

**MUSIC SUPPLEMENT TO THE LUTEZINE TO LUTE NEWS 127 (OCTOBER 2018): MELCHIOR NEUSIDLER PART 2 -
SETTINGS OF DER ALTEN WEIBER TANTZ - FANTASIAS AND RECERCARS OF ANTONIO BECCHI AND THE HIRSCH LUTE
BOOK - MORE SETTINGS OF THE NIGHTINGALE AND JOHN DOWLAND JD44, JD81 PLUS MUSIC FOR THE STRANGS**

MELCHIOR NEUSIDLER PART 2

For the second part of the Melchior Neusidler series here is another group of fantasia, intabulation and dance in settings in F and G. The fantasia is for 6-course lute and in G major (assuming a lute in G) and printed in the second book of Melchior's Italian tablature edition of 1566. The fantasia is transcribed into German tablature in Drusina's 1573 edition of Melchior's 1566 books and into French tablature in Phalèse and Bellère's *Theatrum Musicum Longe* of 1571. It turns up again with some significant variants and alternative barring a few decades later in Besard's *Thesaurus Harmonicus* where it is mistakenly attributed to Fabrizio Dentice and is also found in Mathew Holmes first lute book from the 1590s ascribed to CK, whose initials also appear at the end of several pieces in the Cambridge manuscript Add.3056 probably as a sign that CK collected rather than composed them as they include music known to be by others.¹ The same fantasia is transposed down a tone to F major in a German tablature manuscript with a 7th course in F added as noted in the title by the phrase *auff 13 Saiten*, that is, on 13 strings or single top course and the rest paired (MN2ai). Holmes' version is nearly identical to Melchior's print and is included here as MN2aii, whereas Besard's setting is quite different in places and so is also included as MN2aiii. The vocal intabulation is of Verdelot's madrigal *Vita della mia vita* (life of my life), and Melchior's setting in G is also found in Phalèse and Bellère's 1571 print and Jobin's *Das Erste Büch* of 1572. In the earlier 1568 edition of *Theatrum Musicum*, Phalèse & Bellère included a different intabulation of it, and two more settings are in the prints of Valderrabano and Barberis. The dance is Melchior's setting of *Der alten Weiber* (the old woman) with three strains of 4-bars each with divisions and a triple time after-dance from his *Teutsch Lautenbuch* of 1574.

MN2ai. PL-Kj 40598, ff. 17r-18r *Fantasia auff 13 Saiten* ² pp. 6-7

MN2aii. GB-Cu Dd.2.11, ff. 79v-80r *A Jany C K* ³ 8-9

Neusidler II 1566, pp. 40-42 *Recercar secondo*⁴

Phalèse and Bellère 1571, ff. 14v-15r *Fantasia 2*

Neusidler 1573, sigs. L3v-L4r *Recercar Secondo* ⁵

MN2aiii. Besard 1603, ff. 14v-15r *Fantasia Fabricij Dentici Neapolitani*⁶ 10-

MN2b. Neusidler I 1566, pp. 7-8 5 *Vita de la mia vita* 12-13

Neusidler I 1573, sigs. B4v-C1r 5 *Vita de la mia Vita*

Phalèse and Bellère 1571, f. 57v *Vita della mia vita*

Jobin 1572, sigs. C1v-C2v 5. *Vita de la mia vita*

cf. Barberis V 1546, ff. 16r-16v *Vita de la mia uita* - in A; Valderrabano

1547, f. 39r *Vita de la mia vita - segunda parte Quel foco che*; Phalèse & Bellère

1568, f. 50v *Vita della mia vita*; cf. Verdelot 1536, ff. 23r-24r *Vita de la mia uita* - lute song

MN2c/H2a. Neusidler 1574, sig. K4r *Der alten Weiber Tantz - Volget der Hupffauff* - Hudson 2 (see below for cognates) 14

DER ALTEN WEIBER TANTZ

This is the third in the series of the fifteen most popular Deutsche Dantz in Richard Hudson's *The Allemande, The Balletto, and The Tanz* (Cambridge University Press 1986). MN2c above is one setting and ten more are included here, although H2i is the bass only and H2k is a simple cittern accompaniment lacking the melody. The lute settings are in one of two keys all with three strains of 4-bars each without divisions and sources are from the prints of Drusina and Waissel and the two settings are from the Jan Arpin (Czech)

manuscript and an Austrian manuscript, all in German tablature. A setting by the Fleming Adrian Denss is in French tablature and another is in Italian tablature in the lost Chilesotti manuscript with a title that translates as 'a German piece'. The tune is also used in a setting for 6-course cittern (H2h). So, this is another example of a deutsch dantz migrating around Europe.

H2a/MN2c. Neusidler 1574, sig. K4r *Der alten Weiber Tantz - Volget der*

Hupffauff p. 14

H2b. Waissel 1591, sig. C2r 17. *Tantz - Sprung* 16

H2c. Denss 1594, f. 91r *Allemande Imperial* 16

H2d. D-Z 115.3 (Arpin), f. 9v *Tanez - nachtanz* 17

H2e. D-Z 115.3, f. 10r untitled - nachtanz (a tone up) 17

H2f. Drusina 1556, sig. l2r *Tantz - Sprung* 18

H2g. A-Wn 19259, f. 4r *Der Hertzog Augusti Dantz* 18

H2h. I-BDG chilesotti, p. 144 *Un pezzo tedesco - Nachtantz* 19

H2i. D-B 40588, p. 17 *Alter Weyber Tantz* 19

H2j. Kargel 1575, sig. H3r *Almanda Imperiala - RePrinse Der nach Tanz* - 6-c cittern (italian tuning) 20

H2k. CH-Dberther, p. 436 *Alte Wiber und Satan. Ein Dantz Nachdantz* - cittern (french tuning) 85

keyboard: Schmid 1577, sig. Z3v *Der Imperial. Ein Fürstlicher Hofdantz* - *Der Hupffauff*; Ammerbach 1583, p. 197 *Ein Schlesier Dantz - Proportio*

FANTASIAS & RECERCARS PUBLISHED BY ANTONIO BECCHI

Records show that Antonio Becchi was born in Parma in 1522 and died there in 1566.⁷ Girolamo Scotto published a lute book by Becchi posthumously in 1568,⁸ and no second volume is known presumably because he died young. On the title page (see facsimile below) he claims to have composed the music but the nine fantasias

LIBRO PRIMO
DINTABVLATURA DA LEVTO.

DI M. ANTONIO DI BECCHI PARMEGIANO.
COMPOSTA DA LVI NOVAMENTE, ET DATA IN LVCE, CON ALCVNI
Balli, Napolitane, Madrigali, Canzon Franceſce, Fantaſie, Recercari.



IN VINEGIA.
APPRESSO GIROLAMO SCOTTO.
M D LXXVIII.

and recercars, all edited here,⁹ include arrangements all transposed up or down a tone of three known from Francesco Spinacino's *Intabulatura de Lauto Libro secondo* published by Petrucci in 1507 (B5, B6 & B8),¹⁰ and one by Francesco da Milano first published in 1546 (B7). The Spinacino originals were edited for *Lute News* 104 (December 2012),¹¹ and two variants of the Francesco original are reproduced here (B7b&c) for comparison, the first also edited in Ness¹² and in *Lute News* 77 (April 2006) in the complete Francesco series. Becchi's transposition is based on the version published in Venice (B7b). Two Becchi fantasias also utilise variants of *vieil ton* tuning, B4 tuning the sixth course down a tone, and B8 with the unique tuning of the fifth course tuned down a tone (despite the Spinacino original being in *vieil ton*): both have been adapted to *vieil*

¹ All edited in *Lute News* 52 (December 1999).

² Also edited for *Fantasias and Recercars transcribed from Manuscripts in German Tablature c.1520-1580* (Lübeck: TREE Edition, 2010), no. 30.

³ Also edited for *Lute News* 52 (December 1999).

⁴ Edited in Charles Jacobs *Melchior Neusidler Intabulatura di Lauto (Venice 1566)* (Ottawa, Institute of Mediaeval Music 1994), no. 11; played by Paul O'Dette on CD *Lute Music of Melchior Neusidler* (harmonia mundi HMU907388, 2008) track 9.

⁵ Edited for *Fantasias and Recercars transcribed from Prints in German tablature* (Lübeck: Tree Edition, 2008), no. 19.

⁶ Edited in John Griffiths & Dinko Fabris *Neapolitan Lute Music* (A-R Editions 2004), no. 28.

⁷ Jeanette B. Holland and Arthur J. Ness, 'Becchi, (marc) Antonio di' *Grove Music Online* - accessed 24/10/2018.

⁸ Online facsimiles of both of the known copies:

http://digital.onb.ac.at/RepViewer/viewer.faces?doc=DTL_6698935&order=1&view=SINGLE

<https://www.loc.gov/resource/ihas.200215672.0/?sp=185>

⁹ B3 was also edited for *Lute News* 28 (November 1993).

¹⁰ JBC online facsimile:

<https://jbc.bj.uj.edu.pl/dlibra/results?action=AdvancedSearchAction&type=-3&val1=Publisher:Ottaviano+Petrucci>

¹¹ And in the new Lute Society edition *158 Early Cinquecento Preludes and Recercars for Renaissance Lute many of easy to intermediate standard and including all those by Bossinensis, Capriola, Dalza and Spinacino* (Lute Society 2018).

¹² Arthur J. Ness *The Lute Music of Francesco Canova da Milano (1497-1543)* (Cambridge, Harvard University Press, 1970). Note that Ness 26 bars 23-30 are the same as Alberto Ripa Recercar 13 [Fezandet IV 1554, ff. 2r-5r *Fantasia* edited in *Lute News* 115 (October 2015)] bars 112-119 (identified in Endre Deák 'Bakfark miscellanea' *Die Laute* XI 2013, p. 26).

ton here (changes in grey). B2 and B3 are good examples of italianate fantasias for lute and may be borrowed from lost prints, the former reminiscent of Francesco in places and reprinted by Pierre Phalèse in 1571. The figuration of B1, B3, B4 & B9 is not idiomatic for the lute and so could be Becchi's intabulation of consort music. In fact, the first is an intabulation of an anonymous chanson published in 1530 (B1b is a different lute intabulation). All nine have been edited slightly to make them easier to play (changes in grey). B9 is very long at 248 bars and is episodic with several attractive sections of polyphonic imitation (see bars 1-18, 25-34, 54-68 & 83-96). It is awkward on the lute and might have sounded better played by an instrumental consort. The strong beats fall in the middle of bars from bar 132 to the end in the original which may have been a type setting error at the printers and so two minims have been changed to crotchets in bar 132 and barring moved by a minim from then until the end.

- B1a.** Becchi 1568, p. 79 *Fantasia* p. 22
direct intabulation of L'autre jour (RISM 1530³ no. 14: anon)
- B1b.** D-Mbs 266, f. 64r 117 *L'autre jour par un matin* 23
= D-Mbs 267, f. 42r *L'autre iour ie vrs par vng matyn la fille de notre voysin qui se tenoyt a vng gendarme alarm alarme*
- B2.** Becchi 1568, p. 80 *Fantasia* 24
Phalèse & Bellère 1571, f. 10r *Fantasia*
- B3.** Becchi 1568, p. 81 *Fantasia* 26-27
- B4.** Becchi 1568, p. 82 *Fantasia per accordar il lauto in altro modo* 27
- B5.** Becchi 1568, pp. 82-83 *Revercare* 28
Spinacino II 1507, ff. 54v-55r *Revercare Francesco Spinacino* - tone lower
- B6.** Becchi 1568, pp. 84-85 *Fantasia* 29
Spinacino II 1507, ff. 53v-54r *Revercare Francesco Spinacino* - tone higher
- B7a.** Becchi 1568, pp. 85-86 *Revercare* - Ness App 13 (a tone down) 30-31
- B7b.** Milano/Borrone/Scotto II 1546, ff. 30v-31r *Fantasia del diuino Francesco da Milano* - Ness 26 32-33
Milano/Gardane I 1546, sigs. E1r-E2r *Fantasia di F. da milano*
Phalèse *Carminum* III 1546, sigs. aa4v-bb1r *Fantasia de Francoys de Milan*
Milano/Gardane I 1556, ff. 17r-17v *Fantasia di F. da milano*
Milano/Scotto I 1563, pp. 29-30 *Fantasia di F. da milano*
Phalèse *Selectissimorum* 1573, sigs. aa4v-bb1r *Fantasia de Francoys de Milan*
S-Uu 412, f. 27r untitled - fragment of first 34 bars (not in Ness)
- B7c.** F-Pn Rés.429, ff. 81v-83r *Revercata di francesco milanese* 34-35
Sulzbach II 1536, ff. 22v-23r R [header: *Revercata di Francesco Milanese*] - neapolitan tablature
- B8.** Becchi 1568, p. 87 *Revercare per accorda il lauto in altro modo* 36
Spinacino II 1507, ff. 51v-52r *Revercare Francesco Spinacino* - tone higher
- B9.** Becchi 1568, pp. 88-91 *Revercare* 38-41

THE NIGHTINGALE - CONTINUED

One lute setting of the Nightingale was in *Lute News* 127 and another eleven are here, for lute in French flat tuning (1) and cittern (3), as well as lute transcriptions of settings for cithrinchen (1),¹³ mandore (1) and lyra viol (4).¹⁴ In addition, appendices 1-4 are other tunes with nightingale in their titles: *Die Nachtegal Int Wilde* and *Schwing dich auf Na(c)htigall* for lute and *The Chirping of the Nightingale* and *The Mocke Nightingale* for cittern.¹⁵ Two instrumental settings of the Dutch song *Die Nachtegal Int Wilde* are found in a continental lute manuscript and the tune, often with the alternative title *Branle maîtresse*, is called for to accompany other songs in Dutch song books and manuscripts dating from the 1580s.¹⁶ *Schwing dich auf Nahtigall* is a German song listed in Ludwig Erk & Franz Magnus Böhme *Deutscher Liederhort*, vol. II (Leipzig 1893) no. 492.

- N1.** GB-Ctc O.16.2, p. 130 untitled *Lute News*
- N2.** Mace *Musick's Monument* 1676, p. 201 *Nightingal* (dedff) 15
- N3.** GB-NTu Bell-white 46 (Leyden), ff. 33v-34r *The Nightingall*
- trans lyra viol (defhf) 37
- N4.** US-CAh MS Mus. 179 (Boteler), ff. 15v-16r *The nightingale* - cittern 37
- N5.** PL-Kj 40622, ff. 17v-18r *English Nachtigall* - trans cithrinchen (feff)47

- N6.** GB-Mp 832 Vu 51, p. 21 *The Nightingale R[ichard]: S[umarte]:* - trans lyra viol (feff) 49
- N7.** US-CAh MS Mus. 179 (Boteler), f. 15r untitled - cittern 51
- N8.** Playford MB 1651, pp. 8-9 *Nightingall* - trans lyra viol (defhf) p. 59
Playford MRLV 1652, p. 14 22 *Nightingale* - lyra viol (defhf)
Playford MRLV 1669, pp. 24-25 39 *The Nightingale* - lyra viol (defhf)
Playford MRLV 1682, pp. 12-13 18 *THE Nightingale* - lyra viol (defhf)
GB-En P637 R787.1, f. 3r *Nightingall* - lyra viol (defhf)
S-Skma Tabulatur No. 3, ff. 77r-76v *Engelske Nachtigall* - lyra (defhf)
- N9.** GB-En P637 R787.1, ff. 31v-32r *The Nightingall harp #* - lyra viol (defhf) is it too much like N7? 73
- N10.** GB-En Adv.5.2.15, pp. 109-110 *nightingall* - trans mandore (hfhf) 77
- N11.** US-CAh MS Mus. 181 (Otley), f. 16r *The nightingale* - cittern 104
Playford *New Citharen Lessons* 1652, p. 3 6 *The Nightingale* - cittern
- N12.** GB-En Acc.9769 84/1/6 (Balcarres), p. 60 *The Nightingale, with a division by mr Beck* (dfedf)¹⁷ 114-115
GB-En Acc.9769 84/1/6, p. 59 *The Nightingale, John Morisons way without any division, by mr Beck* (dfedf) - bars 1-26 only

- App 1a.** F-Pn 1186, f. 62v *The mocke Nightingale Mr. Silver* - keyboard 21
- App 1b.** US-CAh 179, ff. 18r-17v *The Mocke Nightingale* - cittern 21
- App 2a.** PL-Kj 40143, f. 54r *Die Nachtegal Int Wilde* 65
- App 2b.** PL-Kj 40143, f. 63r *Nachtegal Int Wilde* 65
- App 3.** D-LEm II.6.15 p. 437 *Schwing dich auf Nahtigall* 69
- App 4.** Playford 1666, sig. C7r *The Chirping of the Nightingale* - cittern 73
- Other instruments:
GB-Och 1114, f. 28v *The nightingale* - violin
Eyck 1644/1646/1649, ff. 32r-32v/34r-34v *Engels Nachtegalte* - recorder
Greeting 1675/1680/1682, sigs. A1v-A2r/A3r 3 *The Nightingale* - flageolet
keyboard: DK-Kk 376, f. 12v *Engelendische nachtigall*; F-Pn Rés.1186, f. 35v *The Nightingale* = US-Nyp 5609, pp. 122-123 *The Nightingale*; F-Pn Rés.1186, f. 62v *The Nightingale Mr. Henry Loosemore* = US-Nyp 5609, p. 144 *The Nightingale Mr. Henry Loosemore*; GB-Och 1236, p. 13 *The Nightingale*; GB-Lbl Add.10337, f. 9r *The Nightingale* = US-Nyp 5609, p. 11 *The Nightingale*; J-Tn N-3 35, f. 8v *The Nighting Gail*; S-K musikhandschrift 4a, ff. 57v-58r *Engelska Nachtergal*; S-Sk S 228, ff. 40v-41r *Engelischer Nachtigall*; S-Uu instr.mus.hs.410, pp. 4-5 *Engelska Nachtergalen*; S-Uu Ihre 284, pp. 146-147 *Engelsche Nachtigall*; S-Uu 285, pp. 94-95 *Engelsche Nachtigall*; US-Nyp 5609, p. 162 *The Nightingale*; US-Nyp 5612, p. 147 *The Nightingale*; US-Nyp 5612, pp. 150-151 *The Nightingale*

Thank you to Mike Beauvois for bringing to my attention another item to add to the 'bells' theme in the last *Lutezine*, App 1 here.

- App 5.** Playford 1666, pp. 1-2 *The foure and twenty Changes on 6 Bells* - chromatic cittern (italian tuning) 25
- App 6.** GB-Cu Dd.6.48, ff. 32v-33r *The Bells* - trans lyra viol (defhf) 25

I have not found any reference to ballads or songs to identify the following two 8-bar tunes titled *the clinke* (app 7) and *only joye* (app 8) from Mathew Holmes third lute book, included here as page fillers.

- App 7.** GB-Cu Dd.9.33, f. 37r *The Clinke* 72
- App 8.** GB-Cu Dd.9.33, f. 5r *Only ioye* 118
- App 9.** GB-Cu Dd.9.33, f. 60r untitled (galliard) 122

FANTASIAS FROM THE HIRSCH LUTE BOOK

Nothing was known about this manuscript until it was bought by Paul Hirsch from the Newcastle upon Tyne bookseller Arthur Rogers in 1942. It was then acquired by the British Museum (now the British Library) in 1946. Following enquiries about its provenance Ian Harwood was informed by Arthur Rogers in 1958 that 'I believe it turned up in a box of miscellaneous items at a local weekly sale'. It has been known as the Hirsch lute book, but 'HO' is stamped on both the front and back sixteenth-century calf covers, presumable the initials of the original owner. The tablature is found in two sections (ff. 1r-21v and 64r-69r) separated by eighty-two pages of blank ruled staves (ff. 22r-63r) and followed by another thirty-four pages of blank staves (ff. 69v-86r). Fifteen fantasias are found in the first section and another eleven in the second section. According to Robert Spencer the fantasias were copied in three

¹³ Biblioteka Jagiellońska online facsimile:
<https://jbc.bj-uj.edu.pl/dlibra/publication/294347/edition/281717/content?ref=desc>

¹⁴ Thank you to Andrew Ashbee for copies of pages from GB-En P637 R787.1; the lost Scone Palace lyra viol manuscript included *The Nightingale*.

