

**MUSIC SUPPLEMENT TO LUTE NEWS 123 (OCTOBER 2017): COURANTES AND VOLTES OF JAKOB POLAK
SETTINGS OF DOWNRIGHT SQUIRE - WOODCOCK - THE SICK TUNE AND MALL PEATLEY
JOHN DOWLAND PART 24: A-MINOR SETTINGS OF THE LACHRIMAE PAVAN**

To continue the survey of composers of renaissance lute music in France,¹ it is twenty-five years next year since Piotr Pozniak published an edition of the complete lute music of the French court lutenist Jacob Pollonois/Jakob Polak.² Also one more item and additional concordances have since emerged, prompting this series of his music for *Lute News* of which this is the first and includes all the ascribed courantes and voltes.³ Lute solos ascribed to 'Jacob' and 'Pollonois' in the Herbert lute book, 'Mr. Jacques Pollonois' in Hove's *Delitiae Musicae*, 'Jacob Reys' in Besard's *Thesaurus Harmonicus* and in Hainhofer's lute books, 'Jacobus Reis of Augusta' in Robert Dowland's *Varietie*, 'Sig. Jacobum' and 'Sig. Polonos' in Fuhrmann's *Testudo Gallo-Germanicum* and 'Signor Jacob gia chiamata (known as) il Polloneze' in Besard's *Novus Partus*, are all assumed to refer to the same composer. The fantasia in *Varietie* also refers to him as 'Lutenist to the most mightie and victorius Henricus 4 French King' noting his employment at the French court, and the table of composers in the preface to Besard's *Thesaurus Harmonicus* of 1603 and Hainhofer's lute books list 'Iacobus Reys Augustanus', which like the 'Augusta' in *Varietie* and the reference to him as *Iacob Reys Augustanus* in Gumpelzhaimer's *Gymnasma* of 1621 suggest he spent time in Augsburg, although this is probably an error even though it would explain the appearance of his music in German prints and manuscripts.⁴ He is also mentioned in a dedicatory poem in Mertel's *Hortus Musicalis* of 1615,⁵ as well as in a list of first-rate lutenists in France in Mersenne's *Harmonie Universelle* of 1636,⁶ and is named (as the Polack) one of three memorable lutenists as late as c.1670 by the French lute teacher of Margaret Burwell.⁷ Also in his biographical dictionary

published posthumously in 1724, but probably written before 1655, Henri Sauval described 'Jacob' as a Polish lutenist in France who died and was buried in Paris c.1605.⁸ Records survive of his court appointment as *valet de chambre ordinaire du roi/jouer de luth de la chambre du roi*, of his marriage in 1585 and of the places in Paris where they were living in 1589, 1594 and 1599, his name appearing in archival documents spelt de Rais, de Reiz, de Restz, du Ret, du Retz. He may have been in the service of Albert Gondi, Marshal de Retz when he arrived in Poland with Henryk Walezy, 4th son of Henri II of France, when the latter became King of Poland and Grand Duke of Lithuania in 1573. Jacob may have been ennobled by Gondi, which would explain his name de Retz. He then came to Paris with Henryk on his succession as the last Valois French King, Henri III in 1574. Henri was murdered in 1589 and was succeeded by his distant cousin the King of Navarre who was then crowned as the first Bourbon King, Henri IV (r.1589-1610). So Jacob was in the service of both Henri II and IV probably until he died, but according to Sauval he drank heavily and died paralysed and destitute.

Of the sixty or so lute solos ascribed to Jacob or Pollonois, eight are Courantes and another eight are Voltes (V3 is titled courante but I have followed Pozniak in reassigning it a volte based on structure).⁹ One source of each is edited here and additional versions are in the accompanying *Lutezine*. Praetorius described two types of courante designated by the names of their composers, the 'Courante de Perrichon' and the 'duret', and the latter may refer to Jacob taking its name from a variant form of de Retz.¹⁰ Of the eight known courantes, C2 and C7 are found in eight and ten sources, respectively, suggesting these two were particularly well known at the time although the issue of how representative surviving sources are undermines this conclusion. Three courantes are credited to Jacob as well as to others in concordant sources: C6 is ascribed to Ballard in *Varietie* but is titled *Sur le Courante de Perrichon Jacob* in the Herbert manuscript suggesting Jacob composed it as a parody on a courante by Perrichon. A version of C7 is ascribed to (Robert?) Ballard in two sources and is titled *Ballard Premier couple Polonois le 2d* in the Herbert lute book, suggesting Jacob arranged and extended Ballard's original courante. C8 is ascribed to Mr. Jacob in a manuscript of German provenance but to Lanclos in the Herbert lute book, and so which of them composed it remains a mystery.¹¹ Four of the courantes and seven of the voltes are unique to a single source, and those remaining are only ascribed to Jacob in a single source, except C2 is ascribed to him in two of the eight sources and C7 in two of the ten sources. All eight voltes are in the Herbert manuscript, and only one is also found elsewhere, with versions in two manuscripts of German provenance both without ascription. Jacob's courantes and voltes are quite

f. 5r 'Vomigny Perrichon and the Polack are furthest Lutenists in the memory of man that deserve to be mentoned and to have a Statue upon the Mount of Parnassus'.

⁸ Henri Sauval *Histoire et Recherches des Antiquités de la ville de Paris Tome Premier* 1724, p. 322: 'JACOB le plus excellent Joueur de Luth de son siecle, naquit en Pologne, et vint fort jeune en France, où il se fit plus connoître par le nom de Polonois que par celui de Jacob'.

⁹ Lack of anacrusis and position of hemiolas.

¹⁰ Praetorius *Terpsichore* 1612, preface iv/nº 37 & 60: 'Courantes de Perichon und la Durette: haben den Namen von ihren Meistern' suggesting la Durette is a composer, and a quotation missed by Jean Knowlton 'A Definition of the Duret' *Music & Letters* 48 (1967) pp. 120-123.

¹¹ Edited for *Lute News* 107 (October 2013).

¹ Composers of French music edited previously: (Ennemond?) Gauthier (selection of 10/50 in vieil ton) *Lute News* 42 (June 1997); Pierre or Luc Despont in *Lute News* 99 (October 2011); René Saman in *Lute News* 102 (July 2012); de La Grotte, La Barre, Varennes, Lanclos, Nogries, Vaumesnil and Salomon in *Lute News* 107 (October 2013); Victor de Montbuisson in *Lute News* 112 (December 2014); Julien Perrichon in *Lute News* 114 (July 2015); Charles Bocquet in *Lute News* 117 (April 2016); Mercury D'Orleans; and René Mesangeau (vieil ton) in *Lute News* 120 (December 2016).

² Piotr Pozniak (ed.) *Jakub Polak: The Collected Works* (Krakow, Polskie Wydawnictwo Muzyczne 1993), lacking a list of concordances. A previous modern edition in staff notation included Jacob's music from printed sources: Maria Szczepanska (ed.) *Wydawnictwo Dawnej Muzyki Polskiej* 22: *Jakub Polak, Preludia, fantazje i tance na lutnie*, Polskie Wydawnictwo Muzyczne 1951.

³ A brief selection (C2, C8, V2 & V5 from those here) was edited for *Lute News* 34 (May 1995), and C8 again for *Lute News* 107 (October 2013). A galliard from *Novus Partus* was also edited for *Lute News* 10 (January 1989). Recordings of Jacobs music I am aware of: Paul O'Dette *Lord Herbert of Cherbury's Lute Book* (Harmonia Mundi 907068, 1992): track 19 (C6); Paul Kieffer *Jacques Le Pollonois: Pièces de Luth* (Aevitas AE-12157, 2015): tracks 3 (C7), 4 (V3), 14 (C2), 25 (C6), 26 (V7) & 27 (V8).

⁴ Adam Gumpelzhaimer *Gymnasma De Exercitiis Academicorum* (Strasbourg, Zetzner 1621/R1652?), *Partitionis Secundae / Sectio I. De Musica*, p. 100: 'In Gallia olim Iacob Reys Augustanus, Polonois dictus, eo quod Henricus III. eum ex Polonia. deduxerit'. Besard's ascription of two fantasias in *Thesaurus Harmonicus* to Jacob when they were printed in 1566 in a lute book of Melchior Neusidler suggests an alternative explanation that Besard and then others confused Jacob with Melchior, as the latter was from Augsburg.

⁵ Elegia VIII by Casparo Brülövio Pyreicenti Pomerano: 'Quid? quod & hancce tuam JACOBUS amaverit artem, Qui de Sarmatica gente Polonus erat. Ligeri Regis BOCQUETTUS clarus in ora, Voce tuum viva saepe probavit opus'.

⁶ Mersenne *Harmonie Universelle* 1636 sig. B1v Quant à ceux qui ont excellé à jouer du Luth, l'on fait tenir le premier rang à Vosmeny, & à son frere, à Charles & Jaques Hedinton Escossois, au Polonois, & à Iulian Perichon Parisien, Ausquels on peut ajouter les excellens joueurs de Luth qui vivent maintenant, comme les sieurs Gautier, l'Enclos, Marandé, & plusieurs autres, & ceux qui composent de la tablature pour cet instrument, comme Mezangeau, Vincent, &c.

⁷ The Burwell lute tutor (GB-Lam Ms. 604, facsimile: Leeds, Boethius 1974),

similar to those of Perrichon and Bocquet, but Jacob's larger number of preludes (15) and fantasias (19) and Gumpelzhaimer's reference to Jacob's reputation for galliards reveal a greater diversity of styles. This diversity will become apparent as the series continues.

