MUSIC SUPPLEMENT FOR THE LUTEZINE TO LUTE NEWS 135 (OCTOBER 2020): SETTINGS OF DEUTSCH DANTZ MAGISTER, MELCHIOR NEUSIDLER PART 9 - GATHERING PEASCODS - ROGERO - LA VECCHIA - PAGANINA

MAGISTER DANTZ - HUDSON 7

Here are all the settings I know of another item from Richard Hudson's list of popular Deutsch Dantz.[1] It is known from only a few sources of German origin and was also transmitted to Italy and The Netherlands. Its German title *Magister Dantz* is preserved in one source, Elias Ammerbach's *Orgel oder Instrument Tabulaturbuch* published in Nürnberg in 1583 but in other German sources is simply titled *Tantz* in Waissel's lute print of 1591 and untitled in the Elizabeth Romers lute book (identical to the first half of the version Adriaenssen used in his print so possibly copied from it). Settings for lute, keyboard and instrumental ensemble are found in Italy titled *Alamande* or *Tedescha*, the latter meaning of German origin or allemande, the one for lute in the Herold lute book copied in Padua in 1602. The largest number of sources are found in the Netherlands in settings for lute, cittern and instrumental ensemble often with the title *Almande Poussinghe*, the origin of which is not clear to me. The sources from The Netherlands are the prints of Phalèse and Vreedman published in Louvain from 1569 to 1583, Adriaenssen published in Antwerp in 1584, reprinted in 1600, and van den Hove published in Utrecht in 1601. The manuscript sources are handwritten additions to the Bodleian Library copy of Phalèse *Theatrum Musicum* of 1563[2] and the Thysius lute book copied by Adriaan Smout from the 1590s onwards where it is mistitled *Almande Spiers*.[3] The semiquaver passages in H7b/c/f are a reminder that tantz and allemande were slow dances.

H7a. Waissel *Tabulatura* 1591, sig. B2r *2. Tantz - Sprung* p. 1

H7b. D-Hbusch (Herold), ff. 21r-22r *Alamande* - HoveB[4] 233 2

H7c. Hove *Florida* 1601, f. 101r *Almande* - HoveB 225 3

H7d. Phalèse & Bellere 1574, ff. 79v-80r *Almande Poussinghe* 4

H7e. GB-Ob D.4 10 Art, f 1r *Almande poussinge* 4

H7f. D-KNh R 242 (Romers), f. 215v untitled 5

H7g. Adriaenssen 1584, f. 87v *Almande* 6-7
= Adriaenssen 1600, f. 71v *Almande*

H7h. NL-Lu 1666, f. 496v *Almande Spiers* 7
Vreedman 1569, f. 7v *Almande* - cittern; Phalèse & Bellere 1570, f. 53v *Almande de Philippine* - cittern; Phalèse & Bellere 1570, f. 52v *Almande Poussinghe* - cittern; Mainero 1578, f. 21r *Tedescha/Todescha* - instr. ens. à 4; Phalèse & Bellère 1582, f. 74r *Almande Poussinge* - cittern; Phalèse & Bellere 1583, f. 16v *Almande Poussinghe* - instr. ens. à4; Ammerbach 1583, pp. 207-208 *Der Magister Dantz* - keyboard; Facoli 1588, f. 34r *Tedesca dita l'Austria* - keyboard

MELCHIOR NEUSIDLER PART 9

The Melchior Neusidler series continues with an intabulation (**MN9b**) and parody fantasia on it (**MN9a**) both in A minor found in his *Teutsch Lautenbuch* published in Strasbourg in 1574 which has been assumed to be his own intabulation and fantasia.[5] However, the intabulation seems to be a reworking of an earlier source (see below). The intabulation is of Cipriani de Rore's 4-voice madrigal 'Anchor che col partire io mi sento morire' [Although when I part from you it is a kind of dying] first published in 1547. The version here is one of two anonymous close concordances in manuscripts differing only in embellishment. This one is in a manuscript in Munich comprising pages of handwritten additions taken from several printed German lute books and copied *c.*1550-1580 (D-Mbs Mus.1627). Also included is an unrelated glossa in A minor from the Barbarino manuscript of Neapolitan provenance (**MN9app 1**).

In addition to Melchior's version, another twelve lute settings of *Anchor che col partire* in A minor are found in five manuscript sources and seven printed lute books, including Vincenzo Galilei *Fronimo* published in 1568 and the latest Emmanuel Adriaenssen *Pratum Musicum* reprinted in 1600. Surprisingly, the versions in all these sources share many identical bars and passages but differ in the extent of embellishment and so are derivatives of the same intabulation. It seems reasonable to suggest that it was originally made by Vincenzo Galilei as he did include instructions on methods for intabulation of vocal works for the lute in *Fronimo*, so he is unlikely to have been the one that borrowed it. Interestingly, the intabulations in the two books each of Phalèse and Adriaenssen are not identical but the later ones are further reworkings of the versions used in their earlier prints. Also, the manuscript sources are concordant but not identical to any of the prints. However, the settings in Johann Rude *Flores Musicae* 1600 and Jean-Baptiste Besard *Thesaurus Hamonicus* 1603 are two different and distinct settings. The observation of multiple variants of a single lute intabulation of a one vocal model may or may not be generalisable to other lute intabulations, and confirmation awaits detailed study of more examples. However, this is an example of the work of only one or a few intabulator which was then circulated widely, rather than composers all intabulating it independently. There is also a distinct intabulation in a different tonality (G minor) found in Jean Paul Paladin's *Premier Livre de Tablature de Luth* published in Lyon in 1560 and copied almost identically without ascription *c.*1565 into the autograph manuscript of Giovanni Pacaloni of Padua where it is accompanied by a parody fantasia in G minor not found in Paladin's prints, also included here (**MN9app 2**). Reworkings of this too are found in six further sources, one with text and an added voice part and so either Paladin was the original intabulator or maybe he reworked it from an existing source so the intabulator is not known.

The dance titled *Der Nerrisch/Närrisch Caspar*, subtitled the King in Poland's dance, is in A minor and ascribed to Melchior by initials MN only. The setting is unique to one of the Donaueschingen manuscripts, probably copied at the Munich court *c.*1580-1595, but a simple and distinct setting in G minor is found in the lute book of Emanuel Wurstisen from Basel (**MN9app 3**), both probably arrangements of an existing popular dance. The title probably refers to 'Błazeński Kasper' in Polish or 'Der Närrisch Caspar' in German [Clownish Caspar], a stock character from the German farce tradition dating back to the Middle Ages.[6]

MN9a. D-B Mbs 1627, ff. 15v-16v *Fantasia super anchor che col partire: di M: Melchior Neusidler 1572* pp. 8-9
Neusidler 1574, sigs. N3v-N4v *45. Fantasia super anchor che col partire MN*

MN9b. D-B Mbs 1627, ff. 14v-15r *Anchor che col partire 4 Vocum Cipriano di Rore* 10-11

close concordances: PL-Kj 40598, ff. 109v-110r *55 4 vocum Anchor che chol partir*; Neusidler 1574, sigs. H4r-H4v *20. Anchor che col partire. quatuor vocum. Cipriano Rore.* Other concordances: CDN-Mc, f. 65r untitled; D-Mbs 266, f. 101r *Anchorche Colparttire Ciprian de roro*; PL-Kj 40032, p. 96 *El canto fermo di Anchor que col partire di Cipriano di Rore*; I-PESo P XVII.216 (Albani 2-27), pp. 94-97 *Ancor che col partire a 4 di Ci-priano*; I-Ra 1608, ff. 7v-8r untitled [texted: *Anchor che col parti*[re]; Galilei 1568, pp. 66-67 *Anchor che col partir*; Becchi 1568, pp. 71-72 *Anchor che col partir*; Phalèse 1568, f. 31r *Anchor che col partir*; Phalèse 1571, f. 62v *Anchor quel partir*; Adriaenssen 1584, ff. 7v8r *Anchor che col partire* - lute & 2 voices = Adriaenssen 1600, ff. 7v-8r *Anchor che col partire*; Adriaenssen 1592, ff. 6v-7r *Anchor che col partire*. Two different cognates in A minor: Besard 1603, ff. 38v-39r *Anchor che col partire*; Rude II 1600, sigs. cc5v-cc6v 31 [index: *Anchor checol partir Cipriano Rore*]. cf. I-PESo P XVII.215 (2-26), pp. 32-39 *Contr.tr sopra A*(n)*cor? che col partire*; Galilei *Fronimo* 1568, pp. 94-96 *Fantasia Seconda. Sopra, Anchor che col partir.*[7]

[1] Richard Hudson *The Allemande, The Balletto, and the Tanz:* I *The History;* II *The Music* (Cambridge University Press 1986).

[2] Present in the Minkoff facsimile edition published in 2005.

[3] The title Spiers belongs to a different Almande: Phalèse & Bellere 1574, f. 79v *Almande de Spiers*; Phalèse 1568, f. 86r *Almande de Spiers*; Vreedman 1569, f. 7r *Almande de Spiers* - cittern; Phalèse & Bellere 1583, f. 22v *Almande Spiers* - instr. ens. à 4.

[4] Jan W. J. Burgers (ed.) *Joachim van den Hove: Life and Works* (Utrecht, KVNM 2013).

[5] Both played by Paul O'Dette's on his CD *Lute Music: Melchior Neusidler* (Harmonia Mundi HMU907388, 2008), and search YouTube for the Paladin setting played superbly by Monica Postilnik.

[6] Thank you to Arthur Ness for suggesting the connection with Caspar the Polish/German Theatrical comic character. The title presumably does not refer to the Polish composer Caspar/Kaspar Sielicki - for seven of his known lute solos see the tablature supplement to *Lute News* 82 (June 2007) and the posthumous article by Piotr Pozniak 'Kaspar Sielicki, ein polnischer Lautenspieler-Komponist' *Die Laute* XII (2017), pp. 39-61. Three more pieces ascribed to him ('Caspari Sieliczkego') have turned up since in the lute book of Nicolai Ficcio in the Stadtbibliothek Braunschweig (D-BSstb C.39.2o).

[7] A setting was in I-BDGchilesotti, f. 4r not edited Chilesotti's modern

MN9app 1. PL-Kj 40032, pp. 142-143 *Anchor che col partire senza molta Glossa* pp. 12-13
MN9app 2. Paladin 1560, ff. 11v-12r *Anchor che col partir* 14-15
= I-CFVd w.s., ff. 40v-41r *Ancor che col partire de Cipriano*. Concordances is G minor: B-Br II.275 (Cavalcanti), f. 53v *Madrigal di Cipriano* [texted: *an cor che col partire*]; GB-Eu Dc.5.125, f. 55v untitled (bars 1-37); I-Fn XIX.168, f. 20v *Anchor che col partir di Cipriano rore a 4*; I-MOe 311 (Bottegari), ff. 34v-35r *Cipriano rore à 4* - voice and lute; S-Uu 87, f. 14v i untitled [texted: *Anchor che col partire*] [header: *Dicipriano .1.7.B*]; Phalèse 1563, f. 42v *Anchor che col partir.*
cf. I-CFVd w.s., ff. 39v-40r *fantasia sop' ancor che col partire*
MN9c. D-Sl G.I.4/I, ff. 36r & 36v *Der Nerrisch Caspar M. N. - Saltarella* - in hebrew: *Königs in Polen Tantz* 16-17
MN9app 3. CH-Bu F.IX.70, p. 267 *LXXXV Der Närrisch Caspar* 15

JOHN JOHNSON'S MUSIC ABROAD CONTINUED

To accompany the music by John Johnson found in continental sources in *Lute News* 135, here is a bandora (transcribed) part of JJ3 and two additional settings of the Old Medley (**JJ7i** & **JJ7j**) from continental sources. I also planned to include the consort lute parts of Johnson's Flat Pavan (JJ3) but these will be deferred until a later *Lutezine* to make room here for all the other versions I know of Gathering peascods (JJ6), as well as La Vecchia Pavan (JJ2) and Galliard and its model, Paganina, and an additional solo and duet on Rogero by John Johnson including a continental source together with all the other settings I know.

JJ3c. LT-Va 285-MF-LXXIX, f. 39r *Flatt pavine* - trans bandora 18
JJ3d. GB-Lam 600, f. 13v *Flat Pauin* - trans bandora cf. JohnsonB 13 18
JJ7i. Valerius 1626, pp. 99-100 *Pavane Medelyn* - cf. JohnsonB 47 19
= Adriaenssen 1584, f. 92r *Pauane à l'Englesa* [8]
= D-Dl 1.V.8, f. 70r *Pauane a l'Englesa*
JJ7j. NL-Lu 1666, ff. 192r-193r *Le Medly* 20-21

GATHERING PEASCODS

The country dance Gathering peascods, referring to the season for harvesting peas or similar in the rural working calendar,[9] is set as a country dance for violin in John Playford's *The Dancing Master* of 1651 and all subsequent editions. The first two bars are the same as one of the two ballad tunes known as *All in a garden green* / *Onder de Lindegrone*.[10] It may not have been used as a ballad tune as no text or reference to a ballad called *Gathering peascods*, or examples of other ballads calling for the tune are known but the music is found in instrumental settings for lute, bandora and keyboard from the 1590s onwards under several alternative titles. Settings of essentially the same music are titled *The Gathering of pescodes* in the Board lute book and *Brande Piscet* (probably a corruption of the English title)/ *Chanson Angloise* in Valerius' *Nederlandtsche Ghedenck-Clanck* published in Haarlem in 1626. It is also called *Johnsons Toy* and *Jo Johnsons Allmaine* in settings for lute or bandora, so either John Johnson composed the music that became a popular country dance under the title Gathering peascods, or more likely he arranged music that was already known. Either way he presumably intended it for lute and someone else then arranged it for bandora retaining the ascription to him. It is also known by the title *Allins Jig* and although it is not in jig form[11] it is assumed to refer to Edward Alleyn (1566-1626) a celebrated actor on the Elizabethan stage. He is a more likely candidate than the professional singer John Alleyn 'that most excellent *tenor* voyce, and exact singer (her mat[ies] seruant, *mr. Io. Allin*)' who sang the song 'If all the ages of the earth' by Alfonso Ferrabosco (II) in Ben Jonson's *Queens Masque* performed in the Whitehall Banqueting House in 1609.[12] Presuming that it was for Edward Alleyn, it may have been used as his signature tune during his performances and its use on stage would explain its inclusion as an untitled lute setting in D-B 4022, a manuscript of Gdansk provenance that probably includes English music brought by troupes of English actors that are recorded as visiting Gdansk frequently between 1600 and 1619.[13] Eight sources are included here (repeating those that were in *Lute News* 135), six for lute, one for bandora (a transcription for lute was in *Lute News*) and one arranged from Playford's violin melody.[14]

GP1. GB-Lam 603 (Board), f. 26r *The Gathering of pescodes* p. 22
GP2. D-B 4022, f. 43v untitled 22
GP3. GB-Cu Dd.2.11, f. 56r *Allmaine Jo Johnson* - JohnsonB[15] 31 23
GP4. GB-Cu Dd.9.33, f. 28r *Allins Jigg* 23
GP5. GB-Cu Dd.2.11, f. 20v *Johnsons Toy* 23
GP6. NL-Lt 1666 (Thysius), f. 456v *Brande Piscet. Chanson Angloise* 24
GP7. Playford *Dancing Master* 1651, p. 96 *Gathering Peascods* - violin 24
GP8. GB-Cu Dd.9.33, f. 82r *Jo Johnsons Allmaine* - bandora 25

ROGERO

Rogero is the title of English instrumental settings of a descant on the ground[16] of an Italian song called Ruggiero, two included here as Rapp 1 & 2 and all the other lute settings will be in a *Lutezine* in the future. George Gascoigne refers to it in 'The Adventures of Master F. J.' included in his *Hundred Flowres* published in 1573, when the hero Ferdinando 'taking into his hand a Lute that lay on his Mistresse bed, did unto the note of the Venetian galliard apply the Italian dittie written by the worthy Bradamante unto the noble Rugier, as Ariosto hath it: Ruggiero, qual sempre fui &c' - which is canto 44 line 61 of Ludovico Ariosto's epic poem *Orlando Furioso* (in which Bradamante is the knight heroine) published in 1532 and in English translation in 1591. In 1586 William Webbe refers to the popularity of setting ballads to the tune of *Rogero* in his *Discourse of English Poetrie* of 1586, in his comment that 'The seauenth sorte is a verie tragicall mournefull measure, wherin he bewayleth the death of some freend vnder the person of Dydo. ... These sortes of verses for breuities sake haue I chosen foorth of him, wherby I shall auoide the tedious rehearsall of all the kinds which are vsed: which I thinke would have beene vnpossible, seeing they may be altered to as manie formes as the Poets please: neither is there anie tune or stroke which may be sung or plaide on instruments, which hath not some poetical ditties framed according to the numbers thereof, some to Rogero, some to Trenchmore, to downe right Squire, to Galliardes, to Pauines, to Iygges, to Brawles, to all manner of tunes which euerie Fidler knowes better then my selfe, and therefore I will let them passe'. For another Italian ground popular in England see La Vecchia/Paganina below. Examples of the use of Rogero in books include Richard Jones's *Handefull of pleasant delites* of 1584, first published in 1566 but now lost, in which number twenty eight is 'A faithfull vow of two constant Lovers sung To the new Rogero' beginning 'Shall distance part our loue, or daily choice of chaunge' (new probably signifies revival of the tune rather than implying that it was different to an old rogero which is nowhere so named), and in *Strange Histories* of 1602 Thomas Deloney included "The Kentishmen with long tayles Cant. I or to the tune of: Rogero' beginning 'The valiant courage and policie of the Kentishmen with long tayles'. And Richard Johnson's *Golden Garland of Princely Pleasures* of 1620 includes 'A Lamentable Song of Lady *Elinor,* daughter to the Duke of Buckingham, who dyed for loue of one Captaine *Ienkenson* that had been a Prentise of London, who went to the siege of Ierusalem with *Edward* the first, then King of England To the tune of Rogero' beginning 'In England liued once a Duke, That had a daughter braue'. However, Tobias Hume disparages arrangements based on Italian grounds in his address "To the vnderstanding

edition. Different to: Fiorino 1571, p. 52 *Anchor che col partir* - lute solo & 3 voices; different again: I-Gu F.VII-1, f. 22r *Anchor che col partire.* Keyboard cognates: Rore 1577, f. 8v *Anchor che co'l partire*; Schmid 1577, sig. T3v *Anchor che col partir*; Cabezón 1578, f. 77v *Ancol que col partire*; Ammerbach 1583, p. 107 *Anchor che col partier*; A Gabrieli 1596, f. 33r *Anchor che co'l partire.* Melody in mensural notation: Dalla Casa II 1584, pp. 20-21, 35 *Anchor che co'l partire*; Bassano 1591, p. 28 *Anchor che col partire*; Rognioni 1592, sig. H2v *Anchor che col partire*; Bovicelli 1594, p. 46 *Anchor che co'l partire.*

[8] Valerius in 2 minims/bar, omits A strain and begins with A strain repeat.

[9] Settings of *In Peascod Time* a different ballad tune on the same topic were edited for *Lute News* and *Lutezine* 133 (April 2020).

[10] Edited for *Lute News* 116 (December 2016).

[11] See Charles Read Baskerville *The Elizabethan Jig* (University of Chicago Press 1929/reprinted New York, Dover Publications 1965), pp. 3 *et seq.*

[12] See Peter Walls *Music in the English Courtly Masque 1604-1640* (Clarendon Press, Oxford 1996), p. 3.

[13] Jerzy Limon *Gentleman of a Company: English Players in Central and Eastern Europe 1590-1660* (Cambridge University Press 1985), pp 37-62.

[14] Four of them (GP2 = JJ6b; GP5 = JJ6c; GP6. = JJ6a; GP8 = JJ6d transcribed for lute) were also edited in the accompanying *Lute News* 135 with music by John Johnson, but are repeated here.

[15] Jan W. J. Burgers *John Johnson: Collected Lute Music* (Lübeck, Tree 2001).

[16] Scale degrees for 16-bar ground of I-II(V)-I-I-IV(II)-VI(IV)-V-V-V-VI(II)-V-V-IV(II)-V-I-I with more common alternatives shown in brackets but bars 2, 5, 6, 10 & 13 vary between sources and tonalities.

Reader' of *The First Part of Ayres* of 1605 (sig. B2v), repeated in *Poetical Musicke* 1607 (sig. G1v), proudly declaring that 'my studies are farre from seruile imitations, I rob no others inuentions, I take no Italian Note to an English Dittie, or filch fragments of Songes to stuffe out my volumes'. Rogero was nevertheless frequently called for to accompany ballads from the sixteenth to the eighteenth century. Between them Broadside Ballads Online at the Bodleian and the English Broadside Ballad Archive at the University of California Santa Barbara,[17] catalogue at least forty three prints and reprints of ballad sheets of nine distinct texts set to the tune of Rogero from the 1570s to the late eighteenth century.[18]

Although sharing bars in places, seven distinct solo settings of Rogero for lute are known with between one and four variations. All are anonymous except for a fragment of half of a single statement (reconstructed here) ascribed to John Johnson (**R6**). The solos are in C major (**R2, R3, R5** and two sources of **R1**) or F major (**R7**), the latter the only one in a continental source and probably influenced by the Englsih Rogero rather than the original Italian Rugierro. A bandora solo (or is it a ground?) is in the Dallis lute book (**R8i**), also transcribed for lute here (**R8ii**). Two treble and ground duets are also known one by John Johnson, in G major - all four sources included (**R10ia-d**), one of them found in a continental source and quite different in places and lacking the final triple time variation.[19] The other treble and ground duet is anonymous and in C major (**R4**) and both the trebles lack surviving grounds which have been reconstructed by others (**R4ii, R10iiab**). The four sources of R10 are nearly identical, but the fourth variation of five is missing in R10a, and R10d is incomplete, terminating halfway through bar 22 due to a missing page. One keyboard setting and four for solo cittern (**R12-15**) are also known, as well as a bass viol part comprising a single statement of the ground, in one of Mathew Holmes' consort books (**R16**). Lyle Nordstrom classified the first four items in Holmes' cittern part book to be cittern solos and they are complete in themselves, but it is curious that Rogero is the first piece copied in Dd.14.24 as well as the first in the bass viol part book Dd.5.20, suggesting they were related.[20]

R1a. GB-Lam 602 (Sampson), f. 3v *Rogero* p. 26
R1b. GB-Lam 603, f. 2r *Rogero* 27
R2. IRL-Dm Z.3.2.13 (Marsh), p. 38 untitled 28-29
R3. IRL-Dtc 410/I, pp. 20-21 *ROGERO - the Division of RoGero before* 29
R4i. IRL-Dm Z.3.2.13, p. 39 untitled - duet treble Lundgren[21] 1 30-31
R4ii. ground reconstructed by Stefan Lundgren 31
R5. IRL-Dm Z.3.2.13, p. 305 untitled 32
R6. IRL-Dtc 408/II, p. 91 *Rogero qd Jo Johnson* - JohnsonB 33 34
R7. NL-Lu 1666, f. 383r *Rogier* 33
R8i. IRL-Dtc 410/I, p. 223 *Rog*(er)*o* - bandora Nordstrom[22] 27 39
R8ii. IRL-Dtc 410/I, p. 223 *Rog*(er)*o* - transcribed for lute 33
R9. GB-Cu Add.8844 (Trumbull), f. 25v i untitled 34
R10ia. GB-Lam 601 (Mynshall), f. 3v *The heare ~~of~~ trebble of Rogeroe* [index: *The heier trebble of Rogero*] - treble variations 1, 2 & 5 35
R10ib. GB-Cu Dd.3.18, f. 1r *Rogero Jo: Johnson* [index: *Rogero*] - duet treble, variations 1-5 JohnsonB 61; Lundgren 14 36-37
R10ic. NL-Lu 1666, ff. 383r-384r untitled - treble 38-39
R10id. GB-Cu Add.8844, f. 25v ii untitled - treble 40
R10iia. ground reconstructed by Anthony Rooley/Stefan Lundgren 37
R10iib. ground reconstructed by Jan Burgers[23] 37
R11. IRL-Dtc 410/I, p. 92 *Rog*(er)*o to the grounde* p. 39
R12. GB-Cu D14.24, f. 1r *Rogero* - cittern solo 41
R13. GB-Cu D4.23, f. 23v *Rogero* - cittern solo 41
R14. J-Tn BM-4540-ne, sig. C2v *Rogero* - cittern solo 41
R15. J-Tn BM-4540-ne, sig. E1r *Rog*(ero) - cittern solo 41
R16. GB-Cu Dd.5.20 f. 2r *Rogero* - bass viol part 29
GB-Lbl RM24.d.3 (Forster), ff. 90v-93v *Rogero* - keyboard
Rapp 1. US-BE 757, f. 8r *Rugiero Baletto* 43
Rapp 2. US-SFsc M2.1 M3, pp. 86-87 *Ruggiero - Ruggiero in tripola* 45

La Vecchia

Lute News 135 included John Johnson's solo setting of La Vecchia pavan in G major (JJ2a/b) on a ground spread over the three strains related to the passomezzo antico (i-VII-i-V-III-VII-i/V-i), and all the other versions of the pavan and its paired galliard are included here. The anonymous solo settings of the pavan are in C major and are more satisfactory than Johnson's solo which has running melodic passages more like a consort part. A simple setting without divisions is in the Dallis lute book (**LP2**) and one with divisions is concordant between several English sources that mostly differ in ornamentation and fingering indications (**LP1a-d**). Two more solos are in continental sources, a delightful setting in the Königsberg lute book (**LP3**) and an elaborate setting probably arranged by Joachim van den Hove for his *Florida* published in Utrecht in 1600 (**LP4**).[24] Two setting are for bandora, a consort part, in the Königsberg lute book (**LP11**) that carries enough of the tune to pass as a solo, and a more accomplished setting with divisions in Mathew Holmes' first lute book (**LP5**), both transcribed for lute here and the original of LP3 included for bandora players as it is a great solo for the instrument. In fact, although anonymous, the figuration is reminiscent of Anthony Holborn who did compose for bandora, including an arrangement of a lute Pavan by John Johnson (JJ1 in *Lute News* 135) the bandora setting ascribed to Holborn (GB-Cu Dd.2.11, f. 69r *Pauen A: Holburn*). Three accomplished arrangements are also known for cittern (**LP8-10**), one in the Otley cittern book and two similar but distinct settings in Anthony Holborn's *Citharn Schoole* of 1597 and so probably made by him. Three lute duets all in G major are also included here. In addition to his lute solo, a duet for equal lutes is ascribed to John Johnson (**LP6**), found in four sources (both parts together only in one), all nearly identical so only one of each part is reproduced here. Matthew Holmes' book of consort and duet parts for lute also includes what has been assumed to be a consort lute part, but it looks more like a treble to me entirely lacking any harmony in the strains or divisions until the final chord (**LP7**), so I have treated it as a treble and used the bass viol part from the Walsingham consort books as a ground, played on lute or bass viol.

Three lute settings and an orphan mixed consort cittern part of the paired La Vecchia galliard are known: an anonymous solo in the Marsh lute book (**LG1**) assumed to be by John Johnson to go with his lute solo, and two equal duets, one anonymous (**LG2**) and the other ascribed to John Johnson (**LG3**).

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[17] http://ballads.bodleian.ox.ac.uk & http://ebba.english.ucsb.edu)

[18] **1).** 'A worthy mirror, wherein you may marke an excellent discourse of a breeding Larke: ... To the tune of Rogero' beginning 'A Larke some time did breed' from 1577: EBBA 30312, 32090, 36305. **2).** The Lamentation of Follie: To the tune of New Rogero' beginning 'Alas what meaneth man, with care and greedy paine' 1584: EBBA 32228. **3).** 'A right Godly and Christian A.B.C. shewing the duty of every degree To the tune of Rogero' beginning 'Arise and wake from wickednesse, repent and thou shalt live' 1601: EBBA 30328. **4).** Norfolk Gentleman's last Will and Testament ... The Tune is, Rogero' beginning 'Now ponder well you parents dear' from 1602: EBBA 37380, 33763, 33764, 31290, 20246, 31808, 33762, 31812, 31289, 31809, 30201, 36034, Bod751, Bod1006, Bod24176, Bod6245 Bod1819 & Bod1844. **5).** 'A most Godly and Comfortable Ballad of the Glorious Resurrection of our Lord Jesus Christ The Tune, is Rogero' beginning 'What faithless, froward, sinful man so far from grace is fled' 1624: EBBA 30081, 30184, 31735, 20645, 35976, 33888. **6).** 'A new Sonnet, shewing how the Goddesse Diana transformed Acteon into the shape of an Hart To the tune of, Rogero' beginning 'Diana and her Darlings Deare went walking on a Day' 1650: EBBA 37285, 20225, 30258, 31802, 36019, 34948, 37344, 32458, 31115. **7).** A comfortable new Ballad of a Dreame of a Sinner, being very sore troubled with the assaults of Sathan To the tune of Rogero' beginning 'In slumbring sleepe I lay all night alone in bed' 1625: EBBA 20025; Bod23849; from which the tune received an alternative title from the first line as in **8).** 'Iohn Spenser a Chesshire Gallant ... lately executed at Burford a mile from Nantwich To the Tune of in Slumbring Sleepe' beginning ' Kind Youngmen all to mee give eare, / observe these lessons well' 1597 EBBA 20047, 32619; and **9.** 'The poore man payes for all This is but a dreame which here shall insue: ... To the tune of In slumbring sleepe I lay' beginning 'As I lay musing all alone upon my resting bed' 1601: EBBA 30223.

[19] R10ic in the Thysius lute book: the first variation is identical to the English settings, the second differs in a few bars but then the third and fourth are very different and corrupt (reconstructed by combining two bars into one at bar 37 and omitting a bar each between 40-41 and 55-56, although they still do not seem to fit the ground.

[20] Lyle Nordstrom 'The Cambridge Consort Books' *JLSA* v (1972), p. 97.

[21] Stefan Lundgren *English Duets for Two Renaissance Lutes* vol. 1 (1982).

[22] Lyle Nordstrom *The Bandora: Its Music and Sources* (Pinewood, Warren, Michigan, Harmonie Park Press 1992).

[23] JohnsonB comments that the ground is in fact missing and was misidentified by Robert Spencer and John Ward as GB-Cu Add.8844, f. 25v i untitled (R9 here).

[24] Hove omitted the first half of the division on the B strain, duplicated here from the first statement of the B strain.

JJ2a. D-Hs ND VI 3238, pp. 143-144 untitled - consort part *Lute News*
JJ2b. US-Ws V.b.280, f. 12r *Levecha pavin mr Johnson* - JohnsonB 11 *ditto*
US-NH Deposit 1 (Wickhambrook), ff. 14r untitled - bars 1-12 only
LP1a. GB-Lbl Add.38539, f. 7r *Leuecho Pauin* [25] pp. 42-43
LP1b. GB-Lcm loan 2019-1 (Welde), f. 2v *Pauane Lauecha* 44-45
LP1c. GB-Lam 601, f. 12r *Leueche pavin* 46-47
LP1d. GB-Lam 602, f. 9v *leueche pavinne* 48-49
LP2. IRL-Dtc 410/I (Dallis), p. 85 *Laueche pauan* 49
LP3. LT-Va 285-MF-LXXIX, f. 7r *Paven Levecho* 51
LP4. Hove 1601, f. 91v *Pauana* - HoveB 320 52-53
LP5i. GB-Cu Dd.2.11, ff. 36v-37r untitled - bandora - Nordstrom 13 54-55
LP5ii. transcribed for lute 56-57
LP6i. IRL-Dtc 408/I, p. 45 *Lavecho for two Lutes* - duet lute I 58
US-NH Deposit 1, ff. 15v i untitled - duet lute I
- JohnsonB 51a; Spencer[26] 3a; Lundgren 4a; GB-Lbl Eg.2046, f. 4r *the pauecheo for ii lutes Johnsone* - duet lute I (bars 1-20 missing)
LP6ii. GB-AB I/27, pp. 28-29 *Leueche pauen* - duet lute II 59
= US-NH Deposit 1, ff. 15v ii untitled - duet lute II
- JohnsonB 51b; Spencer 3b; Lundgren 4b
LP7i. GB-Cu Dd.3.18, f. 61v *La Veccio* - lute part (or treble) 60-61
Nordstrom 1972 no. 107
LP7ii. GB-Hu DDHO 20/3, no. 23 *Lauecchia* (ground) - bass viol 61
LP8. US-CAh 181 (Otley), ff. 31r-30v *La veche pa:* - cittern solo 50
LP9. Holborn 1597, sigs. F3r-F4r *Pauane la vecchio* - cittern solo 62-63
LP10. Holborn 1597, sigs. B3v-B4r *Pauane la vecchio* - cittern solo 64
mixed consort parts - see Edwards 15:[27] GB-Cu Dd.5.21, f. 10v *Lauecchia Pauen* - recorder; GB-Hu DDHO 20/2 (Walsingham), no. 23 *Lauecchia* - flute; GB-Hu DDHO 20/3, no. 23 *La Vecchia* - bass viol; US-OAm Parton MS, no. 23 *Lauecchia* - cittern; US-CA 181, ff. 2v-3r *Lavecche paven* - cittern
GB-Lbl RM24.d.3 (Forster), f. 93v untitled - keyboard
LP11. LT-Va 285-MF-LXXIX, f. 40r *Lavecche Pavin* - bandora part 47
= GB-Lam 600 (Browne), f. 12v *Labeche pavin W:S.* - bandora part Nordstrom C14 (fits the Walsingham parts)
LG1. IRL-Dm Z.3.2.13, p. 264 untitled - JohnsonB 12 65
LG2i. IRL-Dtc 408/I, p. 46 - *A galliard for two Lutes after Laue[c]he* - duet lute I 66
LG2ii. IRL-Dtc 408/I, p. 47 *A Galliard for two Lutes after Laveche* lute II 67
LG3i. GB-Lbl Eg.2046, f. 4v *Lauecheo gallyerde for ii lutes by Johnsone* - duet lute II 68
US-NH Deposit 1, f. 16r i untitled - lute I JohnsonB 52a; Lundgren 5a
LG3ii. GB-AB I/27, p. 29 *The Galliard to Leueche* - duet lute II 69
GB-Lbl Eg.2046, f. 4r *Lauecheo gallyerde for ii lutes by Johnsone* - lute II
US-NH Deposit 1, f. 16r ii untitled - lute II Lundgren 5b; JohnsonB 52b
US-CA 181, f. 3r *The galliard* - cittern part for mixed consort
(preceeded by the part for the pavan, see above)

Paganina

An arrangement of the Italian tune Paganina on variants of the passamezzo antico ground was first published as *Pass'e mezzo della Paganina / Saltarello* in a setting for instrumental ensemble in Giorgio Maniero *Il Primo Libro di Balli* (Venezia 1578). As well as providing the model for *La Vecchia* in England, sixteen lute settings in four different tonalities/keys all titled Paganina or similar from Italy and Germany are known to me and included here, comprising a diverse and fascinating range of settings that are rewarding to play. Over half the sources have an accompanying triple time dance, and several sources are corrupt lacking bar lines and/or rhythm signs but have been reconstructed as far as possible using the more accurate sources as a guide. Strummed settings of Paganina for 5-course baroque guitar were also included in several seventeenth century prints, including Montesardo *Nuova inventione d'intavolatura* 1606, Colonna *Intavolatura di chitarra alla spagnuola* 1620, Foscarini *Libro secondo Intavolatura di chitarra spagnola* 1629 and *Libro Primo Intavolatura di sonate nuovamente tradotte sopra la Chitarra Spagnuola* Trombetti 1639.[28]

in D minor
P1. Barbetta 1582, sig. C4v *Passo'e mezo detto la paganina/ Gagliarda* 70-73
P2. Terzi 1599, pp. 87 & 88 *Pass'e mezo Paganina / Gagliarda* 74-75
in F minor
P3. D-W Guelf. 18.8, f. 246v *Paganina in contraalto Hortensij Perlae* 76
P4. I-COc 1.1.20, ff. 42v-43v *Paganina* 77
P5. CDN-Mc w.s., ff. 40r-40v *Paganina / saltarello* 78-79
P6. CND-Mc w.s., ff. 76v-78r untitled - *saltarello* 80-81
P7. I-PESc b.10, f. 19v *Paganina* - theorbo 82
P8. I-PESc b.10, f. 3r *Paganina In Soprano* - theorbo 83
in C minor
P9. F-LYm 6244, ff. 7v-9r *La Pacaganina / Gagliarda de la paganina* 84-85
P10. D-W Guelf. 18.8, f. 247r *La medesima in un'altro tuono Nicolaj* [29] 86
in G minor
P11. D-W Guelf. 18.8, f. 247r *La detta in tenore* 86
P12. Gardano 1611, p. 45 *La Paganina. Padoana* 87
P13. F-Pn Rès.Vmd.31, ff. 19v-22r *Paganina in Tenore*
- La sua Galiarda [30] 88-89
P14. F-LYm 6244, ff. 18v-20r *Tenor dta Paganina / Saltarello* 90-91
P15. CDN-Mc w.s., ff. 11r-12 *La paganina con il suo saltarello* 92-93
P16. D-W Guelf. 18.8, ff. 247v-248v *Paganina in tenore N. B.*
- Saltarello d[e]*tta Paganina* 94-95
Maniero 1578, p. 5 *Pass'e mezzo della Paganina / Saltarello*
- instr. ens. à 4 = Phalèse & Bellère, 1583, f. 7v *Pass'e mezzo della Paganina / Saltarello* - instr. ens. à 4

Appendix

Six additional items here are page fillers, two with similar titles to works by John Johnson and found in a commonplace book that predates him as it includes lute tablature in three hands copied *c.*1559-1571, and later inscribed on the verso of the first page 'money owinge to Giles Lodge 1591': **App 1** is titled *A flatte pavione*. **App 5** has the title *Labeckae* and could be a setting of the music for the dance tune 'Com ~~hither~~ when I cole or labeca' in the list of dance tunes from the 1590s that were used at Lleweni Hall in North Wales, home of the courtier John Salusbury (*c.*1566-1612).[31] The music is not known from elsewhere, and although many ballads begin 'Come hither', they all then deviate from the title 'Come hither when I call or Labeckae'.

Markus Lutz kindly sent me a pdf of all the photographs of the lost lute book associated with Joachim Loss (D-Dl 1.V.8) that were taken by Franz Giesbert (1896-1972) that surfaced recently. I recognized previously unidentified settings of two works by John Dowland: Orlando Sleepeth (**App 2**), DowlandCLM 61, all other versions edited for *Lute News* 102 (July 2012), and the Earl of Essex Galliard (**App 3**), DowlandCLM 42, all other versions edited for *Lute News* 107 (October 2013). Both lack divisions, and App 3 is closely concordant with English sources, but App 2 is an unusual setting unlike any of the others whether in English or continental sources. **App 4** is from a manuscript appended to a copy of Besard's *Thesaurus Harmonicus* of 1603 owned by Joannis Caspar Straminej Otto in 1608, now in Bautzen, and is probably another example of English music used by troupes of actors travelling on the continent, other examples of which also occurs elsewhere in the manuscript. **App 6** is an anonymous 'Turkish' gagliarda, the title possibly reflecting its use in an Italian ballo or similar staged event.

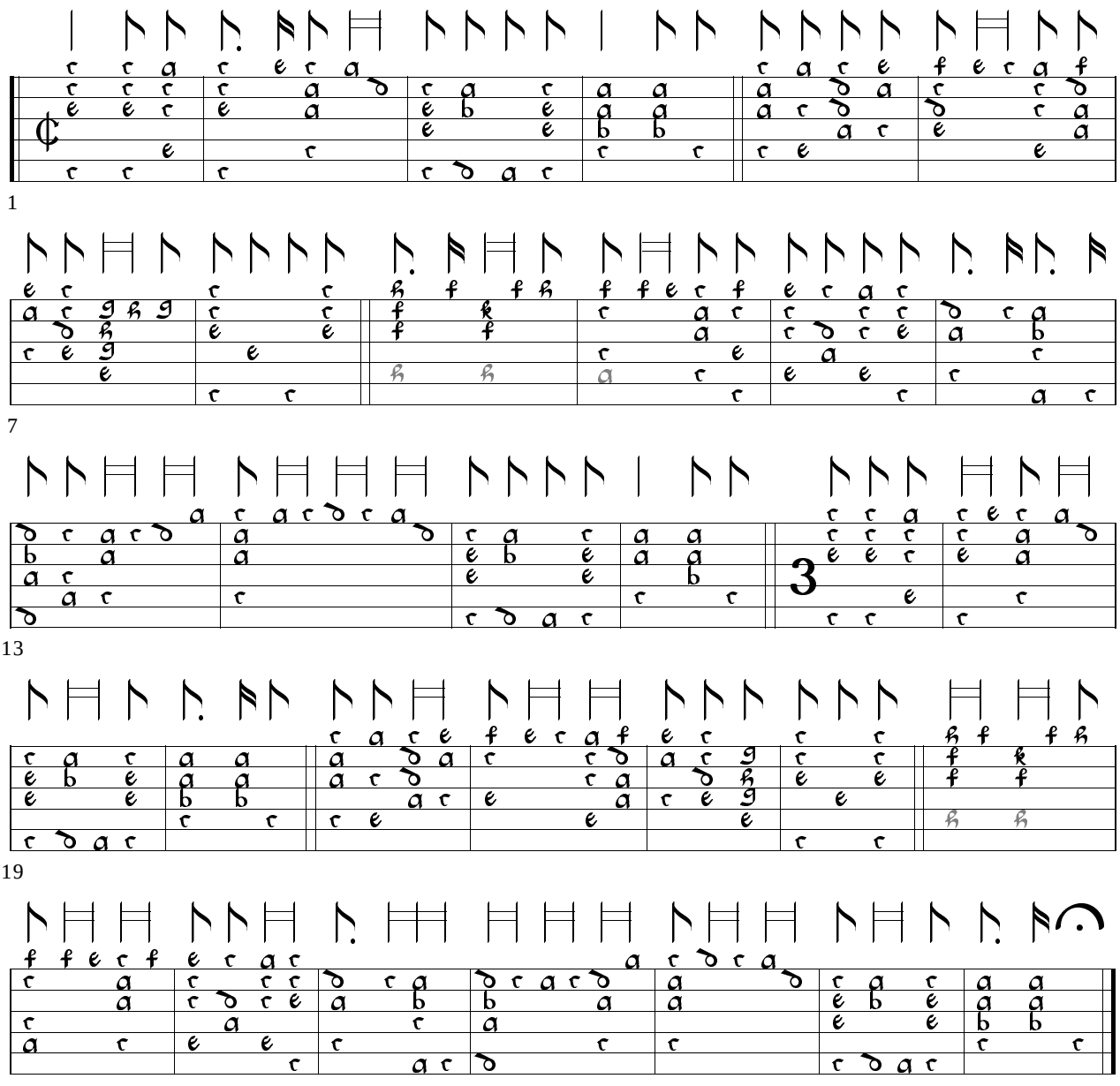
App 1. US-Ws V.a.159, ff. 6v-7r *A flatte pavione* p. 5
App 2. D-Dl 1.V.8, f. 69v *Intrada Anglica* (Orlando Sleepeth) 11
App 3. D-Dl 1.V.8, f. 11r untitled (Earl of Essex Galliard) 31
App 4. D-BAU 13.4o.85, p. 52 untitled 53
App 5. US-Ws V.a.159, f. 12v *Labeckae* (or Com hither when I call?) 82
App 6. F-Pn Res. Vmd.31, ff. 18v-19r *Gagliarda di Bel turchia* 83

A commentary with editorial changes to the music by John Johnson in *Lute News* will be found at the end of this *Lutezine*.

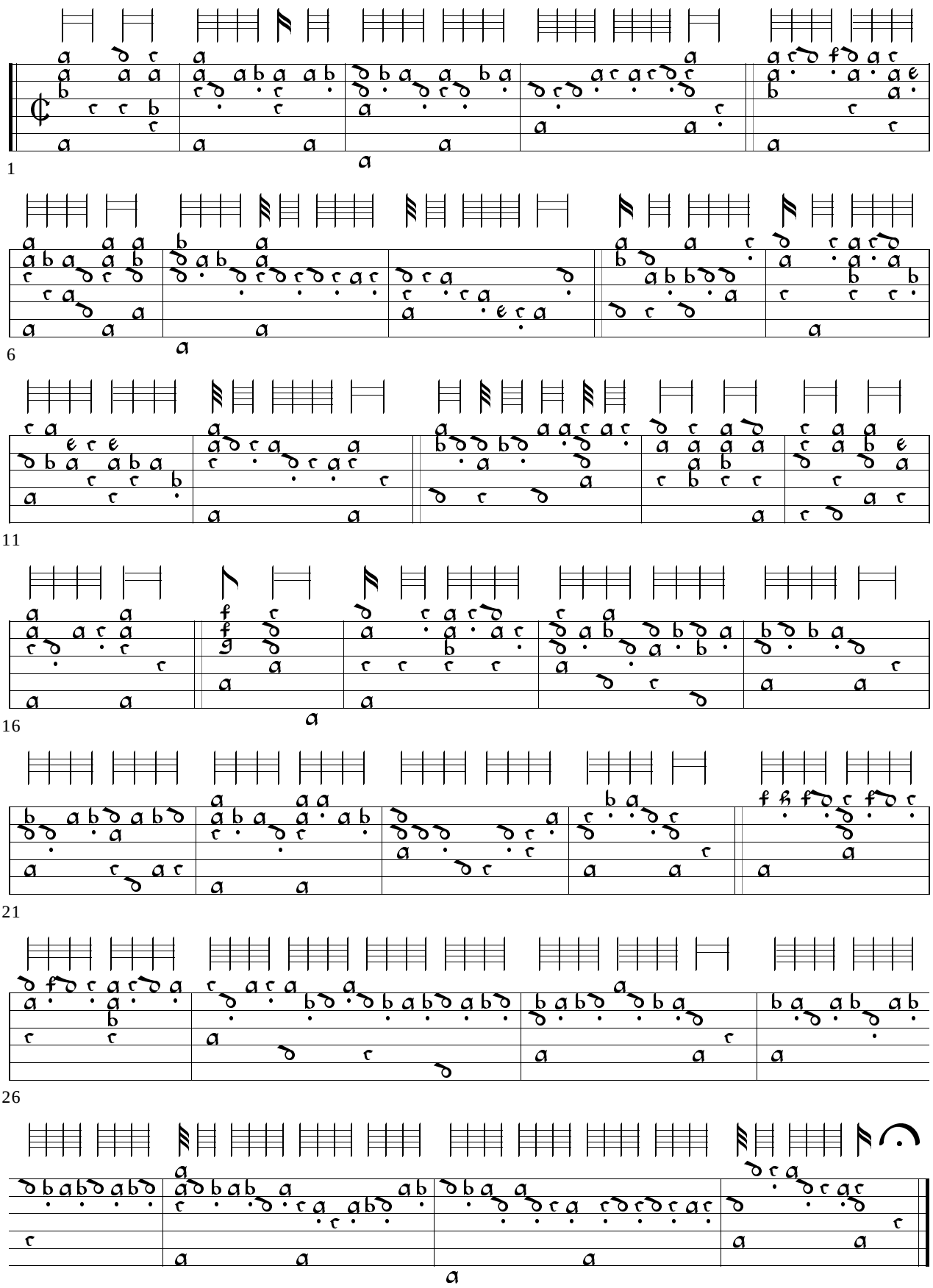
John H. Robinson - October 2020

[25] According to Gordon Gregory (personal communication) this lute solos also fits on lute in D as third part to John Johnson's duet, LP6 here.
[26] Robert Spencer *Tablature for Two Lutes 3* (Stainer & Bell 1983).
[27] Warwick Edwards *Music for Mixed Consort* Musica Britannica 45 (Stainer & Bell 1977).
[28] Details can be found on Gary Boye's Baroque Guitar Page at http://applications.library.appstate.edu/music/guitar/home.html
[29] Also edited for *Lute News* 92 (December 2009) where I reconstructed it not very satisfactorily in triple time.
[30] This and App 6 are anonymous but reminiscent of distinctive figuration found in the music of Santino Garsi da Palma (all edited for *Lute News* and *Lutezine* 111 October 2014) and music by him is in the same manuscript.
[31] Sally Harper 'An Elizabethan Tune List from Lleweni Hall, North Wales' *RMA Research Chronicle* no 38 (2005) pp. 45-98. Incidentally the list also includes *Jonson his meddle*, probably *The Medley* by John Johnson (JohnsonB 36), versions of which are edited in *Lute News* 135 (JJ7) and here.

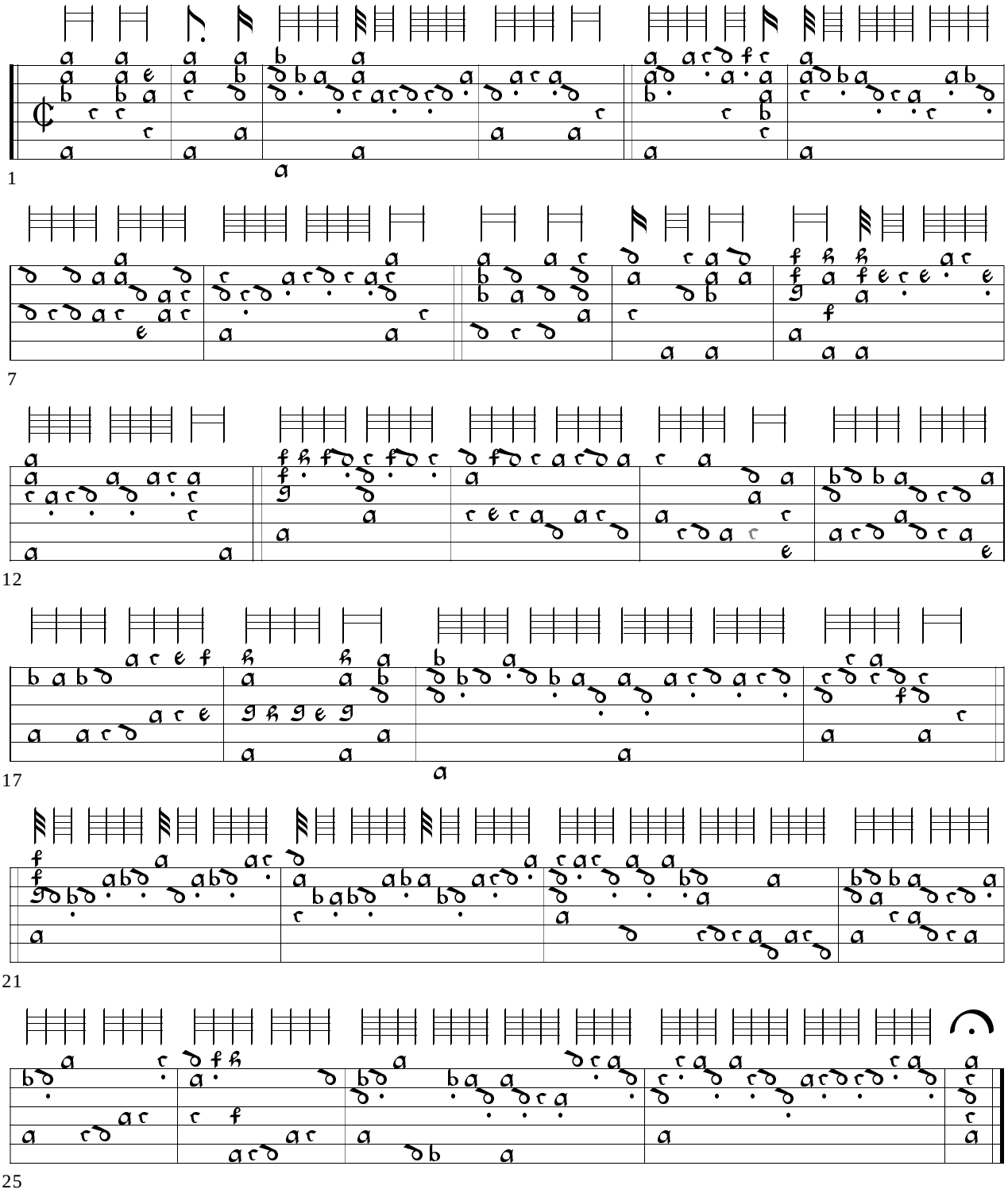
H7a. Tantz - Sprung - AB4C8-AB4C8 Waissel 1591, sig. B2r



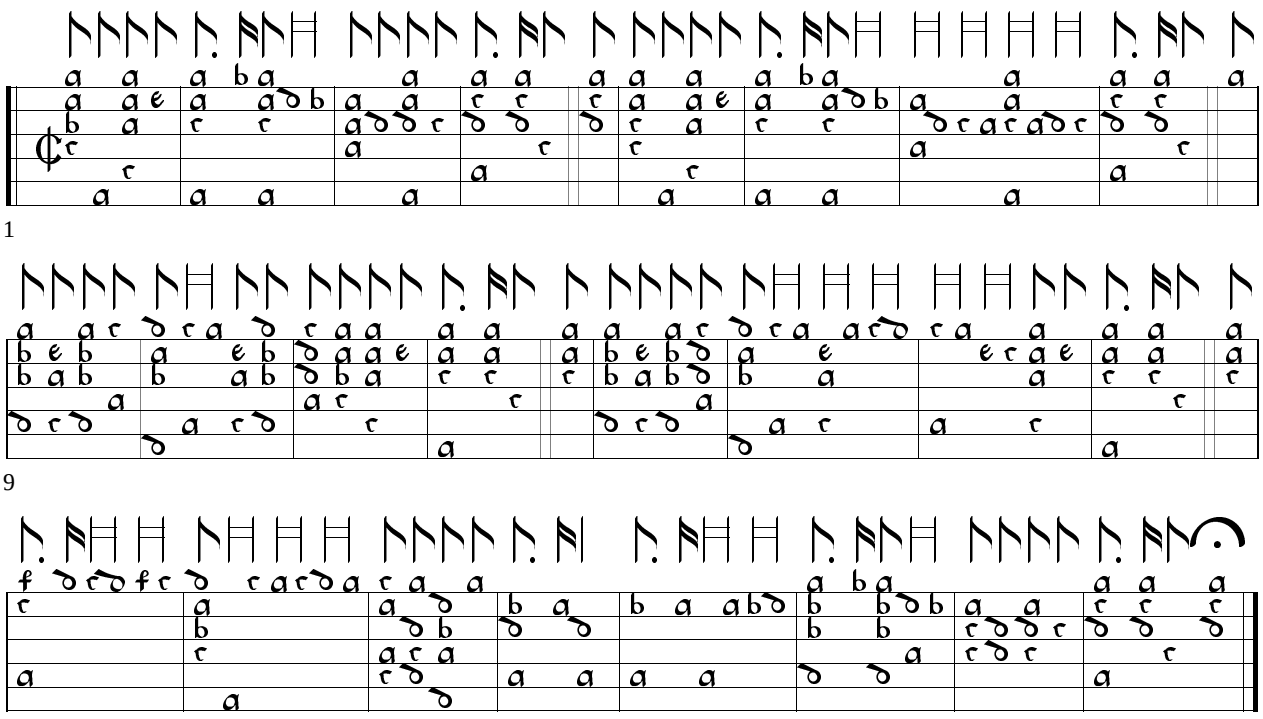
H7b. Alamande - 7F AABB4CC8 D-Hbusch, ff. 21r-22r



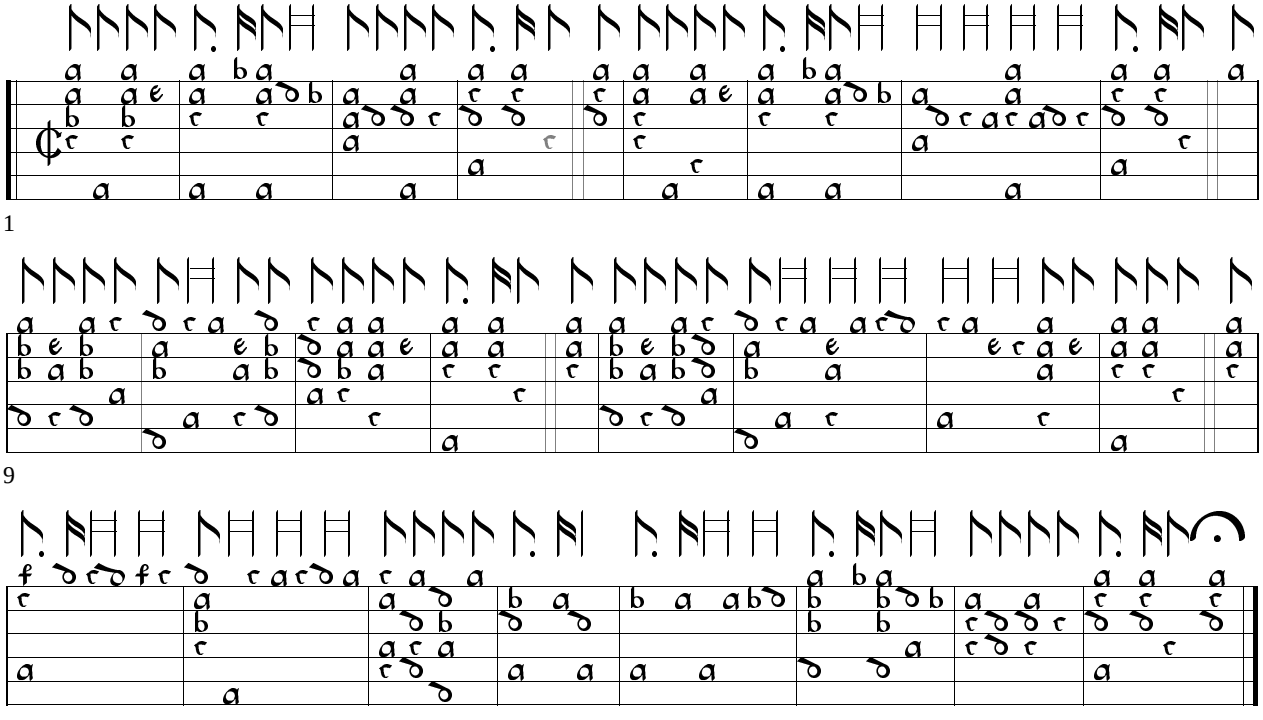
H7c. Almande - 7F AAB4C8C9 Hove 1601, f. 101r



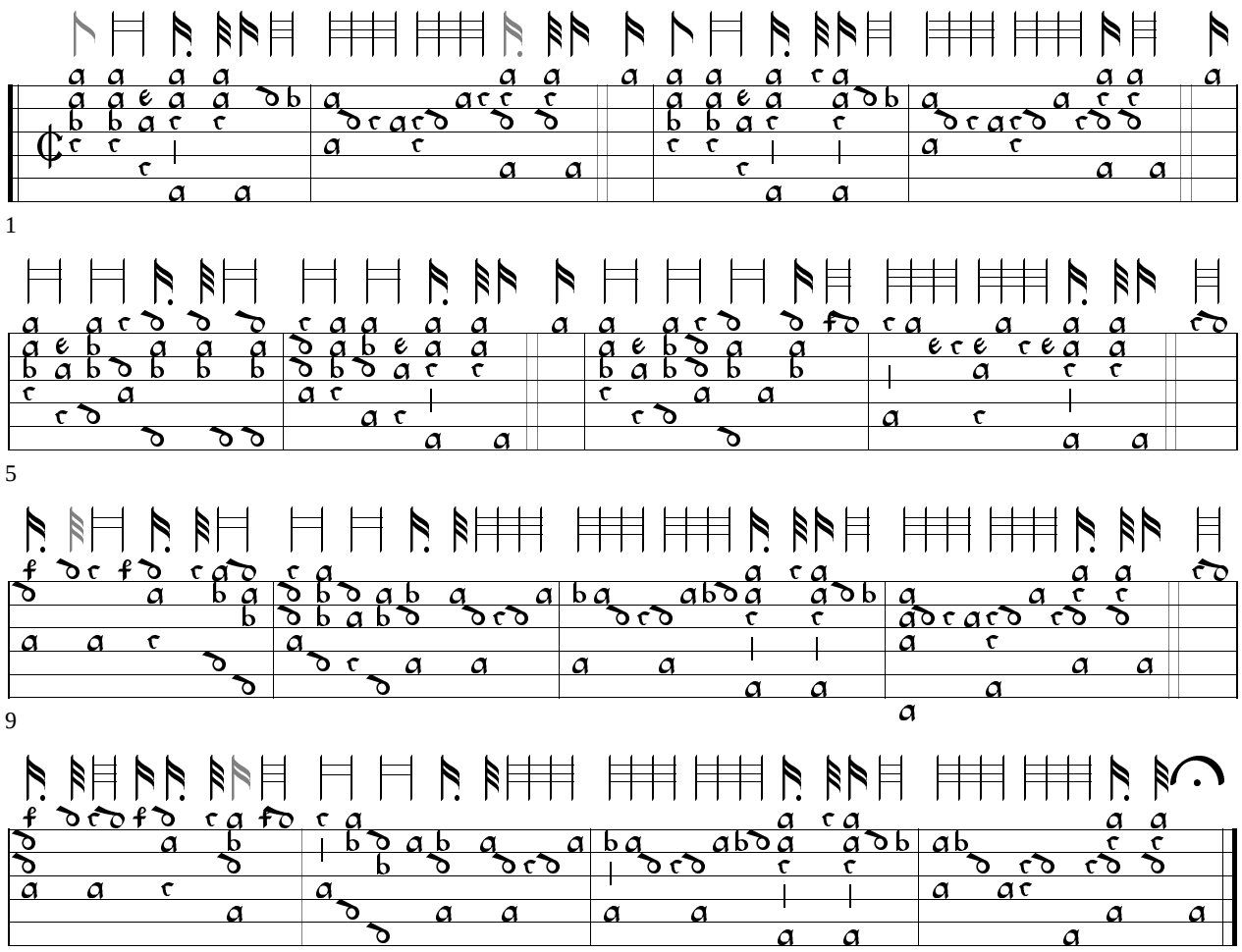
H7d. Almande Poussinghe - AABB4C8 Phalese & Bellere 1574, ff. 79v-80r



