LUTEZINE TO LUTE NEWS 116 (DECEMBER 2015): MORE VERSIONS OF DANIEL BACHELER & JAMES HARDING GALLIARDS AND JOHN DOWLAND N^{O} 28, THE LUTE MUSIC OF TOBIAS KHÜNE, LORD ZOUCHE'S MARCH & ALBERT DE RIPPE PART 8: FANTASIE N^{O} 12

Here are the remaining versions of the **galliards by Daniel Bacheler** in *Lute News* 116,[1] with two more closely concordant versions of DB20, one concordant version of DB30, and all ten more of the settings of DB25, his galliard To plead my faith. The versions of DB25 are all in the same key and for 6 to 9 course lutes, found in eight English, of which 6 are ascribed, and three continental sources, two ascribed to Dowland in error. DB25a-h, the first six with divisions to the three 8-bar strains, are all closely concordant apart from being adapted for lutes with different diapasons and with minor but significant variants. DB25d-g also include ornaments, tenuto signs and dots for right hand fingering. DB25i-k are three identical continental settings (apart from one adapted for a 7th course in F rather than in D) probably an arrangment by Besard and copied from his print into the two manuscripts. This setting is similar to the versions in English sources, but the third strain is rather garbled. Also included are the two versions of Bacheler's setting of Dowland's Earl of Essex Galliard (DowlandCLF n^{o} 42),[2] and a concordant version of Bacheler's setting of James Harding's galliard (DBapp3b), together with two different consort lute parts, a duet and four lute solo versions of a different setting of Harding's galliard in B flat (JH1-8).[3] Mathew Holmes copied the strains of the latter only into his second lute book Dd.5.78.3, and copied divisions only into the third Dd.9.33 - merged here (JH2+3). Holmes also copied a version with different divisions into his fourth lute book Nn.6.36. The continental versions JH7 & JH8 look like duet parts for lutes a fifth apart but they do not fit well. A concordant source of the almaine DB35 is also included here.

DB20b. GB-Cu Dd.2.11, f. 97r *D. B.* p. 4
DB20c. *GB-Cu Dd.5.78.3, f. 52v *D. B.* 6
DB25b. †GB-Cu Dd.2.11, f. 99v untitled 8
DB25c. IRL-Dtc 408/1, p. 17 *A Galliard by Daniell Batcheler* 10
DB25d. *GB-Llbl Add. 38539 (ML), f. 15v *A gallyard by M^{r} Dan Bacheler* 12
DB25e. GB-Lam 603 (Board), f. 16r (G)*ally / Gallyard / A Gall: of M^{r} Danyell Bachelers* 14
DB25f. GB-Cu Dd.4.22, ff. 6v-7r *a galliard Dani. Batchi.* 16
DB25g. GB-WPwelde-forester, f. 7v *Galliard. Daniell Bacheler* 17
DB25h. GB-Gu Euing 25, f. 21r untitled 18
DB25i. Besard 1603, f. 120v *Galliarda Ioannis Dooland.* 18
= **DB25j.** D-Ngm 33748 I, f. 16r *Gagliarda Jona Doolandt* 19
= **DB25k.** GB-HAdolmetsch II.B.1 ff. 95v-96r *Galliard* 19
DB30b. GB-Lbl Eg.2046, f. 30r *A Galyard by Mr Daniell Bachler* 20
DBapp2a. GB-Cfm Mus. 689 (Herbert), f. 55r *Gall mr. D B* 22
DBapp2b. GB-Cu Add. 3056, f. 48r untitled 24
DBapp3b. GB-Cu Dd.5.78.3, f. 25r *J G* 21
cognates for **James Harding's galliard**:[4]
JH1. GB-Cu Dd.3.18, f. 34r *James Galliarde* - lute part 23
JH2. GB-Cu Dd.5.78.3, f. 45r untitled 26
JH3. GB-Cu Dd.9.33, f. 85v *Division to Ja*[mes] *Gall*[iard] 26
JH4. GB-Cu Dd.3.18, f. 58v *James his Galliard* - lute part 28
JH5. GB-Cfm 689, f. 9v *Gagliarda. by mr Jeames* 29
JH6. GB-Cu Nn.6.36, f. 1v untitled 30
JH7. D-Ngm 33748/I, f. 8v *Galliard Zames Cantus* [duet lute I] 32
JH8. D-Ngm 33748/I, f. 9r *Galliard Zames Pasus* [duet lute II] 33
DB35b. GB-Cfm Mus. 689, f. 26r *Almaine Daniel Courante mr Daniel* 70

Here are two other concordant versions of **Lady North's galliard**, one with and one without divisions, to go with the one in *Lute News* 116, which I suggested might be by Daniel Bacheler.

App1b. GB-Cu Add.3056, f. 46v untitled 69
App1c. GB-Cu Dd.5.78.3, f. 36r untitled 5

This is an anonymous galliard in Bacheler's style amongst ascribed pieces in Holmes fourth lute book Nn.6.36.

App3. GB-Cu Nn.6.36, f. 3v (galliard) 34

Plus I found another setting of **Sellingers round** - as an addendum to the rest that were in the *Lutezine* to *Lute News* 114.

App4. A-KR L64, f. 30r *Corrente* 5

JOHN DOWLAND extras[5]

Here are the six additional versions of Dowland's galliard (JD28) on Bacheler's galliard on To plead my faith (DB25) to complement the one in *Lute News* 116. Five of the total of seven are ascribed to Dowland, the other two anonymous. Bacheler's setting preceeds Dowland's in the ML lute book and follows it in the Euing lute book. All are in the same key and closely concordant, except adapted for 7-, 8- or 10-course lute, with ornaments, tenuto signs and right hand fingering dots in two. However three variants, one in each strain, suggest transmission of two distinct versions - one with simpler rhythms and hence possibly earlier in JD28e-g, and a later version with more dotted rhythms in JD28a-d.[6] The versions in Elisabeth of Hessen's lute book (D-Kl 4^{o}.Mus.108 I) may have been copied from Fuhrmann (they share four errors) and both in the earlier group, but the errors are absent in the third member of the group, the version in the Euing lute book.

JD28b. GB-Cfm Mus.689, ff. 54v-55r *Galliarda J: D:* 44
JD28c. GB-Lam 603, ff. 16v-17r *Galliard DB A Galliard By Mr Jo Dowland Bacheler of Museque* 46
JD28d. GB-Lbl Add.38539, ff. 15v-16r *A gallyard upon the gallyard before by Mr Dowland* 48
JD28e. GB-Gu Euing 25, ff. 20v-21r untitled 50
JD28f. D-Kl 4^{o}.Mus.108 I, ff. 94v-95r *Galliarda Dullande* 52
JD28g. Fuhrmann 1615, pp. 108-110 *Galliardo 2* header: *Galliarda incerti Authoris. 2.* 54

More versions of the ballad STEP STATELY

Here are more settings, for lyra viol (transcribed for lute), cittern and treble violin (Playford included both tablature and mensural notation), to go with those in *Lute News* 116.

X4. Playford *Musicks Recreation on the Lyra Viol* 1652, p. 3 *Step stately* - transcribed for lute from lyra viol (fefhf) VdGS 7010 (Playford 11) p. 17
= Playford *A Musical Banquet* 1651, p. 2 *Step stately* - lyra viol (fefhf)
X5. Playford *Musick's Delight on the Cithren* 1666, sig. B8v *Step Stately* - cittern21
X6. Playford *A Brief Introduction to the Skill of Music* 1660, p. 89 *Step stately* - treble violin (hhh) 27

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[1] Martin Long (ed.) *Daniel Bacheler Selected Works for Lute* (London, Oxford University Press 1970). Christopher Moriongiello edited the following († in worklist) in a partial Bacheler series for *Lute News* between 2004 and 2009: **Preludes**: DB46 in *Lute News* 76 (December 2005) DB47 in *Lute News* 80 (December 2006). **Pavans**: DB2 in *Lute News* 69 (March 2004); DB3 in *Lute News* 74 (June 2005); DB7 in *Lute News* 88 (December 2008); DB10 in *Lute News* 82 (June 2007); DB15 in *Lute News* 91 (September 2009). **Galliards:** DB22 in *Lute News* 72 (December 2004); DB23 in *Lute News* 77 (March 2006); DB25 in *Lute News* 81 (March 2007); DB28 in *Lute News* 71 (September 2004); DB30 in *Lute News* 70 (June 2004); DB33 in *Lute News* 73 (March 2005). **Almaine:** DB35 also in *Lute News* 85 (April 2008).

[2] Both were also edited in the *Lutezine* to *Lute News* 107 (October 2013).

[3] Peter Holman *Lachrimae 1604*, pp. 69-70 states that Giles Hobie his galliard [DowlandCLM 29] is virtually a parody of James Harding galliard and Hardings galliard may also have been paired with Lachrimae.

[4] Keyboard cognates: GB-Cfm 168, pp. 223-225 *Galiarda. James Harding, sett foorth by William Byrd*; GB-Lbl Add.30486, ff. 16r-17r *A galiard* [incomplete]; GB-Lbl RM24.d.3 (Forster), f. 191v *Hardings gall*; PL-Kj 40316, f. 12v *Mr James his Galliard*; US-NYp Drexel 5612, p. 188 *James his Galliard Galliard.* For mixed consort: GB-Cu Dd.5.21, f. 7r *James Galliarde/ James Galliard* [recorder]; GB-Cu Dd.5.20, f. 8r *J. Gall* [bass viol]; GB-Cu Dd.5.20, f. 30r *mer harding his galliard:* [bass viol]; GB-Cu Dd.5.20, f. 16r *James his Galliard* [bass viol]; GB-Cu Dd.5.20, f. 27r *James his Galliard* [bass viol]; GB-Och 439, p. 97 untitled [bass viol]. Five part consort: GB-Lbl Add.17786-91, n^{o} 31 *James his galliard*; GB-Lbl Add.30826-8, n^{o} 18 *James Hardings Gallyard*; US-NH Filmer 2, *No 3 galiardo de J H* [2 parts survive]; Füllsack & Hildebrand 1607, n^{o} 14 *Jacobus Harding E*[ngländer]. Treble/bass: GB-Lbl Add.15118, ff. 11v-12r untitled.

[5] DowlandCLF includes JD28a Dd.5.78.3, ff. 35v-36r *J D.* - in *Lute News* 116.

[6] JD28a-d include both embellished phrases in bar 9 and JD28e-g omit the first phrase; JD28a-d extends the B strain to 9 bars at bars 26-27 and JD28e-g keeps the B strain to 8 bars by combining the 2 bars into one at bar 26; and JD28a-d employs dotted rhythms for bars 32-35 and JD28e-g uses undotted rhythms for the equivalent bars 31-34.

TOBIAS KHÜNE (1564->1614)

I have assembled the complete lute solos ascribed to Tobias Khün/ Kün (or Thobias Khüne as he signed himself), German court musician from Halberstadt, studying at Helmstedt University from 1576. He was appointed at the Wolfenbüttel court on 15 November 1587 as a singer at the court chapel and lutenist in the privy chamber of Julius Duke of Brunswick 1568-1589 with salary payments recorded up to 1591, but was fired following the accession of Heinrich Julius in 1589.[7] *Tobias Kun* is named amongst eight distinguished lutenists in Germany in Gumpelzhaimer *Gymnasma De Exercitiuis Academicorum* (Strasbourg, Zetzner 1621), p. 100. A fuga, two pavans and three galliards are ascribed to him, found only in prints and manuscripts of German provenance, but ascriptions of the same music to Gregory Huwet in other sources casts doubt about whether he composed all, or any, of them. Versions of a pavan and three galliards are in Fuhrmann's *Testudo Gallo-Germanica* published in Frankfurt in 1615 ascribed *T. K.*, expanded to *Tobias Kün* in the list of composers in the preface. Two pavans and a galliard are in Rude's *Flores/Florum Musicae* published in Heidelberg in 1600 one ascribed *T.K.* and the other two *Gregory Huberti*, but to Khün elsewhere. Others are found in three manuscripts, a pavan probably copied from Fuhrmann but ascribed *dullande* in Elisabeth of Hessen's lute book, a galliard ascribed *Tobiae Kühnen* in Leipzig II.6.15, and a fuga and galliard ascribed *Tobiae Kühnen/Tobiae* in the lost lute book inscribed Joachim von Loss (D-Dl 1-V-8). Photographs of the latter have recently been found and so with the generous help of Joachim Lüdtke these two items are included here.

Gregory Huwet was appointed lutenist at the Wolfenbüttel court in 1591,[8] and Khün's familiarity with the music of Dowland and Huwet suggest that he returned to Halberstadt, where Huwet lived and he may also have met Dowland when the latter visited Wolfenbüttel in 1594.

TK1a. Fuhrmann 1615, p. 62 *Pavana septima* header: *Respondens Lachrimae, T*[obias]. *K*[ün]. p. 7
TK1b. D-Kl 4° Mus. 108 I, f. 92v *Pavane dullande* 9
TK1c. Rude 1600, sigs. gg5r-gg5v *90* index: *Pavana a 5. voc. Gregorij Huberti* 11
TK2a. Rude 1600, sigs. hh3r-hh3v *100* index: *Pavana. T*(obias). *K*(ühn). 13
TK2b. Rude 1600, sigs. gg1v-gg2r *83* index: *Padoana* 15
TK3a. Rude 1600 gg6v-hh1r *93* index: *Variatio secunda* 25
TK3b. D-Dl 1-V-8 (Loss), f. 51r *Gagliarda Tobiae* 31
TK3c. D-LEm II.6.15, p. 187 *Galiarda Tobiae Kühnen* 35
TK3d. Fuhrmann 1615, pp. 110-111 *Galliarda 3 T*(obias). *K*(ün). header: *Galliarda T. K. 3* 36
TK3e. Rude, sig. gg6v *Galliardae Gregorij Huberti variatio prima* 58
TK4. Fuhrmann 1615, p. 111 *Galliarda* header: *Galliarda T. K. 4* 37
TK5. Fuhrmann 1615, pp. 118-119 *Galliarda. 9.* header p. 118: *Galliarda incerti Authoris. 9.* header p. 119: *Galliarda T*(obias). *K*(ün). *9.* 38
TK6. D-Dl 1-V-8, ff. 42r-42v *Fuga sup*(er) *Verleih unß friedt Tobiae Kühn* 40
App5. D-Kl 4o.108 I, ff. 9v-11r *Fuga* 42

TK1a is a response to Dowland's Lachrimae (DowlandCLM nº 15), so the ascription *dullande* in Elisabeth of Hessen's lute book is presumably an error of association, but Rude attributes it to Huwet and Fuhrmann to Khün. Two concordant versions of the pavan TK2 are in Rude, one ascribed *T.K.* and the other anonymous. TK3 is ascribed to Khün in three versions and begins with a setting of the first strain of Huwet's famous galliard on the Walsingham tune,[9] the second strain paraphrases Dowland's first galliard (DowlandCLM22), and the third strain is similar to the third strain of another Huwet galliard[10] and Dowland's first galliard. Rude includes two arrangements of the same three strains, ascribing them to *Gregorij Huberti*, but maybe Khün made the parody of Huwet and Dowland's galliards. TK4 and TK5 are unique Italianate galliards ascribed *T.K.* in Fuhrmann, the first opening like a galliard by Santino Garsi da Parma,[11] and the second a doubtful attribution as the page headers for Fuhrmann's *Galliarda 9* read *Galliarda incerti Authoris. 9* (uncertain composer) on p. 118 and *Galliarda T. K. 9* on p. 119. TK6, unique to the Loss lute book, is a highly accomplished polyphonic fuga and Joachim Lüdtke identified the title as referring to Martin Luther's German paraphrase of the hymn Da pacem Domine, with an opening theme quite similar to Huwet's fantasia in Robert Dowland's *Varietie*. So Khün may have circulated music by Huwet and others rather than compose any himself, and so Fuhrmann included some in his print assuming it to be by Khün. App5 is included here as another fuga, anonymous and from Elisabeth of Hessen's lute book, with an ending reminiscent of Huwet's fantasia.

LORD ZOUCHE'S MARCH[12]

Here are all the settings of the English tune known as Lord Souch/Zouche's March/Mask, presumably dedicated to Edward la Zouche (1556-1625), 11th Baron Zouche from 1569 (pictured), diplomat and commissioner in the trial of Mary Queen of Scots in 1586.[13] The tune is similar to All in a garden green that is in *Lute News* 116, and comes in four keys in a diversity of settings, including similar short statements of the two strains and some extended sets of variations, from continental sources including two Dutch prints and six German manuscripts. It may have been played in performances of the travelling English Comedians, accounting for its popularity on the continent.

Z1. US-NHub osborn fb7, f. 81v *Souches March* p. 32
Z2. D-Ngm 33748-I, f. 38r *Anglese* 33
Z3. D-LEm III.11.26, p. 4 *D Dº Angleterre* 39
Z4. D-B 40141 (Nauclerus), f. 138v *Paulo aliter Ballet* 45
Z5. D-LEm II.6.15, p. 295 *Balletta Anglica* 47
Z6. D-B 40141, f. 138r *Balletto* 51
Z7. D-Lr 2000 (Harling), p. 8 *Ballet* 53
Z8. D-B 40141, f. 38v ~~*Anglica*~~ 55
Z9. GB-Lbl Add.38539 (ML), ff. 7v-8r *the Lord Souches Maske* 56
Z10. US-CA Mus.181 (Otley), f. 35v *L. Sucetth March / the L. Such his March* - cittern 57
Z11. GB-Cu Dd.4.22, f. 3v untitled 59
Z12. GB-Lam 601 (Mynshall), f. 7v *my lord Southes maske* [index: *my lord souches maske*] 59
Z13. GB-Cu Dd.9.33, f. 88r untitled (= Z11) 60
Z14. LT-Va 285-MF-LXXIX (Königsberg), f. 56v *Volte* 60
Z15i. US-Ws V.b.280 (Folger), f. 8r *Zouch his march* 61
Z15ii. second part reconstructed by James Tyler[14] 62
Z16. D-KA Mus. Bd. 678, f. 21r *Ballet* (= Z4) 62
Z17. Vallet *Secretum Musarum* I 1615, p. 91 *Branle d'Irlande A.9.* 63
Z18. GB-HAdolmetsch II.B.1, ff. 148v-149r *Intrada anglicana* (= Z17) 64
Z19. Hove *Florida* 1601, f. 106v *Chanson Englesa* HoveB 265 65
Z20. Hove *Florida* 1601, f. 110r *Soet Catarijntken* HoveB 272 66
Z21. D-LEm II.6.15, p. 395 *Chorea Angl*[ica]: *.50.* 66
Z22. D-Kl 4o Mus.108/I (Montbuisson), f. 24r *Inglesa* 67
Z23. GB-Cu Dd.4.23, f. 33v *Souches March* - cittern 67
Z24. Robinson *New Citharn Lessons* 1609, sigs. H1v-H2r *Souches March* - cittern 68
Z25. US-CA Mus.182 (Ridout), f. 74v *Souches March* - cittern 73
Z26. NL-Lu 1666, f. 395v untitled 81

cf. Matthysz *'t Uitnement kabinet* I 1646, no. 8 *Brande Yrlandt* - à2

[7] Thank you to Sigrid Wirth for biographical information.

[8] Sigrid Wirth 'Gregorius Huwet in Wolfenbüttel' *Geluit Jaarboek* 2010, pp. 2-8.

[9] *Collected Lute Solos by Gregory Howet* (Lübeck, Tree Edition 1998), nº 7b; *Collected Lute Solos of Gregorius Huwet & Thobias Kühne Lutenists at the Wolfenbüttel Court* revised and extended edition with Sigrid Wirth (Lübeck, TREE Edition 2018), no. 9iv and all the versions of Huwet's Walsingham galliard were edited in the *Lutezine* to *Lute News* 104 (December 2012), nº 3o-t, but this paraphrase was not identified as distinct.

[10] Huwet edition, *op cit.*, nº 9.

[11] *Lute News* 111 (October 2014) - Gagliarda by Santino Garsi da Parma, nº 8.

[12] Keyboard cognates: GB-Cfm 168, pp. 347-348 *The L. Zouches Maske 30 Giles Farnaby*; S-Skma 1 (Eysbock), f. 5r *Simphonia Angelica*. Recorder: van Eyck *Der Fluyten Lust-Hof* 1646, ff. 18r-19r *Onder de Linde Groene*; see Ruth van Baak Griffioen *Jacob van Eyck's Der Fluyten Lust-hof (1644-c1655)* Muziekhistorische monografieën 13 (Utrecht 1991), pp. 236-239. Mixed consort: Morley *The First Booke of Consort Lessons* 1599, nº 23 *The Lord Sowches Mask*. Instr. ensemble: D-Usch 130, nº 82 *Englisher auffzug Intrada Anglica*.

[13] Half of these were edited for *Lute News* 64 (December 2002).

[14] Published in Stefan Lundgren (ed.) *English Duets for Two Renaissance Lutes* (München, Lundgren Musik-Edition 1982), vol 1 nº 13.

ALBERT DE RIPPE/ALBERTO RIPA

This supplement ends with the eighth part in the series of the complete fantasies of Alberto da Ripa/Albert de Rippe, reproducing one of the three from Fezandat book III, known from six sources and a paraphrase.[15] It has been transmitted in three different versions, one published in Milan in 1536 which was copied into Gerle 1552 and the Marsh lute book (differences in commentary), another published by Fezandat in Paris in 1554, and the third by Le Roy and Ballard in Paris in 1562 (differences listed in commentary), although the latter was probably a reprint of an earlier edition. It is one of de Rippe's shorter and easier fantasies and rewarding to play, but has not been recorded to my knowledge. All three versions are concordant except for more than 50 differences between 12a and 12b, mainly minor changes to the figuration but also insertion of three sections of extra bars (20-26, 100-108 & 201-210 in Fezandat); and 36 additional minor differences between 12b and 12c, except for three major differences: 4 bars 25-28 in Fezandat are substituted with 6 bars 25-30 in Le Roy; 9 bars 98-106 in Fezandat are inserted between bars 99 and 100 of Le Roy, and the theme that closes the fantasie is heard in part or whole 4 times in Casteliono, 7 times in Fezandat, and 18 times in Le Roy. The CNRS edition used the Fezandat version rather than the most elaborate version found in Le Roy, and all three can be compared here. Rippe12d paraphrases parts of the Casteliono version, and I have identified 23 of the 118 bars of Valderravano (bars 63-67, 70-83 & 21-23/115-118) that quote from the 193 bars of Casteliono (bars 38-42, 97-110 & 172-175). However, I wonder if this is a parody of a complete but now lost de Rippe fantasie by Valderravano that also happened to share material with the one here.

Rippe12a. Casteliono *Intabolatura de Leuto de diversi autori* 1536, ff. 5r-6v
Fantasia de M. Alberto da Mantua p. 71
Gerle 1552, sigs. J3r-K1r *Das 27. Preambel Albrecht von Mantua*
RL-Dm Z.3.2.13 (Marsh), pp. 134-135 untitled

Rippe12b. Fezandet *Troisieme Livre de Tabulature de Leut* 1554, ff. 7v-10r
Fantasie - index: *La troisiesme Fantasie* 74

Rippe12c. Le Roy & Ballard *Cinquiesme Livre de Tabulature de Leut* 1562,[16] ff. 22r-24r *Fautasie* 77
Phalèse & Bellère *Thesaurus Musicus* 1574, ff. 2r-3v *Fantasie*

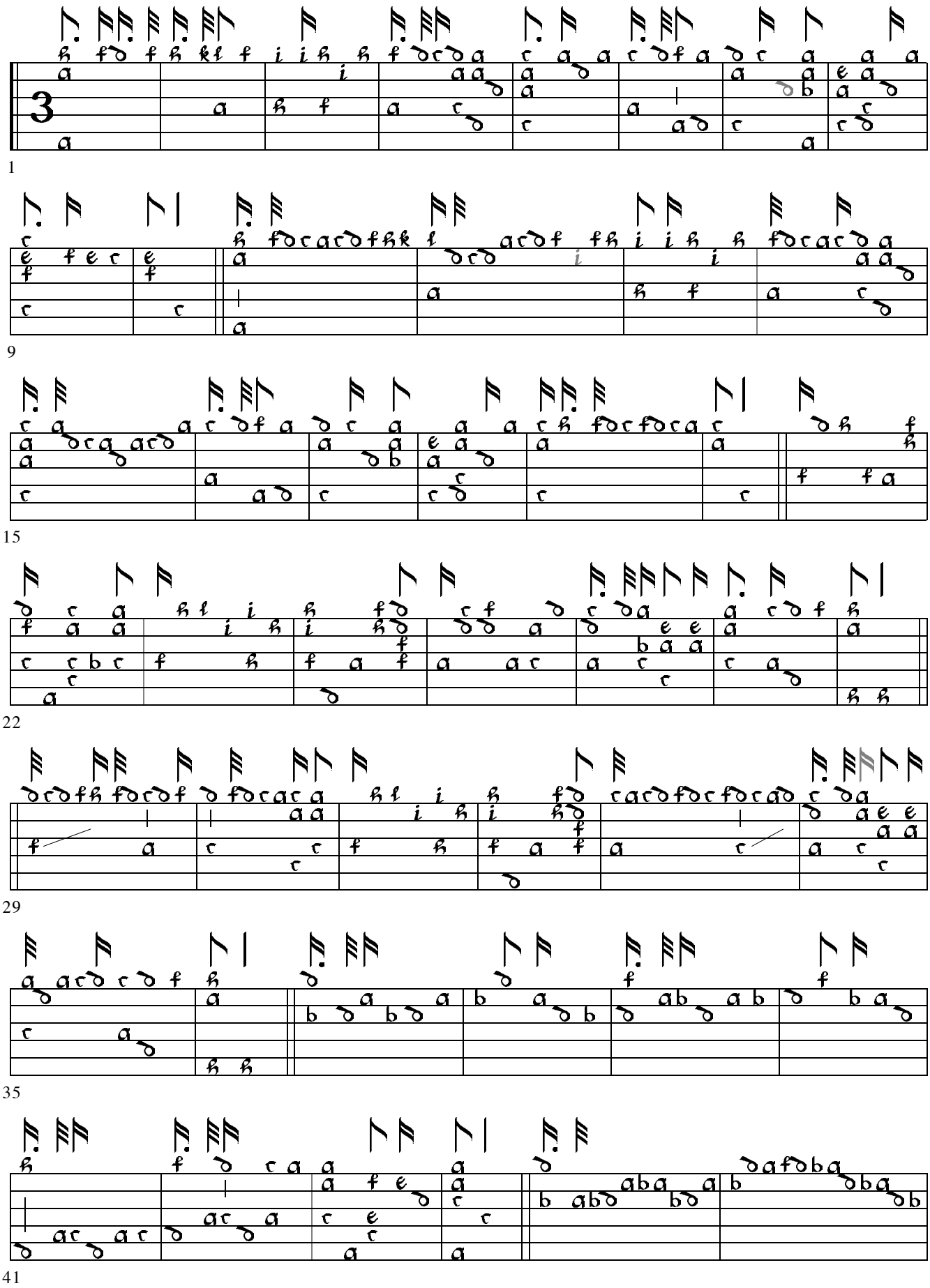
Rippe12d. Valderravano *Libro de Musica Silva de Sirenas* 1547, f. 68r (Fantasia) *Tercero grado. Otavo tono* 80

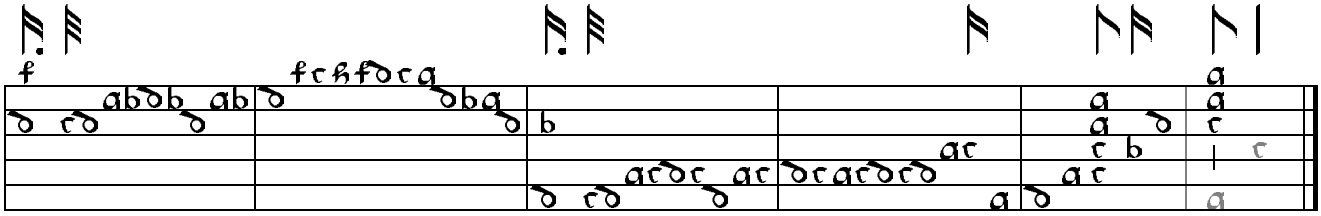
John H Robinson - December 2015

[15] Numbering of fantasies from Jean-Michel Vaccaro *Oeuvres D'Albert de Rippe I: Fantasies* (Paris, CNRS 1972).

[16] Facsimile edition: Lübeck, Tree Edition 2009.

DB20b. (galliard) D(aniel) B(acheler) - AA10BB8CC8 GB-Cu Dd.2.11, f. 97r





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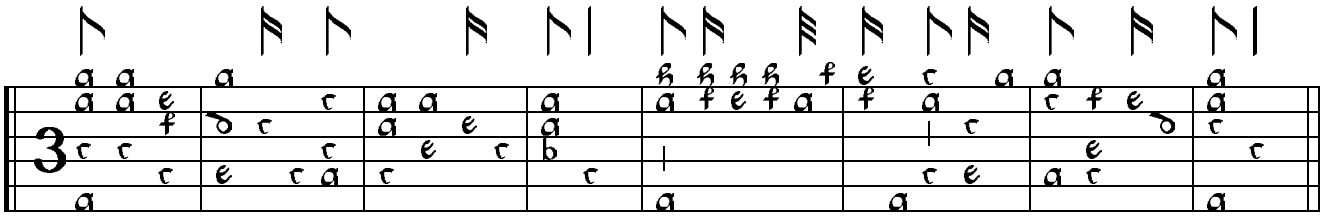
App1c. (Lady Norths galliard) - A8B8C10 GB-Cu Dd.5.78.3, 36r



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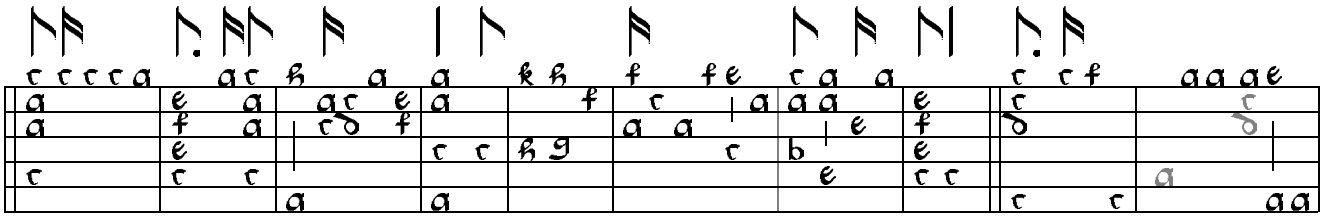

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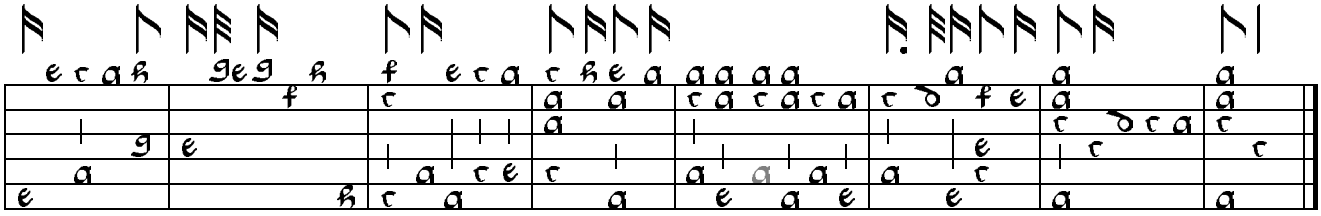

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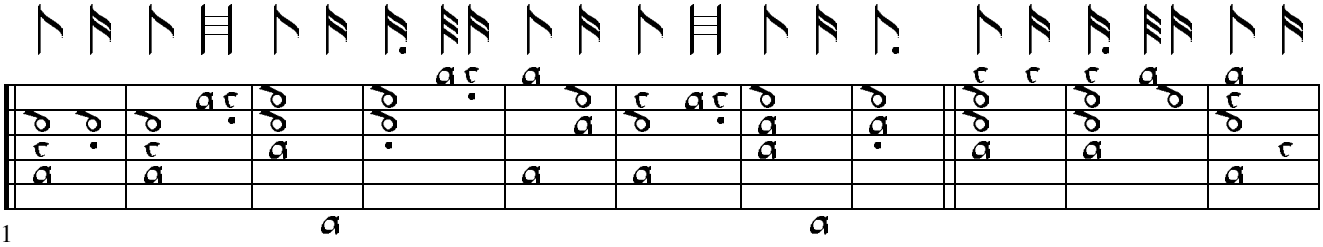
App4. Corrente (sellengers round) - 7F A8B16 A-KR L64, f. 30r



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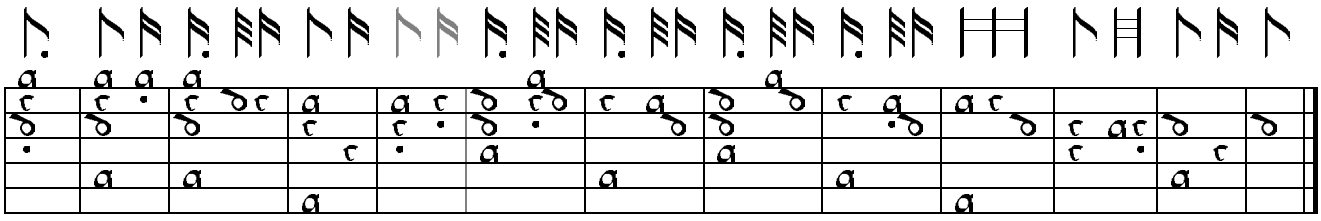
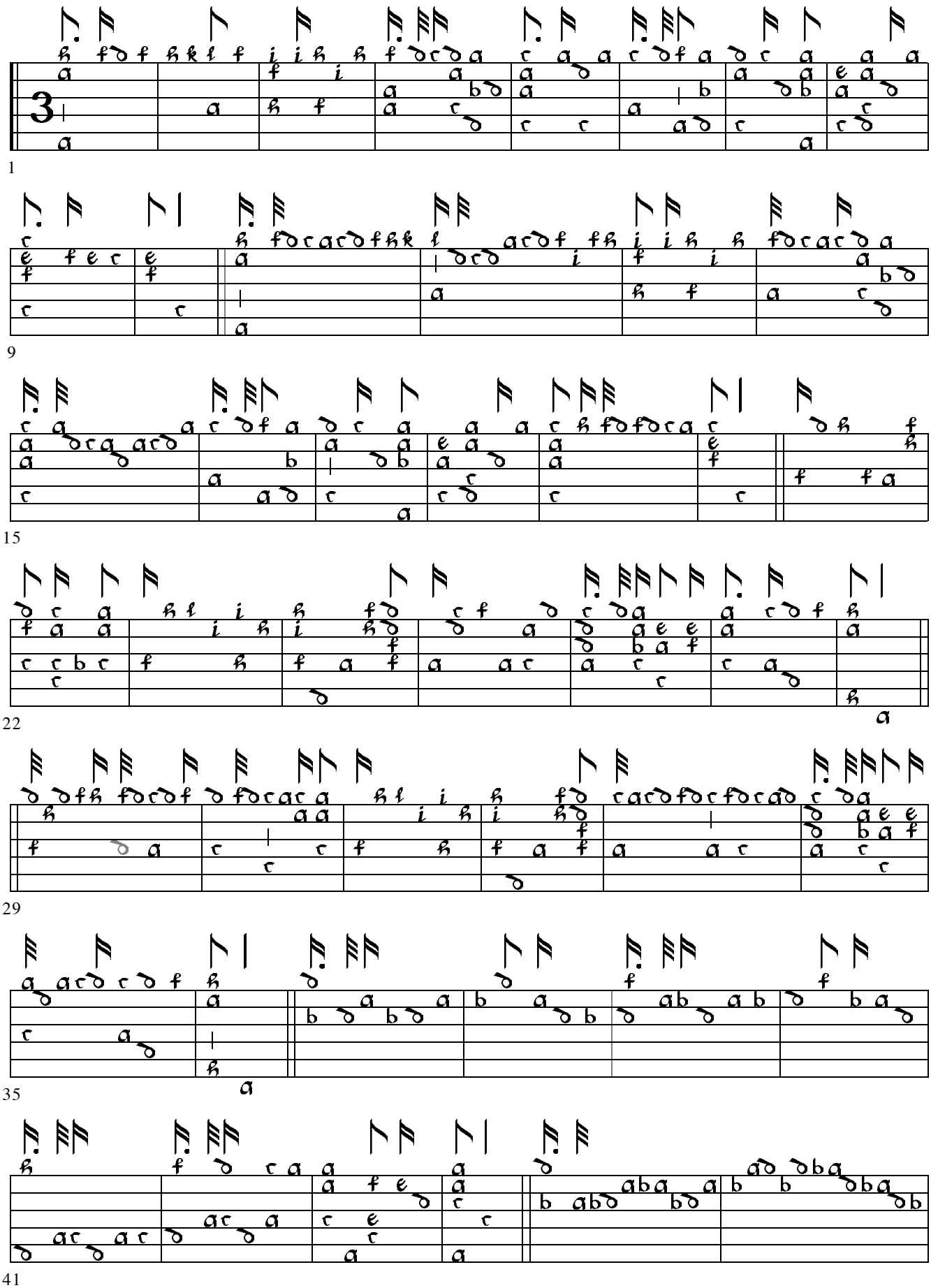
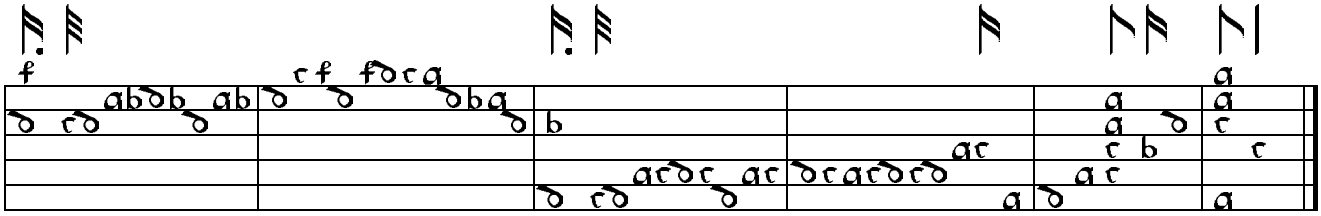


12

DB20c. (galliard) D(aniel) B(acheler) - 7D AA10BB8CC8 GB-Cu Dd.5.78.3, f. 52v





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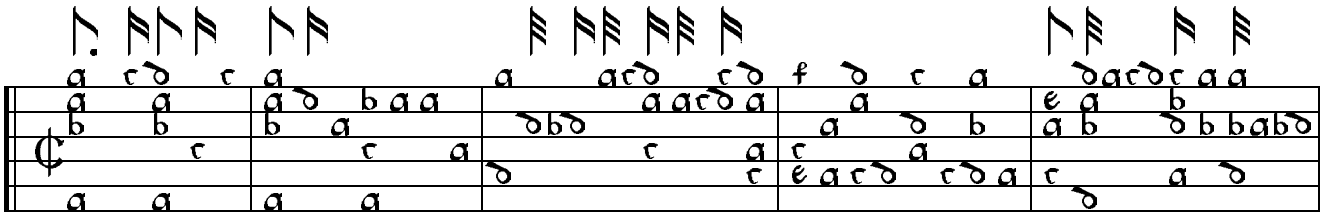
TK1a. Pavana Respondens Lachrimae T(obias) K(un) - 8D A6B6C10 Fuhrmann 1615, p. 62



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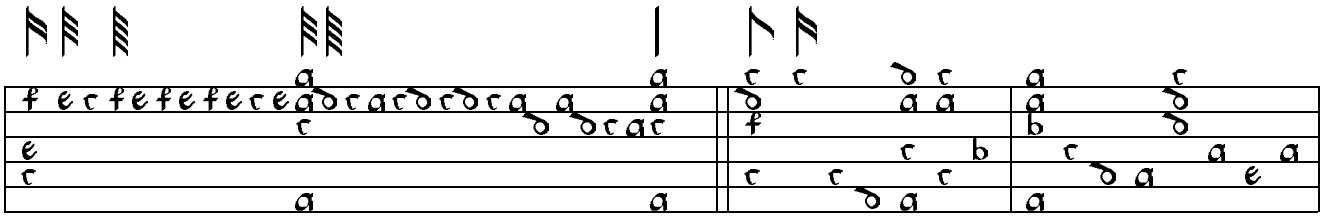

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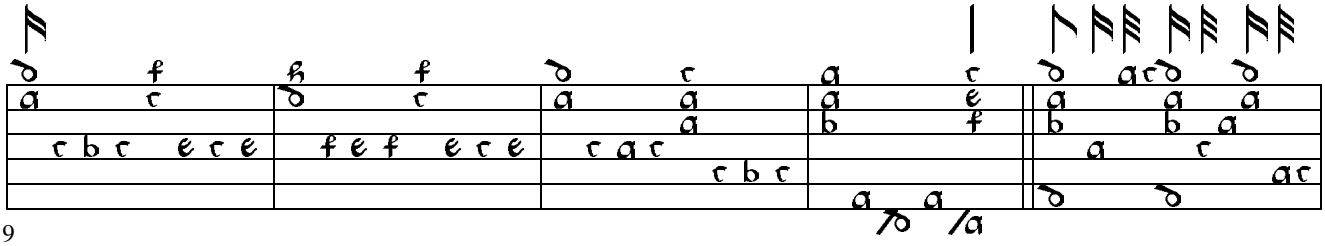

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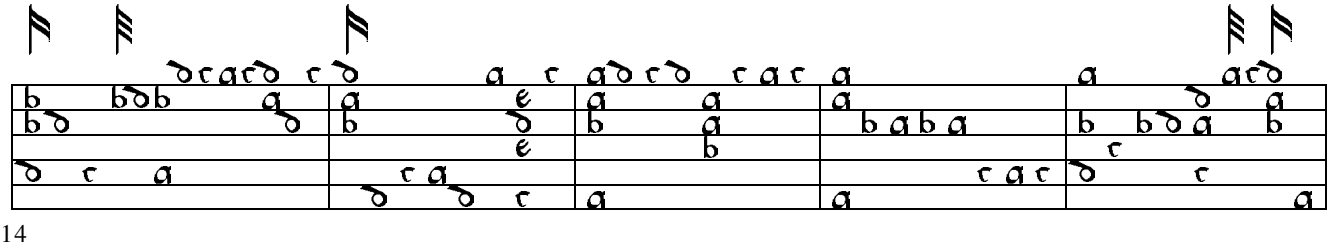

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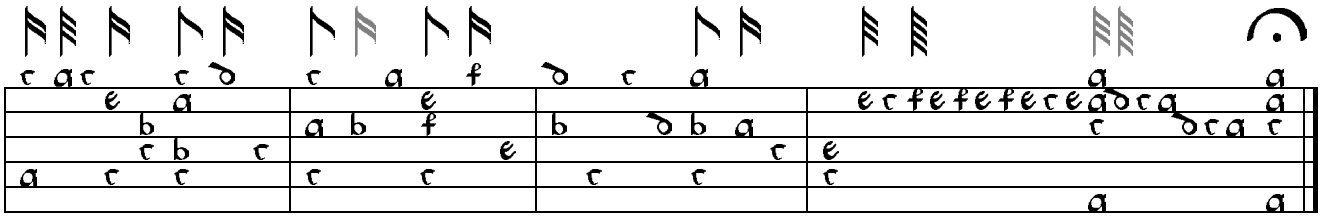

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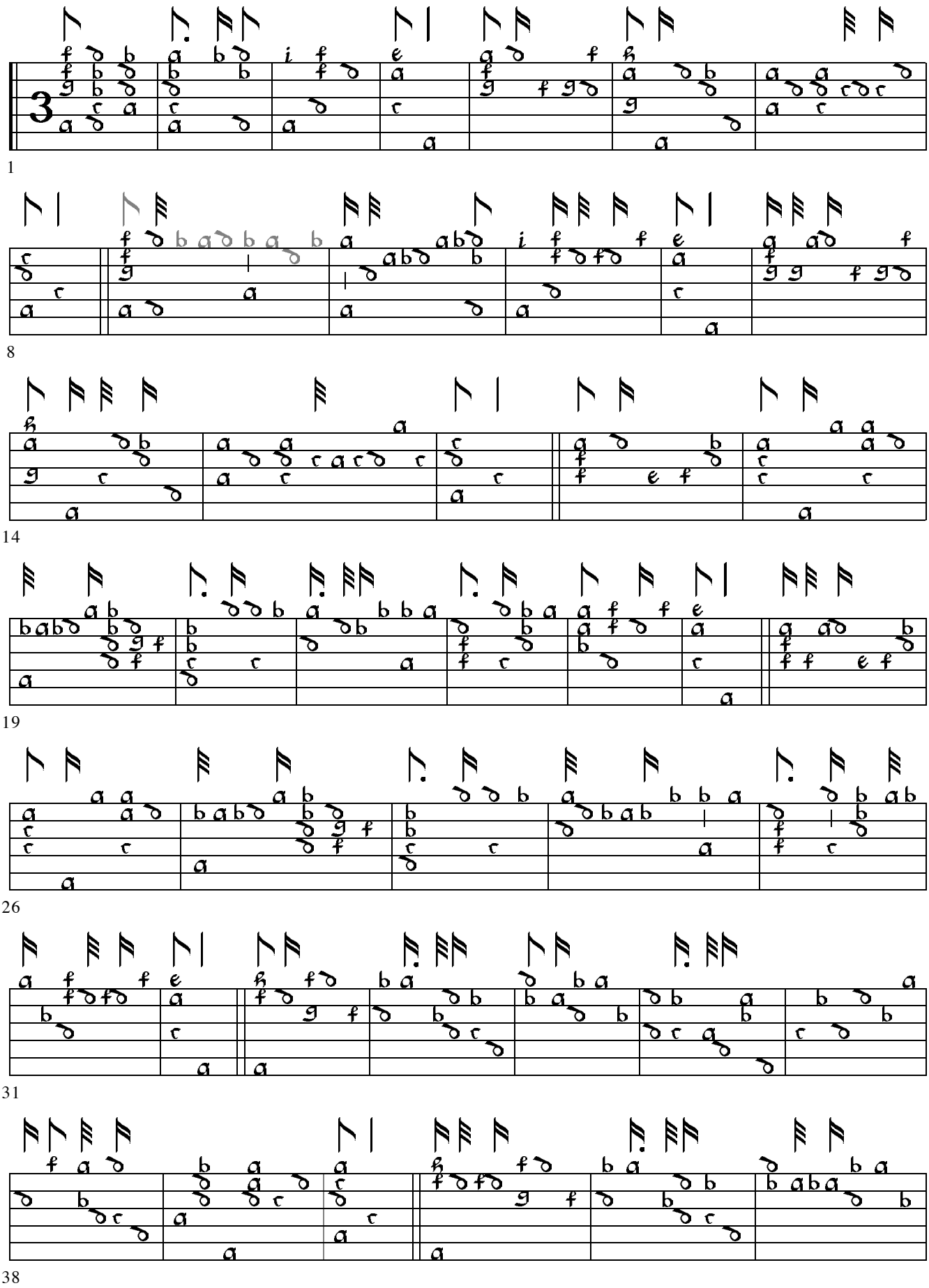
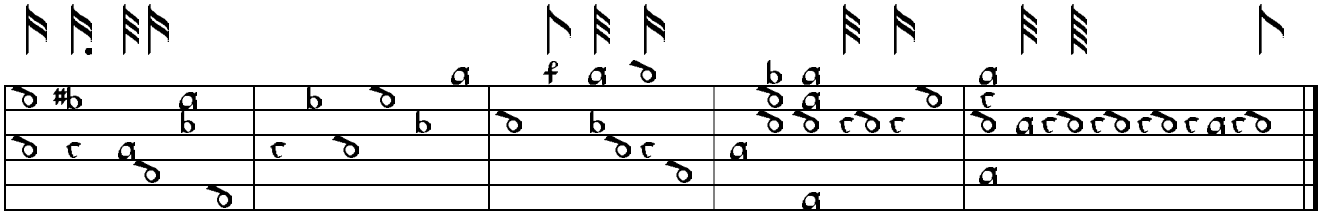
DB25b. (galliard Daniel Bacheler) - AABBCC8 GB-Cu Dd.2.11, f. 99v





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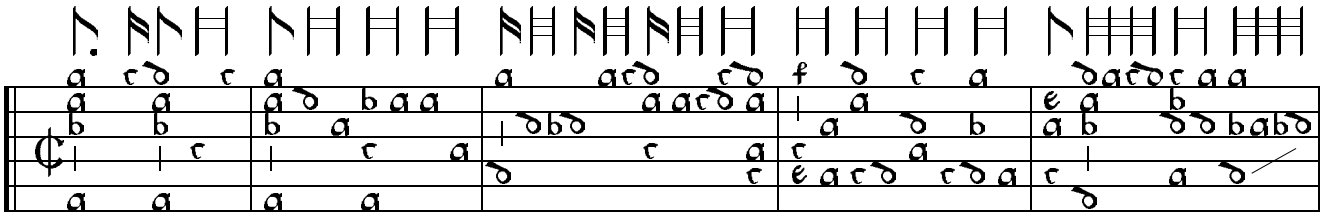
TK1b. Pauana Dullande - 8D A6B6C10 D-Kl 4o Mus.108 I, f. 92v



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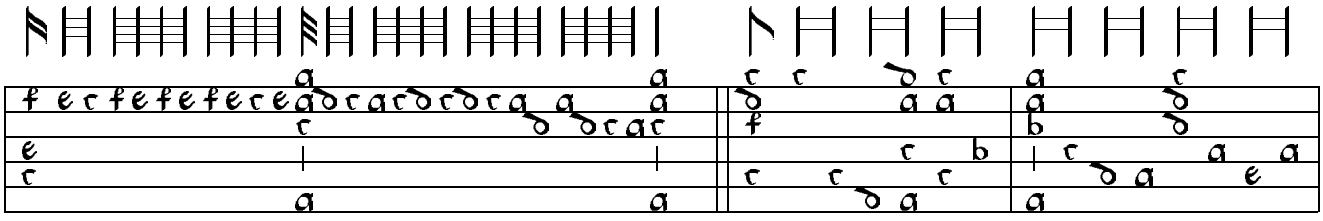

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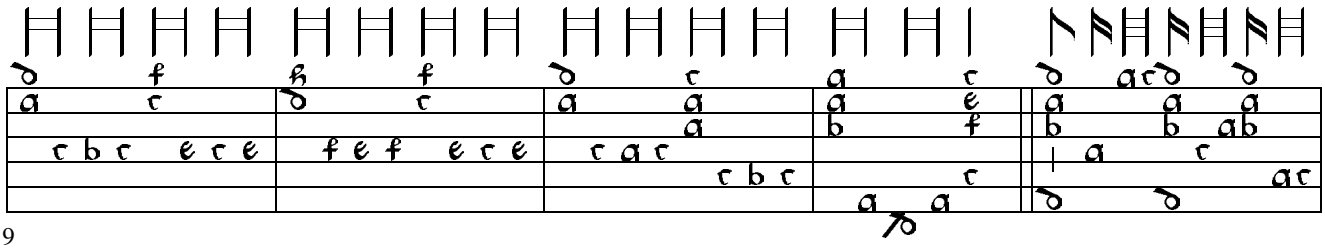

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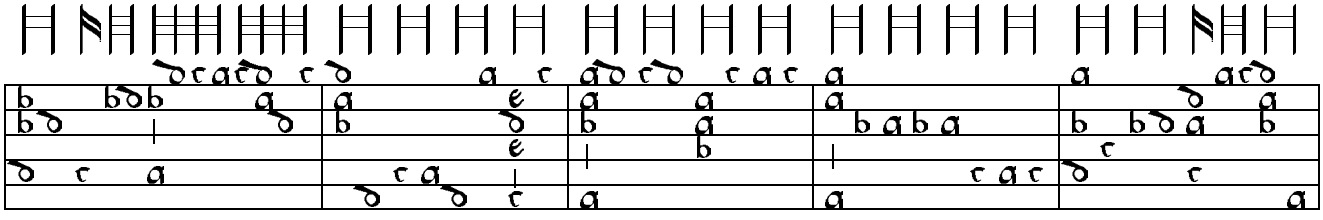

