LUTEZINE TO LUTE NEWS 117 (APRIL 2016): SETTINGS OF BALLAD & DANCE TUNES INCLUDING FORTUNE MY FOE; COMPLETE LUTE MUSIC OF CHARLES BOCQUET (CONTINUED), THREE CORANTOS FROM THE HIRSCH LUTE BOOK & ALBERT DE RIPPE PART 9: FANTASIES Nº 9-11.

Here are settings of four dance tunes also used as ballad tunes, *larousse, heidegy, Old Lusty Gallant* and *All flowers of the Broom* quoted in a verse of the poem 'A Farewell to Town' in Nicholas Breton's *Works of a Young Wit* published in 1577,[1] and all found in the lute manuscript Trinity College Dublin MS 408/II.[2] Three of them, *larouse*, *listi galant* and *floures of the bromne*, (and *shaking of sheetes* and *fourtune*, see below) are also found in the tune list from Lleweni Hall in North Wales written in the 1590s.[3] They are followed by settings of another nine ballad and/or dance tunes.

Larouse

Larouse is related to the tune John Playford arranged for cittern, gittern and lyra viol titled *May Time/Maying Time/Fain I would*, as well as to lyra viol settings in manuscripts, one of them called *Sheapards Hay*. More surprising is that it is a cognate for the tune also known as *Shepherd's Hey* collected by Cecil Sharp in 1909, and famously arranged by Percy Grainger - hear it on YouTube.[4]

L1. IRL-Dtc 408/II, p. 103 *Larouse* p. 4
L2. Playford *Musicks Recreation for the Lyra Viol* 1652, p. 1 *May Time* - transcribed for lute from lyra viol (fefhf) - VdGS 8207 28
L3. Playford *Musicks Recreation for the Lyra Viol* 1682, p. 2 *Fain I would* - transcribed for lute from lyra viol (defhf) - VdGS 7018 31
L4. Playford *Musicks Recreation for the Lyra Viol* 1669, p. 1 *Maying Time* - transcribed for lute from lyra viol (defhf) - VdGS 7018 33
L5. GB-Add.63852 (Boynton), f. 117r *Sheapards Hay* - transcribed for lute from lyra viol (defhf) VdGS 7421 35
L6. IRL-Dtc Ms. 408/I (Ballet), p. 57 ii untitled - transcribed for lute from lyra viol (fefhf) VdGS 8307 36
L7. D-Kl Ms. 4° Mus. 108.3, f. 54v *91 Ballet*[5] - transcribed for lute from lyra viol (defhf) VdGS 7095 36
L8. GB-En Dep.314 no. 24 (Sutherland), p. 4 i *Whom serve? yea* - transcribed for lute from lyra viol (defhf) VdGS 7095 36
L9. GB-Lbl Add.56279 (Stirrop), f. 6v untitled? - transcribed for lute from lyra viol (fefhf) VdGS 7018 36
L10. IRL-Dtc Ms. 408/I, p. 59 i untitled - transcribed for lute from lyra viol (fefhf) VdGS 8308 36
L11. Playford 1666, sig. B2r *May time. The Ground with Division* - cittern 37
L12. Playford 1652, p. 4 *Maying time* - gittern (fef) 37
L13. US-CAh 181, f. 14v *Maying time - the second way* - cittern 37
cf. Arbeau 1589, f. 90v *Tabulature de la dance de la haye*

Heidegy

The title of this lute solo is obscured in the crease of the tight binding in the manuscript source. Ward read the title as *he. .sr. .n.* The first strain is a cognate for the gittern solo in the Braye/Osborn MS, which is a variant title for a country dance referred to in literary sources from 1549 variously as the *hey-de-gay*, *heydeguies* and *heidegy*. This lute setting was not previously recognised.[6]

H1. IRL-Dtc 408/II, p. 84 *he. .sr. .n.* 4
H2i&ii. US-NHub Mus.13 (Braye/Osborn), f. 40r *The hedgynge hay* - gittern (fef) and transcription for lute 4

Lusty Gallant

Thomas Nashe's *Terrors of the Night* of 1594 includes the passage 'after all they danced Lusty Gallant, and a drunken levalto or two' and the tune was quoted in Philip Massinger's play *The Picture* from 1629 (Act V Scene III) when Ferdinand says 'Is your Theorbo Turn'd to a distaff, signior? and your voice, With which you chanted, Room for a lusty Gallant! Tuned to the note of Lachrymae?', and was called for in a variety of Ballads from the 1560s onwards. It is also one of the tunes in *A Round of three Country dances in one* in Thomas Ravencroft's *Pammelia* of 1609, and the tune called for in many broadside ballads in the seventeenth century. Eight lute settings, all in the same key are known,[7] three in English sources, Marsh (in triple time, the rest in duple time although G6 has been changed to duple time editorially) and Dallis (copied from Adriaenssen 1584), both from the 1580s and MS 408/II *c.*1590-1610. The rest are closely concordant and in continental sources with titles such as *Canson Englese*, *Branle Englese* and *Den Enghelschen Dans*. Adriaenssen's *Pratum Musicum* and the Thysius lute book include two versions each, one a stand-alone setting, and the other included as one of eight similar sections in Adriaenssen, three copied into Thysius. G4 & G5 have been rebarred editorially to reflect phrasing.

G1. IRL-Dm Z.3.2.13, p. 61 untitled p. 5
G2. IRL-Dtc 408/II, p. 83 *lusty gallant* 5
G3. NL-Lu 1666, f. 393v untitled 5
G4. NL-Lu 1666, f. 418r *Den Enghelschen Dans* - 3rd section 6
G5. Adriaenssen 1584, ff. 89r-89v *Branles* - 7th section 7-9
= Adriaenssen 1600, f. 75v *Branles*
G6. D-LEm II.6.6, ff. 6r-6v *Brandes Englessa* 9
G7. IRL-Dtc 410/I, p. 170 *Canson Englesa* 10
= Adriaenssen *Pratum Musicum* 1584, f. 92v *Canson Englesa*
= Adriaenssen 1600, f. 78v *Branle Englese*
[Additional: D-Dl 1.V.8, f. 70r *Canson Englesa*]

All Flowers of the Broom

The title is quoted by Thomas Nashe in *Have with you to Saffron-Walden*, 1596,[8] and this is the only known version of the tune.[9] A number 3 is above the double bar lines, probably mean play each section three times.

A1. IRL-Dtc 408/II, p. 103 *All Flowers of the Broom* 10

The Shaking of the Sheets

This tune is quoted in a keyboard fantasy by William Byrd, F-Pn Rés.1122, pp. 1-4 *Ut re mee Fa Sol la Byrdes* (bars 42-60). The title is quoted as a dance tune in Thomas Bychardes play *Misogonus c.*1564, (act ii. scene iv) '*Cac.* To that dance of all other I see he is bent. *Sir J.* Faith no! I would rather have *Shaking o' th' sheetes*, or *Sund*[ay morning]', and in Stephen Gosson's *Schoole of Abuse* in 1579 as 'Paris led the shaking of the sheetes with Domitia,' and in many later plays and poems.[10] The ballad 'The doleful Dance, and Song of Death Intituled, Dance after my Pipe To a Pleasant New Tune' beginning 'Can ye dance ye shaking of ye sheetes, a dance (tha)t every man must doe', registered to John Awdelay by the Stationers Company in 1568 could be the first use for a ballad. It was called for as 'shaking of the sheets' or 'death's dance' in many later ballads, and could be 'The Dede Dance' mentioned in *The Complaynt of Scotland* of 1584, (p. 66). Playford's *Dancing Master* 1651, p. 75 *The Night piece or The Shaking of the sheets* is a different tune and may have been used for later ballads. [Additional: 'The West-Country Jigg; Or, a Trenchmore Galliard' verse 5 'The piper he struck up, and merrily he did play, The shakeing of the sheets, and eke the Irish hay' (Roxburghe VII 343-4). Thomas Dekker and John Marston's *Satiromastix* 1602: *Min:* 'Perdie sir Vaughan I cannot dance'. *Uaugh:* 'Perdie by this Miniuer cappe, and acording to his masesties leaue too, you sall be put in among theise Ladies, & daunce ere long I trest in god, the saking of the seetes. *They daunce a straine, and whilst the others keepe on, the King and Celestine stay*'. Randle Cotgrave *A Dictionarie of the French and English Tongues* 1611: *Branle/Le branle contrainct*: 'The shaking of the sheets'.

S1. IRL-Dtc 408/II, p. 84 *the shakinge of the sheetes* 10

Crimson Velvet - Shepherd saw you not

The title *Shepheard saw thou not* of two of the settings here is the first line of a poem by I.G. 'Faire Phillis and her Sheepheard', beginning 'Sheepheard, saw you not my fair louely Phillis, Walking on this mountaine, or on yonder plaine', published by John Flasket in *Englands Helicon* in 1600 (sigs. Y3r-Y4r). Over sixty years later, John Forbes in *Songs and Fancies* (Edinburgh, 1662), pp. 100-101, set the poem to the tune known as *Crimson Velvet* without naming it. The poem and the music may have already been associated as both were already known by 1600. The tune *Crimson Velvet* is called for in 'A new Ballad shewing how a Prince of England loved the Kings Daughter of France' beginning 'In the days of old, when fair France did flourish'.[11] The princess is described in part two, second verse, lines 25-26 as 'richly clad in fair Crimson Velvet'. The tune was also titled *In the days of*

---

[1] 'And then you know, the youth must needs go dance, First galliards - then *larousse*, and *heidegy - Old Lusty Gallant - All flowers of the Broom*; And then a hall, for dances must have room'.

[2] See http://digitalcollections.tcd.ie/home/index.php?DRIS_ID=MS408_001 for an online facsimile, and for an inventory see John M. Ward 'The Lute Books of Trinity College, Dublin, II: Ms. D.1.21' *The Journal of the Lute Society* x (1968), pp. 15-32.

[3] Reproduced in the *Lutezine* to *Lute News* 106 (July 2013) adapted from Sally Harper 'An Elizabethan Tune List from Lleweni Hall, North Wales' *RMA Research Chronicle* nº 38 (2005) pp. 45-98.

[4] See http://www.vwml.org/record/CJS2/10/2260

[5] Thank you to Richard Carter for a copy.

[6] See 'Four English country-dance tunes in Trinity College, Dublin Manuscript 408/II: A tune for Hay the gye' *The Lute* liii (2013) 54-66.

[7] Keyboard cognate: Schmid 1577 sig. Z1v *Ein schöner Englischer Dantz*.

[8] p. 70: 'having preached and beat down three pulpits in inveighing against dancing, one Sunday evening, when his wench or friskin was footing it aloft on the green, with foot out and foot in, and as busy as might be at *Rogero, Basilino, Turkelony, All the Flowers of the Broom, Pepper is Black, Greensleeves, Peggie Ramsey*, he came sneaking behind a tree and looked on'.

[9] William Chappell, revised H. Ellis Wooldridge *Old English Popular Music* (London, Macmillan 1893/reprinted New York 1961), I, pp. 236-237.

[10] Chappell, *ibid.*, I pp. 228-229; Claude M. Simpson *The British Broadside Ballad and Its Music* (New Brunswick, Rutgers University Press 1966), pp. 651-653; John Ward 'Apropos: The British Broadside Ballad and Its Music' *JAMS* xx (1967), pp. 73-74.

[11] See English Broadside Ballad Archive (http://ebba.english.ucsb.edu): ID 20244, 30068, 31397, 31794 & 33333.

old or similar after the first line of the ballad, as in a keyboard setting in Ann Cromwell's virginal book (GB-Lml 46.78/748 *c.*1638, f. 7v *In the dayes of old*), and was called for under this title in the ballads 'The lamentable complaint of Queen Mary' beginning 'Mary doth complain Ladies be you moved With my lamentation And my bitter moans' published in Richard Johnson's *Crown Garland of Golden Roses* in 1659, but probably written earlier as the events occurred in 1558. Another ballad 'A very excellent Sonnet of the most faire Lady Constance of Cleveland and her disloyall Knight To the tune of *Crimson Velvet*' was registered in 1603, and begins 'It was a youthfull Knight, lov'd a gallant Lady'. In 1621, Starter's *Friesche Lust-Hof* (p. 40) included a song called 'Blydschap van mijn vliet' with the tune indication *Twas a youthful Knight, w*[hi]*ch loved a galjiant Lady* which is a setting of *Crimson velvet* titled after the first line of the ballad Constance of Cleveland. The tune was subsequently known in the Netherlands as *Blydschap van myn vliedt* and called for in songs in twenty six Dutch songbooks, as well as in instrumental settings in Jacob van Eyck *Der Fluyten Lust-Hof* 1646, f. 33v (recorder), Nicholas Vallet *Apolloos soete Lier* 1642, section III: *Pour la fin s'ensuivant les airs Anglois* 2 (violin and bass), and in NL-Ulb RAR MSo 2 (Camphuysen MS), ff. 28v-29r (keyboard).[12]

C1. GB-Cu Dd.2.11, f. 51v untitled p. 11
C2. GB-En Adv.5.2.18 (Straloch), p. 1 *Shepheard, saw thou not* 11
C3. GB-En Adv.5.2.15 (Skene), pp. 184-185 *Shipheard saw thow not* - mandore (hfhf) transcribed for lute 11
[Additional: GB-En Dep.314 n° 23 (Wemys), ff. 21r-21v *Shiphard Sau you not*; song: Squyors MS, pp. 58-59 *Shepherd saw thou not*; Forbes 1662, no 57 *Shepherd saw thou not*]

Shackerley Hay

A ballad called 'A most excellent Song of the loue of young Palmus, and fair Sheldra ... to the tune of Shackley-hay' beginning 'Young Palmus was a Ferryman, Who Sheldra fair did love, At Shackley, where her sheep did graze, She there his thoughts did prove, But he unkindly stole away, And left his love at Shackley-hay',[13] is found in broadside ballad sheets.[14] The tune was called for in other ballads and drollery songs (e.g. 'A Song of the Declensions: the tune is *Shakle de hay*' in *Westminster Drollery* 1671/1674).[15] The Stationers Register for 1664 records 'The Noble seamans complaint to the Ladies at Land, to ye tune of Shackerley Hay', and the tune is later called *To you fair* (or *To all you*) *Ladies now at Land*. Only these two instrumental settings are known, in John Skene's mandore book copied by 1630 and in the mid 17th century Boteler cittern book.

SH1. GB-En Adv.5.2.15 (Skene), p. 181 *Sharkle of Hay* - mandore (hfhf) transcribed for lute 15
SH2. US-CAh 179 (Boteler), f. 18Ar *Shackerley Hay:* - cittern 19

Blind beggar of Bethnal Green

A broadside ballad is known with this title, one version beginning 'It is of a blind beggar that long lost his sight, He had a fair daughter of beauty most bright, And many a gallant brave suitor had she: For none was so comely as pretty Bessey'.[16] The tune was also called for as 'The blind beggar' or 'Prettie Bessy' in other ballads and *The Blind beggar of Bethnal Green* was the title of a play by John Day and Henry Chettle acted in 1600 and printed in 1659, and second and third parts in 1601. This unique lute setting is in the Westminster fragment.[17]
[Additional: A ballad called 'Blind beggar' was registered with the Stationers Company in December 1624 and 'The rarest ballad that ever was seene, of the blind beggar of Bednall Greene' in March 1675 (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, n° 210/211). The text beginning 'It was a blind Beggar that long lost his sight' is found in *The Roxburghe Ballads* I, p. 37 and the tune is used for many broadsides, see http://ebba.english.ucsb.edu 'Blind Beggar of Bethnal Green' and see see Percy *Reliques*, p. 392 'The Beggar's Daughter of Bednall Green'. Mike Beauvois identified *the blind Begger of Bednall greene* as the same music as GB-Cu Dd.9.33, f. 77r *Jiggy Joggy* (edited for the *Lutezine* to *Lute News* 117).]

BB1. GB-Lwa 105, f. 1r *the blind Begger of Bednall greene* 23

Untitled - The Nigitis - Balow

This dance or ballad setting has not been identified from elsewhere.
U1. IRL-Dtc 408/II, p. 111 vi untitled 26
This dance or ballad setting has not been identified from elsewhere.
N1. IRL-Dtc 408/II, p. 104 *the nigitis* 27
This is the same tune as the mixed consort setting in Thomas Morley's *The First Booke of Consort Lessons* 1599/1611, *18. Balowe*. It is only one of several tunes known by this title, and balowe probably applies to any lullaby. The words of the ballad 'A sweet lullabie' in Nicholas Breton's *Arbor of Amorous Devices* of 1597, beginning 'Come little babe come silly soule, Thy father's shame, thy mother's grief,' fit the tune, but Breton's poem is used in a setting for voice and viols of a different tune by William Byrd in US-NYp Drexel 4180, f. 50v.[18]

B1. GB-Cu Dd.5.78.3, f. 18r untitled - also in *Lute News* 103 57
B2. IRL-Dtc 408/I, p. 111 *Baloo* 58
[Additional: Balcarres, no. 56 *Balow*]

Muscadin - Chirping of the Lark

This tune group is called *Muscadin* (a dandy?) and *Kempes moris* in keyboard sources and *The Cherping of the Larke* in Playford's *Dancing Master* of 1651.[19] Many cognates are known from as early as 1549 (M14) in English and continental sources with a variety of titles including *Passemezo d'Angleterre*. Thomas Robinson quotes the tune at the beginning of his toy (M19 & M20).

M1. US-Ws V.a.280 (Folger), f. 87r iii untitled in *Lute News* 117
M2. GB-Lwa 105, f. 1r untitled 60
M3. GB-Cu Dd.4.23, f. 6v *Phs Toy* - chromatic cittern 60
M4. D-LEm II.6.23, f. 45r *Hört hört erstunder ? dinge* [plus 4-line verse] 61
M5. D-B 40141 (Nauclerus), f. 46r *Tantz / Proportio* 67
M6. Playford *Dancing Master* 1651/2nd ed 1652, p. 26 *The Cherping of the Larke* - arranged for lute from violin melody 67
M7. LT-Va 285-MF-LXXIX, f. 57v untitled [header: *Comedien Tantz*] 72
M8. Valerius 1626, p. 33 *Op de Engelsche Foulle. Of: Walsch Wailinneken* 72
M9. D-LEm II.6.15, p. 369 *Klapper Tantz* 72
M10. GB-Cu Dd.9.33, f. 83v untitled 73
M11. D-B Danzig 4022, f. 26v *Englische Toy* 74
M12. D-Kl 4o.Mus.108 I (Montbuisson), f. 2v untitled 74
M13. US-NHub osborn 7, f. 89v *The Queenes Pantophle* [=slipper] 75
M14. Phalèse *Carminum Quae Chely Liber Primus* 1549, sig. H3v *Passemezo* 75
M15. Phalèse *Theatrum Musicum* 1563, f. 64r *Passomezo* 75
M16. IRL-Dtc 410/1 (Dallis), p. 71 *passemezo d'angleterre* 76
M17. NL-Lu 1666, f. 134r *Passomezo d'Engleterre* p. 76
M18. CH-Bu F.IX.70, p. 291 *Chorea Anglicana* 76
cf. M19. GB-Gu Euing 25, f. 29v untitled - [opening only] 77
M20. Robinson 1603, sig. I2r *Toy* - opening only 77
M21i&ii. Vreedman *Carminium quae Cythara* 1569, ff. 26v-27r *Passemezo d`angleterre - Le reprinse* - diatonic cittern and transcribed for chromatic cittern = Phalèse & Bellère *Hortulus Citharae* 1570, ff. 36r-36v *Passemezo d`angleterre - - Le reprinse*; Phalèse & Bellère *Hortulus Citharae* 1582, ff. 37r-37v *Passomezo d'Angleterre - Reprinse* 78-79
M22i&ii. Valerius 1626, p. 33 *Op de Engelsche Foulle. Of: Walsch Wailinneken* - diatonic cittern and transcribed for chromatic cittern 78-79
[Additional: S-B PB fil.172 (Per Brahe), f. 11v *Teutsche dans*; cf. US-NHub osborn 13, f. 12r *pascy measure*]

Fortune my foe

Here are the other eleven versions of Dowland's Fortune, as well as all the other settings of Fortune for lute and lyra viol. The seven English and five continental versions of Dowland's setting are in the form AABB, all but one twice over, and are mainly closely concordant, although 62j and 62k deviate by embellishing the melodic lines. All are for 6-course lute except 62j uses a 7th course in F, 62d and 62k a 7th in D, and 62b a 9th in C. These are followed by all the other settings known to me.[20] They are in four different keys and all different, except that Vallet's setting F15 is copied in part or whole in F17, F19 and Valerius' F20. Six are probably by Joachim van den Hove including the longest set F25 which included a copy of F24 at the end.

JD62(a). Barley (Lute) 1596, sig. F3r-F3v *Fortune by I D* in *Lute News* 117
JD62b. GB-Cu Dd.4.22, f. 11v *fortune by Jo: Dowland* - DowlandCLM 62 38
JD62c. GB-En K.33b, part III, after p. 65 untitled 39
JD62d. GB-Gu Euing 25, f. 27r untitled 40
JD62e. GB-Lam 601 (Mynshall), f. 9v *Fortune per Dowland - fortune* 41
JD62f. GB-WPforester, f. 2r *Fortune Mr Dowland* 42
JD62g. IRL-Dtc 408/I, p. 14 *Fortune my foe to the consort* 43
JD62h. A-Lla hs.475 (Eijsertt), f. 38r *Fortune Dollandt* 44
JD62i. A-Lla hs.475, f. 34r *Fortune Dolland* 45
JD62j. NL-Lu 1666, f. 387v *Fortune Jo. Doulande* 46

---

[12] See Chappell, *ibid.* I, pp. 166-168; Simpson, *ibid.* pp. 141-142; Ward Apropos, *ibid.* p. 35; and Ruth van Baak Griffioen *Jacob van Eyck's Der Fluyten Lust-hof* (1644-c1655) (Utrecht 1991), pp. 116-120, and the Dutch Song Database http://www.liederenbank.nl.

[13] Chappell, *ibid.*, II p. 83 fits the words to the music in the Skene MS.

[14] Facsimiles of seven in the English Broadside Ballad Archive see endnote 11.

[15] Simpson, *ibid.*, pp. 647-651.

[16] See Roud no 132 in http://ballads.bodleian.ox.ac.uk; William Chappell *Popular Music of the Olden Time* 1859, pp. 158-160, reproduced a triple time version of the tune. The tune was not in the revised Wooldridge edition.

[17] P. Holman 'A new source of Jacobean lute music' *The Lute* 39 (1999), pp 7-15.

[18] Simpson, *ibid.*, pp. 31-34.

[19] Chappell, *ibid.*, p. 277. Keyboard: D-B Lynar A1, pp. 268-270 *Kempes moris mr Geilles Farnabi Backeler in de Musick*; GB-Cfm 168, p. 37 *Muscadin*; GB-Cfm 168, p. 410 *Muscadin Giles Farnaby*; S-Skma 1 (Eysbock), f. 31r *En*[g]*lender dans.*

[20] Keyboard - anonymous: F-Pn Rés.1186, f. 24r *Fortune my foe*; GB-Lml 46.78/748 (Cromwell), f. 7r *Fortune my foe*; GB-Och 431, ff. 20r-21v *Fortune my foe*; NL-Ulb RAR MSo2 (Camphuysen), f. 34v *de Engelsche Fortuin*; S-Skma 1 (Eysbock), f. 34r *Fortune, ofte brant*; US-NYp Drexel 5609, p. 109 *Fortune my foe.* William Byrd: GB-Cfm 168, pp. 123-125 *Fortune William Byrd*; GB-En 9448 (Matchett), ff. 14v-20r *Farewell delight: Fortune / Fortune my Foe August 19: 1612 Mr. Byrde / Farwell Delighte*; GB-Lbl RM24.d.3 (Forster), ff. 127v-130r *Fortune Mr: Bird.* Thomas Tomkins: F-Pn Rés.1122, pp. 174-181 (& 185) *Fortune my Foe July 4th 1654.* [Additional: D-B 234, 27v-28v *Von der Fortuna werd'ich getrieben Jan Peter. S*[weelinck] *et Sam. S*[cheidt]; M2.1.T12, ff. 17v-18r *Von der fortun werd* [set by Haussmann]; Paris 1122, p. 185 untitled - fragment; Scheidt 1624 II, no. 8 *Cantilena Anglica Fortunae*, SSWV, no. 134; Witzendorff, no. 47 *Ein Tantz von der Fortuna - Proportio*; Zweibrücken, no. 154 *Von der Fortuna*]

JD62k. LT-Va 285-MF-LXXIX (Königsberg), f. 7v *Fortuna Duland* 47
JD62l. D-B Danzig 4022, ff. 11v-12r (For)*tun*(e) 48
JD63(a). GB-Cu Dd.2.11, f. 56r *Complainte J.D.* in *Lute News* 117
JD63b. GB-Cu Dd.4.23, f. 23r *Complainte J. Dowlands* - cittern 48
Cognates:
F7. GB-Cu Dd.9.33, f. 51r *Fortune* 49
F8. D-Lr 2000, p. 13 *Von der Fortuna* 49
F9. Corkine 1610, sigs F2v-G1r *Fortune* - transcribed from lyra viol (ffhfh) VdGS[21] 12 50-51
F10. D-B Hove 1, ff. 160r-159v *Fortune Anglese* HoveB 313 52
F11. NL-Lu 1666, f. 387r untitled 52
12. GB-Mp BRm 832 Vu 51, pp. 12-13 *Fortune R*(ichard) *S*(umarte) - transcribed from lyra viol (ffeff - lute tuning) VdGS 13 53
F13. D-B Hove 1, f. 158v *Fortune Anglese* HoveB 316 54
F14. NL-Lu 1666, f. 388r untitled (2 settings) 54
F15. Vallet 1616, p. 8 *Fortune Angloise* 55
F16. PL-Kj Mus.40159, f. 16r *Von der Fortune* 55
F17. LT-Va 285-MF-LXXIX, f. 27v *Fortune Angloise* 56
F18. D-LEm II.6.15, p. 412 *Von der Fortuna - proportio* 56-57
F19. D-LEm II.6.23, ff. 45r-45v *Von der fortuna würdt ich getrieben liebe - Nota Post Fortuna* 57
F20. Valerius 1626, pp. 132-133 *Engelsche Fortuyn Dese gediminueert* 58
F21. LT-Va 285-MF-LXXIX, f. 20v *Fortuna* 59
F22. NL-Lu 1666, f. 387r *d'Engelsche Fortune* 59
F23. NL-Lu 1666, f. 388r *Lamentation du Duc de Guise* 60
F24. Hove 1601, f. 106v *Fortuna Englesae* HoveB 264 61
F25. D-Hs ND VI 3238 (Schele), pp. 20-24 untitled HoveB 290 62-67
F26. D-B Hove 1, f. 159r *Fortune Anglese* HoveB 315 68
F27. D-B Hove 1, f. 159v *Fortuna Anglese* HoveB 314 68
F28. D-HRD Fü 9829 (Herdringen), ff. 8v-9r *Von der Fortuna - Proportio* 69
F29. GB-Lbl Sloane 1021 (Stobaeus), f. 79v *Von der Fortuna* 69
F30. D-Hbusch (Herold), ff. 18v-21r *Fortuna di Joachimo van den Hove* HoveB 274 70-71
F31. S-B 2245 (Beckmann), ff. 13r-13v *Allemand - Proportio* 72
[Additional: A-SPL KK 35, p. 51 *Von der fortune*; GB-Cu Dd.9.33, f. 89r *fortune* [D] - duet or consort part; GB-Cu Nn.6.36, 15r *fortune* - lyra viol (fefhf) VdGS 7242; IRL-Dtc 410/I, pp. 49-50 *fortune is now my foe* - unrelated lute song; NL-Lu 1666, f. 462r iii *La Saltarelle* [C]; PL-Kj 40143 f. 22r *29 Aug. Alm. Fortune*; cf. Haußmann VH 276.]

Additional music by Charles Bocquet

Space did not permit inclusion all of Charles Bocquet's music in *Lute News* 117, so the four passamezzos (nº 6-8 & 40), Vallet's courante on one of his galliards (nº 13c), courante nº 24 in English Gauthier tuning (edeff) probably by Pierre Bocquet, and additional versions of others, are reproduced here.

6. *Besard 1603, ff. 92v-93v *Passemezo Bocqueti in d la sol re per b molle - Secunda pars. Teria pars. Quarta pars. Quinta pars Sexta pars. Septima pars* 12-15
D-Dl M 297, pp. 100-3 *Passomezo Bocq. / Variatio* [quinta/septima pars][22]
7. PL-Kj 40143, ff. 44v-47r *Passemeze excellent da seigneur Bocquet* 16-18
*Besard 1603, ff. 100r-100v *Pass'emezo Bocqueti in A La Mi Re per b molle/ Secunda pars. / Teria pars.*[23]
8. *D-W Guelf. 18.8, f. 104v *Passo e mezo Car. Bocquet* 19
13b. #PL-Kj 40641, ff. 7v-8r *Galliard* pp. 22-23
13c. Vallet 1615, p. 78 *Courante sur la gaillarde de bocquet* 24-25
15b. *Fuhrmann 1615, p. 117 *Galliarda Boqueti. 8.* 23
20b. #Hove 1601, f. 103r ii *Courante* HoveB[24] 335 (in *Lutezine*) 25
24i & ii. *A-KR L.81, f. 49r *Courant Bouquet* - (edeff) and transcription 26
30b. *Fuhrmann 1615, p. 180 *Volte Bocqueti* (adds a 3rd strain) 27
37b. Besard 1603, f. 115r *Galiarda* 28
#40. D-Mbs Werl, ff. 71r-71v *Passemezo Boquie*(t) 20-21
* = music edited in CNRS edition; # source not listed in CNRS edition.[25]

Three Corantos from the Hirsch lute book

In 1942 the collector Paul Hirsch bought a lute book from the Newcastle-upon-Tyne bookseller Arthur Rogers, who informed Ian Harwood in 1958 that it was in a box of miscellaneous items from a local sale. Hirsch's library was acquired in 1946 by the library of the British Museum (incorporated into the British Library in 1973) and th elute book catalogued as MS Hirsch M 1353. It is known as the Hirsch lute book,[26] but it would be better to call it the HO lute book, after the initials on the original binding, probably of the first owner. Robert Spencer suggested copying of the Hirsch lute book began *c.*1595, and nearly half of the contents are fantasias but no French music, except for the three corantos edited here. The tablature for the corantos was copied by the last of the probably five scribes that contributed to the manuscript, and lacks bar lines (except for two single and all the double bar lines), and the three corantos are copied without a break on six staves also lacking titles or attribution. The same three corantos were also arranged by William Byrd for keyboard and copied adjacent and in the same order in the Will Forster keyboard manuscript.[27] The first is based on a 4-voice pavan to the text *Belle qui tiens ma vie* in Arbeau's *Orchesographie* 1588 (ff. 30r-32v). The second is found in different arrangements in continental lute sources and the tune was called *Als Susanneken suer siet* in Dutch song books,[28] aluded to in the titles of two of the versions here.

Cor1a. GB-Lbl Hirsch.1353, f. 10v ii untitled (on *Belle qui tiens ma vie*) 29
Cor1b. D-Kl 4o.108 I, f. 4r *Courante* 30
Cor2a. GB-Lbl Hirsch.1353, f. 10v iii untitled 29
Cor2b. LT-Va285-MF-LXXIX (Königsberg), f. 25r *Curra*(n)*t* 31
Cor2c. LT-Va285-MF-LXXIX, f. 56v *Courant* 31
Cor2d. US-Ws V.b.280, f. 21v *Corranto* 32
Cor2e. D-B Danzig 4022, ff. 19v-20r *Da dat Susaneken fur sach* 32
Cor2f. Hove 1601, f. 108r *Susanneken* - HoveB 271 33
Cor2g. D-Ngm 33748/I, f. 22v *Cour:* 34
Cor2h. NL-Lu 1666 (Thysius), f. 434r *Courante* 34
Cor2i. NL-Lu 1666, f. 434r untitled 35
Cor2j. NL-Lu 1666, f. 434v untitled 35
Cor3. GB-Lbl Hirsch.1353, f. 10v iv untitled 30

Albert De Rippe/Alberto Ripa

This supplement ends with the ninth part in the series of the complete fantasies of Alberto da Ripa/Albert de Rippe, reproducing the remaining two of the three in Fezandat book III and one of those in Fezandat book II.[29] All three are amongst the eight in Le Roy book I, and are also found in part or whole in a manuscript with titles suggesting they were copied from Le Roy's print. 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.

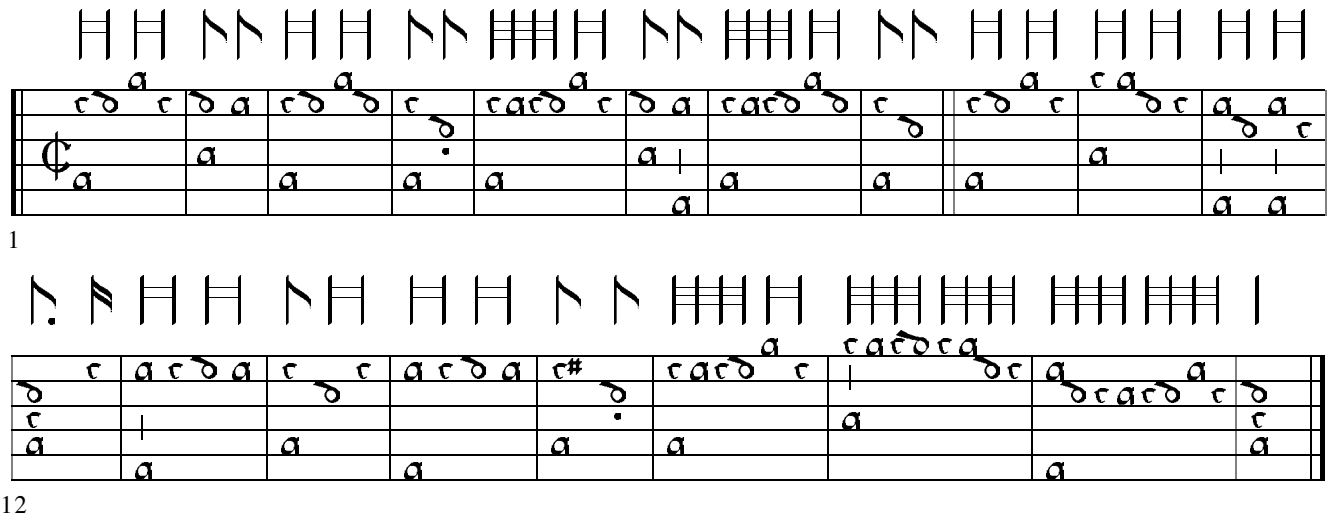
Rippe9. Le Roy & Ballard I 1562, ff. 14v-17v *Fantasie sixiesme*[30] 80-83
Fezandet II 1554, ff. 6r-9r *Fantasie*
D-Mbs mus.266, ff. 69v-70v *Die 6./ fanta-/sia del primo/ libro*
Rippe10. Fezandet III 1554, ff. 2r-3v *Fantasie.* [*Premiere Fantasie.*] 84-85
Le Roy & Ballard I 1562, ff. 17v-19v *Fantasie septtiesme*
D-Mbs mus.266, f. 69v *Die/ 7. fantasia/ ersten buchs/ Albert*
Rippe11. Fezandet III 1554, ff. 4r-7r *Fantasie.* [*La seconde Fantasie.*] 86-89
Le Roy & Ballard I 1562, ff. 19v-22r *Fantasie huitiesme*
cf. D-Mbs mus.266, ff. 67r-67v *aus der/ fantasia/ 8 dess/ ersten buches*

John H Robinson - April 2016

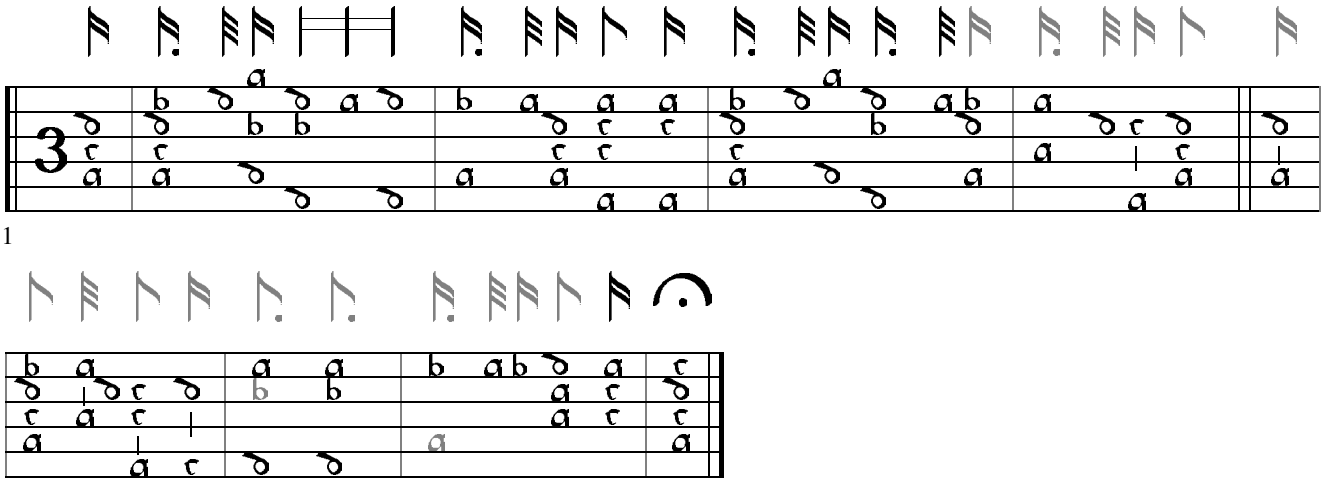
---

[21] Viola da Gamba Society index: http://www.vdgs.org.uk/thematic.html
[22] Edited in *114 Early to Intermediate Pieces for Renaissance Lute from a Student's Lute Book of 1603 and other Manuscripts* Lute Society Music Editions 2010, nº 34.
[23] Followed by *Ripresa ex Laurencino* - which will be edited in the Lorenzino series.
[24] Jan W.J. Burgers (ed.) *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgescheidenis 2013).
[25] Numbering and biographical information from André Souris & Monique Rollin (eds.) *Œuvres des Bocquet* (Paris, Éditions CNRS 1972).
[26] Facsimile edition with introductiory study and guide to concordances by Robert Spencer (Clarabricken, Boethius Press 1982).
[27] Keyboard: **1.** GB-Cfm 168, p. 327 *Corranto William Byrd*; GB-Lbl RM24.d.3 (Forster), ff. 9v-10r *The French Coranto: By mr Byrd ye i;*. Mixed consort: Morley 1599/1611, nº 22. Song: Arbeau, ff. 30r-33r *Belle qui tiens ma vie* à4. **2.** GB-Lbl RM24.d.3, ff. 10v-11r *The second french Coranto: by Mr: Bird*; GB-Cfm 168, p. 311 *Corra*[n]*to*. **3.** GB-Lbl RM24.d.3, ff. 11v-12r *The 3:d french Coranto: Mr: Bird.*
[28] Search for Susanneken in the Dutch Song Database (see endnote 12).
[29] Numbering of fantasies from Jean-Michel Vaccaro *Oeuvres D'Albert de Rippe I: Fantasies* (Paris, CNRS 1972). Sources: *Second Livre de Tabulature de Leut* (Paris, Fezandat 1554) [Brown 1554$_6$] - no copy now known; *Troisieme Livre de Tabulature de Leut* (Paris, Fezandat 1554 [Brown 1554$_7$]; *Premier Livre de Tabulature de Leut* (Le Roy & Ballard 1562) [Brown 1562$_8$] Tree facsimile. Recordings of nº 9: Paul O'Dette *Tablatures de Luth* (Astrée Auvidis E7776, 1983/R1990); Peter Soderberg *Albert de Rippe: Fantasies and Chansons* (Alice Musik Produktion 2011) - no recordings of fantasies 10 or 11 known to me.
[30] On Josquin's *Faulte d'argent*; intabulation: Bakfark 1565, ff. 23r-24r *Faulte d'argent Cest douleur non pareille a5* = Phalèse & Bellère 1574, f. 59r *Faulte d'argent*; other parodies: Bianchini 1546, sig. D4v *Recercar*; Cavazzoni 1543, sig. D4v *Canzone sopra falt d'argens* - keyboard.

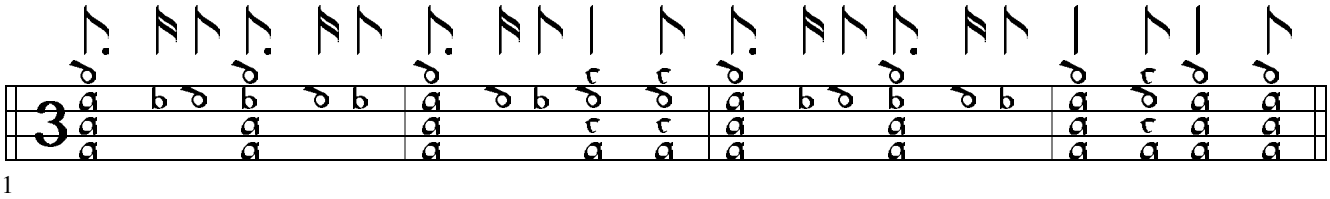
L1. Larouse - A8B12 IRL-Dtc 408 II, p. 103



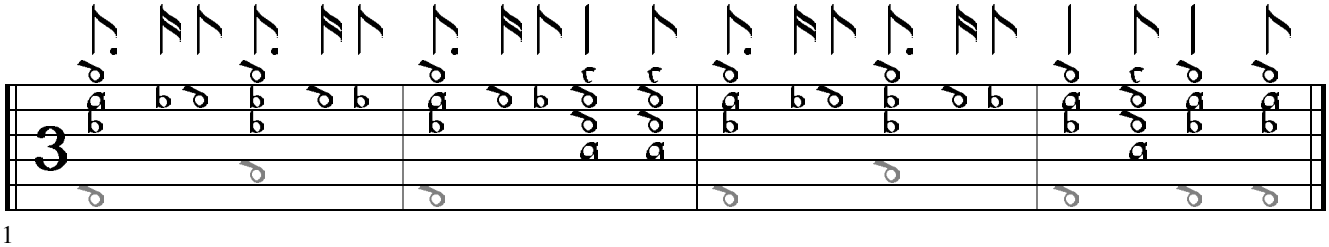
H1. Heidegy - AB4 IRL-Dtc 408 II, p. 84



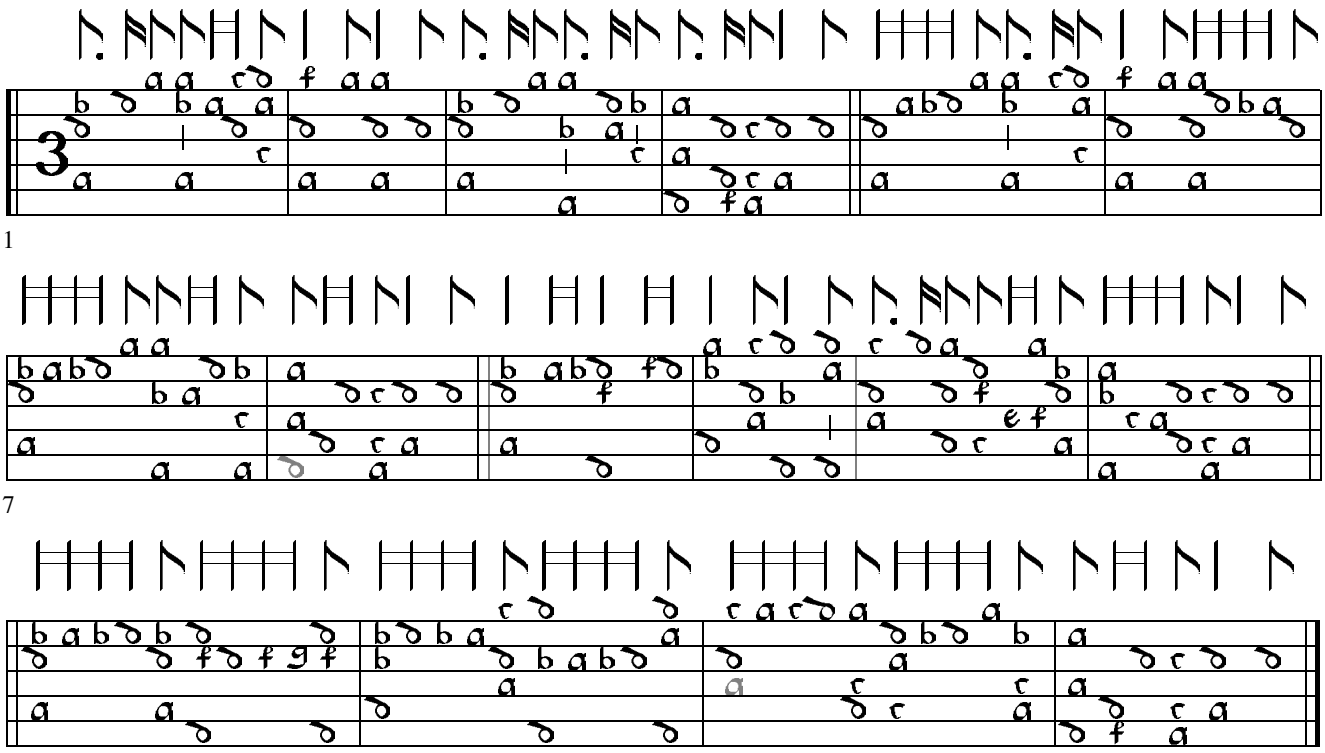
H2i. The hedgynge hay - gittern (fef) A4 US-NHub Mus.13, f. 40r



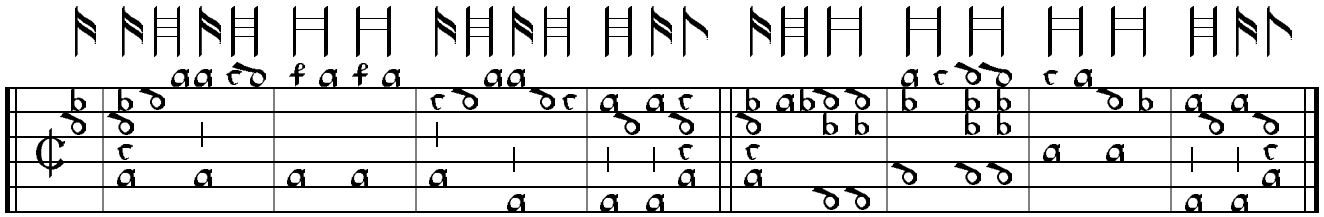
H2ii. The hedginge hay - transcribed for lute A4 US-NHub Mus.13, f. 40r



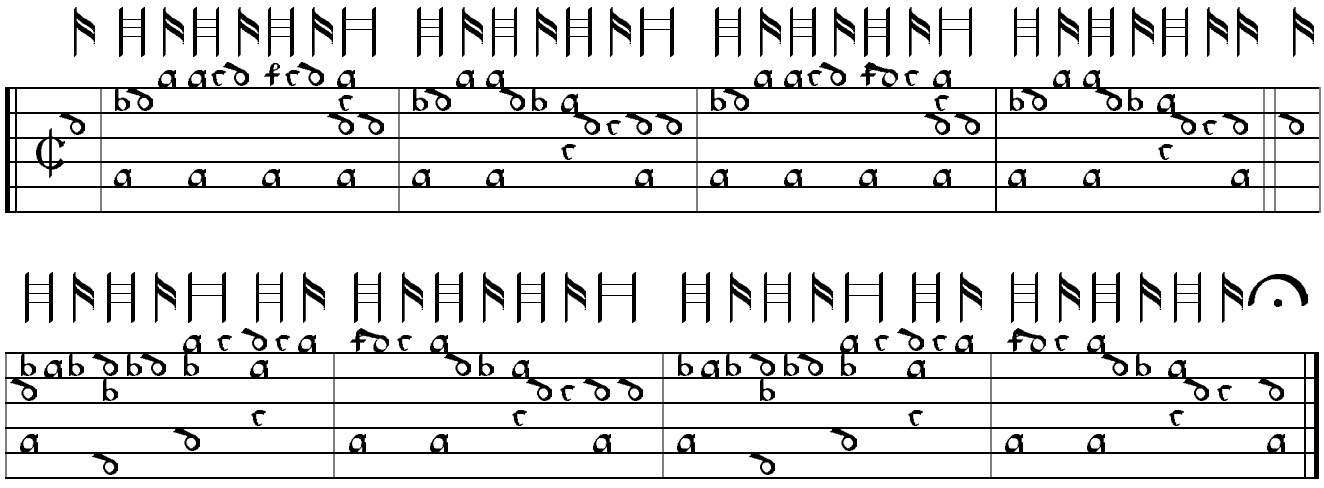
G1. Untitled - AABB4 IRL-Dm Z.3.2.13, p. 61



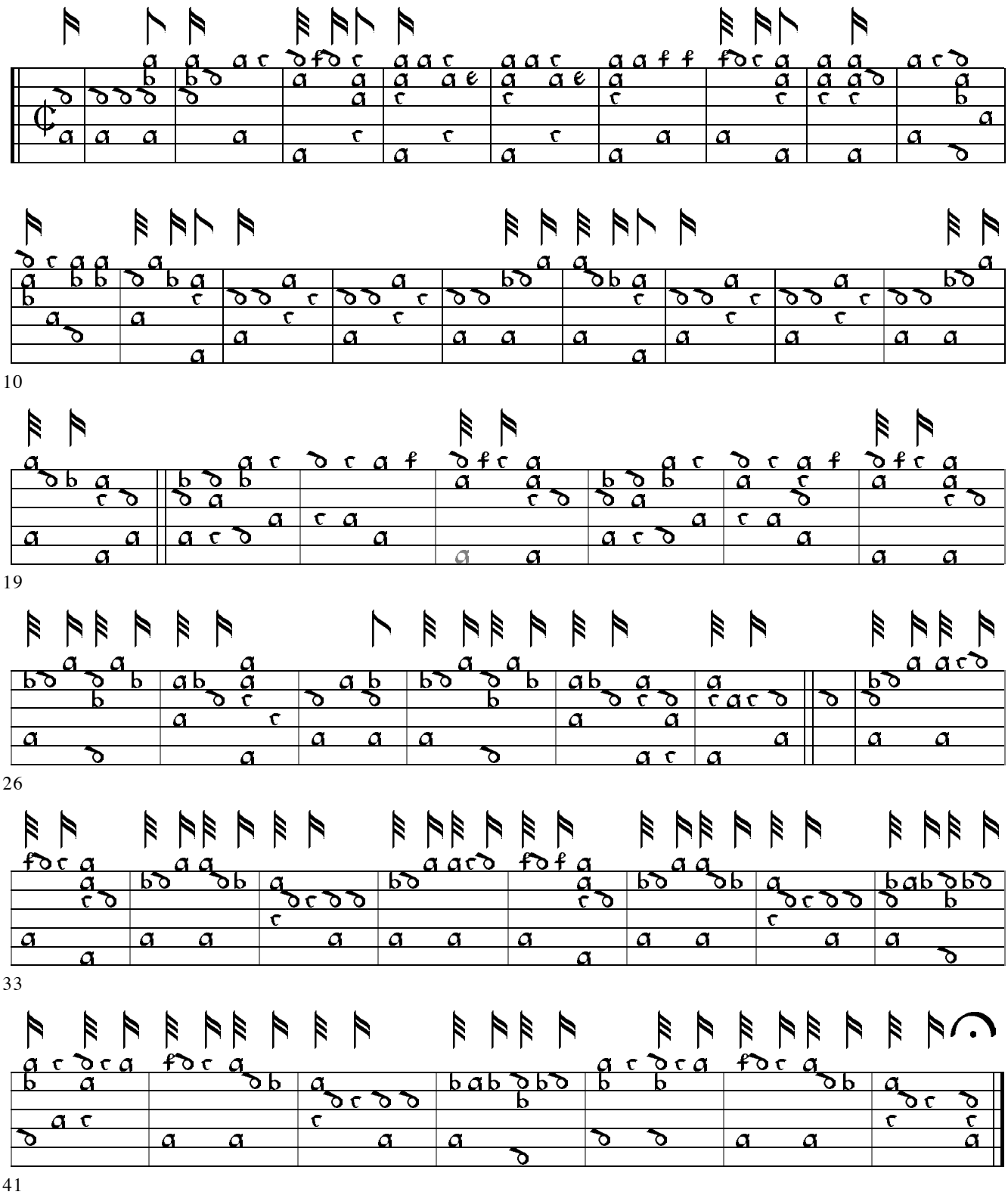
G2. Lusty gallant - AB4 IRL-Dtc 408 II, p. 83



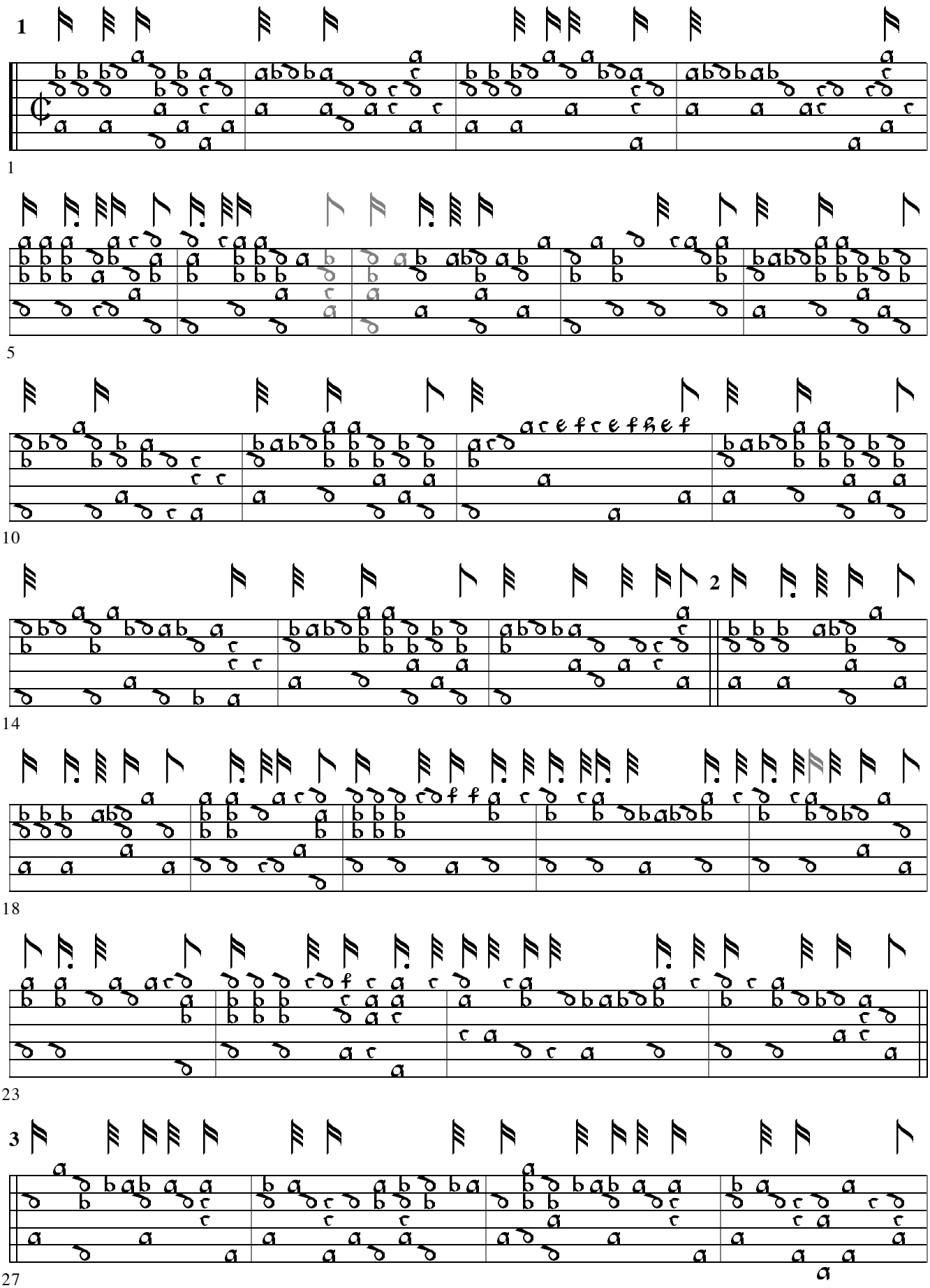
G3. Untitled - AB4 NL-Lu 1666, f. 393v

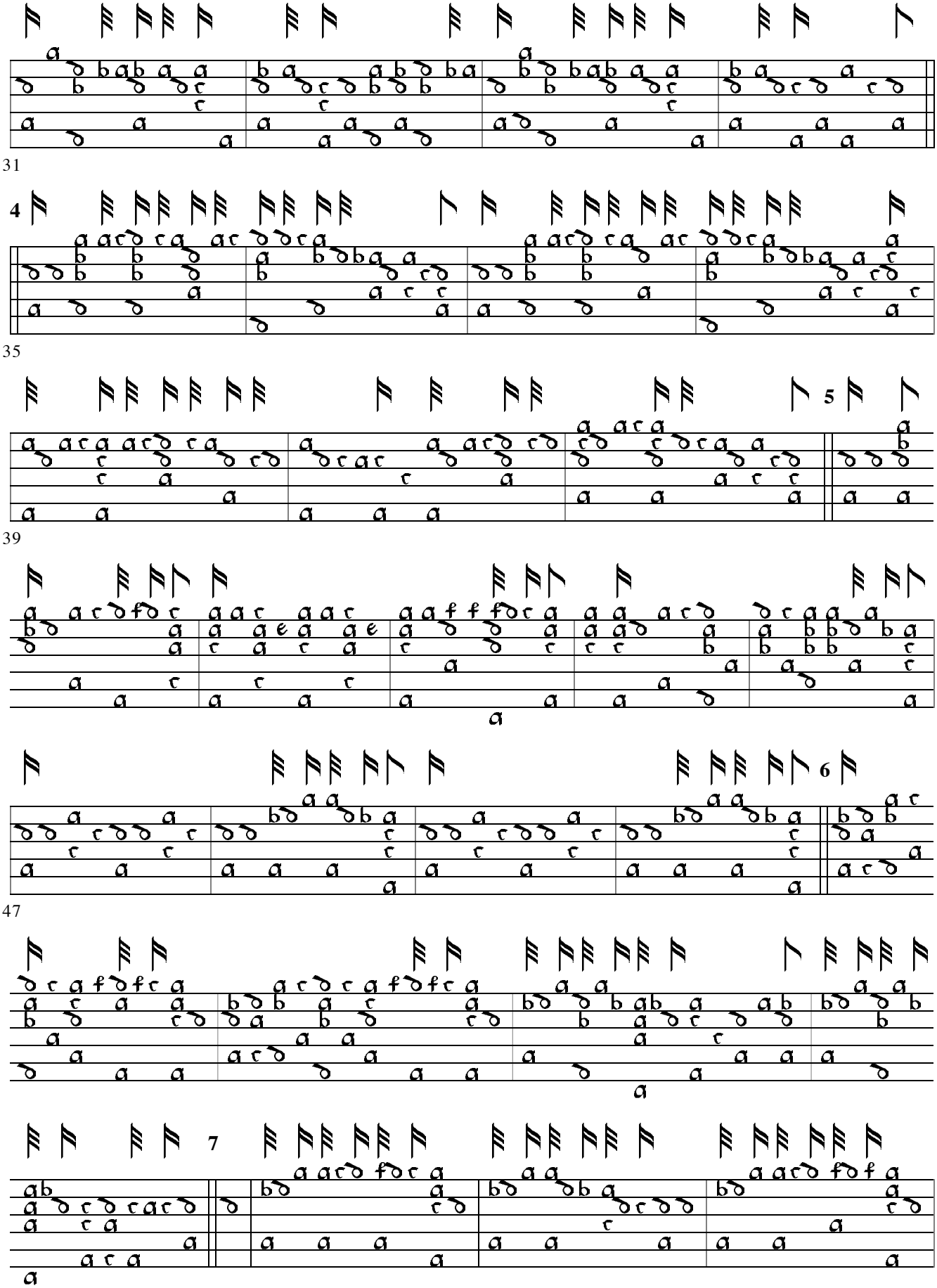


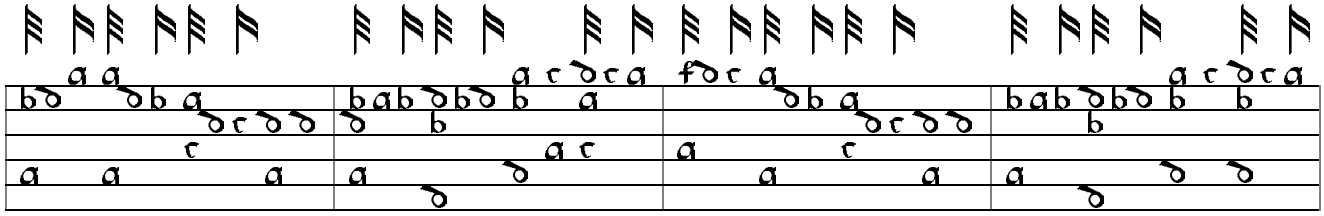
G4. Den Enghelschen Dans - 19-12-16 bars NL-Lu 1666, f. 418r



