

LUTEZINE TO LUTE NEWS 118 (JULY 2016): SETTINGS OF BALLADS ROW WELL YE MARINERS, BARA FOSTERS DREAM & WILSONS WILD; MORE SETTINGS OF JOHN DOWLAND'S LANGTON PAVAN AND GALLIARD AND LORENZINO'S PRELUDES AND TOCCATAS, SETTINGS OF BERGAMASCA & ALBERT DE RIPPE PART 10: FANTASIES N° 7-8.

Row well ye mariners

Remarkably this ballad tune registered in the 1560s that Thomas Robinson set for the lute in 1603 is found almost unaltered in Playford's *Dancing Master* of 1651 and in Thomas D'Urfey's *Pills* of 1719. It is possible that it is even older as it may have been a dance tune in the *Maske of niij Maryners* performed for Queen Mary at Hallowtide in 1554.¹ 'Roove well yow mariners' also appears as a dance tune in the list from Lleweli Hall in North Wales written in the 1590s.² What may be the original ballad 'Roove well ye marynors' was entered in the Registers of the Stationers' Company by William Peckeringe in 1565-6,³ and related ballads followed, presumably all to the same tune: William Peckerynge's *Roo well ye marynors moralyed* and John Alde's *stande fast ye marynours* in 1566-7, Alexander Lacy's *Row well ye marynors moralyed* with *ye story of JONAS* and *Rowe well GODEs marynours* plus John Alde's *Rowe well ye marynors moralyed* and *Rowe well CHRISTEs marynours* all four in 1567-8, and finally John Sampson's *Rowe well ye marynours* for *those that loke bygge* in 1569-70. However, none of these ballad texts have survived. The tune is also called for in other ballads from the 1570s and later,⁴ and the complex melody requires a twelve-line stanza which these ballads fit. Richard Jones's *A Handefull of Pleasant Delites* of 1584 (and probably a lost 1566 edition), n° 8 is 'A proper sonet, wherein the Louer dolefully sheweth his grief to his L(ove) & requireth pity' to the tune of 'How well, ye mariners'. The latest source is Thomas D'Urfey's *Wit and Mirth or Pills to Purge Melancholy* published in 1719, which prints the melody without naming it for the bawdy song 'John and Joan' beginning 'If't please you for to hear, And listen a while what I shall tell'.⁵

- R1. Robinson *Schoole of Musick* 1603, sig. D2r *Row well you Marriners* p. 4
 R2. Playford *The Dancing Master* 1652, p. 102 *Row well ye Marriners*
 - arranged from violin melody 4

Bara Fosters Dream

The series of Roxburghe Ballads edited from sixteenth/seventeenth century sources and published in the nineteenth century,⁶ includes 'Barra Faustus Dream To a pleasant New Tune' beginning 'When of late I sought my bed, Sad my thoughts, I could not slumber'. It lacks the music and the source of the original broadside is not given or now known, but presumably was sung to the tune *Bara Fosters/ Faustus's Dream* known from settings for lute (13), cittern (3), mandore (1), lyra viol (2) and keyboard from around 1605 and later.⁷ In some sources the tune is titled 'Phoebus is long over the sea' from the third line of the second verse of the ballad, and in others it is called 'Come sweet love let sorrow cease' from the beginning of the fifth verse. The title is lacking in the two English lute settings, and a variety of titles are found in continental prints and manuscripts, including 'Engels Bara vastres drom/ Phoebus is lang over zee' in Dutch sources, and the latter is the tune name in Dutch songbooks for which nearly fifty entries are found in the Dutch Song Database (www.liederenbank.nl). The title 'Ach wie bin ich von hertzen betrübt' in German sources is presumably another text it was sung to, and four verses beginning with these words accompany one of the three settings in the Stobaeus lute book (n° D12). A song called 'The Shephard's Joy: to the tune of Bara Faustus's Dream' beginning 'Come sweet love let sorrow cease' in Richard Johnson's *Golden Garland of Princely Delights* 3rd edition published in 1620 comprising just the fifth verse, followed by three more verses not in the earlier ballad. Other song settings are known from later in the seventeenth century.⁸

- D1. GB-Cu Nn.6.36, f. 20r untitled 5
 D2. GB-Lbl Eg.2046 (PICKERINGE), f. 24r iii *A toy* 5
 D3. IRL-Dtc 408/I, p. 29 *Barrow fosters dreame* - lyra viol (ffeff) VdGS 6435 6
 D4. GB-Lam 600, f. 36v ii untitled - transcribed for lute
 from lyra viol (ffhfh) - VdGS 9468 6
 D5. GB-Lbl Sloane 1021, f. 77r *Curante/ Ach wie bin ich von Herzen* 7
 D6. Valerius 1626, p. 111 *Engels Bara vastres drom. Of: Phoebus is lang over zee.* 7
 D7. D-LEm II.6.15, p. 453 *Ach wie bin ich von hertzen betrübt* 8
 D8. GB-Lbl Sloane 1021, f. 76r *Chanson Angloise/ Ach wie bin ich von Herzen betrübt* 8-9
 D9. LT-Va 285-MF-LXXIX (Königsberg), f. 42r untitled 9
 D10. D-DI M 297, p. 109 *Ach wie bin ich von hertzen betrübt* 10
 D11. PL-Kj 40159, ff. 9v-10r *Ach wie bin ich Von Herten betruett* 10-11
 D12. GB-Lbl Sloane 1021, f. 75v *Ein Klage Lied/ Ach wie bin ich von Herten betrübt* 11
 D13. GB-En Adv.5.2.15 (Skene), p. 223 *Com suet love lett sorrow cease*
 - transcribed from mandore (ffhfh) 11
 D14. LT-Va 285-MF-LXXIX, f. 59r *Faustus Danntz* 12
 D15. LT-Va 285-MF-LXXIX, f. 66v *Borrfosters Proae* 12
 D16. Vallet *Secretum Musarum* 1615, p. 93 *Chanson angloise* 13
 D17i&ii. Valerius 1626, p. 111 *Engels Bara vastres drom.*
Of: Phoebus is lang over zee - diatonic cittern in french tuning 14
 & transcribed for chromatic cittern in italian tuning 14
 D18. US-CAh 182 (Ridout), f. 71r *Barra ffofosts Dreame 15* - chromatic cittern
 in Italian tuning 14
 D19i&ii. GB-En 9450 (Edwards), f. 42v *Come suet loue let sorow ceasse*

- diatonic cittern in french tuning 15
 & transcribed for chromatic cittern in italian tuning 15

Wilson's Wild

As no original text is known it is conceivable that this tune was composed as a Jig for the comic actor Robert Wilson, who was active from 1572 until he died in 1600 and was connected with plays intended for Philip Henslowe's Rose Theatre.⁹ Wilson's Wild was used as a ballad tune, including for Thomas Deloney's 'The Queenes visiting of the Campe at Tilsburie with her entertainment there, To the Tune of *Wilsons wilde*' entered in the Stationers Register in 1588 and published the same year. Its subject was Queen Elizabeth I's visit of the army at Tilbury in August 1588 to await the expected arrival of the Spanish Armada. Instrumental settings of the tune fit the text of Deloney's ballad, and the tune with the titles *Wilsons Wilde*, *Wilsons Wile*, *Wolseys Wild* and *Woodsons Willd* is found in seven versions for lute and six for chromatic cittern in Italian tuning, as well as four for keyboard including one set by William Byrd.¹⁰ Other ballads of the 1580s call for the tune *Wilsons tune* or *Wilsons new tune* but the texts do not fit *Wilsons Wild* and is presumably a different tune. Also *Wilsons delight* is quoted as a popular tune in Richard Braithwaite's satire *Strappado for the Devil* of 1615, which may or may not have been the same tune.¹¹

[Additional: Thomas Deloney's Works: Miscellaneous Ballads - A proper newe sonet 'declaring the lamentation of Beckles (a market towne in Suffolke), which was in the great winde vpon S. Andrewes eue last past most pittifully burned with fire, to the losse by estimation of twentie thousande pound and vpwarde, and to the number of foure score dwelling houses, 1586 'To Wilsons Tune' Also the English Broadside Ballad Archive (<https://ebba.english.ucs.edu>) includes two ballad by Thomas Deloney, 'A proper newe sonet declaring the lamentation of Beckles [in] Suffolke ... 'To Wilsons tune' from 1586 [ID 37086] and 'The Queenes visiting of the Campe at Tilsburie with her entertainment there. To the Tune of Wilsons wilde' from 1588 [ID 36797].

- W1. IRL-Dtc 408/II, p. 112 *Wilsons Wile* 15
 W2. US-Ws V.b.280 (Folger), f. 3r *wilsons wilde* 16
 W3. GB-Lam 602 (Mynshall), f. 4r untitled 16-17
 W4. Dd.2.11, f. 68v *Wilsons Wyld* 17
 W5. D-DI M 297, p. 133 *Anglica Doy* 17
 W6. D-LEm II.6.15, p. 237 *Curante 1* 18
 W7. D-Lr 2000 (Harling), pp. 12-13 *Curran* - third strain replaced by third strain of *Mrs. Winters Jump* - Dowland CLM 55 18
 W8. Playford *New Lessons for the Citharen* 1652, p. 2 5 *Wilsons wilde* - cittern 18
 W9 GB-Cu Dd.4.23, ff. 5v-6r *Wilsons Wyld* - cittern 19
 W10. US-CAh Mus.181 (Otley), f. 16r *Wilsons / Wilde* - cittern 19
 W11. Playford *Musick's Delight on the Cithren* 1666, sig. B5r 11 *Wilsons Wild* - cittern 20
 W12. US-CAh Mus.179 (Boteler), f. 7r *wilsons wilde* - cittern 20
 W13. J-Tn BM-4540-ne, sig. 14r *Woodsons Willd*¹² - cittern 20

Lorenzino Tracetti Preludes/Toccatas - continued¹³

A version of each of the preludes and toccatas of Lorenzino Tracetti were edited in *Lute News* 118, and all the other known versions were also listed. These other versions are nearly identical or closely concordant, apart from some that differ substantially but are presumably Lorenzino preludes modified by others - all included here. C50b is barred awkwardly and ends with a more elaborate cadence in Besard, which is less satisfactory than the Raimondo version (C50a). Reyman's *Notes Musicae* of 1598 includes C55b, a more elaborate reworking of C55a. C58b from the Barbarino manuscript is a short version based on the first five and last four bars of C58a in Besard. C59b in the Montbuisson manuscript begins with six innacurate and different bars to C59a in Besard, but is then closely concordant. C61b from Mertel omits the first three bars of C61a in Besard but is then concordant. C63b from Fuhrmann is concordant with C63a in Besard, with significant variation in figuration throughout. C73b in Mertel is a closer concordance for the version in Add.3056, and both differ in many details from the version in Besard, which is closer to that in the Montbuisson manuscript. C79b is from Vincenzo Galilei's *Fronimo* of 1584, but is concordant with C79a ascribed to Laurencini in Besard: Galilei could have printed music by Lorenzino, or else Besard mistakenly credited Lorenzino with a recercar of Galilei's. All the alternative versions of C81 are included here. As described in *Lute News* 118, the Carlone catalogue¹⁴ lists three versions for C81 to which can be added two more (* in the inventory below). Also C85 and C89 are concordant with the first eighteen bars, and it is now possible to identify C88 from the lost lute book inscribed Joachim von Loss (D-DI 1-V-8) as another complete version, thanks to the generous help of Joachim Lüdtke who has the recently discovered photographs of this manuscript. Finally, C47b, C47c & C49b are versions of preludes C47 and C49 that are entirely different except for sharing the first few bars. However, they continue in a style typical of Lorenzino, and so could be considered doubtful attributions or imitations of his style by others. In addition, bars 4-8 of C49a is found identically in bars 7-9 of a prelude in Mertel (C49app1), and a concordant version in the Grünbüchel lute book (C49app2),

which seems to be a didactic exercise of extended similar sequences.

C47b. Fuhrmann 1615, p. 3 <i>Praeludiu</i> [header: <i>Praeludium Incerti Autoris</i>]	p. 21
C47c. Mertel 1615, p. 94 <i>Preludia</i> 181	31
C49b. Mertel 1615, pp. 43-44 <i>Preludia</i> 93	29
C49app1. Mertel 1615, pp. 40-41 <i>Praeludium</i>	38-39
C49app2. D-B N479 (Grünbüchel), ff. 31r-32r <i>Praeludium</i>	40-41
C50b. Besard 1603, f. 12v ii <i>Praeludium Laurencini</i>	22
C55b. Reymann <i>Noctes Musicae</i> 1598, sig. A1r <i>Praeludij primi</i> <i>ad notam G sol re ut melos molle</i>	23
C58b. PL-Kj 40032 (Barbarini), p. 243 <i>Preludio</i>	22
C59b. *D-Kl 4 ^o Mus.108 I (Montbuisson), ff. 14v-15r <i>Prelude</i>	24-25
C61b. Mertel 1615, pp. 31-32 <i>Preludia</i> 73	42
C63b. Fuhrmann 1615, p. 29 untitled	33
C73b. Mertel 1615, pp. 46-47 <i>Preludia</i> 99	26-27
C79b. Besard 1603, f. 12r ii <i>Praeludium Laurencini</i>	25
C81b. *D-LEm II.6.15, pp. 62-63 untitled	28-29
C81c. *CZ-Pnm IV.G.8, ff. 43v-45r <i>Tocata</i>	30-31
C81d. Besard 1603, ff. 10v-11r <i>Praelud. Equitis Romani</i>	32-33
C81e. GB-Cu Add.3056, ff. 29v-30r <i>Exercitium(m) Equitis Romani</i>	34-35
C81f. PL-Kj 40143, ff. 33v-34r <i>Fuga equitis Romani</i> [C89]	35
C81g. D-Dl 1-V-8 (Loss), f. 75v <i>Praeambulum del Cavaglier del liuto</i> [C88]	36-37
C81h. CH-Bu F.IX.70 (Wurstisen), p. 15 <i>Praeambulum Equitis Rom.</i> [C85]	37

John Dowland's Langton pavan and galliard - continued

A version each of Langton's pavan (DowlandCLM 14) and the unrelated Langton's galliard (DowlandCLM 33) were edited in *Lute News* 118, and all the other versions of each are reproduced here: four solo and two consort versions of the pavan, which are found in one of Mathew Holmes manuscripts, two continental prints and, with major revisions, presumably by John Dowland himself, in his son Robert's *Varietie* published in 1610. The earlier version in Dd.5.78.3 and the two continental prints are for a lute with a seventh course in D, and the revision requires a seventh in F and eighth in D, and includes more elaborate figuration and dotted rhythms of strains and divisions. Also the B strain of the earlier version is only seven bars long, whereas the revision increased it to eight partly by adding a beat to the second bar shifting bar lines and changing strong to weak beats. The versions published in Fuhrmann's *Testudo Gallo-Germanica* of 1615 and Mylius's *Thesaurus Gratiarum* of 1622 are not the editors own arrangements as they are closely concordant with the version in Dd.5.78.3, apart from introducing a large number of errors in tablature letters and rhythm signs (see commentary of changes on pp. 123-124). However, Mylius has more variants and Fuhrmann includes many dotted rhythms that are absent in Dd.5.78.3 but present in *Varietie*, so it seems Fuhrmann and Mylius copied from different exemplars. Hove's *Delitiae Musicae* of 1612 included the consort part of Langton's pavan from Dowland's *Lachrimae* of 1604 as if it were a lute solo. It is nearly identical except for omitting the ninth course in C used in *Lachrimae*, barring in two instead of four minims and about twenty minor differences in figuration. Two versions of the galliard are known: the ascribed version from Dd.9.33 is in the *Lute News* supplement and the untitled version from the Euing lute book is here. The two are nearly identical with a few extra notes added to chords and additional dotted rhythms in Dd.9.33. The form of the galliard is unusual with unequal number of bars in the strains, and between the A strain and its division - divisions lacking in the B and C strains but a sign indicates repeating the C strain (copied out in full here). Also unusual is the continuous transition into the C strain without a cadence and the sequence of dotted rhythms crossing bar lines and figuration up to the fourteenth fret on the first string in the C strain. The B strain quotes the battle theme from Dowland's King of Denmark's galliard JD40 and his galliard JD20, but a military association for the presumed dedicatee is not recorded.

JD14(a). Dd.5.78.3, ff. 2v-3r untitled - DowlandCLM 14	<i>Lute News</i>
JD14b. Dowland 1610, sigs. K1v-K2v <i>Composed by Iohn Dowland Batcheler of Musicke. / Pavin. 5/ Sir Iohn Langton his Pavin.</i> - DowlandCLM 14a	43-45
JD14c. Fuhrmann 1615, pp. 53-55 <i>Pavana tertia.</i> [header <i>Pavana Englese tertia.</i>]	46-48
JD14d. Mylius 1622, pp. 48-49 <i>Pauana Anglica Excellens.</i> 3 ¹⁵	48-50
JD14e. Dowland <i>Lachrimae</i> 1604, sigs. G1v-G2r M. <i>John Langtons Pauan / 10 / Io. Dowland lute part from for consort setting for lute and 5 viols</i>	52
JD14f. Hove 1612, f. 36v <i>Pavana. / Ioan Dowlant. lute part</i>	53
JD33(a). GB-Cu Dd.9.33, ff. 17v-18r <i>Mr Langtons galliard</i> <i>Mr Dow Bach. of Mus.</i>	in <i>Lute News</i>
JD33b. GB-Gu Euing 25, f. 18v untitled	54-55

Bergamasca

As an appendix to the *Bargamasco Bocqueti* edited in *Lute News* 117 (April 2016) n° 31, here are all the other settings known to me for lute, liuto attiorbata and chitarrone in renaissance (ffeff), transitional (edeff - English Gauthier/Mersenne Extraordinaire) and baroque (D minor dfedf & D major edfef) tunings, as well as for cittern (B1 & B69), guitar (B68) and mandore (B70),¹⁶ and several can be heard on CD.¹⁷ The bergamasca is a sixteenth-century dance depicting the reputedly awkward manners of the inhabitants of Bergamo in Northern Italy, and Bergamasca or similar spelling is the title of instrumental variations on

the tune set to a 4-chord ground (tonic-subdominant-dominant-tonic or I-IV-V-I) in sixteenth and seventeenth century sources, some titled Pantalon after a popular seventeenth century dance in France. Most versions are anonymous but a few sources bear composer or arranger attributions such as Jean-Baptiste Besard and Hortense Perla, and Fuhrmann's print includes a setting ascribed to Valentin Strobel and Joachim van den Hove's print one by Giovanni Battista Domenicho. Also, Abondante, Barbeta, Gianoncelli, Kapsberger, Piccinini and Vallet presumably made arrangements for their prints. The versions here comprise a huge range from easy settings in different keys (e.g. B4, B14, B18 & B27 in C and B59 in F), through intermediate (B48 & B50) to elaborate extended virtuoso variations (B16 in C or B42, B45 or B52 in F), including a 250-bar contrapunto B46 that could be accompanied by B59 as a ground. The ground is also used in other instrumental settings,¹⁸ including treble and ground duets B75 by John Johnson and B76 possibly also by him.¹⁹ This version of B75 has bass notes added to the first eight treble variations, to be omitted when playing as a duet. [Additional: B71-73 are now complete rather than incipit only and tablature for additional items has been added: B75 & 79-85.

