MUSIC SUPPLEMENT FOR THE LUTEZINE TO LUTE NEWS 138 (JULY 2021): MELCHIOR NEUSIDLER PART 12 - SETTINGS OF WAS WOLLEN WIR AUF DEN ABEND TON & CHI PASSA PER QUESTA STRADA GALLIARDA

WAS WOLLEN WIR AUF DEN ABEND TON

The series of the most popular German tantz listed in Richard Hudson's book *The Allemande, The Balletto, and the Tanz* (Cambridge University Press 1986) is interupted here by a popular dantz-lied that he did not include: *Was wollen wir auf den Abend tun* [What do we want in the evening?]. The twenty sources I know are all edited here and include settings in three tonalities, thirteen in F, five in G and two in C (all assuming a lute in G pitch). The arrangements are distinct except that W8 (Adriaenssen's print) is concordant with W8 (Thomas Dallis lute book - second half of Adriaenssen) and W13 (Elizabeth Romers lute book) and W16 & W17 are also concordant. Most sources are in German tablature and from German speaking regions, but it also migrated to England, Sweden and The Netherlands, and was known in the latter by the Dutch title *L'Almande Slapen gaen* [Almaine to go to sleep?]. Adriaenssen's is the most elaborate setting but not the best - W6, W9 and W10 are more satisfying to play. The opening bars are reminiscent of Campian's What if a day, most versions of which were edited for the tablature supplement to *Lute News* and *Lutezine* 121 (April 2017). Most sources bar it in two strains but some in three shorter sections and nine of the twenty are followed by a triple time after dantz. About half of the settings are for 6-course lute and the rest add a seventh course tuned to F (W1, W2, W5, W10, W11, W12, W13, W19) and W7 also adds a tenth course in C once.

In F:

W1. A-KR L 81, f. 149r *Was wollen wir auff den Abend Thuen* p. 1
W2. DK-Kk Thott Thott 841.4o, f. 57r *107 Wass Woln wyr auff den Abendt thun* - accompanied by four verses of text [1] 1
W3. CH-Bu F.IX.70, p. 243 *XXIII Was wollenn wir uff den abendt thun - Nachdantz* 1
W4. CZ-Pu 59r.469, f. 47v *Chorea - Zhuru* [2] 2
W5. NL-Lu 1666, f. 512r i *Allemande Slaepen gaen* 2
W6. CH-Bu F.IX.23, ff. 15r-15v *Was woll wir vff den abent thon - nach dantz* 3
W7. GB-Lbl Sloane 1021, f. 78r *Was wollen wir auf abend thun ...* 3
W8. IRL-Dtc 410/I, pp. 220-221 untitled 4
W9. S-Skma w.s., f. 43r *Was wollen wir vf denn Abend thun - Proportio* 4
W10. NL-Lu 1666, f. 513r untitled 5
W11. NL-Lu 1666, f. 512r ii untitled 5
W12. Adriaenssen 1584, f. 85r *L'almande Slaepen gaen* =Adriaenssen 1600, f. 74v *L'Almande Slapen gaen* 6
W13. D-KNh R 242, ff. 216v-217r *Almand Schlaffen gehn* 7

In G:

W14. D-W Guelf. 18.8, f. 30v *Was wollen wir auf den - Nachdantz Was wollen wir auf den abend thon* 8
W15. NL-At 208.A.27, f. 63v *LVIII Was Wollenn wir auff Den abent: - Saltarello* 8
W16. CH-Bu F.IX.70, p. 244 *XXIIII Was wollen wir uff Alio modo - Nachdantz* 9
W17. CH-Bu F.X.11, f. 17v *Was wendt wir vff den abent dun Bassus - Proportio* 9
W18. A-Wwilczek no. 5 *Was woll wir uff den Abend thun. Dantz* [3] 9

In C:

W19. NL-Lu 1666, f. 512v untitled - *Reprinse* - Curry[4] no. 8 10
W20. S-B 2245 (Beckmann), f. 14r *Was wollen wir auff den Abend Thuen* 11

MELCHIOR NEUSIDLER PART 12

The Melchior Neusidler series continues with another fantasia/ intabulation/dantz group. The fantasia is unique to a manuscript of German provenance, and the opening bars are similar to another of his fantasias elsewhere in the same manuscript as well as in his *Teutsch Lautenbuch* of 1574, and was edited in the Melchior series for *Lute News* 136 (December 2020).

The intabulation comprises all three parts of Josquin's motet *Benedicta coelorum es - Perillud ave - Nunc mater*, for comparison with the setting by Albert de Rippe included in part two of the Josquin series in the accompanying *Lute News* 138. The setting of the motet in Melchior Neusidler's print of 1574 is assumed to be his own arrangement, although it is similar to the many other settings and so could be his reworking of a previous intabulation. The versions in his print are concordant with those in the manuscript F-Pn Rés.429 in a section thought by Arthur Ness to have been copied by Melchior himself in Augsburg *c.*1560-5. Although closely concordant in places they differ in extent and placement of embellishment - and the manuscript settings are included here.

The dantz is *Die alt Schwiger* [the old mother-in-law] - *hupffauff* from Melchior's 1574 print which is in duple time and followed by a triple time after dance. Melchior's setting is in F major with two 4-bar strains with divisions to each, and characteristically for him uses high fret positions so that it is awkward to play. Two simpler anonymous settings in G and C with the same title and strains but without divisions (although one repeats the A strain) and halving the rhythms are also known, one with and one without the after dance. Both are easier to play than Melchior's setting and are included here.

MN12a. PL-Kj 40598, ff. 10v-11r *Fantasia MN* pp. 12-13
MN12b. Josquin - Benedicta es coelorum
i. F-Pn Rés.429, ff. 38v-43v *Benedicta Es Celorum prima pars* Newsidler 1574, sig. A1r *Benedicta es coelorum a6* 14-17
ii. F-Pn Rés.429, ff. 44r-45v *Per illu dave Secunta pars* Newsidler 1574, sig. A3r *Per illud ave a2* 18-19
iii. F-Pn Rés.429, ff. 46r-47r *Tertia pars* (Nunc mater) Newsidler 1574, sig. A4r *Nunc mater exora natum* 20
MN12c. Neusidler 1574, sigs. K3r-K3v *Die alt Schwiger 31 - hupffauff* 21
MN12c-app 1. D-Sl G.I.4 I, f. 36r *Der alt schwiger* 11
MN12c-app 2. CH-Bu F.IX.70, p. 271 *Die alte Schwiger - Nachdantz* - the old mother-in-law [5] 11

CHI PASSA PER (QUE)'STA STRADA GALLIARDA

Most of this supplement is filled with more than a hundred settings known to me for lute, guitar and cittern of the Italian song *Chi Passa* to accompany the setting in *Lute News* 138, repeated here as C38. The monotony of the repetitive tune and its ground belyies its apparent popularity although playing them reveals considerable interest through a great diversity of figuration some more accomplished and interesting to play than others - for examples in G minor, C11, C23 and C31 the last with very high fret positions and an additional C section, also C40 in F, as well as C57 and C59 in C.

The villotte 'Chi passa per sta strad' e non sospira beato s'è' [He who passes along this street and does not sigh is blessed][6] first published for four voices in Filippo Azzaiolo's *Il primo libro de villotte alla Padoana* (Venice, Scotto 1557),[7] although it is not known if he composed it or arranged an existing popular song.[8] Either way, it was adopted as a genre of instrumental variations in the form of gagliarde (and in Gorzanis' prints a suite of Passemezzo-Padoana-Saltarello) based on the tune and/or its bass progression or ground and was transmitted around Europe including England. Most sources bear the song title 'Chi passa per questa strada' often abbreviated to 'Chi [Italian]/Qui [Dutch/French] passa' although some are untitled, but none use alternative titles. Few are ascribed to composers by name or initials (C24, C36, C63) although those in prints were presumably arranged by their authors or editors (C1, C2, C13/46, C30, C32, C34, C52, C54, C55, C81, C83, C84, C85, C86-91, C96, C98, C101, C102).

The song is in triple time with two strains usually of eight and

[1] All four transcribed in the facsimile and modern edition of the Fabritius lute book (Glinde, Jarchow 2013).

[2] Thank you to Peter Király for a copy of the page from this source.

[3] The manuscript is lost but this item is one from it that was copied by Wilhelm Tappert in the nineteenth century (thank you to Arthur Ness for a copy of Tappert's transcription).

[4] Donna Curry *22 Easy Pieces from the Thysius Lute Book* (Tree Edition) - free pdf (of this and all Tree editions): https://drive.google.com/drive/folders/1snocdP8ru8lfmVJydTJ7AzliuzX9G7e0 - scroll down alphabetical list for the title 'Thysius Selection'

[5] Thank you to Mathias Rösel for the translation

[6] 'Chi passa per sta strad' e non sospira,/ beato s'è, falalilela,/ Beato è chi lo puote fare,/ per la reale./ Affacciati mo, se non ch'io moro mo, falalilela' [He who passes along this street and does not sigh, is blessed, falalilela, blessed is he who can do it, indeed. Show yourself now, lest I die now, falalilela].

[7] Online facsimile: https://bildsuche.digitale-sammlungen.de/index.html?c=viewer&bandnummer=bsb00080554&pimage=3&v=100&nav=&l=en

[8] The song was included in Oscar Chilesotti 'Jacomo Gorzanis, Liutista del Cinquecento' *Rivista Musicale Italiana* 21 (1914) pp. 90-91, and the author noted that Orlando di Lasso sang 'Chi passa' to his own lute accompaniment at the marriage of Duke William V of Bavaria in 1568, which I have been unable to confirm.

twelve bars (although some are barred in 6 rather than 3 minims), both ending in the tonic but unusually the first strain begins on the dominant and the second on the subtonic/leading note.[9] All the settings are based on the same ground, although the sources are littered with harmonic variants often in bars five and six of the A strain and bars four, six and nine of the B strain, closer study of which might permit definition of more stemmatic relationships between sources.[10] The lute settings are in four different tonalities/keys, 42 in G minor, 21 in C minor, 14 in F minor and 3 in D minor (all assuming a lute at G pitch, but see below). The settings are similar but mostly distinct, with few exact concordances or close relationships.[11]

Some settings of Chi Passa are paired as lute duets and one group may be intended as a quartet for lutes at four different pitches, the tablature for the parts all notated as if in the same four keys as the lute solos. The titles of two settings found adjacent in the Willoughby lute book, C64 'in the lowest key' and C14 'in the hygher keye' followed by 'these tow qui passas agre[e] one tow lutes, the one set foure notes aboue the other' make it clear they are intended to be played together, and fit as a duet for lutes a fourth apart, C14 on a tenor lute in G and C64 on a bass lute D, despite both playing satisfactorily as solos. Also C13 and C46 are on the same opening in table format with one part inverted on the page annd the other with the header 'ad secundam' and in a section headed 'Sequuntur deincips carmina duabus testudinibus accommoda' in Phalèse's *Theatrum Musicum* of 1568 and the revised edition of 1571, and are presumably a duet for lutes a tone apart. However, C29 & C54 for lutes pitched a fourth apart are also found adjacent, in Waissel's *Lautenbuch* of 1592, but there is no indication that they were intended as a duet rather than as alternative solo settings which both work well as.[12] C36 is from a typically English treble and ground duet, and is an orphan treble part by John Johnson. The ground does not survive but has been reconstructed in two modern editions, both attempts at the ground included here. Alternatively, there must be lute solos here that would fit as grounds too which might allow several different combinations of lutes (unison, a tone, fourth or fifth apart) and maybe even with a cittern.[13]

Thirteen settings are grouped together on folios 7r-12v of the Thysius lute book and are further grouped into settings in four different tonalities/keys, the first of each subgroup titled and the rest (except C21) lacking titles. If played on a G lute the four tonalities would sound as if in G (C15-17 & C21-22), F (C47-48), C (C65-69) and D (C70), and have been included amongst the lute solos which fall into the same tonalities in the worklist below. In addition to the titles C15 is designated 'In Tenor', C47 'Sup[eriu]s', C69 'In Basso' and C70 'Contrat[enor]', leading Todd Lane to suggest these settings form a lute quartet (but he did not mention the other adjacent settings in the manuscript).[14] However, in order that the parts fit together on four lutes at appropriate pitches, Lane had to reassigned the parts labelled 'Bassus' as superius, 'Tenor' as bassus and 'Superius' as tenor, the 'Contratenor' remaining unchanged.[15] This is an inexplicable error by the scribe and it seems possible that instead the designations 'Bassus' etc. refer to the size or pitch of the lute on which to play them as solos,[16] and the fact that the versions fit together may only be a consequence of solo settings of this and other music based on a fixed ground or harmonic pattern, having an intrinsic high probability of fitting together as duet or ensemble parts. Also, C15 is a nearly exact concordance for C3 in the Königsberg lute book, assumed to be a lute solo, although it is equally likely that the Königsberg setting is a duet or consort part but not titled as such, as other items in the same source are also duet and consort parts. In fact, this example raises a general issue of whether the repertory that we think of as lute solos includes a few or many duet or ensemble parts not labelled as such. However, none of the other lute settings of Chi Passa are titled with part names such as superius, but a similar issue arises for some of the cittern settings, described below. Also, C73-75 are three simple settings for bandora (also transcribed for lute here) that are probably consort parts rather than solos.[17]

The number of instrumental arrangements of Chi passa for lute (15), bandora (3), cittern (7), gittern (1) and keyboard (4) in English sources suggest it was well known in England. The majority of lute settings in English sources are in C minor (10 of 21 total) rather than in G (4 of 42 total), F (1 of 14) or D (0 of 3) and are found in seven sources all from the 1580s. Some sources include multiple versions including more extended sets of variations (C57, C60, C62) and John Johnson's orphan treble (C36). The settings in English sources are largely distinct from continental sources (with the exception of the few described below) and may have been composed or arranged by lutenists resident in England (but only two are ascribed, C63 to Francis? Cotton and C36 to John Johnson). Some English sources are related to continental settings, such as C56 in the Dallis lute book is identical to a setting in one of Pierre Phalèse's prints (C52), and two English sources (C57 from the Marsh lute book with five variations of AABB and C62 from the Thistlethwaite lute book with four variations of AABB) are related to a setting in another Phalèse print (C55 with three variations, AABB-AB-AABB). The first three variations of C57 are unique and the fourth and fifth are concordant with the third and fourth of C62, and all three of Phalèse's C55 are concordant with the first three of C62 (although Phalèse omits the repeats in the second variation). Thus the English sources are more complete than Phalèse and so were not copied directly from the print but it is not clear where the setting originated.

The popularity of Chi Passa in England is further suggested by two known ballads that call for tune: 'the philosifor lernynges' was registered to Thomas Colwell with the Company of Stationers in 1568-9 - Rollins 2074[18] and probably related to 'good Counssel and saynges of ye phelosypher' registered to Jno Kingston in 1564-5 - Rollins 1011 - presumably the text extant as William Elderton's broadside ballad published *c.*1560-75 called 'A proper newe ballad shewing that Philosophers Learnynges, are full of good warnynges And songe to the tune of my Lorde Marques Galyarde: or the firste traces of Que passa' beginning 'Philosophers learnings, are ful of good warnigs, in memorye yet left to scoole vs' (for facsimile and full transcription see EBBA 37036).[19] The other ballad calling for the music is no. 21 in Richard Jones's *Handefull of pleasant delites* 1584, 'A Sonet of two faithful Lovers' beginning 'The famous Prince of Macedon whose wars increst his worthy name is to be sung To the tune of Kypascie'.[20]

Twenty-eight settings of Chi Passa are known for cittern in different combinations of fretting (see illustrations on p. iv), tuning and number of courses of strings:[21] diatonic (C77-C91) or chromatic

[9] Thank you to Wilfred Foxe for explaining the tonality/key to me.

[10] A bar each of the scale degrees V-V-V-V-I/IV-V-I-I for the A strain and VII-VII-VII-VII-III-VII-IV-V-I/VI-V-I-I for the B strain.

[11] C3 is nearly identical to C15; The repeat of C11 is almost identical to C9 and closely related to C17; C52 is nearly identical to C56. Also C6 & C8 are related; C55, C57 & C62 are closely related - see discussion in the text; C4, C25, C26 & C29 share a characteristic motif in bars 7/8 of the B strain; the passages in higher fret positions in the repeats of the B strain of C24 & C30 are related.

[12] Note that Waissel included three distinct settings in his prints (C29, C34, C54), and a fourth ascribed 'MW' (C24) is probably by him too although not included in any of his prints.

[13] The harmonic variants in the ground referred to above would need to be considered in choosing matching parts.

[14] Todd Lane 'The lute quartets in the Thysius lute book' *Journal of the Lute Society of America* 22 (1989), pp. 28-59.

[15] Lane proposes the following pitched lutes: Superius in A, Contratenor in G, Tenor in E and Bass in D.

[16] Such designations occur ambiguously in other lute manuscripts, such as CH-Bu F.X.11, CH-SAM 1 and PL-Kj 510. Also the designations 'In Tenor' and 'In Basso' in Thysius seems indicative only of lute size or pitch and not specifically that they are ensemble parts.

[17] Lyle Nordstrom *The Bandorsa: Its Music and Sources* (Warren, Harmonie Park Press 1992), includes all three in the solo, not consort part, repertory as nos. 92-94 in the thematic index but designates all three as 'an accompaniment ground' and suggests that no. 93 (C74 here) 'could be made to fit with the lute duet treble by John Johnson ...' (C36 here).

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

[19] University of California at Santa Barbara: English Broadside Ballad Archive: http://ebba.english.ucsb.edu

[20] See John M. Ward 'Music for A Handfull of pleasant delites' *JAMS* X (1957), pp. 151-180. John M. Ward *The Dublin Virginal Manuscript* (Mainz, Schott 1983, revised from editions of 1954 and 1964), pp. 57-58 sets the words of the first stanza of the ballad to the music of the cittern setting in GB-Lbl K.2.d.2, C95 here. See Simpson, pp. 101-103.

[21] Thank you to Andrew Hartig for information about cittern types and their

(C92-C94 & C99i) 4-course cittern in French tuning, chromatic 4-course cittern in Italian tuning (C95-C98, C99ii & C100), and chromatic 6-course cittern in 'Kargel' or 'Praetorius' tuning (C101-C103).[22] The cittern settings are distinct except that Phalèse & Bellère *Selectissima Elegantisimaqu* 1570 (C82) is a copy of Viaera *Nova et Elegantissima in Cythara* 1564 (C81), and C96 also in Phalèse 1570 for chromatic cittern was adapted in Kargel *Toppel Cythar* 1575 for 6-course chromatic cittern (C103) as an alternative setting to the one that preceeds it in the print (C102). Kargel *Renovata Cythara* 1578 (C85) also seems to have reworked C96 for diatonic cittern as an alternative setting ('altra modo') to the one that preceeds it in the print (C84). The titles of some settings suggest they may be cittern parts of duets or ensembles of two or more citterns, such as the two in different tonalities that are adjacent in one manuscript (C79 & C80), the title of the second appended 'basso' and they do fit as a duet for citterns a fourth apart.[23] However another two settings in different tonalities and adjacent in another manuscript (C77 & C78) are probably just alternative versions as indicated by the phrase 'op andere manier', Dutch for 'in another way' in the title of one of them. Six settings all adjacent in Phalèse & Bellère *Hortulus Cytharae* 1582 in three different tonalities, one of each labelled 'Superius', 'Tenor' and Bassus', respectively, the others called 'diminuee' or 'autre' as embellished and alternative settings, and the three with part names fit together as a trio for citterns of three different sizes.[24]

Eight cittern settings are found in English sources, all for chromatic cittern but in two different tunings: French tuning for one in the Mulliner music book (C92) and three in the Willoughby lute book (C93, C94 and C99) from the 1570s - the three in Willoughby in different tonalities and so could be parts for a trio! The other English settings are in Italian tuning and in sources from the 1590s or later (C95, C97, C98, C100). The dates of these sources support the idea of a transition in England from one tuning to the other between the 1570s and 1590s.. The proposed transition might also be graphically illustrated by one setting in the Willoughby lute book (C99) that was copied mainly for a cittern in French tuning, but tablature letters on the lowest course were later altered to italian tuning, although not completely - a separate version in each tuning has been reconstructed here as C99i & C99ii with tablature letters not in the original in grey. C100 is a setting in Italian tuning on the first page of Mathew Holmes solo cittern manuscript, not noted as a setting of Chi Passa previously.[25]

In G minor [42]:

C1. Gorzanis II 1563, p. 53 *Padoana detta chi Passa per questa strada* p. 22
C2i. Gorzanis II 1563, p. 19 *Passemezo detto o perfida che sei* 22-23
C2ii. Gorzanis II 1563, p. 20 *Padoana del detto* 23
C2iii. Gorzanis II 1563, pp. 20-21 *Saltarel del detto* 24
C3. LT-Va 285-MF-LXXIX (Königsberg), f. 57r *Chipass* 25
C4. LT-Va 285-MF-LXXIX, f. 65r *Chipas* 25
C5. CH-Bu F.IX.23, f. 16v *Chi passo p. questa strado* 26
C6. DK-Kk Thott 841,4º (Fabritius), f. 140r ii *Chipassa* 26
C7. D-Z 115.3 (Arpin), p. 14 *Chipass* 27
= CZ-Pu 59r.469 (Strialy), f. 14v *Chipassa*
C8. D-B 40141 (Nauclerus), f. 99v *Chi passa* 28
C9. D-KNh R 242 (Romers), ff. 131v-132r *Galliarda Chi passa* 28-29
C10. I-BDG chilesotti, p. 89 *Chi passa per questa strada* 29
C11. Adriaenssen 1584, ff. 82v-83r *Chi passa* 30-31
= Adriaenssen 1600 f. 70v *Chi passa*
C12. IRL-Dm Z.3.2.13 (Marsh), p. 73 untitled 32-33
C13. Phalèse 1568, f. 63r *Chi passa* - D for lute II in G - see C46 34
= Phalèse & Bellère 1571, f. 101r *Ad secundam Chi passa*
C14. GB-NO Mi LM 16 (Willoughby), ff. 84v-85r *Qui passa* 35
in the hygher keye - these tow qui passas agre[e] *one tow lutes, the one set foure notes aboue the other* - lute I in G - see C64
C15. NL-Lt 1666, f. 11r i *Gailliarde Chipassa. In Tenor* - Lane 3B 36
C16. NL-Lt 1666, f. 11r ii untitled 36
C17. NL-Lt 1666, f. 11v untitled 37
C18. D-B 4022. f. 43r *Chipassa* 38
C19. IRL-Dm Z.3.2.13, p. 30 i untitled 38-39
C20. S-Skma Sackska, f. 18r *Chi Passa* [*Schiess? balzen?*] 39
C21. NL-Lt 1666, f. 12r *Qui passa per questa strado* 40
C22. NL-Lt 1666, ff. 12r-12v untitled 40
C23. F-Pn Rés.429, ff. 47v-48v *Chi Passa per questa strata* 41
C24. D-DEl BB 12150, ff. 34v-36r *Chi Passa per questa strata* *M*[athias?] *W*[aissel?] 42-44
C25. S-Skma Sackska, f. 22r *Chi Passa* 44
C26. CH-Bu F.IX.70 (Wurstisen), pp. 312 *Chipassa* 45
C27. D-KNh R 242, ff. 137v-138r untitled 46
C28. NL-At 208.A.27, f. 47v *Chi Passa gagliarda XXVII* 46
C29. Waissel *Lautenbuch* 1592, sig. F1v *4. Gailliarda Chi passa* 47
C30. Jobin 1573, sigs. D3r-D4r *Gailliarde Chi passa* 48-50
C31. A-Wn 19259, f. 3v *Chi passa* 50-51
C32. Phalèse & Bellère 1571, f. 120v *Chi passa* 52-53
C33. IRL-Dm Z.3.2.13, p. 419 untitled 53
C34. Waissel 1573, sig. L3r *38 Chi passa. Gagliarda* 54
C35. CZ-Bsa G.10.1400, f. 3v *Chepassa* 54
C36ia. GB-Cu Dd.3.18, ff. 7v-8r *Chi Passa Jo Johnson* - treble 56-59
C36ib. IRL-Dm Z.3.2.13, pp. 151-153 untitled - JohnsonB nº 63 60-63
C36iia. ground reconstructed by Burgers[26] 64
C36iib. ground reconstructed by Lundgren[27] 55

In F minor [14]:

C37. NL-Uu AA fol 28 Rariora, f. 1v *Giarda Chi passa per questa strada f*[redericus] *v*[iaera] *f*[risius] - 64
C38. F-Pn Rés.429, ff. 12v-13r *chi Passa Per questa Strata* - in *Lute News* 65
C39. DK-Kk Thott 841,4º, f. 140r i *Chipassa* 66
C40. DK-Kk Thott 841,4º, f. 140r iii *Chipassa p. qvesta strada* 66
C41. D-Z 115.3, p. 15 untitled[28] 67
= CZ-Pu 59r.469, f. 15r untitled
C42. D-B 4022, f. 26r *Chipassa* 68
C43. D-Dl 1-V-8 (Loss), f. 50r *Chipassa* 69
C44. D-Sl G.1.4 II, f. 80v i *Chi passa per questa strada* 70
C45. GB-NO Mi LM 16 (Willoughby), f. 85r *Qui passa* 71
C46. Phalèse 1568, f. 62v *Chi passa* - in C for lute I in A 71
duet for lutes a tone apart - see C13
= Phalèse & Bellère 1571, f. 100v *Chi passa* [29]
C47. NL-Lt 1666, f. 7r *Gailliarde Chipassa Sups* - Lane 3T 72
C48. NL-Lt 1666, f. 7v untitled 73

In C minor [21]:

C49. IRL-Dtc 410/I, p. 1 untitled - ground? 73
C50. CH-Bu F.IX.70, pp. 307 ii *II Alio modo* 74
C51. D-KNh R 242, f. 137v *Galliard Chipass* 74
C52. Phalèse & Bellère 1574, f. 81r *Gailliarde. Chi Passa* 75
C53. CH-Bu F.IX.70, p. 307 i *I Chipassa* 75
C54. Waissel 1592, sig. F2r *4. Gailliarda Chi passa* 76
C55. Phalèse 1568, ff. 82v-83r *Chi Passa* 77-79
C56. IRL-Dtc 410/I (Dallis), p. 3 *Gal chi passa* 79
C57. IRL-Dm Z.3.2.13, pp. 248-251 untitled 80-84
C58. IRL-Dtc 408/II, pp. 86-87 *Qui passa* 86-87
C59. IRL-Dm Z.3.2.13, p. 251 untitled 86
C60 IRL-Dm Z.3.2.13, pp. 360-361 *Quipass:* 87-89
C61. GB-Cu Add.2764(2), f. 12v *Chy Passa* 89
C62. GB-Eu Dc.5.125, ff. 11v-13v untitled 90-93
C63. IRL-Dm Z.3.2.13, p. 30 ii *Cottonns* [30] 94

tunings as well as for copies of several of the cittern sources used here. Thank you also to Peter Forrester for useful discussions on the subject.

[22] The standard pitches for 4-course citterns are 'French' tuning: A'-G'G"-D"-E" and 'Italian' tuning: B'-G'G"-D"-E". Two tunings are used for 6-course cittern: 'Kargel': B-G-D'-G'-D"-E" and Praetorius G-D-B'-G'-D"-E" - see http://www.cittern.theaterofmusic.com/faq/index.html

[23] Thank you to Andrew Hartig for information on music for cittern ensemble and whether parts fit together.

[24] Although there is no indication anywhere in the print, unlike Phalèse's 1570 print that declares on the title page: 'Quaedam denique inserta sunt passim carmina, pulsanda tribus Cytharis ita inter fe coaptatis, ut Tenor, diatessaron, id est per quartam, Bassus vero diapente id est per quintam a Superiore distet' [Finally, inserted randomly are songs, for three citterns to play [together]: the Tenor, the fourth, that is a fourth apart [from the Superius, and] the Bassus the fifth, that is a fifth apart from the Superius'. In addition the title page of Viaera 1564 includes the wording 'ad Joannis Pacoloni tabulaturas (ut vocant) trium Testudinum, apprime congruentes, ut etiam sola Cythara ex hibendi' indicating that the contents include cittern parts for lute trios in Pacoloni *Longe Elegantissima* 1564, and the first ten suites of dances use the same titles as in Pacoloni, but they do not fit together well. Other examples of cittern playing other than solo music is the unison cittern duet in Thomas Robinson's *New Citharen Lessons* 1609, the 25 duets for cittern and bass instrument in Antony Holborn *The Cittharn Schoole* 1597 and the cittern parts for all the surviving mixed consort music.

[25] Thank you to Andrew Hartig who identified it and kindly informed me.

[26] Jan W.J. Burgers *John Johnson: Collected Lute Music* (Lübeck, Tree Edition 2001), nº 63.

[27] Lundgren-Edition *50 English Duets for Two Renaissance Lutes* vol II nº 19 - http://www.luteonline.se

[28] The original is annotated with alternative figuration in places which has been incorporated into complete repeats of both strains here.

[29] Included as no. 17 in Lynda Sayce *Lute Duets from the Phalèse Anthologies* I (Sul Tasto/The Lute Society 1991).

[30] This and other music ascribed to Cotton was edited for *Lute News* 58 (June

C64. GB-NO Mi LM 16, ff. 83v-84r *Qui passa in the lowest key* - lute II in D duet - see C14 95
C65. NL-Lt 1666, f. 9r ii untitled 96
C66. NL-Lt 1666, f. 9v untitled 96
C67. NL-Lt 1666, ff. 9v-10r untitled 97
C68. NL-Lt 1666, ff. 10r-10v untitled 98
C69. NL-Lt 1666, f. 9r i *Gailliarde Chipassa. In Basso* - Lane 3S 99
In D minor [3]:
C70. NL-Lt 1666, f. 8r *Galliarde Chipassa Contrat*[enor] - Lane 3C 99
C71. CH-Bu F.IX.70, pp. 308 *III. Chipaßa* 100
C72. D-Sl G.1.4 II, f. 80v *Chi passa* 101
Bandora:
C73. IRL-Dtc 410/I, p. 227 *qui passa pandore* - bandora & lute trans 102
C74. IRL-Dm Z.3.2.13, p. 380 i untitled - bandora & lute trans 103
C75. IRL-Dm Z.3.2.13, p. 380 ii untitled - bandora & lute trans 104
Gitterne:
C76. GB-Lbl Add.30513, ff. 119v-120r untitled 105
Diatonic cittern in french tuning:
C77. B-Gu 3898 10 (Ghent), p. 11 *Guillarde qui passe* 106
C78. B-Gu 3898 10, p. 19 *Guillarde qui passe op andere manier* 106
C79. F-Pn Rothschild I 411, no. 2 *Gaillarde Qui passe* 107
C80. F-Pn Rothschild I 411, no. 30 *Qui passe Bassus* 107
C81. Viaera *Nova et Elegantissima in Cythara* 1564, f. 19r *Chi passa* 108
C82. Phalèse & Bellère 1570, f. 41r *Chi passa per questa strada* 108
C83. Vreedman *Carminum Quae Cythara* 1569, f. 41v *Chi passa* 109
C84. Kargel *Renovata Cythara* 1578, sig. K2v *Chi passa per questa strada* 109
C85. Kargel 1578, sigs. K3r-K3v *Chi passa altra modo* 110
C86. Phalese & Bellère 1582, ff. 56v-57r *Chy Passa Superius* 111
C87. Phalese & Bellère 1582, ff. 57v-58r *Gaillarde Chy Passa autrement* 112
C88. Phalese & Bellère 1582, ff. 58v-59r *Plus diminuée* 113
C89. Phalese & Bellère 1582, f. 59r *Tenor eiusdem* 114
C90. Phalese & Bellère 1582, f. 59v *Bassus eiusdem* 114
C91. Phalese & Bellère *Hortulus Cytharae* 1582, f. 57r *Autre* 115
Chromatic cittern in french tuning:
C92. GB-Lbl 40513 (Mulliner), ff. 122v-123r *quepasse* 115
C93. GB-NO Mi LM 16, ff. 89r untitled 116
C94. GB-NO Mi LM 16, ff. 90r *Qui passa* 116
C99i. GB-NO Mi LM 16, ff. 87v-88r *Qui passa* 120
Chromatic cittern in italian tuning:
C95. GB-Lbl K.2.d.2 (mss adds Robinson 1609), sig. B4r *qui passa* 116
C96. Phalèse & Bellère 1570, ff. 99v-100r *Chy passa* 117
C97. GB-Cu Dd.4.23, f. 31r *Chi passa* 118
C98. Holborne *The Cittharn Schoole* 1597, sig. C3r *QVipassi* 119
C99ii. GB-NO Mi LM 16 (Willoughby), ff. 87v-88r *Qui passa* 121
C100. GB-Cu Dd.4.23, f. 1r untitled 122
Chromatic 6-course cittern in 'Kargel' tuning:
C101. CZ-Bsa G.10.1400, f. IVr [68v] *Chipassa* 122
C102. Kargel & Lais *Toppel Cythar* 1575, sig. G1r *37. Gaiarde chi passa per questa strada* 123
C103. Kargel & Lais 1575, sigs. G1r-G1v *38. Chi Passa altra modo* 123

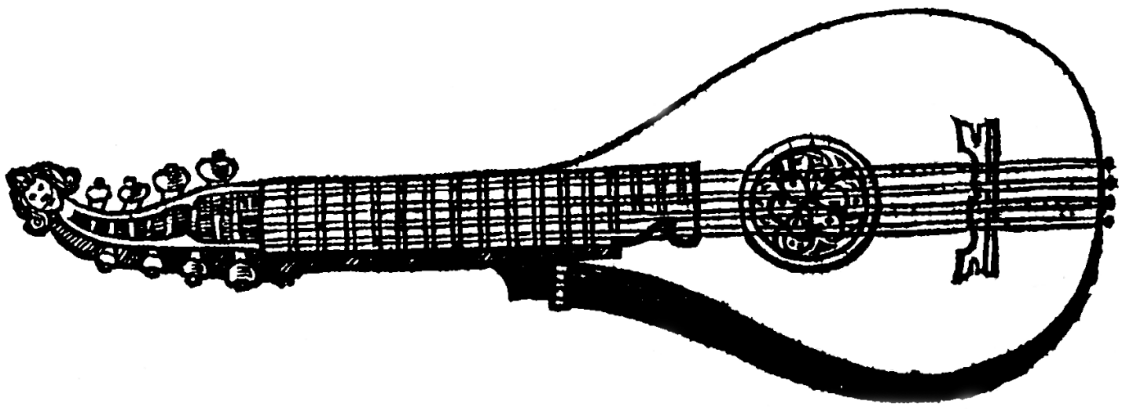
Cognates for keyboard: GB-Lbl 1591 (Nevell), ff. 8r-13r *Qui passe: for my ladye nevell: mr: w: birde:*; GB-Lbl Add.29485 (van Soldt), f. 5r *galliard quij passe*; GB-Lbl RM24.d.3 (Forster), ff. 34r-37r *Kapasse Mr. Bird*; IRL-Dtc 410/II (Dublin Virginal Manuscript), ff. 30r-33r untitled; S-Skma 1 (Eysbock), f. 40v *Gallijarde che passa*; S-Skma 1, f. 41r *Alter gallijarde Chi passa*; S-Uu Vok.mus.hs.132, ff. 31v-32r *Cho pascha per que' strata non suspirio bonto*; Ammerbach 1583, pp. 173-175 *Chi passa per quaesta strada.*

Appendix

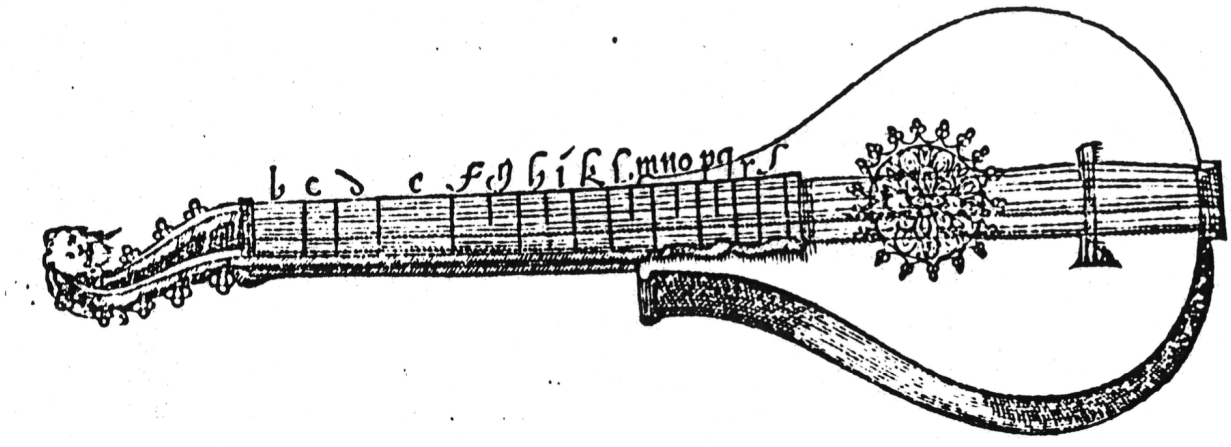
A dantz and four branles are included as page fillers. The dantz is from a manuscript of southern German provenance copied in German tablature *c.*1520 and is related to the settings of the Pavana Venetiana in Joan Ambrosio Dalza's *Intabulatura de Lauto* published by Octavio Petrucci in Venice in 1508. The branles are attractive examples two each from a French manuscript from *c.*1580 and a lute book inscribed Stephani Laurentij Jacobidis of Czech provenance from the early seventeenth century.

App 1. PL-Kj 40154, f. 33v *Welsch tantz mas - Vnderlendisch tanz* 19
App 2. F-Pn Res.1109, f. 70r untitled (Branle simple) 124
App 3. F-Pn Res.1109, f. 50v(Branle de Poitou) 124
App 4. CZ-Pnm XIII.B.237 (Jacobides), ff. 9v-10r *Bransle* 125
App 5. CZ-Pnm XIII.B.237, f. 10v (Bransle) *gay* 125

John H. Robinson - August 2021

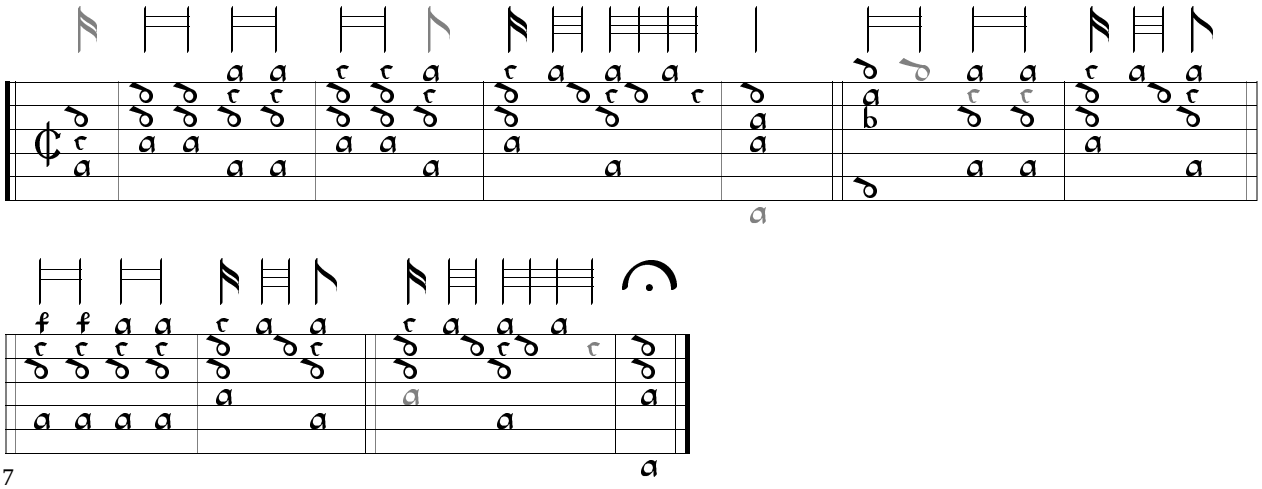


Chromatic cittern from Playford *A Booke of New Lessons for the Cithern & Gittern* 1652

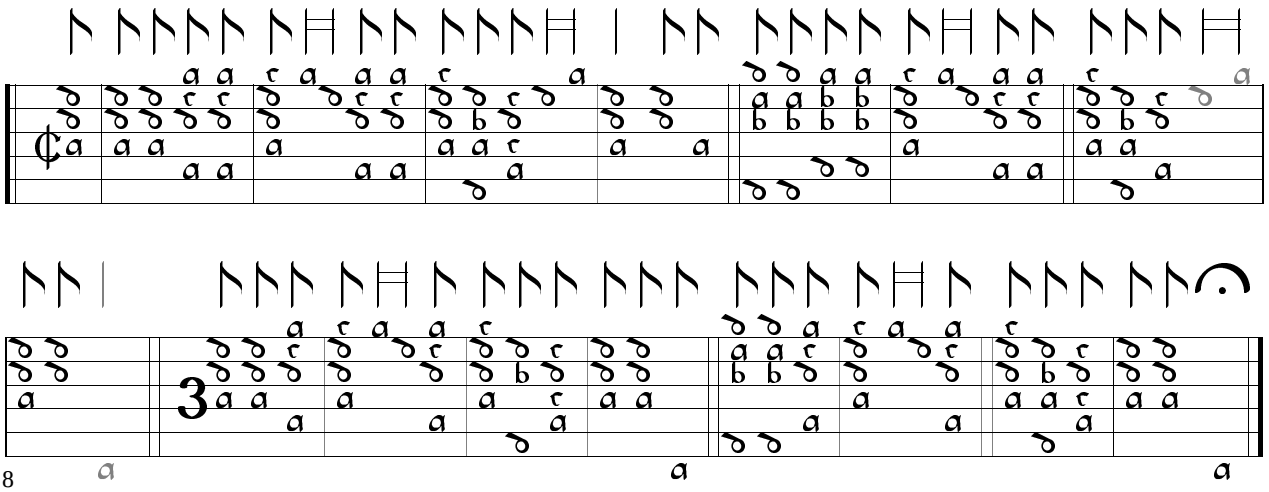


Diatonic cittern from Phalèse & Bellère *Hortulus Citharae* 1582

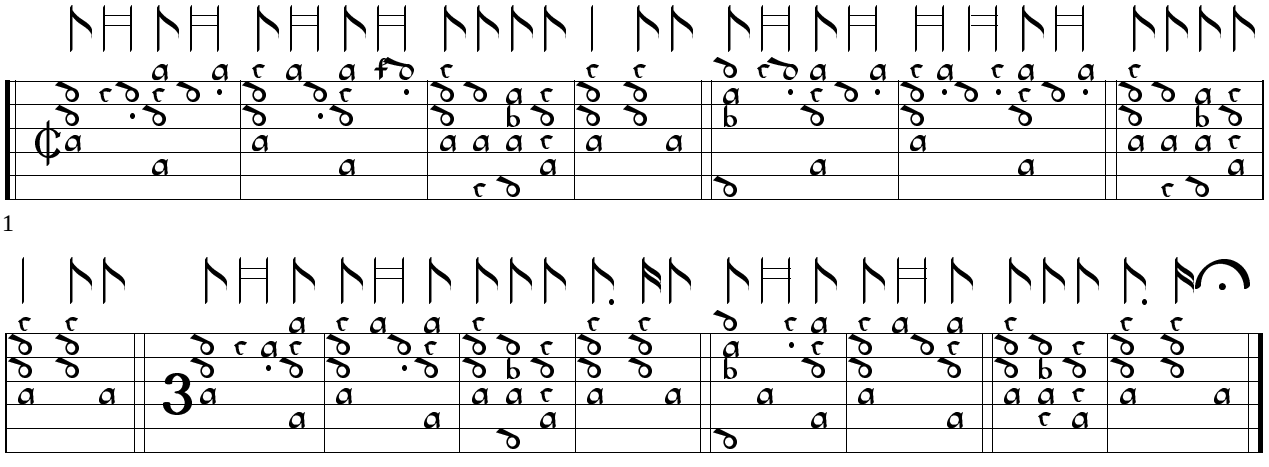
W1. Was wollen wir auff den Abend Thuen - 7F A4BBC2 A-KR L 81, f. 149r



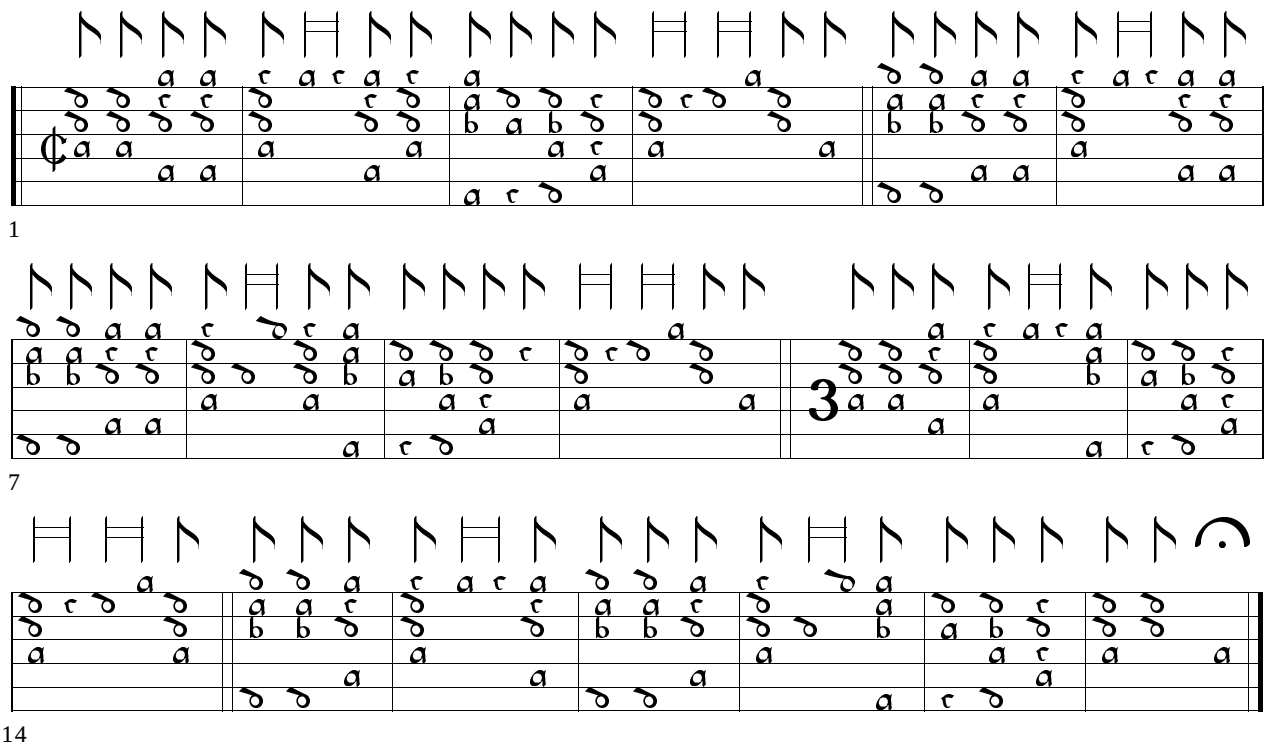
W2. Wass Woln wyr auff den Abendt thun - 7F A4BC2x2 DK-Kk Thott Thott 841.4o, f. 57r



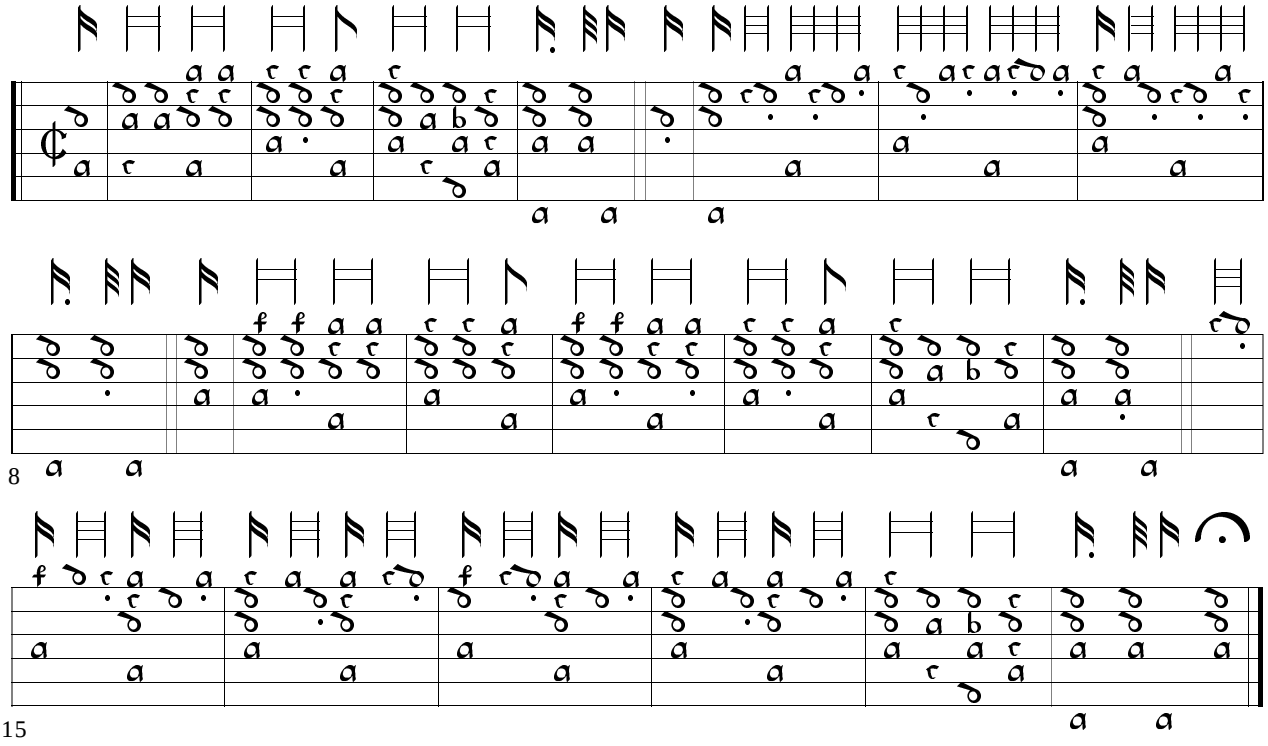
W3. Was wollenn wir uff den abendt thun - Nachdantz - A4BC2x2 CH-Bu F.IX.70, p. 243



W4. Chorea - Zhuru - A4B6-A4B6 CZ-Pu 59r.469, f. 47v

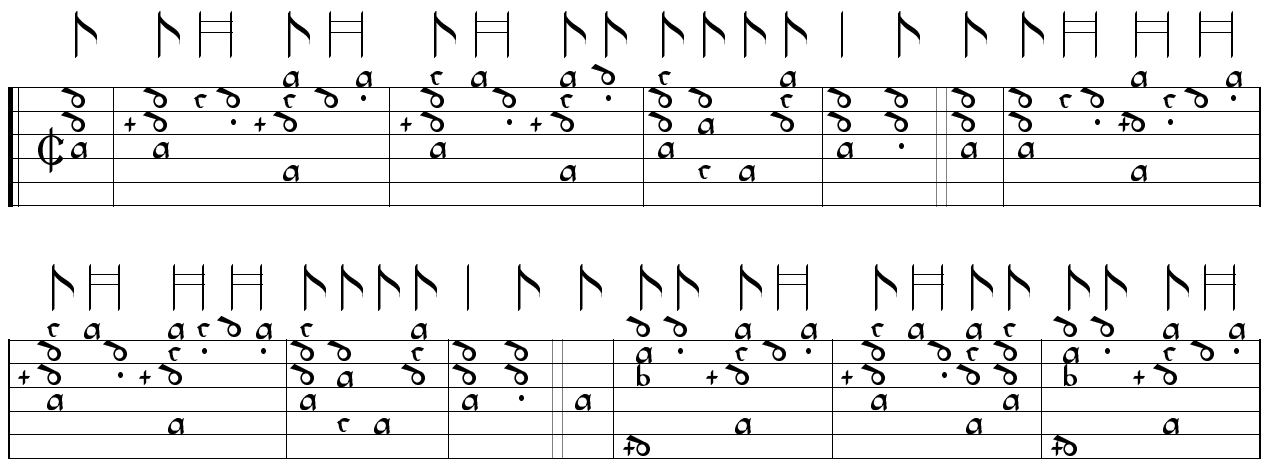


W5. Allemande Slapen gaen - 7F AA4BB6 NL-Lu 1666, f. 512r i



W6. Was woll wir vff den abent thon - nach dantz - AA4B6-AA4B12

CH-Bu F.IX.23, ff. 15r-15v



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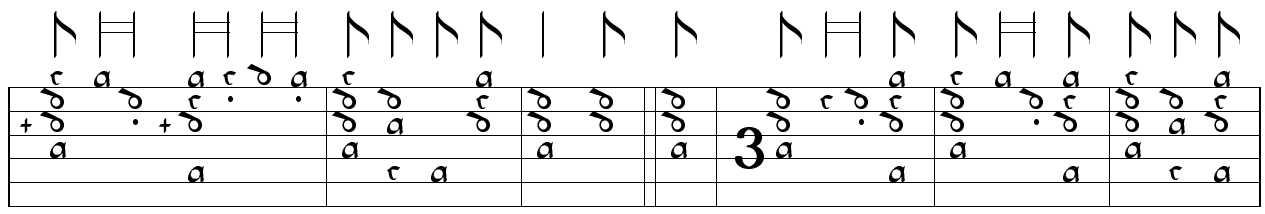

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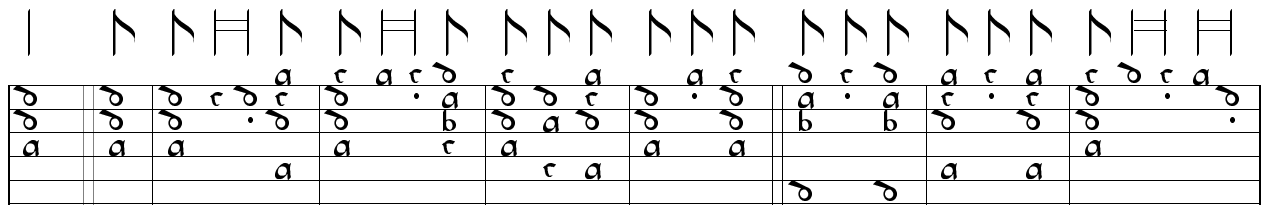

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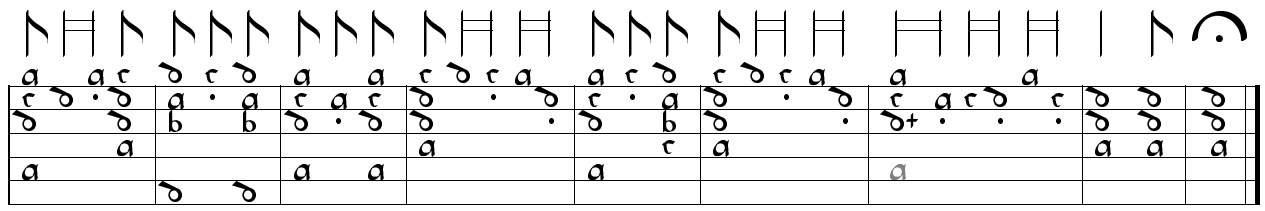
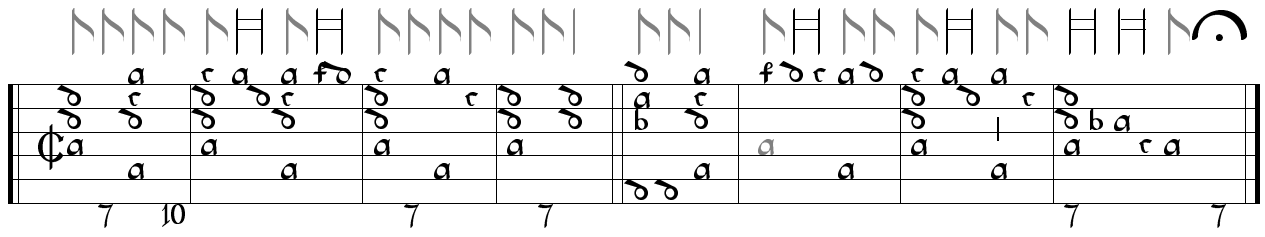


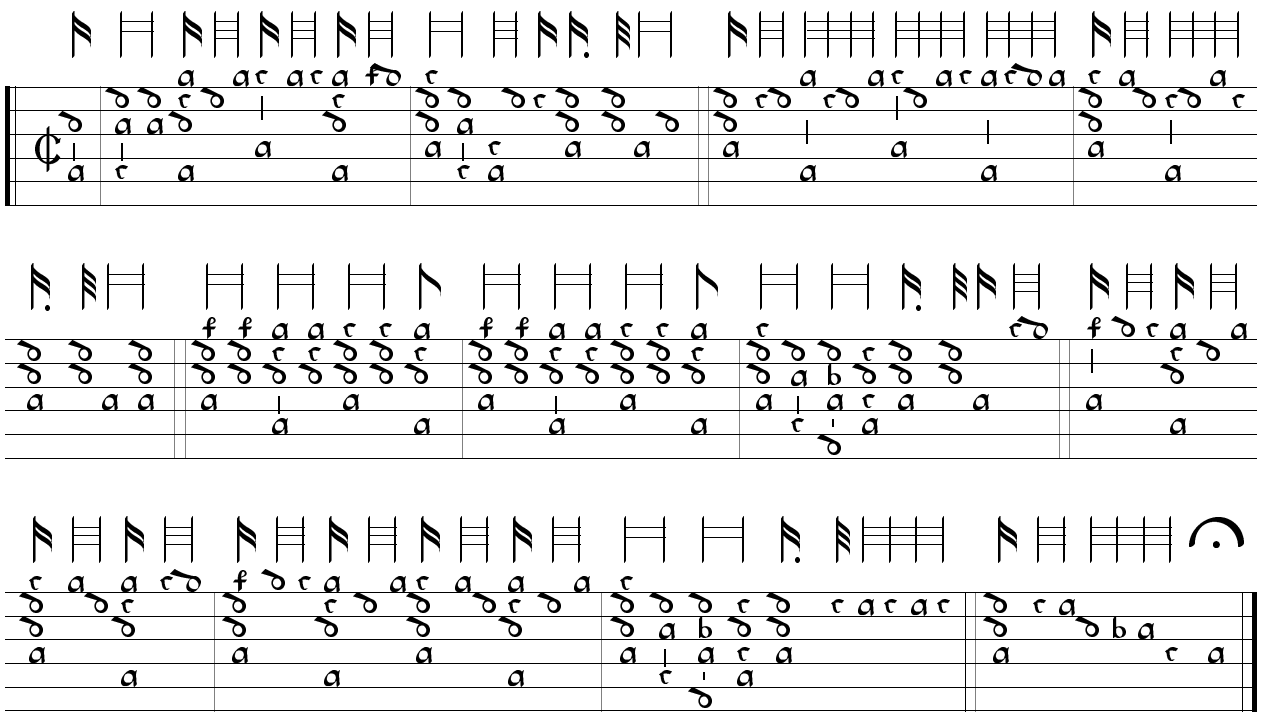
27

W7. Was wollen wir auf abend thun - 7F10C AB4

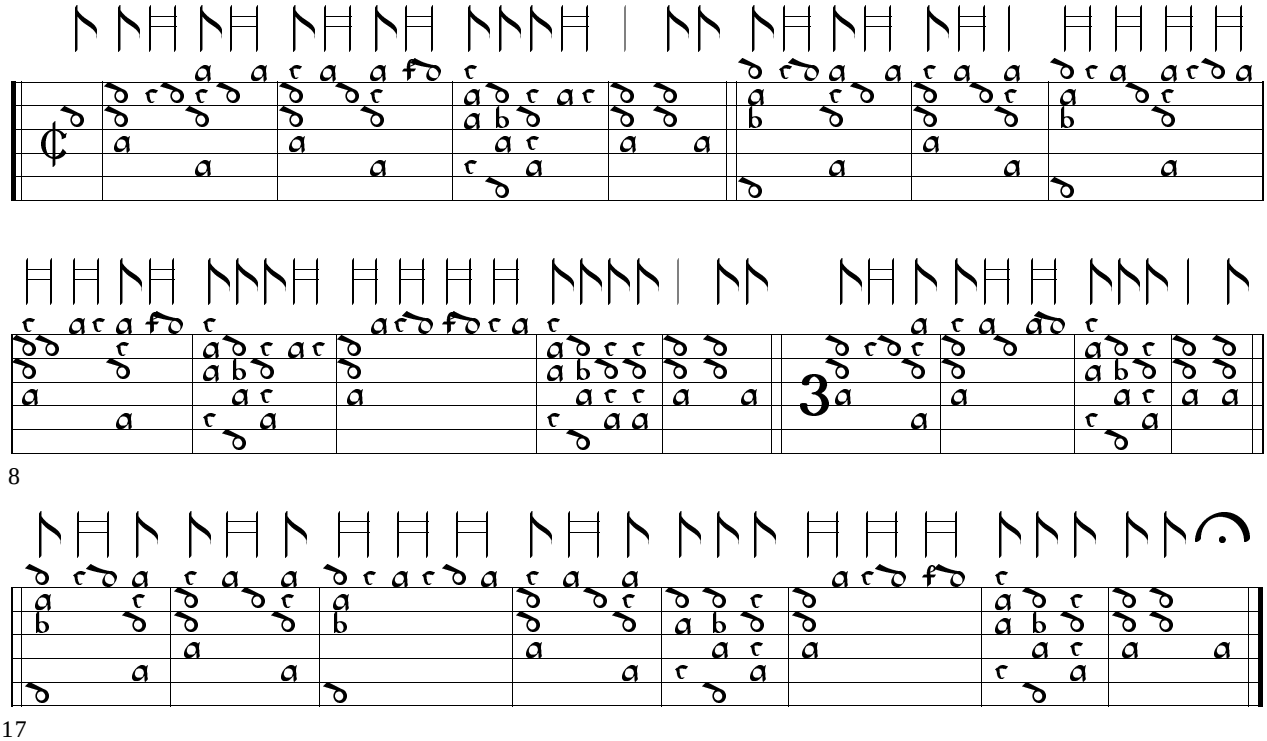
GB-Lbl Sloane 1021, f. 78r



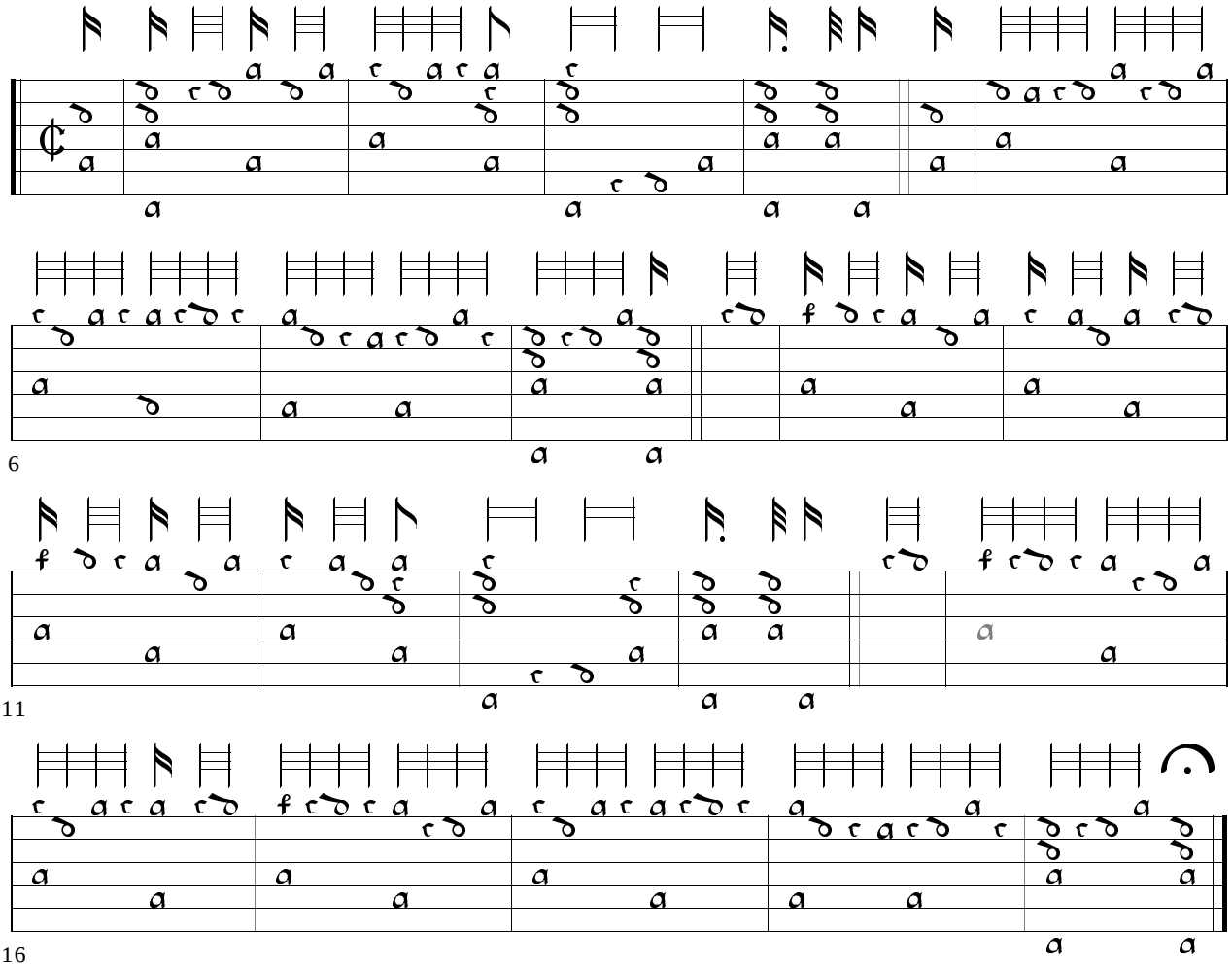
W8. Untitled - AA2BB3+1 IRL-Dtc 410 I, pp. 220-221



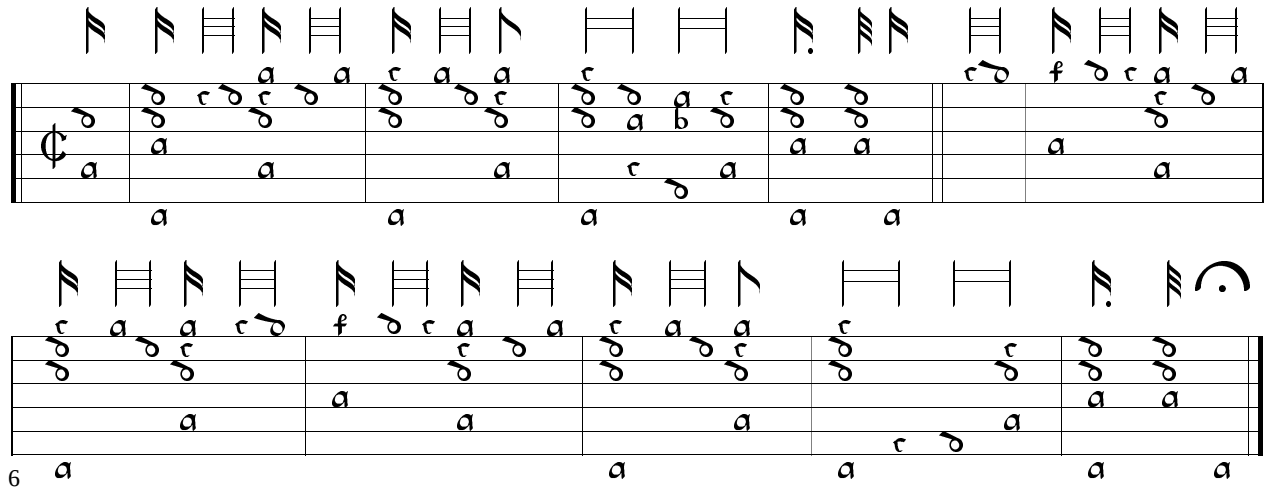
W9. Was wollen wir vf denn Abend thun - Proportio - A4B8-A4B8 S-Skma w.s., f. 43r



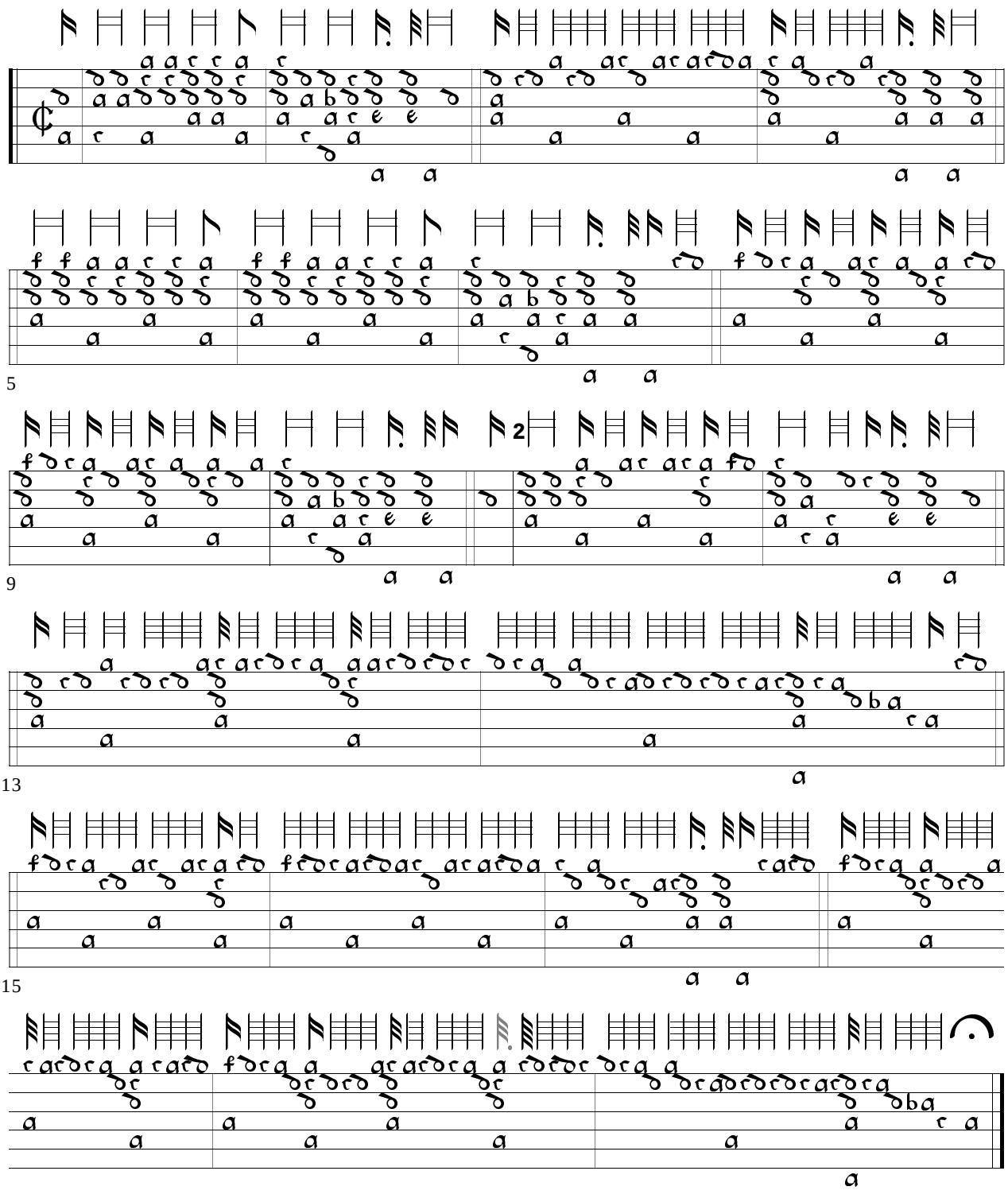
W10. Untitled - 7F AA4BB6 NL-Lu 1666, f. 513r



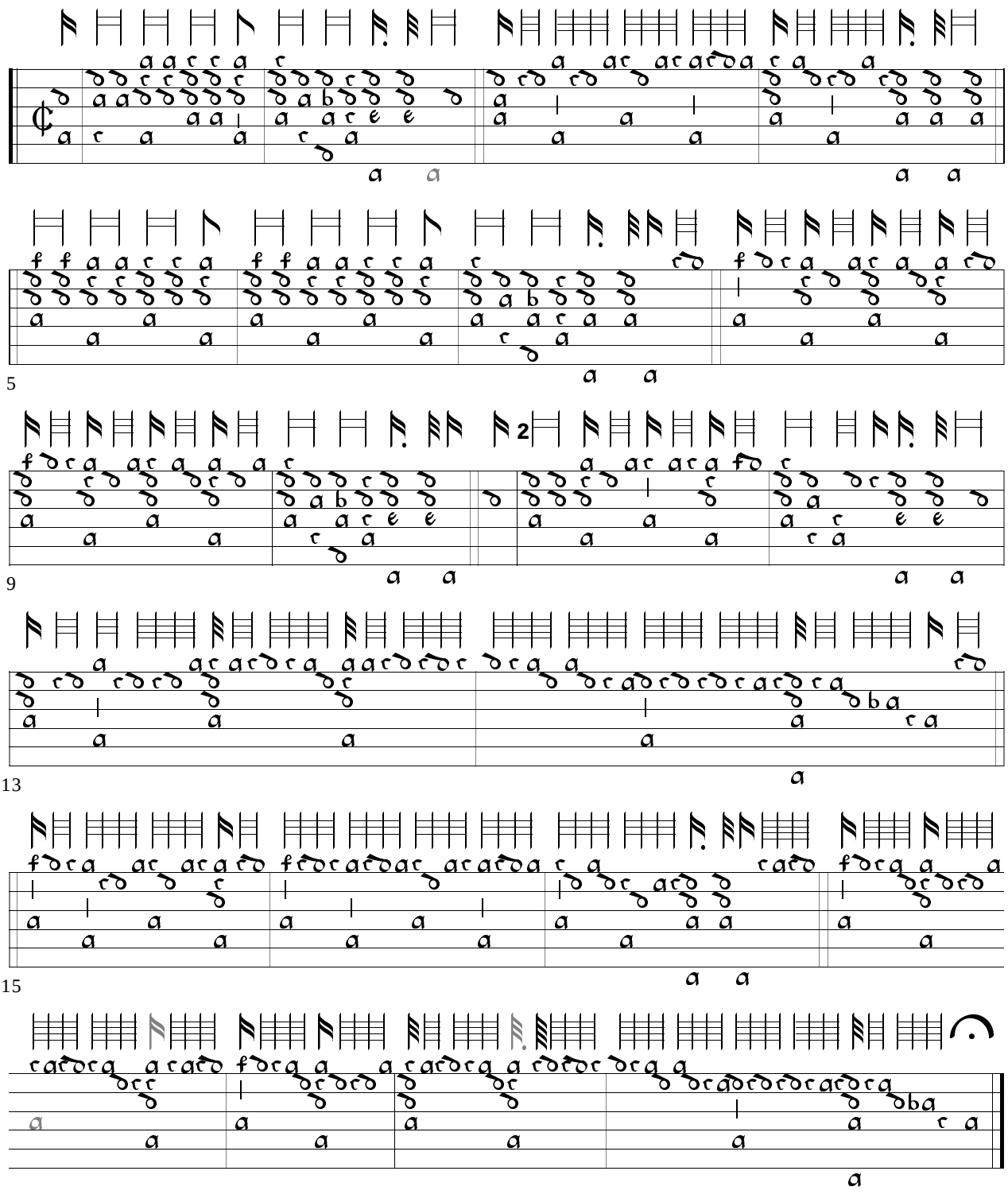
W11. Untitled - 7F A4B6 NL-Lu 1666, f. 512r ii



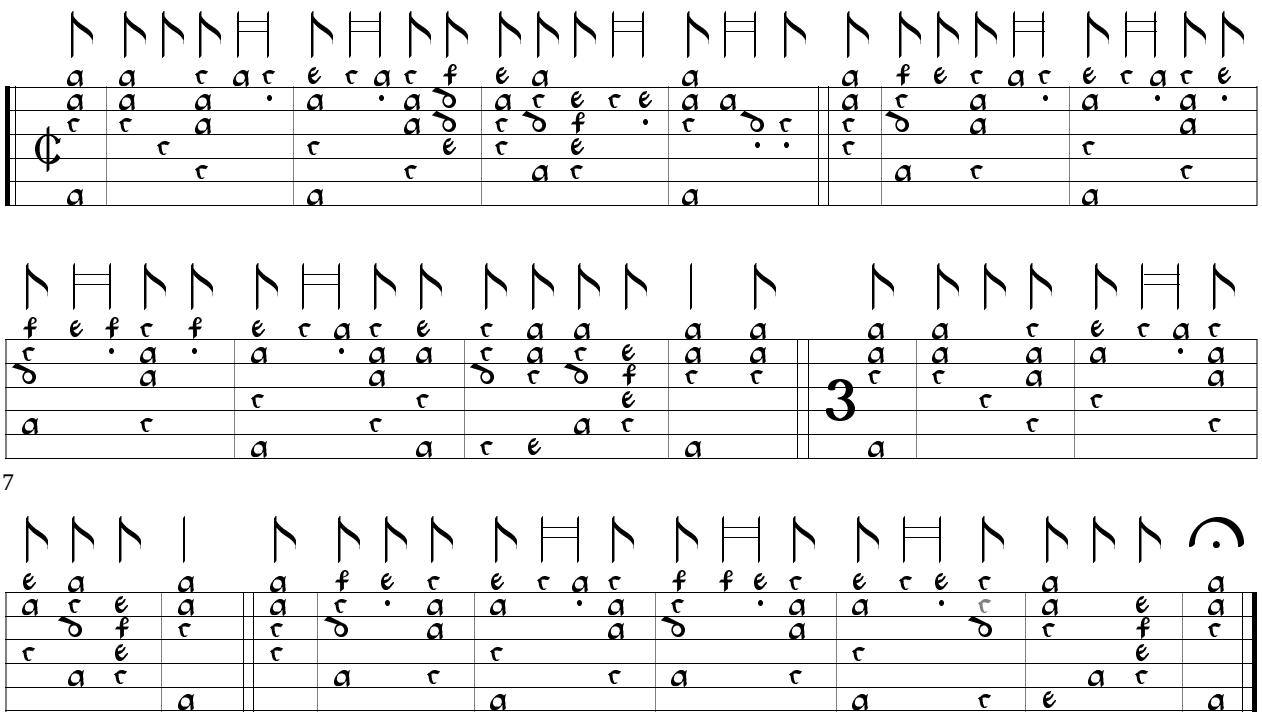
W12. L'almande Slaepen gaen - 7F AA2BB3x2 Adriaenssen 1584, f. 85r



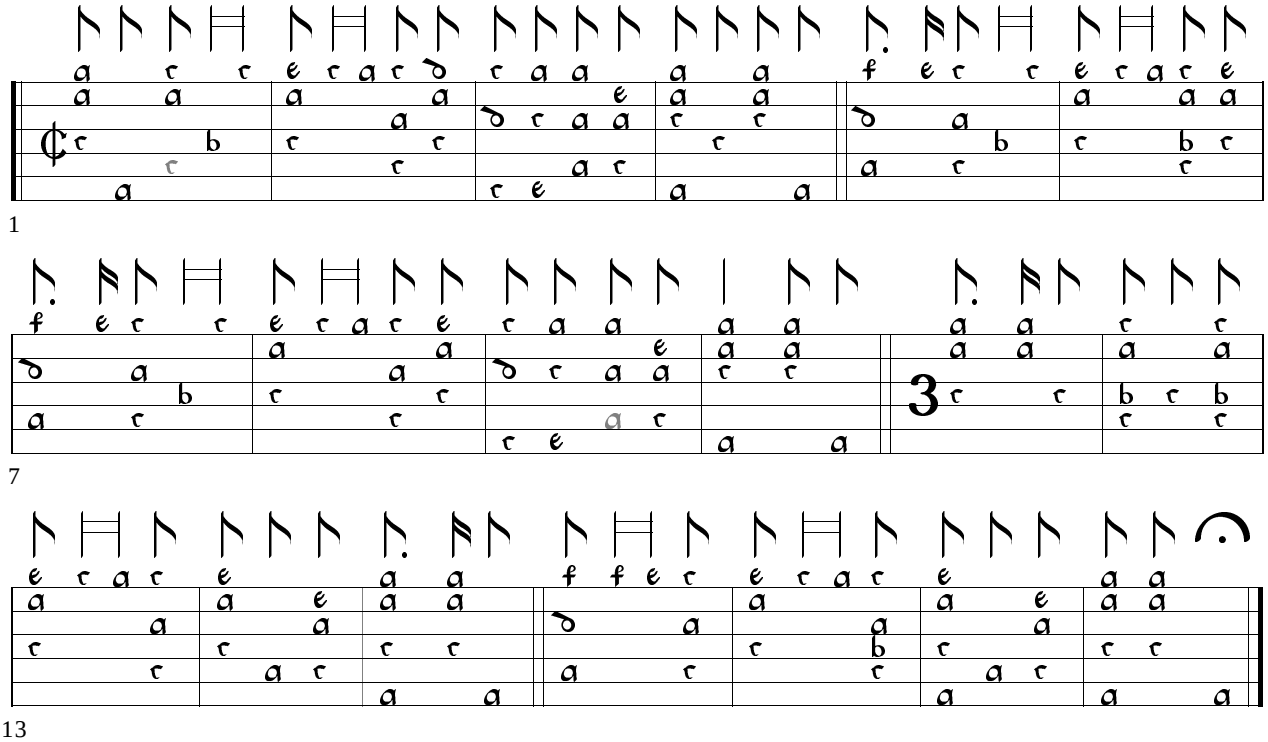
W13. Almand Schlaffen gehn - 7F AA2BB3x2 D-KNh R 242, ff. 216v-217r