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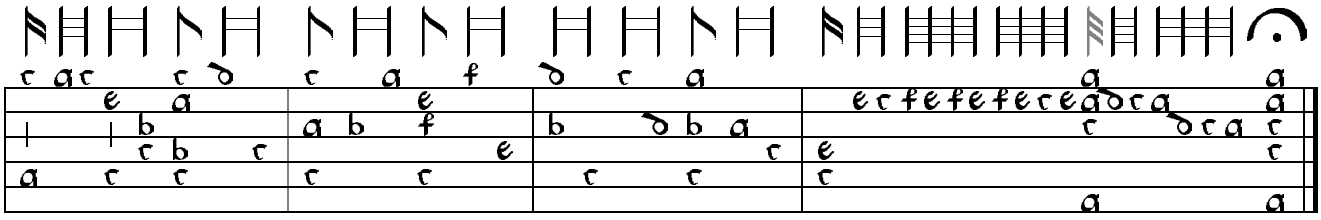

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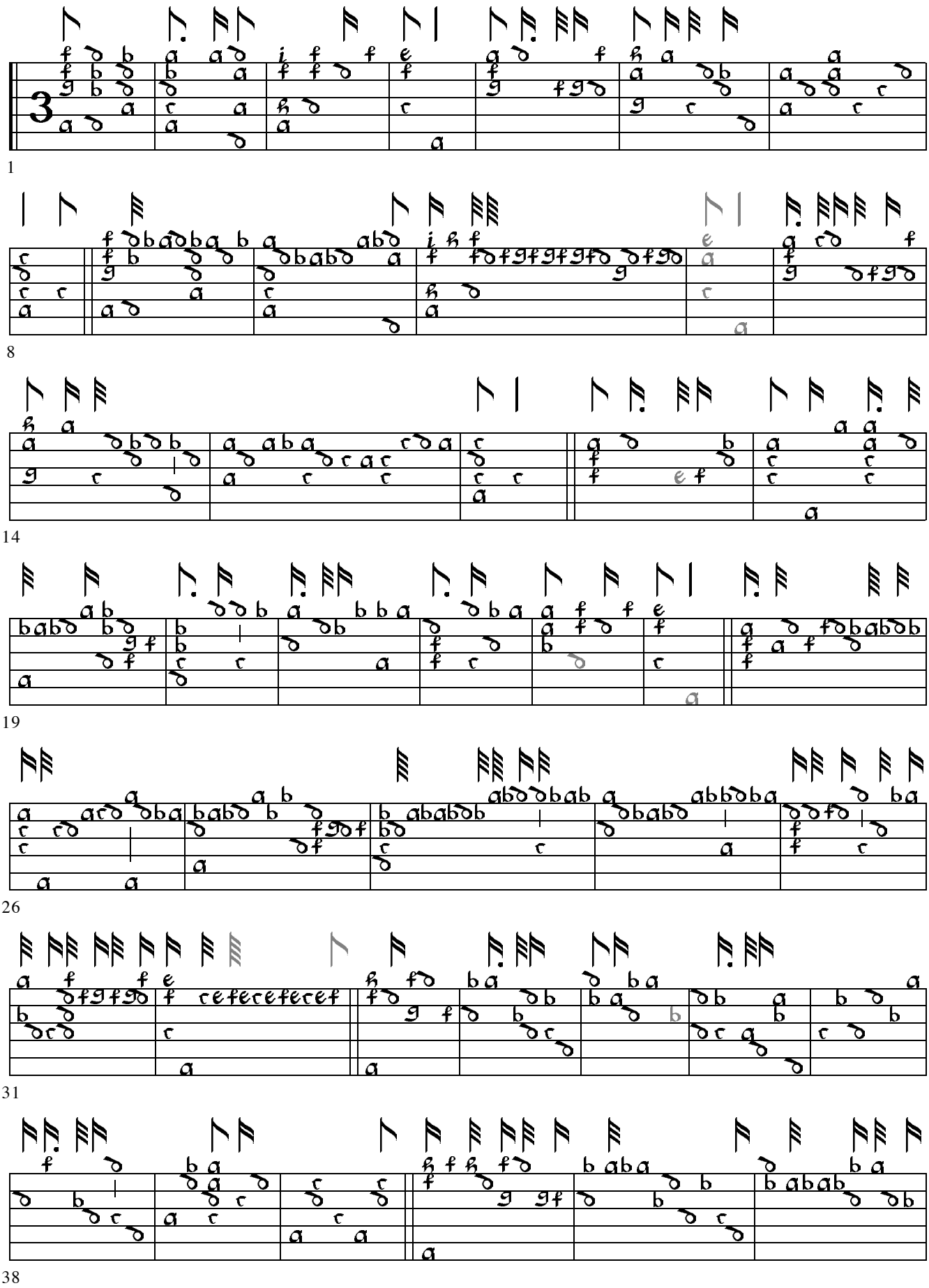
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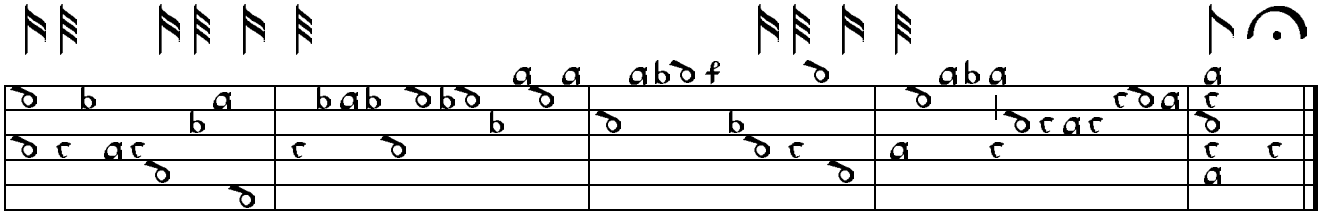

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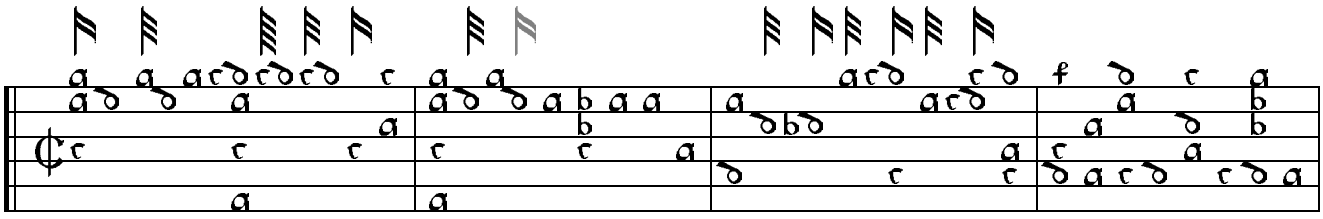
TK1c. Pavana Gregorij Huberti - 7D A6B6C10 Rude 1600, sigs. gg5r-gg5v



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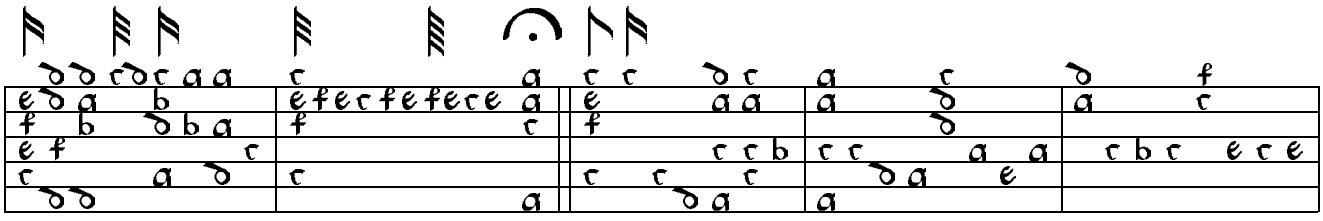

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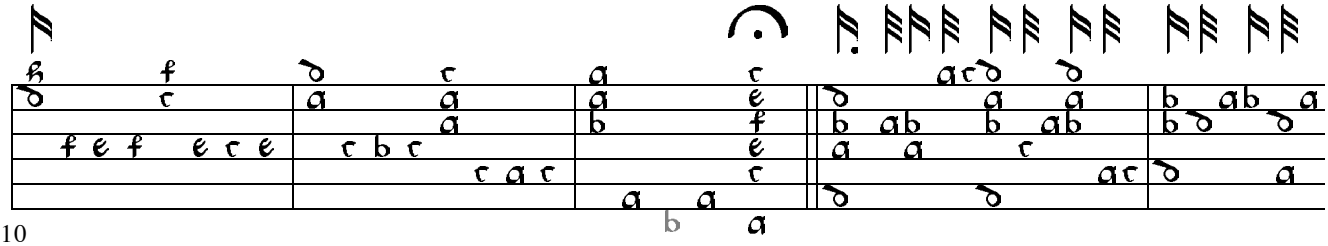

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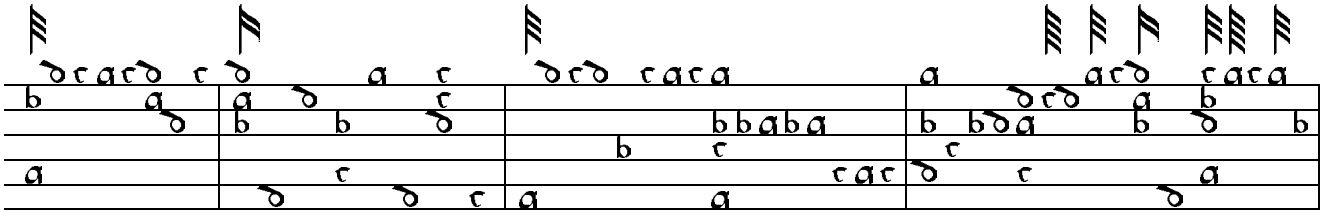
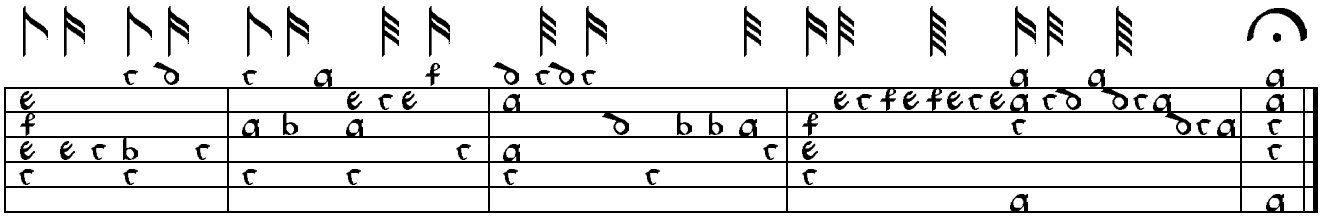
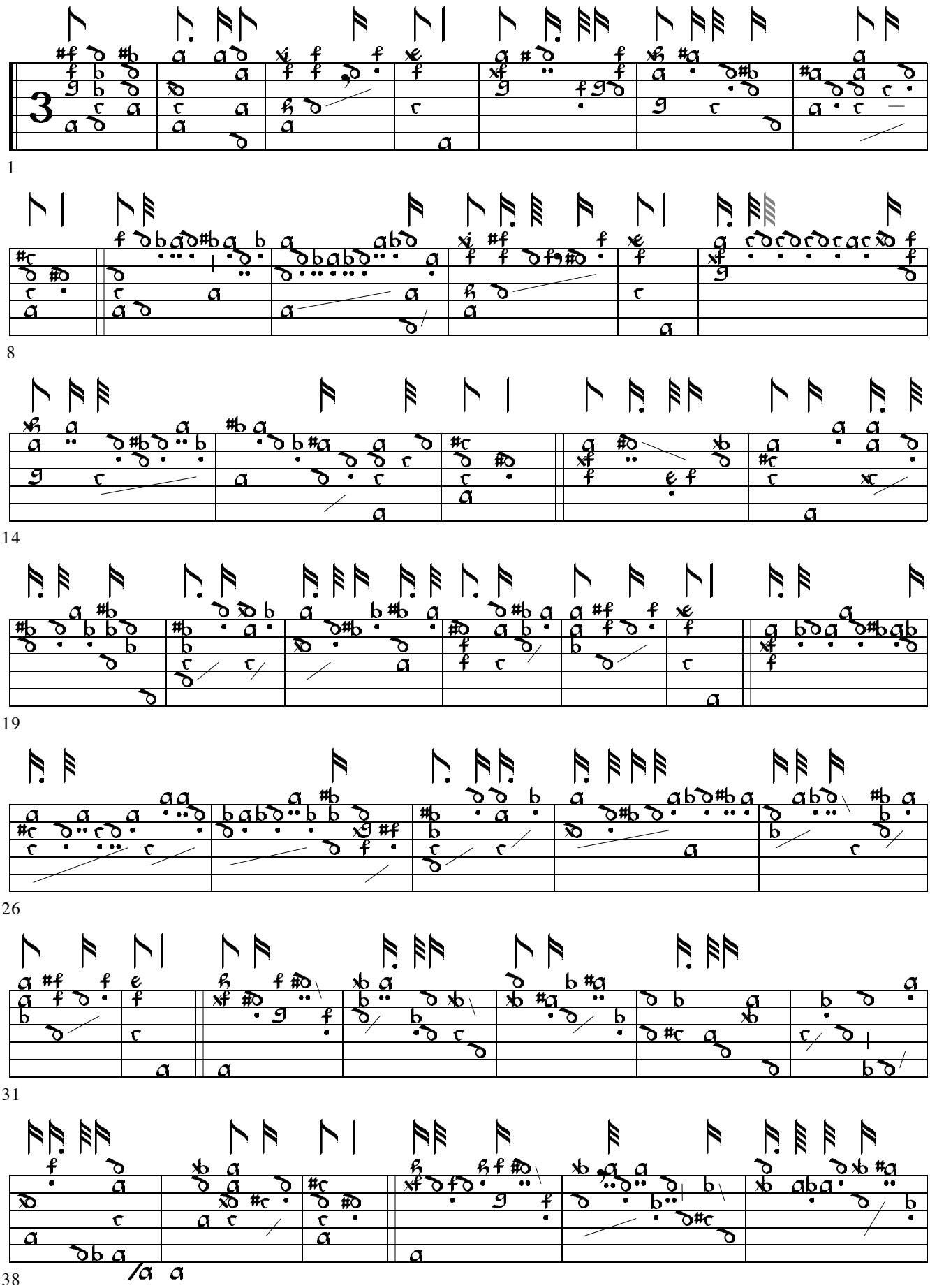
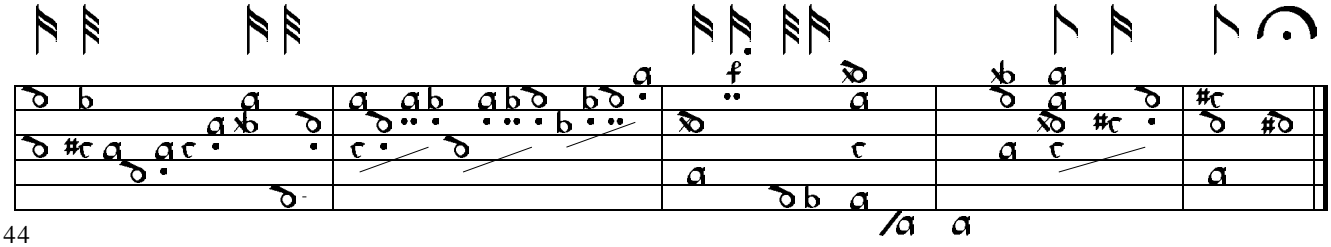




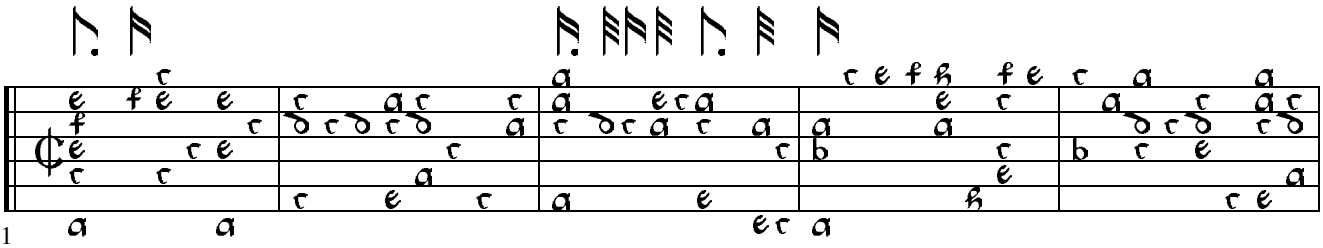
18

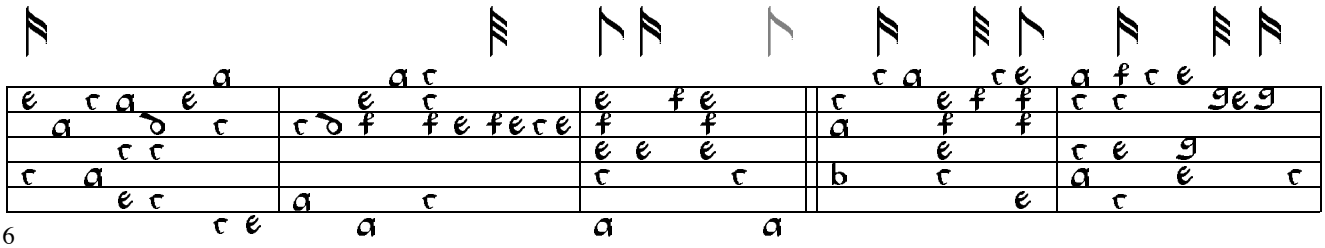
DB25d. A Gallyard by Mr Dan(iel) Bacheler - 7F8Eflat AABBCC8 GB-Lbl Add.38539, f. 15v

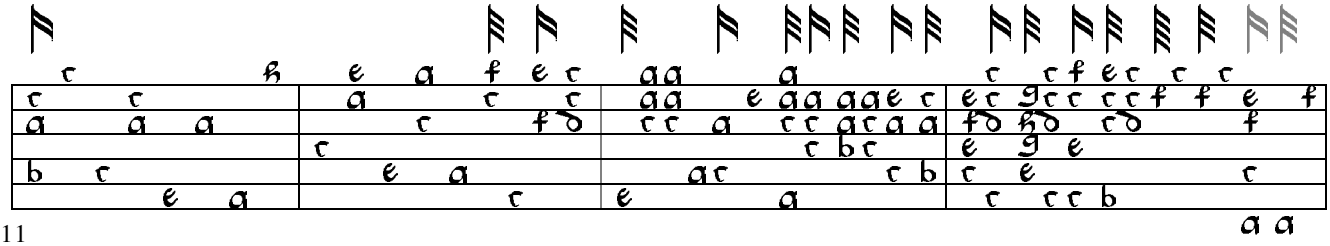


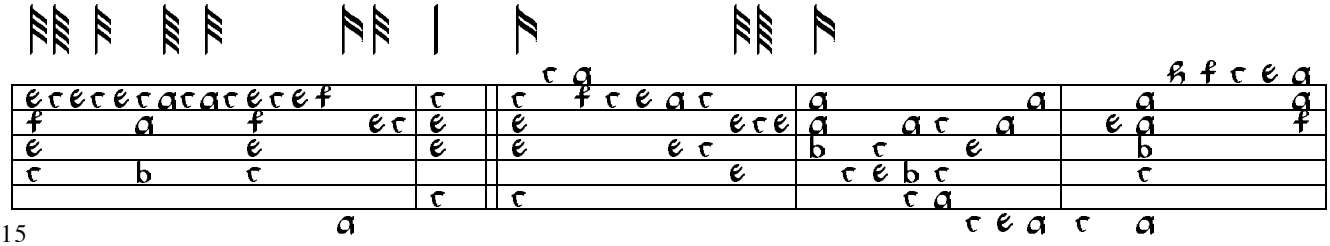


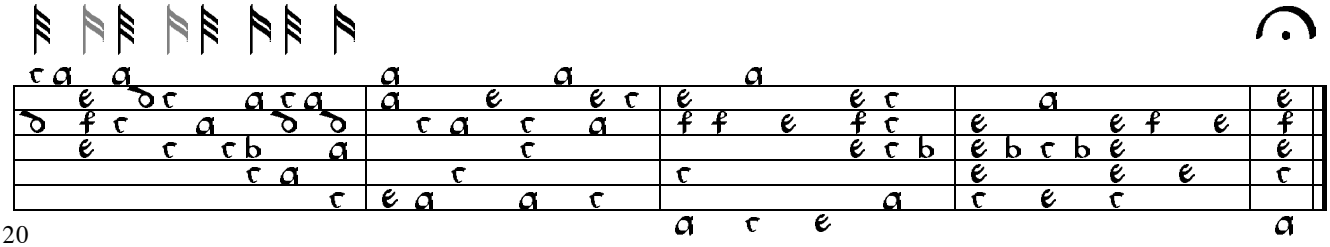
TK2a. Pavana T(obias) K(uhn) - 7D ABC8 Rude II 1600, sigs. hh3r-hh3v



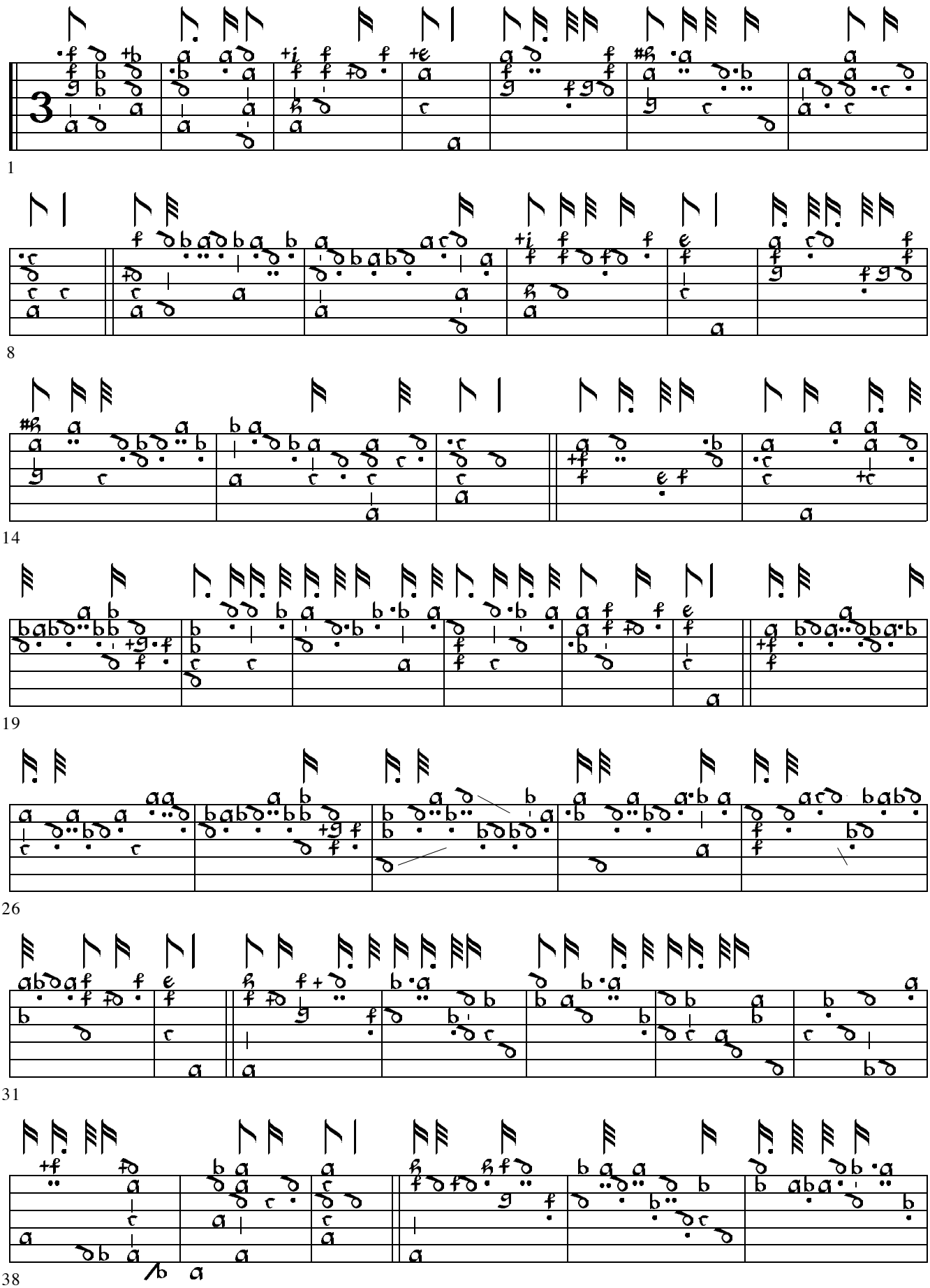


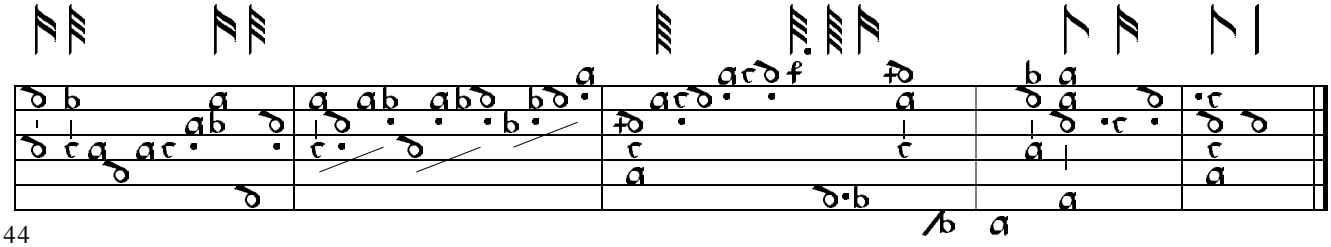




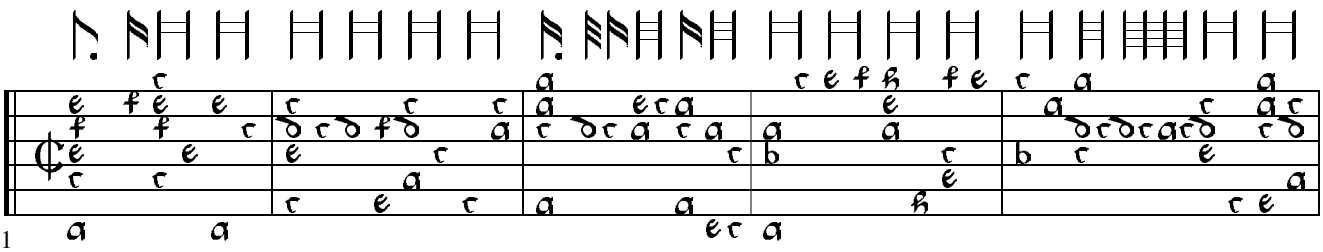


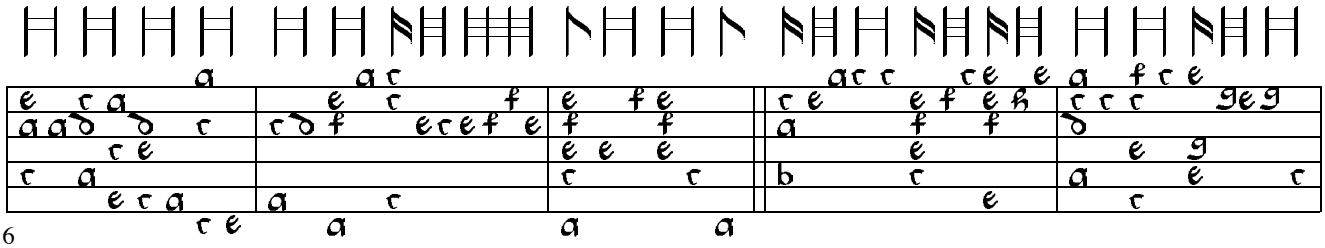
DB25e. A Gallyard of Mr Danyell Bachelers - 7F8D AABBCC8 GB-Lam 603, f. 16r

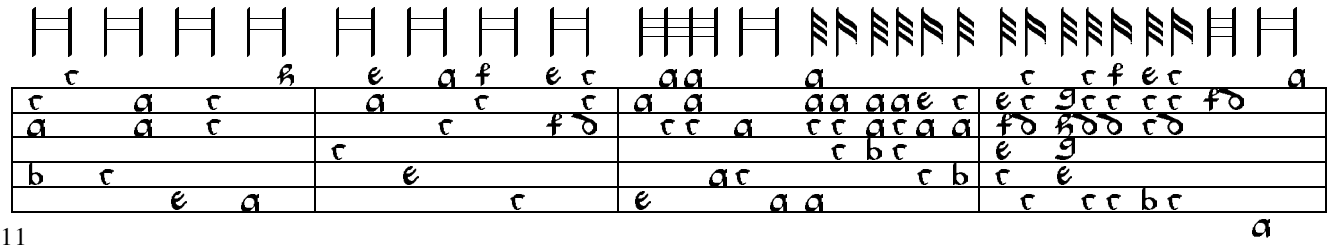


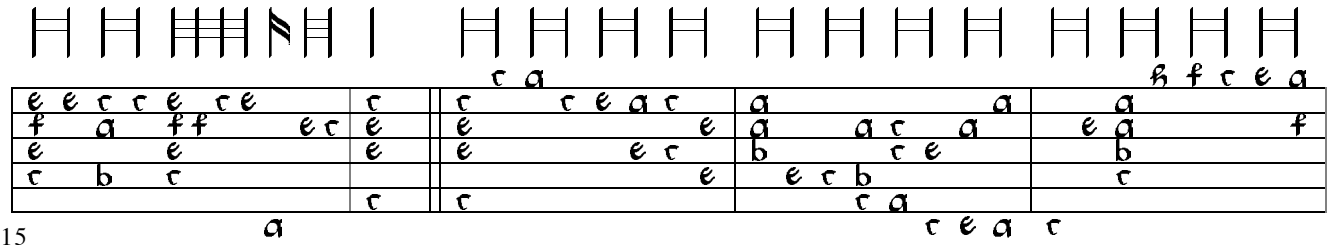


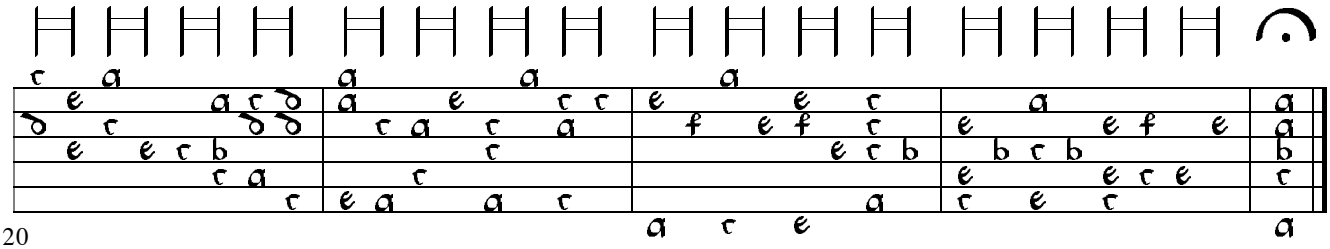
TK2b. Padoana (Tobias Khun) - 7D ABC8 Rude II 1600, sigs. gg1v-gg2



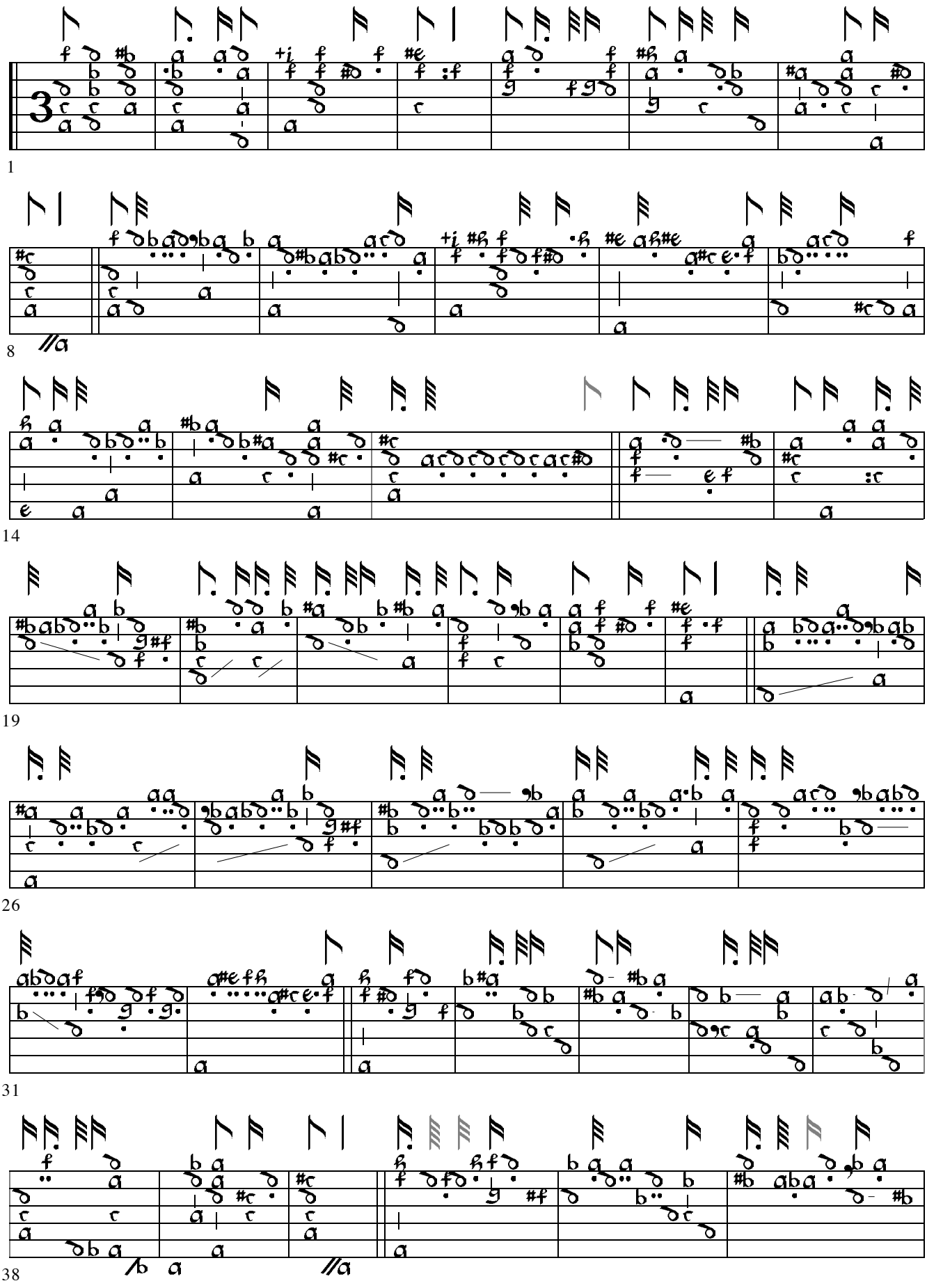


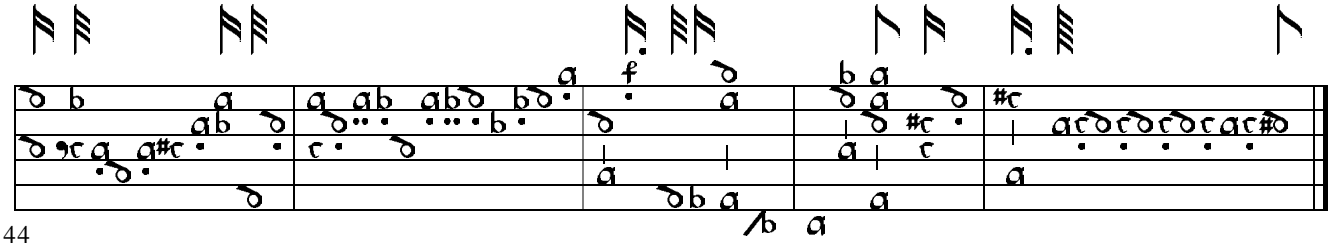




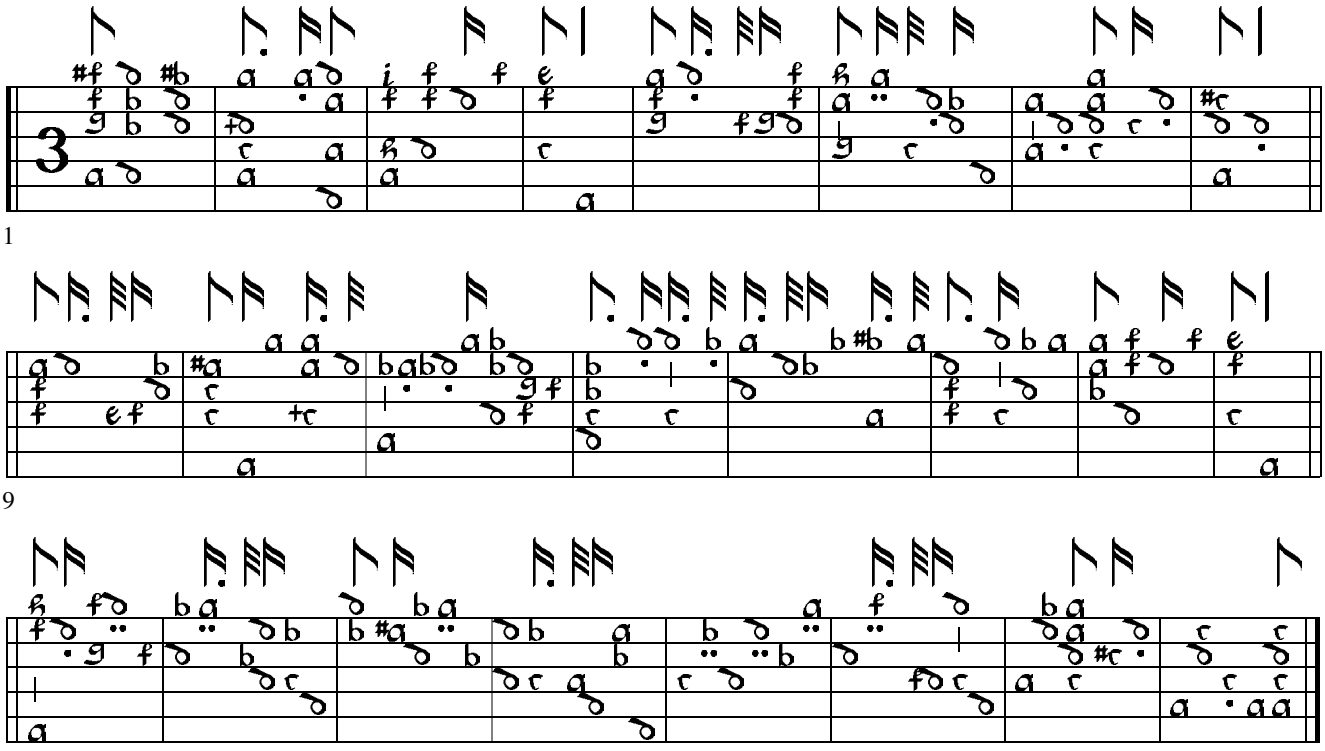


DB25f. A Galiard Dani(el) Batchi(ler) - 7F8D9C AABBCC8 GB-Cu Dd.4.22, f. 6v-7r

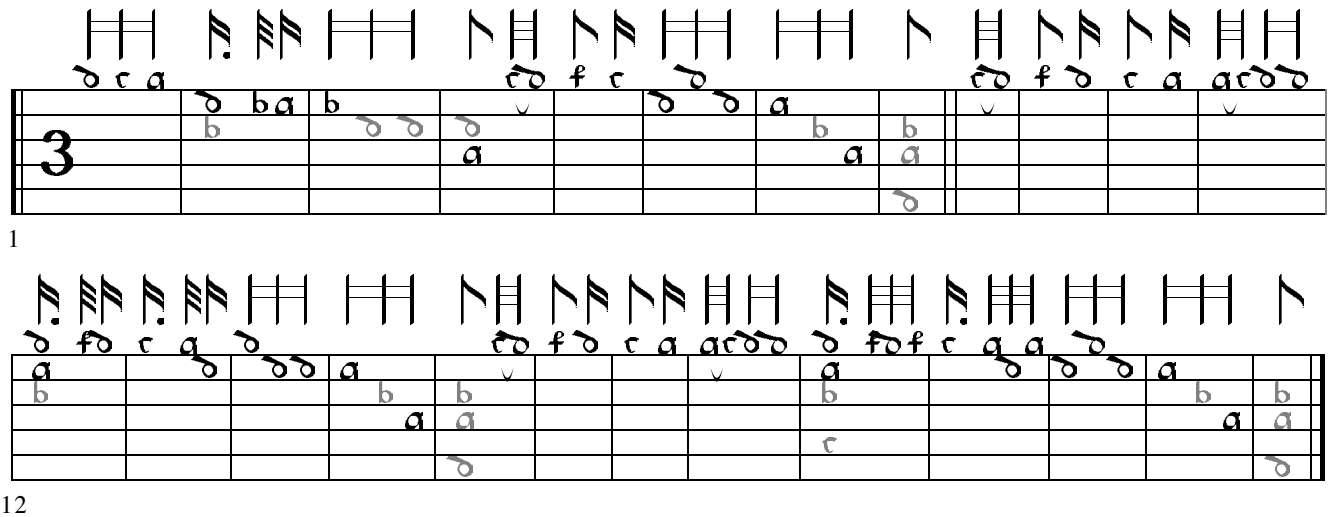




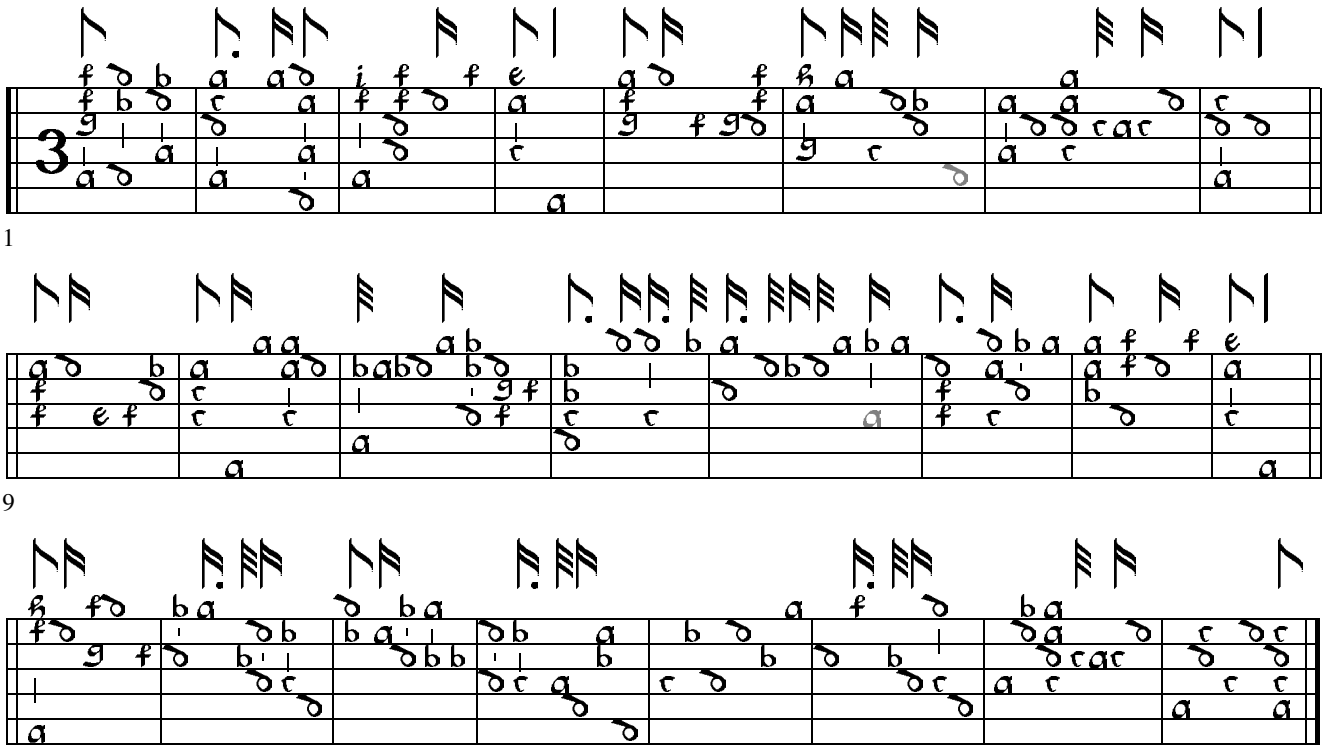
DB25g. Galliard Daniell Bacheler - ABC8 GB-WPwelde-forester, f. 7v



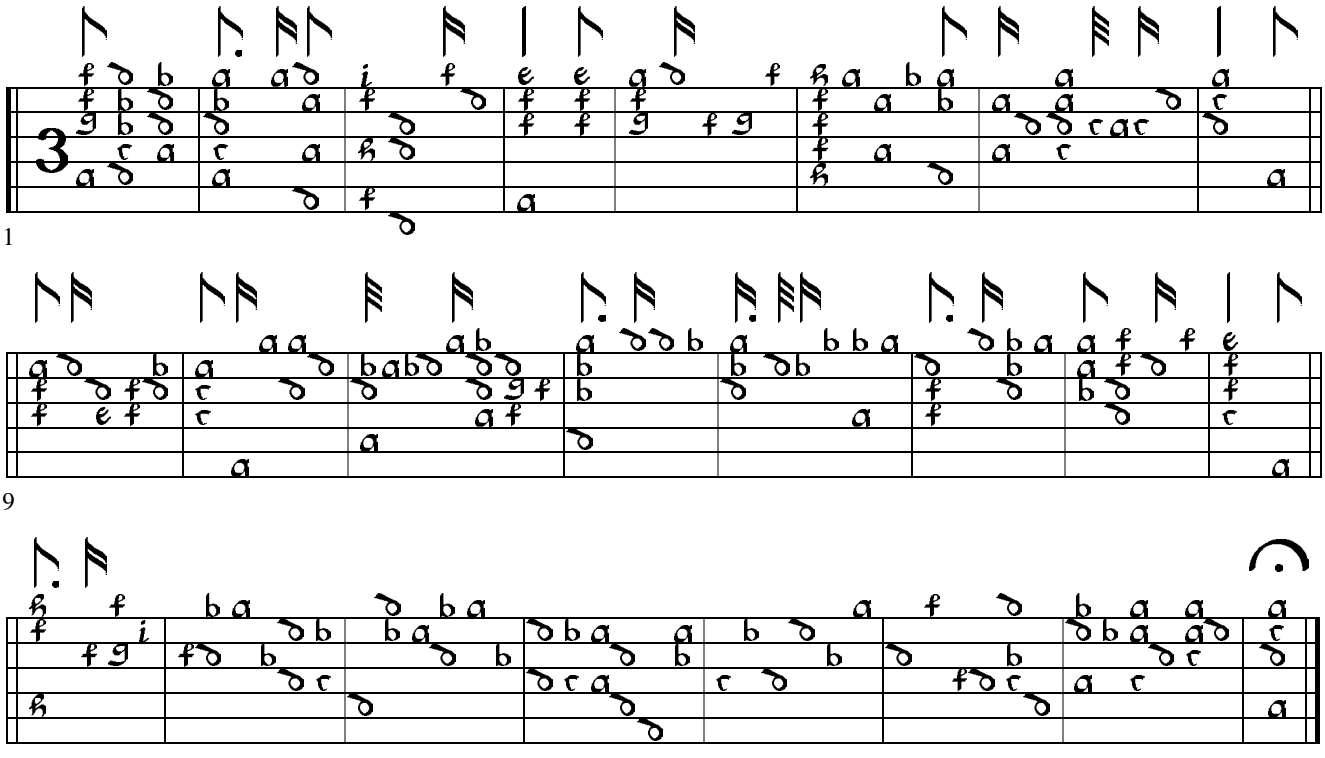
X4. Step stat(e)ly - transcribed for lute from lyra viol (fefhf) Playford MB 1651, p. 2



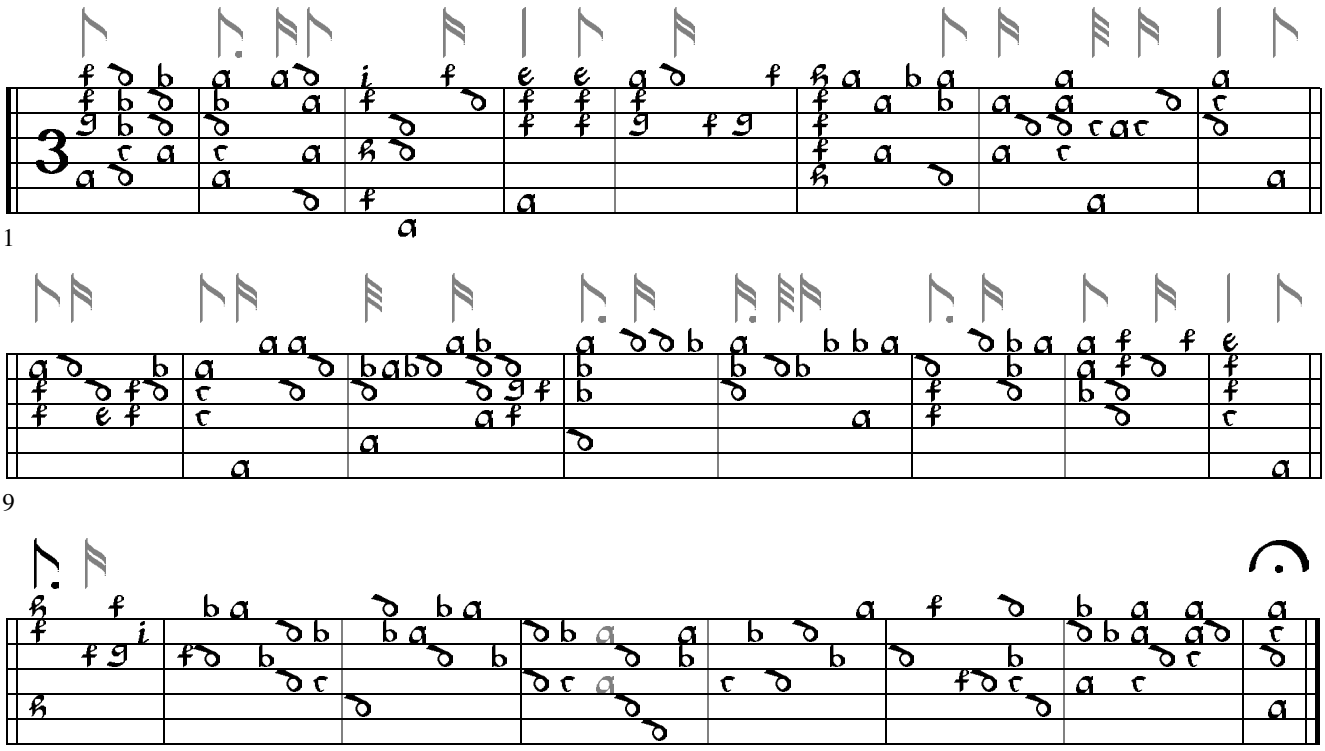
DB25h. (galliard Daniel Bacheler) - ABC8 GB-Gu Euing 25, f. 21r



