

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 N° 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, *larousse*, *listi galant* and *floures of the bromne*, (and *shaking of sheetes* and *fourtime*, see below) are also found in the tune list from Lleweli Hall in North Wales written in the 1590s.³ They are followed by settings of another nine ballad and/or dance tunes.

Larousse

Larousse 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 *Shepards 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 *Larousse* 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 (Boynnton), f. 117r *Shepards 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 *Tablature 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 Bray/Osborn MS, which is a variant title for a country dance referred to in literary sources from 1549 variously as the *hey-de-gay*, *heydeguyes* 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 hedgyng 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 lealto 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 Ravenscroft'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 Byrcharde's 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 sheetes' 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 sheetes* 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 shaking of the sheetes, 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 Minuier cappe, and according 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 sheetes'.

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

Crimson Velvet - Shepherd saw you not

The title *Shepherd saw thou not* of two of the settings here is the first line of a poem by I.G. 'Faire Phillis and her Sheeheard', beginning 'Sheeheard, saw you not my fair louely Phillis, Walking on this mountaine, or 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 Lleweli Hall, North Wales' *RMLA Research Chronicle* n° 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 Woodbridge *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' *J-AMS* 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[h]ich loved a galfiant 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 Fhyten Lust-Hof* 1646, f. 33v (recorder), Nicholas Vallet *Apollons 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 *Shepherd, saw thou not* 11
 C3. GB-En Adv.5.2.15 (Skene), pp. 184-185 *Shipheard saw thou not*
 - mandore (hfhf) transcribed for lute 11
 [Additional: GB-En Dep.314 n° 23 (Wemys), ff. 21r-21v *Shiphard Sau you not*, song: Squyours 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 *Shackle of Hay*
 - mandore (hfhf) transcribed for lute 15
 SH2. US-CAh 179 (Boteler), f. 18^A *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 scene, 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 Beggar 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 Beggar 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 Chirping 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 *Passamezo 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 Chirping 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 40.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 *Passamezo* 75
 M15. Phalèse *Theatrum Musicum* 1563, f. 64r *Passamezo* 75
 M16. IRL-Dtc 410/1 (Dallis), p. 71 *passamezo d'angleterre* 76
 M17. NL-Lu 1666, f. 134r *Passamezo d'Angleterre* 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. 12r *Toy* - opening only 77
 M21i&ii. Vreedman *Carminum quae Cythara* 1569, ff. 26v-27r *Passamezo d'angleterre - Le reprise* - diatonic cittern and transcribed for chromatic cittern = Phalèse & Bellère *Hortulus Citharae* 1570, ff. 36r-36v *Passamezo d'angleterre - Le reprise*; Phalèse & Bellère *Hortulus Citharae* 1582, ff. 37r-37v *Passamezo d'Angleterre - Reprins* 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 *pasy 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 (Eijssert), 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

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. Byrd / Farwell Delight*; 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 24, 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 *Canitlenia Anglica Fortunae*, SSWV, no. 134; Witzendorff, no. 47 *Ein Tantz von der Fortuna - Proportio*; Zweibrücken, no. 154 *Von der Fortuna*]

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 Fhyten 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 m' Geilles Farnabi Backeler in de Musick*; GB-Cfm 168, p. 37 *Muscadin*; GB-Cfm 168,

JD62k. LT-Va 285-MF-LXXIX (Königsberg), f. 7v <i>Fortuna Duland</i>	47
JD62l. D-B Danzig 4022, ff. 11v-12r (<i>Fortun(e)</i>)	48
JD63(a). GB-Cu Dd.2.11, f. 56r <i>Complainte J.D.</i> in <i>Lute News</i>	117
JD63b. GB-Cu Dd.4.23, f. 23r <i>Complainte J. Dowlands</i> - cittern	48
Cognates:	
F7. GB-Cu Dd.9.33, f. 51r <i>Fortune</i>	49
F8. D-Lr 2000, p. 13 <i>Von der Fortuna</i>	49
F9. Corkine 1610, sigs F2v-G1r <i>Fortune</i> - transcribed from lyra viol (ffhffh)	
VdGS ²¹ 12	50-51
F10. D-B Hove 1, ff. 160r-159v <i>Fortune Anglese</i> HoveB 313	52
F11. NL-Lu 1666, f. 387r untitled	52
12. GB-Mp BRm 832 Vu 51, pp. 12-13 <i>Fortune R(ichard) S(umarte)</i>	
- transcribed from lyra viol (ffeff - lute tuning) VdGS 13	53
F13. D-B Hove 1, f. 158v <i>Fortune Anglese</i> HoveB 316	54
F14. NL-Lu 1666, f. 388r untitled (2 settings)	54
F15. Vallet 1616, p. 8 <i>Fortune Angloise</i>	55
F16. PL-Kj Mus.40159, f. 16r <i>Von der Fortune</i>	55
F17. LT-Va 285-MF-LXXIX, f. 27v <i>Fortune Angloise</i>	56
F18. D-LEm II.6.15, p. 412 <i>Von der Fortuna - proportio</i>	56-57
F19. D-LEm II.6.23, ff. 45r-45v <i>Von der fortuna würdt ich getrieben liebe</i>	
- <i>Nota Post Fortuna</i>	57
F20. Valerius 1626, pp. 132-133 <i>Engelsche Fortuyn Dese gediminueert</i>	58
F21. LT-Va 285-MF-LXXIX, f. 20v <i>Fortuna</i>	59
F22. NL-Lu 1666, f. 387r <i>d'Engelsche Fortune</i>	59
F23. NL-Lu 1666, f. 388r <i>Lamentation du Duc de Guise</i>	60
F24. Hove 1601, f. 106v <i>Fortuna Anglesae</i> 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 <i>Fortune Anglese</i> HoveB 315	68
F27. D-B Hove 1, f. 159v <i>Fortuna Anglese</i> HoveB 314	68
F28. D-HRD FÜ 9829 (Herdtringen), ff. 8v-9r <i>Von der Fortuna - Proportio</i>	69
F29. GB-Lbl Sloane 1021 (Stobaeus), f. 79v <i>Von der Fortuna</i>	69
F30. D-Hbusch (Herold), ff. 18v-21r <i>Fortuna di Joachimo van den Hove</i>	
HoveB 274	70-71
F31. S-B 2245 (Beckmann), ff. 13r-13v <i>Allemand - Proportio</i>	72
[Additional: A-SPL KK 35, p. 51 <i>Von der fortune</i> ; GB-Cu Dd.9.33, f. 89r <i>fortune</i>	
[D] - duet or consort part; GB-Cu Nn.6.36, 15r <i>fortune</i> - lyra viol (ffehf) VdGS	
7242; IRL-Dtc 410/I, pp. 49-50 <i>fortune is now my foe</i> - unrelated lute song; NL-	
Lu 1666, f. 462r iii <i>La Saltarelle</i> [C]; PL-Kj 40143 f. 22r <i>29 Aug. Alm. Fortune</i> ;	
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 (n° 6-8 & 40), Vallet's courante on one of his galliards (n° 13c), courante n° 24 in English Gauthier tuning (edeff) probably by Pierre Bocquet, and additional versions of others, are reproduced here.

6. *Besard 1603, ff. 92v-93v <i>Passamezzo Bocqueti in d la sol re per b molle - Secunda pars. Teria pars. Quarta pars. Quinta pars Sexta pars. Septima pars</i>	12-15
D-Dl M 297, pp. 100-3 <i>Passamezzo Bocq. / Variatio</i> [quinta/septima pars] ²²	
7. PL-Kj 40143, ff. 44v-47r <i>Passamezzo excellent da seigneur Bocquet</i>	16-18
*Besard 1603, ff. 100r-100v <i>Passamezzo Bocqueti in A La Mi Re per b molle/ Secunda pars. / Teria pars.</i> ²³	
8. *D-W Guelf. 18.8, f. 104v <i>Passo e mezzo Car. Bocquet</i>	19
13b. *PL-Kj 40641, ff. 7v-8r <i>Galliard</i>	pp. 22-23
13c. Vallet 1615, p. 78 <i>Courante sur la gaillarde de bocquet</i>	24-25
15b. *Fuhrmann 1615, p. 117 <i>Galliarda Bocqueti. 8.</i>	23
20b. #Hove 1601, f. 103r ii <i>Courante</i> HoveB ²⁴ 335 (in <i>Lutezine</i>)	25
24i & ii. *A-KR L.81, f. 49r <i>Courant Bocquet</i> - (edeff) and transcription	26
30b. *Fuhrmann 1615, p. 180 <i>Volte Bocqueti</i> (adds a 3rd strain)	27
37b. Besard 1603, f. 115r <i>Galliarda</i>	28
#40. D-Mbs Werl, ff. 71r-71v <i>Passamezzo Boquie(t)</i>	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 the lute 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 alluded to in the titles of two of the versions here.

Cor1a. GB-Lbl Hirsch.1353, f. 10v ii untitled (on <i>Belle qui tiens ma vie</i>)	29
Cor1b. D-Kl 4o.108 I, f. 4r <i>Courante</i>	30
Cor2a. GB-Lbl Hirsch.1353, f. 10v iii untitled	29
Cor2b. LT-Va 285-MF-LXXIX (Königsberg), f. 25r <i>Curra(n)t</i>	31
Cor2c. LT-Va 285-MF-LXXIX, f. 56v <i>Courant</i>	31
Cor2d. US-Ws V.b.280, f. 21v <i>Corranto</i>	32
Cor2e. D-B Danzig 4022, ff. 19v-20r <i>Da dat Susanneken fur sach</i>	32
Cor2f. Hove 1601, f. 108r <i>Susanneken</i> - HoveB 271	33
Cor2g. D-Ngm 33748/I, f. 22v <i>Cour</i>	34
Cor2h. NL-Lu 1666 (Thysius), f. 434r <i>Courante</i>	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 <i>Fantasia sixtiesme</i> ³⁰	80-83
Fezandat II 1554, ff. 6r-9r <i>Fantasia</i>	
D-Mbs mus.266, ff. 69v-70v <i>Die 6./ fanta-/sia del primo/ libro</i>	
Rippe10. Fezandat III 1554, ff. 2r-3v <i>Fantasia. [Premiere Fantasia.]</i>	84-85
Le Roy & Ballard I 1562, ff. 17v-19v <i>Fantasia septiesme</i>	
D-Mbs mus.266, f. 69v <i>Die/ 7. fantasia/ ersten buchs/ Albert</i>	
Rippe11. Fezandat III 1554, ff. 4r-7r <i>Fantasia. [La seconde Fantasia.]</i>	86-89
Le Roy & Ballard I 1562, ff. 19v-22r <i>Fantasia huitiesme</i>	
cf. D-Mbs mus.266, ff. 67r-67v <i>aus der/ fantasia/ 8 dess/ ersten buches</i>	

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, n° 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 Musiekgeschiedenis 2013).

²⁵ Numbering and biographical information from André Souris & Monique Rollin (eds.) *Œuvres des Bocquet* (Paris, Éditions CNRS 1972).

²⁶ Facsimile edition with introductory 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, n° 22. Song: Arbeau, ff. 30r-33r *Belle qui tiens ma vie* à 4. 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.*

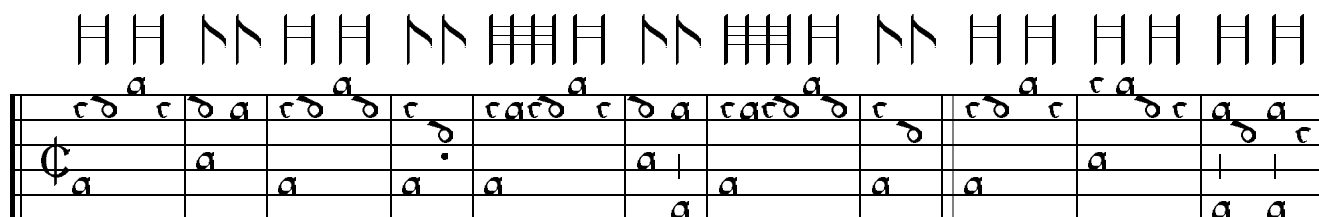
²⁸ Search for *Susanneken* in the Dutch Song Database (see endnote 12).

²⁹ Numbering of fantasies from Jean-Michel Vaccaro *Œuvres D'Albert de Rippe I: Fantasies* (Paris, CNRS 1972). Sources: *Second Livre de Tablature de Leut* (Paris, Fezandat 1554) [Brown 1554] - no copy now known; *Troisième Livre de Tablature de Leut* (Paris, Fezandat 1554) [Brown 1554]; *Premier Livre de Tablature de Leut* (Le Roy & Ballard 1562) [Brown 1562] Tree facsimile. Recordings of n° 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 *Reccer*; Cavazzoni 1543, sig. D4v *Canzone sopra falt d'argens* - keyboard.

L1. Larouse - A8B12

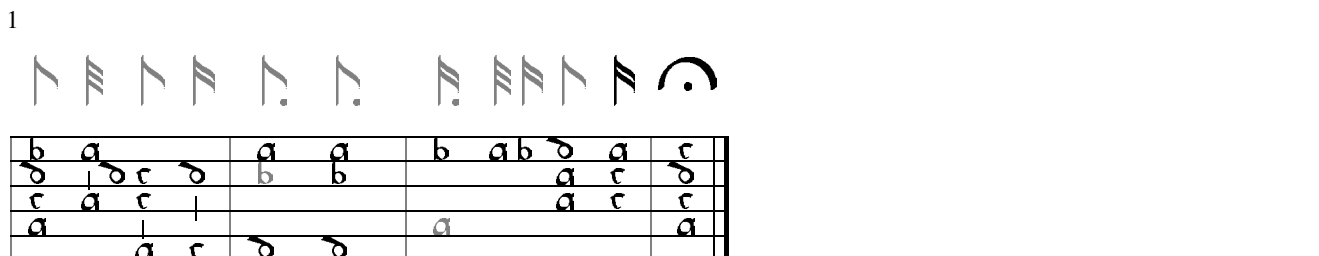
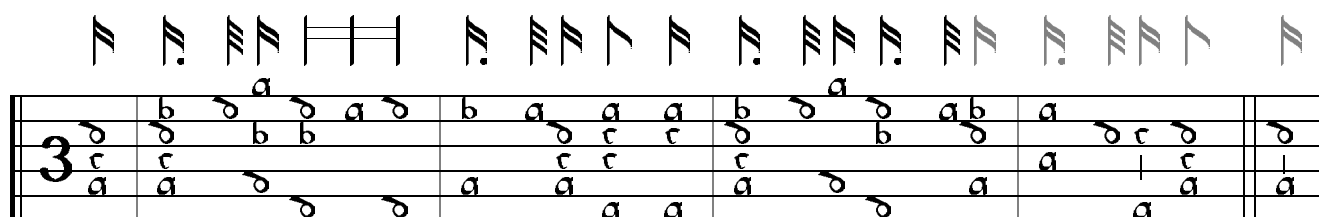
IRL-Dtc 408 II, p. 103



12

H1. Heidegy - AB4

IRL-Dtc 408 II, p. 84



6

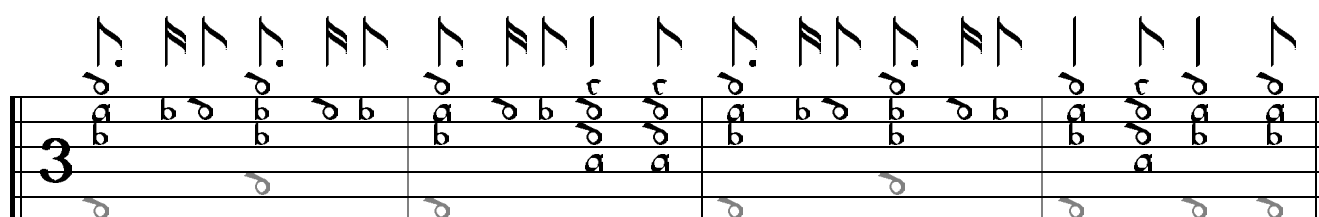
H2i. The hedgyng hay - gittern (fef) A4

US-NHub Mus.13, f. 40r



H2ii. The hedginge hay - transcribed for lute A4

US-NHub Mus.13, f. 40r



1

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

[illegible]

10

[illegible]

19

[illegible]

26

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

33

41

G5. Branles - 7F 16-10-8-7-9-4-12-12 bars

Adriaenssen 1584, ff. 89r-89v

[illegible]

1

The Rose Tree

G major, 3/4 time

16 measures

5

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a four-part setting (Soprano, Alto, Tenor, Bass) and includes a piano introduction. The introduction consists of two measures of chords: G4-B4-D5 and G4-B4-D5. The vocal parts enter in the third measure. The Soprano part has a melodic line with a final cadence. The Alto, Tenor, and Bass parts provide harmonic support with various intervals and a final cadence. The score is written on a grand staff with four staves.

10


[illegible]

14

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a single melodic line on a five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of 16 measures, with some measures containing multiple notes (beams) and others containing rests. The notes are primarily eighth and sixteenth notes, with some quarter notes. The key signature is G major, indicated by one sharp (F#). The time signature is 3/4. The melody is written on a single staff.

18

23

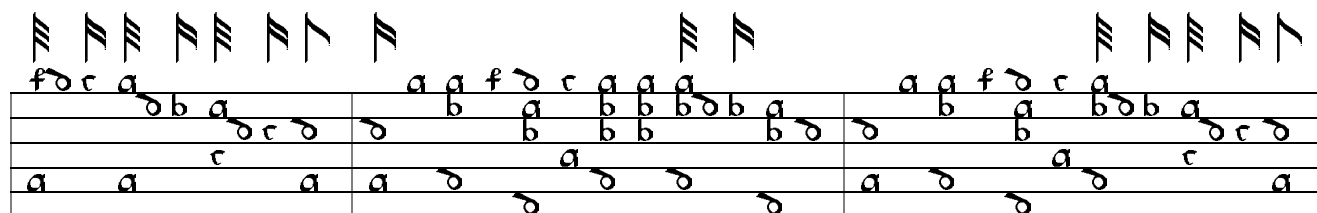
3 

27

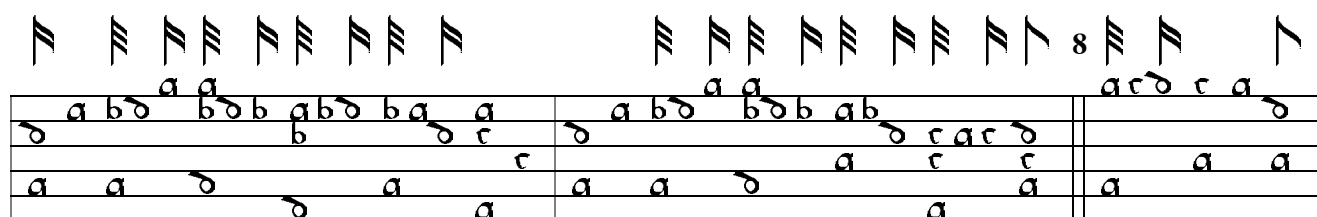
[illegible]



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

First system: Four measures of music. The first measure has a treble clef and a common time signature. The notes are: a, a, c, d, f, c, a. The second measure has notes: b, b, a, b, a, c, d, d. The third measure has notes: b, b, a, a, c, d, f, c, a. The fourth measure has notes: b, b, a, b, a, c, d, d.

Second system: Four measures of music. The first measure has notes: b, a, b, d, b, d, b, a. The second measure has notes: f, c, a, d, b, a, c, d, d. The third measure has notes: b, a, b, d, b, d, b, a. The fourth measure has notes: f, c, a, d, b, a, c, d, d.

6

A1. All flowers of the broom - A4BC2

IRL-Dtc 408 II, p. 103

First system: Four measures of music. The first measure has a treble clef and a common time signature. The notes are: a, c, d, c, a. The second measure has notes: c, d, a, c, a, d, c, a. The third measure has notes: a, c, d, c, a, d, c, a. The fourth measure has notes: d, d, c, d, a, d.

Second system: Four measures of music. The first measure has notes: d, d, c, a, a. The second measure has notes: a, a, a. The third measure has notes: a, a, a. The fourth measure has notes: a, a, a.

5

S1. The Shaking of the sheetes - A4B6

IRL-Dtc 408 II, p. 84

First system: Four measures of music. The first measure has a treble clef and a common time signature. The notes are: a, c, e, a, c, e. The second measure has notes: f, f, f, f. The third measure has notes: a, c, e, a, c, e. The fourth measure has notes: a, a, a, d, c, a, d, c, a.

