

LUTEZINE TO LUTE NEWS 120 (DECEMBER 2016): - PUT ON YOUR SMOCK AND WHOOP DO ME NO HARM - MUSIC BY HIERONYMUS WULLY - MERCURY D'ORLEANS CONTINUED - JOHN DOWLAND BATTLES CONTINUED - MONACA/ALEMANO SETTINGS & ALBERT DE RIPPE PART 12: FANTASIE 3

PUT ON YOUR SMOCK / PRETTY NANCY

Put on your Smock a' Monday is one of ten dance tunes referred to in a passage in Thomas Heywood's *A Woman Killed with Kindness* of 1603.¹ It is also quoted in the anonymous play *The Pilgrimage to Parnassus* of 1599,² and in John Fletcher's *Lovers Cure or The Martial Maid*, revived in 1625.³ No ballads of this name or that call for the tune are known, but it survives in instrumental settings for lute, cittern and mandore. It is also set as a dance tune for violin in John Playford's *The Dancing Master* from the 4th edition. One of the cittern settings is titled *Pret(t)y Nancy*, which may refer to the text of a now lost ballad sung to it, and the tune is used as the 'Stemme: I have a love so fair, so Constant firme and kinde' to the text beginning "Drou-voedster van myn ieugd" in Jan Starter *Friesche Lusthof* 1621, pp. 81-82.⁴ Here are eight settings of this single strain 8-bar tune, one for lute, two for mandore (one in lute tuning and the other transcribed for lute), three for cittern, one for violin transcribed for lute, and the fragment in the Folger lute book which begins similarly.⁵

- | | |
|--|------|
| P1. GB-En Adv.5.2.18 (Straloch), p. 8 <i>Put on thy sark on Munday</i> ⁶ | p. 4 |
| P2. cf. US-Ws V.b.280 (Folger), f. 87r untitled fragment | 4 |
| P3. Playford 1670, p. 90 <i>Put on thy Smock a Monday</i> - violin | 4 |
| P4. GB-En Adv.5.2.15 (Skene), pp. 97-99 <i>Pitt on your shirt on Monday</i>
- mandore (ffef) which is lute tuning | 4 |
| P5. GB-En Adv.5.2.15, pp. 136-137 <i>Pitt on your shirt on Monday</i>
- transcribed from mandore (hfhf) | 5 |
| P6. GB-En 9477 (Millar/McAlman), f. 73r untitled - chromatic cittern | 5 |
| P7i&ii. GB-En 9450 (Edwards), f. 41r <i>Put on your sark on monenday</i>
- diatonic cittern in french tuning
and transcribed for chromatic cittern in italian tuning | 5 |
| P8. Dd.4.23, f. 6v ii <i>Pretty Nancy</i> - chromatic cittern | 24 |

WHOOP DO ME NO HARM GOOD MAN

No original ballad text of this name is known but variations of a tune on the passamezzo moderno ground with this title for lyra viol was published by William Corkine in 1610 (transcribed for lute here) and variations for keyboard also survive from around the same date.⁷ The title is also associated with settings of the tune for lyra viol by Richard Sumarte and anonymously for cittern. William Shakespeare quotes the tune in *The Winter's Tale* written c.1611:

Serv[ant]: '... he makes the maid to answer *Whoop, do me no harm, good man* - puts him off, slights him, with *Whoop, do me no harm, good man*'

Several other ballads from the early decades of the seventeenth century call for the tune, including 'A merry Ballad of a rich Maid' 'To the tune of, hoop doe me no harme good man' (EBBA 20114)⁸ and 'The Golden Age, Or, An Age of plaine-dealing' 'To a pleasant new Court tune: Or, Whoope doe me no harme good man' (EBBA 20066), the latter also probably giving the name to the same tune as in 'Doctor Dogoods directions' 'To the tune of 'The Golden age' (EBBA30052), 'The Honest Age' 'To the tune of the Golden age' (EBBA 20068) and 'The wiving age' 'To the tune of the Golden age' (EBBA 20178). The latter in turn probably gave the tune another alternative name as in 'I tell you, John Jarret, you'll breake' 'To the tune of the wiving Age (EBBA 20075), 'The Cooper of Norfolk' 'To the tune of 'The wiving age (EBBA 20188, 20256, 30027, 31705, 32938, & 32949), and 'The cunning Age' 'To the Tune of 'The Wiving Age' (EBBA 20194). The tune was probably also used for other related ballads such as 'The silver Age ... To a pleasant new Court tune (EBBA 20067) and 'The Cheating Age' 'To a pleasant new Court' (EBBA 20069). A song 'To ye tune of Whoope! doe me noe harme, good man' beginning 'There was an old lad, Rode on an old pad' is also included in Fry's *Pieces of Ancient Poetry* 1814, p. 21, purportedly from a mid seventeenth century manuscript of mainly Elizabethan poetry now not known. The tune title is also quoted in John Ford's play *The Fancies Chaste and Noble* published 1638,⁹ and in *The Famous History of Friar Bacon*, published in 1627 but possibly from as early as 1555.¹⁰ Also a ballad called *Of Johnny and Jinny* in John Ford's *Westminster Drollery* of 1672, part II p. 72, with the refrain 'Whoop Jinny, come down to me' might have been sung to the same tune. [Additional: Sabol no. 398 - connection with Masque of Flowers]

- | | |
|---|-----|
| W1. Corkine Ayres 1610, sigs. F1v-F2r <i>Whoop do me no harme goodman</i> -
transcribed from lyra viol (ffhfh)
- VdGS Corkine n° 10 | 6-7 |
| W2. US-CAh Mus.182 (Ridout), f. 70r <i>Doe me noe harme good man</i>
- chromatic cittern | 17 |
| W3. GB-Mp BRm 832 Vu 51, pp. 14-15 <i>Whoop do me no harm</i>
R(ichard). S(umarte). - lyra viol (ffeff) VdGS Sumarte n° 15 | 18 |
| Keyboard, anonymous: GB-Lbl Add.30486, f. 21r <i>Hoop do me no:</i>
Orlando Gibbons: D-B Lynar A2, p. 52 untitled; F-Pn 1186/II, pp. 35-36 <i>Do mee no harme good man</i> [later hand: <i>The word to this Air, is in the History of Friar Bacon</i>]; GB-Och 47, pp. 46-47 <i>A Ground</i> ; GB-Och 431, ff. 2v-3r <i>whoop doe me no harme good man set by orlando gibbons</i> ; GB-PLlancelyn bunbury. f. 1r Mr. Gibbons. | |

GREENWOOD - WOODS SO WILD

As an appendix to the complete settings of the woods so wild in the *Lutezine to Lute News* 107 (October 2013), here is a cittern version titled Greenwood, the same title used for the setting in Playford's *Dancing Master* of 1652. No ballads are known that call for the tune, but John Vowell alias Hoker (d.1575) *Life of Sir Peter Carew* includes 'Sir Peter Carew (1512-1575) having a pleasant voice, the king (Henry VIII) would often use him to sing with him certain songs they call Freeman Songs, as namely, *By the banke as I lay*, and *As I walked the wode so nyde*.' (p. 40 in the modern edition by John Mclean, 1857).¹¹

- | | |
|--|----|
| G1. Playford 1666, sig. D2v <i>Greenwood</i> - cittern | 53 |
|--|----|

HIERONYMUS WULLY

These five dances ascribed to Hieronymus Wully, probably a Jewish composer, are found in one Polish and two Swiss manuscripts. The short prelude bearing the initials HW could be by the same person. He could have been a lutenist, but the settings are awkward, reconstructed here to better suit the lute, suggesting they are literal lute arrangements of music he composed for another instrumental or ensemble.

- | | |
|---|-----|
| HW1. CH-Bu F.IX.70, p. 289 <i>CXLI Tantz Hyer Vull - Nachdantz</i> | 8 |
| HW2. PL-Lu M 6983, f. 107r <i>Ein Tanz Hieronymi Wully</i> | 8-9 |
| HW3. PL-Lu M 6983, f. 107v <i>Ein ander Tantz Hier: Wull:</i> | 9 |
| HW4. PL-Lu M 6983, f. 107v <i>Ein ander ejusdem</i> (Hieronymus Wully) | 9 |
| HW5. CH-Bu F.IX.70, p. 317 <i>XLIX. Galliarda Hyer Vull</i> | 10 |
| HW6. CH-SAM Ms. M 1, f. 4r <i>Praeludium HW</i>
= CH-SAM Ms. M 1, f. 14v <i>Praeludium HW</i> - lacking rhythm signs | 10 |

MERCURE CONTINUED¹²

One version of all of the lute solos by Mercury d'Orleans was in *Lute News* 120, except a passamezzo-gagliarda pair and the *Schlacht vor Pavia* with preceding prelude, which are included here. Also here are additional versions of some of the others that are in English sources or are sufficiently different to warrant inclusion for comparison; some are in a different key (n° 21c & 23b) or have divisions on the strains although not necessarily Mercure's own. Considering how accomplished and attractive much of Mercure's music is, it is surprising that little of it has been recorded.¹³ N° 24 commemorates the battle of Pavia (just south of Milan) from nearly a century earlier in 1525, when the army of Francis I of France was defeated by the Spanish army of the Hapsburg Holy Roman Emperor Charles V. The version of the prelude n° 24a in D-LEm II.6.23 is identical to Fuhrmann, and the one in Besard is concordant but attempts unsuccessfully to arrange it in triple time. The shorter 80-bar version of n° 24b in Besard's *Thesaurus Harmonicus* of 1603 is more-or-less concordant with the first 80 of the 248 bars of the setting in Fuhrmann's *Testudo Gallo-Germanica* of 1615, and the first few bars are quoted in the otherwise different *Bataille* setting in the Schermer manuscript 133b.¹⁴ Two different cognate versions of n° 19 are included here, and one was probably arranged by Robert Ballard for his *Premier Livre* published in Paris probably in 1611 and arranged for lute from the music to the Ballet de M. le Dauphin performed for king Louis XIII on 28 February 1610. The version in *Lute News* titled *Balletto du Roi Mercuri* could indicate that Mercury does not refer to the composer but is an allusion to the god Mercury, and it seems unlikely that Mercure composed music for French court ballets and is not recorded as being employed in France.

- 2a. *D-W Guelf. 18.8, ff. 114r-117r *Passo è mezzo 1. parte / 2ª parte / 3ª parte / quarta parte / 5ª parte / 6ª parte / 7ª parte / 8ª parte / 9ª parte* 11-15
- 2b. *D-W Guelf. 18.8, ff. 117r-118r *Gagliarda 1ª parte / 2ª parte / 3ª parte / 4ª parte / 5ª parte* 16-17
- 4(a) D-Hs ND VI 3238 (Schele), p. 16 *Corante Mercurij* *Lute News*
- 4b. GB-Cu Nn.6.36, f. 25v ii *Curant* 26
- GB-Cfm 689, f. 65r *Conrante* [Ennemond?] *Gauthier*
- 6(a). D-Mbs 21646 (Werl), f. 73v *Coranta* 32 *Lute News*
- 6b. GB-Lbl Add.38539 (ML), f. 17v *A Volte* 25
- D-B N 479, ff. 13v-14r *Courante*
- D-Dl M 297, p. 113 untitled
- D-Hs ND VI 3238, p. 48 *Corante Mercurij*
- D-Hs ND VI 3238, p. 87 iii *Courante*
- GB-Cu Nn.6.36, f. 25v i *Curante*
- GB-Lam 603, f. 43v untitled
- RUS-SPan O N° 124, f. 40r *Cor*
- Moy *Le Petit Bouquet* 1631, f. 15v *Courante par de moy*
- 12(a). Besard 1603, ff. 161v-162r *Volta eiusdem* *Lute News*
- 12b. GB-Lbl 38539, f. 20r *A Volte* 26-27
- 14(a). Fuhrmann 1615, p. 177 *Volte Mercurii. Gerire* *Lute News*
- 14b. B-Bc 26369, f. 3v untitled 27
- CZ-Pnm IV.G.18, ff. 58v-59r *Volte Mercurij*
- D-Hbusch herold, ff. 4r-4v *Volte*
- 19(a). D-B 4022, f. 11r *Balletto du Roy Mercurij* *Lute News*
- 19b. #GB-HAdolmetch II.B.1, ff. 191v-192r *Les grand Ballets du Roy* 28-29
- A10B4C4-D8E8-F6G6H9
- 19c. Ballard *Premier Livre* 1611, pp. 10-11 *Ballet de M. Le Davfin*
- Premier chant - Second - Troisième* 30-31
- 21(a). D-Ngm 33748 I, f. 68r *Ballet Mercurij* *Lute News*
- 21b. Hove *Delitiae Musicae* 1612, f. 58v *Ballet - HoveB*,¹⁵ n° 276 32
- 21c. D-Kl 4° Mus. 108.I (Montbuisson), f. 60r *Ballet de la déesse diane* 32
- D-Hbusch herold, ff. 2v-3r *Ballet - HoveB*, n° 386
- GB-HAdolmetsch II.B.1, ff. 209v-210r *Ballet*
- F-Pn Vmd.29, ff. 9r-9v *Ballo Franzeze*
- 23(a). S-Sk PB fil 172, ff. 13v-14r *Balletto* *Lute News*
- 23b. *D-Kl 4° Mus. 108.I, ff. 66v-67r *ballet de mercure* 33
- D-LEM II.6.15, pp. 298-299 *Ballet del Mercurus* 22
- S-Sk PB fil 172, ff. 26r-26v *Favorite*
- 24a. *Fuhrmann 1615, p. 184 *Praeludium Auff die Schlacht Pavia. Mercurii / Praeludium* 18
- D-LEM II.6.23, ff. 24v-25r *Praeludium*
- Besard 1603 167v *Bataille de Panie* [bars 1-11]
- 24b. *Fuhrmann 1615, pp. 185-190 *Schlacht vor Pavia Mercurii / La e Grre. M.* 19-24
- Besard 1603 167v-168r *Bataille de Panie*
- cf. D-USch 133b, ff. 94v-97r *Bataille - bars 1-2 & 4-5*

JOHN DOWLAND BATTLES CONTINUED

A version each of Dowland's galliards JD20, JD39 and JD40 were in *Lute News* 120, and all the other known versions for lute, bandora and cittern are included here.¹⁶ The title refer to the quotation of phrases from the anonymous battle settings in English sources,¹⁷ although not quoting directly from the related *La Guerre / La Bataille* by Jannequin or *Die Schlacht vor Pavia/La Battaglia Taliana* by Werrecore [and see Mercure n° 24 above]. Note the similarity of phrase in bar 5 of JD20e and bars 1 and 5 of JD40q. A version of JD20 that uses a 7th course in F just once was in *Lute News* 120, and the other four lute versions, for 6-course lute, are edited here together with the orphan consort bandora part and a transcription for lute. The lute solo setting of JD39(a) in *Lute News* 120 also fits as a consort part with the recorder, cittern and bass viol parts in Mathew Holmes' consort books, and so the tablature for the cittern part is included here as JD39b. One of the versions of the battle galliard JD40 was in *Lute News* 120, and all the other sixteen are edited here. The galliard has three strains of eight bars and these twenty-four bars are repeated in the form of variations. Six versions in English sources and the one in Fuhrmann have four variations and are closely concordant, apart from the varying degrees of added ornaments and right hand fingering indications that range from none to many. The position and frequency of ornaments and the fingering are worthy of more detailed study, which I have not attempted here. The settings in the Königsberg, Sampson and Board lute books are also concordant with the other English versions and have two, three and seven variations, respectively, the last in Board in the form of extended 10-bar A and B strains only. The lute part from Dowland's *Lachrimae* of 1604 and another six continental versions comprise just one statement of each of the three strains and the latter are quite diverse or corrupt in places and are presumably arrangements by

others (the final version ascribed to Gregory), although they bear similarities to the lute part. All versions are in D except the last one is in C, and eight versions are for 7-course lute (all but one 7th in D), seven for 8-course (7th in F, 8th in D) and two for 9-course (7th in F, 8th in E and 9th in D, although not using the 8th course so that an 8th in D could be substituted for the 9th in D).

- JD20(a). NL-Lu 1666 (Thysius), f. 22r *Doumlantes Gailliarde* *Lute News*
- JD20b. GB-Cu Dd.2.11, f. 7v *Dowlands Galliard - Dowland* CLM 20 32
- JD20c. GB-Cu Dd.2.11, f. 67v untitled 32
- JD20d. GB-Lam 602, f. 6v *A Galliard by Dowla* 33
- JD20ei. GB-Lam 600 (Browne), f. 10v *Dowlands Galliard - bandora* 34
- JD20eii. transcribed for lute 34
- JD39(a). US-Ws V.b.280, f. 6r *Doulands Rounde Battell Galyarde* *Lute News*
- JD39b. GB-Cu Dd.14.24, f. 36v *Dowlands Rounde b galliarde - cittern part* 31
- GB-Cu Dd.5.20, f. 5r *Do: Round Battell galliarde - bass viol part*
- GB-Cu Dd.5.21, f. 5v *Dowlands round Battell galliarde - recorder part*
- JD40(a). US-Ws V.b.280, ff. 10v-11r *The Battell Gallyard Mr Dowland* *Lute News*
- JD40b. LT-Va 285-MF-LXXIX (Königsberg), ff. 22v-23r *Galliarda Anglic Dulandt / Variatio* 35
- JD40c. GB-Lbl Eg.2046 (Pickeringe), ff. 17v-18r *the battell galyerd by mr. dowlande* 36-37
- JD40d. GB-WPforester welde, f. 5v *The Battle Galliard* 38-39
- JD40e. GB-Cu Dd.9.33, f. 23r *Mr Mildmays Galliard J D. continued as*
- GB-Cu Dd.9.33, f. 94v *Dowlande plus in prima parte libri* 40-41
- JD40f. GB-Lam 602 (Sampson), f. 7v *The bataille Galliarde by Johnson* 42-43
- JD40g. D-B 40141 (Nauclerus), f. 239r *Galliarda Dulandi* 43
- JD40h. Dowland *Varietie* 1610, sigs. L2v-M1r *the most high and mightie Christianus the fourth King of Denmarke, his Galliard. / Galliard. 1 / Iohn Dowland, Batcheler of Musick. - Dowland* CLM 40 44-45
- JD40i. GB-Lbl Add.38539, ff. 12v-13r *the Battle galliard by mr Dowland* 46-47
- JD40j. Fuhrmann 1615, pp. 112-113 *Galliarda Robert. Dowlandt. 5.* 48-49
- JD40k. GB-Lam 603 (Board), ff. 17v-18r *The kinge of Den his gall/ the kinge of Denm/ Mr Dowland his Battle gally* 50-53
- JD40l. Dowland 1604, sigs. G2v-H1r *The King of Denmarks Galiard./ 11 / Io. Dowland - consort lute part* 53
- JD40m. D-LEM II.6.15, p. 518 *Anglicus aer* 54
- JD40n. D-Lr 2000 (Harling), p. 68 *Galliardt Duland.* 54
- JD40o. D-LEM II.6.15, p. 202 *Galliarda / 21* 54
- JD40p. S-B PB fil.172, f. 33r, *Galiarda Englese* 55
- JD40q. D-LEM II.6.15, p. 198 *Galliarda Gre/gorij. 14.* 55

LA MONACA/LA ALEMANO

Here are nearly all the settings for lute and theorbo/chitarrone that I know for *La Alemana* or *Madre non mi far Monaca* (mother do not make me a nun) often shortened to *La Monaca*, as this popular tune was known in Italy.¹⁸ The same tune was titled *Une jeune fillette* and *Almande nonette* in France and the Low Countries, and *Ich ging einmal spazieren* and *Von Gott will ich nicht* in Germany, settings of which were in the *Lutezine* to *Lute News* 119. In a letter of October 11 1572 to her brother Francesco Maria II, Lavinia della Rovere recalls the first two lines of a song 'Madre non mi far monaca, Che non mi voglio fare' suggesting that it was already popular by the 1570s, and in fact the text was known from the fifteenth century but to a different tune than the one here.¹⁹ Thirty-five complete settings are edited here, plus incipits for the last four as I have not yet found copies of these sources.²⁰ N° M26 comes from the defective Modena B manuscript and The Partita 1-3 and all but the final thirteen bars of the B strain repeat of Partita 4 are missing, and a not very satisfactory attempt has been made to reconstruct as much as possible. Note also that many of the sources consulted here are Italian lute manuscripts located in Italy that are poorly represented in facsimile editions so are inaccessible. In fact, I know of two other versions, I-Fn Magl.XIX.30, ff. 13v-14r *La Monacha* and ff. 22v-24r *La Monaca di Gio. Galletti* but the xeroxes I made from the Lute Society of America microfilm are too illegible to arrive at a satisfactory reading, although I was able to read the tablature for n° M2 from the same source. Many guitar books from the seventeenth century also include *Madre non mi far Monaca* with guitar accompaniment, listed by Wendland but not here.

- M1a. D-Sl G.I.4 I, ff. 40v-41r *Ball Alemano LATB* 56
- [Iohan Antonio Terzi Bergamo? - but different to n° M27]
- M1b. D-Sl G.I.4 I, f. 41r *La proportion di pto ballo* 56-57
- M2. I-Fn Magl.XIX.30, ff. 5v-6r *La Monanacha* 57
- M3. Barbeta 1585, p. 20 *Balletto Francese detto Allemande* 58
- M4. F-Pn Res.941, ff. 9r-9v *allemand* 58-59
- M5. F-Pn Res.941, ff. 9v-10r *[Alle]ma[n]de* 59
- M6. US-BE 757, ff. 8v-9v *La Alemana in soprano* 60-61
- M7. US-BE 760, f. 25v *Alemana* 62
- M8. US-SFsc M2.1 M3 (de Bellis), p. 55 *Alemana in soprano balletto* 62-63

M9. PL-Kj 40153, f. 20r <i>La Monicha</i>	63
M10. I-PESc b.10, f. 15r <i>Monica</i>	64
M11. F-Pn Rés Vmd.29, f. 22r untitled	64
M12. Caroso 1581, f. 135r <i>Balletto Alta Morona La sua Sciolta</i>	65
M13. F-Pn Rés Vmd.29, f. 4r <i>Principio della Monicha</i>	65
M14. Caroso 1600, p. ††3r-††1v <i>Celeste Giglio - volta - Canario</i>	66-67
M15. F-Pn Rés Vmd.29, f. 4r <i>Monicha</i>	68
M16. I-PESc b.10, f. 26r <i>Monica</i>	68-69
M17. I-PESc b.10, f. 24r <i>Monica in Tenore</i>	69
M18a. I-Bas IV-86/746, ff. 5v-6r <i>Alemana</i>	70
M18b. I-Bas IV-86/746, ff. 6v-7r <i>La sua corente</i>	70-71
M19. F-Pn Rés Vmd.31, f. 11v-12r <i>Alemana</i>	71
M20. PL-Kj mus.40591, f. 2r untitled	72
M21. GB-WMI (Thynne), ff. 77v-77r & 76r-75v <i>La Mo[nic]a</i> ²¹	73
M22. F-Pn Rés Vmd.30, ff. 6r 6v & 7r-7v <i>Monaca</i> - cf. M21	74-75
M23. F-Pn Rés Vmd.29, f. 1r <i>La Monica</i>	75
M24. I-PESc b.10, f. 14v <i>Monica</i>	76
M25. F-Pn Rés.1108, f. 46v <i>La luchina</i> - theorbo	76-77
M26. I-MOs B, f. 8v & 8r <i>Partita part of Partita 4</i>	77
M27a. Terzi 1593, pp. 115-117 <i>Ballo Tedesco & Francese</i>	78-80
M27b. Terzi 1593, p. 117 <i>Il Saltarello del prescritto ballo</i>	80
M28. cf. Gorzanis 1579, sigs. K3v-K4r <i>Balo todesco La sua Gagliarda</i>	81
M29. D-B Danzig 4022, ff. 4r-4r <i>Courante Soppla Monycha V. B.</i> ²²	82
M30. D-B Danzig 4022, f. 1v-4r <i>[M]onycha</i>	83-87
M31. Piccinini 1623, pp. 104-106 <i>Partite variate sopra quest'Aria francese deta l'Alemana</i>	88-91
M32. B-Br 16.662, f. 27v <i>Monicha</i>	91
M33. Piccinini 1623, pp. 84-85 <i>Corrente XII Fatta sopra l'aria Francese, che sta a carte</i>	92
M34. I-Lg 774, f. 31r <i>Alemana</i> [different tune?]	92

M35. Piccinini 1623, p. 107 <i>Corrente VI Sopra l'Alemana - Partita</i>	93
M36. I-Nc 7664, f. 22v <i>Monacha</i> - incipit only	33
M37. I-Nc 7664, f. 70v <i>Monacha</i> - incipit only	33
M38. I-PESc b.14, f. 2v <i>Monicha</i> - incipit only	96
M39. CDN-Mc w.s., f. 67r & 67v <i>Monaca</i>	97-98
[Additional: I-TRc 1947, f. 8v <i>Balletto alemana</i> , f. 8v <i>Alemana</i> , 21r <i>Balletto della Alemana</i> , f. 21v <i>Balletto alemano</i>]	

ALBERT DE RIPPE FANTASIE 3

This supplement ends with the twelfth part in the series of complete fantasies of Alberto da Ripa/Albert de Rippe, reproducing the third of the six fantasies in Fezandat's first volume, published in 1552 and reprinted with identical tablature in 1553.²³ This version may have been the exemplar for the version in the Marsh lute book from the 1580s as most of the variants and errors are the same. Another almost identical version is also in the first volume of the series of Rippe's works published by Le Roy and Ballard, probably all in the 1550s but now only known from a presumed reprint in 1562. The fantasie is 228 bars long and quotes the theme of Philippe Verdelot's madrigal Dormend'un giorno [model: RISM A/I 1538²⁰ n° 18 for 5 voices],²⁴ and abounds with Rippe's attractive lute figuration so that it is curious that no recordings have been made to my knowledge.

