



Or, Eighty Eight' is set to the tune *Jog on* in Thomas D'Urphey's *Pills to Purge Melancholy* IV 1719, p. 37.<sup>11</sup> With the alternative name *Eighty Eight*, the same tune was used for a number of other songs including Walter Pope's 'The Catholick Ballad: or an invitation to Popery, Upon considerable Grounds and Reasons. To the Tune of 88' beginning 'Since Pop'ry of late is so much in debate, And great strivings have been to restore it' (EBBA ID 36152; 36228; 34993 - includes music; 33693 1653-1681?; 30025 - includes music, 1689; 34994; and Bod490; Bod23319 - includes music; Bod10915 - Roud30468 & 23228 - includes music, 1678; Bod542 - includes music, 1679; Bod5185 & Bod5186 1674), as well as the related ballads, 'Reflections upon The Catholick Ballad' (EBBA 33688, 1675) and 'Room for a Ballad, or, A Ballad for Rome being A Continuation of the Catholick Ballad inviting to Popery (EBBA 32606, 32740, 1670-1708?). 'The Catholick Ballad' is also found in *Pills to purge Melancholy*, IV 1719, pp. 32-34.

*Jog on* is the same tune as a keyboard setting by Richard Farnaby in the Fitzwilliam virginal book (GB-Cfm 168, pp. 416-418) titled *Hanskin*, which is the name of the tune in several Dutch lute books (H1, H3-5), and is also used in close to a hundred songs in Dutch song books.<sup>12</sup> No ballad texts for *Hanskin* are known, and the tune is likely to have originated on the continent.<sup>13</sup>

- H1. NL-Lu 1666, f. 435r *Courante van Hansken* [in G]/untitled [in F] p. 53  
 H2. Playford *The Dancing Master* 1651, p. 45 *Jog on* - arr. from violin 63  
 H3. Hove *Florida* 1601, f. 110r *Hansken is so fraeyen*  
 [index: *Hansken is so fraeyen gese*] 70  
 H4. NL-Lu 1666 (Thysius), f. 431r *Courante* (quotes the tune) 70  
 H5. Adriaenssen *Novum Pratum Musicum* 1592, f. 82r *Courante* 71

#### WHAT YOU PLEASE - TRES CHOSSES

*What you please* is the title of a tune found in Playford's *Dancing Master* 1651 and Walsh's *Compleat Country Dancing Master* 1718 (arranged for lute here as W1) and *Musick's Delight on the Cithren* 1666 (W2). The use of the tune in ballads is ambiguous, because no ballad text with this title is known and it is not always clear whether 'what you please' is used as a specific tune title or as a figurative expression.<sup>14</sup> For example, a ballad 'A new game at cards' was licensed with the Stationers Company in 1656,<sup>15</sup> presumably referring to the broadside ballad 'A New game at Cards or, The three Nimble Shuffling Cheaters. To a pleasant new tune, Or, what you please' beginning 'You Gallants all that love to play, At Cards to pass the time away' (EBBA<sup>16</sup> ID31796 and Bod664<sup>17</sup> - Roud V4233). The pleasant new tune is a different tune titled *A new game at cards* identified in other sources,<sup>18</sup> and *what you please* could be either an alternative tune or a direction to pick a tune of your choice. Also see the equally ambiguous title of the song *seignr Baptist what you please you always cry, what you please I still reply* in GB-Lbl Add.63852 (Boynton), ff. 73v-73r. A different tune is inscribed *What you please* in Lady Elizabeth Cromwell's guitar book from the 1680s, transcribed for lute here as W3.

The tune Playford and Walsh call *What you please* may have been known much earlier if John Ward was correct in identifying *What you please* as the ground to the first part of the medley *Tres choses*: the anonymous bandora solo in William Barley's *New Booke of Tablature* of 1596, and a different bandora setting attributed to Anthony Holborne in Mathew Holmes' first lute book and

different again the anonymous solo cittern setting, all three also from the 1590s. The title translates as 'three things', the other two things/grounds being the passamezo antico in the second part and the romanesca in the third part.<sup>19</sup> However, Ward does not elaborate on the details of his identification, and it is a puzzle given that the melody in Playford is not clearly present in any of the three distinct settings of *Tres choses*, also the ground of the first strain does not fit the tune, and a setting of the tune complete with harmony does not seem to have survived. Nevertheless, the versions of *Tres choses* are reproduced here (W4-5), as it was a good opportunity not only to include tablature for the cittern and two bandora settings but was also a chance to transcribe the two bandora settings for lute as no original lute solo of this medley is known. The setting in Barley needed some reconstruction and seems to be lacking the second half of the first strain compared to its division, was added here as based on repeating bars 25-32.

- W1. Walsh 1718 I, no. 99 *What you Please* - arr. from violin melody p. 20  
 = Playford *The Dancing Master* 1665, p. 113 *What you please* - violin  
 W2. Playford *Musick's Delight on the Cithren* 1666, sig. B4r  
 8 *What you please* - cittern 20  
 W3. US-CAh Mus.139,<sup>20</sup> seq.73 *what you please* - trans. guitar 47  
 W4i. Barley (Bandora) 1596, sigs. D2v-D3v *Treschoses* - bandora 60-61  
 W4ii. Barley 1596, sigs. D2v-D3v *Treschoses* - trans for lute 62-63  
 W5i. GB-Cu Dd.2.11, ff. 35v-36r *Tres choses A. Holborn*  
 - bandora HolborneS<sup>21</sup> 77 64-65  
 W5ii. GB-Cu Dd.2.11, ff. 35v-36r *Tres choses A. Holborn* - trans lute 66-67  
 W6. GB-Cu Dd.4.23, ff. 9v-10r *Tres Choses* - cittern solo 68-69

#### UP TAILS ALL & JIGGY JOGGY

Three lute settings from the early seventeenth century of two, three and eight variations on a 4-bar dance tune with a distinctive ground are known, but it is only from the keyboard variations by Giles Farnaby and the violin tune in Playford's *Dancing Master* 1651 that the title is given as *Up tails all*.<sup>22</sup> Although no candidate text for a ballad of this name are known, two later Commonwealth broadsides call for the tune: the first 'A Psalme Sung by the People, before the Bone-fires, Made in and about the City of London, On the 11th February 1659. To the Tune of, Up tayles all' beginning 'Come lets take the Rump' (Bod24377 Roud V28082, 1660), and the second 'A vindication of the Rump: or The Rump advanc'd, To the Tune of, Up tails all' beginning 'Full many a ballad hath been penn'd' (Bod584 Roud V11285, c.1659). Also a song beginning 'Fly merry News among the Crews' has the refrain 'To/At up-tails all' in Thomas D'Urphey's *Pills to Purge Melancholy* IV 1719,<sup>23</sup> pp. 176-178, but is in fact headed 'The Friar and the Nun' with music for the tune of that name (also edited in *Lute News* 122 and here), which Chappell suggested is a printers error and the text is therefore likely to be a later ballad to the tune *Up tails all*.<sup>24</sup> 'Up tails all' is also quoted as a dance or song in a number of plays and poems, usually in the context of sexual innuendo: Thomas Dekker's play *The Shoemakers Holiday* 1607 (Act II scene i line 63),<sup>25</sup> in the line of *Sybil the Maid*: 'Faith, then haue at up tailes all. Ile go Iiggy-Ioggy to London, and be here in a trice, yong mistris' (for the other tune *Jiggy Joggy* see below). Also Sharpham's play *The Fleire* 1607 (Act III scene i)<sup>26</sup> includes the lines *Knight*: 'Shees wondrous musicall too.' *Fleire*: 'Verie true, she euerie day sings Iohn for the King, and at Vp tailes all, shees perfect.' *Knight*: 'Be these good tunes Fleir?' *Fleire*: 'Excellent, excellent sir, farre better then your Scottish Iigges.' Then in Francis Beaumont and John Fletcher's play *The Coxcomb*

<sup>11</sup> For an online facsimile of all 6 volumes of Pills see:  
<http://digital.nls.uk/special-collections-of-printed-music/archive/91519824>

<sup>12</sup> The Dutch Song Database online:  
<http://www.liederenbank.nl/index.php?lan=en>

<sup>13</sup> See Chappell PMOT I, *op. cit.*, pp. 211-213; Claude M. Simpson *The British Broadside Ballad and its Music* (New Brunswick: Rutgers University Press, 1966), pp. 392-394; John M. Ward 'Apropos: The British Broadside Ballad and Its Music' JAMS xx (1967), p. 49.

<sup>14</sup> Similar to the tune title *What you will*, versions of which were edited in the *Lutezine* to *Lute News* 121 (April 2017).

<sup>15</sup> 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, n° 1873.

<sup>16</sup> University of California Santa Barbara: English Broadside Ballad Archive [EBBA]: <http://ebba.english.ucsb.edu>

<sup>17</sup> Broadside Ballads Online at the Bodleian Libraries [Bod]:  
<http://ballads.bodleian.ox.ac.uk>

<sup>18</sup> See Simpson, *op. cit.*, pp. 508-511.

<sup>19</sup> John M Ward *Music for Elizabethan Lutes* (Oxford, Clarendon 1992), p. 97.

<sup>20</sup> Facsimile: [https://iiflib.harvard.edu/manifests/view/drs:50012048\\$73i](https://iiflib.harvard.edu/manifests/view/drs:50012048$73i)

<sup>21</sup> Rainer aus dem Spring *Anthony Holborne Music for Lute and Bandora* (Albury, Lute Society Edition 2001).

<sup>22</sup> Chappell PMOT, I, *op. cit.*, p. 196, II. p. 773; Chappell OEPM, *op. cit.*, p. 149; Simpson, *op. cit.*, pp. 727-728; Ward 1967, *op. cit.*, p. 78.

<sup>23</sup> Online facsimile: [http://imslp.nl/imglnks/usimg/0/00/IMSLP101267-PMLP144559-pills\\_vol4.pdf](http://imslp.nl/imglnks/usimg/0/00/IMSLP101267-PMLP144559-pills_vol4.pdf)

<sup>24</sup> Chappell OEPM, *op. cit.*, p. 286-287.

<sup>25</sup> Online modern edition by Karl Warnke and Ludwig Proescholt 1886:  
<https://archive.org/stream/shoemakersholida00dekkrich/page/16/mode/2up>

<sup>26</sup> Five pages down the online modern text edition:  
<http://quod.lib.umich.edu/cgi/t/text/text-idx?c=eebo;idno=A12078.0001.001>

performed c.1608-1610 (Act I scene i)<sup>27</sup> is found the lines *Richardo*. 'No more I will not, Boy, lay me down, and rowle me to a Whore.' ... *Silvio*. 'Then set your foot to my foot, and up tailes all.' *Viola*. 'That is *Richardo*, what a noise they make!', and in John Vanburgh's play *The Provoked Wife* 1697 (Act V scene 1)<sup>28</sup> are the lines *Madem*. 'Why vat be the matter?' *Razor*. 'The matter? - why, uptails all's the matter.' Also, a poem 'Up tailes all' beginning 'Begin with a kiss' and ending 'For love he doth call /For his Uptails all; /And that's the part to be acted.' is included in Robert Herrick's *Hesperides* 1648.<sup>29</sup> Also, Chappell (PMOT), *op. cit.*, p. 149 refers to an allusion to *up tails all* in Ben Johnson's play *Every man out of his humour* published in 1600, but a specific mention of 'up tails all' was not found.<sup>30</sup>

A tune called *Jiggy-joggy*, another sexual inuendo implied, is mentioned in the same quote as Up tails all in Thomas Dekker's play *The Shoemakers Holiday* 1607 (see above), and the only known version is reproduced here (J1). The Shirburn Ballads (1585-1616)<sup>31</sup> include a ballad headed 'My heart is in pain my body within'. The second part of Jeamy. To the tune of Gigg-a-gogge, or Woddycocke<sup>32</sup> beginning 'My hart is impure my body within'. As the text fits the tune here, then *Gigg-a-gogge* may be a variant of the tune name *Jiggy-joggy*. Another ballad, printed as a Broadside c.1663-74, 'A Job for a Ioyner or A good Workman well imploy'd, This Maid must have a Workman come in hast Because she could not live no longer chaste, and John the Joyner is the Man must do, Her Job and make the bed go Jigg a Jog goo' is to the 'Tune of, Over the water, fain I would pass, or Jig a Jog-goo &c' beginning 'Come and attend young Virgins all' (Bod882 Roud V7460). Again the text fits the tune here so *Jig a Jog-goo* seems to be another variant name for the same tune.<sup>33</sup>

U1. GB-Cu Nn.6.36, f. 10v untitled <sup>34</sup>	pp. 24-25
U2. GB-Cu Dd.9.33, f. 95v untitled <sup>35</sup>	25
U3. GB-Lbl Eg.2046, f. 34r <i>A Toye</i>	25
U4. Playford <i>Dancing Master</i> 1651, p. 97 <i>Up tailes all</i> - arr. from violin	54
GB-Cfm 168, pp. 352-355 <i>Up Tails</i> . all 32 <i>Giles Farnaby</i> - keyboard	
J1. GB-Cu Dd.9.33, f. 77r <i>Jiggy Joggy</i> <sup>36</sup>	5

### THREE SHEEP SKINS & FRIAR AND THE NUN - continued

Three versions of each of these two ballad tunes were in the supplement to *Lute News*, and two more of each are included here - a lute arrangement of a violin tune and a duet for two citterns in unison of both tunes.<sup>37</sup>

Four appendices are added as page fillers, App 1. an untitled country dance tune in English Gauthier tuning also transcribed for viel ton, and App 2. a ballad or dance tune with an obscure title, neither known from elsewhere. Appendices 3 & 4 are dances from continental manuscripts, the first more like maske music than the title suggests.

T4. Playford <i>The Dancing Master</i> 10th ed. 1698, p. 215 <i>Three sheep-skins/ship skins</i> - arr. from violin	p. 17
= Walsh 1718, f. [7r] <i>16 Three Sheep Skins</i> - violin	
T5i. Robinson <i>New Citharn Lessons</i> 1609, sigs. I4v-K1v	
For two Citharens - duet in unison cittern I	72
T5ii. Thomas Robinson <i>New Citharn Lessons</i> 1609, sigs. I4v-K1v	
For two Citharens - duet in unison cittern II	73
F4i. Robinson 1609, sigs. C3v, C4v, D1v & D2v <i>A Ligge for two Citharens</i> / T. R. - duet in unison cittern I	74-75
F4ii. Robinson 1609, sigs. C4r, D1r, D2r & D3r <i>A Ligge for two Citharens</i> / T. R. - duet in unison cittern II	76-77
F5. Walsh 1718 I, p. 141 192 <i>Fryar and the Nun</i> - arr. from violin	69
F6. Playford 1666, sig. D2r 41 <i>The Fryar and the Nun</i> - chrom. cittern	71
App 1. RL-Dtc 408/II, p. 112 <i>Willem Soane</i>	14
App 2a. GB-Lbl Eg.2046, f. 50v untitled - (edeff)	42
App 2b. GB-Lbl Eg.2046, f. 50v untitled - trans for viel ton	42
App 3. CZ-Pnm IV.G.18, f. 138r <i>Curant</i>	81
App 4. D-BAU 13.4o.85, p. 79 <i>Danitz</i>	

### MORE VERSIONS OF JOHN DOWLAND'S LACHRIMAE

Three G minor settings, one for 6-course and two for 7-course lute, of what is assumed to be John Dowland's own setting of the Lachrimae Pavan and his own Galliard to Lachrimae (JD46) were in *Lute News* 122. The other nine concordant versions of the pavan from English sources are all reproduced here. All the staves have been lined up for comparison (hence some staves are cramped or spaced out in places), and all editorial changes are listed in the commentary at the end of this *Lutezine* (and most changes are in grey in the tablature). Additional concordant versions are found in continental sources and will be edited together with the many cognates (in both English and continental sources) in later *Lute News* supplements and *Lutezines*. The diversity in notation and especially ornaments and fingering provide insight into a variety of original performance possibilities. It is interesting that Dowland seems to have sanctioned the version in Board that is heavily annotated with playing instructions as it is thought that the tenuto are added in his in own hand, presumably in the course of teaching Margaret himself.<sup>38</sup> About half of the settings here are for a six-course lute, and a seventh or eighth course is required in JD15c, e, h, k & l. The version in Barley (JD15i) is surprisingly accurate, apart from a few type-setting errors, given Dowland's probable criticism of it as 'false and imperfect'.<sup>39</sup> It also includes useful indications of tenuto, right hand fingering and ornaments, as well as significant variants. All versions adhere to the same structure of three strains and divisions of A16, B16 and C17 bars (A8, B8, and C8½ bars in JD15d, e & f, barred in 4, the rest barred in 2 minims per bar). The aim was to present all the versions and not venture at this stage to describe and analyse all the differences. The Complete Dowland edition included the single version JD15f here, amended with quite a number of editorial changes including conflation from other versions (see commentary). Further discussion and comparison of sources can be found in an online study by Tim Crawford and Michael Gale.<sup>40</sup> JD15m is a two-bar fragment, enough to see that it is quite different but is included here. Addenda to the versions in *Lute News* 122: JD15a - change my error of a2 to a1 in bar 27/8; JD15c - bar 11/2 - a1a2 instead of a2a3; 21/8-11 - 4 quavers instead of semiquavers; 23/5-6 - 2 crotchets instead of quavers.

JD15a. GB-Lbl Eg.2046, ff. 16v-17r <i>Lacime by dowlande</i>	<i>Lute News</i>
JD15b. GB-Lbl Add.38539, ff. 22v-23r <i>Lacime Pauin by mer John Dowland</i>	<i>Lute News</i>
JD15c. US-Ws V.b.280, ff. 18v-19r <i>Lachrame mr Dowland</i>	<i>Lute News</i>
JD15d. GB-Lbl Add.6402, f. 1r <i>Lacrame</i>	21
JD15e. GB-Cu Dd.2.11, f. 81v untitled	26-27
JD15f. GB-Cu Dd.5.78.3, ff. 9v & 21r J: D - DowlandCLM 15	28-29
JD15g. GB-WPforester welde, f. 4v <i>Pauane Lachrimae Mr Dowland</i>	30-31
JD15h. GB-Lam 603, ff. 11v-12r <i>Lachremae J: D: /Lachrymae Made By Mr Jo: Dowland: Bachelor of Musique</i>	32-33

<sup>27</sup> Online modern text edition, p. 321:  
<https://www.gutenberg.org/files/35303/35303-h/35303-h.htm> - Page\_308

<sup>28</sup> Online facsimile of modern edition, p. 71:  
<https://archive.org/details/britishtheatref09inchuoft>

<sup>29</sup> Online facsimile of modern edition, p. 247:  
<https://archive.org/details/in.ernet.dli.2015.184409>

<sup>30</sup> Online facsimile of modern edition:  
<https://archive.org/details/benjonsonseverym00jonsuoft>

<sup>31</sup> Online facsimile of modern edition, pp. 189-191:  
<https://archive.org/details/shirburnballads100claruoft>

<sup>32</sup> Versions of Woodcocke will be edited for the next *Lute News/Lutezine*.

<sup>33</sup> See Simpson, *op. cit.*, pp. 385-386; it seems the Jiggy Joggy ballads were too bawdy for inclusion by Chappell.

<sup>34</sup> The version of *Uptails all* from Nn.6.36 was recorded by Paul O'Dette for his CD *Robin Hood: Elizabethan Ballad Settings* (Harmonia Mundi HMU 907265, 2001), track 2.

<sup>35</sup> Diana Poulton *English Ballad Tunes for the Lute* (Cambridge, Gamut Publications 1975), n° 6; Rainer Luckhardt *Easy Lute Music* volume 4: *Music from England* (Emmendingen, Seicento Edition 2012), n° 27; U1-3 were also edited for *Lute News* 76 (December 2005), n° 4a-c.

<sup>36</sup> Poulton 1975, *op. cit.*, n° 4.