¹⁵ The following have not been included: A different tune called *The new nightingale* found in keyboard settings in GB-Lml 46.78/748 (Cromwell), f. 12r *A Toy* & 13r *The new nightingall* and US-Nyp Drexel 5612, p. 112 untitled; Pers *Bellerophon* 1695, p. 173 *Het Nachtegaelken Kleyne* lacks music to identify the tune; three 3- or 4-voice canons to different music are found in Thomas Ravenscroft's *Pammelia* 1609, '20 The Nightingale' beginning

'The Nightingale, the mery Nightingale, she sweetly sits and sings', '8 Well fare the Nightingale' and '61 The Lark Linit and Nightingale'; several pieces of different genres have 'Rossignol' (= nightingale) in the title; and a ballet/almond for 12-course lute (tuned dedff) by Ennemond Gauthier is titled *Old Gautiers Nightingale* in one source (J-Tn N-4/42, ff. 3v-4r).

¹⁶ Search the Dutch Song Database for *Branle maîtresse*, *Die Nachtegal Int Wilde* and *nightingale* at: <http://www.liederenbank.nl/index.php?lan=en>

¹⁷ Also edited by Eric Franklin for *Lute News* 96 (December 2010) tablature supplement p. 36, curiously headed as transcribed into vieil ton (renaissance) tuning but in fact it is in the original baroque tuning.

different hands, the first copying Hi1-15 in the first section and Hi18 & 25 in the second section. The other two hands copied fantasias in the second section only, the second hand copying Hi19-24 and the third Hi16 & 17. Thus, the music copied by different hands is interleaved rather than in distinct blocks and the layout is consistent with the scribes working concurrently. Only two of the twenty-six bear ascriptions (*Mr John? Merchant* and *Anthony holborne*), but all seem to be fantasias and the composers of others are known from concordances in other sources: William Byrd *d.1623* (Hi15) repeated here from the accompanying *Lute News* 127; Alfonso Ferrabosco the elder *d.1588* (Hi2, 4, 5, 17 & 26);¹⁸ Anthony Holborne *d.1602* (Hi16 & 19); John? Marchant *d.1611?* (Hi1a);¹⁹ Francesco da Milano *d.1543* (Hi18 & 20?); Renaldo Paradiso *d.1570* (Hi11)²⁰ and one is from the 1584 print of Emanuel Adriaenssen (Hi14) but was not necessarily composed by him.²¹ The dates of the known composers suggest a retrospective collection of fantasias. Concordances for eleven are found in Mathew Holmes' lute manuscripts: nine, copied by hands 1, 2 and 3, in Dd.2.11 (H2, 3, 4, 10, 11, 14, 17, 19, 20) and two, copied by hands 1 and 3 in Dd.9.33 (Hi2 & 16). Thus, the concordances in Holmes do not correlate with a particular copyist in Hirsch. Most of the fantasias seem to be of English provenance, although the Francesco fantasias are obviously not. Nine are also found in continental sources (H2, 3, 5, 14, 16, 18, 19, 20 & 24), including some by English composers. Four fantasias (Hi3, 14, 16 & 19) are also known in settings for bandora and, like the Becchi fantasias above, some (e.g. Hi8-13, 17, 23 & 26) are not idiomatic for the lute and are probably lute arrangements of three or four part instrumental or vocal consort music, and three (Hi8, 9 & 17) are known in consort settings. Hi11 is also presumably a lute intabulation of the keyboard setting.

- Hi1a.** Brog, p. 15 *Mr / Mer/ chant:* (fantasia) - lute I of a duet²² p. 52
Hi1b. GB-Lbl Hirsch M.1353, f. 6v untitled - lute II of a duet 53
Hi2. GB-Lbl Hirsch M.1353, ff. 8v-9r untitled 54-55
 GB-Cfm Mus.689 (Herbert), f. 44r *Fantasia Alfonso Ferrabosco*
 GB-Cu Add.8844, f. 29v untitled fragments²³
 GB-Cu Dd.2.11, f. 21v *fantazia Alfonso ferabosco* - FerraboscoN²⁴ 3a
 Dowland 1610, sigs. G1r-G1v *Fantasia 5 Composed by the most Artificiall and famous Alfonso Ferrabosco of Bologna*
 cf. Besard 1603, f. 32r *Fantasia Alphonsi Ferrabosci* - FerraboscoN 3b
Hi3. GB-Lbl Hirsch 1353, f. 13r untitled 56
 D-Hbusch herold, ff. 13v-14r *Fantasia* - HoveB²⁵ 361
 GB-Cu Dd.2.11, f. 37v untitled - bandora
 PL-Kj 40032, p. 203 *Fantasia Fantastica d'Inghilterra ma piena d'ogni soanita*
 Mertel 1615, pp. 146-147 Phantasia 17
 cf. Hove Florida 1601, f. 3v *Fantasia tertia* - HoveB 54
Hi4. GB-Lbl Hirsch M.1353, ff. 13v-14r untitled 57-59
 GB-Cu Dd.2.11, ff. 16v-17r *fantasia Alfon: ferab* - FerraboscoN 5
 GB-WPforester welde, ff. 12v-13r *Fantazia Alphonso Ferrabosco*
Hi5. GB-Lbl Hirsch M.1353, f. 14r untitled
 Besard 1603, f. 32v *Fantasia Alf: Ferrab* - FerraboscoN 4 60
Hi6. GB-Lbl Hirsch 1353, ff. 14v-15r untitled 61-63
Hi7. GB-Lbl Hirsch 1353, f. 15r untitled 64
Hi8. GB-Lbl Hirsch 1353, f. 15v untitled 66-67
Hi9. GB-Lbl Hirsch 1353, f. 16r untitled 68-69
Hi10. GB-Lbl Hirsch 1353, ff. 16v-17r untitled 70-72
 GB-Cu Dd.2.11, f. 40r untitled
Hi11. GB-Lbl Hirsch 1353, f. 17v untitled 74-75
 GB-Cu Dd.2.11, ff. 50v-51r *fantazy Renaldo Paradiso*
 keyboard: GB-Lbl Add.30485, ff. 42r-43v *A fancy mr renold*

- Hi12.** GB-Lbl Hirsch 1353, f. 18r untitled 76-77
 GB-Cu Dd.9.33 ff. 86v-87r *a fancy* - not copied by Mathew Holmes!
Hi13. GB-Lbl Hirsch 1353, ff. 19v-20r untitled 78-80
Hi14. GB-Lbl Hirsch 1353, f. 20r untitled 80-81
 GB-Cu Dd.2.11, f. 22r untitled; GB-Cu Dd.2.11, f. 52v *Ban* - bandora
 Adriaenssen 1584, f. 5r *Fantasia* [5]
Hi15. GB-Lbl Hirsch 1353, f. 21v untitled pp. 82-83
 GB-Lbl Add.29246, ff. 41v-42r *Mr. Birde. Fantasia*
 - lute intabulation of three lower voices (lacking cantus)
 F-Pn Rés.1122, p. 16 *A Fancy Fantasy William Byrde* - short score
 consort à4:²⁶ GB-Ob Mus.Sch.D.245, p. 104 (I), D.246, p. 105 (II),
 D.247, f. 23v (IV) *10 Mr Birde* - viol consort (lacking III); US-NYp
 Drexel 4181, ff. 180v-181r (I), 4184, ff. 151v-152r (II), 4182, ff.
 184v-185r (III), 4183, ff. 166v-187r (IV) *4 voc. Mr Bird fantasia*; Byrd
Psalmes Songs and Sonnets 1611, no. 15 *4.Voc. Fantazia*
Hi16. GB-Lbl Hirsch 1353, f. 64r *fantasia An holborne* - HolborneS 2a 84-85
 cognates in G: GB-Cu Dd.9.33, ff. 84v-85r *fantazia* - HolborneS²⁷ 2b;
 Mertel 1615, pp. 223-224 Phantasia 80
 GB-Cu Dd.2.11, f. 65r untitled - bandora - HolborneS 63
Hi17. GB-Lbl Hirsch M.1353, f. 64v ut / re / mi / fa / sol 86
 GB-Cu Dd.2.11, f. 54v untitled
 viol consort à3: GB-Lbl RM.24.d.2 (Baldwin), ff. 118v-119r *alfonso ... ut re*
mi fa (I) / *ut re mi fa* (II) / *mr: alfonso: ferrabosco* (III); GB-Lbl Add.41157, f.
9r ut re my fa sol la - à3; GB-Lcm 2036, ff. 26v-27r *ut re my fa sol la* - à3
Hi18. GB-Lbl Hirsch 1353, f. 64v untitled - Gregory²⁸ 8
 Castillio *Libro Secundo* 1548, ff. 27v-28r *Fantasia del diuino Francesco da*
Milano; Scotto *Libro Ottavo* 1548, sigs. F4vE1r *Fantasia del diuino*
Francesco da Milano - Ness²⁹ 62
Hi19. GB-Lbl Hirsch 1353, ff. 65r untitled - HolborneS 3 88-89
 GB-Cu Add.8844, f. 1r untitled
 Mertel 1615, p. 191 Phantasia 56
 GB-Cu Dd.2.11, f. 28r *fantazia Anth. Holburn* - bandora - HolborneS 61
Hi20. GB-Lbl Hirsch 1353, f. 65v untitled - Gregory 20 90-91
 Mertel 1615, pp. 222-223 Phantasia 79 - nearly identical!
 GB-Cu Dd.2.11, f. 18r *fantazia*
 cf. GB-Cu Dd.2.11, f. 16r *i fantasia fran: de milan* - Ness 83; Gregory 10
Hi21. GB-Lbl Hirsch 1353, ff. 65v-66r untitled 92-93
Hi22. GB-Lbl Hirsch 1353, ff. 66v-67r untitled 94-96
Hi23. GB-Lbl Hirsch 1353, f. 67v untitled 96-97
Hi24. GB-Lbl Hirsch 1353, ff. 67v-68r untitled 98-99
 CND-Mc w.s. (Montreal), f. 47v
 begins the same as Mertel 1615, pp. 148-149 Phantasia 19
Hi25. GB-Lbl Hirsch 1353, f. 68v untitled³⁰ 100-101
Hi26. GB-Lbl Hirsch 1353, ff. 68v-69r untitled 102-104
 cf. GB-Och 78-82, f. 15v *Quam magnificata sunt* from *Benedic anima mea*
 (Alfonso Ferrabosco I)

JOHN DOWLAND PART 28 - CONTINUED

Two sources of The Earl of Derby's Galliard (JD44a & B) were in *Lute News* and the other seven are edited here as well as the third part of a set of passamezo variations from an Italian manuscript based on the same theme. The sources differ in many details of figuration and it is now impossible to determine which were Dowland's own rather than interpretations by others. In fact, in my view it is not certain that Dowland himself rather than his son Robert or some other collected and edited the tablature for *Varietie* in 1610. Like JD544b, JD44d and JD44f lack divisions, the whereas the rest include them. JD44c & JD44e are from Holmes last lute book both with written out ornamental shakes, but they are significantly different even when the errors are corrected. The other two are in continental sources, the one in the Herold lute book only having divisions to the first two strains.

been the 'Mr Marchant' referred to in a letter of 1611 as 'lately deceased who taught the princes[s] (James I daughter Elizabeth) to play upon the virginales...' (GB-Lbl Lansdowne MS 92 item 76).

²³ Fragments of tablature on the ends of staves on the stub of a torn out page identified by Jan Burgers - personal communication September 2001.

²⁴ Nigel North *Alfonso Ferrabosco Collected works for lute and bandora* (Oxford University Press 1979).

²⁵ Jan Burgers *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgeschiedenis 2013).

²⁶ Kenneth Elliott *The Byrd Edition 17: Consort Music* (Stainer & Bell 1971) 4.

²⁷ See Rainer aus dem Spring *Anthony Holborne: Music for Lute and Bandora* (Albany, The Lute Society 2001).

²⁸ Gordon Gregory *Francesco da Milano Fantasias in British Manuscript Sources* (Albany, Lute Society Music Editions 1998).

²⁹ Arthur J. Ness *The Lute Music of Francesco Canova da Milano 1497-1543* (Cambridge, Harvard University Press 1970).

³⁰ Also edited for the Lutezine to *Lute News* 126 (July 2018).

¹⁸ Also edited in *Lute News* 89 (April 2009).

¹⁹ Also edited in *Lute News* 47 (September 1998).

²⁰ Also edited in *Lute News* 50 (June 1999); Renaldo Paradiso was appointed court flautist in 1568 and died in 1570.

²¹ Deák Endre's identified a number of quotations in fantasias in Adriaenssen's prints: *Pratum Musicum* 1584 Fantasia 1 bars 79-95 = Ness 55 bars 195-228; Fantasia 2 bars 17-65 = Paladin 1560, ff. 1r-2r Fantasia bars 45-140; Fantasia 3 bars 39-42 = Ness 56 bars 74-80; Fantasia 4 bars 21-29, 31-44, 47-52 = Ness 56 bars 1-17, Ness 65 bars 101-128 = Ness 56 bars 37-46. *Novum Pratum Musicum* 1591 Fantasia 1 bars 11, 12-13, 14-15, 17-22 = Bakfark 1565, ff. 1v-3r Fantasia 1 bars 12 & 25, 62-63, 6-7, 35-40. Shared between Adriaenssen's two prints: *Novum Pratum Musicum* 1592 Fantasia 4 bars 49-52, 55-58 = *Pratum Musicum* 1584 Fantasia 4 bars 53-56, 56-59 (and Fantasia 3 bars 51-54), personal communication.

²² Also edited with the complete lute music of John Marchant in *Lute News* 47 (September 1998) plus addenda in *Lute News* 49 and 53. John Marchant was Gentleman in Ordinary of the Chapel Royal from 1593 and may have

JD44a. GB-Lam 602 (Sampson), f. 13v <i>a galiarde by m^r Dowland</i>	<i>Lute News</i>
JD44b. GB-Cu Dd.5.78.3, f. 38r <i>J D</i>	<i>Lute News</i>
JD44c. GB-Cu Nn.6.36, f. 2r <i>The Erle of Darbies Galiard by Mr Jo. Dowland</i> - DowlandCLM 44	pp. 42-43
JD44d. GB-Gu Euing 25, f. 21r untitled	44
JD44e. GB-Cu Nn.6.36, f. 1r untitled	44-45
JD44f. GB-WPforester welde, f. 7r <i>Galliard Dowlande</i>	45
JD44g. Dowland 1610, sig. M2v <i>The Right Honourable Ferdinando Earle of Darby, his Galliard</i> - DowlandCLM 44a	46-47
JD44h. D-Hs ND VI 3238, p. 142 <i>Mij lord of Darbois Galliard. M. Johan Doulandt</i>	48-49
JD44i. D-Hbusch (Herold), ff. 39v-40v <i>Galliarde</i> - not in CLM	50
JD44app. CDN-Mc w.s. (Montreal), ff. 80r-80v (Passemazzo) 3 ^a . p[art]e	51

The only lute solo version of Tarleton's Jig is untitled and in Holmes first lute book, but it was amended in places after he copied it: the original version was in *Lute News* and the amended version is here and the amended version was included in DowlandCLM as a doubtful attribution. The title is provided in the mixed consort setting and the lute part from it carries the melody in places and so rests in a couple of bars have been filled in to make it playable as a solo. The cittern part is also here, as well as a solo cittern setting titled *Tarletons Willy*, which I have also transcribed for lute.

JD81i. GB-Cu Dd.2.11, f. 56r untitled - original	<i>Lute News</i>
JD81ii. GB-Cu Dd.2.11, f. 56r untitled - annotated DowlandCLM 81	13
JD81app 1. GB-Cu Dd.3.18, f. 53r <i>Tarleton Jigge</i> - consort lute	89
JD81app 2i. GB-Cu Dd.4.23, f. 25r <i>Tarletons Willy</i> - trans for lute	91
JD81app 2ii. GB-Cu Dd.4.23, f. 25r <i>Tarletons Willy</i> - cittern	99
JD81app 3. GB-Cu Dd.14.24, f. 17r <i>Tarletons Jigge</i> - consort cittern	101
cf. GB-Cu Dd.5.21, f. 5r <i>Tarletons Jigge</i> - consort recorder	
GB-Cu Dd.5.20, f. 5r <i>Tarletons Jigge</i> - consort bass viol	

A critical commentary for all the Dowland and Byrd settings is at the end of this supplement.

MUSIC FOR LORD, EARL AND LADY STRANGE

All the sources of John Dowland's galliard dedicated to Ferdinando Stanley 5th Earl of Derby are included here and in the accompanying *Lute News* 127. The Earls of Derby up to Ferdinando were also titled Baron Strange, and four lute solos and one for cittern are dedicated to Lord, Earl or Lady Strange all edited here and probably all dedicated through associations with the stage.³¹ The first (S1) has the curious title *Mr Strange Gregory hits* [or *hills*] which may or may not be a reference to a Strang family member. S2 is Lord Strange's galliard from the Marsh Lute book, from the 1580s. S3 & S4 are both settings of Squires galliard probably from a masque of that name and settings are known from the 1580s;³² one here dedicated to Lord Strange and the other to the Earl of Derby. S5 is a march for Lord Strange and JD in the title presumably refers to John Dowland as composer (DowlandCLM 65). The dedicatee(s) of S2-5 could be either of two Earls of Derby and Lord Strange, Henry Stanley (1531-1593) 4th Earl of Derby 12th Baron Strange or his son Ferdinando (1559-1594) 5th Earl of Derby 13th Baron Strange who were both patrons of the company of acrobats and actors known as Lord Strange's Men from the 1560s until their name changed to Derby's Men in 1593. Ferdinando was known as 'Ferdinando Lord Straunge' when he was summoned to parliament in the 1570s before he became the 5th Earl of Derby when Henry died in 1593. The almaine S5 is ascribed to Robert Johnson (1583-1633) and dedicated to Lady Strange. She could be Margaret Clifford (1540-1596) Henry Stanley's wife although she died when Johnson was only thirteen. The other candidate is Alice Spencer (1559-1637) who married Ferdinando in 1579, presuming she retained the title of Lady Strange after Ferdinando died in 1594 and after she married Thomas Egerton (1540-1617) Baron Ellesmere in 1600 when Robert Johnson was still only seventeen. Incidentally, the almaine is not related musically to the Def Leppard song 'Lady Strange' from their 1981 album *High 'n' Dry*.

³¹ The Earls around at Dowland's time were Edward Stanley (1509-1572) 3rd Earl of Derby from 1521 and 11th Baron Strange; his son Henry Stanley (1531-1593) 4th Earl of Derby from 1572 and 12th Baron Strange; his son Ferdinando Stanley (1559-1594) 5th Earl of Derby from 1593 and 13th Baron Strange, and Ferdinando's brother William Stanley (1561-1642) 6th Earl of Derby (from 1594) who was not a Baron Strange.

³² 22 settings of Squires galliard were edited for *Lute News* 122 (July 2017).

³³ Also edited for *Lute News* 56 (December 2000).

³⁴ Also edited for *Lute News* 100 (December 2011).