R3. IRL-Dm Z.3.2.13 (Marsh), pp. 28-29 untitled	94-96
Fezandat I 1552, ff. 8v-10v <i>Fantasie</i> [index: <i>La troisième fant.</i>]	
= Fezandat I 1553 ₈ , ff. 8v-10v <i>Fantasie</i>	
Le Roy & Ballard I 1562, ff. 8v-10r <i>Fantasie troisieme</i>	

John H. Robinson, December 2016

¹ Act I, scene 2: Slime. 'I come to dance, not to quarrel. Come, what shall it be?' ... Nicholas: 'Put on your Smock a' Monday.'

² Act V: Clowne. This is fine, y-faith! now, when they have noebodie to leave on the stage, they bringe mee up, and, which is worse, tell mee not what I shoulde saye! Gentles, I dare saie youe looke for a fitt of mirth. I'll therefore present unto you a proper newe love-letter of mine to the tune of Put on the smock o Munday, which in the heate of my charitie I pende!'

³ Bobadilla: 'Cannot the cooks lick their fingers without your overseeing? nor the maids make pottage, except your dogs head be in the pot? Don Lucio? Don Quot-Quean, don Spinster! wear a peticoat still, and put on your smock a' Monday; I will have a baby o'clouts made for it, like a great girl!'

⁴ William Chappell *Popular Music of the Olden Time* [PMOT] (1855-6), p. 193; William Chappell, revised H. Ellis Woolridge *Old English Popular Music* [OEPM] (1893/reprinted New York 1961), part I, p. 234. The tune is similar to *Room for Company/Cuckolds* a.k.a *Hunt the Hare* in Thompson's *Compleat Collection of 200 Favourite Country Dances* IV (c.1780) 52, see Claude M. Simpson *The British Broadside Ballad and Its Music* (New Brunswick, Rutgers University Press, 1966), pp. 615-616.

⁵ John M. Ward 'Sprightly & Cheerful Musick' *Journal of the Lute Society* xxi (1979-81), pp. 196 & 234.

⁶ P1 & P4 also edited in *Lute News* 73 (March 2005) n° 14.

⁷ Chappell OEPM, p. 96; Chappell PMOT, part I, p. 208; Simpson *ibid.*, pp. 777-779.

⁸ University of California Santa Barbara: English Broadside Ballad Archive: <http://ebba.english.ucsb.edu>

⁹ Act iii scene 3: Sec[co] [to Morona]: 'You are a scurvy fellow, and I am made a cokes, an ass; and this same filthy crone's a flirt. *Whoop do me no harm good-woman*.'

¹⁰ The section titled 'How Fryer Bacon served the Theeves that robbed him, and of the sport that his man Miles had with them': 'They being asleepe on the bare ground, hee tooke their money from them, and gave them this Song for their farewell, To the tune of, *O doe me no harme good man*: You roaring boyes, and sturdy Theeves, you Pimpes, and Apple-squires.'

¹¹ Chappell OEPM, pp. 119-120.

¹² A commentary for all the music in *Lute News* 120 and the music by Mercure and Dowland here is on pp. 97-99 of this *Lutezine*.

¹³ *Lautenmusic aus dem Nürnberg Lautenbuch auf dem Originlinstrument von Pietro Raillich* Christian Zimmermann (Antes BM-CD 31.9106, 1997): n° 20 & 21; Liz Kenny *The Flying Horse: Music from the ML Lutebook* (Hyperion, CDA67776, 2009): n° 6 played with all the ornaments!

¹⁴ François-Pierre Goy 'Three versions of Pierre Gaultier's Bataille (1626, 1638, 1650)' *Journal of the Lute Society of America* xlii-xliii (2009-2010) p. 26.

¹⁵ Jan Burgers (ed.) *Joachim van den Hore: Life and Works* (Utrecht 2013).

¹⁶ Diana Poulton and Basil Lam *Collected Lute Music of John Dowland* (Faber 1974/R1978 & 1981) [DowlandCLM]; Diana Poulton *John Dowland* (Faber 1972/R1982), pp. 138-142; John M. Ward *A Dowland Miscellany Journal of the Lute Society of America* X (1977), pp. 139-140.

¹⁷ The following English battle pieces will be included in a later *Lutezine*: IRL-Dtc 410/I (Dallis), pp. 60-67 *battle - pauen*; GB-Cu Dd.2.11 ff. 29v-31r untitled; GB-Lbl Add.38539 (ML), ff. 23v-25r *the Battle*; GB-Lbl Eg.2046 (Pickeringe), ff. 52v-54r *the battelle the batell for ii lutes* - duet; US-Ws V.b.280 (Folger), ff. 19v-21v *the Battle*; cf. GB-Eu 5.125, ff. 58v-62v; untitled = PL-Kj 40032, pp. 368-371 *La Batalla*. Keyboard - William Byrd: F-Pn Rés.1186, ff. 93v-99v *The Battle*; GB-Lbl Add.10337 (Rogers), ff. 11v-18r *The Bataille*; GB-Lbl Mus.1591 (Nevell), ff. 18r-32r *the battell*; GB-Och 431, ff. 11r-16v *Mr Birds Battle*; GB-PLlancelyn bunbury, ff. 17v-27r *The battle by mr. bird*. Anonymous: F-Pn Rés.1185, pp. 290-297 *A Battle. and no Battle: frigan musique*; S-Skma 1 (Eysbock), ff. 60v-61r *Pauana de la Batalie*. see John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* x (1977), pp. 139-140.

¹⁸ One setting, PL-Kj Mus. ms. 40032, pp. 382-385 *La Monacha ballo francese una fillette chanson françois* is excluded here as it was included in the *Lutezine* to *Lute News* 119 (October 2016), n° 12 with all the other settings of Une jeune fillette, some of which as sections of it were concordant.

¹⁹ John Wendland 'Madre non mi far Monaca: The Biography of a Renaissance Italian Folksong' *Acta Musicologica* 48 (1976) pp. 185-204 online (subscription needed): <http://www.jstor.org/stable/932314> Wendland lists the many other texts sung to the tune as well as instrumental settings although very few for lute.

²⁰ The incipits are from Victor Coelho *The Manuscript Sources of Seventeenth-Century Italian Lute Music* (Garland 1995) pp. 385, 407, 419 & 559.

²¹ Thank you to John Reeve for a copy.

²² Also edited with the complete lute music of Vicenzo Bernia of Bologna for *Lute News* 106 (July 2013), n° 13.

²³ Numbering from Jean-Michel Vaccaro *Oeuvres D'Albert de Rippe I: Fantasies* (Paris, CNRS 1972). Sources: *Premier Livre de Tabulature de Lent* (Paris, Fezandat 1552) <http://gallica.bnf.fr/ark:/12148/btv1b10308932s> which is identical to *Premier Livre de Tabulature de Lent* (Paris, Fezandat 1553); *Premier Livre de Tabulature de Lent* (Paris, Le Roy and Ballard 1562/facsimile: Tree Edition 2009) <http://daten.digital-sammlungen.de/0007/bsb00077412/images/index.html?ip=193.174.98.30&id=00077412&seite=5> and http://rosdok.uni-rostock.de/resolve/id/rosdok_document_0000008474


²⁴ Other fantasia parodies: PL-Kj mus.40598, ff. 12v-13r *Fantasia super Dormendo M(elchior) N(eusidler)*; GB-Cu Dd.2.11, f. 25v untitled (bars 1-23 and 45-57 of vocal model) = GB-Eu Dc.5.125 (Thistlethwaite), ff. 73v-74v *A fantasia*. Intabulations: Bakfark 1553, sigs. K1r-K2r *Dormend'un giorno 5. Vocum* = PL-Kj mus.40598, ff. 41v-42v *5. vocum Verdelot Dormendo Un giorno* = GB-Eu Dc.5.125, ff. 71v-73r untitled (not previously recognised as concordant with Bakfark) ~ = Phalèse 1568, f. 51v *Dormiendo i giorno*; PL-Kj mus.40598, ff. 106v-106Ar 52 *Dormend vng jorno* ~ = IRL-Dm Z.3.2.13, pp. 400-401 *Dordo* ~ = Valderrabano 1547, f. 38r *Dormendo un giorno* - with texted mensural melody; Ruffo 1564, f. 8r *Dormendo un giorno* - instrumental ensemble à3; Cabezon 1578, f. 142v *Durmendo un jorno* - keyboard.

Handwritten musical notation for a piece in 3/4 time, featuring a treble clef and a key signature of one flat (B-flat). The notation is written on a single staff and includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The piece concludes with a double bar line and a repeat sign.

P2. Untitled - A4B4 US-Ws V.b.280, f. 87r v

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (neumes) and dots, some with horizontal lines above them, indicating pitch and rhythm. The notation is written in a medieval style, with some letters (c, e, f, a) written below the staff, possibly indicating the starting note or a specific pitch.

P3. Put on thy Smock a Monday - arranged from violin A8 Playford 1670, p. 90



 a a a a r e a a r e a r ef e ca r ea re a a a

3

a r a a a r a a r a a a a

P4. Pitt on your shirt on Monday - mandore (ffef) AAA4 GB-En Adv.5.2.15, pp. 97-99

6

P5. Pitt on your shirt on Monday - arranged for lute AA8 GB-En Adv.5.2.15, pp. 136-137

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal beams, with some stems having a small circle at the top. Below the staff, there are two rows of letters: 'ce f a e ce f a f a a f e a a e ce f a f a a ce' and 'f a e ce f a f a a ce f e c a c a f f e e f h e f e c a a f a a'. The letters are arranged in a way that suggests a sequence of notes or chords.

9

P6. Untitled - chromatic cittern AA8

GB-En 9477, f. 73r

Musical notation for "The Rose Tree" in G major, 3/4 time. The score is written on a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The time signature is 3/4. The melody consists of eighth and quarter notes, with some slurs. The bass line consists of quarter and eighth notes. The piece ends with a repeat sign.

9

P7i. Put on your sark on monday - chromatic cittern italian tuning A8 GB-En 9450, f. 41r

P7ii. Put on your sark on monday - diatonic cittern french tuning A8 GB-En 9450, f. 41r

[illegible]

W1. Whoop do me no harm - trans from lyra viol (ffhfh) A8x9 Corkine 1610, sigs. F1v-F2r

1.

2.

7

3.

13

4.

18

5.

23

6.

28

7.

33

38

43

49

53

57

62

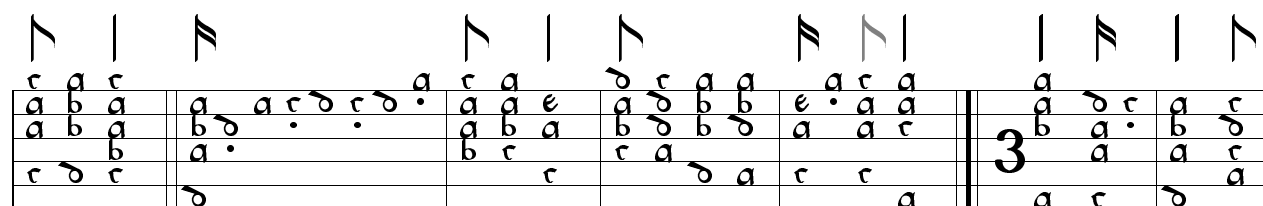
67

HW1. Tantz Hyer(onymus) Vull(y) - Nachdantz - A8B4-A16B8

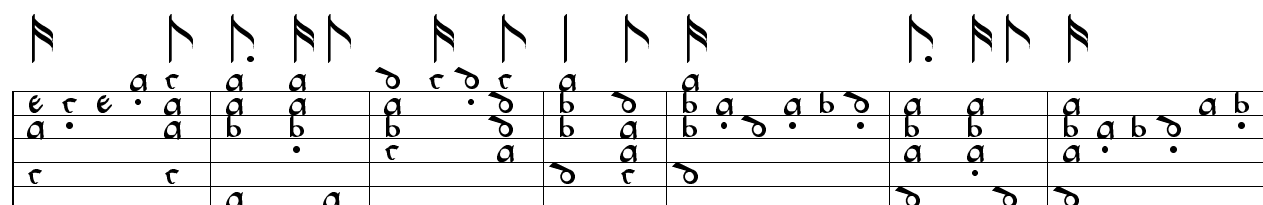
CH-Bu F.IX.70, p. 289



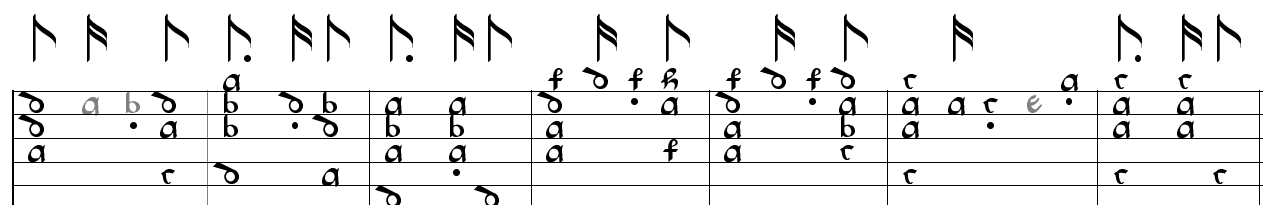
1



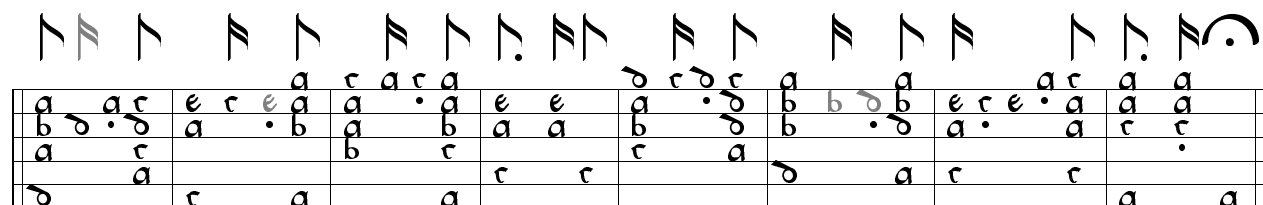
8



15



22



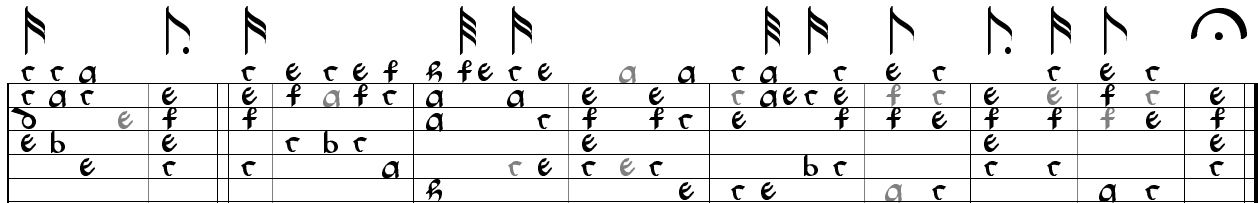
29

HW2. Tanz. Hieronym(us) Wully - A6BB6C8

PL-Lu M 6983, f. 107r

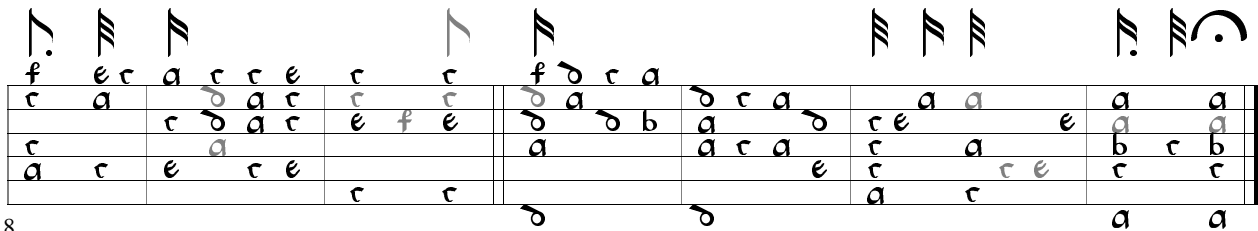
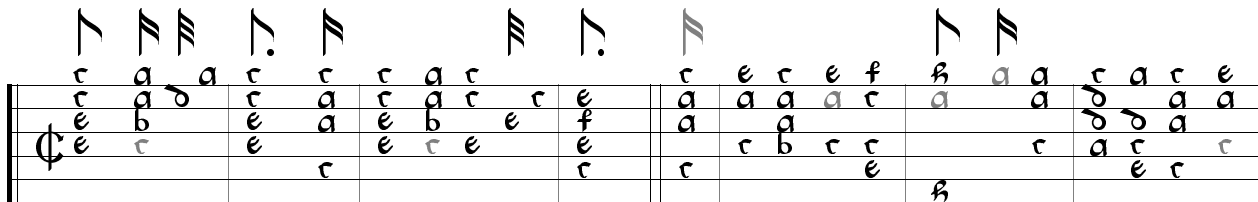


1



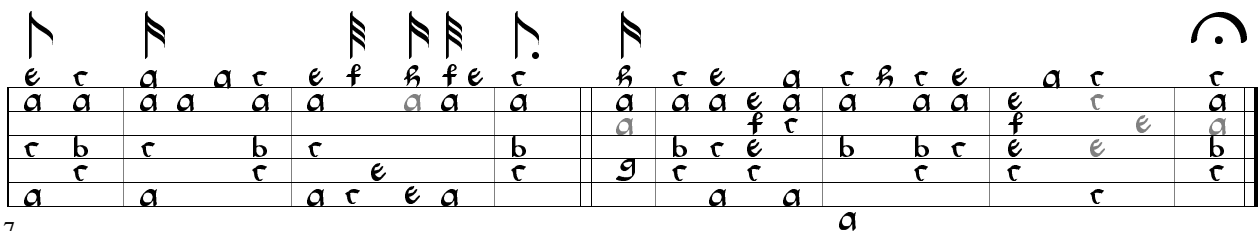
HW3. Tantz Hieronymus Wully - 7D A4B6C4

PL-Lu M 6983, f. 107v



HW4. (Tantz Hieronymus Wully) - 7D A6B4C4

PL-Lu M 6983, f. 107v



HW5. Galliarda Hyer(onymus) Vull(y) - 7F A8B8C8D10

CH-Bu F.IX.70, p. 317

Measures 1-7 of HW5. The notation is in 3/4 time, featuring a treble and bass staff with various notes and rests. The key signature has one flat (B-flat). The melody is written in a stylized, medieval-inspired notation with some ligatures.

Measures 8-14 of HW5. The notation continues with various notes and rests, including some accidentals (sharps and flats). The melody is written in a stylized, medieval-inspired notation with some ligatures.

8

Measures 15-20 of HW5. The notation continues with various notes and rests, including some accidentals (sharps and flats). The melody is written in a stylized, medieval-inspired notation with some ligatures.

15

Measures 21-27 of HW5. The notation continues with various notes and rests, including some accidentals (sharps and flats). The melody is written in a stylized, medieval-inspired notation with some ligatures.

21 a

Measures 28-34 of HW5. The notation continues with various notes and rests, including some accidentals (sharps and flats). The melody is written in a stylized, medieval-inspired notation with some ligatures.

28

HW6. Praeludium H(ieronymus) W(ully)

CH-SAM Ms. M 1 f. 14v

Measures 1-7 of HW6. The notation is in 3/4 time, featuring a treble and bass staff with various notes and rests. The key signature has one flat (B-flat). The melody is written in a stylized, medieval-inspired notation with some ligatures.

73

[illegible][illegible]

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

a

121

129

139

149

158

165

171

--	--	--	--	--	--	--	--

[illegible]

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

[illegible][illegible]

219

2b. Gagliarda - 7F 5x16bars

D-W Guelf. 18.8, ff. 117r-118r

Handwritten musical notation for the first system of the Gagliarda. The notation is written on a five-line staff with a treble clef. The first measure is marked with a '3' and a '1'.

Handwritten musical notation for the second system of the Gagliarda. The notation is written on a five-line staff with a treble clef. The first measure is marked with an '8'.

Handwritten musical notation for the third system of the Gagliarda. The notation is written on a five-line staff with a treble clef. The first measure is marked with a '16'.

Handwritten musical notation for the fourth system of the Gagliarda. The notation is written on a five-line staff with a treble clef. The first measure is marked with a '22'.

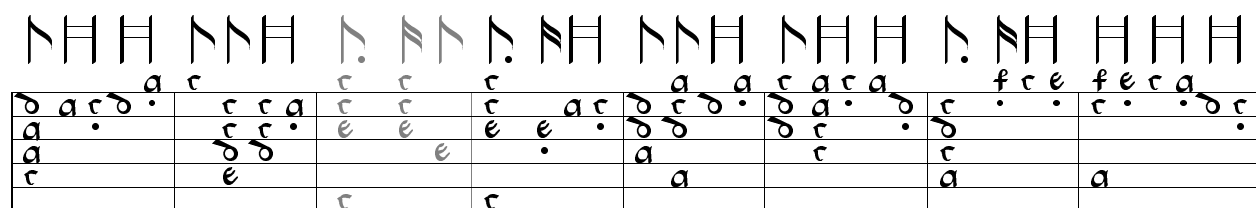
Handwritten musical notation for the fifth system of the Gagliarda. The notation is written on a five-line staff with a treble clef. The first measure is marked with a '29'.

Handwritten musical notation for the sixth system of the Gagliarda. The notation is written on a five-line staff with a treble clef. The first measure is marked with a '35'.

