

**MUSIC SUPPLEMENT FOR LUTEZINES TO LUTE NEWS 131 (OCTOBER 2019) & LUTE NEWS 132 (DECEMBER 2019):  
MORE SOURCES OF LORENZINO VOCAL INTABULATIONS, JOHN DOWLAND JD13, JD17, JD18, JD75  
BOURRÉE D'AVIGNON - THREE GALLIARDS - GOOD NIGHT & THE HUNTS UP**

**JOHN DOWLAND PAVAN JD13, 17, 18, 75 - CONTINUED**

The anonymous *resolucón* (**JD13**) from Holmes' Nn.6.36 in *Lute News* 131 is closely concordant with Dowland's *Adieu for Oliver Cromwell* in his *Second Booke of Songs* printed with a bass viol part more-or-less doubling the bass line of the lute, reproduced in score here. One source of each of three pavans (JD17, JD18 & JD75) were in *Lute News* 132, and the other sources of each are here. All four sources of Lady Russell's Pavan (**JD17**) are for a lute with a seventh course tuned to D. Three (JD17a-c) are nearly identical, sharing two noteworthy differences: unisons (f2-a1 and h1-h1) in bars 3 & 11 are found in all four sources but Holmes changed them to e2-a1 and f1-h1 in his second copying, in Dd.9.33 (incorporated in JD17a); and in JD17a-c an error in the rhythm of bar 33 (dotted minim 5 crotchets instead of dotted crotchet 5 quavers), not matching the division, throws the barring out for the rest of the strain. The only other significant differences are in one or other source in bars 10, 15, 21 and 47). In contrast JD17d introduces a smattering of minor variants of rhythm and figuration (e.g. see bars 1-2, 8, 19, 28-30, 34-35, 44 & 48). The pavan without dedication **JD 18**, beginning with a similar phrase to JD17, is known from two virtually identical sources (Dd.5.78 fills in the chord at 21/20 and adds a7 at 34/2), the same two Holmes' lute books as JD 17. The cittern consort part (**JD75c**) is the source of the dedication to Lady Leighton, and the two lute sources, Holmes' Dd.2.11 and the Hirsch lute book (**JD75b**), are closely concordant differing in many minor details of rhythm and figuration. A commentary of editorial changes to the Dowland works was in *Lute News* 132.

<b>JD13b.</b> Dowland 1600, sig. N1v <i>Dowlands adew for Master Oliver Cromwell</i> - lute and bass viol	pp. 2-3
JD13. GB-Cu Nn.6.36, ff. 18r-18v <i>resolucón</i> - DowlandCLM 13	<i>Lute News</i>
JD17(a). GB-Cu Dd.9.33, ff. 5v-6r <i>My Lady Russells paven</i>	<i>Lute News</i>
<b>JD17b.</b> GB-Cu Dd.5.78.3, ff. 64v-65r <i>The Lady Russells Pauen</i> - DowlandCLM17	4-5
<b>JD17c.</b> GB-Gu Euing 25, ff. 37v-38r untitled	6-7
<b>JD17d.</b> GB-Cu Add.3056, ff. 5v-6r <i>A Pauen by John Dowlande</i>	8-9
JD18(a). GB-Cu Dd.5.78.3, ff. 51v-52r <i>JD</i> - DowlandCLM 18	<i>Lute News</i>
<b>JD18b.</b> GB-Cu Dd.9.33, ff. 1v-2r <i>JD. B of Musicke</i>	10-11
JD75(a). GB-Cu Dd.2.11, f. 48r <i>A Dreame</i> - DowlandCLM 75	<i>Lute News</i>
<b>JD75b.</b> GB-Lbl Hirsch M.1353, f. 3r untitled	1
<b>JD75c.</b> GB-Cu Dd.14.24, f. 26v <i>My Lady Leightons Pauen</i> - cittern part	3
no other consort parts known	

**LORENZINO PART 3 - CONTINUED**

*Lute News* 131 included one setting of each of the six vocal works with lute intabulations ascribed to Lorenzino.<sup>1</sup> Four are known from more than one source and the other versions are here. His setting of Palestrina's madrigal *Vestiva i colli* and its second part *Così le chiome mie* from Besard's *Thesaurus Harmonicus* were in *Lute News* 131, and concordant but unascribed versions of both parts from the Barbarino lute book are here (**C1b** & **C2b**), except that the first page is missing and so the first thirty-eight bars from Besard are added in grey to complete it. The settings in Barbarino differ from Besard in many details of figuration, mainly the degree of embellishment, and the second part has an extended final flourish. More than twenty cognate lute settings of *Vestiva i colli* are also known. An elaborate solo setting of Striggio's madrigal *Chi fa ra fede al cielo* from van den Hove's autograph lute book was included in *Lute News*, and the only other intabulation for lute, in Terzi's second lute book of 1599 (**C3b**), is closely concordant in many places with Lorenzino's but with intervening passages of highly virtuosic contrapuntal figuration. The extended title translates as 'played in ensemble with a large lute', suggesting it is one part of an ensemble setting for instruments or voices, but no other parts are known. So either Terzi used

Lorenzino's setting without attribution, or else van den Hove was wrong in ascribing it to Lorenzino. Paul Beier reconstructed and played it as a lute duet with Craig Marchitelli on his Terzi CD (see fn 1). Both settings are remarkable displays of embellished lute figuration approaching unplayable! An intabulation of Orlande de Lassus' chanson *Susanne un jour* ascribed *del Cavagliere* from the Raimondo lute book was in *Lute News* (**C6**) and two concordant versions are here (but the fifty or so cognates are not!), one anonymous from the Barbarino lute book and the other *transpositio Laurencini* from Besard's print (an example equating Lorenzino with Cavagliere). The three versions are concordant and follow the model bar for bar but with many differences in figuration, Raimondo being more distinct from the other two. Besard ends with descending and ascending scales over the compass of the lute but has the same numbers of bars as the model whereas the others are extended by about ten bars. Cognate settings by Melchior Neusidler of both Lassus' and Didier Lupi's *Susanne un jour* and a parody *recercare* on the latter were in the *Lutezine* to *Lute News* 131. Lorenzino's variations on the matazine - all the cognate settings I know in the *Lutezine* to *Lute News* 131 - and one of the two branle are only known from one source each and were in *Lute News* 130, but his other branle is known from two closely concordant settings, one unbarred in the Hainhofer lute book and the other in Besard. The barring of Hainhofer's setting was reconstructed differently to Besard's which is retained here.

C1a. Besard 1603, ff. 43v-44r <i>Vestiva i colli</i> - <i>Transpositio Laurencini</i> - Giovanni Pierluigi da Palestrina	<i>Lute News</i>
<b>C1b.</b> PL-Kj 40032 (Barbarino), p. 287 untitled	pp. 15-17
C2a. Besard 1603, ff. 44v-45r <i>Così le chiome Secunda pars</i>	<i>Lute News</i>
<b>C2b.</b> PL-Kj 40032, pp. 288-289 <i>Così le chiome mie seconda parte de Vestivi i colli</i>	17-19
C3a. D-B autog. Hove 1, ff. 71v-76v <i>Chi fara fede al cielo A 5. Alessandro Striggio flecti Transpositio Lorenzo Romano</i> <sup>2</sup>	<i>Lute News</i>
<b>C3b.</b> Terzi 1599, pp. 70-74 <i>Chi farà fede, à Cinque del Striggio accomadato à modo di Viola bastarda per suonar in Concerto co Liutti grande</i> keyboard: D-B Ly A1 (Lynar), p. 218 <i>Chi fara fed'al Alessandro Striggio a5 Intavolata da Pietro Philippi</i> GB-Cfm 168, pp. 148-150 <i>Chi fara fede al Cielo di Alessandro Striggio 9 Peter Philips</i>	21-25
C6a. I-COc 1.1.20 (Raimondo), ff. 58v-63r <i>Susanna del Cavagliere</i>	<i>Lute News</i>
<b>C6b.</b> PL-Kj 40032, pp. 120-122 <i>Susana - Susana</i>	25-28
<b>C6c.</b> Besard 1603, ff. 57v-58r <i>Susanne un jour Transpositio Laurencini</i> - Crawford 8	29-31
C41a. D-W Guelf.18.8 XI (Hainhofer), ff. 278r-278v <i>Vne Brande du seigneur Laurencis</i>	<i>Lute News</i>
<b>C41b.</b> Besard 1603, ff. 140v-141r <i>Branle de Laurencin</i> - Crawford <sup>3</sup> 11	12-13
cf. F-VE 711, f. 45v <i>Branle simple premier / Primo Brando del Lorenzino</i>	

**BOURRÉE D'AVIGNON - CONTINUED**

As an appendix to the two settings of the Bourrée d'Avignon in *Lute News* 131, here are the seventeen other sources I know: lute solos in four keys, as well as a unison lute duet (**B1o**) and settings for cittern and mandora (**B1c-r**), the latter transcribed for lute.<sup>4</sup> Settings of two other bourrée for renaissance lute are also included (**B2a-c** & **B3**).

In G minor:	
B1a. D-KNa W 4o 328, ff. 1r-2r <i>La bourree</i>	<i>Lute News</i>
B1b. F-Pn Rés. F 993, f. 3r ii untitled	<i>Lute News</i>
<b>B1c.</b> GB-En Adv.5.2.18 (Straloch), pp. 12-14 <i>Ostende</i>	14
<b>B1d.</b> NL-Lu BPL 2792, ff. 19v-20r <i>Bourree fin de la bourree</i>	32-33
<b>B1e.</b> D-LEm II.6.15, pp. 510-511 <i>Branle</i>	33
<b>B1f.</b> GB-Ctc O.1.65, ff. 50v-51v <i>Bourree de Ballar[d]</i>	34-35
<b>B1g.</b> D-LEm II.6.15 p. 442 <i>Frisch auf</i>	36

<sup>1</sup> The CDs of Paul Beier & Craig Marchitelli *Terzi Il Secondo Libro de Intavolatura di Luto* (Stradivarius STR 33590, 2002) and Marco Pesci *Marco Pesci Lorenzino del Luto: Preludes Fantasias Dances* (NAXOS 8.570165, 2006) each devoted to music of Lorenzino include the anonymous intabulation of Rore's *Anchor che col partie* from Besard's *Thesaurus Harmonicus*, ff. 38v-39r, and suggested that it might be by Lorenzino, but it is not included here.

<sup>2</sup> In *Lute News* 131 Lorenzino C3 bar 11/11 had d3 instead of c3 in error.

<sup>3</sup> Tim Crawford *Thirty Pieces for Lute by Laurencini* (The Lute Society Music Editions, 1979), n° 8.

<sup>4</sup> Thank you to Rainer aus dem Spring for adding to my list of sources. A lost small lute book dated 1618 that was in Hessisches Staatsarchiv in Darmstadt (D-DSa Ms. s.c) included *Das lied von Ostende* and one wonders if it was also a version of this bourrée, given the titles of B1c and B1p.

<b>B1h.</b> Vallet II 1616, p. 5 <i>Bouree</i>	36
<b>B1i.</b> Fuhrmann 1615, p. 115 <i>La Bourre</i>	37
<b>B1j.</b> Fuhrmann 1615, p. 144 <i>La Bourre, variatio secunda, primum invenies fol. 115</i>	p. 37
<b>B1k.</b> Vallet I 1615 p. 55 <i>Bouree d'avignon</i>	38-39
<b>B1l.</b> Valerius 1626 pp. 146-147 <i>Stem: La Boree</i> for the text 'Ghy die tot een Oppen-Held'	40
<b>B1m.</b> D-Ngm33748 I, f. 39r <i>Ballet du Roij</i> In C minor:	43
<b>B1n.</b> GB-En III.487 (Rowallan), p. 13 <i>La boree</i> duet for lutes a 4th apart:	40
<b>B1oi.</b> RUS-Span O No 124 (Swan), ff. 88v <i>Cantus</i> - lute I	39
<b>B1oii.</b> RUS-Span O No 124, f. 89r <i>Bassus</i> - lute II mandora:	39
<b>B1p.</b> GB-En Adv.5.2.15 (Skene), pp. 190-191 <i>Ostend</i> - (hfhf)	41
<b>B1q.</b> D-USch 133b, ff. 28v-29r <i>La Bouree</i> - (hfhf) cittern:	42
<b>B1ri.</b> Valerius 1626 pp. 146-147 <i>Stem: La Boree</i> - trans chrom. cittern	35
<b>B1rii.</b> Valerius 1626 pp. 146-147 <i>Stem: La Boree</i> - diatonic cittern	37
<b>B2a.</b> D-BAU 13.4°85, p. 46 <i>La bourre nouvelle</i>	44
<b>B2b.</b> Vallet II 1616, p. 6 <i>Bouree</i>	44-45
<b>B2c.</b> GB-Lbl Sloane 1021, ff. 31r-31v untitled	45
<b>B2d.</b> GB-Ctc O.16.2, pp. 2-3 <i>Anallman</i>	46
<b>B2e.</b> Vallet I 1615 p. 56 <i>Autre Bouree A9</i>	46
<b>B3.</b> F-Pn Rés. F 993, f. 2v (Bou)ree	13

### THREE ENGLISH GALLIARDS - CONTINUED

A version or two of each of three English galliards mainly known from Continental sources were in *Lute News* 131 and all the other lute settings that share the opening themes as well as one or more of the strains are reproduced here revealing an astonishing variety of arrangements of essentially the same music. As suggested in *Lute News*, the first is probably Italian in origin (from the title Venetian Galliard in some sources) but became popular in England where it was called the *Sincapace* or similar and is also found in sources from Germany and The Low Countries but not Italy. The titles of the other two galliards call them English but neither are known in any English sources, and they may have been used on stage by touring English actors and musicians which would explain their popularity on the Continent. Settings vary in accuracy as many are corrupt, for which reconstructions have been attempted to make them playable.

The dance titles *sinkapace/sincopas/zinkpass/cinq passi/cingue basso* of **G1** allude to the pattern of five steps of the galliard, and the sincapace is recorded as a simpler form of galliard used as one of the triple-time dances in the post revels of the Inns of Court masques. A number of different tunes have the title Sincapace or similar.<sup>5</sup> One particular dance called *Sinkapace Galliard* in English sources and *Englische Galliardt* in one of the Continental sources is found in lute settings, one of which one was in *Lute News* 131 and nine more for lute and two for cittern are here (G1b-l) together with a different *Sincopas* transcribed from a mandora source (G1m). The lute settings are all very similar with first and last strains in F and the middle strain in D. Two keyboard settings and the two cittern settings are known called *Churchyard's* or *Churches galliard*, and the tune is found untitled accompanying the text 'What pleasure have we in this life' as part of the fourth section of William Cobbold's quodlibet *New Fashions* for five voices and surviving in two manuscripts copied before 1620.<sup>6</sup> The dance in general is referred to in the contemporary literature as in the following examples: the earliest reference is in Laurence Johnson's comedy *Misogonus* from the 1560s or 1570s, act II scene ii lines 268-277: *Misogonus*. 'Trifle not the time then. Say, what shall we have? What country dances do you now here daily frequent?' *Cacurgus*. 'The vicar of Saint Fools, I am sure, he would crave. To that dance, of all other, I see he is bent.' *Sir John*. 'Faith, no. I had rather have shaking o'th' sheets or sundry flings; Or catching of quails, or what fair Melissa will.' *Melissa*. 'The fool, I see by him, is given wholly to scornings. I beg you, mine own, make him now be still.' *Orgalus*. 'Priest, keep your cinquepace and foot it o'th' best

sort'. The distinction between the galliard and sincapace is alluded to by Barnabe Rich (1540?-1617) in *Riche his Farewell to Militarie Profession* London 1583 (p. iii) when he comments that 'Our Galliardes are so curious, that thei are not for my dancyng, for they are so full of trickes and turnes, that he whiche hath no more but the plaine Sincapace, is no better accounted of then a very bungler, and for my part, thei might assone teache me to make a Capricornus, as a Capre in the right kinde that it should bee'. In Shakespeare's *Twelfth Night* written in 1601, act I scene III line 122, Sir Toby Belch puns 'why dost thou not go to church in a galliard and come home in a coranto? My very walk should be a jig; I would not so much as make water but in a sink-a-pace'. And more oblique references are found in Thomas Dekker's (and John Marston's?) *Satiromastix* of 1602 in the line 'I must enter him into some filthy sincke point' and in John Davies' *Orchestra or a Poeme of Dauncing* 1594, verse 67, in the line 'Which still the daunce did with five paces meete'. And the wife of the character Galliard in William Cavendish's (and James Shirley's?) play *The Varietie* of 1639, complains that 'he told me he was a French Lord, ... he proves but a cinquepace. I look'd for thousands *per annum*, and he is but one, two, three, foure, and five' (p. 82). The list of dances in John Ramsay's *Commonplace Booke* (Bodleian Douce MS 280 c.1607, ff. 66r-66v) *Practise for Dauncinge* also includes *The cinque pace*.<sup>7</sup>