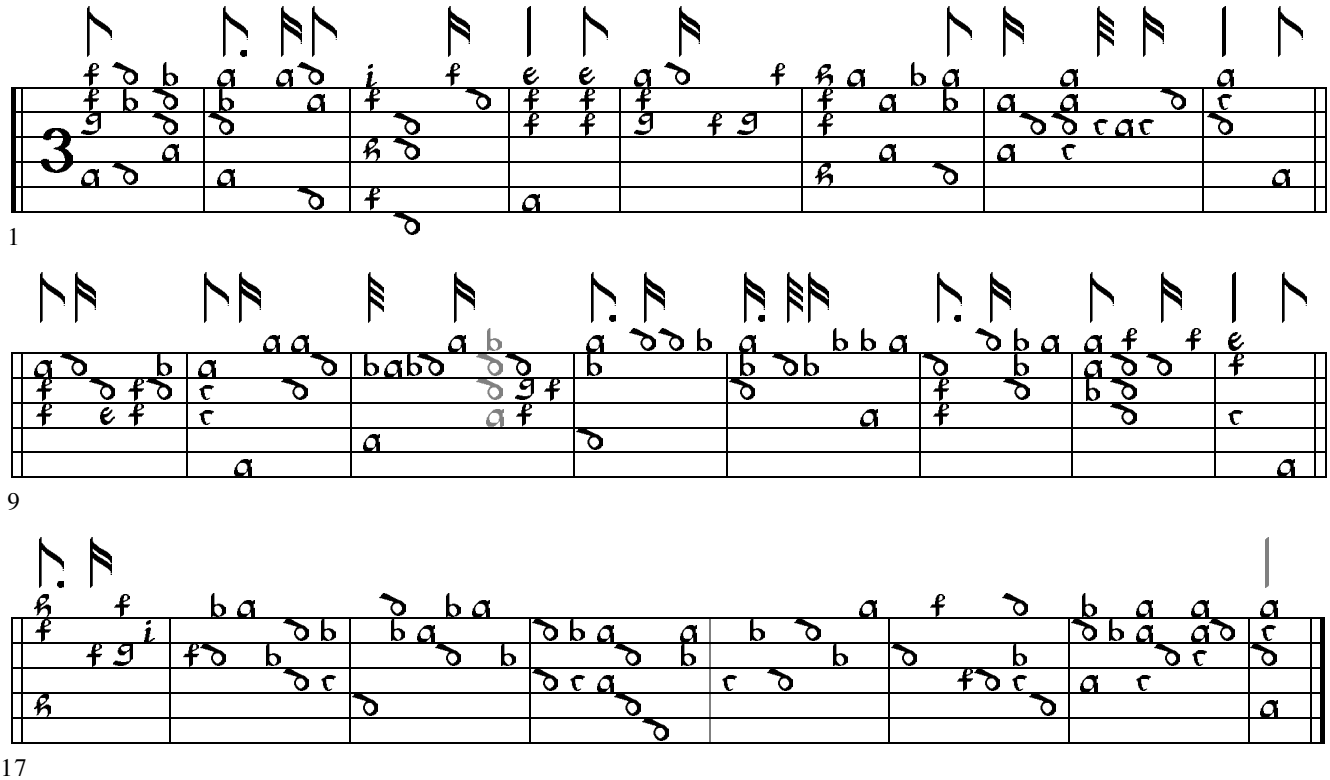
DB25i. Galliarda Ioannis Dooland - 7D ABC8 Besard 1603, f. 120v



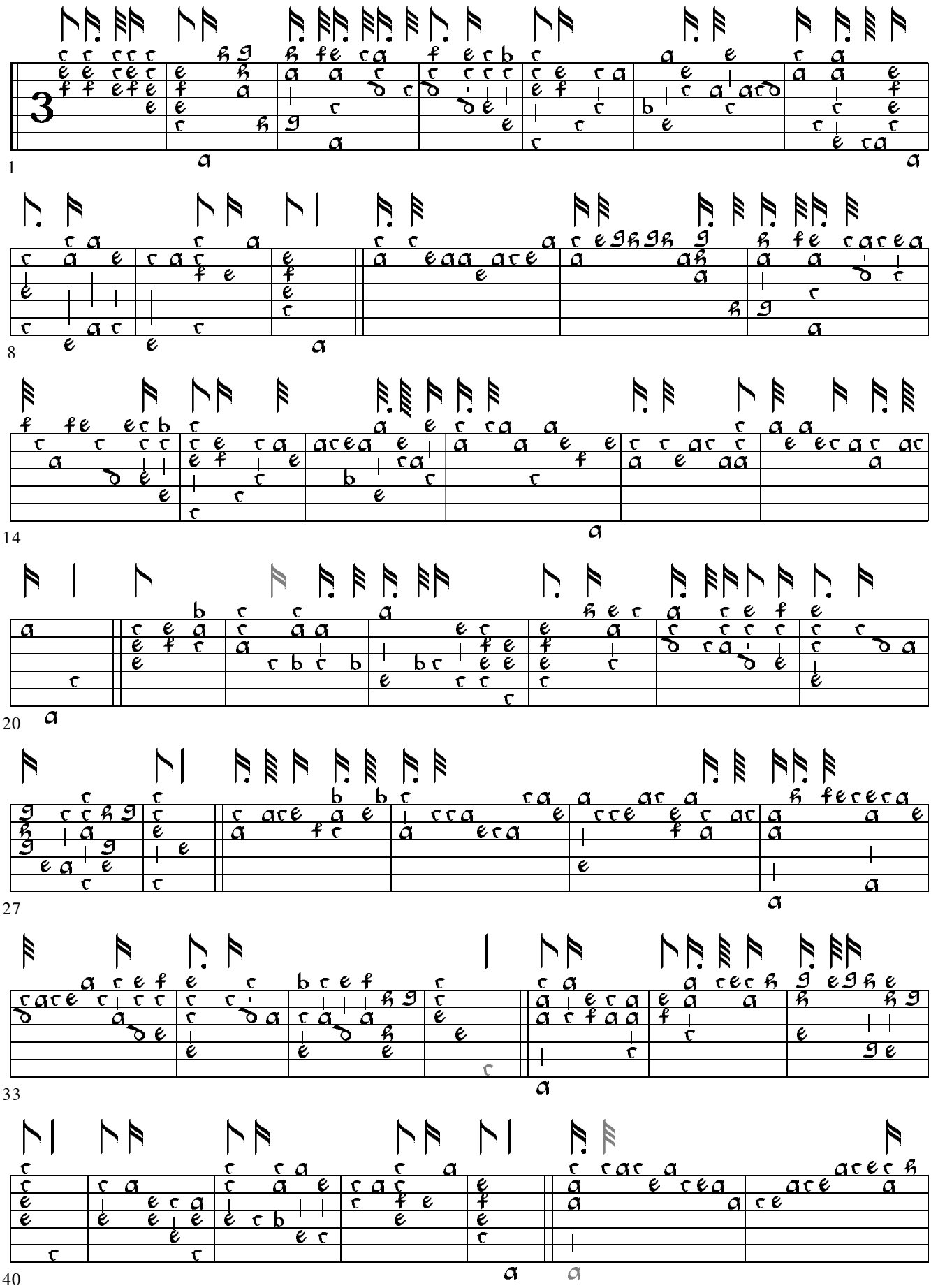
DB25j. Gagliarda Jona Doulandt - 7F ABC4 D-Ngm 33748-I, f. 16r

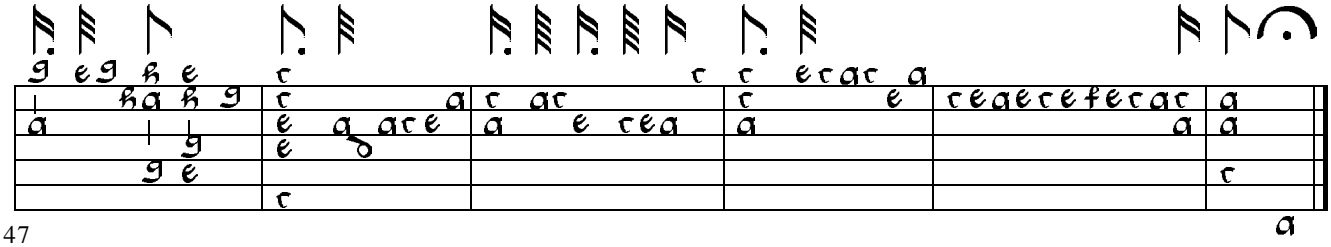


DB25k. Galliarde - 7D ABC8 GB-HAdolmetsch II.B.1, f. 95v-96r



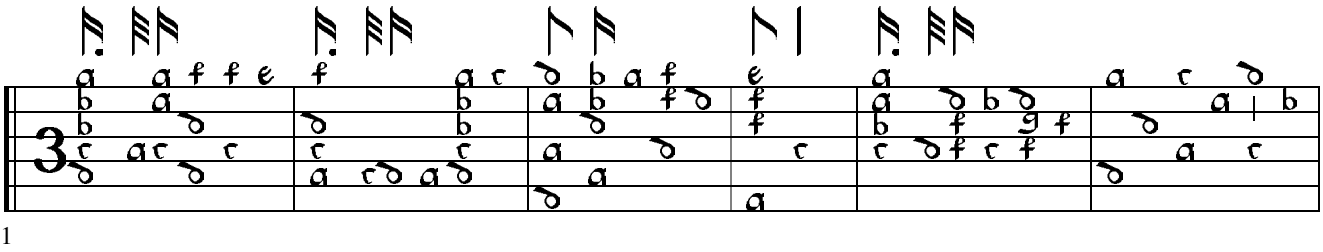
DB30b. A Galyard by Mr Daniell Bach(e)ler - 7D AA10BB8CC8 GB-Lbl Eg.2046, f. 30r





47

DBapp3b. J(ames Harding) G(alliard) - ABC8 GB-Cu Dd.5.78.3, f. 25r



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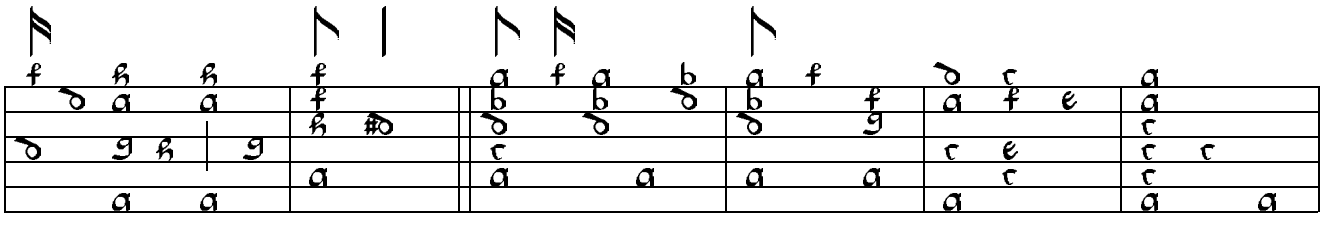

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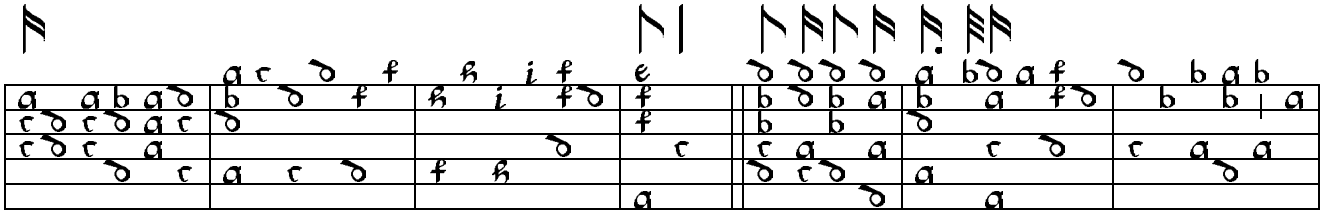

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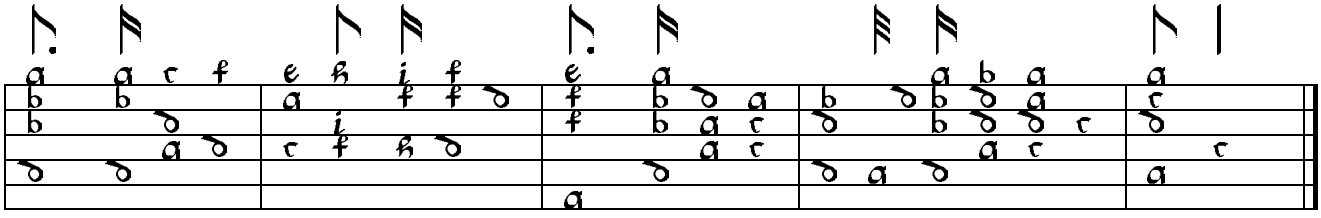

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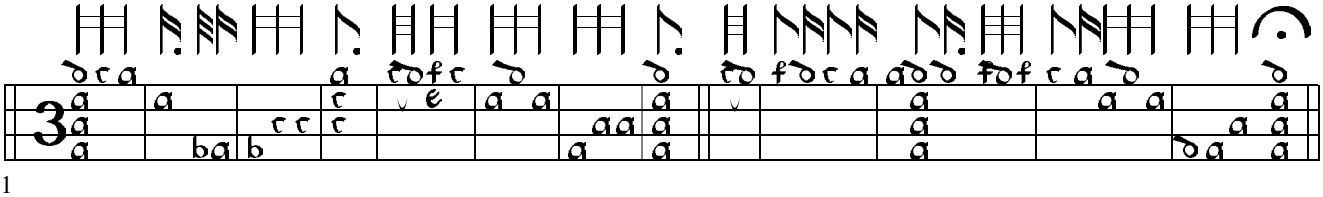
X5. Step Stately - cittern Playford 1666, sig. B8v



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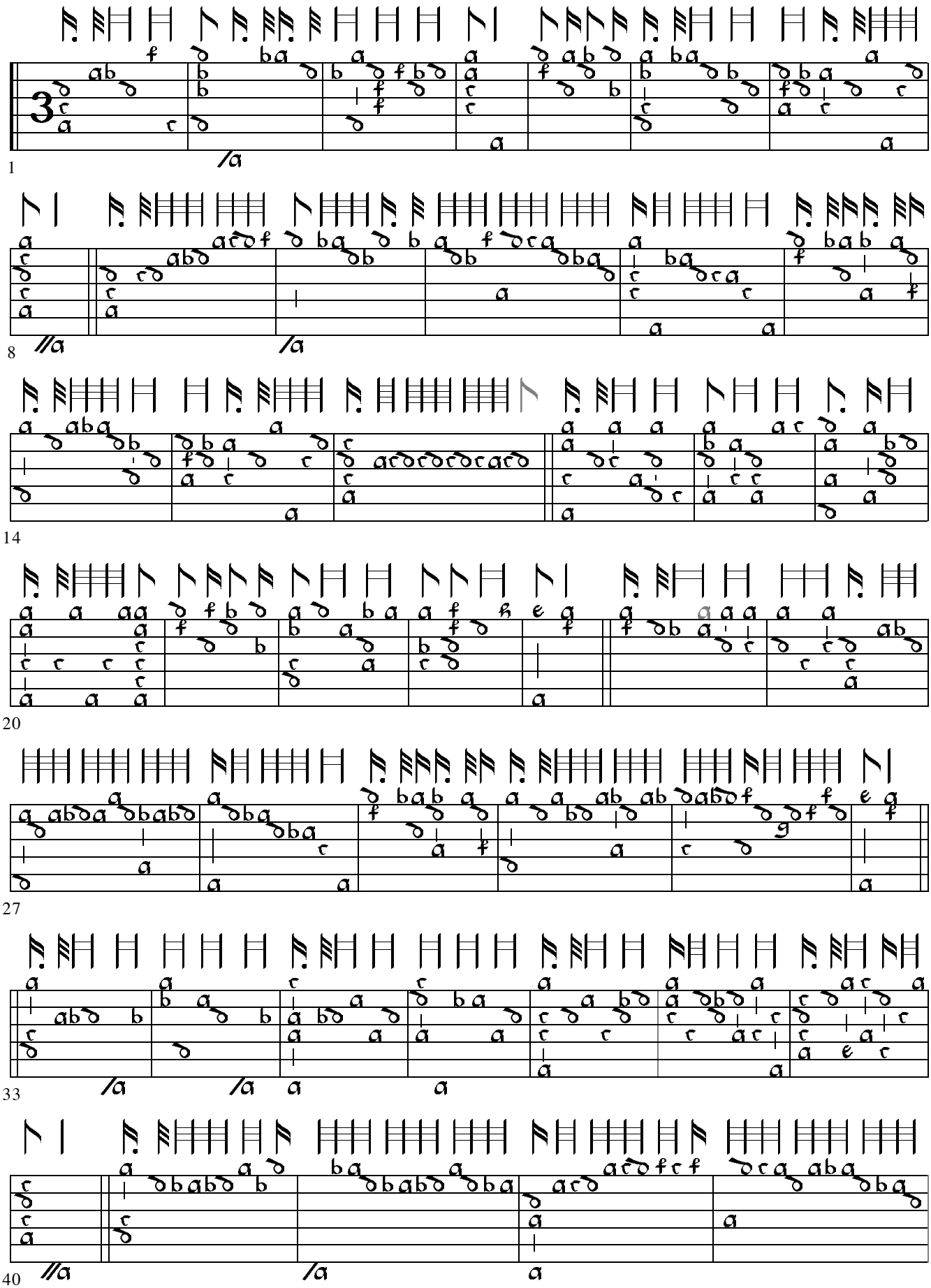
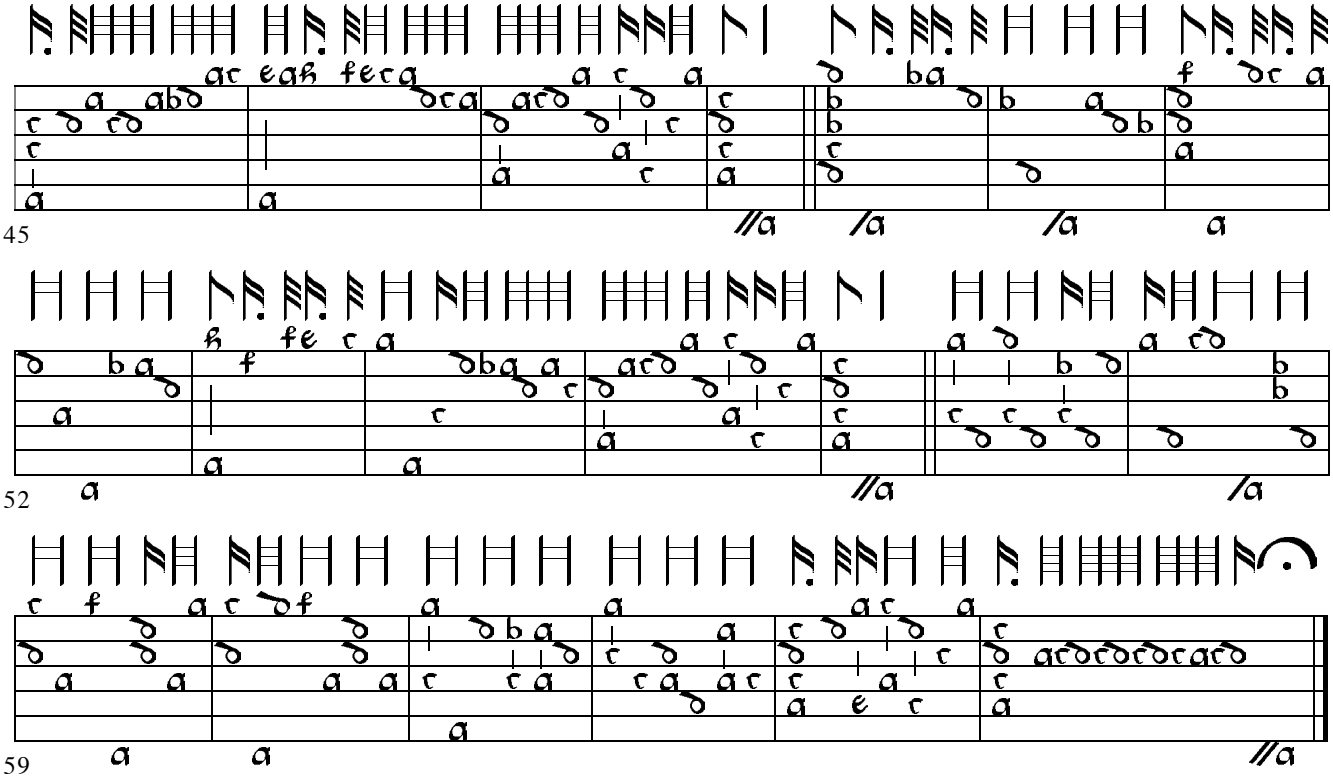
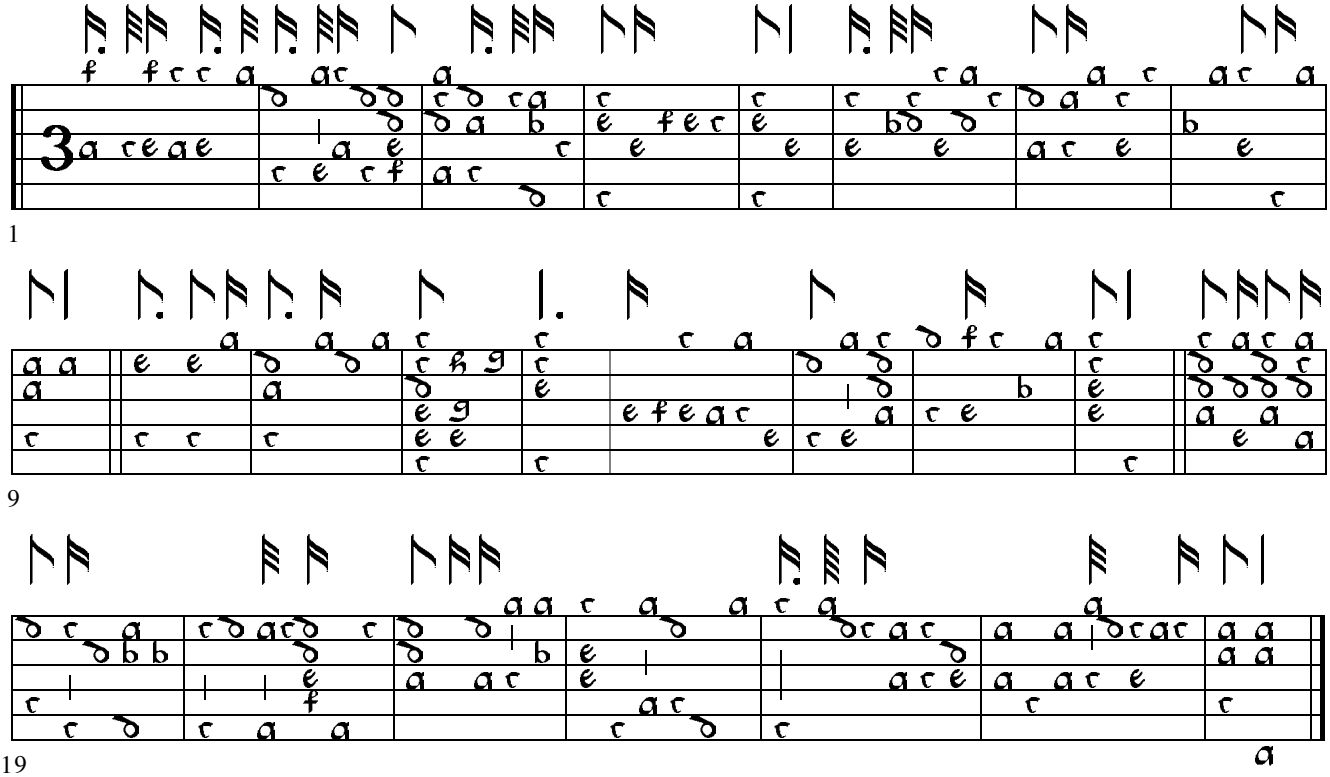
DBapp2a. Gall(iard) Mr D(aniel) B(acheler) - 8Ef9C AABBCCCC8 GB-Cfm Mus. 689, f. 55r

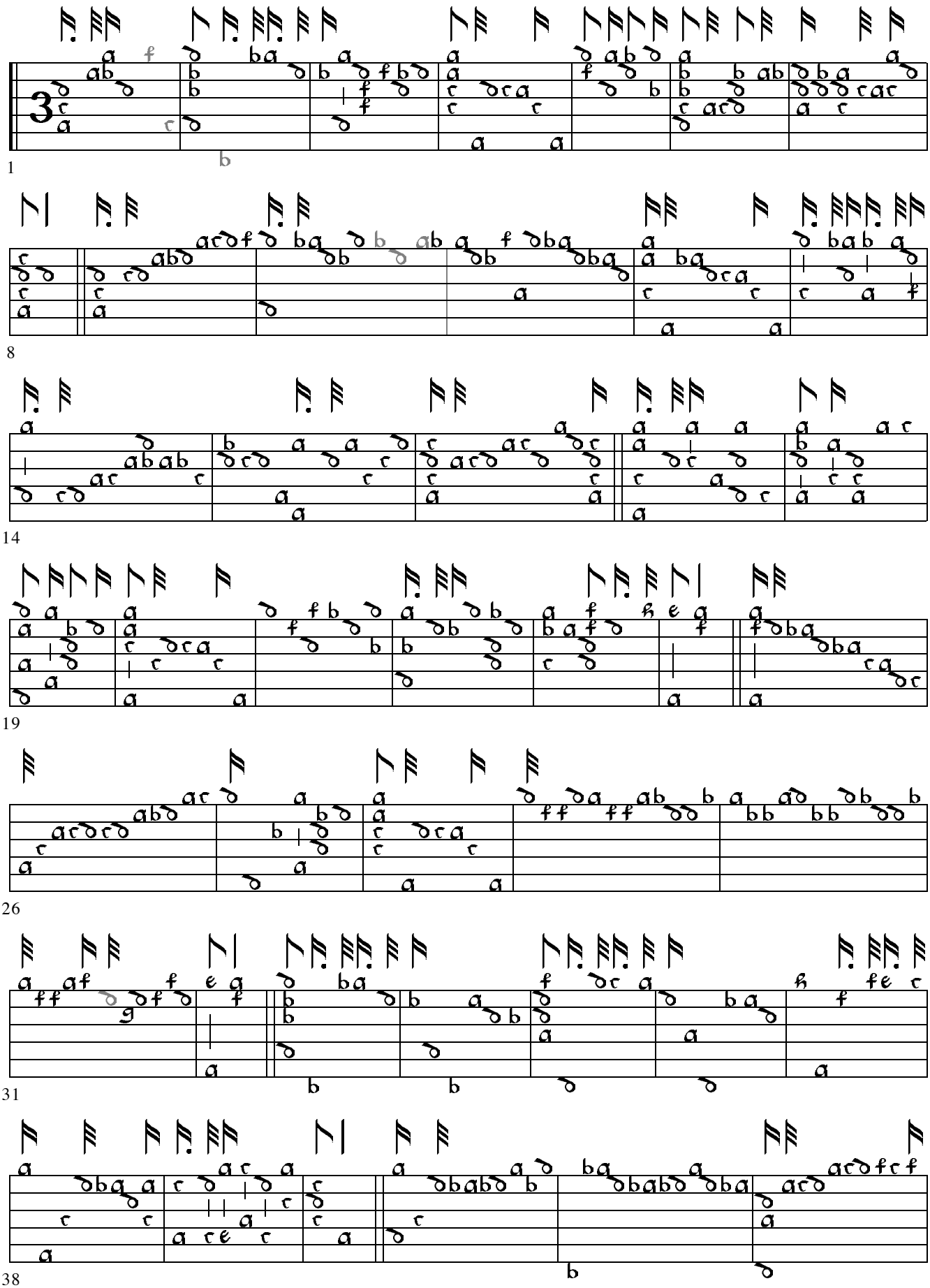


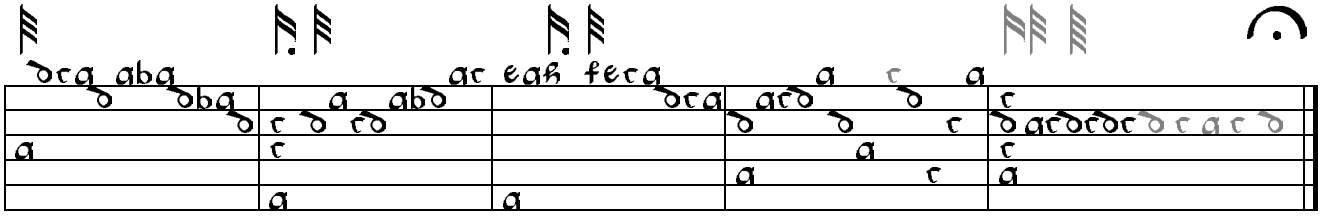


JH1. James Galliarde - A9B8C8 Dd.3.18, f. 34r



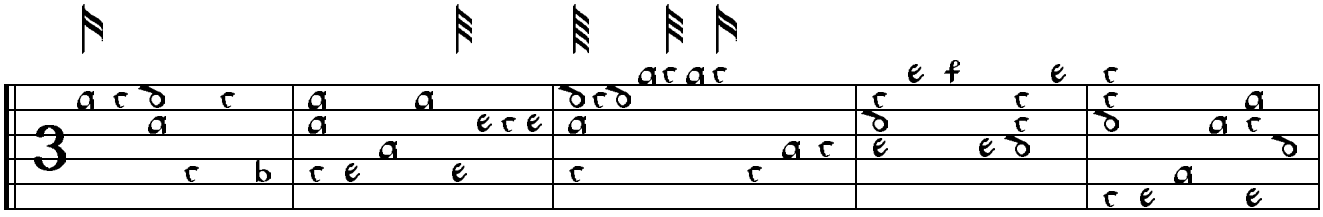
DBapp2b. (galliard Daniel Bacheler) - 7D AABBCC8 GB-Cu Add. 3056, f. 48r





44

TK3a. Variatio Secunda (Tobias Khun) - 7D ABC8 Rude 1600 gg6v-hh1r



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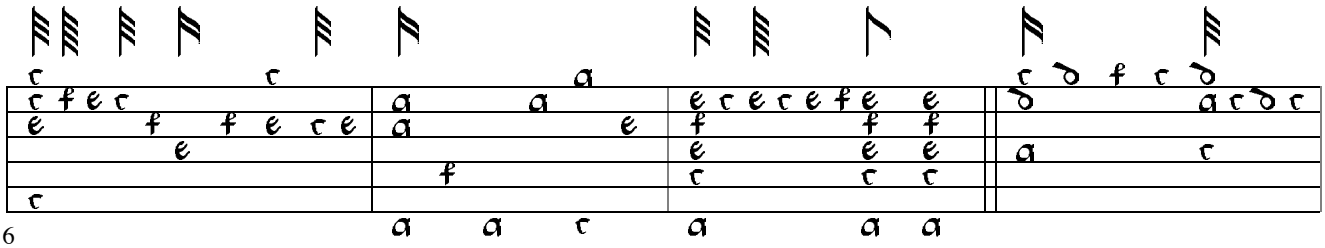

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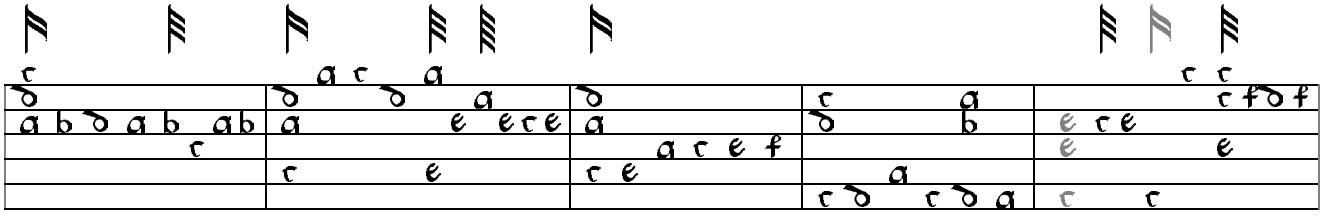

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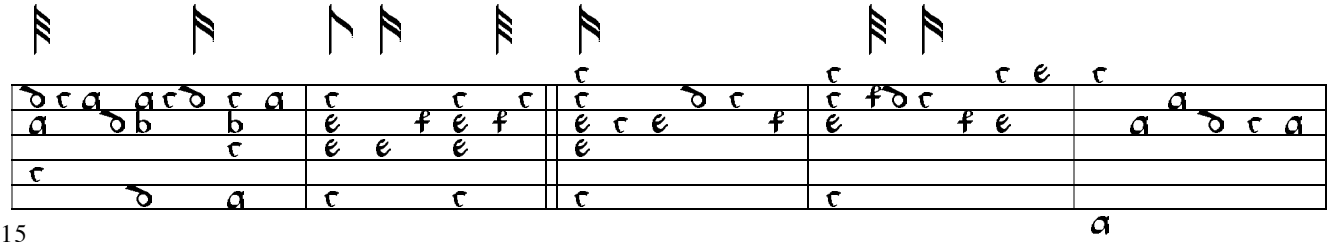

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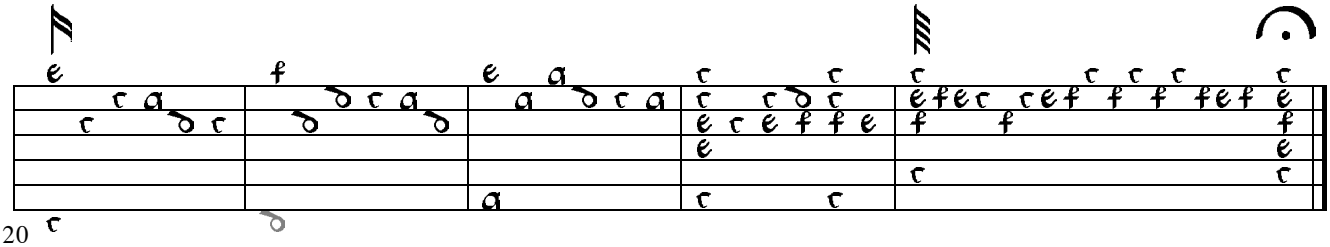
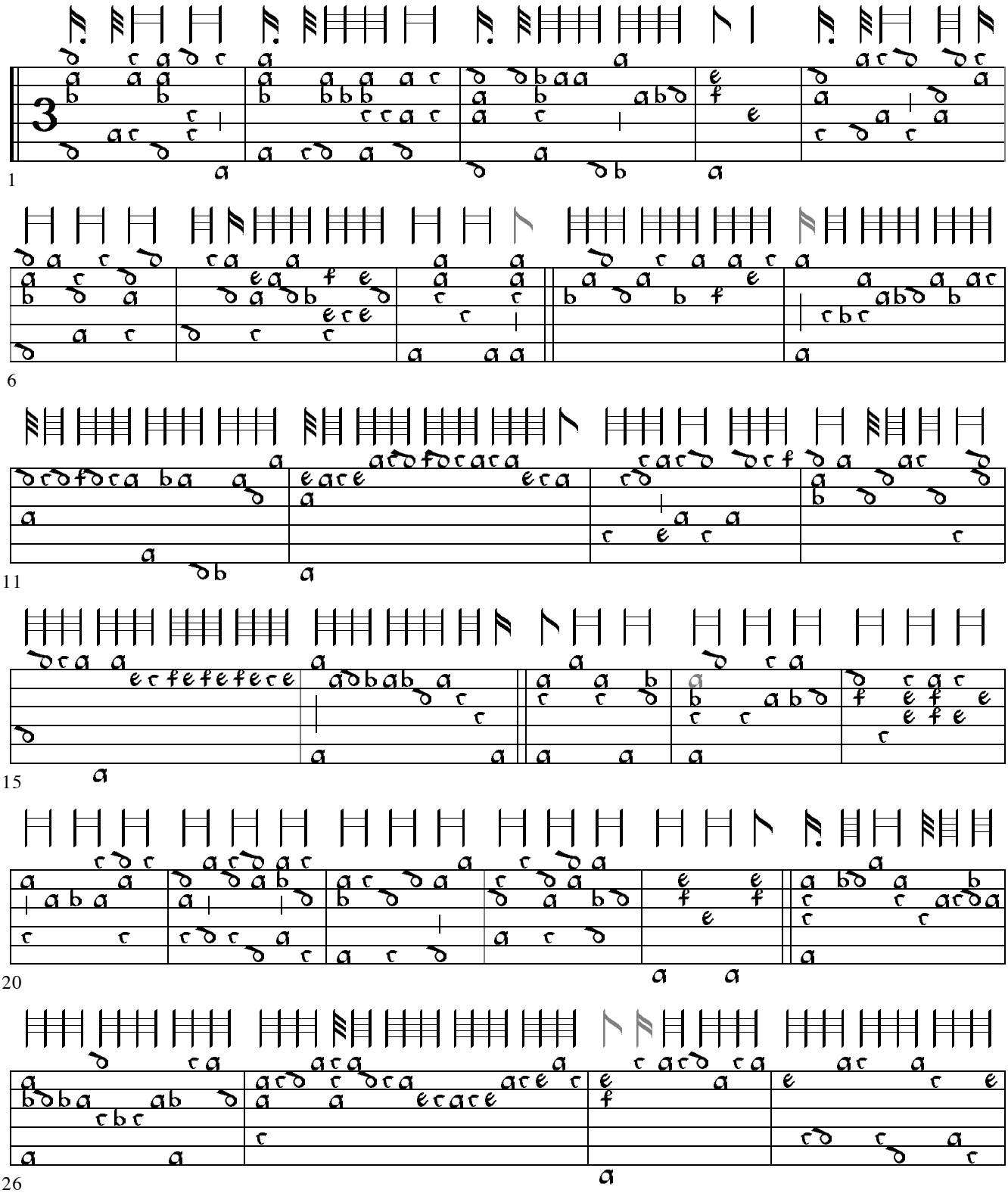
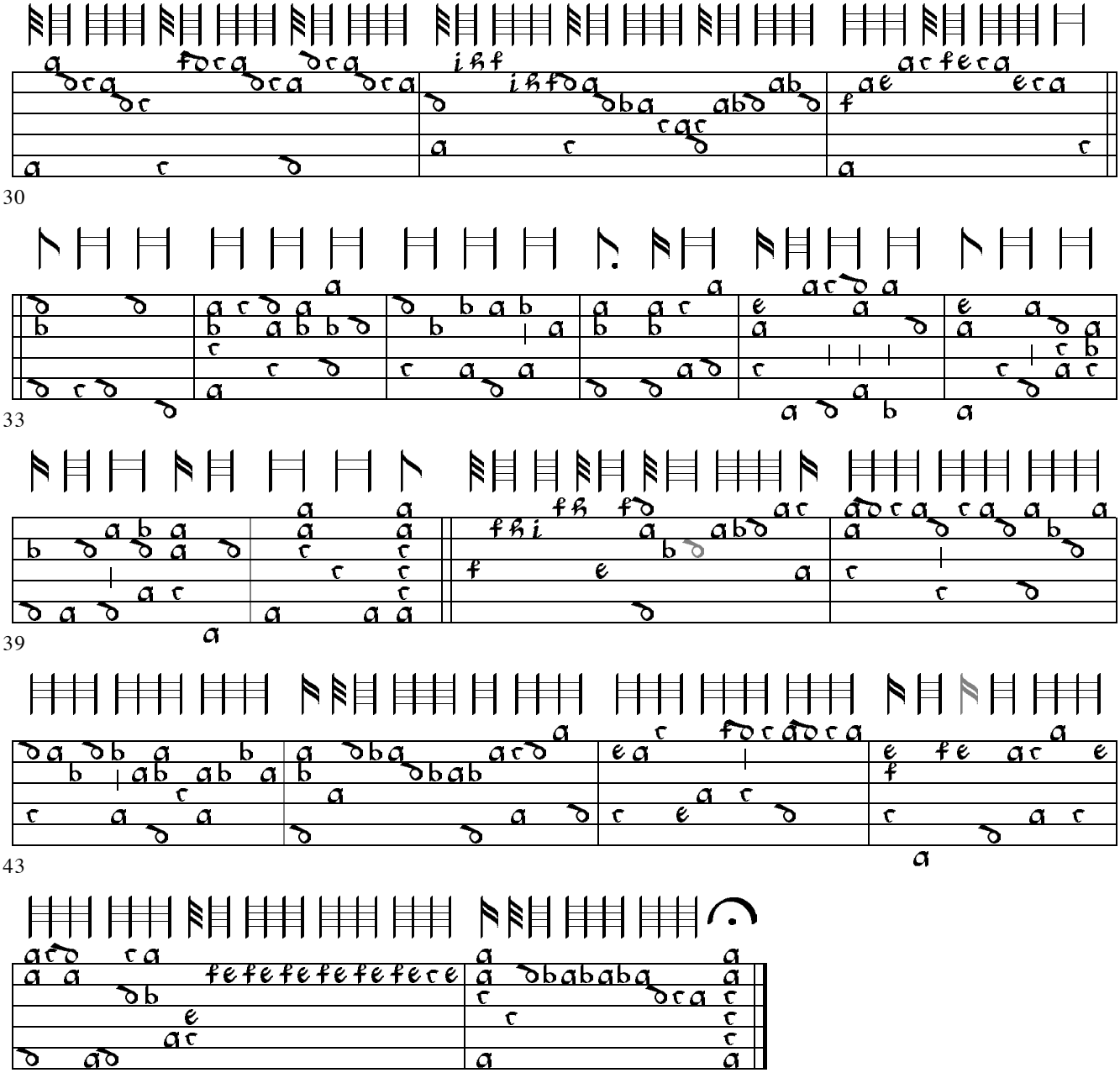


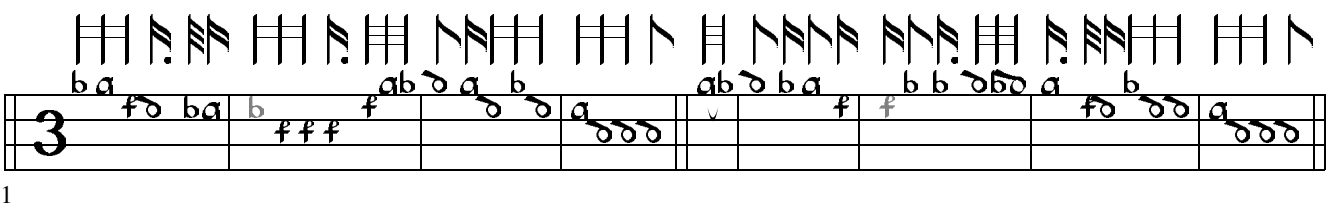
20

JH2. untitled - 7D ABC8 GB-Cu Dd.5.78.3, f. 45r
JH3. Division to Ja(mes) Gall(iard) - 7D ABC8 GB-Cu Dd.9.33, f. 85v

