

MUSIC SUPPLEMENT TO LUTE NEWS 132 (DECEMBER 2019): JOSQUIN PART 1: LUTE SETTINGS OF SECULAR WORKS - DANIEL BACHELER PRELUDES & JOHN DOWLAND PART 33: PAVANS JD17 18 & 75

JOSQUIN MADRIGALS & CHANSONS

This is the first in a series of (original) lute intabulations of the music of Josquin des Prez (c.1450-1521), and includes one setting each of the secular works with French or Italian texts. He was one of the greatest composers of the renaissance but there is no reason to think he played or composed for the lute. However, lute arrangements of his music made by others are found in lute prints and manuscripts in the century after he died. His music is identified by attributions or reference to him by a variety of names, usually Josquin (Lebloitte dit) des Prez, but also Josse, Gosse, Gossequin, Jossequin, Joskin, Josquinius, Jodocus, Judocus or Juschino, Desprez, des Près, des Prés, de Prés, a Prato, de Prato or Pratensis. He was born c.1450 in Saint Quentin in the north-east of France and he died in 1521 not far away in Condé-sur-l'Escaut, but spent much of his life employed elsewhere. He was a choir boy in Cambrai not far from his home until 1466, and then singer in the chapel in Aix-en-Provence employed by René, Duke of Anjou by 1575. After the Duke's death, he was transferred in 1481 to in the Saint Chapelle in Paris in the employ of King Louis XI of France. But he was not there long as he entered service of the Gian Galeazzo Sforza (1469-1494) in Milan soon after 1483 (at the same time that Leonardo da Vinci was there) and then joined the papal chapel of Innocent VIII (1432-1492) in Rome in June 1489. After a decade or so he moved again, to the post of *maestro di cappella* for the Duke of Ferrara Ercole I (1431-1505) from late April 1503 to mid-April 1504 before returning to France as provost of the collegiate church of Notre Dame in Condé-sur-l'Escaut. The illustration above is from a woodcut of Josquin in Petrus Opmeer's *Opus Chronographicum* published in Antwerp 1611 and was almost certainly copied from a panel portrait in oil once hung in the church of Saint Gudula in Brussels.¹

The list of lute intabulations is based on the recently completed thirty volume set of *The New Josquin Edition* edited by a team led by Willem Elders,² the texts and translations can also be found online,³ and eight of the fourteen works here have been recorded.⁴ The new edition includes seventeen complete masses, seventy-eight motets and eighty-three secular works, as well as many more of doubtful attribution, and only a small number of these are known to have been intabulated for lute. Lute settings of J5, 6, 8, 9, 13 & 14 are found in only a single source, and of the others, one version has been chosen for inclusion here avoiding the extensive embellishment found



Josquin des Prez (c.1450-1521)

in some sources as it tends to obscure the beauty of Josquin's melodies.⁵ The lute settings here largely follow the models closely bar for bar but the long-note melodies are usually embellished with crotchets and quavers to sustain the sound on the lute. Hans Newsidler's version of *La Bernardina* (J1) is here, and Spinacino's lute books included a solo and duet setting, the tenor of the latter using the lower voices of the solo and the discant is a single line with little resemblance to any voice of the model. Newsidler's setting is based on

Spinacino's solo frequently reduced to two-part writing. The seven lute sources of *Adieu mes amours* (J2) represent several distinct settings in two different tonalities, a tone apart. Two nearly identical versions of *Baisiez moy* (J3) are found in the same source. *Comment peut avoir Joye* (J4) was copied into the Dallis lute book almost identically from Spinacino. The three versions of *Faulte d'argent* (J7) are nearly identical and a parody fantasia is found in one of Barberis' prints. Twelve sources of *Mille reges* (J10) including one duet, represent a range of settings and in my opinion the one for vihuela in Narvaez's print is the least typical of intabulation technique despite its popularity today. The six lute settings of *Plus mil Reges* (J11) are in two different tonalities, a tone apart, and curiously Heckel's prints include one of each as if they were a duet, but they are in fact two independent solo settings. The three sources of *Qui belles amours* (J12) are titled from an alternative German text, *Ach unfal nes zeigstu mich*, and are all different. The lute settings and most vocal models condense the opening phrase by a semibreve compared to the earliest source so the barring seems out by half a bar until the penultimate bar. The settings of Scaramella (App 1a/b) are not based on Josquin's setting but independent simple arrangements of the pre-existing Italian song.⁶ Lute settings in duple time, as well as a guitar arrangement in triple in Morlaye IV 1552, f. 26v *Branle* are different arrangements of the original song. All the lute settings of secular works are here except two lute duets in Spinacino's prints as well as secular works with Latin texts, some with alternative French texts, and these will be included later in the series.⁷ Additional settings of works ascribed to Josquin in at least one source now thought to be spurious will be excluded. A list of the editorial changes to the Josquin and other music in this supplement is on p. iv.

J1. Newsidler *Ander Buch* 1536b, sigs. E2r-E3r xii.