<sup>37</sup> The version of *The Friar and the Nun* from Pickeringe (in *Lute News*) was edited in Luckhardt 2012, *op. cit.*, n° 8, and recorded by Jacob Heringman for his CD *Jane Pickeringe's Lute Book* (Avic AV0002, 2002), track 24.

<sup>38</sup> Michael Gale 'John Dowland, celebrity lute teacher' *Early Music* xli/2 (2013), p. 207.

<sup>39</sup> Dowland's *The First Booke of Songes* 1597, sig. A1r: 'There haue bin diuers Lute-lessons of mine lately printed without my knowledge, falce and vnperfect'.

<sup>40</sup> <http://www.doc.gold.ac.uk/~mas01tc/web/ECOLMtest/IMSweb/Dow2wd95REV.htm>



<b>JD15i.</b> Barley 1596a [lute], sigs. E1r-E2v <i>Lacrime</i> by I. D.	34-35
<b>JD15j.</b> GB-Lbl Add.31392, ff. 35v-36r <i>Dowlands Lachrymae</i> / <i>Lachrymae of maister Dowland</i> .	36-37
<b>JD15k.</b> GB-Gu Euing 25, ff. 25v-26r untitled	38-39
<b>JD15l.</b> GB-Cfm Mus.689, ff. 8v-9r <i>Pauana</i> by J. Dowlande <i>Lachrymae</i>	40-41
<b>JD15m.</b> GB-Lam 601, f. 11r untitled, first 2 bars - 6-course lute	57

### SQUIRES GALLIARD

John Coperario staged the 'Squires Masque' with text by Thomas Campion for performance in Whitehall Palace in 1613, but *Squires Galliard* cannot have been from it as some of the English sources predate the masque by a few decades.<sup>41</sup> However, it may have been music from a much earlier masque or was used in the theatre. Four lute solos are known in English sources and thirteen in continental sources, only one of the latter retaining the original title (S13). The music of Squires Galliard was also arranged as a lute duet (S16), cittern solo (S21), and for mixed consort (cittern and bandora parts: S19, S20, S22) in sources from as early as the 1580s. The titles *My L[or]d Strange his galiarde* (S5) and *The Earl of Derbes galliard* (S21) both refer to Ferdinando Stanley (1559-1594), known as Baron Strange and then as the 5th Earl of Derby from 1593. He was the patron of a troupe of actors known as 'Lord Strange's Men' in the 1580s and from 1593 as 'The Earl of Derby's Men'. The same actors probably later joined other troupes of English players touring Northern Germany taking the music they knew with them, probably accounting for the transmission of Squires Galliard to the continent.<sup>42</sup> Two settings are titled *Galliard Laerym* and *Gaillarda Paduana Lachrymae* (S6 & S8), suggesting it was paired with the Lachrymae pavan in performance. Five versions in three different keys found in the lute book of Michael Eysertt of Nürnberg call it *Gaillarda Englessa*. Note the variety in figuration, particularly in the memorable third strain.

S1. IRL-Dtc 408/I (Ballet), p. 15 <i>Squires Galliard</i>	<i>Lute News</i>
S2. D-Dl 1.V.8 (Loss), f. 51r <i>Gagliarda</i> <sup>43</sup>	p. 43
S3. GB-Cu Dd.2.11, f. 71v <i>Squiers Galliard</i>	44
S4. D-LEm III.11.26, f. 3r untitled	45
S5. US-NHub Deposit 1 (Wick), f. 10r <i>My Lo: strange his galiarde</i>	45
S6. LT-Va 285-MF-LXXIX, f. 23v <i>Gaillarda Paduana Lachrymae</i>	46-47
S7. D-Lr 2000 (Harling), pp. 6-7 untitled	47
S8. GB-Lbl Sloane 1021 (Stobaeus), ff. 44v-45r <i>Galliard Laerym</i>	48
S9. D-B 40141 (Naclerus), f. 29r <i>Gaillarda</i>	48
S10. GB-Cu Dd.2.11, ff. 49v-50r <i>Squiers Galliard</i>	49
S11. A-Lla hs.475 (Eysertt), f. 94v <i>Gaillarda Englessa</i>	50
S12. A-Lla hs.475, f. 95v <i>Alio modo</i>	50
S13. NL-Lu 1666 (Thysius), f. 27v <i>Squyres Gallarde</i>	51
S14. A-Lla hs.475, f. 95v <i>Gaillarda Englessa</i>	51
S15. A-Lla hs.475, f. 23r <i>Gaillarda Englessa</i>	52
S16i. reconstructed by Göran Sölscher (duet lute I) <sup>44</sup>	54-55
S16ii. GB-Lam 602 (Sampson), ff. 12v-13r <i>a galiard for ii lute</i> (II)	56-57
S17. A-Lla hs.475, f. 94v <i>Allimodo</i>	55
S18. CZ-Pnm IV.G.18, f. 174v <i>Galliarde</i>	57
S19. GB-Dd.14.24, f. 21v <i>Squiers Galliard</i> - consort cittern <sup>45</sup>	58
S20. US-OAm Parton MS, f. 7v <i>Squiers Galliard</i> - consort cittern <sup>46</sup>	58
S21. US-CAh 181 (Otley), f. 3v <i>The earell of derbes galliard</i> - cittern	58
S22a. GB-Lam 600 (Browne), f. 14v <i>Squires galliard</i> - consort bandora	59

<sup>41</sup> See Andrew J. Sabol *Four Hundred Songs and Dances from the Stuart Masque* (Hanover: Brown University, 1978/reprinted New England University Press, 1982), no. 168, GB-Lbl Add.10444, ff. 148v *Squiers Masque* for treble & bass.

<sup>42</sup> See Jerzy Limon *Gentlemen of a Company: English Players in Central and Eastern Europe, 1590-1660* (Cambridge: CUP, 1985), p. 149-153, etc; Albert Cohen *Shakespeare in Germany in the Sixteenth and Seventeenth Centuries* (London, Asher & Co., 1865), Online facsimile: <https://archive.org/details/shakespeare00cohnngoog>

<sup>43</sup> Thank you to Joachim Lütke for a copy from the photographs that have recently surfaced of this lost lute book.

<sup>44</sup> Stefan Lundgren *English Duets for Two Renaissance Lutes* vol IV (München 1986) n° 37.

<sup>45</sup> Other parts in the Holmes consort books: GB-Dd.5.20, f. 4v *Squiers galliarde* - bass viol; GB-Dd.5.21, f. 4v *Squiers galliarde* - flute.

<sup>46</sup> Other parts in the Walsingham consort books: GB-Hu DD.HO.20/2, n° 17 *Squiers Galliard* - flute; GB-Hu DD.HO.20/1, n° 17 *Squiers Galliard* - treble viol; GB-Hu DD.HO.20/3, n° 17 *Squiers Galliard* - bass viol.

<b>S22b.</b> GB-Lam 600, f. 14v <i>Squires galliard</i> - transcribed for lute	59
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### ADDENDUM TO LUTEZINE TO LUTE NEWS 121

An additional version of the B strain only of Dowland's *Come away* JD60 found in the lute book associated with Johann Stobaeus of Königsberg is edited here, as an appendix to all the other instrumental settings that were in the supplement and *Lutezine* to *Lute News* 121. It is closely concordant with the two versions in another Eastern German manuscript, and has a similar, although abbreviated, title. Also, the following additional cognate can be added: I-Tn Foà 7, ff. 54v-57r *Pavana Come* - keyboard.

<b>JD60k.</b> GB-Lbl Sloane 1021, f. 29v <i>Pavana Engla Com</i> - B strain	p. 79
= JD60f. D-LEm II.6.15, p. 472 <i>Commia guinae Dulandi</i> 5	<i>Lute News</i> 121
= JD60g. D-LEm II.6.15, p. 502 <i>Commia Doulandi</i>	<i>Lute News</i> 121

All the versions I knew of the tune known as *Almande Don Frederico* in the Netherlands and *Gar lustig ist spazieren gehn* in Germany were edited in the *Lutezine* to *Lute News* 121, but I have since found two more which are included here.

31. Jobin 1573 sigs. G1v-G2v <i>Tantz - Nach dantz</i>	78-79
32. DK-Kk Thott 841 4o, ff. 77v-78r <i>Tantz</i>	80
= 24. D-B 40141, ff. 94r-94v <i>Gar Lustig Ist Spatzieren Gan - Proportio</i>	

### ALBERT DE RIPPE / ALBERTO RIPA PREMIER FANTASIE

To end the de Rippe series, here is the first of the six fantasies in the first of six books of Albert de Rippe's lute music (edited by his pupil Guillaume Morlaye and published in Paris by Fezandat in 1552 and reprinted identically in 1553), which is also the first fantasie in the first of five books of de Rippe's lute music published in Paris by Le Roy and Ballard in 1562, although probably a reprint of a now lost first edition from the early 1550s because the surviving copy of Le Roy's fourth book is dated 1553. This fantasie is also known from versions in three manuscripts, of English, German and Italian provenance, and the five largely concordant sources vary considerably in details of figuration (summarised in the commentary at the end of this *Lutezine*). The version in Fezandat is reproduced here together with one of the manuscript versions that is considerably shortened from 467 to 368 bars, which seems to have been intentional rather than a copying error as the omissions appear seamless. Some of the most difficult passages are omitted and the short version is useful if time is limited (I took 13 minutes to play 1a and 9 minutes for 1b). Fezandat 1553 is identical to Fezandat 1552 except for including the a6 at 19/1. The version in Le Roy & Ballard is nearly identical to Fezandat for all 467 bars, except for 35 minor differences. The version in Dc.5.125 is barred in 8 minims and includes 96 minor differences to Fezandat ending unfinished after 274 bars. The version in MS 266 is largely identical to Fezandat (including some of the same errors) with irregular barring, 53 minor differences with occasional lacunae where bars are added or omitted (for example, bars 42-56 are largely absent; bars 111-113 are different; and four bars are inserted instead of bar 67). An alternative final cadence is also substituted.<sup>47</sup>

For a superb live performance captured on camera, hear Nigel North play the longer version (nearly 9 minutes, he plays faster than I do) on Youtube,<sup>48</sup> and imagine de Rippe playing it in the king's private chamber, that is for François I, his French employer for the period c.1528-1547.

<b>Rippela.</b> Fezandat I 1552, ff. 1r-6r <i>Fantasie</i> . [index: <i>Premiere fantasie. fueillet</i> ]	82-87
= Fezandat I 1553, ff. 1r-6r <i>Fantasie</i>	
<b>Rippelb.</b> S-Uu Vok.mus.hs.87, ff. 59v-60r <i>fantasia di messer alberto</i>	88-91
Le Roy & Ballard I 1562, ff. 2r-6v <i>Fantasie premiere</i>	
D-Mbs mus.266, ff. 68r-69r <i>Recercar Alberto de Ripe die 1. fantasia des ersten buch</i> ; GB-Eu Dc.5.125, ff. 90v-92v untitled	

John H. Robinson - August 2017

<sup>47</sup> One bar of crotchet c1d2d3a4 6 quavers d1-c1-a1-d2-c2-a2 instead of 2 bars of 2 crotchets d2d3a4-a1 minim c1 minim d2d3a4 2 crotchets a1-d2.

<sup>48</sup> <https://m.youtube.com/watch?v=cinCF3YbPk8&sns=fb>

## J1. Jiggy Joggy - 7F 8x4bars

GB-Cu Dd.9.33, f. 77r

3

7

13

19

24

28

1

9

14

18

24

31

37



1

10

17

21

26

33

41



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

47

51

55

[illegible]



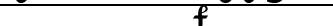
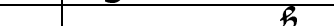
59



68

The image shows a musical score for 'The Rose Tree' in G major. The melody is written in treble clef with a key signature of one sharp (F#). The piano accompaniment is written in bass clef. The score is divided into three measures. The first measure contains the first line of the melody and the first line of the piano accompaniment. The second measure contains the second line of the melody and the second line of the piano accompaniment. The third measure contains the third line of the melody and the third line of the piano accompaniment. The piano accompaniment consists of chords and single notes that provide harmonic support for the melody.

77

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

80

84

84

89

89

DB17b. Pavana Daniel Bacheler - 7F AA14BB11CC11

GB-Cfm Mus.689, f. 20v

1

1

12

12

19

19

25

25

31

System 31: A musical staff with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, sixteenth notes) and rests. The notes are written in a shorthand style with letters (a, b, c, d, e, f, g) and accidentals (sharps, flats). The system is divided into measures by vertical bar lines.

31

40

System 40: A musical staff with a treble clef and a key signature of one flat (B-flat). The notation includes various note values and rests. The system is divided into measures by vertical bar lines.

40

44

System 44: A musical staff with a treble clef and a key signature of one flat (B-flat). The notation includes various note values and rests. The system is divided into measures by vertical bar lines.

44

55

System 55: A musical staff with a treble clef and a key signature of one flat (B-flat). The notation includes various note values and rests. The system is divided into measures by vertical bar lines.

55

64

System 64: A musical staff with a treble clef and a key signature of one flat (B-flat). The notation includes various note values and rests. The system is divided into measures by vertical bar lines.

64

64

System 64: A musical staff with a treble clef and a key signature of one flat (B-flat). The notation includes various note values and rests. The system is divided into measures by vertical bar lines.

1

8

19

22

27

35

38

42

45

50

53

56

64

73



78

IRL-Dtc 408/II, p. 112

1

The image shows a musical score for the song 'The Rose Tree'. It consists of a vocal line and a guitar accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody starts on a whole note G4, followed by a half note A4, a quarter note B-flat4, and a quarter note G4. This is followed by a half note F4, a quarter note E4, and a quarter note D4. The melody then continues with a half note C4, a quarter note B-flat3, and a quarter note A3. The final note is a whole note G3. The guitar accompaniment is written on a single staff with a treble clef and a key signature of one flat. It features a series of chords: G4, A4, B-flat4, G4, F4, E4, D4, C4, B-flat3, A3, G3. The chords are played in a sequence that follows the vocal melody, with some chords being sustained for longer durations. The score is presented in a clean, black-and-white format with standard musical notation.

1

a a

a c

a

10

a

a a

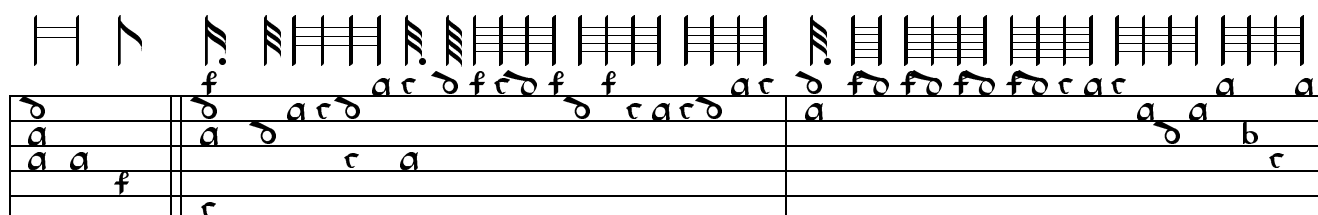
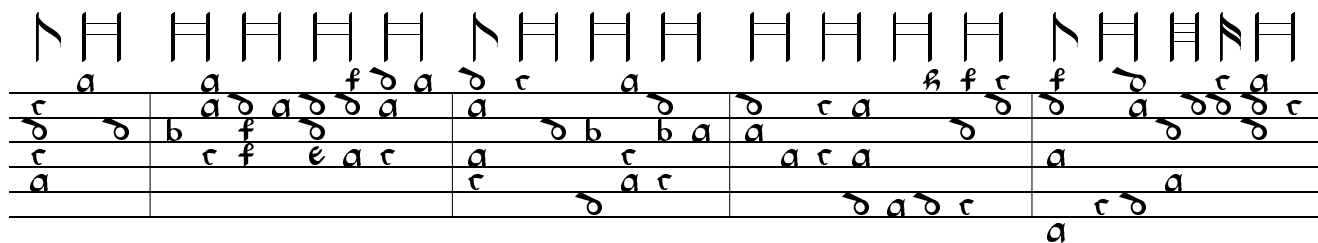
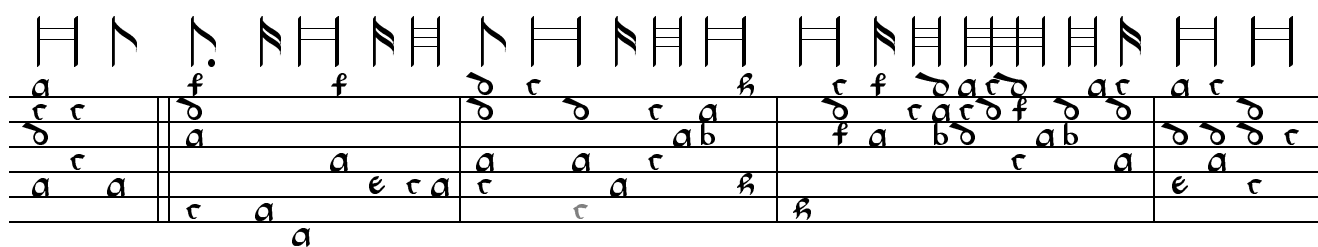
14

a

18



27



37



First system of musical notation. It consists of four staves. The top staff has a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (semibreves, minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The bottom staff has a bass clef. The system is marked with a '1' at the beginning and an 'a' at the end.

Second system of musical notation. It consists of four staves. The notation continues from the first system, featuring similar rhythmic patterns and accidentals. The system is marked with an 'a' at the end.

Third system of musical notation. It consists of four staves. The notation continues, with a variety of rhythmic values and accidentals. The system is marked with an 'a' at the end.

Fourth system of musical notation. It consists of four staves. The notation continues, featuring a mix of rhythmic values and accidentals. The system is marked with an 'a' at the end.

10

Fifth system of musical notation. It consists of four staves. The notation continues, with a variety of rhythmic values and accidentals. The system is marked with an 'a' at the end.

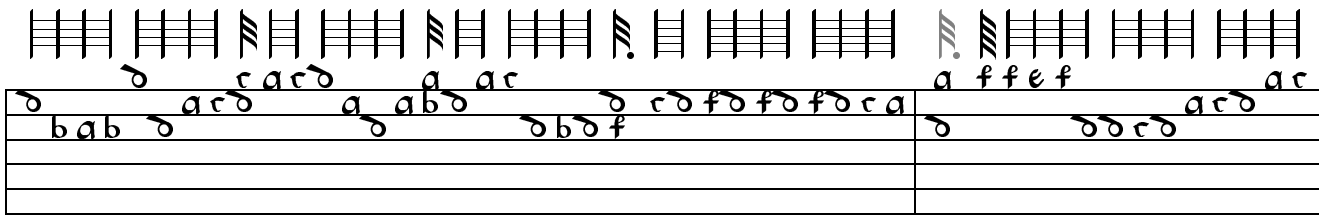
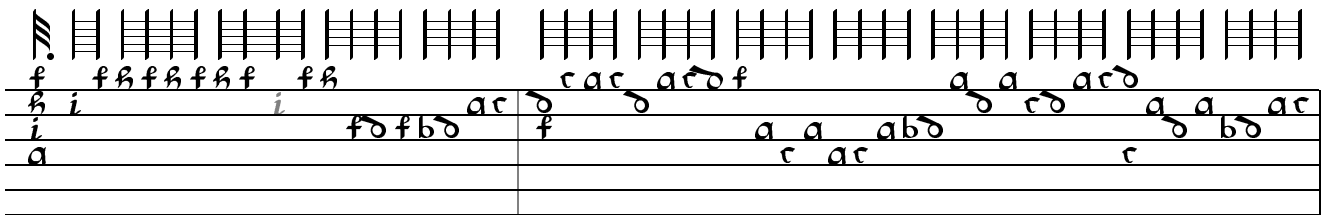
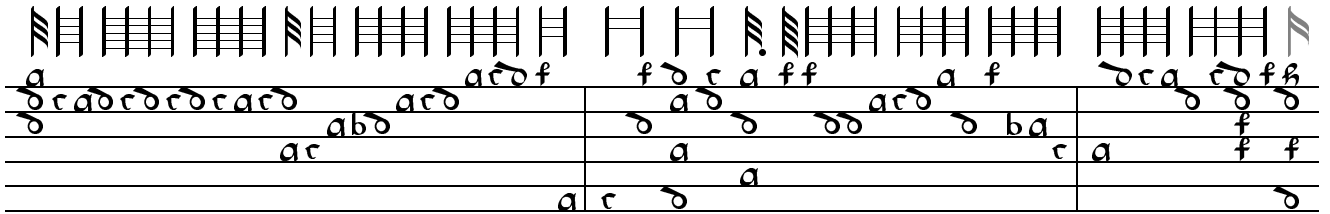
Sixth system of musical notation. It consists of four staves. The notation continues, featuring a mix of rhythmic values and accidentals. The system is marked with an 'a' at the end.