G1a. IRL-Dtc 408/II, p. 95 ii <i>Sinkapace Galliarde</i> - Harwood <sup>8</sup>	7
G1b. DK-Kk Thott 4o 841 (Fabritius), f. 108r ii <i>Alia</i>	p. 20
G1c. D-LEm II.6.15, p. 189 <i>Galliard 1</i>	20
G1d. LT-Va 285-MF-LXXIX (Königsberg), f. 25r iii <i>Galliardt</i>	43
G1e. NL-Lu 1666 (Thysius), ff. 31r-31v <i>Gaillarde</i>	47
G1f. NL-Lu 1666, ff. 35r-35v <i>Gaillarda</i>	48
G1g. IRL-Dm Z.3.2.13 (Marsh), p. 126 untitled	49
G1h. Adriaenssen 1584, ff. 81v-82r <i>Gaillarda</i> - <i>La mesme plus diminuée</i>	50-51
= Adriaenssen 1600, ff. 69v-70r <i>Gaillarda</i> - <i>La mesme plus diminuée</i>	
G1i. D-KA A 678, f. 20r <i>Englisch Galliardt</i>	52
G1j. LT-Va 285-MF-LXXIX, f. 58r i <i>Gaillarda alia</i>	52
G1k. GB-Lbl Add.40513 (Mulliner), ff. 126v-127r <i>Venetian Galliard Churchyard</i> - cittern in french tuning	53
G1l. GB-NO Mi LM16 (Willoughby), f. 90v <i>Churches galliard</i> - cittern in italian tuning	53
G1m. GB-En Ms. Adv. 5.2.15, pp. 149-151 <i>Sincopas</i> - trans mandora keyboard cognates: F-Pn Rés.1186, f. 100r <i>Churchyards galliard</i> US-NYp Drexel 5609, p. 70 <i>Churchyards galliard</i>	54

The three-strain galliard **G2** is identified as English in the titles of eleven versions in sources from Germany, Italy, Sweden, Switzerland and the Netherlands. However, Valerius calls it *Suit Margriet* although this title is not used in twenty-eight Dutch song books before 1700 that call it instead *d'Engelsche Gaillarde*, *Galiard Anglois* or similar to accompany a variety of texts,<sup>9</sup> and I have found no other reference to Valerius's Margriet/Margaret.

G2. D-Dl M 297, p. 90 <i>Galliard</i>	<i>Lute News</i> 130
G2b. GB-Lbl Sloane 1021, f. 43v <i>Gaillarda Angloise</i>	54
G2c. Valerius 1626, pp. 142-143 <i>Gaillarde Suit Margriet</i>	55
G2d. D-BAU 13.4°85, p. 32 <i>Galiarda</i>	55
G2e. D-BAU 13.4°85, p. 34 <i>Galiarda</i>	56
G2f. CH-Bu F.IX.70 (Wurstisen), p. 316 <i>Gaillarda Anglicana A.F.</i>	56
G2g. Vallet 1615, p. 35r <i>Gaillarde Angloise A.9</i> - <i>Reprinse</i>	56-57
G2h. GB-Lbl Sloane 1021, f. 44r <i>GALLIARDA Angloise</i>	58
G2i. D-LEm II.6.15, p. 196 <i>Gaillarda Anglica</i> . 11.	58
G2j. Rude II 1600, sig. kk2r 131 (index: <i>Gagliarda Anglica</i> )	59
G2k. LT-Va 285-MF-LXXIX, f. 57v <i>Galliarda</i>	59
G2l. D-LEm II.6.15, p. 236 <i>Galliarda</i>	60
G2m. LT-Va 285-MF-LXXIX, f. 22r <i>Gaillarda. Anglosa. Disc.</i>	60
G2n. A-Lla Hs.475 (Eysertt), f. 93r <i>Gaillarda Englessa</i>	61
G2o. D-LEm II.6.15, pp. 206-207 <i>Gaillarda</i> . 26.	61
G2p. Hove 1612, f. 66r <i>Gaillarde Englese</i> - HoveB <sup>10</sup>	287
G2q. D-LEm II.6.15, p. 206 <i>Gaillarda</i> . 25.	62
G2r. A-Lla Hs.475, ff. 94v <i>Gaillarda Englessa</i>	63
G2s. A-Lla Hs.475, f. 95r <i>Alto modo</i>	63
G2t. CH-Bu F.IX.70, p. 316 XXVII <i>Bella Gaillarda</i>	64

pleasant delites' *Journal of the American Musicological Society* 10/3 (1957), pp. 151-180, fn 72.

<sup>8</sup> Ian Harwood *Ten Easy Pieces for the Lute* (Cambridge, Gamut, 1963).

<sup>9</sup> Dutch Song Database: <http://www.liederenbank.nl/index.php?lan=en>

<sup>10</sup> Jan Burgers *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgeschiedenis 2013).

<sup>5</sup> As described in *Lute News* 130, and see R30 among the settings of *Rocha al fuso* in its accompanying *Lutezine*.

<sup>6</sup> The sources are GB-Lbl Add.18936-9 and GB-Lcm 684(1-4) both lacking the quintus. see *Lute News* 124 (December 2017).

<sup>7</sup> Andrew J. Sabol *Four Hundred Songs and Dances from the Stuart Masque* (Hanover, Brown University 1978/R New England University Press 1982), p. 16, 547, 611 no. 338, John M. Ward 'Music for A Handefull of

<b>G2u.</b> S-B PB fil.172 (Per Brahe), f. 36v <i>Galiarda Engles</i>	64
<b>G2v.</b> I-Gu VII/1, f. 10r <i>Galiarda</i>	65
Vallet <i>Appolloos soete lier</i> 1642, III no. 14 <i>Gaillarde Angloise</i> - ins. ens. à 2	

The first strain of the two-strain galliard **G3** is found with or without the second in a variety of settings in Continental sources and the titles of seven identify it as English. All sources are anonymous except for two probably arranged by Johannes Fridericus, the owner/copyist of the lute book they are in and another is titled *Galiarda Gothofredus*, although probably referring to the dedicatee rather than the composer.

<b>G3a.</b> D-LEm II.6.23, f. 32r [Gagliad]a <i>Englesa</i>	<i>Lute News</i>
<b>G3b.</b> D-LEm II.6.15, pp. 232-233 <i>Galiarda Zinckpass</i>	<i>Lute News</i>
<b>G3c.</b> D-LEm II.6.15, p. 197 <i>Galiard 13</i>	p. 42
<b>G3d.</b> D-Lr 2000 (Harling), p. 68 LN 51 <i>Galiart</i>	42
<b>G3e.</b> D-LEm II.6.23, f. 36v <i>Engelender Galiardt / Engelender Galiard Ioan. Frid. comp.</i>	65
<b>G3f.</b> D-LEm II.6.23, f. 40v <i>Galiard Ioan Frid. NB</i>	65
<b>G3g.</b> D-LEm II.6.15, p. 184 <i>Galiard</i>	66
<b>G3h.</b> A-Lla 475, f. 95r ii <i>Galiarda Englesa</i>	66
<b>G3i.</b> LT-Va 285-MF-LXXIX, f. 57r-57v <i>Eingelsch Galiardt</i>	67
<b>G3j.</b> A-Lla 475, f. 95r iii <i>Allimodo</i>	67
<b>G3k.</b> LT-Va 285-MF-LXXIX, f. 23r <i>Gall Angl - Variatio</i>	68
<b>G3l.</b> GB-Lbl Sloane 1021, f. 45v <i>Galiard commr.</i>	68
<b>G3m.</b> DK-Kk Thott 4o 841, ff. 107v-108r <i>Galiarda Gothofredus</i>	69
<b>G3n.</b> D-LEm II.6.15, p. 195 <i>Frankensteiner</i>	69
<b>G3o.</b> LT-Va 285-MF-LXXIX, f. 25r i <i>Gall. NB</i>	70
keyboard cognates: I-Tn Foá 7, f. 82 i <i>Gagliarda Englese</i>	
I-Tn Foá 7, ff. 104v-107r <i>Gagliarda Englese</i>	
S-Skma 1 (Eysbock), ff. 16v-17r <i>Galiard d'engleterre</i>	
<b>G3p.</b> GB-Lbl Sloane 1021, f. 43v untitled	70
<b>G3q.</b> GB-Lbl Sloane 1021, f. 44r <i>Zinckpass</i>	71
<b>G3r.</b> D-LEm II.6.15, p. 209 <i>Galiarda 29</i>	71
<b>G3s.</b> D-B 40141 (Naucleus), f. 35r ii <i>Galiarda</i>	71
<b>G3t.</b> DK-Kk Thott 4o 841, f. 107r <i>Galiarda</i>	71

#### GOOD NIGHT AND GOOD REST - CONTINUED

An anonymous lute solo from Holmes' Dd.2.11 called *Good night and good rest* was in *Lute News* 131 and two more lute solos (**GN3** & **4**) and three unison duets (**GN6-9**) together with a setting for cittern (**GN2**) and one transcribed from bass viol (**GN5**), are edited here.<sup>11</sup> Another lute solo (**GN3**) in Dd.2.11 extends to fifteen variations beginning with a statement of the ground that is similar to the ground of Johnson's duet and then continues as solo divisions. Bars 57-64 are also concordant with variation eight of Johnson's treble and it was included in the modern edition of his works as a doubtful attribution (JohnsonB 46). The third lute solo (**GN4**) is ascribed to Cotton in the Marsh lute book, who may be Clement Cotton the composer of a pavan in the Fitzwilliam Virginal Book p. 328 arranged for keyboard by William Tisdale. Seven of the sixteen variations use the upper voice in seven of the variations in Johnson's treble. John Ward considered that Johnsons' duet was an early composition and 'one of the poorest of Johnson's works' - so it is possible that a young Johnson reworked Cotton's lute solo as a duet and one wonders if they were acquainted in some way?

An anonymous duet treble (**GN6**) without the ground is found in the Dublin manuscript 408/II, and a complete treble and ground presumably composed by Thomas Robinson (**GN7** & **GN9a**) was included in his lute print *The Schoole of Musicke* in 1603 titled *The Queenes good night*. The duet ascribed to John Johnson (**GN8**) is found in several sources that are identical except for a few minor variants and so only one is included here.<sup>12</sup> Those in the Marsh lute book and Holmes' consort lute part book Dd.3.18 both have sixteen variations but lack the ground. The treble with only eleven variations is repeated in the Marsh lute book without the ground and it is also found in the Willoughby lute book with only six variations, the last

different to the other settings, but accompanied by the ground (**GN9e**). Additional orphan grounds are found in the Brogyntyn (**GN9b**) and Dallis (**GN9c**) lute books. All the grounds are edited here so try them with any of the trebles, although there are a few harmonic clashes here and there! A set of seven variations of twelve bars each on an otherwise unknown tune from the Trumbull lute book (**App 1**) is included here as the title *Now to bed* shared the sentiment of *Good night and good rest*. It is curious that the variations sometimes lose sight of the tune and do not seem to be based on a recognisable repeated ground.

<b>GN1.</b> GB-Cu Dd.2.11, f. 86r <i>Good night and good rest</i>	<i>Lute News</i>
<b>GN2.</b> GB-Cu Dd.4.23, f. 22v untitled - 2 divisions for cittern	p. 41
<b>GN3.</b> GB-Cu Dd.2.11, ff. 8v-9r untitled - JohnsonB <sup>13</sup> 46	72-74
<b>GN4.</b> IRL-Dm Z3.2.13, pp. 362-363 <i>Cotton</i>	74-77
<b>GN5.</b> GB-Cu Dd.5.20, f. 16v untitled - trans bass viol	80
trebles:	
<b>GN6.</b> IRL-Dtc 408/II, pp. 85-86 <i>a treble</i> - duet treble	78
<b>GN7.</b> Robinson 1603, sig. D1r <i>The Queenes good Night</i> - duet treble	79
<b>GN8.</b> IRL-Dm Z3.2.13, pp. 158-160 untitled - duet treble	82-86
= GB-Cu Dd.3.18, ff. 15v-16r <i>goodnight Jo: Johnson</i> - duet treble - JohnsonB 64i	
= GB-NO Mi LM16, ff. 3v-5r <i>treble donn down</i> - duet treble	
= IRL-Dm Z3.2.13, pp. 26-27 untitled - duet treble	
duet grounds:	
<b>GN9a.</b> Robinson 1603, sig. D1r <i>Heere followeth the Ground</i>	81
<b>GN9b.</b> GB-AB 27 (Brogyntyn), p. 7 <i>good night</i> - ground	81
<b>GN9c.</b> IRL-Dtc 410/1 (Dallis), p. 16 <i>Gronde</i> - JohnsonB 64ii	81
<b>GN9d.</b> GB-NO Mi LM16 (Willoughby), f. 5v ii <i>The grounde</i>	81
<b>GN9e.</b> GB-NO Mi LM16, f. 5v <i>The grounde</i>	82
<b>App 1.</b> GB-Cu Add.8844 (Trumbull), f. 3v <i>Nowe to bed</i>	
- <i>dat mout ich hebben</i> (that I must have)	86-87
<b>App 2.</b> GB-En Adv. 5.2.15, p. 144 <i>Chrichtons gud night</i>	
- trans mandore (hfhf)	98

#### THE HUNTS UP - CONTINUED

The settings of *The hunts up* seem to be on variants of one of two different tunes, sometimes distinguished in the titles as *old* (HU12) and *new* (HU3, 5, one setting of 8, one setting of 9, 10, 11, and a fragmentary cittern setting in Boteler). The rest are called simply *Hunts up* or similar or are untitled, but their tunes can be identified as *old* (HU1, 2 called *The English Huntsuppe*, 9, 10, 12 & 13) or *new* (HU3, 4, 5, 6, 8 & 11), and include two treble and duet settings one ascribed to John Johnson and the other probably also by him (HU8 & 9). Note that HU10 is titled *New Hunt is up* but is in fact the *old* tune. All sources of the duet grounds are included here to provide alternatives to play with the trebles, but only one version of the trebles is included as the four sources of HU8 are nearly identical, as are the four of HU9.<sup>14</sup> Two lute solo settings of *The hunt is up* were edited for the tablature supplement to *Lute News* 131, and sixteen additional solos or duet parts are here, all for lute except HU3, 5, 6 and 9iid are for bandora and HU7 for lyra viol in bagpipe tuning but have been transcribed for lute here, and HU10-13 are for chromatic cittern in italian tuning.<sup>15</sup> HU3 is one of only two works for bandora by Francis Cutting, and the transcription for lute here, transposed to G adds another lute solo to the Cutting canon! Lute solos called *Grimstock* and *Go merrily wheel* or *Trike my wheel* that are related to *The old hunts up*,<sup>16</sup> and other tunes that are set to the *Hunts up* ground (usually 8-bars - or 16 with two of each of I-I-II-II-IV-I-V-I or tonic/ tonic/ supertonic/ supertonic/ subdominant/ tonic/ dominant/ tonic), will be edited in a later *Lutezine*, including *Soet Olivier* and some sections of what are probably medleys *To Westminster* and *Chow Bente* (in *Lute News* 131).

'The hunts up' is much quoted in the literature but as a generic title these quotes do not necessarily refer to ground or the tunes here, especially reference to *The Kinges* and *The Queenes Hunt is up*, see

<sup>11</sup> Cognates for keyboard: F-Pn 1186, f. 28v *Good night good rest*; GB-En 9447 (Burnett, Panmure 10), pp. 132-135 untitled; GB-Lbl Mus.1591 (Nevell), f. 126r *the second grounde Mr W Bird*; IRL-Dtc 410/II (Dublin Virginal Book), ff. 14r-15v / pp. 299-302 untitled; US-NYp Drexel 5609, p. 115 *Good night good rest*. cf. *Preludium W. Byrd* for instrumental ensemble à 5 in GB-Lbl Add.17792-6 = GB-Lbl Add.32377, f. 27r.

<sup>12</sup> For a comparison of sources see JohnsonB 64.

<sup>13</sup> Jan Burgers *John Johnson: Collected Lute Music* (Lübeck, Tree Edition, 2001).

<sup>14</sup> For a comparison of sources see JohnsonB 62.