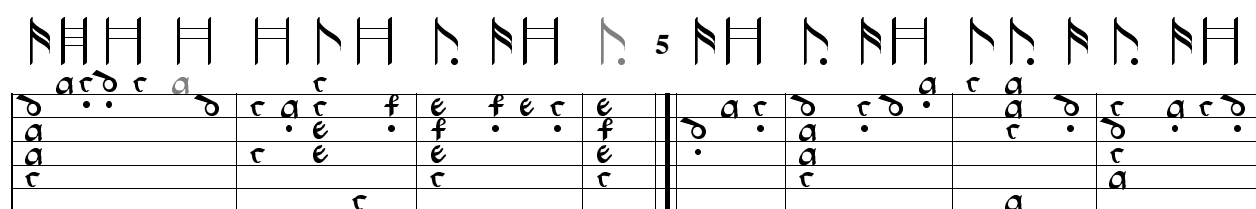
Handwritten musical notation for the seventh system of the Gagliarda. The notation is written on a five-line staff with a treble clef. The first measure is marked with a '41'.



46



53



61



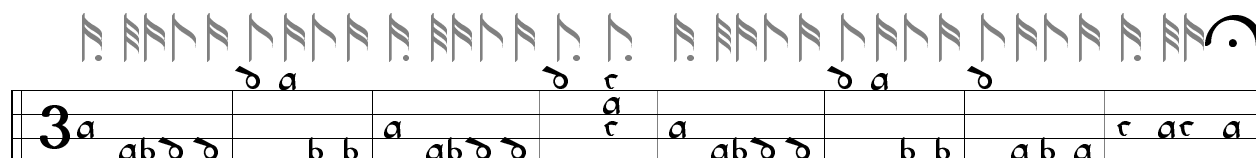
68



75

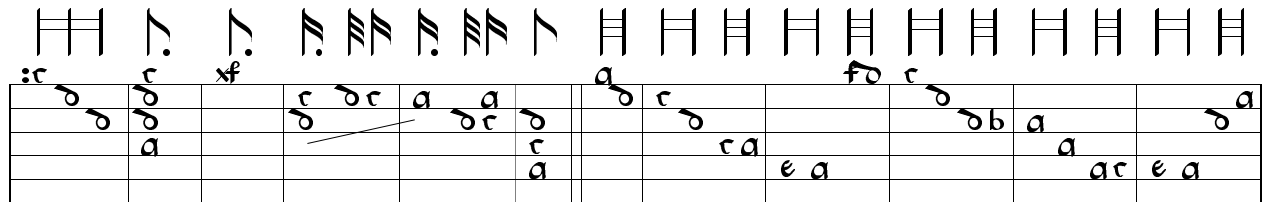
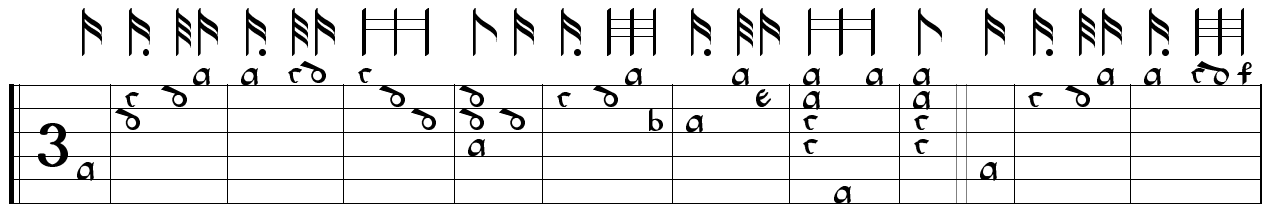
W2. Do me no harm good man - cittern A8

US-CAh Mus.182, f. 70r



W3. Whoop do me no harm - lyra viol (ffeff) A8x4

GB-Mp BRm 832 Vu 51, pp. 14-15



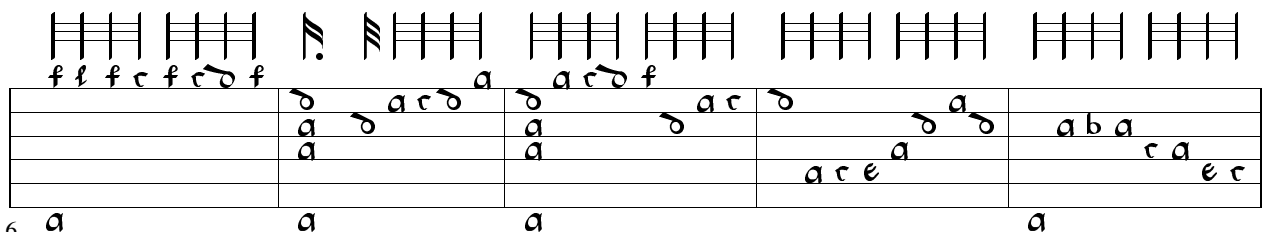
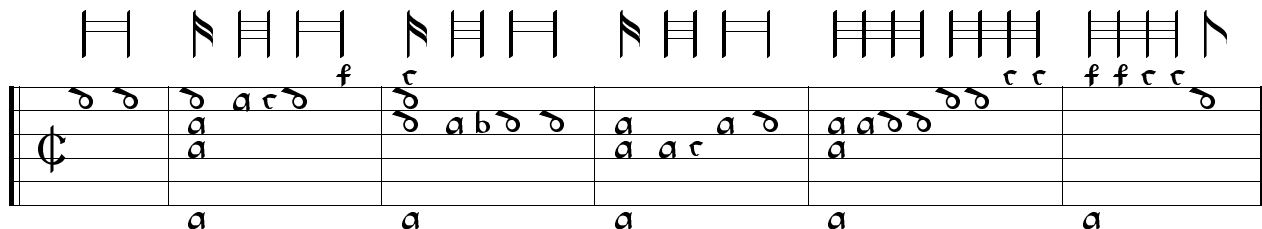
11



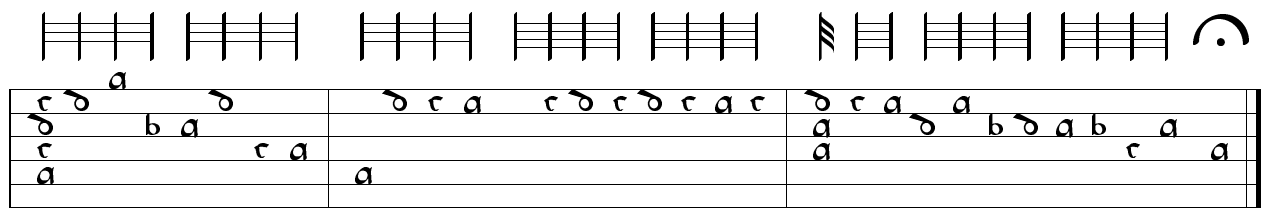
22

24a. Praeludium Auff die Schlacht Pavia Mercury - 7F9C

Fuhrmann 1615, p. 184



6



11

1

11

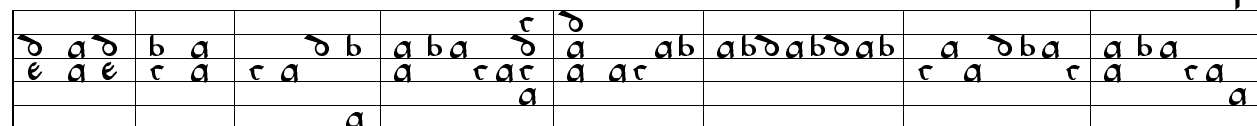
20

30

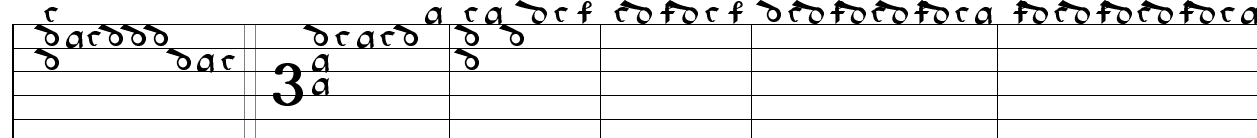
38

43

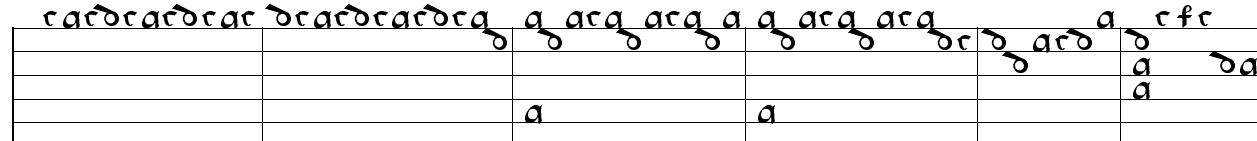
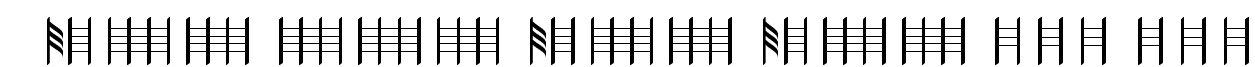
51



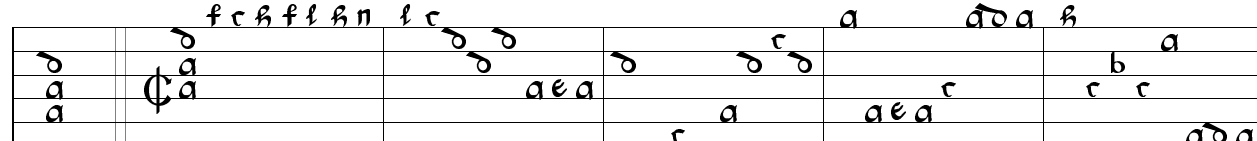
60



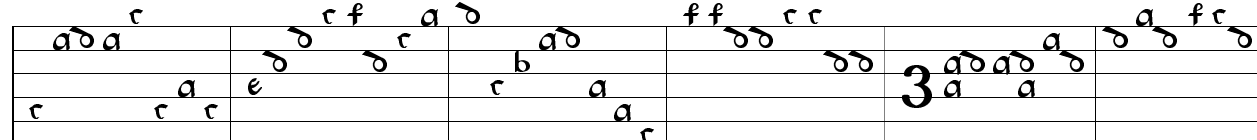
68



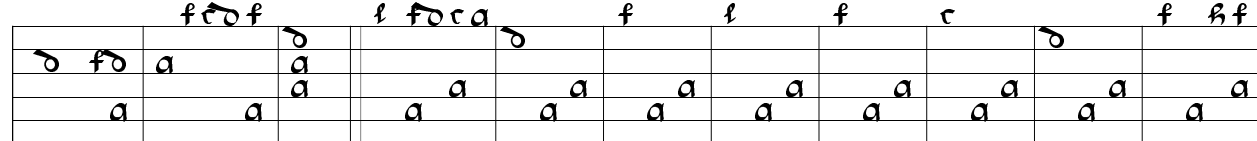
74



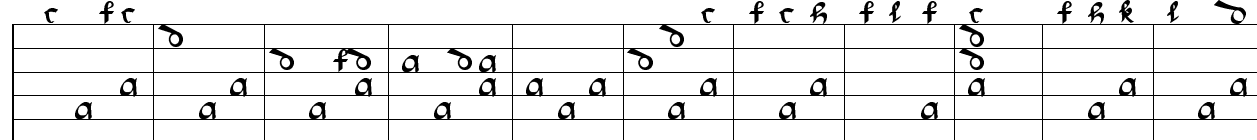
80



86



92



103

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

[illegible][illegible]

125 a a a a a a a

٢.	٢٢	٢.	٢٢	٢.	٢٢	٢.	٢٢	٢٢	٢.	٢.	٢٢٢٢	٢٢٢٢	٢٢	٢٢٢٢
ad	ca	ad	ar	ad	fr	ad	ca	ff	ad	ad	cfcbfca		ad	fdca
ad	a	ad	a		a	ad	a	a	a				a	a
				a		a							a	

134 a a a a a a

 c d c a a c	 d a a r d a r d	 f h k l f d c	 a a a a	 c c c c
 a a a a	 a a a a	 d b a c a	 c c c c	 c c c c
 a a a a	 a a a a	 a a a a	 a a a a	 a a a a

143 a $//a//a//a//a$

aca	faca	far	a		a	ar	aceare	fercfbfecfefefere
c	d	e	f		d	e		
				d				
				e				
				f				

$$148 \quad //a \quad //a \quad //a$$

153

[illegible]

159 a a a

163

















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

168

172

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

177 a

184

[illegible][illegible]

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (beams) and horizontal strokes (notes) with various accidentals (sharps, flats, naturals). The notation is written in a cursive, handwritten style.

211

Eccho

Eccho

Eccho

216

216

af k fa cfc Echo af k fa cfc aceaf Echo aceaf f eca dca ca era

222

Eccho

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

Eccho

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

227

Eccho

e f e f e f e f e f e c e f

e f e f e f e f e f e c e f

d r d r d r d r d r a r d r a r

[illegible]

232

[illegible]

236 a a

Diagram illustrating a sequence of permutations (a, b, c, d, e, f) arranged in a grid structure, showing the progression of the sequence across rows and columns.

242

f

acacacacacacaca
abababa
ace ca er

c ac b
d a
c c a
a a

a

246

P8. Pre(t)ty Nancy - chromatic cittern A8x3

Dd.4.23, f. 6v ii

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

[illegible]

9

[illegible]

17

6b. A Volte - A16BB18 7F8E9D10C

GB-Lbl 38539, f. 17v

1 2 3 4 5 6 7 8 9

10 11 12 13 14 15 16 17 18

19 20 21 22 23 24 25 26 27 28

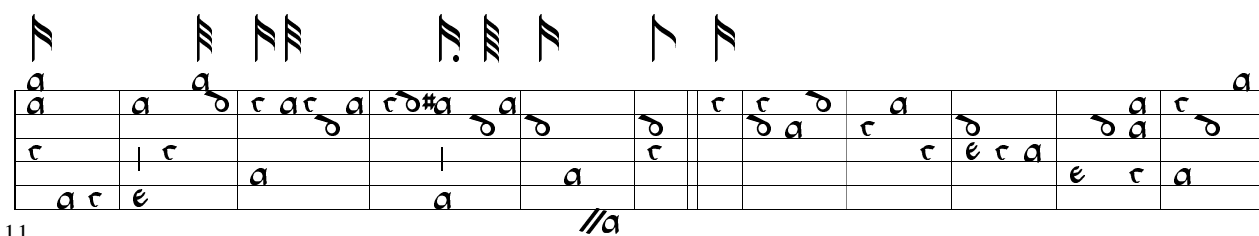
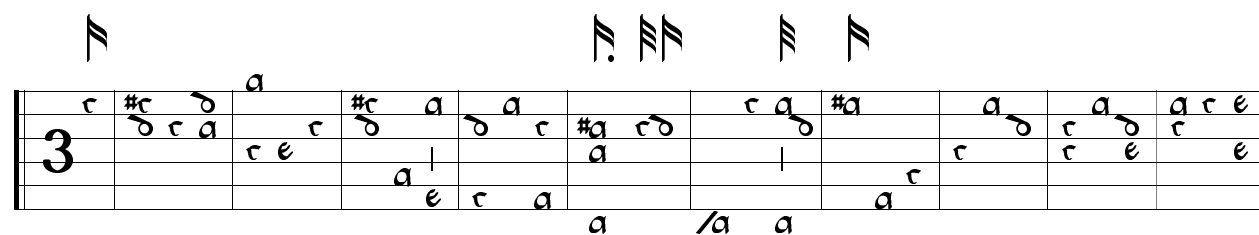
29 30 31 32 33 34 35 36 37

38 39 40 41 42 43 44

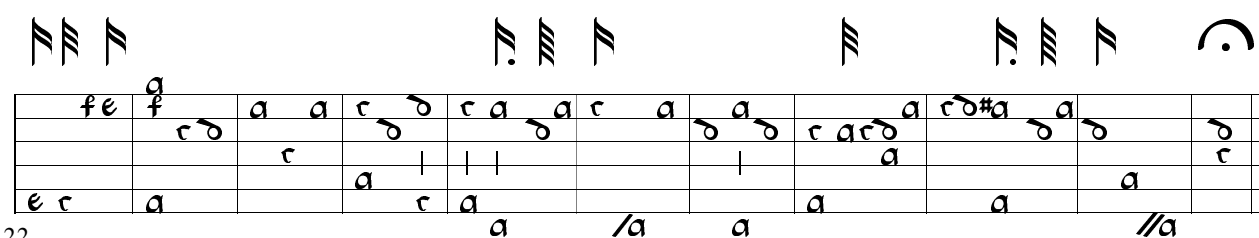
45 46 47 48 49 50 51

4b. Currant - AB16 7F8E9C

GB-Cu Nn.6.36, f. 25v ii



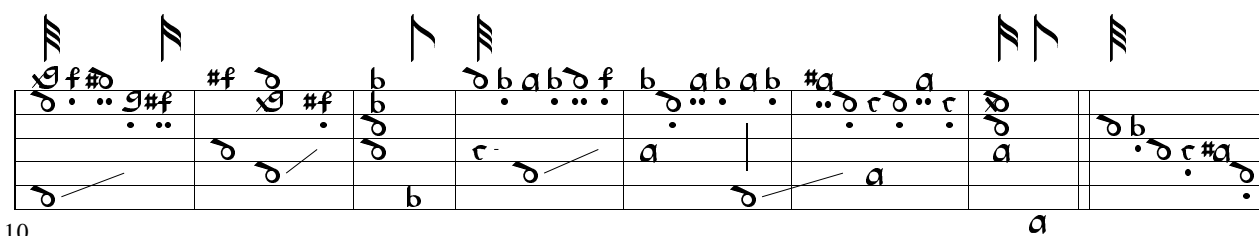
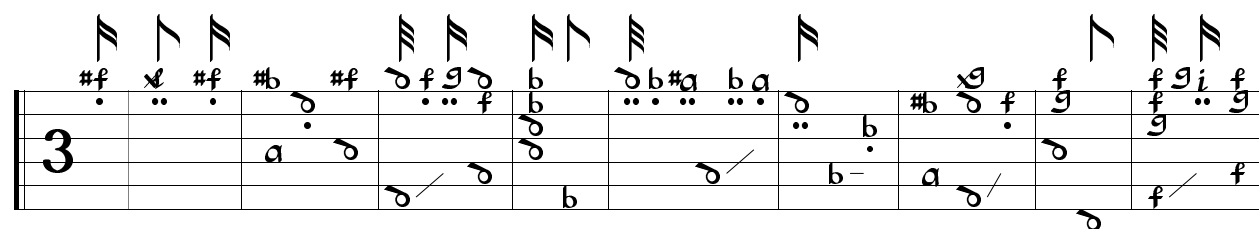
11



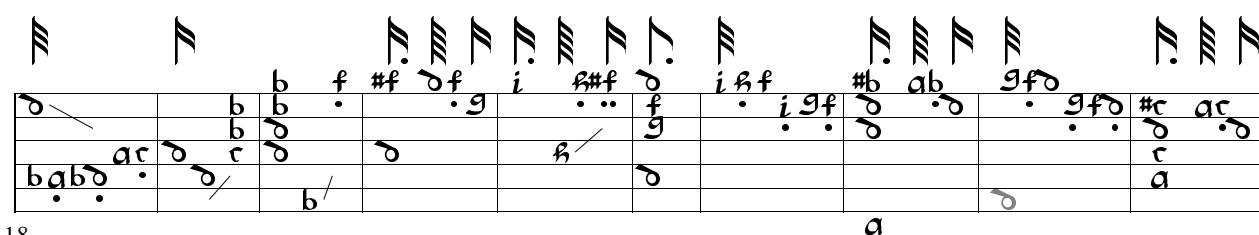
22

12b. A Volte - A16B20 7F

GB-Lbl 38539, f. 20r



10



18

28

14b. (Volte) - AA8B22 7F8D

B-Bc 26369, f. 3v - p. 47

1

9

16

24

31

8

15

23

33

41

48

1

1

9

16

23

31

40

50

21b. Ballet - A8B8C8 7F

Hove 1612, f. 58v

1

8

17

21c. Ballet de la deesse diane - A8B8C4 7F

D-Kl 4o Mus. 108.I, f. 60r

1

8

15

JD20b. Dowlands Galliarde - AA4BB4CC4

GB-Cu Dd.2.11, f. 7v

1

8

14

20

JD20c. Untitled - A4B4C4

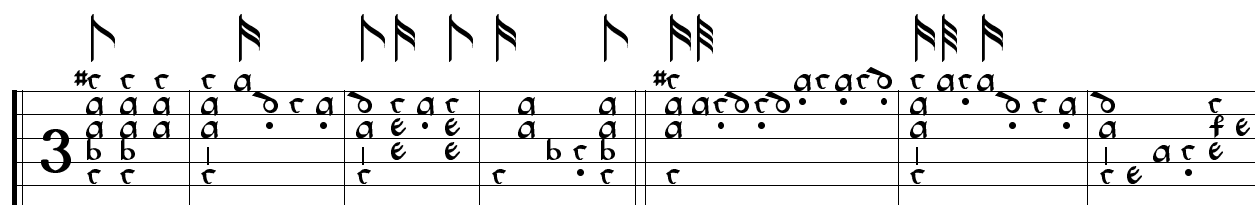
GB-Cu Dd.2.11, f. 67v

1

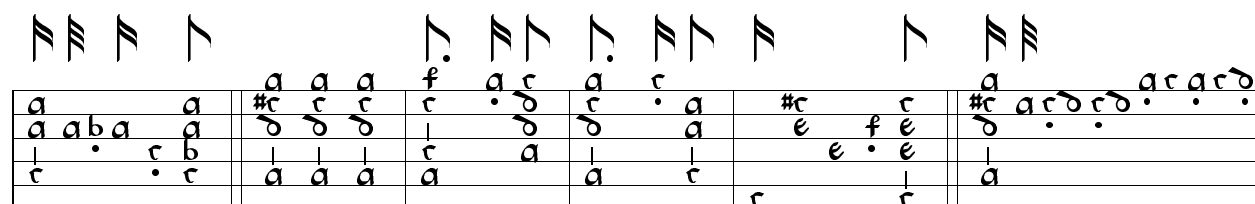
7

JD20d. A Galliard by Dowla(nd) - AA4BB4CC4

GB-Lam 602, f. 6v



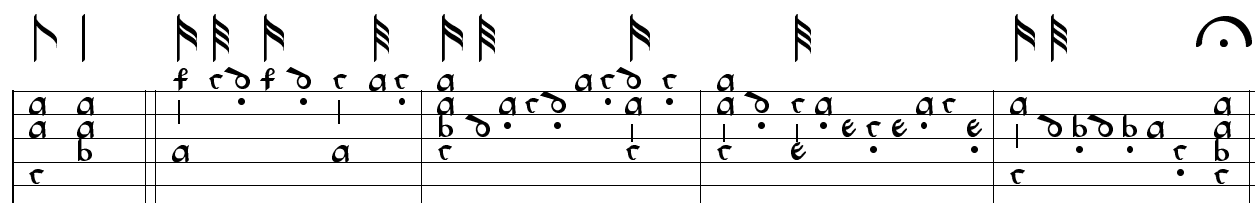
1



8



14



20

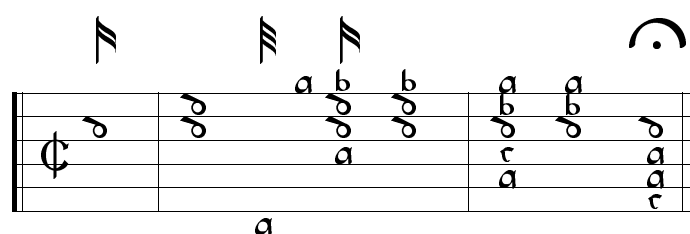
M36. Monacha- Coelho incipit

I-Nc 7664, f. 22v



M37. Monacha - Coelho incipit

I-Nc 7664, f. 70v



1

8

14

1

8

14

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

JD40b. Galliarda Dalandt - 7D A8B8C4-A4A8B8C8

LT-Va 285-MF-LXXIX, ff. 22v-23r

3

1 a a a a a a a a a a a a

9 f l f f d c a d c a d c a f f f f f d c a d c a c a c a c

16 d a a a a a a a a a a a a a a a a

23 a a a a a a a a a a a a a a a a

31 a a a a a a a a a a a a a a a a

37 a a a a a a a a a a a a a a a a

43 a a a a a a a a a a a a a a a a

1

3

1

9

16

23

31

37

43

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

50 α α α α α

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), indicating the key of D major. The time signature is 4/4. The melody consists of a series of eighth and quarter notes, with some rests. The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The score is presented in a clean, black-and-white format.