14

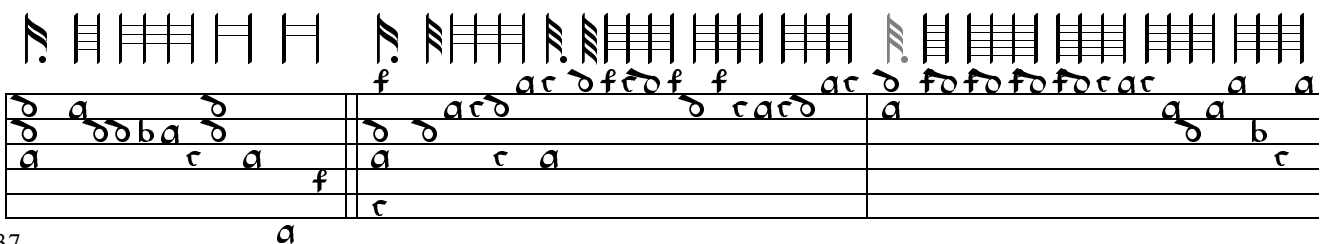
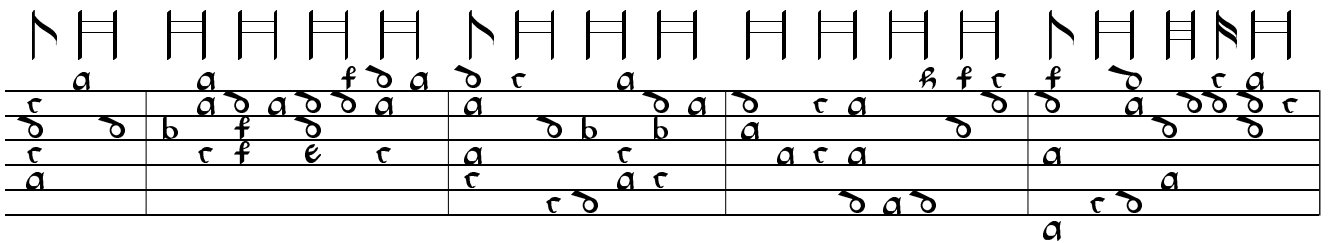
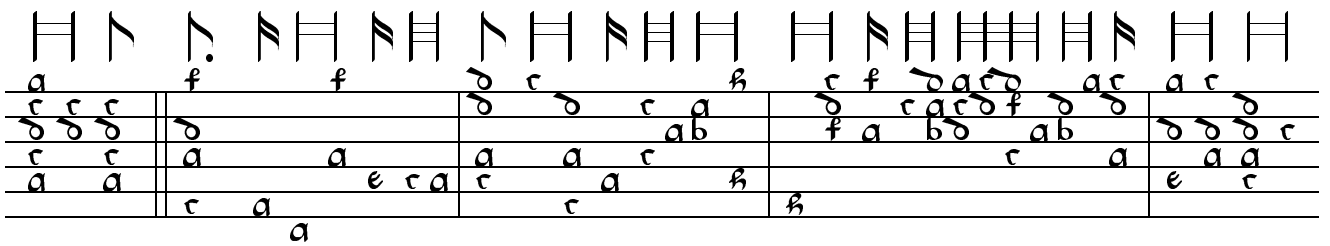
Seventh system of musical notation. It consists of four staves. The notation continues, featuring a mix of rhythmic values and accidentals. The system is marked with an 'a' at the end.

18

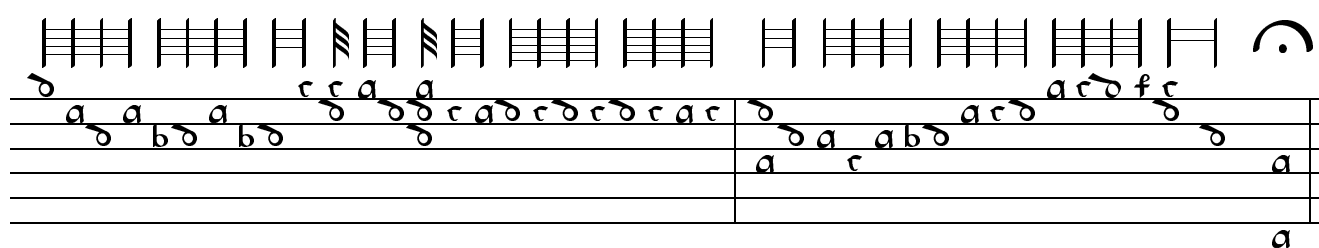
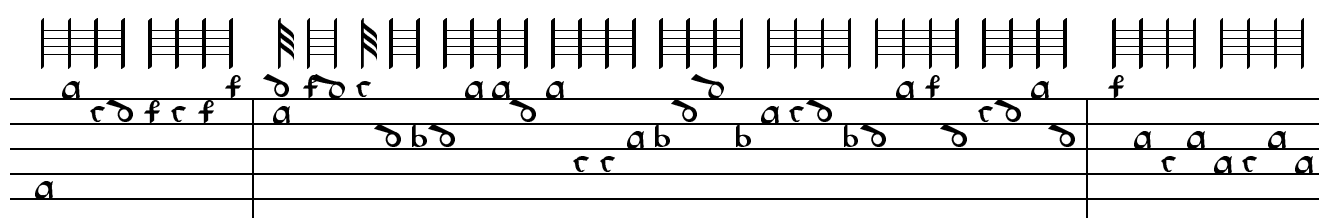
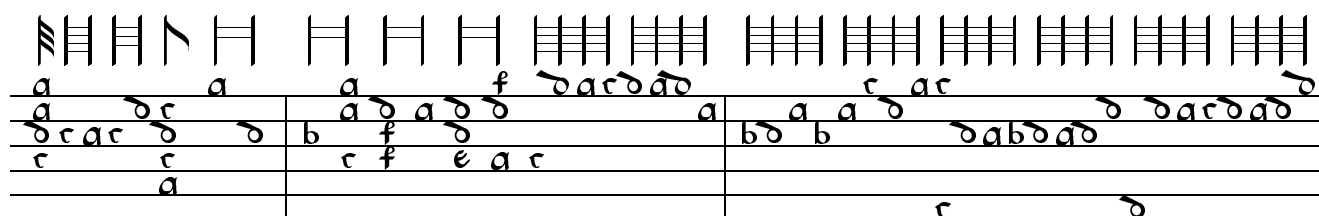
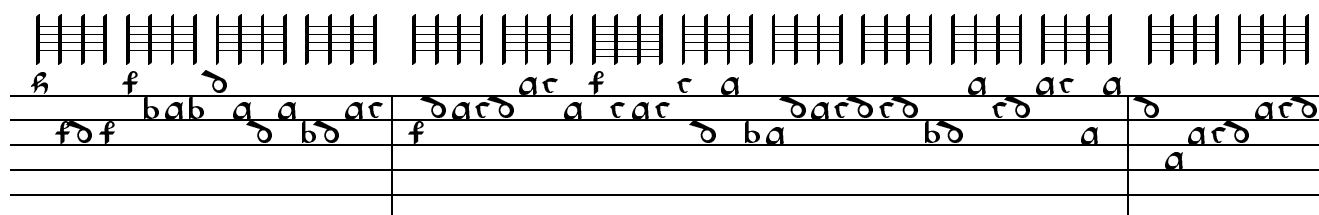




27



37



W1. What you Please - arranged from violin A4B4

Walsh 1718 I, no. 99



W2. What you please - cittern A4B4

Playford 1666, sig. B4r



JD15d. Lacrame (John Dowland)- A8B8C8.5

GB-Lbl Add.6402, f. 1r

1

5

9

13

17

HH1i. Half Hannikin - English Gautier tuning (edeff) 7F8E10C A4BB4 GB Lam 603, f. 38r

1 //a //a a //a a

7 /a a //a a //a a //a

HH2i. Courente - edeff 7F10C AB8

D-DO 1214, f. 7r

1 a //a

9 a //a

HH3i. Cour(ente) - edeff 7F8E9D10C AB8

D-DO 1214, f. 19r

1 a /a //a //a //a a /a a //a a

9 a //a a //a a

HH1ii. Half Hannikin - transcribed to vieil ton 7F8E10C A4BB4

GB-Lam 603, f. 38r

1

7

HH2ii. (Half Hanniken) - transcribed to vieil ton 7F10C AB8

D-DO 1214, f. 7r

1

9

HH3ii. (Half Hanniken) - transcribed to vieil ton 7F8E9D10C AB8

D-DO 1214, f. 19r

1

9



## U1. Up Tails All - 7D 8x4bars

GB-Cu Nn.6.36, f. 10v

1

1

6

10

13

16

20

23

26

29

29

32

U2. Up Tails All - 3x4bars

GB-Cu Dd.9.33, f. 95v

3

6

9

12

U3. Up Tails All - 2x8bars

GB-Eg.2046, f. 34r

1

4

2

8

Musical score for "The Rose Tree" in G major, 3/4 time. The score is written for voice and piano. The piano part includes a prelude with a treble and bass staff. The vocal part is a single line. The score is divided into two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked "Allegretto". The score ends with a double bar line and repeat dots.

Handwritten musical score for "The Rose Tree" in G major, 3/4 time. The score is written on five staves. The first staff contains the melody with notes and rests. The second staff contains the lyrics "The Rose Tree" written below the notes. The third staff contains the lyrics "The Rose Tree" written below the notes. The fourth staff contains the lyrics "The Rose Tree" written below the notes. The fifth staff contains the lyrics "The Rose Tree" written below the notes. The score is divided into three measures by vertical bar lines.

[illegible]

30

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

33

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

The Rose Tree

[illegible]

45

48



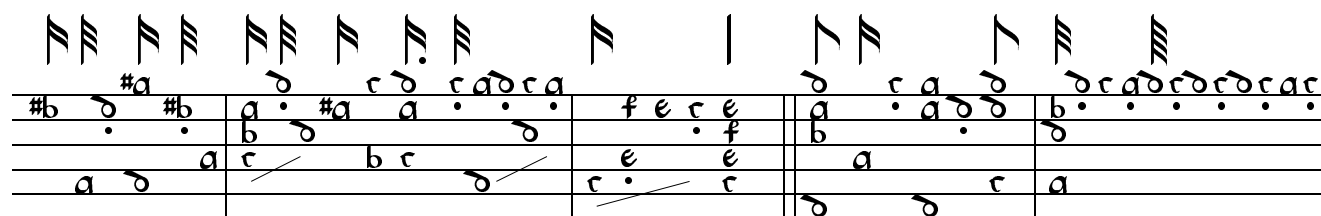
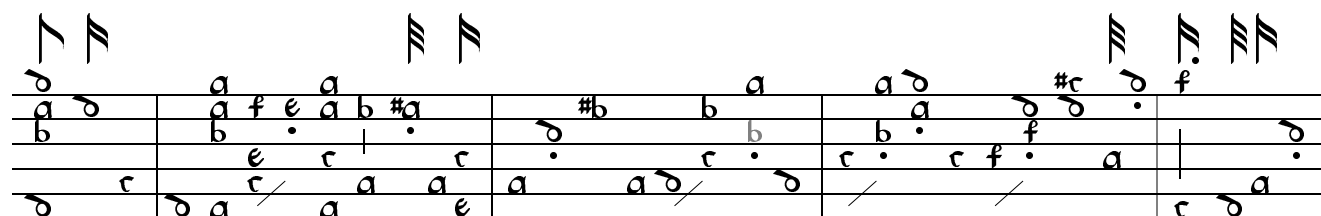
1



9



12





30

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

33

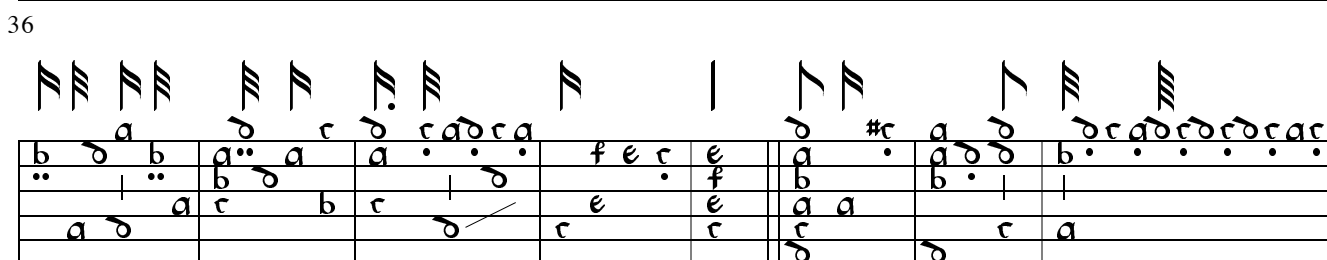
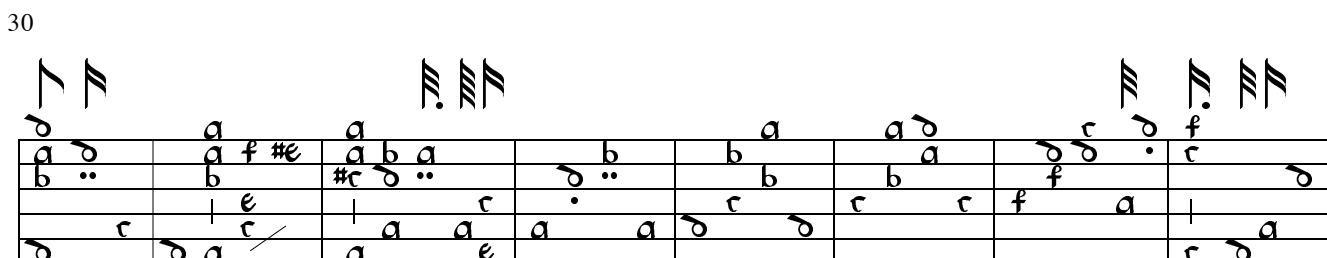
b	c	e	f	a	c
r	r	r	r	r	r


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

45

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

48



52

59

65

74

83

88

94

1

10

17

23

30

36

44

The musical score for 'The Rose Tree' is written in G major (one sharp) and 2/4 time. It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes, often beamed together. The bass staff provides a simple harmonic accompaniment with a steady eighth-note pattern. The piece concludes with a final cadence in the treble staff.

52

[illegible]

59

e	a	a	f.e.r.e.f.e	a	a	a	e		
f		a	f.e.r.e.f.e			a	f	a	
e	b	c	e	tr	c	a	c	b	a
c	c		c	a		c	c	c	c

65

[illegible]

74

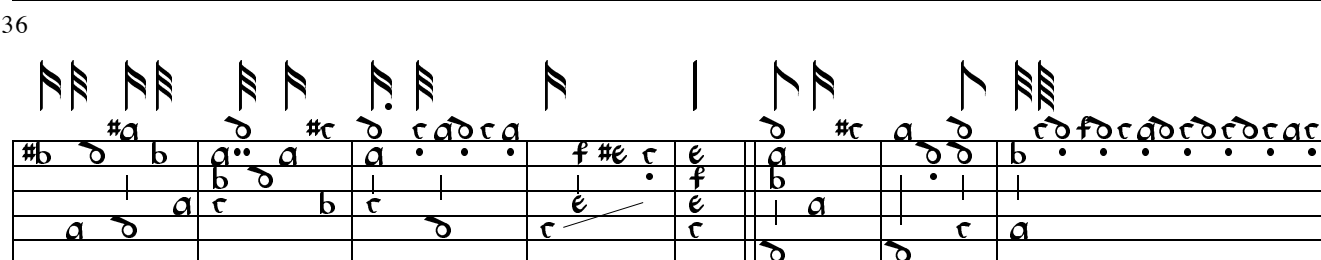
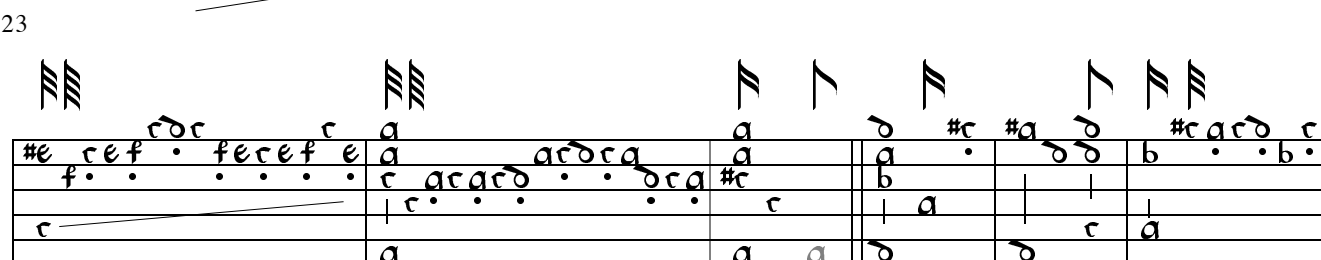
[illegible]

83

88

[illegible]

94



52

59

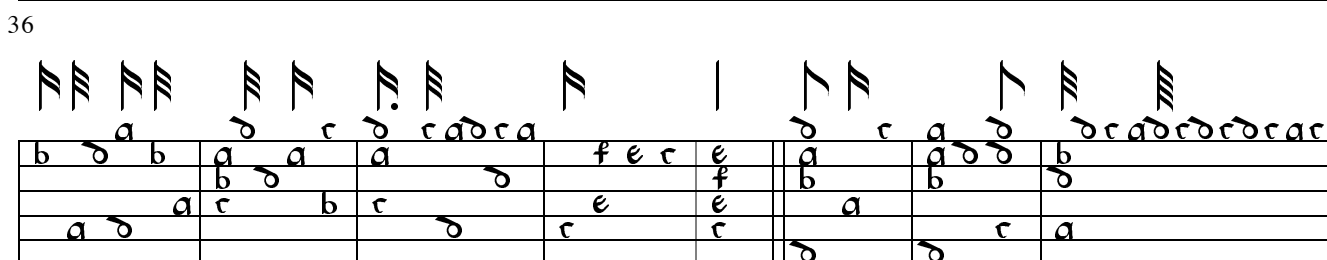
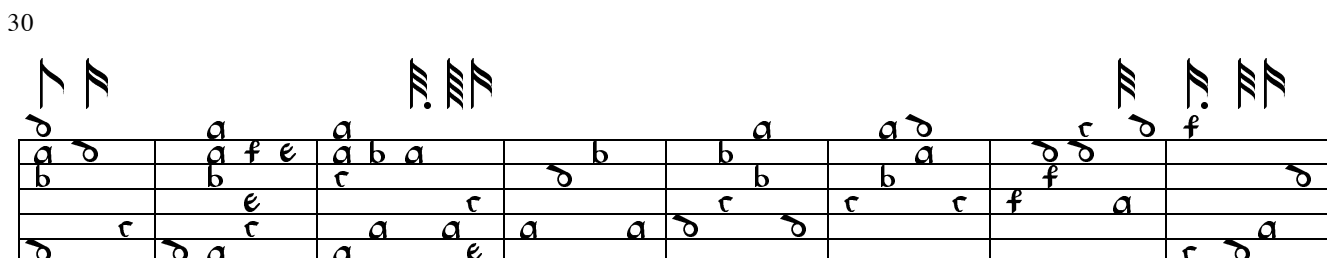
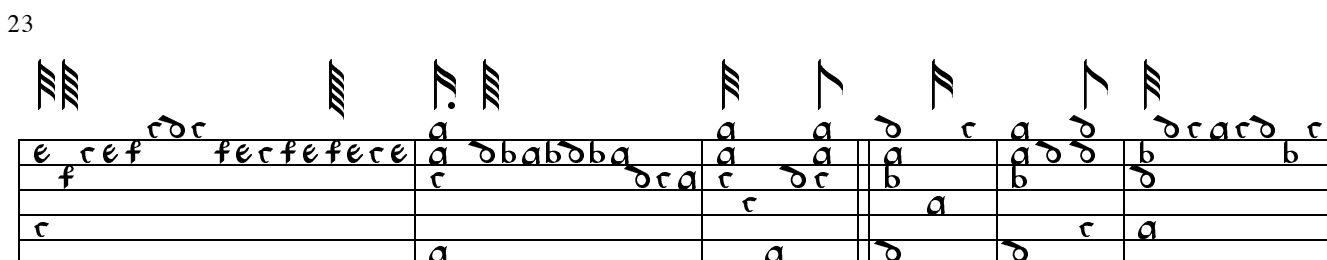
65