B1. US-CAh 179 (Boteler), f. 45v <i>burgemaske</i> - chromatic cittern	19
B2. D-LEm II.6.15, p. 389 <i>Pergamasc</i> 43	22
B3. CZ-Pu XXIII.F.174 (Schmal), f. 13r <i>Bergamasc</i>	25
B4. D-B autogr.Hove 1, ff. 166r-165v <i>Bargama</i> - HoveB ²⁰ 303	27
B5. D-LEm II.6.23, f. 59v untitled	41
B6. D-Sl 1214, p. 27 <i>Barga=masco</i> - (edeff)	41
B7. D-B autogr.Hove 1, f. 166r <i>Bargamasca</i> - HoveB ²¹ 302	45
B8. D-B 4022 f. 14r <i>Bargamas</i>	51
B9. CH-Bu F.IX.70 (Wurstisen), p. 288 <i>Bergamasca</i>	51
B10. D-Lr 2000 (Harling), pp. 64-66 untitled	56-57
B11. D-Lr 2000, p. 17 <i>Bargamasco</i>	57
B12. LT-Va 285-MF-LXXIX (Königsberg), f. 64v untitled	57
B13. A-KR L 81, f. 152v <i>Bergamasco</i>	58
B14. A-KR L 64, f. 28v untitled	58
B15. D-KNh R 242 (Romers), ff. 203v-204r <i>Burgemasco</i>	58
B16. D-Mbs 21646 (Werl), ff. 91r-90v <i>Bargamasco</i>	59
B17. D-Mbs Mus. pr. 93, f. IVv <i>Bergamasco</i>	60
B18. D-Ngm 33748 I, ff. 1v-2r <i>Bergamo</i>	60
B19. GB-Lbl Sloane 1021 (Stobaeus), f. 69r <i>Bergamasco</i>	60
B20. GB-Lbl Sloane 1021, f. 69r <i>Aliter Bergam</i>	61
B21. GB-Lbl Sloane 1021, ff. 69r-69v <i>Aliter Th. Lind. Lub.</i>	61
B22. D-LEm II.6.15, p. 367 <i>Pamarasken / Tantz 6</i>	61
B23. NL-Lu 1666 (Thysius), f. 398r untitled	62
B24. RUS-SPan O N° 124 (Swan), f. 38v <i>Bargamasco</i>	62
B25. Piccinini 1639, pp. 16-20 <i>Bergamasco</i> - liuto attiorbato	63-65
B26. US-SFsc M2.1 M3 (De Bellis), p. 85 <i>Bergamasca</i>	66
B27. S-B 172 (Per Brahes), f. 18r <i>Bergamasco</i>	66
B28. US-BE 761, p. 1 <i>bergamasco</i>	66
B29. PL-Kj 40143, f. 99v <i>Bergomas A° 1602 20. Octobr.</i>	67
B30. S-B 172, f. 10r <i>Bergamasca</i>	67
B31. NL-Lu 1666, f. 397r i <i>Bargamasco</i>	67
B32. F-Pn Rés.941, f. 32r <i>Bergamasca</i>	67
B33. F-Pn Rés.Vmd.31, ff. 45v-46r untitled	68
B34. NL-Lu 1666, f. 397v ii untitled	68
B35. CH-Bu F.IX.70 p. 291 <i>Bergamasca</i>	68
B36. D-B 4022 ff. 45v-46r <i>Bergamasca</i>	69
B37. D-BAU 13.4 ^o .85, p. 47 <i>Bergamasco</i>	69
B38. LT-Va 285-MF-LXXIX, f. 4r untitled cf. HoveB 387	69
B39. LT-Va 285-MF-LXXIX, f. 68v <i>Bargamasco</i> cf. HoveB 387	70
B40. D-B autogr.Hove 1, ff. 167r-166v <i>Bargamasca</i> - HoveB 301	70-71
B41. Barbeta 1585, p. 14 <i>Moresca Quarta, Deta la Bergamasca</i> ²²	72
B42a. Fuhrmann 1615, pp. 182-184 <i>Pergamasco</i> [header: <i>Pergamasco V[alentin]. S[trobel].</i>] ²³	73-75
B42b. D-Dl M 297, pp. 174-179 <i>Pergamasco</i>	76-78
B43. GB-Lbl Sloane 1021, f. 69v (aliter)	75
B44. NL-Lu 1666, f. 397v iii untitled	78
B45a. D-Hbusch, ff. 28r-31v <i>Bergamasca</i> - HoveB 387 & part of 388	79-81
B45b. D-Hs ND VI 3238, pp. 10-11 <i>Bargamasco di Gioan. Battista Domenicho</i> - HoveB 387	82-84
B45c. Hove 1612, ff. 54v-55r <i>Bargamasca/Giovan Battista Domenicho</i> - HoveB 387	84-86
B46. D-Hs ND VI 3238 (Schele), pp. 12-16 <i>Contrapunto sopra alla bergamasco del Me</i> - HoveB 388	87-93
B47. D-Mbs 21646, f. 6v <i>Bergamasco/ Doubla</i> - (edeff)	93
B48. D-KNh R 242, ff. 204v-205r <i>Bergamasco</i>	94
B49. PL-Kj 40032, p. 351 <i>Bergamasca</i> ragment of final three bars only	94
B50. D-LEm II.6.15, pp. 172-173 <i>Pargamasco</i>	95
B51. US-BE 761, pp. 5-6 <i>Bergamasco</i>	95
B52a. Vallet 1615, pp. 41-42 <i>Les pantalons A.9.</i>	96-97
B52b. GB-HAdolmettsch II.B.1, ff. 228r-231r <i>Bergamasco</i>	98-99

B52c. GB-Lbl Sloane 1021, ff. 68r-69r <i>Bergamasco</i>	100-101
B53. Kapsberger 1640, pp. 31-32 <i>Bergamasca</i> - chitarrone ²⁴	102-103
B54. A-KR L 81, f. 51r untitled (edeff)	103
B55. Gianoncelli 1650, pp. 8-9 <i>Bergamasca</i> . - liuto attiorbato	104-105
B56. D-W Guelf. 18.8 (hainhofer), ff. 248v-249r <i>Bergamasca/</i> <i>Alio modo. Hortentij Perlae</i> - PerlaR n° 9. ²⁵	106
B57. Besard 1603, f. 106v <i>Bergamasco</i> I.B.Besardi	107
B58. NL-Lu 1666, f. 397v i untitled	108
B59. US-BE 759, f. 2r <i>Bergamascha</i>	108
B60. NL-Lu 1666, f. 397r ii untitled	108
B61. D-Mbs 21646, f. 87v <i>Pargemasco</i> (edeff)	109
B62. D-B 40264, p. 90 <i>Bergamosco</i> - D major tuning (efdef)	109
B63. D-Mbs 21646, f. 6r <i>Duble</i> (edeff)	109
B64. Abondante 1587, pp. 58-59 <i>Bergamasca</i> .	110-111
B65. I-Fn Magl.XIX.105, f. 1r <i>Bergamasco</i>	111
B66. I-Lg 774, f. 25r <i>Bergamastro</i>	111
B67. GB-En Acc.9769 84/1/6 (Balcarres), p. 67 <i>Pantaloon,</i> <i>by david grieve</i> - D minor tuning (dfdef)	111
B68. A-KR L 81, f. 163r <i>Bergamasco</i> uitar (feff)	112
B69. US-CAh 179, f. 44v <i>the Burgenask</i> - cittern	112
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ground: GB-Lam 603, f. 1r <i>A treble / The ground to y^e treble before</i> concordances: D-Hs ND VI 3238, pp. 138-139 untitled [T]; GB- AB 27 (Brogyntyn), p. 7 <i>The gronde to A treble sett by Mr John Johnson</i> [Gx2]; GB-Cu Dd.3.18, ff. 4r-3v <i>A dum[p] / J: Johnsons 2. Dump</i> [T]; GB-Lbl Eg.2046, ff. 8v-9r <i>A Treble / the gronde to the treble before</i> [T&G]; LT-Va 285-MF-LXXIX, ff. 61v-62r <i>The queenes treble p m</i> <i>Johnson / untitled</i> [T&G]	
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B85. A-Wn S.M.1586, f. 26v <i>Pantolon</i> - baroque lute	129

ALBERT DE RIPPE/ALBERTO RIPA

This supplement ends with the tenth part in the series of the complete fantasies of Alberto da Ripa/Albert de Rippe, reproducing the remaining two of three in Fezandat's second book, both also found in Le Roy's first book.²⁷ The 246 bars of R7 and 186 bars of R8 lack rhythmic diversity but interest is maintained by long themes beginning with repeated notes and dissonant suspensions.

Rippe7. Fezandat II 1554₆, ff. 1r-3v *Fantasie*. 124-126

Le Roy & Ballard I 1562₈, ff. 10v-12v *Fantasie quatriesme*

Rippe8. Fezandat II 1554₆, ff. 3v-5v *Fantasie*. 127-129

Le Roy & Ballard I 1562₈, ff. 12v-14v *Fantasie cinquiesme*

APPENDIX to Albert de Rippe Part 9 in the *Lutezine* to *Lute News* 117 (April 2016): the incomplete sentence 'Mus.266' to 'the printed versions' in the text should have been deleted.

John H Robinson - July 2016

¹ William Chappell *Popular Music of the Olden Time* (1855-6) I pp. 112-113, II p. 770; Claude M. Simpson *The British Broadside Ballad and Its Music* (New Brunswick, Rutgers University Press, 1966), pp. 618-619; John M. Ward 'Music for A Handfull of pleasant delites' *J-AMS* x (1957), pp. 158-159.

² Sally Harper 'An Elizabethan Tune List from Llewenni Hall, North Wales' *RM4 Research Chronicle* no 38 (2005) pp. 45-98.

³ Online facsimile: <https://archive.org/details/transcriptofregi01statuoft-look> for the pages of 'The enterynge of copies' for each year.

⁴ Three printed in J. P. Collier *Old Ballads from Early Printed Copies* 1840 and H. L. Collmann *Ballads and Broadides* 1912, n° 69/70/75.

⁵ [http://imslp.org/wiki/Wit_and_Mirth_or_Pills_to_Purge_Melancholy_\(D'Urfey_Thomas\)](http://imslp.org/wiki/Wit_and_Mirth_or_Pills_to_Purge_Melancholy_(D'Urfey_Thomas)) ... for online facsimile (pp. 191-194)

⁶ J. Woodfall Ebsworth *The Roxburghe Ballads* vol. 8 part II, pp. 596-597.

⁷ Versions D7, D8 & D9 were edited in *Lute News* 54 (June 2000), and D10 in *114 Early to Intermediate Pieces for Renaissance Lute from a Student's Lute Book of 1603* (Albury: Lute Society Music Editions, 2010). Keyboard cognates: D-Lr Mus.ant.pract.K.N.146 (Drallius), n° 231 *Barro Frosters treme*; D-ZW w.s. (Zweibrücken), n° 157 *Ach wie bin ich von hertzen betrübt p*; F-Pn Rés. 1186, f. 19r *Barrow Faustus*; GB-Cfm 168, pp. 35-37 *Barafostas dreame*; US-NYp Drexel 5609, p. 106 *Barrow Faustus' dreame*; GB-Cfm 168, pp. 241-245 *Barafostas Dreame 3 Thomas Tomkins*; US-NYp Drexel 5612, p. 160 *Barrowfostas. Dreame*. Mixed consort: Rosseter 1609, n° 23 *Barrow faustus Dreame. Edmund Kete*. Songs: US-LAuc Taitt, f. 38v 11 *Come sweet love let sorrow cease*; Camphuysen 1647, p. 173 *SANG: Forsters Droom. Of Phoebus is lang &c.* [to 'Maec, mijnsnaren, een geklanck']; Forbes *Songs and Fancies* 1662, no. 32 *Come, sweet love, let sorrow cease*; and more. The tune is also quoted in the first three bars of the cantus vocal part of *What then is love* in Thomas Ford's *Musicke of Sundrie Kindes* (1607) n° II - thank you to Stewart McCoy for this cognate.

⁸ Chappell *op cit.*, I, p. 240 & II, p. 775; William Chappell/revised H. Ellis Woolridge *Old English Popular Music* (London, Macmillan, 1893/reprinted New York 1961), I, p. 148; Simpson *op cit.*, pp. 34-36; John Ward 'Apropos: The British Broadside Ballad and Its Music' *J-AMS* xx (1967), p. 29.

⁹ See [https://en.wikipedia.org/wiki/Robert_Wilson_\(dramatist\)](https://en.wikipedia.org/wiki/Robert_Wilson_(dramatist))

¹⁰ Version W4 was edited in Ian Harwood *Ten Easy Pieces for the Lute* (Cambridge, Gamut, 1963), n° 6, W5, W6 & W7 in *Lute News* 54 (June 2000), and W5 in *114 Early to Intermediate Pieces for Renaissance Lute from a Student's Lute Book of 1603* (Albury: Lute Society Music Editions, 2010). Keyboard cognates: F-Pn Rés.1186, f. 17r *Wilsons wilde*; US-NYp Drexel 5609, p. 103 *Wilson's Wilde*; GB-Lbl RM24.d.3 (Forster), f. 37v *Wilsons wilde* (title and first note only copied); GB-Cfm 168, pp. 276-277 *Wolseys Wilde* William Byrd.

¹¹ Chappell I, *ibid.*, pp. 86-87; Simpson, *ibid.*, pp. 791-792.

¹² Could be a cittern arrangement of a setting by the same composer as D-B Ly.A1, pp. 290-291 *Malle Siemon Lenhardus Wooddeson* for keyboard.

¹³ All versions of gagliarde were in LN115 (to which can be added another version of C33, D-W Guelf. 18.8, ff. 170v-171v *Gagliarda*).

¹⁴ Mariagrazia Carlone 'The Knights of the Lute: Musical Sources' *Journal of the Lute Society of America* 38 (2005), pp. 1-45.

¹⁵ Edited for *Lute News* 96 (December 2010).

¹⁶ F-VE 711, f. 1r *bergamasque* is lost, I have not seen a copy of the setting in F-Pn 50, ff. 2r-2v untitled - *Romanesca*. Not related to Gorzanis 1564, sigs. E1r-E2v 12 *Saltarello dito Il Bergamasco*

¹⁷ Recordings: B41 on Jakob Lindberg *La Serenissima II: Lute Music in Venice 1550-1600* (BIS CD-599, 1991/1993); B45 on Joachim Held *Lute Music of the Renaissance: The Schele Manuscript Hamburg, 1619* (Hannsler Classic CD98.218, 2005); and B53 (Kapsberger) for lute and organ on Joachim Held *Che Soavità: Italian Lute Music of the Baroque* (Hannsler Classic CD98.260, 2007); and for lute and ensemble on Rolf Lislevand *Johannes Hieronymus Kapsberger: Libro Quarto d'intavolatura di chitarone Roma 1640* (AstréeE 8515, 1993).

¹⁸ Bernardino Balletti *Intavolatura de Lauto Libro Primo* 1554, sigs. A4r-B2r *Il sgazotte*; GB-Cu Dd.5.78.3, f. 59r *Jigge*; IRL-Dm Z.3.2.13 (Marsh), pp. 423-424 untitled; IRL-Dtc 408/I, pp. 12-13 *The Horne Pipe*. Cittern: Holborne *The Citharn Schoole* 1597, sigs G2v-G3v *A Horne pype*, Robinson *New Citharen Lessons* 1609, sigs. D3v-D4r *A Ground*. Keyboard: GB-Ob D.217, f. 1v untitled; GB-Lcm 2093, ff. 12r-17r *Doctor Bull's Grounds*. Mixed consort: GB-Hu DD HO 20/1, 2, 3 - treble viol/flute/ bass viol, and US-OAm Parton - cittern (Walsingham), no. 5 *The Lady Frances Sidneys Felicity* DB. The Jewes Dance: GB-Cu Dd.9.33, f. 38r *de Jerr a mort*; NL-Lu 1666, f. 419r *Schoten dans*. Keyboard: F-Pn Rés.1186, f. 100v *ye rich Jew*; US-NYp Drexel 5609, p. 57 *The rich jew*. Mixed consort: GB-Cu Dd.3.18, f. 48r *The Jewes Dawnce* R Nicolson - lute; GB-Cu Dd.5.21, f. 12r *Jewes daunce* - recorder.

¹⁹ B75 is the version with bass notes added to the first eight treble variations - omit when playing as a duet.

²⁰ Jan Burgers (ed.) *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgeschiedenis 2013).

²¹ Jan Burgers (ed.) *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgeschiedenis, 2013).

²² Gian Luca Lastraoli *Giulio Cesare Barbetta Collected Works for Lute* (Lübeck, Tree edition 2005), n° 68.

²³ Edited for *Lute News* 57 (March 2001).

²⁴ With re-entrant tuning of the first and second courses an octave down.

²⁵ *Collected Lute Solos of Hortensio Perla of Padua and Pomponio of Bologna* (Lübeck: TREE Edition, 2000).

²⁶ Jan Burgers *John Johnson: Collected Lute Music* (Lübeck, Tree Edition, 2001).

²⁷ Commentary on p. 124. Numbering of fantasies from Jean-Michel Vaccaro *Oeuvres D'Albert de Rippe I: Fantasies* (Paris, CNRS 1972). Sources: *Second Livre de Tablature de Leut* (Paris, Fezandat 1554); *Premier Livre de Tablature de Leut* (Paris, Le Roy and Ballard 1562/facsimile: Tree Edition 2009). Recordings: Peter Soderberg *Albert de Rippe: Fantasies and Chansons* (Alice Musik Produktion 2011) [n° 7]; none of n° 8 known to me.

R1. Row well you Marriners - 7D A5A4BB2CC2DD4

Robinson 1603, sig. D2r

First system of musical notation for 'Row well you Marriners'. It features a treble clef and a 3/4 time signature. The melody is written on a single staff with notes and rests. The bass staff contains a figured bass line with letters (a, b, c, d, e, f, g) and accidentals. The system ends with a repeat sign.

Second system of musical notation for 'Row well you Marriners'. It continues the melody and figured bass from the first system. The system ends with a repeat sign.

Third system of musical notation for 'Row well you Marriners'. It continues the melody and figured bass. The system ends with a repeat sign.

Fourth system of musical notation for 'Row well you Marriners'. It continues the melody and figured bass. The system ends with a repeat sign.

R2. Row well ye Marriners - arranged from violin A4B2C2D4

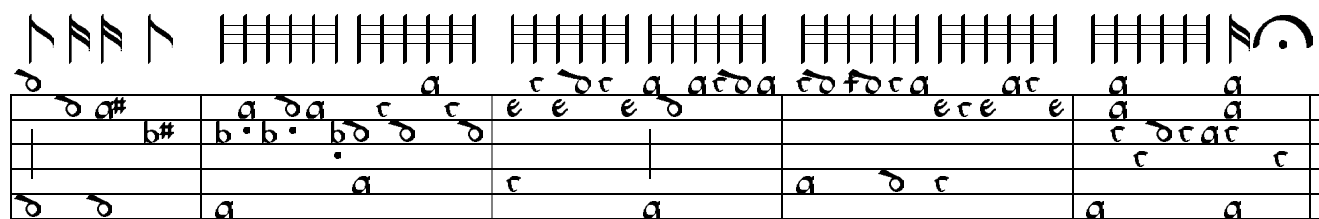
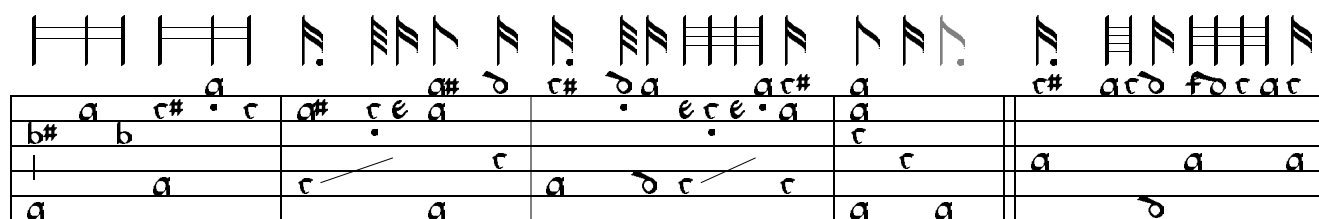
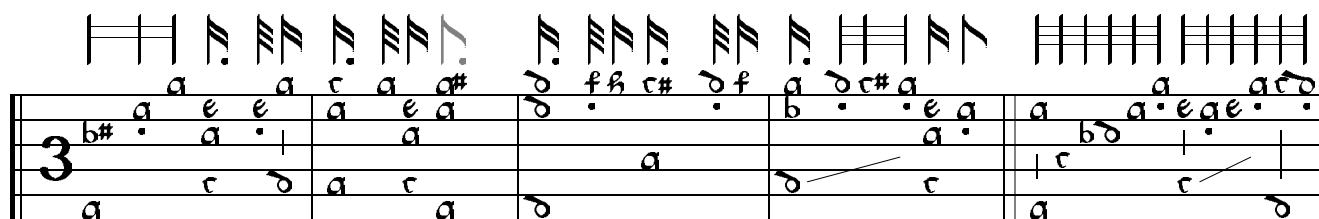
Playford 1652, p. 102

First system of musical notation for 'Row well ye Marriners'. It features a treble clef and a 3/4 time signature. The melody is written on a single staff with notes and rests. The bass staff contains a figured bass line with letters (a, b, c, d, e, f, g) and accidentals. The system ends with a repeat sign.

Second system of musical notation for 'Row well ye Marriners'. It continues the melody and figured bass from the first system. The system ends with a repeat sign.

