

MUSIC SUPPLEMENT FOR THE LUTEZINE TO LUTE NEWS 129 (APRIL 2019): MELCHIOR NEUSIDLER PART 4
- SETTINGS OF ALLEMANDE BRAUNES MEGDELEIN AND LA SPAGNOLETTA - MORE SETTINGS OF BALLADS
COME LIVE WITH ME AND BE MY LOVE, THE MILKMAIDS - MILKEN PEALE, THE MAIDS IN CONSTRIE,
COME SWEET LOVE LET SORROW CEASE, COME LOVE LETS WALK INTO THE SPRING, NOW THE SPRING
IS COME - BALLO DI MANTUA, BACHELER'S PAVANS AND DOWLAND'S LACHRIMAE PAVAN (JD15)

MELCHIOR NEUSIDLER PART 4

The fourth in the series of music by Melchior Neusidler includes a recercar, a vocal intabulation and a dance all in G major. The recercar is only found in a manuscript in German tablature ascribed with the initials 'MN' but there seems little doubt to whom it refers as there are other pieces ascribed with the initials that are known to be by him in the same manuscript. The intabulation is an elaborate setting of Thomas Crecquillon's chanson *Un gay bergier* first published in 1543. It has a memorable melody that is repeated five times in the first five bars. The intabulation for lute is in the same key (assuming a lute tuned in G) as the vocal model and was published in Melchior's *Deutsch Lautenbuch* thirty years later in 1574. There are fourteen other sources for lute in G, as well as eleven settings a tone lower in F major. Most of the intabulations are quite similar to each other and share passages with the one in Melchior's print but vary considerably in the degree of embellishment of the vocal line into running passages of quavers and semiquaver cadential flourishes. Phalèse included settings in twelve of his prints and reprints between 1545 and 1573, often reworking the intabulation rather than repeating it identically. Phalèse included settings in both G and F, in some cases side by side in the same print. Nearly all the sources predate Melchior's 1574 publication, and Phalèse's earliest print to include it was published only a year or so after the publication of the vocal original when Melchior was only about ten years old. Considering the overall similarity of the sources it seems unlikely that Melchior made the intabulation in his print himself, rather he added the embellishment to an existing intabulation that seems to be the basis for most of the others too.¹ Phalèse's earliest setting, in F, is included here as Appendix 2a, and the latest known setting, for 11 course chitarrone (with the two upper courses lowered by an octave) from the early seventeenth century when vocal intabulations for lute are rarely found, is included as Appendix 2b. The dance MN4c is also from Melchior's 1574 print, and the title translates as 'A slender brown-skinned (=peasant) girl has caught my eye',² and is unrelated to the music of the similarly titled dance *Allemande Braunes megdelein* (that is, a different brown-skinned peasant girl), edited below.

- MN4a.** D-DEI BB 12150, ff. 29r-30r 4 *Recercare MN* ³ pp. 5-7
MN4b. Neusidler 1574, sigs. G2r-G3r 13. *Vng gai Bergier. quatuor vocum.*
Tomas Qriquilon - in G⁴ 8-9
App 2a. Phalèse *Des Chansons* I 1545, pp. 46-47 *Vng gay bergier* - in F⁵ 10-11
App 2b. PL-Kj 40591, ff. 5r-6r untitled - chitarrone 11-13
 model:⁶ *Premier Livre des Chansons a quatre parties* (Antwerp, Susato 1543), f. 16r *Ung gay bergier prioit une bergiere a quatre voix*; modern edition: Barton Hudson *et al.*, *Thomas Crecquillon Opera Omnia* Corpus Mensurabilis Musicae 63 vol 18 no. 139.
MN4c. Neusidler 1574, sig. L3r *Mir ist ein feins brauns mägetlin gefallen in meinen sin - Volget der Hupffauff* - in G 14-15
 Paix 1583, ff. 169r-169v *Ist mir ein fein braun Meg - Nachtantz* - keyboard

DEUTSCHER DANTZ HUDSON NO. 13

The next in the series of the most popular Deutsche Dantz listed by Richard Hudson,⁷ is titled *Allemande Braunes megdelein* in German sources, *Almande Bruijnsmedelijn* or *smeechdelijn*/ *Brun Smeedelyn* in the Low Countries, *Todescha* in Italy, and untitled in an English keyboard source. It is another example of the wide transmission of a deservedly popular tune of probable German origin. It is an almande named after a brown-skinned (= peasant) girl, but is a different tune to the similarly titled MN4c, above. The titles in sources from the Low Countries such as *Bruijnsmedelijn*, *Smeedelyn* and *Smeechdelijn* are corruptions of the German title and are not the correct Dutch words (maagdelein, maechdelijn, meechdelyn), and suggest the original dance tune came from Germany.⁸ The earliest known German source to use the opening phrase of the tune, but quite probably quoting an existing popular melody, is the lied *Ach Gredlein fuht mit mir übern Rhein* by Stephan Zirler in Georg Forster *Der Ander Theil kurtzweiliger guter frischen teutscher Liedlein* (Nürnberg 1540), no. 74. However, the tune is also quoted in the middle section of Claudin de Sermisy's chanson *Au joly boys*, first published in Paris in *Trente et une chanson musicales a quatre parties* [3^e livre], Attaignant 1529, f. 4v. Eleven settings for lute and two for cittern (all reproducing both strains of the tune complete except H13k from Negri's *Le Gratie d'Amour* of 1602) are edited here, and a list of cognates for other instruments is appended below.

- H13a.** NL-Lu 1666, f. 490r i *Almande Bruijnsmedelijn* p. 16
H13b. Phalèse 1568, f. 87v *Almande smeechdelijn* 16
H13c. D-KNu K 16.a 6745 qu., p. 11 *Allemande Braunes megdelein* 16
H13d. PL-Kj 40143, f. 64r *Allemande Brauns megd.* 17
H13e. NL-At 208.A.27, f. 71r LXXXI. *Das Meidlein das ist hupsch vnd fein* 18
H13f. NL-Lu 1666, f. 490r ii untitled 18
H13g. Jobin 1573, sigs. H3r-H3v *Tantz* 19
H13h. Waissel 1591, sig. D3v 39. *Tantz - Sprung* 20
H13i. Caroso 1581, ff. 53r-53v *Balletto Bassa Ducale* - lute plus melody in mensural notation in score = Caroso 1600, p. 259 *Bassa Savella* ⁹ 21
H13j. I-MOe C311 (Bottegari), f. 30r *Ballo alla Todesca* 21
H13k. Negri *Le Gratie d'Amore* 1602, p. 187 *dell'Alemana d'Amore* 22
H13l-i. Vreedman 1569, f. 2r *Almande bruijnsmedelijn* - diatonic cittern (french tuning) 24
H13l-ii. transcribed for chromatic cittern (italian tuning) 25
H13m-i. Phalèse & Bellère 1570, f. 51v *Almande bruijnsmedelijn* - diatonic cittern (french tuning) 24
H13m-ii. transcribed for chromatic cittern (italian tuning) 25
 Cognates for cittern: F-Pn Rothschild I 411 [lost?], f. 13r *Allemande*. Keyboard: D-B 40098 (Normiger), f. ? *Ein ander Teuttscher Tanntz*; GB-Lbl Add.29485 (van Soldt), f. 2r *almand brun smeedlyn - reprimse brun smeedeln*; IRL-Dtc 410/II (Dublin virginal manuscript),¹⁰ f. 21r untitled; S-Skma 1 (Eysbock), f. 36r *Deutsche dans*. Instrumental ensemble: Tielman Susato *Het derde musyck boexcken* [Dancerye] (Antwerp 1551), f. 12v *Den VII. Allemaigne*; Pierre Phalèse *Liber Primus Leviores Carminum* (Leuven 1571), f. 9r *Almande Smeedeln*; Giorgio Mainerio *Il Primo Libro de Balli* (Venezia, Gardano

¹ Curiously, a repeated error is introduced in Melchior's print by sharpening the F (e2 instead of d2) in the F-chords in bars 9, 11, 22 and 24.

² Thank you to Mathias Rösel for translation of the German titles.

³ Recording: Paul O'Dette *Lute Music Melchior Neusidler* (Harmonia Mundi 907388, 2008), track 18.

⁴ Cognates in G: D-B 40632, ff. 5v-6r *Vng gai bergier*; D-Mbs 266, ff. 126r-126v *Ungay Bergier*; PL-Kj 40032, pp. 128-129 *Un gay bergier*; PL-Kj W 510, ff. 32r-32v untitled - crossed out and unfinished; PL-Kj W 510, ff. 60r-61r *Vng gay bergier*; UKR-LVu 1400/I, ff. 59r-60r *Vngoi berger*; Phalèse *Des Chansons* III 1547, sigs. Bb4v-Cc1v *Vng gay bergiere*; Phalèse *Carminum ad Testudinis* III 1547, sigs. Bb4v-Cc1v *Vng gay bergiere*; Ochsenkun 1558, ff. 86v-87r *Vng gay bergiere Crecquillon*; Phalèse *Theatrum Musicum* 1568, f. 20v *Vn gay bergier, Alio modo*; Becchi 1568, pp. 72-74 *vn gai bargier*; Phalèse and Bellère *Theatrum Musicum Longe* 1571, f. 30v *Vng gay bergier. Alio modo*; Phalèse *Cantionum Gallicarum* 1573, sigs. Bb4v-Cc1v *Vng gay bergiere*; Barbeta 1582, sigs. H2v-H3r *Vngay Bergier a. 4. C. lanequim*.

⁵ Cognates in F: D-Sl G I 4/II, ff. 56v-57r *Vng gai bergier*; PL-Kj 40032, pp. 74-75 *Ungay Bergier Chanson francois*; PL-Kj 40032, pp. 118-119 *Ungay bergier Canzon francese*; Phalèse *Des Chansons* I 1547, sigs. F1v-F2r *Vng gay bergier*;

Phalèse *Carminum quae Chely* I 1547, sigs. F1v-F2r *Vng gay bergier*; Phalèse *Carminum quae Chely* I 1549, sigs. G3v-G4r *Vng gay bergier*; Phalèse *Hortus Musarum* 1552, p. 30 *Vng gay bergiere*; Phalèse *Theatrum Musicum* 1563, f. 22v *Vng gay bergier*, p. 38; Phalèse *Theatrum Musicum* 1568, f. 20r *Vn gay bergier* = Phalèse & Bellère *Theatrum Musicum Longe* 1571, f. 30r *Vn gay bergier*; Waissel 1573, sigs. D1v-D2r 17 *Vng gay bergier G. M.* [Guillaume Morlaye?].

⁶ First stanza: 'Ung gay bergier prioit une bergiere / En luy faisant du jeu d'amours requeste:/ Allez, dict elle, tires vous arriere,/ Vostre penser je treuve deshonneste:/ Ne pensés pas que feroie tel deffault,/ Par quoy cessez faire telle priere,/ Car tu n'as pas la lance qui me fault'.

⁷ Richard Hudson *The Allemande, The Balletto, and the Tanz: I The History*; II *The Music* (Cambridge University Press 1986), pp. 37-38, 45, 65, although H13c & d here not listed.

⁸ Thank you to Jan Burgers for his interpretation of the Dutch titles.

⁹ But different to Caroso 1581, f. 74r *Bassa Savella*.

¹⁰ John M. Ward *The Dublin Virginal Manuscript* with an introduction and commentary (Mainz, Schott revised edition 1983).

1578), p. 10 *Todescha - Saltarello*; Pierre Phalèse & Pierre Bellère *Chorearum Molliorum Collectanea* 1583, f. 18v - *Almande Brugnysmedelij.*
Voice: Jan Fruytier *Ecclesiasticus* (Antwerp 1565), p. 97 *Frisch Meechdelijng*

DANIEL BACHELER PAVANS - CONTINUED

Of the four pavans ascribed to Daniel Bacheler and three of doubtful attribution in *Lute News* 129, only one is known from other sources, DBapp 4, so the other two versions are included here, one incomplete with the A strain and division only, and the other in Mylius's *Thesaurus Gratiarum* of 1622 (the final stave seems unrelated but is included here). Also, the pavan from the Herbert manuscript DB2, was altered after copying and the altered version was in *Lute News* 129, so the original version is included here for comparison. Also, the pavan and galliard pair DBapp 6a/b for lute in transitional tuning was transcribed for renaissance lute in *Lute News* 129, so the original versions are included here.

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| DB2b. GB-Cfm Mus. 689, ff. 5v-6r <i>Pauana del medesimo</i> (Sr Danielli) | |
| Inglese) - original | pp. 28-29 |
| altered version | <i>Lute News</i> |
| DBapp 4b. GB-Cu Add. 3056, f. 63v untitled [AA' only] | 30 |
| DBapp 4c. Mylius 1622, pp. 50-51 <i>Pauana Anglica alia</i> | 32-33 |
| Fuhrmann 1615, pp. 51-52 <i>Pavana secunda</i> [Pavana Englese] | <i>Lute News</i> |
| DBapp 6aai. GB-Nn.6.36, ff. 41v-42r untitled - (fefhd) | 34-36 |
| transcribed into viel ton | <i>Lute News</i> |
| DBapp 6bii. GB-Cu Nn.6.36, f. 42v untitled - (fefhd) | 36-37 |
| transcribed into viel ton | <i>Lute News</i> |

Here is an anonymous English pavan known from three nearly identical versions in Mathew Holmes first and second lute books, all three lacking divisions.

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| App 3. GB-Cu Dd.2.11, f. 11r untitled | 82 |
| GB-Cu Dd.2.11, f. 11r untitled; GB-Cu Dd.5.78.3, f. 66r untitled | |

LA SPAGNOLETTA

Spagnoletta is the name of an Italian dance tune presumably based on a song about a Spanish girl, first appearing in late sixteenth century and found in more than seventy instrumental settings for lute, cittern, guitar, keyboard and instrumental ensemble.¹¹ The tune is set to a ground that varies considerably between sources, as can be seen in the fifty-three lute settings edited here all for renaissance lute except the last two which are for lutes in French flat tuning and baroque, D minor, tuning, also transcribed into viel ton here. As well as different tonalities (nominal minor keys of C, D, F and G) there are lute settings in both duple and triple time. The tune is known by a variety of titles, and the provenance of the sources (Italy, Germany, England, The Netherlands, France and Austria) suggest that it was popular all over Europe. There are also many cognates for strummed guitar as well as instrumental ensemble and keyboard instruments, including one in the Fitzwilliam virginal book (GB-Cfm 168), pp. 405-406 *The old Spagnoletta* Giles Farnaby.¹² Settings have been reconstructed here (in grey) to correct apparent errors,¹³ adjusting irregular rhythms, with quite a few sources lacking rhythm signs all together, and adding bars to complete the regular structure. The (corrupt) title of S17 is *Spyerelit reforme*, but another source with a similar title *Spagnolette Reforme* (App 4) is different music.

d triple time

| | |
|--|-------|
| S1. I-Vnm IV.1793, f. 23v <i>Spagnoletta</i> | 41 |
| S2. GB-Lam 603, f. 18v <i>Corrant - Coranto</i> (spanioletta) | 41 |
| S3. CDN-Mc w.s., f. 30r <i>Spagnoletto</i> | 42 |
| S4. I-BDGchilesotti, p. 181 illegible title | 42-43 |
| S5. D-LEm II.6.15, p. 255 <i>Courante</i> | 43 |
| S6. US-BE 757, f. 1r <i>Spagnoletta</i> | 44 |
| S7. US-BE 761, pp. 10-11 <i>Spagnoletto</i> | 45 |
| S8. D-LEm II.6.23, f. 8v <i>Curant</i> | 45 |
| S9. US-BE 761, pp. 6-7 <i>Spagnoletto</i> | 46 |
| S10. D-LEm II.6.23, f. 43r <i>Vel initiu</i> | 46 |
| S11. D-W Guelf. 18.8 IV, ff. 5r-5v <i>Eadem alio modo</i> | 47 |

d duple time

| | |
|---|-------|
| S12. D-Hbusch, f. 42r <i>Balletto</i> | p. 47 |
| S13. B-Br II.275, f. 10r ii <i>Spagnoletta</i> [index: <i>Bo spagnoletta</i>] | 48 |
| S14. Gardano <i>Balletti Moderni</i> 1611, p. 2 [6] <i>Spagnoletto</i> | 48 |
| S15. §Negri <i>Le Gratie d'Amour</i> 1602, p. 117 <i>Spagnoletto</i> | 48 |
| = Negri <i>Nuove Inventioni di Balli</i> 1604, p. 117 <i>Spagnoletto</i> | |
| S16. §US-SFsc M2.1 M3, p. 83 <i>Spagnoletto in Basso</i> | 49 |

c triple time

| | |
|---|-------|
| S17. GB-Eu Laing III.487 (Rowallan), p. 14 <i>Spyerelit reforme</i> | 49 |
| S18. D-LEm II.6.23, f. 34r <i>Spagnoletta</i> | 50 |
| S19. D-W Guelf. 18.8 IV, f. 5v <i>Alio modo</i> | 50 |
| S20. F-Pn Rés.941, ff. 6r-6v <i>Spagnoletta</i> | 51 |
| S21. B-Br 16.662, f. 2v untitled | 51 |
| S22. §I-Lr 774, ff. 20r-20v <i>Spagnoletta</i> | 52 |
| S23. I-TRc 1947, f. 4r <i>Corenta della spagnoletto</i> still to recon | 52-53 |
| S24. §Caroso 1581, ff. 163v-164r <i>Spagnoletta</i> | 54 |
| S25. §Caroso 1600, p. 151 <i>Spagnoletta Nuova al modo di Madrigalia</i> | 55 |
| S26. F-Pn Rés.941, f. 41r (S) <i>spagnoletto</i> | 56 |
| S27. §I-Fn Magl XIX.105 f. 11v <i>Spagnoletta</i> | 56 |
| S28. F-Pn Rés.Vmd.28, f. 2r <i>La spagnoletta</i> | 57 |
| S29. F-Pn Rés.Vmd.28, f. 8v <i>La spagnoletta</i> | 57 |
| S30. Hove 1601, f. 103v <i>Spagnolette</i> | 58 |
| S31. D-LEm II.6.23, f. 38v <i>Curanti Span:</i> | 59 |
| S32. §I-Fn Magl XIX.179, f. 3v <i>fine della spagnoletta</i> | 59 |
| S33. I-Nc 7664, f. 8v <i>Spagnoletta</i> - incipit only ¹⁴ | 60 |
| S34. I-Nc 7664, f. 12r <i>Spagnoletta</i> - incipit only | 60 |
| S35. I-Fn Magl XIX.106 f. 41r <i>Spagnoletta</i> - incipit only | 60 |

c duple time

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| S36. B-Br II.275 (Cavalcanti), f. 10r i <i>Spagnoletta</i> [index: <i>Bo spagnoletta</i>] | 60 |
| S37. D-B Danzig 4022, f. 14v <i>la spagnoletta</i> | 60 |
| S38. F-Pn Rés.Vmd.31, f. 4r <i>Spagnoletto</i> | 61 |

f triple time

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| S39. NL-Lu 1666, f. 377v <i>L'Espagnollette</i> | 61 |
| S40. LT-Va 285-MF-LXXIX, f. 71v <i>Spanioletta</i> | 62 |
| S41. Fuhrmann 1615, p. 55 <i>Pavana Spagnolet 1</i> ¹⁵ | 63 |
| S42. D-LEm II.6.15, p. 495 <i>Spagnol(etta)</i> | 63 |
| S43. D-B Danzig 4022 f. 24r <i>Spagnoletta</i> | 64 |
| S44. I-TRc 1947, f. 14v <i>La spagnoletto</i> | 64 |

f duple time

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| S45. §US-SFsc M2.1 M3 (de Bellis), p. 83 <i>Spagnoletta in sopr(ano)</i> | 65 |
| S46. A-KR L81, f. 125r <i>La Spagnoletta</i> | 65 |
| S47. CZ-Pu XXIII.F.174 (Scmal), f. 45v <i>Spaniolet</i> | 65 |

g triple time

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| S48. §US-SFsc M2.1 M3, p. 59 <i>Spagnoletto</i> | 66 |
| S49. D-W Guelf. 18.8 IV, f. 5r <i>Il ballo, che si chiama la Spagnoletta</i> | 67 |
| S50. D-W Guelf. 18.8, f. 262r <i>Spagnoletta</i> | 68 |
| S51. I-TRc 1947, f. 20r <i>Spagnoletta</i> | 68 |

other tunings

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| S52a. D-Sl 1214 p. 44 <i>spagnolet</i> - Mersenne Extraordinaire (edeff) | 69 |
| S52b. D-Sl 1214 p. 44 <i>spagnolet</i> - trans to viel ton | 69 |
| S53a. B-Br S.15.132, f. 6r <i>Spagnoletta</i> - 12-c baroque lute (dfedf) | 70 |
| S53b. B-Br Litt. S. No.15.132, f. 6r <i>Spagnoletta</i> - trans to viel ton | 70 |
| App 4. D-B Hove 1, f. 160r <i>Spagnolette Reforme</i> | 23 |