- C1. Besard 1603, f. 156v ii *Courante du sieur Jacob Reys*. p. 5
WDMP¹² 22/10; JacobP Courante I
- C2. D-Ngm 33748/I, ff. 15r-15v *Galliarta*
Hove 1612, f. 62r *Courant* Mr Jacques Pollonois 6-7
HoveB 380; WDMP 22/11; JacobP Courante II
CZ-Pnm IV.G.18, ff. 37v-38r *Courante*
D-Kl 4oMus.108/I, f. 24v *Courante*
D-Kl 4oMus.108/I, f. 66r *Courante*
GB-Cfm 689, f. 10v *Courante du Poulonois* - JacobP App 2 Courante IIa
GB-HAdolmetch II.B.1, ff. 216v-217r *Courant* - JacobP Courante IIc
Fuhrmann 1615, p. 166 *Courante* 8 JacobP App 2 Courante IIB
- C3. Hove 1612, f. 62v *Courante Mr Jacques Pollonois* 8
HoveB¹³ 381; WDMP 22/12; JacobP Courante III
- C4. Hove 1612, f. 63r *Courante Mr Jacques Pollonois* 9
HoveB 383; WDMP 22/13; JacobP Courante IV
- C5. GB-Cfm 689, f. 39r *Courante Jacob* - JacobP Courante V 10
- C6. D-Hs ND VI 3238, p. 88 i *Courante* 11
GB-Cfm 689, f. 36v ii *Sur le Courante de Perrichon Jacob*
based on CLF Perr 18;¹⁴ JacobP Courante VI
Varietie 1610, sig. Q1v *Mounsier Ballard his Coranto* - CLF Bal II,¹⁵ p. 69
- C7. D-Hs ND VI 3238, p. 57 *Corante* 12-13
D-B autog. Hove 1, ff. 27v-28r *Courante*
F-Sn R 10.710, ff. 1v-2r *Courante*
GB-Cfm 689, f. 64r i *Courante Ballarde*
GB-Cfm 689, f. 71r iii *Ballard Premier couple Polonois le 2d*
JacobP Courante VII
GB-Cu Dd.9.33, f. 43r untitled
GB-Cu Dd.9.33, f. 87r untitled
GB-HAdolmetch II.B.1, ff. 213v-214r *Courante Balard*
Ballard 1611, pp. 36-37 *Premiere Courante*
Fuhrmann 1615, p. 164 *Courante* 5
- C8. D-Ngm 33748/I, f. 43r *Corandt de Mr Jacob* - not in JacobP 13
GB-Cfm 689, 64v *Courante: Lanclos*
- V1. GB-Cfm 689, f. 68r ii *Volte Jacob* - JacobP Volte I 14
- V2. GB-HAdolmetch II.B.1, ff. 106v-107r *Volte* App 2 Volte IIa 15
D-Ngm 33748/I, ff. 77v *Volte*
GB-Cfm 689, f. 69r i *Volte Jacob* - JacobP Volte II
- V3. GB-Cfm 689, f. 78r i *Courante (Volte) Jacob* - JacobP Volte III 16
- V4. GB-Cfm 689, f. 79v ii *Volte Jacob* - JacobP Volte IV 16-17
- V5. GB-Cfm 689, f. 80r i *Volte Jacob* - JacobP Volte V 17
- V6. GB-Cfm 689, f. 86v i *Volte Jacob* - JacobP Volte VI 17
- V7. GB-Cfm 689, f. 86v ii *Volte Jacob* - JacobP Volte VII 18
- V8. GB-Cfm 689, f. 87r i *Volte Jacob* - JacobP Volte VIII 19

Appendices: App 1 is a courante from the Schele lute book ascribed to the otherwise unknown composer Francisco Quaresmine, which is similar to the Portuguese family name Quaresma. App 2 is titled *Polon Volte* probably meaning the composer was Polish and Piotr Pozniak included it as a doubtful attribution to Jacob in his complete edition, although it could be by any one of a number of others.¹⁶ App 3 is a revised version of a courante by Mercure d'Orleans removing a couple of redundant bars editorially as an addendum to his complete works edited for *Lute News* 120 (December 2016), n° 25 (see the commentary for this and all the music in this supplement in the *Lutezine*).

- App 1. D-Hs ND VI 3238, p. 83 *Courante Francisco quaresmine* p. 7
App 2. Fuhrmann 1615, p. 140 *Polon Volte* - JacobP App Iiii 20
App 3. D-Hs ND VI 3238, p. 64 *Corante Mercury* - Mercure 25 revised21

The twenty or so pages of music by Jacob leaves room for settings of four dance or ballad tunes: Downright Squire, Woodcock, Sick sick and very sick and Mall Peatly. The last two have the same first strain, and the opening of Woodcock is also similar as well as more settings of Dowland's Lachrimae Pavan.

DOWNRIGHT SQUIRE

This sixteenth century dance tune is known only from settings in three lute manuscripts. The earliest is a simpler setting of two strains of 12 and 16 bars found with the title *The upright esquier* in the so-called Giles Lodge lute book from the 1570s.¹⁷ The other two include divisions on the two strains, one untitled in the Marsh lute book from the 1580s and the other titled *Downright squire* in Mathew Holmes first lute book copied in the 1590s. The Marsh setting is the most extended, with two strains and divisions twice over. The Holmes' version comprises the strains and divisions just once that are nearly identical to the first half of Marsh.

William Webbe quotes the tune in *A Discourse of English Poetrie* (1586):¹⁸ 'neither is there anie tune or stroke which may be sung or plaide on instruments, which hath not some poetical ditties framed according to the numbers thereof, some to Rogero, some to Trenchmore, to downe right Squire, to Galliades, to Pauines, to Yygges, to Brawles, to all manner of tunes which everie Fidler knowes better than my selfe' (sig. F4v). The title also appears as *downe right squier* in the list of dance tunes copied in the 1590s for use at Lleweli Hall in North Wales, home of the courtier John Salusbury (c.1566-1612).¹⁹ Four ballads are known that were sung to the tune, the earliest is found in an untitled manuscript version beginning 'Ons dyd I aspyre to loves desyre/ And wot yow not whye' in GB-Ob Ashmole MS 48, compiled before 1565.²⁰ Two more to the tune are printed in *A Handefull of Pleasant Delites* published in 1584 by Richard Jones: 'L. Gibsons Tantara, wherin Danae welcommeth home her Lord Diophon from the war. To the tune of, Down right Squire' beginning 'You Lordings, cast off your weedes of wo', and 'A new Sonet of Pyramus and Thisbie. To the [tune], Downe right Squire' by J. Thompson and beginning '(Y)ou Dames (I say) that climbe the mount of Helicon'.²¹ The fourth ballad to the tune is the broadside by T. Rider c.1590 'A merie newe Ballad intituled, the Pinnyng of the Basket: and is to be songe to the tune of doune right Squire' beginning 'Twas my hap of late to heare A pretie ieste'.²²

- D1. GB-Cu Dd.2.11 f. 70r *Downeright Squire* ²³ 24
D2. US-Ws V.b.159 (Lodge), f. 18v-19r *The upright esquier* ²⁴ *Lutezine*
D3. IRL-Dm Z.3.2.13 (Marsh), pp. 40-41 untitled *Lutezine*

¹⁷ Claude M. Simpson *The British Broadside Ballad and its Music* (New Brunswick: Rutgers University Press, 1966), pp. 194-196.

¹⁸ See modern transcript paragraph 76: <http://www.bartleby.com/359/14.html>

¹⁹ See Sally Harper 'An Elizabethan Tune List from Lleweli Hall, North Wales' RMA Research Chronicle no 38 (2005) pp. 45-98, and the list is reproduced in the *Lutezine* to *Lute News* 106 (July 2013).

²⁰ I have not yet seen the original manuscript for the folio or to confirm this.

²¹ See John M. Ward 'Music for *A Handefull of pleasant delites*' JAMS 10/3 (Autumn 1957), pp. 155-156; and N° 2 & 13, pp. 7-8 & 30-31 in the modern text transcription at: <https://archive.org/details/handfulofpleasan00robiuoft>

²² British Library Huth: A collection of Elizabethan ballads c.1559-1597 formerly in the possession of Henry Huth and reprinted in *Ancient Ballads and Broad-sides* (Philobiblon Society 1867), reissued as *A Collection of Seventy-Nine Black-Letter Ballads and Broad-sides* 1867, p. 105-110.

²³ Included in 40 *Early to Early-Intermediate Pieces for Renaissance Lute* (Albury, The Lute Society 2002) n° 39.

²⁴ Edited for tablature supplement to *Lute News* 41 (March 1997), part 2 of the music in the Giles Lodge Commonplace book, n° 10.

¹² Wydawnictwo Dawnej Muzyki Polskiej 22: 'Jakub Polak, Preludia, fantazje i tance na lutnie' ed. M. Szczepanska, Polskie Wydawnictwo Muzyczne 1951.

¹³ Jan Burgers *Joachim van den Hove: Life and Works* (Utrecht, KVMN 2013).

¹⁴ Monique Rollin (ed.) *Oeuvres de Vaumesnil, Edinthon, Perrichon, Ruel, Montbuysson, La Grotte, Saman, La Barre* (Paris, CNRS 1974); several versions edited for tablature supplement to *Lute News* 114 (July 2015), n° 18b.

¹⁵ André Souris, Sylvie Spyket & Monique Rollin (eds) *Robert Ballard Premier 1611 & Deuxième Livre 1614* (Paris, CNRS 1976).

¹⁶ See Piotr Pozniak 'Kasper Sielicki, ein polnischer Lautenspieler-Komponist' *Die Lute* XII (2017) pp. 39-61; and tablature supplement to *Lute News* 82 (June 2007) for the music of Kasper Sielicki, Petrus Konopacki and Franciszek Maffon; *Lute News* 85 (April 2008), 87 (September 2008), 90 (July 2009), 95 (October 2010) & 97 (April 2011) for Diomedes; and *Lute News* 62 (June 2002) and 63 (September 2002) for Adalbert/Wojciech Długorai.