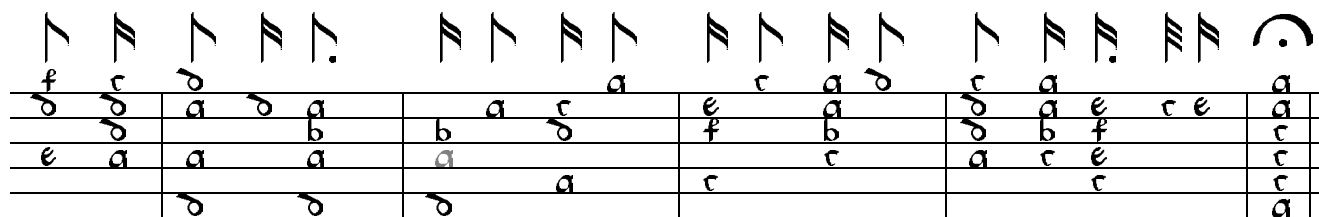
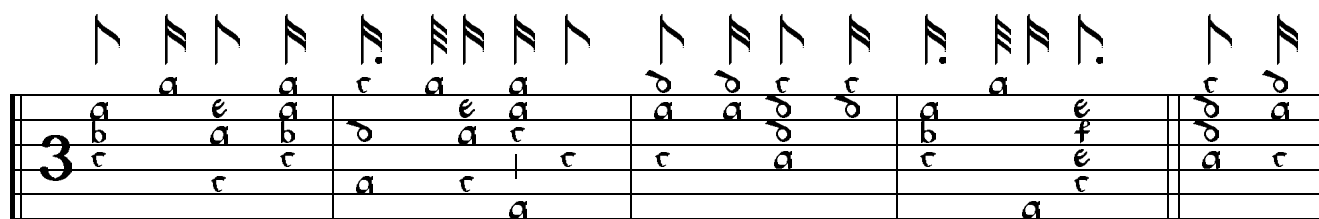
D1. (Barrow Fosters Dream) - AA4BB6

GB-Cu Nn.6.36, f. 20r



D2. A Toye - A4B6

GB-Lbl Eg.2046, f. 24r



D3. Barrow Fosters Dreame - lyra viol (ffeff) AA8BB12

IRL-Dtc 408-I, p. 29

1

12

21

32

D4. (Barrow Fosters Dream) - arranged from lyra viol (fhfhf) A4B6 GB-Lam 600, f. 36v ii

1

6

D5. Curante Ach wie bin ich von Herzen - 7F8E9D A8B12

GB-Lbl Sloane 1021, f. 77r

1 7 8 7 9 7

10

D6. Engels Bara vastres drom - AA8BB11

Valerius 1626, p. 111

10

20

30

D7. Ach wie bin ich von hertzen betruht - AA8B11

D-LEm II.6.15, p. 453

D8. Chanson Angloise - 7F8Eflat9D10C AA8BB12

GB-Lbl Sloane 1021, f. 76r

25 29 32

33 37 40

D9. (Barrow Fosters Dream) - 7D AA8BB12

LT-Va 285-MF-LXXIX, f. 42r

1 10

11 20

21 32

33 40

D10. Ach wie bin ich von hertzen betruht - 7F9D AA8BB12

D-Dl M 297, p. 109

1

11

21

32

D11. Ach wie bin ich Von Hertzen betruett - AA8B11B12

PL-Kj 40159, ff. 9v-10r

1

12

21

32

D12. Ach wie bin ich von Hertzen betruht - 7F8Ef9D10C A8B11 GB-Lbl Sloane 1021, f. 75v

1

8

14

D13. Com sueat love lett sorrow cease - transcribed from mandore GB-En Adv.5.2.15, p. 223

1

D14. Faustus Danntz - 7F A8B12

LT-Va 285-MF-LXXIX, f. 59r

1

11

D15. Borrofosters Proae - 7D AA8BB12

LT-Va 285-MF-LXXIX, f. 66v

1

12

22

33

D16. Chancon angloise - 7F8D AA8BB12

Vallet I 1615, p. 93

D17i. Engels Bara vastres drom - diatonic cittern A8B11

Valerius 1626, pp. 111

1

11

D17ii. Engels Bara vastres drom - transcribed for chromatic cittern Valerius 1626, pp. 111

1

11

D18. Barra Ffostes Dreame - cittern A8B11

US-CAh 182, f. 71r

1

10

D19i. Come sueit loue let soroue ceasse - diatonic cittern A8B11

GB-En 9450, f. 42v

1

9

D19ii. Come sueit loue let soroue ceasse - chromatic cittern

GB-En 9450, f. 42v

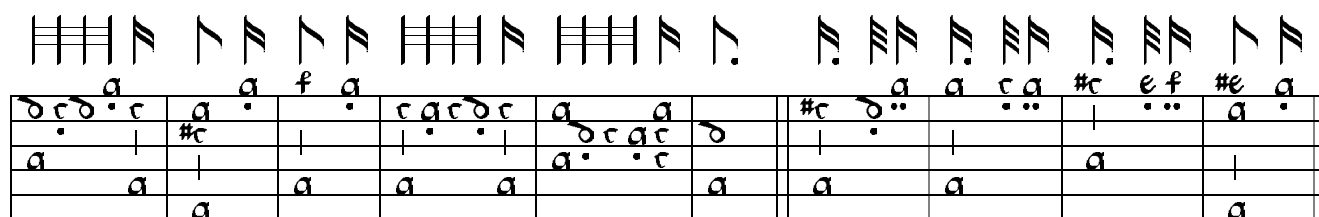
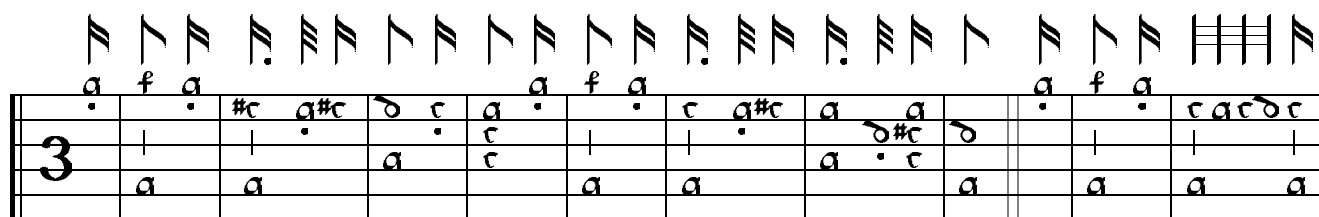
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9

W1. Wilsons Wile - A8B(B)4C8

IRL-Dtc 408/II, p. 112

10



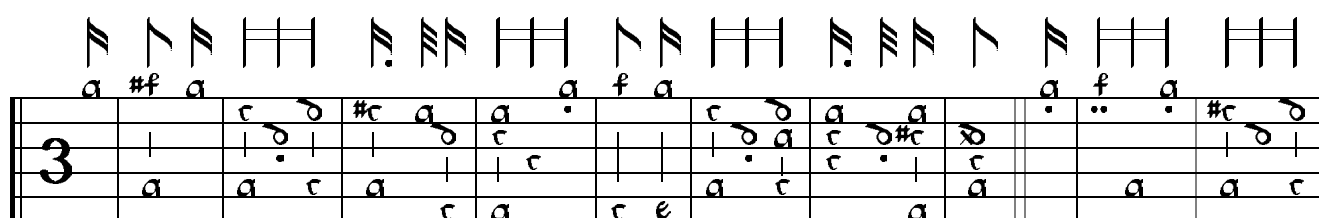
11



21



31



11

21

32

W4. Wilsons Wylde - A4BB2C4

GB-Cu Dd.2.11, f. 68v

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

[illegible]

7

W5. Anglica Doy - A8B4C8

D-D1 M 297, p. 133

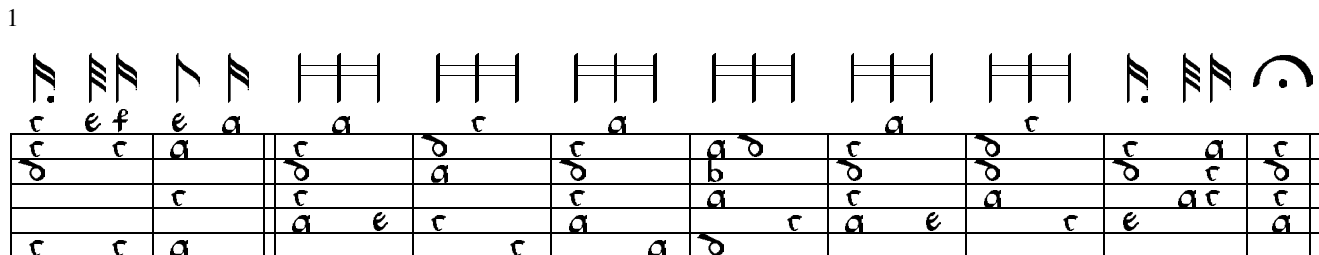
1

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

11

W6. Curante - A8B4C8

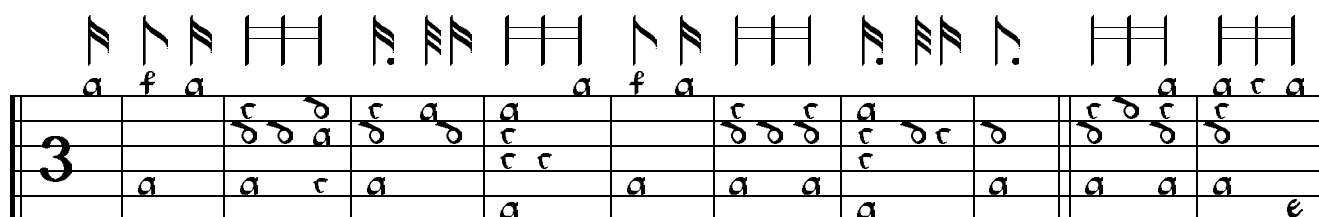
D-LEm II.6.15, p. 237



12

W7. Currant - A8B4C8

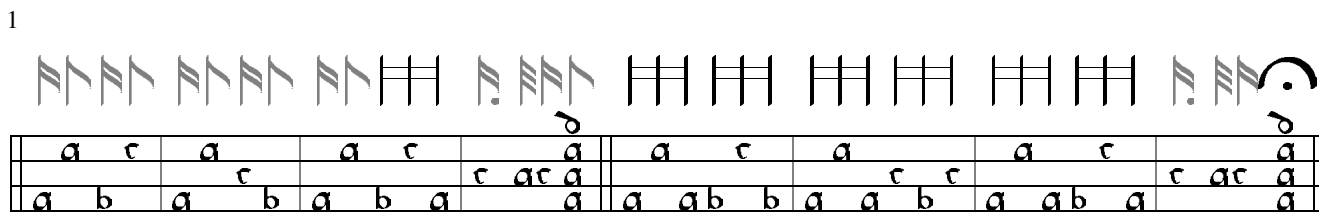
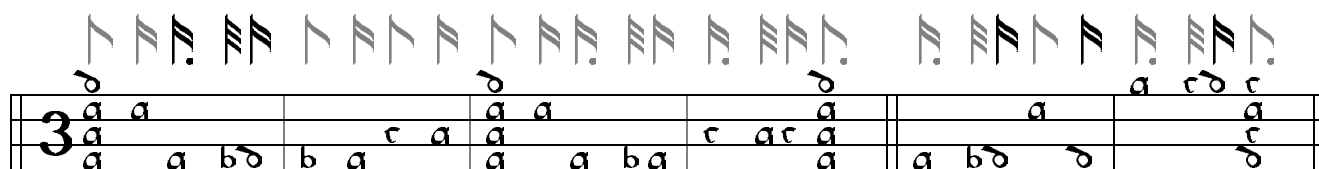
D-Lr 2000, pp. 12-13



11

W8. Wilsons wilde - cittern A4B2CC4

Playford 1652, p. 2



7

W11. Wilson's Wild - cittern A4BC

Playford 1666, sig. B5r

W12. Wilsons wilde - cittern ABC4

US-CAh Mus.179, f. 7r

3

1

7

W13. Woodsons Willd - cittern A4B2C5

J-Tn BM-4540-ne, sig. I4r

3

1

7

C47b. Praeludium Incerti Autoris - 7F8D

Fuhrmann 1615, p. 3

1

6

9

12

15

18

C50b. Praeludium Laurencini - 7F

Besard 1603, f. 12v ii

1

6

10

C58b. Preludio - 7F

PL-Kj 40032, p. 243

1

11

B2. Pergamasc(a) - 2x4bars

D-LEm II.6.15, p. 389

1

6

10

13

1

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14

18

23

25

28

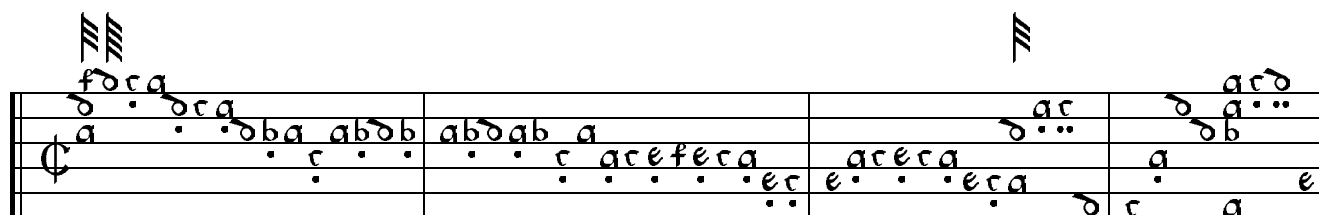
C79b. Praeludium Laurencini

Besard 1603, f. 12r ii

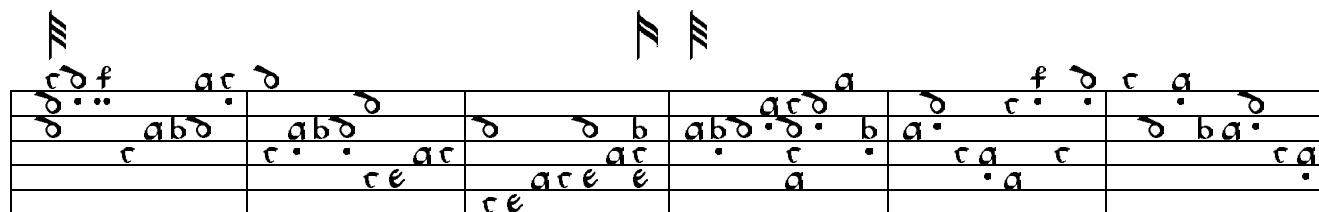
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B3. Bergamasca - 7F 2x4bars

CZ-Pu XXIII.F.174, f. 13r

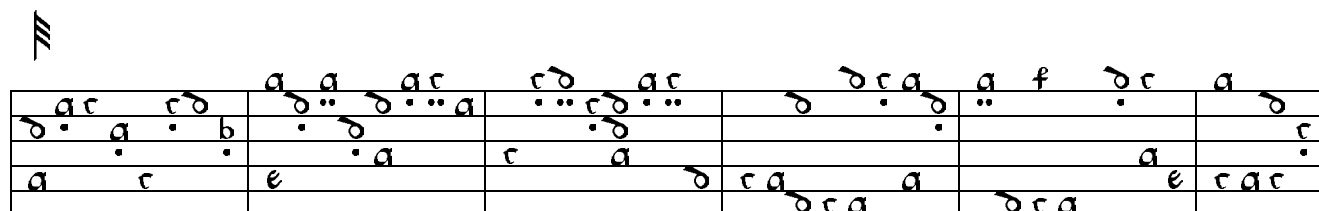


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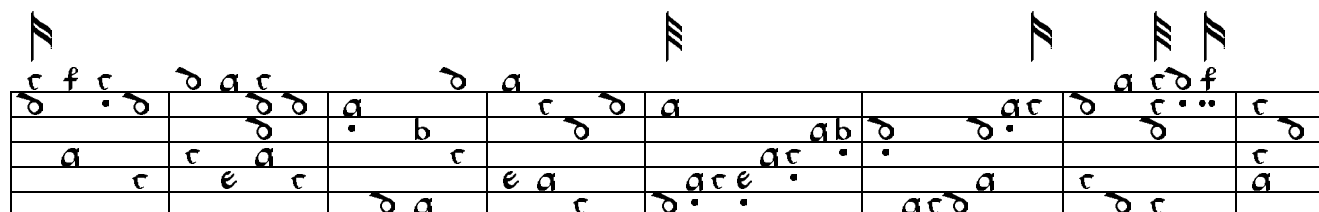
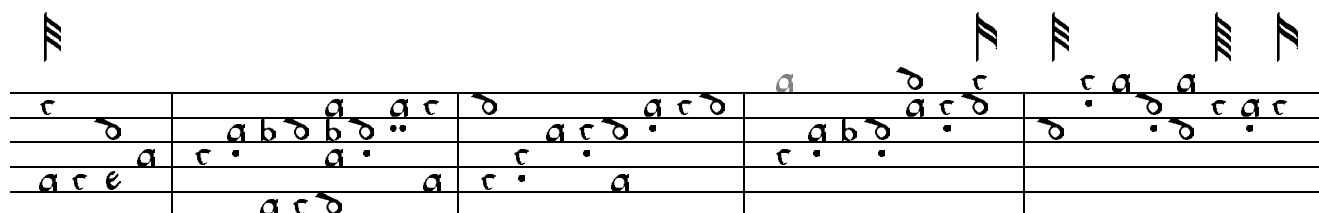
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a



11

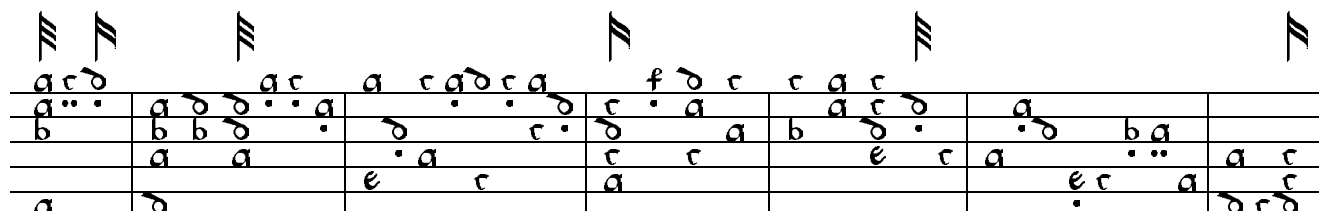
a



21

a

a



a



First system of musical notation for B4. Bargama(sca) - 7F 5x4bars. It consists of two systems of three staves each. The first system has a treble clef and a key signature of one flat. The notation includes various notes, rests, and dynamic markings like 'f' and 'a'. The second system continues the melody and includes a fermata at the end.

B4. Bargama(sca) - 7F 5x4bars

D-B autogr.Hove 1, ff. 166r-165v

Second system of musical notation for B4. Bargama(sca) - 7F 5x4bars. It consists of three systems of three staves each. The notation includes various notes, rests, and dynamic markings like 'f' and 'a'. The first system starts with a treble clef and a key signature of one flat. The second system continues the melody and includes a fermata at the end. The third system continues the melody and includes a fermata at the end.