<sup>15</sup> Keyboard cognates: William Byrd 1: GB-Cfm 168, pp. 108-111 *The Hunt's Up William Byrd* = GB-Cfm 782, ff. 80v-82v *Corrigiter: or ye old hunts upp* =

GB-Lbl Mus.1591 (Nevell), f. 46r *The huntis upp: mr: w: birde: laus: sit: deo.* William Byrd 2: GB-Cfm 168, pp. 385-388 *Peascodd time William Byrd.* William Byrd 3 - quoted in the second strain: F-Pn Rés.1186, ff. 101v-104r *Will: Byrd* = GB-Lbl Mus.1591, f. 34r *the barelye: breake: mr: w: birde: gentleman of: her: maiesties: chappell.* Orlando Gibbons: B-D Lynar A2, pp. 53-58 untitled = GB-Lbl RM.23.1.4, ff. 85v-88r *Mr Orlano Gibbons Bacheller of Musick:* [index: *The Hunts up*] = US-NYp Drexel 5612, pp. 22-27 *Mr Gibbons Peascod time.* Kinloch: GB-En 9447, ff. 8v-17r *Kinloughe his ground.* Anonymous: US-NYp Drexel 5609, p. 72 untitled.

<sup>16</sup> Six were also edited for *Lute News* 54 (June 2000).

below.<sup>17</sup> An early mention is in a deposition of 1537 by Thomas Bek *et al.*, against 'John Hogon, fidler, having sung a seditious song on the rebellions of 1536 and 1537. The song was called 'The Kinges Hunt is upp', beginning 'the hunte is vp, the hunte is vp, And it is well nigh day, And Harry our King has gone hunting, to bring his deer to bay', text that does not fit the ground here.<sup>18</sup> In fact, the tune/ground here, was probably composed later for a ballad called 'ye hunte ys up' licensed to William Peking in the Register of the Stationer's Company in 1565-1566 (Rollins 1175) but now lost.<sup>19</sup> The ground titled *The hunte yis vppe* or *Hunts up* is probably the music that was used to accompany the ballad, snippets of which are often quoted in the literature. A moralised text probably based on the original ballad is in *A Compendious Book of Godly and Spiritual Songs* of 1567 and begins 'With huntis vp, with huntis vp, It is now perfite day, Jesus, our King, is gaine in hunting', which does fit the ground. Anthony Munday's *Banquet of Daintie Conceits* of 1588 includes the song 'Women are strongest: but Trueth overcommeth all things' with the tune indication 'This Dittie may be sung after the note of the Queenes Maiesties new *Hunt is vp*' and the four-line stanzas fit ground. A tune with the same title is also called for in one of the Shirburn Ballads headed 'A pleasant newe Ballad, of the most blessed and prosperous Raigne of her Maiestye for the space of two and fortye yeeres, and now entring into the three and fortith [1600] to the great ioy and comfort of all her Ma(esty)es faythfull subiects. To the tune of *The Queene's hunt's vp*' beginning 'Ring out your bels! what should yow doe els'.<sup>20</sup> So 'The Queen's (new) hunt's up' maybe an alternative title for the Hunts Up here although no source of the music calls it this. Thomas Ravenscroft's *A Briebe Discourse* 1614 begins with the hunting song 'A Hunts vp' by the madrigal composer John Bennet and the first stanza reads 'The Birds they sing, the Deare they fling, hey nony nony nony no, 'The Hounds they crye, the Hunters they flye, hey tro li lo, tro lo li lo, hey tro lo li lo li li lo' with chorus 'The hunt is vp, the hunt is vp, Sing merrily wee, the hunt is vp' for 4 voices accompanied by its own four-part music, but the text also fits the ground here. Other examples are in *Merry Drollery* by a team of authors and published in 1661 that includes one stanza of 'A Catch' 'The Hunt is up, The Hunt is up, And now it is almost day, And he that's abed with another man's wife, It's time to get him away' [I, p. 30] which would fit the tune but not work as a catch.<sup>21</sup> And Thomas Deloney's *Garland of Good Will* 1631, no. 2, is the ballad 'A New Sonnet, containing the Lamentation of Shores

wife ... To the tune of, the hunt is vp' beginning 'Listen, faire Ladies, Vnto my misery' *Garland of Good Will*, 1631, although it does not fit the music here.<sup>22</sup>

- HU1. US-Ws V.a.159, f. 12r *The b(u)nte yis vppe* - transposed *Lute News*  
 HU2. GB-Lbl Eg.2046, f. 32r *The English Huntsuppe* *Lute News*  
 by John Whitfelde  
 HU3. Barley 1596, sigs. B3v-C1r *The New Hunt sundry waies made by Francis Cutting - The new Hunte* - trans bandora CuttingB<sup>23</sup> 57 pp. 88-89  
 HU4. IRL-Dtc 408/II, p. 84 (I) *he hunt is u(p)* 89  
 HU5. GB-Lam 600 (Browne), f. 13r *The new hunts Vp* - trans bandora 90  
 HU6. GB-Cu Dd.2.11, f. 13r untitled - trans bandora 90  
 HU7. Playford MRLV 1661, p. 95 *Hunt is up* - lyra viol in bagpipe tuning (fhn)<sup>24</sup> 95  
 HU8i. GB-WPforester welde (GB-Lcm), ff. 13r-14r untitled - treble - John Johnson 91-95  
 IRL-Dm Z.3.2.13, pp. 183-186 untitled - treble JohnsonB 62  
 GB-Cu Add.8844 (Trumbull), ff. 15v-16r untitled - treble Lundgren<sup>25</sup> 8  
 GB-Cu Dd.3.18, ff. 13r-14r *The new Hunt is vp* Jo Johnson - treble  
 HU8ii. IRL-Dm Z.3.2.13, p. 186 untitled - ground 98  
 JohnsonB 62; Lundgren 8  
 HU9i. US-Ws V.b.280, ff. 3v-4r *the bonsok The treble* <sup>26</sup> 96-97  
 GB-Cu Dd.3.18, f. 4v *The new / Hunt is vp*  
 [index: *The new Hunt is up*.] - treble - JohnsonB 71  
 GB-Lam 603 (Board), ff. 2v-3r *Treble Hunts vp - Huntis vpe tr*  
 - *Huntis vp treble* - Lundgren 38  
 GB-Cu Add.8844, ff. 1v-2r untitled - treble  
 HU9ia. US-Ws V.b.280, f. 4r *the bonsok ground* 98  
 HU9ib. GB-Cu Add.8844, f. 2r untitled - ground 99  
 HU9ic. GB-Lam 603 (Board), f. 3r *The grounde to the treble before* 99  
 - Lundgren 38  
 HU9id. IRL-Dm Z.3.2.13, p. 397 untitled - ground bandora 99  
 preceded by another attempt at the ground  
 HU10. US-CAh 181 (Otley), ff. 32v-31r *New Hunt is up* - cittern 100  
 HU11. GB-Cu Dd.14.24, f. 11r *The new Hunt is vp* - cittern part 100  
 cf. GB-Cu Dd.5.20, f. 6r *The New Hunt is up* - bass viol part  
 HU12. GB-Cu Dd.4.23, f. 4v *ye Old hunt is vp* - cittern 101  
 HU13. GB-Cu Dd.4.23, f. 22r TR - cittern 101  
 other incomplete cittern settings: J-Tn BM-4540-n3, sig. E3r *the Hunts vp*; US-CAh 182 (Ridout), f. 67r *The hunt is up* 6; US-CAh 179 (Boteler), f. 21v *The New Hunt*

The Melchior Neusidler and Deutsche Dantz series will continue in the next *Lutezine*.

John H. Robinson - January 2020

<sup>17</sup> See John M. Ward 'Hunt's Up' *Proc Roy Mus Assoc* 106 (1979-80), pp. 1-25.

<sup>18</sup> Frederick James Furnivall *Ballads from Manuscripts* 1868-1872, I: [https://books.google.co.uk/books/about/Ballads\\_from\\_Manuscripts\\_1.html?id=I9NTAAAACAAJ&redir\\_esc=y](https://books.google.co.uk/books/about/Ballads_from_Manuscripts_1.html?id=I9NTAAAACAAJ&redir_esc=y) pp. 310-312

<sup>19</sup> Hyder E. Rollins 'An Analytical Index to the Ballad-Entries in the Registers of the Company of Stationers of London' *Studies in Philology* 21/1 (1924), pp. 1-324.

<sup>20</sup> Andrew Clark (ed.) *Shirburn Ballads 1585-1616* (Oxford, Clarendon Press 1907), pp. 179-181.

<sup>21</sup> J. Woodfall Ebsworth 1875: <https://archive.org/details/merrydrollerycom00ebswuoft/page/n7>

<sup>22</sup> Modern text: <http://www.pbm.com/~lindahl/deloney/goodwill/>

<sup>23</sup> Jan Burgers *Francis Cutting: Collected Lute Music* (Lübeck, Tree Edition 2002).

<sup>24</sup> Although titled *Hunt is up* this late source for lyra viol is a setting of the

tune *Go merrily wheel* to the hunts up ground.

<sup>25</sup> Stefan Lundgren *English Duets for Two Renaissance Lutes* (München, Lundgren Musik Edition 1983), vol. II.

<sup>26</sup> The lute solo *Honsup* in Hove *Florida* 1601, f. 107v is in fact a setting of *Go from my window*. Also, one of William Byrd's two settings of 'The hunts up' in the Fitzwilliam Virginal Book is titled *Peascod Time* (see fn 15), probably in error because it is not the same as the ballad tune of that name (see Holborne *The Citharn Schoole* 1597, sig. C1v *In pescod time* - cittern; Walsingham consort books no. 32 *In Peascod Tyme* - cittern & bass viol parts only), but curiously one of the sources of Orlando Gibbons setting of 'The hunts up' is also titled *Peascod time*. The *Scottish Huntsupe*, is also different music, versions of which were edited for *Lute News* 56 (December 2000).

## JD75b. (Lady Leightons Pavan John Dowland?) - A7B7C10

GB-Lbl M.1353, f. 3r

1

5

8

13

## JD13b. Dowlands adew for Master Oliuer Cromwell - lute and bass viol - 7D A6B7C8

Dowland 1600, sig. N1v

1

5

9

12



[illegible][illegible]

13



[illegible]

Example 6

25



[illegible]

	
a i i l   o r d c a o r d	a a d a f e g h g h g h g e g
c a	a e r a c e
h a	
ad ar e	
a	

30



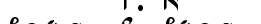

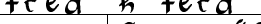
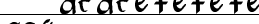
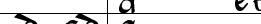
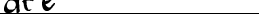
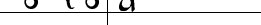
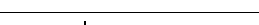
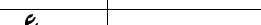
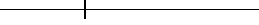
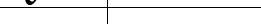
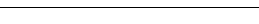
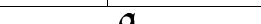
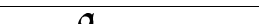
Musical score for "The Rose Tree" in G major, 2/4 time. The score is written on a grand staff with treble and bass clefs. It includes a key signature of one sharp (F#) and a common time signature. The melody is in the treble clef, and the bass line is in the bass clef. The score is divided into measures by bar lines. The melody consists of eighth and quarter notes, with some rests. The bass line consists of quarter and eighth notes, with some rests. The score ends with a double bar line.

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

37

41

[illegible]

1 a a e a c a e c a e a a

6 a a a a a

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

13 c e c a e r e a e a c e b c a c e a

a a a a a a a a

20 a a a a a a a a

25 a a a a a a a a

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

30

[illegible][illegible]

37

The first system of musical notation for 'The Rose Tree' consists of a vocal line and four guitar accompaniment lines. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a half note 'e', followed by eighth notes 'c', 'a', 'r', 'e', 'f', 'e', 'r', 'e', 'f'. There are rests indicated by diagonal slashes. The guitar accompaniment includes a bass line and three treble lines. The bass line has notes 'a', 'a', 'r', 'd', 'e' and rests. The treble lines provide harmonic support with various chords and single notes.

41

[illegible][illegible]

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Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols (vertical strokes, beams) and letters (a, e, c, f, g, h, i, b) placed above and below the staff lines. The letters are arranged in a way that suggests a specific sequence or pattern, possibly representing a musical score or a cipher.

30

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols (vertical strokes, beams) and letters (a, e, c, f, g, h, i, b) placed above and below the staff lines. The letters are arranged in a way that suggests a specific sequence or pattern, possibly representing a musical score or a cipher.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols (vertical strokes, beams) and letters (a, e, c, f, g, h, i, b) placed above and below the staff lines. The letters are arranged in a way that suggests a specific sequence or pattern, possibly representing a musical score or a cipher.

37

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols (vertical strokes, beams) and letters (a, e, c, f, g, h, i, b) placed above and below the staff lines. The letters are arranged in a way that suggests a specific sequence or pattern, possibly representing a musical score or a cipher.

41

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols (vertical strokes, beams) and letters (a, e, c, f, g, h, i, b) placed above and below the staff lines. The letters are arranged in a way that suggests a specific sequence or pattern, possibly representing a musical score or a cipher.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols (vertical strokes, beams) and letters (a, e, c, f, g, h, i, b) placed above and below the staff lines. The letters are arranged in a way that suggests a specific sequence or pattern, possibly representing a musical score or a cipher.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols (vertical strokes, beams) and letters (a, e, c, f, g, h, i, b) placed above and below the staff lines. The letters are arranged in a way that suggests a specific sequence or pattern, possibly representing a musical score or a cipher.

1

5

8

11

14

16

19

System 23: A musical score system with three staves. The top staff contains a sequence of notes and rests, with some notes marked with a double bar line. The middle staff contains a sequence of notes and rests, with some notes marked with a double bar line. The bottom staff contains a sequence of notes and rests, with some notes marked with a double bar line. The system is labeled with the number 23.

23

System 24: A musical score system with three staves. The top staff contains a sequence of notes and rests, with some notes marked with a double bar line. The middle staff contains a sequence of notes and rests, with some notes marked with a double bar line. The bottom staff contains a sequence of notes and rests, with some notes marked with a double bar line. The system is labeled with the number 24.

System 25: A musical score system with three staves. The top staff contains a sequence of notes and rests, with some notes marked with a double bar line. The middle staff contains a sequence of notes and rests, with some notes marked with a double bar line. The bottom staff contains a sequence of notes and rests, with some notes marked with a double bar line. The system is labeled with the number 25.

29

System 26: A musical score system with three staves. The top staff contains a sequence of notes and rests, with some notes marked with a double bar line. The middle staff contains a sequence of notes and rests, with some notes marked with a double bar line. The bottom staff contains a sequence of notes and rests, with some notes marked with a double bar line. The system is labeled with the number 26.

System 27: A musical score system with three staves. The top staff contains a sequence of notes and rests, with some notes marked with a double bar line. The middle staff contains a sequence of notes and rests, with some notes marked with a double bar line. The bottom staff contains a sequence of notes and rests, with some notes marked with a double bar line. The system is labeled with the number 27.

System 28: A musical score system with three staves. The top staff contains a sequence of notes and rests, with some notes marked with a double bar line. The middle staff contains a sequence of notes and rests, with some notes marked with a double bar line. The bottom staff contains a sequence of notes and rests, with some notes marked with a double bar line. The system is labeled with the number 28.

38

## C41b. Branle de Laurencini - 7F AABCDD6

Besard 1603, ff. 140v-141r

Handwritten notation for the first system of the Branle de Laurencini, showing a sequence of vertical strokes and a musical staff with notes and rests.

Handwritten notation for the first system of the Branle de Laurencini, showing a sequence of vertical strokes and a musical staff with notes and rests.

Handwritten notation for the second system of the Branle de Laurencini, showing a sequence of vertical strokes and a musical staff with notes and rests.

Handwritten notation for the second system of the Branle de Laurencini, showing a sequence of vertical strokes and a musical staff with notes and rests.

Handwritten notation for the third system of the Branle de Laurencini, showing a sequence of vertical strokes and a musical staff with notes and rests.

Handwritten notation for the third system of the Branle de Laurencini, showing a sequence of vertical strokes and a musical staff with notes and rests.

Handwritten notation for the fourth system of the Branle de Laurencini, showing a sequence of vertical strokes and a musical staff with notes and rests.

Handwritten notation for the fourth system of the Branle de Laurencini, showing a sequence of vertical strokes and a musical staff with notes and rests.

Handwritten notation for the fifth system of the Branle de Laurencini, showing a sequence of vertical strokes and a musical staff with notes and rests.

Handwritten notation for the fifth system of the Branle de Laurencini, showing a sequence of vertical strokes and a musical staff with notes and rests.

Handwritten notation for the sixth system of the Branle de Laurencini, showing a sequence of vertical strokes and a musical staff with notes and rests.

Handwritten notation for the sixth system of the Branle de Laurencini, showing a sequence of vertical strokes and a musical staff with notes and rests.