S1. GB-Cu Dd.2.11, f. 10r <i>Mr Strange Gregory hits</i> ³³	20
S2. IRL-Dm Z.3.2.13, p. 357 <i>Galliard Lord Stra(nge) / L</i>	p. 105
S3. US-NHub Deposit 1, f. 10r <i>My Lo(rd) Strange his Galiarde</i>	108
S4. US-CAH 181, f. 3v <i>The Earell of Derbes Galliard</i> - cittern	108
S5/JD65. GB-Cu Dd.2.11, f. 58r <i>Lord Strangs March J. D.</i> ³⁴	109
S6. GB-Cu Dd.9.33, f. 42v <i>My La(dy) Strangs Ro(bert) Johnson</i>	109

MORE VERSIONS OF MUSIC BY WILLIAM BYRD

One source of each of thirteen lute arrangements of music by William Byrd were included in the tablature supplement to *Lute News* 127, and all the other sources for lute or cittern are included here (the illustration right is the Van der Gucht engraving of William Byrd c.1700).³⁵ 1b is the incomplete intabulation for lute of the Byrd



four-part fantazia lacking the upper part. It is in the same key as complete lute in *Lute News* solo which makes for easy comparison. 5b is Francis Cutting's setting of Byrd's Pavana Bray for orpharion from William Barley's *A New Booke of Tablature* of 1596. It is nearly identical to the setting in Holmes' Dd.9.33 (when a few errors are corrected in both)³⁶ but lacks divisions and includes a few ornaments and right-hand fingering dots throughout. Three more settings of Byrd's galliard (7b-d) plus two for cittern (7e-f) are included here. 7(a) in *Lute News* and 7b & 7c here are all in the same key (F minor) and have three strains of eight bars all with divisions but differ considerably in figuration. App 9 is an anonymous galliard that follows 7c in Dd.9.33 and begins with a theme very like several of Byrd's keyboard galliards but does not seem to be a setting of any of them. 7d is a different setting and is a tone higher (G minor). It follows Collard's setting of Hugh Aston's Ground (13b below) on the last page of tablature in Holmes' Dd.2.11 and Christopher Morrongiello has suggested this lute arrangement of the galliard (7d) might also be by Collard. The cittern settings (7e&f) faithfully retain the three strains of eight bars but without divisions and are quite different to each other, one anonymous and the other presumably arranged by Anthony Holborne for his print *The Ciththarn Schoole* of 1597. Also, 7e has a relatively independent second part for a bass instrument (viol?). 10b is the incomplete intabulation for lute of Byrd's four-part Lullaby lacking the upper part, which is set a 4th (i.e. a course on the lute) higher but otherwise follows the lute solo 10a fairly faithfully, and 10c is a solo cittern setting. 13b is nearly identical to 13a but the page is badly damaged and the missing tablature is reconstructed from 13a (shown in grey).

1(a). GB-Lbl Hirsch 1353, f. 21v untitled	<i>Lute News</i>
1b. GB-Lbl Add.29246, ff. 41v-42r <i>Mr. Birde. Fantasia</i>	
- lute intabulation of three lower voices (lacking cantus)	106-107
5(a). GB-Cu Dd 9.33, ff. 12v-13r <i>Pauan fr Cutting</i>	<i>Lute News</i>
5b. Barley 1596 (Orpharion), sigs. D3v-D4v <i>Master Birds Pauan set by Francis Cutting - Apauan by Mr Byrde</i>	5
7(a). GB-WPforester welde, f. 8r <i>The Galiard Mr Birde</i>	<i>Lute News</i>
7b. GB-Lbl Hirsch M.1353, f. 2r untitled	110
7c. GB-Cu Dd 9.33, ff. 59v-60r untitled	111
7d. GB-Cu Dd 2.11, f. 101v <i>Mr Birdes</i>	112-113
7e. Holborne 1597, sigs. I3v-I4r <i>Maister Birds Galliard</i> - cittern & bass	113
7f. GB-Cu Dd.4.23, f. 1v <i>Mr. Birdes Galliarde</i> - cittern	115
10(a). GB-Cu Dd 9.33, ff. 4v-5r <i>Mr Birdes Lullaby</i>	
set by fr. Cutting	<i>Lute News</i>
10b. GB-Lbl Add.31992, ff. 21v-22r fol. 46 <i>Mr Byrde Lullaby</i>	
La.p.al.3.t.	116-117
10c. GB-Cu Dd.4.23, f. 8v <i>lullaby</i> - cittern solo	118
13(a). GB-Cu Dd.5.78.3, ff. 41v-42v <i>Collard</i>	<i>Lute News</i>
13b. GB-Cu Dd.2.11, ff. 101-101v untitled ³⁷	119-121

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³⁵ Music by Byrd (including one pavan and a galliard) arranged for four lutes can be heard on the new Venere Lute Quartet CD *Ornythology: Byrd and Friends* (Gamut Music 2018): <https://shop.gamutmusic.com/ornythology-byrd-and-friends/>

³⁶ Note my error in bar 22/2 of 5a where I now see that I added h5 instead of a5 in *Lute News*.

³⁷ In the Byrd worklist in *Lute News* 127 I incorrectly gave the Dd.2.11 version as the one included and the one in Nigel North's edition, but in fct it was the Dd.5.78 version in both cases. The Dd.2.11 version is included here.

33 a a a

H H /H/H/H/H/H / \ \ \ \ H H H H H H H H H H H H

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

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

a c a c e f a c a c

d a a f a c d a c e

39 a a

[illegible]

53

57

Musical score for "The Song of the Loaves" by John Rutter. The score is for SATB voices and piano accompaniment. It features a complex rhythmic pattern in the vocal parts, with many eighth and sixteenth notes. The piano accompaniment includes chords and moving lines. The score is in G major and 4/4 time.

33

H
 c a a a e a a a e f h f c e f e a e
 d c d a a c a c d c f f a c d c a
 a c c c e a c e b c g h c c
 a a c e a c e

39

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

44

H
 e f h h f e c f e c a a c a c d c a c
 a d f f d c a c d c a d c a d c d c d c
 c e g h c a e c a c e a c c c
 e c a c e a c c a c

49

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

53

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

60

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

60

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

[illegible]

1

[illegible]

7

H H H H H H H H H H H H H H N H H H H H H H

e r e		r	c a		f f e c e k h f
f f d	f h f	r c	d c a ac ar	a	f f h
e e	g g e c e c	e e c b c r	c b b c b	c h g c	a h
r r	g g e c	e c	c e c	h	h h e
	e e	f e c		a	k h f e

H H H H H H H H H H H H N N H N H H H H H H H N H H

e r a a a

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

18

HH HH ∇ HH HH HH HH HH HH HH HH HH HH HH

	a ar	aa r	f e r e	f e r	e r a
a r a	r a r	f f e	f f e	r	
b b	r e r	e	e g a	r	
r r	r r a	r e r e	r	r b r	r
	e	e r a r		e r	a e

H H	H N H H H H H H	N N N H	N H N H	H H H H	N H H H	H H
f	e r	e	a	f e c h	f e c a	a
c	c e f f e r c f e f e r e	f		e	f c a	d c a
d c d	d f	f d c		d f h	f d	d c a d c
	c e	c		e h	g c	e c r
	a c				a	f e r
c e	a	a				e

HH HHHH NHHH HHHH HHHH HHHH HHHH NHHH
 r a a f e r h f e r a e
 r d r a d r a a d r a r d e r a a
 e r a r c a c r c b r c a c r a r e e h g r a r
 r a f e r e r a e r e h a e

H H	HHHHHH	H H	HHHH	H H H H	H HHHHH
c a a	f e c e f e	a a	a	e f h	f c e
c a	c	a a	a c d	f f	c e c a e
d c d	e	c	a c	b	c g h
a	c	c	e c a c e		
a					

H H H H	H HHHHH	HHHHHH	HHHHHH	HHHHHH	HHHHHH
a c	a	a	a	a	f e c a c
a c a c d	d c d	c d c	a c d	c a	d c a d c a
c a	a	a	c a	a	f d c
c	a	e c a c e	c	a	e c e c b
			a	e c e f e c a	

45

H H	HHHH	HHHHHH	HHHHHH	HHHHHH	HHHHHH
e f h	h f e c	f e c a	a	a	a c
a	d	f f d c	a c d c a	d c a	d c d
c e g h		c a	e	c a e c a c e	c
					a c

50

HHH	HHHH	H HHHHH	HHHHHH	HHHHHH	HHHHHH
a	f e c e c e	a h	f e c a c e c a	a f	e c a
a c e	f	c	g c	d c a d	a d c a
c	e	c	a	c a	c c e c a
e	a c	a			

54

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

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

61

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

1

5

9

13





17

21

25

29

33

δ	f	g	g	f	b	δ	b	δ	f	f	f	f	f	δ	a	f	ere	e	a	a
f	f	g	g	f	δ	f	δ	f						δ	b	δ	f	f	δ	
a	c	f	f											a	c	e				
	a				a										c					a
						δ														

36

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

40

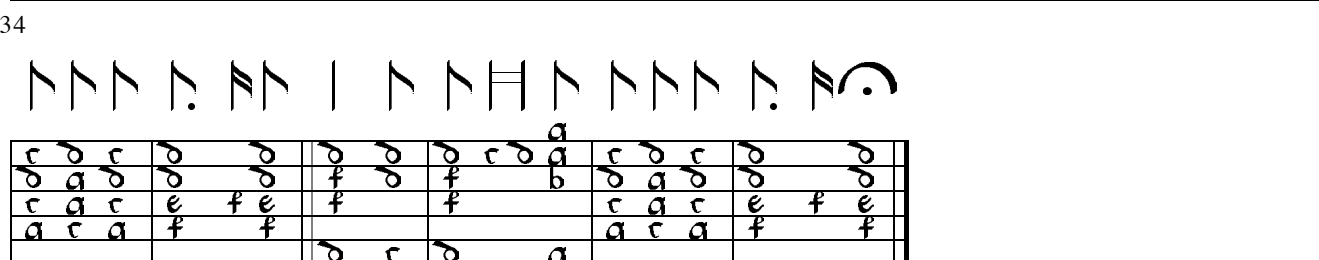
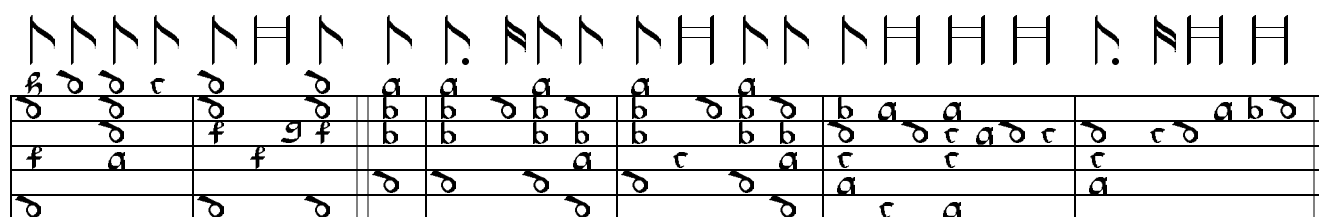
JD81ii. (Tarletons Jig) - annotated A4B8

GB-Cu Dd.2.11, f. 56r

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

[illegible]

7



N2. Nightingale - lute (dedff) 7F8Ef9D10C11BF12Af A12B12

Mace 1676, p. 201

1 5 a /a /a b
 6 //a 5 4 //a //a a a 5 4 a//a
 10 //a 5 //a 5 //a 5 //a
 15 //a 5 4 //a //a //a 4 5 4 //a //a /a
 19 //a //a //a 4 5 4 //a //a /a
 22 //a //a //a 5 b b

H2b. Tantz - Sprung 17 - ABC4x2

Waissel 1591, sig. C2r



15

H2c. Allemande Imperial 7F ABBCC4

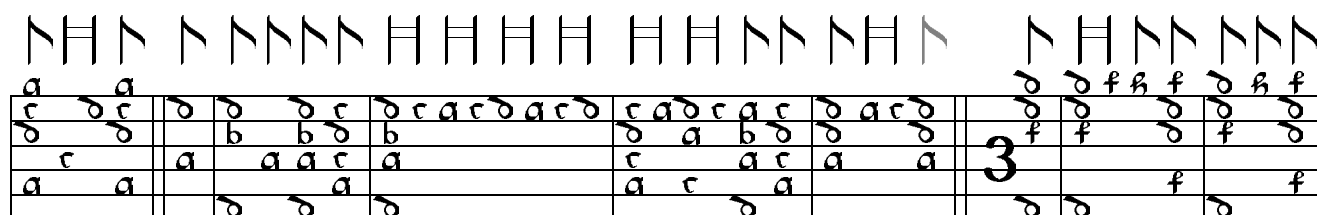
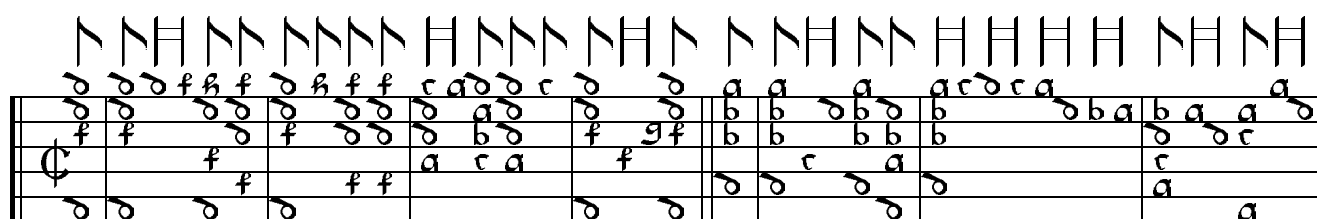
Denss 1594, f. 91r



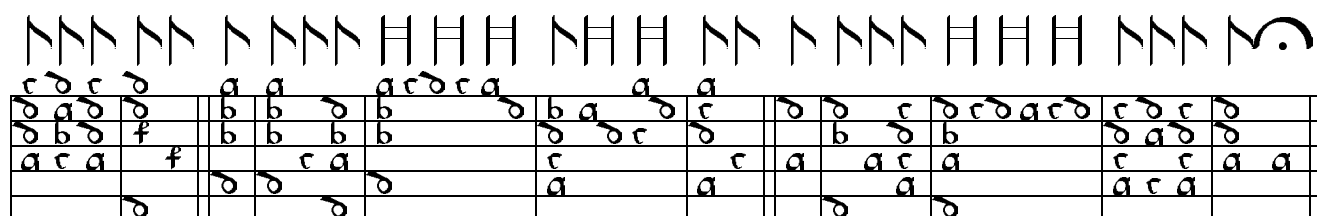
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H2d. Tanecz - (nachtanz) - ABC4x2

D-Z 115.3, f. 9v



8



15

H2e. (untitled - nachtanz) - ABC4x2

D-Z 115.3, f. 10r



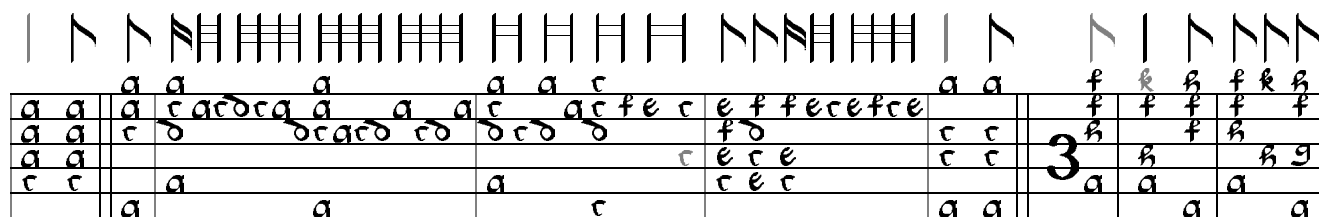
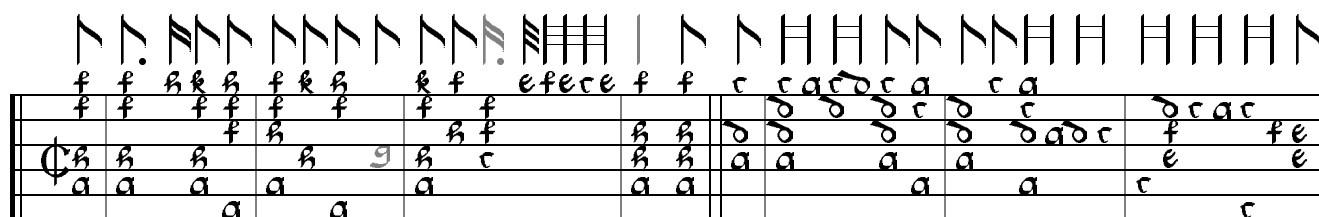
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15

H2f. Tantz - Sprunck - ABC4x2

Drusina 1556, sig. 12r



8

15

H2g. Der Hertzog Augusti Dantz - ABC4x2

A-Wn 19259, f. 4r



8

15

H2h. Un pezzo tedesco - Nachtantz - AABBC4x2

I-BDG chilesotti, p. 144

1

8

16

23

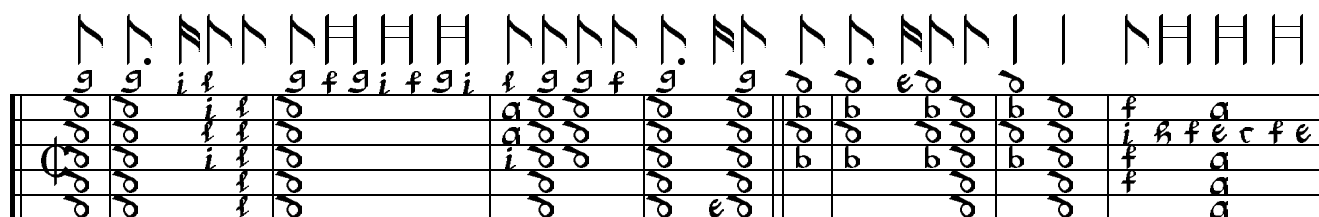
31

H2i. Alten Weyber Tantz - A9

D-B 40588, p. 17

H2j. Almada Imperiala - Der nach Tanz - 6-c cittern ABC4x2

Kargel 1575, sig. H3r



8

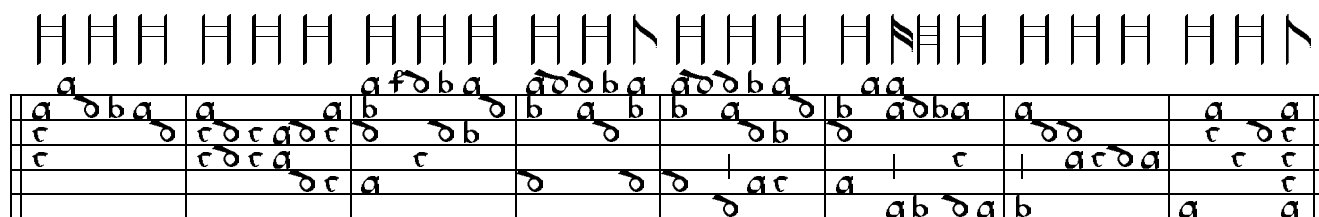
15

S1. Mr. Strange Gregory hitts - A7B8C8

GB-Cu Dd.2.11, f. 10r



1



8



16

1

9

17

26

33

42

51

B1b. L'autre jour par ung Matin

D-Mbs 266, f. 64r

B2. Fantasia

Becchi 1568, p. 80

1

11

21

31

42

51

App 5. The Foure and Twenty Changes on 6 Bells - cittern 25x1bar Playford 1666, pp. 1-2