60 δ α α

\nearrow	$\nwarrow \cdot$	$\nwarrow \nwarrow \cdot$	$\nwarrow \nwarrow \cdot$	$\nwarrow \nwarrow \cdot$	$\nwarrow \nwarrow$	\nwarrow		4	\nwarrow	\nwarrow	\nwarrow	\nwarrow
a a	c	f e	b g	k	b	i			a c	a c	a	a
a a	a		a	a	a	a			a	e r	a	a
-	a			a		a			a			a
r		a			r	r						

68 a a a a a

e r e r a r										e r a e r a e r a a										r a a									
a										a										a									
r										r										r									

75 a a a a a

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

82

c f e g g k k c c a c c d c a a | c e f e f e g g k k g k k k l k a c d c a c c a a | a | a | a c | c | a | a | c |

89 a a a a

1

3

1

9

16

23

31

37

43

50

50 a a a a a

60

60 a a a a a

68

68 a a a a a

75

75 a a a a a

82

82 a a a a a

89

89 a a a a a

1

3

1

9

16

23

31

37

43

50

60

68

75

82

89

1

3

1

9

16

23

31

37

43

Handwritten musical notation for a piece, likely a Galliard. The notation is written on a three-staff system. The first system (measures 50-59) shows a complex melodic line with many accidentals and a bass line. The second system (measures 60-67) continues the melody. The third system (measures 68-73) shows a more active bass line. The fourth system (measures 74-76) concludes the piece with a final cadence.

50 a a a a

60 a a a a

68 a a a a

74 a a a

JD40g. Galliarda Dulandi - 7F A4B4C4

D-B 40141, f. 239r

Handwritten musical notation for a piece, likely a Galliard. The notation is written on a three-staff system. The first system (measures 1-6) shows a complex melodic line with many accidentals and a bass line. The second system (measures 7-12) continues the melody. The third system (measures 13-18) shows a more active bass line. The fourth system (measures 19-24) concludes the piece with a final cadence.

1 a a a a

7 a a a a

1

3

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

9

16 a /a /a /a /a

23

31 /a /a

37

43

3

2

3

50 /a /a /a /a

60 a a /a

68 /a /a /a /a /a

75 /a /a /a /a /a /a

82 a a

89 a /a

94 /a /a

1

3

9

16

23

31

37

43

50

60

68

75

82

89

95

1

3

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

9

16 a /a /a /a /a /a /a

23

31 /a /a /a /a /a /a /a

37

43

/a /a /a /a /a /a /a

50

50 /a /a /a /a /a /a /a /a /a /a

60

60 a a a a a a /a

68

68 /a /a /a /a /a /a

75

75 /a /a /a /a /a /a

82

82 a a

89

89 /a /a /a /a /a /a

1

3

9

16

23

31

37

43

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

50 $\frac{1}{a}$ $\frac{1}{a}$ $\frac{1}{a}$ $\frac{1}{a}$

The image shows a musical score for a song titled "The Rose Tree". The score is written for voice and piano. The piano part includes a melody with various ornaments (trills, mordents, grace notes) and a bass line. The voice part has lyrics in German. The score is divided into two systems.

System 1:

Piano:

- Measure 1: Treble clef, G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef, G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter).
- Measure 2: Treble clef, D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). Bass clef, D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter).
- Measure 3: Treble clef, A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter). Bass clef, A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter).
- Measure 4: Treble clef, E6 (quarter), F6 (quarter), G6 (quarter), A6 (quarter). Bass clef, E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter).
- Measure 5: Treble clef, B6 (quarter), C7 (quarter), D7 (quarter), E7 (quarter). Bass clef, B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter).
- Measure 6: Treble clef, F7 (quarter), G7 (quarter), A7 (quarter), B7 (quarter). Bass clef, F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter).
- Measure 7: Treble clef, C8 (quarter), D8 (quarter), E8 (quarter), F8 (quarter). Bass clef, C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter).
- Measure 8: Treble clef, G8 (quarter), A8 (quarter), B8 (quarter), C9 (quarter). Bass clef, G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter).
- Measure 9: Treble clef, D9 (quarter), E9 (quarter), F9 (quarter), G9 (quarter). Bass clef, D7 (quarter), E7 (quarter), F7 (quarter), G7 (quarter).
- Measure 10: Treble clef, A9 (quarter), B9 (quarter), C10 (quarter), D10 (quarter). Bass clef, A7 (quarter), B7 (quarter), C8 (quarter), D8 (quarter).
- Measure 11: Treble clef, E10 (quarter), F10 (quarter), G10 (quarter), A10 (quarter). Bass clef, E8 (quarter), F8 (quarter), G8 (quarter), A8 (quarter).
- Measure 12: Treble clef, B10 (quarter), C11 (quarter), D11 (quarter), E11 (quarter). Bass clef, B8 (quarter), C9 (quarter), D9 (quarter), E9 (quarter).
- Measure 13: Treble clef, F11 (quarter), G11 (quarter), A11 (quarter), B11 (quarter). Bass clef, F9 (quarter), G9 (quarter), A9 (quarter), B9 (quarter).
- Measure 14: Treble clef, C12 (quarter), D12 (quarter), E12 (quarter), F12 (quarter). Bass clef, C10 (quarter), D10 (quarter), E10 (quarter), F10 (quarter).
- Measure 15: Treble clef, G12 (quarter), A12 (quarter), B12 (quarter), C13 (quarter). Bass clef, G10 (quarter), A10 (quarter), B10 (quarter), C11 (quarter).
- Measure 16: Treble clef, D13 (quarter), E13 (quarter), F13 (quarter), G13 (quarter). Bass clef, D11 (quarter), E11 (quarter), F11 (quarter), G11 (quarter).
- Measure 17: Treble clef, A13 (quarter), B13 (quarter), C14 (quarter), D14 (quarter). Bass clef, A11 (quarter), B11 (quarter), C12 (quarter), D12 (quarter).
- Measure 18: Treble clef, E14 (quarter), F14 (quarter), G14 (quarter), A14 (quarter). Bass clef, E12 (quarter), F12 (quarter), G12 (quarter), A12 (quarter).
- Measure 19: Treble clef, B14 (quarter), C15 (quarter), D15 (quarter), E15 (quarter). Bass clef, B12 (quarter), C13 (quarter), D13 (quarter), E13 (quarter).
- Measure 20: Treble clef, F15 (quarter), G15 (quarter), A15 (quarter), B15 (quarter). Bass clef, F13 (quarter), G13 (quarter), A13 (quarter), B13 (quarter).
- Measure 21: Treble clef, C16 (quarter), D16 (quarter), E16 (quarter), F16 (quarter). Bass clef, C14 (quarter), D14 (quarter), E14 (quarter), F14 (quarter).
- Measure 22: Treble clef, G16 (quarter), A16 (quarter), B16 (quarter), C17 (quarter). Bass clef, G14 (quarter), A14 (quarter), B14 (quarter), C15 (quarter).
- Measure 23: Treble clef, D17 (quarter), E17 (quarter), F17 (quarter), G17 (quarter). Bass clef, D15 (quarter), E15 (quarter), F15 (quarter), G15 (quarter).
- Measure 24: Treble clef, A17 (quarter), B17 (quarter), C18 (quarter), D18 (quarter). Bass clef, A15 (quarter), B15 (quarter), C16 (quarter), D16 (quarter).
- Measure 25: Treble clef, E18 (quarter), F18 (quarter), G18 (quarter), A18 (quarter). Bass clef, E16 (quarter), F16 (quarter), G16 (quarter), A16 (quarter).
- Measure 26: Treble clef, B18 (quarter), C19 (quarter), D19 (quarter), E19 (quarter). Bass clef, B16 (quarter), C17 (quarter), D17 (quarter), E17 (quarter).
- Measure 27: Treble clef, F19 (quarter), G19 (quarter), A19 (quarter), B19 (quarter). Bass clef, F17 (quarter), G17 (quarter), A17 (quarter), B17 (quarter).
- Measure 28: Treble clef, C20 (quarter), D20 (quarter), E20 (quarter), F20 (quarter). Bass clef, C18 (quarter), D18 (quarter), E18 (quarter), F18 (quarter).
- Measure 29: Treble clef, G20 (quarter), A20 (quarter), B20 (quarter), C21 (quarter). Bass clef, G18 (quarter), A18 (quarter), B18 (quarter), C19 (quarter).
- Measure 30: Treble clef, D21 (quarter), E21 (quarter), F21 (quarter), G21 (quarter). Bass clef, D19 (quarter), E19 (quarter), F19 (quarter), G19 (quarter).
- Measure 31: Treble clef, A21 (quarter), B21 (quarter), C22 (quarter), D22 (quarter). Bass clef, A19 (quarter), B19 (quarter), C20 (quarter), D20 (quarter).
- Measure 32: Treble clef, E22 (quarter), F22 (quarter), G22 (quarter), A22 (quarter). Bass clef, E20 (quarter), F20 (quarter), G20 (quarter), A20 (quarter).
- Measure 33: Treble clef, B22 (quarter), C23 (quarter), D23 (quarter), E23 (quarter). Bass clef, B20 (quarter), C21 (quarter), D21 (quarter), E21 (quarter).
- Measure 34: Treble clef, F23 (quarter), G23 (quarter), A23 (quarter), B23 (quarter). Bass clef, F21 (quarter), G21 (quarter), A21 (quarter), B21 (quarter).
- Measure 35: Treble clef, C24 (quarter), D24 (quarter), E24 (quarter), F24 (quarter). Bass clef, C22 (quarter), D22 (quarter), E22 (quarter), F22 (quarter).
- Measure 36: Treble clef, G24 (quarter), A24 (quarter), B24 (quarter), C25 (quarter). Bass clef, G22 (quarter), A22 (quarter), B22 (quarter), C23 (quarter).
- Measure 37: Treble clef, D25 (quarter), E25 (quarter), F25 (quarter), G25 (quarter). Bass clef, D23 (quarter), E23 (quarter), F23 (quarter), G23 (quarter).
- Measure 38: Treble clef, A25 (quarter), B25 (quarter), C26 (quarter), D26 (quarter). Bass clef, A23 (quarter), B23 (quarter), C24 (quarter), D24 (quarter).
- Measure 39: Treble clef, E26 (quarter), F26 (quarter), G26 (quarter), A26 (quarter). Bass clef, E24 (quarter), F24 (quarter), G24 (quarter), A24 (quarter).
- Measure 40: Treble clef, B26 (quarter), C27 (quarter), D27 (quarter), E27 (quarter). Bass clef, B24 (quarter), C25 (quarter), D25 (quarter), E25 (quarter).
- Measure 41: Treble clef, F27 (quarter), G27 (quarter), A27 (quarter), B27 (quarter). Bass clef, F25 (quarter), G25 (quarter), A25 (quarter), B25 (quarter).
- Measure 42: Treble clef, C28 (quarter), D28 (quarter), E28 (quarter), F28 (quarter). Bass clef, C26 (quarter), D26 (quarter), E26 (quarter), F26 (quarter).
- Measure 43: Treble clef, G28 (quarter), A28 (quarter), B28 (quarter), C29 (quarter). Bass clef, G26 (quarter), A26 (quarter), B26 (quarter), C27 (quarter).
- Measure 44: Treble clef, D29 (quarter), E29 (quarter), F29 (quarter), G29 (quarter). Bass clef, D27 (quarter), E27 (quarter), F27 (quarter), G27 (quarter).
- Measure 45: Treble clef, A29 (quarter), B29 (quarter), C30 (quarter), D30 (quarter). Bass clef, A27 (quarter), B27 (quarter), C28 (quarter), D28 (quarter).
- Measure 46: Treble clef, E30 (quarter), F30 (quarter), G30 (quarter), A30 (quarter). Bass clef, E28 (quarter), F28 (quarter), G28 (quarter), A28 (quarter).
- Measure 47: Treble clef, B30 (quarter), C31 (quarter), D31 (quarter), E31 (quarter). Bass clef, B28 (quarter), C29 (quarter), D29 (quarter), E29 (quarter).
- Measure 48: Treble clef, F31 (quarter), G31 (quarter), A31 (quarter), B31 (quarter). Bass clef, F29 (quarter), G29 (quarter), A29 (quarter), B29 (quarter).
- Measure 49: Treble clef, C32 (quarter), D32 (quarter), E32 (quarter), F32 (quarter). Bass clef, C30 (quarter), D30 (quarter), E30 (quarter), F30 (quarter).
- Measure 50: Treble clef, G32 (quarter), A32 (quarter), B32 (quarter), C33 (quarter). Bass clef, G30 (quarter), A30 (quarter), B30 (quarter), C31 (quarter).
- Measure 51: Treble clef, D33 (quarter), E33 (quarter), F33 (quarter), G33 (quarter). Bass clef, D31 (quarter), E31 (quarter), F31 (quarter), G31 (quarter).
- Measure 52: Treble clef, A33 (quarter), B33 (quarter), C34 (quarter), D34 (quarter). Bass clef, A31 (quarter), B31 (quarter), C32 (quarter), D32 (quarter).
- Measure 53: Treble clef, E34 (quarter), F34 (quarter), G34 (quarter), A34 (quarter). Bass clef, E32 (quarter), F32 (quarter), G32 (quarter), A32 (quarter).
- Measure 54: Treble clef, B34 (quarter), C35 (quarter), D35 (quarter), E35 (quarter). Bass clef, B32 (quarter), C33 (quarter), D33 (quarter), E33 (quarter).
- Measure 55: Treble clef, F35 (quarter), G35 (quarter), A35 (quarter), B35 (quarter). Bass clef, F33 (quarter), G33 (quarter), A33 (quarter), B33 (quarter).
- Measure 56: Treble clef, C36 (quarter), D36 (quarter), E36 (quarter), F36 (quarter). Bass clef, C34 (quarter), D34 (quarter), E34 (quarter), F34 (quarter).
- Measure 57: Treble clef, G36 (quarter), A36 (quarter), B36 (quarter), C37 (quarter). Bass clef, G34 (quarter), A34 (quarter), B34 (quarter), C35 (quarter).
- Measure 58: Treble clef, D37 (quarter), E37 (quarter), F37 (quarter), G37 (quarter). Bass clef, D35 (quarter), E35 (quarter), F35 (quarter), G35 (quarter).
- Measure 59: Treble clef, A37 (quarter), B37 (quarter), C38 (quarter), D38 (quarter). Bass clef, A35 (quarter), B35 (quarter), C36 (quarter), D36 (quarter).
- Measure 60: Treble clef, E38 (quarter), F38 (quarter), G38 (quarter), A38 (quarter). Bass clef, E36 (quarter), F36 (quarter), G36 (quarter), A36 (quarter).
- Measure 61:

60 a a $/a$

[illegible]

68 $/a$ $/a$ $/a$ $/a$ $/a$ $/a$

<p>e r e r a r a e r a e r a e r a a r a a a r f o r f o r f o</p>									
<p>a . a a a . a . e . a a a a a a a</p>									
<p>— +r +r a</p>									
<p>— r — — — — — r — —</p>									

$$75 \quad \frac{1}{a} \quad \frac{1}{a} \quad \frac{1}{a} \quad \frac{1}{a} \quad \frac{1}{a}$$

82 a a

89 /a /a /a /a /a

5 

$$97 \quad \frac{1}{a} \quad \frac{1}{a} \quad \frac{1}{a} \quad \frac{1}{a} \quad \frac{1}{a}$$

102

107

113

120

127

134

140

148

158

JD401. King of Denmark's Galiard Io Dowland - 7F8D ABC8 Dowland 1604, sigs. G2v-H1r

1

9

17

G1. Greenwood - chromatic cittern A8

Playford 1666, sig. D2v

1

JD40m. Anglicus aer - 7F8D ABC4

D-LEm II.6.15, p. 518

1

7

JD40n. Galliard Dulant - 7F8D A4B4C4

D-Lr 2000, p. 68

1

7

JD40o. Galliarda - 7D A4B4C4

D-LEm II.6.15, p. 202

1

7

JD40p. Galiarda Englese - 7F9D ABC8

S-B PB fil.172, f. 33r

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

9 a a a

17 //a //a //a //a //a a //a

JD40q. Galliarda Gregorij - 7F8C ABC8

D-LEm II.6.15, p. 198

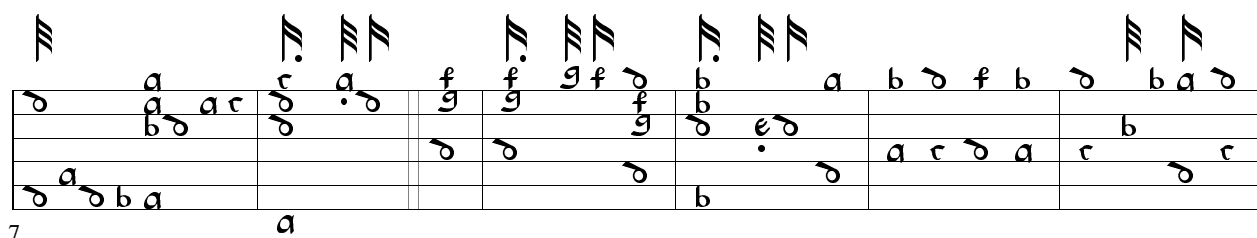
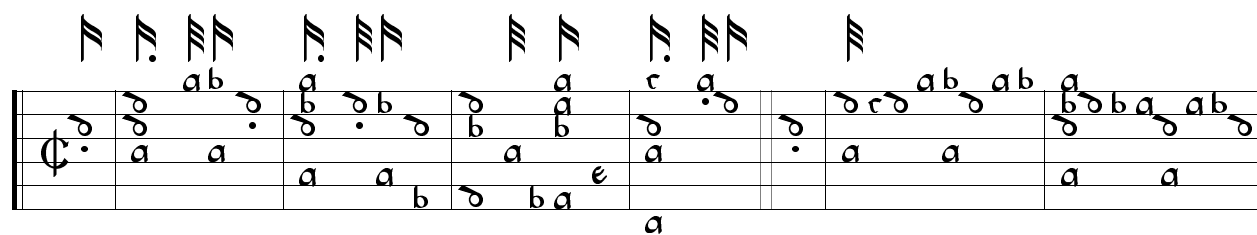
1 //a a

9

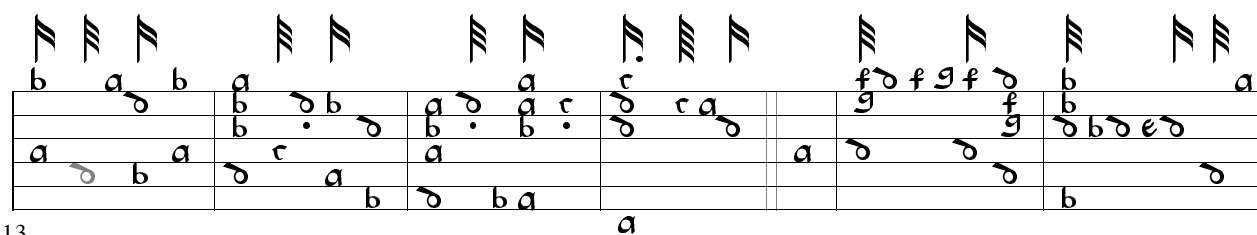
17 /a a

M1a. Ball(o) Alemano IATB - 7F AA4BB8

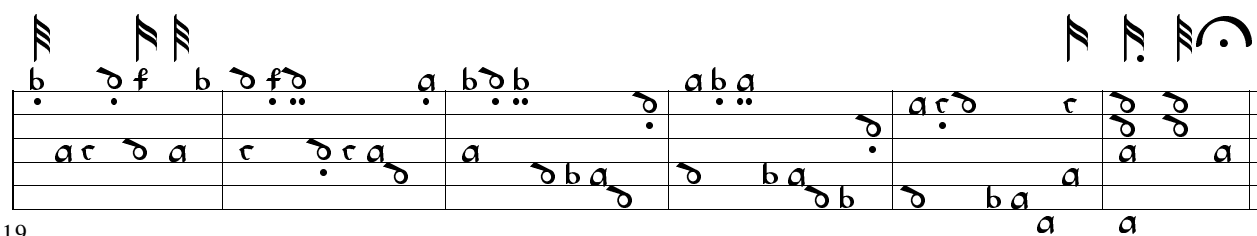
D-Sl G.I.4 I, ff. 40v-41r



7



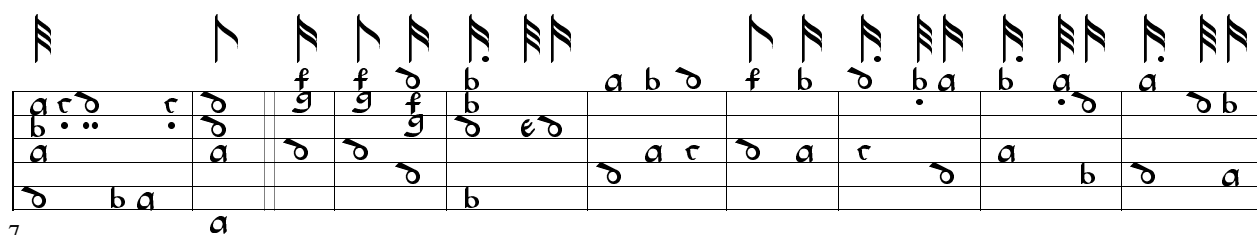
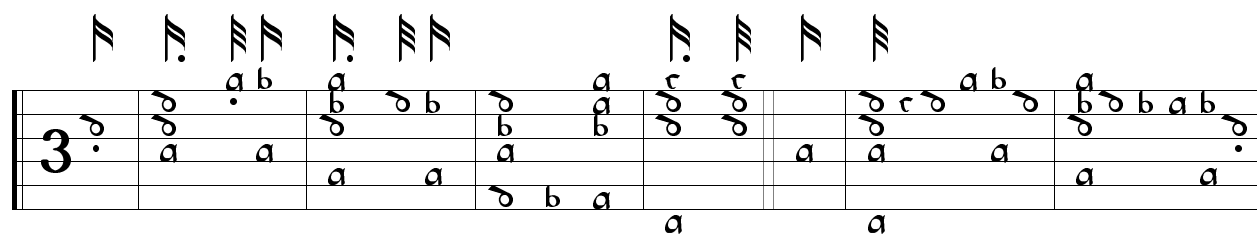
13