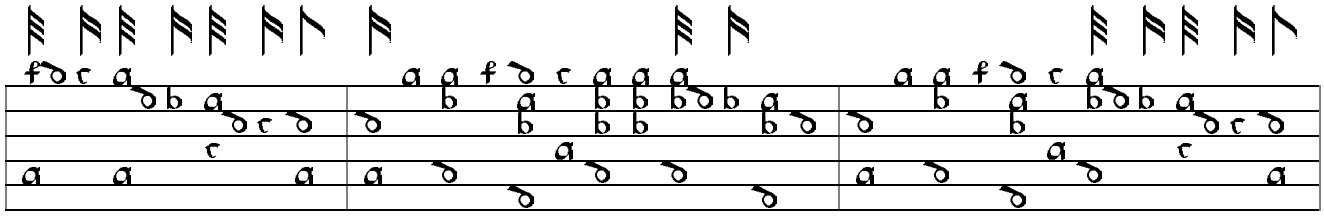
G5. Branles - 7F 16-10-8-7-9-4-12-12 bars Adriaenssen 1584, ff. 89r-89v



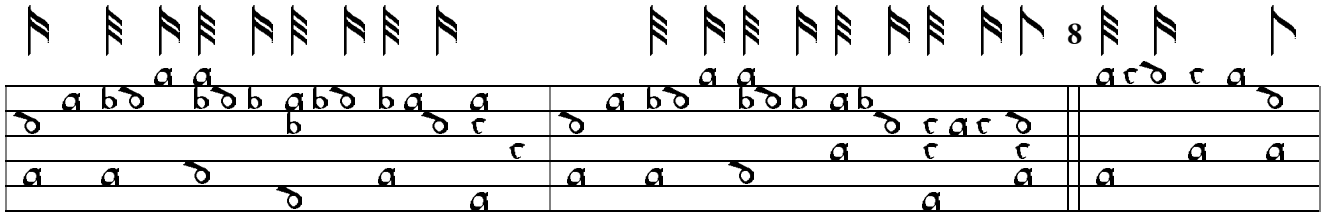

31
4
35
5
39
6
47
7



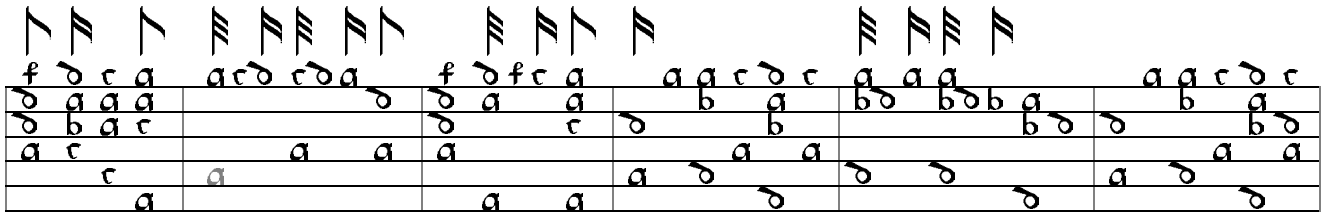
57



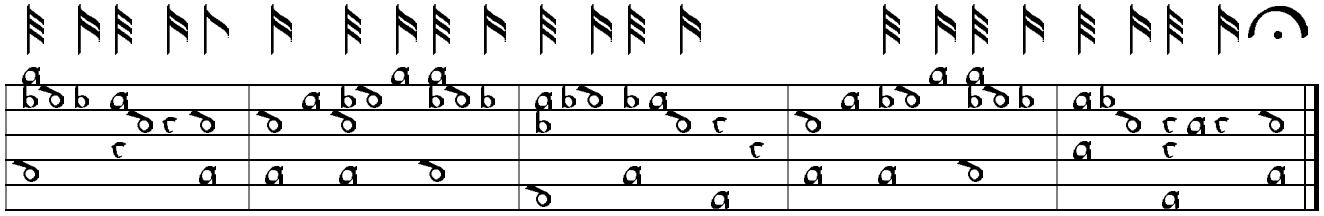
61



64

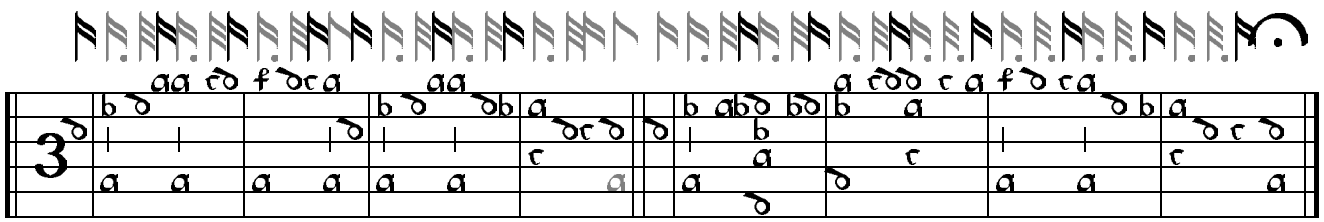


67

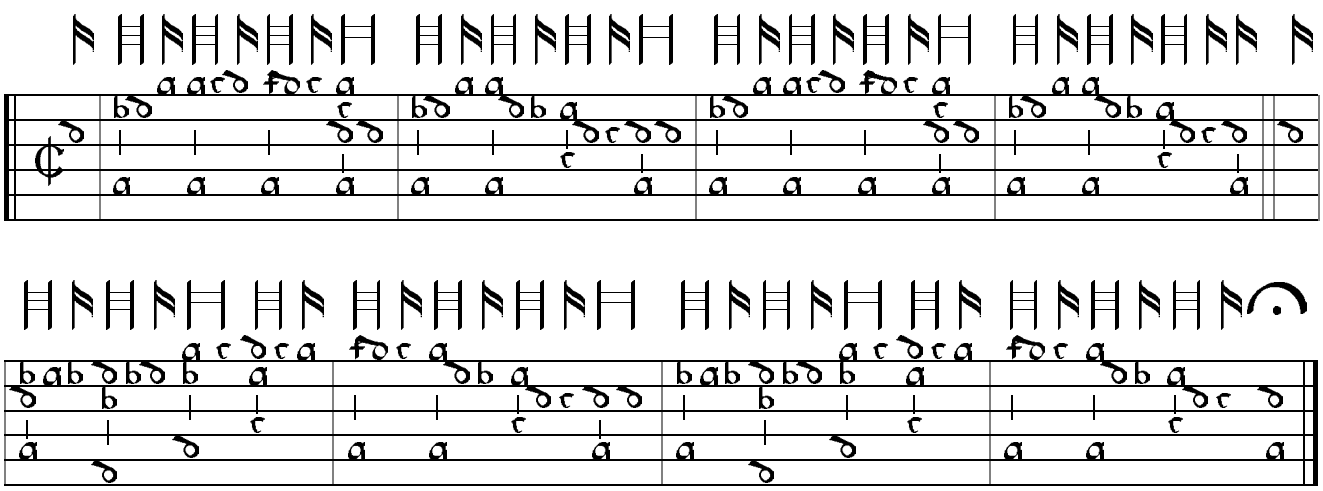


73

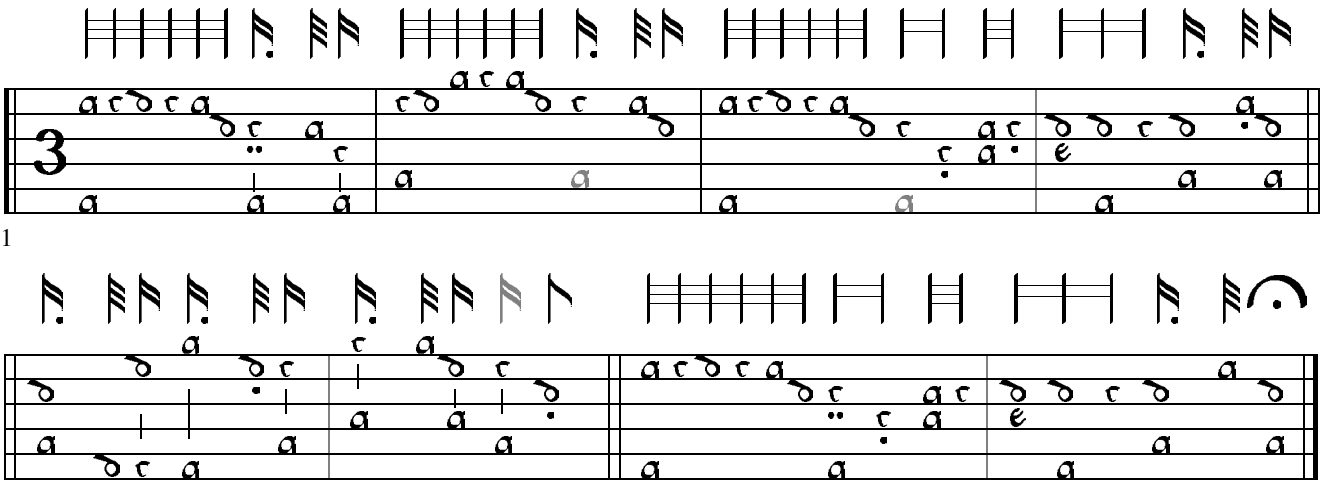
G6. Brandes Englessa - AB4 D-LEm II.6.6, ff. 6r-6v



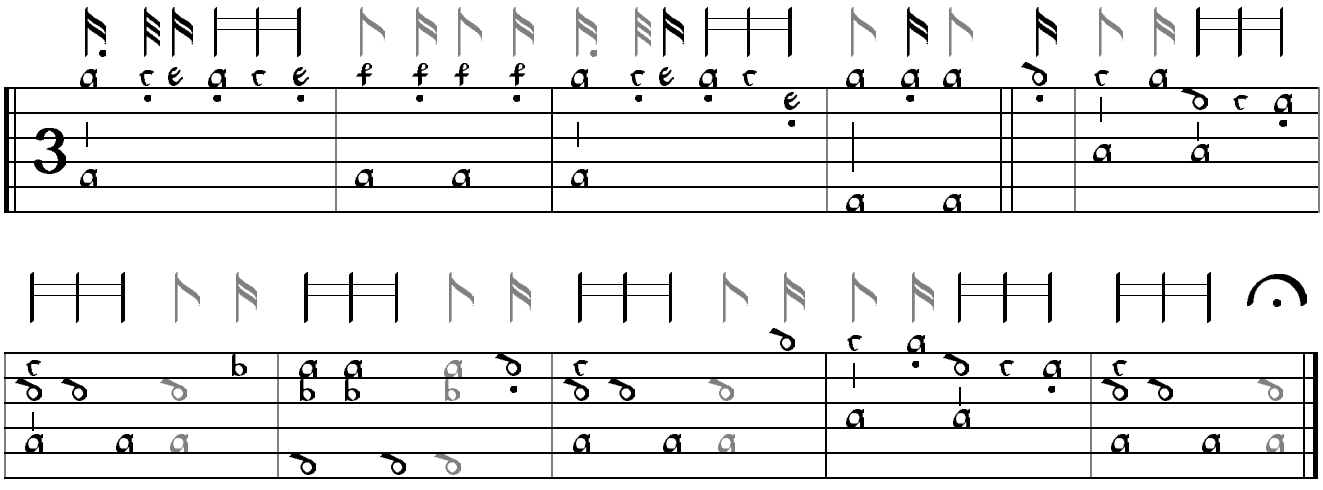
G7. Canson Englesa - AB4 IRL-Dtc 410 I, p. 170



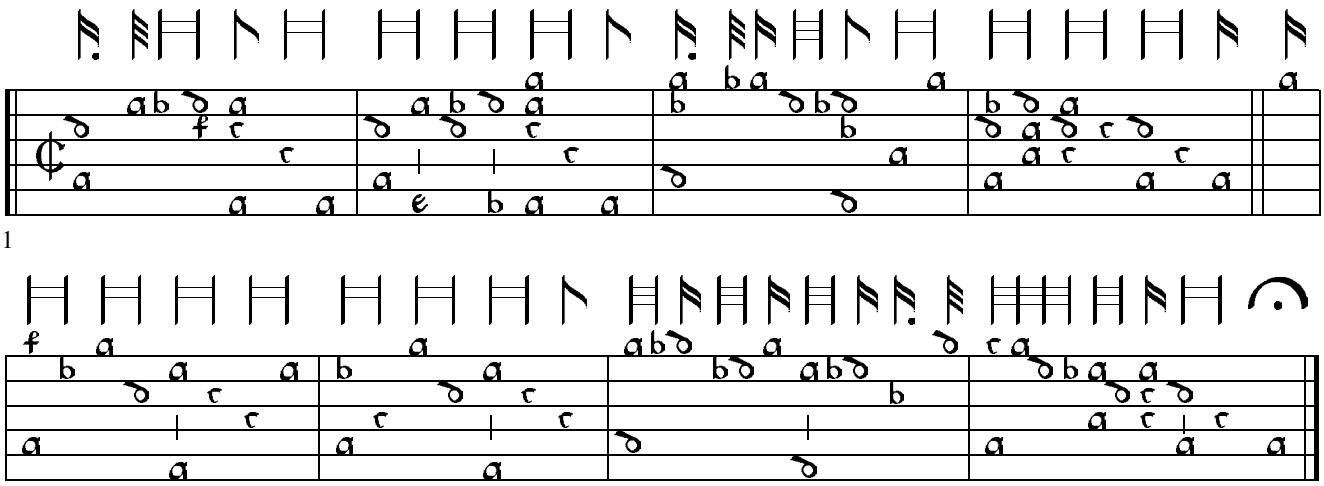
A1. All flowers of the broom - A4BC2 IRL-Dtc 408 II, p. 103



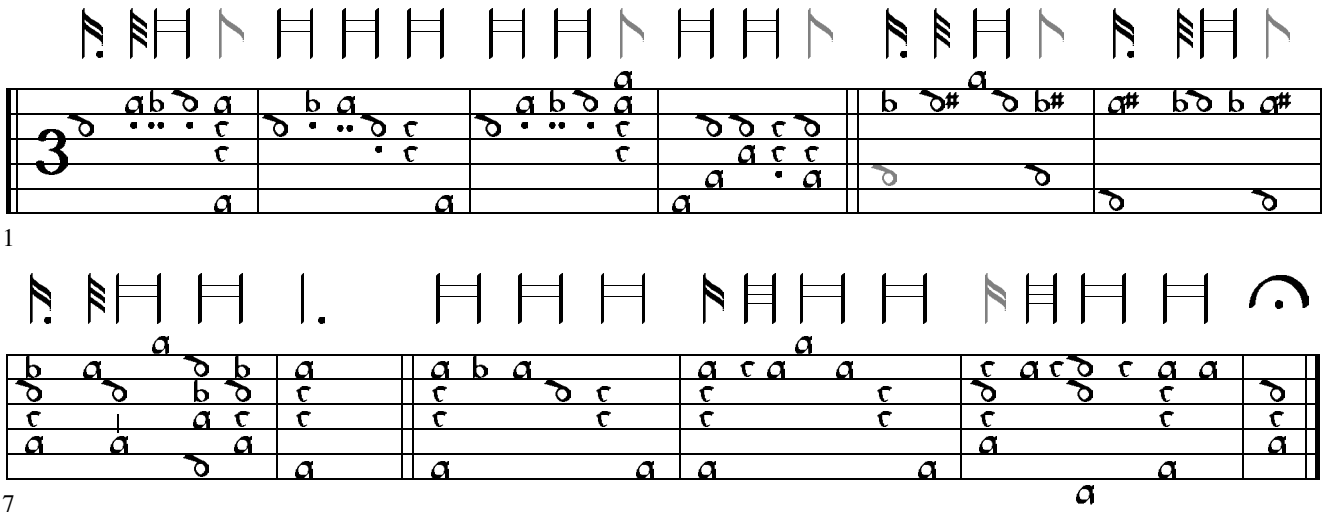
S1. The Shakinge of the sheetes - A4B6 IRL-Dtc 408 II, p. 84



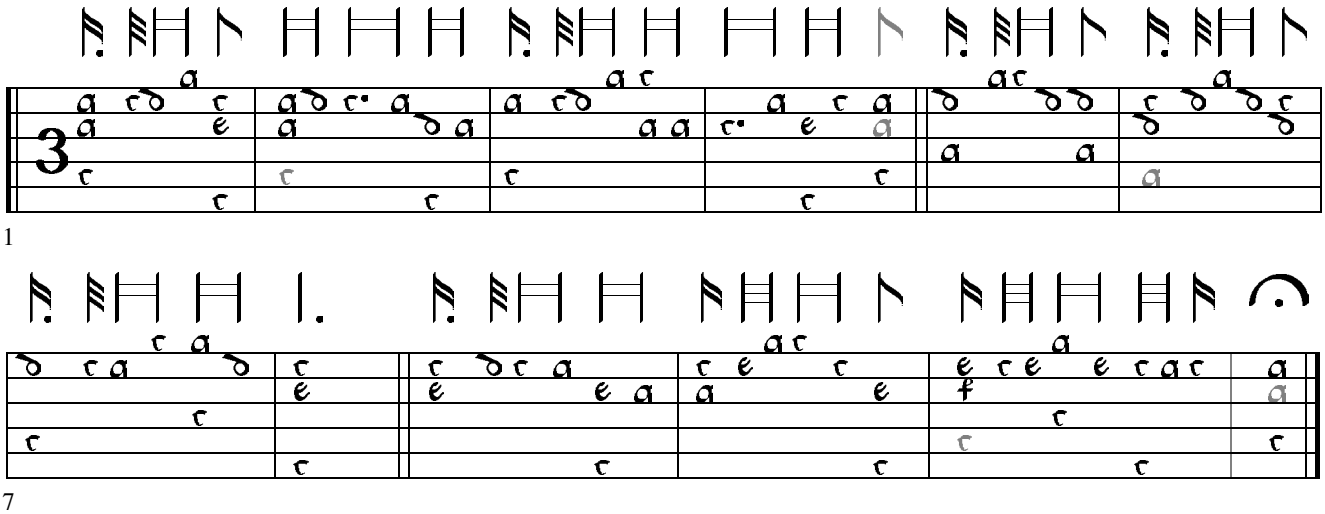
C1. (Crimson Velvet) - AB4 GB-Cu Dd.2.11, f. 51v



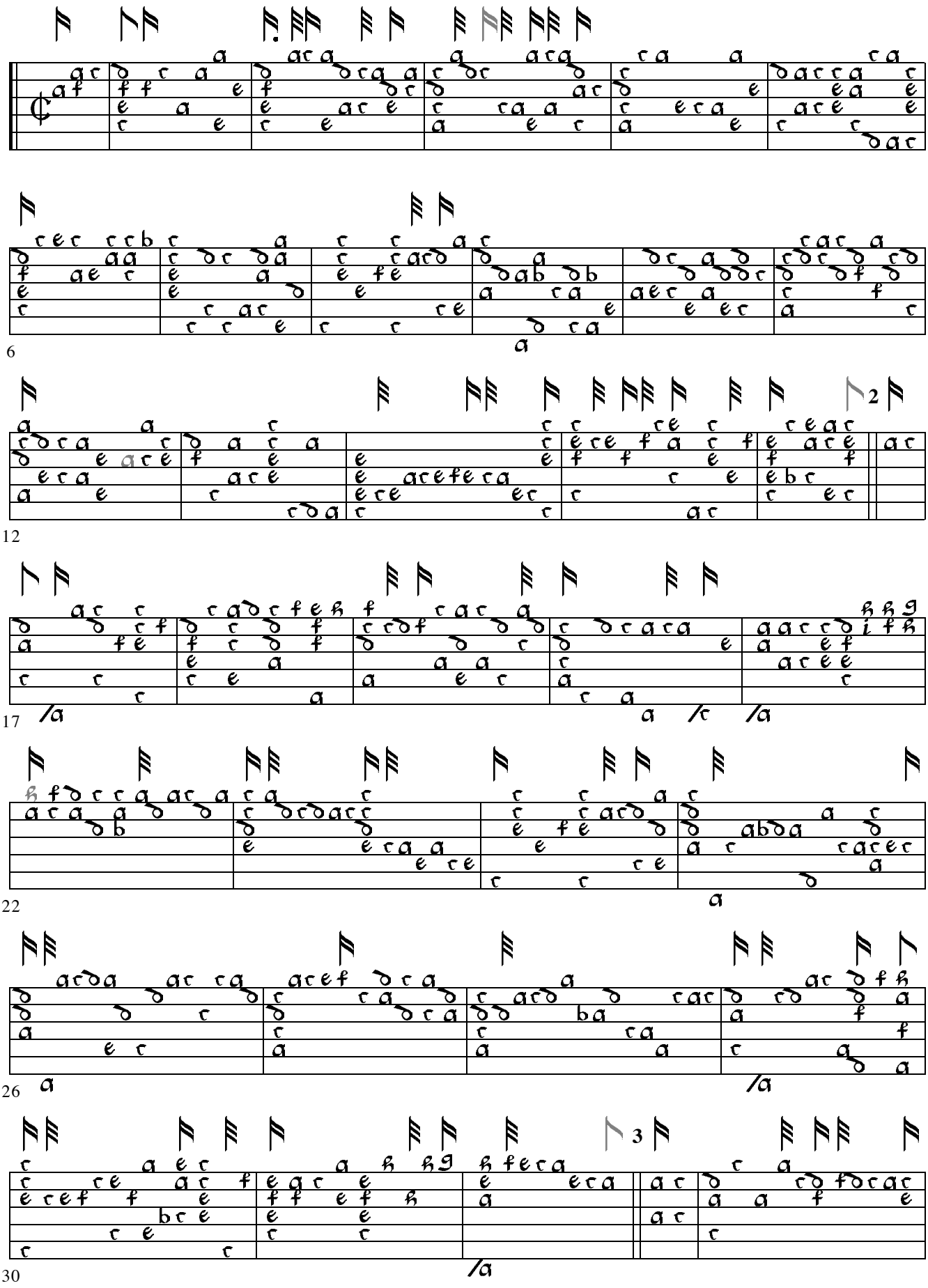
C2. Shepheard, saw thou not - 7F ABC4 GB-En Adv.5.2.18, p. 1

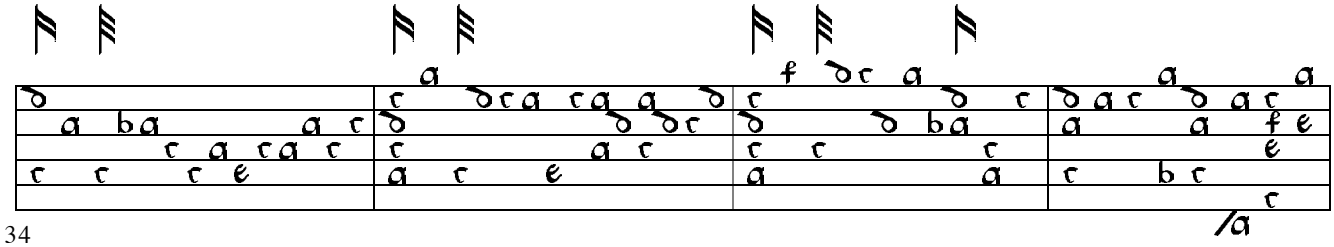


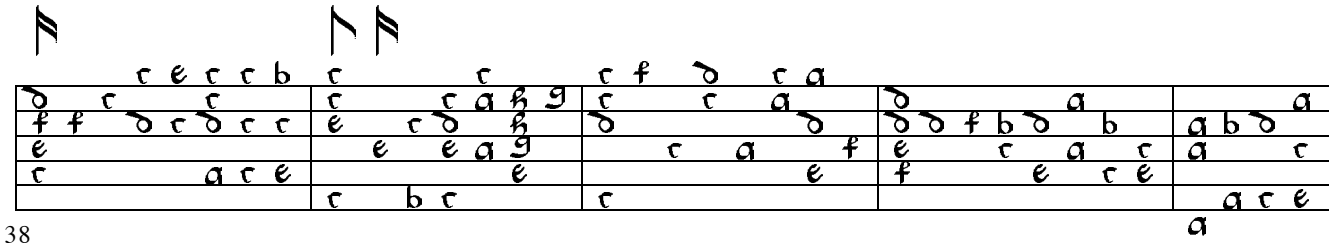
C3. Shipheard saw thow not - trans. from mandore ABC4 GB-En Adv.5.2.15, pp. 184-185

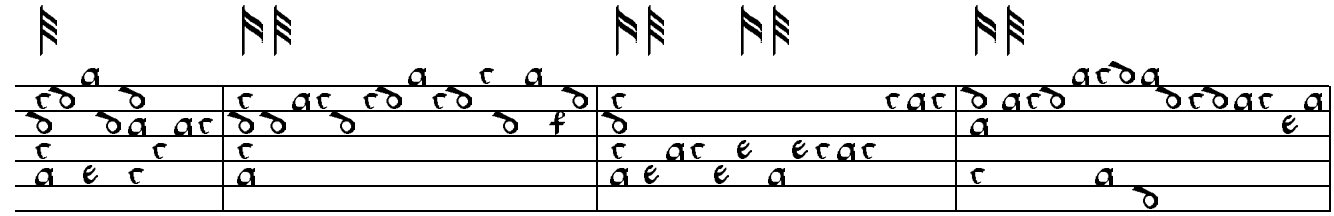


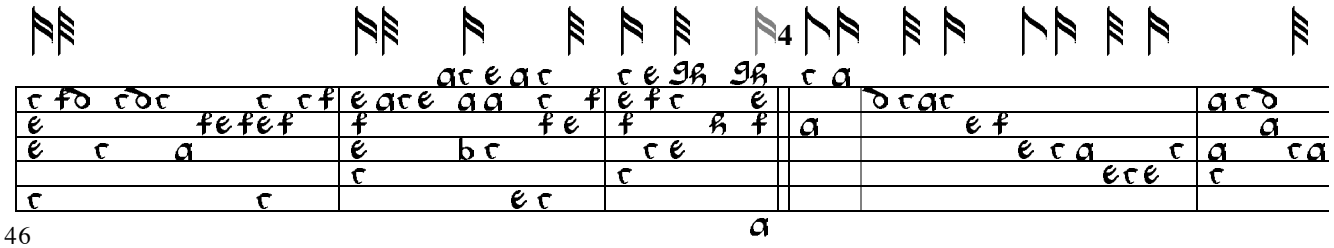
6. Passemezo (antico) Bocqueti (7x16 bars) 7F8D Besard 1603, ff. 92r-93v

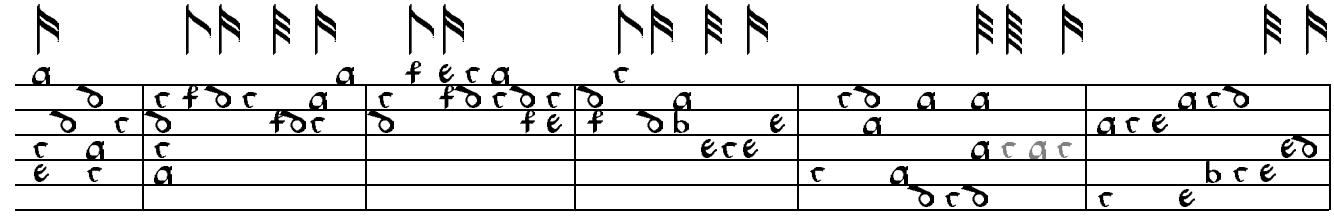


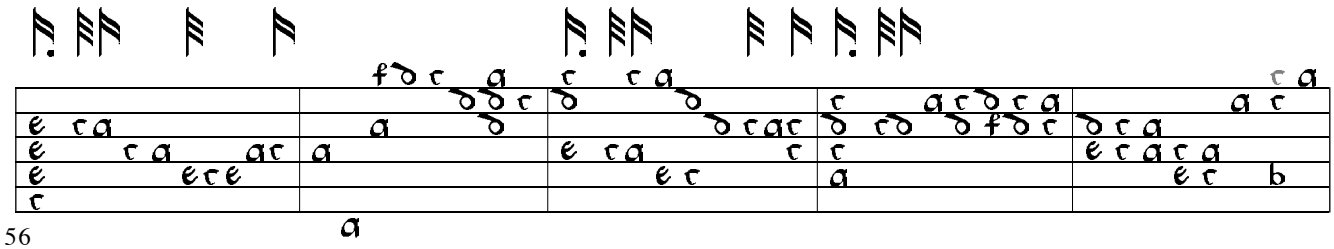

34

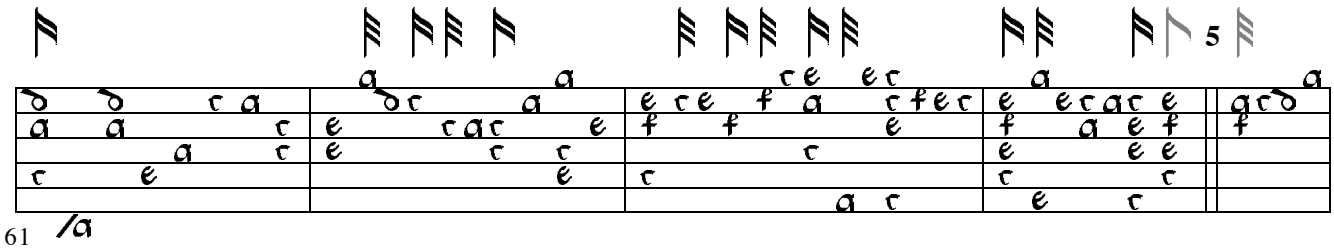

38

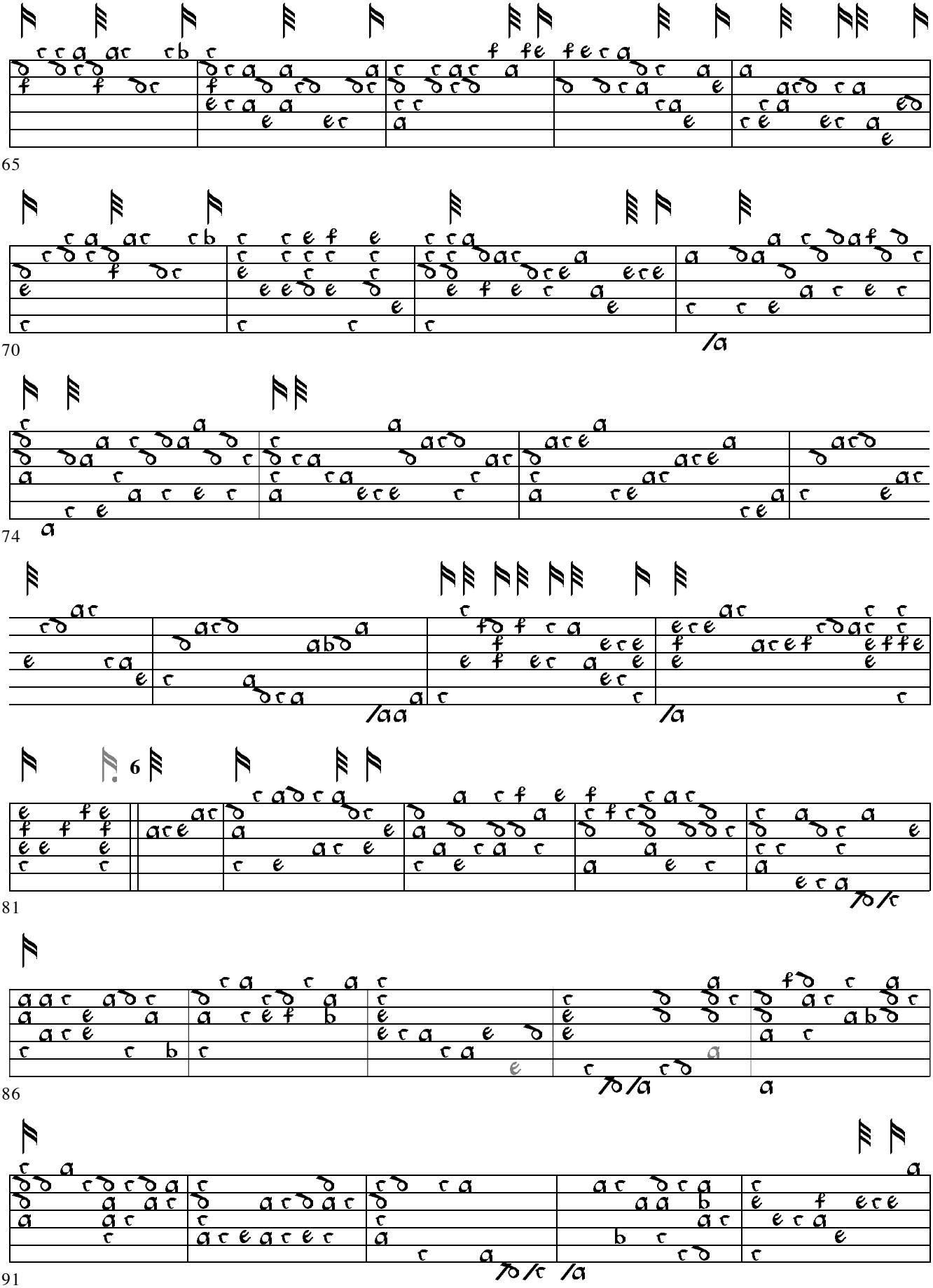


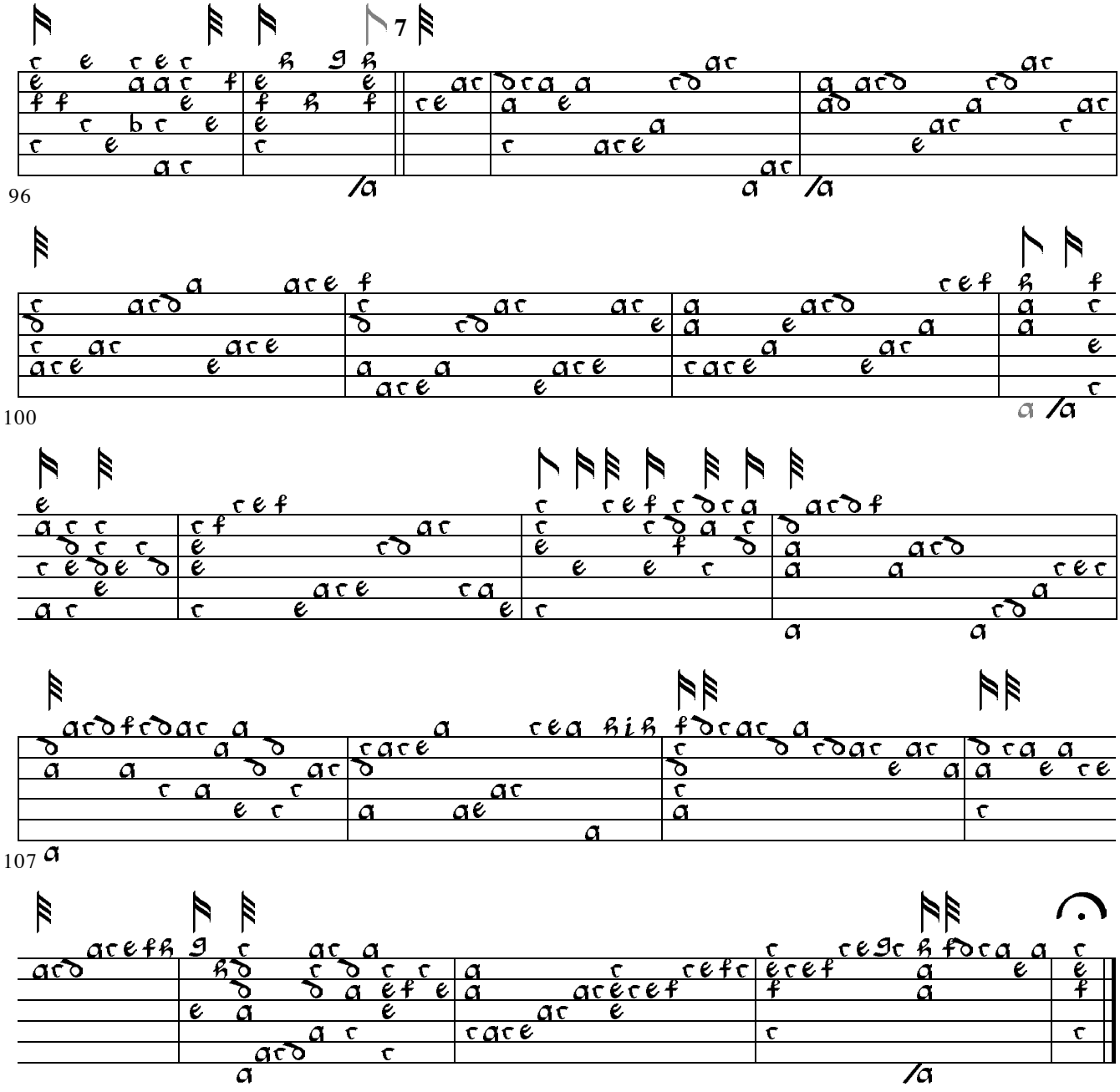

46



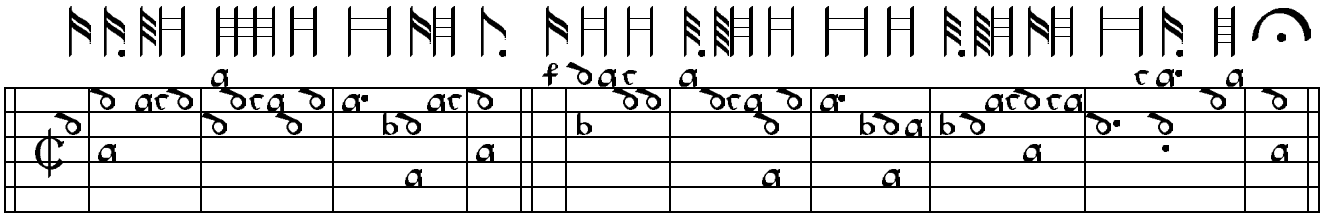

56


61

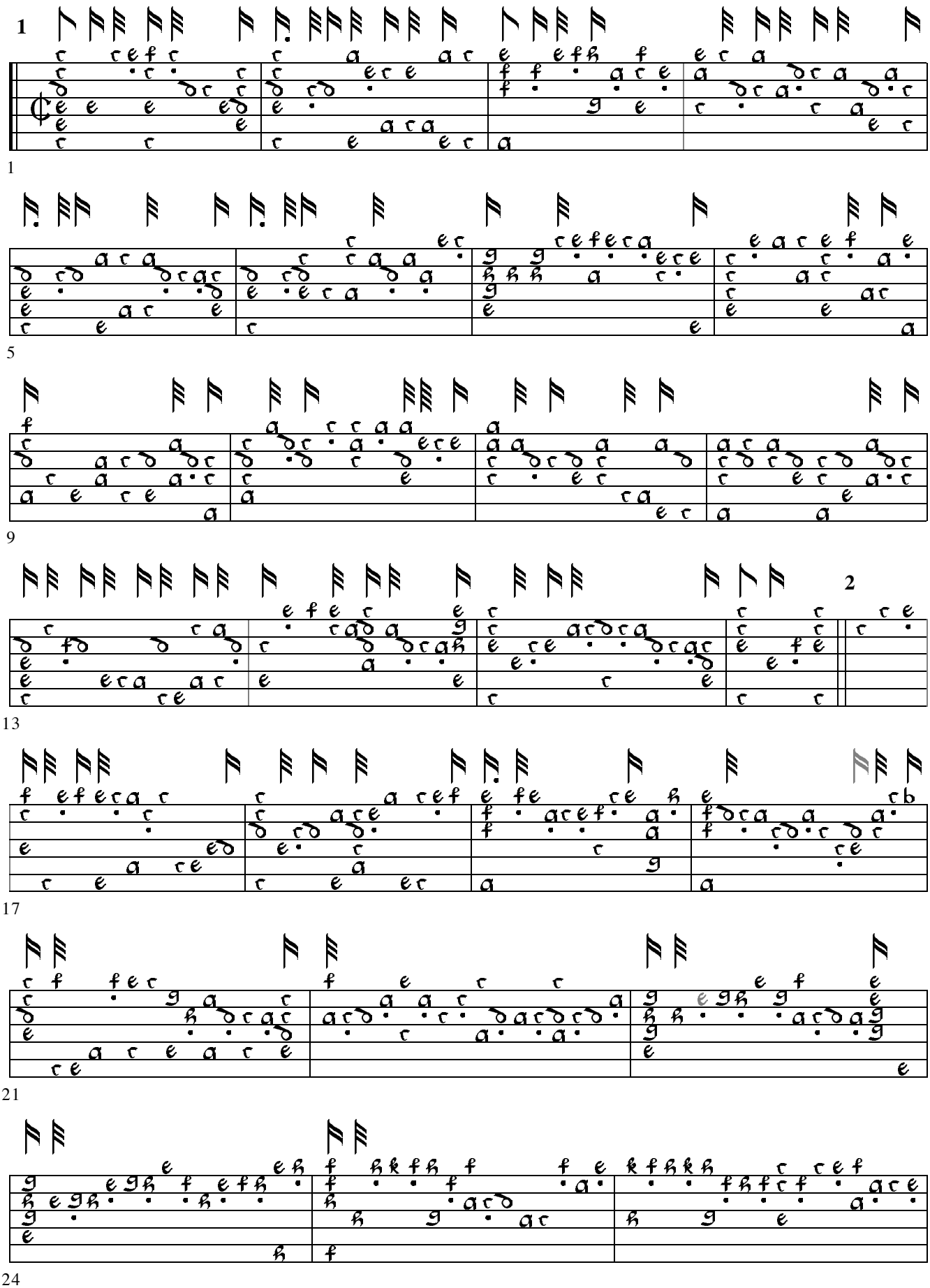

65
70
74
81
86
91

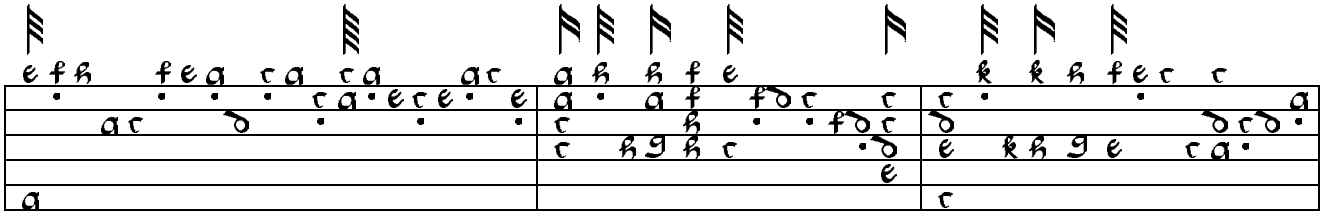


SH1. Sharkle of Hay - transcription from mandore (hfhf) A4B6 GB-En Adv.5.2.15, p. 181

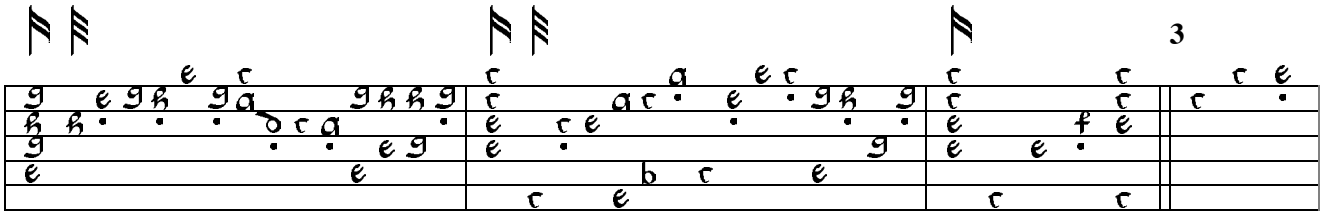


7. Passemeze (antico) excellent da seigneur Bocquet (4x16 bars) PL-Kj 40143, ff. 44v-47r

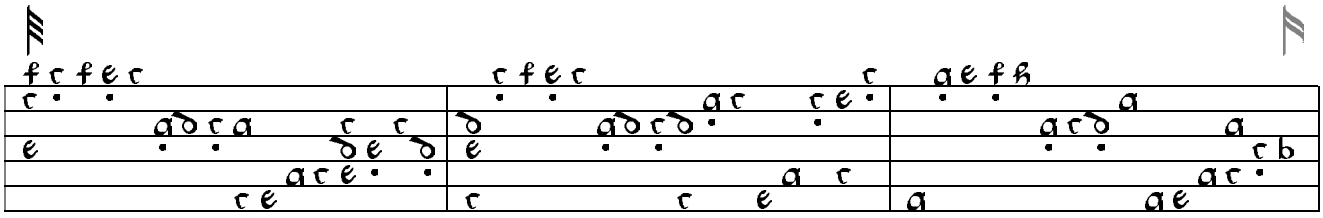




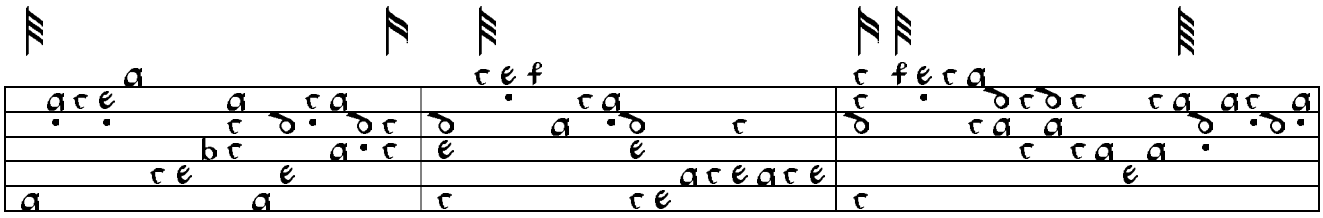
27



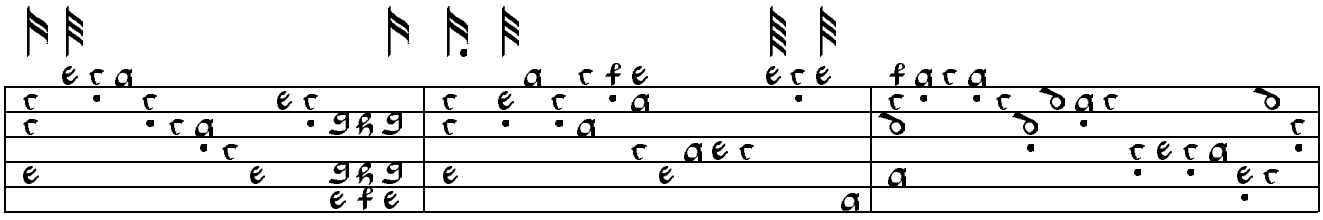
30



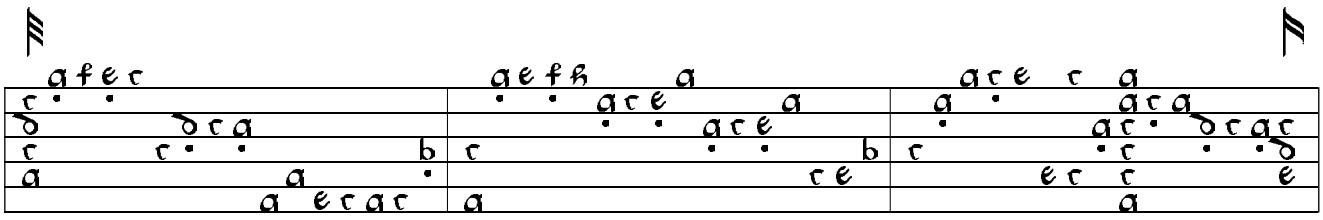
33



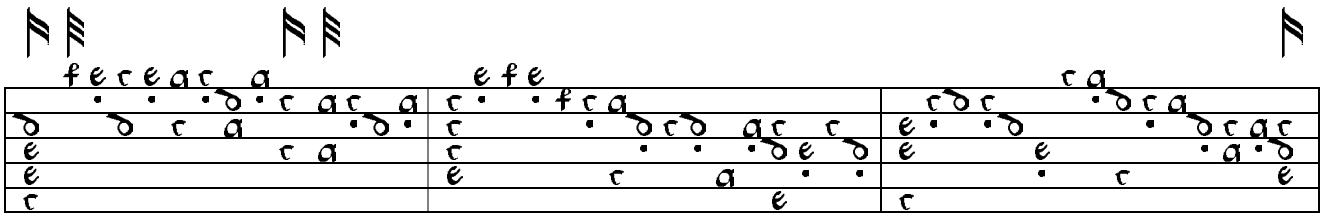
36



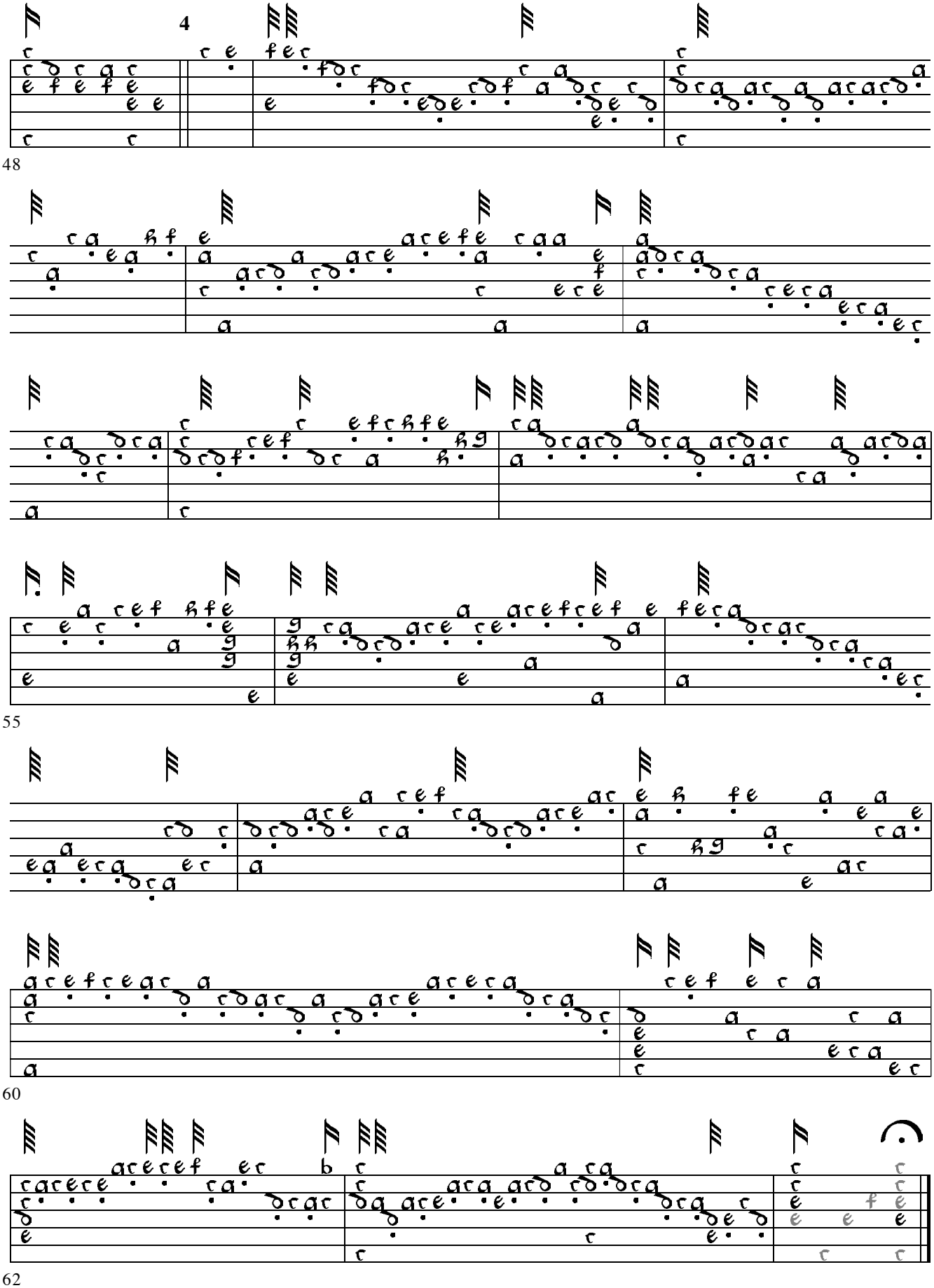
39



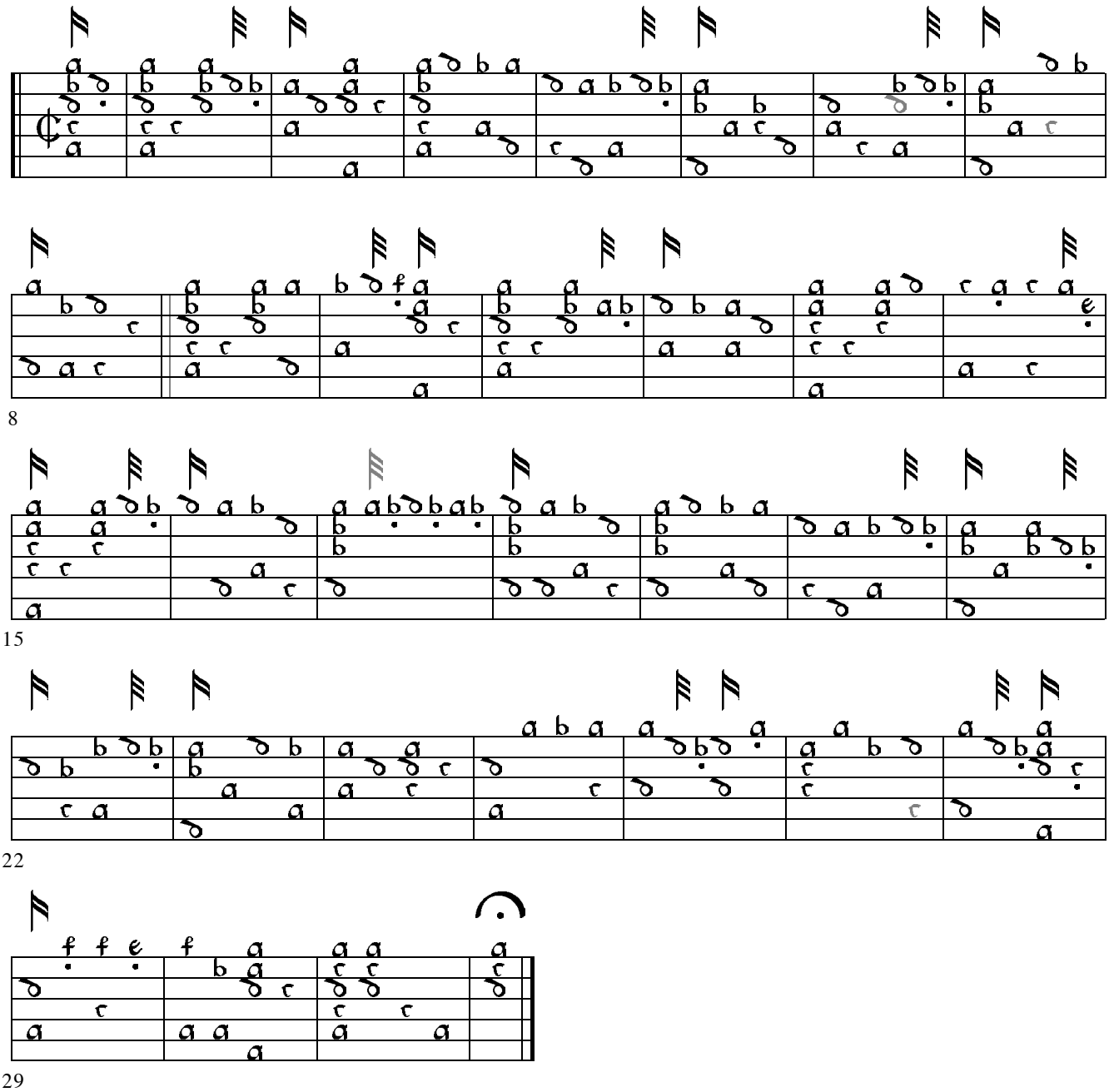
42



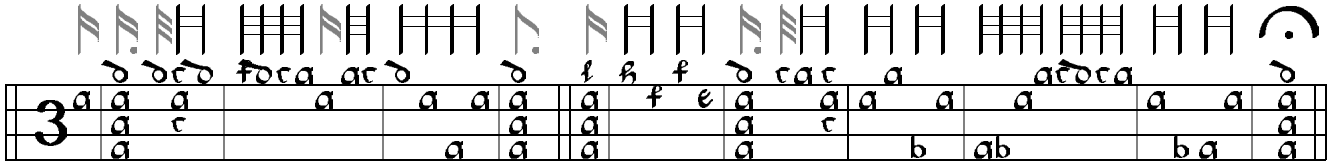
45


4
48
55
60
62

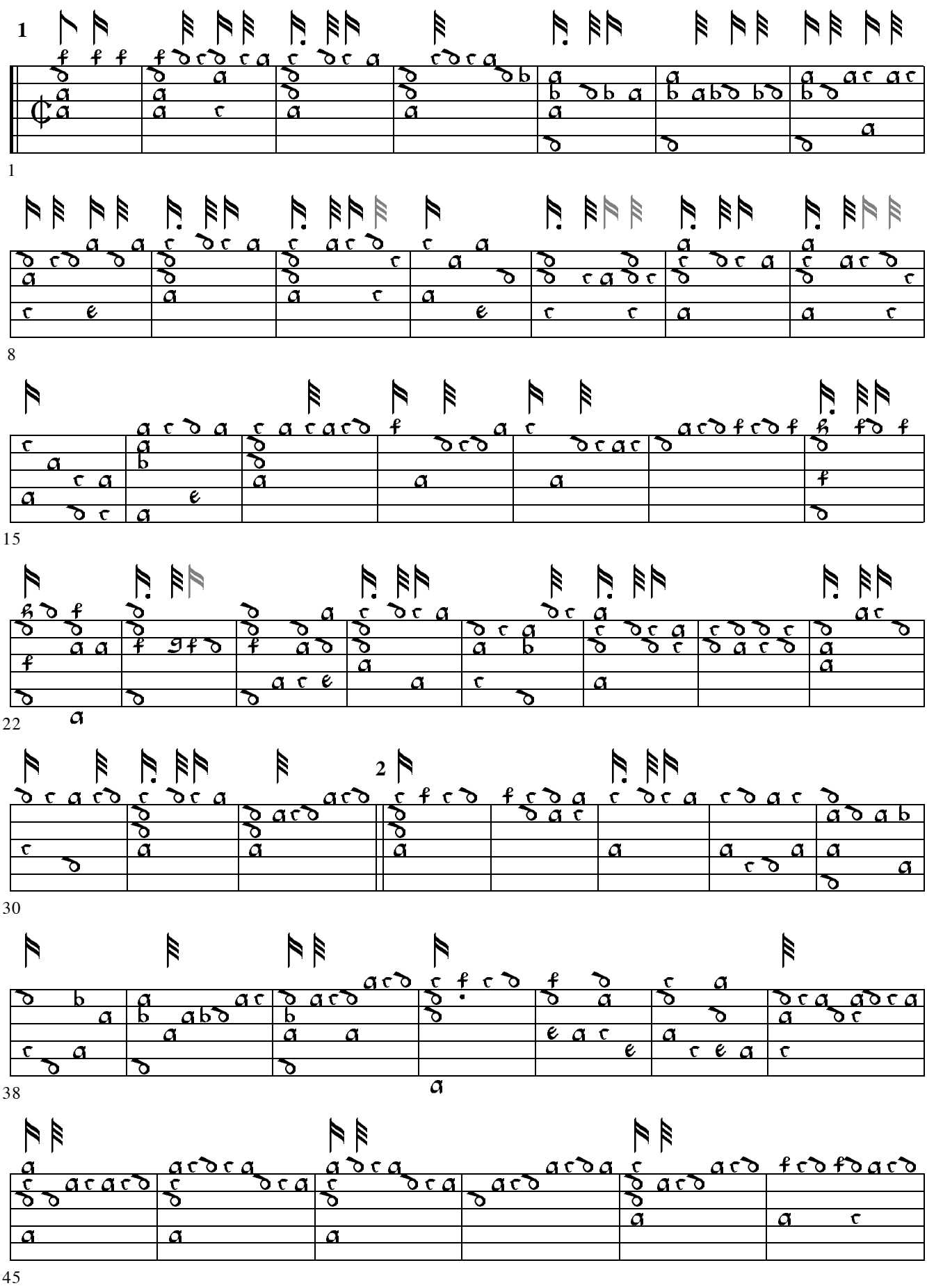
8. Passo e mezo (antico?) Car(olus) Bocquet (32 bars) D-W Guelf. 18.8, f. 104v