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

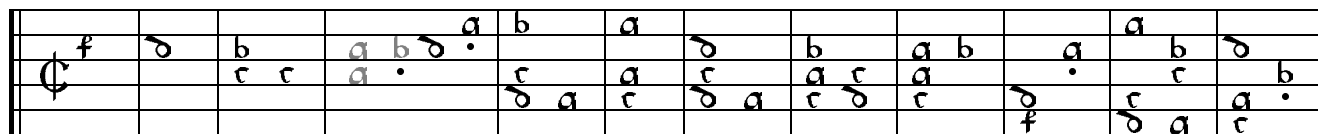
App 6. The Bells - trans lyra viol (defhf) 3x4bars

GB-Cu Dd.6.48, ff. 32v-33r

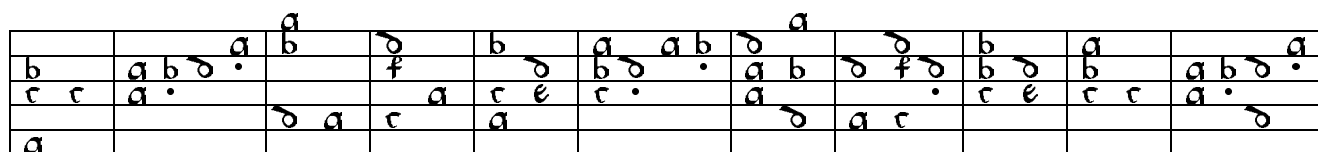
1 2 3 4 5 6 7

8 9 10 11 12 13 14

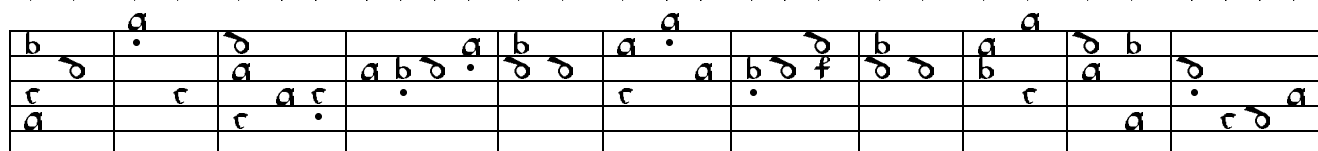
15 16 17 18 19 20 21



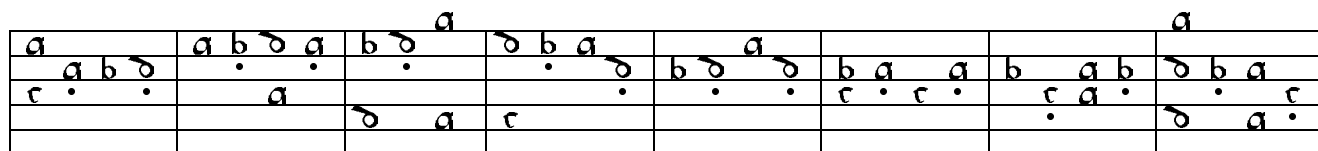
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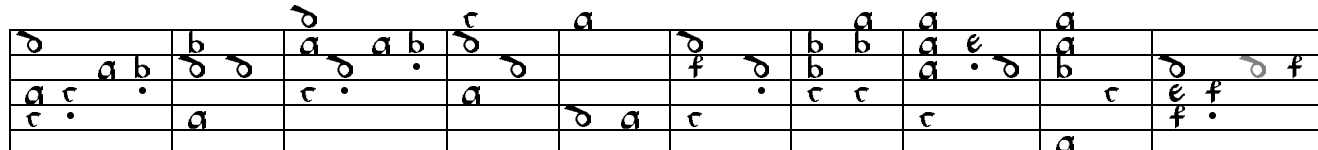
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24



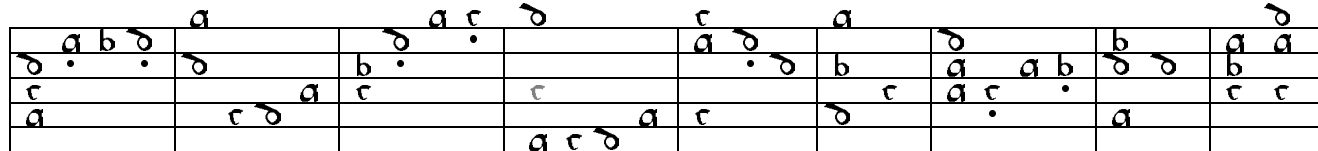
35



43



53



63

Handwritten musical notation for a single system, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various note values (half notes, quarter notes, eighth notes) and rests, with a final fermata. The notes are written on a five-line staff.

72

B4. Fantasia - 7F

Becchi 1568, p. 82

Handwritten musical notation for a single system, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various note values (half notes, quarter notes, eighth notes) and rests, with a final fermata. The notes are written on a five-line staff.

1

Handwritten musical notation for a single system, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various note values (half notes, quarter notes, eighth notes) and rests, with a final fermata. The notes are written on a five-line staff.

12

Handwritten musical notation for a single system, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various note values (half notes, quarter notes, eighth notes) and rests, with a final fermata. The notes are written on a five-line staff.

23

Handwritten musical notation for a single system, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various note values (half notes, quarter notes, eighth notes) and rests, with a final fermata. The notes are written on a five-line staff.

34

Handwritten musical notation for a single system, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various note values (half notes, quarter notes, eighth notes) and rests, with a final fermata. The notes are written on a five-line staff.

44

HH HH HH HH HH HH H H H H H H H H H H H H

14

H H

27

H H

39

H H

53

H H

67

H H

79

H H

B6. Fantasia

Becchi 1568, pp. 84-85

1

9

17

25

20

33

27

41

33

49

41

Handwritten musical notation for measures 70-79. The notation includes notes (c, a, b, g, f, i) and rests on a five-line staff. The notes are written in a stylized, handwritten font.

70

Handwritten musical notation for measures 80-88. The notation includes notes (c, a, b, g, f, i) and rests on a five-line staff. The notes are written in a stylized, handwritten font.

80

Handwritten musical notation for measures 89-98. The notation includes notes (c, a, b, g, f, i) and rests on a five-line staff. The notes are written in a stylized, handwritten font.

89

Handwritten musical notation for measures 99-108. The notation includes notes (c, a, b, g, f, i) and rests on a five-line staff. The notes are written in a stylized, handwritten font.

99

Handwritten musical notation for measures 109-118. The notation includes notes (c, a, b, g, f, i) and rests on a five-line staff. The notes are written in a stylized, handwritten font.

109

Handwritten musical notation for measures 119-128. The notation includes notes (c, a, b, g, f, i) and rests on a five-line staff. The notes are written in a stylized, handwritten font.

119

Handwritten musical notation for measures 129-138. The notation includes notes (c, a, b, g, f, i) and rests on a five-line staff. The notes are written in a stylized, handwritten font.

129

[illegible]

44

[illegible]

49

54

<p> c e f e c a f e c a a c e c a </p>				
<p> a c b a c a c b a c a c b a c a </p>				
<p> a c b a c a c b a c a c b a c a </p>				
<p> a c b a c a c b a c a c b a c a </p>				

59



e	a	r	e	e	r	a
a			a	a	r	a
		r		r		r
r		e	r	a		a

64

B8. Recercare

Becchi 1568, p. 87

1

[illegible]

10

H H H H H H H H H H \ H H H H H H H H H H H H H H H

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

19

[illegible]

28

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (e.g., minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b' above them. The staff is divided into measures by vertical bar lines.

38

[illegible]

48

Handwriting practice sheet for the letter 'H'. The top row shows the letter 'H' in various styles (Uppercase, Lowercase, and combinations) followed by a 'Cursive' section with a 'Cursive' label and a 'Cursive' letter 'H'. Below the letters is a grid for tracing and writing practice. The grid has 4 rows and 10 columns. The first row contains the letters 'a', 'b', 'a', 'b', 'a', 'b', 'a', 'b', 'a', 'b' in a cursive style. The second row contains the letters 'a', 'b', 'a', 'b', 'a', 'b', 'a', 'b', 'a', 'b' in a cursive style. The third row contains the letters 'a', 'b', 'a', 'b', 'a', 'b', 'a', 'b', 'a', 'b' in a cursive style. The fourth row contains the letters 'a', 'b', 'a', 'b', 'a', 'b', 'a', 'b', 'a', 'b' in a cursive style.

58

N3. The Nightingall - trans from lyra viol (defhf)

GB-NTu Bell-White 46, f. 33v

1

8

14

a

19

N4. The Nightingale - cittern A6B4C4D6

US-CAh 179, ff. 15v-16r

1

8

14

B9. Recercare

Becchi 1568, p. 88-91

1

12

22

33

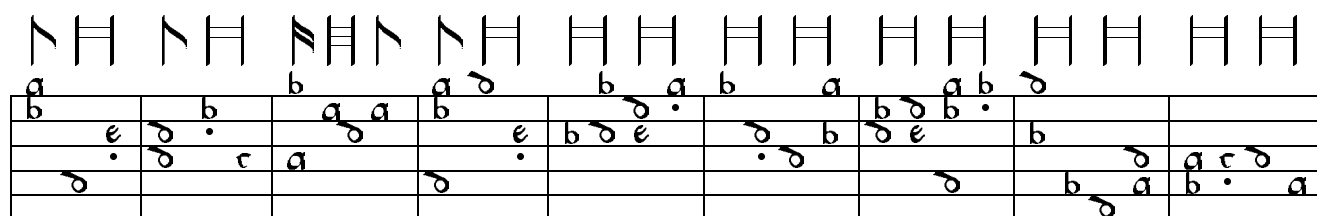
42

52

61



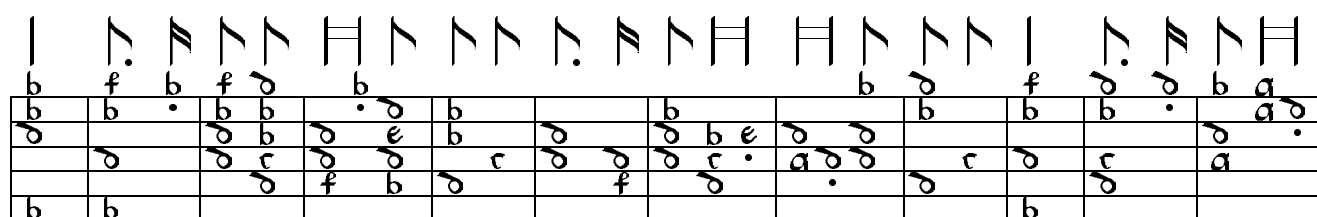
70



80



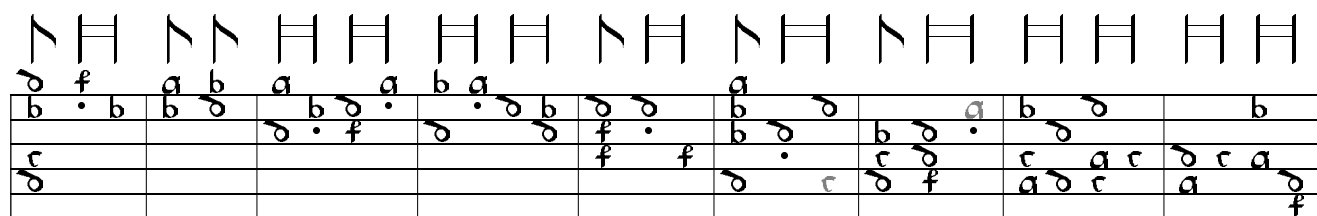
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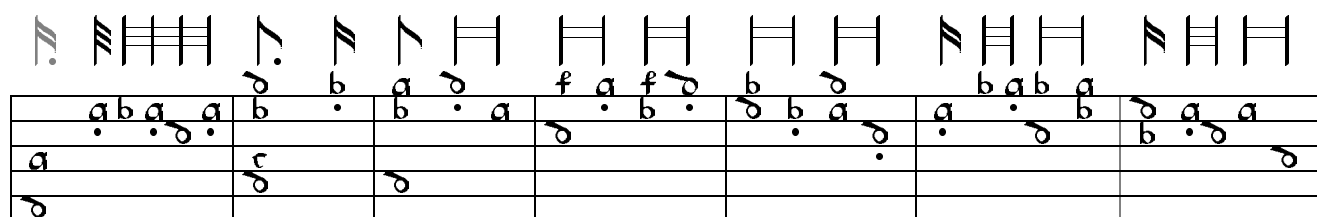
97



109



118



127

134

134

144

144

153

153

162

162

171

171

180

180

188

188

48

55

JD44d. Untitled - 7D A10B8C12

GB-Gu Euing 25, f. 21r

3

8

16

23

G A B C	D E F#	G F# E	D C B
G A B C	D E F#	G F# E	D C B
E D C B	A G F E	D C B A	G F E D
E D C B	A G F E	D C B A	G F E D
E D C B	A G F E	D C B A	G F E D

8

C A C E C	C C C C F E#	F B F B F E F B	F E C A C C C C C C C C
C A C E C	C C C C F A		C A C C C C C C C C
	C		A
	C	A	A
A	A	A	A

14 a

[illegible]

19

Musical notation for measures 26-31. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. The notes are: 26: B4, A4, G4, F#4, E4, D4; 27: C4, B3, A3, G3, F3, E3; 28: D3, C3, B2, A2, G2, F2; 29: E2, D2, C2, B1, A1, G1; 30: F1, E1, D1, C1, B0, A0; 31: G0, F0, E0, D0, C0, B0.

26

[illegible]

32

Musical notation for Example 6. The staff contains a sequence of notes with various accidentals and articulation marks above them. The notes are: c#, f, e#, g, g, k, B#, f, e#, e#, c#, c, a, e, c, a, c#, B, f, e#, c#, ae, c, a. Below the staff, there are four rows of letters corresponding to the notes: Row 1: a, ., a, , a, ., a, ., a, ., a, ., a, ., a, ., a, ., a, ., a; Row 2: a, , a, , a, , a, , a, , a, , a, , a, , a, , a, , a, , a; Row 3: , , , , , , , , , , , , , , , , , , , ; Row 4: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a.

40 a

GB-WPforester welde, f. 7r

3

8


16

23

[illegible][illegible]


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

e a h e a | a c e | f f | f e h f e | r f e c | r e f h f e f



 B f e c f e c ace f cefefefefefefefef ecefhfe c acercercac ec

acefc	e fe c	e	ace	b		a
	f	f				a
	e			a		
	c				a	c
e c a					a	



ea	ce	a		ca	c	ec	c			a	ac	a
a			c			f	f			a		c
c				a	c					c		c
	a	a	ce							e		a

32 /a

c	f	e	g	g	k	f	f	e	e	c	c	a	e	c	a	c	f	f	e	c	a	e	c	a	a	c	d	c	a	
a						e	a	a				a			a	c			a	a			a							
a			a			a							e		a				a				a				c	d	c	a
b																													c	
c									c			e				c	a			c										
	a					/a	a								e		a			a			/a			a				

40

e referarar era areferar		areaf ferar		a		a	
a	a	e	a reatate	a	a	a	a
			a	a	c	d c a	c
			b				c
c	e		c a	e			
a			e		a		a

PL-Kj 40622, ff. 17v-18r

Musical score for "The Rose Tree" in C major, 3/4 time. The score is written for voice and piano. The voice part is in a soprano clef, and the piano part is in a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 3/4. The melody is simple and folk-like, with a repeating pattern of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes. The score is divided into measures by vertical bar lines.

1

The image shows a musical score for the song 'The Rose Tree'. It is written for a single melodic line on a five-line staff. The notation includes various rhythmic values: quarter notes, eighth notes, and sixteenth notes, often beamed together. The melody is written in a treble clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The first line of the score is labeled '1' in the top left corner.

[illegible]

b b	b a d b
	a c d

20

3

9

16

22

29

35

42

JD44app. (Passemazzo) terza p(art)e - 16bars

CDN-Mc w.s., ff. 80r-80v

N7. (The Nightingale) - cittern A8

US-CAh 179, f. 15r

1

8

15

22

29

36

43

1

8

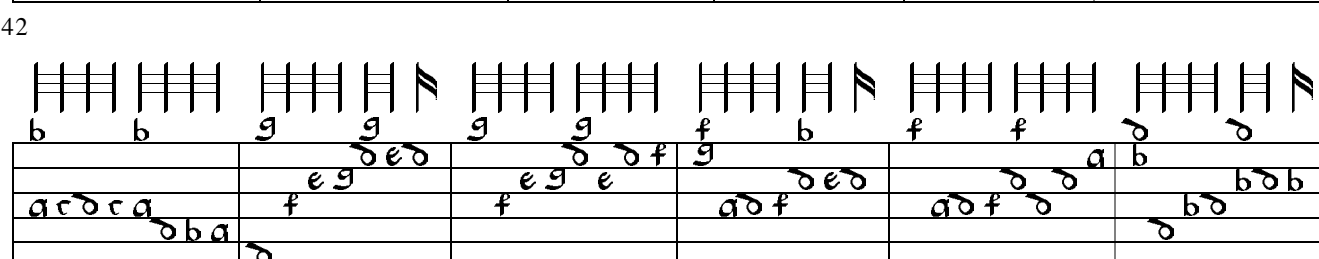
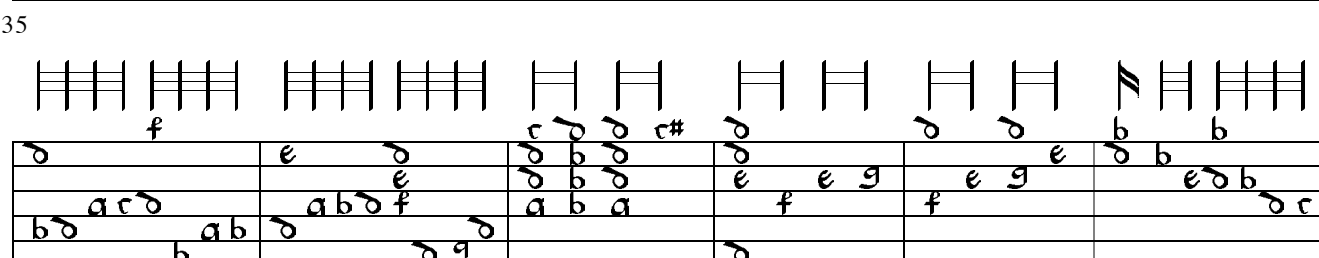
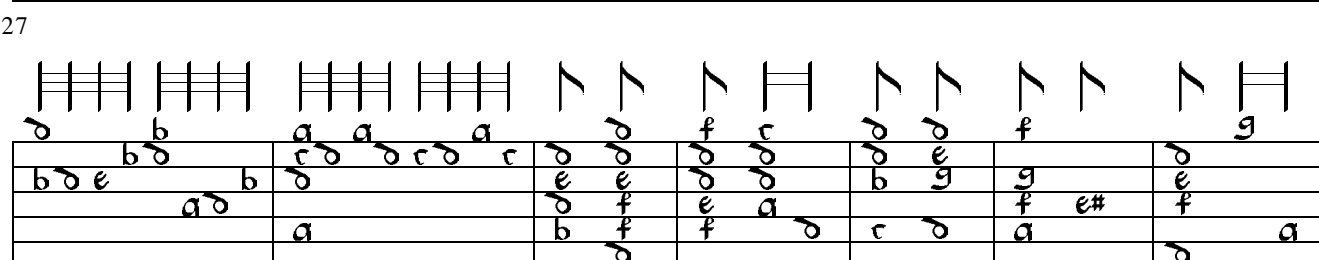
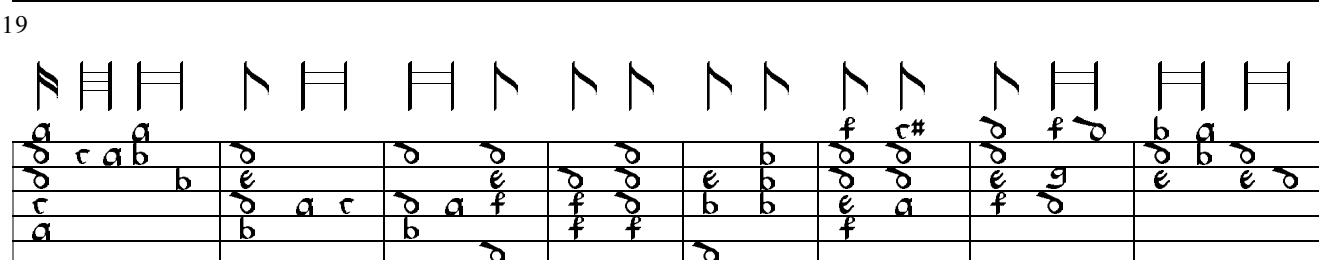
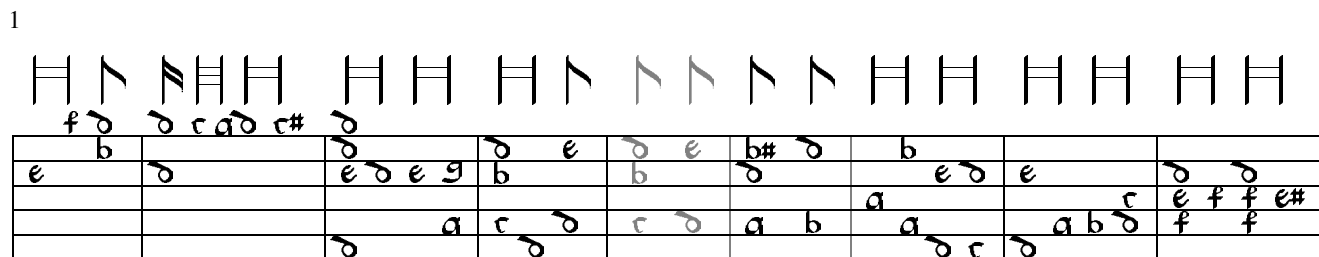
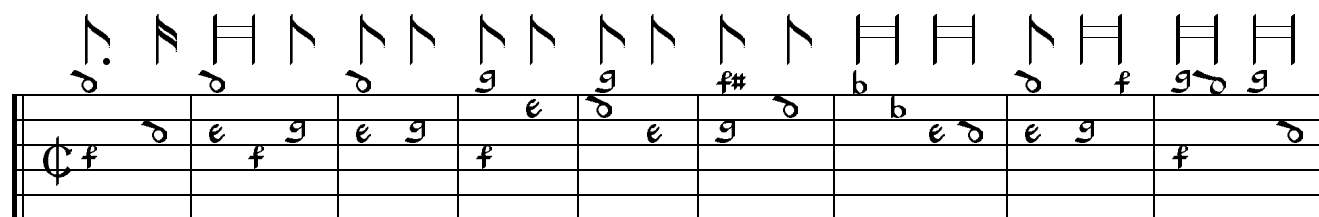
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22