COME LIVE WITH ME AND BE MY LOVE

A transcription for lute of William Corkine's lyra viol variations on the tune *Come live with me and be my love* was in *Lute News* 129, and the only other source of the tune is a setting of the text of the poem to music published Sir John Hawkins in 1778. However, Hawkins did not cite the original source it came from, and the octave leaps in the tune make it likely that he set an instrumental version to the words rather than having seen an original song accompaniment. As an alternative, in his article on the tune, Sternfeld set the words to the tune in Corkine, and his song setting is reproduced here but with a tablature accompaniment (the lute doubles the melody throughout).¹⁶

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| 1(a). Corkine 1612, sigs. G2v-H1r <i>Come live with me, and be my Love</i> - trans lyra viol (ffhfh) | <i>Lute News</i> |
| 1b. Sternfeld's song setting with tablature accompaniment | 26 |

¹¹ See Richard Hudson 'Spagnoletta [spagnoletto]' *Grove Music Online*, although listing only 9 [marked § in the worklist] of the 53 lute settings here, and I can add Klosmann *Amoenitatum Musicalium Hortulus* 1622, no. 28 *Spagnoletta* - for instrumental ensemble à 4 which was recently accessible online at: <http://dlibra.kul.pl/dlibra/doccontent?id=15506>

¹² The title distinguishes it from a different tune known in England as the new spagnoletta, see the lute setting in US-NHub Osborn fb7, f. 89v *The new Spanoletta* and for keyboard in GB-Cfm 168, pp. 100-101 *Spagnoletta 3* Giles Farnaby.

¹³ Parts of the final staves needed reconstruction because they are illegible due to the poor quality of the published facsimile of the source for S23.

¹⁴ Incipits for S33-35 from Victor Coelho *The Manuscript Sources of Seventeenth Century Italian Lute Music* (New York, Garland 1995), pp. 306, 401 & 403.

¹⁵ On the same page of Fuhrmann is *Pavana Spagnolet 2*, a setting of the *Spanish pavan*, edited for the Lutezine to *Lute News* 112 (December 2014).

¹⁶ Frederick W. Sternfeld 'Come Live with Me and Be My Love' in: *The Hidden Harmony: Essays in Honor of Philip Wheelwright* (New York, Odyssey Press 1966), pp. 173-192.

THE MILKMAIDS - MILKEN PEALE

Two versions of the tune *The Milkmaids / The Milking Pail* were in *Lute News* 129, transcriptions of a lute source and a setting for lute in French flat tuning. Two virtually identical lute settings were copied on adjacent pages of manuscript O.16.2, and the first nine bars were copied again but without rhythm signs, but the tablature is difficult to read due to the poor quality of the microfilm available¹⁷ and the clutter of playing indications as well as left and right hand fingering. The version copied on p. 5 was used here and for the transcription in *Lute News* and the original setting in French flat tuning is included here, together with two more lute settings.

- 2a. GB-En P637 R787.1, ff. 5v-6r *The Milking Peale harp sharp* - lute (defhf) VdGS 7553 *Lute News*
 2b(i). GB-Ctc O.16.2, p. 5 *Milk maids* - trans lute (dedff) *Lute News*
 GB-Ctc O.16.2, p. 4 i *Milk maids* - lute (dedff)
 GB-Ctc O.16.2, p. 4 ii untitled bars 1-9 without rhythm signs (dedff)
 2bii. GB-Ctc O.16.2, p. 5 *Milk maids* - in french flat tuning (dedff) p. 15
 2c. GB-Cu Dd.6.48, f. 14v *The merry merry milkmaids*
 - trans lute (defhf) 27
 2d. Playford MRLV 1669 *The Merry Milk-Maid*
 - trans lute (defhf) VdGS T 92 27

THE MAIDS IN CONSTRIE

This set of three variations on a tune from Jane Pickeringe's lute book is included here as an appendix to the settings of *The Milkmaids*, although no ballad of this name is known and the tune seems to be unique to this source. Also, it is not clear what the word *constrite* means.

- App 1. GB-Lbl Eg.2046, f. 30r *The Maids in Constrite*¹⁸ 4

COME SWEET LOVE LET SORROW CEASE

An instrumental setting of the song *Come sweet love let sorrow cease* was in *Lute News*. It uses the tune known as *Bara Faustus Dream* many settings of which were edited for *Lute News* 118 and its accompanying *Lutezine*. One from Jane Pickeringe's lute book is reproduced here.

- 3b. GB-Lbl Eg.2046, f. 24r *A Toy* 22
 3(a). GB-En Adv.5.2.15 (Skene), p. 223 *Com sweat love lett sorrow cease*
 - transcribed from mandore (hfhf) *Lute News*

COME LOVE LETS WALK INTO THE SPRING

There are no lute settings of this tune and the transcription of the mandora setting in *Lute News* 129 is accompanied here by transcriptions of four lute settings.

- 4(a). GB-En Adv. 5.2.15 (Skene), pp. 181-182 *Com Love lett us walk into the Spring* - trans mandora (hfhf) *Lute News*
 4b. GB-NTu, Bell-White 46 (Leyden), f. 37r *Come Love lets walk harp flat* - lute (defhf) VdGS 7945 23
 4c. GB-Eu P637 R787.1,¹⁹ f. 4v *Come Love Lets walke into the spring*
 - trans lute (defhf) 23
 4d. GB-Cu Dd.6.48, f. 13v *Come love follow to the Spring* - trans lute (defhf) VdGS 7211 26
 4e. GB-En Dep. 314/24 (Sutherland), p. 22 *Come love lets walk Harp flat*
 - trans lute (defhf) 30

NOW THE SPRING IS COME - BALLO DI MANTUA

As mentioned in *Lute News* 129, the tune *Now the spring is come* from the Board lute book is related to the melody of Giuseppe Cenci's madrigal 'Fuggi, fuggi, fuggi da questo cielo' instrumental settings of which are known as *Ballo di Mantua* in continental sources and as *The New rant* or *The Italian Rant* in English sources for gittern, lute, violin and keyboard. It also seems to have been known as a Polish dance, and has remained popular since, notably being quoted in the

Israeli national anthem *Hatikvah* and in Smetana's symphonic poem *Vltava* from *Má vlast*. Five arrangements for renaissance lute with transcriptions of a setting for gittern and three for lute are edited here, and a list is below of additional settings for lute in renaissance (7), transitional (2) and baroque (6) tuning, as well for guitar (2), violin (1) and keyboard (2).

- 5(a). GB-Lam 603, f. 39v untitled - LN masque? *Lute News*
 5b. PL-Kj 40153 (Dusiacki), f. 12v *Palaco Ballo* p. 4
 5c. I-Vnm IV-1793, ff. 9v-10r *Ballo di Mantova* 31
 5d. Playford 1652, p. 4 *Fugga, Fugga, or the Italian Rant* - trans gittern 31
 5e. CH-SO DO 111, f. 19v *Chanson Italienne* 38
 5f. PL-Kj 40153, f. 14v *Ballo Palaco*²⁰ 38
 5g. D-B Danzig 4022, f. 20v *B(allo) P(olacho)*²⁰ 39
 5h. D-Kl 108.2, f. 12v untitled - lute (defhf) 39
 5i. GB-Lbl Add.63852, f. 115v *The New Rant* - trans lute (defhf) VdGS 7805 40
 5j. Playford *Musicks Recreation on the Lute* 1669, p. 51 73 *The Italian Rant* - lute (defhf) Playford T 167 40
 Cognates: I-BRfranchi w.s., f. 15r *Fuggi, fuggi fuggi*; I-Fn Magl. XIX.45, f. 2r *Ballo di Mantova*; I-Fn Magl. XIX.45, f. 5v *Ballo di Mantova*; I-PEas sec.XVII (Doni), p. 32 *Ballo di Mantova per O*; I-PEas sec.XVII (Doni), p. 32 *Mutanza della Ceccona per O*; I-Vnm IV-1793, f. 3v *Ballo di Mantova*; I-Vnm IV-1793, f. 24v *Ballo di Mantova*.
 Lutes in transitional tunings: D-Sl 1214, p. 39 *Ballo di Mantua* - Mersenne extraordinaire (edeff); Mathew 1652, p. 11 *New Rant* - French flat (dedff).
 Lute in baroque tuning: A-GÖ 2 (Gottweig), f. 67v *Air*; D-SW1 641, pp. 130-131 *Chanson*; F-AIXm 17 (Reynaud), f. 113v *Pantolon, la Cascaillane ...*; GB-En Acc. 9769 84/1.6 (Balcarras), p. 85 *My Mistress is pretty, by monsieur Mouton* - MoutonCLF, p. liii. PL-Lw 1985, f. 20v *ballet*; PL-LZu M 3779, f. 5r *Le Branle de Mantoue*.
 Guitar: I-Fc Barbera MS G.F.83, f. 158r *Fuggi, fuggi da questo cielo Guisepino*; Pico 1608, p. 16 *Ballo di Mantua*.
 Violin: Playford *The Dancing Master* (3rd ed 1st supp.) 1657, p. 31 *An Italian Rant*.
 Keyboard: Playford *Musicks Hand-maide* 1663 I no. 29 *Italian Rant*; Playford *Musicks Hand-maide* 1678 I no. 29 *Italian Rant*.

MORE ARRANGEMENTS OF LACHRIMAE PAVAN JD15²¹

Here are the remaining settings of Dowland's *Lachrimae pavan* for solo lute, all from continental manuscripts. All lack divisions except the last, which then includes two divisions on the second strain. All are for six-course lute, except JD15app 14 uses a seventh course in D and JD15app 15 an eighth course in D. They range from being quite close to the English settings except for what are presumed to be corrupt readings introduced during transmission (e.g. JD15app 16, 20 & 21) to quite distinct arrangements with different figuration presumably by unnamed others (e.g. JD15app 18, 19 and especially 22).

- JD15app 14. B-Bc 26.369, ff. 11r 13v-13r *Pavana Lachrymae* 71
 JD15app 15. D-Kl 4o Mus.108/I, ff. 55v-56r *pavana lacrima* 72-73
 JD15app 16. DK-Kk Thott 841.4o, ff. 109v-110r *Lachrim: Angelica* 73
 JD15app 17. D-Kl 4o Mus.108/I, ff. 5r-5v *pavana lacrima* 74
 JD15app 18. D-LEm II.6.15, pp. 78-79 *Pavana Lachrijmae* 75
 JD15app 19. LT-Va 285-MF-LXXIX, f. 24v *Lachrimae* 76
 JD15app 20. D-KNh R242, ff. 103v-104r *Pavana Lachrijmae* 76
 JD15app 21. NL-Lu 1666, f. 388v *Lacrimae* 77
 JD15app 22. GB-Lbl Sloane 1021, ff. 21v-22r *Pavan Lacrymae* 79-81

A commentary for all the music in the *Lute News* supplement, but only the music of Bachelier and Dowland here, is found at the end of this *Lutezine*.

John H. Robinson - April 2019

¹⁷ The library of Trinity College Cambridge are currently assessing whether to digitise the manuscript to add to their website in the near future.

¹⁸ Ian Harwood *Ten Easy Pieces for the Lute* (Cambridge, Gamut 1963), no. 4.

¹⁹ Thank you to Andrew Ashbee for copies of tablature from this source.

²⁰ Also edited in *A Compendium of 178 Polish Dances for Renaissance Lute* (Albury, Lute Society Music Editions, 2016), nos. 5 & 176, respectively.

²¹ Thirteen concordant 'Dowland' versions in G minor were in *Lute News* 122

[JD15a-c] and its *Lutezine* [JD15d-m], four solos for lute and one for bandora, the lute parts to Dowland's seven *lachrimae pavan*s for consort and four solo arrangements, in A minor apart from two arrangements in C minor and one in F minor were in *Lute News* 123 [J15n-p] and *Lutezine* [JD15q-r, LOST1-7 and JD15app1-4], and nine arrangements for solo lute in the *Lutezine* to *Lute News* 128 [JD15app 5-13]. So forty-one versions have been edited so far with a only few consort part to follow.

App 1. The Maids in Constrict - 3x8bars

GB-Lbl Eg.2046, f. 30r



5b. Palaco Ballo - 7F8Ef10C A4B4

PL-Kj 40153, f. 12v



31

35

40

45

50

56

62

68

| | | | |
|---|---|---|---|
| | | | |
| a | a | f | f |
| | | | |
| | | | |

75

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | | | | | | |
| e | c | e | f | e | c | a | a |
| f | c | f | c | a | e | | |
| f | | f | d | c | f | | |
| c | e | | | e | | | |
| | | a | c | | | | |
| a | c | e | | | | | |

80

1. *f* *a* *e* *f* *h* *c* *f* *a* *e* *h* *c* *f* *a* *e* *h* *c* *f* *a*
 2. *c* *c* *g* *h* *e* *e* *c* *a* *e* *c* *a* *e* *c*
 3. *f* *e* *c* *g* *e* *c* *a* *e* *c*

86

Handwritten musical notation on a five-line staff, featuring various rhythmic values (e.g., minims, crotchets, quavers) and rests, with some notes beamed together. The notation is written in black ink on a white background.

91

[illegible]

95

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

1

| | | |
|-------------------------------|---------------|---------------|
| | | |
| a c f e c f e f e c e | a c e . a r f | c f e c a |
| c a c d c f . c . c . c . c . | c e . . a r f | d c a d c d c |
| c . . e | c | f d |
| a c | | |
| | a | |
| | | |
| | | a a c d d d |
| | | c . e |
| | | f e |

6

14

| | |
|---|---|
| | |
| <p>a a c a a c a c e</p> <p>a a c d . d . a . a .</p> <p>c a c d a</p> <p>c . . c a</p> | <p>f e c</p> <p>c f d</p> <p> a</p> <p> c a</p> <p>e e e</p> |
| <p>a a a</p> <p>a a f e c f e f e c e</p> <p>c d c d c a </p> <p>c . . c a . c</p> | <p>a a a</p> <p>a a a</p> <p>c d c d c a </p> <p>c . . c a . c</p> |

17

[illegible]

20

| | | |
|--|---|---|
| | | |
| <p>c a a a a c e</p> <p>δ a δ a c a</p> <p>a a c c</p> <p>e c e c a</p> <p>e</p> | <p>f e r e a c f</p> <p>δ a c δ f</p> <p>b c c e</p> <p>c a c</p> | <p>e c</p> <p>δ c</p> <p>h g e h g h g e g</p> <p>3 e</p> <p>e e c</p> <p>e e c</p> |

24

28

28

32

32

36

36

40

40

44

44

46

46

50

50

1

6

10

14

19

24

29

Handwritten musical notation for measures 36-39. The notation consists of three staves with notes and rests. Above the staves, there are letters 'H' and 'N' indicating fingerings or articulations. Dynamic markings 'f' and 'a' are present.

36

Handwritten musical notation for measures 40-43. The notation consists of three staves with notes and rests. Above the staves, there are letters 'H' and 'N' indicating fingerings or articulations.

40

Handwritten musical notation for measures 44-47. The notation consists of three staves with notes and rests. Above the staves, there are letters 'H' and 'N' indicating fingerings or articulations. Dynamic markings 'f' and 'a' are present.

44

Handwritten musical notation for measures 48-51. The notation consists of three staves with notes and rests. Above the staves, there are letters 'H' and 'N' indicating fingerings or articulations. Dynamic markings 'f' and 'a' are present. The notation ends with a double bar line.

48

App 2b. (Ung gay bergier) - 7F8Ef9D10C11Bf

PL-Kj 40591, ff. 5r-6r

Handwritten musical notation for measures 1-4. The notation consists of three staves with notes and rests. Above the staves, there are letters 'H' and 'N' indicating fingerings or articulations. Dynamic markings 'a' and 'f' are present.

1

Handwritten musical notation for measures 5-8. The notation consists of three staves with notes and rests. Above the staves, there are letters 'H' and 'N' indicating fingerings or articulations. Dynamic markings 'a' and 'f' are present. Below the staves, there are numbers 9, 9, 9, 9, 8, a, 11, 10, a.

