

MUSIC SUPPLEMENT TO LUTE NEWS 117 (APRIL 2016): COMPLETE LUTE MUSIC OF CHARLES BOCQUET & JOHN DOWLAND PART 18: N° 62 FORTUNE MY FOE & N° 63 COMPLAINT

CHARLES BOCQUET¹

1. *Besard *Thesaurus Harmonicus* 1603, f. 5v *Praelud. Bocqueti* p. 25
2. *GB-Cfm Mus.689, f. 18v *Prelude Jacob PolakP* pp. 62-63² 26
*Besard 1603, f. 5v *Praelud. Bocqueti*
3. PL-Kj 40143, ff. 37v-38v *Prelude*³ 27
*GB-Cu Add.3056, f. 32r untitled; *Besard 1603, f. 6r *Prael. Bocq.*
First section only (bars 1-12): #D-KNu K 16a 6745, p. 7 *Praeludium*,
and bars 1-7 = bars 6-12 of #Mertel *Hortus Musicalis* 1615, p. 46
Praelud[um] 97. Second section only (bars 13-34): #Mertel 1615, p. 35
Praelud[um] 78; cf. #Mathew *The Lutes Apology* 1652, pp. 42-43 *A*
Preludium - arrangement in French flat tuning (edeff)
4. PL-Kj 40143, ff. 41v-42r *Fantasia excellens Domini Bocqueti Galli* 28
*Besard 1603, f. 24r *Fantasia Bocqueti*.
5. CZ-Pnm IV.G.18, ff. 161v-162r *Fantasia Bocqueti* 29
*Besard 1603, f. 31v *Fantasia Bocqueti*
6. Besard 1603, ff. 92v-93v *Passamezzo* [antico] *Bocqueti* *Lutezine*
7. PL-Kj 40143, ff. 44v-47r *Passamezzo* [ant.] *excellent da seigneur Bocquet* *Lutezine*
= Besard 1603, ff. 100r-100v *Pass'emezzo Bocqueti*
8. D-W Guelf. 18.8, f. 104v *Passo e mezzo* [antico] *Car. Bocquet* *Lutezine*
9. *Besard 1603, f. 108r *Galliarda Bocqueti* 14
10. *Besard 1603, f. 108v *Galliarda eiusdem* [Bocqueti] 15
#B-Br 26.369, f. 24v *Gaillarde*
11. *Besard 1603, f. 108v-109r *Galliarda eiusdem* [Bocqueti] 20
cf. same first bar as CDN-Mc w.s. (Montreal), ff. 24v & 73r untitled
12. *Besard 1603, f. 113r *Galliarda Bocqueti*. 16-17
13. *GB-Lbl Add.38539 (ML), f. 21r *A Gallyard* 18-19
#CZ-Pnm G.IV.18, ff. 29v-30r 27v-28r *Gaillarde*; #D-Ngm 33748/1,
ff. 18v-19r *Galiarda*; #GB-HAdolmetsch II.B.1, ff. 76v-78r *Gall*; #PL-
Kj 40641, ff. 7v-8r *Galliard*; *Besard 1603, f. 128v *Galliarda Bocqueti* /
Accordatur 8. *chorus ad notam E La Mi*; cf. GB-Lbl Add.18940-4, f. 1v
Galliard M. Webster - instrumental ensemble à 4
cf. Vallet 1615, p. 78 *Courante sur la gaillarde de bocquet*
14. D-W Guelf. 18.8 VI (Hainhofer), ff. 178r-178v *Gagliarda Car. Bocquet* 21
15. GB-HAdolmetsch II.B.1, f. 31r *Gaillarde* 17
#Fuhrmann *Testudo Gallo-Germanica* 1615, p. 117 *Galliarda Boqueti*. 8.
(in *Lutezine*); CZ-Pnm IV.G.18, f. 175r *Gaillarde*
Besard 1603, f. 120v *Gaillarde*
16. *Fuhrmann 1615, p. 129 *Galliarda Bocqueti* [header: *Galliarda Bocqueti*.17.]22
17. PL-Kj 40143, ff. 47v-48r *Allemande du mesme auteur* [Bocquet] 10-11
*GB-HAdolmetsch II.B.1, ff. 198v-199r *Allemand*
*Besard 1603, f. 136r *Allemande de monsieur Bocquet*.
18. CH-Bu F.IX.70, p. 293 *Courante de Mons. Bocquet tres excellente* 3
*Besard 1603, f. 159r *Courante de sieur Bocquet*
19. *D-KNu K 16a 6745, pp. 1-2 *Currante Boucq*: 5
20. Hove 1601, f. 103r i *Courante* - HoveB⁴ 379 5
*Fuhrmann 1615, p. 172 *Courante* 16. [header: *Courante* 16. *Bocqueti*.]
cf. #Hove 1601, f. 103r ii *Courante* - HoveB 335 (Hove's own setting?)
21. *CZ-Pnm IV.G.18, f. 71v *Courante Bocqueti* 6
22. *GB-Cfm Mus.689, f. 15r *Courante Bocquet* 4
CZ-Pnm IV.G.18, ff. 46v-47r *Courante*
23. *D-BAU 13.4^o.85, p. 17 *Courant Bocq*. 6
24. *A-KR L.81, f. 49r *Courant Bouquet* - (edeff) *Lutezine*
25. PL-Kj 40143, f. 44r *Aultre Volte* 12
*Besard 1603, f. 166r *Volte de Monsieur Bocquet*
26. *D-KNu K 16a 6745, p. 1 *Volte Bocq*: 13
27. *D-KNu K 16a 6745, p. 1 *Volte Boc*: 8
Besard 1603, f. 166v i *Volte*.
28. *D-KNu K 16a 6745, p. 6 *Volte Bocquet* 12
29. *Fuhrmann 1615, p. 178 *Volte* [header: *Volte Bocqueti*.] 9
30. *GB-Cu Dd.9.33, f. 57r *Curranta* 10
*GB-Cfm Mus.689, f. 29r *Courante*; I-COc 1.1.20, ff. 36v-37r *Volta*
Franciese; *Fuhrmann 1615, p. 180 *Volte* [header: *Volte Bocqueti*.]
31. *D-BAU 13.4^o.85, pp. 52-53 *Bargamasco Bocqueti*⁵ 11
32. *D-BAU 13.4^o.85, p. 78 *Sequitur Chorea Bocquetj* 3
33. *D-BAU 13.4^o.85, p. 80 *Bocquetj Nicht lang ich spatzieren ging* 13
34. D-Hs ND VI 3238, p. 37 *Lamentatio Bocqueti* 30
*S-S PB fil 172, f. 43v *Lamentatio Bocqueti*
35. #B-Bc 26.369, ff. 2r-? *Gaillarde Bocqueti* 19
36. #D-Sl G.I.4 III, f. 49r *Gagliarda dj Bocquet* 23
37. #D-Sl G.I.4 III, f. 53r *Gagliarda novella dj Bocquet*⁶ 24
#A-Lla 475 (Eijssert), f. 67r *Gaillarde*; #CZ-Pnm IV.G.18, f. 170v
Gaillarde; #GB-HAdolmetsch II.B.1, ff. 100v-101r *Gaillarde*,
*Besard 1603, f. 115r *Gaillarde*
38. #D-Sl G.I.4/III, f. 30r *Allemande di Bouquet*⁷ 25
39. #D-Sl G.I.4/III, f. 34r *Courante Bocquet* - #D-Sl G.I.4/III, f. 54r *Courante* 7
40. #D-Mbs 21646 (Werl), ff. 71r-71v *Passamezzo* [moderno] *Boquie* *Lutezine*

* = music edited in CNRS edition; # source not listed in CNRS edition.⁸

Around ten musicians named Bocquet are known from the second half of the sixteenth to the late seventeenth century, at least three of them lutenists. Julien Bocquet (*d.* Paris 1592) was a groom and lutenist in Paris in the service of the French King Henri III (1574-1589). Monique Rollin suggested Julien was from Lorraine - a province of North-east France near the German border, which was then an independent duchy - and he may have been introduced at court by Louise de Vaudémont, daughter of the duke of Lorraine, when she married Henri two days after his coronation in 1575. No music by Julien is known, but 39 solos for 6-9 course renaissance lute ascribed to Charles Bocquet, or just Bocquet, are found in sources from around the end of the sixteenth and early seventeenth century, probably all by Julien's son Charles and all edited here and in the accompanying *Lutezine*. Fifty or more years later, twenty-four solos for baroque lute ascribed Bocquet without a first name are found in manuscript sources, which are assumed to be by a different lutenist whose identity is uncertain.⁹ Little is known about Charles Bocquet's life, although when his father died in 1592 the inventory of the property of the deceased records that Charles had been away from Paris for a long time. It is not known where he was during this time, and he is next recorded in 1594 at the court of Duke Charles III (1543-1608) in Lorraine where he may have staged ballets for the carnival and a decade or so later composed music, now lost, for a ballet performed in 1606 at the wedding of the Duke of Lorraine's son to the daughter of the Duke of Mantua. However, in the meantime he seems to have found employment in Germany as in 1599 and 1600 he is presumably the French lutenist *Borkhet* recorded at the court of Frederick IV Elector Palatine (1583-1610) in Heidelberg. No trace of him is known after this date.