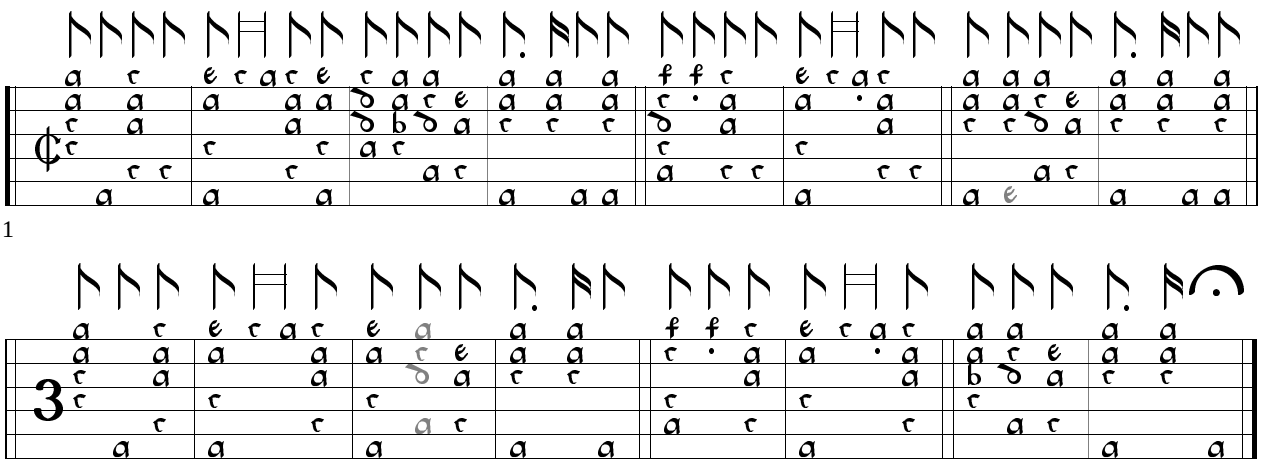
W14. Was wollen wir auf den - Nachdantz - A4B6-A4B6 D-W Guelf. 18.8, f. 30v



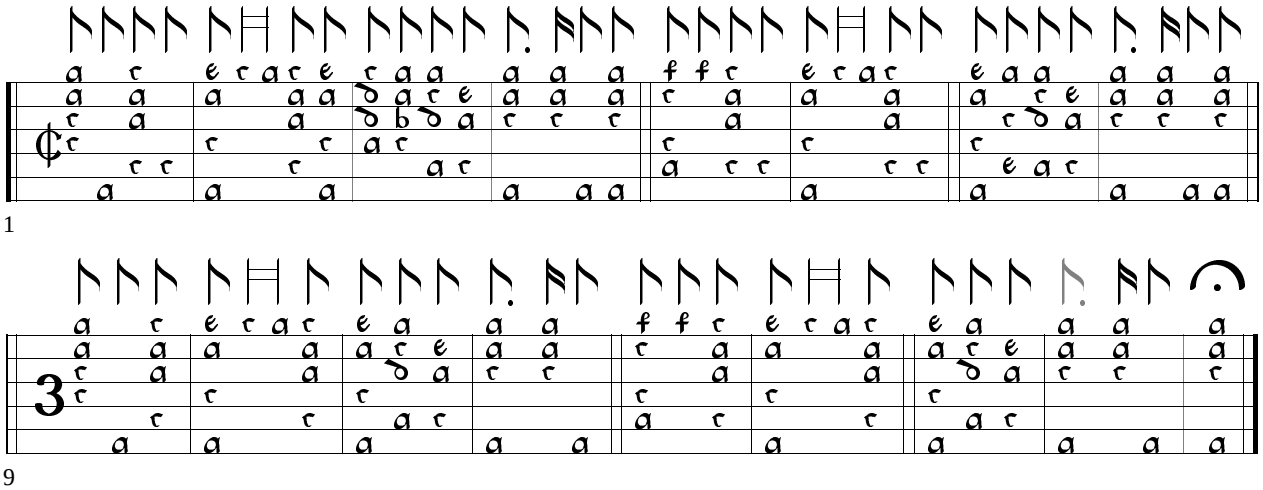
W15. Was Wollenn wir auff Den abent - Saltarello - A4B6-A5B4 NL-At 208.A.27, f. 63v



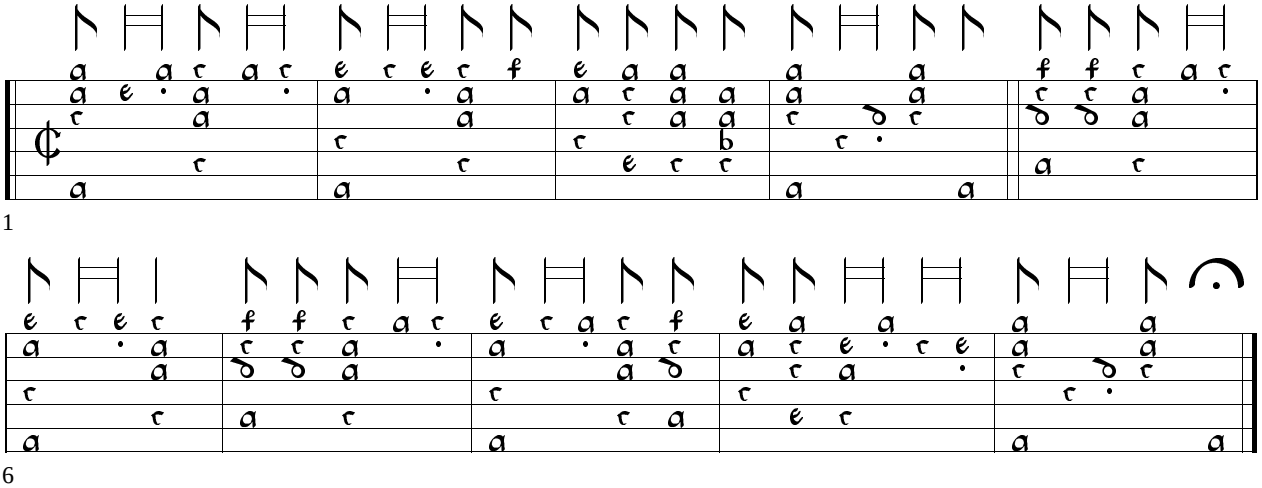
W16. Was wollen wir uff Alio modo - Nachdantz - A4BC2-A4BC2 CH-Bu F.IX.70, p. 244



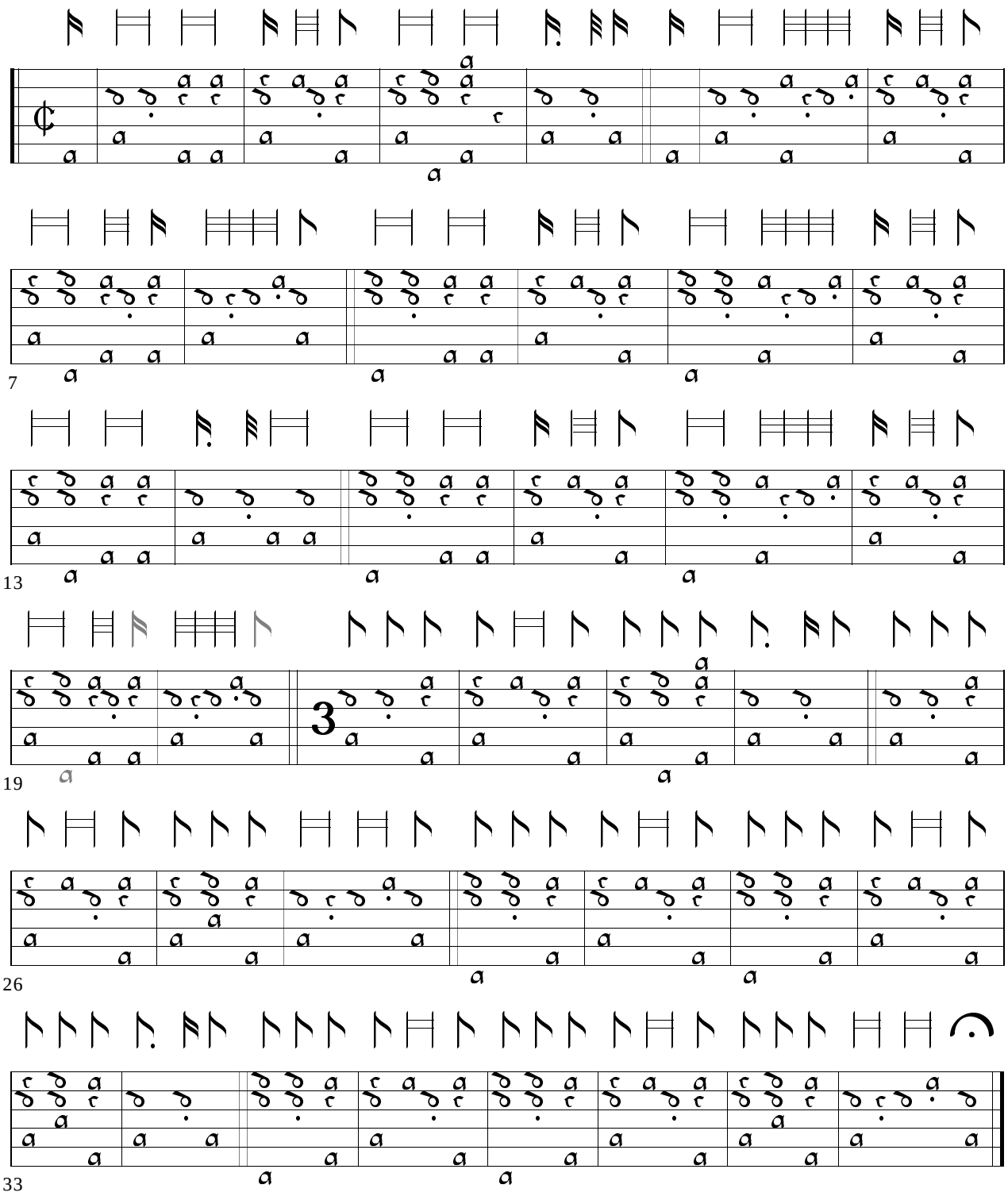
W17. Was wendt wir vff den abent dun Bassus - Proportio - A4BC2x2 CH-Bu F.X.11, f. 17v



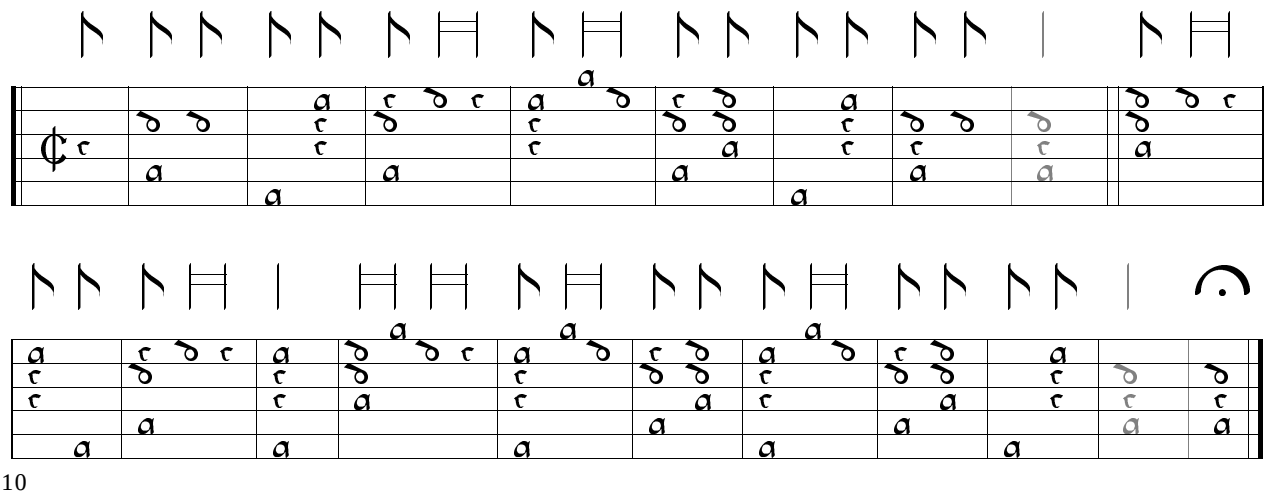
W18. Was woll wir uff den Abend thun Dantz - A4B6 A-Wwilczek, no. 5



W19. Untitled - Reprinse - 7F AA4BB6-AA4BB6 NL-Lu 1666, f. 512v



W20. Was wollen wir auff den Abend Thuen - A8B12 S-B 2245, f. 14r



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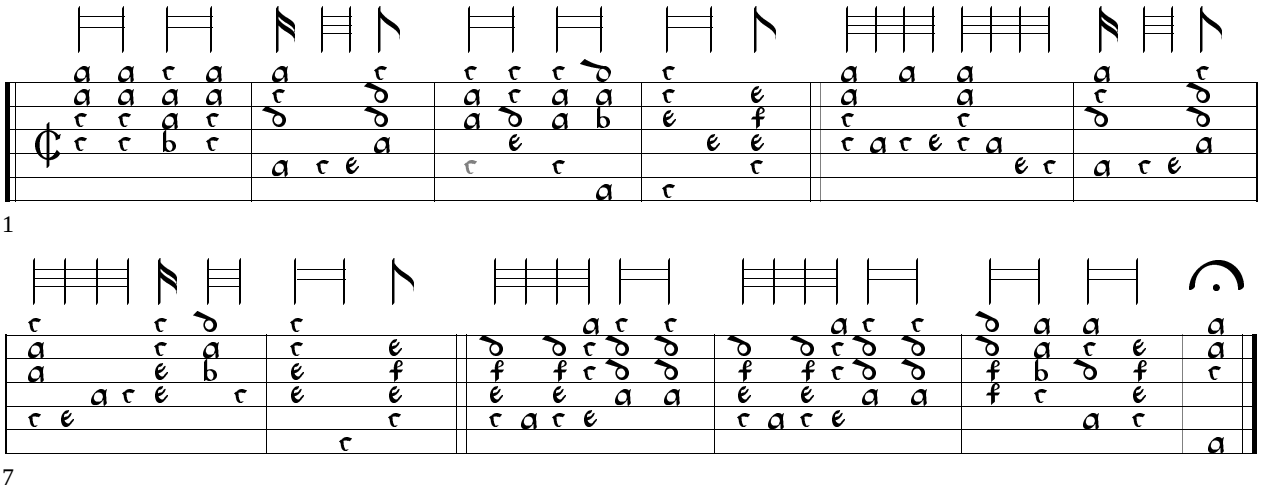
MN12c-app 1. Der alt schwiger - AAB4 D-Sl G.I.4 I, f. 36r



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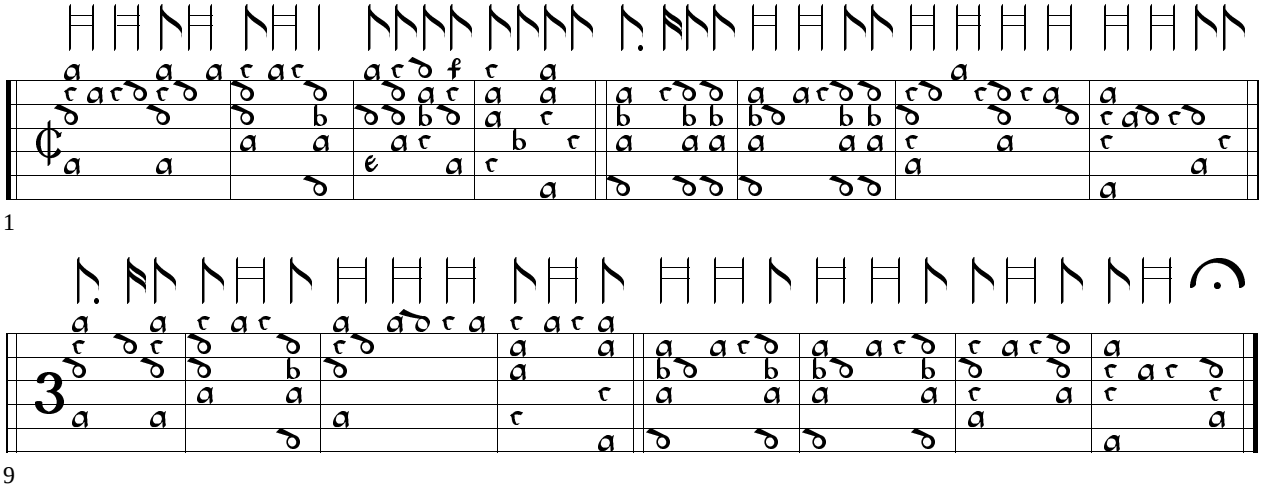
MN12c-app 2. Die alte schwiger - Nachdantz - AB4-AB4 CH-Bu F.IX.70, p. 271



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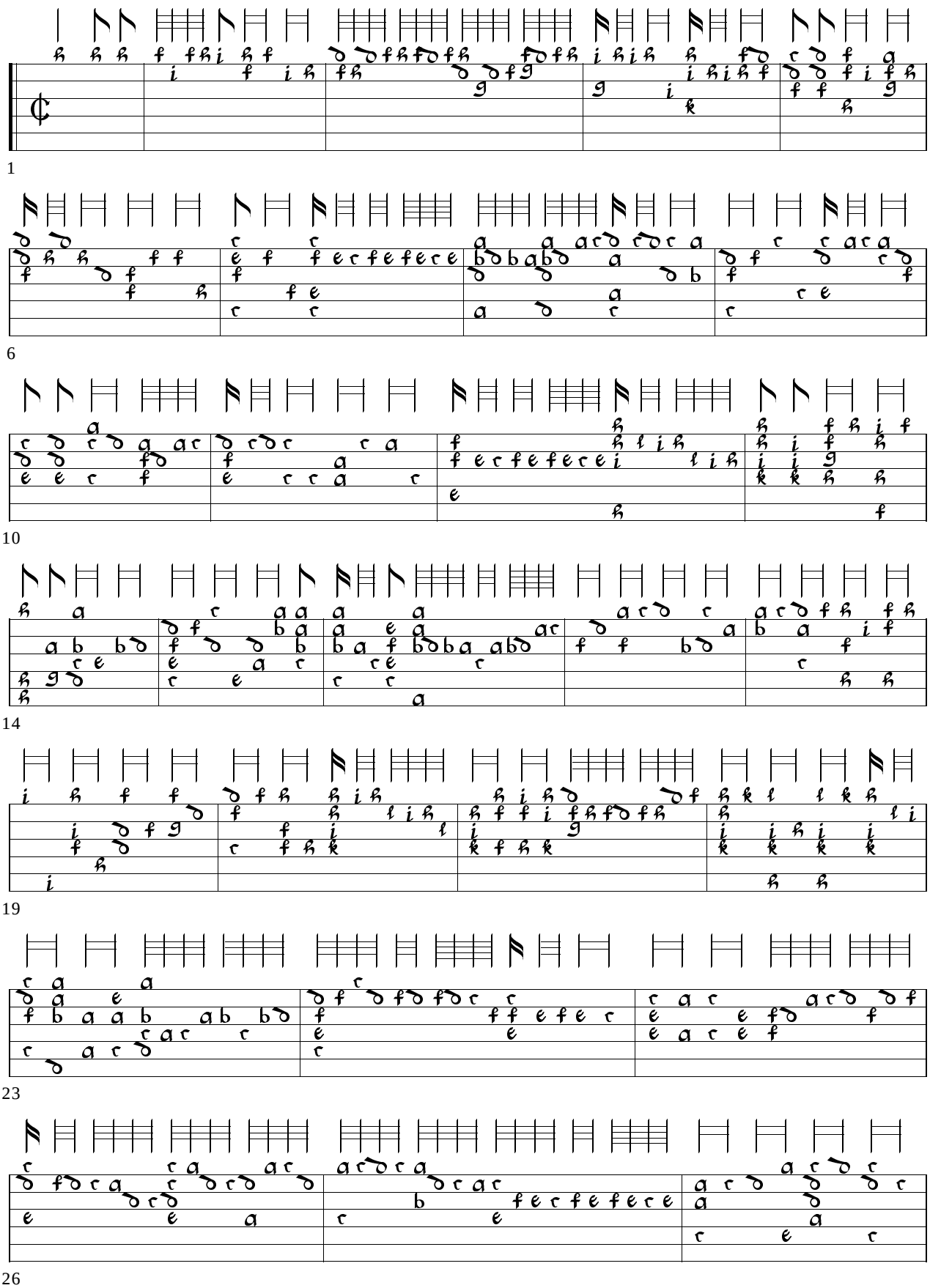
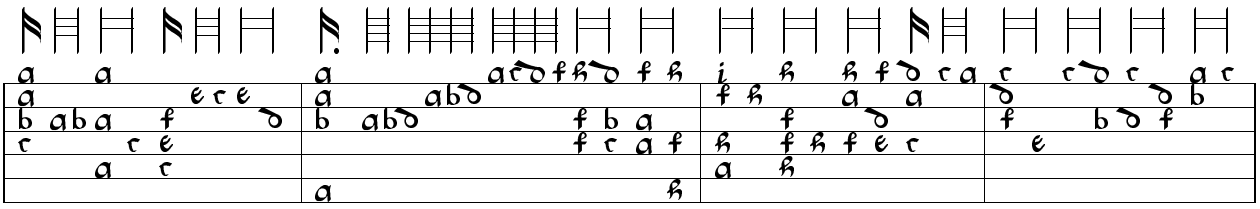
MN12a. Fantasia MN PL-Kj 40598, ff. 10v-11r





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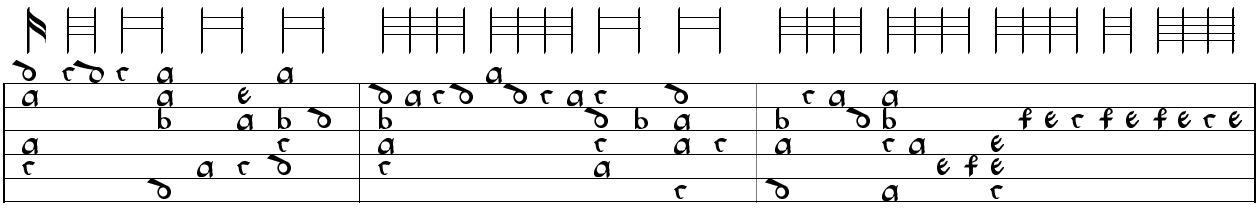

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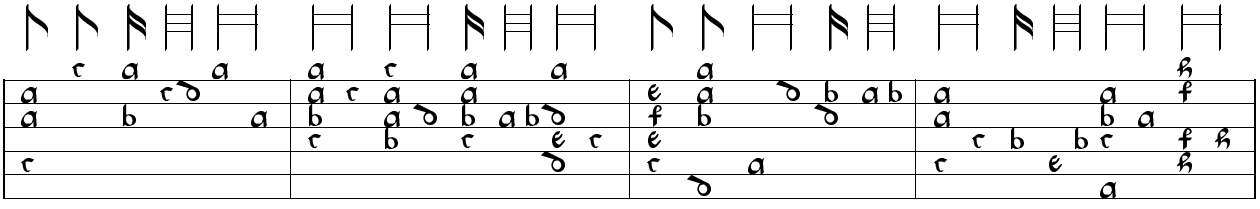

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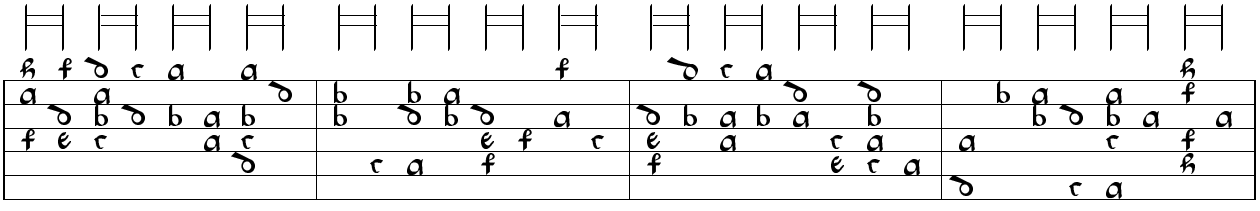

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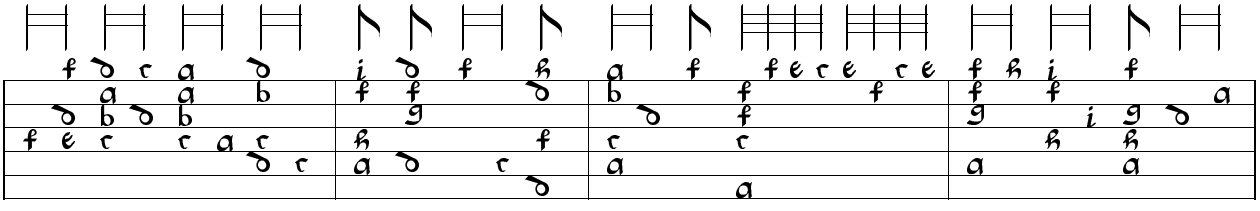

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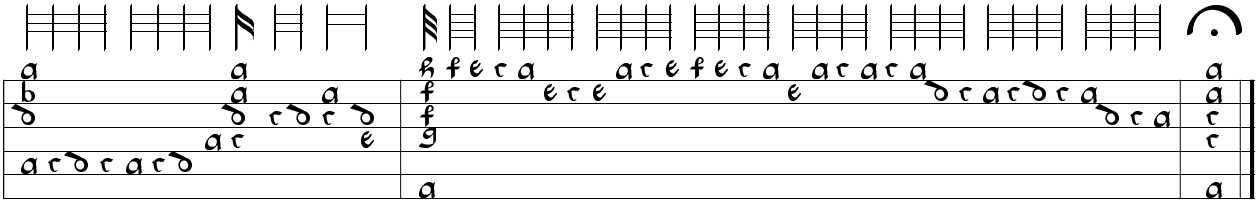

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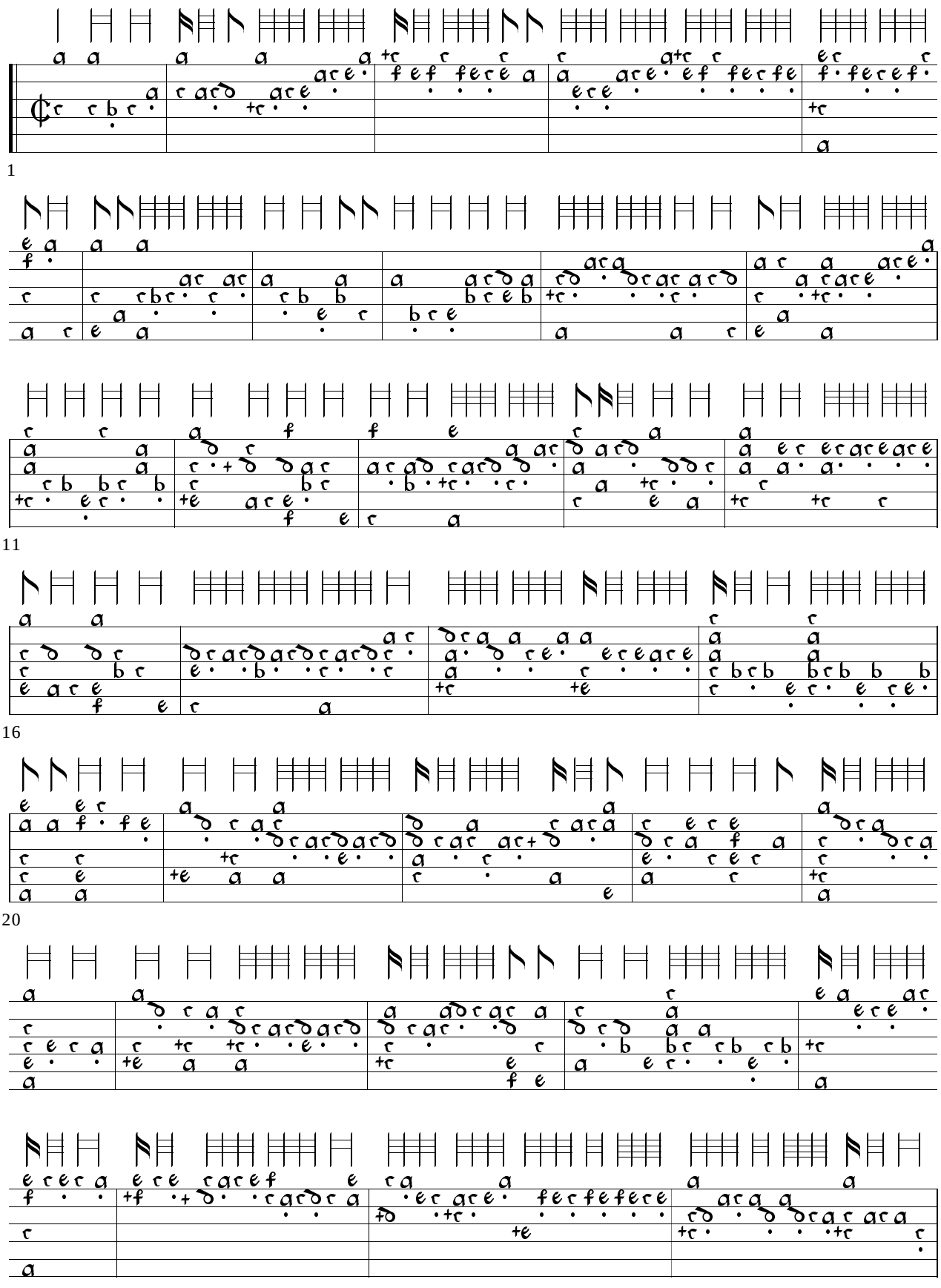
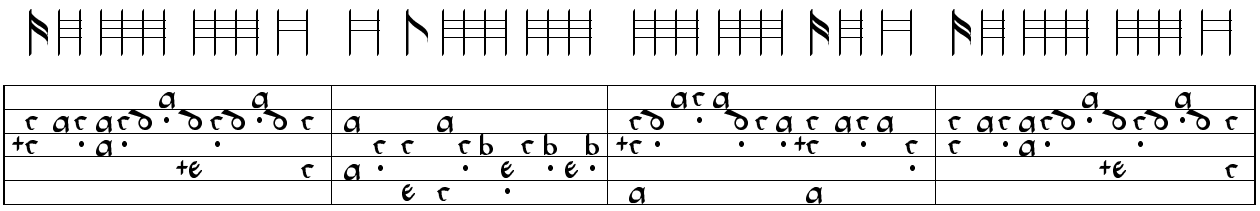
MN12bi. Benedicta Es Celorum prima pars F-Pn Res.429, ff. 38v-43v





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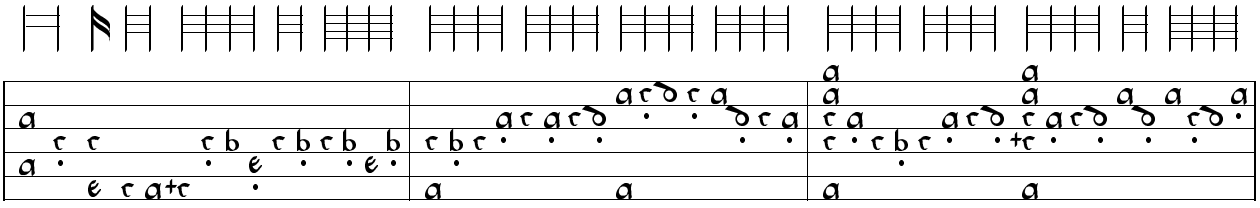

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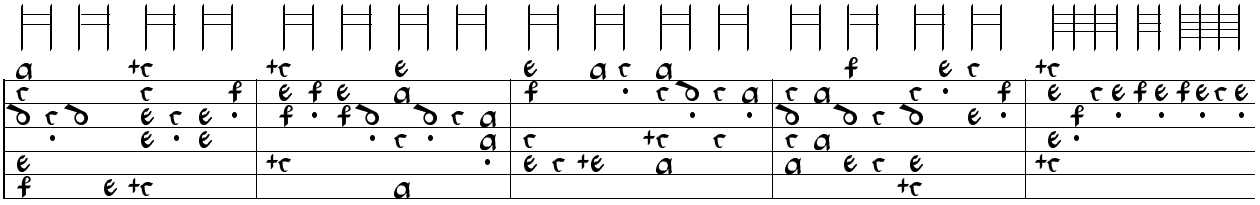

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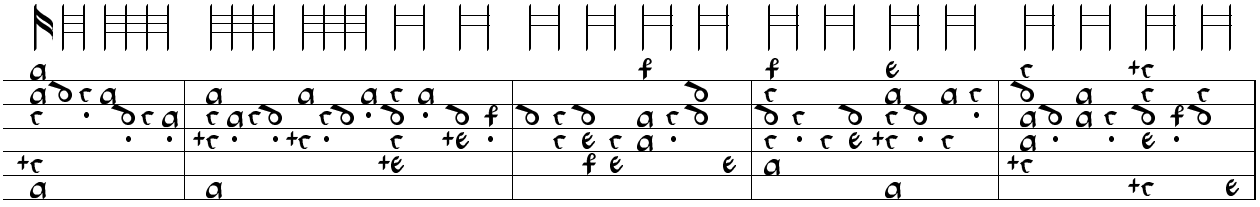

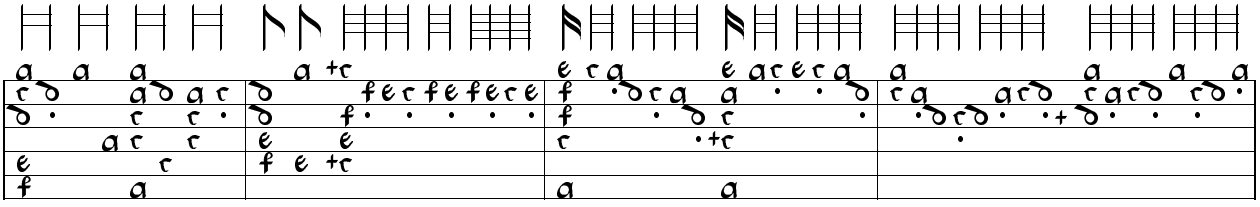

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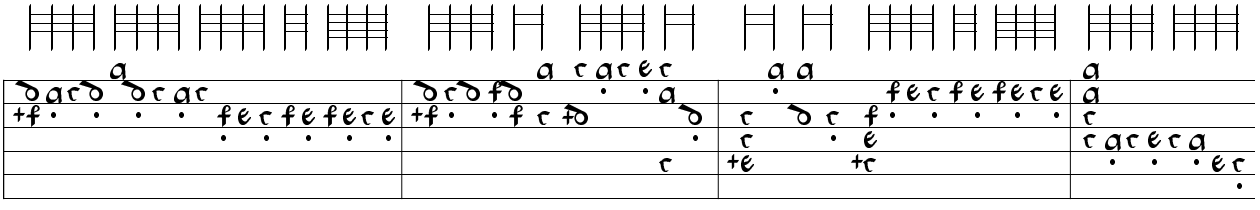

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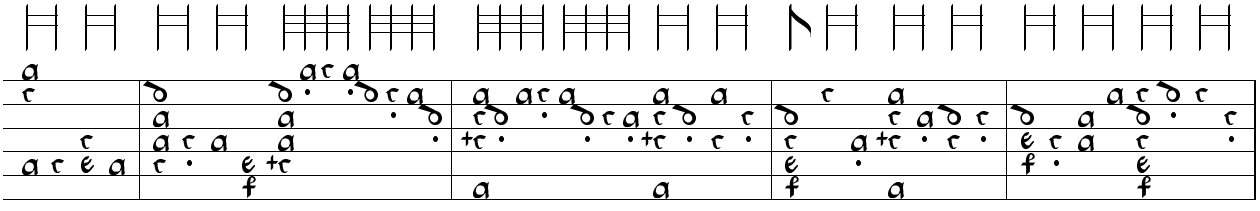

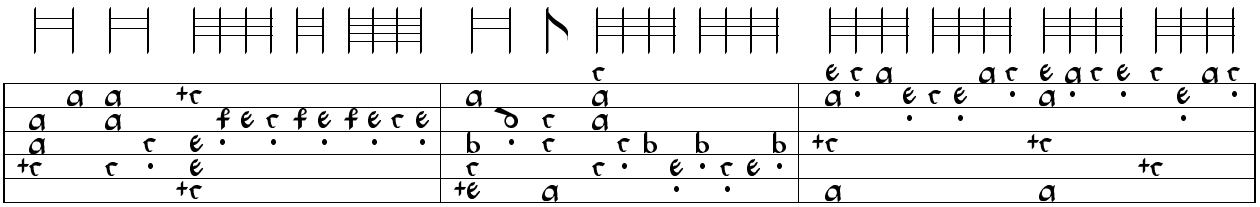

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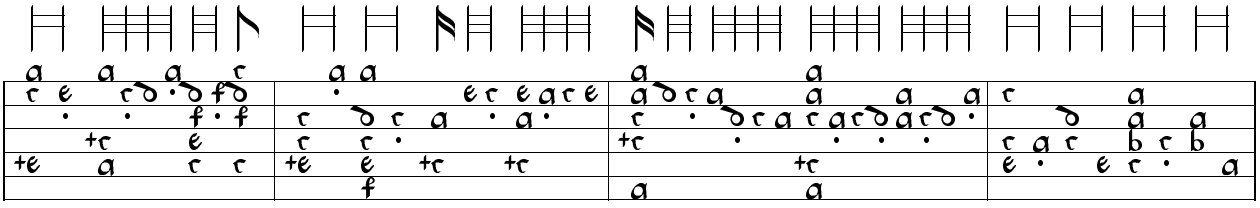

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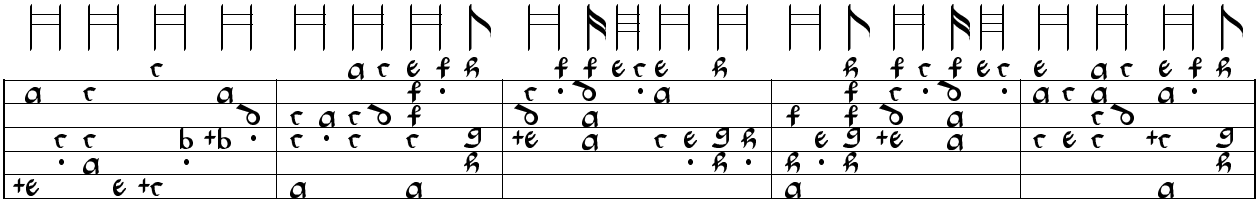

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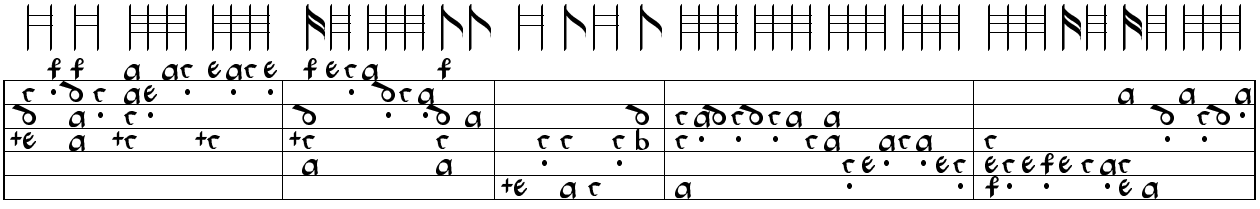

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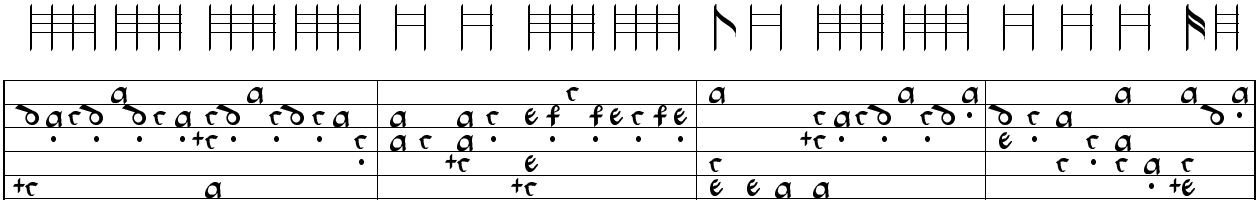

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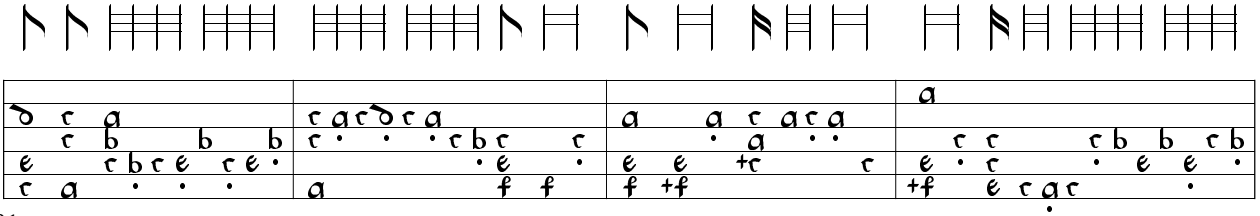

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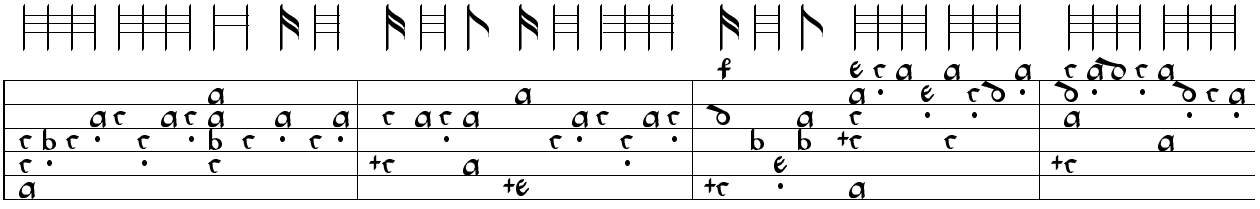

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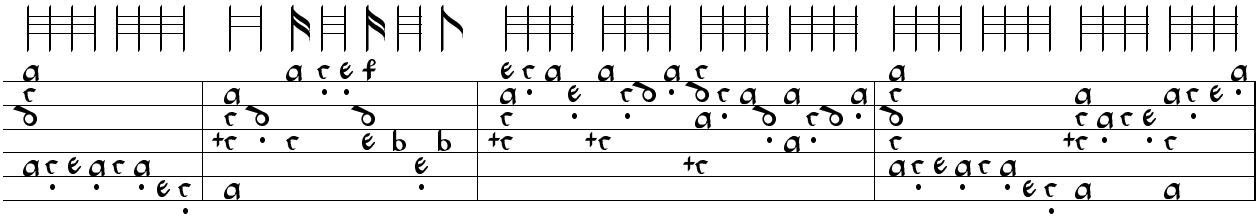

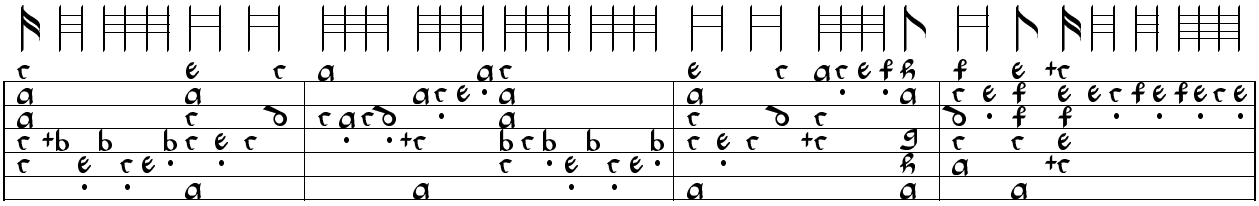

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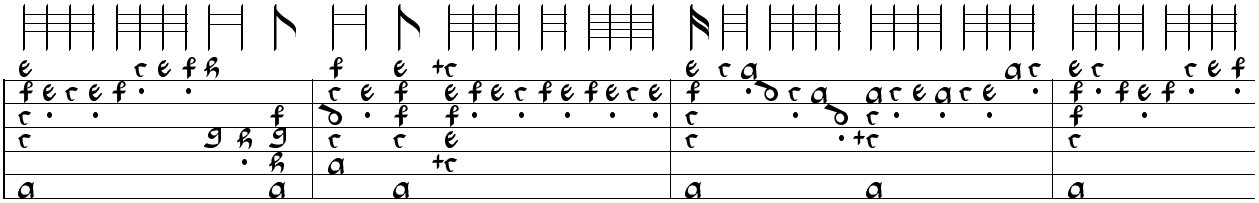

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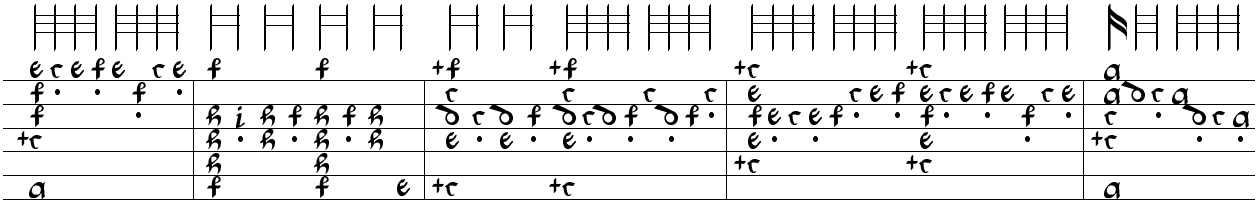
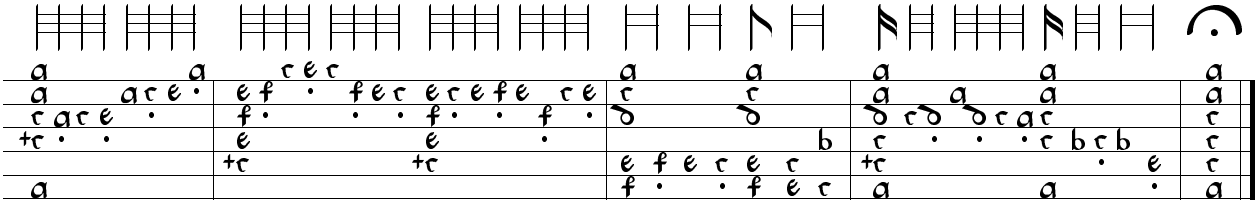
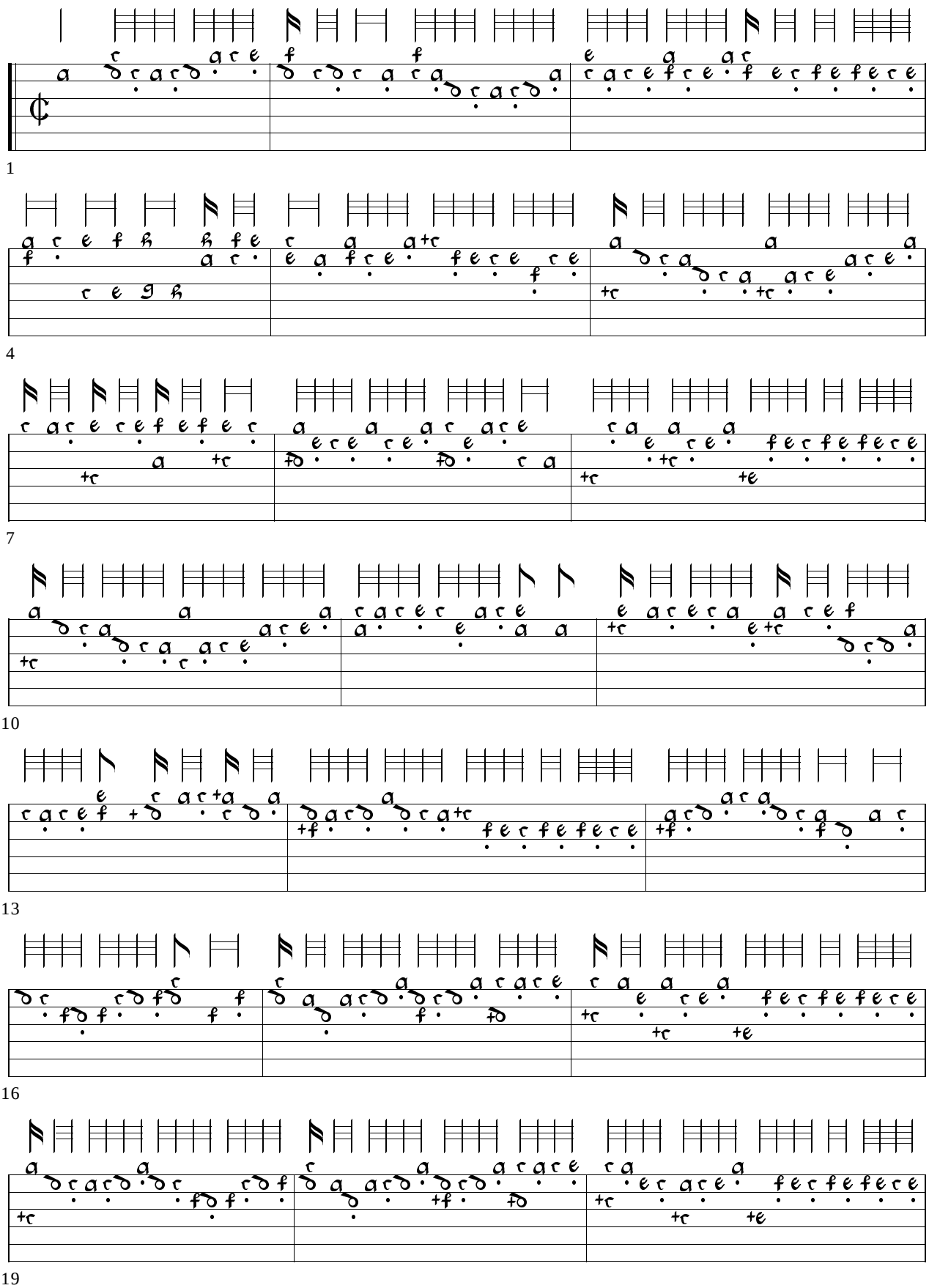
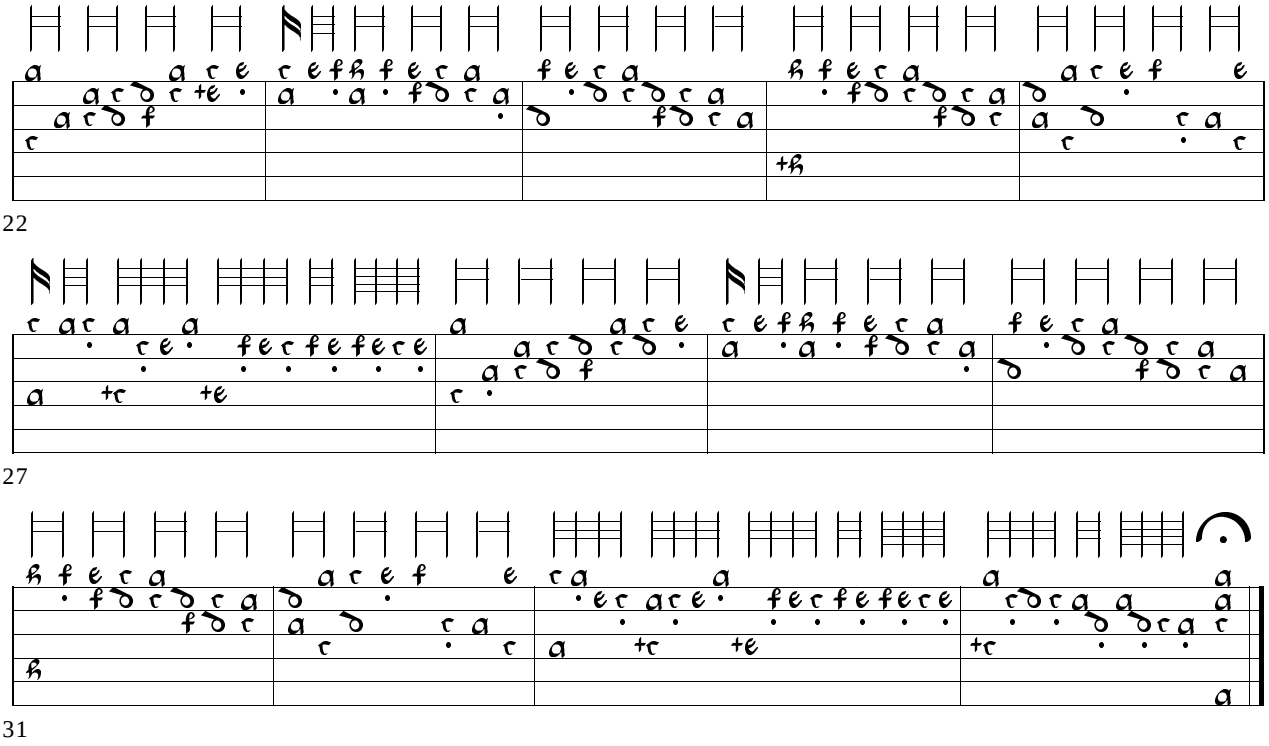


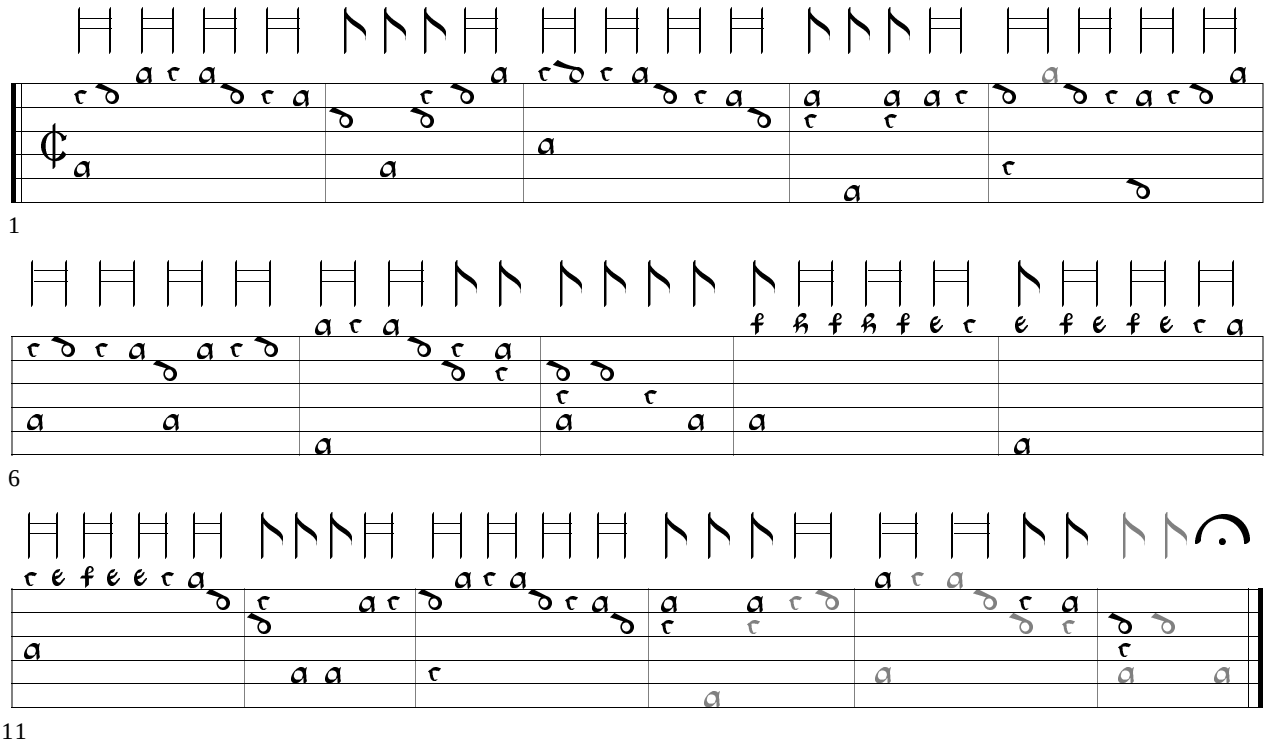


MN12bii. Per illud ave Secunta pars F-Pn Res.429, ff. 44r-45v

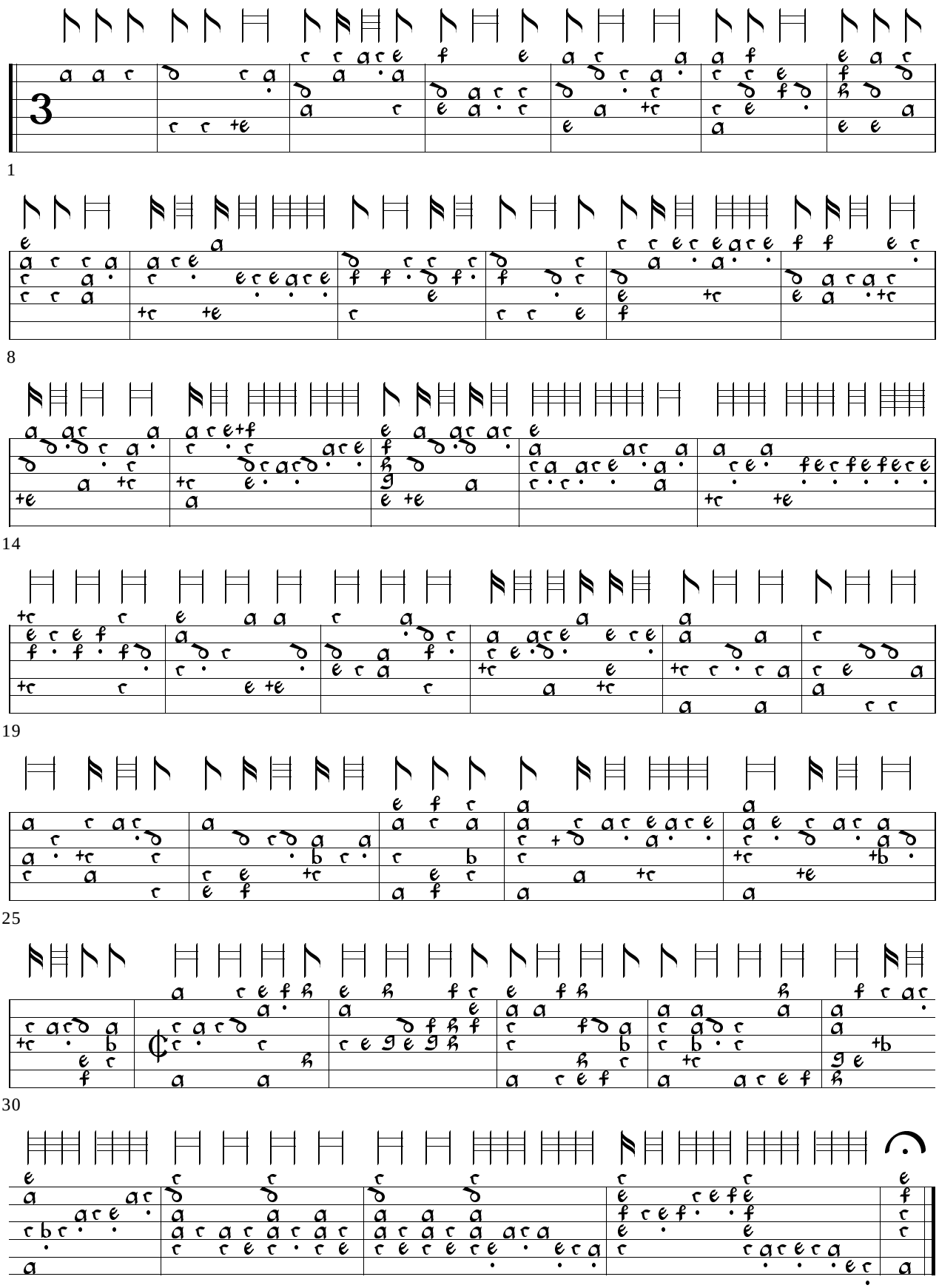




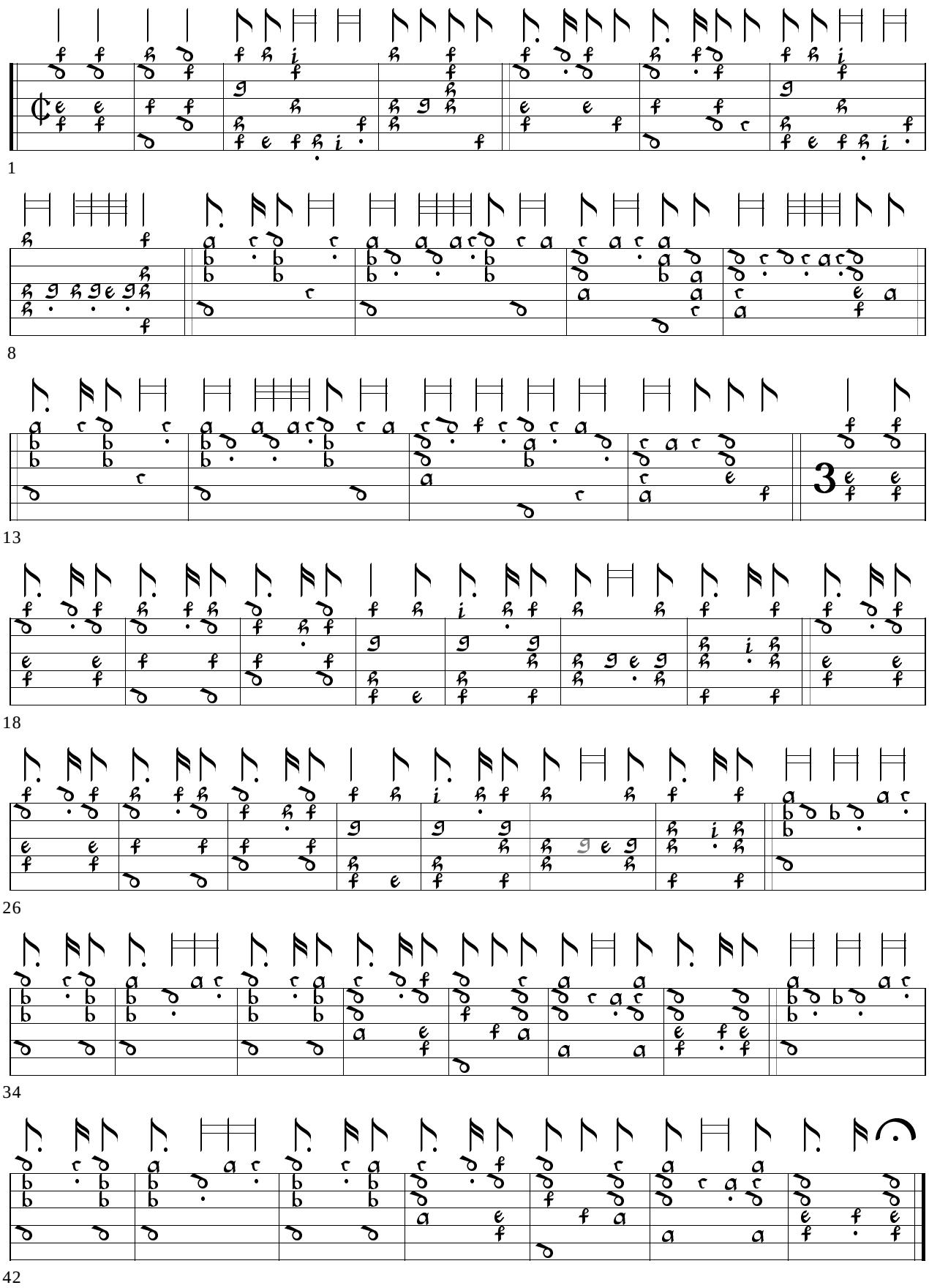
App 1. Welsch tantzmas - Vnderlendisch tanz PL-Kj 40154, f. 33v



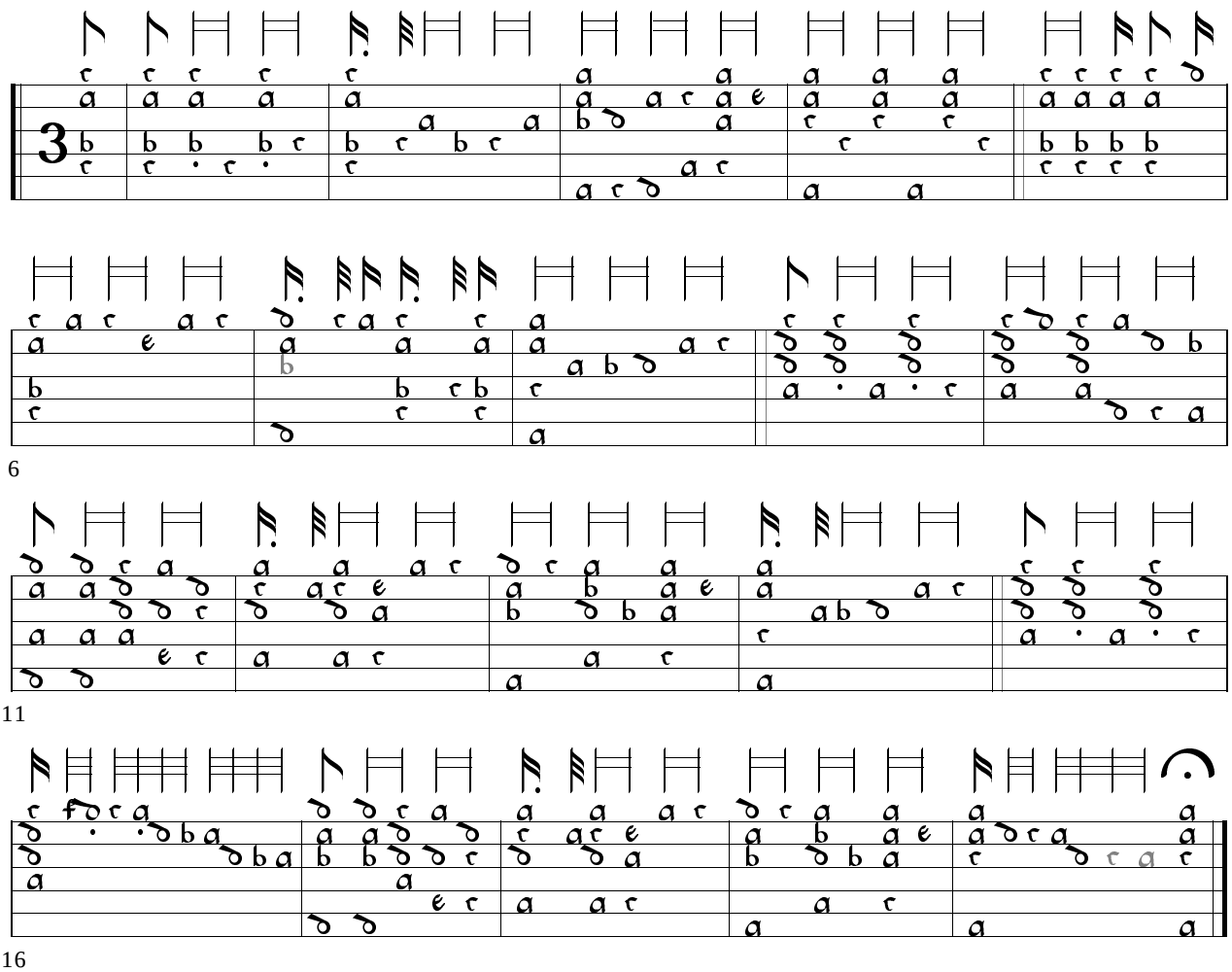
MN12biii. (Nunc mater) Tertia pars F-Pn Res.429, ff. 46r-47r



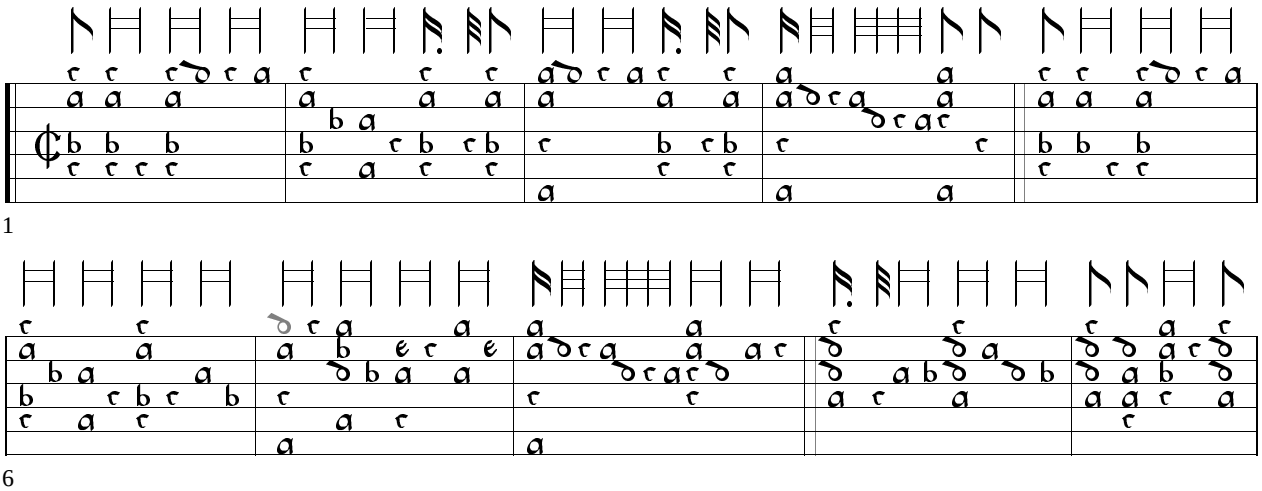
MN12c. Die alt Schwiger - hupffauff - AABB4-AABB8 Neusidler 1574, sigs. K3r-K3v

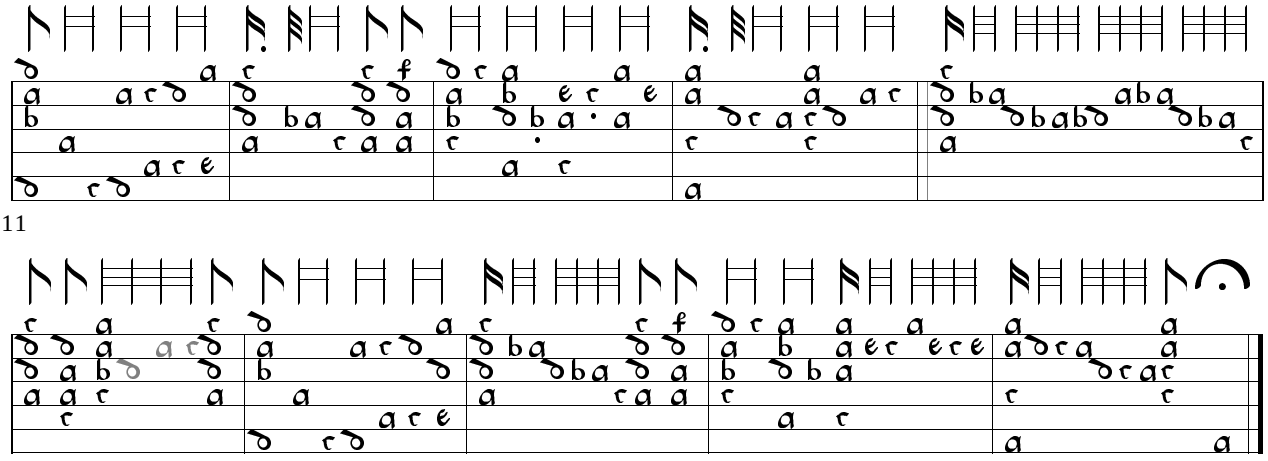


C1. Padoana detta Chi passa per questa strada - AA4BB6 Gorzanis II 1563, p. 53

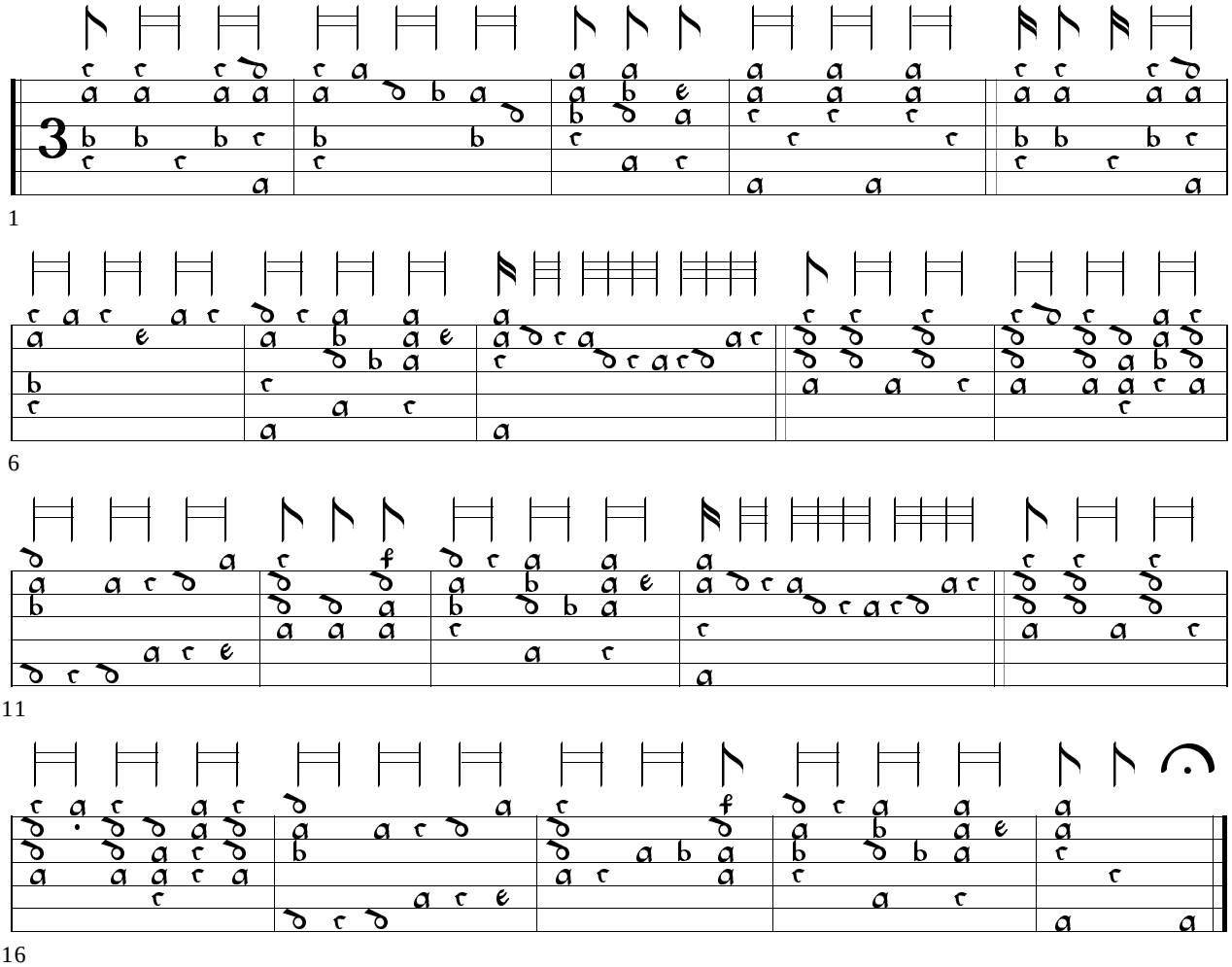


C2i. Passemezo detto o perfida che sei - AA4BB8 Gorzanis II 1563, p. 19

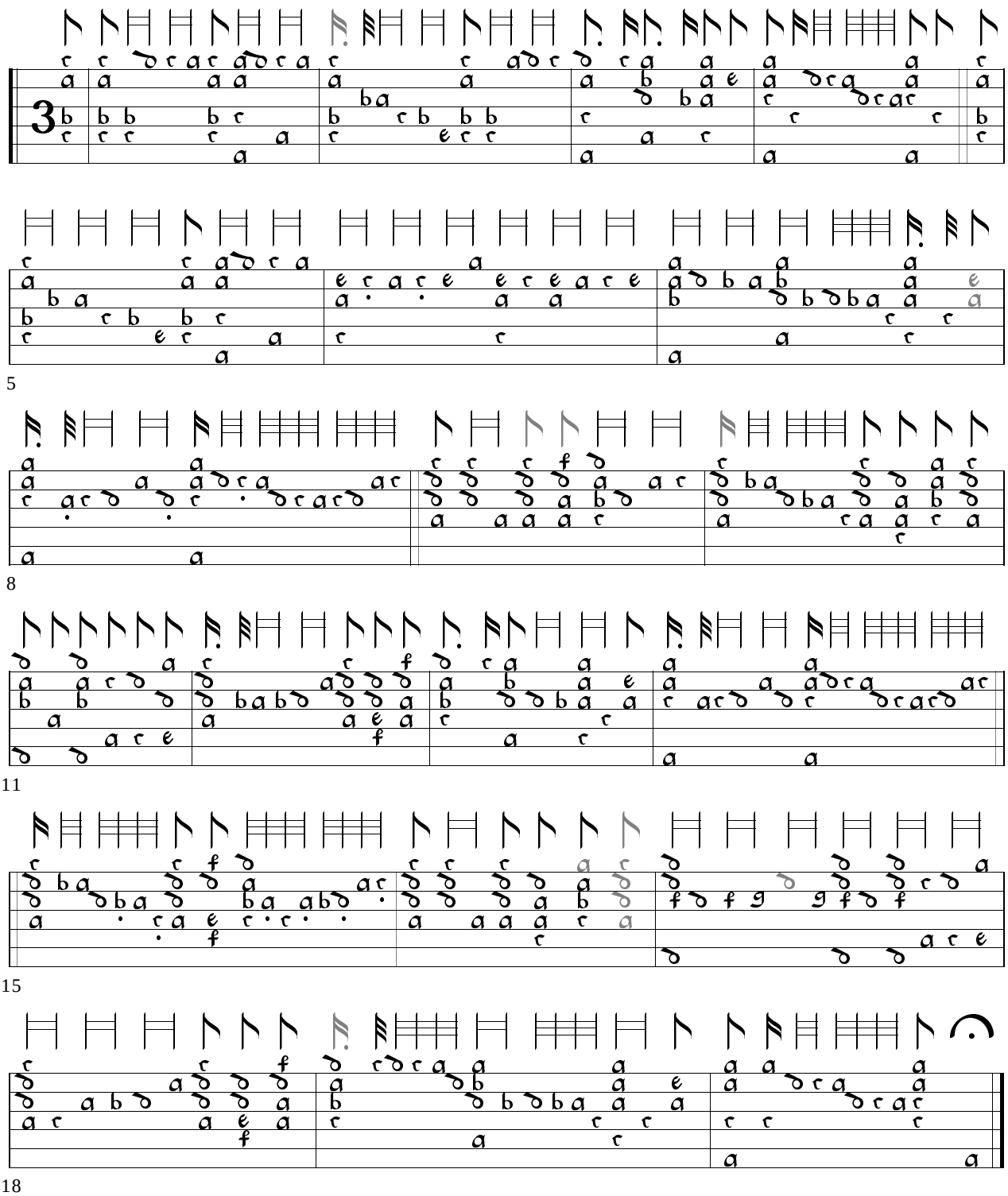




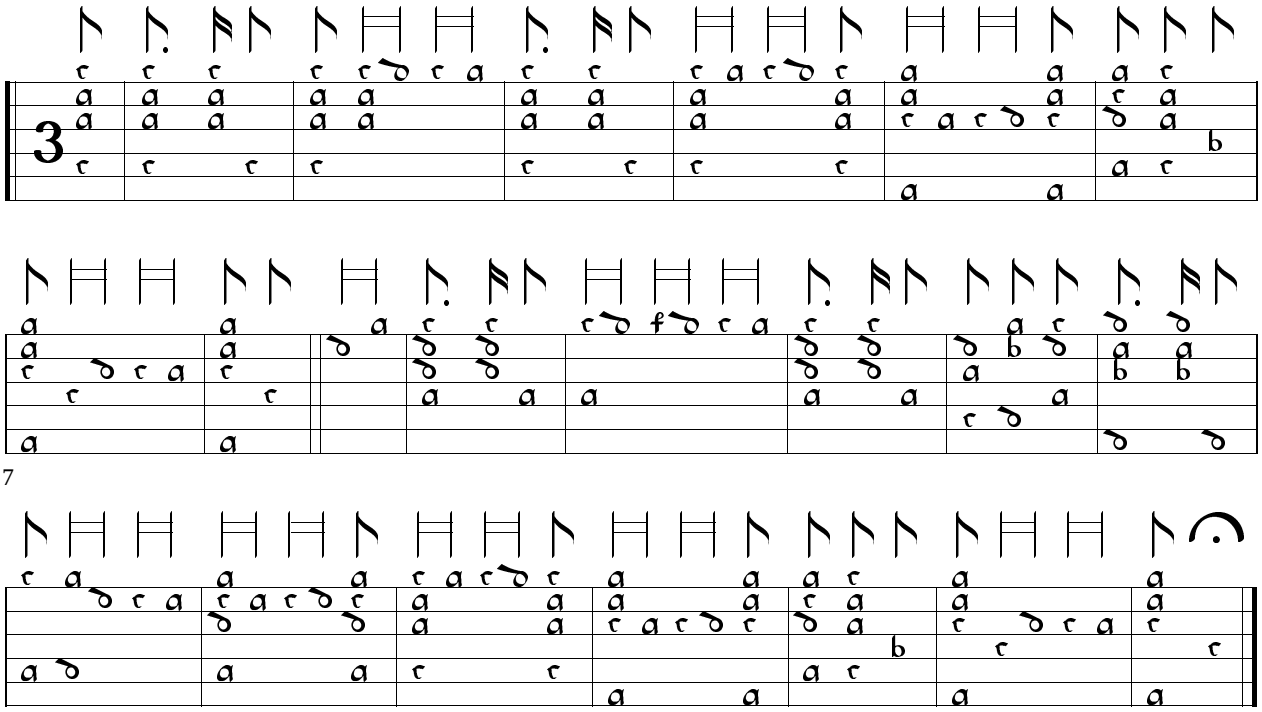
C2ii. Padoana del detto - AA4BB6 Gorzanis II 1563, p. 20