WOODCOCK

A two-strain lute setting of a dance tune called *Woodcock* is found in Mathew Holmes fourth lute book, Nn.6.36, and another simple setting for violin (arranged for lute here) is called *Woodcock* or *Woodycock* and in later editions *The Green Man* in John Playford's *The Dancing Master*.²⁵ In addition, two sets of variations for bass viol in mensural notation (arranged for lute here) of the same tune with the same title are known, the first in Holmes' bass viol consort part book with eight variations and the other in the Manchester Gamba Book with six variations. The first statement of both is the same, but then the remaining variations are all different so can be combined into a set of thirteen variations in total.²⁶

The tune was also widely known in the Netherlands: Starter's *Friesche Lusthof* 1621, p. 99 includes the music titled *Drinck Liedeken* for the text 'Datmen eens van drincken spraeck, Sou dat syn so vreemden saeck', and separate settings for lute, cittern and voice are in Adrianus Valerius' *Nederlandsche Gedenck-Clanck* published in 1626, calling the tune *Engels Woddecot* with the alternative title *Datmen eens van drinken spraeck* accompanying the text beginning 'Batavia gij zijt de bruid Daar al de wereld is om uit'; and the Dutch Song Database²⁷ lists seventy-eight examples of the tune in song books many with the alternative title *Amarylletje mijn vriendin* to a variety of texts from the early seventeenth century onwards.

Two ballads both about Jeemie²⁸ may call for the same tune: one is called *Woodcocks hill* in an early seventeenth century broadside titled 'A proper new ballad, shewing a merrie iest of one Ieamie of Woodcock hill, and his wife, how he espied through a doore, one making of him Cuckold. To be sung to a new tune, called Woodcocks hill' beginning 'One Iemie there was that dwelt in a towne' (Bod6303 c.1610 & Bod18460).²⁹ The second ballad is one of the Shirburn Ballads from 1585-1616,³⁰ 'My heart is in pain my body within. The second part of Jeamy. To the tune of Gigg-a-gogge,³¹ or Woddycocke' beginning 'My hart is impure my body within'. A different tune for bass viol in a manuscript at Christ Church Oxford is also called *Wooddecocke* (transcribed for lute in the *Lutezine*), casting some doubt on which tune might be intended for the ballads above.³²

- W1. Valerius 1626, p. 198 *Engels Woddecot* - lute p. 9
- W2a. Valerius 1626, p. 198 *Engels Woddecot* - trans chrom. cittern 11
- W2b. Valerius 1626, p. 198 *Engels Woddecot* - diatonic cittern 25
- W3. GB-Cu Nn.6.36, f. 3r *Woodcock* 23
- W4. Playford 1651, p. 15 *Woodcock* or *The Green Man* - arr. violin 23
- W5. GB-Cu Dd.5.20, f. 33v *Wooddecocke* - arr. bass viol 26-27
- W6. GB-Mp 832 Vu51, pp. 4-5 *Wooddecocke* - arr. bass viol *Lutezine*
- W7. GB-Och 439, p. 97 *Wooddecocke* - arr. bass viol *Lutezine*

SICK SICK AND VERY SICK - THE SICK TUNE?

Three tunes of about the same length go under the title of *Sick, sick* or *Sick, sick and very sick* and it is not clear which is intended when the tune is quoted in literary sources or called for to accompany ballads, or indeed whether any of the tune titles are used in error in the sources and are attached to the wrong music. A simple statement of one tune for lute is found in one of Lord Braye's lute books (Osborn fb7). A different tune is found in two of Mathew Holmes' lute books as well as in the Welde lute book, in versions of the two strains plus divisions once, twice and four times over in the form of variations, only the Welde setting bearing a title.³³ The version in Dd.5.78 is quite similar to the first half of the version in Welde, but both are largely different to the longer set in Dd.9.33 (play in sequence for a set of eight variations). A third tune is found in two distinct settings for cittern. All settings are anonymous, except that Anthony Holborne probably made the cittern setting in his *The Citharn Schoole*.

Several ballads that presumably call for one or other of the tunes are known, although none include the music. The Stationers' Register records the licensing of two ballads to Richard Jones, 'sick sick &c' on 24 March 1579 and what is probably a subsequent moralisation called 'sicke sicke ingraue I would I were for grieffe to see this wicked world (th)at will not mend I feare' on 19 June of the same year (Rollins 2442 & 2443).³⁴ The first of Richard Jones ballads could be an abbreviation of the refrain 'Syck, sicke & totowe sick and sicke and like to die, The sikkest nighte that ever I abode god lord have mercy on me' from William Asheton's ballad about Captain Car beginning 'It befell at martyntmas when wether waxed colde, captaine care said to his man, we muste go take a holde' found in GB-Lbl Cotton Vespasian A xxv, f. 178r,³⁵ and one or more of the tunes here may have been intended to accompany it. The same text but lacking the refrain is found in Joseph Ritson's *Ancient Songs* of 1829,³⁶ preceded by an account of the story of the massacre of a lady and her children and household by Captain Car/Ker in 1571 on which the ballad is based. A Broadside by William Elderton from 1578 now at the Society of Antiquaries of London is entitled 'A newe Ballade, declaryng the daungerous shootyng of the Gunne at the Courte To the tune of Sicke and sicke' beginning 'The seuentene daie of Iulie laste, at euening toward night' with the refrain 'Weepe, weepe. still I weepe, and shall doe till I dye: To thinke vpon the Gun was shot, at court so dangerously' describing events that occurred in 1578 (EBBA ID36310)³⁷ and reprinted in the *Harleian Miscellany* edited by Samuel Johnson and William Oldys 1744-53.³⁸ Another two ballads probably call for the same tune under the alternative title *Weep weep*, from the refrain of Elderton's ballad above: Thomas Deloney's 'A proper new Ballad, breiefely declaring the Death and Execution of 14 most wicked Traitors, who suffered death in Lincolnes Inne feelde neere London: the 20

²⁵ See Jeremy Barlow *The Complete Country Dance Tunes from Playford's Dancing Master* (London, Faber, 1985): Playford's *Apollon Banquet* 1687, I, sig. E3r n° 86 *The Green-man* is a different tune.

²⁶ The harmony of the first strain differs between the lute setting (W3: G-D-G-D, also used for the Playford arrangement W4), and the bass viol settings (W5 and W6: G-F-G-D, implied by the arpeggiated chord in bar 34 of W5).

²⁷ <http://www.liederenbank.nl/liedpresentatie.php?zoek=15021&lan=en>

²⁸ Versions of a different tune, called *Jemmy* or *Jemmy has lost his dagger*, are edited in the *Lutezine* accompanying this *Lute News*.

²⁹ Broadside Ballads Online at the Bodleian Libraries at: <http://ballads.bodleian.ox.ac.uk>

³⁰ <https://archive.org/details/shirburnballads100claruoft> (n° 45, pp. 189-191).

³¹ *Gigg-a-gogge* is presumed to be the same tune as *Jiggy-joggy*, the only known version edited for the *Lutezine* to *Lute News* 122 (July 2017). However, Mike Beauvois has since kindly shared with me his identification of *Jiggy Joggy* as the same tune as GB-Lwa 105, f. 1r *The Blind Beggar of Bethnal Green*, thought to be a unique setting edited for the *Lutezine* to *Lute News* 117 (April 2016).

³² See Simpson, *op. cit.*, pp. 796-797, who lists the Nn.6.36 setting as for lute; John Ward 'Apropos: The British Broadside Ballad and Its Music' *JAMS* xx (1967), p. 85.

³³ David Lumsden included the untitled version in Dd.5.78.3 calling it *The Sick Tune* as n° 37 in *An Anthology of English Lute Music* (Schott 1953). Robert Spencer 'The Weld Lute Manuscript' *The Lute Society Journal* 1 (1959) pp. 49-57, supposes that Lumsden took the title from Chappell (*Popular Music of the Olden Time* 1855-6, I, p. 226) referring to the reference to The Sick Tune in Shakespeare's *Much Ado about Nothing* (Ward Apropos, *ibid.*, p. 75 misquotes this as Spencer *The Lute* (1960), p. 125).

³⁴ Hyder E. Rollins 'An Analytical Index to the Ballad-Entries in the Registers of the Company of Stationers of London' *Studies in Philology* 21/1 (1924), pp. 1-324.

³⁵ I have not yet seen the original manuscript to confirm this.

³⁶ pp. 38-44 of <https://archive.org/details/ancientsongsball02ritsrich>

³⁷ University of California Santa Barbara: English Broadside Ballad Archive [EBBA] <http://ebba.english.ucsb.edu>

³⁸ See of Thomas Park's Edition of 1813, vol X p. 272: <https://babel.hathitrust.org/cgi/pt?id=yale.39002004229788;view=1up;seq=9>

and 21 of September 1586. To the tune of Weep weep' beginning 'Rejoyce in hart good people all, sing praise to God on hye' (EBBA ID33717, NLS Crawford 1027), and Franuces Throgmorton's 'The Lamentation of Englande: For the late Treasons conspired against the Queenes Majestie and the whole Realme, by Franuces Throgmorton: who was executed for the same at Tyborne, on Friday being the tenth day of July last past 1584. To the tune of Weepe, weepe' beginning 'With brinishe teares and sobbing sighes, I Englande pine in paine' with the refrain 'Pray pray and praise the Lord, whose wonderous works are scene: That brought to light the secret snare, laide lately for our Queene' (EBBA ID33815). And one or other of the tunes here is probably quoted in three plays: Shakespeare's *Much Ado about Nothing* written c.1594-1599, includes a reference in act III, scene iv by Hero: 'Why, how now! do you speak in the sick tune?' Beat[rice]: 'I am out of all other tune, metinks.' Marg[aret]: 'Clap's into *Light o' love*, that goes without a burden. Do you sing it, and I'll dance it.' Beat: 'Ye *Light o' love* with your heels!',³⁹ although the tune is not titled *The Sick Tune* in any surviving source.⁴⁰ A partial quotation of the refrain from William Asheton's ballad on Captain Car is found in the anonymous play *Looke about you* from 1600, sig. G2r,⁴¹ in which we find the lines Rob[in Hood, Earl of Huntingdon]: 'Prince Richard come so late? lights to his chamber, Sirra, in any case say I am sicke.' Blo[cke]: 'Very sicke, sicke and like to dye: Ile sing it and you wil.'; and a different quotation is found in Thomas Nashe's play *Summer's last Will and Testament* 1600,⁴² when *Harvest* says: 'My mates and fellows, sing no more *Merry, merry*, but weep out a lamentable *booky, booky*, and let our sickles cry, *Sicke, sicke, and very sick, & sick, and for the time; For Harvest your master is Abused without reason or rime*.⁴³