Charles Bocquet's lute solos include French, German and Italian genres (six additional to the CNRS edition, n° 6-8, 24 & 40 in the *Lutezine*)¹⁰: 3 preludes, 2 fantasias, 4 passamezzos, 2 allemandes, 11 galliards, 14 courantes/voltes, a chorea, a *Lamentatio* and settings of *Nicht lang ich spatzieren ging* and *Bergamasca*. The major source (18 items) is Besard's *Thesaurus Harmonicus* published in Köln in 1603. In the preface, Besard praises the composers most represented in the print, *Laurencinus Romanus*, *Diomedes* and *Bocquetus*. In the list of authors *Carolus Bocqueti Parisiensis* is the first of eight French composers, which suggests Bocquet was born in Paris, but may only mean he was employed there although it is not recorded. Five of his lute solos, one ascribed *excellens Domini Bocqueti Galli* are found in MS 40143 copied in Köln around 1594, four of them to appear later in Besard's print. He is also mentioned in three lute books all published in 1615: Fuhrmann's *Testudo Gallo-Germanica* published in Nürnberg lists *Carolus Bocquet* fourth of his *Nomina Authorum* between *Perrichon* and *Mercurius Aurelianensis* (Orleans) and includes five ascribed lute solos. In Mertel's *Hortus Musicalis* published in Strasbourg, dedicatory poems praise only Bocquetus from France, and although none of the music is ascribed, two preludes can be attributed to Bocquet from concordances in other sources and one wonders how many more of his Mertel included. Vallet's *Secretum Musarum* published in Amsterdam, includes a *Courante sur la gaillarde de bocquet* (see n° 13). The references to Bocquet in these three prints may be posthumous tributes. Also Gumpelzhaimer's *Gymnasma De Exercitiis Academicorum* published in Strasbourg in 1621 honours just three lutenists formerly living in France, suggesting all three were dead by this time: *Iacob Reys Augustanus*, *Perrichon* and *Bocquet*, and Richard Mathew included an arrangement of a Bocquet prelude in french flat tuning in *The*

Lute's Apology in 1652 (n° 3, but see endnote 3). Charles Bocquet was contemporary with Julien Perrichon and Jacob Reis/Pollonois who were at the court in Paris, as well as the Frenchmen Victor Montbuisson and Mercure d'Orleans who were active in Germany. Although his music includes preludes, fantasias, passamezos and galliards reminiscent of the style of Lorenzino, and settings of popular music from Italy, Germany and England, the attractive linear divisions of his courantes and volts suggest that he contributed to the development of the characteristic style of French renaissance lute music before the emergence of the broken stile brisé.

CHIRPING OF THE LARK - MUSCADIN

M1. US-Ws V.a.280 (Folger), f. 87r iii untitled p. 24

As a page filler here is one version of the dance tune called *The Chirping of the Larke* in Playford's *Dancing Master* of 1651, and *Muscadin* in the Fitzwilliam virginal book. Other titles are used in concordant and cognate settings for lute, cittern and keyboard - twenty-one more edited in the *Lutezine*.

JOHN DOWLAND - FORTUNE MY FOE

JD62. Barley (Lute) 1596, sig. F3r-F3v *Fortune by I D* p. 31

JD63. GB-Cu Dd.2.11, f. 56r *Complainte J.D.* - DowlandCLM 63 30

GB-Cu Dd.4.23, f. 23r *Complainte J. Dowlands* - cittern

other settings of Fortune

F1. IRL-Dtc 408/II, p. 111 *Fortune* 8

F2. S-B PB fl.172 (Per Brahe), f. 14r *Utaff Fortuna* 9

F3. S-B 2245 (Beckman), f. 13v *Von der fortun de* 20

F4. US-Ws V.b.280, 57v untitled fragment 21

F5. GB-Lbl Add.4388, f. 88r *Treble string Fortune my foe* - cittern 22

F6. US-CAh 181 (Otley), f. 37v untitled - cittern 23

A ballad 'of one complaynyng of the mutabilite of fortune' was licensed to John Charlewo[o]d in 1565/6 without naming the tune but it could have been fortune my foe. In 1588/9 Richard Jones was licensed to print a ballad 'of the life and deathe of Dr. Ffaustus the great Cunngerer' to the tune of 'Fortune my foe', and in the seventeenth century another ballad 'An excellent Song, wherein thou shalt finde Great consolation for

a troubled minde' calling for 'Fortune my foe' begins 'Aime not too high, and later ballads call for the tune named as 'Dr Faustus' or 'Aim not too high', presumably meaning fortune my foe. It was the second most popular tune used for ballads in the seventeenth century with about 90 examples.¹¹ It was also quoted extensively in published poetry and stage plays, beginning with the dedication 'of his dream to all the pleasant-conceited, wheresoever' in Henry Chettle's black letter tract *Kind-Hart's Dreame* of 1592, 'there be idiots that think themselves artists because they can English an obligation, or write a true staff to the tune of Fortune'. It was also alluded to in Shakespeare's *The Merry Wives of Windsor* of 1600/1 (act III scene III) when Falstaff says 'I see what thou wert, if Fortune thy foe were not Nature, thy friend'. There are two different settings of the tune ascribed to Dowland, one that stands alone as a solo (DowlandCLM 62),¹² but is probably a consort part going by the title *Fortune my foe to the consort* in the Ballet lute book and the lack of a complete statement of the tune. The other is called *Complainte* (Dowland CLM63), the title reflecting a common theme in the ballads set to it, and uses a variant of the tune in which the second strain begins a minor third rather than a fifth above the first. It seems likely that Dowland only arranged rather than composed both settings. There are nearly fifty other instrumental settings of which three use the variant of the tune (listed in the *Lutezine*). One of each of the Dowland and six anonymous settings are here as page fillers, and all other cognate lute and lyra viol settings are in the *Lutezine*. Three anonymous consort parts copied in the 1580s do not fit the lute setting, and the recorder part does not match the other two. In fact the harmonies of the second strain and the titles suggest that the recorder part (Dd.5.21, f. 2r *fortune*) is from a set for the original tune, whereas the bass viol and cittern parts (Dd.5.20, f. 5r *Complainte* & Dd.14.24, f. 21v *Complaint als[o] ffortune*) are from a different set using the variant tune.

John H. Robinson - March 2016

¹ Thank you to François-Pierre Goy for useful comments on the text. A commentary for the music is on pages 32-33.

² Piotr Pozniak *Jakub Polak. Collected Works* (Kraków, PWM 1993), Prelude VII. François-Pierre Goy identified bars 29/3-47/1 as the prelude ascribed to Bocquet, casting doubt on the ascription.

³ The version in Besard is in two sections separated by a double bar line, and each section is found alone in other sources. Bars 30-31 are identical to bars 13/13 to 15/1 of Besard, f. 22r *Fantasia Laurenc.* so the second section could be a Lorenzino prelude that followed Bocquet's prelude and Besard combined them in error.

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

⁵ All the Bergamasca settings will be edited for a future *Lutezine*. [Additional: They were, in the *Lutezine* to *Lute News* 118 (July 2016)]

⁶ Two other galliards share the first bar, GB-Cfm Mus.689, f. 22 ii *Gagliarda*, and Besard 1603, f. 114v *Gagliarda Victoris de Montbuisson* which is concordant with Fuhrmann 1615, p. 120 *Gagliarda incerti Authoris* (edited in *Lute News* 112 n° 10).

⁷ Bocquet's setting of the popular tune known in England as *The french Kinges Maske*, a list of cognates and nine settings edited in *Lute News* 64 (December 2002). Additional cognates: D-B autog. Hove-1, f. 161v *La masque du Roy* - HoveB 307; D-Ngm M 272, f. 13r *Anglosa* [violin tablature]; LT-Va 285-MF-LXXIX, f. 40v *Courante* [bandora]; Hove 1601, f. 99v *Reprinsse* - HoveB 222b; Hove 1601, f. 109r *Reprinsse* - HoveB 228b.

⁸ Numbering and biographical information from André Souris & Monique Rollin (eds.) *Œuvres des Bocquet* (Paris, Éditions CNRS, 1972). The 24 baroque lute solos by a later Bocquet (Pierre the younger?) are also edited in the CNRS edition.

⁹ Monique Rollin suggested this Bocquet was the *précieuse* Mademoiselle Bocquet, one of the sisters Marguerite or Anne Bocquet. However, François-Pierre Goy, based on the fact that the

Englishman Bullen Reymes had since put forth the candicacy of their elder Brother Pierre, (b. 1598) to whom his father Pierre (d. 1629) had lent two of his eleven lutes in 1626. See François-Pierre Goy 'Die notatoren der Goëss'schen tabulaturhandschriften und ihr repertoire' (in press).

¹⁰ N° 24 was included under Charles in the CNRS edition, but as it is the only one in transitional tuning, it is likely to be by a different Bocquet, probably Pierre the elder.

¹¹ William Chappell, revised H. Ellis Woolridge *Old English Popular Music* (London, Macmillan, 1893/reprinted New York 1961), I, pp. 76-78; Claude M. Simpson *The British Broadside Ballad and its Music* (New Brunswick: Rutgers University Press, 1966), pp. 225-231, and John M. Ward 'Apropos: The British Broadside Ballad and Its Music', *JAMS* 20: 28-86 (1967), p. 41.