9

Handwritten musical notation system 16, featuring rhythmic patterns and notes on a five-line staff. The notation includes various note values and rests, with some notes marked with 'a' or 'b' above them. The system is divided into measures by vertical bar lines.

16

Handwritten musical notation system 23, continuing the piece. It shows complex rhythmic structures and melodic lines. The notation includes various note values and rests, with some notes marked with 'a' or 'b' above them. The system is divided into measures by vertical bar lines.

23

Handwritten musical notation system 29, continuing the piece. It shows complex rhythmic structures and melodic lines. The notation includes various note values and rests, with some notes marked with 'a' or 'b' above them. The system is divided into measures by vertical bar lines.

29

Handwritten musical notation system 35, continuing the piece. It shows complex rhythmic structures and melodic lines. The notation includes various note values and rests, with some notes marked with 'a' or 'b' above them. The system is divided into measures by vertical bar lines.

35

Handwritten musical notation system 39, continuing the piece. It shows complex rhythmic structures and melodic lines. The notation includes various note values and rests, with some notes marked with 'a' or 'b' above them. The system is divided into measures by vertical bar lines.

39

Handwritten musical notation system 45, continuing the piece. It shows complex rhythmic structures and melodic lines. The notation includes various note values and rests, with some notes marked with 'a' or 'b' above them. The system is divided into measures by vertical bar lines.

45

Handwritten musical notation system 50, continuing the piece. It shows complex rhythmic structures and melodic lines. The notation includes various note values and rests, with some notes marked with 'a' or 'b' above them. The system is divided into measures by vertical bar lines.

50

56

56 59 60 61 62

63

63 64 65 66 67 68 69

70

70 71 72 73 74 75 76 77

78

78 79 80 81 82 83

84

84 85 86 87 88 89 90

91

91 92 93 94 95 96

97

97 98 99 100 101 102 103

MN4c. Mir ist ein feins brauns magetlin gefallen in meinen sin
 - Volget der Hupffauff - AA4B6CC4-AA8B12CC8

Neusidler 1574, sig. L3r

6

12

18

25

34

42

51

59

2bii. The Milk Maids - (dedff)

GB-Ctc O.16.2, p. 5

7

14

H13a. Almande Bruijnsmedelijc - AA4BB6

NL-Lu 1666, f. 490r

1

8

15

H13b. Almande Smeechdelijc - AA2BB3

Phalese 1568, f. 87v

1

8

8

H13c. Allemande Braunes Megdelein - AA4B6

D-KNu K 16.a6745qu, p. 11

6

11

H13d. Allemande Brauns Megd(elein) - AA4B6

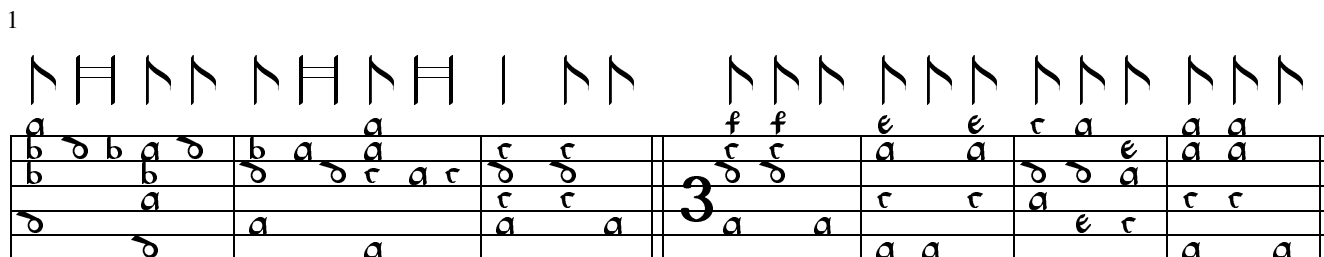
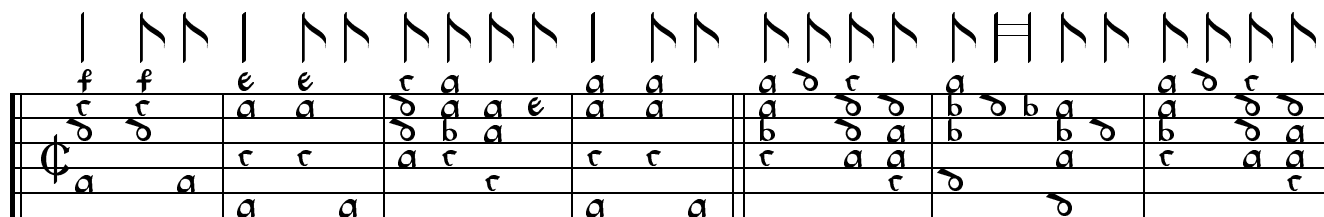
PL-Kj 40143, f. 64r

6

11

H13e. Das Meidlein das ist hupsch und fein - Saltarello
- A4B6-A4B13?

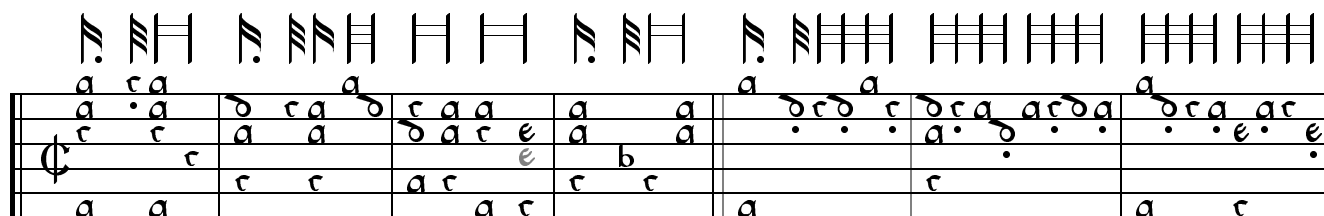
NL-At 208.A.27, f. 71r



22

H13f. Untitled - 7D AA4B6

NL-Lu 1666, f. 490r



8

H13g. Tantz - AA4BB6-AA4BB12

Jobin 1573, sigs. H3r-H3v

1

8

14

20

29

37

45

H13h. Tantz - Sprung - AA4BB6x2

Waissel 1591, sig. D3v

1. *Handwritten musical notation for a piece in G major, 4/4 time. The notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The piece ends with a double bar line.*

1

The image shows a musical score for the song "The Rose Tree". It is written in G major (one sharp, F#) and common time (C). The score is presented on a grand staff with a treble clef and a bass clef. The melody is written in the treble staff, and the piano accompaniment is written in the bass staff. The score is divided into measures by bar lines. The melody consists of a series of eighth and quarter notes, with some measures containing multiple notes beamed together. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and single notes. The score is a simple, folk-like arrangement of the traditional song.

7

The Rose Tree

1. The Rose Tree, with many leaves,
 2. The Rose Tree, with many leaves,
 3. The Rose Tree, with many leaves,
 4. The Rose Tree, with many leaves,

12

[illegible]

17

| | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| ♩ | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ |
| c | a | | a | | a | f | a | b | d | a | c | d | a | | c | a | a | | a |
| d | b | a | c | d | c | g | a | b | d | a | | a | | a | | d | b | a | c |
| a | c | | | c | | | | | | c | | c | | a | c | | | | c |
| | c | | | | | a | | a | | | | | | c | | | | | a |

23

[illegible]

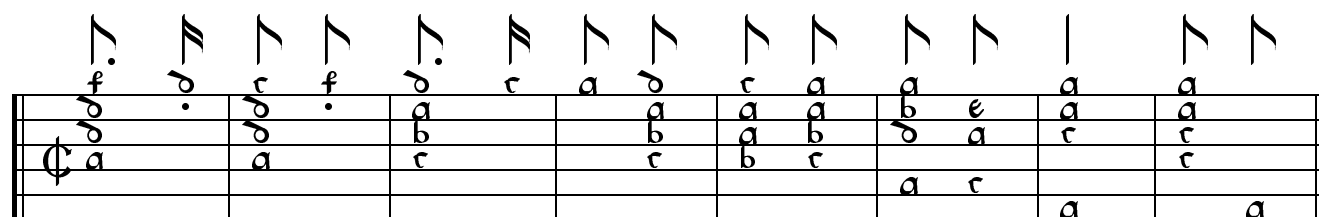
29

The first system of musical notation for 'The Rose Tree' consists of a vocal melody line and three piano accompaniment staves. The melody is written in treble clef with a key signature of one flat (B-flat). It begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line. The system concludes with a repeat sign.

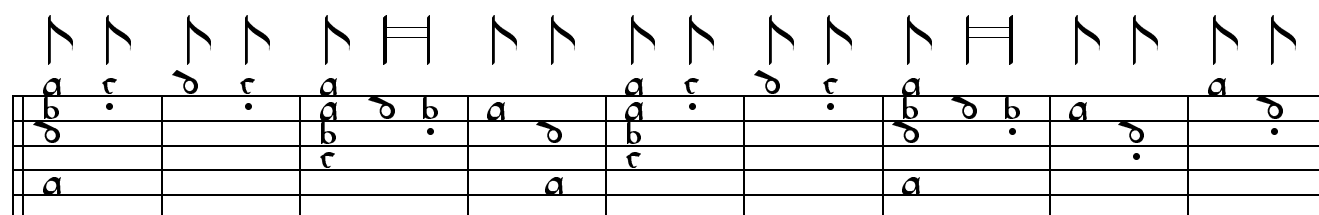
35

H13i. Balletto Bassa Ducale - A8B12-A8B13

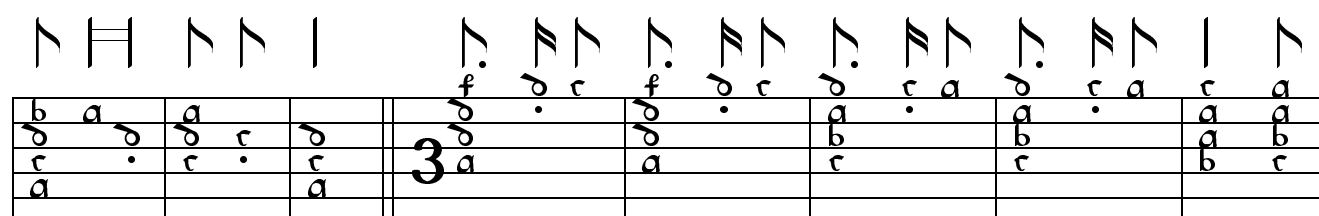
Caroso 1581, ff. 53r-53v



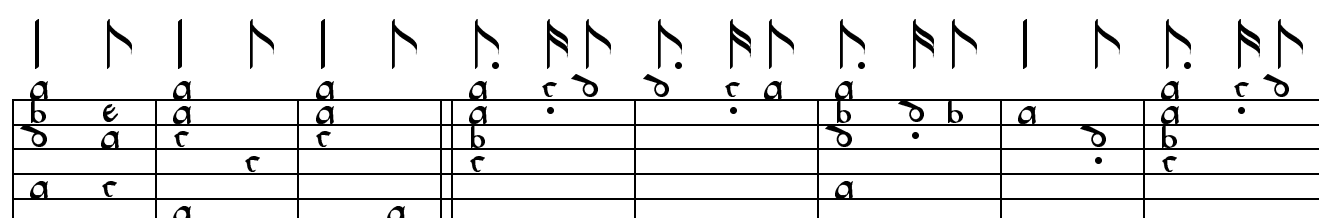
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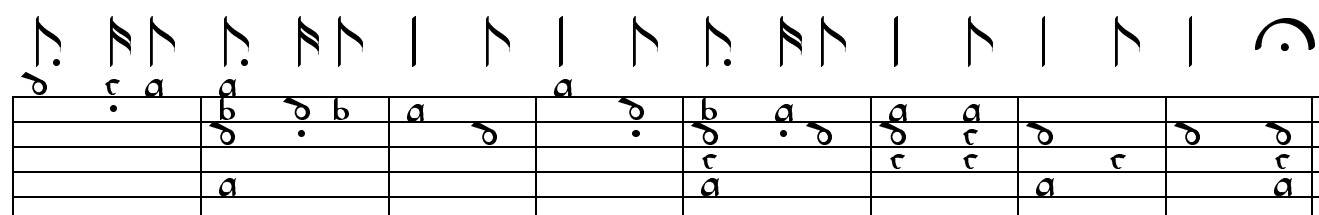
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18



26



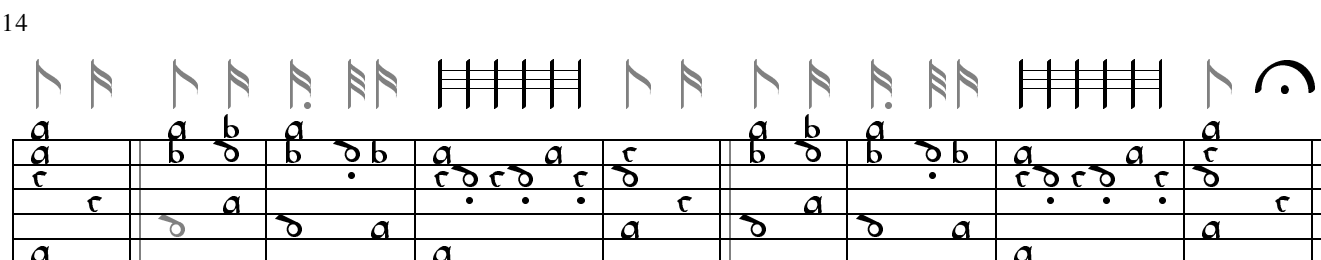
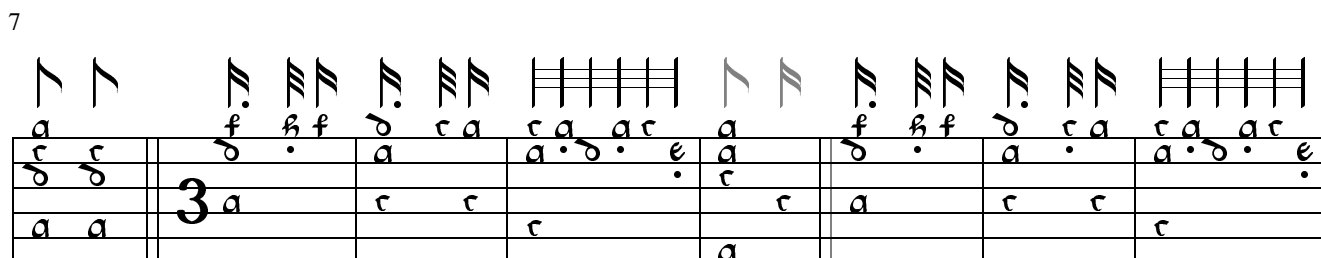
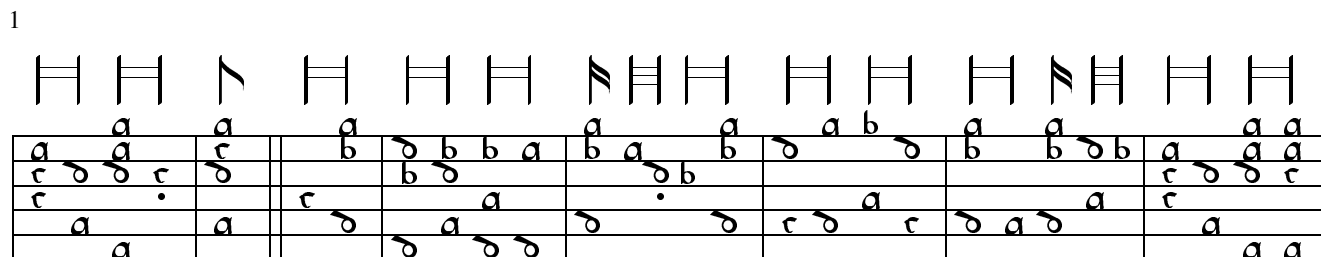
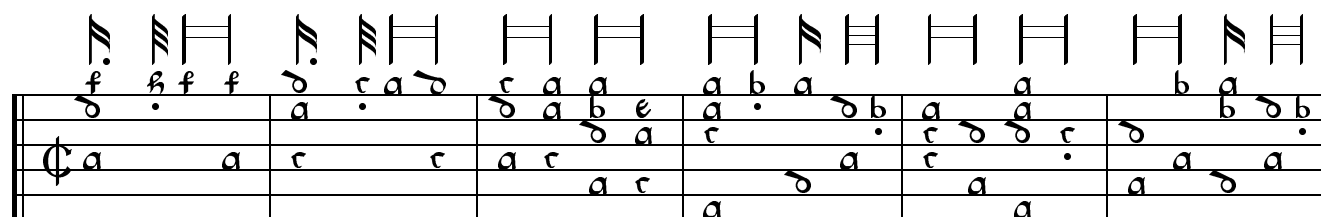
34

H13j. Ballo alla Tedesca - A4B6

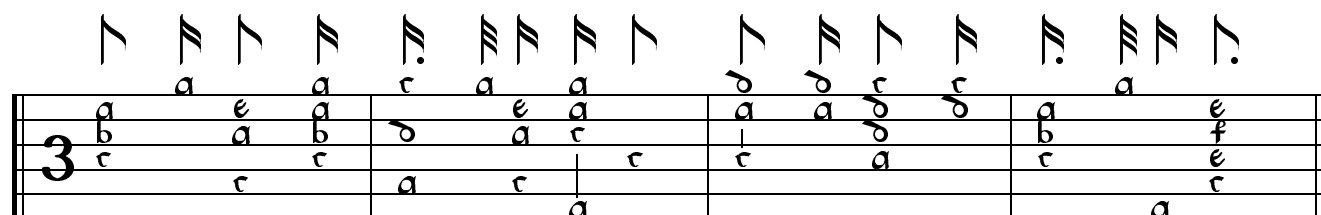
I-MOe C311. f. 30r



1



22



5

4b. Come love lets walk - trans lyra viol (edfhf) A8B10

GB-NTu, Bell-White 46, f. 37r

10

4c. Come love lets walk - trans lyra viol (edfhf) A8B10

GB-Eu P637 R787.1, f. 4v

10

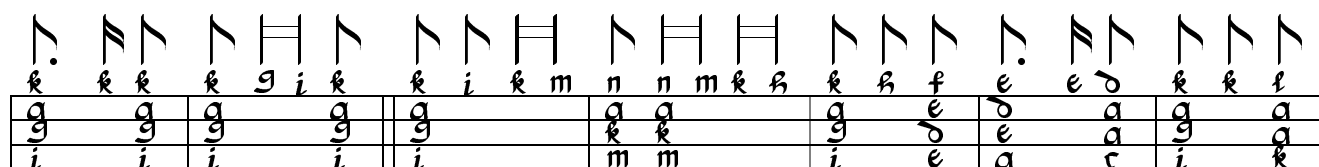
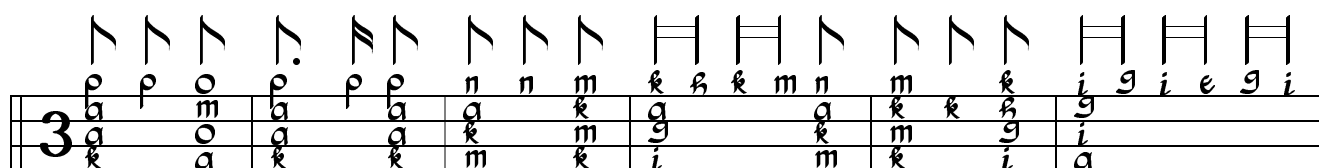
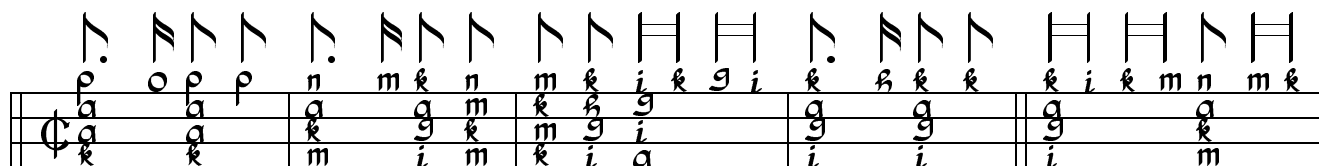
App 4. Spagnolette Reforme - 7F ABC4