- | | |
|--|-------|
| S1. US-NHubOsborn fb7, f. 81r <i>Sicke sicke</i> - tune 1 | p. 5 |
| S2. GB-Cu Dd.5.78.3, f. 39r untitled - tune 2 | 10 |
| S3. GB-Cu Dd.9.33, ff. 73r-72v untitled ⁴⁴ - tune 2 | 22-23 |
| S4. GB-WPforester welde, f. 5r <i>Sicke sick and Veary sick</i> - tune 2 | 25 |
| S5. GB-Cu Dd.4.23, f. 6r <i>Sicke Sick</i> - tune 3 | 28 |
| S6. Holborne 1597, sig. D3r <i>Sicke sicke and very sicke</i> - tune 3 | 28 |

MALL PEATLY

The tune spelled variously Mall or Moll Pedle, Pedlie, Peatley, Peatly or Petly is referred to as a country dance tune and may not have been associated with a ballad of that name. However, Mall is a diminutive form of Mary and Pedly is an Anglo-Saxon family name meaning basket worker, known since the 16th century and so Mall Peatly could refer to a lost ballad about a certain Mary Pedly. Two lute settings are in the Board lute book and a different setting in one of Lord Braye's lute manuscripts (Osborn fb7), as well as a setting for lyra viol and the melody was included in Playford's *The Dancing Master*, Walsh's *The Compleat Country Dancing-Master* of 1719 as well as the 18th-c tune collection GB-Lbl Add.29371, and a setting for treble and bass in the keyboard manuscript Drexel 5609.⁴⁵

The music was included to accompany the song 'Gillian of Croydon, or a New Ballad: The Words made to the tune of a Country Dance, call'd Mall Peatly' beginning 'One Holiday last Summer, From four to seven by Croyden Chimes' in Thomas D'Urfey's *Pills to purge Melancholy* II of 1719.⁴⁶ John Gay's *Achilles* of 1733 also includes 'AIR XVIII. *Moll Peatly*' beginning 'All Hearts are a little frail / When Temptation is rightly apply'd'.⁴⁷ And the tune *Gillian of Croydon*, presumably an alternative name for *Mall Peatly*, but without the music was also called for to accompany airs in several ballad operas, including George Lillo's *Sylvia, or The Country Burial*, 1731 (Act 2 p. 93), 'Air XL. Gillian of Croydon', beginning 'Since you despise my Power, Thou' doubly press'd with Want and Age'.⁴⁸ *Moll Peatly* is also quoted as a country dance tune in *Round about our coal-fire, or Christmas Entertainments* of 1734 in the passage 'Country-Dancing is one of the chief Exercises - *Moll Peatly* and the *Black Joke* are never forgot; these dances stir the Blood, and gives the Males and Females a fellow-feeling of each other's Activity, Ability, and Agility'.⁴⁹ The tune also migrated to The Netherlands, first appearing as *Mal-Pedle* for the song 't Cieraedt van een eerbare Vrouwe' beginning 'Werreidts macht staet en pracht' in Pers' *Bellerophon* of 1622-1695 (p. 191 in the 1640 ed.), and then used until the 1780s often with the title *La Marionette* (cf. Playford's alternative title) or several Dutch tune names in seventeen songbooks to a variety of Dutch texts, as well as instrumental settings in another eleven Dutch prints.⁵⁰

- | | |
|---|-------|
| M1. Osborn fb7, f. 89r <i>Mall Pedlie</i> | p. 19 |
| M2. GB-Lam 603, f. 30v untitled | 29 |
| M3. GB-Lam 603, f. 41v <i>Mall Peatly</i> | 29 |
| M4. Playford <i>The Dancing Master</i> 1665 2nd suppl, p. 48 <i>The Old marrinet or Moll Peatly - the new way</i> - arr. violin | 29 |
| M5. US-LAuc 1970.006 (Mansell), f. 25r <i>Mall petly</i>
- lyra viol (ffhfh) VdGS 9478 - thank Philip for copy <i>Lutezine</i>
cf. GB-Lbl Add.29371, f. 51r <i>Moll Peatly</i> - violin; US-NYp 5609, p. 188 in section of country dance tunes for treble and bass; Playford <i>Apollo's Banquet</i> 1670, n° 92 <i>The Old marrinet or Moll Peatly</i> ; Walsh 1719 I, f. 21r 46 <i>Moll Peatly the new way</i> - violin | |

JOHN DOWLAND LACHRIMAE PAVAN IN A MINOR

Here are the three A minor settings (assuming a lute in nominal G pitch) of the Lachrimae Pavan to follow on from G minor settings in *Lute News* 122. The lute parts of Dowland's *Lachrimae* of 1604 and the lute song Flow my teares are also in A minor and are included in the *Lutezine*, together with cognate settings in keys other than G.

- | | |
|--|-------|
| JD15n. GB-Lbl Hirsch 1353, f. 11v untitled | 30 |
| JD15o. GB-Cu Add.2764(2), ff. 5v-6r <i>Dowlandes Lacrima</i> | 31 |
| JD15p. GB-Cu Dd.2.11, ff. 75v & 77r <i>Lachrimae Jo. Dowl.</i> | 32-33 |

ADDENDUM TO *Lute News* 122: Regrettably a few errors crept into the final version of the tablature supplement so please make the following corrections: p. 22 JD15a bar 27 event 8 change a2 to a1; p. 26 JD15c bar 11/2 change a2a3 to a1a2, bar 21/8-11 change semiquavers to quavers and 23/5-6 change quavers to crotchets.

John H. Robinson - September 2017

³⁹ Versions of *Light of love* were edited for *Lute News* 114 (July 2015).

⁴⁰ Google finds many hits for guitar settings of the Dd.5.78 version erroneously attributed 'The sick tune by John Dowland' - JD is written at the beginning but it refers to the previous piece, an untitled version of Aloe.

⁴¹ See <http://d.lib.rochester.edu/robin-hood/text/look-about-you>

⁴² Modern transcript p. 21: http://www.oxford-shakespeare.com/Nashe/Summers_Last_Will_Testament.pdf

⁴³ Chappell PMOT, *ibid.*, I pp. 223 & 226; William Chappell, revised H. Ellis Wooldridge *Old English Popular Music* (London, Macmillan, 1893/reprinted New York 1961), pp. 73-75; Ward Apropos, *ibid.*, pp. 73-75; Simpson, *op. cit.*, pp. 660-661 (online copy: <https://comelivewithmeballad.files.wordpress.com/2016/02/broadside-music.pdf>).

⁴⁴ Ian Harwood *Ten Easy Pieces for the Lute* (Gamut, 1963), n° 3.

⁴⁵ Chappell PMOT, *ibid.*, I pp. 289-290 & II p. 778; Simpson, *op. cit.*, pp. 481-

482; Ward Apropos, *ibid.*, p. 58.

⁴⁶ pp. 46-48 in <http://digital.nls.uk/special-collections-of-printed-music/archive/91519824>

⁴⁷ See <https://quod.lib.umich.edu/cgi/t/text/text-index?c=ecco;idno=004793519.0001.000>

⁴⁸ Act 2 Scene viii p. 47 in th modern transcript: <https://quod.lib.umich.edu/cgi/t/text/text-index?c=ecco;idno=004901886.0001.000>

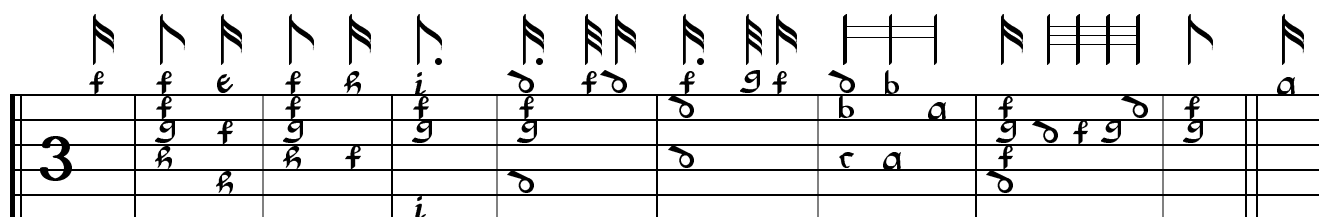
⁴⁹ See 4th ed., Chapter I, pp. 6-7:

https://commons.wikimedia.org/wiki/File:Round_about_our_Coal_Fire,_or_Christmas_Entertainments_4th_edn_1734.pdf

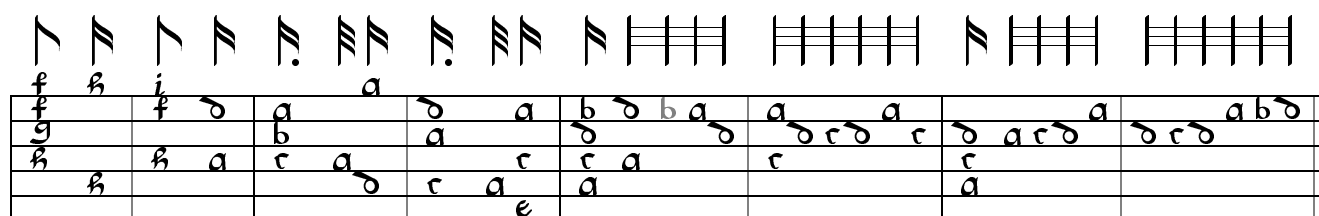
⁵⁰ See footnote 26.