¹² Diana Poulton and Basil Lam (eds.) *The Collected Lute Music of John Dowland* (London, Faber, 1974/revised 1978 & 1981), pp. 189-192, 334-335 & 341; Diana Poulton *John Dowland* (Faber 1972/R1982), p. 165-168; John M. Ward 'A Dowland Miscellany' *JLSA* x (1977), p. 70 & 131 (Ward records that the third of Byrd's keyboard variations on the tune is almost identical to the second of Dowland's variations). The other Dowland settings: JD62b. GB-Cu Dd.4.22, f. 11v *fortune by Jo: Dowland* - DowlandCLM 62; JD62c. GB-En K.33b, part III, after p. 65 untitled; JD62d. GB-Gu Euing 25, f. 27r untitled; JD62e. GB-Lam 601 (Mynshall), f. 9v *Fortune per Dowland - fortune*; JD62f. GB-WPforester, f. 2r *Fortune Mr Dowland*; JD62g. IRL-Dtc 408/I, p. 14 *Fortune my foe to the consort*; JD62h. A-Lla hs.475, f. 38r *Fortune Dolland*; JD62i. A-Lla hs.475, f. 34r *Fortune Dolland*; JD62j. NL-Lu 1666 (Thysius), f. 387v *Fortune Jo. Doulande*; JD62k. LT-Va 285-MF-LXXIX (Königsberg), f. 7v *Fortuna Duland*; JD62l. D-B Danzig 4022, ff. 11v-12r *Fortun(e)*. JD62c/k/1 were not included in DowlandCLM.

18. Courante de Mons(ieur) Bocquet - 7F8Eflat A18B16

CH-Bu F.IX.70, p. 293

First system of musical notation for 'Courante de Mons(ieur) Bocquet'. It features a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, with some notes marked with 'f' (forte) and 'i' (piano). The system ends with a repeat sign.

Second system of musical notation for 'Courante de Mons(ieur) Bocquet'. It continues the piece with similar rhythmic patterns and dynamics. The system ends with a repeat sign.

9

Third system of musical notation for 'Courante de Mons(ieur) Bocquet'. It continues the piece with similar rhythmic patterns and dynamics. The system ends with a repeat sign.

17 /a

Fourth system of musical notation for 'Courante de Mons(ieur) Bocquet'. It continues the piece with similar rhythmic patterns and dynamics. The system ends with a repeat sign.

26

/a

32. Chorea Bocqueti - 7F8D A6B4C6

D-BAU 13.4o.85, p. 78

First system of musical notation for 'Chorea Bocqueti'. It features a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, with some notes marked with 'f' (forte) and 'i' (piano). The system ends with a repeat sign.

Second system of musical notation for 'Chorea Bocqueti'. It continues the piece with similar rhythmic patterns and dynamics. The system ends with a repeat sign.

9

/a

10

19

28

38

47

a a c d c d a d c d c a c f k g e g h c a

a b d | a | a | c | c | f | h | e | | |

d | | a | c | c | | h | | | |

17 a //a //a

21. Courante Boqueti - 7F8Eflat9D A17B15

CZ-Pnm IV.G.18, f. 71v

First system of musical notation for 'Courante Boqueti'. It features a treble clef and a 3/4 time signature. The melody is written on a single staff with various notes and rests. Below the staff, there are several groups of numbers: 7, 8, 9, and 7, which likely represent fingerings or rhythmic values.

Second system of musical notation for 'Courante Boqueti'. It continues the melody from the first system. Below the staff, there are several groups of numbers: 7, 9, 8, and 7, which likely represent fingerings or rhythmic values.

Third system of musical notation for 'Courante Boqueti'. It continues the melody from the second system. Below the staff, there are several groups of numbers: 7, 8, 7, 9, and 9, which likely represent fingerings or rhythmic values.

23. Courant Bocq(uet) - A8B19

D-BAU 13.4o.85, p. 17

First system of musical notation for 'Courant Bocq(uet)'. It features a treble clef and a 3/4 time signature. The melody is written on a single staff with various notes and rests. Below the staff, there are several groups of numbers: 7, 8, 7, 9, and 9, which likely represent fingerings or rhythmic values.

Second system of musical notation for 'Courant Bocq(uet)'. It continues the melody from the first system. Below the staff, there are several groups of numbers: 7, 8, 7, 9, and 9, which likely represent fingerings or rhythmic values.

Third system of musical notation for 'Courant Bocq(uet)'. It continues the melody from the second system. Below the staff, there are several groups of numbers: 7, 8, 7, 9, and 9, which likely represent fingerings or rhythmic values.

39. Currente Bocquet - 7F A12BB12C12

D-Sl G.I.4 III, f. 34r

Measures 1-8 of the piece. The notation features a treble clef and a 3/4 time signature. The melody is written on a single staff with various note values (quarter, eighth, and sixteenth notes) and rests. The bass staff contains a simple harmonic accompaniment. The key signature is one flat (B-flat).

Measures 9-16 of the piece. The notation continues the melody and accompaniment from the previous system. The melody includes some triplet markings. The bass staff provides a steady harmonic support.

Measures 17-24 of the piece. The notation shows a continuation of the musical themes. The melody is more active in this section, with many sixteenth notes. The bass staff continues with its simple accompaniment.

Measures 25-32 of the piece. The notation features a series of sixteenth-note patterns in the melody. The bass staff has some longer note values, providing a contrast to the busy melody.

Measures 33-40 of the piece. The notation continues with complex sixteenth-note figures. The bass staff has some rests, allowing the melody to be more prominent.

Measures 41-48 of the piece. The notation concludes the piece with a final cadence. The melody ends with a series of sixteenth notes, and the bass staff provides a final harmonic resolution.

27. Volte Boc(quet) - 7F A12BB14

D-KNu K.16a.6745, p. 1

1

11

19

26

33

F1. Fortune - A2B4

IRL-Dtc 408-II, p. 111

1

29. Volte Bocqueti - AA10B12B11

Fuhrmann 1615, p. 178

Handwritten musical notation on a five-line staff, featuring various rhythmic values (vertical strokes) and a large number '3' in the first measure.

1

	a			a	a	e	f e f h f	e e f h e
f	c e c	e c a c e a	c a a c	a	e c			h
	e	f	e e e	a	δ			
c			e	c a				
a				e	c a	a		a

10

<p>f c e f e a c e r c a c e a c e a f h f e e c c e f</p>									
<p>fe f dca a h g c</p>									
<p>a c e b c a c e c e</p>									
<p>a c a e a c e c e</p>									

18

27

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

36

F2. Utaff Fortuna - A4B6

S-B PB fl.172, f. 14r

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 104

1

30. Curranta (Bocquet) - 7F A16B16

#GB-Cu Dd.9.33, f. 57r

1

9

17

25

17. Allemande du (Seigneur Bocquet) - AA9B10

PL-Kj 40143, ff. 47v-48r

1

9

16

23

25

31. Bargemasco Bocqueti - 7F 8x4 bars

D-BAU 13.4o.85, pp. 52-53

1

9

17

9

17

25

17

25

29

25

29

31

25. Volte (Bocquet) - 9D A18B16

PL-Kj 40143, f. 44r

First system of musical notation for '25. Volte (Bocquet)'. It features a treble clef and a 3/4 time signature. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, naturals). The melody is written on a five-line staff, with a key signature of one sharp (F#).

Second system of musical notation for '25. Volte (Bocquet)'. It continues the melody from the first system, maintaining the same rhythmic and melodic patterns.

Third system of musical notation for '25. Volte (Bocquet)'. It concludes the piece with a final cadence. The notation includes a double bar line and a repeat sign at the end.

28. Volte Bocquet - 7F AA8BB6

D-KNu K.16a.6745, p. 6

First system of musical notation for '28. Volte Bocquet'. It features a treble clef and a 3/4 time signature. The notation includes various rhythmic values and accidentals. The melody is written on a five-line staff, with a key signature of one sharp (F#).

Second system of musical notation for '28. Volte Bocquet'. It continues the melody from the first system, maintaining the same rhythmic and melodic patterns.

Third system of musical notation for '28. Volte Bocquet'. It concludes the piece with a final cadence. The notation includes a double bar line and a repeat sign at the end.

26. Volte Bocq(uet) - 7F ABC8

D-KNu K.16a.6745, p. 1

1

9

17

33. Bocqueti Nicht lang ich spazieren ging - AA4BB6

D-BAU 13.4o.85, p. 80

8


15

/a/

f f e r e c e c a c g c a a

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

9



 e c a a c e f e e h g e g e g h f e c a f e c e c a a

 e h f e f h f h a e c a c a a c e

 a e e b c b e c a e

 1.4 e /a

e

/a

Handwritten musical notation on a five-line staff, featuring various rhythmic values (semibreves, minims, crotchets) and accidentals (sharps, naturals). The notation is organized into measures by vertical bar lines.