74

83

88

94





[illegible]

52

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

59

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

65

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

74

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

83

[illegible]

88

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

94

1

10

17

23

30

36

43

52

59

65

74

83

88

94

1

10

17

23

30





36

43

[illegible]

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

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

[illegible]

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

94

## App 2a. (country dance?) - trans for vieil ton AA4B8

GB-Lbl Eg.2046, f. 50v

1

6

11

## App 2b. (country dance?) - (edeff) AA4B8

GB-Lbl Eg.2046, f. 50v

1

6

11

## S2. (Squires) Gagliarda - AA8B8CC9

D-DI 1.V.8 f. 51r

1

10

15

22

30

37

## S3. Squiors Galliard - AA8BB8CC10

GB-Cu Dd.2.11, f. 71v

1

10

17

26

32

39

46



## S4. (Squires Galliard) - 7F8D A8B8C9

D-LEm III.11.26, f. 3r

1

9

18

## S5. My Lo(rd) Strange his Galiarde - A8B8C9

US-NHHub Deposit 1, f. 10r

1

9

18

1

9

14

22

28

32

40

46 a a a a a

S7. (Squires Galliard) - 7F8D A8B8C8

D-Lr 2000, pp. 6-7

1 a a a a a

9 a a a a a

17 a a a a a

W3. What Ya Pleas(e) - trans from guitar (feff) A4B4C4

US-CAh Mus.139, no. 73

1 a a a a a

6 a a a a a

## S8. Galliard Lacrym(ae) - 7F9D11Bf A8B8C10

GB-Lbl Sloane 1021, ff. 44v-45r

Measures 1-9 of S8. Galliard Lacrym(ae). The notation is in 3/4 time, featuring a treble and bass staff with a 3-measure rest in the first measure. The melody is written in a simplified notation with letters (a, b, c, d, e, f) and rhythmic flags.

Measures 10-11 of S8. Galliard Lacrym(ae). The notation continues with a treble and bass staff, showing a continuation of the melody with letters and rhythmic flags.

Measures 19-21 of S8. Galliard Lacrym(ae). The notation includes a treble and bass staff, with a 7-measure rest in the first measure of the system. The melody is written in a simplified notation with letters and rhythmic flags.

## S9. Galliarda - A8B8C8

D-B 40141, f. 29r

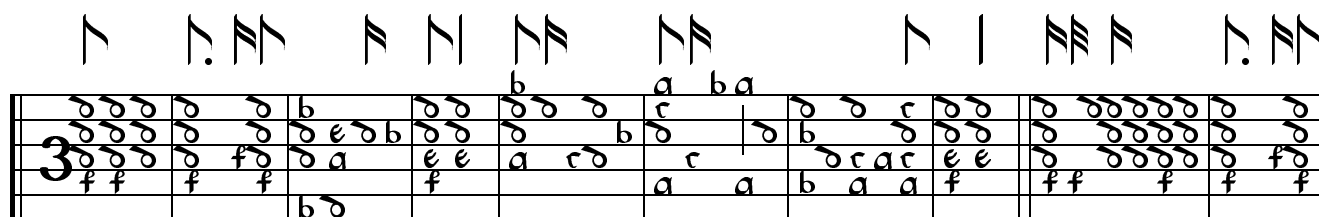
Measures 1-8 of S9. Galliarda. The notation is in 3/4 time, featuring a treble and bass staff with a 3-measure rest in the first measure. The melody is written in a simplified notation with letters and rhythmic flags.

Measures 9-17 of S9. Galliarda. The notation continues with a treble and bass staff, showing a continuation of the melody with letters and rhythmic flags.

Measures 18-21 of S9. Galliarda. The notation includes a treble and bass staff, with a 7-measure rest in the first measure of the system. The melody is written in a simplified notation with letters and rhythmic flags.

## S10. Squiers Galliard - AA8BB8CC10

GB-Cu Dd.2.11, ff. 49v-50r



## S11. Galliarda Englessa - A8B8C9

A-Lla hs.475, f. 94v

1

9

18

## S12. (Galliarda Englessa) Allimodo - A8B8C9

A-Lla 475, f. 95v

1

9

18

## S13. Squyres Gallarde - 7F A8B8C10

NL-Lu 1666, f. 27v

1

10

19

## S14. Galliarda Englessa - 7F A8B8C9

A-Lla 475, f. 95v

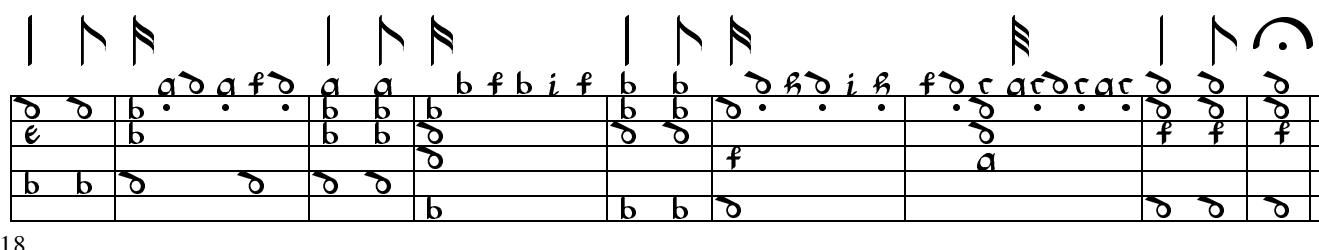
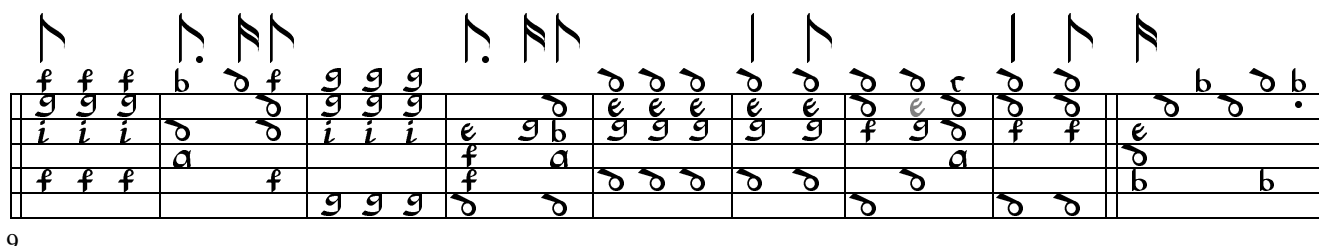
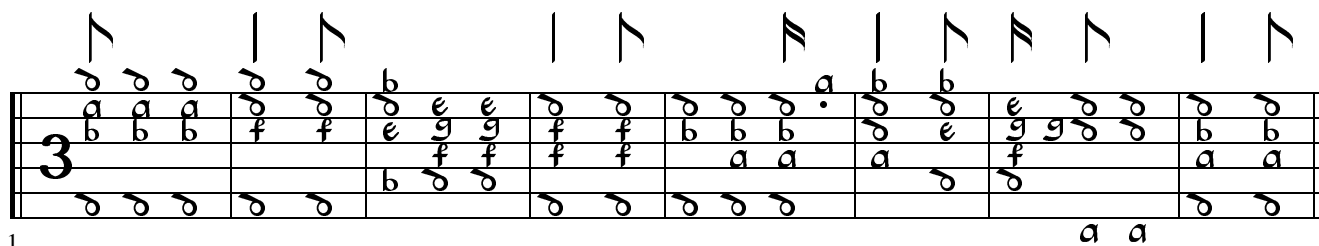
1

9

18

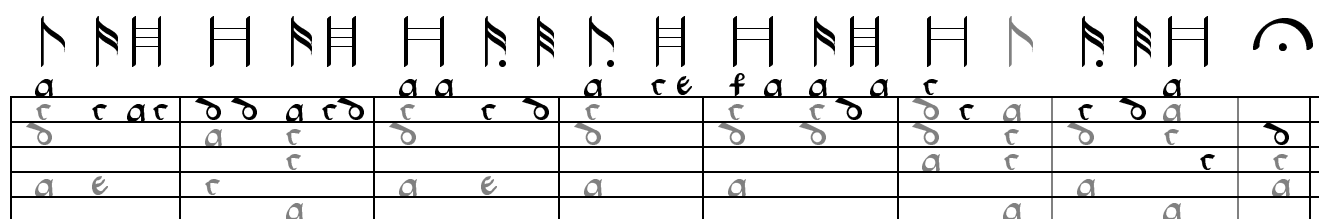
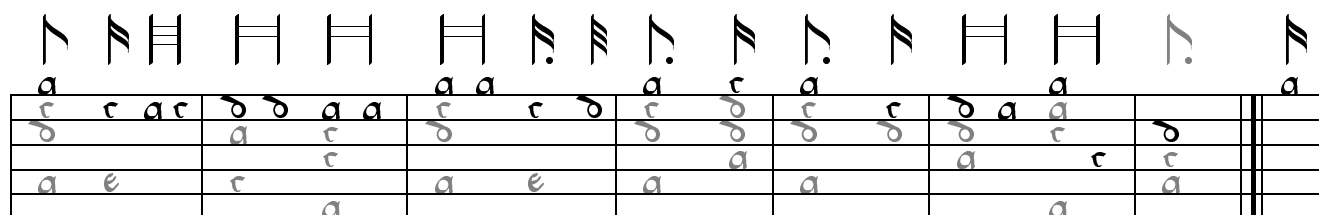
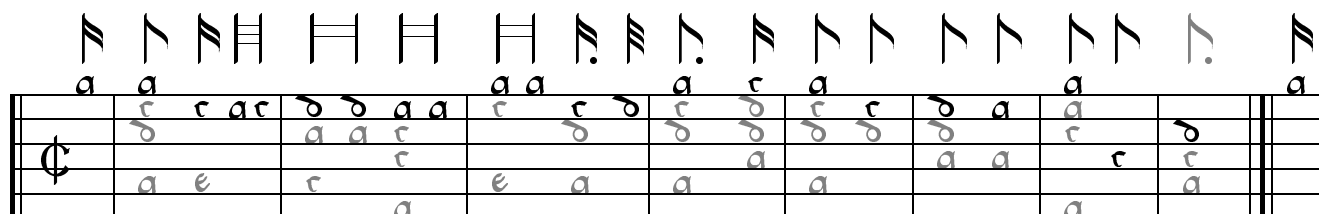
## S15. Galliarda Englessa - 7F A8B8C10

A-Lla hs.475, f. 23r



## U4. Up Tailles All - arr. from violin A8A7A8

Playford variants (from 3 editions), p. 97





## H1. Courante van Hansken - A8B8-A8B8

NL-Lu 1666, f. 435r

First system of musical notation for 'Courante van Hansken'. It features a treble clef and a 3/4 time signature. The melody is written on a single staff with notes and rests. The bass staff contains a simple accompaniment of eighth and sixteenth notes. The system ends with a repeat sign.

Second system of musical notation for 'Courante van Hansken'. It continues the melody and accompaniment from the first system. The system ends with a repeat sign.

12

Third system of musical notation for 'Courante van Hansken'. It continues the melody and accompaniment. The system ends with a repeat sign.

23

## HH4. Halfe Hannikin - 2 versions arr. from violin A4B8-B8

Playford 1651 &amp; 1670, p. 43

First system of musical notation for 'Halfe Hannikin'. It features a treble clef and a 3/4 time signature. The melody is written on a single staff with notes and rests. The bass staff contains a simple accompaniment of eighth and sixteenth notes. The system ends with a repeat sign.

1

Second system of musical notation for 'Halfe Hannikin'. It continues the melody and accompaniment. The system ends with a repeat sign.

7

Third system of musical notation for 'Halfe Hannikin'. It continues the melody and accompaniment. The system ends with a repeat sign.

14

## S16i. (A Galiard for ii lutes) - lute I AA8BB8CC10

reconstructed by Goran Sollscher

1

8

13

19

25

30

38



46

S17. (Galliarda Englessa) Allimodo - 7F A8B8C9

A-Lla 475, f. 94v



1



8



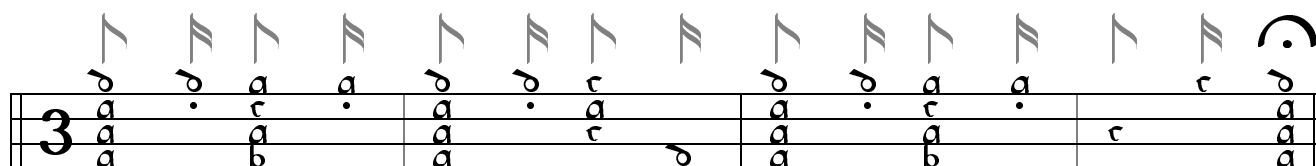
14



20

HH5. Halfe Hanniking - cittern A4

US-CAh 182, f. 66v



1

S16ii. A Galiard for ii lutes - Lute II AA8BB8CC10

GB-Lam 602, ff. 12v-13r

1

[illegible]

8

Hilf mir die Augen aufzuheben, / Ich hab' die Augen aufzuheben.

14

[illegible]

19

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

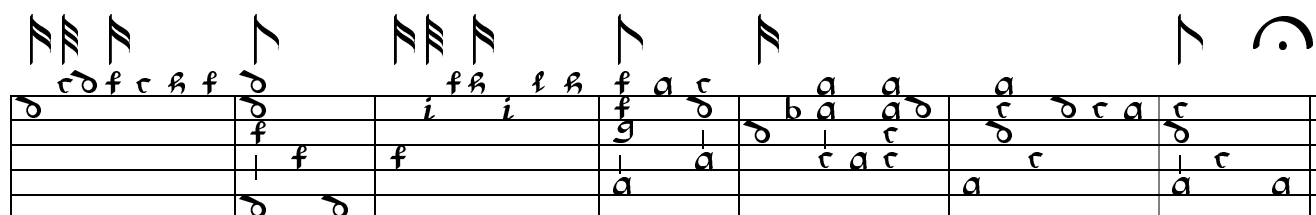
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[illegible]

30

[illegible]

38



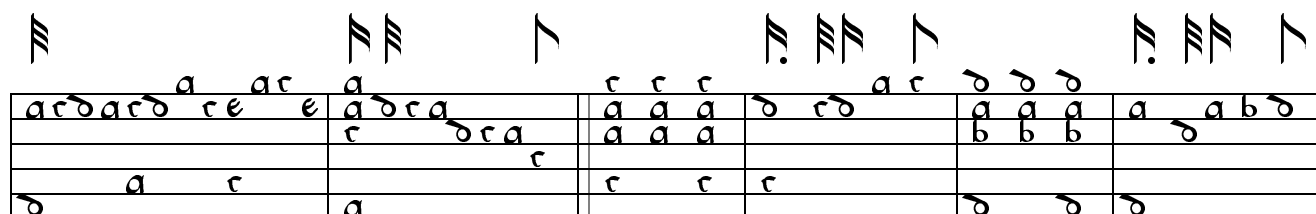
46

S18. Galliarde - A8B8C9

CZ-Pnm IV.G.18, f. 174v



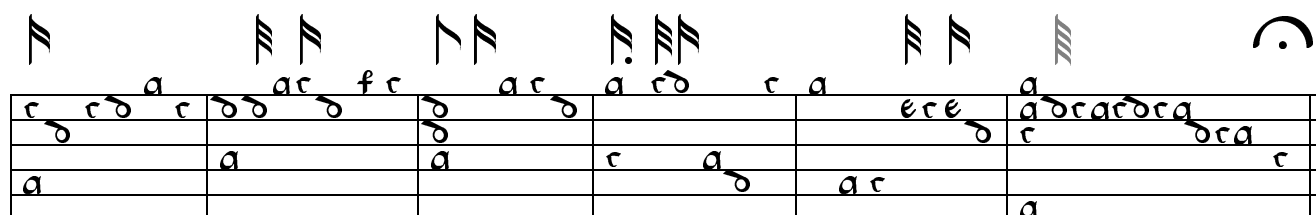
1



7



13



20

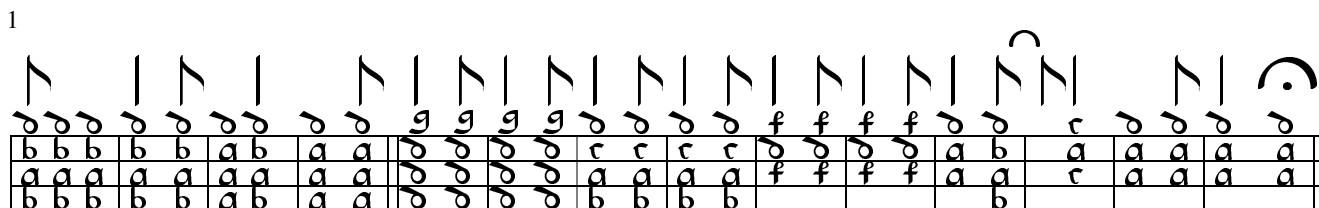
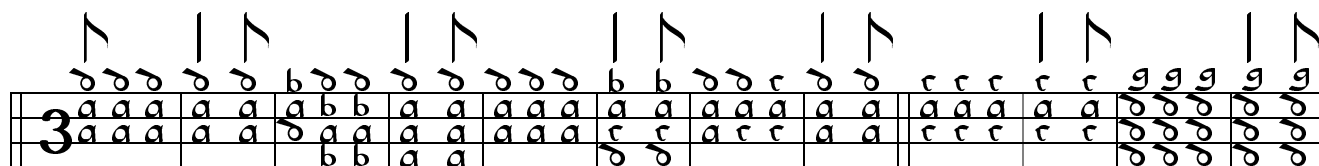
JD15m. (Lachrimae Pavan John Dowland)