19

1

7

12

17

22

31

39

53

C49b. Preludia - 7F

Mertel 1615, pp. 43-44

[illegible]

1

6

11

16

21

27

31

36

C47c. Preludia - 7F8D

Mertel 1615, p. 94

1

8

13

18

23

1

6

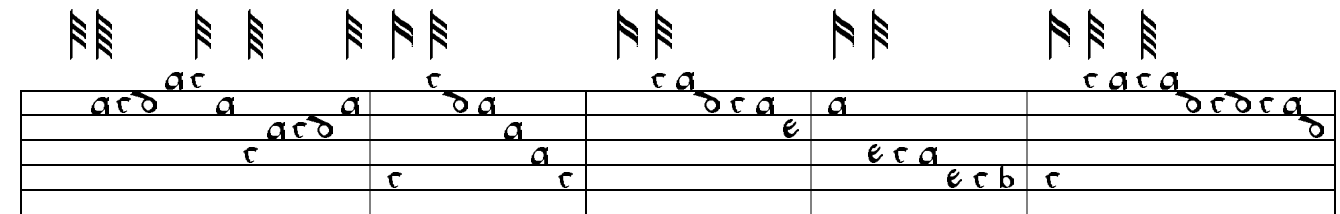
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15

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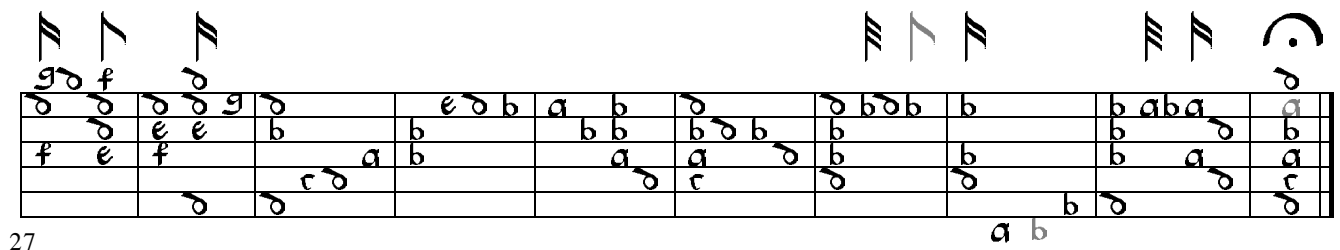
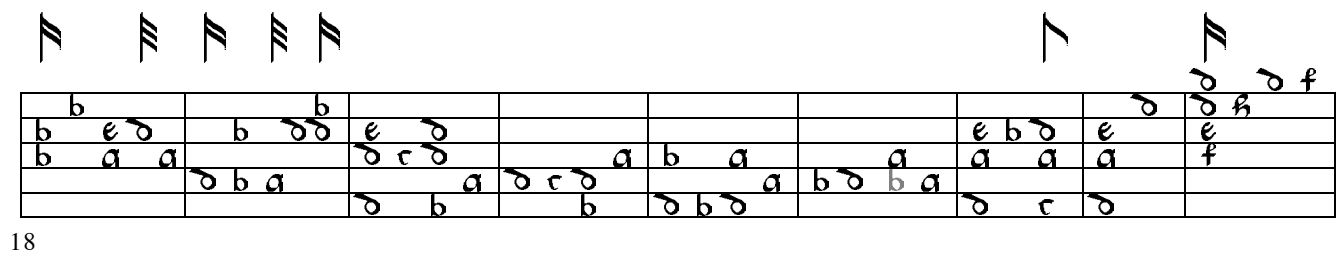
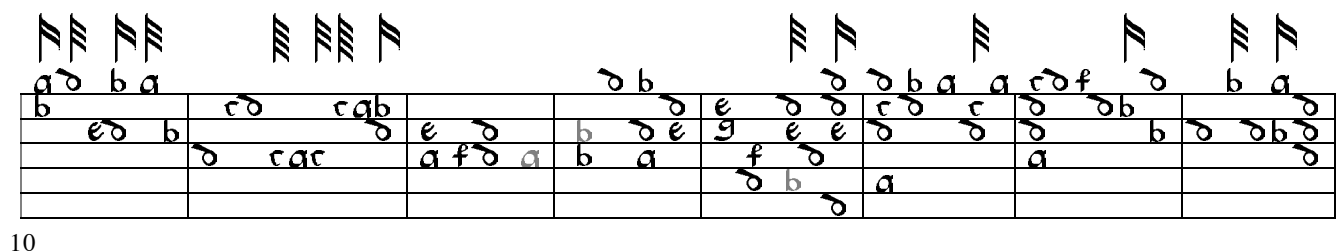
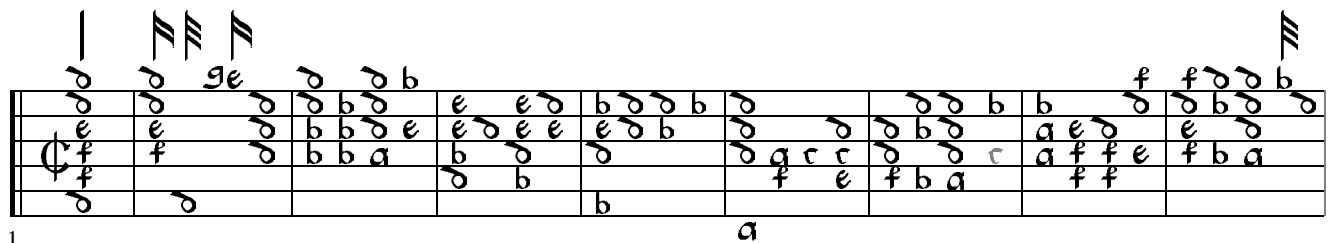
26

30



C63b. Untitled - 7F

Fuhrmann 1615, p. 29



1

5

9

13

18

24

28

32 a

37

C81f. Fuga equitis Romani - 7D

PL-Kj 40143, ff. 33v-34r

1 a

4 a

8

8

1

7

13

17

23

28

33

[illegible]

37 a

A	G	F	E	D	C	B	A
a	b	c	d	e	f	g	a

42

C81h. Praeambulum Equitis Romani

CH-Bu F.IX.70, p. 15

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth, and beamed notes), rests, and bar lines. Above the staff, there are several vertical lines and some text: "ra", "acare", "fer", "refere", "e", "r". The notation is complex and appears to be a transcription of a musical score.

1 a

r	a	arecefeh	ar	ar	ar	ar	ar	ar
o	o	a	a	a	a	a	a	a
ar	e	ae	h	gi	ar	e	ar	ar
r	r	r	r	r	r	r	r	r

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

10

[illegible]

15

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1 a //a /a a //a //a

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B5. Untitled - 2x4bars

D-LEm II.6.23, f. 59v

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B6. Bargamasco - 7F8E10C (edeff) 2x4bars

D-Sl 1214, p. 27

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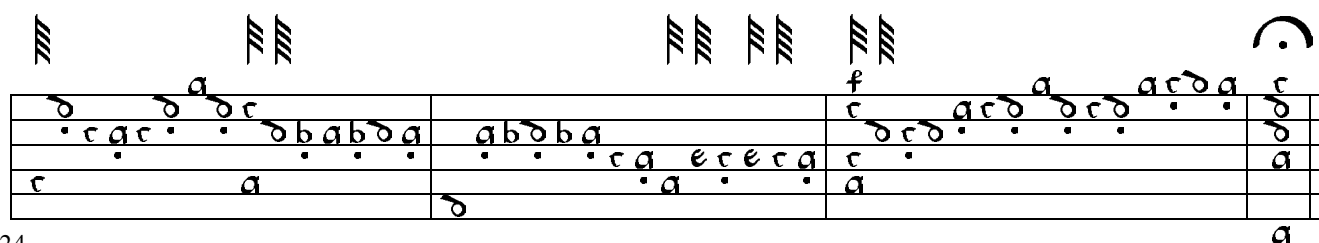
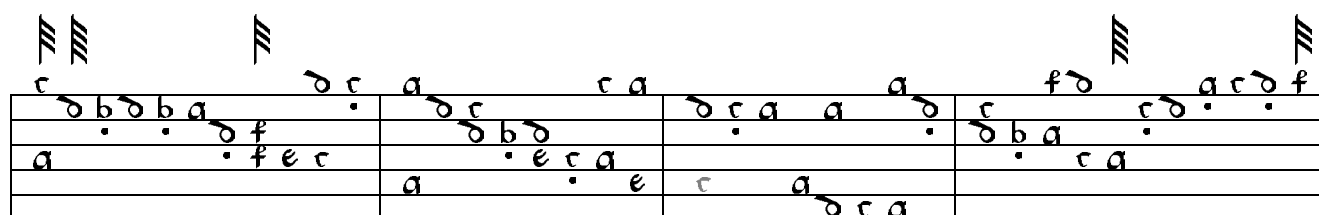
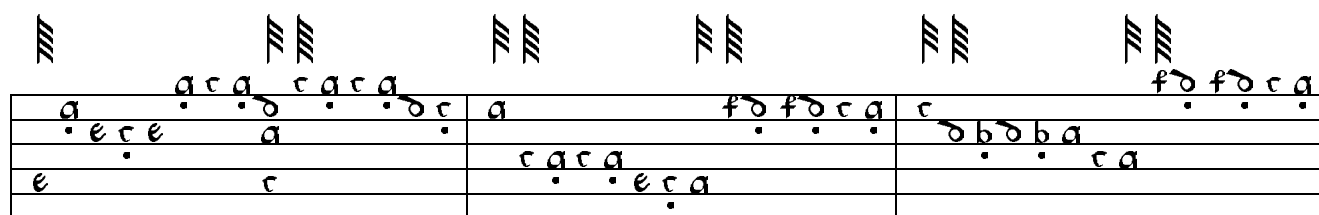
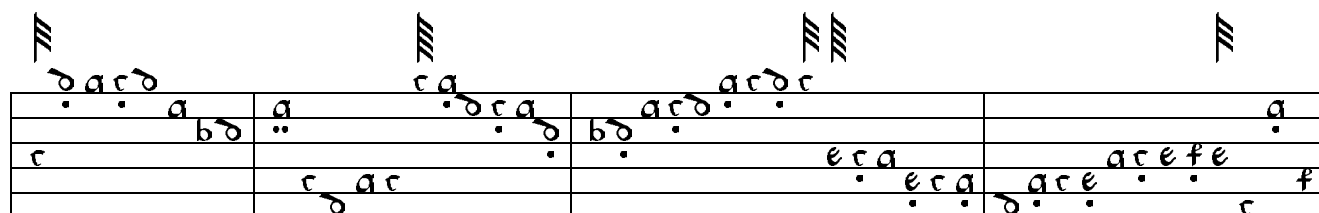
96

97

98

99

100



$\frac{1}{d} \quad b \quad \frac{1}{c} \quad \frac{1}{d}$

$$\frac{1}{a} \qquad \frac{1}{a}$$

$$q/a \qquad \qquad \qquad /a$$
$$11 \quad b \quad /c \quad /a$$

	f		
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$$\frac{1}{a} \qquad \frac{1}{a}$$

18 $\frac{1}{e}$

22 b/ɛ d /ɛ/d /ɛ

		h
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	$/e$	$/e/c$	a
78			

κ/a	κ
0.00	0.00
0.05	0.05
0.10	0.10
0.15	0.15
0.20	0.20
0.25	0.25
0.30	0.30
0.35	0.35
0.40	0.40
0.45	0.45
0.50	0.50
0.55	0.55
0.60	0.60
0.65	0.65
0.70	0.70
0.75	0.75
0.80	0.80
0.85	0.85
0.90	0.90
0.95	0.95
1.00	1.00

		e	e
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			95
--	--	--	----

$$\frac{1}{a} \quad \frac{1}{a} \quad \frac{1}{a} \quad \frac{1}{a} \quad \frac{1}{a}$$

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

Handwriting practice sheet for the letter 'a'.

Top row: A series of vertical lines of varying heights and thicknesses, followed by a large 'a' and a dot.

Second row: The text "a e g h c e c a c a c e c a" is written in a stylized, cursive font.

Third row: The text "a e c a" is written in a stylized, cursive font.

Fourth row: The text "a" is written in a stylized, cursive font.

Fifth row: The text "a" is written in a stylized, cursive font.

Sixth row: The text "a" is written in a stylized, cursive font.

Bottom row: The text "a" is written in a stylized, cursive font.

Page number: 50

50

D-B autogr.Hove 1, f. 166r

[illegible]

1

8


8

15

15

[illegible]

The musical score for 'Cecilia' by Giovanni Gabrieli is presented on a single staff. The notation includes a variety of note values, including minims, crotchets, and quavers, as well as rests. The piece is characterized by its complex rhythmic structure, which is a hallmark of Gabrieli's work. The score is written in a single system, with a multi-measure rest of 9 measures indicated at the end.



 Musical notation for Example 11, showing a sequence of notes and rests on a staff. The notes are labeled with letters: a, a, c, e, g, h, a, c, e, g, e, f, f, b, c, a, c. The rests are labeled with letters: r, e, e, g, h, a, c, e, g, e, f, f, b, c, a, c.

[illegible][illegible][illegible]

a	a a ca	eca c cb bc bc e f h
c a	c e c	a
c	c a a c	f c e f
c		e
		e c c b
		g

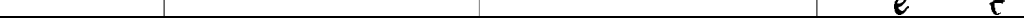
e c c b c a c ac e g h e c e f e f e f e c e f c ac

a c c a e c ac e c a a a e e e a

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

Example 6-10

[illegible]



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

Handwritten musical notation on a four-line staff, featuring various rhythmic symbols (vertical strokes, beams, and flags) and letter-based notes (c, e, a, g, f, b). The notation is organized into measures, with some notes spanning across them.

42

Handwritten musical notation on a four-line staff, continuing the piece. It includes rhythmic symbols and letter-based notes (c, e, a, g, f, b). The notation is organized into measures, with some notes spanning across them.

45



Handwritten musical notation on a four-line staff, featuring various rhythmic symbols (vertical strokes, beams, and flags) and letter-based notes (c, e, a, g, f, b). The notation is organized into measures, with some notes spanning across them.

48

JD14d. Pauana Anglica Excellens - 7D AA8BB7CC9

Mylius 1622, pp. 48-49

Handwritten musical notation on a four-line staff, featuring various rhythmic symbols (vertical strokes, beams, and flags) and letter-based notes (c, e, a, g, f, b). The notation is organized into measures, with some notes spanning across them.

1

Handwritten musical notation on a four-line staff, featuring various rhythmic symbols (vertical strokes, beams, and flags) and letter-based notes (c, e, a, g, f, b). The notation is organized into measures, with some notes spanning across them.

a

Handwritten musical notation on a four-line staff, featuring various rhythmic symbols (vertical strokes, beams, and flags) and letter-based notes (c, e, a, g, f, b). The notation is organized into measures, with some notes spanning across them.

9

a

a

<p> r e r e g h a r e g e r r r e r r e </p>									
<p> a a a r e r e f f f e f e f f r r h g e g h </p>									
<p> a r e e r e f f e e </p>									
<p> r b r a r e </p>									

11 e c a

The musical notation consists of five staves. The top staff has notes 'e', 'c', and 'a' above it. Below are four staves with rhythmic patterns represented by vertical lines. The first staff has notes 'e', 'g', 'e', 'g', 'g', 'e', 'g', 'e', 'g', 'c', 'r', 'e', 'c', 'e', 'e', 'a'. The second staff has notes 'c', 'c', 'a', 'c', 'a', 'c', 'a', 'e', 'c', 'e', 'e', 'c', 'r', 'a', 'c'. The third staff has notes 'e', 'c', 'b', 'c'. The fourth staff has notes 'e', 'c', 'b', 'e'.

ac cb c h h g h e c e c c b c a c c e g h

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

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

e e c c b c c b c b e c

g c b c b

e c

18

18

a

The musical score consists of five staves. The first staff contains rhythmic notation represented by vertical stems and beams. Below the stems are letters indicating pitch or articulation: e, f, c, a, b, c, g, g, e, g, g, g, g, g, c, f, e, c, c, a, c, a, e, c, a, a, c, e. The second staff has notes a, b, a, b, f, g. The third staff has notes e, f, e, c, e. The fourth staff has notes a, e, c, c, c. The fifth staff has notes e, c, c, a.

The Rose Tree

29 $a\tau$

31 $a \quad a \quad a \quad a$

35

39 $a \quad a \quad a \quad a \quad a \quad a$

42

45

48 $a \quad a \quad a$

B8. Bargamas(ca) - 7F10C 4x4bars

D-B 4022 f. 14r

1

6

11

B9. Bergamasca - 7F 5x4bars

CH-Bu F.IX.70 p. 288

1

8

14

1 a

9 a

16 a a a a

19

22 //a a a a

1

10

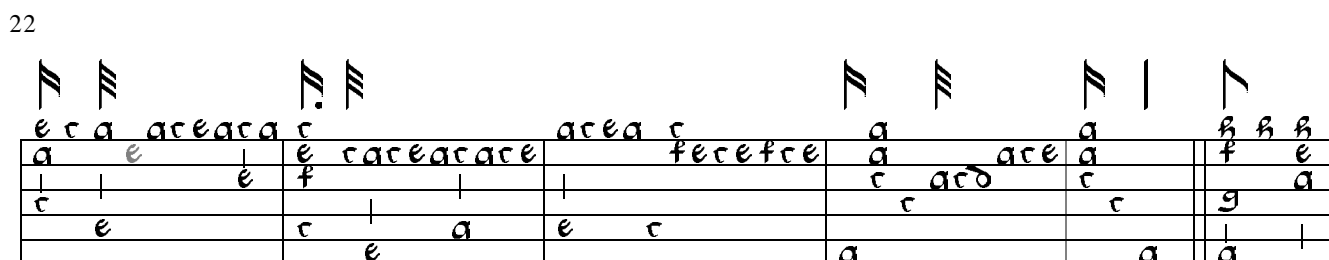
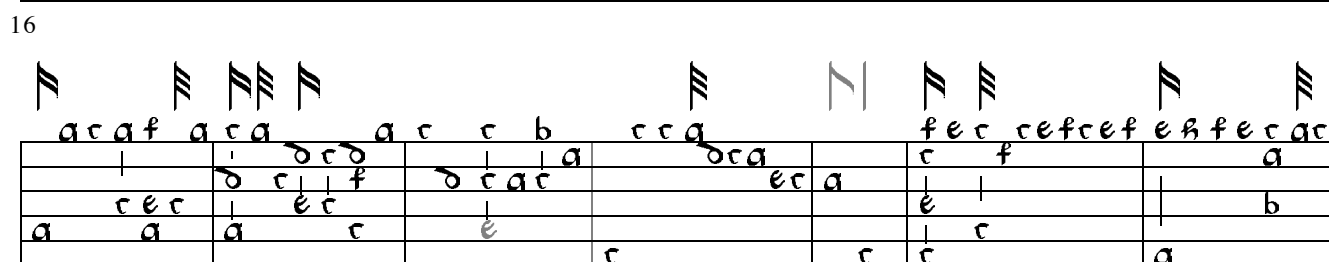
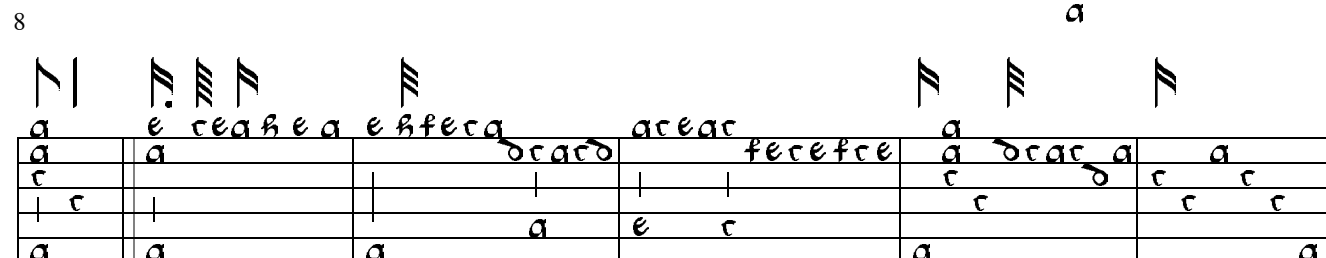
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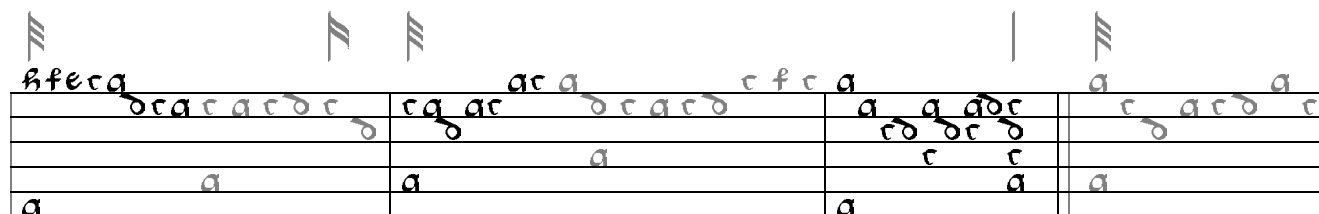
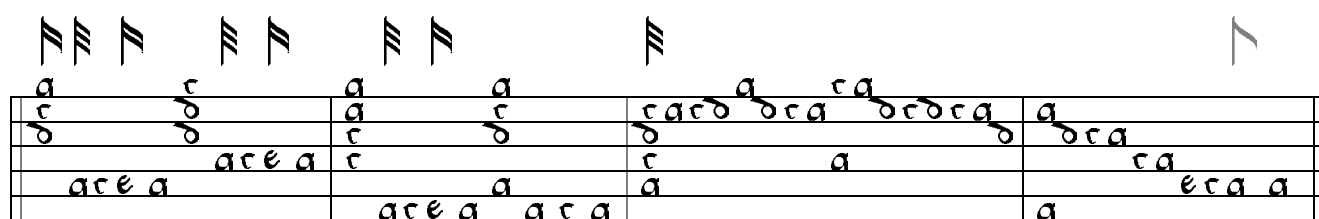
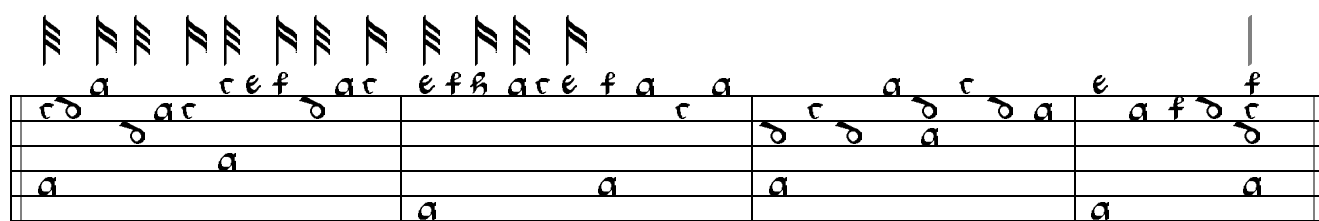
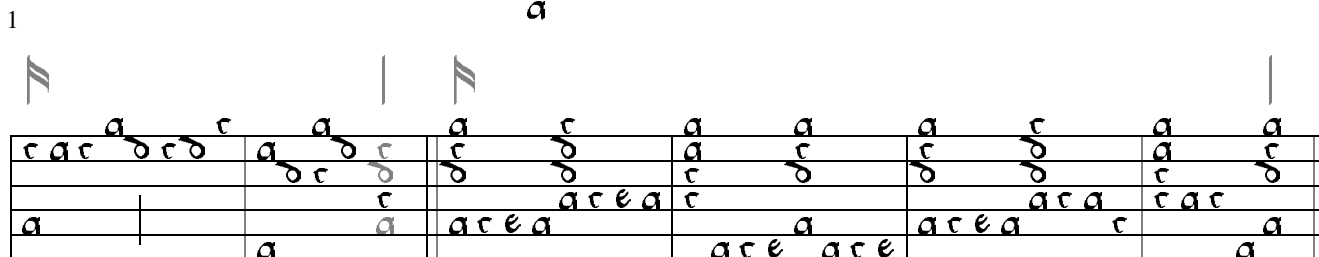
24