Handwritten notation for the seventh system of the Branle de Laurencini, showing a sequence of vertical strokes and a musical staff with notes and rests.

Handwritten notation for the seventh system of the Branle de Laurencini, showing a sequence of vertical strokes and a musical staff with notes and rests.



24

24

24

24

B3. (Bour)ree - 10C AB6

F-Pn Res F993, f. 2v

1

7

Measures 1-7 of B1c. Ostende. The notation includes a treble clef, a common time signature, and a key signature of one flat. The melody is written on a single staff with various note values and rests. The bass line is indicated by letters 'a' and 'b' below the staff.

Measures 8-14 of B1c. Ostende. The notation includes a treble clef, a common time signature, and a key signature of one flat. The melody is written on a single staff with various note values and rests. The bass line is indicated by letters 'a' and 'b' below the staff. Measure 8 is marked with a '8' and a slash over 'a'.

Measures 15-21 of B1c. Ostende. The notation includes a treble clef, a common time signature, and a key signature of one flat. The melody is written on a single staff with various note values and rests. The bass line is indicated by letters 'a' and 'b' below the staff. Measure 15 is marked with a '15' and a slash over 'a'.

Measures 22-28 of B1c. Ostende. The notation includes a treble clef, a common time signature, and a key signature of one flat. The melody is written on a single staff with various note values and rests. The bass line is indicated by letters 'a' and 'b' below the staff. Measure 22 is marked with a '22'.

Measures 29-35 of B1c. Ostende. The notation includes a treble clef, a common time signature, and a key signature of one flat. The melody is written on a single staff with various note values and rests. The bass line is indicated by letters 'a' and 'b' below the staff. Measure 29 is marked with a '29' and a slash over 'a'.

Measures 36-41 of B1c. Ostende. The notation includes a treble clef, a common time signature, and a key signature of one flat. The melody is written on a single staff with various note values and rests. The bass line is indicated by letters 'a' and 'b' below the staff. Measure 36 is marked with a '36' and a slash over 'a'.

Measures 42-48 of B1c. Ostende. The notation includes a treble clef, a common time signature, and a key signature of one flat. The melody is written on a single staff with various note values and rests. The bass line is indicated by letters 'a' and 'b' below the staff. Measure 42 is marked with a '42' and a slash over 'a'.

C1b. Untitled - 7D

PL-Kj 40032, p. 287

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

**1**

[illegible]

8

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

15

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

21

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

$\begin{matrix} c & f & e & c & e & f & e \end{matrix}$	$\begin{matrix} a & a & b & b & a & c & b & c & b & c & a & b & a \end{matrix}$
$\begin{matrix} a & b \end{matrix}$	$\begin{matrix} a & b & f & g \end{matrix}$
$\begin{matrix} c & e & a & c \end{matrix}$	$\begin{matrix} a & c & e & a & c & b & c & a & c & b \end{matrix}$

31

[illegible]

35

43

50

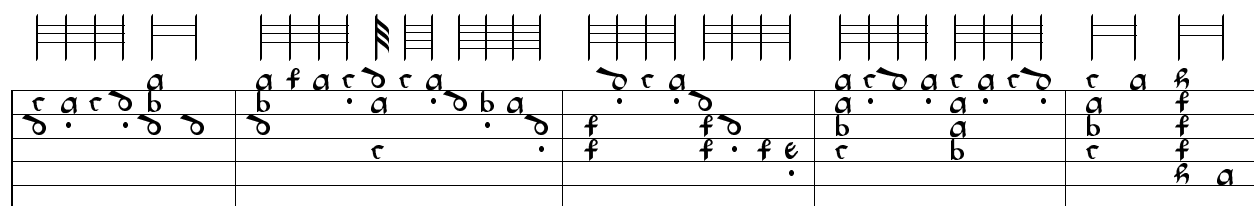
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61

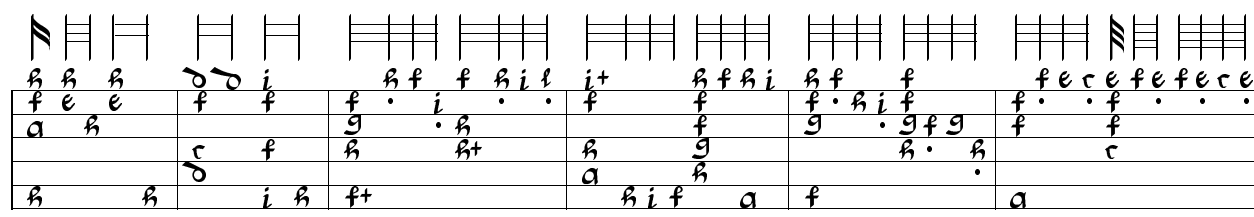
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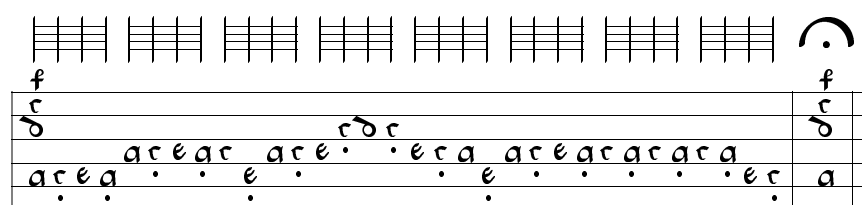
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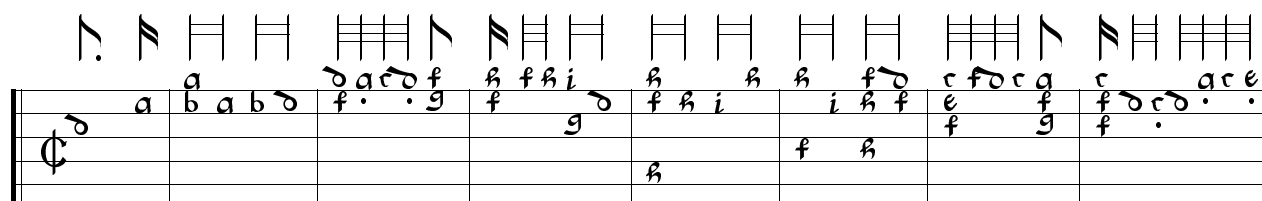
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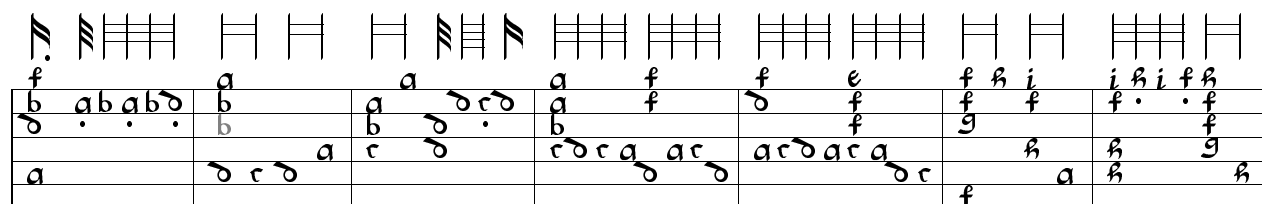
94

C2b. Così le chiome mie seconda parte de Vestivi i colli - 7D

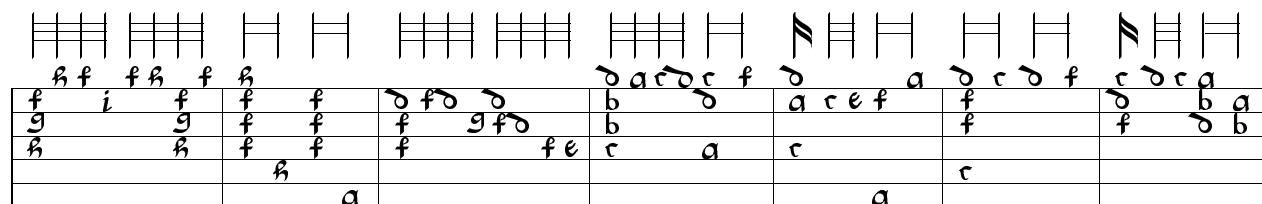
PL-Kj 40032, pp. 288-289



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92

D-LEm II.6.15, p. 189

[illegible]



## C3b. Chi fara fede del Striggio - 8D

Terzi 1599, pp. 70-74

Measures 1-7 of the musical score. The notation includes a treble clef, a common time signature (C), and various musical symbols such as notes, rests, and dynamic markings (f, f+). The melody is written on a single staff, and the bass line is indicated by a line with a clef and notes.

1

Measures 8-11 of the musical score. The notation includes a treble clef, a common time signature (C), and various musical symbols such as notes, rests, and dynamic markings (f, f+). The melody is written on a single staff, and the bass line is indicated by a line with a clef and notes.

8

Measures 12-14 of the musical score. The notation includes a treble clef, a common time signature (C), and various musical symbols such as notes, rests, and dynamic markings (f, f+). The melody is written on a single staff, and the bass line is indicated by a line with a clef and notes.

12

Measures 15-17 of the musical score. The notation includes a treble clef, a common time signature (C), and various musical symbols such as notes, rests, and dynamic markings (f, f+). The melody is written on a single staff, and the bass line is indicated by a line with a clef and notes.

15

Measures 18-22 of the musical score. The notation includes a treble clef, a common time signature (C), and various musical symbols such as notes, rests, and dynamic markings (f, f+). The melody is written on a single staff, and the bass line is indicated by a line with a clef and notes.

Measures 23-27 of the musical score. The notation includes a treble clef, a common time signature (C), and various musical symbols such as notes, rests, and dynamic markings (f, f+). The melody is written on a single staff, and the bass line is indicated by a line with a clef and notes.

23

Measures 28-32 of the musical score. The notation includes a treble clef, a common time signature (C), and various musical symbols such as notes, rests, and dynamic markings (f, f+). The melody is written on a single staff, and the bass line is indicated by a line with a clef and notes.

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56

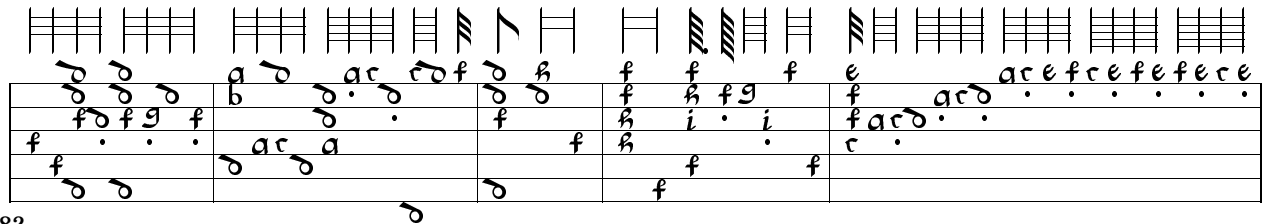
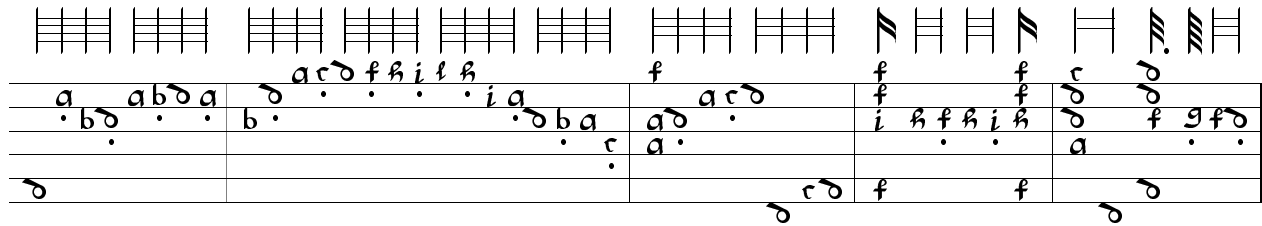
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63

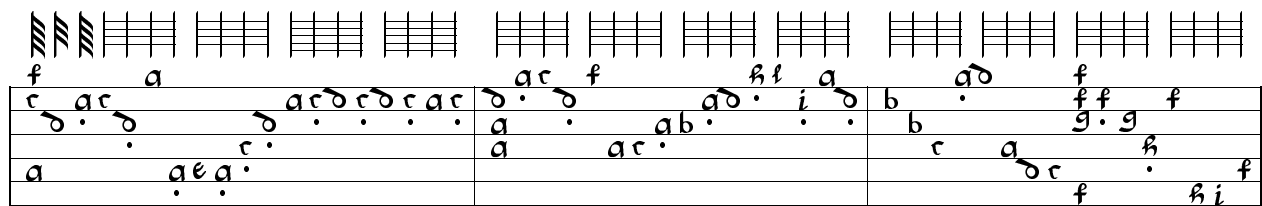
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71

75



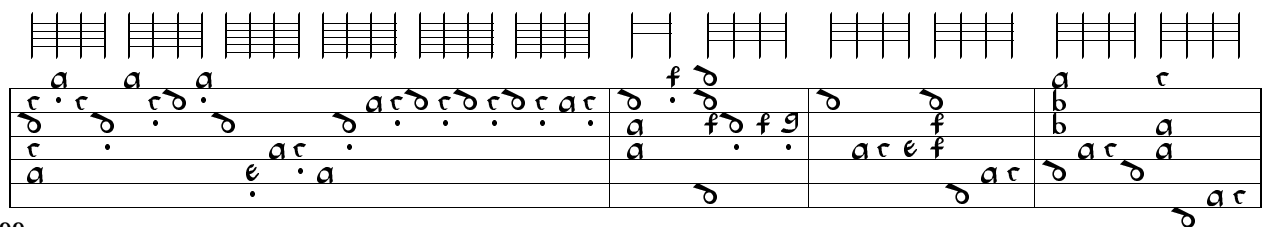
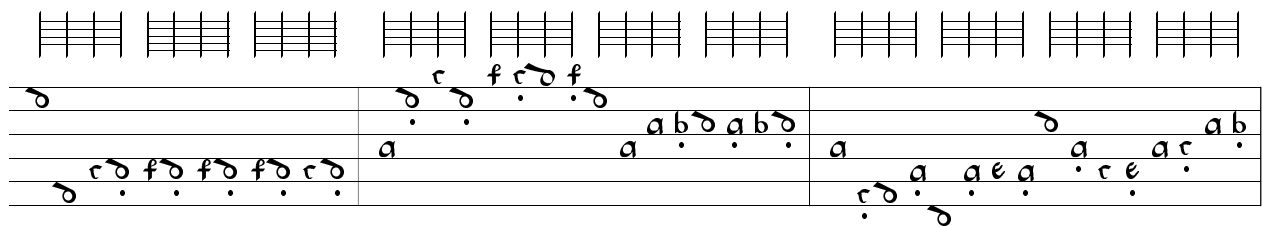
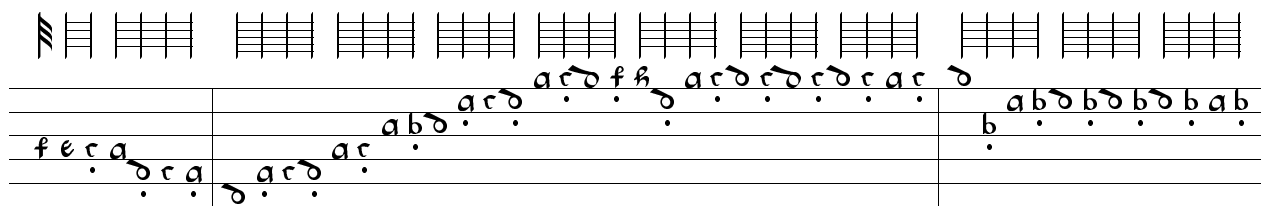
82



87



90



99

103

107

109

112

C6b. Susana (un jour) - 7D

PL-Kj 40032, pp. 120-122

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76

81

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94

99

105

111

116

121



## C6c. Susanne un jour Transpositio Laurencini - 7F8D

Besard 1603, ff. 57v-58r

First system of musical notation. It consists of three staves. The top staff has a treble clef and a common time signature (C). The notation includes various note values (minims, crotchets, quavers) and rests. The bottom two staves are for the lute, with a single line each, containing letters (a, b, c, d, e, f, g, h, i, k) and some accidentals (sharps, flats) indicating fret positions.

1

Second system of musical notation. It consists of three staves. The notation continues from the first system, with various note values and rests. The lute staves contain letters and accidentals indicating fret positions.

5

Third system of musical notation. It consists of three staves. The notation continues with various note values and rests. The lute staves contain letters and accidentals indicating fret positions.

Fourth system of musical notation. It consists of three staves. The notation continues with various note values and rests. The lute staves contain letters and accidentals indicating fret positions.