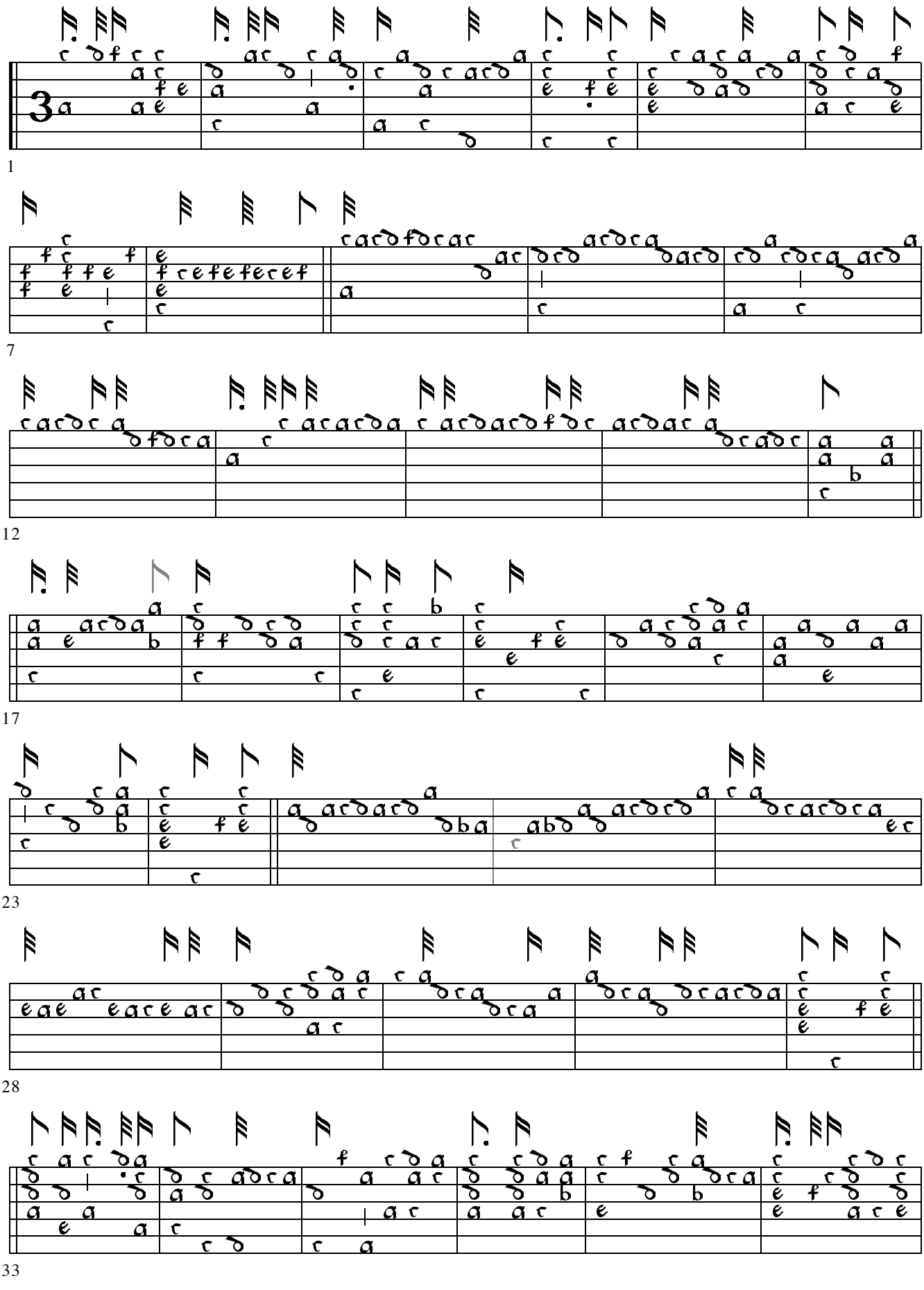


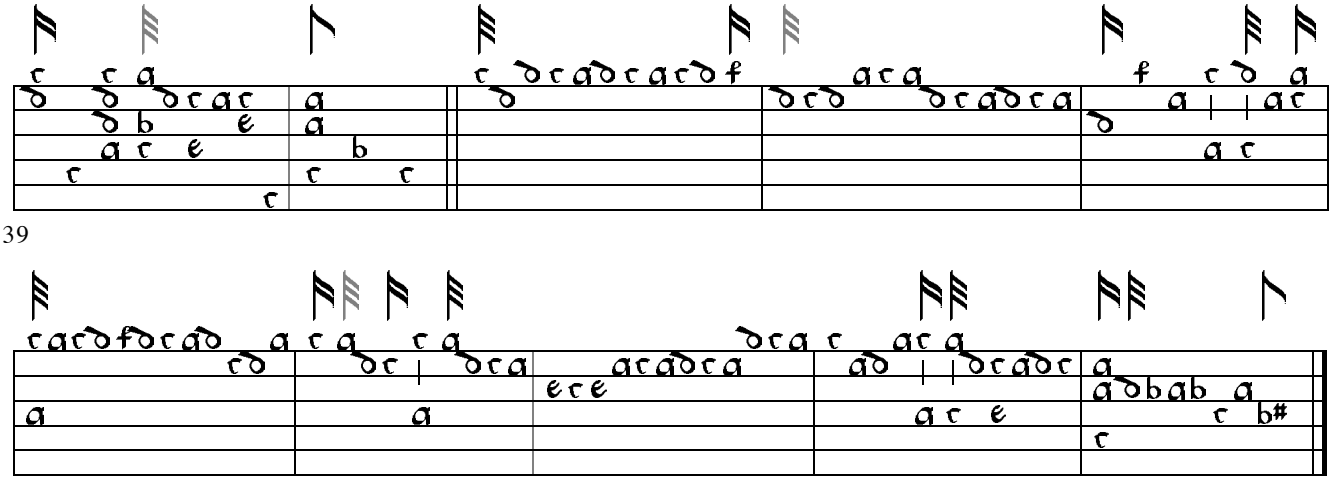


X6. Step stately - treble violin (hhh) Playford BISM 1660, p. 89

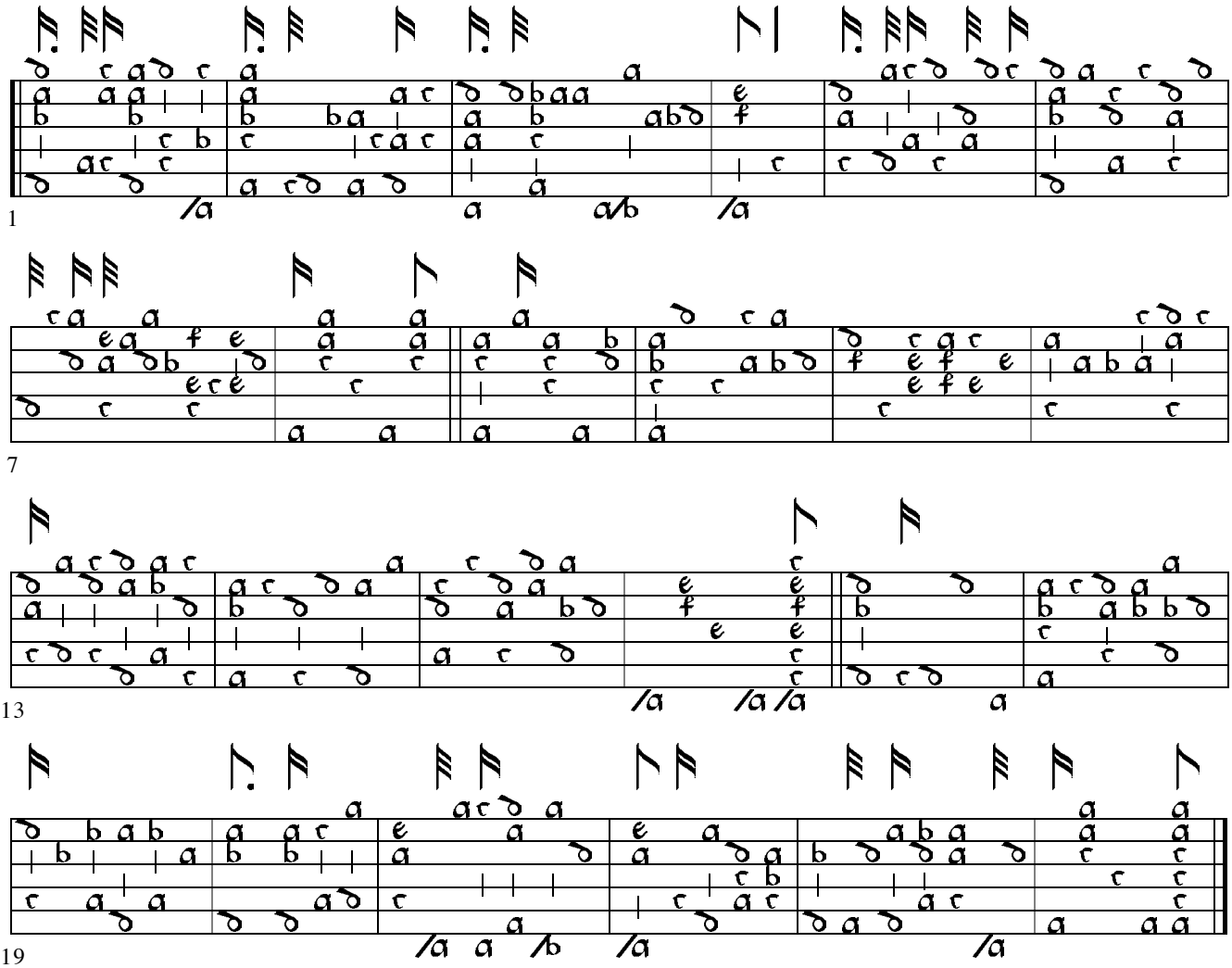


JH4. James his Galliard - AABBCC8 Dd.3.18, f. 58v

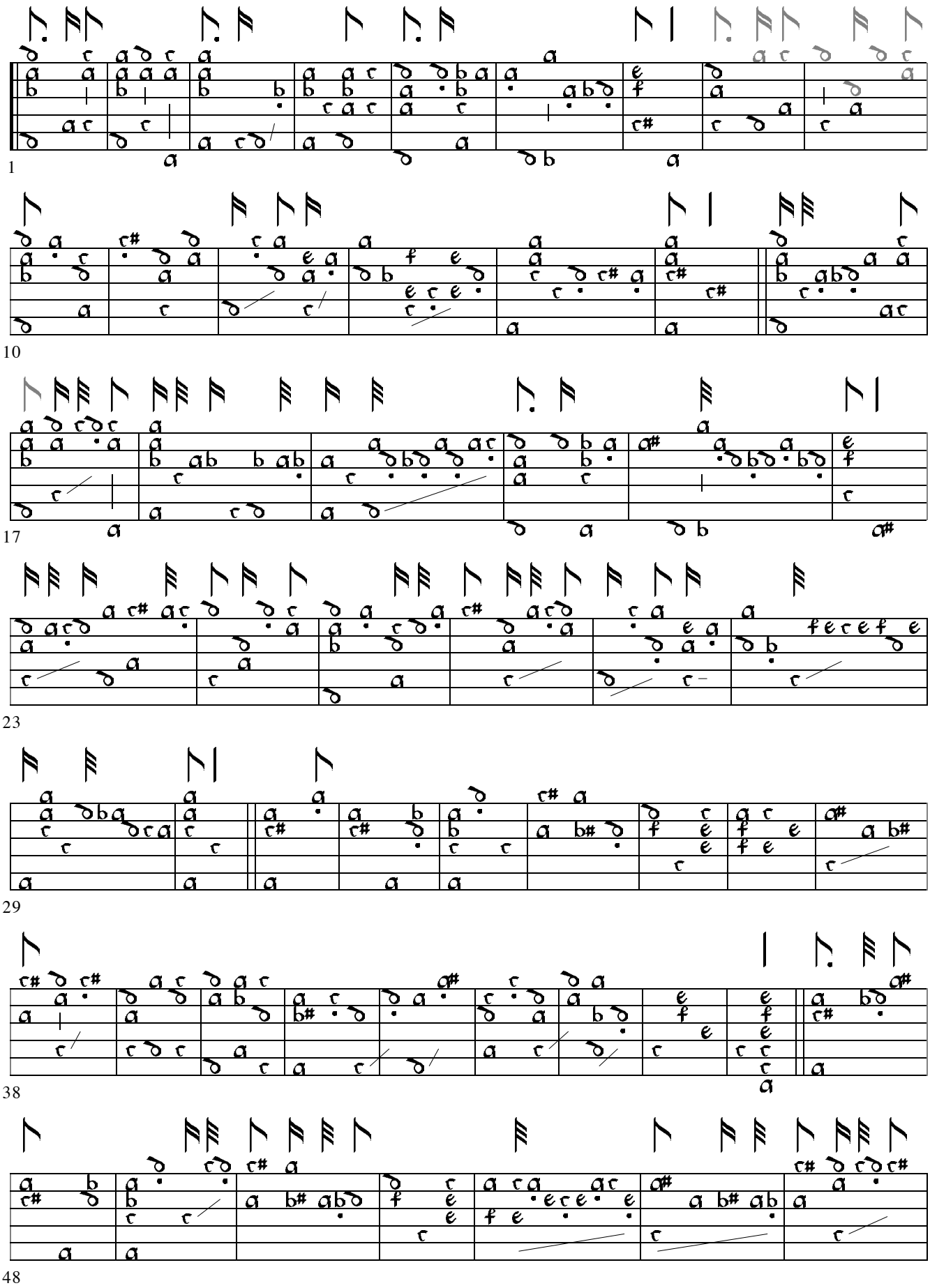


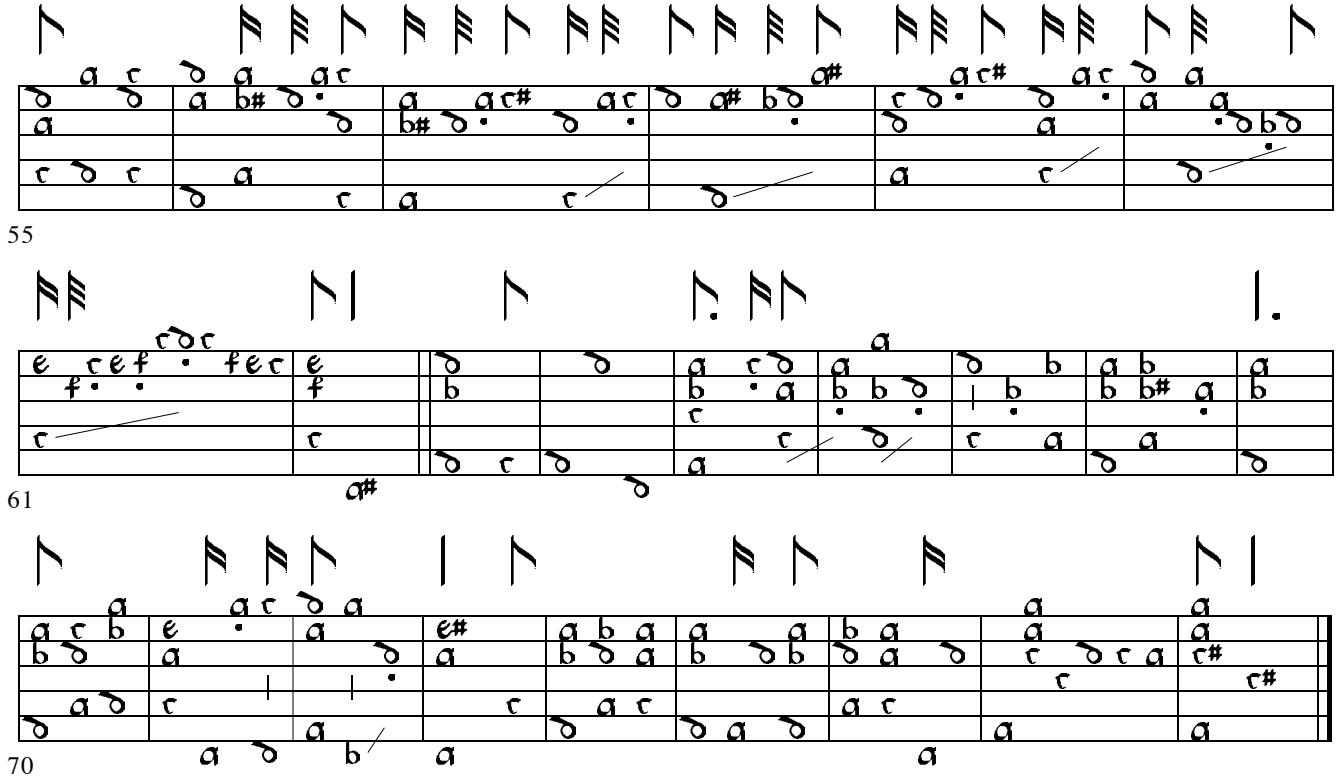


JH5. Gagliarda. by mr Jeames - 7F8D ABC8 GB-Cfm MU MS 689, f. 9v

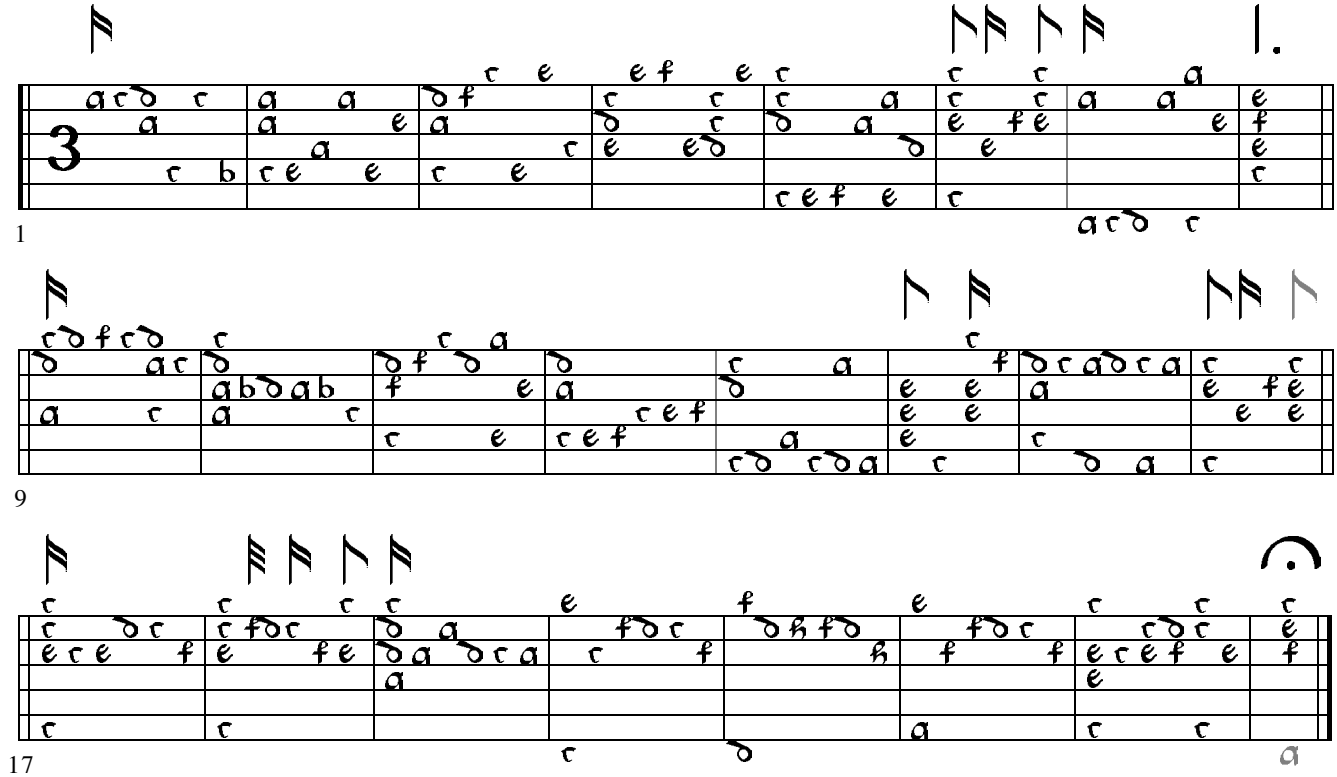


JH6. Untitled - 7D A15A17BB16C16 GB-Cu Nn.6.36, f. 1v

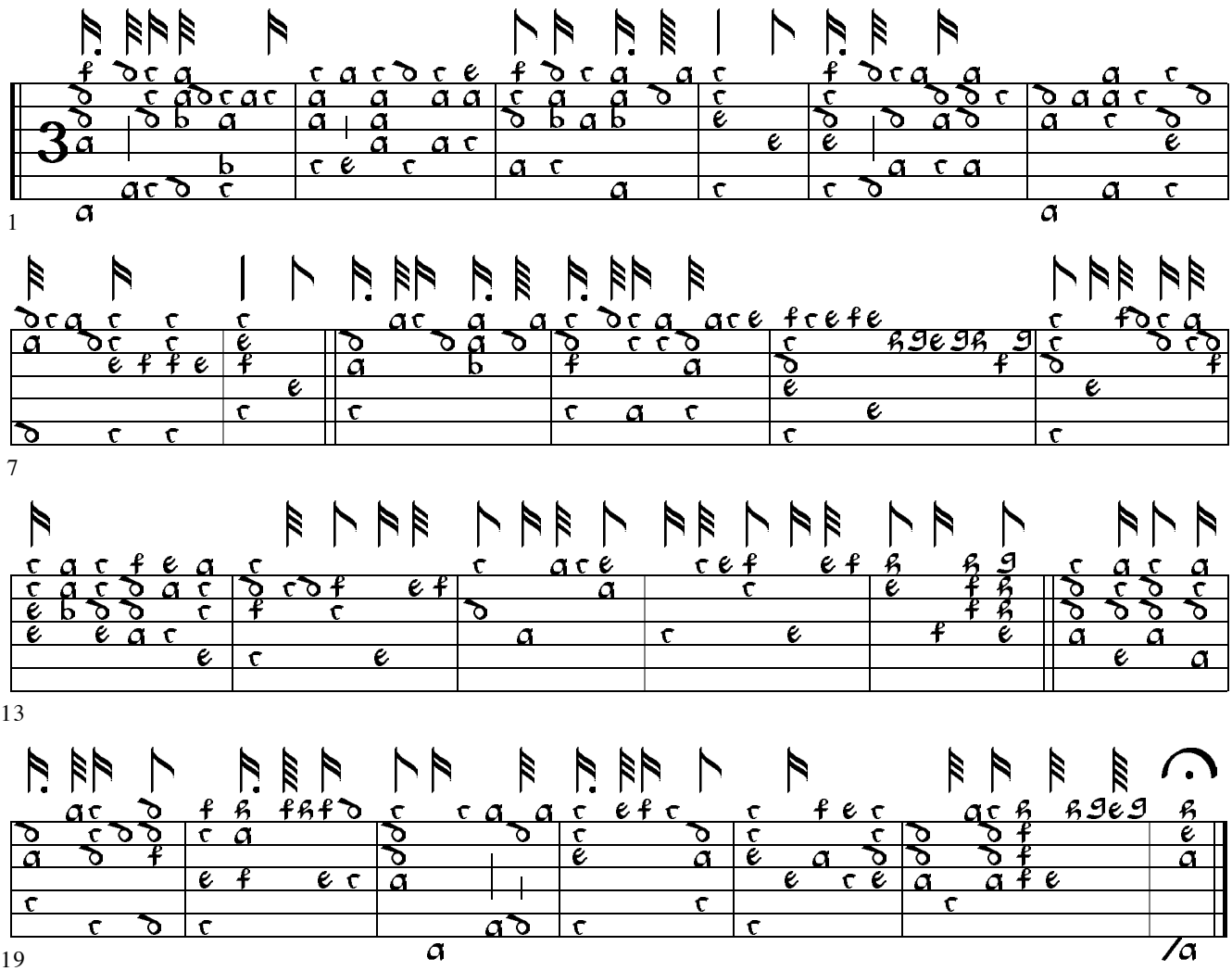




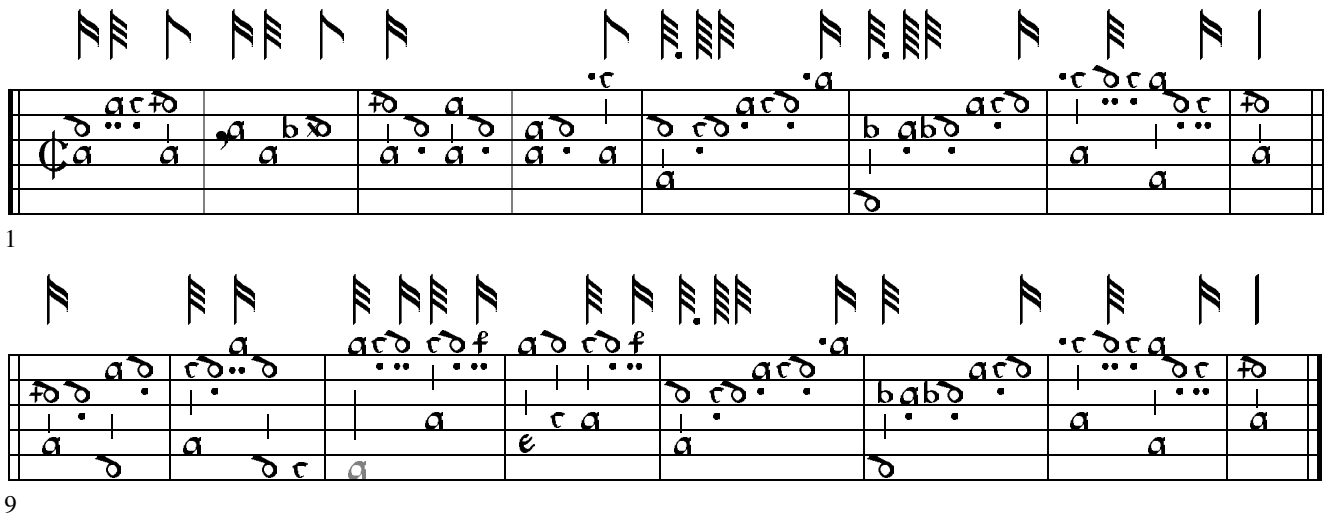
TK3b. Gagliarda Tobiae - 7D ABC8 D-Dl 1-V-8, f. 51r



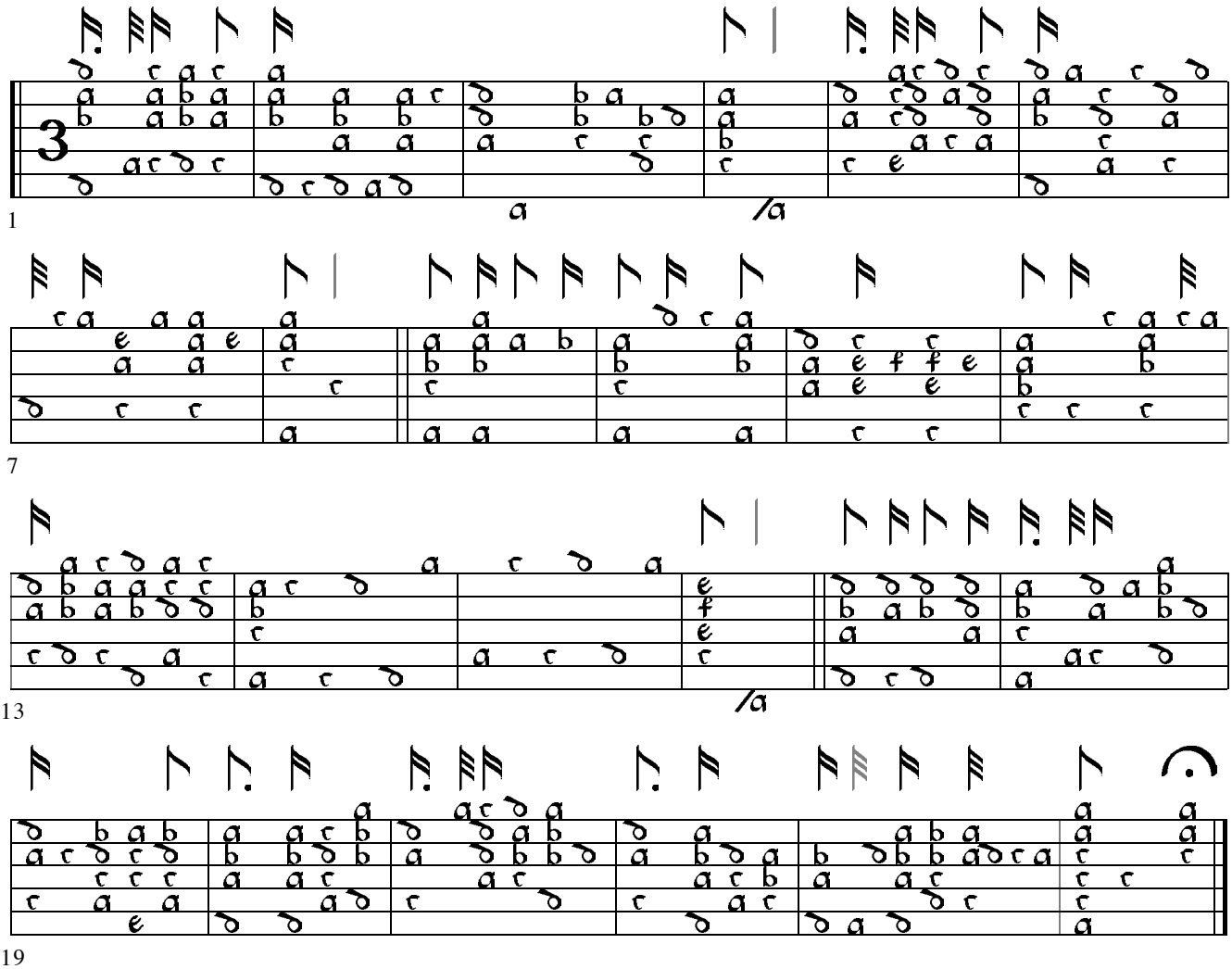
JH7. Galliard James (Harding) Cantus - 7F8D A8B9?C8 D-Ngm 33748-I, f. 8v



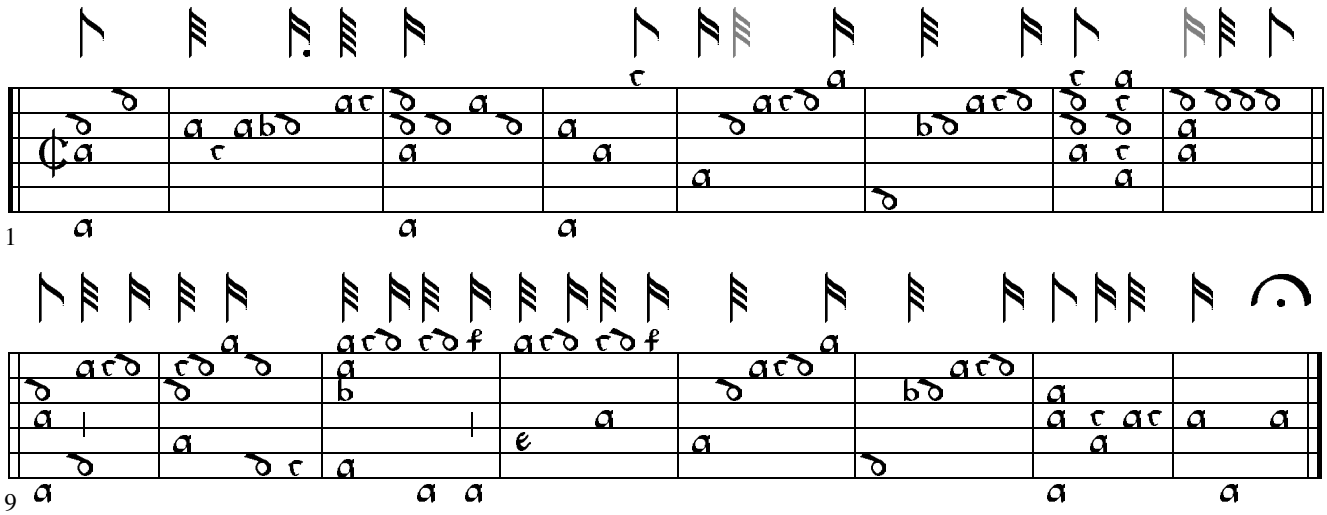
Z1. Souches March - AB8 in F US-NHub osborn fb7, f. 81v



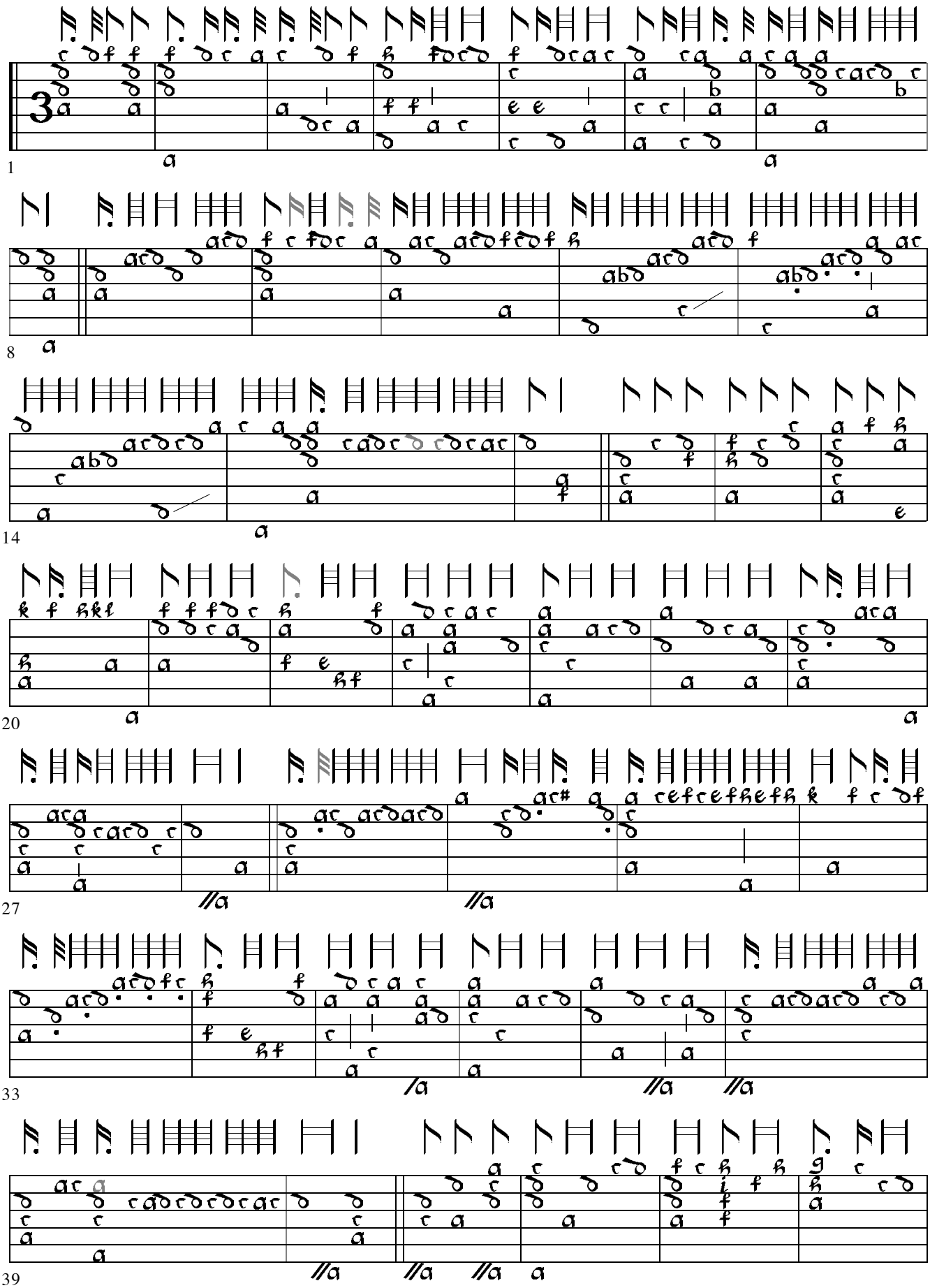
JH8. Galliarda James Pasus - 7F8DA8B8C8 D-Ngm 33748-I, f. 9r

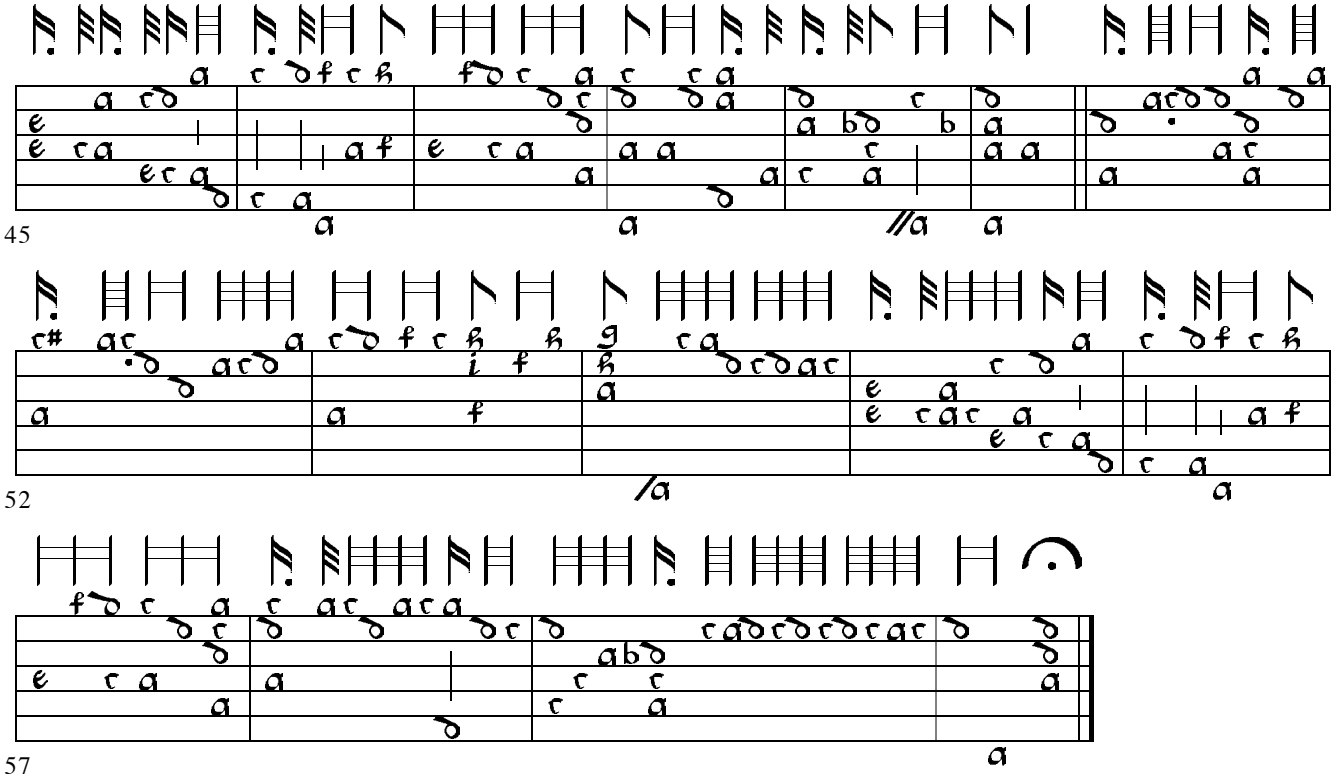


Z2. Anglese - 7F AB8 in F D-Ngm 33748-I, f. 38r

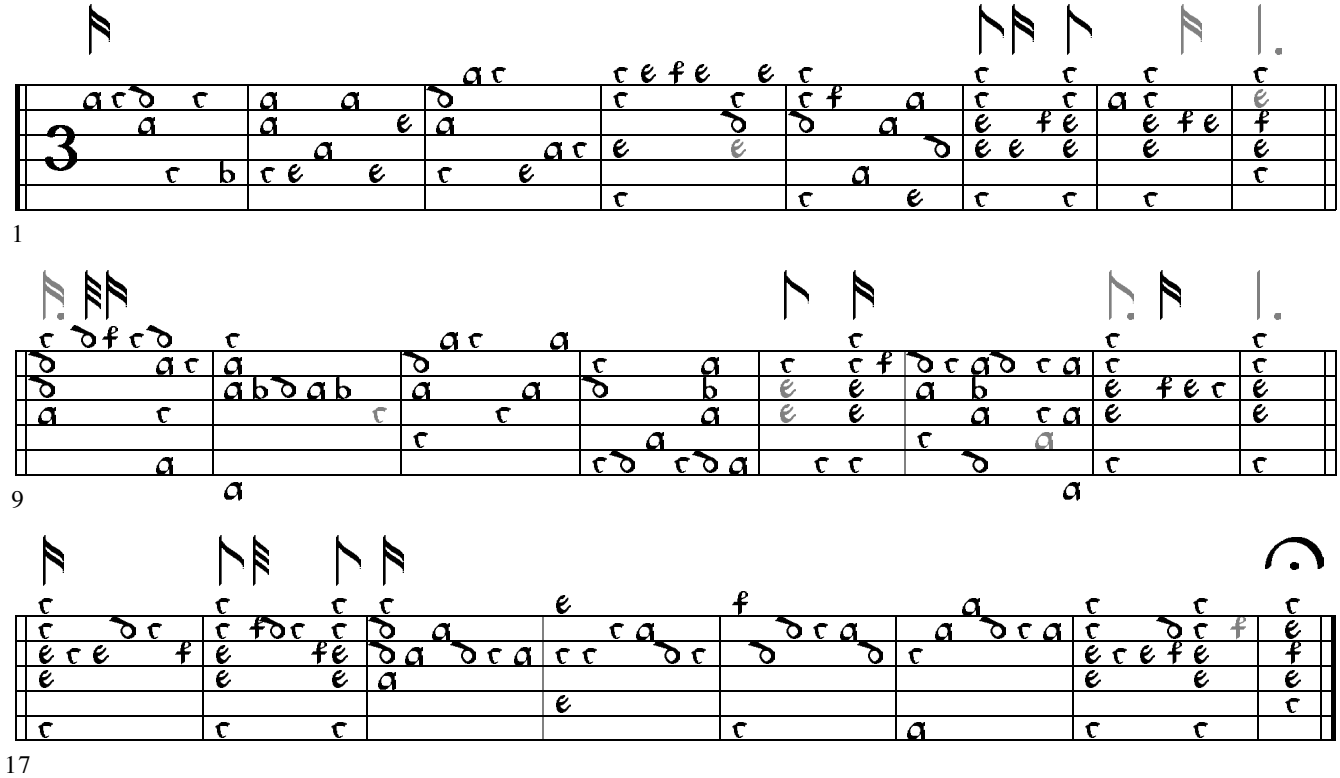


App3. (galliard - Daniel Bacheler?) - 7F8D9C AA8BB12CC10 GB-Cu Nn.6.36, f. 3v

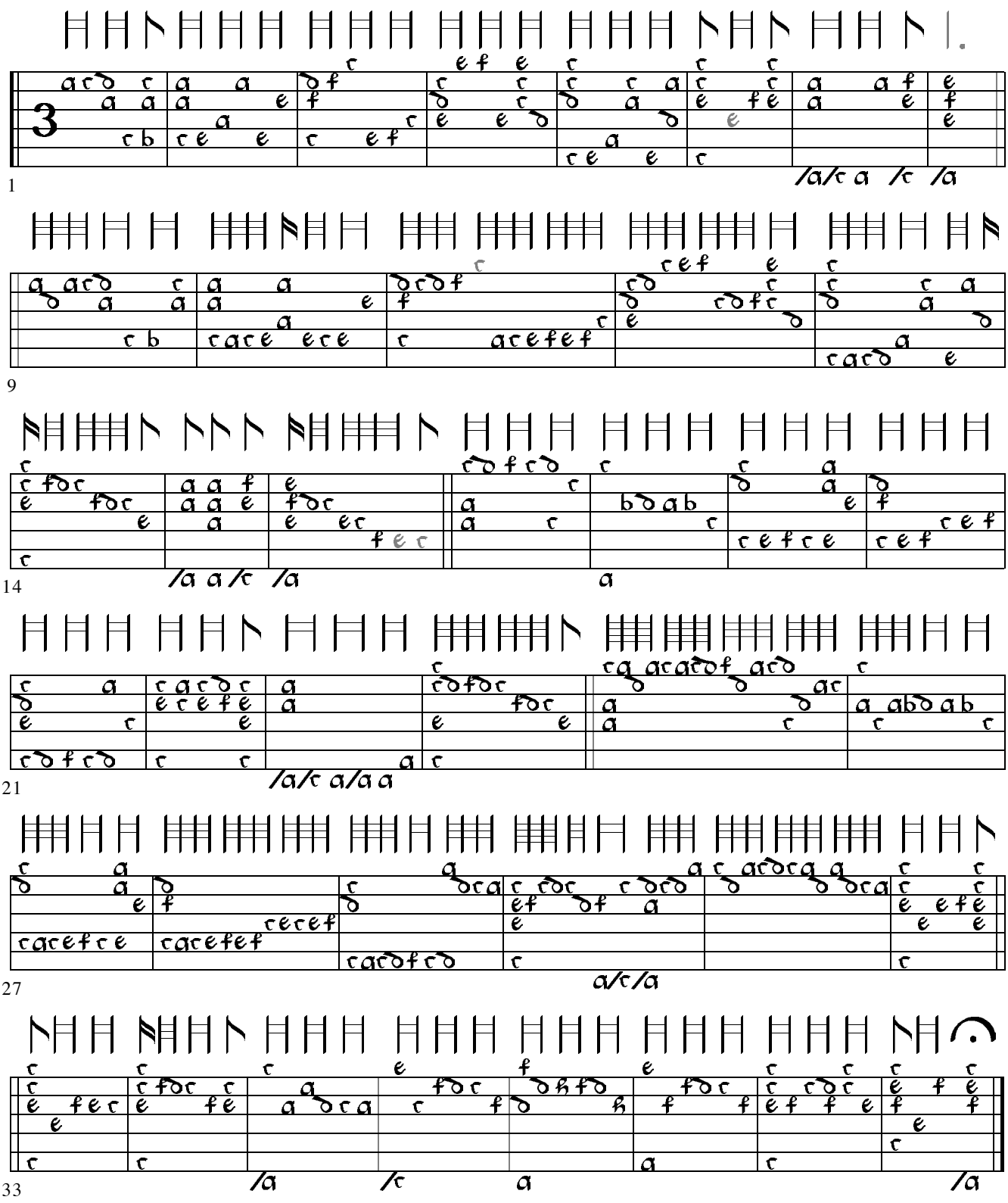




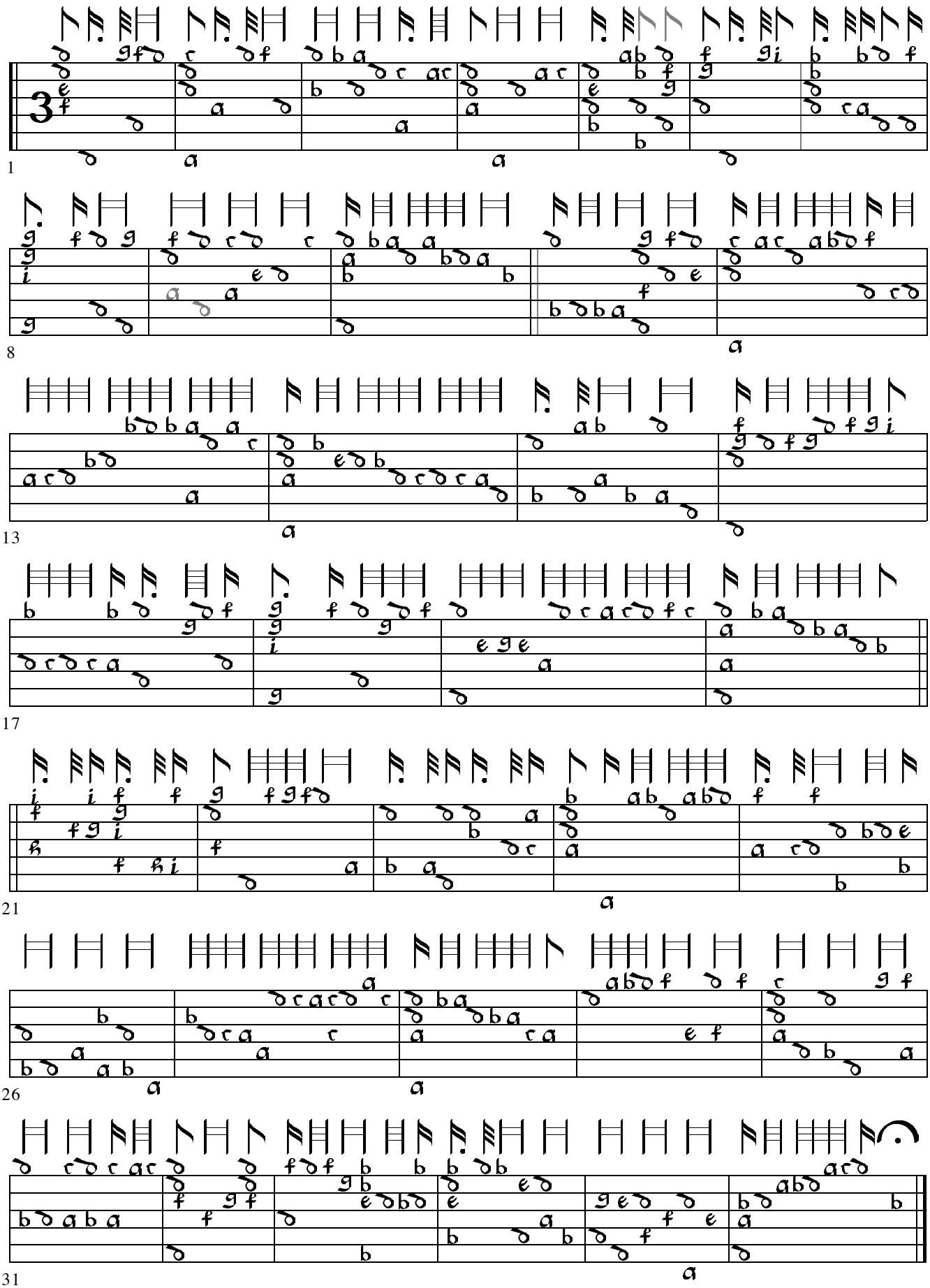
TK3c. Ga(l)liarda Tobiae Kuhnen - 7D ABC8 D-LEm II.6.15, p. 187



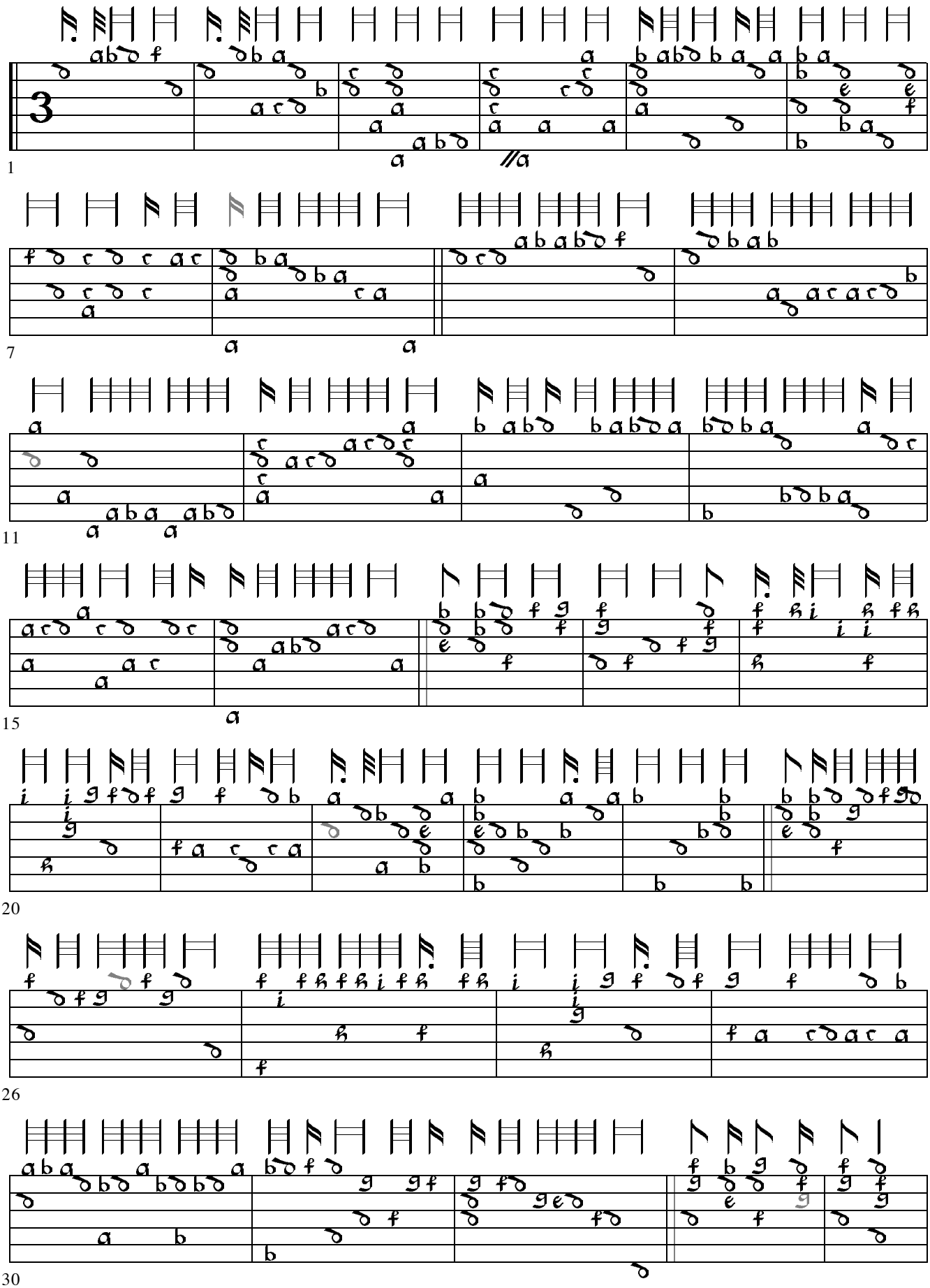
TK3d. Galliarda T(obias) K(un) - 7F8D AABBC8 Fuhrmann 1615, pp. 110-111

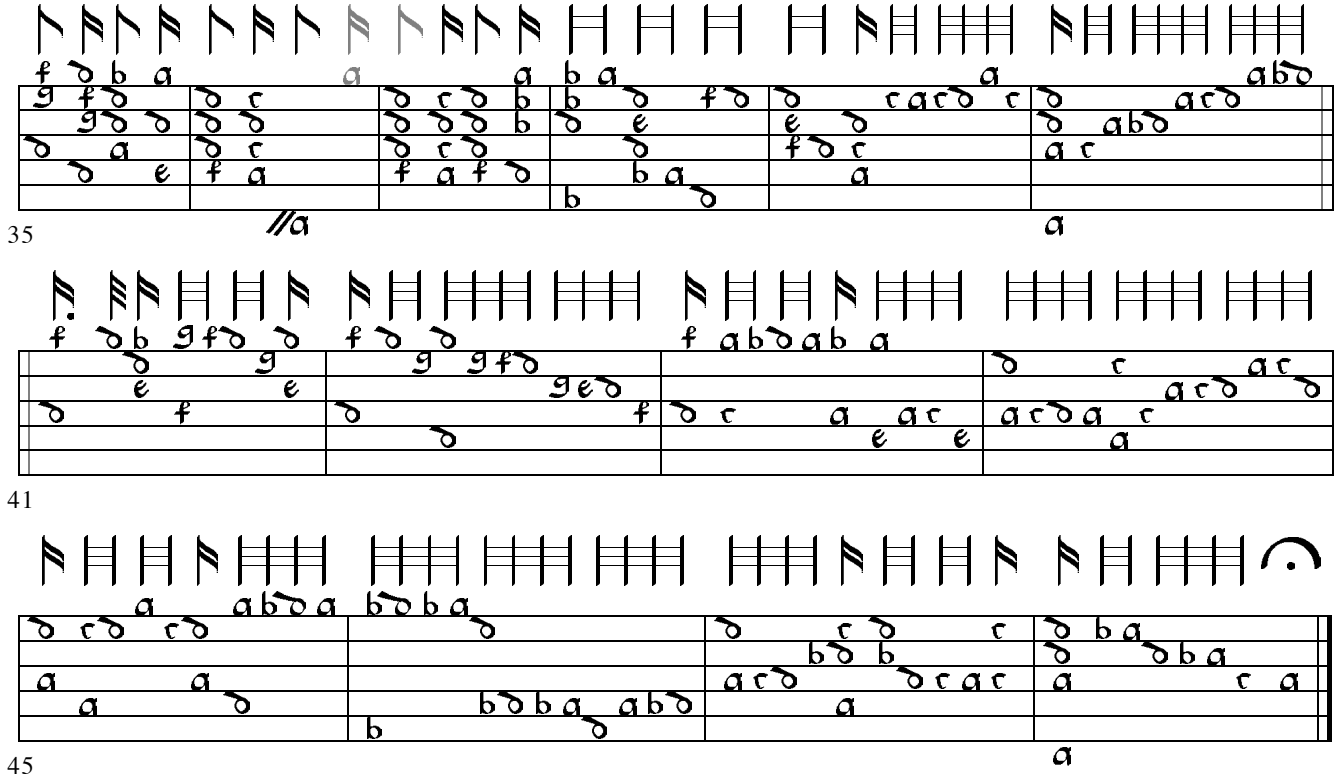


TK4. Galliarda T(obias) K(un) - 7D AA10B16 Fuhrmann 1615, p. 111

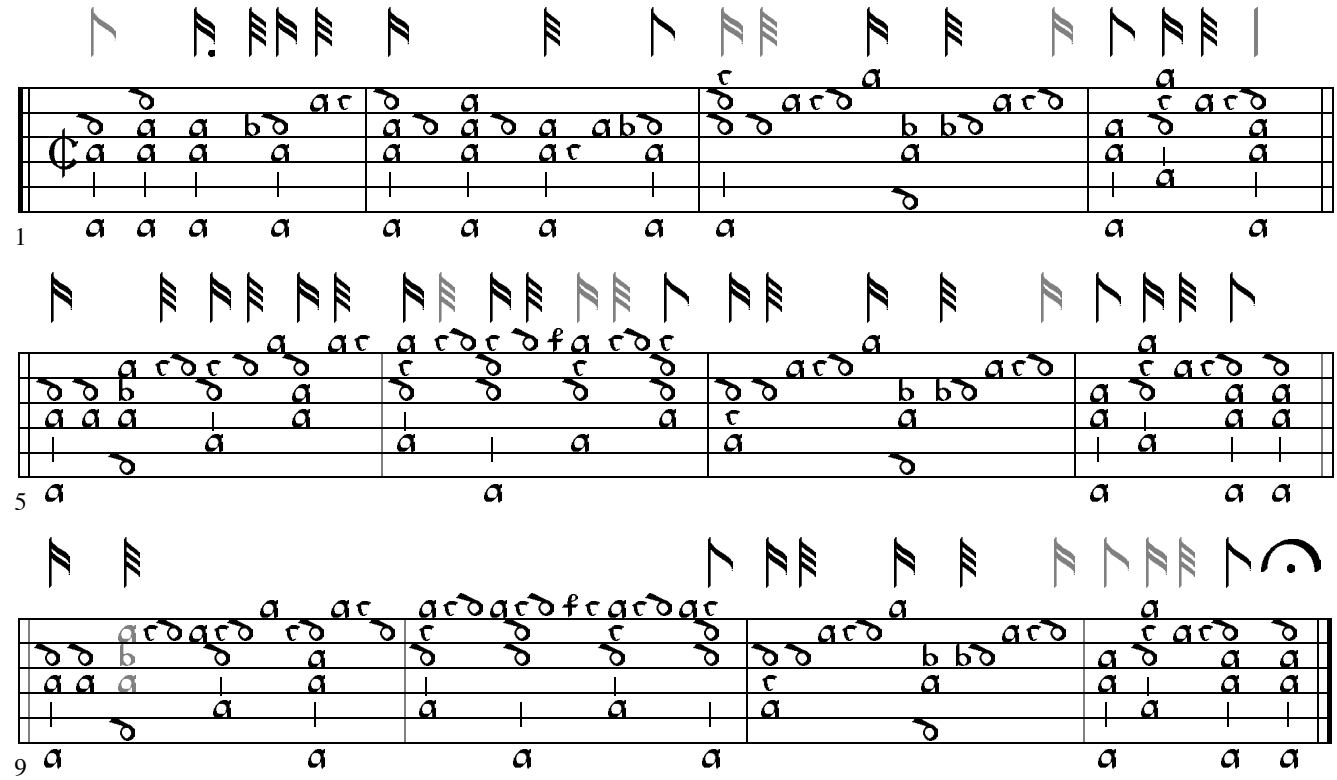


TK5. Galliarda T(obias) K(un) - 7F9C AABBCC8 Fuhrmann 1615, pp. 118-119

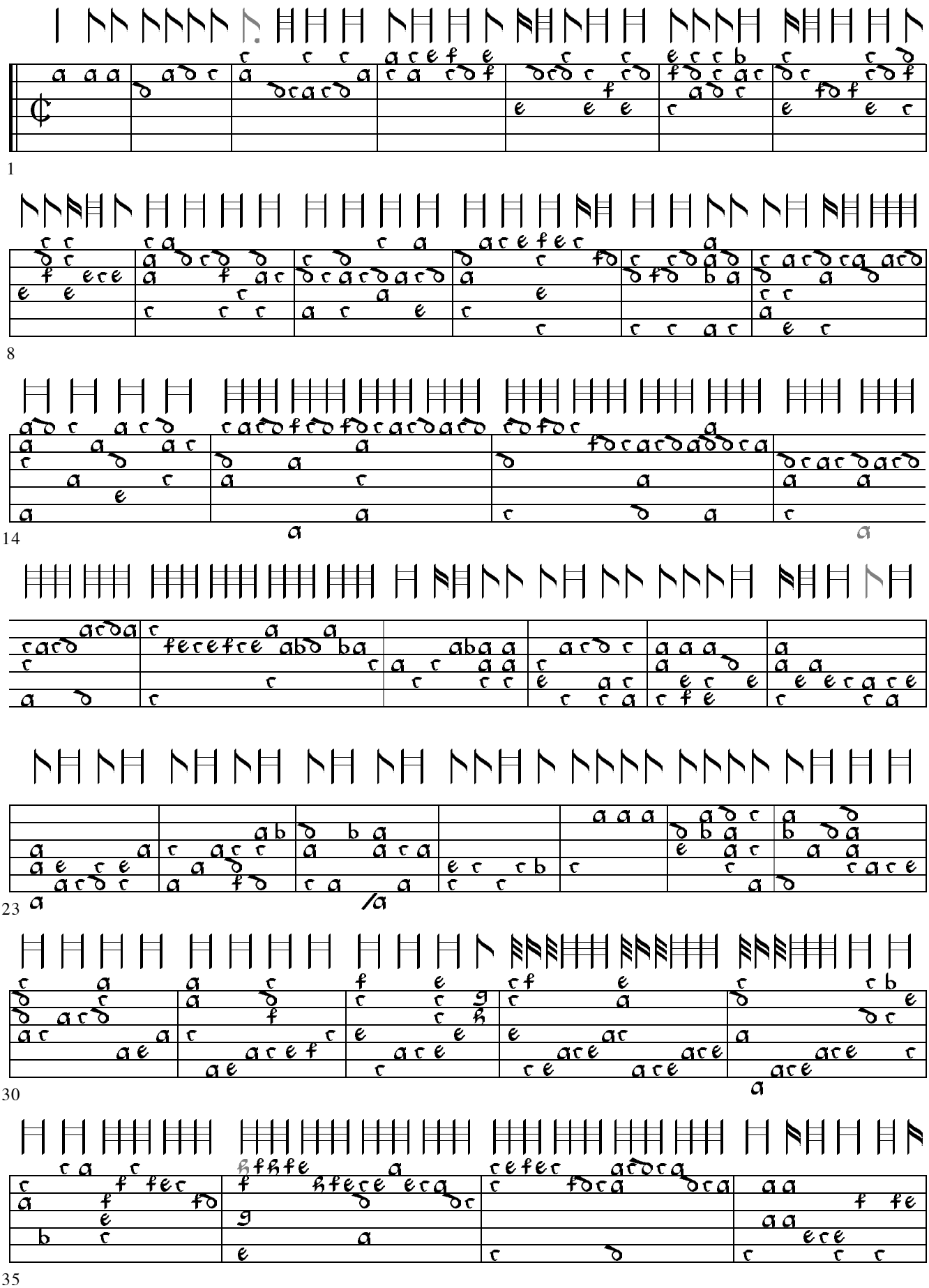


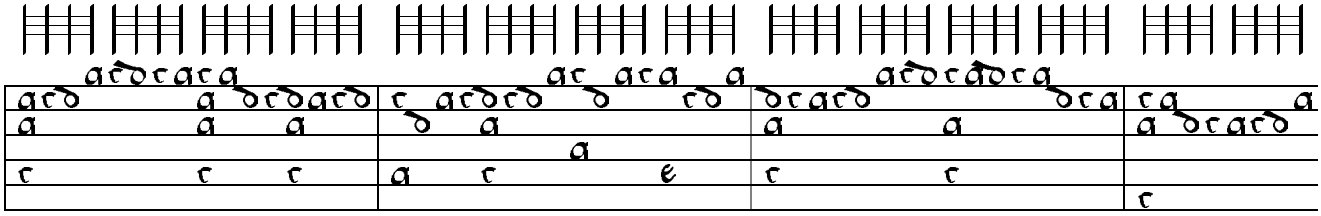


Z3. D Do Angleterre - 7F ABB4 in F D-LEm III.11.26, p. 4



TK6. Fuga sup(er) Verleih uns friedt Tobiae Kuhn - 7F8D D-Dl 1-V-8, ff. 42r-42v





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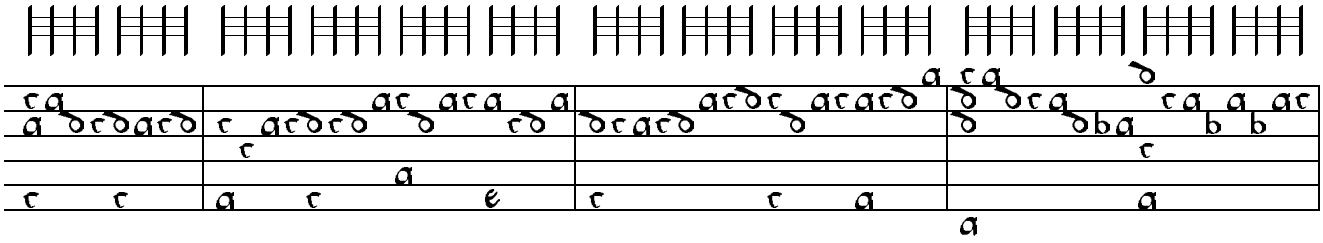