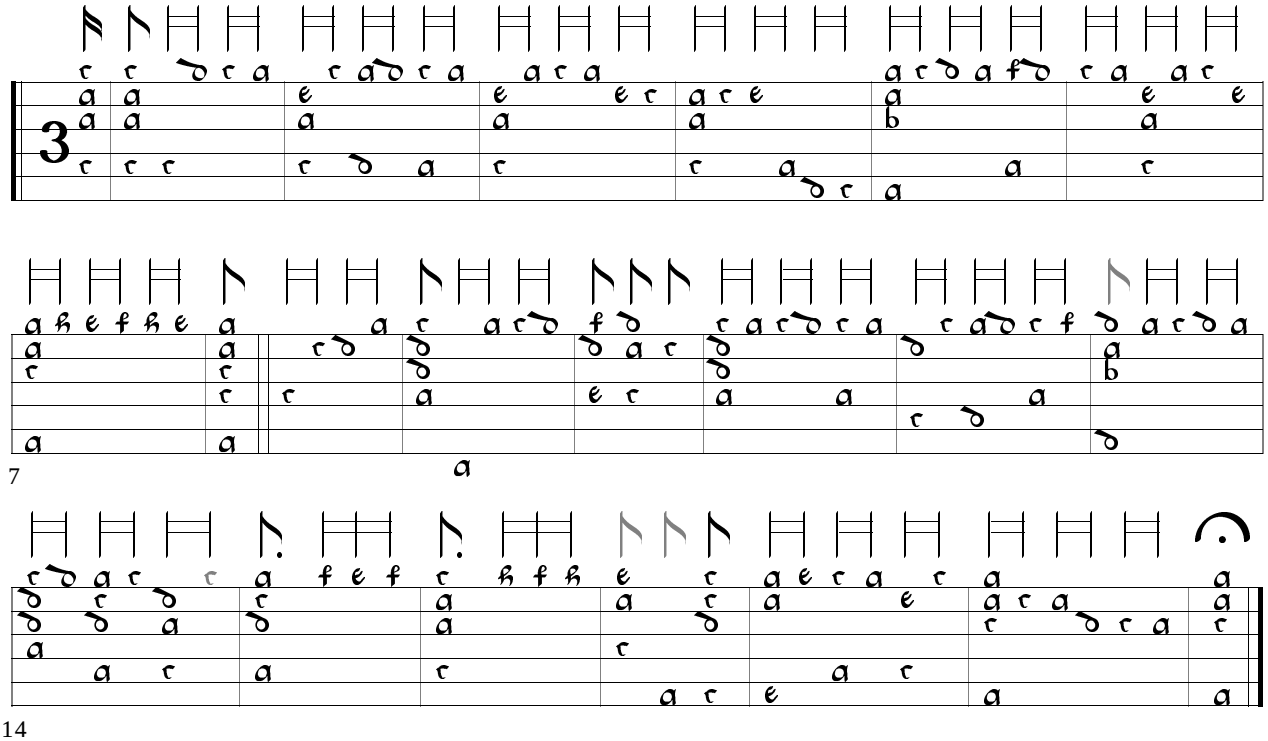
C2iii. Saltarel(lo) del detto - AA4BB6 Gorzanis II 1563, pp. 20-21



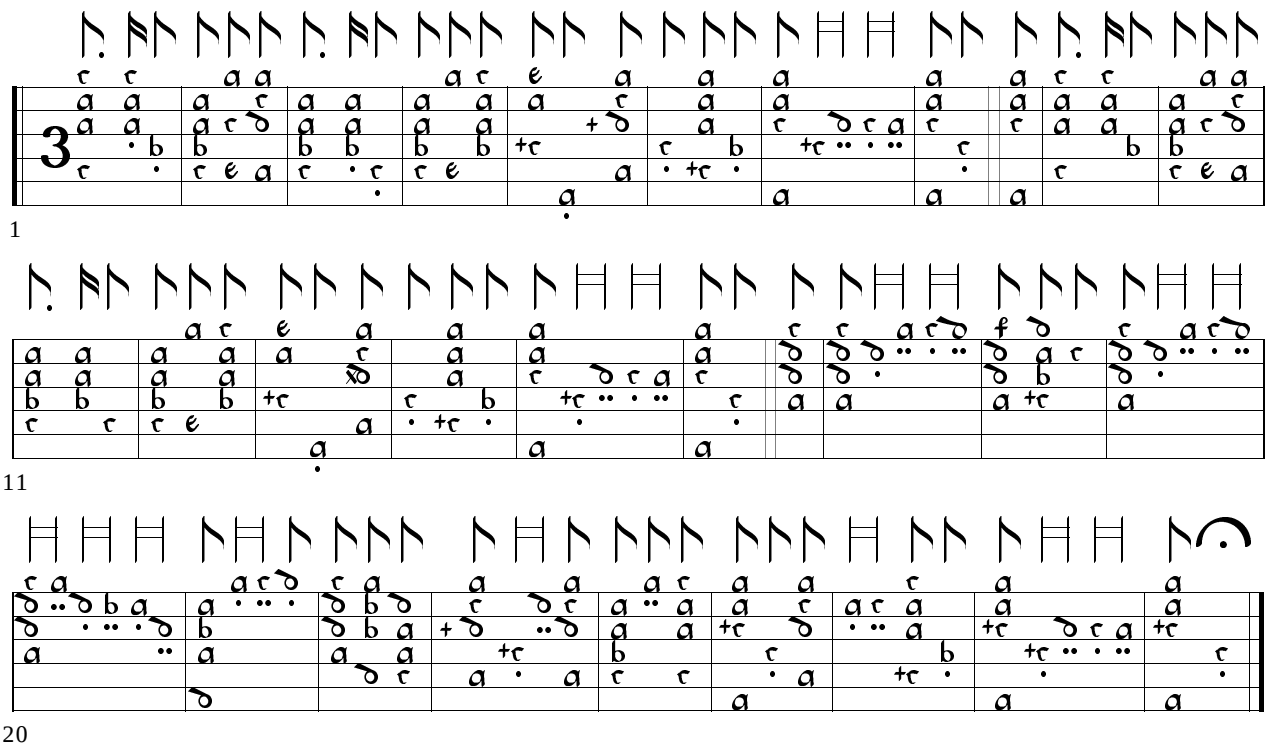
C3. Chipass - A8B12 LT-Va 285-MF-LXXIX, f. 57r



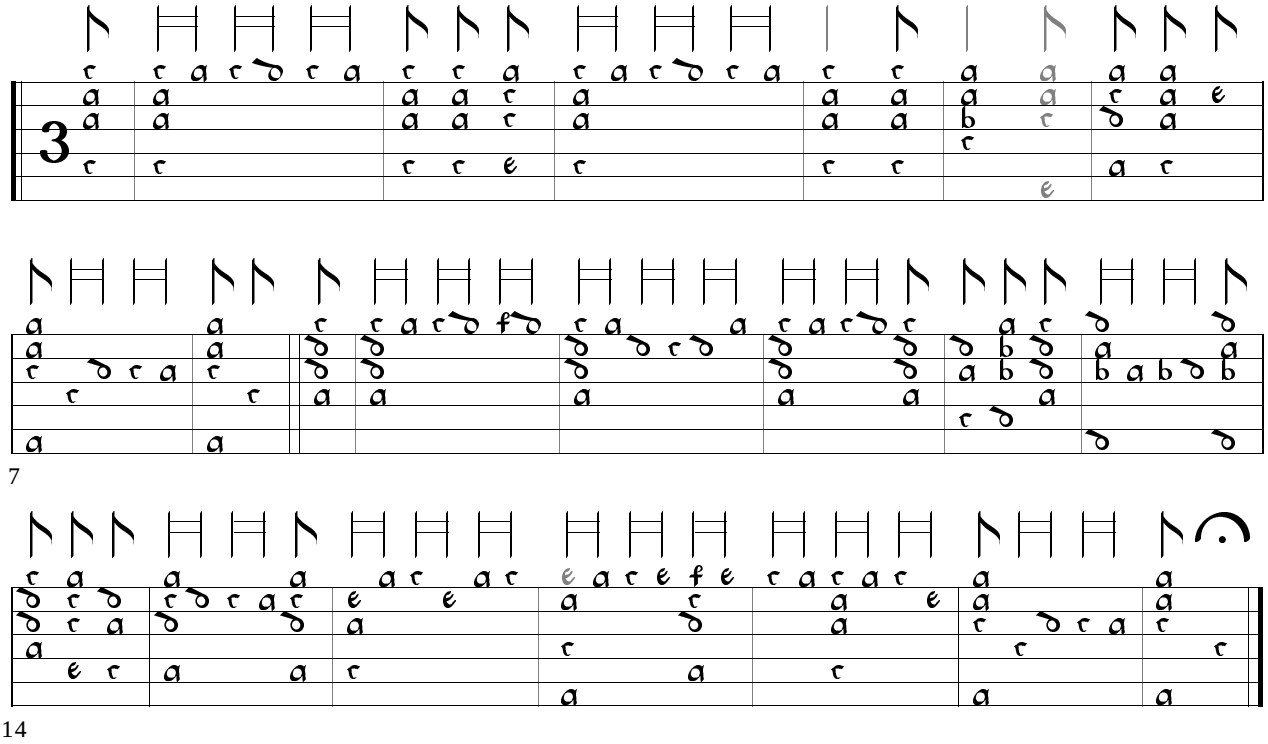
C4. Chipass - 7F A8B12 LT-Va 285-MF-LXXIX, f. 65r



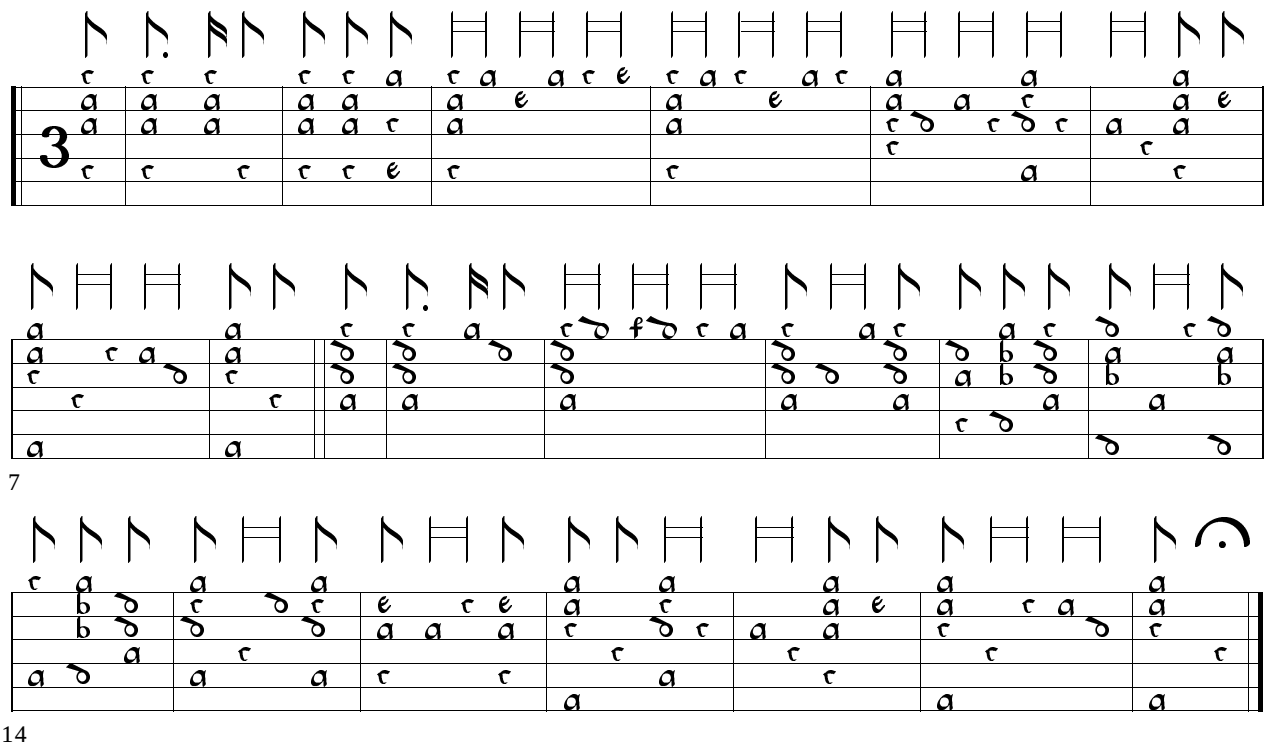
C5. Chi passo p(er) questa strado - AA8B12 CH-Bu F.IX.23, f. 16v



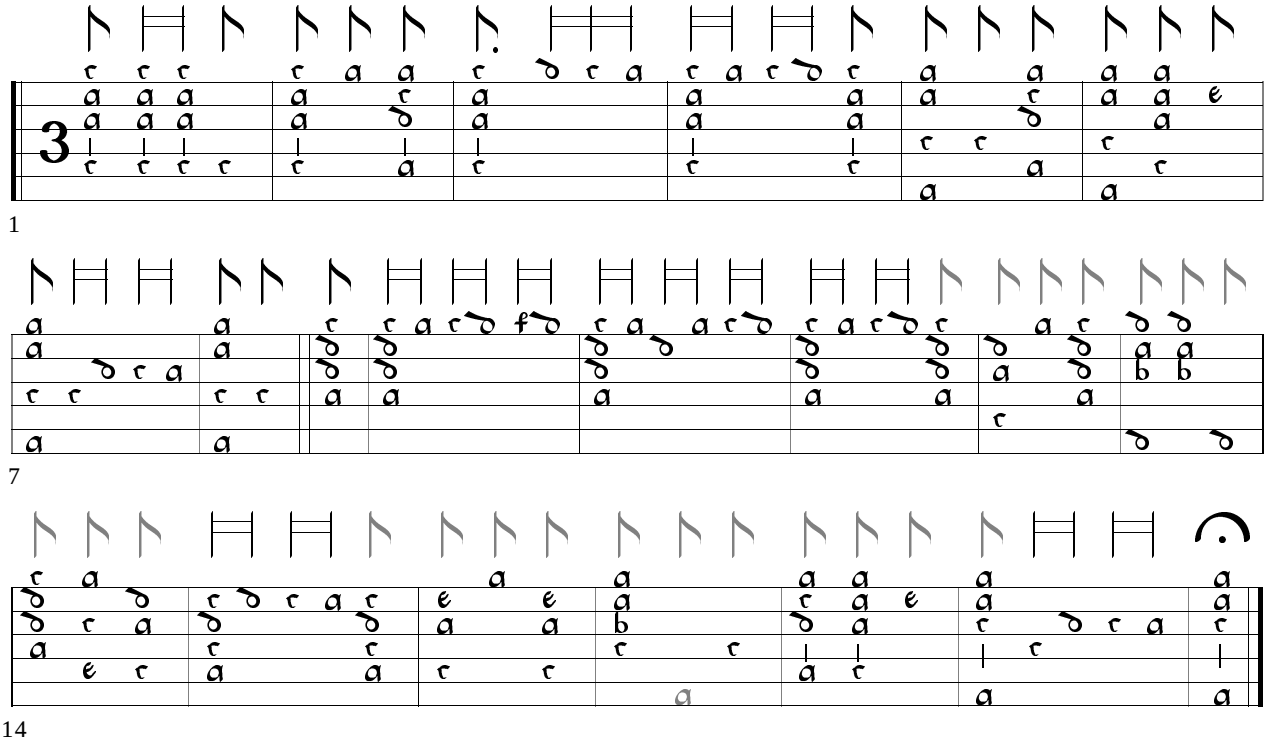
C6. Chipassa - A8B12 DK-Kk Thott 841,4o, f. 140r ii



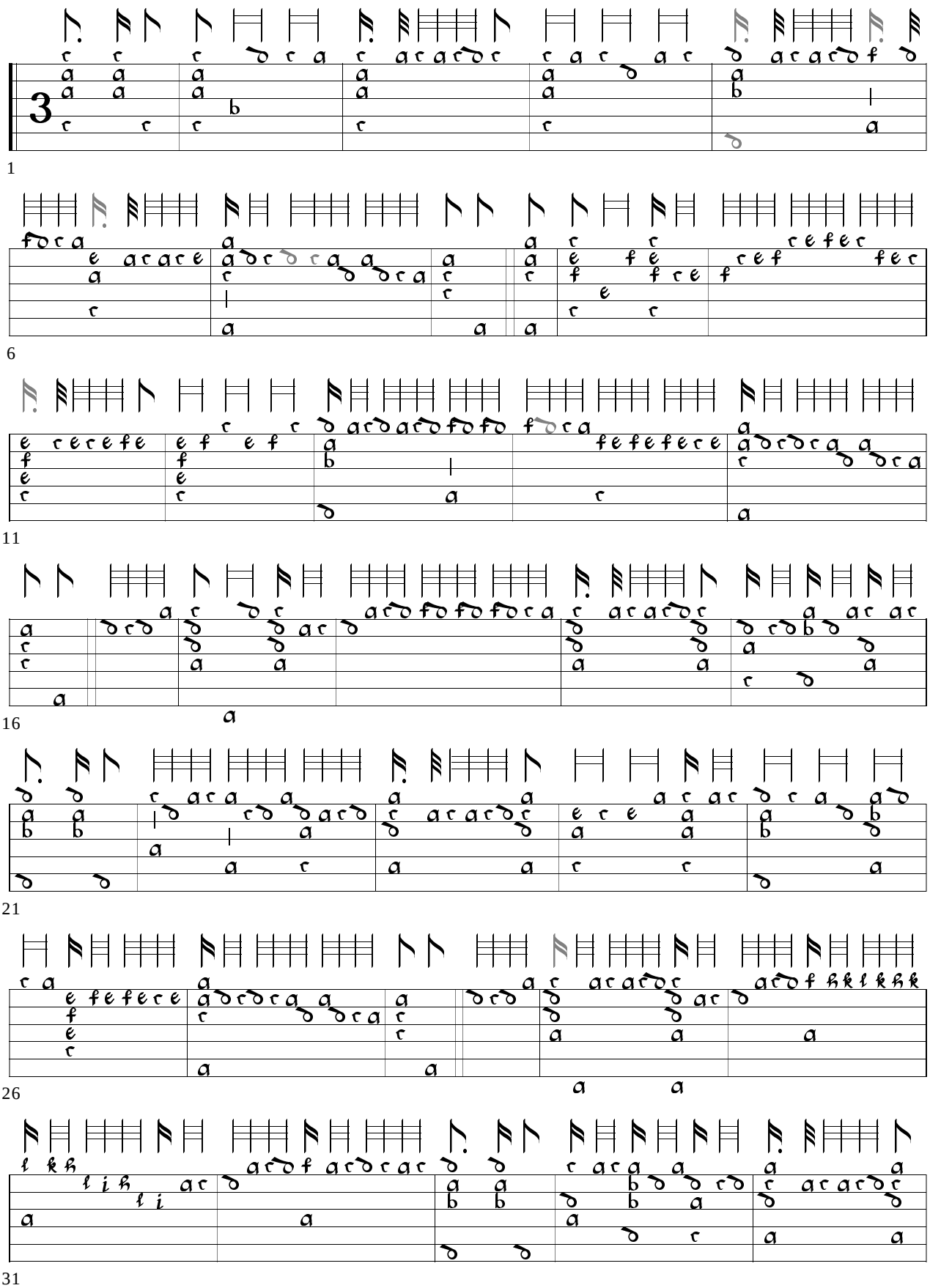
C7. Chipass - A8B12 D-Z 115.3, p. 14

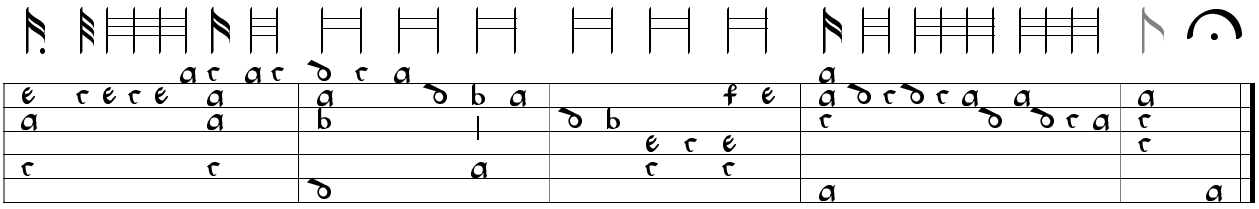


C8. Chi passa - A8B12 D-B 40141, f. 99v



C9. Galliarda Chi passa - 7F AA8BB12 D-KNh R 242, ff. 131v-132r





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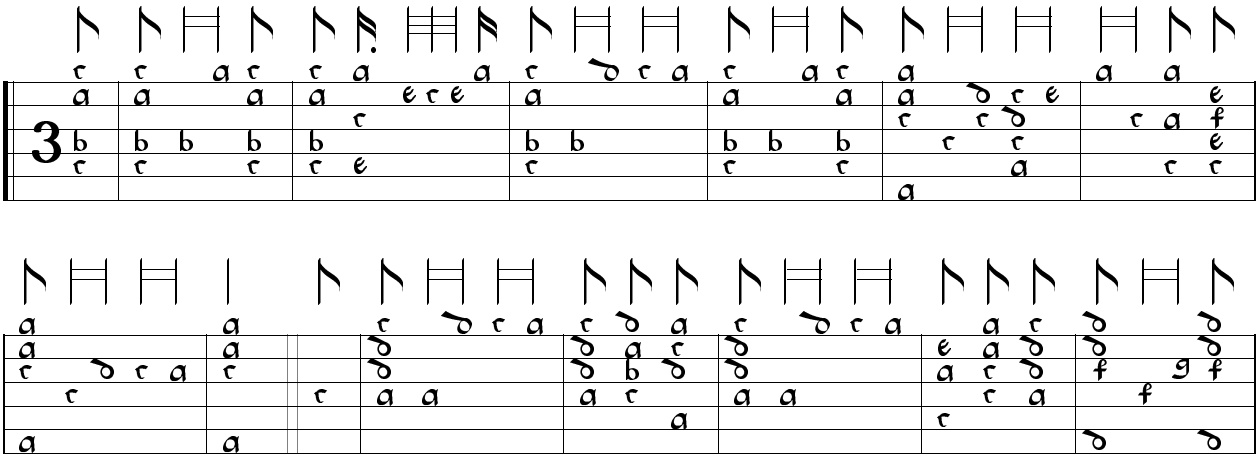
C10. Chi passa per questa strada - A8BB12 I-BDG chilesotti p. 89



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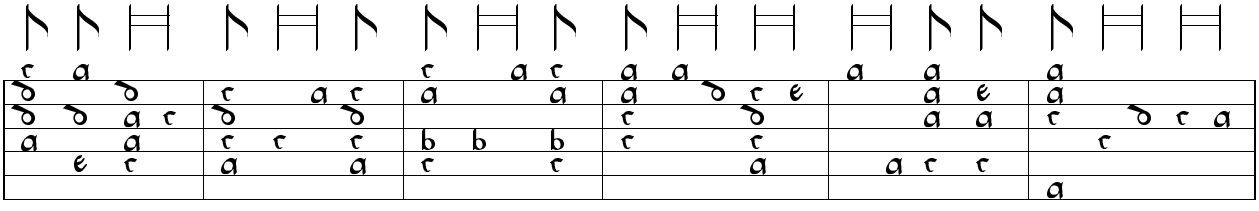

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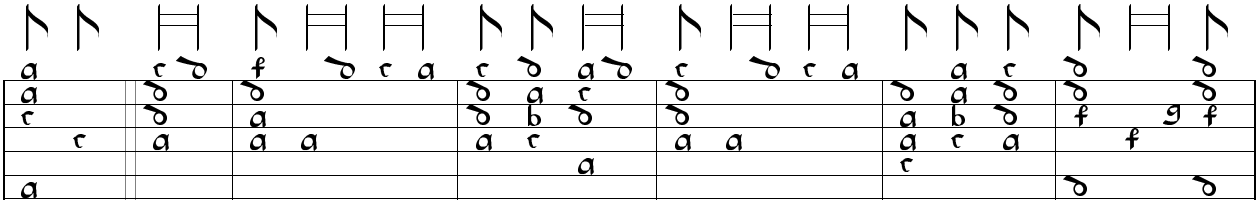

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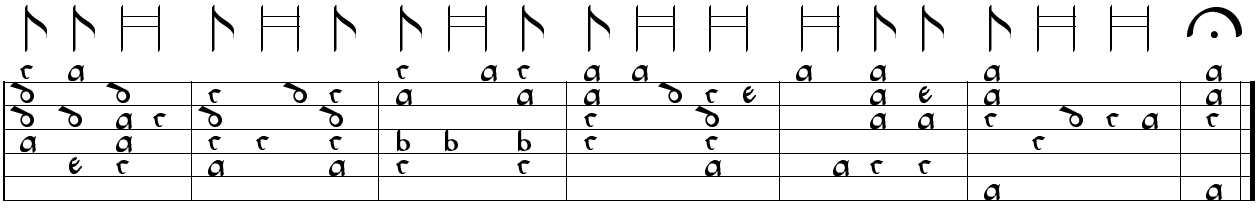
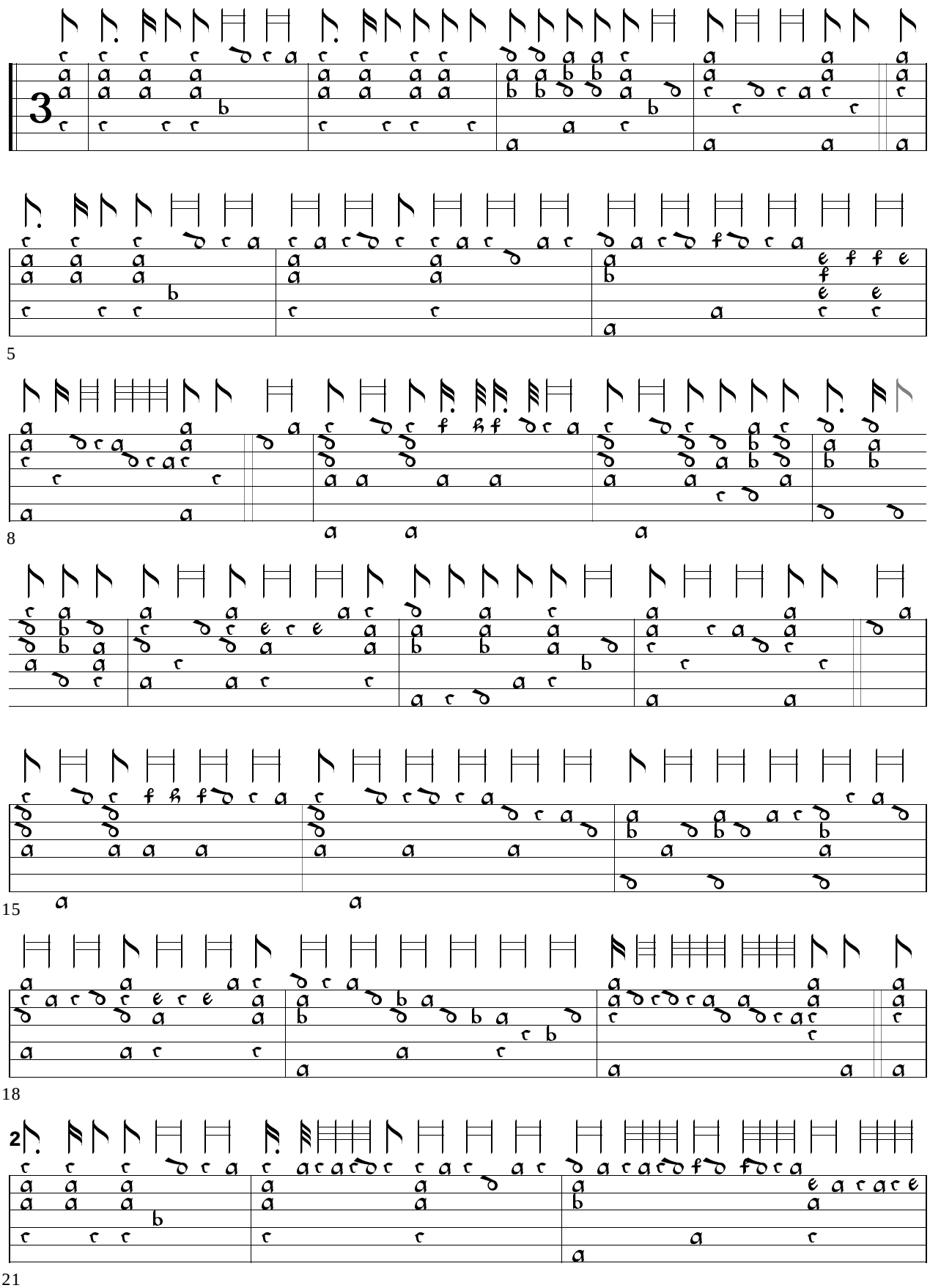
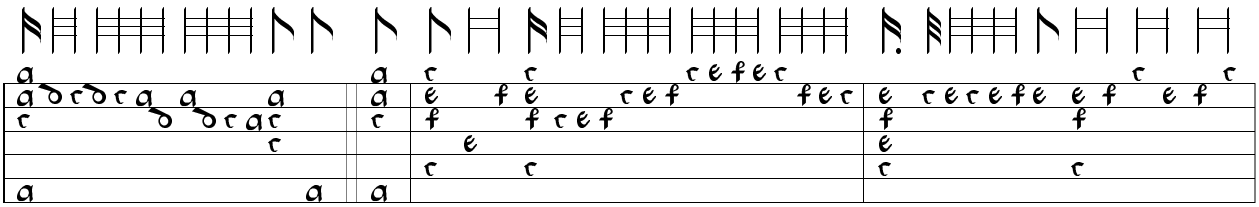


26

C11. Chi passa - 7F AA4BB6x2 Adriaenssen 1584, ff. 82v-83r





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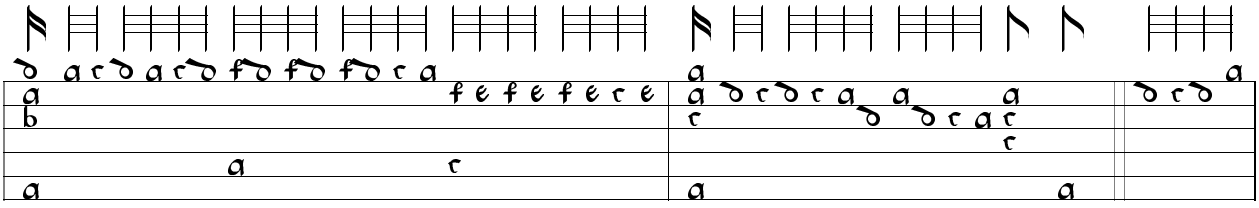

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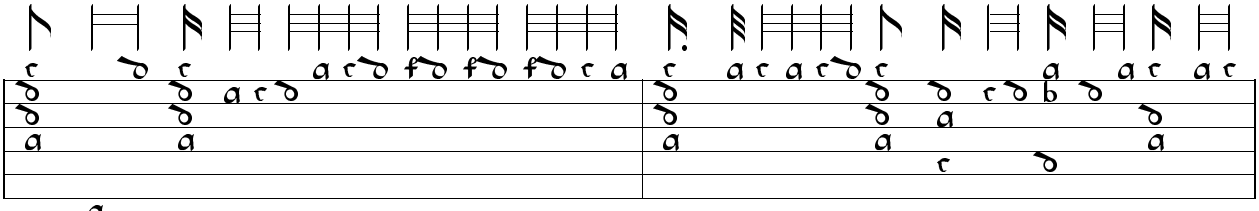

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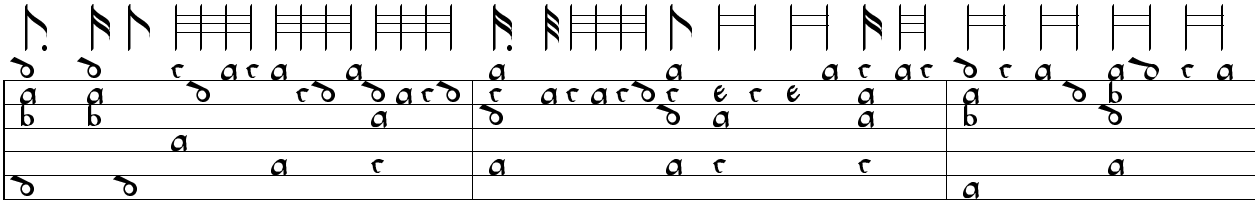

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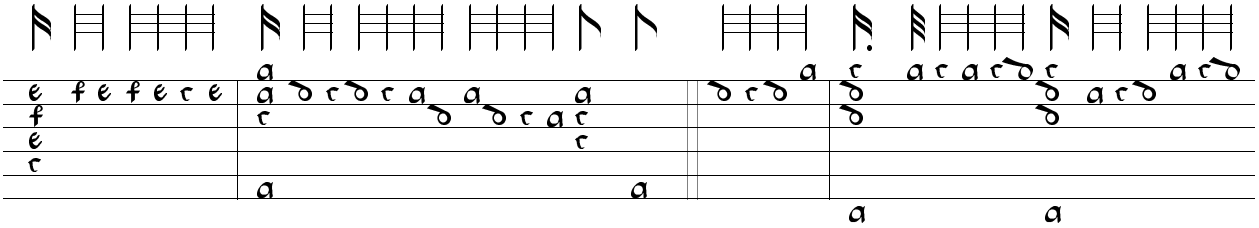
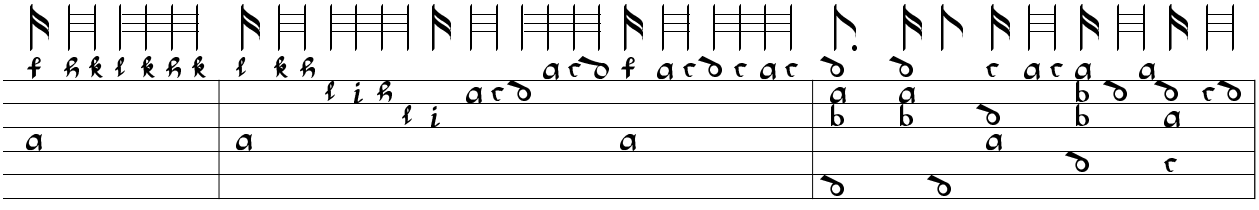
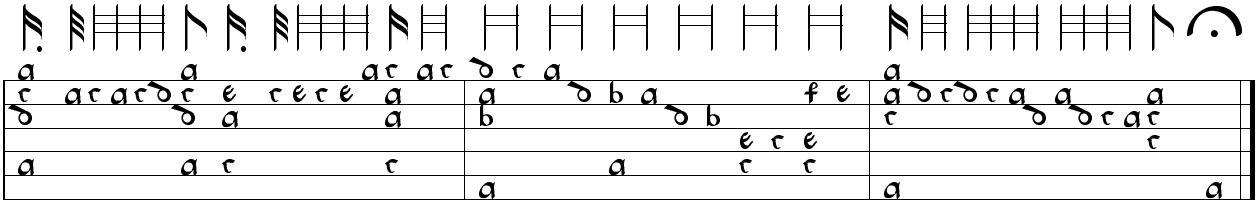
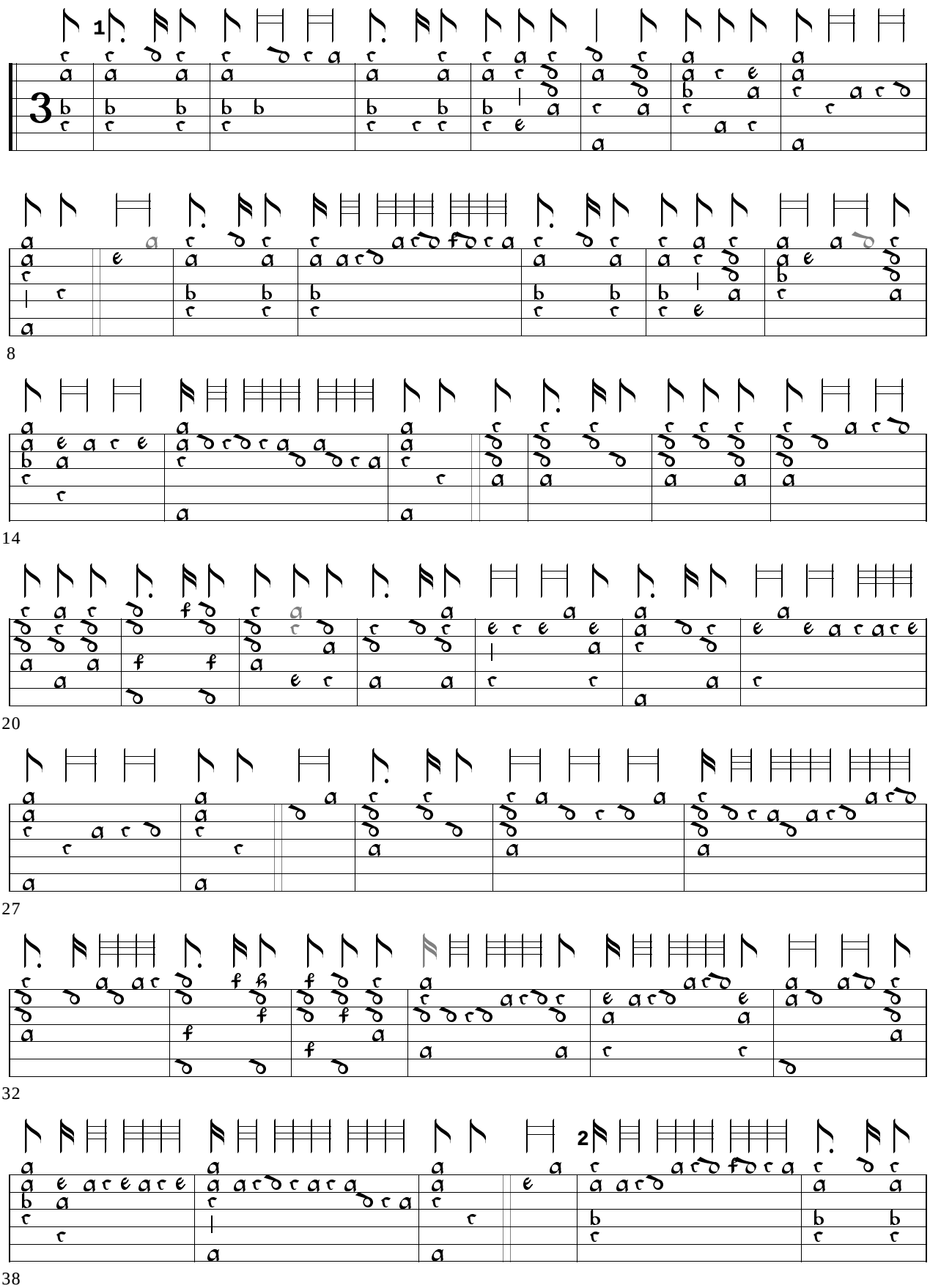


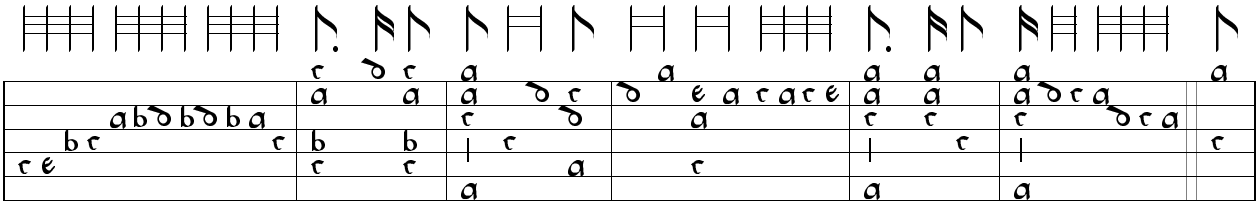




38

C12. Untitled - AA8BB12x2 IRL-Dm Z.3.2.13, p. 73





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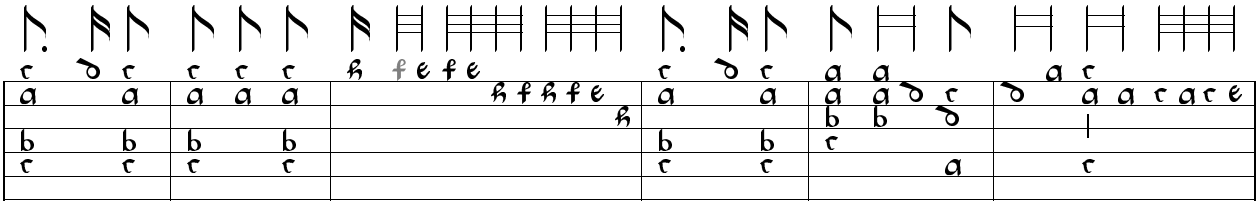

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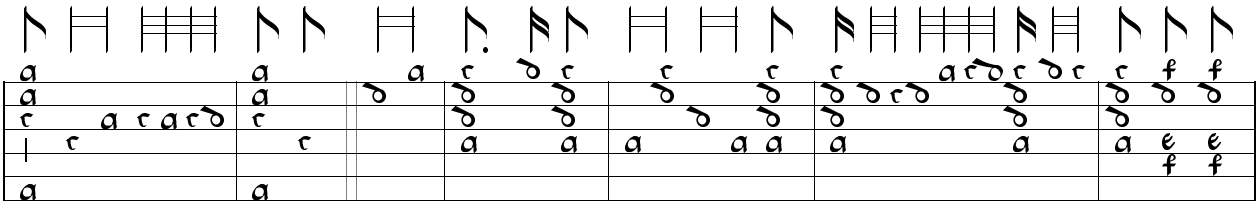

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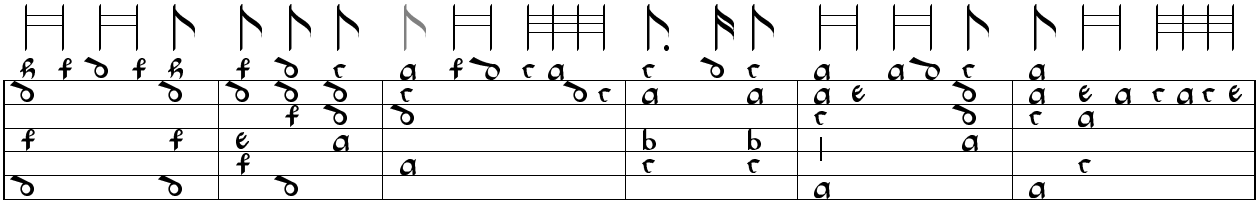

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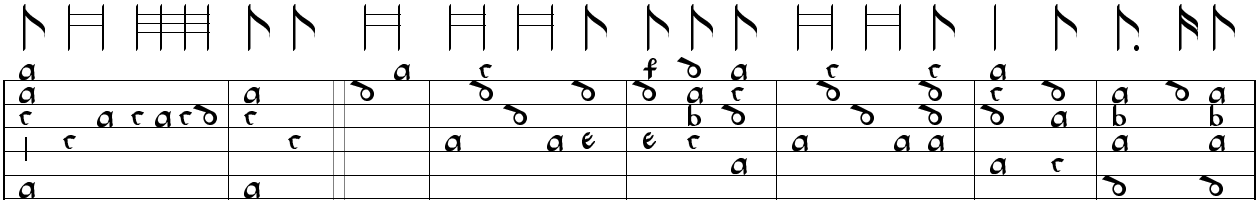

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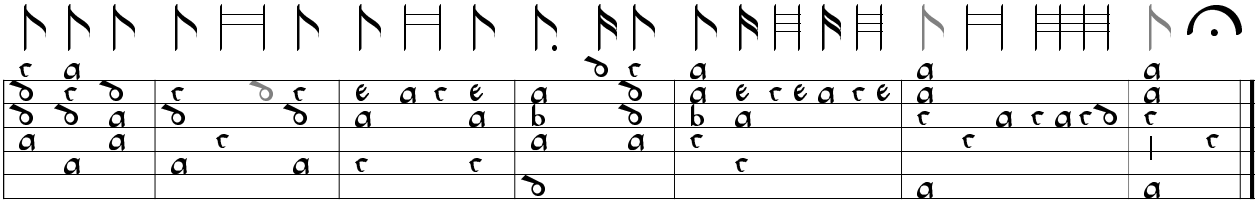

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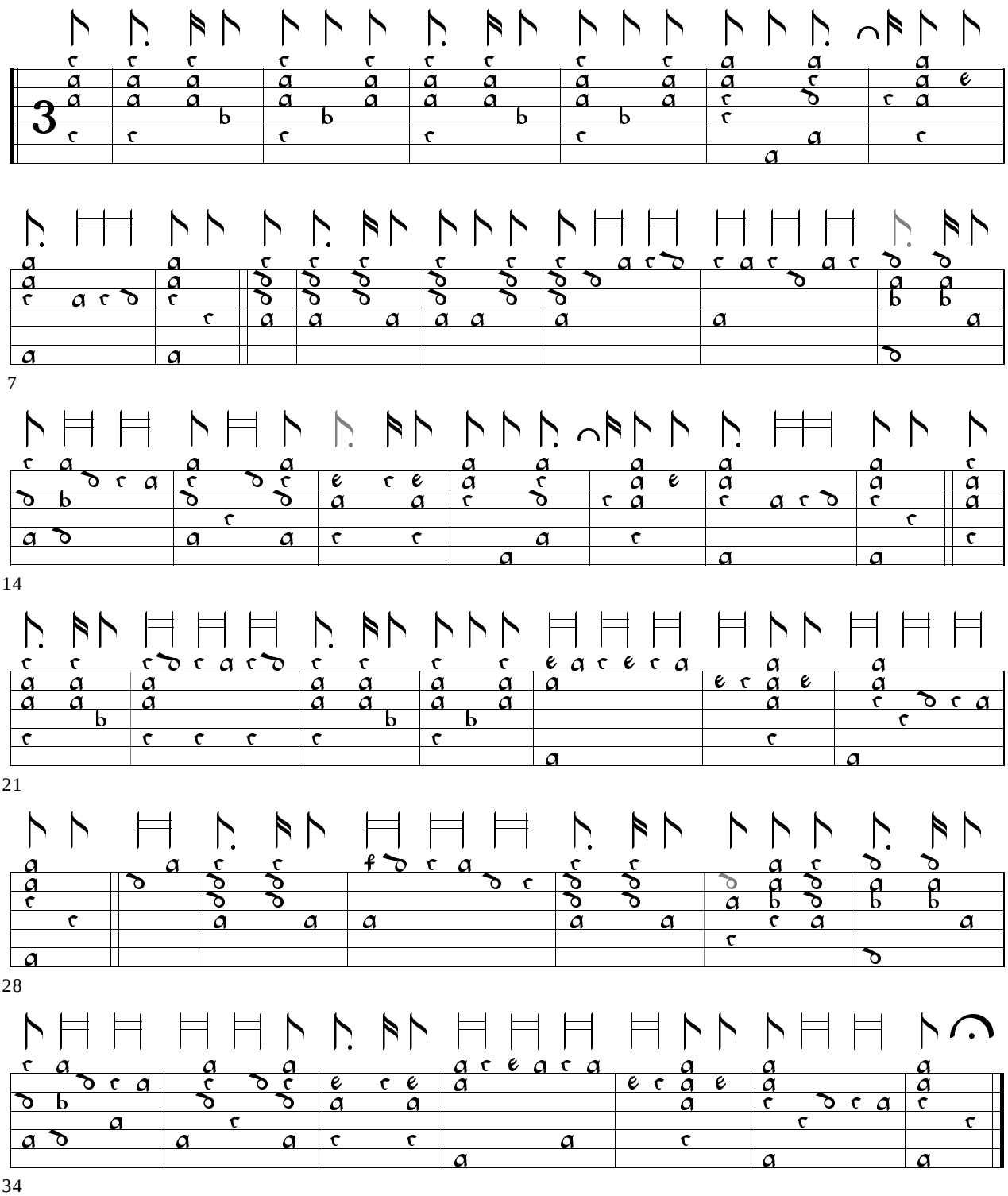
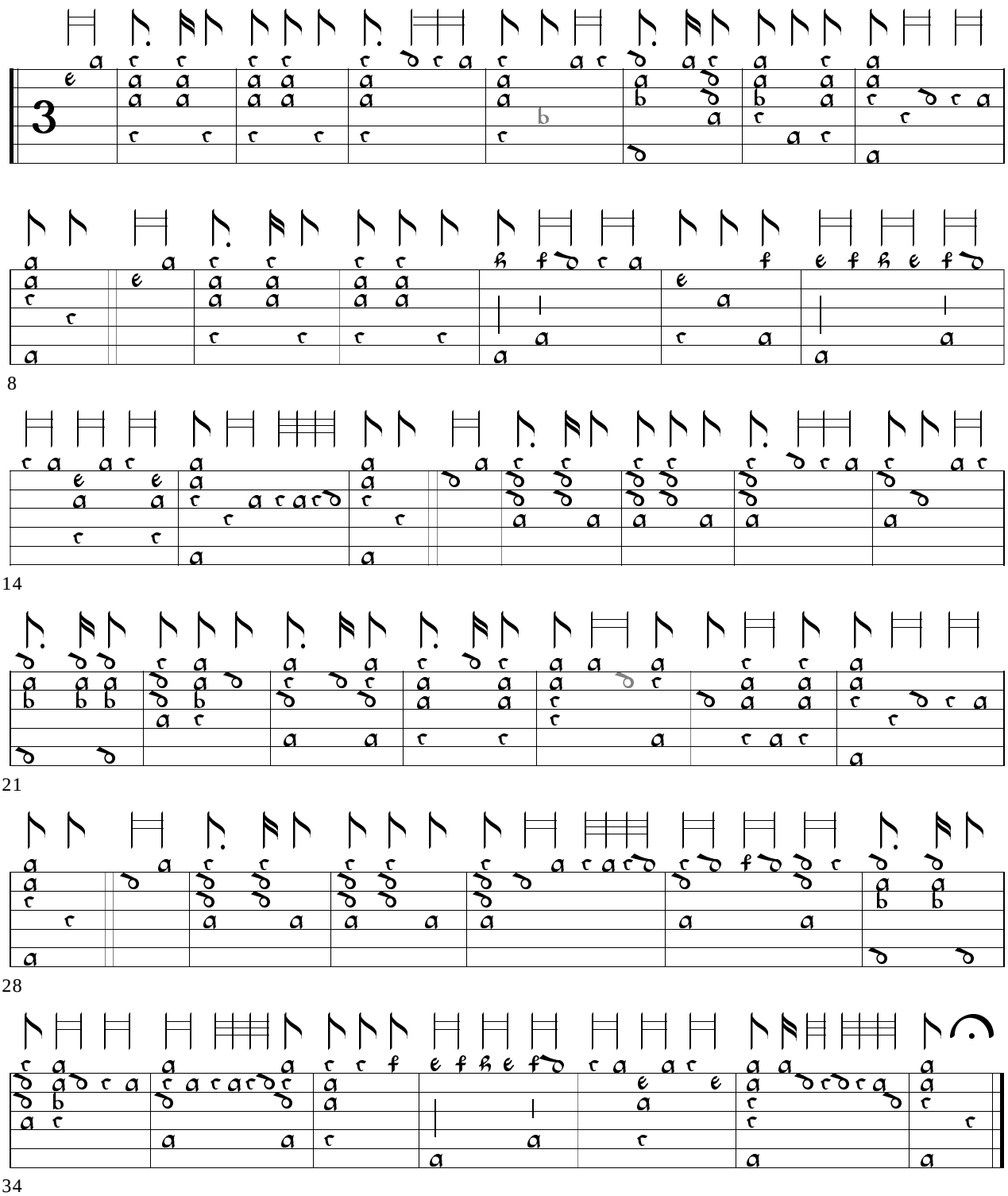
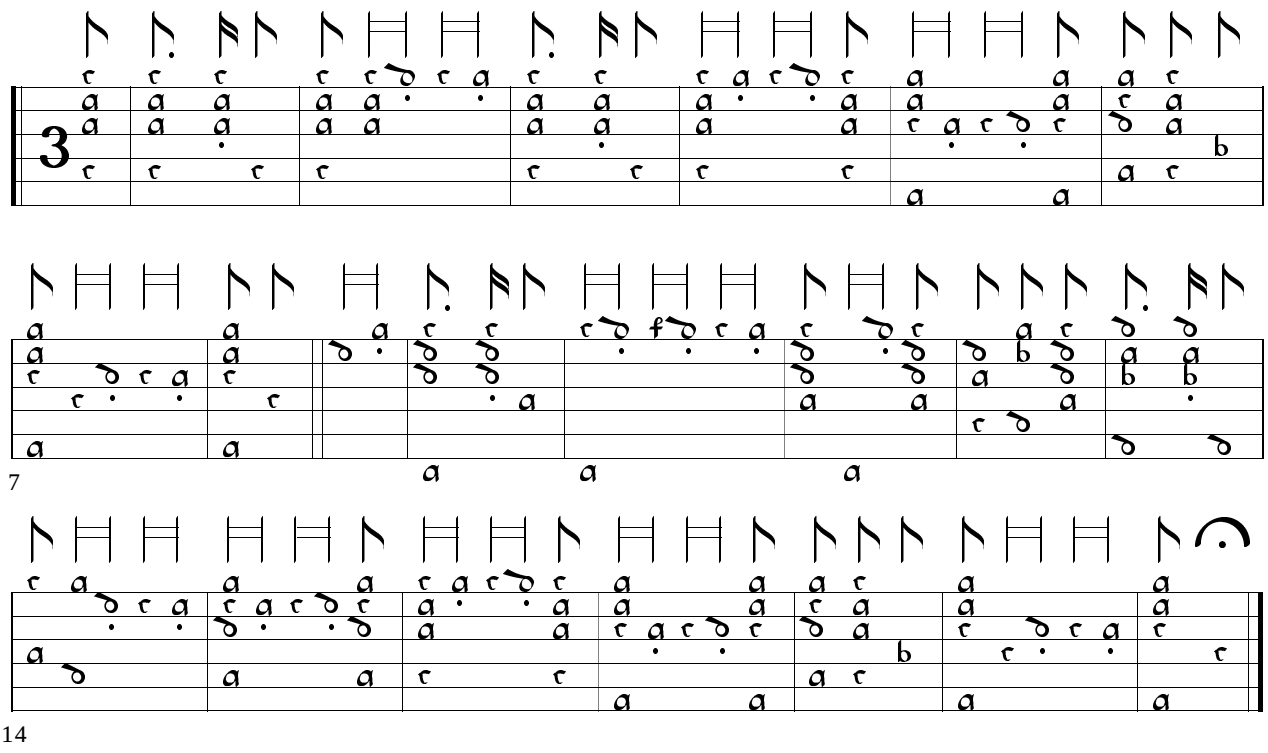
C13. Chi passa - lute II in G A8B12x2 Phalese 1568, f. 63r



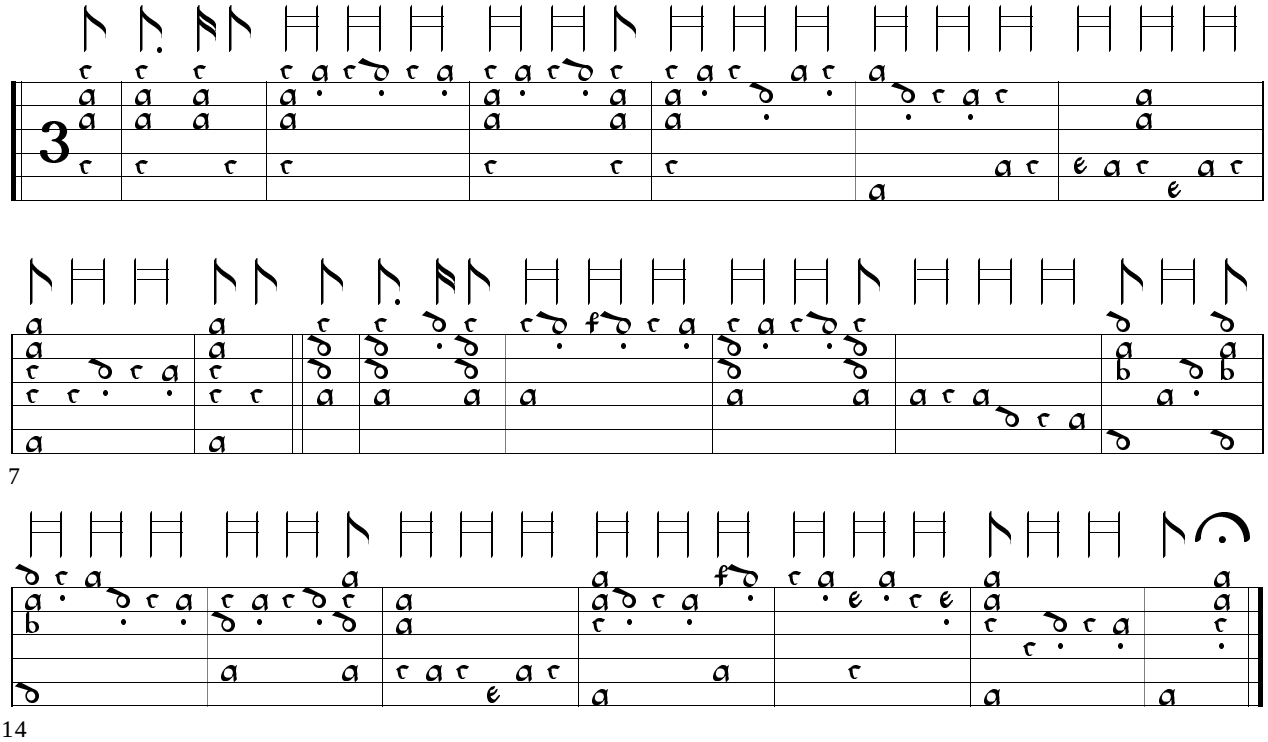
C14. Qui passa in the hygher keye - lute I AA8BB12 GB-NO Mi LM 16), ff. 84v-85r



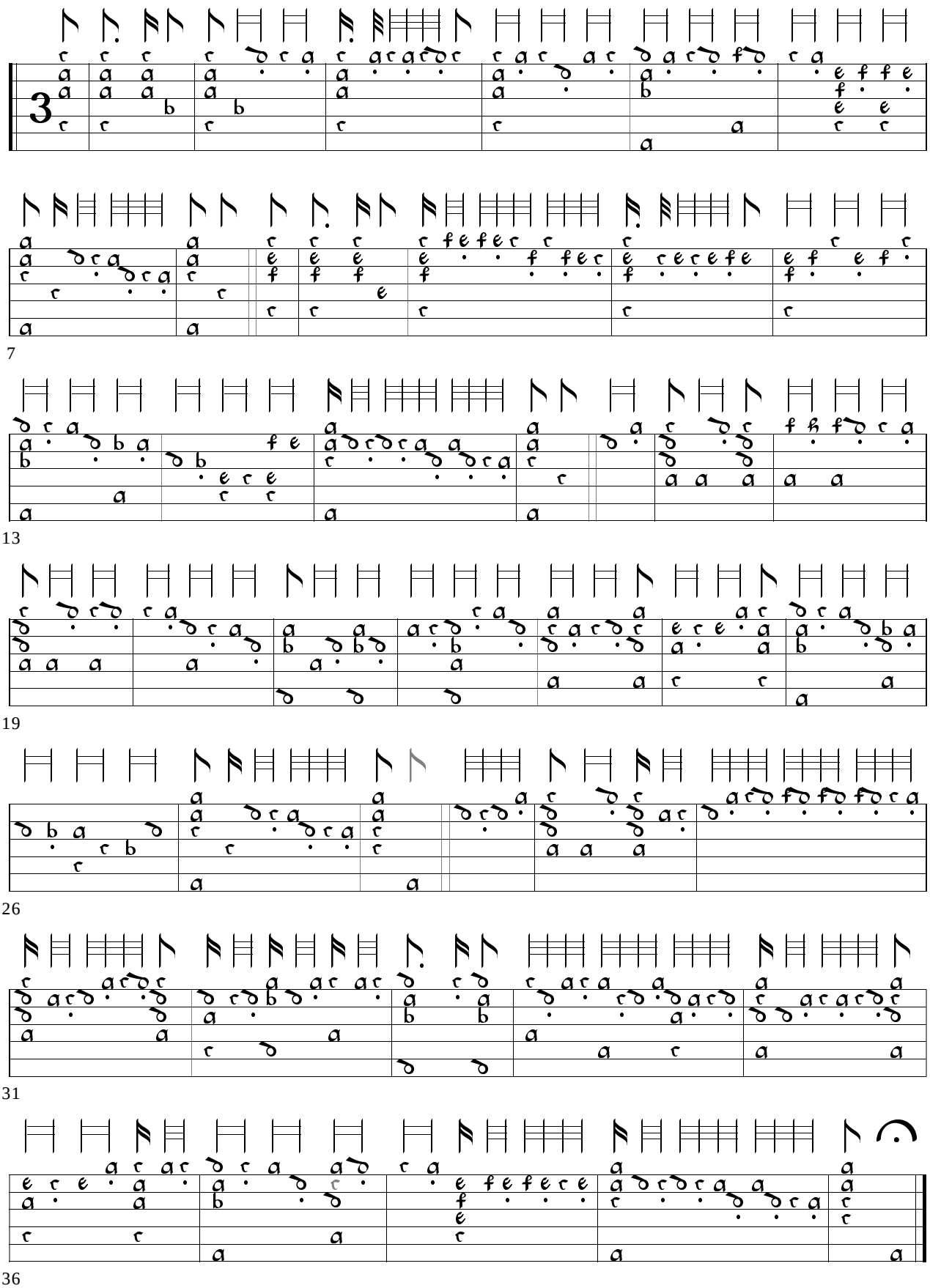
C15. Galliarde Chipassa In Tenor - 7F A8B12 NL-Lt 1666, f. 11r i



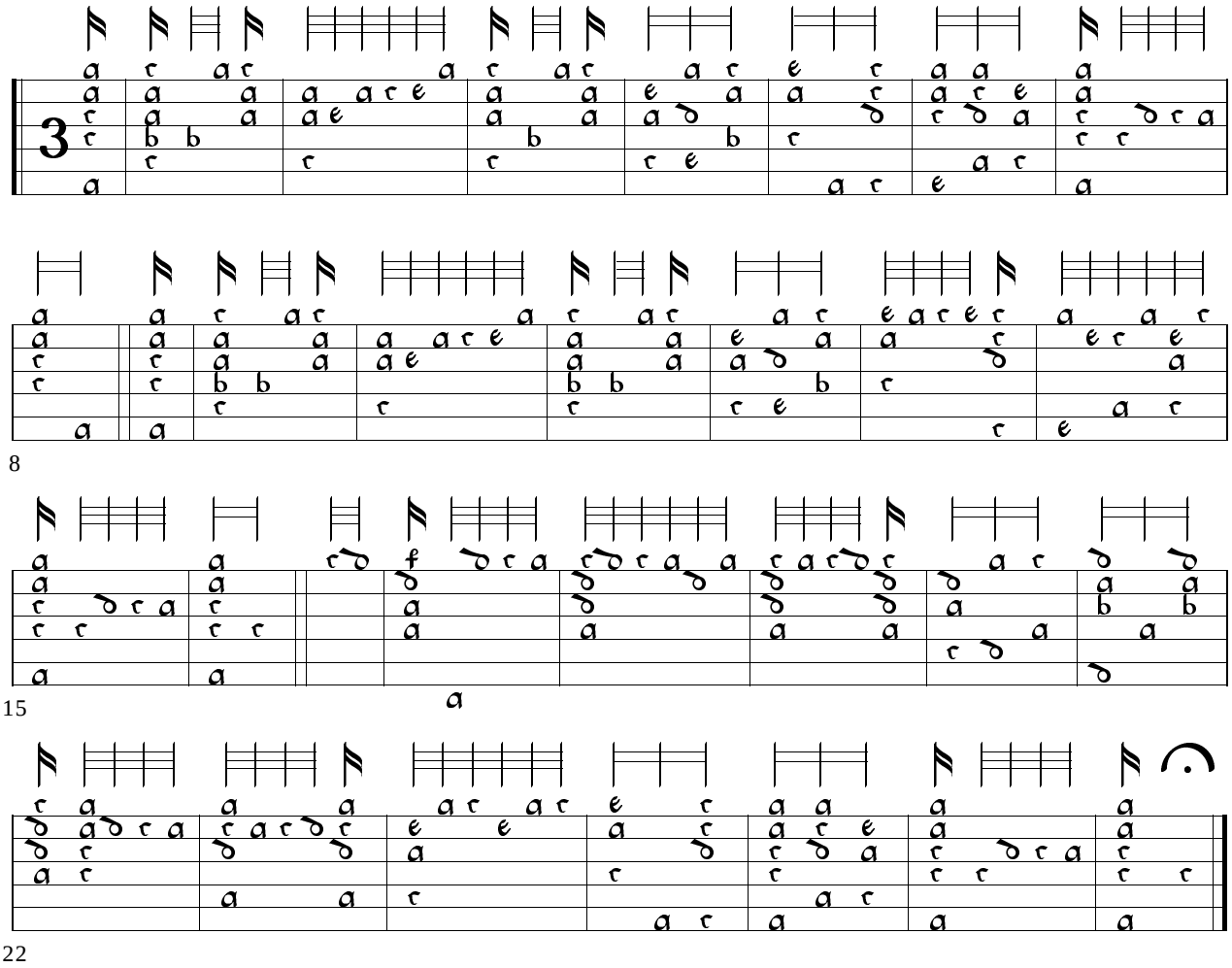
C16. Untitled - A8B12 NL-Lt 1666, f. 11r ii



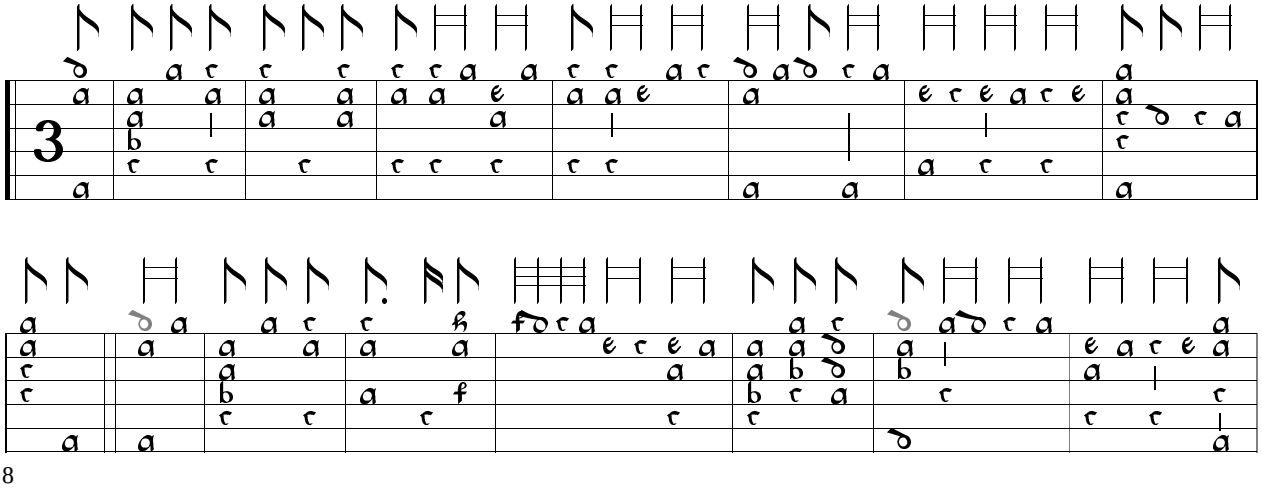
C17. Untitled - AA8BB12 NL-Lt 1666, f. 11v

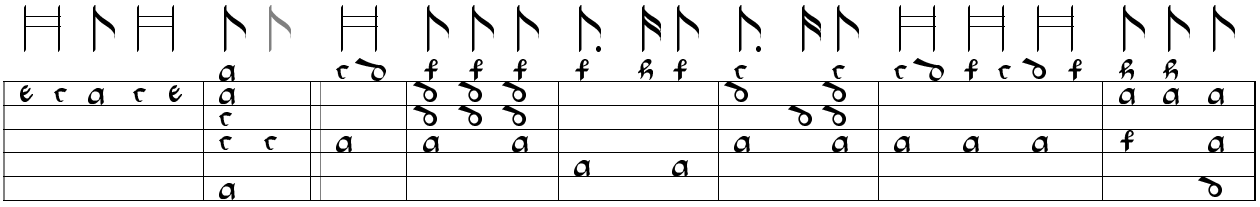


C18. Chipassa - AA8B12 D-B 4022. f. 43r



C19. Untitled - AA8B12 IRL-Dm Z.3.2.13, p. 30 i





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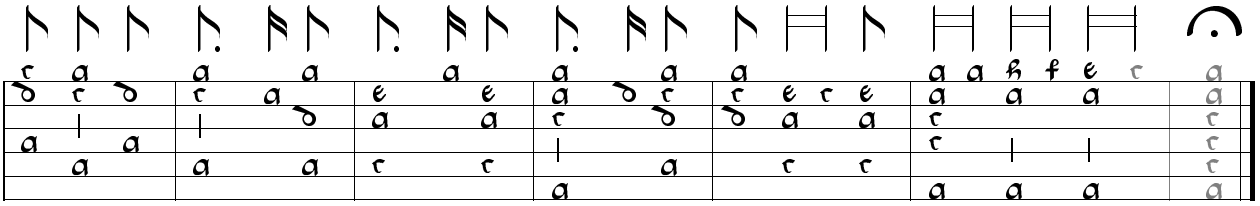

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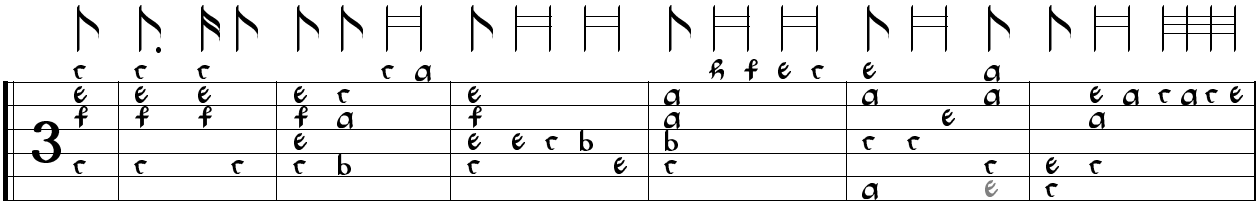
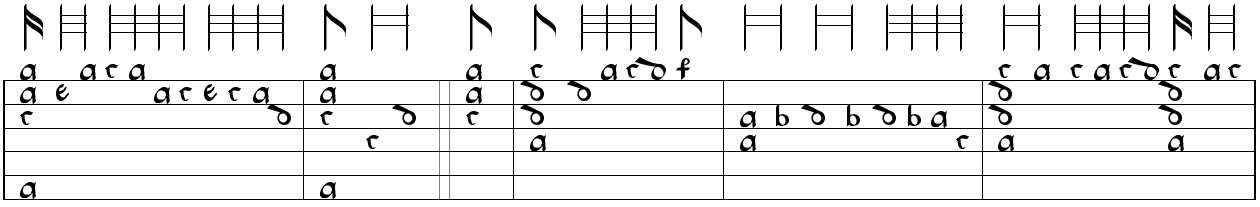
C20. Chi passa - A8B12 S-Skma Sackska, f. 18r





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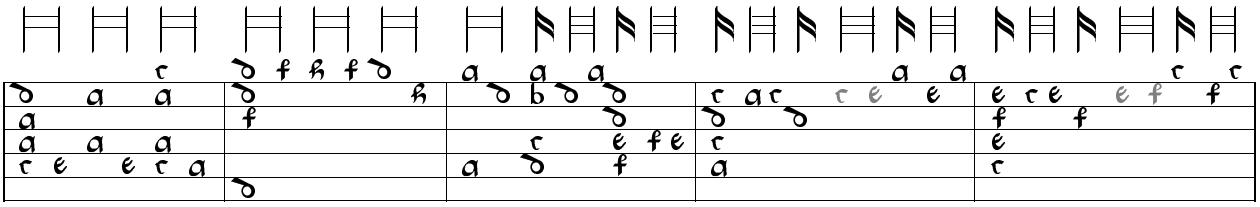

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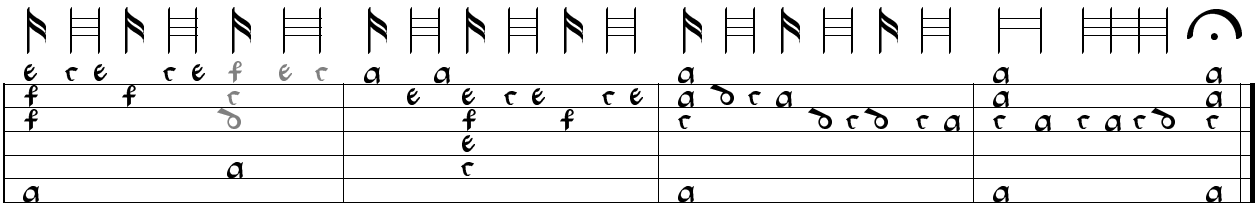

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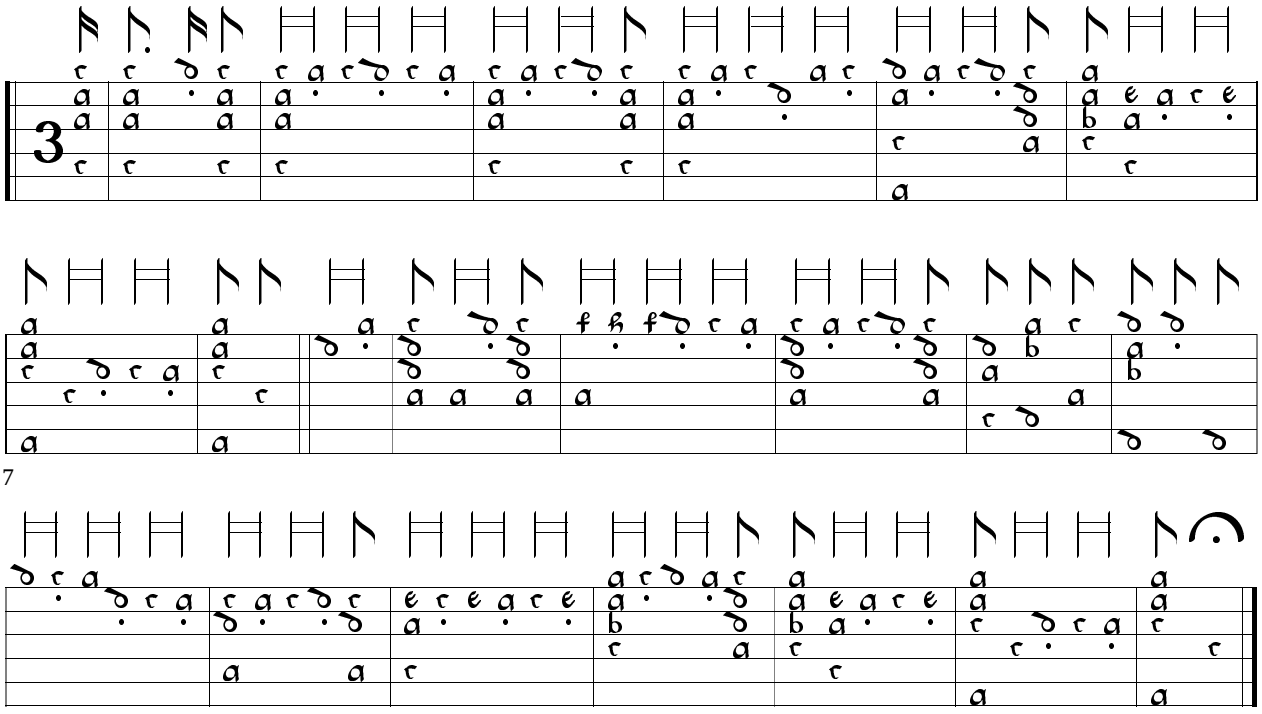
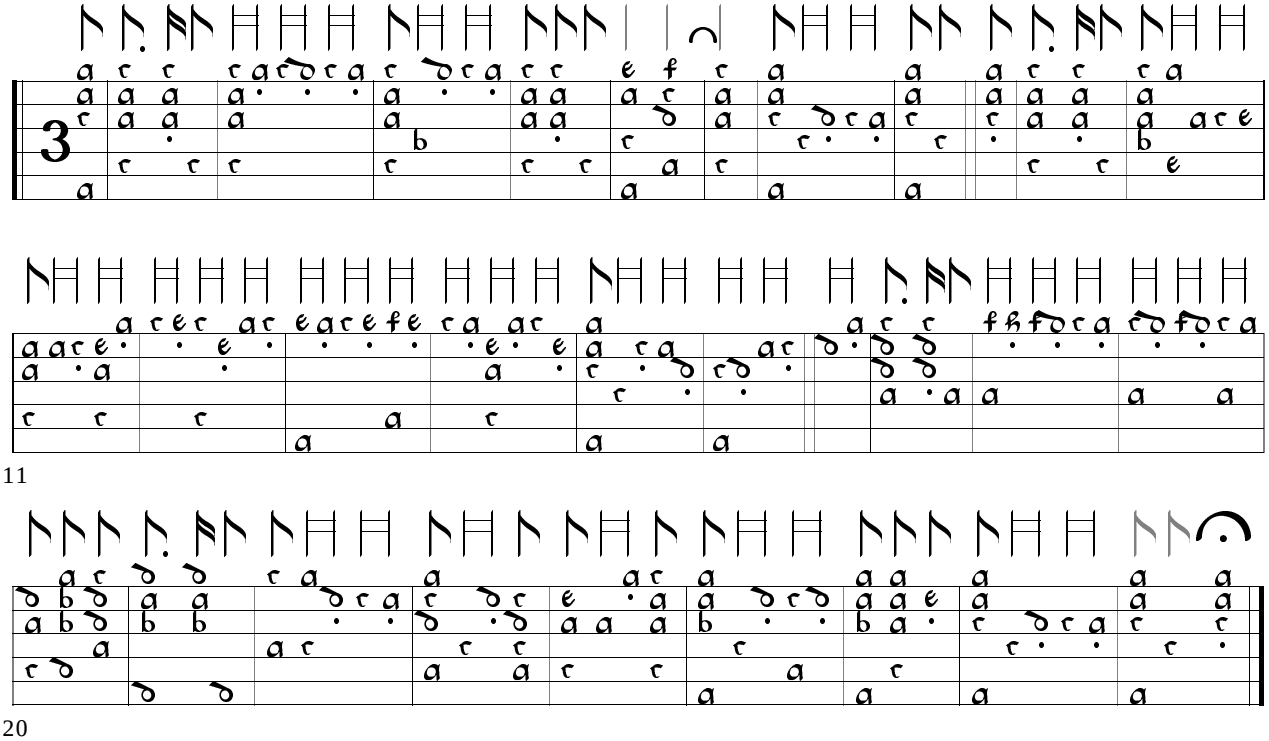
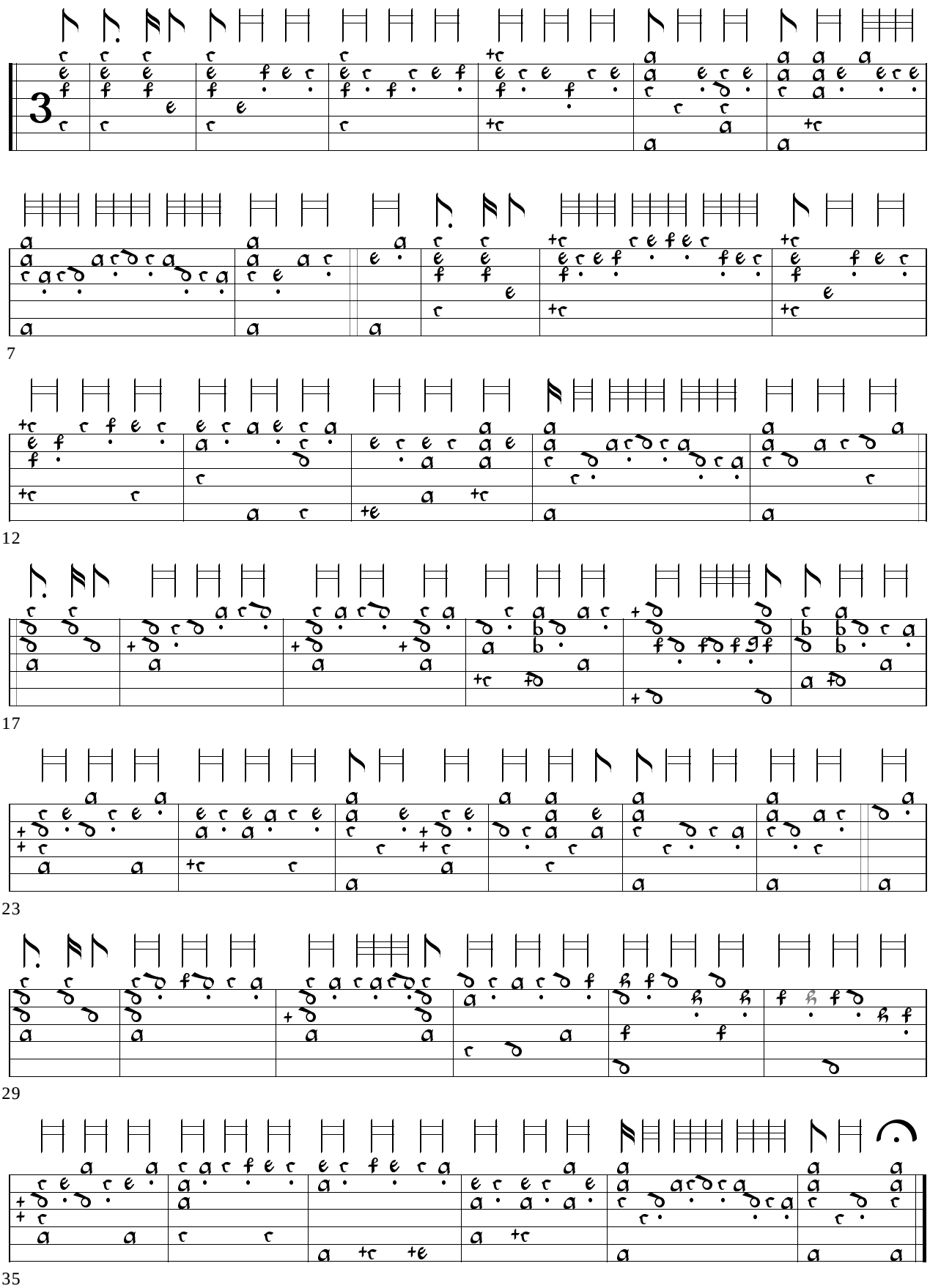
C21. Qui passa per questa strado - A8B12 NL-Lt 1666, f. 12r