GB-Lam 601, f. 11r



## S19. Squiers Galliard - consort cittern A8B8C10

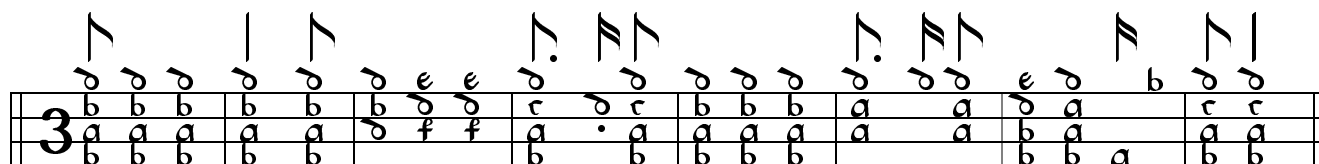
GB-Dd.14.24, f. 21v



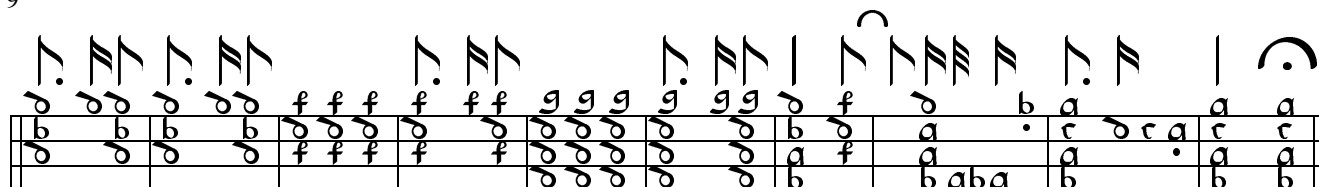
13

## S20. Squiers Galliard - cittern part A8B8C10

US-OAm Parton MS, f. 7v



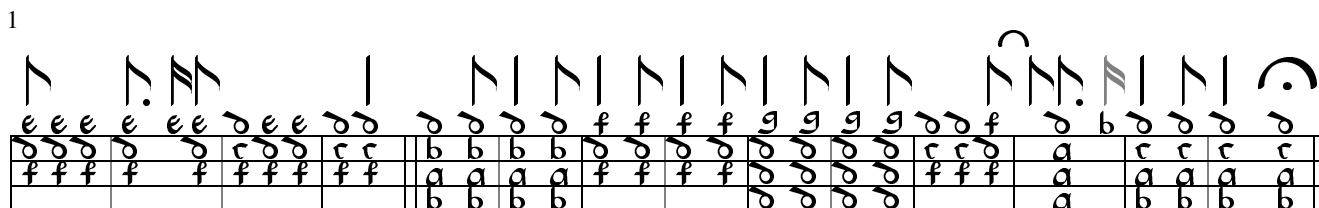
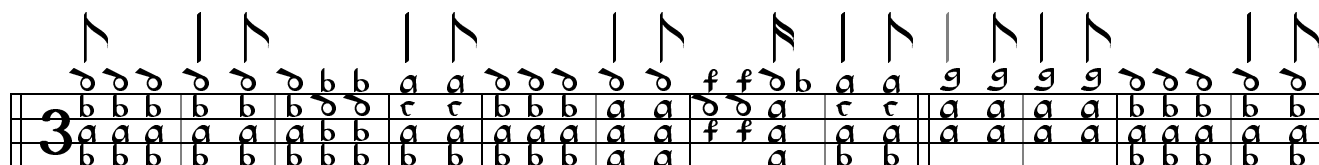
9



17

## S21. The Earell of Derbes Galliard - A8B8C10

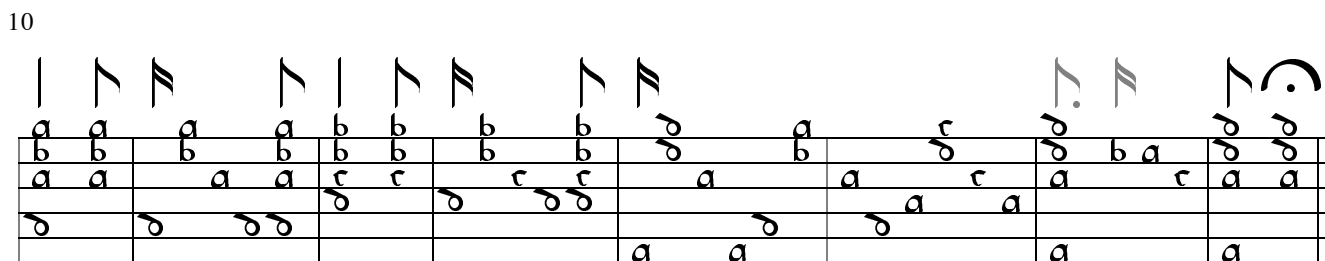
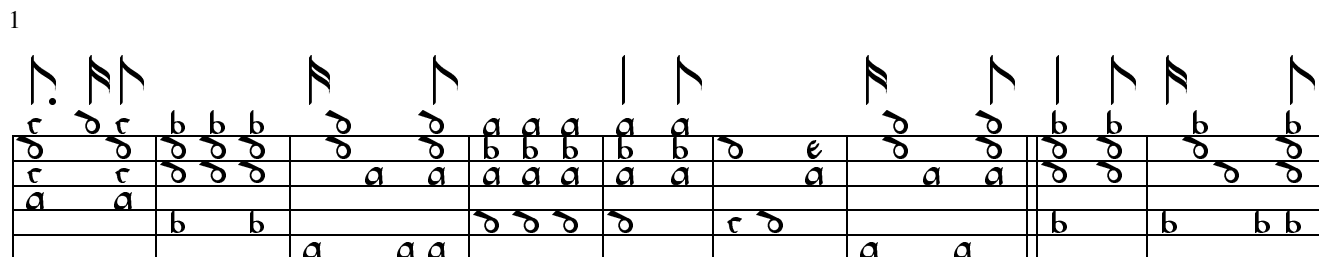
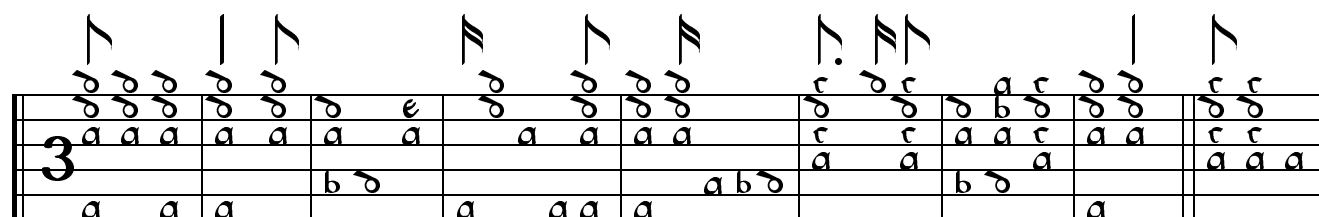
US-CAh 181, f. 3v



13

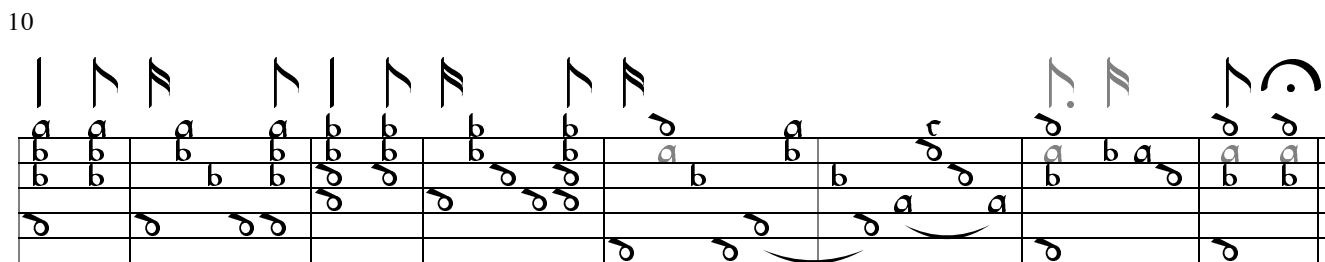
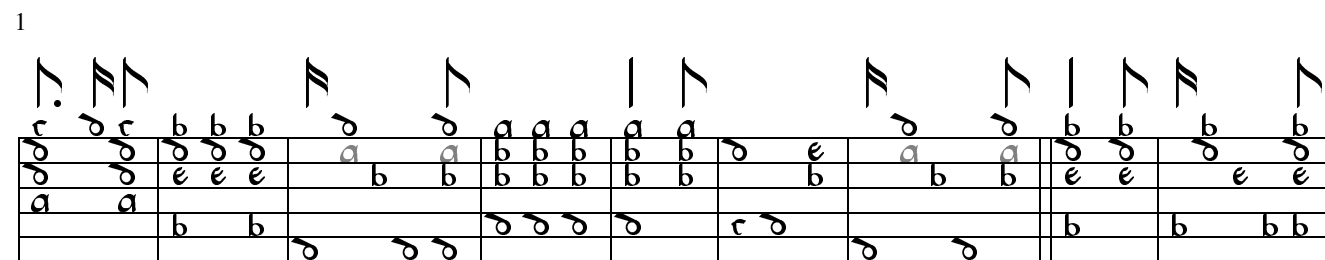
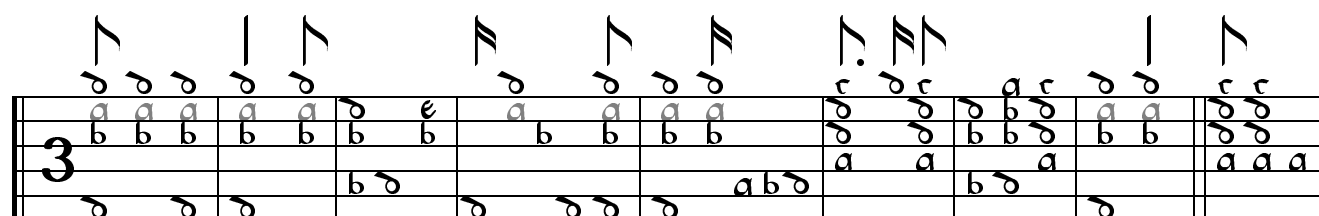
## S22a. Squires Galliard - bandora part (feffc) A8B8C10

GB-Lam 600, f. 14v



## S22b. Squires Galliard - trans from bandora part

GB-Lam 600, f. 14v



A

1

10

18

26

34

42

50



58

66

74

82

89

HH6. Half Hanniken - cittern A4B4

US-CAh 179, f. 24r

1

A

1

10

18

26

34

42

50

A'

B

B'

58

66

74

82

89

H2. Jog On - arranged down a 4th from violin A7

Playford 1651, p. 45

1

W5i. Tres Choses Anthony Holburn - bandora (feffc) AABBBCC16 GB-Cu Dd.2.11, ff. 35v-36r

A

3

7

A'

13

20

B

27

33

40

46

B'

46 47 48 49 50 51 52 53

53

53 54 55 56 57 58 59

61

C

61 62 63 64 65 66

67

67 68 69 70 71 72 73

75

C'

75 76 77 78 79 80 81

82

82 83 84 85 86 87 88

90

89 90 91 92 93 94 95

W5ii. Tres Choses Anthony Holburn - trans for lute AABBC16 GB-Cu Dd.2.11, ff. 35v-36r

[illegible][illegible]

**13**

f	R	i.	R f R	f	f	f	d.	f g f d	d	d g	d f g	d	d f g	
R		f	f R i		i	i R f R		f	f g f d		d g		d	d f g
i			i					f			e			
a		f	f		R				f		f		f	
					f									
		i					d		d	d				

[illegible]

27

33

Example 33

46

B'

46

53

53

61

C

61

67

67

75

C'

75

82

82

90

90

A

1

10

A'

16

B

21

26

B'

34

41

46



51

56

70

76

81

## F5. The Fryar and the Nun - A8B8

Walsh 1718 I, p. 141

## H3. Hansken is so Fraeyen Gesel - 7F AA2BB2

Hove 1601, f. 110r

First system of musical notation for H3. The treble staff contains a melody with various note values and rests. The bass staff contains a single note 'a'.

Second system of musical notation for H3. The treble staff contains a melody with various note values and rests. The bass staff contains a single note 'a'.

4

Third system of musical notation for H3. The treble staff contains a melody with various note values and rests. The bass staff contains a single note 'a'.

7

## H4. Courante - 7F AA8BB10

NL-Lu 1666, f. 431r

First system of musical notation for H4. The treble staff contains a melody with various note values and rests. The bass staff contains a single note 'a'.

Second system of musical notation for H4. The treble staff contains a melody with various note values and rests. The bass staff contains a single note 'a'.

13

Third system of musical notation for H4. The treble staff contains a melody with various note values and rests. The bass staff contains a single note 'a'.

25 a

## H5. Courante - 7F AA8BB10C16

Adriaenssen 1592, f. 82r

15

28

39

## F6. The Fryar and the Nun - cittern A8B8

Playford 1666, sig. D2r

1

9

T5i. (Three sheep skins) - cittern 1 of duet AAB4x3

Robinson 1609, sigs. I4v &amp; K1v

1

1

9

9

17

17

25

25

33

33

41

41

47

47

T5ii. (Three sheep skins) - cittern 2 of duet AABB4x3

Robinson 1609, sigs. K1r &amp; K1v

1

1

9

17

25

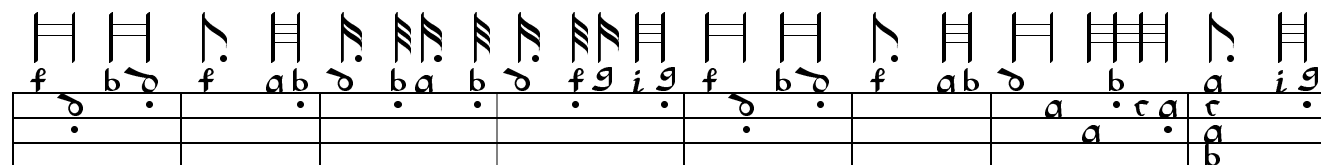
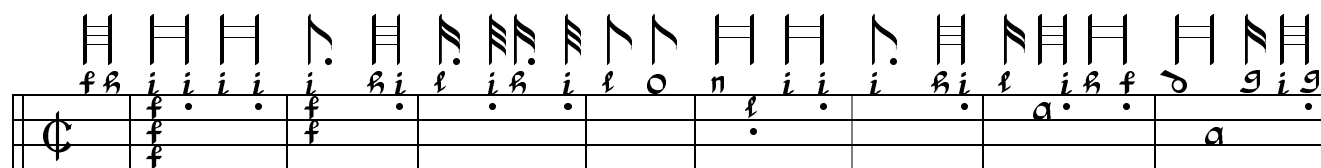
33

41

47

## F4i. (Friar and the Nun) - duet cittern 1 A24B24A24B16

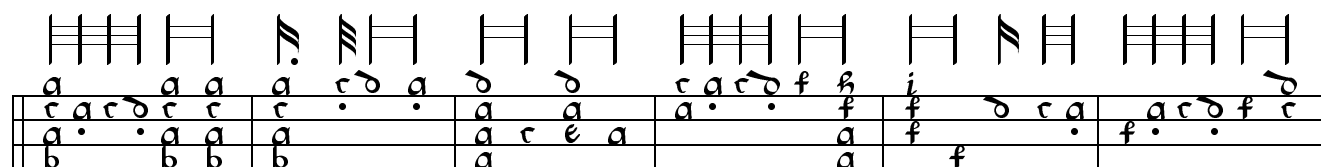
Robinson 1609, sigs. C3v-D2v



9



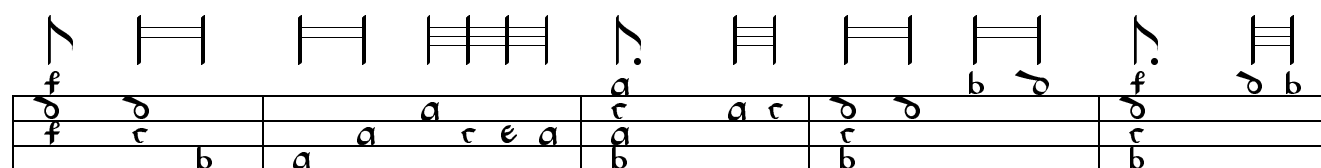
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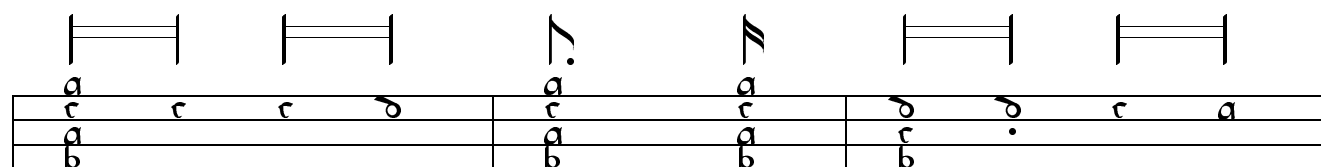
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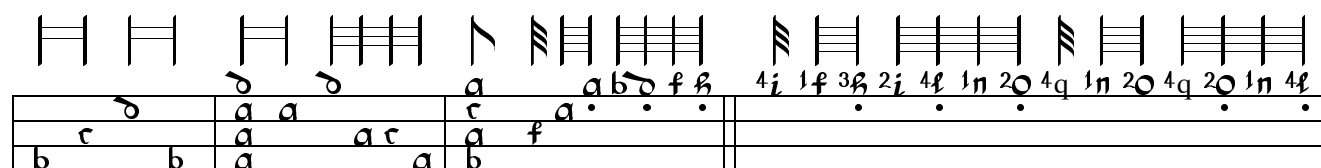
31



38



43



46



F4ii. (Friar and the Nun) - duet cittern 2 A24B24A24B16

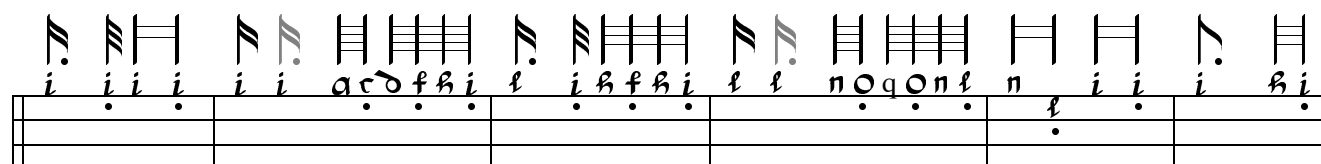
Robinson 1609, sigs. C4r-D3r



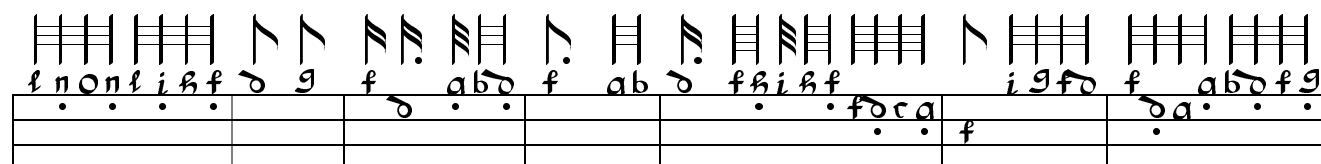
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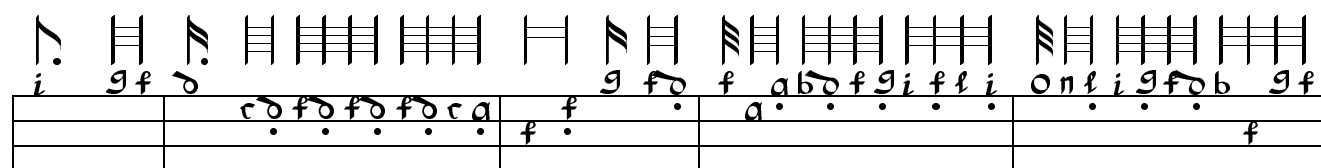
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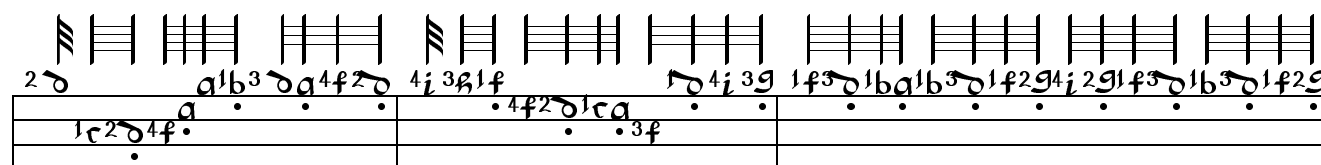
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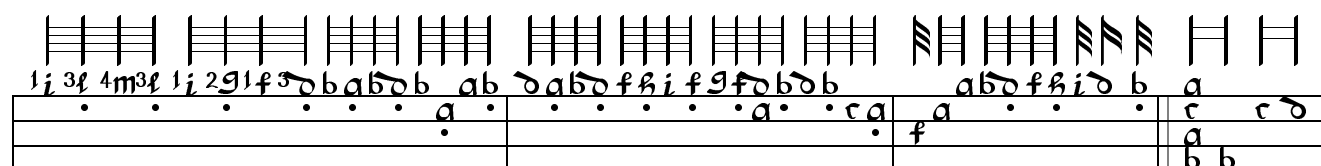
31



38



43



46



50

55

59

63

67

72

76

81

## 31. Tantz - Nach dantz - AABBCDD4-AABCDD8

Jobin 1573 sigs. G1v-G2v

Measures 1-7 of the piece. The notation is in a single system with four staves. The first staff contains a series of notes and rests, with some notes marked with a 'f' (forte) and a 'c' (crescendo). The second staff contains a series of notes and rests, with some notes marked with a 'f' and a 'c'. The third and fourth staves contain a series of notes and rests, with some notes marked with a 'f' and a 'c'. The piece is in a 3/4 time signature.