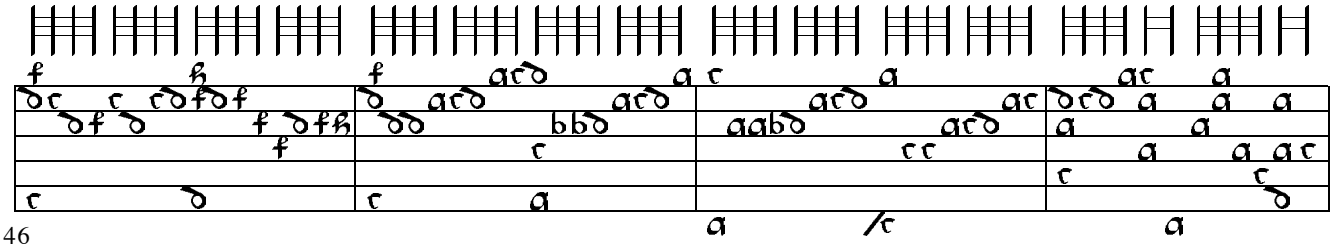

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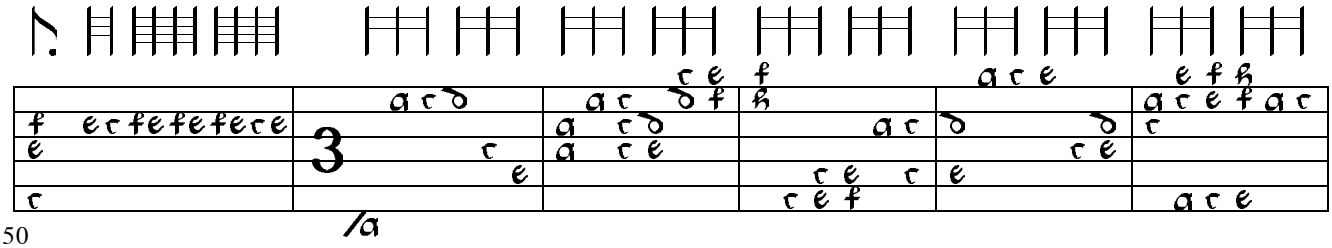

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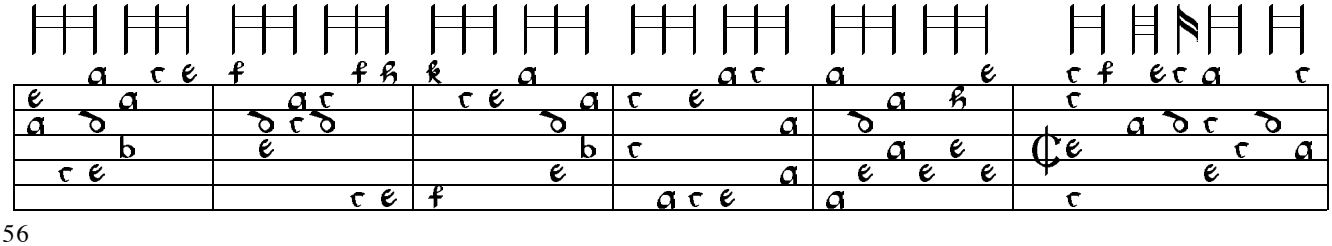

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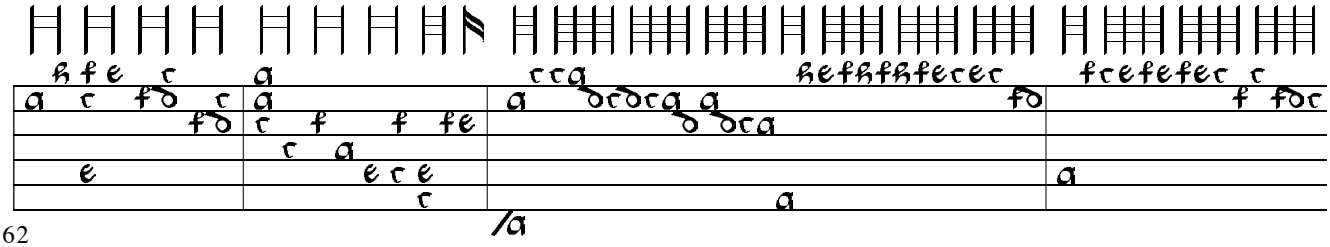

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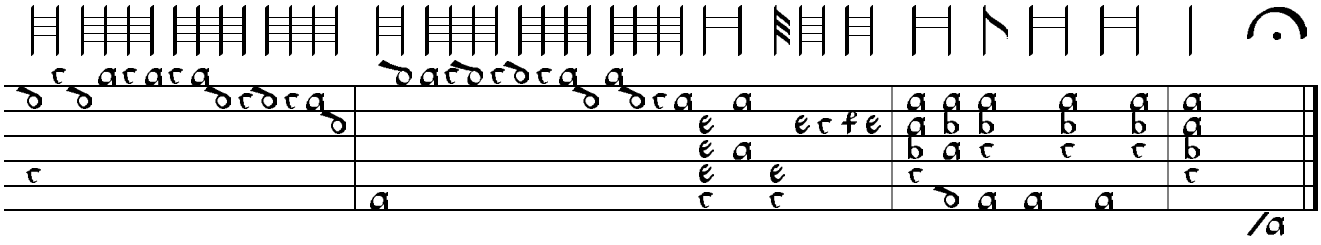
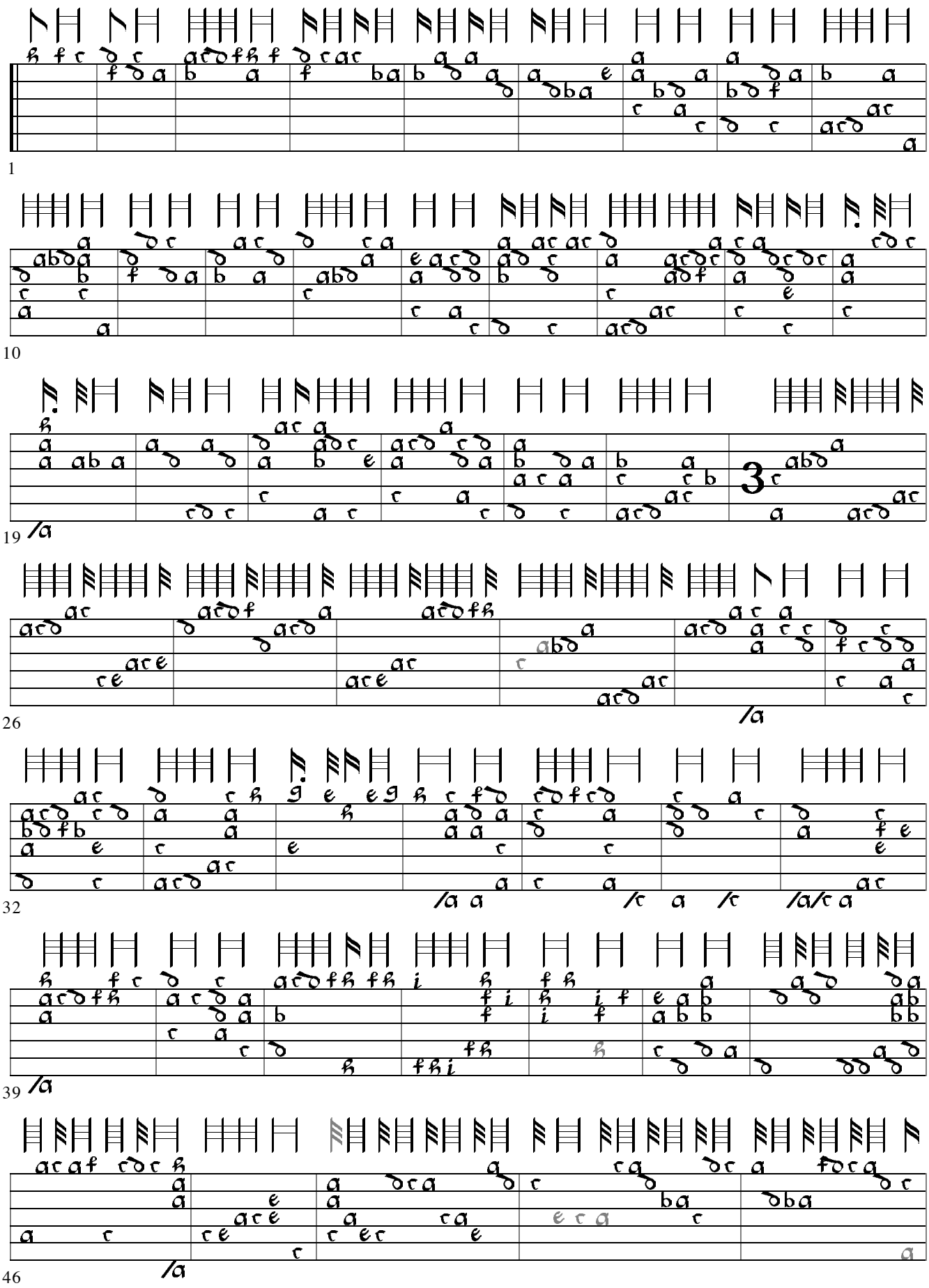
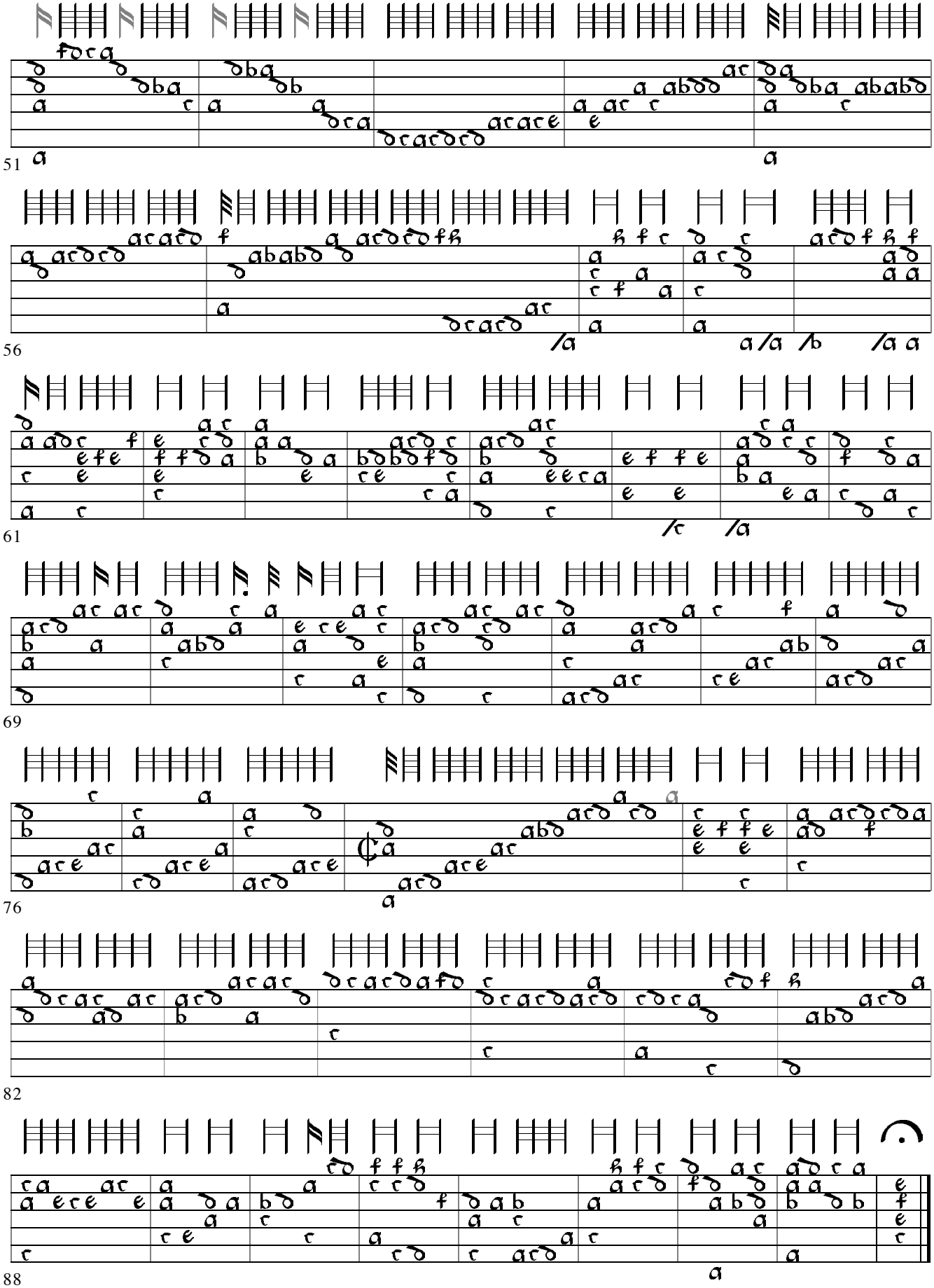
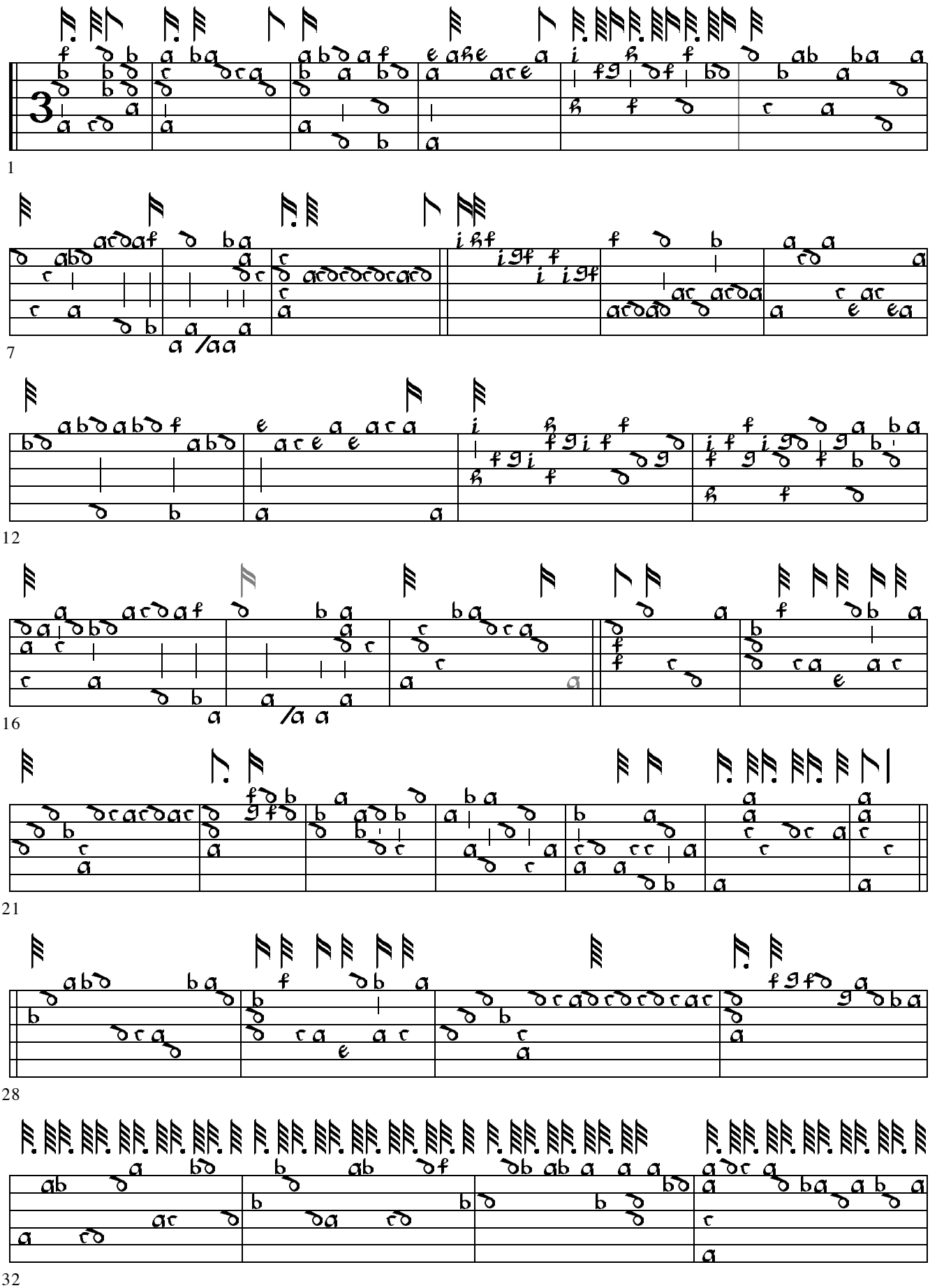


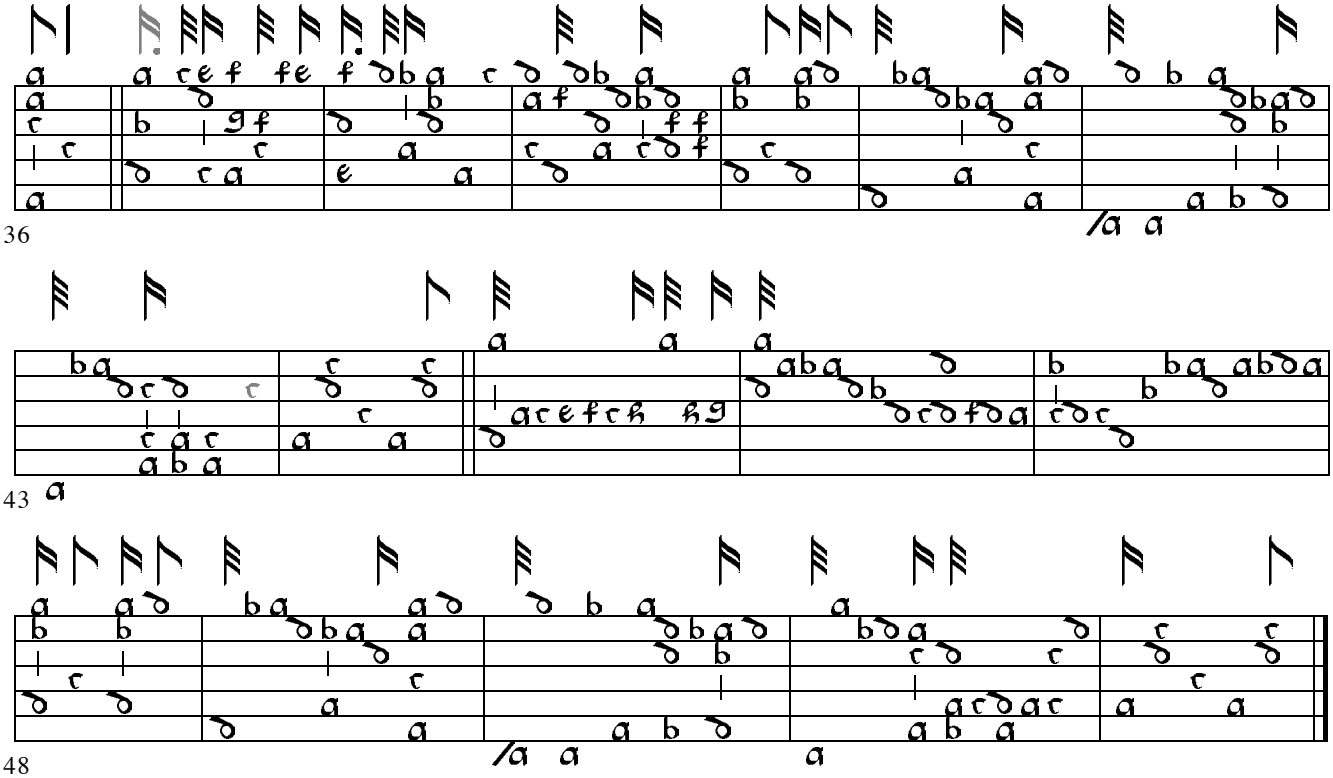
App5. Fuga - 7F8D D-Kl 4o.108 I, ff. 9v-11r



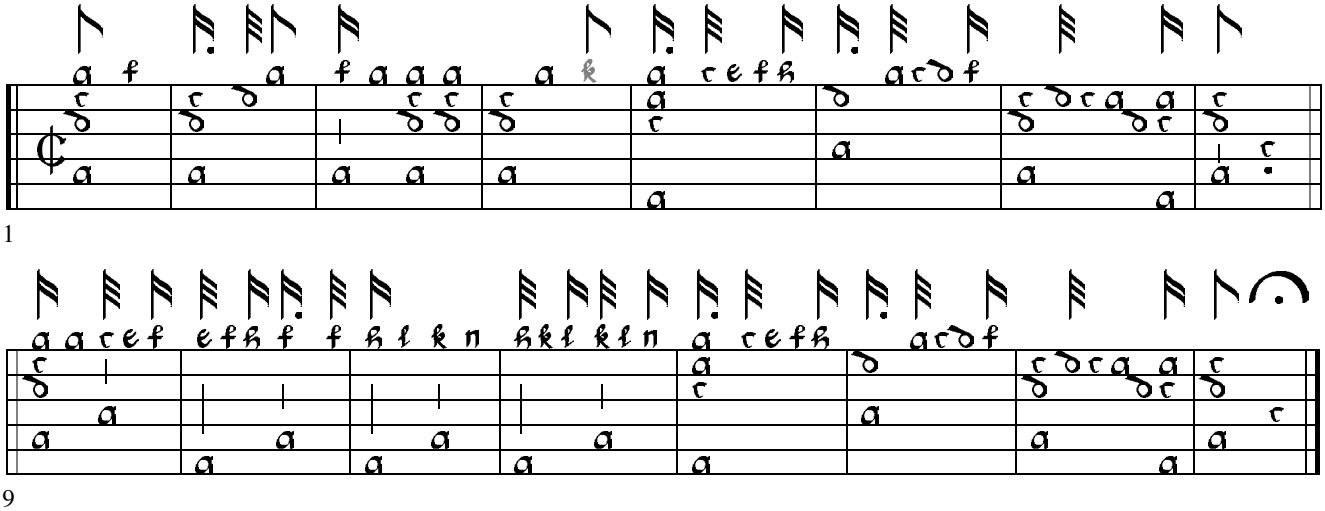

51
56
61
69
76
82
88

JD28b. Galliarda J(ohn) D(owland) - 7F8Eflat A9A10BB9CC8 GB-Cfm Mus.689, ff. 54v-55r

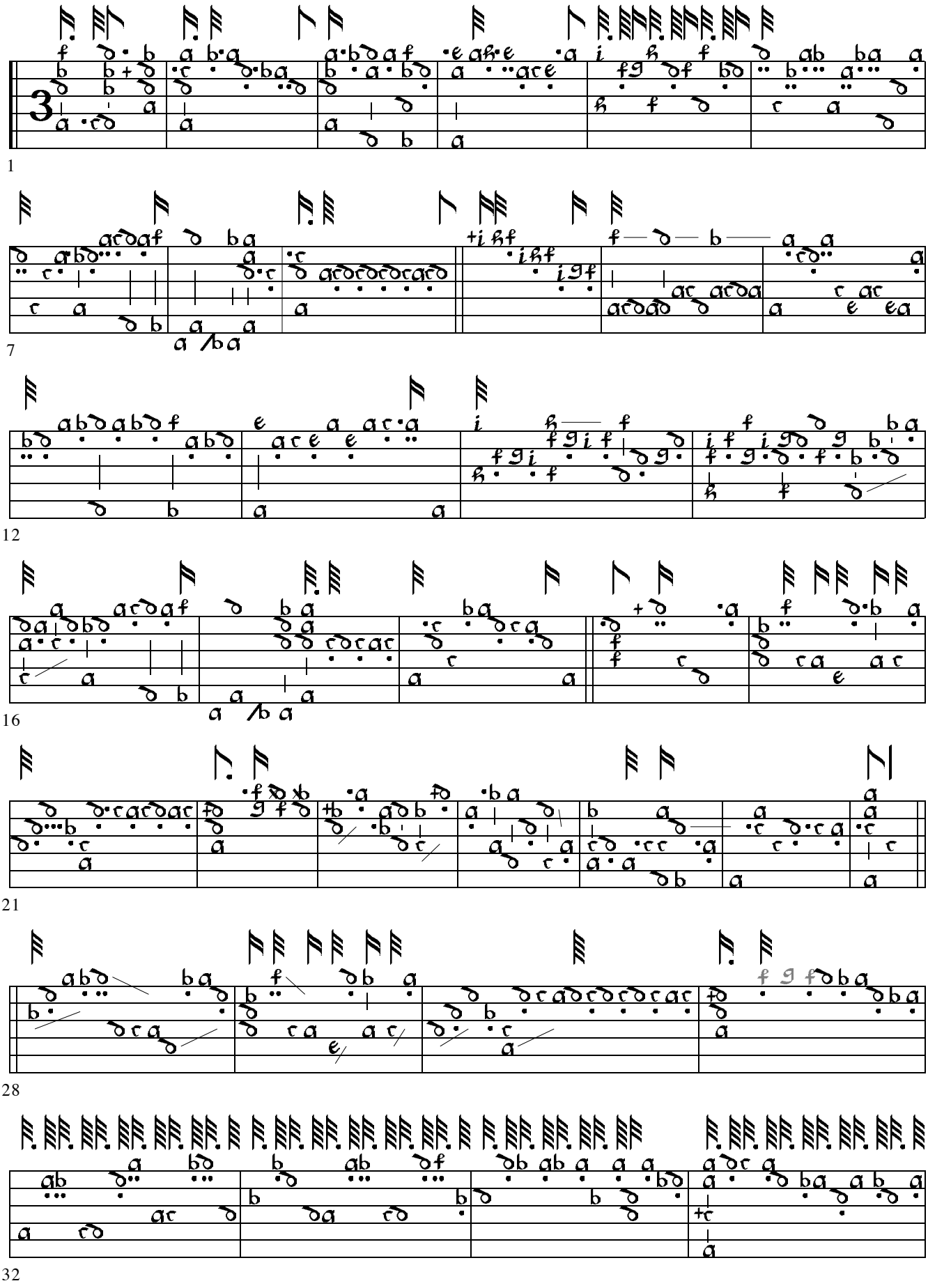


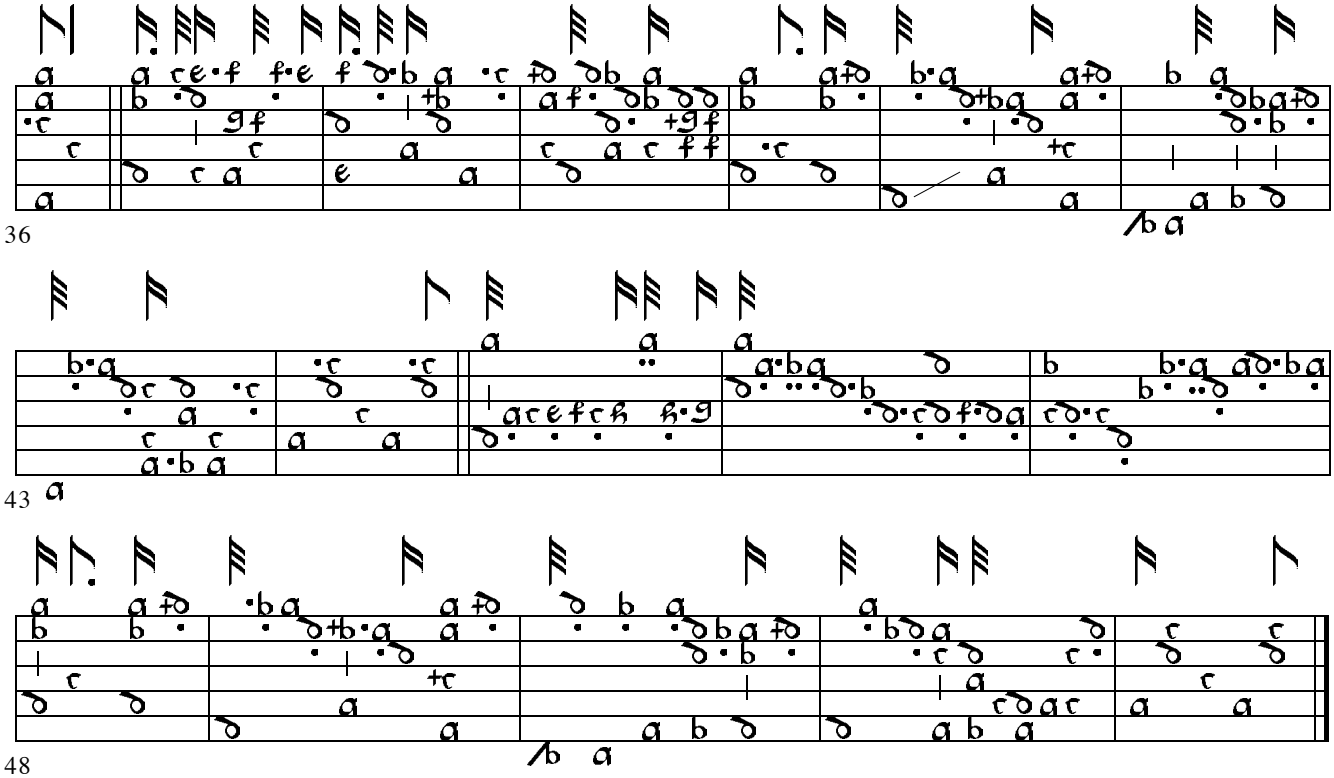


Z4. Paulo a(li)t(e)r Ballet - AB8 D-B 40141, f. 138v

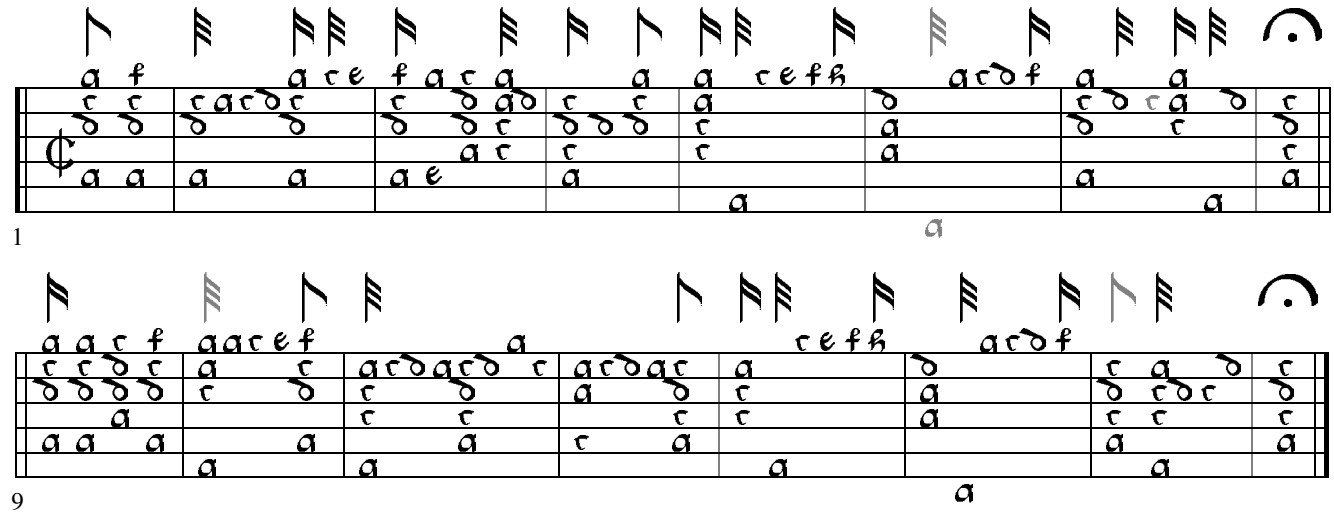


JD28c. A Gallyard By Mr Jo(hn) Dowland - 7F8D A9A10BB9CC8 GB-Lam 603, ff. 16v-17r

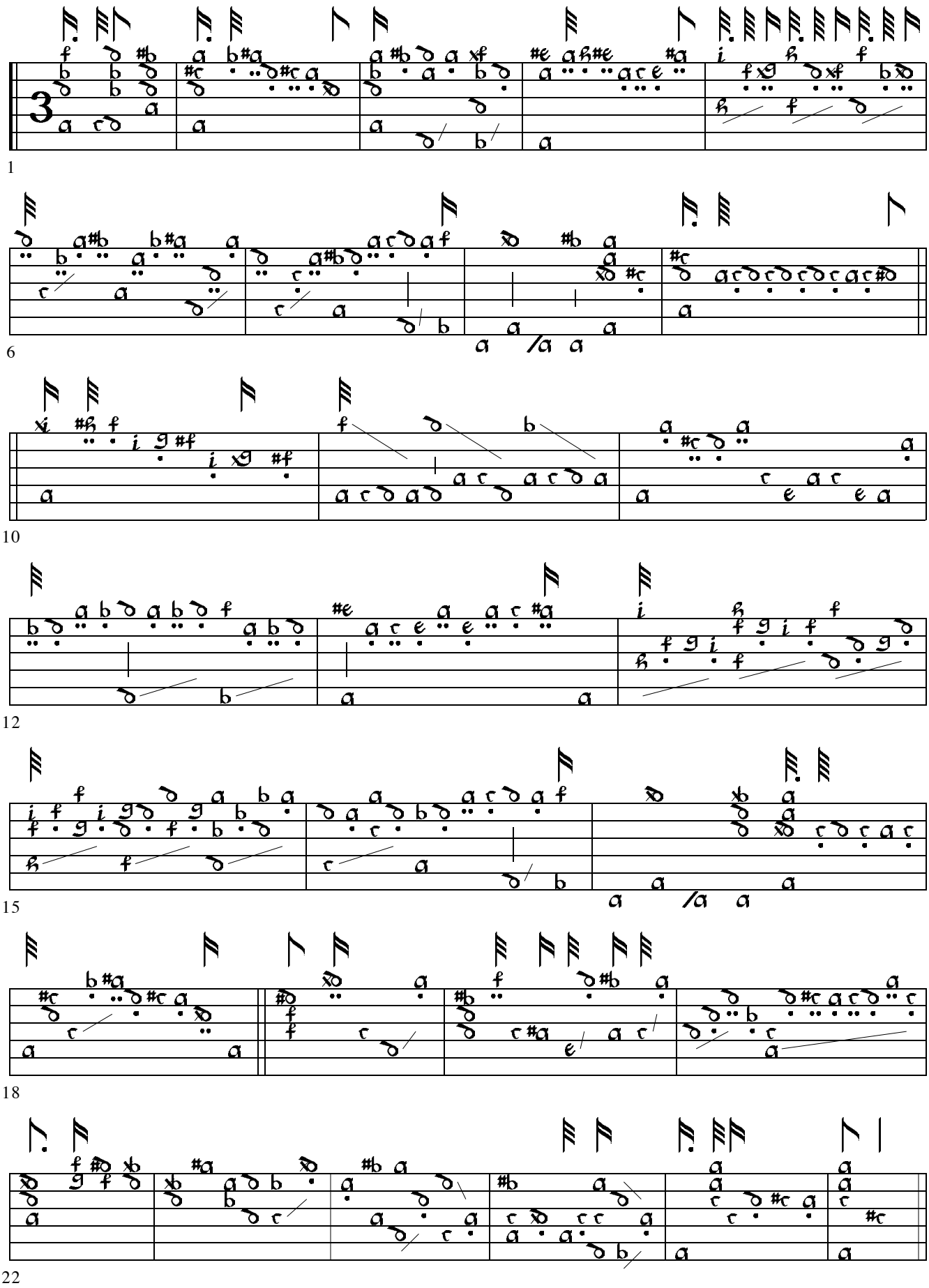


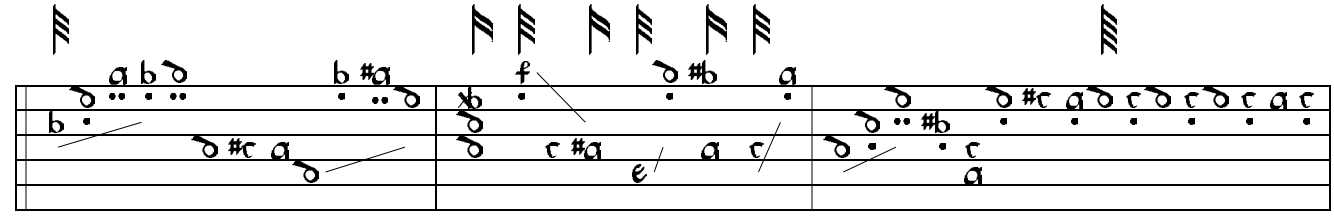


Z5. Balletta Anglica - 7F AB8 in C D-LEm II.6.15, p. 295



JD28d. A gallyard Mr Dowland - 7F8Eflat10C A9A10BB9CC8 GB-Lbl Add.38539, ff. 15v-16r





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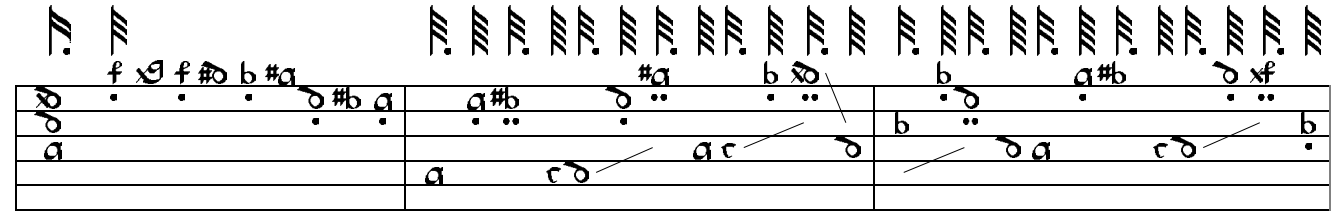

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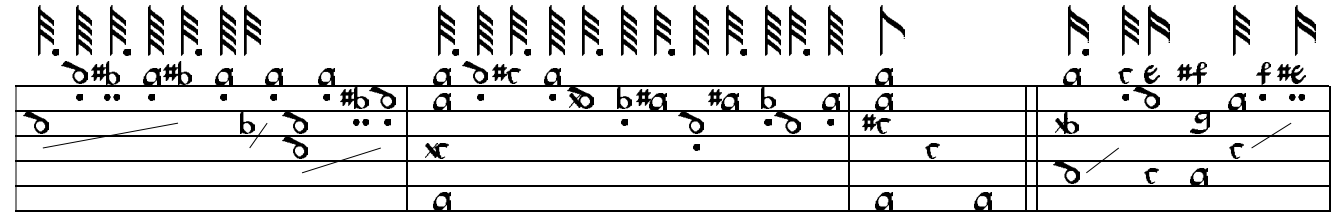

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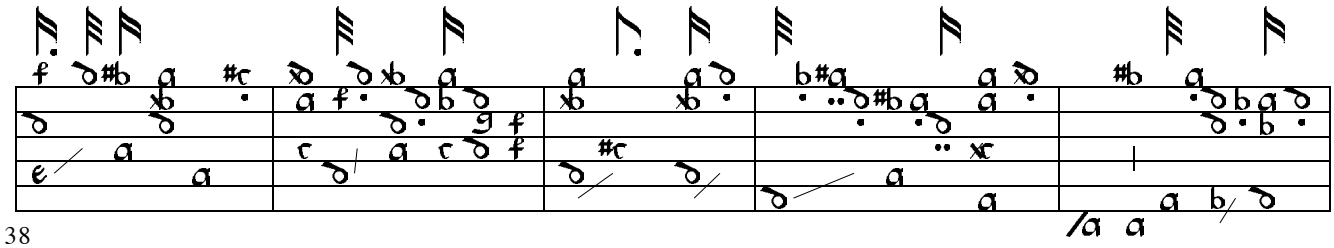

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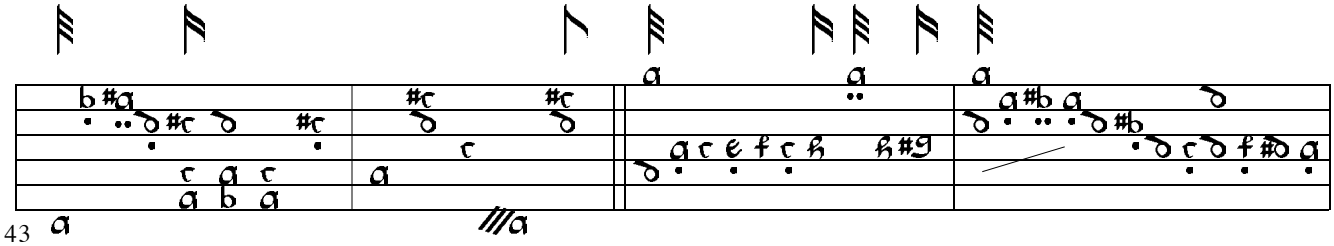

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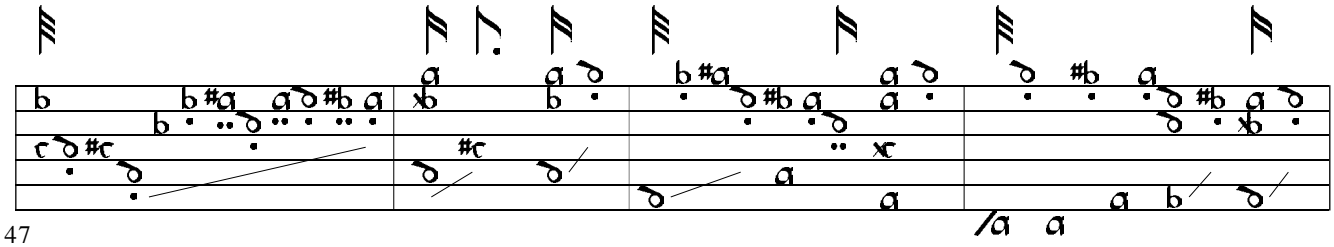

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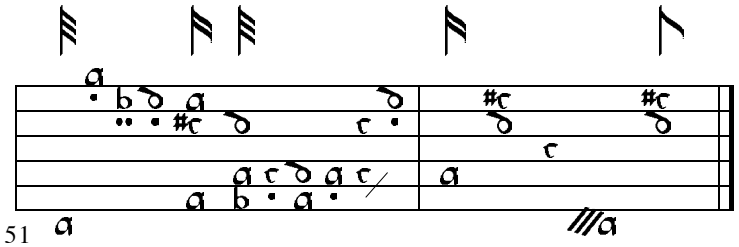
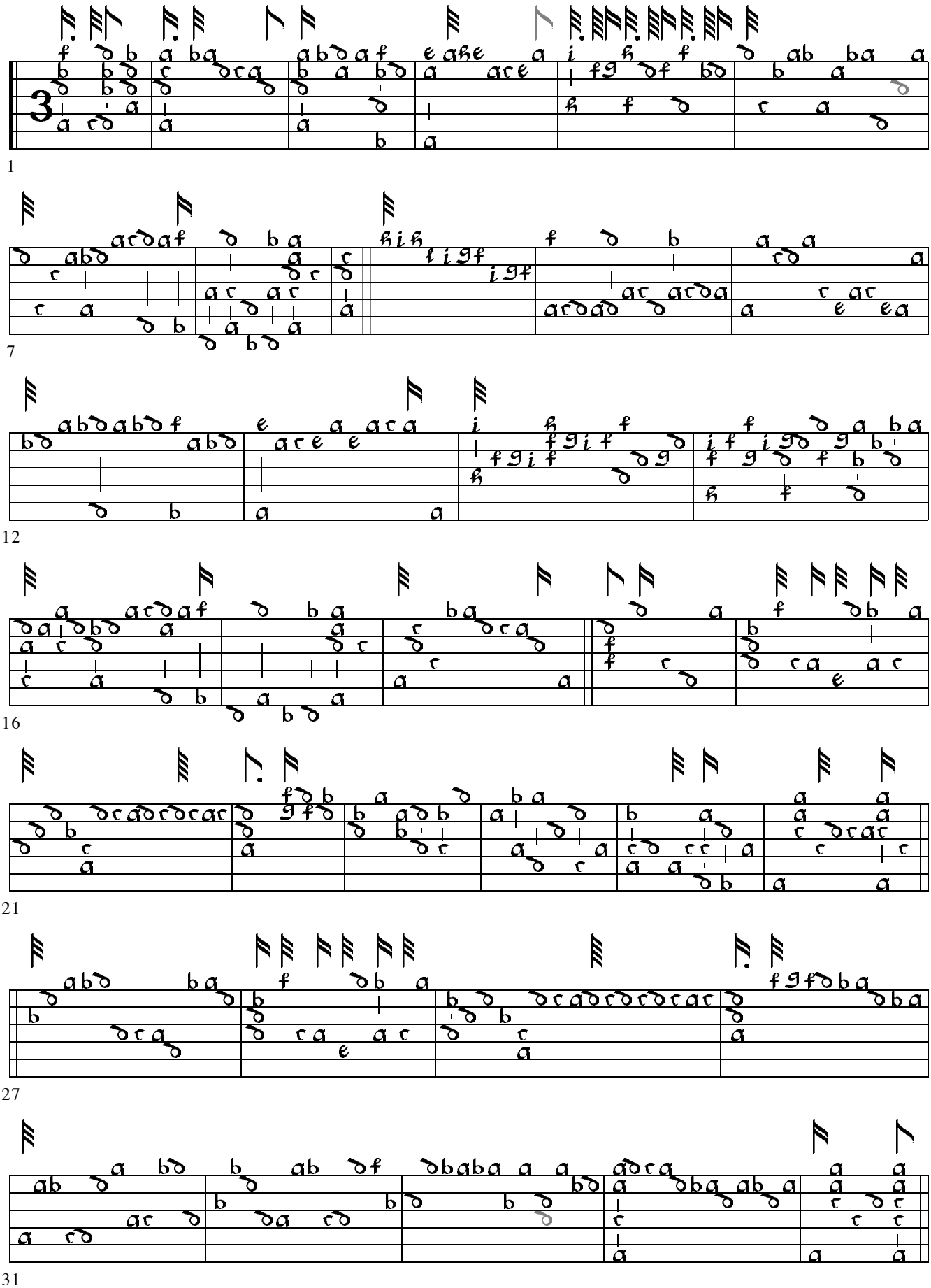
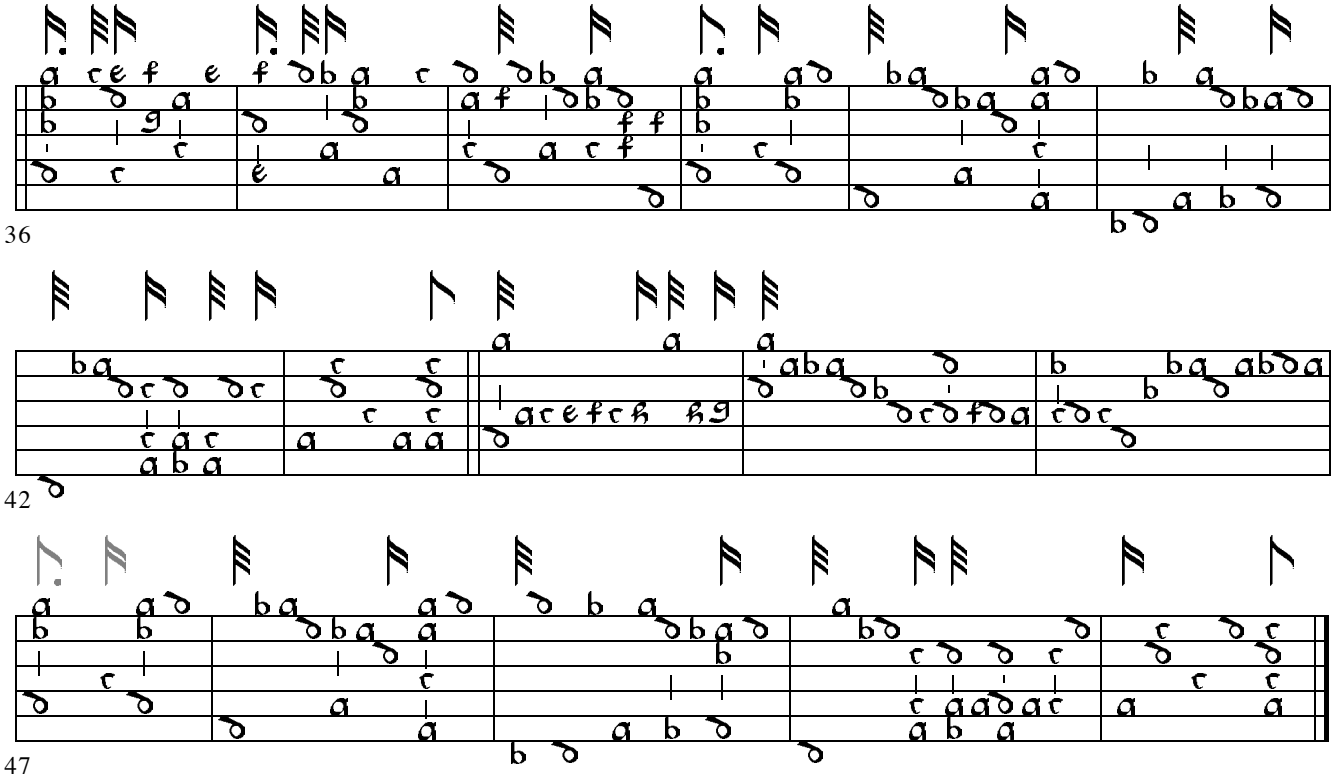