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43





37

37

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[illegible]

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B13. Bergamasco - 7F10C 2x4bars

A-KR L81, f. 152v

1

6

B14. Untitled - 3x8bars

A-KR L64, f. 28v

1

14

B15. Burgemasco - 2x4bars

D-KNh R 242, ff. 203v-204r

1

7

B16. Bargamasco - 7F10C 9x4bars

D-Mbs 21646, ff. 91r-90v

1

8

14

19

24

30

B17. Bergamasco - 7F 3x4bars

D-Mbs Mus. pr. 93, f. 4v

1

7

B18. Bergam(asc)o - 2x4bars

D-Ngm 33748 I, ff. 1v-2r

1

5

B19. Bergamasco - 2x8bars

GB-Lbl Sloane 1021, f. 69r

1

9

B20. Aliter dack Bergam(asca) - 7F10C 2x8bars

GB-Lbl Sloane 1021, f. 69r

1 10 7 7 10

9 10 7 7 10

B21. Aliter Th(omas) Lind(berg) - 7F10C 3x8+4bars

GB-Lbl Sloane 1021, ff. 69r-69v

1 7 10

11 10

20 7 10

B22. Pamarasken Tantz - 7F 2x4bars

D-LEm II.6.15, p. 367

1 10 7 7 10

20 7 10

B23. Untitled - 7F 5x4bars

NL-Lu 1666, f. 398r

1

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14

B24. Bargamasco - 7F8E9D10C 4+4+5 bars

RF-SPan O No.124, f. 38v

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[illegible]

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85

91

Commentary to *Lute News* 118 and *Lutejane*: French tablature unless stated otherwise. **LORENZINO: C47(a).** 1-2 - bar line absent; 8/9-12 - quavers instead of crotchets; 11/1 - a3 instead of a4; 13/9 - g4h5 instead of g5h6; 20/1 - a1e4 instead of e3e4. **C47b.** different from C47a and C47c after first two bars; 4-5 & 18-19 - bar lines absent; 5/1 - minim instead of crotchet; 5/4 - c3 instead of e3; 5/9 - crotchet instead of minim; 7/17 - a8 instead of a7; 9-10 - bar line 4 notes to the right; 10/5-8 - crotchets instead of quavers; 12/7-8 - bar line added; 17/1 & 4 - quavers instead of crotchets; 20/5-20 - quavers instead of semiquavers. **C47c.** different from C47a and C47b after first two bars; single dots for right hand fingering; 16/1-8 - crotchets instead of quavers; 29/1 - semibreve with fermata above double bar line instead of fermata. **C48.** 2/5 - a3 instead of d3; 7/1 - a3 added; 10/between 5-6 - bar line added. **C49(a).** bar lines absent; single dots for right hand fingering, some on adjacent notes, and x for hold; 4/8 - a1 instead of d1; 8/5 - semiquavers begin a note to the right; 15/4 - c4 instead of a4; 37/5 - a4 instead of a3; 39/5 to 40/6 - crotchets instead of quavers. **C49b.** different to C49a after bar 3; one and two dots under tablature letters for plucking with right hand index and middle fingers; 18/1 - c1 absent and semibreve instead of fermata. **C50(a).** Italian tablature; single dots for right hand fingering; 16/1 - crotchet instead of dotted crotchet; 17/7-8 - quavers instead of semiquavers. **C50b.** 11-12 - bar line absent. **C51.** no changes. **C52.** 6/1-7 - crotchet and 6 quavers instead of minim and 6 crotchets; 11/1 - a1 absent; 15/5-6 - bar line added. **C53.** 1-2 - bar line absent; 16/5-6 - bar line added. **C54.** 7/1-4 crotchets instead of minims; 20/4 - crotchet instead of minim. **C55(a).** flag rhythm signs duplicated by overwriting with modern rhythm signs; 7/3 - crotchet instead of quaver; 10/1 - d1 instead of c1; 19/1 - semibreve instead of fermata. **55b.** 4/16 - b2 added; 10/1 - f2 instead of a2; 16-17 - bar line absent; 17/16-17 - bar line added. **C56.** 1-2 - bar line absent; 11/4 - e3 instead of d3. **C57.** no changes, but, at 4/15-17 - d7-c7-a7 using a 7th course in D would sound better. **C58(a).** 19/5-6 - bar line added. **C58b.** hold sign + used once; 14/1 - d4 instead of c4. **C59(a).** 10/2 - k1 instead of i1; the version in CZ-Pnm IV.G.8, f. 45r *Tocata* is a 6-bar fragment identical to bars 25/4 to 28/1 of C59a. **C59b.** bar lines absent; single dots sometimes on adjacent notes for right hand fingering and x as hold signs; 1/7-8 - quavers instead of crotchets; 3/8 - c4 absent; 5/1-10 - minim 8 crotchets instead of crotchet 4 quavers crotchet 4 quavers; 5/3 - b2 added; 5/5 - b2 absent; 7/4 - a3 instead of a4; 8/11 - minim 2 notes to the left; 9/3 - minim instead of crotchet; 9/5 - a4 instead of a3; 10/between 4-5 - a4 added; 23/1 to 27/4 - rhythm signs double in length; 23/2 - a4 instead of f1; 24/between 14-15 - another d1-c1 added; 24/13-16 - quavers instead of semiquavers; 30/1 to 31/4 - rhythm signs double in length. **C60.** 1-2 - bar line absent; 23/1 - a3 instead of a4; 23/3 - a2 instead of e3; 23/5 - a2b3 instead e3f4. **C61(a).** single dots some on adjacent notes for right hand fingering and x for hold; bar lines absent; 10/4 - c6 absent; 10/6 - a6 absent; 11/2 - a1 instead of a2; 25/4-5 - crotchet c2d3 instead of 3 crotchets c2-a2-d3; 31/14-21 - quavers instead of semiquavers. **C61b.** begins at bar three of C61a; one and two dots under tablature letters for plucking with right hand index and middle fingers; 3/1 - a7 added; 10/between 2-3 - c1 added; 12/between 8-9, 16/7-8 & 21/7-8 - bar lines added; 19/1 - a5 instead of c5. **C62.** 8/7 - c1 instead of a1. **C63(a).** 3/3 - d3 instead of b3; 11/2 - c5 instead of b5; 18/5-6 - bar line added. **C63b.** 7/4 - b2c5 instead of b2c4; 9-10 - bar line absent; 12/4 - a3 instead of a4; 13/1 - d3b4 instead of b3b4; 14/3 - d5 instead of b5; 23/3 - d5 instead of b5; 33/4 - crotchet instead of minim; 34/3 - a9 [/a or C] instead of b7; 36/1 - b2 instead of a2. **C64.** 3/4 - d1 duplicated; 5/8 - semiquaver instead of quaver; 5/12 - c5 instead of b5; 8/11 - b2b5 instead of d4b6; 8/16 - a2 instead of e3; 12 - half bar retained; 12/>8 - a7 added; 22/7-8 - semiquavers instead of quavers; 24/15 - quaver instead of crotchet; 28/13-14 - quavers instead of semiquavers; 28/15-17 - quavers instead of crotchets; 29/5 - d3 instead of e3; 32/31-32 - e5-c5 instead of a4-e5. **C67.** no changes. **C68.** Italian tablature; no changes. **C69.** Italian tablature; occasional hold sign +; 17/3 - b2c3 instead of b3c4; 18-22 - bars duplicated and crossed out on the previous staff; 19/1 - c5 crossed out; 20/7 - quaver absent; 30/5 - scribe altered d2c3d4 to c2d3c4; 37/1-3 - scribe altered d4-d3-c5 to d3d5-d4-c4; 44/5 - a3 added; 46/3 & 50/8 - a3 crossed out; 56/5 - a1 crossed out; 57/4 - scribe altered f1 to c1; 60/5-6 - c3-a3 instead of c4-a4; 61/8 - a3 crossed out; 63/1 - b2c4 instead of b3c5; 66/9-10 - quavers instead of semiquavers; 67/8-9 & 68/8-9 - bar lines crossed out; 75/8 - quaver instead of crotchet; 79/4 - a5 instead of a4; 81/1 - crotchet instead of fermata. **C70.** the notation of diapasons is ambiguous using a for F, /a for E flat [changed to /a here] & ///a for C indicating either a 9- or 10-course lute - no diapason for D, /a is used only once at 46/2 probably in error when a D was intended, and E natural is notated as //b [changed to /b here] and D as ///c [changed to /a here]; 5/3 - a6 crossed out; 6/1 & 46/3 - //b instead of /b; 25/1 - b2 instead of a2; 30/1 - b2 crossed out; 32/3-5 - 3 quavers instead of crotchet 2 quavers; 35/4 - scribe altered d4 to c4; 38/2 - b1d3 crossed out; 41/4 - ///c instead of /a; 42/4 - /a instead of /a; 46/2 - /a instead of /a; 49/2 - fermata absent. **C73(a).** single dots, some on adjacent notes, and x for hold; bar lines absent; 6/5-8 - c5-c2-d2-b3 absent; 7/10 - c2 instead of c1; 18/4 - d2 instead of f2. **C73b.** one and two dots under tablature letters for plucking with right hand index and middle fingers; 19/1 - d1 instead of a1; 47/1 - d4a5 instead of a4. **C79(a).** Italian tablature; occasional hold signs +; no changes. **C79b.** 6/10 - c3 instead of

c2. **C81(a).** single dots for right hand fingering, and one hold sign x; bars 1-18 - bar lines absent; 1/1 - crotchet absent; 1/2 - c5 absent; 3/7-9 - 3 quavers instead of 2 semiquavers quaver; 9/11 & 39/9 - c4 instead of b4; 10/1-4 - quavers instead of crotchets; 16/9-12 - semiquavers instead of demisemiquavers; 21-22, 36-37, 37-38, 41-42, 42-43 & 43-44 - bar lines absent; 29/9 - a7 instead of d7; 30/1 - d5 instead of d6; 34/1 - quaver a7 absent; 37/7 - quaver instead of crotchet; 38/4 - crotchet instead of quaver; 38/7-10 - quavers instead of semiquavers; 44/1 - minim instead of semibreve. **C81b.** rhythm signs are poorly aligned vertically and adjusted here without comment; 4/7 - cipher unclear; 5/1 - crotchet instead of quaver; 5/3-4 - e3 instead of d3-f3; 7/6 - i5 instead of h5; 7/8 - h3 instead of h4; 10/3 - ciphers for c3 and e3 instead of c3 and e5; 12/1 to 16/8 - crotchets instead of quavers; 12/6 - a2 absent; 12-13, 24-25 & 40-41 & 45-46 - bar lines absent; 15/8 - d2 instead of d3; 16/4 - c3 absent; 19/3-6 - crotchets instead of quavers; 20/1 - quaver instead of dotted crotchet; 20/6-9 - 2 quavers 2 crotchets instead of 2 semiquavers 2 quavers; 30/1-2 - quavers instead of crotchets; 38/3 - a5 instead of a6; 40/2-3 - crotchets instead of quavers; 42/3 - a2 instead of c2; 44/7 - a6 absent; 44/12 - crotchet instead of quaver; 45 - rhythm signs double in length; 45/7-8 - bar line added; 49/1 - e3 absent; 50/4-7 semiquavers instead of quavers; 51/13-15 - 2 quavers minim instead of 3 semiquavers; 53/1 to 55/4 - rhythm signs absent; 56/1-3 - 2 quavers d6-c6 dotted minim d2d3e4 instead of dotted minim d2d3e4 2 quavers d6-c6; 60/1 - a2a3b3c4a6 instead of a2a3b4c5. **C81c.** Italian tablature; 4-5 & 9-10 - bar lines absent; 9/5-8 - crotchets instead of quavers; 29/3 - c4 crossed out; 42/1 - a2c3e4 instead of a3c4e5; 42/2 - d4 instead of d3; 42/3 - c4 instead of b3. **C81d.** 1-2, 3-4, 6-7, 8-9, 10-11, 12-13, 13-14, 15-16, 17-18, 19-20, 21-22, 23-24, 25-26, 27-28, 29-30, 32-33, 34-35, 36-37, 37-38, 39-40, 41-42 & 42-43 - bar lines absent; 13/6-7 - bar line added; 33/8-11 - quavers instead of semiquavers. **C81e.** vertical ties; 5/8-11 - scribe altered semiquavers to quavers; 10/12-13 - bar line added; 10-11 & 40-41 - bar lines absent; 12/between 8-9 - a4-c4 crossed out; 12/9-10 - c2a5-d2a3c5 instead of c3a6-d3a4c6; 15/3 - c1e2 instead of c2; 21/2 - e5 added; 28/7 - e5 crossed out; 29-30 - bar line 8 notes to the left; 38/5-6 - bar line crossed out; 41-42 - bar line a note to the left; 42/1 - minim instead of semibreve. **C81f.** single dots under tablature letters, sometimes under adjacent notes, for right hand fingering, and hold signs x; bar lines absent except 1-2, 15-16 & 16-17; 1/1-4 - dotted crotchet 3 quavers instead of 4 semiquavers; 1/11 - d2 absent; 2/1 - quaver instead of crotchet; 3/7-8 - quavers instead of semiquavers; 3/8-9 - bar line added; 10/between 1-2 - e4-d4-e4-c3-d3-f3-c2-c6-a5-c5 crossed out; 15/2-3 - a4 - a2c4 repeated; 16/2-3 - bar line crossed out. **C81g.** 10/3 - semiquaver instead of quaver; 12/12-13 & 13/6-7 - bar lines added; 12-13 - bar line absent; 17/1-2 - 2 quavers instead of 2 crotchets; 18/1 - quaver instead of crotchet; 26/1 - b3 instead of b4; 29/5 - d1 crossed out; 30/9 - d6 instead of d7; 32/8 - f3 crossed out; 34/1 - a2 instead of a5; 37/2-5 & 38/2-5 - dotted crotchet 3 semiquavers instead of dotted quaver semiquaver 2 quavers; 40/4 - f2 instead of e2; 44/1-6 - semiquavers instead of quavers; 44/7 fermata absent. **C81h.** bar lines absent except 1-2, 3-4, 6-7, 9-10 & 18-19; 2/2-6 - quavers instead of semiquavers; 3/1-8 - 14-note run of c2-e2-c2-e2-f2-c1-e1-c1-f1-e1-f1-c1-e1 instead of 8-note run of c2-e2-f2-c1-e1-f1-e1-c1; 3/8-9, 14/4-5 & 15/5-6 - bar line added; 3/9-15 - crotchet 6 quavers instead of quaver 6 semiquavers; 5/4 - c3 instead of d3; 7/1 - c5 absent; 8/8-11 - semiquavers instead of quavers; 11/1-4, 11/9-12 & 12/1-4 - semiquavers poorly aligned vertically; 13/2 - d4 instead of c4; 14/3 - c4 instead of b4; 16/3 - minim instead of crotchet; 17/1 - h6 absent; 18/13-14 - c1-a1 repeated; 19/1 - fermata absent. **JOHN DOWLAND: JD14(a).** 1/5 - b5 absent; 2/8 - scribe altered e2 to c2, and letter on 3rd course is not clear; 5/1 - h2 instead of h3; 5/9 - c1c2 absent; 6-7, 21-22, 35-36 & 46-47 - bar lines absent; 7/5 - b3 crossed out; 9/23-26 - semiquavers instead of demisemiquavers; 10/10 - c4 instead of d4; 14/16-17 & 46/ 9-10 - bar lines inserted; 15/1-4 - scribe altered semiquavers to quavers; 15/9 - a6 added (Poulton comments that tablature for 15/9-12 is confused and follows version in Varietie but it is quite clear); 19/4-5 - scribe altered quavers to crotchets; 20/5 & 27/5 - c5 crossed out (Poulton uses c5 instead of c6); 20/8-9 - scribe altered semiquavers to quavers; 21/9 & 28/20 - d7 instead of a7 (Poulton retains d7); 22/1-4 - d3-c7-a7-c7 missing due to damage to corner of page (Poulton misreads the 2 quavers as a crotchet and omits d3-c7); 26/22 - Poulton changes a3 to c3; 27/11 - scribe altered b1 to c1 (Poulton alters b1 to a1); 27/13-14 - scribe altered c1-a1 to a1-c1; 30/1-3 - scribe altered crotchet 2 quavers to dotted crotchet 2 semiquavers; 33/4 - scribe altered a2 to c2; 36/6 - b5 crossed out; 44/3 - scribe altered a2 to e2; 45/18 - scribe altered a1 to c1; 48/7 & 9 - a7 missing due to damage to corner of page. **JD14b.** 6/4 - e4 instead of e5; 8-9, 16-17, 24-25 & 41-42 - single instead of double bar lines; 9/16 - a7 instead of a8; 9/22-23 - f2-e2-f2-e2 added (Poulton retains these notes and changes rhythm for 9/16-19 to dotted semiquaver 2 hemidemisemiquavers demisemiquaver); 13/17-20 - semiquavers instead of demisemiquavers; 13-14 & 30-31 - bar lines absent; 27/5-8 - quavers instead of semiquavers; 30/9 - a7 under previous note instead of a8 (Poulton omits c1 to left and changes quaver of previous chord to crotchet); 31/2-7 - 6 semiquavers instead of crotchet 5 quavers; 31/20-22 - 2 quavers crotchet instead of 2 semiquavers quaver; 32-33 - double bar line absent; 42/1-2 - 2 crotchets instead of 2 quavers; 45/15-20 - crotchets instead of quavers;