Below the staff, there are several rows of handwritten letters and symbols, likely representing a cipher or shorthand system:

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

26 /a

/a/

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

10. Galliarda (Bocquet) - 8D AA10B8C8

Besard 1603, f. 108v

1

1

7

7

12

12

18

18

24

24

31

31

1 2 3 4 5 6 7 8

9 10 11 12 13

14 15 16 17 18

19 20 21 22 23 24 25

26 27 28 29 30

31 32 33 34 35

36 37 38 39 40

44

a

51

56

a

15. Galliarde (Bocquet) - A8B12

GB-HAdolmetsch II.B.1, f. 31r

1

7

14

13. A Gallyard (Bocquet) - 8Eflat AA12B20

#GB-Lbl Add.38539, f. 21r

Measures 1-6 of the piece. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is highly ornamented with many accidentals. The bass line has a few notes, including a C and an A.

Measures 7-12 of the piece. The notation continues the complex melodic line with many accidentals. The bass line has a few notes, including a C and an A.

Measures 13-16 of the piece. The notation continues the complex melodic line with many accidentals. The bass line has a few notes, including a C and an A.

Measures 17-20 of the piece. The notation continues the complex melodic line with many accidentals. The bass line has a few notes, including a C and an A.

Measures 21-25 of the piece. The notation continues the complex melodic line with many accidentals. The bass line has a few notes, including a C and an A.

Measures 26-30 of the piece. The notation continues the complex melodic line with many accidentals. The bass line has a few notes, including a C and an A.

Measures 31-35 of the piece. The notation continues the complex melodic line with many accidentals. The bass line has a few notes, including a C and an A.

11. Galliarda (Bocqueti) - 7F8D A16B12

Besard 1603, f. 108v-109r

a c d c a c d f B g B g B f o c a f i B i B f B f B i

a a a i B f e e f o c a B f f i

B B B a f B a

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

B B B f f f f f f f

1

7

[illegible]

12

f d c b d f g a b a b a d	a e c e f c d f h i l l i h f
i f g d f	
f	
d a r e a r c e	r c e h a f
d a r e a r c e	

17

B	B f	f	B	B	D f	F	B	B	B	B	B	B	A	C	A	C	A	C
i i	i i	B f i	B	B	D								A	C	A	C	A	C
f f	f	B	B	B	a								a	c	a	c	a	c
	B		B		a	D c a												
	f												a					

22

F3. Von der Fortun(e) - A4B8

S-B 2245, f. 13v

1

14. Gagliarda Car(olus) Bocquet - A8BB8C9

D-W Guelf. 18.8 VI, ff. 178r-178v

27

F4. Untitled

US-Ws V.b.280, 57v

1

16. Galliarda Bocqueti - AA8BB6

Fuhrmann 1615, p. 129

23

F5. Treble string Fortune my foe - cittern A2B4

GB-Lbl Add.4388, f. 88r

36. Gagliarde di Bocquet - 7F8D AABC8

D-Sl G.I.4 III, f. 49r

First system of musical notation for 'Gagliarde di Bocquet'. It features a single melodic line with a treble clef and a 3/4 time signature. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The system is divided into measures by vertical bar lines.

Second system of musical notation. It continues the melody from the first system. The notation includes various rhythmic values and accidentals. The system is divided into measures by vertical bar lines.

Third system of musical notation. It continues the melody. The notation includes various rhythmic values and accidentals. The system is divided into measures by vertical bar lines.

Fourth system of musical notation. It continues the melody. The notation includes various rhythmic values and accidentals. The system is divided into measures by vertical bar lines.

Fifth system of musical notation. It continues the melody. The notation includes various rhythmic values and accidentals. The system is divided into measures by vertical bar lines.

F6. (Fortune) - cittern AA4

US-CAh 181, f. 37v

First system of musical notation for 'Fortune'. It features a single melodic line with a treble clef and a common time signature. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The system is divided into measures by vertical bar lines.

37. Gagliarda novella di Bocquet - 7F8D A8B8C10

D-Sl G.I.4 III, f. 53r

Measures 1-6 of the piece. The notation is in 3/4 time. The first staff shows a treble clef and a key signature of one flat (B-flat). The music features a mix of eighth and sixteenth notes, with some rests. The second staff shows a bass clef and a key signature of one flat. The third staff shows a tenor clef and a key signature of one flat. The fourth staff shows a bass clef and a key signature of one flat. The fifth staff shows a tenor clef and a key signature of one flat. The sixth staff shows a bass clef and a key signature of one flat.

Measures 7-11 of the piece. The notation continues with similar rhythmic patterns. Measure 11 ends with a repeat sign. The key signature remains one flat.

Measures 12-16 of the piece. The notation continues with similar rhythmic patterns. Measure 16 ends with a repeat sign. The key signature remains one flat.

Measures 17-22 of the piece. The notation continues with similar rhythmic patterns. Measure 22 ends with a repeat sign. The key signature remains one flat.

Measures 23-27 of the piece. The notation continues with similar rhythmic patterns. Measure 27 ends with a repeat sign. The key signature remains one flat.

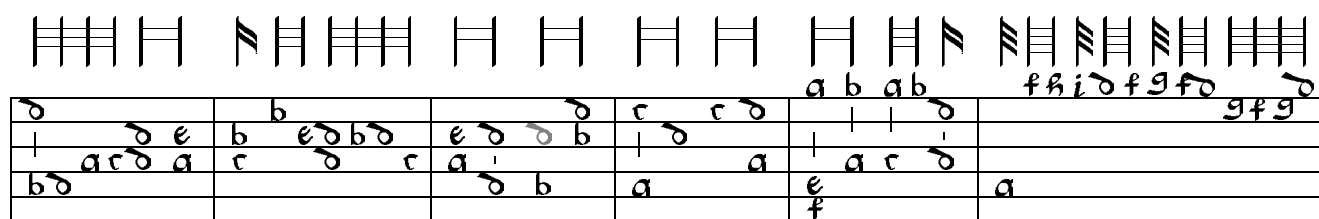
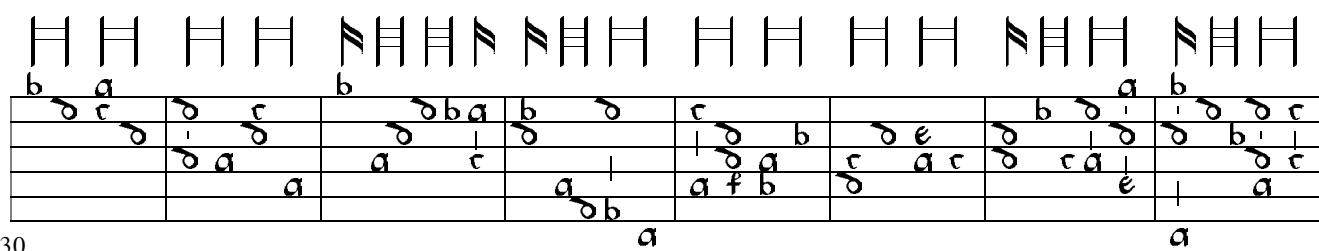
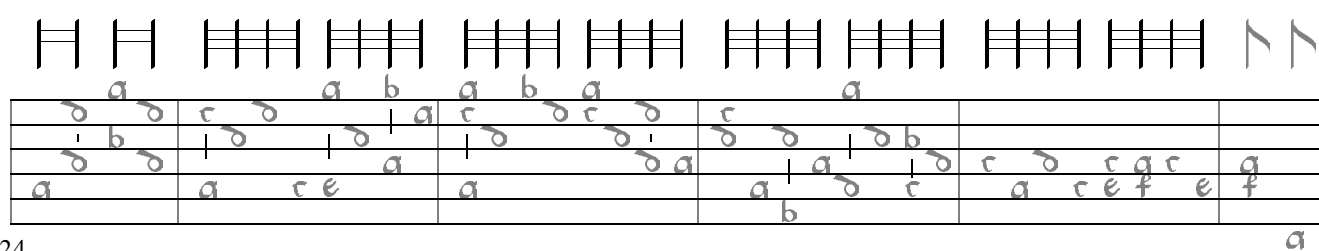
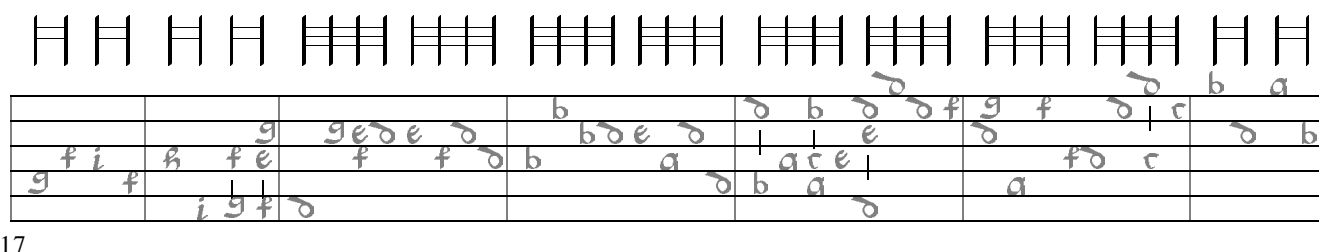
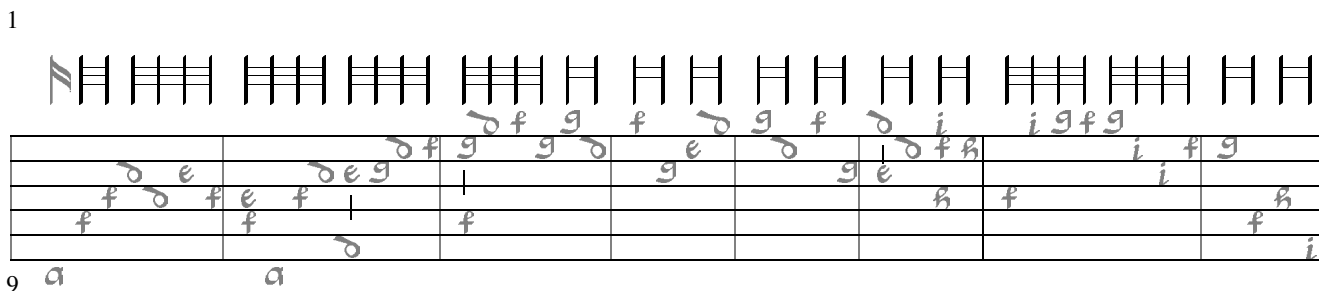
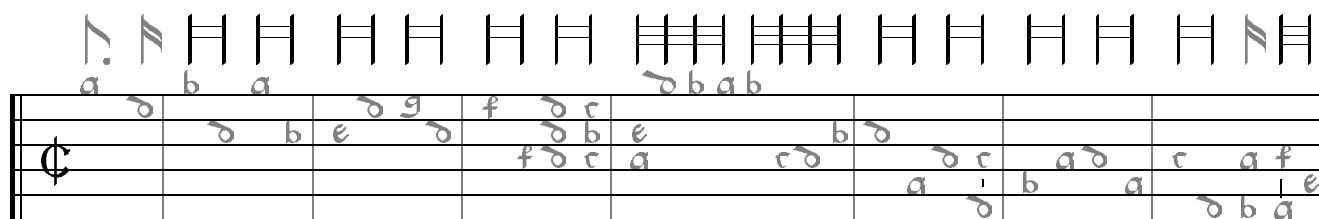
M1. (Muscadin) - AB4