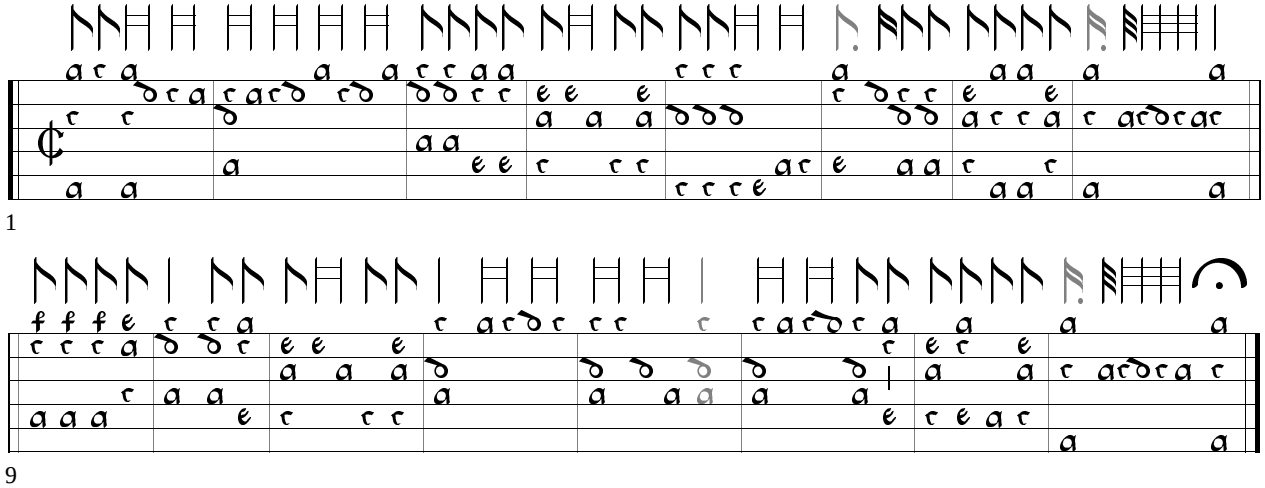
H7e. Almande Poussinge - AABB4C8 GB-Ob D-4 10 Art, f. 1r



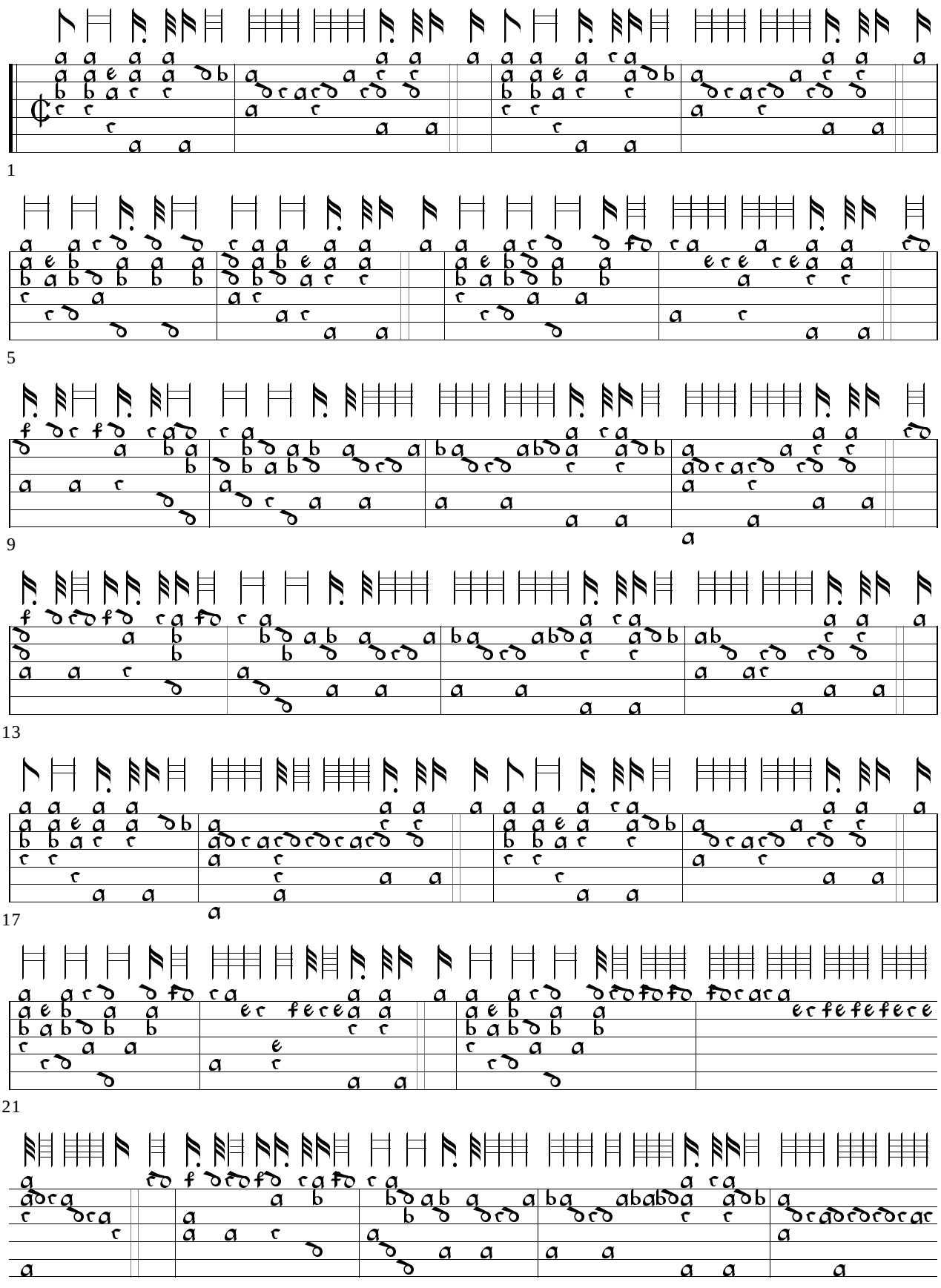
H7f. Untitled - 7F AABB2CC4 D-KNh R 242, f. 215v

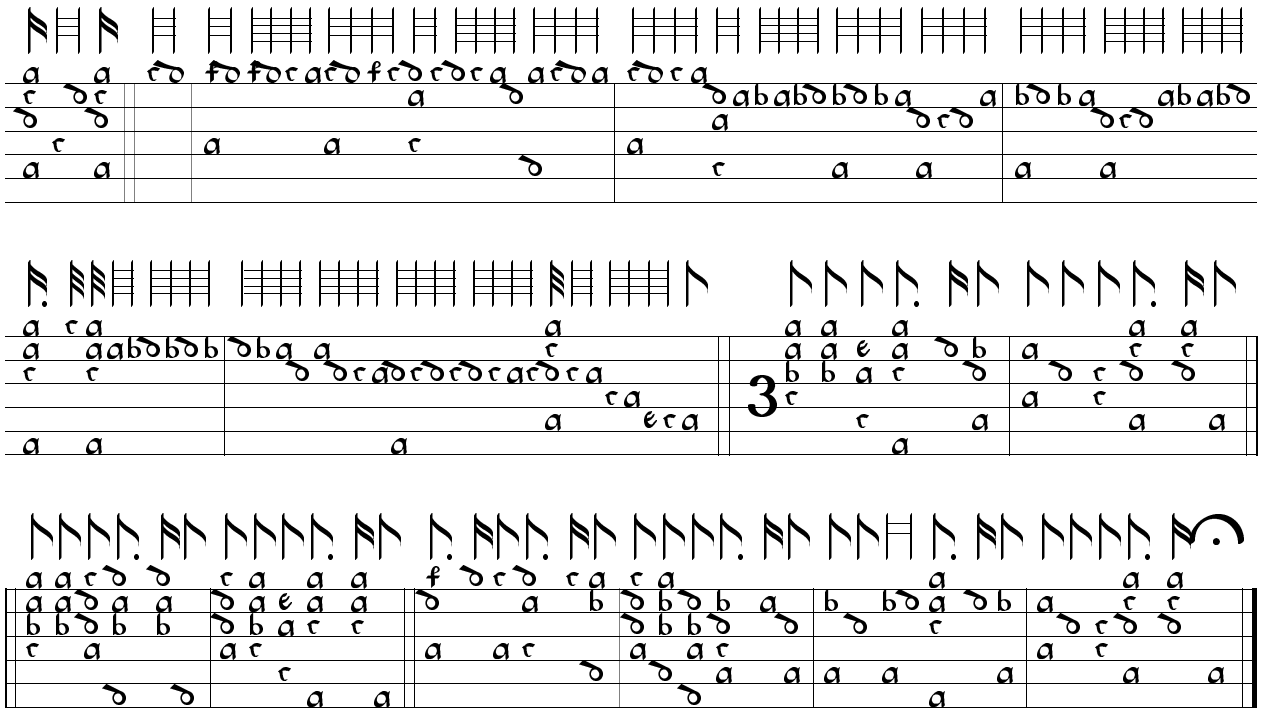


App 1. A Flatte Pavione - AB8 US-Ws V.a.159, ff. 6v-7r



H7g. Almande - Reprinse - 7F AABB2CC4x2-AB2C4 Adriaenssen 1584, f. 87v





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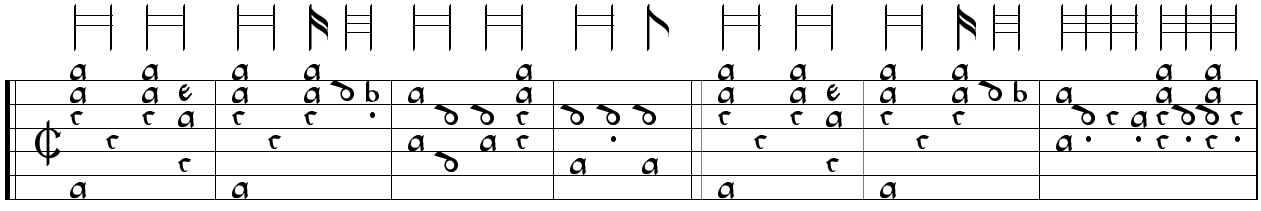
H7h. Almande Spiers - AAB4C8 NL-Lu 1666, f. 496v



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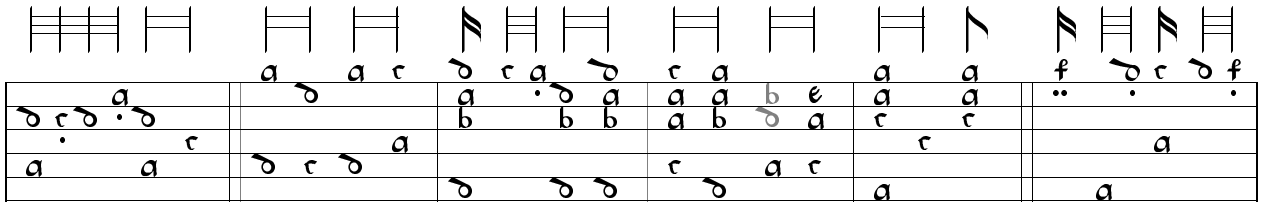

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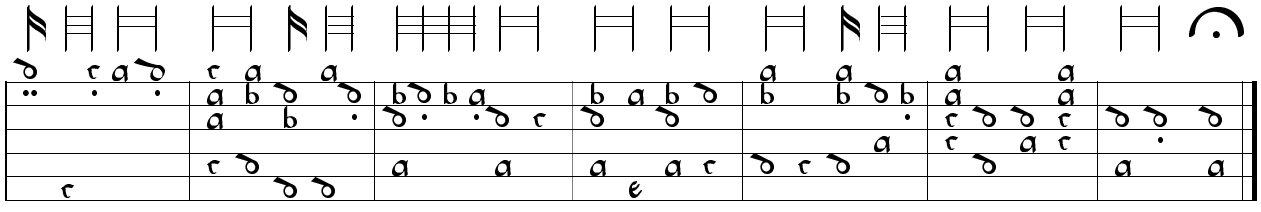

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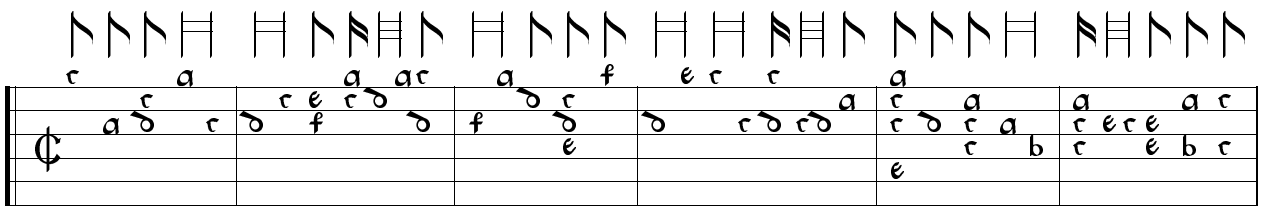
MN9a. Fantasia super anchor che col partire Melchior Neusidler D-Mbs 1627, ff. 15v-16v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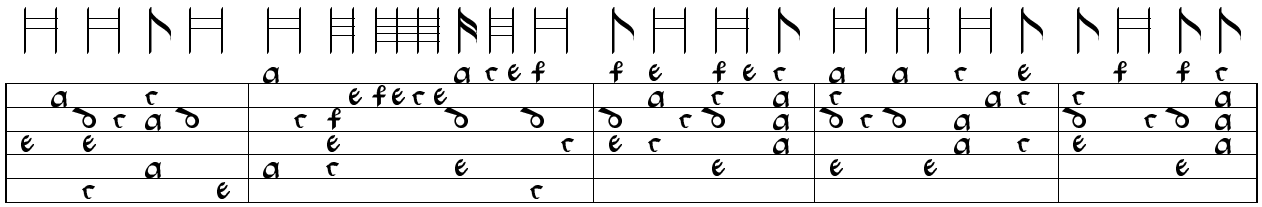
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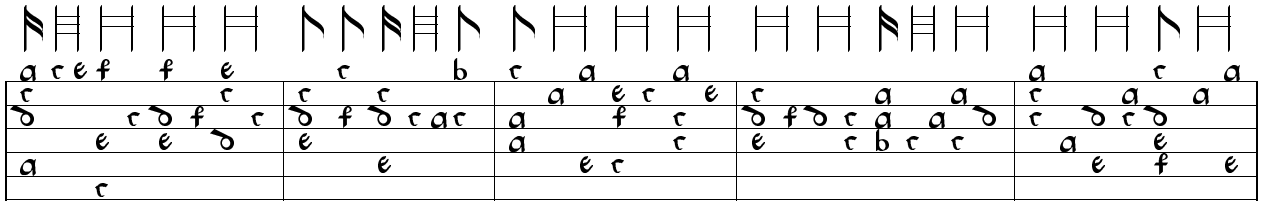
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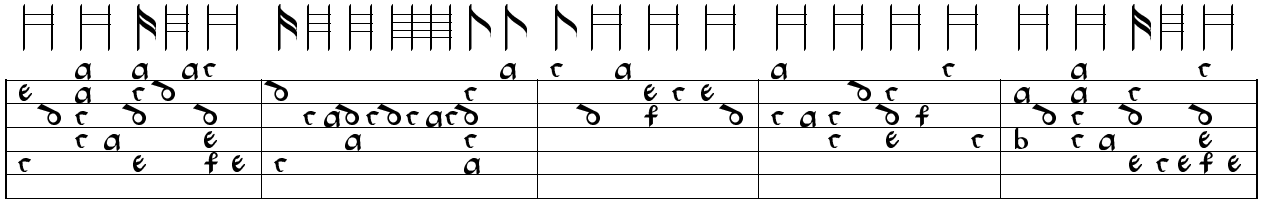
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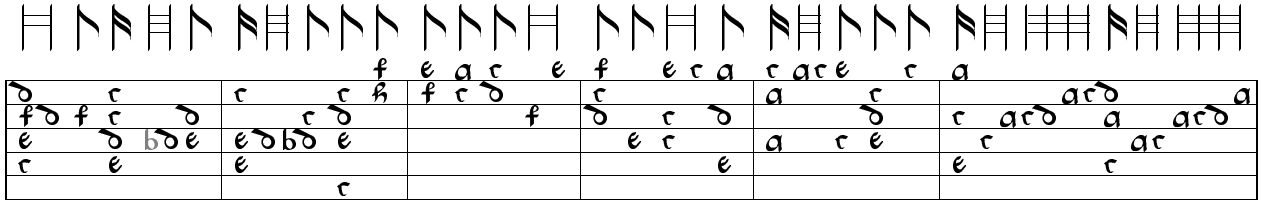
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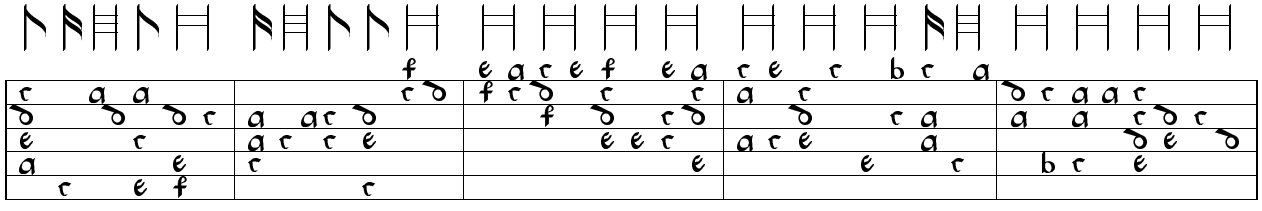
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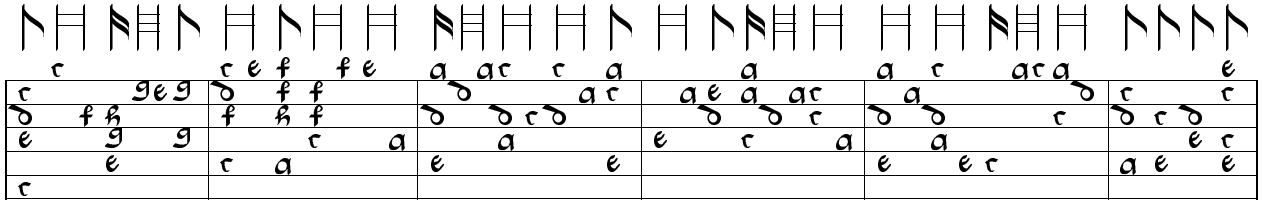
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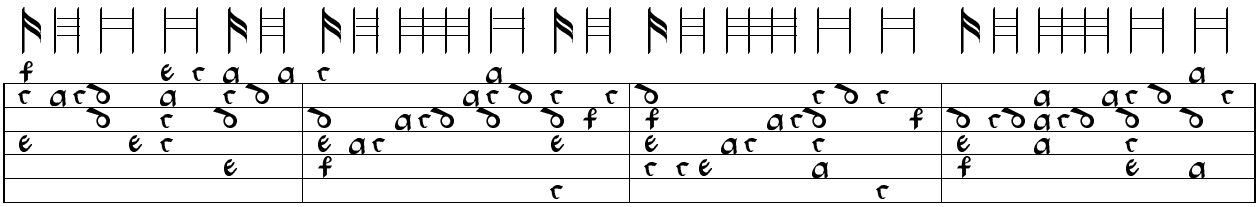

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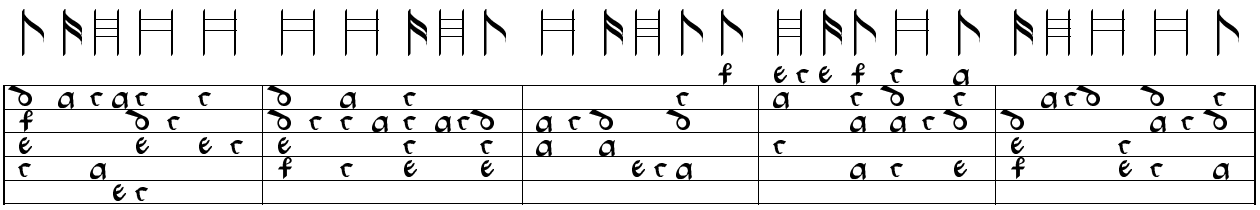

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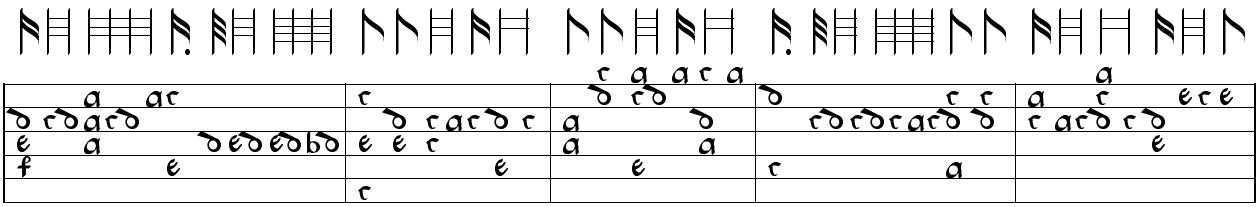

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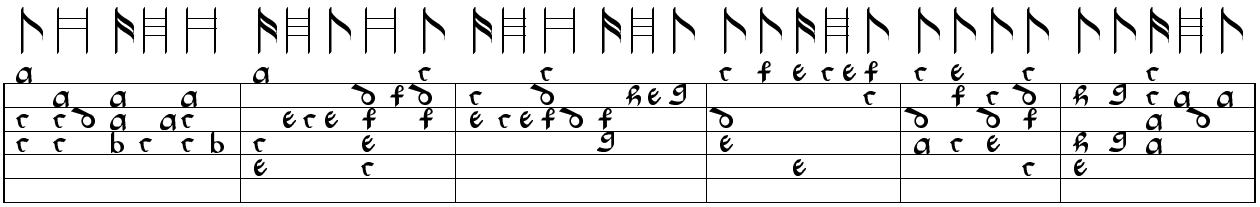

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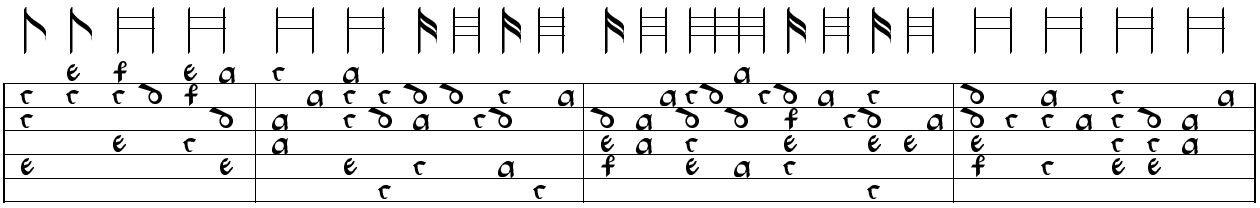

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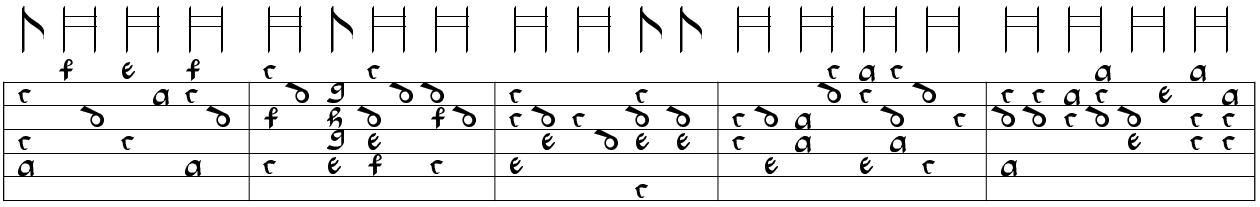

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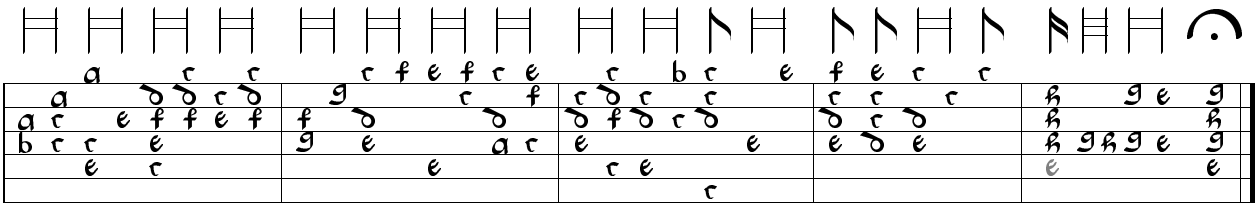
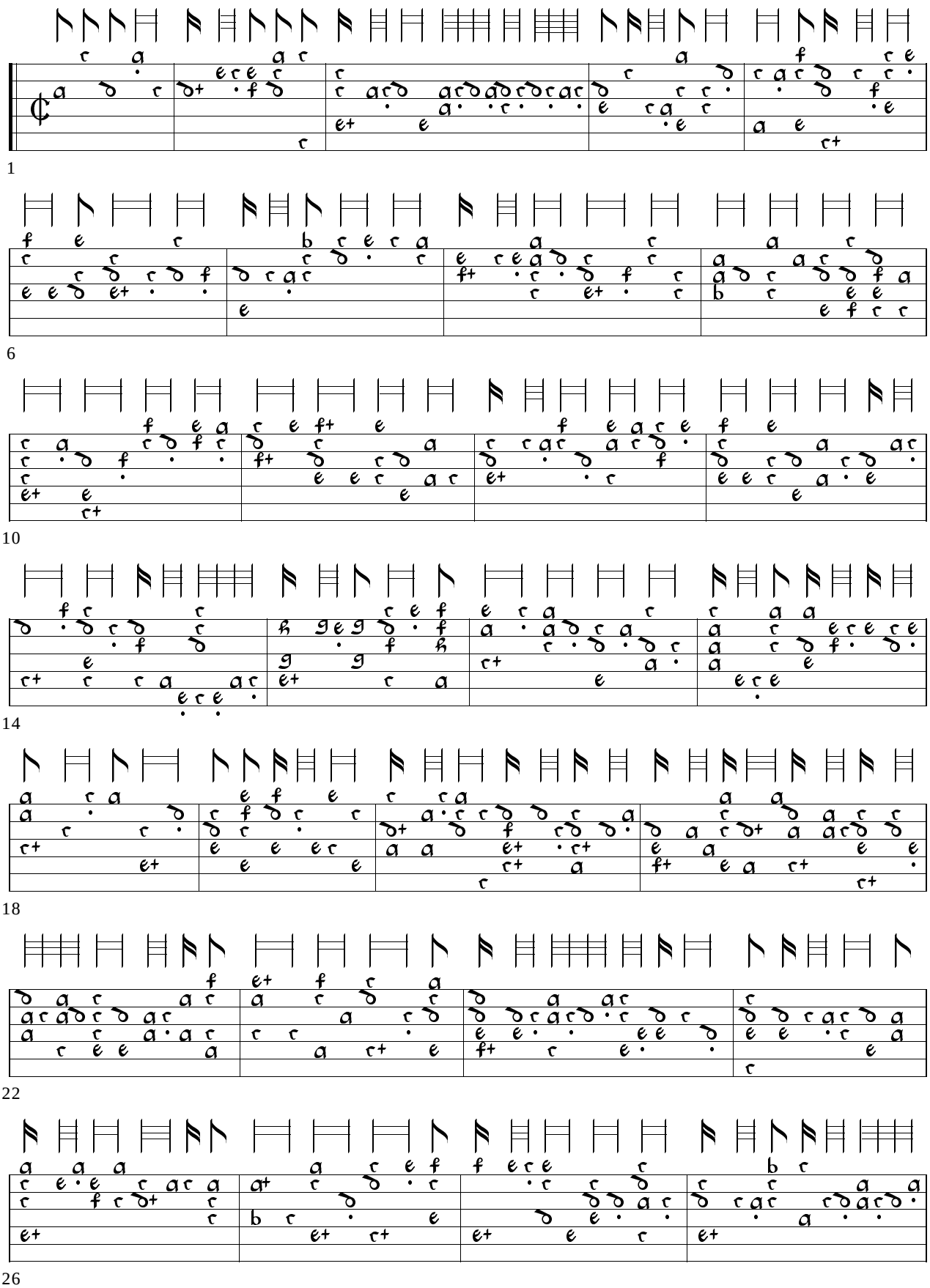
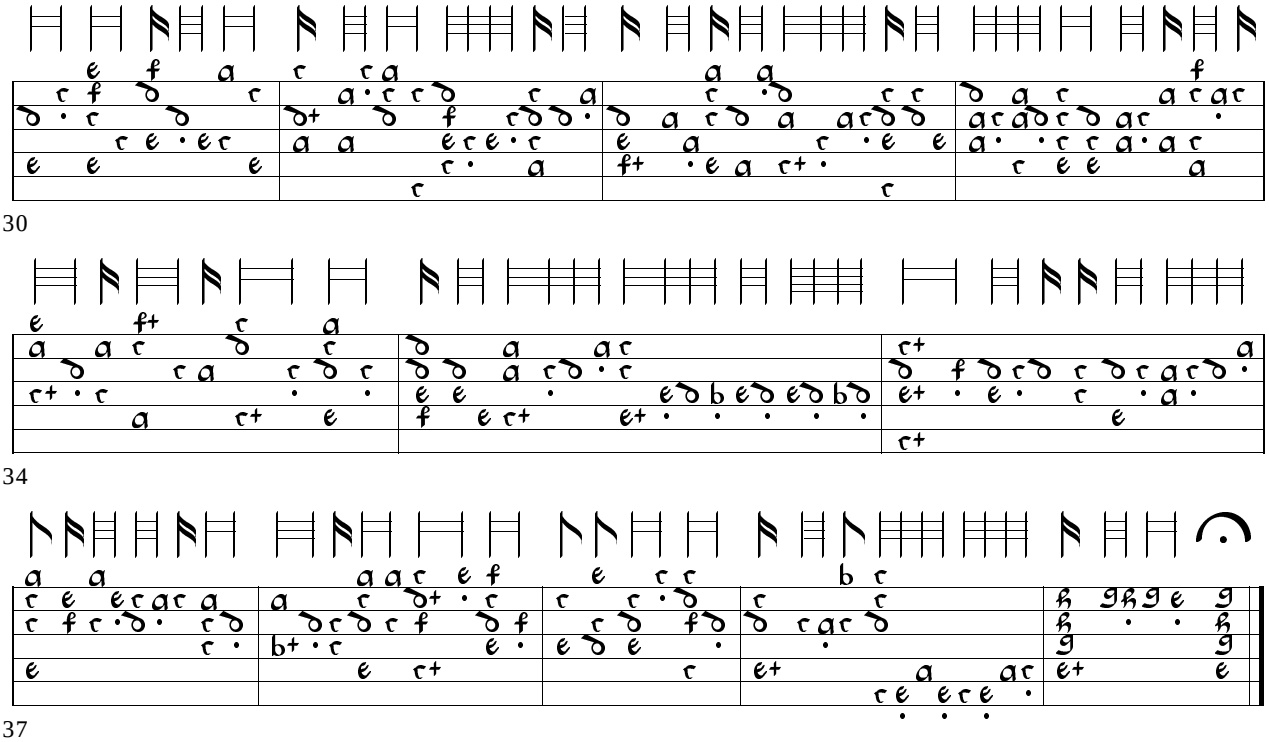


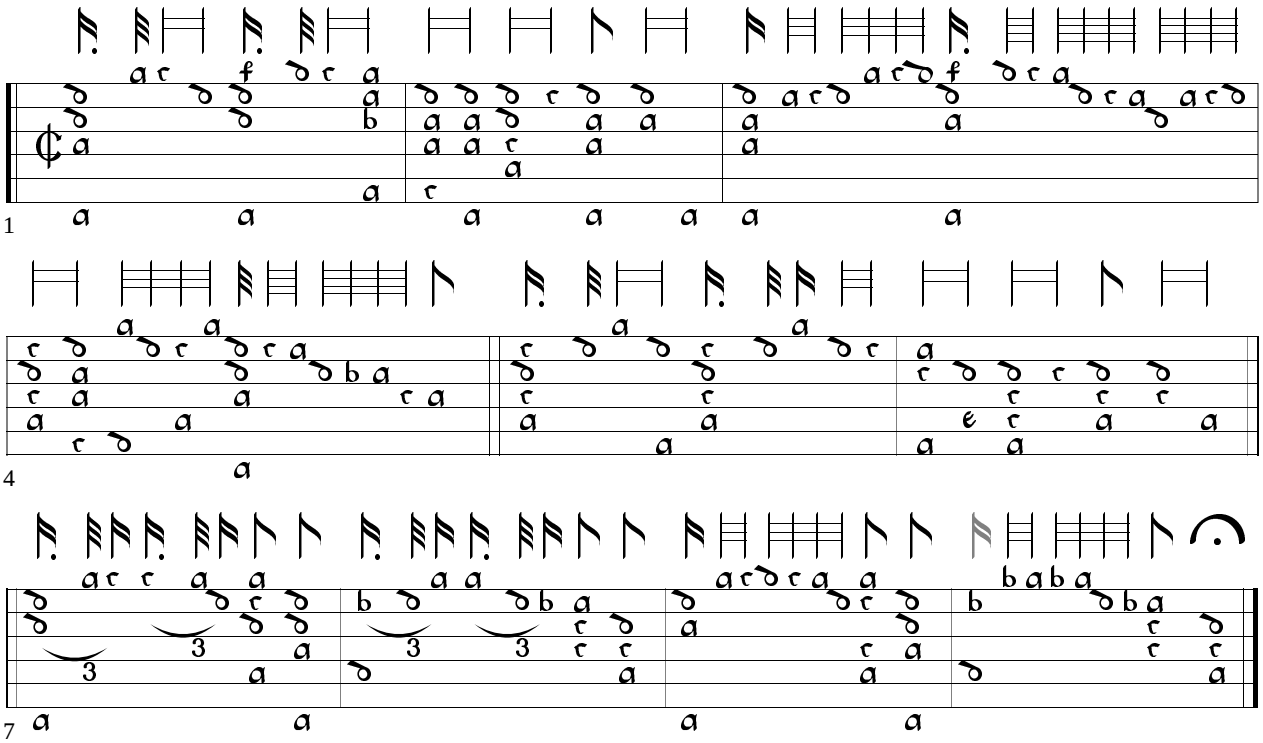
68

MN9b. Anchor che col partire D-B Mbs 1627, ff. 14v-15r

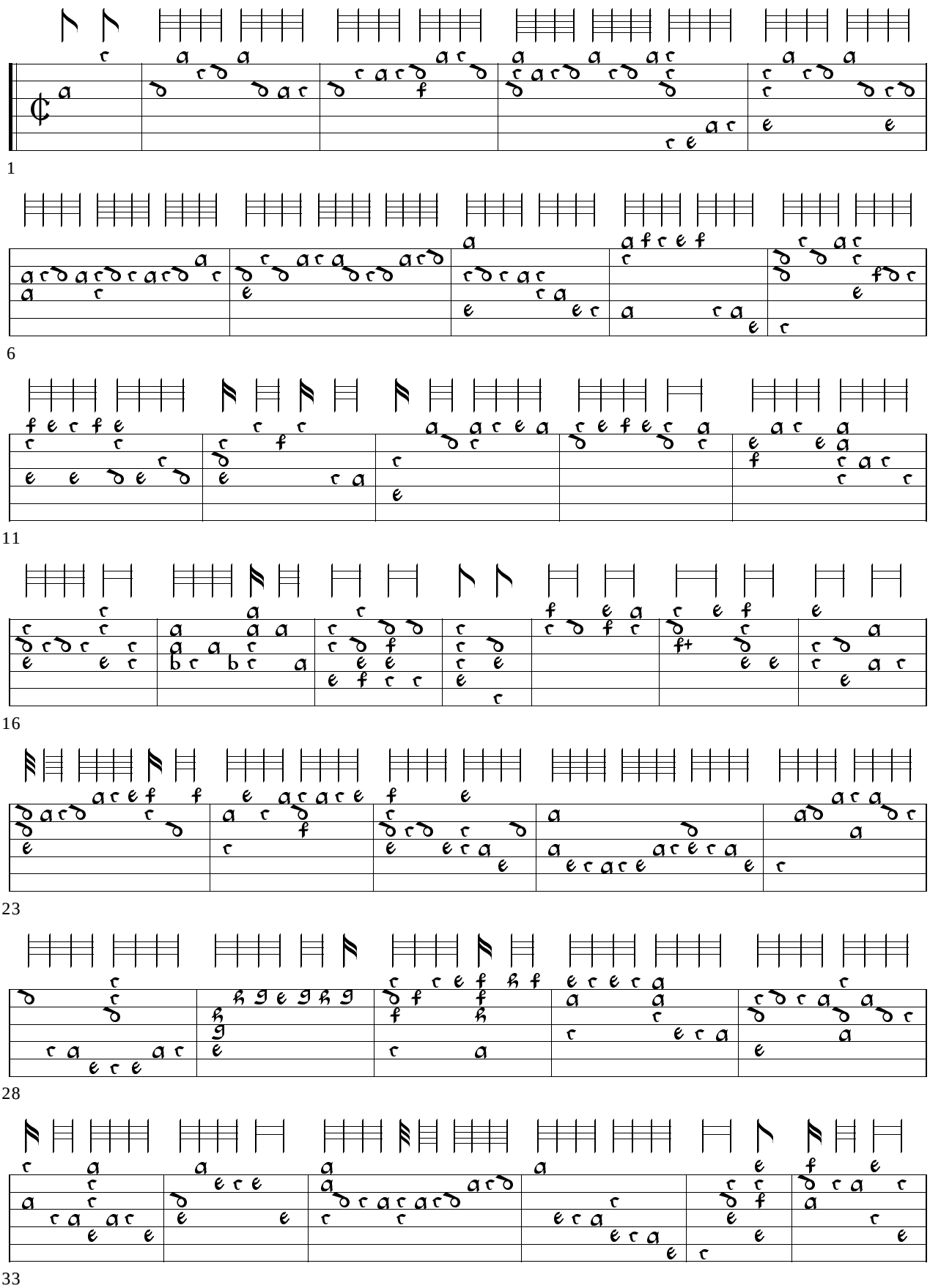


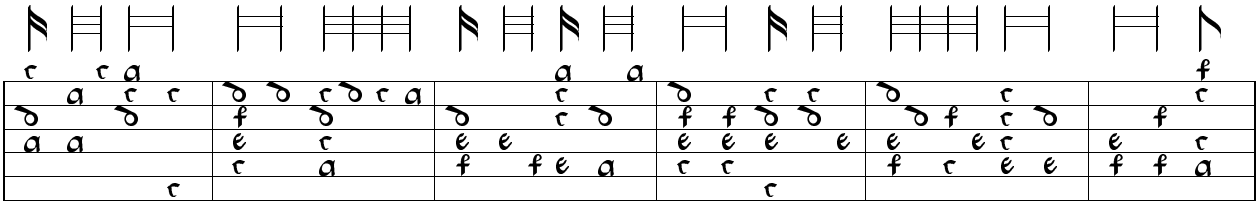


App 2. Intrada Anglica (Orlando Sleepeth) - 7F A4B2C4 D-Dl 1.V.8, f. 69v



MN9app 1. Anchor che col partire senza molta Glossa PL-Kj 40032, pp. 142-143





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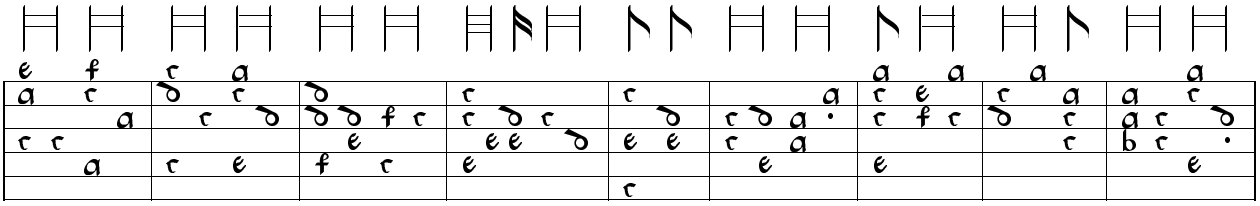

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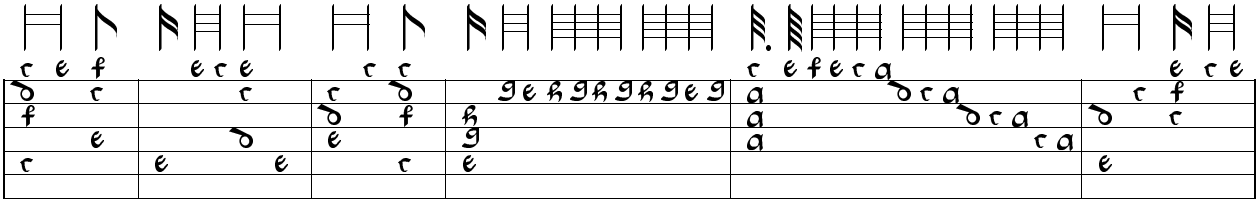

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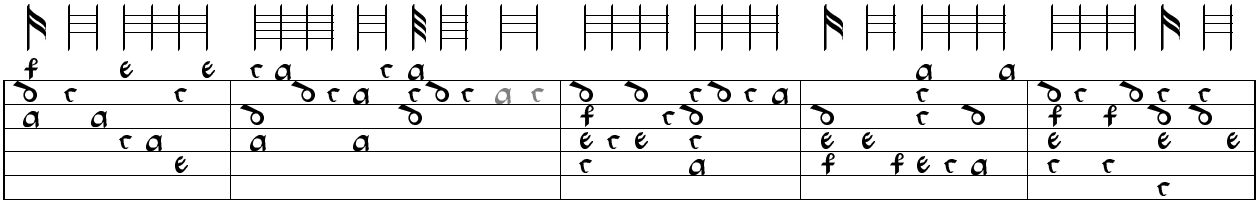

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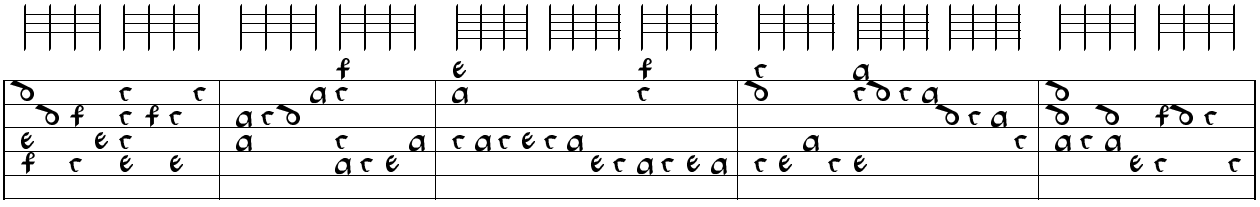

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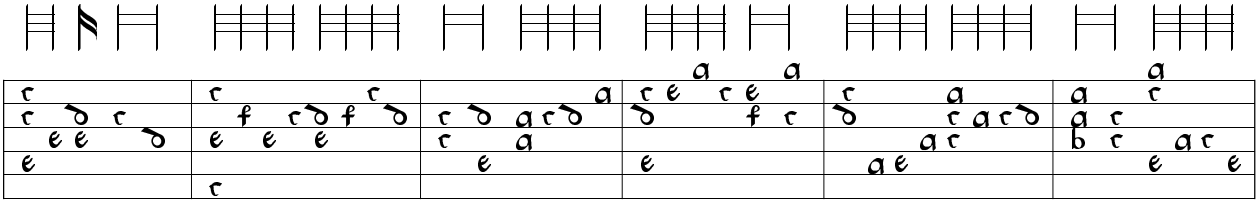

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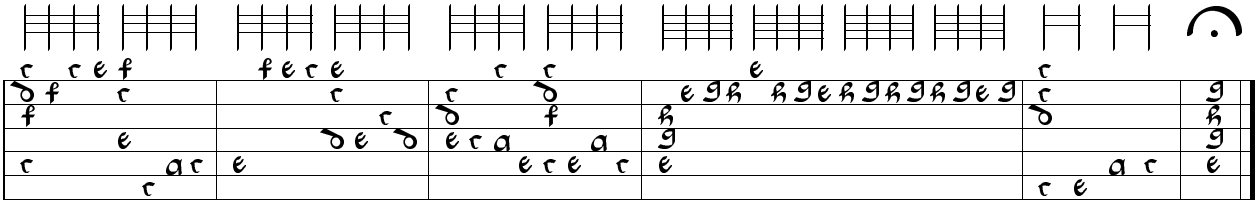

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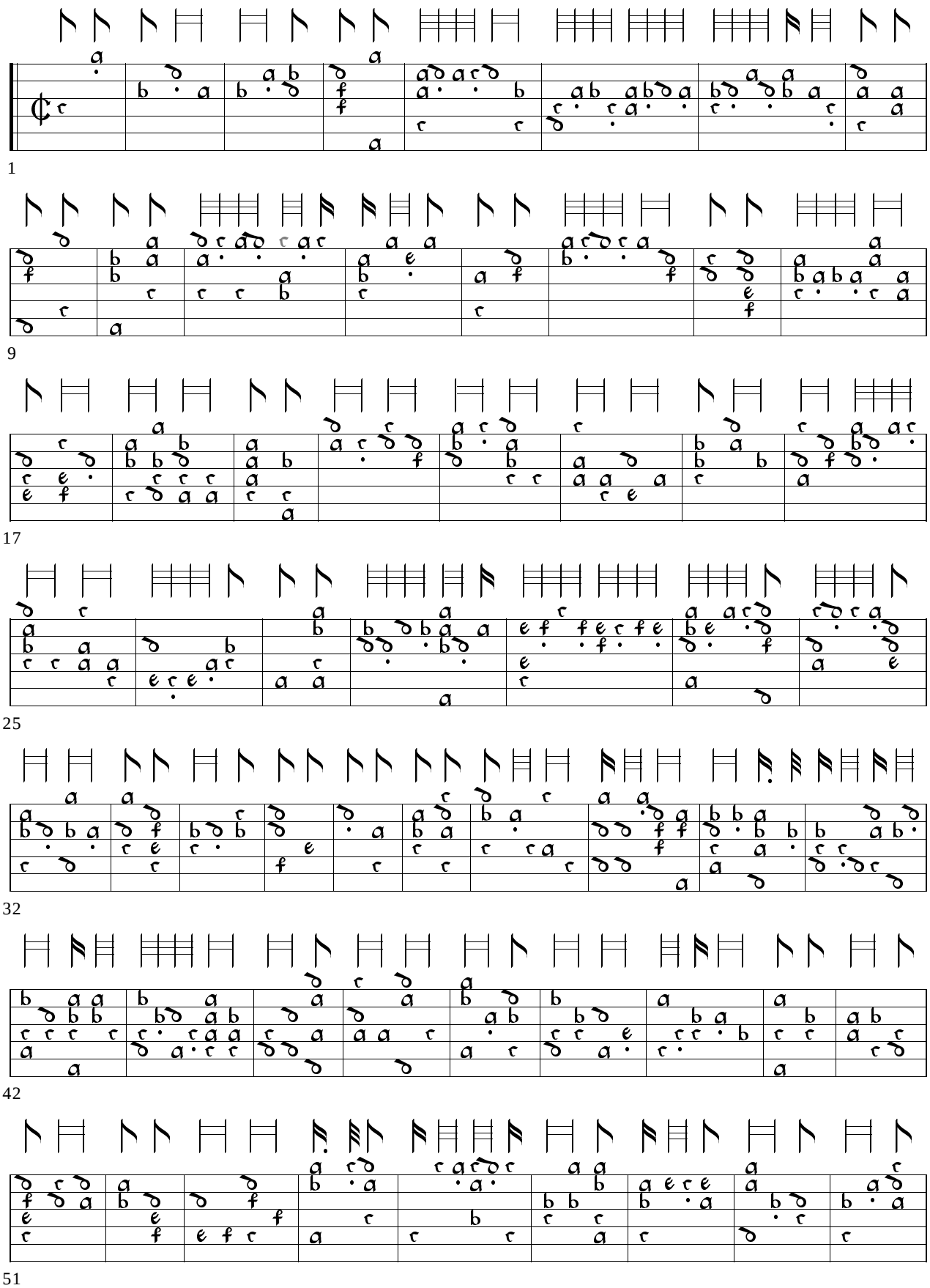
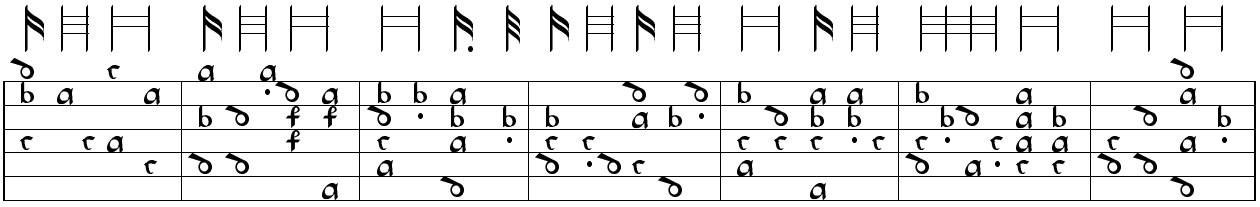
MN9app 2. Anchor che col partir Paladin 1560, ff. 11v-12r





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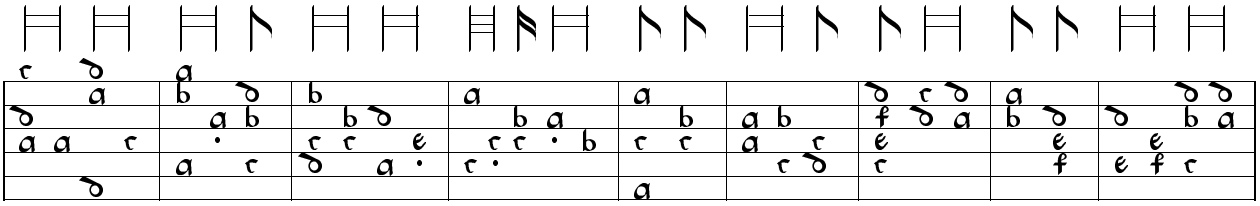

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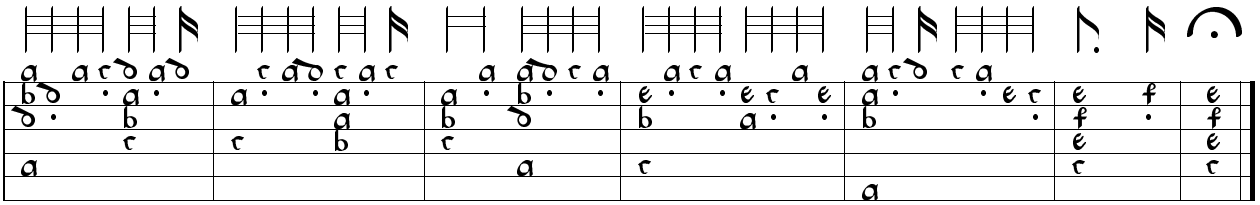

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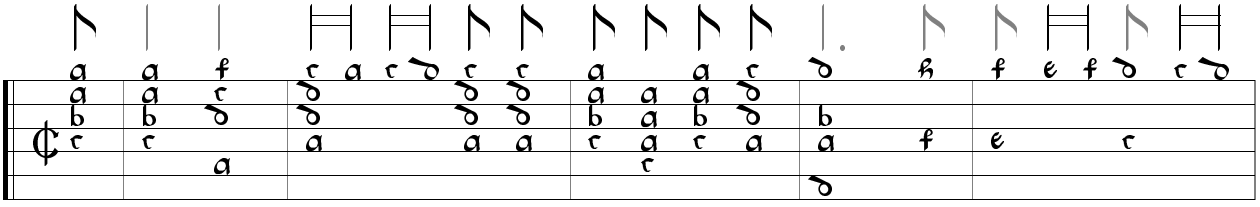
MN9app 3. Der Narrisch Caspar - A8B8 CH-Bu F.IX.70, p. 267



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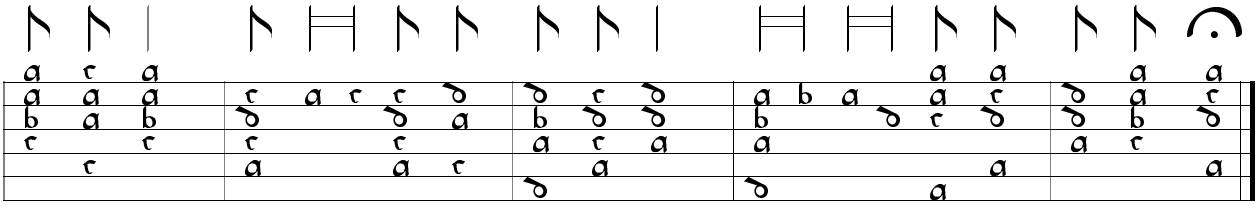

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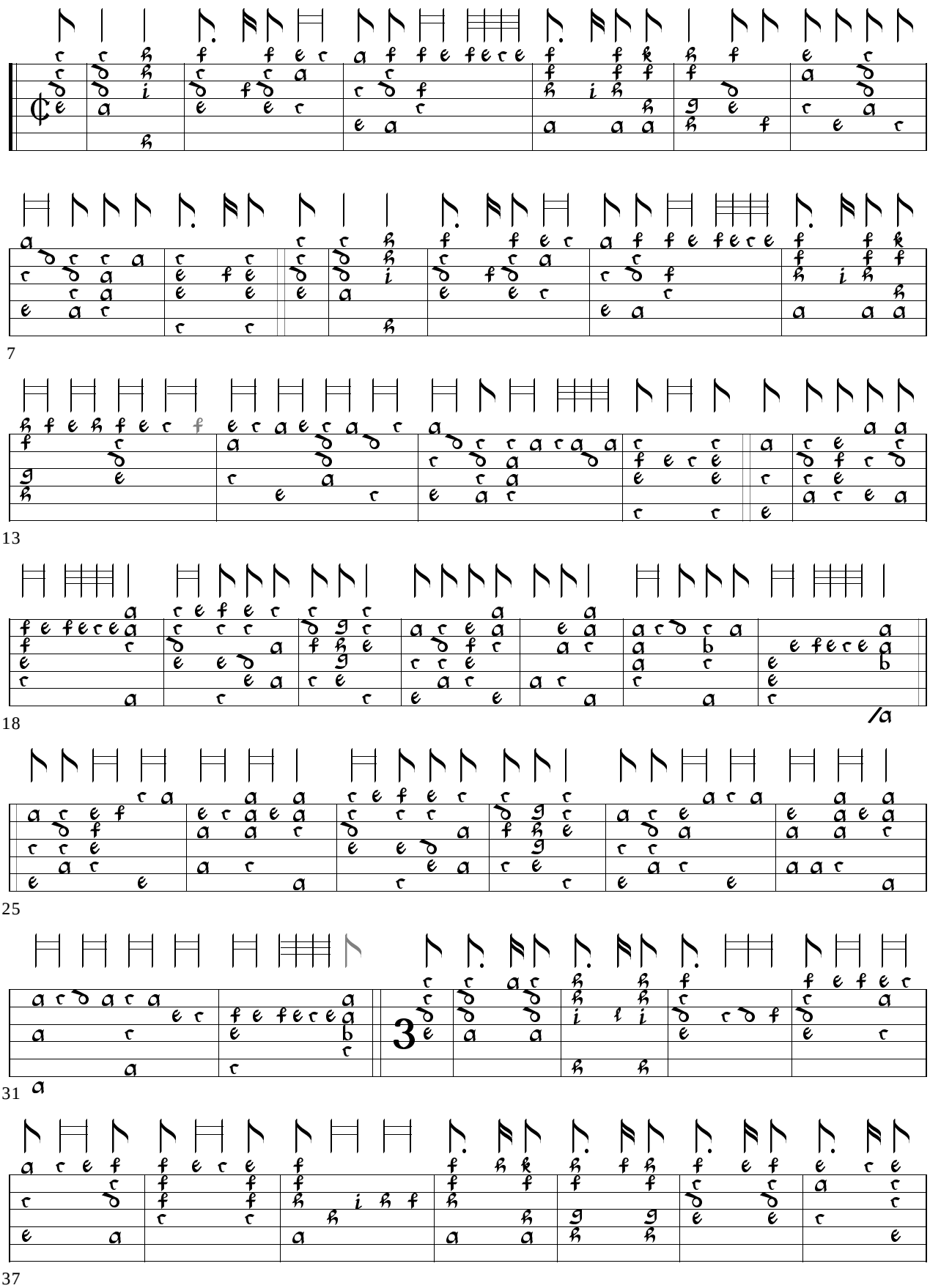
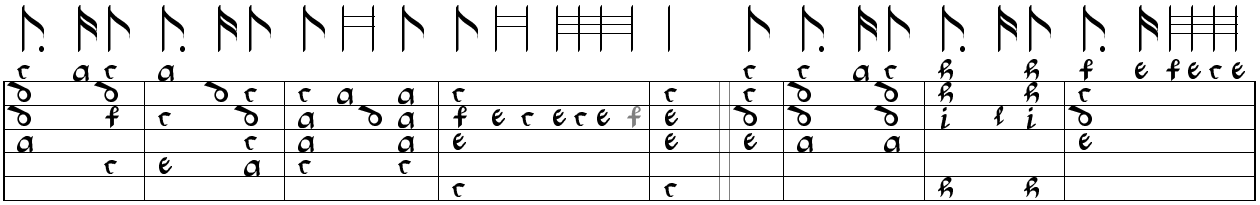
MN9c. Der Nerrisch Caspar MN-Saltarella - 7F8D AABB8-AABB16 D-Sl G.I.4/I, ff. 36r-36v





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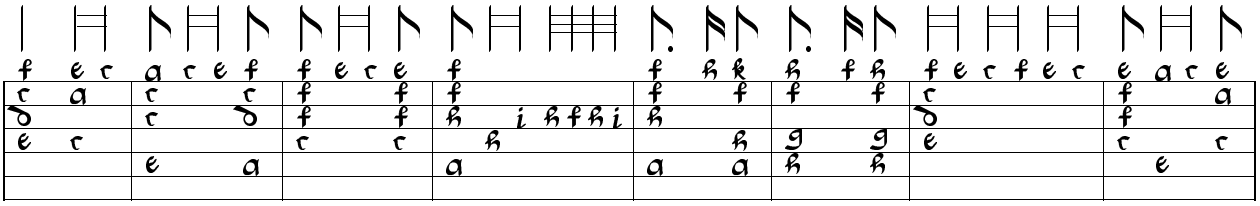

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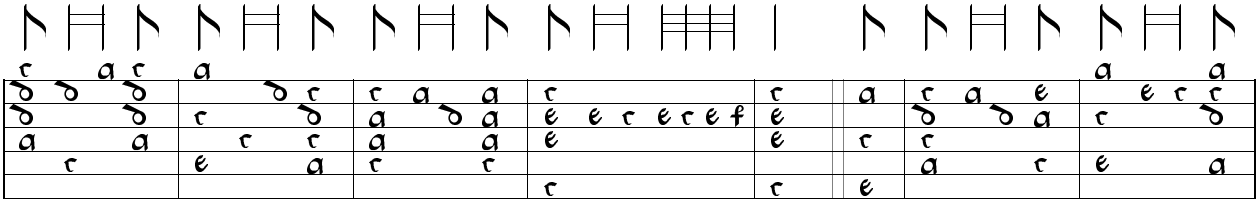

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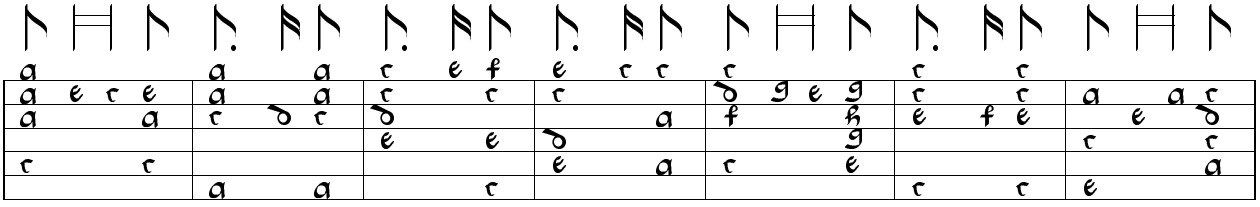