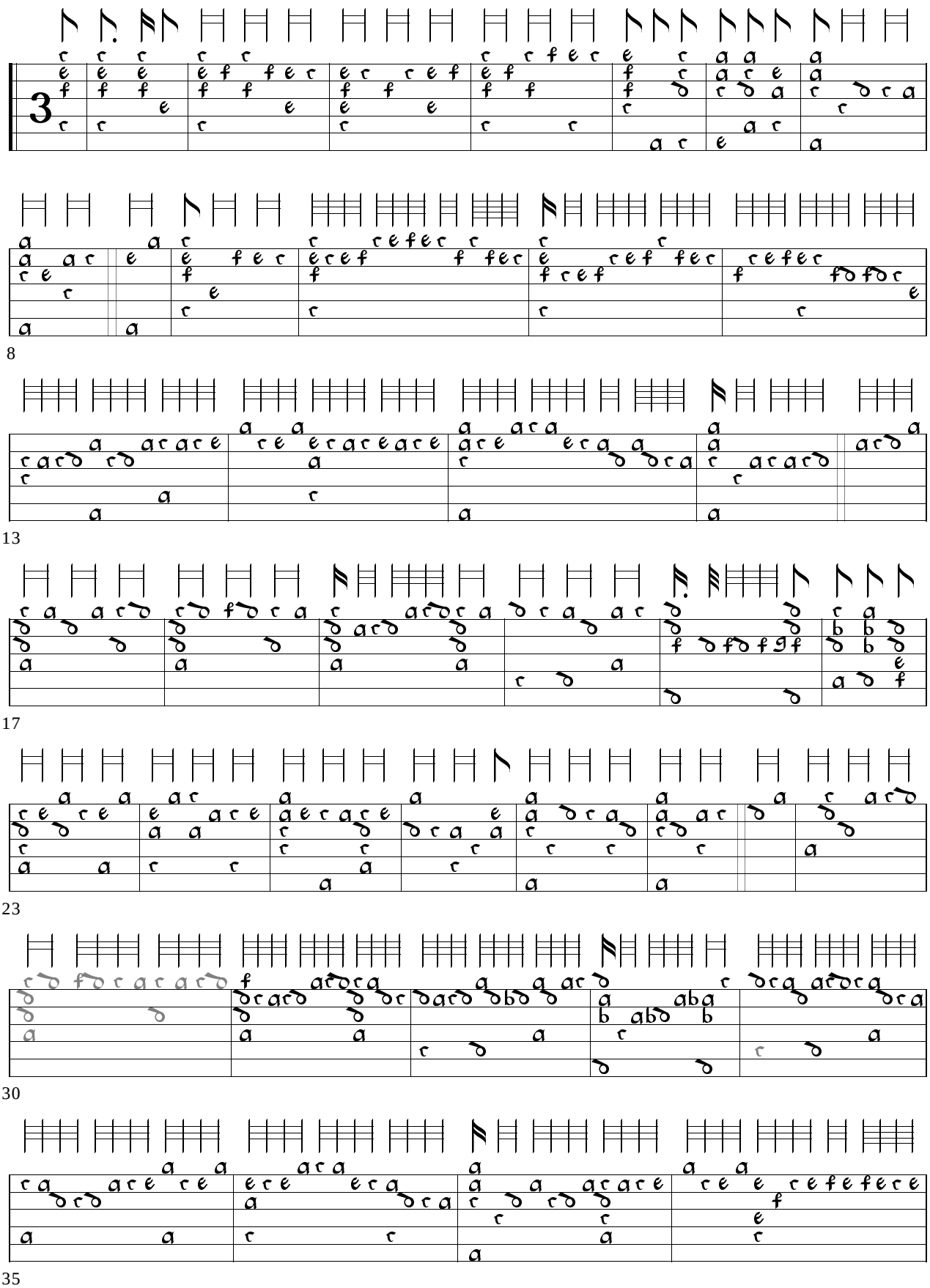
C22. Untitled - AA8B12 NL-Lt 1666, ff. 12r-12v

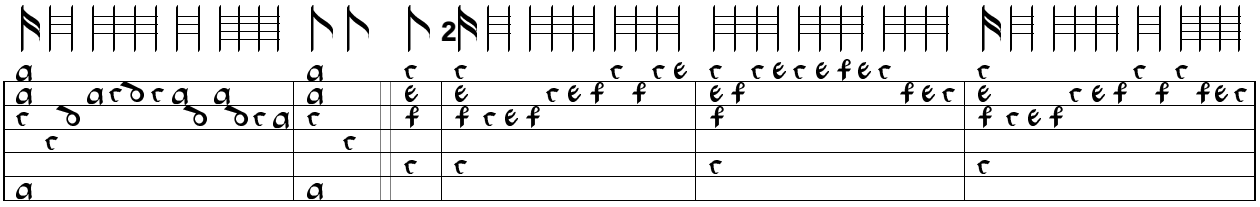


C23. Chi passa per questa strata - AA8BB12 F-Pn Res.429, ff. 47v-48v



C24. Chi passa per questa strata MW - AA8BB12x2 D-DEl BB 12150, ff. 34v-36r





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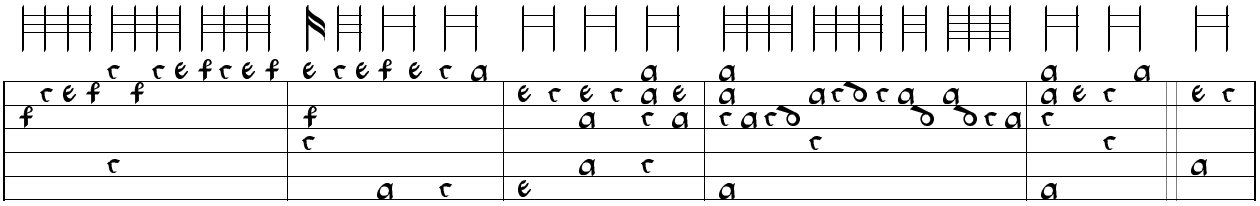

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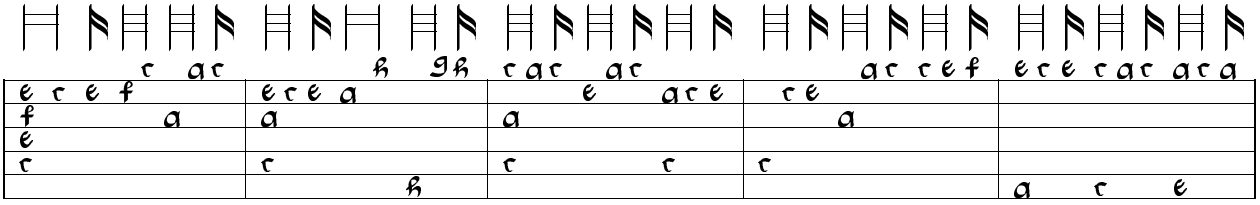

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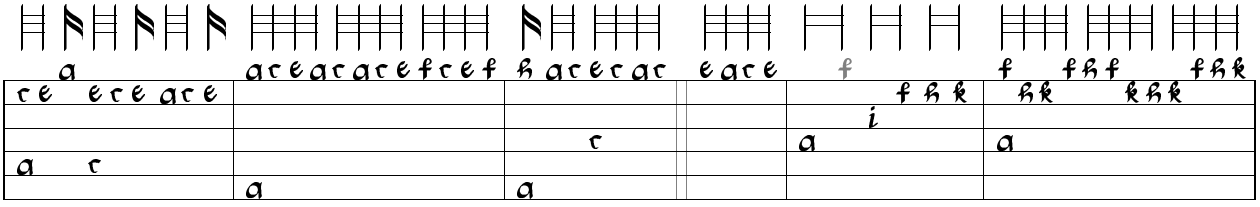

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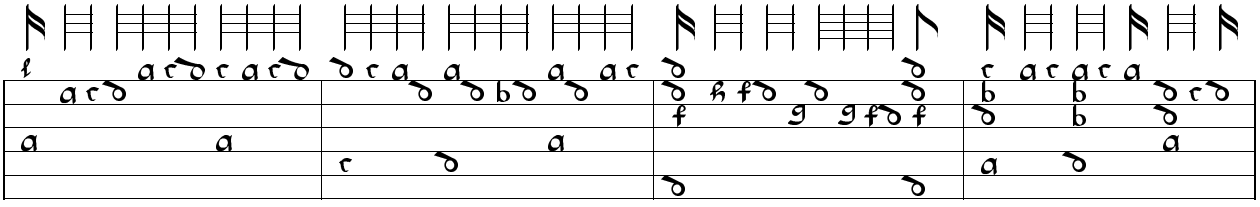

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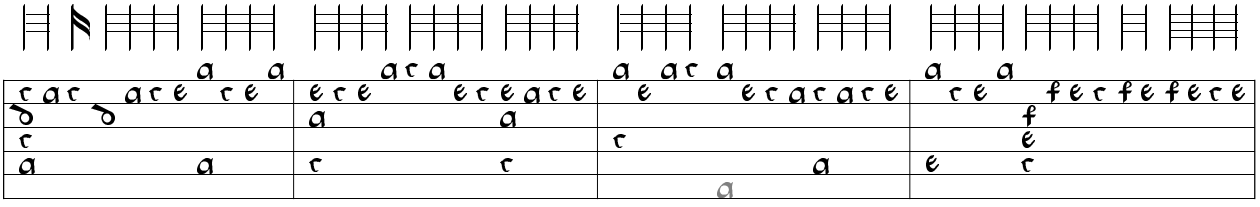

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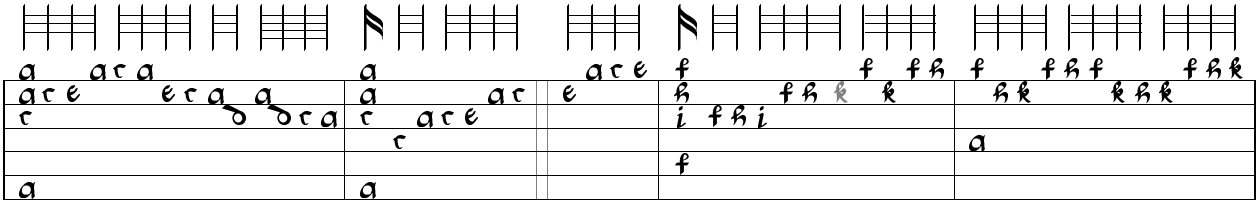

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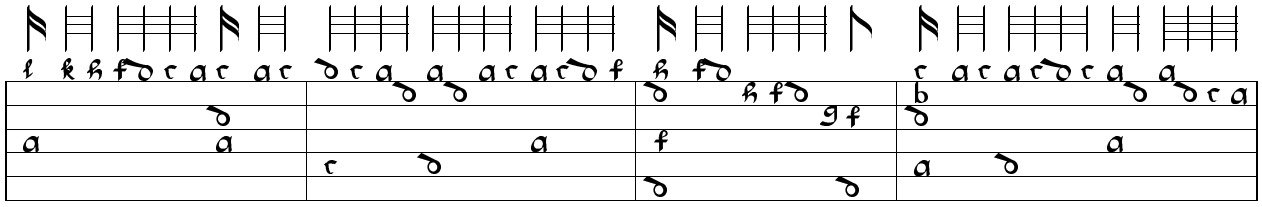

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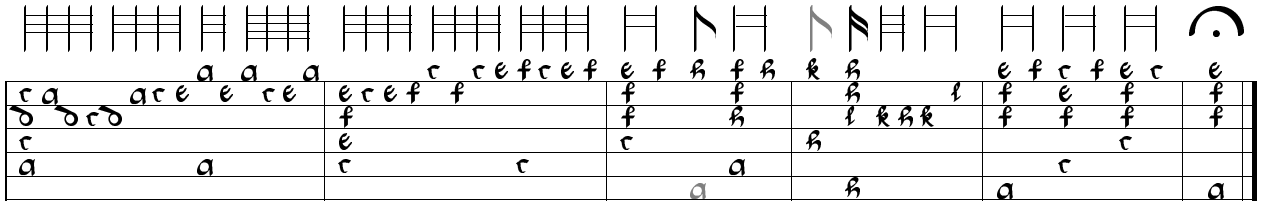

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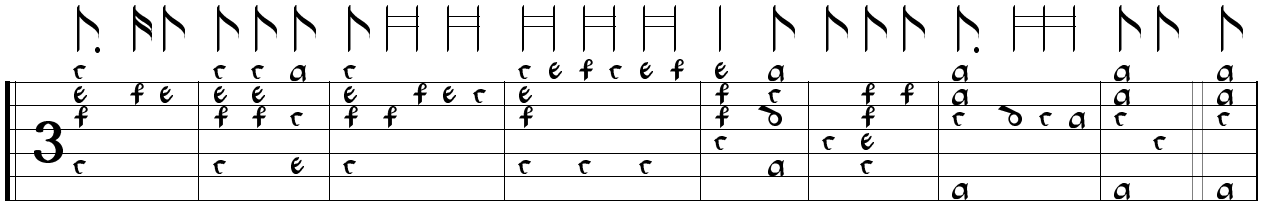
C25. Chi passa - A8BB12 S-Skma Sackska, f. 22r



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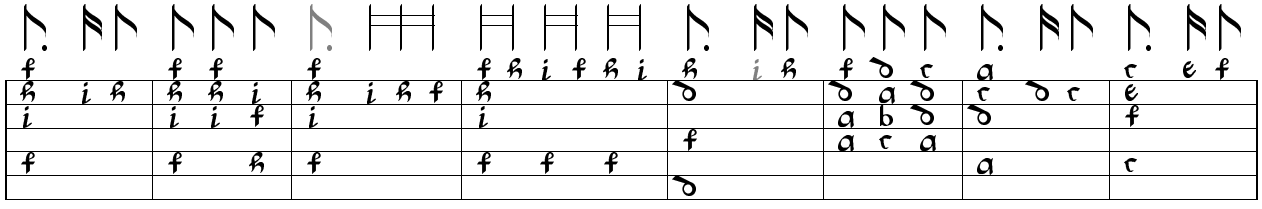

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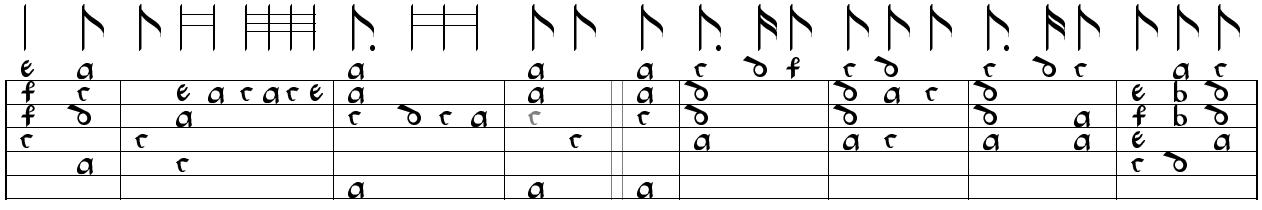

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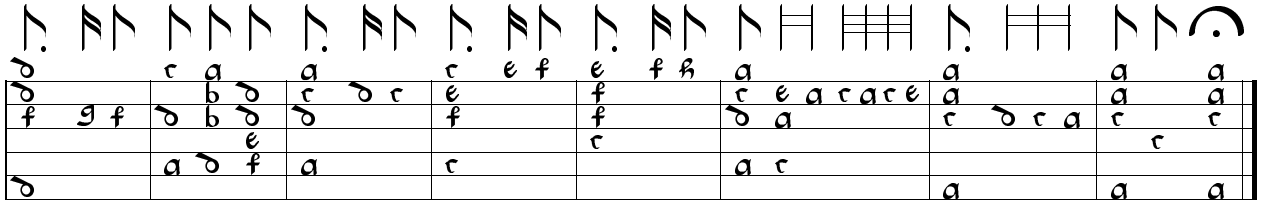

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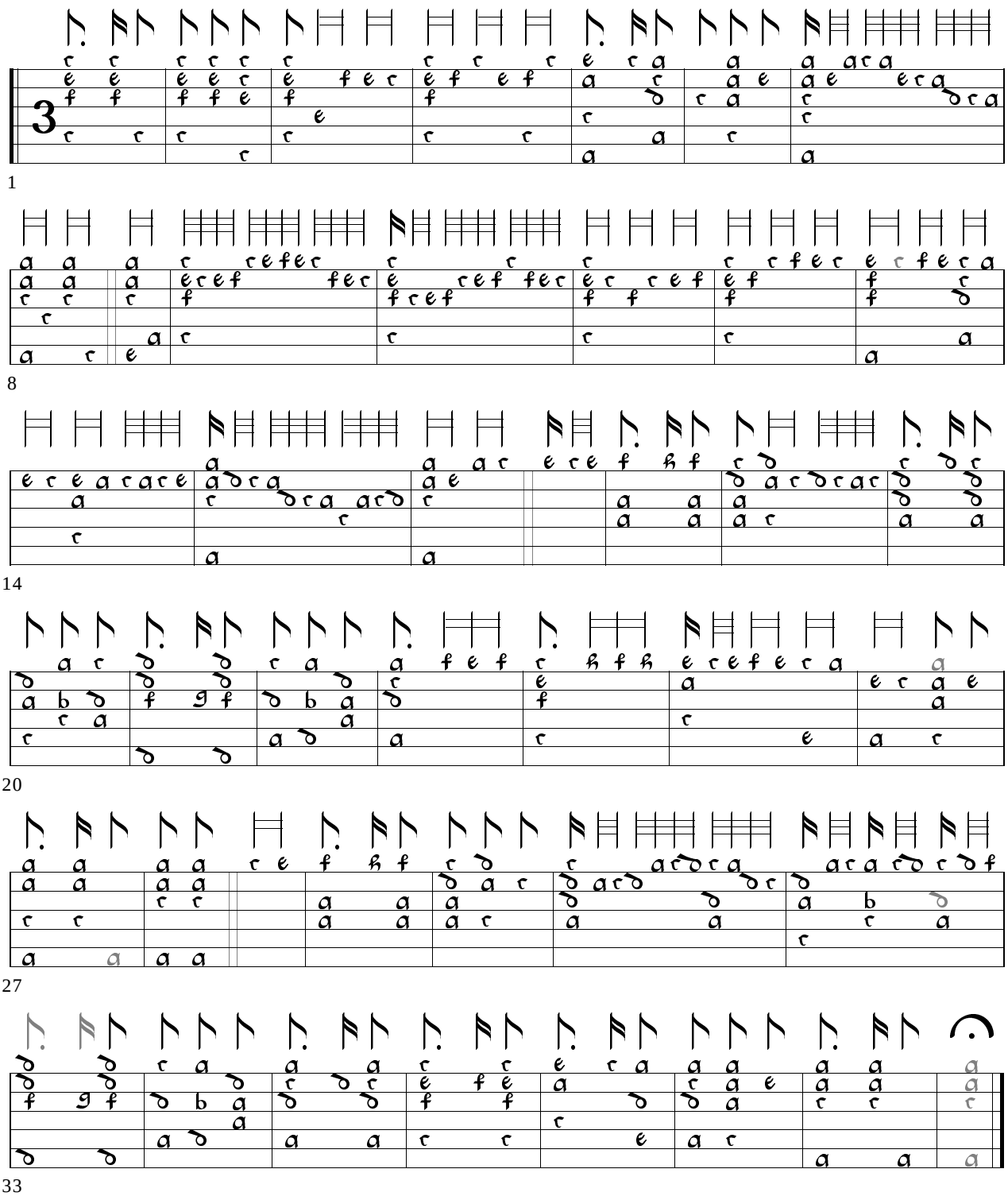
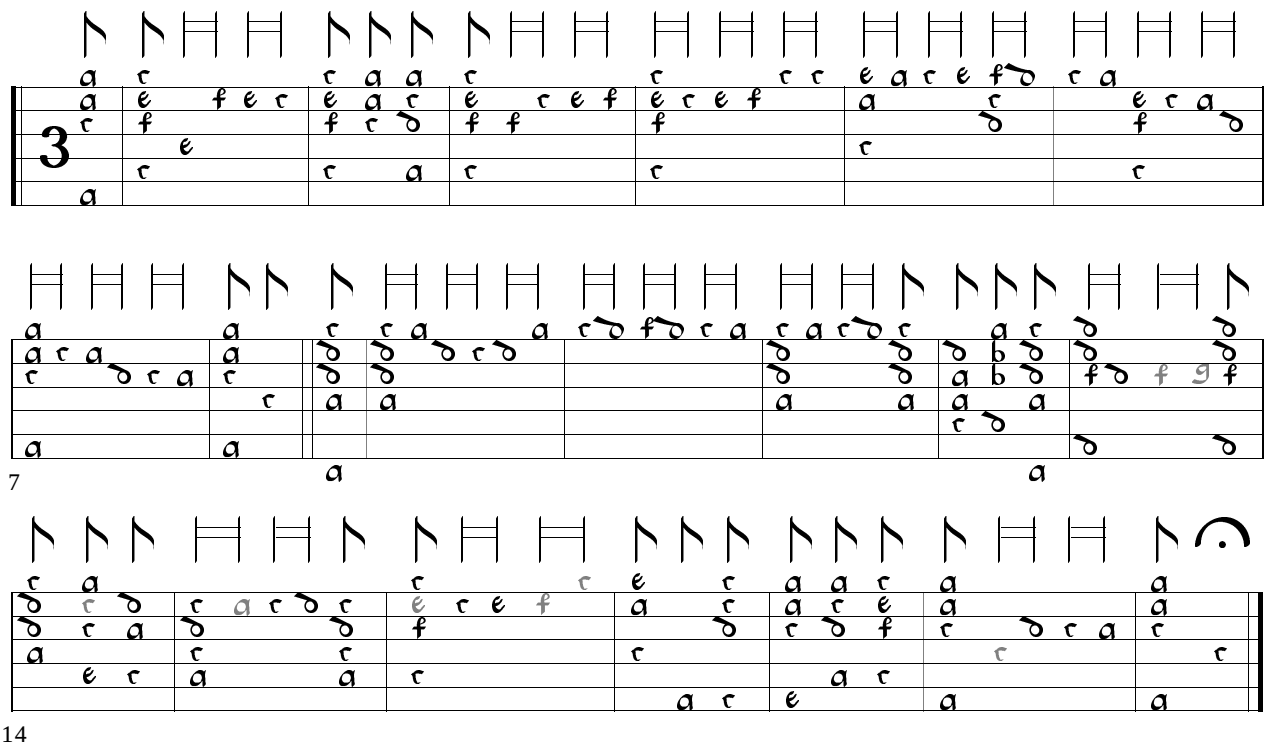
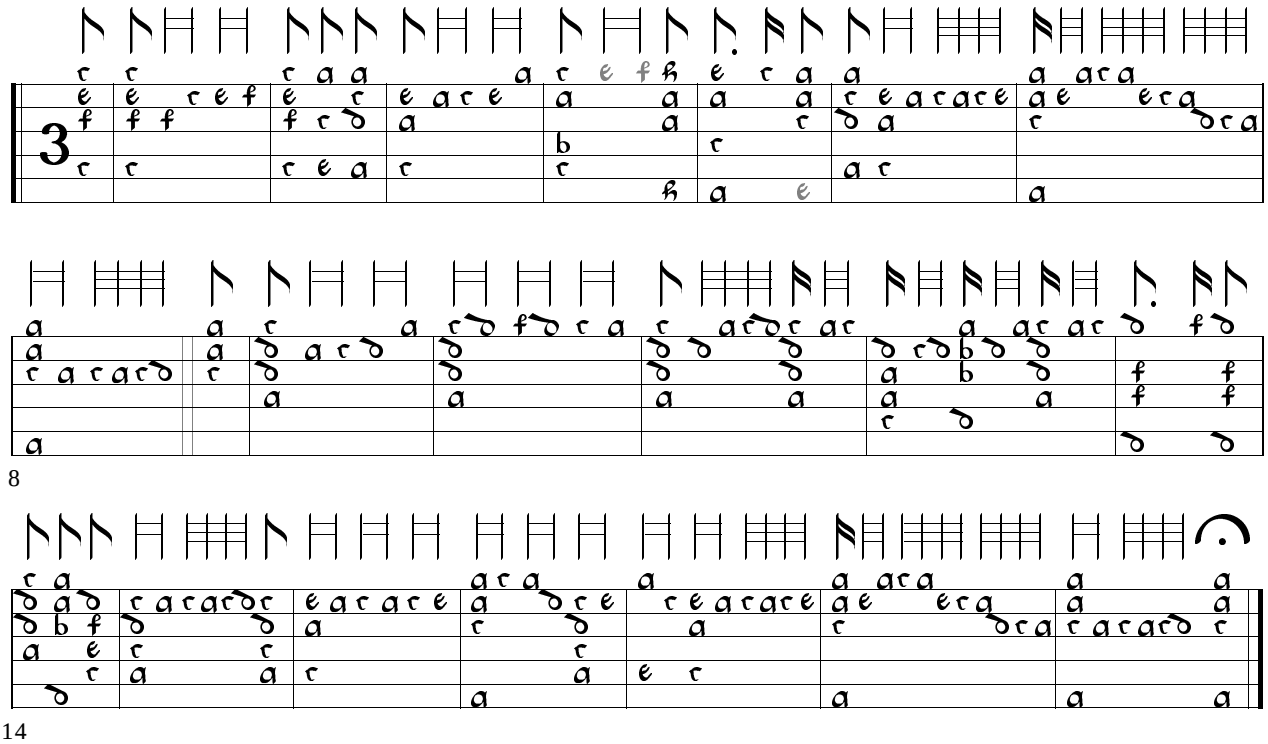
C26. Chipassa - AA8BB12 CH-Bu F.IX.70, p. 312



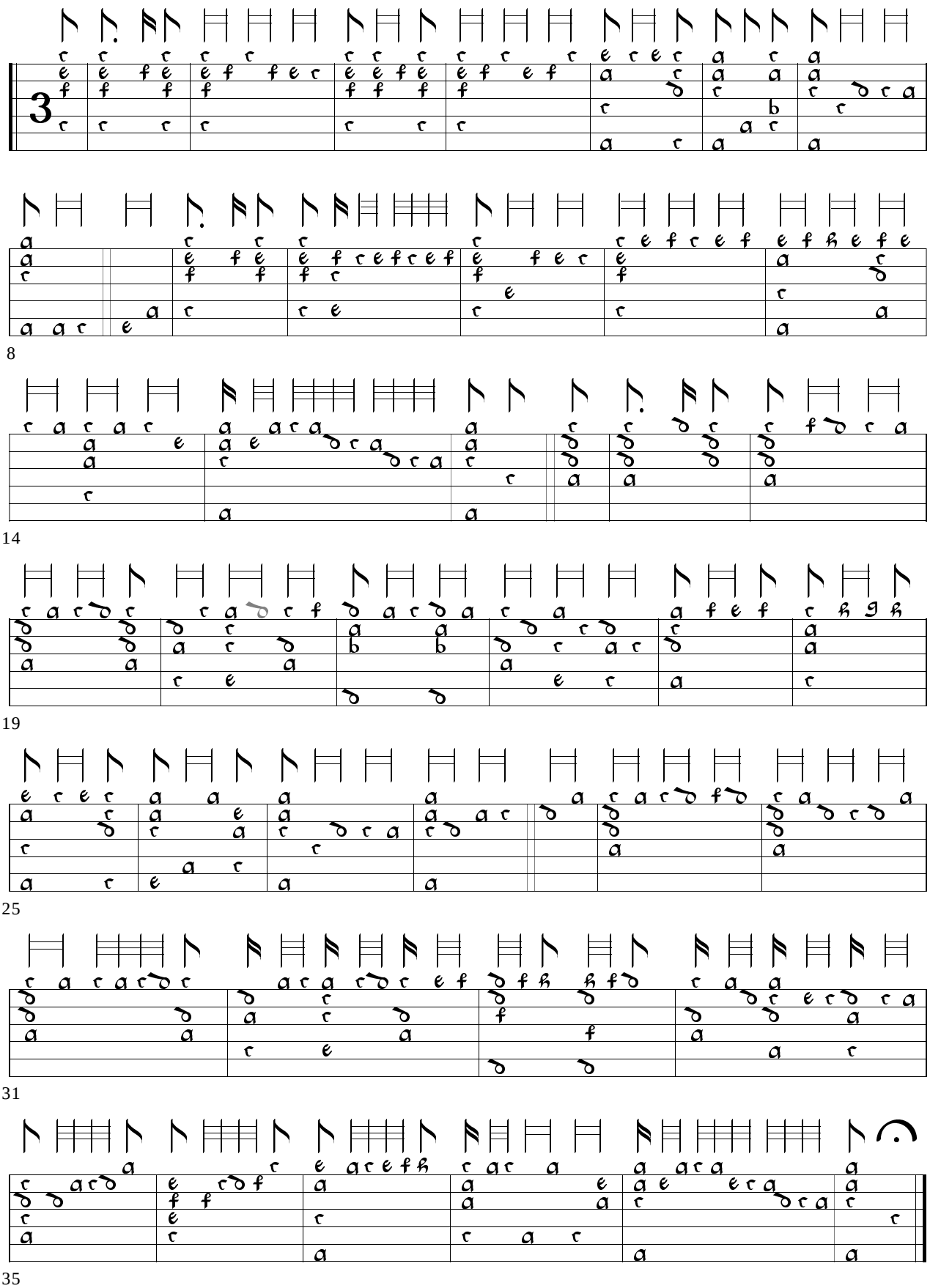
C27. Untitled - 7F A8B12 D-KNh R 242, ff. 137v-138r



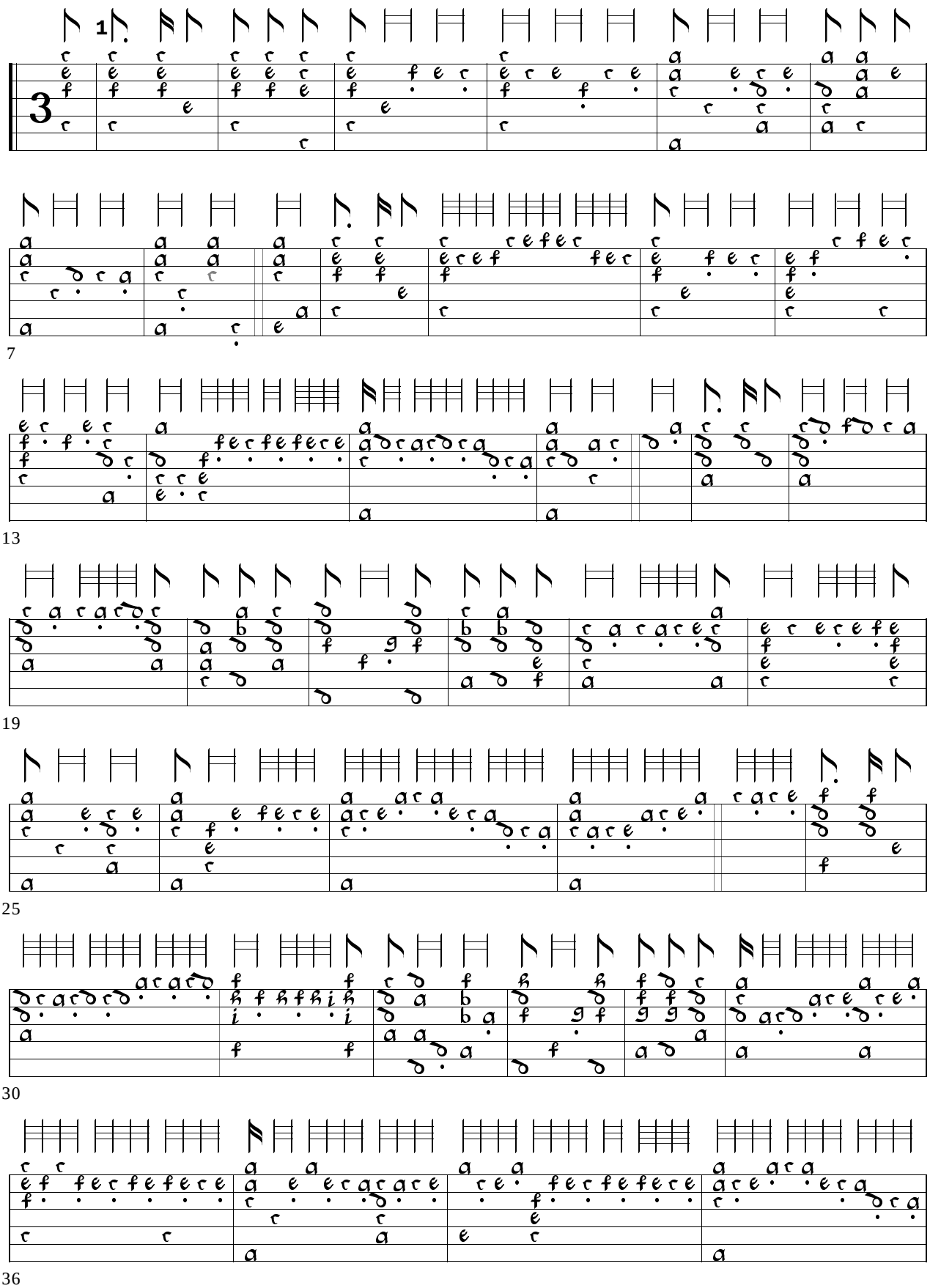
C28. Qui passa gagliarda - A8B12 NL-At 208.A.27, f. 47v

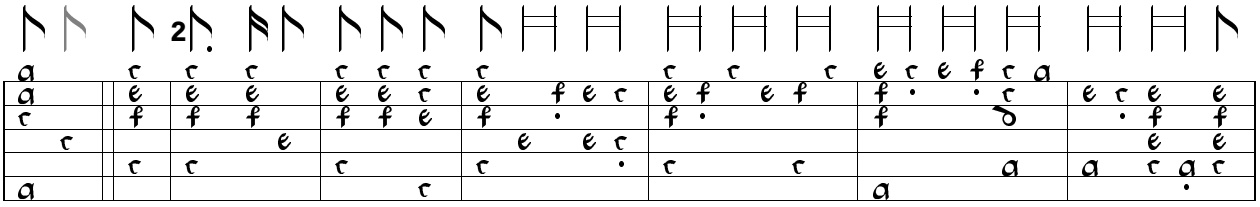


C29. Gailliarda chi passa - AA8BB12 Waissel 1592, sig. F1v



C30. Gailliarde Chi passa - AA8BB12x2 Jobin 1573, sigs. D3r-D4r





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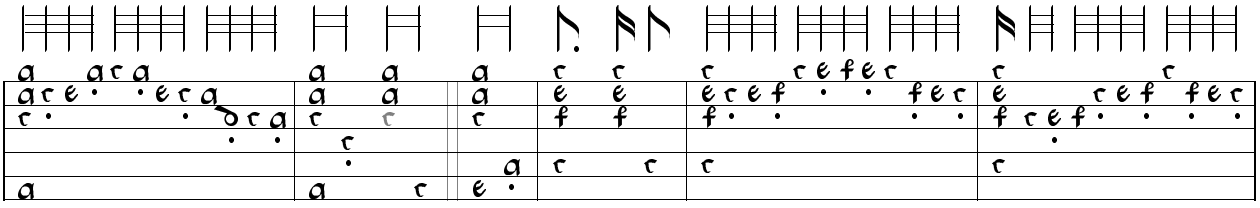

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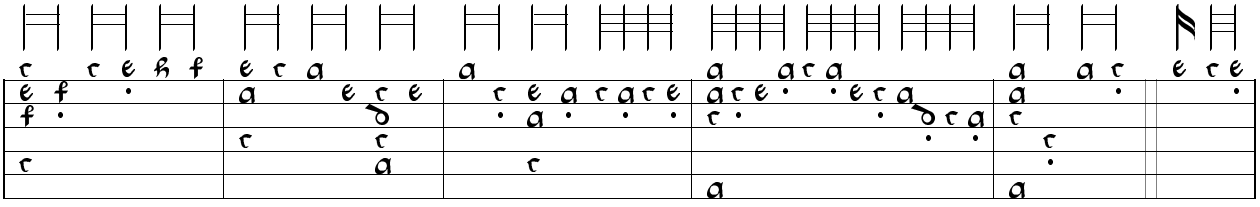

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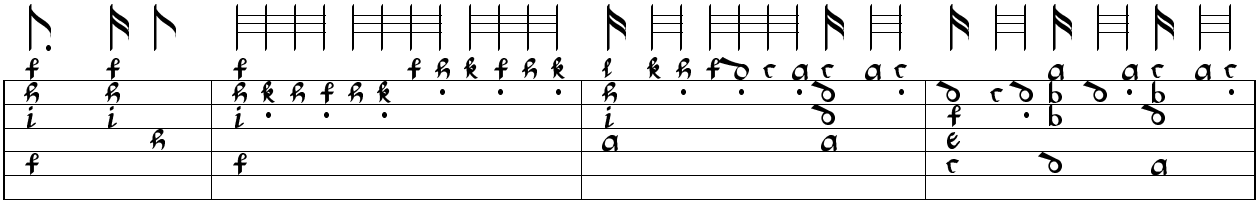

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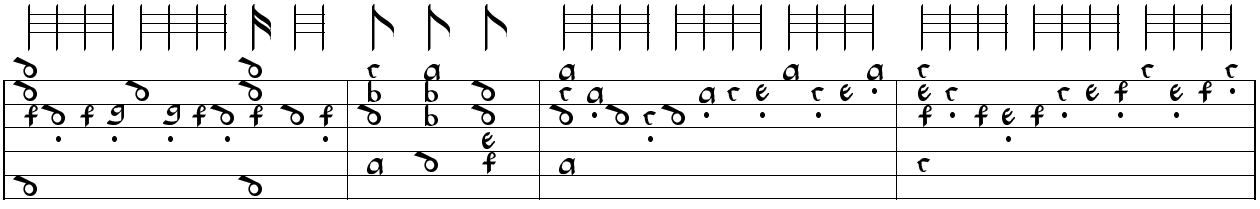

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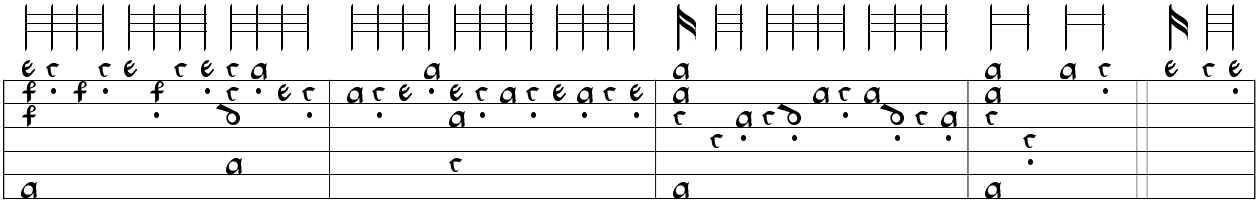

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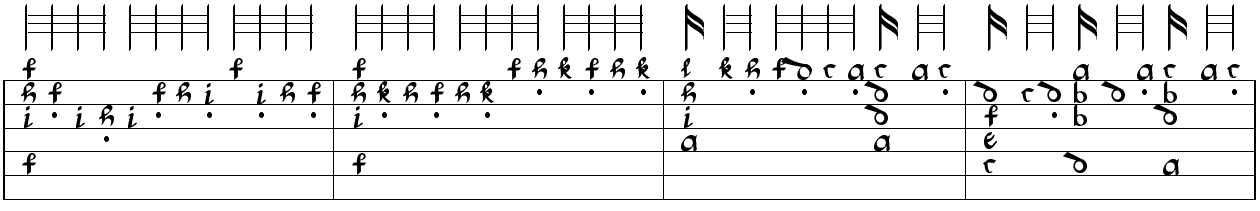

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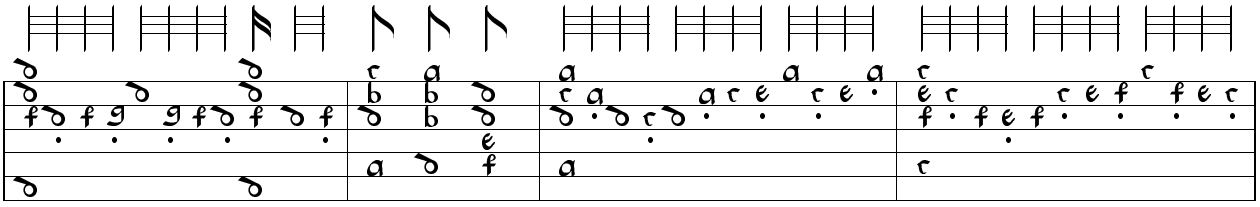

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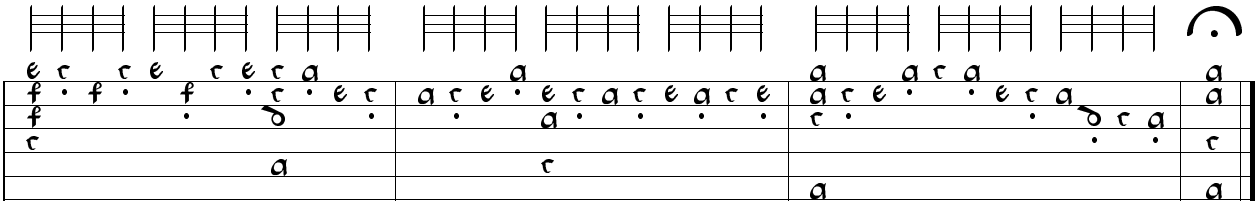

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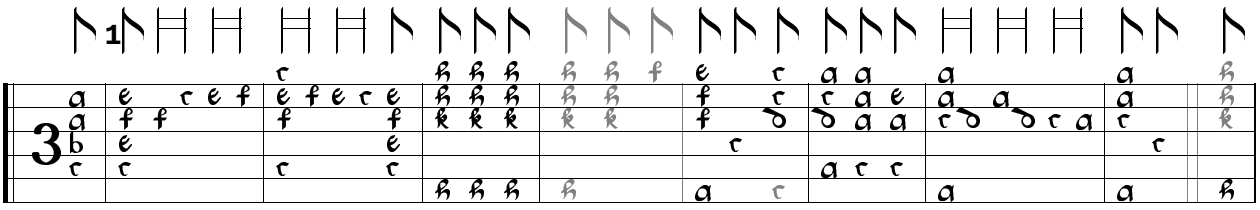
C31. Chi passa - AA8BB12CC21 A-Wn 19259, f. 3v



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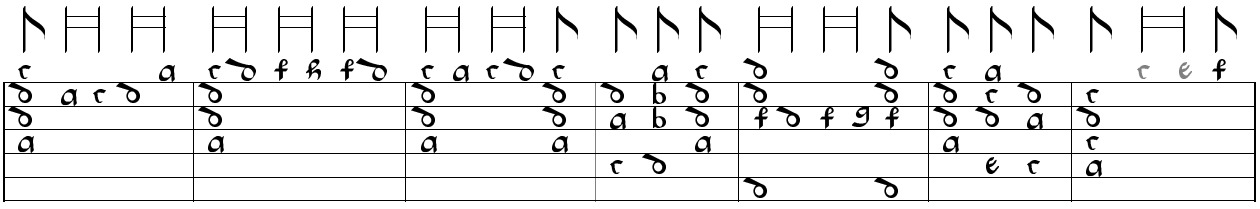

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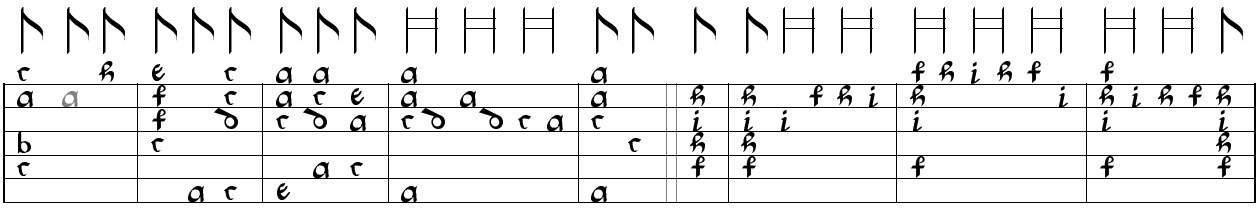

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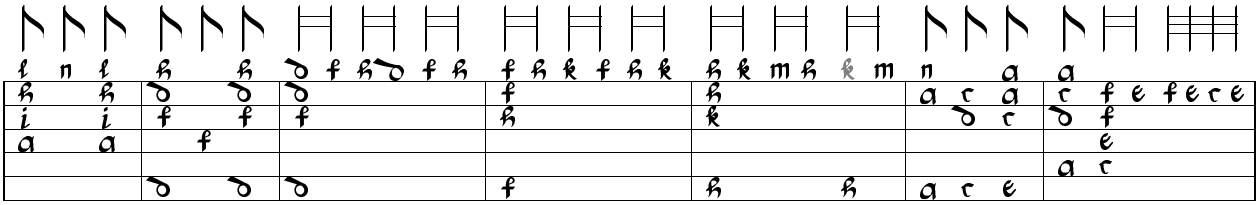

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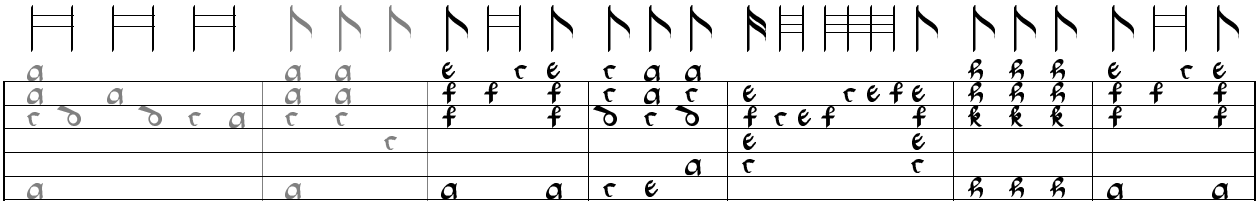

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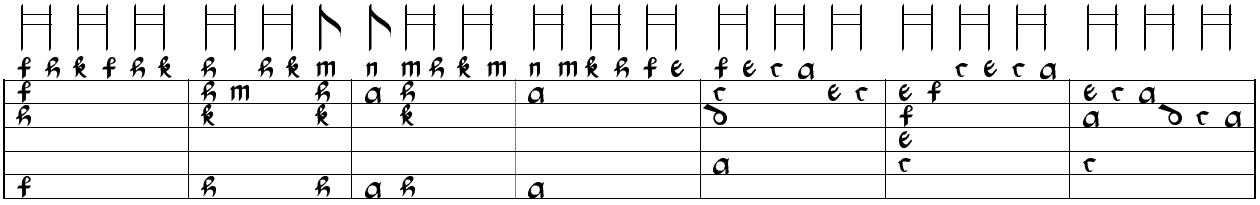

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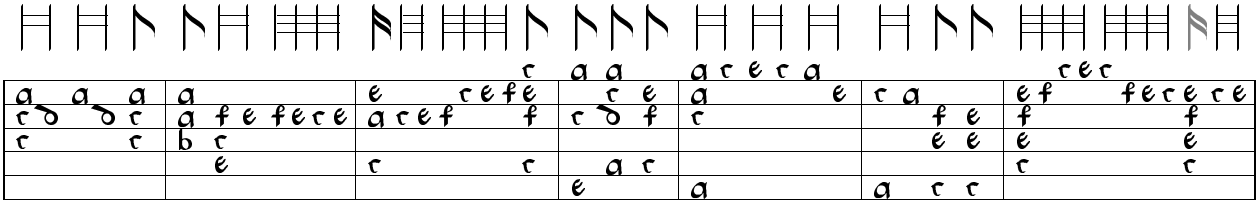

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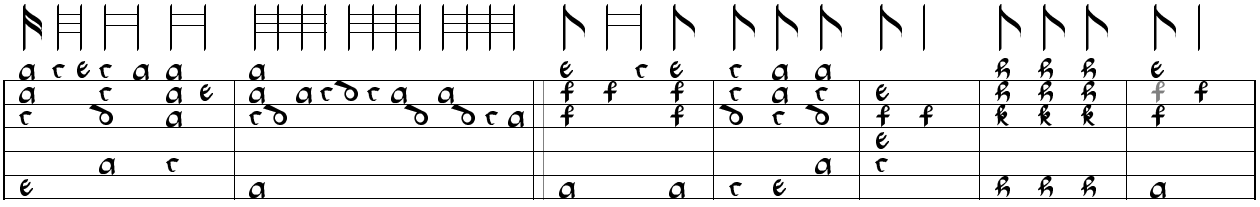

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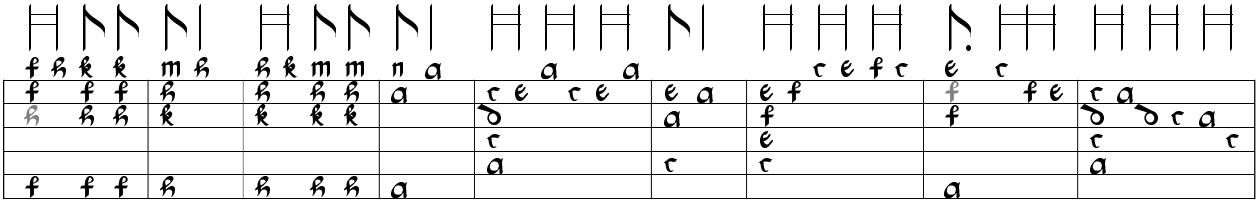

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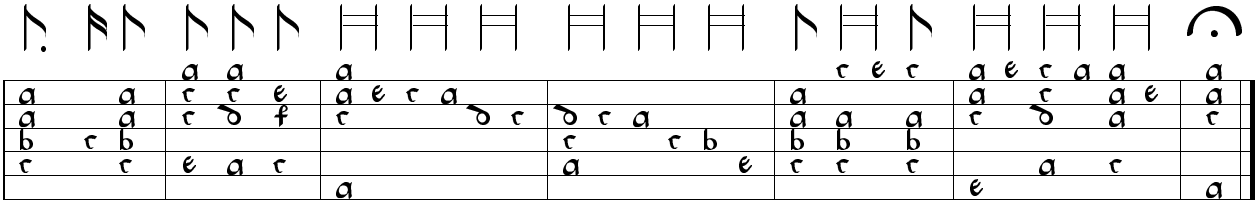

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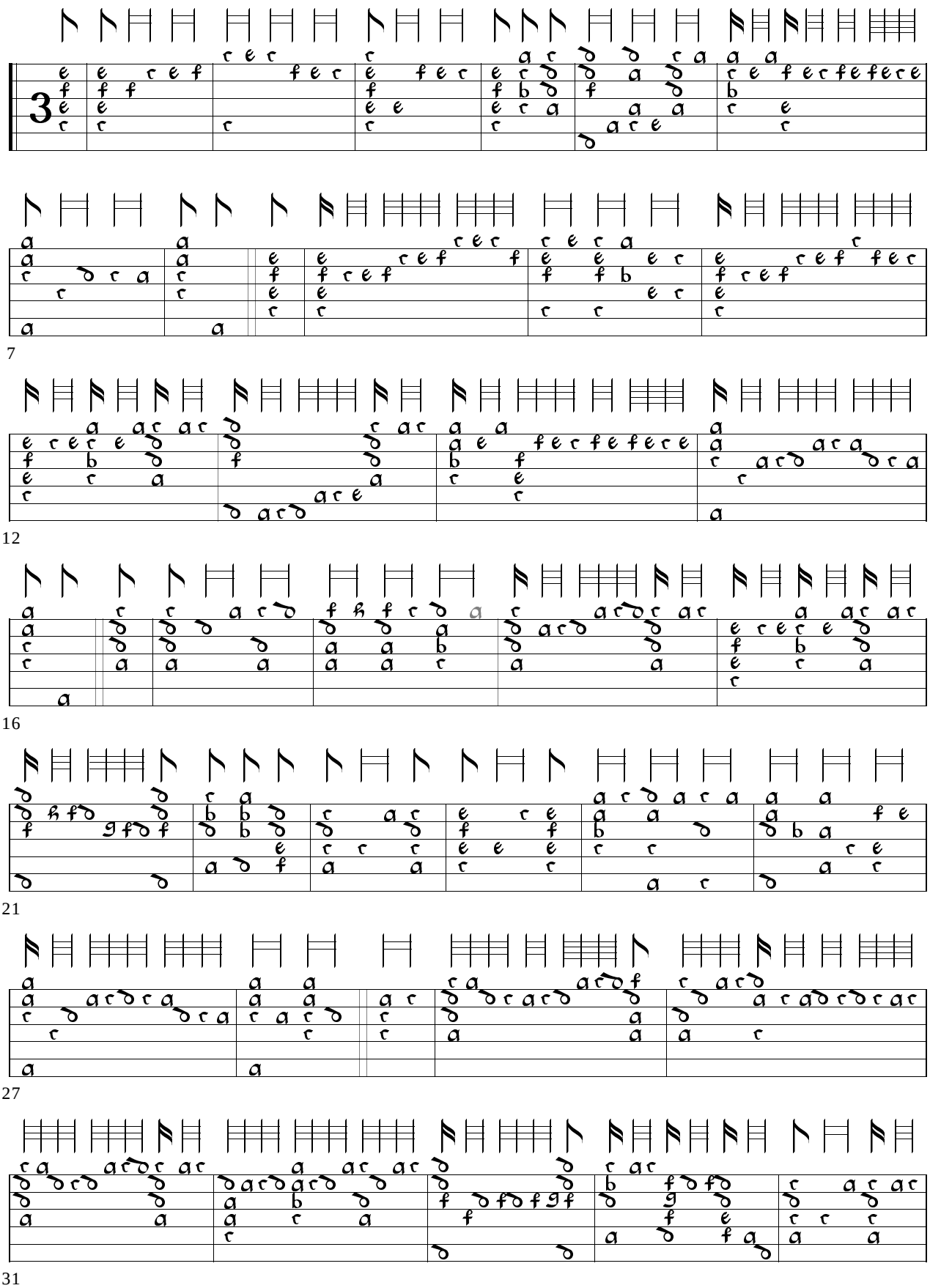
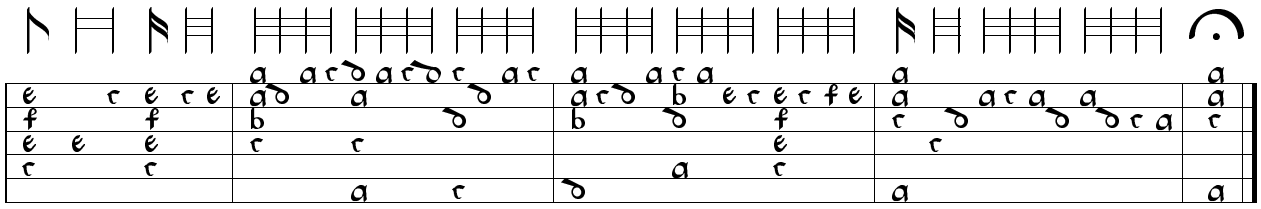
C32. Chi passa - AA8BB12 Phalese & Bellere 1571, f. 120v





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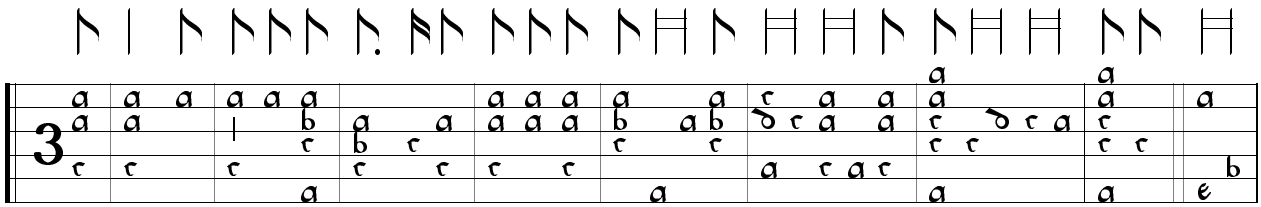
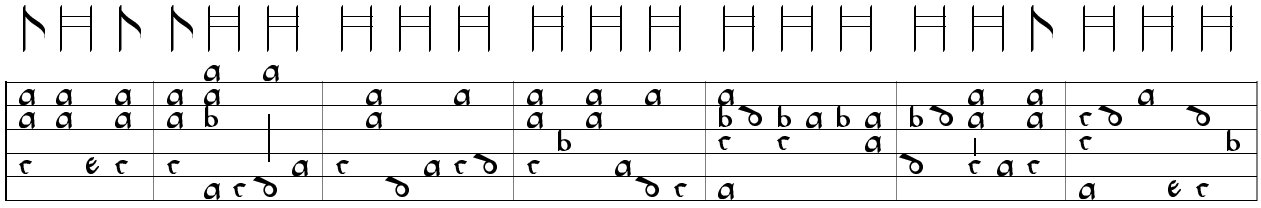
C33. Untitled - AA8BB12 IRL-Dm Z.3.2.13, p. 419





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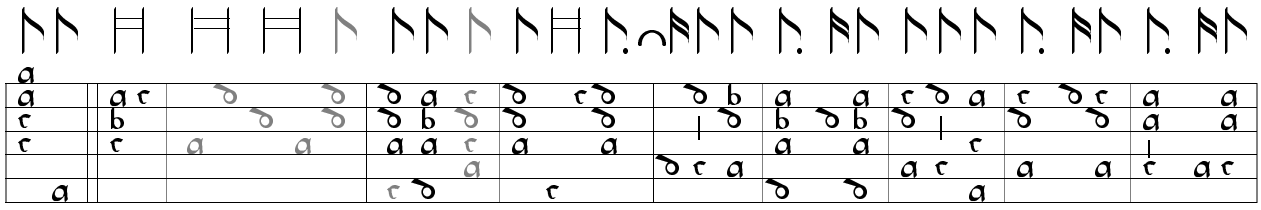

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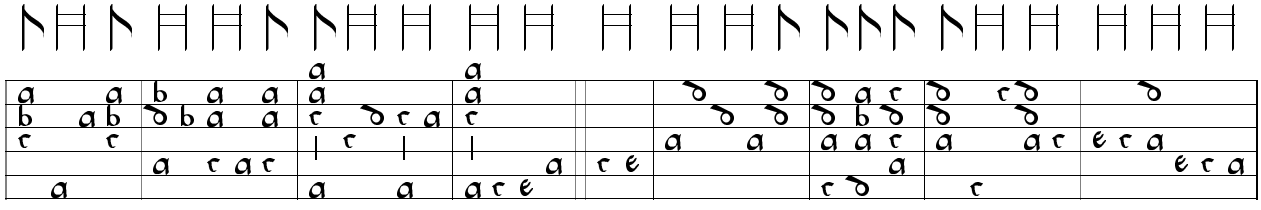

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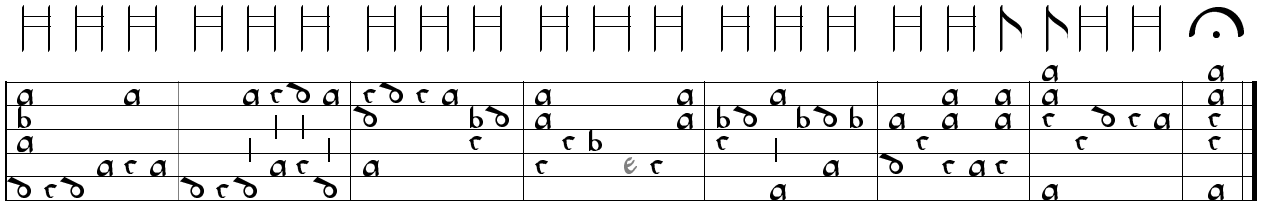

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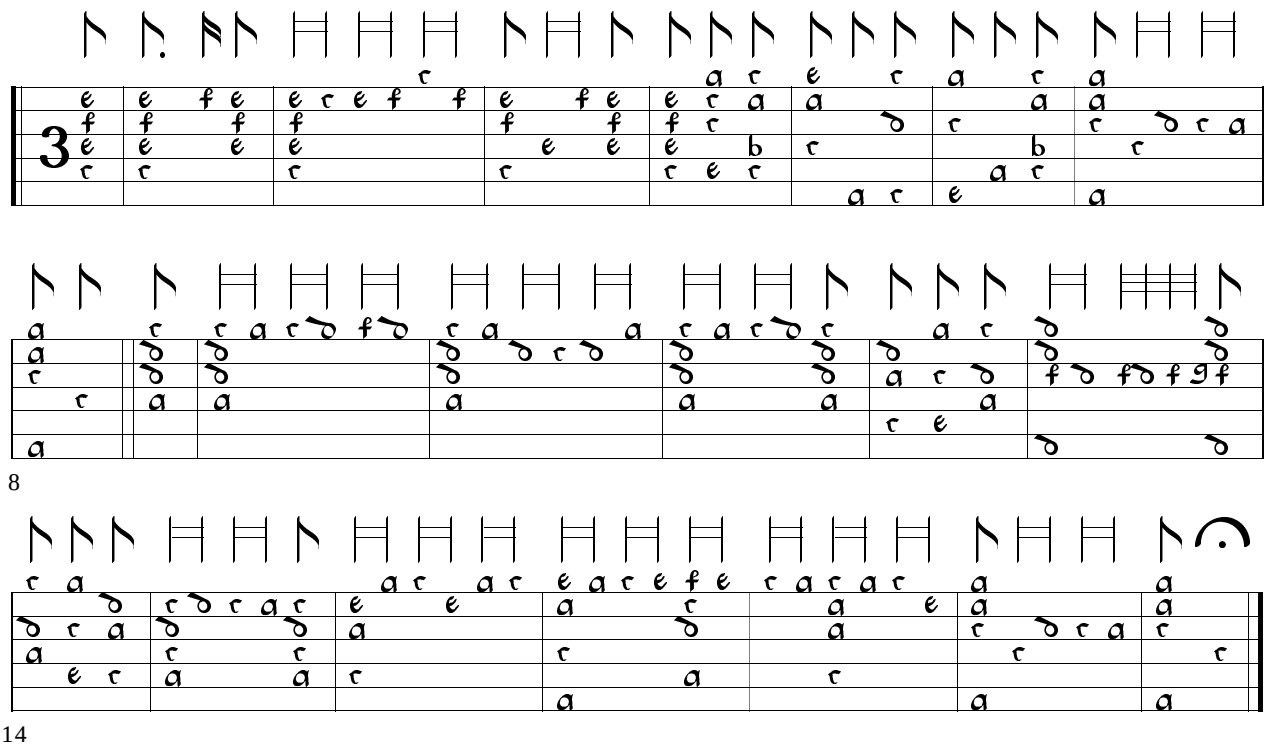
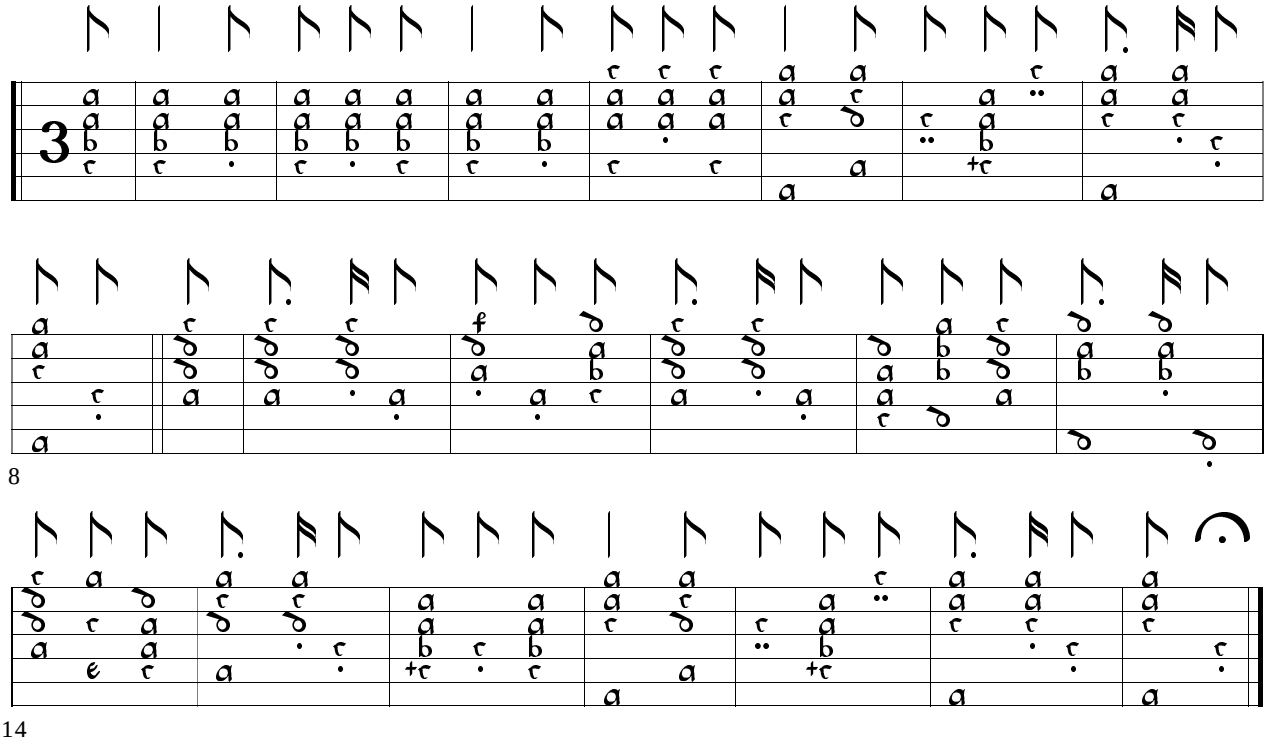
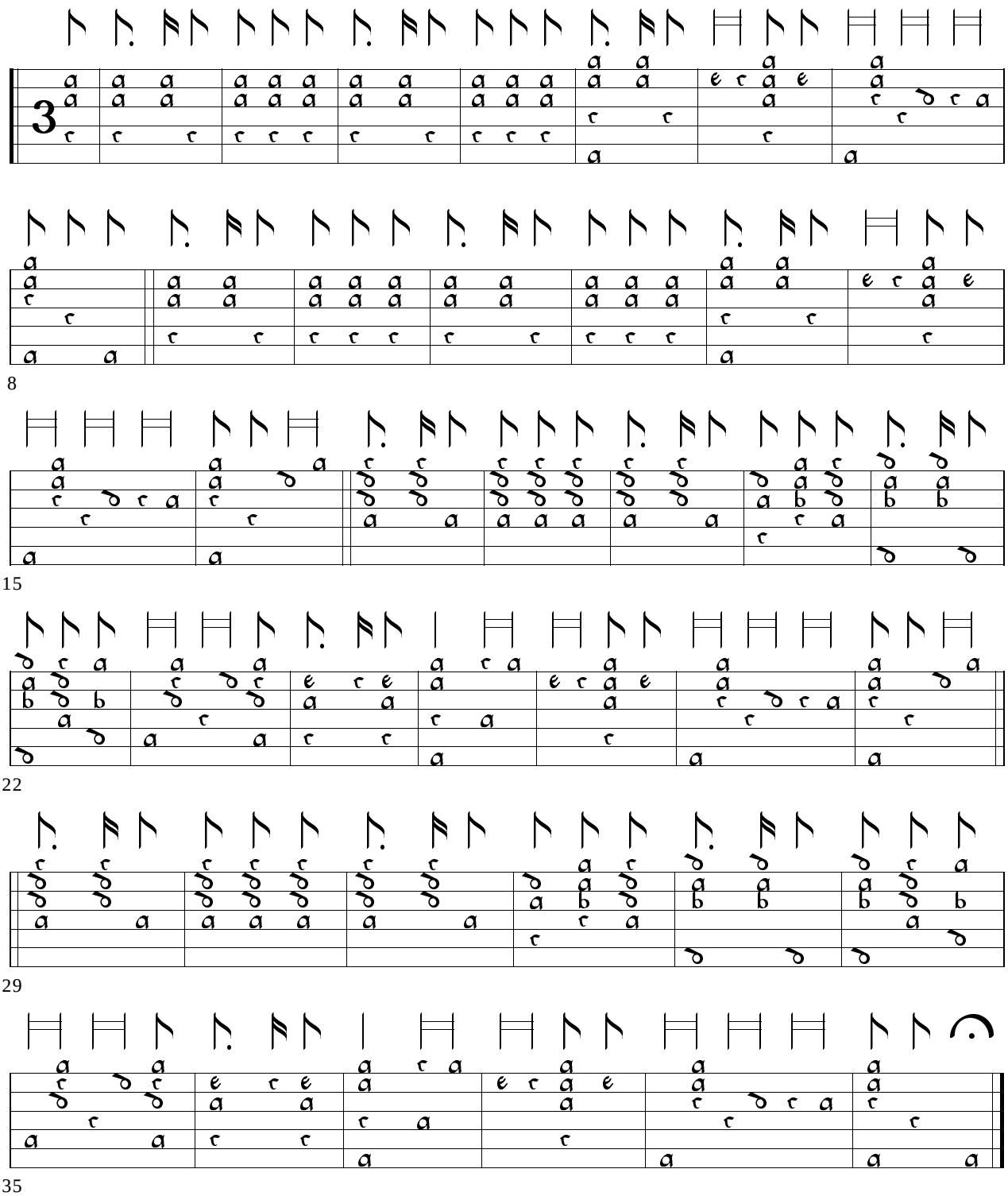
C34. Chi passa Gagliarda - A8B12 Waissel 1573, sig. L3r



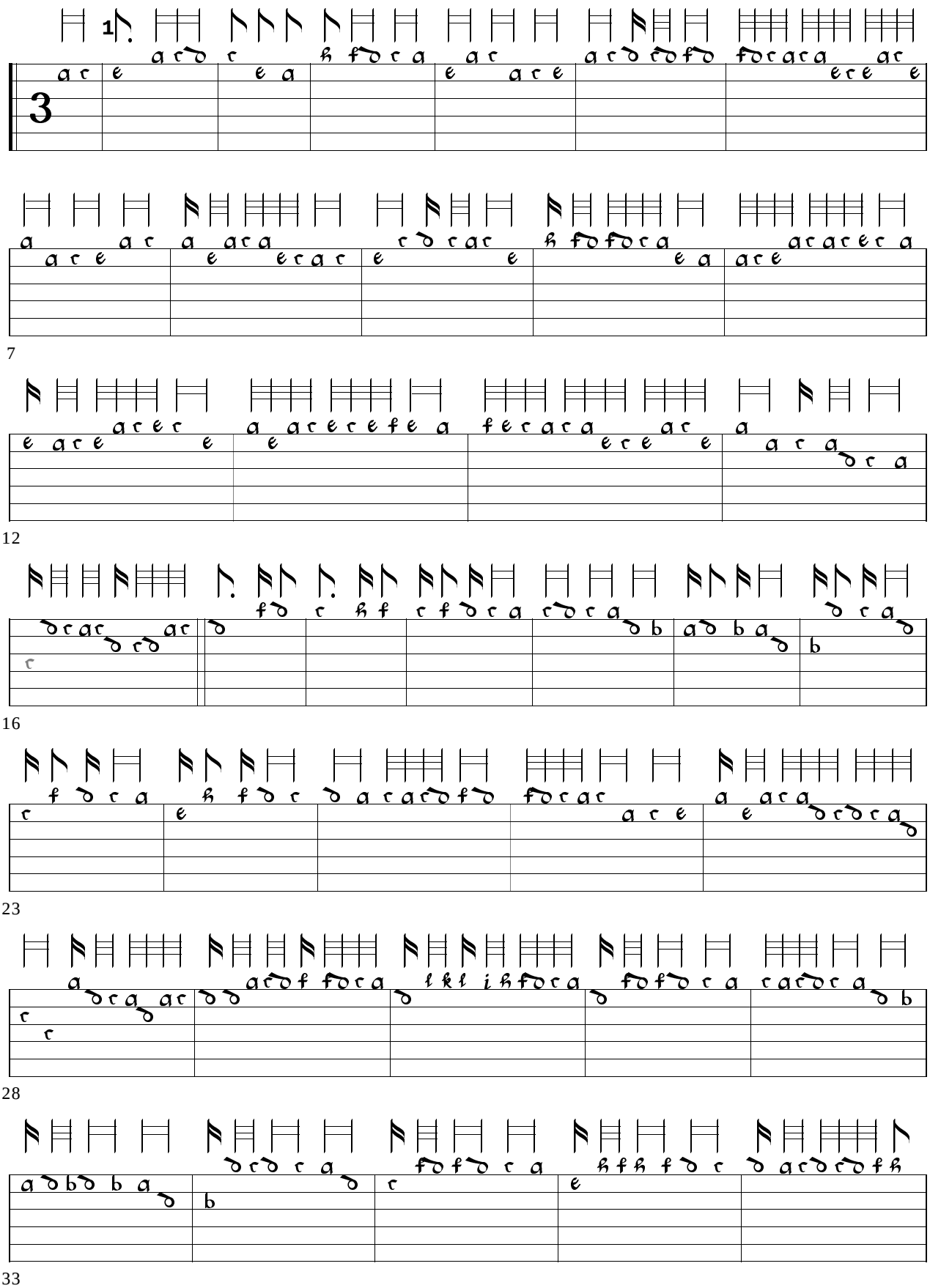
C35. Chepassa - A8B12 CZ-Bsa G.10.1400, f. 3v

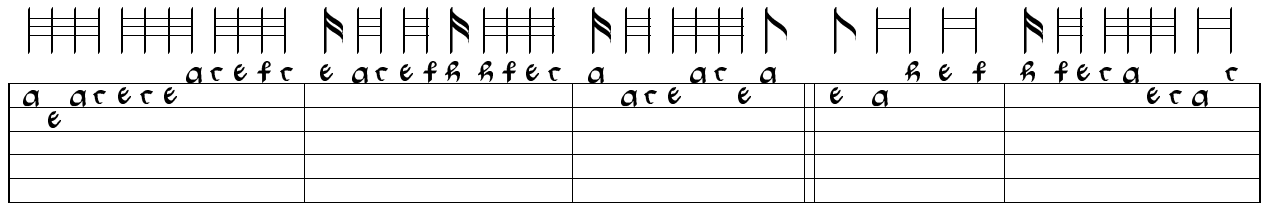


C36iib. Ground - AA8BB12 reconstructed by Stefan Lundgren



C36ia. Chi passa Jo(hn) Johnson - treble A16BB24AA16B24 GB-Cu Dd.3.18, ff. 7v-8r





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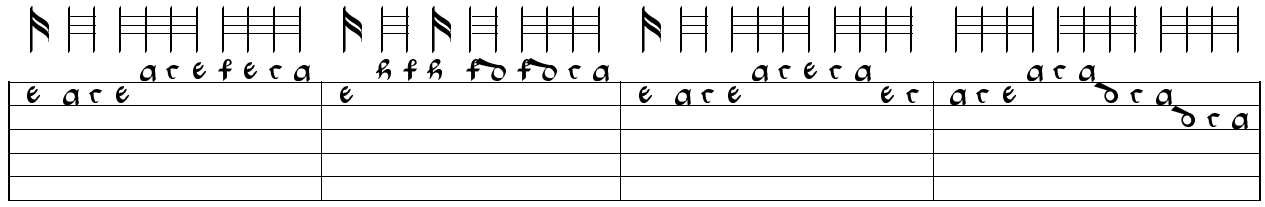

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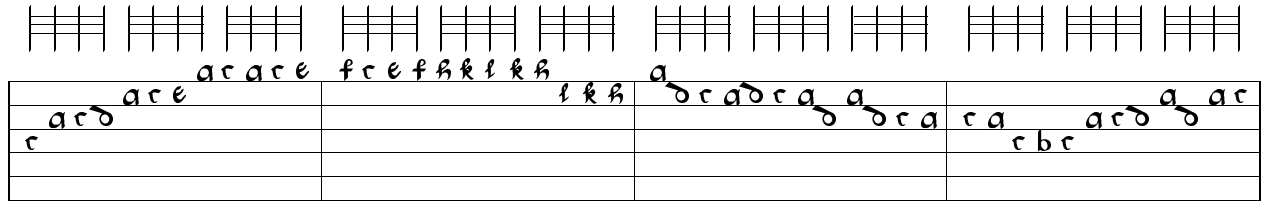

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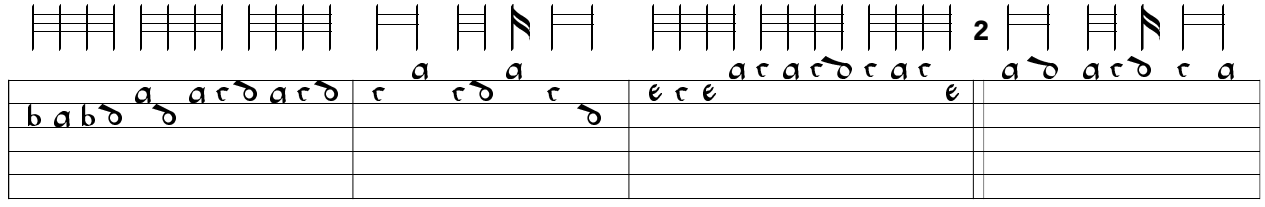

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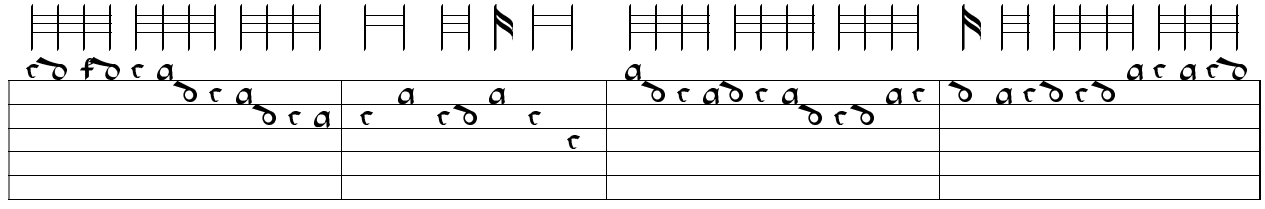

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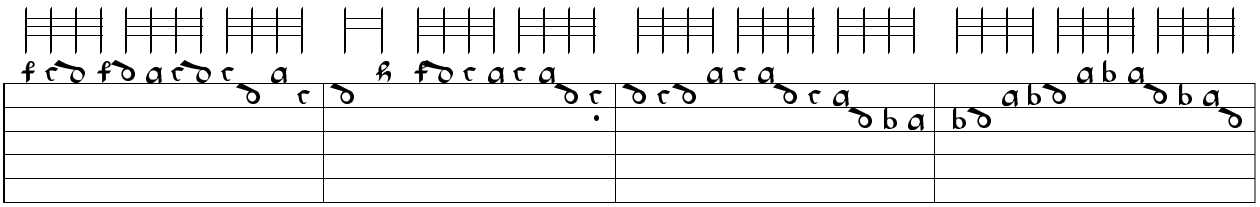

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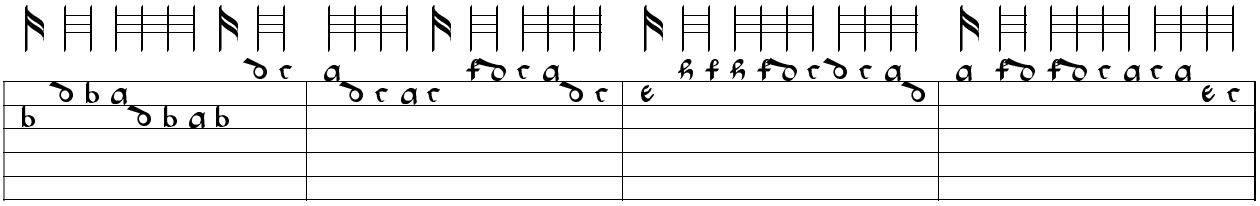

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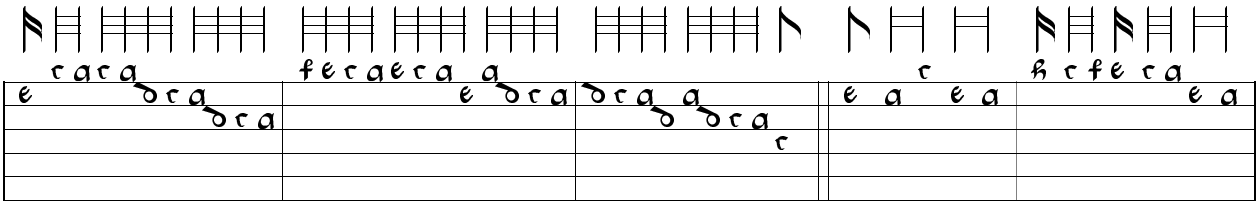

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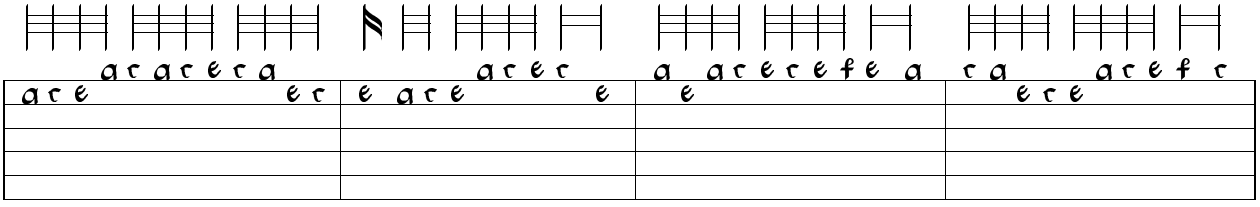

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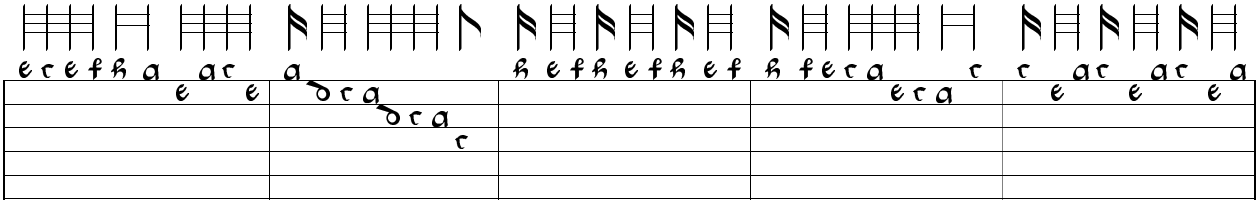