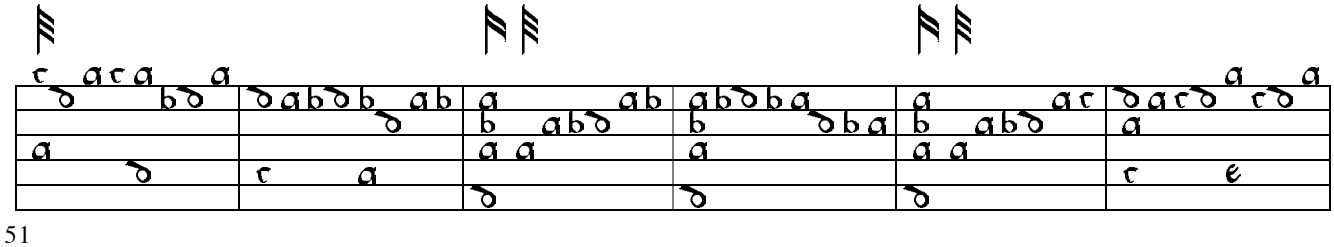


SH2. Shackerley Hay - cittern A4B6 US-CAh 179, f. 18Ar

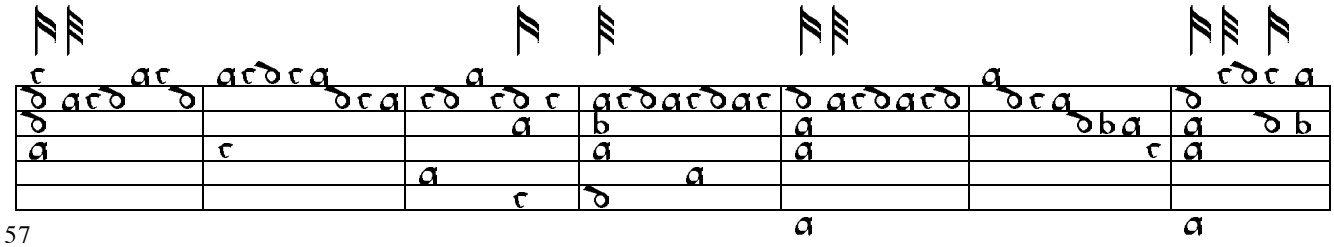


40. Passamezo (moderno) Boquie(t) - 7F (3x32 bars) D-Mbs 21646, ff. 71r-71v

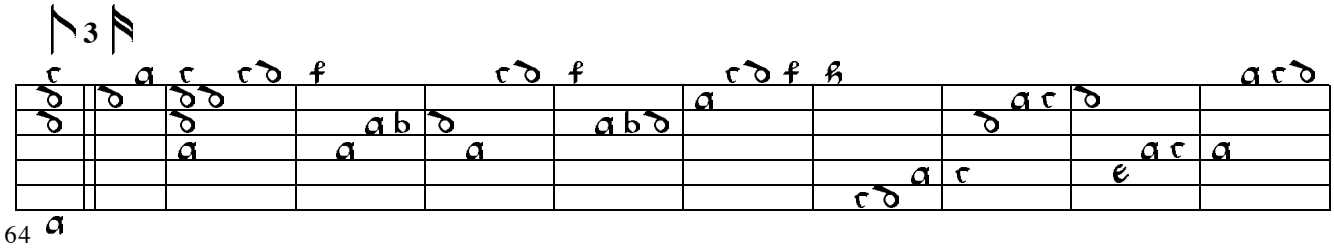




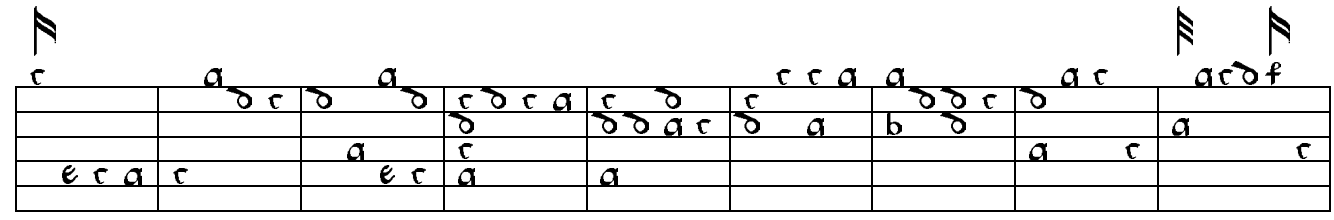
51



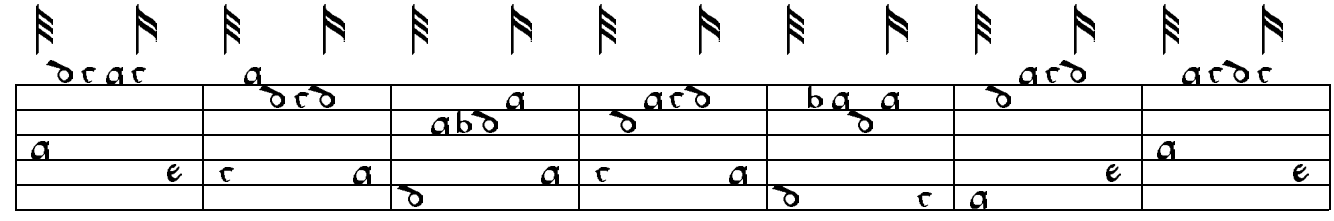
57



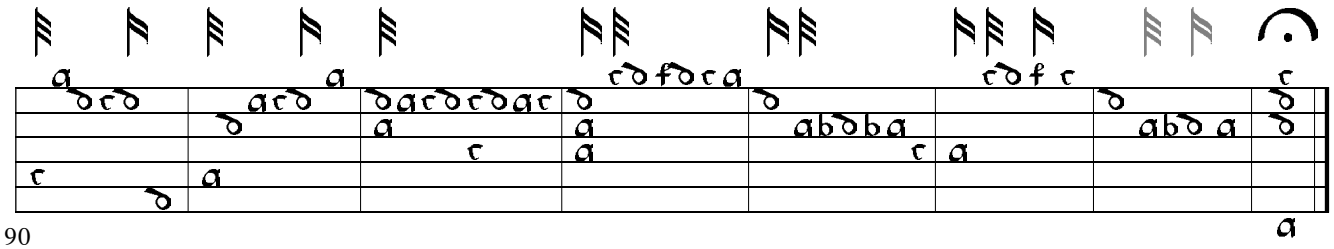
64



74

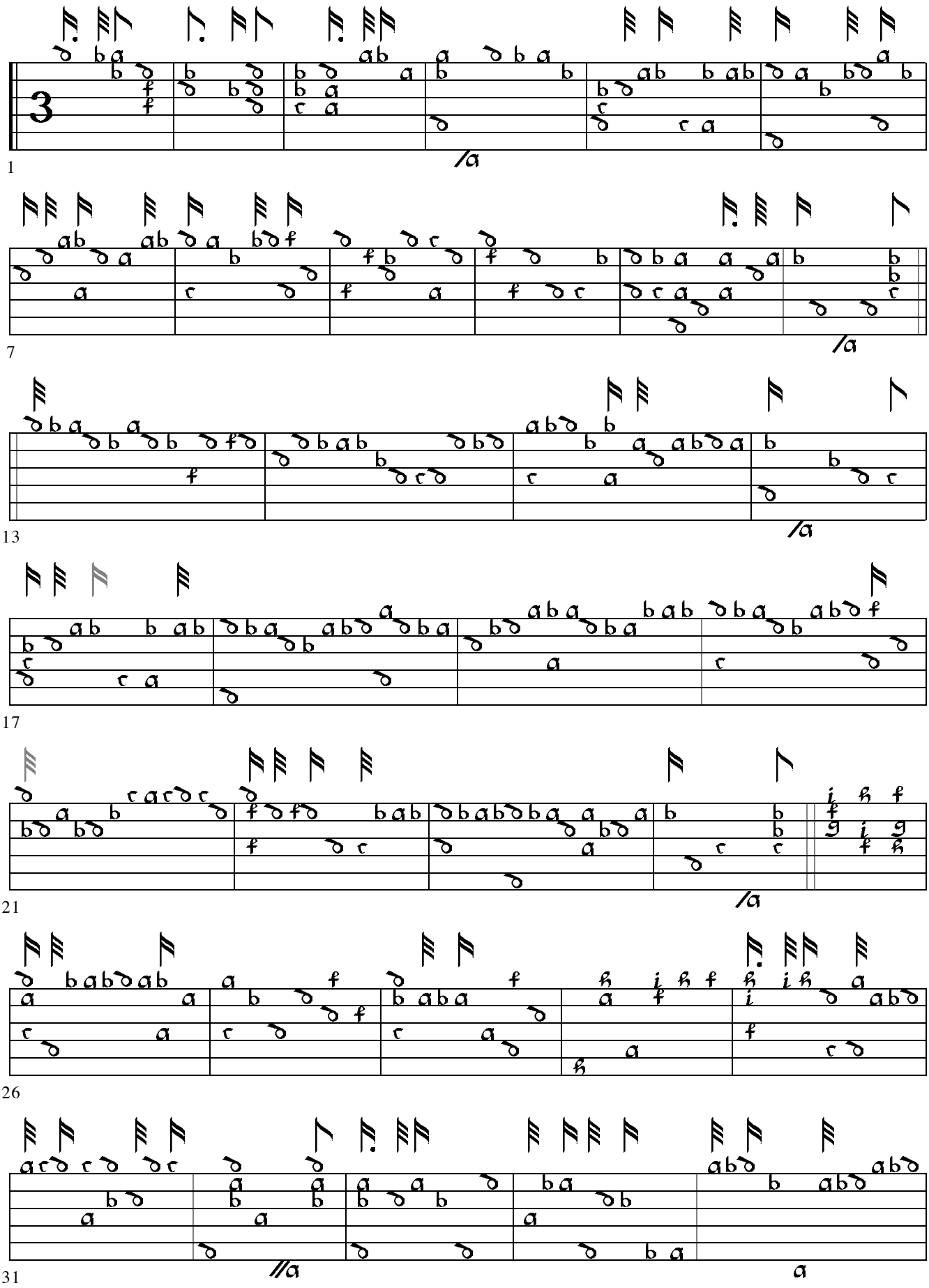


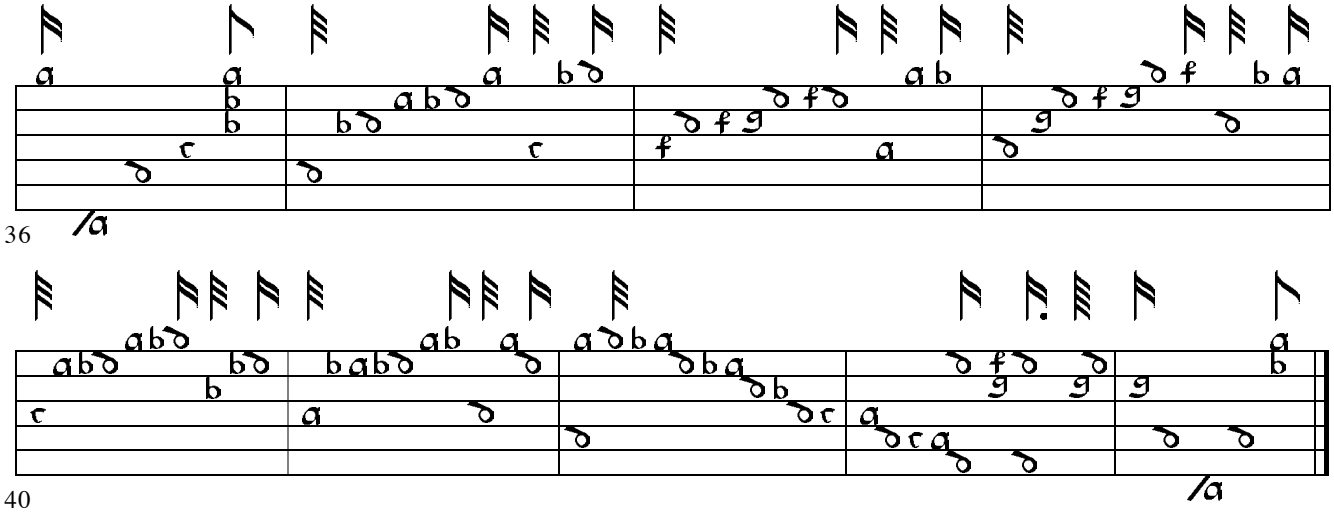
83



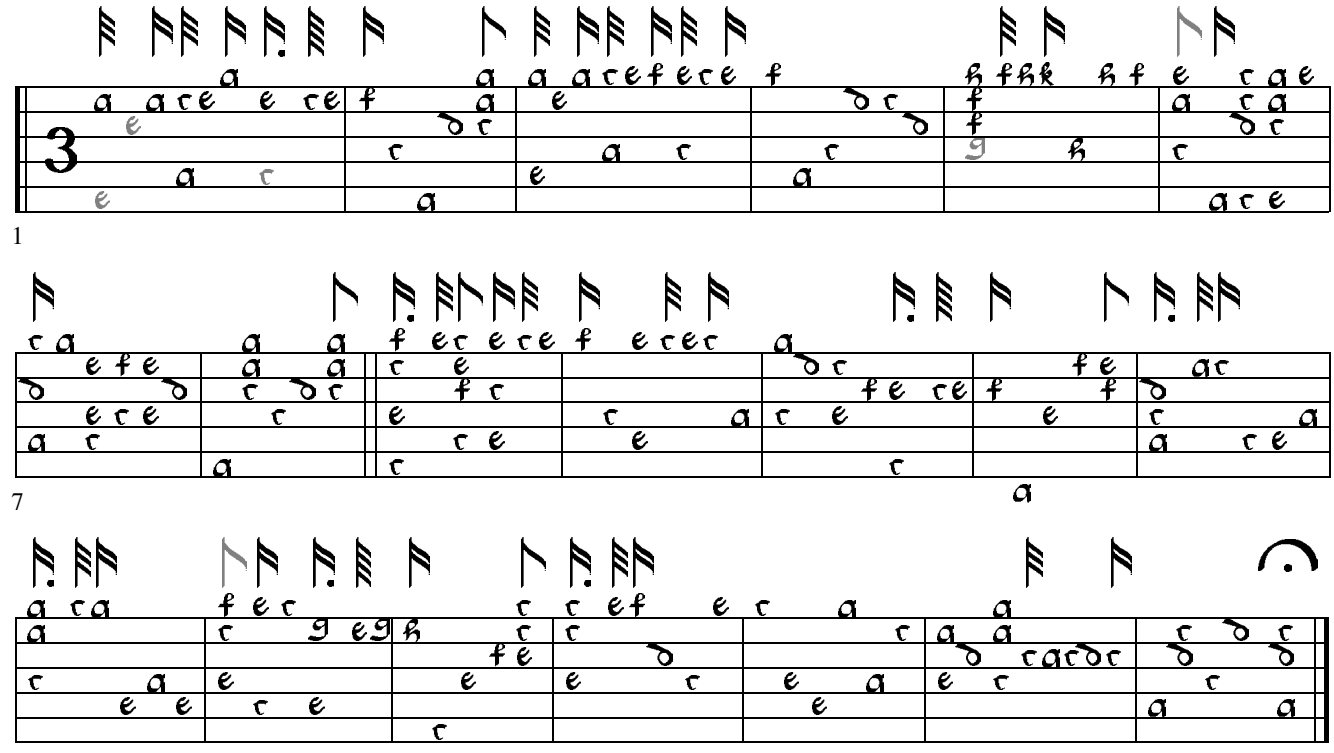
90

13b. Galliard (Bocquet) 8Eflat9Bflat AA12B20 PL-Kj 40641, ff. 7v-8r

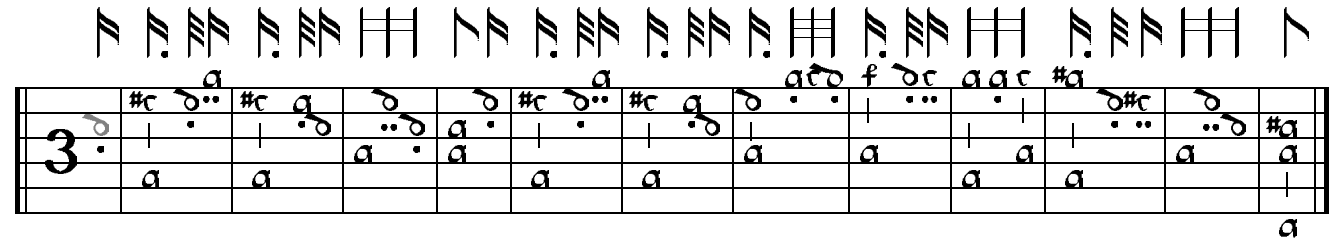




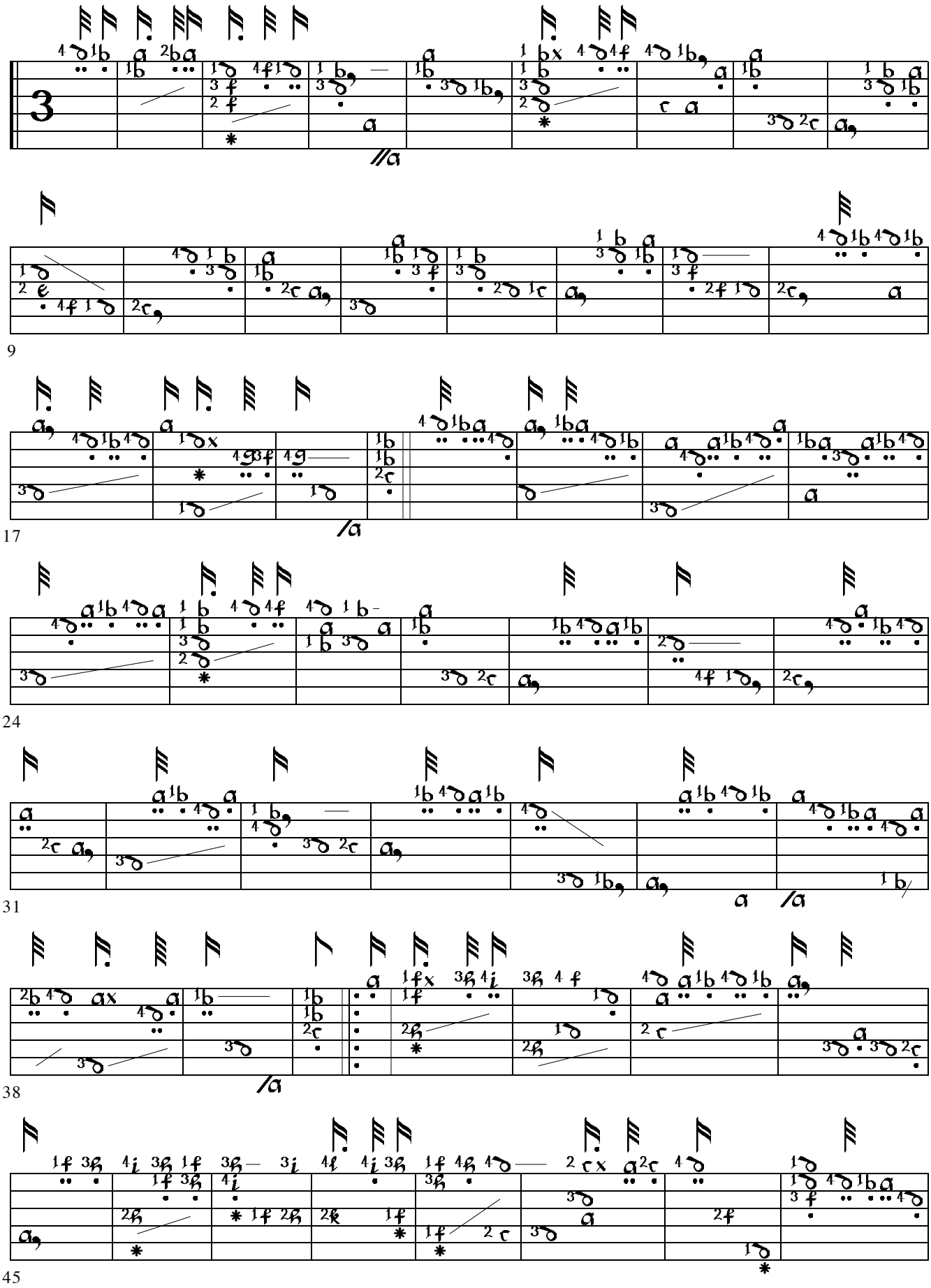
15b. Galliarda Boqueti - 7D A8B12 Fuhrmann 1615, p. 117

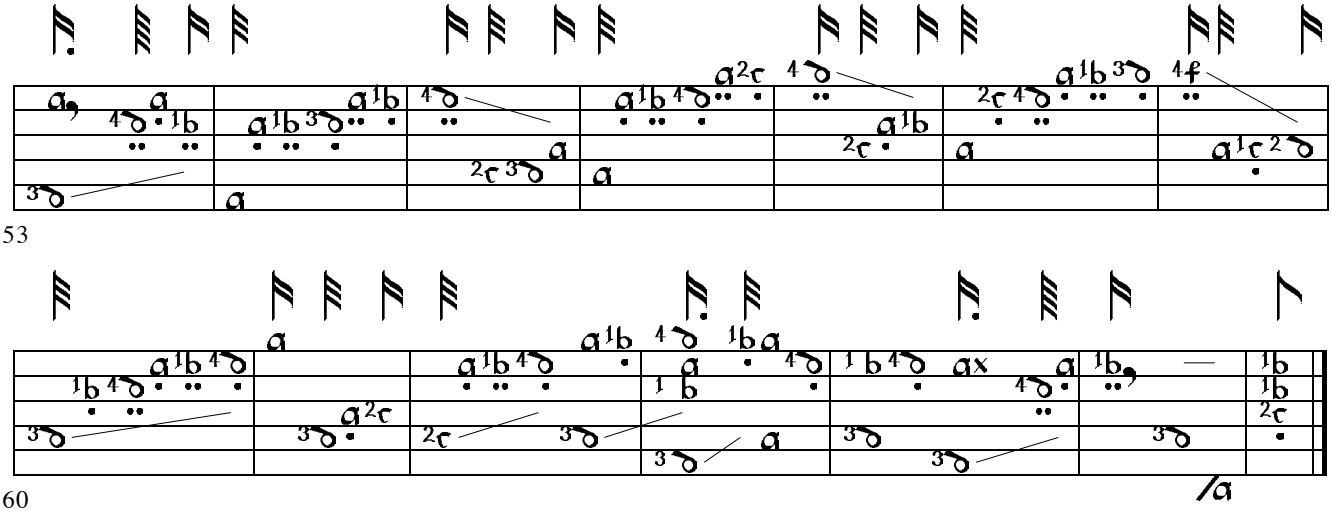


BB1. The Blind Beggar of Bethnal Green - A12 GB-Lwa 105, f. 1r

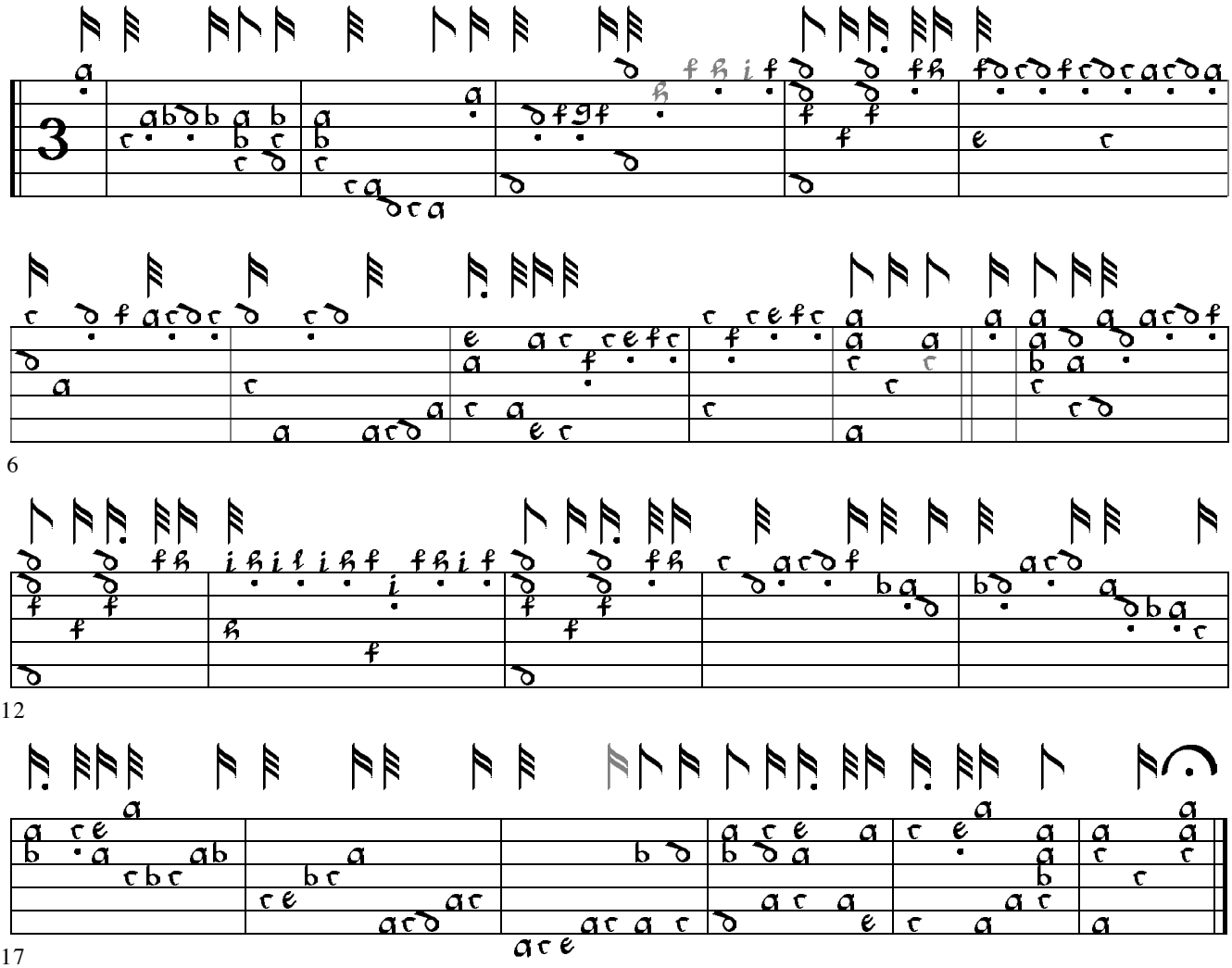


13c. Courante sur la gaillarde de Bocquet - 7F8Eflat9C AA20B(B)26 Vallet 1615, p. 78

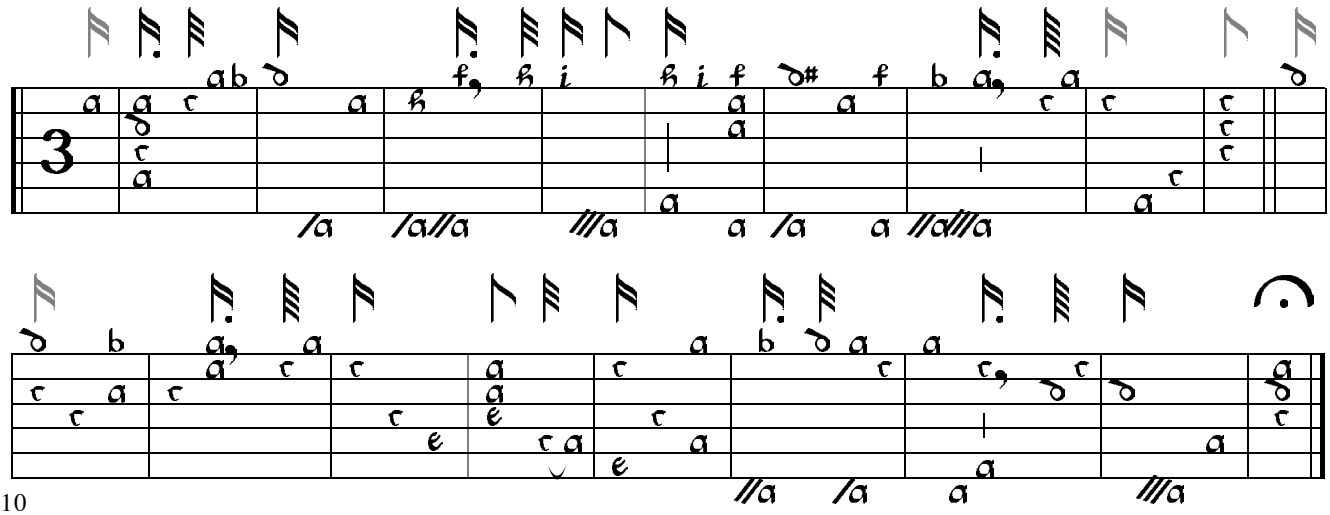




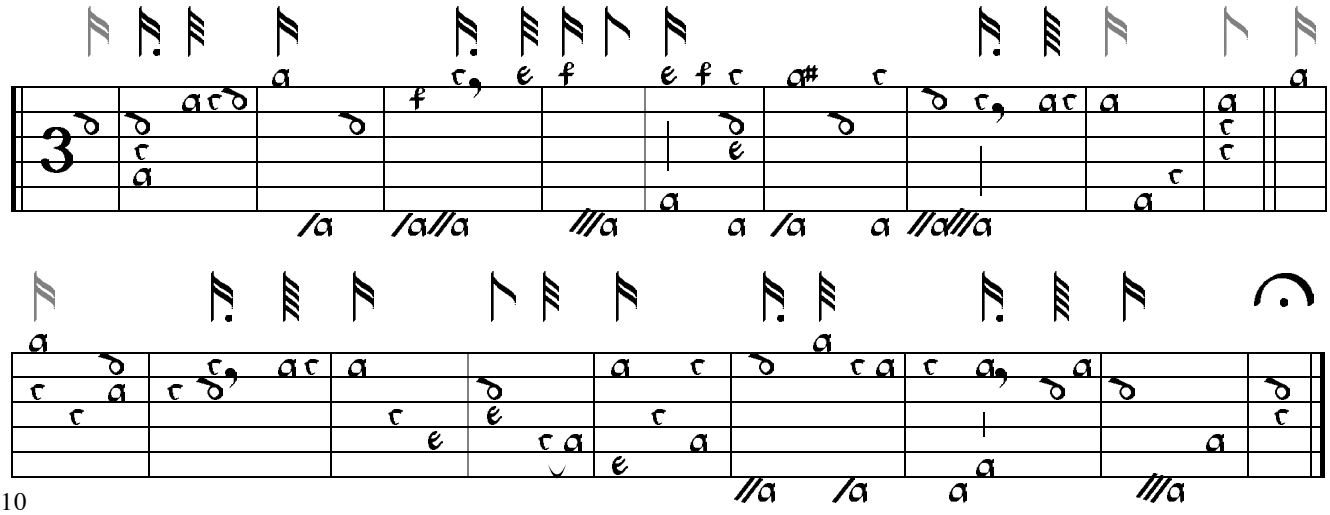
20b. Courante - 7D A10B12 Hove 1601, f. 103r ii



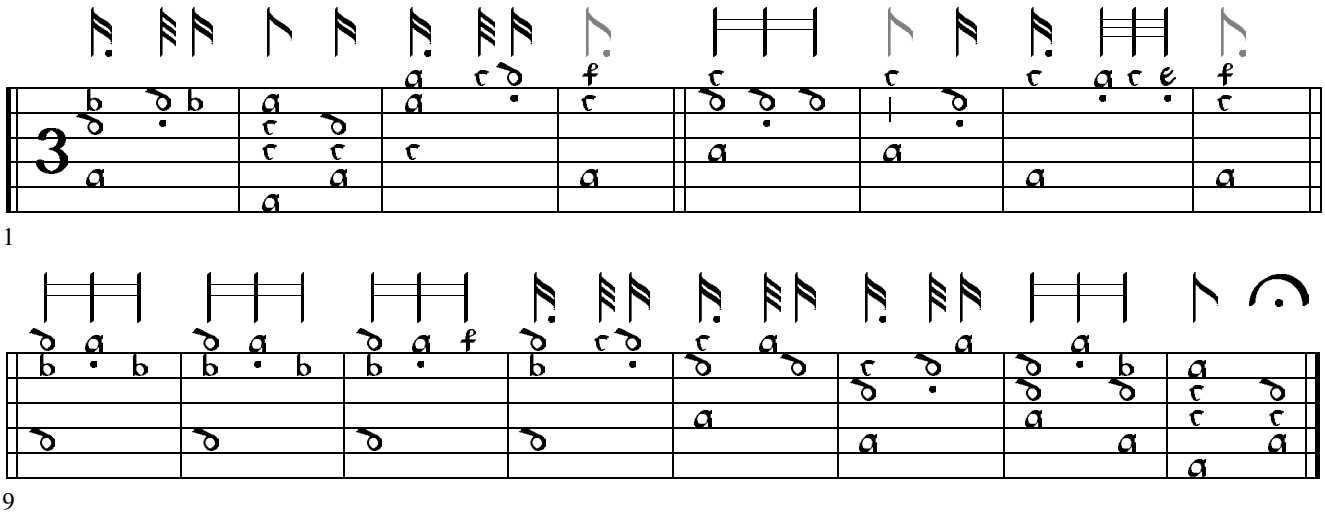
24i. Courant Bouquet - 7F8E9D10C (edeff) AB9 A-KR L81, f. 49r



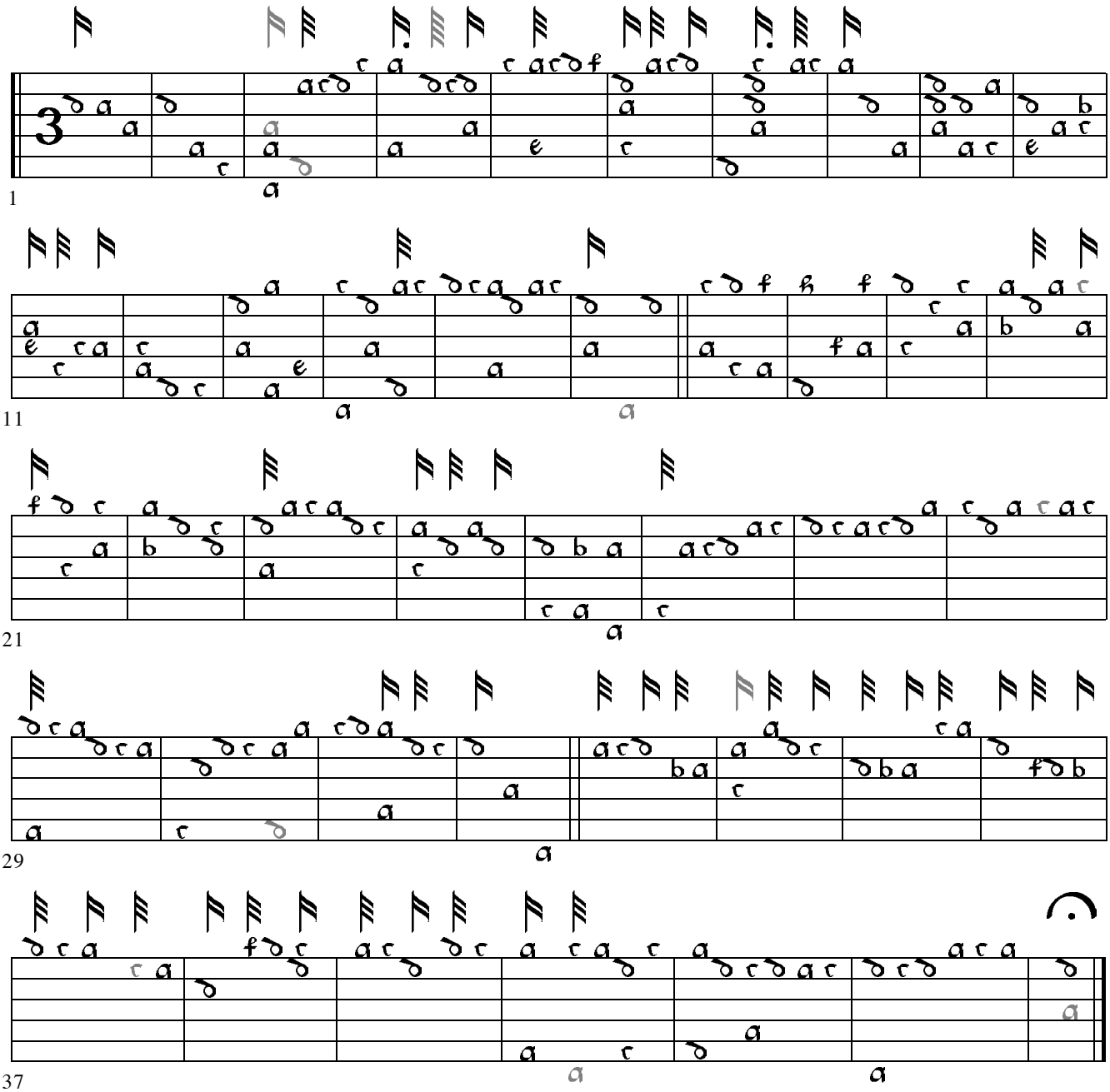
24ii. Courant Bouquet - 7F8E9D10C transcribed AB9 A-KR L81, f. 49r



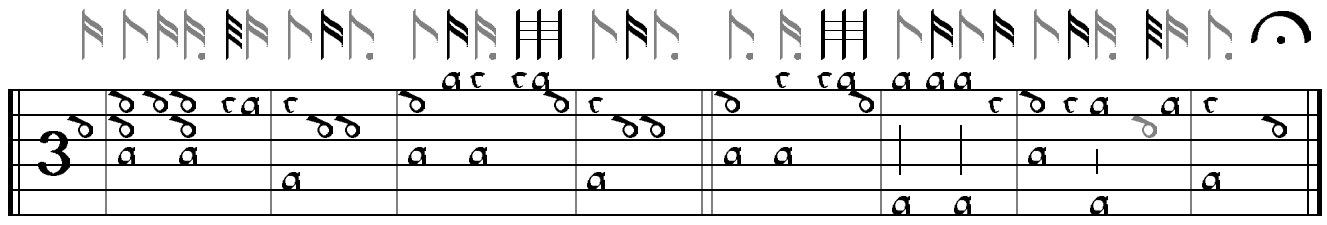
U1. Untitled - A4B4C8 IRL-Dtc 408 II, p. 111



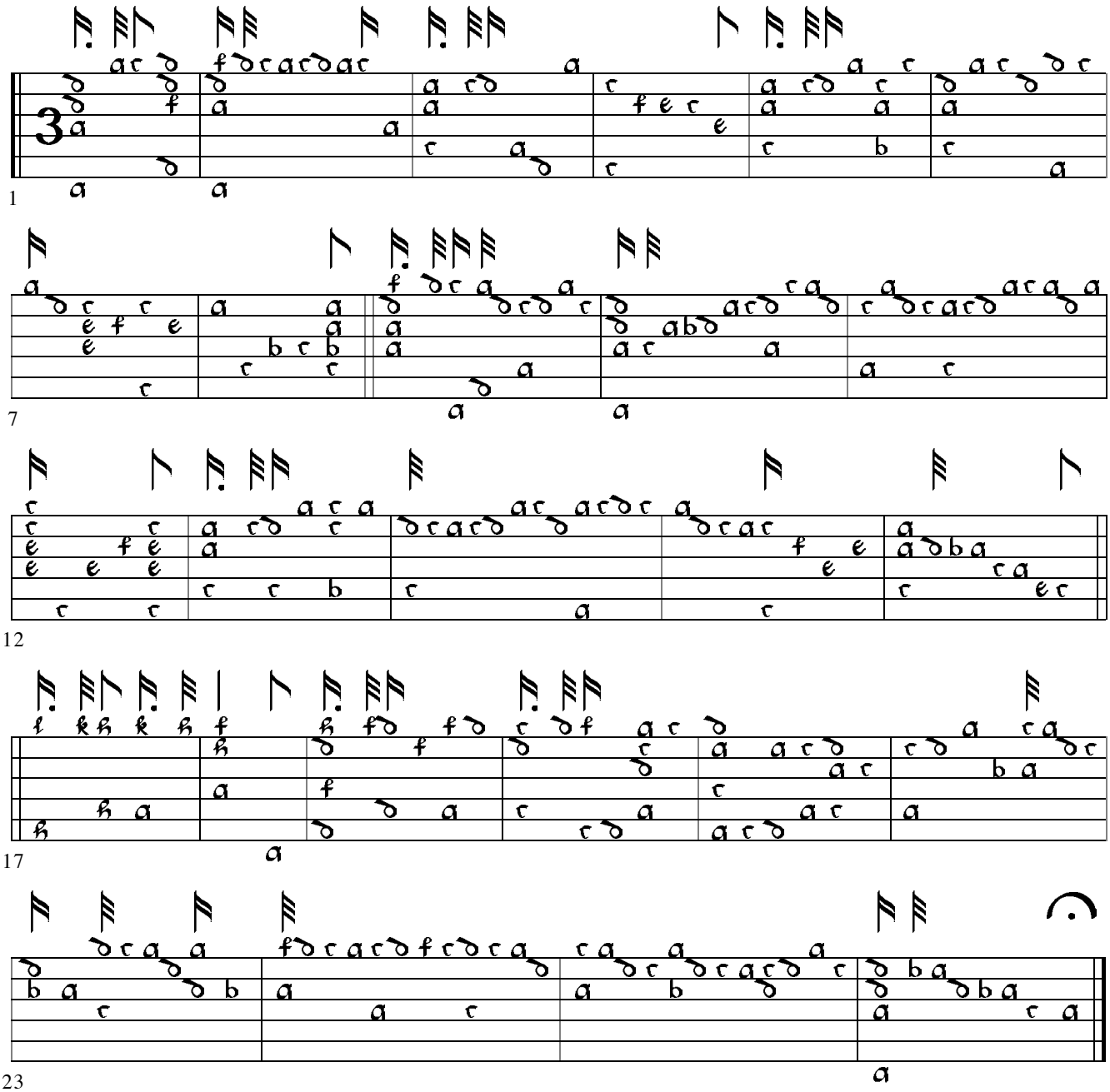
30b. Volte Bocqueti - 7F A16B16C11 Fuhrmann 1615, p. 180



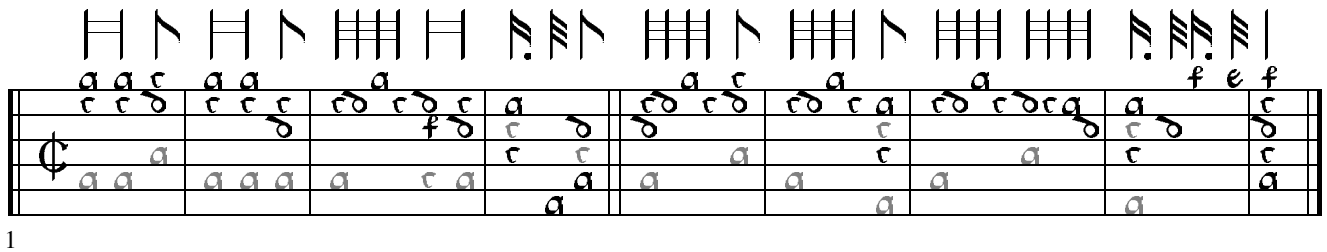
N1. The Nigitis - AB4 IRL-Dtc 408 II, p. 104



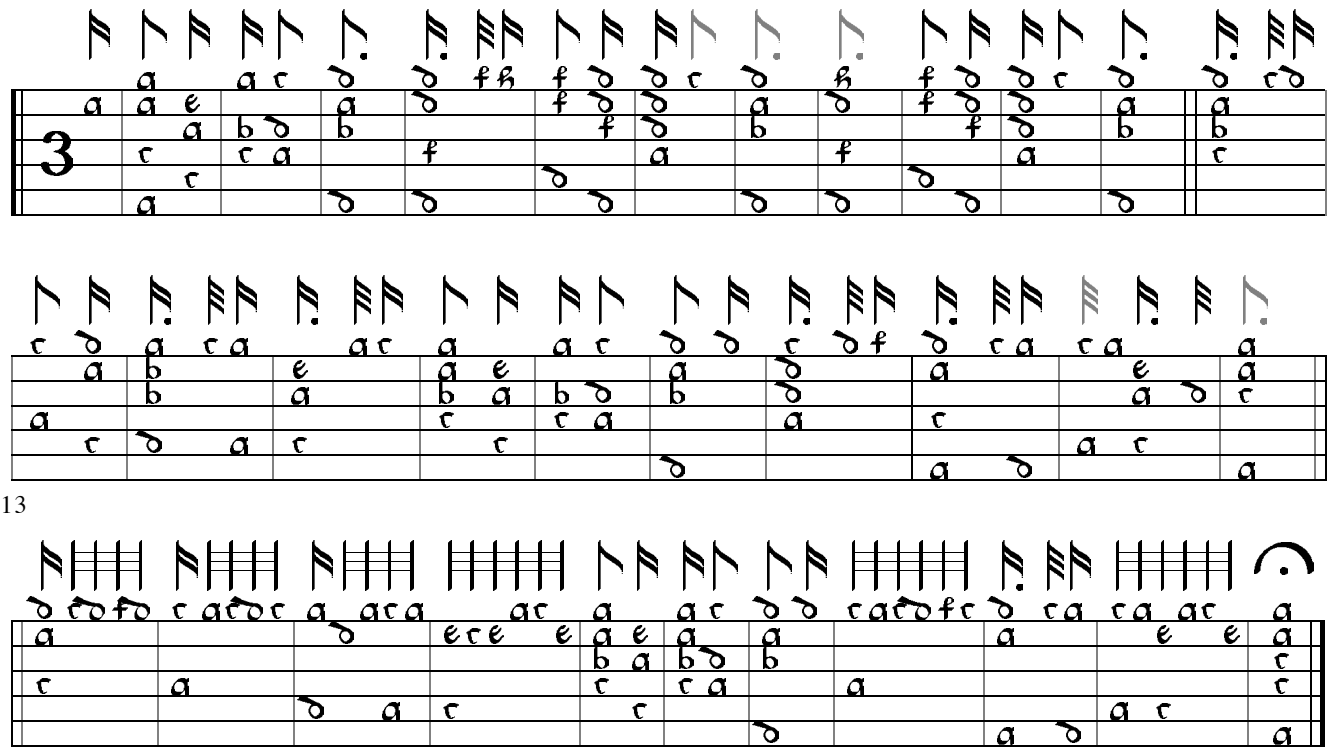
37b. Galiarda - 7F A8B8C10 Besard 1603, f. 115r



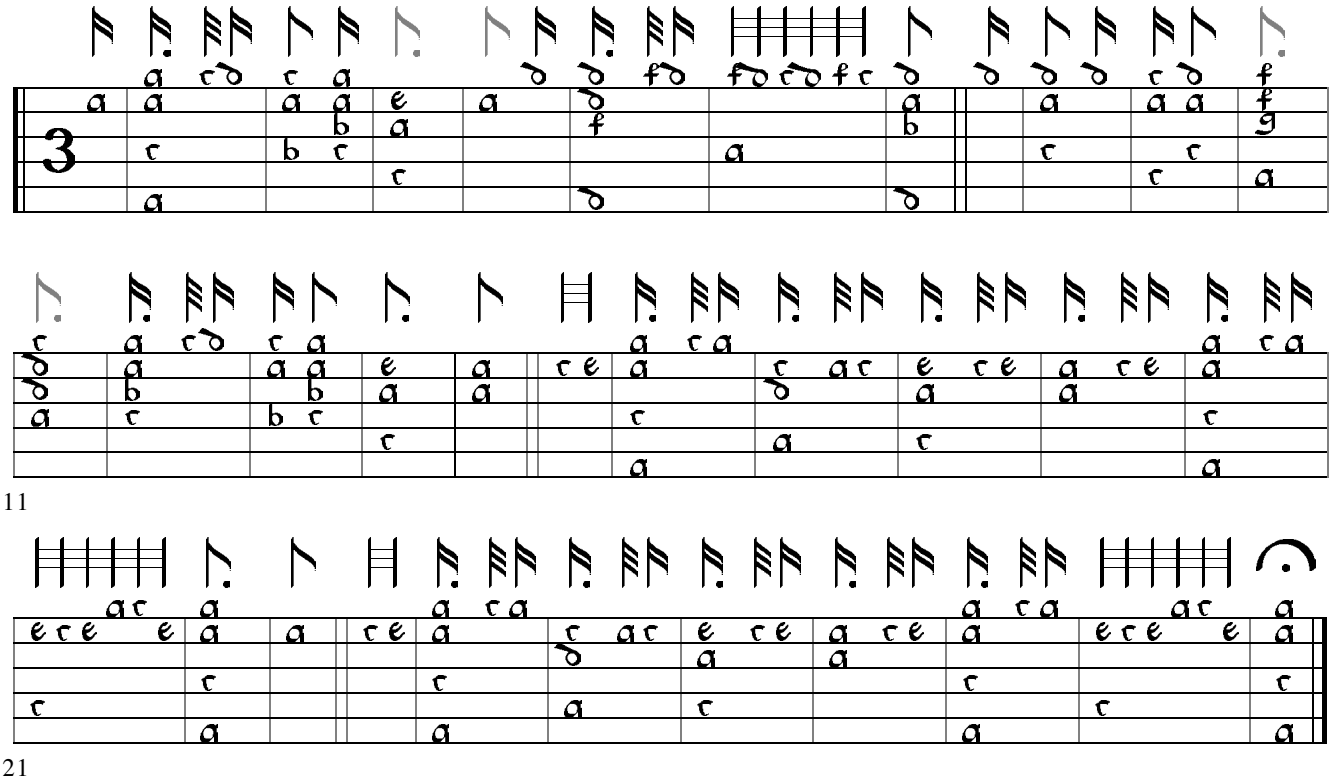
L2. Maying Time - 7F lyra viol (defhf) transcribed for lute Playford MRLV 1669, p. 1



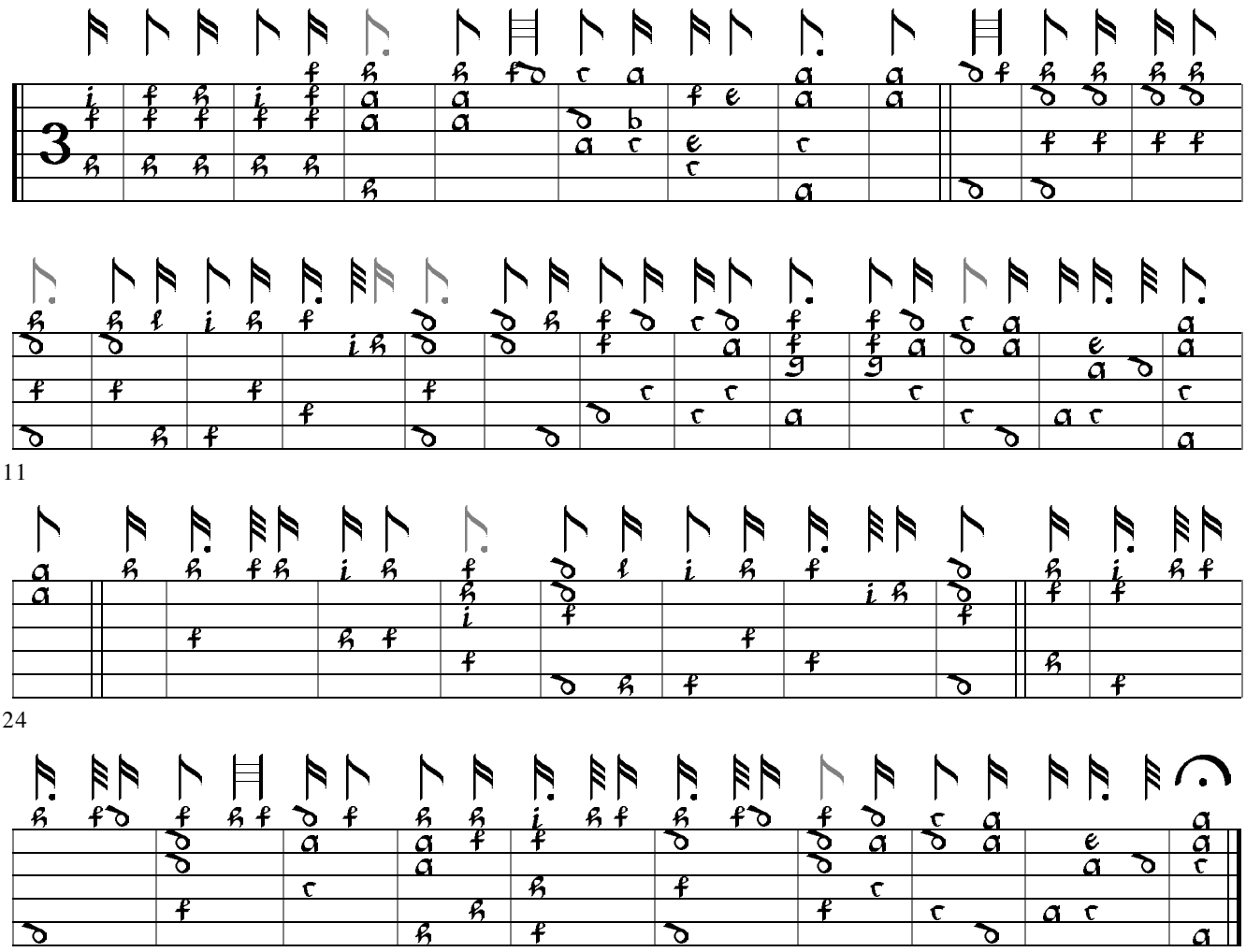
Cor1a. (Coranto) - ABB11 GB-Lbl Hirsch.1353, f. 10v ii



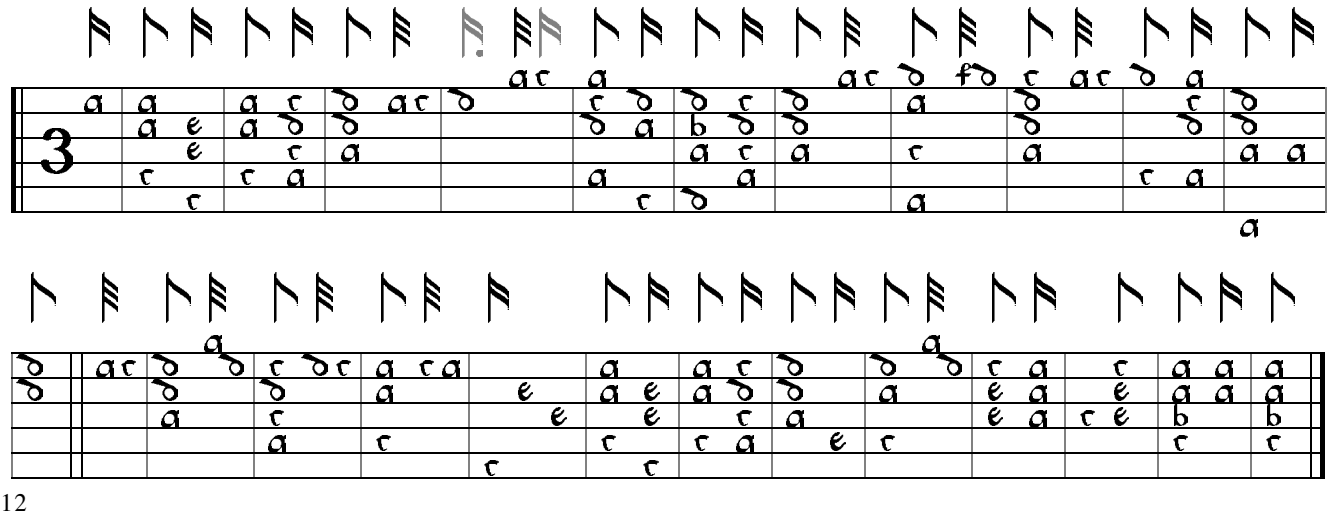
Cor2a. (Coranto) - A7B8C8C7 GB-Lbl Hirsch.1353, f. 10v iii



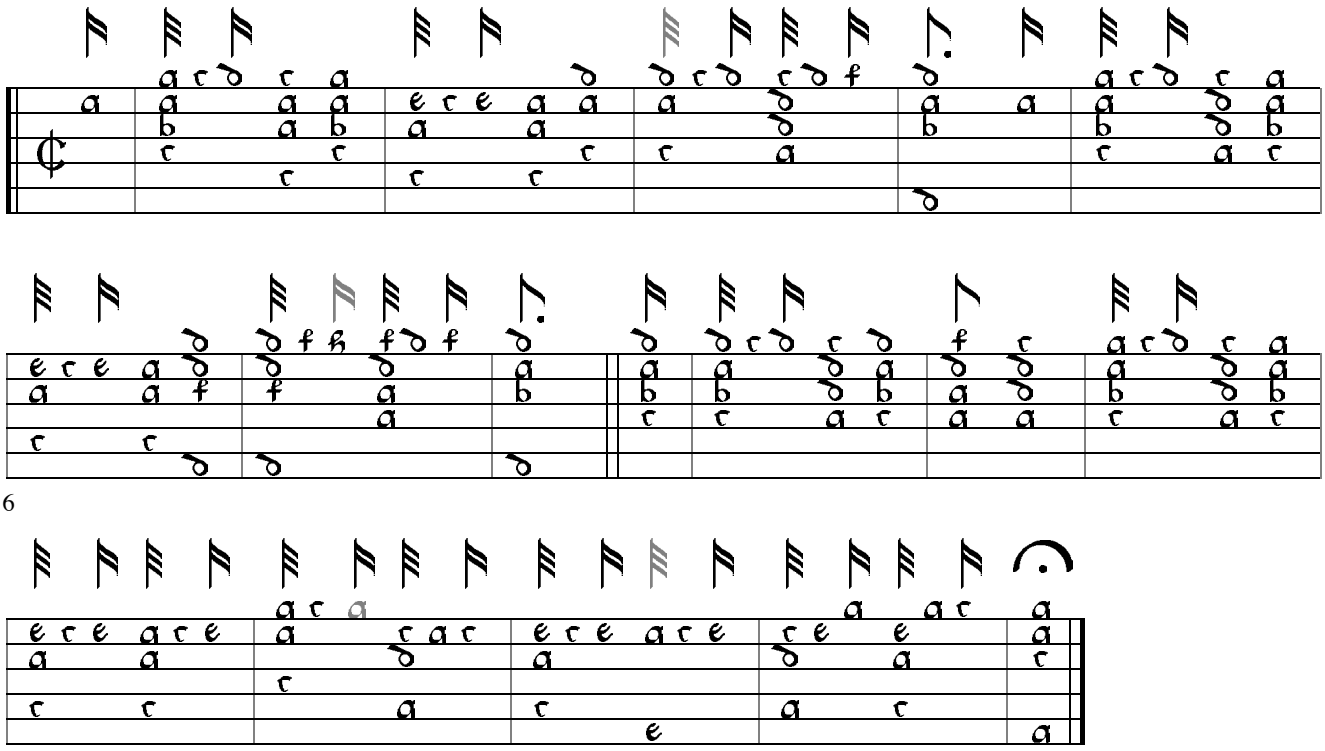
Cor3. (Coranto) - A8B16C7D11 GB-Lbl Hirsch.1353, f. 10v iv



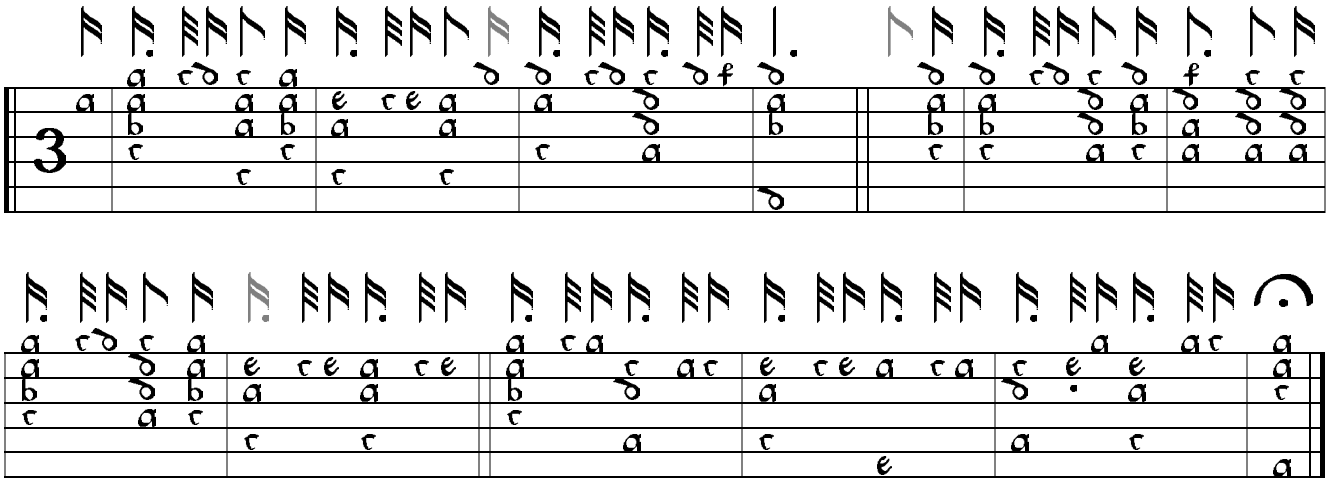
Cor1b. Courante (on Belle qui tiens ma vie) 7F AB12 D-Kl 4o.108 I, f. 4r



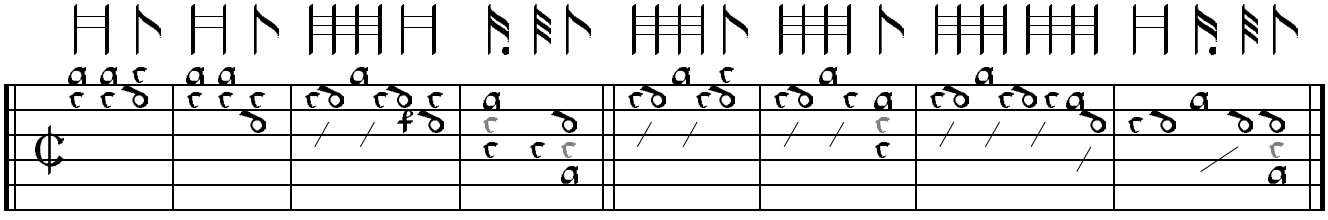
Cor2b. Curra(n)t - AA4B8 LT-Va285-MF-LXXIX, f. 25r