47/11-12 - e1-d1-e1-d1 added; 50/21 - fermata absent. **JD14c.** The diapasons are notated as a (and stopped as c and e) below the staff for an 8th course in D, and a 7th course notated as ♯ below the staff used only twice in error for the 8th course at 16/1 and 48/9, and the 8th in D is changed to a 7th in D here; 2/3 - c4 instead of d4; 2/4-5 - dotted crotchet quaver instead of dotted quaver semiquaver; 2/8 - e2 instead of c2; 3/3 - a4 instead of c4; 3/6 - e1 instead of g1; 4/1 - c6 instead of e6; 4/6-7 - quavers instead of crotchets; 5/6 - e4 instead of g4; 8/1 - quaver instead of dotted quaver; 8/5-6 & 8-9 - semiquavers instead of demisemi quavers; 8/11-12 - quavers instead of demisemiquavers; 8/14-15 & 48/2-3 - quavers instead of semiquavers; 8-9 - single instead of double bar line; 9/1-3 - quaver crotchet quaver instead of semiquaver quaver semiquaver; 9/17-26, 13/24-25, 25/19-20, 26/6-7, 26/11-12, 28/7-16, 28/20-21, 29/1-8, 40/4-5, 40/11-12, 41/3-4, 43/5-6, 44/2-3 & 46/2-3 - semiquavers instead of demisemiquavers; 11/1-3 - crotchet quaver semiquaver instead of 2 crotchets quaver; 11/6 - semiquaver instead of crotchet; 11/14 - e1 absent; 11/16-18 - c4-c4-a3 instead of e4-e4-c3; 12/1 - a6 instead of e6; 13/13-16 - semiquavers & 48/2-3 demisemiquavers; 13/20-21, 15/13-14 - bar line added; 14/1 - b3 instead of b4; 15/20 - a3 instead of a2; 16/1 - quaver a7 instead of dotted quaver a8; 18/4-5 & 19/10-11 - crotchets instead of quavers; 19/6-9 - crotchet 2 quaver crotchet instead of 2 quavers 2 crotchets; 20/6-7 - quavers instead of semiquavers; 20/9 - quaver instead of crotchet; 23/9 - c4 instead of e4; 23/9-10 - 2 quavers instead of crotchet minim; 23-24 - double bar lines absent; 25/9-10 - c3-c1 absent; 26/13-16 - 3 crotchets semiquaver instead of 4 quavers; 27/4-7 - quaver 3 semiquavers instead of crotchet quaver 2 semiquavers; 28/18 & 29/11 - /c instead of c (i.e. c8 instead of c7); 28-29, 36-37 & 40-41 - bar lines absent; 29/14-15 - bar line added; 36/1-6 - 3 quavers 3 crotchets instead of 4 quavers 2 crotchets; 36/10-11 - crotchets instead of quavers; 39/1 - dotted quaver instead of dotted crotchet; 40/1-2 - 2 semiquavers instead of 2 quavers; 41/1 - f2 instead of e2; 42/1-5 - quaver 2 crotchets dotted quaver semiquaver instead of 2 crotchets dotted quaver 2 demisemiquavers; 42/5 - c2 instead of e2; 45/6-15 - semiquavers instead of demisemiquavers; 46/4-5 - demisemiquaver quaver instead of 2 quavers; 48/8 - quaver instead of crotchet; 48/9 - a7 instead of a8. **JD14d.** 7th course in D notated as //a (and /a at 49/1 & 7 in error) all changed here to a; 2/3 - crotchet instead of minim; 2/9-10 - crotchets instead of quavers; 3/5 - c3 added; 5/1 - e4g5 instead of g4e5; 7/9 - a3b5 instead of a2b4; 8/1, 16/20, 39/8, 41/8 & 48/7 - /a instead of //a; 11/1 - c4 instead of c5; 13/15-18 - semiquavers instead of demisemiquavers; 13/18 - g2 absent; 16/1 - quaver instead of dotted quaver; 16/8 - a3 absent; 16/17-18 - quavers instead of semiquavers; 16-17 & 30-31 - fermata above double bar lines; 17-18 - bar line absent; 18/1-6 - quaver 2 semiquavers twice instead of crotchet 2 quavers twice; 18/7-9 - quaver 2 semiquavers instead of minim 2 crotchets; 18-19 - bar line 3 notes to the left; 19/8-10 - 2 quavers crotchet instead of 3 crotchets; 23-24 - single instead of double bar line; 24/16-17 - bar line added; 25/17-21 - quaver 4 semiquavers instead of minim quaver 2 semiquavers crotchet; 25-26 - bar line 5 notes to the left; 26/5-24 - 4 semiquavers, quaver, 10 semiquavers, 2 quavers, 2 semiquavers, quaver instead of quaver, 2 semiquavers, 3 quavers, 2 semiquavers, 4 quavers, 8 semiquavers; 26-27 - bar line a note to the left; 27/3 - quaver instead of crotchet; 28/9-16 - semiquavers instead of demisemiquavers; 28/17-18 - 2 semiquavers instead of 2 quavers; 28-29 - bar line 2 notes to the left; 29/1-8 - semiquavers instead of demisemiquavers; 29/9-14 - semiquavers instead of quavers; 36/1-4 - crotchets instead of quavers; 36/5 - crotchet d1 absent; 36/10 - dotted crotchet instead of crotchet; 36-37 - bar line a note to the left; 37/1-6 - semiquavers instead of quavers; 40/1-5 - crotchet 4 quavers instead of 3 quavers 2 semiquavers; 42/2 - dotted crotchet instead of crotchet; 42/12-13 - a1 & e5 vertically aligned instead of separated; 44/10-13 - 4 semiquavers instead of dotted crotchet 3 quavers; 44-45 - bar line 4 notes to the right; 45/2 - a1 instead of e1; 45/6-15 - 2 quavers 6 semiquavers 2 quavers instead of 2 semiquavers 8 demisemiquavers; 45/11-12 - another e1-d1-e1-d1 inserted; 45/22 - dotted crotchet instead of

crotchet; 45-46 - bar line a note to the left; 46/1 - semiquaver instead of quaver; 46/4-9 - semiquavers instead of quavers; 48/9 - minim with fermata above double bar line instead of instead of fermata. **JD14e.** 14/9 - quaver instead of semiquaver; 22/5 to 24/9 - all rhythm signs displaced slightly to the right; 24/4-6 - crotchet 2 quavers instead of 3 quavers; 24/9 - minim instead of fermata. **JD14f.** dots under tablature letters indicating plucking notes with right hand index finger; 23/6-7 - quavers instead of semiquavers; 48/3 - minim instead of fermata. **JD33(a).** occasional vertical and horizontal ties; ornament # used once each in third strain and its division; 8/5 - b2 added; 14-15, 19-20, 24-25, 47-48, 62-63 & 84-85 - bar lines absent; 16-17, 51-52 & 73-74 - single instead of double bar lines; 18/8 - a5 absent; 26 - additional bar (26) in the division not present in the strain; 28/1-4 - scribe altered 4 crotchets to 4 quavers; 41/1-2 - scribe altered crotchet to 2 quavers; 48/4 - a7 instead of e7; 53/2 & 55/2 - a6 crossed out; fermata above dotted minim at 70/1 and repeat sign below h1 at 51/1 & 73/1 indicate that bars 51 to 70 are to be repeated as a division to strain C, added here in full. **JD33b.** extensive use of vertical ties; 6/5 - e3 instead of d3; 8/3 & 24/3 - a5 instead of e5; 14-15, 24-25, 32-33, 44-45 - bar lines absent; 16-17, 51-52 & 73-74 - single instead of double bar lines; 26/1-2 - crotchet minim instead of minim semibreve; 26-27 & 50-51 - double instead of single bar lines; 29/4 - d2 instead of e2; 37/1 - c6 instead of a6; 64/1 - minim instead of semibreve; repeat sign above and below bar line at 50-51 & 72-73 indicate repeating from bar 51 as a division to strain C, presumably only up to 70/1 - the repeat added here in full. **WATKINS ALE: W1.** ornament signs # and x and curved horizontal ties; adapted for 7-course lute with 7th in F; 1-2, 3-4, 5-6, 7-8 - bar lines absent; 7/1-3 - a3-a3-a3 crossed out; 15/1 - a3 instead of b3; 17 to 22 - above the staff is written 'these may be strooke w[j]th [th]e back of [th]e Bowe'. **W2.** one or two dots under letters to indicate notes to be plucked with right hand index and middle finger, respectively; vertical ties and ornaments # and +; 2-3 - bar line a note to the right; 4/1 - e4 instead of a4; 8/1 - semibreve instead of minim; 3-4, 6-7, 13-14, 15-16, 20-21 & 27-28 - bar lines absent; 16/2 - minim instead of crotchet; 20/1-2 & 22/1-2 - 2 crotchets instead of dotted crotchet quaver; 30/5 & 31/5 - minims instead of crotchets; 34/1 - crotchet instead of minim; 36/1 & 39/1 - dotted minims instead of minims; 37/3 - a4 absent; 40-41 - single instead of double bar line; 48/2 - semibreve instead of fermata. **W3.** rhythm signs absent; vertical ties and ornament sign x; 3-4 & 11-12 - bar lines absent; 12/1 - c5 absent; 17/1 - a6 instead of a5.

RIPPE - Both Le Roy versions edited here are nearly identical to the Fezandat versions, except the number and position of horizontal ties and dots under notes indicating right hand fingering (Le Roy also uses single dots on adjacent notes presumably indicating use of index and middle fingers), and Fezandat includes vertical ties in many chords. **Rippe7.** dots under tablature letters for right hand fingering and occasional horizontal ties; 13/1 - d3 instead of d4 in Fezandat in error; 14/1 - d4 instead of d3 in Fezandat in error; 55/1 - a5 in Le Roy changed to a4 as in Fezandat; 87 - bar absent in Le Roy and added from Fezandat; 129/2 - b3 in Fezandat; 190/2 - b3c5 in Fezandat and Le Roy changed to b2c4; 209/3 - d2 in Fezandat and Le Roy changed to d3. **Rippe8.** dots under tablature letters for right hand fingering and occasional horizontal ties; 16/1 - a5 in Fezandat and Le Roy changed to a6; 47/1 - a1 instead of a2 in Fezandat; between 59-60 - two extra bars inserted in Fezandat as dotted minim f1f2g3a5 crotchet d1d2f3 bar line minim c1c2d3 minim a1a2b3; 69/1 - h2 in Fezandat and Le Roy changed to b2; 73 - bar duplicated in Fezandat; 79 - crotchet 2 minims in Fezandat instead of minim 2 crotchets; 85/2 - c5 in Fezandat instead of d5 in Le Roy; 95/2 - a2 in Fezandat and Le Roy changed to a1; 99/6 - f2 in Fezandat instead of e2 in Le Roy; 133/3 - a2 absent in Le Roy but added from Fezandat; 143/1 - i3 in Fezandat and Le Roy changed to g3; 158/2-3 - c4-a4a5 in Fezandat instead of c3-a3a4 in Le Roy.

Row well you Marriners, Bara Fosters Dream, Wilson's Wild and Bergamasca - no commentary but changes are in grey.

B26. Bergamasca - 7F10C 3x4bars

US-SFsc M2.1 M3, p. 85

1

7

B27. Bergamasco - 7F10C 2x8bars

S-B PB fil.172, f. 18r

1

9

B28. Bergamasco - 3x8bars

US-BE 761, p. 1

1

13

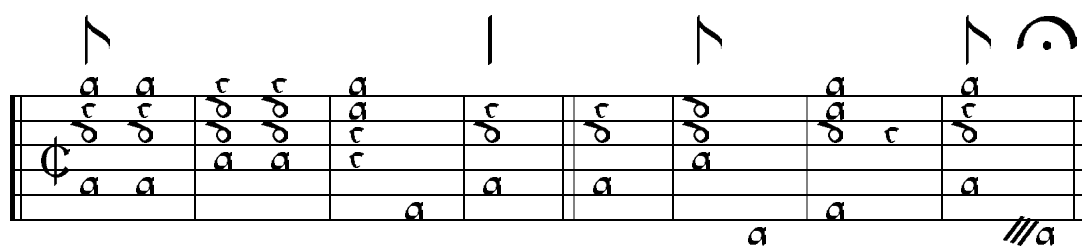
B29. Bergomas(ca) - 2x4bars

PL-Kj 40143, f. 99v



B30. Bergamasca - 7F10C 2x4bars

S-B PB fil.172, f. 10r



B31. Bargamasco - 7F 4x4bars

NL-Lu 1666, f. 397r i

1

9

B32. Bergemasca - 7F 2x8bars

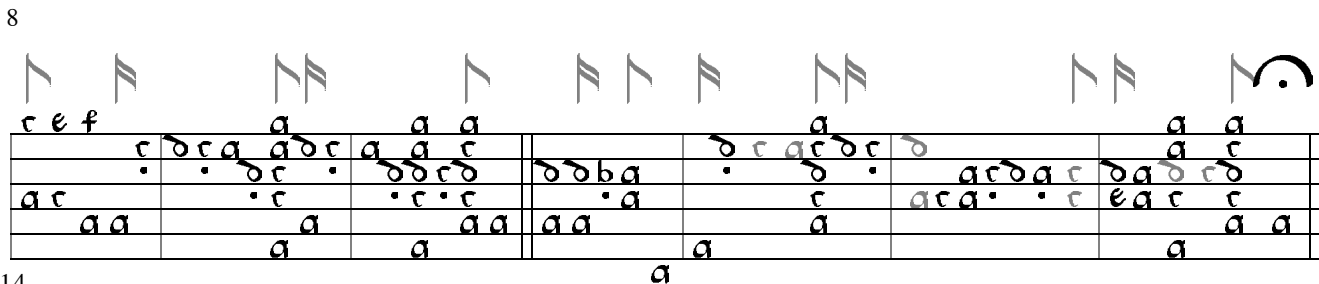
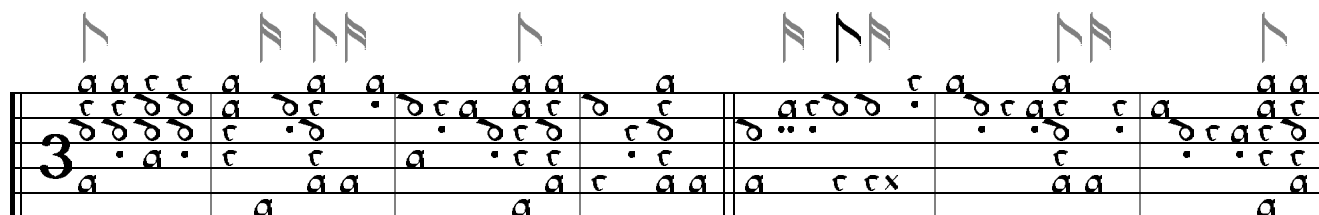
F-Pn Res.941, f. 32r

1

9

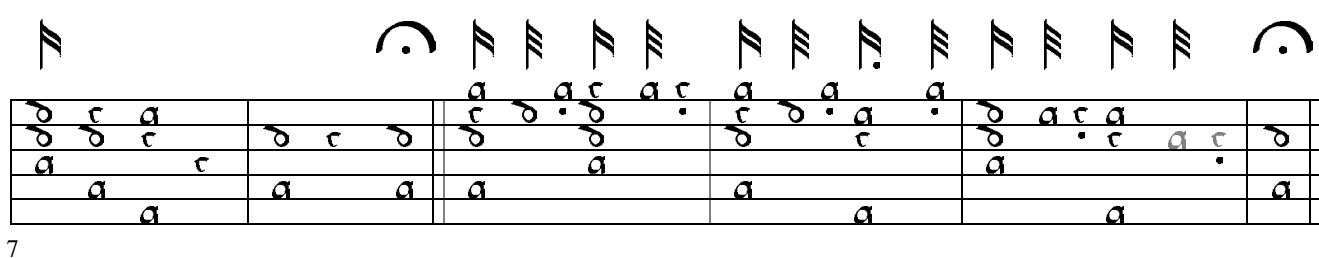
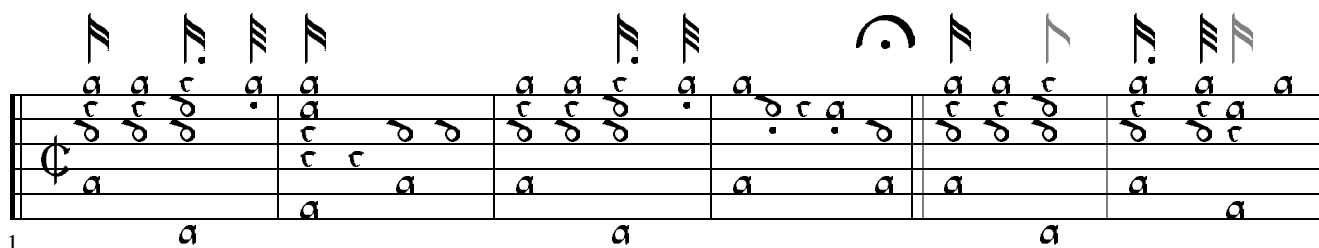
B33. Untitled - 7F 5x4bars

F-Pn Res.Vmd.31, ff. 45v-46r



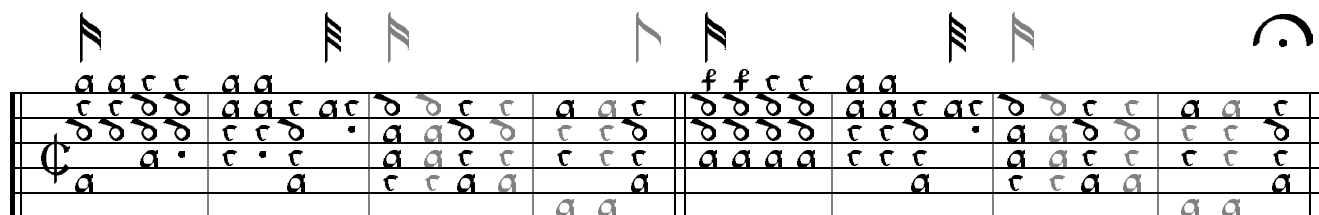
B34. Untitled - 7F 3x4bars

NL-Lu 1666, f. 397v ii



B35. Bergamasca - 2x4bars

CH-Bu F.IX.70 p. 291



B36. Bergamasca - 7F 4x4bars

D-B 4022 ff. 45v-46r

1

7

12

B37. Bergamasco - 7F 3x4bars

D-BAU 13.4o.85, p. 47

1

7

B38. Untitled - 7F 2x8bars

LT-Va 285-MF-LXXIX, f. 4r

1

7

B39. Bargemasco - 7F 5x8bars

LT-Va 285-MF-LXXIX, f. 68v

1

10

22

32

32

B40. Bargamasca - 7F 13x4bars

D-B autogr.Hove 1, ff. 167r-166v

1

7

System 13: A musical staff with three lines. The top line contains notes and rests with various accidentals (sharps, flats, naturals). The middle and bottom lines contain fewer notes, mostly naturals. Above the staff are several double bar lines with flags. Below the staff, the number 13 is followed by a series of notes and rests.

System 18: A musical staff with three lines. The top line contains notes and rests with various accidentals. The middle and bottom lines contain fewer notes, mostly naturals. Above the staff are several double bar lines with flags. Below the staff, the number 18 is followed by a series of notes and rests.

System 24: A musical staff with three lines. The top line contains notes and rests with various accidentals. The middle and bottom lines contain fewer notes, mostly naturals. Above the staff are several double bar lines with flags. Below the staff, the number 24 is followed by a series of notes and rests.

System 30: A musical staff with three lines. The top line contains notes and rests with various accidentals. The middle and bottom lines contain fewer notes, mostly naturals. Above the staff are several double bar lines with flags. Below the staff, the number 30 is followed by a series of notes and rests.

System 37: A musical staff with three lines. The top line contains notes and rests with various accidentals. The middle and bottom lines contain fewer notes, mostly naturals. Above the staff are several double bar lines with flags. Below the staff, the number 37 is followed by a series of notes and rests.

System 42: A musical staff with three lines. The top line contains notes and rests with various accidentals. The middle and bottom lines contain fewer notes, mostly naturals. Above the staff are several double bar lines with flags. Below the staff, the number 42 is followed by a series of notes and rests.

System 47: A musical staff with three lines. The top line contains notes and rests with various accidentals. The middle and bottom lines contain fewer notes, mostly naturals. Above the staff are several double bar lines with flags. Below the staff, the number 47 is followed by a series of notes and rests.

B41. Moresca Quarta Deta la Bergamasca - 10x4bars

Barbetta 1585, p. 14

1

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a five-line staff. It consists of 16 measures. The first measure is a whole note G4. The second measure is a whole note A4. The third measure is a whole note B4. The fourth measure is a whole note G4. The fifth measure is a whole note F#4. The sixth measure is a whole note E4. The seventh measure is a whole note D4. The eighth measure is a whole note C4. The ninth measure is a whole note B3. The tenth measure is a whole note A3. The eleventh measure is a whole note G3. The twelfth measure is a whole note F#3. The thirteenth measure is a whole note E3. The fourteenth measure is a whole note D3. The fifteenth measure is a whole note C3. The sixteenth measure is a whole note B2. The key signature has one sharp (F#). The time signature is 2/4.

8

15

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 with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a soprano clef. The second staff contains the lyrics, which are written in a Gothic script. The third staff contains the lyrics, which are written in a Gothic script. The fourth staff contains the lyrics, which are written in a Gothic script. The fifth staff contains the lyrics, which are written in a Gothic script. The score is a single system, and the lyrics are written in a Gothic script.

22

The musical score for 'The Rose Tree' is presented in a single system with five staves. The notation is in a simplified, early 20th-century style. The first staff contains the melody, with notes and rests indicated by letters (c, f, d, h, a, f, c) and symbols (dots, vertical lines). The second staff contains a bass line with notes and rests indicated by letters (d, b, a, d, c, d, b, a, d) and symbols (dots, vertical lines). The third staff contains a bass line with notes and rests indicated by letters (a, a, a, a, a, a, a, a, a) and symbols (dots, vertical lines). The fourth staff contains a bass line with notes and rests indicated by letters (a, a, a, a, a, a, a, a, a) and symbols (dots, vertical lines). The fifth staff contains a bass line with notes and rests indicated by letters (a, a, a, a, a, a, a, a, a) and symbols (dots, vertical lines). The score is divided into three measures by vertical bar lines. Above the first measure is a double bar line. Above the second measure is a single bar line. Above the third measure is a double bar line. Above the fourth measure is a single bar line. Above the fifth measure is a double bar line.