Measures 8-14 of the piece. The notation is in a single system with four staves. The first staff contains a series of notes and rests, with some notes marked with a 'f' and a 'c'. The second staff contains a series of notes and rests, with some notes marked with a 'f' and a 'c'. The third and fourth staves contain a series of notes and rests, with some notes marked with a 'f' and a 'c'. The piece is in a 3/4 time signature.

Measures 15-21 of the piece. The notation is in a single system with four staves. The first staff contains a series of notes and rests, with some notes marked with a 'f' and a 'c'. The second staff contains a series of notes and rests, with some notes marked with a 'f' and a 'c'. The third and fourth staves contain a series of notes and rests, with some notes marked with a 'f' and a 'c'. The piece is in a 3/4 time signature.

Measures 22-27 of the piece. The notation is in a single system with four staves. The first staff contains a series of notes and rests, with some notes marked with a 'f' and a 'c'. The second staff contains a series of notes and rests, with some notes marked with a 'f' and a 'c'. The third and fourth staves contain a series of notes and rests, with some notes marked with a 'f' and a 'c'. The piece is in a 3/4 time signature.

Measures 28-31 of the piece. The notation is in a single system with four staves. The first staff contains a series of notes and rests, with some notes marked with a 'f' and a 'c'. The second staff contains a series of notes and rests, with some notes marked with a 'f' and a 'c'. The third and fourth staves contain a series of notes and rests, with some notes marked with a 'f' and a 'c'. The piece is in a 3/4 time signature.

Measures 32-39 of the piece. The notation is in a single system with four staves. The first staff contains a series of notes and rests, with some notes marked with a 'f' and a 'c'. The second staff contains a series of notes and rests, with some notes marked with a 'f' and a 'c'. The third and fourth staves contain a series of notes and rests, with some notes marked with a 'f' and a 'c'. The piece is in a 3/4 time signature.

Measures 40-47 of the piece. The notation is in a single system with four staves. The first staff contains a series of notes and rests, with some notes marked with a 'f' and a 'c'. The second staff contains a series of notes and rests, with some notes marked with a 'f' and a 'c'. The third and fourth staves contain a series of notes and rests, with some notes marked with a 'f' and a 'c'. The piece is in a 3/4 time signature.

System 48: A musical score system with three staves. The top staff contains a series of notes and rests, with some notes marked with 'f' (forte) and 'p' (piano). The middle and bottom staves contain corresponding notes and rests, with some notes marked with 'f' and 'p'. The system ends with a double bar line.

48

System 57: A musical score system with three staves. The top staff contains a series of notes and rests, with some notes marked with 'f' and 'p'. The middle and bottom staves contain corresponding notes and rests, with some notes marked with 'f' and 'p'. The system ends with a double bar line.

57

System 65: A musical score system with three staves. The top staff contains a series of notes and rests, with some notes marked with 'f' and 'p'. The middle and bottom staves contain corresponding notes and rests, with some notes marked with 'f' and 'p'. The system ends with a double bar line.

65

System 73: A musical score system with three staves. The top staff contains a series of notes and rests, with some notes marked with 'f' and 'p'. The middle and bottom staves contain corresponding notes and rests, with some notes marked with 'f' and 'p'. The system ends with a double bar line.

73

JD60k. Pavana Engl Com - 7F B10

GB-Lbl Sloane 1021, f. 29v

B

System 1: A musical score system with three staves. The top staff contains a series of notes and rests, with some notes marked with 'f' and 'p'. The middle and bottom staves contain corresponding notes and rests, with some notes marked with 'f' and 'p'. The system ends with a double bar line.

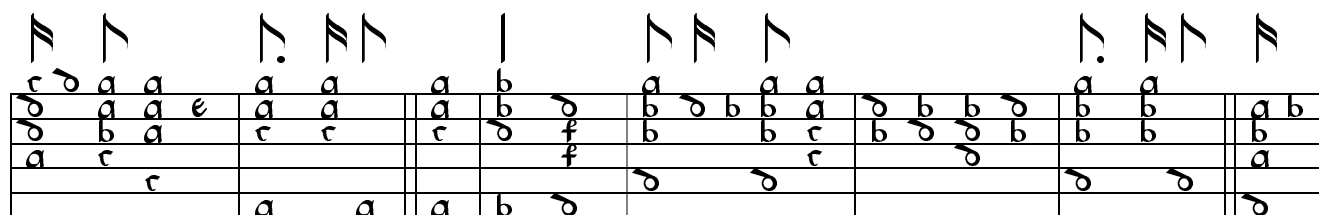
1

System 8: A musical score system with three staves. The top staff contains a series of notes and rests, with some notes marked with 'f' and 'p'. The middle and bottom staves contain corresponding notes and rests, with some notes marked with 'f' and 'p'. The system ends with a double bar line.

8

## 32. Tantz - ABCD4x2

DK-Kk Thott 841 4o, ff. 77v-78r



## App 3. Corant - 9D A8A9B4C13

CZ-Pnm IV.G.18, f. 138r

1

12

24

## App 4. Danntz - 9D A8B

D-BAU 13.4o.85, p. 79

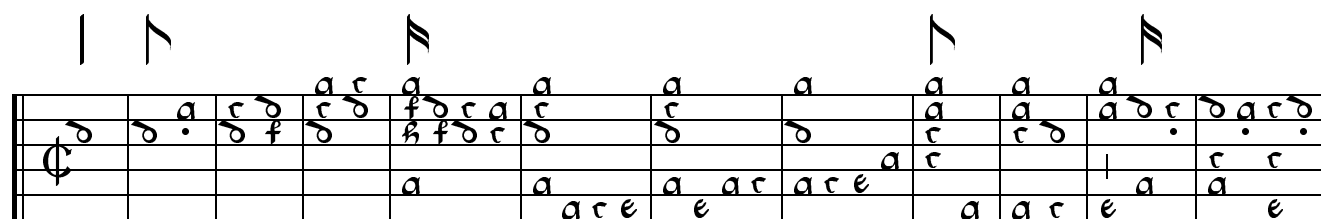
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12

24

## Rippe 1a. Fantasie

Fezandat I 1552, ff. 1r-6r



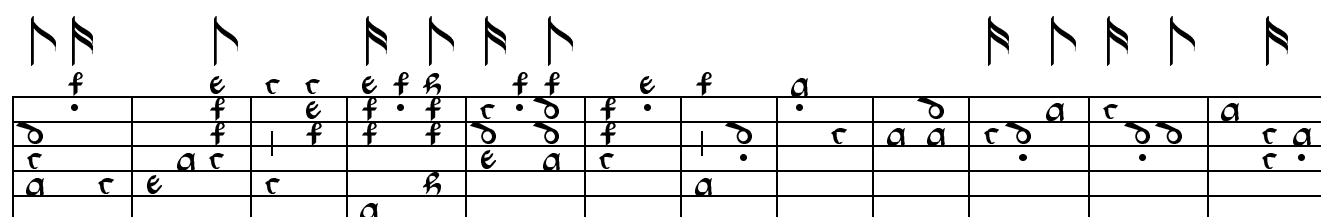
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13



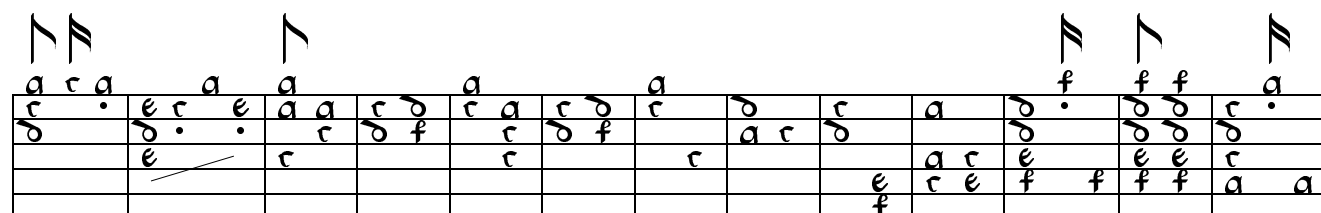
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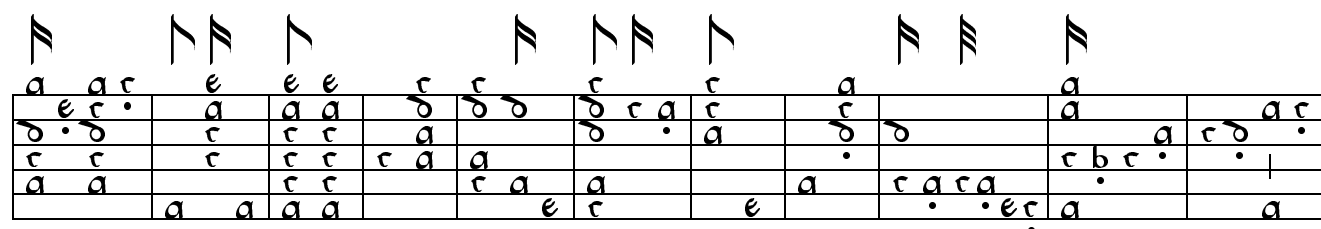
33



45



57



70

81

93

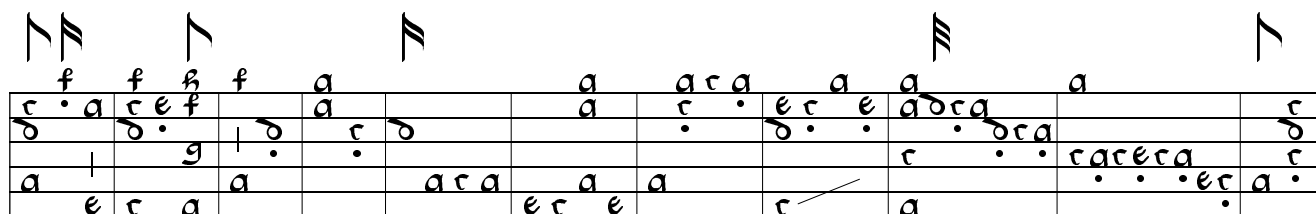
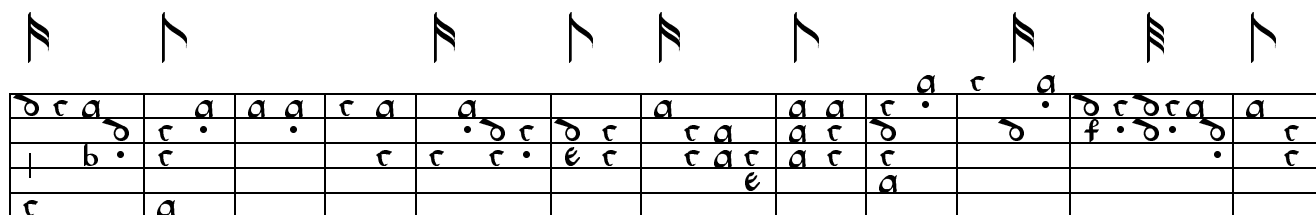
108

119

130

142

155





250

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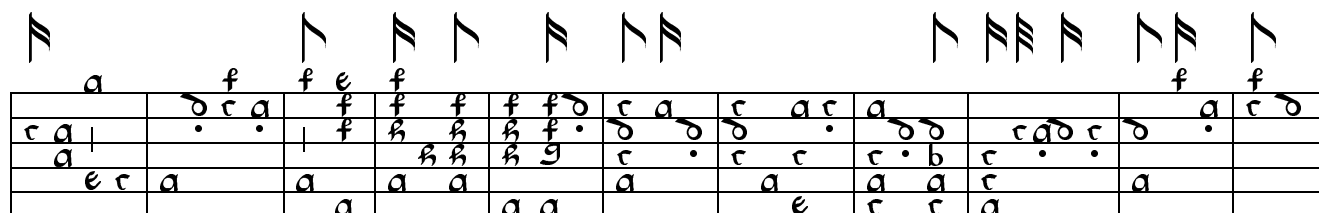
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335



346



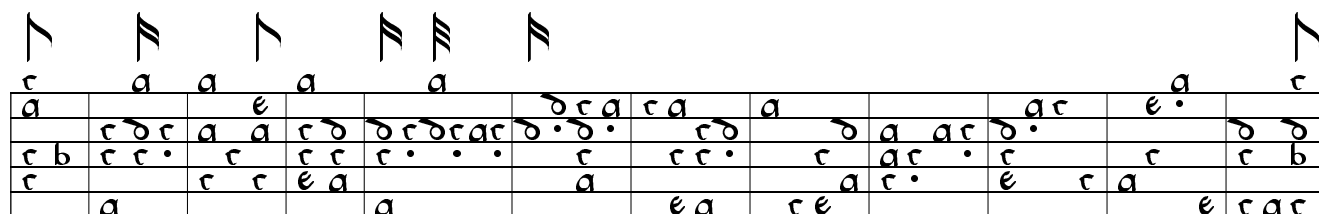
357



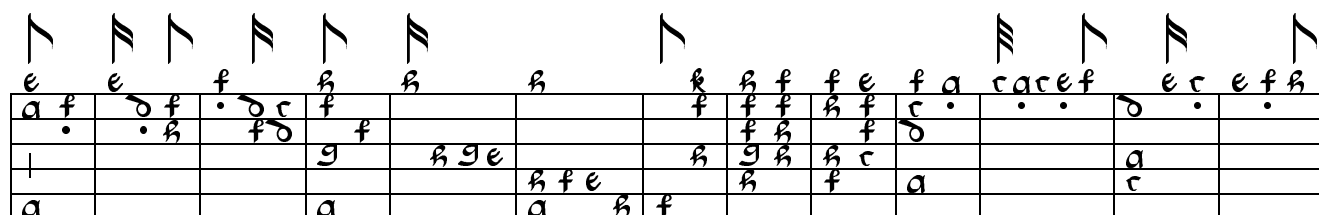
368



381



394



406

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444

456

Rippe 1b. Fantasia di Messer Alberto

S-Uu Vok.mus.hs.87, ff. 59v-60r

1

12

24

24

34

34

46

46

58

58

73

73

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84

96

96

δ		δ	δ	δ	δ	δ	δ	δ	δ	δ	δ
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ

109

δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ

120

δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ

133

δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ

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δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ

158

δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ
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δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ

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δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ

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**COMMENTARY - DANIEL BACHELER PAVANS:**