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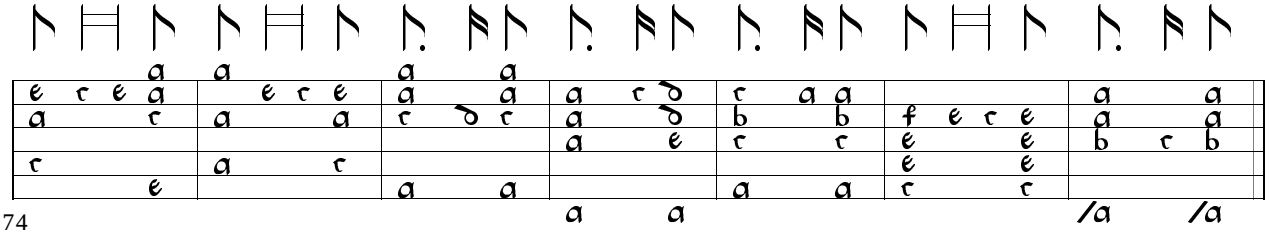

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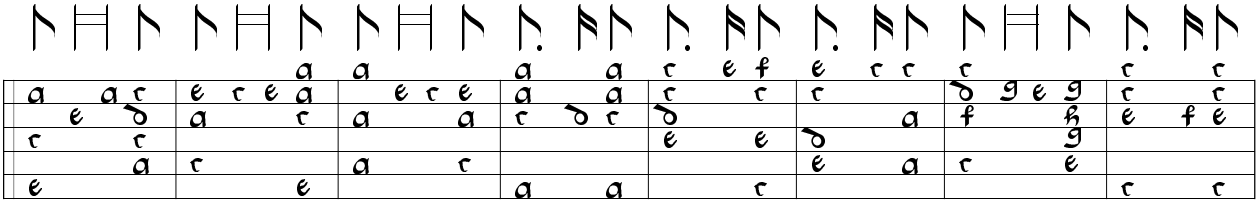

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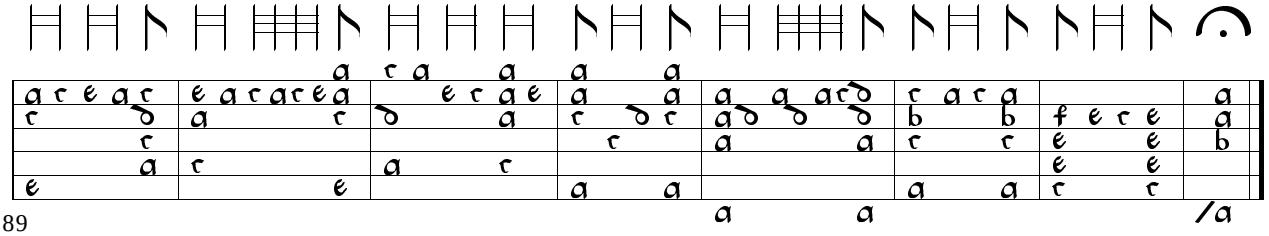

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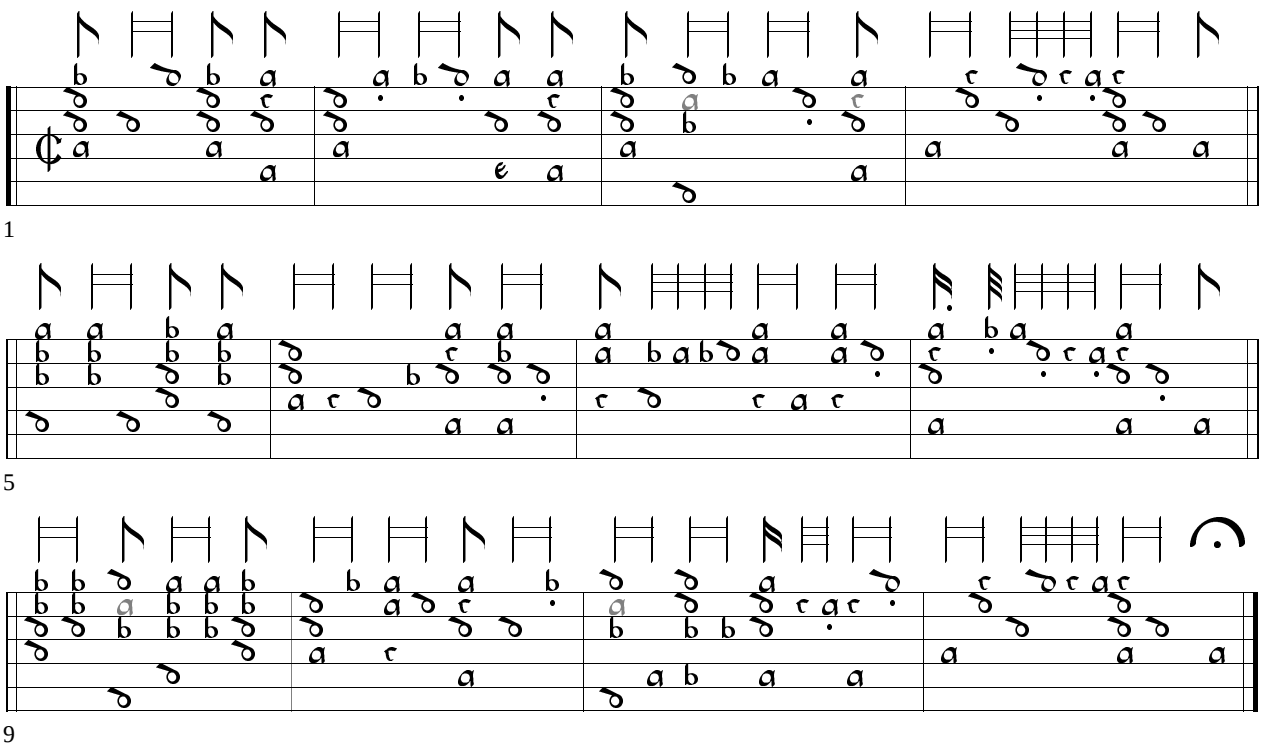
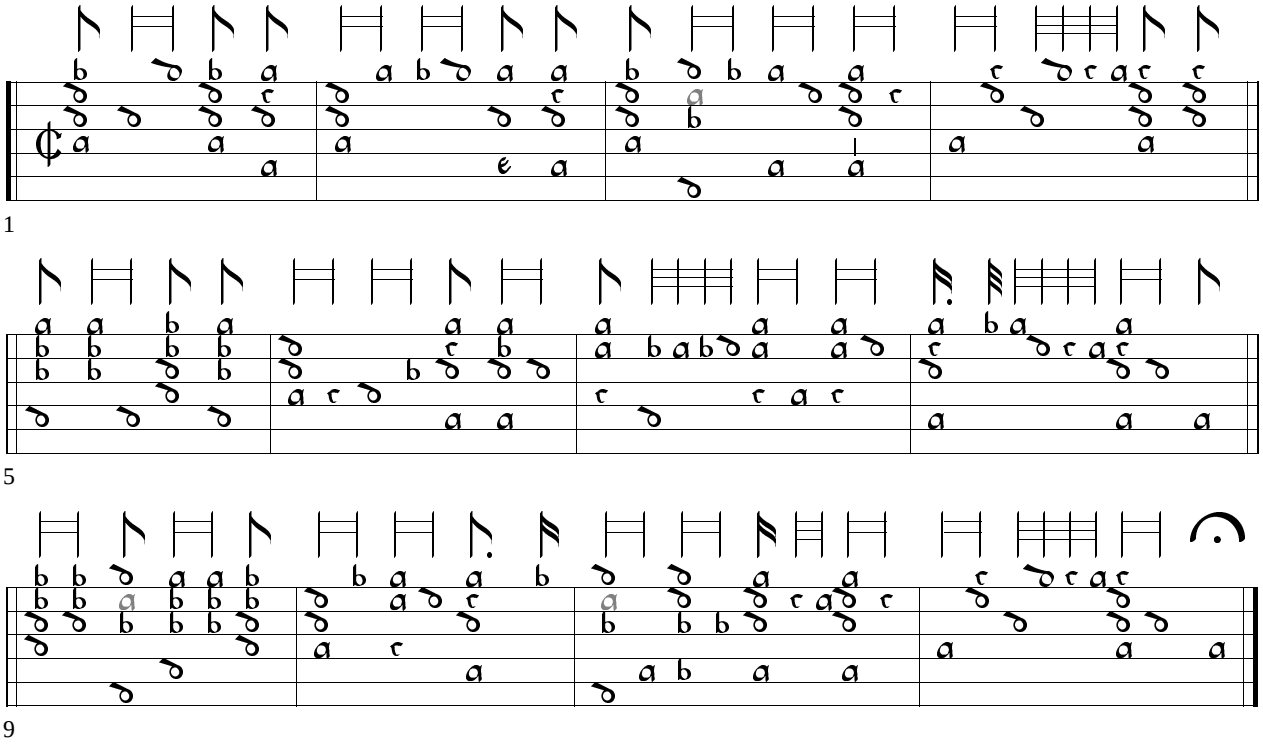
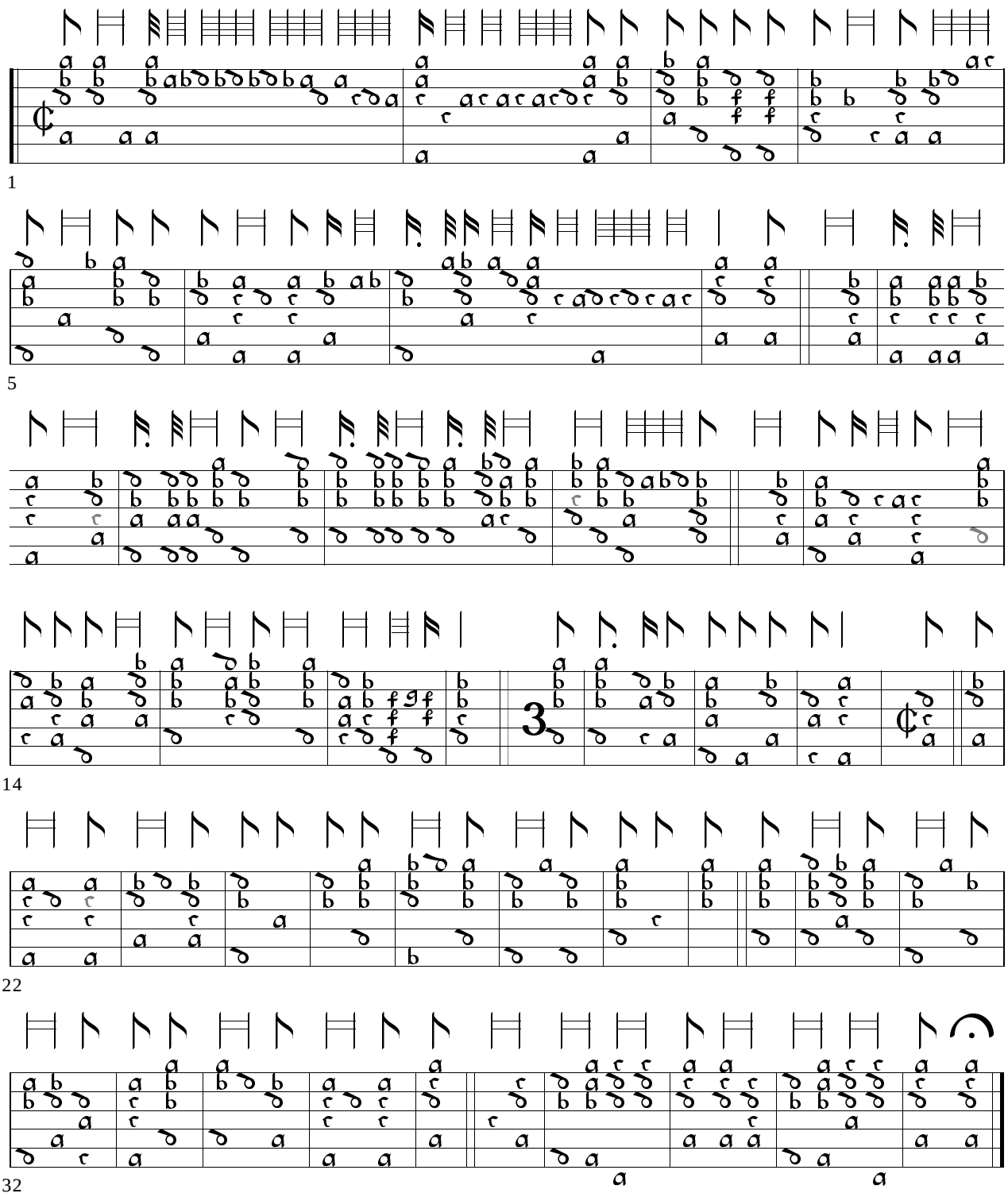
JJ3c. Flatt pavine - transcribed from bandora part ABC4 LT-Va 285-MF-LXXIX, f. 39r



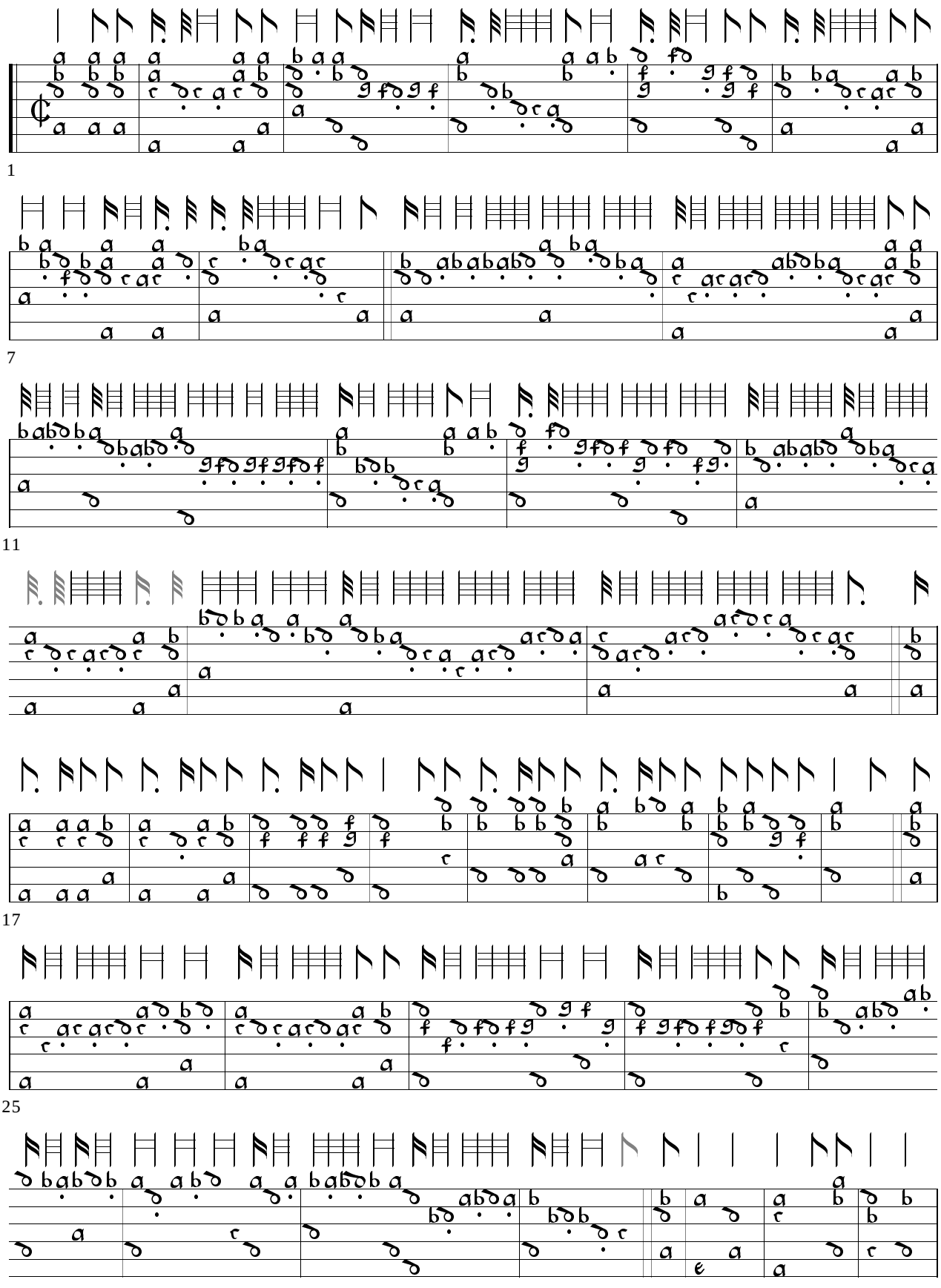
JJ3d. Flat Pauin - transcribed from bandora part ABC4 GB-Lam 600, f. 13v

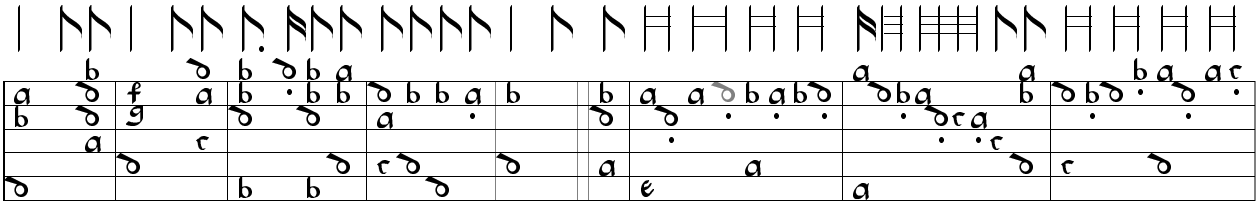


JJ7i. Pavane Medelyn - A8B4C4-D4-E8F7G4 Valerius 1626, pp. 99-100



JJ7j. Le Medly - 7F AABBCC8-DDEEFFGG4 NL-Lu 1666, ff. 192r-193r





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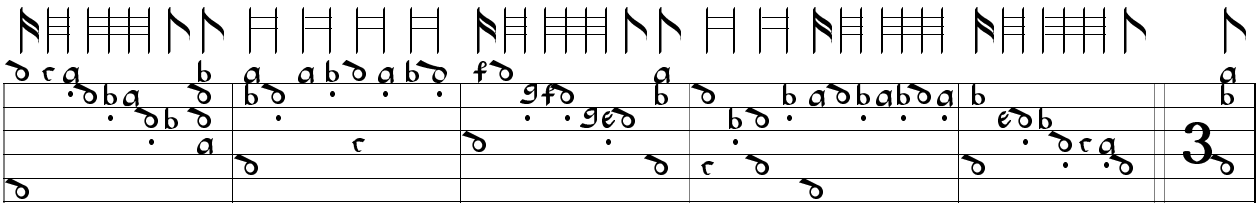

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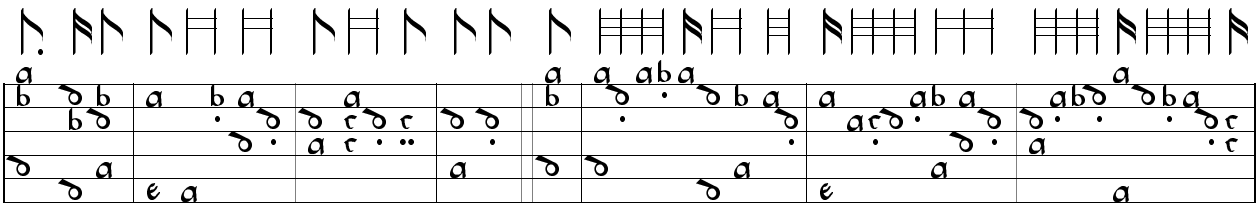

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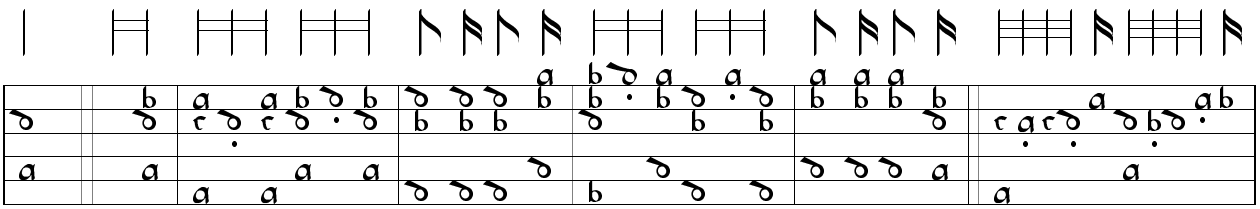

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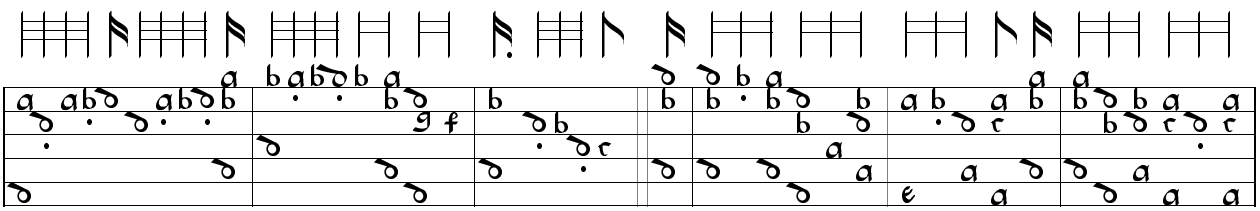

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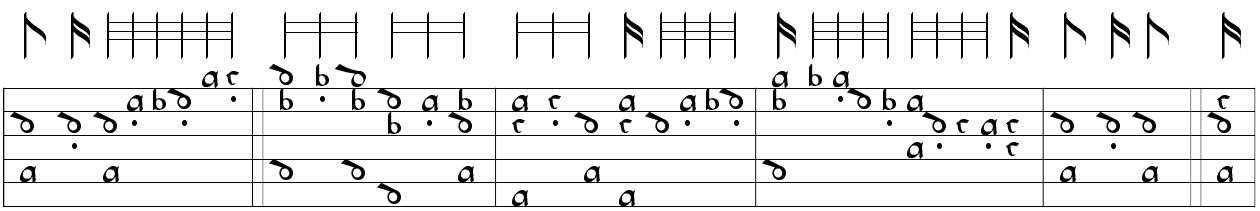

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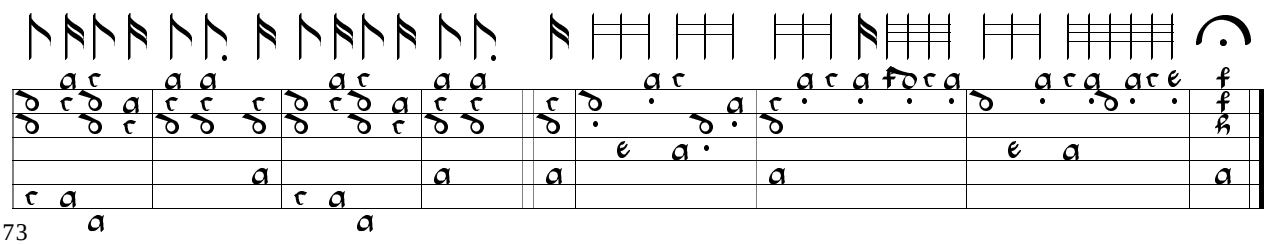
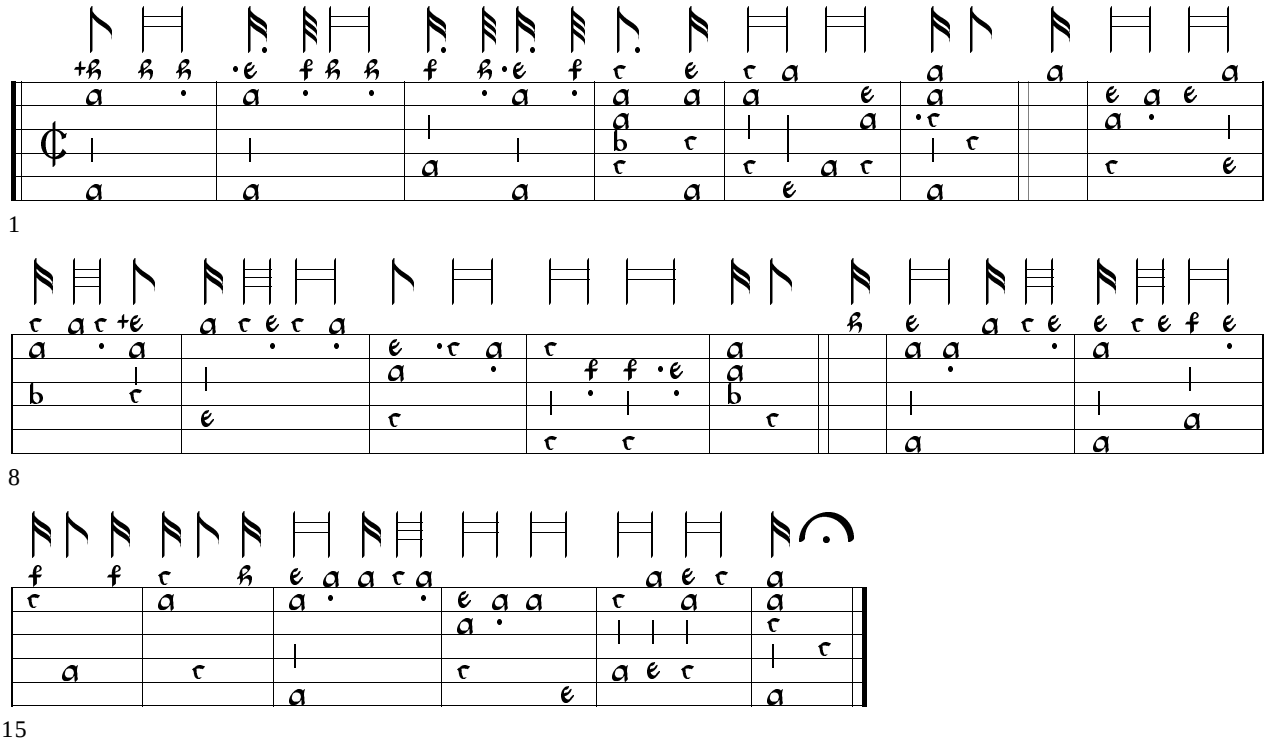
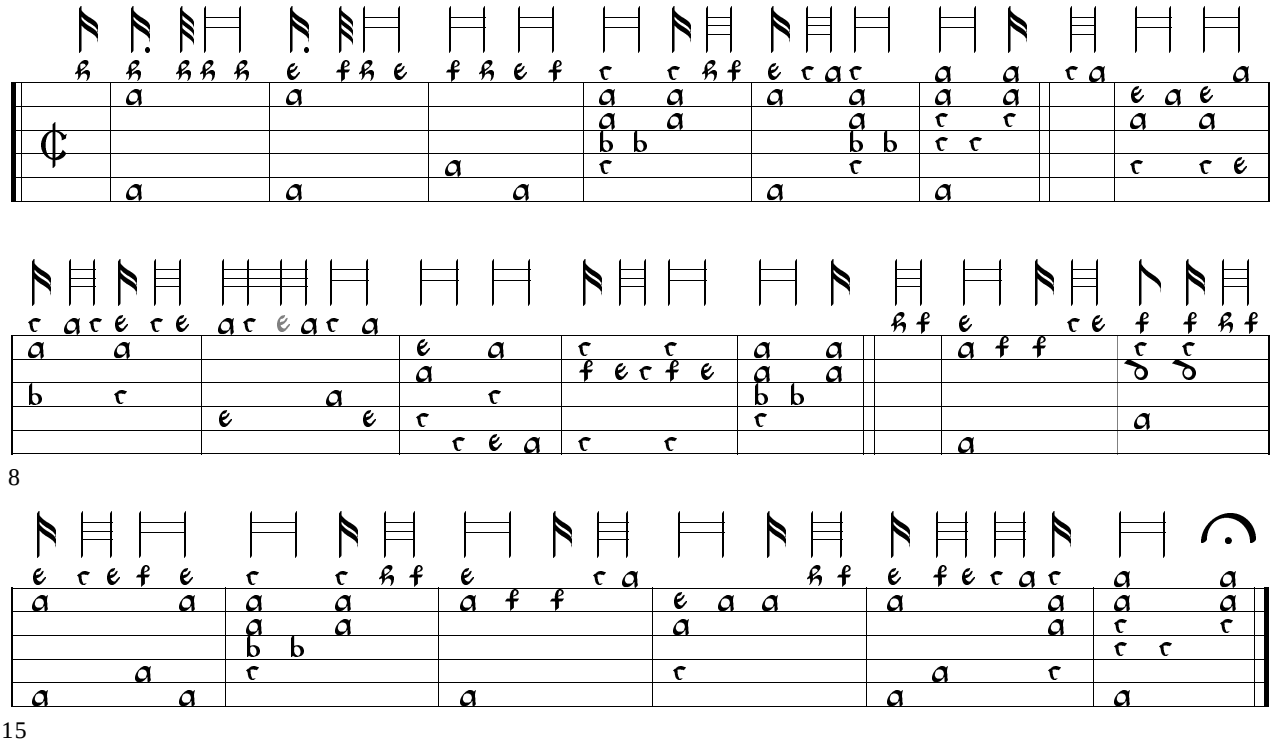


73

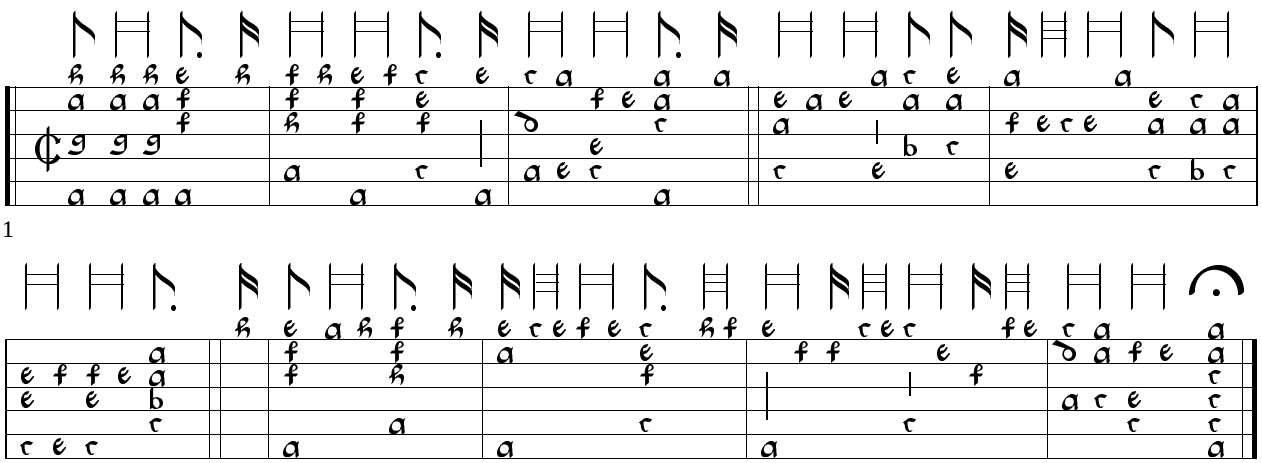
GP1. The Gathering of Pescodes - AB6C8 GB-Lam 603, f. 26r



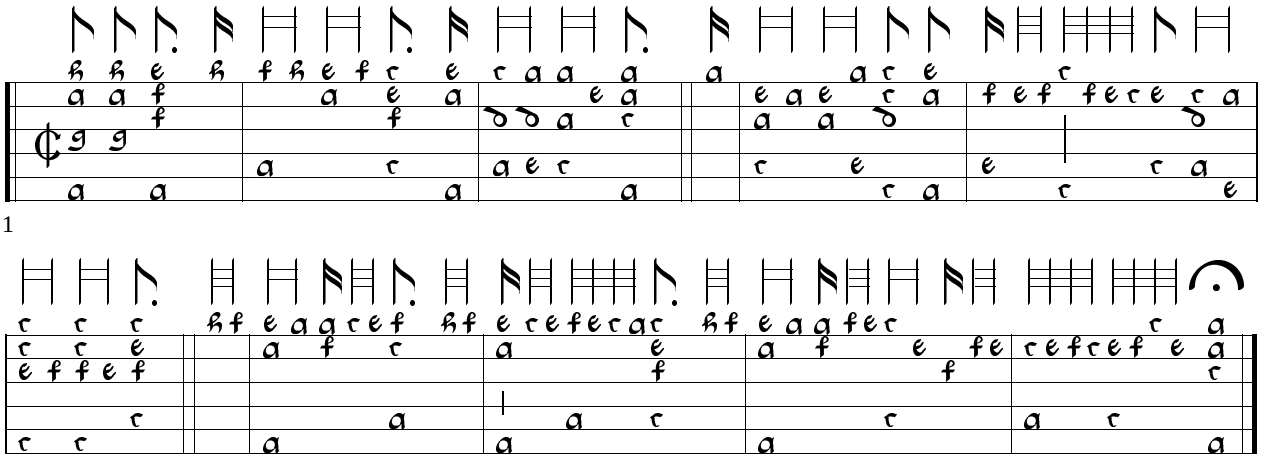
GP2. Untitled - A6B6C8 D-B 4022, f. 43v



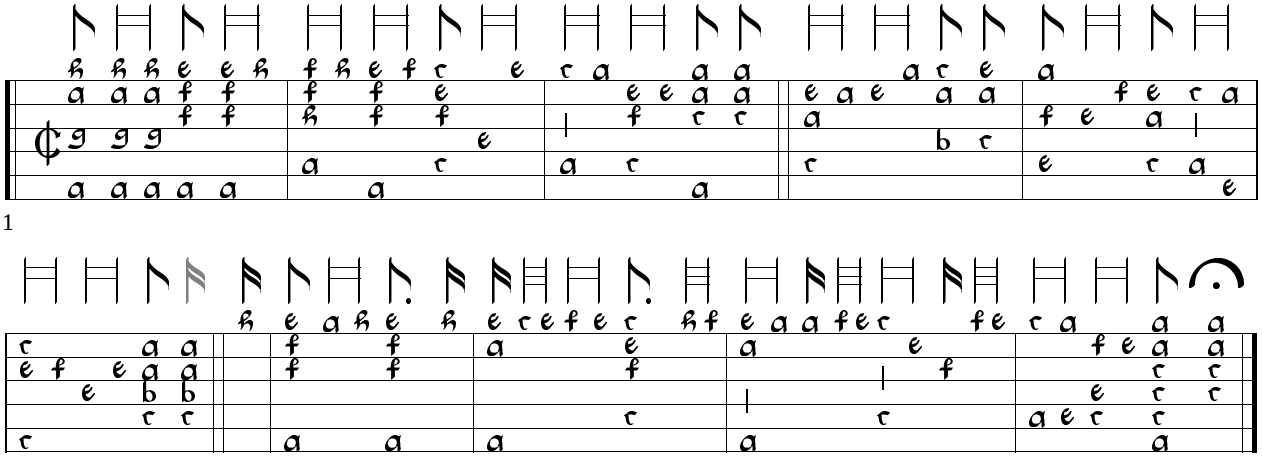
GP3. Allmaine Jo Johnson - AB3C4 GB-Cu Dd.2.11, f. 56r



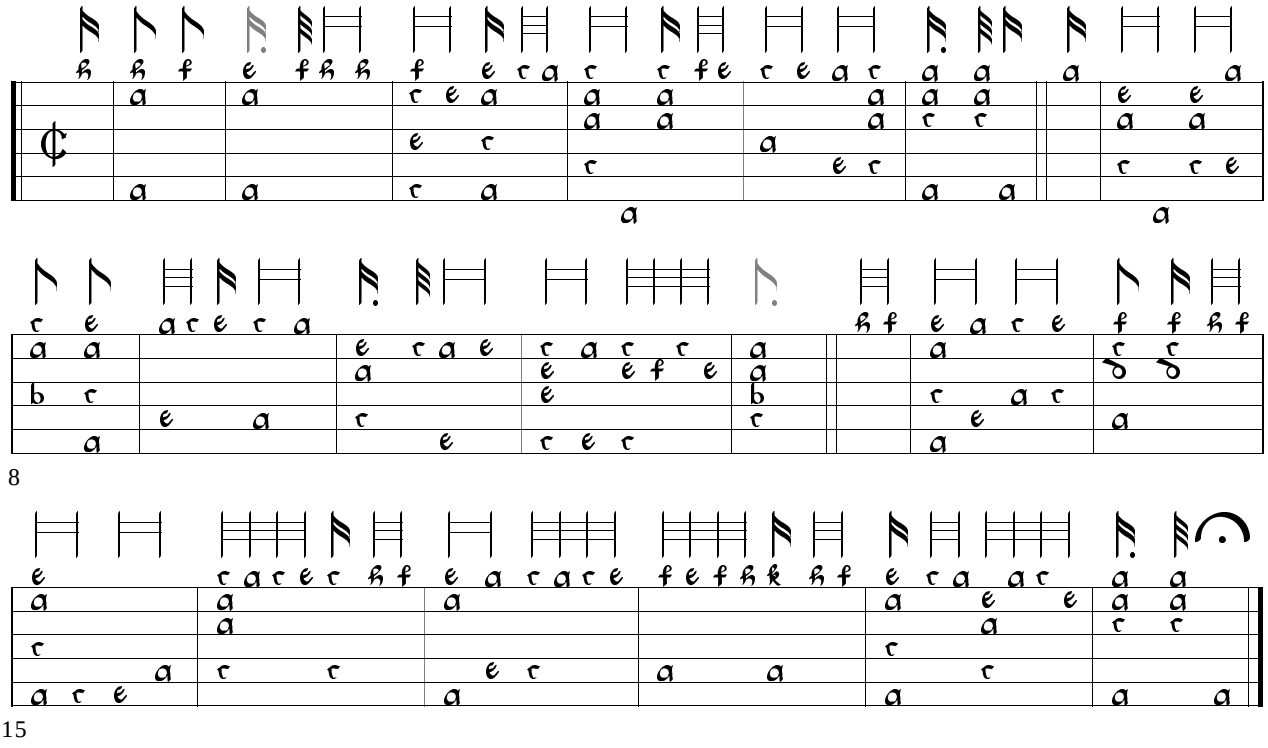
GP4. Allins Jig - AB3C4 GB Cu Dd.9.33, f. 28r



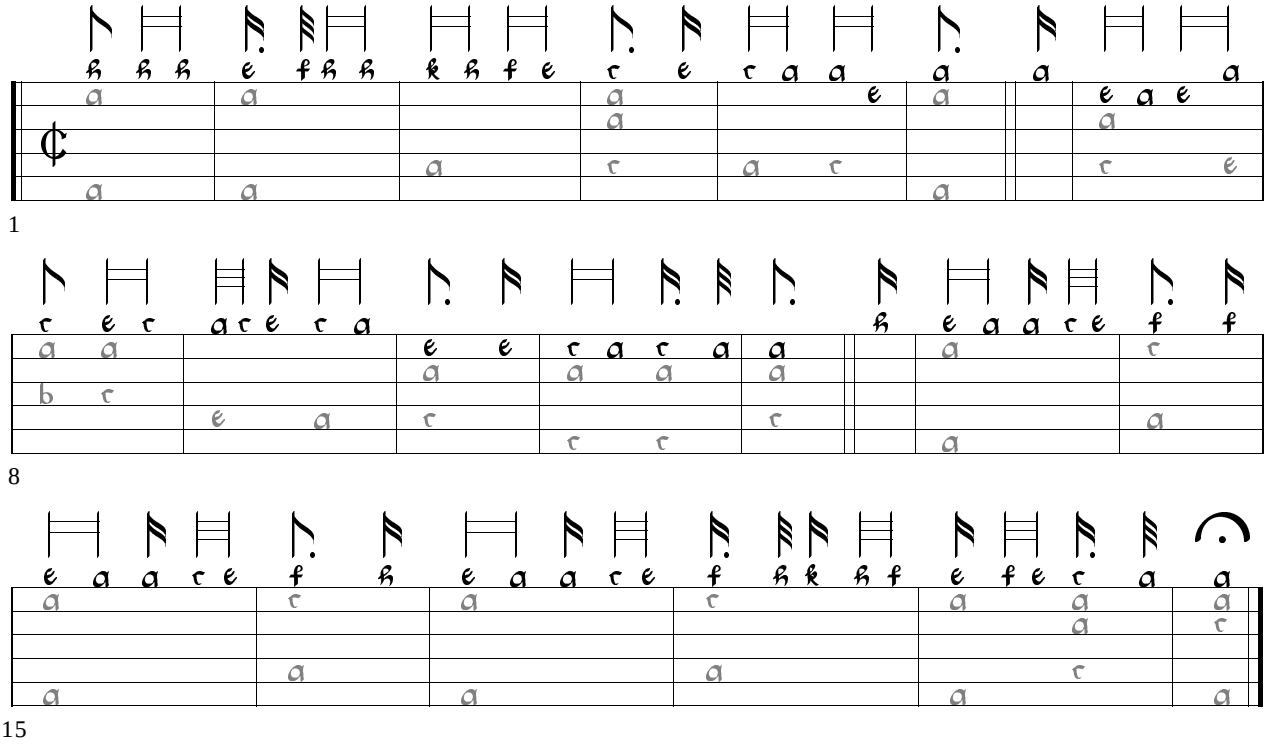
GP5. Johnsons Toy - AB3C4 GB-Cu Dd.2.11, f. 20v



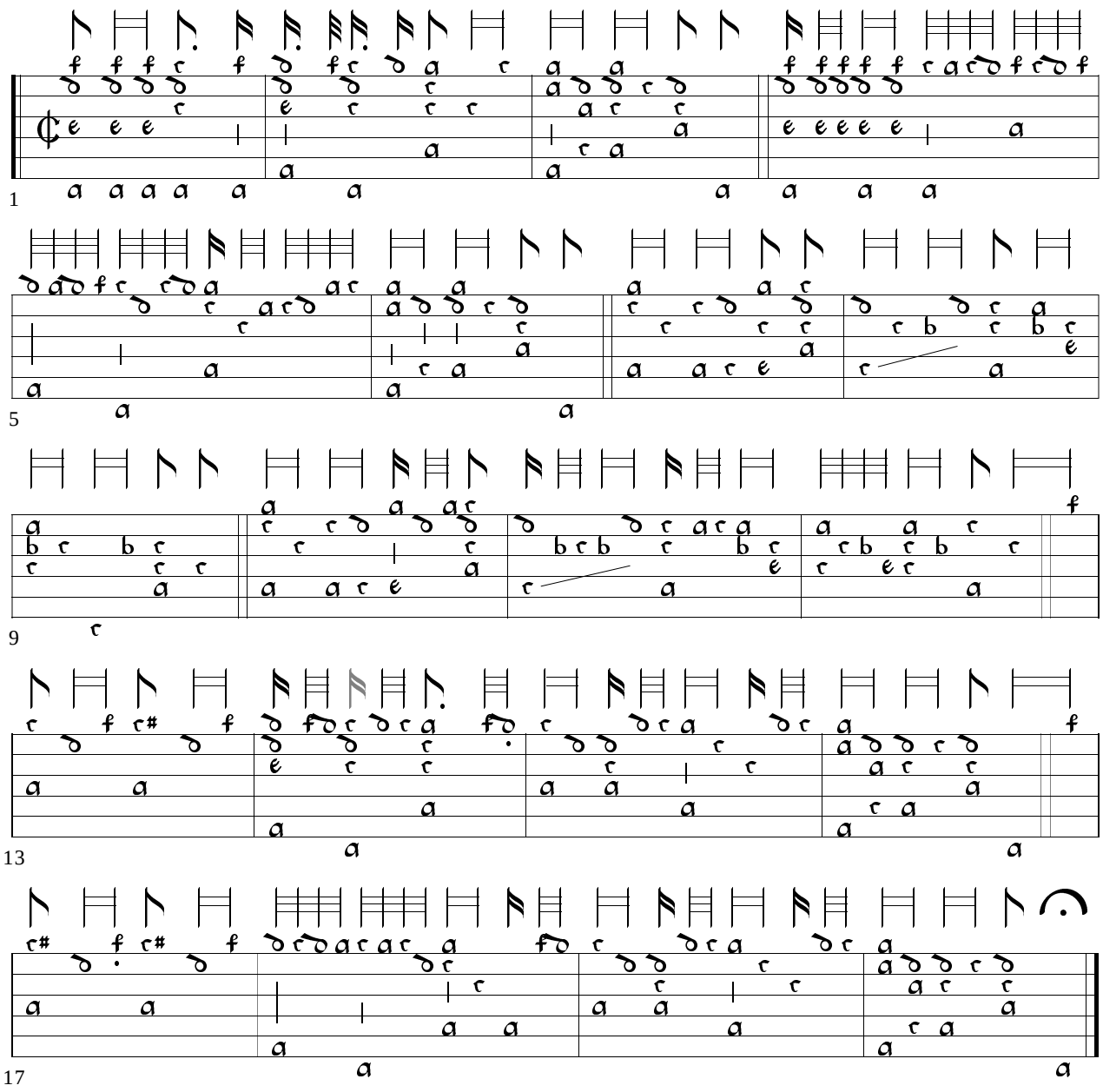
GP6. Brande Piscet. Chanson Angloise - 7F AB6C8 NL-Lt 1666, f. 456v



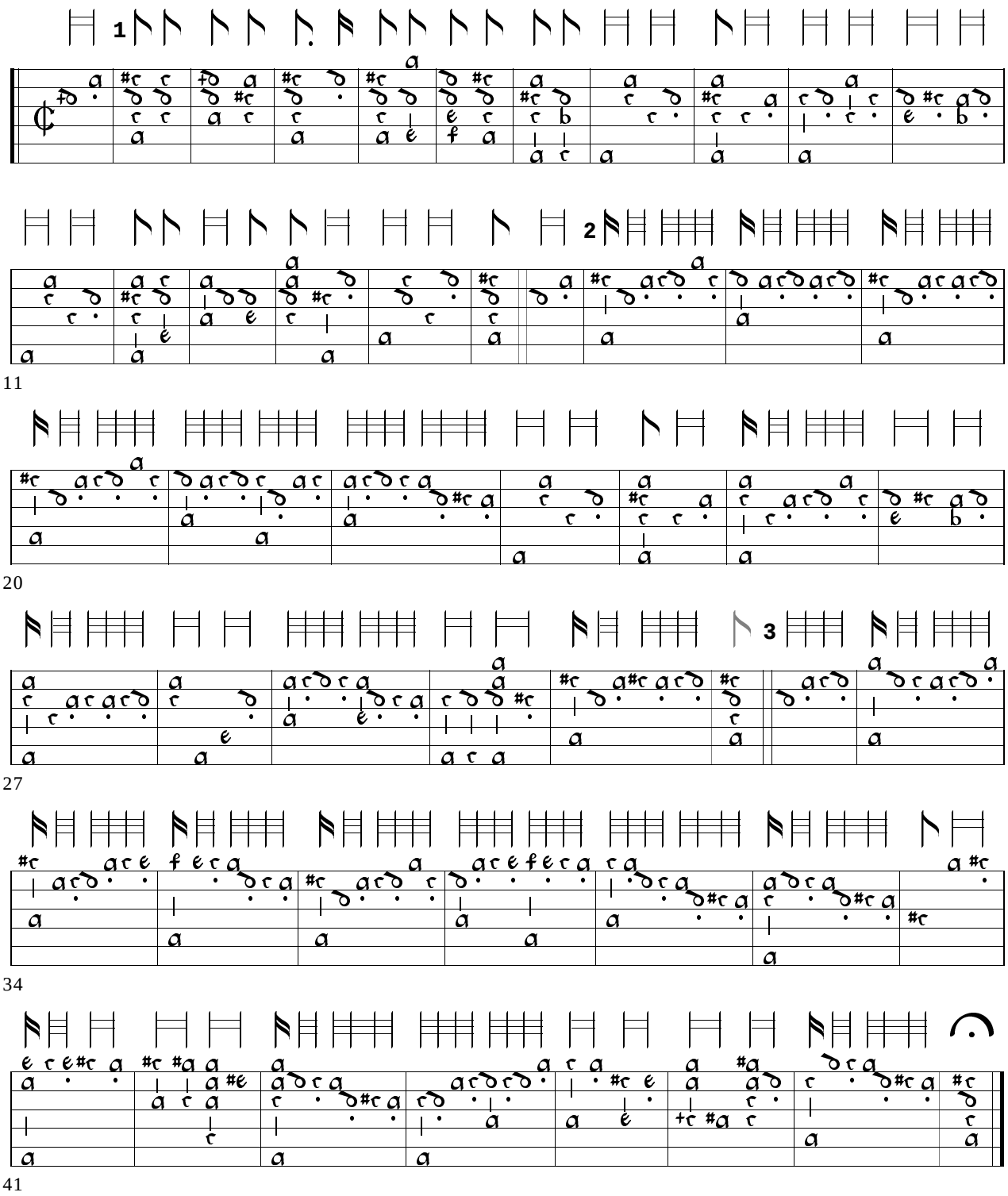
GP7. Gathering Peascods - trans violin AB6C8 Playford 1651, p. 96



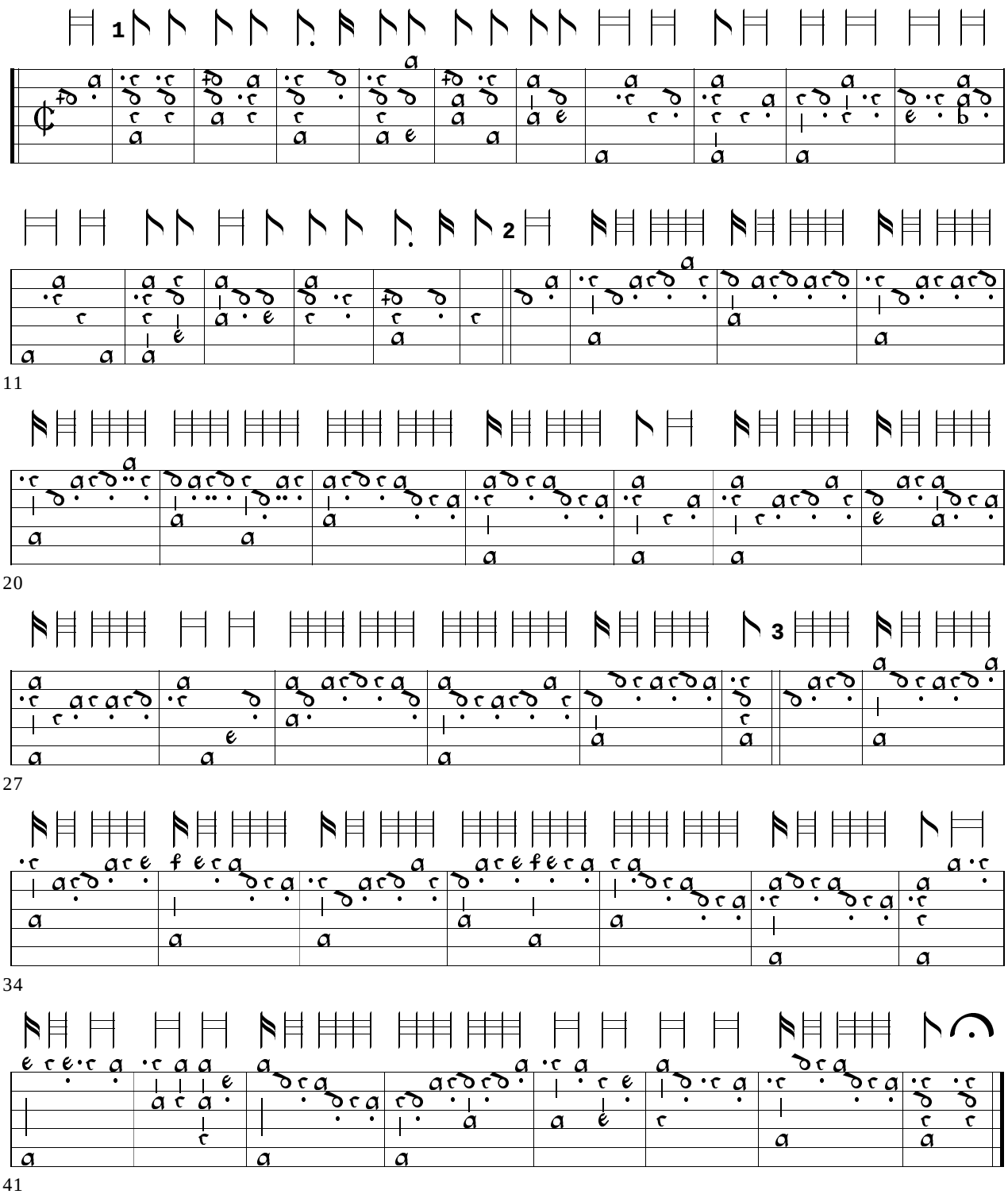
GP8. Jo Johnsons Allmaine - bandora AABB3CC4 GB-Cu Dd.9.33, f. 82r



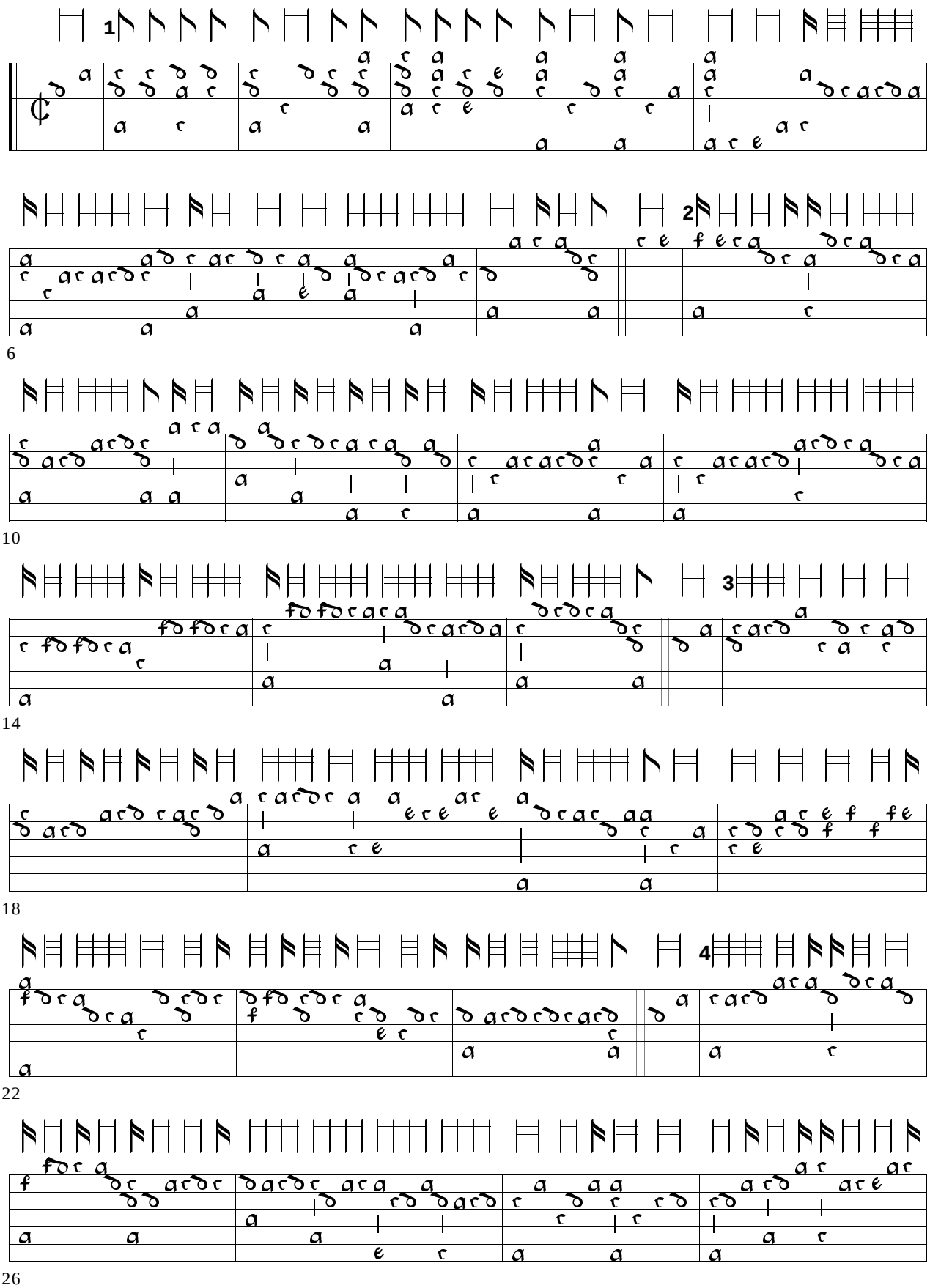
R1a. Rogero (anonymous) - 3x16bars GB-Lam 602, f. 3v

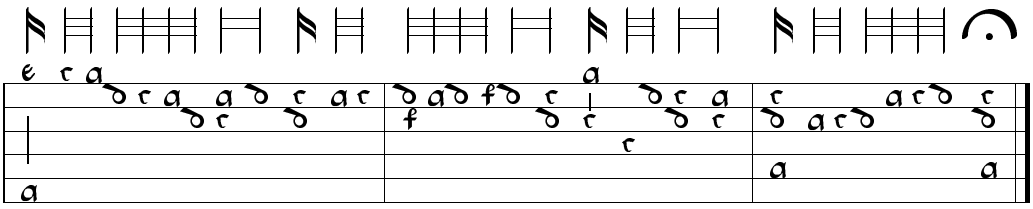


R1b. Rogero (anonymous) - 3x16bars GB-Lam 603, f. 2r



R2. Untitled (anonymous) - 4x8bars IRL-Dm Z.3.2.13, p. 38





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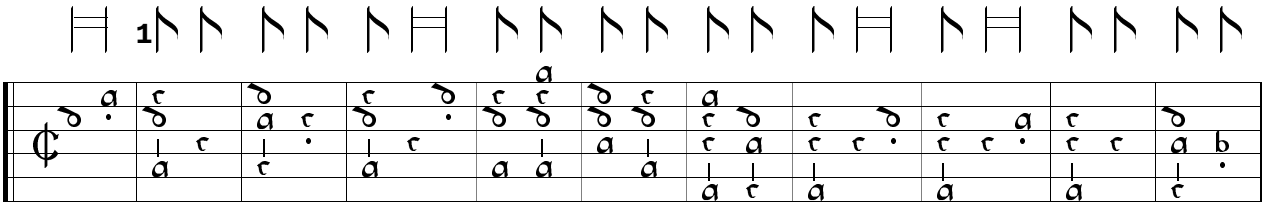
R3. Rogero - The Division (anonymous) - 2x16bars IRL-Dtc 410/I, pp. 20-21



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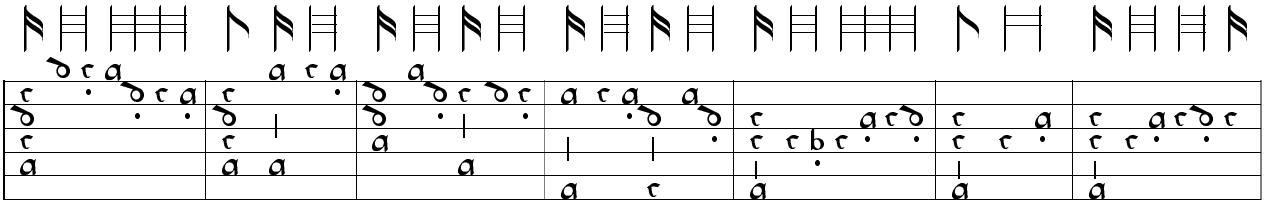