Second system: Four measures of music. The first measure has notes: c, d, d, b. The second measure has notes: b, b, b, d. The third measure has notes: c, d, d, d. The fourth measure has notes: c, a, d, c, a.

5

C1. (Crimson Velvet) - AB4

GB-Cu Dd.2.11, f. 51v

C2. Shepherd, 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. Passemazo (antico) Bocqueti (7x16 bars) 7F8D

Besard 1603, ff. 92r-93v

34

34

38

38

46

46

56

56

61

61

61-64

65

65-69

70

70-73

74

74-77

81

78-80

86

81-85

91

86-90

91

96

96

100

100

107

107

107

115

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

119

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

1

1

5

9

13

17

21

27

efh fea ca ca ac a h h f e k k h f e c c

ac d ca e c e e a a f f d c c d c a

c h g h c f d e e k h g e ca

a c

30

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

h h g d ca e g e c e g e e f e c c e

e e c e b c e c c

33

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

c d ca c c d a d c c e a d a a c b

c e a c e c c c e a c a a e a c

36

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

c d ca c c d a d c c a a c c c a a a

a c e a e a c e a c e a c e e

39

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

c c c a e c g h g c e c a a e c c d a c d c

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

e f e a

42

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

c d ca c b c a c e a c e b c a c a d c a c

a a e c a c a c e c e c e

45

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

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

e c a c e c a e c e c a e c e c

c e c

4

48

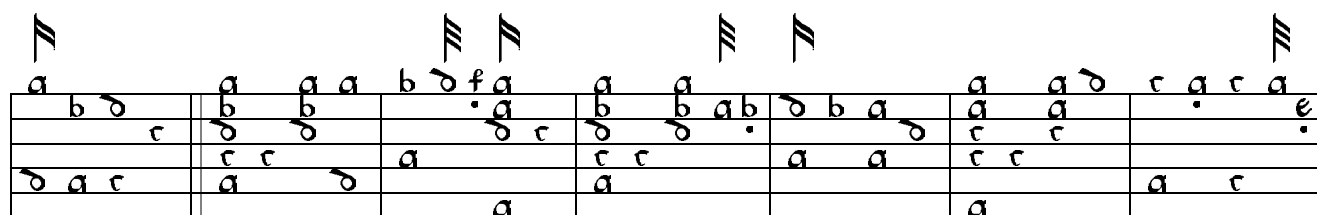
55

60

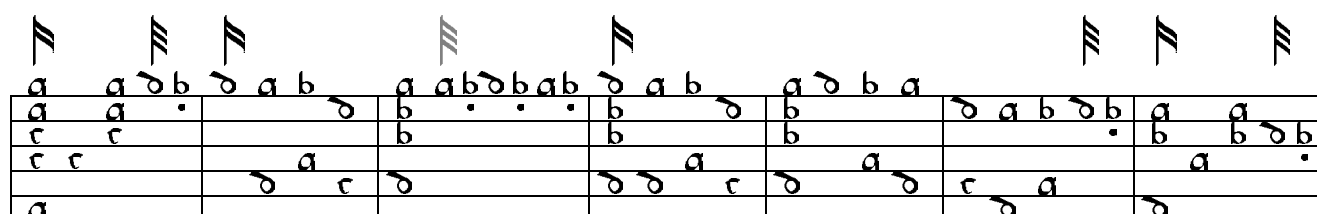
62

8. Passo e mezo (antico?) Car(olus) Bocquet (32 bars)

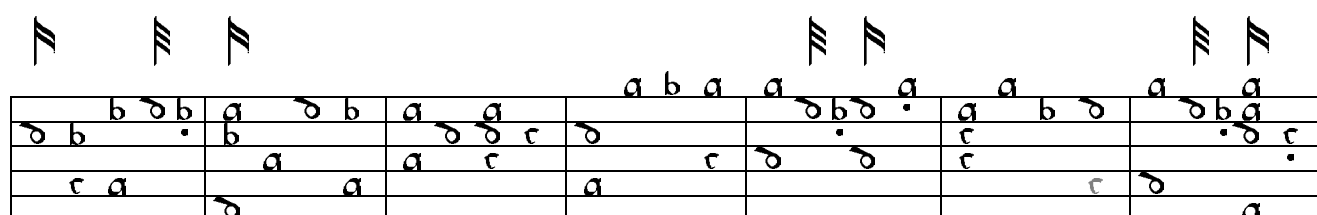
D-W Guelf. 18.8, f. 104v



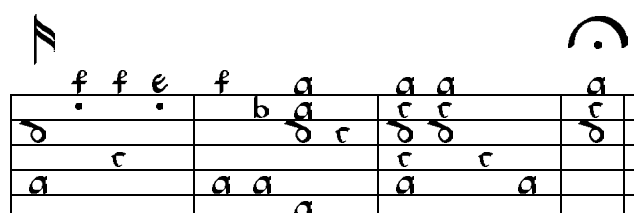
8



15



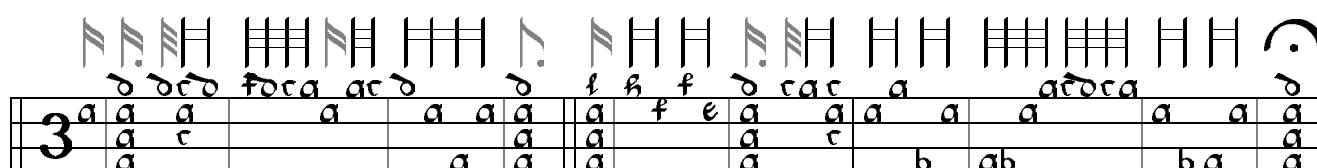
22



29

SH2. Shackerley Hay - cittern A4B6

US-CAh 179, f. 18Ar



40. Passamezo (moderno) Boquie(t) - 7F (3x32 bars)

D-Mbs 21646, ff. 71r-71v

1

1

8

15

22

30

38

45

51

57

64

74

83

90

13b. Galliard (Bocquet) 8Eflat9Bflat AA12B20

PL-Kj 40641, ff. 7v-8r

[illegible]

1 /a

[illegible]

7 /a

The musical score for 'The Rose Tree' is presented in a system of five staves. The first staff contains the melody, which is a simple tune in G major (one sharp) and 2/4 time. The melody is written in a single line with a treble clef. The second staff contains the lyrics, which are written in a single line. The third staff contains the bass line, which is a simple accompaniment in G major and 2/4 time. The fourth and fifth staves are empty. The score is divided into four measures by vertical bar lines. The first measure contains the first two lines of the melody and the first line of the lyrics. The second measure contains the next two lines of the melody and the second line of the lyrics. The third measure contains the next two lines of the melody and the third line of the lyrics. The fourth measure contains the final two lines of the melody and the fourth line of the lyrics. The score is written in a simple, clear style, suitable for a children's songbook.

13 /a

G A B C B A G $\text{F}\sharp$ G E D

[illegible]

21 /a

[illegible]

31 \mathbb{A} \mathbb{A}

Measures 1-8 of the Courante sur la gaillarde de Bocquet. The notation is in 3/4 time and features a complex melodic line with many accidentals and a bass line with a few notes. Measure 1 has a 3-measure rest. Measure 8 ends with a double bar line and a repeat sign.

Measures 9-16 of the Courante sur la gaillarde de Bocquet. The notation continues the melodic and bass lines from the previous system. Measure 16 ends with a double bar line and a repeat sign.

9

Measures 17-23 of the Courante sur la gaillarde de Bocquet. The notation continues the melodic and bass lines from the previous system. Measure 23 ends with a double bar line and a repeat sign.

17

Measures 24-30 of the Courante sur la gaillarde de Bocquet. The notation continues the melodic and bass lines from the previous system. Measure 30 ends with a double bar line and a repeat sign.

24

Measures 31-37 of the Courante sur la gaillarde de Bocquet. The notation continues the melodic and bass lines from the previous system. Measure 37 ends with a double bar line and a repeat sign.

31

Measures 38-44 of the Courante sur la gaillarde de Bocquet. The notation continues the melodic and bass lines from the previous system. Measure 44 ends with a double bar line and a repeat sign.

38

Measures 45-51 of the Courante sur la gaillarde de Bocquet. The notation continues the melodic and bass lines from the previous system. Measure 51 ends with a double bar line and a repeat sign.

45

53

60

20b. Courante - 7D A10B12

Hove 1601, f. 103r ii

66

72

78

84

24i. Courant Bouquet - 7F8E9D10C (edeff) AB9

A-KR L81, f. 49r

10

24ii. Courant Bouquet - 7F8E9D10C transcribed AB9

A-KR L81, f. 49r

10

U1. Untitled - A4B4C8

IRL-Dtc 408 II, p. 111

9

30b. Volte Bocqueti - 7F A16B16C11

Fuhrmann 1615, p. 180

Measures 1-10 of the piece. The notation is in 3/4 time. The melody is written on a single staff with a treble clef. The notes are: 1. a, 2. a, 3. a, 4. a, 5. a, 6. a, 7. a, 8. a, 9. a, 10. a. The bass line is written on a single staff with a bass clef. The notes are: 1. a, 2. a, 3. a, 4. a, 5. a, 6. a, 7. a, 8. a, 9. a, 10. a. The piece is in 3/4 time.

Measures 11-20 of the piece. The notation is in 3/4 time. The melody is written on a single staff with a treble clef. The notes are: 11. a, 12. a, 13. a, 14. a, 15. a, 16. a, 17. a, 18. a, 19. a, 20. a. The bass line is written on a single staff with a bass clef. The notes are: 11. a, 12. a, 13. a, 14. a, 15. a, 16. a, 17. a, 18. a, 19. a, 20. a. The piece is in 3/4 time.

Measures 21-30 of the piece. The notation is in 3/4 time. The melody is written on a single staff with a treble clef. The notes are: 21. a, 22. a, 23. a, 24. a, 25. a, 26. a, 27. a, 28. a, 29. a, 30. a. The bass line is written on a single staff with a bass clef. The notes are: 21. a, 22. a, 23. a, 24. a, 25. a, 26. a, 27. a, 28. a, 29. a, 30. a. The piece is in 3/4 time.

Measures 31-40 of the piece. The notation is in 3/4 time. The melody is written on a single staff with a treble clef. The notes are: 31. a, 32. a, 33. a, 34. a, 35. a, 36. a, 37. a, 38. a, 39. a, 40. a. The bass line is written on a single staff with a bass clef. The notes are: 31. a, 32. a, 33. a, 34. a, 35. a, 36. a, 37. a, 38. a, 39. a, 40. a. The piece is in 3/4 time.

Measures 41-50 of the piece. The notation is in 3/4 time. The melody is written on a single staff with a treble clef. The notes are: 41. a, 42. a, 43. a, 44. a, 45. a, 46. a, 47. a, 48. a, 49. a, 50. a. The bass line is written on a single staff with a bass clef. The notes are: 41. a, 42. a, 43. a, 44. a, 45. a, 46. a, 47. a, 48. a, 49. a, 50. a. The piece is in 3/4 time.

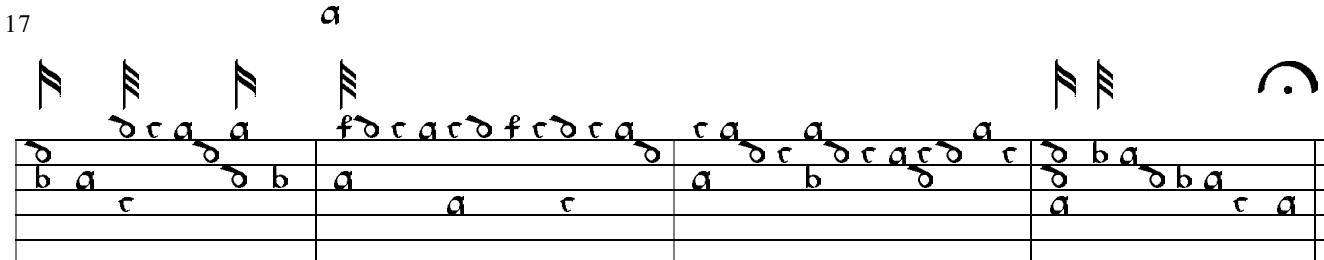
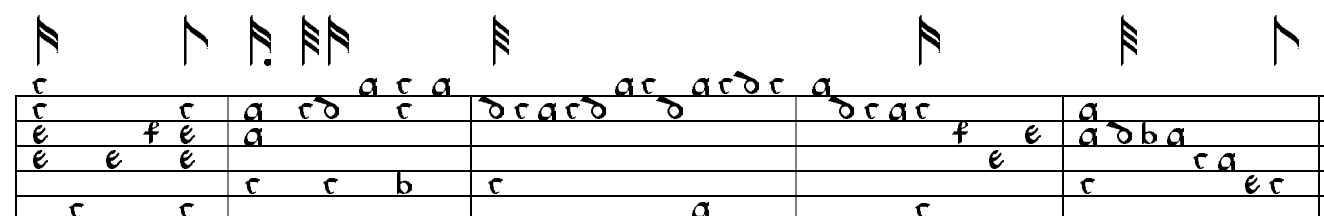
N1. The Nigitis - AB4

IRL-Dtc 408 II, p. 104

Measures 1-10 of the piece. The notation is in 3/4 time. The melody is written on a single staff with a treble clef. The notes are: 1. a, 2. a, 3. a, 4. a, 5. a, 6. a, 7. a, 8. a, 9. a, 10. a. The bass line is written on a single staff with a bass clef. The notes are: 1. a, 2. a, 3. a, 4. a, 5. a, 6. a, 7. a, 8. a, 9. a, 10. a. The piece is in 3/4 time.

37b. Galiarda - 7F A8B8C10

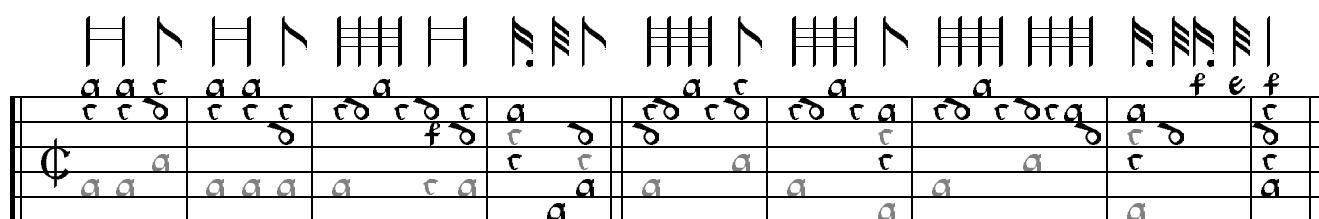
Besard 1603, f. 115r



23

L2. Maying Time - 7F lyra viol (defhf) transcribed for lute

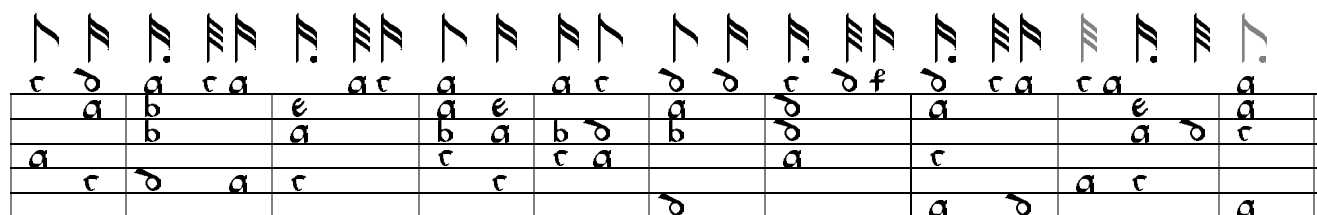
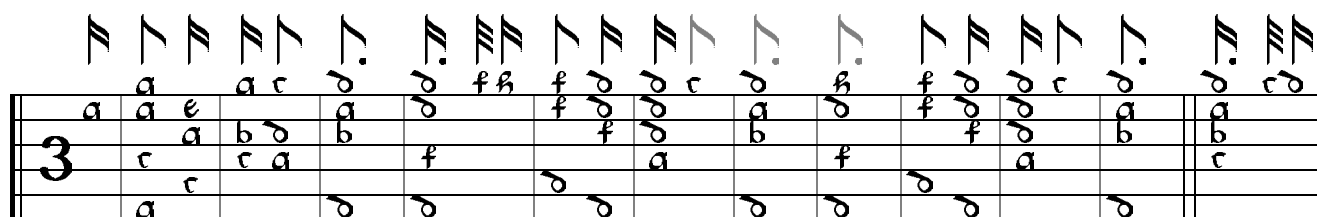
Playford MRLV 1669, p. 1



1

Cor1a. (Coranto) - ABB11

GB-Lbl Hirsch.1353, f. 10v ii



13



23

Cor2a. (Coranto) - A7B8C8C7

GB-Lbl Hirsch.1353, f. 10v iii



11



21

Cor3. (Coranto) - A8B16C7D11

GB-Lbl Hirsch.1353, f. 10v iv

Measures 1-10 of Cor3. (Coranto) - A8B16C7D11. The notation is in 3/4 time, featuring a treble and bass staff with various notes and rests. The key signature has one flat (B-flat).

Measures 11-23 of Cor3. (Coranto) - A8B16C7D11. The notation continues with various notes and rests in 3/4 time.

11

Measures 24-32 of Cor3. (Coranto) - A8B16C7D11. The notation continues with various notes and rests in 3/4 time.

24

Measures 33-41 of Cor3. (Coranto) - A8B16C7D11. The notation continues with various notes and rests in 3/4 time.

33

Cor1b. Courante (on Belle qui tiens ma vie) 7F AB12

D-Kl 4o.108 I, f. 4r

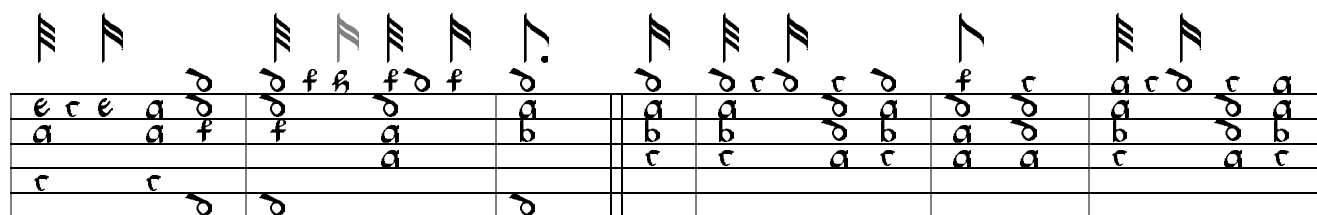
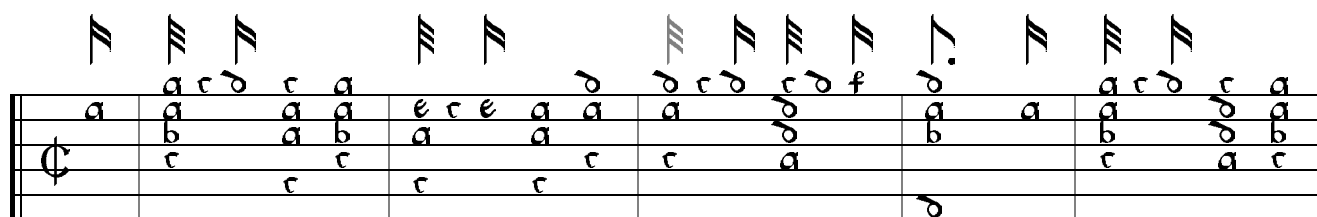
Measures 1-11 of Cor1b. Courante (on Belle qui tiens ma vie) 7F AB12. The notation is in 3/4 time, featuring a treble and bass staff with various notes and rests. The key signature has one flat (B-flat).

Measures 12-23 of Cor1b. Courante (on Belle qui tiens ma vie) 7F AB12. The notation continues with various notes and rests in 3/4 time.