29

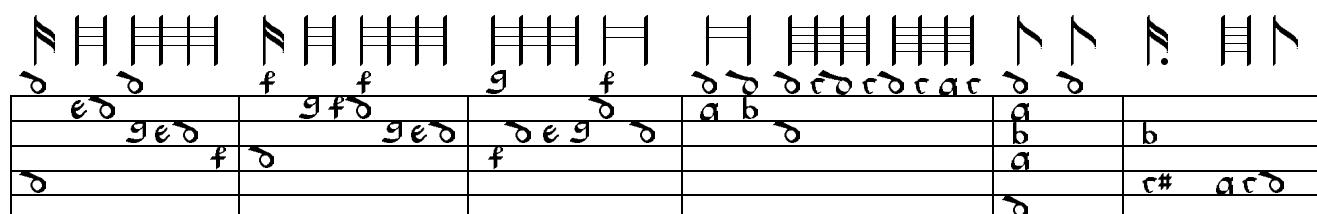
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43





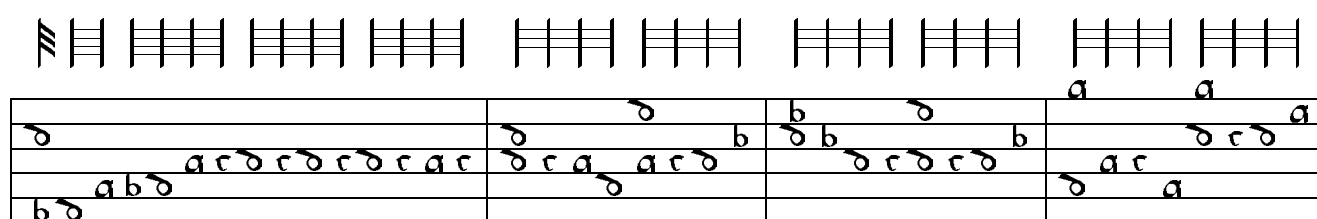
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60



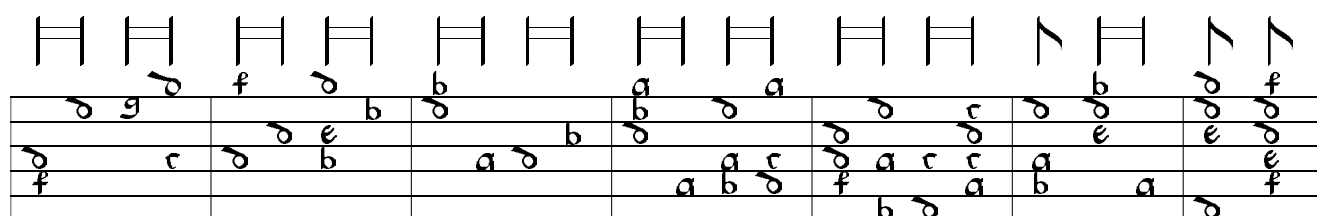
66



72



76



82



89

The Rose Tree

G major, 2/4


Musical notation for 'The Rose Tree' in G major, 2/4 time. The score is written on a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The time signature is 2/4. The melody consists of eighth and quarter notes. The bass line consists of quarter and eighth notes. The piece ends with a double bar line.

1

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

8

14



20

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

26

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a single melodic line on a five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of 18 measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter). The piece ends with a repeat sign.

33

[illegible]

1

[illegible]

11

[illegible]

19

f \flat a b a a b a a a a a

\flat	\flat \flat a b \flat	b \flat b \flat a	a b \flat	b a	a	a
	\flat \flat		\flat c	\flat b		b a b \flat
a					\flat a c \flat a c	c

29

36

b	a	a	a b b	b c a	b b	b a	a	b c
c	b	b c a b c b c a c	b	c a c b	b c	c a	a a	a c
		a	a	a	b	b b a	b a	

44

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

52

63

73

84

94

101

109

116

[illegible]

1

--

6

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

11

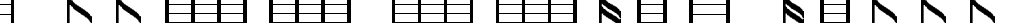
H	h	H	H	H	H	H	h	h	h	H	h	h	H	h	h	h	h
	a		a	c	d	c	e	f	d	c	c	c	a	c		a	
d	a	d			d	c	d	c	e	f	d	c	c	c	a		
d	f		d		f					f	a			f	e	f	f
e	f	c				c	e				a	c		e		e	c
c		d			c					c	b	c	a	c		c	
d						c	a					d		c			

16

21



26



1

11

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) placed on the lines and spaces. Below the staff, there are several letters and symbols: 'a', 'c', 'f', 'b', 'e', 'r', 'd', 'a', 'f', 'b', 'e', 'a', 'c', 'r', 'e', 'a', 'f', 'c'.

20

Handwritten musical notation for the first system, featuring various rhythmic values and accidentals.

28

G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	G
G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	G
G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	G
G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	G

36

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	5
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44

The Rose Tree

51

Handwritten musical notation system 1, measures 59-66. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f, g) indicating pitch and rhythm.

59

Handwritten musical notation system 2, measures 67-74. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f, g) indicating pitch and rhythm.

67

Handwritten musical notation system 3, measures 75-82. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f, g) indicating pitch and rhythm.

75

Handwritten musical notation system 4, measures 83-90. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f, g) indicating pitch and rhythm.

83

Handwritten musical notation system 5, measures 91-98. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f, g) indicating pitch and rhythm.

91

Handwritten musical notation system 6, measures 99-106. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f, g) indicating pitch and rhythm.

98

Handwritten musical notation system 7, measures 107-114. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f, g) indicating pitch and rhythm.

105

Handwritten musical notation for measures 112-118. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f) indicating pitch and rhythm.

112

Handwritten musical notation for measures 119-124. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f) indicating pitch and rhythm.

119

Handwritten musical notation for measures 125-130. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f) indicating pitch and rhythm.

125

Handwritten musical notation for measures 131-136. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f) indicating pitch and rhythm.

130

Handwritten musical notation for measures 137-142. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f) indicating pitch and rhythm.

136

Handwritten musical notation for measures 143-148. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f) indicating pitch and rhythm.

141

Handwritten musical notation for measures 149-154. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f) indicating pitch and rhythm.

148

1

6

9

15

20

20

App 2a. Die Nachtgale Int Wilde - A4B8

PL-Kj 40143, f. 54r

7

7

App 2b. Nachtgale Int Wilde - AA4BB8

PL-Kj 40143, f. 63r

7

7

14

21

1

6

11

16

21

26

31

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (H) and slanted strokes (I) with various accidentals (sharps, flats, naturals) and dynamic markings (f, e, c, a, b). The staff is divided into measures by vertical bar lines.

35

Handwritten musical notation on a five-line staff, continuing the sequence from the previous block. It features vertical and slanted strokes with accidentals and dynamic markings.

41

Handwritten musical notation on a five-line staff, continuing the sequence. The notation includes vertical and slanted strokes with accidentals and dynamic markings.

47

Handwritten musical notation on a five-line staff, continuing the sequence. The notation includes vertical and slanted strokes with accidentals and dynamic markings.

52

Handwritten musical notation on a five-line staff, continuing the sequence. The notation includes vertical and slanted strokes with accidentals and dynamic markings.

58

Handwritten musical notation on a five-line staff, continuing the sequence. The notation includes vertical and slanted strokes with accidentals and dynamic markings.

63

1

H H N H H N H H H H H H H H N H H N H H H

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

8

[illegible]

13

18

23

28

[illegible]

33

Handwritten musical notation for measures 39-42. The notation consists of three staves with various notes and rests. Above the staves, there are groups of vertical lines (H) and groups of slanted lines (N). The notes are written in a stylized, handwritten font.

39

Handwritten musical notation for measures 43-46. The notation consists of three staves with various notes and rests. Above the staves, there are groups of vertical lines (H) and groups of slanted lines (N). The notes are written in a stylized, handwritten font.

43

Handwritten musical notation for measures 47-50. The notation consists of three staves with various notes and rests. Above the staves, there are groups of vertical lines (H) and groups of slanted lines (N). The notes are written in a stylized, handwritten font.

Handwritten musical notation for measures 51-54. The notation consists of three staves with various notes and rests. Above the staves, there are groups of vertical lines (H) and groups of slanted lines (N). The notes are written in a stylized, handwritten font.

52

App 3. Schwing dich auf Na(c)htigall - A3B3C4

D-LEm II.6.15 p. 437

Handwritten musical notation for measures 1-4. The notation consists of three staves with various notes and rests. Above the staves, there are groups of vertical lines (H) and groups of slanted lines (N). The notes are written in a stylized, handwritten font.

1

Handwritten musical notation for measures 5-8. The notation consists of three staves with various notes and rests. Above the staves, there are groups of vertical lines (H) and groups of slanted lines (N). The notes are written in a stylized, handwritten font.

5

[illegible]

1

c a				b a				f i				f f f f i			
a d				a b a c d				f				f g f			
b b a a				b d d b a				g g f f				g i g			
c c				c c a				f f f f							
c				c a d				f a							
				a				a							

7

[illegible]

12

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

17

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

22

27

H H H H H H // H H H H H H // H H H H H H H H H H H H

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

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

31

Handwritten musical notation system 1, measures 35-39. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f, g, i) and accidentals (sharps, flats, naturals). The notes are written in a stylized, handwritten font.

35

Handwritten musical notation system 2, measures 40-43. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f, g, i) and accidentals (sharps, flats, naturals). The notes are written in a stylized, handwritten font.

40

Handwritten musical notation system 3, measures 44-47. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f, g, i) and accidentals (sharps, flats, naturals). The notes are written in a stylized, handwritten font.

44

Handwritten musical notation system 4, measures 48-51. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f, g, i) and accidentals (sharps, flats, naturals). The notes are written in a stylized, handwritten font.

48

Handwritten musical notation system 5, measures 52-55. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f, g, i) and accidentals (sharps, flats, naturals). The notes are written in a stylized, handwritten font.

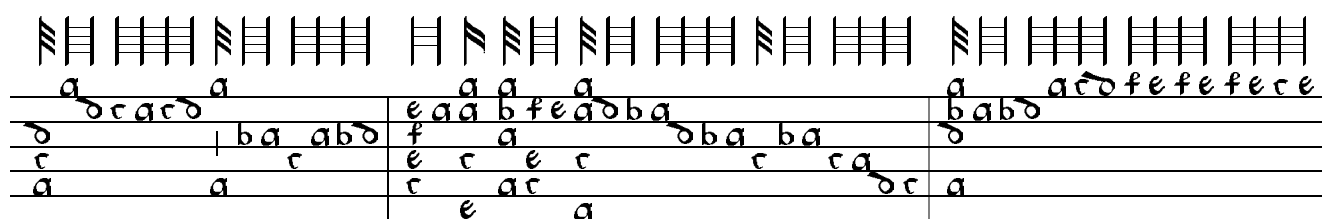
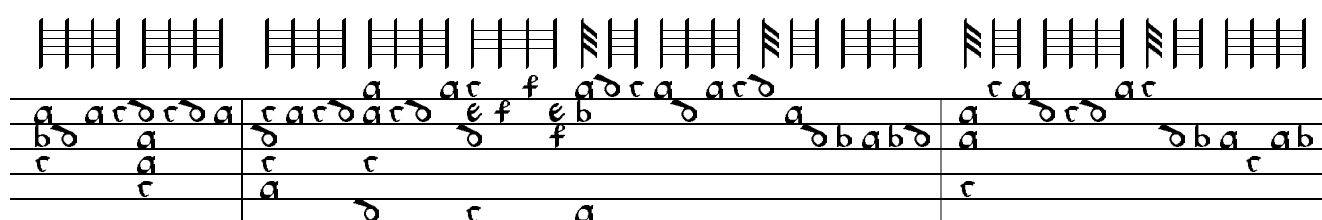
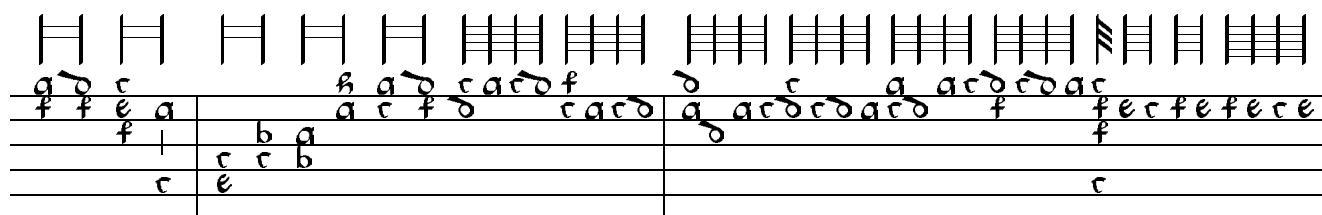
52

Handwritten musical notation system 6, measures 56-59. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f, g, i) and accidentals (sharps, flats, naturals). The notes are written in a stylized, handwritten font.

54

Handwritten musical notation system 7, measures 60-63. The notation consists of a single staff with notes and rests, and a corresponding staff with letters (a, b, c, d, e, f, g, i) and accidentals (sharps, flats, naturals). The notes are written in a stylized, handwritten font.

58



App 7. The Clinke - A8

GB-Cu Dd.9.33, f. 37r



N9. The Nightingall - trans lyra viol (defhf) AB12

GB-En P637 R787.1, ff. 31v-32r

Measures 1-6 of N9. The notation is in a single system with a treble clef and a common time signature. It features a series of notes and rests, with some notes marked with 'a' and 'c'.

Measures 7-12 of N9. The notation is in a single system with a treble clef and a common time signature. It features a series of notes and rests, with some notes marked with 'a' and 'c'.

Measures 13-18 of N9. The notation is in a single system with a treble clef and a common time signature. It features a series of notes and rests, with some notes marked with 'a' and 'c'.

Measures 19-24 of N9. The notation is in a single system with a treble clef and a common time signature. It features a series of notes and rests, with some notes marked with 'a' and 'c'.

19

App 4. The Chirping of the Nightingale - cittern A4B8

Playford 1666, sig. C7r

Measures 1-6 of App 4. The notation is in a single system with a treble clef and a common time signature. It features a series of notes and rests, with some notes marked with 'a' and 'c'.

Measures 7-12 of App 4. The notation is in a single system with a treble clef and a common time signature. It features a series of notes and rests, with some notes marked with 'a' and 'c'.

7

1

11

21

Handwritten musical notation for "The Rose Tree" in G major, 2/4 time. The score is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The melody is written in a single line, with notes and rests indicated by vertical stems and horizontal lines. The lyrics "The Rose Tree" are written below the staff. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The piece ends with a double bar line.

[illegible]

44

1

8

13

18

23

28

32

35

38

N10. Nightingall - trans mandore (hfhf) A12B11

GB-En Adv.5.2.15, pp. 109-110

1

8

16

[illegible]

1

Handwritten musical notation on a five-line staff, featuring various note values (minims, crotchets, quavers) and rests, with some notes beamed together. The notation is in a single system.

8

1 1 1 H H 1 1 1 1 1 1 1 H 1 H 1 1 1 1 1 H H H 1 1 1 1 H

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

g f | a | f e f a a b b d f | f | f f e f a |

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

h

16

[illegible]

23

30

Handwritten musical notation on a five-line staff, featuring various rhythmic values (e.g., minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The notation is dense and spans the entire staff.

35

39

Handwritten musical notation system 43, featuring a staff with notes and a multi-measure rest.

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

43

Handwritten musical notation system 47, featuring a staff with notes and a multi-measure rest.

f	h	i	h	f	d	c	a	c	d	h	h	d	f	d	c	a	d	c	a	a	a	a	a	a
d	a	b	a	b	b	d	a	f	f	a	b	d	f	d	b	b	d	f	e	h	a	b	b	a
c	f	h	f	e	c	a	f	f	e	f	a	b	c	e	f	a	c	e	c	e	c	c	c	
d	h	a	d	f		d				f	c	c	a	a	d		c	a	a				a	

47

Handwritten musical notation system 52, featuring a staff with notes and a multi-measure rest.

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

52

Handwritten musical notation system 58, featuring a staff with notes and a multi-measure rest.

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

58

Handwritten musical notation system 64, featuring a staff with notes and a multi-measure rest.

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

64

Handwritten musical notation system 70, featuring a staff with notes and a multi-measure rest.

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

70

Handwritten musical notation system 77, featuring a staff with notes and a multi-measure rest.

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

77

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (H) and slanted strokes (H) with various rhythmic values (a, b, c, d, e, f, g) written above and below the staff. The notation is organized into measures, with some measures containing multiple notes.

79

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (H) and slanted strokes (H) with various rhythmic values (a, b, c, d, e, f, g) written above and below the staff. The notation is organized into measures, with some measures containing multiple notes.

83

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (H) and slanted strokes (H) with various rhythmic values (a, b, c, d, e, f, g) written above and below the staff. The notation is organized into measures, with some measures containing multiple notes.