**DB6.** occasional horizontal and vertical ties and a few dots under letters for right hand index fingering; 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 15-16, 22-23, 23-24, 25-26, 27-28, 33-34, 36-37, 47-48, 49-50, 51-52, 53-54, 54-55, 55-56, 57-58, 59-60, 61-62, 64-65, 66-67, 71-72, 72-73, 74-75 & 79-80 - bar lines absent; 14/1-20 - 2 quavers 18 semiquavers instead of quaver semiquaver 10 demisemiquavers 8 semiquavers (Long edited it as crotchet semiquaver 18 demisemiquavers which maintains the rhythm of the a9 at 14/2 but not the a7 at 14/14); 23/1 - c2 absent; 23/2 - a7 instead of a9; 25/2, 38/1, 39/1 & 58/2 - a9 instead of a8; 28/2 - d2 instead of b2; 28-29 - bar line 2 notes to the left; 31/3 - scribe altered i3 to f3; 40/3 - scribe altered crotchet to dotted crotchet; 40/4 - crotchet instead of quaver; 41/6 - d4 instead of f4; 42/3 - f2 instead of d2; 44/15 - c1 washed out instead of d1; 48/9-12 - half bar absent; 60/2-3 - a2-d3 instead of a1-d2; 68/1 - dotted semiquaver instead of dotted quaver; 68/11-12 - 2 quavers instead of 2 semiquavers; 69/1 - # on 3rd course either an ornament on f1 or cancelling a vertical tie; 72/1 - minim a1b2b3d5 absent; 73/2 - a8 absent; 74/1 - c6 crossed out; 75/11 - d2 absent; 76/11 - b2 instead of b1; 76/12-14 - c5-d5-a5 washed out; 79/7 - c3 added; 80/3 - minim and fermata above double bar line instead of fermata. **DB7.** occasional vertical ties and a few dots under letters for right hand index fingering; 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 17-18, 23-24, 25-26, 27-28, 31-32, 36-37, 39-40, 41-42, 43-44, 44-45, 45-46, 47-48, 51-52, 53-54, 55-56, 57-58, 59-60, 60-61, 61-62, 63-64, 64-65, 66-67, 69-70, 70-71, 72-73 & 79-80 - bar lines absent; 3/5 - c3 instead of c4; 9/3-5 - 2 quavers and crotchet added later; 16/1 - d4 crossed out; 16/2 - dotted quaver instead of semiquaver; 19/1 & 35/1 - d2 instead of f2; 20-21 - bar line 6 notes to the left; 21/1 - scribe altered c4 to a4; 32/5 & 45/5 - a5 in original could be altered to a6 to resolve the b6 4 notes to the left; 33/3 - f1 instead of i1; 33/6 - g1 instead of h1; 39/4 - c5 instead of b5; 43/1 - d2 crossed out; 47/1 - c4 instead of c5 which matches bar 34 of the strain; 73/1-8 - demisemiquavers instead of quavers; 75/4 - h2 instead of g2; 80/3 - minim and fermata above double bar line instead of fermata. **DB8(a).** is in *Lutezine* and is the version altered by the later scribe, thought to be Daniel Bacheler himself, and **DB8b** is in the *Lutezine* and is the un-annotated version: the commentary is a combined list of editorial alterations and the changes made by later scribe; vertical ties; 2/3-4, 8/4-5, 9/2-3, 22/4-5, 28/3-4, 28/5-6, 29/2-3; 38/2-3, 50/5-6, 53/3-4, 53/5-6, 54/2-3 & 56/5-6 - 2 quavers changed by later scribe to dotted quaver semiquaver; 3/1 - later scribe crossed out d5; 3/3 - later scribe changed b5 to c5; 4/4-5 - 2 crotchets changed by later scribe to dotted crotchet quaver; 7/1-2 - minim f1d2d3a5 changed by later scribe to crotchet f1d2d3a9, dotted quaver c2 semiquaver a2; 8-9 & 35-36 - bar lines absent; 9/1 - a2 added by later scribe; 9/4-7 - crotchets corrected to quavers by later scribe; 11-12 & 17-18 - bar lines 7 notes to the right and corrected by later scribe; 12-13 & 18-19 - bar lines added by later scribe; 13/1 - later scribe changed 2 quavers a1d5-c4 to crotchet a1c4; 13/3-4 in a (4-5 in b) - semiquavers instead of demisemiquavers; 14/1 - later scribe added d2; 14/8-11 - semiquavers instead of quavers corrected by later scribe; 15-16 - bar line 8 notes to the left and corrected by later scribe; 16/10 - later scribe changed a8 to c5; 19/3 - later scribe changed d4 to d3; 19/5 - later scribe changed a4 to a6; 22/1 - later scribe changed d4f6 to f3e6; 22/3 - later scribe added d3c4a5; 22/4 - later scribe crossed out c5; 24/3 - later scribe added d3; 25/4 - later scribe added a6; 26/3 - later scribe added d3; 26/4 - later scribe added b3; 28/1 - later scribe added d3a4; 29/1-5 - later scribe changed minim 4 quavers to crotchet dotted quaver semiquaver 2 crotchets; 30/1 - later scribe changed f3 to a3; 30/3 - later scribe added d3; 30/4 - later scribe corrected f3 to f4; 31/1 - later scribe changed a3 to e4; 31/2 - later scribe added c4; 31/4 - later scribe added e4c5; 31/6 - later scribe changed f4 (changed to e4 here) to d3; 36/8 - later scribe corrected d5 to d4; 37/3 - later scribe changed added d3; 39/2-5 - later scribe corrected quavers to semiquavers; 39-40 - bar line 4 notes to the left corrected by later scribe; 41/1-4 - semiquavers instead of quavers altered to dotted quaver 3 semiquavers by the later scribe also adding d2-b2 after 41/8; 45 - bar absent, added to match strain (bar 32); 47/2 - later scribe changed d5 to g3; 48/1 - later scribe crossed out f3g4; 49/3 - later scribe added b2; 50/3 - later scribe added b3c4; 52/1 - d4 instead of c4; 53/1 - later scribe overwrote a4 and a7 and added a5; 54/4-5 - later scribe changed crotchet d3 to dotted quaver d3 semiquaver c4; 56/3-4 - quaver instead of crotchet and later scribe altered b1a4 to 2 quavers b2-b1; 57/6 - later scribe changed crotchet d2 to 2 quavers d2-f1; 59/4 - later scribe changed a6 to c4; 60/4 - later scribe added a1a2 (a2 added to DB8b here); 60/5-6 - later scribe changed crotchet c3 to dotted quaver c3 semiquaver d2; 63-78 - the division to the third strain is crossed out and replaced with alternative division by the later scribe inserted on 5th stave on 53r, 11th stave of 52v and 11th stave of 53r; **editorial changes to bars 63-78 in DB8a:** 63/2 - b8 absent; 69/1 - dotted crotchet instead of quaver; 70/1 - dotted crotchet instead of dotted quaver; 78/3 - minim instead of fermata; **alterations to bars 63-78 in DB8b:** 65/1 - crotchet instead of quaver; 67/3 - f3g4 instead of g3f4; 76/4 - a2 absent; 78/3 - minim instead of fermata. **DB9.** occasional vertical ties and dots under tablature letters for right hand index fingering; 11-12, 16-17, 24-25, 30-31, 45-46, 57-58 & 83-84 - bar lines absent; 20/1 - a1 absent; 25 - bar absent but added to match bar 11; 34/1 - dotted crotchet instead of crotchet; 34/2 - dotted semiquaver instead of dotted quaver; 41 - bar absent but added to match bar 55; 43/1 & 71/1 - dotted quaver instead of dotted crotchet; 43/2 - semiquavers instead of quaver; 45/10-11 - semiquavers instead of demisemiquavers; 46/1 - quaver instead of crotchet; 51/1 - c6 missing due to worm hole in paper; 52/14 - e5 scratched out and # between c1 and a5 in following chord probably marking the error on previous note; 54-55 - bar line 8 notes to the left; 65/1 - e5 instead of a5; 74/16 - d4 instead of a4; 75/1-4 - semiquavers instead of demisemiquavers; 80/1 - a6 instead of a5; 82/1 - a1a2c3a6 instead of a1c2d3a5 which matches bar 68; 82/8-15 - semiquavers instead of demisemiquavers; 82-83 - bar line 3 notes to the left; 84/3 - minim instead of fermata. **DB16(a).** 4 minims per bar; 7/10 & 14/22 - d7 instead of a7; 7-8, 22-23, 30-31 & 38-39 - single instead of double bar lines; 10/1-2 - 2 quavers instead of 2 semiquavers; 19/12 - quaver d5 absent; 20-21 - bar line absent; 25/1 - e3 instead of i3; 26/21-22 - d1-b1 absent; 26/25-27 - quaver 2 semiquavers instead of crotchet 2 quavers; 46/27 - minim instead of fermata. **DB16b.** in *Lutezine*, 2 minims per bar; occasional vertical ties, # ornament used once and dots under letters for right hand index fingering; 1-2, 3-4, 5-6, 7-8, 8-9, 9-10, 11-12, 13-14, 15-16, 19-20, 21-22, 26-27, 29-30, 32-33, 34-35, 36-37, 38-39, 39-40, 40-41, 43-44, 45-46, 47-48, 48-49, 51-52, 61-62, 63-64, 64-65, 65-66, 67-68, 69-70, 71-72, 73-74, 75-76, 77-78, 81-82, 83-84, 85-86 & 87-88 - bar lines absent; 12/5 - a5 crossed out; 13/6 - scribe altered d3 to b3; 19/1 - a6 instead of a5; 42/1 - c4 instead of a4; 49/1 - h3 instead of i3; 50/4 - a1 washed out; 59/12 - d2 added; 92/10 - crotchet with fermata to its right instead of fermata. **DB17(a).** 4 minims per bar; ornament # used once, occasional vertical ties and dots under letters for right hand index fingering; 2/2 - a3 instead of d4; 5-6, 21-22, 29-30, 35-36 & 36-37 - bar lines absent; 7/2 - b3 instead of d3; 8/8-17, 21/2-3, 21/5-6 & 25/14-15 - semiquavers instead of demisemiquavers; 9-10 - bar line 4 notes to the left; 10/2 - a6 added later; 10/4 - scribe altered b6 to d6; 10/5-6, 13/15-16, 22/9-10 & 24/16-17 - bar lines added; 11/16-22 - quaver a4 6 semiquavers d2-c2-d2-a1-b1-d1 absent; 12/9 - a5 absent; 19, 25, 30 & 36 - half bars of 2 minims in strains and divisions retained; 34-35 - bar line 13 notes to the right; 35/1 - scribe altered d2f3 to f2g3; 37/1 - no rhythm sign d3 and d5 washed out instead of 4 semiquavers d3-d5-a5-b5 (as in DB17b); 37/between 9-10 - crotchet b3 inserted; 38/14 - minim instead of fermata. **DB17b.** in *Lutezine*, 2 minims per bar; vertical ties; 3/2 - a3 instead of d4; 7-9 - rhythm signs absent; 16/2-3 & 64/6-13 - semiquavers instead of demisemiquavers; 19/1 - b1 added; 21/8-11 & 22/1-4 - semiquavers instead of quavers; 21-22, 29-30, 31-32 & 40-41 - bar lines absent; 24/1 - a5 absent; 31/2 - crotchet instead of minim; 58/3 - quaver instead of crotchet; 69/1 - e3 instead of d3; 72/3 - minim instead of fermata. **DB18(a).** 2 minims per bar; vertical ties and one, two or three dots under tablature letters for right hand index, middle and ring fingering; 1/2, 5/2, 12/3, 13/2, 26/2, 30/2, 33/2, 58/1, 71/1 & 74/3 - d7 (7D) instead of a7 (7F); 12/1 - d3 unclear obscured by ink smudge; 12-13, 24-25, 40-41, 56-57 & 74-75 - single instead of double bar lines; 14/between 8-9 - a2 crossed out; 15/2 - a5 instead of a6 (to match bar 3); 16/11-12 - bar line added; 19-20 - bar line absent; 45/10-11, 46/2-3, 53/10-11 & 54/2-3 - semiquavers instead of demisemiquavers; 90/6 - crotchet instead of quaver; 92/3 - fermata above minim instead of fermata. **DB18b.** in *Lutezine*, a few alterations by the later scribe (Bacheler himself?) incorporated; 2 minims per bar; vertical ties, and horizontal ties in bar 2 only; 14-15, 28-29, 36-37, 42-43, 55-56, 71-72 - bar lines absent; 19/10-19, 45/10-11; 46/2-11 & 50/2-3 - semiquavers instead of demisemiquavers; 19/14-15 - 2 demisemiquavers f1-e1 absent; 26/2 - the later scribe crossed out d6 and added a7; 26/3 - the later scribe crossed out d4 and added a1d2d3a5; 26/4 - the later scribe crossed out f4a5 and added c2; 46/1 - later scribe altered a2 to d2; 48/11 & 52/9 - quaver crossed out; 48-49 & 77-78 - bar lines added by later scribe crossing out bar lines 4 notes to the left; 50/1 - quaver instead of dotted quaver and later scribe altered i1f2 to f1h2i3; 55/1-2 - 2 semiquavers instead of dotted quaver semiquaver; 58/3 - later scribe added f1d3; 62 - two bars of 6 crotchets and a minim altered by a later scribe to one bar of dotted quaver semiquaver 4 quavers crotchet; 62/4-5 - bar line crossed out by a later scribe; 72/5-6 - later scribe altered crotchet c2 to dotted quaver c2 semiquaver a1; 76/1 - dotted crotchet instead of dotted quaver; 78/11 - later scribe altered b3 to d3; 92/3 - minim instead of fermata. **DB18c.** in *Lutezine*, 4 minims per bar; 9/15-16, 10/19-20, 11/12-13, 12/13-14, 18/5-6, 19/4-5, 21/6-7, 22/13-14, 23/19-20, 24/4-5, 25/9-10, 26/12-13, 27/15-16, 28/14-15, 39/19-20, 41/13-14, 42/4-5 & 43/16-17 - bar line added; 10/21 - d2 instead of d3; 14/4 - dotted quaver instead of dotted crotchet; 15/6 - a7 to the right and not aligned with f1d2a4; 16/6-9 - crotchets instead of quavers; 18/3 - i2 added; 18-19, 19-20 & 38/6-7 - bar lines absent; 20/1-6 - half bar absent; 22/1 - crotchet instead of quaver; 23/31-32 - semiquavers instead of quavers; 25/11-20, 27/10-11, 41/10-11, 44/2-3 & 44/5-6 - semiquavers instead of demisemiquavers; 25/15-16 - h1-f1 absent; 25/19 - i1 instead of i2; 30/3 - c5 instead of c6; 40/between 2-3 - c2 added; 40/11 - e1 instead of d1; 40/13 - d1 instead of a1; 40/19-20 - a2-c2 added; 40/22-23 - a4-c4 added; 40/between 23-24 - b3 added; 40/24 - a1 added; 40/29 - a2 instead of a3; 40/32 - semiquaver c2 absent; 41/9 - b3 instead of d3; 41/12-13 - 2 crotchets instead of 2 quavers; 44/18 - b3 absent; 46/1 - a8 instead of a7. **DB18d.** in *Lutezine*, 4 minims per bar; 3/2, 15/6, 17/1, 19/3 & 46/17 - /a (8E) instead of a (7F); 7/2-4 - crotchet 2 quavers instead of quaver 2 semiquavers; 9/19 - quaver h1 absent; 12/12 - a5 absent; 21/4 - crotchet instead of quaver; 21/19-20 - semiquavers instead of quavers; 23/31-32 - crotchet f1a6 instead of 2 quavers f1-a6; 25/9 - minim instead of crotchet; 25/between 17-18 - another h1-f1 added; 25/19 - i1 instead of i2; 25-26 - bar line 16 notes to the right; 26-27 - bar line 15 notes to the right; 27/23-33 - 11 semiquavers instead of dotted quaver 10 demisemiquavers; 27/28 - bar line 14 notes to the right; 28/1 - semiquaver instead of dotted quaver; 30/8 - k5 instead of h5; 33/5 - c4 instead of e4; 37/2-3 - semiquavers instead of demisemiquavers; 37-38 - single instead of double bar line; 38/20 - quaver instead of semiquaver; 39/1 - semiquaver instead of



dotted quaver; 41-42 - bar line 3 notes to the left; 42-43 - bar line 10 notes to the left; 43-44, 44-45 & 45-46 - bar line 16 notes to the left; 46/14-15 - bar line added; 46/15-17 - minim 2 crotchets instead of 2 crotchets fermata. **DB19.** occasional vertical ties and dots under tablature letters for right hand index fingering; 1-2, 5-6, 7-8, 13-14, 20-21, 23-24, 29-30, 43-44, 52-53, 63-64 & 73-74 - bar lines absent; 16/2 - a7 below previous a4 instead; 18/9 - e1 instead of d1; 22 - extra bar in the division compared to the strain due to extended figuration above the same bass; 30/2 - a9 instead of a7 and a2 instead of h2; 33/3 - crotchet instead of dotted crotchet; 35 - bar absent but added to match bar 46 in division; 41/4-11, 52/3-4, 52/11-12 & 64/10-19 - semiquavers instead of demisemiquavers; 41/14 - a9 absent; 42/1 - dotted quaver instead of crotchet and f2 instead of h2; 52 - bar of 6 crotchets retained; 56/2 - semiquaver washed out instead of quaver; 58-74 - a free variation on similar harmony to the B strain instead of a division of the C strain; 73/1 - crotchet instead of dotted crotchet; 73/10-11 - 2 semiquavers c1-d1 absent; 74/5 - minim instead of fermata. **JOHN DOWLAND LACHRIMAE: JD15a.** 2 minims in a bar; vertical ties; 16-17, 32-33, 48-49, 64-65 & 81-82 - single instead of double bar lines; 30/12-17 - 6 quavers instead of 2 semiquavers 4 demisemiquavers; 31-32 & 40-41 - bar lines absent; 75/4 - c4 crossed out; 83/1 - c5 absent; 98/5 - fermata above minim instead of fermata. **JD15b.** 2 minims in a bar; horizontal ties, # x and 7 (shown as : here) to left of tablature letters as ornaments, and one or two dots under tablature letters for right hand index or middle fingering; 25/4 - dot under following b3 instead; 55-56, 62-63, 84-85 & 93-94 - bar lines absent; 87/9-10 - 2 semiquavers instead of 2 quavers; 98/5 - minim and fermata above double bar line instead of fermata. **JD15c.** 2 minims in a bar; horizontal and vertical ties, • to the left and # and x to the right of tablature letters as ornaments, and one or two dots under tablature letters for right hand index or middle fingering; 15/4-7 - scribe altered semiquavers to quavers; 31-32, 39-40, 84-85 & 86-87 - bar lines absent; 98/5 - # added to right of c3 and minim instead of fermata. **JD15d.** *Lutezine*, 4 minims in a bar; vertical and horizontal ties, single dots under tablature letters for right hand index fingering and ornaments # and + to left of tablature letters; 8-9 - double bar line absent; 12-13 - bar line absent; 14/6-7 - crotchets instead of quavers; 20/2 - quaver instead of crotchet; 24/10-11 - semiquavers instead of demisemiquavers; 24-25 - bar line 7 notes to the left; 25/3 - minim instead of fermata. **JD15e.** *Lutezine*, 4 minims in a bar; occasional horizontal ties, single dots under tablature letters for right hand index fingering and ornament # below tablature letters; 6-7, 31-32, 36-37, 40-41, 42-43, 48-49 & 49-50 - bar lines absent; 10/4 - # to mark scribe changing d2 to e2; 11/1 - a1 crossed out; 11/6 - scribe changed d3 to b3; 13/2 - scribe altered c4 to b4; 14/8-9 - bar line added; 15/1 - an additional a5 crossed out with #; 16/1 - a4 added in darker ink; 17/1 - a4 and smudged c5 added later; 27/9-10 - scribe changed crotchet a2a5 to 2 quavers a2-a5; 28/7 - b2 crossed out with #; 28-29 - bar line 6 notes to the right; 29-30 - bar line 7 notes to the right; 30-31 - bar line 5 notes to the right; 31/1 & 4 - scribe altered quavers to crotchets; 32/1 & 33/1 - c5 crossed out with # and a7 added in dark ink; 34/4 & 40/1 - c5 crossed out with / and replaced with a7 in pale ink; 36/1 - c6a7 added in pale ink; 38/7 - b3 added later in pale ink; 39/4 - a4 crossed out with / and replaced with a5 in dark ink; 40/8 - scribe changed a3 to c3; 42/1 & 43/4 - c5 crossed out with / and a7 added in dark ink; 42/3 - b4c5 absent; 42/12-13 - scribe changed quavers to crotchets; 46-47 - bar line 9 notes to the right; 47/10 - a5 crossed out; 47-48 - bar line 3 notes to the right. **JD15f.** *Lutezine*, 4 minims in a bar; horizontal and vertical ties, dots under tablature letters for right hand index fingering and ornament # below tablature letters (the ornaments seem to be in paler ink and only up to bar 23 presumably added by Mathew Holmes, a rare example of extensive use of ornaments in his manuscripts); 1/6 - Poulton omits dot under d3 in error; 2/6 - Poulton omits c1 editorially; 3/6 - Poulton omits f4 editorially; 4/2 & 4 - Poulton adds dot under b3 and omits dot under c4; 5/1-2 - Poulton changes dotted crotchet quaver to 2 crotchets without comment; 5/3 - Poulton omits # in error; 7/5 - Poulton adds c4 editorially; 9/1 - Poulton omits c4c5 editorially; 11/6 - Poulton changes d3 to b3 editorially; 11/7 - Poulton adds a6 editorially without comment; 12/11 - Poulton adds c1 editorially; 13/9 - Poulton omits d3 editorially; 15/5 - Poulton adds e4 editorially; 16/1 - Poulton adds c3 editorially; 19/5 - Poulton misreads a2 as b2 and changes it to a2 editorially; 20/7 - b2 instead of b3 (Poulton also changes b2 to b3 editorially); 21-22, 27-28, 38-39, 40-41, 44-45 & 48-49 - bar line absent; 28/7 - b2 added (Poulton also omits b2 editorially); 29/3 - Poulton changes d3 to c1 (as in other versions) without comment; 32/16-18 - Poulton substitutes a more elaborate cadence present in other versions: 4 quavers e2f3-e4-c5-f2 minim e2f3c5 instead of 2 crotchets e2f3-e4 minim c5; 35/1 & 44/1 - Poulton changes c4 to c3 editorially; 35/5 - a6 washed out; 38/1 - Poulton adds a6 editorially; 42/3 - b4c5 absent (Poulton also adds b4c5 editorially); 42/10-11 - Poulton changes 2 crotchets to 2 quavers and extend preceding semiquavers by adding d1-c1-d1-c1 between 42/5-6 editorially (as in JD15j only) without comment; 47/1 - Poulton adds c4 editorially which is unnecessary if 6th course is strung in octaves; 48/1 - Poulton omits c1 editorially; 48/2 - a3 instead of a4 (Poulton made but did not note this change); 49/14-17 - semiquavers instead of demisemiquavers; 49-50 - bar line 11 notes to the left; 50/5 - minim, with fermata above double bar line, instead of fermata. **JD15g.** *Lutezine*, 2 minims in a bar; horizontal and vertical ties, one or two dots under tablature letters for right hand index and middle fingering and ornament # to left of tablature letters; 3/2-3 - 2 quavers instead of 2 semiquavers; 9/4 - scribe changed a2 to c2; 31/1 - dotted quaver instead of dotted crotchet; 47-48, 50-51, 82-83, 84-85, 86-87, 88-89, 89-90, 90-91, 92-93, 94-95, 96-97 & 97-98 - bar lines absent; 56/3 - crotchet instead of semiquaver; 96/14-17 - semiquavers instead of demisemiquavers; 98/5 - semibreve instead of fermata. **JD15h.** *Lutezine*, 2 minims in a bar; horizontal and vertical ties (two sloping horizontal ties one above the other in bars 75 and 83, and twice in bar 85), one, two or three dots under tablature letters for right hand index middle and ring fingering and ornaments +, •, a cloud of about 12 dots (: here) and • above + (# here) to left of tablature letters; 25-26 & 50-51 - bar line absent; 87/2-3 - semiquavers instead of demisemiquavers; 96/12-15 - 4 demisemiquavers f2-e2-f2-e2 absent; 98/5 - minim and fermata above double bar line instead of fermata. **JD15i.** *Lutezine*, 2 minims in a bar; horizontal and vertical ties, one or two dots under tablature letters for right hand index and middle fingering and ornament # below tablature letters (used for any ornament from above or below the note, and when below a chord it is not always clear which note it applies to, e.g. bar 6/2-3, but choice made here based on context and by comparison with other sources) - thank you to Martin Shepherd for advice on this; 2/1-2 - quavers instead of crotchets; 7/3 - b4 instead of e4; 12/2 - d2f3 instead of a2b3; 16-17 - single instead of double bar line; 17/5-8 - quavers instead of semiquavers; 17-18 - bar line absent; 18/4-7 - quavers instead of semiquavers; 23/3 - d2e3d4 instead of d3e4d5; 23/4 - c3 instead of e4; 27/4 - c2 instead of a2; 32/3 - d6 instead of a6; 44/3 - f4 added; 56/5 - a4 added; 61/1-3 - crotchet and quaver displaced one note to the right; 77/3-4 - 2 quavers instead of 2 crotchets; 78/4-5 - 2 crotchets instead of 2 quavers; 86/5-7 - a dot under c2 instead of dots under a2 & d2; 96/9-13 - dots under e2 and e2 instead of f2, c2, f2; 98/3 - fermata above semibreve instead of fermata. **JD15j.** *Lutezine*, 2 minims in a bar; 3-4, 12-13, 19-20, 28-29, 47-48, 67-68, 78-79, 86-87 & 93-94 - bar lines absent; 13/3 - a4 instead of a3; 16-17, 48-49 & 81-82 - single bar line followed by a vertical line of 5 dots instead of double bar lines; 29/3 - a2 instead of a3; 52/3-4 - dotted crotchet quaver instead of dotted quaver semiquaver; 93/8 - d6 instead of d6; 95/1 - a5 absent; 98/5 - fermata above minim instead of fermata. **JD15k.** *Lutezine*, 2 minims in a bar; vertical ties; 14-15 & 90-91 - bar lines absent; 31/1 - quaver instead of crotchet; 34/3 - c4 instead of c5; 44/6 - a5 instead of a4; 55/1-2 - bar line added; 55/4 - quaver instead of crotchet; 55-56, 56-57 & 57-58 - bar lines a note to the right; 70/3 - dotted quaver instead of quaver; 70/6-7 - crotchets instead of quavers; 98/8-9 - fermata above dotted minim instead of fermata. **JD15l.** *Lutezine*, 2 minims in a bar; vertical ties; D on 7th course notated as /a changed to a here; double bar lines followed by vertical row of 7 dots above below and in the spaces of the stave; 8-9, 25-26, 30-31, 36-37, 43-44, 47-48, 50-51, 55-56, 71-72, 84-85, 89-90 & 93-94 - bar lines absent; 18/1 - d6 instead of a6; 30/12-17 - 2 quavers 4 semiquavers instead of 2 semiquavers 4 demisemiquavers; 31/10 - b3 instead of c3; 47/1-4 - 4 quavers instead of 4 crotchets; 48/1 - minim instead of semibreve and a7 instead of a8; 63/2 - f2 instead of f3; 63/12 - e1 instead of c1; 89/1, 92/1, 93/1 & 93/8 - dotted crotchet instead of quaver; 98/5 - minim instead of fermata. **JD15m.** *Lutezine*, fragment of first 2 bars only; 4 minims in a bar; vertical ties and dot for right hand fingering. **JD46.** 10-11, 21-22, 31-32, 42-43 - single instead of double bar line; 13/1 - a8 instead of a9; 25/8 & 36/9 - note that the F is on the stopped 8th course rather than open 7th; 26-27, 35-36 - bar lines absent; 29/9 - quaver instead of crotchet; 53/1-4 - these 4 events repeated after the final double bar line with symbols below the first c5 to indicate repeating the whole C strain; 57/1-2 - 2 crotchets instead of 2 quavers; 62/5 - minim instead of fermata. **SQUIRES GALLIARD.** horizontal ties and # as ornaments; 47/1 - a5 instead of a4; 49/7 - a3 crossed out; 50/5 - 2 crotchets a1a2c3a6-c4 instead of fermata a1a2c3a6. No commentary for the other versions. **BALLADS (versions in Lute News).** **T1.** transcribed for lute from mandore (hfhf); dots to right of tablature letters as ornament and numbers above stave for left hand fingering (1 for index, 2 for middle, 3 for ring and 4 for little fingers) omitted here; 1-2, 3-4, 7-8, 9-10, 10-11, 11-12 & 15-16 - bar line absent; 3/3 - equivalent of c3 instead of d2; 4-5 & 12-13 - single instead of double bar line; 7/7-8 - a2-c2 instead of c2-d2; 16/2 - fermata absent. **T2.** chromatic cittern in Italian tuning; rhythm signs and bar lines (except double bar line) absent. **T3.** dots under tablature letters for right hand index fingering; 4-5, 12-13, 20-21, 28-29, 36-37 - single instead of double bar lines; 10/3, 18/2, 45/3 & 46/3 - d7 (on 7th to D) instead of a7 (on 7th to F) 49 - bar absent as intended to go from bar 48 back to the beginning as a round. **F1.** vertical ties; 2/2 - quaver instead of semiquaver; 8/5 - fermata above minim instead of fermata. **F2.** rhythm signs absent and incomplete; dots under tablature letters for right hand index fingering; 4/1 - a6 instead of a7; 7/2 to 16/1 - absent and reconstructed from the violin melody in Pickeringe. **F3.** transposed down a 5th and harmonised for lute from violin melody. **App 1.** in *Lute News*. bar lines absent except single instead of double bar lines; 1/1 & 27/1 - semibreve instead of dotted minim; 12/2-3 & 24/2-3 - crotchets instead of quavers; 47 - bar absent but added to maintain the 4 bar phrasing; 56/1 - fermata above semibreve instead of fermata. **RIPPE. Rippe1a.** 2 minims per bar; vertical ties and dots under letters to indicate right hand index fingering and dots to right of each note of chords (dots under chords here) to indicate plucking chords with fingers only; 19/1 - crotchet present but a6 absent; 53/3-4 - c3-d3 instead of d3-c4; 82/3 - d4 instead of d3; 121/1-3 - 2 crotchets minim instead of minim 2 crotchets; 142/3 - c5 instead of e4; 150/3 - a1 instead of d2; 153/1-2 - minim altered to crotchet by hand; 186/3 - a5 instead of c5; 376/2 - c2 instead of e2; 425/1 - CNRS edition changed a5 to a6; 438/1-2 - d2a4-c2 instead of d3a5-c3. **Rippe1b.** 309/3 & 311/3 to 313/1 - crotchets instead of minims; 367/1 - fermata absent.