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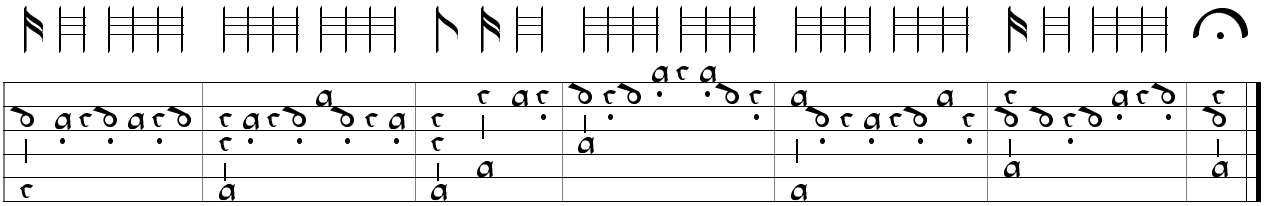
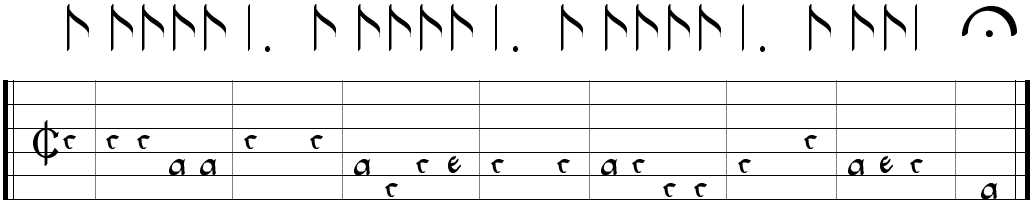
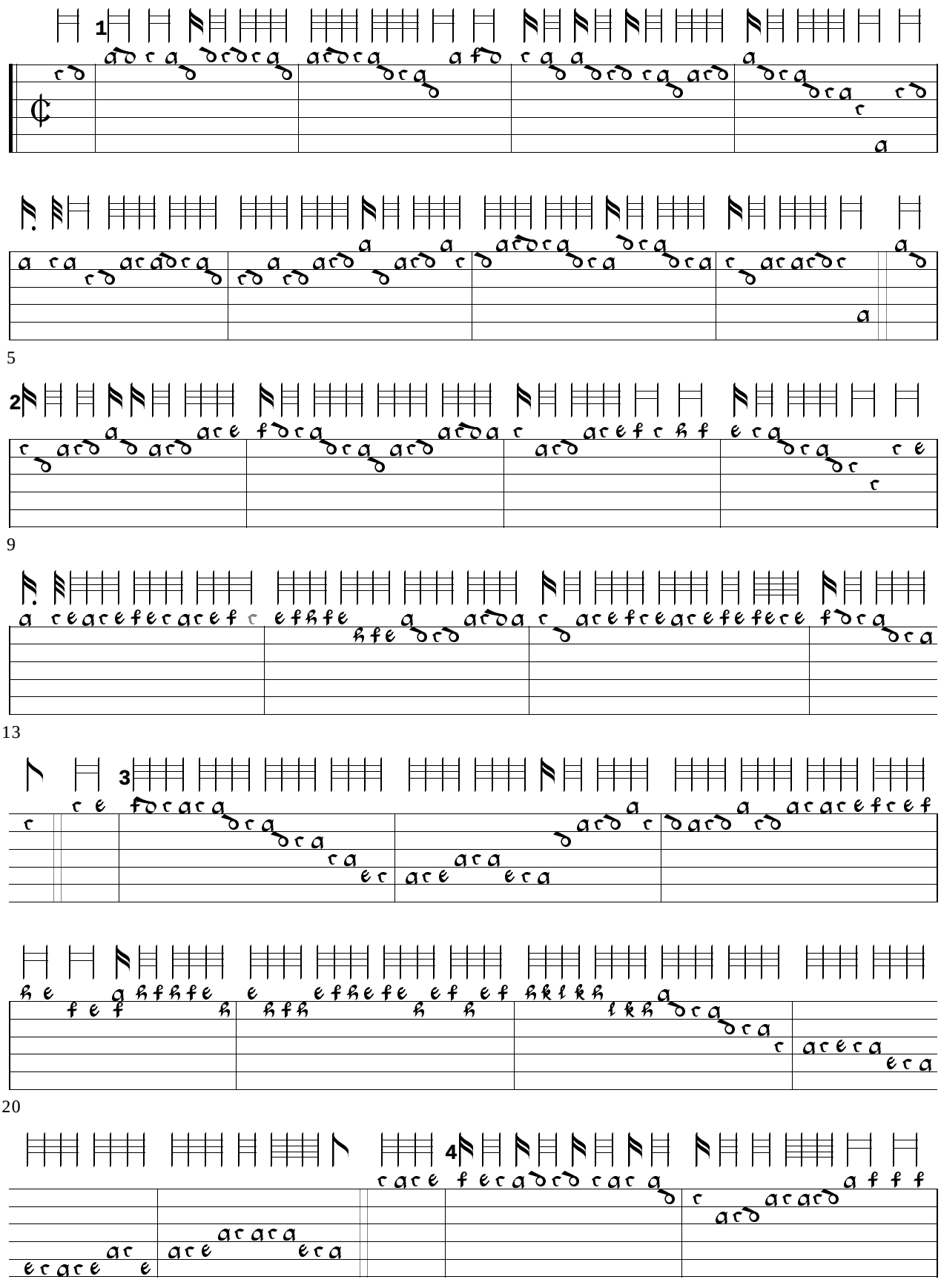


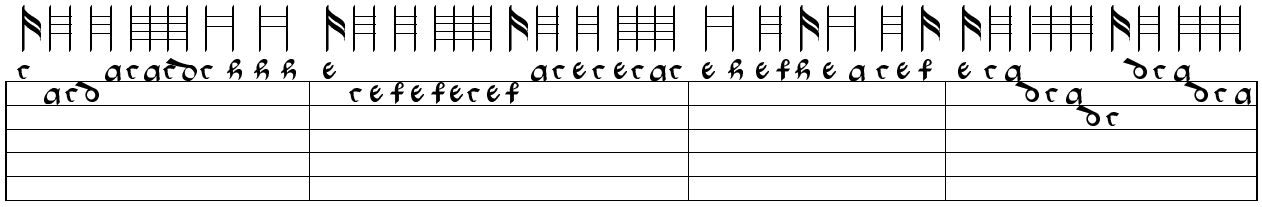
26

R16. Rogero - bass viol part GB-Cu Dd.5.20 f. 2r



R4i. Untitled (anonymous) - treble 4x8bars IRL-Dm Z.3.2.13, p. 39





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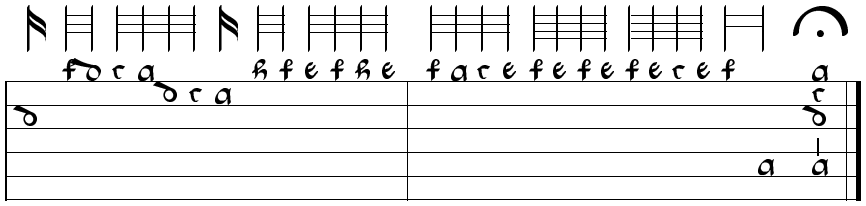

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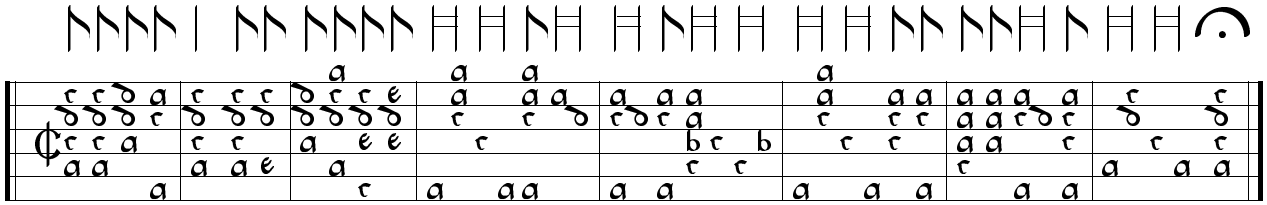
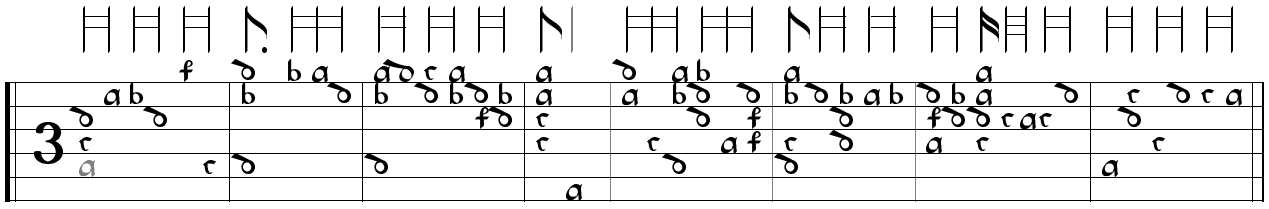
R4ii. Ground reconstructed by Stefan Lundgren



App 3. (Earl of Essex Galliard) - ABC8 D-Dl 1.V.8, f. 11r



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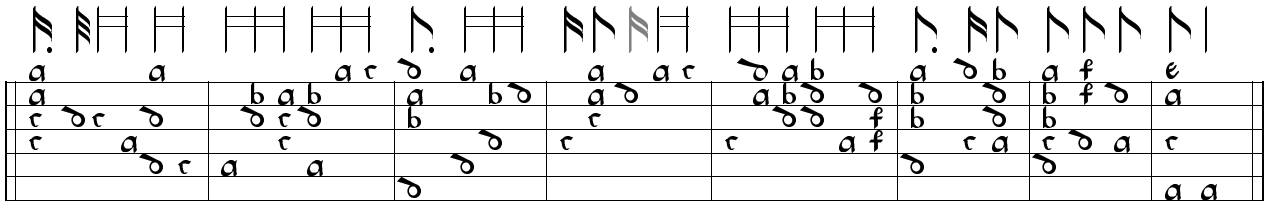

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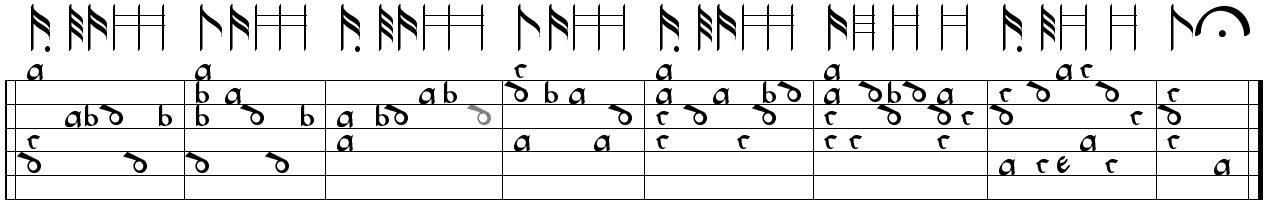

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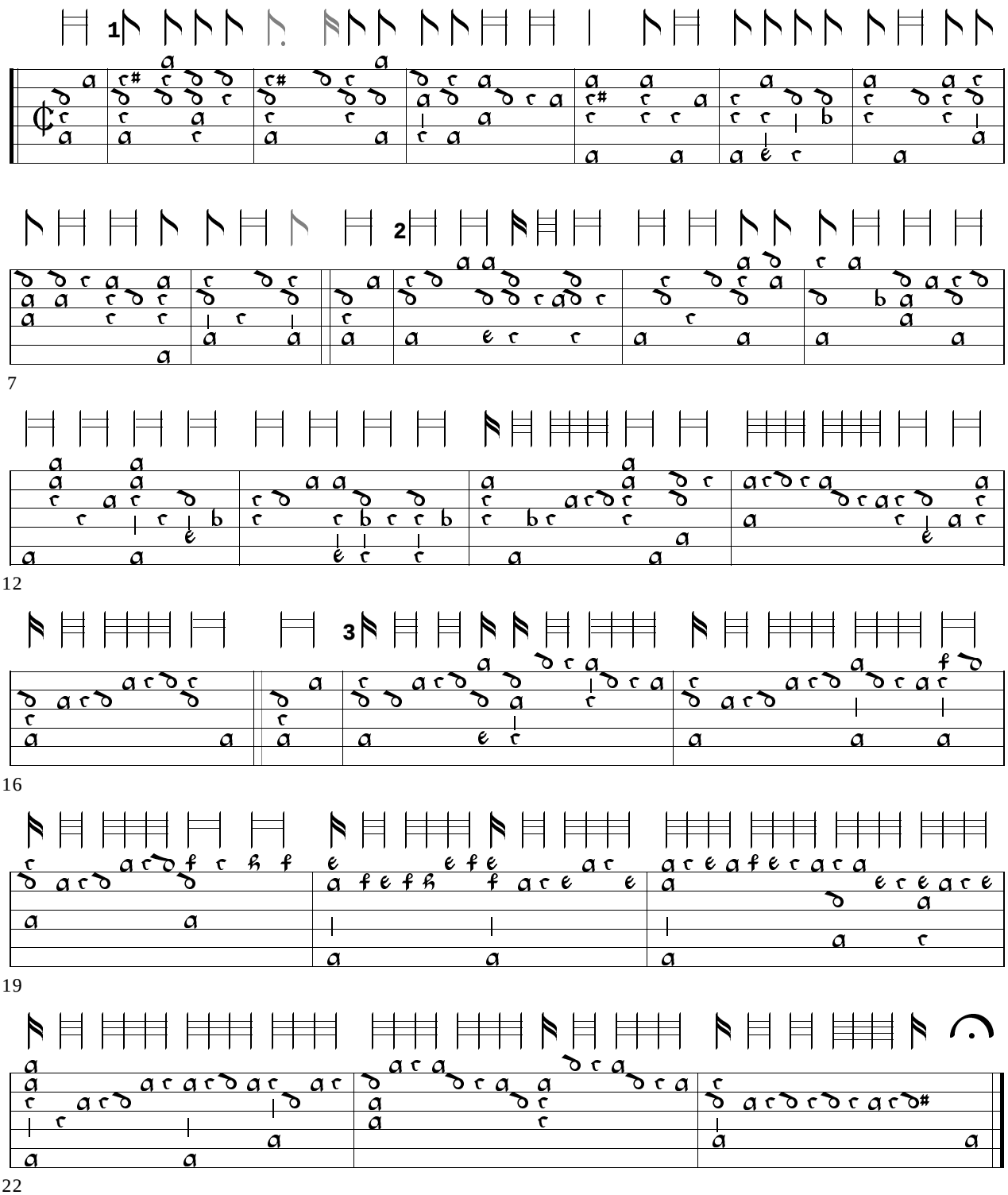
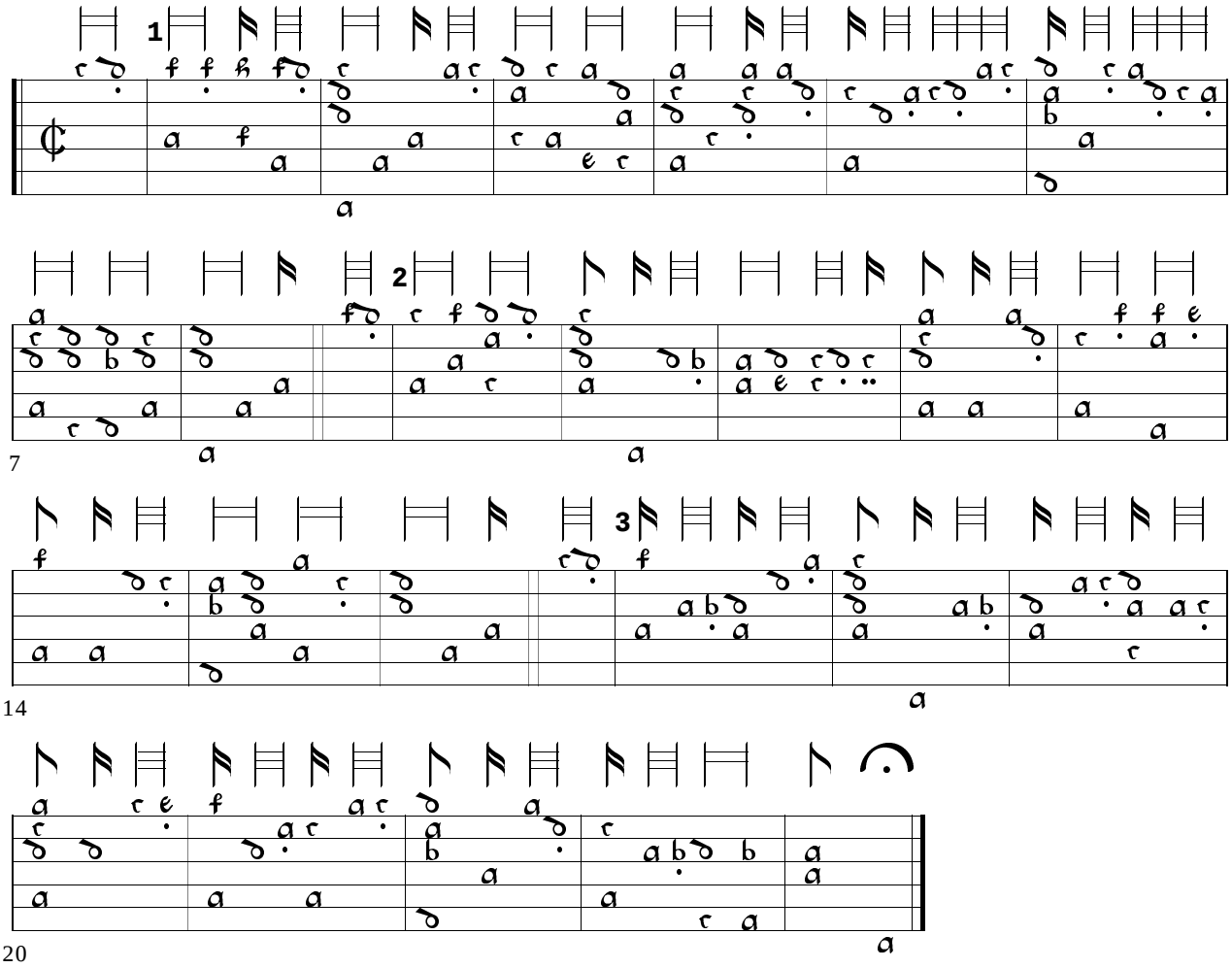
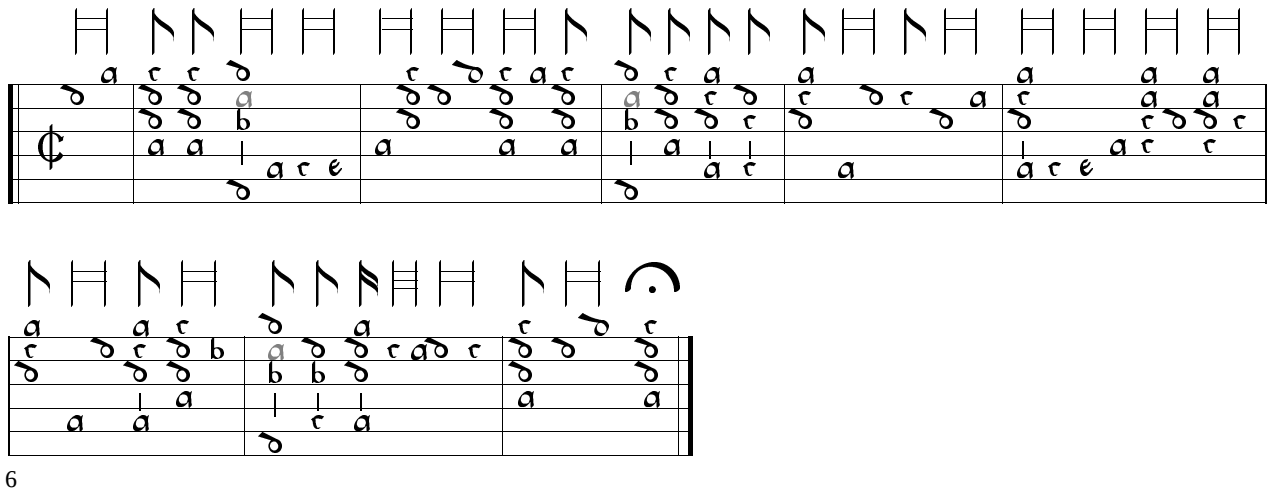
R5. Untitled (anonymous) - 3x8bars IRL-Dm Z.3.2.13, p. 305



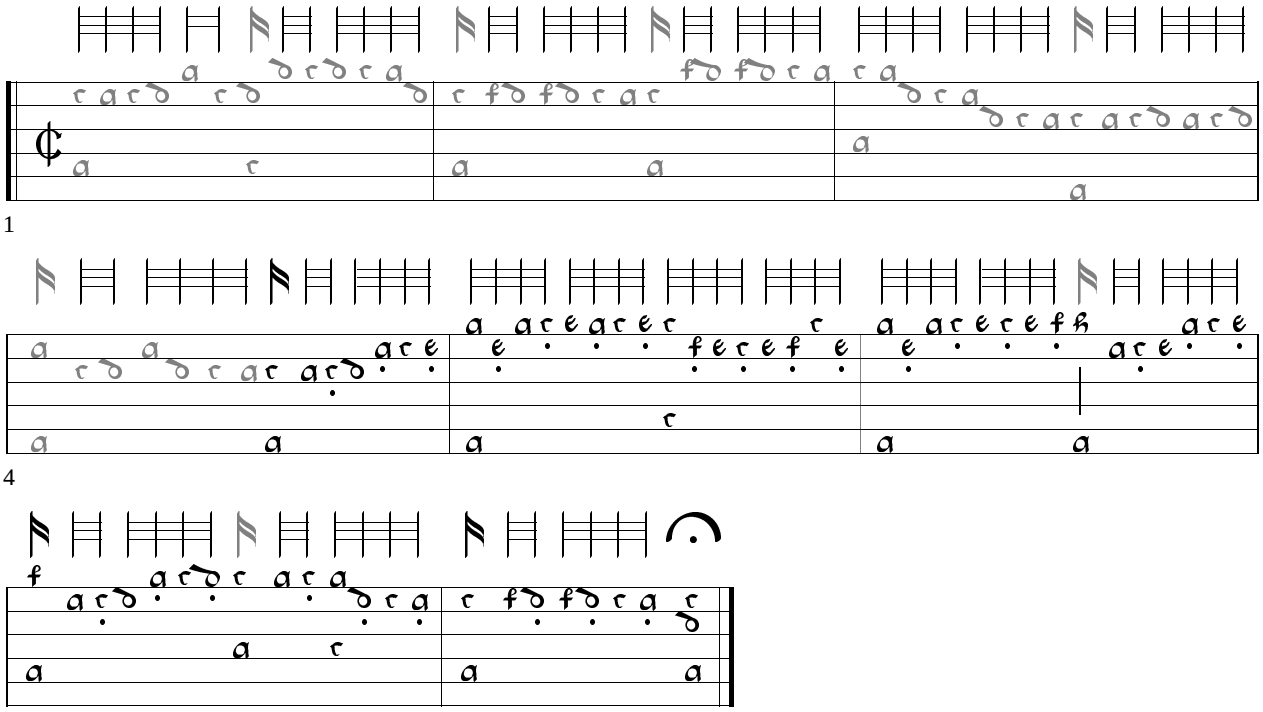
R7. Rogier (anonymous) - 7F 3x8bars NL-Lu 1666, f. 383r



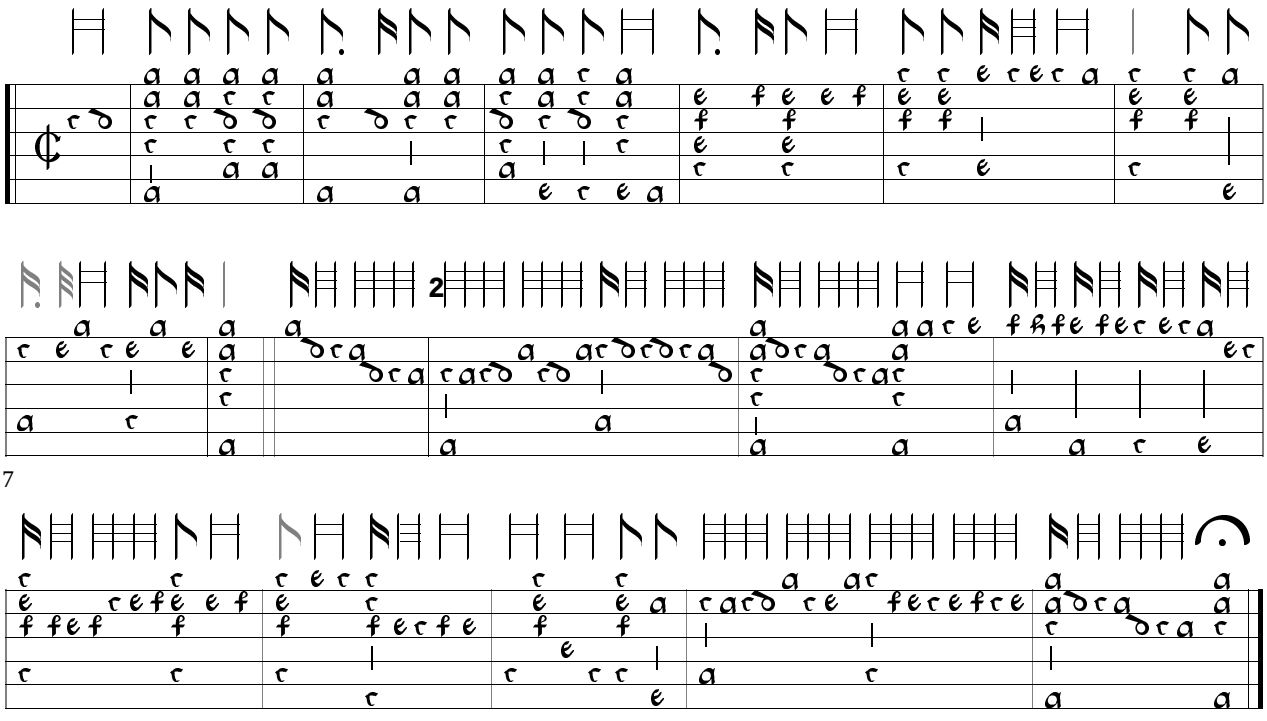
R8ii. Rog(er)o (anonymous) - transcribed from bandora 1x8bars IRL-Dtc 410/I, p. 223



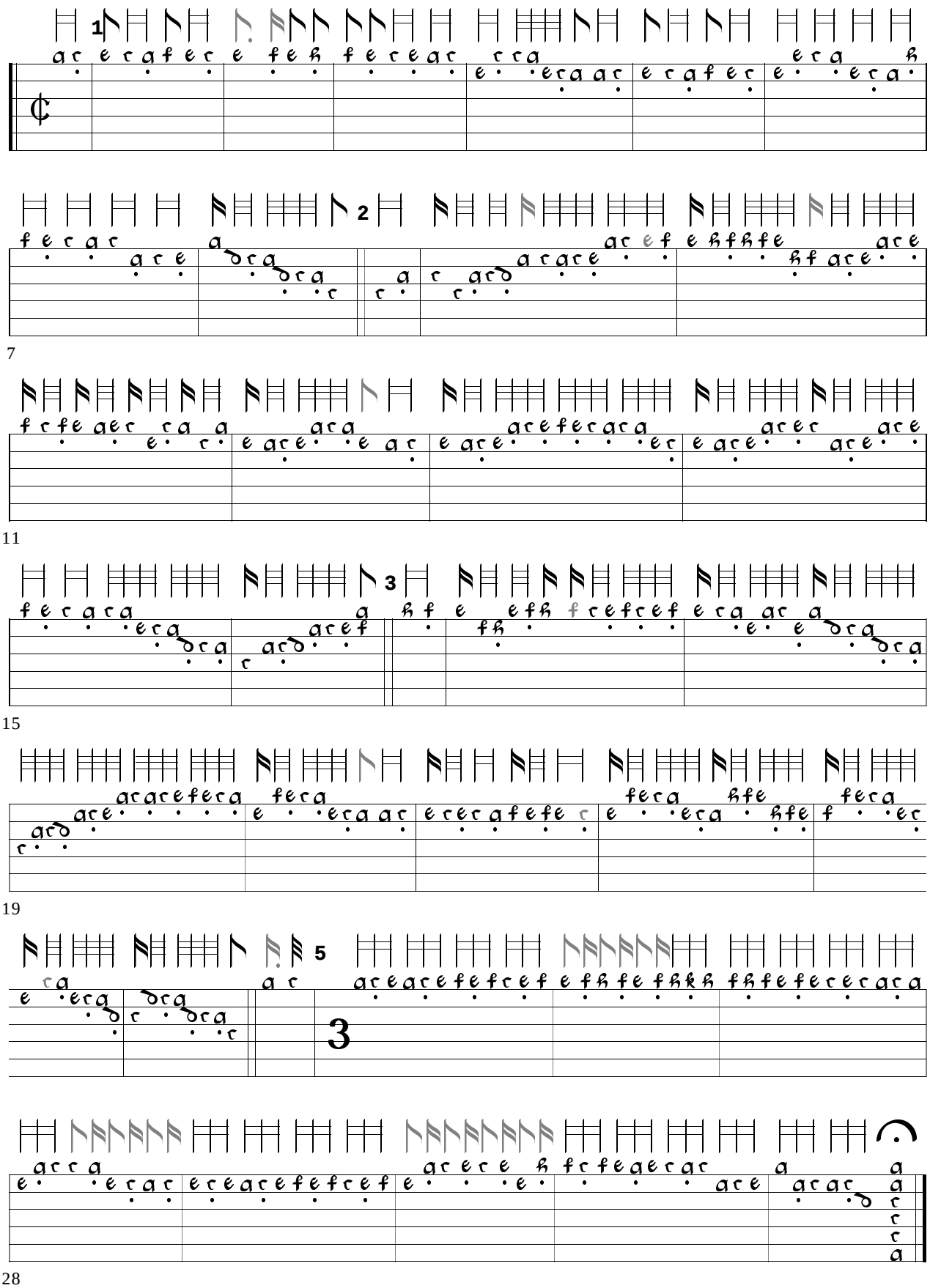
R6. Rogero Jo(hn) Johnson - 1x8bars IRL-Dtc 408/II, p. 91



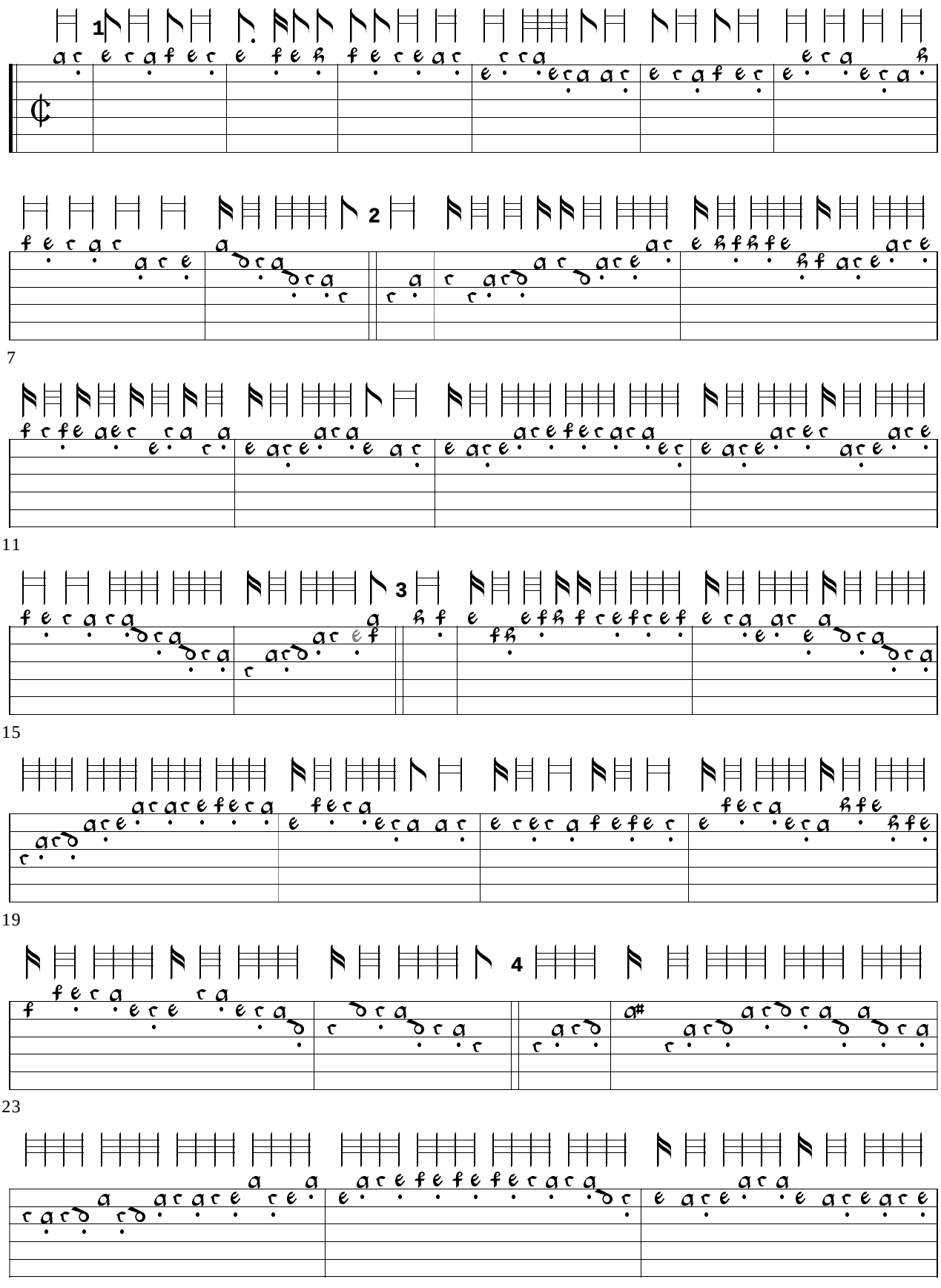
R9. Untitled (anonymous) - 2x8bars GB-Cu Add.8844, f. 25v i

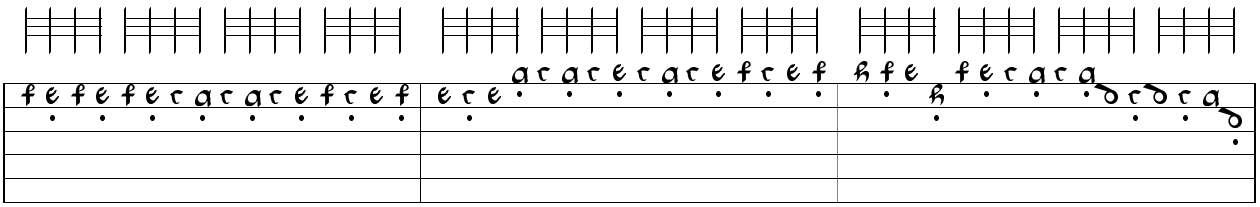


R10ia. The higher treble of Rogeroe (John Johnson) - 4x8bars GB-Lam 601, f. 3v



R10ib. Rogero Jo(hn) Johnson - treble 5x8bars GB-Cu Dd.3.18, f. 1r





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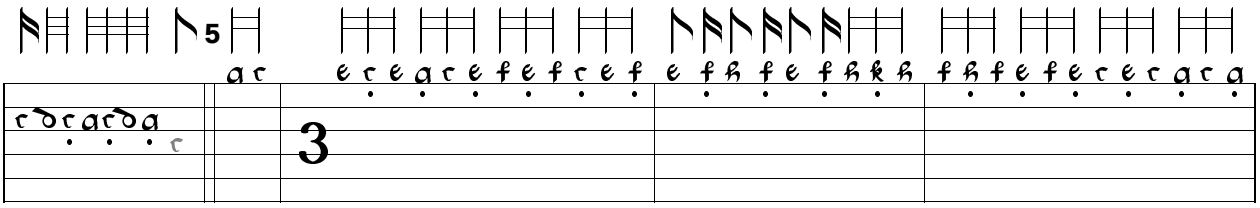

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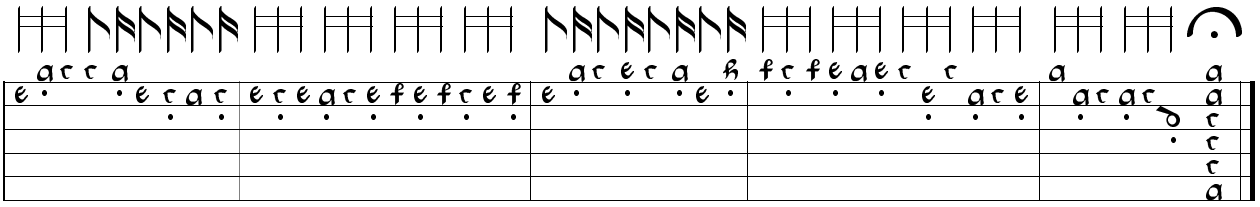

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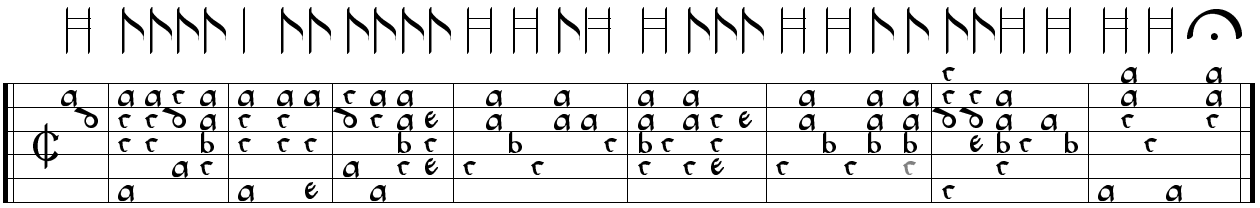
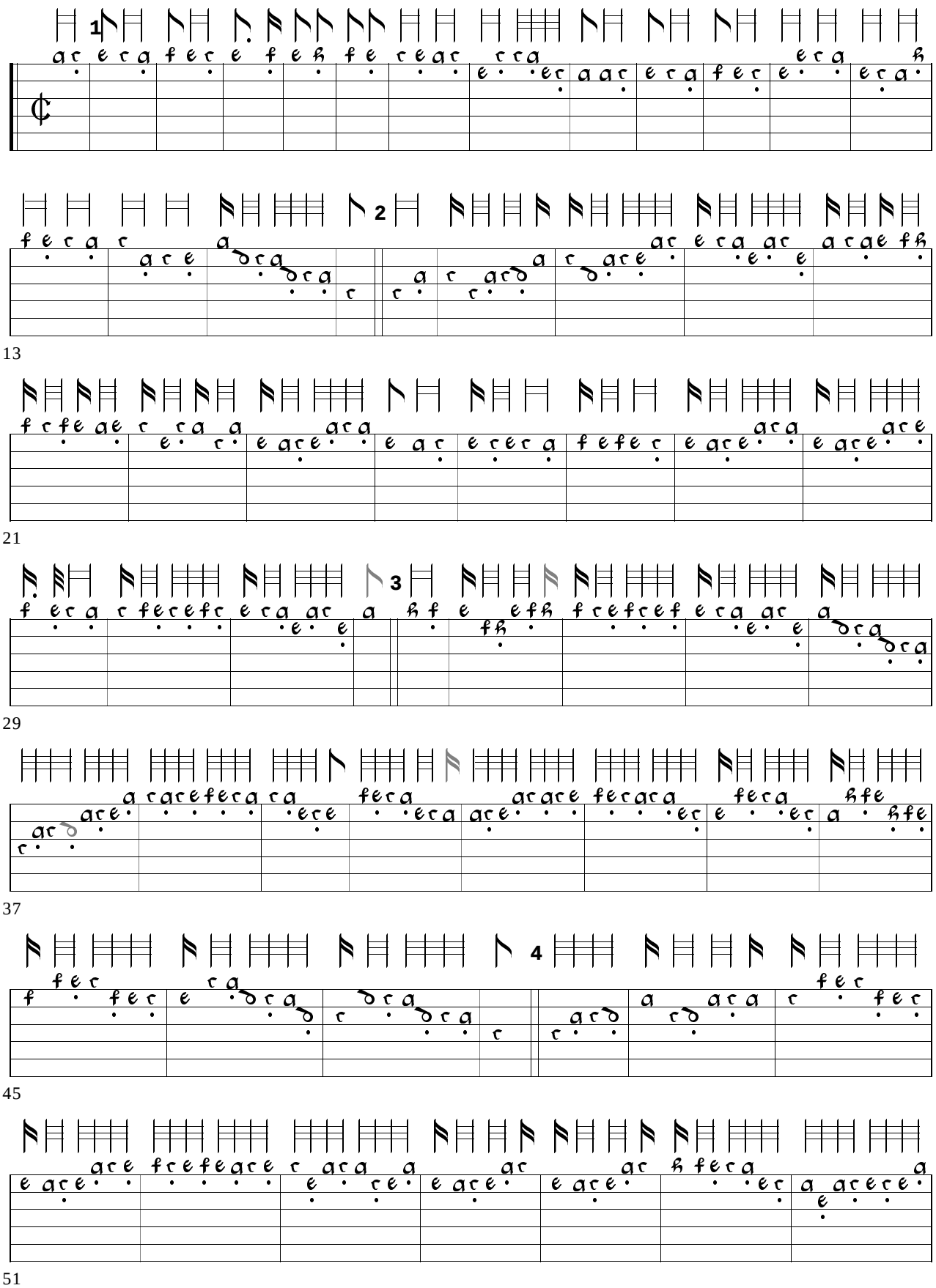
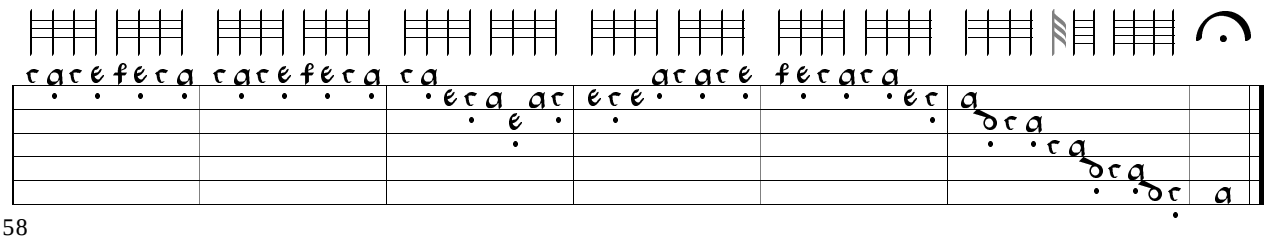
R10iia. Ground reconstructed by Anthony Rooley used by Stefan Lundgren



R10iib. Ground reconstructed by Jan Burgers

R10ic. Untitled (John Johnson) - treble 4x16bars NL-Lu 1666, ff. 383r-384r





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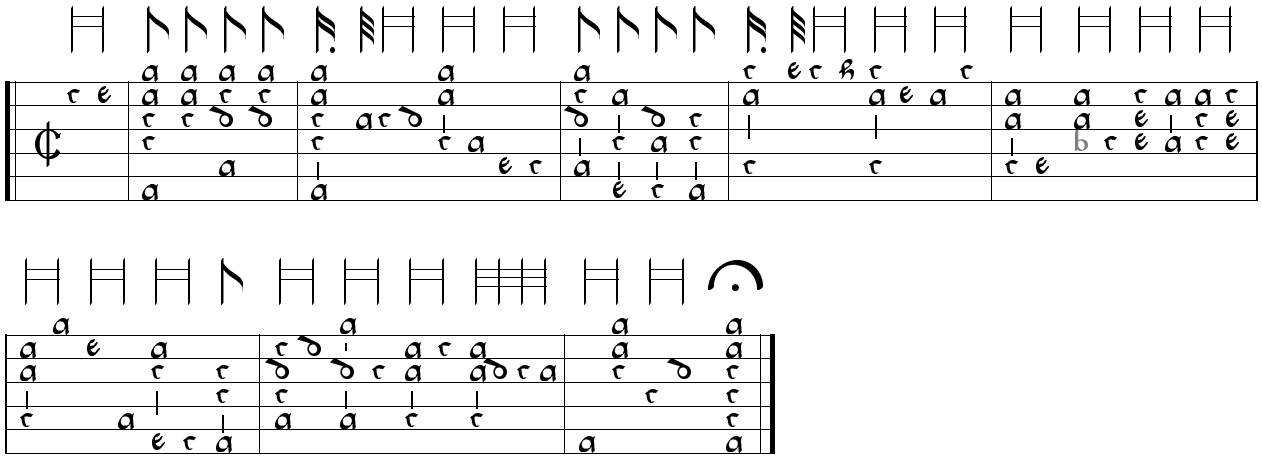
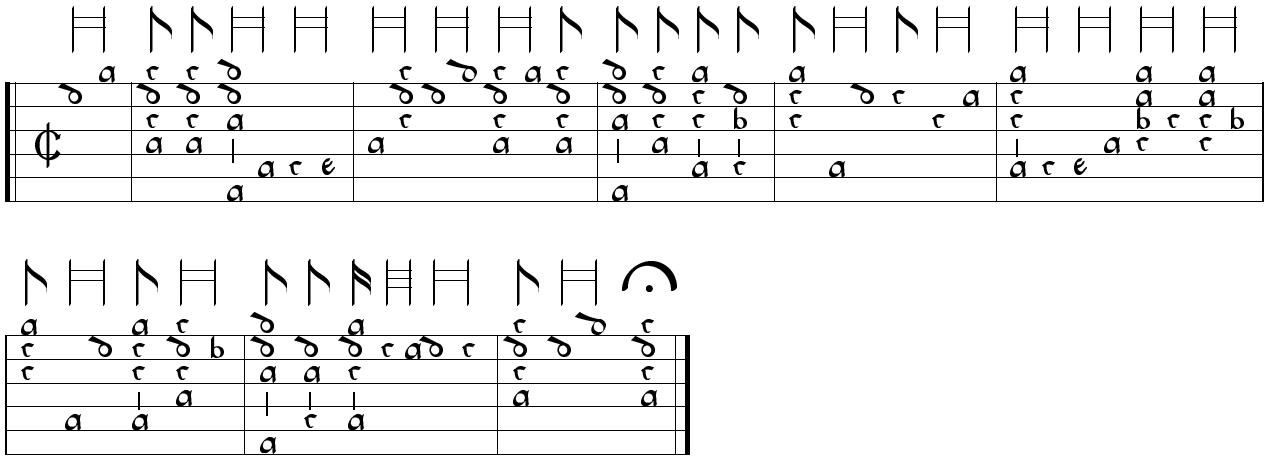
R11. Rog(er)o to the grounde (anonymous) - 1x8bars IRL-Dtc 410 I, p. 92



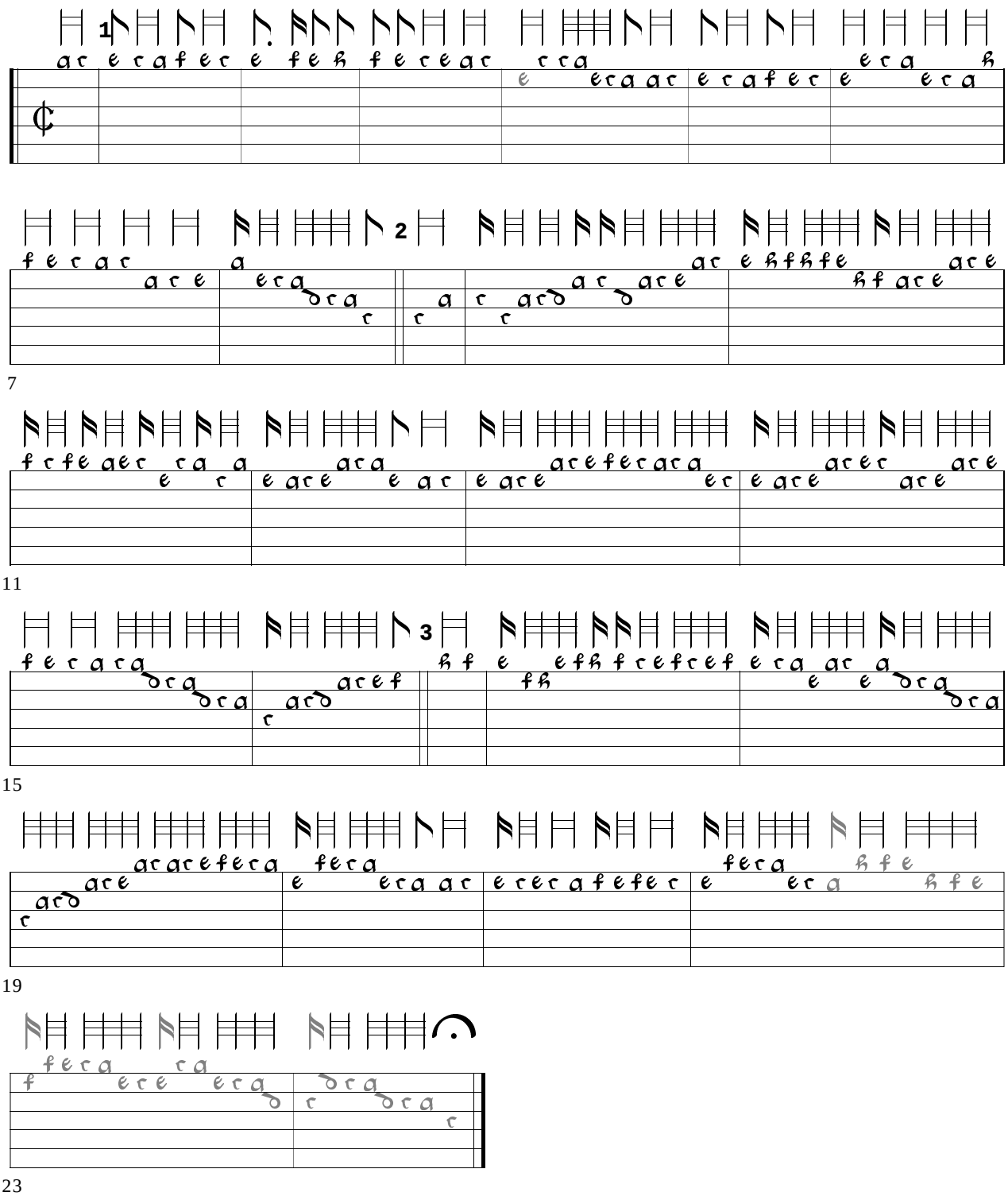
6

R8i. Rog(er)o (anonymous) - bandora 1x8bars IRL-Dtc 410/I, p. 223

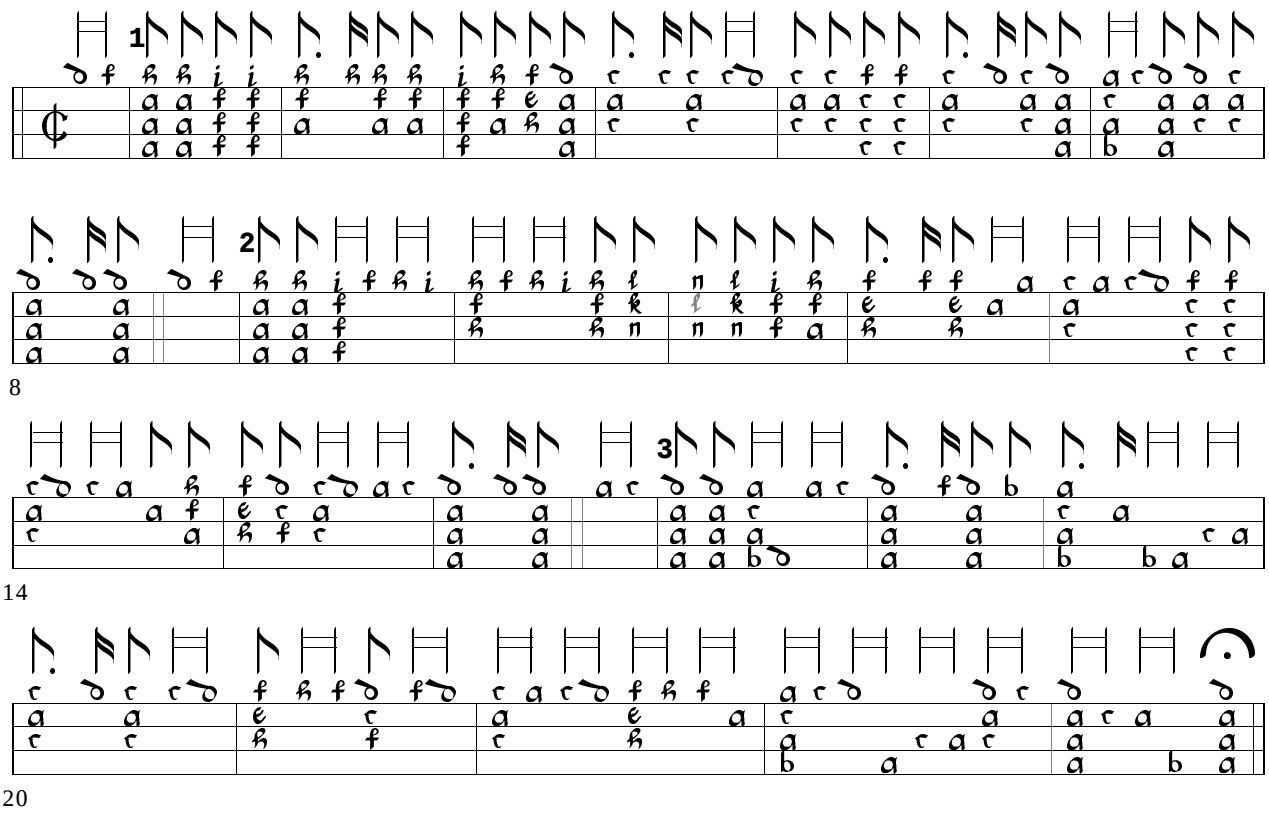


6

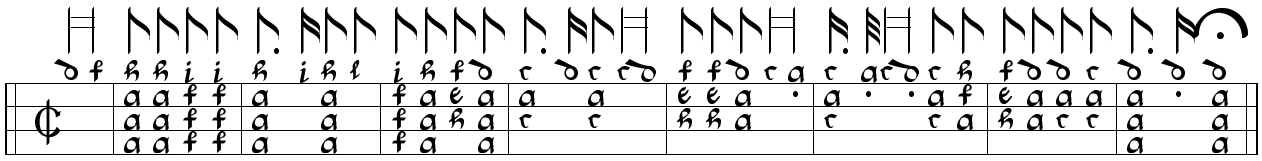
R10id. Untitled (John Johnson) - treble 3x8bars GB-Cu Add.8844, f. 25v ii



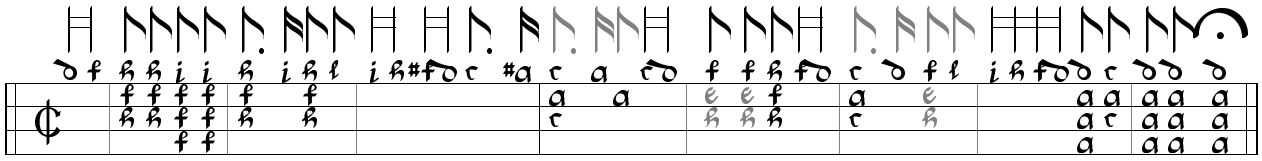
R12. Rogero (anonymous) - cittern solo 3x8bars GB-Cu D14.24, f. 1r



R13. Rogero (anonymous) - cittern solo 1x8bars GB-Cu D4.23, f. 23v

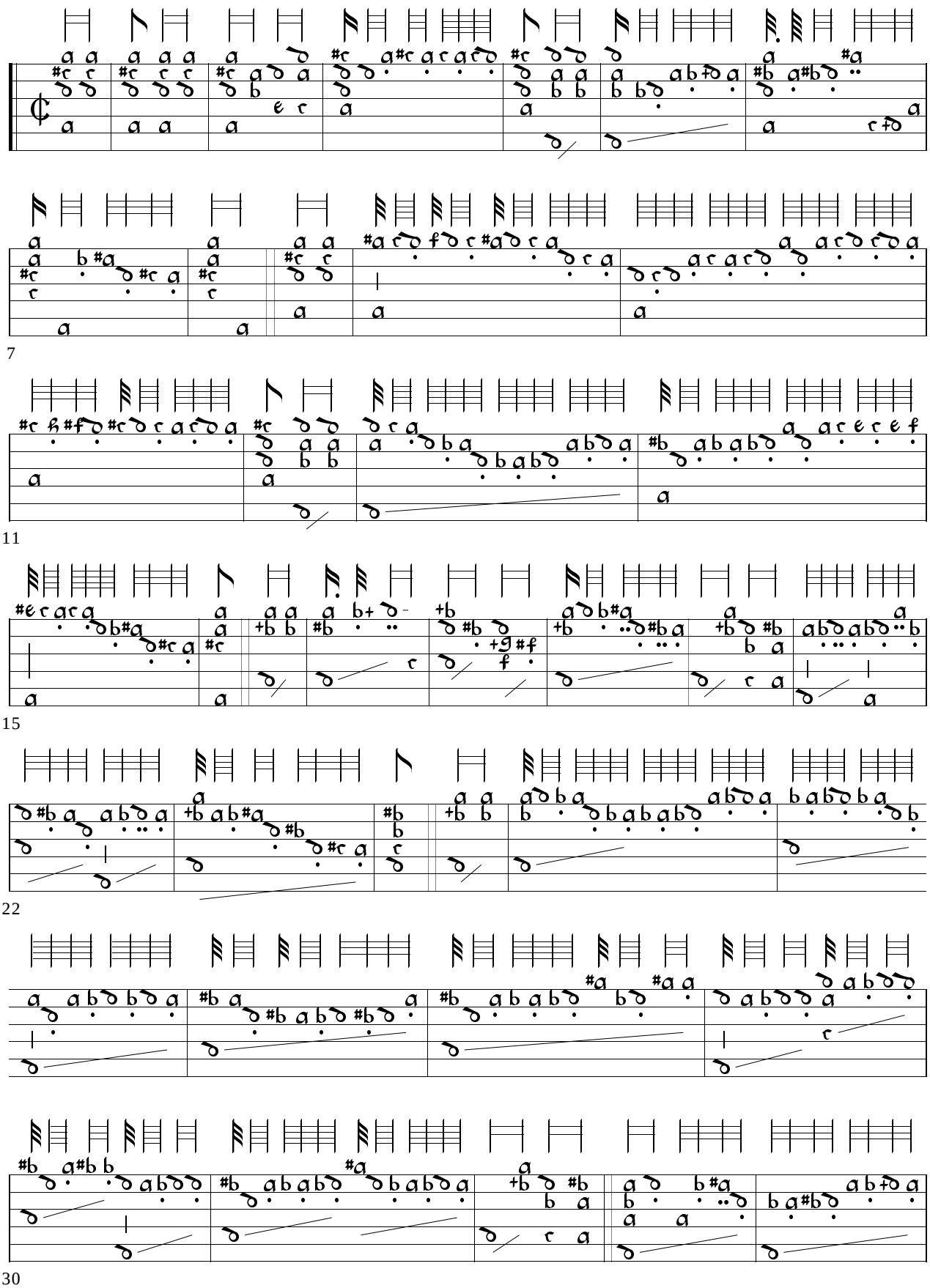


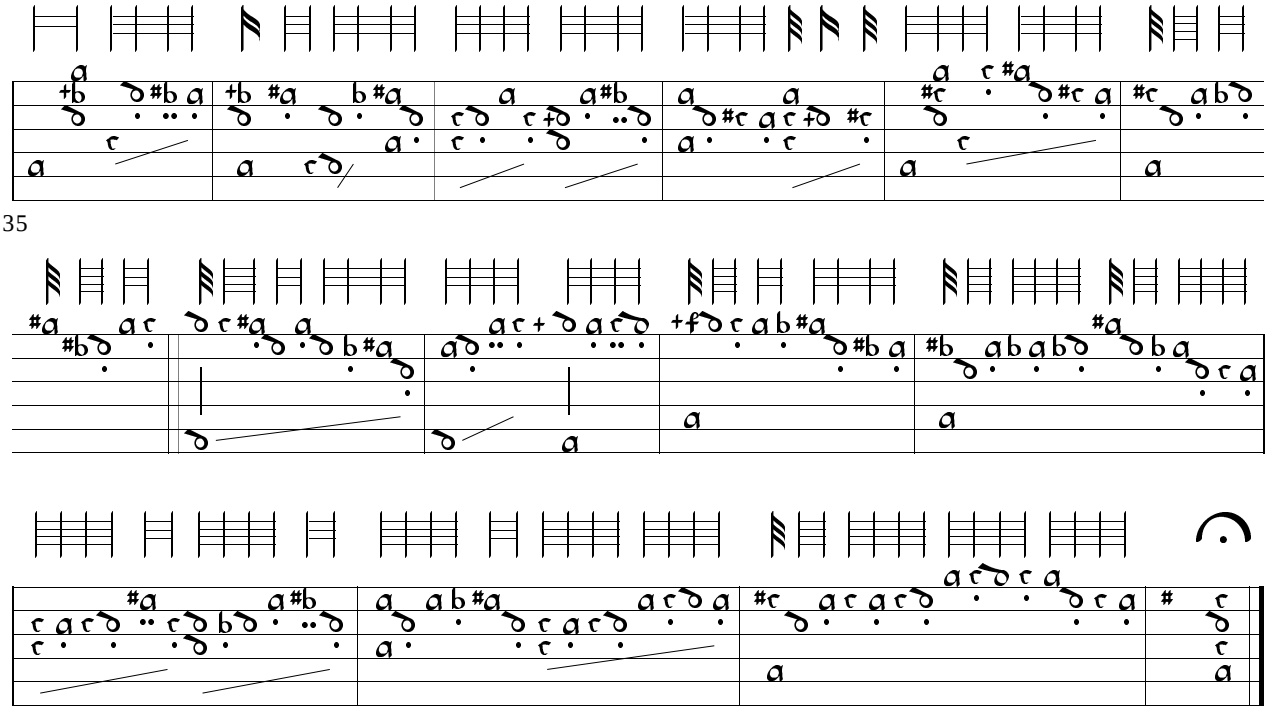
R14. Rogero (anonymous) - cittern solo 1x8bars J-Tn BM-4540-ne, sig. C2v