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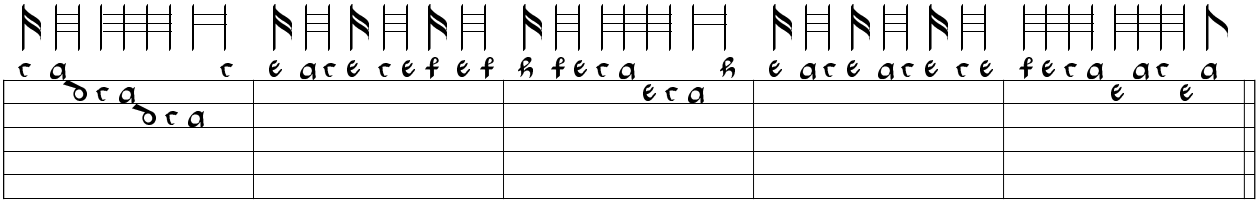

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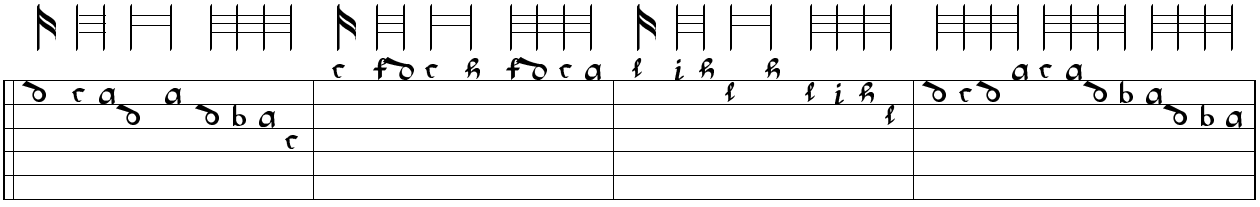

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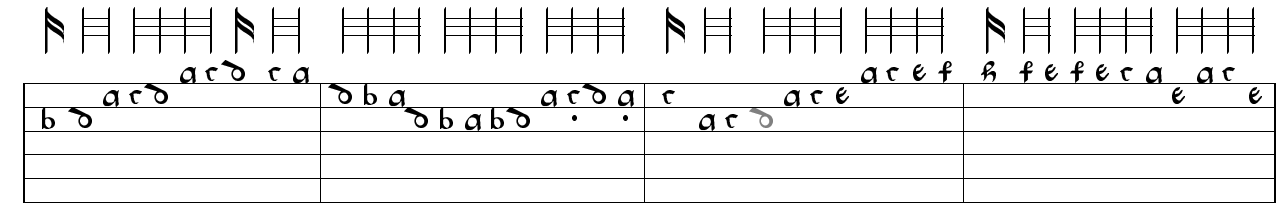

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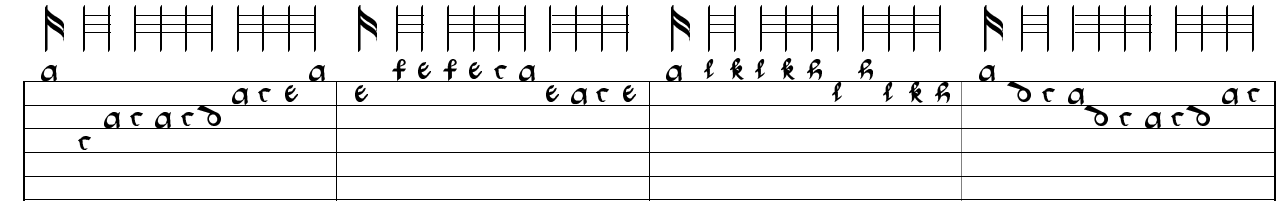

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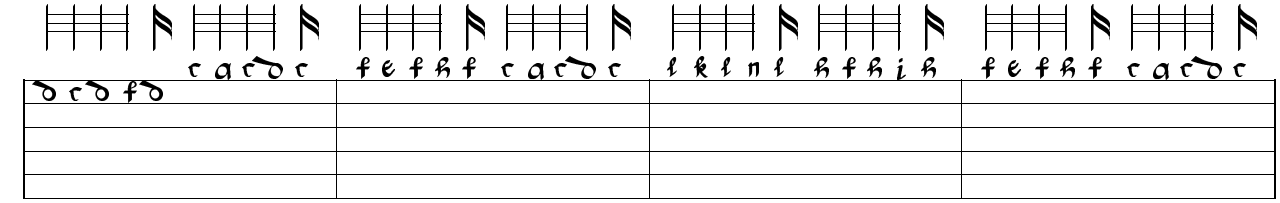

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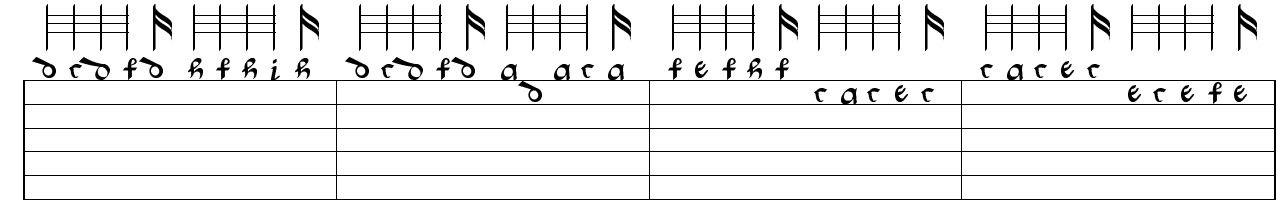

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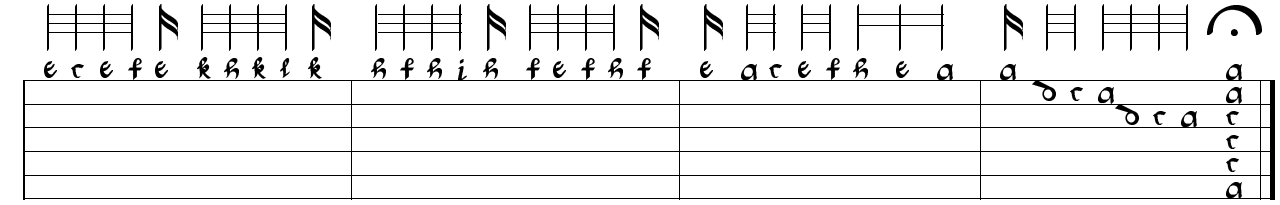

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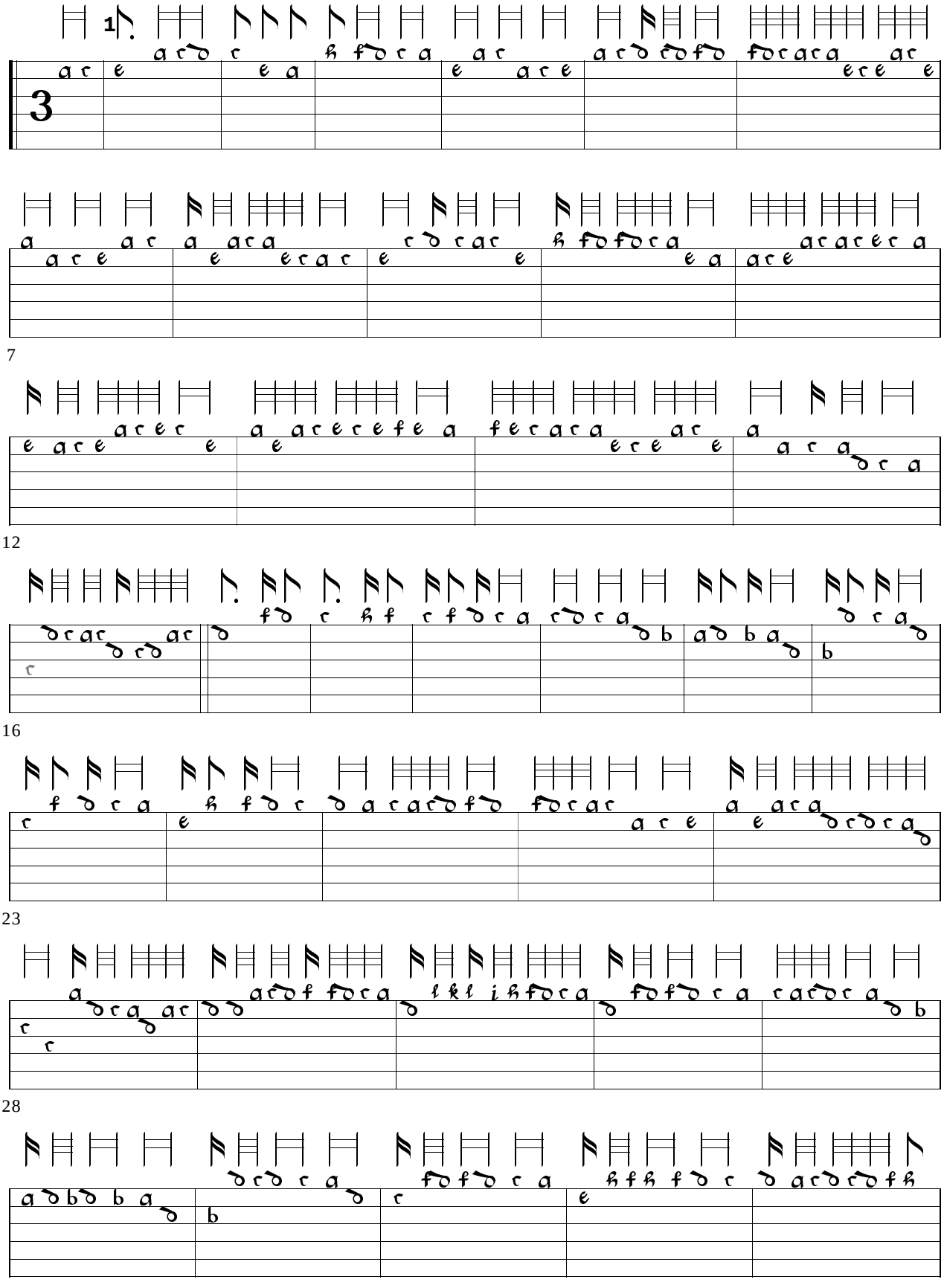
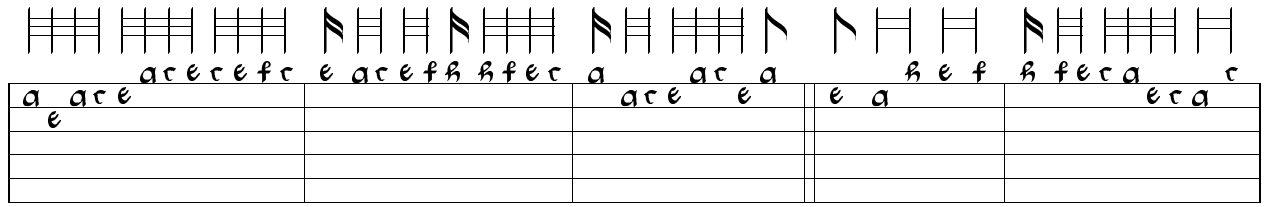
C36ib. Untitled - treble A16BB24AA16B24 IRL-Dm Z.3.2.13, pp. 151-153





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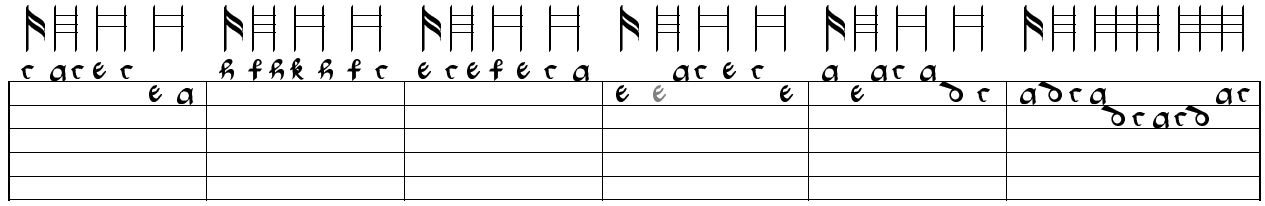

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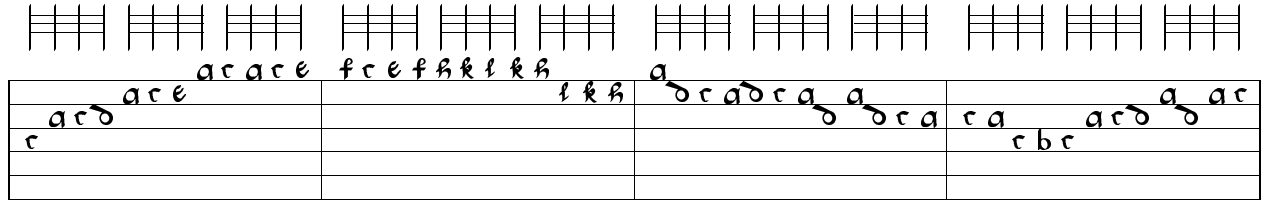

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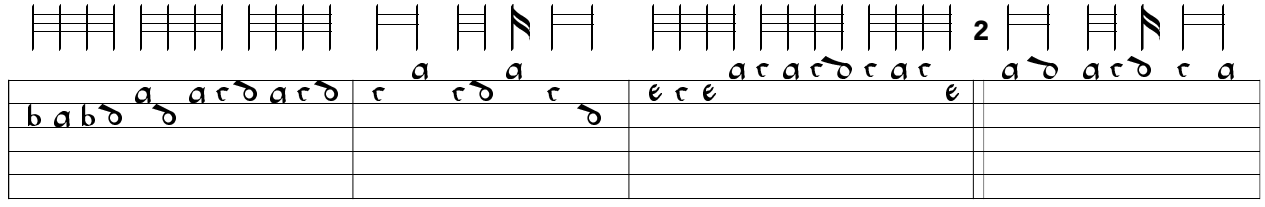

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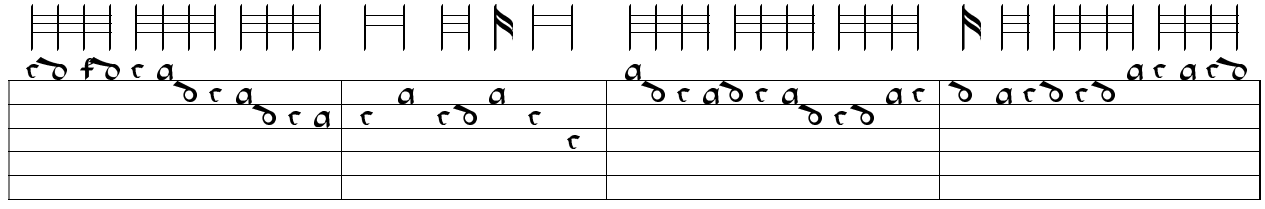

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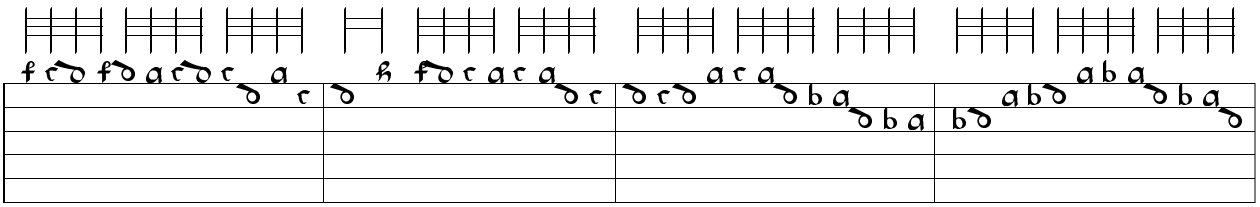

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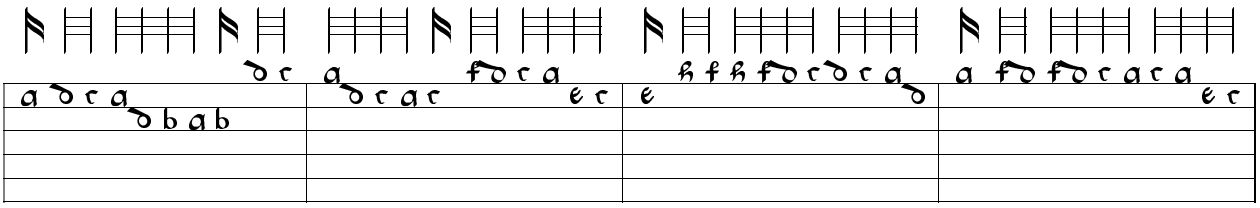

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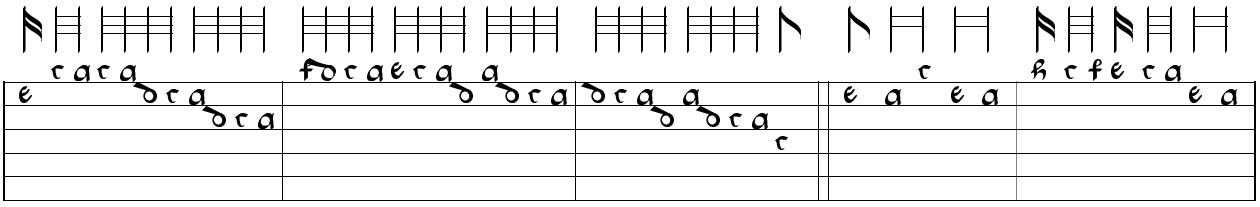

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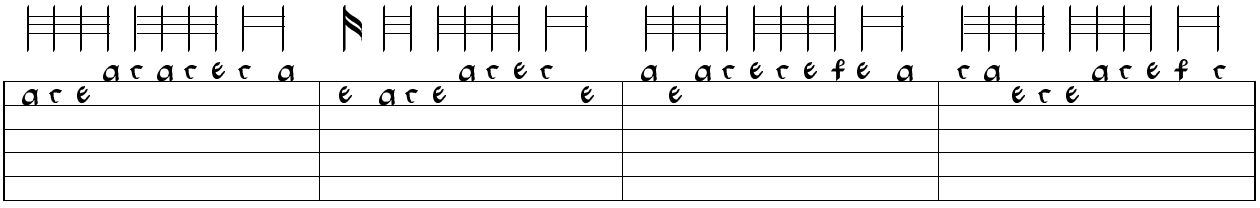

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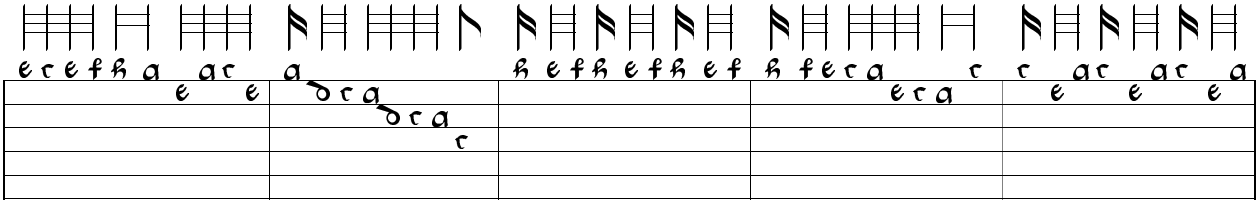

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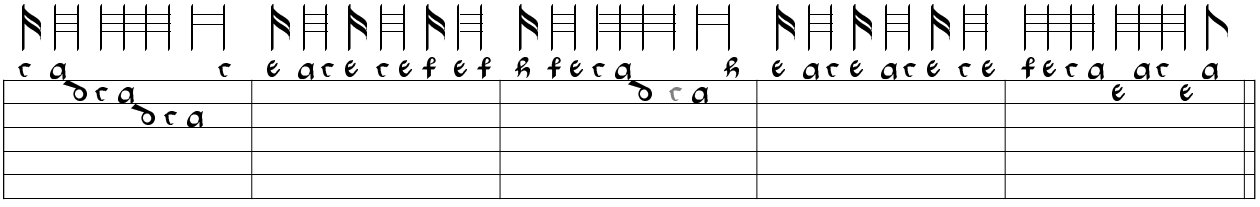

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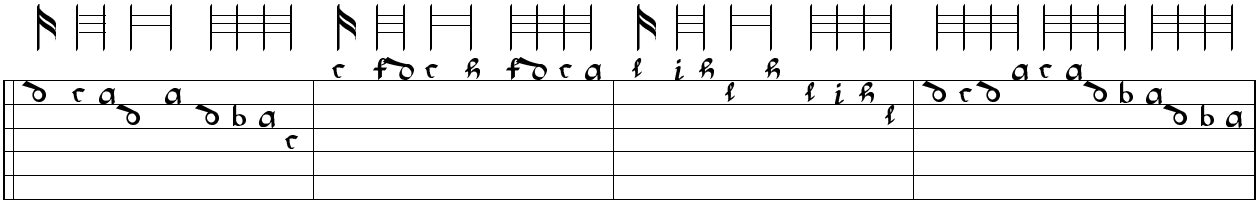

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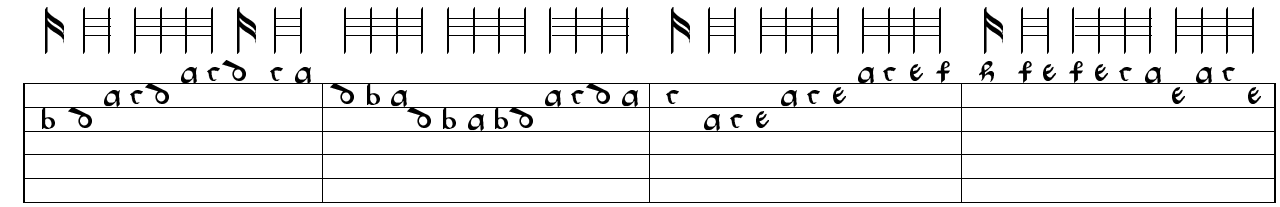

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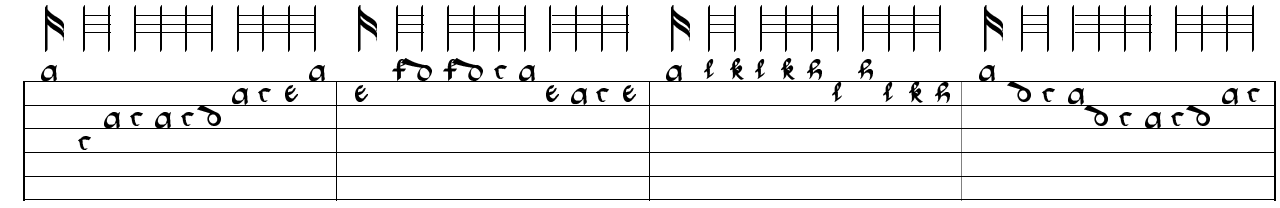

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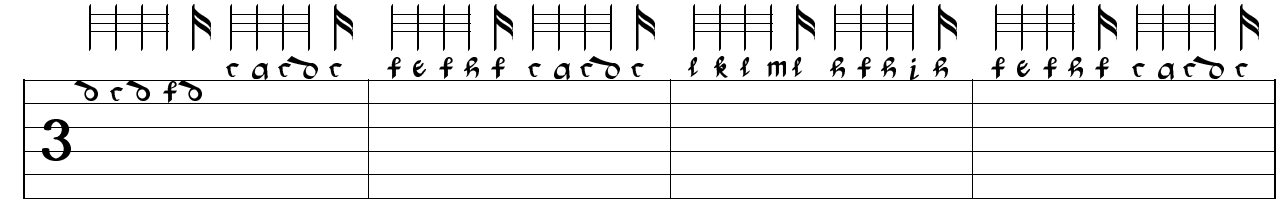

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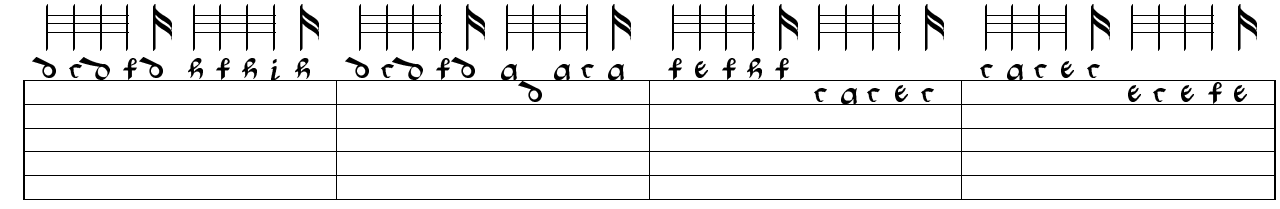

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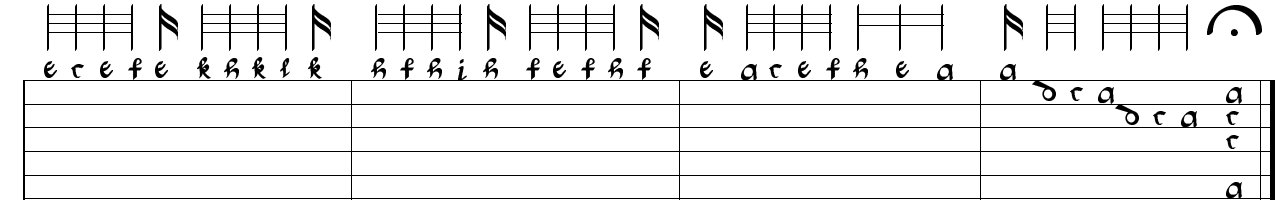

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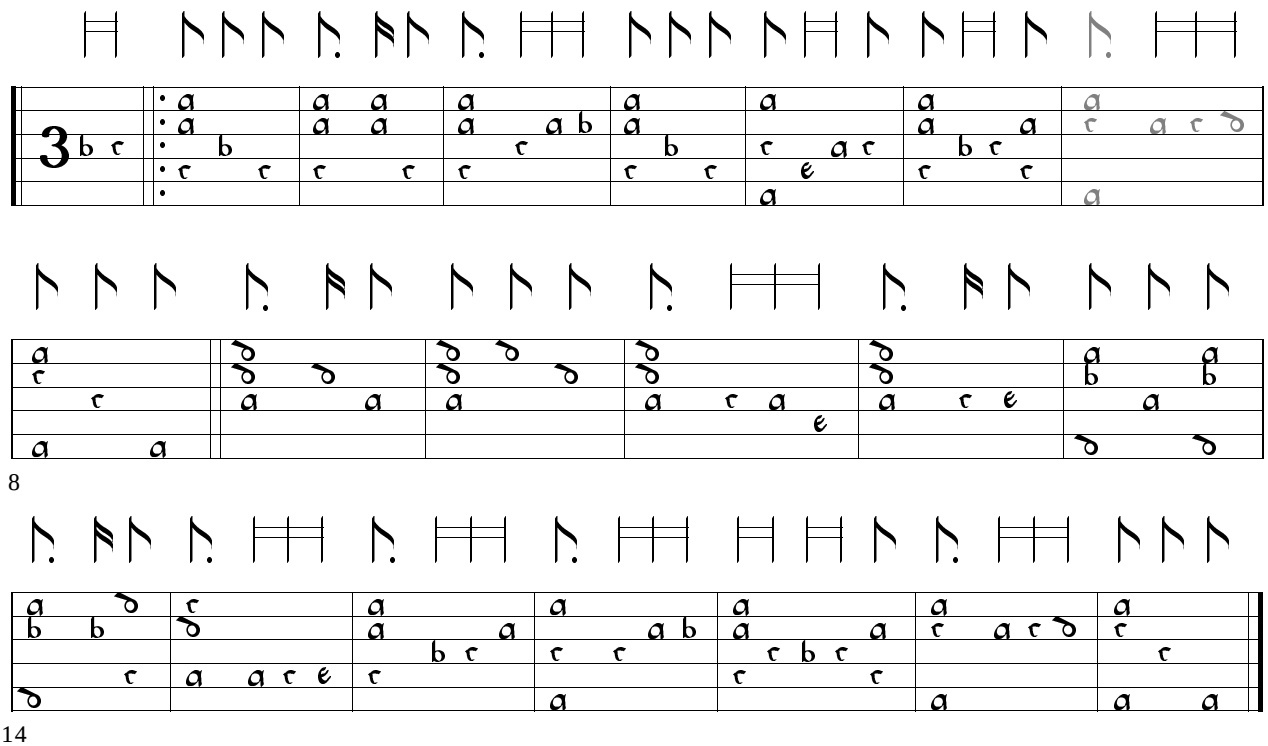
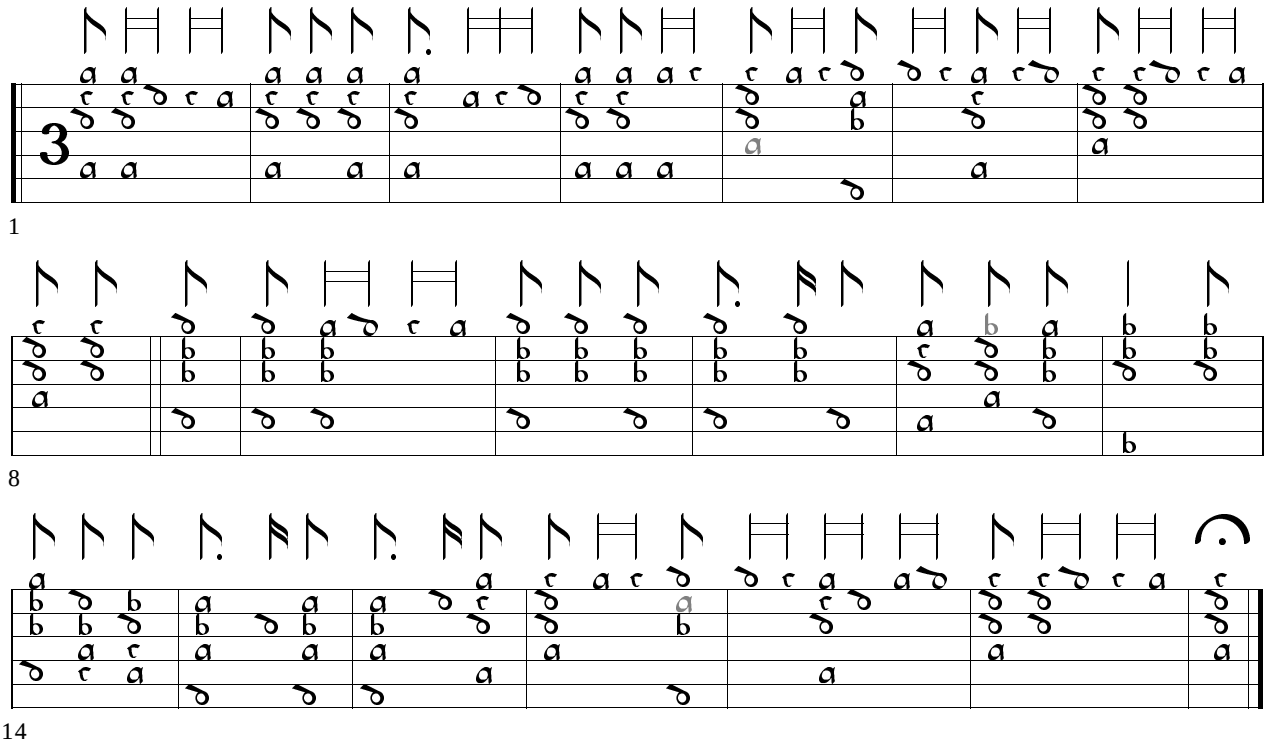
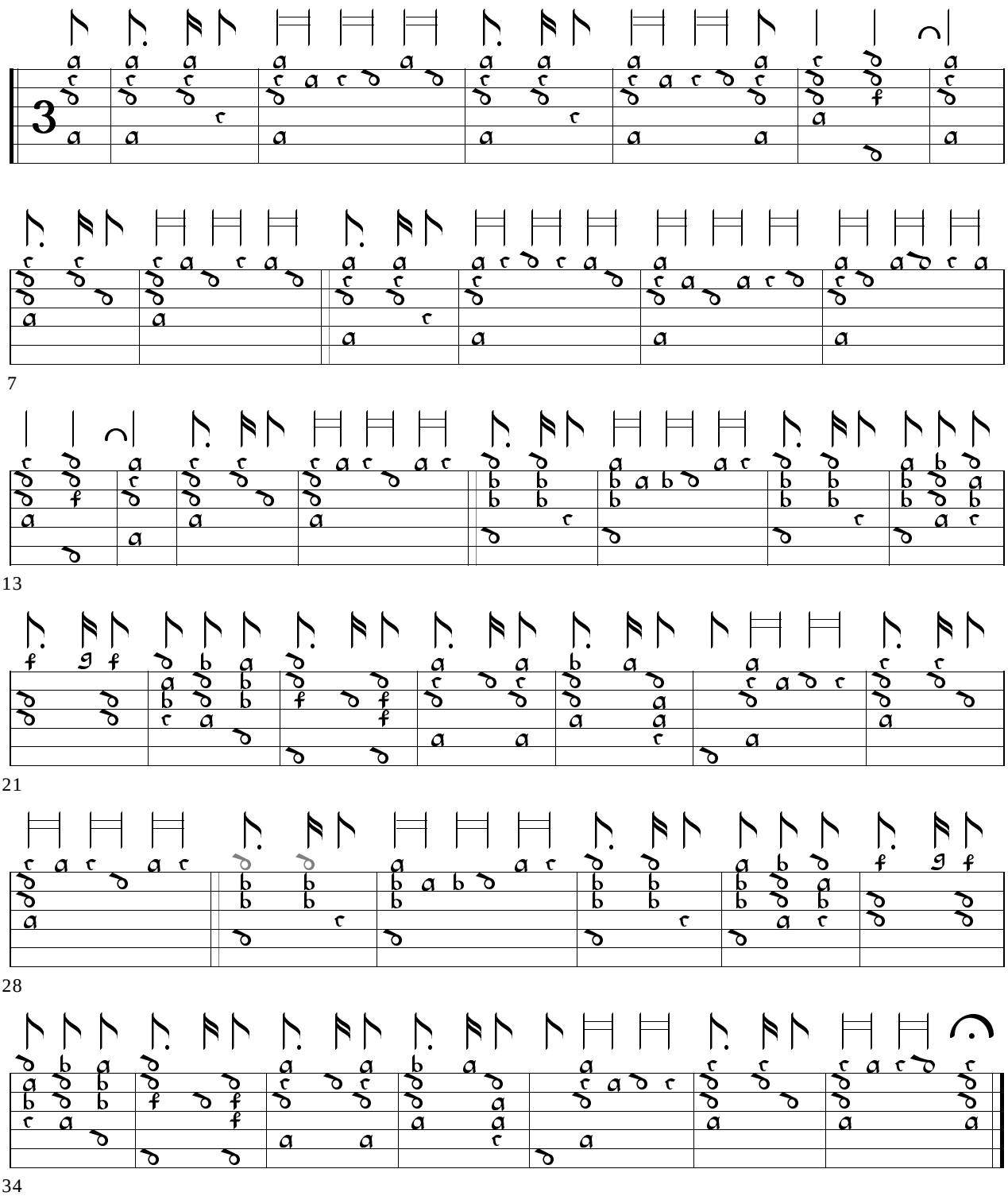
C36iia. Ground - A8B12 reconstructed by Burgers



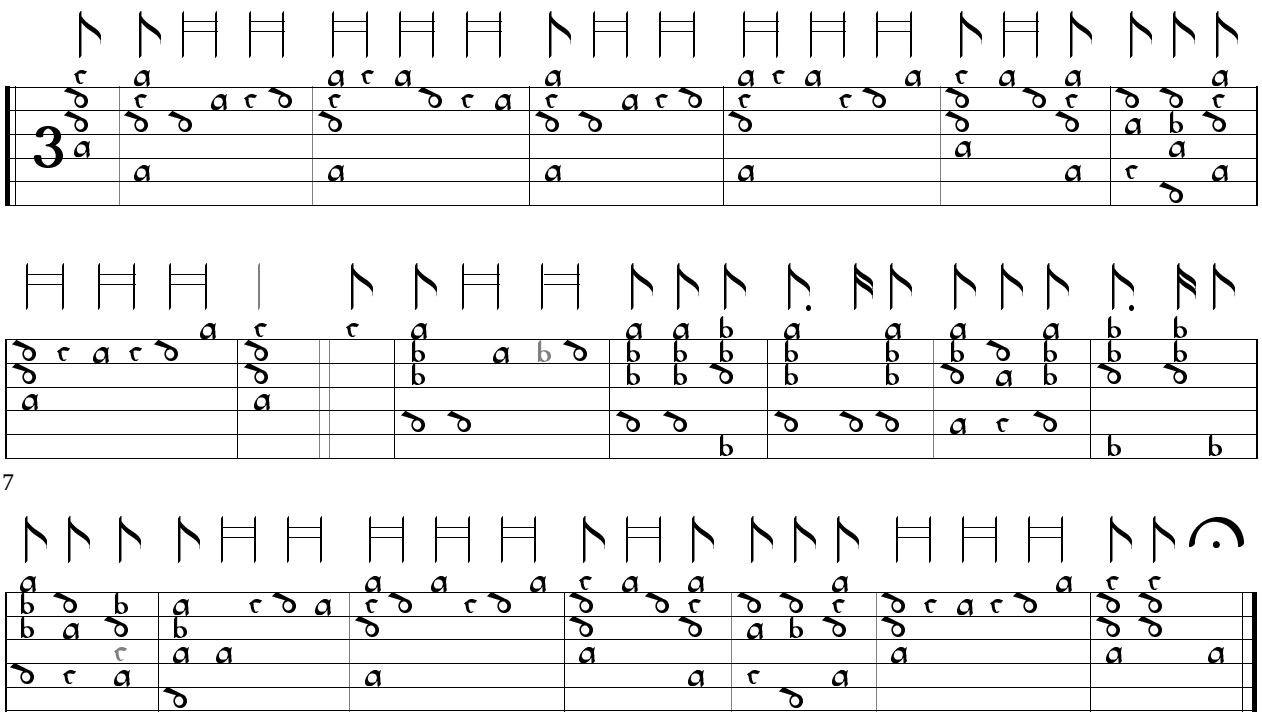
C37. Giardi Chi passa per questa strada - A8B12 NL-Uu AA.fol.28, f. 1v



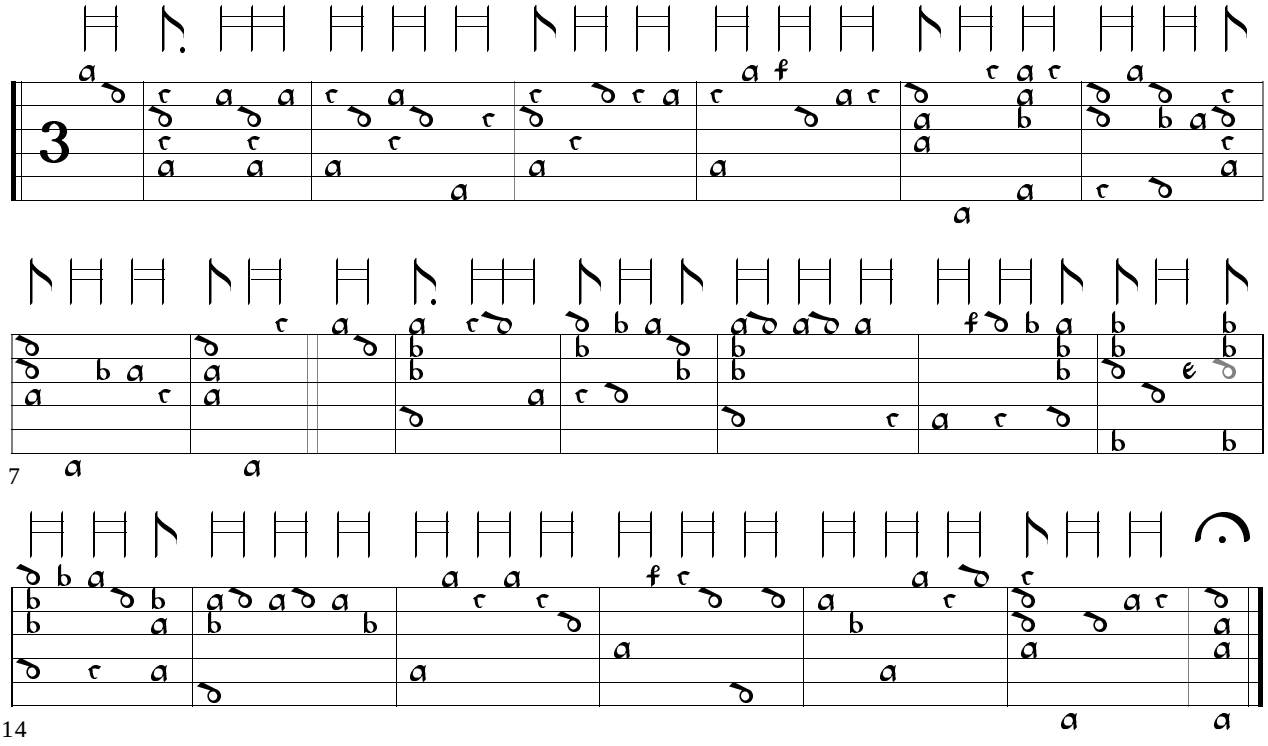
C38. Chi passa per questa strata - AA8BB12 F-Pn Res.429, ff. 12v-13r



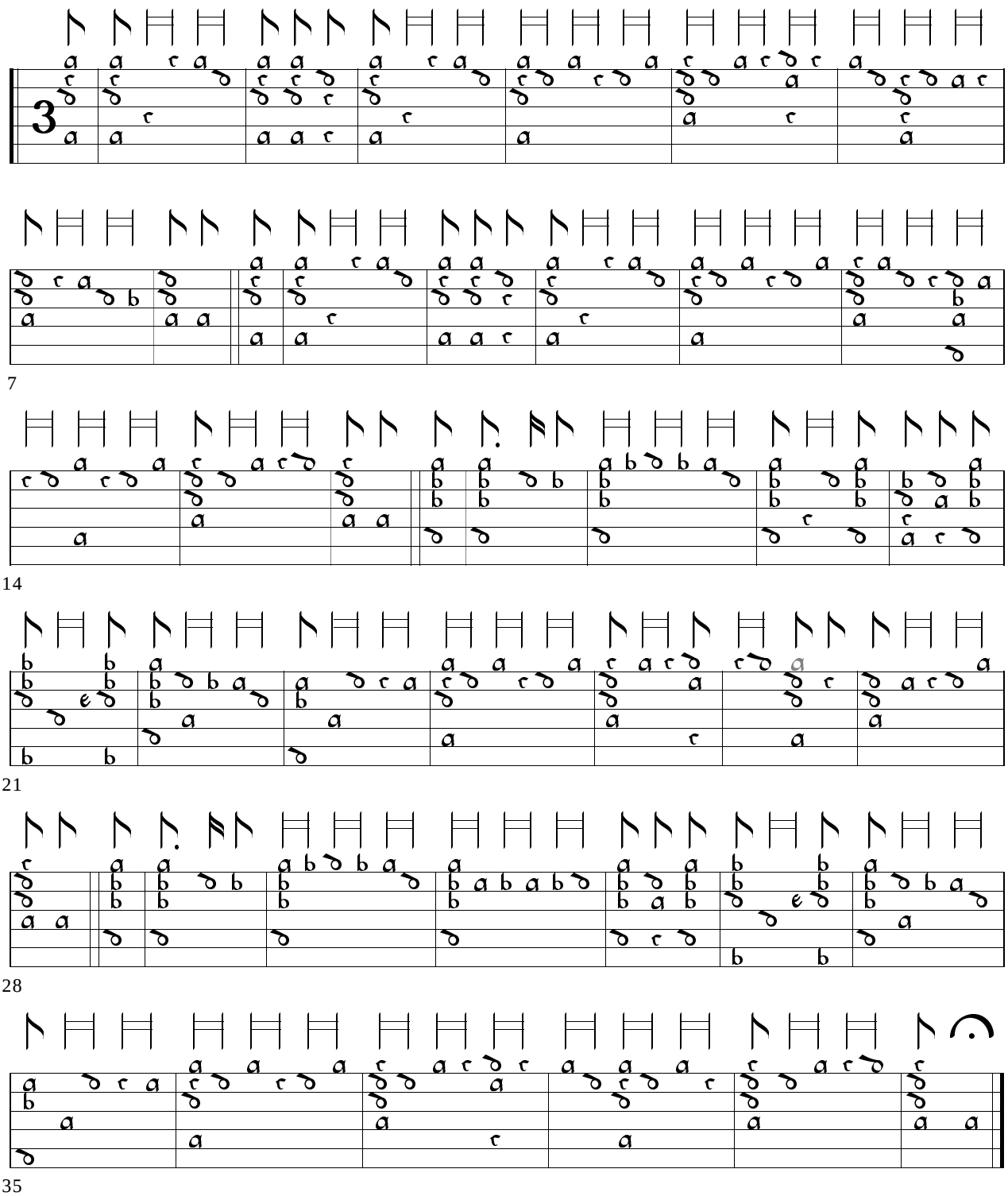
C39. Chipassa - A8B12 DK-Kk Thott 841,4o, f. 140r i



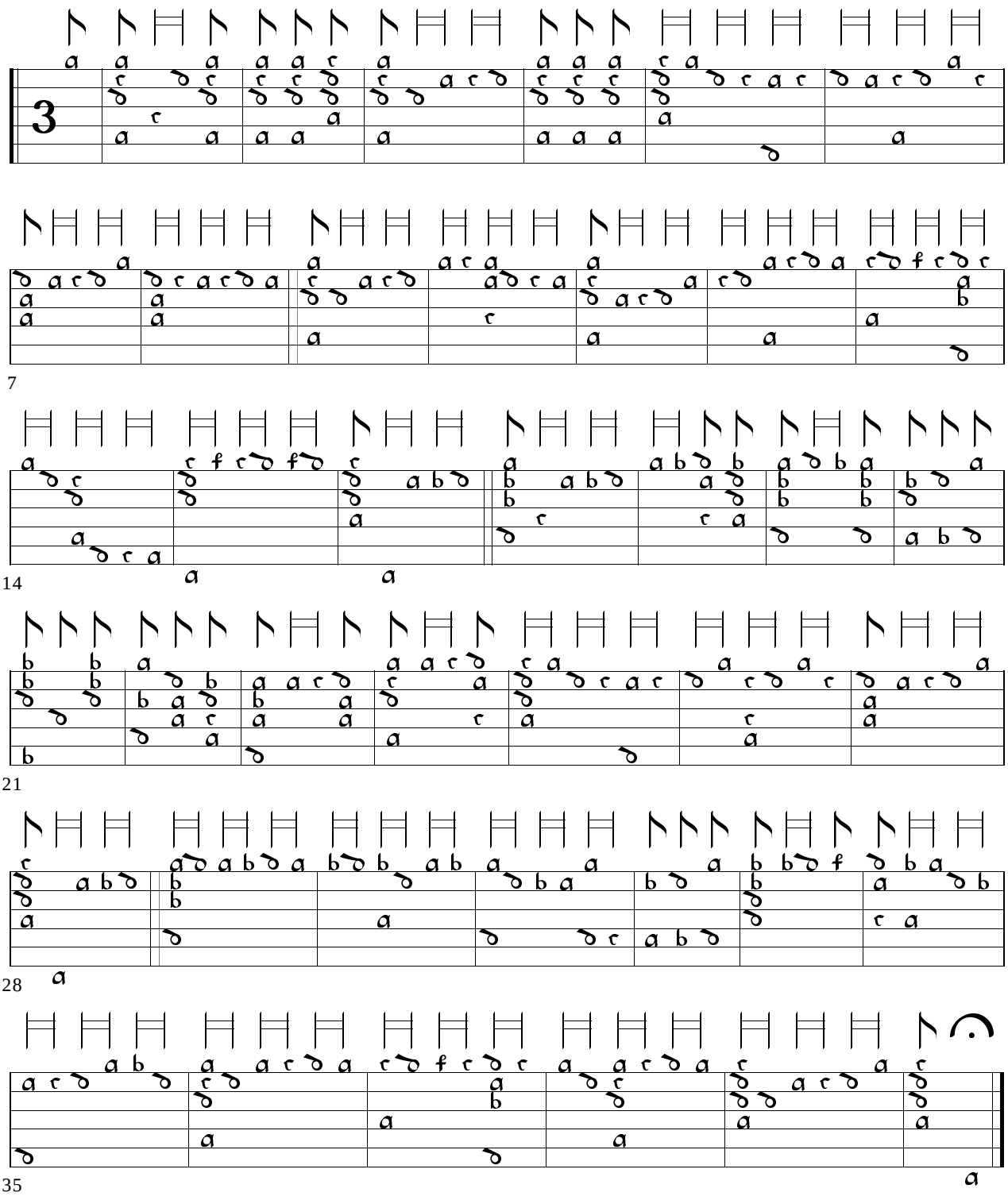
C40. Chipassa p(er) questa strada - 7F AA8BB12 DK-Kk Thott 841,4o, f. 140r iii



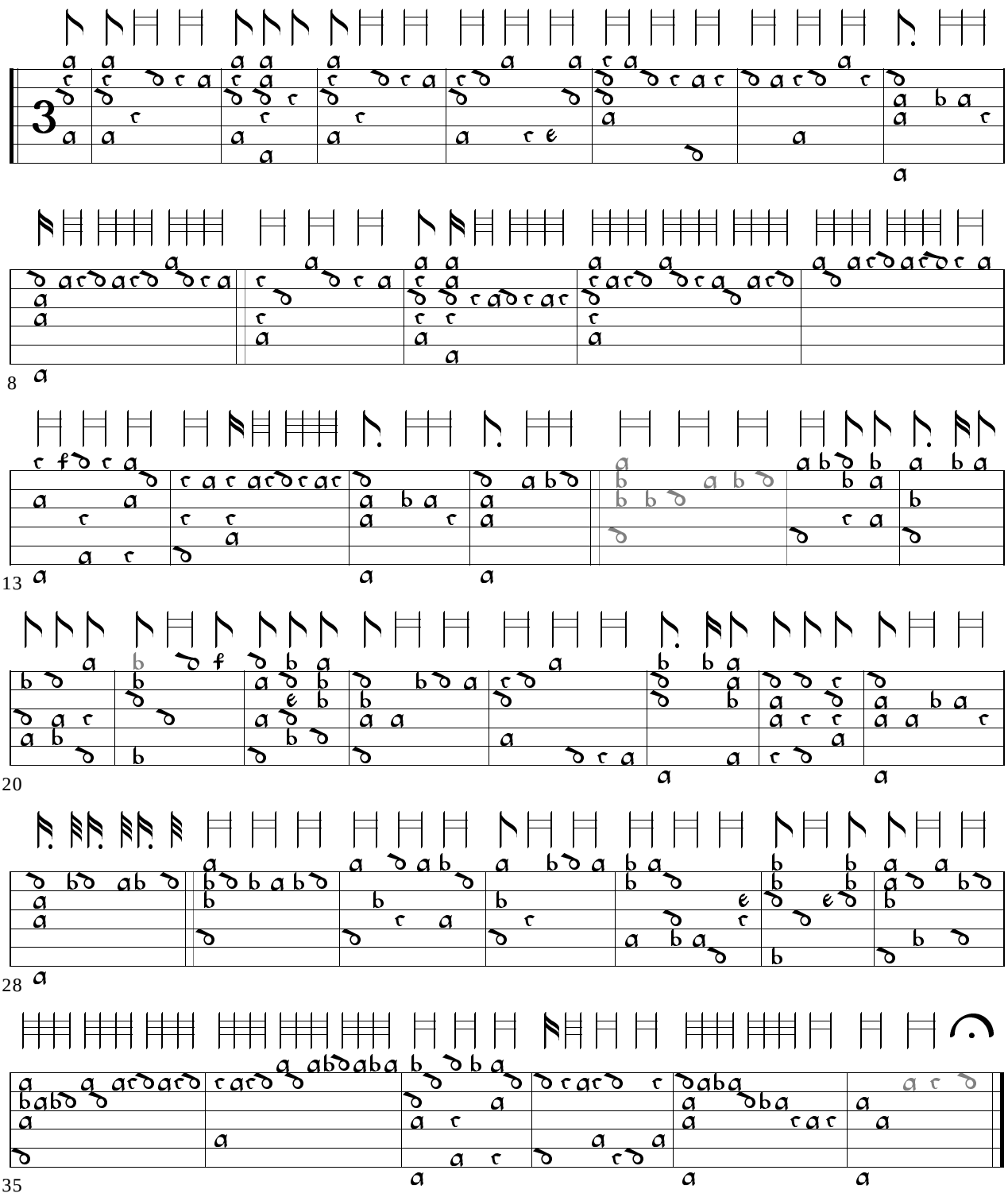
C41. Untitled - AA8BB12 D-Z 115.3, p. 15



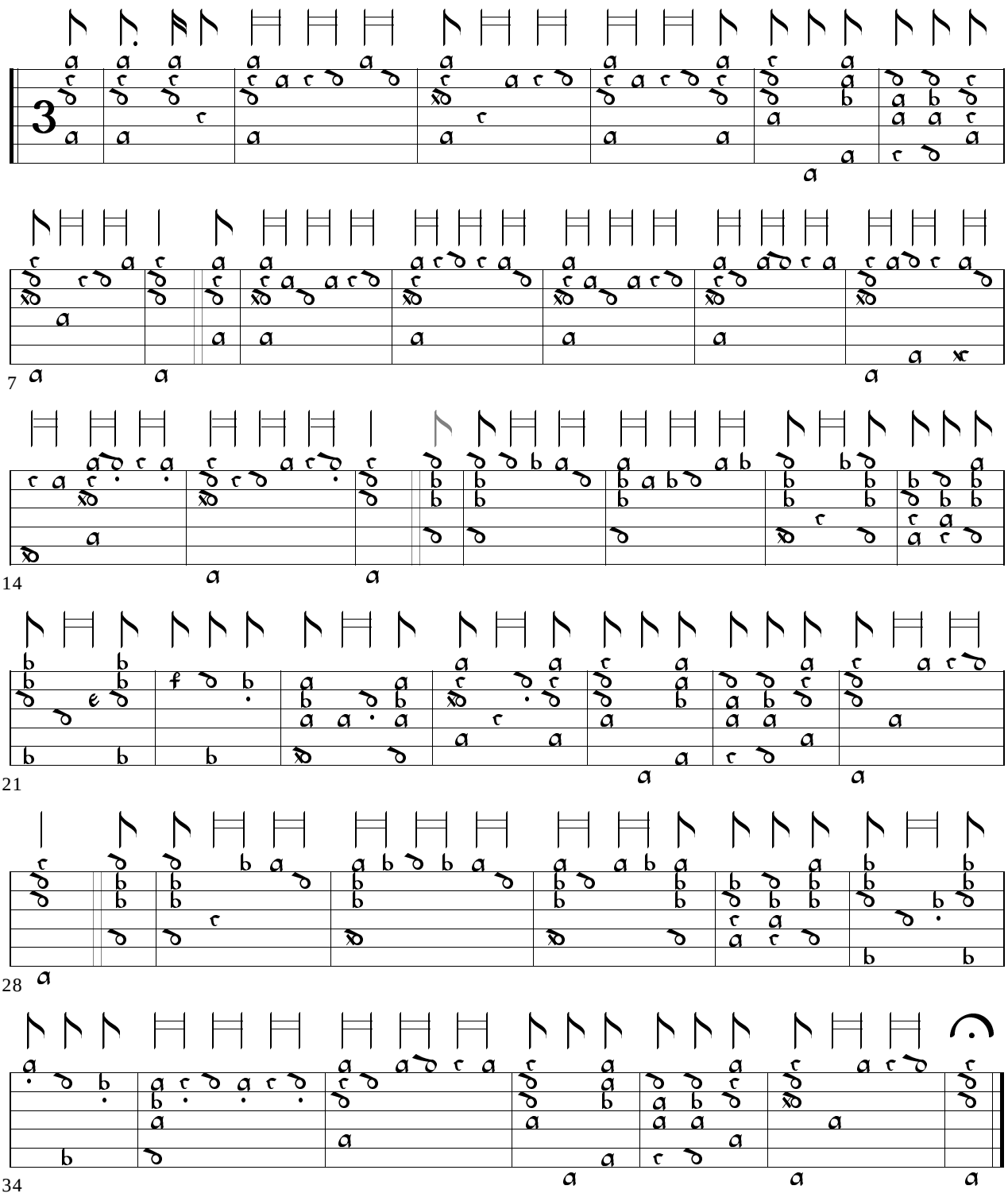
C42. Chipassa - 7F AA8BB12 D-B 4022, f. 26r



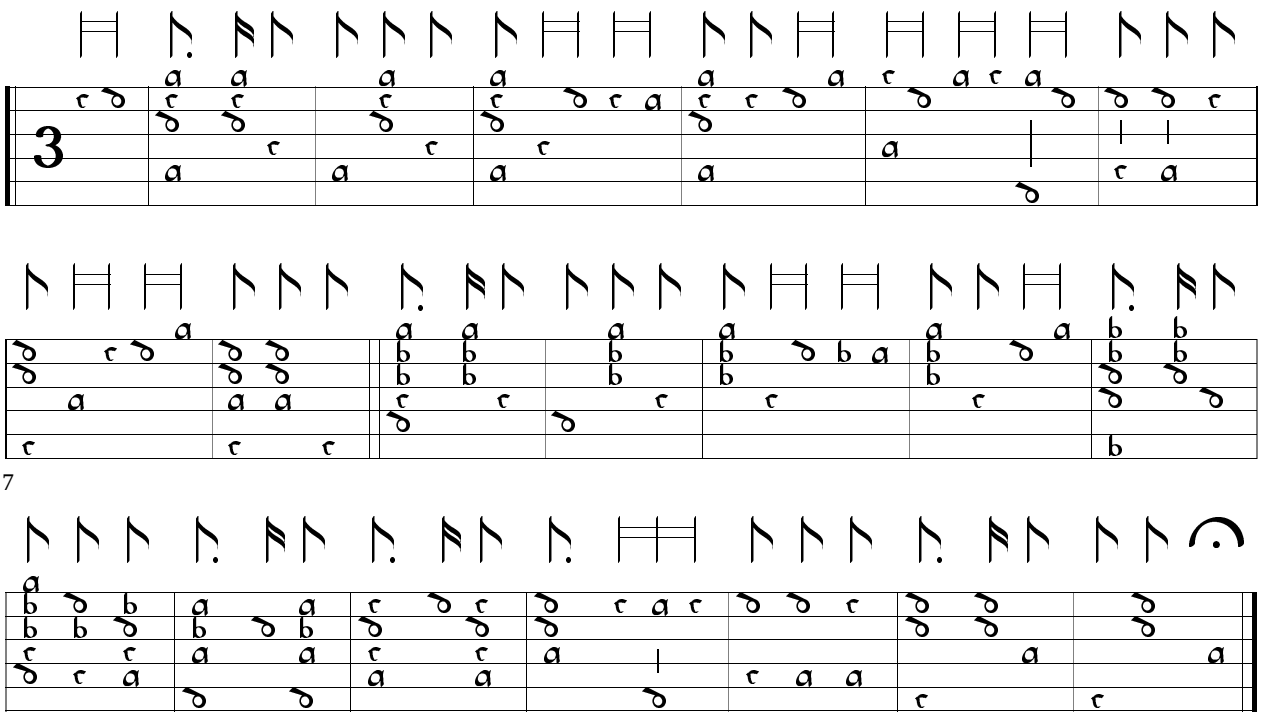
C43. Chipassa - 7F AA8BB12 D-Dl 1-V-8, f. 50r



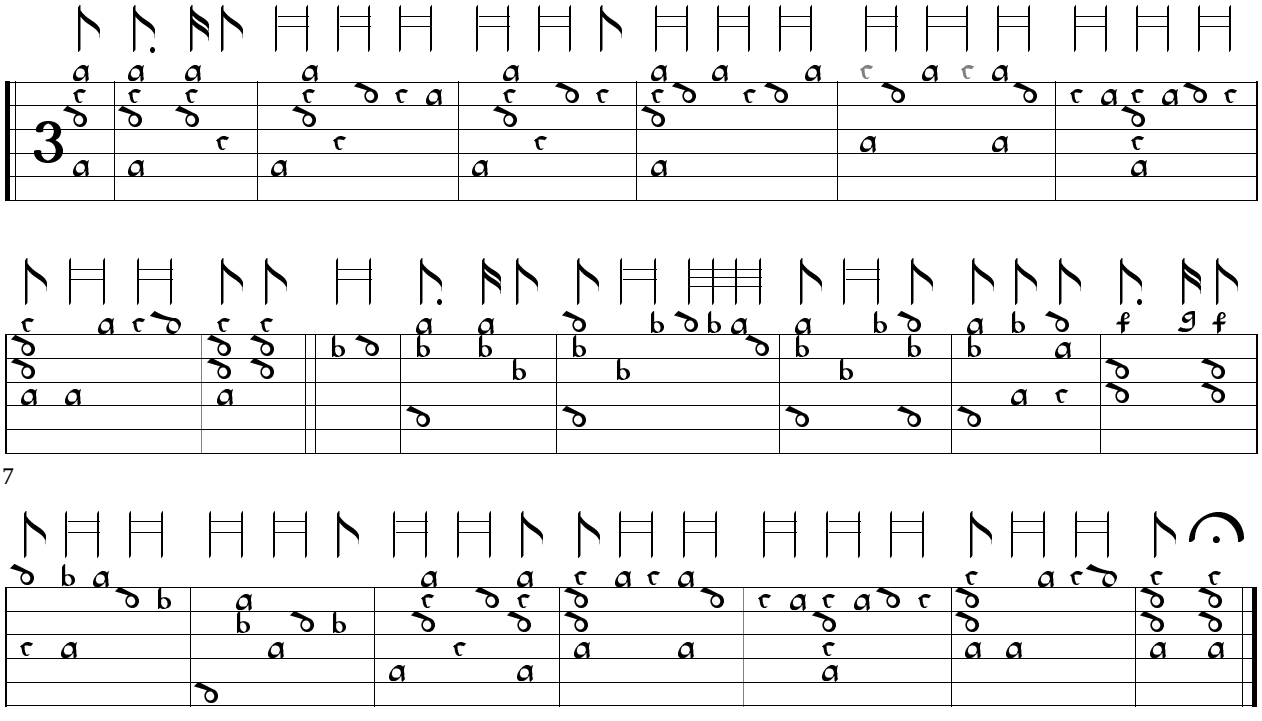
C44. Chi passa per questa strada - 7F AA8BB12 D-Sl G.1.4 II, f. 80v i



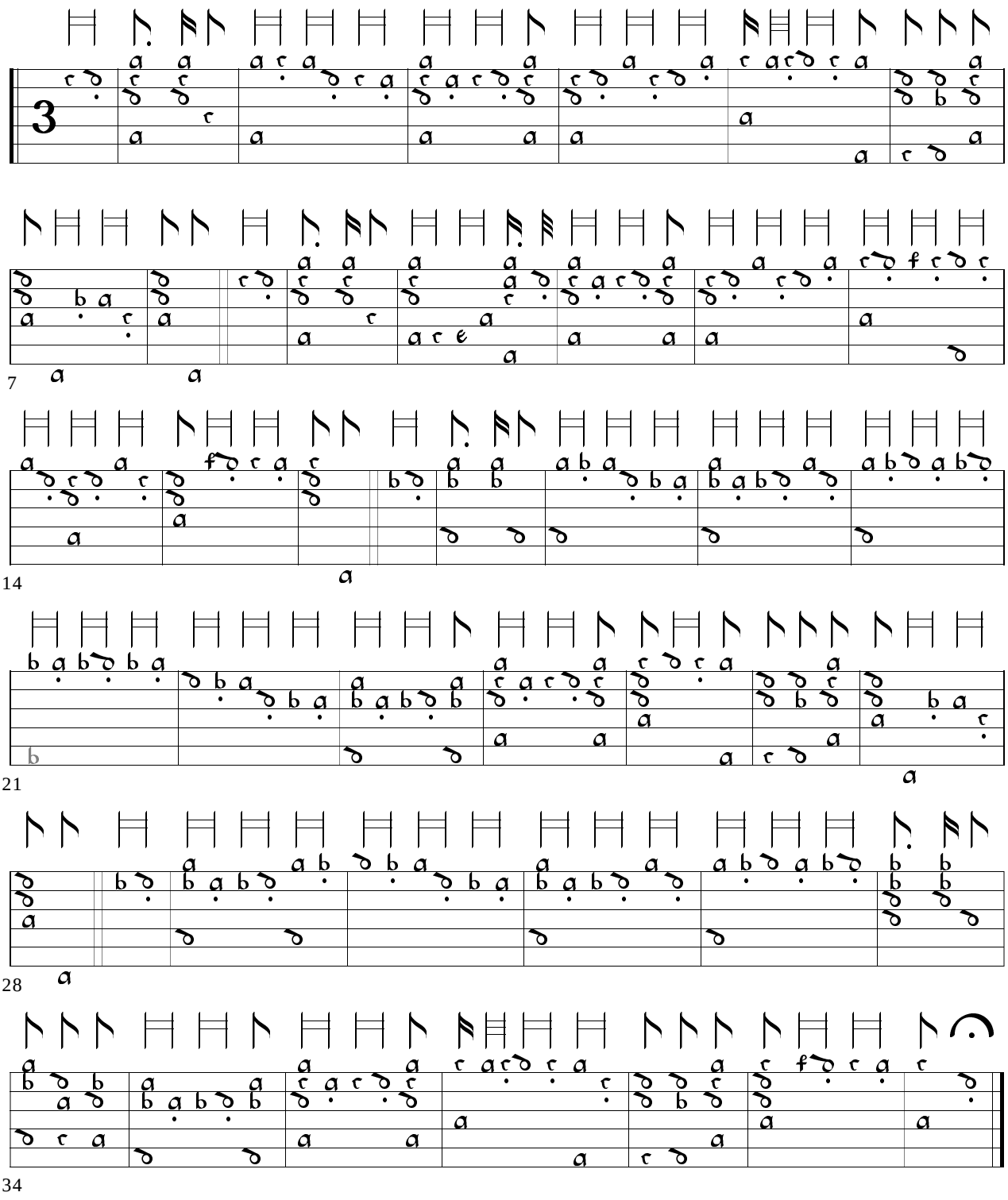
C45. Qui passa - A8B14 GB-NO Mi LM 16, 85r



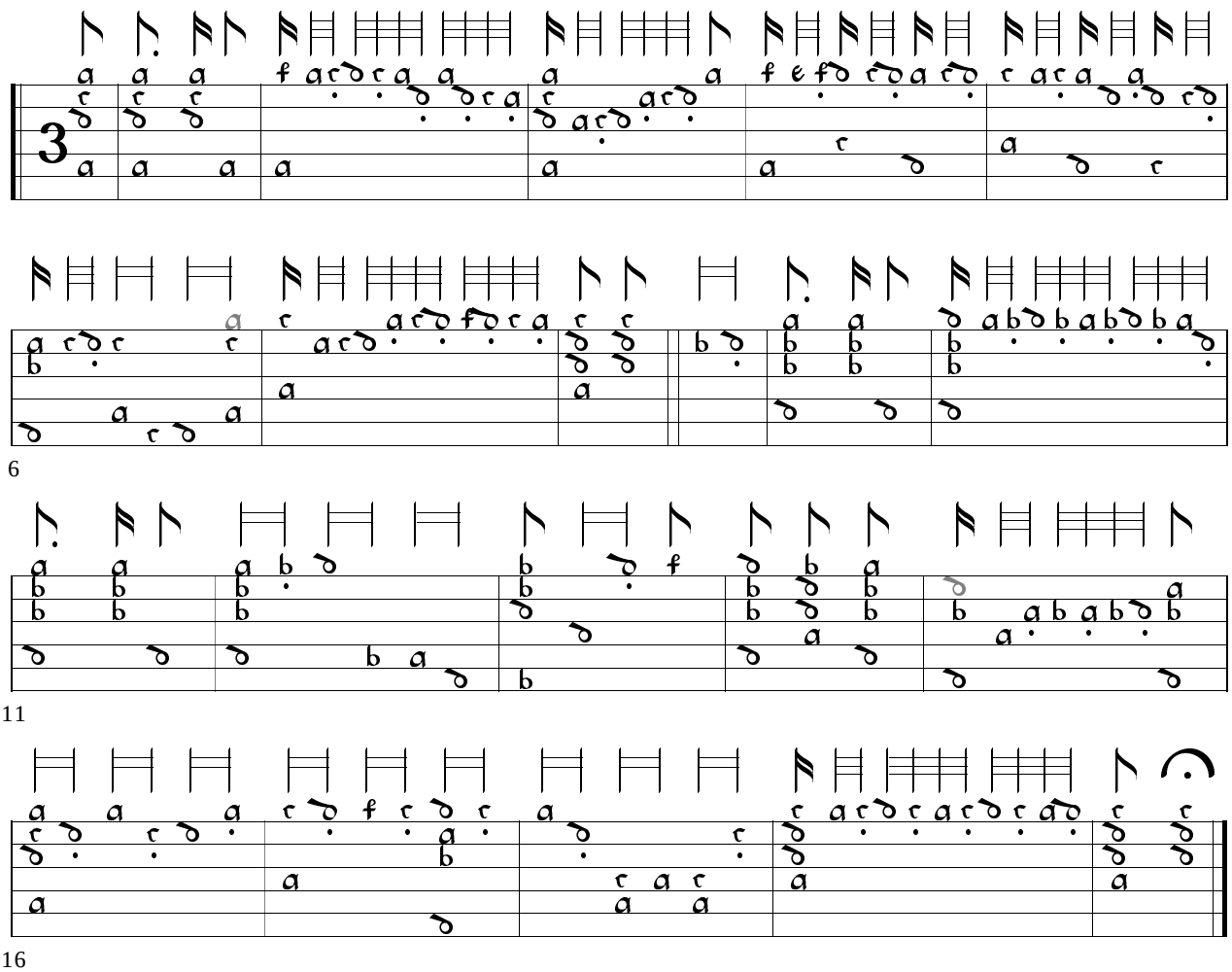
46. Chi passa - lute I in A A8B12 Phalese 1568, f. 62v



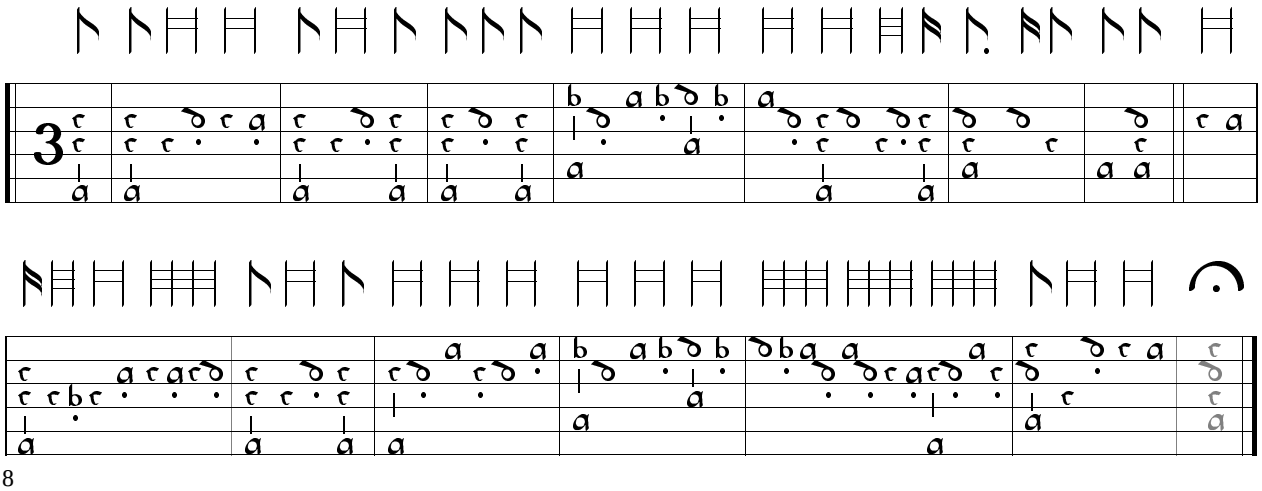
C47. Galliarde Chipassa Sup(eriu)s - 7F AA8BB12 NL-Lt 1666, f. 7r



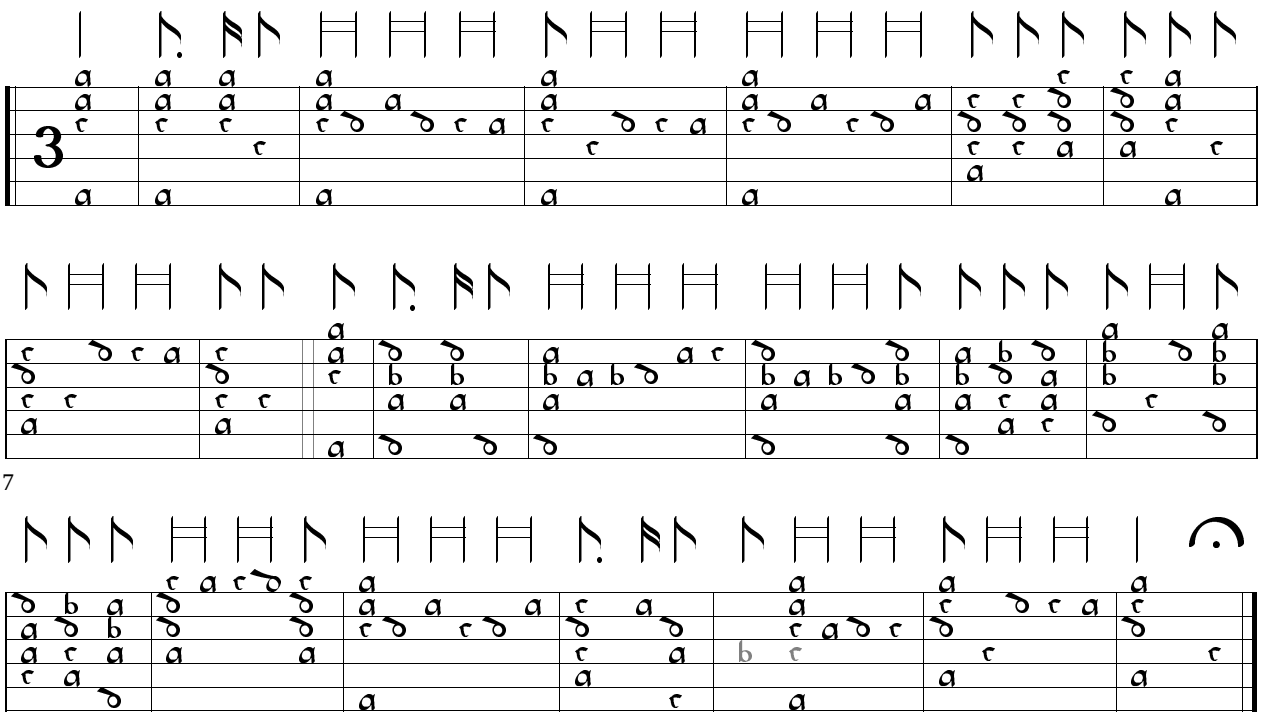
C48. Untitled - A8B12 NL-Lt 1666, f. 7v



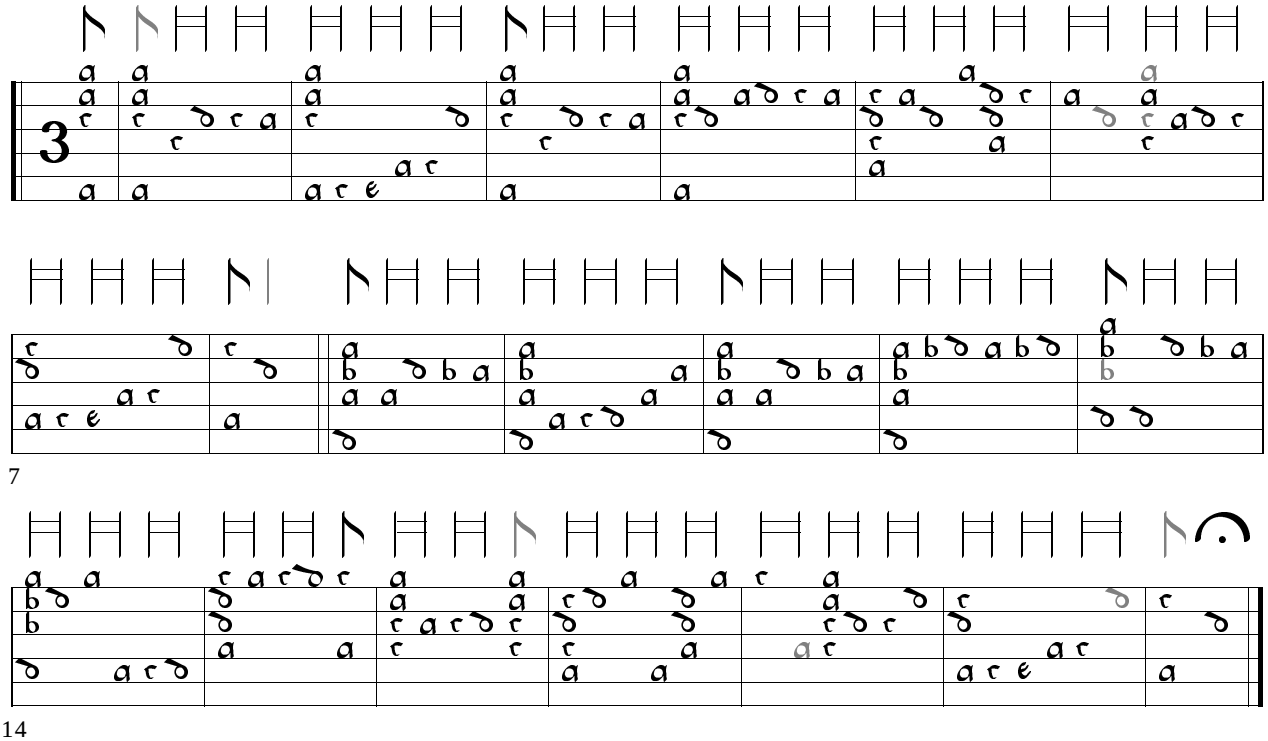
C49. Untitled - 2x7bars IRL-Dtc 410/I, p. 1



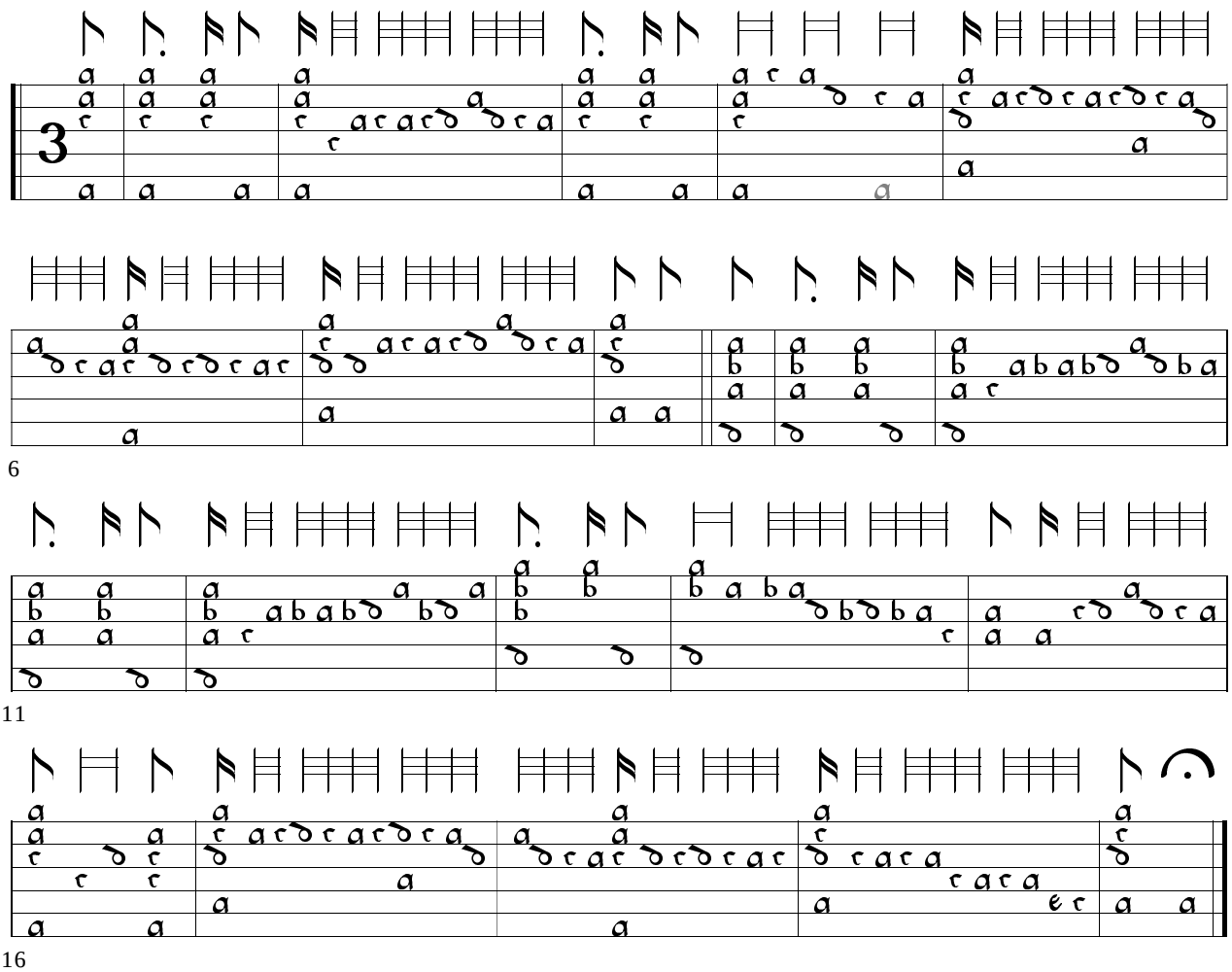
C50. (Chi passa) Alio modo - A8B12 CH-Bu F.IX.70, p. 307 ii