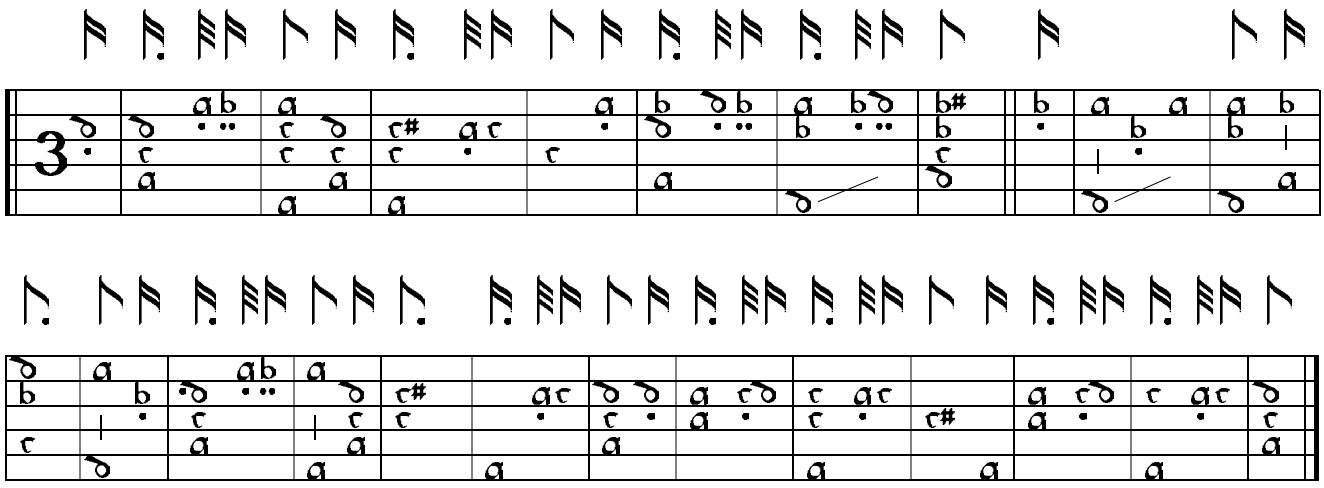
Cor2c. Courant - ABC4 LT-Va285-MF-LXXIX, f. 56v



L3. Fain I would - lyra viol (defhf) transcribed for lute Playford MRLV 1682, p. 2

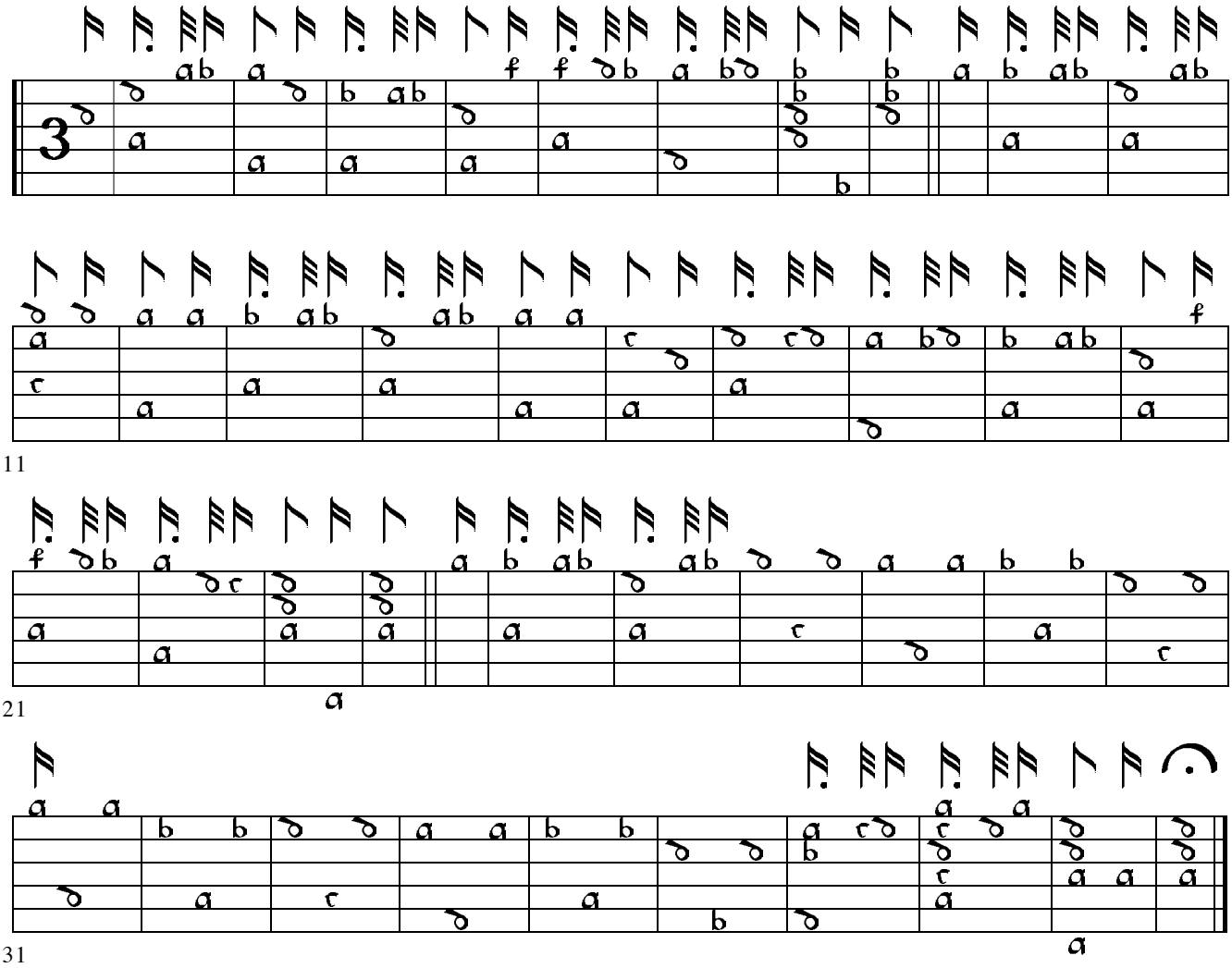


Cor2d. Corranto - A7B15 US-Ws V.b.280, f. 21v



10

Cor2e. Da dat Susaneken fur sach - 7F A8BB16 D-B Danzig 4022, ff. 19v-20

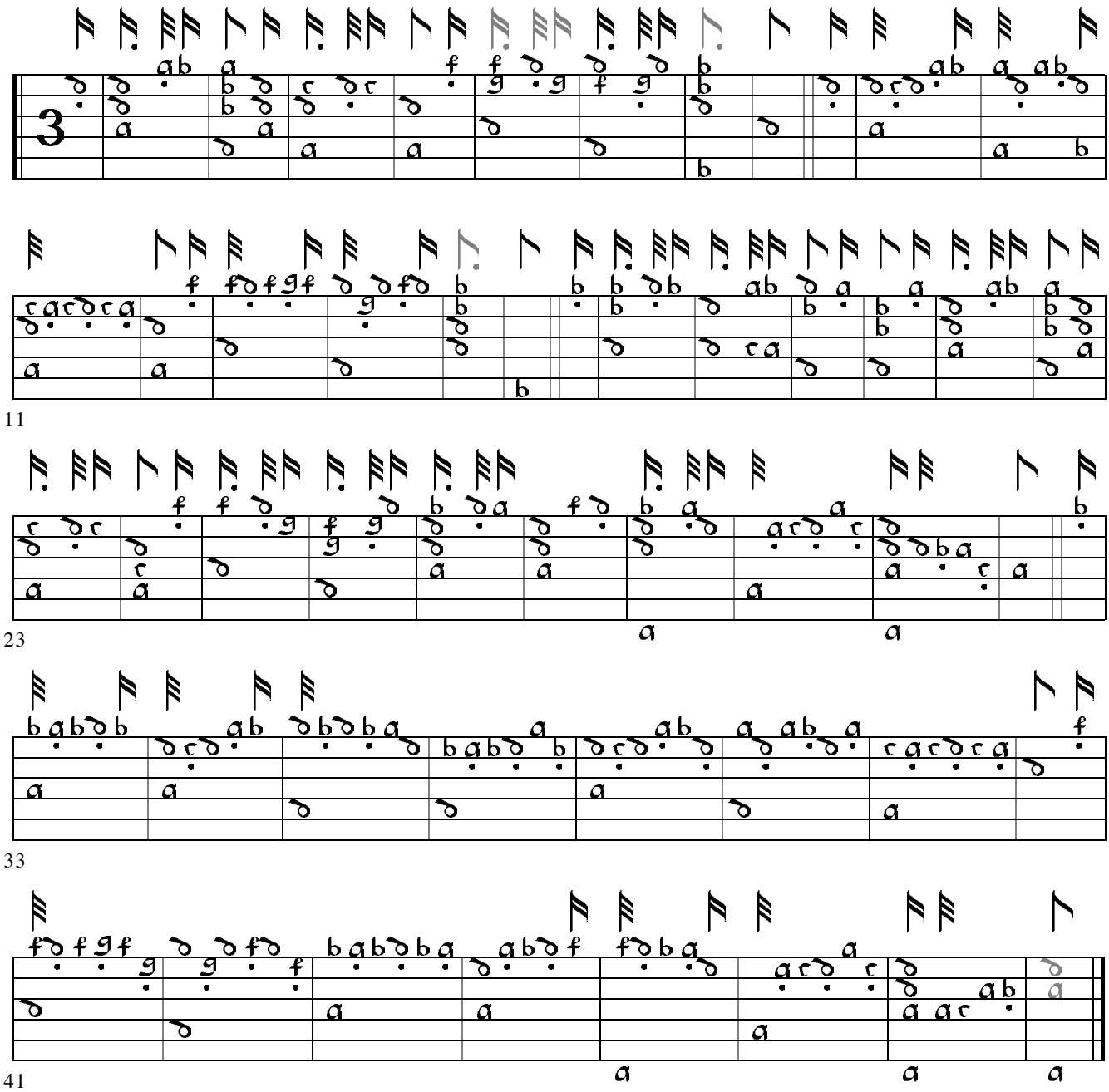


11

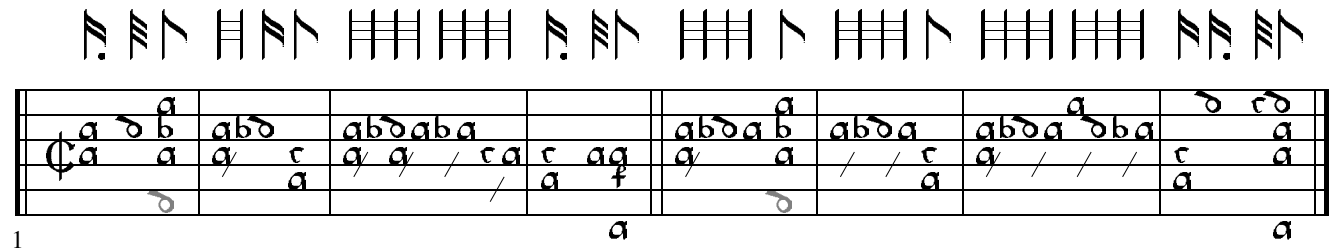
21

31

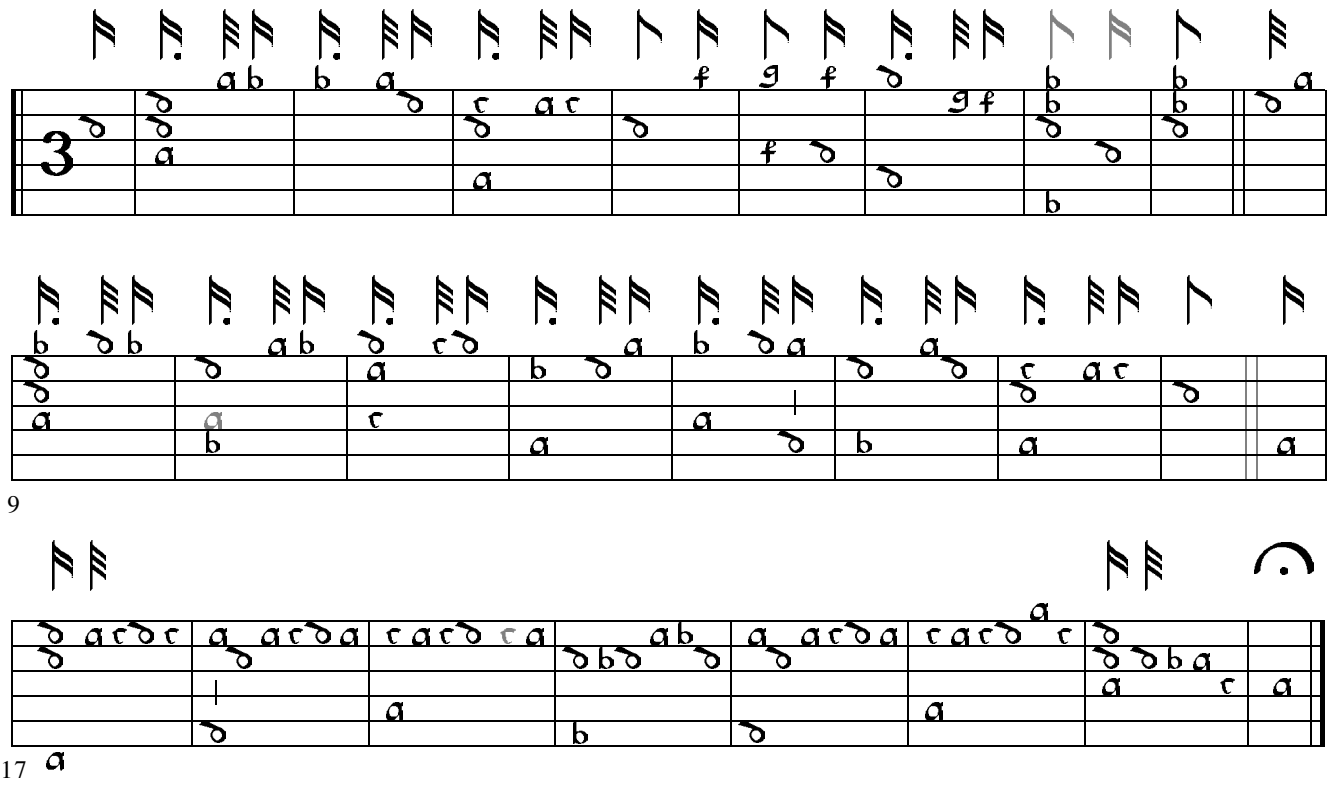
Cor2f. Susanneken - 7F AA8BB16 HoveB 271 Hove 1601, f. 108r



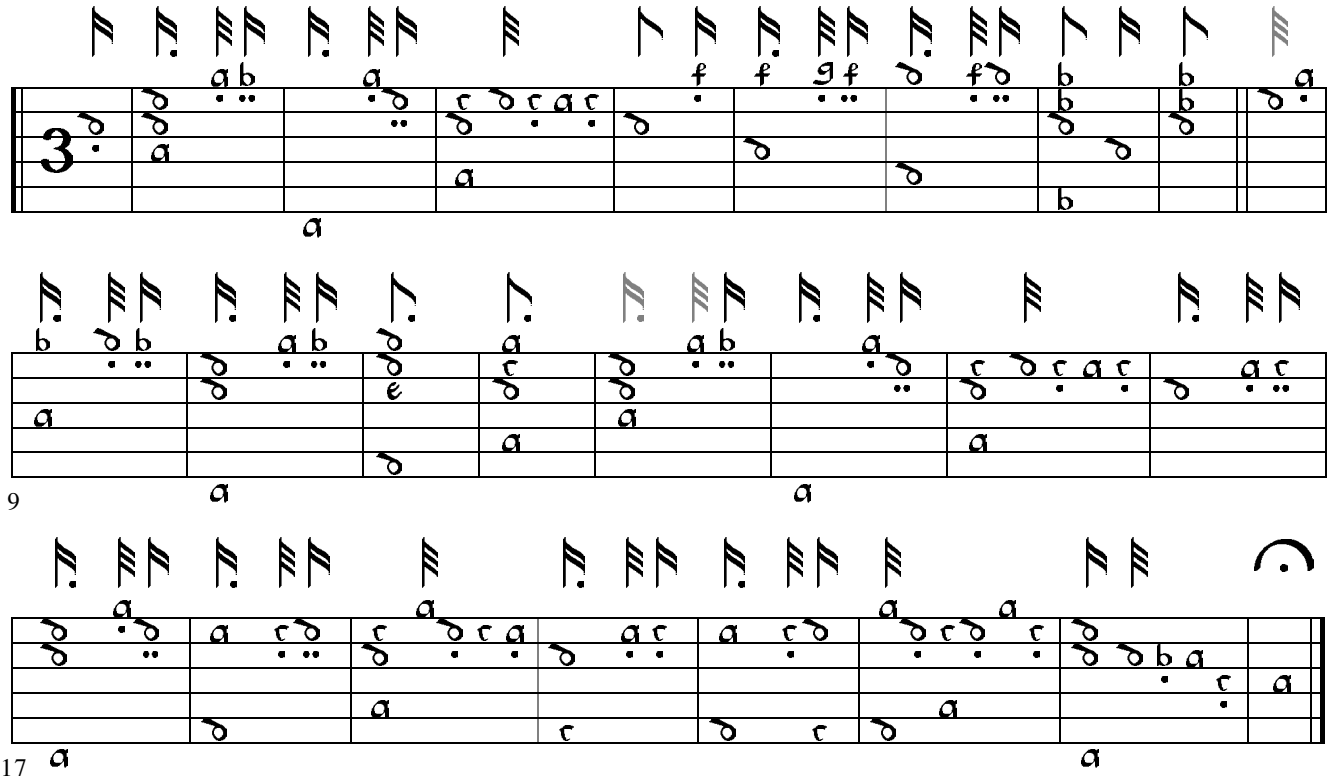
L4. May Time - lyra viol (fefhf) transcribed for lute with 7F Playford MRLV 1652, p. 1



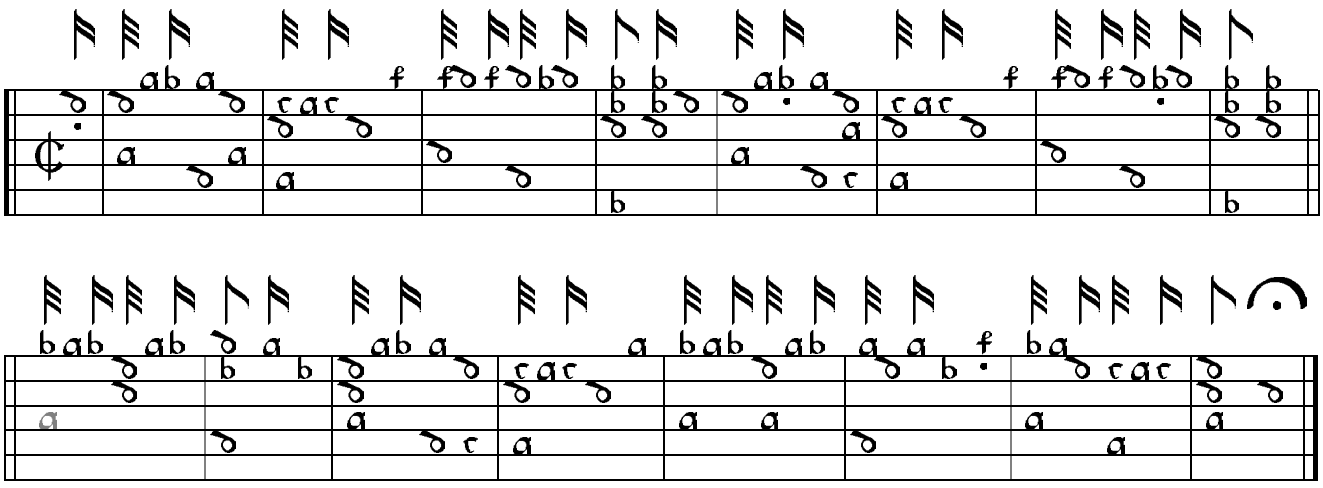
Cor2g. Cour(ante) - 7F A8BB8 D-Ngm 33748/I, f. 22v



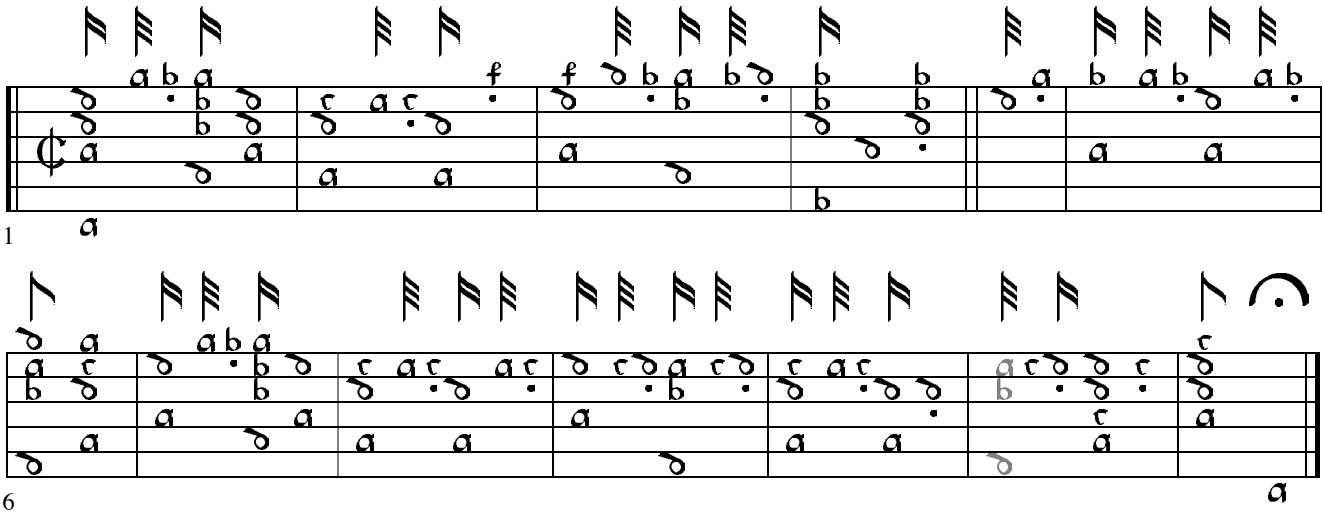
Cor2h. Courante - 7F A8B16 NL-Lu 1666, f. 434r



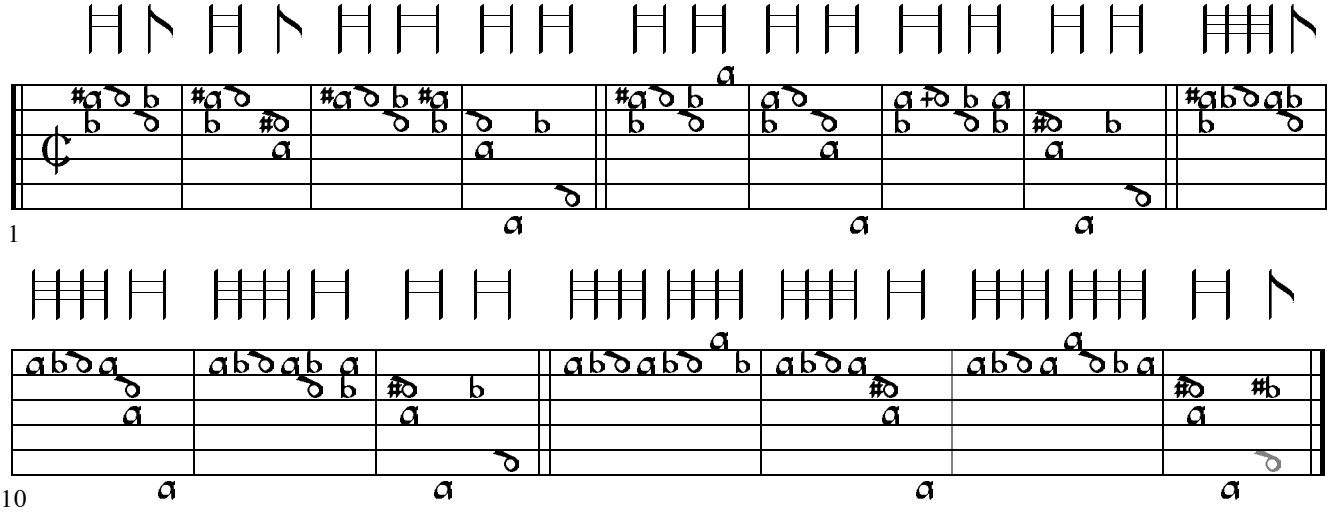
Cor2i. Untitled - AB8 NL-Lu 1666, f. 434r



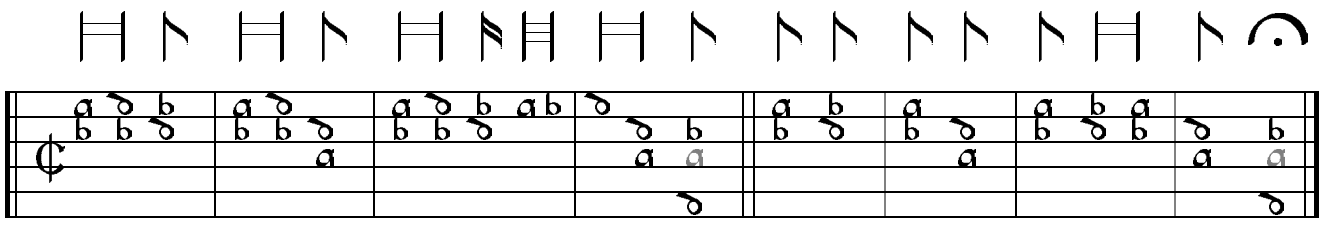
Cor2j. Untitled - 7F A4B8 NL-Lu 1666, f. 434v



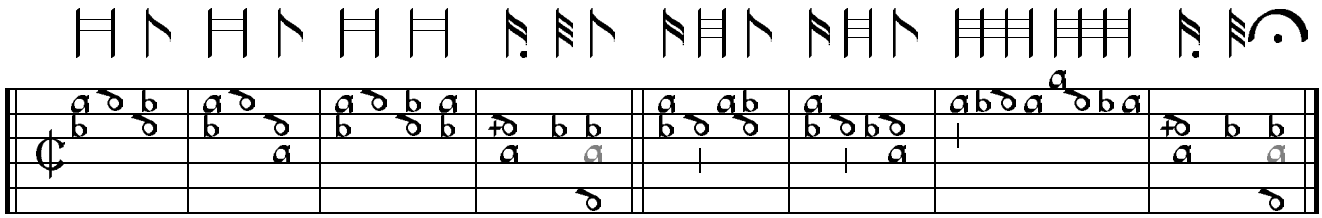
L5. Sheapards Hay - lyra viol (defhf) transcribed for lute with 7F GB-Add.63852, f. 117r



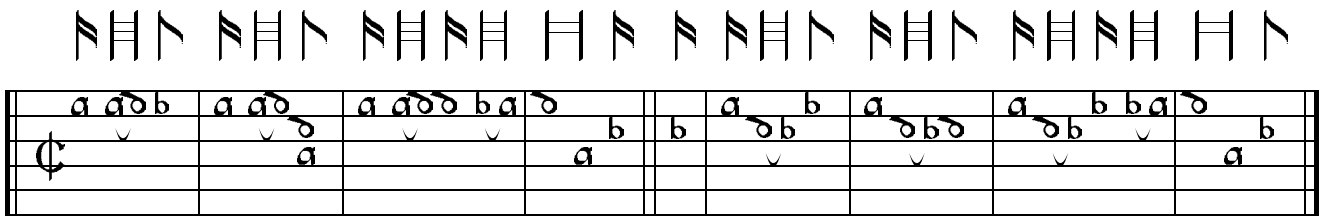
L6. Untitled - lyra viol (fefhf) transcribed for lute IRL-Dtc 408 I, p. 57



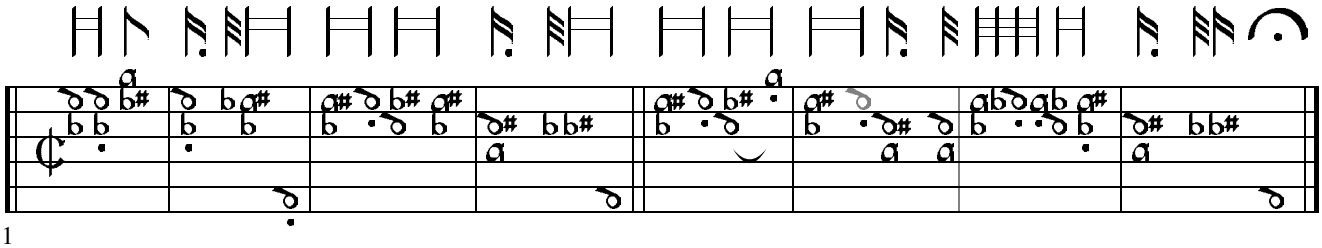
L7. Ballet - lyra viol (defhf) transcribed for lute AB4 D-Kl Ms. 4o Mus.108.3, f. 54v



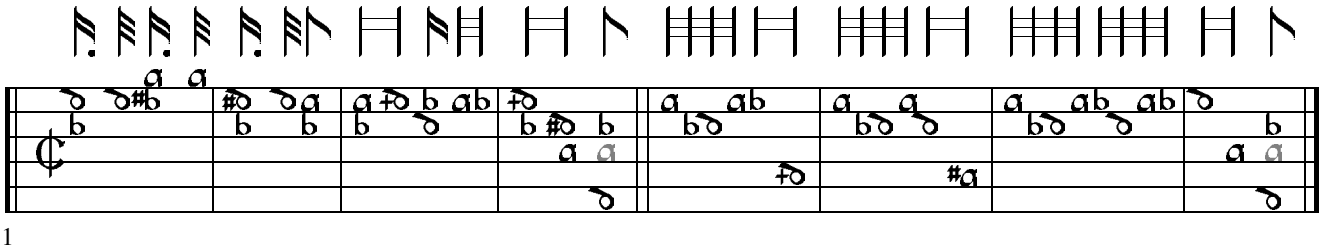
L8. Whom serve? yea - lyra viol (defhf) transcribed for lute GB-En Dep.314 no.24, p. 4



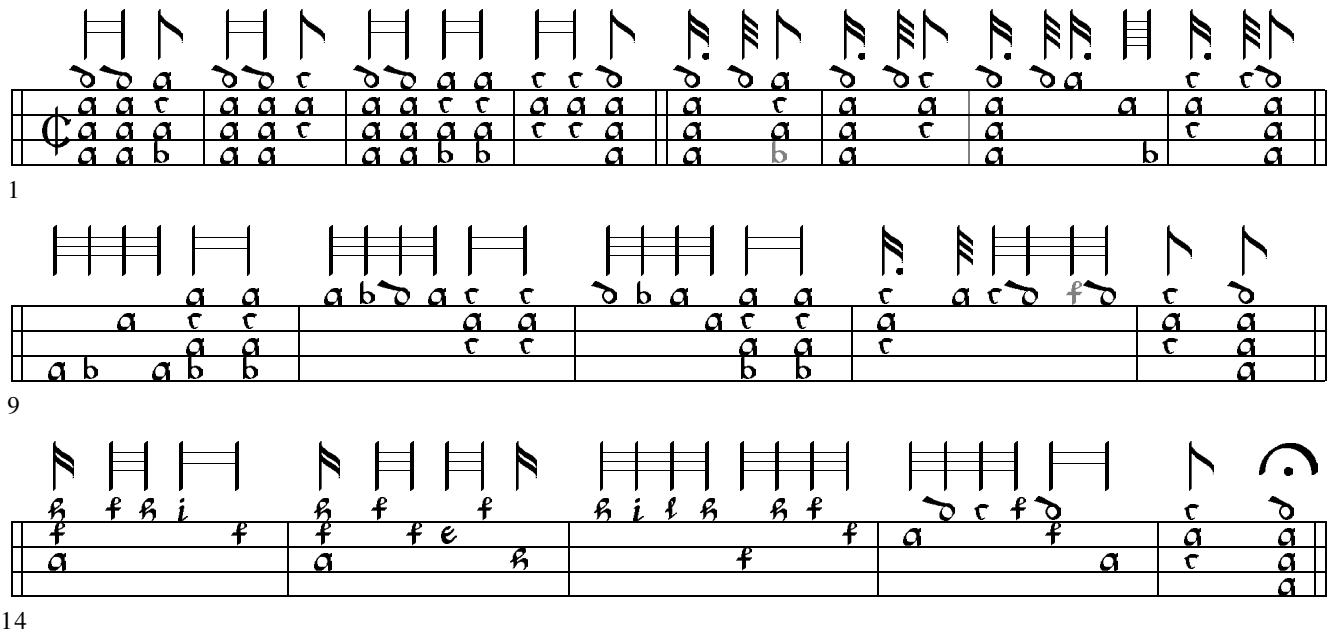
L9. Untitled - lyra viol (fefhf) transcribed for lute GB-Lbl Add.56279, f. 6v



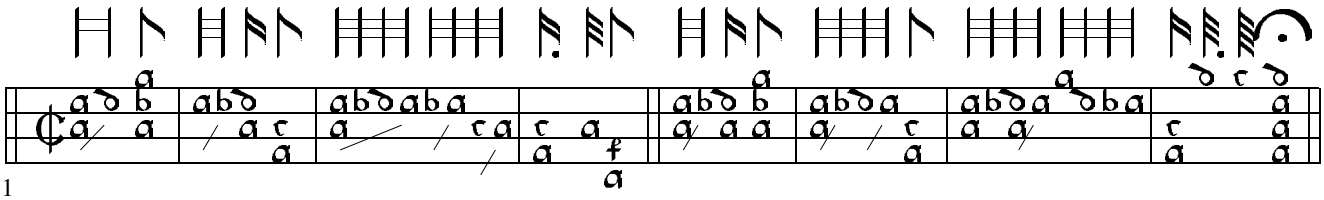
L10. Untitled - lyra viol (fefhf) transcribed for lute IRL-Dtc 408 I, p. 59



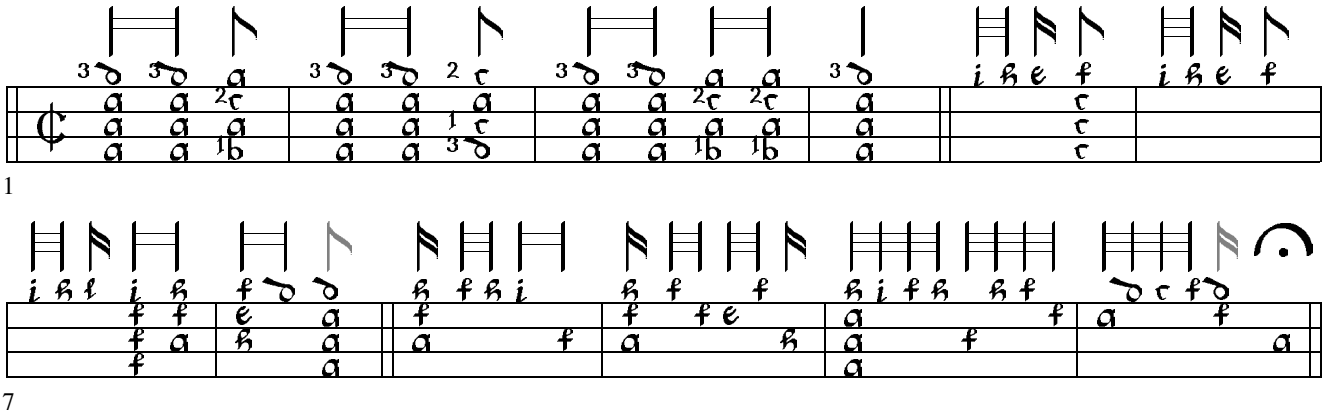
L11. May time. The Ground with Division - cittern — Playford 1666, sig. B2r



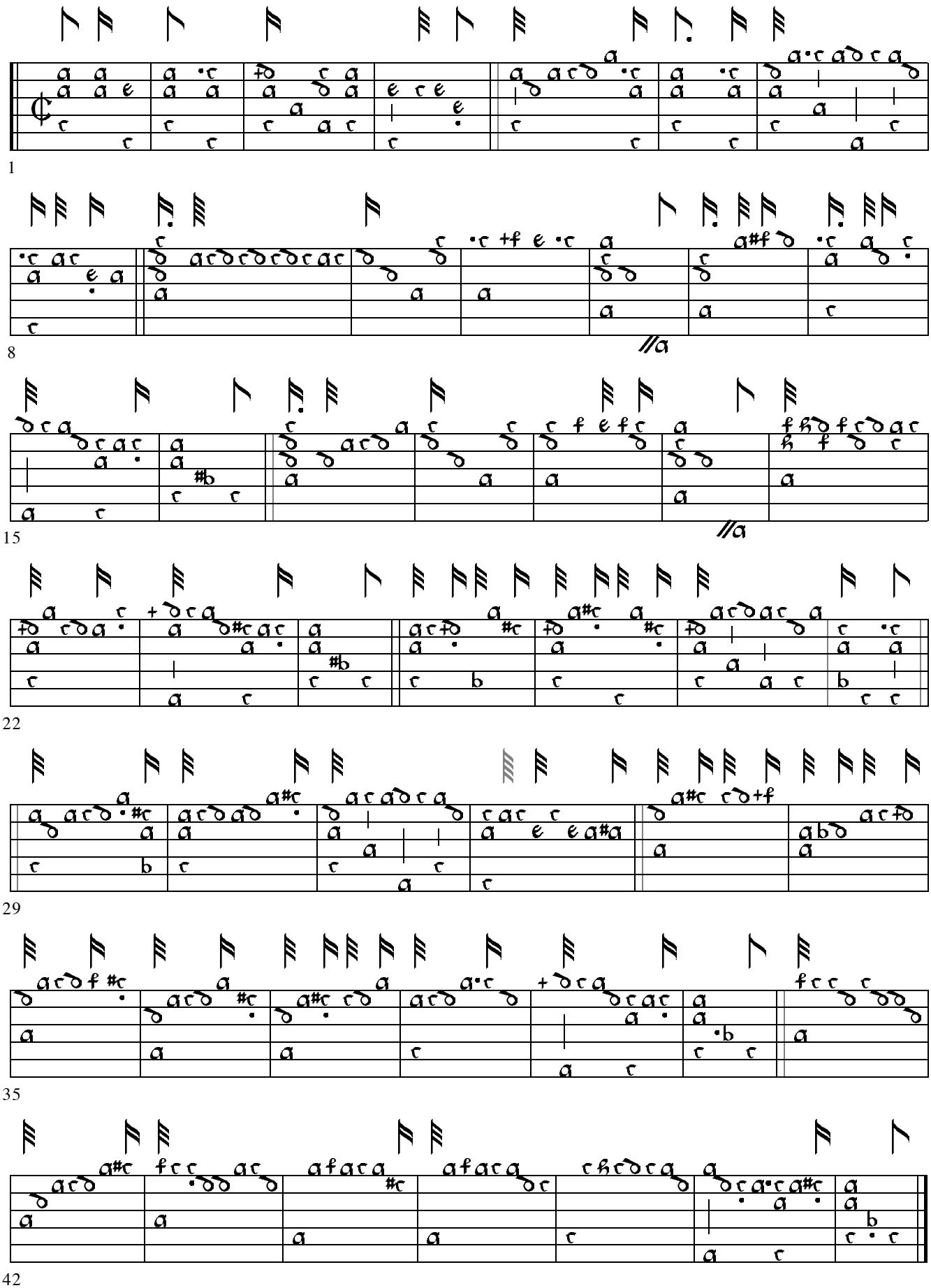
L12. Maying time - gittern (fef) — Playford 1652, p. 4



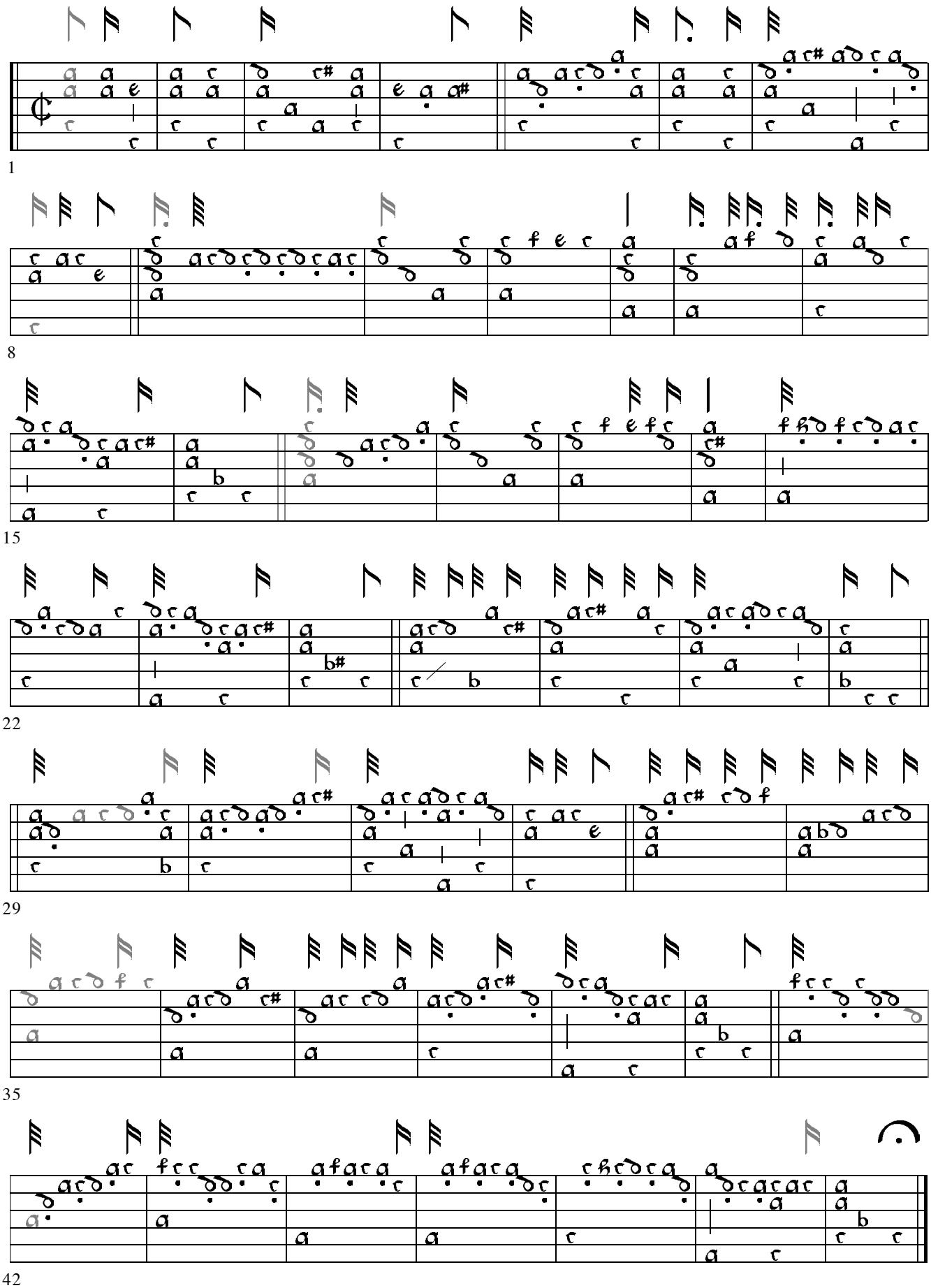
L13. Maying time - the second way - cittern — US-CAh 181, f. 14v



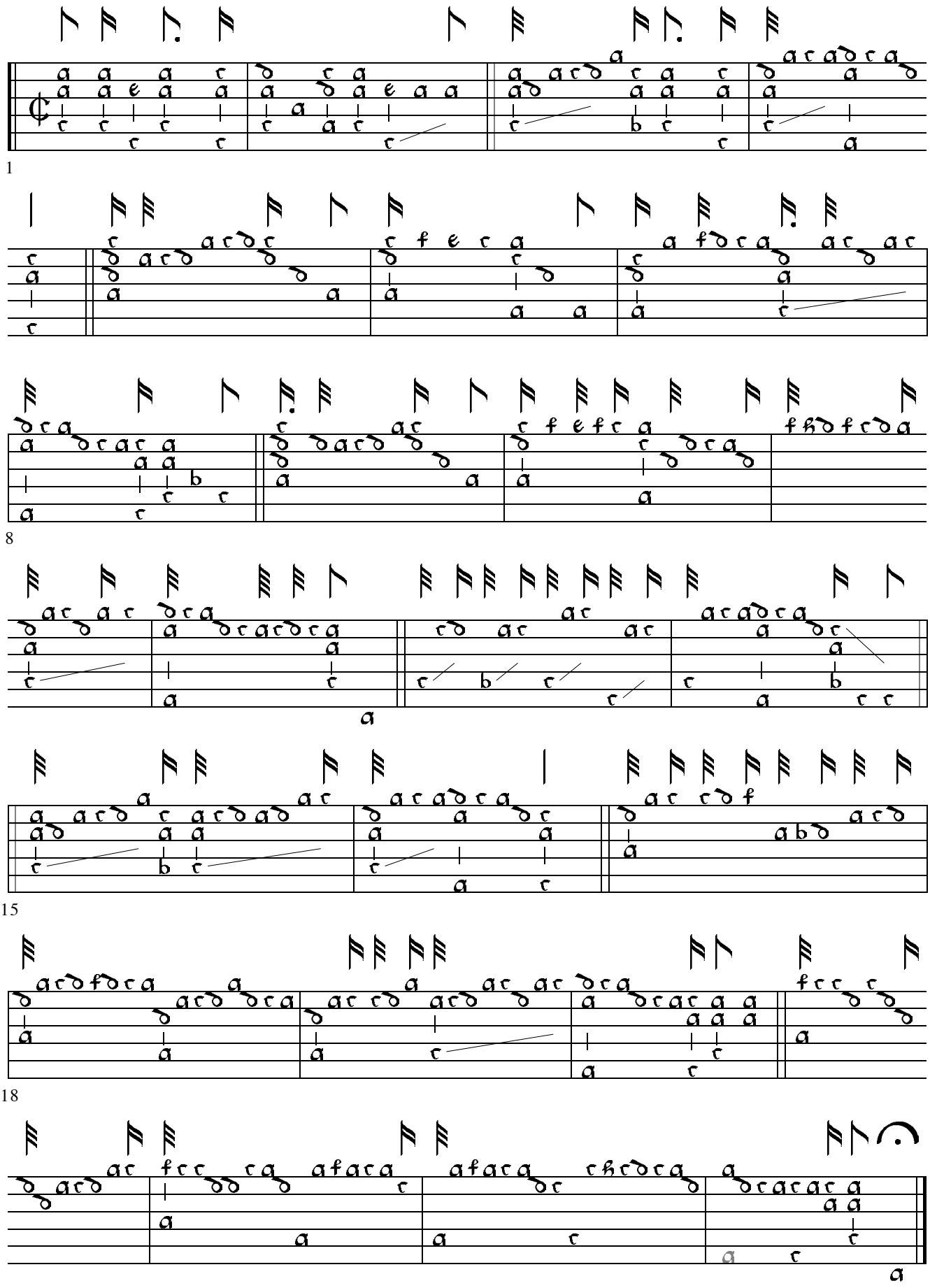
JD62b. Fortune by Jo(hn) Dowland - 9C AA4BB8x2 GB-Cu Dd.4.22, f. 11v



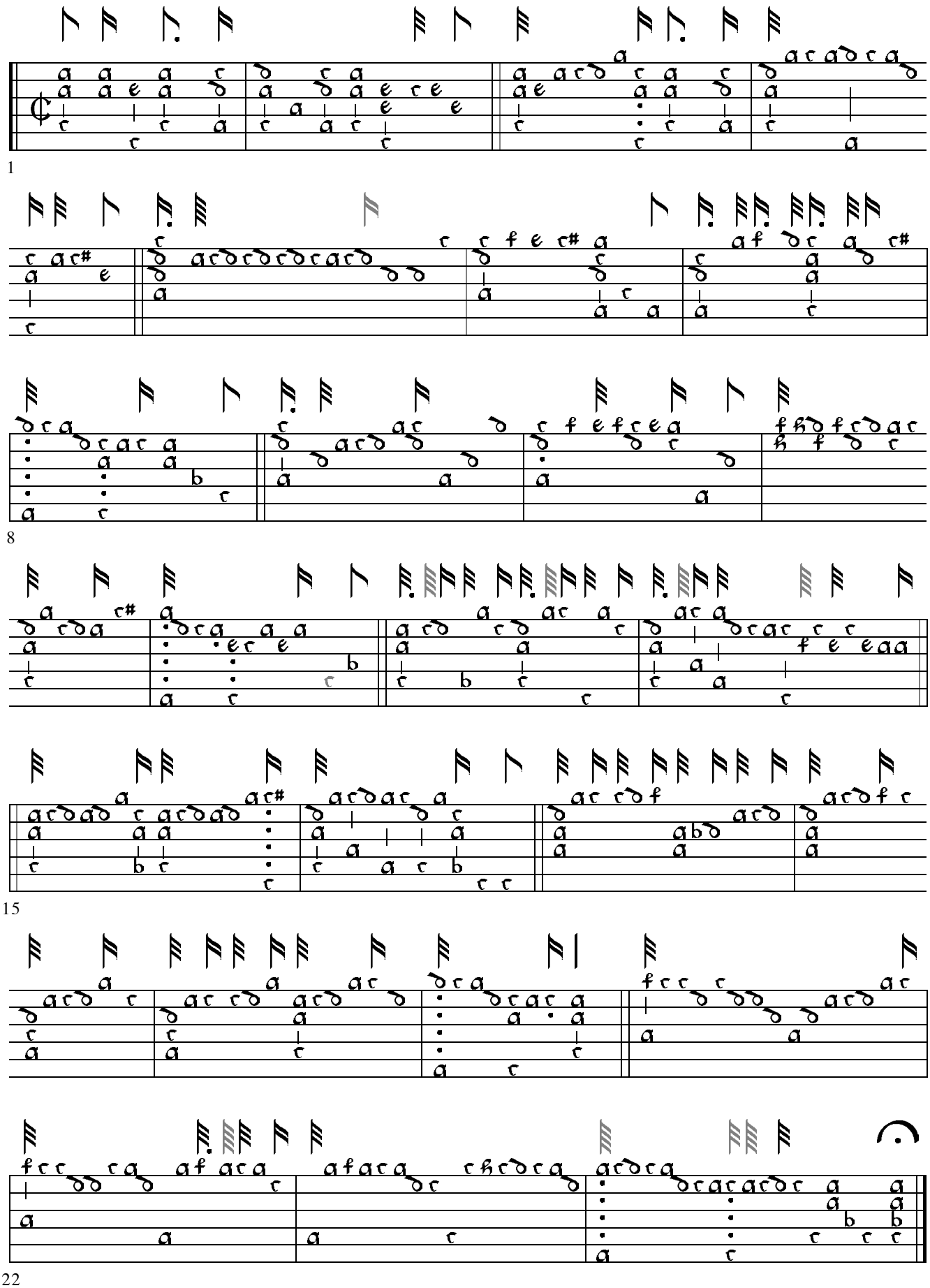
JD62c. Untitled - AA4BB8x2 GB-En K.33b, part III, p. 65+



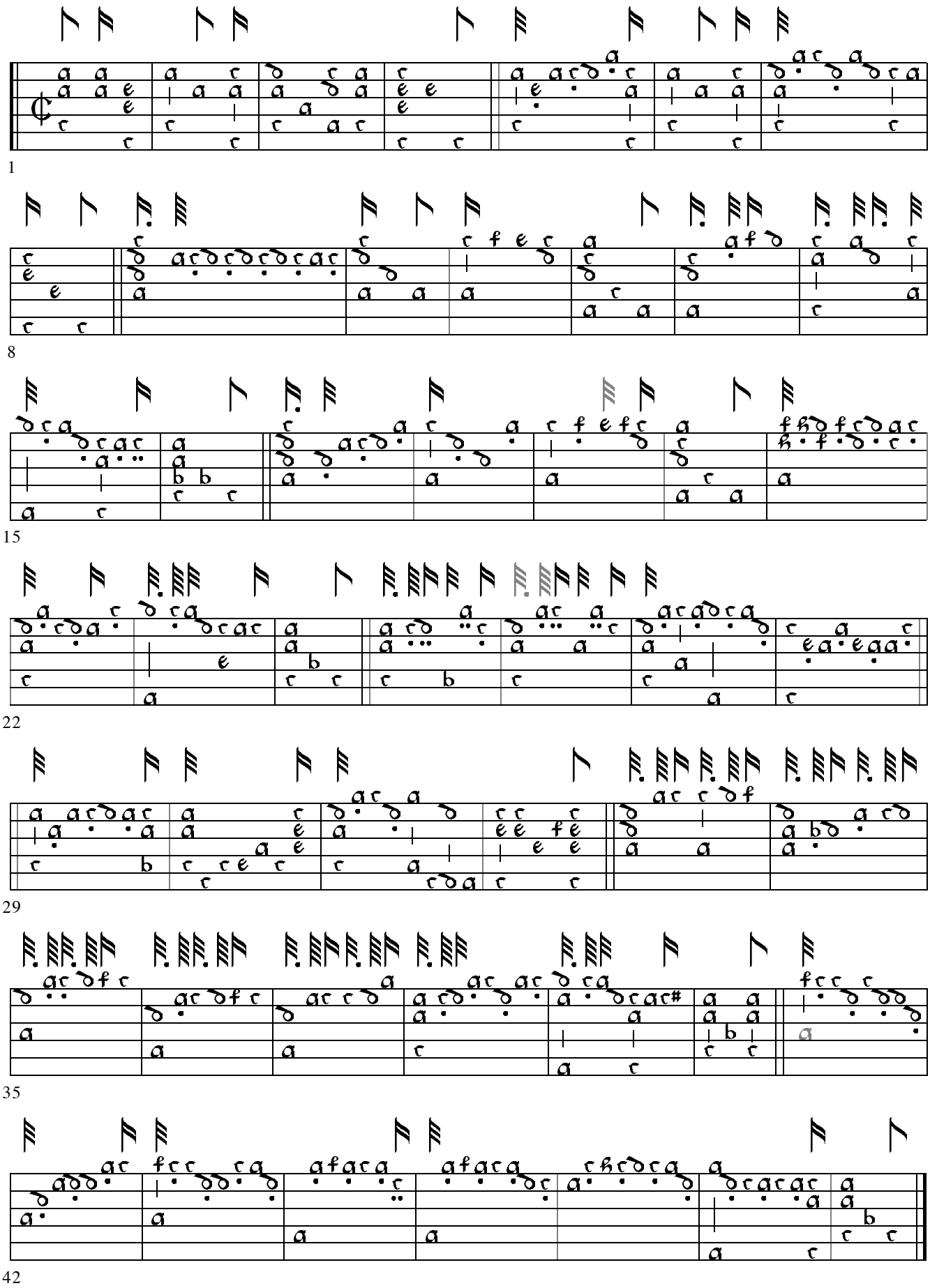
JD62d. Untitled - 7D AA2BB4x2 GB-Gu Euing 25, f. 27r



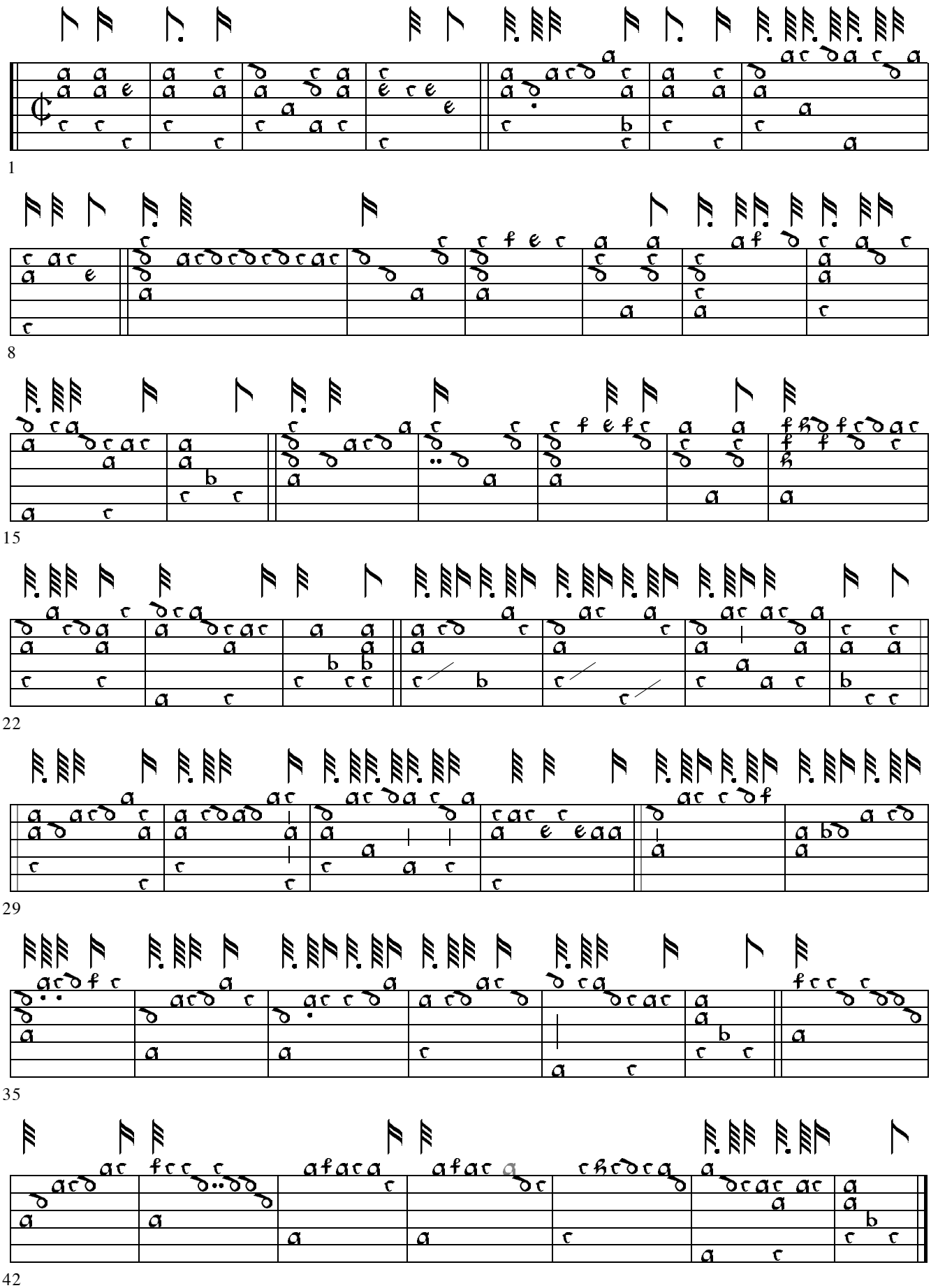
JD62e. Fortune per Dowlande - AA2BB4x2 GB-Lam 601, f. 9v



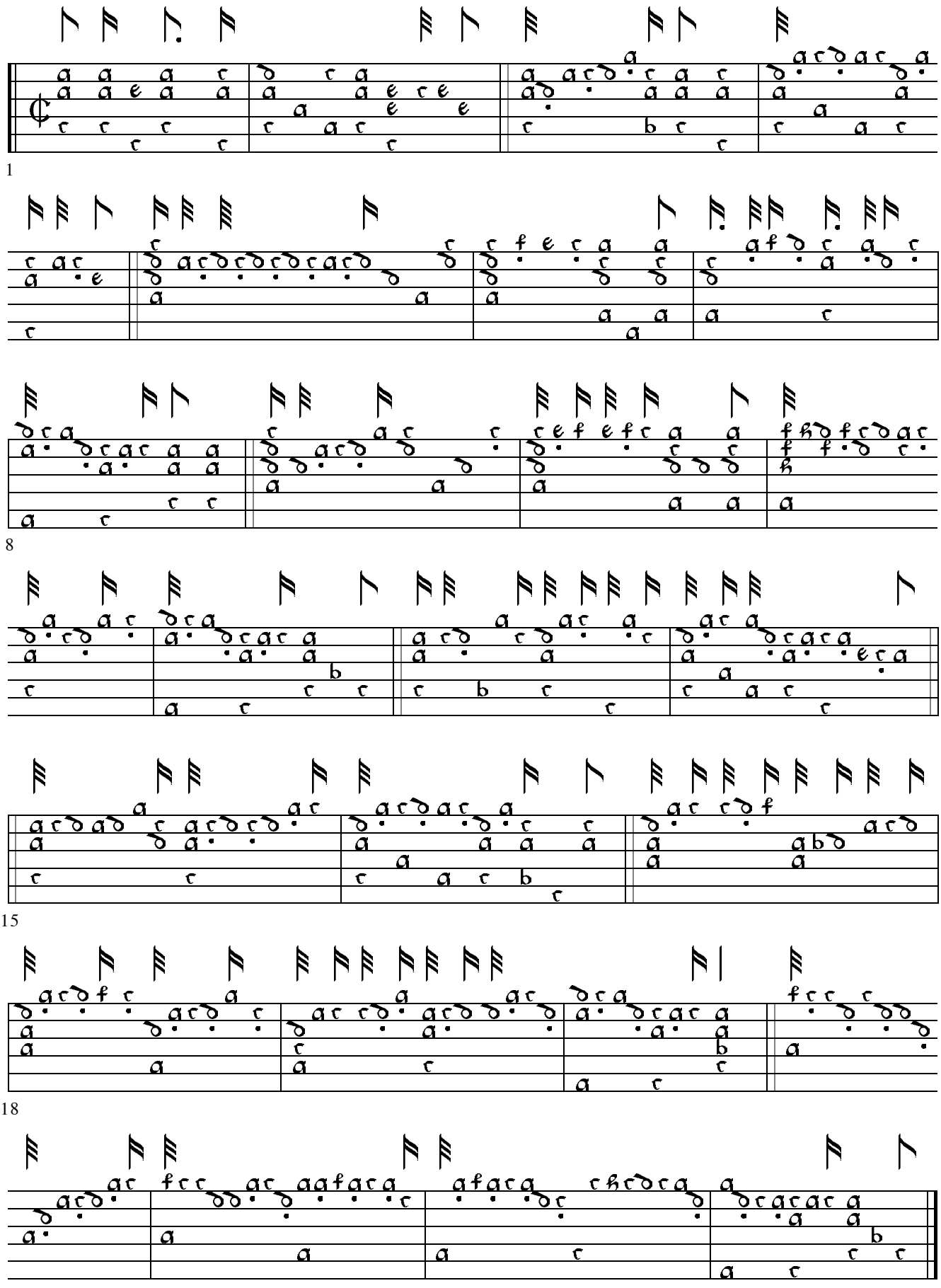
JD62f. Fortune Mr Dowland GB-WPforester, f. 2r