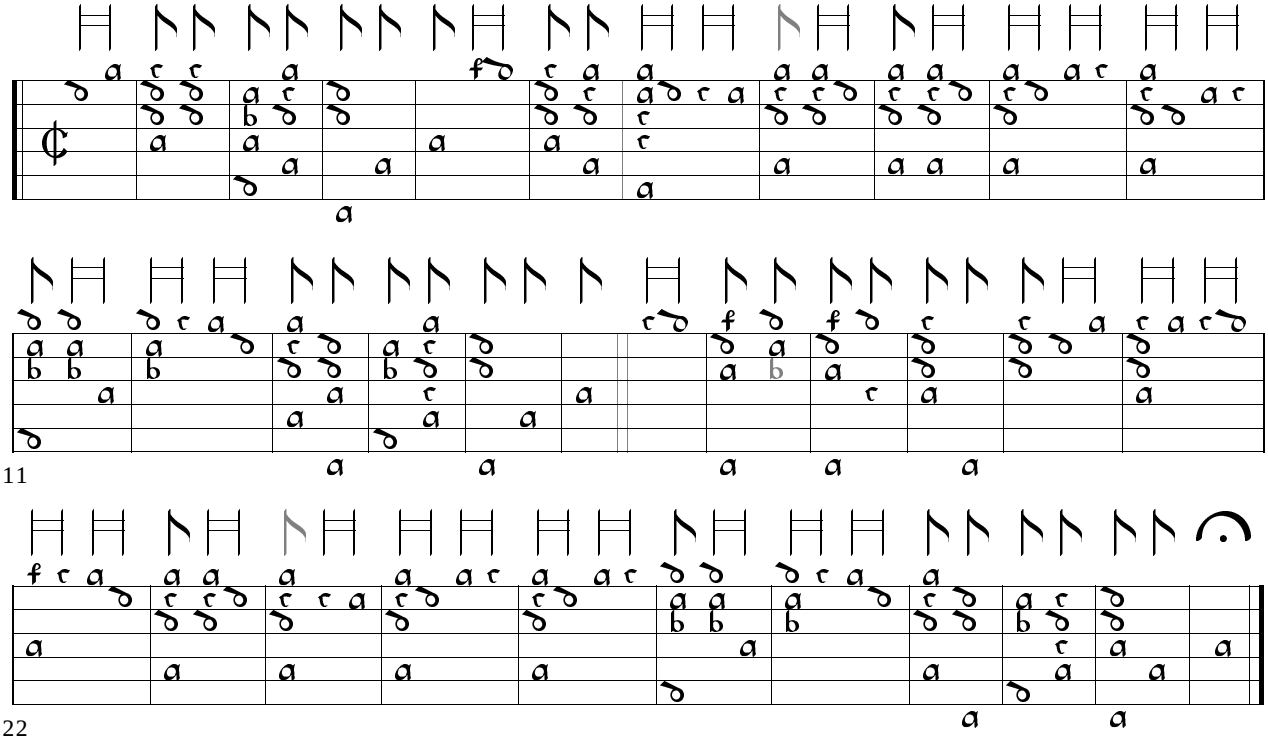
R15. Rog(ero) (anonymous) - cittern solo 1x8bars J-Tn BM-4540-ne, sig. E1r

LP1a. Leuecho Pauin (anonymous) - AABCC8 GB-Lbl Add.38539, f. 7r

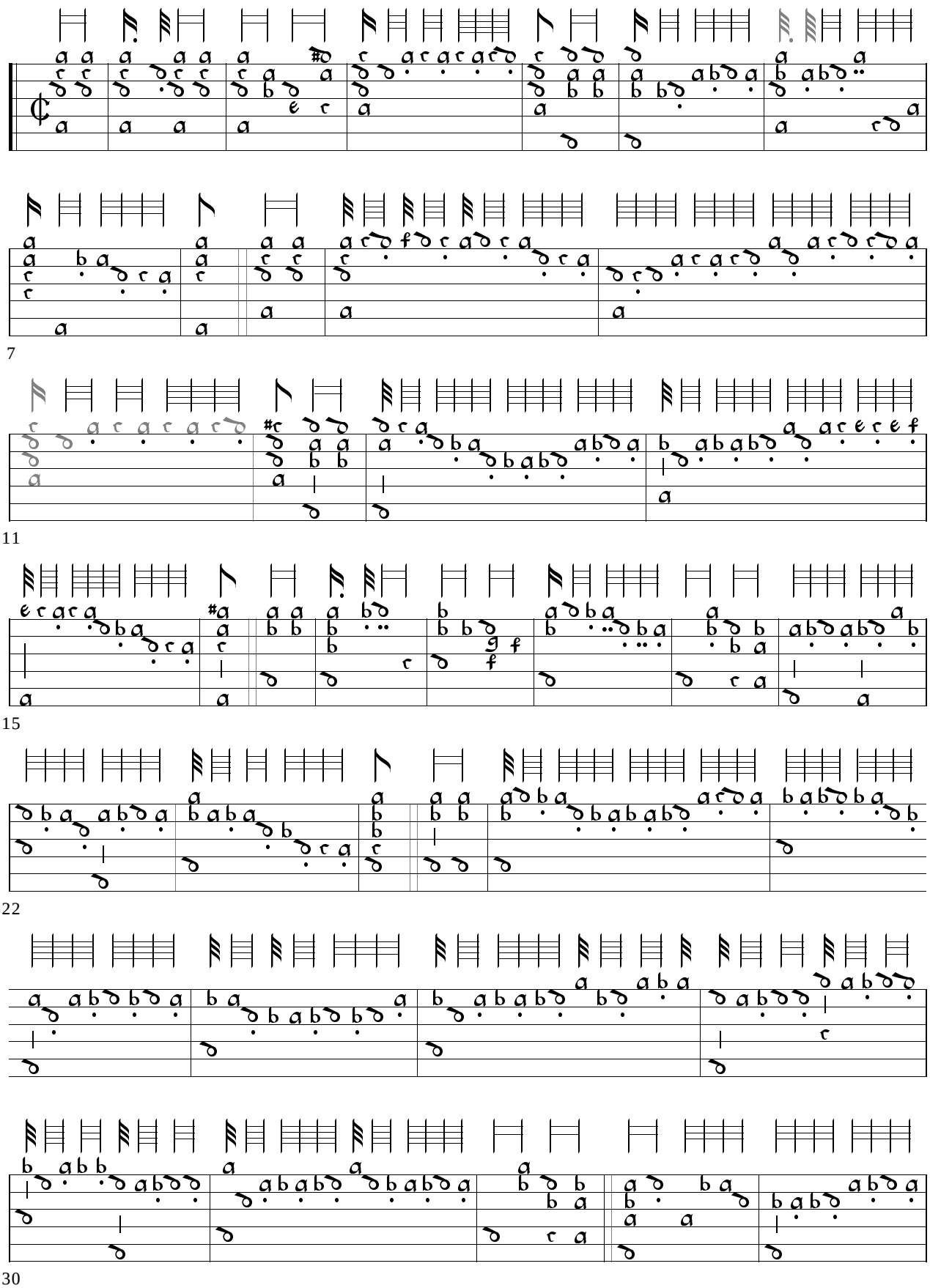


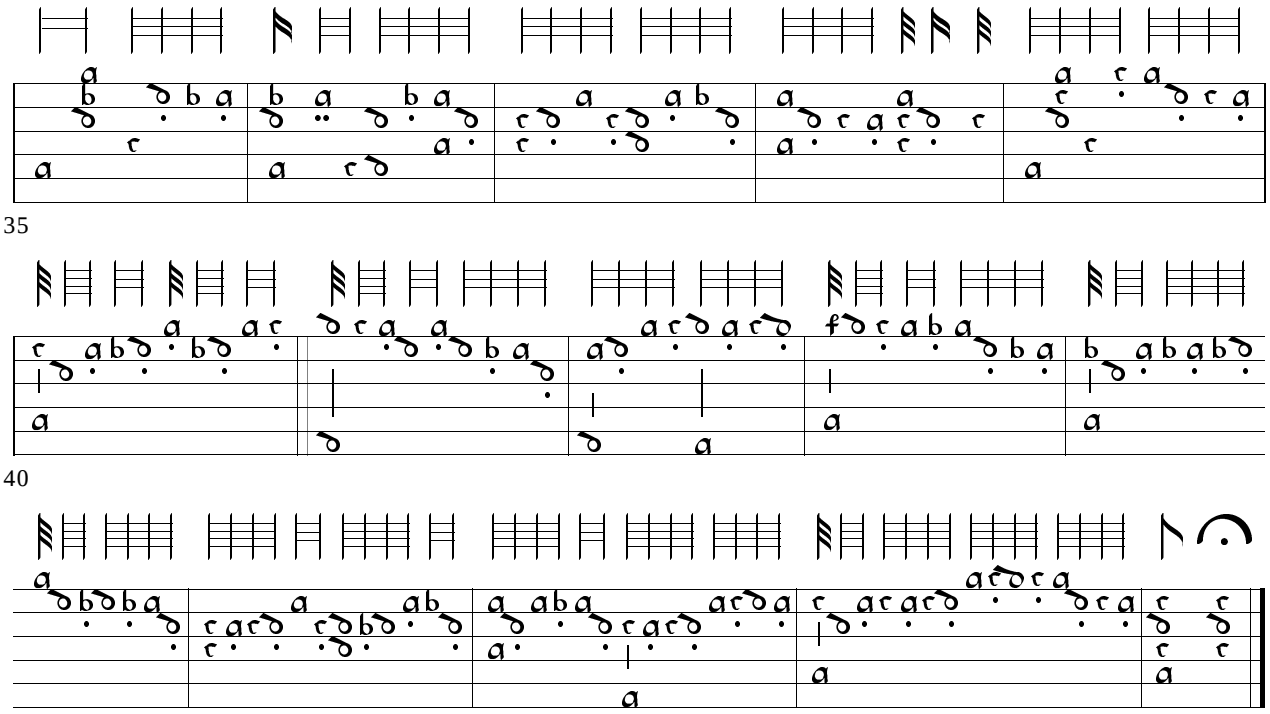


Rapp 1. Rugiero Baletto - 7F AB16 US-BE 757, f. 8r

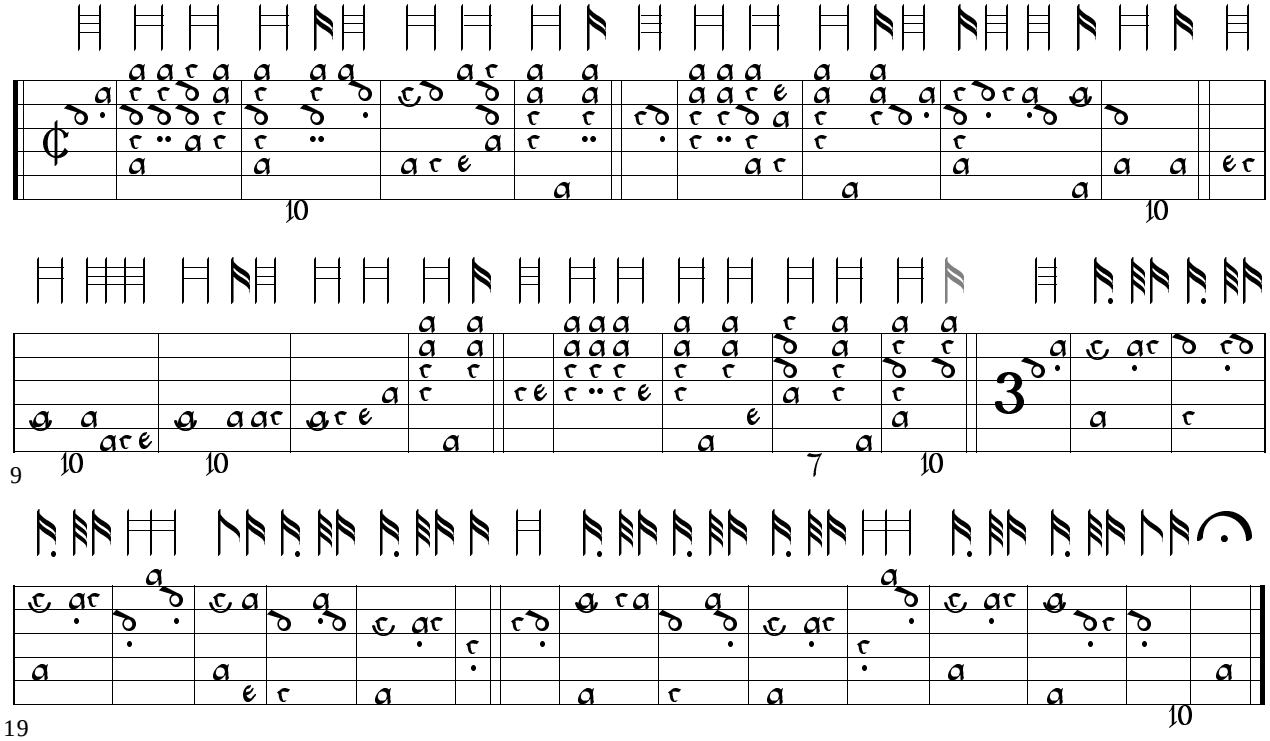


LP1b. Pauane Lauecha (anonymous) - AABBCC8 GB-Lcm loan 2019-1 (welde), f. 2v

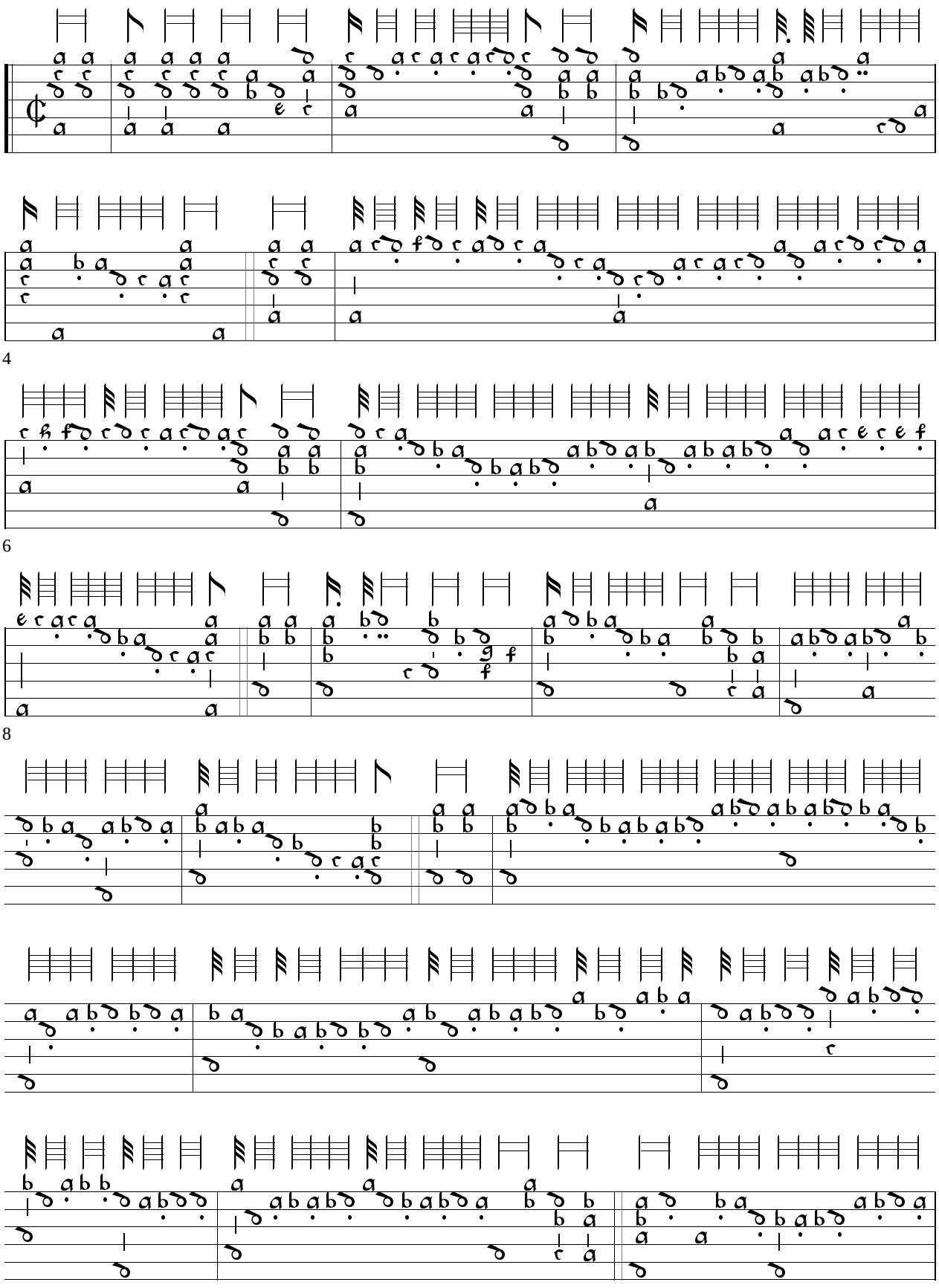


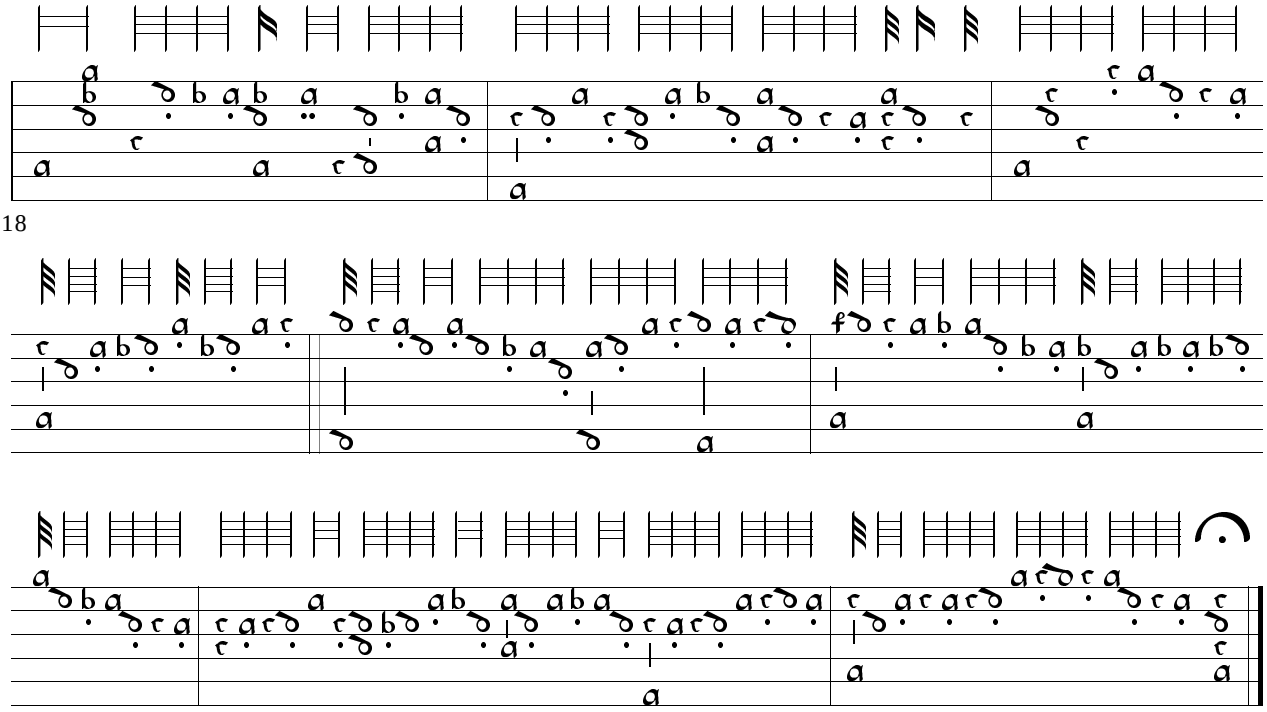


Rapp 2. Ruggiero - in tripola - 7F10C ABABC4-CD8 US-SFsc M2.1 M3, pp. 86-87



LP1c. Leueche Pavin (anonymous) - AABBCC4 GB-Lam 601, f. 12r





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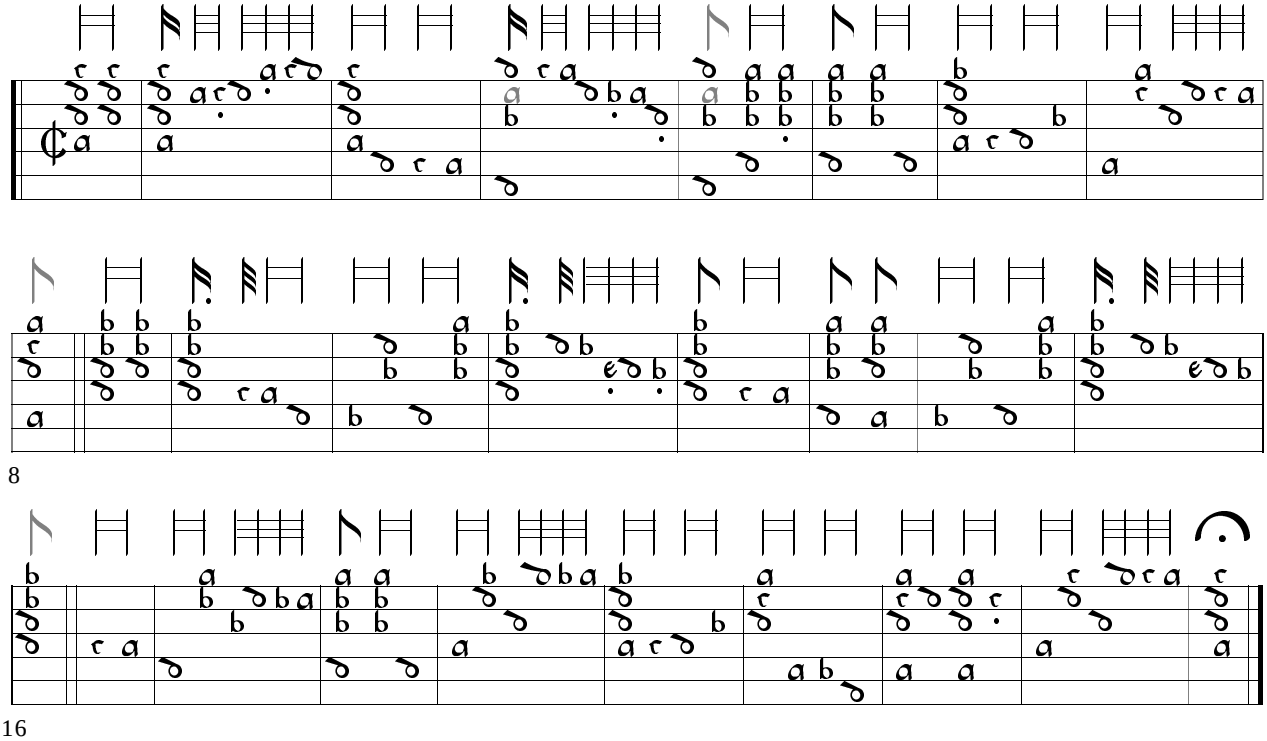
LP11. Lavecche Pavin (W.S.?) - trans bandora part ABC8 LT-Va 285-MF-LXXIX, f. 40r



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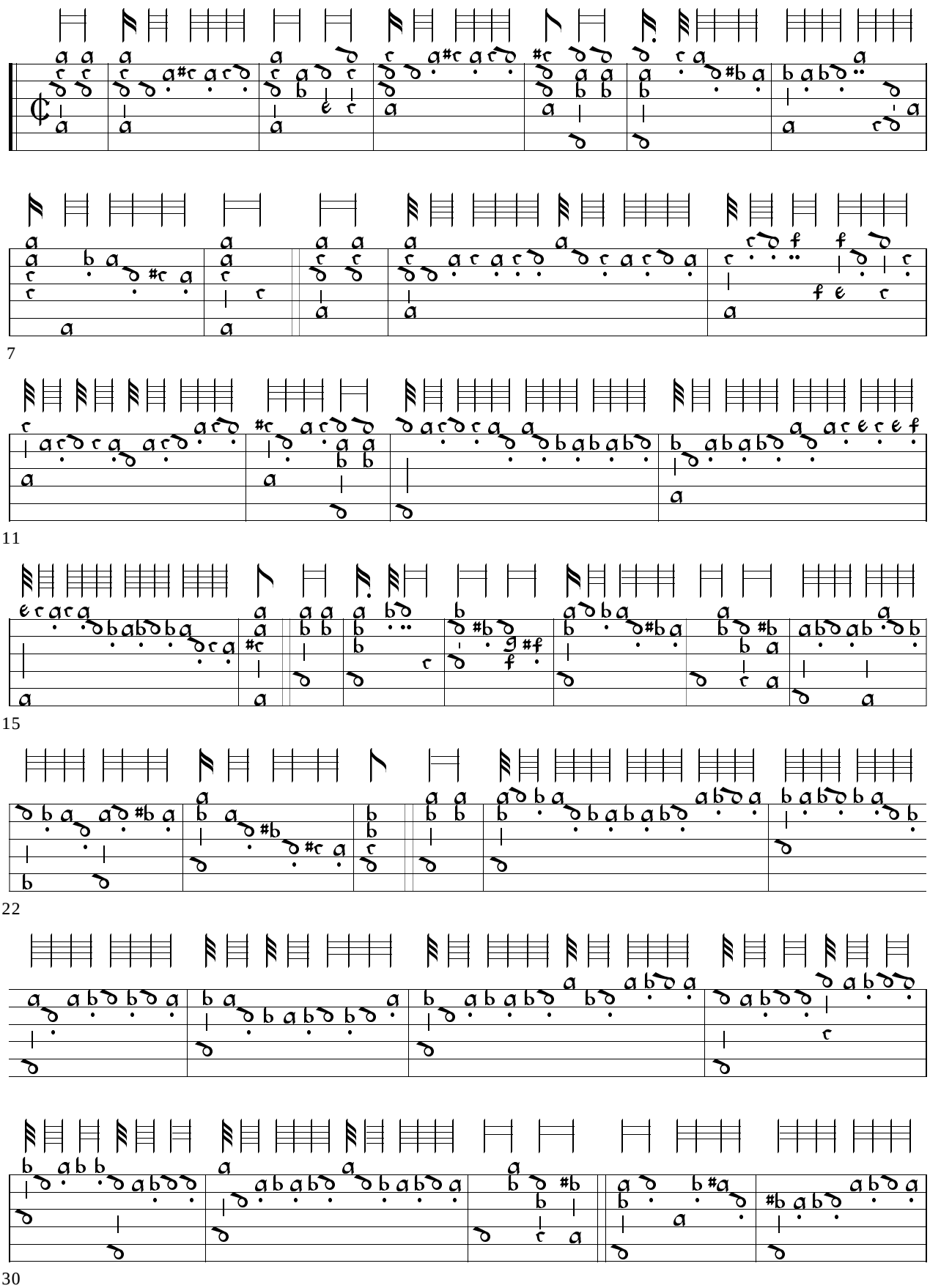
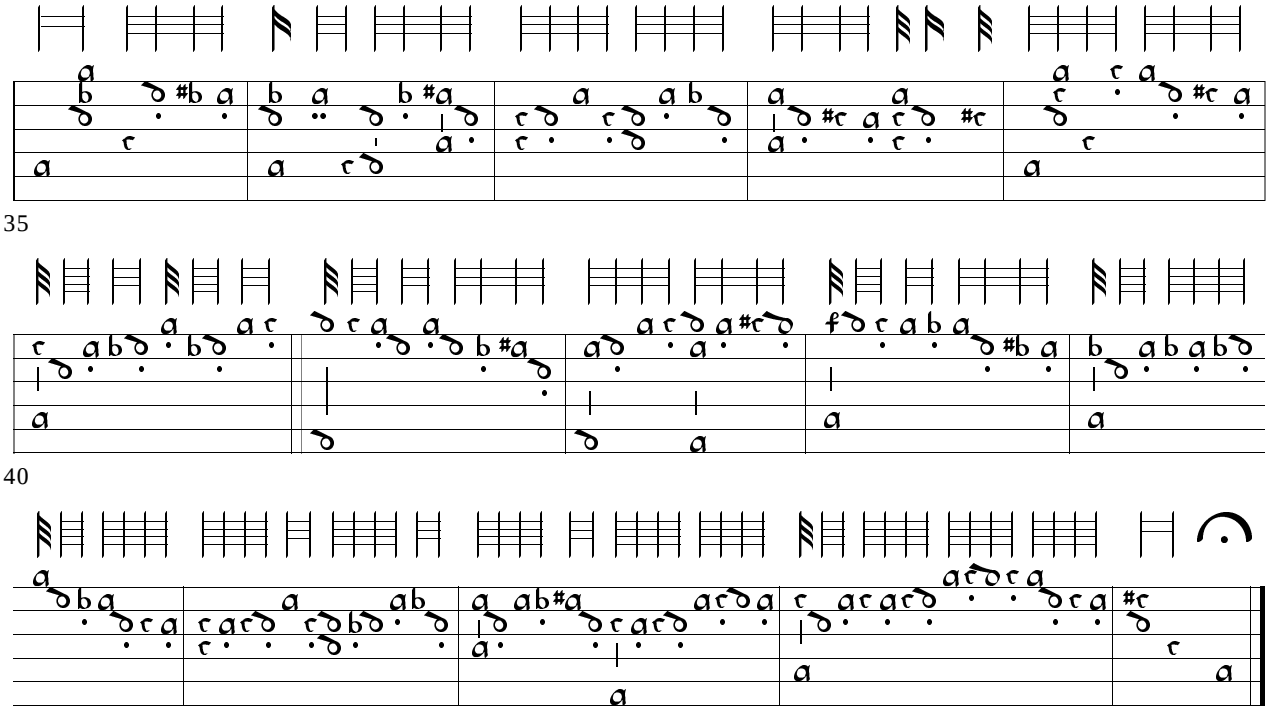
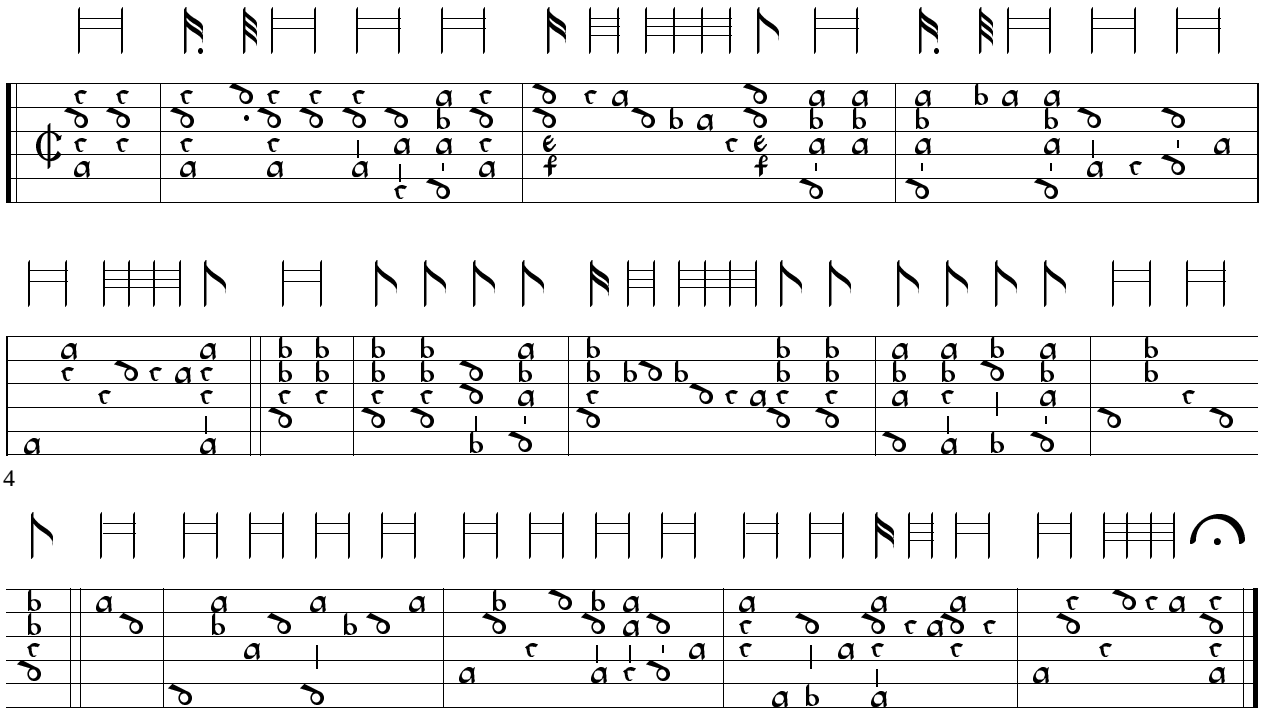
16

LP1d. Leueche Pavinne (anonymous) - AABBCC8 GB-Lam 602, f. 9v

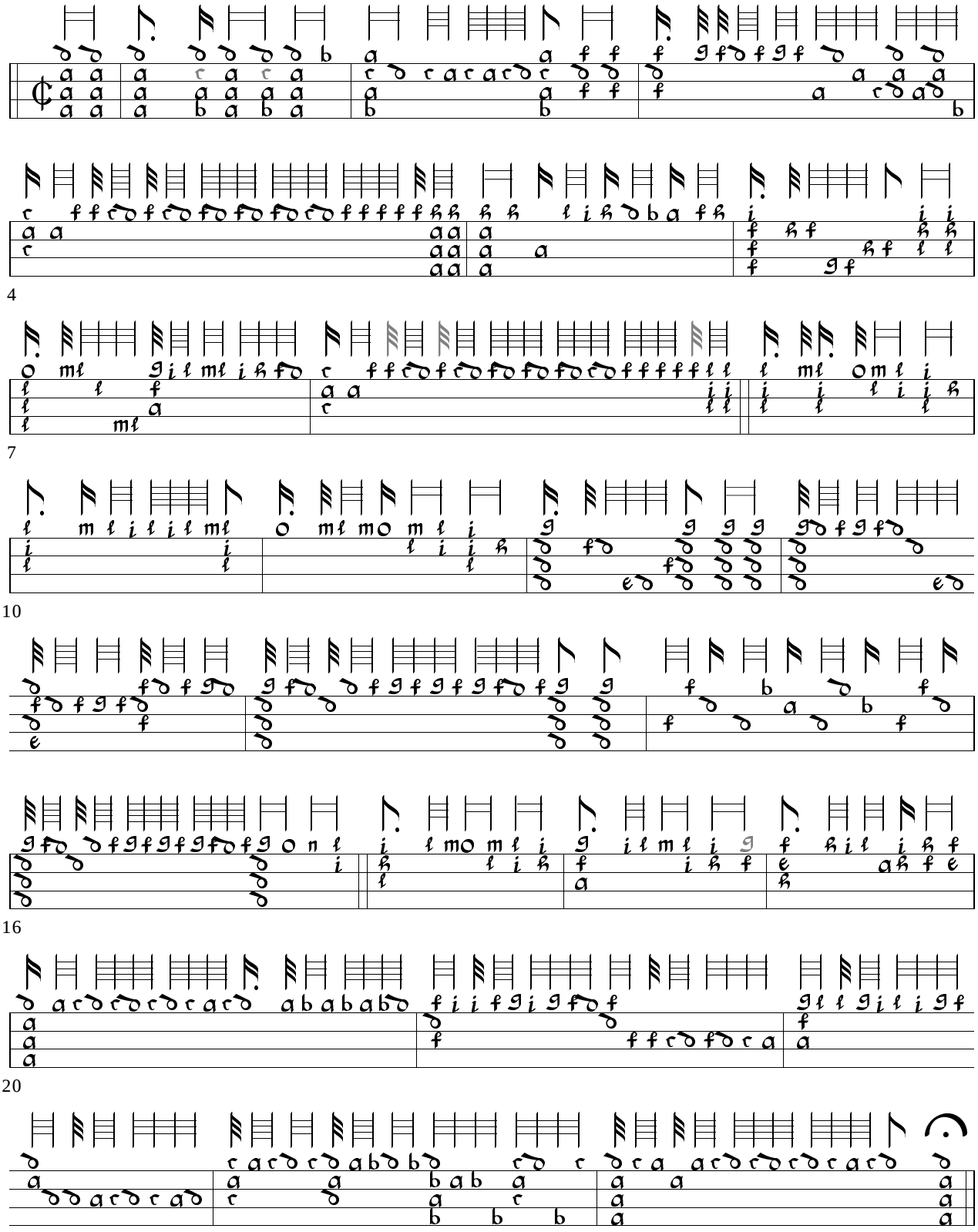




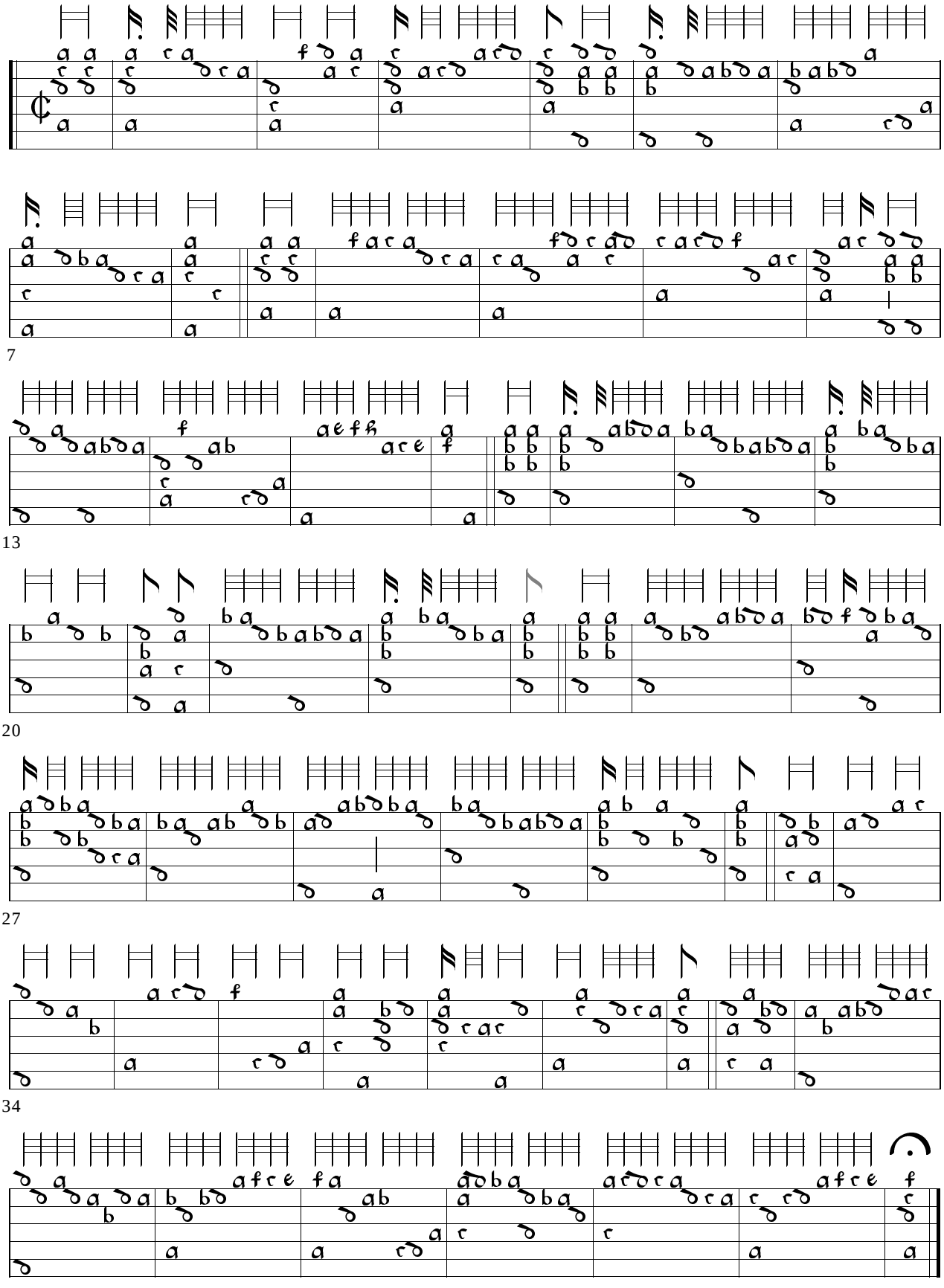
LP2. Laueche Pauan (anonymous) - ABC4 IRL-Dtc 410/I, p. 85



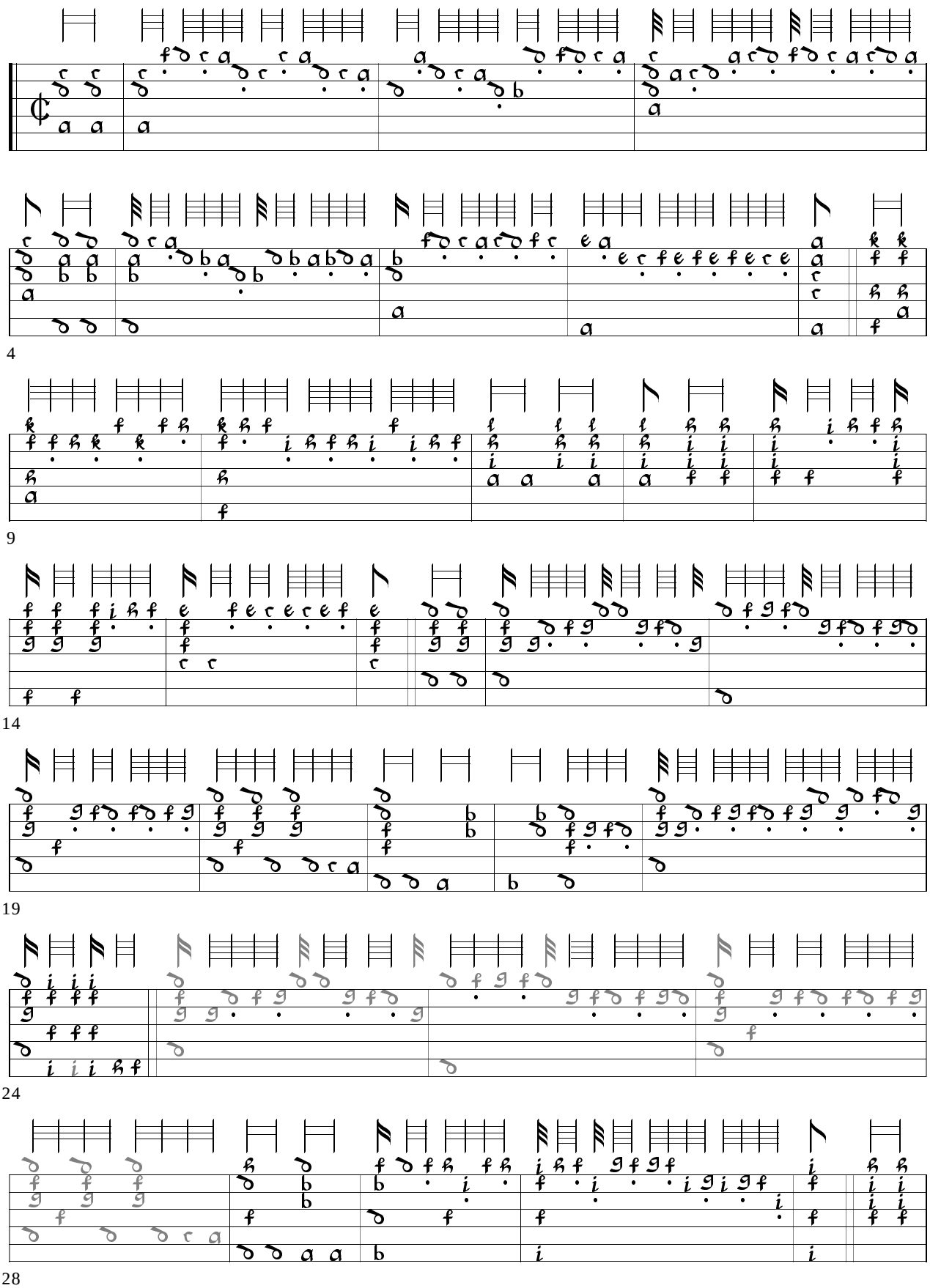
LP8. Laueche Pa(van anonymous) - cittern ABC8 US-CA 181, ff. 31r-30v

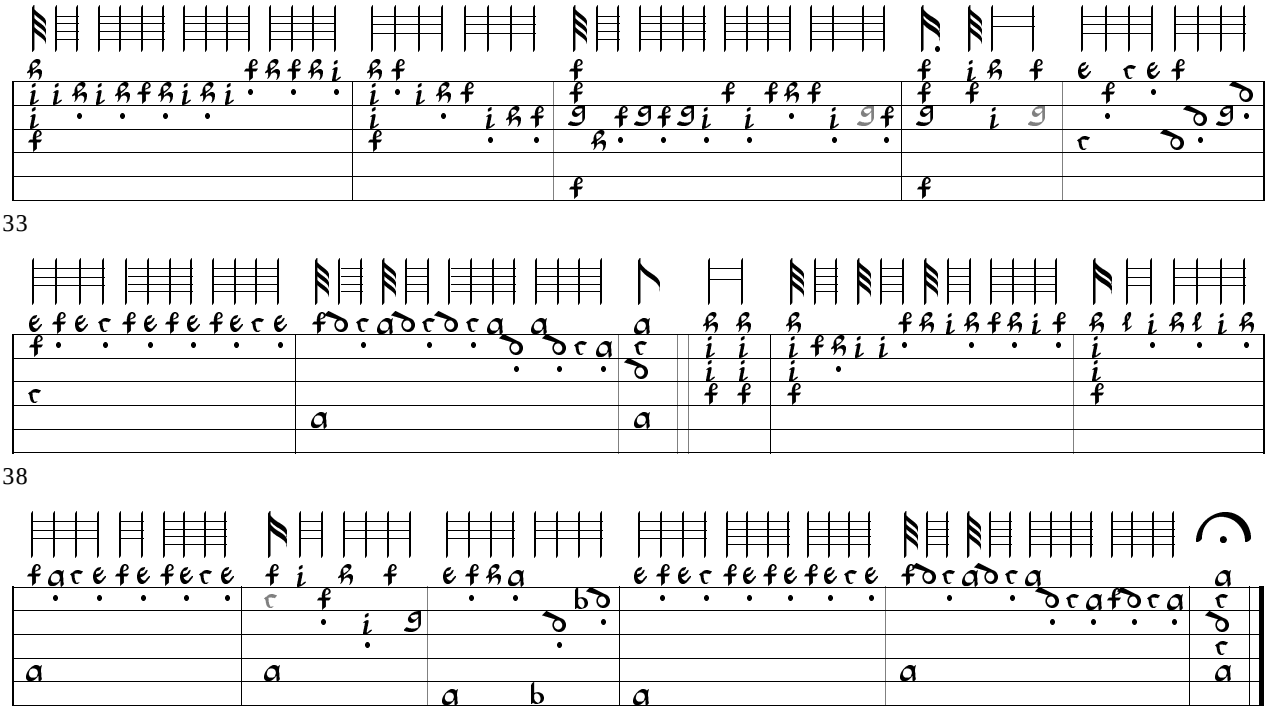


LP3. Paven Levecha (anonymous) - AABBCC8 LT-Va 285-MF-LXXIX, f. 7r

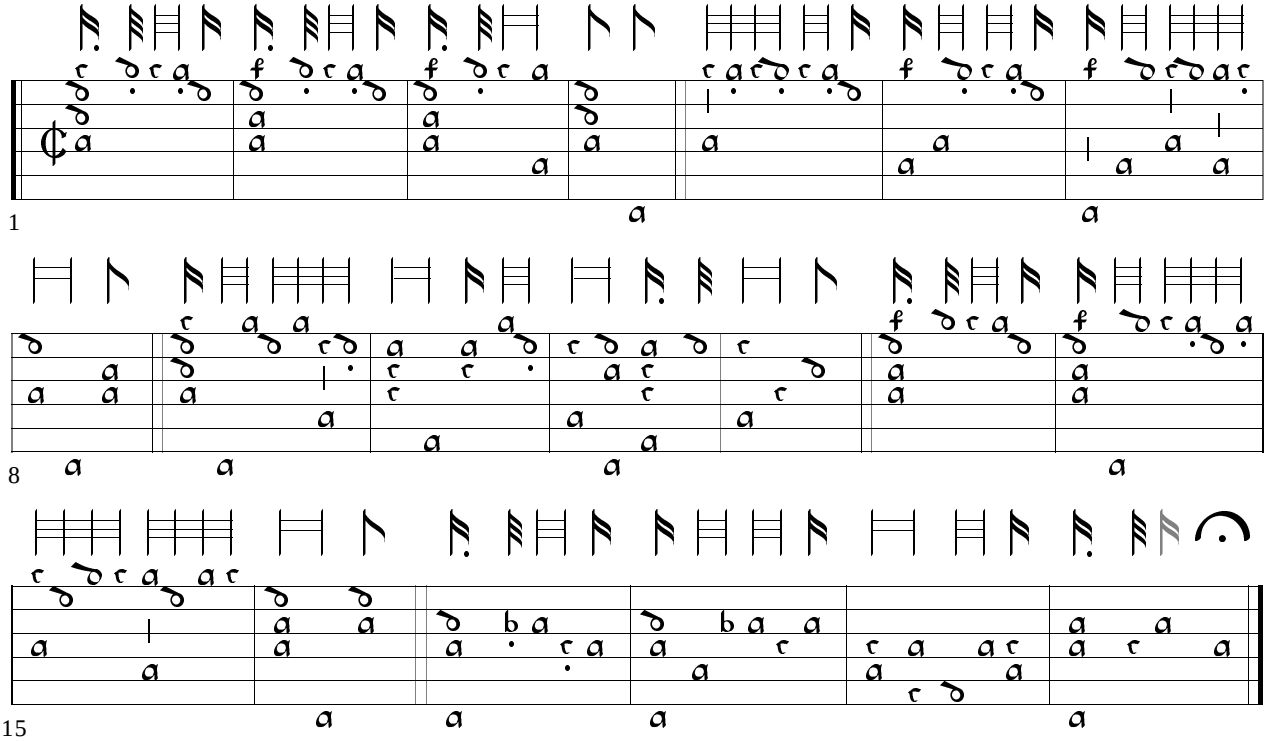


LP4. Pauana (Joachim van den Hove?) - AABBCC8 Hove 1601, f. 91v

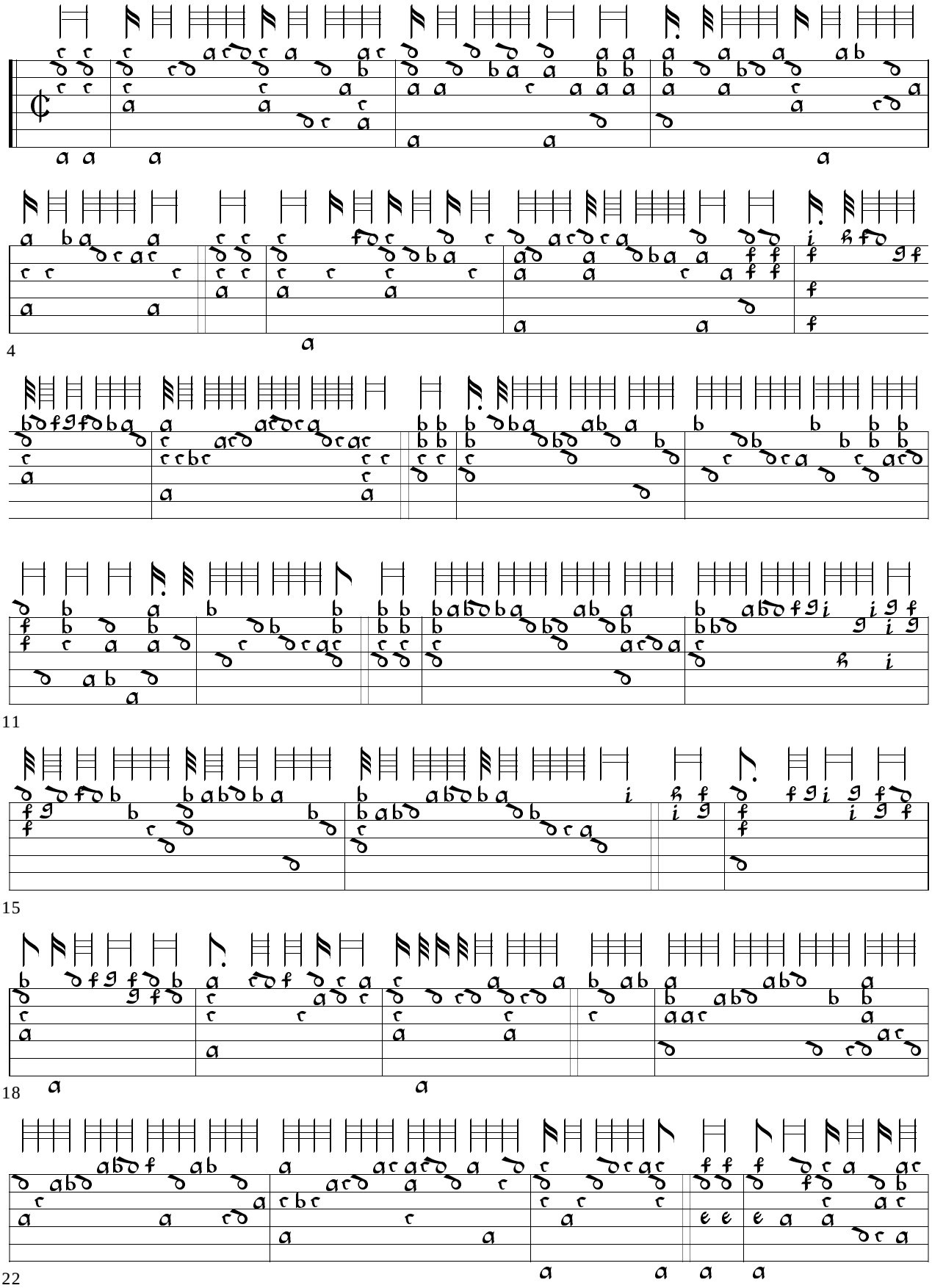


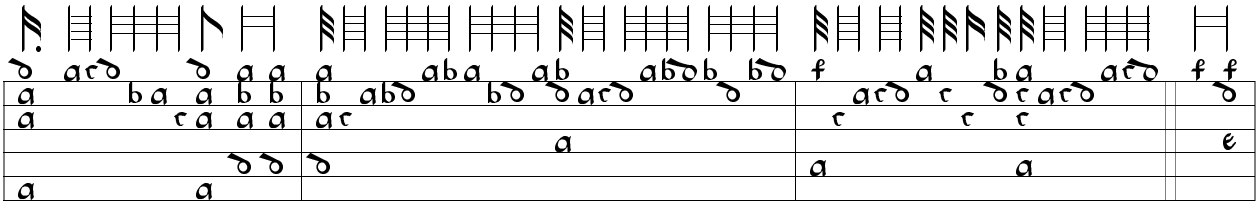


App 4. Untitled - 7F AABAC4 D-BAU 13.4o.85, p. 52



LP5i. Untitled (anonymous) - bandora AABBCC4x2 GB-Cu Dd.2.11, ff. 36v-37r





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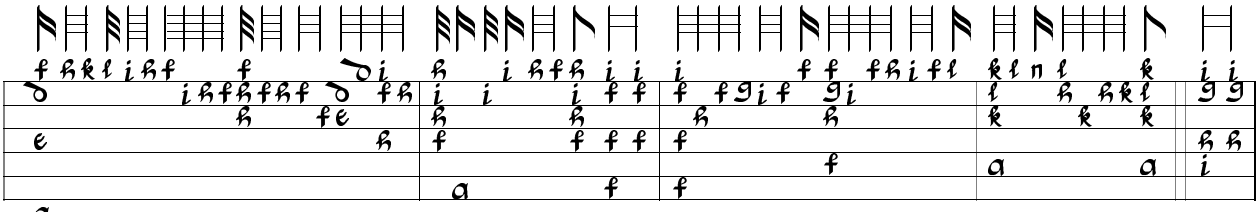

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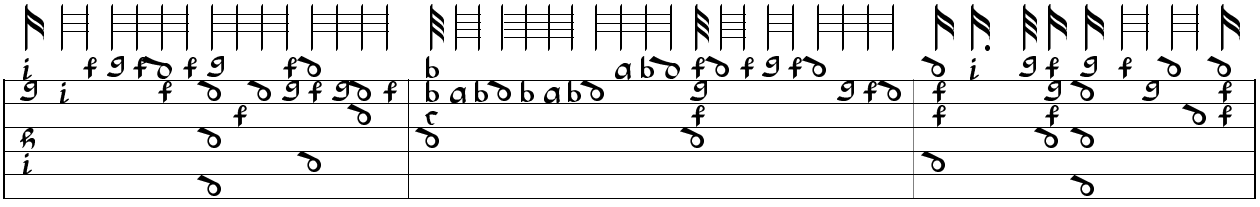

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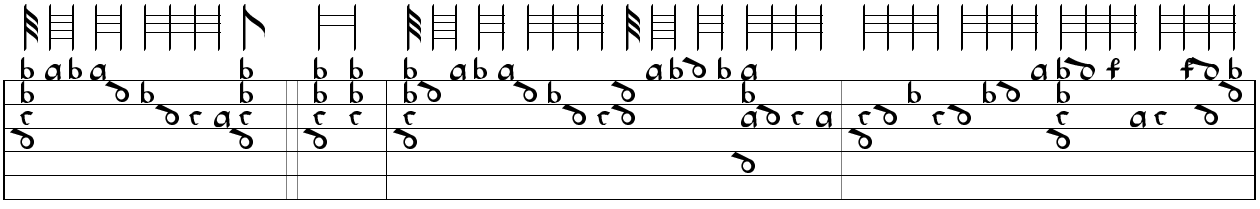

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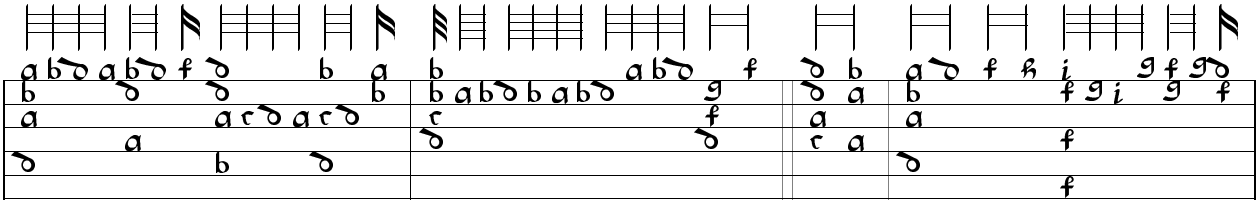

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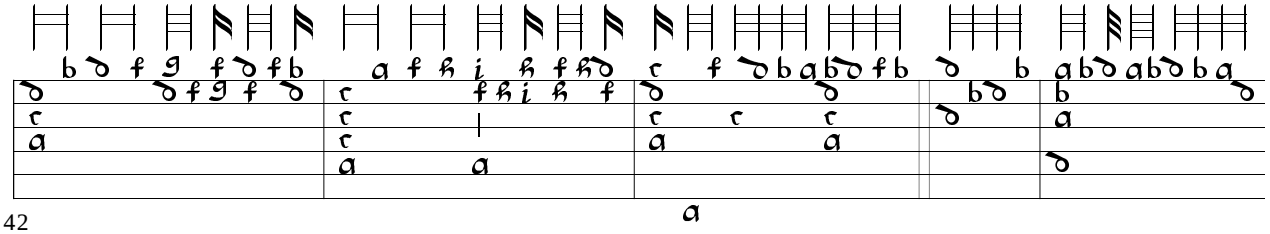