12

Cor2b. Curra(n)t - AA4B8

LT-Va285-MF-LXXIX, f. 25r



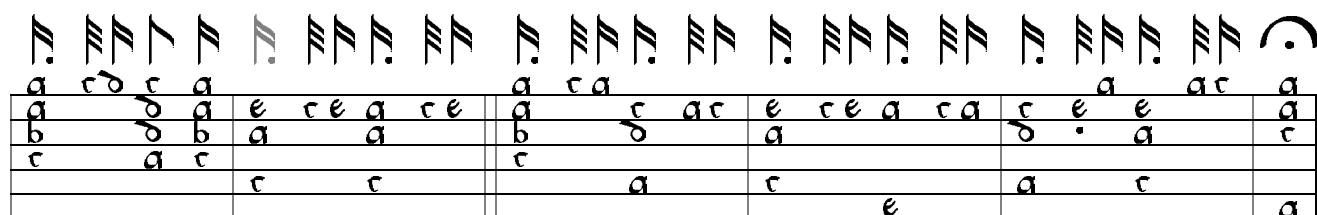
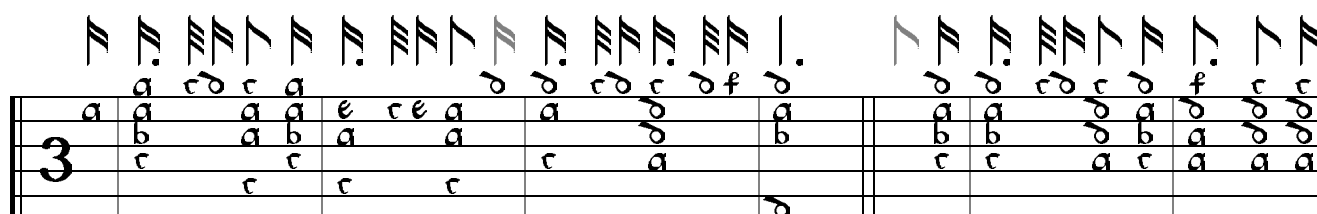
6



12

Cor2c. Courant - ABC4

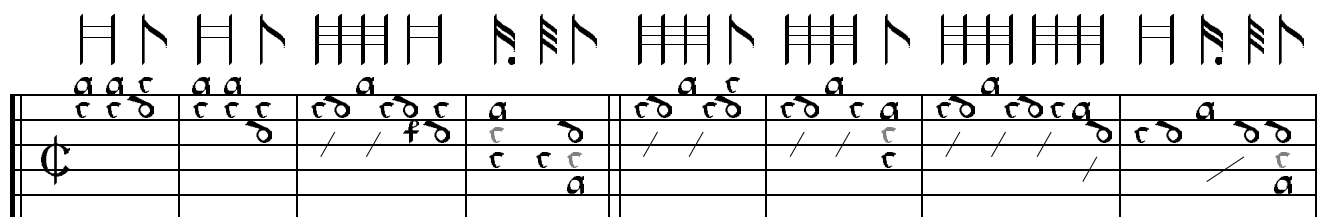
LT-Va285-MF-LXXIX, f. 56v



7

L3. Fain I would - lyra viol (defhf) transcribed for lute

Playford MRLV 1682, p. 2



1

Cor2d. Corranto - A7B15

US-Ws V.b.280, f. 21v

Measures 1-8 of Cor2d. Corranto. The notation includes a treble clef, a 3/4 time signature, and various notes and rests. The melody is written on a single staff.

Measures 9-16 of Cor2d. Corranto. The notation includes a treble clef, a 3/4 time signature, and various notes and rests. The melody is written on a single staff.

10

Cor2e. Da dat Susanecken fur sach - 7F A8BB16

D-B Danzig 4022, ff. 19v-20

Measures 1-8 of Cor2e. Da dat Susanecken fur sach. The notation includes a treble clef, a 3/4 time signature, and various notes and rests. The melody is written on a single staff.

Measures 9-16 of Cor2e. Da dat Susanecken fur sach. The notation includes a treble clef, a 3/4 time signature, and various notes and rests. The melody is written on a single staff.

11

Measures 17-24 of Cor2e. Da dat Susanecken fur sach. The notation includes a treble clef, a 3/4 time signature, and various notes and rests. The melody is written on a single staff.

21

Measures 25-32 of Cor2e. Da dat Susanecken fur sach. The notation includes a treble clef, a 3/4 time signature, and various notes and rests. The melody is written on a single staff.

31

Cor2f. Susanneken - 7F AA8BB16 HoveB 271

Hove 1601, f. 108r

1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18 19 20 21 22

11

23 24 25 26 27 28 29 30 31 32

23

33 34 35 36 37 38 39 40

33

41 42 43 44 45 46 47 48 49 50

41

L4. May Time - lyra viol (fefhf) transcribed for lute with 7F

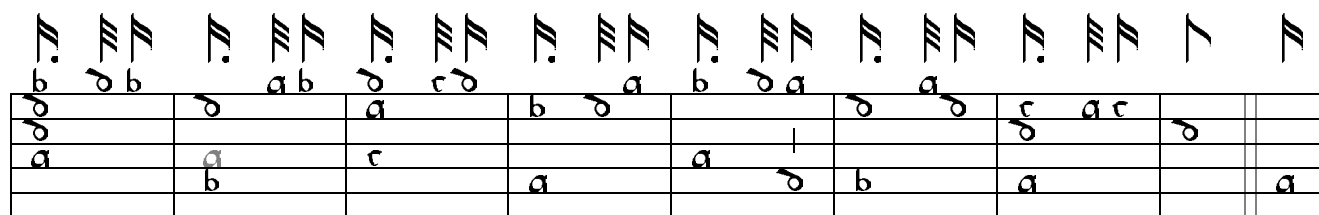
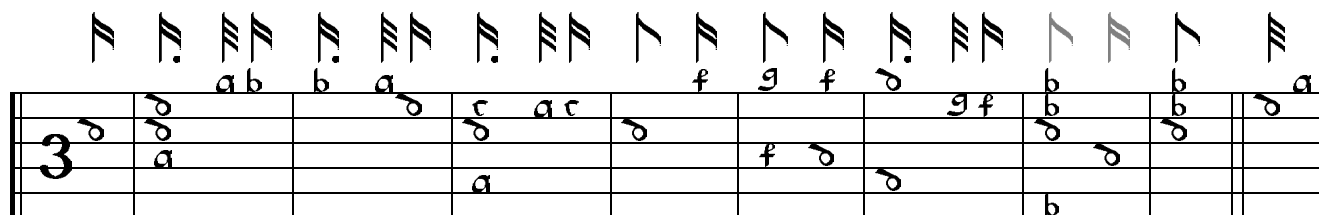
Playford MRLV 1652, p. 1

1 2 3 4 5 6 7 8

1

Cor2g. Cour(ante) - 7F A8BB8

D-Ngm 33748/I, f. 22v



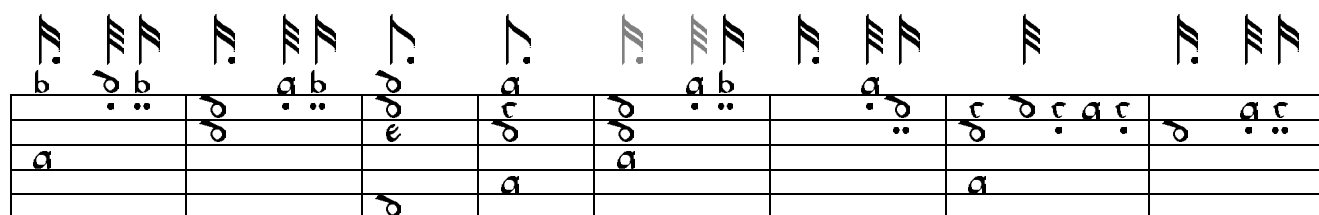
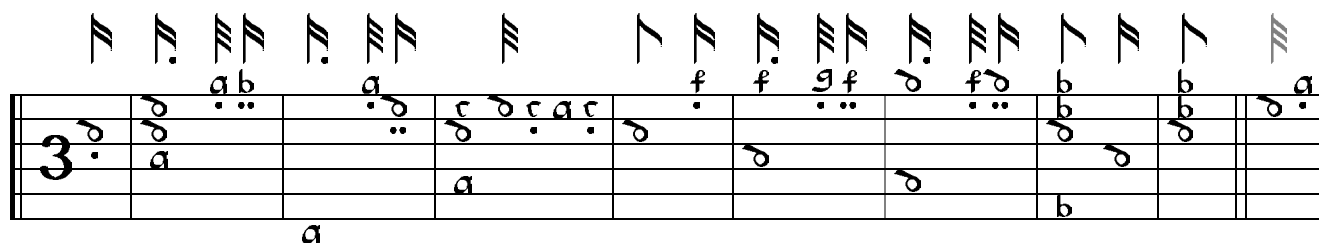
9



17 a

Cor2h. Courante - 7F A8B16

NL-Lu 1666, f. 434r



9



17 a

Cor2i. Untitled - AB8

NL-Lu 1666, f. 434r

9

Cor2j. Untitled - 7F A4B8

NL-Lu 1666, f. 434v

1

6

L5. Sheapards Hay - lyra viol (defhf) transcribed for lute with 7F

GB-Add.63852, f. 117r

1

10

L6. Untitled - lyra viol (fefhf) transcribed for lute

IRL-Dtc 408 I, p. 57

1

L7. Ballet - lyra viol (defhf) transcribed for lute AB4

D-K1 Ms. 4o Mus.108.3, f. 54v

1

L8. Whom serve? yea - lyra viol (defhf) transcribed for lute

GB-En Dep.314 no.24, p. 4

1

L9. Untitled - lyra viol (fefhf) transcribed for lute

GB-Lbl Add.56279, f. 6v

[illegible]

1

L10. Untitled - lyra viol (fefhf) transcribed for lute

IRL-Dtc 408 I, p. 59

[illegible]

1

L11. May time. The Ground with Division - cittern

Playford 1666, sig. B2r

1

9

14

L12. Maying time - gittern (fef)

Playford 1652, p. 4

1

L13. Maying time - the second way - cittern

US-CAh 181, f. 14v

1

7

1

8 //a

15 //a

22

29

35

42

JD62c. Untitled - AA4BB8x2

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

Measures 1-7. Above the staff are rhythmic flags. The staff contains notes with letter-based pitch notation (a, c, e, f, g, b) and rests. Measure 1 starts with a C-clef.

1

Measures 8-14. Above the staff are rhythmic flags. The staff contains notes with letter-based pitch notation and rests.

8

Measures 15-21. Above the staff are rhythmic flags. The staff contains notes with letter-based pitch notation and rests.

15

Measures 22-28. Above the staff are rhythmic flags. The staff contains notes with letter-based pitch notation and rests.

22

Measures 29-34. Above the staff are rhythmic flags. The staff contains notes with letter-based pitch notation and rests.

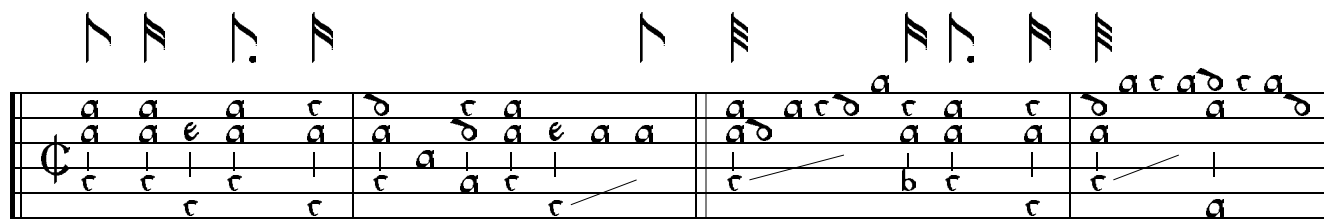
29

Measures 35-41. Above the staff are rhythmic flags. The staff contains notes with letter-based pitch notation and rests.

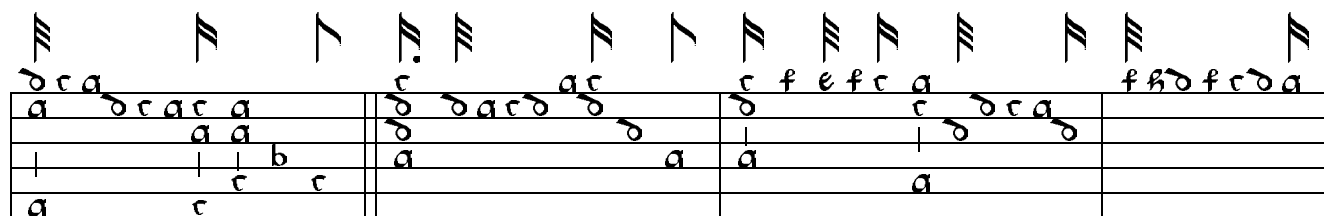
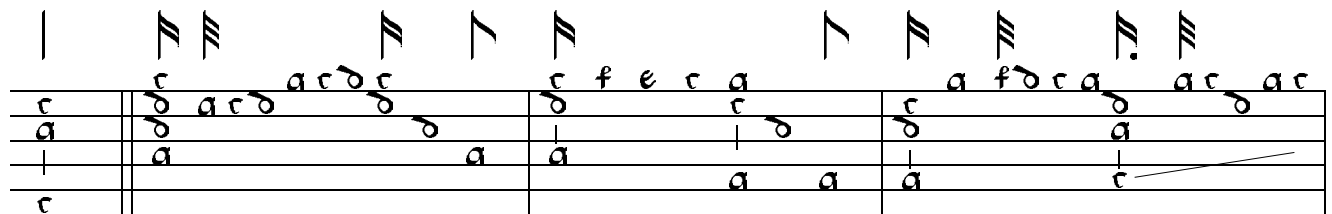
35

Measures 42-48. Above the staff are rhythmic flags. The staff contains notes with letter-based pitch notation and rests. Measure 48 ends with a fermata.

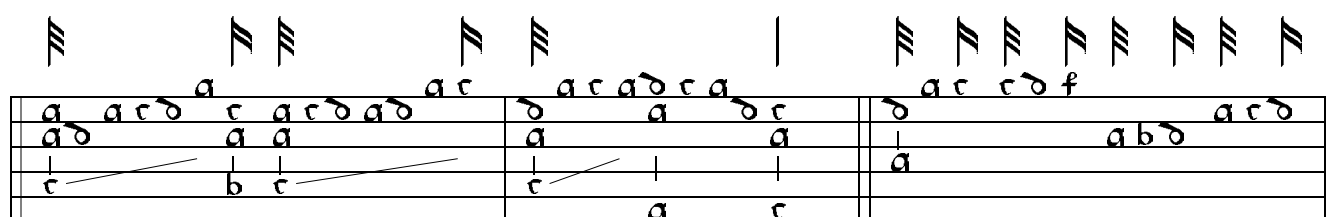
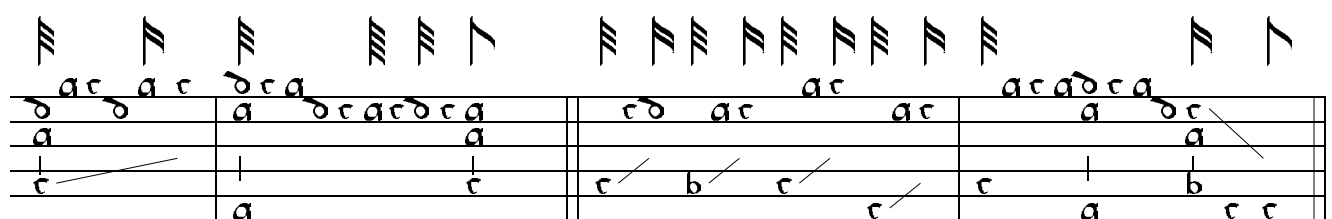
42



1



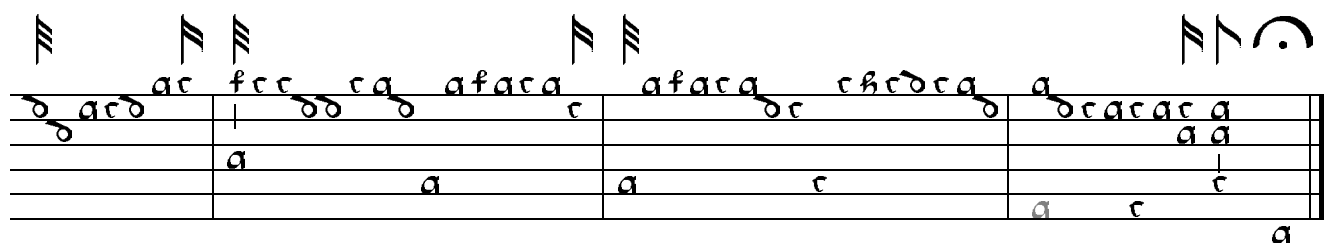
8



15



18



JD62e. Fortune per Dowlande - AA2BB4x2

GB-Lam 601, f. 9v

First system of musical notation. It consists of a single staff with a treble clef and a common time signature (C). The notation includes various note values (minims, crotchets, quavers) and rests. Above the staff, there are several groups of rhythmic flags indicating the timing of the notes. The system ends with a repeat sign.

Second system of musical notation. It continues the piece with similar notation and rhythmic flags. The system ends with a repeat sign.

Third system of musical notation. It continues the piece with similar notation and rhythmic flags. The system ends with a repeat sign.

Fourth system of musical notation. It continues the piece with similar notation and rhythmic flags. The system ends with a repeat sign.

Fifth system of musical notation. It continues the piece with similar notation and rhythmic flags. The system ends with a repeat sign.

Sixth system of musical notation. It continues the piece with similar notation and rhythmic flags. The system ends with a repeat sign.

Seventh system of musical notation. It continues the piece with similar notation and rhythmic flags. The system ends with a repeat sign.

Measures 1-7 of the piece. The notation is in a single system with a treble clef and a common time signature. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The notes are mostly quarter and eighth notes, with some rests. The key signature is one flat (B-flat).

Measures 8-14 of the piece. The notation continues from the previous system. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The notes are mostly quarter and eighth notes, with some rests. The key signature is one flat (B-flat).

Measures 15-21 of the piece. The notation continues from the previous system. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The notes are mostly quarter and eighth notes, with some rests. The key signature is one flat (B-flat).

Measures 22-28 of the piece. The notation continues from the previous system. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The notes are mostly quarter and eighth notes, with some rests. The key signature is one flat (B-flat).

Measures 29-34 of the piece. The notation continues from the previous system. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The notes are mostly quarter and eighth notes, with some rests. The key signature is one flat (B-flat).

Measures 35-41 of the piece. The notation continues from the previous system. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The notes are mostly quarter and eighth notes, with some rests. The key signature is one flat (B-flat).

Measures 42-48 of the piece. The notation continues from the previous system. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The notes are mostly quarter and eighth notes, with some rests. The key signature is one flat (B-flat).

1

8

15

22

29

35

42

First system of musical notation, measures 1-4. The notation includes a treble staff with a C-clef and a bass staff with an F-clef. The notes are primarily quarter and eighth notes, with some rests. The key signature is one flat (B-flat).

1

Second system of musical notation, measures 5-8. The notation continues the melody and accompaniment from the first system. The key signature remains one flat.

Third system of musical notation, measures 9-12. The notation includes more complex rhythmic patterns, including sixteenth notes and rests. The key signature remains one flat.

8

Fourth system of musical notation, measures 13-16. The notation features a variety of note values, including quarter, eighth, and sixteenth notes. The key signature remains one flat.

Fifth system of musical notation, measures 17-20. The notation shows a continuation of the melodic line with various note values and rests. The key signature remains one flat.

15

Sixth system of musical notation, measures 21-24. The notation includes a treble staff with a C-clef and a bass staff with an F-clef. The notes are primarily quarter and eighth notes, with some rests. The key signature is one flat.

18

Seventh system of musical notation, measures 25-28. The notation shows a continuation of the melodic line with various note values and rests. The key signature remains one flat.

JD62i. Fortune Dollandt - AA2BB4x2

A-Lla hs.475, f. 34r

First system of musical notation for 'Fortune Dollandt'. It consists of a single staff with a treble clef and a common time signature (C). The notation is written in a stylized, early modern style with various note values and accidentals. The system is divided into four measures by vertical bar lines.

1

Second system of musical notation. It continues the piece with a single staff. The notation includes various note values and accidentals, with some notes marked with 'f' (forte) and 'e' (e). The system is divided into four measures.

Third system of musical notation. It continues the piece with a single staff. The notation includes various note values and accidentals, with some notes marked with 'f' (forte) and 'e' (e). The system is divided into four measures.

8

Fourth system of musical notation. It continues the piece with a single staff. The notation includes various note values and accidentals, with some notes marked with 'f' (forte) and 'e' (e). The system is divided into four measures.