C1. Courante du sieur Jacob Reys - 7F10C AABAB8

Besard 1603, f. 156v ii



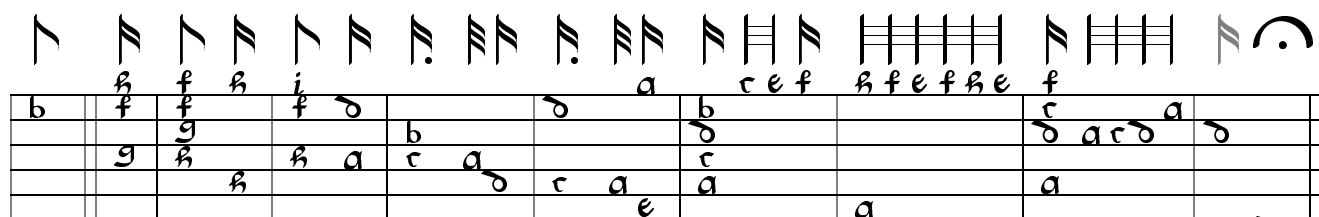
9



17



25



32

a

///a

S1. Sick sicke - A6B2

US-NHub osborn fb7, f. 81r



61

69

77

App 1. Courante Francisco Quaresmine - 7F8E10C A12B15

D-Hs ND VI 3238, p. 83

85

10

19

C3. Courante Mr Jacques Pollonois - 7F8D A24B24

Hove 1612, f. 62v

3

9

17

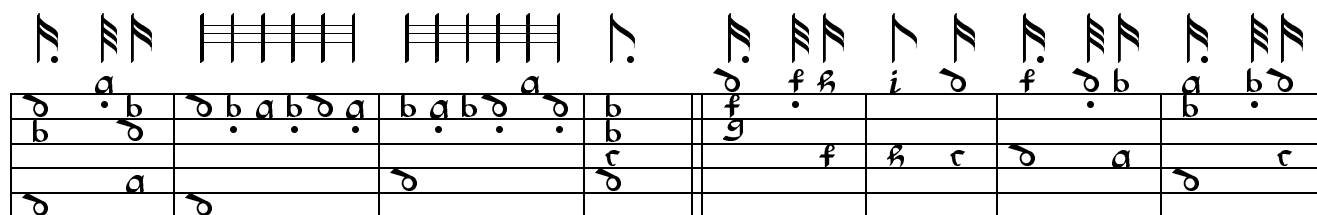
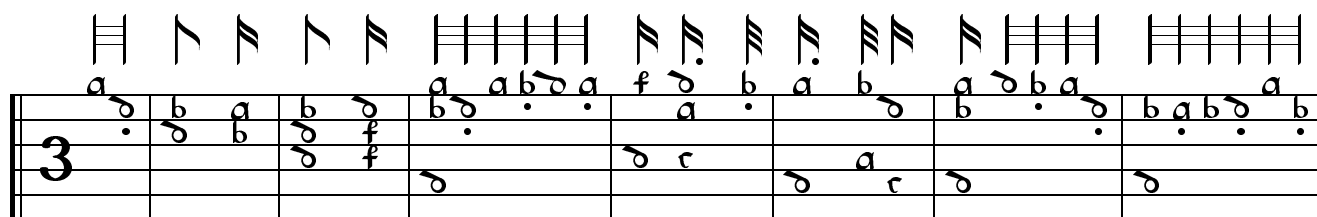
26

34

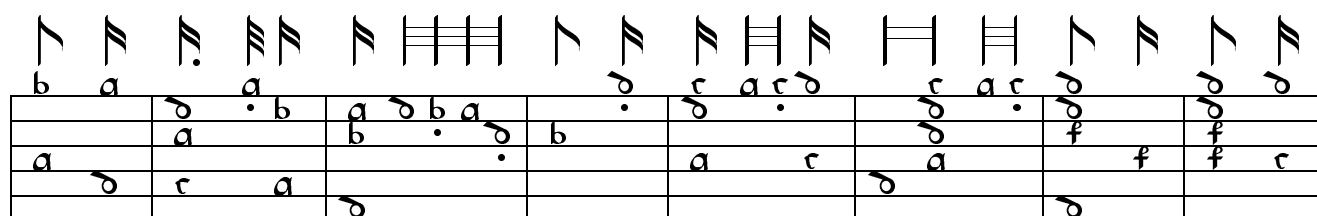
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C4. Courante Mr Jacques Pollonois - 7F A11B23

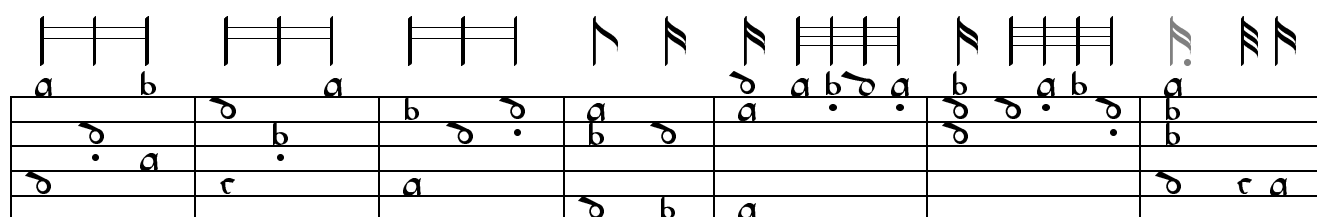
Hove 1612, f. 63r



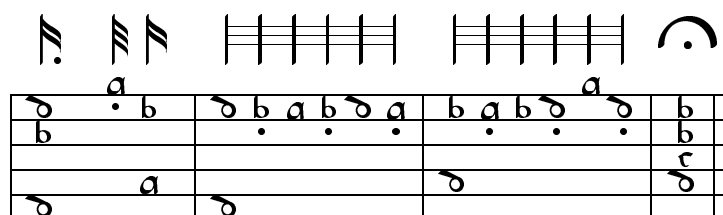
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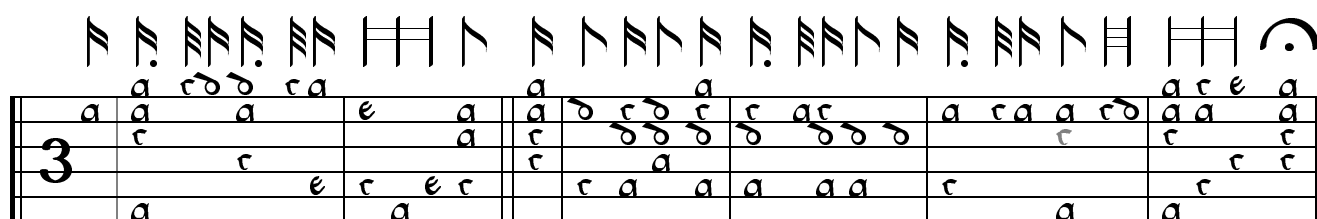
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31

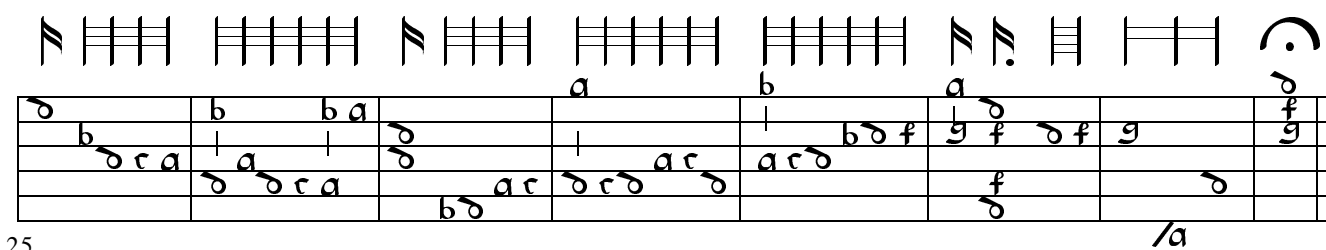
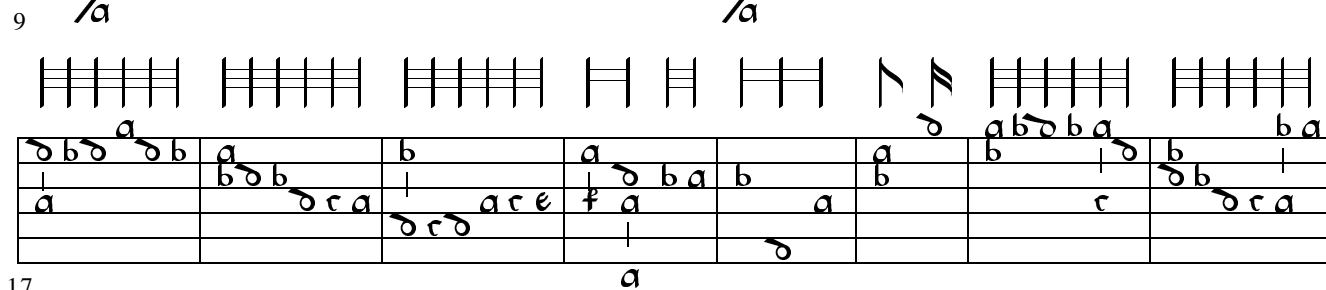
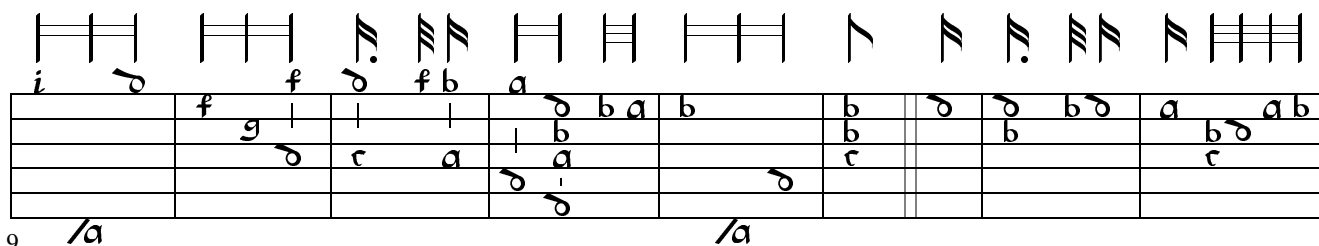
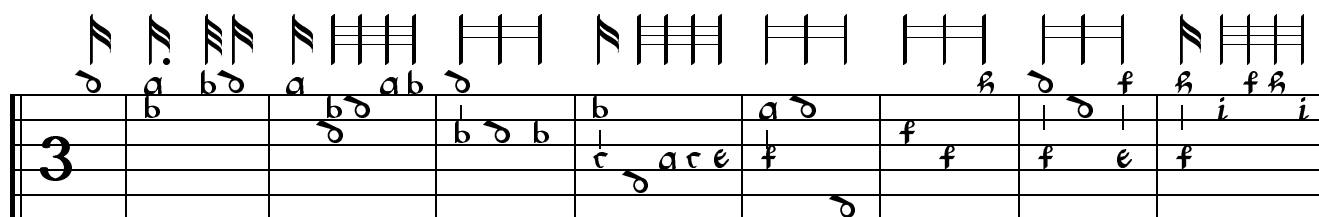
W1. Engels Woddecot - A2B4