19

M1b. La proportion dt pto ballo - 7F AA4BB10

D-Sl G.I.4 I, f. 41r



7

M3. Balletto Francese detto Allemande - 7D AA4BB8

Barbetta 1585, p. 20

1

7

14

20

M4. Allemand - 7F AA8BB16

F-Pn Res.941, ff. 9r-9v

1

12

24

38

M5. (Alle)ma(n)de - 7F AA8B16

F-Pn Res.941, ff. 9v-10r

10

18

25

11

23

33

41

49

57

62

68

75

82

88

M7. Alemana - AA4BB8

US-BE 760, f. 25v

6

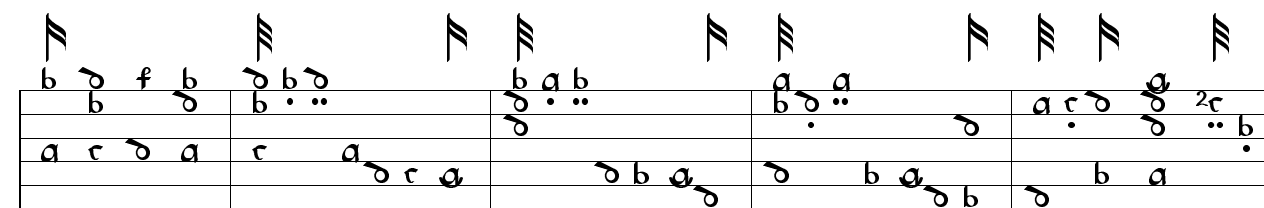
13

19

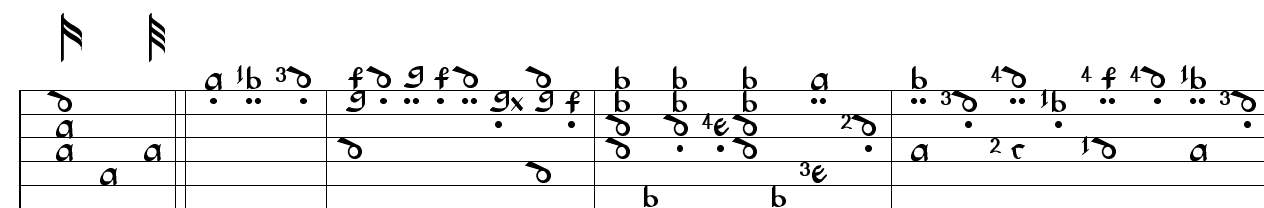
M8. Alemana in soprano balletto - 7F8Ef9D10C AA4BB8

US-SFsc M2.1 M3, p. 55

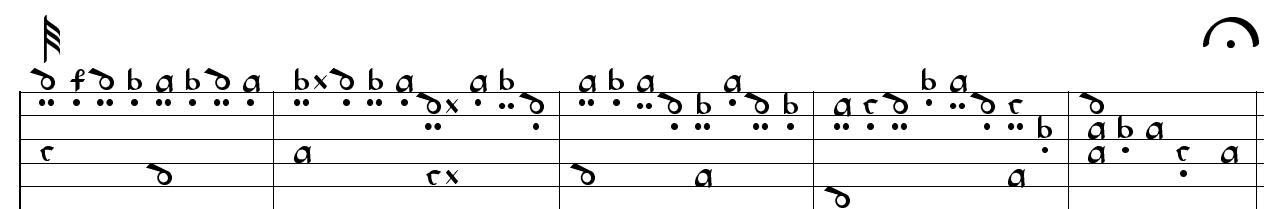
6



11



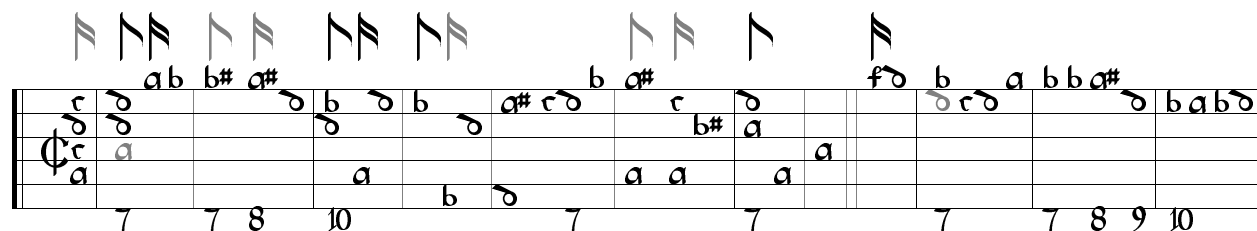
16



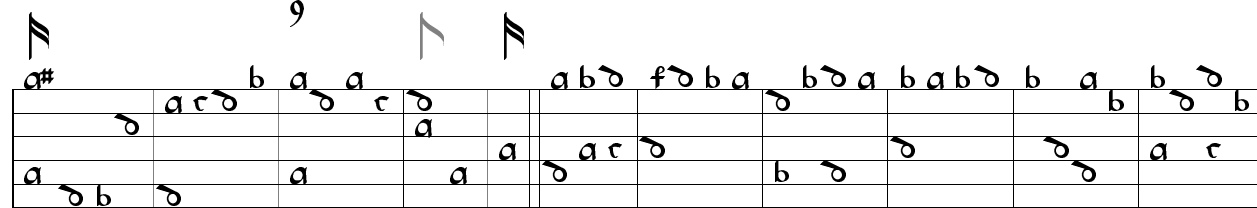
20

M9. La Monicha 7F8Ef10C AA8B16

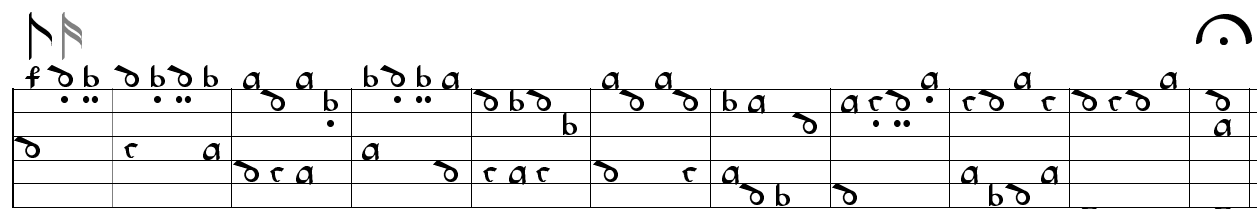
PL-Kj 40153, f. 20r



12



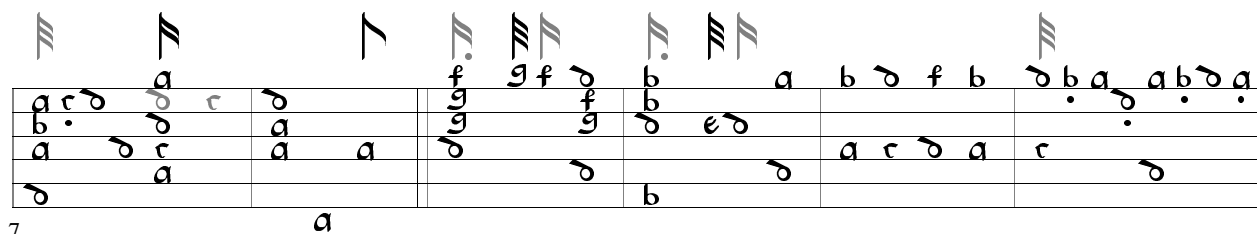
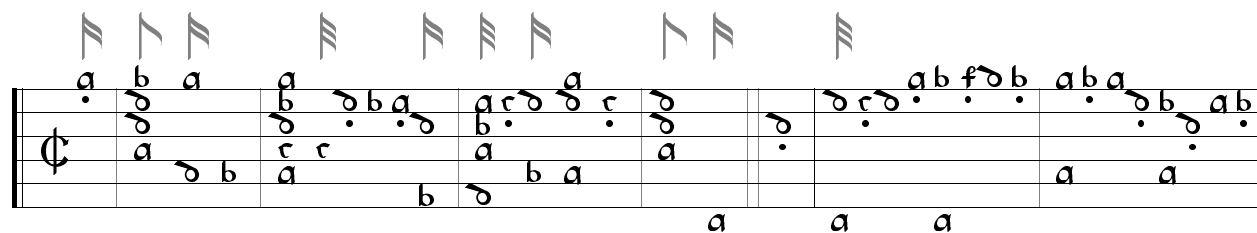
12



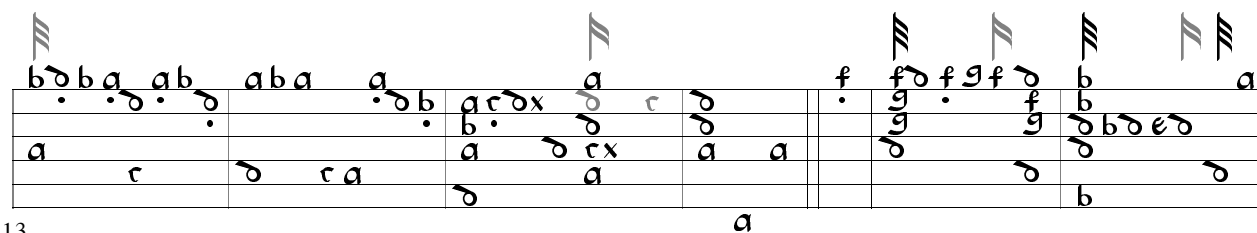
22

M10. (M)onaca - 7F AA4BB8

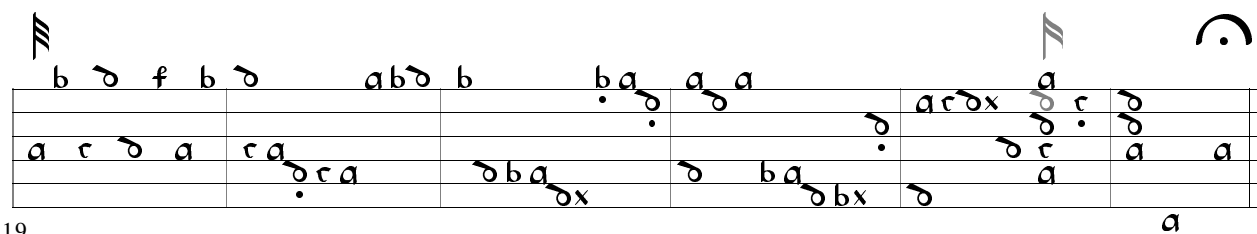
I-PESc b.10, f. 15r



7



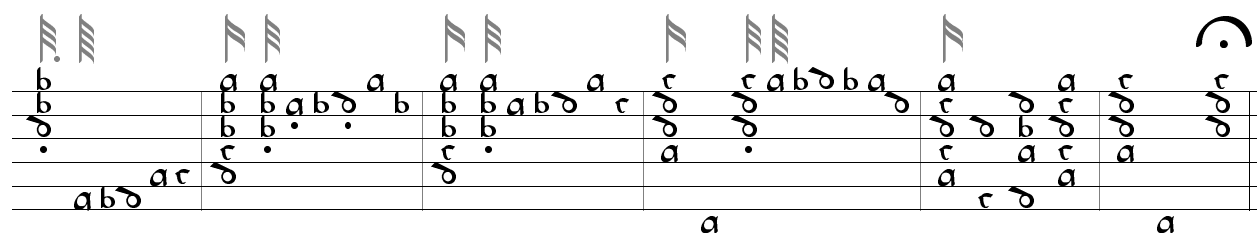
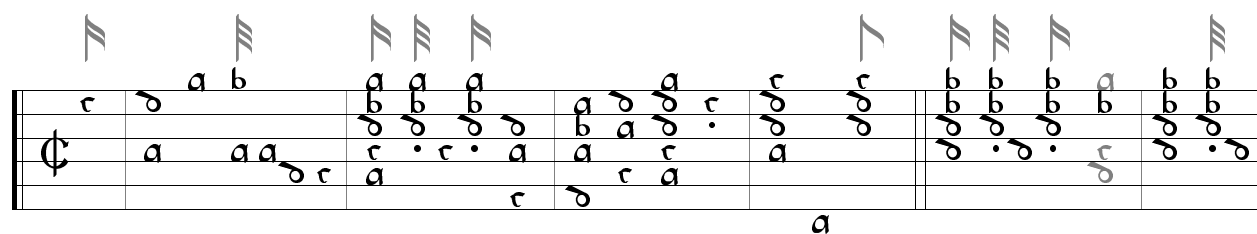
13



19

M11. Untitled - 7F A4B7

F-Pn Res Vmd.29, f. 22r

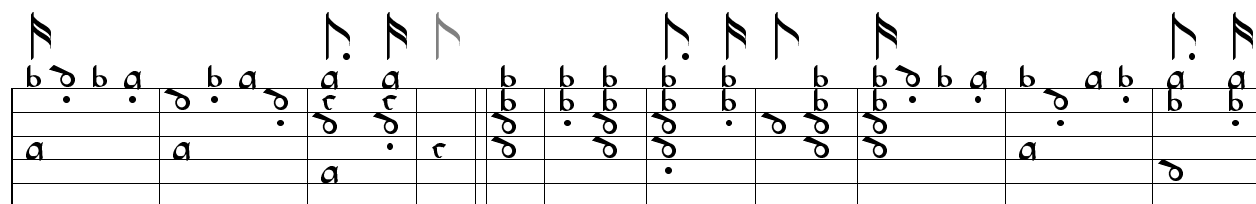
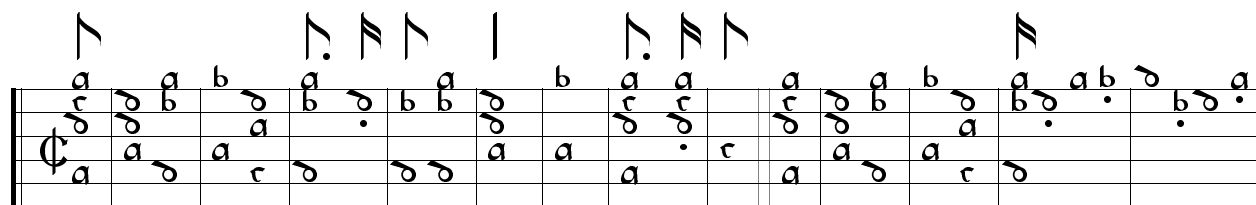


a

a

M12. Balletto Alta Morona La sua Sciolta - AA8B15-A8B15

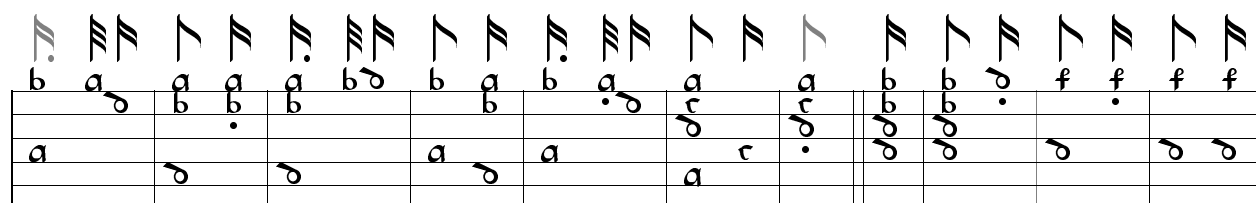
Caroso 1581, f. 135r



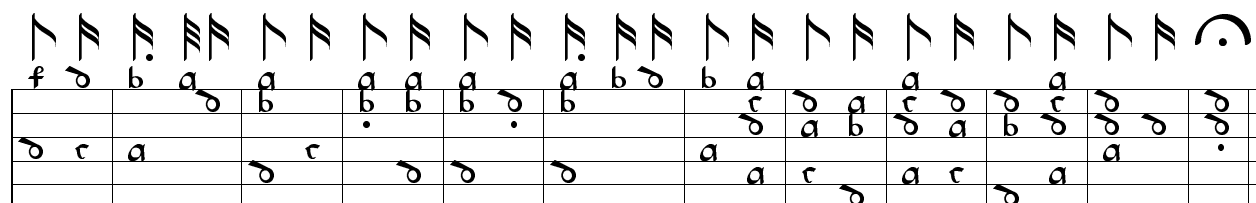
13



23



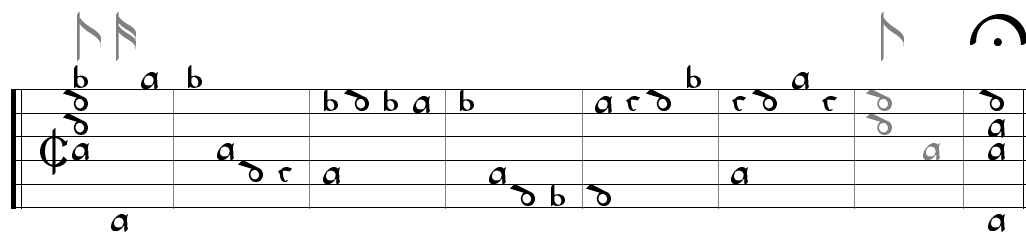
34



44

M13. Principio della Monicha - 7F A8

F-Pn Res Vmd.29, f. 4r



M14. Celeste Giglio - Volta - Canario - A8B16C16A8B16C8-etc.Caroso 1600, pp. ++3r-+++1v