D-B Hove 1, f. 160r

7

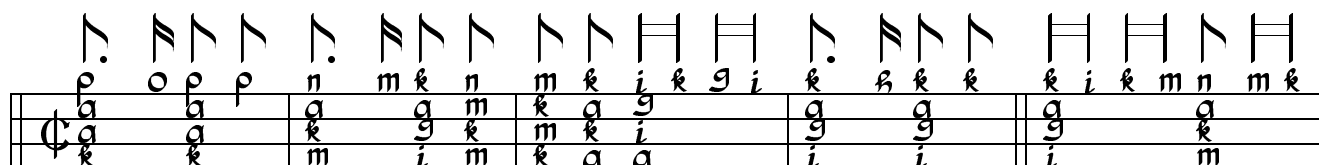
H13l-i. Almande Bruynsmedelijc - diatonic cittern A4B6-A8B12

Vreedman 1569, f. 2r



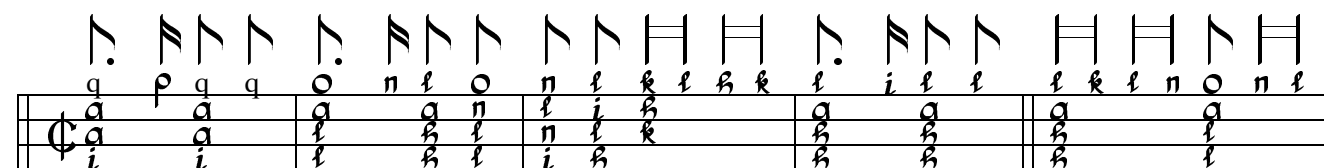
H13m-i. Almande Bruynsmedelijc - diatonic cittern A4B6

Phalese & Bellere 1570, f. 51v

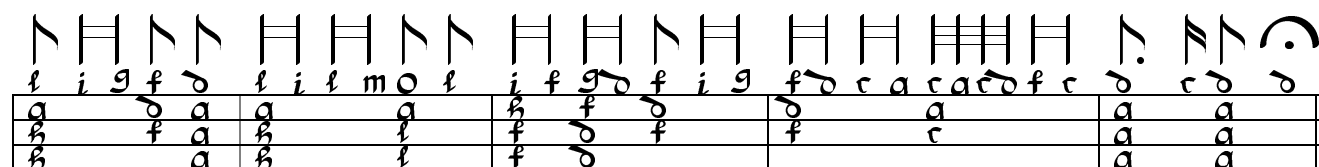


H13l-ii. Almande Bruynsmedelijc - trans for chromatic cittern

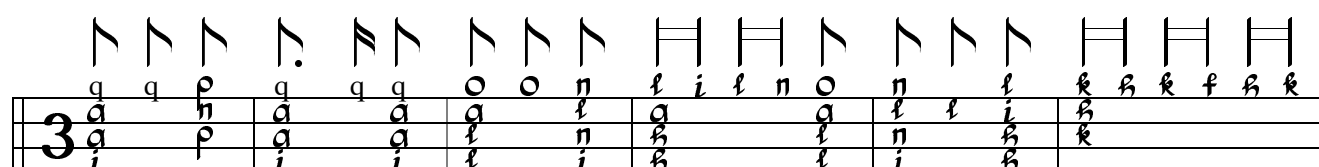
Vreedman 1569, f. 2r



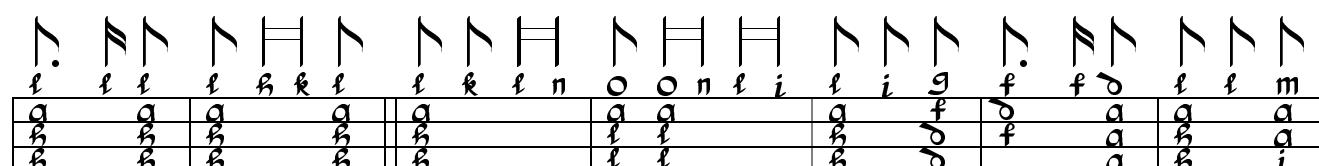
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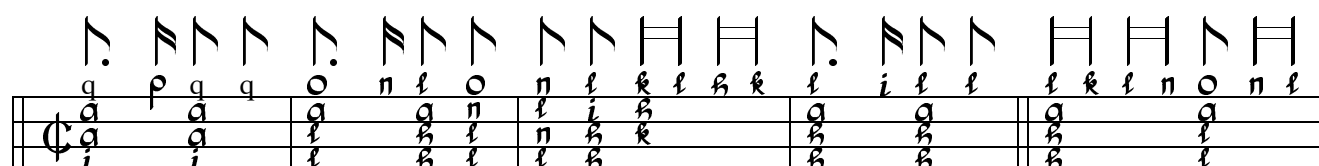


17

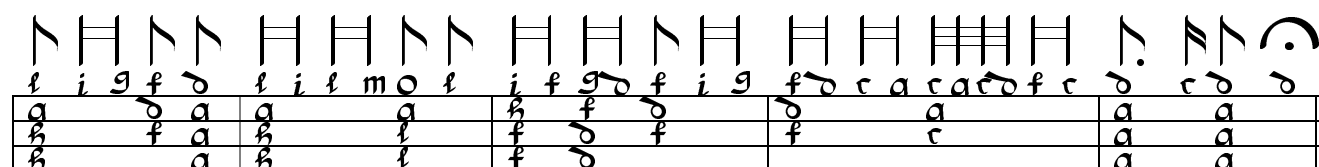


24

H13m-ii. Almande Bruynsmedelijc - trans for chromatic cittern Rhalese & Bellere 1570, f. 51v



1



6

1b. Come live with me and be my love - Christopher Marlowe - 7F8D

Sternfeld setting

Come live with me, and be my love, And we will

all - plea - sures - prove That hills and val - leys -

dales and fields, And all the crag - gy moun - tains yield.

4d. Come love follow (me) to the Spring - trans lyra viol (defhf) A8B1GB-Cu Dd.6.48, f. 13v


Come love follow (me) to the Spring

Come love follow (me) to the Spring

2c. The merry merry milkmaids - trans lyra viol (defhf) A14B22 GB-Cu Dd.6.48, ff. 14r-14v

[illegible]

14



| | | | | | | | | | | | | | | | | | | | | | |
|----------|--------|----------|-----|----------|--------|----------|-----|-----|--------|----------|--------|----------|--------|----------|-----|------|----------|--------|------------|-----|----------|
| δ | ab | δ | a | b | ab | δ | a | a | c | b | a | c | ab | δ | a | ab | δ | ba | $\sharp b$ | b | b |
| δ | \cup | a | | a | \cup | a | | a | \cup | a | \cup | a | \cup | a | | a | | \cup | a | | a |
| a | | | | δ | | | | | \cup | δ | | δ | | a | | | δ | | | | δ |

25

2d. The Merry Milk-Maid - trans lyra viol (defhf) A14B22 Playford MRLV 1669, p. 18

14



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|---|---|---|---|---|---|---|--|---|---|---|---|
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25

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22

29

36

[illegible]

40

ferca ac eah g h ace c c
a a f a ce a e g a e a a a
c | | a a f a e a b r e c a c b
g e | | | c c e c a e c
/a /a /a

45

45

Handwritten musical notation on a five-line staff, featuring various rhythmic values (e.g., minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The notation is written in a cursive, handwritten style.

52

[illegible]

59

[illegible]

65

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| e | e | e | f | ar | ar | e | f | f | e | f | e | f | e | f | e | e | a |
| f | aa | ar | | | | f | f | e | f | | | | | | | | r |
| e | | r | | | | | | | | | | | | | | | r |
| r | | | | | | | | | | | | | | | | | |
| | | | | | | a | | | | | | | | | | | a a |

72 /a /r /e

72


1

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|-------|-------|-----|-----------------|---------------|---------------------|-----|
| ere | a | a | h hfe e hfe c a | c c a c h a f | a c e c a a c e c a | |
| a a d | c d d | c | h | er | a a a c e | a e |
| c c | | c | | | | c b |
| | a | a a | a | | | e |

10

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16



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

| | | | |
|---------------|------------------------|-------------------|-----|
| ere a | ae a e f e f e f e r e | a a a c a r d c a | a |
| f d c a a r d | f a c a | c a r d d c a | c |
| c | c | c | c |
| | c | a | a a |

21

4e. Come love lets walk Harp flat - trans lyra viol (edfhf) A8B10 GB-En Dep. 314/24, p. 22

[illegible]

1

[illegible]

10

$$24 \quad a \quad 10 \quad a \quad 8 \quad 9 \quad 10 \quad a \quad 8 \quad 9$$

Playford 1652, p. 4

[illegible]

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| eace | a r a a c e | f e f e a c e a f c e f | h k h | g e g | h c a c a | a c a r d |
| | | | i | | | |
| | | | a f | | | |
| | | | e | | | |
| | | | | /a | | |

[illegible][illegible][illegible]

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| | |
| c a ac hgh ac a ce c a | ac ac af fe e |
| g ere a ae a eca f e cea | c acrc eace a ace c a |
| f | ae af ce a |
| | |
| | |
| | a |

23

26

30

33

37

1 a a b b a a b b a a b b a a b b a

9 a a b b a a b b a a b b a a b b a

14 a a b b a a b b a a b b a a b b a

18 a a b b a a b b a a b b a a b b a

22 a a b b a a b b a a b b a a b b a

26 a a b b a a b b a a b b a a b b a

30 a a b b a a b b a a b b a a b b a

The Rose Tree

1. The Rose Tree, the Rose Tree,
 Under the Rose Tree, my true love is lying,
 And he will never, never
 Leave me, my true love, my true love.

2. The Rose Tree, the Rose Tree,
 Under the Rose Tree, my true love is lying,
 And he will never, never
 Leave me, my true love, my true love.

The image shows a musical score for 'The Song of the Lark' by Dmitri Shostakovich. It includes a piano introduction and a vocal melody. The score is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The piano introduction consists of a series of chords and single notes, while the vocal melody is a simple, melodic line. The score is presented in a clean, professional layout with a white background and black text.

42

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|----------------------------|--|--|--|------------------------|--|--|--|--------------------------------------|--|--|--|--|--|--|--|
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| <p>g a c d f d c g f d</p> | | | | <p>b d e d b d c a</p> | | | | <p>b b d b d c a c a c a c d b d</p> | | | | | | | |
| <p>c a c e</p> | | | | <p>a a a</p> | | | | <p>b d c a</p> | | | | | | | |
| <p>a</p> | | | | <p>d b a</p> | | | | <p>d . d c a</p> | | | | | | | |
| <p>a</p> | | | | <p>b</p> | | | | <p>d c a</p> | | | | | | | |






47 a

The image shows a musical score for the song "The Rose Tree" in G major. The score is written on a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The melody is in the treble staff, and the bass line is in the bass staff. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "The Rose Tree" are written below the treble staff. The score is divided into four measures, each containing a different musical phrase. The first measure starts with a treble staff containing a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The bass staff contains a half note G and a half note A. The second measure starts with a treble staff containing a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The bass staff contains a half note G and a half note A. The third measure starts with a treble staff containing a quarter note A, a quarter note B, a quarter note C, and a quarter note D. The bass staff contains a half note G and a half note A. The fourth measure starts with a treble staff containing a quarter note E, a quarter note F#, a quarter note G, and a quarter note A. The bass staff contains a half note G and a half note A. The score ends with a double bar line.

51

[illegible]

55 a

| | | | | |
|---|---|---|--|---|
|  |  |  |  |  |
| b | b | a b | a | c |
| b | b | b | c | a b |
| a | f | a | c a | a |
| f b c a | b b a b | a | c c a c | a f e |
| | | | | |

60

65 /a

83 α $//\alpha$ $//\alpha$

DBapp 6bii. (galliard) - fefhd 7F9C

GB-Nn.6.36, f. 42v

| | | |
|---|-----|---|
| 7 | //a | a |
|---|-----|---|

5e. Chancon Italienne - 7F8Ef9D10C A4B10

CH-SO DO 111, f. 19v

1

6

10

5f. Ballo Palaco - 8Ef9D10C A8B20

PL-Kj 40153, f. 14v

1 11 20

9 8 10

5g. B(allo) P(olacho) - 7F8D A4B6AA4BB6

D-B 4022, f. 20v

1

10

17

24

5h. Untitled - lyra viol (ffeff) A4B6

D-K1 108.2, f. 12v

1

5

5i. The New Rant - trans lyra viol (edfhf) A4B10

GB-Lbl Add.63852, f. 115v

12

5j. The Italian Rant - trans lyra viol (edfhf) A4B10

Playford 1669, p. 51

12

S1. Spagnoletta - 7F9D10C ABC8

I-Vnm IV.1793, f. 23v

Measures 1-8 of S1. Spagnoletta. The notation is in 3/4 time, featuring a treble clef and a key signature of one flat. The melody is written on a single staff, and the accompaniment is on a grand staff (treble and bass). The melody consists of eighth and sixteenth notes, with some rests. The accompaniment features a steady eighth-note pattern in the bass and a more complex pattern in the treble. The piece ends with a repeat sign.

Measures 9-16 of S1. Spagnoletta. The notation continues from the previous system. Measures 9-16 show a continuation of the melody and accompaniment, with some changes in the bass line. The piece ends with a repeat sign.

Measures 17-24 of S1. Spagnoletta. The notation continues from the previous system. Measures 17-24 show a continuation of the melody and accompaniment, with some changes in the bass line. The piece ends with a repeat sign.

S2. Corrant - 7F8D ABC8

GB-Lam 603, f. 18v

Measures 1-8 of S2. Corrant. The notation is in 3/4 time, featuring a treble clef and a key signature of one flat. The melody is written on a single staff, and the accompaniment is on a grand staff (treble and bass). The melody consists of eighth and sixteenth notes, with some rests. The accompaniment features a steady eighth-note pattern in the bass and a more complex pattern in the treble. The piece ends with a repeat sign.

Measures 9-16 of S2. Corrant. The notation continues from the previous system. Measures 9-16 show a continuation of the melody and accompaniment, with some changes in the bass line. The piece ends with a repeat sign.

Measures 17-24 of S2. Corrant. The notation continues from the previous system. Measures 17-24 show a continuation of the melody and accompaniment, with some changes in the bass line. The piece ends with a repeat sign.