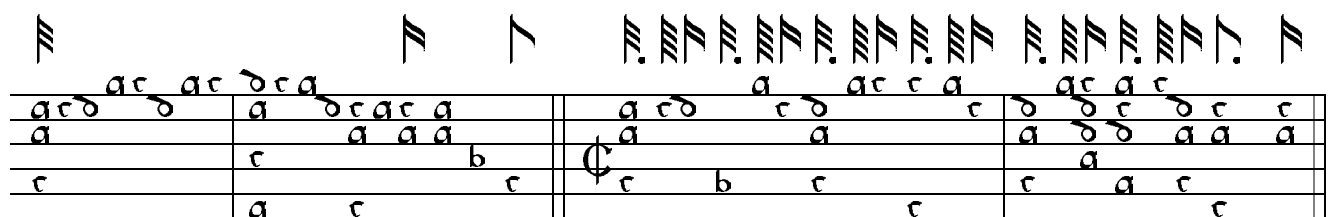
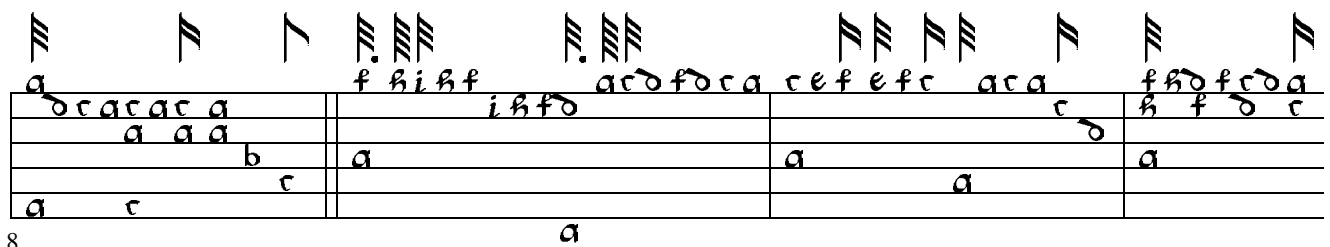
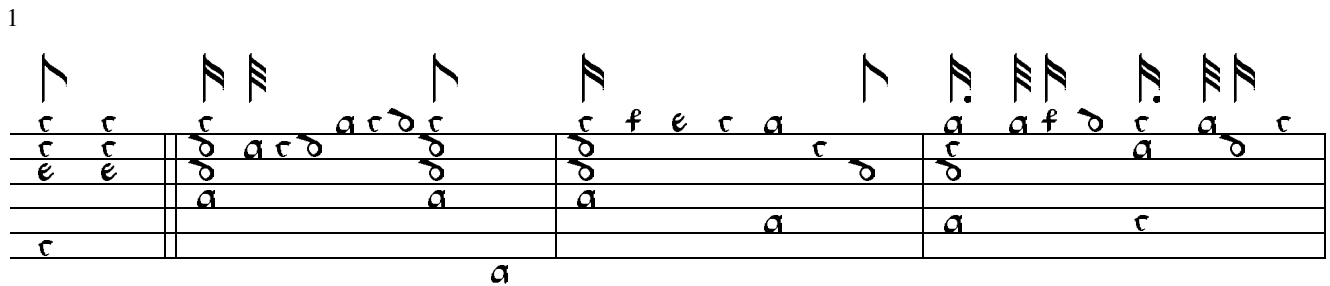
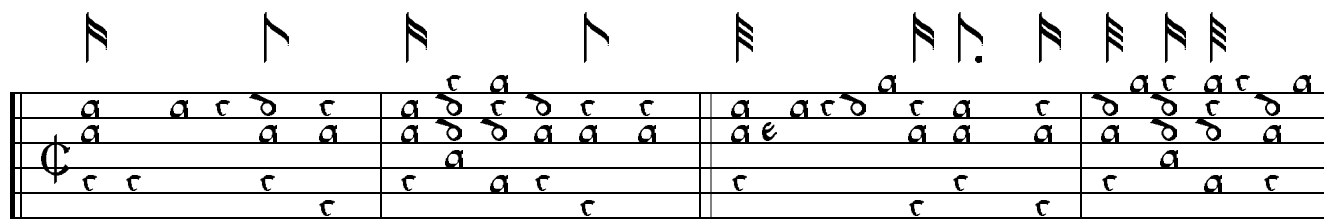
Fifth system of musical notation. It continues the piece with a single staff. The notation includes various note values and accidentals, with some notes marked with 'f' (forte) and 'e' (e). The system is divided into four measures.

15

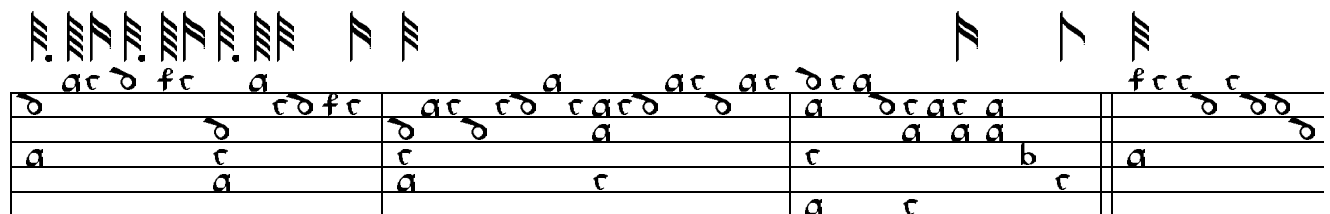
Sixth system of musical notation. It continues the piece with a single staff. The notation includes various note values and accidentals, with some notes marked with 'f' (forte) and 'e' (e). The system is divided into four measures.

18

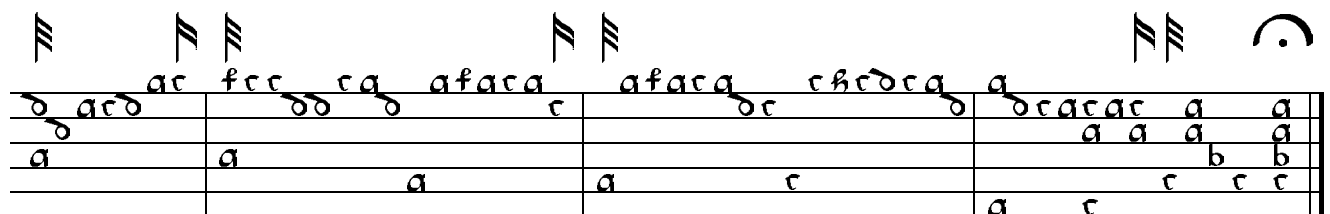
Seventh system of musical notation. It continues the piece with a single staff. The notation includes various note values and accidentals, with some notes marked with 'f' (forte) and 'e' (e). The system is divided into four measures.



15



18



1 a a

8 a

15 a

22 a a a a a

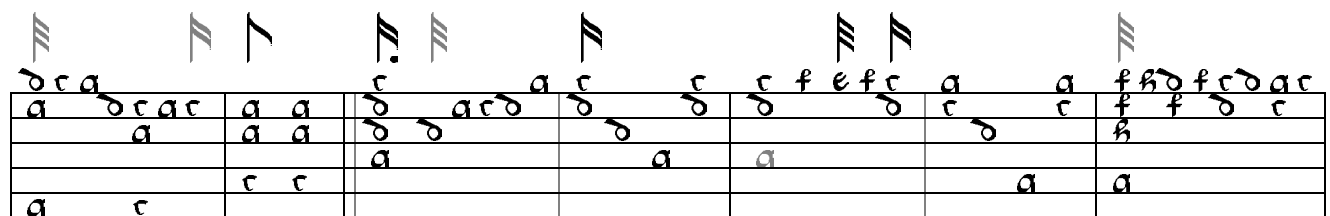
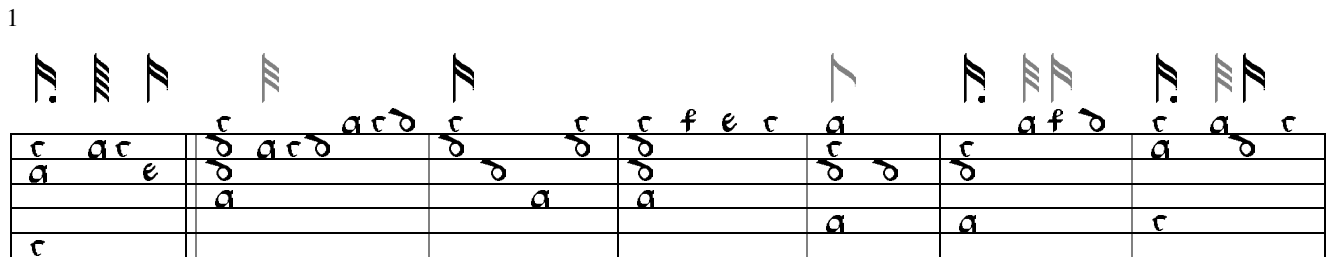
29 a a a a

35 a a

42 a a

JD62l. (For)tun(e) - AA4BB8

D-B 4022, ff. 11v-12r



22

JD63b. Complainte J(ohn) Dowlands - cittern

GB-Cu Dd.4.23, f. 23r



10

F7. Fortune - AA4BB8

GB-Cu Dd.9.33, f. 51r

1

9

14

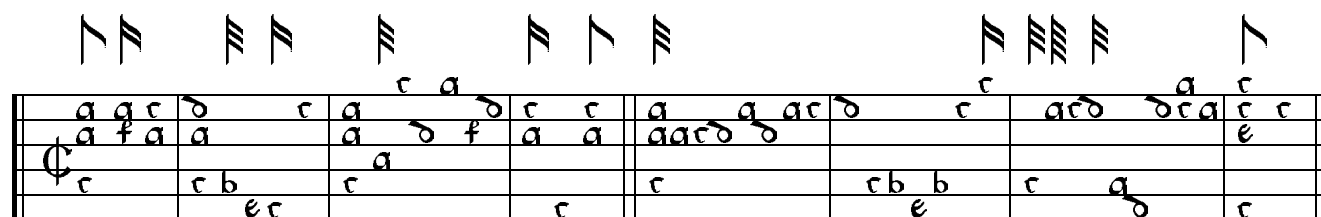
20

F8. Von der Fortuna - 7F8D A4B8

D-Lr 2000, p. 13

1

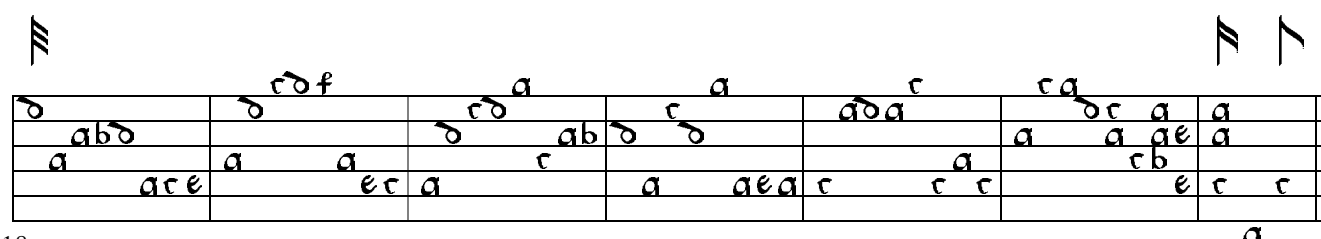
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1



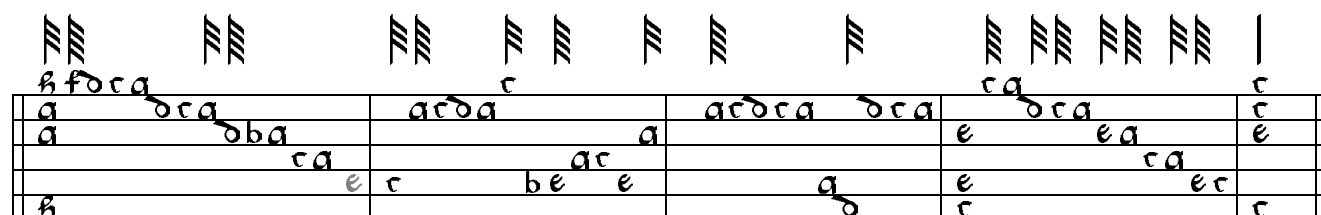
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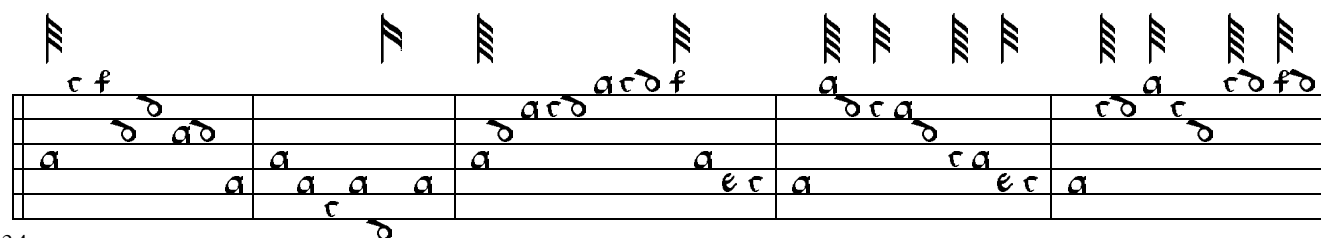
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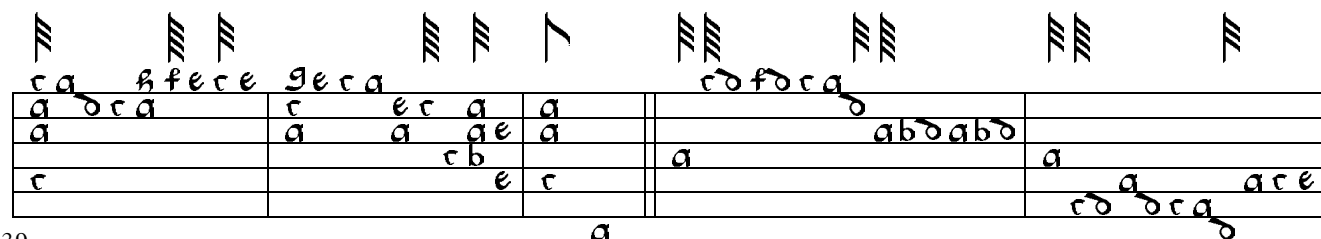
25



29



34



39

44

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

44

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

53

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

57

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

62

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

67

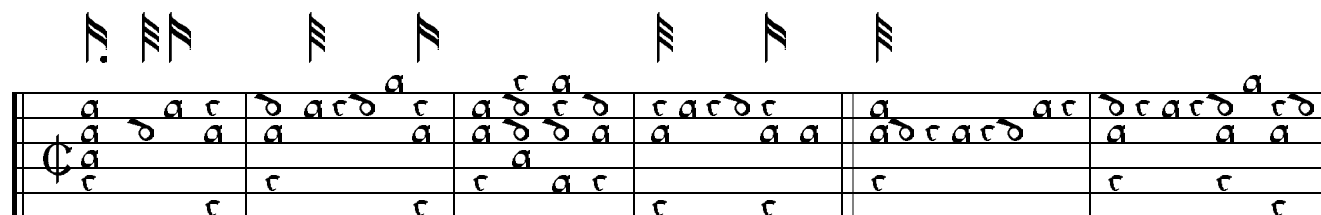
a a a	a c d	a b d	c d f	a b d
e a	a	e c	a	c a c a c
a a c e				a a c e a
c d				a c d

67

c a	e c e a c e	a b d	c	c	e c a	a e c	a a
			a	a	e	a	a
			b c	c b	e	c	b
			c e			c	c

F10. Fortuna Anglese - 7F AA4BB8

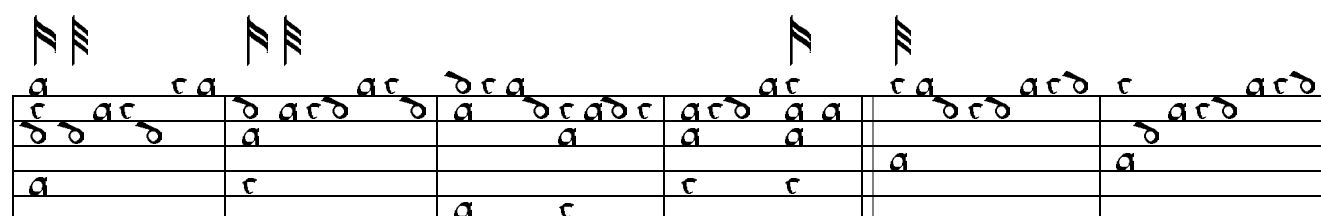
D-B Hove 1, ff. 160r-159v



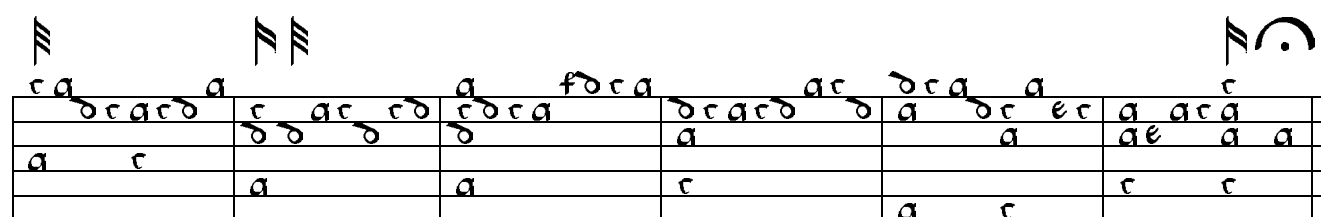
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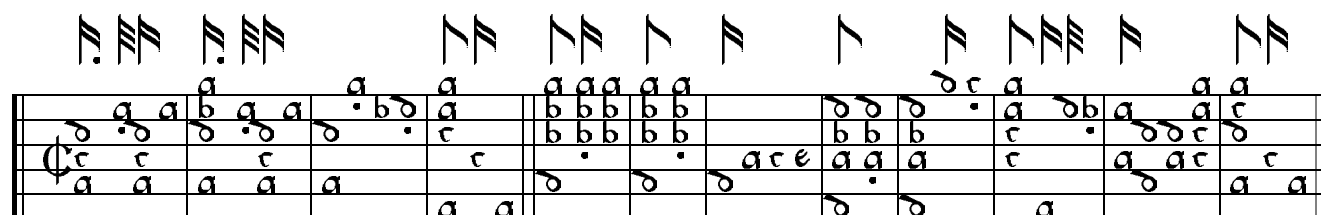
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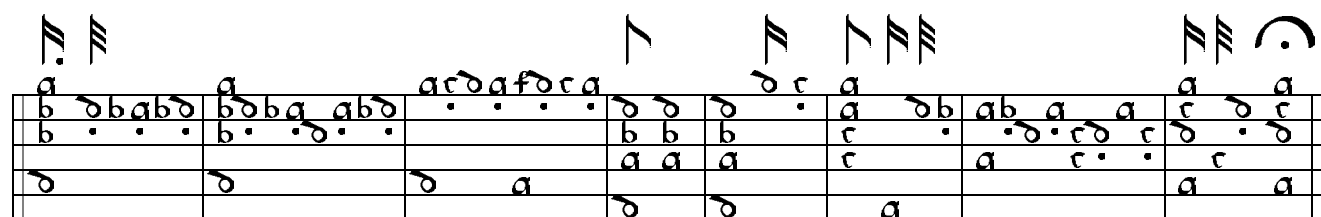
19