US-Ws V.a.280, f. 87r

Measures 1-8 of the piece. The notation is in 4/4 time. The first staff shows a treble clef and a key signature of one flat (B-flat). The music features a mix of eighth and sixteenth notes, with some rests. The second staff shows a bass clef and a key signature of one flat. The third staff shows a tenor clef and a key signature of one flat. The fourth staff shows a bass clef and a key signature of one flat. The fifth staff shows a tenor clef and a key signature of one flat. The sixth staff shows a bass clef and a key signature of one flat.

2. Prelude (Jacob or Bocquet) - 7F 29+19 bars

#GB-Cfm Mus.689, f. 18v



4. Fantasia excellens domini Bocqueti Galli - 7F 56 bars

PL-Kj 40143, ff. 41v-42r

1

12

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

21

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

30

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

37

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

44

c B c e f	a c c b	c		a c	ḃ c	a c	.
e a c d a	c c d a	c d c a	e a c	a a	a . c	f e c e	e
f	e f c	a a a a	e a b e	b a			f
e		a a	e a c e	a b	c		e
c		c b c	a	c e			c
			c a c	d : c a	a c		

50

5. Fantasia Bocqueti - 7F 56 bars

CZ-Pnm IV.G.18, ff. 161v-162r

1

9

19

27

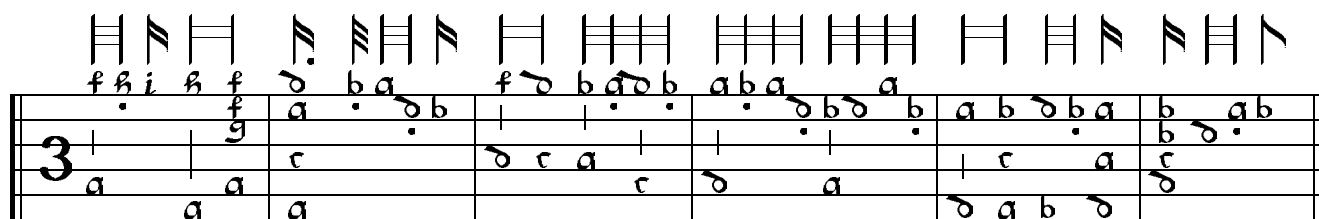
34

41

49

34. Lamentatio Boqueti - ABC6

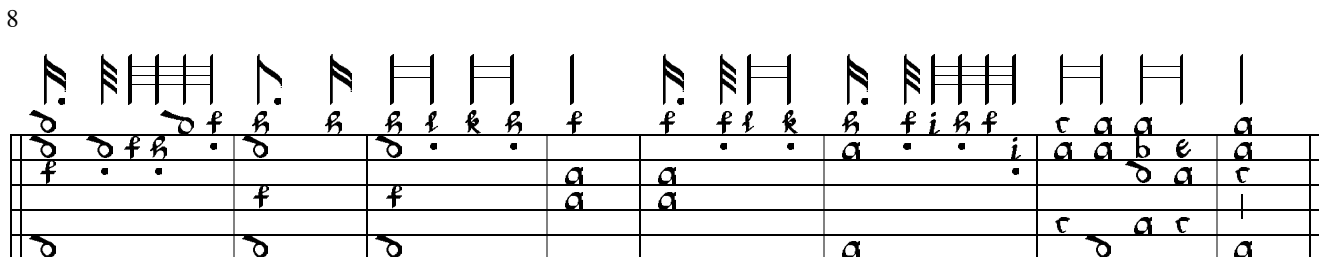
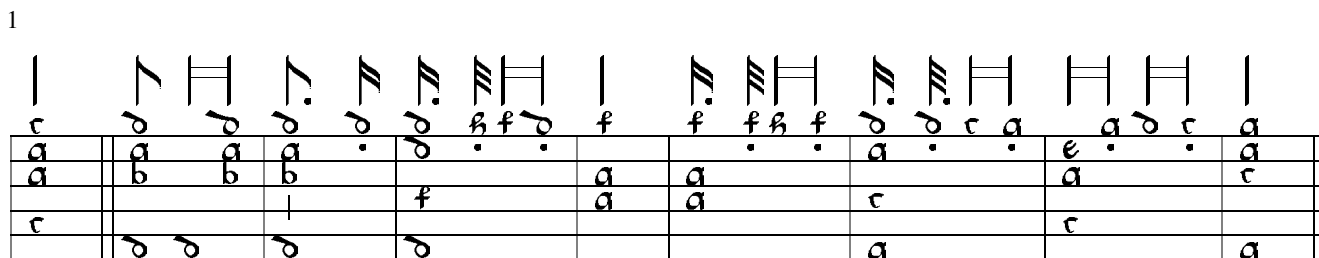
D-Hs ND VI 3238, p. 37