10

Fifth system of musical notation. It consists of three staves. The notation continues with various note values and rests. The lute staves contain letters and accidentals indicating fret positions.

Sixth system of musical notation. It consists of three staves. The notation continues with various note values and rests. The lute staves contain letters and accidentals indicating fret positions.

15

Seventh system of musical notation. It consists of three staves. The notation continues with various note values and rests. The lute staves contain letters and accidentals indicating fret positions.

18 19 20

20

21 22 23

a

24 25 26

25

27 28 29

30 31 32

30

33 34 35

33

36 37 38

First system of musical notation. It consists of three staves. The top staff contains rhythmic notation with vertical lines and flags. The middle staff contains notes with stems and beams, including dynamic markings like 'f' and 'ff'. The bottom staff contains a sequence of letters: 'c a e c a c e a', 'f a', and 'f a c e'.

Second system of musical notation. It consists of three staves. The top staff contains rhythmic notation. The middle staff contains notes with stems and beams, including dynamic markings like 'f' and 'ff'. The bottom staff contains a sequence of letters: 'c a e c a', 'f a', 'f a c e', and 'c e c e f e'.

41

Third system of musical notation. It consists of three staves. The top staff contains rhythmic notation. The middle staff contains notes with stems and beams, including dynamic markings like 'f' and 'ff'. The bottom staff contains a sequence of letters: 'c a e c a', 'f a', 'f a c e', and 'c e c e f e'.

Fourth system of musical notation. It consists of three staves. The top staff contains rhythmic notation. The middle staff contains notes with stems and beams, including dynamic markings like 'f' and 'ff'. The bottom staff contains a sequence of letters: 'c a e c a', 'f a', 'f a c e', and 'c e c e f e'.

Fifth system of musical notation. It consists of three staves. The top staff contains rhythmic notation. The middle staff contains notes with stems and beams, including dynamic markings like 'f' and 'ff'. The bottom staff contains a sequence of letters: 'c a e c a', 'f a', 'f a c e', and 'c e c e f e'.

50

Sixth system of musical notation. It consists of three staves. The top staff contains rhythmic notation. The middle staff contains notes with stems and beams, including dynamic markings like 'f' and 'ff'. The bottom staff contains a sequence of letters: 'c a e c a', 'f a', 'f a c e', and 'c e c e f e'.

53

Seventh system of musical notation. It consists of three staves. The top staff contains rhythmic notation. The middle staff contains notes with stems and beams, including dynamic markings like 'f' and 'ff'. The bottom staff contains a sequence of letters: 'c a e c a', 'f a', 'f a c e', and 'c e c e f e'.

57

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8

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58

B1e. Branle - 8Eb9C AA4BB8

D-LEm II.6.15, pp. 510-511

7

13

19

## B1f. Bouree de Ballar(d) - 8Eb9C A8B8B7

GB-Ctc O.1.65, ff. 50v-51v

Handwritten musical notation for the first system, featuring a treble clef and a common time signature (C). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (flats, naturals). The melody is written on a five-line staff.

Handwritten musical notation for the second system, continuing the melody. It includes a repeat sign (//) and a double bar line. The notation is written on a five-line staff.

8

Handwritten musical notation for the third system, continuing the melody. It includes a repeat sign (//) and a double bar line. The notation is written on a five-line staff.

16

Handwritten musical notation for the fourth system, continuing the melody. It includes a repeat sign (//) and a double bar line. The notation is written on a five-line staff.

22

Handwritten musical notation for the fifth system, continuing the melody. It includes a repeat sign (//) and a double bar line. The notation is written on a five-line staff.

29

Handwritten musical notation for the sixth system, continuing the melody. It includes a repeat sign (//) and a double bar line. The notation is written on a five-line staff.

36

Handwritten musical notation for the seventh system, continuing the melody. It includes a repeat sign (//) and a double bar line. The notation is written on a five-line staff.

41

46

54

62

72

81

**B1ri. Stem: La Boree - trans chromatic cittern A4B8**

Valerius 1626, p. 147

## B1g. Frisch auf - 7F A4B8

D-LEm II.6.15, p. 442

Measures 1-6 of the piece 'Frisch auf'. The notation is in C major, 3/4 time. The first staff shows a sequence of eighth and sixteenth notes, often beamed together. The second staff contains the bass line with notes like 'a', 'b', and 'c'. The third staff has a single line with notes 'a' and 'c'. Measure 6 ends with a repeat sign.

1

Measures 7-12 of the piece 'Frisch auf'. The notation continues with various rhythmic patterns. The second staff has notes 'a', 'b', 'c', and 'f'. The third staff has notes 'a' and 'c'. Measure 12 ends with a repeat sign.

7

## B1h. Bouree - 7F8Eb10C AA4B8

Vallet II 1616, p. 5

Measures 1-6 of the piece 'Bouree'. The notation is in C major, 3/4 time. The first staff shows a sequence of eighth and sixteenth notes. The second staff contains the bass line with notes like 'a', 'b', and 'c'. The third staff has a single line with notes 'a' and 'c'. Measure 6 ends with a repeat sign.

Measures 7-12 of the piece 'Bouree'. The notation continues with various rhythmic patterns. The second staff has notes 'a', 'b', 'c', and 'f'. The third staff has notes 'a' and 'c'. Measure 12 ends with a repeat sign.

6

Measures 13-18 of the piece 'Bouree'. The notation continues with various rhythmic patterns. The second staff has notes 'a', 'b', 'c', and 'f'. The third staff has notes 'a' and 'c'. Measure 18 ends with a repeat sign.

11 /a

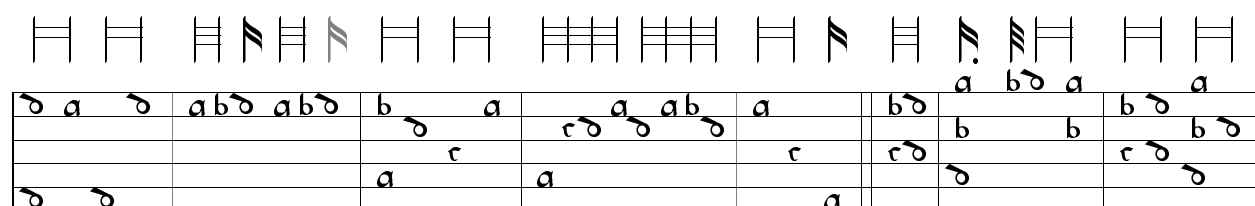
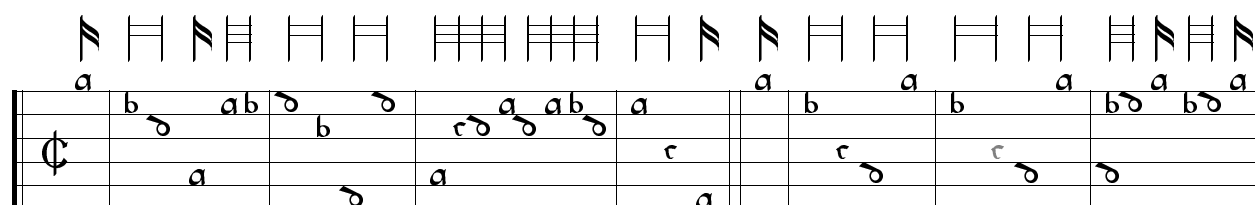
a

///a

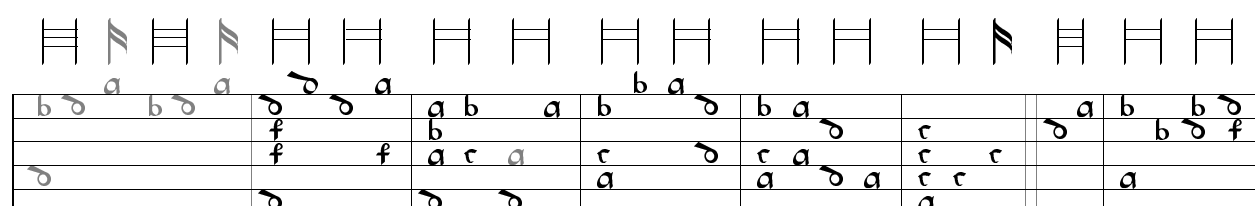


## B1i-j. la Bourre - variatio secunda - A4B8BB8

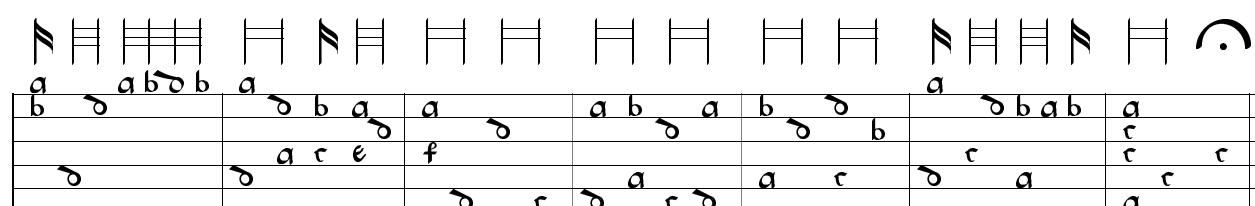
Fuhrmann 1615, p. 115 &amp; 148



8



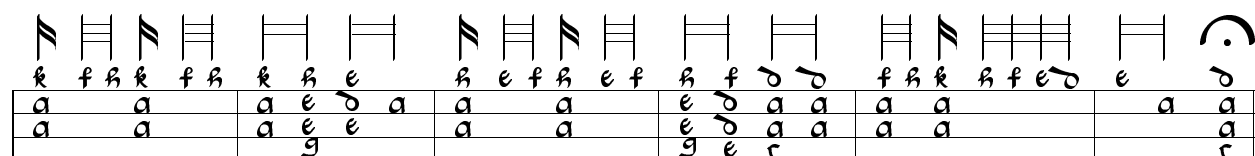
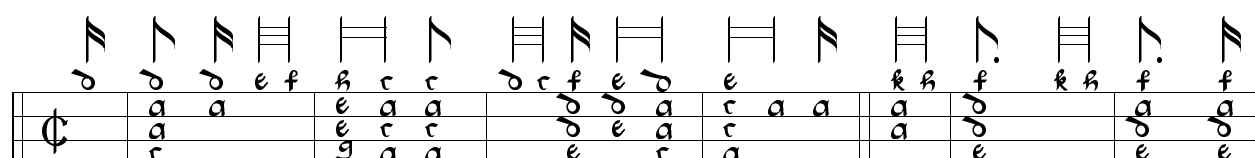
15



22

## B1rii. Stem: La Boree - diatonic cittern A4B8

Valerius 1626, p. 147



7

Measures 1-6 of the Bouree d'Avignon. The notation is in a single system with a treble clef and a common time signature. It features a series of eighth and sixteenth notes, often beamed together. The key signature has one flat (Bb). Measure 1 starts with a C-clef and a common time signature. The melody is written on a single staff, and the bass line is indicated by letters 'a' and 'b' below the staff. Measure 6 ends with a double bar line and a repeat sign.

Measures 7-13 of the Bouree d'Avignon. The notation continues from the previous system. Measure 7 starts with a treble clef and a common time signature. The melody is written on a single staff, and the bass line is indicated by letters 'a' and 'b' below the staff. Measure 13 ends with a double bar line and a repeat sign.

Measures 14-21 of the Bouree d'Avignon. The notation continues from the previous system. Measure 14 starts with a treble clef and a common time signature. The melody is written on a single staff, and the bass line is indicated by letters 'a' and 'b' below the staff. Measure 21 ends with a double bar line and a repeat sign.

Measures 22-24 of the Bouree d'Avignon. The notation continues from the previous system. Measure 22 starts with a treble clef and a common time signature. The melody is written on a single staff, and the bass line is indicated by letters 'a' and 'b' below the staff. Measure 24 ends with a double bar line and a repeat sign.

Measures 25-31 of the Bouree d'Avignon. The notation continues from the previous system. Measure 25 starts with a treble clef and a common time signature. The melody is written on a single staff, and the bass line is indicated by letters 'a' and 'b' below the staff. Measure 31 ends with a double bar line and a repeat sign.

Measures 32-37 of the Bouree d'Avignon. The notation continues from the previous system. Measure 32 starts with a treble clef and a common time signature. The melody is written on a single staff, and the bass line is indicated by letters 'a' and 'b' below the staff. Measure 37 ends with a double bar line and a repeat sign.

Measures 38-44 of the Bouree d'Avignon. The notation continues from the previous system. Measure 38 starts with a treble clef and a common time signature. The melody is written on a single staff, and the bass line is indicated by letters 'a' and 'b' below the staff. Measure 44 ends with a double bar line and a repeat sign.

44 /a

B1oi. Cantus - lute I in G 8Eb A4B8

RUS-Span O No 124, ff. 88v

9 /a /a

B1oii. Bassus - lute II in D 9D AA4B8

RUS-Span O No 124, ff. 89r

9 //a //a //a

## B1l. La Boree - 7F AA4BB8

Valerius 1626, pp. 146-147

7

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19

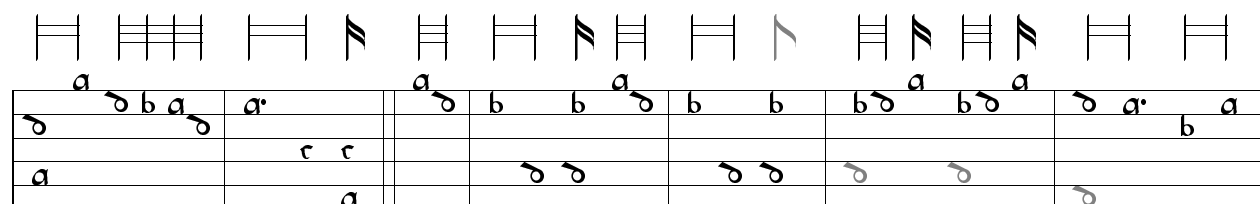
## B1n. La Boree - 7F8Eb9C A4B8

GB-Eu La.III.487, p. 13

6

## B1p. Ostend - trans mandora (hfhf) AA4BB8

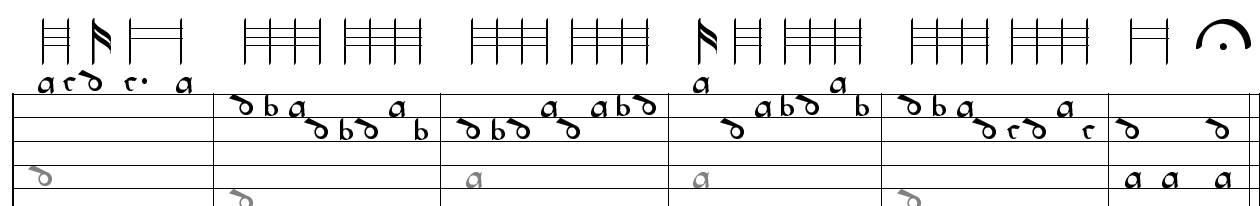
GB-En Adv.5.2.15, pp. 190-191



7



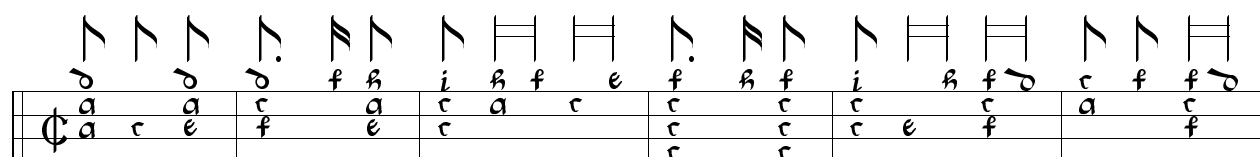
13



19

## GN2. (Good Night) - cittern 2x8bars

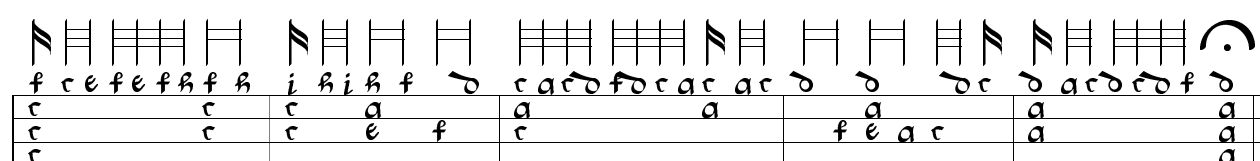
GB-Cu Dd.4.23, f. 22v



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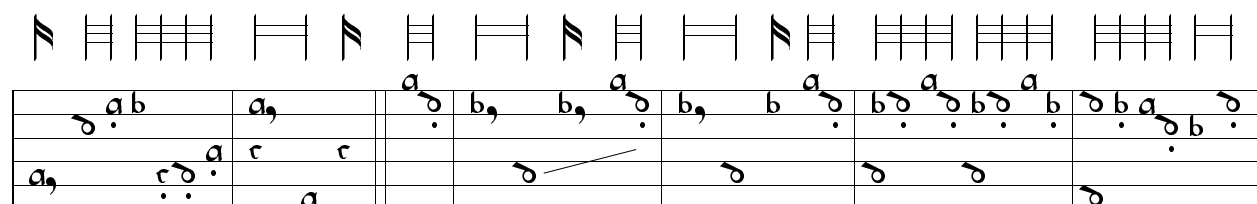
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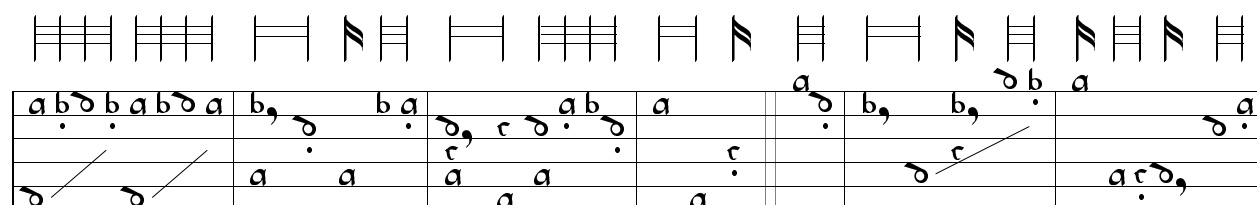
12