F11. Untitled - A4BB8

NL-Lu 1666, f. 387r



1



13

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

1

9

17

23

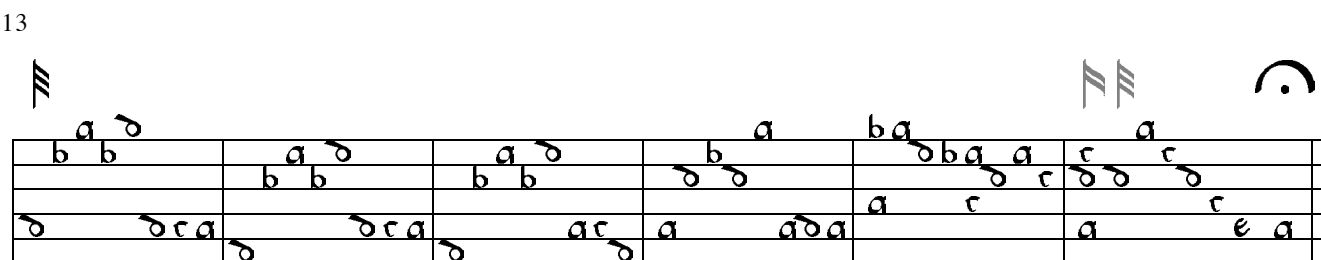
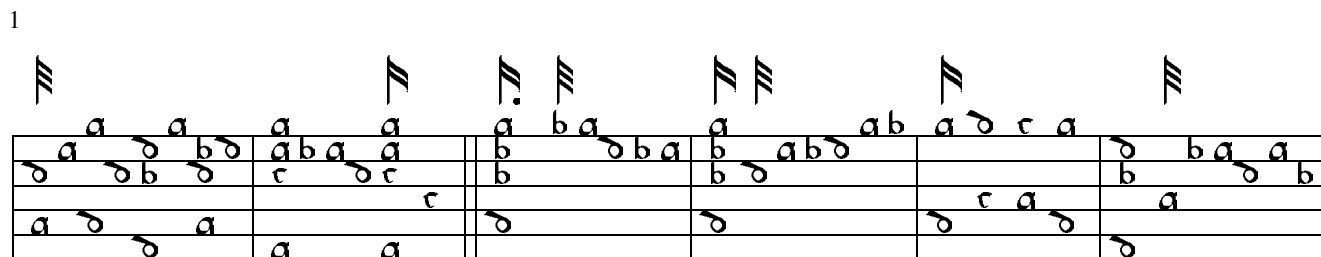
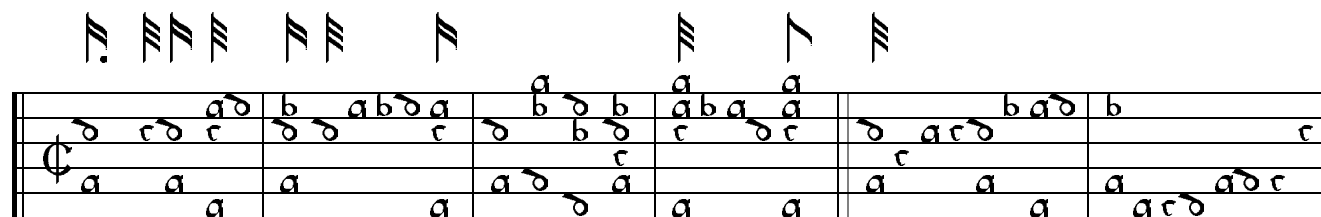
29

34

42

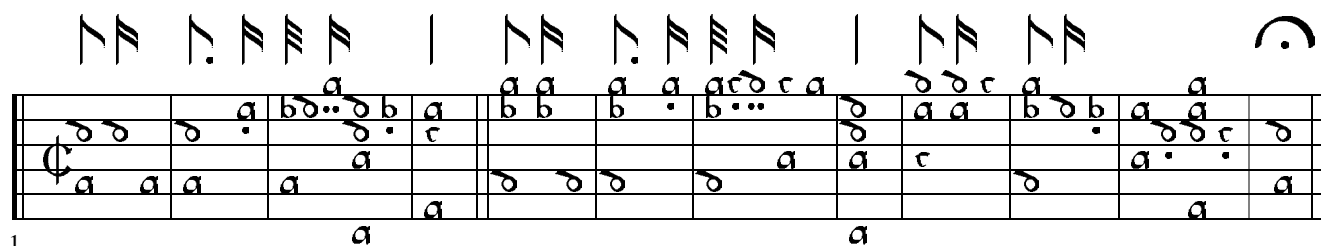
F13. Fortuna Anglese - AA4BB8

D-B Hove 1, f. 158v



F14. Untitled - A4B8x2

NL-Lu 1666, f. 388r



F15. Fortune Angloise - 7F8Eflat10C AA4BB8

Vallet 1616, p. 8

1

7

13

19

F16. Von der Fortuna - A4B8

PL-Kj Mus.40159, f. 16r

1

7

F17. Fortune Angloise - 7F10C AA4BB8

LT-Va 285-MF-LXXIX, f. 27v

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F18. Von der Fortuna proportio - 7F AA4B8A4B8

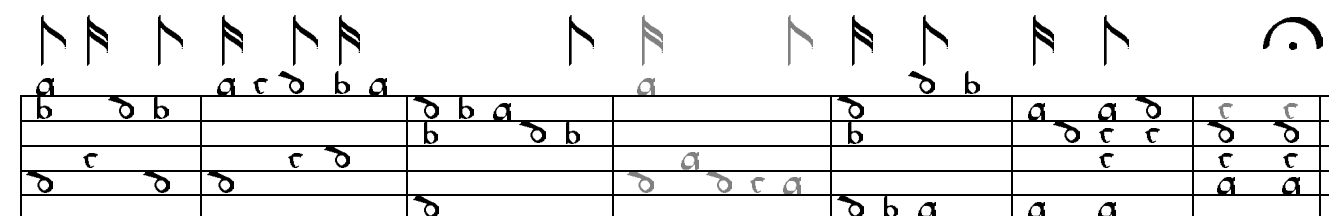
D-LEm II.6.15, p. 412

1

8



15 a



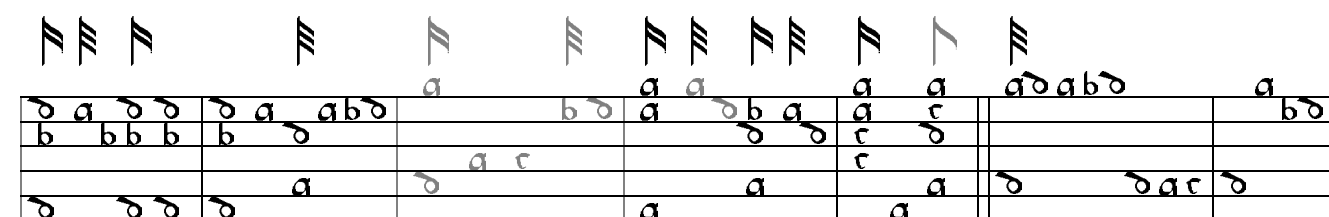
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F19. Von der fortuna - 7F9C A4BB8

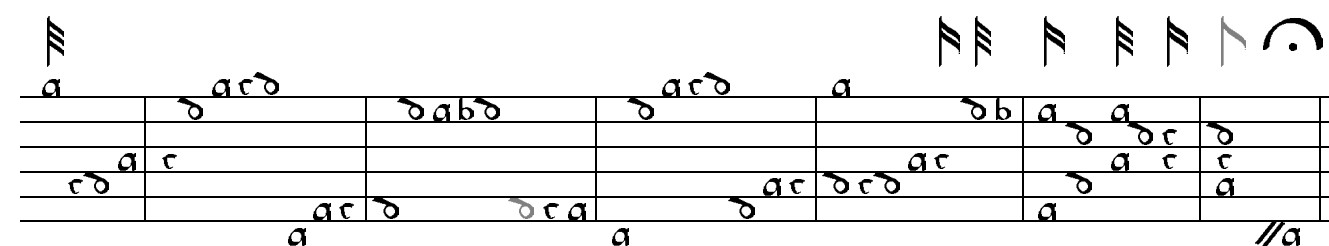
D-LEm II.6.23, ff. 45r & 45v



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8



B1. (Balow) - A2B3

GB-Cu Dd.5.78.3, f. 18r



1

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

First system of musical notation (measures 1-8). The notation includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written on a five-line staff with various note values (minims, crotchets, quavers) and rests. The bass line is written on a four-line staff with note values and rests. The system is divided into two measures by a double bar line.

1

Second system of musical notation (measures 9-15). The notation continues from the first system, featuring a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written on a five-line staff with various note values and rests. The bass line is written on a four-line staff with note values and rests. The system is divided into two measures by a double bar line.

9

Third system of musical notation (measures 16-22). The notation continues from the second system, featuring a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written on a five-line staff with various note values and rests. The bass line is written on a four-line staff with note values and rests. The system is divided into two measures by a double bar line.

16

Fourth system of musical notation (measures 23-29). The notation continues from the third system, featuring a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written on a five-line staff with various note values and rests. The bass line is written on a four-line staff with note values and rests. The system is divided into two measures by a double bar line.

23

Fifth system of musical notation (measures 30-36). The notation continues from the fourth system, featuring a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written on a five-line staff with various note values and rests. The bass line is written on a four-line staff with note values and rests. The system is divided into two measures by a double bar line.

31

B2. Baloo - A4B5

IRL-Dtc 408/I, p. 111

First system of musical notation (measures 1-8). The notation includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written on a five-line staff with various note values (minims, crotchets, quavers) and rests. The bass line is written on a four-line staff with note values and rests. The system is divided into two measures by a double bar line.

1

F21. Fortuna - AA4BB8

LT-Va 285-MF-LXXIX, f. 20v



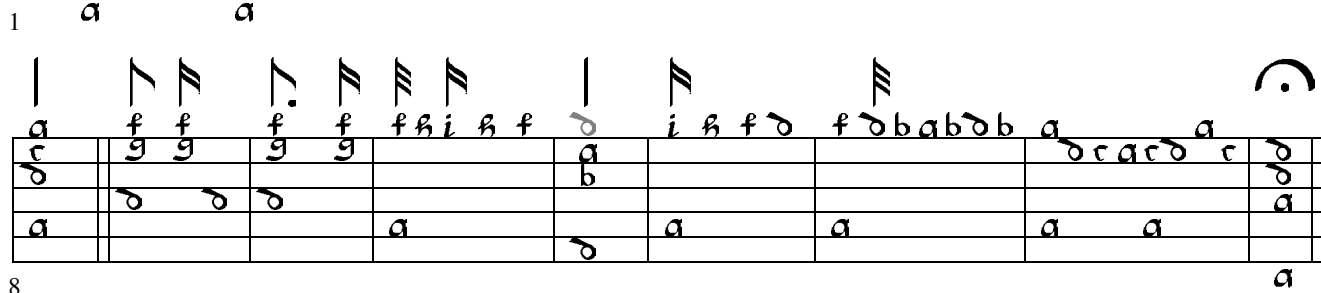
F22. d'Engelsche Fortune - AA4BB8

NL-Lu 1666, f. 387r



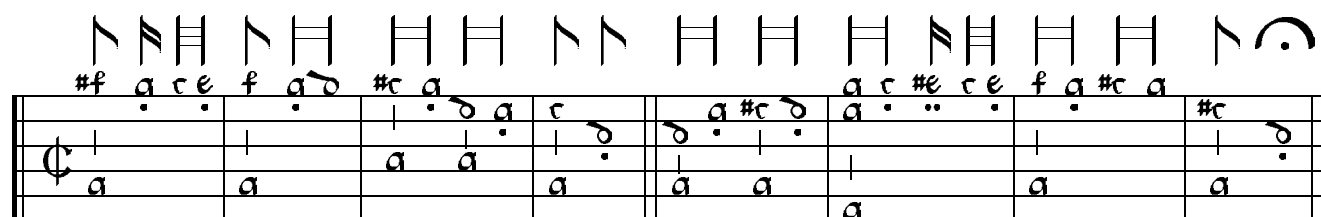
F23. Lamentation du Duc de Guise - 7F AA4B8

NL-Lu 1666, f. 388r



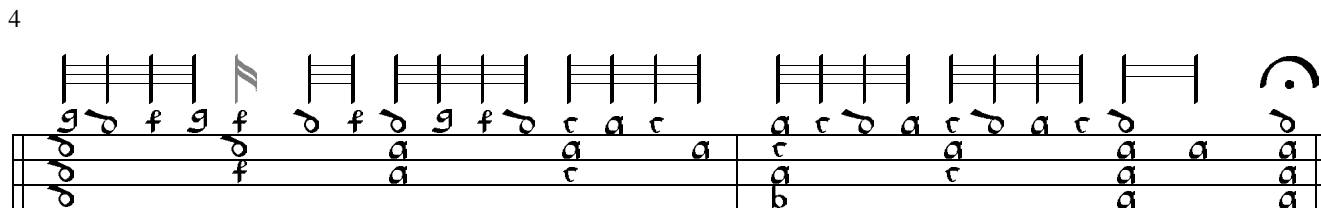
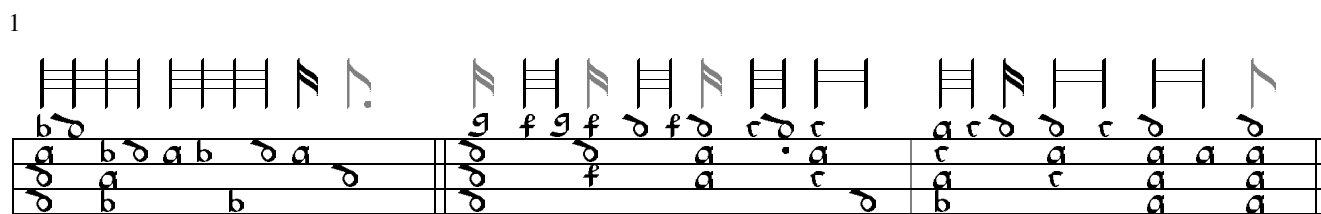
M2. Untitled - AB4

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

1 a a a a

7 f b b b a b b a a f g f f f g f g f f f h i h f

12 f g f g b b a a b a b f b a b a d r a a b a c a

17 f i i f f g f g e d f d c a b a b a c e d d g

21 f d f i h f d b a b d f d f g g f b a a b a b a a c a r d f

M4. Hort hort erstunder ? dinge - AA4

D-LEm II.6.23, f. 45r

1 a a

7

13 a a a

19 a a a

25

31

37 a a

42

42

47

The Rose Tree

48

49

50

51

47

52

53

54

55

52

The Rose Tree

56 a

56

60

[illegible][illegible]

69

73

78

82

86

89

93

98

155

158

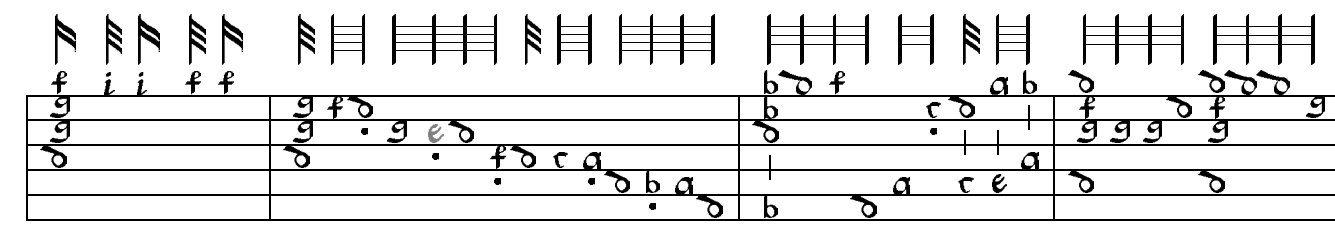
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165

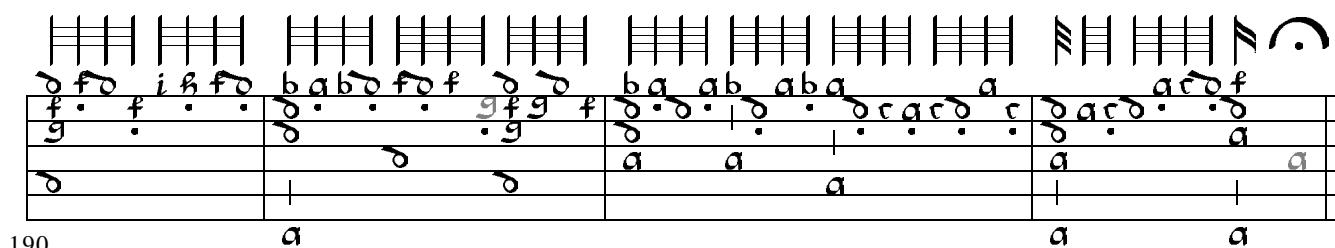
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181



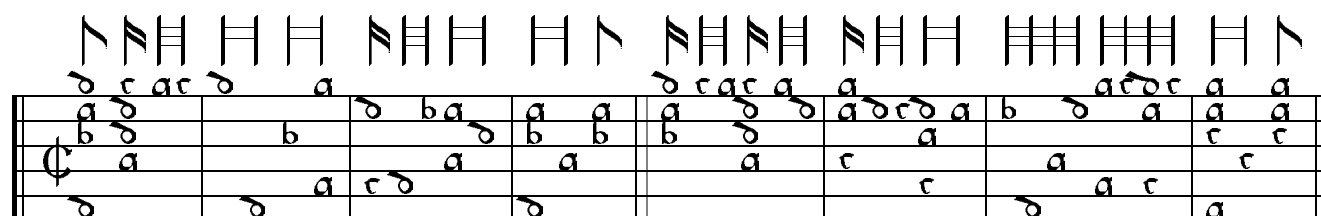
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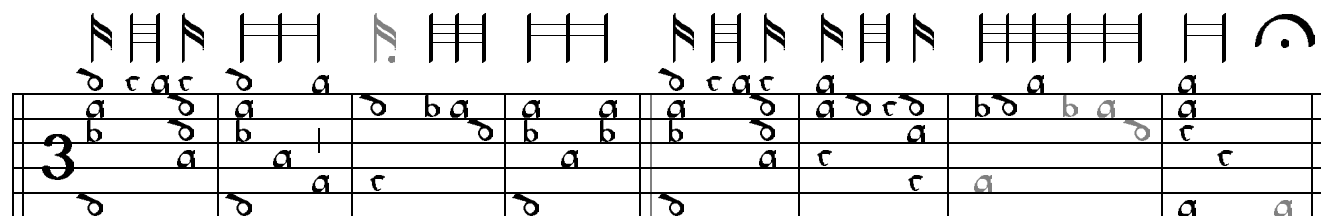
190

M5. Tantz - Proportio - ABAB4

D-B 40141, f. 46r

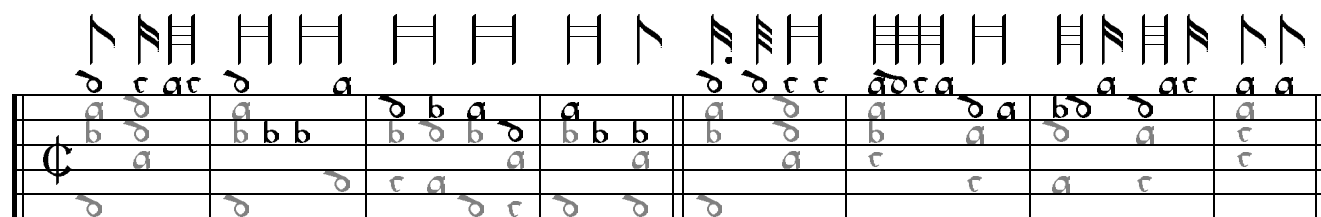


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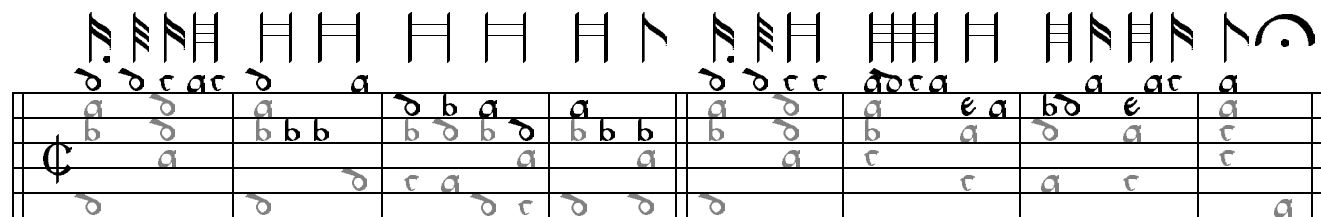


9

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



1



9

F26. Fortuna Anglese - 7F AA8B16

D-B Hove 1, f. 159r

	\nearrow	\parallel	\nearrow		\parallel	\nearrow		\parallel	\nearrow		\parallel	
	a		a c	d a c	d a c	a b	f d	c d c a	c	a	a c d c a c	
	a	d	a a	a	a e	a a	d a	a	a a	a d c a	c d	a
C	c	c	c	c	c	f	a c	c	c	c		c
	a		c		c			c	c			

1

δ	ϵ	a		a	ϵ	a	b	a	a	b	a	a	ϵ	δ	a
a	a	a	a	a	ϵ	a	a	a	b	a	a	b	a	a	ϵ
a	b	b	δ	b	δ	a	a	b	a	δ	b	a	δ	a	ϵ
ϵ							a								
ϵ				ϵ		ϵ									
	a	ϵ	δ		a			δ		δ		δ	ϵ	δ	

12

c	d	c	c	f	c	f	d	c	a	a	c	c	a	a	c	a	c	a	a	a	a
d	d			a	a	a						a	a	d	a		c	c	c	c	
a		a	a	a	a	c						a	c	d	c		a	a			
												a	d	a	c		a	a			

22

F27. Fortuna Anglese - 7F AA4B8

D-B Hove 1, f. 159v

The Rose Tree
 G major, 2/4 time
 Treble clef, key signature of one sharp (F#), common time (C).
 The melody consists of 16 measures, grouped into four measures per system. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A4 (quarter). The piece ends with a double bar line.