La Bernardina Josquin

p. 1

model: NJE 27.21 'La Bernardina' for instrumental ensemble à 3

Spinacino I 1507, ff. 27v-28r *La Bernardina* da Josquin Francesco Spinacino

J1, J2, App 1; Joachim Held *Nach Willen Dein: Deutsche Lautenmusik der Renaissance* (ORF CD 354, 2004): J2, 10; Massimo Marchese *Francesco Spinacino Intabulatione de Lauto* (Tactus TC 451902, 2005): J1, 2, 8; Bart Roose *Hans Newsidler Ein Newgeorgent künstlich Lautenbuch* (Passacaille 945, 2007): J2; Paul O'Dette *Marco dall'Aquila Pieces for Lute* (harmonia mundi HMU 907548, 2010): J11; Jakob Lindberg *Italian Lute Virtuosi of the Renaissance* (BIS 2202, 2016): J11. I know no recordings of J3, 5, 9, 12-14.

⁵ I plan to collaborate with Jacob Heringman on his Josquin project and hope to make tablature for all versions available online in the future, accompanied by recordings of him playing them.

⁶ Others: Compare *Scaramella fa la galla* - à 4; Obrecht *Missa Scaramella* - à 4.

⁷ NJE also identified Francesco da Milano's intabulation *Que voulez vous dire de moy/ Chi voleno dir de moy* (Ness 98 which was edited by Martin Shepherd in *Lute News* 119 in the Francesco series) a setting of the same music as Josquin's *Si j'ay pardue* [NJE 28.32]. In fact, 'Que voulez vous dire de moy' is the last line of the text of 'Si j'ay perdu'.

¹ Biographical sketch summarised from Patrick Macey, Jeremy Noble, Jeffrey Dean and Gustave Reese's entry in Grove Music Online.

² Willem Elders et al. *The Collected Works of Josquin des Prez* (NEW JOSQUIN EDITION) [NJE] (Koninklijke Vereniging Voor Nederlandse Musiek-geschiedenis, 30 vols. Doubtful attributions are categorised as * doubtful but likely, ** doubtful but unlikely and *** not by Josquin/spurious.

³ CPDL: http://www2.cpdll.org/wiki/index.php/Josquin_des_Prez

⁴ Jakob Lindberg *La Serenissima I: Lute music in Venice 1500-1550* (BIS CD-399, 1988/9): J2; Shirley Rumsey *Music of the Italian Renaissance* (NAXOS 8.550615, 1994): App 1 (song); Paul O'Dette *Alla Venetiana: Early 16th Century Venetian Lute Music* (harmonia mundi HMU 907215, 1999): J2; Christopher Wilson & Shirley Rumsey *Early Venetian Lute Music* (NAXOS 8.553694, 1999): J1; Paulo Cherici *Adieu mes Amours: Ottaviano Petrucci Intavolatura de Lauto* (Symphonia SY 99173, 2000/2011): J1, 2; Jacob Heringman *Josquin des Prez sixteenth century lute settings* (Discipline Global Mobile DGM0006, 2000): J2, 4, 6, 7, 10, App 1; Karl-Ernst Schröder & Crawford Young *Amours amours amours: Duos de luths* (harmonia mundi HMC 905253, 2002) - their own duet arrangements:

- Spinacino I 1507, ff. 19r-21r *La Bernardina de Josquin Francesco Spinacino*
- unison duet in score
- J2.** Gerle 1533, ff. 39r-40r *Adieu mes amours* pp. 2-3
model: NJE 28.3 'Adieu mes amours' [Farewell my love]⁸
for 4 voices, *30.1 for 6 voices
D-Mbs 272, ff. 52v-53r *Adieu mes amours*
Spinacino I 1507, ff. 32v-33v *Adieu mes amours*
Newsidler *Erst Buch* 1536a, sigs. p4v-q2r *Adieu mes amours*
Newsidler 1536b, sig. X3v-Y2r xxxvii. *Joß Quin Adiu mes amours*
tone higher:
A-Wn 41950 (Blindhammer), ff. 5r-5v *Adymes Morß Yoßquin*
mit 4 stimmen - mit Adjymes Morß Yoßquin
Drusina 1556, sigs. c3v-c4v *Adiu mes amours*
cf. Barberiis V 1546, ff. 9v-10v *Fantasia*⁹
- J3.** PL-Kj 40154, ff. 3v, 3r, 4v *Bessemoy* 4
model: NJE 28.4 'Baisiez moy ma douce amie'
[Kiss me my sweet friend]¹⁰ for 4 voices, **30.3 for 6 voices
PL-Kj 40154, ff. 31v⁴ 11v 11r¹⁻² *Bayes moi Felix* [Hungersberger] *lutinist*¹¹
- J4.** Spinacino II 1507, f. 19v *Coment peult avoir Joye* 6-7
model: NJE 28.7 'Comment peult avoir joye' [How can
anyone be happy] for 4 voices
= IRL-Dtc 410/I (Dallis), pp. 168-169 *Coment peult avoir*
- J5.** D-Mbs 266, ff. 43v-44v *Chur languor* 10-11
model: NJE 29.2 'Chur languor' [Languorous heart] for 5 voices
- J6.** Gerle 1533, f. 45r *En lombre* 12-13
model: NJE 27.7 'En lombre d'ung buyssonnet'
[In the shade of a grove]¹² in G for 3 voices, *28.13 in G for 4 voices
- J7.** Bakfark 1565, ff. 23r-24r *Faulte dargent Cest douleur non*¹³
pareille 5 Vocum. Iosquin, De Pres. - Homolya & Benkő II,¹⁴ 32 14-15
model: NJE 29.7 'Faulte dargent Cest douleur non pareille'
[Lack of money is sorrow unequalled] for 5 voices
= Bakfark 1569¹, pp. 90-94 *Faulte d'argent, cest douleur*
non pareille 5 Vocum. IOSQVIN, De Pres.
= Phalèse & Bellère 1574, ff. 59r-60r *Faulte d'argent a5*
cf. Le Roy & Ballard I 1562, ff. 14v-17v *Fantasia sixiesme* - Rippe⁹¹⁵
- J8.** Spinacino I 1507, ff. 8r-8v *Fortuna du(n) gra(n)*
tempo Francesco Spinacino 16-17
model: NJE 27.12 'Fortuna dun gran tempo' [Fortune for
a long time] for instrumental ensemble à 3 on an Italian song
- J9.** Newsidler 1536b, sigs. C3r-C4r vi[i]. *La plus te plus Jossquin* 20-21
model: NJE 27.22 'La plus des plus' [Best of all] for 3 voices
- J10.** PL-WRK 352, ff. 54v-55v *Mille regres* - Stephens¹⁶ 16 22
followed by 4-bar *Nachleuffel*
model: NJE 28.25 'Mille regretz de vous abandonner'
[A thousand regrets for leaving you] for 4 voices
D-Mbs 266, f. 41r *Mille Regres*
D-Mbs 272, f. 47v *Mille Regres / mit 4 stimmen Sequitur*
Gerle 1533, ff. 40v-41r *Mile regres*
- Phalèse *Des Chansons* II 1546, sigs. e3v-e4v *Mille regres*
= Phalèse *Carminum Quae* II 1546, sigs. e3v-e4v *Mille regres*
Newsidler 1536b, sig. Ec3v *l. Mile regretz*
Narvaez 1538¹, f. 44v *Mille regres*. [index: Josquin. *La cancion*
del Emperador d'l quarto tono]¹⁷
Phalèse 1552, pp. 52-53 *Mille regretz*
= Phalèse 1563, f. 22r *Mille regres*
Heckel *Discant* 1556/1562, pp. 66-69 *Mille Regres. Discant* - duet lute I
Heckel Tenor 1556/1562, pp. 55-57 *Mille Regres* - duet 4th apart lute II¹⁸
= NL-At 208.A.27, ff. 27v-28r *Mille regres Wolff Heckels XCV*
cf. CH-Bu F.IX.70, p. 299 *VIII Galliarda V* [alentin?] B [akfark?]
Susato 1551, f. 13r *Pavane Mille regretz* - instrumental ensemble
- J11.** D-Mbs 1511d, ff. 11v-12v *Plus mil Regres* pp. 23-25
/ Ist zimlich gueth [is pretty good]
model: NJE 28.28 'Plus nulz regretz' [No more regrets] for 4 voices
Gerle 1533, ff. 41v-43r *Plus mile regres*
Newsidler 1536b, sigs. Z2r-Z4r xxxix. *Joß Quin Plus miltz regres*
Heckel *Discant* 1556/1562, pp. 17-23 *Plus mille regres. Discant*
tone higher
Heckel Tenor 1556/1562, pp. 19-22 *Tenor Plus mille regres*
D-Mbs 266, ff. 55r-55v *Plus mil Regres* - Marco S¹⁹ 43
- J12.** Newsidler 1536a, sigs. o1r-o2v *Ach unfal wes zeyhest du mich* 26-27
model: NJE 28.29 'Qui belles amours' [He who loves well] for 4 voices
A-Wn 41950, ff. 8v-9r *Ach unfal was zeybestu mich mit 3stim AB* -
Newsidler 1536b, sigs. Ee1v-Ee3v xlv. *Ach unfal wes zeygstu mich*
[Oh, just tell me]
cf. D-Mbs 40Cod.718, ff. 123r, 144v-145r *Ach unfal* - viol tablature
- J13.** Spinacino II 1507, ff. 23v-24r *Mo mari ma defame* 28
model: NJE 27.27 'Mon mary m'a diffamée' [My husband has
slandered me] for 3 voices
- J14.** Spinacino I 1507, ff. 27r-27v *O Venus banth* 29
model: NJE 27.29 'O venus banth' [Oh shackles of Venus] for 3 voices
- App 1a.** Gerle 1532, sigs. O4v-P1r *Scaramella*²⁰ 13
= Gerle 1546, sig. c(c)1v *Scaramella*
- App 1b.** Newsidler *Erst Buch* 1544a, sig. B4v *Scaramella 9* 13
model: NJE 28.30 'Scaramella va alla guerra' [Scaramella goes to war]
in triple time for 4 voices.