87

Hi14. Untitled

GB-Lbl Hirsch 1353, f. 20r

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (H) and slanted strokes (H) with various rhythmic values (a, b, c, d, e, f, g) written above and below the staff. The notation is organized into measures, with some measures containing multiple notes.

1

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (H) and slanted strokes (H) with various rhythmic values (a, b, c, d, e, f, g) written above and below the staff. The notation is organized into measures, with some measures containing multiple notes.

6

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (H) and slanted strokes (H) with various rhythmic values (a, b, c, d, e, f, g) written above and below the staff. The notation is organized into measures, with some measures containing multiple notes.

12

1

7

12

17

21

25

29

Handwritten musical notation on a four-line staff. The notation consists of vertical stems and various accidentals (sharps, flats, naturals) placed above and below the lines. The notation is organized into measures by vertical bar lines.

32

Handwritten musical notation on a four-line staff, continuing from the previous system. It includes various musical symbols and accidentals.

36

Handwritten musical notation on a four-line staff, continuing the piece. The notation features a mix of stems, beams, and accidentals.

40

Handwritten musical notation on a four-line staff, continuing the piece. The notation includes various musical symbols and accidentals.

44

Handwritten musical notation on a four-line staff, continuing the piece. The notation includes various musical symbols and accidentals.

48

Handwritten musical notation on a four-line staff, continuing the piece. The notation includes various musical symbols and accidentals.

Handwritten musical notation on a four-line staff, concluding the piece. The notation includes various musical symbols and accidentals, ending with a final cadence symbol.

55

1

10

18

26

34

43

52

60

a

68 a

76

c a c

a

85

a

a

a

H2k. Alte Wiber und Satan. Ein Dantz Nachdantz - cittern AB4x2

CH-Dberther, p. 436

1

9

Measures 1-11 of the piece. The notation features a single melodic line with various note values (minims, crotchets, quavers) and rests. The notes are labeled with letters: a, b, c, d, e, f, g. The first measure starts with a C-clef and a common time signature.

Measures 12-22. The notation continues with a single melodic line. The notes are labeled with letters: a, b, c, d, e, f, g. The first measure of this system starts with a C-clef and a common time signature.

Measures 23-33. The notation continues with a single melodic line. The notes are labeled with letters: a, b, c, d, e, f, g. The first measure of this system starts with a C-clef and a common time signature.

Measures 34-41. The notation continues with a single melodic line. The notes are labeled with letters: a, b, c, d, e, f, g. The first measure of this system starts with a C-clef and a common time signature.

Measures 42-49. The notation continues with a single melodic line. The notes are labeled with letters: a, b, c, d, e, f, g. The first measure of this system starts with a C-clef and a common time signature.

Measures 50-57. The notation continues with a single melodic line. The notes are labeled with letters: a, b, c, d, e, f, g. The first measure of this system starts with a C-clef and a common time signature.

Measures 58-64. The notation continues with a single melodic line. The notes are labeled with letters: a, b, c, d, e, f, g. The first measure of this system starts with a C-clef and a common time signature.

Hi18. Untitled (Francesco da Milano)

GB-Lbl Hirsch 1353, f. 64v

1

11

22

32

41

51

1

11

19

27

38

47

55

Handwritten musical notation for measures 62-71. The notation consists of a single staff with notes and rests, and a three-part figured bass below it. The notes are mostly eighth and sixteenth notes, with some quarter notes. The figured bass includes letters (a, c, e, f, b) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) indicating fingerings and intervals.

62

Handwritten musical notation for measures 72-81. The notation consists of a single staff with notes and rests, and a three-part figured bass below it. The notes are mostly eighth and sixteenth notes, with some quarter notes. The figured bass includes letters (a, c, e, f, b) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) indicating fingerings and intervals.

72

Handwritten musical notation for measures 82-91. The notation consists of a single staff with notes and rests, and a three-part figured bass below it. The notes are mostly eighth and sixteenth notes, with some quarter notes. The figured bass includes letters (a, c, e, f, b) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) indicating fingerings and intervals.

82

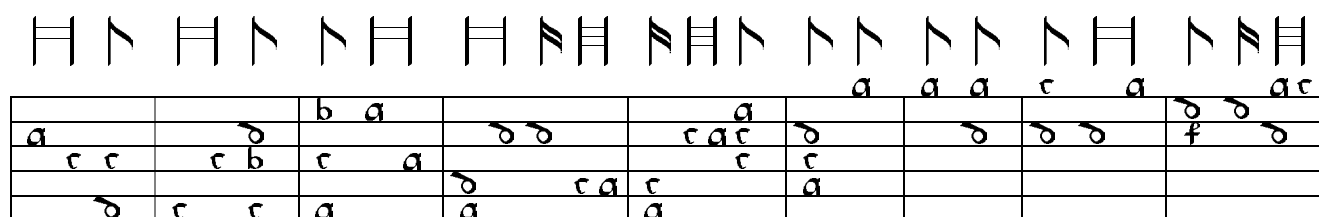
JD81app 1. Tarleton Jigg - A4B8

GB-Cu Dd.3.18, f. 53r

Handwritten musical notation for measures 92-101. The notation consists of a single staff with notes and rests, and a three-part figured bass below it. The notes are mostly eighth and sixteenth notes, with some quarter notes. The figured bass includes letters (a, c, e, f, b) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) indicating fingerings and intervals.

Handwritten musical notation for measures 102-111. The notation consists of a single staff with notes and rests, and a three-part figured bass below it. The notes are mostly eighth and sixteenth notes, with some quarter notes. The figured bass includes letters (a, c, e, f, b) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) indicating fingerings and intervals.

7



H	H	H	H	//H//H	H	HHH	HHH	//H//H	HHH	H	H	H	^	⌣
a	a	a	a	a		a b a b d	a	b b a	a	a	a	a		
d c a			d		c d	a b a b d		b b a	d c a	d c a	c d	c	c	
c	c a			c	c				c		c	c	c	
		d c	a	e	a		a				a	a	a	

GB-Cu Dd.4.23, f. 25r

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

[illegible]

7

1

H H H H H H H H H H H H H H H H

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

10

\nearrow	H	\nearrow	\nearrow	H	\nearrow	H	\nearrow	H	H	\nearrow	H	H	H	H	\nearrow	\nearrow	\nearrow	\nearrow
a	c	e	f	e	c	a	a	a							c	e	a	
				a	c		e	a		a		a			a	a		
c		a	c	d	d	a	c	d	d	c	a	c	a		d	a	c	
c					e	c		a	c	a	c	c		b	c			
a						a	c	e				e	c	a	c			

18

[illegible]

28

<p> c e a c e f g c e c </p>									
a	a	a	a	a	a	a	a	a	a
	b	c	e	g	a	a	a	a	a
	a	c		c	a	c	a	c	a
e	a			a	c	e		a	c

36

ㄴ ㅁ ㅁ ㄴ ㄴ ㄴ ㄴ ㅁ ㅁ ㅁ ㄴ ㄴ ㅁ ㄴ ㅁ ㅁ ㄴ ㅁ ㅁ ㅁ

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

45

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some stems having small flags or beams. Below the staff, there are several groups of letters and symbols: f, a e f, f, e e e, f e e e c a c a, a, and a c a c. The letters are written in a cursive, handwritten style.

55

δ c a c a	a	a c a c a c δ	a δ c a c δ a c	δ c a c δ c δ	a c a c a c e
c	c b	c b c		a	a
e c	a e c	a	a	c	

63

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

69

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

77

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

85

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

94

a	a	a	a	a	a
c a δ a	c δ c	a δ c a	a	a δ	a
δ δ	c	c a	c e	c c	c

103

[illegible]

1

a | b b b | b a b | b a b a | a | a c b | b a b | c a b

c | b | c | b | a | c | c | a c | a b c

c | | | | | c | c | b | b

11

19

b		a		g f	
a		c		b	
a c a c		a c a c		g f	
f		a		a	

28

\nearrow	\nearrow	\nearrow	\nearrow	\nearrow	\nearrow	\nearrow	H	H	\nearrow	\nearrow	H	H	H	H	H	\nearrow	\nearrow
f	i	B	f	d	b	a	a			a		a				a	
f	f	t	g	f	d	d	b		a	e		b	a	a		a	b
g			g	d	d	-			d	r		d	b	a	f		d
B	B		d	a		a									e	r	r
a	B		d			a			d	r		a	d	r	c	a	a
							d	r	a			a	d		c	a	e

34

43

[illegible]

51

[illegible]

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

\nearrow	H	H	H	\nearrow	\nearrow	H	\nearrow	\nwarrow	H	H	H	\nearrow	\nearrow	\nearrow	\nearrow
e	e	a	c	d	c	e	f	f	c	a	a	c	c	c	c
f	f	c	a	c	a	e	f	f	f	e	c	e	a	c	a
e						e			e	e	e	b	d	e	e
c												e	e	e	b

 <i>e e</i>	 <i>e e</i>	 <i>f c</i>	 <i>e</i>	 <i>c</i>	 <i>c</i>	 <i>c a</i>	 <i>e a c d a d</i>	 <i>a c d a d</i>	 <i>c a d b a</i>
 <i>c</i>	 <i>c</i>	 <i>c</i>	 <i>c</i>	 <i>c</i>	 <i>c</i>	 <i>c</i>	 <i>e a c d a d</i>	 <i>a c d a d</i>	 <i>c a d b a</i>
 <i>c</i>	 <i>c</i>	 <i>c</i>	 <i>c</i>	 <i>c</i>	 <i>c</i>	 <i>c</i>	 <i>e a c d a d</i>	 <i>a c d a d</i>	 <i>c a d b a</i>
 <i>c</i>	 <i>c</i>	 <i>c</i>	 <i>c</i>	 <i>c</i>	 <i>c</i>	 <i>c</i>	 <i>e a c d a d</i>	 <i>a c d a d</i>	 <i>c a d b a</i>

114

124

130

136

144

Hi23. Untitled

GB-Lbl Hirsch 1353, f. 67v

1

6

Handwritten musical notation system 10, featuring a staff with notes and a series of vertical strokes above it. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *h*.

10

Handwritten musical notation system 16, featuring a staff with notes and a series of vertical strokes above it. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *h*.

16

Handwritten musical notation system 22, featuring a staff with notes and a series of vertical strokes above it. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *h*.

22

Handwritten musical notation system 27, featuring a staff with notes and a series of vertical strokes above it. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *h*.

27

Handwritten musical notation system 34, featuring a staff with notes and a series of vertical strokes above it. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *h*.

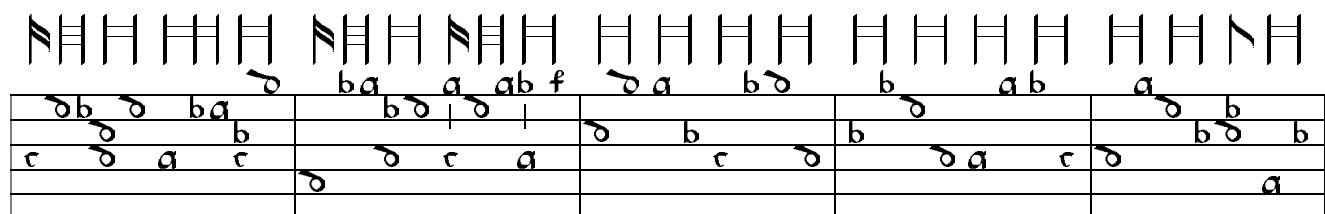
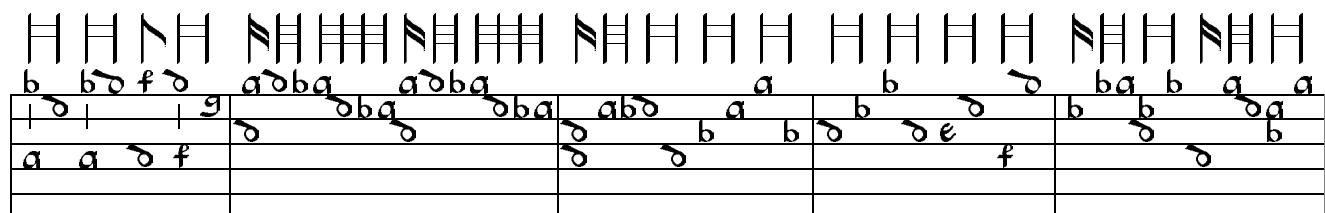
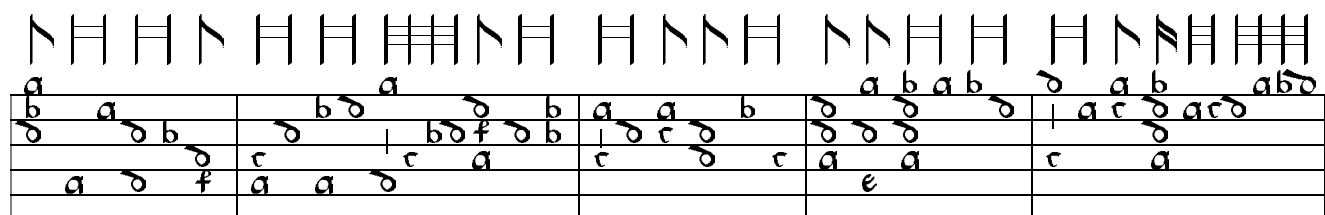
34

Handwritten musical notation system 40, featuring a staff with notes and a series of vertical strokes above it. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *h*.

40

Handwritten musical notation system 45, featuring a staff with notes and a series of vertical strokes above it. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *h*.

45



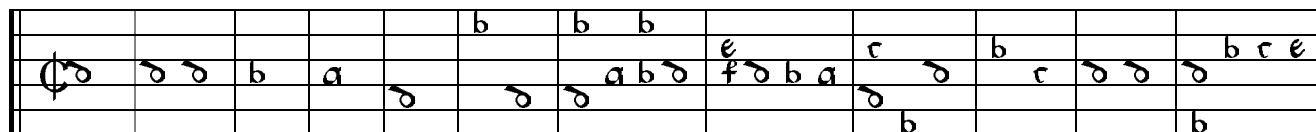
The sequence of diagrams illustrates the steps of the Euclidean algorithm for $\gcd(15, 10)$:

- Diagram 1: Two horizontal bars of length 15 and 10, representing the initial numbers.
- Diagram 2: The 10 bar is divided into one part of 10 and one part of 5 (the remainder).
- Diagram 3: The 10 bar is divided into two parts of 5.
- Diagram 4: The 5 bar is divided into one part of 5 and one part of 0.
- Diagram 5: The 5 bar is divided into one part of 5 and one part of 0.
- Diagram 6: The 5 bar is divided into one part of 5 and one part of 0.
- Diagram 7: The 5 bar is divided into one part of 5 and one part of 0.
- Diagram 8: The 5 bar is divided into one part of 5 and one part of 0.
- Diagram 9: The 5 bar is divided into one part of 5 and one part of 0.
- Diagram 10: The 5 bar is divided into one part of 5 and one part of 0.
- Diagram 11: The 5 bar is divided into one part of 5 and one part of 0.
- Diagram 12: The 5 bar is divided into one part of 5 and one part of 0.
- Diagram 13: The 5 bar is divided into one part of 5 and one part of 0.
- Diagram 14: The 5 bar is divided into one part of 5 and one part of 0.
- Diagram 15: The 5 bar is divided into one part of 5 and one part of 0.

[illegible]

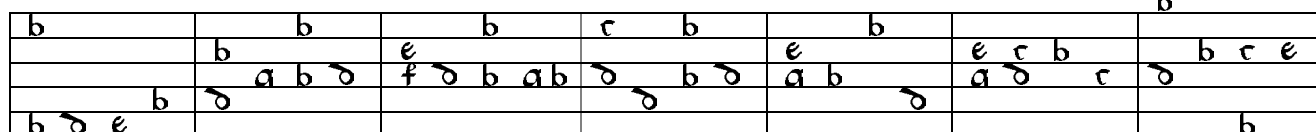
7

| 1 1 | | | 1 1 H H H H H 1 1 1 1 H H



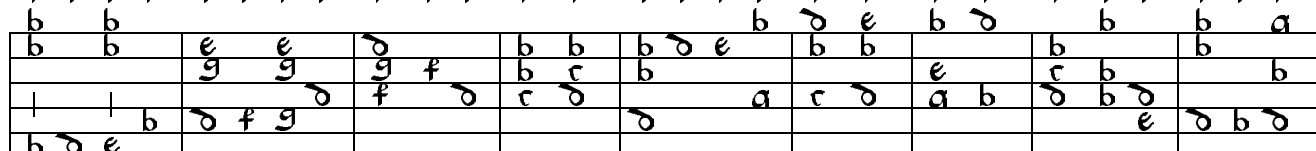
1

H H H H H H H H H H H H H H H H



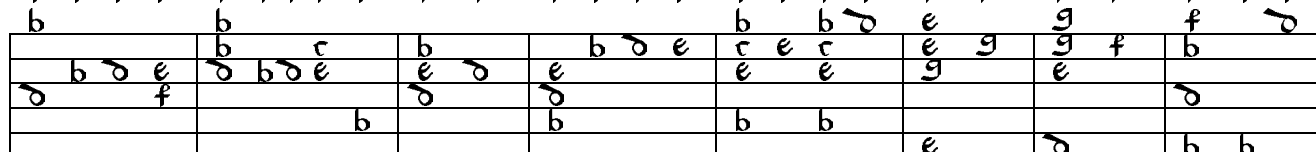
13

H H H H 1 H 1 1 H H 1 1 1 1 1 H H 1



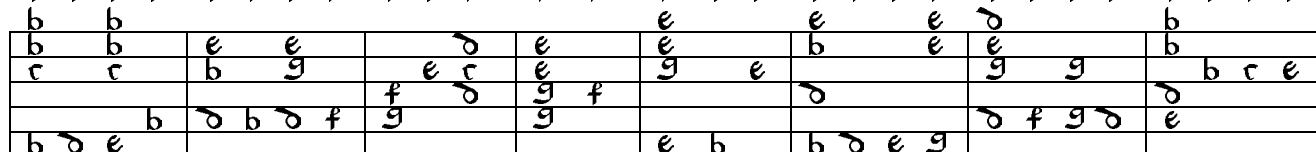
20

H H 1 H H 1 1 1 H H H H 1 1 1 1 1 H



29

H H H H H 1 1 1 H H H H H H H H



37

1 1 H H H H H 1 H H 1 1 H H H H



45

1 H H 1 H H H 1 H H H H H 1 H H



53

The image shows a musical score for the song "The Rose Tree". The melody is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody line has a key signature of one sharp (F#) and a 2/4 time signature. The bass line has a key signature of one sharp (F#) and a 2/4 time signature.

1

11

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

20

H H H H H H H H H H H H H H

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

29

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

38

48

↗	↗	↗	↗	▯	▯	▯	▯	↗	↗	↗	↗	↗	▯	▯	▯	▯	↗	▯
d		a	c	a				b		a	a	d	b	d	d	d	a	c
a	b	a	a					b	a	b	b	a	f	d	b	d	a	c
				d	b	a	b	d	b			a		f	e	c		
c		c	b	c	c		d	c	a				c				c	e
										d								

58

Handwritten musical notation system 1 (measures 68-76). The notation consists of a single staff with notes and rests, and a corresponding line of letters (a, b, c, d, e, f) below it. The notes are mostly half notes and quarter notes, with some beamed eighth notes. The letters are placed directly under the notes or rests.

68

Handwritten musical notation system 2 (measures 77-85). The notation consists of a single staff with notes and rests, and a corresponding line of letters (a, b, c, d, e, f) below it. The notes are mostly half notes and quarter notes, with some beamed eighth notes. The letters are placed directly under the notes or rests.

77

Handwritten musical notation system 3 (measures 86-94). The notation consists of a single staff with notes and rests, and a corresponding line of letters (a, b, c, d, e, f) below it. The notes are mostly half notes and quarter notes, with some beamed eighth notes. The letters are placed directly under the notes or rests.