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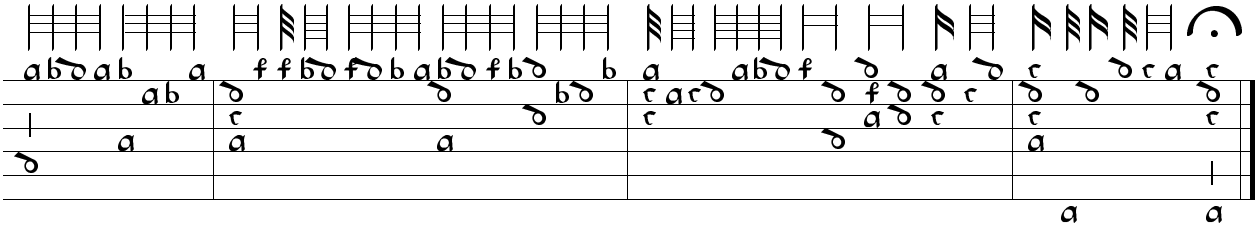
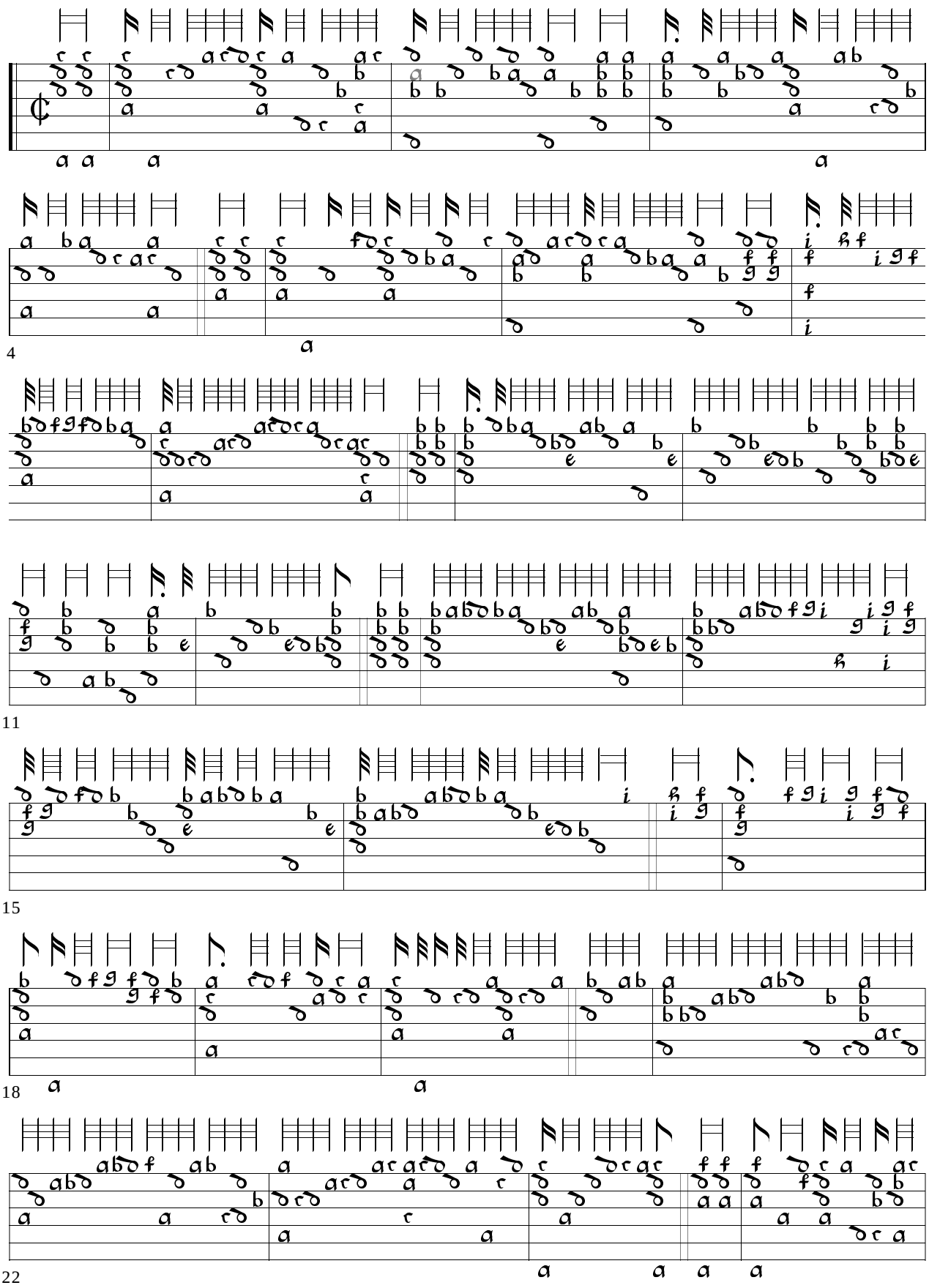
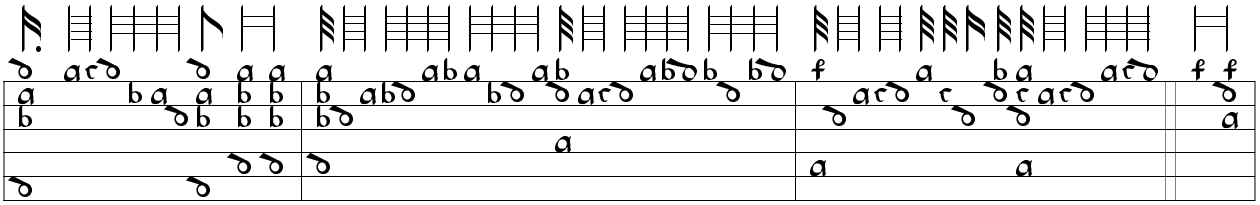


LP5ii. Untitled - 7F trans bandora AABBCC4x2 GB-Cu Dd.2.11, ff. 36v-37r





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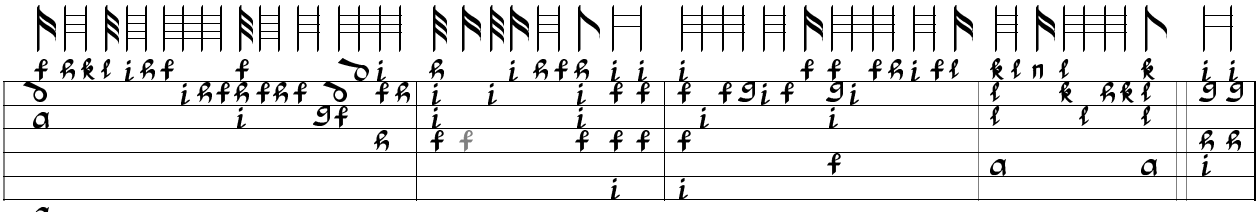

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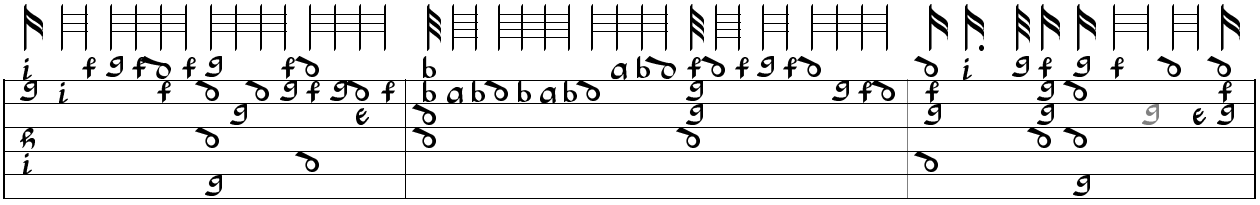

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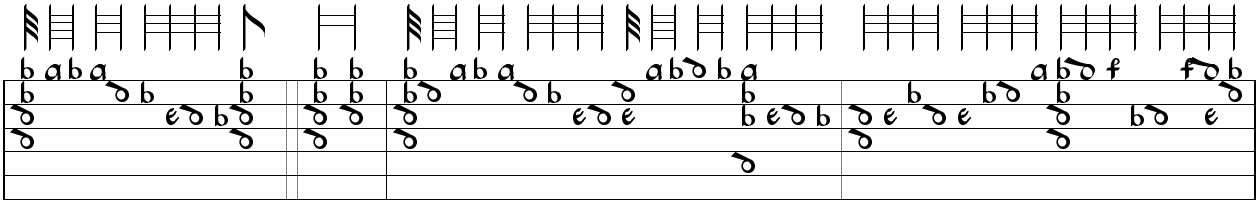

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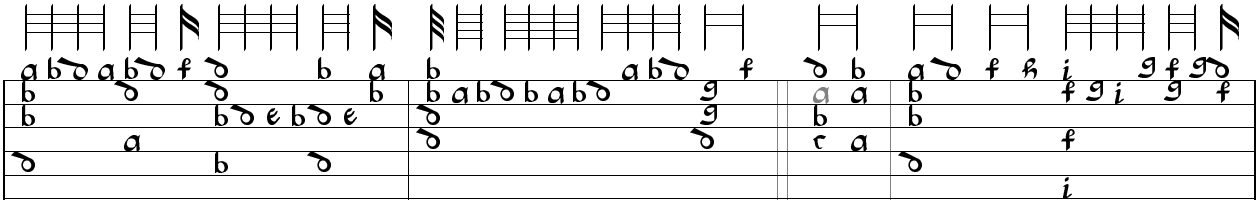

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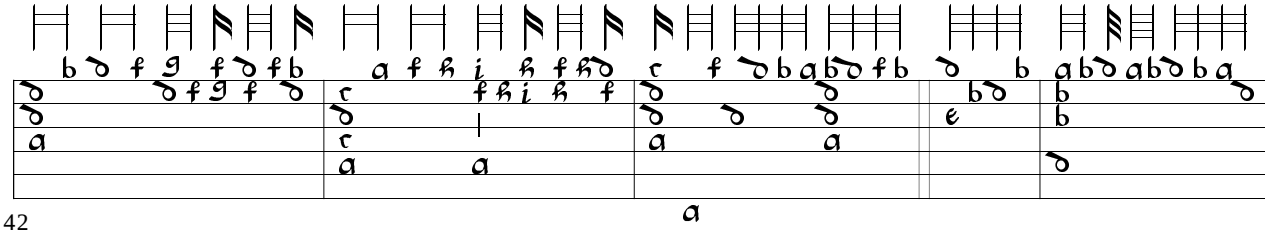

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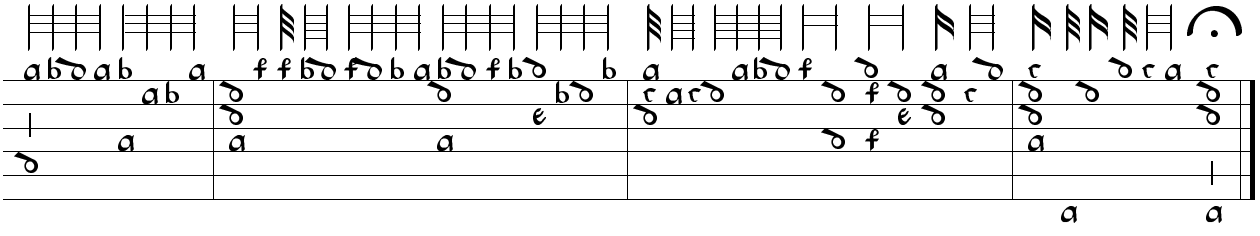
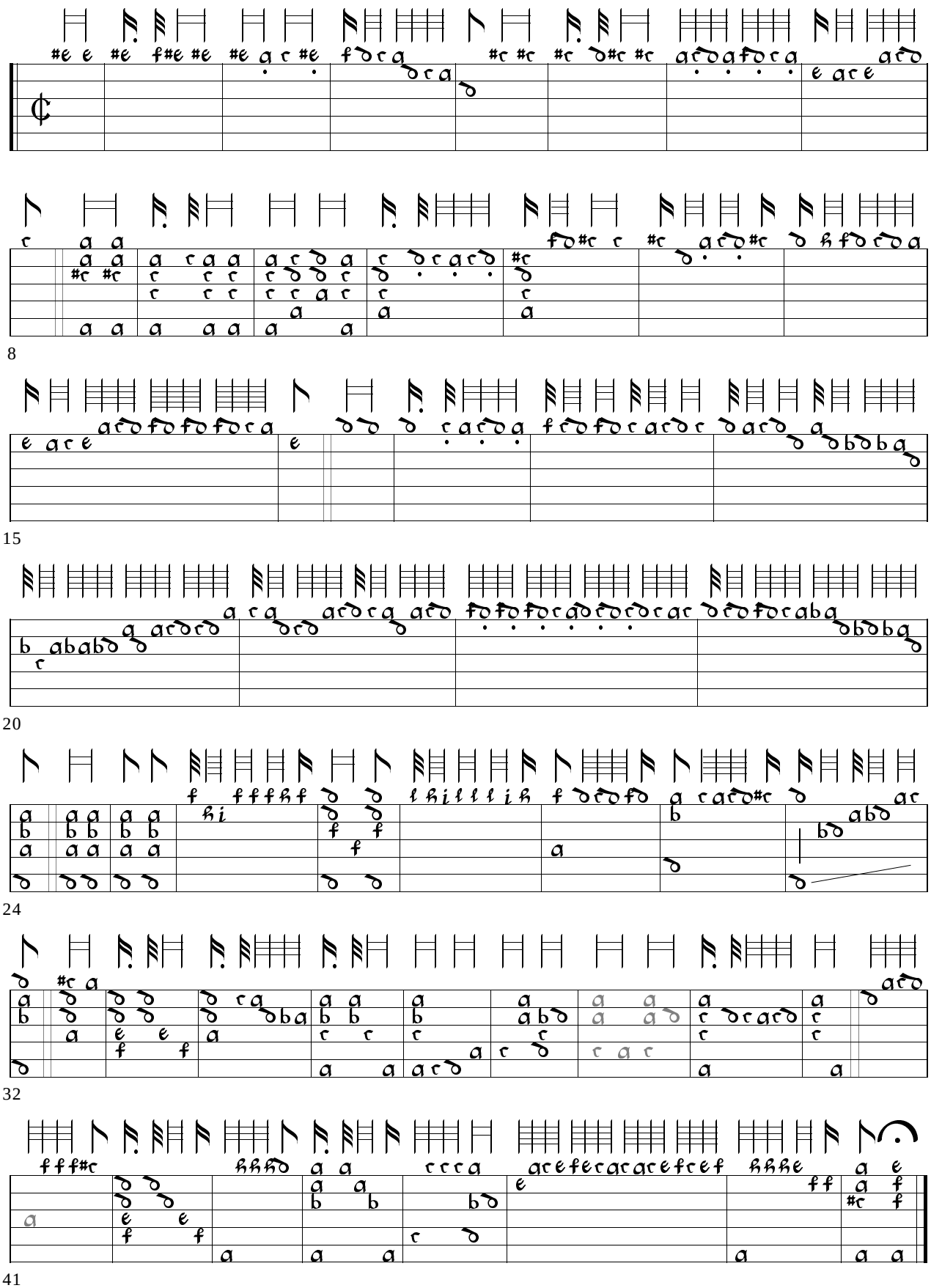
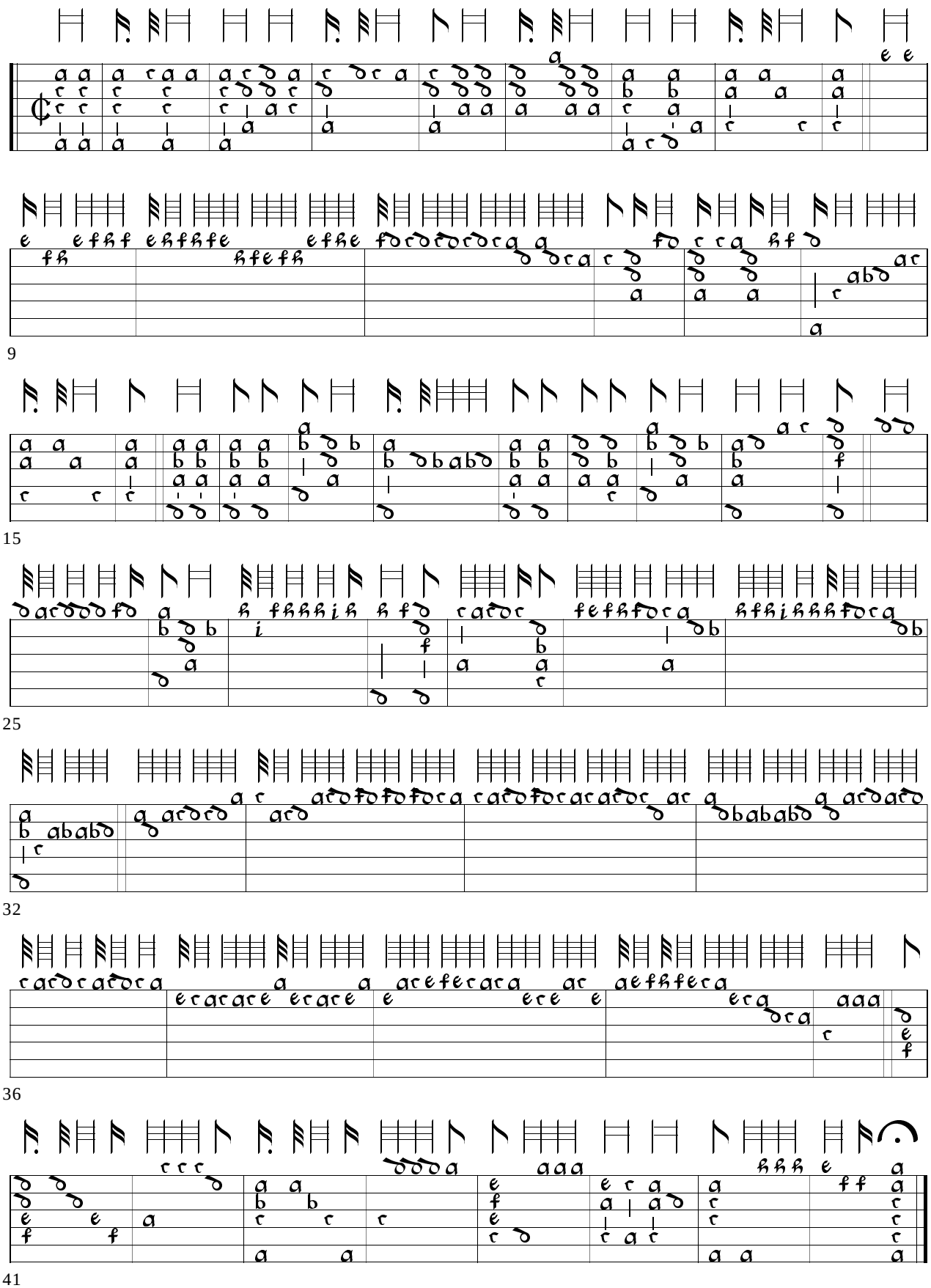


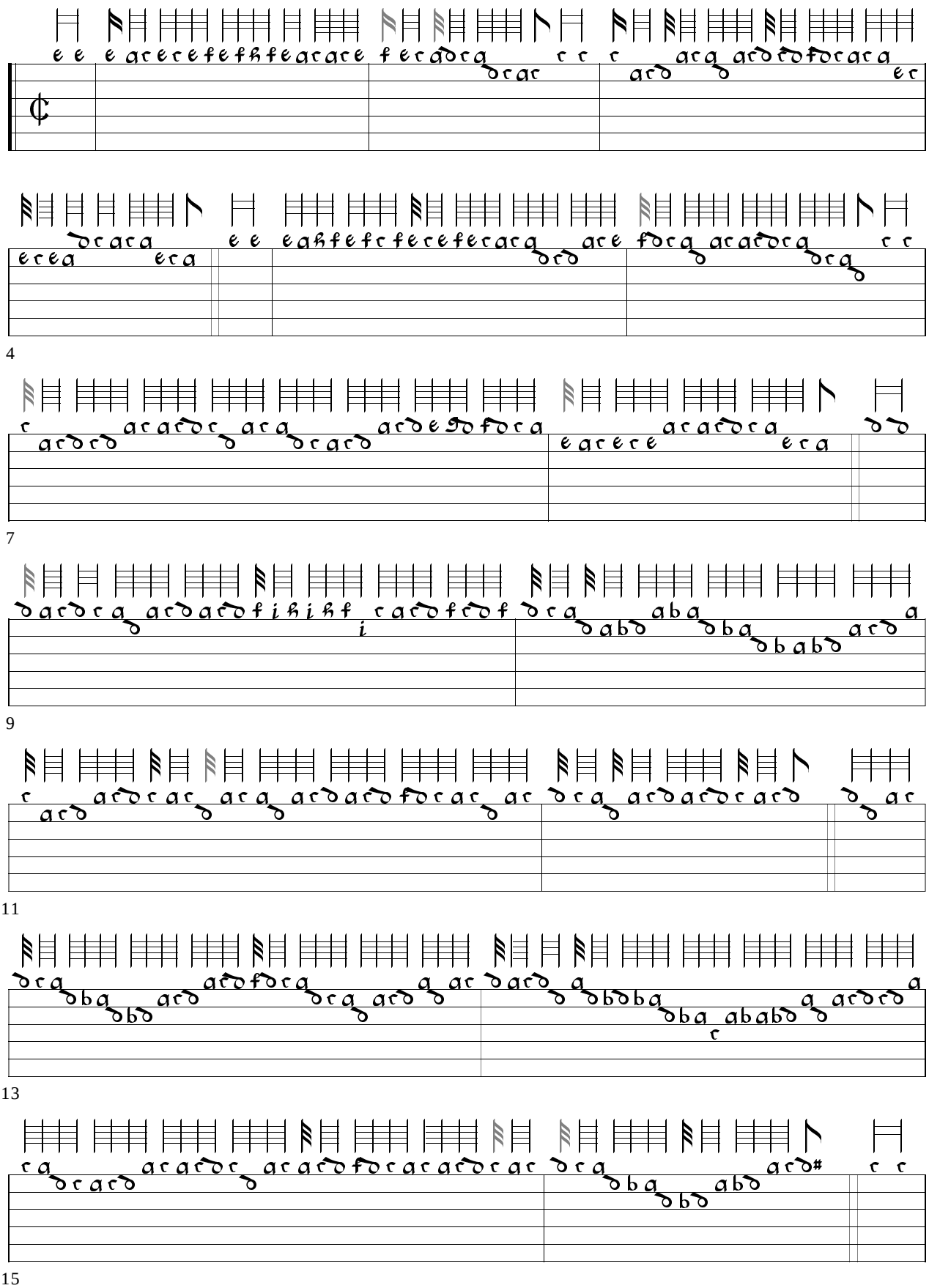
LP6i. Lavecho (Pavan John Johnson) - lute I AABBCC8 IRL-Dtc 408/I, p. 45



LP6ii. Leueche Pauen (John Johnson) - lute II AABBCC8 GB-AB I 27, pp. 28-29



LP7i. La Veccio (pavan - anonymous) - treble? AABBCC4 GB-Cu Dd.3.18, f. 61v



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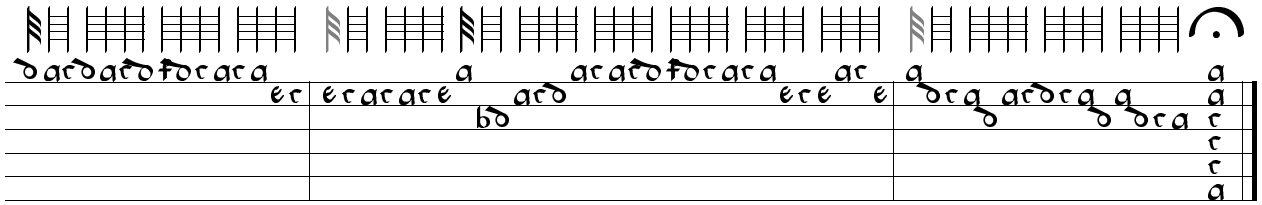
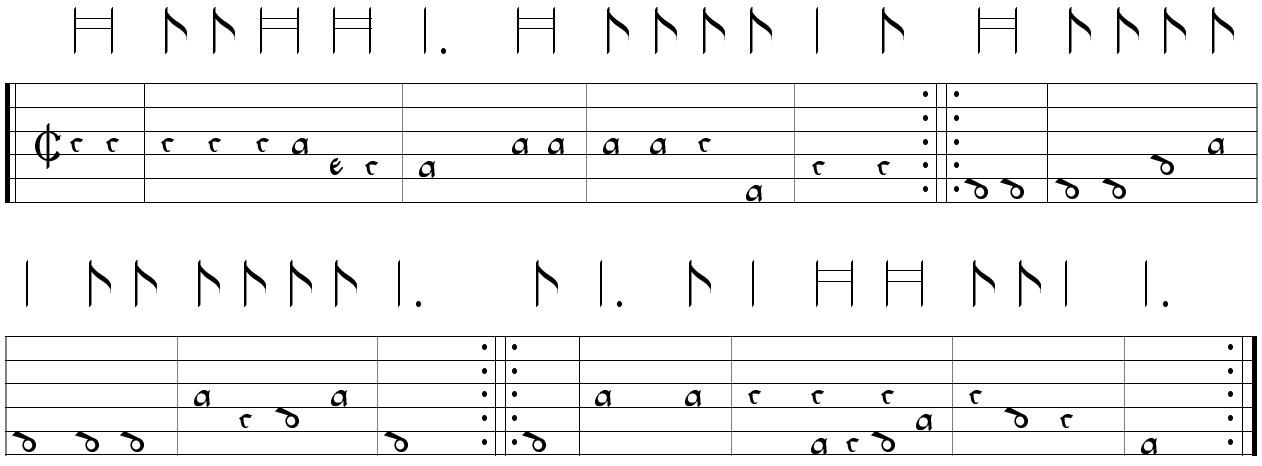


LP7ii. Lauecchia - bass viol part ABC4 GB-Hu DDHO 20/3, no. 23



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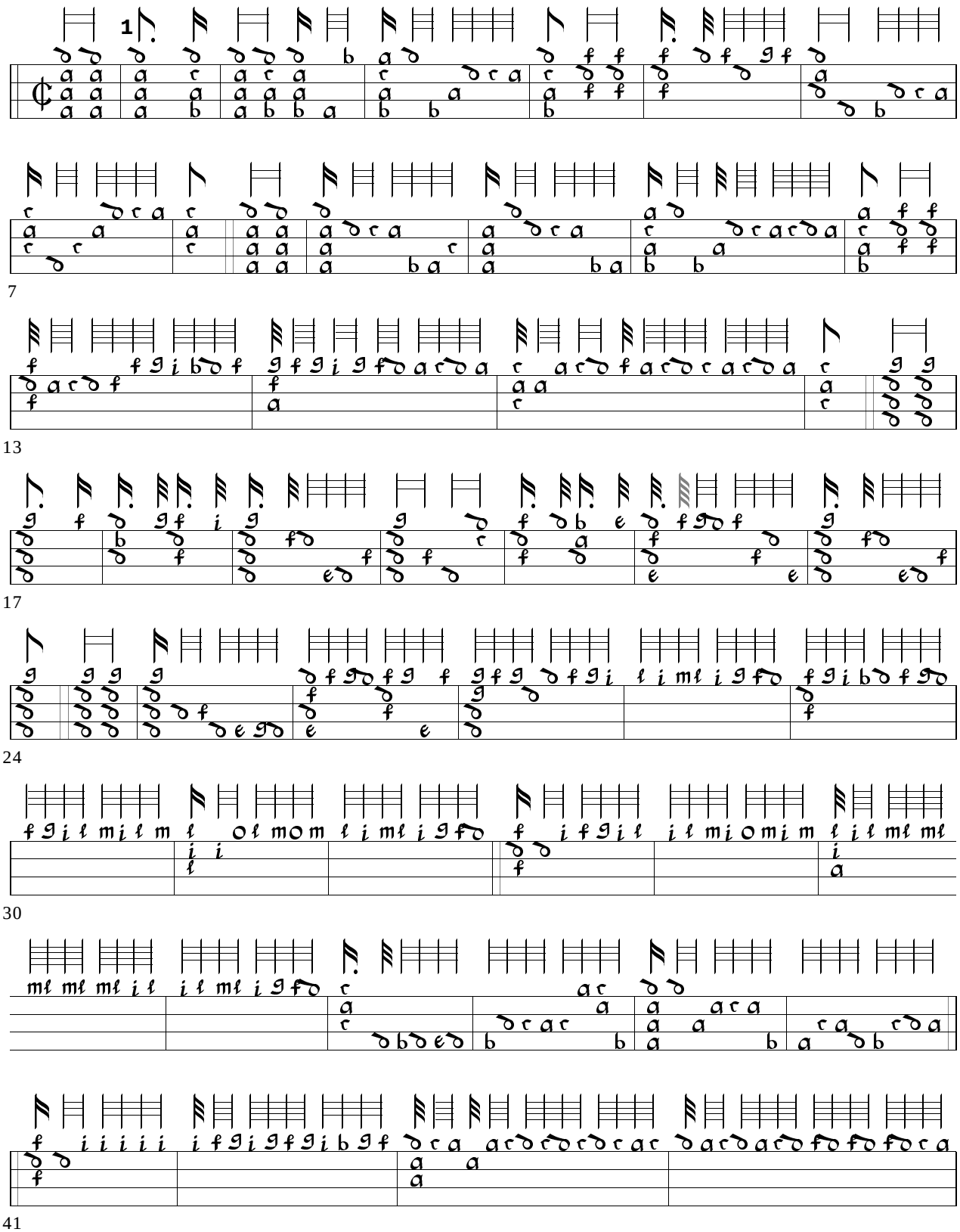
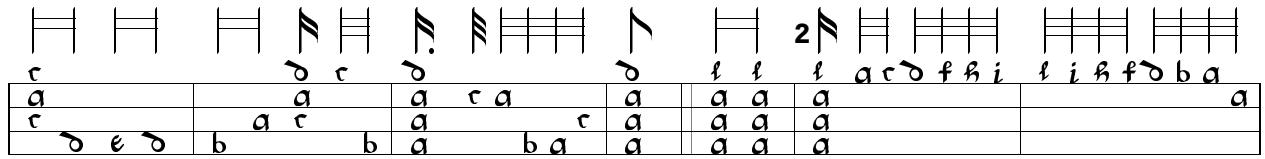
LP9. Pauane La Vecchio (Anthony Hoborn?) - cittern AABBCC8x2

Holborn 1597, sigs. F3r-F4r





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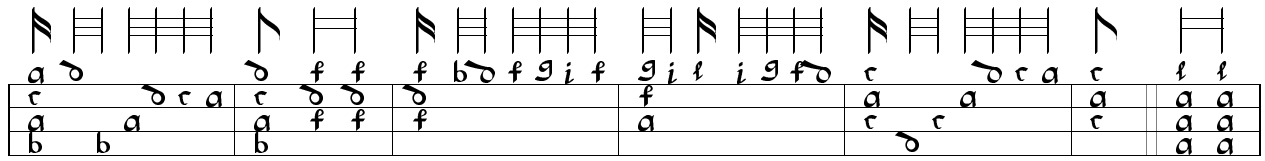

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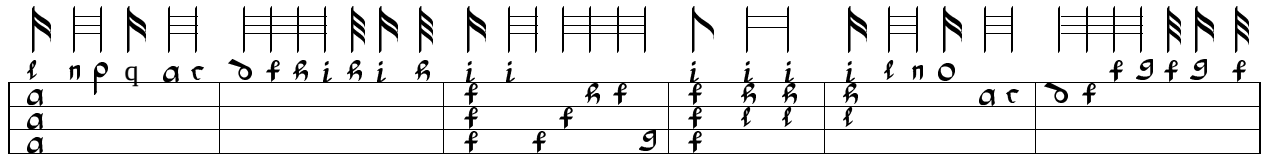

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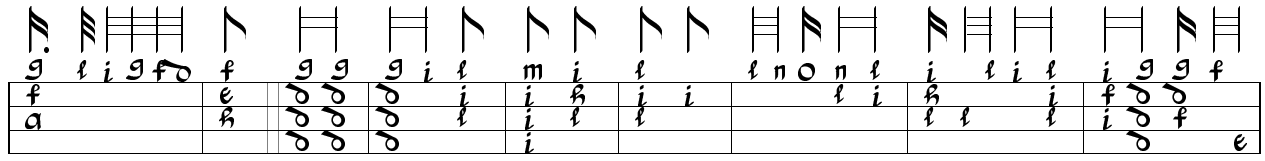

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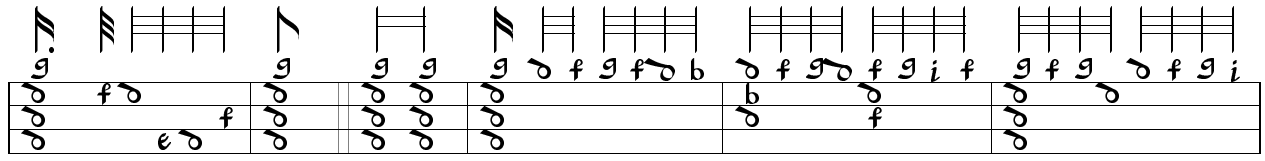

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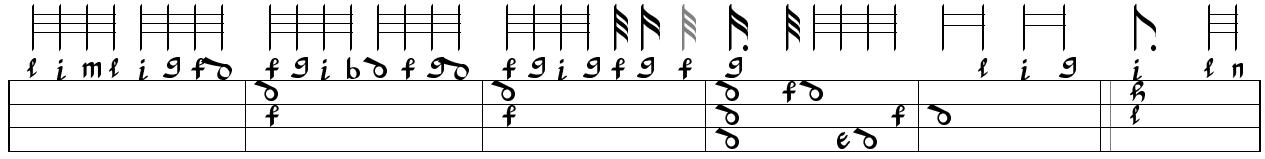

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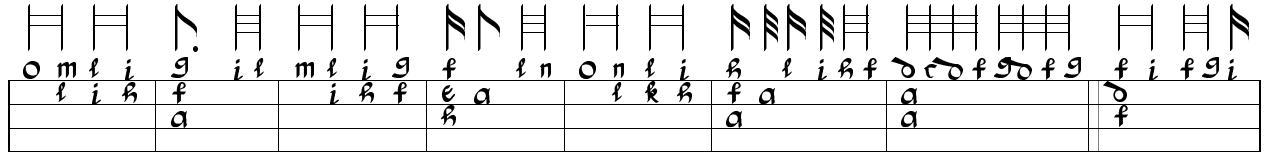

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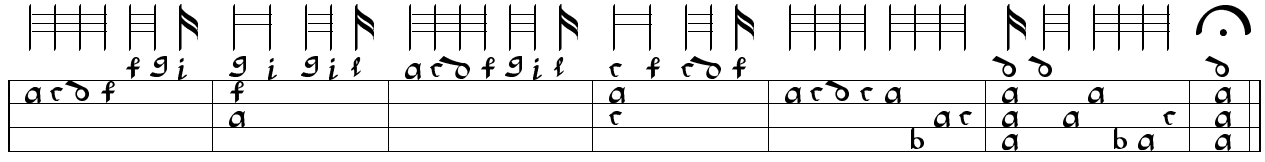

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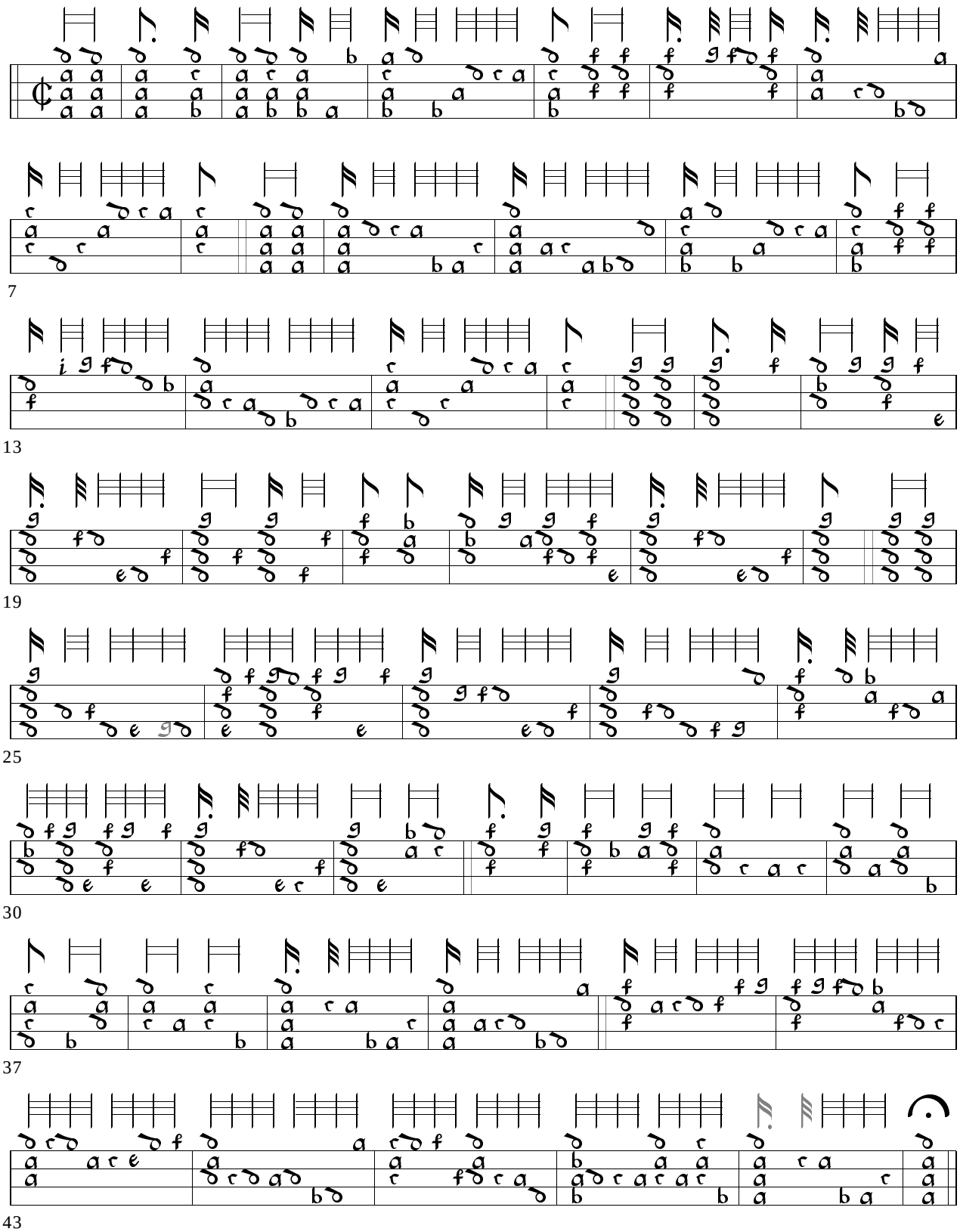
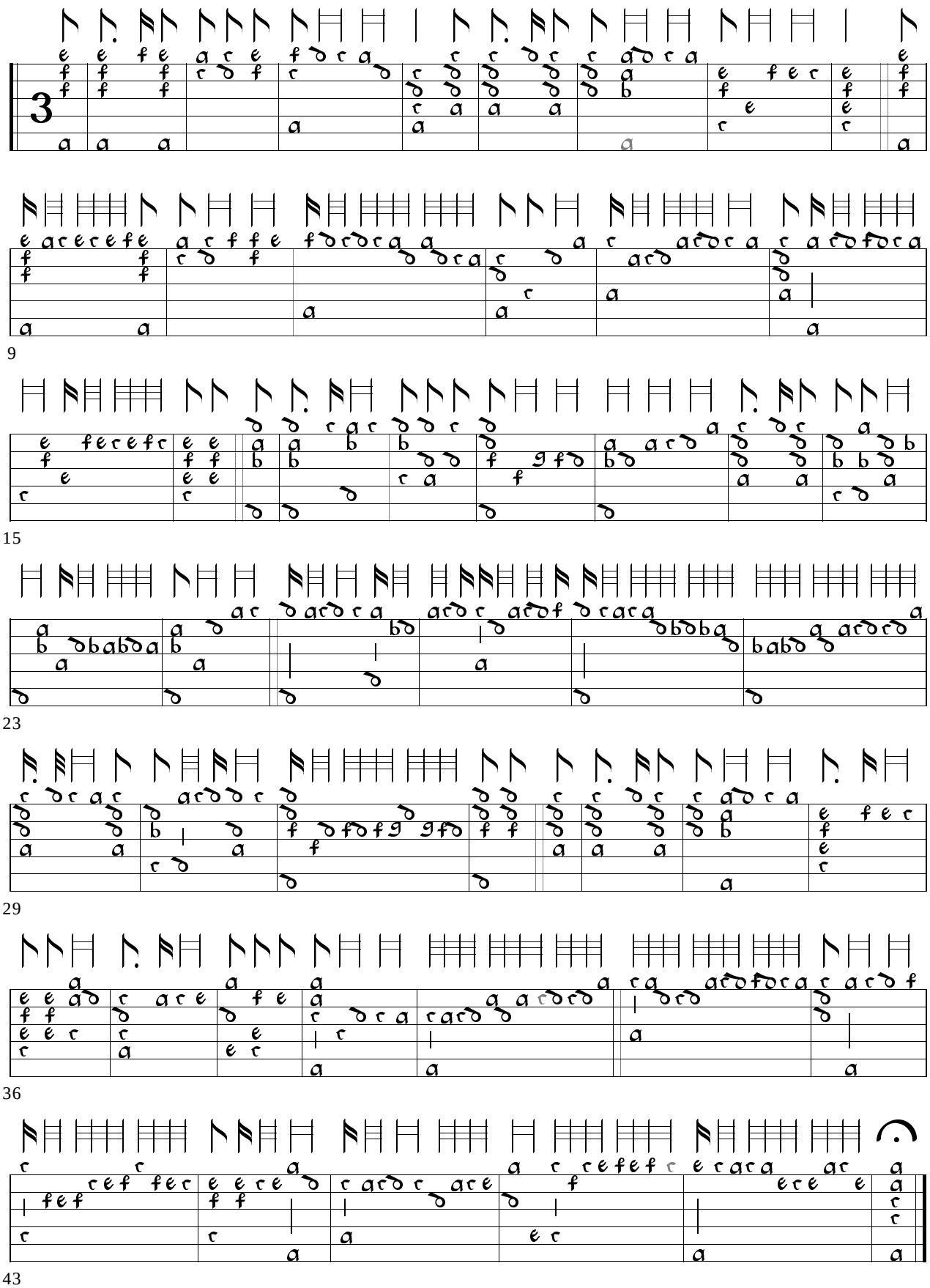
LP10. Pauane La Vecchio (Anthony Hoborn?) - cittern AABBCC8

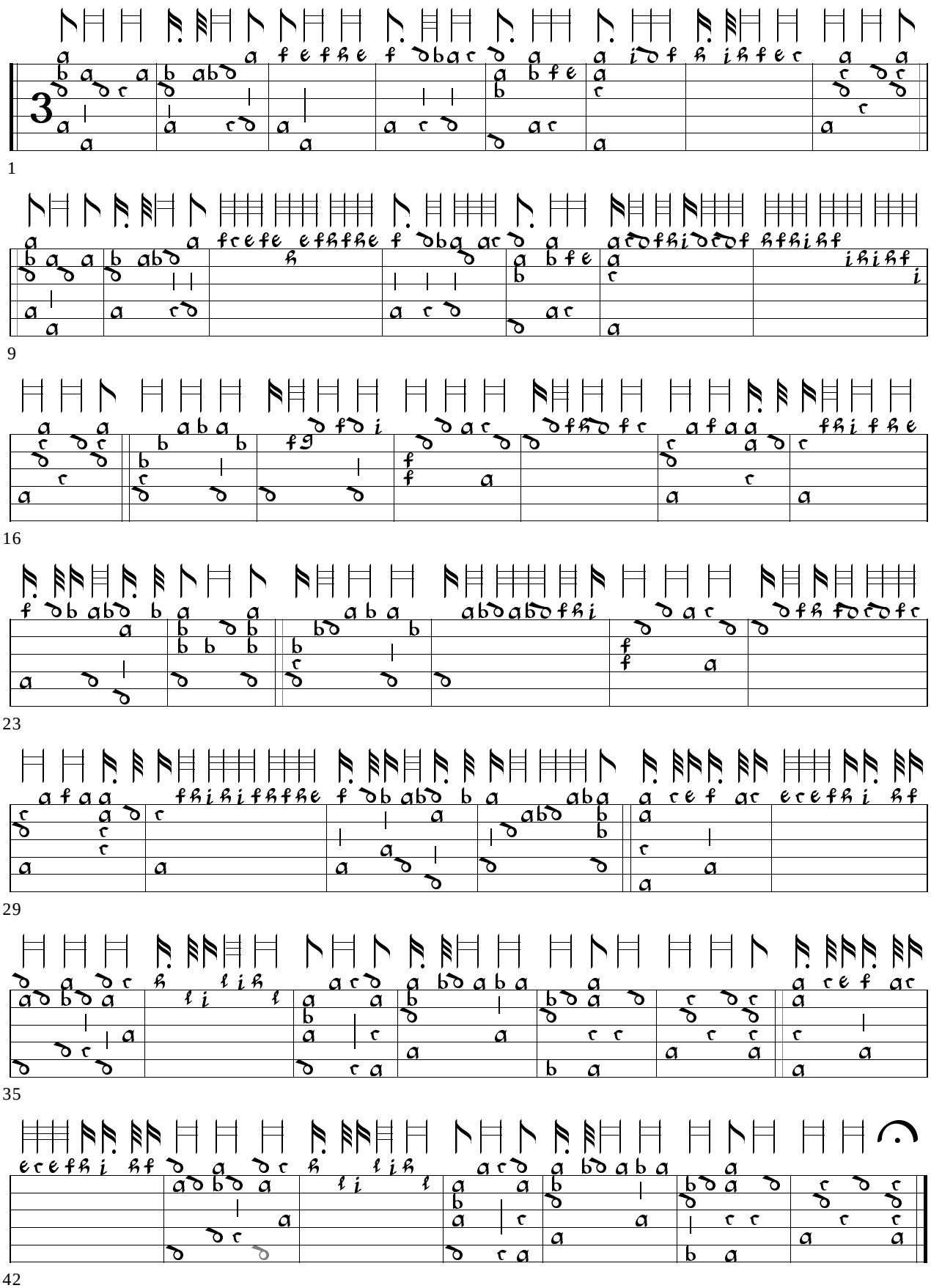
Holborn 1597, sigs. B3v-B4r

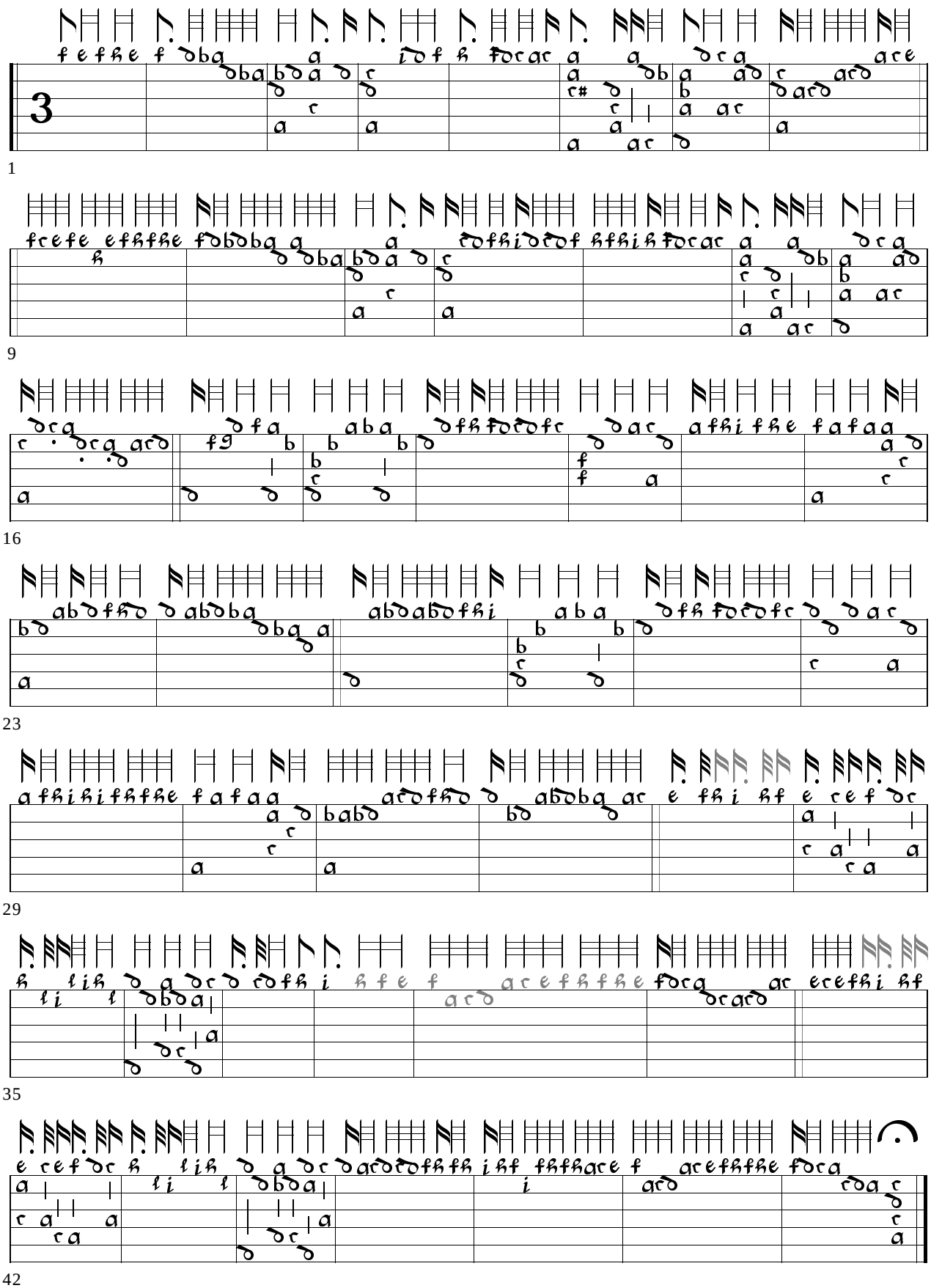


LG1. (La Vecchia Galliard John Johnson?) - AABBCC8 IRL-Dm Z.3.2.13, p. 264



LG2i. A Galliard after Laveche (anonymous) - lute I AABBCC8 IRL-Dtc 408/I, p. 46

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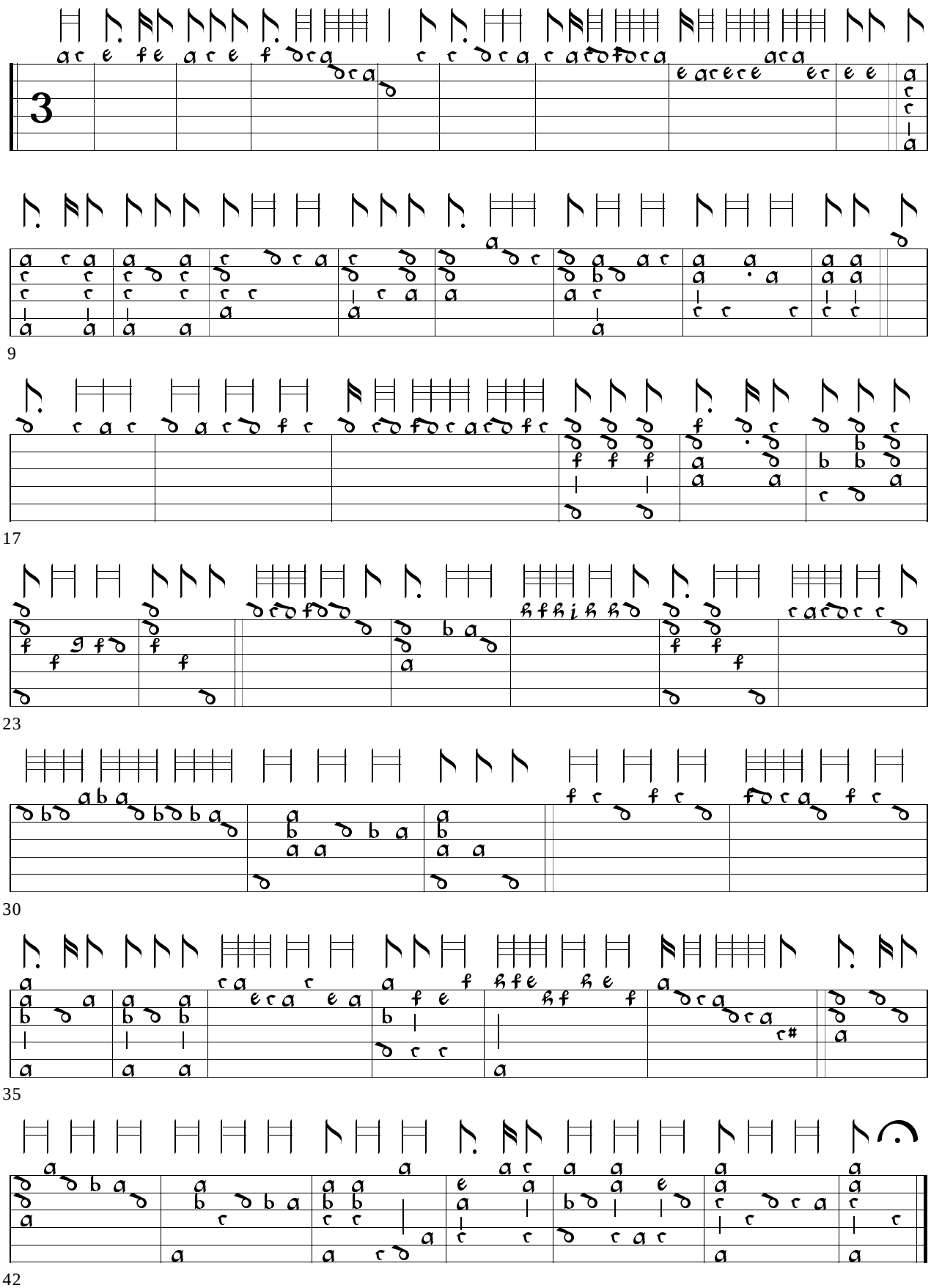
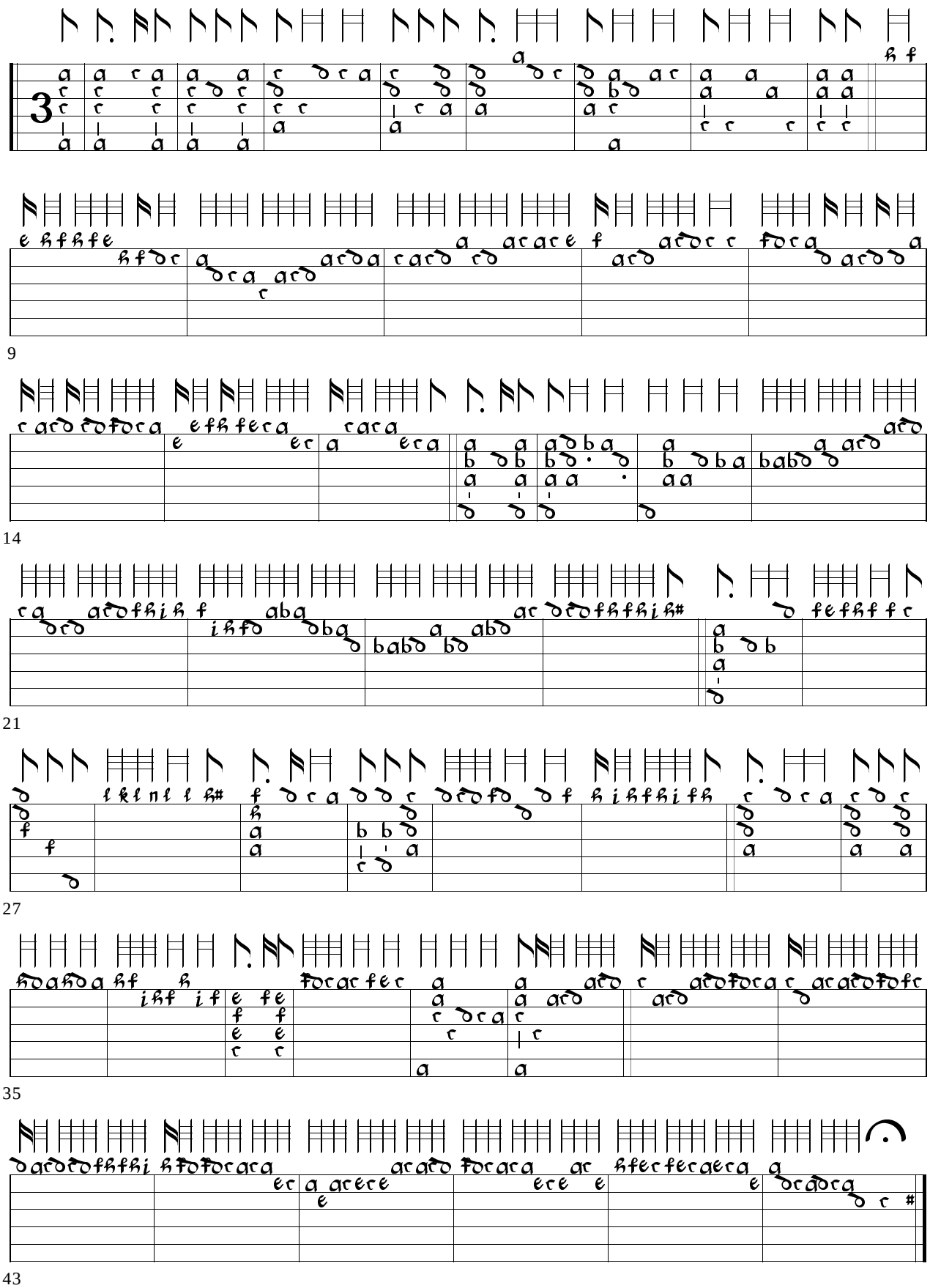
23
29
35
42

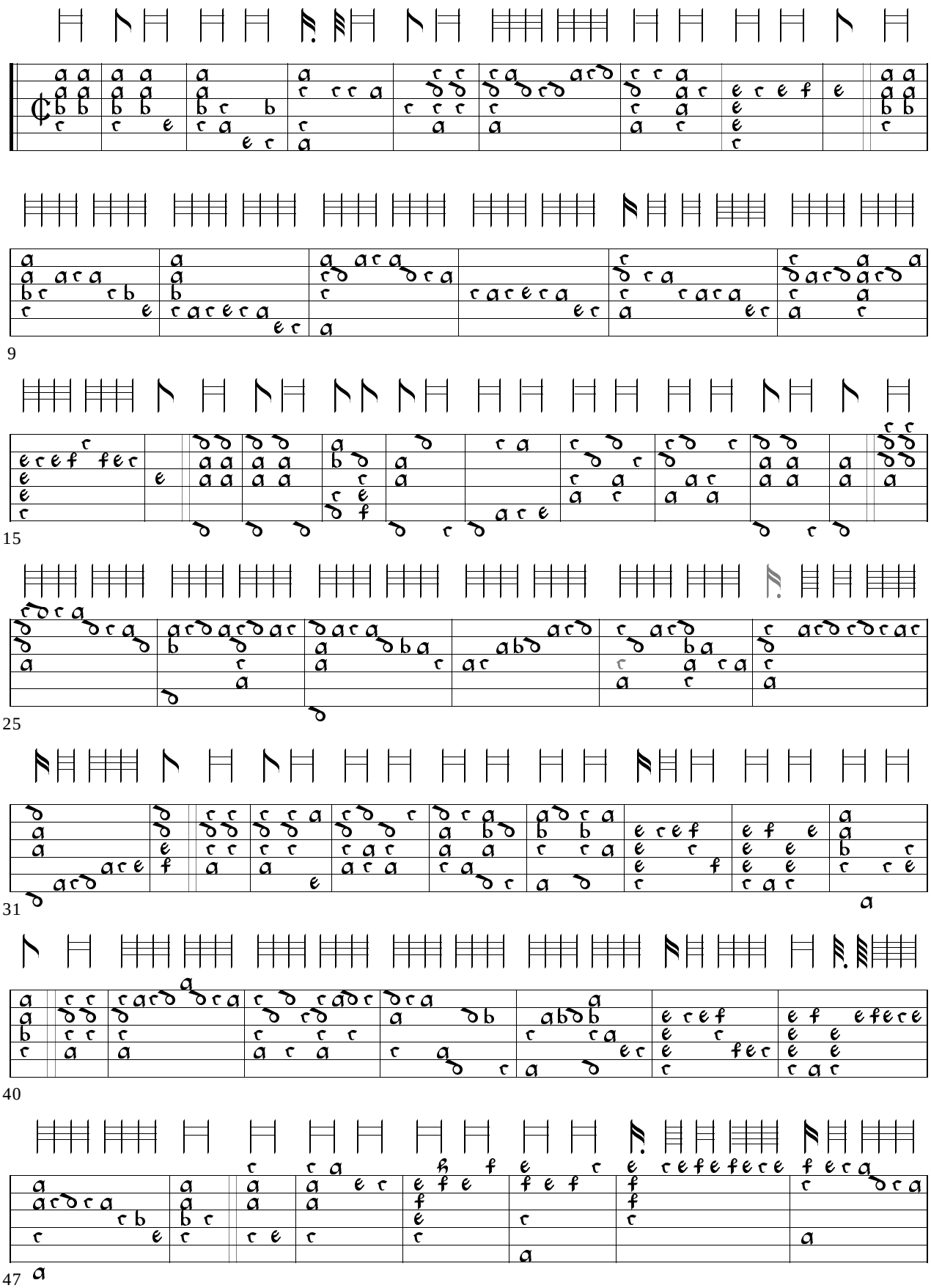
LG3i. Lauecheo gallyerde (John) Johnson - lute I AABBCC8 GB-Lbl Eg.2046, f. 4v