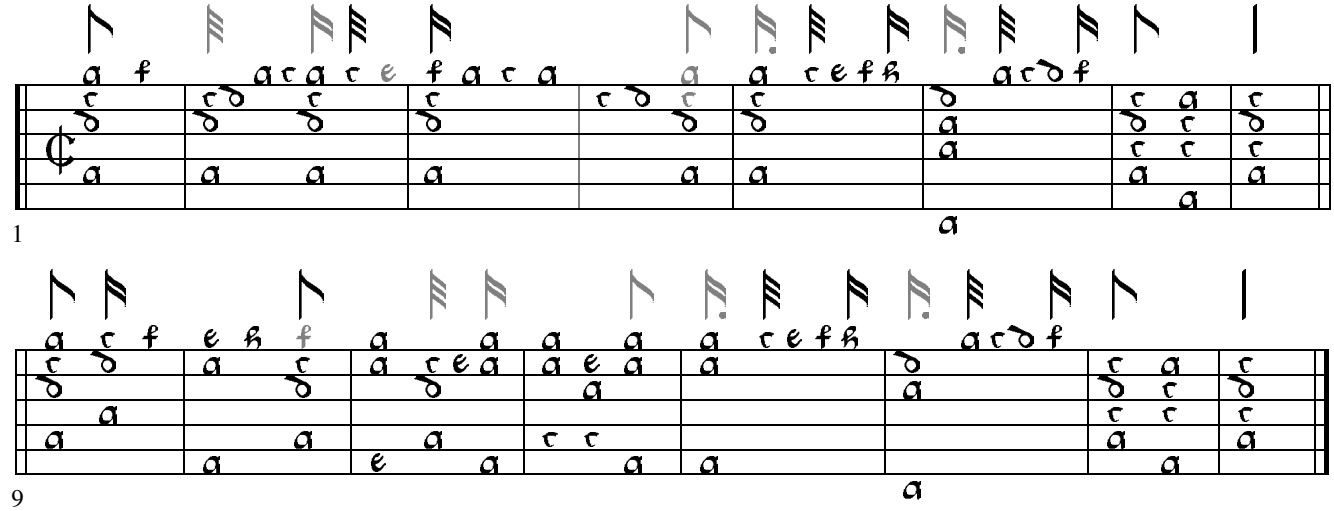
51

JD28e. Untitled - 7D AA9B8B9CC8 GB-Gu Euing 25, ff. 20v-21r

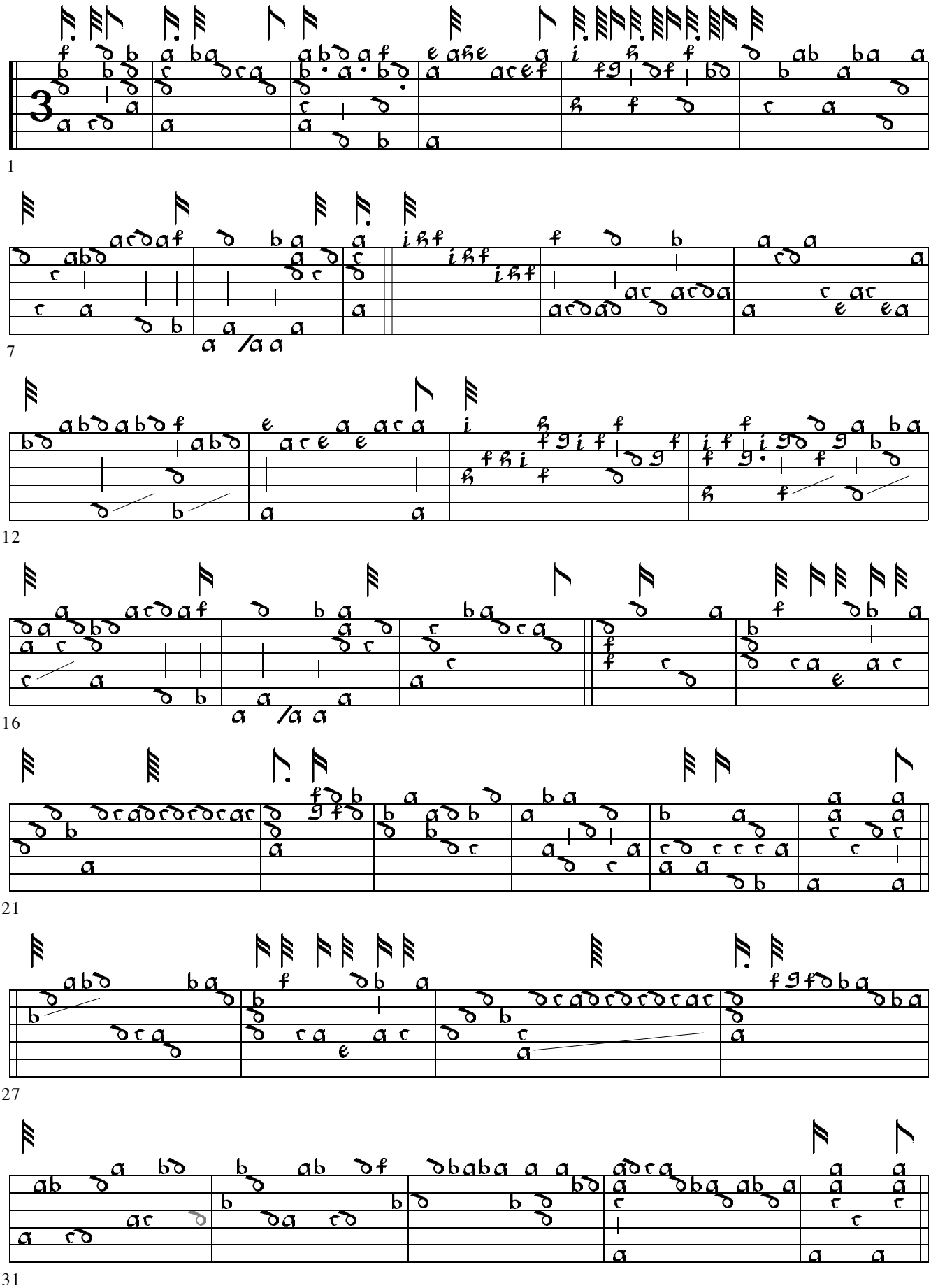


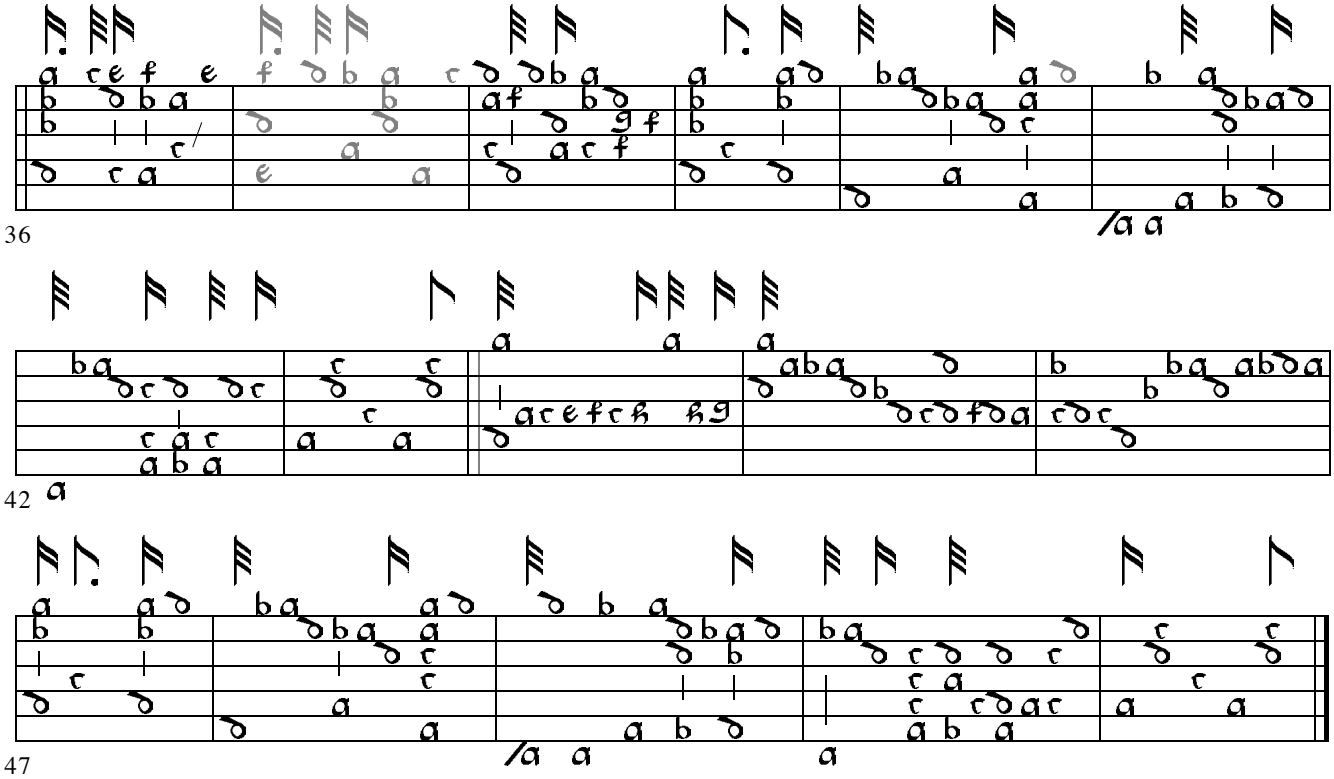


Z6. Balletto - 7F AB8 in C D-B 40141, f. 138r

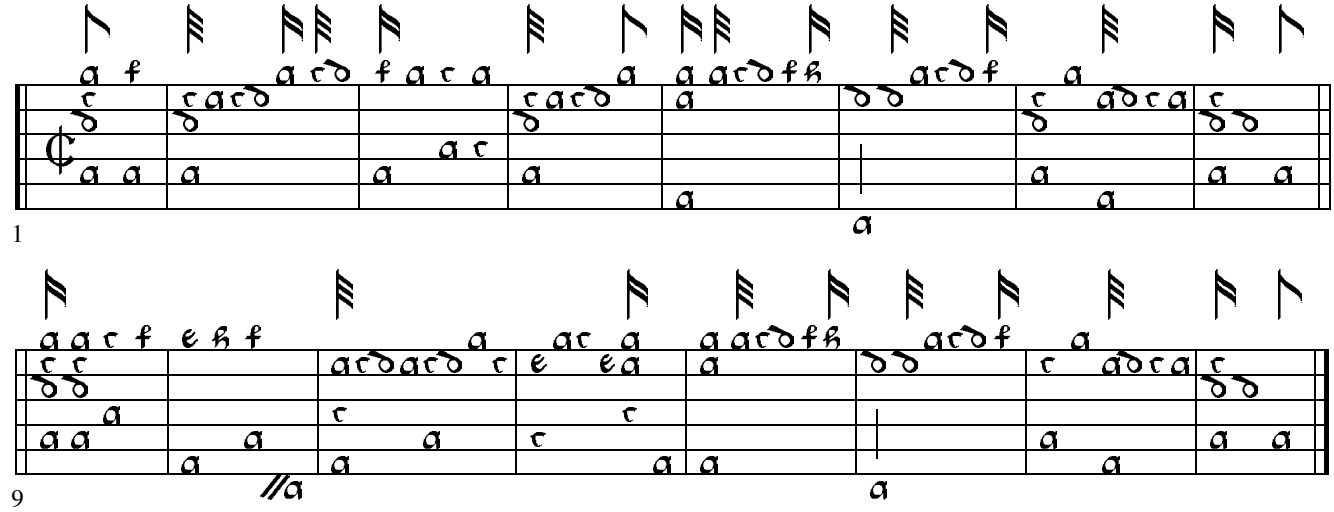


JD28f. Galliard Dullande - 7F8D AA9B8B9CC8 D-Kl 4o.Mus.108 I, ff. 94v-95r

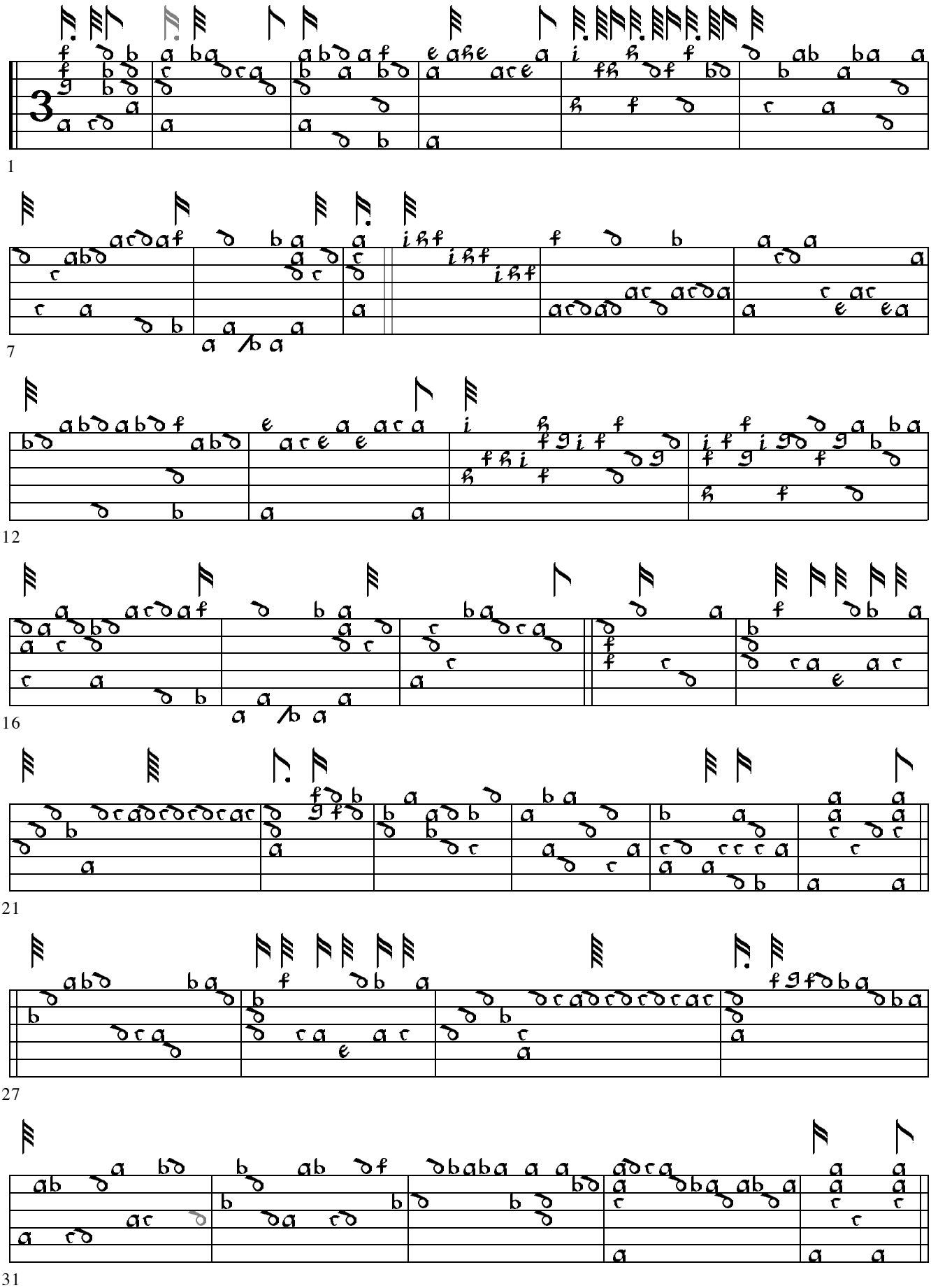


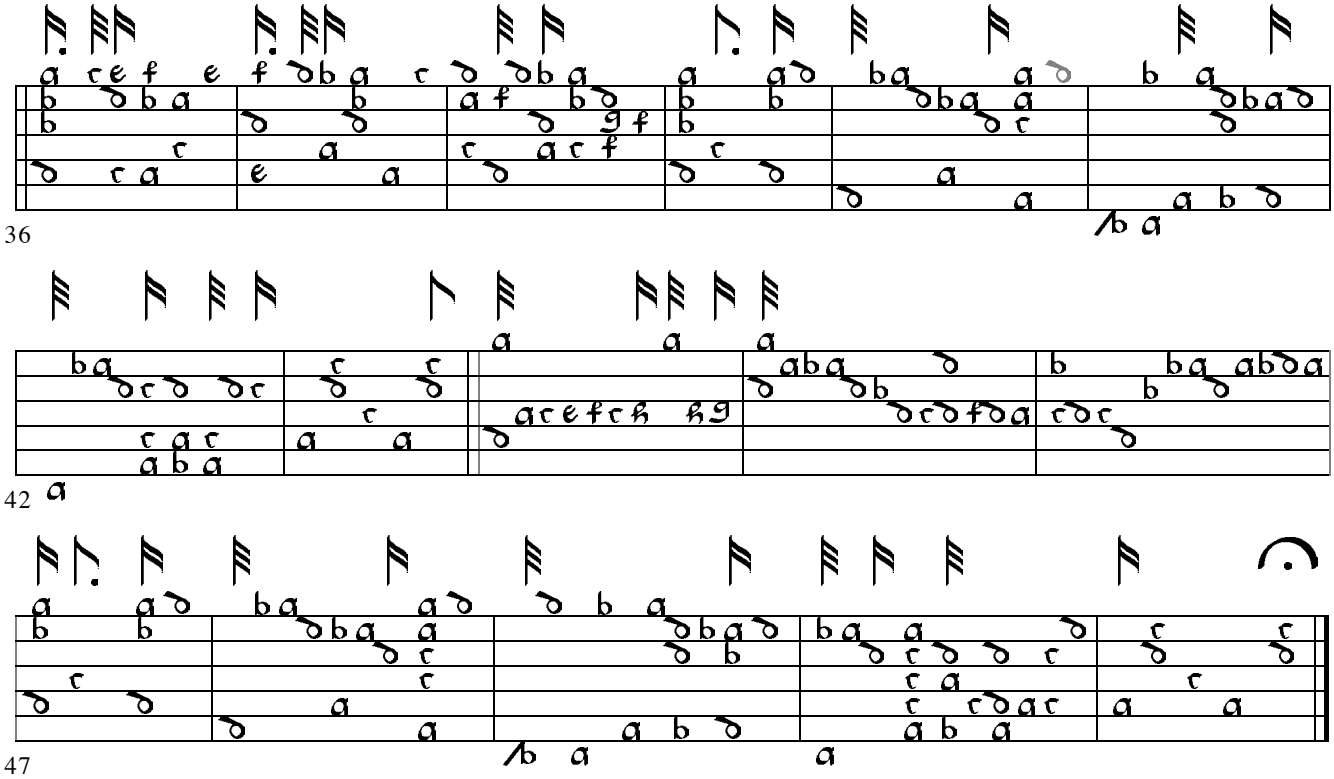


Z7. Ballet - 7F9C AB8 in C D-Lr 2000, p. 8

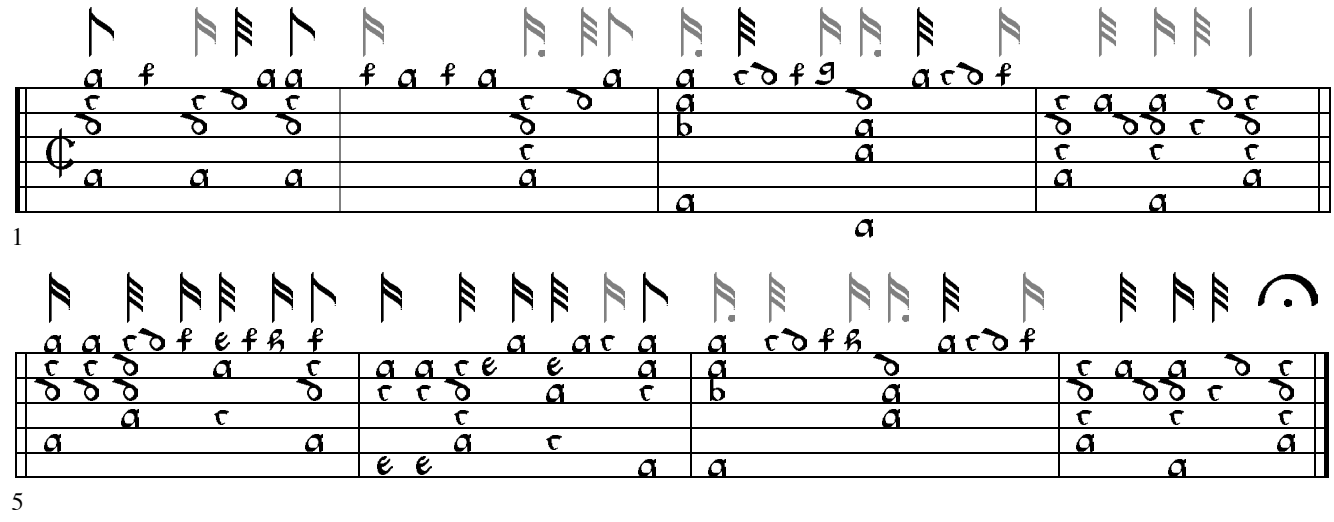


JD28g. Galliarda - 7F8D AA9B8B9CC8 Fuhrmann 1615, pp. 108-110

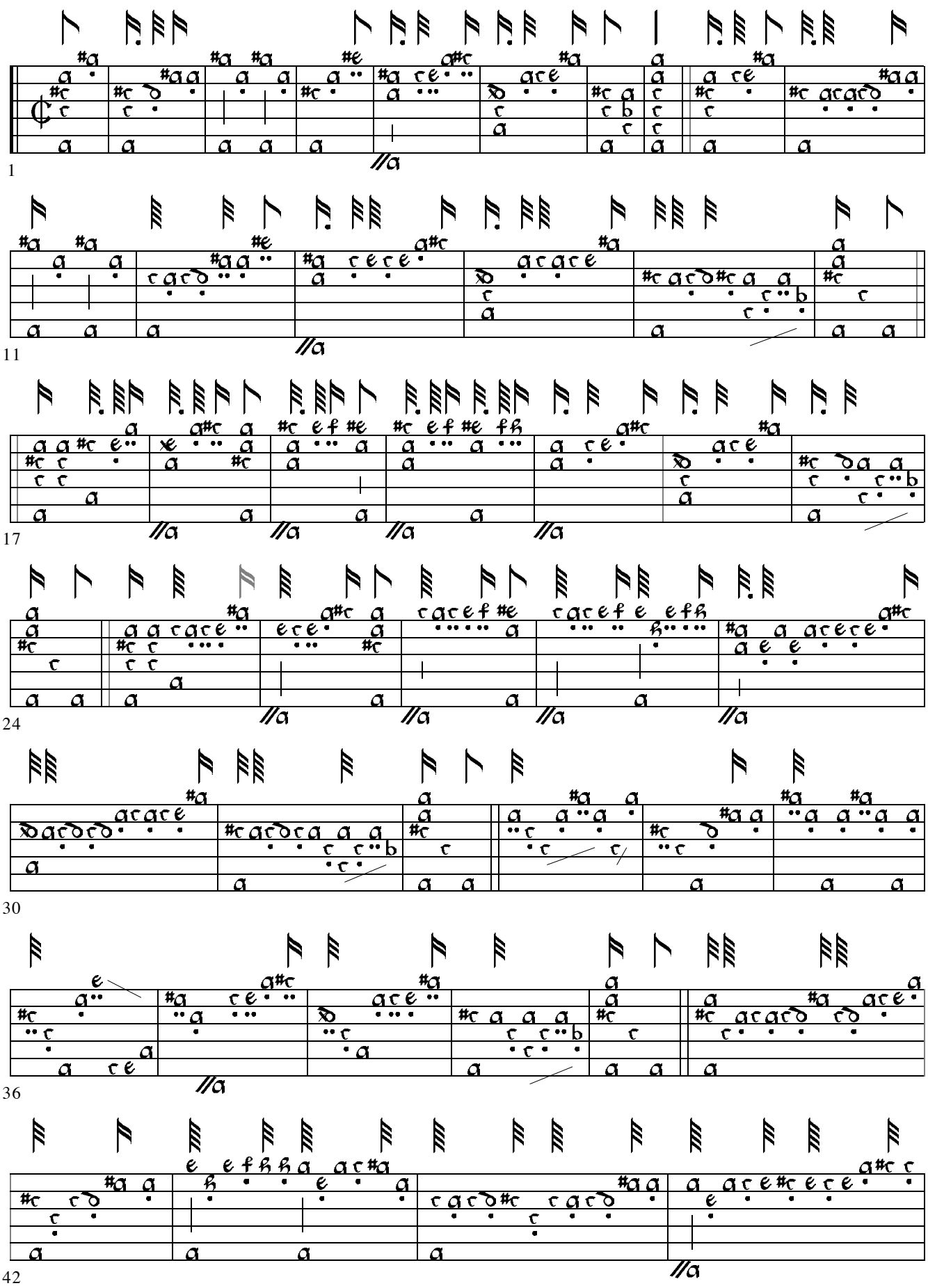


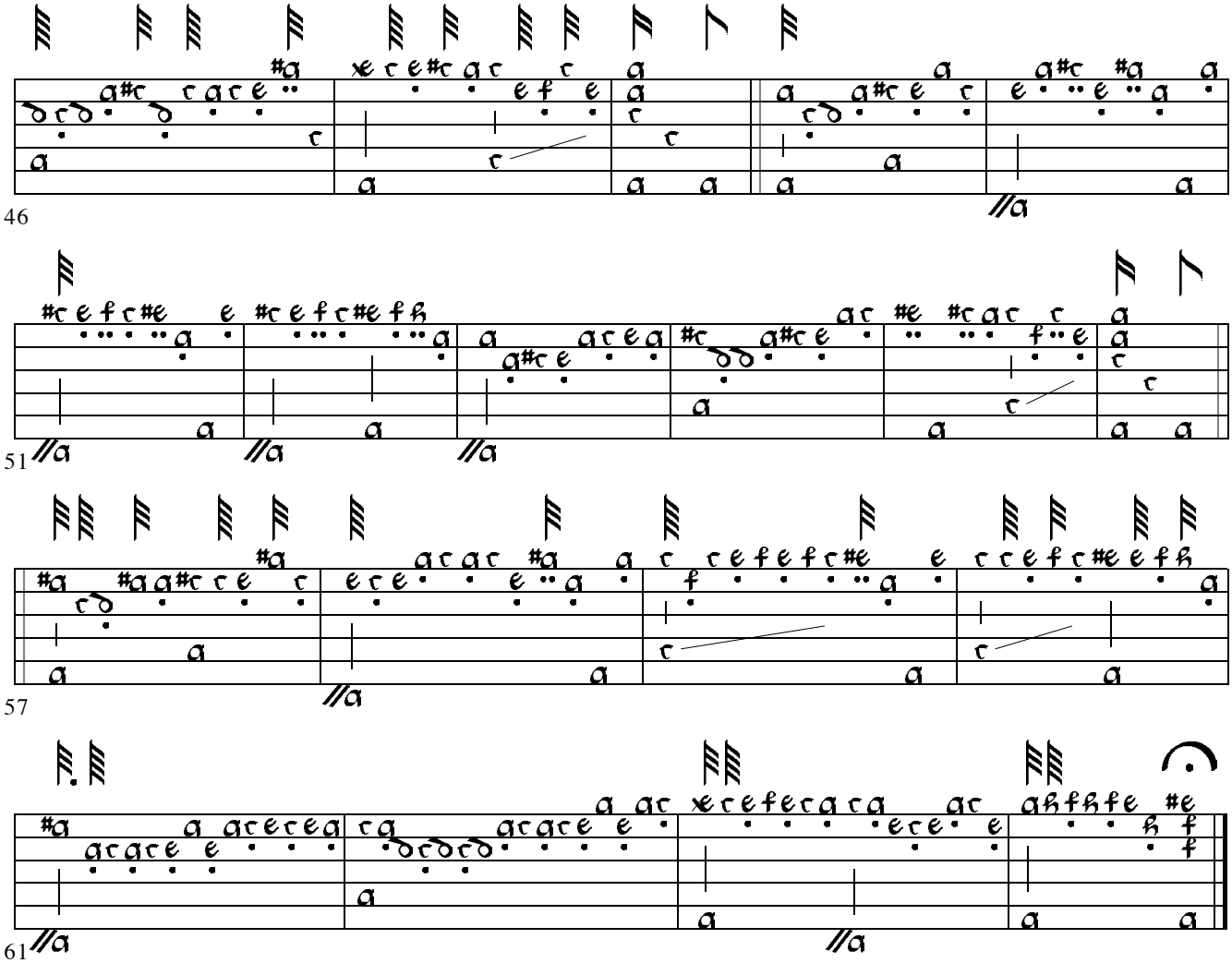


Z8. Anglica - 7F AB4 in C D-B 40141, f. 38v

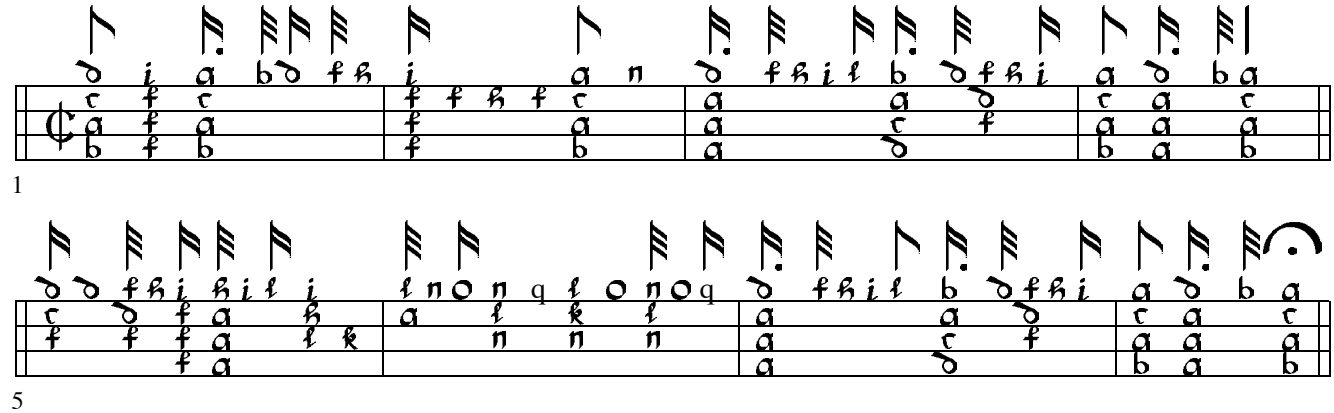


Z9. The Lord Souches Maske - 9D AABBAABB8 in G GB-Lbl Add.38539, ff. 7v-8r

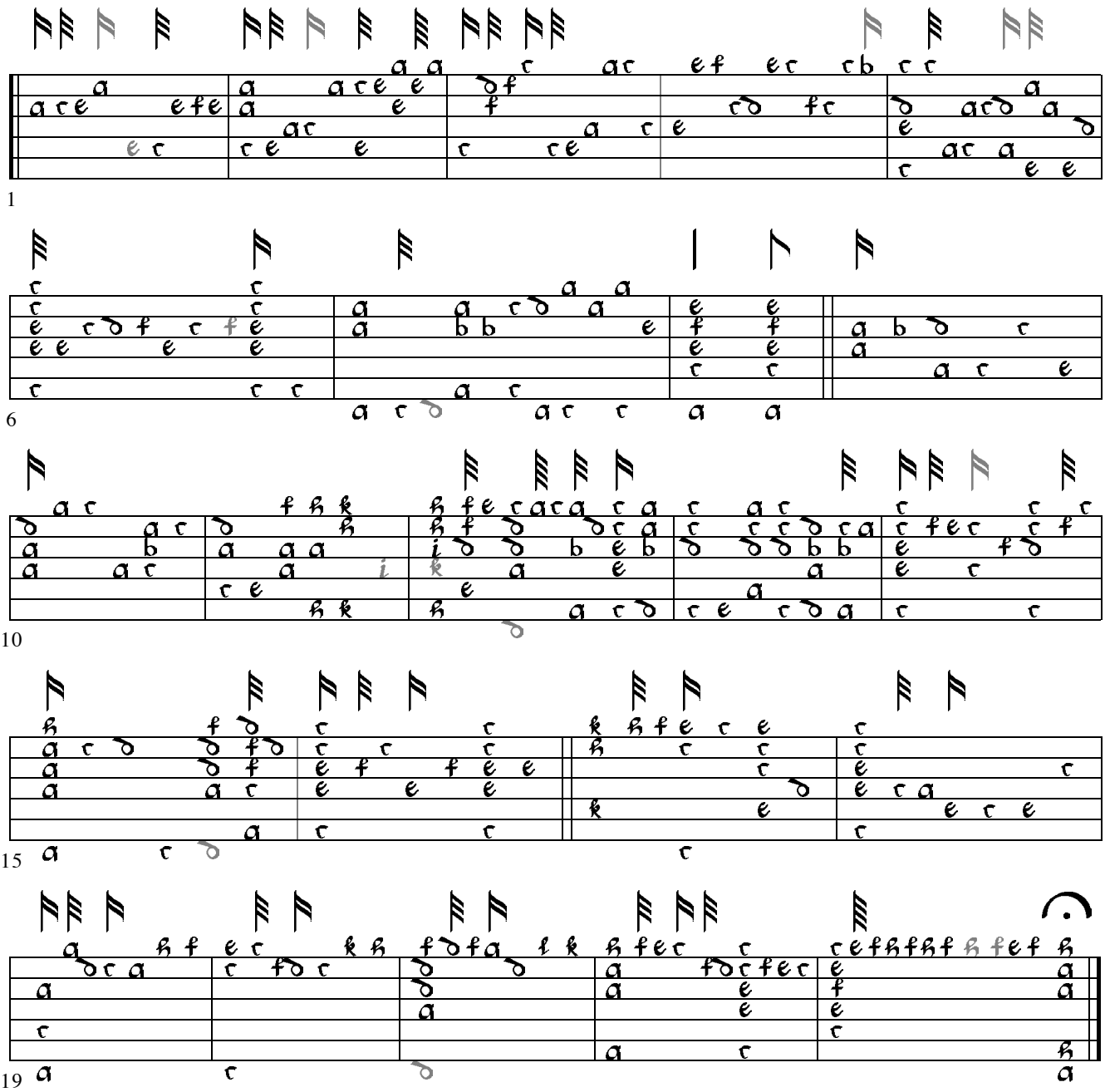




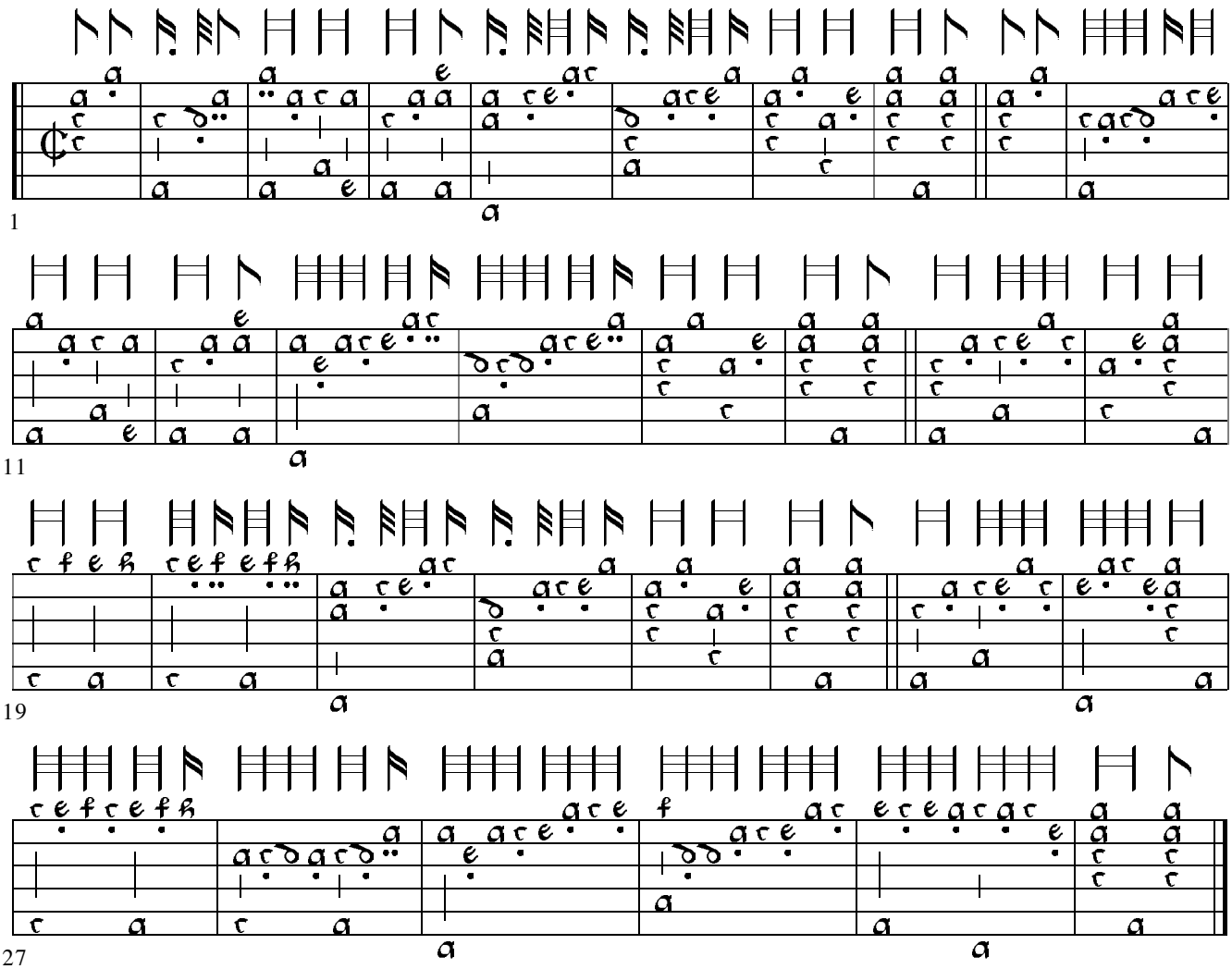
Z10. The L(ord) Such his March - cittern AB4 US-CA Mus.181, f. 35v



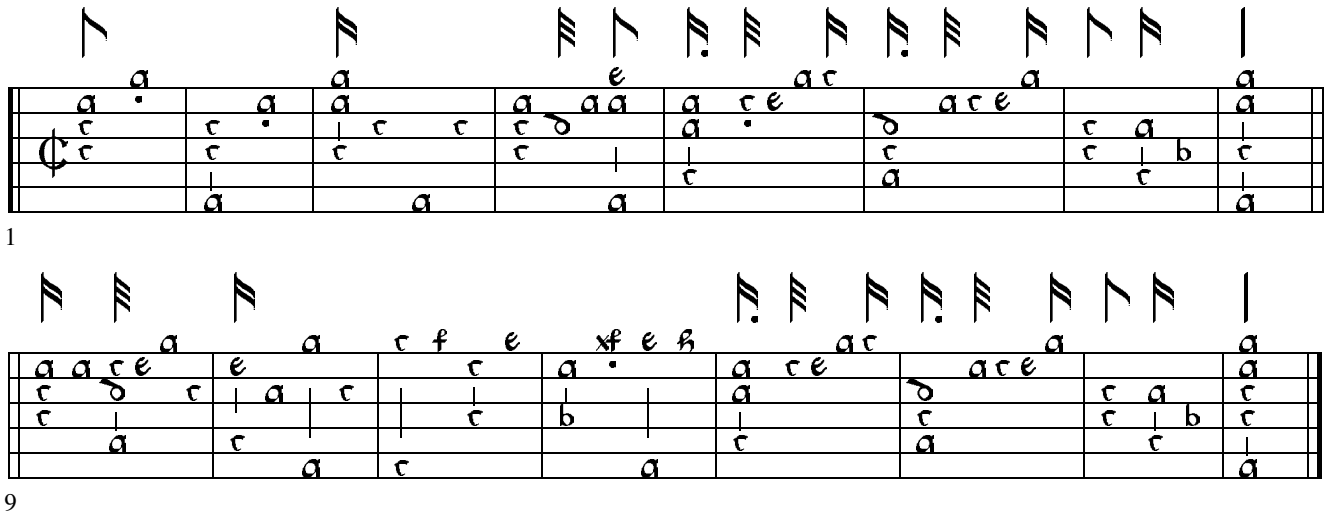
TK3e. Galliardae Gregorij Huberti variatio prima - 7D A8B8C7 Rude, sig. gg6v



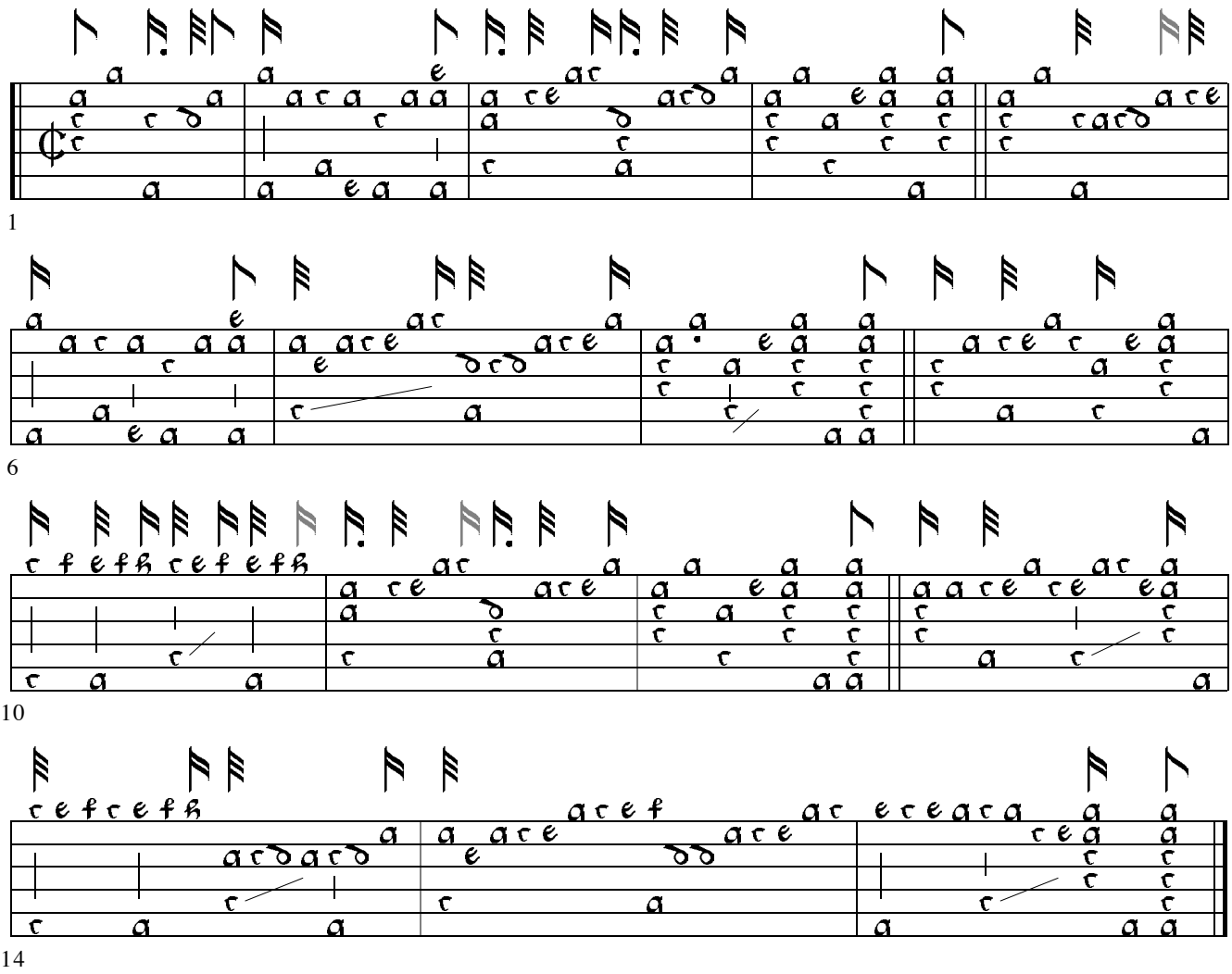
Z11. (Zouches March) - 7D AABB8 in G GB-Cu Dd.4.22, f. 3v



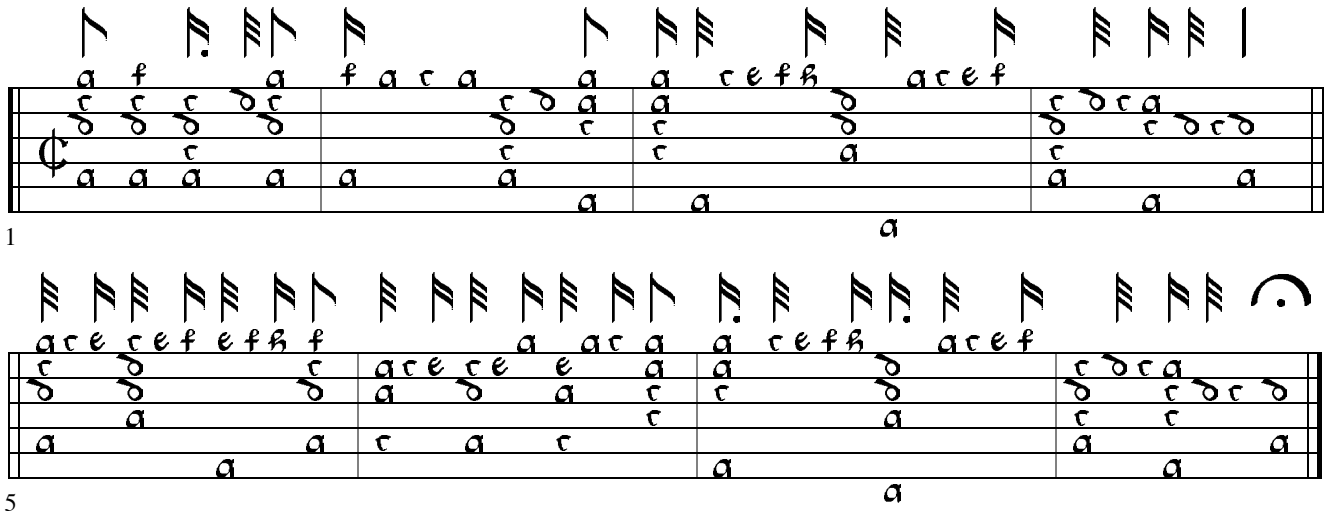
Z12. My Lord Southes maske - A8B8 in G GB-Lam 601, f. 7v



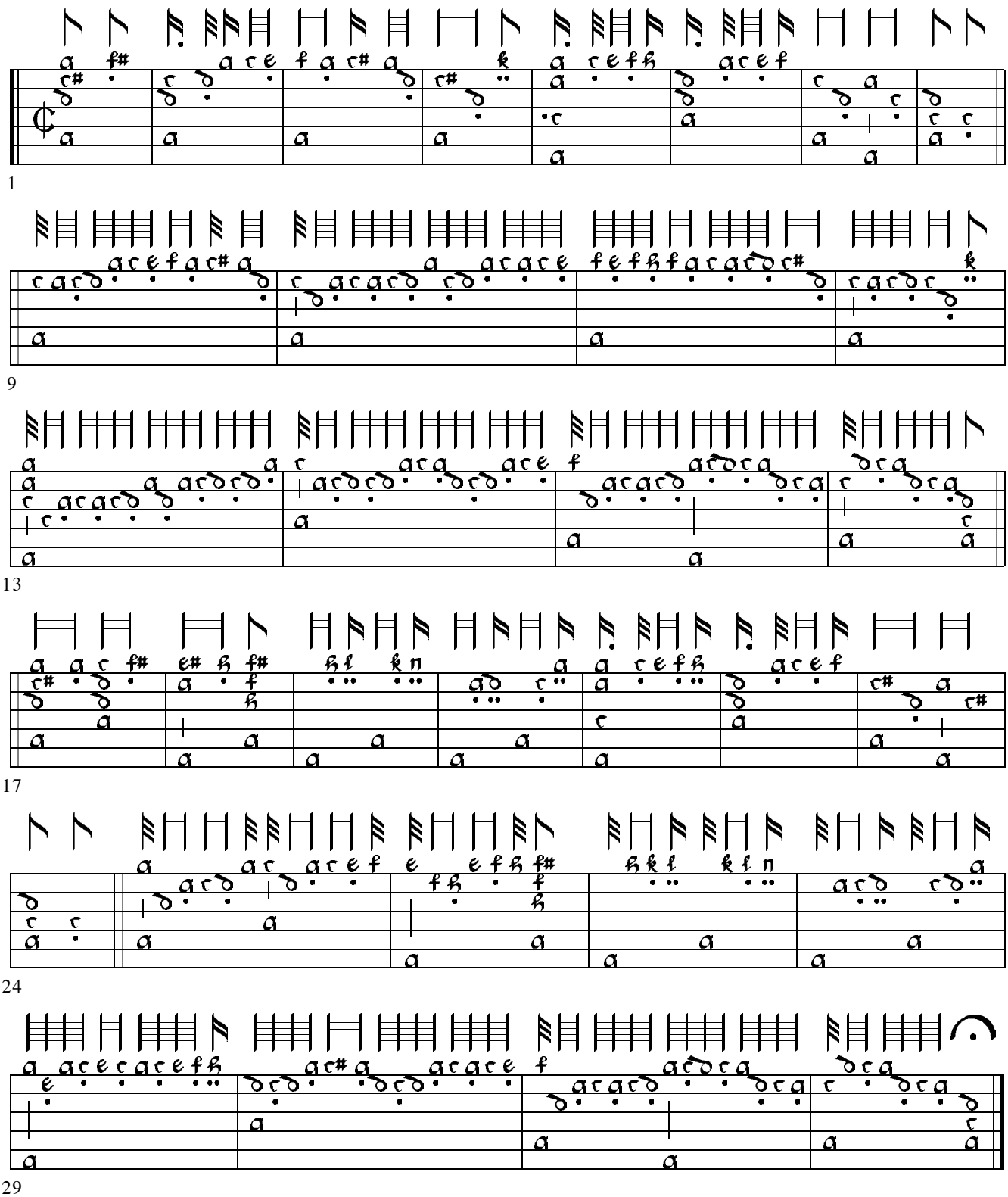
Z13. Untitled - AABB4 in G GB-Cu Dd.9.33, f. 88r