86

Handwritten musical notation system 4 (measures 95-103). The notation consists of a single staff with notes and rests, and a corresponding line of letters (a, b, c, d, e, f) below it. The notes are mostly half notes and quarter notes, with some beamed eighth notes. The letters are placed directly under the notes or rests.

96

Handwritten musical notation system 5 (measures 104-112). The notation consists of a single staff with notes and rests, and a corresponding line of letters (a, b, c, d, e, f) below it. The notes are mostly half notes and quarter notes, with some beamed eighth notes. The letters are placed directly under the notes or rests.

105

Handwritten musical notation system 6 (measures 113-121). The notation consists of a single staff with notes and rests, and a corresponding line of letters (a, b, c, d, e, f) below it. The notes are mostly half notes and quarter notes, with some beamed eighth notes. The letters are placed directly under the notes or rests.

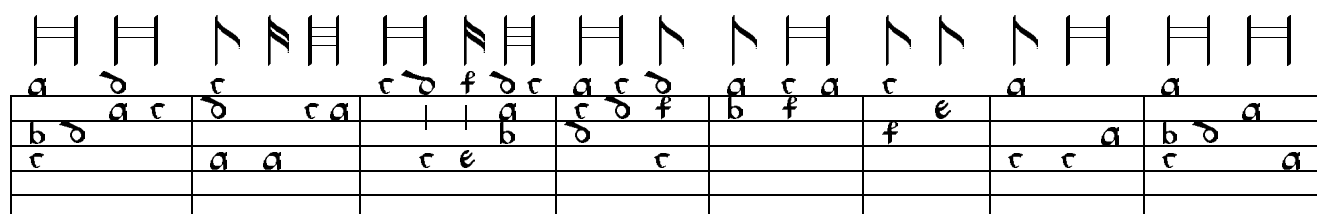
114

Handwritten musical notation system 7 (measures 122-130). The notation consists of a single staff with notes and rests, and a corresponding line of letters (a, b, c, d, e, f) below it. The notes are mostly half notes and quarter notes, with some beamed eighth notes. The letters are placed directly under the notes or rests.

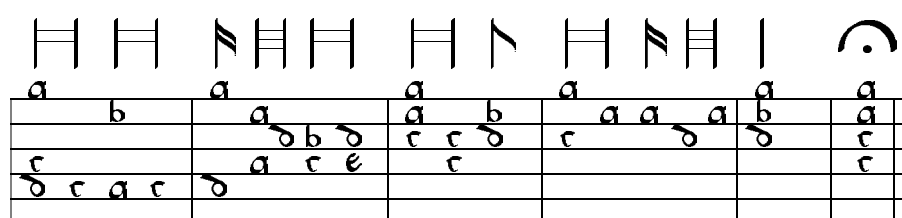
122



131



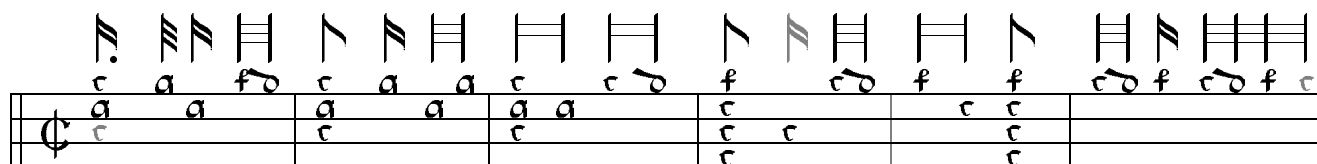
140



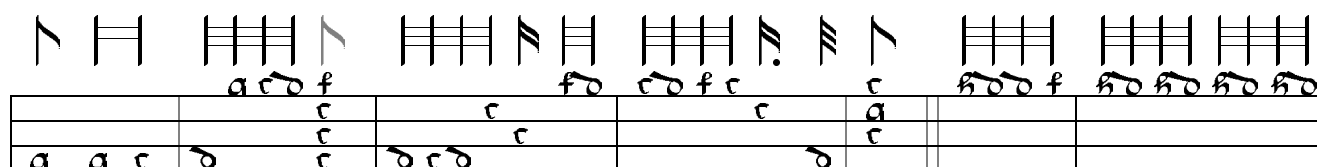
148

N11. The Nightingale - cittern A11B7

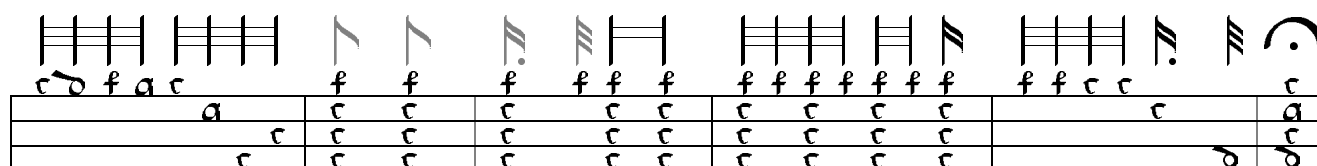
US-CAh MS Mus. 181, f. 16r



1



7



13

S2. Gall(iard) Lord Stra(nge) - AA4BB3CC4D

IRL-Dm Z.3.2.13, p. 357

1

6

9

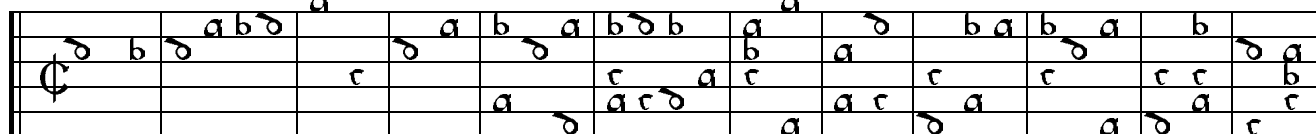
16

24

32

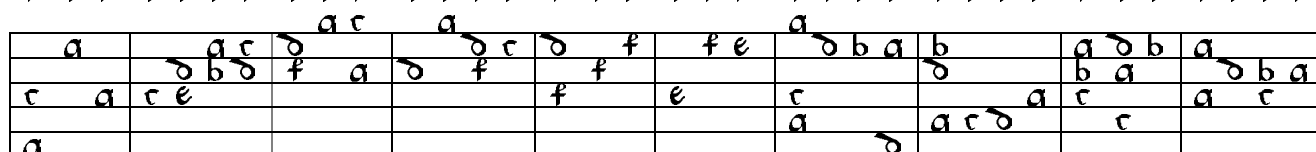
40

1. $\text{H H H H H H H H H H H H H H H H H H}$



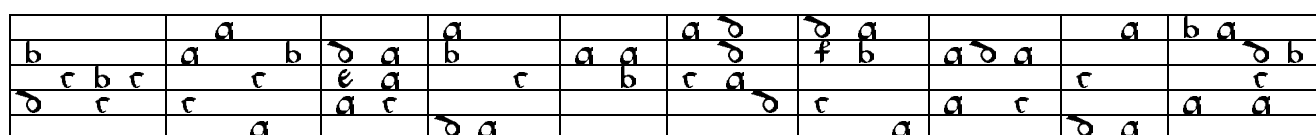
1

$\text{H H H H H H H H H H H H H H H H H H}$



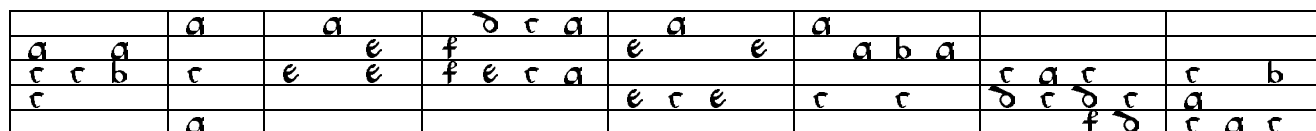
13

$\text{H H H H H H H H H H H H H H H H H H}$



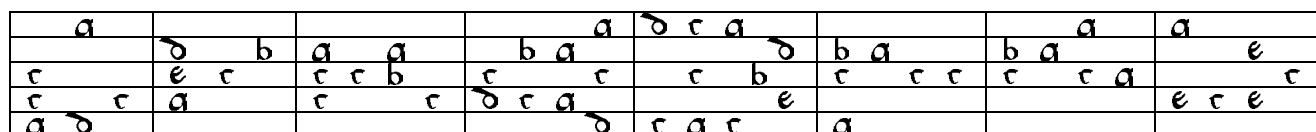
23

$\text{H H H H H H H H H H H H H H H H H H}$



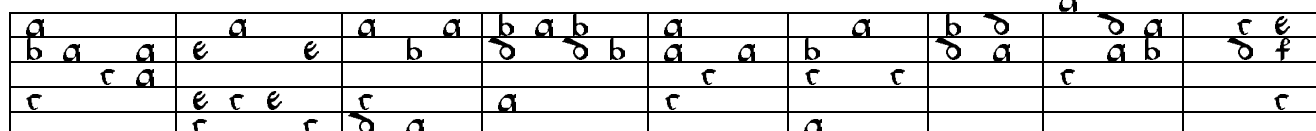
33

$\text{H H H H H H H H H H H H H H H H H H}$



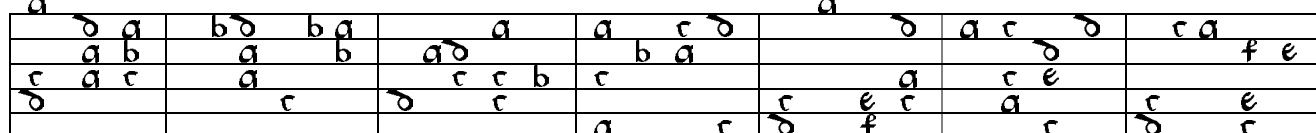
41

$\text{H H H H H H H H H H H H H H H H H H}$



49

$\text{H H H H H H H H H H H H H H H H H H}$



58

┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐

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

65

┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐

b	♭	a	♭	b	a	♭	a	♭	c	a	a	c	♭	a	a
b	c	c	a	♭	a	c	♭	♭		f			c	♭	a
♭															

73

┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐

♭	♭	a					a	b	a	♭	b	a	♭	a	♭
a	a	c	a	c	a	♭	c	a	e	c	c	a	c	♭	e

81

┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐

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

89

┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐

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

98

┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐

a	a	♭	a	a	e	a	♭	a	b	a	b	a	♭	a	♭
a	c	b		b	a										
♭		c		c	e	a	c			c	♭	a	c	e	c

105

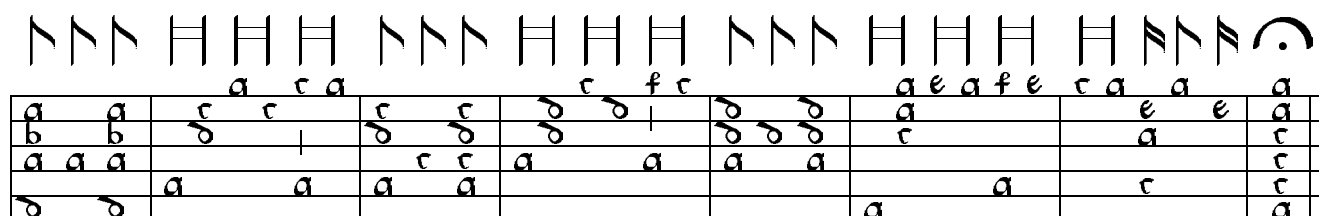
┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐ ┌┐

b	♭	a	b	b	a	a	♭	a	a	e	a				
c	c	a	a	c	a	♭	c	a	c		c	c			
♭															

112

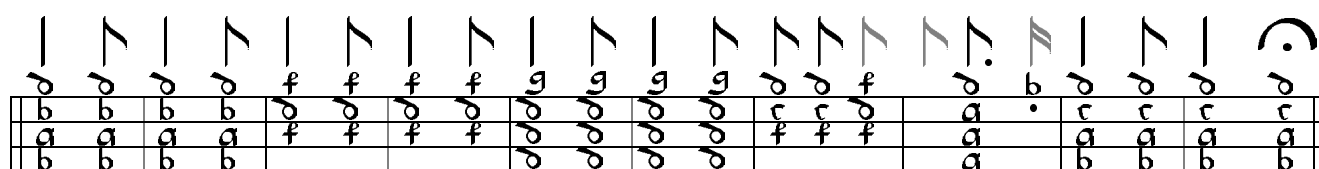
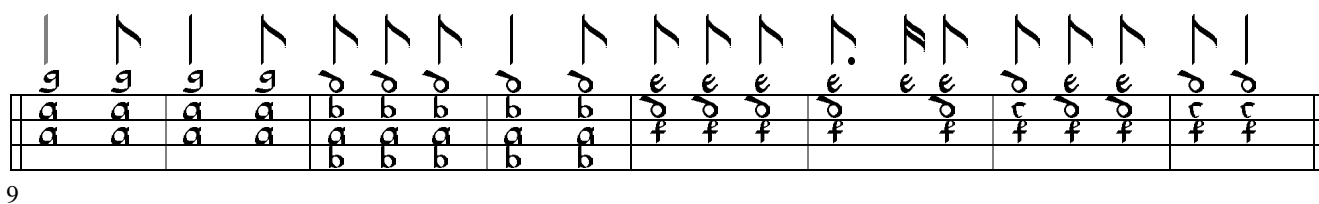
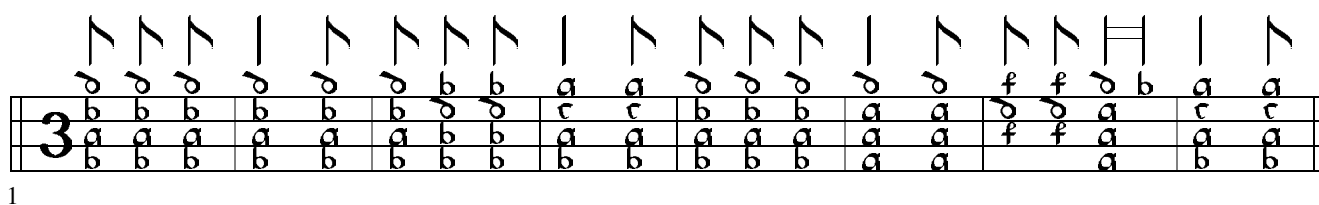
S3. My Lo(rd) Strange his Galiarde (Squires) - A8B8C9

US-NHub Deposit 1, f. 10r



S4. The Earell of Derbes Galliard (Squires) - cittern A8B8C10

US-CAh 181, f. 3v



S5-JD65. Lord Strangs March J(ohn) D(owland) - A4BC5

GB-Cu Dd.2.11, f. 58r

1

5

10

S6. My La(dy) Strangs (Almaine) Ro(bert) Johnson - 7F AB8

GB-Cu Dd.9.33, f. 42v

1

8

1

10

15

24

31

38

44

Byrd 7c. (Galliard William Byrd) - AABBBCC8

GB-Cu Dd 9.33, ff. 59v-60r

1

9

15

23

30

36

42

Handwritten musical notation on a five-line staff, featuring various note values (minims, crotchets, quavers) and rests. The notation is written in black ink on a white background.

1

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

8

13

[illegible]

19

25

Musical notation for Example 6, featuring rhythmic patterns above a staff.

30

H H		N H H		N H H		H H H H		H H H H H		H H H H H		N H H		H H H H H	
f c		f f c d a c		d c		a		f e c e f e		a d b a		a c		d d c	
c e		f e c		d		a		f e c e f e		a d b a		a c		d d c	
f f		f e c		d a		b		d		d b a b d		a c		d d c	
e b e		f e c		a		c e		c		c		f f		f e c e	
c				c		c		a		a		f			

36

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

43

Byrd 7e. Maister Birds Galliard - cittern & bass viol ABC8 Holborne 1597, sigs. I3v-I4r

d f g f d d c d f g i f g d f i f g f g f d
 a a e a a a a c e f c a f i f g f g f f

d d c d f g f g i g f f f h i f i f d f g
 a a a a a a a c d f h h h h a a c

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

13

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

19

37

GB-Cu Dd.4.23, f. 1v

3

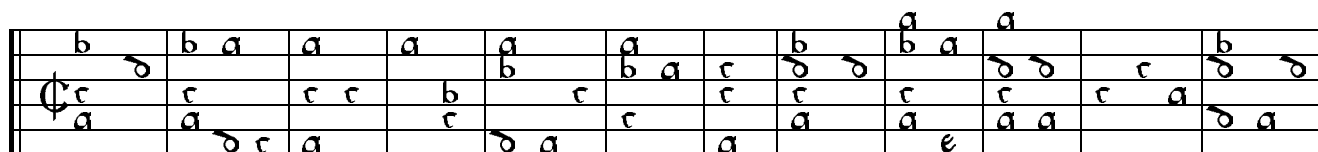
1

8

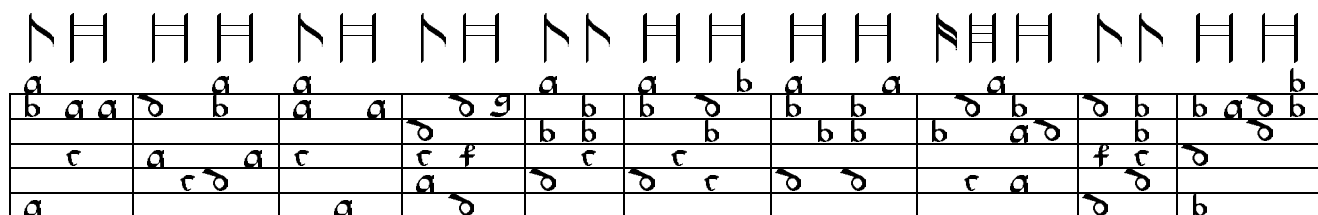
14

20

♩. ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ | ♩. ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯



1



13



23



33



43



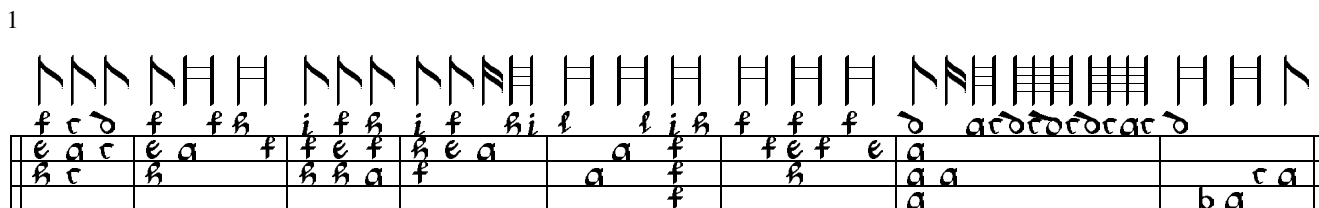
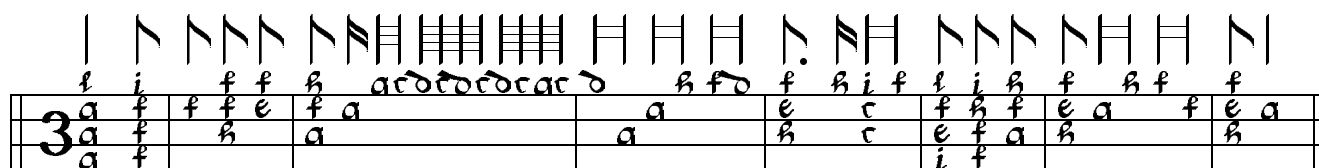
52



60

Byrd 10c. lullaby - cittern solo A8B8C16

GB-Cu Dd.4.23, f. 8v



26

App 8. Only joye - A4B4x2

GB-Cu Dd.9.33, f. 5r



45

50

55

60

65

70

76

[illegible]

81

Handwritten musical notation for a 4-part setting of a hymn, featuring a treble clef and a key signature of one flat (B-flat). The notation is arranged in two systems, each with a vocal line (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are written below the vocal lines.