DANIEL BACHELER - SIX PRELUDES

Here are the six preludes by Daniel Bacheler from the Herbert lute book, completing the series of his collected works.²¹ The ascriptions *mr Daniel* (DB44, DB47, DB48), *mr D. B.* (DB45), *mr Dan. Bach* (DB49) and *mr Daniel Bacheler* (DB46) are presumed to all refer to Daniel Bacheler, as also likely on the grounds of style.²² DB44 and DB45 begin with the same few bars but then diverge. Two of the preludes are conventionally barred in four minims (DB47) and four crotchets (DB49) per bar, but the other four lack bar lines, except for a few in DB45

⁸ Different to Valderrabano 1547, ff. 88r-88v *Canciones. Adiu mes amours* (Mouton).

⁹ The intabulation in Drusina and the parody fantasia in Barberiis, both in G, were edited for the *Lutezine* to *Lute News* 105 (April 2013), nos. 6a-b.

¹⁰ Unrelated to the later folk song: CH-BEsa 123, p. 133 *Baize moy ma Janeton* [kiss me my Janeton]; CH-Zz 907, ff. 10v-11r *Janeton sarabande - redouble*; D-Us Smr Misc. 133b, ff. 40v-41r, 50r *Janeton*

¹¹ Also edited by Bart Roose for *Geluit-Luthinerie* 38 June 2007, pp. 8-9.

¹² NJE 27.2 'A lombre d'ung buyssonnet' for 3 voices is a different song.

¹³ You could simplify flourishes (bar 5, etc.) by omitting the first two semiquavers and playing the second two as quavers to make it easier to play.

¹⁴ István Homolya & Daniel Benkő *Bakfark Opera Omnia* 2 vols. (Editio Musica Budapest 1979).

¹⁵ Edited for *Lute News* 117 (April 2016).

¹⁶ Also edited in Denys Stephens 'Wroclaw Biblioteka kapitulna Manuscript 352: Selected Pieces' in: *The Art of the Lute in Renaissance Germany*, Volume 1: *Early Manuscripts* (Fort Worth TX: Lyre Music, 2009).

¹⁷ See Walter Aaron Clark 'Luis Narvaez and the intabulation tradition of Josquin's Mille regretz' *JLSA* xxvi-xxvii (1993-4), pp. 17-52. Unrelated to Capirola, f. 37v *Ales regres* by Hayne van Ghizegem.

¹⁸ Duet edited in Lynda Sayce *Wolff Heckel Lute Duets* (Sul Tasto/Lute Society Editions 1992), no 2.

¹⁹ Denys Stephens & John H Robinson *Complete Lute Solos of Marco dall'Aquila* (Albury, Lute Society Music Editions 2014).

²⁰ It is included as an intabulation example in a series with tablature for one part titled *Discant alleyn* then two parts titled *Discantur und Tenor* and finally three parts as here titled *Discant Tenor and Bass*.

²¹ Numbering is from Martin Long *Daniell Bacheler Selected Works for Lute*

(London, Oxford University Press 1970) [BachelerL]. The complete Bacheler series can be found in: *Lute News* 96 (December 2010) versions of pavans **DB13a**, **DB18** from Mylius *Thesaurus Gratiarum* 1622; *Lute News* 110 (July 2014) all his versions of Monsieur's Almaine **DB40a** and **DB40b**; *Lute News* 112 (December 2014) the four corantos **DB36**, **DB37**, **DB38** and **DB39**; *Lute News* 113 (April 2015) the fantasie **DB1**; *Lute News* 115 (October 2014) the four settings of Round/En me revenant **LB43**; *Lute News* 116 (December 2015) galliards **DB20-34** and almaine **DB35**; *Lute News* 119 (October 2016) pavans **DB10-15** and Un jeune fillette **DB41**; *Lute News* 122 (July 2017) pavans **DB6-9**, **DB16-19**; *Lute News* 125 (April 2018) variations on Fin de Galliard **DB42**; *Lute News* 129 (April 2019) pavans **DB2-5**; *Lute News* 132 (December 2019) preludes **DB44-49**. Doubtful works in Long's edition of selected works can be found in: *Lute News* 119 (October 2016) GB-Cu Nn.6.36, ff. 13v-14r untitled pavan **DBapp1**; *Lutezine* to *Lute News* 107 (October 2013) two versions of Bacheler's arrangement of Dowland's Earl of Essex Galliard JD42 **App 2**; *Lute News* 116 (December 2015) Bacheler's arrangement of Harding's galliard **DBapp3**; *Lute News* 129 (April 2019) three versions of pavan **DBapp4**; Additional appendices can be found in: *Lute News* 129 (April 2019) pavan **DBapp5** and pavan and galliard in transitional tuning **DBapp6a&b**; *Lutezine* to *Lute News* 116 (December 2015) galliard **DBapp7**; *Lute News* 116 (December 2015) Daniels Jigge **DBapp8** also in Martin Shepherd *The Complete Works of John Danyel* (The Lute Society 1997) app 3, and three versions of My Lady Norths galliard **DBapp9**; *Lute News* 116 (December 2015); *Lutezine* to *Lute News* 114 (July 2015) **DBapp10** Mall Symes in the Pickeringe lute book - Jacob Heringman suggested Bacheler as composer in the sleeve notes to his CD *Jane Pickeringe's Lute Book* (Avic AV0002, 2002).