1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18 19 20

11

21 22 23 24 25 26 27 28 29 30

21

31 32 33 34 35 36 37 38 39 40

30

41 42 43 44 45 46 47 48 49 50

39

51 52 53 54 55 56 57 58 59 60

46

61 62 63 64 65 66 67 68 69 70

53

62

68

76

85

94

103

111

M15. Monicha - 7F AA8BB16

F-Pn Res Vmd.29, f. 4r

1

11

22

32

43

M16. Monica - 7F AA4B8

I-PESc b.10, f. 26r

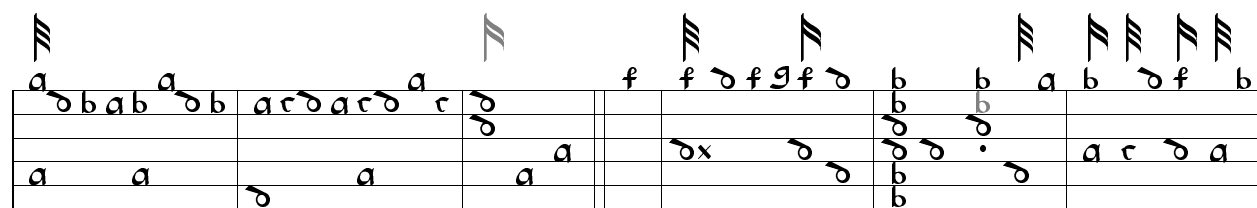
1

a

a

a

a



6



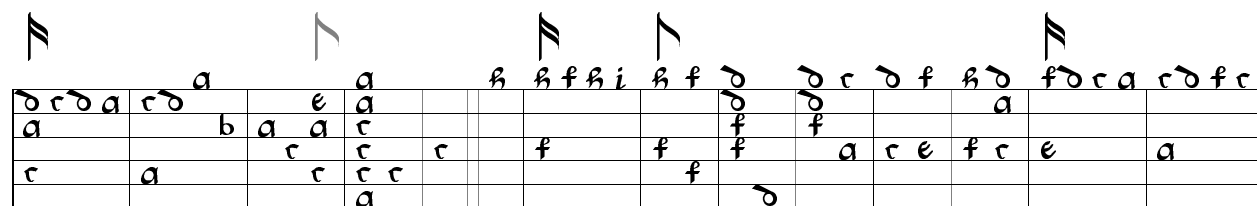
12

M17. Monica in Tenore - AA8BB8

I-PESc b.10, f. 24r



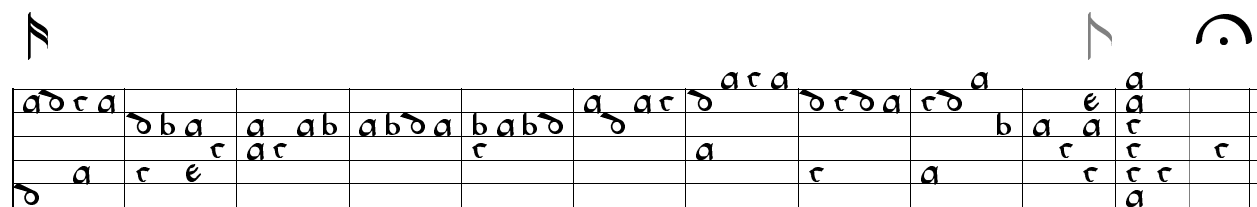
12



25



37



M18a. Alemano - 7F8Ef9D10C AA8BB16

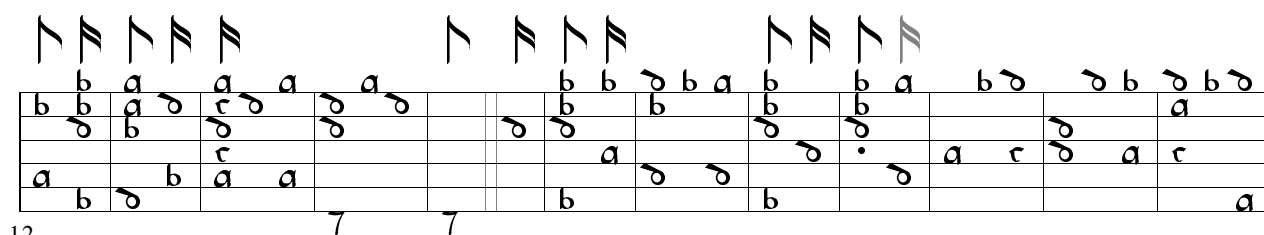
I-Bas IV-86 746, ff. 5v-6r

7 10 11 20 29 39

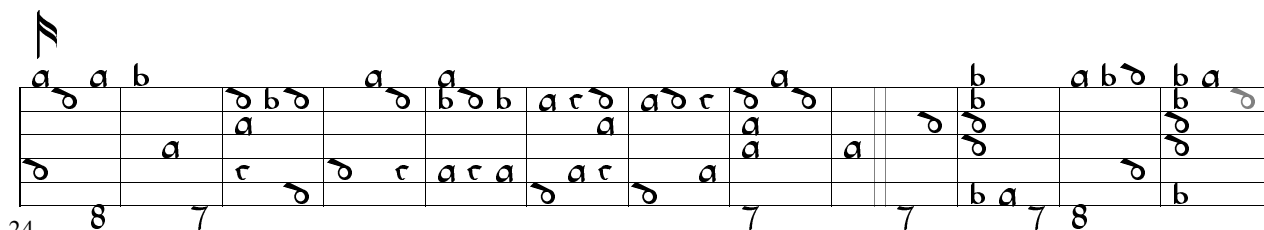
M18b. La sua corente - 7F8Ef10C AA8BB16

I-Bas IV-86 746, ff. 6v-7r

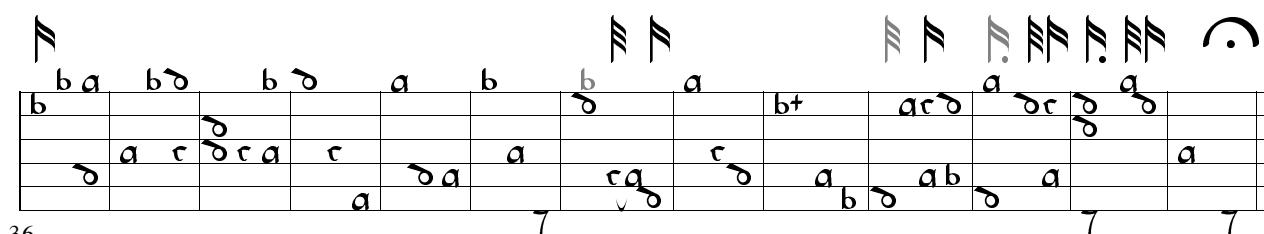
7 10 10



12



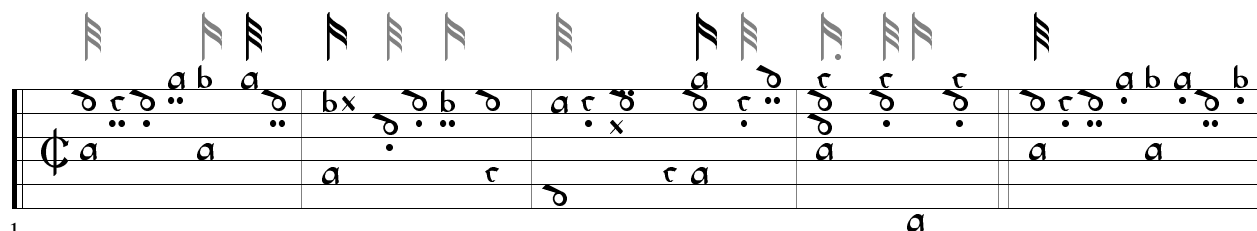
24



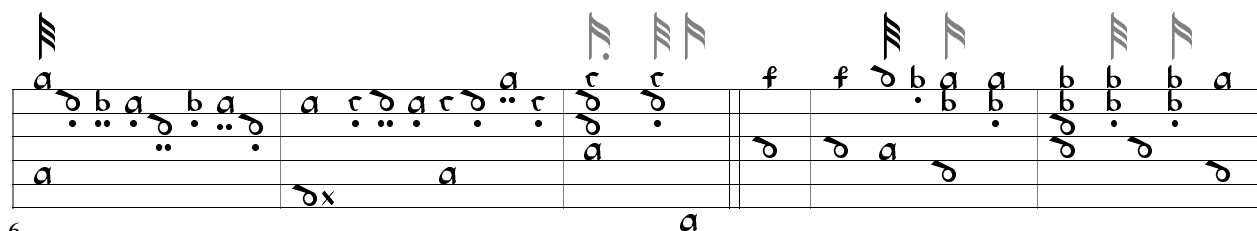
36

M19. Alemanna - 7F AA4B8

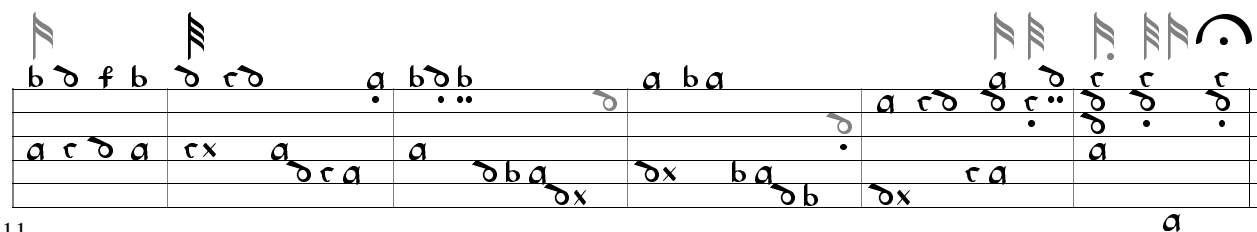
F-Pn Res Vmd.31, ff. 11v-12r



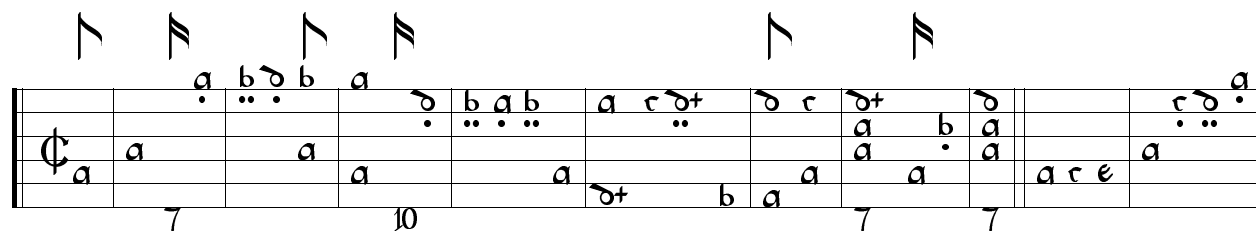
1



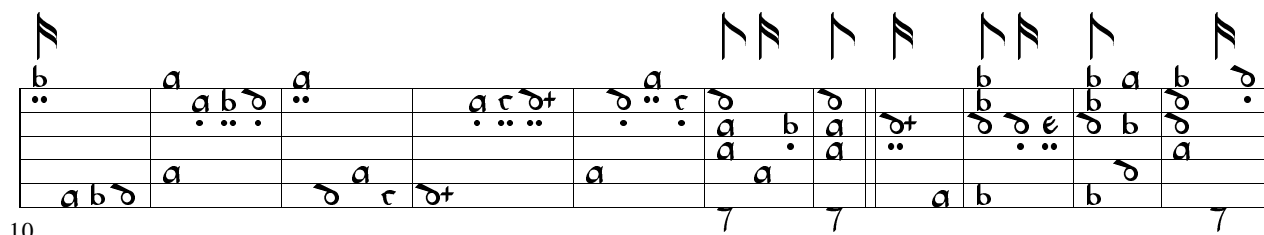
6



11

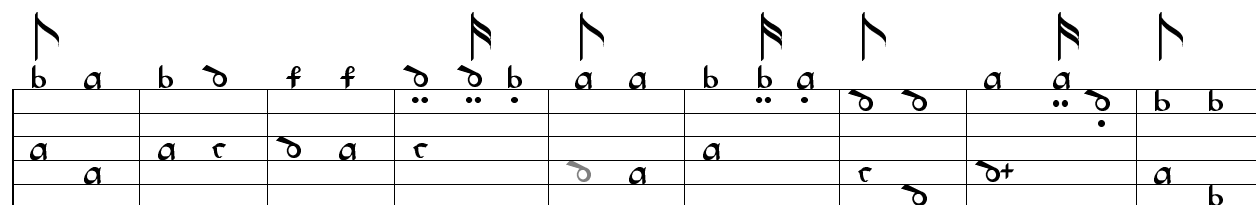


First system of musical notation. It consists of a single staff with a treble clef and a common time signature (C). The notation includes various note values (minims, crotchets, quavers) and rests. Above the staff, there are several slanted lines indicating phrasing or breath marks. The system is divided into measures by vertical bar lines. Below the staff, there are some numbers: 7, 10, 7, 7.



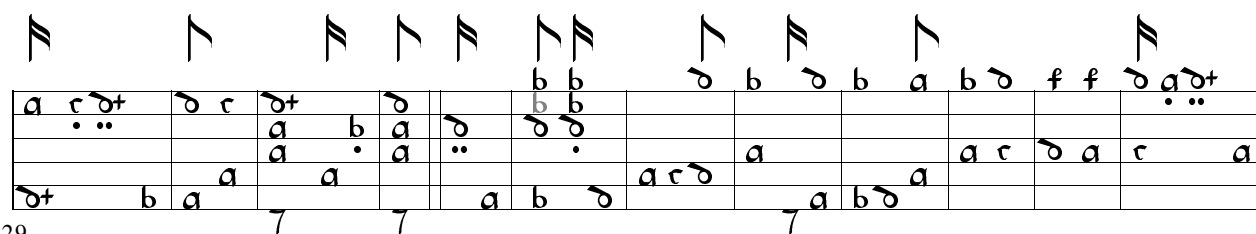
Second system of musical notation. It consists of a single staff with a treble clef and a common time signature (C). The notation includes various note values and rests. Above the staff, there are several slanted lines indicating phrasing or breath marks. The system is divided into measures by vertical bar lines. Below the staff, there are some numbers: 7, 7, 7.

10



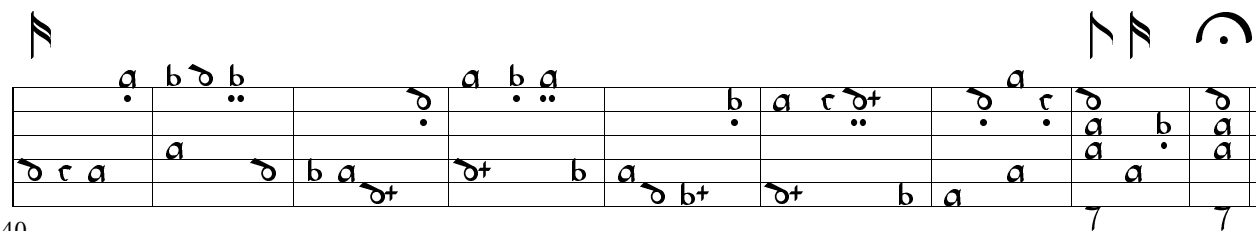
Third system of musical notation. It consists of a single staff with a treble clef and a common time signature (C). The notation includes various note values and rests. Above the staff, there are several slanted lines indicating phrasing or breath marks. The system is divided into measures by vertical bar lines. Below the staff, there are some numbers: 20.

20



Fourth system of musical notation. It consists of a single staff with a treble clef and a common time signature (C). The notation includes various note values and rests. Above the staff, there are several slanted lines indicating phrasing or breath marks. The system is divided into measures by vertical bar lines. Below the staff, there are some numbers: 29, 7, 7, 7.

29



Fifth system of musical notation. It consists of a single staff with a treble clef and a common time signature (C). The notation includes various note values and rests. Above the staff, there are several slanted lines indicating phrasing or breath marks. The system is divided into measures by vertical bar lines. Below the staff, there are some numbers: 40, 7, 7.

40

M21. La Mo(nicha) - 7F AA8B16x2

GB-WMI Recess VI Music Ms. 7, ff. 77v-77r 76r-75v

10

10 11

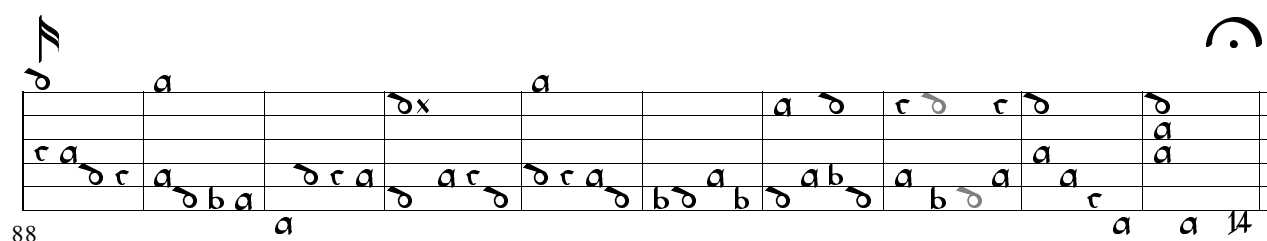
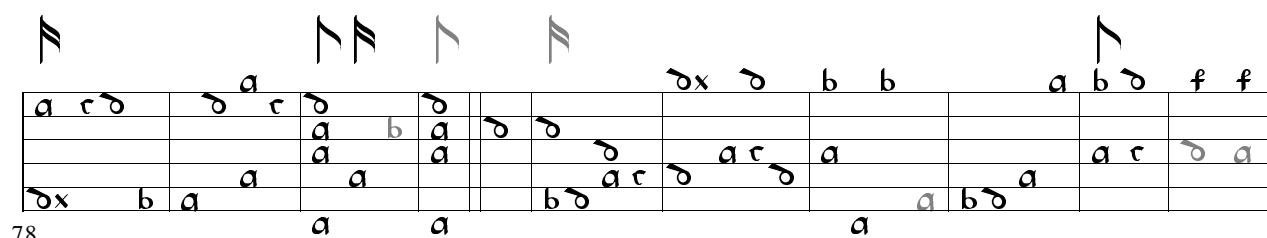
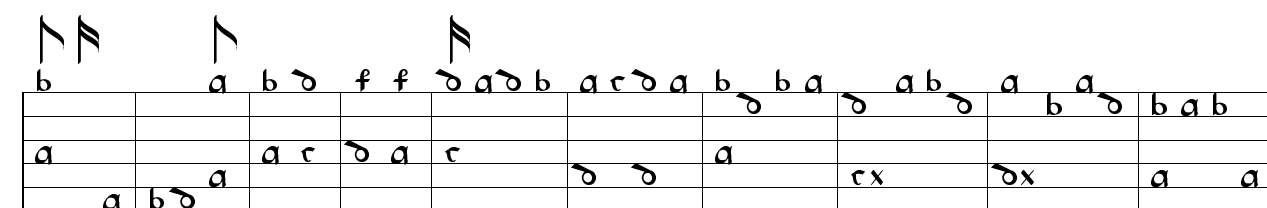
18

29

40

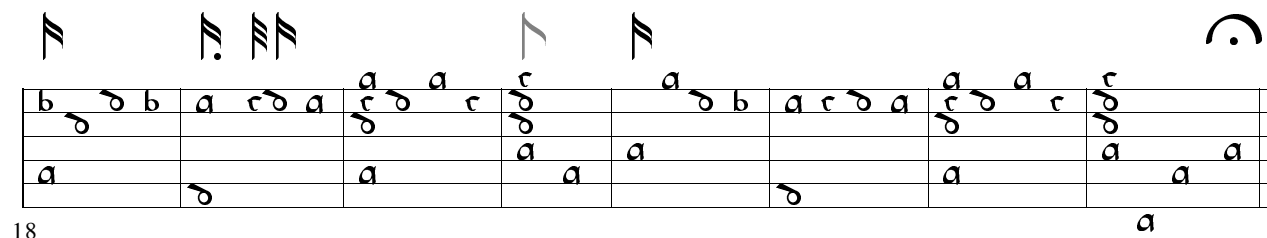
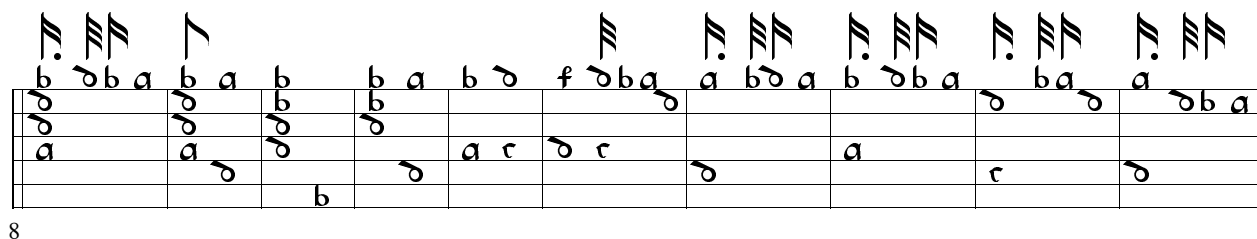
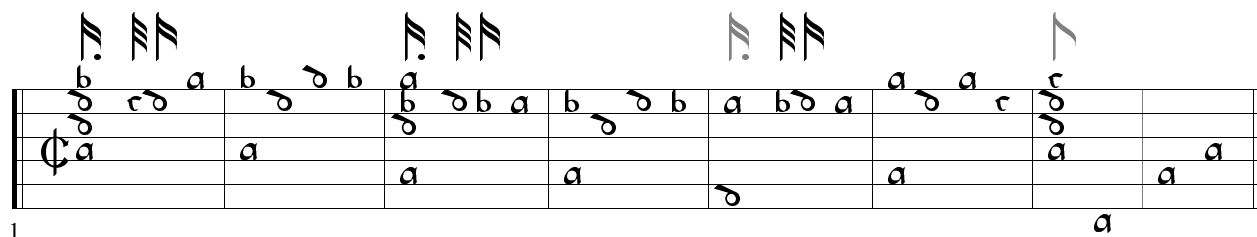
50

59



M23. La Monica 7F A8B18

F-Pn Res Vmd.29, f. 1r



F-Pn Res.1108, f. 46v

The Rose Tree
 G major, 3/4 time
 The melody is simple and catchy, with a key signature of one sharp (F#) and a 3/4 time signature. The piano part provides a harmonic accompaniment with chords and single notes. The score is divided into two systems, each with a repeat sign at the end.

7

M26. Partita 5 part of 4 - 7F10C A8B16-B16

I-MOs B, f. 8v & 8r

1

9

17

26

33

8

15

21

26

31

36

41 42 43 44 45

42

46 47 48 49 50

47

51 52 53

51

54 55 56

54

57 58 59

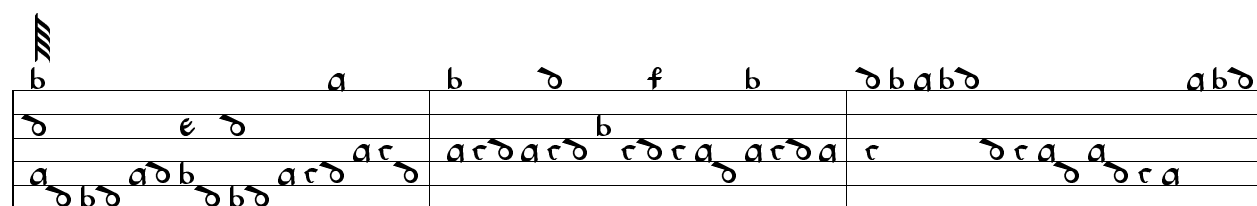
57

60 61 62

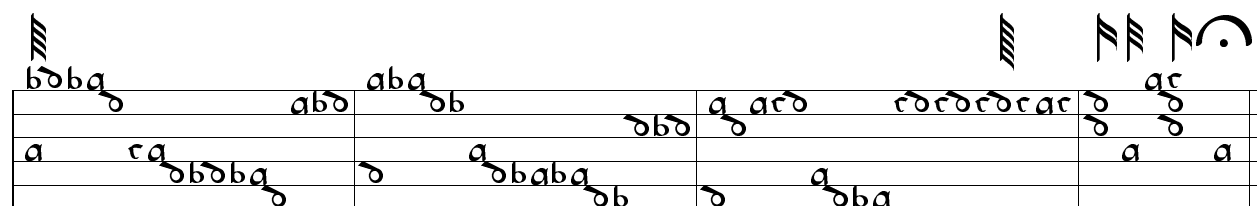
60

63 64 65

63



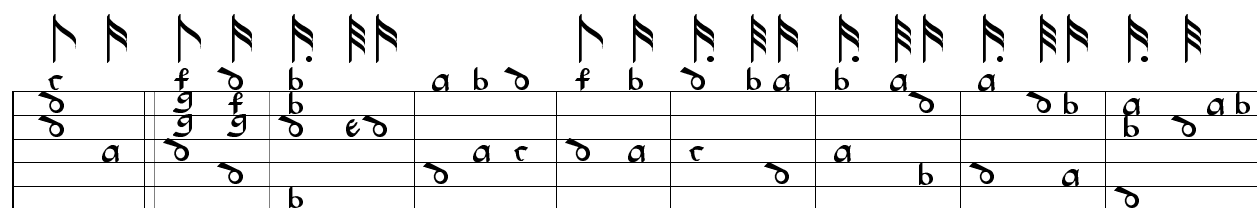
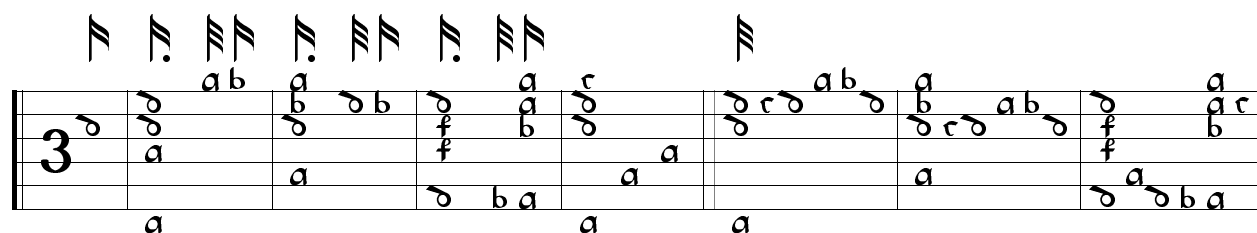
66



69

M27b. Il Saltarello del prescritto ballo - 7F AA4BB10

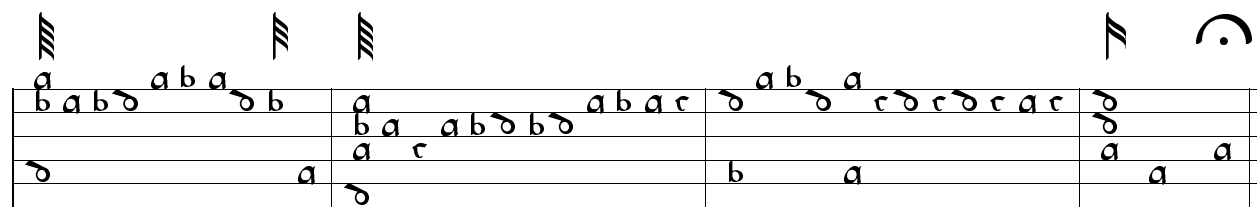
Terzi 1593, p. 117



8 a



17



25

M28. Balo Todesco La sua Gagliarda - A4B8B7-A4B8B6?

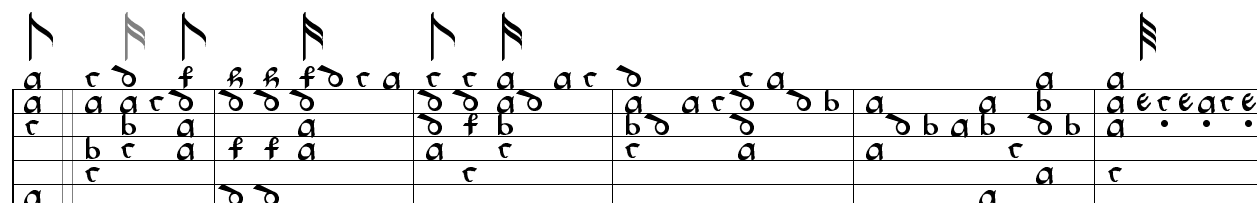
Gorzanis 1579, sigs. K3v-K4r



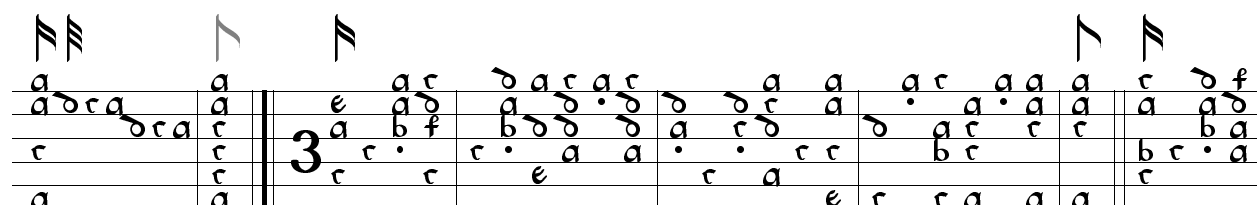
1



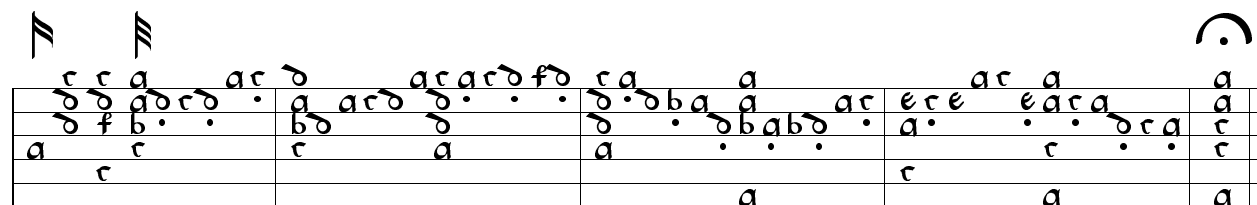
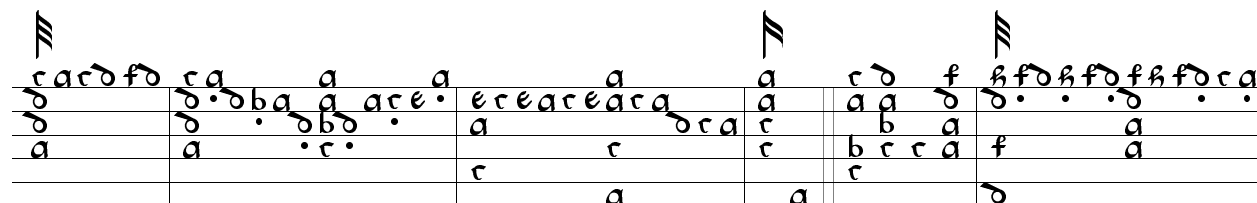
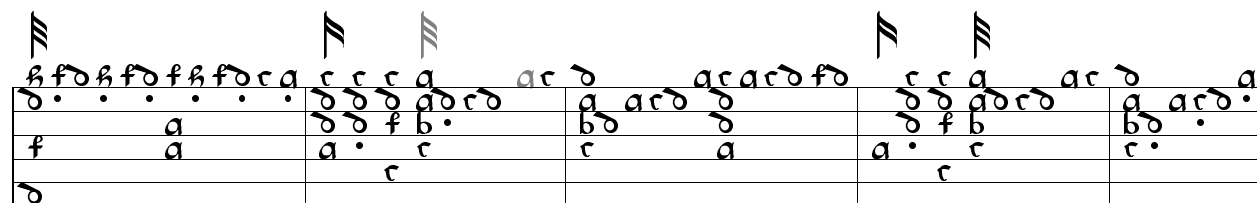
8



13



26



35

3

9

17

25

33

41

M30. Monycha - 7F8Ef9C AA8BB16x5-A8B16

D-B Danzig 4022, ff. 1v-4r

1 2 3 4 5 6 7 8 9 10 11

12 13 14 15 16 17 18 19 20 21 22 23

24 25 26 27 28 29 30 31 32 33

34 35 36 37 38 39 40 41 42

43 44 45 46 47 48 49 50 51

52 53 54 55 56 57 58 59 60

61 62 63 64 65 66 67 68 69

69

a a/a a

78

a

85

a a/a

94

a a a

102

a a //a

111

a

118

124

124

131

131

140

140

148

148

156

156

164

164

172

172

178

178

184

184

190

190

197

197

205

205

213

213

221

221

227

232

238

245

250

255

232

238

245

250

255

238

245

250

255

245

250

255

250

255

260

255

260

265

260

265

270

M31. l Alemana - chitarrone 7F8Ef9D10C AA8BB16x3-A8A9B30 Piccinini 1623, pp. 104-6

The musical score is written for guitar (chitarrone) in C major, 3/4 time. It consists of a single melodic line with figured bass notation. The score is divided into systems, with measure numbers 10, 19, 29, 38, 47, and 55 marked at the beginning of their respective systems. The notation includes various chords and melodic fragments, often indicated by slurs and fingerings. The key signature has one sharp (F#), and the time signature is 3/4. The score is written on a single staff with a treble clef.