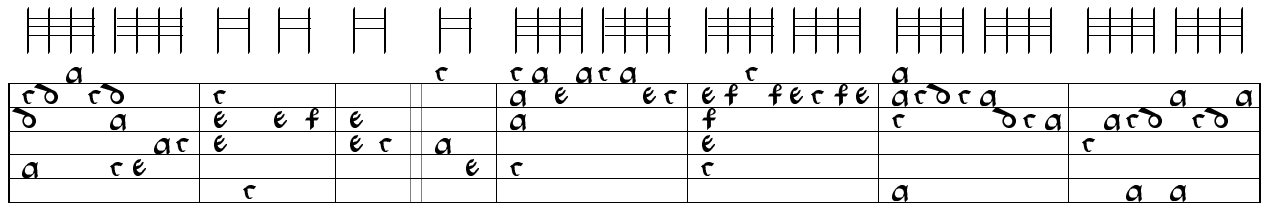


LG3ii. Galliard to Leueche (John Johnson) - lute II AABBCC8 GB-AB I 27, p. 29



P1a. Passo'e mezo detto la paganina - 7D AABBCC8x2 Barbetta 1582, sigs. C4v-D1v

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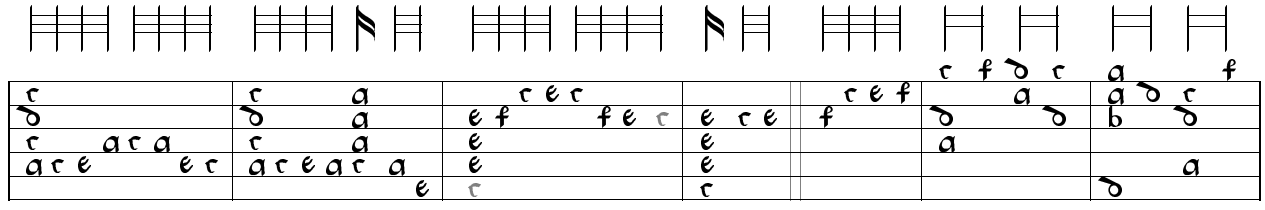
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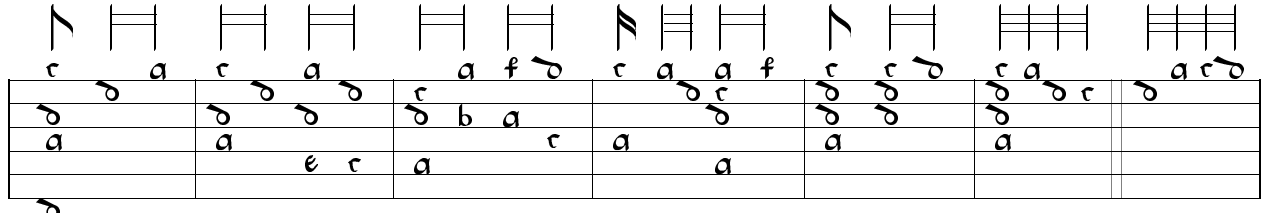
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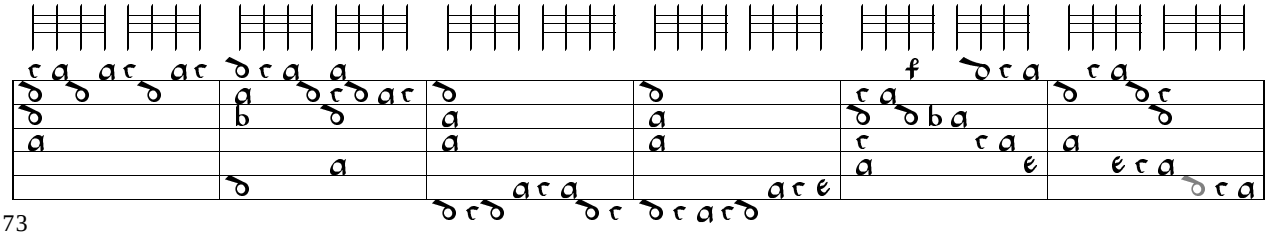
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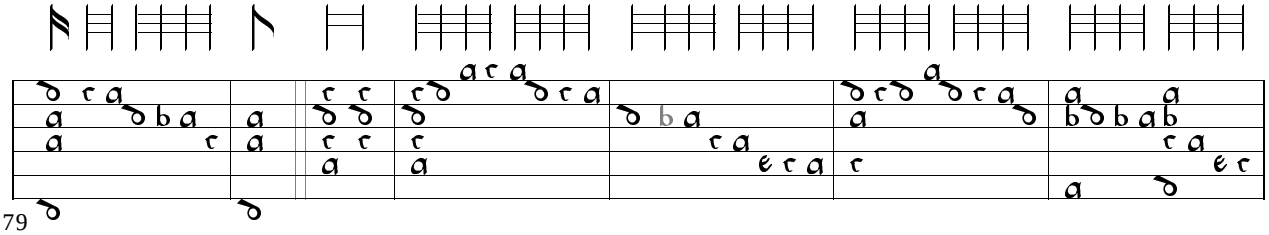
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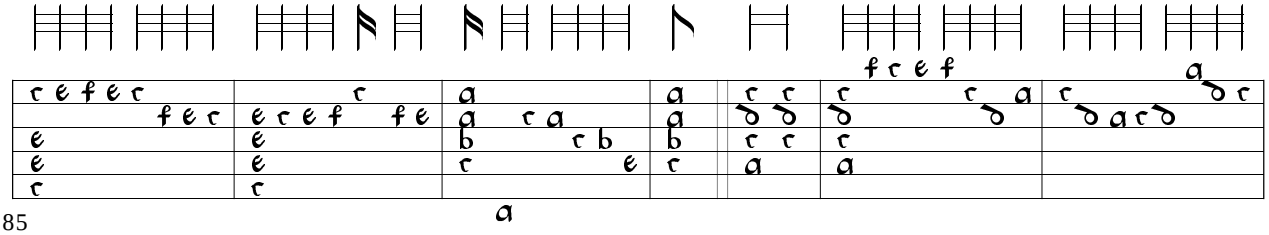
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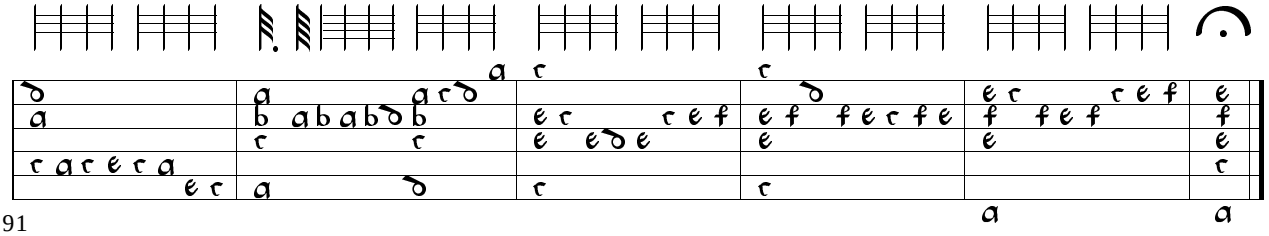
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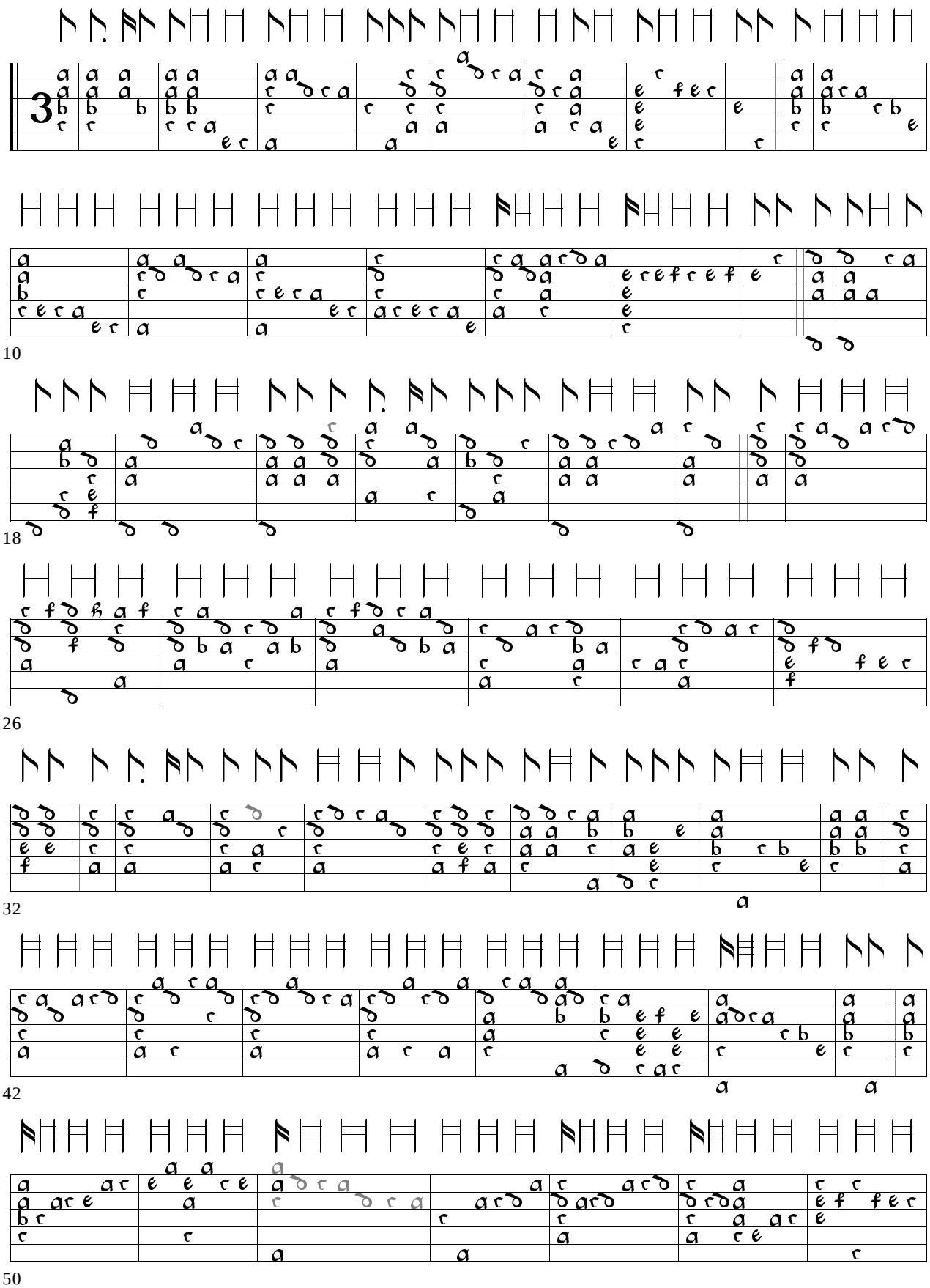
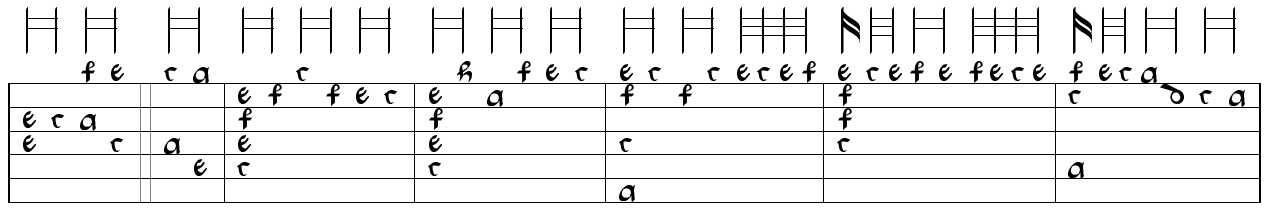
P1b. Gagliarda - 7D AABBCC8x2 Barbetta 1582, sigs. D1v-D2v





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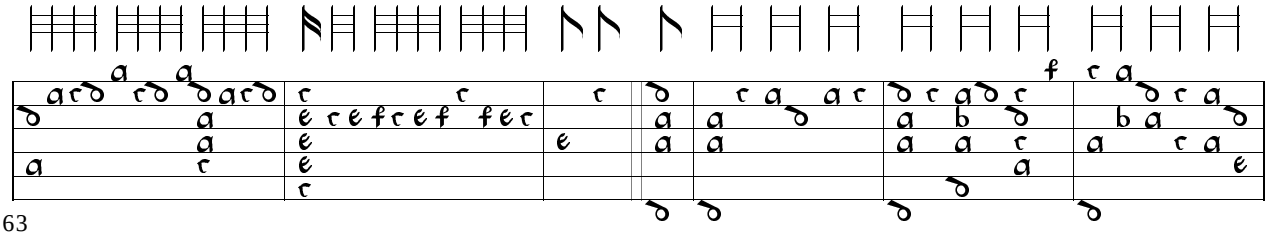

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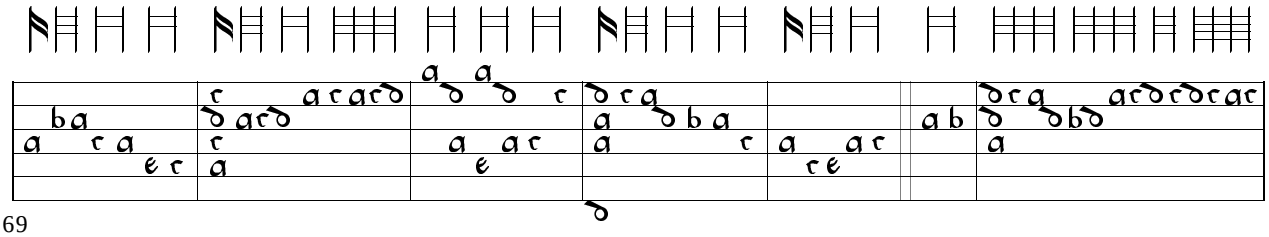

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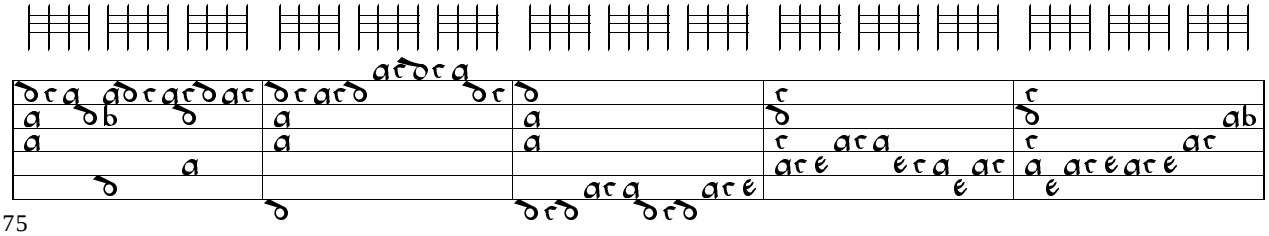

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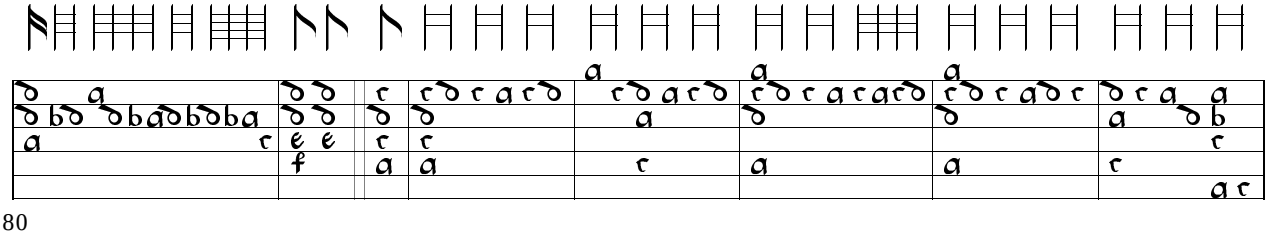

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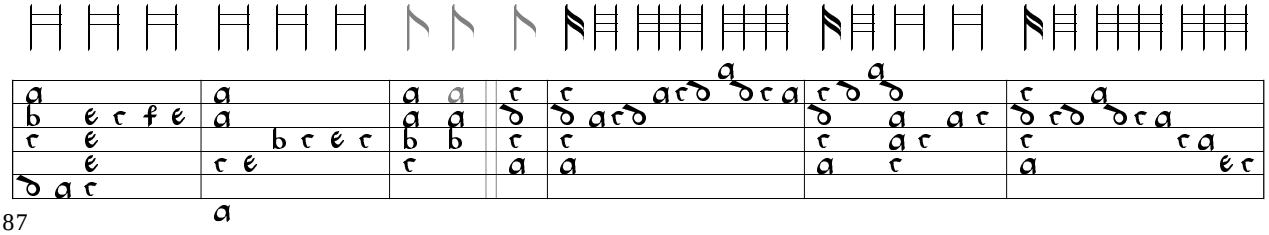

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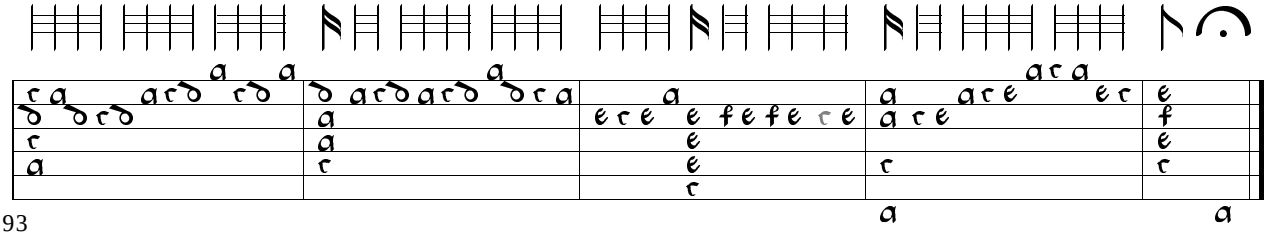

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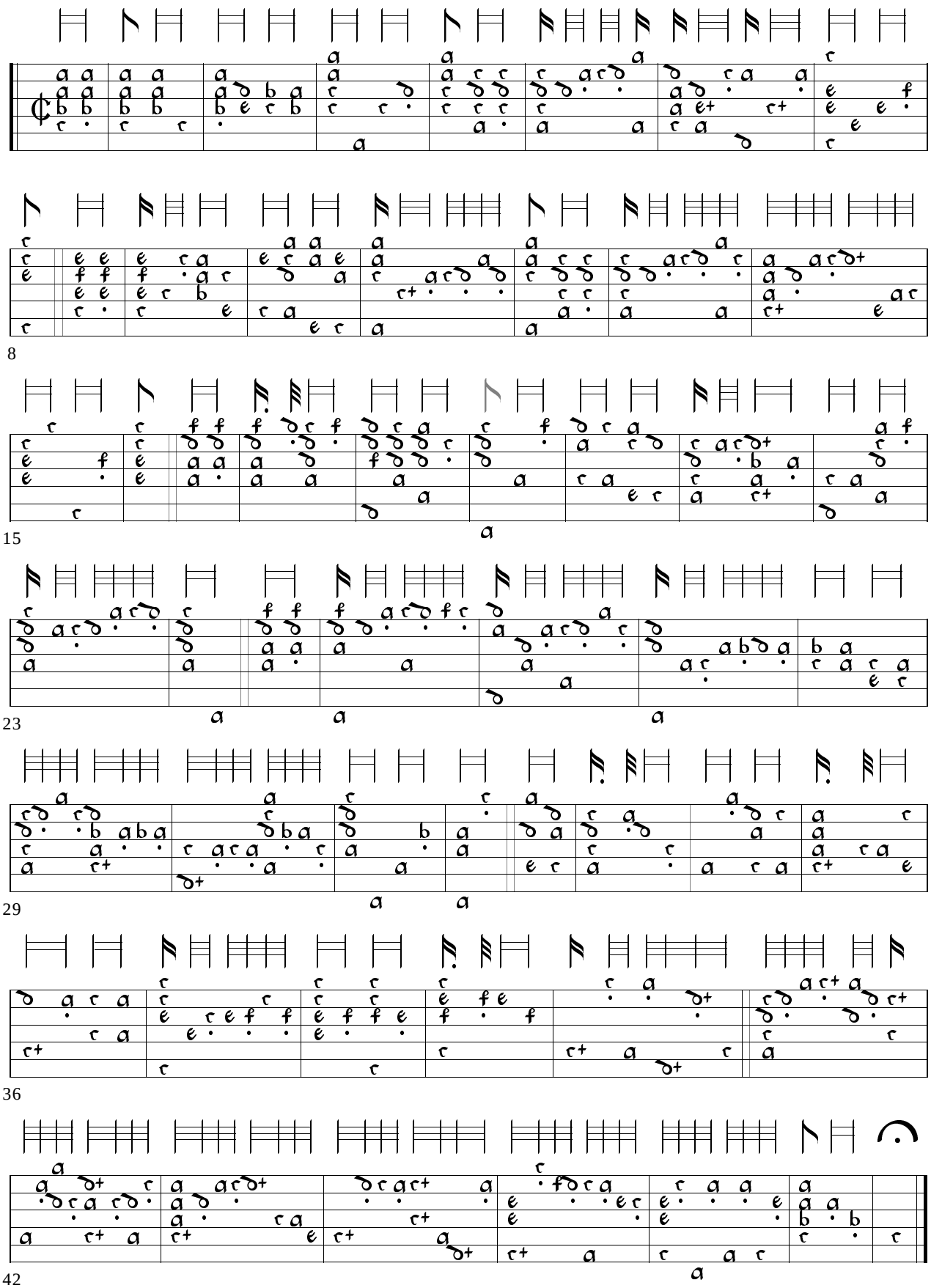
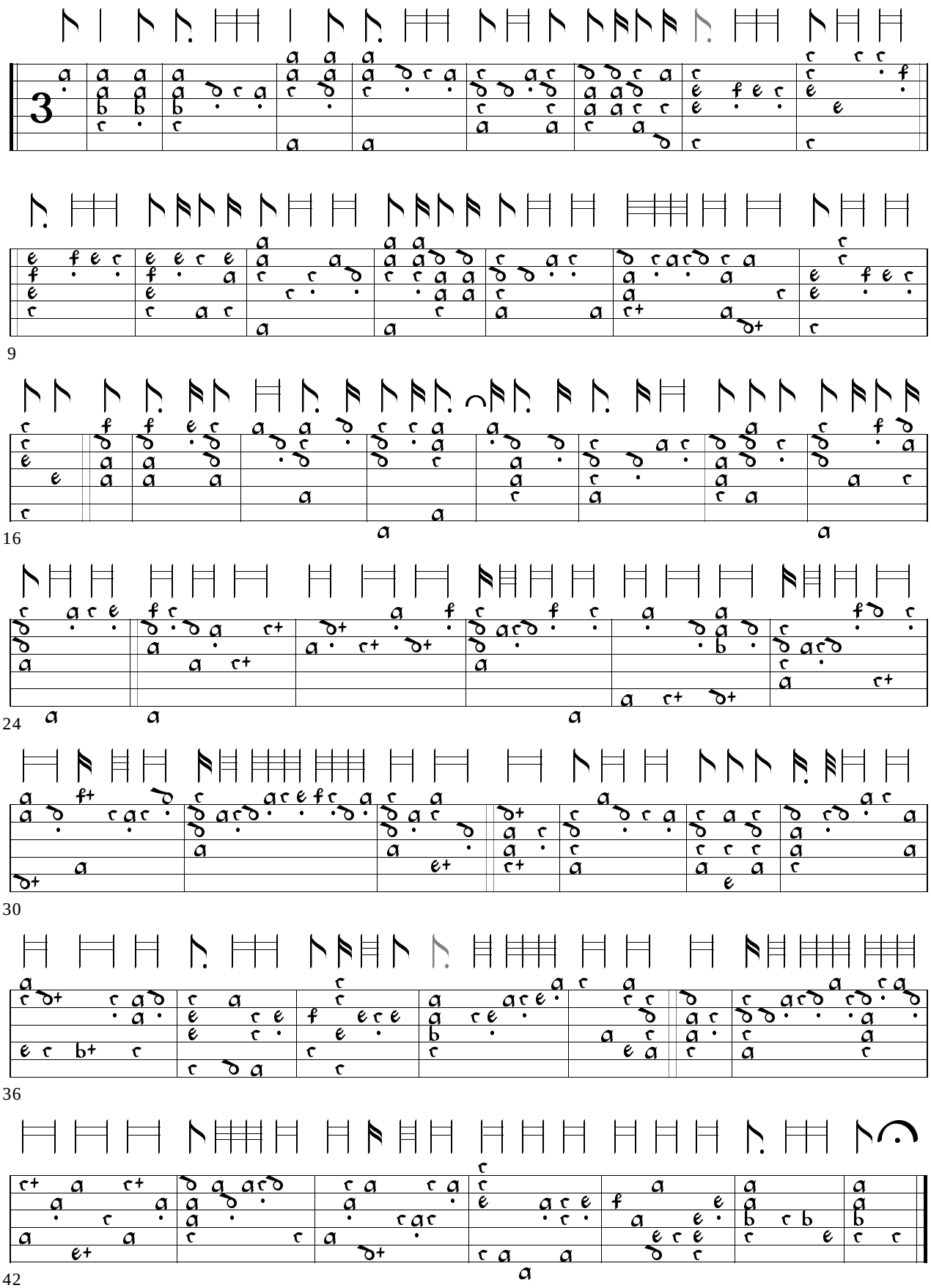
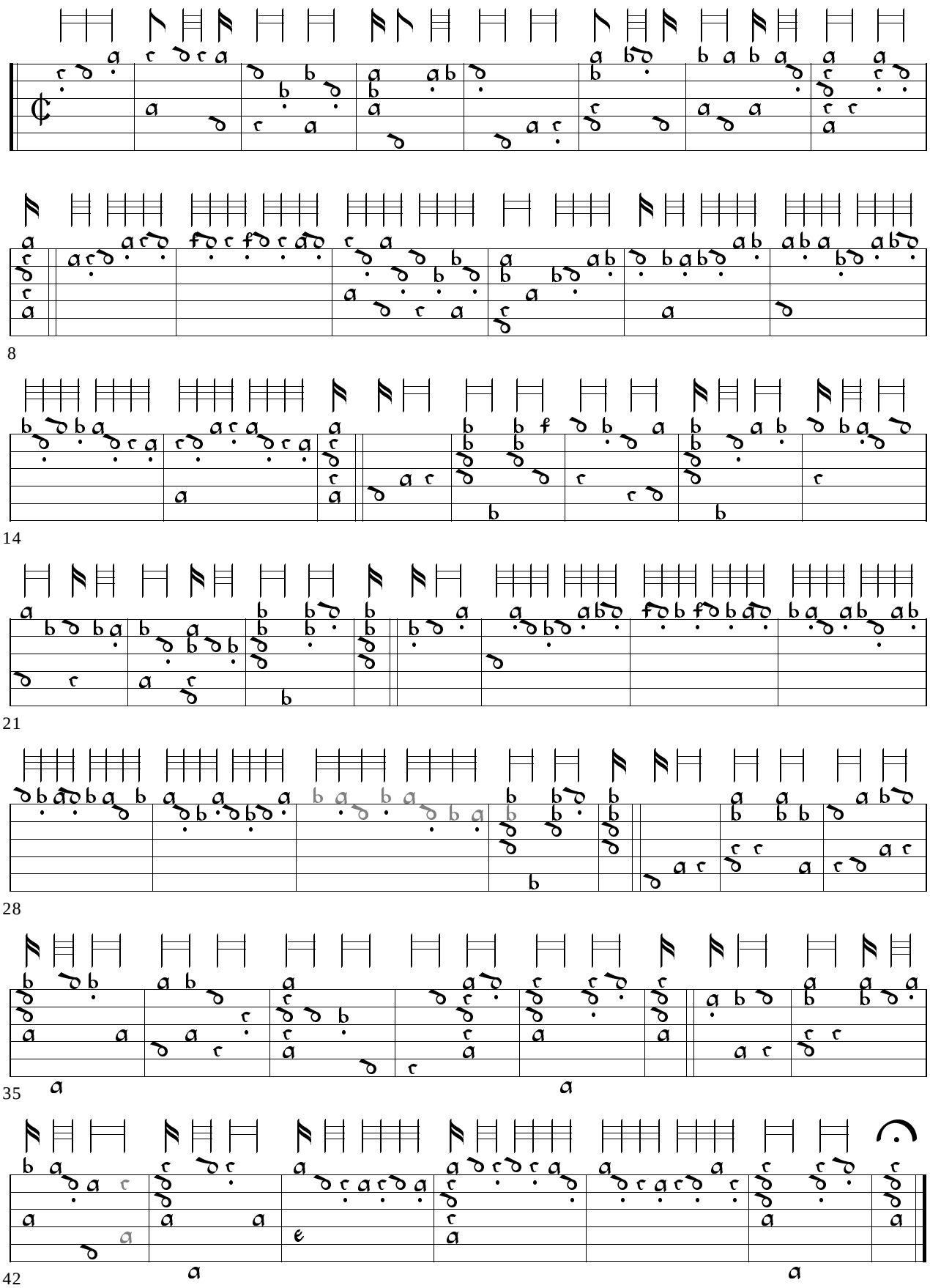
P2a. Pass'e mezo Paganina - 7F AABBCC8 Terzi 1599, pp. 87-88



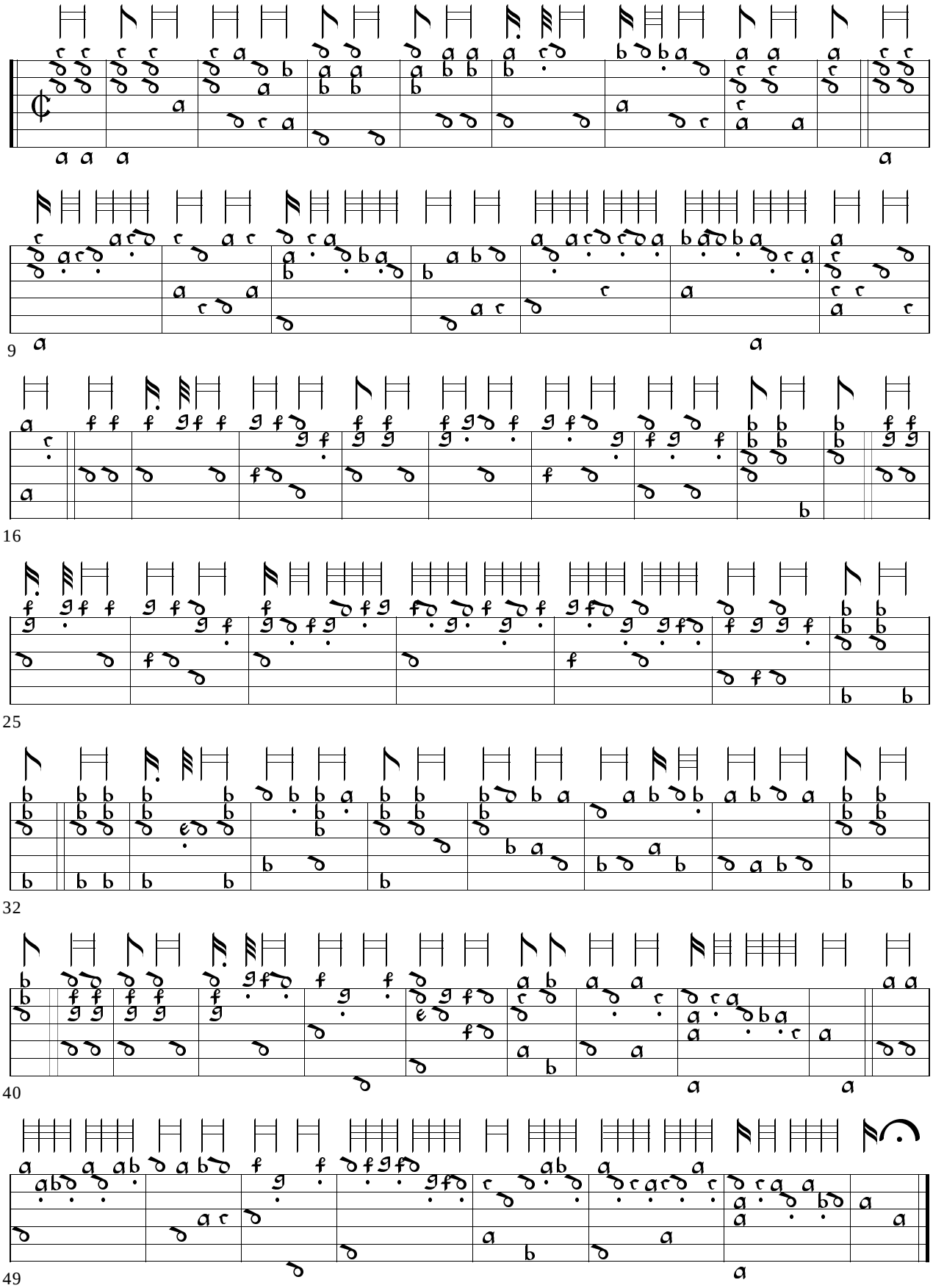
P2b. Gagliarda - 7F AABBCC8 Terzi 1599, pp. 88-89



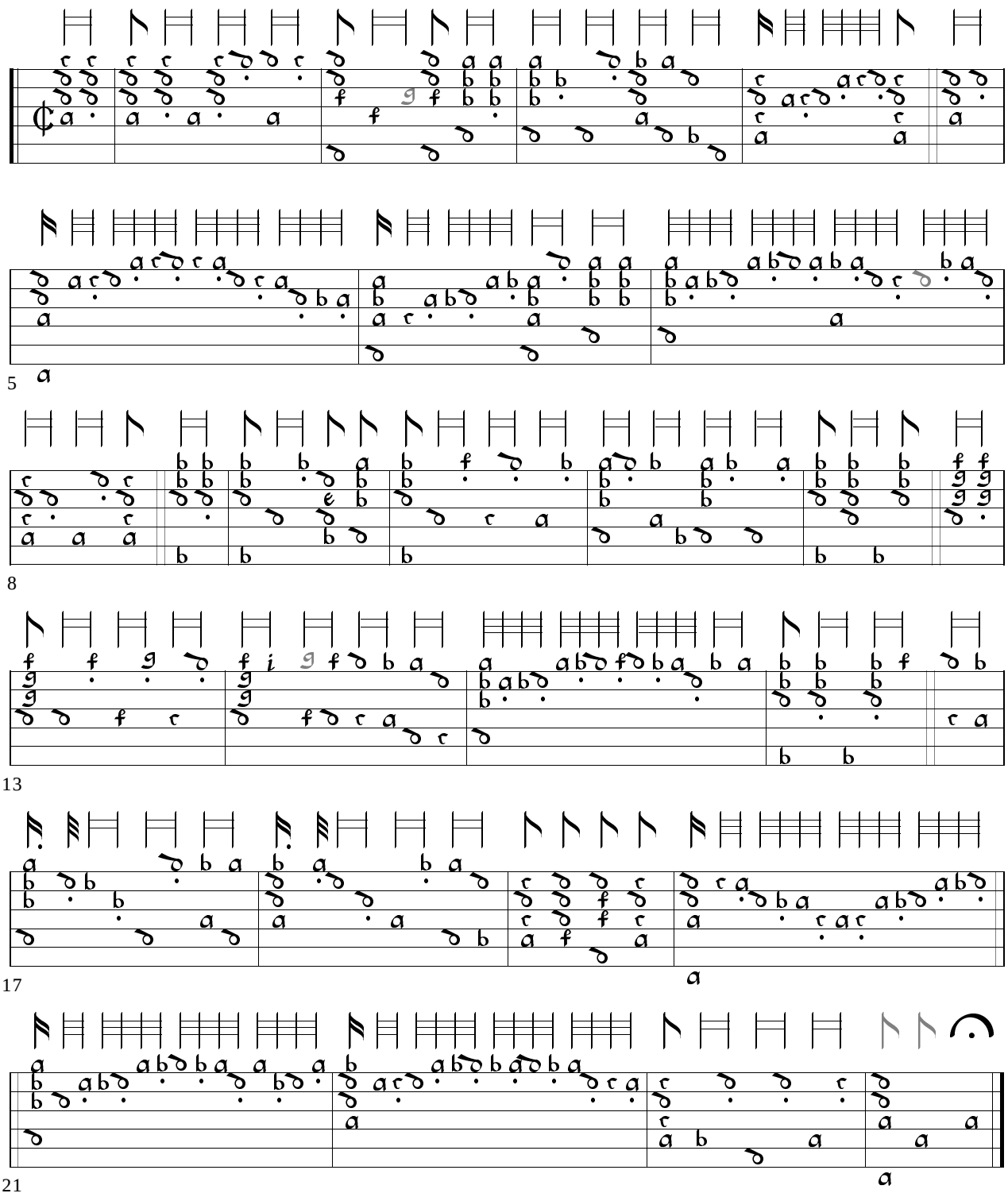
P3. Paganina in contraalto Hortensij Perlae - 7F AABBCC8 D-W Guelf. 18.8, f. 246v



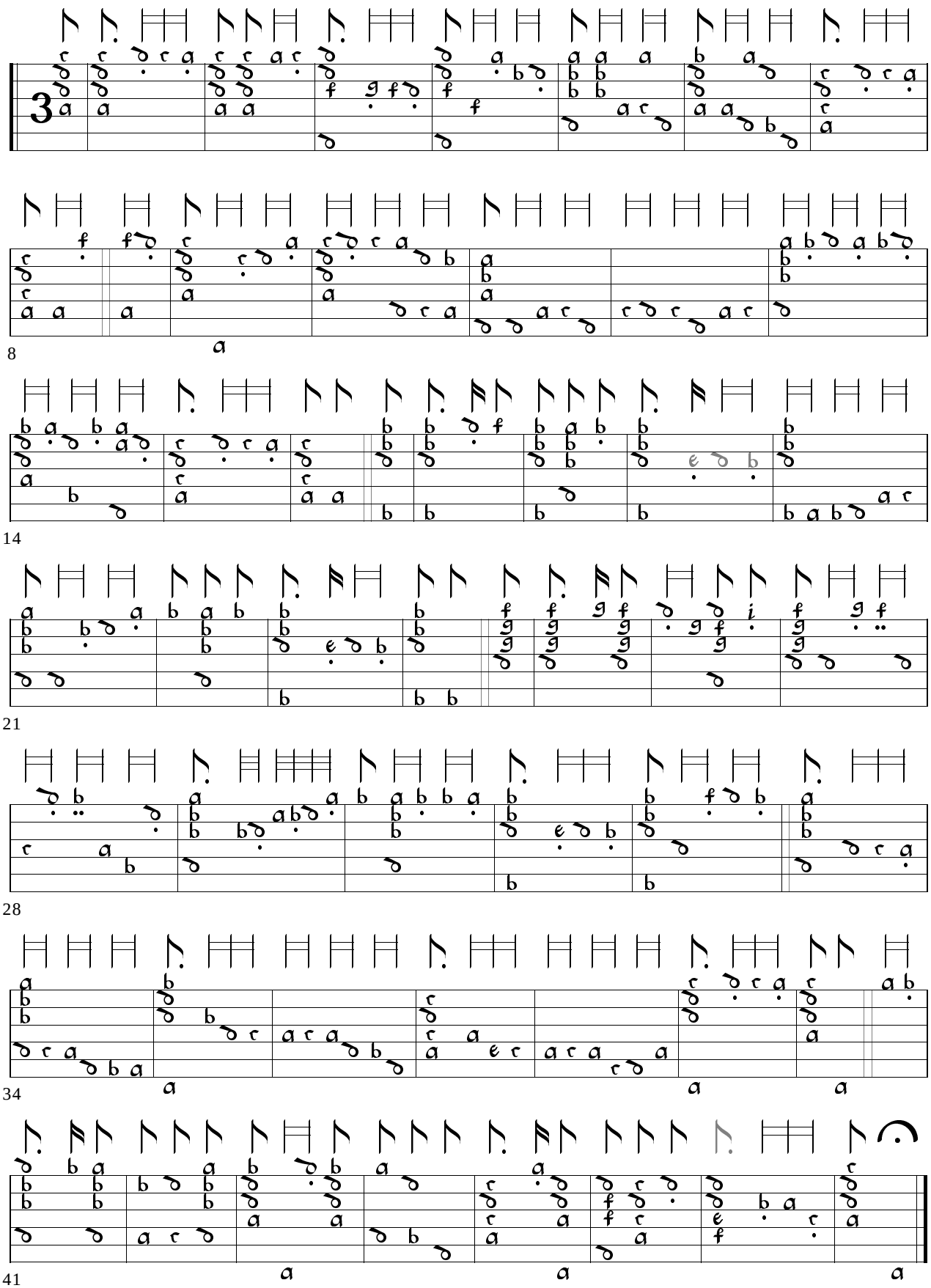
P4. Paganena - 7F AABBCC8 I-COc 1.1.20, ff. 42v-43v



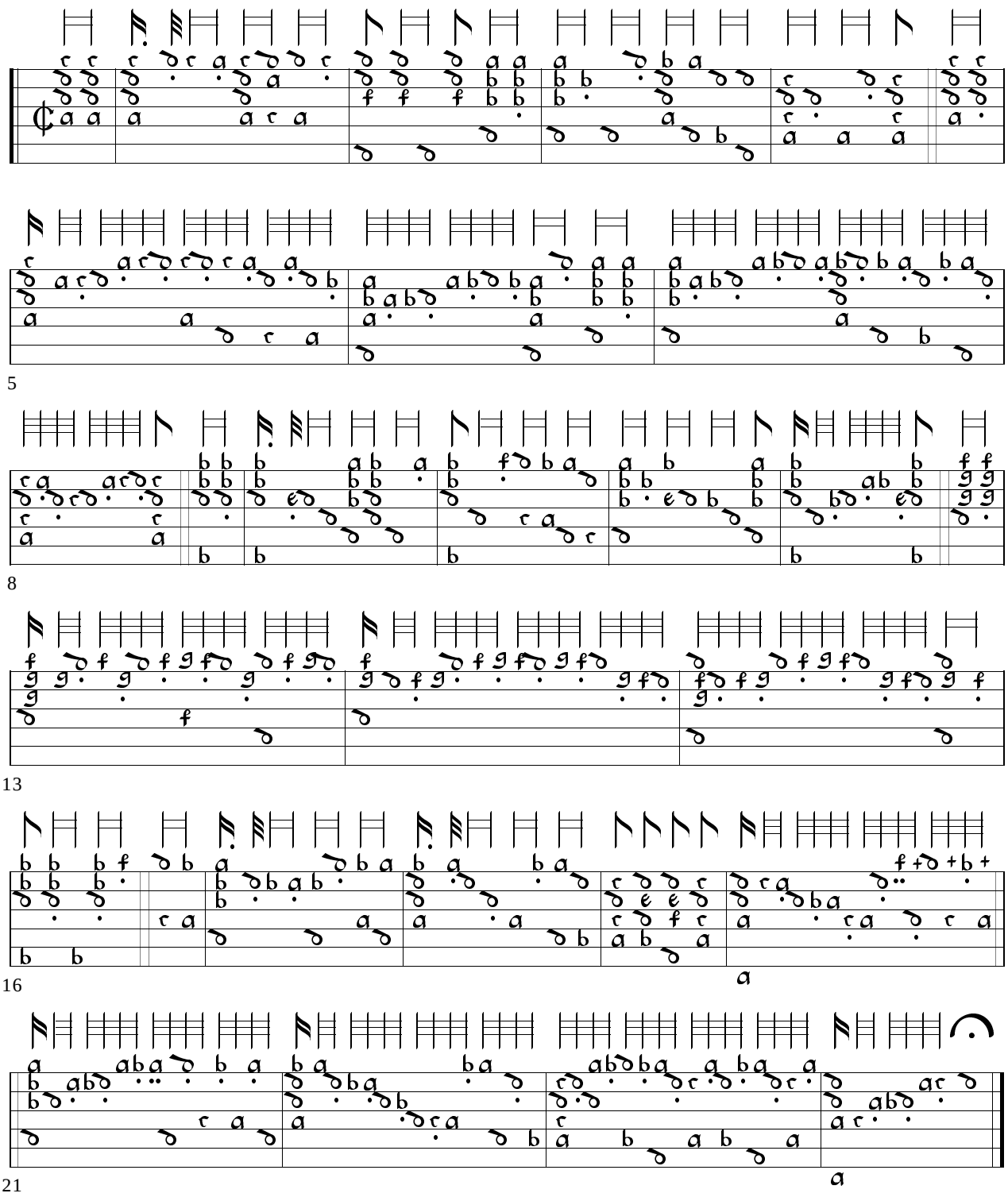
P5a. Paganina - 7F AABBCC4 CDN-Mc w.s., ff. 40r-40v



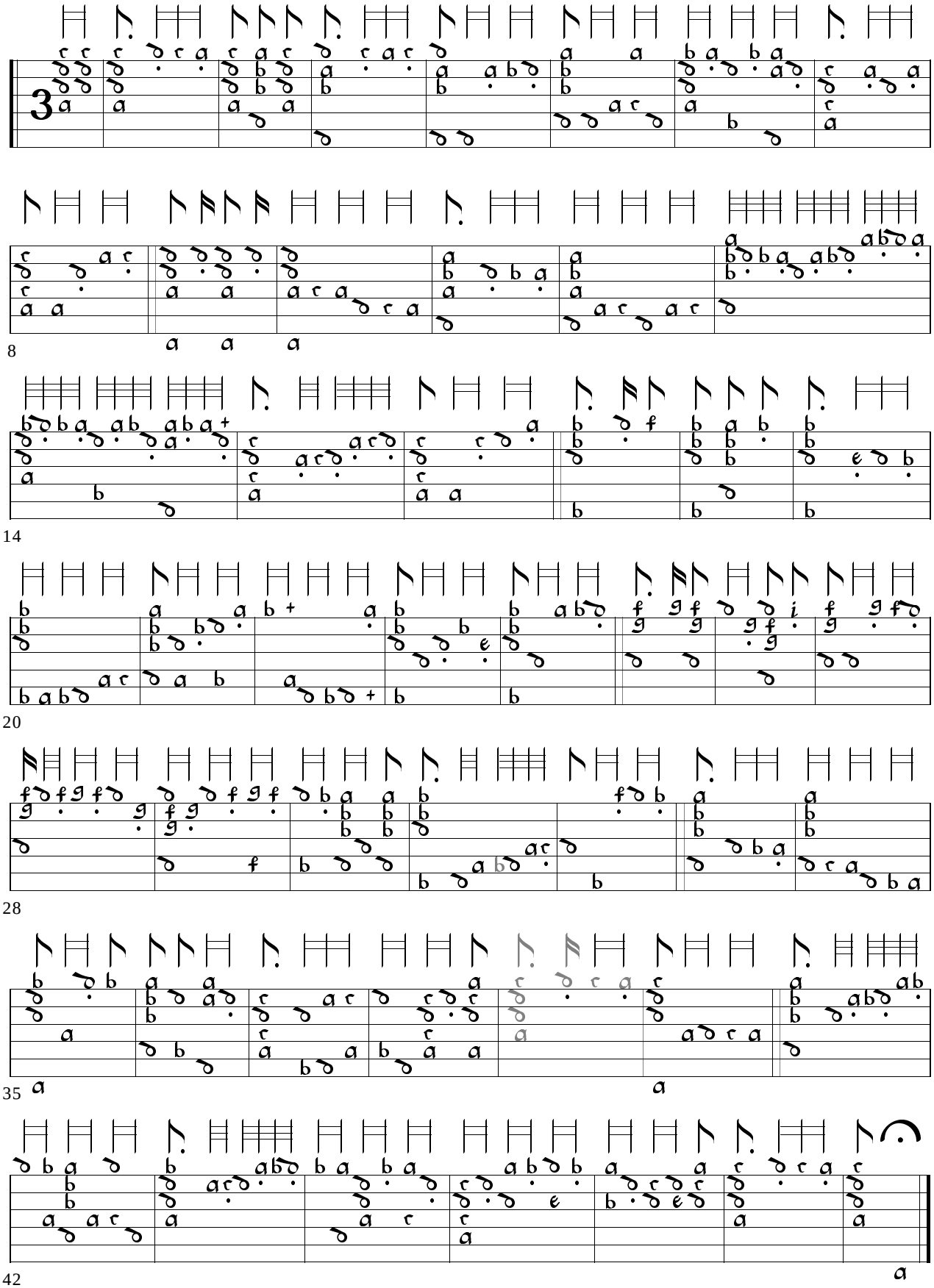
P5b. (Saltarello) - 7F AABBCC8 CDN-Mc w.s., ff. 40v-41v



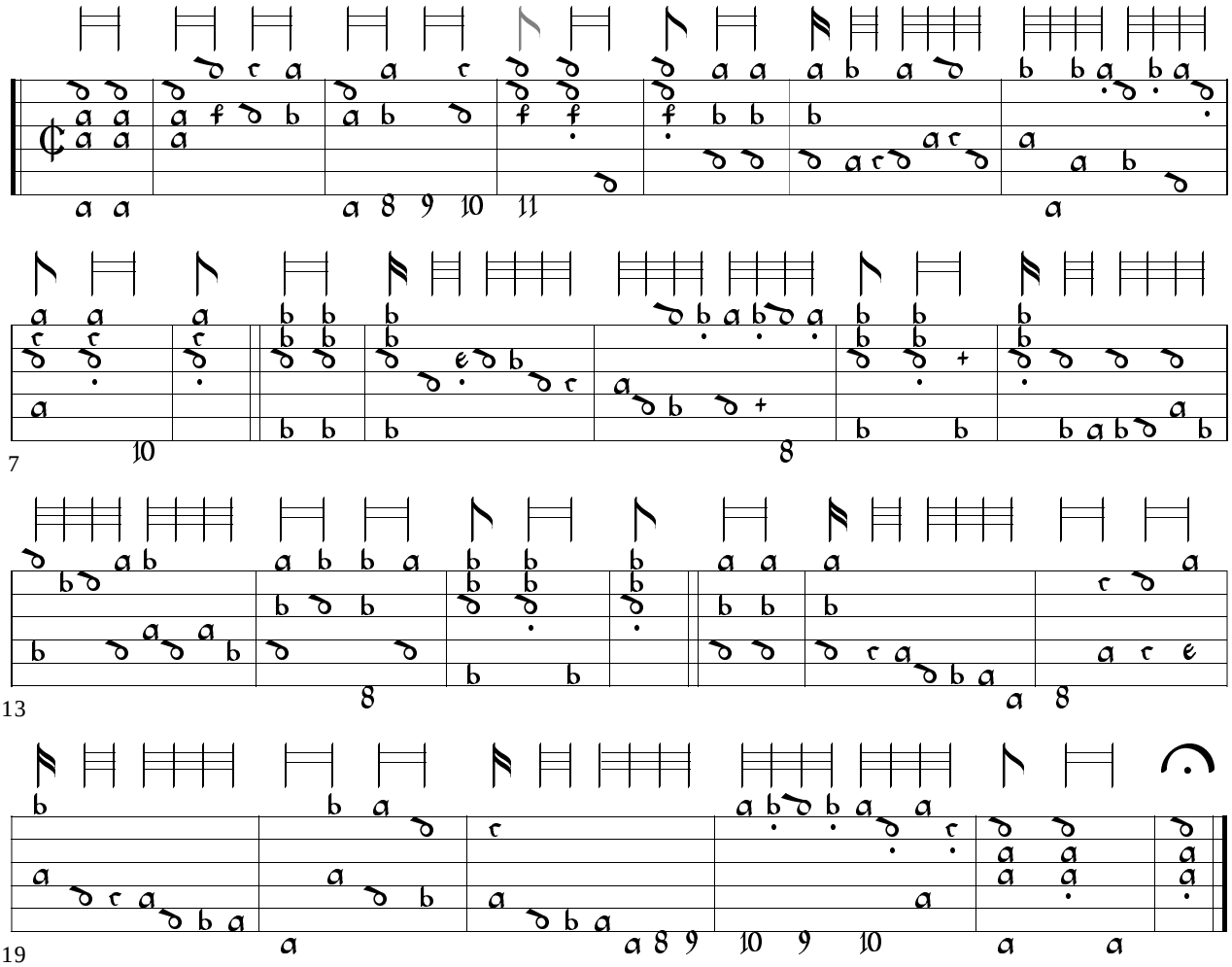
P6a. Untitled - 7F AABBCC4 CDN-Mc w.s., ff. 76v-77r



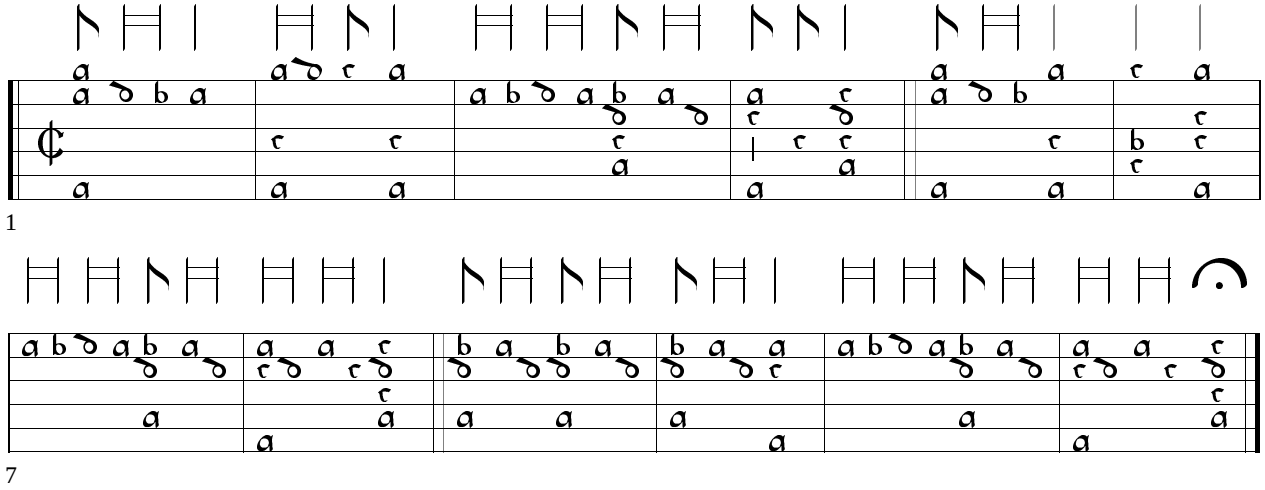
P6b. Untitled - 7F AABBCC8 CDN-Mc w.s., ff. 77v-78r



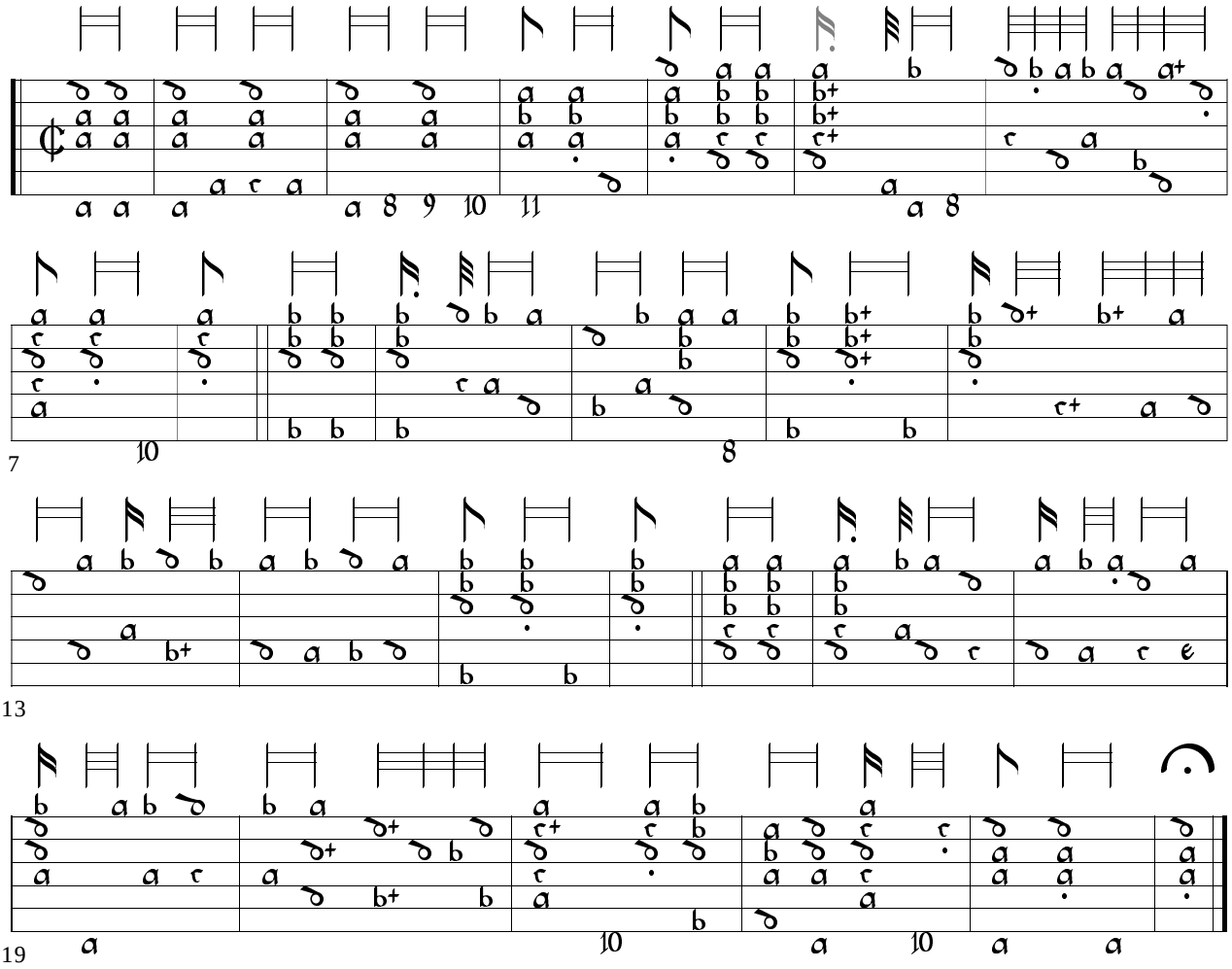
P7. Paganina - 7F8Ef9D10C11Bf ABC8 I-PESc b.10, f. 19v



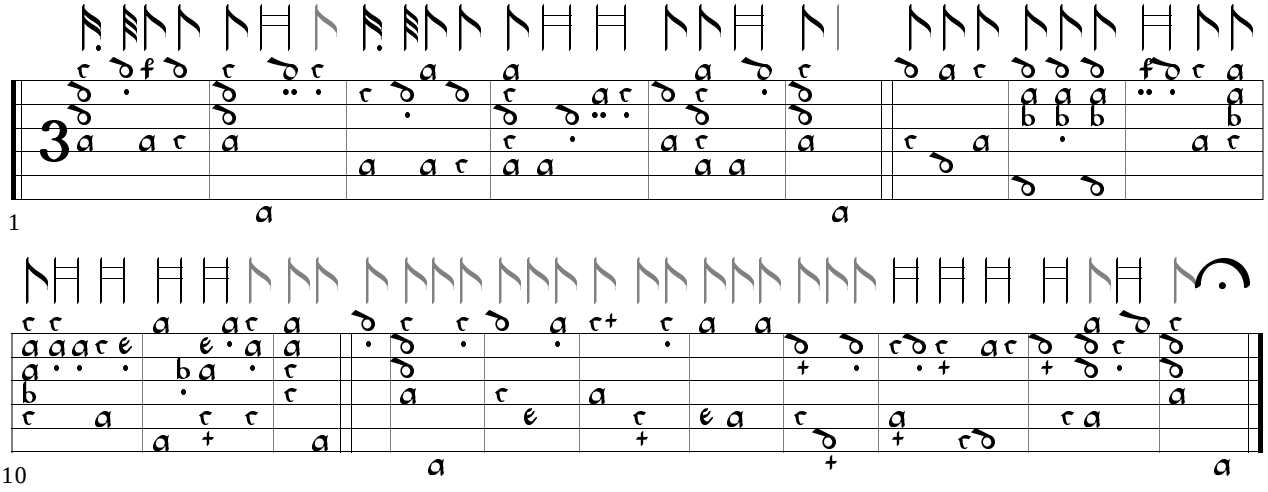
App 5. Labeckae - AAB4 US-Ws V.a.159, f. 12v