²² It is unlikely that Mr Daniel refers to John Danyel.

and DB46 and the first seven in DB49. App 1 & 2 are two anonymous unmeasured preludes also in the Herbert manuscript. These all seem to be early examples of the so-called unmeasured prelude of French baroque music, which can be defined as lacking time signatures and bar lines with few rhythm signs leaving the rhythm and phrasing to the improvisatory whims of the player. It is interesting that Daniel Bachelier was experimenting with this form. An attempt has been made here to reconstruct the rhythms and adding bar lines as a guide to one way to play them (see details in the Commentary on iv and you can hear how Paul O'Dette and Jacob Lindberg play two of them,²³ the only ones that have been recorded to my knowledge.²⁴

DB44. GB-Cfm Mus.689, f. 56r <i>Prelude mr Daniel</i>	p. 5
DB45. GB-Cfm Mus.689, f. 58r <i>Prelude mr D. B</i>	7
DB46. GB-Cfm Mus.689, f. 58v <i>Prelude mr Daniel Bachelier</i> ²⁵	21
DB47. GB-Cfm Mus.689, f. 71r <i>Prelude; mr Daniel</i> ²⁶	25
DB48. GB-Cfm Mus.689, f. 42v <i>Prelude mr Daniel</i>	27
DB49. GB-Cfm Mus.689, f. 38r <i>Prelude mr Dan. Bach</i>	31
App 2. GB-Cu Nn.6.36, f. 35r <i>Preludiu(m) Deus misereatur nostri</i>	5
App 3. GB-Cfm Mus.689, f. 2r <i>Prelude</i>	17

JOHN DOWLAND

For the final part of the Dowland series (all versions of 104 items in DowlandCLM in *Lute News* supplements since December 2011),²⁷ here are three pavans, two ascribed to Dowland and one anonymous but included in DowlandCLM as likely to be by Dowland. One source of each is reproduced here and the others in the *Lutezine*. Two are dedicated to noble ladies, JD17 to Lady Russell in two of the four sources and JD75 to Lady Leighton, not in the titles of either of the two lute sources, but of an orphan cittern part of a mixed consort setting of the same music. Poulton considered the dedicatee of JD17 was 'Almost certainly' Elizabeth (1528-1609), daughter of Sir Anthony Cooke of Gidea Hall in Essex, who married the diplomat and translator of Castiglione's *The Booke of the Courtier* Sir Thomas Hoby (1530-1566)²⁸ in 1558, and then in 1574 married John, Lord Russell (1553-1584), son of Francis Russell, second Earl of Bedford.²⁹ Lucie Harington (1580/1-1627) married Edward Russell, 3rd Earl of Bedford in 1594, and so would have been called the Countess of Bedford rather than Lady Russell, such as when Dowland dedicated his *The Second Booke of Songes or Ayres* to her in 1600. Lady Leighton, probably the same as the dedicatee of Dowland's almaine JD48, is probably Winifred (1564?-1616) daughter of Simon Harcourt of Ellenhall in Staffordshire, and wife of Sir William Leighton, poet and composer best known for his *Teares and Lamentations of a Sorrowfull Soule* of 1613/14.

Lady Russell's pavan (JD17) survives in four sources all for a lute with a seventh course tuned to D with three 8-bar strains with divisions, two of Holmes' second and third lute books, Euing 25 and Add.3056, the first three of which are nearly identical, sharing the same errors. The fourth deviates

somewhat and does not reproduce these errors but introduces other errors that Martin Shepherd interpreted as a sign that this lute solo could be an arrangement of music originally for instrumental ensemble, although no such setting is known.³⁰

The pavan **JD18** begins with a similar descending phrase to JD17 but with a B flat [d1] instead of B natural [e1]. It is known from two closely concordant sources, one each in Holmes' second and third lute books, both for a lute with a seventh course tuned to D and with three 8-bar strains with divisions to the first two strains only, one of many examples of Matthew Holmes copying the same music twice.

The pavan **JD75** is dedicated to Lady Leighton in the title of a cittern part from one of Holmes' mixed consort books, but not in two closely concordant sources for 6-course lute, one without title or composer in the Hirsch lute book and the other titled *A Dreame* in Holmes first lute book. All three have irregular strains of 7, 7 and 10 bars without divisions and none are attributed to Dowland. Poulton considered that the style was suggestive of Dowland and it is followed in Dd.2.11 by a version of Dowland's almaine also for Lady Leighton (JD48) the latter ending with the attribution *J. Dowland*. It looks like the ascription to Dowland was added when the tablature was copied and the titles of these two pieces were added later in smaller writing, so the ascription could refer to both pieces.