S3. Spagnoletto - 7F AABC8

CDN-Mc w.s., f. 30r

3

9

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S4. (Spagnoletta) - 7F AABCC8

I-BDGchilesotti, p. 181

3

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17

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33

S5. Courante - 7F9D A12B8C8

D-LEm II.6.15, p. 255

3

10

19

S6. Spagnioletta - AABBBCC8

US-BE 757, f. 1r

9

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S7. Spagnoletto - AABBC8

US-BE 761, pp. 10-11

[illegible][illegible]

9

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

18

[illegible]

28

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

38

S8. Curant (spagnoletta) - 7F A8

D-LE_m II.6.23, f. 8v

S9. Spagnoletto - 7F AABBC8

US-BE 761, pp. 6-7

S10. Vel initiu - 7F A4

D-LEm II.6.23, f. 43r

S11. (Spagnoletta) - 7F ABC8

D-W Guelf. 18.8 IV, ff. 5r-5v

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10

19

S12. Balletto - 7F8D A8B10

D-Hbusch, f. 42r

1

7

13

S13. Spagnoletta - ABC4

B-Br II.275, f. 10r ii

[illegible][illegible]

6

S14. Spagnoletto - 7F ABC4

Balletti Moderni 1611, sig. A2r p. 2 (6)

[illegible]

6

S15. Spagnoletta - ABC4

Negri 1602, p. 117

[illegible]

6

S16. Spagnoletta in Basso - 7F9D10C ABC4

US-SFsc M2.1 M3, p. 83

6 //a //a //a

S17. Spyerelit Reforme - 8Ef10C ABBC8

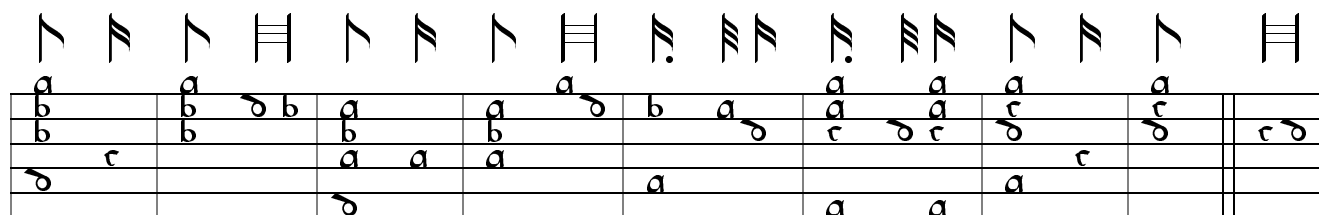
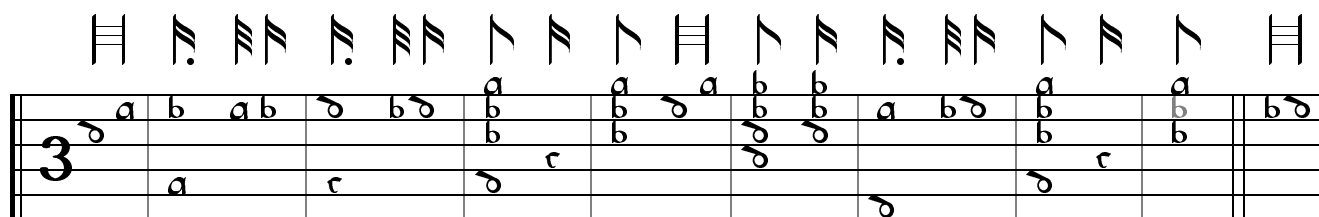
GB-Eu Laing III.487, p. 14

9 17 //a //a

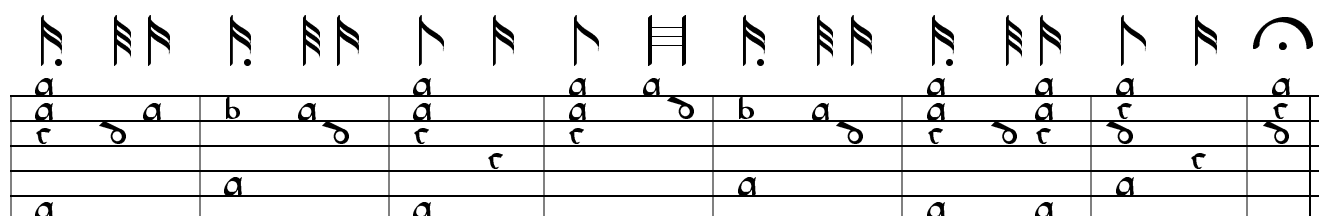
25 //a

S18. Spagnoletta - ABC8

D-LEm II.6.23, f. 34r



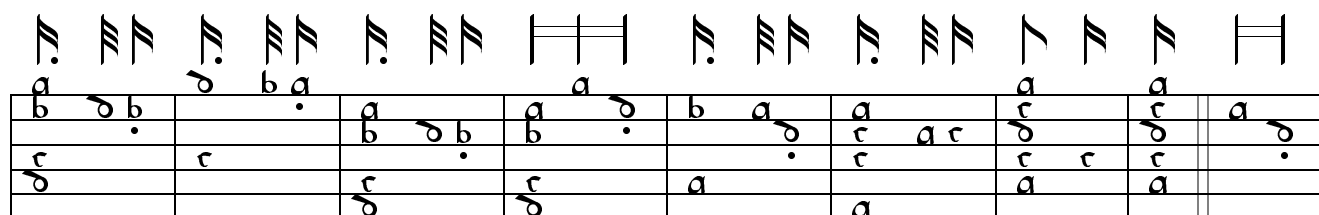
9



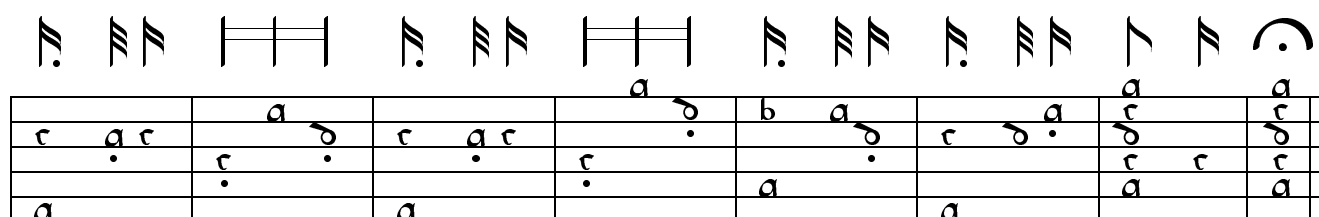
17

S19. (Spagnoletta) - ABC8

D-W Guelf. 18.8 IV, f. 5v



9



17

S20. Spagnoletta - AABBC8

F-Pn Res.941, ff. 6r-6v

Measures 1-8 of S20. Spagnoletta. The notation is in 3/8 time. The melody is written on a single staff with various note values and rests. The bass staff contains figured bass notation with letters (a, b) and accidentals (sharps, flats, naturals).

Measures 9-17 of S20. Spagnoletta. The notation is in 3/8 time. The melody is written on a single staff with various note values and rests. The bass staff contains figured bass notation with letters (a, b) and accidentals (sharps, flats, naturals).

9

Measures 18-27 of S20. Spagnoletta. The notation is in 3/8 time. The melody is written on a single staff with various note values and rests. The bass staff contains figured bass notation with letters (a, b) and accidentals (sharps, flats, naturals).

18

Measures 28-37 of S20. Spagnoletta. The notation is in 3/8 time. The melody is written on a single staff with various note values and rests. The bass staff contains figured bass notation with letters (a, b) and accidentals (sharps, flats, naturals).

28

Measures 38-47 of S20. Spagnoletta. The notation is in 3/8 time. The melody is written on a single staff with various note values and rests. The bass staff contains figured bass notation with letters (a, b) and accidentals (sharps, flats, naturals).

38

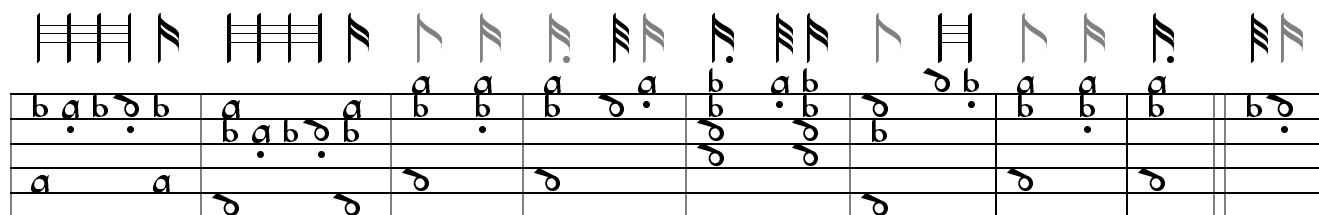
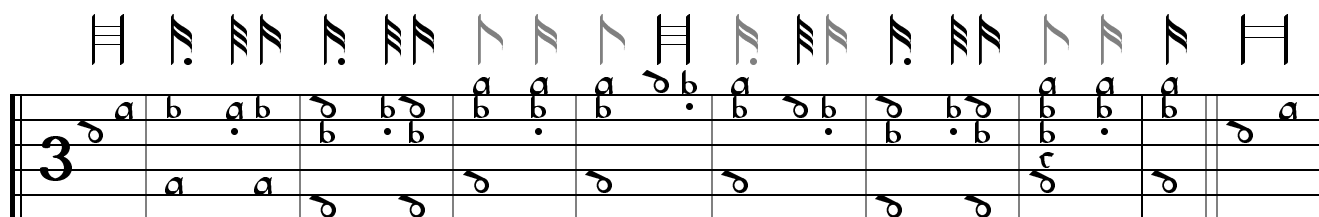
S21. Untitled - A8

B-Br 16.662, f. 2v

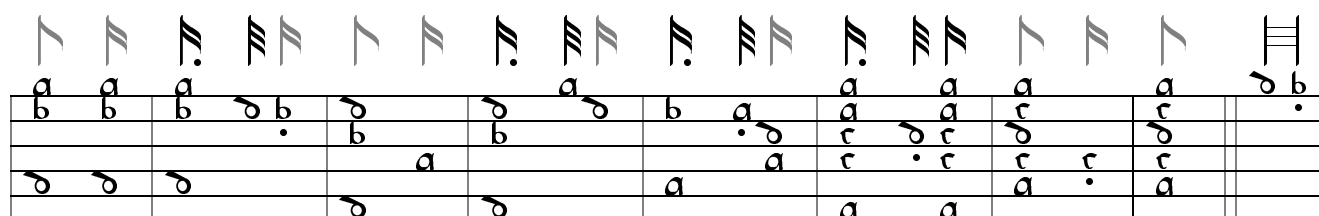
Measures 1-8 of S21. Untitled. The notation is in 3/8 time. The melody is written on a single staff with various note values and rests. The bass staff contains figured bass notation with letters (a, b) and accidentals (sharps, flats, naturals).

S22. Spagnioletta - AABBC8

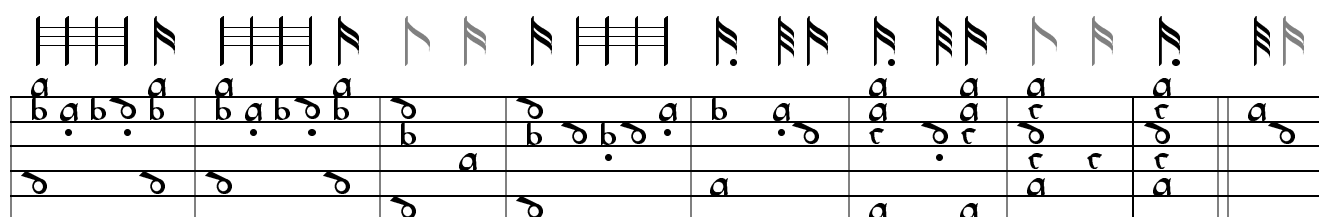
I-Lr 774, ff. 20r-20v



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16



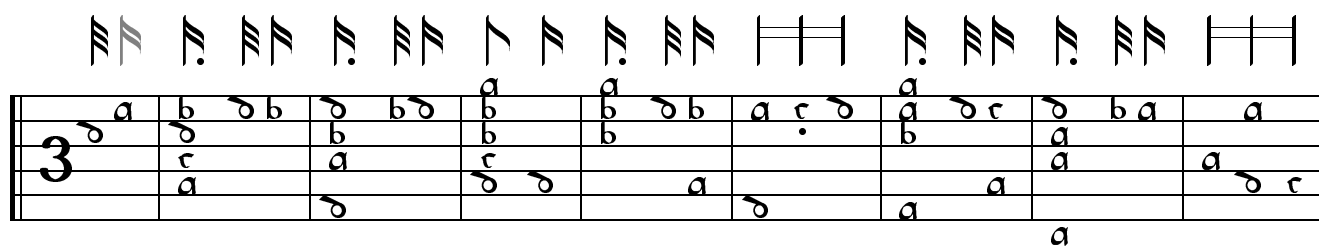
24



32

S23. Corenta della Spagnioletto - 7F9C AA12BBB8A12

I-TRc 1947, f. 4r



S24. Spagnoletta - AABBC8

Caroso 1581, ff. 163v-164r

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S25. Spagnoletta Nuoua al modo di Madrigalia - AABBBCC8

Caroso 1600, p. 151

The first system of musical notation for 'Spagnoletta Nuoua al modo di Madrigalia'. It features a treble clef and a 3/4 time signature. The melody is written on a single staff with a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The system concludes with a double bar line.

The second system of musical notation, continuing the melody from the first system. It maintains the same treble clef, 3/4 time signature, and key signature. The notation includes various note values and rests, with a double bar line at the end of the system.

The third system of musical notation, continuing the melody. It features the same treble clef, 3/4 time signature, and key signature. The notation includes various note values and rests, with a double bar line at the end of the system.

The fourth system of musical notation, continuing the melody. It features the same treble clef, 3/4 time signature, and key signature. The notation includes various note values and rests, with a double bar line at the end of the system.

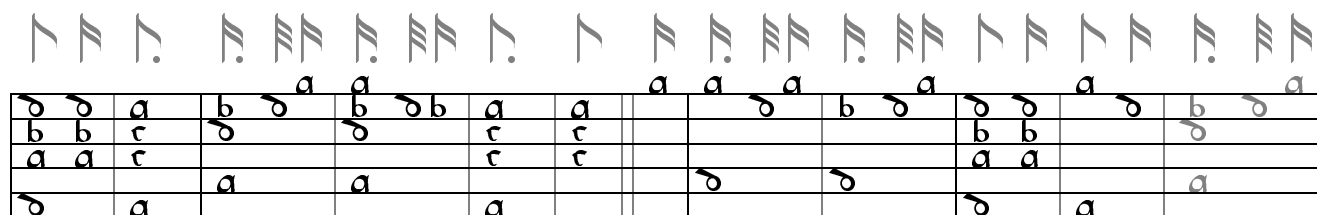
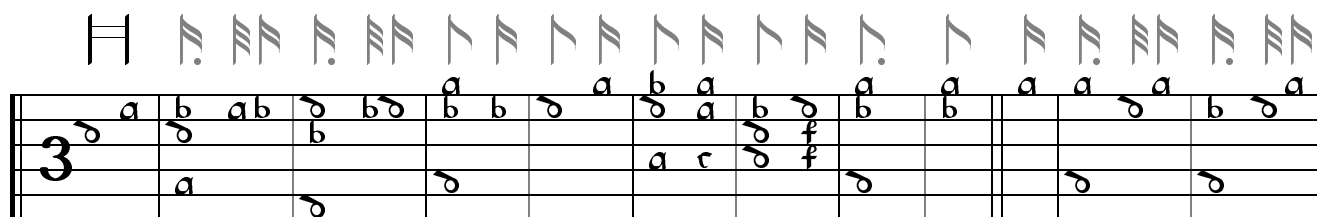
The fifth system of musical notation, continuing the melody. It features the same treble clef, 3/4 time signature, and key signature. The notation includes various note values and rests, with a double bar line at the end of the system.

The sixth system of musical notation, continuing the melody. It features the same treble clef, 3/4 time signature, and key signature. The notation includes various note values and rests, with a double bar line at the end of the system.

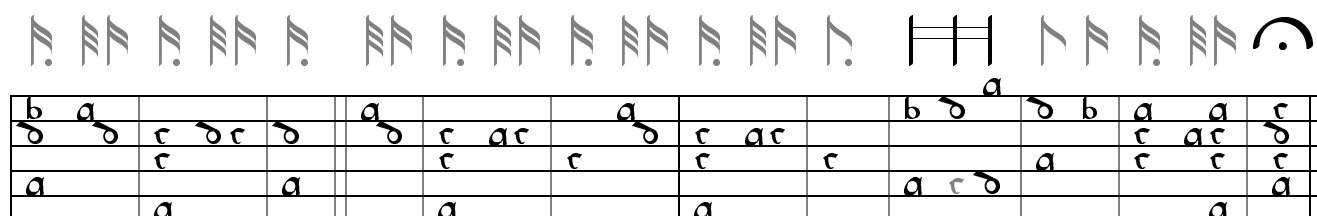
The seventh system of musical notation, continuing the melody. It features the same treble clef, 3/4 time signature, and key signature. The notation includes various note values and rests, with a double bar line at the end of the system.

S26. (S)pagnoletta - ABBC8

F-Pn Res.941, f. 41r



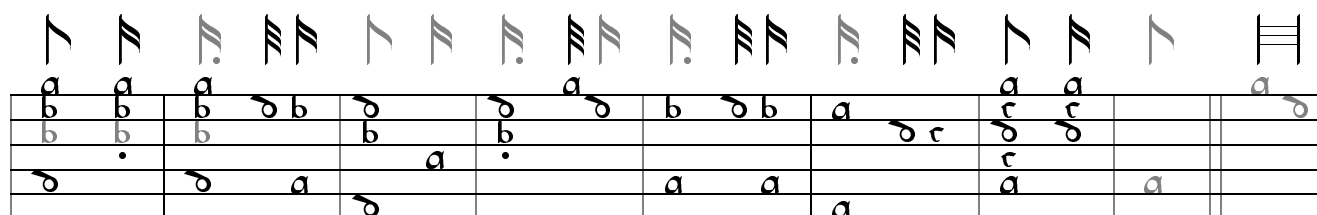
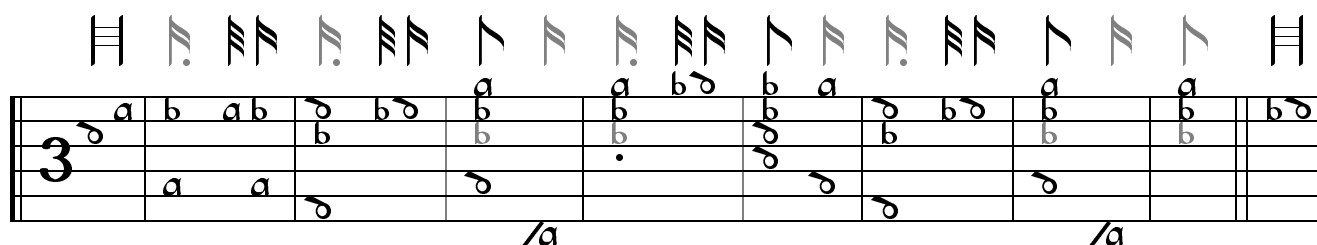
11