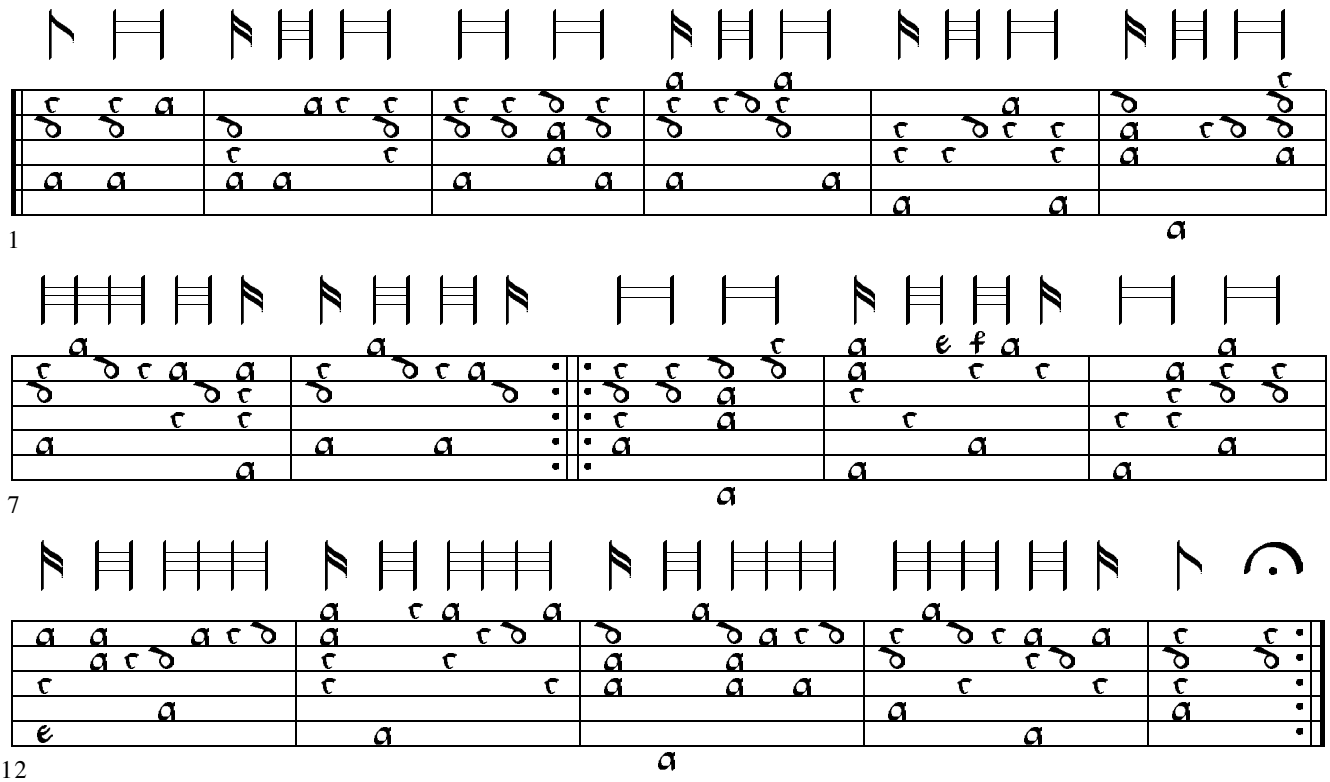
Z14. Volte - 7F AB in C LT-Va 285-MF-LXXIX, f. 56v



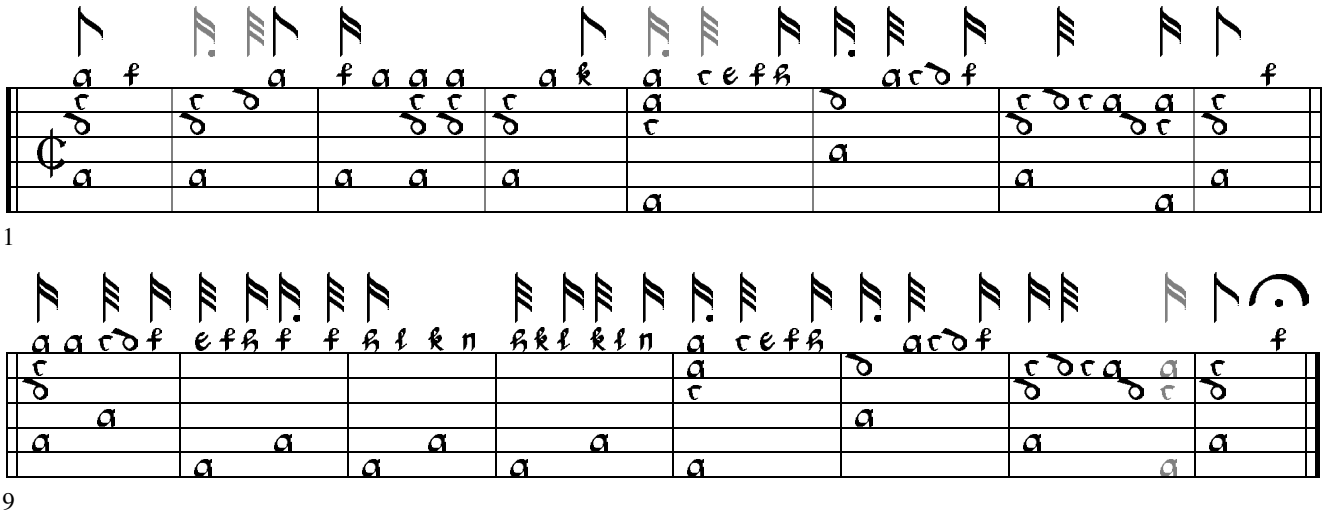
Z15i. Zouch his march - AABB8 in C US-Ws V.b.280, f. 8r



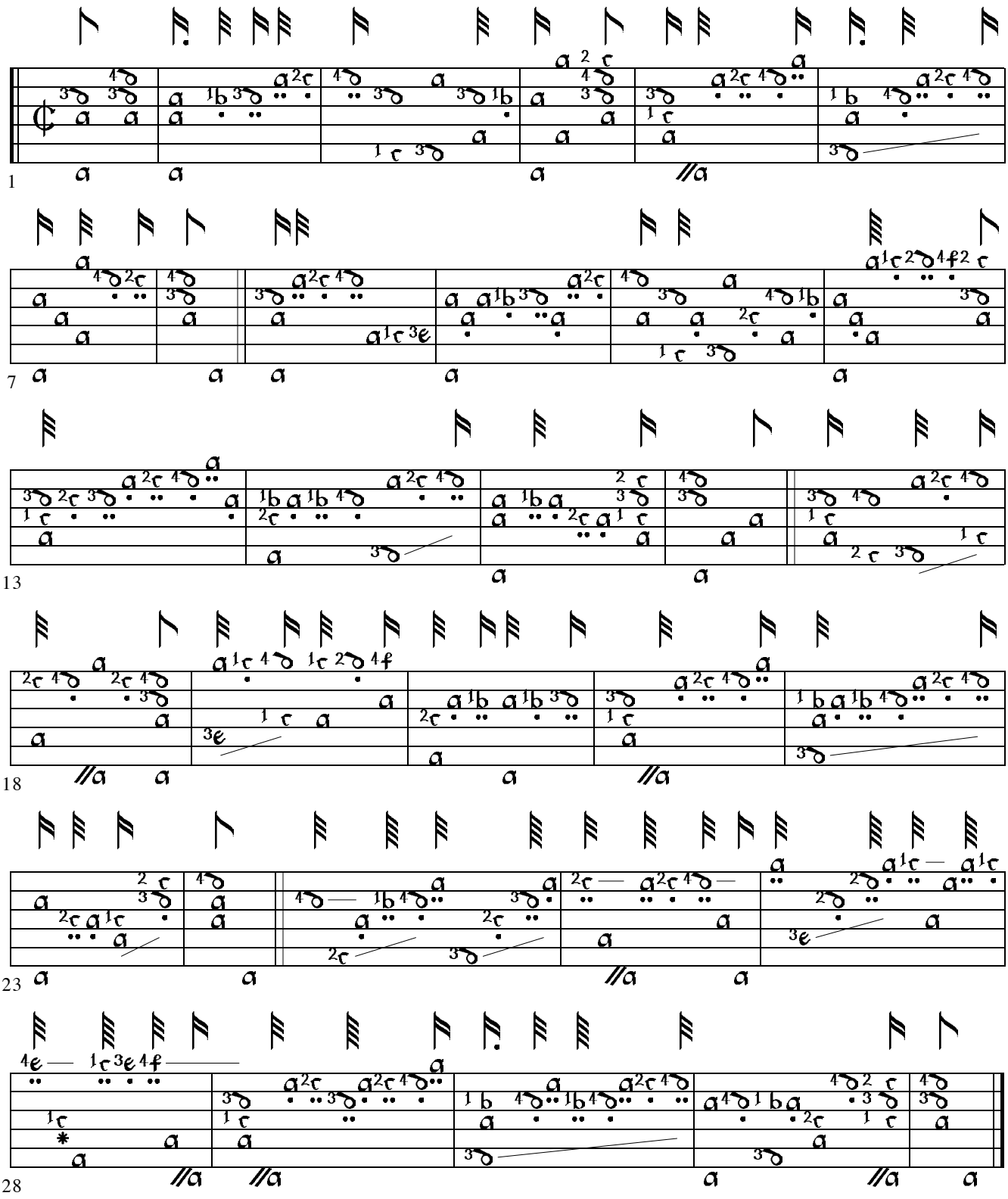
Z15ii. Second part of duet reconstructed by James Tyler - AB8 in C



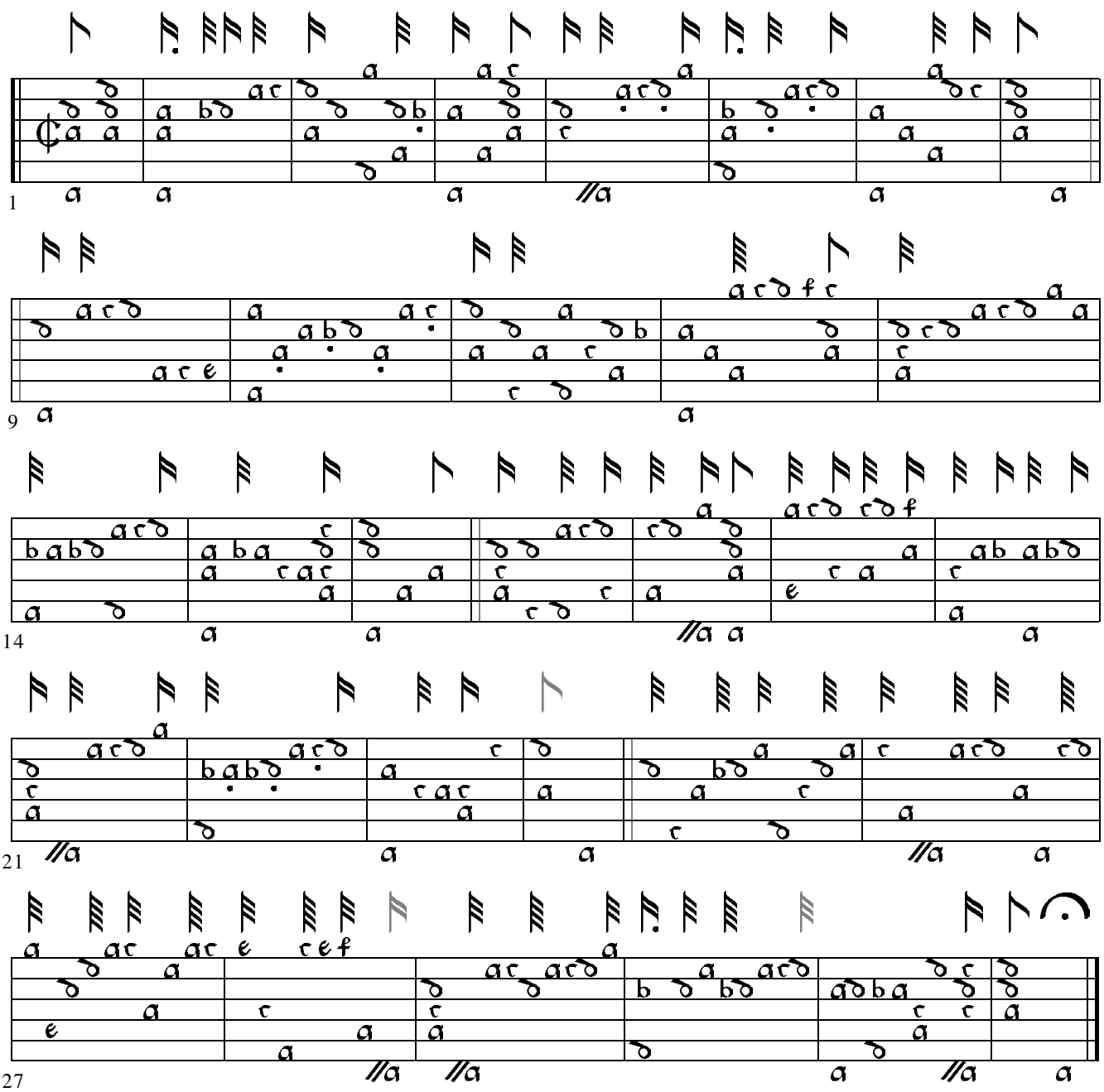
Z16. Ballet - AB8 in C D-KA Mus.Bd.678, f. 21r



Z17. Branle d'Irlande - 7F9C AABB8 in F Vallet 1615, p. 91

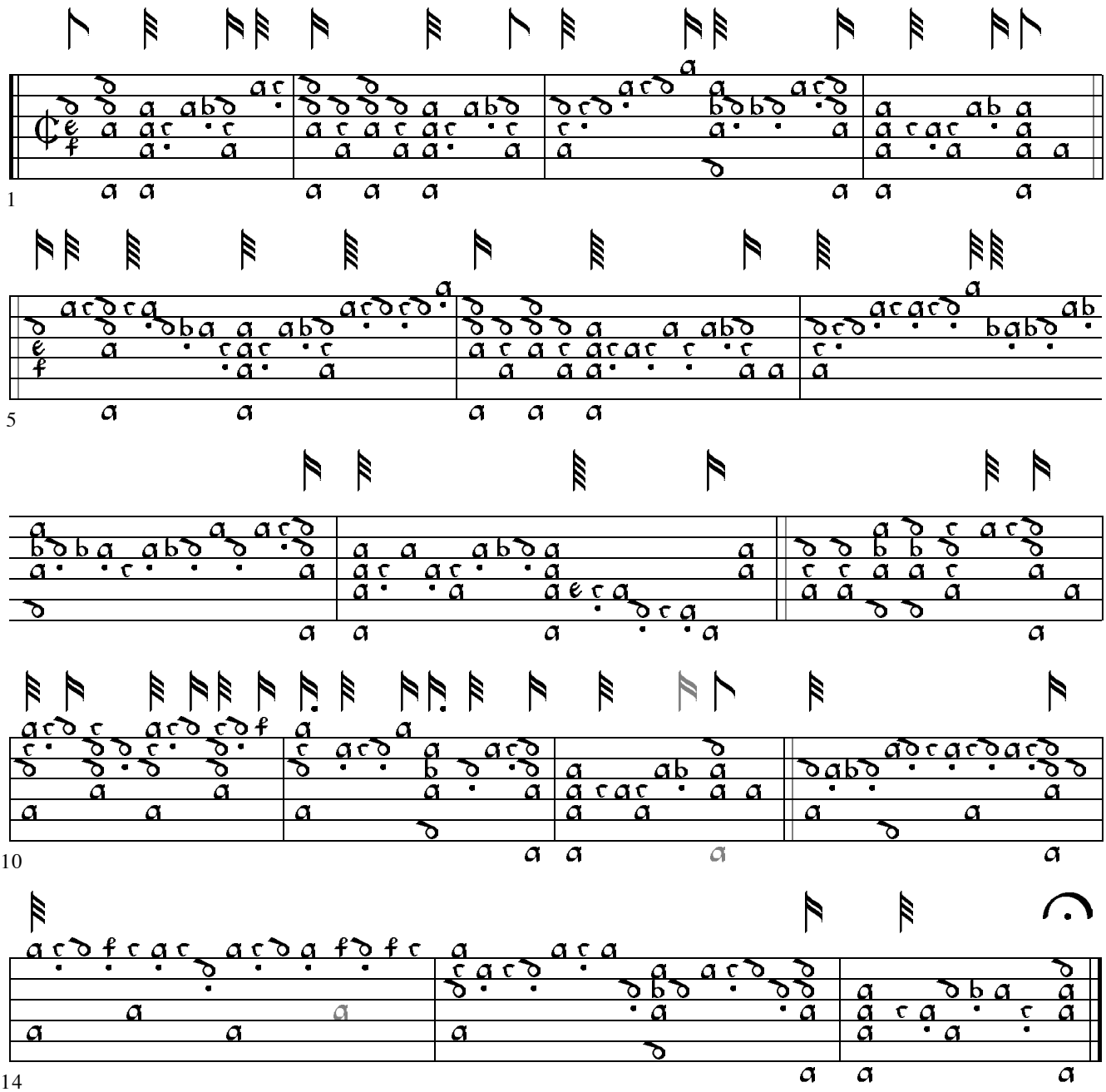


Z18. Intrada Anglicana - 7F9C AABB8 in F GB-HAdolmetsch II.B.1, ff. 148v-149r

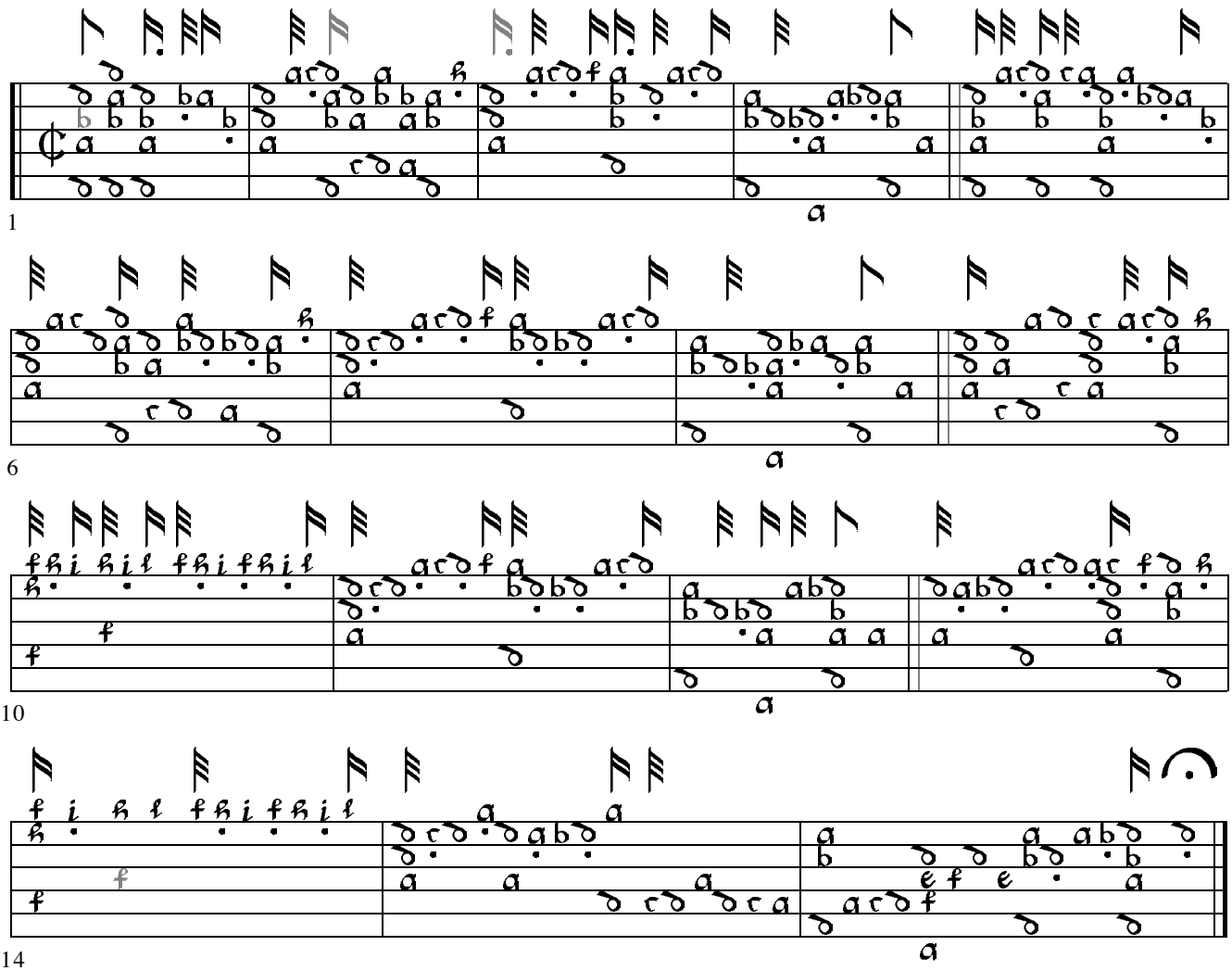


Z19. Chanson Englesae - 7F AABB4 in F

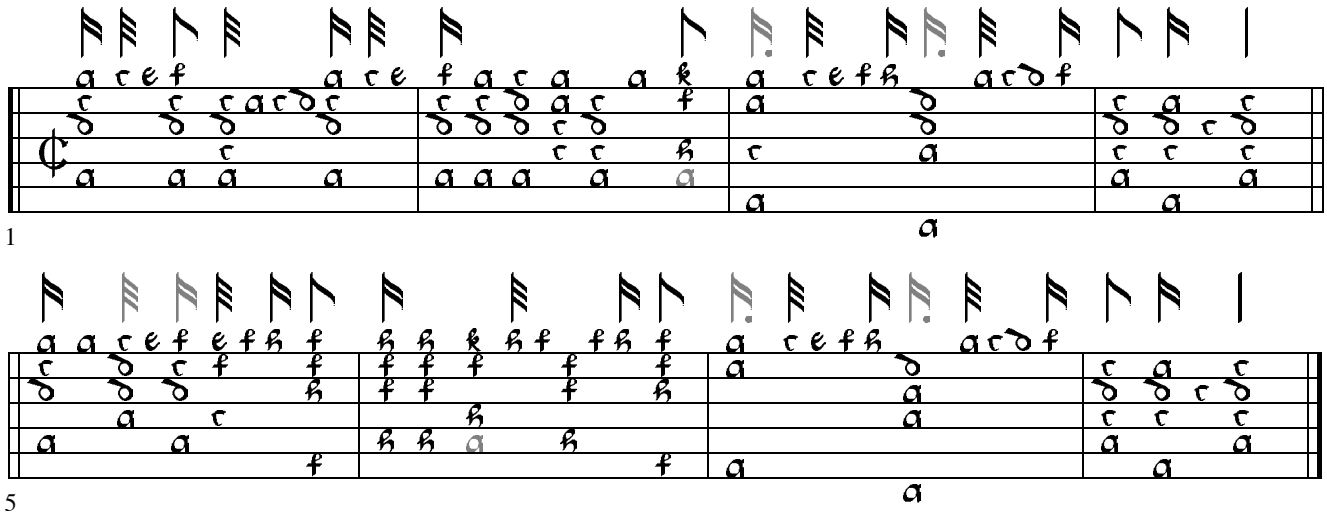
Hove 1601, f. 106v



Z20. Soet Catarijnken - 7F AABB4 in F — Hove 1601, f. 110r

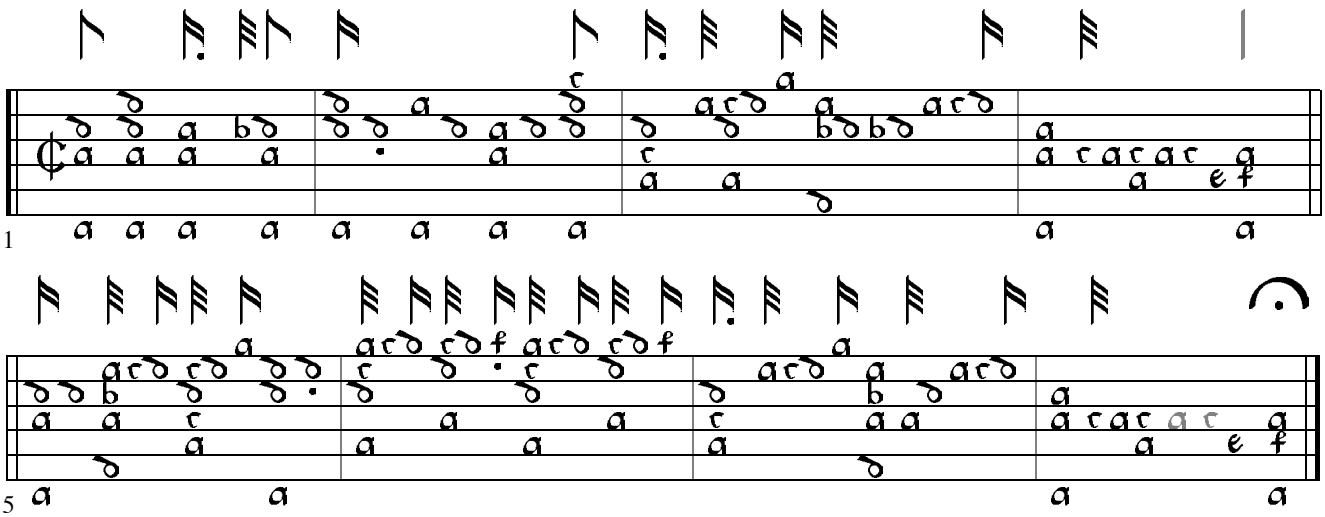


Z21. Chorea Angl(ica) - 7F AB4 in C — D-LEm II.6.15, p. 395



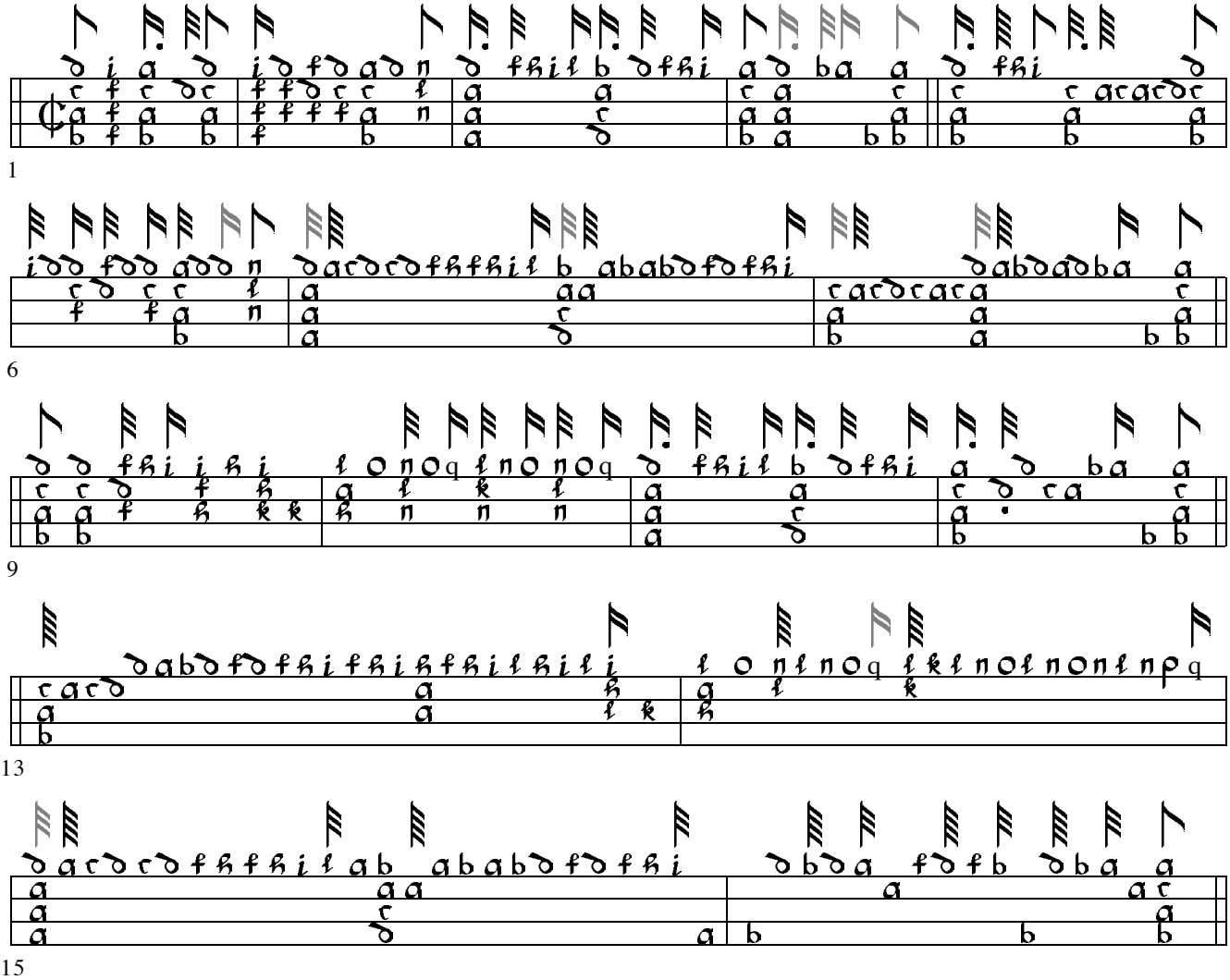
Z22. Inglesa - 7F AB8 in F

D-Kl 4o Mus.108/I, f. 24r

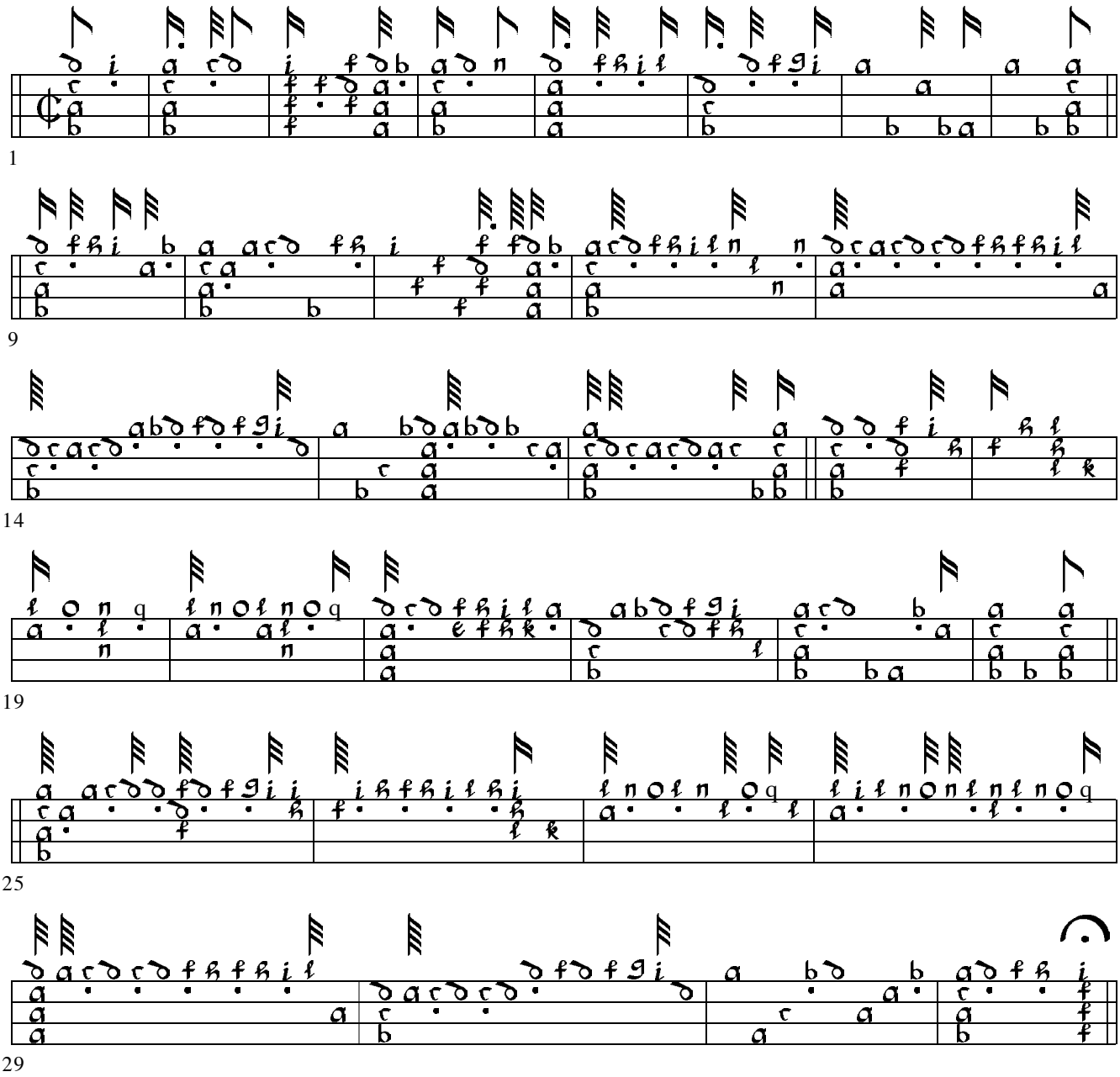


Z23. Souches March - cittern AABB4

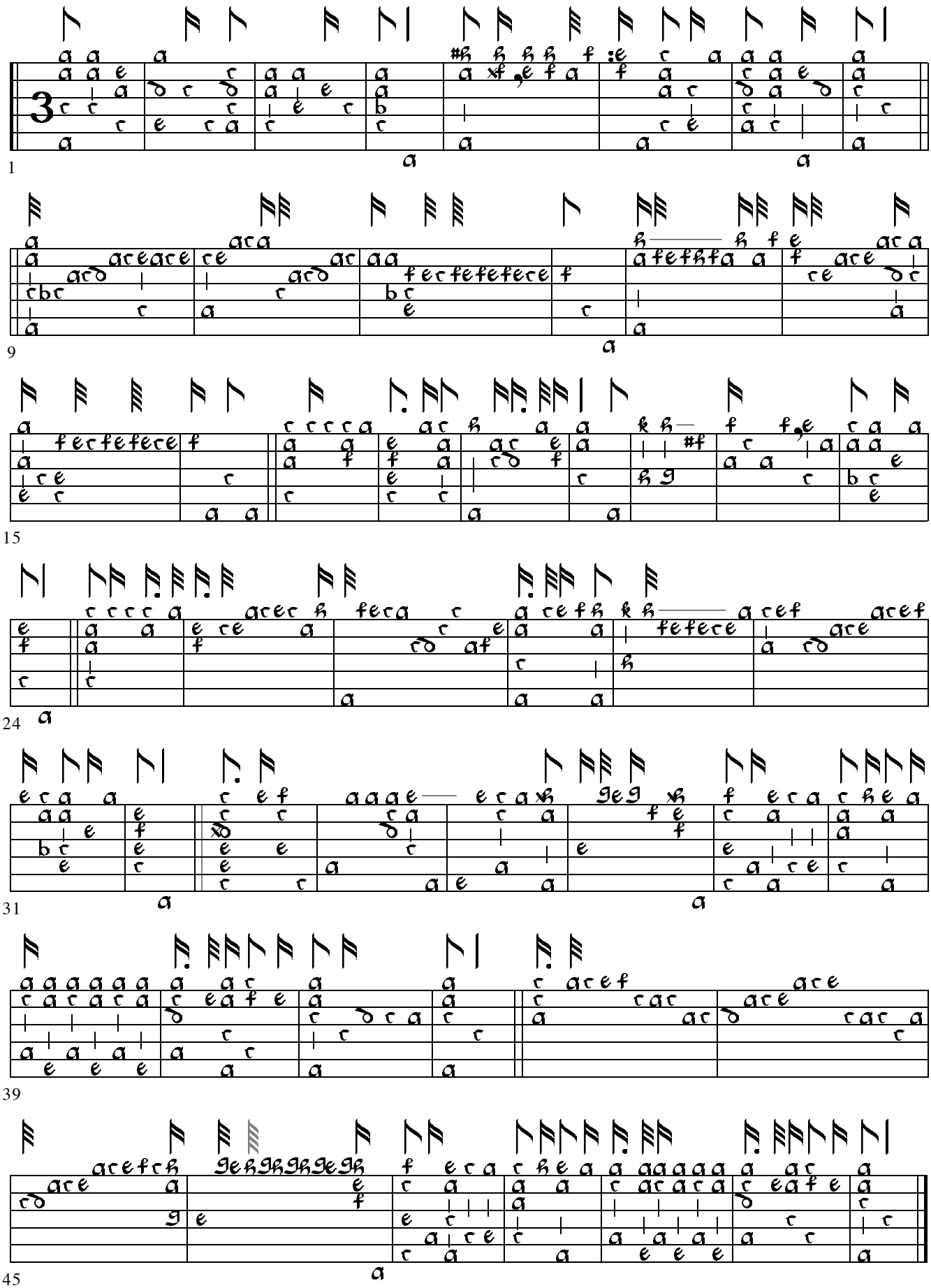
GB-Cu Dd.4.23, f. 33v



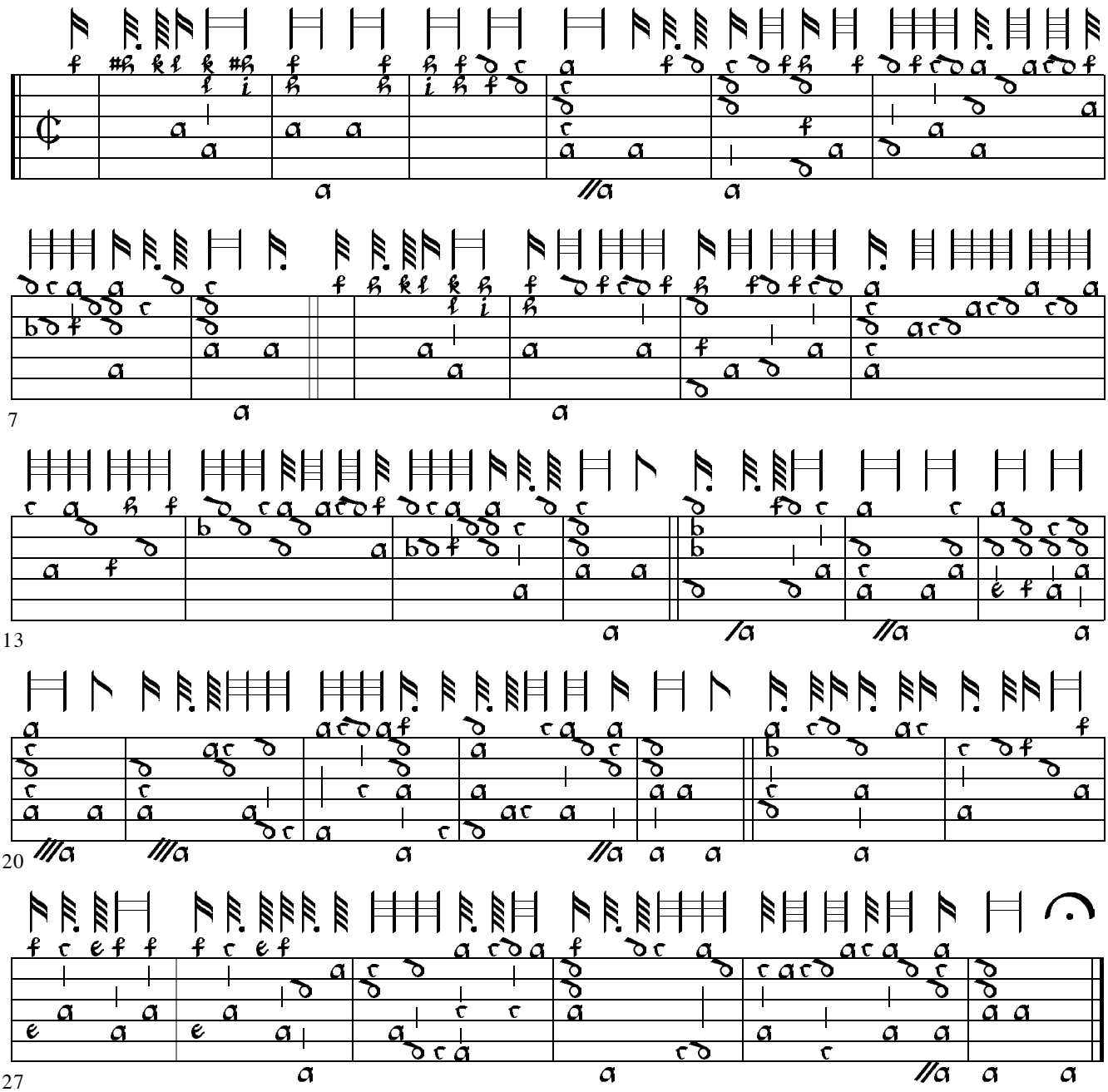
Z24. Souches March - cittern AABB8 Robinson 1609, sigs. H1v-H2r



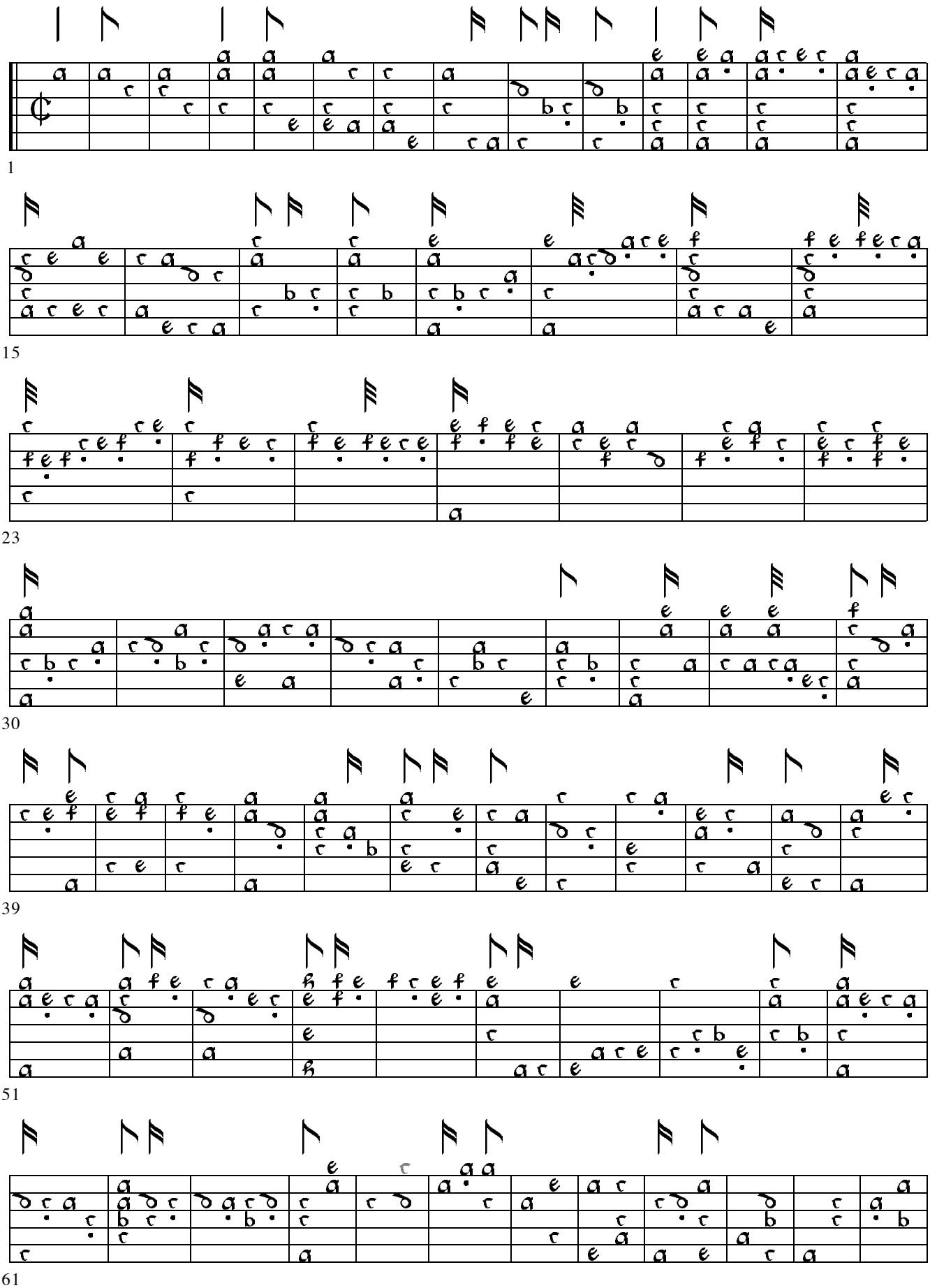
App1b. (Lady Norths galliard) - 7D AA8BB8C10C9 GB-Cu Add.3056, f. 46v

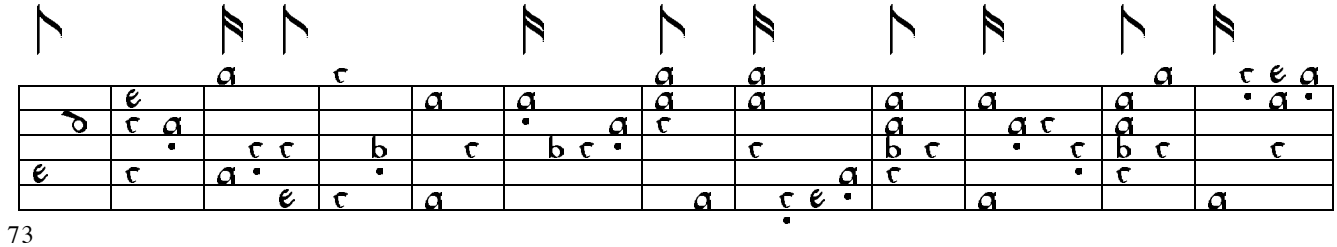


DB35b. Almaine - 7F10C AABB8 GB-Cfm 689, f. 26r



Rippe12a. Fantasia de M. Alberto Ripa da Mantua Casteliono 1536, ff. 5r-6v





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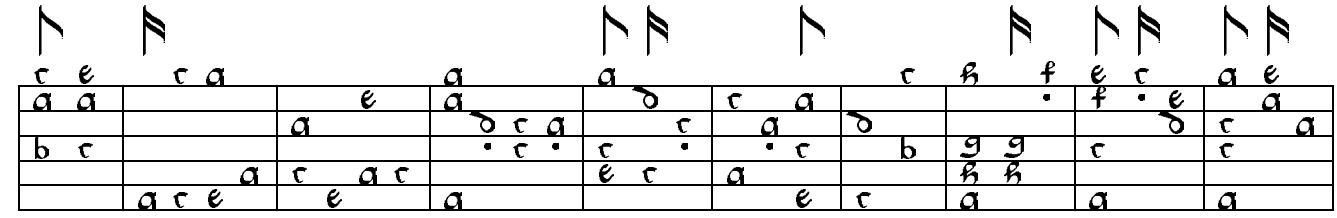

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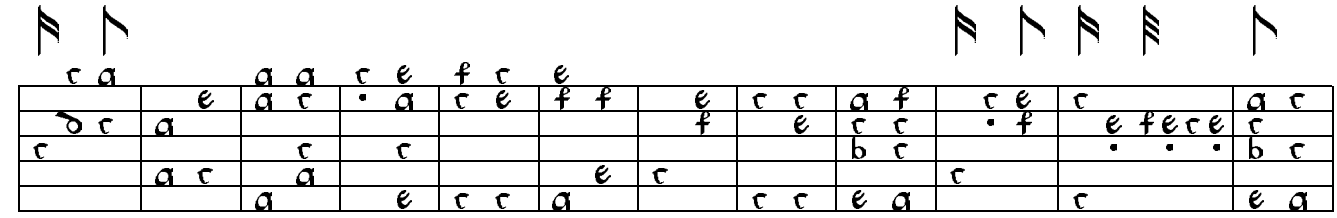

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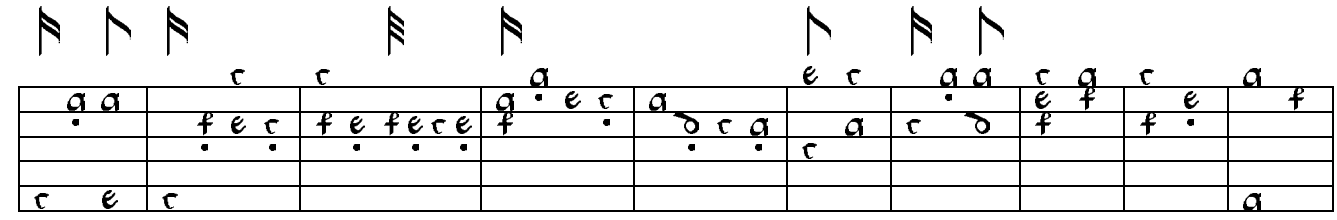

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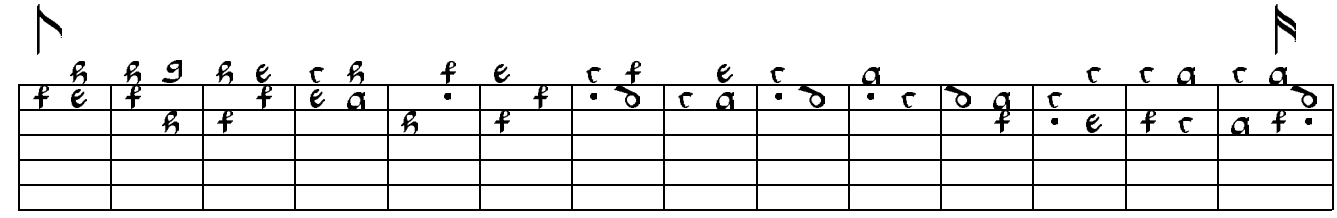

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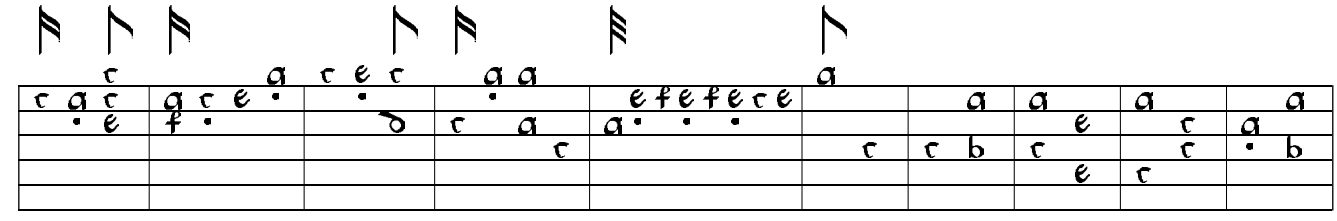

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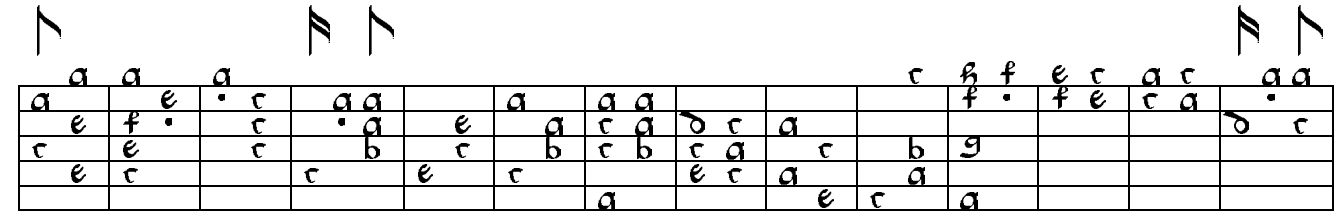