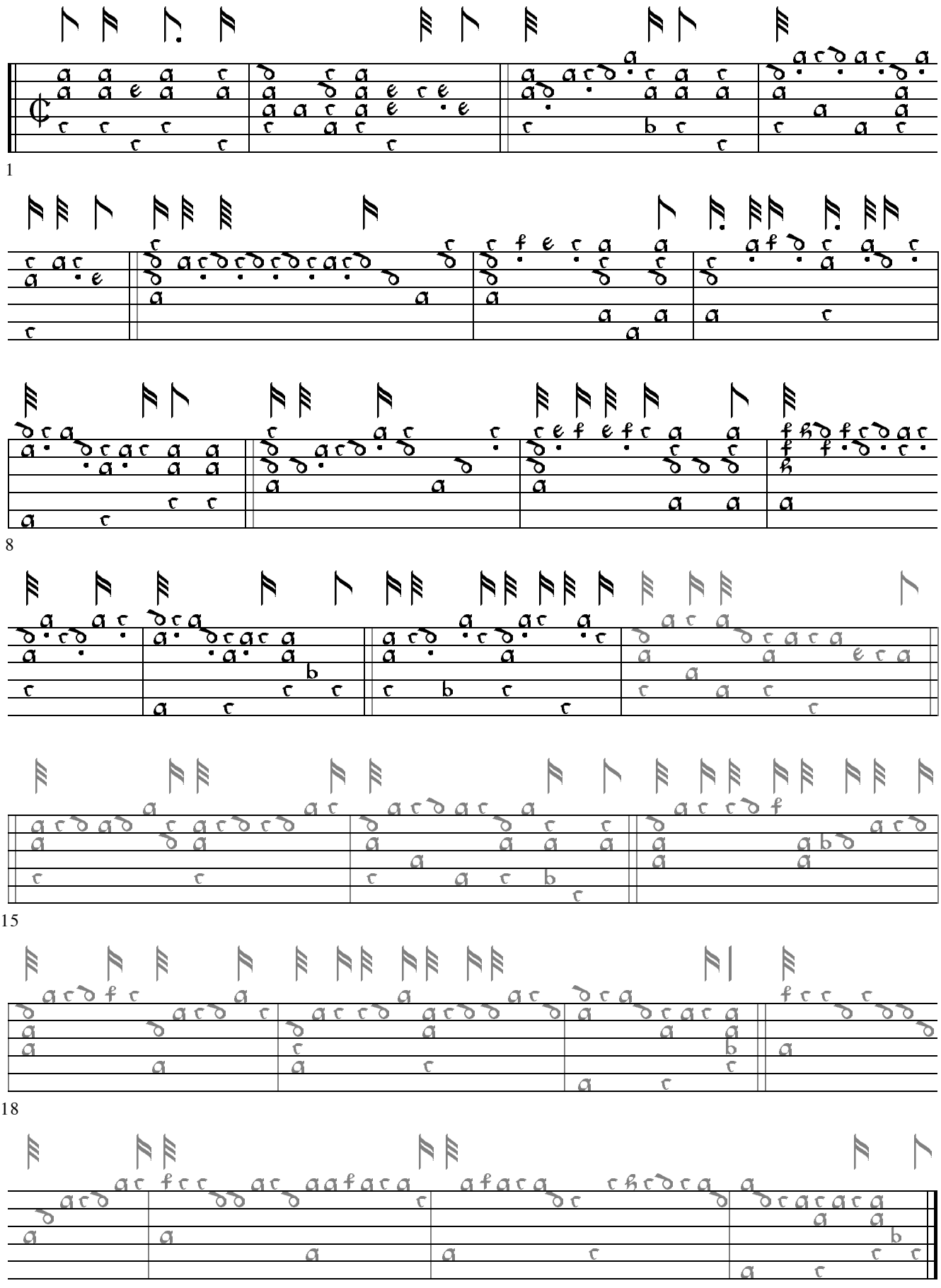
JD62g. Fortune my foe to the consort - AA4BB8x2 IRL-Dtc 408 I, p. 14



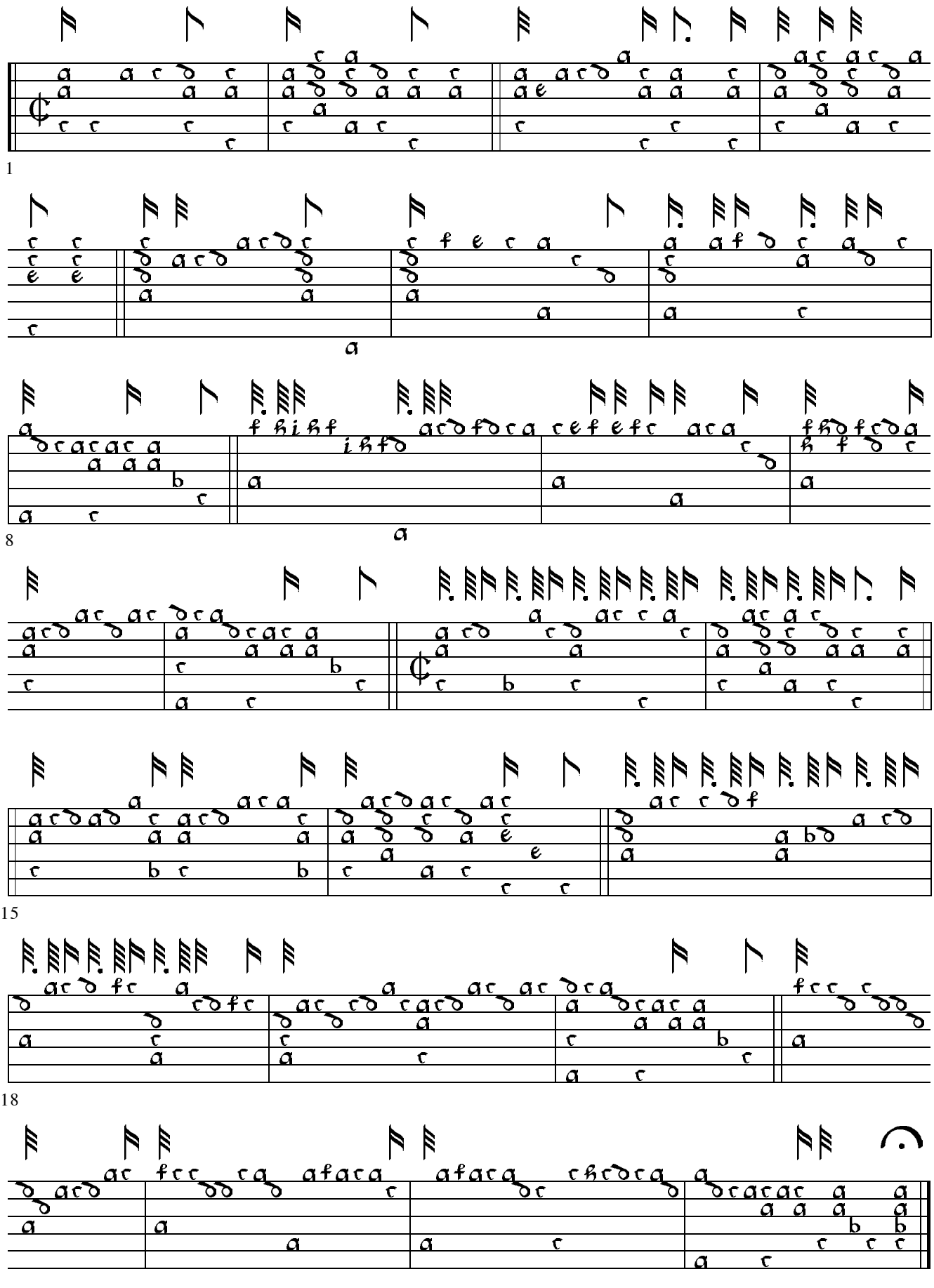
JD62h. Fortune Dollanndt - AA2BB4x2 A-Lla hs.475, f. 38r



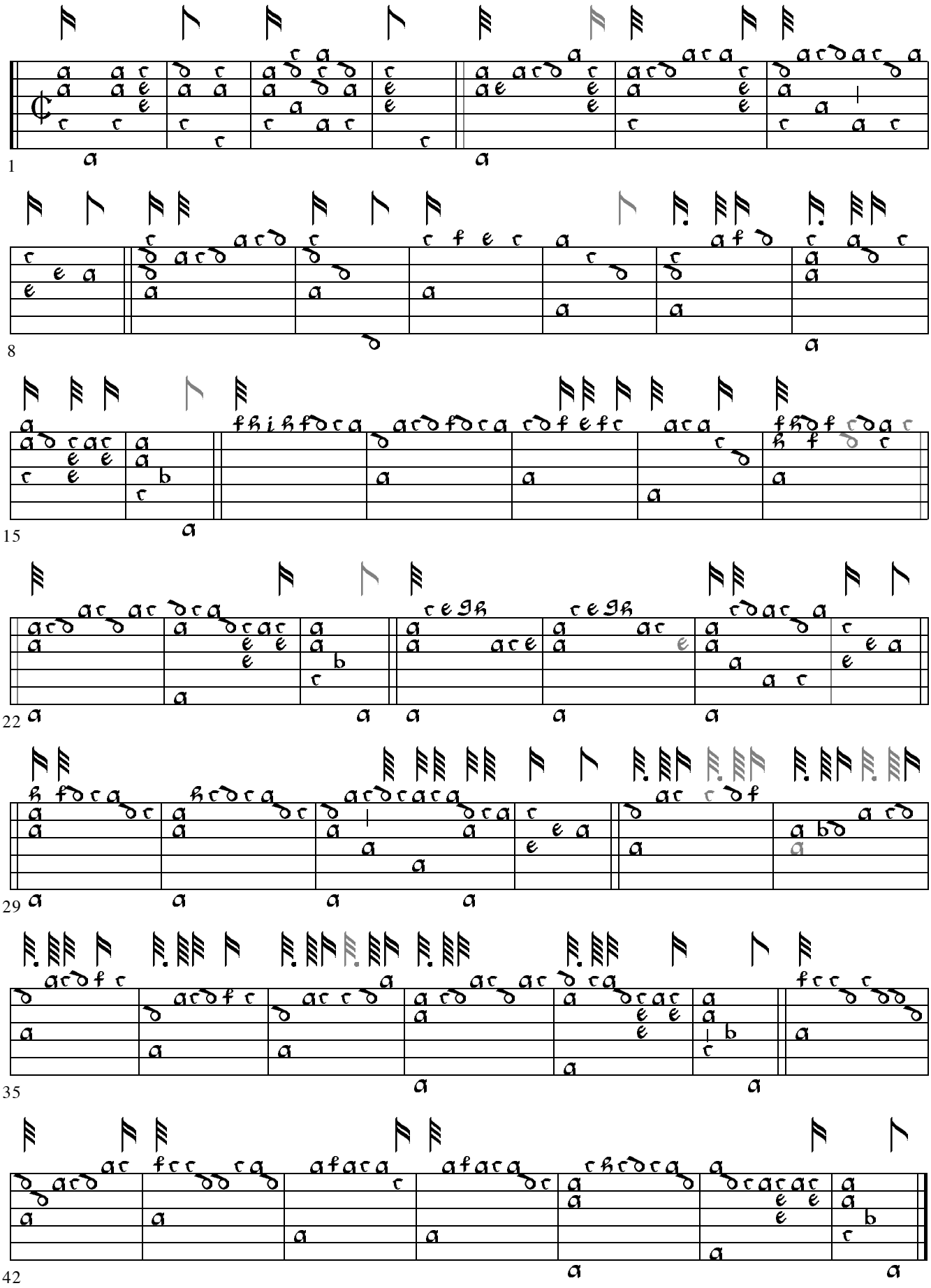
JD62i. Fortune Dollandt - AA2BB4x2 A-Lla hs.475, f. 34r



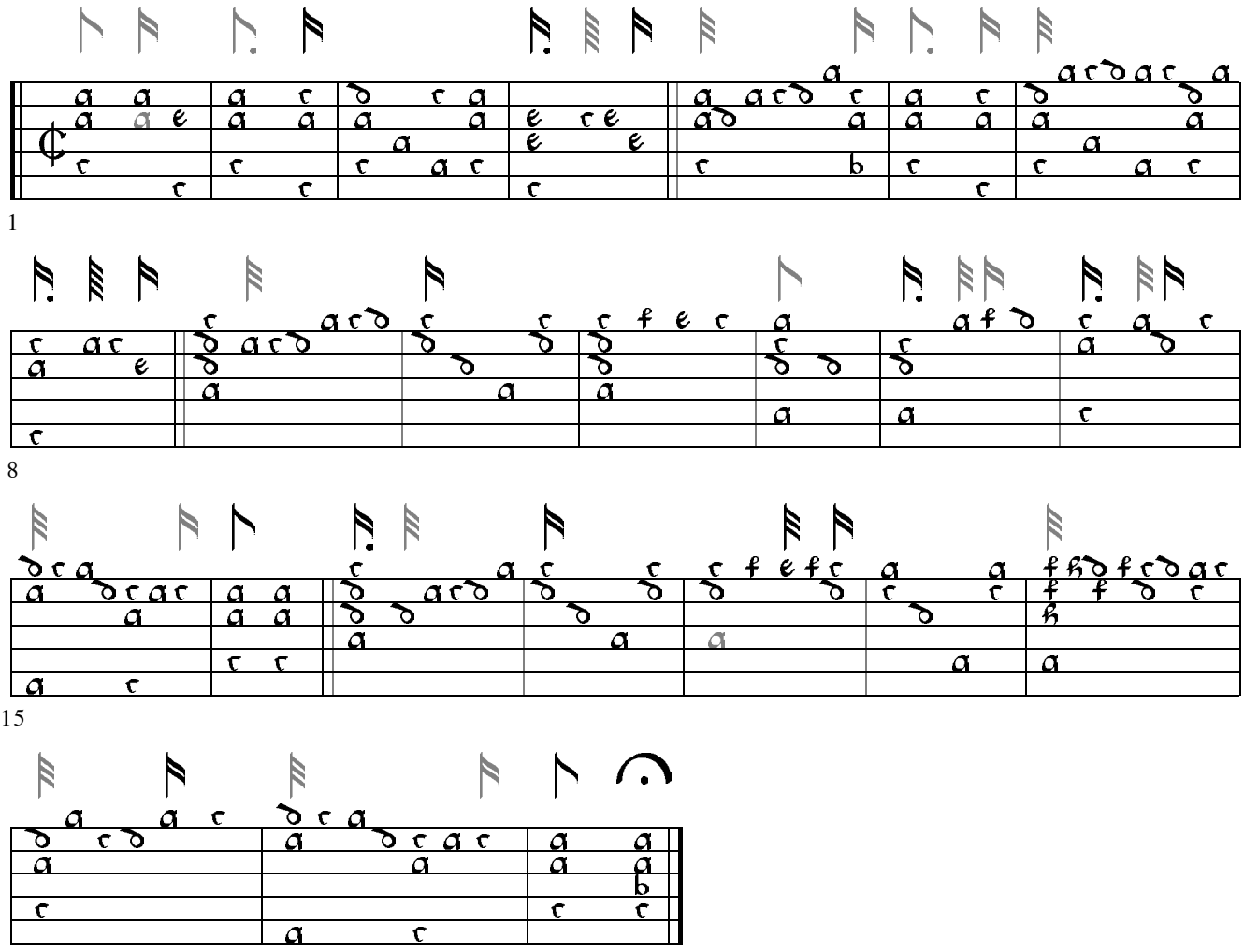
JD62j. Fortune Jo(hn) Doulande - 7F AA2BB4x2 NL-Lu 1666, f. 387v



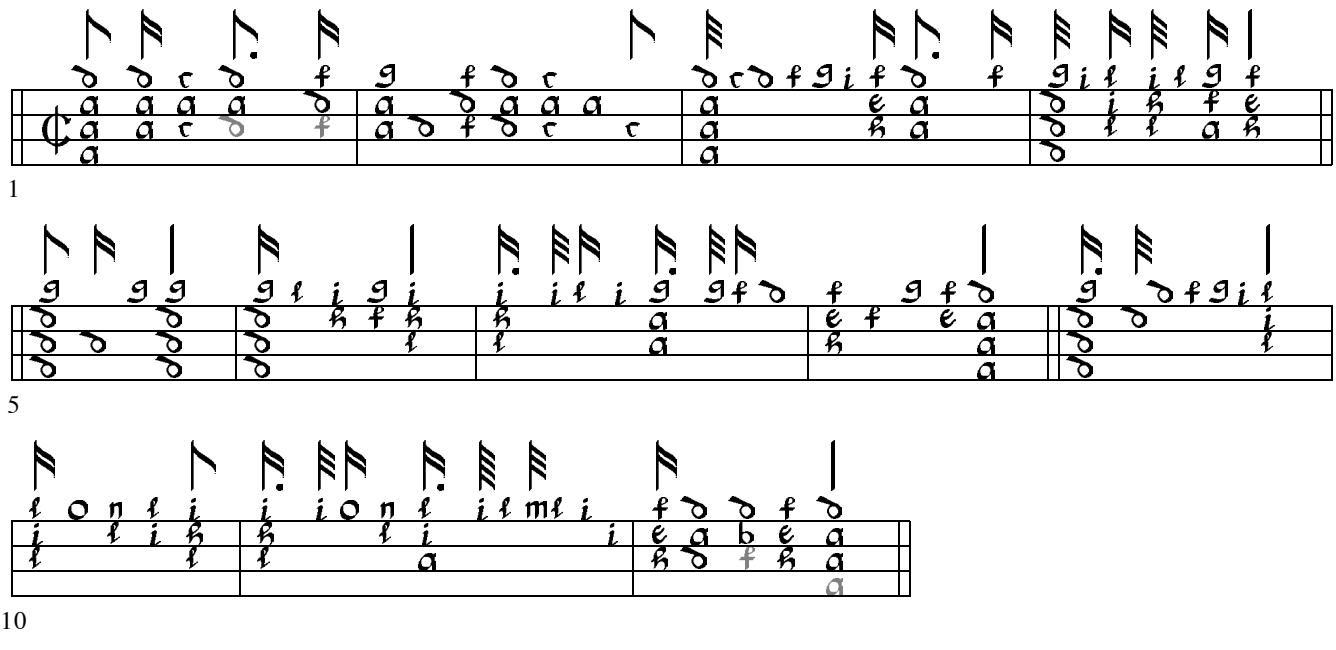
JD62k. Fortuna Duland - 7D AA4BB8x2 LT-Va 285-MF-LXXIX, f. 7v



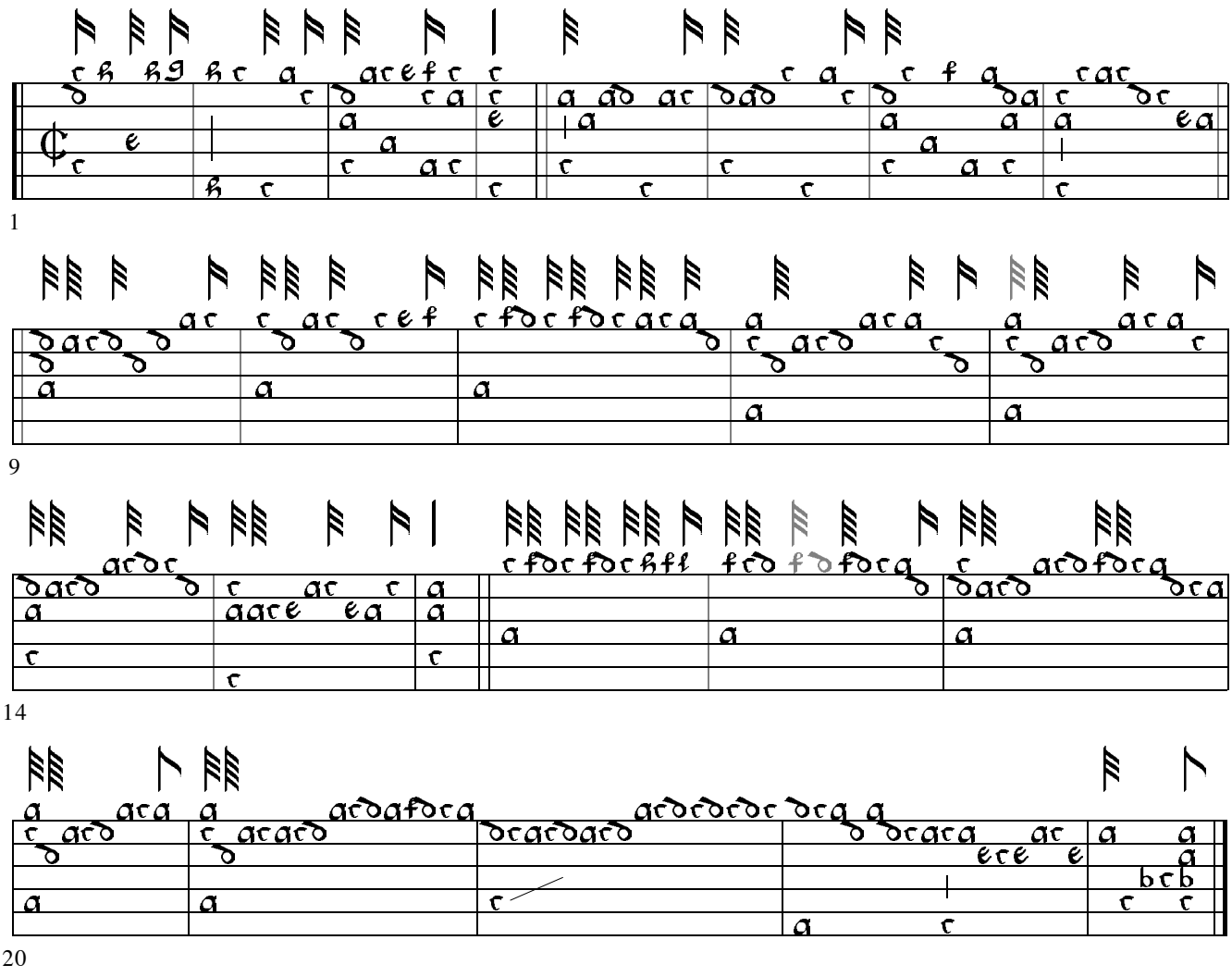
JD62l. (For)tun(e) - AA4BB8 D-B 4022, ff. 11v-12r



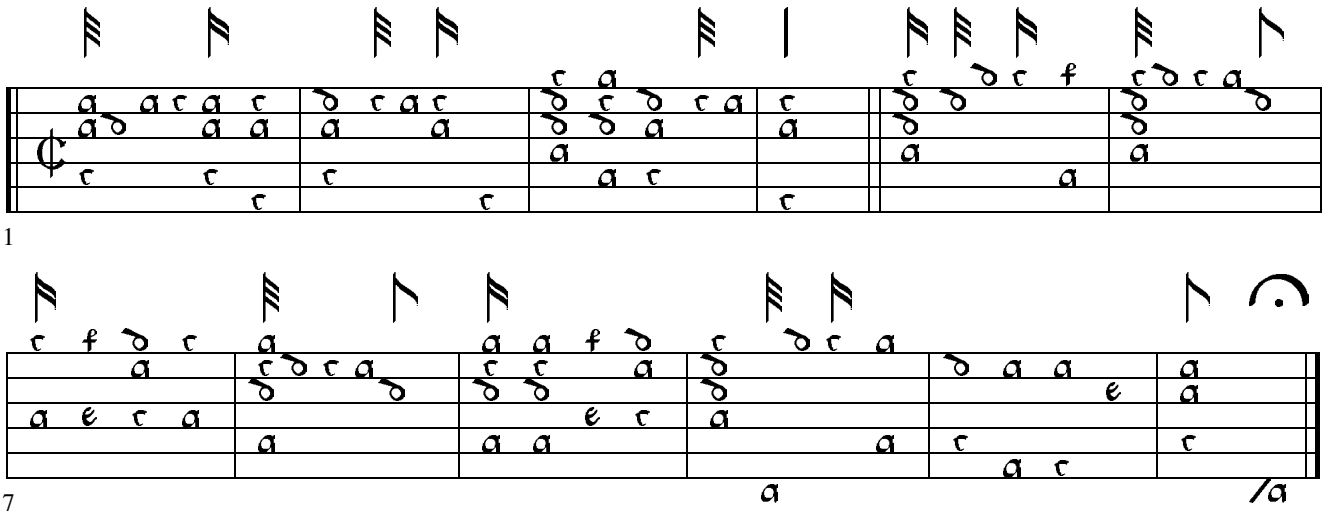
JD63b. Complainte J(ohn) Dowlands - cittern GB-Cu Dd.4.23, f. 23r



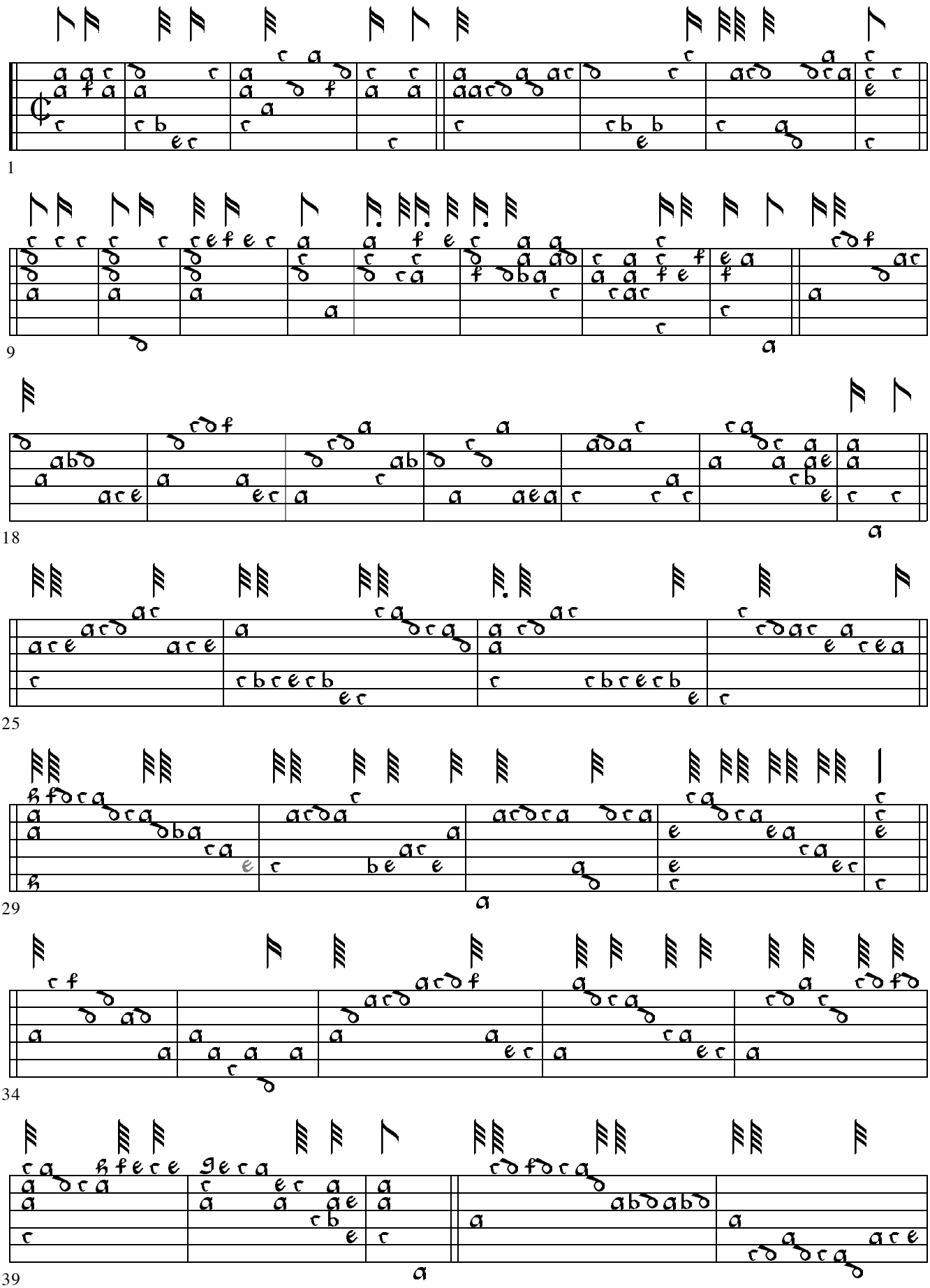
F7. Fortune - AA4BB8 GB-Cu Dd.9.33, f. 51r

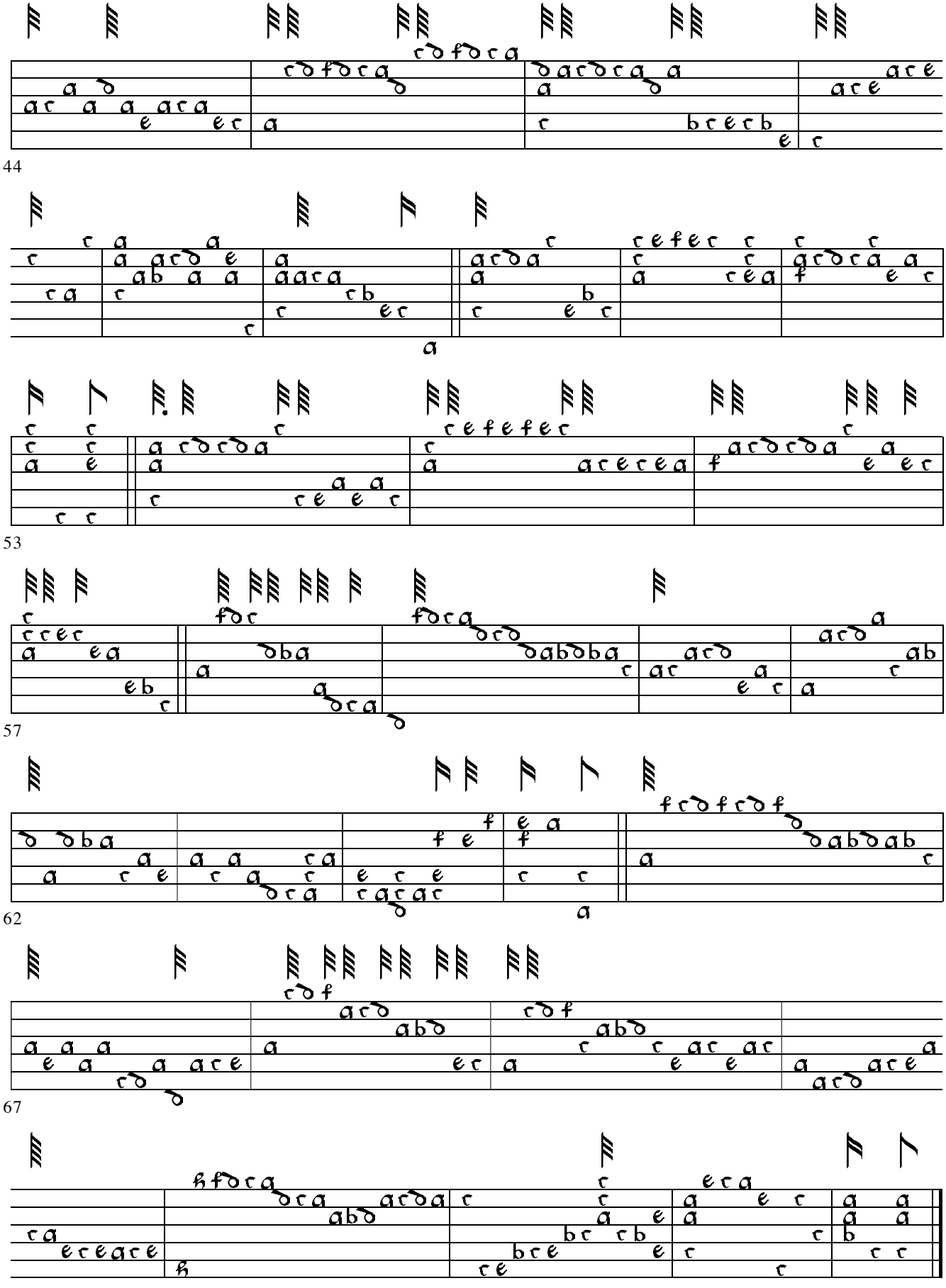


F8. Von der Fortuna - 7F8D A4B8 D-Lr 2000, p. 13

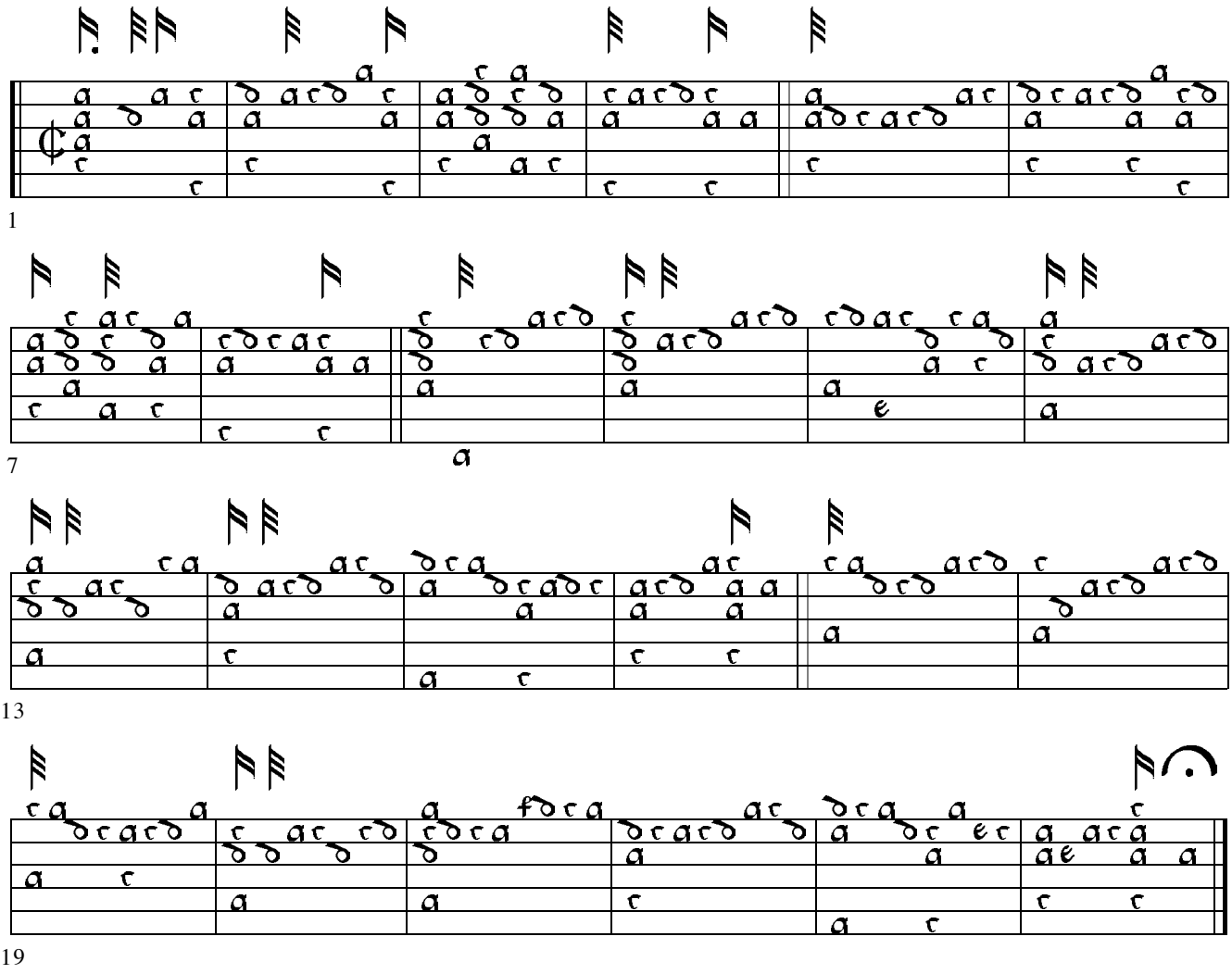


F9. Fortune - transcribed from lyra viol (ffhfh) AA4BB8x3 Corkine 1610, sigs. F2v-G1r

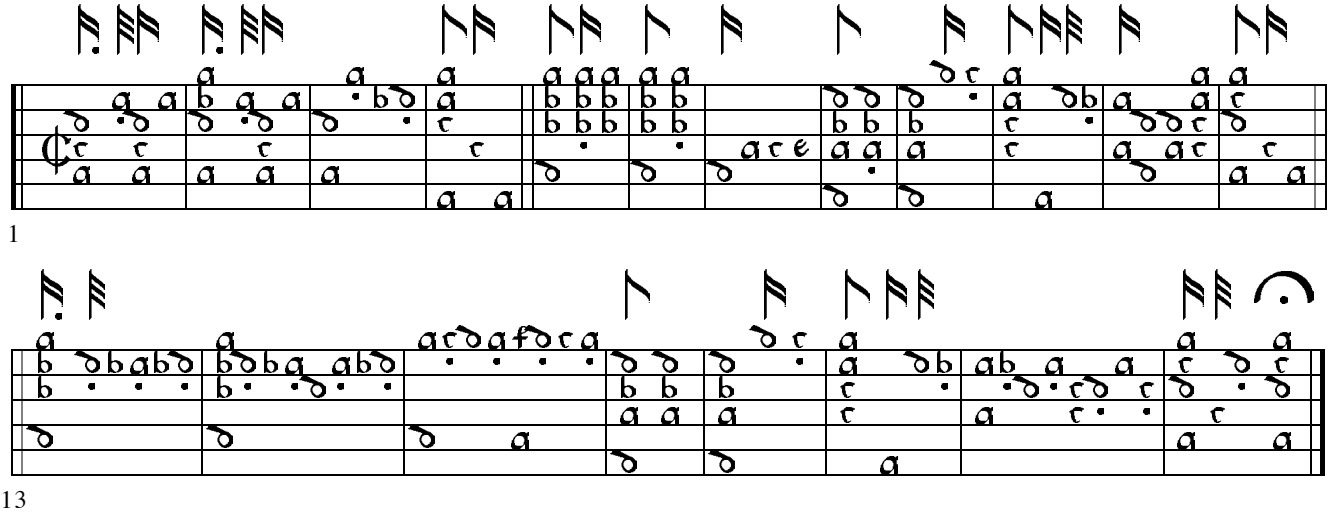



44
53
57
62
67

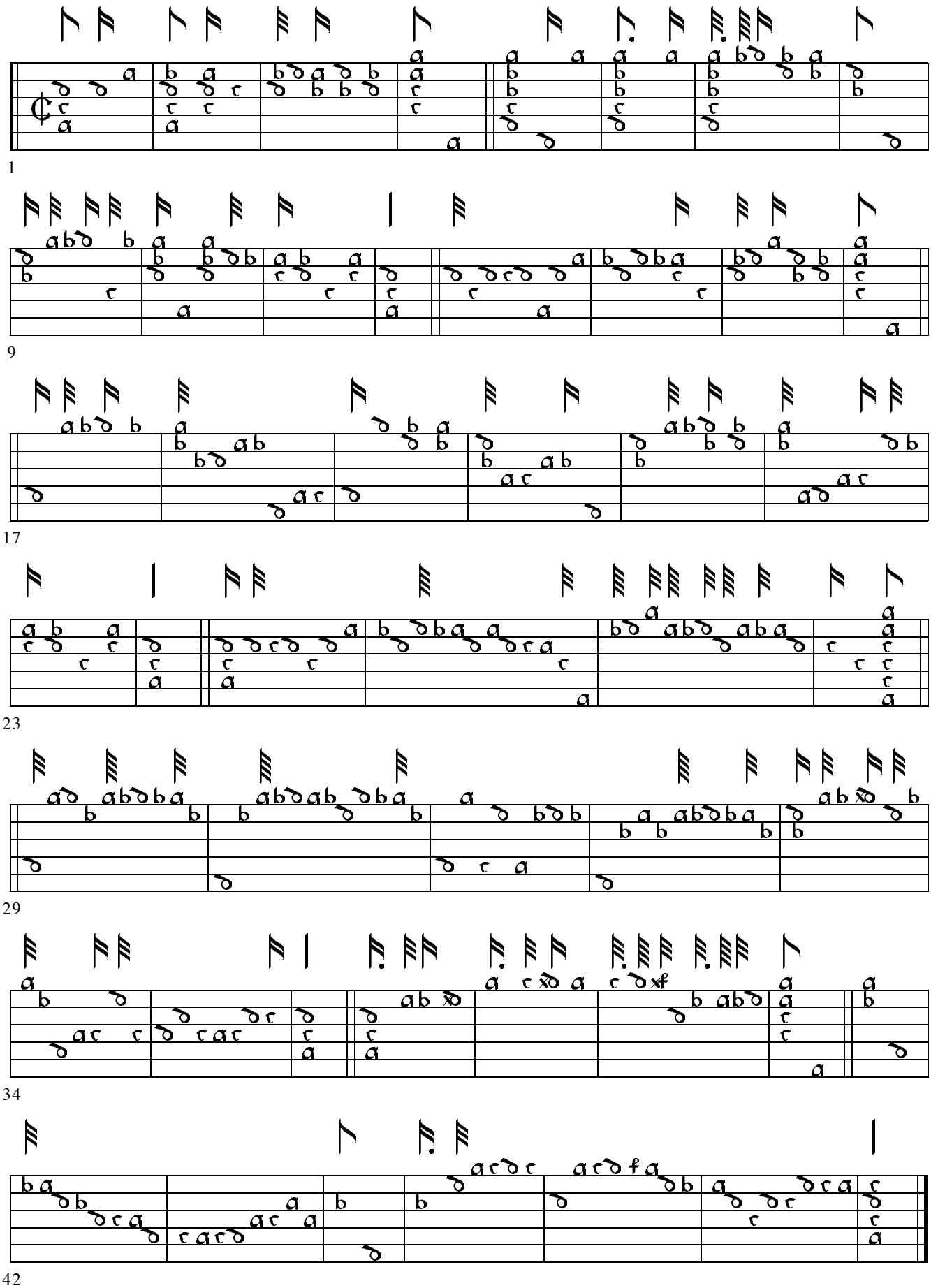
F10. Fortuna Anglese - 7F AA4BB8 D-B Hove 1, ff. 160r-159v



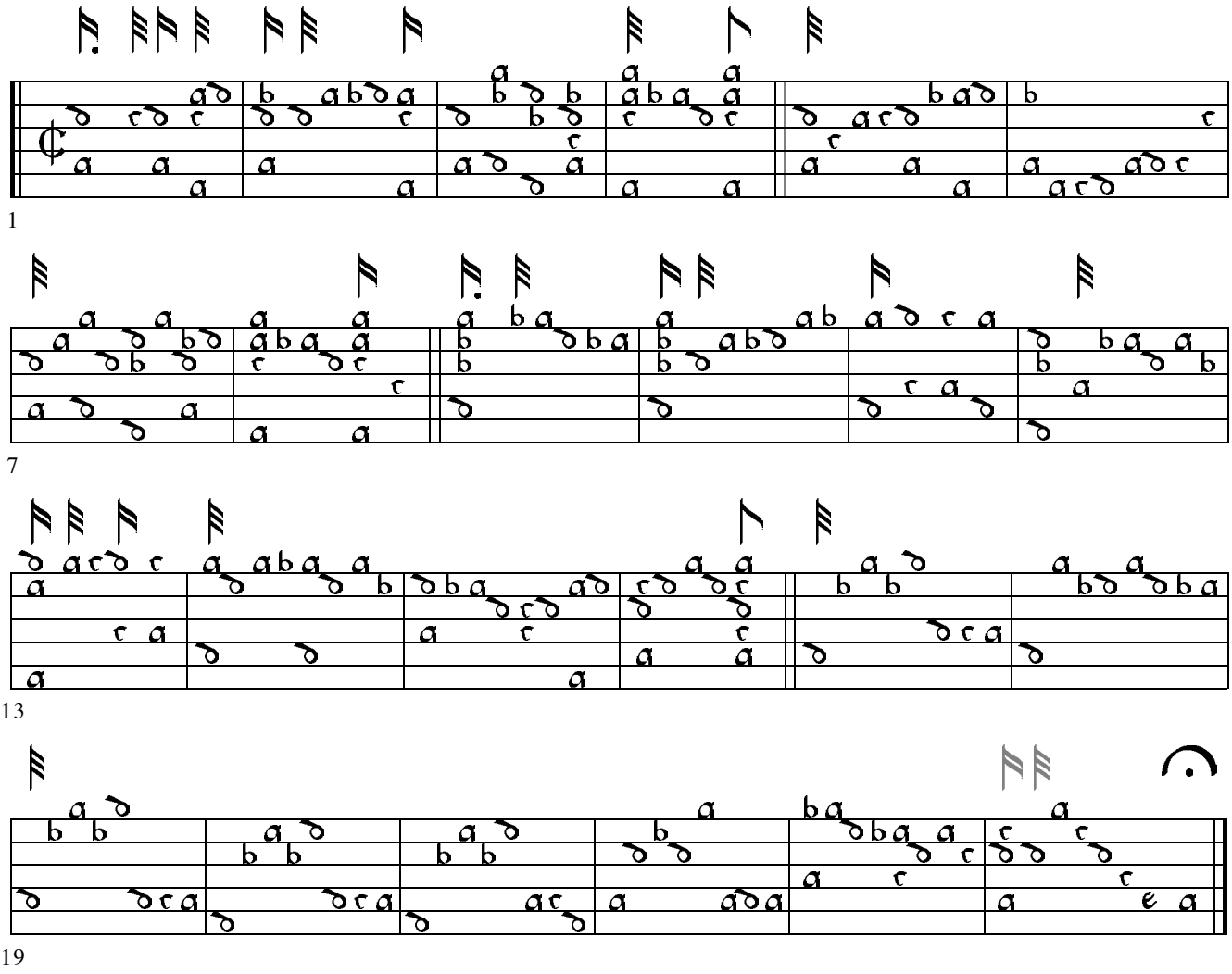
F11. Untitled - A4BB8 NL-Lu 1666, f. 387r



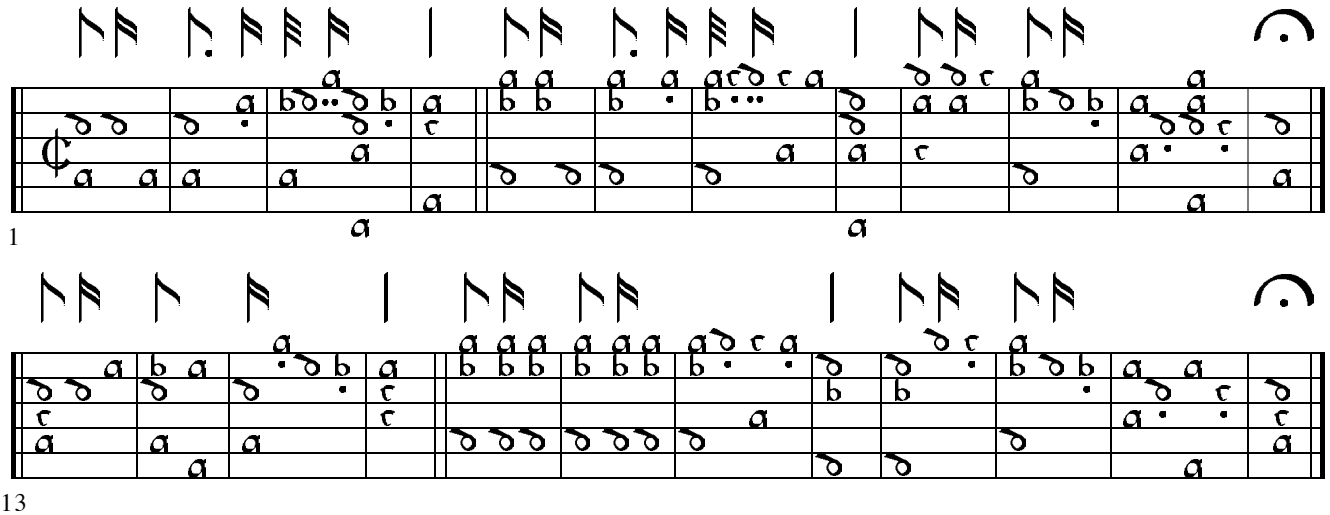
F12. Fortune R(ichard) S(umarte) - lyra viol (ffeff) A4B8x4 GB-Mp BRm832Vu51, pp. 12-13



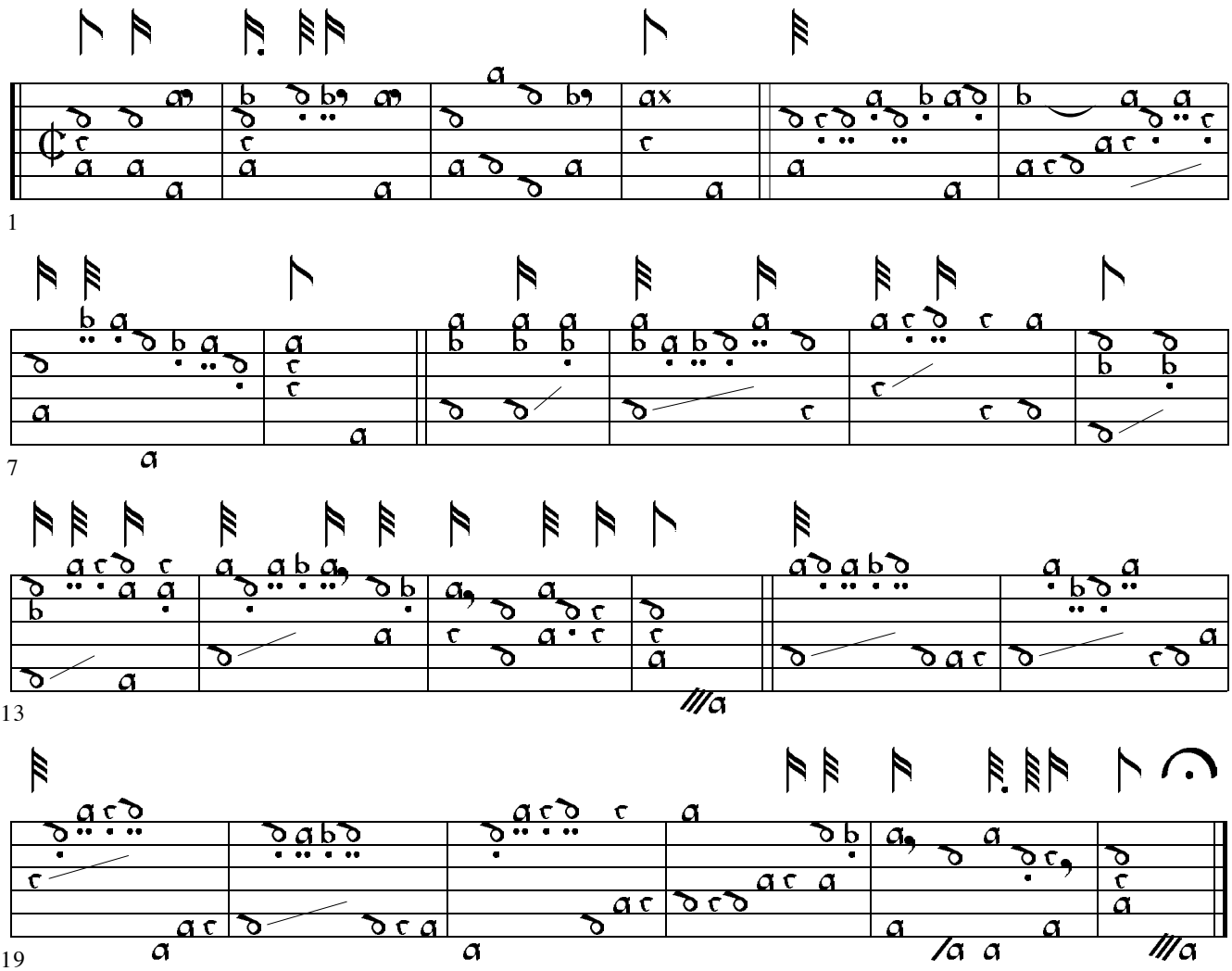
F13. Fortuna Anglese - AA4BB8 D-B Hove 1, f. 158v



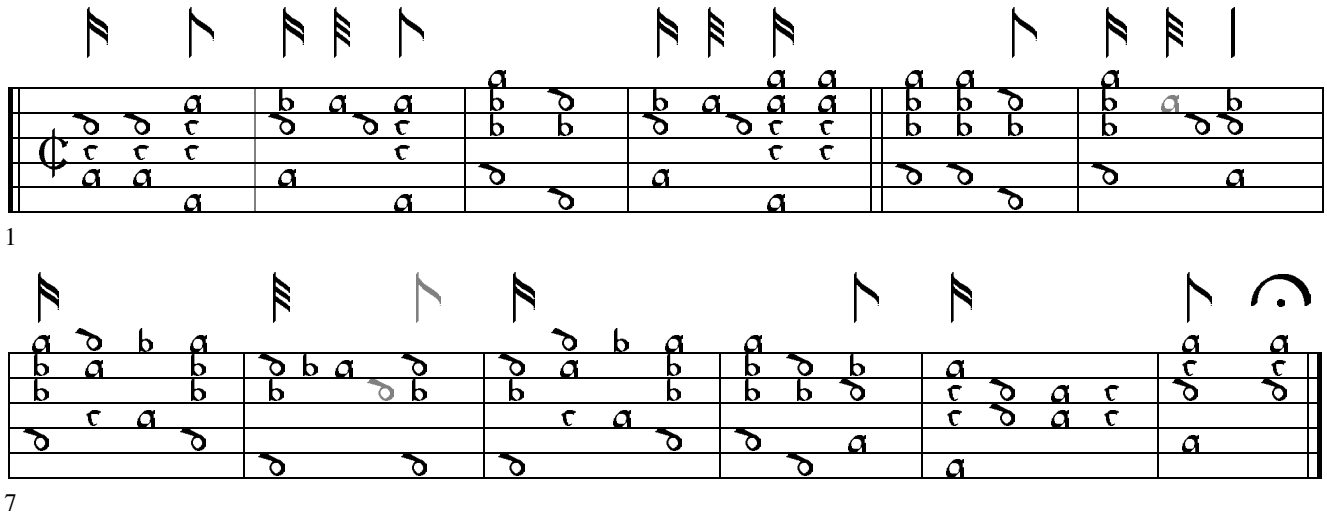
F14. Untitled - A4B8x2 NL-Lu 1666, f. 388r



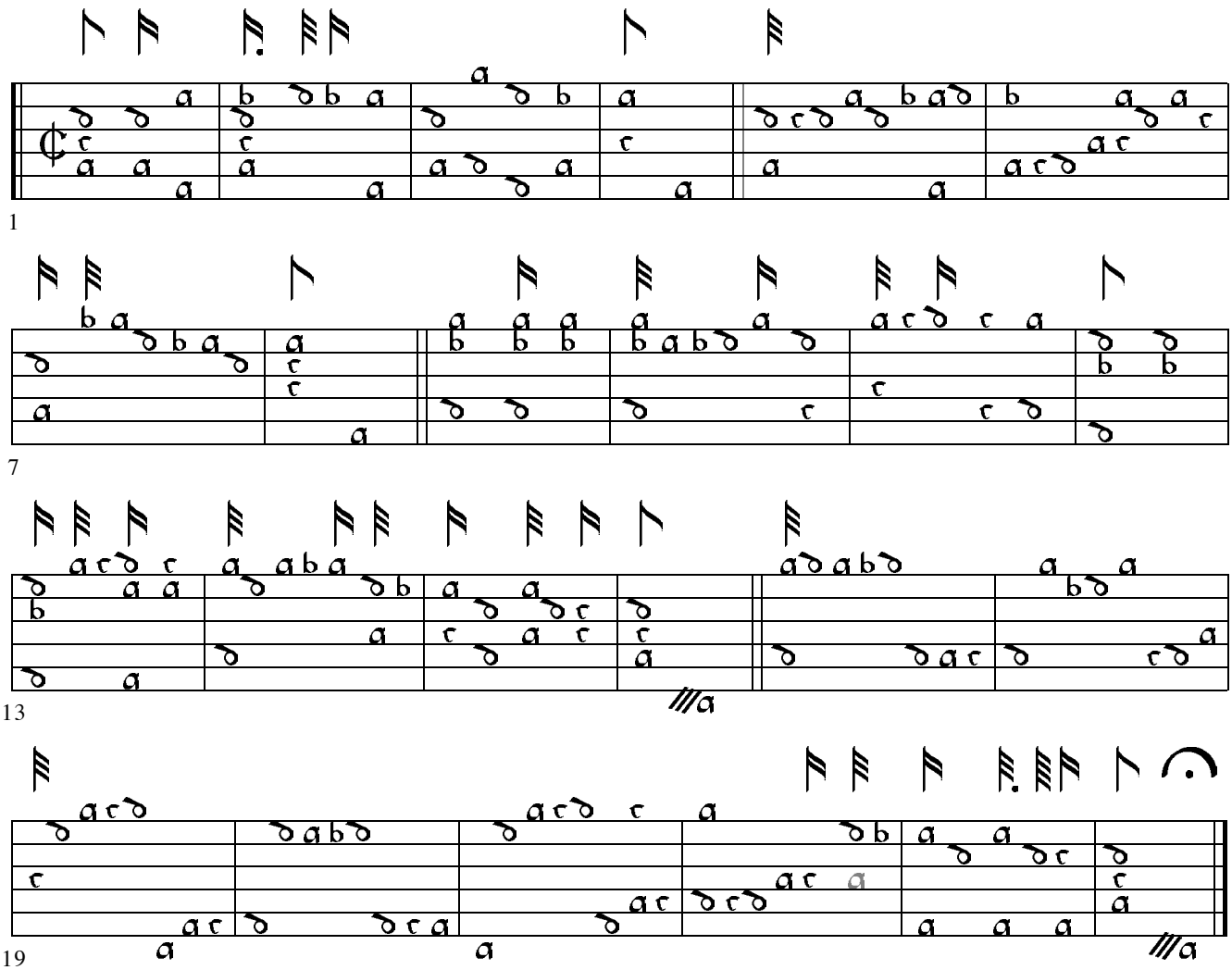
F15. Fortune Angloise - 7F8Eflat10C AA4BB8 Vallet 1616, p. 8



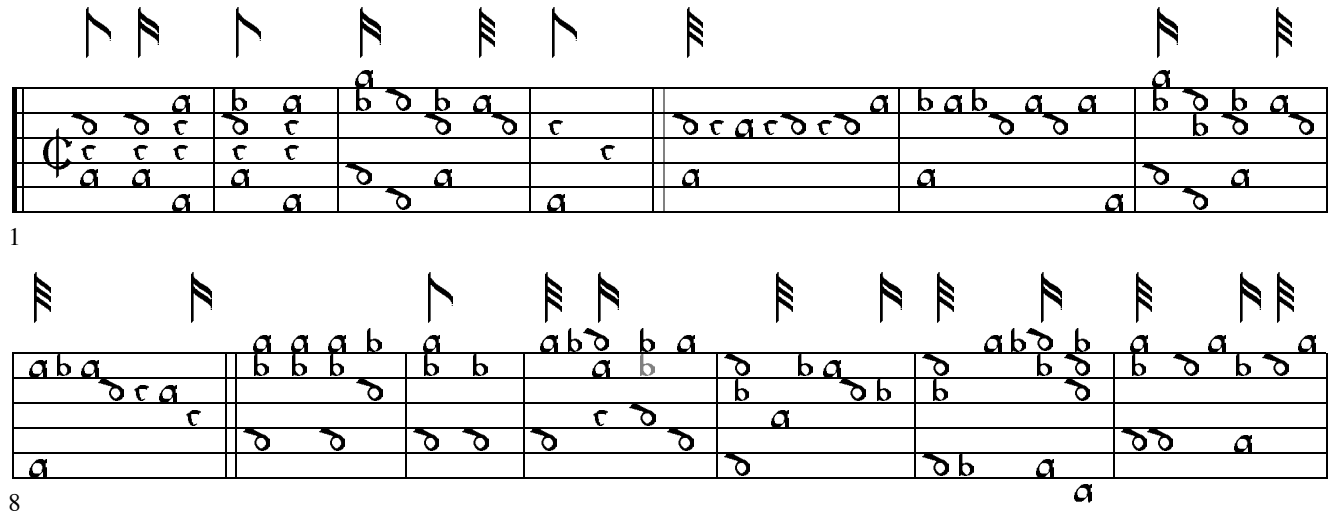
F16. Von der Fortuna - A4B8 PL-Kj Mus.40159, f. 16r