JD17. GB-Cu Dd.9.33, ff. 5v-6r <i>My Lady Russells paven</i>	pp. 8-9
GB-Cu Add.3056, ff. 5v-6r <i>A Paven by John Dowland</i>	
GB-Cu Dd.5.78.3, ff. 64v-65r <i>The Lady Russells Paven</i> - DowlandCLM17	
GB-Gu Euing 25, ff. 37v-38r untitled	
JD18. GB-Cu Dd.5.78.3, ff. 51v-52r <i>JD</i> - DowlandCLM 18	18-19
GB-Cu Dd.9.33, ff. 1v-2r <i>JD. B of Musicke</i>	
JD75. GB-Cu Dd.2.11, f. 48r <i>A Dreame</i> - DowlandCLM 75	30
GB-Lbl Hirsch M.1353, f. 3r untitled	
GB-Cu Dd.14.24, f. 26v <i>My Lady Leightons Paven</i> - cittern part	

Addenda. *Lute News* 130 included what I titled *Fantasia Augusta* from the Thysius lute book as an appendix, and I argued on p.1 col. 2 that it might be a doubtful attribution to Jacob Reys based on the ascription of another fantasia ascribed to *Jacobus Reis of Augusta* in *Varietie of Lute Lessons*. But thank you to Mike Heseltine for reminding me that in the facsimile edition of the Thysius lute book we read the title as *Fantasia Anglesa*, which I think is correct, so my entirely plausible story turns out to be a fiction! In the supplement to *Lute News* 131, I said on p. 1 col. 1 that Joachim van den Hove's autograph manuscript was copied 15 years after Lorenzino died, but of course it is 25 years, 1590 to 1615 (thank you to Paul Beier for correcting me); on p. 4 col. 2 I said that JD13 was the only lute solo Dowland included in any of his publications, but of course with the added bass viol part, it is a duet not a solo; and also on p. 4 col. 2 the 5 appendices were numbered wrongly and said in the text that Schwartzenberg's Galliard was from the Emanuel Wurstisen of Basel lute book, but I meant the Michael Eysertt of Nürnberg lute book (and listed it as such, A-Lla 475), and I since found an almost identical concordance in D-KNu K 16a 6745qu, p. 7 *Galliardt de Schwarzenburg*.

John H. Robinson - December 2019

²³ Paul O'Dette *Lord Herbert of Cherbury's Lute Book* (Harmonia Mundi 907068, 1992); DB47; Paul O'Dette *Daniel Bachelier: The Bachelier's Delight* (Harmonia Mundi 907389, 2006); DB47, DB48; Jacob Lindberg *Jacobean Lute Music* (BIS 2055, 2013); DB47.

²⁴ Peter Chase [http://www.peterchasemusic.com/pages/CV.html] kindly shared his reconstructions with me on which my own are based.

²⁵ Edited in BachelierL (see fn 21) no. 12; and by Christopher Morrongiello for *Lute News* 76 (December 2005).

²⁶ Edited by Christopher Morrongiello for *Lute News* 80 (December 2006).

²⁷ Diana Poulton *John Dowland* (London, Faber and Faber, 1972/1982), pp. 133-134, 177-178, 414, 425-427 and Diana Poulton and Basil Lam *Collected Lute Music of John Dowland* (Faber 1974 2/1978 3/1981) [DowlandCLM]. I assigned the number 105 to one additional piece ascribed to Dowland (see *Lute News* 116, and there have been recent claims for more anonymous lute solos by Dowland, for example see *Gehuit-Luthinerie* 76 (12/2018), but these

are not included in this series as convincing evidence for the attributions is lacking beyond quoting occasional bars from authentic Dowland works. Note that the doubtful works included in DowlandCLM have been included in the series, but it does not imply that I necessarily endorse the attributions.

²⁸ Thomas Hoby's half-brother or half-brother's son was Giles Hoby, dedicatee of the Dowland's galliard JD29.

²⁹ Another, anonymous, pavan for Lady Russel and a galliard for Lord Russel were edited for *Lute News* 93 (April 2010), nos. 21 & 15. Note that in the Lute Society facsimile edition of Holmes' Dd.2.11, the inventory correctly lists the pavan as anonymous [nos. 104 & 175, pp. 11 & 12] but in the Commentary [pp. 37 & 43] no. 104 [but not 175] is incorrectly ascribed to John Dowland, mistaking it for Dowland's pavan for Lady Russell, JD17.

³⁰ This version was edited in Martin Shepherd 'How much of Dowland's lute music do we actually have: Problems of authorship and arrangement in English lute sources' *LSAQ* 51/1 (2016) pp. 27-31.