Valerius 1626, p. 198



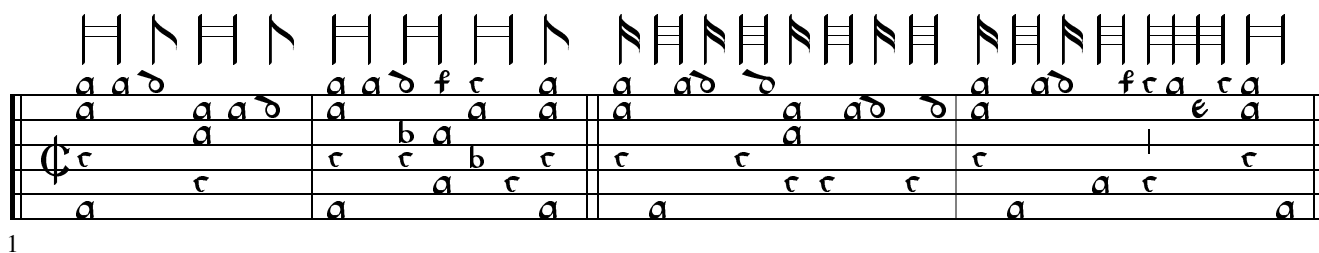
C5. Courante Jacob - 7F8Eb A14B18

GB-Cfm 689, f. 39r



S2. (Sick sick and very sick) - AA2BB2

GB-Cu Dd.5.78.3, f. 39r



C6. Courante - 7F10C A20B19

D-Hs ND VI 3238, p. 88

3

9

16

23

31

W2a. Engels Woddecot - trans. chromatic cittern A2B4

Valerius 1626, p. 198

3

Measures 1-8 of C7. Corante. The system shows a treble and bass staff with a 3/4 time signature. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The key signature has one flat (Bb). The notation includes various note values (quarter, eighth, sixteenth notes) and rests. The first measure starts with a treble clef and a 3/4 time signature.

Measures 9-16 of C7. Corante. The system shows a treble and bass staff. The melody continues in the treble staff, with the bass staff providing accompaniment. The notation includes various note values and rests. A double bar line with a repeat sign is present at the end of measure 16.

Measures 17-23 of C7. Corante. The system shows a treble and bass staff. The melody continues in the treble staff, with the bass staff providing accompaniment. The notation includes various note values and rests. A double bar line with a repeat sign is present at the end of measure 23.

Measures 24-32 of C7. Corante. The system shows a treble and bass staff. The melody continues in the treble staff, with the bass staff providing accompaniment. The notation includes various note values and rests. A double bar line with a repeat sign is present at the end of measure 32.

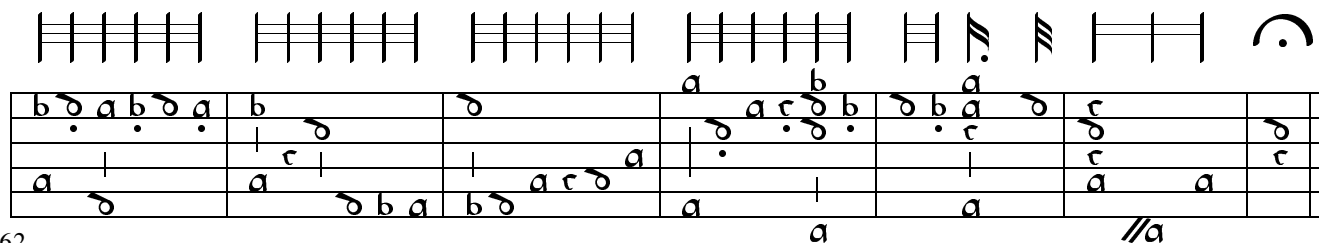
Measures 33-41 of C7. Corante. The system shows a treble and bass staff. The melody continues in the treble staff, with the bass staff providing accompaniment. The notation includes various note values and rests. A double bar line with a repeat sign is present at the end of measure 41.

Measures 42-48 of C7. Corante. The system shows a treble and bass staff. The melody continues in the treble staff, with the bass staff providing accompaniment. The notation includes various note values and rests. A double bar line with a repeat sign is present at the end of measure 48.

Measures 49-56 of C7. Corante. The system shows a treble and bass staff. The melody continues in the treble staff, with the bass staff providing accompaniment. The notation includes various note values and rests. A double bar line with a repeat sign is present at the end of measure 56.



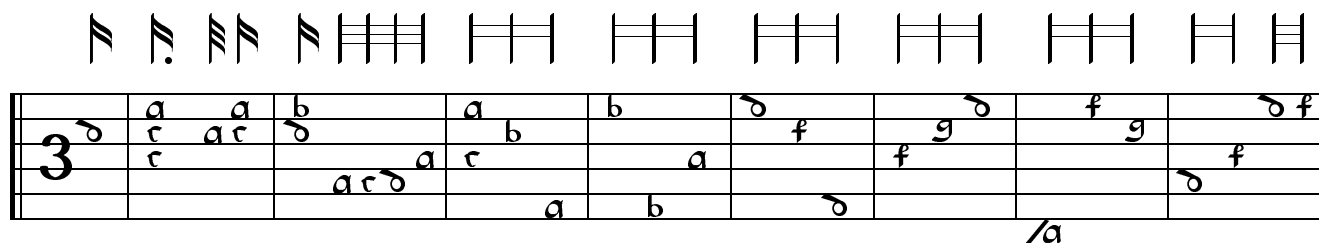
56



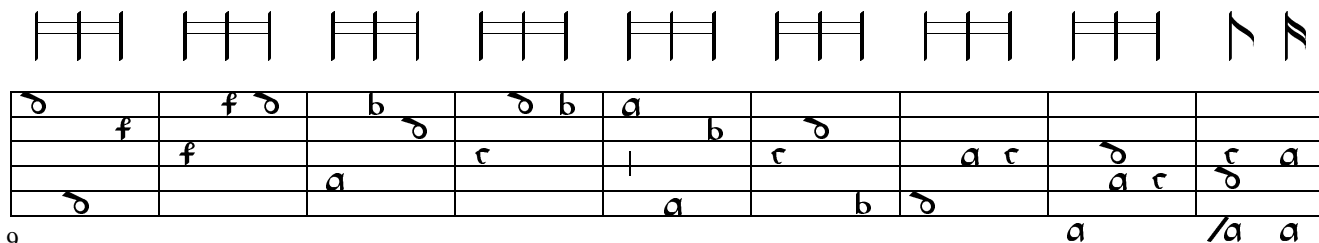
62

C8. Corandt de Mr Jacob - 7F8Eb9C A20B16

D-Ngm 33748 I, f. 43r



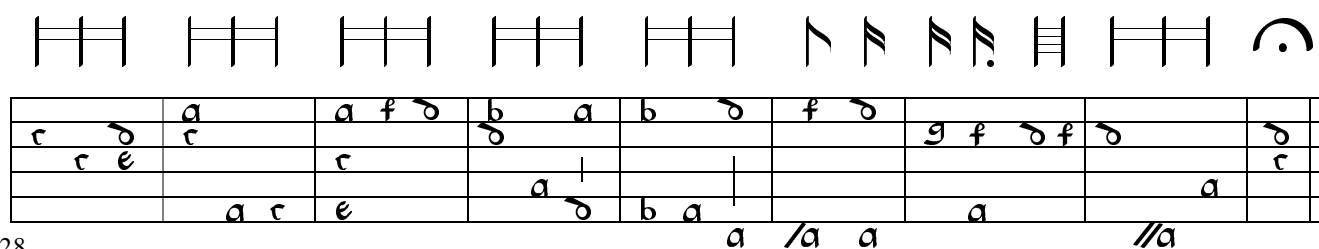
9



18



28



1

9

17

25

33

41

V2. Volte - 7F10C A24B20

GB-HAdolmetch II.B.1, ff. 106v-107r

1

9

16

24

31

38

V3. (Volte) Jacob - 8E A16B20

GB-Cfm 689, f. 78r

1

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

10

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

19




e					e c e	e f h			
g			h	f d				g	
e						e			

28

V4. Volte Jacob - 7F8Eb A15B21

GB-Cfm 689, f. 79v

[illegible]

1

Handwritten musical notation on a five-line staff, featuring various rhythmic values (minims, crotchets, quavers) and rests, with some notes beamed together. The notation is in a historical style, possibly from a manuscript.