## B1q. La Bouree - trans mandora (hfhf) AA4BB8

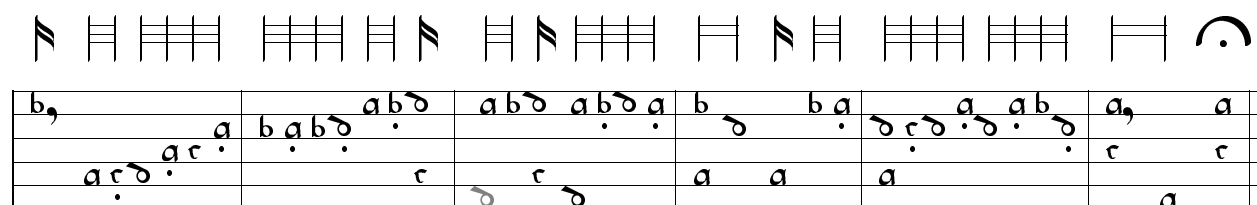
D-USch 133b, ff. 28v-29r



7



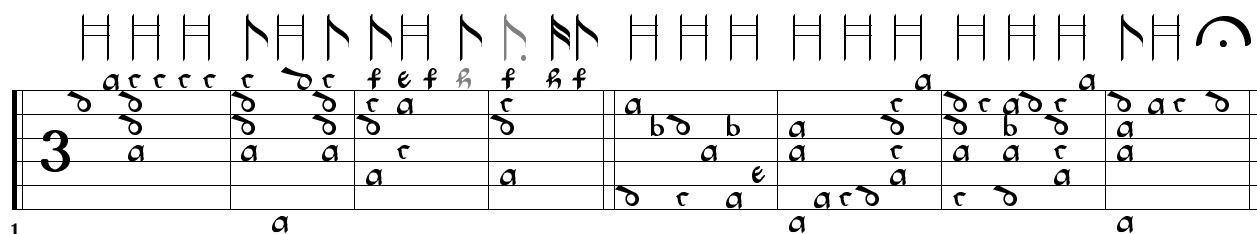
13



19

## G3c. Galliard - 7F A4B4

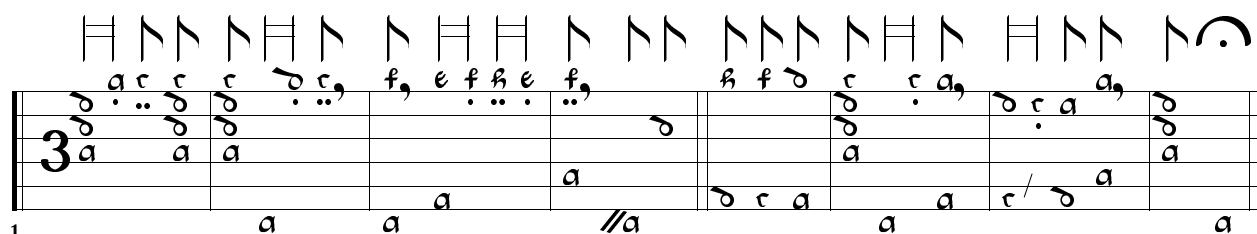
D-LEm II.6.15, p. 197



1

## G3d. Galliard - 7F9C A4B4

D-Lr 2000 p. 68



1

## B1m. Ballet du Roy - 7F8Ef10C A4BB6

D-Ngm 33748 I, f. 39v

Measures 1-12 of the musical score for Ballet du Roy. The score is written in a single system with three staves. The notation includes various rhythmic values (e.g., minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The key signature is one flat (B-flat). The time signature is common time (C). The score is divided into measures by vertical bar lines. Measure numbers 7 and 12 are indicated at the beginning of their respective systems. The notation includes various rhythmic values (e.g., minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The key signature is one flat (B-flat). The time signature is common time (C). The score is divided into measures by vertical bar lines. Measure numbers 7 and 12 are indicated at the beginning of their respective systems.

## G1d. Galliardt (sincapace) - 7F ABC8

LT-Va 285-MF-LXXIX, f. 25r iii

Measures 1-17 of the musical score for Galliardt (sincapace). The score is written in a single system with three staves. The notation includes various rhythmic values (e.g., minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The key signature is one flat (B-flat). The time signature is common time (C). The score is divided into measures by vertical bar lines. Measure numbers 1, 9, and 17 are indicated at the beginning of their respective systems. The notation includes various rhythmic values (e.g., minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The key signature is one flat (B-flat). The time signature is common time (C). The score is divided into measures by vertical bar lines. Measure numbers 1, 9, and 17 are indicated at the beginning of their respective systems.

## B2a. La Bourre Nouvelle - 7F AAB6

D-BAU 13.40.85, p. 46

7

13

19

## B2b. Bouree - 7F10C AB12

Vallet II 1615 p. 6

7



13

19

24

B2c. Untitled - 7F10C AB12

GB-Lbl Sloane 1021, ff. 31r-31v

10 10 7 10 10 10

7 7 10

13 10 7 10

10 7 10

## B2d. Anallman - 7F10C A6B12

GB-Ctc O.16.2, pp. 2-3

6

13

## B2e. Autre Bouree - 7F9C AB12

Vallet I 1615, p. 56

9

17

## G1e. Gaillarde - 7F AABBBCC8

NL-Lu 1666, ff. 31r-31v

1

8

15

21

28

35

42

## G1f. Gallarda - 7F AABBBCC8

NL-Lu 1666, ff. 35r-35v

1

1 a a a

8

8 a a a a a

15

15 a a a a a

21

21 a a a a a

28

28 a a a a a

35

35 a a a a a

42

42 a a a a a

1

1

10

10

15

15

23

23

29

29

36

36

43

43

1

10

17

25

32

41

49

[illegible][illegible]

79

[illegible][illegible]

## G1i. Englisch Galliardt - ABC8

D-KA A.678, f. 20r

1

1

9

9

17

17

## G1j. Galliarda Alia - 7F ABC8

LT-Va 285-MF-LXXIX, f. 58r i

1

1

9

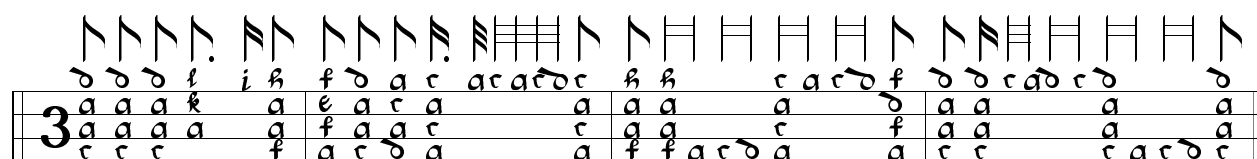
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17

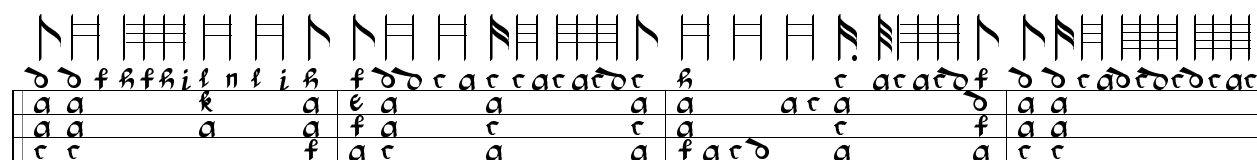
17



## G1k. Venetian galliarde Churcheyarde - cittern AABC4 GB-Lbl Add. 40513, ff. 126v-127r



1



5



13

## G1l. Churches galliard - cittern ABC8

GB-NO Mi LM16, f. 90v



1



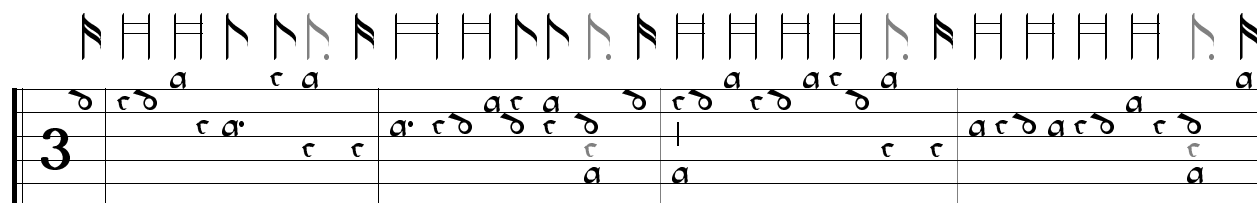
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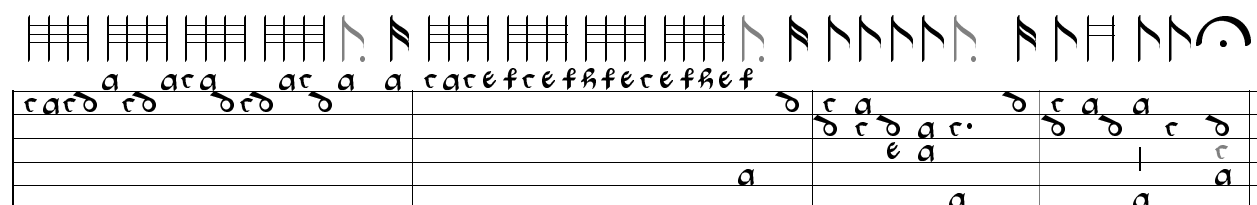
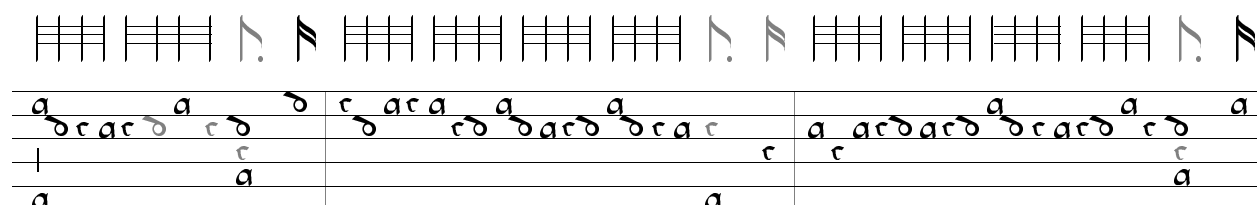
17

## G1m. Sincopas - trans mandore (hfhf) A6A8

GB-En Adv. 5.2.15, pp. 149-151



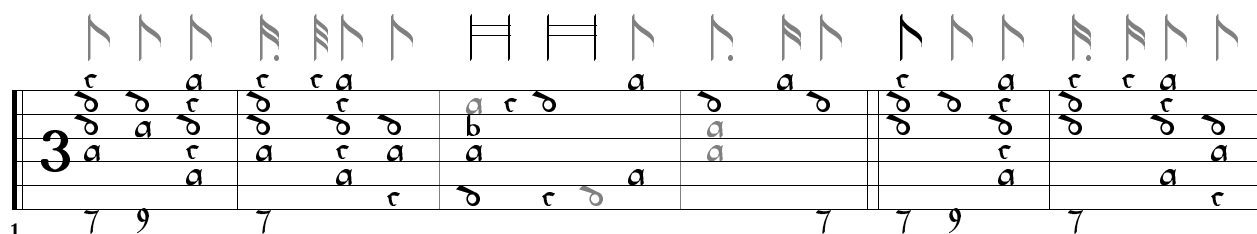
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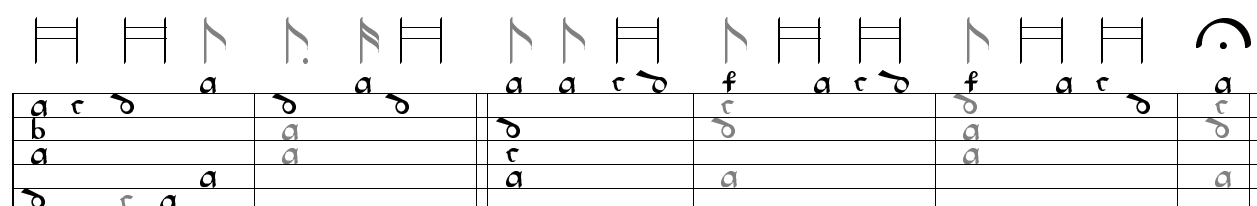
11

## G2b. Galliarda Angloise - 7F9D10C AA4B4

GB-Lbl Sloane 1021, f. 43v



1



7

7

10

10

7

## G2c. Gallarde Suit Margriet - 7F A4B4C8

Valerius 1626, pp. 142-143

Measures 1-11 of the Gallarde Suit Margriet. The score is written for a three-part setting (treble, alto, and bass staves). The key signature is one flat (B-flat), and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The first measure is marked with a '3' and a '3' in a circle, indicating a triplet. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The piece concludes with a repeat sign and a fermata over the final note.

1

6

11

## G2d. Galiarda - 7F AA4B4C8

D-BAU 13.40.85, p. 32

Measures 1-14 of the Galiarda. The score is written for a three-part setting (treble, alto, and bass staves). The key signature is one flat (B-flat), and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The first measure is marked with a '3' and a '3' in a circle, indicating a triplet. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The piece concludes with a repeat sign and a fermata over the final note.

1

7

14

## G2e. Galiarda - 7F AA4B4C8

D-BAU 13.40.85, p. 34

1

7

14

## G2f. Galliarda Anglicana A. F. - 7F A4B4C8

CH-Bu F.IX.70, p. 316

1

9

## G2g. Gaillarde Angloise - Reprins lhf to add 7F9C AA4BB4CC16

Vallet 1615, p. 35r

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

## G2h. Galliarda Angloise - 7F10C A4BB4C7D8

GB-Lbl Sloane 1021, f. 44r

1

9

19

## G2i. Galliarda Anglica 11 - 7F A4B4C8

D-LEm II.6.15, p. 196

1

7

13

## G2j. (Gagliarda Anglica) - 7F A4B4C8

Rude 1600, sig. kk2r

1

7

12

## G2k. Galliarda - 7F AA4B4C8

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

1

7

14

## G2l. Galliarda - 7F AA4BB4C8D8

D-LEm II.6.15, p. 236

1

7

14

23

## G2m. Galliarda. Anglosa. Disc(ant) - 7F A4B4C8

LT-Va 285-MF-LXXIX, f. 22r

1

10



G2n. Galliarda Englessa - 7F AA4B4C

A-Lla Hs.475, f. 93r

1

3

8

15

G2o. Galliarda 26 - 7F A6B8C8

D-LEm II.6.15, pp. 206-207

3

1

8

15

## G2p. Galliarde Englese - 7F AA4BB4C8

Hove 1612, f. 66r

1

7

13

19

## G2q. Galliarda 25 - A4B4C7

D-LEm II.6.15, p. 206

1

9

## G2r. Galliarda Englessa - AA4B4C8

A-Lla Hs.475, ff. 94v

1

7

13

## G2s. (Galliarda Englessa) Allimodo - 7F AA4B4C8

A-Lla Hs.475, f. 95r

1

8

14

## G2t. Bella Galliarda - 7F AA8BB8C10

CH-Bu F.IX.70, p. 316

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

1

Second system of musical notation for 'Bella Galliarda'. It continues the melody with similar rhythmic patterns and dynamic markings. The system ends with a repeat sign.