13

JD63. Complaint J(ohn) D(owland) - AA4BB8

GB-Cu Dd.2.11, f. 56r



17

JD62. Fortune by I(ohn) D(owland) - AA4BB8x2

Barley (lute) 1596, sig. F3r-F3v

1

8

15

22

29

35

42

Commentary: BOCQUET: 1. 3/1-7 - crotchet 6 quavers instead of minim 6 crotchets. 2. 25/1 - //a (error for ///a, 10C) instead of a5; 27/4,5&7 - a (F on 7th), //b (Eflat on 9th), ///c (D on 10th) instead of a4, d5, c5; 28/1 - ///a (C on 10th) added; 29/1-2 - crotchets instead of minims; 29-30 - bar line absent; 30/1-4 - quavers instead of crotchets (to match the other version); 40/3 - scribe altered b3 to d3; 47/2-4 - scribe altered quaver semiquavers to crotchet quavers; 48/1 - semibreve? instead of fermata; closely concordant with the version in Besard (15 minor differences in embellishment). 3. dots under notes to be plucked with right hand index finger; bar lines absent except 3-4, 5-6, 6-7, 7-8, 11-12, 22-23, 23-24 & 26-27, and single instead of double bar line at 12-13; 15/1-4 - semiquavers instead of quavers; 18/9-10 - 2 semiquavers instead of 2 quavers; 22/10 - crotchet instead of quaver; 33/1-4 - quavers instead of crotchets; 34/1 - fermata instead of minim. 4. dots under notes to be plucked with right hand index finger; only about half the bar lines (22/50) are in the original with more in the second half but all in the right places; 21/1 - e5 instead of e6; 23/1 - e1 added; 39/1-4 - 4 quavers instead of 4 crotchets; 40/1 - crotchet instead of minim; only 5 differences to Besard version other than bar lines. 5. 11/3 - a4 absent; 48/2 - c2 instead of b2; only 3 notes different to Besard version so probably copied from it. 6. (in the *Lutezine*): 3/4 - crotchet a note to the left; 12/6 - a4 instead of a3; 16/5, 32/8, 64/7 & 97/5 - fermata and minim rest instead of minim; 20/5 - a8 instead of a7; 22/1 - g1 instead of h1; 35-36, 74-75 & 89-90 - bar lines absent; 48/6-7, 64/6-7, 81/4-5 & 97/4-5 - bar line added; 48/7 - fermata and crotchet rest instead of crotchet; 49 - bar of 6 minims in the original retained; 54/8-10 - rhythm signs present but c4-a4-c4 absent; 60/7 - c3 instead of c1; 64/8-11 - crotchets instead of quavers; 81/5 - fermata and dotted crotchet rest instead of dotted crotchet; 88/7 - e5 instead of e6; 89/7 - a6 instead of a5; 103/1 - a6 instead of a7; the other version includes only variations 5 and 7 and is nearly identical (9 minor differences). 7. (in the *Lutezine*): dots under notes to be plucked with right hand index finger; 3-4, 13-14, 16-17, 32-33, 36-37, 45-46, 48-49 & 51-52 - bar lines absent; 16/4, 32/5 & 48/6 - fermata instead of crotchet; 17/6-7, 29/5-6, 33/8-9, 34/8-9, 38/7-8, 39/7-8, 44/8-9, 48/4-5, 49/15-16 & 51/15-16 - bar lines added; 20/10 & 35/15 - crotchet absent; 23/3 - f2 instead of e2; 48/7-8 - quavers instead of crotchets; 64/1 - c6 instead of c4; 64/2-4 - c6-e4-f3 absent; 64/5 - c1c2c3c6 absent; identical to the Besard version except for a few details. 8. (in the *Lutezine*): Italian tablature; occasional dots under notes to be plucked with right hand index finger; 6/3 - b3 instead of d3; 7/3 - a4 instead of c4; 17/2-7 - semiquavers instead of quavers and d1-b1-d1-b1-d1-b1 added; 27/4 - c4 instead of c5; 32/1 - fermata absent. 9. 2-3 and then every other bar line absent and double bar lines absent; 42/1 - fermata instead of minim and no rhythm sign above note to the right. 10. double bar lines absent; 1/1 - crotchet instead of dotted crotchet; 2-3 and then every other bar line absent (except bar line at 28-29 is present); 13/2 - c2 instead of b4; 18/1 - dotted crotchet instead of crotchet; 18/6 - CNRS edition adds b4 to a3; 35/3 - a4 instead of b4; the Brussels version is concordant with many differences in figuration, lacks divisions of the three strains and is incomplete due to a missing page ending with the first bar of the third strain. 11. 2-3 and then every other bar line absent and double bar lines absent; 6/3-4 - h1-f1 instead of f1-h1. 12. 2-3 and then every other bar line absent and double bar lines absent; 4/3 - dotted minim instead of minim. 13(a). one and two dots under tablature letters plucked with right hand index and middle fingers, profuse horizontal ties and ornaments x, + and #; double bar lines absent; 14-15, 18-19, 20-21, 25-26, 30-31, 38-39 & 42-43 - bar lines absent; only 2 differences to Besard as well as adding fingering tenuto and ornaments, and the four other versions are closely concordant apart from minor differences (47 differences to 40641, 12 differences to MS IV.G.18, & 8 differences to Dolmetsch). 13(b). (in *Lutezine*); double bar lines absent; 11-12 & 34-35 - bar lines absent; 17/4-6 - crotchets absent; 21/1-12 quavers absent. 13(c). one and two dots under tablature letters plucked with right hand index and middle fingers, • below or within chords probably indicating a barré with the left hand index finger (thanks to Martin Shepherd for this interpretation), and horizontal ties and ornaments comma and x; left hand fingering indicated by 1 for index, 2 for middle, 3 for ring and 4 for little finger; double bar lines absent; 55/1 - 3 (right hand middle) instead of 4 (right hand little finger). 14. Italian tablature; double bar lines absent; 7/2 - b3 instead of d3; 10/1 - a5 instead of a6; 10/5 - a6 added; 13/3 - c1 instead of f1; 26/2-3 - 2 quavers instead of 2 crotchets; 33/1 - a1a2c3 instead of e1f2f3. 15(a). occasional dots under tablature letters for notes plucked with right hand index finger; 6/1-4 - quaver e1c4 6 semiquavers a1-c1-e1-a1-c1-e1 instead of 4 quavers e1c4-a1-c1-e1; 6/7 - c6 absent; 9/1-2 - 2 crotchets instead of dotted crotchet quaver; 19/2 - scribe altered e3 to d3; the version in the MS IV.G.18 is identical as is Besard except for filling in 8 of the chords and an error in the penultimate bar (notes 2-4 a line too low) and so probably copied from Besard; but Fuhrmann's version is simplified and quite different (reproduced in the *Lutezine*). 15(b). (in *Lutezine*): 1/1 - e6 absent; 1/2 - e4 instead of e3; 1/7 - e5 instead of c5; 5/1 - h6 instead of g4; 6/1 & 15/1 - dotted minims instead of minims. 16. 2/1-5 - crotchets absent; 8/5, 22/5 & 28/5 - //a (9C) instead of a5 (as using one diapason only three times seems unnecessary); 8-9 - single instead of double bar line; 16/5-6 & 22/5-6 - double bar lines absent. 17. bar lines absent (except for 3-4, 8-9, 9-10, 10-11, 12-13, 16-17, 17-18, 19-20 21-22, 22-23 & 27-28, and double barline at 18/2-3); 19/1 - minim instead of crotchet; 27/2 - a5 instead of d3; this and the other manuscript version nearly identical to Besard version so presumably both copied from it. 18. German tablature; anacrusis-1, 3-4, 4-5, 8-9, 9-10, 16-17, 17-18, 18-19, 20-21, 21-22, 23-24, 27-28 & 33-34 - bar lines absent; 5/1 - cipher for d2 instead of d1; 10/1 - g3 instead of g2; bar 15 - lacks rhythm signs; 15/3 - d5 to the right not below b2; 15-16 - bar line a note to the right; 17/2 & 33/2 - a7 (F) instead of a8 (Eflat); 17/4 - fermata instead of minim; 19/2-3 - crotchets instead of quavers; 29/1 - a5 instead of d3; 31/1 - crotchet absent; 34/1 - fermata over double bar line; only 6 minor differences from Besard apart from the errors, so may have been copied from it. 19. occasional vertical ties and dots under letters for right hand index fingering; 2/3 - d5 instead of e5; 4/4 - h2 instead of g2; 4/5 - i2 instead of i1; 5/1 - k4 instead of g4; 5/3 - h4 absent; 10/5 - quaver instead of crotchet; 11/2-3 - crotchets instead of quavers; 13/4 - minim instead of crotchet; 23/2-4 - d3-c3-a3 instead of d4-c4-a4; 24/1 - f1 instead of b1; 29/4 - crotchet instead of fermata. 20(a). dots under tablature letters for notes plucked with right hand index finger; double bar line absent; 2/3-4 - dotted minim quaver instead of minim crotchet; 5-6 to 19-20 - bar lines 3 crotchets to the left; 10/3 & 5 - d5 - a4 absent in print but added by hand in the Nederlands Musiek Instituut copy; 20/2-3 - bar line added; 21/1 - a3c4c5 instead of a2c3c4 and minim instead of fermata. The version in Fuhrmann is nearly identical except for 15 minor variants and errors; the following courante in Hove is a cognate setting. 20(b). (in the *Lutezine*): double bar line absent; 3/7-10 - f1-i2?-f1-h1 instead of h2-f1-h1-i1; 5-6 to 9-10 - bar lines 3 crotchets to the left; 10/3 - c4 instead of c3; 19/5 - crotchet a note to the left; 22/3 - minim instead of fermata. 21. Italian tablature; 17/2 - crotchet absent; 32/1 - minim instead of fermata. 22. vertical ties; 2/1-3 - 2 crotchets instead of dotted crotchet quaver crotchet; 9/2 - l1a4 instead of k1a5; 17-18 - rhythm signs absent; 30/1-2 & 42/1-2 - double bar lines absent; 52/1 - h5 instead of k5; the other version is concordant with 50 minor differences. 23. vertical ties and one and two dots under tablature letters for notes plucked with right hand index and middle fingers; 6/1 - crotchet absent; 12/6 - d1 instead of d2; 26/3 - c4 instead of a6. 24(i). (in the *Lutezine*): occasional vertical and a horizontal ties; ornaments # (? in original) and comma; anacrusis - crotchet absent; 8-10 - rhythm signs absent; 18/1 - fermata above double bar line; 24(ii) is a transcription for renaissance lute with the same changes. 25. dots under tablature letters for notes plucked with right hand index finger; bar lines absent except at 3-4, 8-9, 15-16, 17-18, 21-22, 24-25, 25-26, 29-30 & 33-34 and double bar line; 21/1 - e5 instead of e6; 28/2-4 - a1-c1-e1 instead of c1-e1-f1; 30/1 - crotchet absent; nearly identical to version in Besard (5 minor differences). 26. occasional dots under tablature letters for notes plucked with right hand index finger; 9-10 - bar line absent; 16/4 - d4 instead of d3; 24/4 - minim instead of fermata. 27. vertical ties and dots under tablature letters for notes plucked with right hand index finger; 3/3 - a4 is in the chord one note to the right instead; 3-4, 5-6, 8-9, 10-11, 15-16, 17-18, 20-21, 28-29, 30-31, 32-33, 34-35, 36-37, 38-39 & 39-40 - bar lines absent; 10/<1 - a1b2d3 crossed out; 13/2 - a5 instead of a4; bar 15 - 4 quavers crotchet instead of crotchet 4 quavers; 26-27 - single instead of double bar line; 28/2-5 - quavers absent; 39/6 - c2 instead of c1; 40/4 - fermata absent; nearly identical to the version in Besard. 28. vertical ties; 2/2 - quaver absent; 2-3, 6-7, 10-11, 15-16 & 18-19 - bar lines absent; 6/1 - minim instead of crotchet; 7/1-4 & 16/1-2 - rhythm signs absent; 8/1 - minim instead of dotted minim; 8-9 & 22-23 - double bar lines absent; 15/2-4 - crotchet 2 quavers instead of dotted crotchet 2 semiquavers; 18/1 - a6 crossed out; 20 - bar absent; 21/3-4 & 27/4-5 - 2 quavers instead of 2 semiquavers; 23/2 - c5 instead of c6; 28/2 - fermata absent. 29. double bar lines absent; 13/1 - e5 instead of e4; 14/1-3 - c4-a4-e5 instead of c5-a5-e6; 17/1 - c1 instead of e1; 19/4-5 - quavers instead of semiquavers; 25/1-2 - c4-e4 instead of c5-e5; 35/1 - a4 instead of a5; 36/4 - e4 instead of c4; 37/2 - a3 instead of a4; 42/3 - c6 instead of c5; 39-40 - these 2 bars in the division match the harmony of three bars 27-29 in the strain and so the division is 11 not 12 bars long but it is an effective condensation. 30(a). 8/1 - minim instead of dotted minim; 15/1 - a4 absent; 25/1-3 - d3-b3-as absent; 32/2 - crotchet instead of fermata; of the other three concordant versions Herbert has 10 minor differences, and Raimondi and Fuhrmann have more than 50 differences and are closer to each other, Fuhrmann also adding an 11 bar third strain (in *Lutezine*). 30(b). common instead of triple time signature; 2/2 to 3/1 - quavers instead of crotchets; 3/1 - a4 absent; 3/2 - d6 under following c2 instead; 4/2-3 - quavers instead of semiquavers; 16/2 - a7 absent; 20/4 & 28/4 - e1 instead of c1; 30/5 - d6 absent; 34/1 - dotted crotchet instead of crotchet; 37/4 - d2 instead of c2; 40/2 - a7 below following a1 instead; 43/1 - a5 instead of a4. 31. occasional dots for right hand fingering and vertical ties; double bar lines absent; 3/2 - a2c3 instead of a1c2 and a2b3 added after it; 10/3 to 11/3 & 12/3 to 15/4 - quavers instead of crotchets; 21/1 to 22/4 - crotchets instead of quavers; 21-22 - bar line absent; 23/8 - c4 instead of c3. 32. occasional vertical tie; 3/1 - c1c5 instead of e1e5; 3/2 - b1 instead of c1; 5/1 - a6 instead of a5; 5/4 - e4 instead of e3; 7/5 - a6 instead of a7; 8/1 - a7 instead of a6; 11/3 - a5 instead of a4; 13/2 - a4 instead of a3; 16/2 - c4 instead of e4. 33. occasional dots under letters for plucking with right hand index finger and double bar lines absent; bar 1 - rhythm signs absent; 17/1 - e4 instead of e5; 20/1 - quaver instead of crotchet. 34. dots under tablature letters for fingering with right hand index finger, and vertical ties; 18/1 - fermata absent; concordant with Per Brahe version with 22 minor differences. 35. 6/1-6 & 14/6-7 - quavers instead of crotchets; 20-26 - absent due to missing page and reconstructed based on passages from the first 2 strains. 36. German tablature with occasional dots below ciphers for plucking with right hand index finger; 8/1-2 - double bar line absent; 16-17 - single instead of double bar line; 19/3 - b1 instead of c1; 24/1 & 27/6 - a8 instead of a7. 37. German tablature; dots below ciphers for plucking with right hand index finger; 8-9 - single instead of double bar line; 13/9 - c1b4 instead of c2b5; 14/9 - a5 instead of a6; 15/10 to 16/4 - c1-d1c1 a1-d2-c2-a2 instead of c2-d2c2 a2-d3-c3-a3; 23/3 - a6 absent; the Eysert version is concordant (50 minor differences) and the other 3 versions