10

19

28

V6. Volte Jacob - 7F A16B15

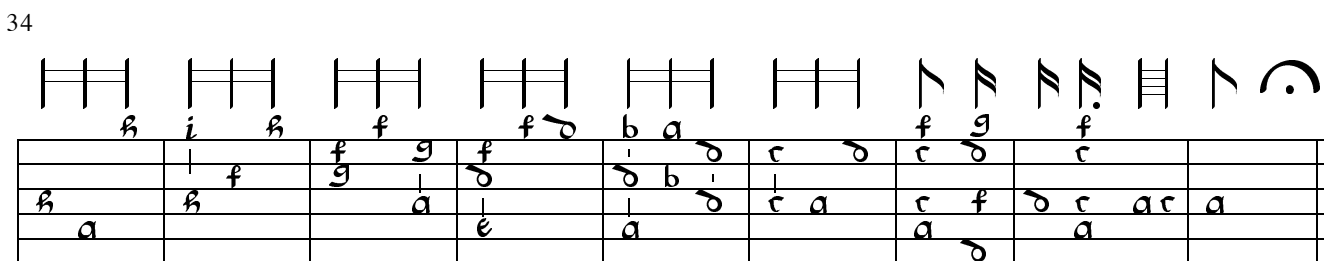
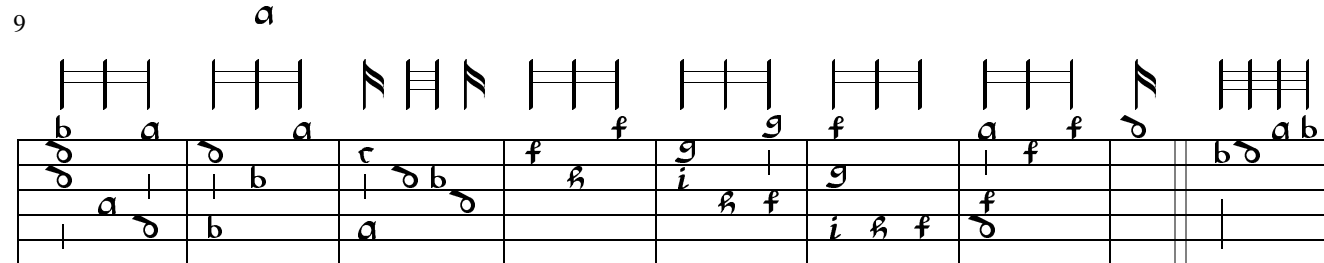
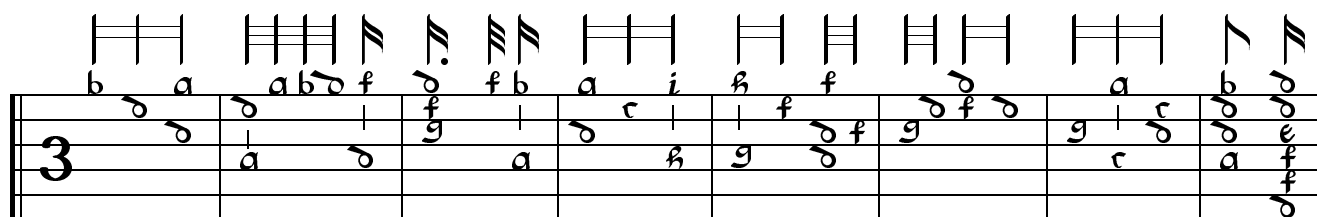
GB-Cfm 689, f. 86v

1

8

16

24



V8. Volte Jacob - 7F10C A16B18

GB-Cfm 689, f. 87r

Measures 1-27 of the musical score for V8. Volte Jacob. The score is written in a system with three staves. The first staff contains a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The second and third staves contain the melody and bass line respectively. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The score is divided into measures by vertical bar lines. The first measure is marked with a '1' below the staff. The second measure is marked with a '10' below the staff. The third measure is marked with an '18' below the staff. The fourth measure is marked with a '27' below the staff. The score ends with a double bar line and a repeat sign.

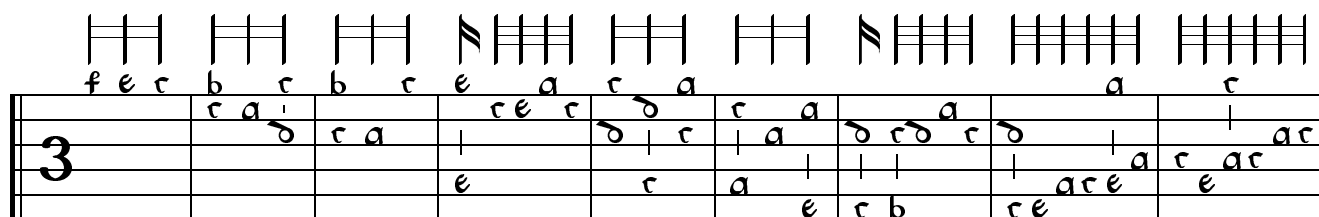
M1. Mall Pedlie - A4B12

US-NHub osborn fb7, f. 89r

Measures 1-9 of the musical score for M1. Mall Pedlie. The score is written in a system with three staves. The first staff contains a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The second and third staves contain the melody and bass line respectively. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The score is divided into measures by vertical bar lines. The first measure is marked with a '1' below the staff. The second measure is marked with a '9' below the staff. The score ends with a double bar line and a repeat sign.

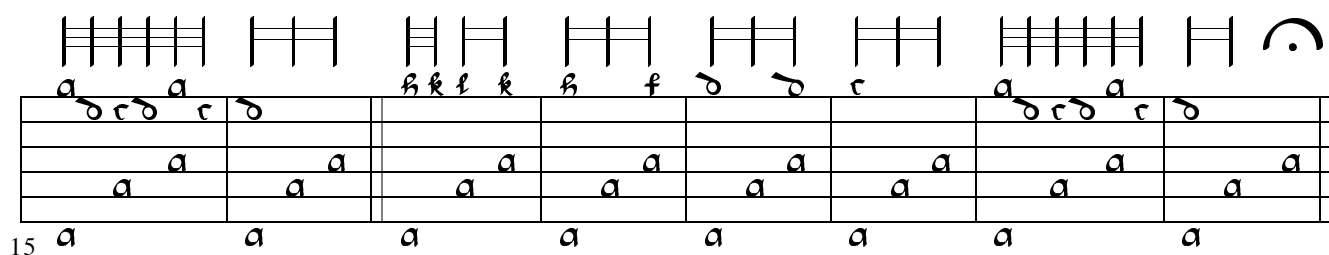
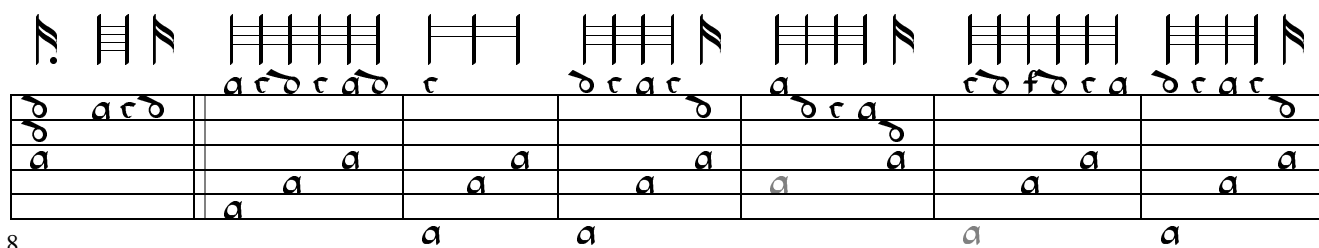
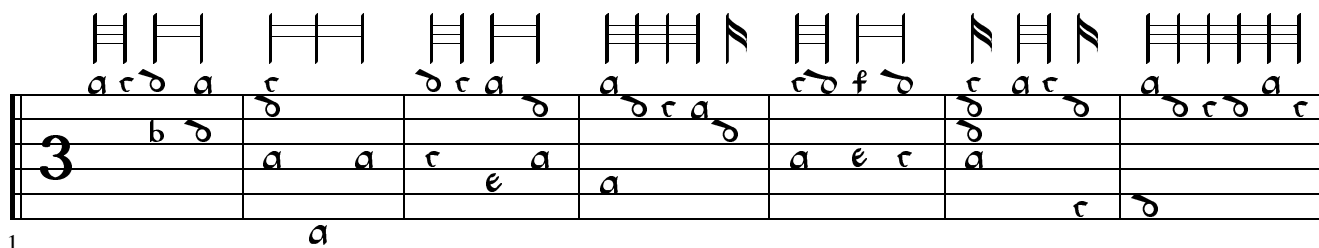
V5. Volte Jacob - 8E A12B16

GB-Cfm 689, f. 80r



App 2. Polon Volte - 7F AA8B6

Fuhrmann 1615, p. 140



11

20

30

40

49

57

S3. (Sick sick and very sick) - 7D AAB B2x4

GB-Cu Dd.9.33, ff. 73r-72v

1

1

6

2

9

16

19

22

31

Nn.6.36, f. 3r & Playford 1651, p. 15

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a four-part setting (Soprano, Alto, Tenor, Bass) and includes a piano introduction. The introduction consists of a single measure of a G major triad (G, B, D) in the right hand and a G major triad (G, B, D) in the left hand. The vocal parts enter in the second measure. The Soprano part has a melodic line with a final cadence. The Alto, Tenor, and Bass parts provide harmonic support with sustained notes and moving lines. The score is written on a grand staff with four staves.