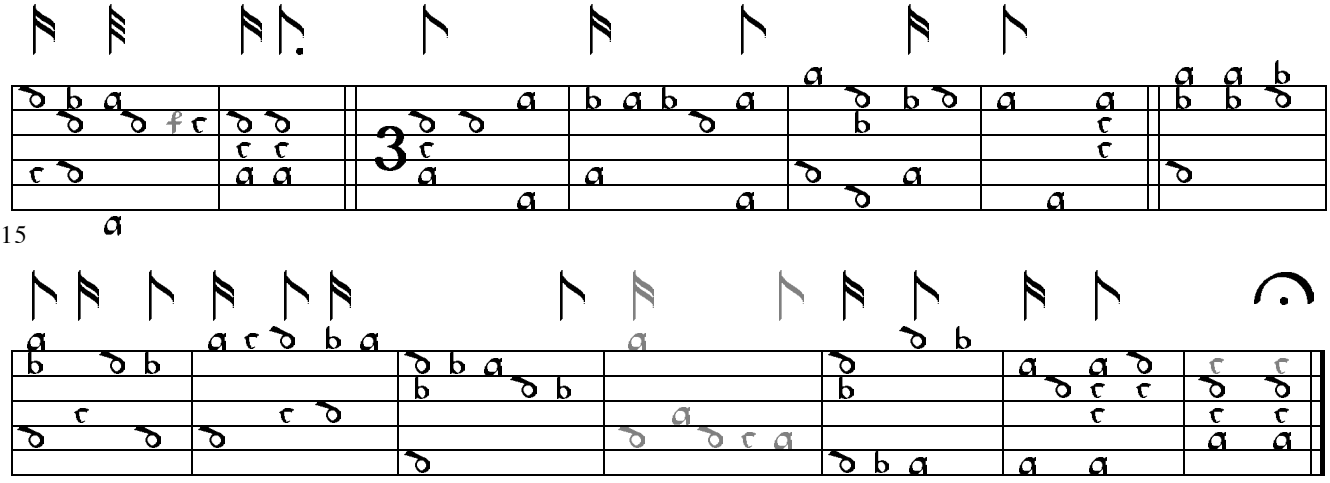


F17. Fortune Angloise - 7F10C AA4BB8 LT-Va 285-MF-LXXIX, f. 27v

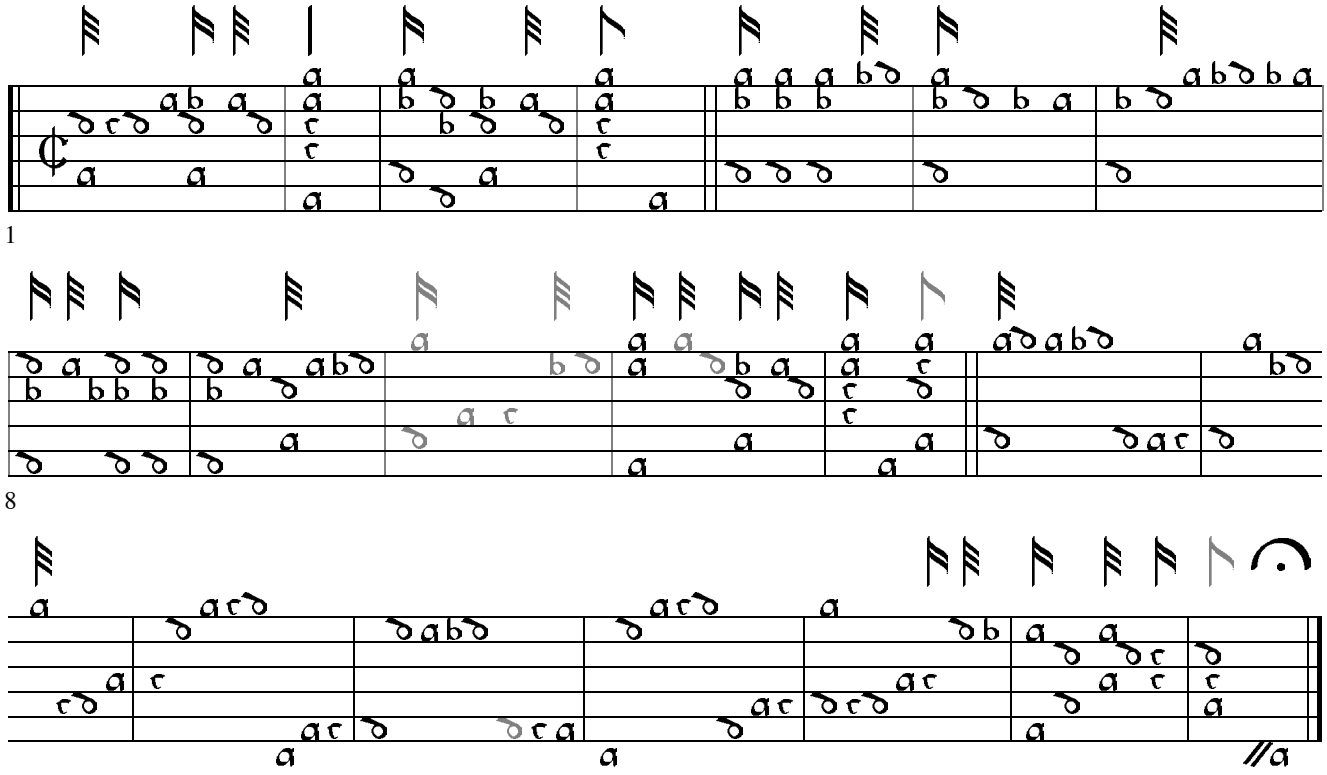


F18. Von der Fortuna proportio - 7F AA4B8A4B8 D-LEm II.6.15, p. 412

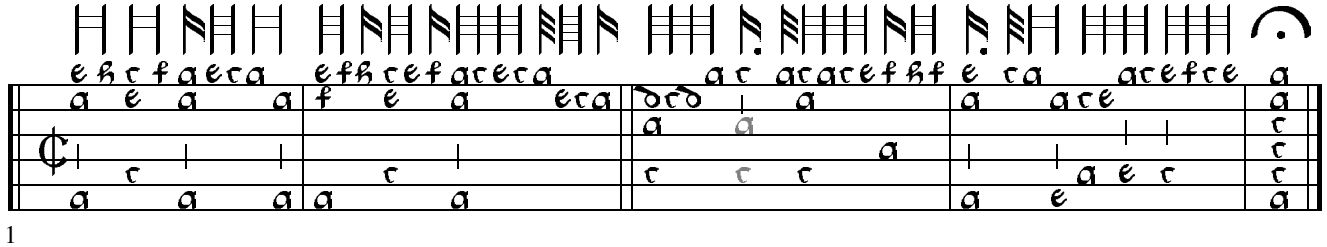




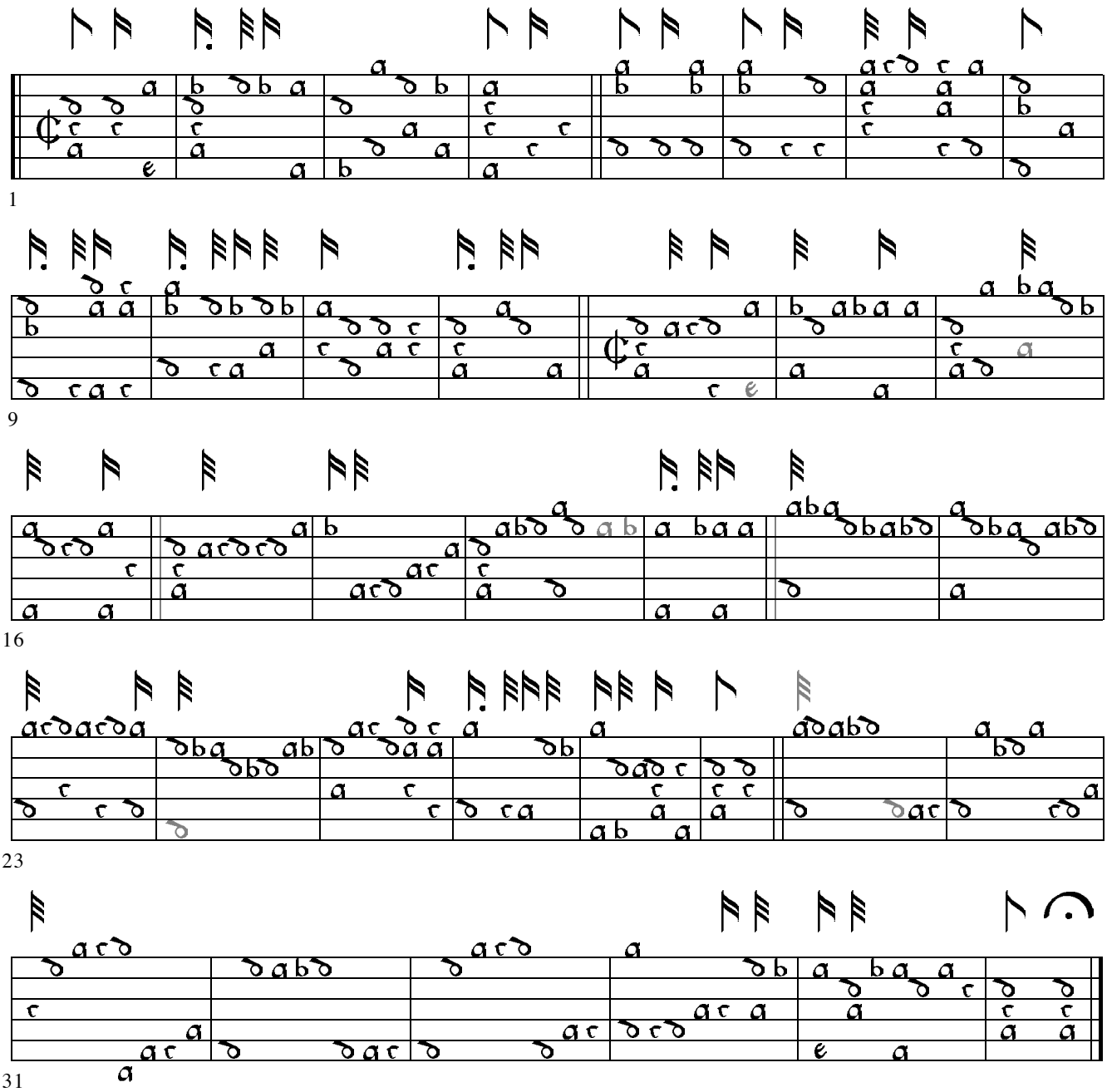
F19. Von der fortuna - 7F9C A4BB8 D-LEm II.6.23, ff. 45r & 45v



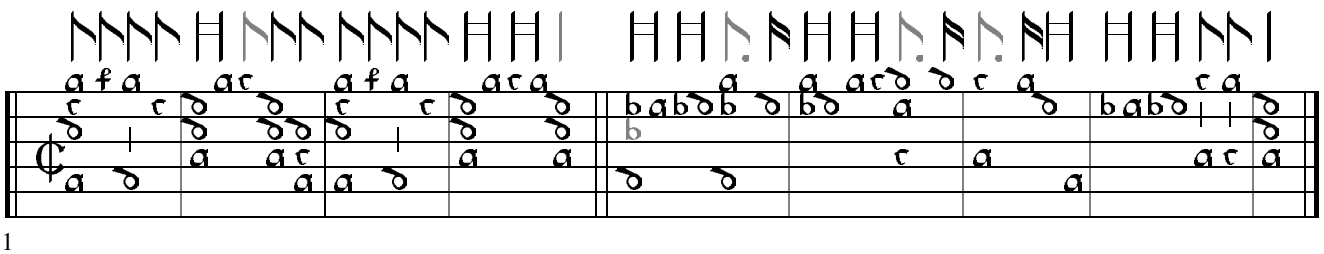
B1. (Balow) - A2B3 GB-Cu Dd.5.78.3, f. 18r



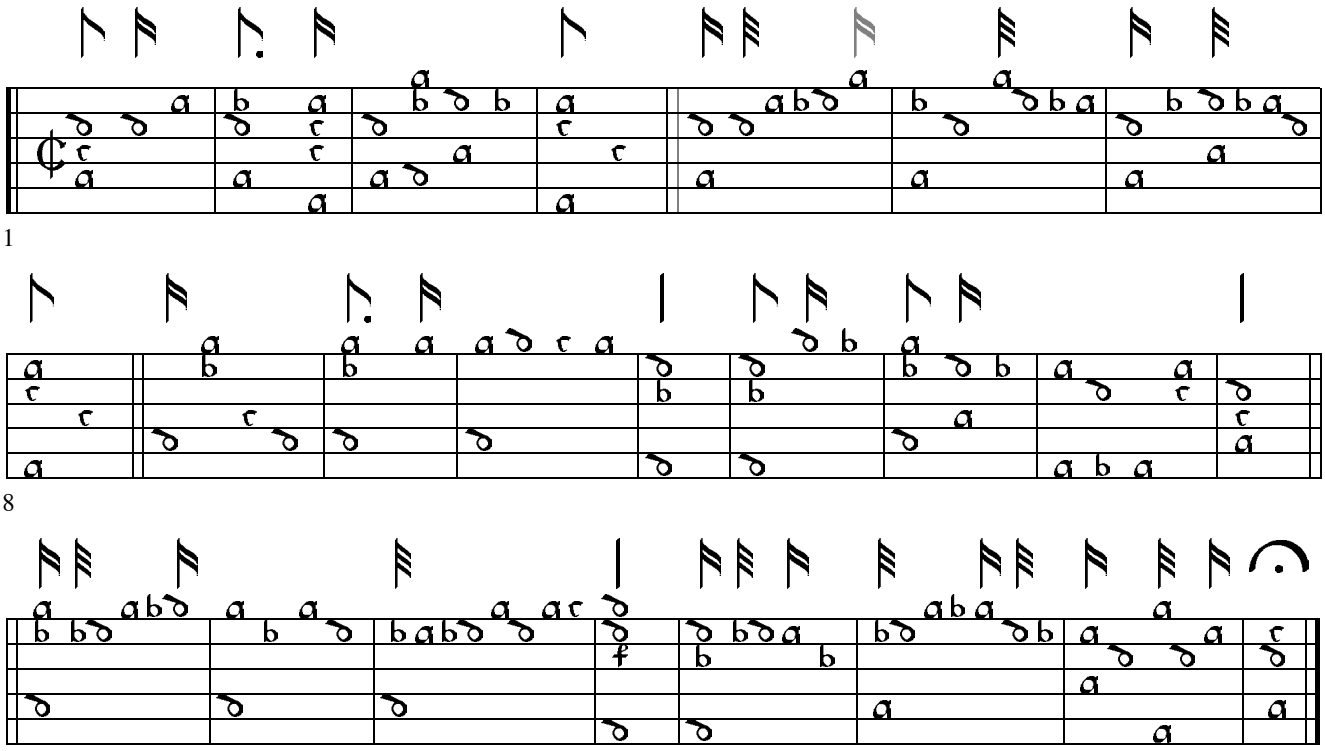
F20. Engelsche Fortuyn De le gediminueert - 7F A4B8AA4BB8 Valerius 1626, pp. 132-133



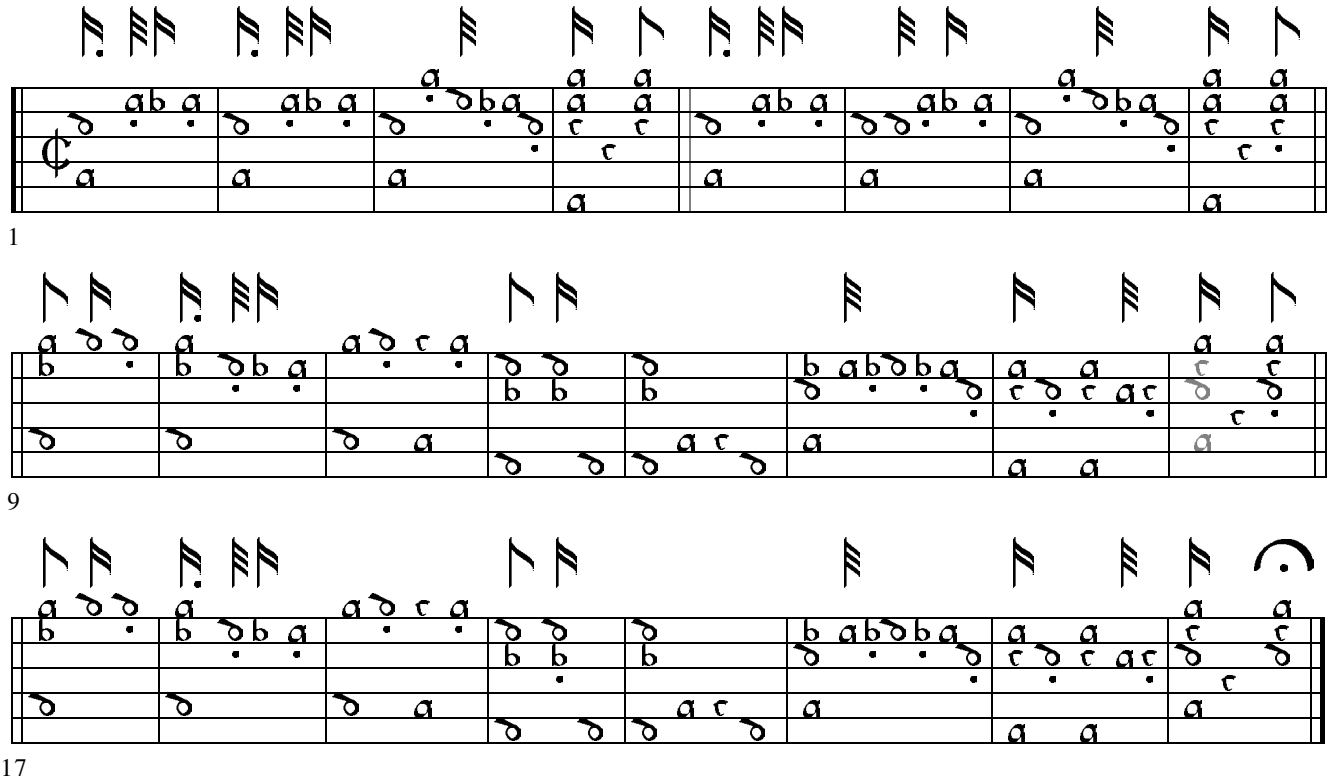
B2. Baloo - A4B5 IRL-Dtc 408/I, p. 111



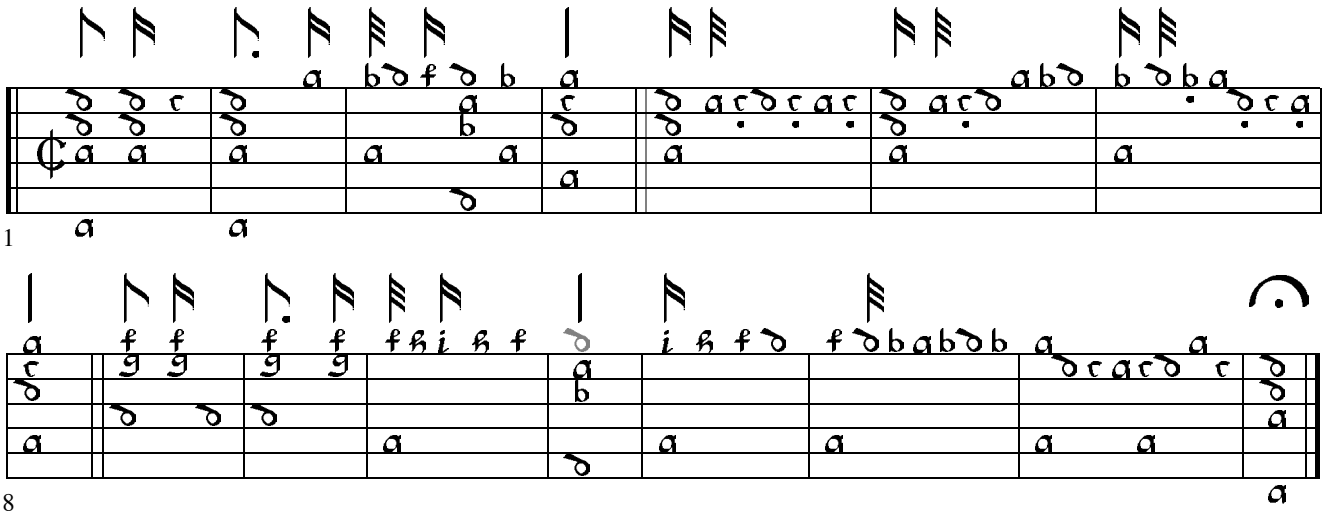
F21. Fortuna - AA4BB8 LT-Va 285-MF-LXXIX, f. 20v



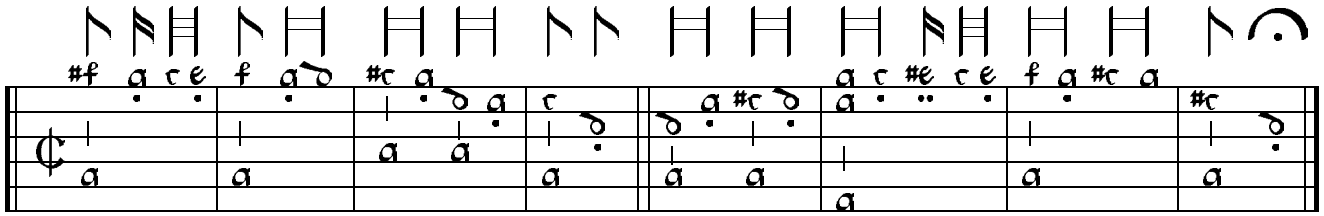
F22. d'Engelsche Fortune - AA4BB8 NL-Lu 1666, f. 387r



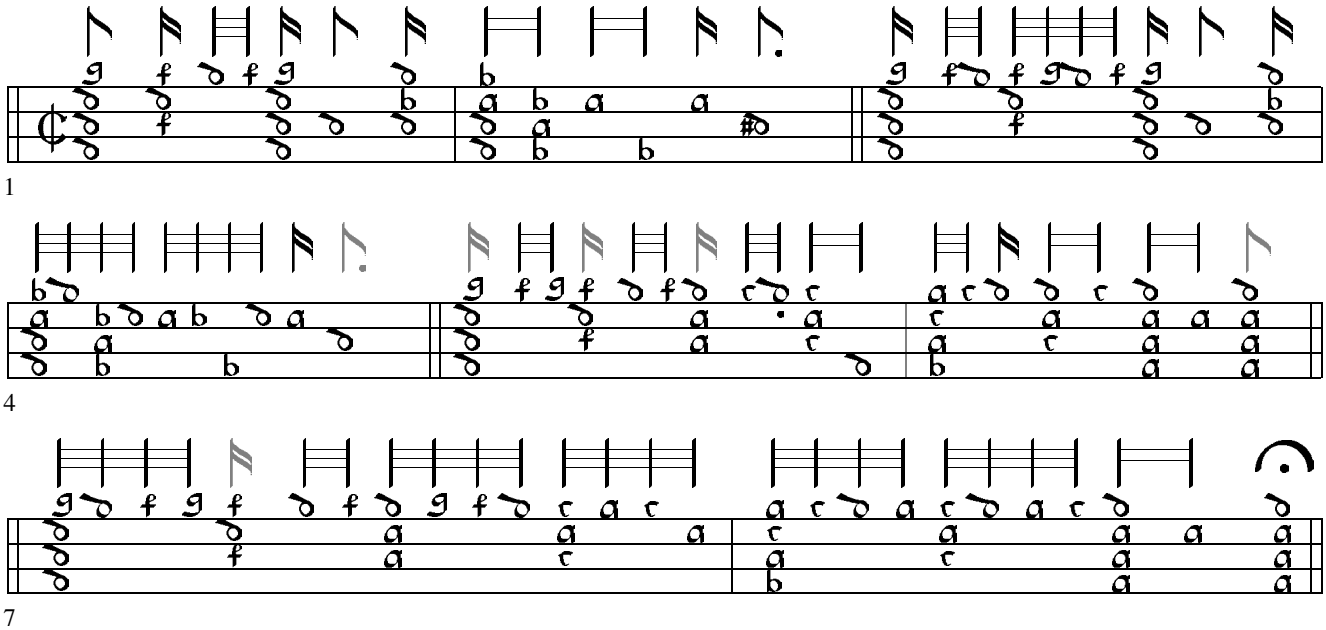
F23. Lamentation du Duc de Guise - 7F AA4B8 NL-Lu 1666, f. 388r



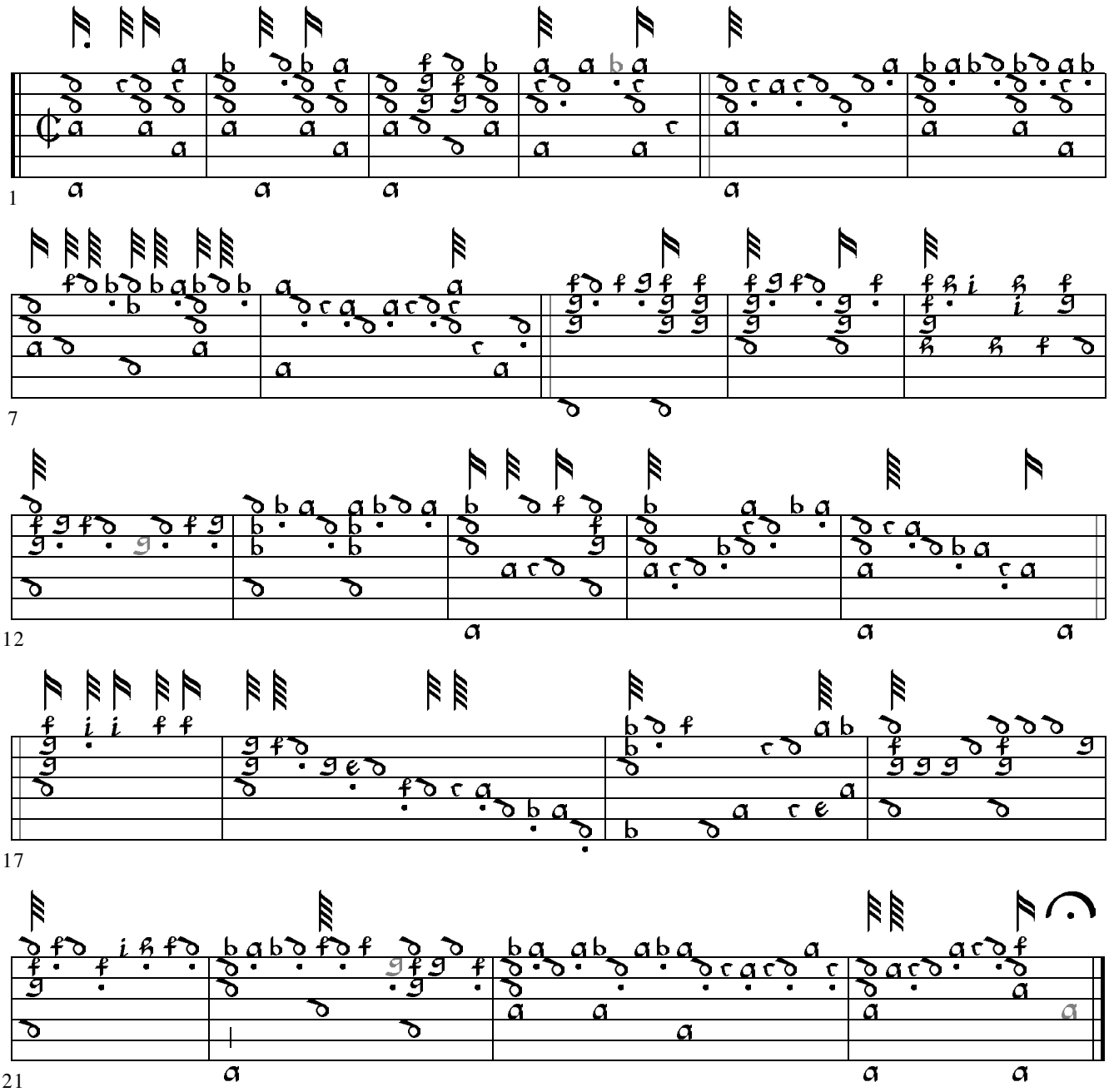
M2. Untitled - AB4 GB-Lwa 105, f. 1r



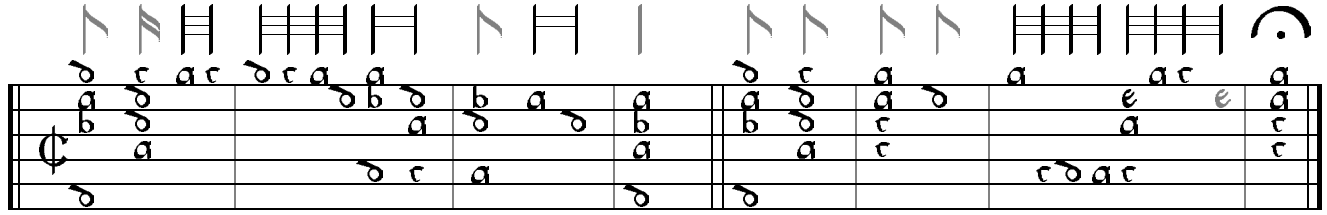
M3. Phs Toy - cittern AABB2 GB-Cu Dd.4.23, f. 6v



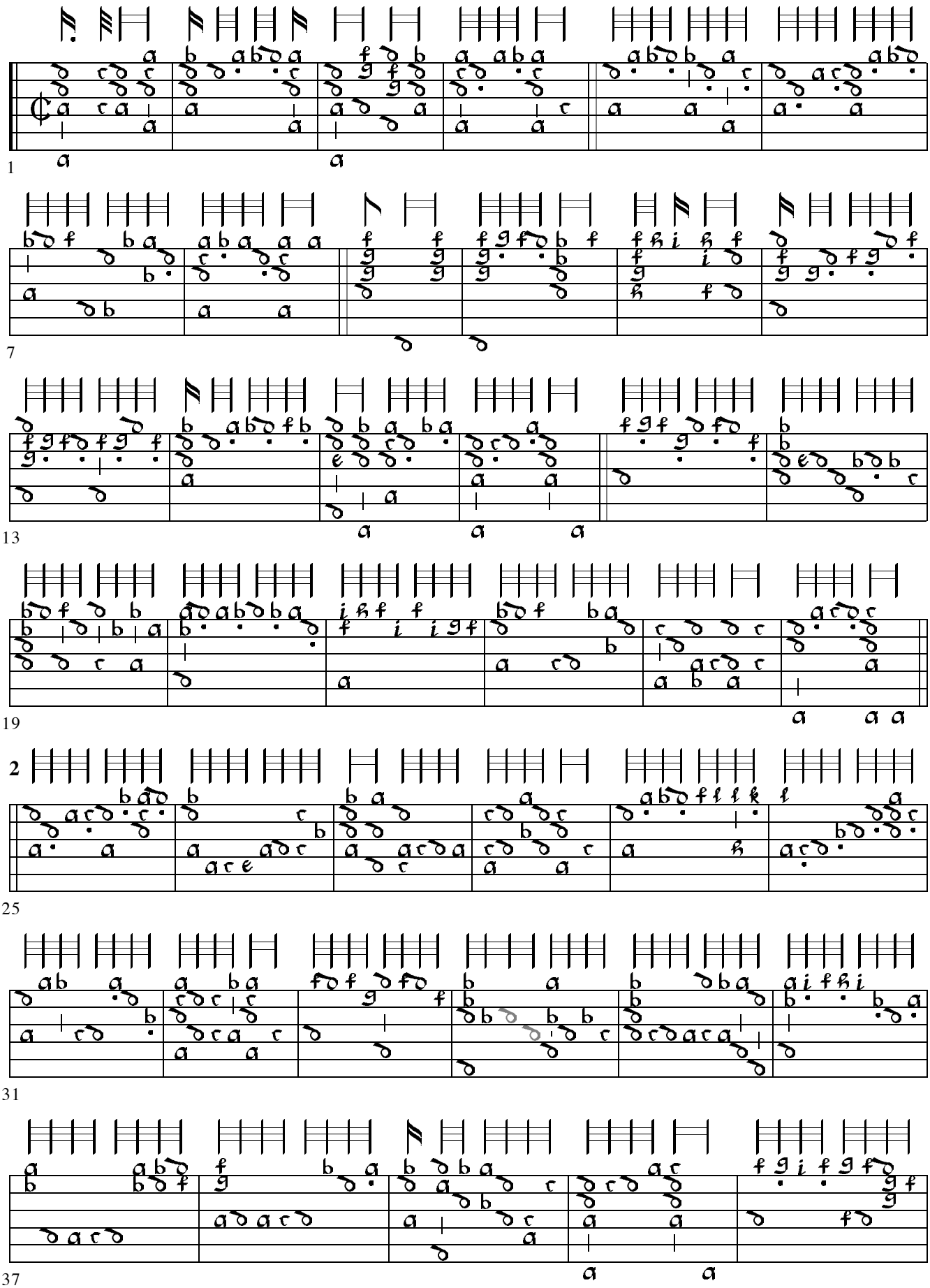
F24. Fortuna Englesae - 7F AA4BB8 Hove 1601, f. 106v

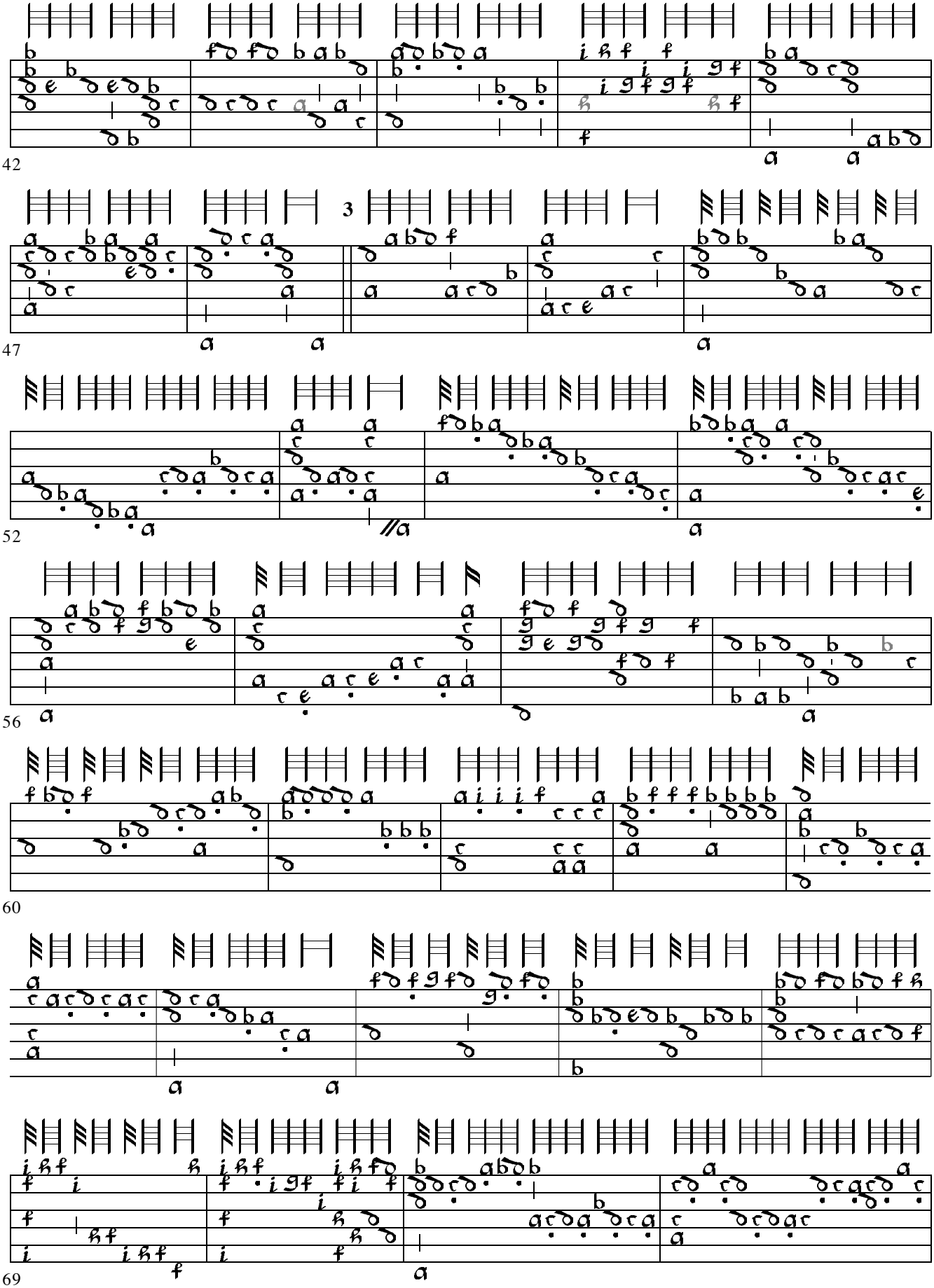


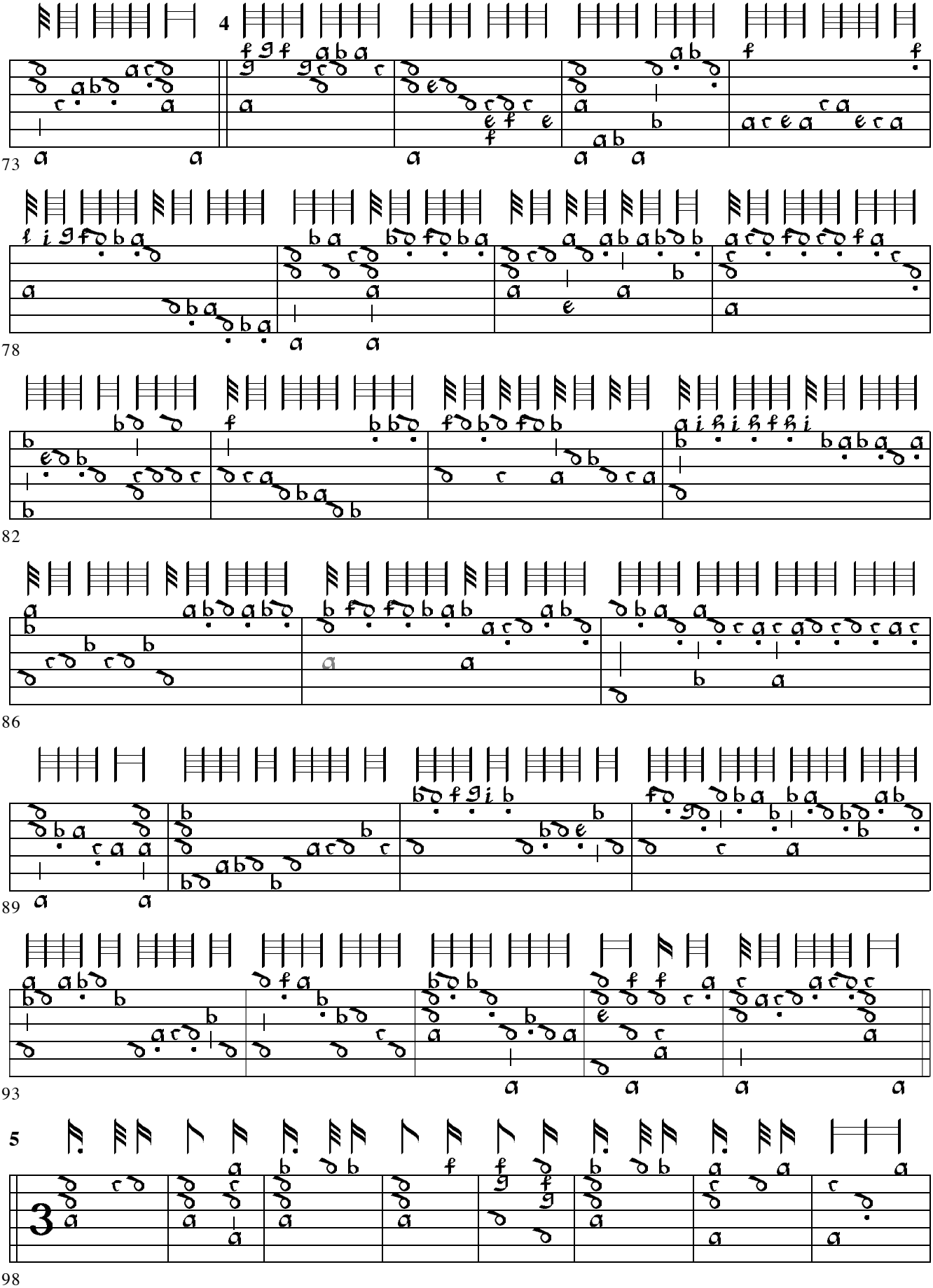
M4. Hort hort erstunder ? dinge - AA4 D-LEm II.6.23, f. 45r

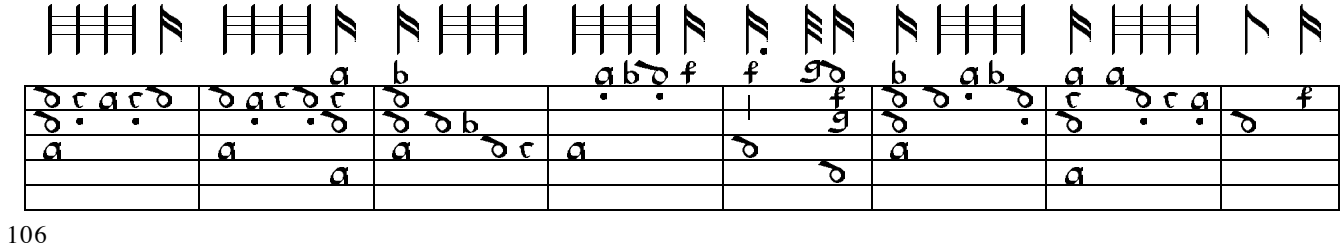


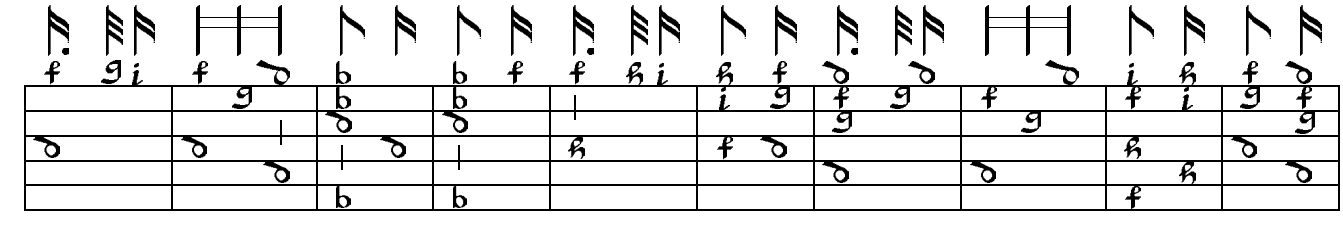
F25. Untitled - Joachim van den Hove? - 7F AA4BB8x7 D-Hs ND VI 3238, pp. 20-24

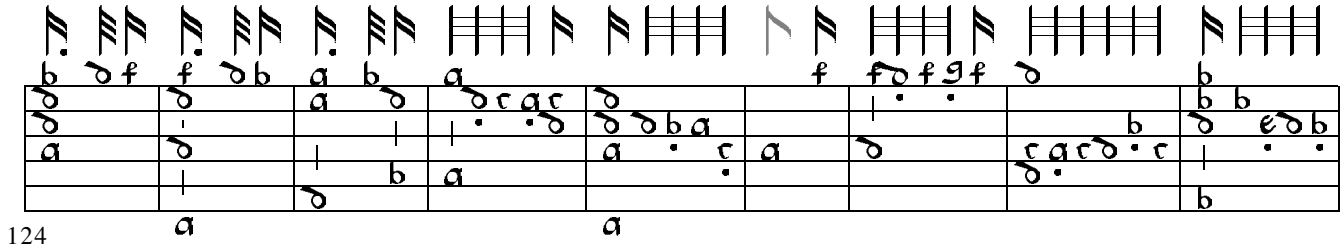


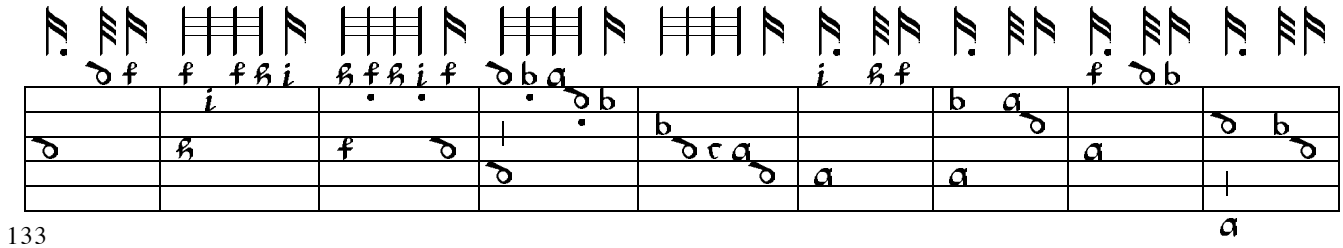

42
3
47
52
56
60
69

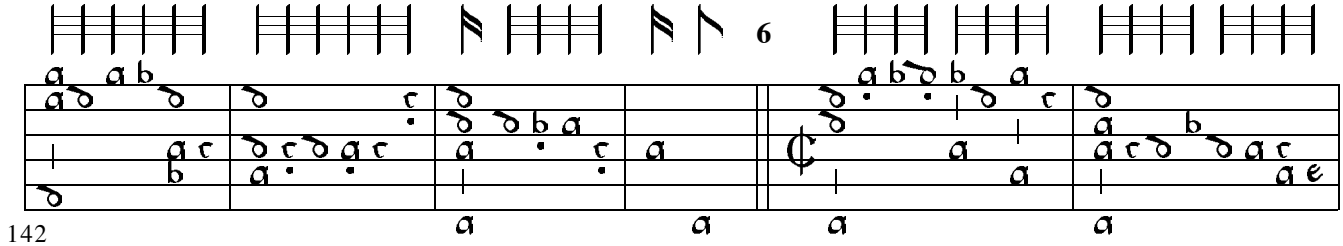

4
73
78
82
86
89
93
5
3
98

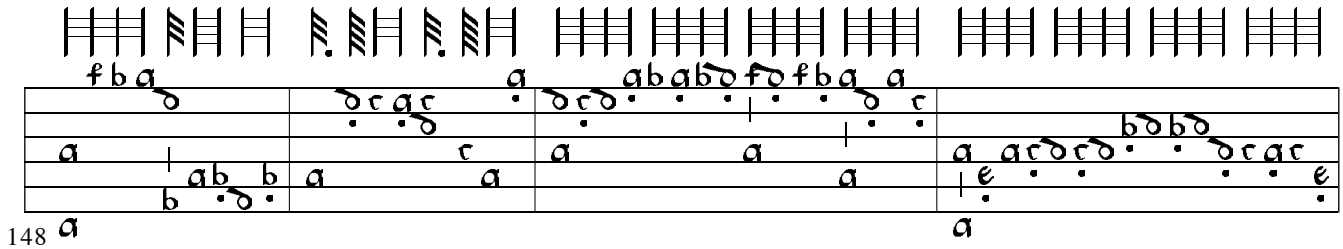

106

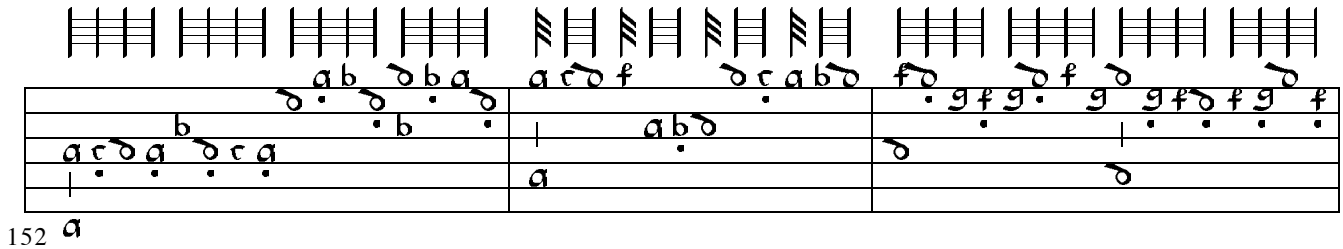

114

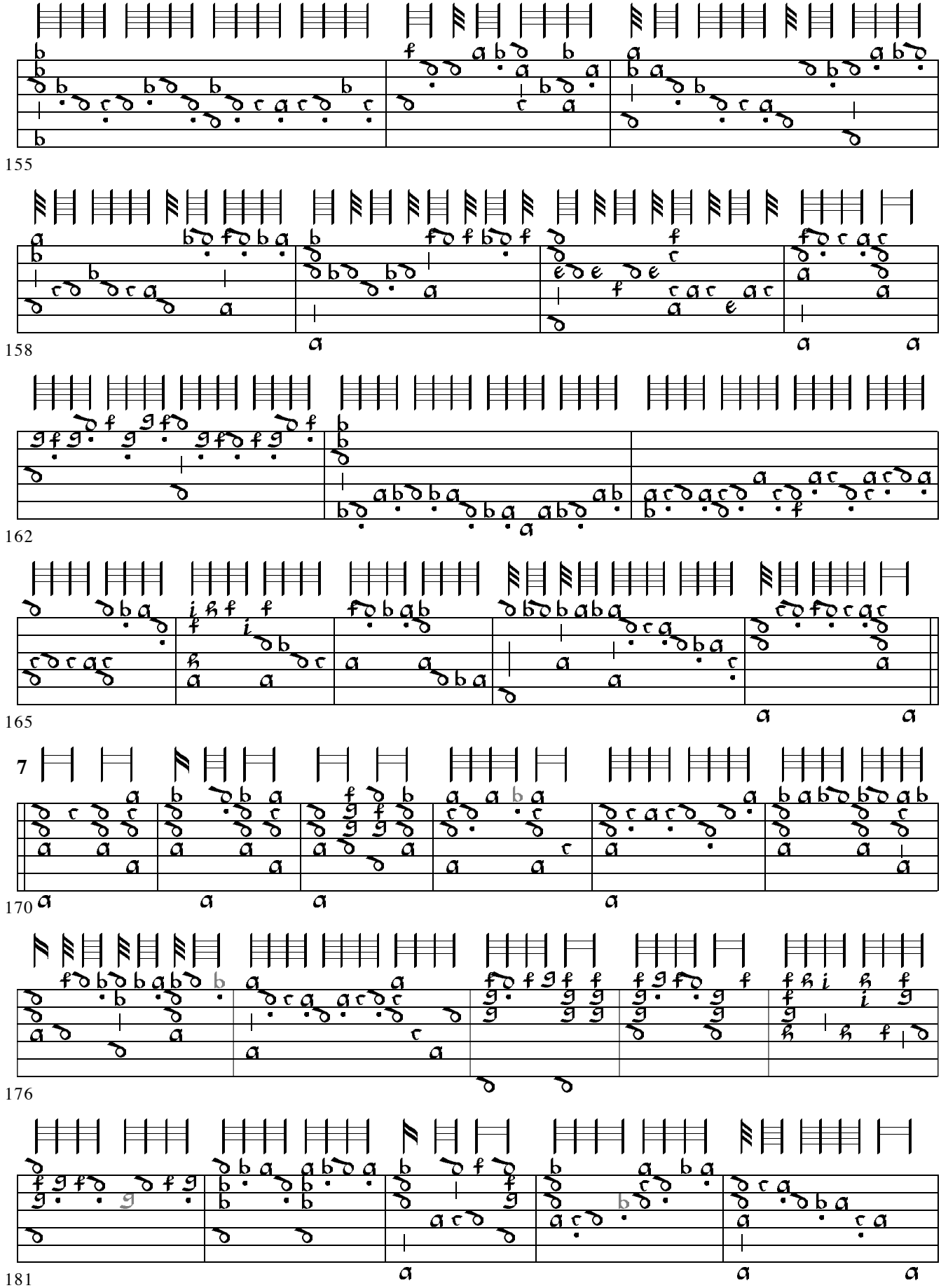

124

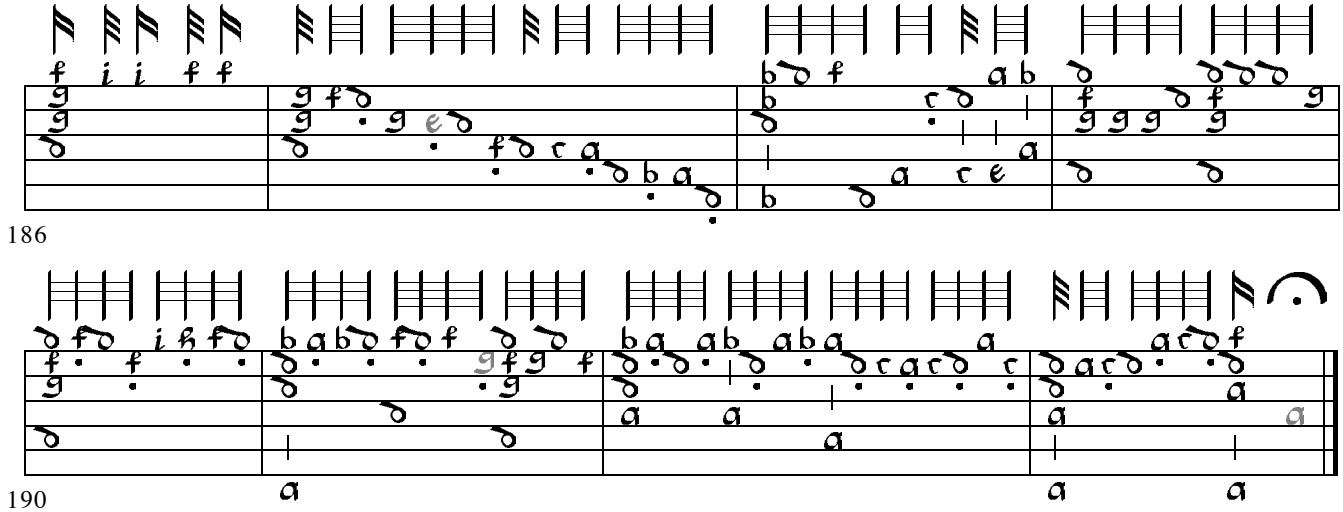

133


142
6

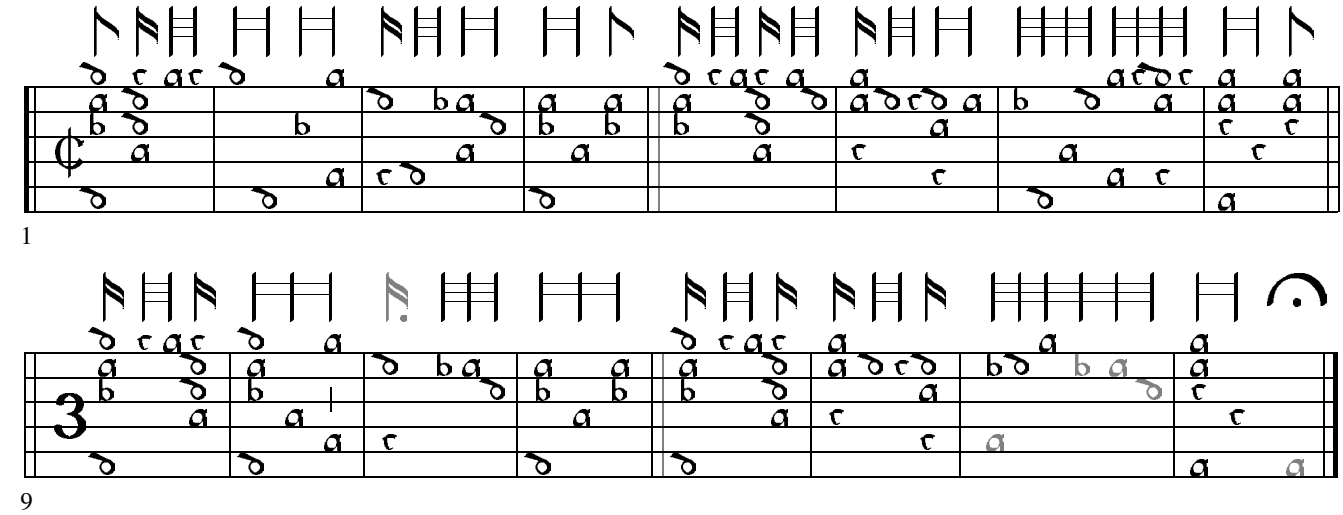

148


152

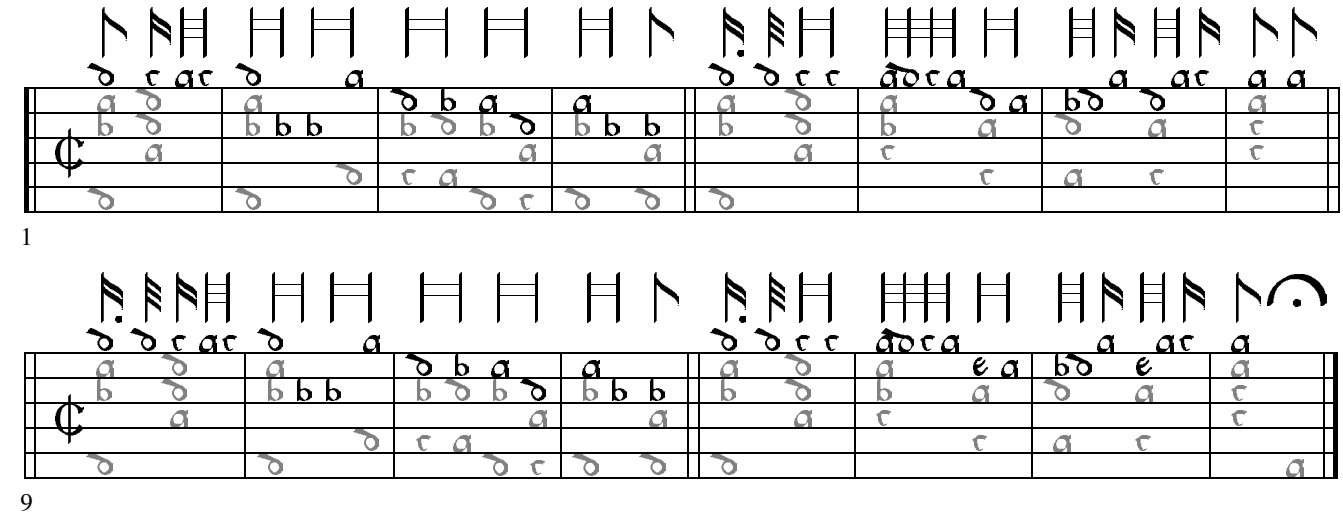

155
158
162
165
7
170
176
181



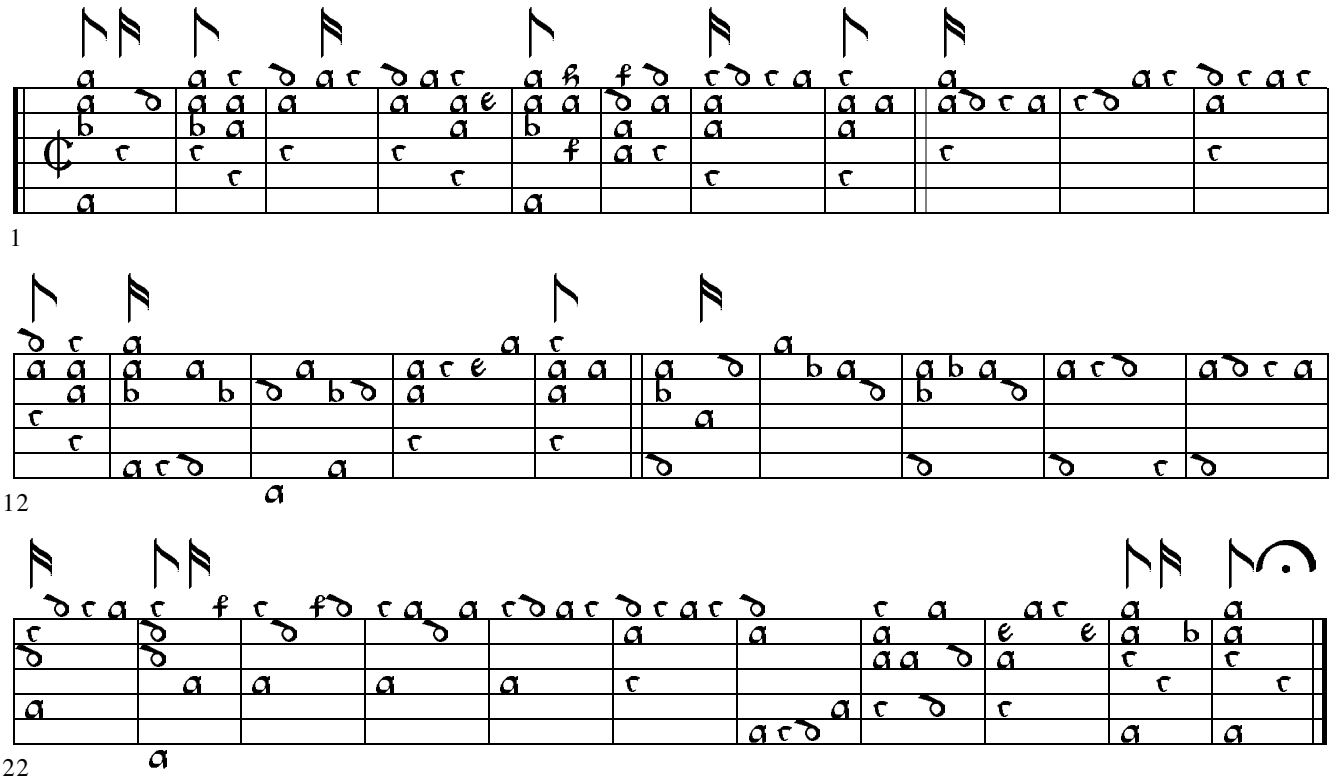
M5. Tantz - Proportio - ABAB4 D-B 40141, f. 46r