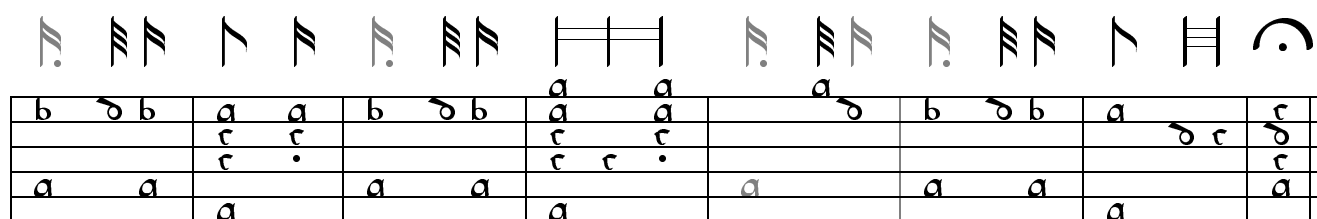
22

S27. Spagnoletta - 8Ef ABC8

I-Fn Magl XIX.105 f. 11v



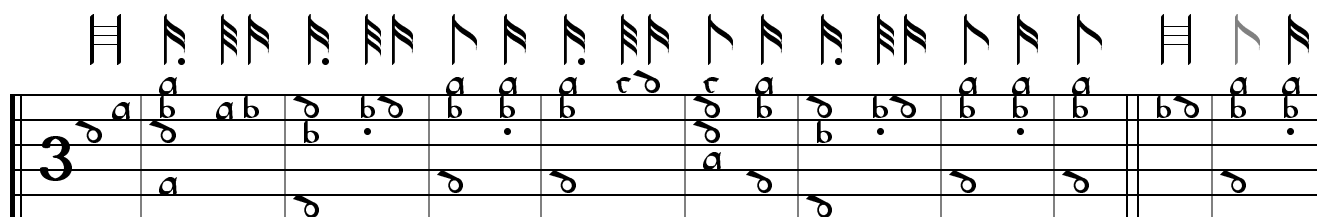
9



17

S28. La Spagnioletta - A8B12

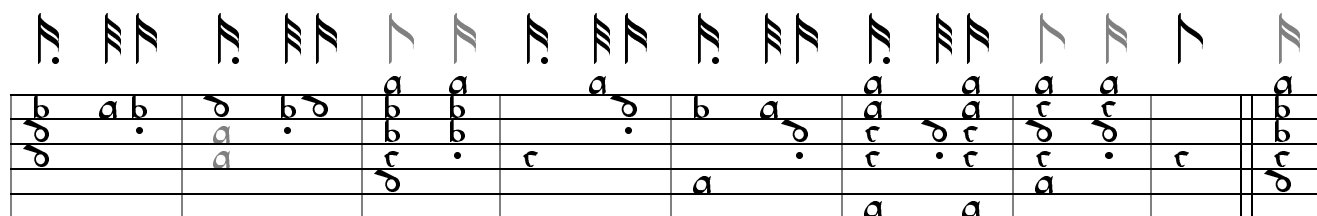
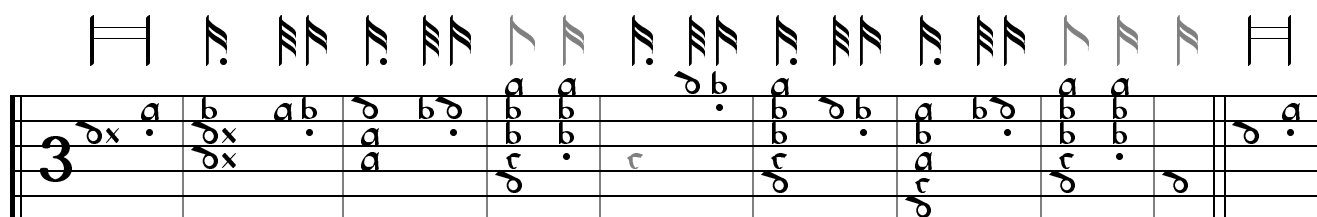
F-Pn Res.Vmd.28, f. 2r



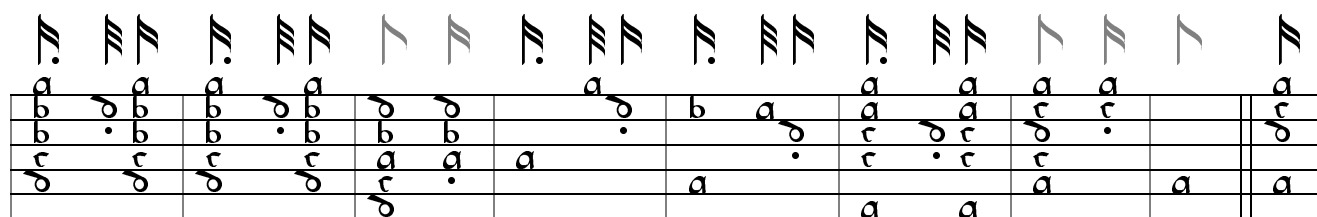
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S29. La Spagnioletta - AABC8

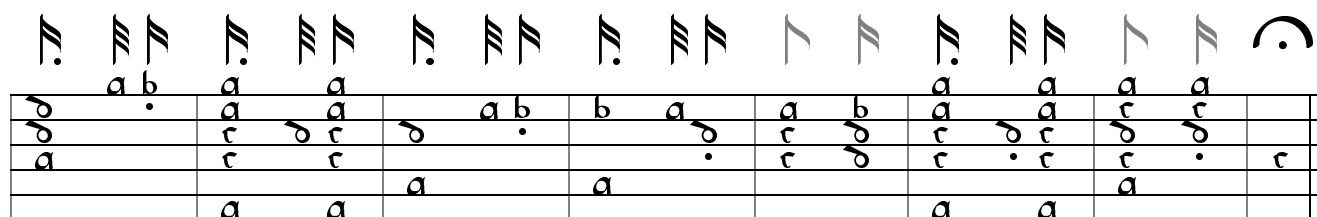
F-Pn Res.Vmd.28, f. 8v



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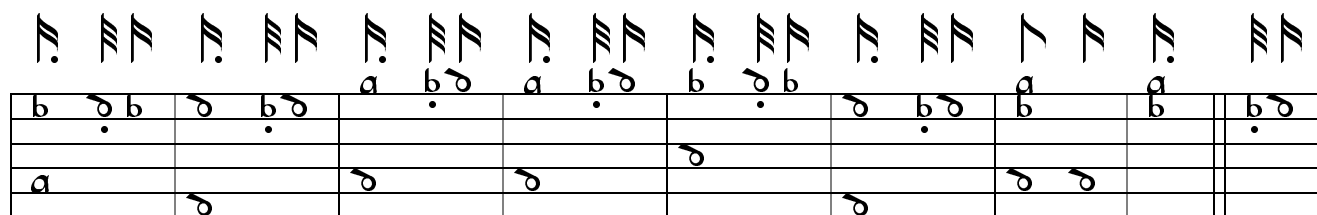
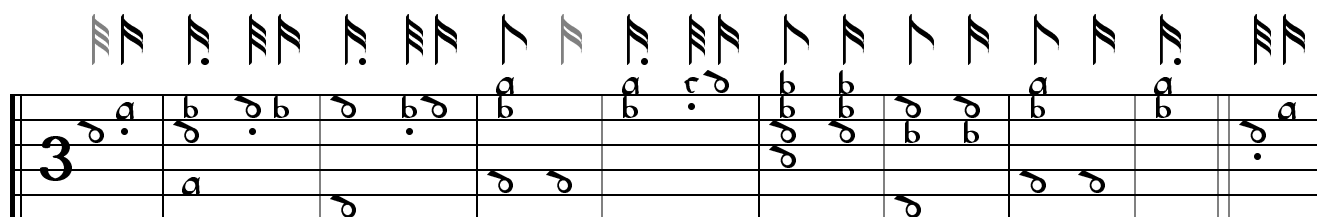
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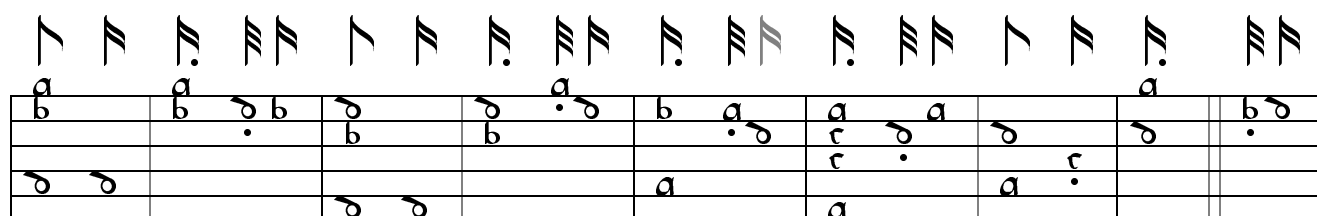
25

S30. Spagnollette - AABBBCC8

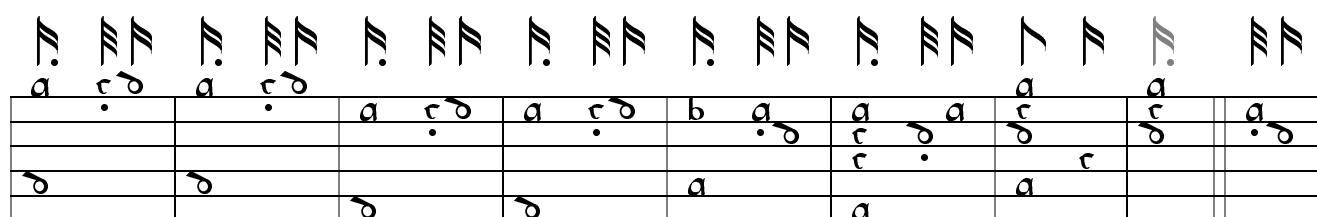
Hove 1601, f. 103v



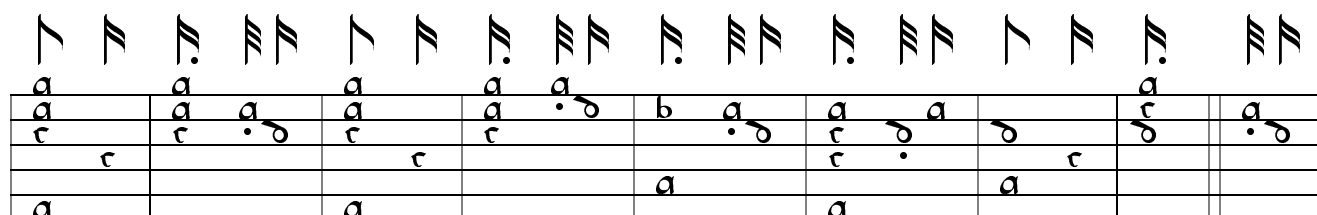
9



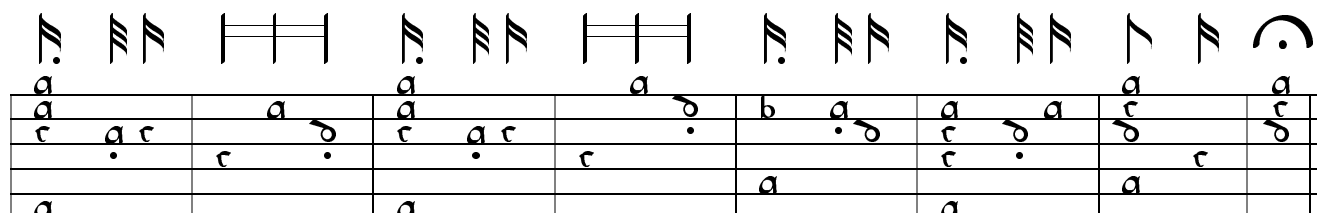
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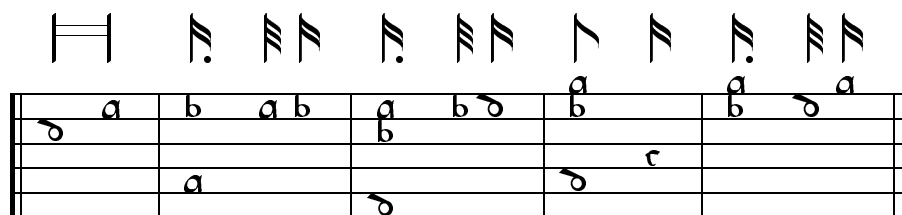
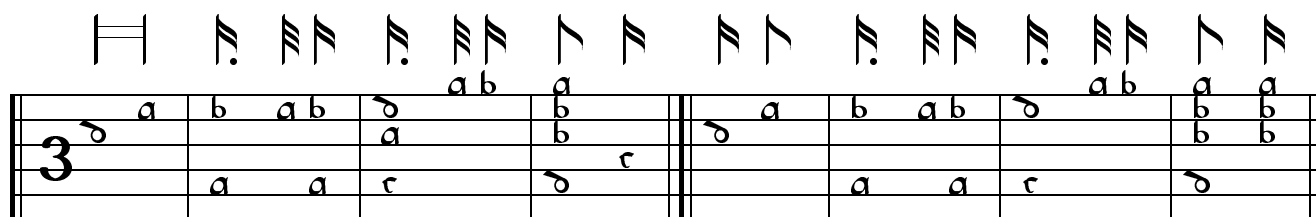
I-Fn Magl.XIX.179, f. 3v

9

17

S33-35. Spagnoletta - incipits only

I-Nc 7664, f. 8v & 12r - I-Fn Magl XIX.106 f. 41r



8

S36. Spagnoletta - ABC4

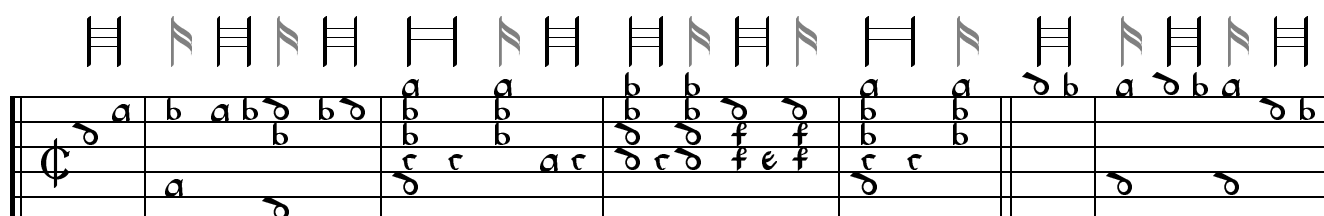
B-Br II.275, f. 10r i



6

S37. La Spagnoletta - ABC4

D-B Danzig 4022, f. 14v



6

S38. Spagnoletto - ABc4

F-Pn Res.Vmd.31, f. 4r

7

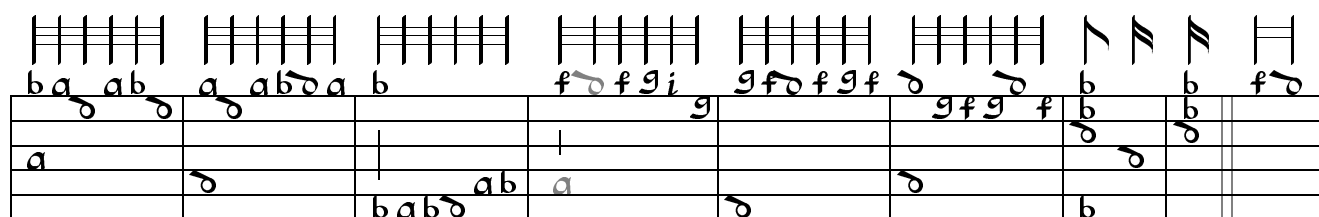
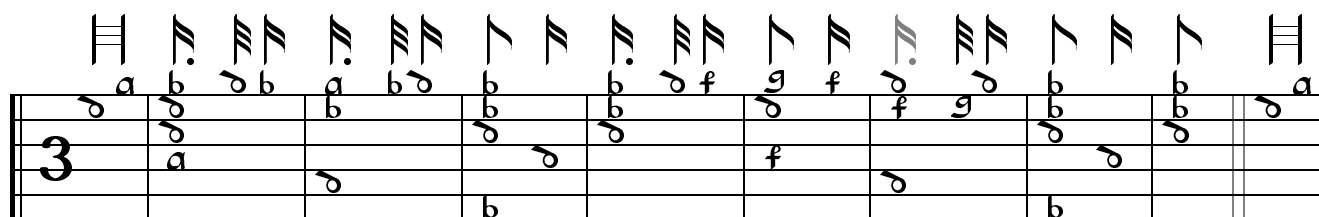
S39. L'Espagnollette - 7F A8BB8C9

NL-Lu 1666, f. 377v

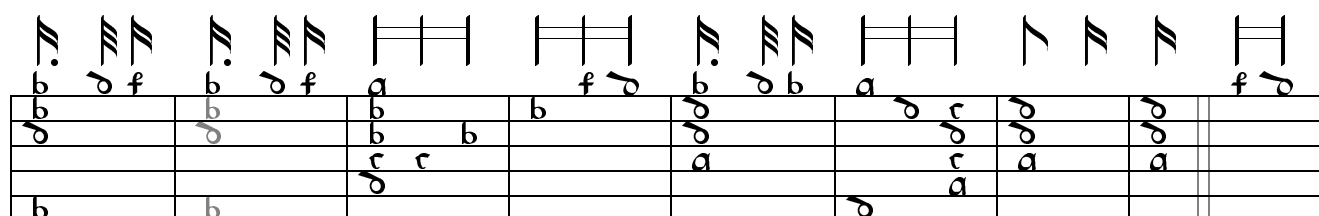
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17

26



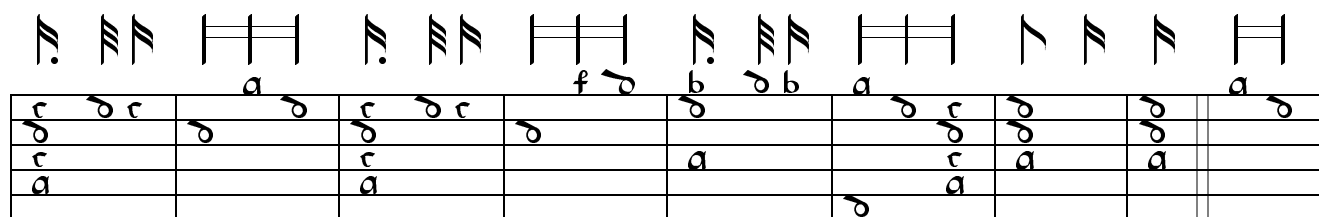
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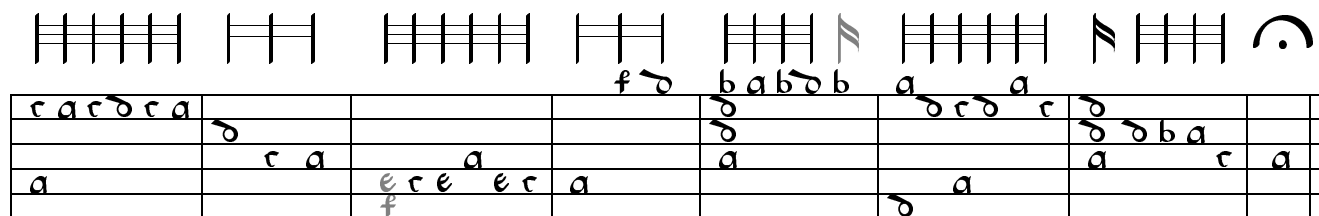
17