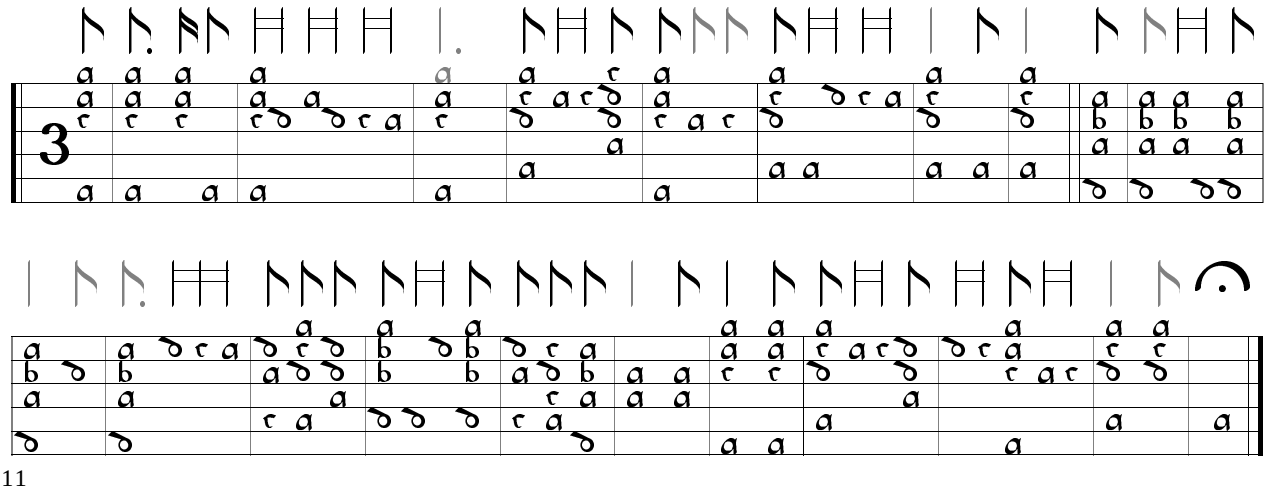
C51. Galliard Chipass - A8B12 D-KNh R 242, f. 137v



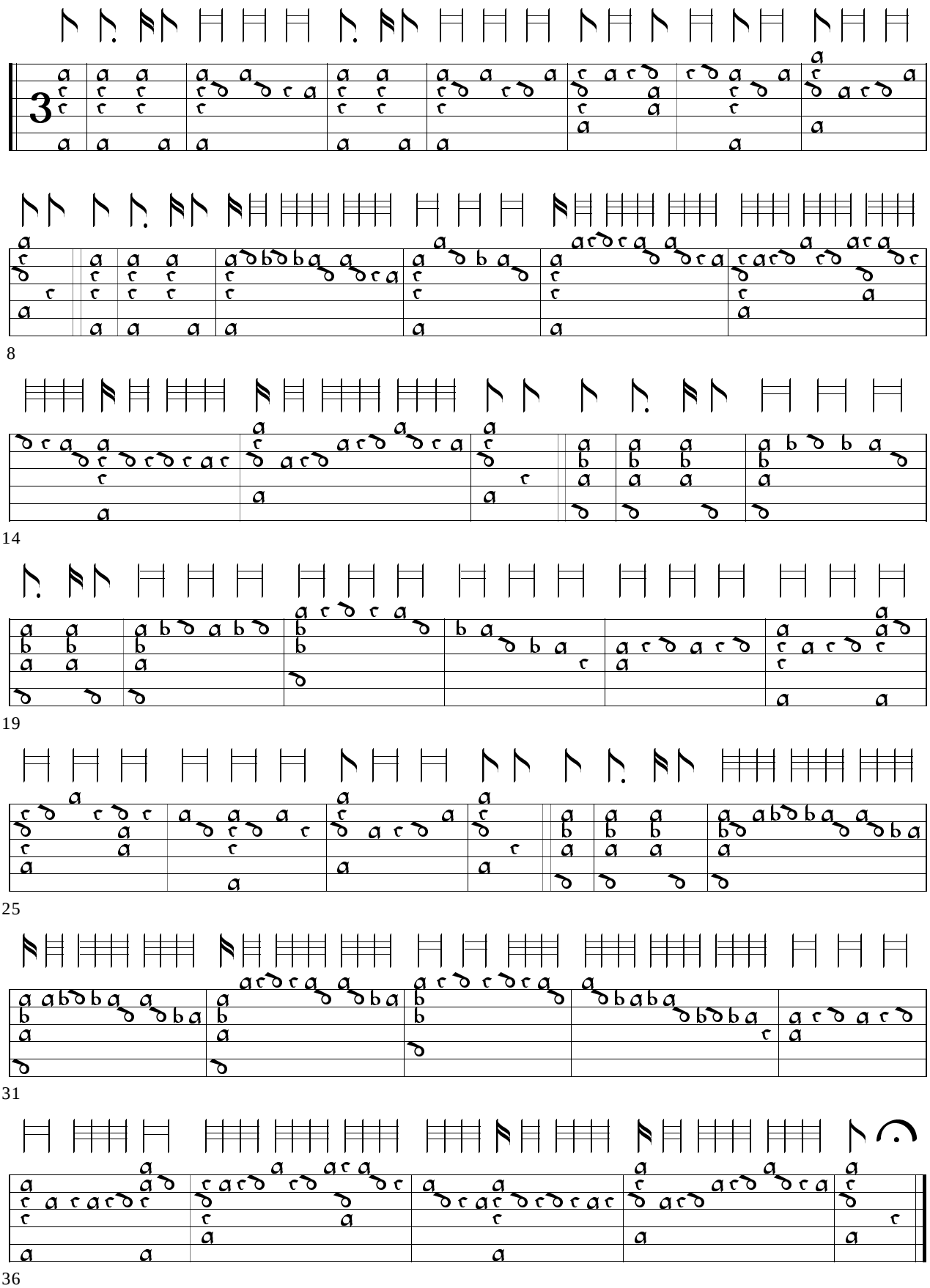
C52. Galliarde Chi passa - A8B12 Phalese & Bellere 1574, f. 81r



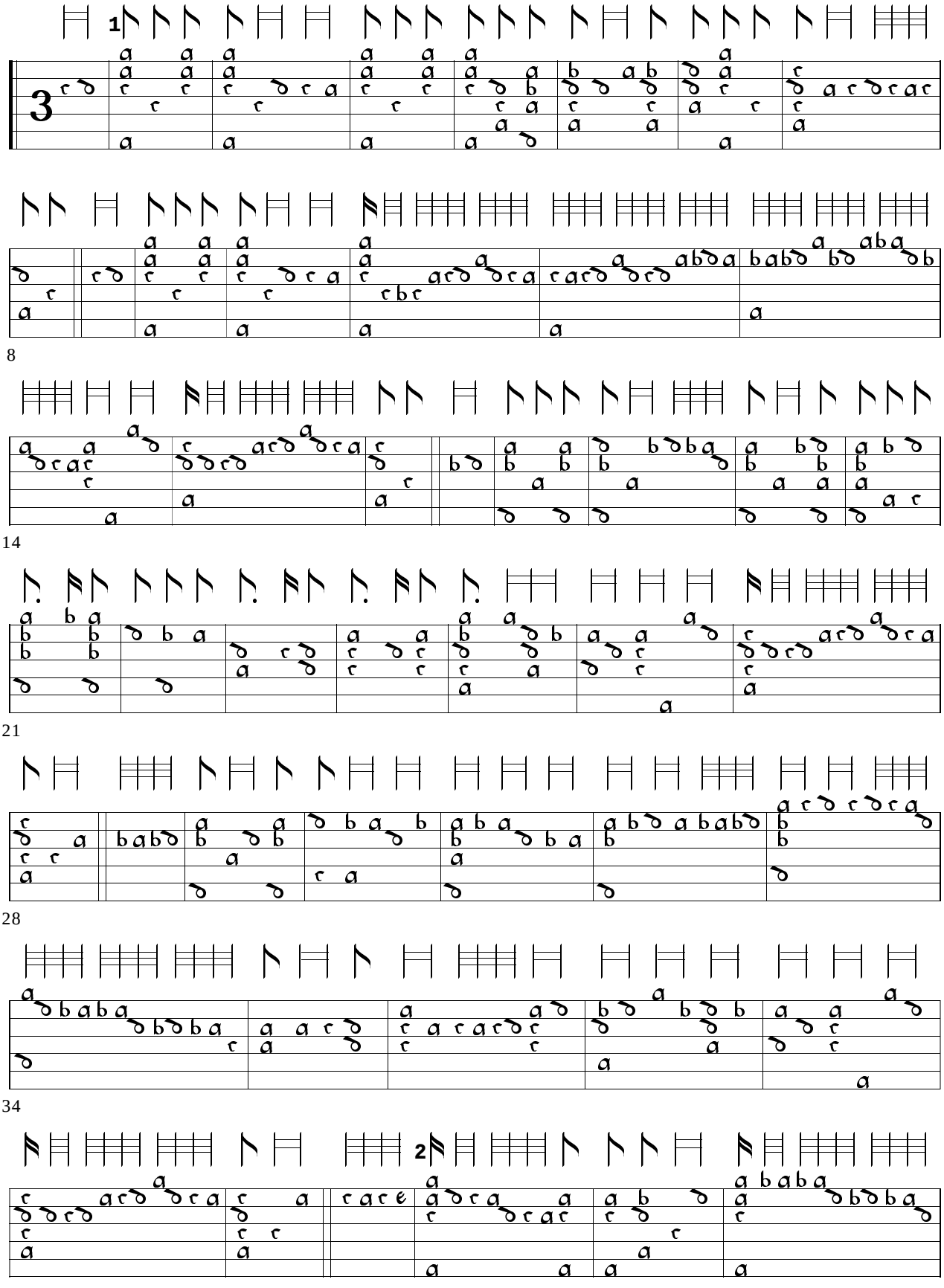
C53. Chipassa - A8B12 CH-Bu F.IX.70, p. 307

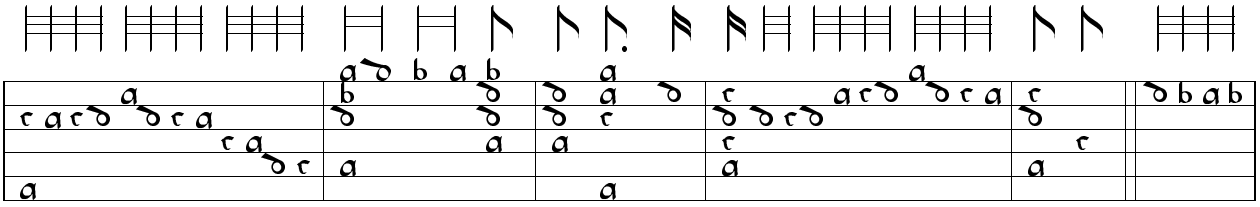


C54. Gailliarda Chi passa - AA8BB12 Waissel 1592, sig. F2r



C55. Chi passa - AA8BB12-A8B12-AA8BB12 Phalese 1568, ff. 82v-83r





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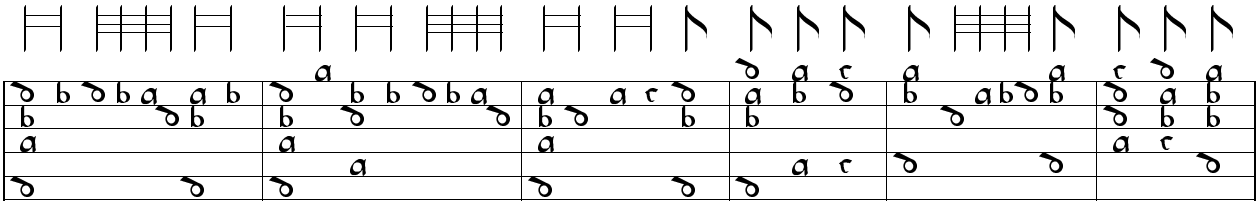

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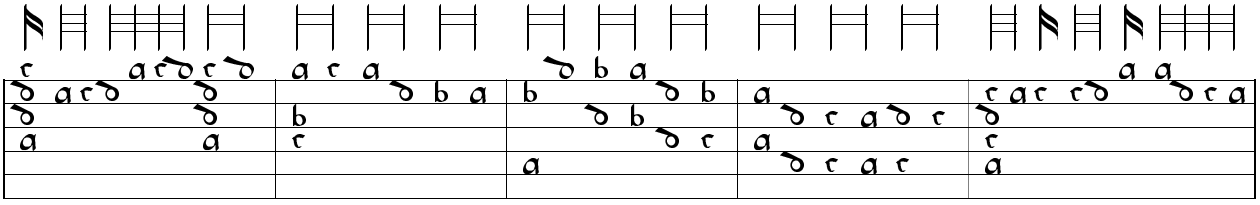

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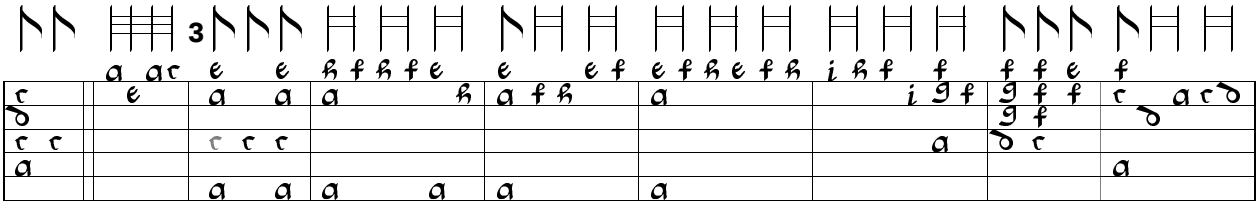

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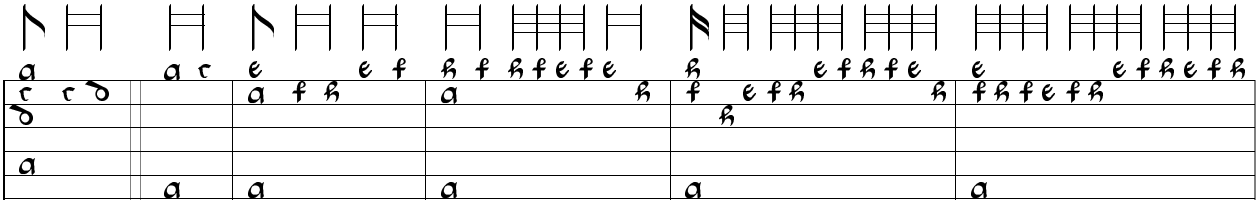

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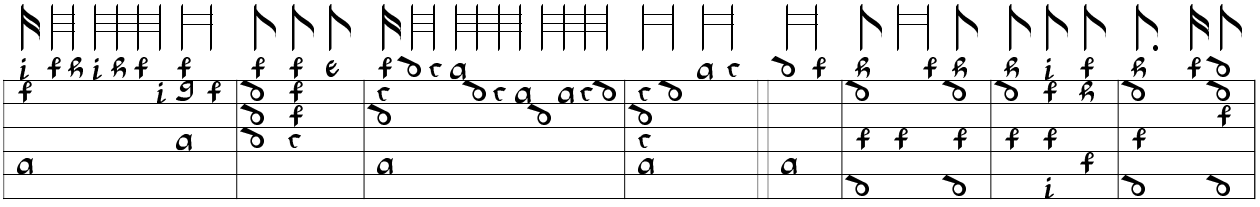

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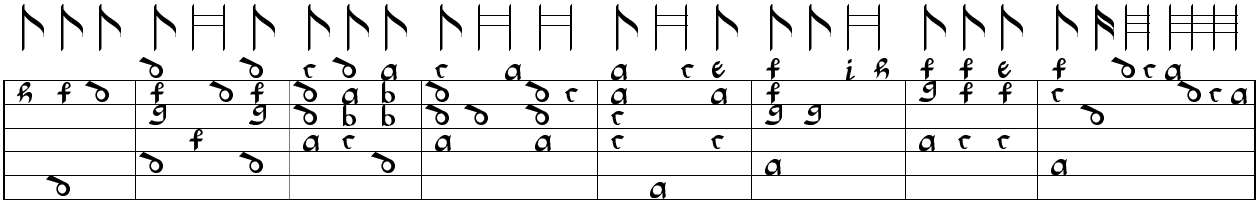

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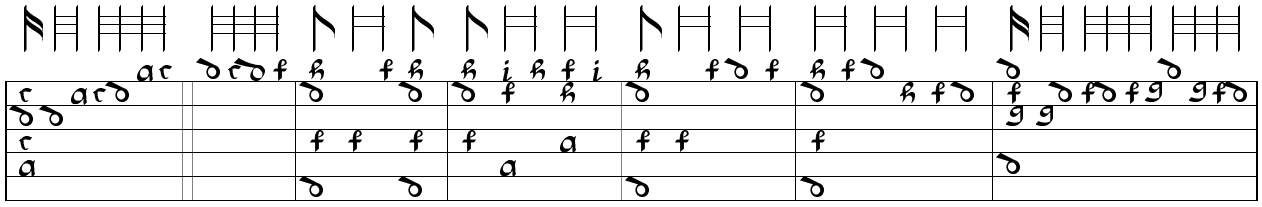

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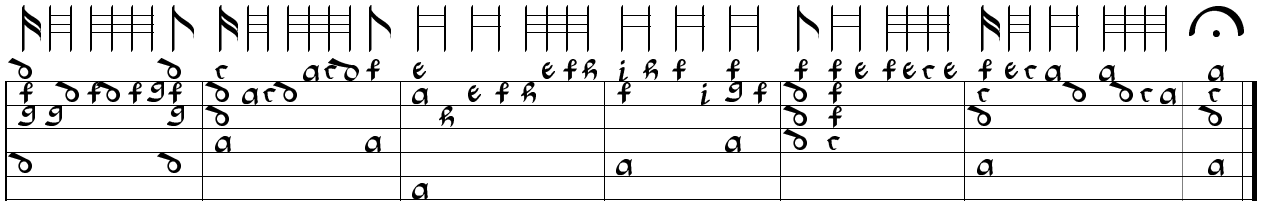

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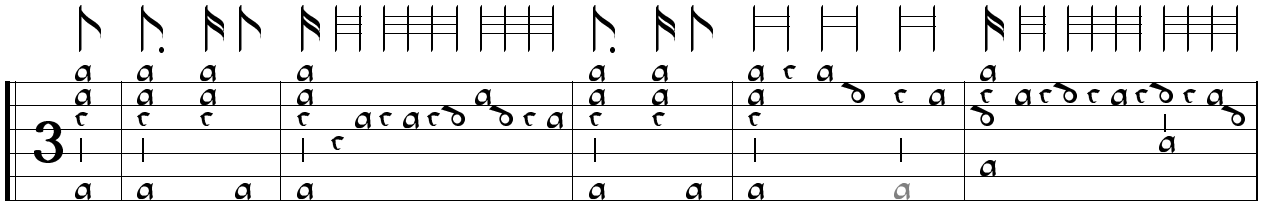
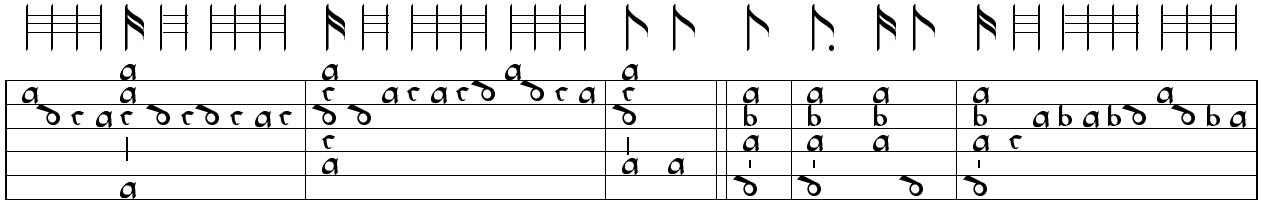
C56. Gal Chi passa - A8B12 IRL-Dtc 410 I, p. 3





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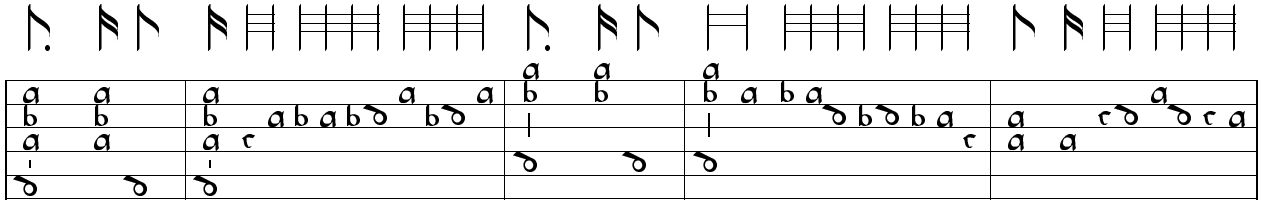

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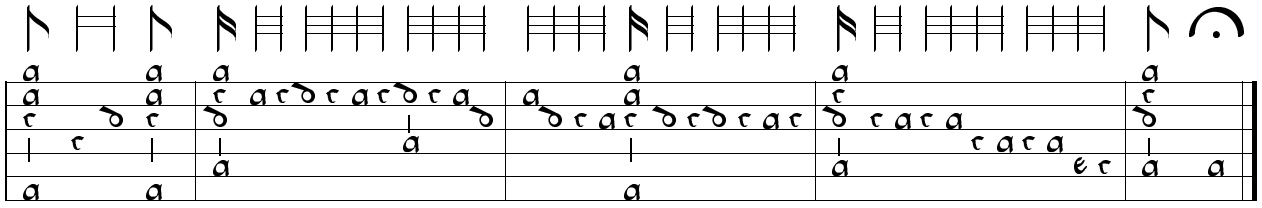
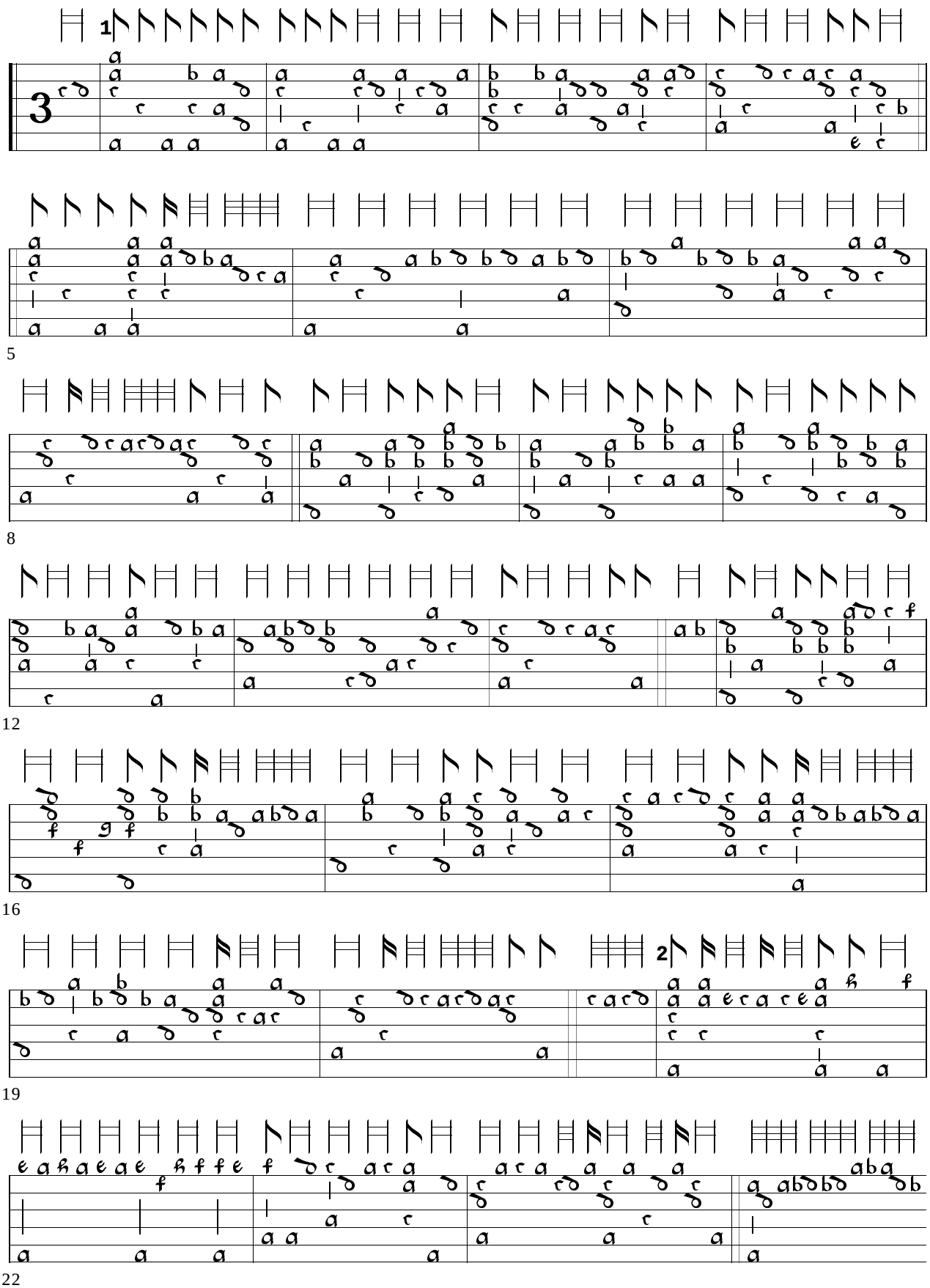
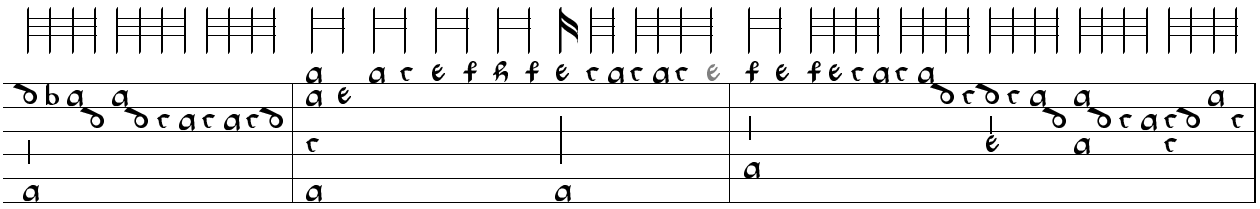
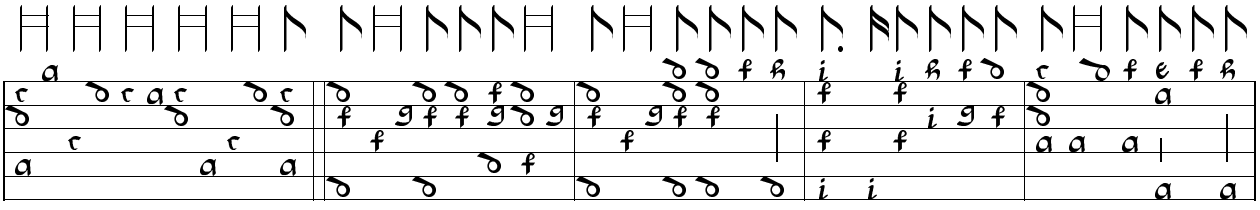


16

C57. Untitled - AA4BB6x5 IRL-Dm Z.3.2.13, pp. 248-251







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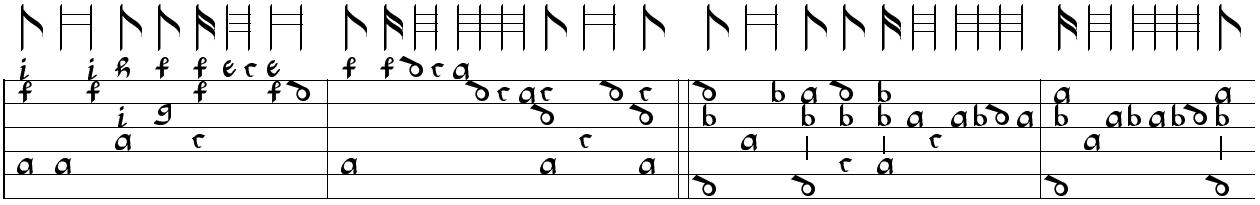

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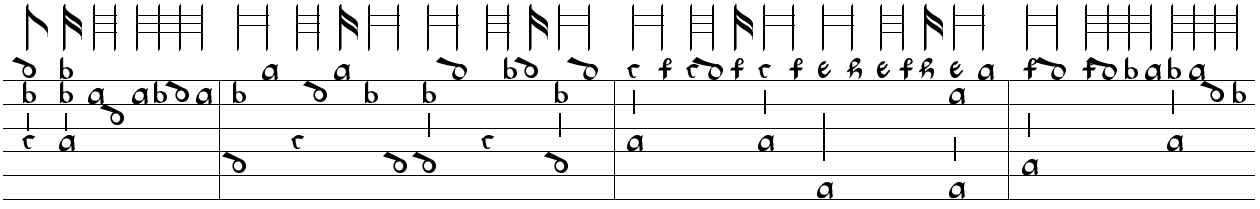

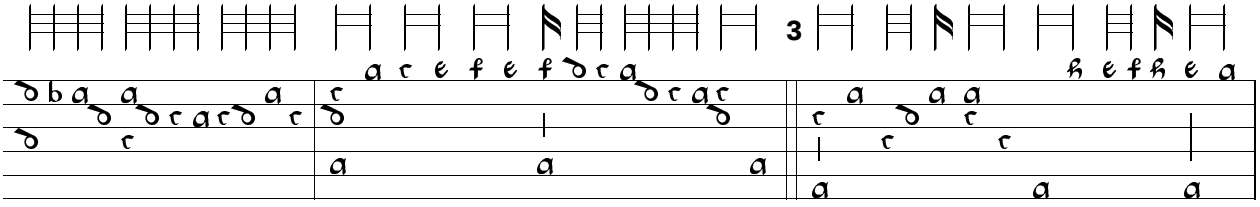

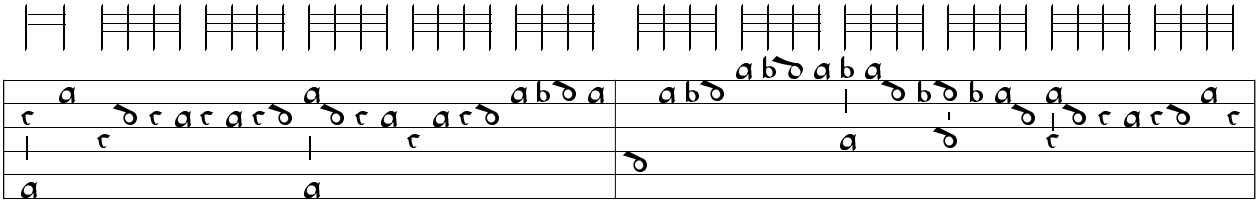

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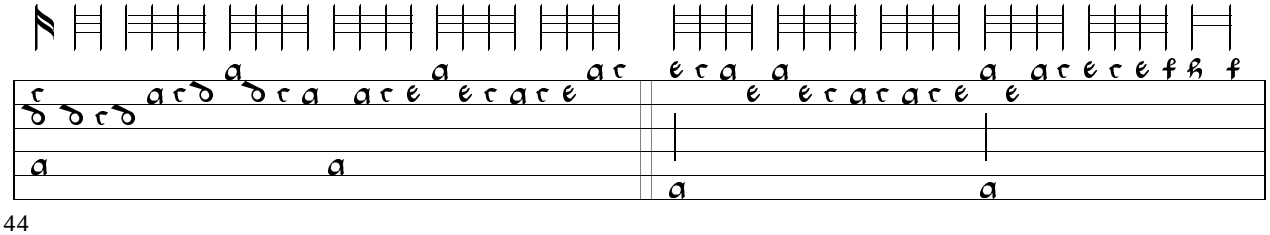

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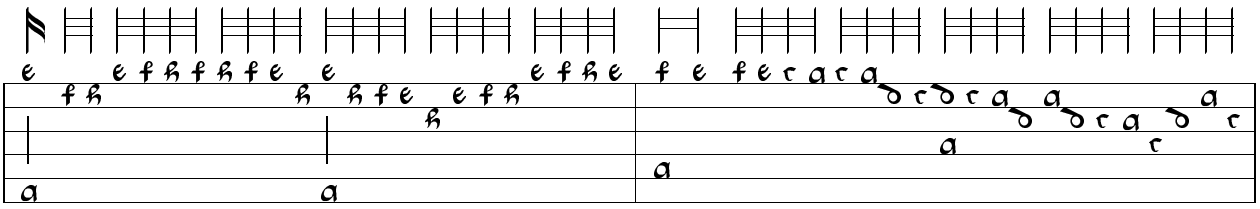

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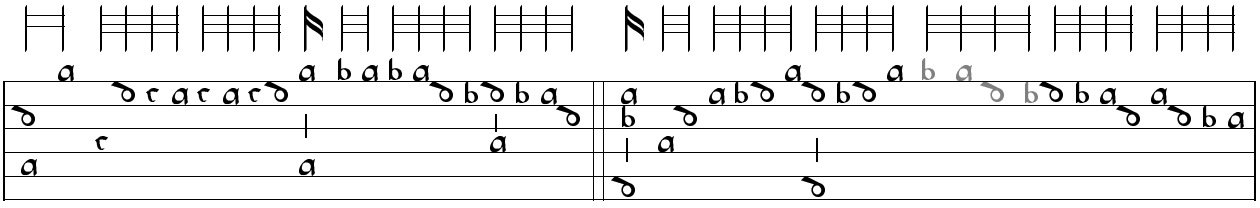

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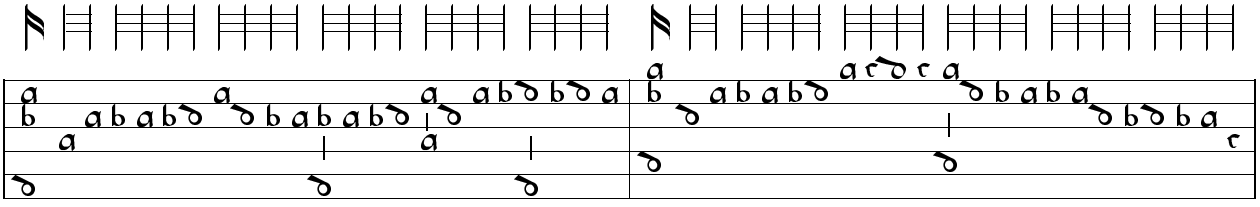

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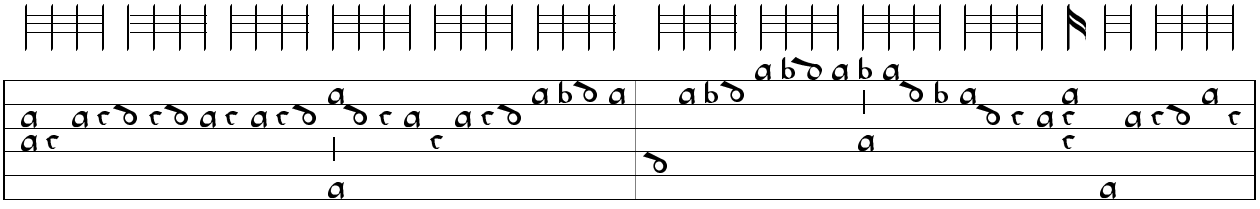

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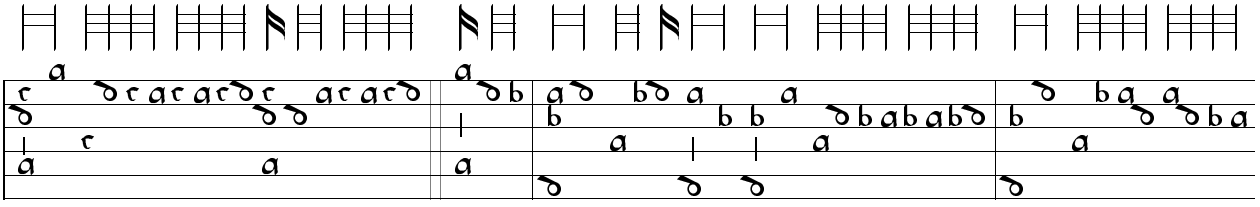

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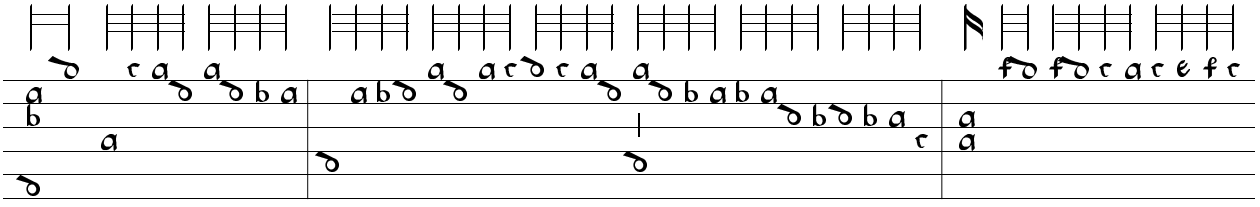

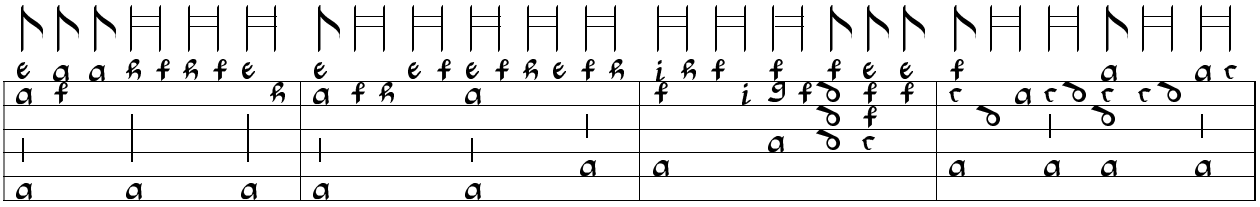

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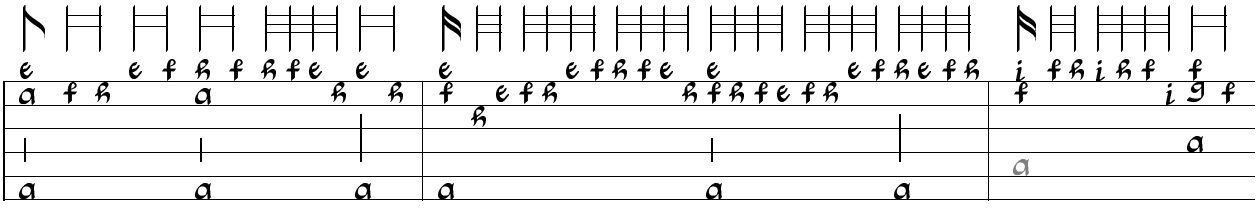

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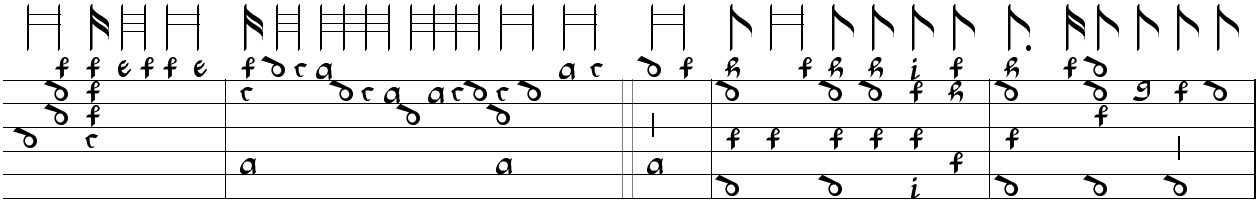

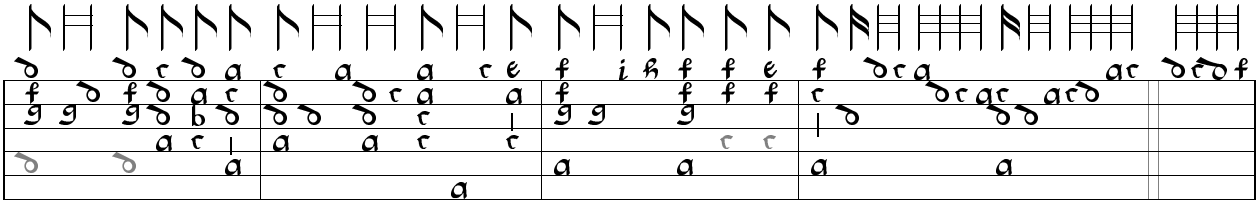

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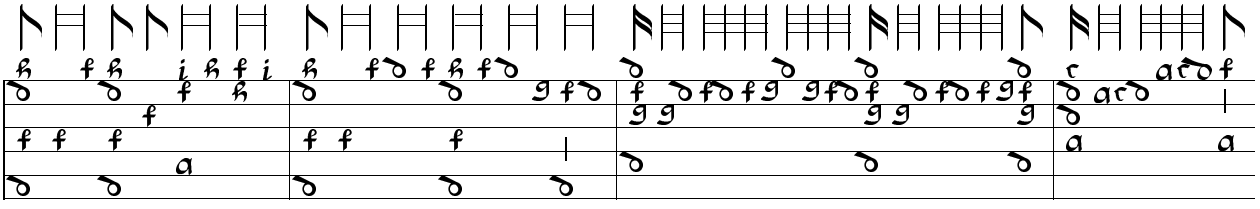

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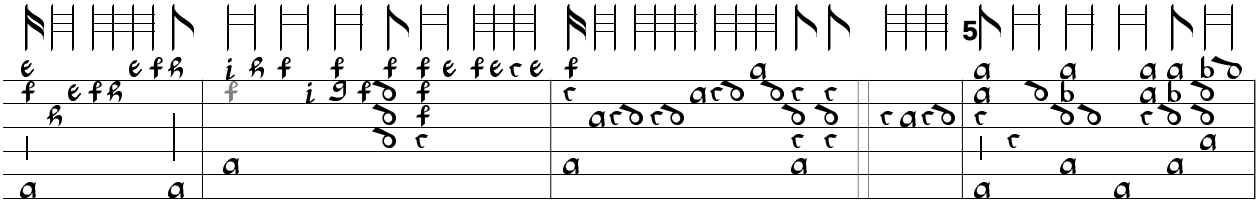

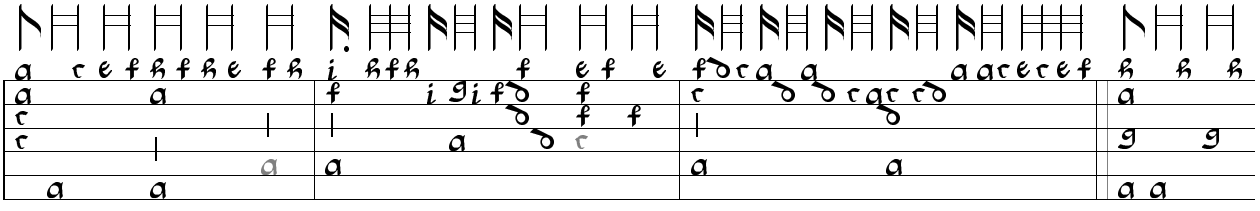

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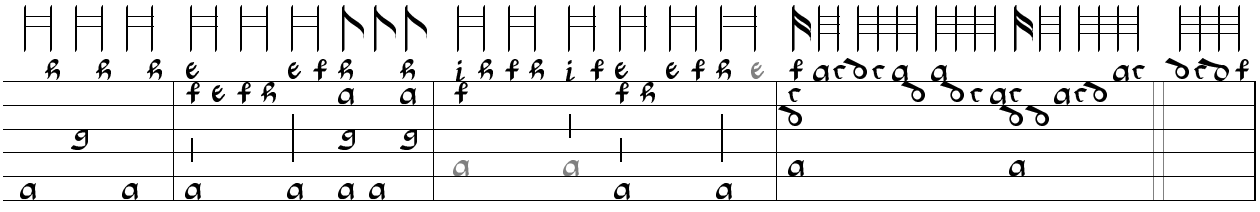

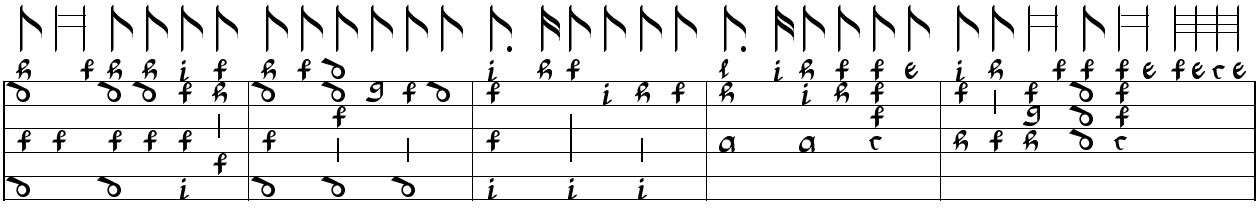

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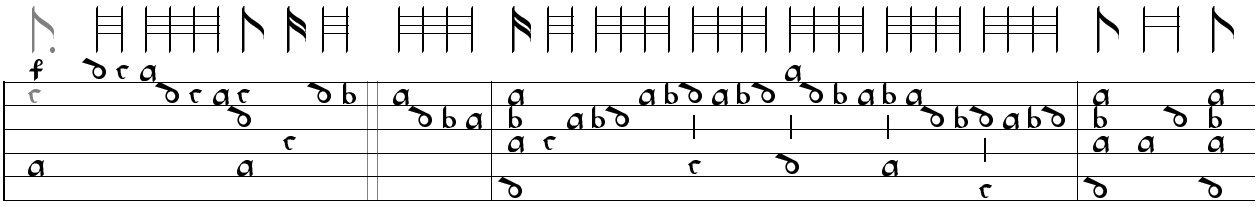

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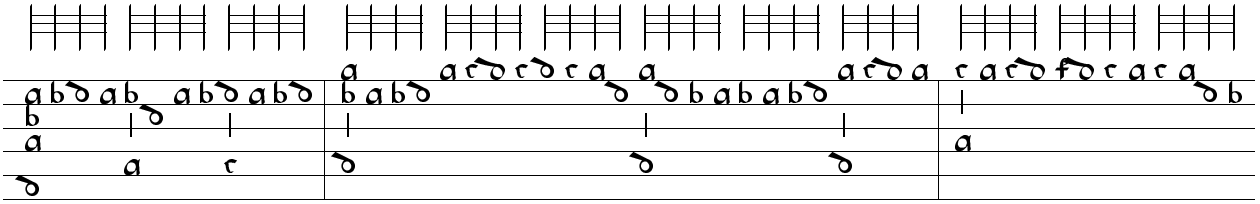
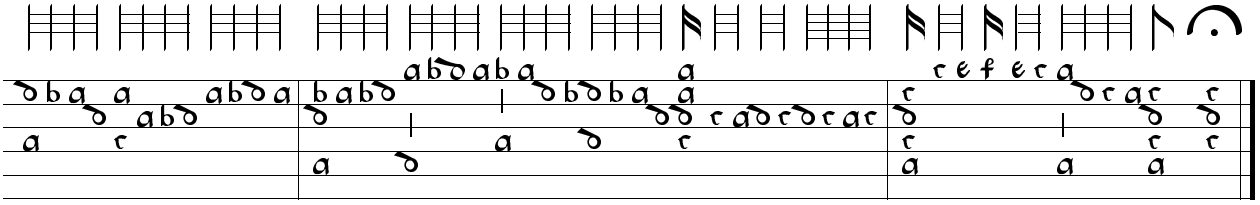
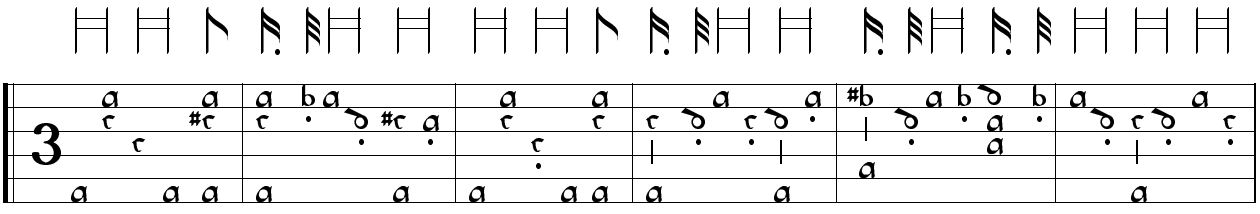




C58. Qui passa - AA8B12B13 IRL-Dtc 408/II, pp. 86-87



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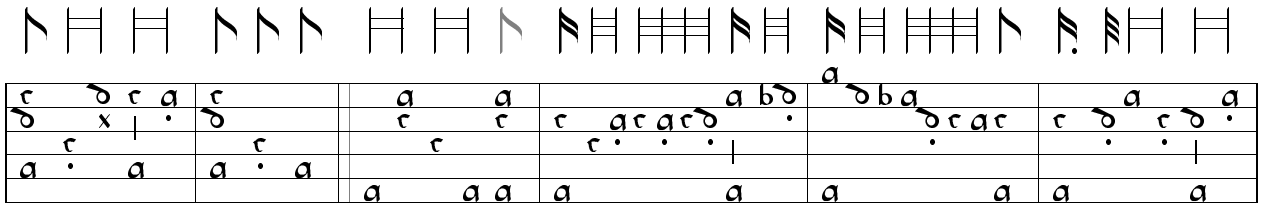

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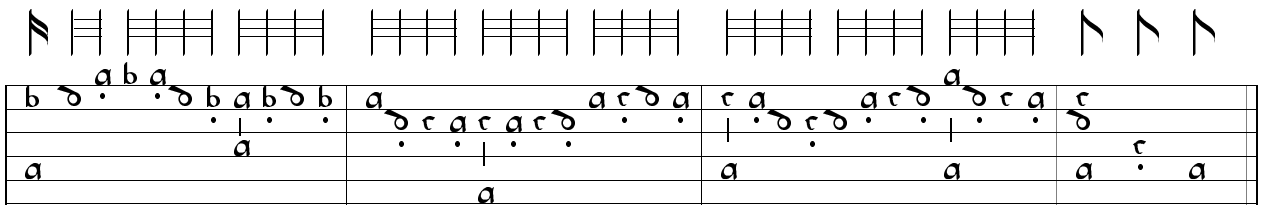

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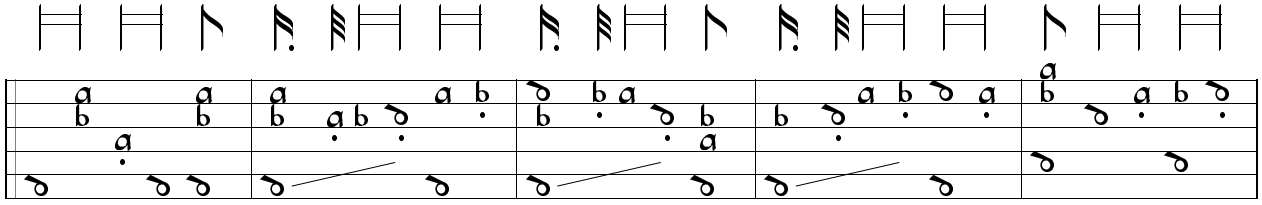

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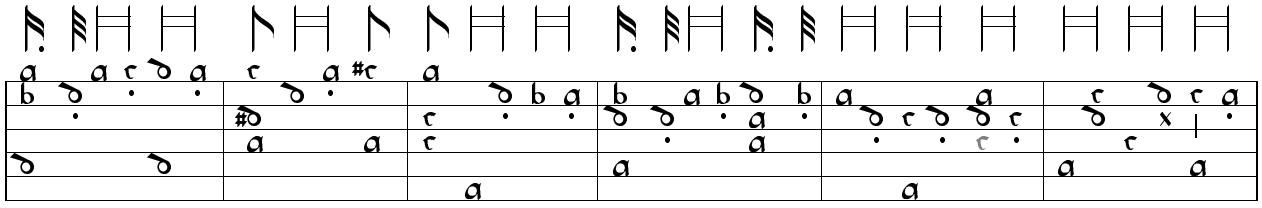

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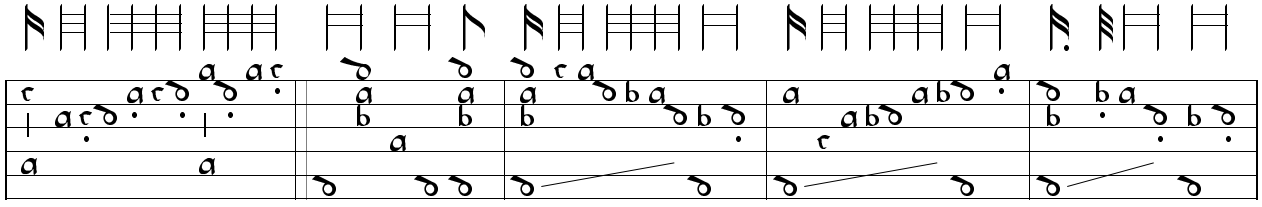

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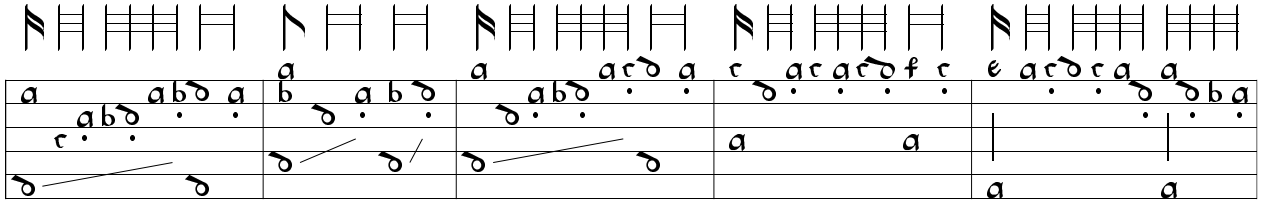

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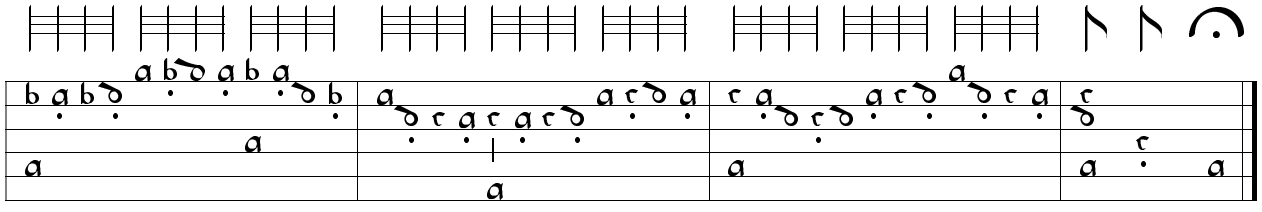
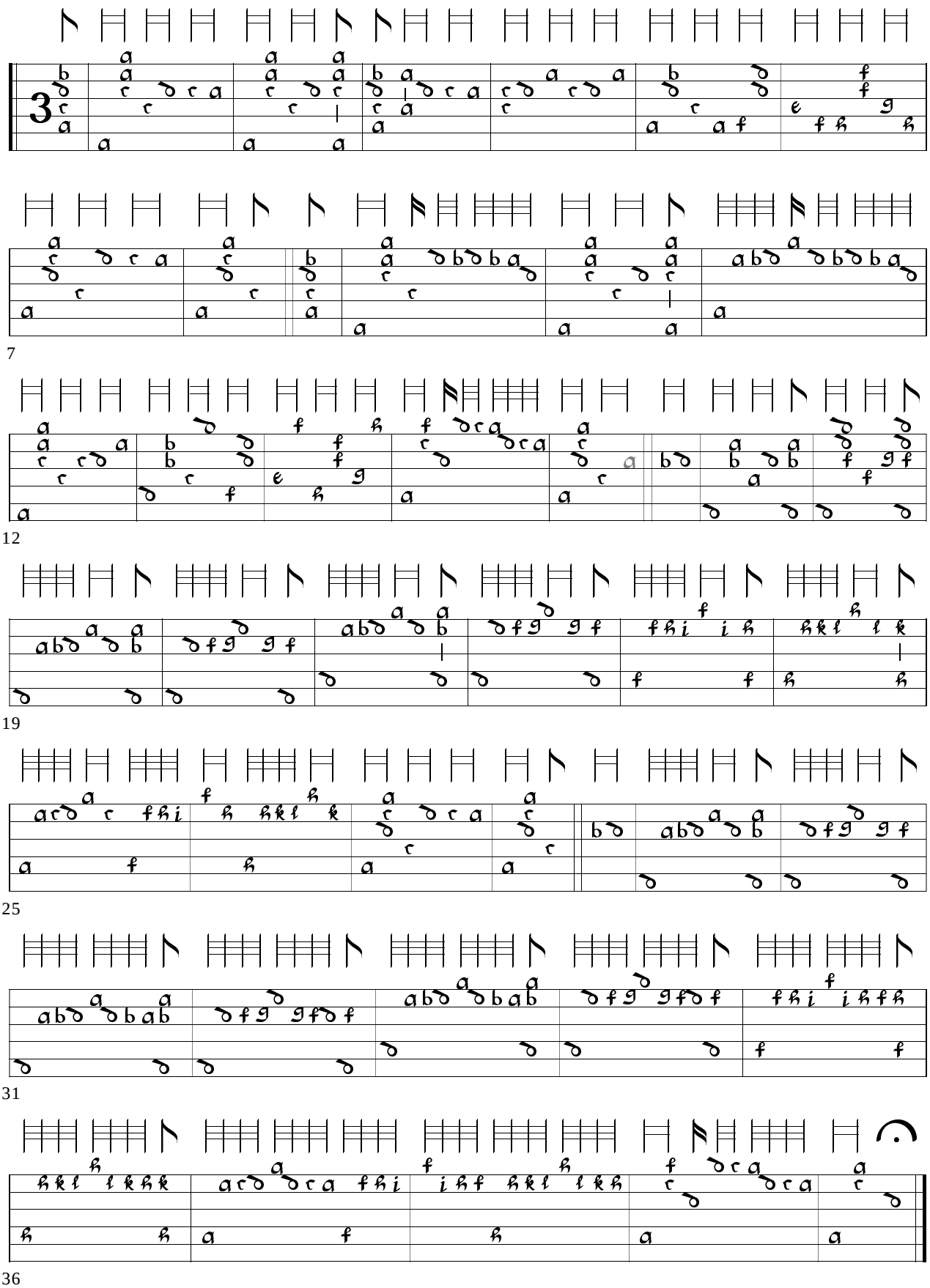
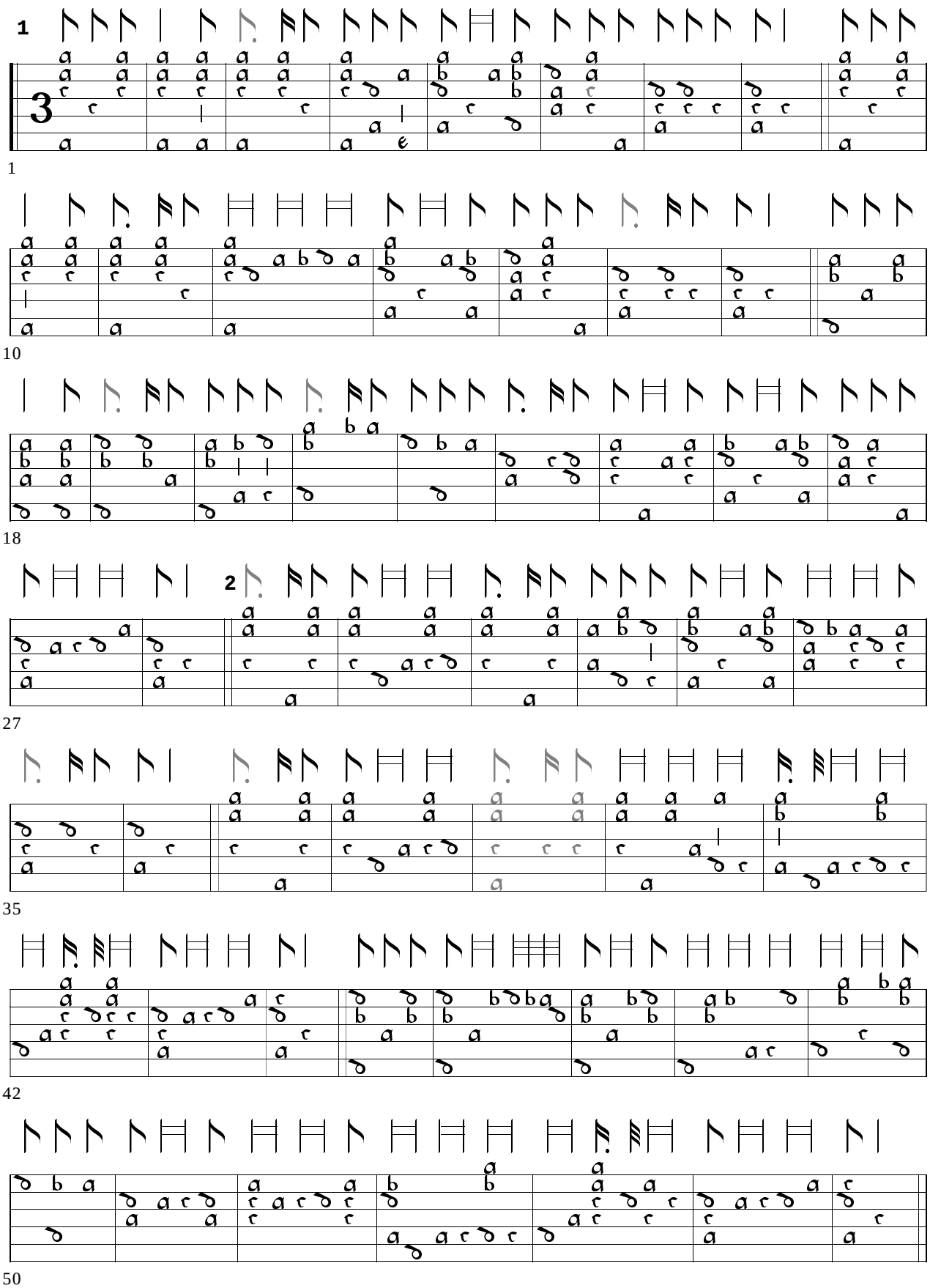


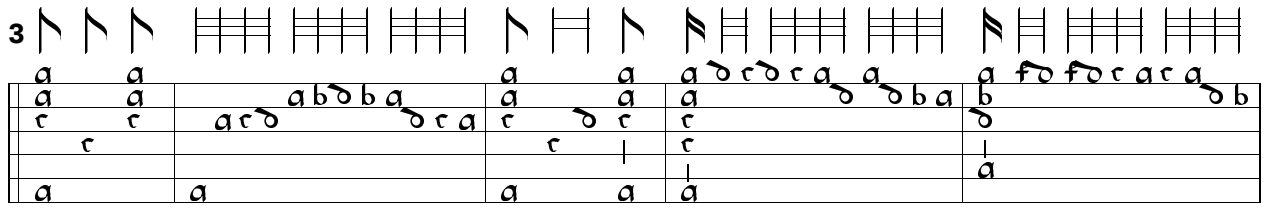
38

C59. Untitled - AA8BB12 IRL-Dm Z.3.2.13, p. 251



C60. Quipass - AA8B12-AA8B12-A8B12-AA8BB12 IRL-Dm Z.3.2.13, pp. 360-361





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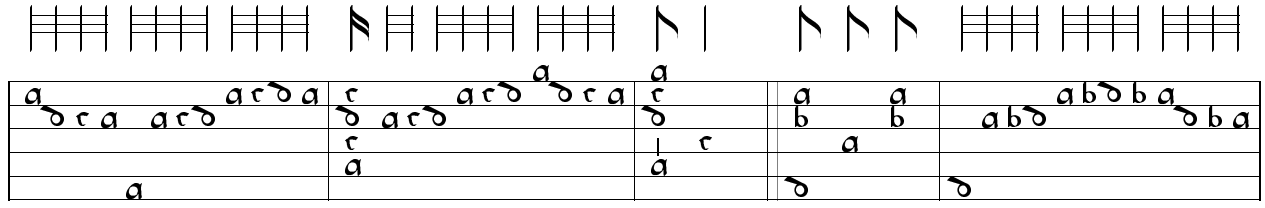

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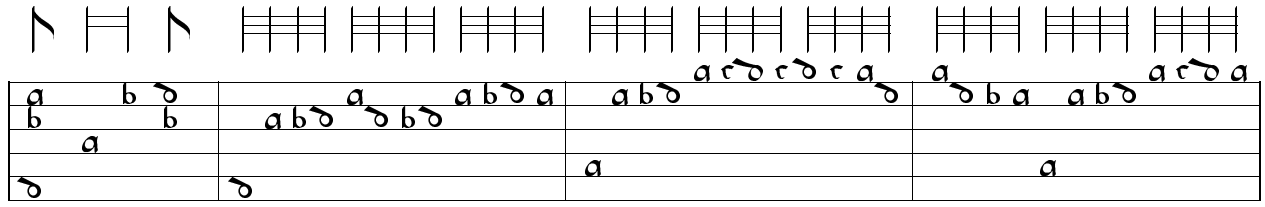

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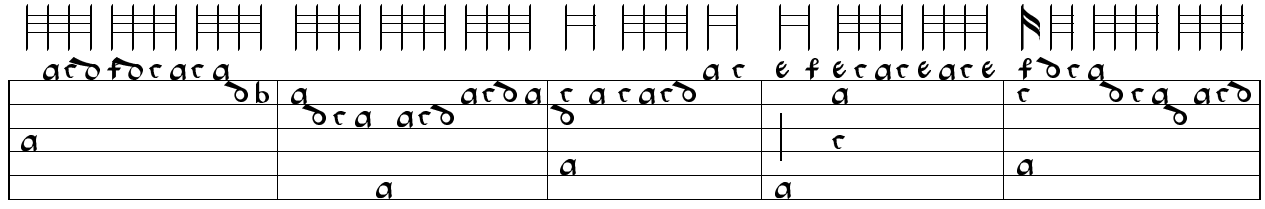

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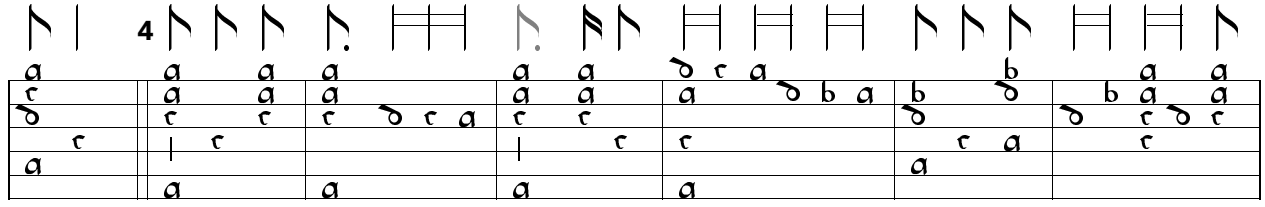

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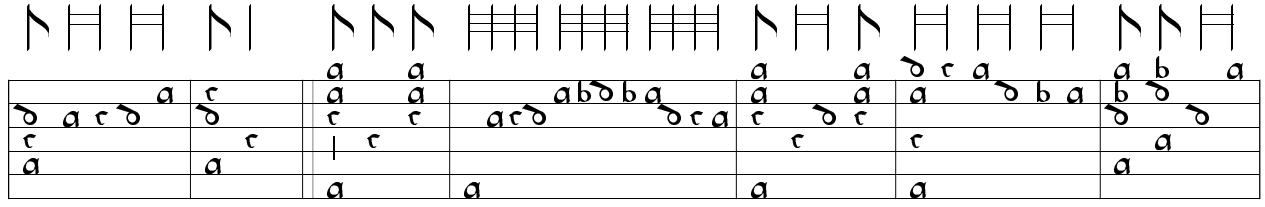

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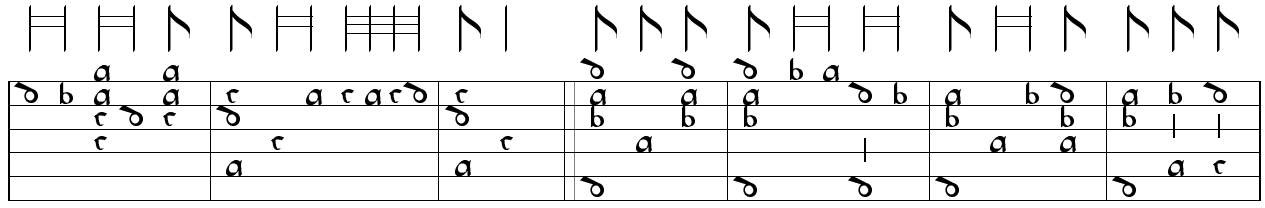

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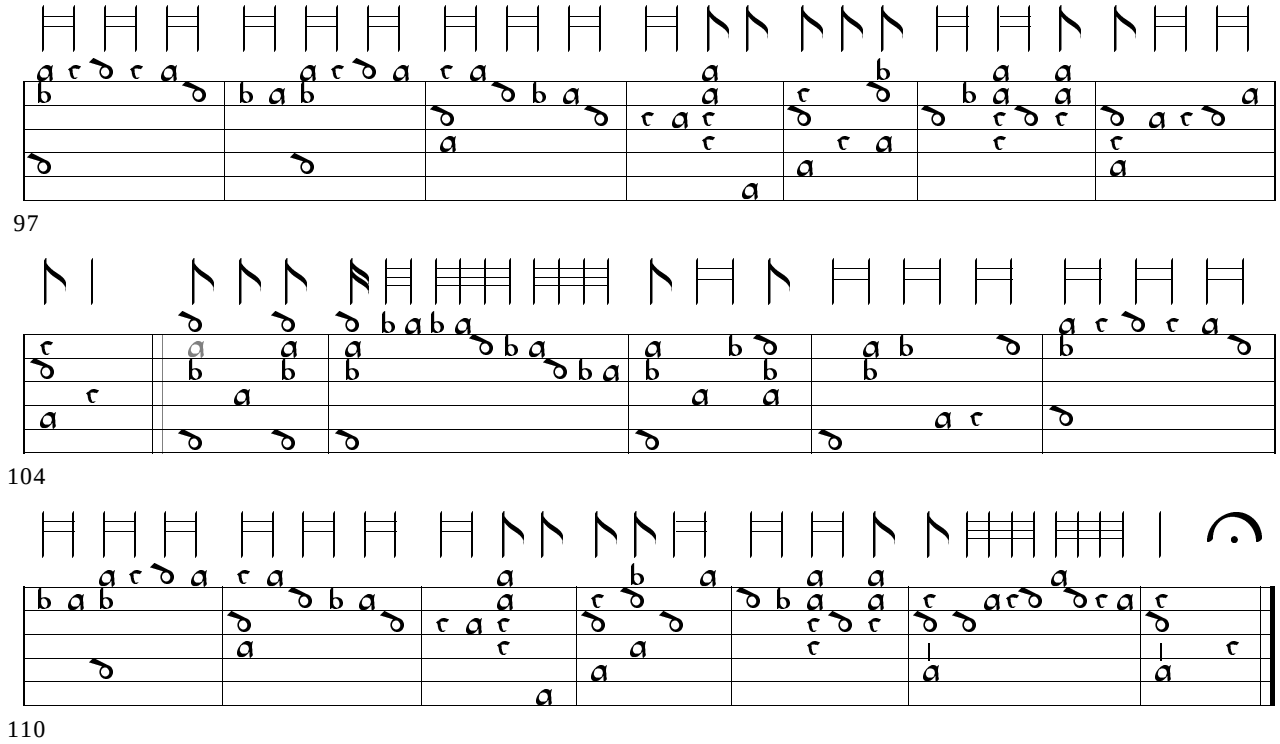
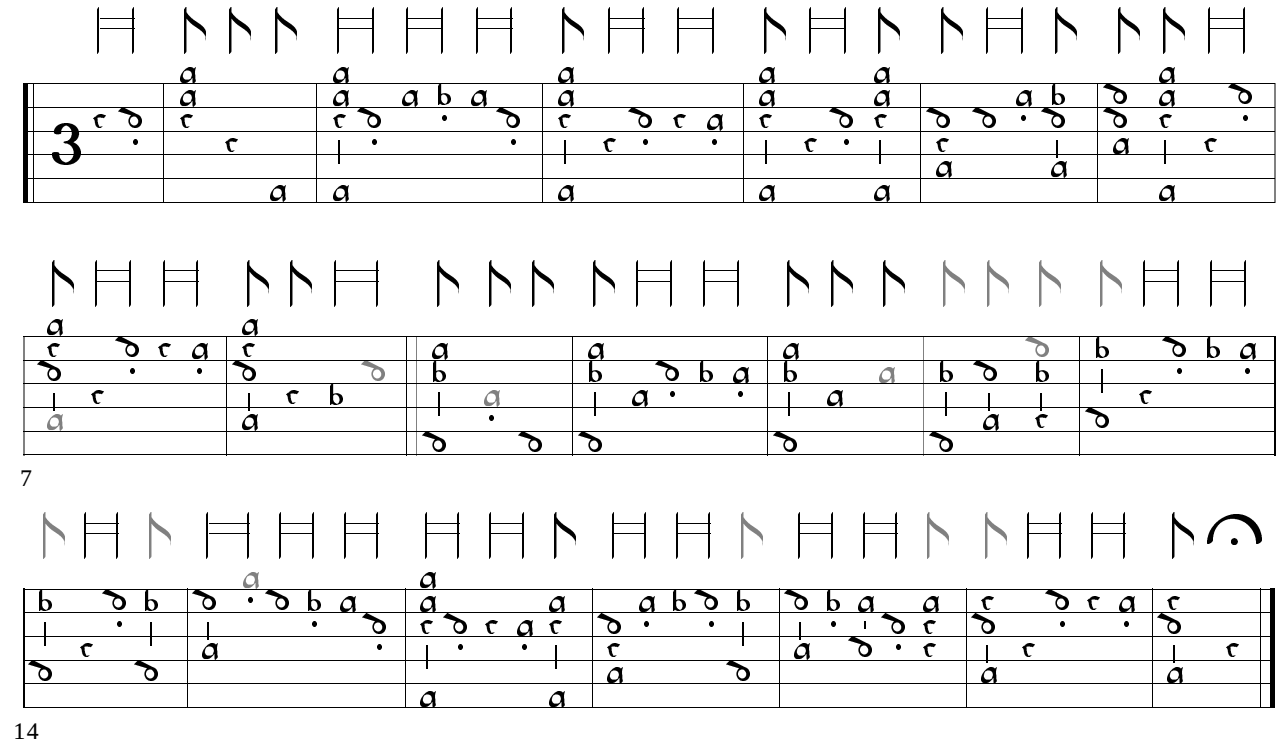
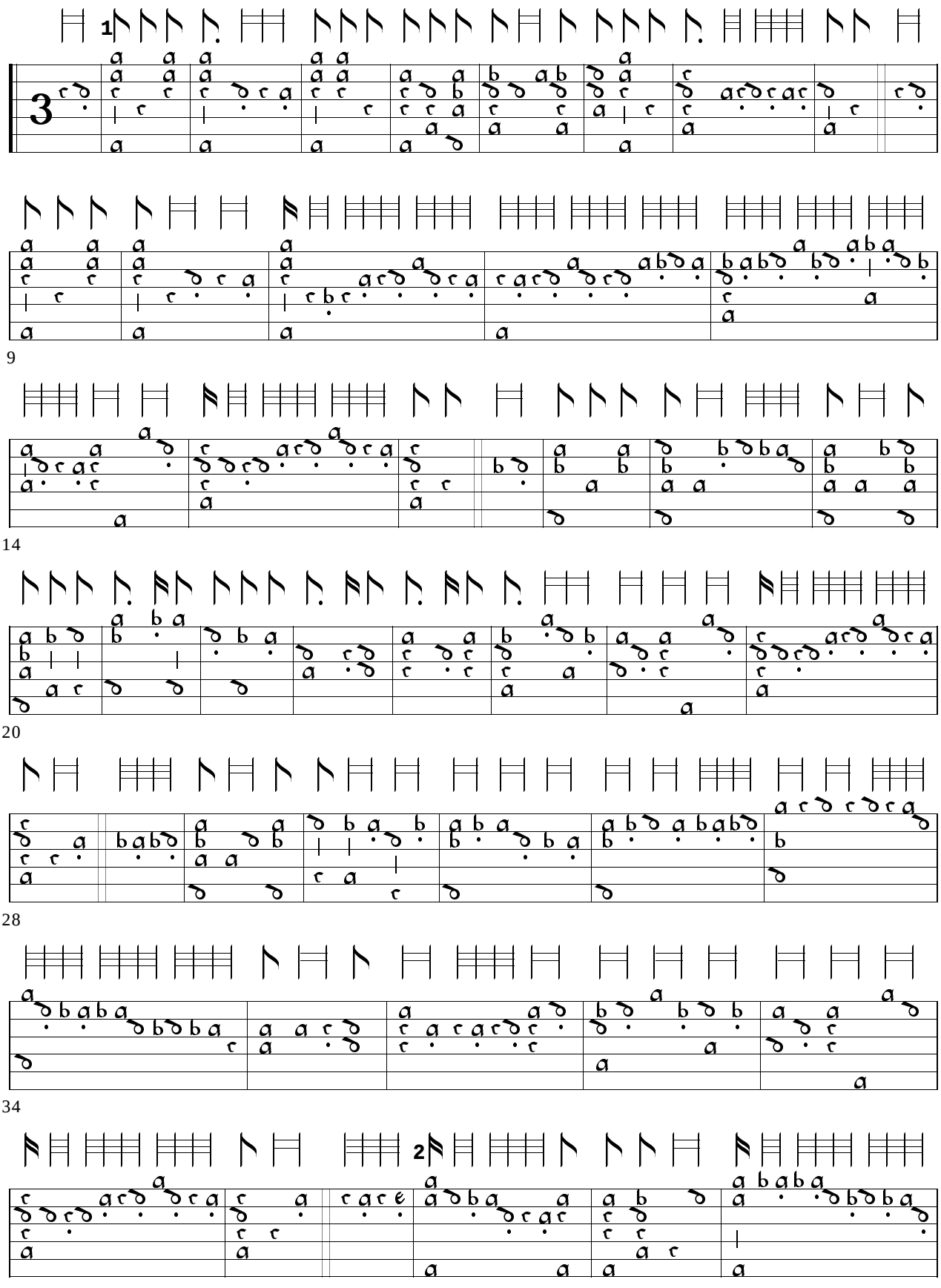
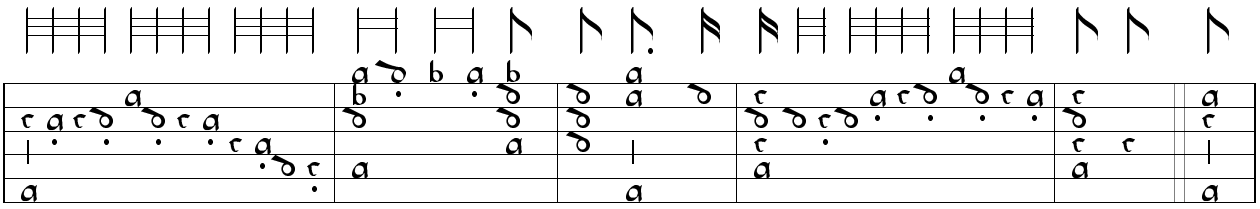


C61. Chy passa - A8B12 GB-Cu Add.2764(2), f. 12v



C62. Untitled - AA8BB12x4 GB-Eu Dc.5.125, ff. 11v-13v





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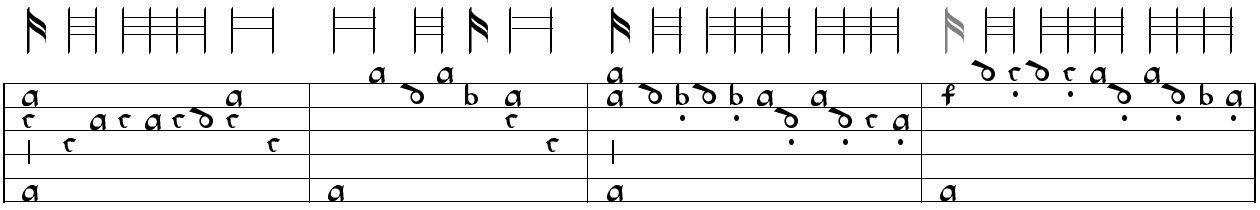

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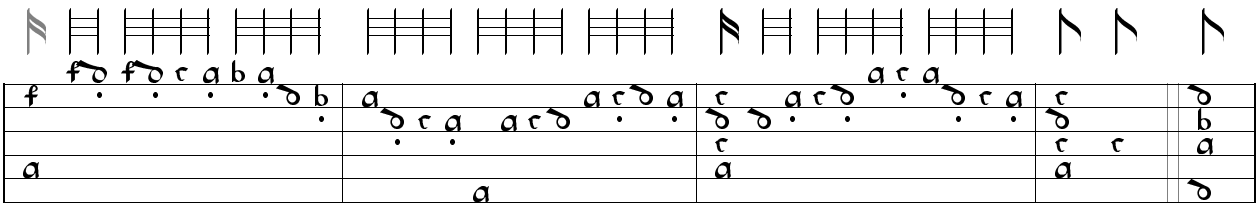

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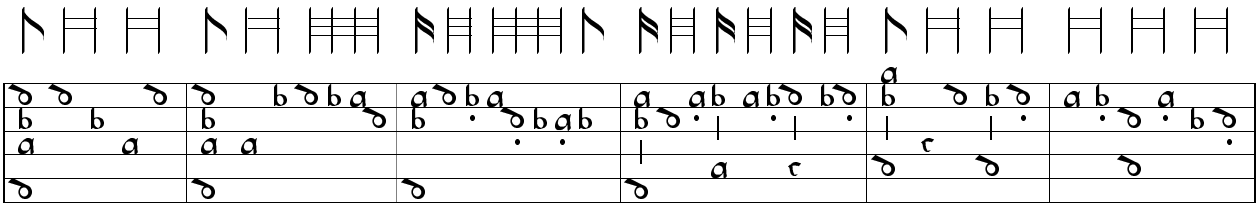

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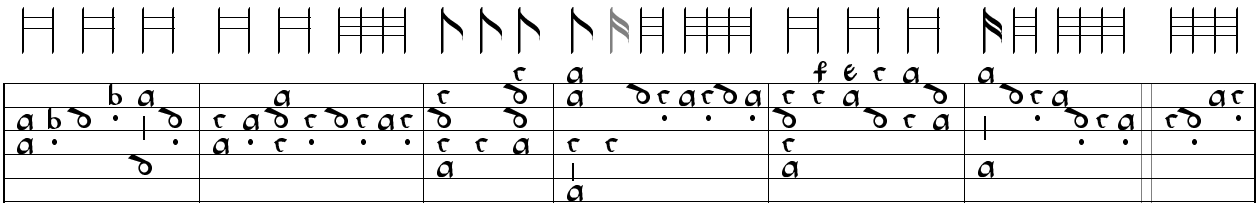