10

Third system of musical notation for 'Bella Galliarda'. It includes a variety of rhythmic figures and dynamic markings. The system ends with a repeat sign.

18

Fourth system of musical notation for 'Bella Galliarda'. It features more complex rhythmic patterns and dynamic markings. The system ends with a repeat sign.

27

Fifth system of musical notation for 'Bella Galliarda'. It concludes the piece with a final cadence. The system ends with a repeat sign.

35

## G2u. Galiarda Engles - 7F10C A4B4

S-B PB fl.172, f. 36v

First system of musical notation for 'Galiarda Engles'. It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes various rhythmic values and dynamic markings. The system ends with a repeat sign.

1

## G2v. Galliarda - AB8

I-Gu VII-I, f. 10v

[illegible]

**1**

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

9

G3e. Engelender Galliard Ioan. Frid. comp. - 7F A4B4

D-LEm II.6.23, f. 36v

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (e.g., minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The piece concludes with a double bar line and a repeat sign.

G3f. Joan Frid. Galliard - 7F A4B4C5

D-LEm II.6.23, f. 40v

The musical score consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat (B-flat). The piano accompaniment has a bass clef and a key signature of one flat. The second system continues the piece with similar notation.

**1**

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

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

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

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

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

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

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

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

c	a		a		b
---	---	--	---	--	---

9

## G3g. Galliard - 7F A4B8C6

D-LEm II.6.15, p. 184

1

8

14

## G3h. Galliarda Englessa - 7F AA4B8

A-Lla 475, f. 95r ii

1

7

14

## G3i. Eingelsch Galliardt - 7F AA4B4B5B4

LT-Va 285-MF-LXXIX, ff. 57r-57v-57r

1

7

15

## G3j. Allimodo - 7F AA4B8

A-Lla 475, f. 95r iii

1

7

13

## G3k. Gall(iard) Angl(ica) - Variatio - 7F AA4BB-AABCB4

LT-Va 285-MF-LXXIX, f. 23r

1

8

14

21

29

## G3l. Galliard comm: - 10C A4B4

GB-Lbl Sloane 1021, f. 45v

10



## G3m. Galliarda Gothofredus - A4B12

DK-Kk Thott 4o 841, ff. 107v-108r

1

8

## G3n. Der Frankensteiner - A6B8C8

D-LEm II.6.15, p. 195

6

6

14

## G3o. Gall(iard) NB - AB8

LT-Va 285-MF-LXXIX, f. 25r i

1

9

## G3p. Untitled - 7F ABCD4x2

GB-Lbl Sloane 1021, f. 43v

1

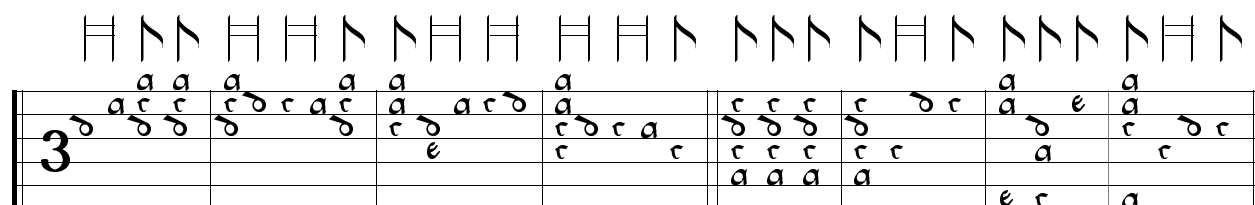
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17

25 a

G3q. Zinckpass - 7F A4B4C4D4

GB-Lbl Sloane 1021, f. 44r



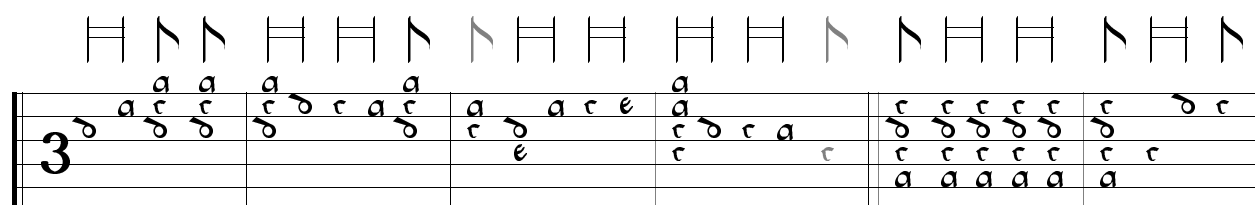
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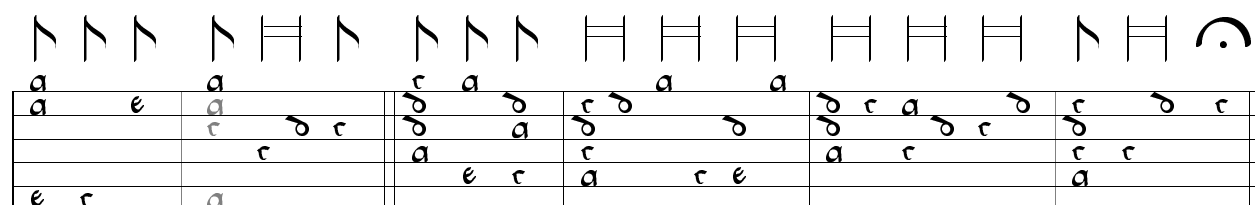
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G3r. Galliarda 29 - ABC4

D-LEm II.6.15, p. 209



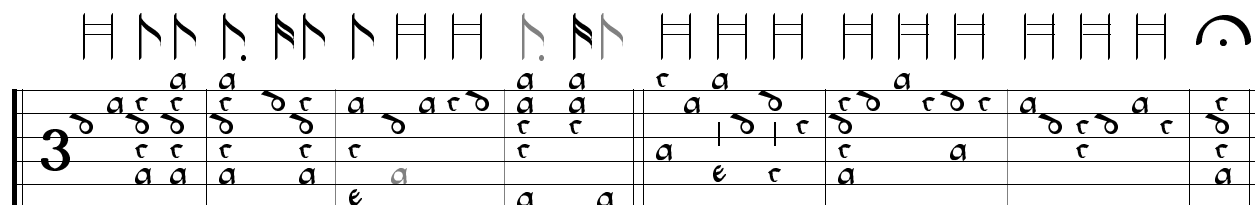
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7

G3s. Galiarda - AB4

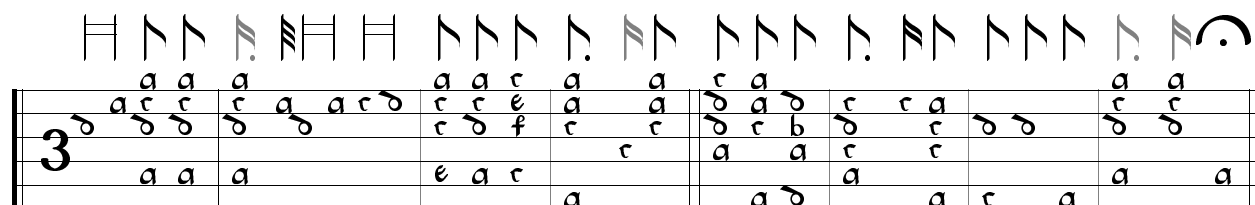
D-B 40141, f. 35r ii



1

G3t. Galliarda - AB4

DK-Kk Thott 4o 841, f. 107r

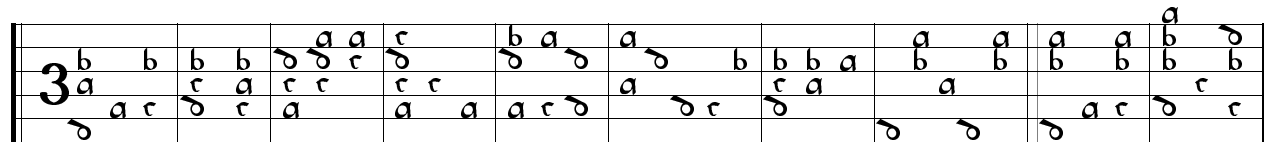


1

## GN3. (Good Night) - 15x8bars

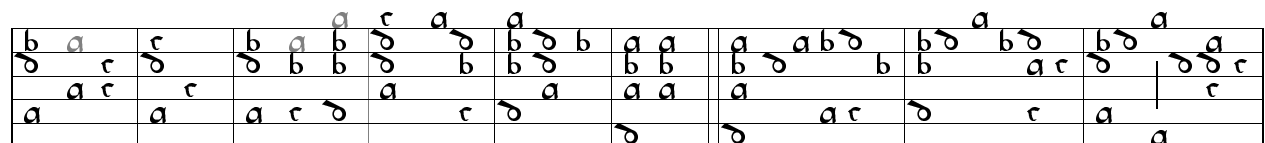
GB-Cu Dd.2.11, ff. 8v-9r

1 

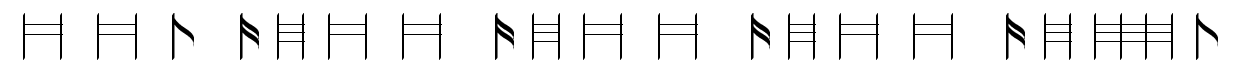


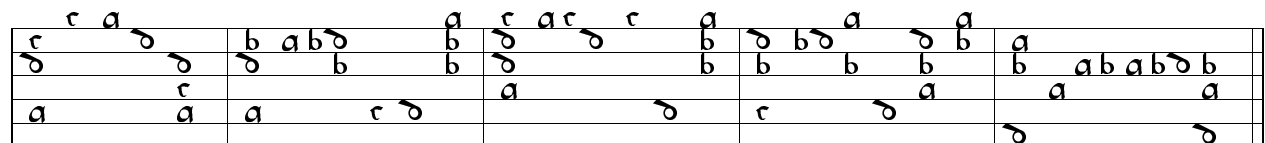
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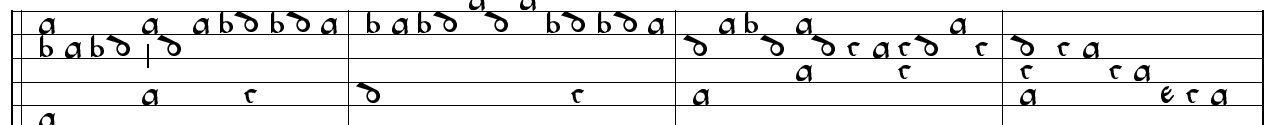
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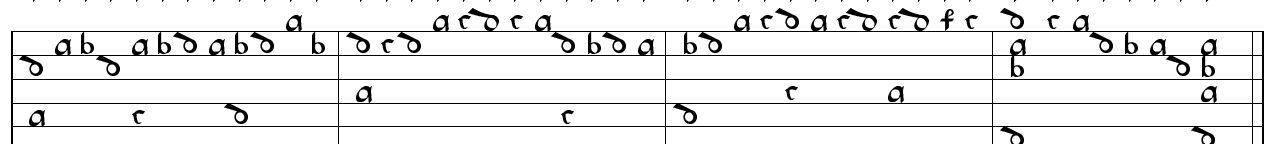
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4 



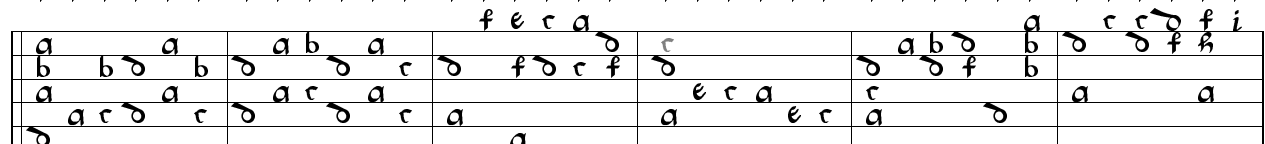
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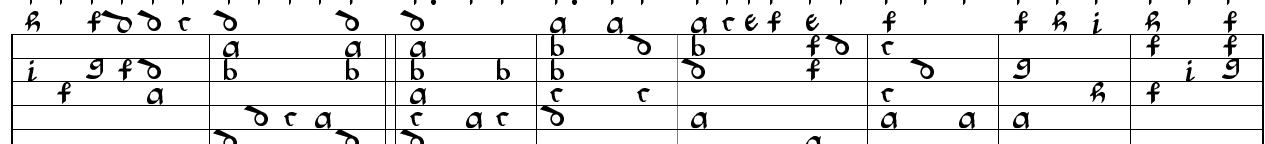
29

5 



33





39

47

47

54

54

62

62

68

68

72

72

81

81

87

87

Handwritten musical notation for measures 93-99. The notation includes rhythmic patterns (vertical lines) and a three-staff system with notes and rests. Measure 93 starts with a treble clef and a key signature of one flat. The notation is in a style typical of early 20th-century manuscript notation.

93

Handwritten musical notation for measures 100-106. The notation includes rhythmic patterns (vertical lines) and a three-staff system with notes and rests. Measure 100 starts with a treble clef and a key signature of one flat. The notation is in a style typical of early 20th-century manuscript notation.

100

Handwritten musical notation for measures 107-112. The notation includes rhythmic patterns (vertical lines) and a three-staff system with notes and rests. Measure 107 starts with a treble clef and a key signature of one flat. The notation is in a style typical of early 20th-century manuscript notation.

107

Handwritten musical notation for measures 113-119. The notation includes rhythmic patterns (vertical lines) and a three-staff system with notes and rests. Measure 113 starts with a treble clef and a key signature of one flat. The notation is in a style typical of early 20th-century manuscript notation.

113

GN4. (Goodnight) Cotton - 15x8bars

IRL-Dm Z3.2.13, pp. 362-363

Handwritten musical notation for measures 1-7 of the first system. The notation includes rhythmic patterns (vertical lines) and a three-staff system with notes and rests. Measure 1 starts with a treble clef and a key signature of one flat. The notation is in a style typical of early 20th-century manuscript notation.

1

Handwritten musical notation for measures 8-14 of the first system. The notation includes rhythmic patterns (vertical lines) and a three-staff system with notes and rests. Measure 8 starts with a treble clef and a key signature of one flat. The notation is in a style typical of early 20th-century manuscript notation.

8



7

48

52

8

56

60

9

64

10

69

74



Handwritten musical notation for measures 79-83. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The notation includes various musical symbols such as notes, rests, and bar lines.

79

Handwritten musical notation for measures 84-88. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The notation includes various musical symbols such as notes, rests, and bar lines.

84

Handwritten musical notation for measures 89-93. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The notation includes various musical symbols such as notes, rests, and bar lines.

91

Handwritten musical notation for measures 94-98. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The notation includes various musical symbols such as notes, rests, and bar lines.

96

Handwritten musical notation for measures 101-105. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The notation includes various musical symbols such as notes, rests, and bar lines.

101

Handwritten musical notation for measures 106-110. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The notation includes various musical symbols such as notes, rests, and bar lines.

108

Handwritten musical notation for measures 111-115. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The notation includes various musical symbols such as notes, rests, and bar lines.

115

**1**

4

8

13

16

21

## GN7. The Queenes Good Night - 4x8bars

Robinson 1603, sig. D1r

1

3

1

8

15

19

23

26

30

## GN5. (Good Night) - trans bass viol 7F8D 6x8bars

GB-Cu Dd.5.20, f. 16v

1

1

12

22

28

36

42

**GN9a. Ground - 8bars**

Robinson 1603, sig. D1r

1

2

3

4

5

6

7

GN9b. Good Night - ground - 8bars

GB-AB 27, p. 7

[illegible]

GN9c. (Good Night) Grovnde - 8bars

IRL-Dtc 410-I, p. 16

## GN9d. (Good Night) The Grounde - 8bars

GB-NO Mi LM16, f. 5v ii

[illegible]

## GN9e. (Good Night) The Grounde - 8bars

GB-NO Mi LM16, f. 5v i

1

1

## GN8. (Good Night) - treble 16x8bars

IRL-Dm Z3.2.13, pp. 158-160

1

1

6

6

10

10

14

14

18

18

22

26

31

38

42

46

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes and some slanted lines, representing a rhythmic pattern. Below the staff, there is a series of notes and rests, including a whole note 'g', a half note 'f', and various eighth and sixteenth notes with stems. The notes are written in a stylized, handwritten font.

50

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes and some slanted lines, representing a rhythmic pattern. Below the staff, there is a series of notes and rests, including a whole note 'a', a half note 'c', and various eighth and sixteenth notes with stems. The notes are written in a stylized, handwritten font.