27

34

[illegible]

39

B42a. Pergamasco V(alentin) S(trobel) - 7F9C 21x2bars

Fuhrmann 1615, pp. 182-184

1

5

7

10

12

14

16

19 **a** **a** **a** **a**

22 a a

24

26 a a a

a a a

a

32 **a** **a**

34

36

39

42

B43. (Aliter) - 7F10C 8+8+4bars

GB-Lbl Sloane 1021, f. 69v

1

12

1 a a a a a a a

8 a a a a a a a

17 a a a a a a a

25 a a a a a a a

20 a a a a a a a

25 a a a a a a a

28 a a a a a a a

33

33 34 35 36 37 38

39

39 40 41 42 43

44

44 45 46

47

47 48 49 50

51

51 52 53 54 55

56

56 57 58 59 60

61

61 62 63 64 65

64

72

77

B44. Untitled - 7F 2x4bars

NL-Lu 1666, f. 397v iii

a

a

a

a

a

B45a. Bergamasca - 7D 48x4bars

D-Hbusch, ff. 28r-31v

1

15

28

41

50

57

66

74

81

91

98

109

120

129

B45b. Bargamasco di Gioan. Battista Domenicho - 7F 42x4bars D-Hs ND VI 3238, pp. 10-11

1

15

29

41

50

57

66

139

151

158

B45c. Bargamasca Giovan(ni) Battista Domenicho - 7F 42x4bars

Hove 1612, ff. 54v-55r

1

15

29

System 41: A musical score system with three staves. The top staff contains notes with accidentals (flats and naturals) and dynamic markings (f). The middle and bottom staves contain notes with accidentals. The system is divided into measures by vertical bar lines.

41

System 50: A musical score system with three staves. The top staff contains notes with accidentals and dynamic markings (f). The middle and bottom staves contain notes with accidentals. The system is divided into measures by vertical bar lines.

50

System 57: A musical score system with three staves. The top staff contains notes with accidentals and dynamic markings (f). The middle and bottom staves contain notes with accidentals. The system is divided into measures by vertical bar lines.

57

System 65: A musical score system with three staves. The top staff contains notes with accidentals and dynamic markings (f). The middle and bottom staves contain notes with accidentals. The system is divided into measures by vertical bar lines.

65

System 73: A musical score system with three staves. The top staff contains notes with accidentals and dynamic markings (f). The middle and bottom staves contain notes with accidentals. The system is divided into measures by vertical bar lines.

73

System 80: A musical score system with three staves. The top staff contains notes with accidentals and dynamic markings (f). The middle and bottom staves contain notes with accidentals. The system is divided into measures by vertical bar lines.

80

System 90: A musical score system with three staves. The top staff contains notes with accidentals and dynamic markings (f). The middle and bottom staves contain notes with accidentals. The system is divided into measures by vertical bar lines.

90

97

107 a a a

119 α α α

128 **a** **a** **a**

139 **a** **a** **a**

151 α α α

158 α α α

B46. Contrapunto sopr' alla bergamasco del Me - 7F 62x4bars D-Hs ND VI 3238, pp. 12-16

1

14

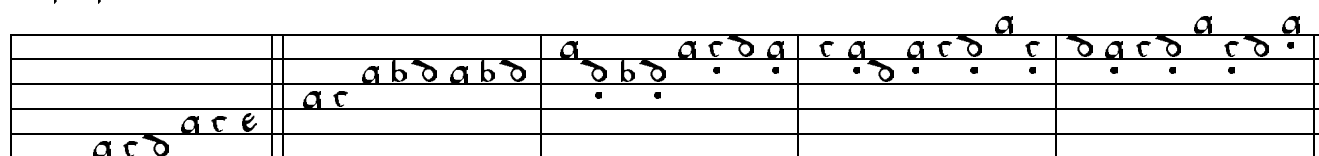
24

30

37

43

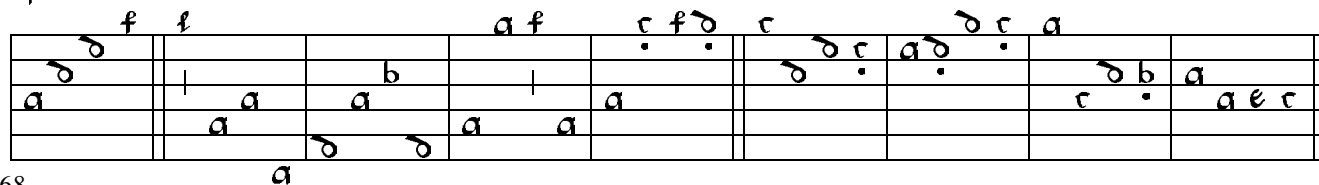
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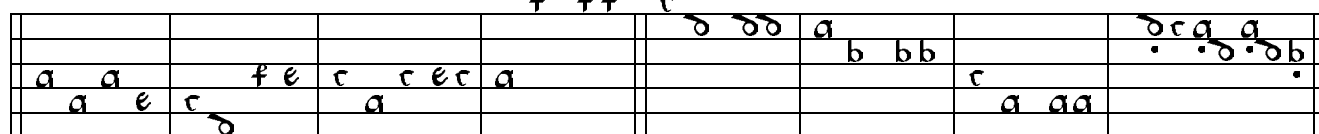
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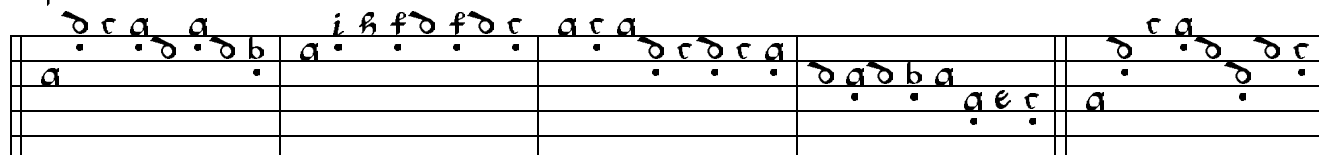
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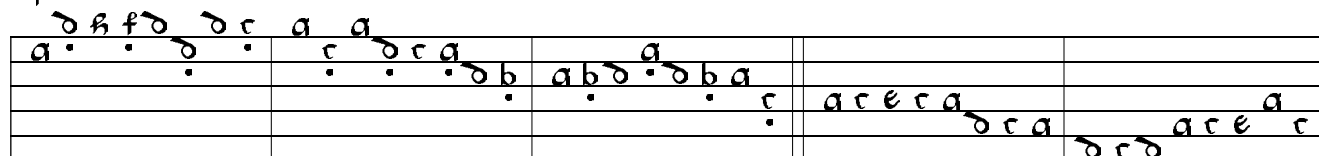
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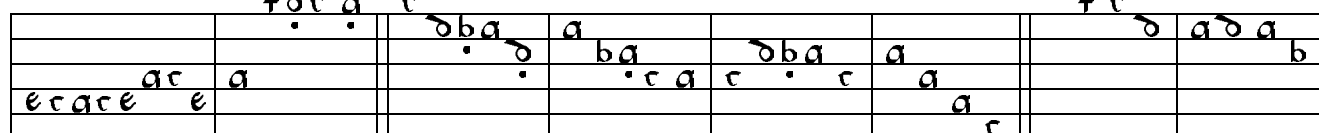
77



85



90



95

a

103

110

116

121

127

132

137

143

149

155

161

167

172

177

182

187

192

195

198

201

204

209

213

217 a

222

225

228 a

238

238

245

245

B47. Berg(a)maso - Doubla - 7F10C (edeff) 4x8bars

D-Mbs 21646, f. 6v

1

12

12

22

22

B48. Bergamasco - 7F 6x8bars

D-KNh R 242, ff. 204v-205r

1

11

19

30

39

B49. Bergamasca - beginning missing 7D 1x4bar

PL-Kj 40032, p. 351

1

5

9

13

B50. Pargamasco - 7F 6x4bars

D-LEm II.6.15, pp. 172-173

1

9

14

20

B51. Bergamasco - 7F 3x8bars

US-BE 761, pp. 5-6

1

13

1

13

24

35

43

50

58

64

a

73

a

a

81

a

91

a

a

98

a

104

a

a

a

a

114

a

a

a

1 13 24

13 24 35

24 35 43

35 43 50

43 50 58

50 58 65

58 65 72

64 a a

73 a a

81 a a

91 a a

98 a a

104 a a

114 a a

1 a a a

13 a a a

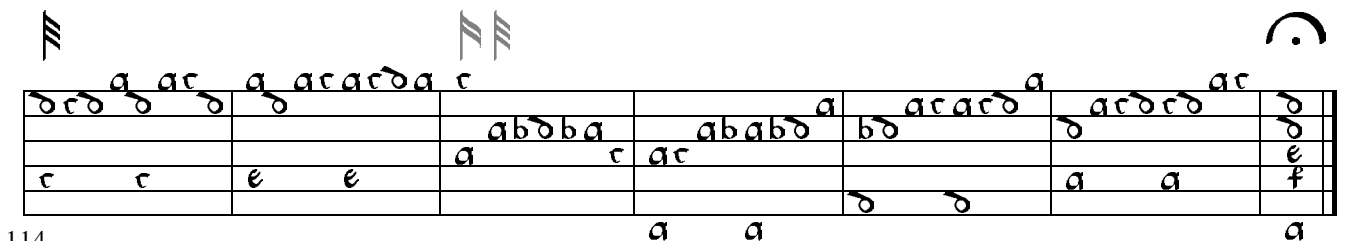
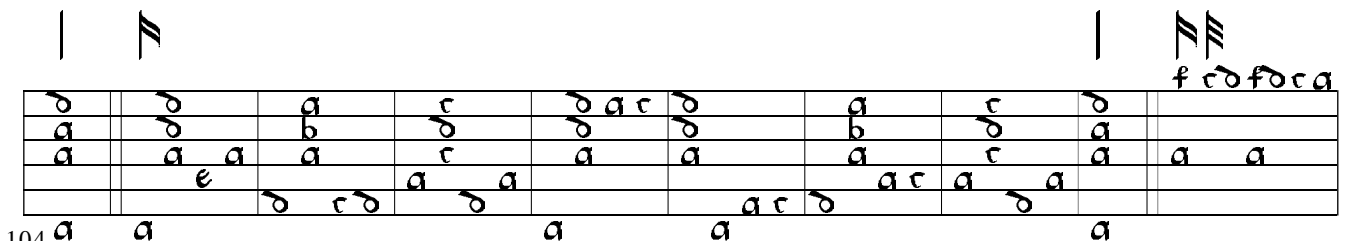
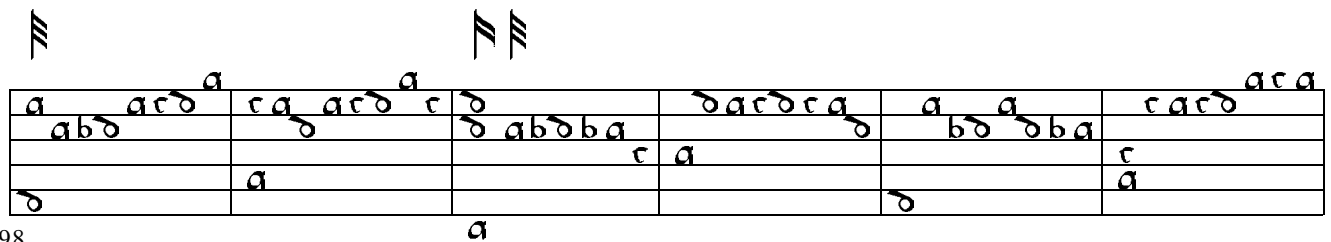
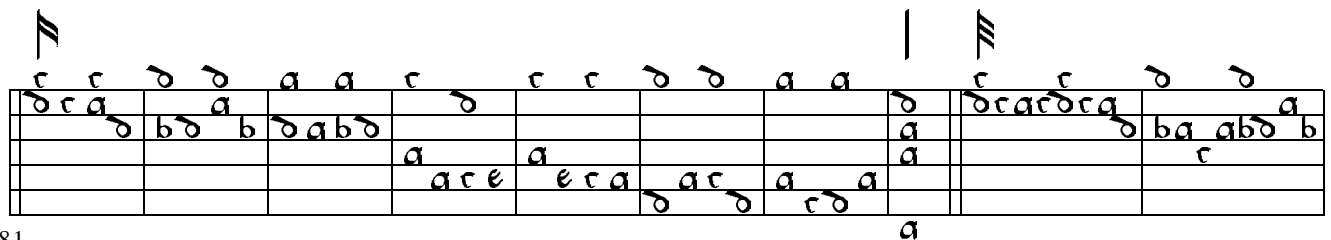
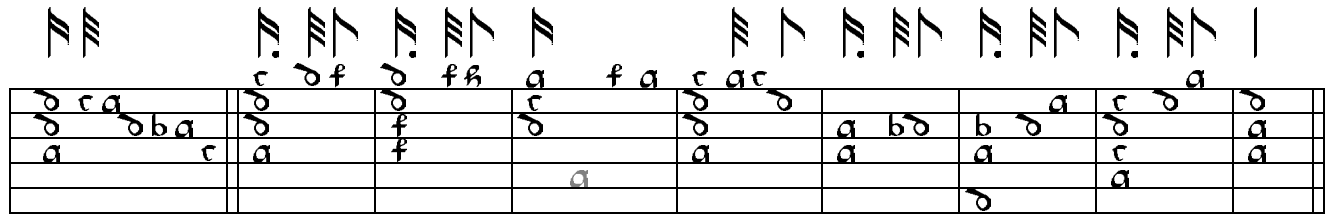
24 a a a

35 a a

43 a a

50 a a

58 a a



1 a a a a a

9 a a

14 a a a

21 a a a a

29 a a a a

35 a a a

41 a a a

47

54

62

68

74

B54. Untitled - 7F8E9D10C (edeff) 1x8bars

A-KR L81, f. 51r

82

1 7 11 10 7 14 7 11 10 7 14 7 11 10 7 14 7 11

8 10 7 7 11 10 7 7 11 10 7 14 7 11

14 10 7 7 11 10 7 7 11 10 7 7 11

20 10 7 7 11 10 7 7 11 10 7 7 11

26 10 7 7 11 10 7 7 11 10 7 14 13 12 11 10 7

33 7 11 10 7 7 11 10 7 7 11 10 7 7 11 7 11

40 10 7 7 11 10 7 12 11 10 7 7 11

46

10 7 7 11 10 7 7 11 10 7 7 11

52

10 7 12 11 10 7 8 9 10 11 10 7 7 11

58

10 7 7 11 10 7 7 11 10 7 7 11

64

10 7 7 11 7 7 11 10 14 7 11 10 7 12 11

72

10 7 7 11 10 7 7 11 10 14 13 12 11 10 7

79

7 11 10 7 7 11 10 7 7 11 10 7 7 11 10 7 12 11

88

10 14 13 12 11 10 7 7 11 10 7 7 11 10 7 7 11 10 7 14

1 a a a a a a a

8 a a a a

15 a a a a

22 a a a a

29 a a a a

35 a a a a

41 a a a a

B58. Untitled - 7F 4x4bars

NL-Lu 1666, f. 397v i

1

9

B59. Bergamascha - 7F 2x8bar

US-BE 759, f. 2r

1

9

B60. Untitled - 4x4bars

NL-Lu 1666, f. 397r ii

1

9

B61. Pargemasca - 7F8E10C (edeff) 2x4bars

D-Mbs 21646, f. 87v

1

6

B62. Duble - 7F8E10C (edeff) 2x8bars

D-Mbs 21646, f. 6r

9

B63. Bergamossco - 7 8 10 (efdef) 2x4bars

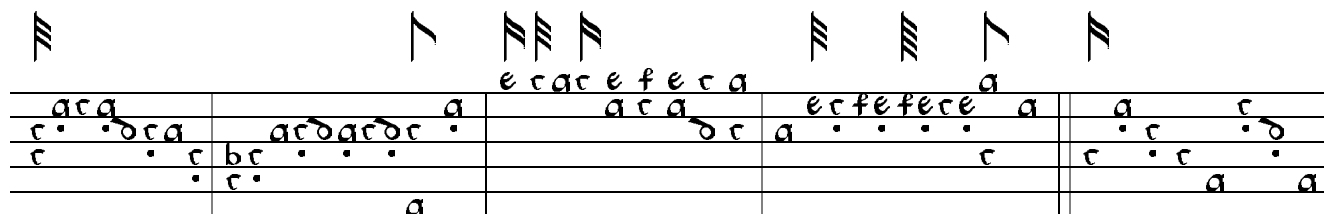
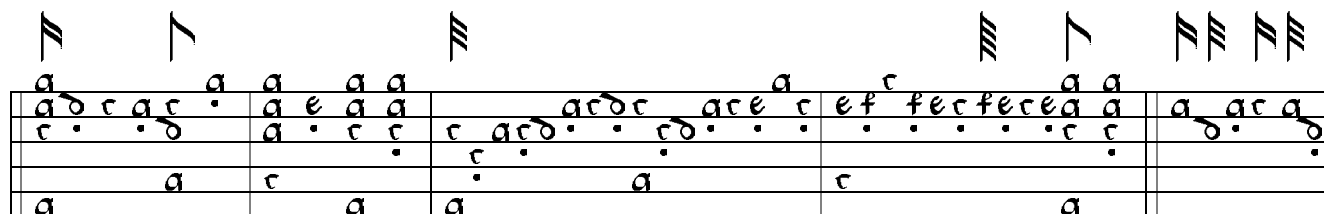
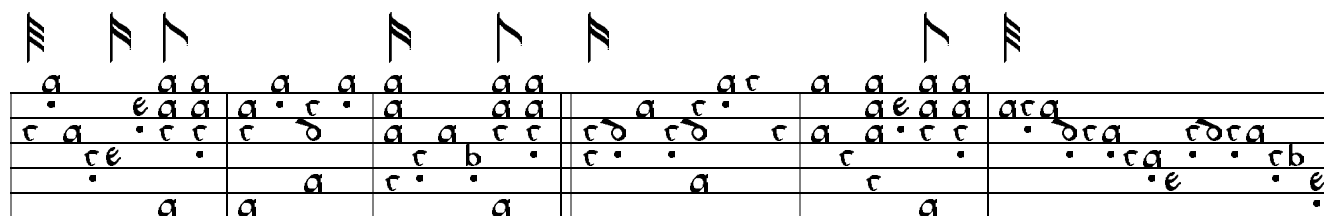
D-B 40264, p. 90

1

6

B64. Bergamasca - 12x4bars

Abondante 1587, pp. 58-59



Two systems of musical notation for B65. Bergamasco - 2x8bars. Each system consists of three staves. The first system has a treble clef and a common time signature. The second system has a bass clef and a common time signature. The notation includes various musical symbols such as notes, rests, and bar lines.

B65. Bergamasco - 2x8bars

I-Fn Magl.XIX.105, f. 1r

A single system of musical notation for B66. Bergamastro - 1x8bars. It consists of three staves. The first staff has a treble clef and a common time signature. The second staff has a bass clef and a common time signature. The notation includes various musical symbols such as notes, rests, and bar lines.

B66. Bergamastro - 1x8bars

I-Lg 774, f. 25r

A single system of musical notation for B67. Pantaloon, by david grieve - (dfedf) 3x4bars. It consists of three staves. The first staff has a treble clef and a common time signature. The second staff has a bass clef and a common time signature. The notation includes various musical symbols such as notes, rests, and bar lines.

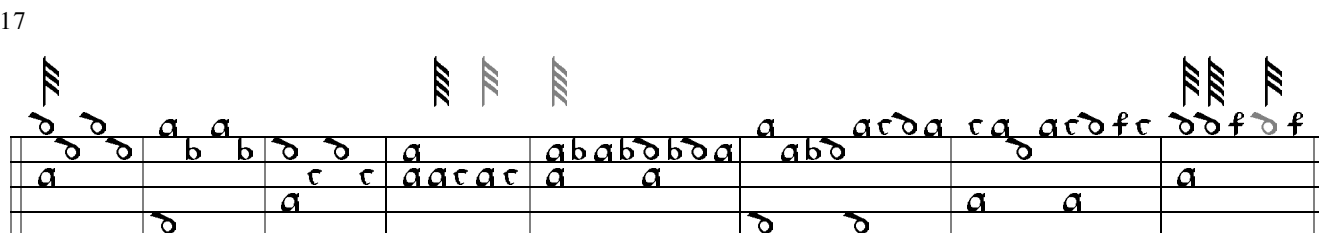
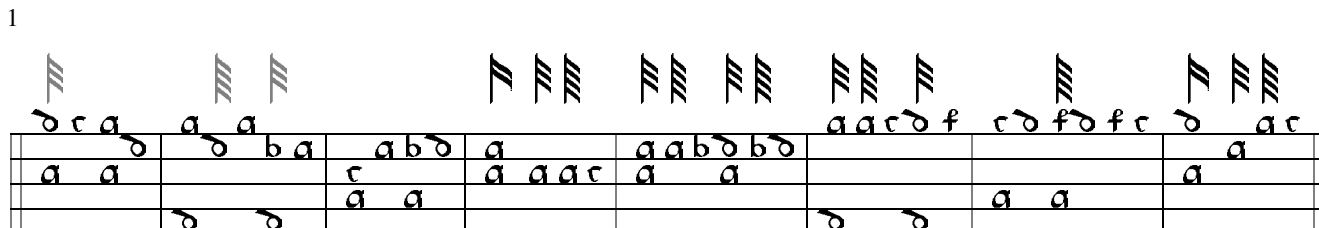
B67. Pantaloon, by david grieve - (dfedf) 3x4bars

GB-En Acc.9769 84/1/6, p. 67

Two systems of musical notation for B67. Pantaloon, by david grieve - (dfedf) 3x4bars. Each system consists of three staves. The first system has a treble clef and a common time signature. The second system has a bass clef and a common time signature. The notation includes various musical symbols such as notes, rests, and bar lines.