adhere to the same melodic and harmonic progression throughout but differ substantially in details, although essentially identical to each other (one is in *Lutezine*).

38. bar lines absent except double bar line and a bar line added at 13/4-5; 9/2-3 - crotchets instead of quavers; 9/4 - crotchet a7 absent; 10/4 - crotchet a6 absent; 16/4 - crotchet instead of fermata. **39.** German tablature; dots for plucking with right hand index finger; bar lines absent except double bar line at 12/1-2; 4/1 - crotchet instead of dotted crotchet; 4/3 - quaver instead of crotchet; 6/1 - h5 instead of h6; 8/5 - crotchet absent; 11/1 - minim instead of crotchet; 16/1 - a4 absent; 23/1 - dotted crotchet instead of crotchet; 48/1 - minim instead of fermata. **40.** (in the *Lutezine*): 10/4-5 - quavers absent; 12/3-5 & 14/3-5 - quaver 2 crotchets instead of crotchet 2 quavers; 23/3 - crotchet a note to the right; 46/1 - crotchet instead of quaver; 88/1 - quaver one note to the right; 96 - 2 quavers 3 crotchets instead of crotchet 2 quavers 2 crotchets; 97/1 - fermata above double bar line instead.

BALLADS (in *Lutezine* - no commentary for F1-F31, G1, G3-G7, L2-L13, M2-M22 or the other ballad settings): **A1.** A number three appears above the double barlines suggesting each section is played three times, and the C strain is a repeat of the second two bars of the A strain; rhythm signs all double the length; one or two dots under notes indicate plucking with the right hand index or middle fingers; 2/7 - a5 absent; 3/7 - a6 absent; 3-4, 5-6 & 7-8 - bar lines absent; 6/4 - minim instead of crotchet. **G2.** bar lines absent; 4/1-2 & 8/1-2 - crotchets instead of quavers. **H1.** ornaments • and a dot under one chord; 10/1 - minim instead of fermata. **H2.** rhythm signs absent; no bar lines except added at 1/3-4, 2/5-6 & 6-7 and double bar line; 4/2 to 6/4 - alternative as a fragment of tablature inserted on f. 18v l1a2a3a4-h1-f2-f1-e2-d1a2a3a4-c1-a1-c1a2c3; bar 5 - h1-f2-h2-h1 instead of h1-f2-f1-e2. **L1.** 8-9 - double bar line absent; 11-12 & 19-20 - bar lines absent. **M1.** rhythm signs and bar lines absent (except single instead of double bar line at 4/3-4; 2/4 - d2 instead of a1; 4/1 - d5 instead of d6. **S1.** reconstructed after John Ward Aprosop *JAMS* xx (1967), p. 74; bar lines absent (except at 2-3, 6/4-5, 8/4-5 and double bar line); 2/1-4 - dotted crotchet quaver twice instead of minim crotchet twice; 3/1-2 - 2 crotchets instead of dotted crotchet quaver; 4/1 & 4/3 - dotted minims instead of minims; 5/1-2 & 9/1-2 - dotted crotchet quaver instead of minim crotchet; 6/4 & 8/4 - minim d3a5 absent; 6/5, 7/1, 7/5, 8/1 & 10/1 - minims instead of crotchets; 7/4 - minim a2b3d6 absent; 10/4 - fermata d3a5 absent.