1

The image shows a musical score for the song "The Rose Tree" in G major. The score is written for a vocal line and a guitar accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The melody is simple and catchy, with a clear harmonic structure. The guitar accompaniment provides a steady rhythm and harmonic support for the vocal line.

6

f d c f .	a r d e a	a
a a b d ar	d	b ba d
a	a	c c a d
d	e a a c e	a b aa ad
	r	c
	d	a c
	a	

11

F28. Von der Fortuna Proportio - 7F8Eflat9D10C A4B8A8B16

D-HRD Fü 9829, ff. 8v-9r

1

8

17

27

F29. Von der Fortuna - 7D A4B8

GB-Lbl Sloane 1021, f. 79v

1

8

1

8

16

22

27

32

37

42

Handwritten musical notation system 42. It consists of five staves. The top staff contains a series of notes and rests, with some notes marked with 'f' (forte) and 'c' (crescendo). The notation is written in a shorthand style, with many notes being half notes or quarter notes. The system is divided into measures by vertical bar lines.

42

48

Handwritten musical notation system 48. It consists of five staves. The notation is similar to system 42, with notes and rests. There are some triplets indicated by a '3' and a bracket. The system is divided into measures by vertical bar lines.

48

52

Handwritten musical notation system 52. It consists of five staves. The notation is similar to the previous systems, with notes and rests. The system is divided into measures by vertical bar lines.

52

56

Handwritten musical notation system 56. It consists of five staves. The notation is similar to the previous systems, with notes and rests. The system is divided into measures by vertical bar lines.

56

61

Handwritten musical notation system 61. It consists of five staves. The notation is similar to the previous systems, with notes and rests. The system is divided into measures by vertical bar lines.

61

65

Handwritten musical notation system 65. It consists of five staves. The notation is similar to the previous systems, with notes and rests. The system is divided into measures by vertical bar lines.

65

70

Handwritten musical notation system 70. It consists of five staves. The notation is similar to the previous systems, with notes and rests. The system is divided into measures by vertical bar lines.

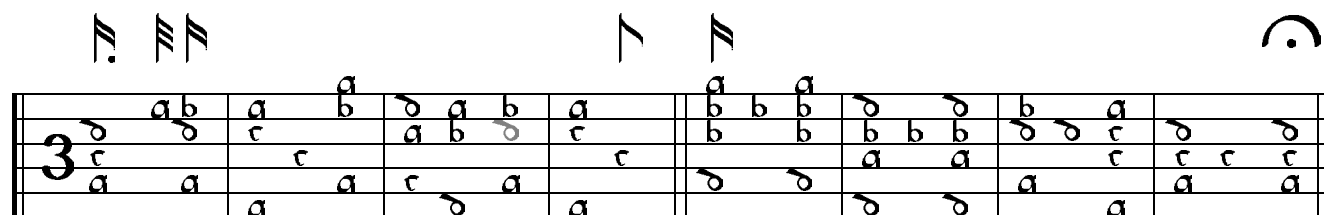
70

F31. Allemand Proportio - ABAB4

S-B 2245, ff. 13r-13v



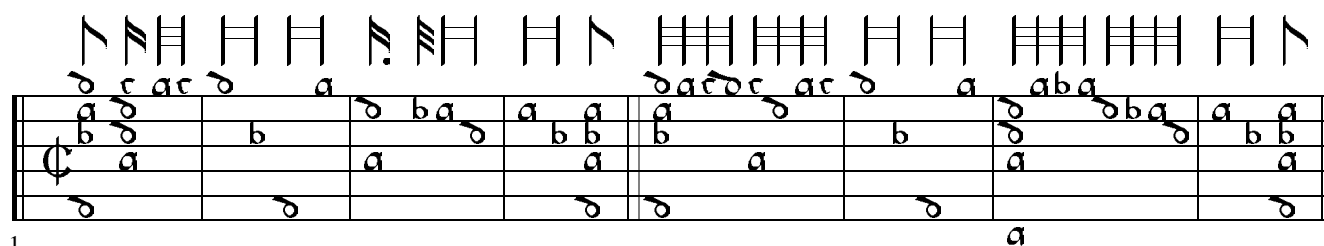
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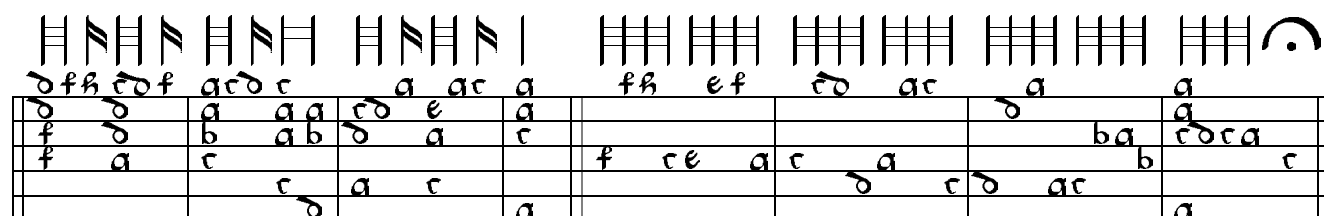
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M7. Untitled - 7F AABB4

LT-Va 285-MF-LXXIX, f. 57v



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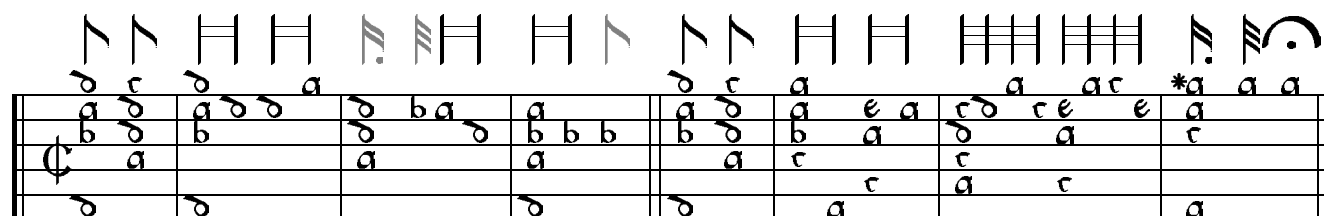
M8. Engelsche Foulle, Walsch Wailinneken - AB4

Valerius 1626, p. 33



M9. Klapper Tantz - 7F AB4

D-LEm II.6.15, p. 369

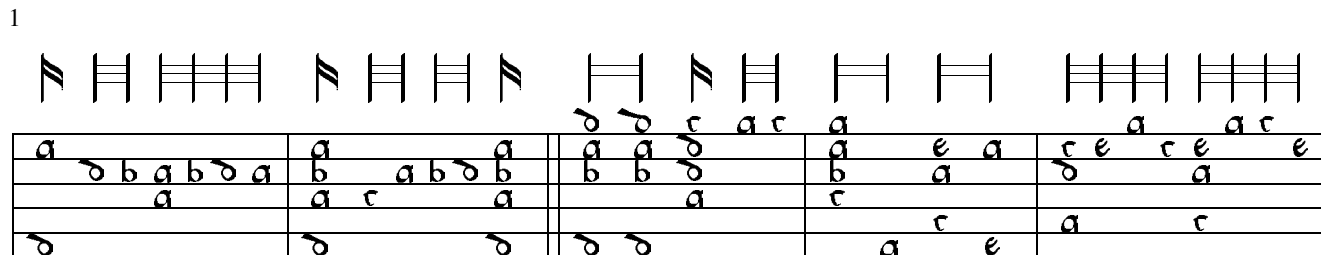


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31

M11. Englische Toy - AABBB4

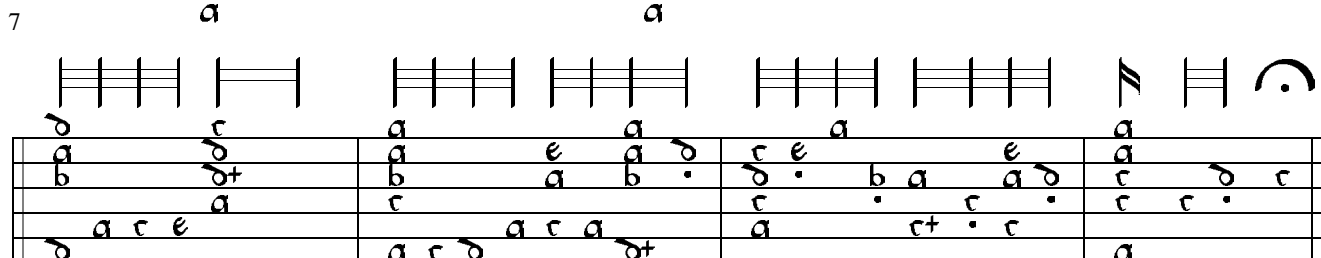
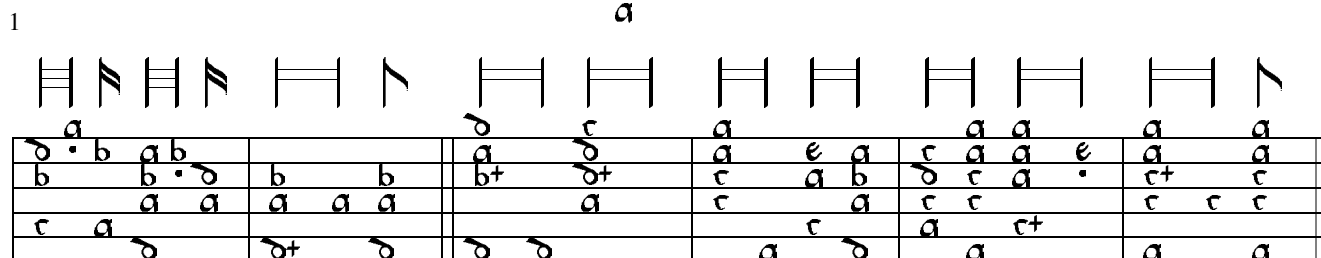
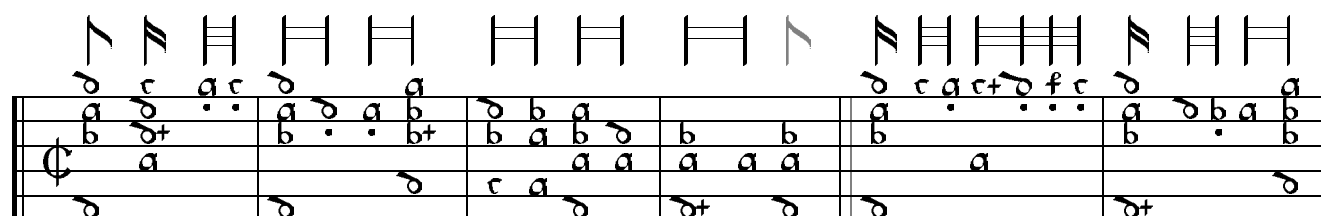
D-B Danzig 4022, f. 26v



12

M12. Untitled - 7F AABBB4

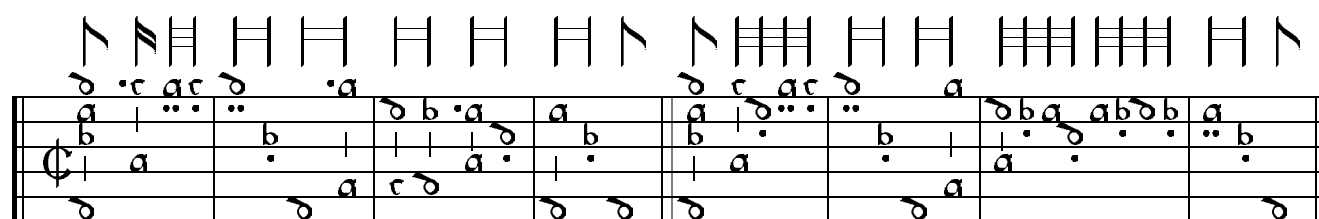
D-Kl 4o.Mus.108 I, f. 2v



13

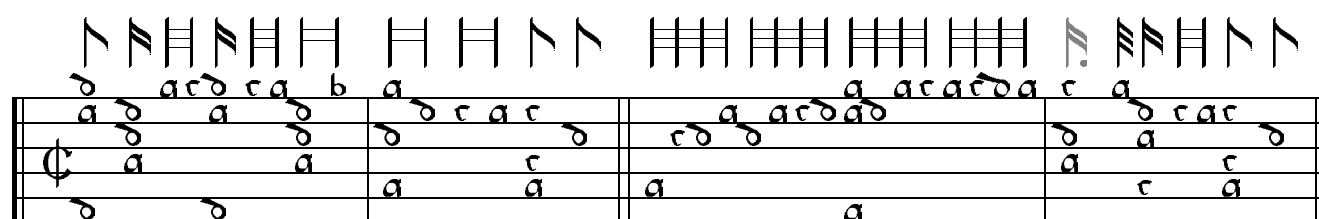
M13. The Queen's Pantophle - AABB4

US-NHub osborn 7, f. 89v



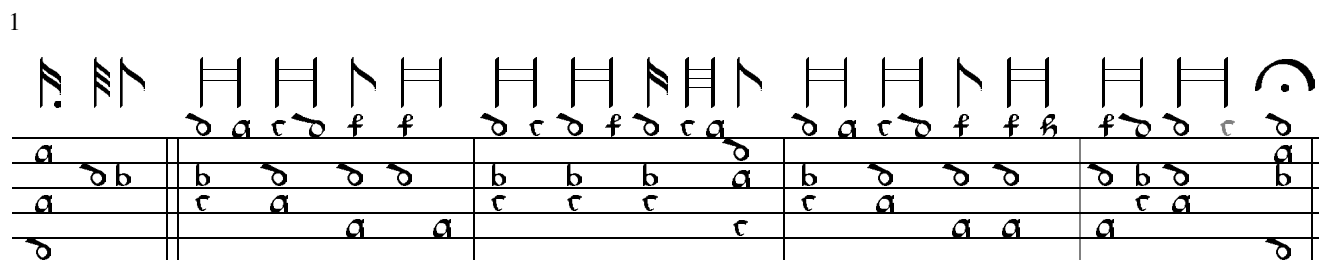
M14. Passemezo - ABC2

Phalese 1549, sig. H3v



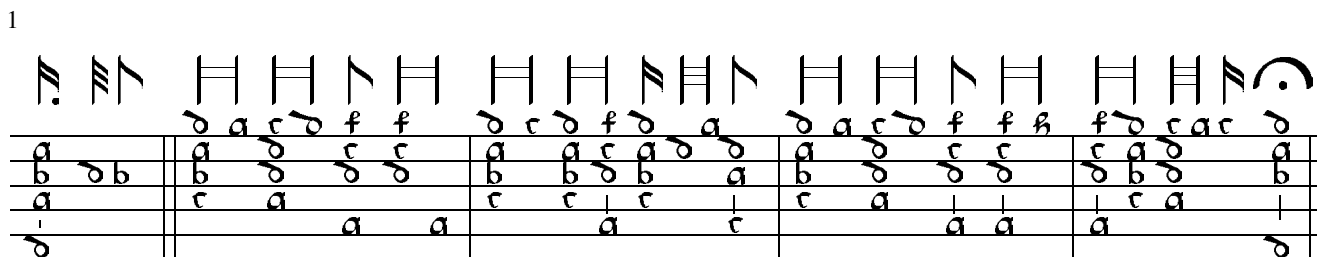
M15. Passomezo - A2B2C4

Phalese 1563, f. 64r



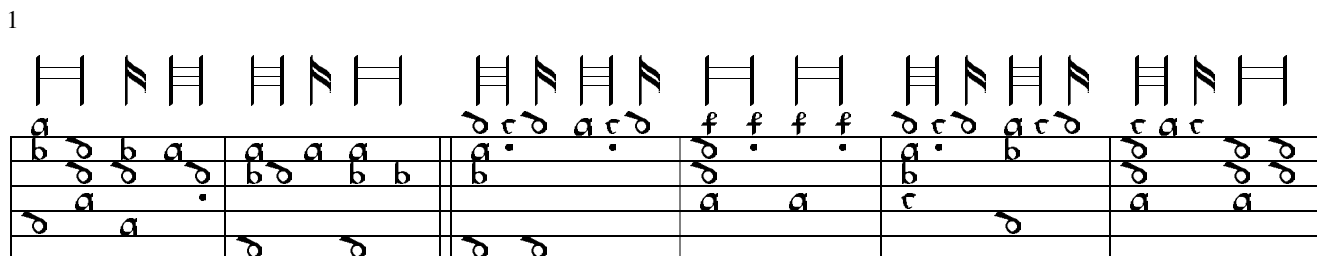
M16. Passemezo d Angleterre - A2B2C4

IRL-Dtc 410 1, p. 71



M17. Passomezo d'Engleterre - A4B4C8

NL-Lu 1666, f. 134r



13

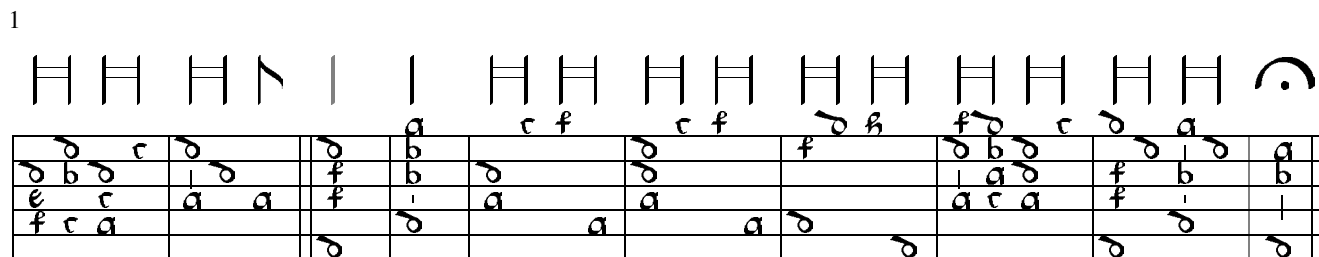
M18. Chorea Anglicana - AB4

CH-Bu F.IX.70, p. 291



M19. Untitled - A4B4C8

GB-Gu Euing 25, f. 29v



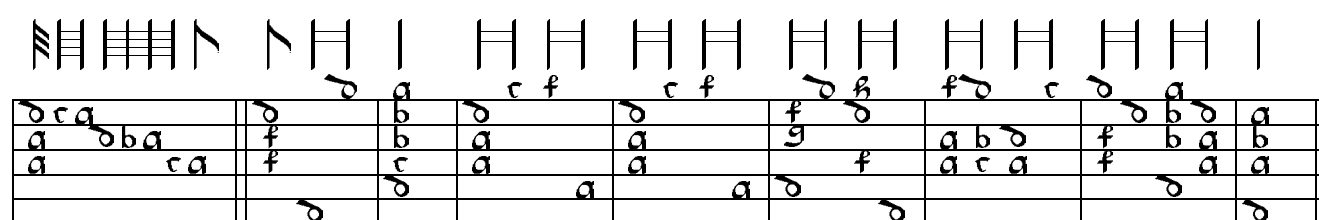
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M20. A Toy - AA4BB4CC8