COMMENTARY:

JOSQUIN J1. 27-28 - bar line absent. **J2.** 4/8-9 - b1-d1 instead of d1-b1; 38/6 - d4 added. **J3.** bar lines absent; 5/1 - d5 instead of d6; 6/1 - scribe changed c1 to d1; 6/4-5, 26/1-4, 34/3-6 - quavers instead of crotchets; 13/1-4, 28/3-4 - a5 absent; 16/1 - crotchet instead of minim; 16/7 - minim instead of crotchet; 21/5 - c4 absent; 29/1, 34/1 - crotchet instead of dotted minim; 35/<1 - b2a6 crossed out; 37-38 - rhythm signs absent. **J4.** 35/1 - f2 added. **J5.** 3/1 - e4 crossed out; 4/1 - c4 absent; 4/2 - c4 instead of c3; 5/2 - d2 instead of d3; 7/8-11 - quavers instead of crotchets; 8/2-4 & 6-12 - all notes written one line lower and crossed out; 8/5 - c4f5 crossed out; 9/2 & 19/2 - c4 instead of h4 - suggesting transcription from error in German tablature as 'g' is cipher for c4 and 'l' with a bar above it for h4; 15/8 - crotchet displaced two notes to the left with arc to relocate correctly; 22/6 & 8 - quaver and crotchet displaced one note to the left with arcs to relocate correctly; 23/7 - h3 instead of h4; 31/3-4 - f4-h4 crossed out; 33/6 - a5 instead of c5; 34/btw 7-8 - d2? crossed out; 34/8-9 - bar line crossed out; 41/1 - a5 crossed out; 42/1 - f2d3 instead of d2f3; 43/6 - quaver displaced four notes to the left with arc to relocate correctly; 45/5 - scribe changed d4 to b4; 45/10 - a4 instead of e5; 47/1 - a1 instead of c1; 48/ 2 - d3 absent; 48/ 3 - minim f1c2e4c6 absent; 48/ 4 - d3 added and c6 absent; 55/2 - a2 instead of d2; 61/8 - e2 instead of 3e; 62-63 - double instead of single bar line; 63/1-3 - rhythm signs absent and 4 dots in a circle above stave over c6. **J6.** 24/5-6 - a2-b2 instead of b3-a3; 25/2 - a3 instead of a4; 39/6 - a4 instead of e5. **J7.** 5/9 - d1 above c4 of note to the right instead; 10/1 & 53/1 - f4 instead of e4; 16/11 - d3 added; 40/1-5 - crotchet 4 minims instead of minim 4 crotchets; 60/1 - a2 absent; 62/5-8 - 4 quavers instead of 4 semiquavers; 67/1 - c2 instead of b2; 67/5 - d2 instead of d3; 70/2 - d2 altered to c2 by hand. **J8.** 3/2 - d1 instead of d2; 6/5 & 46/4 - d3 absent; 14/5 & 43/7 - a4 below following c1 instead; 19/8 - f2 instead of a1; 21/7 - d2 added. **J9.** 13-14, 18-19, 36-37, 46-47 - bar lines absent. **J10.** 2/1, 18/5, 26/1, 29/1 - 2 dots above the chord; 30-31 - bar line absent. **J11.** 8/1 - d3 instead of b3; 17/btw 2-3 - a3 crossed out; 56/1 - d2 instead of e2; 116/5-8 - quavers instead of semiquavers; 129/3 - b2c3 instead of b3c4; 130/2 & 4 - b2-a2 instead of b3-a3; 137/3-4 - c4-d4 instead of c5-d5; 140/1 - d6 instead of c6; 143/<1 - minim a2a3a4 added; 145/1 a1c2 added. **J12.** 3-14, 19-20, 24-25, 41-42 - bar lines absent; 54/5-6 - bar line added. **J13.** 22/1 - h5 added by hand. **J14.** 2/2, 3 & 5 - e1 instead of d1; 5/1 - i2k3 instead of i3k4; 11/3 - c4 instead of f4; 29/4 - d2 added. **App 1a.** Gerle 1532, sig. O4v *Scaramella*; no changes. **App 1b.** Newsidler Erst 1544, sig. B4v *Scaramella*; no changes.