[illegible]

Handwritten musical notation for the first system, featuring a treble clef and a 3/4 time signature. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b'.

Handwritten musical notation for the second system, continuing the piece. It features a treble clef and a 3/4 time signature. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b'.

9

Handwritten musical notation for the third system, continuing the piece. It features a treble clef and a 3/4 time signature. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b'.

17

Handwritten musical notation for the fourth system, continuing the piece. It features a treble clef and a 3/4 time signature. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b'.

24

Handwritten musical notation for the fifth system, continuing the piece. It features a treble clef and a 3/4 time signature. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b'.

33

Handwritten musical notation for the sixth system, continuing the piece. It features a treble clef and a 3/4 time signature. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b'.

43

Handwritten musical notation for the seventh system, continuing the piece. It features a treble clef and a 3/4 time signature. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b'.

50

S4. Sick sick and Veary sick - AA4BB4x2

GB-WPforester welde, f. 5r

1

1

8

15

21

27

W2b. Engels Woddecot - diatonic cittern A2B4

Valerius 1626, p. 198

3

1

1 2 3 4 5 6

1

1 2 3 4 5 6

7

1 2 3 4 5 6

13

1 2 3 4 5 6

18

1 2 3 4 5 6

23

1 2 3 4 5 6

28

1 2 3 4 5 6

33

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (pedals) and horizontal strokes (notes). Above the staff, there are several groups of vertical strokes, some with horizontal lines connecting them. Below the staff, there are several groups of horizontal strokes, some with vertical lines connecting them. The notation is written in a stylized, handwritten manner.

38

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (pedals) and horizontal strokes (notes). Above the staff, there are several groups of vertical strokes, some with horizontal lines connecting them. Below the staff, there are several groups of horizontal strokes, some with vertical lines connecting them. The notation is written in a stylized, handwritten manner.

43

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (pedals) and horizontal strokes (notes). Above the staff, there are several groups of vertical strokes, some with horizontal lines connecting them. Below the staff, there are several groups of horizontal strokes, some with vertical lines connecting them. The notation is written in a stylized, handwritten manner.

49

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (pedals) and horizontal strokes (notes). Above the staff, there are several groups of vertical strokes, some with horizontal lines connecting them. Below the staff, there are several groups of horizontal strokes, some with vertical lines connecting them. The notation is written in a stylized, handwritten manner.

52

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (pedals) and horizontal strokes (notes). Above the staff, there are several groups of vertical strokes, some with horizontal lines connecting them. Below the staff, there are several groups of horizontal strokes, some with vertical lines connecting them. The notation is written in a stylized, handwritten manner.

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (pedals) and horizontal strokes (notes). Above the staff, there are several groups of vertical strokes, some with horizontal lines connecting them. Below the staff, there are several groups of horizontal strokes, some with vertical lines connecting them. The notation is written in a stylized, handwritten manner.

60

S5. Sick Sick - cittern 2x4bars

GB-Cu Dd.4.23, f. 6r

1

1

<i>a c d a c d c a c d f c d f</i>									
<i>a</i>									
<i>c</i>									
<i>h i l l i h i l h f h i f</i>									
<i>a</i>									
<i>a</i>									
<i>h f h f d</i>									
<i>a</i>									
<i>a</i>									
<i>a</i>									
<i>a</i>									
<i>a</i>									
<i>a</i>									
<i>a</i>									
<i>a</i>									
<i>a</i>									

5

The first system of musical notation for 'The Song of the Weaver' consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note G4. This is followed by a half note F4, a half note E4, and a half note D4. The system concludes with a double bar line.

S6. Sicke sicke and very sicke - cittern 4x8bars

Holborne 1597, sig. D3r

[illegible]

1

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

9

a c a	a f d c a r	a c f d	c d f a i	f i l a c e	f i l n
e a b g r	a b b	a b	r h	a	a f

15

[illegible]

21

a c e a a	a	a f h	k f a a	c a	a	a a a	a
c h	a	a f	a e	c c	d	a a a	a a

M2. (Mall Peatly) - 8D A2B6

GB-Lam 603, f. 30v

1

5

M3. (Mall Peatly) - 9D A2B6

GB-Lam 603, f. 41v

1

5

M4. Moll Peatley - arr. from violin A4B10

Playford 1665 suppl, p. 48

1

7

1

6

10

14

18

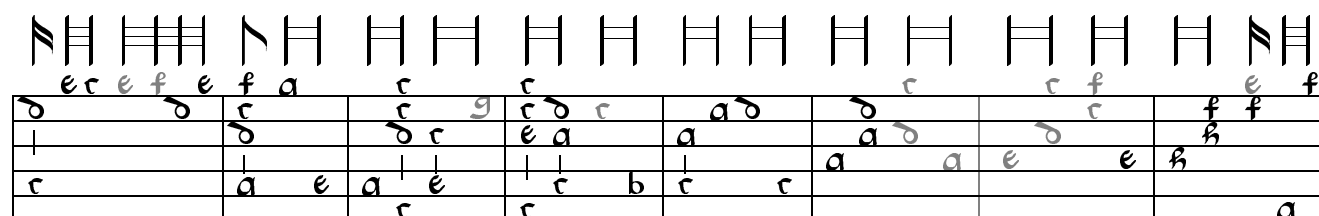
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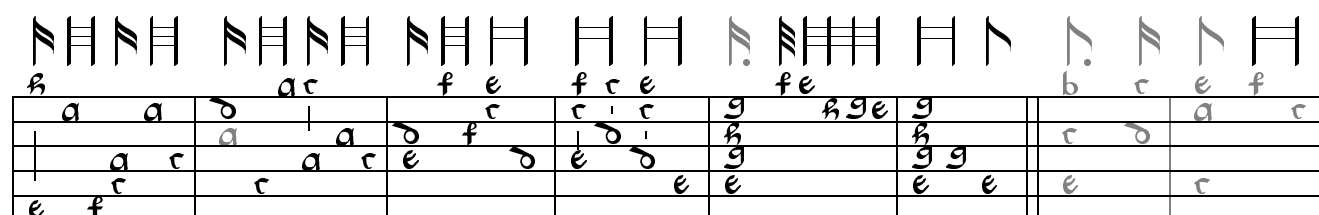
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11



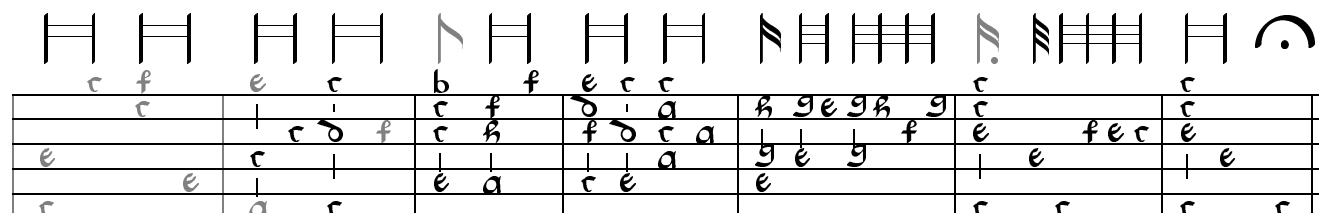
19



27



35



43

1

1

9

12

15

23

23

First system of musical notation. It consists of a single staff with a treble clef. The notation is a sequence of notes and rests, with some notes beamed together. The notes are labeled with letters: a, c, g, d, c, a, a, c, d, a, c, r, e, f, a, c, e, e, f. The staff is divided into measures by vertical bar lines.

30

Second system of musical notation. It consists of a single staff with a treble clef. The notation is a sequence of notes and rests, with some notes beamed together. The notes are labeled with letters: a, d, c, d, a, c, f, e, f, e, c, g, c, b, c, e, a, c, b, c, d, c, r, c. The staff is divided into measures by vertical bar lines.

33

Third system of musical notation. It consists of a single staff with a treble clef. The notation is a sequence of notes and rests, with some notes beamed together. The notes are labeled with letters: g, h, c, f, e, c, c, h, g, e, g, h, g, c, c, f, e, f, c, e, c, a, g, a, h, c, d, c, a, a. The staff is divided into measures by vertical bar lines.

Fourth system of musical notation. It consists of a single staff with a treble clef. The notation is a sequence of notes and rests, with some notes beamed together. The notes are labeled with letters: e, h, c, f, e, c, b, f, e, c, c, h, g, e, g, h, g, c, c, f, d, c, c, g, c, e, e, c, a, a. The staff is divided into measures by vertical bar lines.

Fifth system of musical notation. It consists of a single staff with a treble clef. The notation is a sequence of notes and rests, with some notes beamed together. The notes are labeled with letters: e, c, e, f, e, c, e, f, e, c, c, h, g, e, h, g, h, g, h, g, e, g, c, a, c, d, a, c, e, f, e, c, e, f, e, c, h, f, e, c. The staff is divided into measures by vertical bar lines.

45

Sixth system of musical notation. It consists of a single staff with a treble clef. The notation is a sequence of notes and rests, with some notes beamed together. The notes are labeled with letters: a, h, h, f, e, e, f, h, f, e, c, c, e, f, e, c, e, f, e, c, c, e, f, h, f, e. The staff is divided into measures by vertical bar lines.

48

Seventh system of musical notation. It consists of a single staff with a treble clef. The notation is a sequence of notes and rests, with some notes beamed together. The notes are labeled with letters: b, a, c, e, f, e, a, c, d, c, a, c, a, c, d, a, g, h, e, g, h, e, f, e, h, g, c, f, d, c, d, c, c, e. The staff is divided into measures by vertical bar lines.