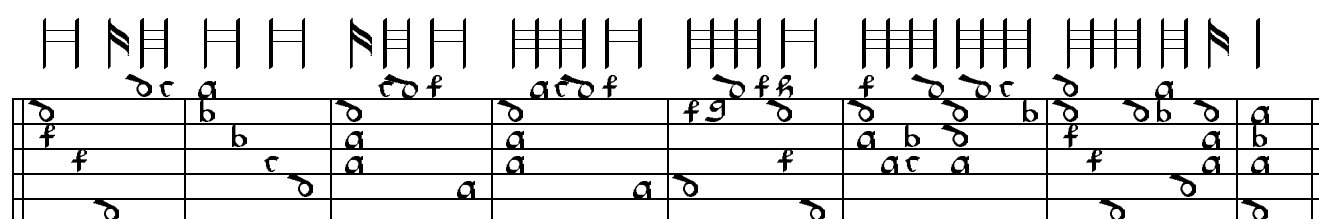
Robinson 1603, sig. I2r



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16



25

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

1

E	D	E	G	E	G	A	E	G	E	D	C	D	C	A	C				A	G	F	G	F	A	M	A	M	N	M	N	P
E	D	E	G	E	G	A	E	E	D	C	D	C	A	C	A			A	G	F	G	F	A	M						A	
E	D	E	G	E	G	A	E	E	D	C	D	C	A	C	A			A	G	F	G	F	A	M				M		A	
E	D	E	G	E	G	A	E	E	D	C	D	C	A	C	A			A	G	F	G	F	A	M				A	A	A	

6

o	m	k	h	g	i	g	i	k	i	g	g	k	h	g	i	k	m	k	m	p	o	m	k	i	k	g	i	k	h	k	k
o	m	k	g		i	g	i	g	g	g		g		g	g		k	m	k	g	o	m		g			g		g		
m	k	i			i		i			i		i		i		k	k	k		m	m		i			i		i			

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[illegible]

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

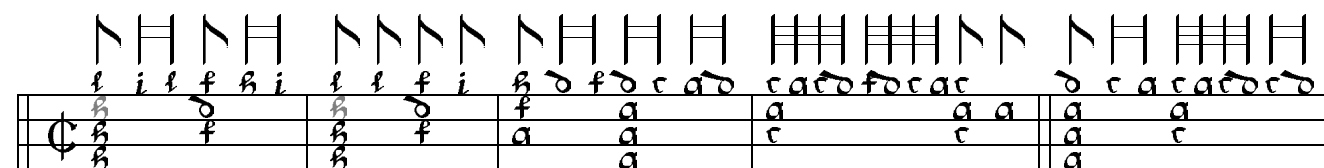
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<p> a m f m m g f g a a n a d d a </p>											

1

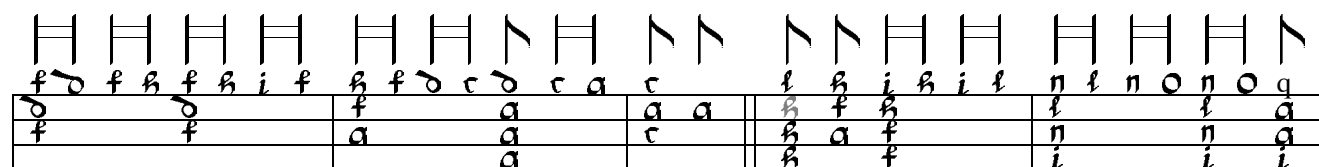
n n m m				k n m k				i e				g h k g				i k i				k k k																			
a a k				a				g				a				g				g																			
k k m				a				i				a				i i				i																			
m								a												i																			

5

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



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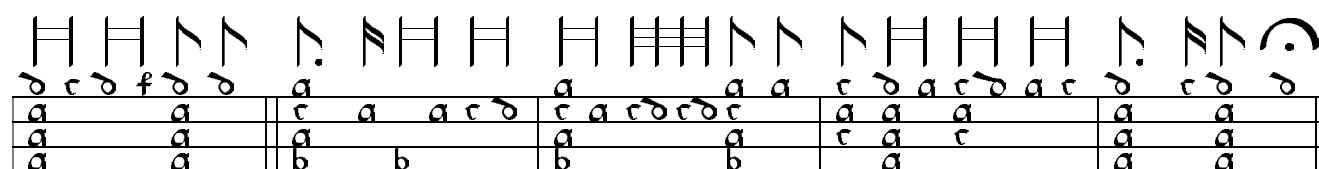
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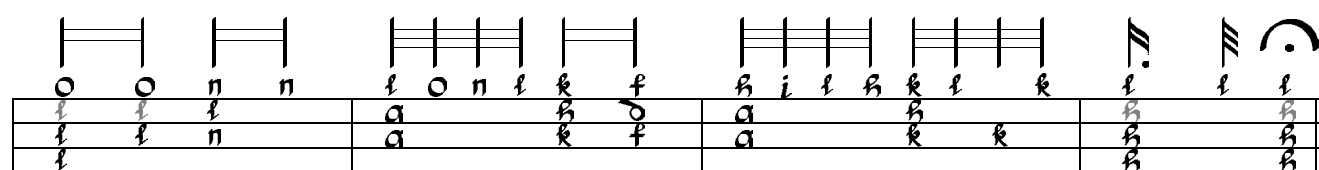


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M22ii. Engelsche Foulle, Walsch Wailinneken - chromatic cittern AB4 Valerius 1626, p. 33



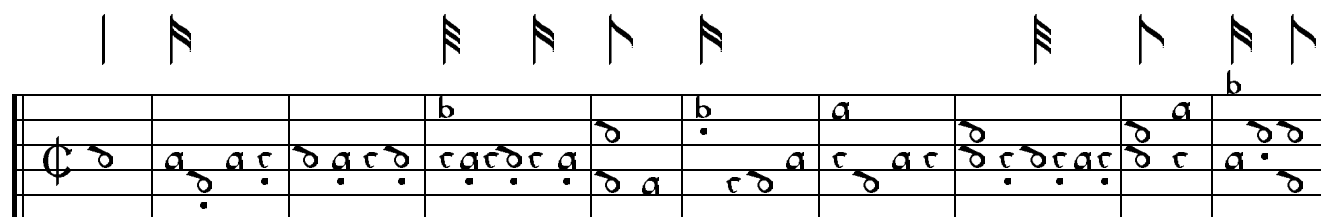
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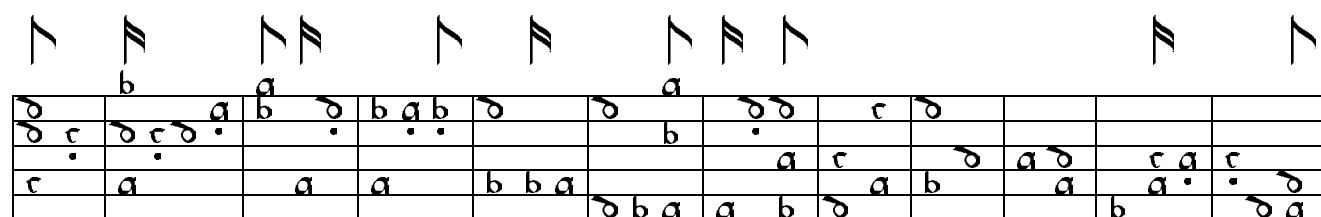
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Rippe9. Fantasie sixiesme

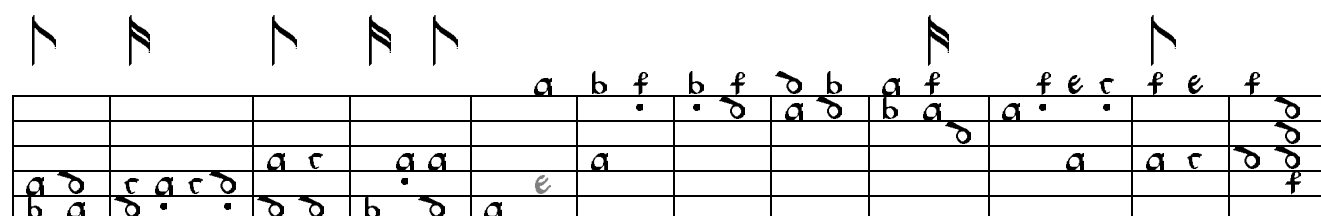
Le Roy & Ballard I 1562, ff. 14v-17v



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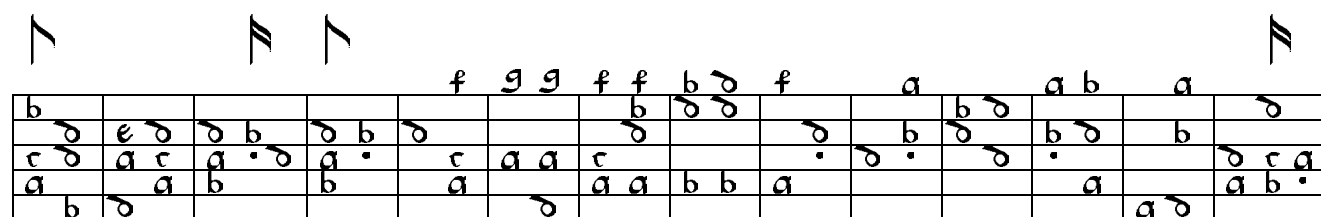
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23



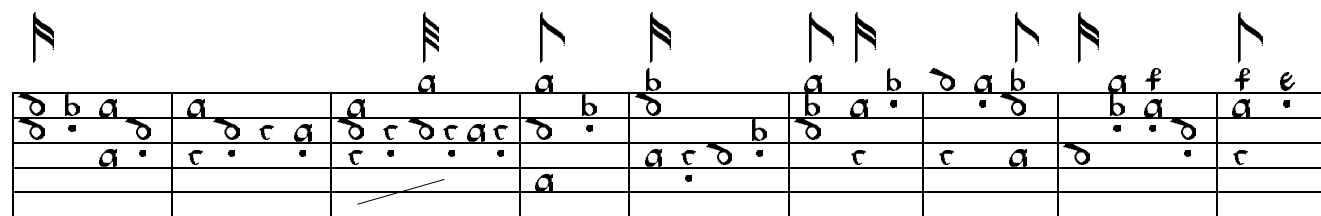
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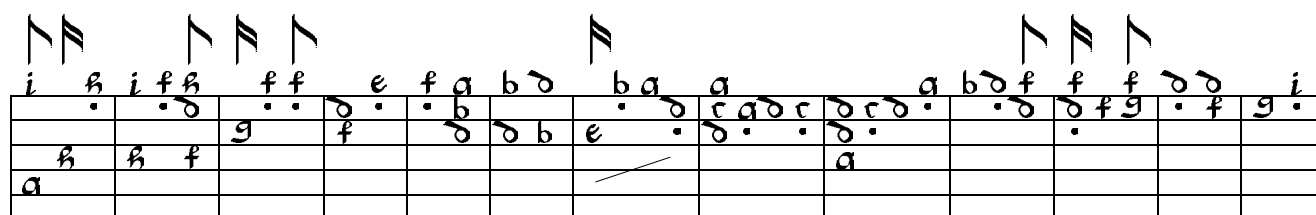
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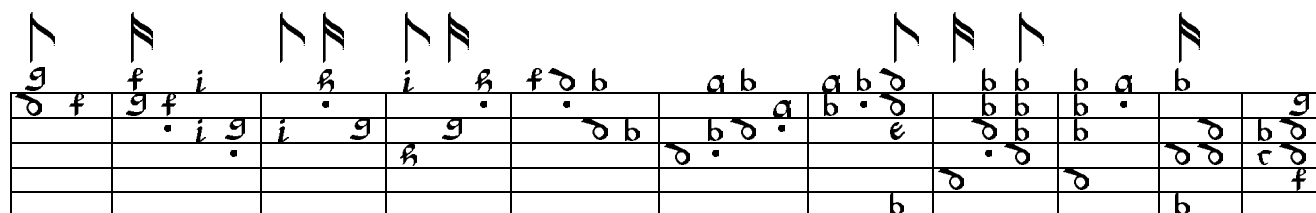
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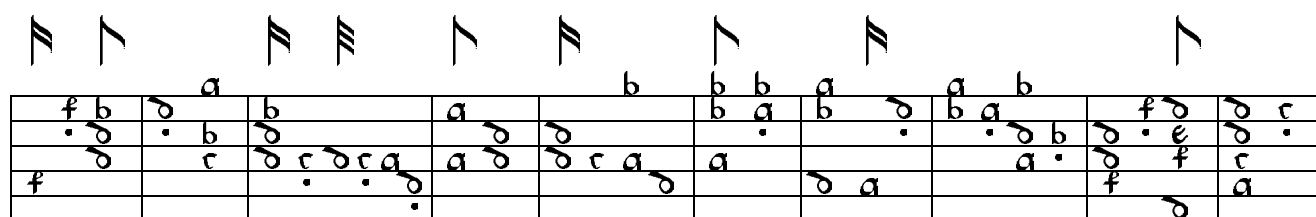
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83



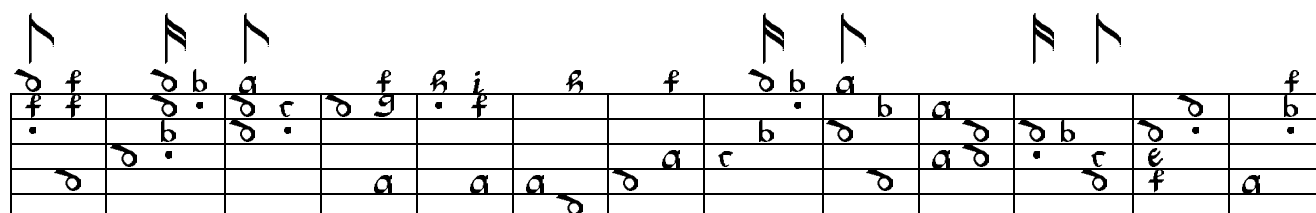
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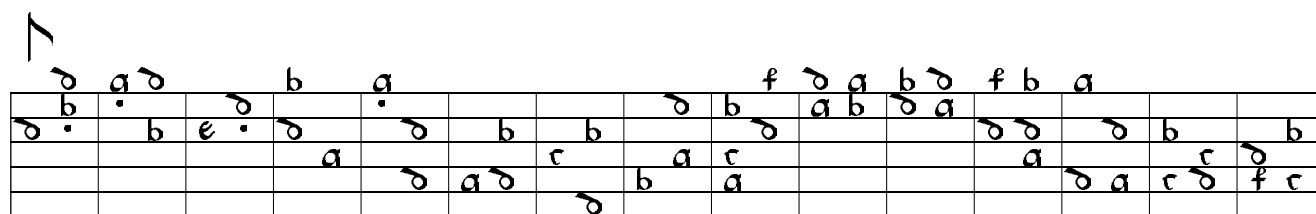
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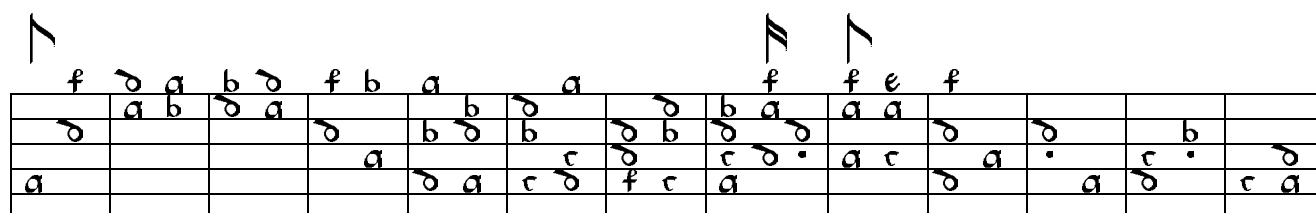
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130



143



158

171

182

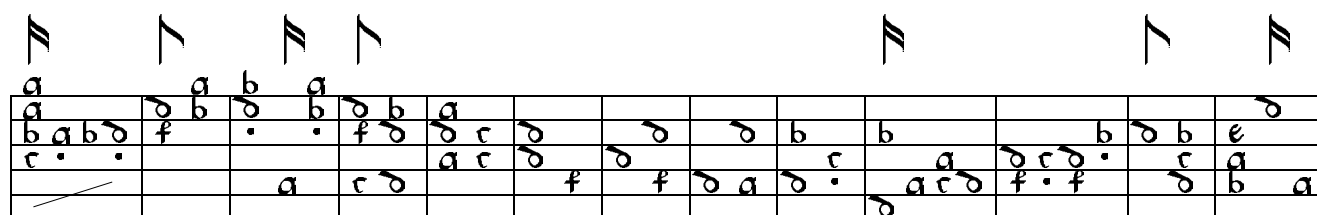
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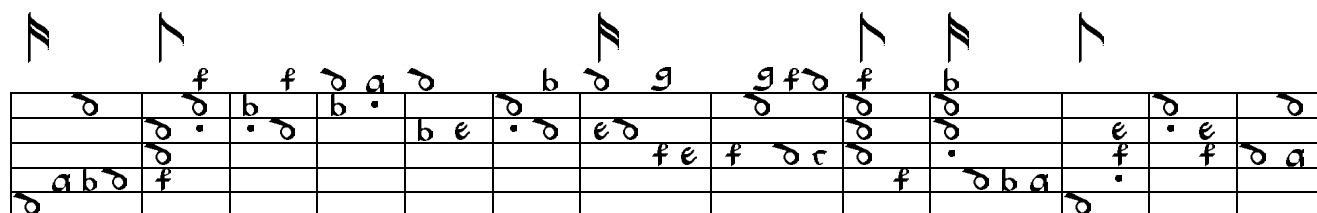
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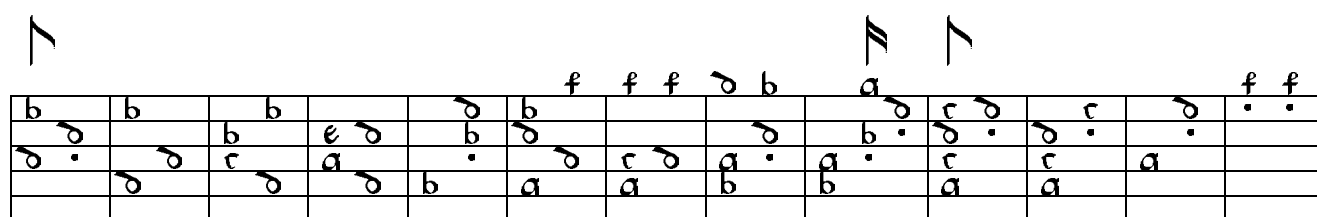
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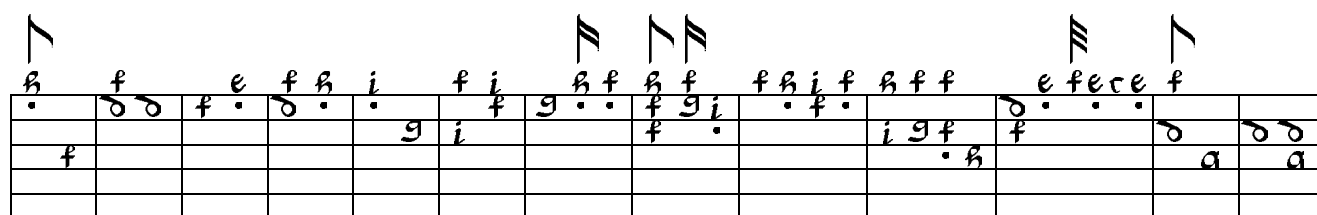
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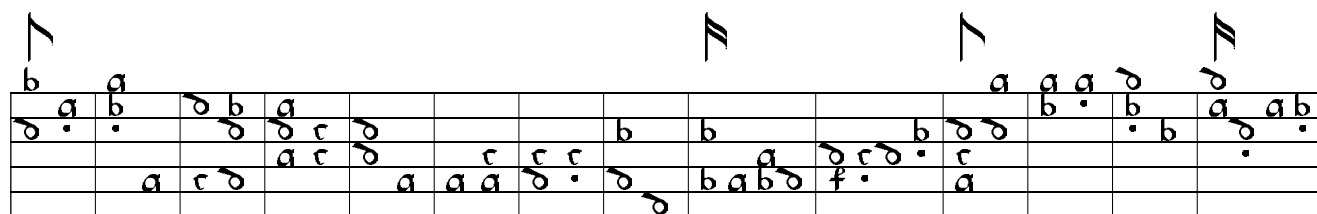
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310