10

19

29

38

47

55

62

10 7 7 7

72

8 7 8 9 8 9 10 7 10 7

80

7 7

87

7 8

94

7 7

101

7 7

106

7 7 8 9 10

112 7 7 8 9 10

118 7 7 8 9 10

124 7 8 9 10

129 7 8 9 10

136 7 8 9 10 11 10

144 7 7 8 9 10 8 9 10 11 10

151 7 7 8 9 10 8 9 10 11 10

159 7 13

168 7 8 9 10 11 12 11 10 12 11 13 12 11 10 7

177 7 8 9 10 11 12

187 11 7 8 7 9 8 10 9 11 10 7 8 7 9 8 10 7

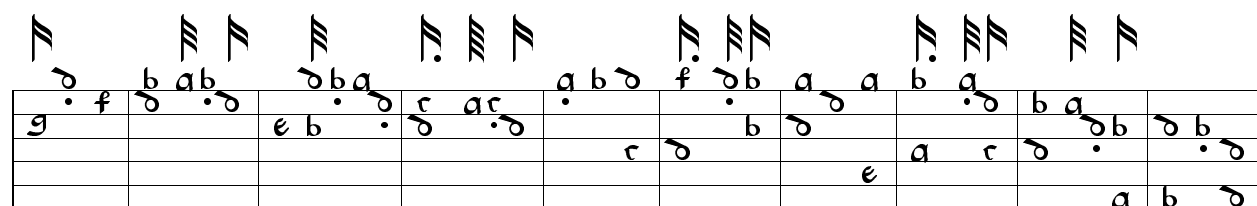
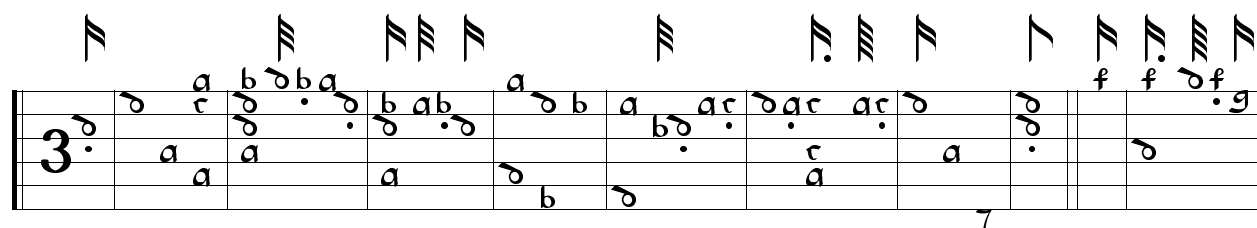
M32. Monicha - 7F A4B8

B-Br 16.662, f. 27v

1 8

M33. Corrente sopra l'aria Francese - 7F A8B17B13B9

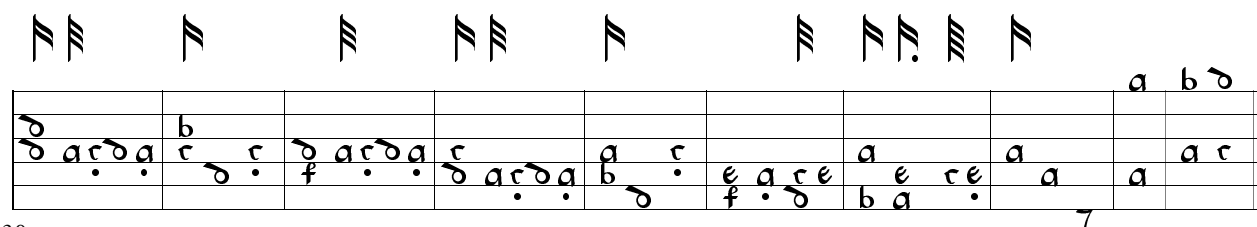
Piccinini 1623, pp. 84-85



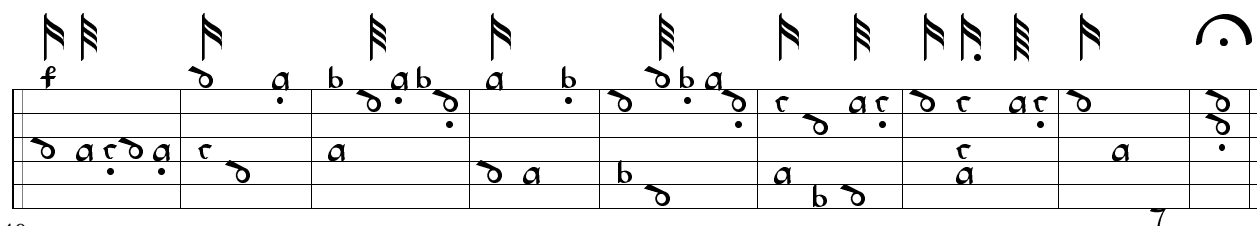
10



20



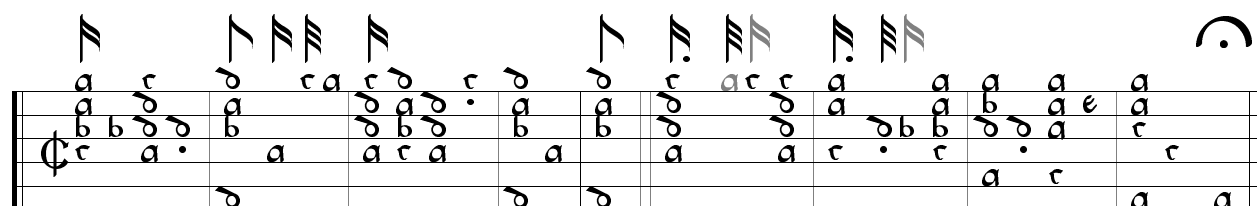
30



40

M34. Alamanna - A4B4

I-Lg 774, f. 31r



1

M35. Corrente l'Alemana & Partita - chitarrone 7F A8B16-A8B16 Piccinini 1623, p. 107

Measures 1-8 of the Corrente l'Alemana & Partita. The notation is for a chitarrone, showing a treble clef and a 3/4 time signature. The melody is written on a single staff with various note values and accidentals. A large '3' is written in the first measure, indicating a triplet. The key signature has one flat (B-flat).

Measures 9-17 of the Corrente l'Alemana & Partita. The notation continues the melody from the previous system, with various note values and accidentals. A large '7' is written below the staff in measure 10, indicating a seven-measure rest or a specific fingering.

Measures 18-26 of the Corrente l'Alemana & Partita. The notation continues the melody from the previous system, with various note values and accidentals. A large '7' is written below the staff in measure 20, indicating a seven-measure rest or a specific fingering.

Measures 27-33 of the Corrente l'Alemana & Partita. The notation continues the melody from the previous system, with various note values and accidentals. A large '10' is written below the staff in measure 27, indicating a ten-measure rest or a specific fingering.

Measures 34-40 of the Corrente l'Alemana & Partita. The notation continues the melody from the previous system, with various note values and accidentals. A large '7' is written below the staff in measure 37, indicating a seven-measure rest or a specific fingering.

Measures 41-47 of the Corrente l'Alemana & Partita. The notation continues the melody from the previous system, with various note values and accidentals. A large '7' is written below the staff in measure 41, indicating a seven-measure rest or a specific fingering.

1

13

26

39

52

63

75

89

89

104

104

116

116

129

129

142

142

156

156

167

167

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

[illegible]

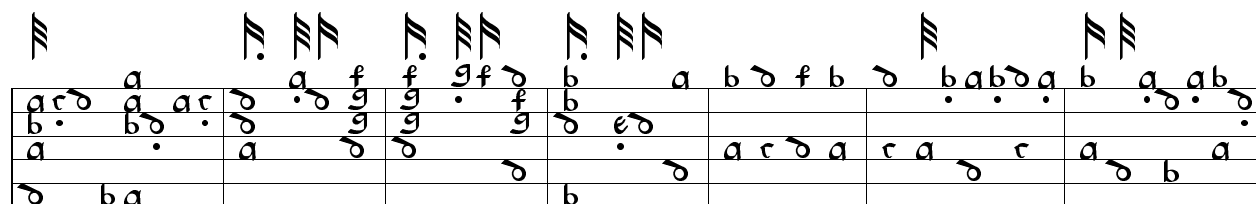
a	a	b	a	a	a	a	a	a	a	a	a	a	e	c
b	a	b	a	a	a	b	b	b	b	b	b	b	f	a
		c	a	c	a	c	c	a	a	c	b	c	e	b
				c	c		a	a	a	c	a	a	c	c

I-PESc b.14, f. 2v

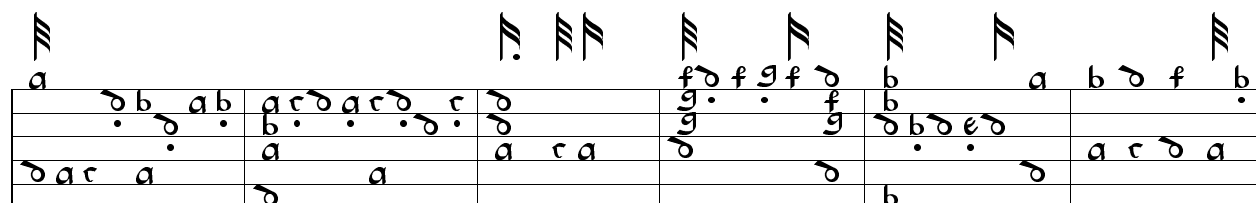
A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of the following notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under C4, 'Rose' under D4, 'Tree' under E4, 'The' under F#4, 'Rose' under G4, 'Tree' under A4, 'The' under B4, 'Rose' under A4, 'Tree' under G4, 'The' under F#4, 'Rose' under E4, 'Tree' under D4, and 'The' under C4. The score is presented in a clean, black-and-white format with a standard musical notation style.

M39. Untitled

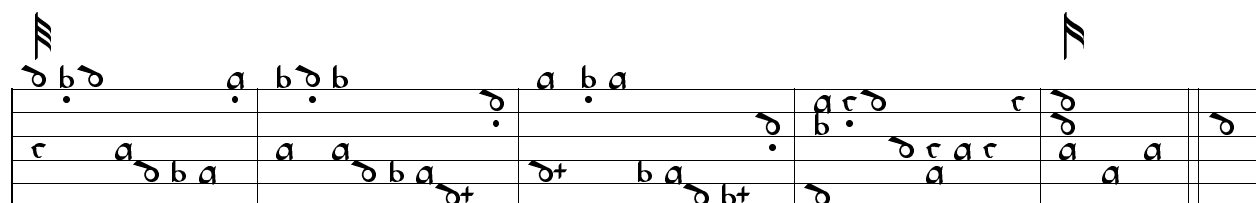
CND-Mc w.s., f. 67r-68r



7



14



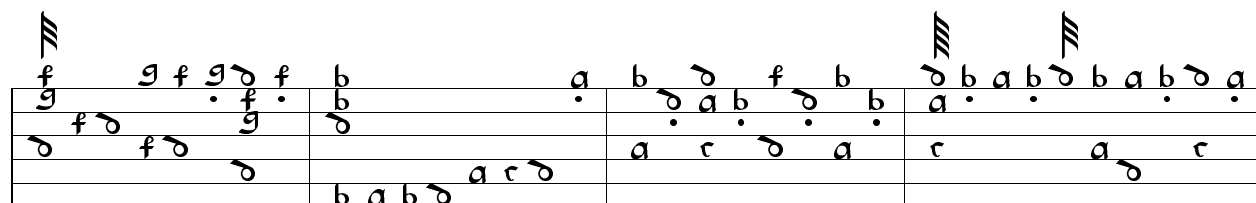
20



25



30



33

37

41

45

Commentary to Lute News 120 and some music in this Lutezine.

MERCURE 1. dots under tablature letters for right hand index fingering; 1/1 - b1 instead of h1 and a8 instead of a9; 3/13 - c5 instead of c6; 4/1, 10/1, 15/8 & 17/1 - a8 instead of a9; 6/9 - c3 instead of d3; 9/1 - e4 instead of a9; 16/1 - a9 instead of c6; 17/4 - e2 instead of c2; 18/2 - fermata absent. **2a.** *Lutezine.* one or two dots under tablature letters for right hand index and middle fingering; variations 1 to 3 (bars 1- 97) bar lengths double to 4 instead of 2 minims per bar; 18/1, 20/1, 21/1 & 270/3 - x as hold signs on lowest note; 33/1, 129/1 & 254/1 - fermata instead of crotchet; 64/1 & 191/1 - fermata instead of minim; 73/1 - c6 instead of c5; 96/1 - fermata instead of dotted minim; 98/1-2 - minims absent; 105/6 - crotchet a note to the right; 111/3 - c1e2e3 instead of c1c2e3e4; 124/1 - crotchet absent; 134/1 - e4 instead of e5; 135-136 - bar line a note to the right; 136/2-4 - 3 crotchets c6-a2b3d6-a1c2d3a5 absent; 140/1 - c6 instead of a6; 140/3 - a5 instead of d6; between 145-146 - previous two bars repeated; 147-148, 178-179 & 180-181 - bar lines absent; 160 - this bar functions as the last bar of variation 5 and first bar of variation 6 so the latter is only 31 bars; 161/1, 164/1, 192/3, 193/1, 203/4-5, 213/1-4; 215/1-4 & 231/2 - quavers instead of crotchets; 162/1 - c2 instead of d2; between 162-163 - bar of crotchet c1d2d3a4 6 quavers a2-c2-d2-a1-c1-d1 added; between 188-189 - 3 bars added: 8 quavers c1-a1-d1-c1-a1-d2-c2-a2 bar line 4 crotchets c2e3e4-c1-a2f2f3-a1 bar line crotchet c1c2e3e4 7 quavers a2-c2-d2-a1-c1-d1; 198/4 - a6 instead of a7; 202/3 - c3 instead of d3; 207/4 - a1 absent; 214 - bar absent; 215/4 - a2 instead of c2; 217/1 - b4 instead of b3; 218/1 - crotchet instead of dotted crotchet; 222/2-3, 223/8, 246/4-5, 242/3-4 & 246/4-5 - crotchets instead of quavers; 223 - this bar functions as the last bar of variation 7 and first bar of variation 8 so the latter is only 31 bars; 224/4 & 252/5 - i3 instead of a3; 231/3 - quavers begin a note to the left; 232/4 - d1a2 instead of c1c2; 236/1-4 & 240/1-4 - 4 quavers instead of crotchet 2 quavers crotchet; 239/4 - c3 instead of d2; 242/6 - b3 instead of c3; 242-243 - bar line a note to the left; 254/2 - a1 instead of e3; 277/3 - a7 instead of a6. **2b.** *Lutezine.* one or two dots under tablature letters for right hand index and middle fingering; 16/2 - crotchet absent; 22/1 - d2 instead of c2; 31/1 to 32/1 - 1 bar of minim a2a3c5 2 crotchets a2a3-a4 minim a2a3c5 instead of 2 bars of dotted minim a2a3c5 3 crotchets a1-e2-c2 bar line dotted minim a2a3c5; 34/3-6 - 3 crotchets a1-d2-c2 instead of 4 crotchets d1-c1-a1-d2; 36/2-11 - 10 crotchets instead of 10 quavers; 36/2-6 - c1c2e3c5-c2-f3-e3-c3 instead of d3-c3-d3-a2-c2; 39/1 & 64/1 - minim instead of dotted minim; 39/2 to 33/4 & 41/2-5 - absent; 44/1 - crotchet instead of minim; 47-48 - same notes but 1 bar of 2 crotchets 2 minims instead of 2 bars of dotted minim crotchet minim bar line semibreve; 55 - bar absent; 61/5-6 - c1a2 instead of c1-a1; 64/btw 1-2 - fermata c6 added; 77/4 - c5 added; 80/1 - minim instead of fermata and followed by fermata c6. **3.** F on 7th notated as ♯ instead of a, D on 8th as a instead of /a, and C on 9th as /a instead of //a; 15-16 & 25-26 - bar lines absent; 17/2 - a9 added; 17/3 - a8 added; 19/6-13 - quavers instead of semiquavers; 22/1 - crotchet instead of minim. **4(a).** vertical ties and occasional dots under tablature letters for right hand index fingering; 5/1 - a6 instead of a7; 12/3 - f1 instead of f2; 13/1 - e2 instead of c2; 15/2 & 31/2 - a8 instead of a9; 22/2-3 - d2-c2 instead of f2-e2; 26/2 - a8 instead of a7; 28/2 - a5 instead of a7; 29/3 - e4 instead of e5; 32/1 - minim instead of fermata. **4b.** *Lutezine.* occasional vertical ties and # ornaments; 9-10, 17-18 & 26-27 - bar lines absent; 14/3 - a1 crossed out; 27/2 - a7 instead of a8; 32/1 - minim instead of fermata; nearly identical to the version ascribed to Gaultier. **5.** vertical ties and occasional dots under tablature letters for right hand index fingering; 17/1-3 crotchets absent; 27/3 - c4 instead of c5; 34/3-5 - dotted minim 2 quavers instead of dotted crotchet 2 semiquavers; 36/1 - fermata absent; nearly identical to the version in Schele. **6(a).** 4/3 - a5 instead of a4; 5/1 - c4 added; 19/1 - e4 added; 27/1 - a10 added; 32/1 - minim instead of crotchet; 34/1 - minim instead of fermata. **6b.** *Lutezine.* occasional vertical and horizontal ties, #, comma and x ornaments and one or two dots under tablature letters to indicate right hand index or middle fingering; 10-11 - bar line absent; 34/1-2 - double bar line absent; 52/1 - minim and fermata over double bar line instead of fermata. **7.** vertical ties and occasional dots under tablature letters for right hand index fingering; 12/2 - a5 instead of a4; 32/1 - fermata absent. **8.** vertical ties and occasional dots under tablature letters for right hand index fingering; 3/2 - a9 instead of a8; 13-14 - bar line absent; 14/1 - minim a5 absent; 15/1 - a5 absent; 20/4 - b2 instead of d2; 28/4 - d1 instead of d2; 29/3-4 - crotchet quaver instead of 2 quavers; 31/1 - minim instead of fermata. **9.** vertical ties and occasional dots under tablature letters for right hand index fingering; 4/2 - d4 instead of d5; 12/2-3 - d4-c4 instead of d5-c5; 34/2-3 - double bar line absent; 34/between 2-3 - bar line minim b2b3c4d5 added; 36 - bar numbering wrong so should be 35 and one out until the end; 51/2 - fermata absent. **10.** vertical ties and occasional dots under tablature letters for right hand index fingering; 6/2 - c2 instead of d2; 20/between 2-3 - bar line minim b2b3c4d5 added; 25/1 - a5 absent; 40/2 - fermata absent. **11.** 3/2 - a3b4 instead of b3a4; 12/1 - quaver instead of crotchet; 15/1 - minim d3c4 absent; 15-16 - bar line absent; 24/1 - crotchet instead of dotted crotchet; 27/1-3 - crotchets absent; 28/1 - minim instead of fermata. **12(a).** first bar line, 2-3 and then every other bar line absent (so barred in 6 instead of 3 crotchets per bar); 1/1 - a7 below f1 to the left instead; 33/3-4 - quavers instead of semiquavers. **12b.** *Lutezine.* occasional vertical and horizontal ties, # and x ornaments and one or two dots under tablature letters to indicate right hand index or middle fingering; 26/1 - d6 absent; 28/1-2, 29/1-2, 30/1-2 & 31/1-2 - dotted crotchet quaver instead of dotted quaver semiquaver; bars 21 & 36 additional to version 12a. **13.** F on 7th notated as /a instead of a, and C on 8th as //a instead of /a; 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 31-32, 33-34 - bar lines absent; 5/2 - a6 absent; 18/1 - minim instead of dotted minim; 35/3 - fermata absent. **14(a).** F on 7th notated as ♯ instead of a, and D on 8th as a instead of /a; double bar lines absent; 13/2 - c1 instead of e1; 14/2 - e5 below following c1 instead; 18/2 - a7 added below d2; 28/1 - minim instead of dotted minim; 29/2 - a5 instead of a4. **14b.** *Lutezine.* 23/4 - d6 instead of e6; 36-37 - bar line absent; 38/2 - crotchet instead of fermata. **15.** one vertical tie; 7/3 & 8/3 to 9/2 - quavers instead of crotchets; 12 - minim a1a2c3c4 crotchet h1 absent; between 17-18 - bar of crotchet b2d3c4a6 4 quavers a2-b2-d2-a1 added; 19/2 - a4 absent; 25/2-3 - c5-a5 crossed out; 26/1 - quaver instead of dotted crotchet; 28/3 - fermata absent. **16.** C on 9th notated as /a instead of //a; 1/2 - h4 instead of h5; 5/4-6 - 3 crotchets instead of 2 quavers crotchet; 15-16 - bar line absent. **17.** F on 7th notated as ♯ instead of a, D on 8th as a instead of /a, and C on 9th as /a instead of //a; 7-8 & 19-20 - bar line absent; 14/1-2 - dotted minim crotchet instead of dotted crotchet quaver; 20/2 - d2 absent; 24/1-2 - 2 quavers instead of 2 semiquavers. **18.** F on 7th notated as ♯ instead of a, D on 8th as a instead of /a, and C on 9th as /a instead of //a; 8/5 - crotchet absent; 9/1 - quaver instead of crotchet. **19(a).** F on 7th notated as ♯ instead of a, D on 8th as a instead of /a, and C on 9th as /a instead of //a (like Fuhrmann!); 2/5 - f1 instead of e1; 3/1 - 2 quavers c4-f1f2g3a5 instead of crotchet f1f2g3a5; 5/4 - b4 instead of b3; 6/5 - quaver instead of dotted crotchet; 9/5 - quaver instead of dotted quaver; 10/7 & 37/2 - crotchet absent; 11/1 - quaver instead of crotchet; 11-12 - bar line absent; 12/2 - dotted minim absent; 14/5-6 - bar line inserted; 16-17 & 24-25 - single instead of double bar line; 17/2 - a7 instead of a9; 17/6-7 - crotchet quaver instead of dotted quaver semiquaver; 19 - triple time signature absent; 36/2-3 - dotted crotchet quaver instead of dotted quaver semiquaver; 43/1 - dotted crotchet absent. **19b.** *Lutezine.* anacrusis, 3/2, 9/1 & 18/2 - a8 instead of a10; 1/2 & 10/2 - a9 instead of a10; 11/4-5 - c1-e1e6 instead of a1-c1; 14/1 - a8 instead of a9; 14/after 6 - barline a1d3-c3 added; 27/2 & 46/2-3 - crotchets absent; 51/6-7 - c1-d1 crossed out; 52/5 - crotchet a note to the right; 55/1 - minim instead of fermata and c4 instead of a5. **19c.** *Lutezine.* horizontal ties and dots under tablature letters for right hand index fingering; 5/1-4 - dotted crotchet 3 semiquavers instead of dotted quaver semiquaver 2 quavers. **20.** 3/5-6 - d3-c3 instead of d2-c2; 9/6 & 17/6 - crotchets absent; 10/1 - c4 added. **21(a).** one vertical tie; 5/6 - i6 instead of a5; 19/3 - a3 instead of a4. **21b.** dots under tablature letters for right hand index fingering; 17/4 - h1f4 instead of i1h4. **21c.** *Lutezine.* dots under tablature letters to indicate right hand fingering (adjacent single dots may indicate index or middle finger and dots under chord to pluck with fingers only) and x hold signs; bar lines absent except double bar line at 8-9 and a single bar line at 20/2-3; 2-3 - one bar of 2 crotchets 4 quavers instead of 2 bars of 2 minims and 4 crotchets; 16/3-4 - repeat signs below stave (and below final chord at 20/3) instead of double bar line; in a different key to the other versions. **22.** one or two dots under tablature letters to indicate right hand index or middle fingering; double bar lines absent; 9/2 & 19/3 - a5 instead of a7; 28/4 - scribe altered a2 to d2; 32/4 - d1 instead of d2; 44/3 - minim instead of fermata **23(a).** commas and + as ornaments and one or two dots under tablature letters to indicate right hand index or middle fingering and left hand fingering (1 for index, 2 for middle, 3 for ring and 4 for little finger); 3/1 - 3 instead of 1 dots for left hand fingering; 3/2 - 2 instead of 4 dots for left hand fingering; 6/6 to 7/2, 9/5, 11/3-4, 12/5 to 13/1, 15/5, 23/1 & 23/6 to 24/2 - crotchets absent; 7/1 - d6 added; 8/1-2 - a7 and b1d2d3 vertically aligned but separated by scribe with an oblique line; 9/1, 11/1 & 15/1 - crotchets instead of dotted crotchets; 10/2 & 14/3 - minims absent; 24/3 - fermata absent. **23b.** dots under tablature letters to indicate right hand fingering (adjacent single dots may indicate index or middle finger and dots under chord to pluck with fingers only) and x hold signs; bar lines absent except double bar lines and single bar line at 24/1-2; in a different key to the other versions. **24a.** *Lutezine.* 7/5-6 - 2 crotchets instead of 2 quavers. **24b.** *Lutezine.* 4/1 & 12/1 - minims instead of dotted minims; 28/1 & 71/11 - a7 absent; 29 - bar absent; 30/1 - a6 instead of a7; 33-34, 126-127 & 215-216 - single instead of double bar lines; 37/3 - i1 instead of k1; 44/6 - a2 instead of a3; 58-59, 68-69, 80-81, 89-90, 140-141, 151-152, 175-176, 178-179, 191-192, 196-197, 206-207, 216-217, 218-219, 219-220, 220-221, 221-222, 224-225, 225-226, 227-228, 228-229, 229-230, 231-232 - bar lines absent; 81/1 to 90/6 - semiquavers instead of quavers; 111/2 - dotted minim instead of minim; 145/6-7 - bar line added; 149/6 - e2 instead of c2; 152/1-2 - quavers instead of semiquavers; 166/5 & 173/5 - a5 absent; 168/13-14 & 175/14-15 - d2-c2 absent; 170/15-18 - semiquavers instead of demisemiquavers; 178/1 - quaver instead of dotted quaver; 189/1 - semibreve instead of minim; 191/1 - crotchet instead of dotted crotchet; 191/4 - crotchet instead of quaver; 191/6 - quaver absent; 198/3 - crotchet d1f2 absent; 205/1 to 209/1 i3-i3-f2-f2-h2-h2-f2-i3 | f2-f2-f2-h2-f2-h2-f2 | f2-h2-f2-f2-h2-k2-l2-k2 | l2-h2-f2-h2-f2-h2 | d2 - instead of l1-l1-n1-n1-p1-n1-l1 | n1-n1-n1-p1-n1-p1-n1 | n1-p1-n1-n1-p1-l1-t1-l1 | t1-p1-n1-p1-n1-p1-n1-p1 | l1, i.e. lowering it an octave; 206/2 - semiquaver instead of quaver; 216 - triple time signature absent; 216/9, 217/9, 218/5, 219/5, 220/5, 221/5, 222/9, 223/9, 224/9, 225/9, 226/15, 227/15, 228/15, 229/15, 230/17, 231/17 - crotchets absent; 220/4 - c4 instead of a4; 222/3 & 223/3 - i1 instead of k1; 222-223, 226-227 & 230-231 - bar lines a note to the left; 226/7 - d2 instead of a2; 227/1, 228/1 & 229/1 - quavers instead of dotted quavers; 230/1 & 231/1 - semiquaver