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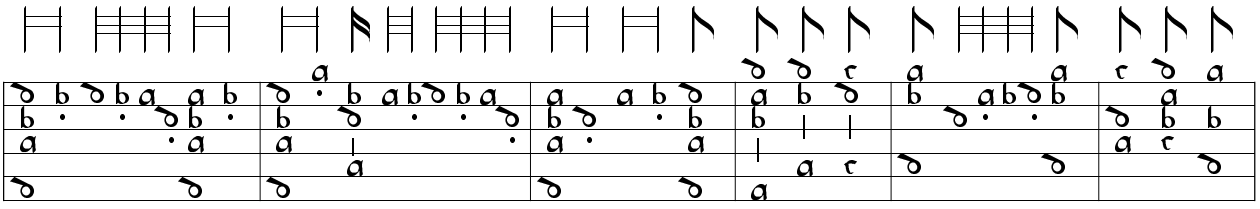

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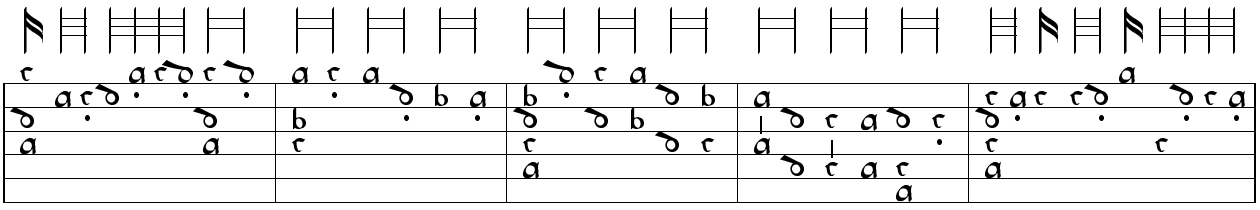

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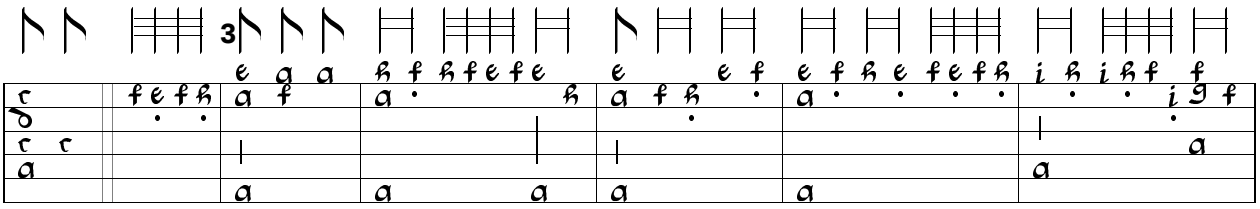

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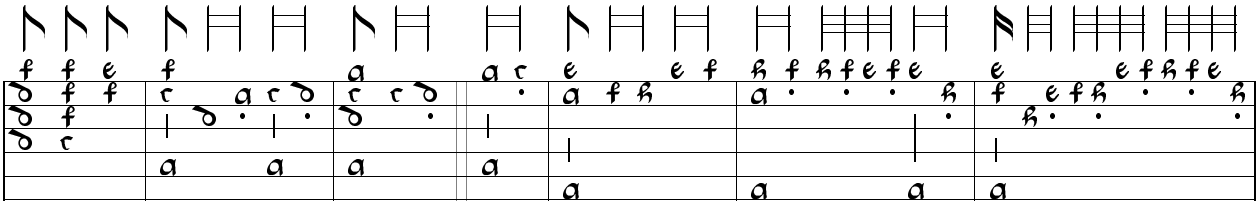

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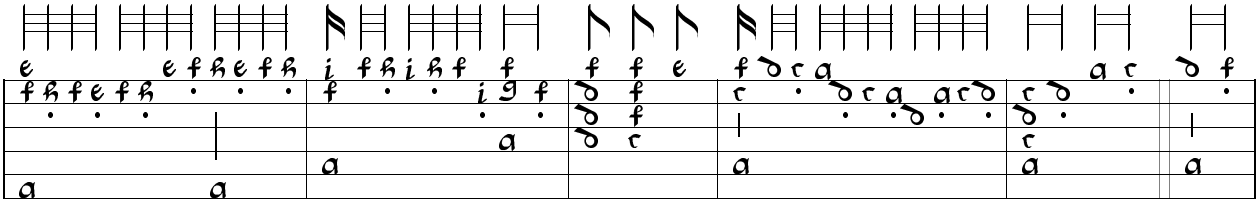

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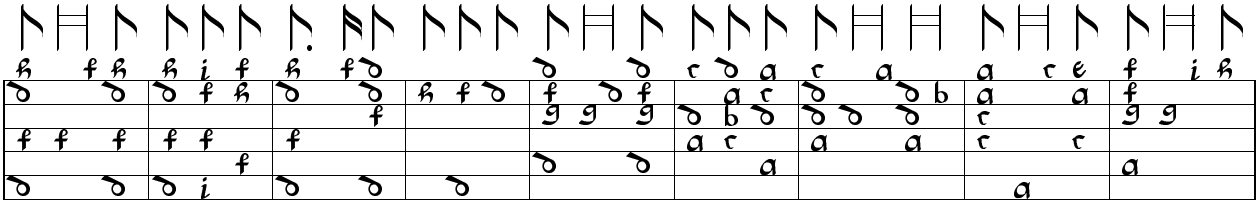

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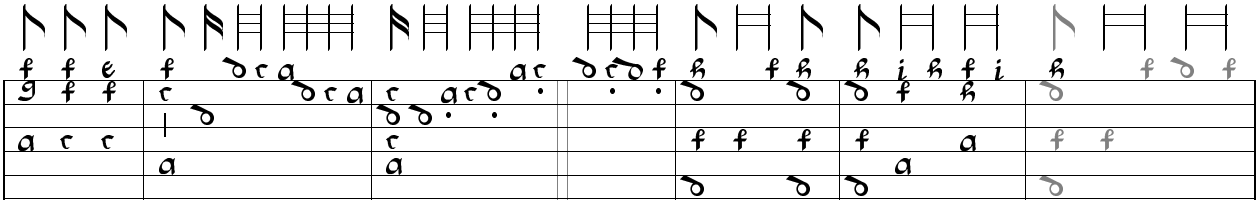

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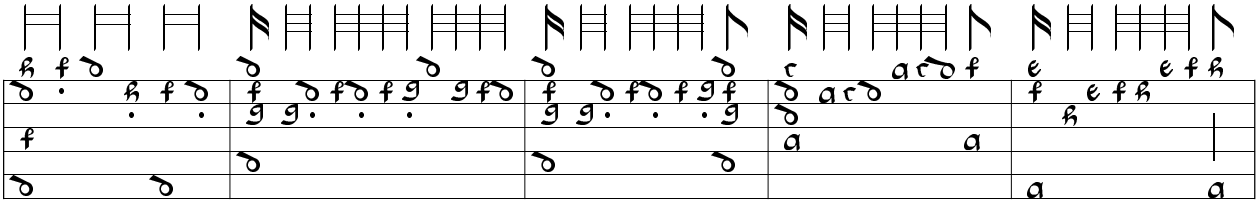

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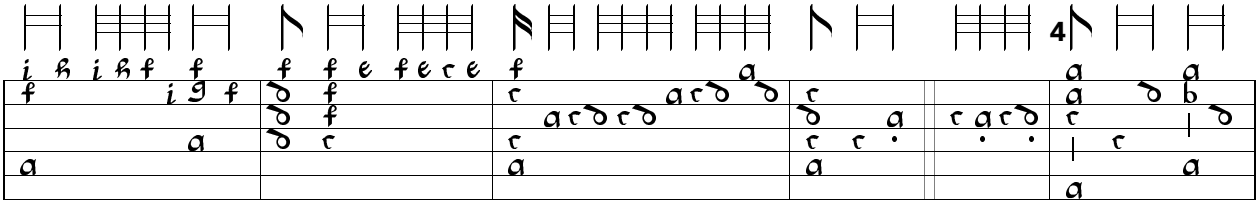

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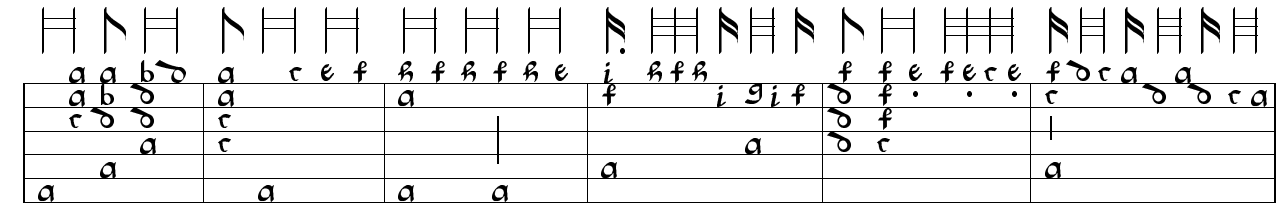

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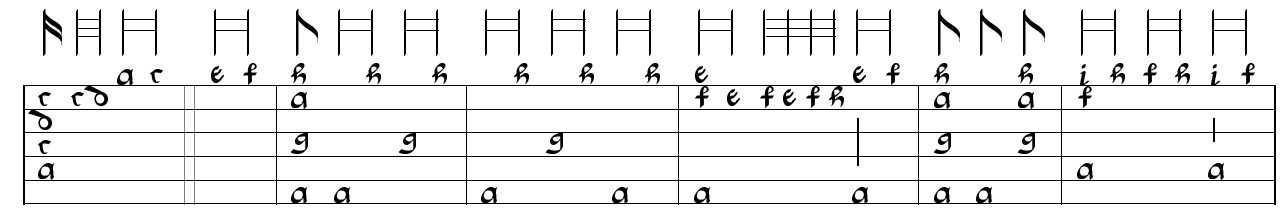

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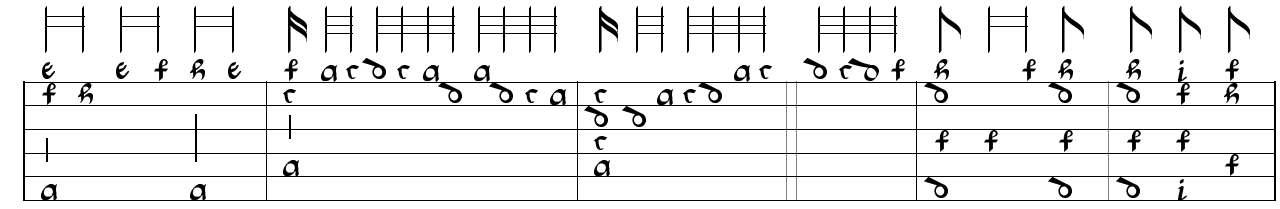

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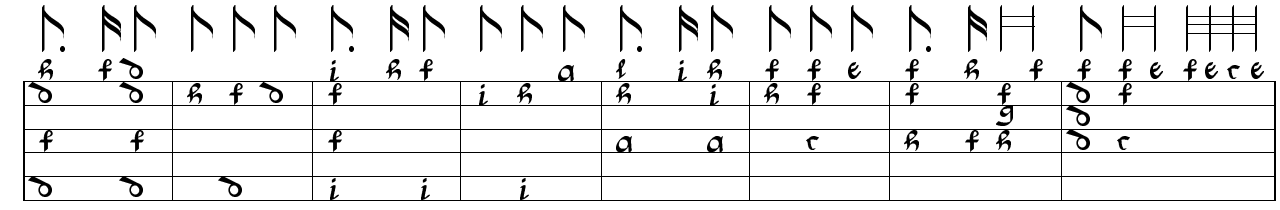

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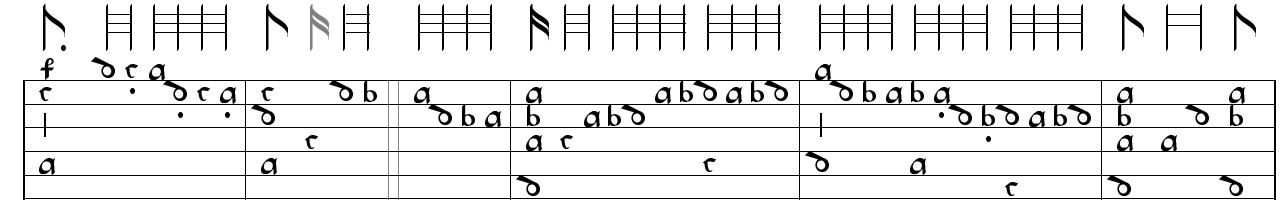

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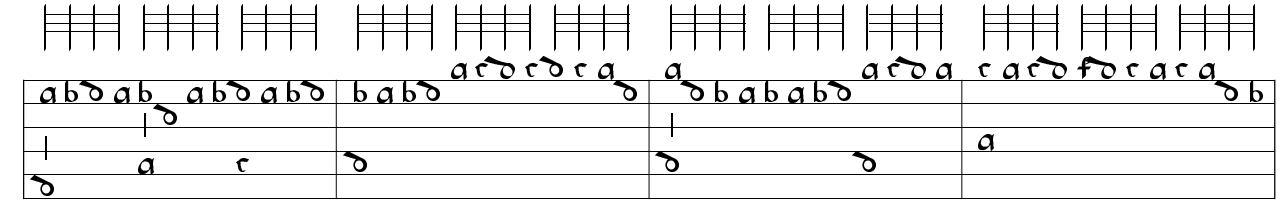

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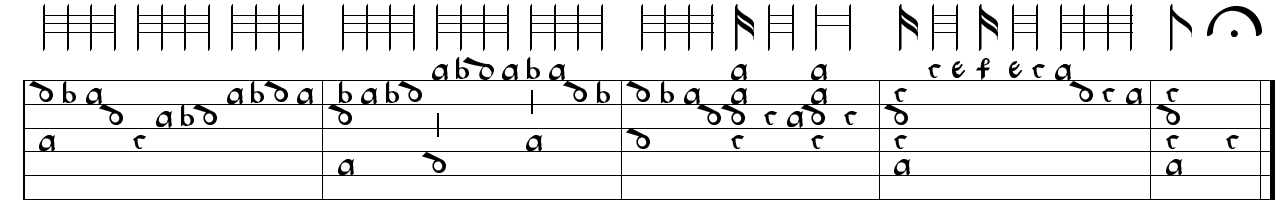
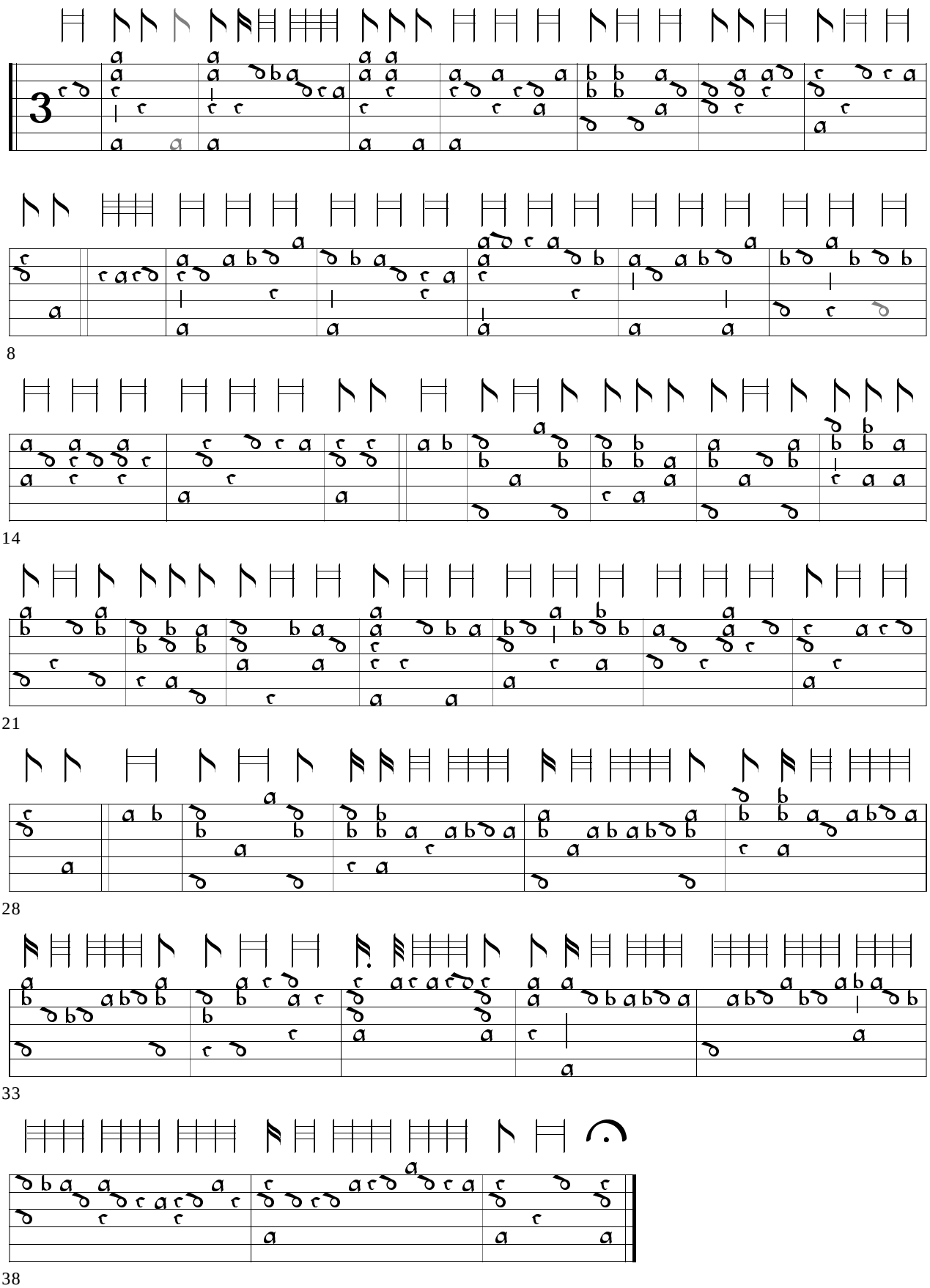
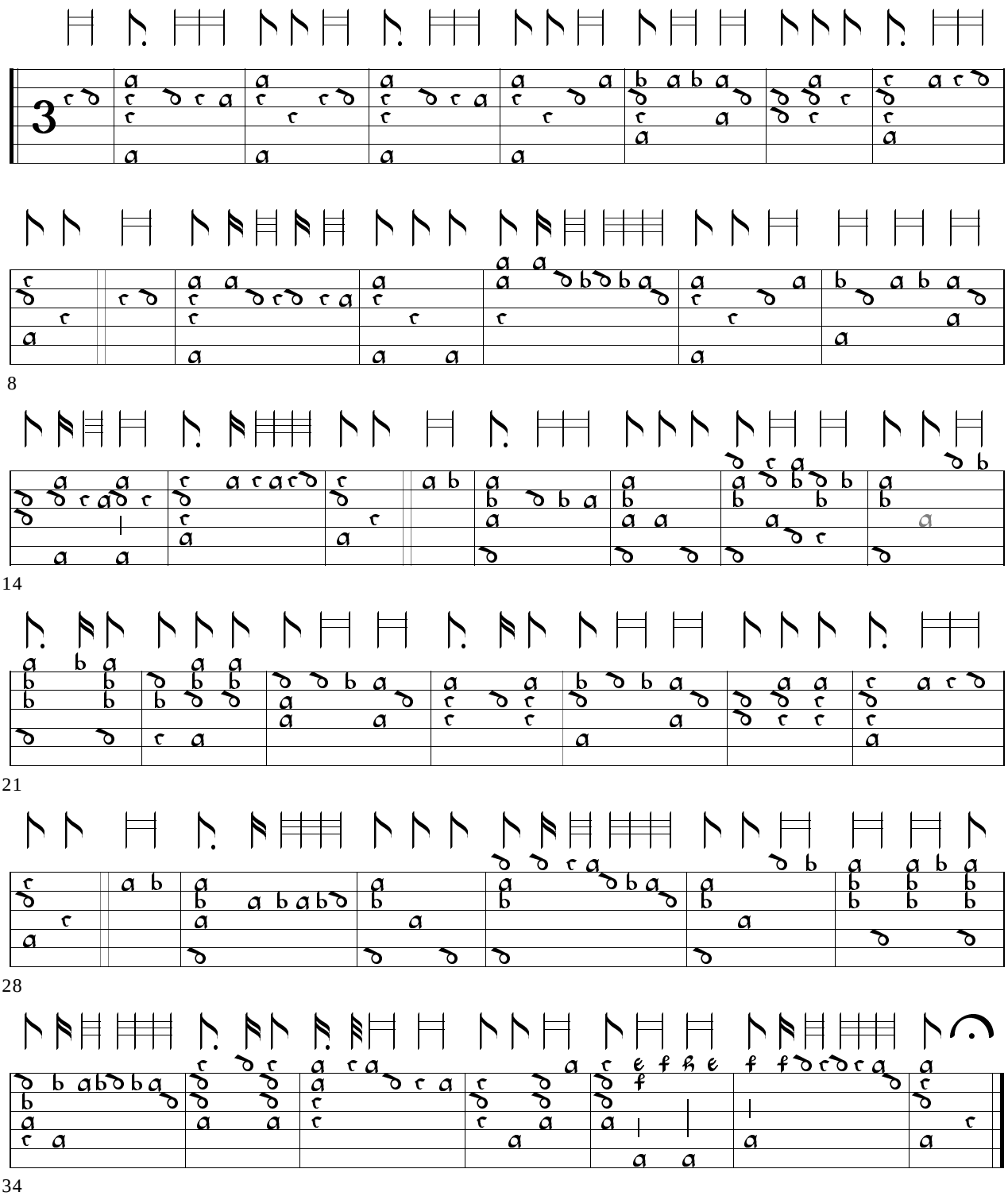


156

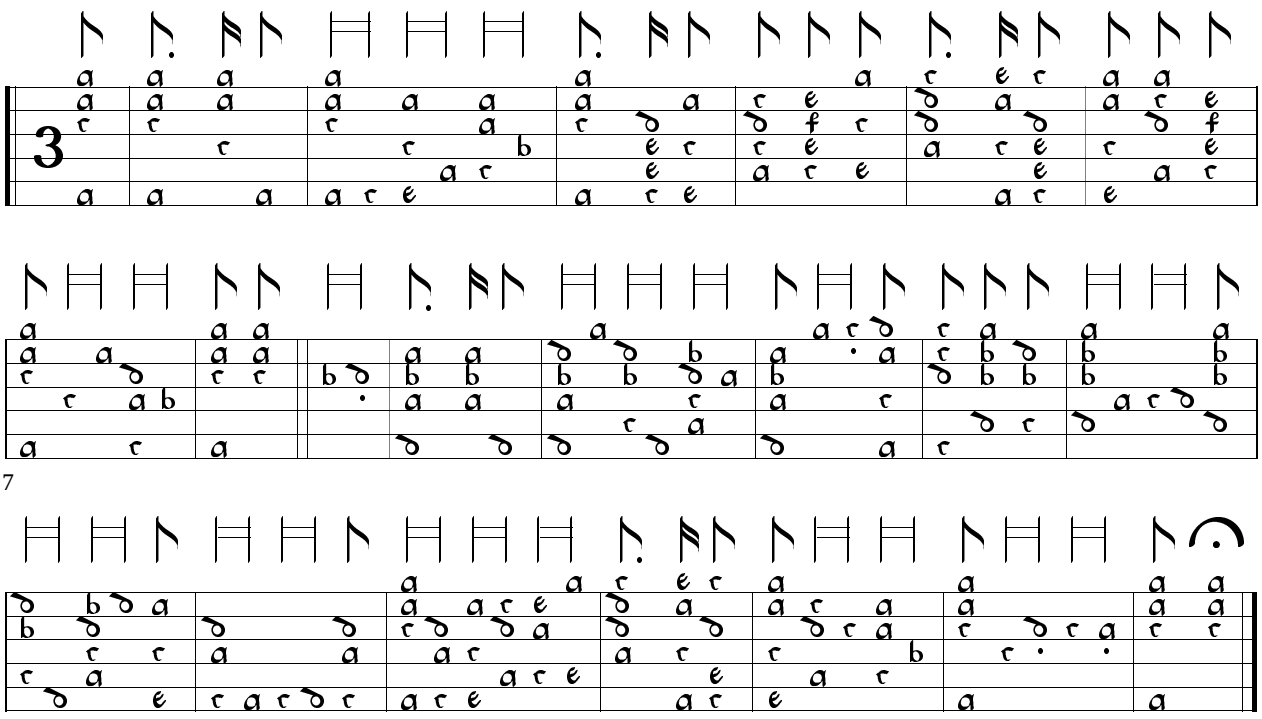
C63. Cottonns - AA8BB12 IRL-Dm Z.3.2.13, p. 30 ii



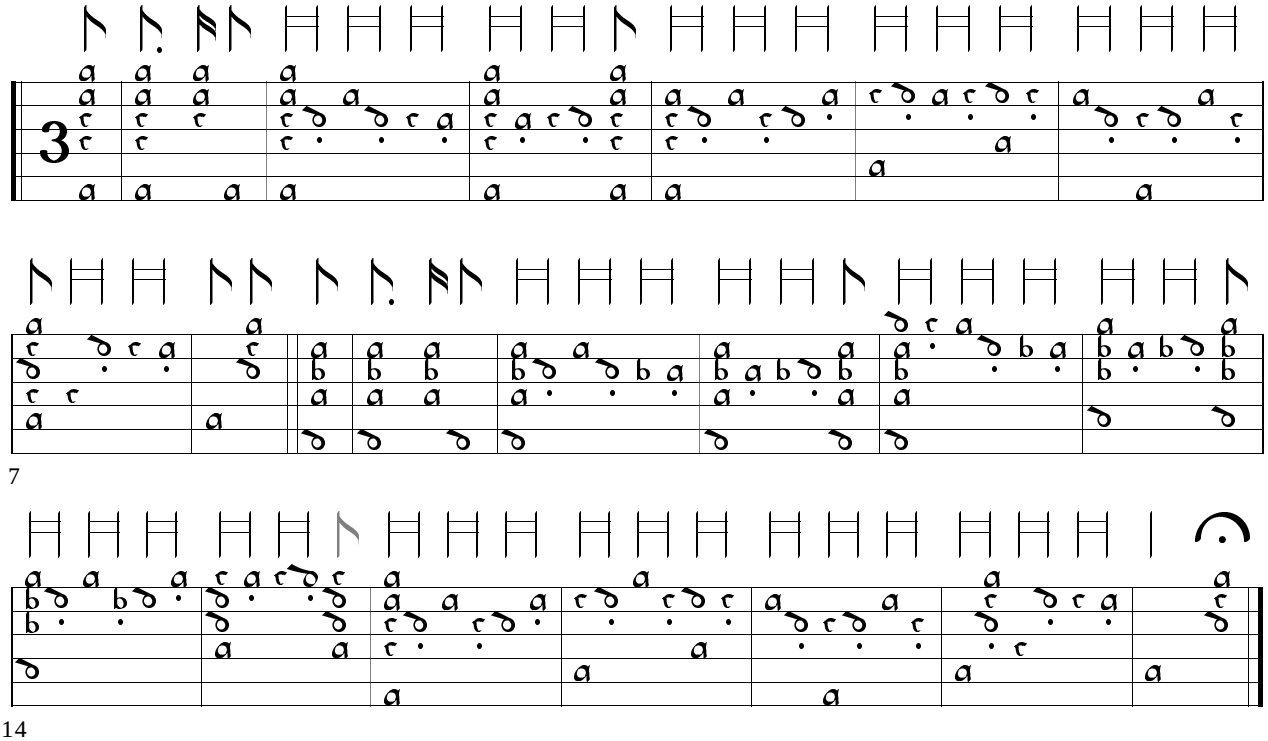
C64. Qui passa in the lowest key - lute II AA8BB12 GB-NO Mi LM 16, ff. 83v-84r



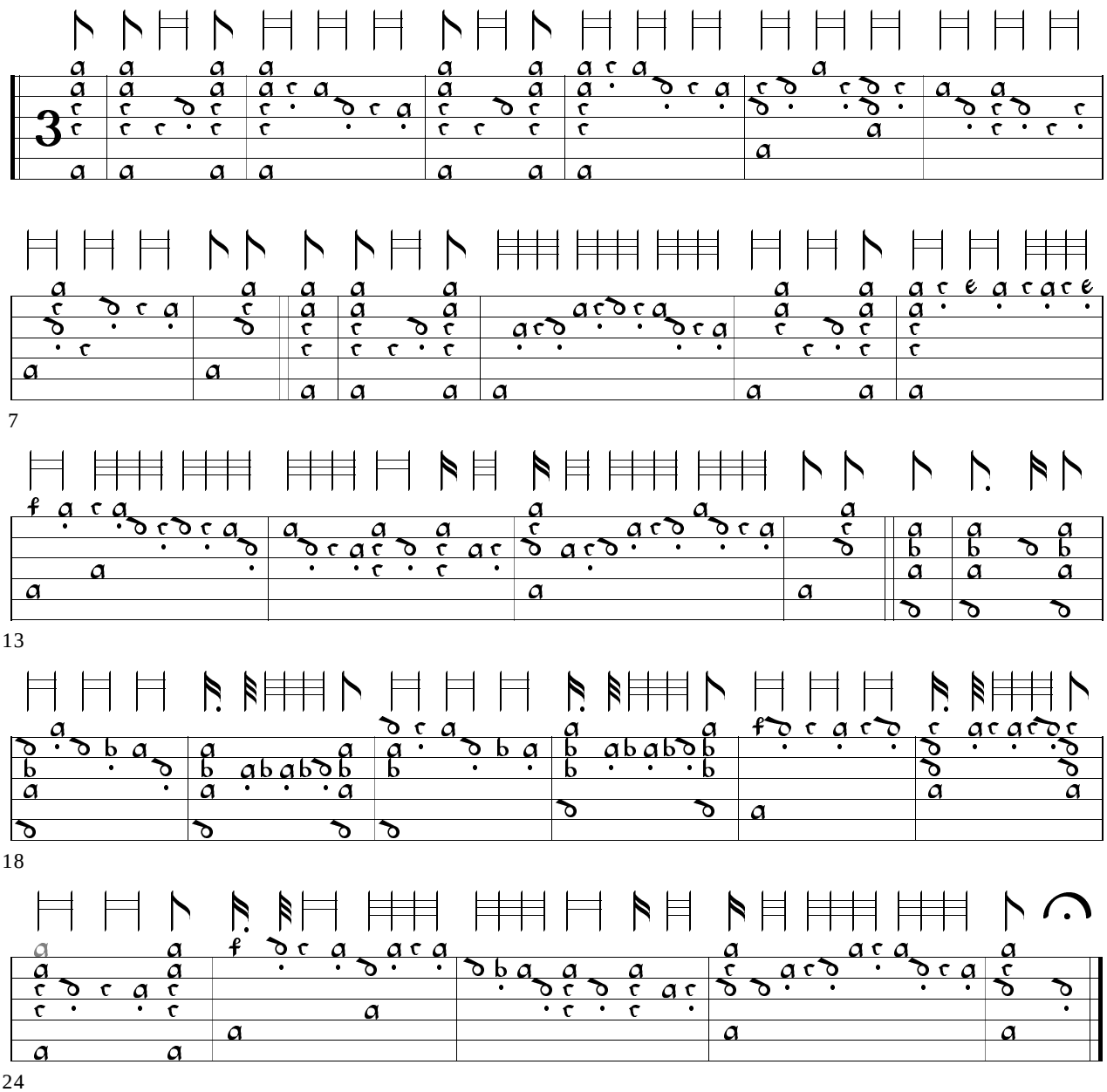
C65. Untitled - A8B12 NL-Lt 1666, f. 9r ii



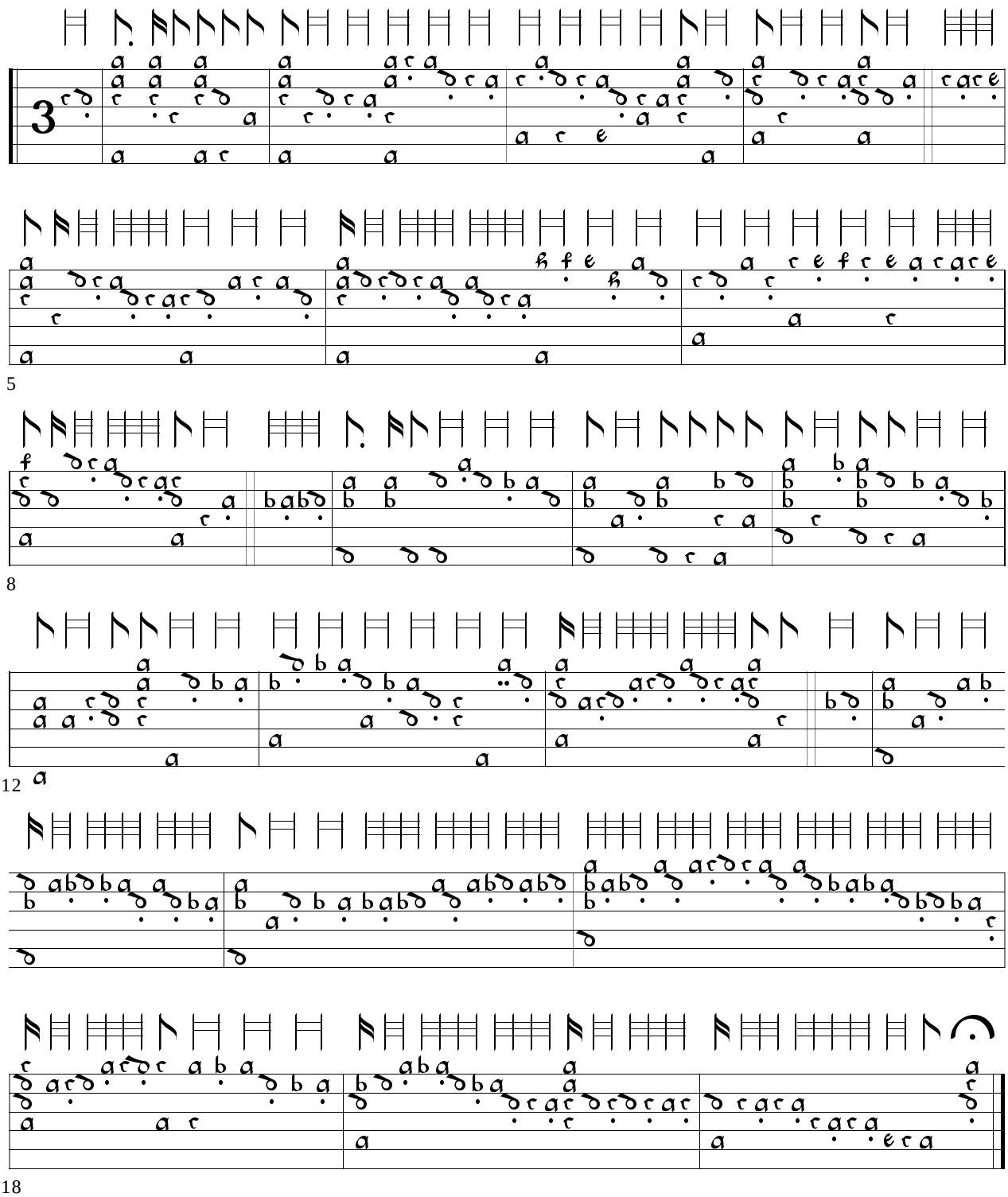
C66. Untitled - A8B12 NL-Lt 1666, f. 9v



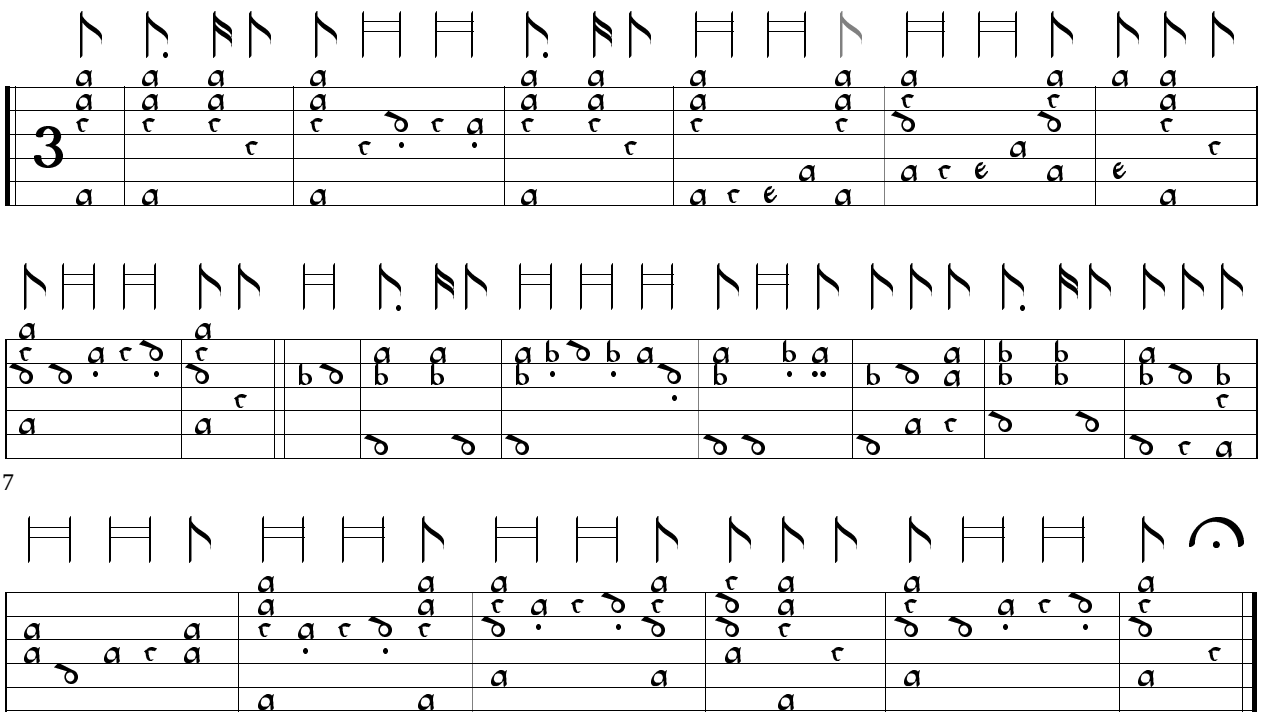
C67. Untitled - AA8B12 NL-Lt 1666, ff. 9v-10r



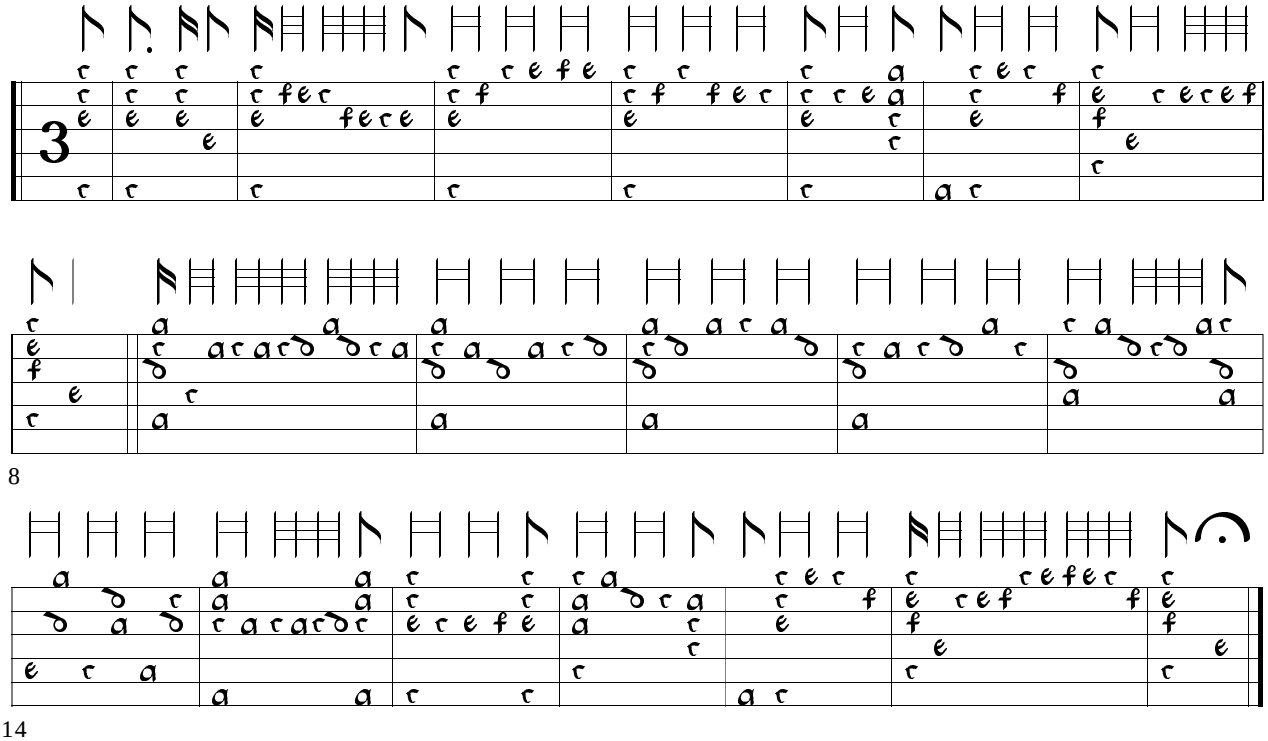
C68. Untitled - 7F AA4BB6 NL-Lt 1666, ff. 10r-10v



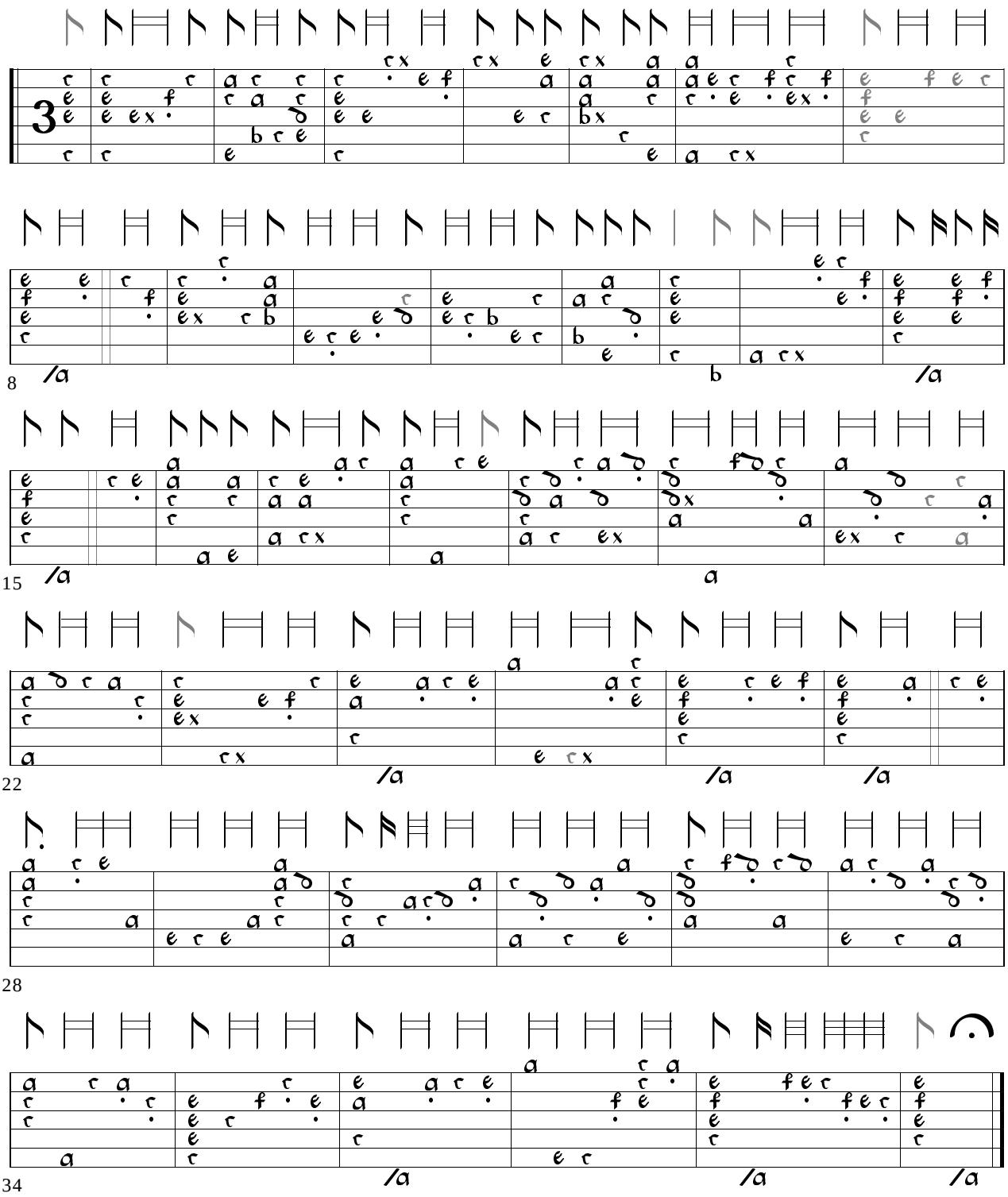
C69. Gailliarde Chipassa In Basso - A8B12 NL-Lt 1666, f. 9r i



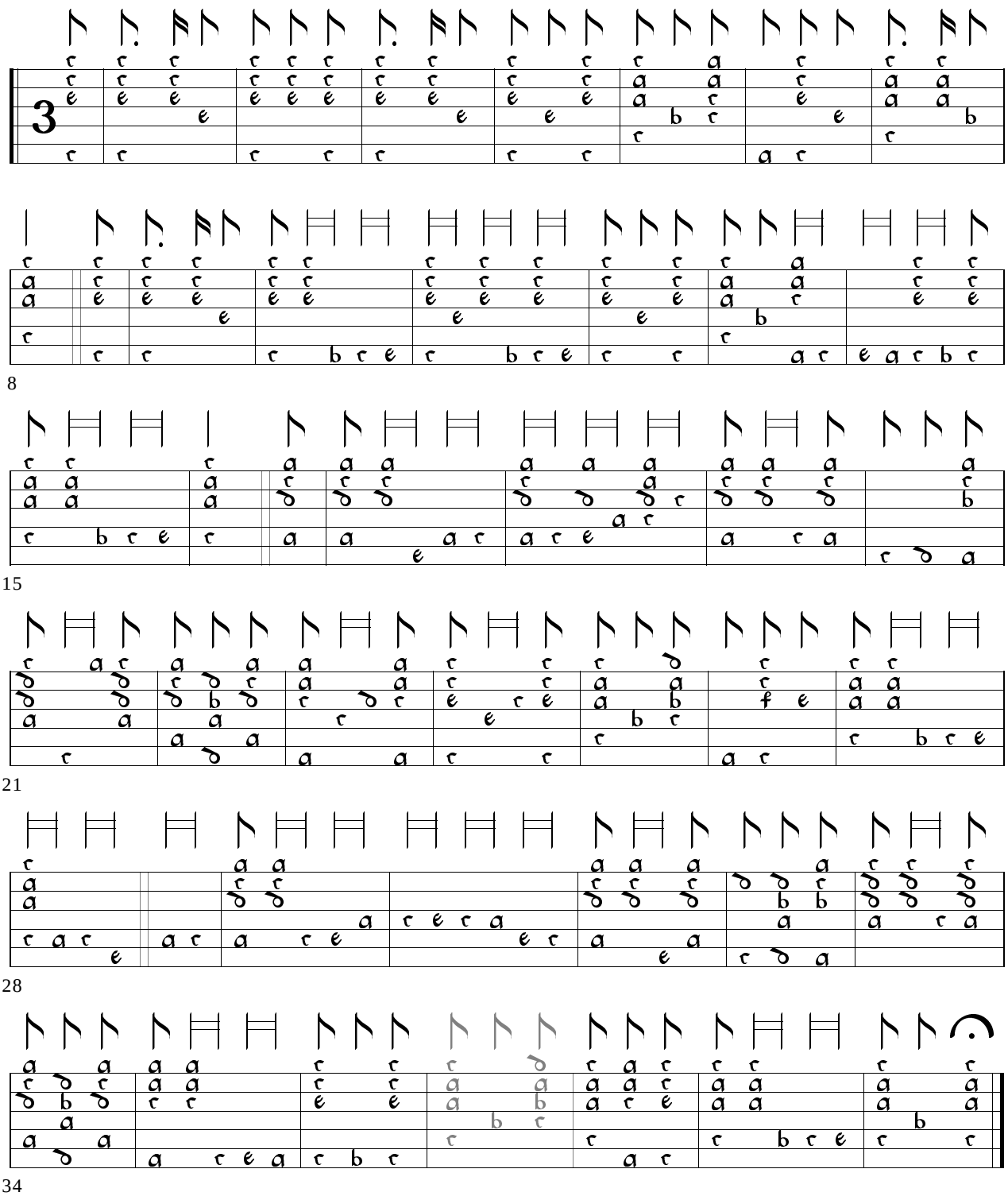
C70. Galliarde Chipassa Contrat(enor) - A8B12 NL-Lt 1666, f. 8r



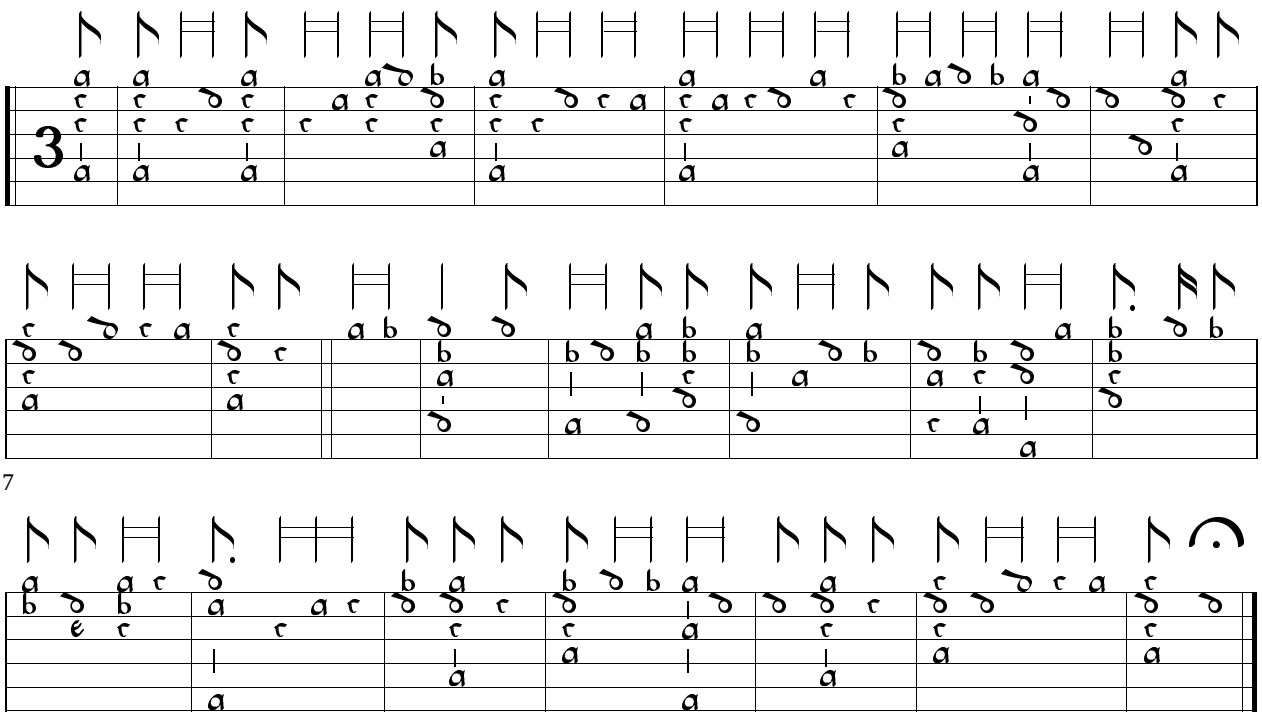
C71. Chipassa - 7F8D AA8BB12 CH-Bu F.IX.70, p. 308



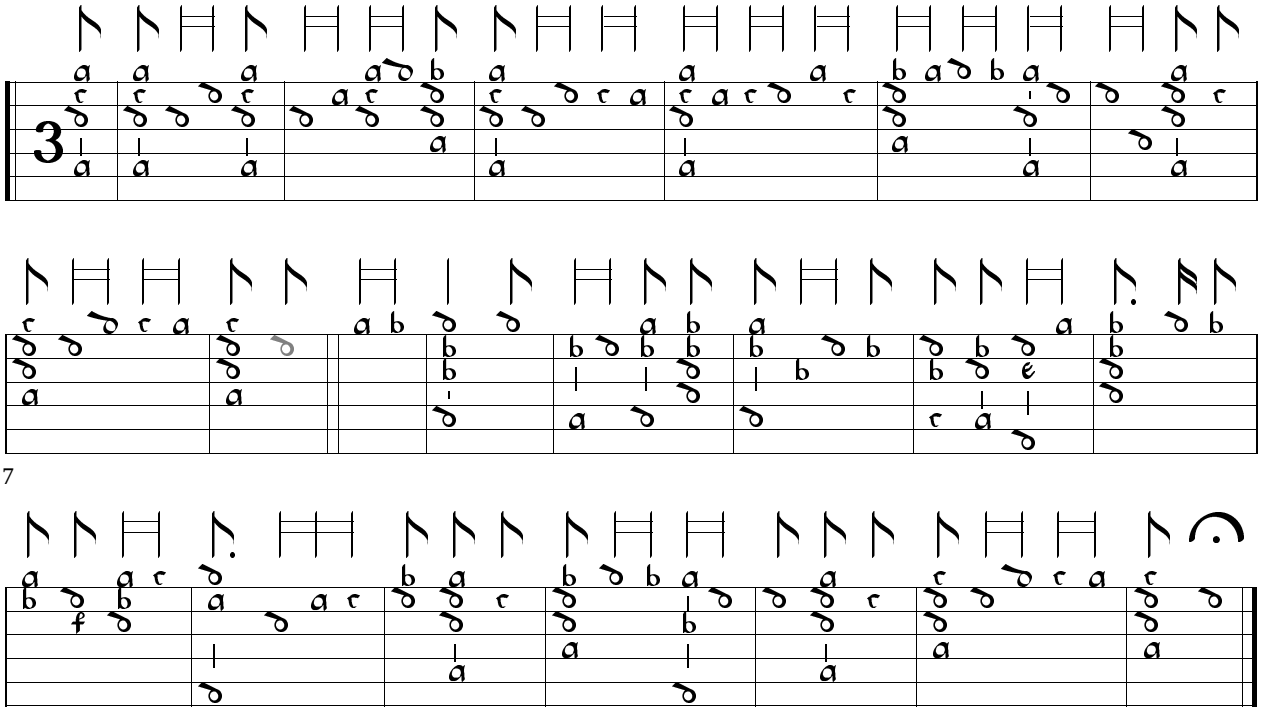
C72. Chi passa - AA8BB12 D-Sl G.1.4 II, f. 80v ii



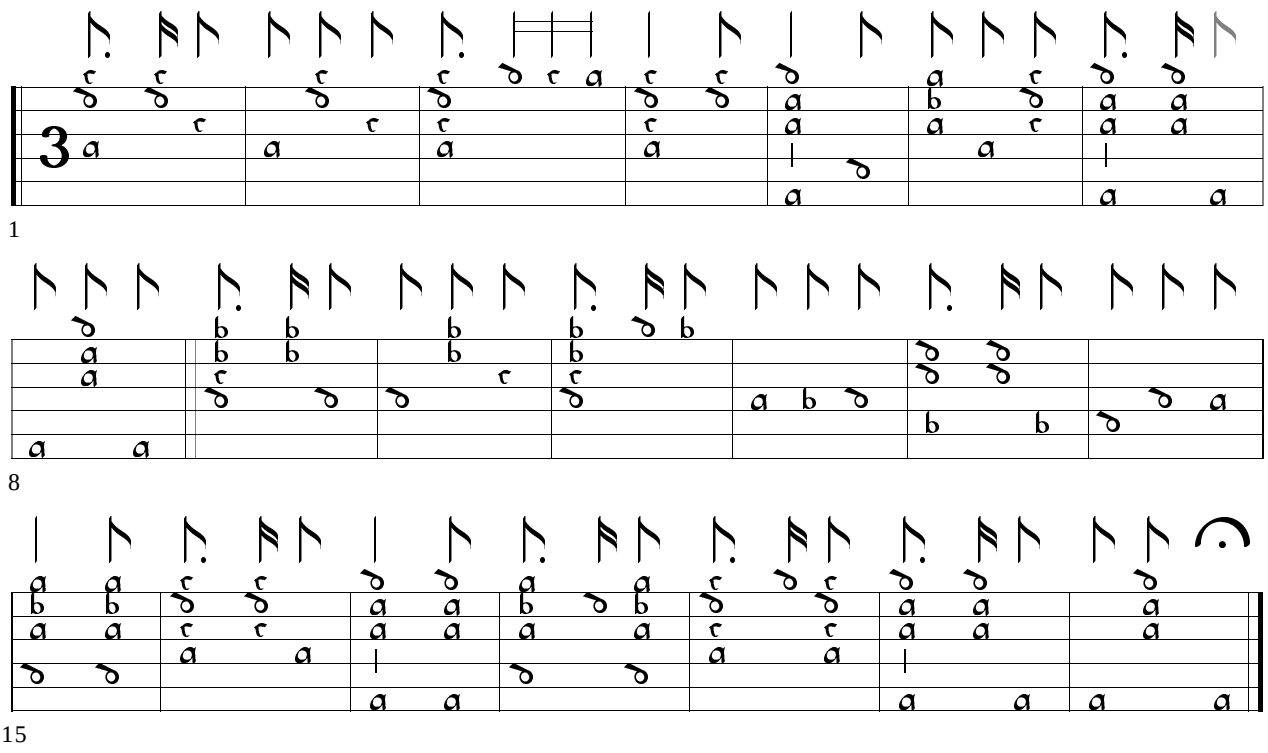
C73i. Qui passa pandore - bandora A8B12 IRL-Dtc 410/I, p. 227



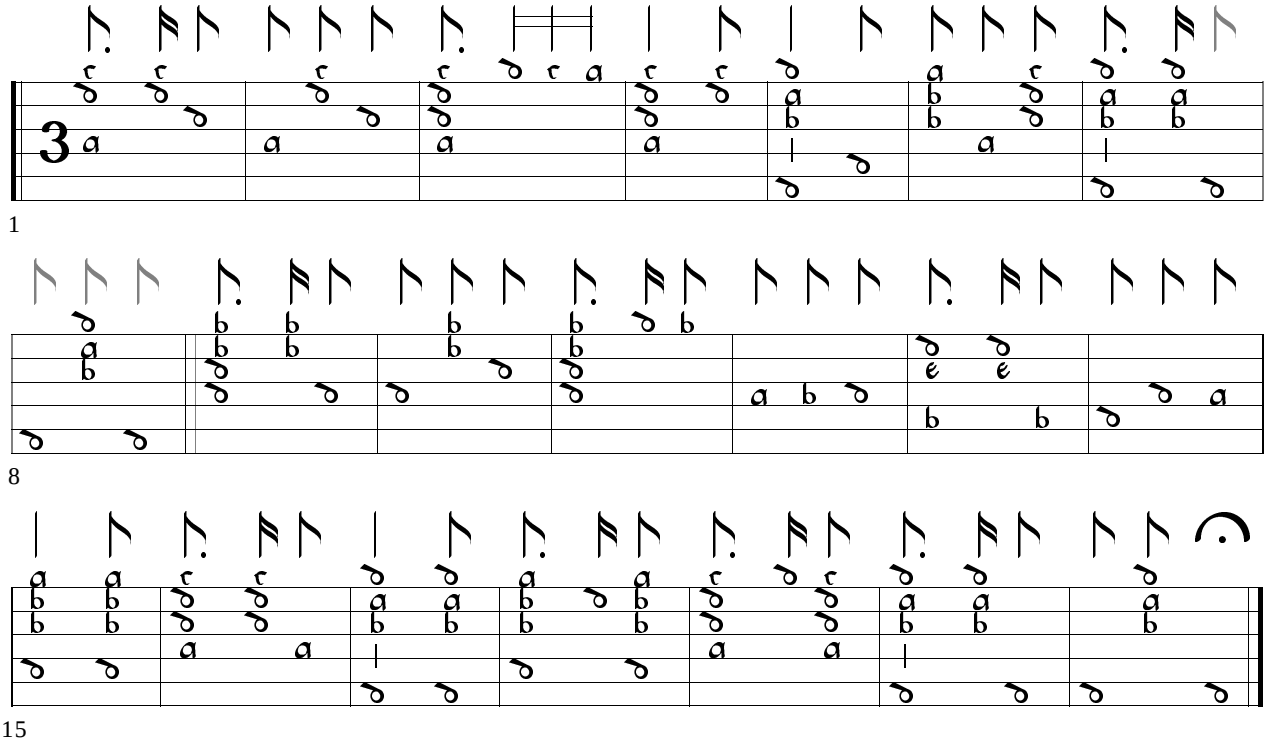
C73ii. Qui passa pandore - transcribed from bandora A8B12 IRL-Dtc 410/I, p. 227



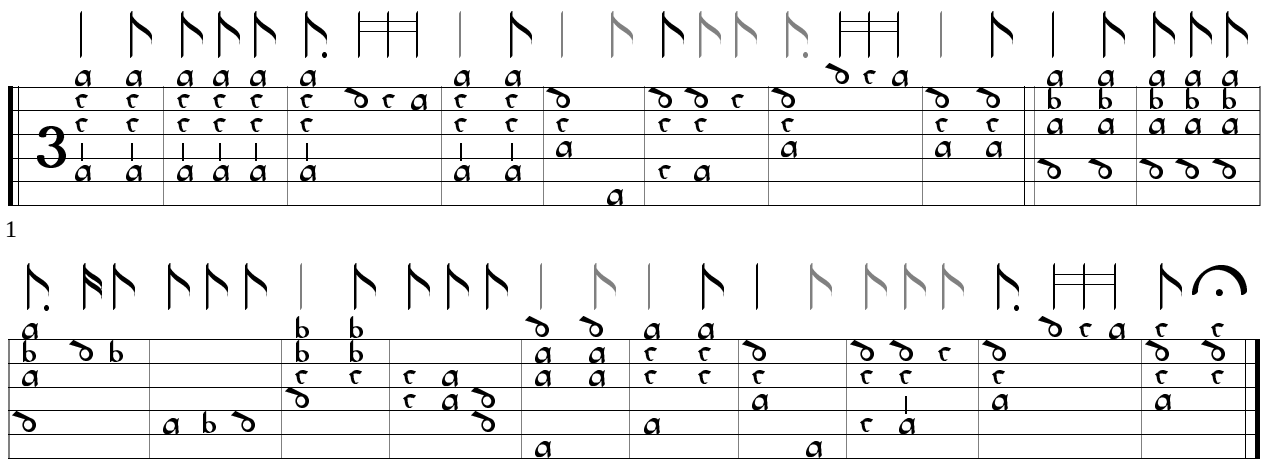
C74i. Untitled - bandora A8B13 IRL-Dm Z.3.2.13, p. 380 i



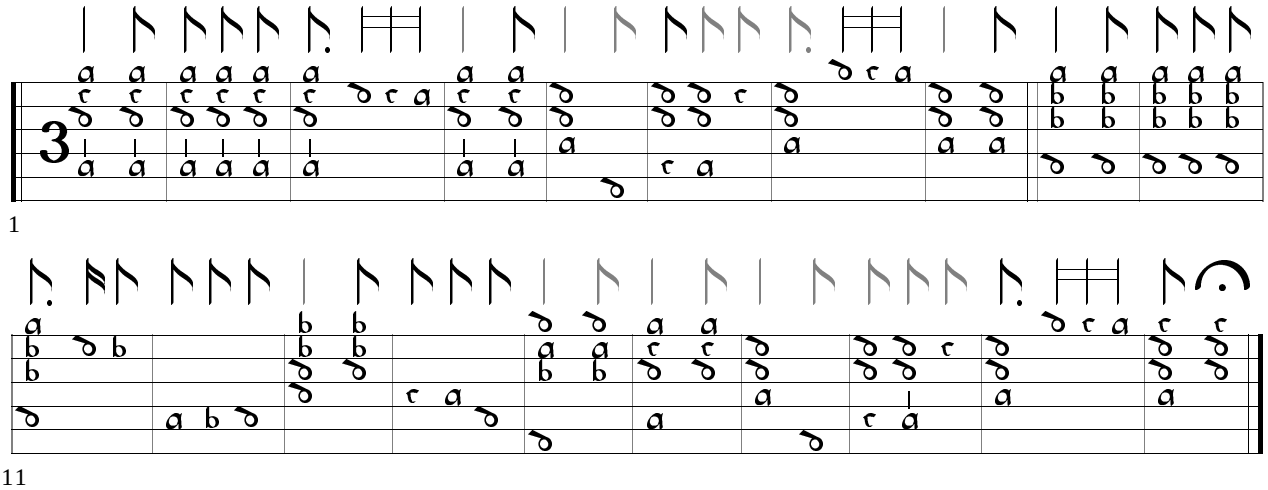
C74ii. Untitled - transcribed from bandora A8B12+1 IRL-Dm Z.3.2.13, p. 380 i



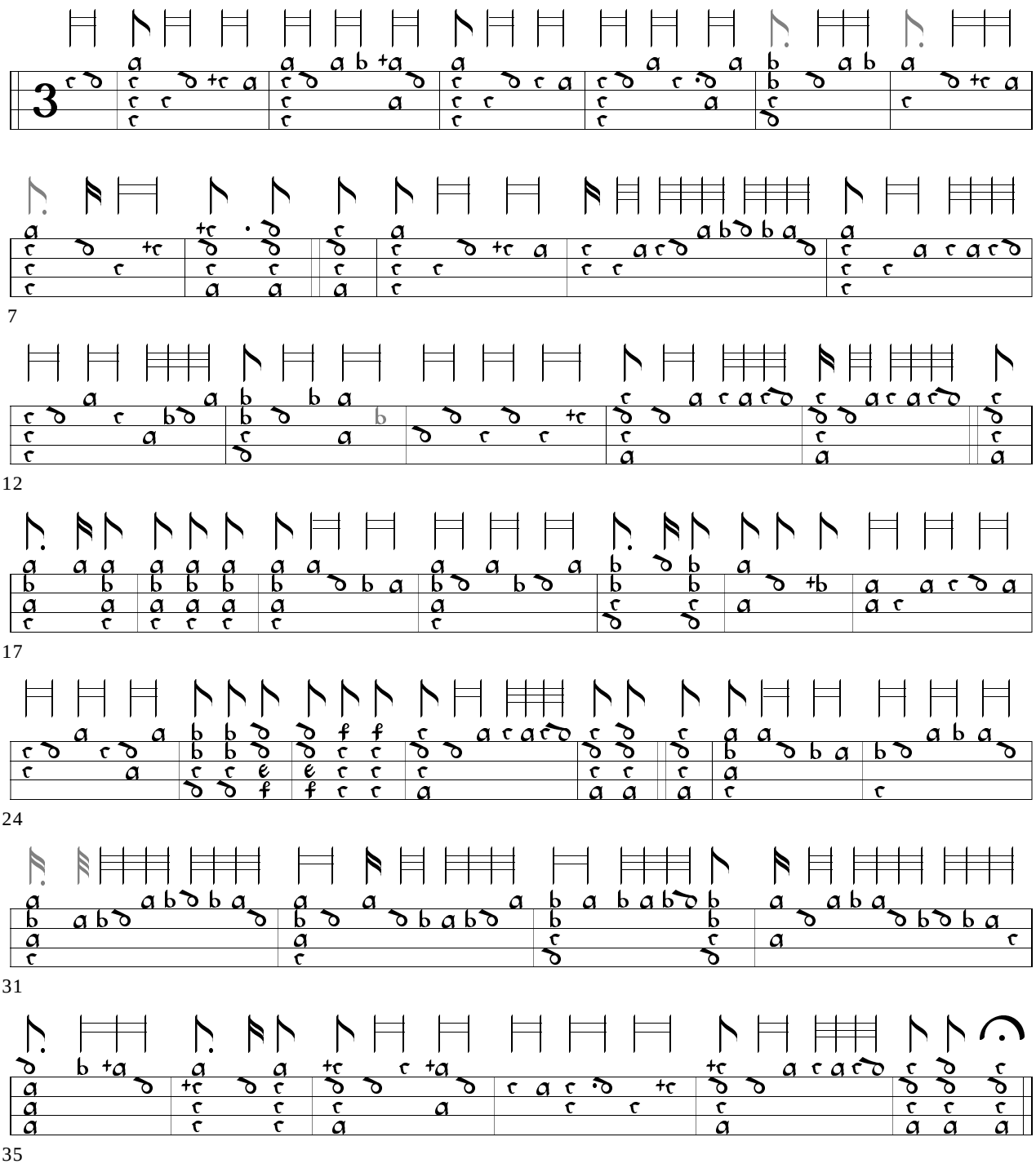
C75i. Untitled - bandora A8B12 IRL-Dm Z.3.2.13, p. 380 ii



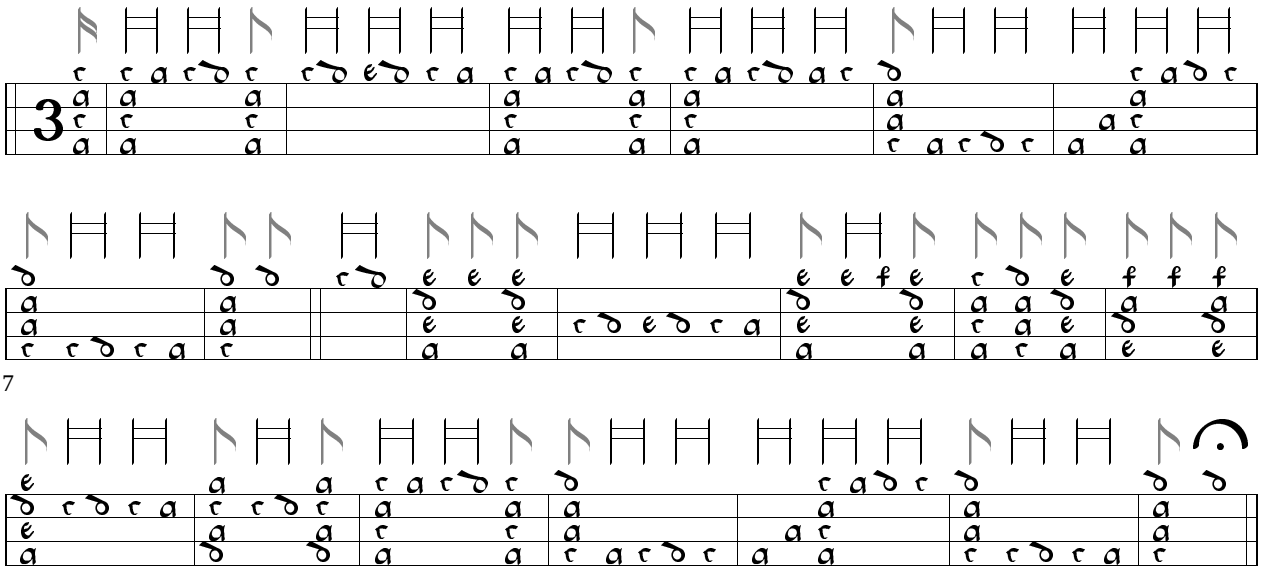
C75ii. Untitled - transcribed from bandora A8B12 IRL-Dm Z.3.2.13, p. 380 ii



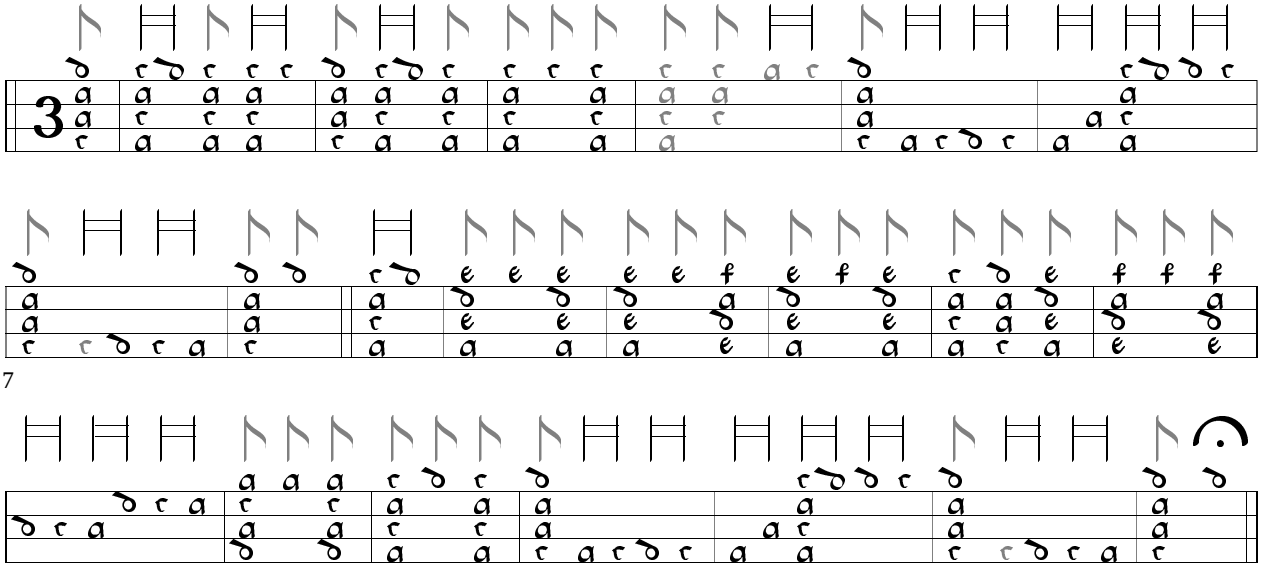
C76. Untitled - gittern (fef) AA8BB12 GB-Lbl 40513, ff. 119v-120r



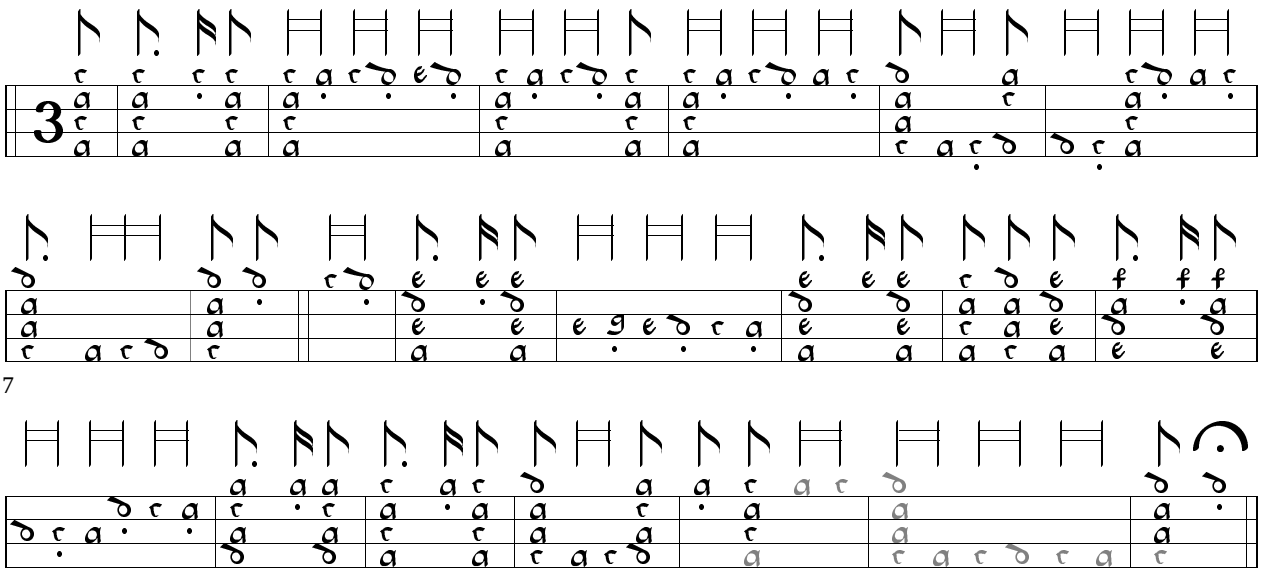
C77. Guillarde qui passe - A8B12 B-Gu 3898 10, p. 11
- diatonic cittern french tuning



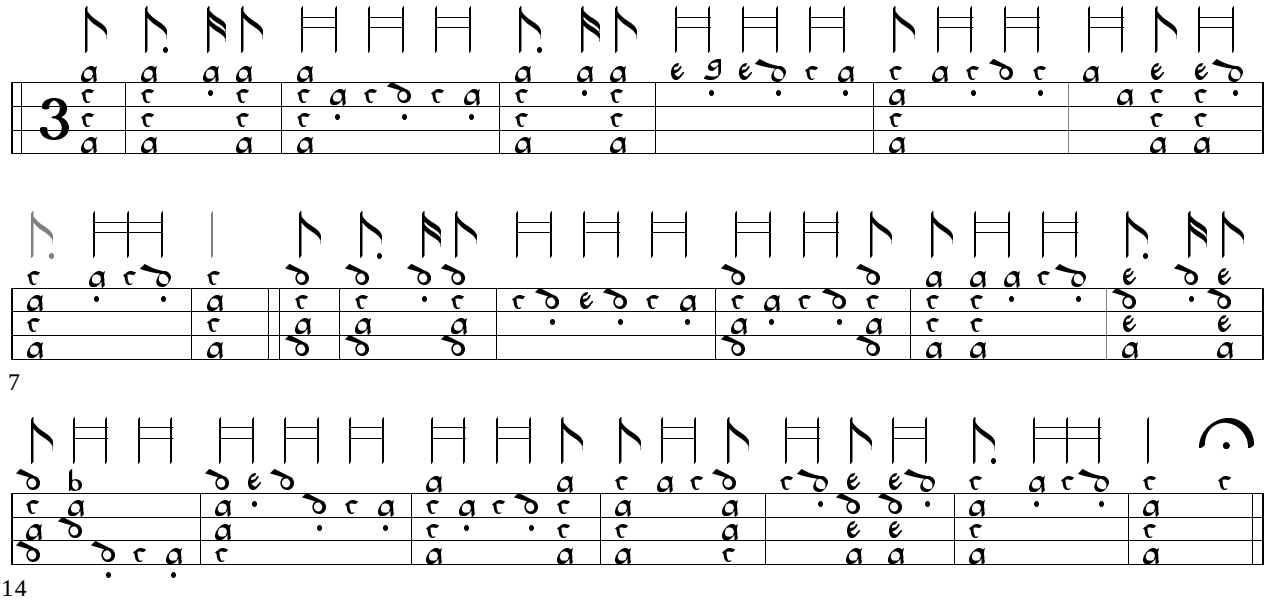
C78. Guillarde qui passe op andere manier - A8B12 B-Gu 3898 10, p. 19
- diatonic cittern french tuning



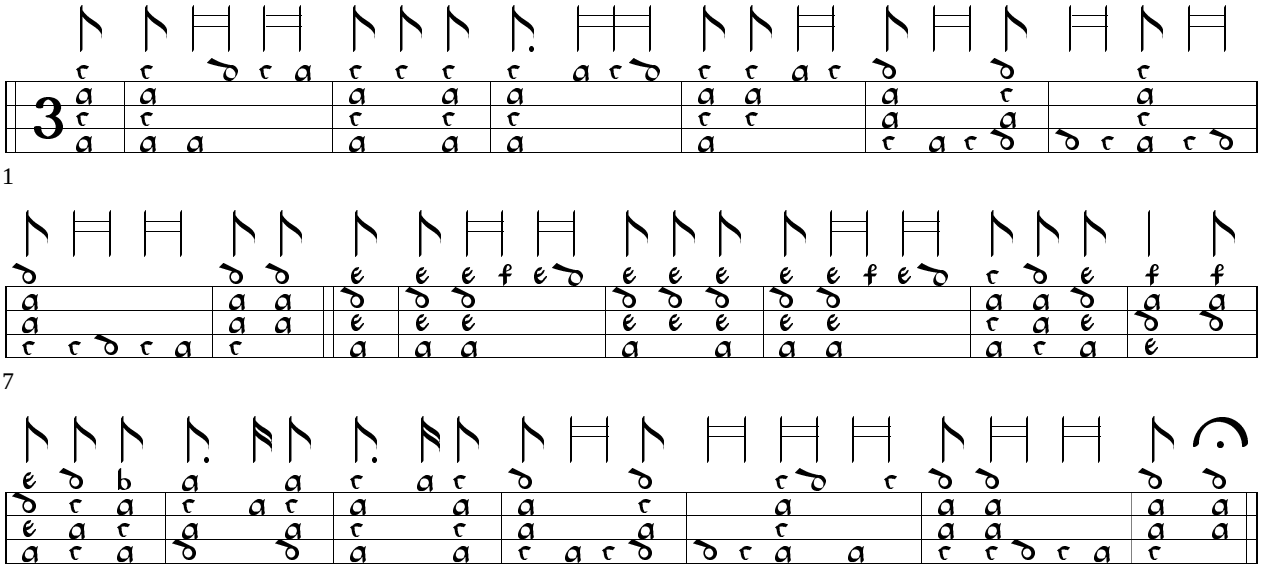
C79. Gaillarde Qui passe - cittern I A8B12 F-Pn Rothschild I 411, no. 29
- diatonic cittern french tuning