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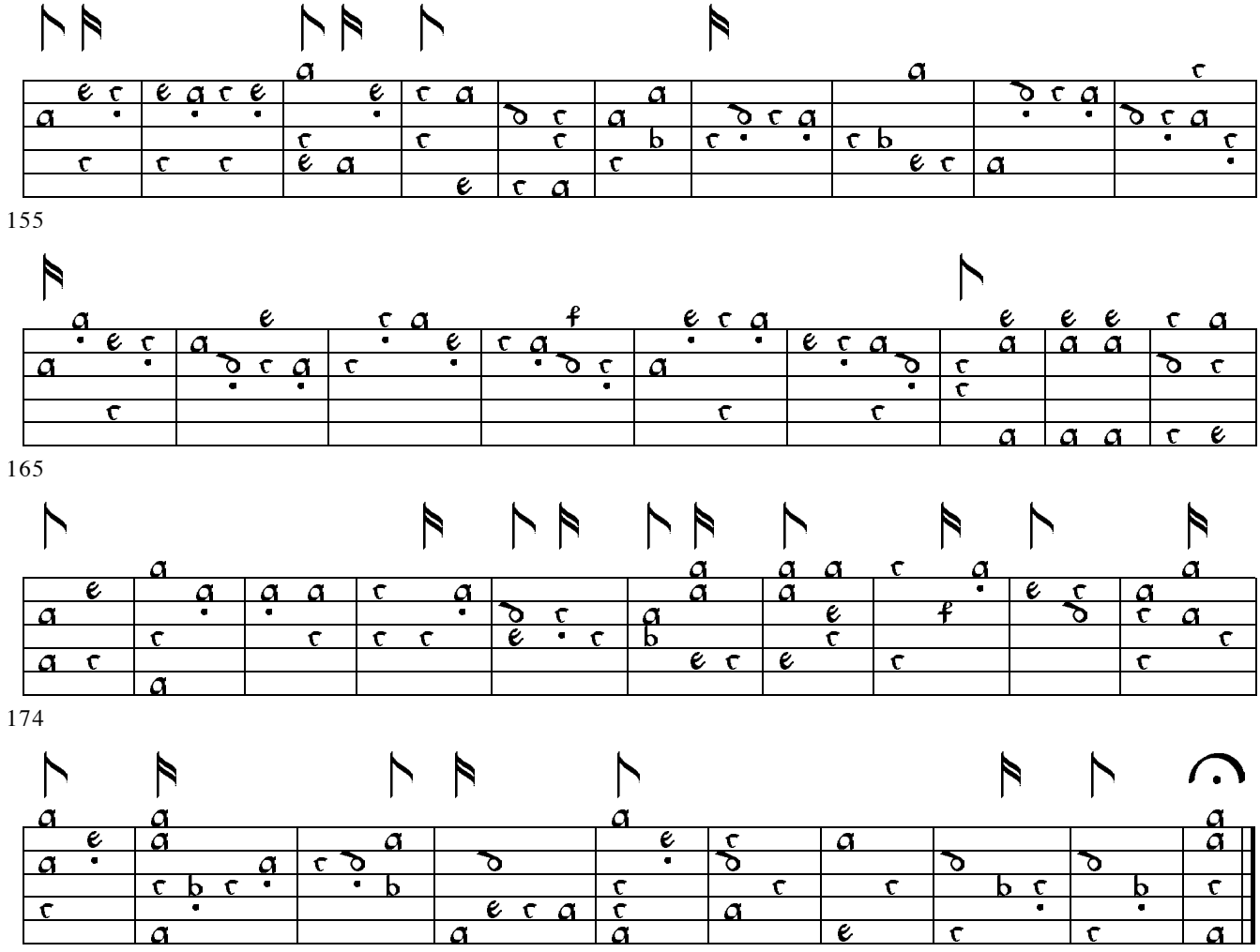
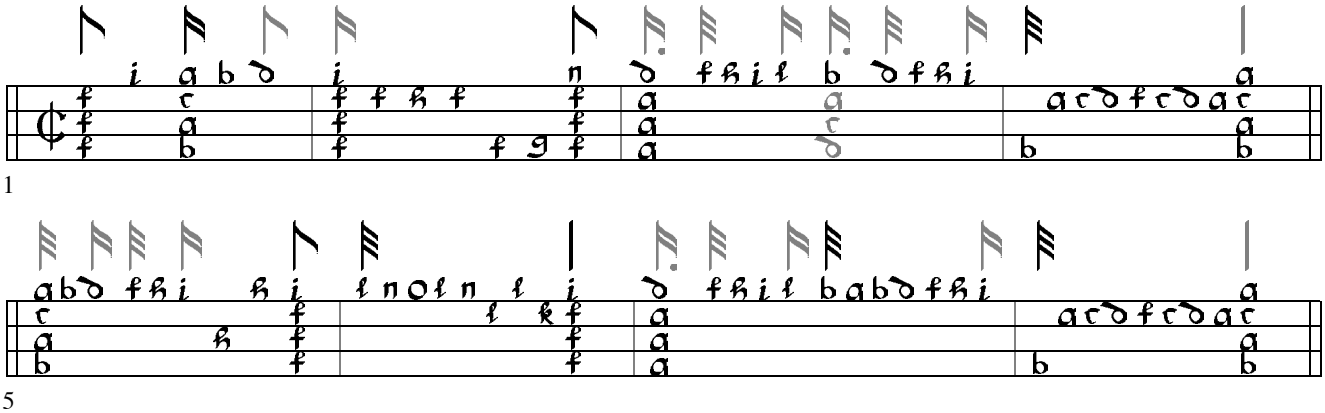
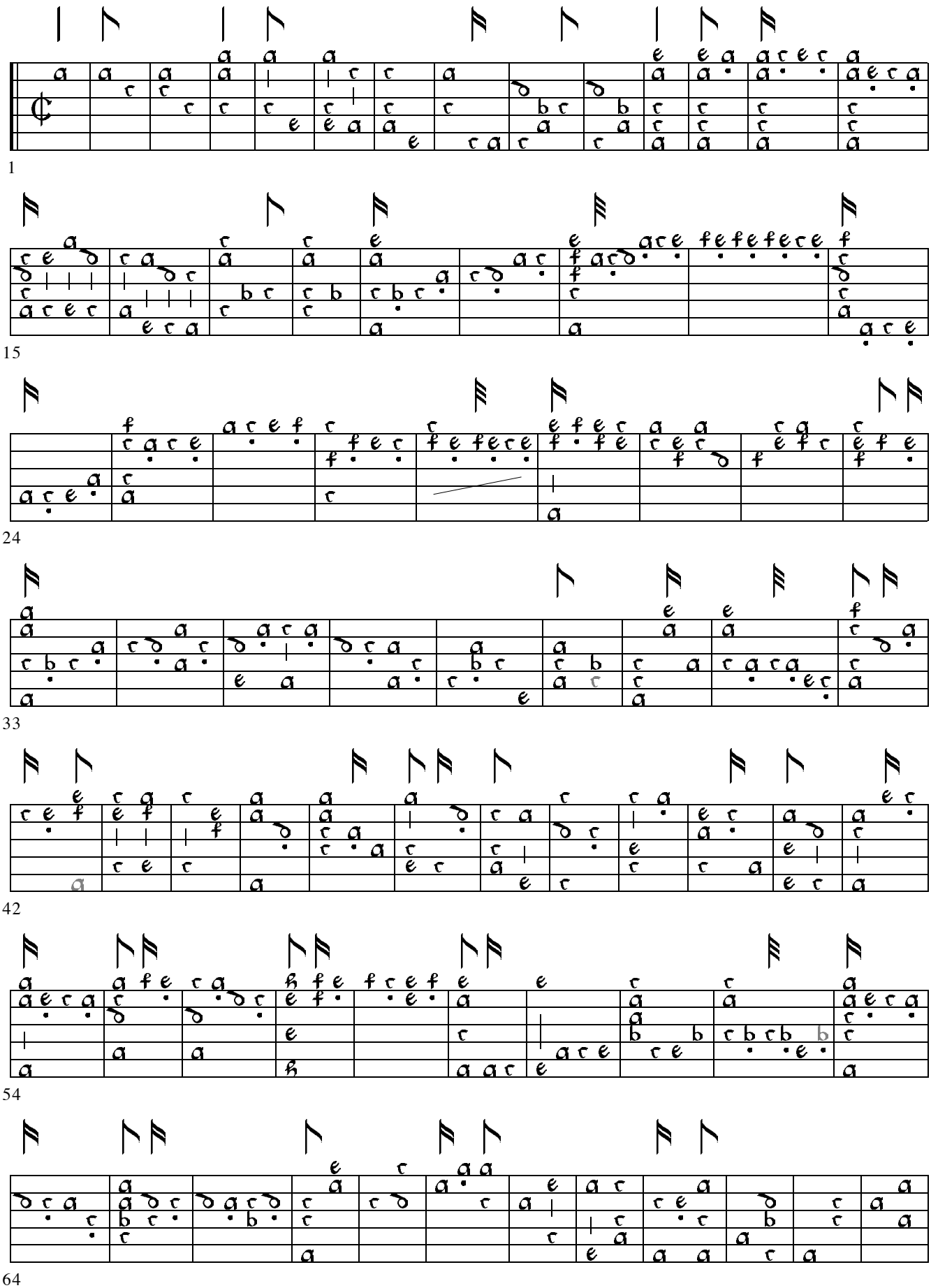
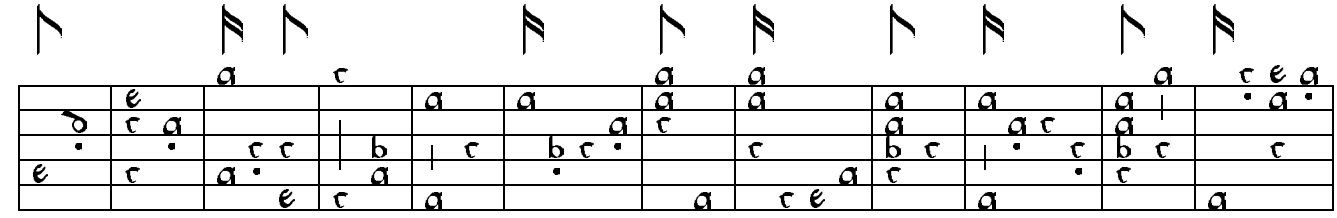


Z25. Souches March - cittern AB4 US-CA Mus.182, f. 74v



Rippe12b. La troisiesme Fantasie Fezandet III 1554, ff. 7v-10r





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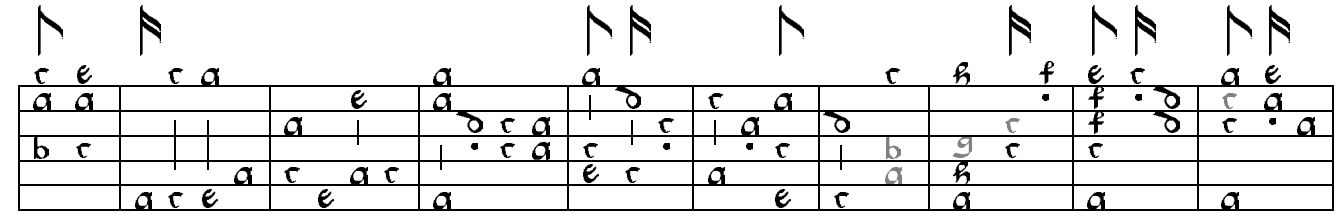

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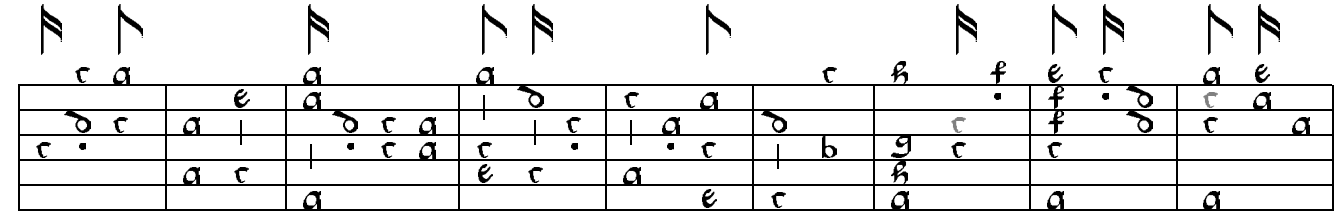

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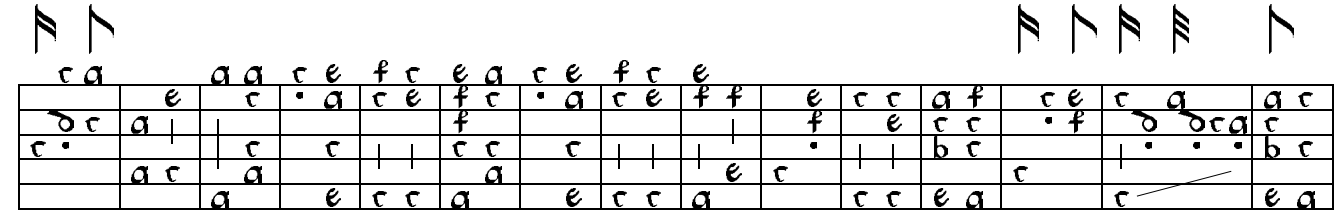

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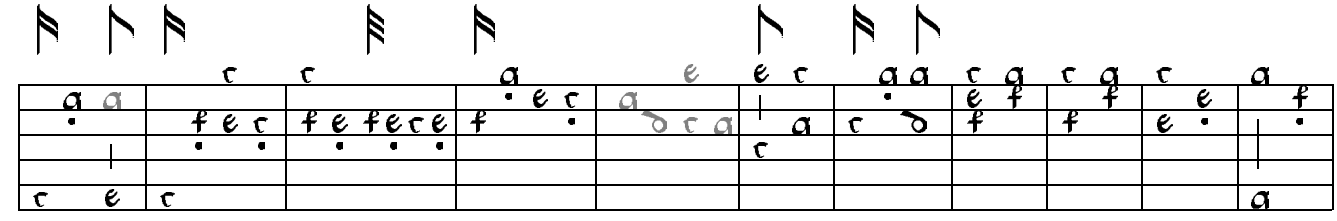

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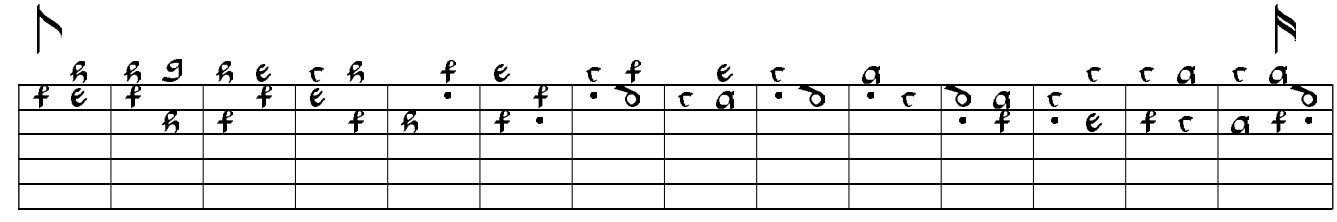

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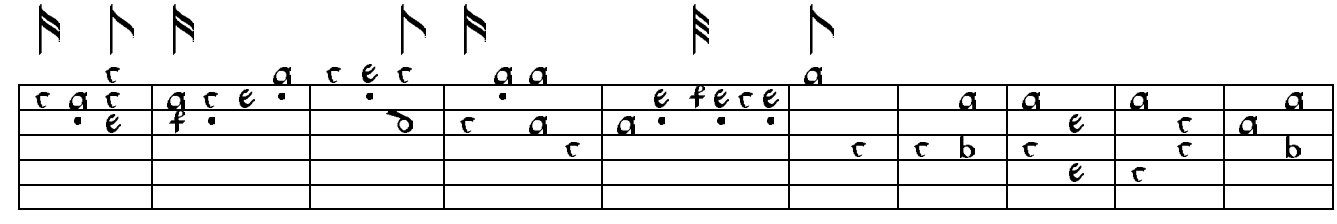

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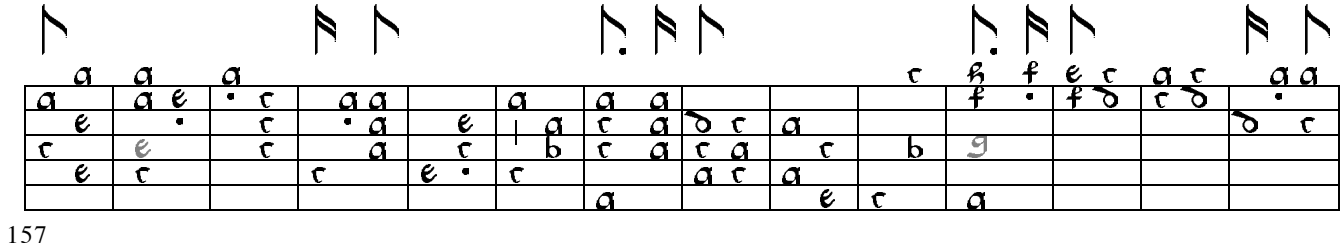

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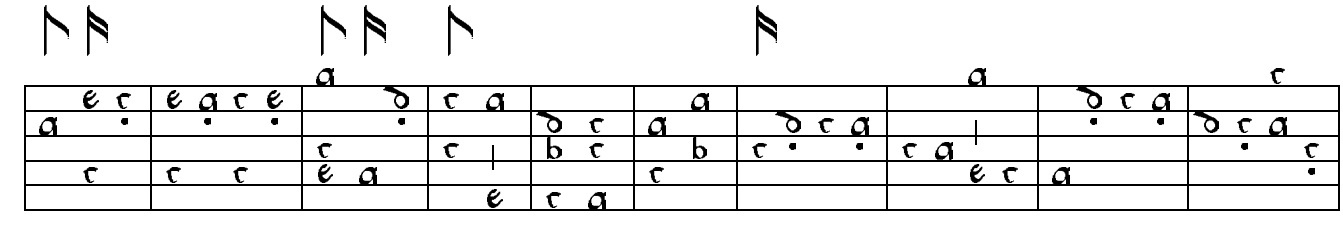

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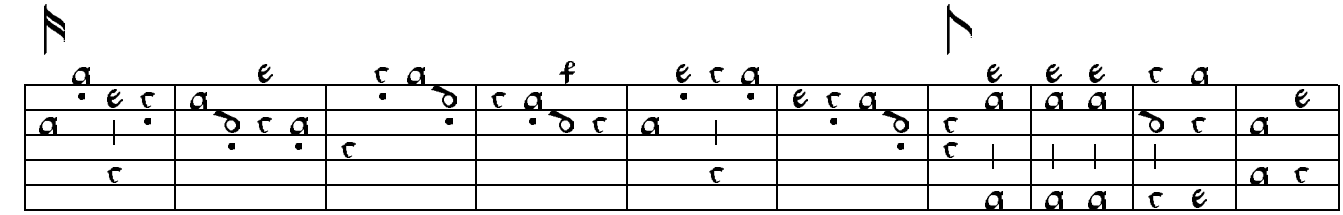

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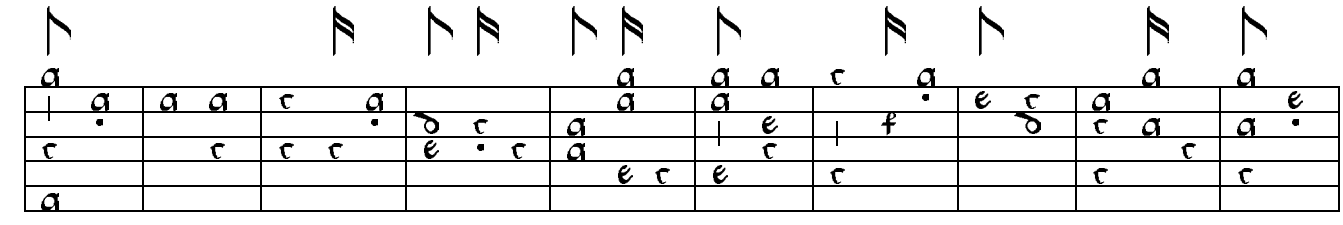

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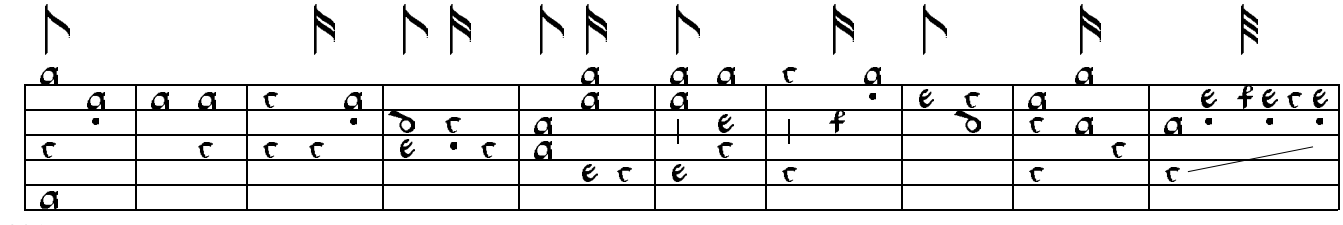

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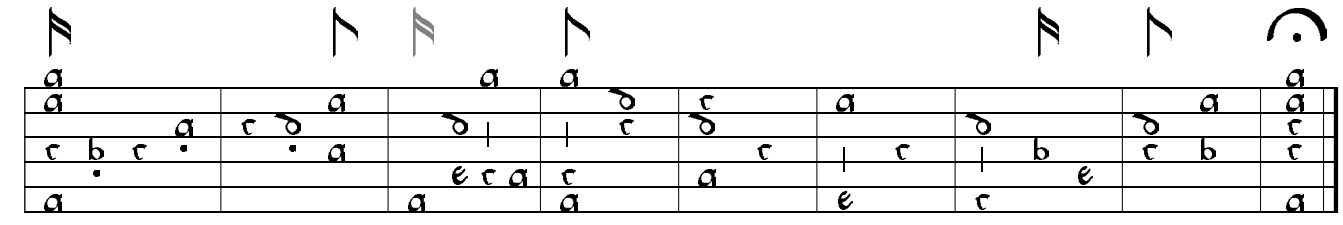
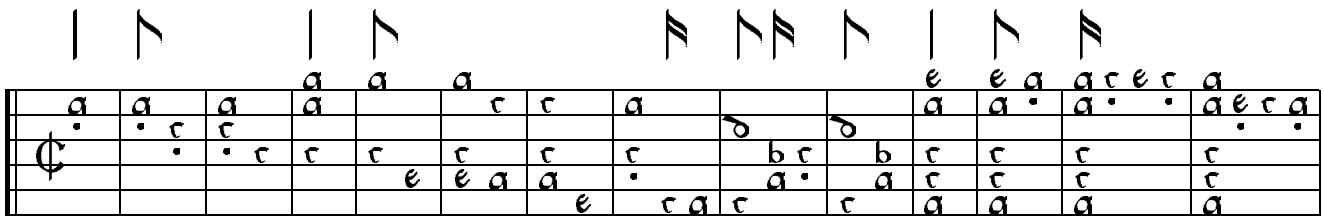


211

Rippe12c. Fa(n)tasie Le Roy & Ballard V 1562, ff. 22r-24r



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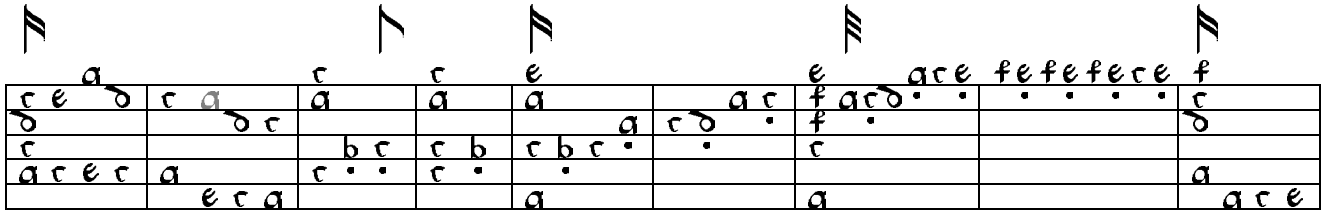

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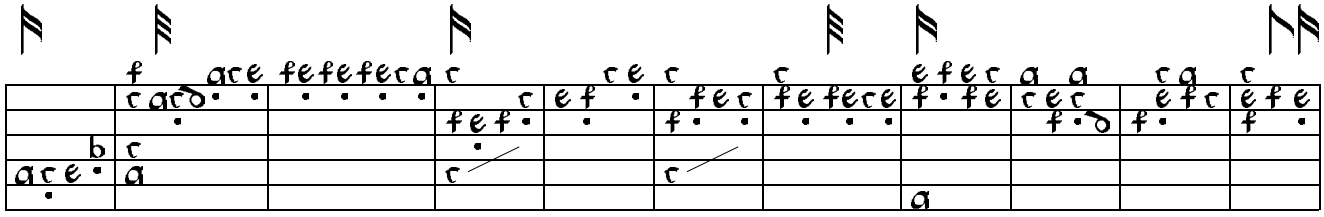

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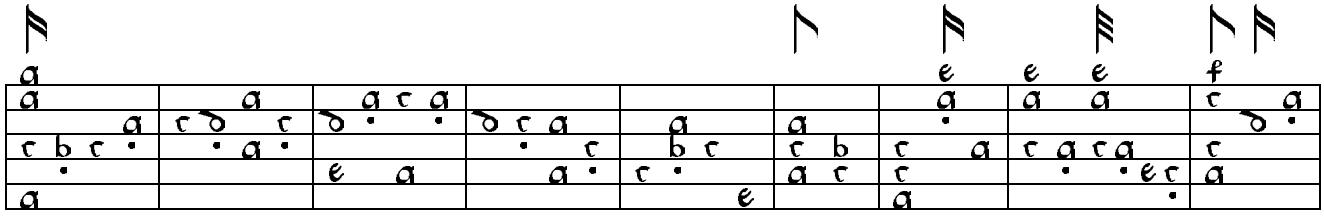

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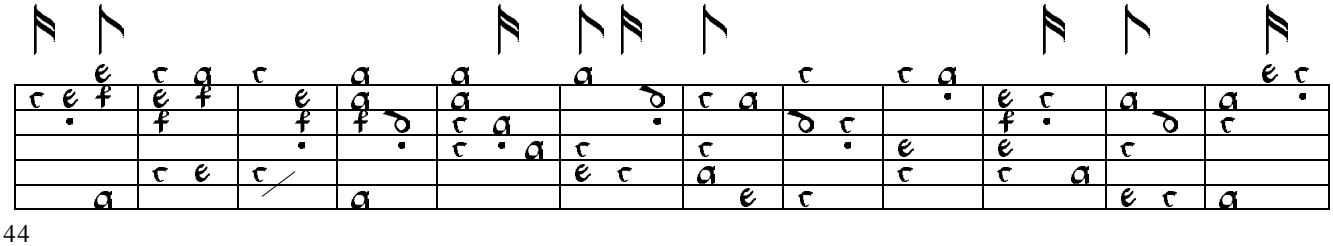

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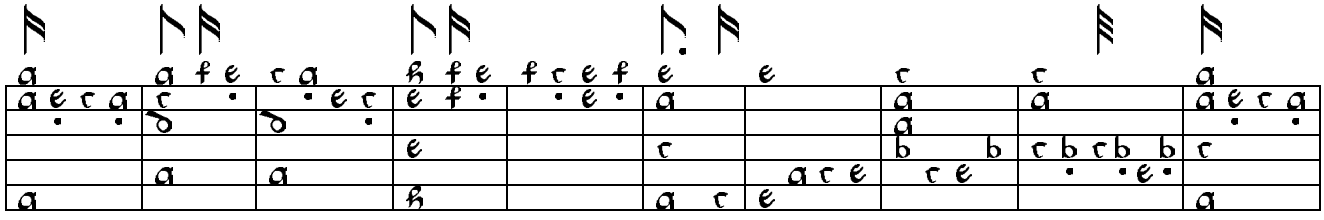

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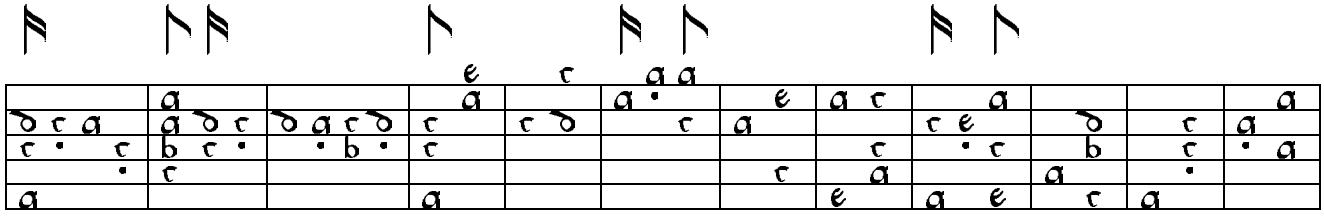

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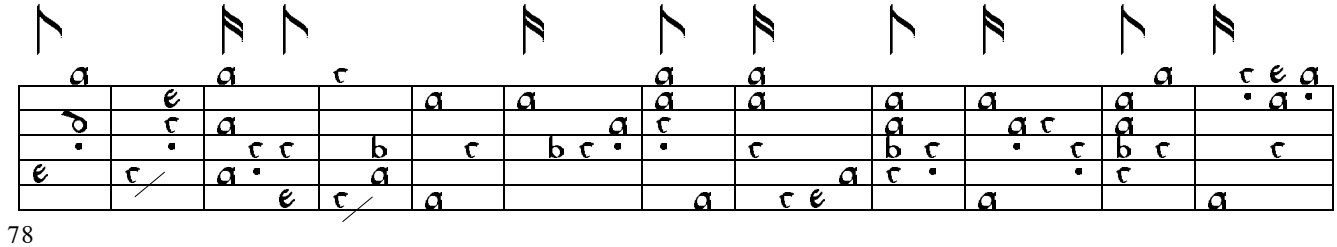
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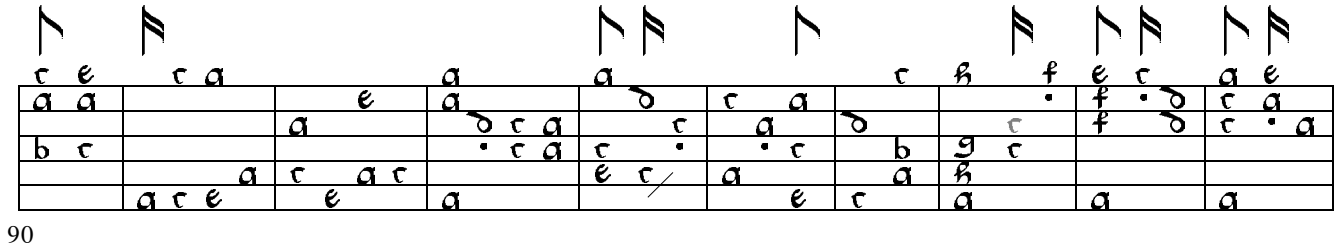
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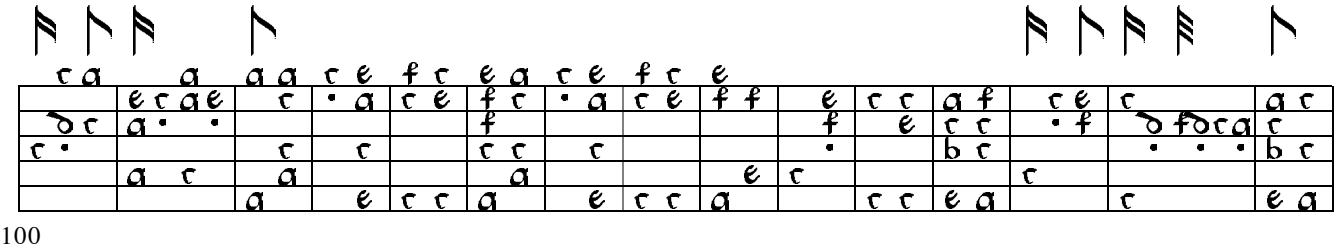
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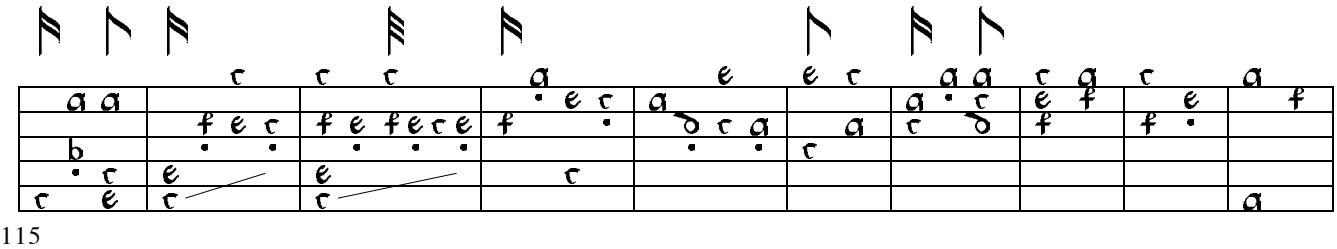
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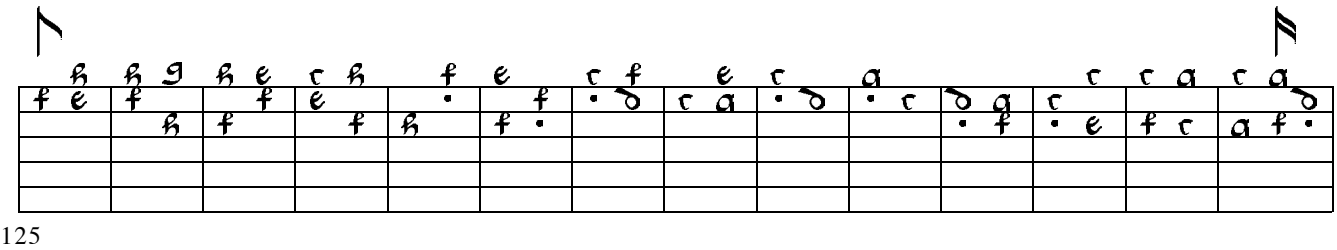
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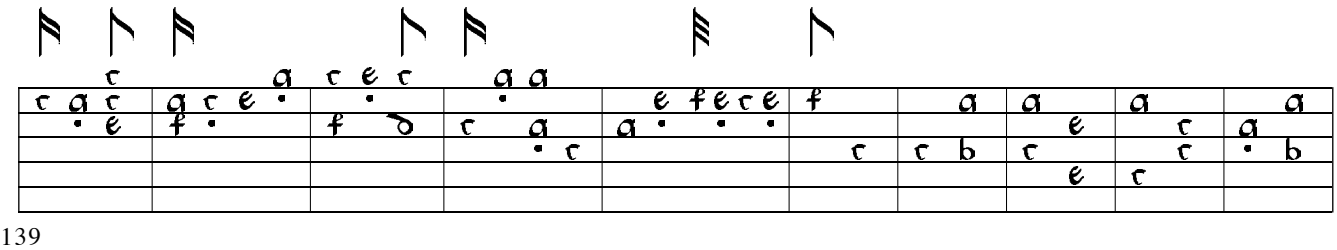
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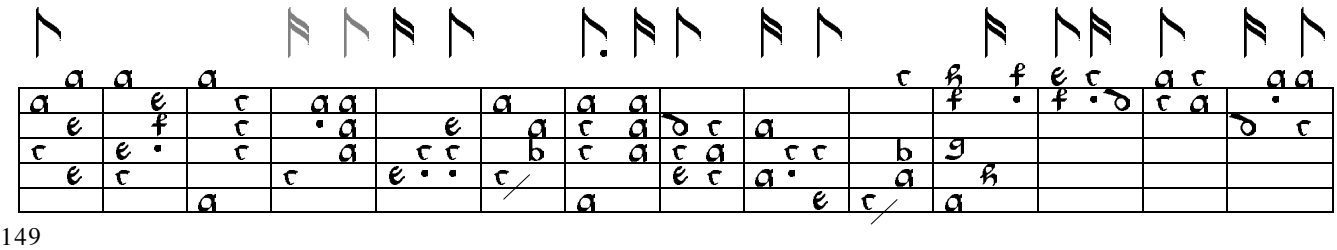
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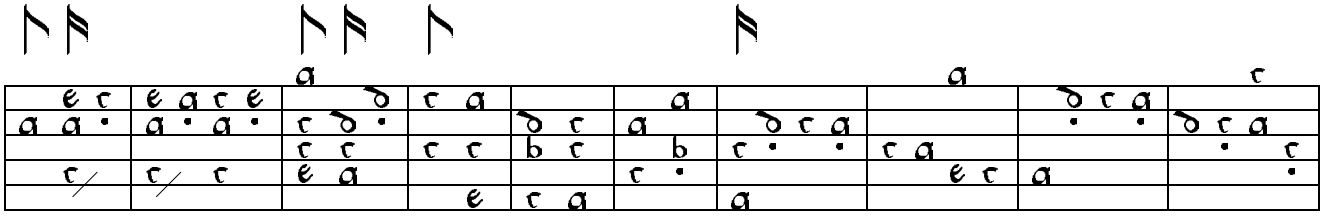

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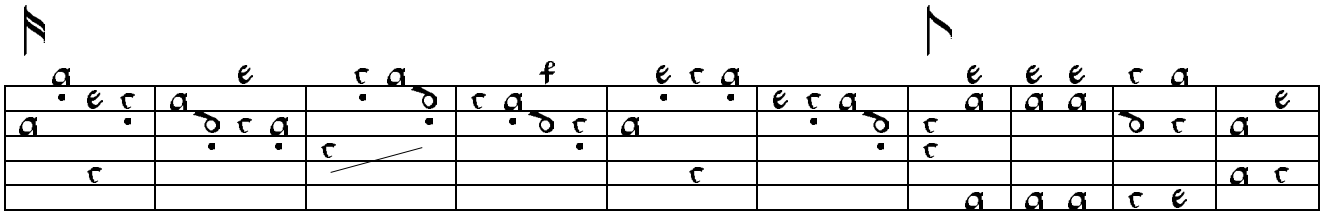

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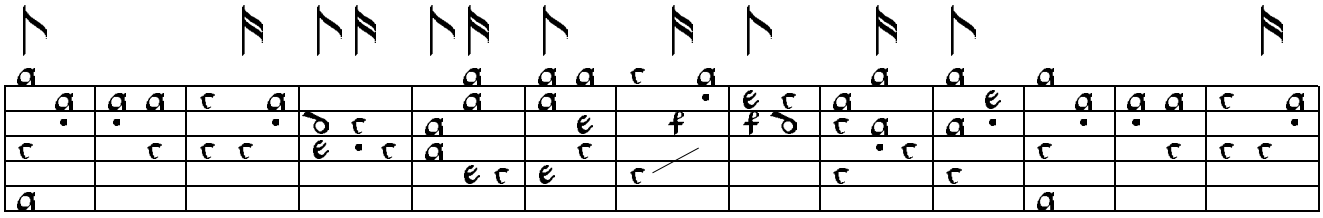

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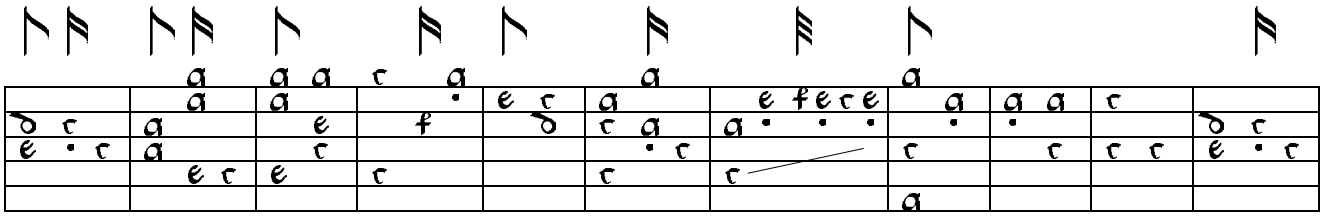

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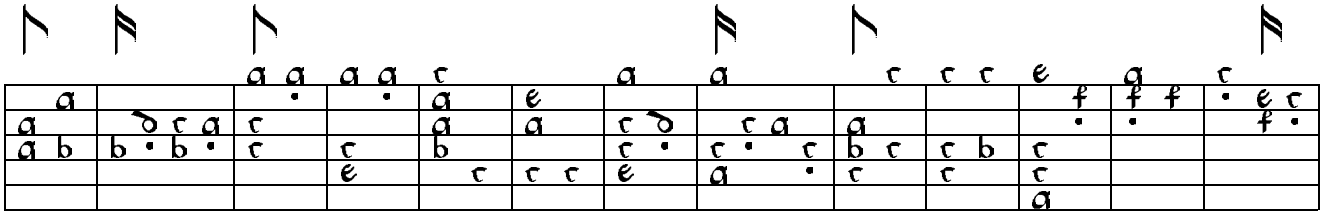

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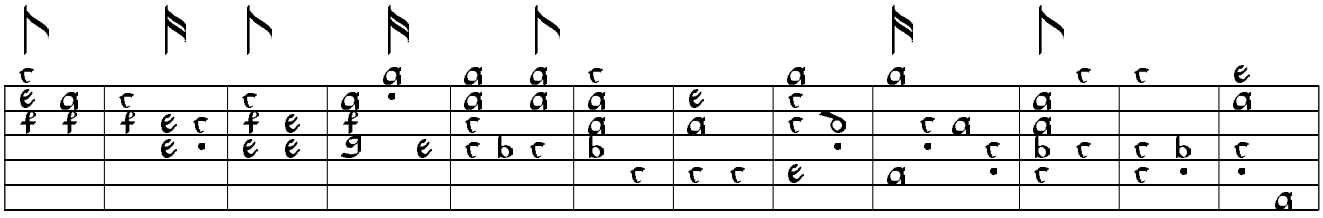

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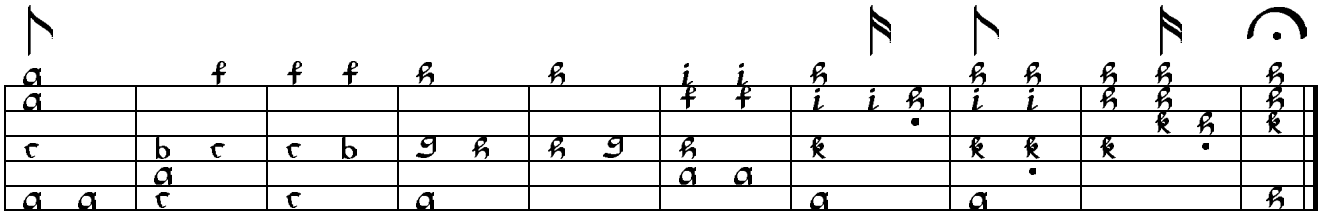
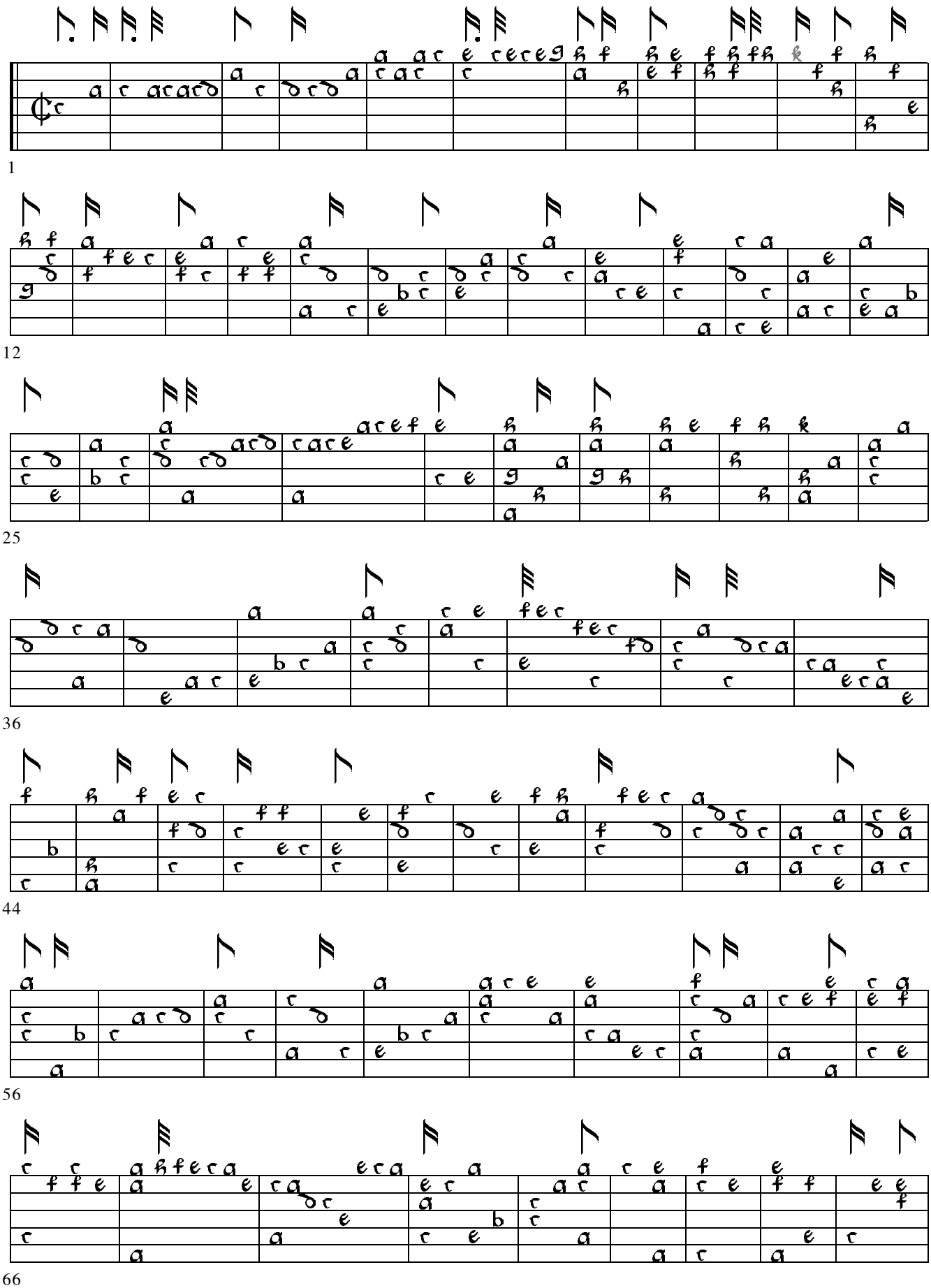
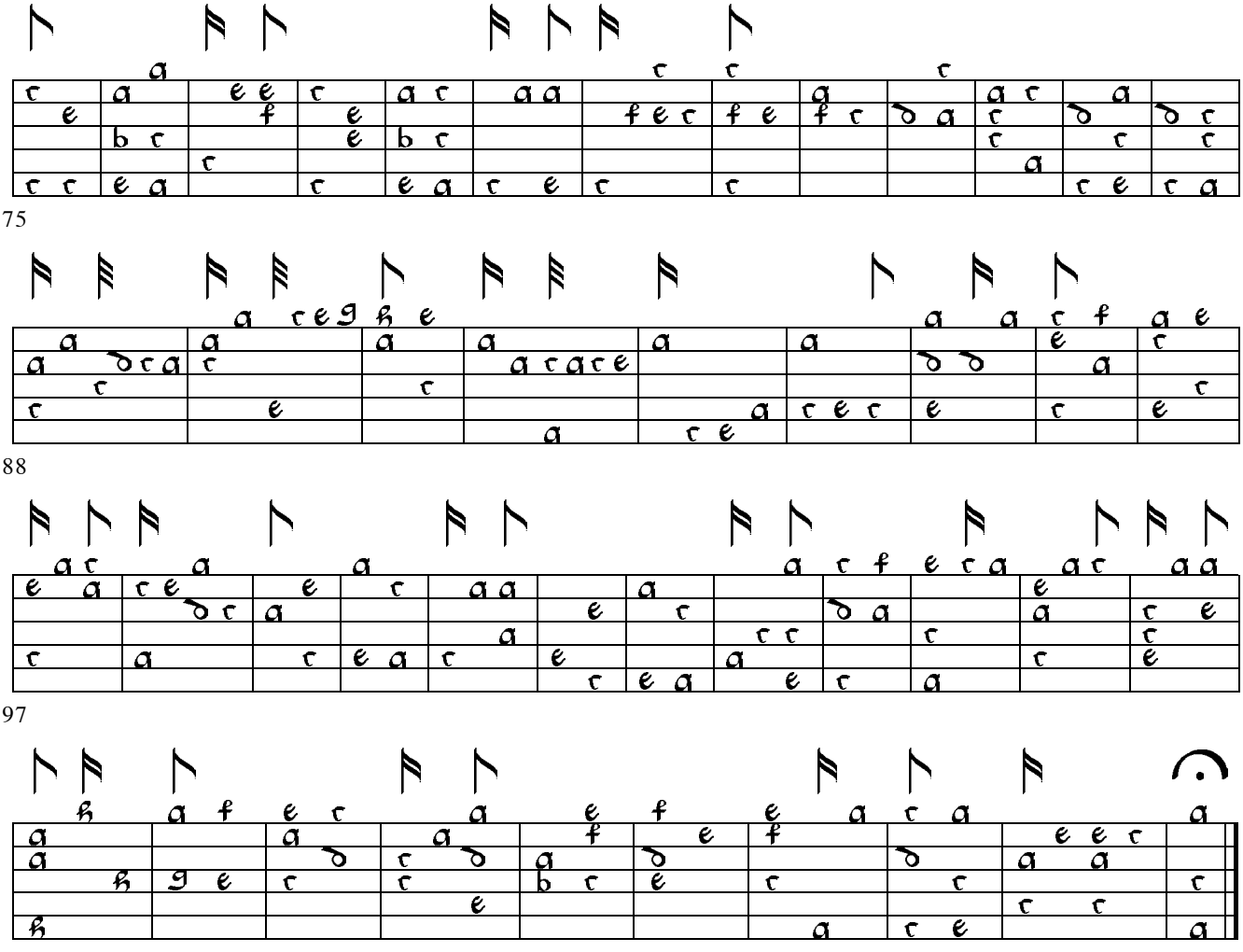
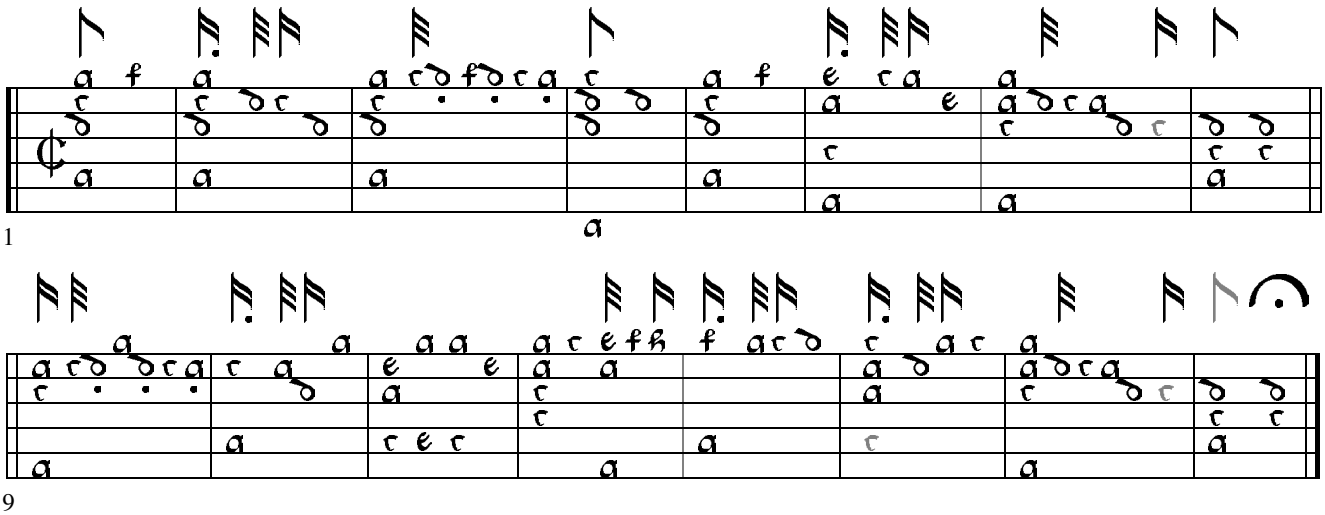


232

Rippe12d. (Fantasia) Valderravano 1547, f. 68r





Z26. Untitled - AB8 in C NL-Lu 1666, f. 395v