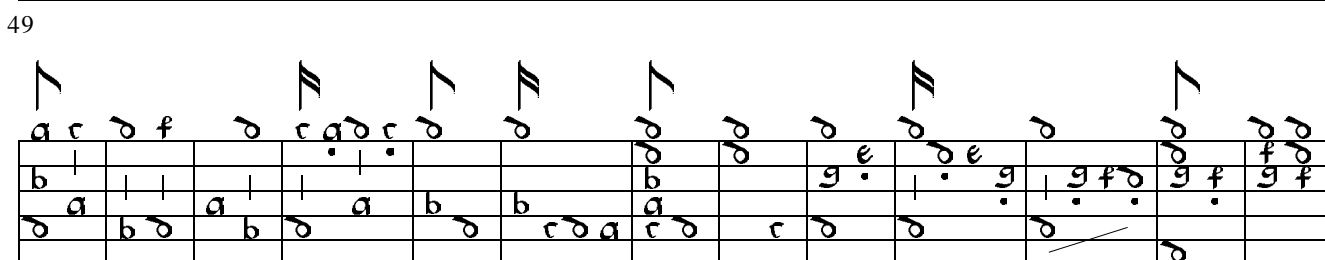
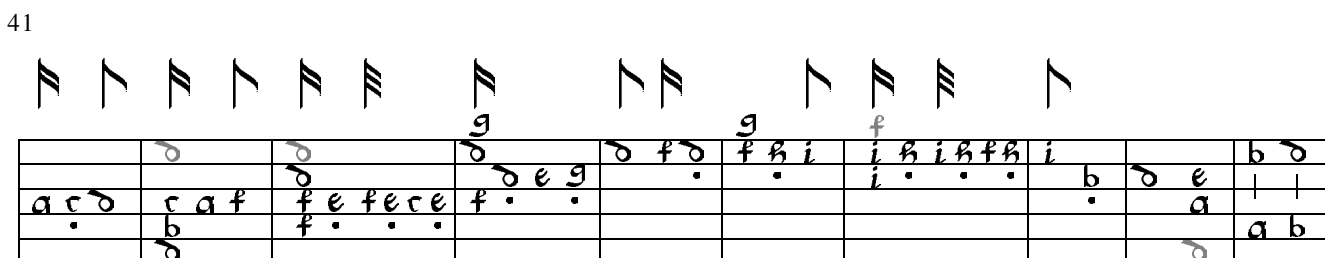
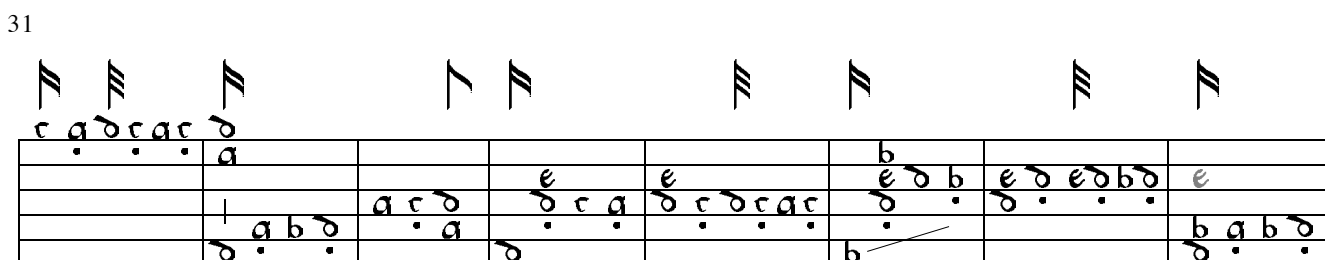
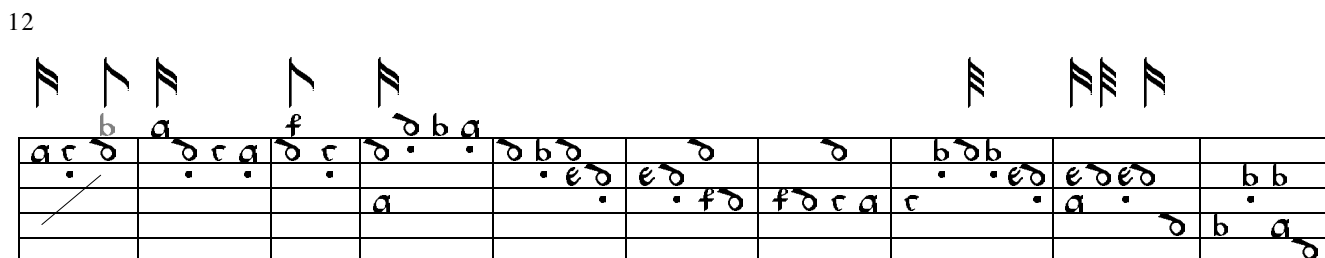
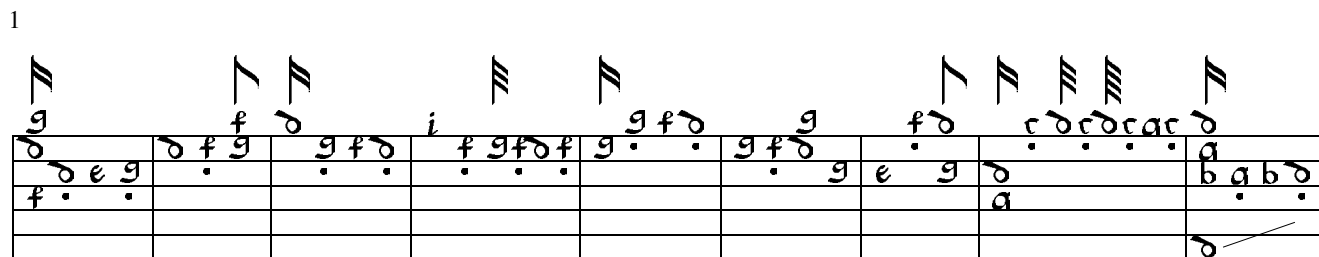
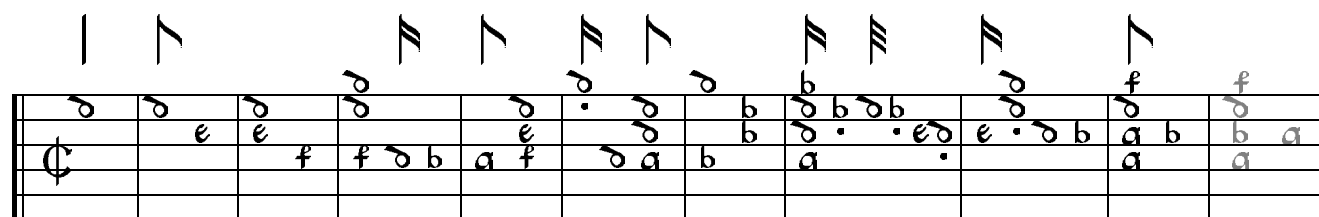
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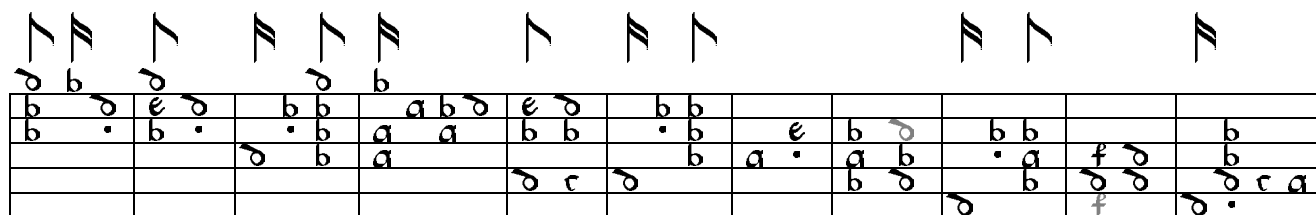


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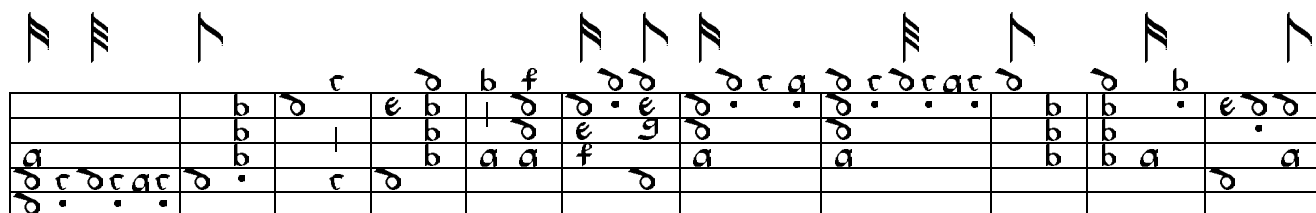
Rippe10. Fantasie

Fezandat II 1554, ff. 2r-3v

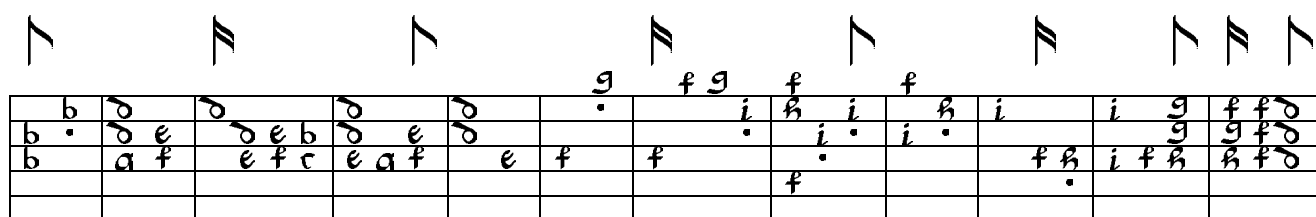




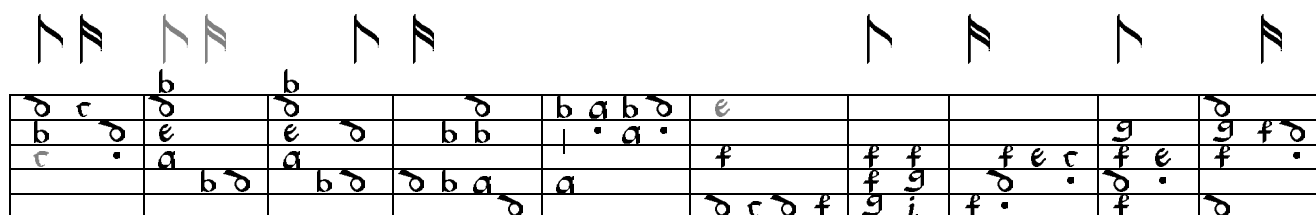
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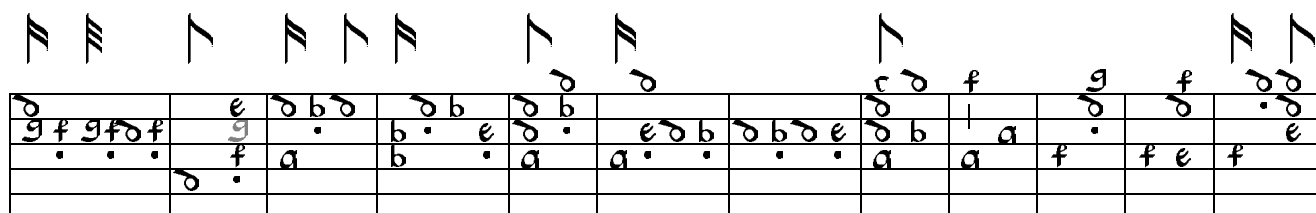
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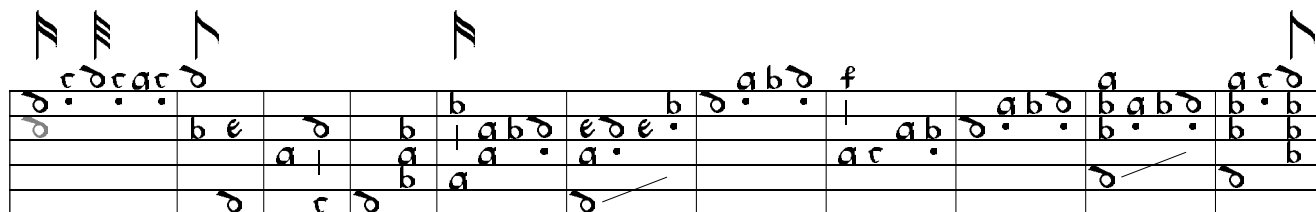
94



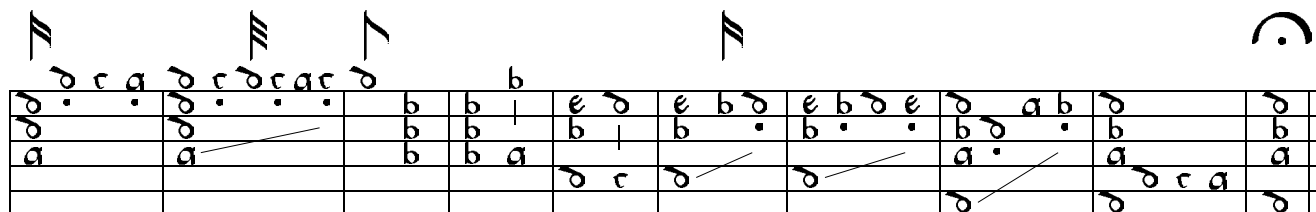
106



116



128



139

Rippe11. Fantasie

Fezandat II 1554, ff. 4r-7r

1

11

22

34

45

57

69

81

Handwritten musical notation system 81. It consists of a single staff with notes and rests. Above the staff are several slanted lines indicating phrasing or breath marks. The notes are mostly quarter and eighth notes, with some rests. The system ends with a double bar line.

81

94

Handwritten musical notation system 94. It consists of a single staff with notes and rests. Above the staff are several slanted lines indicating phrasing or breath marks. The notes are mostly quarter and eighth notes, with some rests. The system ends with a double bar line.

94

105

Handwritten musical notation system 105. It consists of a single staff with notes and rests. Above the staff are several slanted lines indicating phrasing or breath marks. The notes are mostly quarter and eighth notes, with some rests. The system ends with a double bar line.

105

115

Handwritten musical notation system 115. It consists of a single staff with notes and rests. Above the staff are several slanted lines indicating phrasing or breath marks. The notes are mostly quarter and eighth notes, with some rests. The system ends with a double bar line.

115

127

Handwritten musical notation system 127. It consists of a single staff with notes and rests. Above the staff are several slanted lines indicating phrasing or breath marks. The notes are mostly quarter and eighth notes, with some rests. The system ends with a double bar line.

127

139

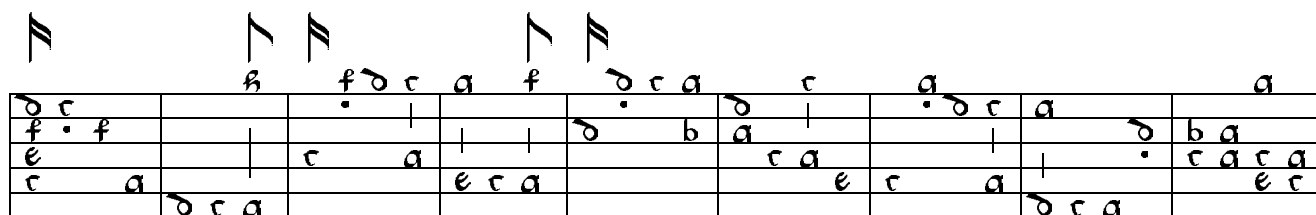
Handwritten musical notation system 139. It consists of a single staff with notes and rests. Above the staff are several slanted lines indicating phrasing or breath marks. The notes are mostly quarter and eighth notes, with some rests. The system ends with a double bar line.

139

150

Handwritten musical notation system 150. It consists of a single staff with notes and rests. Above the staff are several slanted lines indicating phrasing or breath marks. The notes are mostly quarter and eighth notes, with some rests. The system ends with a double bar line.

150



162



171



180



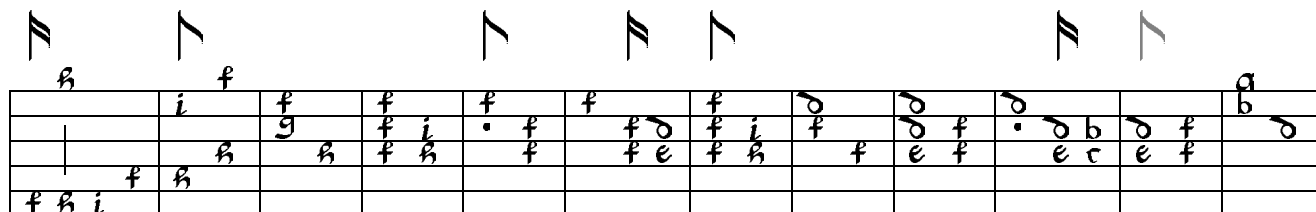
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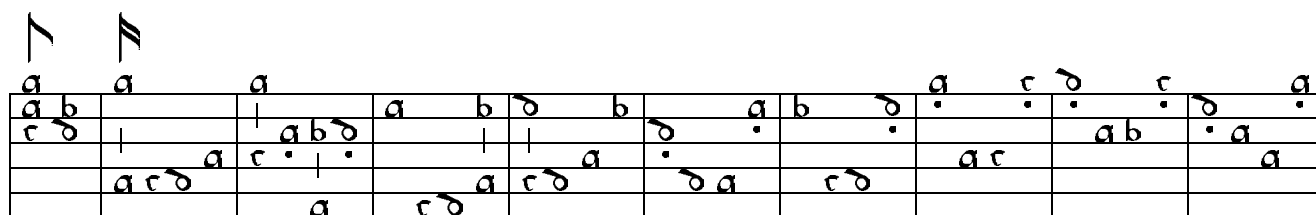
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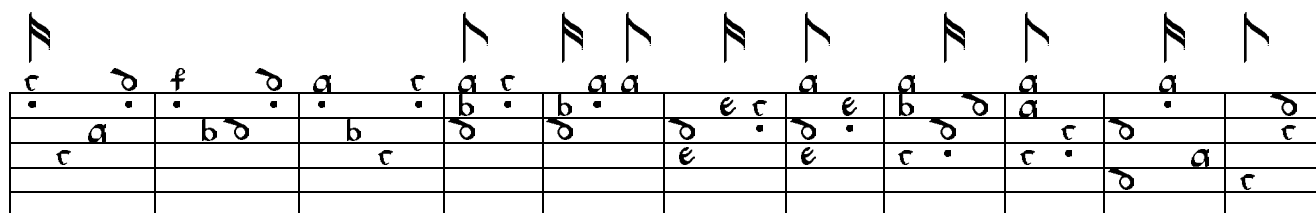
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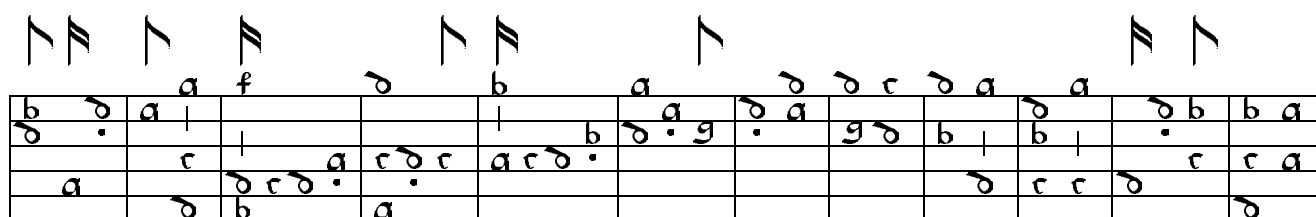
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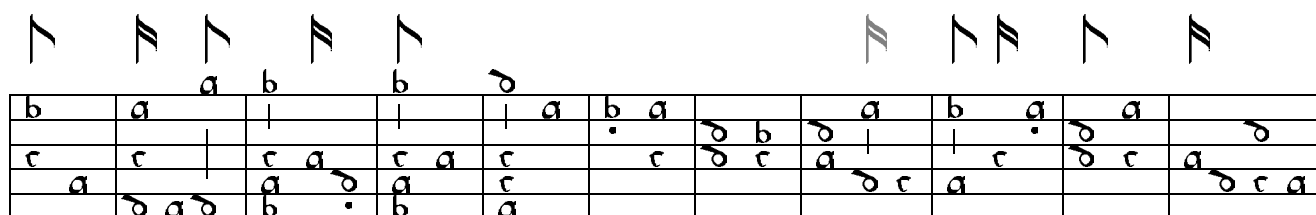
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246



257



269



280



290