DOWLAND: JD62(a). a surprisingly accurate version, considering Dowland's comment in *The First Booke of Songes* in 1597 ("There haue bin diuers Lute-lessones of mine lately printed without my knowledge, falce and vnperfect"), presumably referring to Barley's print from the previous year; 4-5, 8-9 & 40-41 - single instead of double bar lines; 35/4 & 6 - dots beneath note to the left in each case presumably in error; 36/3 - dot beneath c2 presumably in error; 36/5 - crotchet a note to the right; 48/3 - minim instead of fermata. In the *Lutezine*. **JD62b.** dots under tablature letters plucked with right hand index finger; ornaments # + and • (the latter two horizontal dots in the original); double bar lines absent except at 24-25; 27-28 - bar line absent; 32/1-3 - crotchet 2 quavers instead of quaver 2 semiquavers. **JD62c.** dots under tablature letters plucked with right hand index finger; occasional horizontal and vertical ties and ornament #; 1/1 - minim a2a3c5 missing; 17/1 - preceeding double bar line and dotted crotchet c1d2d3a4 missing; 29/3-5 - a2-c2-d2 missing; 41/8 to 42/1 - d3 bar line a4 missing - all absent due to damage to page; 4-5 - single - double bar line; 8/1 - dotted crotchet instead of crotchet and c6 absent; 9/1 - crotchet instead of dotted crotchet; 10/1-4 - quavers instead of crotchets; 14-15 - bar line absent; 29/7, 30/7 & 47/7 - minims instead of crotchets; 35 - scribe omitted bar; 48/3 - minim instead of fermata. **JD62d.** occasional horizontal and vertical ties; barred in 4 minims per bar; 3/7 - scribe altered b2 to c2 and c5 to b5; 24/1 - a6 absent; 24/5 - c5 added; 24/9 - fermata above minim instead of fermata. **JD62e.** occasional vertical ties as lines or columns of dots, and ornament #; barred in 4 minims per bar; 3/3-6 - 4 semiquavers instead of 4 quavers; 5/12-15 - 4 semiquavers instead of 4 crotchets; 5-6 - bar line 4 notes to the right; 11/8-9, 15/7-8, 20/7-8, 23/12-13 & 24/13-14 - bar lines added; 13/2, 13/8, 14/2, 14/9-10 & 22/12 - quaver instead of semiquaver; 20-21 - single instead of double bar line; 24/1-11 - 8 quavers crotchet 2 quavers instead of 8 semiquavers quaver 2 semiquavers. **JD62f.** one or two dots under tablature letters plucked with right hand index and middle fingers and occasional vertical ties and ornament #; 19/3-4 - 2 crotchets instead of 2 quavers; 19-20, 21-22 & 25-26 - bar lines absent; 24-25, 28-29 & 32-33 - single instead of double bar lines; 26/1-2 - dotted crotchet quaver instead of dotted quaver semiquaver; 41/1 - a5 instead of a4. **JD62g.** occasional dots under tablature letters plucked with right hand index finger and horizontal ties; 28-29 & 32-33 - single instead of double bar line; 45/6 - d1 instead of a1. **JD62h.** dots under tablature letters plucked with right hand index finger; barred in 4 minims per bar and double bar lines absent. **JD62i.** only bars 1-13 copied into the manuscript and so reconstructed from JD62h with which it is closely concordant; dots under tablature letters plucked with right hand index finger; barred in 4 minims per bar and double bar lines absent. **JD62j.** barred in 4 minims per bar; 2-3 & 14-15 - single instead of double bar lines; 12-13 - a2a3 added and overwritten by time signature; 14/6-7 - bar line added. **JD62k.** 5/7 - 2 quavers instead of 1 crotchet; 12/3, 16/3 & 24/3 - crotchets instead of minims; 21/5 - c1d2 absent; 21/8 - c1 absent; 26/8 - e2 instead of e3; 27-28 - bar line absent; 33/4-6 - dotted quaver d1 semiquaver f1 instead of dotted quaver c1 semiquaver d1 crotchet f1; 34/1 - a3d6 instead of a3a4; 34/4-5 - crotchet quaver instead of dotted quaver semiquaver; 37/4 - quaver instead of dotted quaver. **JD62l.** rhythm signs alternate between full and half length in error - details below; double bar lines absent; 1/1 - crotchet instead of minim; 1/2 - c3 instead of a3; 1/2-3, 2/2, 3/1-4, 6/2 & 11/1-4 - quavers instead of crotchets; 2/1 & 6/1 - dotted crotchet instead of dotted minim; 4/2-3 - quavers instead of semiquavers; 5/1-6, 7/1-8, 9/2-7, 13/2, 14/2, 17/2-6, 21/1-8, 22/1-4 & 23/1-6 - semiquavers instead of quavers; 5/7 - crotchet a note to the left; 9-10, 10-11, 12-13, 17-18 & 19-20 - bar lines absent; 12/1 - minim a note to the right; 13/3-4, 15/7 & 23/7 - semiquavers instead of crotchets; 15/1-2 - crotchets instead of quavers; 19/1 - a5 instead of a4; 24/2 - fermata above double barline. **JD63(a).** dots under tablature letters plucked with right hand index finger and double bar lines absent; first and then every alternate bar line absent; 21/1-2 - scribe altered 2 crotchets to dotted crotchet quaver; 21/4 scribe altered i1 to k1. **JD63b.** (in *Lutezine*) 1/4 - scribe altered a3a4 to d3; 1/5 - scribe altered d4 added; 12/3 - scribe altered a2a3a4 to b2f3; 12/5 - a4 absent.

RIPPE: Rippe9. dots under notes to be plucked with right hand index finger, occasional horizontal ties; 27/2 - e6 instead of e5; 120/2 - d2 instead of d1; 192/1 - crotchet instead of dotted minim; Fezandat is closely concordant throughout except for about 50 minor differences the most significant the absence of bar 70 and the figuration in bars 275-278 & 305-307; the manuscript source Mus.266 is almost identical, apart from scribal errors, to Le Roy throughout, from which it was presumably copied as suggested by its title *Die 6. fantasia del primo libro*, and it is titled *Fantasia sixtesme* in Le Roy's first book. **Rippe10.** dots under notes to be plucked with right hand index finger, occasional horizontal and vertical ties; 11/1-2 - bar absent; 21/3 - b1 absent; 48/1 - d3 instead of e3; 50/1 & 51/1 - d1 instead of d2; 55/1 - h1 instead of f1; 57/2 - c6 instead of d6; 79/2 - b3 instead of d3; 81/1 - e6 instead of f6; 106/1 - d4 instead of c4; 107/1-3 - 2 crotchets minim instead of minim 2 crotchets; 111/1 - e3 instead of e2; 117/2 - d3 instead of g3; 128/1 - a3 instead of d3; Le Roy is closely concordant throughout with just 20 or so minor differences; the manuscript source Mus.266 is titled *Die 7. fantasia ersten buchs Albert*, and it is largely the same as this *Fantasia septiesme* from Le Roy's first book, but apart from many errors, bears many significant variants of embellished phrases, and is truncated by omitting bars 106-140, but adds six extra bars between bars 145-146 to end in a similar but more extended cadential sequence. **Rippe11.** dots under notes to be plucked with right hand index finger, occasional horizontal and vertical ties; 5/1 - d2 instead of c2; 21/1 - e3 instead of f3; 57/1 - a3 instead of b3 (b3 in Mus.266); 72/2 - h5 instead of h6; 91/2 - d5 instead of d6; 93/1 - c6 absent; 102/1 - d3 absent; 125/3 - b2 instead of b3; 145/1 - a3 instead of b3 (b3 in Mus.266); 154/2 - a3 instead of a2; 155/1 - c3 instead of c2; 221/3 - d2 instead of d3; 234/1-2 - crotchets instead of minims; 276/2-3 - minims instead of crotchets; 283/2 - i3 instead of g3; 285/1 - i2 instead of g2; 286/1-2 - g3-i3 instead of i3-g3. Le Roy is closely concordant throughout with 30 or so minor differences including the absence of bar 56 in Le Roy, and Fezandat misreading rhythm signs in bars 234 and 276 and Le Roy introducing a major error by displacing bar lines by one minim from bars 234 to 276; the manuscript source Mus.266 is titled *ans de fantasia 8 dess ersten buches* and is a pastiche of largely identical passages from *Fantasia buitiesme* in Le Roy's first book (with easier first position inversions of chords in bars 186-188 of the version here as follows: a2b3c4 - d1 - d1g3f4c5 - bar line - h2i3h4f5 - d1d2a3c5 - bar line - d5 - h2i3h4f5), but with large sections missing thus reducing 299 bars down to just 118, with the following concordance: Mus.266 bars 3-27, 42-103 & 104-118 (the end) are largely identical to Le Roy (and the Fezandat version here) bars 52-77, 129-191 & 280-295, respectively, so that Mus.266 bars 28-41 represent a section absent from the printed versions. Also Mus.266 bars 42-51 quote de Rippe fantasia 16 bars 95-104 (which is not included in the printed versions).

Andre Deák has identified passages shared between different de Rippe fantasies (see Andre Deák 'Bakfark miscellanea' *Die Lute XI Jahrbuch der Deutschen Lautengesellschaft*, published in 2013, pp. 21-32), as follows: Rippe Fantasie **R9** bars 76-79] = R2 bars 29-32 [a 4th lower]; Rippe Fantasie **R11** bars 123-138 are the same as R16 bars 89-104; and Rippe Fantasie **R11** bars 261-265 = Ness 19 bars 161-165 (and other isolated bars). In addition, Rippe Fantasie R4 bars 46-53 = R16 bars 57-64; R5 bars 1-44 & 57-102 = R26 bars 1-45 & 60-105; and R16 bars 87-119 = R20 bars 151-184. I can now add to this **R11** bars 123-138 = R16 bars 89-104. Andre Deák also identified passages shared between fantasies of de Rippe and Francesco da Milano, as follows: R4 bars 361-373 & 375-413 = Ness 25 bars 96-108 & 128-167; R6 bars 31-42 = Ness 17 bars 85-96; R13 bars 112-119 = Ness 26 bars 23-30; R21 (Ness app. 12) bars 1-91, 99-123, 126-147, 149-160, 182-195 & 200-215 = Ness 23 bars 1-90, 112-134, 136-155, 157-168, 91-104 & 174-188. He also lists passages shared between different fantasias of Francesco, as follows: Ness 21 bars 43-51 = Ness 27 bars 31-47; Ness 29 bars 48-97 = Ness 57 bars 48-97; Ness 51 bars 104-116 = Ness 73 bars 46-58. Rippe fantasias R16, R20 & R26 were edited in the *Lutezine* to *Lute News* 114 (July 2015), *Lutezine* to *Lute News* 112 (December 2014) and *Lutezine* to *Lute News* 110 (July 2014), respectively.