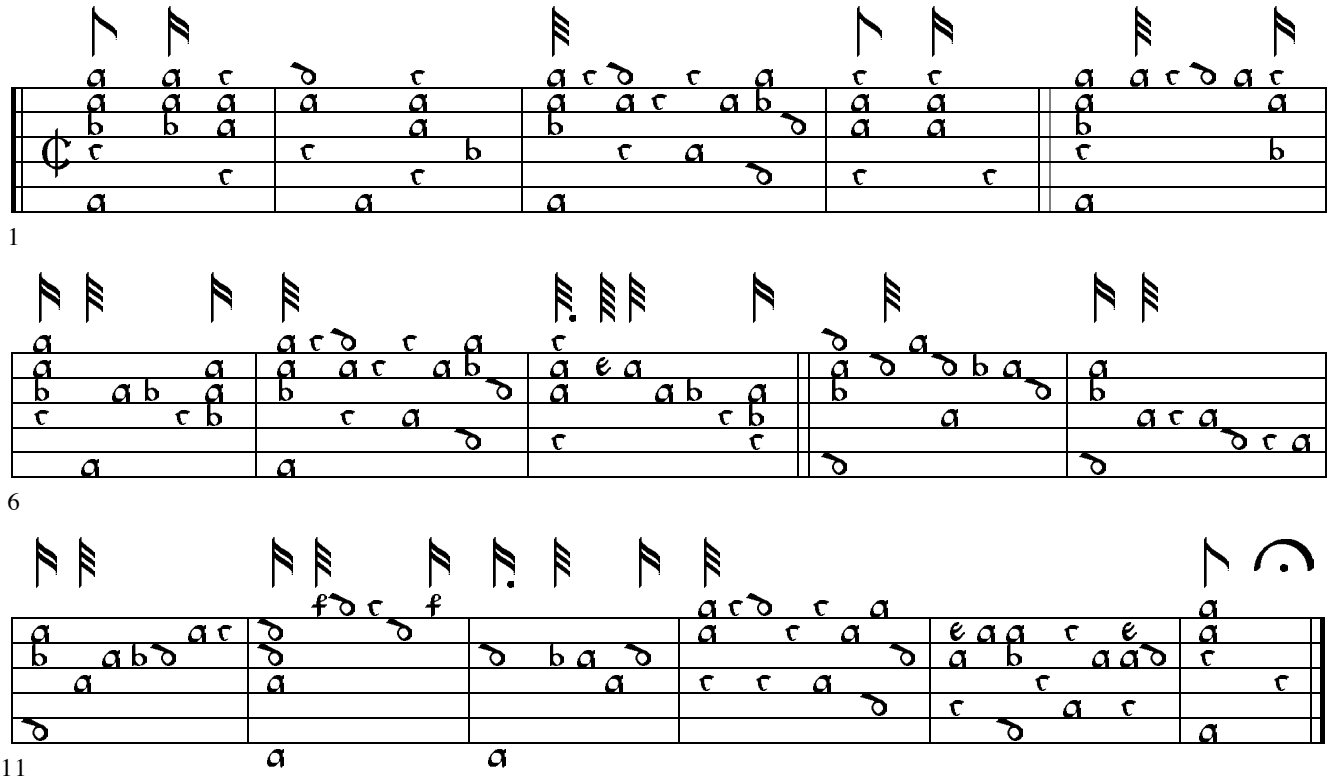
M6. The Cherping of the Larke - arranged for lute AB4 Playford 1651/2nd ed 1652, p. 26



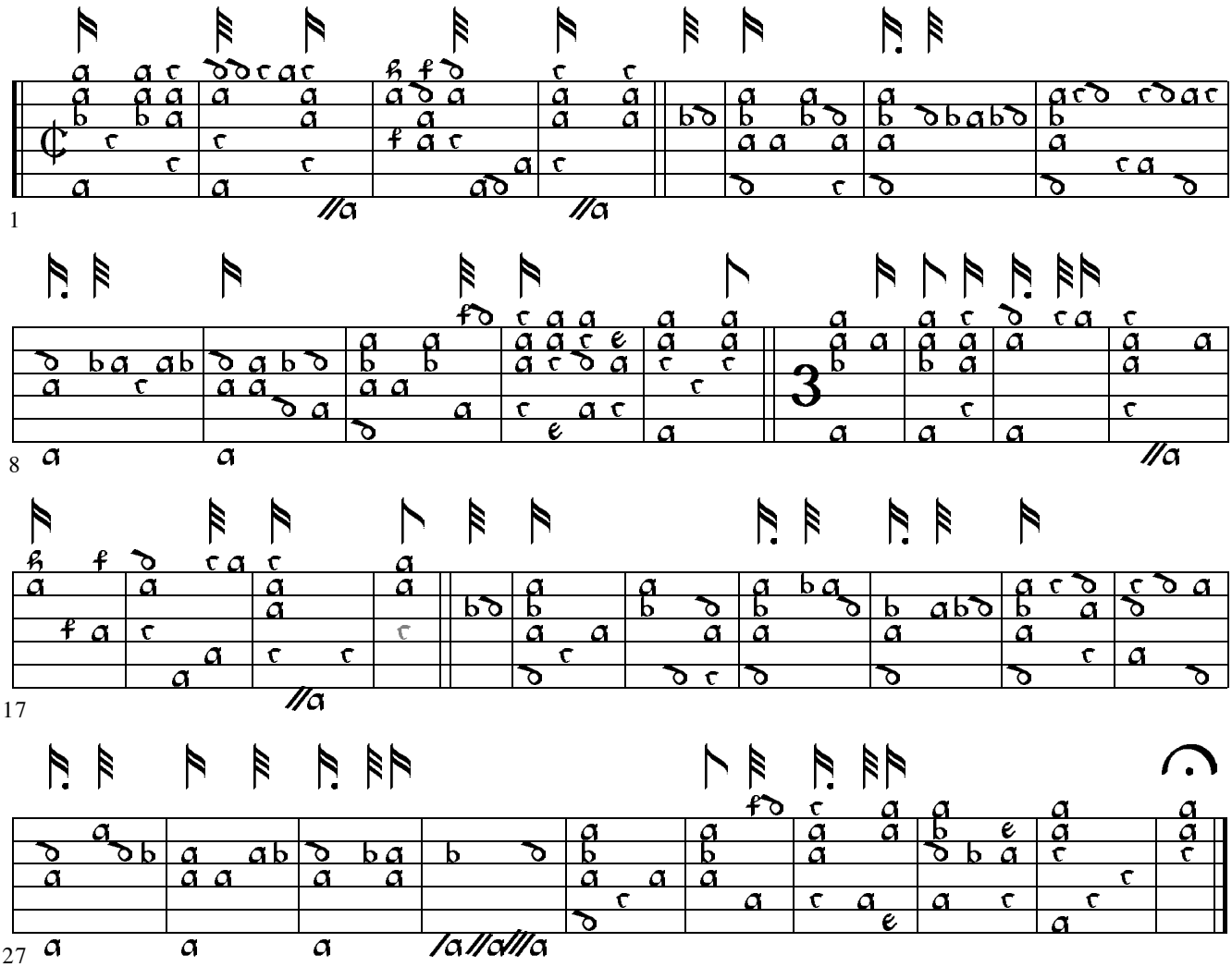
F26. Fortuna Anglese - 7F AA8B16 D-B Hove 1, f. 159r



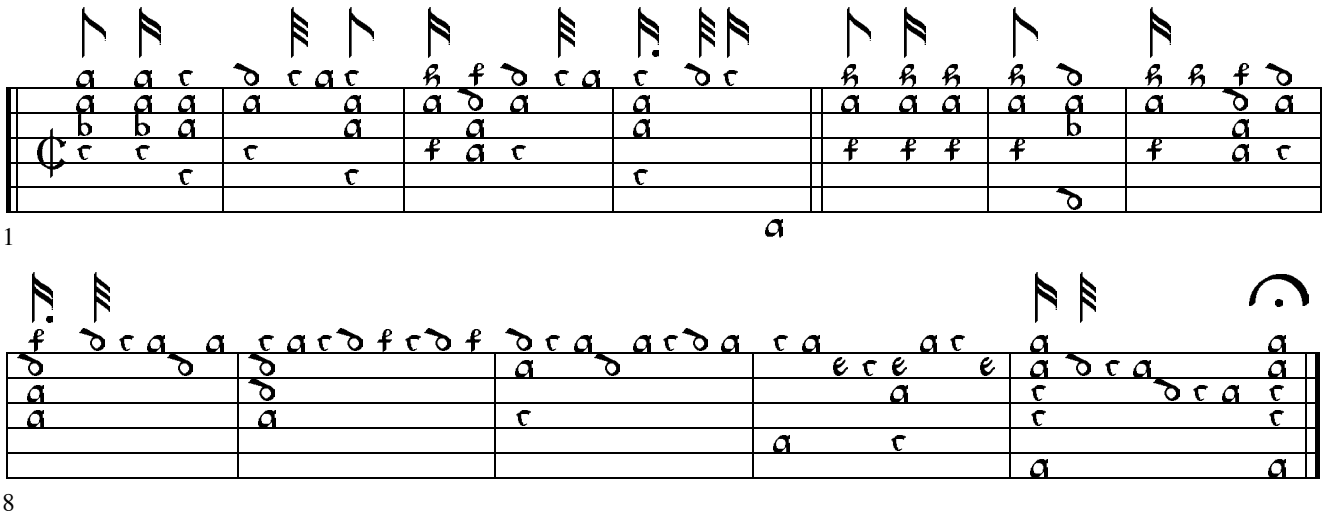
F27. Fortuna Anglese - 7F AA4B8 D-B Hove 1, f. 159v



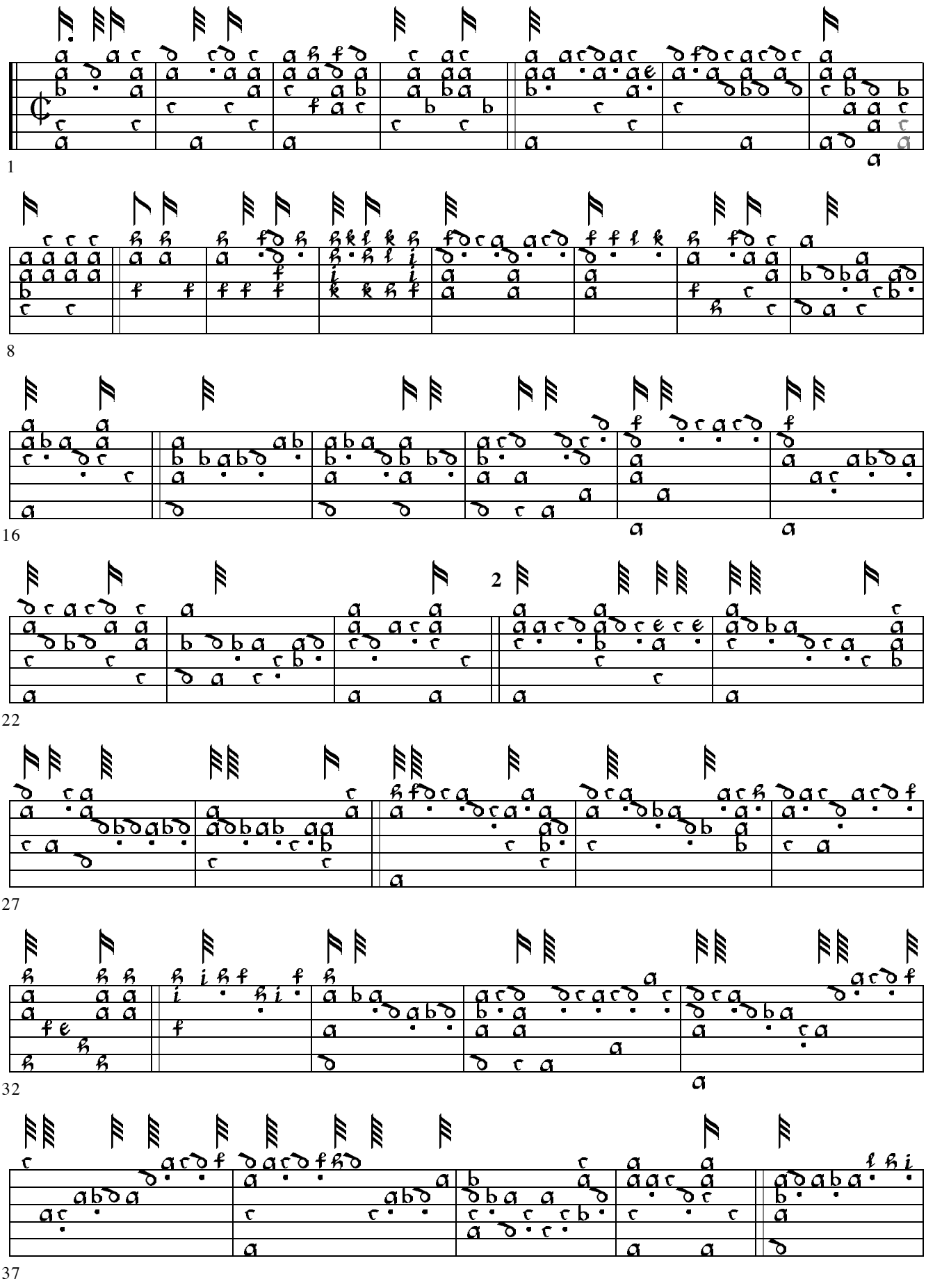
F28. Von der Fortuna Proportio - 7F8Eflat9D10C A4B8A8B16 D-HRD Fü 9829, ff. 8v-9r

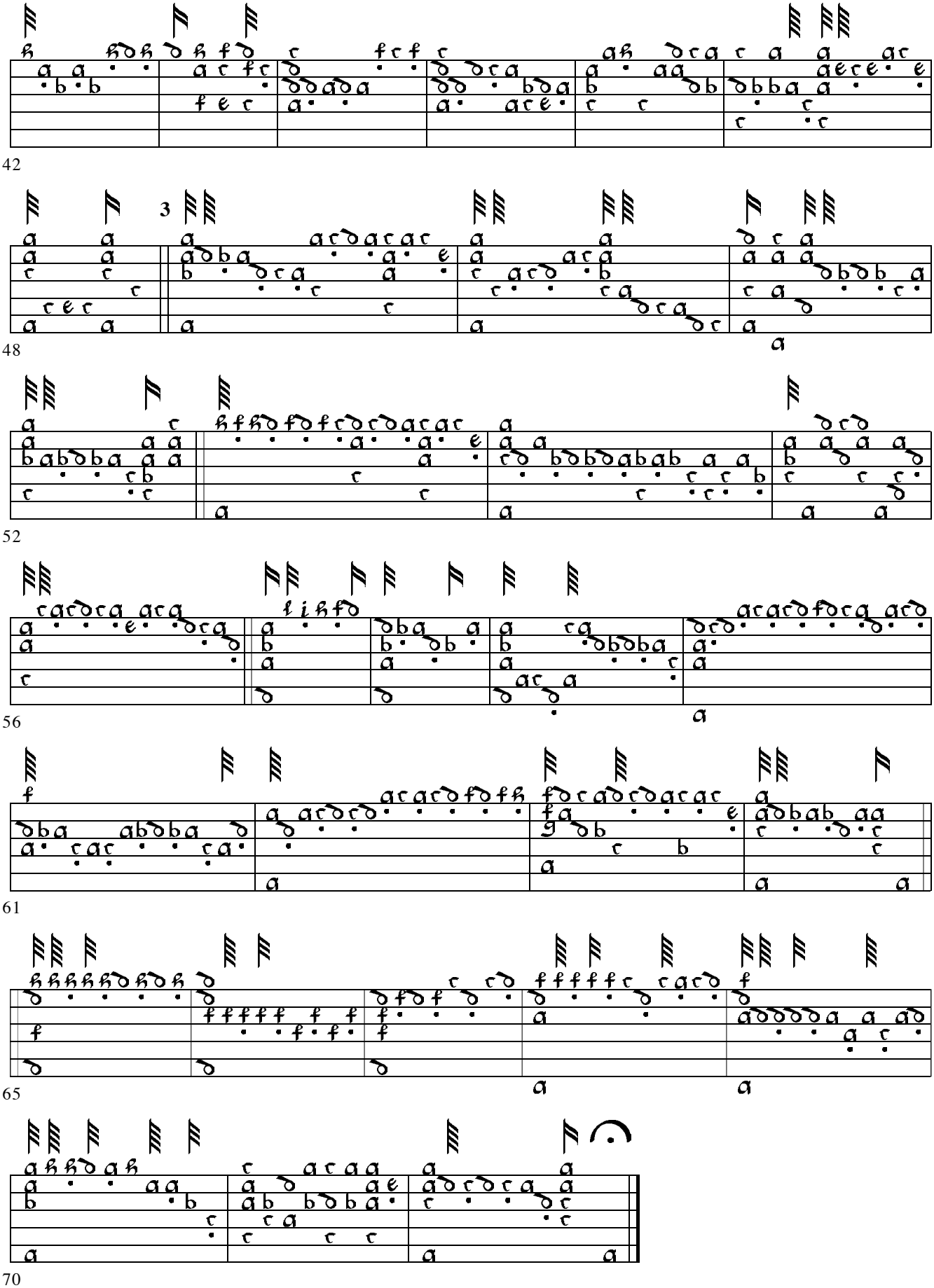


F29. Von der Fortuna - 7D A4B8 GB-Lbl Sloane 1021, f. 79v

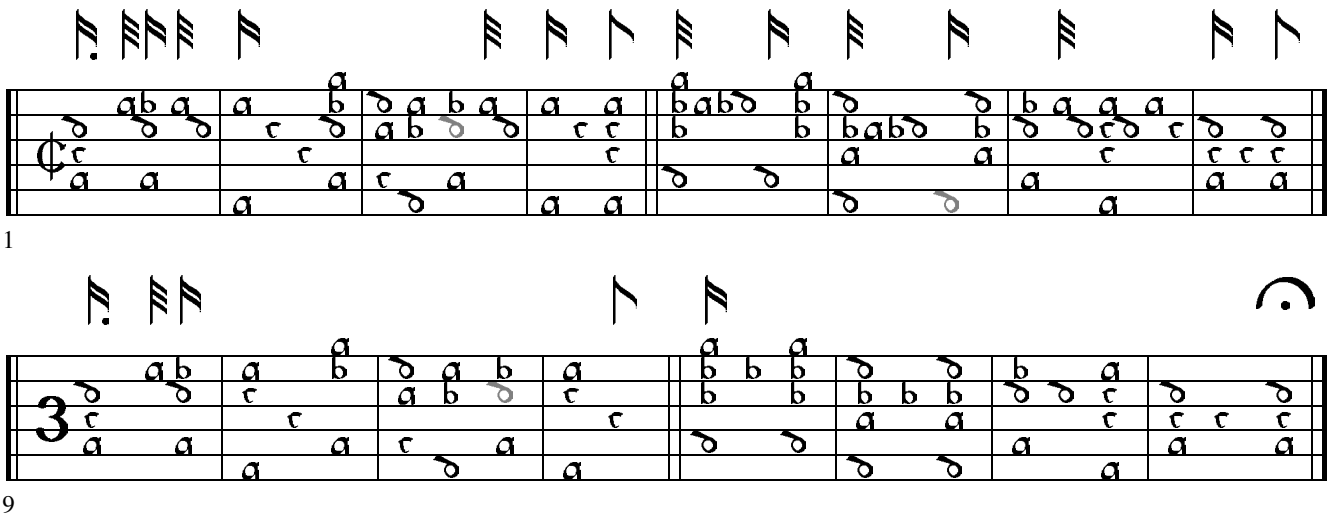


F30. Fortuna di Joachimo van den Hovo - 7F AA4BB8x3 D-Hbusch, ff. 18v-21r

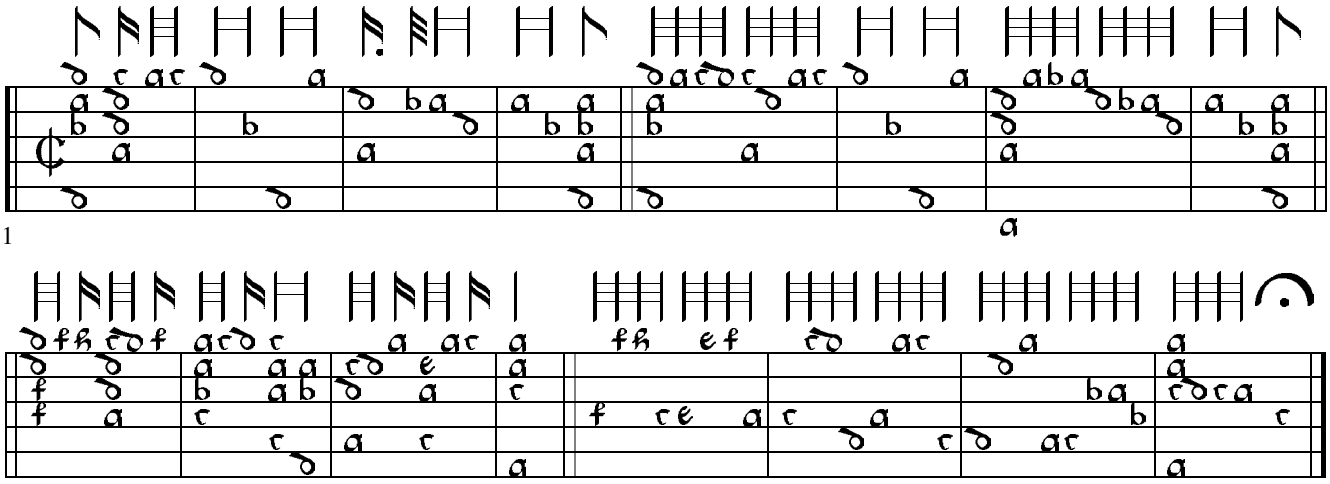



42
48
52
56
61
65
70

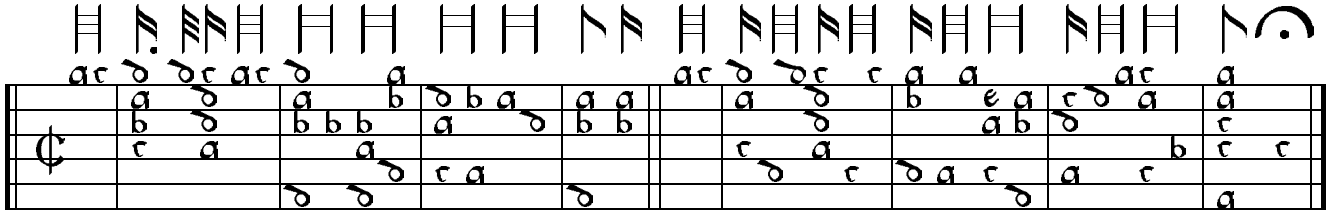
F31. Allemand Proportio - ABAB4 S-B 2245, ff. 13r-13v



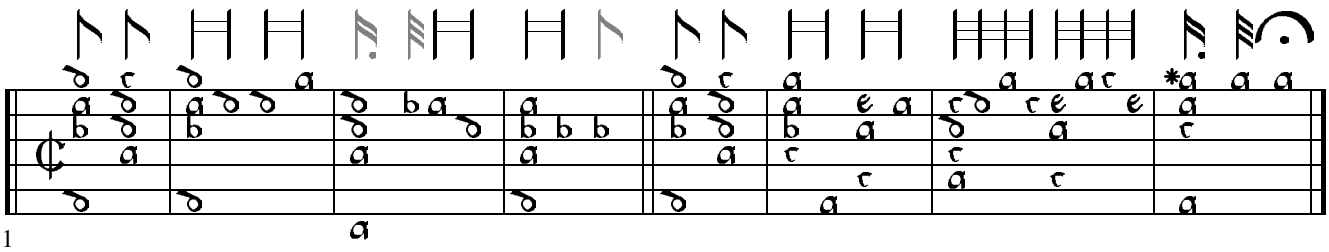
M7. Untitled - 7F AABB4 LT-Va 285-MF-LXXIX, f. 57v



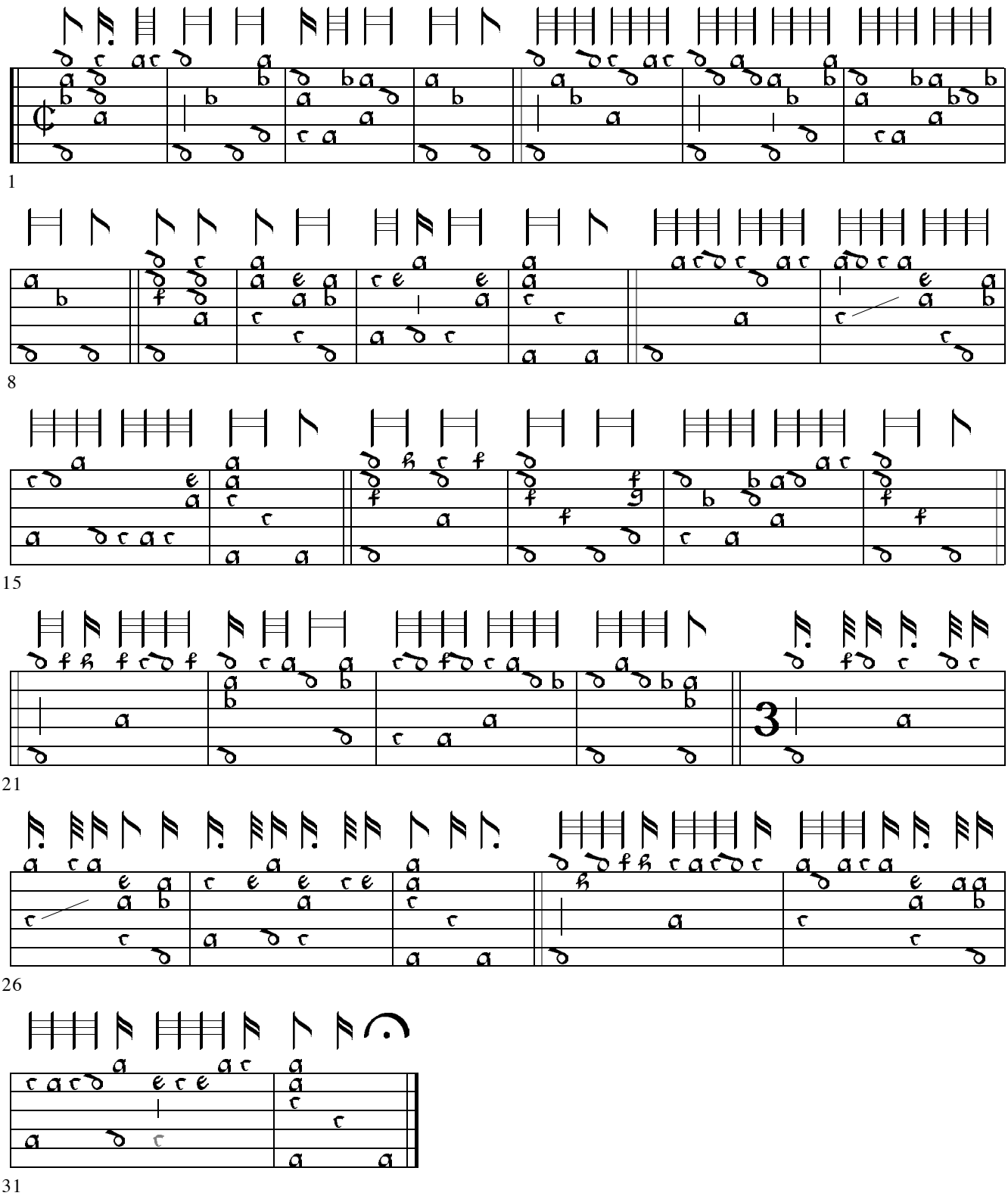
M8. Engelsche Foulle, Walsch Wailinneken - AB4 Valerius 1626, p. 33



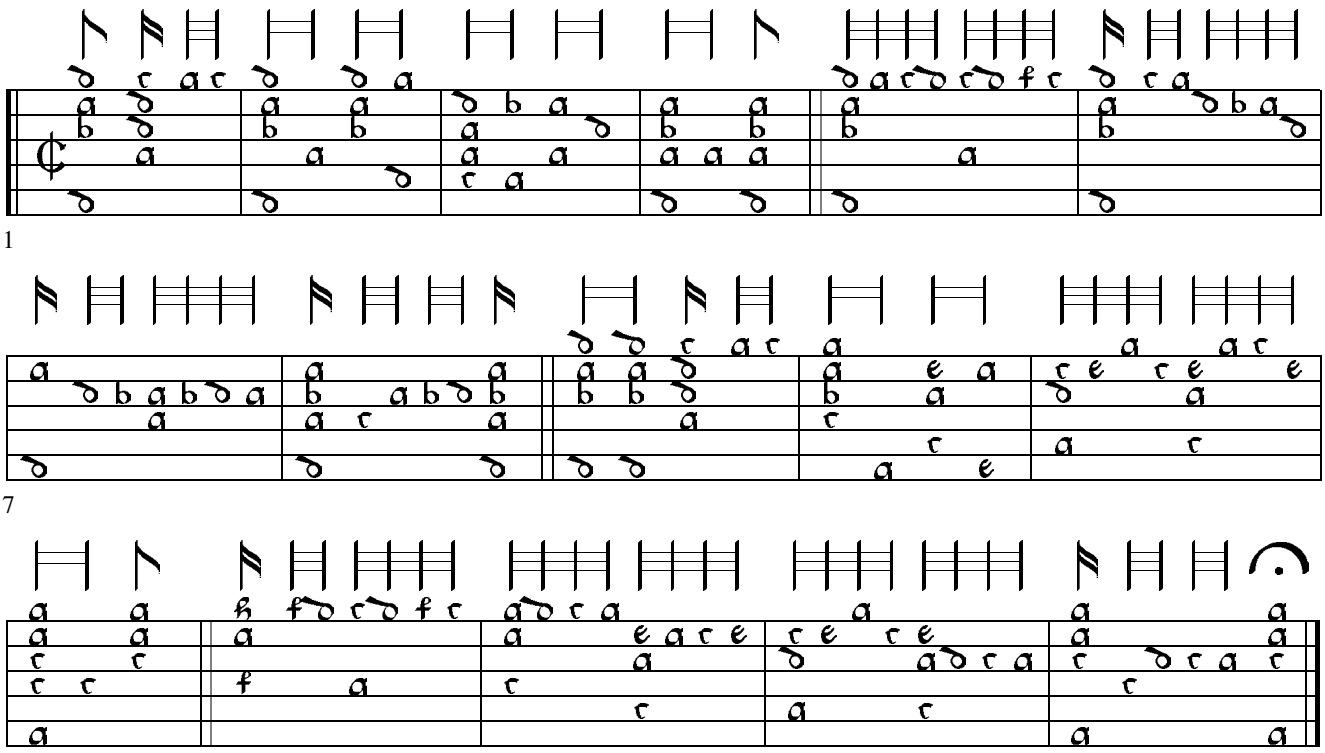
M9. Klapper Tantz - 7F AB4 D-LEm II.6.15, p. 369



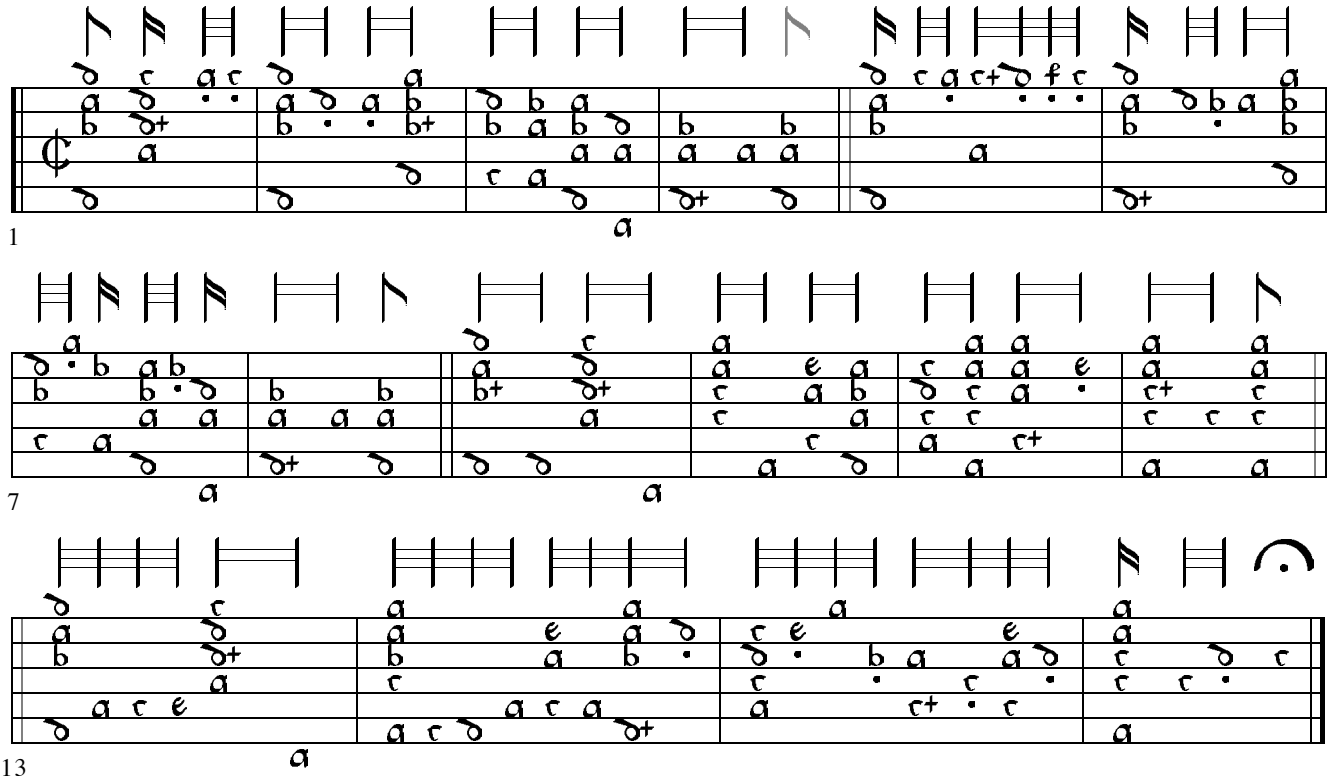
M10. Untitled - AABB4x2AB4 GB-Cu Dd.9.33, f. 83v



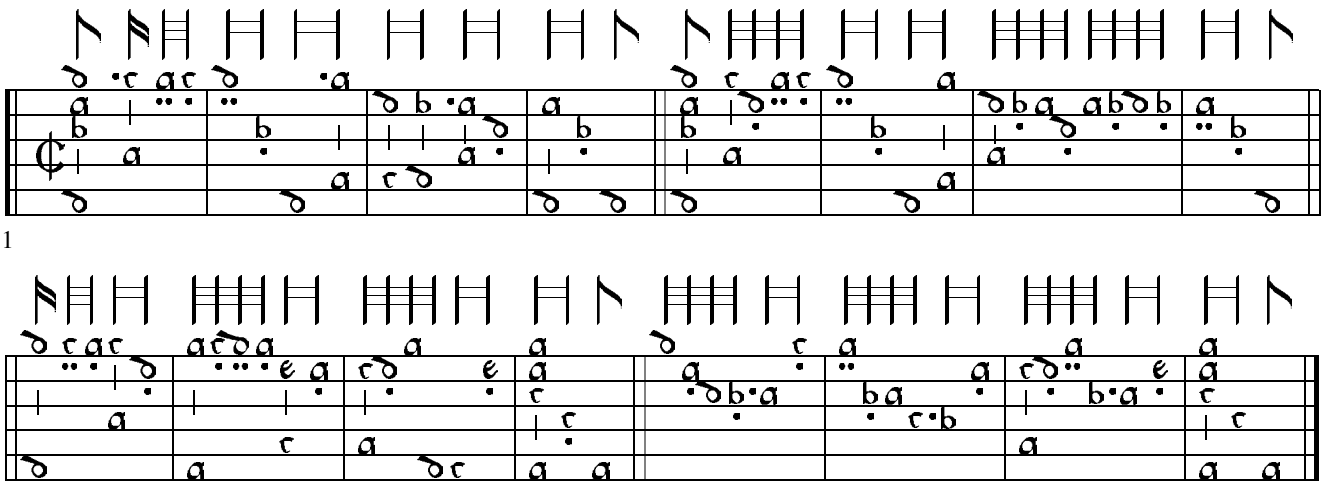
M11. Englische Toy - AABB4 D-B Danzig 4022, f. 26v



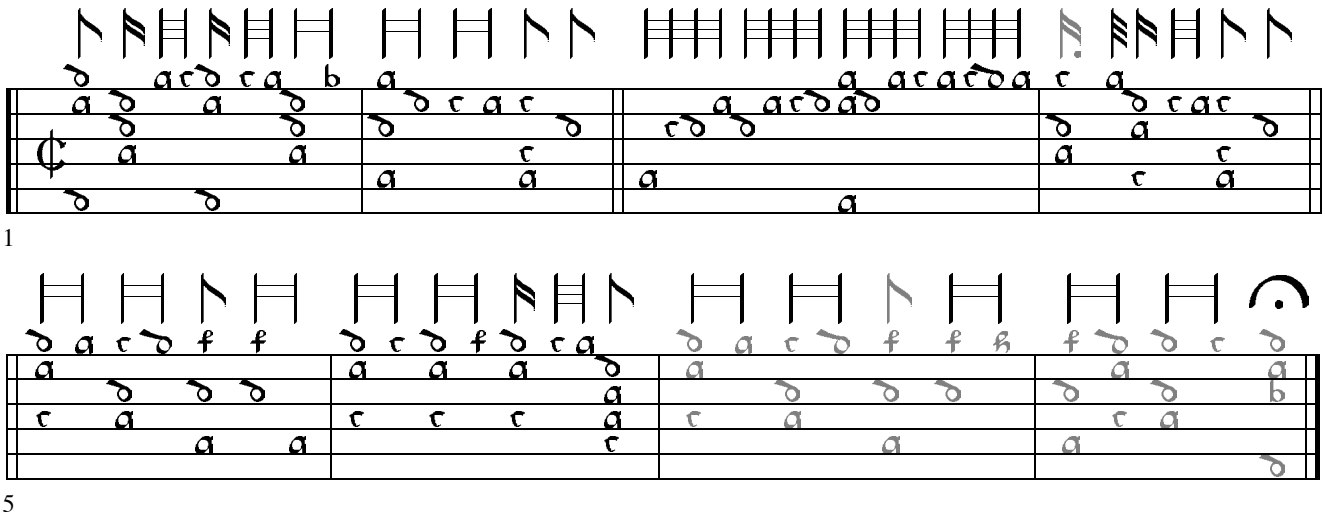
M12. Untitled - 7F AABB4 D-Kl 4o.Mus.108 I, f. 2v



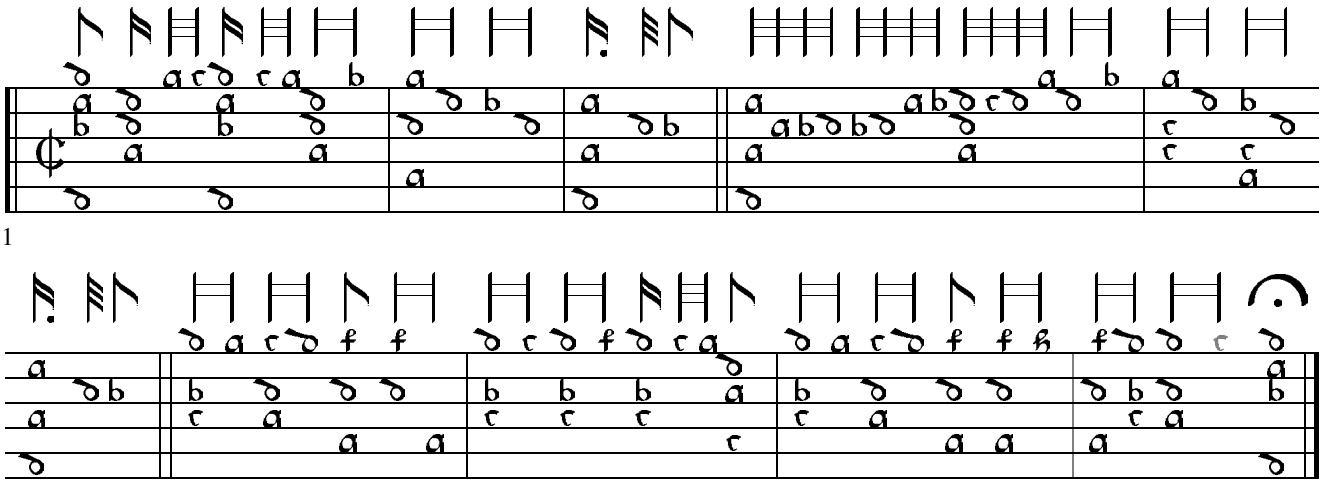
M13. The Queen's Pantophle - AABB4 US-NHub osborn 7, f. 89v



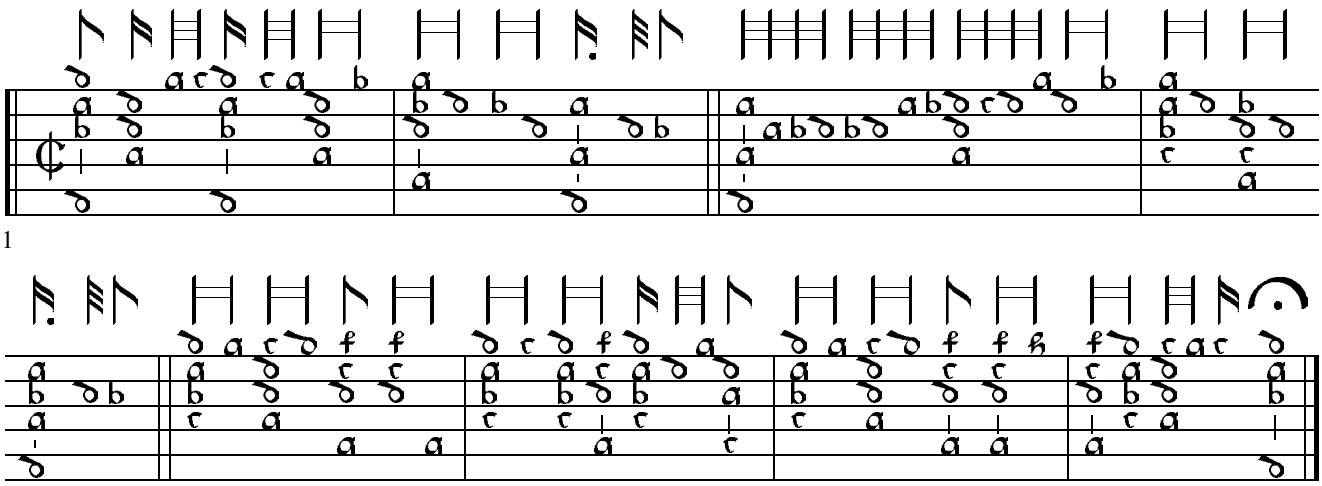
M14. Passemezo - ABC2 Phalese 1549, sig. H3v



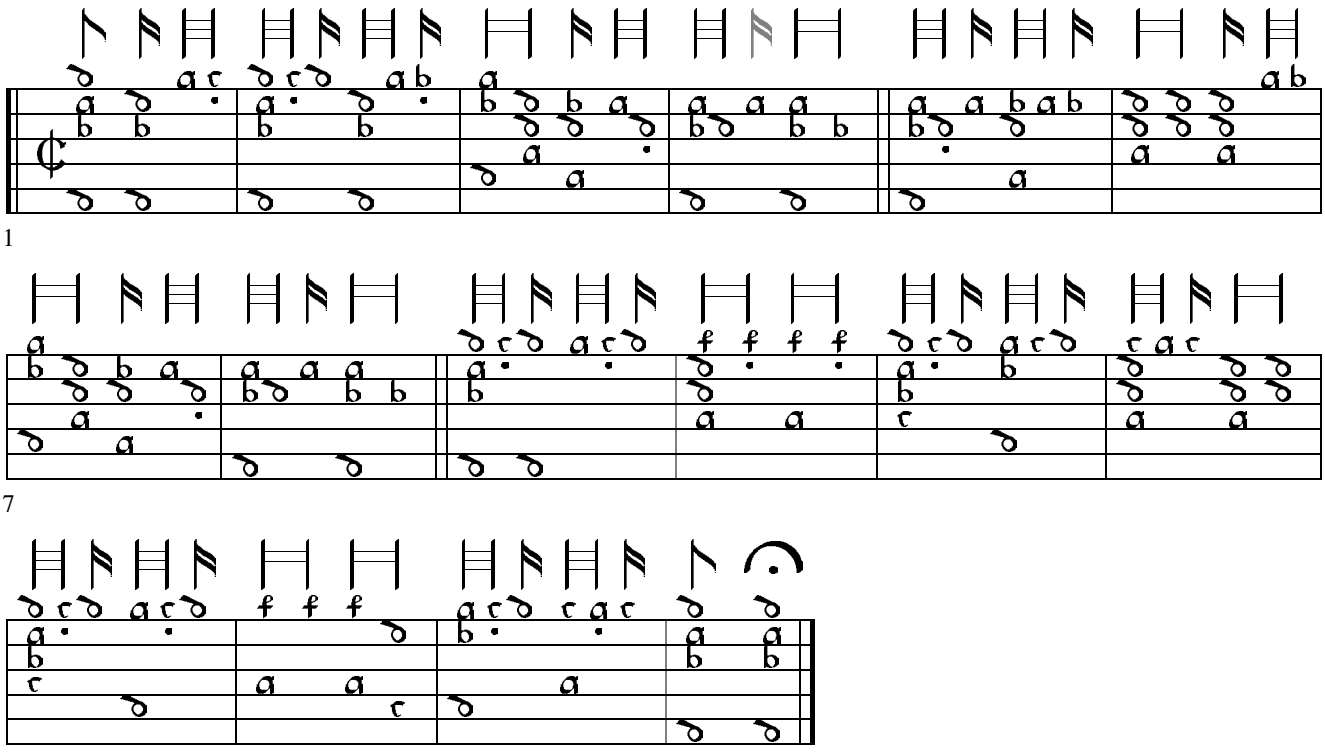
M15. Passomezo - A2B2C4 Phalese 1563, f. 64r



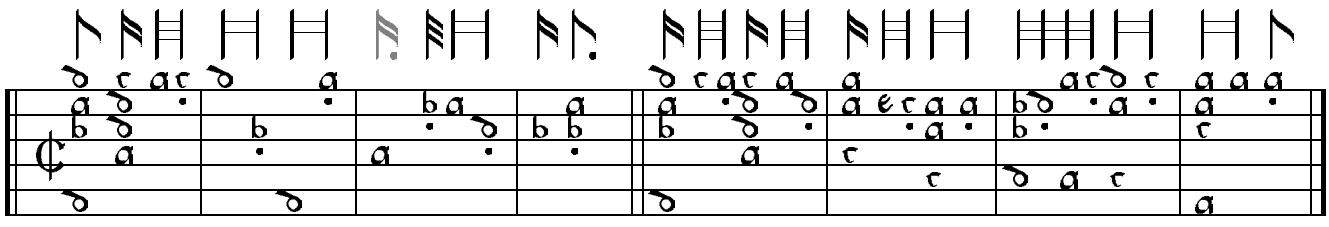
M16. Passemezo d Angleterre - A2B2C4 IRL-Dtc 410 1, p. 71



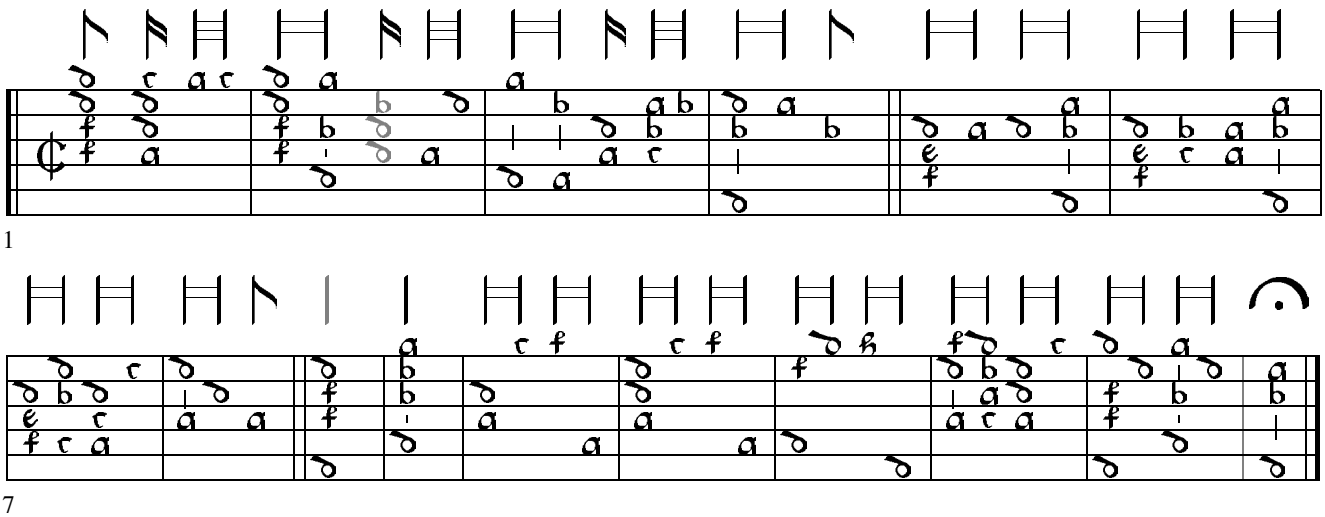
M17. Passomezo d'Engleterre - A4B4C8 NL-Lu 1666, f. 134r



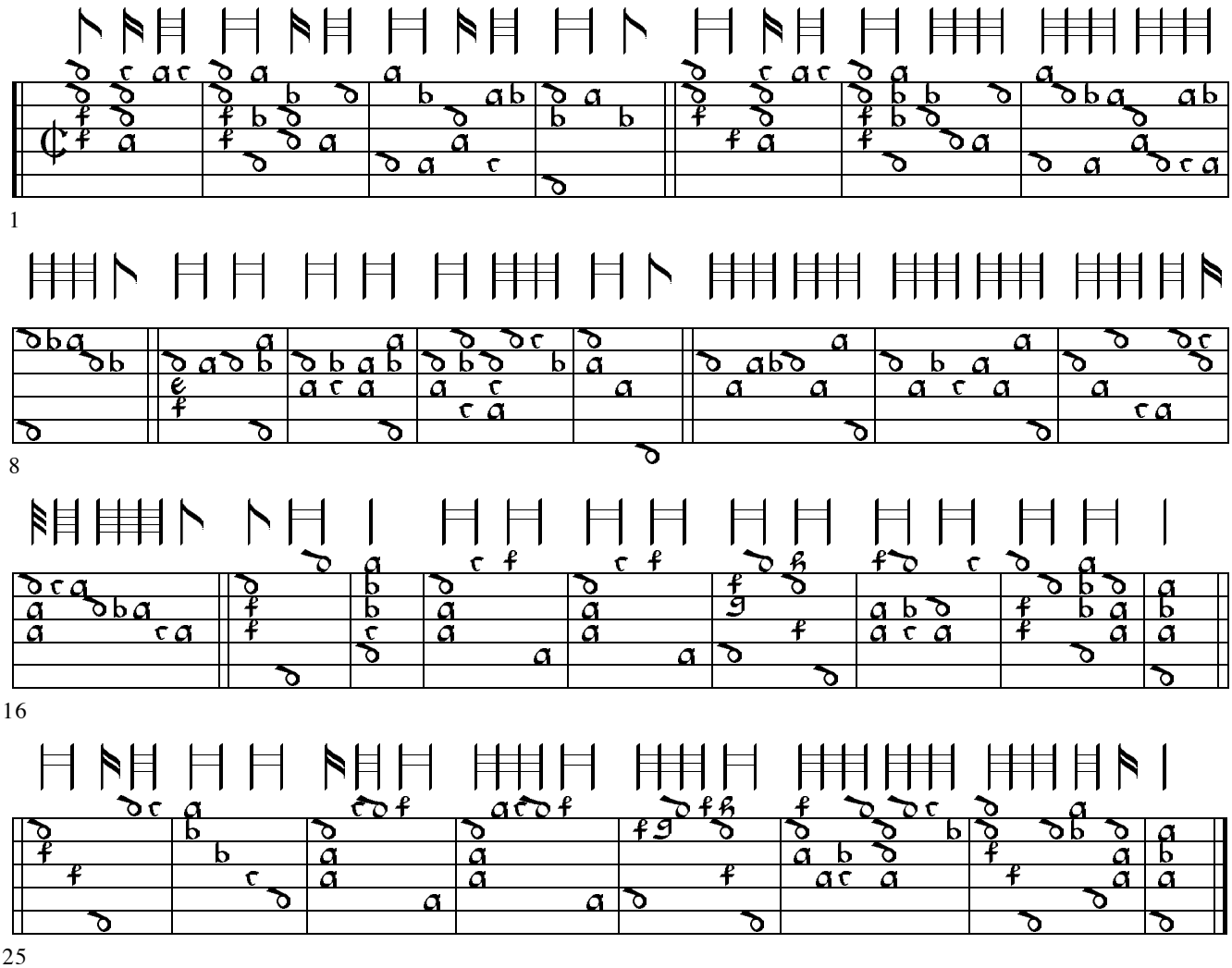
M18. Chorea Anglicana - AB4 CH-Bu F.IX.70, p. 291



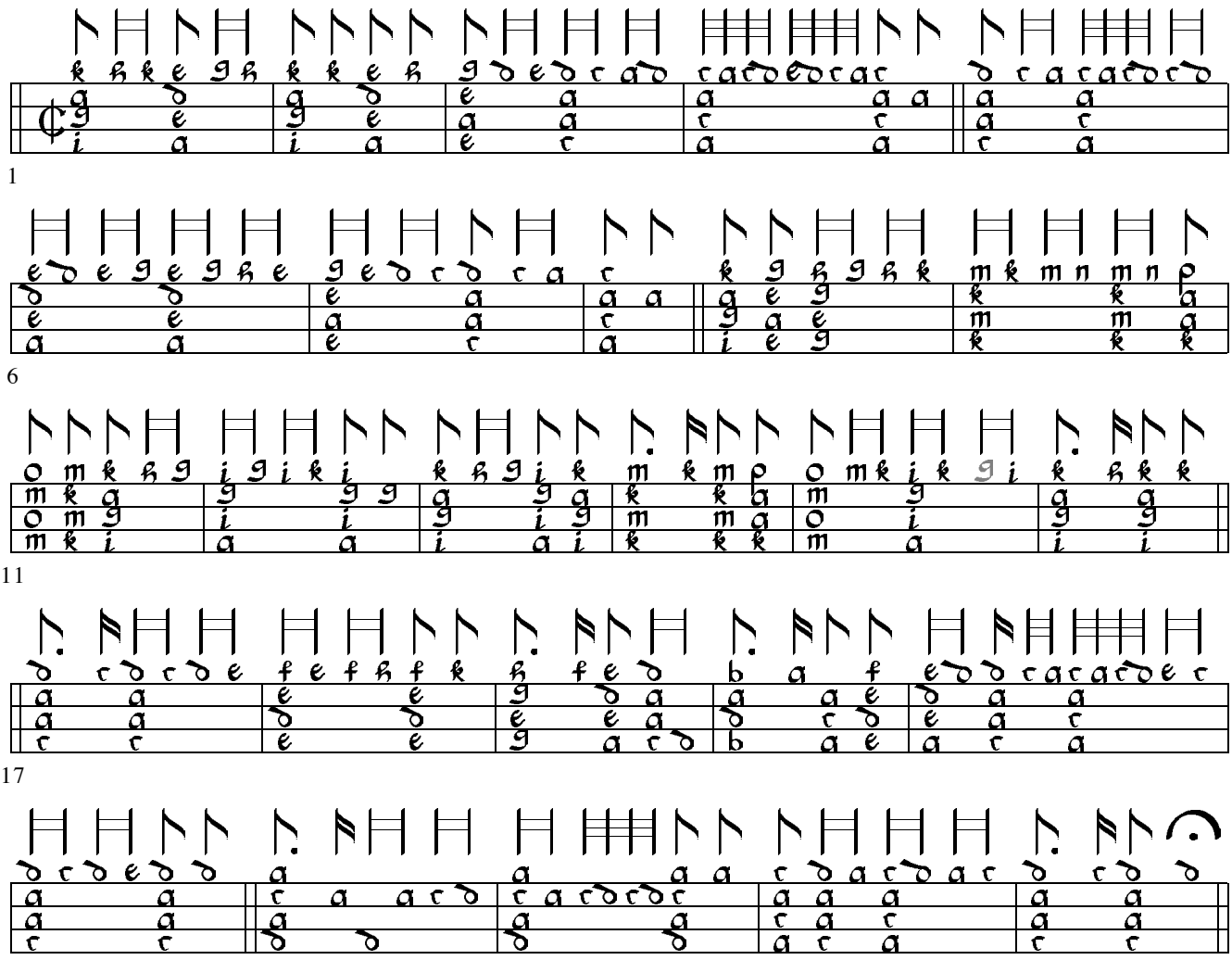
M19. Untitled - A4B4C8 GB-Gu Euing 25, f. 29v



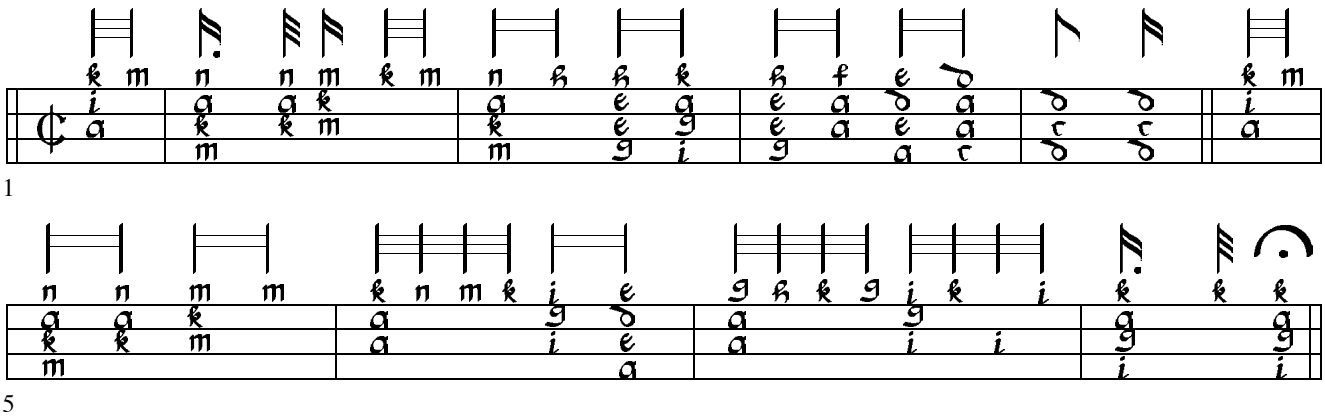
M20. A Toy - AA4BB4CC8 Robinson 1603, sig. I2r