25



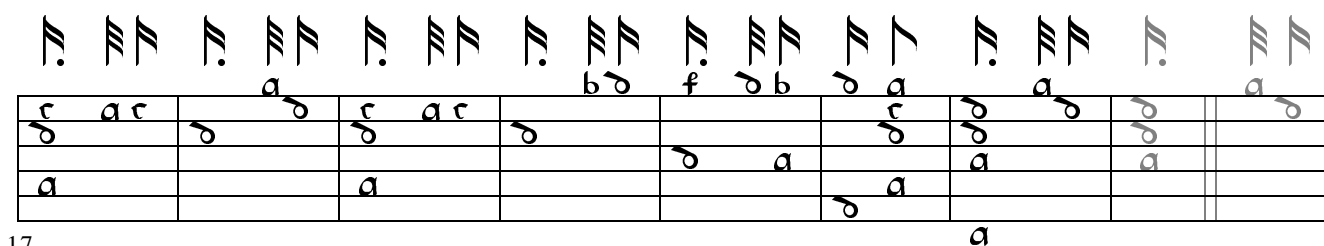
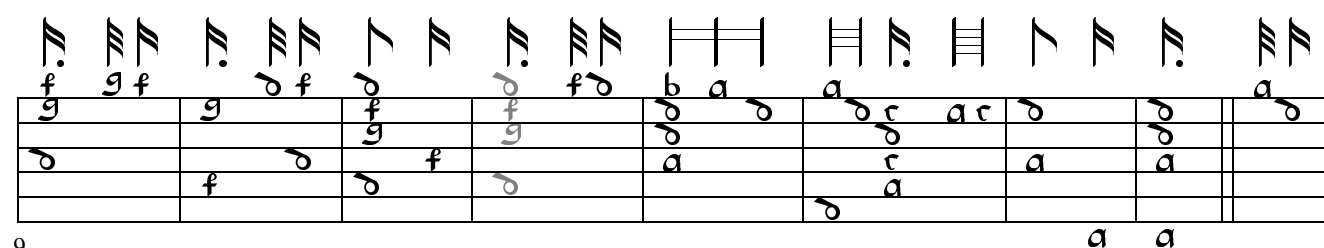
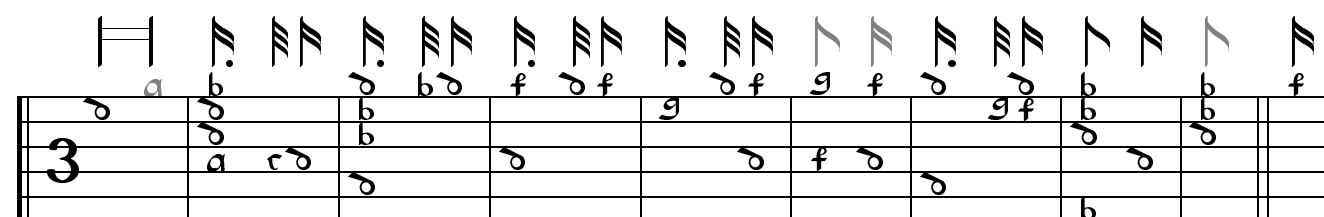
33



41

S41. Pavana Spagnolet 1 - 7F ABCC8

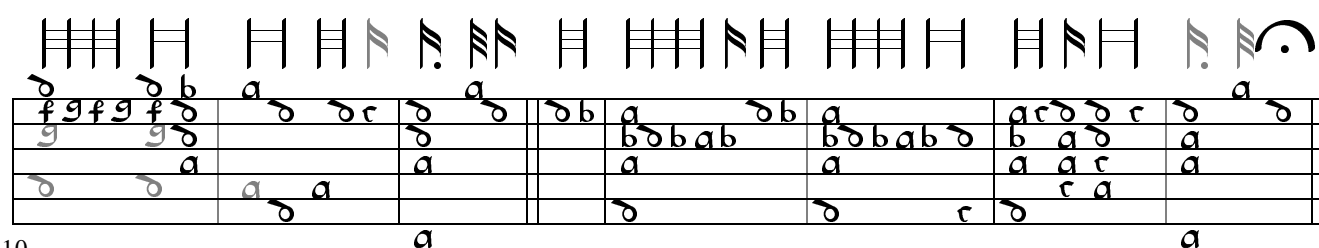
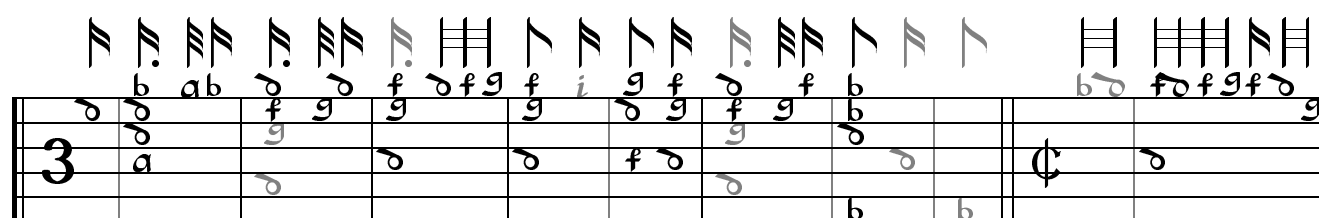
Fuhrmann 1615, p. 55



25

S42. Spangnol(etta) - 7F A8B4C4

D-LEm II.6.15, p. 495



10

S43. Spagnoletta - 7F ABC8


D-B Danzig 4022 f. 24r

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody consists of 12 measures. The notes are as follows:

- Measure 1: Quarter note G4, quarter note A4, quarter note B4.
- Measure 2: Quarter note B4, quarter note A4, quarter note G4.
- Measure 3: Quarter note F4, quarter note E4, quarter note D4.
- Measure 4: Quarter note D4, quarter note E4, quarter note F4.
- Measure 5: Quarter note G4, quarter note A4, quarter note B4.
- Measure 6: Quarter note B4, quarter note A4, quarter note G4.
- Measure 7: Quarter note F4, quarter note E4, quarter note D4.
- Measure 8: Quarter note D4, quarter note E4, quarter note F4.
- Measure 9: Quarter note G4, quarter note A4, quarter note B4.
- Measure 10: Quarter note B4, quarter note A4, quarter note G4.
- Measure 11: Quarter note F4, quarter note E4, quarter note D4.
- Measure 12: Quarter note D4, quarter note E4, quarter note F4.

The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The melody is a simple, folk-like tune.

a



 Musical notation for Exercise 17, featuring various rhythmic patterns on a five-line staff. The notation includes eighth and sixteenth notes, rests, and a final fermata.

17

S44. La Spagnoletto - 7F ABC8

I-TRc 1947, f. 14v

[illegible][illegible]

a

17


a

a

A-KR L81, f. 125r

CZ-Pu XXIII.F.174, f. 45v

7



| | | | | | | | | | | |
|------------|------------|------------|----------|------------|------------|------------|------------|------------|------------|------------|
| | | a | | b | a | b | | | a | b |
| b | a | b | δ | a | δ | a | b | a | b | |
| c | a | b | | | | a | b | a | | |
| a | c | δ | δ | a | | | δ | δ | | |

0 a

9





17

25

33

The musical score is written on a four-staff system. The first staff contains the melody with notes and rests. The second staff contains the lyrics 'a' and 'a' under the first two measures, and 'a' under the third measure. The third staff contains the lyrics 'a' and 'a' under the first two measures, and 'a' under the third measure. The fourth staff contains the lyrics 'a' and 'a' under the first two measures, and 'a' under the third measure. The score is divided into three measures by bar lines. The first measure has a treble clef and a key signature of one flat. The second measure has a treble clef and a key signature of one flat. The third measure has a treble clef and a key signature of one flat. The score ends with a double bar line.

| | | | | | | | | | |
|----|---|-----|---|---|---|---|-----|---|--|
| | | a b | b | a | a | a | a | | |
| a | a | a | a | b | a | a | a | a | |
| a | a | a | a | a | a | a | a | a | |
| | | | | | | c | a c | | |
| 41 | a | a | a | a | a | | a | a | |

S50. Spagnoletta - 7F ABC8

D-W Guelf. 18.8 IX, f. 262r

The Rose Tree

3/4

The Rose Tree

9

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|--|---|---|---|---|--|--|---|
| | | | | | | | | | | | | | | | | | |
| e | a | | c | a | e | a | | a | | | a | e | a | | | | |
| a | | | | | a | | | | | | a | | c | | | | |
| c | | c | | | c | | c | | | | c | | c | c | | | |
| | | | | | | | | | a | | | | a | | | | a |

17

S51. Spagnoletta - 7F AA8B8C8

I-TRc 1947, f. 20r

| | | | | | | | | | | | | |
|-----|-----|---|-------|-------|---|--|-----|-------|-------|-----|-----|-----|
| a | ♭ b | a | ♭ b | ♭ ♭ a | a | | a b | ♭ b ♭ | ♭ b a | ♮ ♮ | ♮ ♮ | ♮ ♮ |
| b | | b | ♭ b | a b a | b | | | b | b a | ♭ ♭ | ♭ ♭ | ♭ ♭ |
| a a | | | a ♮ a | a a | | | a | a | | | | a a |
| ♭ | ♭ | ♭ | | ♭ | ♭ | | ♭ | ♭ | | | | ♮ |

1.1 a

11

| | | | | | | | | | | | | | |
|-------|-------|-----|--|-----|---|-----|--|-----|---|-------|---|---|--|
| | | | | | | | | | | | | | |
| a | c | a | | c | | c c | | a | | a a | | | |
| b b | a | a | | a | | a a | | a | a | a a | | | |
| b b | a | c | | a | | a a | | b | a | c c | | | |
| c | b | c c | | b b | | b | | c a | b | c | | | |
| d c a | c a c | | | c | e | c | | d c | a | c a c | a | a | |

21

S52a. Spagniolet - 10-course lute (edeff) 7F8E9D10C ABC8

D-S1 1214, p. 44

9 a

17

S52b. Spagniolet - trans edeff 7F ABC8

D-S1 1214, p. 44

9 a

17

S53a. Spagnioletta - 12-c baroque lute (dfedf) ABC8

B-Br S.15.132, f. 6r

1 3

9 4 5 5 4

17

S53b. Spagnioletta - trans from baroque lute ABC8

B-Br S.15.132, f. 6r

1 3

9

17

1

8

14

21

28

34

41

1

7

13

19

25

31

38

44

JD15app 16. Lachrim(ae) Angelica - A8B8C8.5

DK-Kk Thott 841,4o, ff. 109v-110r

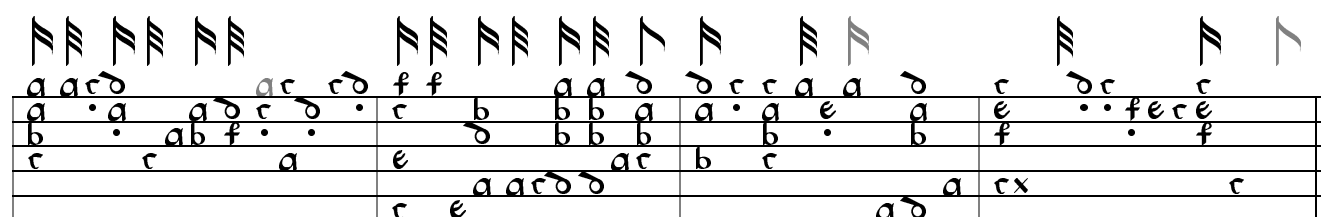
1

6

11

15

20



1

7

13

20

26

33

40

1

1

5

5

8

8

12

12

15

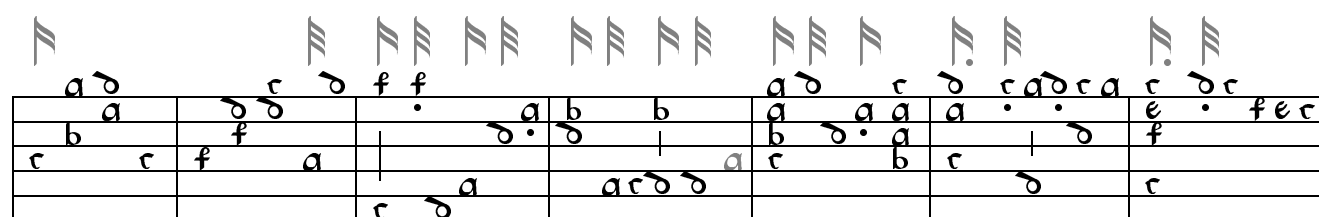
15

22

22

22

22



1

5

9

13

17

21

[illegible]

8

The image shows a musical score for the song 'The Rose Tree'. It consists of a vocal melody line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some rests. The piano accompaniment is written in a single staff with a bass clef and a key signature of one flat. It features a simple harmonic accompaniment with eighth and sixteenth notes. The score is divided into four measures by vertical bar lines. The first measure contains the vocal melody and the piano accompaniment. The second measure contains the vocal melody and the piano accompaniment. The third measure contains the vocal melody and the piano accompaniment. The fourth measure contains the vocal melody and the piano accompaniment. The lyrics 'The Rose Tree' are written below the vocal melody line.

The Rose Tree

[illegible]