diff hs87 to Fezandat [bar numbers as in hs87]?

3/2 - f3 absent;

4/1 - a1 absent;

7/1 - a5 in Fezandat and Le Roy

10/1 - c4 added;

11/1 - a5 absent;

11/3 - c4 absent;

13/1 - d3c4a5 absent;

15/1-3 - minim 2 crotchets c1f2d3c6-e2-c2 instead of 4 crochets c6-c1f2d3-e2-c2;

16/1 - c6 absent;

16/2 - f1d3c6 absent;

17/2 - d2 absent;

18/1 - f2f3a6 absent;

18/3 - minim h1f2 instead of 2 crotchets h1-d2;

19/1 - minim d3e4 instead of 2 crotchets a6-f1c2;

20/1 - extra bar of 2 crotchets minim e2-f2-f1e2;

21-22 - 2 bars of minim 6 crotchets instead of 1 bar of crotchet 6 quavers;

25/1 - d3 added;

26/1 & 26/3 - e4 added;

26/2 - a1 instead of f2;

28/1 - c4 absent;

29/3 - a4 instead of f5;

30/1 - c4e5 absent;

30/2 - a4 absent;

figuration is very different - do I need to list it? no only corrections.

soon after this its more similar!

4 - 2 bars in Fezandat;

19, 70-71, 83, 193-194, 366-367 - bars absent in Fezandat;

315-316 - bars 309-414 in Fezandat (106 bars) omitted;

327-328, 336-337 - extra bar in Fezandat;

1b. Fezandat I 15538, ff. 1r-6r Fantasie

2 minims per bar

identical to 1a except: a6 is present at 19/1.

1d. Le Roy & Ballard I 15628, ff. 2r-6v Fantasie premiere 467 bars COMPARED Fezandat nearly identical to Le Roy for all 467 bars!

differences Fezandat -> Le Roy [more dots inc 2 or 3 adjacent and 35 diffs - which are corrections?

8/1 - c2 in Le Roy absent in Fezandat;

17/2 - d2 in Fezandat and f2 in Le Roy;

20/6 - f2 in Le Roy and a1 in Fezandat;

24/2 - f3 in Le Roy and f2 in Fezandat;

52/3 - f3 in Le Roy and a2 in Fezandat;

53/3-4 - d3-c4 in Le Roy and c3-d3 in Fezandat;

58/3 - f2 in Le Roy and a2 in Fezandat;

70/1 - in Le Roy and in Fezandat;

73/1 - c5 in Le Roy and c4 in Fezandat;

82/3 - d4 in Fezandat and d3 in Le Roy;

83/3 - f3 in Le Roy and a2 in Fezandat;

119/3 - f3 in Le Roy and a2 in Fezandat;

121/1-3 - 2 crotchets minim in Fezandat minim 2 crotchets in Le Roy;

124/1 - c5 in Le Roy and a5 in Fezandat;

128/3 - c6 in Le Roy and d6 in Fezandat;

138/2 - a1 added in Le Roy absent in Fezandat;

142/3 - c4 in Le Roy and c5 in Fezandat;

150/3 - d2 in Le Roy and a1 in Fezandat;

157/2 - f2 in Le Roy and i3 in Fezandat;

186/3 - c5 in Le Roy and a5 in Fezandat;

225/1 - in Le Roy and in Fezandat;

263/1 - e1 in Le Roy absent in Fezandat;

277/2 - f3 in Le Roy and a2 in Fezandat;

297/1 - a2 added in Fezandat absent in Le Roy;

298/1 - d2 in Fezandat absent in Le Roy;

299/2 - a1 in Le Roy and f2 in Fezandat;

348/1 - c2 in Le Roy absent in Fezandat;

376/2 - in Le Roy and in Fezandat;

377/1 - e2 in Le Roy and c2 in Fezandat;

381/2 - f1 in Le Roy and c1 in Fezandat;

405/3 - f1 in Le Roy and c1 in Fezandat;

414/1 - i3 in Le Roy absent in Fezandat;

425/1 - a6 in Fezandat and a5 in Le Roy;

427/1 - a6 added in Le Roy absent in Fezandat;

438/2 - c2 in Fezandat and c3 in Le Roy.

1e. D-Mbs mus.266, ff. 68r-69r [108] Recercar Alberto de Ripe die/ 1. fanta/sia des ersten buchs -

diff 266 to Fezandat [using Fez barring]

mainly 4 minims per bar but irregular, no dots

17/2 - f2 instead of d2  
 22/1 - a2c3 instead of c2d3  
 22/3 - c2d3 instead of a2c3  
 24/2-3 - minim f2 crotchet e2d3e4 absent  
 31/4 - d2 instead of e2  
 42-56 - absent except for fragments of 6 bars  
 57 - a2c3 instead of c2d3  
 67 - 4 different bars instead  
 106/2 - b4 absent  
 107/1 a2 instead of h4  
 111-113 - 3 mainly different bars  
 115/1 - c5 instead of a5  
 119/3 - f3 instead of a2  
 121 - same error in r-s  
 129/3 - d2 instead of f2  
 136/2 - e5 instead of a5  
 141/1 - l1 instead of k1  
 142/3 - same error to c4  
 150/1 - e5 added  
 150/3 - same error to d2  
 157/2 - l1 instead of h1 and same error to f2 **SO BETTER! what does cnrs? and Nigel do?**  
 158/2 - h1 instead of f1 **SO BETTER!**  
 171/2 - c2 instead of c4  
 171/3 - c4 instead of c3  
 181/1-2 - l1 instead of k1  
 186/3 - same error of a5  
 246/3 - c3 absent  
 260/1 - 2 crotchets c4e5-a4 instead of minim c4e5  
 263/1 - e1 added  
 277/2 - f3 instead of a2  
 299/2 - a1 instead of f2  
 299/4 - e1 instead of d1  
 305/3 - a6 instead of e6  
 337/3 - a1 absent  
 343/3 - c6 instead of c1  
 347/1 - c2 added  
 348/1 - c2 absent  
 377/1 - a6 absent  
 383/2 - f1 added  
 390/1 - k5 instead of e4e5h6  
 405/3 - f1 instead of c1  
 406/2 d2 instead of f2  
 414/1 - i3 added  
 417/1 - a3 instead of a4  
 419/1 - a3 instead of a4  
 427/1 - a6 added  
 433/1 - a5 instead of a2  
 438/1-2 - d3c4-c3 instead of d2c4-c2 - **SO BETTER! what does cnrs? and Nigel do?** adopted!  
 448/1-2 - c4a5-c3 instead of a2c3-c4 - **Fez BETTER**  
 454/1 - a2c3 instead of c3a4 **SO BETTER! what does cnrs? and Nigel do?**  
 461/3 - a2 instead of a4 - **Fez BETTER**  
 465-6 - 1 bar of crotchet c1d2d3a4 6 quavers d1-c1-a1-d2-c2-a2 instead of 2 bars of 2 crotchets d2d3a4-a1 minim c1 minim d2d3a4 2 crotchets a1-d2

changes to Mbs.266

97/6 - c3 instead of c4;  
 116/4 - d2-c2 crossed out;  
 149/5 - f1 crossed out;  
 173/4 - a3 crossed out;  
 180/4 - c2c6 crossed out;  
 202/after 2 - c6 crossed out;  
 223 - minims instead of crotchets;  
 241/before 1 - c5a6 crossed out;  
 243/4 - c1 crossed out;  
 244/1 - fermata absent.

1f. GB-Eu Dc.5.125, ff. 90v-92v untitled - 8 minims per bar - **do this too?** barred in 8 minims, and 96 differences errors to do - in comp list below?

differences in Dc.5.125 compared to Fezandat/Le Roy - **any more? check against original from bar 166**

barred in 8 and later 4 minims per bar, and dots under letters that match Fezandat

12/3 - e5 instead of e6;  
 13/1 - c1 added;  
 15/1-4 - 2 crotchets c1f2d3c6-e2 minim c2 instead of 4 crochets c6-c1f2d3-e2-c2;  
 16/2 - f2 instead of e2;  
 17/2 - d2 absent;  
 19/1 - a6 present (absent in Fezandat 1552 but present in 1553);  
 22/3 - c4 added;  
 24/1-3 - 2 crotchets minim instead of crotchet minim crotchet;  
 31/1 - e4 added;  
 31/3 - a1 added;  
 35/1 - e2f3e4 added;  
 35/2 - c2 instead of e2;

36/3 - crotchet instead of minim;  
 38/1 to 40/2 - crotchets instead of minims;  
 44/1 - a2a6 added;  
 45/1 - a1a6 added;  
 45/2 - c4 instead of a4;  
 48/3 - crotchet instead of minim;  
 49/2 - d3 absent;  
 52/1 - a2c3 added;  
 53/1 - a1a2c3a6 instead of d2c3;  
 53/3-4 - d3-c4 (as in Le Roy) instead of c3-d3;  
 54/1 - b2 instead of c2;  
 56/1 - a6 added;  
 61/2 - c4 added;  
 62/1 - a5 added;  
 63/2 - c4 below following d2a3 instead;  
 66/2 - d3 added;  
 70/1 - e4 instead of c4a5;  
 72/2 - e1f2f3c4 instead of e1a2c3c3c4c5a6;  
 73/2 - d3 instead of a3;  
 74/3 & 76/2 - e5 instead of e6;  
 75/1 - a5 absent;  
 80/3 - c3c4 added;  
 81/1 - e2 absent;  
 82/3 - a5 absent and d3 (as in Le Roy) instead of d4;  
 85/1 - c2 added;  
 91/1-4 - 4 minims instead of 4 crotchets;  
 92/2 - 2 crotchets a1-c5 instead of minim a1c3a4c5;  
 94/2 - a5 absent;  
 101/1 - a1 added;  
 103/1 a1 absent;  
 104/1 - a3 added;  
 104/2 - c1d2a4 instead of d2c3a4;  
 106/2 - b4 absent;  
 108/1 - d3 added;  
 109/1 - c3 added;  
 111/1 - a3 added;  
 111/2 - c3 absent;  
 113/1 - d6 instead of e6;  
 114/1 - a6 absent;  
 114/3 - c5 instead of f5;  
 117/1 - a1c2 added;  
 119/1 - b3 instead of c3;  
 121/1-3 - 2 crotchets a1-c3c4 minim a3 instead of 4 crotchets a2-d3-c3-a3;  
 122/2 - a1 added;  
 127/1 - 2 crotchets d3c4a5-d2 instead of minim d3c4a5;  
 128/1 - d3 added;  
 128/3 - c4 instead of a1;  
 129/1 - c2c3e4 instead of c1;  
 129/3 - c2 absent;  
 138/1 - b3 instead of c3;  
 142/3 - c4 (as in Le Roy) instead of c5;  
 147/1 - minim c4 absent;  
 150/3 - d2 (as in Le Roy) instead of a1;  
 153/1-2 - 2 crotchets instead of 2 minims (altered to crotchets by hand);  
 157/2 - i3 as in Fezandat but f2 in Le Roy;  
 163/2 - a1 instead of c1;  
 165/1 - a1 absent;  
 166/2 - d3 added;  
 177/3-6 - quavers missing in error;  
 184/3 - d2 missing;  
 186/3 - c5? in both;  
 187/1 - a2c3 added;  
 201/2 - a2 added;  
 206/3 - d3 added;  
 209/2-3 - a2a3-d3c4 added;  
 211/2 - e1 added and c4 instead of c5;  
 211/3 - a5 absent;  
 212/1 - c4 added;  
 214/2 - a2 instead of c2;  
 216/2 - a3 added;  
 218/1 - a1a2 instead of c4c5;  
 219/1 - c2 added;  
 223/3 - a3 absent;  
 227/1 - a1 added;  
 230/1 - a4 instead of a1;  
 232/3 - a2 absent;  
 247/1 - a1 added; 246/3 - c3 absent;  
 249/1 - minim absent in error;  
 256/2 & 257/2 - c5 absent;  
 257/1 - a5 absent;  
 258/2 - a5 absent;  
 259-262 - 4 bars absent;

263/1 - a2 added;  
 269/3 - d2 added;  
 271/1 - c2 added;  
 273/1 - minim absent in error;  
 273/2-274/1 - 2 crotchets instead of 2 minims;  
 274/2 - ends incompletely here and so bars 275-467 (193 bars) absent.

diffs 266 and Le Roy

barred mainly but irregularly in 4 not 2 minims, no dots or ties;

22/1 - a2c3 instead of c2d3;

22/3 - c2d3 instead of a2c3;

24/2-3 - f3-c2d3e4 absent;

31/4 - d2 instead of e2;

42-56 - 15 bars replaced by minim c2d3 2 crotchets a2-d3 8 minims a2c3-c4-a3a4-d3e5-d3c5-c3-a1c2d3-a1c2d3;

57/1 - a2c3 instead of c2d3;

67 - bar replaced by 2 minims a2a3a4-c2c3c4 2 crotchets a2a4-d3 - minim d3c4e5 bar line 4 minims e4f5-c3c4-c2d3a5-a1 then 2 inches of blank stave;

83/3 - a2 instead of f3;

106/2 - b4 absent;

107/1 - a2 instead of h4;

111/1 - d2a3 instead of a2;

111/2 - c5 instead of a4;

112/1 - a4 added;

112/2 - d3e5 instead of c4;

LR bar 110/266 bar 64 next