54

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes and some slanted lines, representing a rhythmic pattern. Below the staff, there is a series of notes and rests, including a whole note 'l', a half note 'i', and various eighth and sixteenth notes with stems. The notes are written in a stylized, handwritten font.

59

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes and some slanted lines, representing a rhythmic pattern. Below the staff, there is a series of notes and rests, including a whole note 'b', a half note 'a', and various eighth and sixteenth notes with stems. The notes are written in a stylized, handwritten font.

63

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes and some slanted lines, representing a rhythmic pattern. Below the staff, there is a series of notes and rests, including a whole note 'f', a half note 'e', and various eighth and sixteenth notes with stems. The notes are written in a stylized, handwritten font.

69

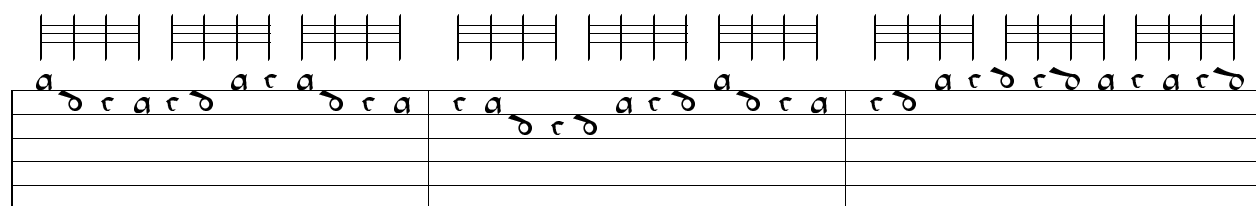
Handwritten musical notation on a five-line staff. The notation consists of vertical strokes and some slanted lines, representing a rhythmic pattern. Below the staff, there is a series of notes and rests, including a whole note 'l', a half note 'i', and various eighth and sixteenth notes with stems. The notes are written in a stylized, handwritten font.

75

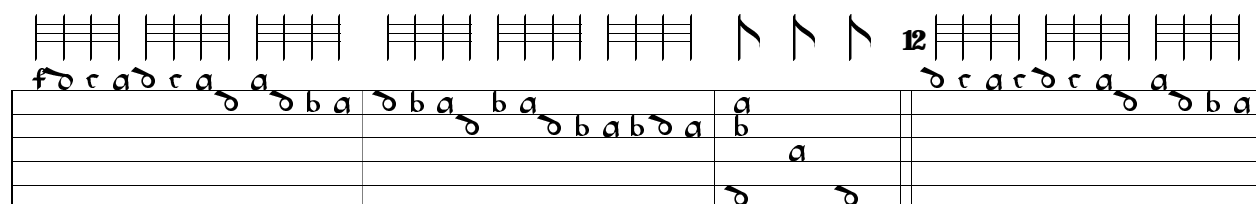
Handwritten musical notation on a five-line staff. The notation consists of vertical strokes and some slanted lines, representing a rhythmic pattern. Below the staff, there is a series of notes and rests, including a whole note 'f', a half note 'i', and various eighth and sixteenth notes with stems. The notes are written in a stylized, handwritten font.

79

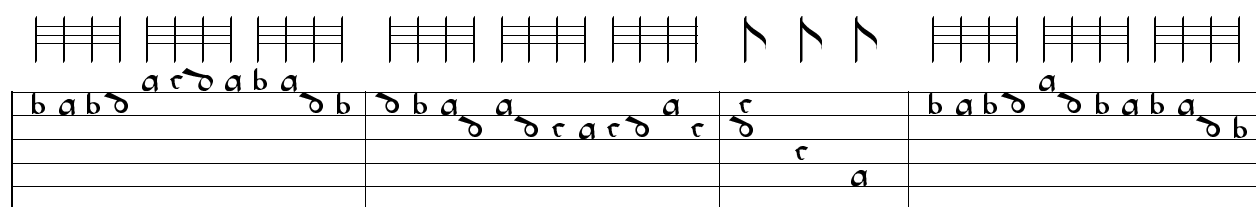




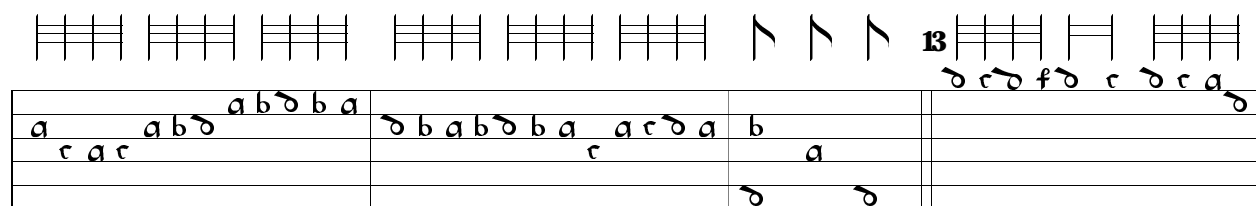
83



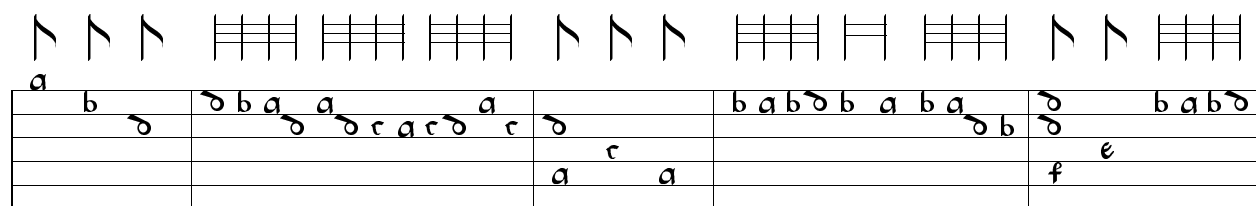
86



90



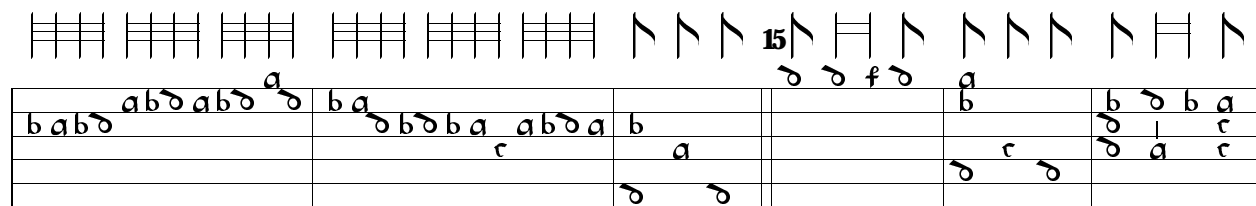
94



98



103



110

116

116

123

## App 1. Nowe To Bed - 7x12bars

GB-Cu Add.8844, f. 3v

1

1

2

10

3

19

28

4

37

5

46

6

54

64

7

70

77

## HU3. The New Hunt Sundry Waies - trans bandora 5x16bars Barley 1596, sigs. B3v-C1r

1

3

1

9

2

17

25

3

33

41

4

49

Handwritten musical notation system 54, featuring a staff with notes and a treble clef. The notation includes various musical symbols such as notes, rests, and accidentals.

54

Handwritten musical notation system 60, featuring a staff with notes and a treble clef. The notation includes various musical symbols such as notes, rests, and accidentals.

60

Handwritten musical notation system 67, featuring a staff with notes and a treble clef. The notation includes various musical symbols such as notes, rests, and accidentals.

67

Handwritten musical notation system 74, featuring a staff with notes and a treble clef. The notation includes various musical symbols such as notes, rests, and accidentals.

74

HU4. (T)he hunt is u(p) - 2x8bars

IRL-Dtc 408/II, p. 84

Handwritten musical notation system 1, featuring a staff with notes and a treble clef. The notation includes various musical symbols such as notes, rests, and accidentals.

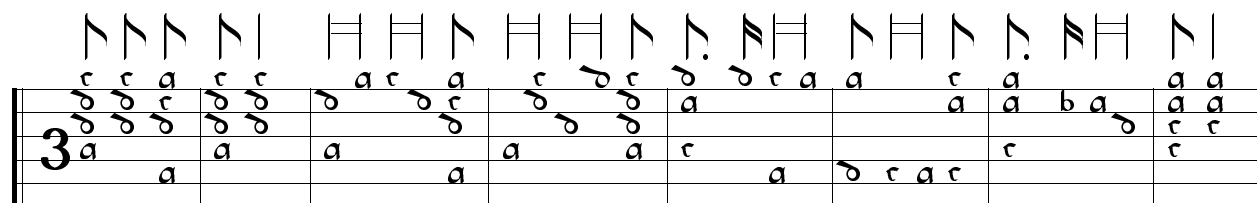
1

Handwritten musical notation system 10, featuring a staff with notes and a treble clef. The notation includes various musical symbols such as notes, rests, and accidentals.

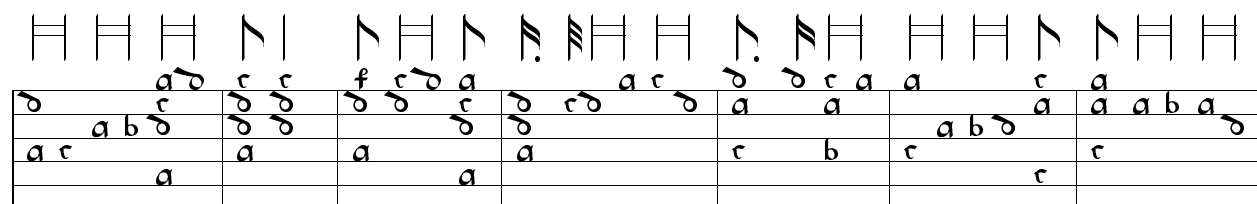
10

## HU5. The New Hunts Up - trans bandora AB16

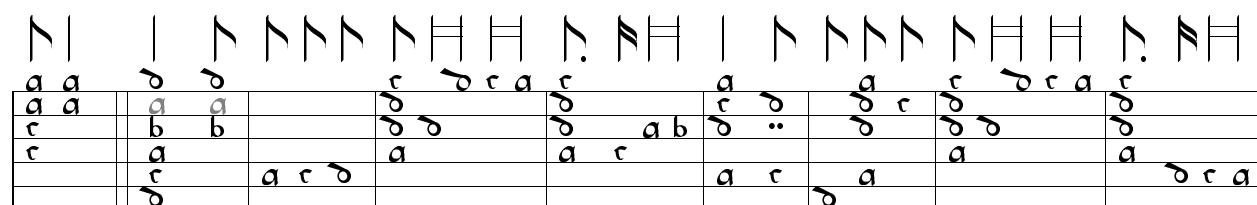
GB-Lam 600, f. 13r



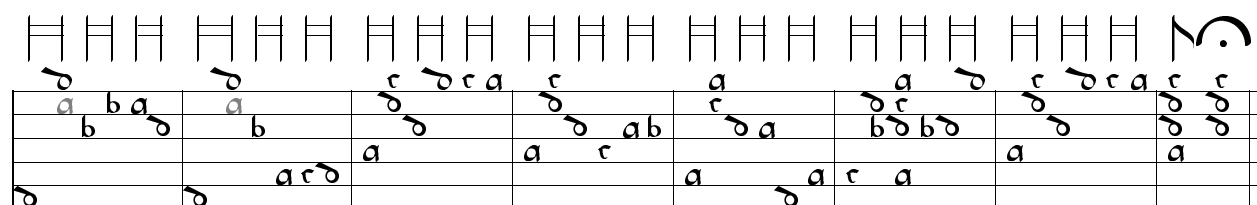
1



9



16



25

## HU6. (The Hunts Up) - 7F trans bandora AB8

GB-Cu Dd.2.11, f. 13r



1



9

HU8i. (The Hunt is Up) - treble 9x16bars

GB-WPforester welde, ff. 13r-14r

1

First system of musical notation (measures 1-8). The notation is in treble clef and 9x16 bars. The notes are: #a, #a, e, f, e, c, e, f, a, #a, e, c, e, e, #a, c, #e, #f, e, f, #e, c, #c, b, c, e, c, b, b, c, e, b, +c, b, c, e. The first measure is marked with a '3'.

8

Second system of musical notation (measures 9-16). The notes are: #c, +c, #, f, c, e, f, c, e, f, h, f, e, #e, a, c, e, a, +c, e, f, e, c, a, +c, e, c, a, c, a, a, c, a, a, c, e, e. The first measure is marked with a '3'.

8

15

Third system of musical notation (measures 17-24). The notes are: #a, e, a, c, #a, #a, a, c, e, f, e, c, a, a, c, #a, f, e, c, a, a, e, a, c, e, e, a, c, e, e, a, c, e, e. The first measure is marked with a '2'.

15

20

Fourth system of musical notation (measures 25-32). The notes are: a, c, e, a, c, e, a, c, e, a, c, e, f, e, c, a, c, e, f, #e, c, e, #c, b, c, b, b, c, e, c, e, b, +c, b, e, c, e, b, c, e. The first measure is marked with a '3'.

20

24

Fifth system of musical notation (measures 33-40). The notes are: c, b, c, e, c, b, #c, f, a, c, e, a, c, e, a, c, e, f, c, e, f, +e, c, a, #, e, c, a, e, c, a, c, e, a, c. The first measure is marked with a '3'.

24

28

Sixth system of musical notation (measures 41-48). The notes are: e, a, c, e, e, a, c, e, a, c, e, c, a, e, c, e, a, c, e, a, c, #a, c, e, f, e, c, a, a, c, e, #, f, c, a, a, c, e, a, c. The first measure is marked with a '3'.

28

32

Seventh system of musical notation (measures 49-56). The notes are: a, c, e, #a, a, c, a, #a, c, e, c, a, #, f, e, c, a, c, a, a, c, a, c, a, c, e, a, c, e, f, c, e, f, #c. The first measure is marked with a '3'.

32

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

37

f e f # a c e f #e.	a c e f c.	e c e f # f e c f e c a.	c a c e f e c a c e #c.

42

#a a c e c a c.	#a # e f # # f e c.	#a #a a a c a.	#c #c a #c c a e c.

46

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

50

#c # g # k # k g.	# # c e b c e b #c.	f e c a c e f # f.	a c e f c e f.	e c a a c e f.

55

#e a c e a c e.	c a c e a c e.	a c e f # k l # k # f e c.	a # f # n l n # f.

60

# a a #.	# e f # a c e.	#a a a c a.	c a c e a c e a c e.

64



67

73

77

81

85

89

93

98

102

106

110

114

119

124



1

3

1

8

15

20

24

29

3

33

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (beams) and dots (notes) with various accidentals (sharps, flats, naturals). The notes are written in a sequence across the staff.

37

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (beams) and dots (notes) with various accidentals (sharps, flats, naturals). The notes are written in a sequence across the staff.

42

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (beams) and dots (notes) with various accidentals (sharps, flats, naturals). The notes are written in a sequence across the staff. A large number '9' is written below the staff, and a large number '4' is written below the staff.

46

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (beams) and dots (notes) with various accidentals (sharps, flats, naturals). The notes are written in a sequence across the staff.

51

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (beams) and dots (notes) with various accidentals (sharps, flats, naturals). The notes are written in a sequence across the staff.

56

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (beams) and dots (notes) with various accidentals (sharps, flats, naturals). The notes are written in a sequence across the staff.

61

## HU8ii. Untitled - ground 16bars

IRL-Dm Z.3.2.13, p. 186

9

## HU9iia. The Honsok Ground

US-Ws V.b.280, f. 4r

9

## App 2. Chrichtons gud night - trans mandore (hfhf) A6B12

GB-En Adv. 5.2.15, p. 144

10

## HU9iib. Untitled - ground 16bars

GB-Cu Add.8844, f. 2r

1

1

10

## HU9iic. The Grounde to the treble before - 8D9C 16bars

GB-Lam 603, f. 3r

1

1

10

## HU9iid. (The Hunts Up) - 7F ground trans bandora 16bars

IRL-Dm Z.3.2.13, p. 397

1

1

9

## HU10. The New Hunt Is Up - cittern AB8x2

US-CAh 181, ff. 32v-31r

1

1

9

16

23

28

## HU11. The New Hunt Is Up - cittern AB8

GB-Cu Dd.14.24, f. 11r

3

1

9



## HU12. Ye Old Hunt Is Up - cittern AAB4

GB-Cu Dd.4.23, f. 4v

1

3

1

## HU13. (The Hunts Up) T(homas) R(obinson) - cittern AABB8

GB-Cu Dd.4.23, f. 22r

1

3

10

14

21

27