B68. Bergamasco - 5-c guitar (feff) 5x8bars

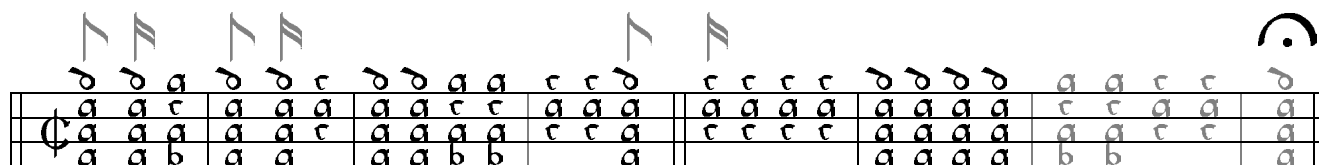
A-KR L81, ff. 163r-163v

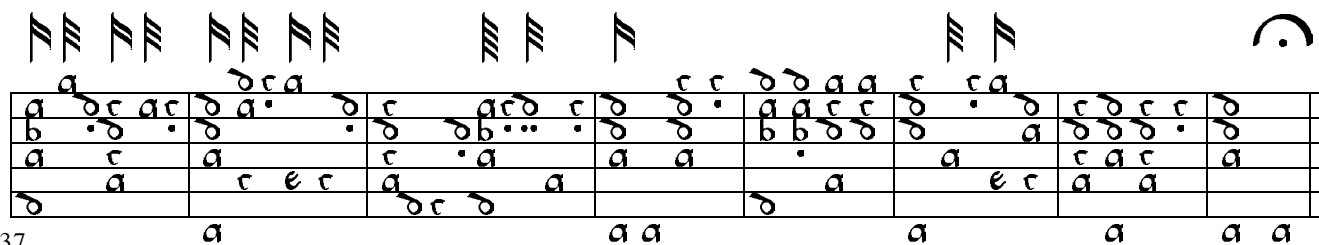
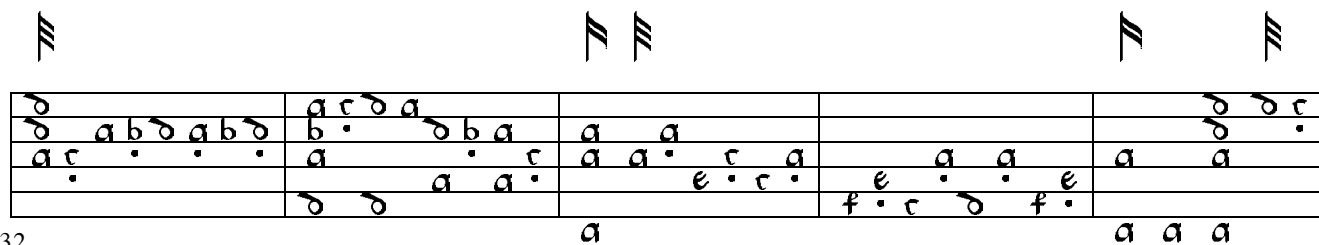
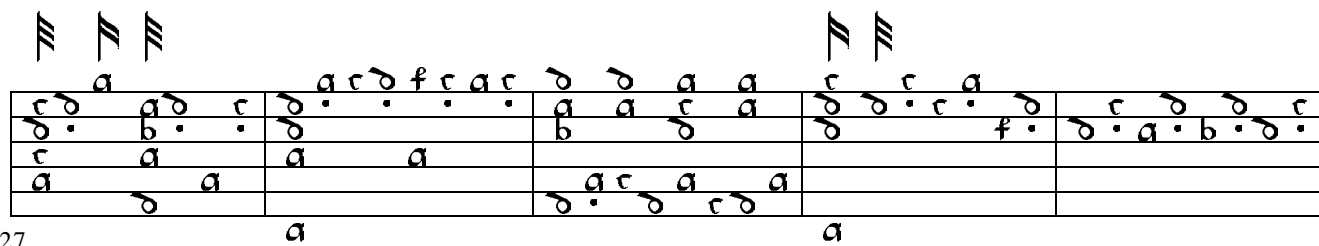
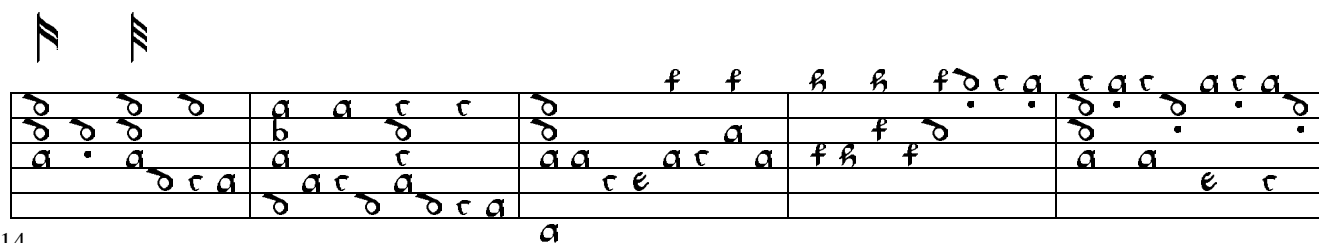
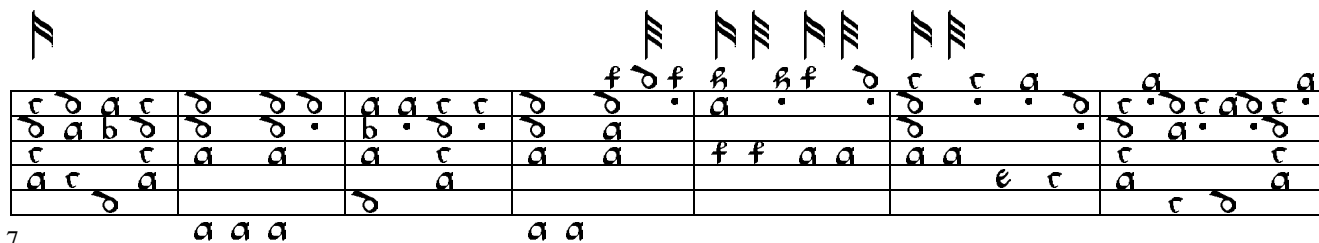
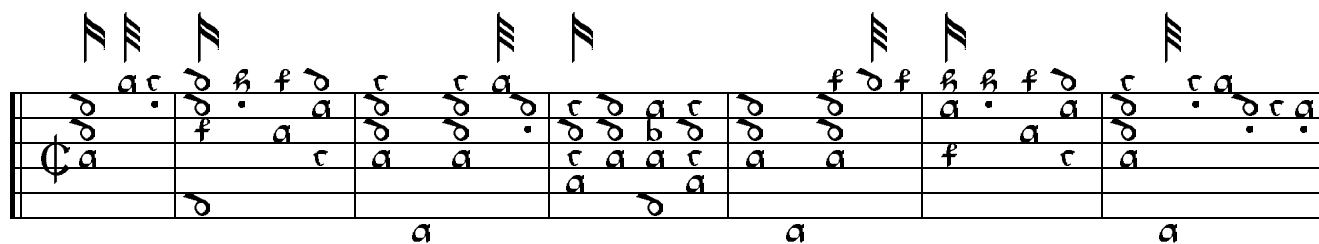


33

B69. the Burggemask trench more - cittern 2x4bars

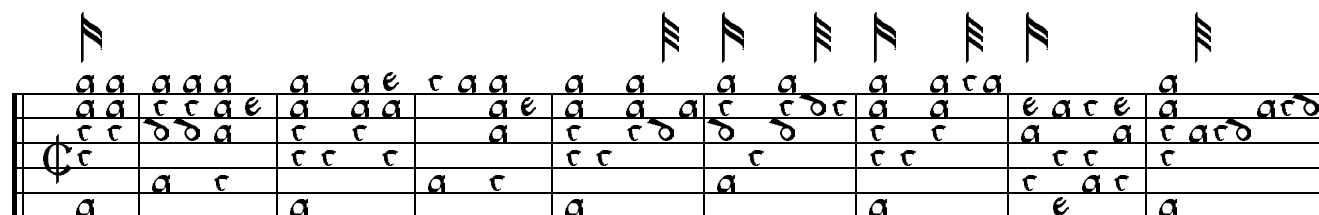
US-CAh 179, f. 44v





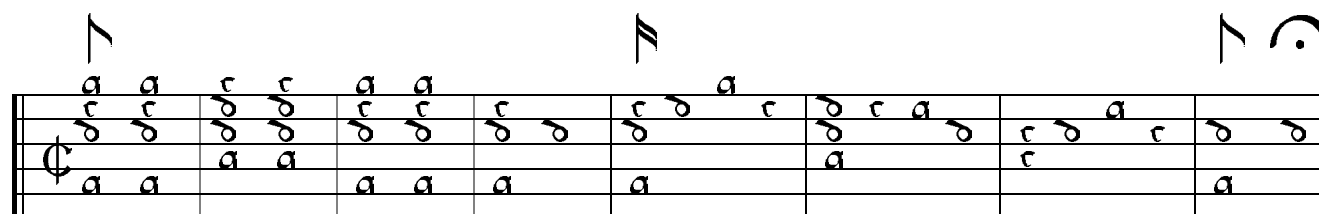
B74. Bergamasco in tenor - 25bars?

I-BDGchilesotti, p. 229



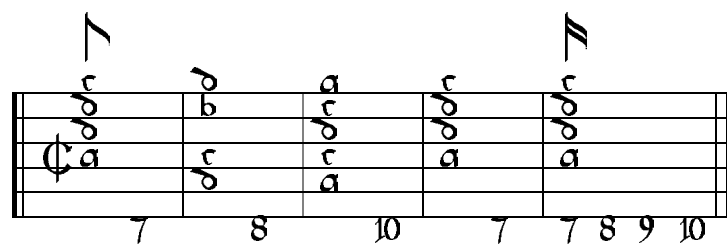
B75. Graf sat

S-Uu Vok.mus. hs.132, f. 92r



B76. Bergamasca - incipit 7F8E9D10C

I-Bc AA360, f. 180r



1

 7

 15

 23

 28

[illegible]

40

44

48

1

1

11

11

17

17

23

23

28

28

33

33

37

37

B79. Bergamascha i basso - 7F

F-Pn Res.Vmc.127, f. 18v

1

9

B80. Untitled - 7F

D-B N 479, f. 1r

1

5

7

B81. Untitled - 7F

F-Pn Res. F 993, f. 2r

1

7

1

11

19

26

33

41

B83. Bargamasco - 7F8E9D10C

D-B N 479, ff. 70v-71r

1

8

14

20

25

31

37

1

8

15

23

33

41

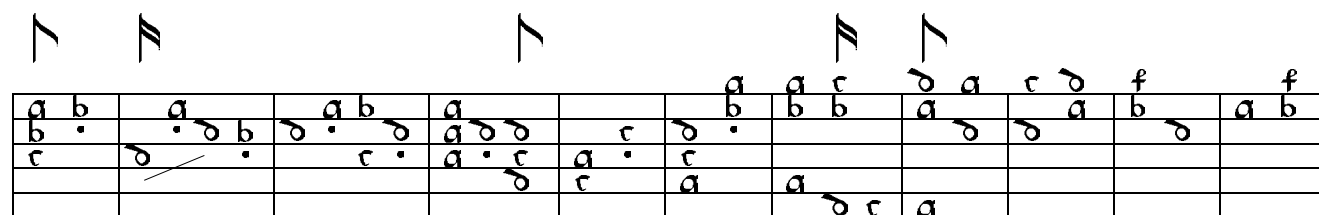
50

Rippe7. Fantasie quatriesme

Le Roy & Ballard I 1562, ff. 10v-12v



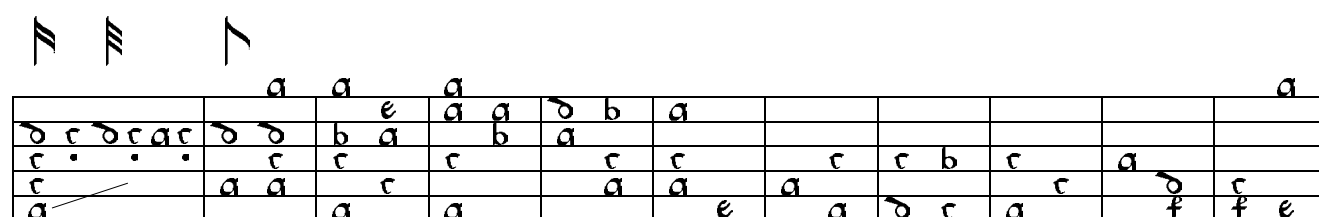
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12



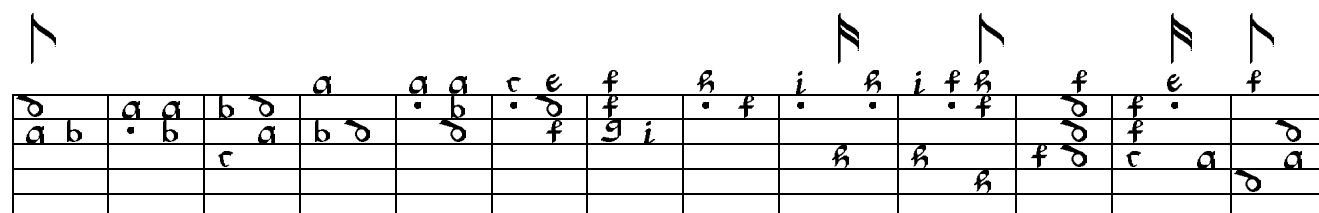
23



34



45



57



70

81

Handwritten musical notation system 81. It consists of a single staff with notes and rests. Above the staff, there are several slanted lines indicating phrasing or breath marks. The notes are mostly eighth and sixteenth notes, with some quarter notes. The key signature has one flat (B-flat). The system ends with a double bar line.

92

Handwritten musical notation system 92. It consists of a single staff with notes and rests. Above the staff, there are several slanted lines indicating phrasing or breath marks. The notes are mostly eighth and sixteenth notes, with some quarter notes. The key signature has one flat (B-flat). The system ends with a double bar line.

103

Handwritten musical notation system 103. It consists of a single staff with notes and rests. Above the staff, there are several slanted lines indicating phrasing or breath marks. The notes are mostly eighth and sixteenth notes, with some quarter notes. The key signature has one flat (B-flat). The system ends with a double bar line.

115

Handwritten musical notation system 115. It consists of a single staff with notes and rests. Above the staff, there are several slanted lines indicating phrasing or breath marks. The notes are mostly eighth and sixteenth notes, with some quarter notes. The key signature has one flat (B-flat). The system ends with a double bar line.

128

Handwritten musical notation system 128. It consists of a single staff with notes and rests. Above the staff, there are several slanted lines indicating phrasing or breath marks. The notes are mostly eighth and sixteenth notes, with some quarter notes. The key signature has one flat (B-flat). The system ends with a double bar line.

141

Handwritten musical notation system 141. It consists of a single staff with notes and rests. Above the staff, there are several slanted lines indicating phrasing or breath marks. The notes are mostly eighth and sixteenth notes, with some quarter notes. The key signature has one flat (B-flat). The system ends with a double bar line.

153

Handwritten musical notation system 153. It consists of a single staff with notes and rests. Above the staff, there are several slanted lines indicating phrasing or breath marks. The notes are mostly eighth and sixteenth notes, with some quarter notes. The key signature has one flat (B-flat). The system ends with a double bar line.

166

166

177

188

200

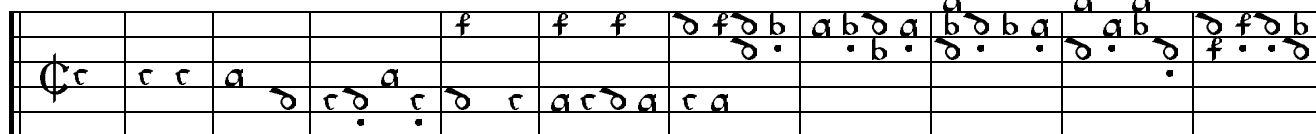
211

223

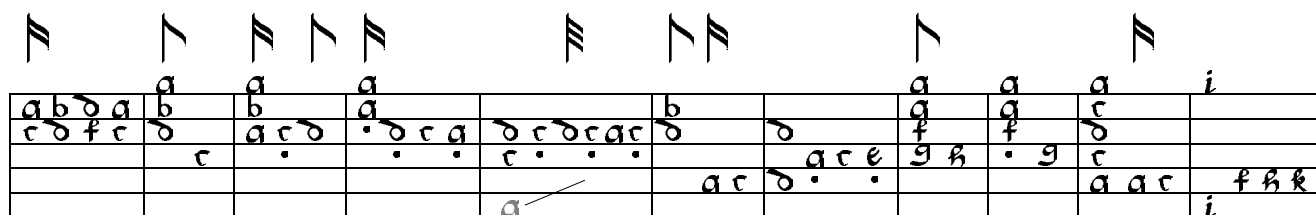
235

Rippe8. Fantasie cinquiesme

Le Roy & Ballard I 1562, ff. 12v-14v



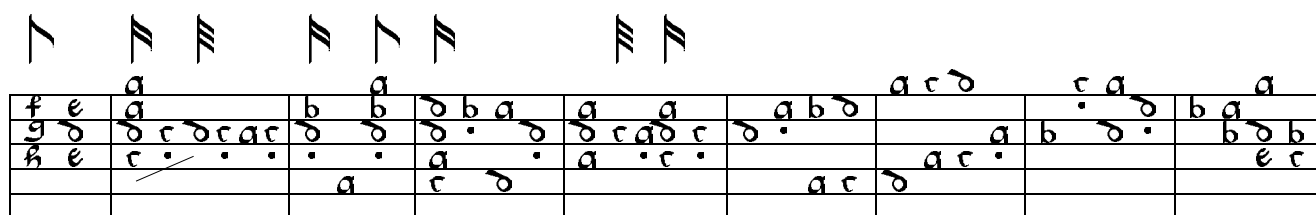
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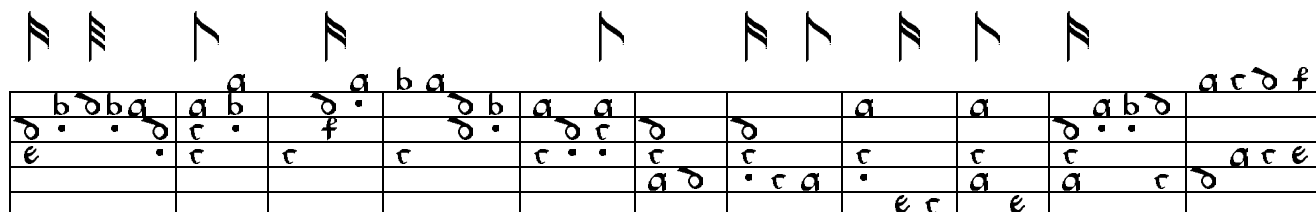
12



23



34



43



54



66

78

78

90

100

111

123

133

144

♯				♮				♮				♮				♮				♮				♯				♯				♮			
b	b	a		a				a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a				
	a	c	a	c	d			d	d	d	d	d	d	a	c	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d				
d				d				a	a	a	a	a	a			a				a				a	a	a	a	a	a	a	a				
								a	a	a	a																								

[illegible]

A-Wn S.M.1586, f. 26v

The image shows a musical score for a song titled "The Rose Tree". The score is written for a 3-part vocal harmony and a piano accompaniment. The music is in a key of one flat (B-flat major or D-flat minor) and a 3/4 time signature. The score is divided into two systems. The first system includes a vocal line with a 3-part harmony and a piano line. The second system continues the vocal and piano parts. The piano part features a simple harmonic accompaniment with a bass line and a treble line. The score is written in a simplified notation style with a key signature of one flat and a common time signature.