System 1:

- Vocal Lines:**
 - Soprano: H H H (quarter notes), then a dotted quarter note.
 - Alto: H H H (quarter notes), then a dotted quarter note.
 - Tenor: H H H (quarter notes), then a dotted quarter note.
 - Bass: H H H (quarter notes), then a dotted quarter note.
- Basso Continuo:** A single line with notes corresponding to the vocal lines.
- Lyrics:** e f a c (under Soprano), f (under Alto), c (under Tenor), a (under Bass).

System 2:

- Vocal Lines:**
 - Soprano: H H H (quarter notes), then a dotted quarter note.
 - Alto: H H H (quarter notes), then a dotted quarter note.
 - Tenor: H H H (quarter notes), then a dotted quarter note.
 - Bass: H H H (quarter notes), then a dotted quarter note.
- Basso Continuo:** A single line with notes corresponding to the vocal lines.
- Lyrics:** e f a c (under Soprano), f (under Alto), c (under Tenor), a (under Bass).

88

94

99

f ae aḅḍ aaḅḍ	a ard d d d ca d ar d	f e f l h k l f c d f d c a r d a c	
c c	c c	a a	a a

103

$\begin{array}{c} \text{Musical notation for 'The Rose Tree' in G major, 2/4 time. The score is written on a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The time signature is 2/4. The melody consists of eighth and sixteenth notes, with some rests. The bass line consists of eighth and sixteenth notes, with some rests. The piece ends with a double bar line.} \end{array}$

107

[illegible]

111

App 8. (Galliard)

GB-Cu Dd.9.33, f. 60r

1

7

12

18

23

COMMENTARY: WILLIAM BYRD: 1(a). *Lute News.* 7-8, 14-15, 26-27, 27-28 & 32-33 - bar lines absent; 10/3-4 - scribe changed 2 quavers to 2 crotchets; 11/1 - b4c5 instead of b3c4; 15/3 - a6 washed out; 17/1-2 - scribe changed 2 minims to 2 crotchets; 26 & 31 - bars of 6 minims; 27/3-4, 31/9-10 - bar lines added; 27/4-5 - scribe changed 2 crotchets to 2 minims; 30/4 - a1 instead of c1; 31-32, 33-34 to 43-44, 55-56 & 56-57 - bar lines displaced 2 minims to the left; 38/2 - e3 instead of f3; 50/8-11, 52/7-10, 53/1-2 & 55/1-4 - quavers instead of crotchets; 53/between 9-10 - c2d3 crossed out; 57/1 - semibreve instead of fermata. **1b.** *Lutezine.* lute intabulation of three lower voices (lacking cantus); no changes. **2.** *Lute News.* 2/8 - crotchet instead of minim; 9/6-7 - ByrdN changed a5-d5 to nothing-a5 without comment; 11-12 - bar line absent; 25/5 - fermata above semibreve instead of fermata. **3.** *Lute News.* 5-6, 12-13, 15-16, 24-25 & 38-39 - bar lines absent; 7/5-6 & 21/6-7 - bar lines added; 17/7 - b2 instead of b3; 17/8 - # to cancel out a vertical line; 20/2 - e4 instead of a4; 21/1 - a4 absent; 21/7 - c5 added; 22/1&5 - b7 absent; 32/14 - b7 added; 39/5-6 & 48/11-12 - # to cancel bar lines; 41/4 - c3 instead of c2; 46/24-26 - b2-d2-a1 instead of d2-a1-c1; 51/2 - scribe changed e2 to f2 and added # below and to the right to mark the correction; 51/19 - a6 instead of a7; 52/18 - minim with fermata above double bar line instead of fermata. **4.** *Lute News.* 1/4 - crotchet present but a2 absent; 2/4 - a6 instead of e6; 8/11 - crotchet present but a1c2d3 absent; 8/12 - h4 instead of c4; 9/2 - e1 instead of d1; 9/12 - quaver instead of dotted crotchet; 10/10-17 & 16/14-17 - semiquavers instead of demisemiquavers; 10/14 - e2 instead of h2; 10-11, 13-14, 15-16, 18-19, 42-43 & 47-48 - bar lines absent; 14/1-4 - crotchets instead of quavers; 14/12-13 - d2-f2 instead of b2-d2; 14-15 - bar line displaced 2 minims to the left; 16/14-18 - 4 semiquavers minim instead of 4 demisemiquavers semibreve; 26/5 - h4 2 notes to the left below f1 instead; 31/19, 32/7&10 - semiquaver present but k1 absent; 38/5 & 46/5 - f2 instead of g2; 42/19-22 - semiquavers instead of quavers; 45/4 - d1 absent; 47/17 - a6 absent; 47/21 - ByrdN changed d2 to d3 without comment; 47/25 - ByrdN changed c2 to a2; 48/11 - semibreve e4e5a6 instead of fermata h4h5f6. **5(a).** *Lute News.* 3/6-7 - dotted crotchet quaver instead of dotted quaver semiquaver; 3/16 & 11/23 - c4 instead of c3; 6/1&4, 14/1 & 40/1 - a7 absent; 19/9 - d5 instead of e5; 22/2 - h3a5 absent; 30/2 - i3 instead of h3a5; 34/8 - d2 instead of d3; 35/10, 38/1 & 46/1 - f4 instead of f5; 37/5 & 45/5 - a5 added; 38/5 - a4 absent; 39/9 - d3 absent; 44/10 - f3 absent; 46/5 - a5 instead of a4; 48/18 - minim with fermata above double bar line instead of fermata. **5b.** *Lutezine.* 8 - bar absent; 31-32 - bar line absent. **6.** *Lute News.* 3/4 - a4 absent; 5-6, 10-11, 16-17, 22-23 & 27-28 - single instead of double bar line; 6/12 - c3 instead of d3; 7-8 & 8-9 - bar lines displaced 2 minims to the left; 11-12 to 14-15, 23-24, 24-25 & 28-29 to 31-32 - bar lines displaced 2 minims to the left; 13/4 - c1 instead of b1; 15-16, 19-20 & 21-22 - bar lines absent; 21/12-13 - bar line added; 21/13 - a4 instead of a5; 23/3 - a3 instead of a4; 28/12 - a5 instead of a4; 29/2 - d4 instead of d3; 30/1 - i4 instead of h4; 32/16 - semibreve instead of fermata. **7(a).** *Lute News.* 8-9, 24-25 & 40-41 - single instead of double bar lines; 13/9 - a5 instead of a4; 16/10 - d7 added (7th course tuned to D); 48/9 - fermata above minim instead of fermata. **7b.** *Lutezine.* 5/1 - d3 crossed out; 8-9, 32-33 & 40-41 - single instead of double bar lines; 9-10 & 38-39 - bar lines absent; 19 - bar absent; 22/1 - crotchet instead of dotted minim; 24-25 - double bar line absent; 28/1 - minim instead of crotchet; 44-45 - bar line displaced 2 crotchets to the left; 45/1 - d3 instead of d4; 48/9 - minim instead of fermata. **7c.** *Lutezine.* 1/2-3 - scribe changed 2 crotchets to 2 minims; 7-8, 15-16, 22-23, 36-37 & 44-45 - bar lines absent; 9/1, 13/1 & 48/1 - crochets absent; 13/2-7 - scribe changed 4 quavers a3-b3-d3-a2 crotchet a1c2 to 6 quavers b3-d3-a2-b2-d2-a1; 17/2 - scribe changed a1a2c3 to b1d2a4; 22/1 - d3d4f5 instead of f3f4; 30/1 - d3f5 crossed out and d4 changed to f4; 32/7 - c3 missing due to damage to the page; 33/5 - scribe crossed out a2f3f4 and replaced them with b2b3d5 but a2f3f4 retained here; 34/4-6, 43/1-3 & 43/4-6 - scribes shorthand for dotted rhythm with rhythm signs absent and just a dot above the d4; 48/8 - minim with fermata above double bar line instead of fermata. **7d.** *Lutezine.* 9/6 & 10/1 - minim and crotchet a1a2 missing due to loss of corner of page; 14/8 - a4 added later possibly in a different hand to Holmes; 16-17 & 24-25 - double bar lines missing due to loss of corner of page; 24/1 - scribe changed crotchet to minim instead of dotted minim; 24-25 - single instead of double bar line; 38-39 - bar line absent; 48/2 - semibreve with fermata above double bar line instead of fermata. **7e.** *Lutezine.* bar lines absent in bass part (except double bar lines); 1/1 - crotchet displaced a note to the right. **7f.** *Lutezine.* 9-10 & 17-18 - bar lines absent; 24/12 - minim with fermata above double bar line instead of fermata. **8.** *Lute News.* 7-8 - bar line absent; 15/2 - c6 crossed out; 22/1 - c4 crossed out; 23/9 - scribe changed something now obscure to d3. **9.** *Lute News.* 5/6 - c5 crossed out; 24/2 - semibreve with fermata above double bar line instead of fermata. **10(a).** *Lute News.* 16/7 - g5 crossed out g6 instead of g5h6; 36/6 - semibreve instead of minim; 41/1-2 - 2 crotchets instead of dotted minim crotchet; 53/3 - a1 instead of a2; 53/8 - a2 crossed out; 53-54 - bar line displaced one note to the right; 56/2 - minim with fermata above double bar line instead of fermata. **10b.** *Lutezine.* no changes. **10c.** *Lutezine.* 8-9 - single instead of double bar line; 9/2-3 - bar line crossed out and error marked with #; 32/5 - minim with fermata above double bar line instead of fermata. **11.** *Lute News.* 8-9, 16-17, 24-25, 32-33, 40-41, 48-49, 56-57 & 64-65 - single instead of double bar line; 30/7 - c2 instead of b2; 34-35 - bar line absent; 43/3 & 53/7 - c5 crossed out; 55/4 - d3 instead of d2; 58/4 - c5 absent; 61/5 - keyboard sources have natural [a4] instead of sharp [b4]; 65/5 - d6 displaced a note to the right; 70/8 - d2 instead of d3; 74/1 - fermata above semibreve instead of fermata. **12.** *Lute News.* 3/5 - a4 instead of a5; 7/3 - d1 instead of a1; 9-10 & 113-114 - bar line absent; 10/1 - b1a2 instead of a1b2; 16/3-4 - semiquavers instead of quavers; 22/4 - c4d5 instead of c5d6; 35/8 - e1 instead of a1; 36/1 - c6 instead of f6; 71/4 - a1 displaced a note to the right above a5; 71/6-10 - 4 quavers crotchet instead of crotchet 4 quavers; 87/12 - c2 instead of c3; 91/5 - a4 instead of a5; 99/7 - a5 instead of a4; 101/8-11 - d4-c4-a4-c4 instead of d5-c5-a5-c5; 111/5 - c6 instead of c5; 112/7 - dotted quaver instead of quaver; 112-113 - bar line displaced 11 notes to the right; 113/10 - a5 instead of a6; 114/1 - c4 absent and fermata above minim instead of fermata. **13(a).** *Lute News.* 11-12, 31-32, 45-46, 59-60, 66-67, 74-75 & 90-91 - bar lines absent; 12/5 - scribe changed b2 to a2; 12/6 - c4 in very pale ink; 19/1 - f2 added; 27/1 - a2 absent; 41/1 - #cancelling a dot to the crotchet; 67/5 - scribe changed c3 to c4; 92/4 - d4 instead of d3; 112/5 - minim with fermata above double bar line instead of fermata. **13b.** *Lutezine.* 1-6, 11-13, 22-23, 32, 100-102, 107 & 112 - tablature missing due to loss of corners of page (the few notes and rhythm signs in black in these sections are visible); 27/1 - a2 absent.

CHANGE THY MIND. C1. *Lute News.* 1-1, 3-4, 5-6 & 7-8 - bar lines absent. **C2.** *Lute News.* 1/1-2 - 2 minims instead of dotted minim crotchet; 1-2, 3-4, 5-6 & 7-8 - bar lines absent; 2/5 - semibreve instead of minim; 2-3 - double instead of single bar line.

NIGHTINGALE. N1. *Lute News.* 19 - grey notes are an editorial alternative an octave higher; 19/6 - crotchet absent; 23-24 - bar line absent; 24/4 - fermata absent.

JOHN DOWLAND: EARL OF DERBY GALLIARD. JD 44a. *Lute News.* ornament of short vertical bar to left of letters replaced by a dot here; 6/1 - minim crossed out instead of semibreve; 8/3 - a7 crossed out; 10/2-3, 20/2-3 & 28/2-3 - double bar lines absent; 37-38, 40-41 & 43-44 - bar lines absent; 42/1-2 & 54/1-2 - dotted minim crossed out instead of semibreve and crotchet rest; 46/3 & 58/4 - possible combined ornaments of short vertical bar below #; 57/3 - something crossed out on 2nd course; 60/2 - semibreve instead of fermata. **JD 44b.** *Lute News.* 3/1 - scribe changed a6 to a7; 3/2 - a3a4 crossed out; 5-6 & 16-17 - bar lines absent; 18-19 '2' above double bar line indicating repeat previous section; 20/1 - a2 crossed out; 21/1 - dotted minim instead of dotted semibreve; 24/1-2 - dotted minim instead of semibreve and crotchet rest; 24-25 & 25-26 - bar lines displaced a minim to the right; 25/3 - scribe crossed out dot of a dotted minim; 26/>6 - minim c1a2b4c5 crossed out; 30/2 - minim and crotchet rest instead of fermata. **JD 44c.** *Lutezine.* 6-7, 17-18, 33-34, 35-36, 37-38, 40-41, 44-45, 45-46, 49-50, 52-53, 56-57 & 57-58 - bar lines absent; 10/2-3 - double bar line a note to the right; 10/2-3 - scribe altered semibreve c4 to 2 crotchets c4-a1; 10/4-7 & 11/3-6 - scribed altered c1a1e1f1 to e1-c1-e1-f1; 16/4 - dotted crotchet instead of crotchet; 18 - bar crossed out; 19/2 - scribe changed c2 to a2; 20/2-3 - double bar line 3 notes to the right; 24/between 2-3 - crotchet a1 4 quavers c1e2-a1f2-c1d3-e1e2 bar line crossed out; 25/3 - a6 crossed out; 26/5 - f3 crossed out; 30/between 3-4 - 2 quavers e1-c1 crossed out; 32/5 - scribe changed f1 to c1; 38/4 - scribe changed crotchet to minim; 41/4 - crotchet instead of minim; 42/1-2 & 54/1-2 - dotted minim instead of semibreve and crotchet rest; 42-43 - bar line displaced a note to the right; 43-44 - bar line displaced 2 notes to the right; 51/1 - semibreve instead of dotted semibreve; 55-

56 - bar line displaced 4 notes to the right; 56/8-11 - scribed changed f1-e1-c1-a1 to c1-a1-e2-c2; 60/2 - semibreve instead of fermata. **JD 44d.** *Lutezine*. begins with dotted minim rest; 3/1 - a6 instead of a7; 11-12, 19-20, 20-21, 22-23 & 24-25 - bar lines absent; 12/2 - a6 horizontally instead of vertically aligned with e1a2; 20/4 - crotchet instead of minim; 21/1 - dotted minim instead of dotted semibreve; 24/1-2 - dotted minim instead of semibreve and crotchet rest; 24-25 - bar line displaced a minim to the right; 26/3-4 - dotted minim crotchet instead of dotted crotchet quaver; 30/2 - fermata above semibreve. **JD 44e.** *Lutezine*. 1-4 top and left of the stave missing due to damage to the page (reconstructed from the version on f. 2 of the same manuscript); 7/6 - scribe changed a7 to a6; 9, 32 & 59 - bars missing (not due to damage); 10/2-3, 20-1-2 & 28/1-2 - double bar lines absent; 21/1 - semibreve absent; 36-37 & 48-49 - single instead of double bar line; 37-38, 40-41, 43-44, 44-45, 49-50, 52-53 & 57-58 - bar lines absent; 41/1 - f1 instead of h1; 41/4 - crotchet instead of minim; 55-56 - bar line displaced 4 notes to the right; 60/2 - minim instead of fermata. **JD44f.** *Lutezine*. 4 - bar omitted and inserted at the end of the stave; 4/2 - semibreve absent; 5/3 - dotted minim instead of dotted crotchet; 6 - bar absent; 10/1-2 - minim semibreve instead of crotchet minim; 19/3 - minim instead of dotted minim; 23/4 - f1 instead of k1; 25 - bar absent; 26/1 - e1 instead of c1; 30/1 - semibreve instead of fermata. **JD 44g.** *Lutezine*. 8/5 - a7 instead of a8; 10/2-3, 20/1-2, 28/2-3 & 36/2-3 - double bar lines absent; 33-34 & 55-56 - bar line absent; 48-49 - single instead of double bar line; 59 - bar absent; 60/2 - semibreve instead of fermata. **JD 44h.** *Lutezine*. 3/1 - c5, e6 crossed out, a7 instead of a6; 10/2 - semibreve instead of minim; 10/2-3 - single instead of double bar line followed by dotted minim rest; 14/2-3 - quavers instead of semiquavers; 16/1 & 40/3 - minim instead of dotted minim; 17/6-7 & 30/3-4 - quavers absent; 20/1-2, 28/1-2 - double bar line absent; 24/2 - a7 absent; 33/4-10 - semiquavers absent; 37/3 & 49/3 - a3 instead of d3; 39-40 & 47-48 - bar line absent; 42/1 & 58/5 - a6 instead of a7; 42/1-2 - dotted minim instead of semibreve and crotchet rest; 51/1 - dotted minim instead of minim; 54/2 - crotchet rest absent; 59 - bar absent; 60/2 - semibreve instead of fermata. **JD44i.** *Lutezine*. 4/2 - scribe changed minim to semibreve; 5/1 - minim crossed out; 10/2-3, 28/3-4 - double bar lines absent; 11 - bar absent; 20/1-2 - double bar line displaced a note to the left; 27/1 - c4 instead of c5; 33/4 - f1 instead of h1; 34/1 - dotted minim instead of minim; 36/2-3 - double bar line displaced a note to the right; between 37-38 - a1a2c4e6-d2-c2a5 crossed out; 42/1-2 - dotted minim 2 crotchet rests instead of semibreve one crotchet rest; 48/2 - minim instead of fermata.

TARLETON'S JIG, ETC. JD59. *Lute News*. DowlandCLM bars in 6 instead of 12 crotchets per bar and adds some and omits other bar lines without comment; 5-6 - bar line displaced 4 notes to the left; 6-7 - bar line absent; 7/10 - dotted minim instead of fermata. **JD78.** *Lute News*. 4/4 - c2c3 instead of c3c4; 4/4-5 - double bar line absent; 12/3 - dotted minim instead of minim; 13/1 - minim instead of dotted minim; 13/1-2 - bar line displaced one note to the right; 16/4 - fermata above dotted minim instead of fermata. **JD81(i).** *Lute News* & **ii.** *Lutezine*. 1/1 & 3 - dotted minims instead of minims; 3/3 - scribe crossed out f4 and added a2; 4/1 - scribe added c4; 5-6 & 11-12 - bar line absent; 8 - scribe changed minim h2d2f4d6 crotchet f3 minim f3f4d6 crotchet f1c2e4c6 to three crotchets h2d2f4d6-f3-f3, no rhythm sign d1a2c4 crotchet f1a4; 11 - scribe changed dotted crotchet d2d3e4f5, quaver f1, crotchet d2d3e4f5, minim f1d2e4f5 crossed out, bar line, minim f1d2e4f5, crotchet h1a2a3h6; 12/4 - minim with fermata above double bar line instead of fermata.