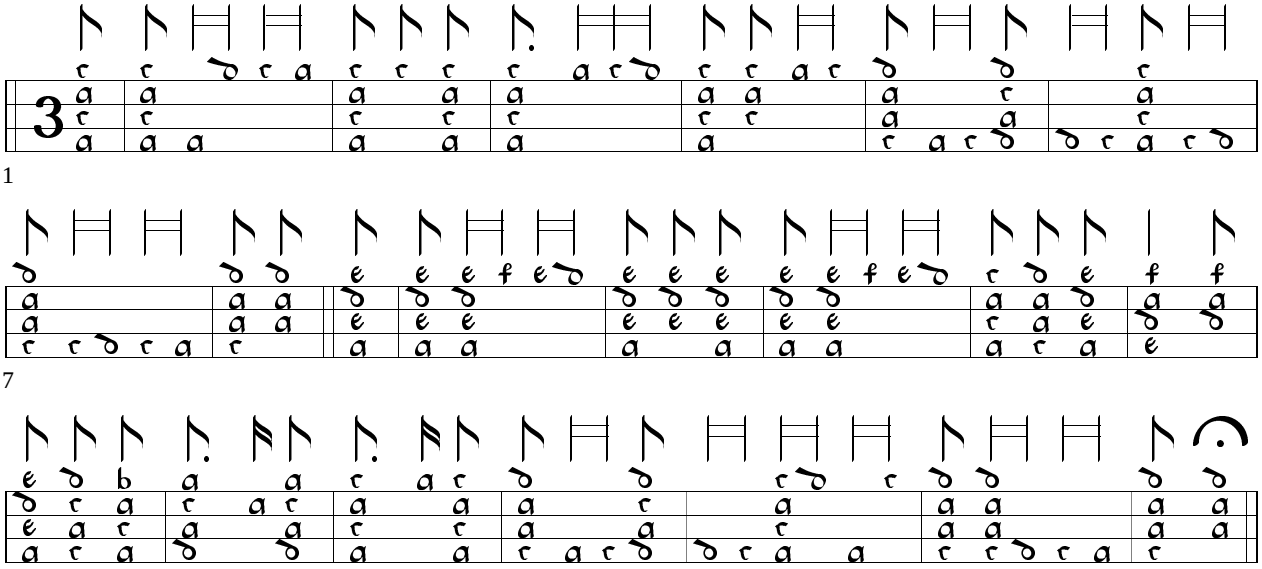
C80. Qui passe Bassus - cittern II A8B12 F-Pn Rothschild I 411, no. 30
- diatonic cittern french tuning



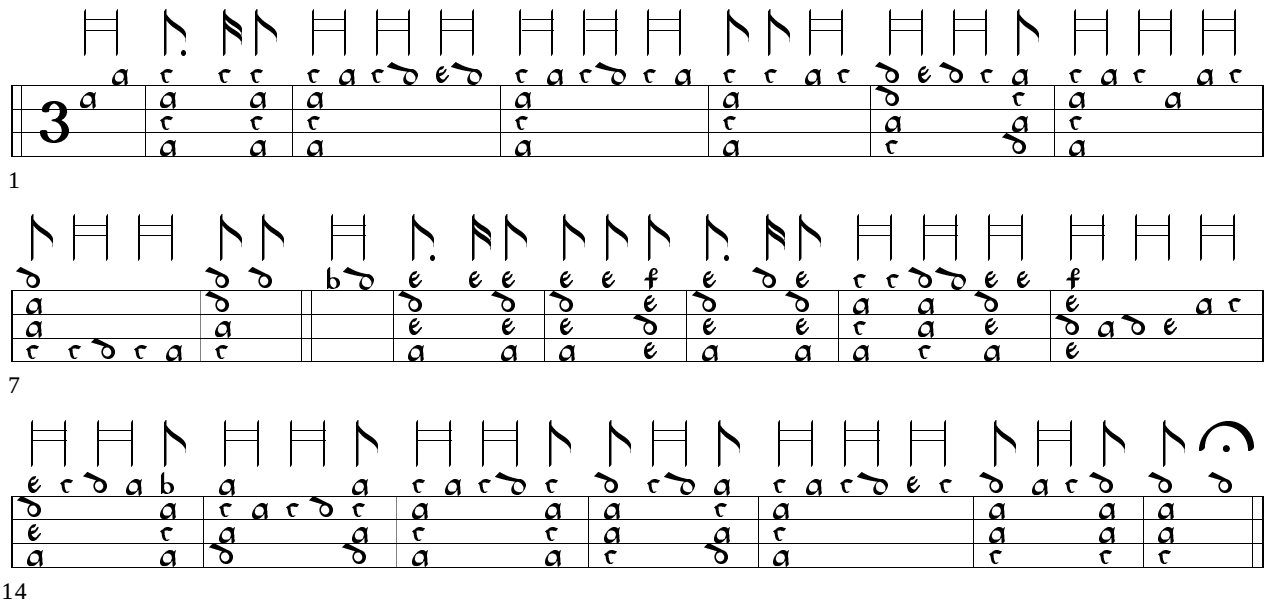
C81. Chi passa per questa strada - A8B12 — Viaera 1564, f. 19r
- diatonic cittern french tuning



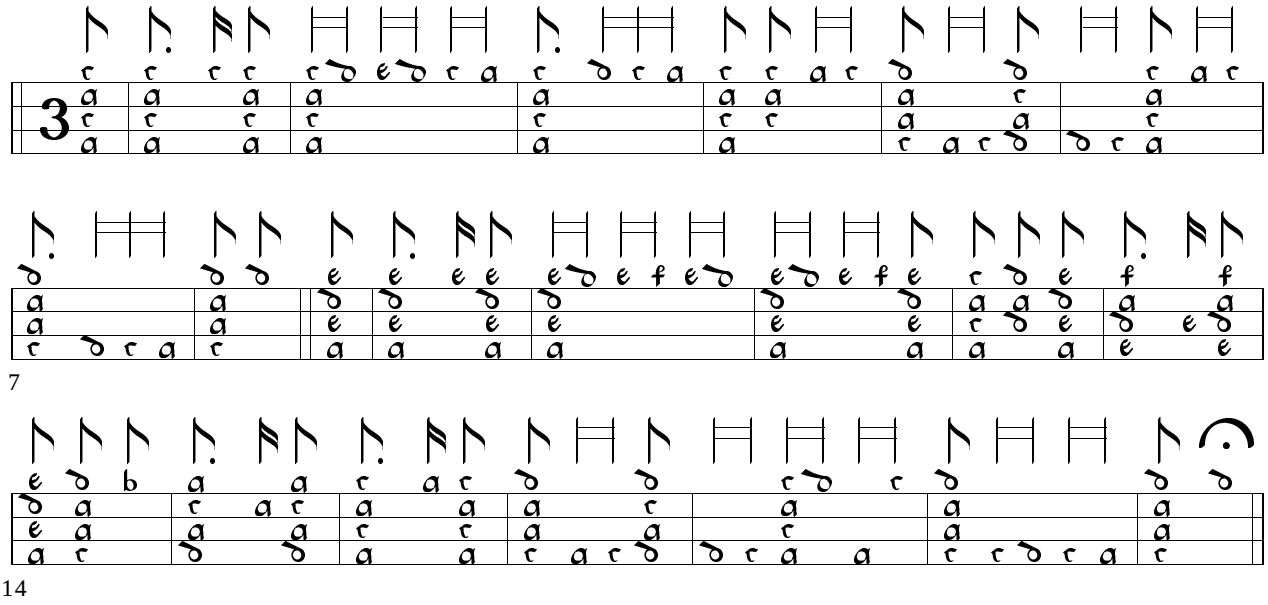
C82. Chi passa per questa strada - A8B12 — Phalese & Bellere 1570, f. 41r
- diatonic cittern french tuning



C83. Chi passa - A8B12 Vreedman 1569, f. 41v
- diatonic cittern french tuning

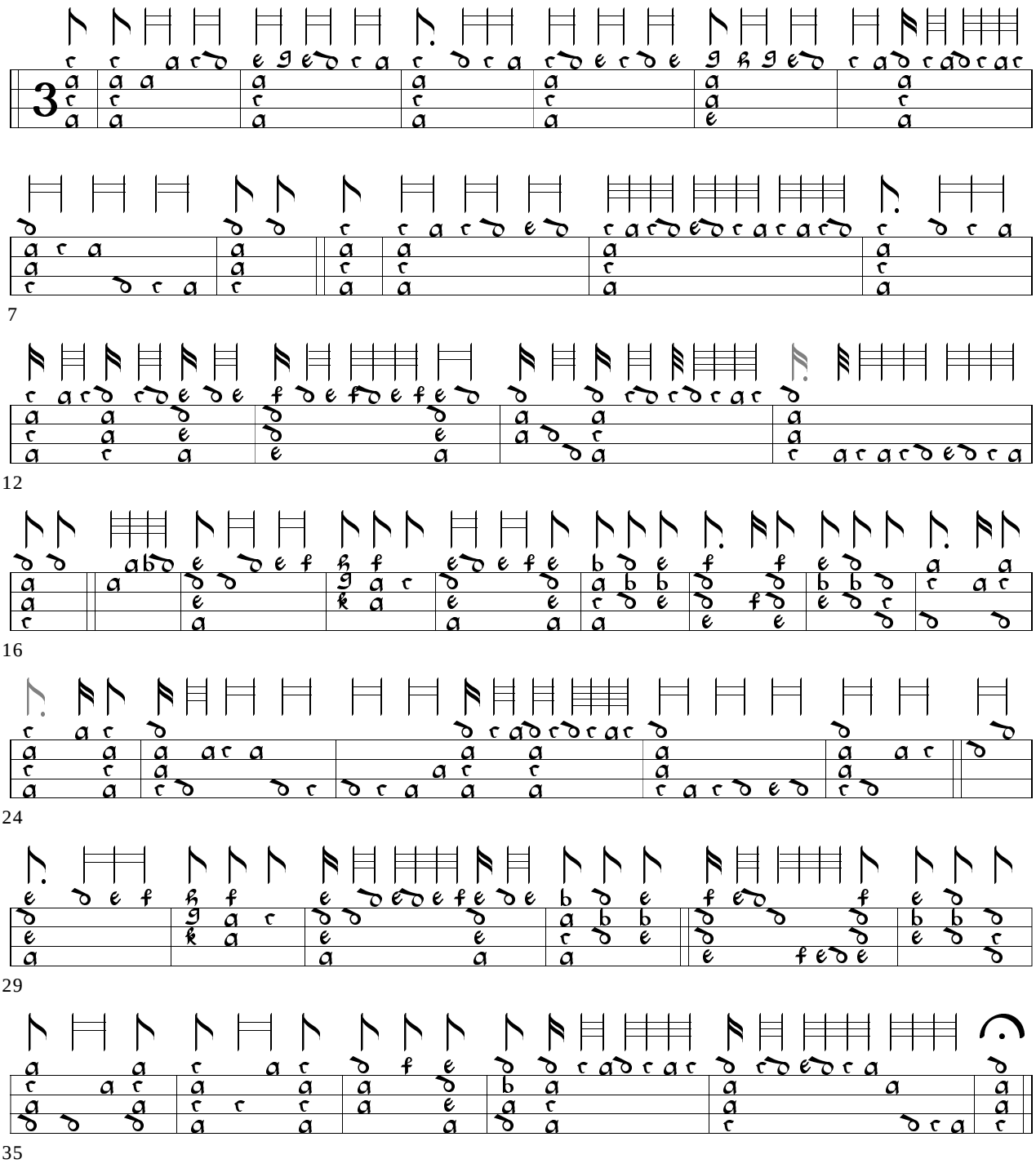


C84. Chi passa per questa strada - A8B12 Kargel 1578, sig. K2v
- diatonic cittern french tuning



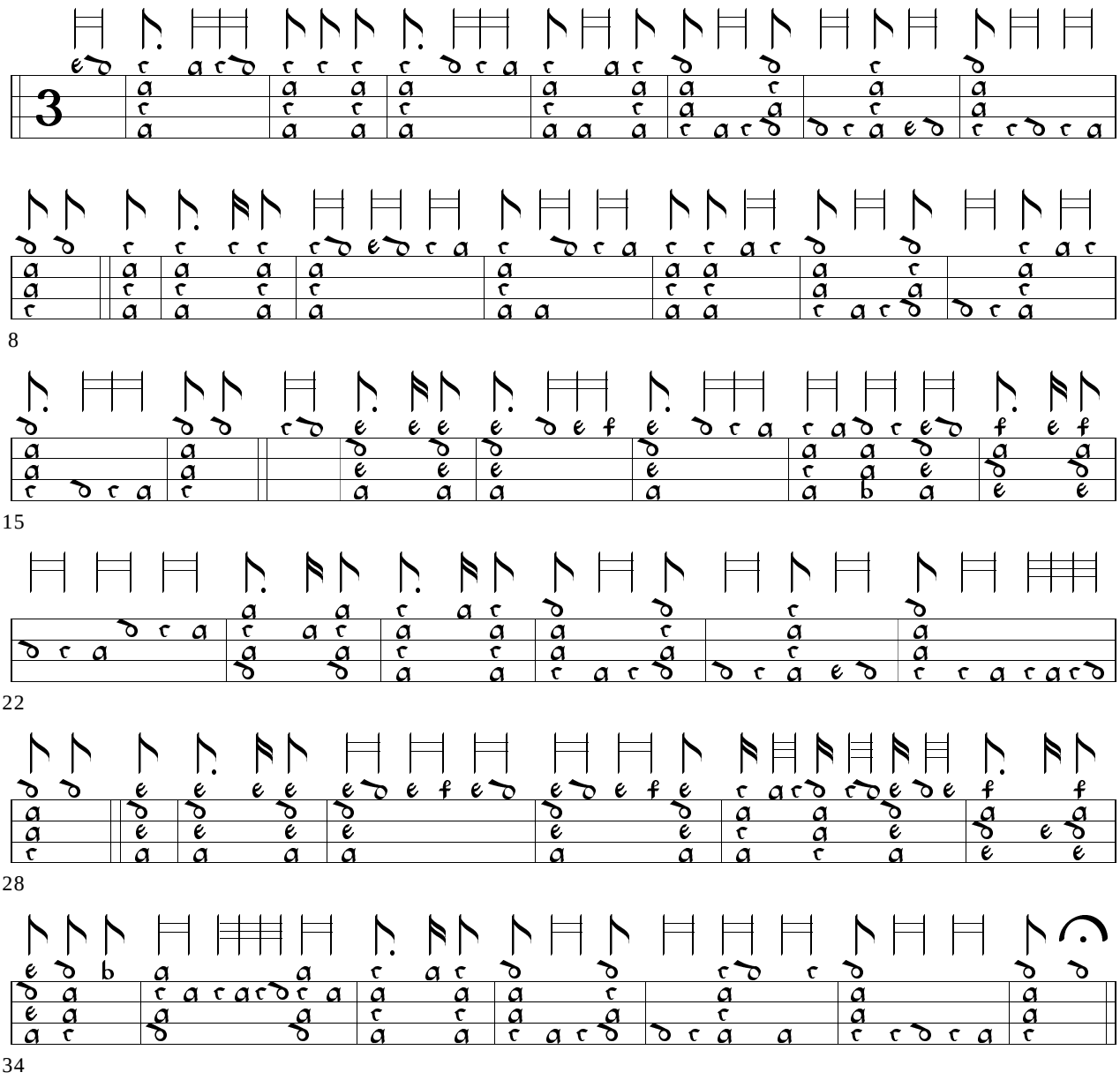
C85. Chi passa altra modo - AA8BB12
- diatonic cittern french tuning

Kargel 1578, sigs. K3r-K3v

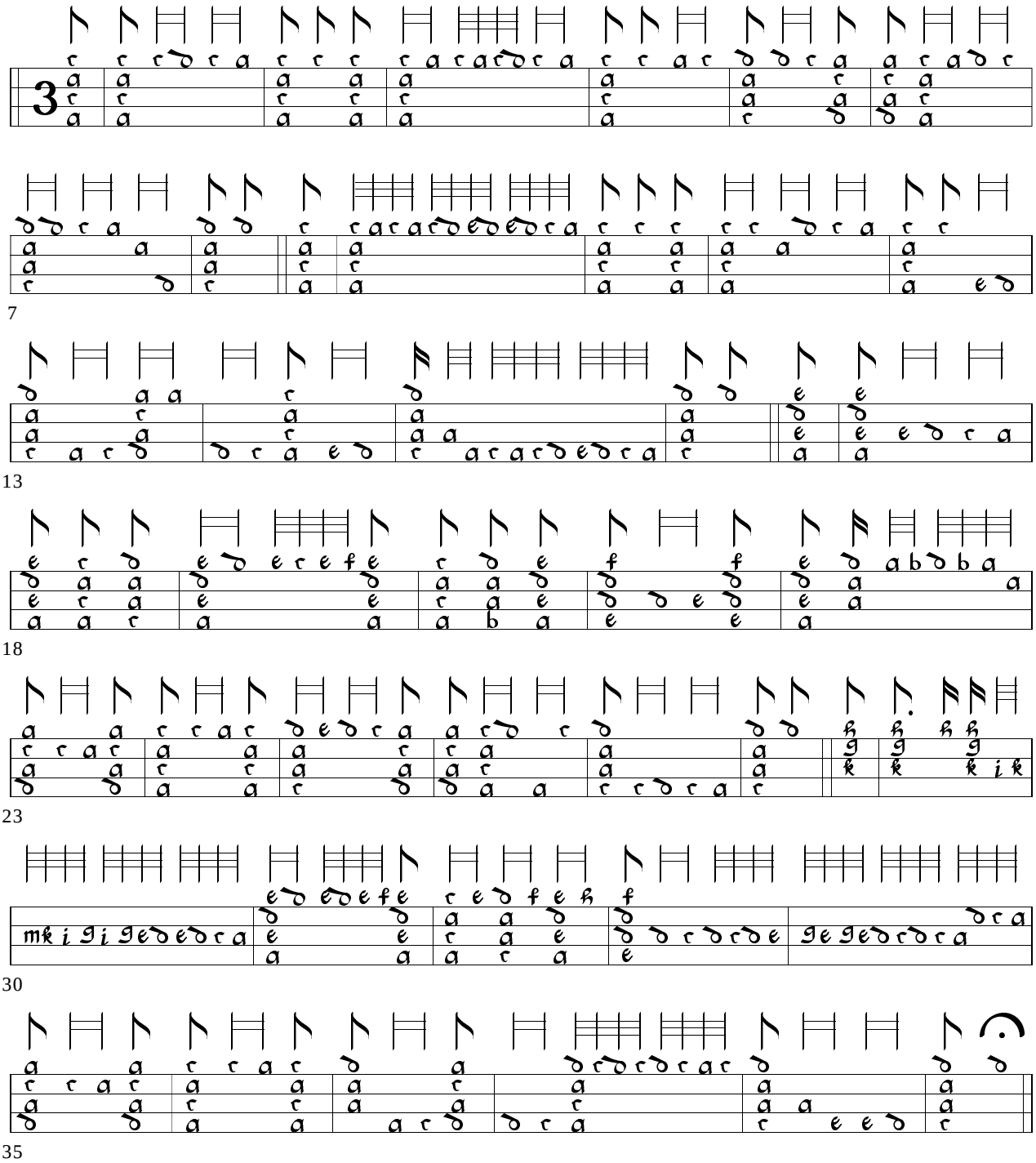


C86. Chy Passa Superius - AA8BB12
- diatonic cittern french tuning

Phalese & Bellere 1582, ff. 56v-57r

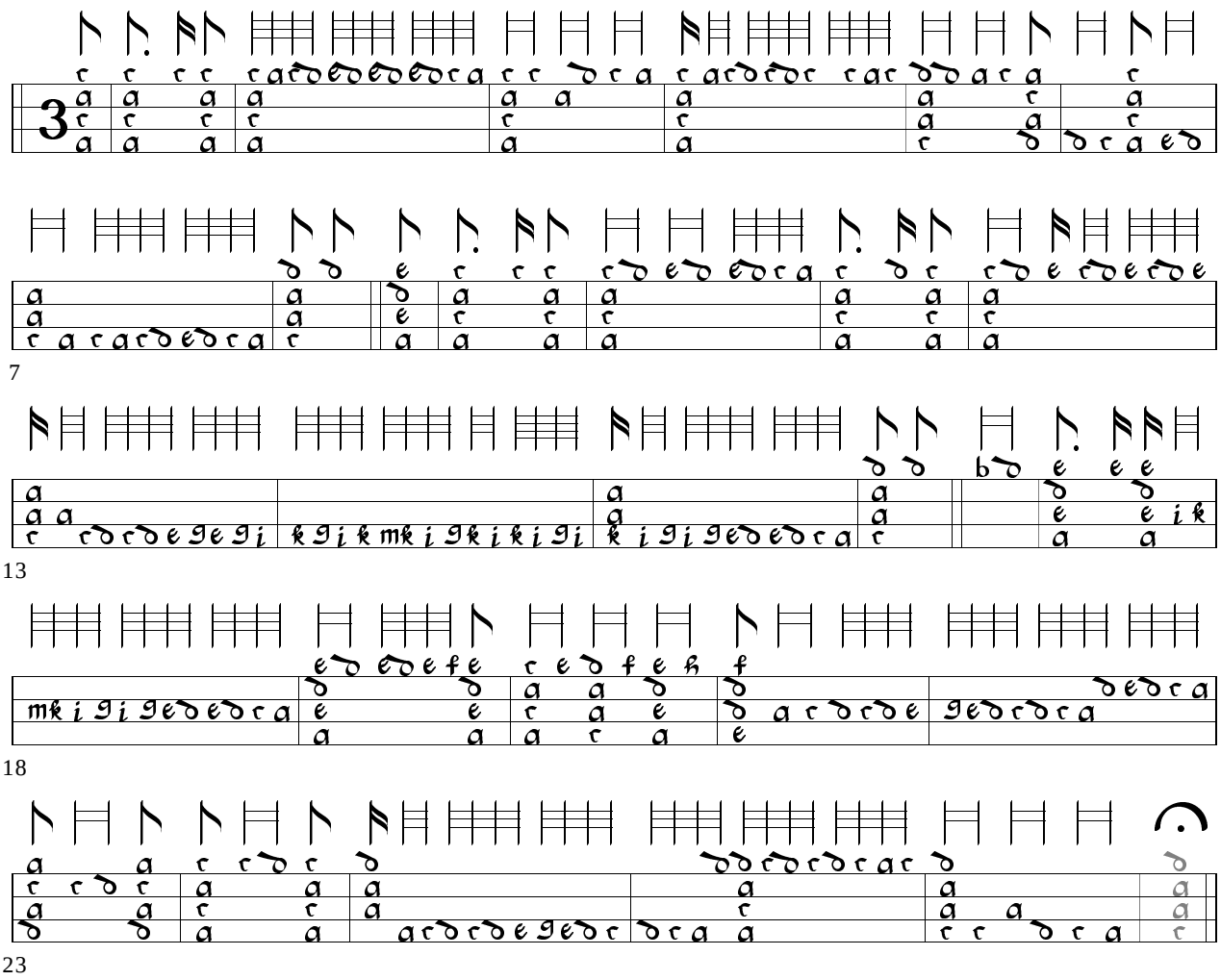


C87. Gaillarde Chy Passa autrement - AA8BB12 Phalese & Bellere 1582, ff. 57v-58r
- diatonic cittern french tuning

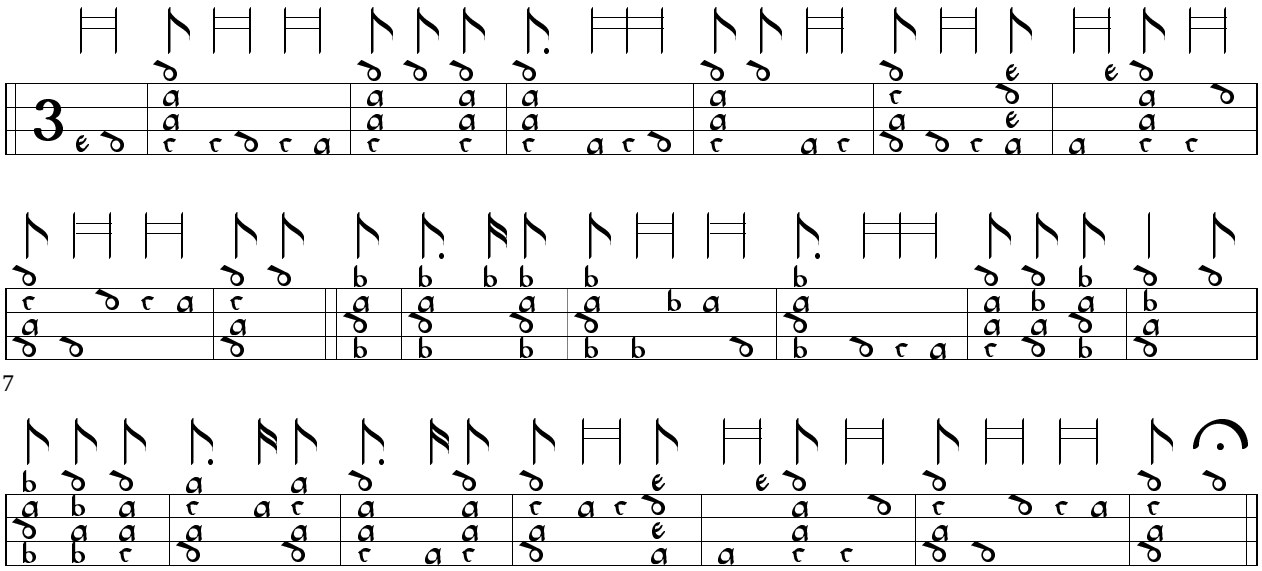


C88. Plus diminuee - AA8B12
- diatonic cittern french tuning

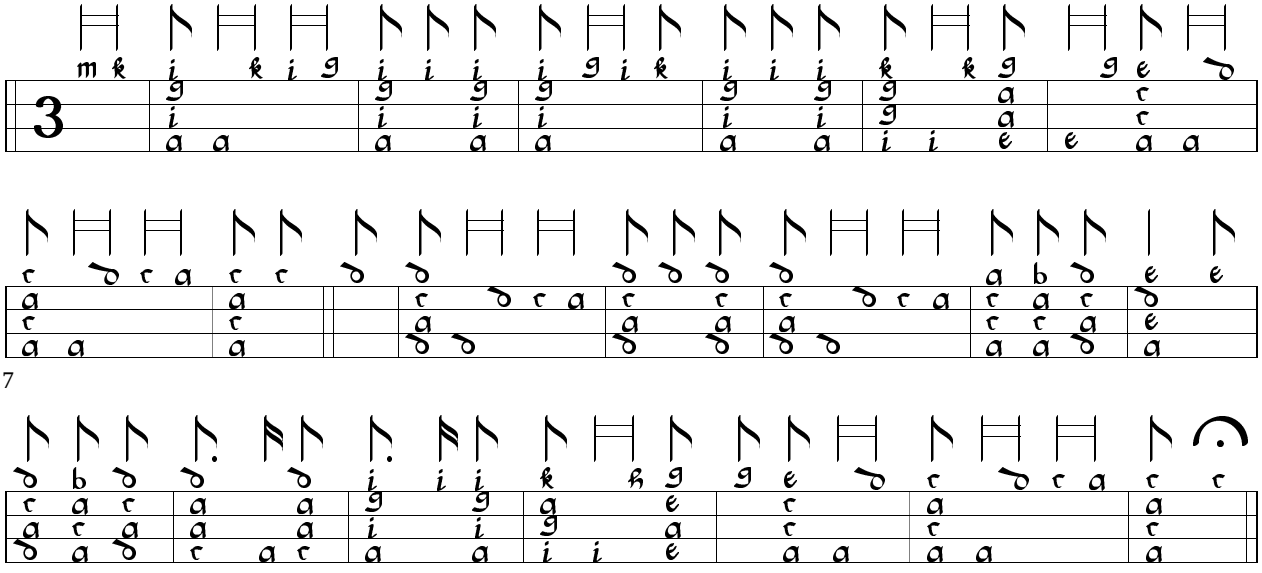
Phalese & Bellere 1582, ff. 58v-59r



C89. Tenor eiusdem - A8B12 Phalese & Bellere 1582, f. 59r
- diatonic cittern french tuning

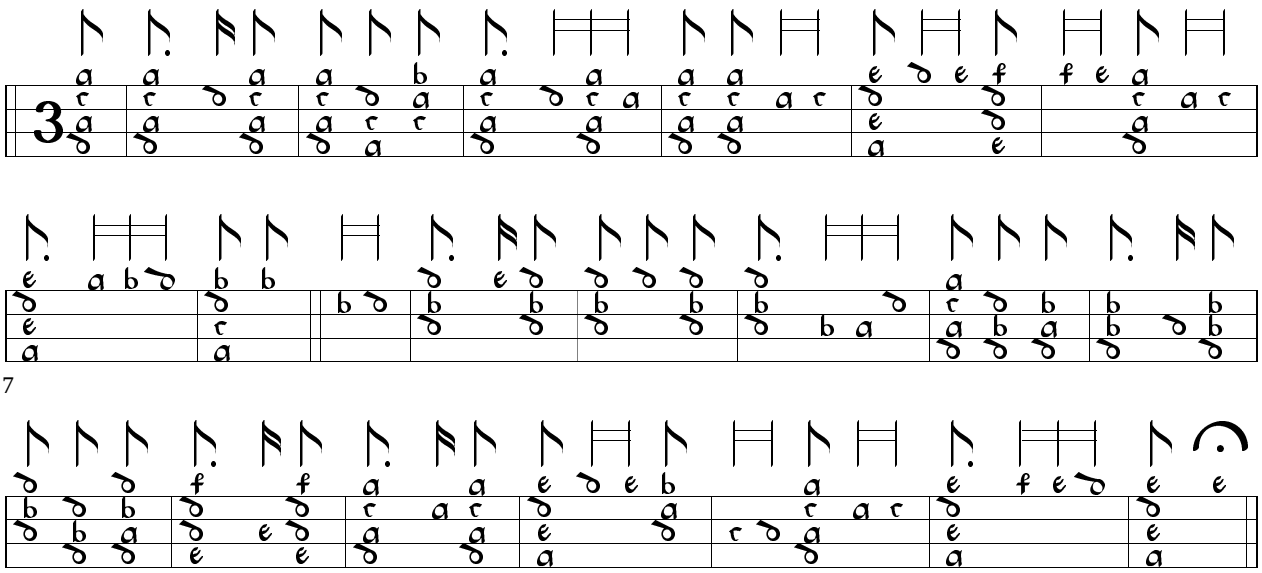


C90. Bassus eiusdem - A8B12 Phalese & Bellere 1582, f. 59v
- diatonic cittern french tuning



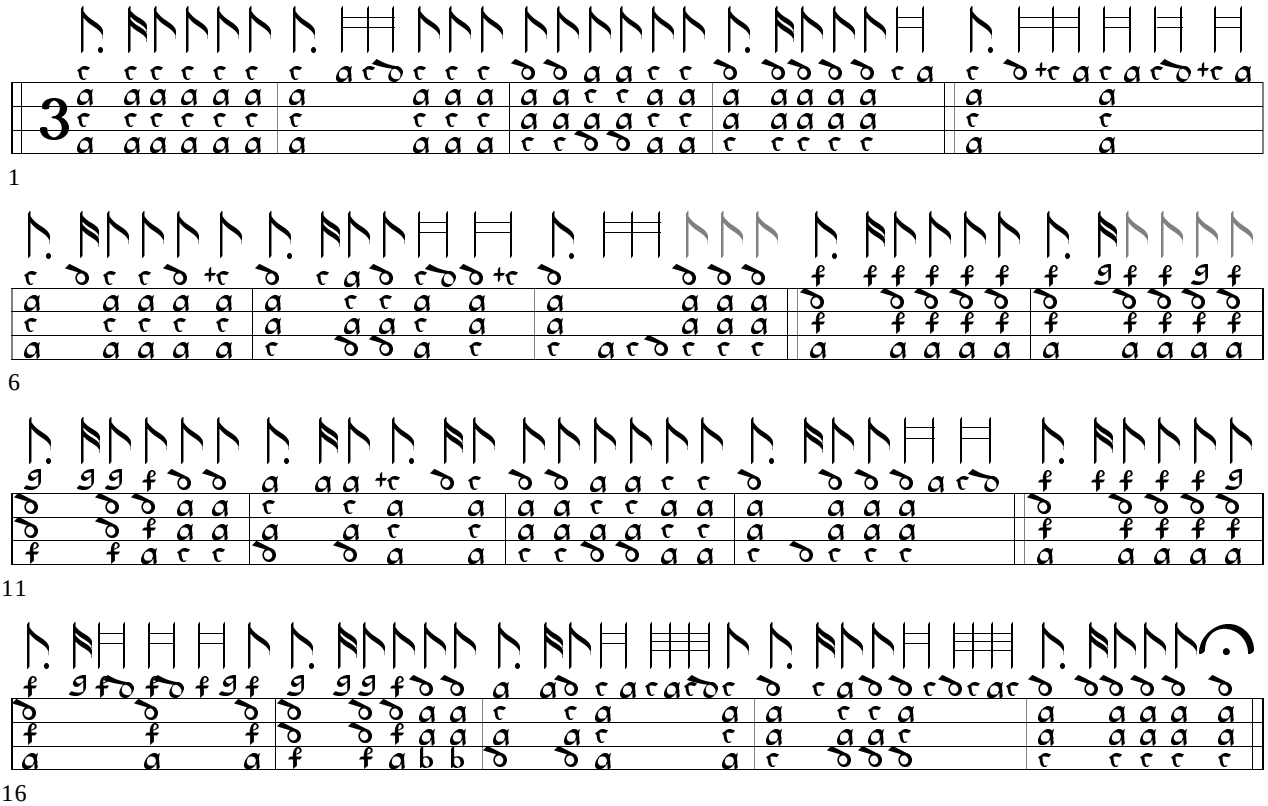
C91. Autre - A8B12 — Phalese & Bellere 1582, f. 57r

- diatonic cittern french tuning



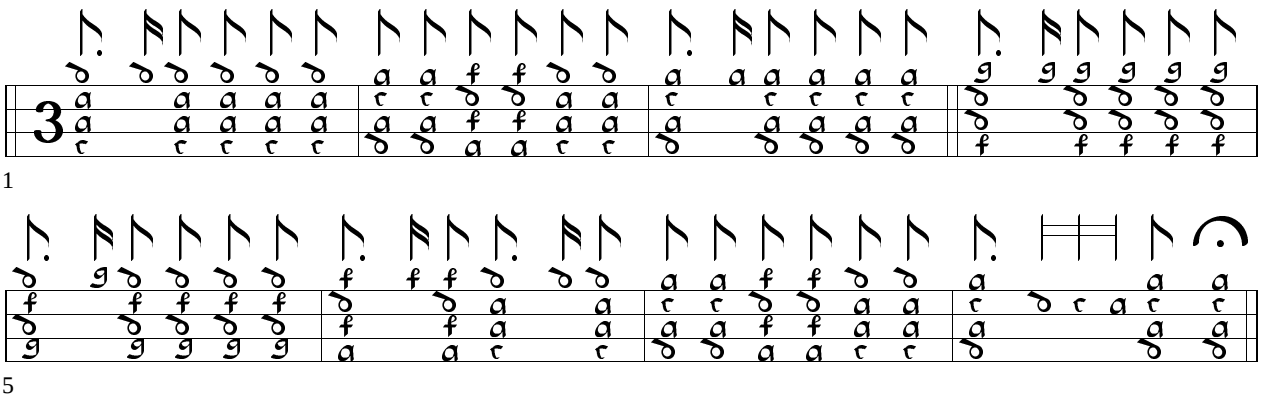
C92. Quepasse - AA4BB6 — GB-Lbl 40513, ff. 122v-123r

- chromatic cittern french tuning



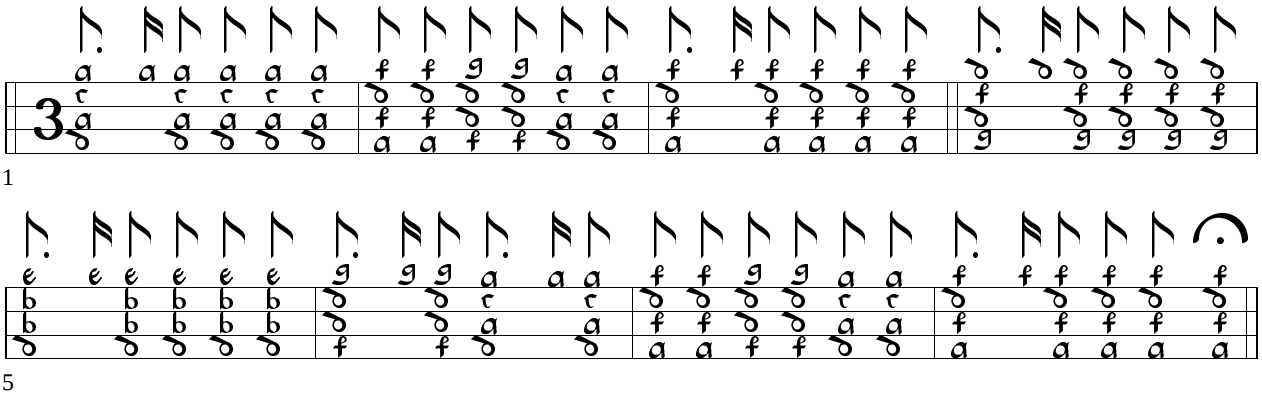
C93. Untitled - A3B5 GB-NO Mi LM 16, f. 89r

- chromatic cittern french tuning



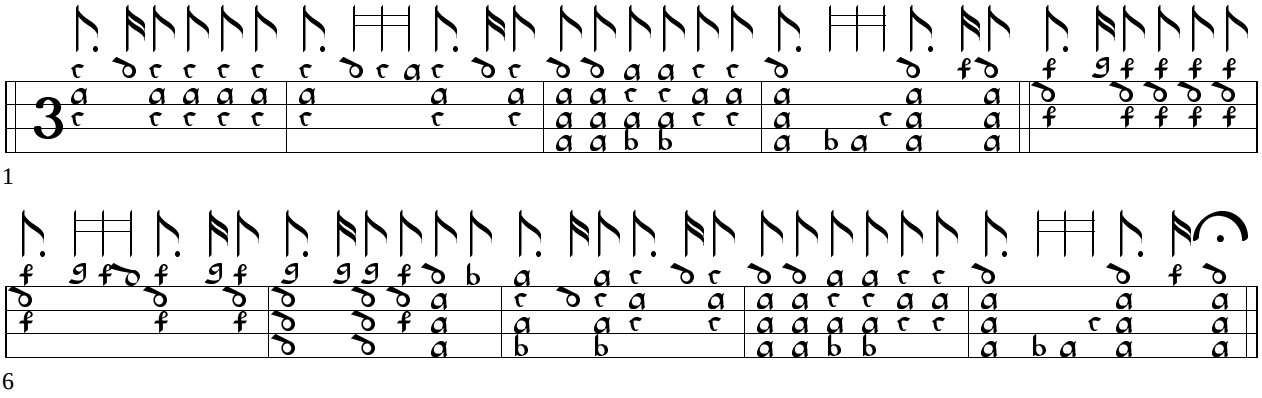
C94. Qui passa - A3B5 GB-NO Mi LM 16, f. 90r

- chromatic cittern french tuning



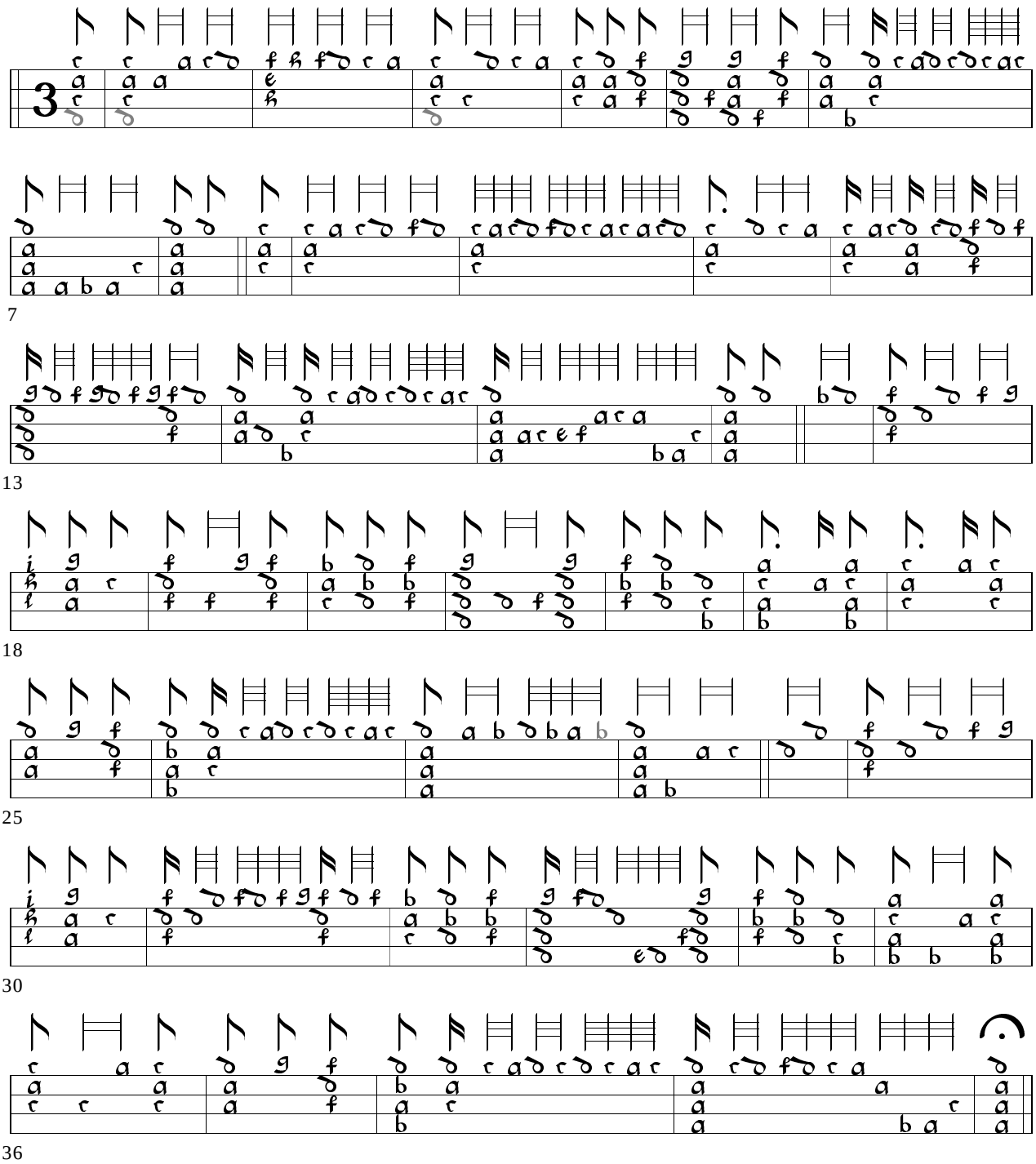
C95. Qui passa - A4B6 GB-Lbl K.2.d.2, sig. B4r

- chromatic cittern italian tuning



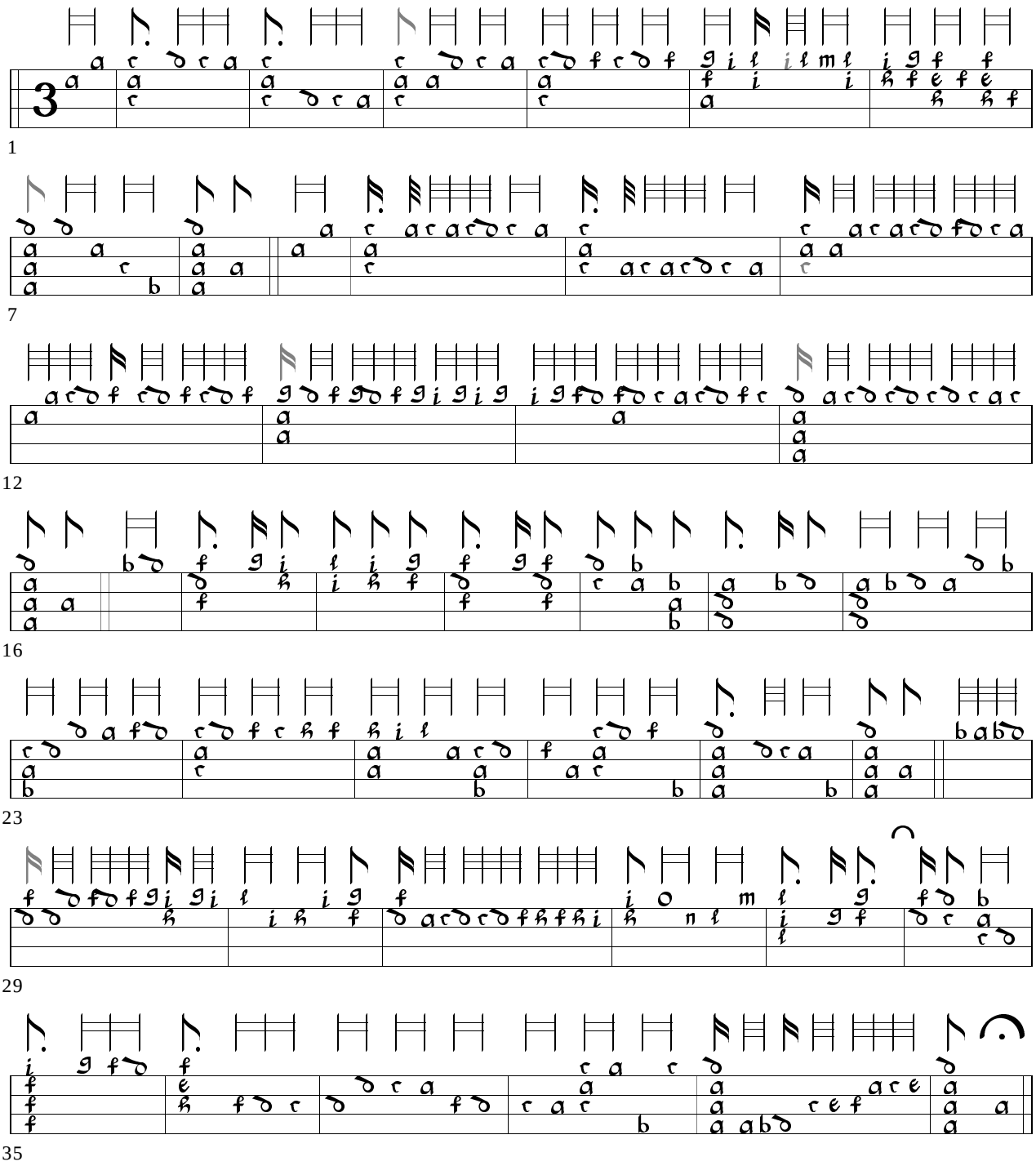
C96. Chy passa - AA8BB12 Phalese & Bellere 1570, ff. 99v-100r

- chromatic cittern italian tuning



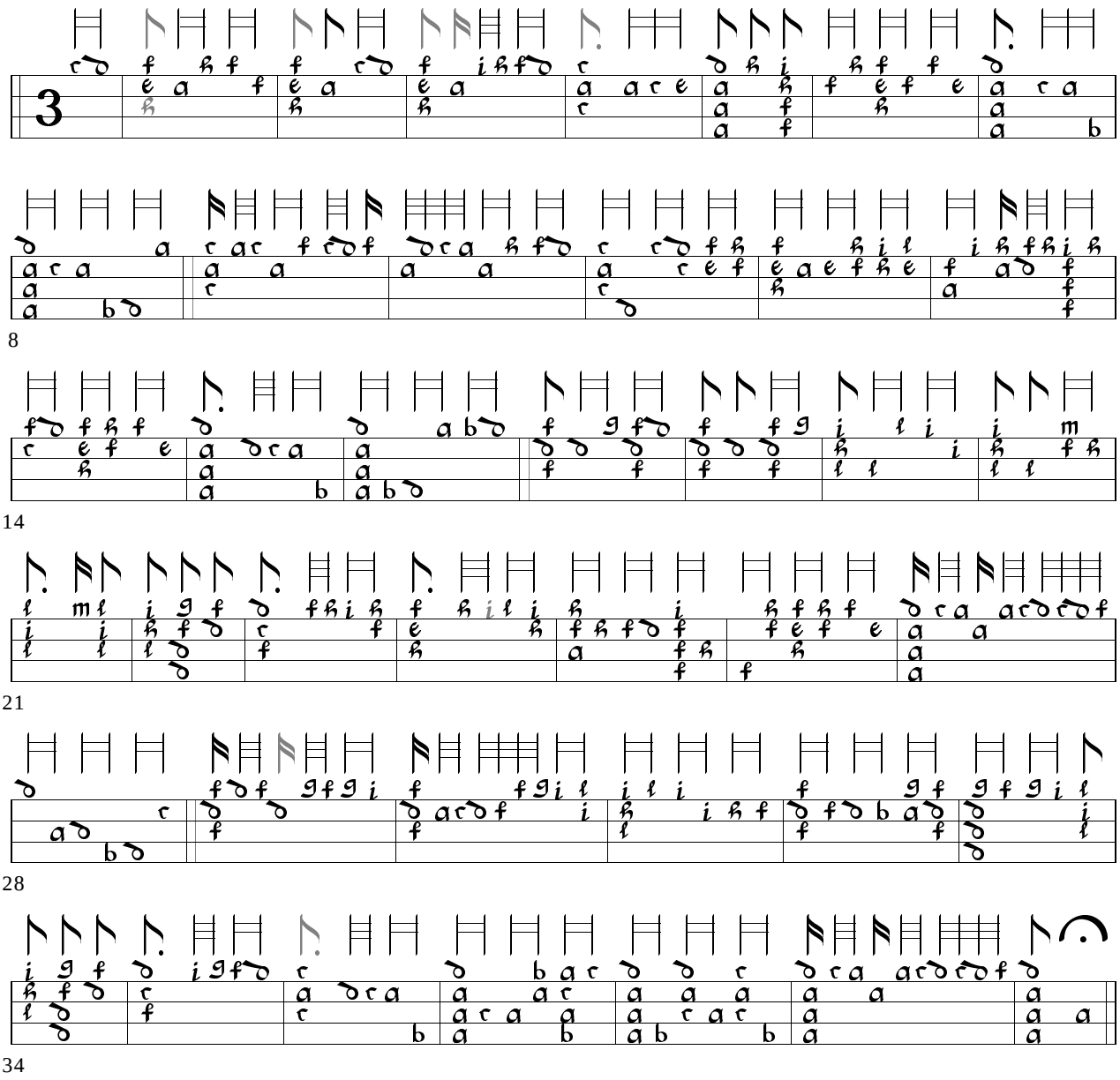
C97. Chi passa - AA8BB12
- chromatic cittern italian tuning

GB-Cu Dd.4.23, f. 31r



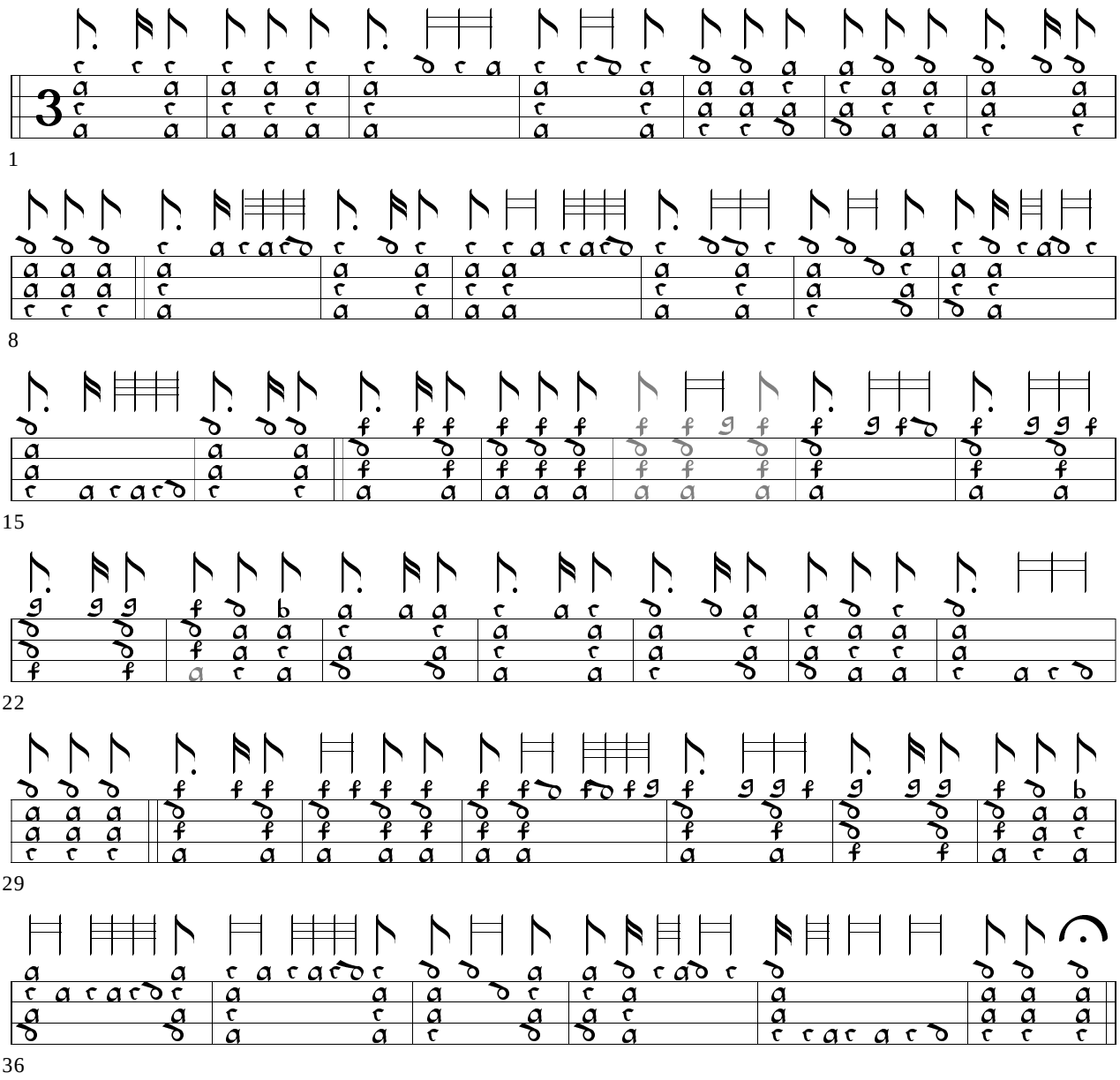
C98. Qvipassi - AA8BB12
- chromatic cittern italian tuning

Holborne 1597, sig. C3r



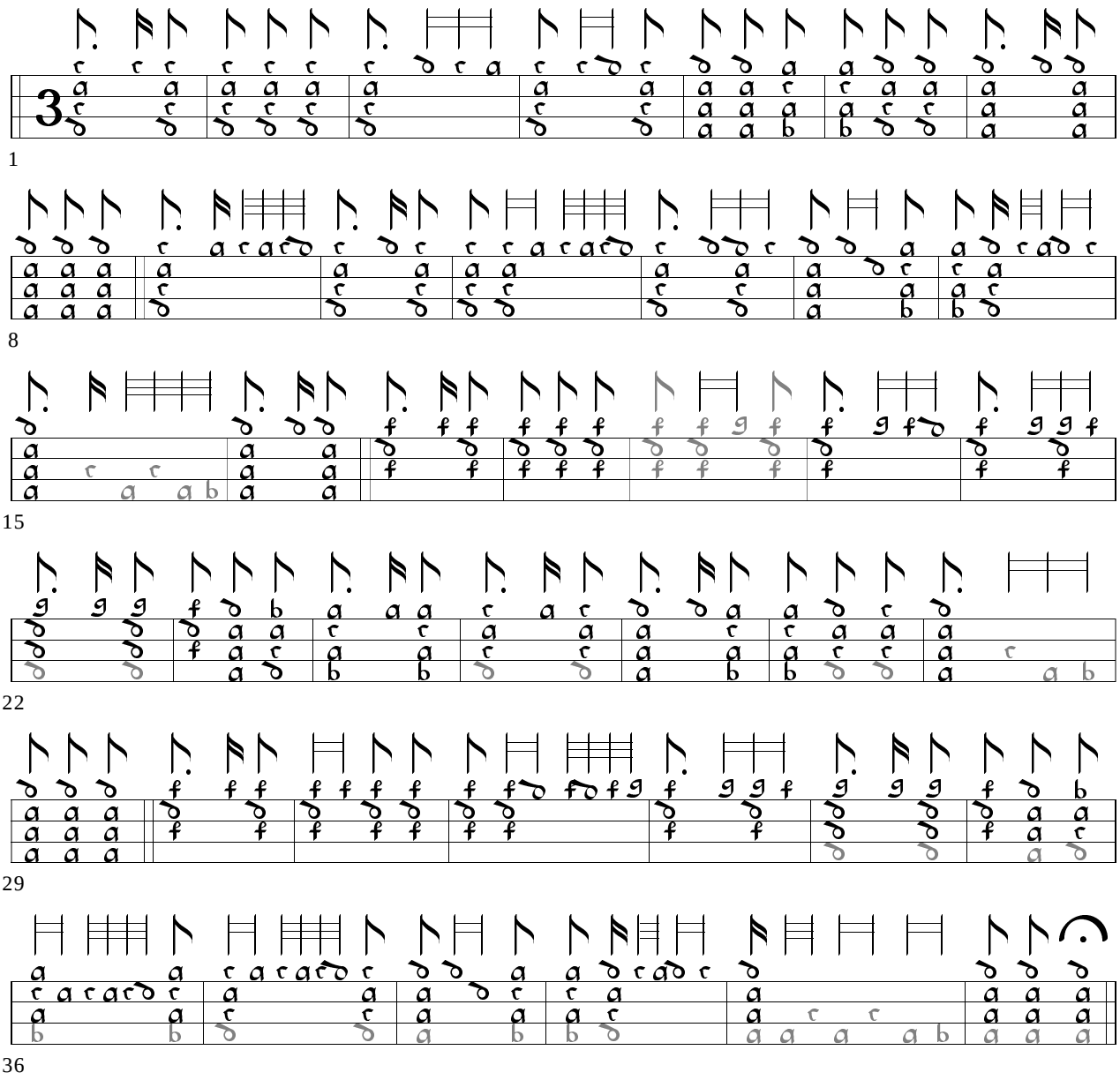
C99i. Qui passa - AA8BB12
- chromatic cittern french tuning

GB-NO Mi LM 16, ff. 87v-88r

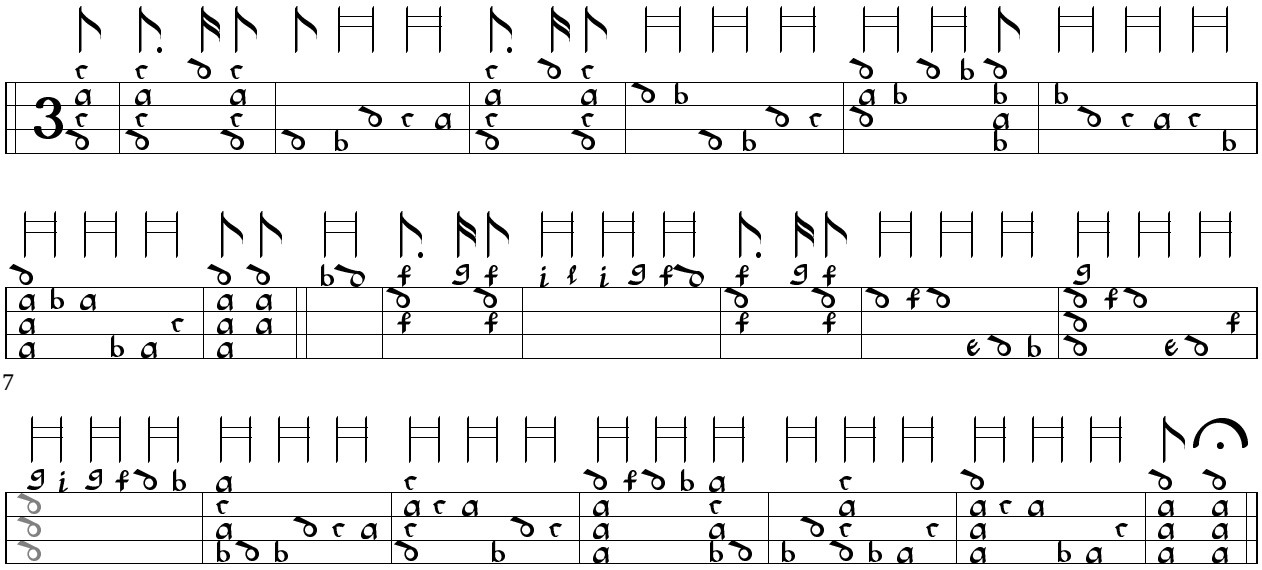


C99ii. Qui passa - AA8BB12
- chromatic cittern italian tuning

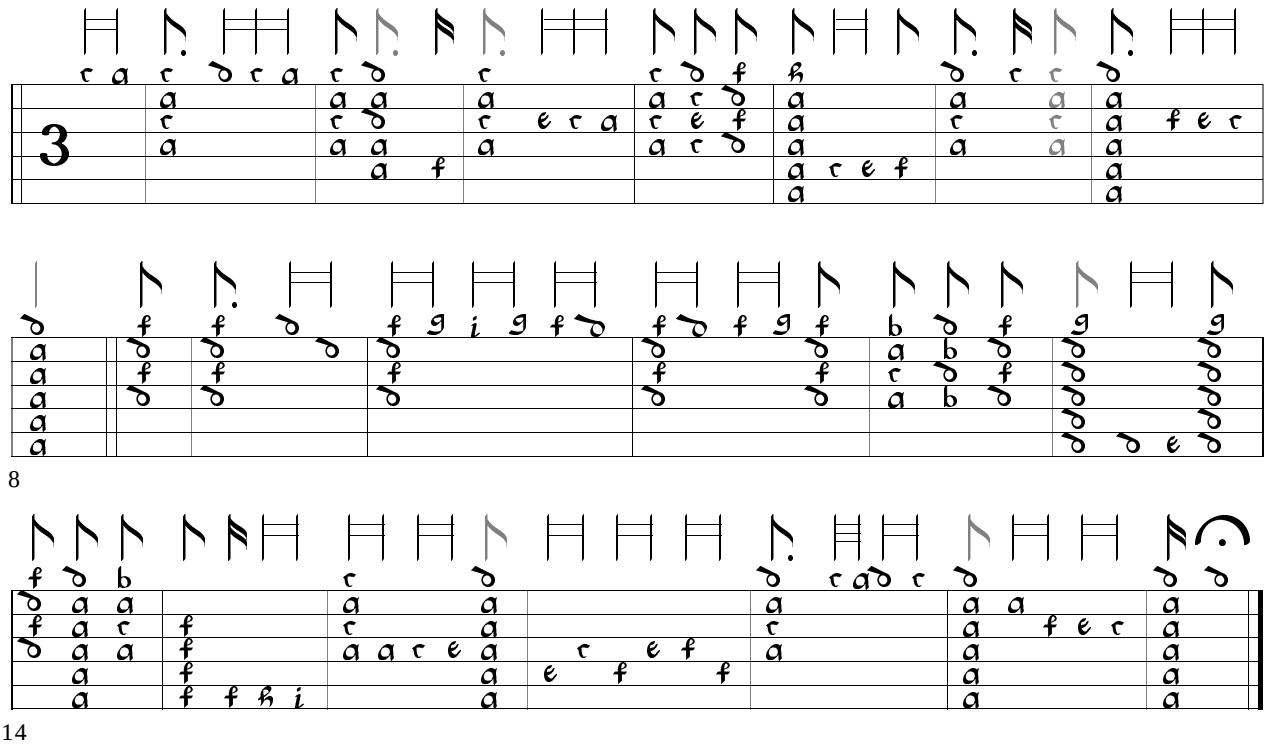
GB-NO Mi LM 16, ff. 87v-88r



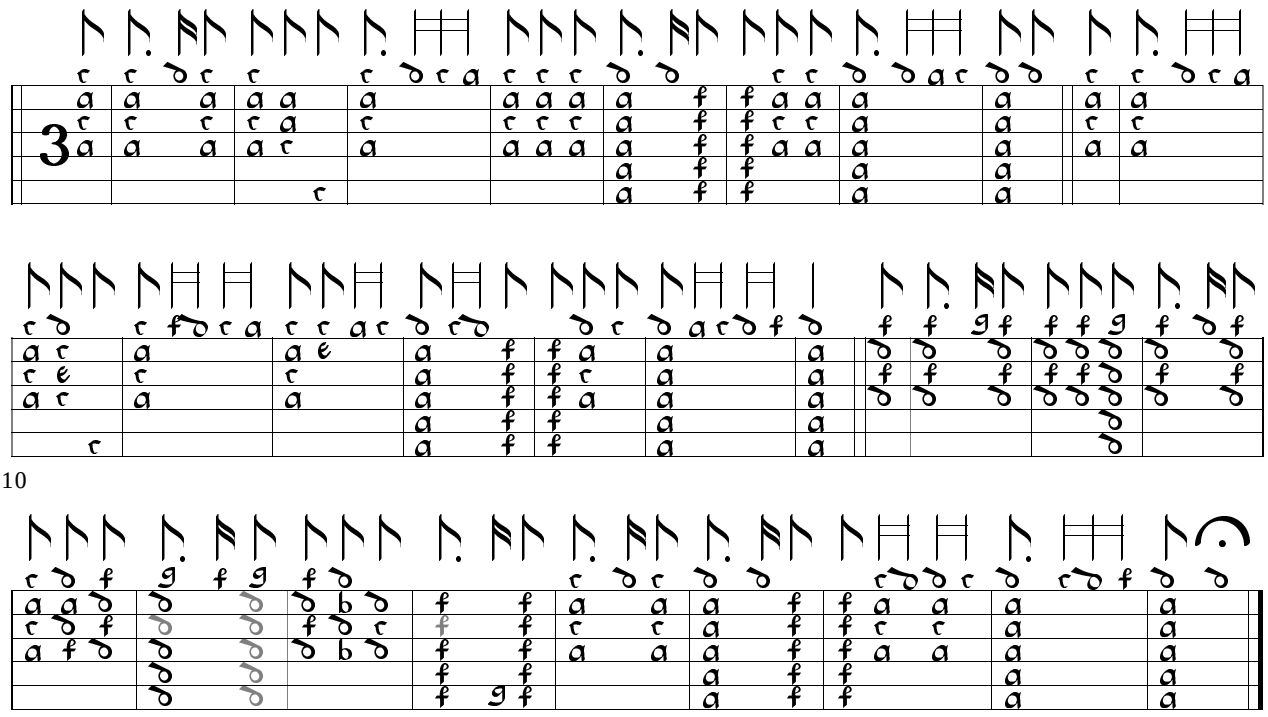
C100. Untitled - chromatic cittern in italian tuning A8B12 GB-Cu Dd.4.23, f. 1r



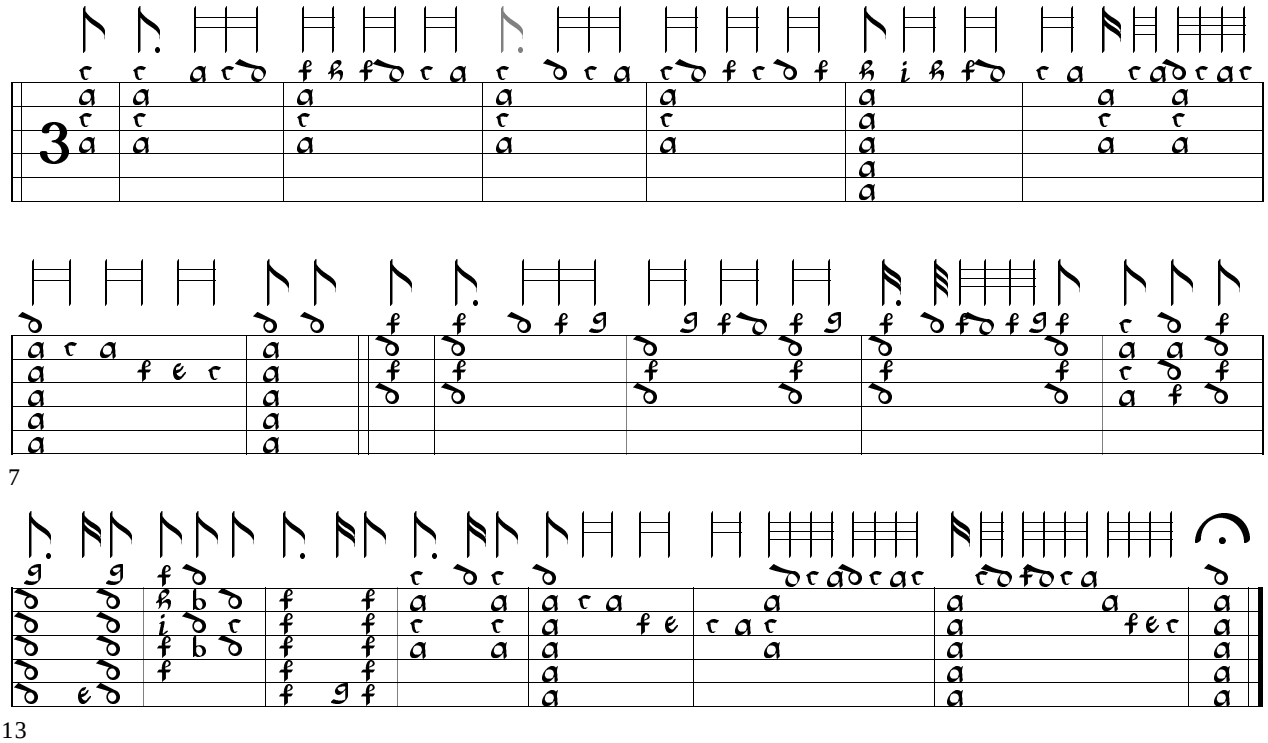
C101. Chipassa - A8B12? CZ-Bsa G.10.1400, f. IVr 68v
- 6-course chromatic cittern in Kargel tuning



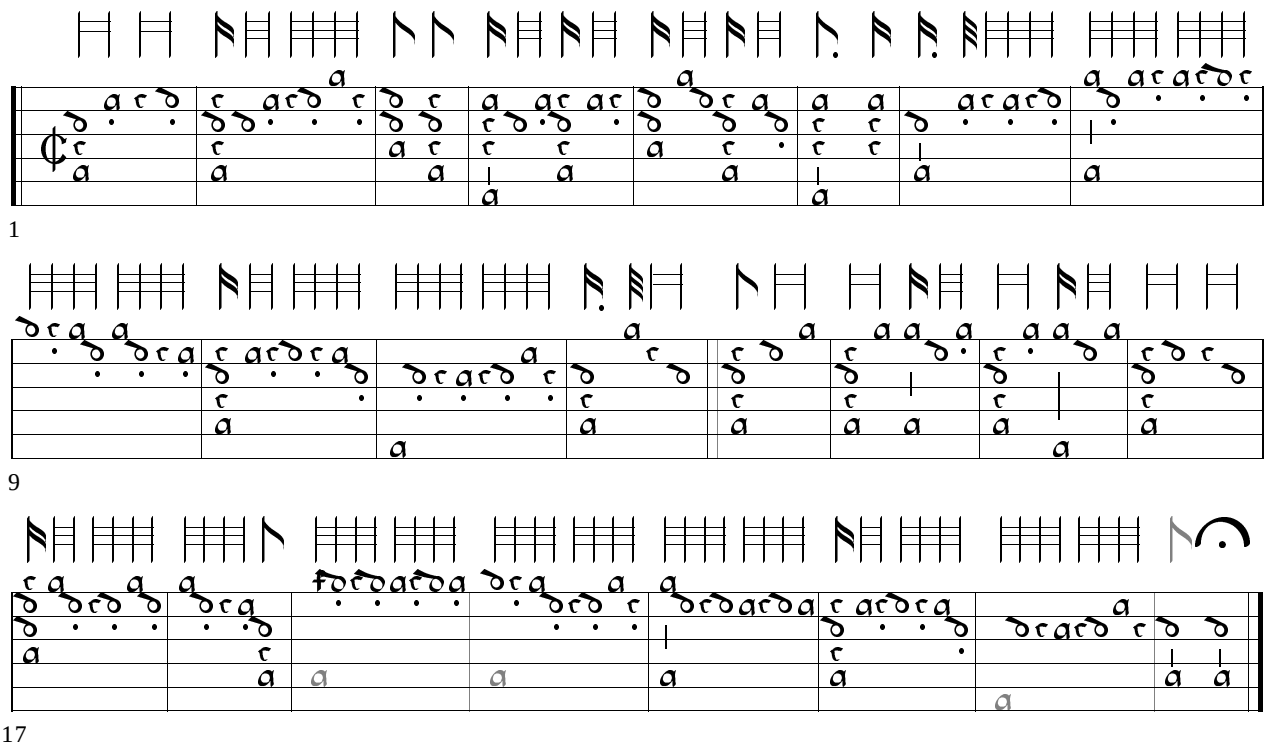
C102. Gaiarde chi passa per questa strada - AA8B12 Kargel & Lais 1575, sig. G1r
- 6-course chromatic cittern in Kargel tuning



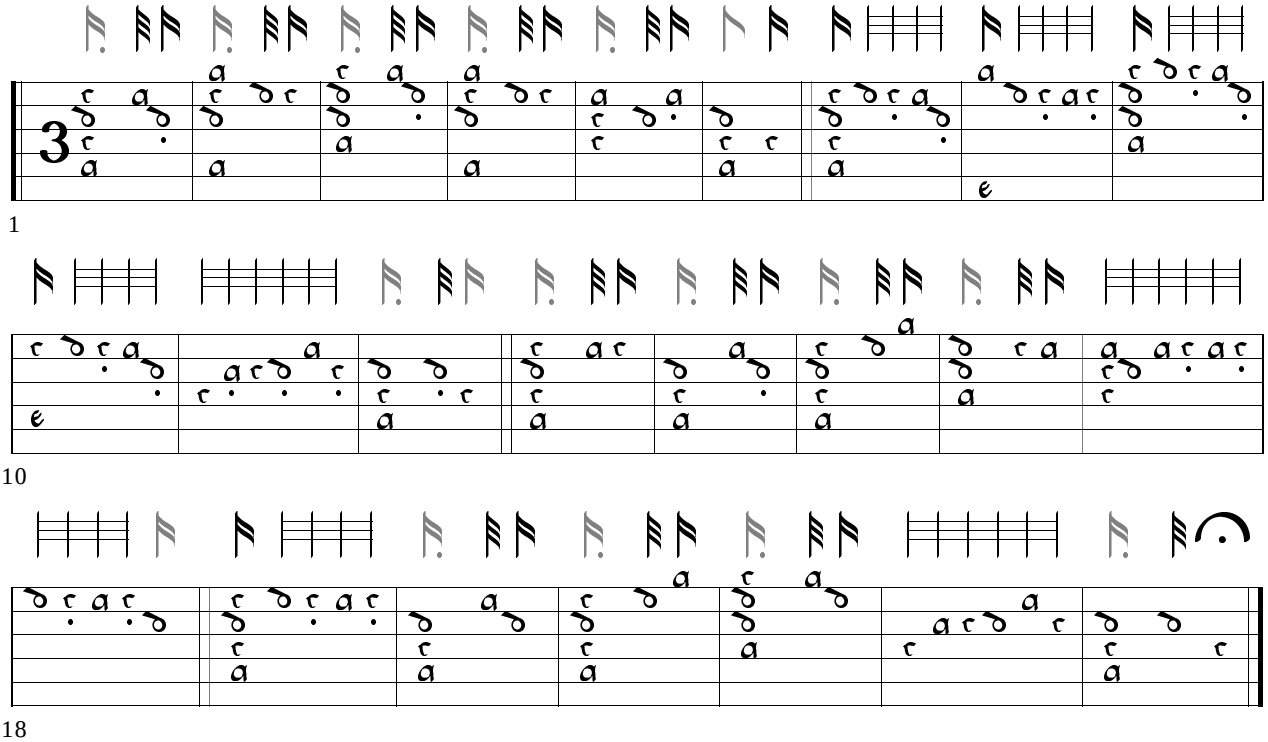
C103. Chi Passa altra modo - A8B12 Kargel & Lais 1575, sigs. G1r-G1v
- 6-course chromatic cittern in Kargel tuning



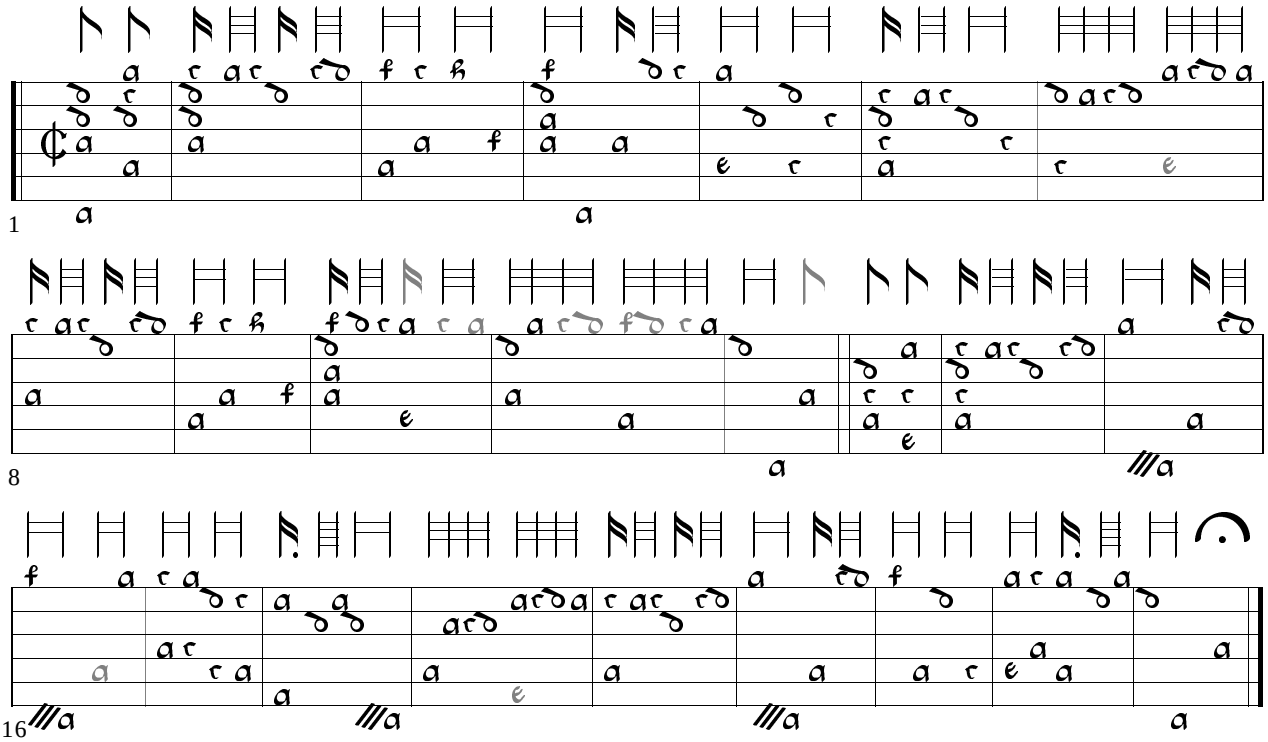
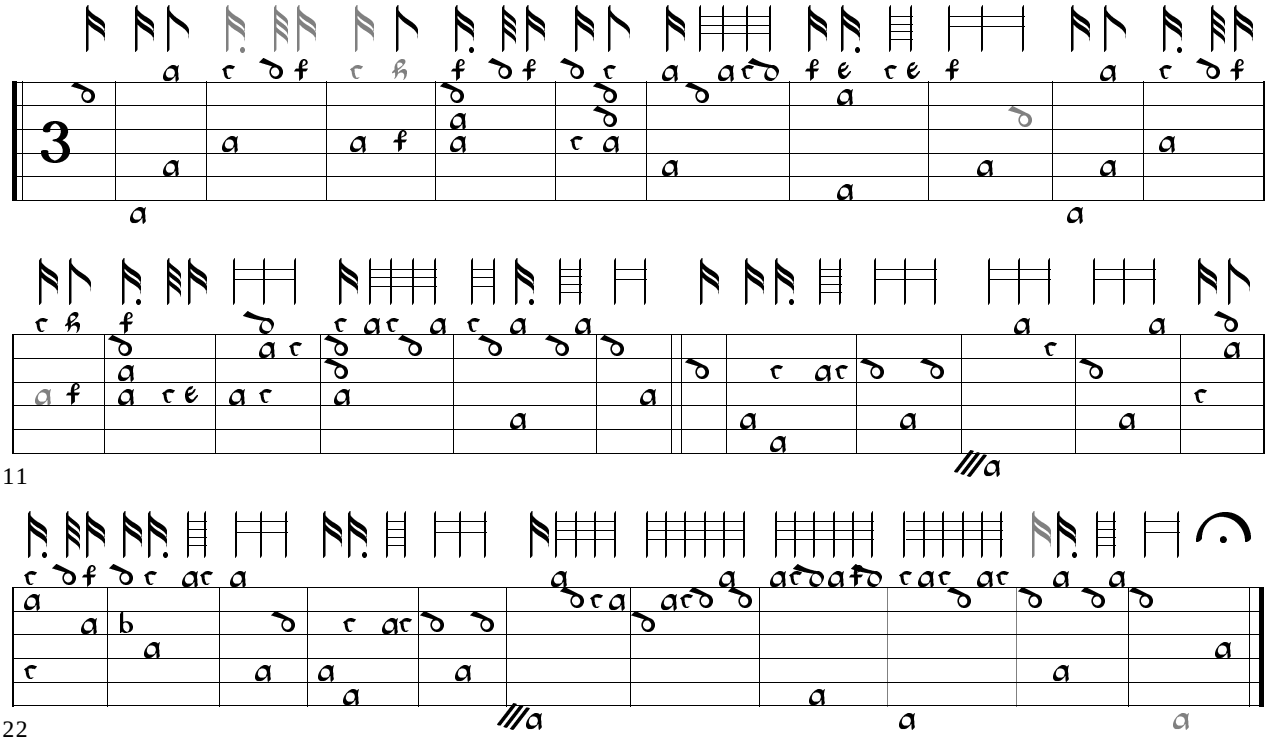
App 2. (Branle simple) - AB12 F-Pn Res.1109, f. 70r



App 3. (Branle de Poitou) - AABB6 F-Pn Res.1109, f. 50v



App 4. Bransle - 7F10C AB12 CZ-Pnm XIII.B.237, ff. 9v-10r



App 5. (Bransle) gay - 7F10C AB16 CZ-Pnm XIII.B.237, f. 10v