20

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

25

38

45

52

58

63

68

73

1

5

8

12

16

20

Commentary: DANIAL BACHELER: DB2(a). annotated; same changes as db2b plus annotations as follows: 21/5-6 - annotation changed 2 semiquavers to 2 quavers; 21/11 - annotation changed crotchet to quaver; 23 - annotations changed quaver e2a3a8 10 semiquavers a1-c1-e1-a2-c1-d3-c3-a1-c1a3-c4 2 quavers a3c5a8-e2 to crotchet a1a2a3a8 6 quavers e2-c2-e2c5-f2-d3-e2; 25/1 - annotation added a3; 26/2-3, 27/1-2 & 40/10-11 - annotation changed 2 quavers to dotted quaver semiquaver; 27/5 - annotation added e4e5; 28 - annotation changed 8 quavers to four pairs of dotted quaver semiquaver; 34/2 - annotation changed f1 to a1; 34/4 - annotation added h1; 38/8 - annotation added e6 here and crossed e6 out two notes to the right 40/3 - annotation changed quaver to semiquaver in error here; 40/4-7 - annotation changed semiquavers to demisemiquavers; 41/4-7 - annotation changed c1d2-c2-e3-c1 to c1-d3-a1-e2; 42/4 - annotation changed a2? to f2 (omitted here); 52/2 - annotation crossed out d2; 52/4 - annotation changed a1 to e1; 63/7 - annotation changed e2 to f3; 64/14 - annotation scratched something out and added c5; 65/6-8 - annotation changed quavers to semiquavers; 65/12 - annotation changed d3 to a3 and added c3-d3-a2; 65-66 - annotation added bar line; 66/12 - annotation changed a1 to c1; 72/3-6 - annotation changed 4 semiquavers to dotted quaver 3 semiquavers; 72/6-7 - annotation introduces error of semiquaver crotchet instead of 2 quavers; 73/6-7 - annotation changed dotted quaver c1e8 semiquaver a1 to dotted quaver (error for quaver) 2 semiquavers e8-a1; **DB2b.** original; 7-8, 13-14, 19-20, 29-30, 35-36, 68-69 & 72-73 - bar lines absent; 40/3 - semiquaver instead of quaver; 47/<1 - minim h1a2a3 added; 47/1 - minim instead of dotted crotchet; 47/2 to 48/3 - absent; 49/2 - a7 instead of a8; 60/4 - d3 absent (resolves g4 but awkward to play); 68/9 - quaver instead of dotted quaver; 73/6 - dotted quaver instead of quaver; 76/3 - minim instead of fermata. **DB3.** 8-9, 20-21, 22-23, 33-34, 49-50, 50-51, 51-52 & 59-60 - bar lines absent; 13/10-11 & 63/9-10 - semiquavers instead of demisemiquavers; 15/3 & 6- d2 instead of h2; 16/1 - h3 instead of f3; 17/3 - c3 instead of d3; 17/6-7 - e2-c3 instead of a2-d3; 20/3-8 - 6 quavers g1-e1-g1-h1-f2e5-g1 absent; the rhythmic progression is out of sync between the B strain and the division and the latter has an extra bar; 28/2-3, 29/4-5, 30/1-2, 31/1-2 & 54/2-3 - dotted crotchet quaver instead of dotted quaver semiquaver; 28-29 - bar line displaced 3 notes to the left; 30/3-4 - bar line added; 31/3-4 - crotchets instead of quavers; 32/2-4 - dotted crotchet 2 semiquavers instead of dotted quaver 2 demisemiquavers; 50/1 - crotchet instead of minim; 52/2-3 & 64/3 - quavers instead of crotchets; 56/1 & 68/1 - a7 instead of a8; 64/6-7 - bar line crossed out; 71/5 - minim instead of fermata. **DB4.** 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 15-16, 33-34, 35-36, 37-38, 39-40, 41-42, 44-45, 47-48, 51-52, 55-56, 56-57, 57-58, 59-60, 61-62, 63-64, 65-66, 74-75 & 77-78 - bar lines absent; 2/1 - d6 instead of e6; 6/2 - scribe changed e3 to f3; 10/1 - scribe changed f2 to h2; 18/9-19 - dotted crotchet 10 semiquavers instead of dotted quaver 10 demisemiquavers; 20/5-8 & 49/3-4 - quavers instead of semiquavers; 22/5 - c3 instead of e3; 41/2 - c1 instead of f1; 44/1 - c5 absent; 49/5 - f2 added; 52/10 - c1 instead of e1; 65/4 - b2 instead of c2; 67/1 - crotchet instead of dotted crotchet; 72/4 - a2 instead of a1; 73/12 - crotchet instead of quaver; 73/18 - d2 instead of e2; 74/10 - a3 added; 79/3 - minim with fermata above double bar line instead of fermata. **DB5.** 1-2, 8-9, 13-14, 18-19, 20-21, 22-23, 24-25, 40-41, 48-49, 51-52, 57-58 & 61-62 - bar lines absent; 5/3 - h1 instead of k1; 7/1 - a7 instead of a8; 8/4 - f2 instead of g2; 8/5 - scribe changed g3 to f3; 13/2 - e5 instead of c5; 16/1 - e4 instead of e5; 24/3 - scribe changed c3 to d3; 26/1 - scribe changed e3 to d3; 32/8 - e1 washed out; 33/5 - e2 instead of a2; 35/4 - scribe changed semiquaver to quaver; 42/2-3 - scribe's shorthand of a dot only above f1 for dotted quaver semiquaver; 44/4-5 - d3 and e5 vertically instead of horizontally aligned; 53/1 - a5 crossed out; 57/1 - c1 instead of e1; 60/3-4 - 2 quavers c2d3e4-c4 absent; 64/7 - fermata above minim instead of fermata. **DBapp4(a).** 1/4-7 - crotchets absent; 6-7 - single instead of double bar line; 8/4-5, 8/9-10, 9/14-15, 11/16-17, 19/13-14, 21/14-15, 23/8-9, 23/15-16, 32/10-11, 33/14-15, 34/16-17, 35/16-17 - bar lines added; 8-9, 9-10, 10-11, 22-23, 23-24, 31-32 & 32-33 - bar lines absent; 10/5 - c5 instead of e5; 10/6-7 - crotchet quaver instead of dotted quaver semiquaver; 10/10-11 - c2-e1 absent; 11/22 - a2 instead of a3; 11/27-34 - demisemiquavers absent; 12/1-14 - half bar absent; 13/1 - minim instead of dotted minim; 16/3 - e1 instead of c1; 16/5 - c2d3 instead of a2c3; 18/6-7 - semibreve a2a3b4a7 instead of 2 minim a2a3b4c5-a7; 19/15 - d2 instead of d3; 20/8 - f1 absent; 20/11-12 - quavers absent; 22/3-4 - f3-c2 instead of e3-a2; 22/7 - gap instead of c2; 22/>32 - 16 semiquavers c3-e3-a2-c2-e2-a1-c1-a1-f1-c2-a3-f1-e1-a6-a2-e1 added duplicating previous 16 notes; 23/7-8 - crotchets instead of quavers; 25/5-6 - crotchets absent; 26/4 - c1 instead of b1; 27/5-6 - quavers instead of semiquavers; 28/1 - dotted quaver instead of dotted crotchet; 32/14 - c6 below previous a3 instead; 33/1 - quaver instead of dotted quaver; 33/31-36 - dotted crotchet 5 quavers instead of 2 quavers 4 semiquavers, this phrase extending the bar from 4 to 5 minims; 34/7 - c1 absent; 35/28 - c5 absent. **DBapp4b.** A strain and division only; 2/1 - a7 added; 13/1 - quaver instead of crotchet; 13-14 & 21-22 - bar lines absent; 24/3 - minim instead of fermata. **DBapp4c.** 2/3 - b3 instead of b4; 3/4 - a6 instead of e6; 4/1 - g2 instead of f2; 4/6 - a6 instead of a8; 5/7 - a2 instead of e2; 6/8 - minim instead of crotchet; 6-7 double bar line absent; 10/5-6 - 2 semiquavers instead of crotchet quaver; 10-11 - bar line displaced 4 notes to the right; 11/6 - e2 instead of a2; 11/22 - a2 instead of a3; 11/27-34, 24/7-14 - semiquavers instead of demisemiquavers; 12/1 - dotted crotchet instead of dotted quaver; 12/14 - crotchet instead of semiquaver; 12/15-16 - quavers instead of crotchets; 16/7 - c3 instead of c4; 17/1 - c4 instead of c5; 17/10 - minim absent and c2 instead of c3; 21/15-16 - dotted quaver semiquaver absent; 21-22 - bar line displaced 14 notes to the left; 22/32 2 quavers e1-c4 instead of one semiquaver e1; 23-24 - bar line absent; 22/15-17 - quaver minim and fermata above double bar line instead of 2 crotchets minim; 25-26, 26-27, 27-28, 28-29, 29-30 - bar line displaced 2 minims to the left; 28/8 - crochet instead of minim; 31/1-14 - dotted crotchet 13 quavers instead of dotted quaver 13 semiquavers; 32/11 - c2v c3; 33/36 - c3 instead of c2; 33-34 - bar line displaced 6 notes to the right; 35/23 - a2 instead of c2; 36/1-3 - 2 quavers crotchet instead of 2 crotchets fermata; 37-40 - and unrelated 4-bar coda. **DBapp 5.** 1-2, 3-4, 5-6, 7-8, 15-16, 17-18, 19-20, 21-22, 22-23, 23-24, 24-25, 26-27, 33-34, 35-36, 37-38, 39-40, 40-41 & 46-47 - bar lines absent; 8/5 - crotchet c4 absent; 13/9 - scribe changed e1 to d1; 15/1 - a5 instead of a6; 16/1 - d2 instead of e3; 16/3 - d3 instead of e3; 18/3 & 41/1 - /a instead of a for 7D; 24/1 - minim instead of dotted minim; 34/14 - c4 instead of d5; 35/1 - c5 absent; 35/3-4 - dotted quaver semiquaver instead of dotted semiquaver demisemiquaver; 36/3 - c6 instead of c5; 47/3 - minim with fermata above double bar line instead of fermata. **DBapp 6a(i)** transcribed to viel ton; same changes as DBapp 6aii plus: 10/1 & 25/1 - equivalent of a1 in original omitted; 14/1, 15/2, 15/5, 29/1, 30/5, 71/1, 72/2, 72/5, 85/1, 86/2 & 86/5 - equivalent of a1 instead of c2 in original; 26/1 - equivalent of h4 added in original; 26/2 - open 9th course instead of equivalent of h4 in original; 30/4 - open 9th course instead of d3; 34/1 - equivalent of c4 in original omitted; 40/1 & 54/1 - equivalent of g3 in original omitted; 64/4 & 78/4 - equivalent of c2 in original omitted; 66/4 & 80/9 - equivalent of h4 in original omitted; 84/7 - equivalent of f2 instead of d3 original. **DBapp 6aii.** original; 1-2, 3-4, 5-6, 7-8, 9-10, 18-19, 22-23, 31-32, 34-35, 37-38, 43-44, 47-48, 52-53, 55-56, 59-60, 66-67, 73-74 & 76-77 - bar lines absent; 4/1 & 9/1 - a4 crossed out; 12/2 - semiquaver crossed out; 21/7 - a7 crossed out and error marked with #; 22/3 - # below a4; 23/1 - f3 crossed out; 26-27 - bar line in paler ink; 29/1 - scribe changed quaver to crotchet; 30/3 - scribe crossed out a4 and added a5; 37/5 - scribe crossed out e2 and added another e2; 45/3 - crossed out quaver instead of crotchet; 46/1 - d4 crossed out; 47/1 - c1 instead of c3; 47/11-12 - d1 superimposed on c1 instead of c1-d1; 48/1 - f2 crossed out; 51/5 - b2 instead of e2; 52/2 - dotted crotchet instead of dotted quaver; 57/5-6 - dotted quaver semiquaver displaced a note to the left; 62/4 - semiquaver instead of quaver; 67/2 - scribe changed a4 to e4; 67/4 - scribe crossed out a4 and added a3; 74/2-11 - 10 semiquavers instead of 10 demisemiquavers; 74/12 - d1 washed out; 75/1-10 - dotted crotchet quaver 8 semiquavers instead of dotted quaver 9 demisemiquavers; 76/3-4 & 81/3-4 - 2 semiquavers instead of 2 demisemiquavers; 76/5 - crotchet instead of dotted quaver; 78-79 - # cancelling bar line; 81/1 - quaver instead of crotchet; 81/5 - quaver absent; 82/6-7 - bar line added; 84/7 - scribe changed b2 to d2; 85/16 - scribe changed d3 to c3. **DBapp 6b(i).** transcribed to viel ton; same changes as DBapp 6aii plus: 1/1 & 2/1 - equivalent of d3 absent in original; 8/2, 40/2 & 48/13 - open 9th course instead of a5 (so that the transposition is for 6-course lute). **DBapp 6bii.** original; 4-5 - double instead of single bar line; 9/2 - b3 instead of c3; 12/1 - scribe crossed out a5 and added a4; 13-14, 17-18, 23-24, 27-28 & 46-47 - bar lines absent; 15/7 - scribe changed f1 to c1; 16/1 - a5 absent; 19/1 - b2 instead of d2; 22/2 - d3 crossed out; 22/4 - a2 instead of c2; 23/4 & 31/4 - d3 instead of c3; 31/8-9 - bar line added; 32/1 - a3 instead of c3; 37/1 - a3 added; 47/3 - a5 crossed out; 48/13 - rhythm sign absent and fermata above double bar line instead of fermata.

APPENDICES IN LUTE NEWS: App 1. double bar lines absent; 2/1 & 24/3 - crotchets instead of dotted crotchets; 2/3 - dotted crotchet instead

of crotchet; 3/3 & 21/1 - a6 instead of d6; 4/2 & 29/3-4 - crotchets instead of quavers; 8/4-5 - bar line added; 16/4 - c6 absent; 17/4 - crotchet absent; 21-22 - bar line absent; 23/1 - dotted crotchet and a6 absent; 25/4-9 - semiquavers absent; 27/1 - quaver instead of crotchet; 30/1-3 - crotchet 2 quavers and fermata above double bar line instead of dotted minim crotchet fermata. **App 2.** 6/1 - fermata absent. **App 3.** double bar lines absent; 9/1 fermata d3c4a5 absent.

BALLADS IN LUTE NEWS: Come live with me and be my love: 1(a). transcribed from lyra viol (ffhfh); rhythm signs half duration in the original; 7-8, 9-10, 11-12, 13-14, 15-16, 23-24, 25-26, 29-30, 30-31, 35-36, 37-38, 39-40, 41-42, 42-43 & 43-44 - bar lines absent; 9/1 - e5 added; 23/6-7 - 2 quavers a1-c1 2 semiquavers a1-d2 inserted; 23/7-12 - semiquavers instead of quavers; 31/6 - e2 instead of d2; 49/1 & 50/1 - c5 instead of a7; 51/1 - crotchet instead of dotted crotchet; 53/5 - e6 instead d6; 53/7 - d7 instead of a6; 54/1 - b7 instead of d7; 55/1 - a5 absent; 58/5 - a2 instead of a1; 64/6 - b4 absent; 71/5 - d1a2 instead of a1d2; 80/12 - fermata above double bar line. **The Merry Milkmaids: 2a.** transcription from lyra viol with additional harmony added; barred in 6 crotchets and alternative bar lines here added to match 2b; 39/1 - dotted minim tied to minim instead of fermata. **2b.** some diapacons transcribed up an octave so that transcription is for a 6-course lute; 1/4, 3/4, 5/4, 9/3 & 10/3 - quavers displaced a note to the right; 15/3-4 - semiquavers instead of quavers; 20/1 - minim instead of fermata. **Come sweet love let sorrow cease: 3.** transcription from mandora with additional harmony added; 6/2, 6/4, 7/2 & 7/4 - minims instead of dotted minims; 9/3 - fermata absent. **Come love lets walk into the spring: 4.** transcription from mandora with additional harmony added; 9/3 - fermata absent. **Now the spring is come: 5.** 3/1 - crotchet absent; 4-5, 9-10 & 10-11 - bar line absent; 5/4 - semiquaver instead of quaver; 5-6 - single instead of double bar line; 6/1 - a4 absent; 9/3-4 - bar line added; 10/1 - minim absent; 11/2-3 - quavers absent; 12/1 - c4 instead of c5; 12/2 - minim with fermata above double bar line instead of fermata.

JOHN DOWLAND: JD94. 1/2-3 - quavers instead of semiquavers; 2/5-6 - dotted crotchet quaver instead of dotted quaver semiquaver; 12/5, 30/2 & 31/7 - a7 instead of a8; 18/1 - c4 instead of a5; 18/5-7 - dotted quaver 2 demisemiquavers instead of dotted crotchet 2 semiquavers; 19-20, 38-39, 74/75 & 93-94 - single instead of double bar lines; 26-27 - bar line displaced 4 notes to the left; 30/3 - a1 instead of i3; 32/1 - dotted semiquaver instead of dotted quaver; 41/5 - most of crotchet absent due to worm hole in page; 52/1 - a7 instead of a6; 61/5 - quaver instead of crotchet; 66/7 - d5 instead of d6; 67/1 - d3 absent; 67/10 - c4 instead of c5; 68/7 - a8 instead of a7; 71/2 - c5 added (there is an x below it probably to show the error, but there is also a x above the d2); 88/8 - b2 instead of b3 (not changed in DowlandCLM); 90/6 - a7 absent; 91/7-8 - d4a8-b4 instead of d4a9-b3; 92/1 - a8 instead of a9; 104/5 - f1 instead of h1; 104/9-12 - quavers absent; 104-105 - bar line displaced 2 notes to the right; 105/1 - g3 displaced 4 notes to the left; g4; 105/1-2 - crotchets instead of quavers; 105/11 - i2 displaced 4 notes to the left; 12; 111/9 - d4 displaced 4 notes to the left; c4; 112/1 - minim displaced 4 notes to the left; fermata. **JD95.** 5/3-5 - dotted crotchet 2 semiquavers instead of dotted quaver 2 demisemiquavers; 14-15 - bar line displaced a note to the left (DowlandCLM reconstructs this differently); 15/1-4 - semiquavers instead of quavers; 15-16, 30-31, 46-47, 62-63, 80-81 - single instead of double bar lines; 21/12-14 - DowlandCLM reads dot under c2 instead of d2 in error and then reconstructs rhythm as quaver 2 semiquavers instead of 2 semiquavers quaver as in original; 38/5 - c3 added; 41/1 - crotchet instead of dotted crotchet; 57/1 - a8 instead of a7; 59/2-3 & 59/10-11 - semiquavers instead of demisemiquavers; 66/6-7 - most of semiquaver dotted quaver absent due to worm hole in page; 71/1 - e3 instead of e4; 73/6 - e4 instead of e5; 79/6-9 - semiquaver instead of quavers; 85-86 - bars absent and reconstructed based on bars 68-69 (DowlandCLM just duplicates bars 68-69); 88/2 - a7 instead of a8; 92/3 - h5 instead of f4; 98/7 - DowlandCLM prints c4 in tablature in error (but mensural notation transcription is correct); 98/8 - fermata absent. **JD15app 14.** no changes. **JD15app 15.** 1/2, 5/2, 16/2, 21/5 & 37/2 - tenuto x with previous c4 instead; 6/2 - a4 crossed out; 20-21 - bar line absent; 21/2-3 - minims instead of crotchets; 48-49 - bar line displaced 2 crotchets to the right. **JD15app 16.** German tablature; 3/6 - a3 instead of f3; 6/1-2 - crotchets instead of minims; 8-9 & 16-17 - fermata above double bar lines; 10-11, 13-14 & 18-19 - bar line absent; 11/8 - c2 instead of a5; 14/1-4 - minim crotchet 2 quavers instead of dotted crotchet quaver 2 crotchets; 16/5 - dotted minim instead of semibreve; 21/3 - c1 instead of h1; 24 - half bar retained; 25/1 - minim instead of crotchet; 25/5-6 - crotchets instead of quavers. **JD15app 17.** bar lines absent (except double bar lines at 8-9 & 16-17; 1/2, 3/2 & 8/2 - tenuto x with previous c4 instead; 7/2 - tenuto x added to right of b3; 8/10 & 16/10 - minims absent; 9/5 - tenuto x added to right of d2; 12/5-6 - quavers absent; 13/9 - a1 absent; 15/6-9 - quavers instead of crotchets; 24 - half bar retained; 25/8-9 - crotchets absent. **JD15app 18.** German tablature; 1/2-3, 2/3 to 4/4, 5/2-3, 6/2-3, 9/1-8, 10/2-3, 10/5 to 11/8, 13/2-3, 13/5-6, 16/3 to 17/8, 18/3-4, 21/1 to 27/8, 28/3-6, 34/1-4, 36/2-4, 42/3 to 44/8 & 45/2-4 - crotchets instead of quavers; 3-4, 18-19, 29-30, 35-36, 37-38, 42-43 & 45-46 - bar lines absent; 13/3 - c3 instead of b3; 14/1 - fermata instead of semibreve; 18/1 - crotchet instead of minim; 29/1 - semibreve absent; 33/1 - d3 instead of f3; 35/2 - a3 added; 35/3 - d3 instead of b3; 37/1 - cipher for a3 added; 39/2 - h1 instead of c1; 45/1 - quaver instead of crotchet; 45/5-7 - d3-c3-a3 absent; 46/1 - crotchet instead of fermata. **JD15app 19.** 4/8-9 - a1a2b3c4 crossed out; 15/9 - crotchet instead of dotted crotchet; 23/8 - d3a5 instead of a3d5; 24 - half bar retained; 24-25 - bar line absent; 25/12 - fermata above semibreve instead of fermata. **JD15app 20.** rhythm signs absent after bar 5; 4/1 - minim instead of semibreve; 15-16, 42-43, 48-49 & 49-50 - bar lines absent; 24/2 - b2c4 absent; 24/4 - d5 absent; 28/6 - a5 instead of a4; 40/2 - e3 instead of a3; 43/4 - b3c4 instead of b4; 44/1 - d3 and a5 crossed out; 48/4 - c3 crossed out; 49/8 - fermata absent. **JD15app 21.** copied on 7-line stave; 3-4, 10-11, 13-14 & 19-20 - bar lines absent; 8-9 & 16-17 - '2' above double bar line to indicate repeating previous section; 15/6-7 - dotted crotchet quaver displaced one note to the left; 16/6 - c4 instead of c5; 19/1 - c3 washed out; 20 - 6-minim bar retained; 21/6 - scribed changed d1 to a1; 22/4 - d2 instead of d3. **JD15app 22.** 14/6 - e1 instead of a1; 16-17 - single instead of double bar line; 25/4 - a3 instead of a2 with a chevron above it to show note is a line too low; 26/1 - a5 instead of a4; 28/5 - d6 and a2 horizontally instead of vertically aligned (scribe drew a connecting line between the a5 and the previous d2 to wrongly correct the mistake); 30/1 - a10 instead of a9; 31/2-3 quavers instead of semiquavers; 35/8 - c2 instead of c1; 40/4 - d4 instead of d5; 44/1 - d4 instead of d3; 44/5-6 - quavers absent (sloped line joining a1 and a4 to correct horizontal to vertical alignment wrongly); 50/1 - a3 instead of b3; 60/4 - c3 instead of d3; 62-63 - double instead of single bar line; 64/8-9 - quaver semiquaver displaced a note to the left; 66/5 - crotchet absent; 69/3 - quaver displaced a note to the left and a4 added; 74/6 - semiquaver displaced a note to the left; 74/7 - c3 instead of b3; 83/1 - a10 instead of a9 and a10 displaced to the right with a vertical tie correcting horizontal to vertical alignment with a1a2; 89/4 to 90/1 - crotchets absent; 91/3 - d4 instead of d5; 91/5 - a4 instead of a5; 94/1 - a9 absent; 95/5-8 - quavers absent; 100/7 - a2 instead of a3; 102/2 - c4 instead of c5; 102/4 - d4 instead of d3; 104/1 - crotchet instead of quaver; 107/6-7 - c4 aligned vertically instead of horizontally with previous d1 (with a diagonal line between them to correct the error); 108/1-4 - crotchets absent; 108/3 - d4 instead of d5; 112/1 - semiquaver displaced one note to the right; 112/12-16 - c3-a3-d4-c4-a4 instead of c4-a4-d5-c5-a5; 113- 114 - rhythm signs absent; 113/1-2 - c5-a5 (and c6-a6 crossed out) instead of c4-a4 (with chevrons to indicate notes are a line too low); 113/3-4 - e6-c6 instead of e5-c5 (with chevrons to indicate notes are a line too low); 113/5-8 - chevrons to wrongly indicate notes a line too low; 113/9-13 - d6-c6-a6-c6-a6 instead of d5-c5-a5-c5-a5 (with chevrons to indicate notes are a line too low); 114/5 - a6 fermata absent.