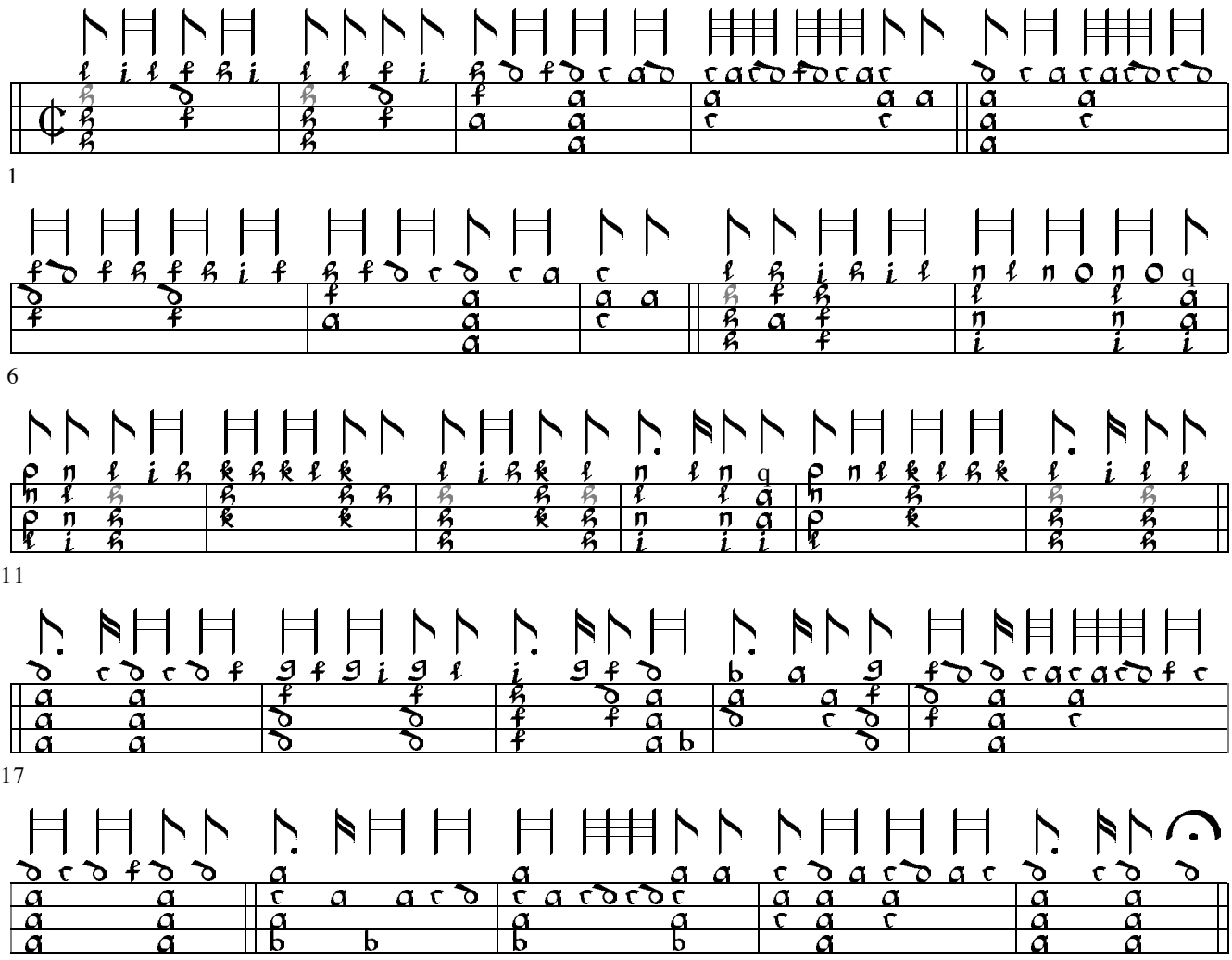
M21i. Passemezo d'angleterre - Le Reprinse - diatonic cittern Vreedman 1569, ff. 26v-27r



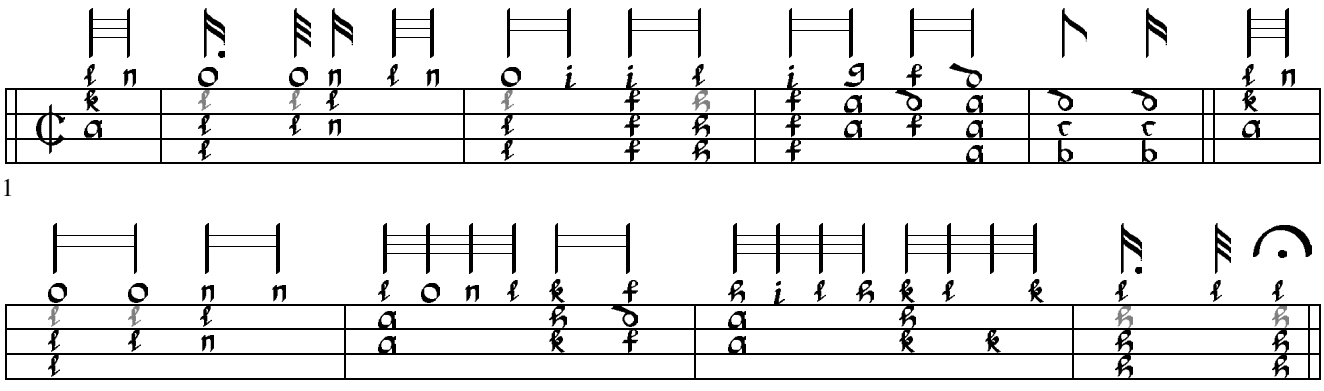
M22i. Engelsche Foulle, Walsch Wailinneken - diatonic cittern AB4 Valerius 1626, p. 33



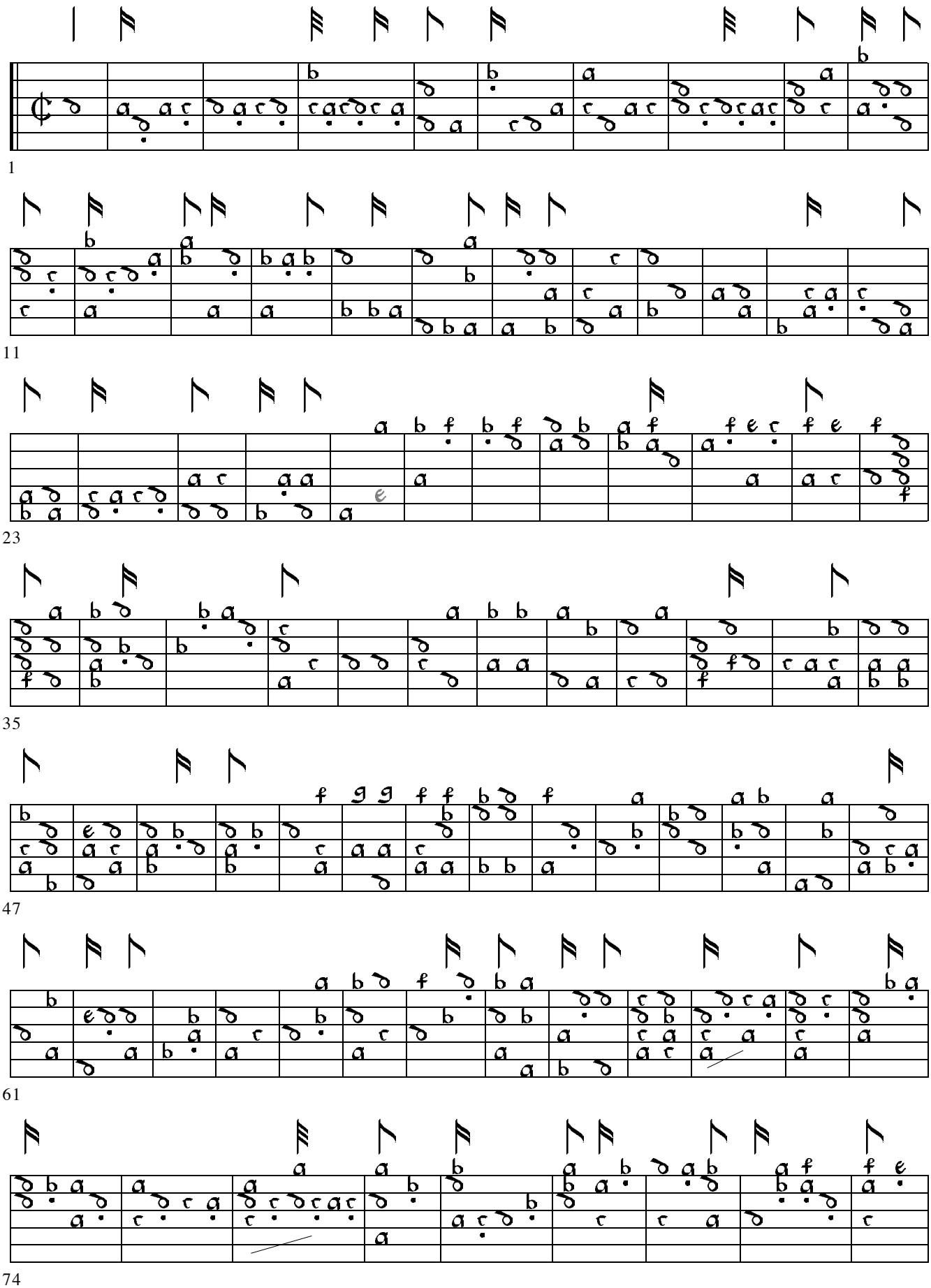
M21ii. Passemezo d'angleterre - Le Reprinse - chromatic cittern Vreedman 1569, ff. 26v-27r

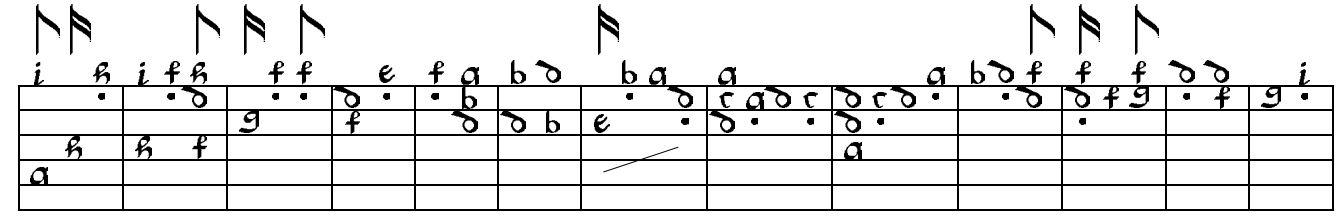


M22ii. Engelsche Foulle, Walsch Wailinneken - chromatic cittern AB4 Valerius 1626, p. 33

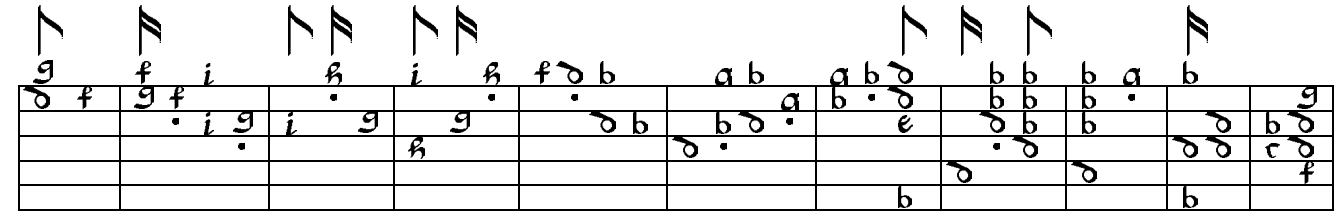


Rippe9. Fantasie sixiesme Le Roy & Ballard I 1562, ff. 14v-17v

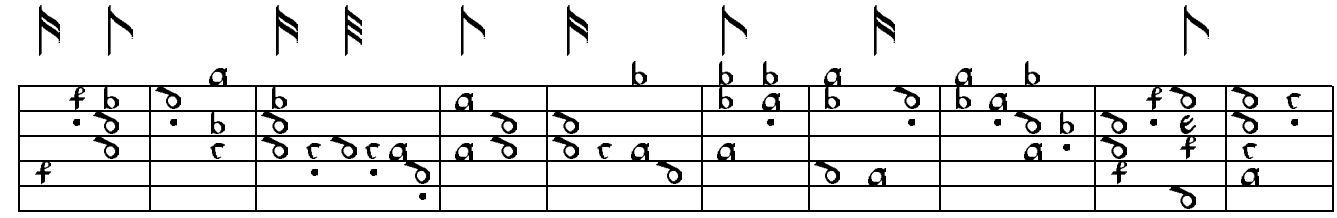




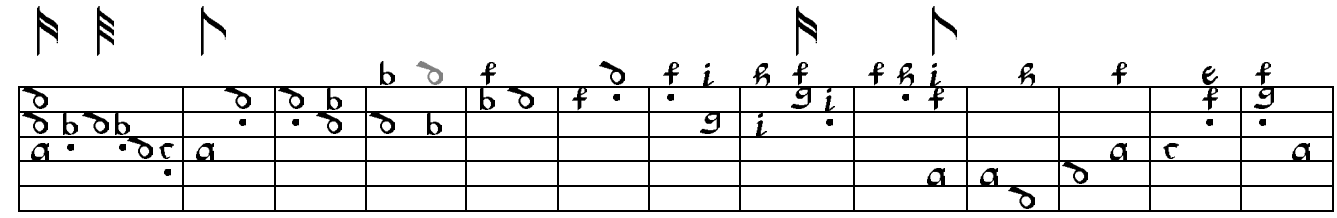
83



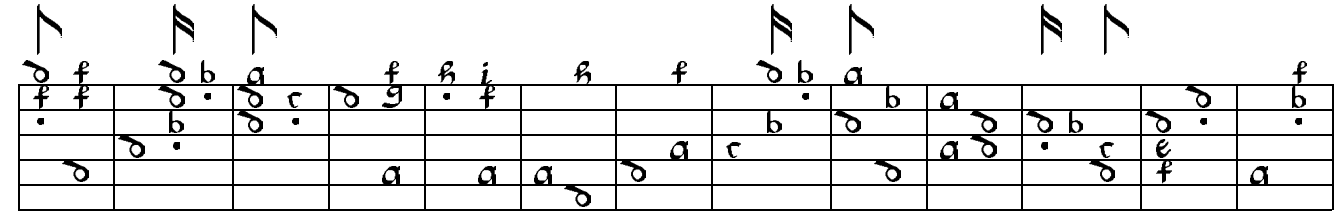
96



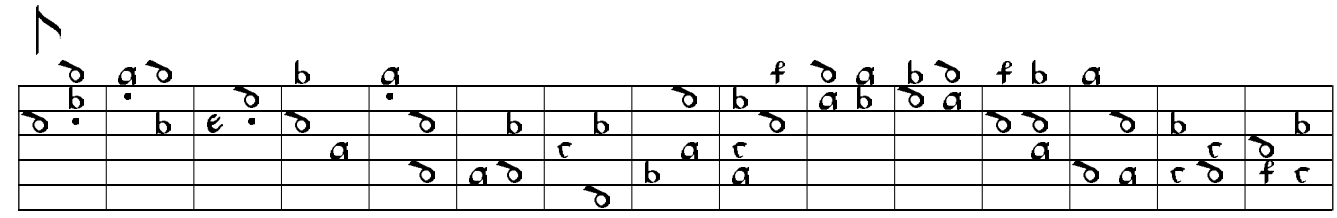
107



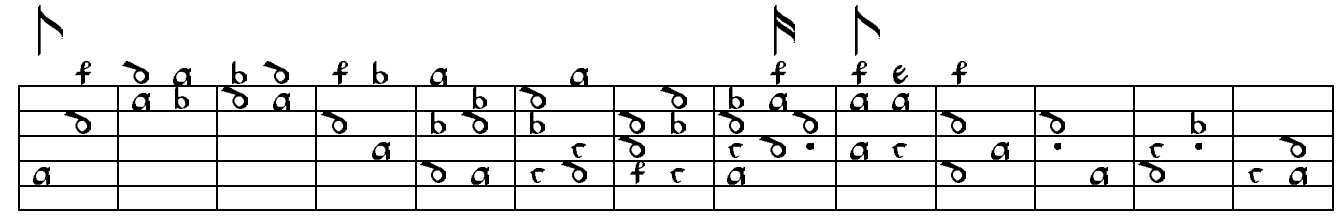
117



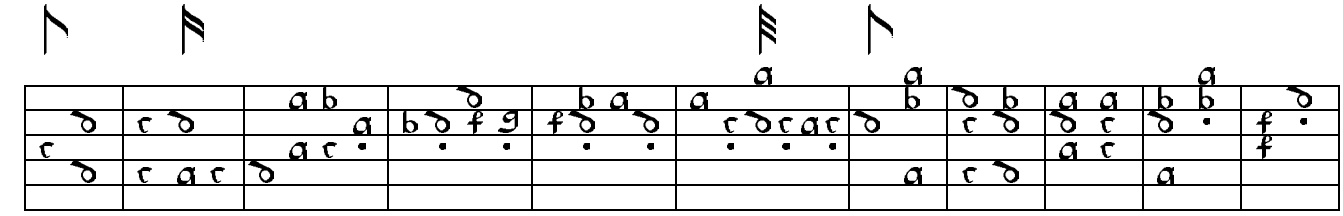
130



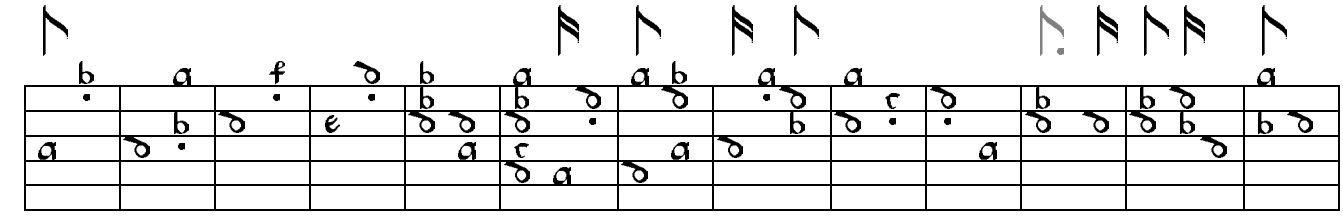
143



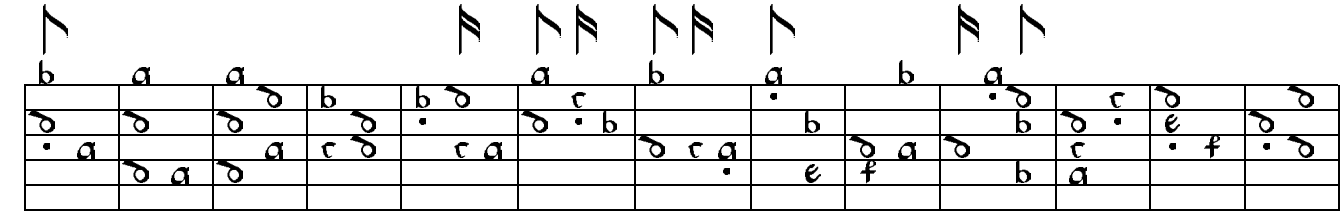
158



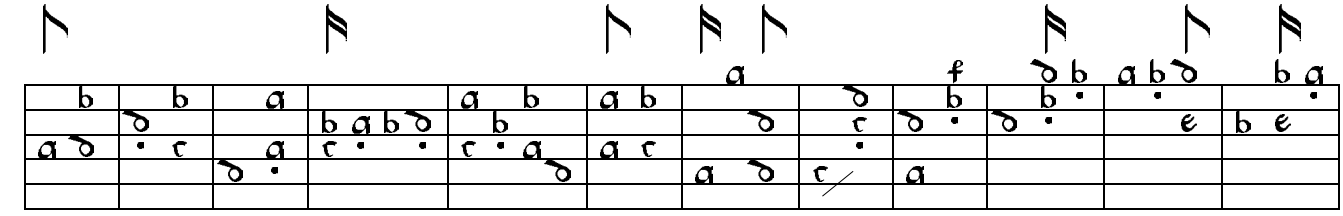
171



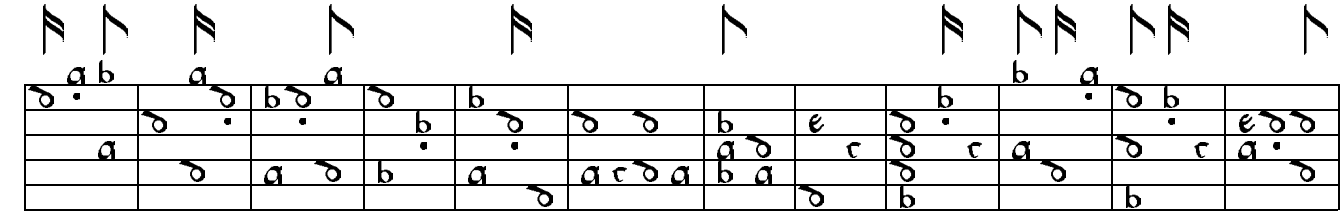
182



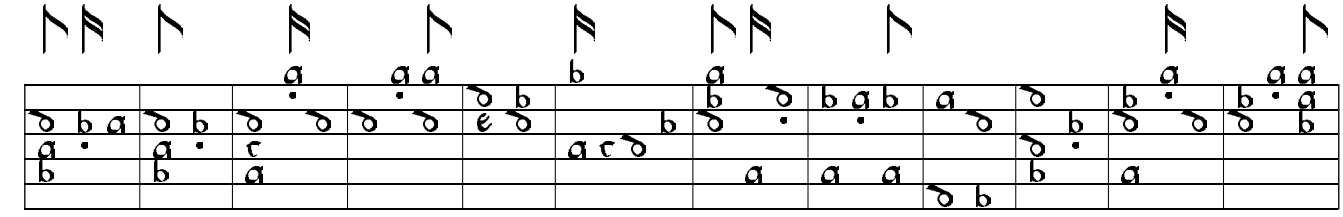
195



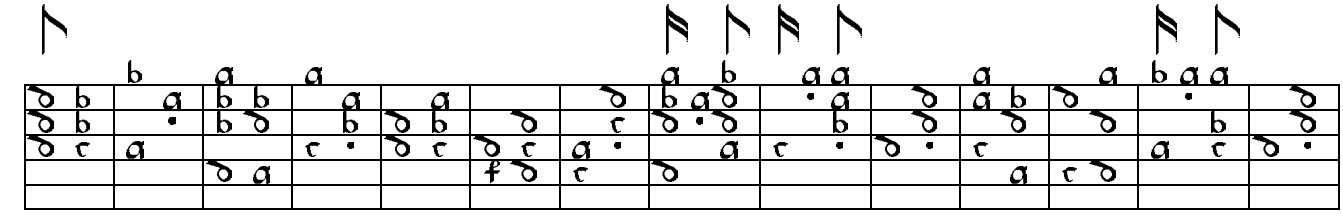
208



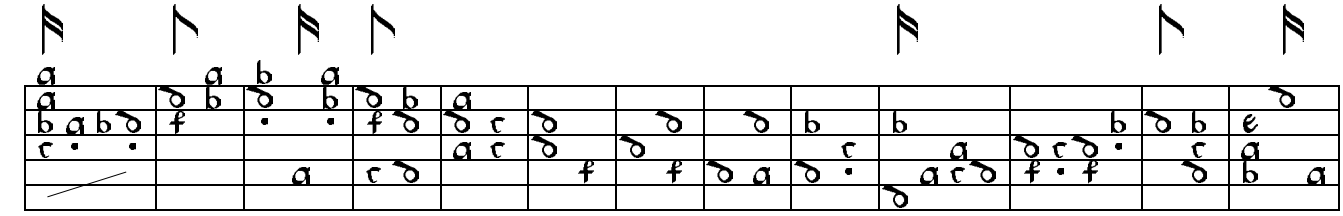
220



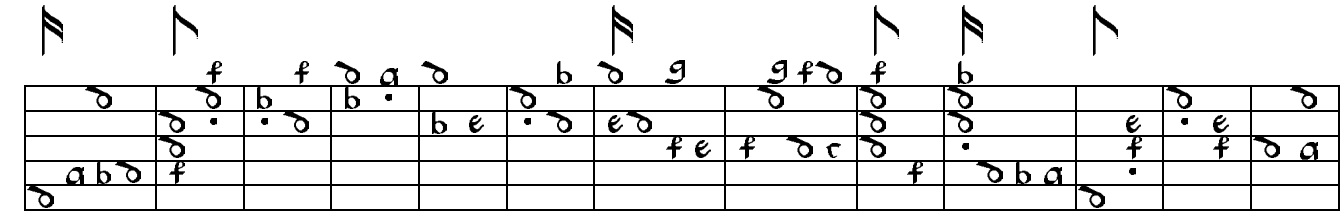
232



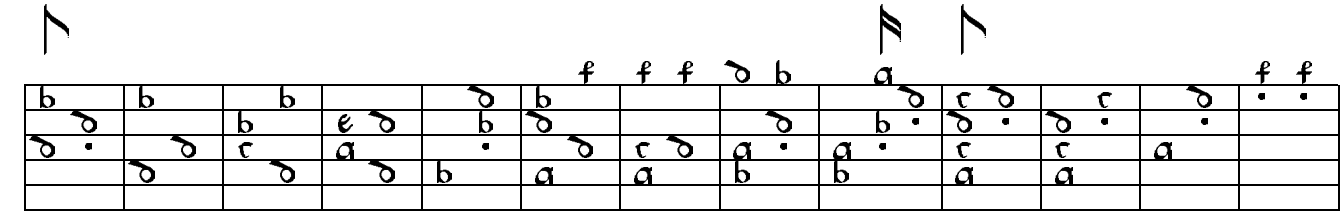
244



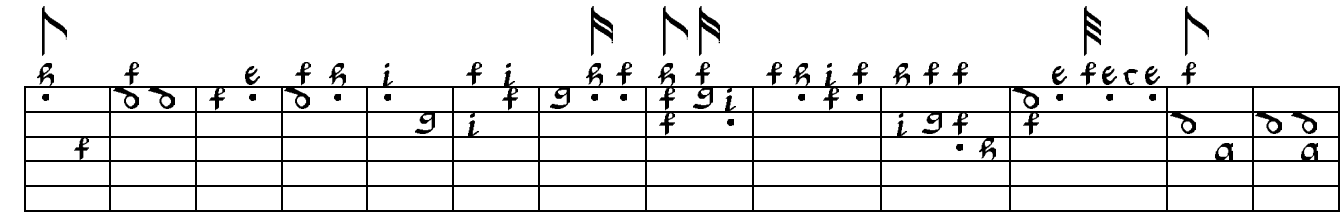
258



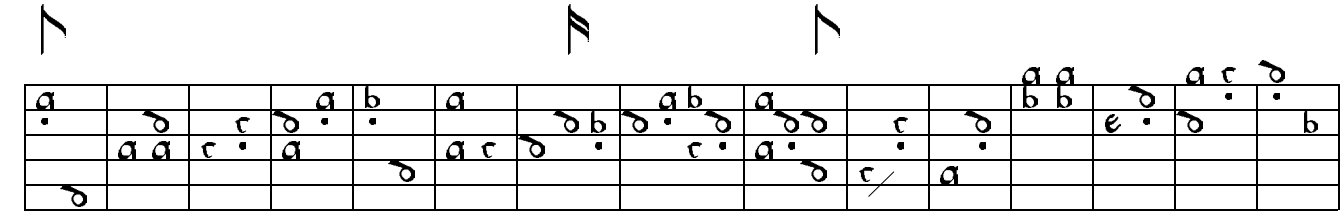
271



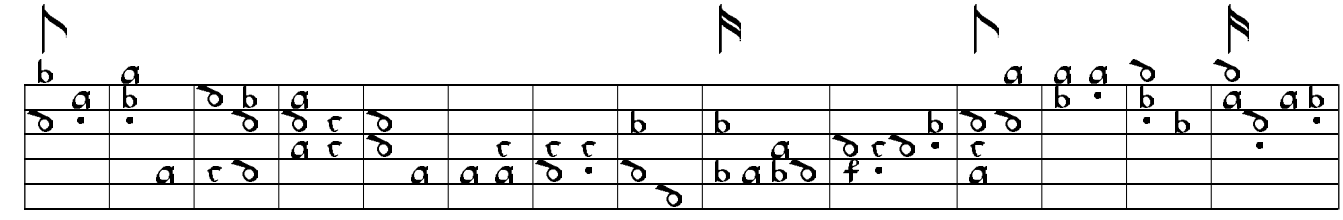
284



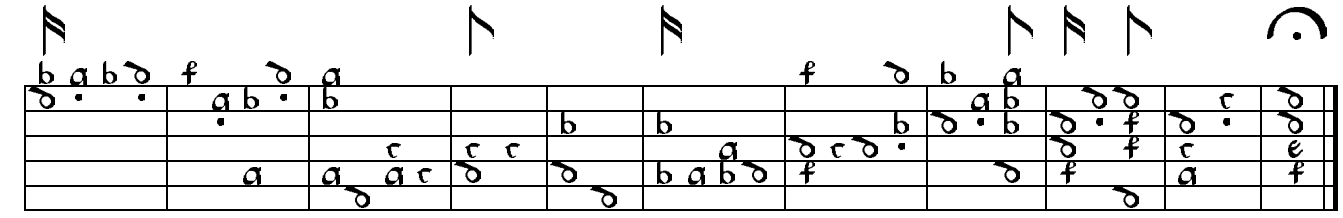
297



310



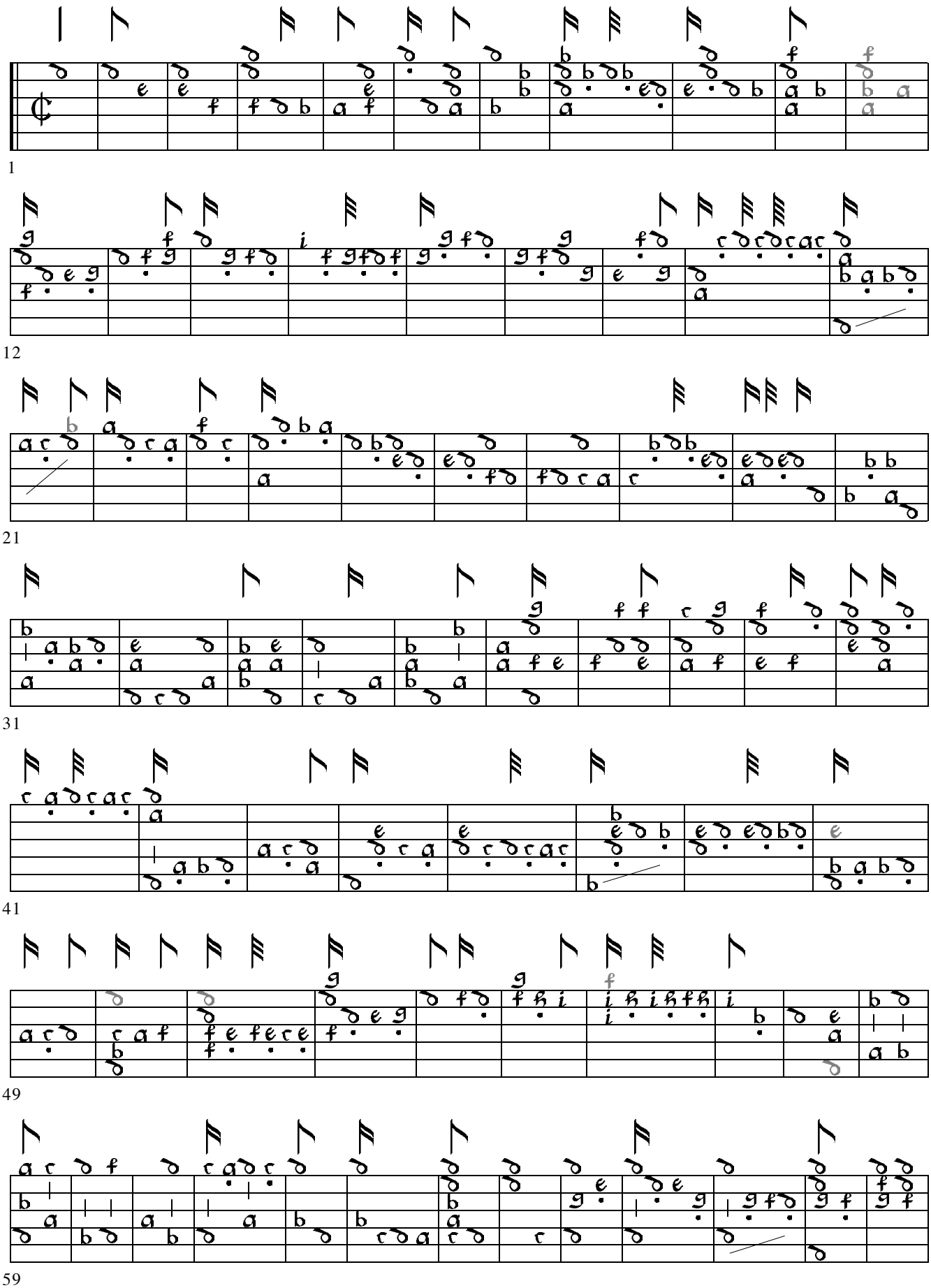
325

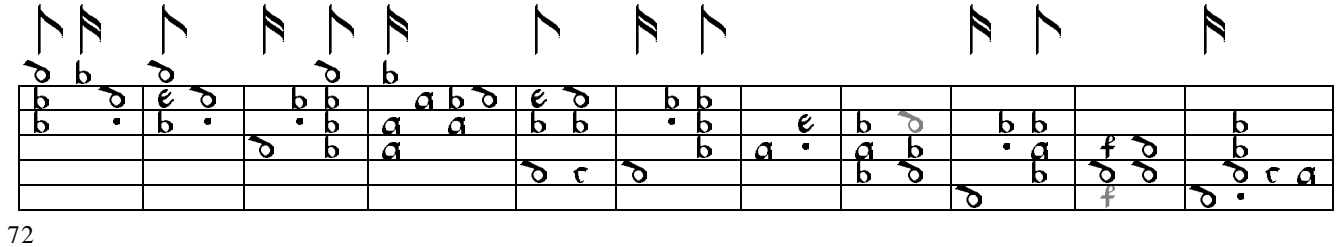


339

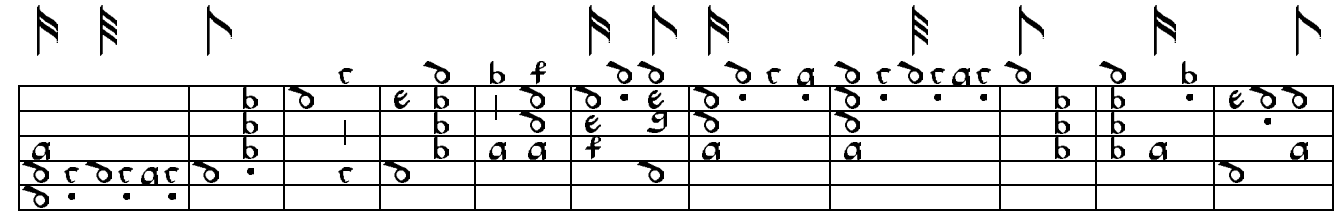
Rippe10. Fantasie

Fezandat II 1554, ff. 2r-3v

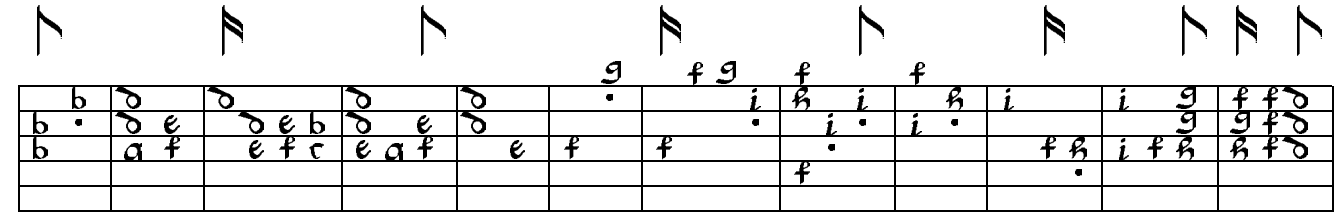




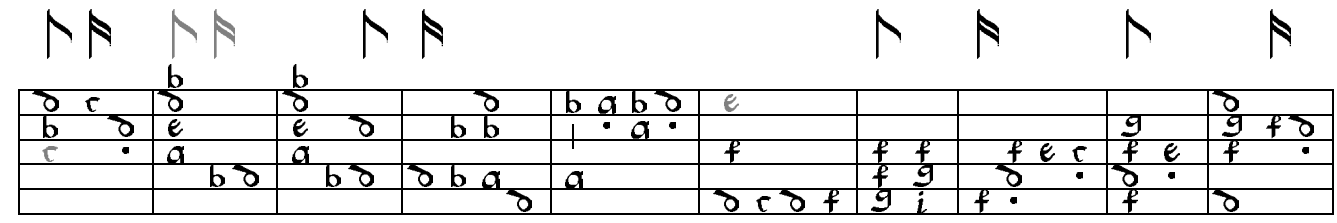
72



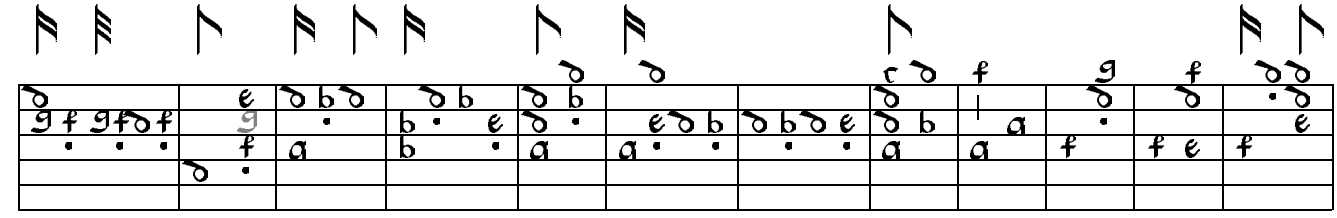
83



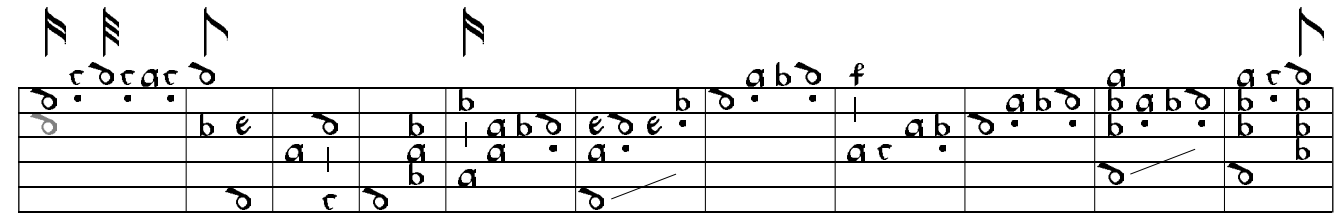
94



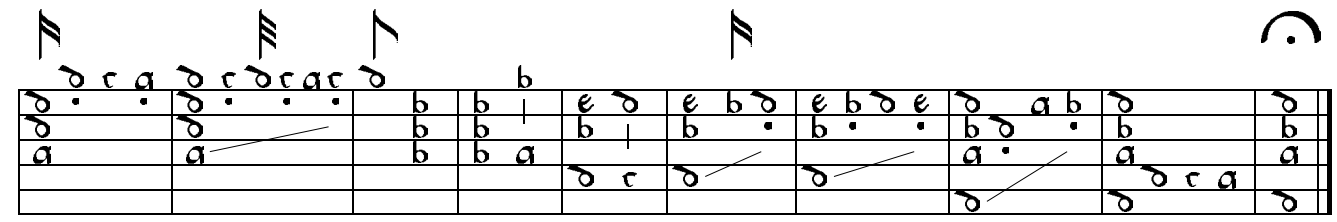
106



116



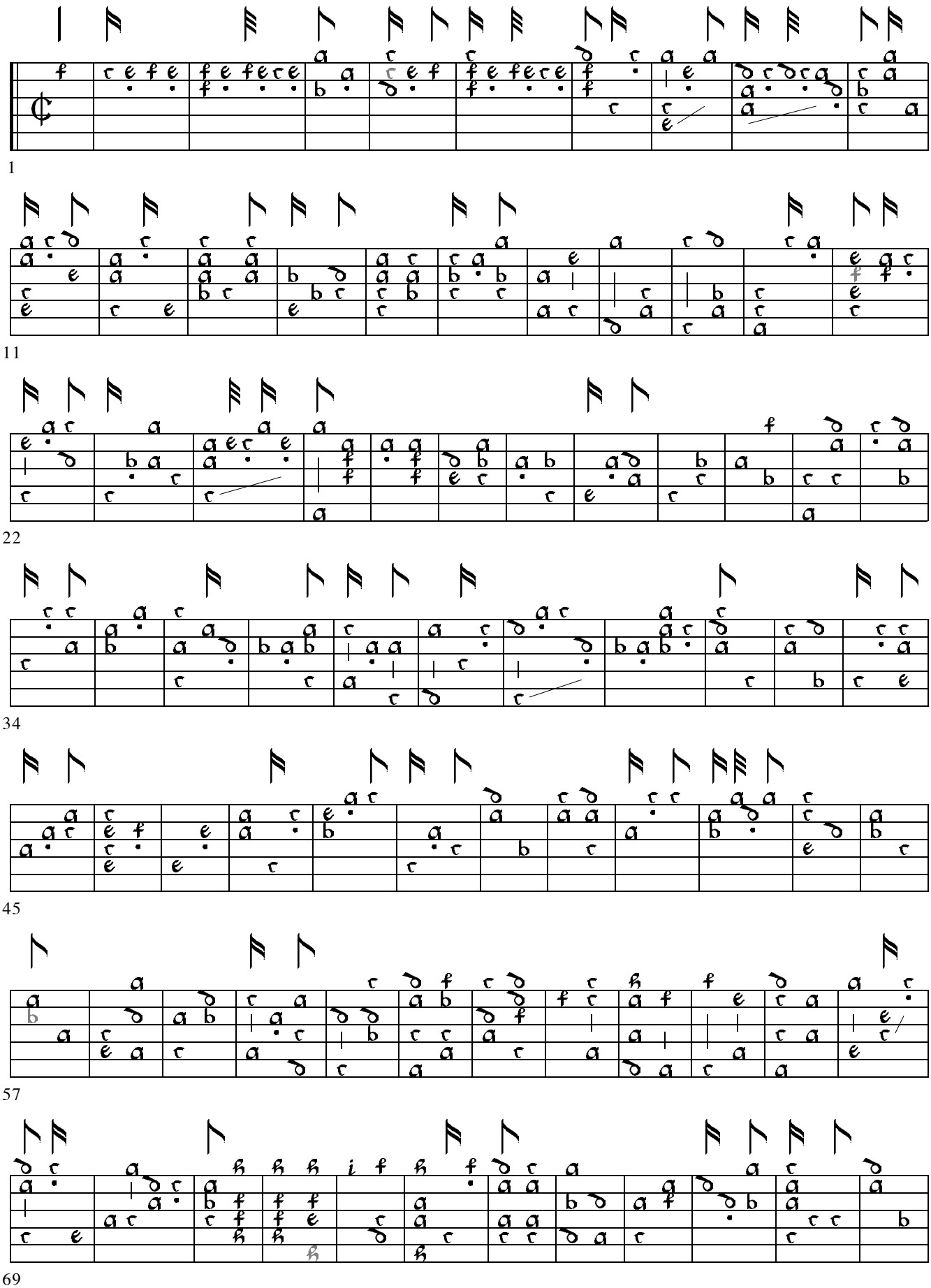
128

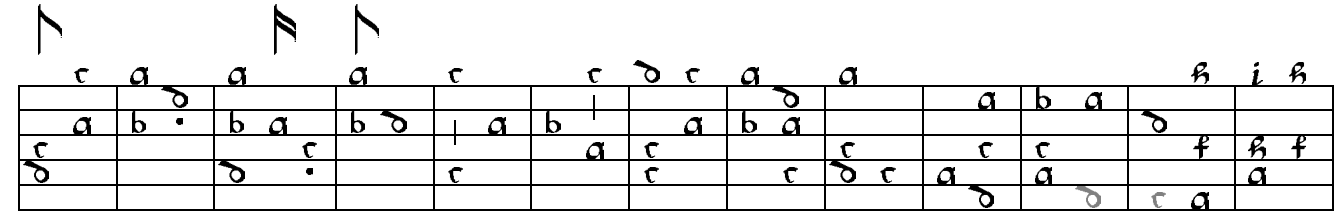


139

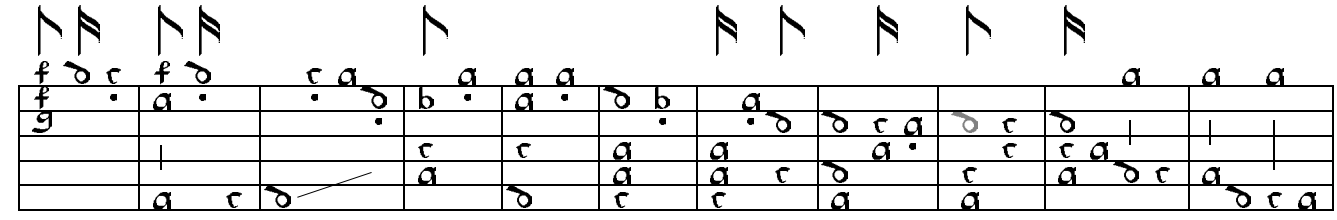
Rippe11. Fantasie

Fezandat II 1554, ff. 4r-7r

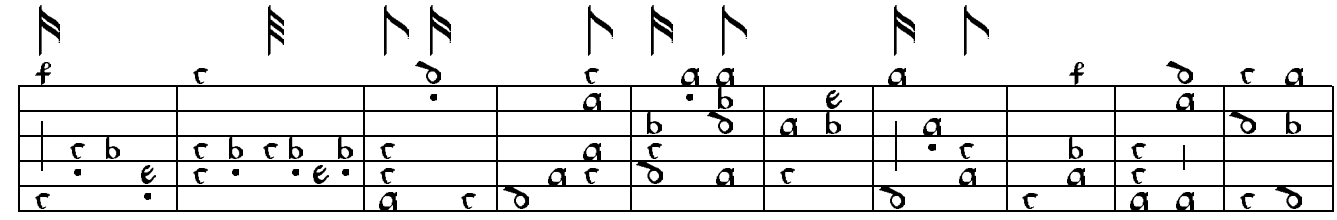




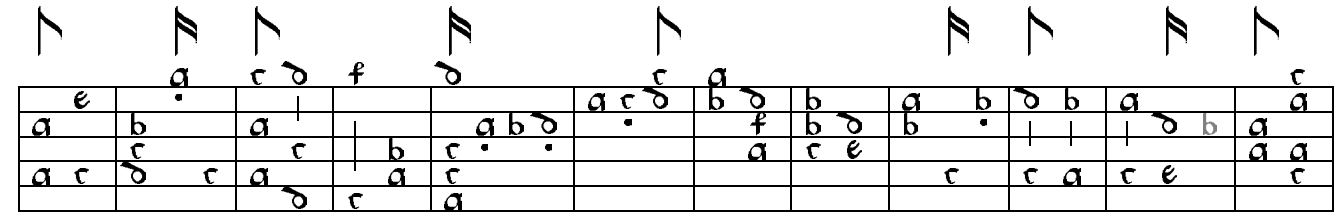
81



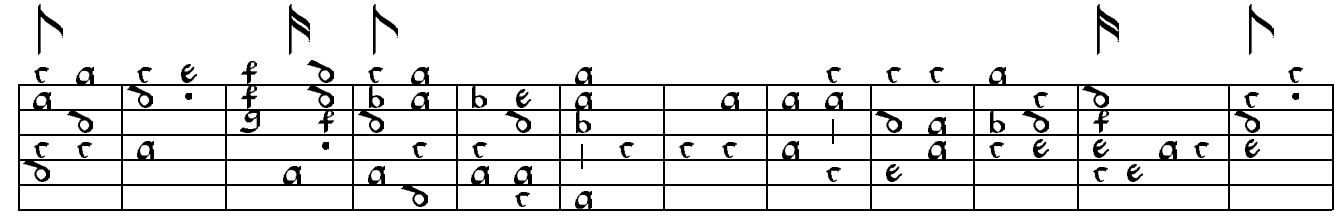
94



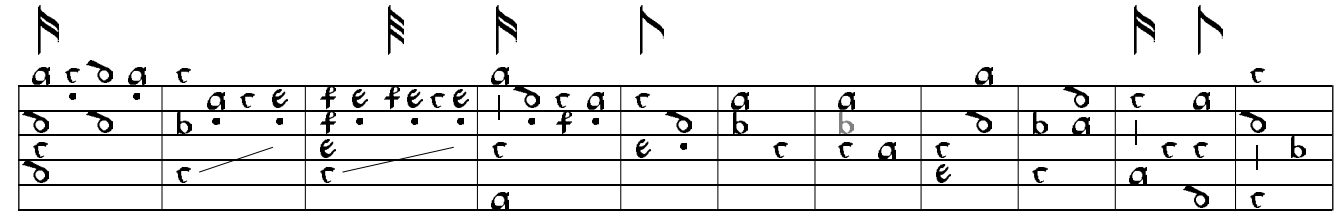
105



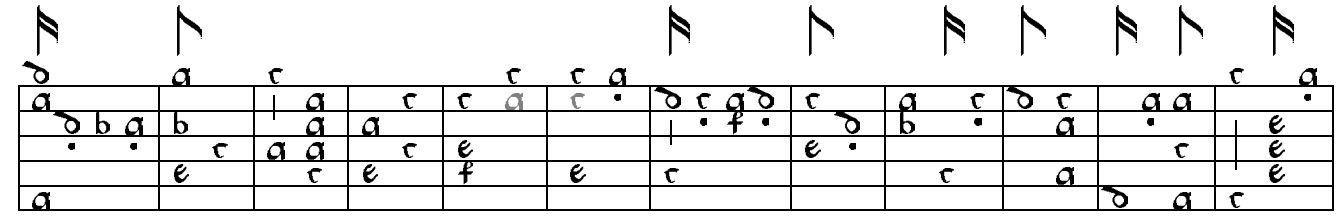
115



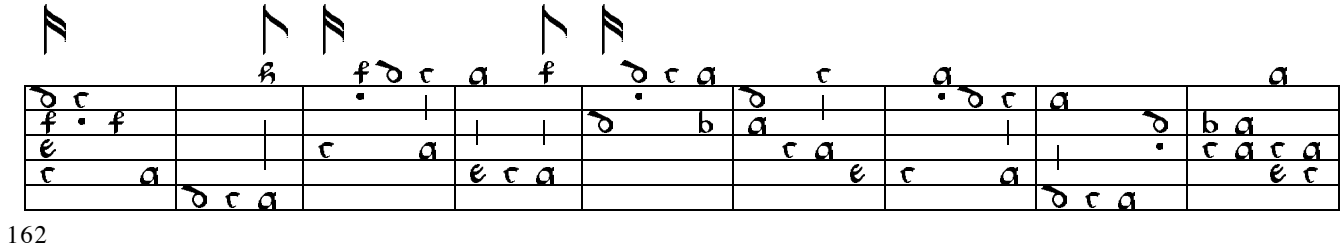
127



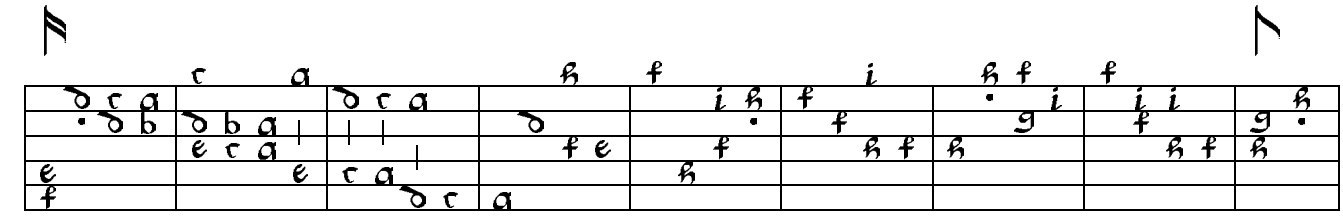
139



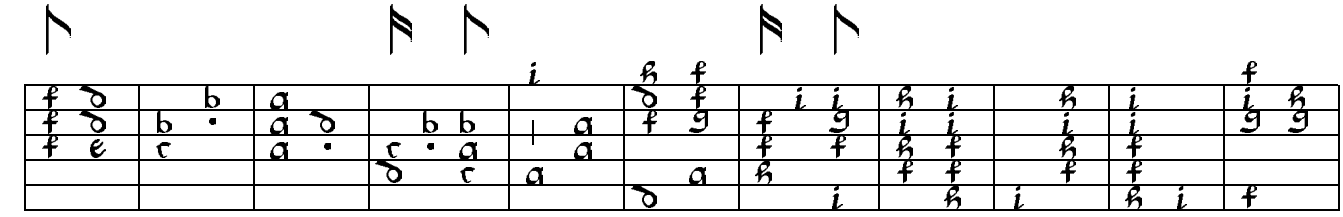
150



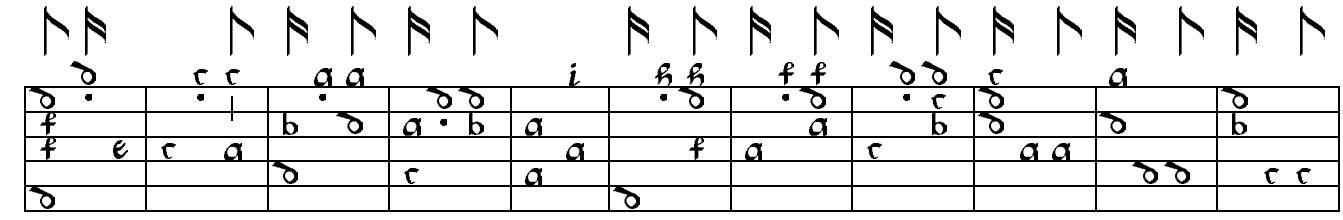
162



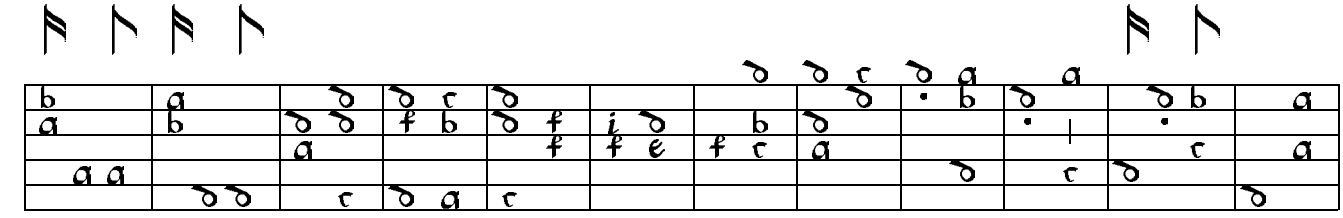
171



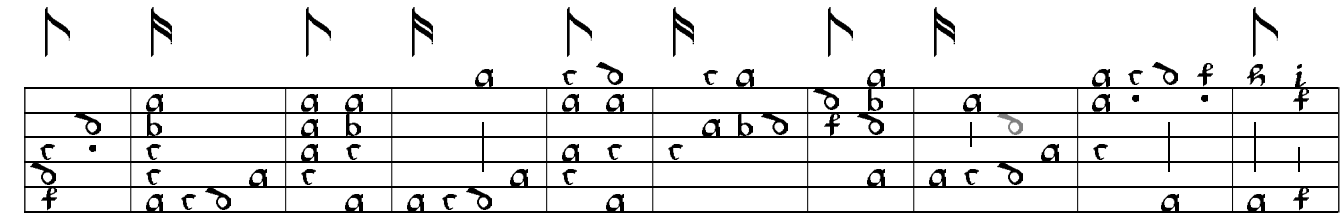
180



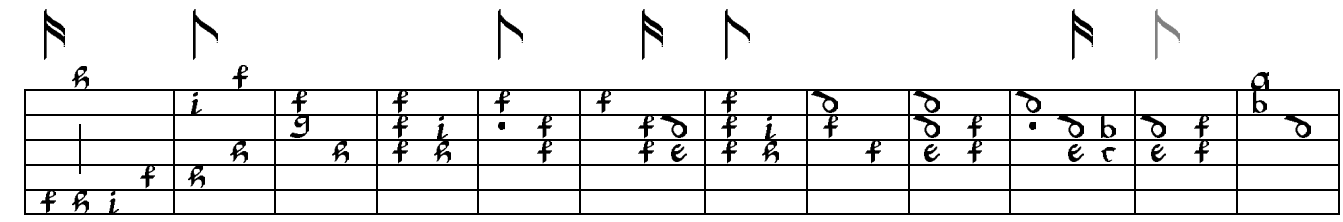
191



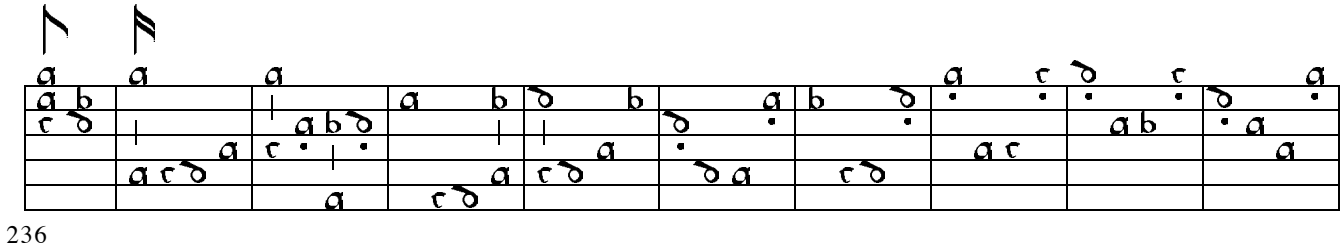
202



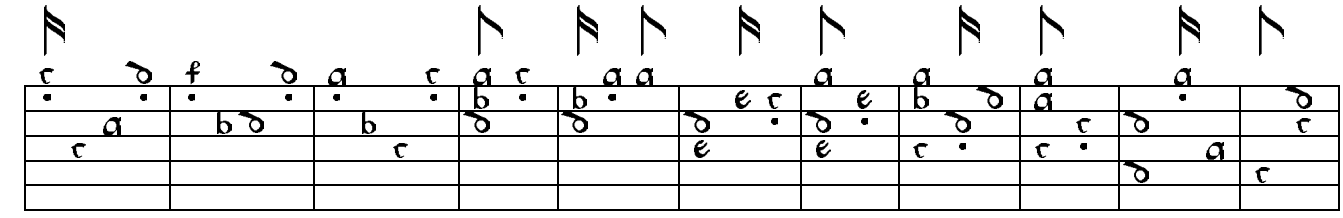
214



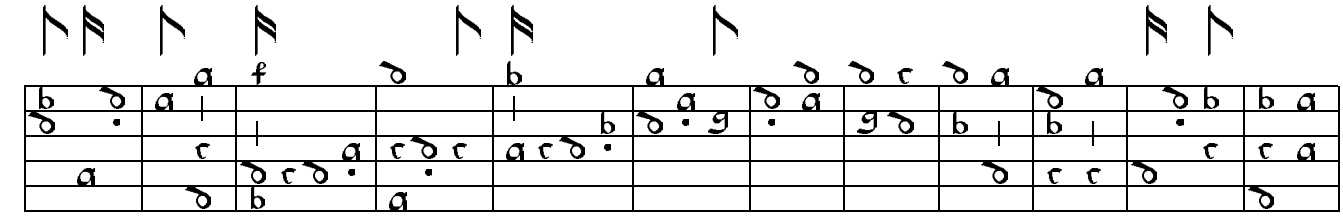
224



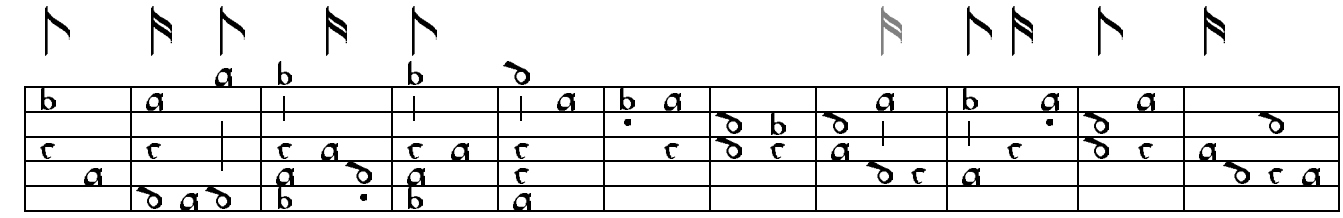
236



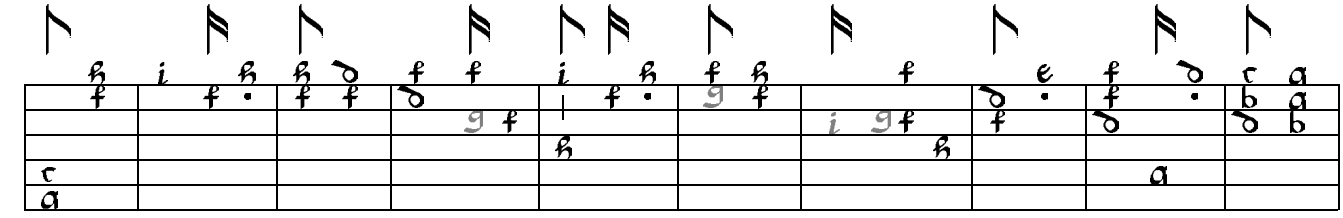
246



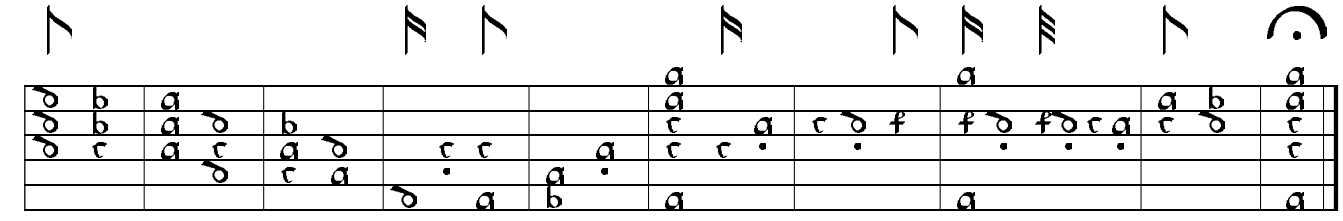
257



269



280



290