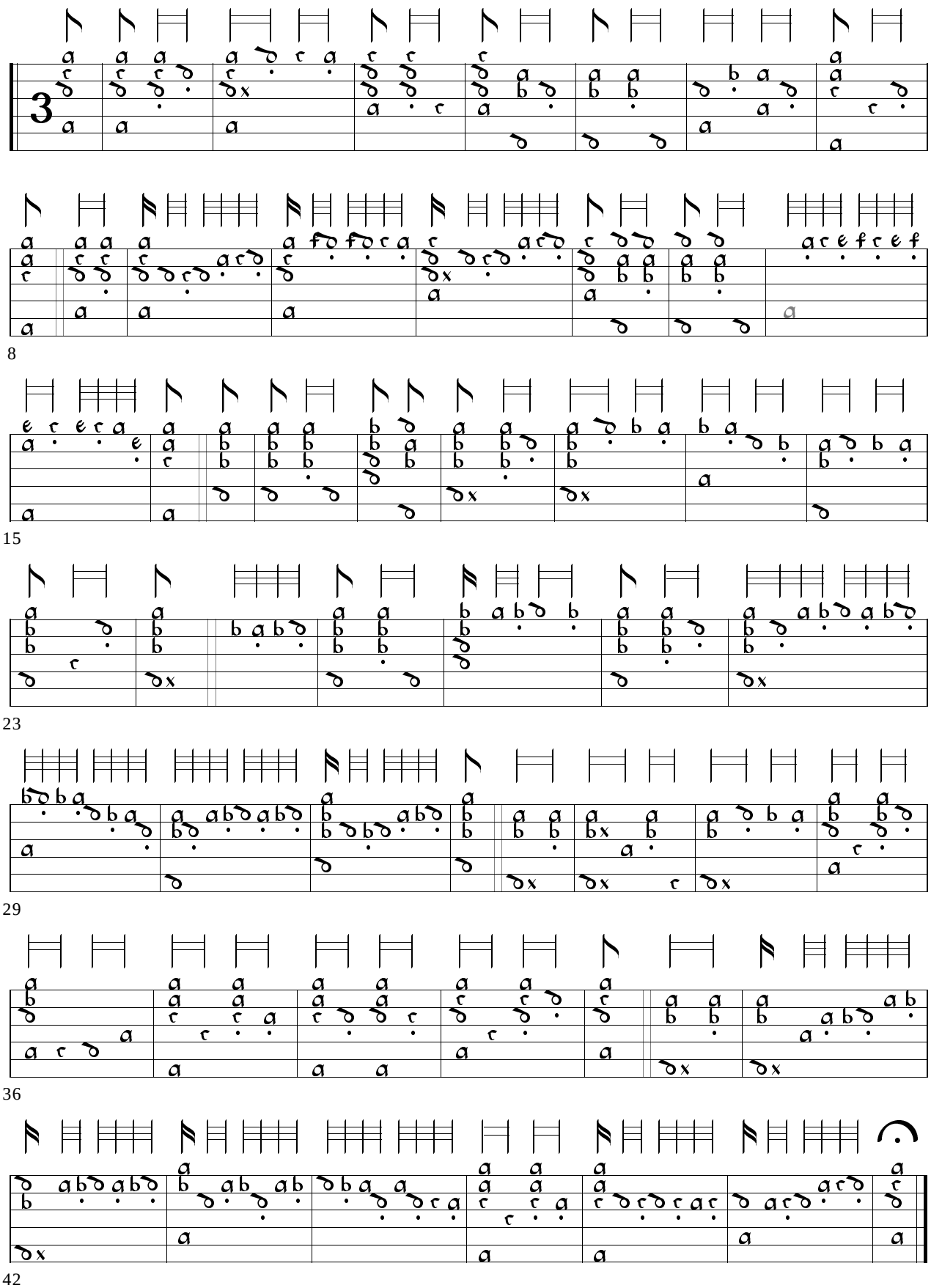
P8. Paganina In Soprano - 7F8Ef9D10C11Bf ABC8 I-PESc b.10, f. 3r



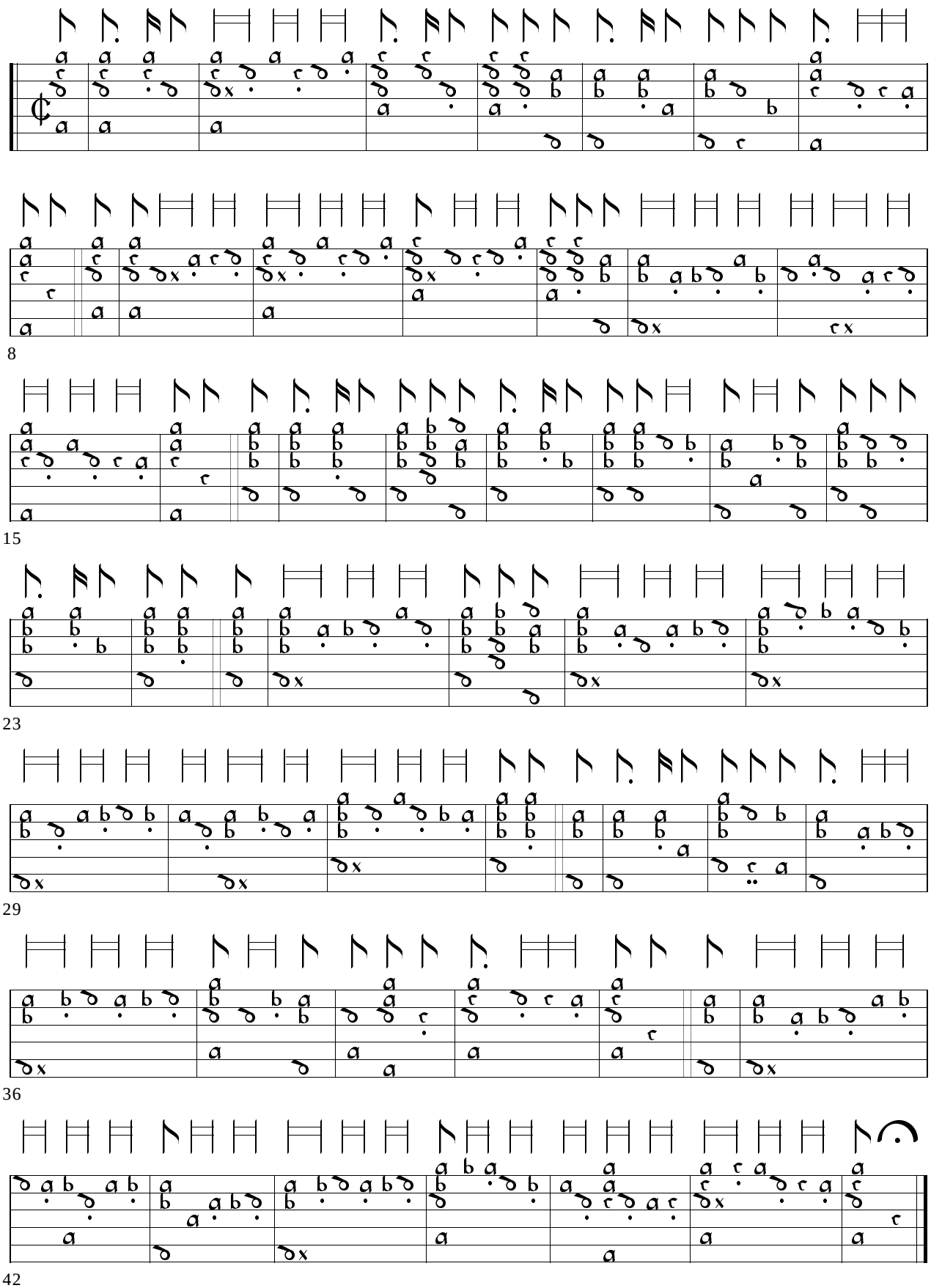
App 6. Gagliarda di Bel turchia - AB6C8 F-Pn Res. Vmd.31, ff. 18v-19r



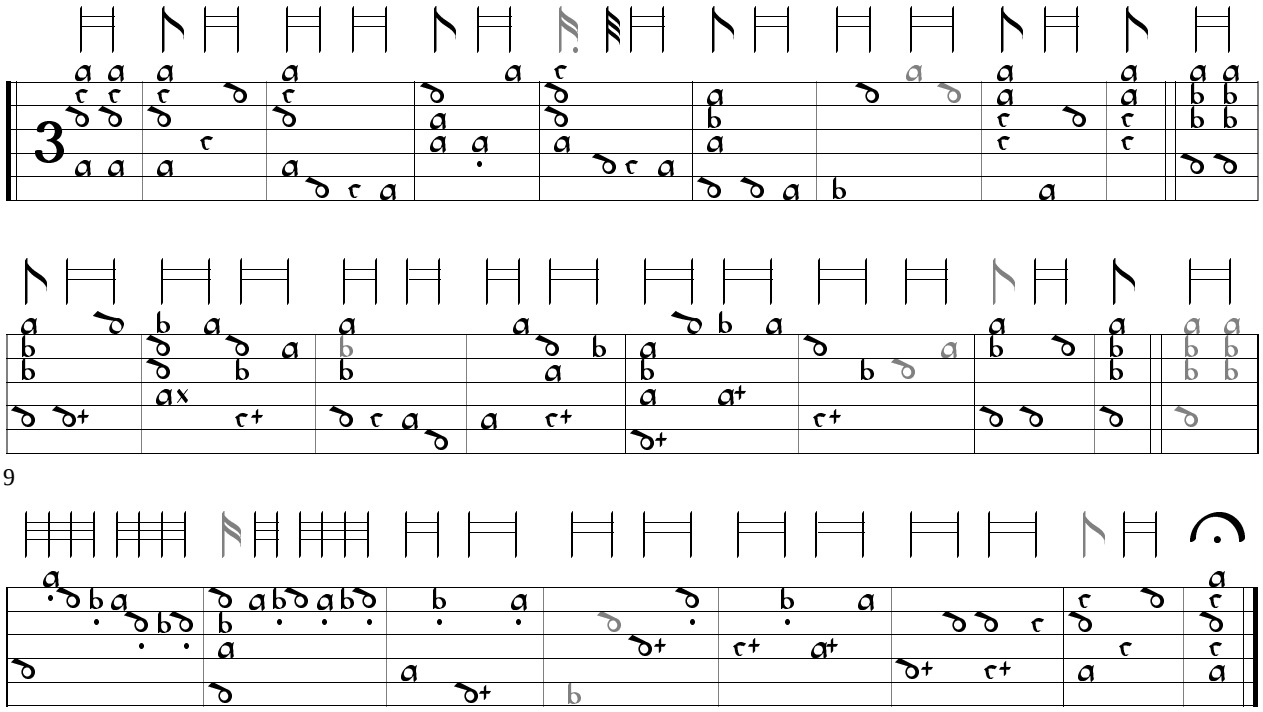
P9a. La Paganina - AABBCC8 F-LYm 6244, ff. 7v-8r



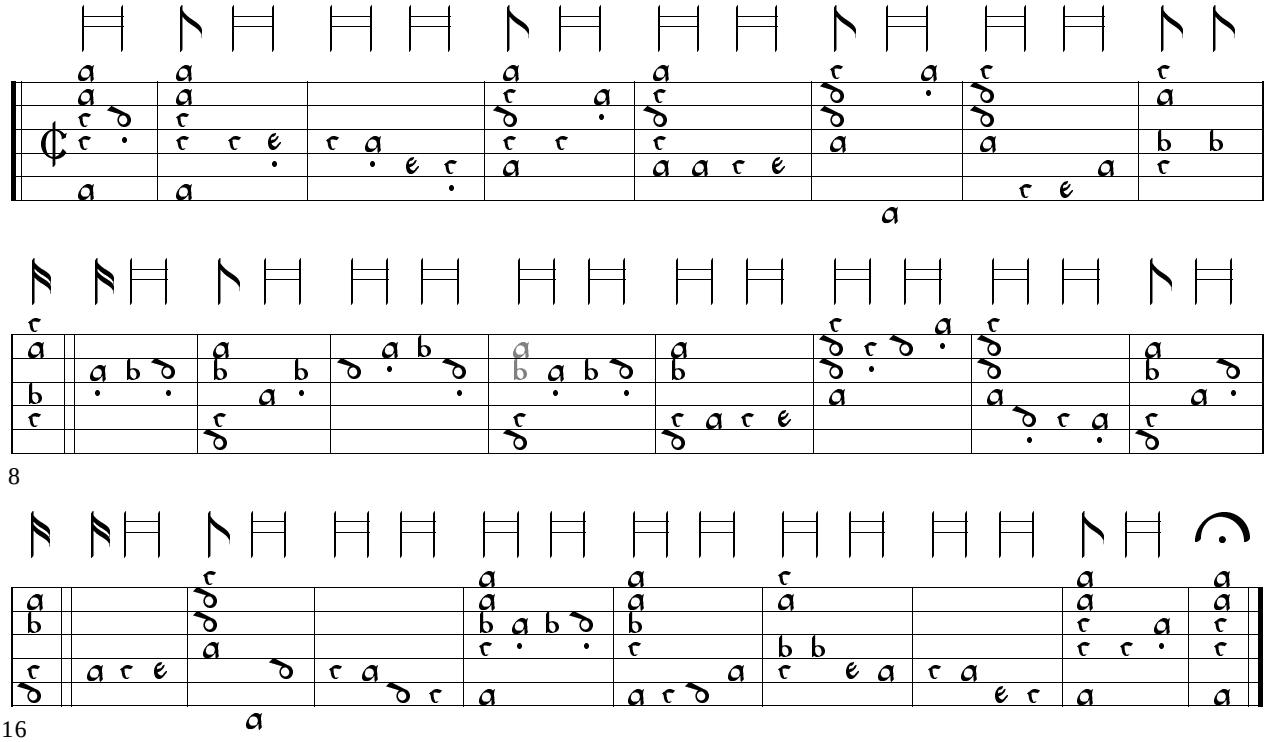
P9b. Gagliarda de la paganina - AABBCC8 F-LYm 6244, ff. 8v-9r



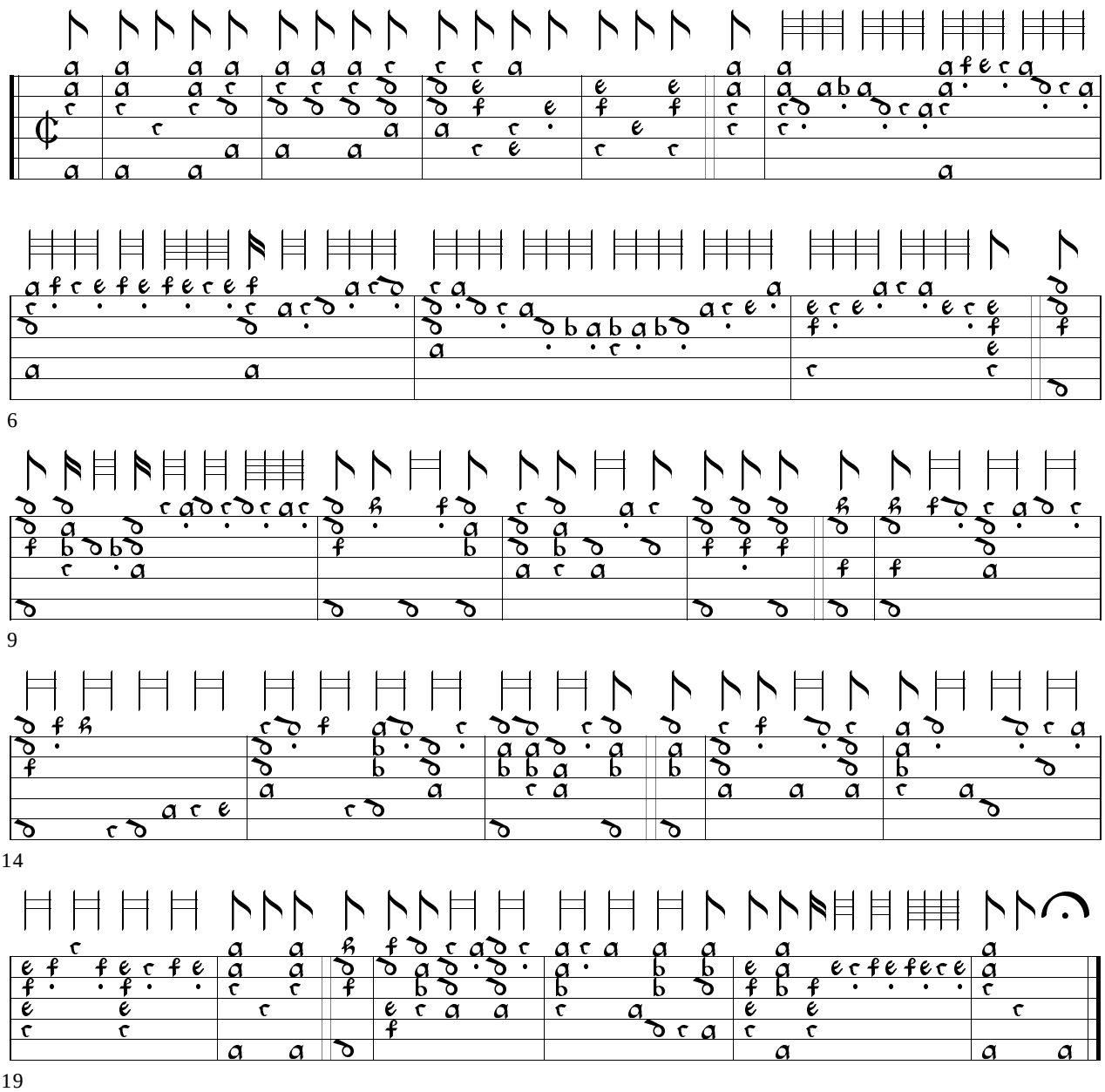
P10. La medesima in un'altro tuono Nicolaj (Legname) - ABC8 D-W Guelf. 18.8, f. 247r



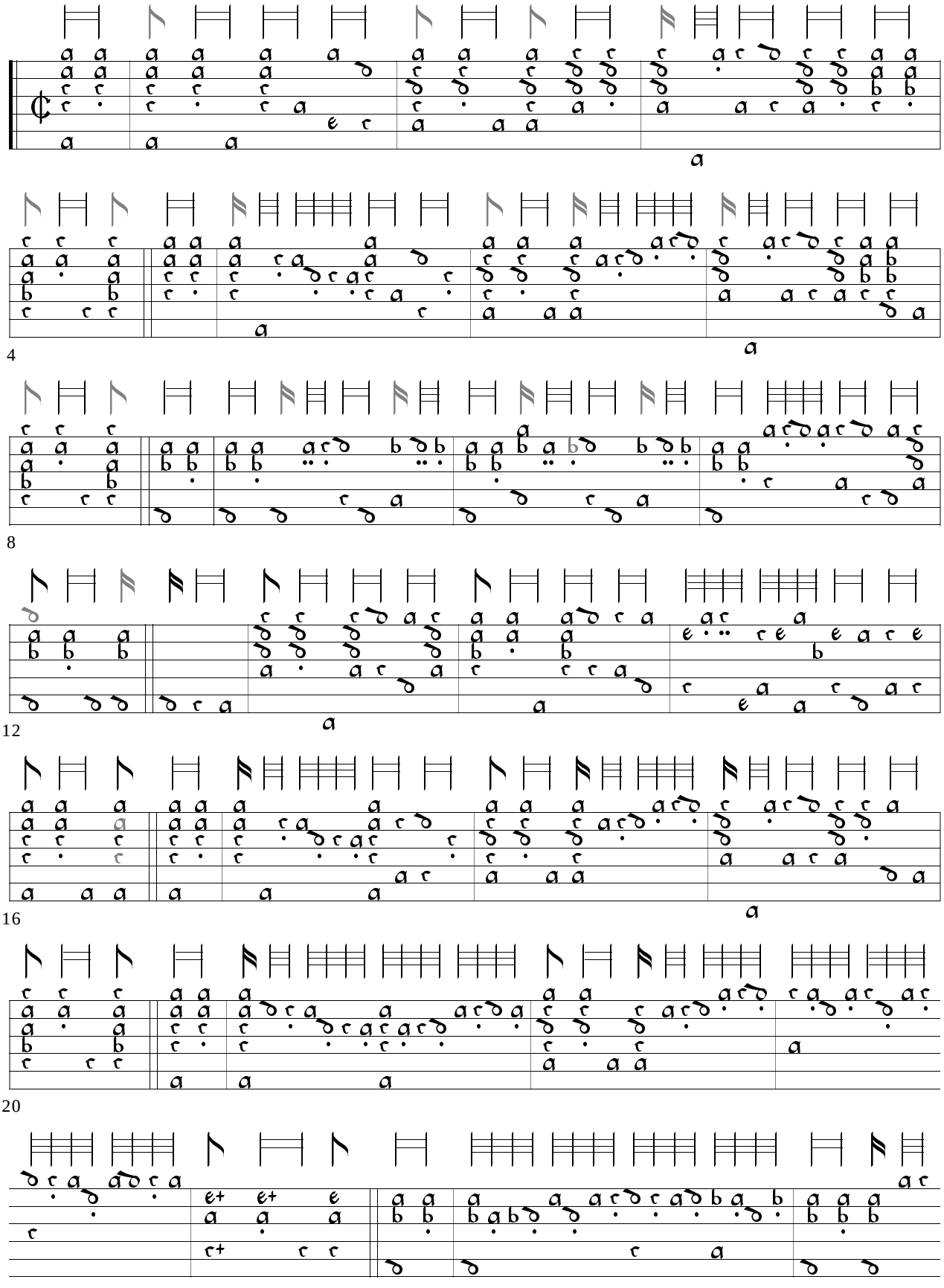
P11. La detta in tenore - 7F ABC8 D-W Guelf. 18.8, f. 247r

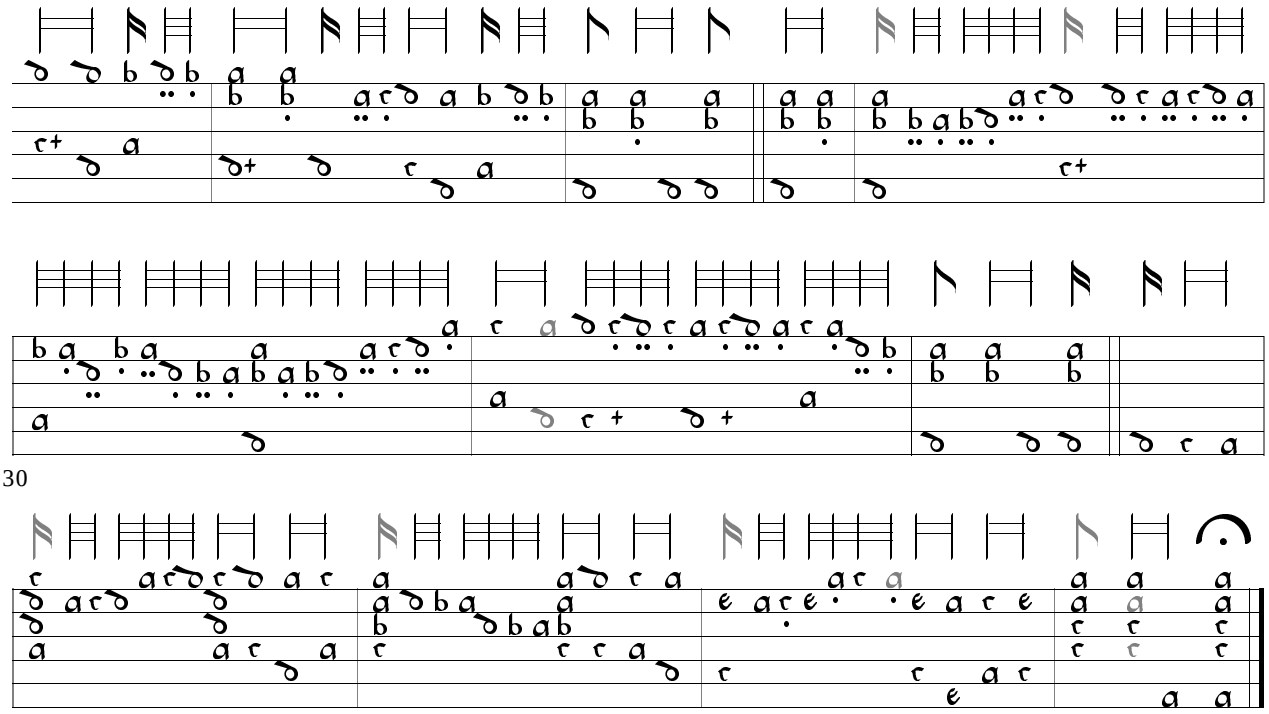


P12. La Paganina Padoana - AABBCC4 Gardano 1611, p. 45

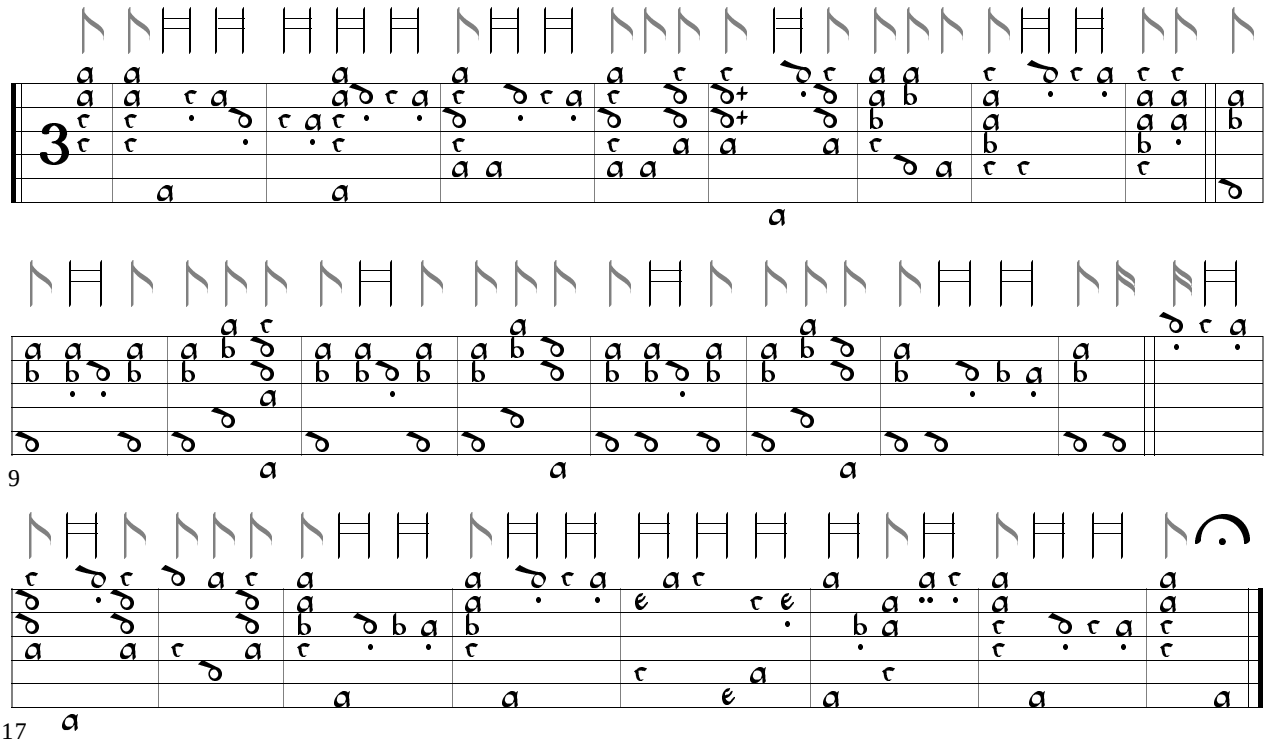


P13a. Paganina in Tenore - 7F AABCAABBC4 F-Pn Res.Vmd.31, ff. 19v-21v

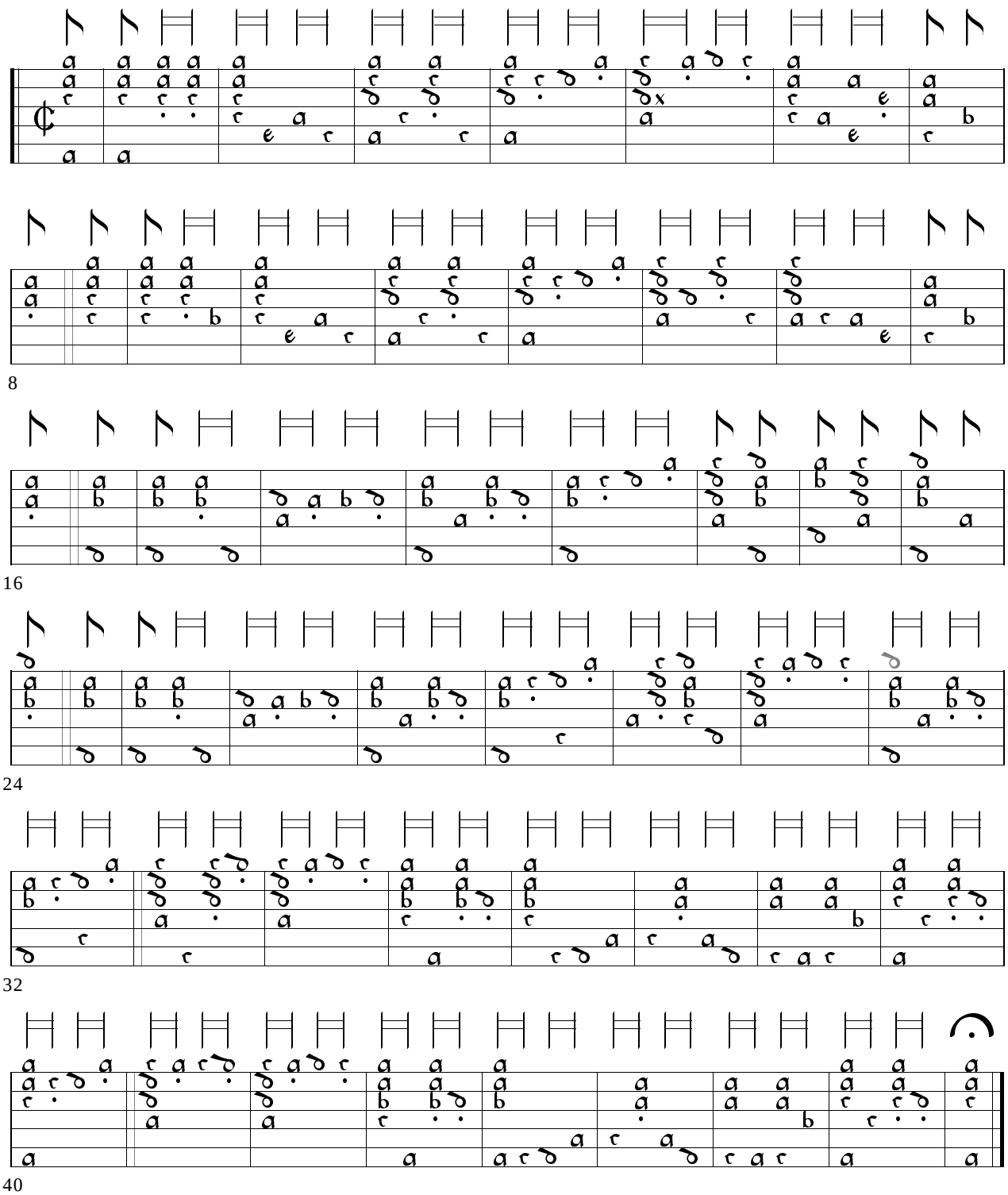




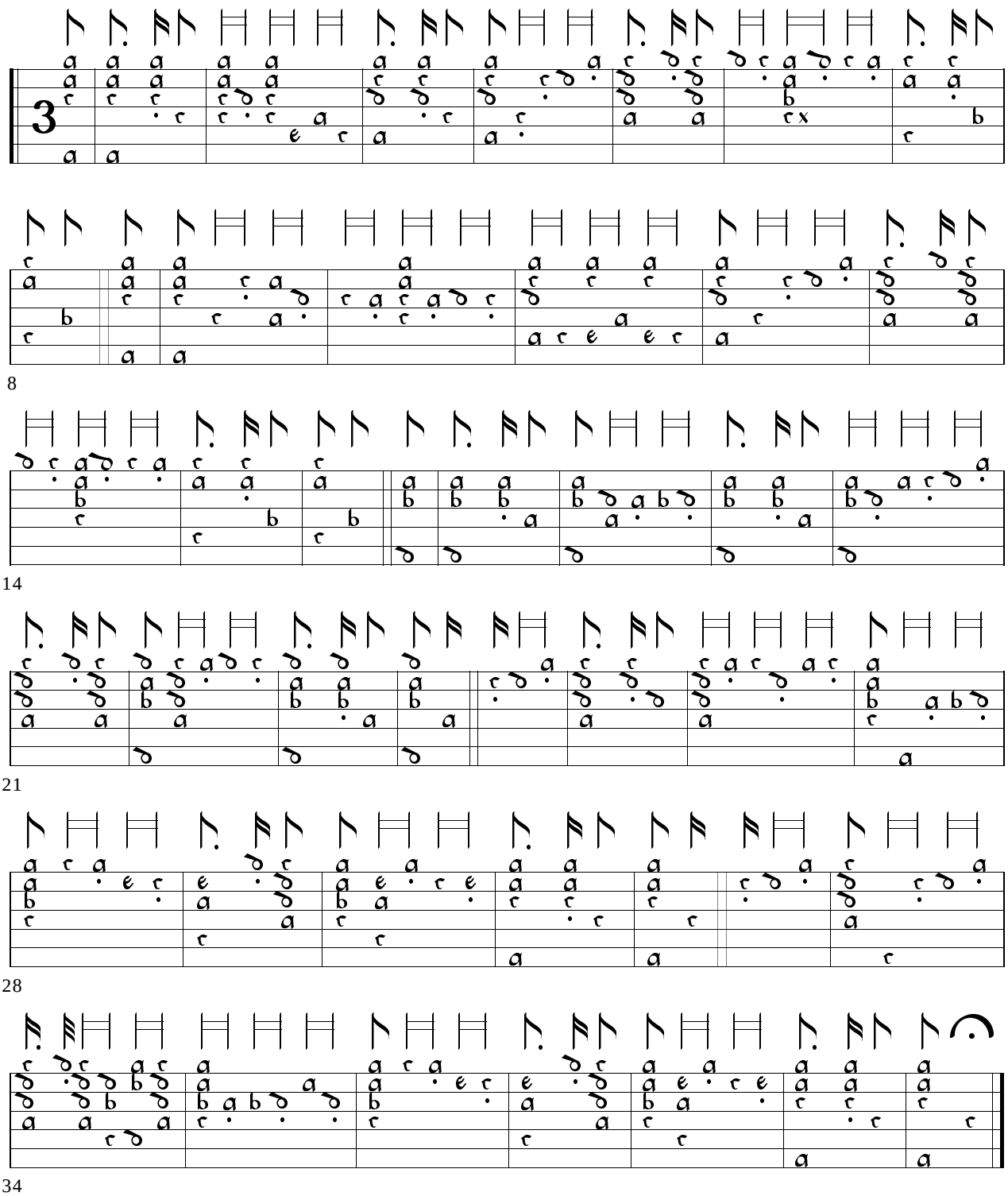
P13b. La sua Galiarda - ABC8 F-Pn Res.Vmd.31, ff. 21v-22r



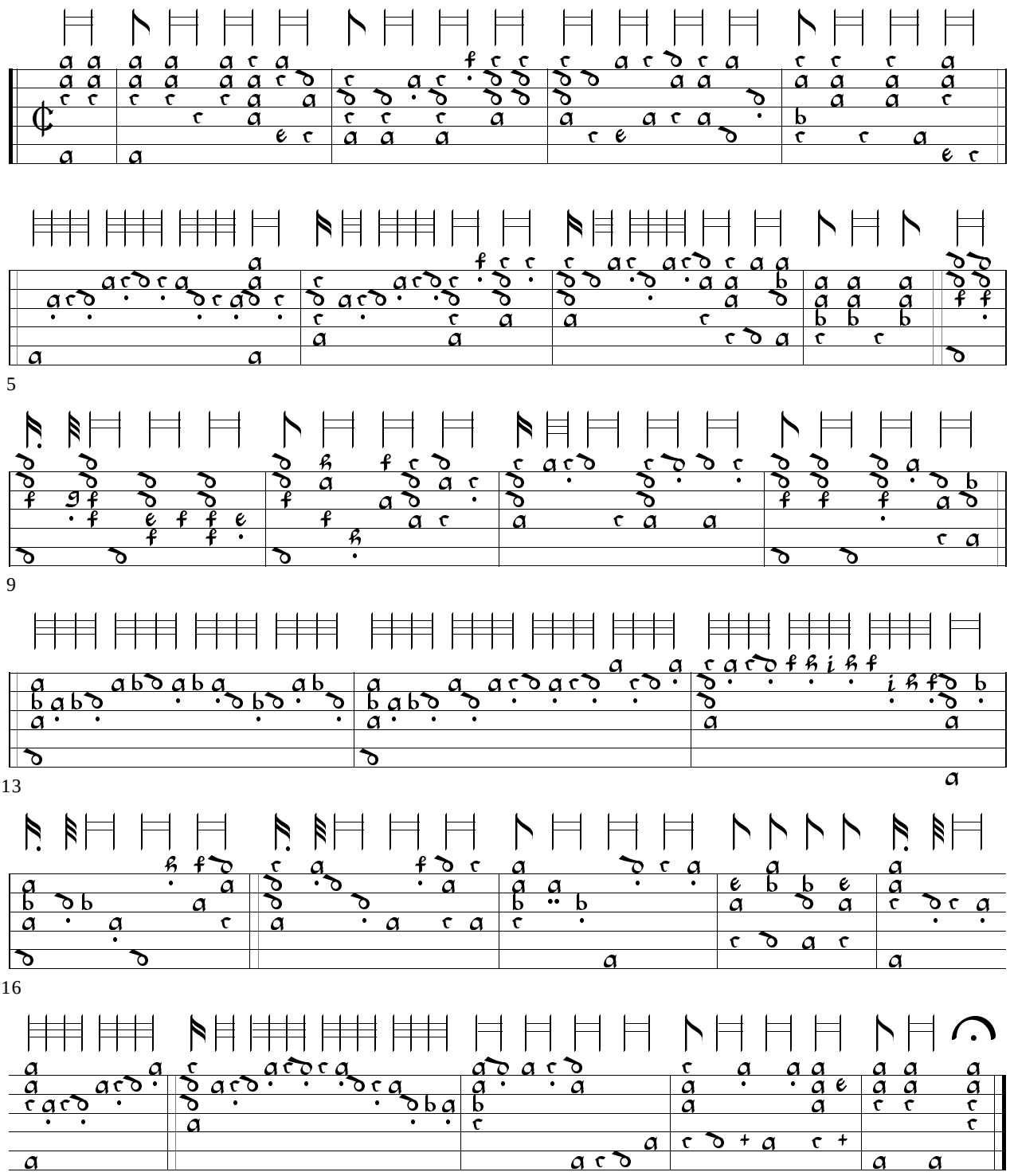
P14a. Tenor d(et)ta Paganina - AABBCC8 F-LYm 6244, ff. 18v-19r



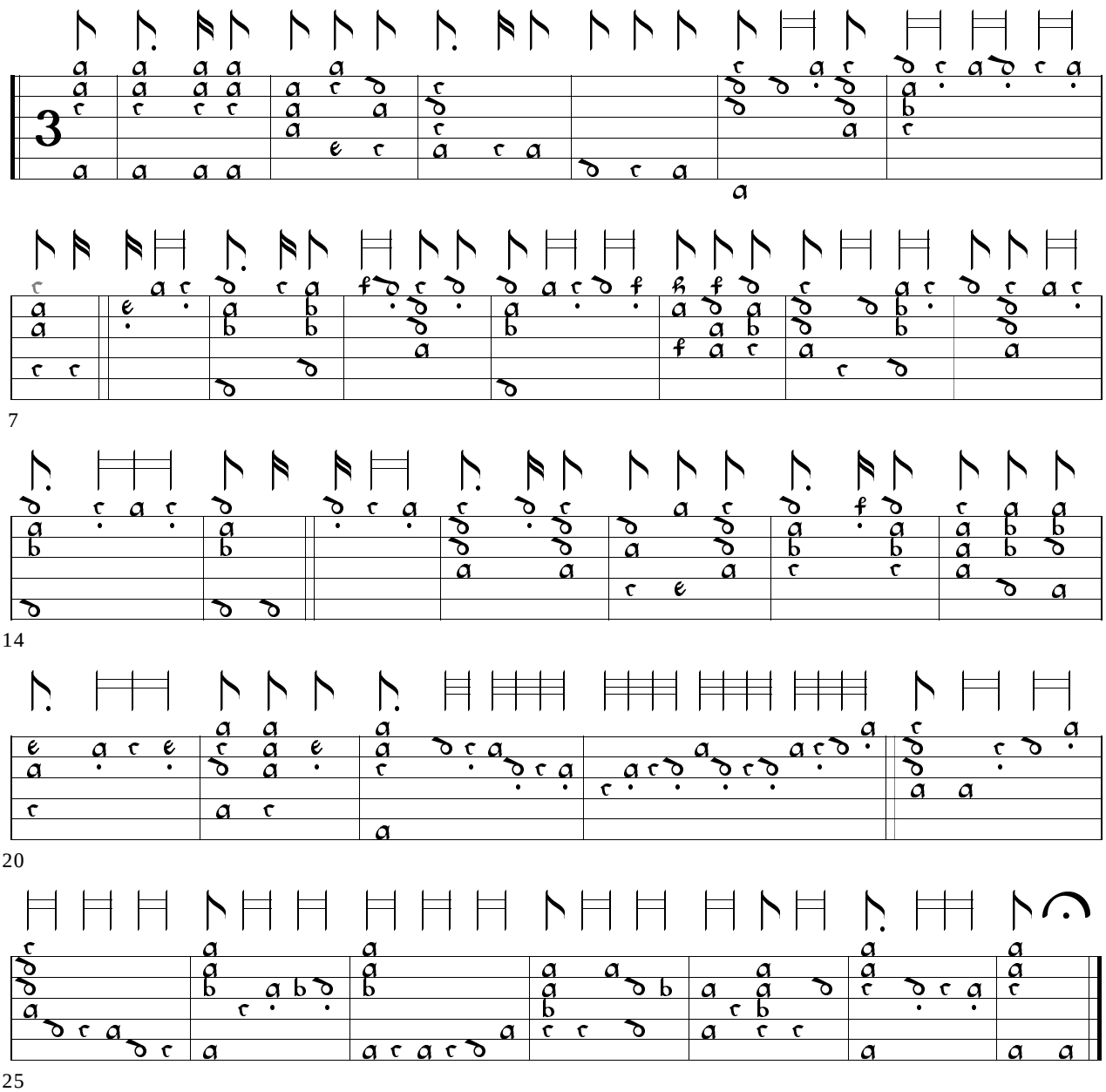
P14b. Saltarello AABCC8 F-LYm 6244, ff. 19v-20r



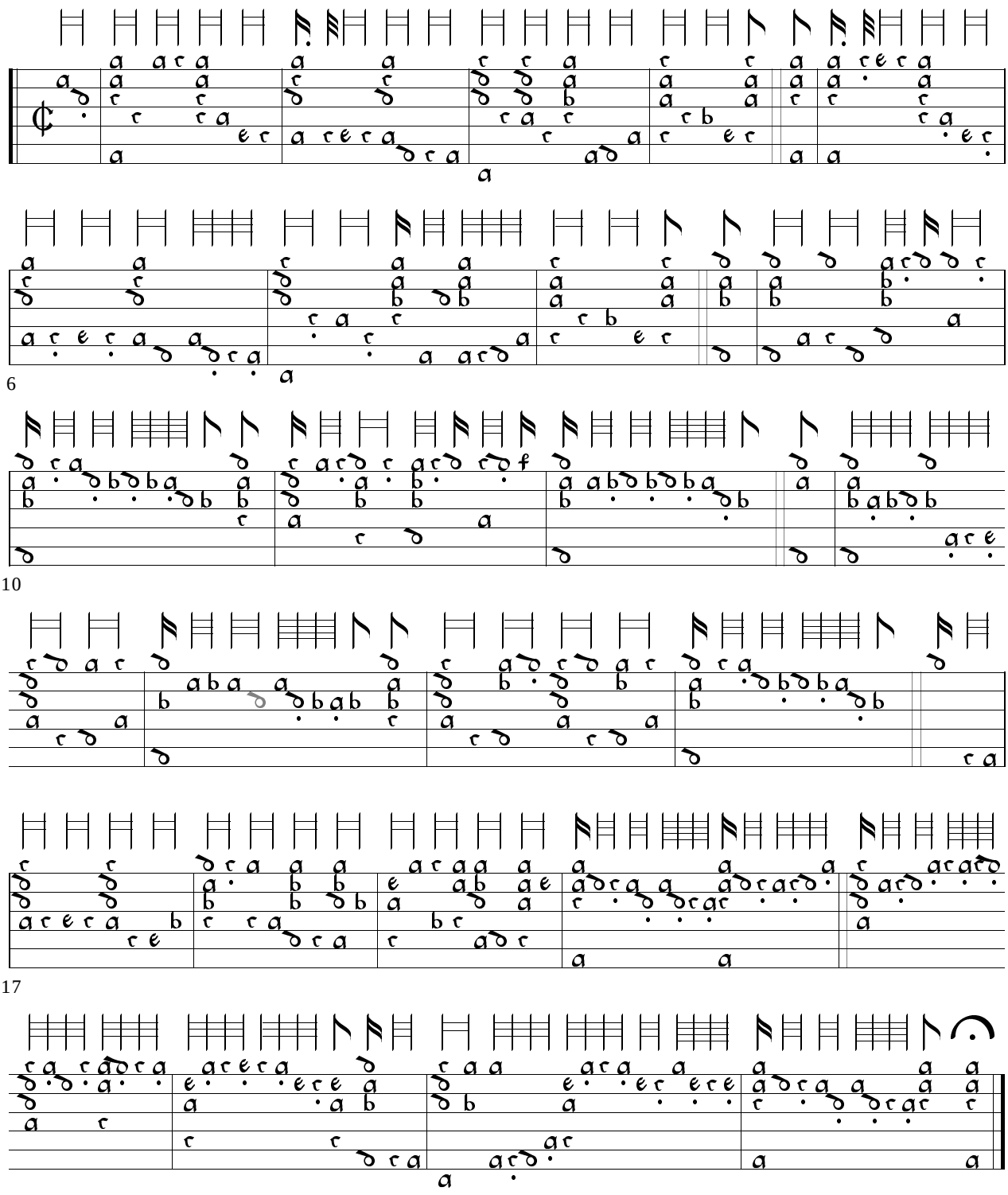
P15a. La paganina - 7F AABBCC4 CDN-Mc w.s., ff. 11r-11v



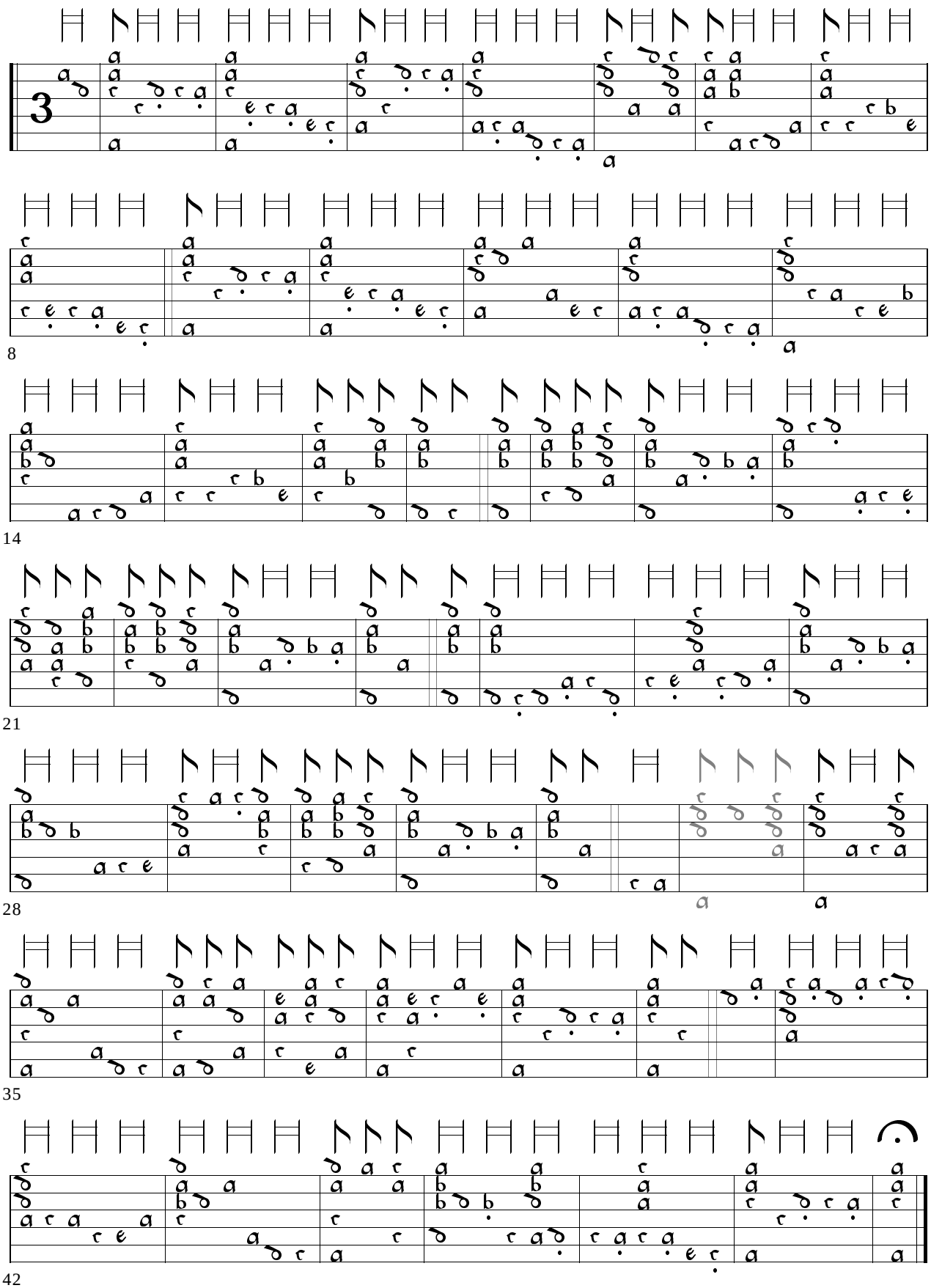
P15b. Il suo saltarello - 7F A7?B8C8 CDN-Mc w.s., ff. 12r-12v



P16a. Paganina in tenore - 7F AABBCC4 D-W Guelf. 18.8, f. 247v



P16b. Saltarello - 7F AABBCC8 D-W Guelf. 18.8, ff. 247v?-248r



COMMENTARY TO *LUTE NEWS* 135 (editorial changes): JOHN JOHNSON: JJ1a. double bar lines absent; 5-6 - bar line displaced 5 notes to the left; 6/12-14 - minim 2 crotchets instead of 2 crotchets minim; 6-7 - bar line displaced 3 notes to the left and single instead of double; 7/3 - c2 instead of d2; 7/3-4, 4/6-7, 28/17-18, 32/14-15 - bar line added; 7-8, 8-9 - bar lines displaced 2 minims to the right; 10/4-5 - quavers absent; 19/2 - a2 added and dot absent; 21-22 to 24-25 & 31-32 - bar lines displaced 2 minims to the left; 26/10 - e1 instead of a1. **JJ1b.** double bar lines absent (except 12-13); 9/8-9 - quavers instead of crotchets; 12/17 - a6 instead of a5; 15-16, 19-20 - bar lines absent; 21/7-8, 23/3-4, 24/14-15, 29/7-8, 30/10-11 - bar lines added; 25/3-4 - scribe changed 2 quavers to two crotchets; 25/7-8 - crotchets instead of quavers; 26/9 - a6 instead of e6; 29/16 - dotted crotchet instead of crotchet and c3 instead of d3; 30/11-16 - rhythm dotted crotchet 2 quavers 2 semiquavers dotted crotchet instead of crotchet 4 quavers crotchet. **JJ2a.** 1/1-2, 7/1-2, 17/1-2 - dotted minim crotchet instead of dotted crotchet quaver; 3/1 - dotted minim instead of dotted crotchet; 4/1 - minim instead of dotted crotchet; 4/2 - lowest hatch of semiquaver added using thinner nibbed pen; >5/2 - d1 added using thinner nibbed pen; 6/1 - b2c3 instead of b3c4; 6/2-3 - quavers absent; 6/3-7 - a4-b4-a4-b4-d4 instead of a3-b3-a3-b3-d3; 9/1, 10/1, 11/1, 13/1, 14/1, 15/1, 25/1, 27/1, 29/1, 31/1, 26/1, 30/1, 41/1, 42/1, 43/1, 44/1, 45/1 46/1, 47/1 - bass notes added editorially; bars 9-11 & 13-15 - crotchets and quavers instead of quavers and semiquavers; 12/1 - minim and d3 added using thinner nibbed pen and c4a5 absent; 16/1 - f3 instead of a3c5; 16/1-2 - double bar line absent; 19/1 - minim instead crotchet; 19/4 - a2 instead of d2; 21/1-2 - minim crotchet instead of dotted crotchet quaver; 24/1 - a1 instead of a2; 24/1-2 - single instead of double bar line; 24/2 - d3 instead of a2b3; 25/1, 26/9, 27/1, 27/8, 28/1, 43/9, 47/3, 47/5 - crotchets instead of quavers; 32/3, 33/1, 35/1, 38/1 - minims instead of crotchets; 33/1 - d6 instead of d7; 36/1-4 - crotchets absent; 37 - bar absent; 39/1- dotted minim instead of dotted crotchet; 39/4-7 - quavers absent; 39-40 - bar line absent; 48/1 - a1a2ca6 absent. **JJ2b.** double bar lines absent; 4-5, 16-17 - bar lines absent; 9/7 - d3 absent; 21/1-7 - scribe changed quaver 6 semiquavers to crotchet 6 quavers; 23/14-15 - bar line added. **JJ3a.** 1/1 - minim instead of dotted minim; 3/1-5 - crotchets absent; 4/12 - a6 crossed out; 10/3 - crotchet instead of dotted crotchet; 12/12 - a6 instead of a5. **JJ3b.** 15-16 - bar line absent; 18/1, 23/9 - # cancelling c4. **JJ4a.** 3/5 a2c4 instead of b2d3a5; 4/1 - a6 instead of e6; 5-6, 10-11, 15-16 - bar lines absent. **JJ4b.** 8/2 - 2 minims instead of semibreve; 16-17 - double bar line absent; 21/3 - scribe changed c5 to a5; 26/4 - d3 crossed out; 31-32 - bar line absent; 43/7-8 - bar line cancelled with #. **JJ5a.** double bar lines (except 16-17) absent; 2-3 to 38-39 - barred in 6 instead of 3 minims per bar; 4/4, 12/4 - c4 instead of c3; 10/1 - crotchet absent; 25/7 - minim instead of crotchet; 26/2 - f1 instead of c1. **JJ5b.** double bar lines absent; 2/3 - c2 instead of a2; 40/1 - a6 absent; 43/>6 - g2 bleached out. **JJ6a.** 4-5, 10-11, 16-17 - bar lines absent; 5/1 - a4 instead of a5; 6/3-4 - single instead of double bar line; 12/1 - minim instead of dotted minim; 16-17 - bar line absent. **JJ6b.** 9/3 - a1 instead of e1. **JJ6c.** 6/6 - minim instead of crotchet; 7/4 - e1f2f3a6 instead of f1f2h3a5; 10/1-2 - a4-c4 crossed out. **JJ6d.** 2/4-5 - bar line added and cancelled with #; 4-5, 8-9, 17-18 - bar lines absent; 6/2-3 - b3-d3 absent; 9/5 - c2 crossed out; 9/6 - c3 crossed out; 12/7 - c3 crossed out; 12/8 - c4 crossed out; 12/8-9, 16/6-7 - double bar lines absent; 13/1 - # ornament absent; 14/4 - crotchet absent; 15/3 - scribe changed c2 to d2. **JJ7a.** barring irregular, rests absent and rhythm signs frequently halved too often to record in detail but tacitly reconstructed; 34/>1 - minim c1 added; 41/3 - a3 instead of b3; 48/2 to 52/1 - crossed out. **JJ7b.** 7-8, 15-16, 23-24, 24-25, 33-34 - bar line absent; 8/1 - semibreve instead of minim; 8/>4 minim rest added; 8-9 to 22-23 - bar lines displaced 2 minims to the right; 33/2 - d1 instead of c1; 34/>1 - minim c1 added; 34/1-2 - dotted crotchet quaver instead of dotted minim crotchet; 48/1-2 - double bar line absent; 50/1-3 - semibreve 2 crotchets instead of dotted minim crotchet minim. **JJ7c.** 7/4-5, 11/10-11, 16/15-16, 79/6-7 - bar lines added; 11-12, 26-27, 39-40, 47-48, 55-56, 59-60 - bar lines absent; 16/18, 74/1 - minims instead of crotchets; 16/19 - crotchet absent; 24/2 - b4 instead of a3; 32/10 - semibreve instead of minim; 32-33 to 46-47 - bar lines displaced 2 minims to the right; 45/4 - e3 instead of d3e4; 52/1-2 - double bar line at end of the bar instead; 61/4 - f2 instead of f3; 64/5-6, 72/6-7 - double bar line absent; 64-65, 72-73, 76-77 - single instead of double bar line; 74/1 - minim instead of crotchet; 75/3 - a6 absent; 76/1 - f4 instead of 3e; 78/1 - e5 instead of c5. **JJ7d.** barring irregular, rests absent and rhythm signs frequently halved too often to record in detail but tacitly reconstructed; 5/2, 7/2 - c1 instead of b1; 7/1 - a5 instead of a7; 13/2-4 - a2 instead of b2; 23/5, 34/2 - c2 instead of b2; 33 - bar absent; 34/>1 - crotchet a1 added; 36/1 - b2b3c4d5 absent; 39/2 - b6-b2d3d5 instead of b2d3b6; 51/1 & 2, 52/1 - c4 instead of c2. **JJ7e.** 9-10, 22-23, 23-24, 24-25, 25-26, 27-28, 28-29, 39-40 - bar lines absent; 15/1 - crotchet instead of dotted crotchet; 15/9-10 - semiquavers instead of quavers; 16/1 - semibreve a1c2d3a5 absent (present in Valerius); 16-17 to 21-22, 29-30 to 38-39 - bar lines displaced 2 minims to the right; 29/1 - minim instead of semibreve and preceeded by common time signature instead of at the beginning of bar 30; 38/2 - c4 instead of a1c2d3a5. **JJ7f.** double bar lines absent (except 24-25 moved to 24/2-3 here); 8-9, 48/8-9, 60-61, 68-69 - single instead of double bar line; 13/14 - g3 instead of f3; 14/15-16 - dotted crotchet quaver instead of dotted quaver semiquaver; 15/9 - a6 added; 25/>11 - another b2d3a5-d2 crossed out; 47/4 - b3 instead of b2; 48/8 - semibreve instead of minim; 48-49, 78-79, 79-80 - bar line absent; 56/2 - crotchet rest crotchet instead of minim; 61/1 - a2 absent; 64/5-6 - crotchet minim instead of minim crotchet. **JJ7g.** 16/8-9, 24/2-3, 32/2-3, 40/2-3, 48/2-3, 52/1-2, 56/1-2, 60/3-4, 64/6-7, 68/3-4, 72/6-7, 76/203 - double bar line at end of the bar instead**;** 27/1, 78/9 - minims instead of crotchets; 48/2 - minim rest absent; 52/1 - a1 absent. **JJ7h.** all rhythm signs half duration; 3/4 - e2 instead of d2; 10/3 - scribe changed c2 to d2; 23/1 - d3 absent; 23/1 - a4 instead of e4; 23/3 - c4 instead of f4. **JJ8a.** 11/6 - another cipher for d3 instead of c4; 12/6-7, 18/6-7, 22/7-8, 26-27 - double bar line absent; 14/7 - d2 instead e2; 21/6 - e2 instead of d2; 29-30, 41-42 - bar lines absent; 42-1-2 - double bar line at end of bar instead; 49/4 - minim instead of crotchet; 50-51 - single instead of double bar line; 43 to 54 - 3 not 6 crotchets to a bar. **JJ8b.** double bar lines absent; 2/1 - a6 absent; 2/2 - a6 instead of c6; 6-7, 7-8 - bar lines displaced 2 minims to the left; 7/8-9, 66/4-7 - semiquavers instead of quavers; 8/15-16 - bar line added; 10/2 - a6 instead of a5; 11-12, 25-26, 29-30, 31-32, 35-36, 42-43, 81-82 - bar lines absent; 12/6-7 - crotchets instead of quavers; 15/18 - crotchet instead of dotted crotchet; 19/7 - d3 instead of d2; 19/8-9 - dotted crotchet quaver instead of dotted quaver semiquaver; 19/20-21 - scribe changed 2 quavers to 2 crotchets; 26/4 - d2d3f4 instead of d1d2f3; 32/6 - a5 instead of a6; 34/7-8 - dotted quaver semiquaver instead of dotted crotchet quaver; 35/18 - crotchet instead of quaver; 36/21 - dotted semibreve instead of minim; 40/1-2 - semibreve rest added; 42-43, 59-60, 77-78, 81-82 - bar lines absent; 51/3 - f4e5 instead of e4f5; 58/8 - h2 instead of e2; 66/4-7, 67/2-5 - semiquavers instead of quavers; 75/1 - c5 instead of a5; 76/4 - minim instead of dotted minim; 77/4 - d5 instead of d6; 78/1 - c4a5 instead of c5a6; 79-80 - bar line displaced a note to the left; 79/4 to 80/3 - bar omitted and inserted in margin with rhythm signs minim crotchet minim semibreve instead of crotchet minim crotchet; dotted minim but sign for insertion is above bar line 78-79 instead of 79-80; 82/3 - crotchet instead of minim; 84/1 - dotted minim instead of minim; 85/3 - d2 instead of a2.