rests absent. Besard's setting **25**. vertical ties and occasional dots under tablature letters for right hand index fingering; double bar lines absent; 13/3 - a5 instead of a4; 15/1 - d2 instead of d3; 47/1-2 - d3 and a10 vertically aligned below a crotchet; 53/2 - c1 added; 63/2 - //a [a9] instead of /a [a8]; 66/1 - minim instead of fermata. **26**. one horizontal tie and occasional left hand fingering; 6-7 & 14-15 - bar lines absent; 11/1 - f3 absent; 11/4 & 15/1 - a4 absent; 15/4 - minim instead of fermata.

MESANGEAU M1. 1/1 & 1/3 - single dots for right hand fingering added under d2; 6/1 - crotchet instead of minim; 11/2 - quaver absent; 14/3 & 15/1 - crotchets absent; 19-20 & 23-24 - bar lines absent; 27/1-2 & 43/1-2 - double bar lines absent; 45/1 - f3 added; 50/3 - f3 instead of c3; 52/6 - f1 instead of a1; 59/1 - minim instead of fermata; the other versions are all nearly identical. **M2**. italian tablature; 8/1 - crotchet absent; 28/1 - minim instead of fermata; the other version is closely concordant. **M3**. italian tablature; occasional dots under tablature numbers (letters here) for plucking with right hand index finger; 21/2 - tablature number obscure; 23/1 - minim instead of fermata; the other version is closely concordant. **M4**. italian tablature; 23 - bar absent; 30/1 - minim instead of fermata. **M5**. italian tablature; 3/1 & 4/1 - crotchets absent; 19/4 - b1 crossed out; 26/3 - a9 crossed out; 28/1 - minim instead of fermata. **M6**. italian tablature; 10/2 - c5 instead of c4; 26/1 - minim instead of fermata.

DOWLAND JD20(a). *Lute News*. one or two dots under tablature letters to indicate right hand index or middle fingering; double bar lines absent; 5-6, 13-14 & 20-21 - bar lines absent. **JD20b**. *Lutezine*. occasional vertical and horizontal ties; 4-5, 12-13 & 20-21 - single instead of double bar lines; 6-7 - bar line absent; 24/8 - fermata above minim instead of fermata. **JD20c**. *Lutezine*. 7/1-2 - bar line crossed out; 7/3-4 - scribed changed 2 minims to 2 crotchets. **JD20d**. *Lutezine*. vertical ties, # ornaments and dots under tablature letters for right hand index fingering; 7/2 - c2 added; 15-16 - bar line absent; 20-21 - single instead of double bar lines; 23/5-7 - c2-c2-c2 crossed out; 23/9 - c3 crossed out; 24/8 - semibreve and fermata above double bar line instead of fermata. **JD20ei**. *Lutezine*. 4-5, 12-13 & 16-17 - single instead of double bar lines; 12/2 - minim instead of semibreve; 17/1 - minim instead of dotted minim; 18/2 to 19/6 - 10 instead of 9 crotchet rhythm signs; 18-19 & 19-20 - bar lines absent; 20/2 - minim instead of fermata. **JD20eii**. *Lutezine*. *Lutezine*. transcribed from jd40ci. **JD39(a)**. *Lute News*. single dots under tablature letters to indicate right hand index fingering, horizontal ties used as hold signs and occasional # ornament; 3/3 - b3c4 instead of b4c5; 5/2 - c3c5 crossed out; 18/4-5 - bar line crossed out; 24/5 - fermata above minim instead of fermata. **JD39b**. *Lutezine*. consort cittern part; 24/2 - minim instead of fermata. **JD40(a)**. *Lute News*. one or two dots under tablature letters to indicate right hand index or middle fingering, horizontal and vertical ties, and # ornament to right of tablature letters; double bar lines absent except at 48-49; 30-31 - bar line absent. **JD40b**. *Lutezine*. vertical ties; double bar lines absent; 8/1 - c4 instead of c5; 22-23 & 85-86 - bar lines absent; 33/1 - a5 instead of a4; 40/1 - d6 instead of d7; 42/1-2 - dotted crotchet quaver instead of dotted minim crotchet; 96/2 - fermata above semibreve instead of fermata. **JD40c**. *Lutezine*. vertical ties, dots under tablature letters to indicate right hand index fingering (dot at 10/3 could be an error or indicate middle finger) and + ornaments to the left of tablature letters (right hand horizontal arm of plus sign absent in original); double bar lines absent except at 24-25, 48-49 & 72-73; 18/1 & 20/2 - a7 absent; 31/6-7 - quavers instead of semiquavers; 36/12 - minim d2 absent; 37/8 - fingering dot below previous c1 instead of h1; 85/3 - tablature letter unclear; 94/1 & 4-6 and 95/1-3 & 5 - tablature letters absent due to damage to page; 96/2 - semibreve instead of fermata. **JD40d**. *Lutezine*. vertical and horizontal ties, dots under tablature letters to indicate right hand index fingering and # ornaments to left of the tablature letter; 1/1 - scribe crossed out c5 with # and added a7; 20-21, 28-29, 36-37, 60-61, 84-85 & 92-93 - double instead of single bar line; 22-23, 41-42, 68-69 & 81-82 - bar lines absent; 24-25 & 40-41 - single instead of double bar line; 37/1 - scribe crossed out a5 and added a4 and then crossed it out; 47/1 - c6 crossed out; 48-49 - fermata above double bar line; 70/2 - scribe changed l1 to m1; 78/6 - c2 crossed out; 96/2 - semibreve instead of fermata. **JD40e**. *Lutezine*. vertical ties, one or two dots under tablature letters to indicate right hand index or middle fingering and # ornaments below the tablature letter; 4/1 - semibreve instead of minim; 8-9, 16-17, 32-33, 40-41, 56-57 & 64-65 - single instead of double bar line; 13/3-4 - scribe changed 2 crotchets to two minims; 34-35 - bar line absent; 44-45 & 60-61 - double instead of single bar line; bars 69-72 - omitted and inserted on the stave below the end; 74/4-7 - scribed changed quavers to crotchets; 76/2 - semibreve- instead of fermata. **JD40f**. *Lutezine*. German tablature; 3/1 - dotted minim e2a3c5 absent; 3/2-3 - quavers absent; 3-4, 6-7, 7-8 & 10-11 - bar lines absent; 4/1 & 8/1 - minims instead of dotted semibreves; 6/4-5 - 2 crotchets a1-d2 absent; 7/3-4 - bar line added; 9/1 - d6 instead of c5; 10/1 - h5 instead of h6 and crotchet instead of dotted crotchet; 10/3-6 - crotchets absent; 11 - rhythm signs absent; 11-12 - bar line a note to the left; 12/1 - minim a note to the left. **JD40g**. *Lutezine*. German tablature; 1/1-3 & 5/1-3 - 2 crotchets minim instead of 3 minims; 2/1, 3/1, 6/1, 7/1 & 8/1 - dotted crotchets instead of dotted minims; 4/1 - dotted crotchet instead of minim; 4/4 - minim absent; 6-7 - bar line absent; 9/3 - crotchet 2 notes to the right; 9/5 - a3 absent; 10/1-3 - quaver dotted crotchet quaver instead of dotted minim 2 crotchets; 10/3 - c5 absent; 11/3 - dotted crotchet absent; 12/1-3 - dotted crotchet 2 quavers instead of dotted minim crotchet fermata. **JD40h**. *Lutezine*. rhythm signs half length (except crotchet at 9/9); one or two dots under tablature letters for left hand index and middle fingering and comma ornaments; 12/2 - minim and fermata above double bar line instead of fermata. **JD40i**. *Lutezine*. German tablature; 4/2 - semibreve absent; 7/between 1-2 - d2-c2 added; 7/after 3 - c2-d2 added; 7/3 - minim absent; 7-8 - bar line absent; 8/1 - dotted semibreve absent; 9/3 - g1 absent; 10/1 - d6 absent; 11/5 - minim a note to the left; 12/2 - fermata absent. **JD40j**. *Lutezine*. double bar lines absent; 3/1 & 23/1 - dotted minims instead of minims; 3/4 - minim absent and c5 instead of c6; 4/1-2 - semibreve minim instead of minim semibreve; 5 - bar omitted and added above as an insert; 7/1, 18/1, 31/1 & 42/1 - a7 absent; 10/1 - minim instead of dotted minim and a5 instead of d7; 11/3 - crotchet instead of dotted crotchet; 11/5 - crotchet a note to the right; 15/7 - quaver a note to the right; 17-20 - dots with the enclosing bar lines indicate repeating these 4 bars to complete an 8-bar C strain; 22/2-5 - crotchets absent; 24-25 - single instead of double bar line; 26/1 - d1 added; 27-28 - 2 bars absent; 29/2 - a2 added; 33/1 - e1 instead of l1; 34/8-9 - crotchet quaver a note to the left; 35/1 - d2 instead of d1; 35/4-8 - d1-c1-a1-c1-d1 crossed out; 36/2-11 - quavers instead of semiquavers; 36/11-12 - bar line added; 36/12-13 - minim semibreve instead of 2 quavers; 45/between 8-9 - f1-h1-e1 added; 47/2 - d3 instead of d2. **JD40k**. *Lutezine*. double bar lines absent; 4/2 - semibreve absent; 6/1 - a9 instead of a8; 39/8-9 - bar line added; 72/2 - a7 instead of a8; 81-82 - bar line absent; 84/2 - a8 instead of a7; 89/7 - g1 absent; 96/9 - minim instead of fermata. **JD40l**. *Lutezine*. vertical and horizontal ties, one or two dots under tablature letters to indicate right hand index or middle fingering and x and # ornaments to the left of tablature letters; 8-9, 56-57 & 80-81 - single instead of double bar lines; 23-24, 31-32, 49-50, 65-66 & 73-74 - bar line absent; 71/1-2 dotted crotchet quaver obscured by hole in the paper; 96/2 - minim and fermata above double bar line instead of fermata. **JD40m**. *Lutezine*. 8-9, 16-17, 32-33, 40-41, 56-57, 64-65 & 80-81 - single instead of double bar lines; 22/1, 72/2 - a9 instead of a8; 26-27, 53-54 & 78-79 - bar lines absent; bar 27 - all rhythm signs displaced a note to the left; 30/1, 31/1, 46/1, 90/1 & 92/2 - a7 instead of a8; 34/9 - d2 absent; 43/5-6 - quavers instead of crotchets; 44-45 - double instead of single bar lines; 54/3 - crotchet 2 notes to the right; 60/3, 64/3 & 84/2 - a8 instead of a7; 65/6 - h1 instead of k1; 77 - bar absent. **JD40n**. *Lutezine*. vertical ties, one or two dots under tablature letters to indicate right hand index or middle fingering and + and • ornaments to the left of tablature letters; double bar lines absent except at 24-25, 40-41, 48-49, 72-73, 96-97, 121-122 & 144-145; 54/1 - c4 and c5 washed out instead of c5; 58-59, 78-79 & 114-115 - bar line absent; 165 - semibreve instead of fermata. **JD40o**. *Lutezine*. 8-9 & 16-17 - single instead of double bar lines; 15/3 - crotchet instead of dotted crotchet; 17/4 - semiquaver instead of quaver; 19/4 - crotchet instead of quaver; 24/2 - semibreve instead of fermata. **JD40p**. *Lutezine*. # ornaments; 2/2-4 - quavers instead of crotchets; 6/2-4 - crotchets absent; 8/2 - semibreve absent; 8-9 - single instead of double bar line; 12/1-3 & 16/1-3 - minims absent; 12-13 & 20-21 - double instead of single bar line; 14/1-4 - dotted minim 3 crotchets absent; 15/5-8 - quavers absent; 18/1 - minim instead of dotted minim; 18/3 & 19/5 to 20/3 - minims absent; 21/1 & 21/5 - crotchets instead of dotted crotchets; 22/1-4 & 22/7 - crotchets absent; 22/4 - e1 instead of a1; bars 23 & 24 - rhythm signs absent. **JD40q**. *Lutezine*. German tablature; 8/1 & 12/1 - semibreve instead of dotted semibreve; 11/3 - d6 absent; 13-16 - bars reconstructed as a repeat of previous 4 bars to complete an 8-bar strain B; 20-21 - single instead of double bar line; 24/1 - semibreve instead of fermata.

PEPPER IS BLACK P1. C (d2) changed to C# (e2) in 2nd edition of Playford. **P2**. rhythm signs double length in source; occasional vertical ties; double bar lines absent (except at 31-32, 35-36, 64-65 & 96-97) and double instead of single bar lines at 31-32 & 35-36; 6/1 - a3 instead of b3; 27 - bar added after the last stave marked + to be inserted here; 27-3 to 28/2 absent; 29/1 - a5 crossed out; 34/1 - a5 absent; 58/1-3 - d1-b2-a2 instead of d3-a2-b2; 79/1 - c3 instead of d3; 121/2-3 - scribe alter 2 crotchets to 2 minims (2 crotchets here).

OVER THE MOUNTAINS OM1. vertical ties and •, with short vertical line below the dot in the original, as ornament; one and two dots used once each for left hand fingering; 4/2 - minim instead of crotchet; 9-10 - bar line absent. **OM2a** vertical ties and # x and : as ornaments; 17/between 3-4 - another c2 added and quaver above it crossed out; 17-18, 18-19, 19-20 & 23-24 - bar lines absent; 21/1 - dotted crotchet absent; 24/1-2 - crotchet and fermata absent. **OM2b**. vertical and one horizontal tie, # : (dots all round tablature letter in original) + and comma as ornaments; same alterations as OM3b plus 24/1 - c4a5 absent. **OM3**. horizontal ties and # + for ornaments; 3-4, 5-6, 10-11 & 11-12 - bar lines absent; 4/1 - a4d6 absent; 8/1 - dotted minim instead of minim; 12/1 - a4 absent. **OM4**. horizontal ties and ornaments • and : (short vertical bar preceding note in original); bars 13-14 - rhythm signs not clear in original; 15/1 - crotchet instead of minim; 15-16 & 16-17 - bar lines absent; 16/1 & 24/1 - a4 absent; 18-19 & 19-20 - bar line a note to the right; 22/3-6 - quavers instead of

semiquavers; 22-23 - bar line 2 notes to the left; 23/3-4 - minim crotchet instead of dotted crotchet quaver; 23-24 - bar line a note to the left. **OM5.** horizontal ties; 8/1 - a3 instead of c3; 8-9 - bar line absent; 12/1 - dotted minim instead of fermata. **OM6.** horizontal ties; 4/1 - crotchet instead of minim and a4 absent; 7-8 - bar line absent; 8/1 - b3 instead of d3; 12/1 - minim instead of dotted minim. **OM7.** horizontal ties; 24/1 - a4 absent. **OM8.** horizontal ties; 28/1 & 36/1 - a4 absent; 32/1 - b3 instead of d3. **OM9 (var 1).** copied from Playford 1652, and so all the same changes as OM10. **OM10 (var 2).** barred in common time with 2 minims per bar instead of triple time with 3 crotchets per bar; the only single bar lines are at 1/1-2, 2/2-3, 3-4, 6/2-3, 7-8, 9-10 & 11/1-2; 16/1 - dotted minim instead of minim; 18/1-2 - quavers instead of crotchets; 19/1 - a3 instead of c3; 20/1 - semibreve instead of minim; 23/2 - crotchet instead of dotted crotchet; 24/2 - crotchet l1 absent. **OM11(a) (var 3).** all rhythm signs absent; 26/1 - a2 instead of f2f3; 29/1-2 & 30/2-3 - bar lines added; 32/3 - h1 instead of i1; 34/1 - c3 absent. **OM11b.** all rhythm signs absent; 5/1-2 & 6/2-3 - bar lines added; 8 - my bar numbering is wrong - there are two bar number 8; 8/3 - g1 instead of h1. **OM12 (var 4).** barred in common time with 2 minims per bar instead of triple time with 3 crotchets per bar; the only single bar lines are at 37-38, 39/1-2, 42/2-3, 43-44, 44-45, 46/2-3 & 47-48 and double bar line at 40/1-2; 37/1 - minim instead of crotchet; 41/1, 45/1 & 47/2 - crotchet instead of dotted crotchet; 42/1 & 46/1 - quavers instead of crotchets; 44/1 - dotted minim instead of minim; 47/2 - c3 instead of c2; 48/1 - dotted minim a2h3 instead of minim c1a2c3d4. **OM13 (var 5).** all rhythm signs absent and the single bar lines only at 54/2-3, 56/1-2 & 58/2-3; 48/2-3 - 2 quavers b4-d4 absent; 50/1 & 56/3 - c1 instead of b1; 54/1-2 - a3-a4 instead of a4-a3; 56/1 - f2f3 instead of a2a3d4.

RIPPE R3. occasional dots under tablature letters for left hand index fingering and occasional horizontal ties; 10/1 - a5 instead of a4 (a5 in Fezandat and a4 in Le Roy); 37/2 - e2 instead of d1 (e2 in Fezandat and d1 in Le Roy); 42/2 - h3 instead of h4 (h4 in Fezandat and Le Roy); 57/3 - c4 in Marsh and Le Roy, f4 in Fezandat; 82/1 - c4 instead of e4 (c4 in Fezandat and e4 in Le Roy); 82/2 - a6 absent (a2f3f4a6 in Fezandat and a2f3e4a6 in Le Roy); 95/1 - c3 instead of b3 (c3 in Fezandat and Le Roy); between 109-110 - bar of a2a3c5-c4a6-a2b4c5 crossed out; 112/1 - b2 in Marsh and Fezandat, e2 in Le Roy; 113 - bar absent in Le Roy; 119/1 - a1 instead of c1 (c1 in Fezandat and Le Roy); 128/3 - c4 in Marsh and Fezandat, c5 in LeRoy; 146/2 - b4 absent (b4 in Fezandat and Le Roy); 148/1 - a6 instead of a5 (a5 in Fezandat and Le Roy); 179/3 - a6 instead of a5 (a5 in Fezandat and Le Roy); 206/1 - a6 absent; 224/1 - a1b2a3d6 instead of a2b3a4d6 (a1b2a3d6 in Fezandat and a1b3a4d6 in Le Roy); 227-228 - bar line absent in Le Roy.