JOHN DOWLAND JD17(a). GB-Cu Dd.9.33, ff. 5v-6r *My Lady Russells Paven*; 3/2 & 11/2 - scribed changed f2 to e2; 3/8 & 11/9 - scribe changed h1 to f1; 4/9 - c5 crossed out; 10/1 - a1 cancelled by stem of rhythm sign; 10/btw 14-15 - 4 semiquavers f1-e1-c1-a1 crossed out; 11/6 - scribe changed e2 to c2; 11/9 - scribe changed h1 to f1; 13/8 - e4 crossed out; 21/7-8 - scribe changed a1 to f1 and added e1 to following chord; 23/5 & 31/9 - scribe changed h2 to f2 added e4 and crossed out e5; 23-24, 28-29, 30-31 - bar lines absent; 27/1 - scribe changed c2 to d2; 27/6-7 - c2-d2 absent due to page damage; 33/1-2 - scribe changed dotted minim crotchet to dotted crotchet quaver; 33/3-6 - crotchets instead of quavers; 33-34 to 38-39 - bar line displaced 2 minims to the left; 35/4-5 - g5-e5 added in pale ink; 5/5-10 - tenuto added in pale ink; 39/2 - scribe changed 2 semiquavers f1-e1 to one quaver f1; 39-40 & 47-48 - bar lines absent; 48/1 - semibreve with fermata above double bar line instead of fermata. **JD17b.** GB-Cu Dd.5.78.3, ff. 64v-65r *The Lady Russells Paven*; 11-12, 15-16, 30-31 - bar lines absent; 27/8 - scribe changed c1 to a1; 33/1-6 - dotted minim 5 crotchets instead of dotted crotchet 5 quavers; 33-34 to 39-40 - bar lines displaced 2 minims to the left; 37/9 - c4 crossed out; 40/5-8 - semiquavers instead of quavers. **JD17c.** GB-Gu Euing 25, ff. 37v-38r untitled; 2/4 - e3c4 instead of e4c5; 26/1 - a5 added; 33/1-5 - dotted minim 3 crotchets minim instead of dotted crotchet 3 quavers crotchet; 33-34 to 38-39 - bar lines displaced 2 minims to the left; 35/11 - h1 instead of g1; 48-49 - bar line absent; 49/1 - fermata above semibreve instead of fermata. **JD17d.** GB-Cu Add.3056, ff. 5v-6r *A Paven by John Dowlande*; 9/6-7 - bar line added; 14-15, 25-26, 45-46 - bar lines absent; 20-21 - bar line displaced 2 minims to the right; 26 - this bar begins the last stave of the page that has the corner torn off but is inset so that nothing is missing and so seems to have been copied after the corner was torn off; 28/16-17, 19-20 & 22-23 - semiquavers instead of demisemiquavers; 28/19-23 - a6-c6-e6-c6 instead of a5-c5-e5-c5-e5; 31/23 - h1 instead of g1; 39/12 - scribe changed d2 to e2; 41/13 - d2 added; 48/20 - minim with fermata above double bar line instead of fermata. **JD18(a).** GB-Cu Dd.5.78.3, ff. 51v-52r *JD*; 5-6, 17-18 - bar lines absent; 14/22-23 - scribed changed 2 quavers to 2 crotchets; 18/10 - DowlandCLM changes c4 to c5 editorially; 27/11 - scribe crossed c5 out; 30/8 - scribe changed c1 to a1; 35/7 - a6 added (DowlandCLM reads as a6 without comment); 36/7 - DowlandCLM omits b2 without comment although it is in the original; 37/3 - DowlandCLM adds c4 editorially; 37/7 - DowlandCLM adds f4 editorially; 40/10 - minim with fermata above double bar line instead of fermata. **JD18b.** GB-Cu Dd.9.33, ff. 1v-2r *JD. B of Musicke*; 3/5 - a7 added; 5/8-9 - e5-c5 crossed out; 8-9 - double bar line absent; 12/12-13 - d6-c6 added; 14/22-23 - scribe changed 2 quavers to 2 crotchets; 23/5 - c6 added; 23-24, 26-27, 29-30, 32-33 - bar lines absent; 24/2 - c1 absent due to damage to page; 26/3 - d6 crossed out; 26/7 - c6 crossed out; 26/13-16 - semiquavers instead of demisemiquavers; 26/19 - c6 absent due to damage to page; 26/21-22 - 2 crotchets a2d6-c4 absent due to damage to page; 34/1 - d5 added; 38/3 - d2 crossed out; 40/10 - minim with fermata above double bar line instead of fermata. **JD75(a).** GB-Cu Dd.2.11, f. 48r; 3/6 - DowlandCLM adds c4 editorially; 5/1 - DowlandCLM adds a1 editorially; 5-6, 10/11 - bar line absent; 6/5 - probably b4c5 intended but drifts upwards ambiguously; 6/12 - scribe changed e2 to c2; 12/6 - d2 instead of d3 (changed without comment in DowlandCLM); 18/1 - DowlandCLM reads e4 as e5 and changes it to e4, but it is e4 in the original; 20/10 - d4 instead of d4 (not changed in DowlandCLM); 22/13 - probably b2 intended but drifts downwards ambiguously (DowlandCLM reads as b3); 23/3 - DowlandCLM reads as d6 in error (d5 in JD75b); 23/7 - indistinct c1 omitted (not included or commented on in DowlandCLM); 23/11 - a2 instead of e2; 24/8 - minim with fermata above double bar line instead of fermata. **JD75b.** GB-Lbl Hirsch M.1353, f. 3r; 5-6 - bar line absent; 5/8-9, 6/8-9, 7/7-8, 20/6-7 - bar lines added; 6/5 - b3c4 instead of b4c5; 7-8 & 14-15 - single instead of double bar lines; 8/1 & 9/5 - dotted minim instead of minim; 8/5 - c5 instead of c4; 9/1 - d5 instead of d6; 9/2 - quaver instead of crotchet; 10/4 - c5 instead of a5; 13/1 - a5 instead of c5; 13/1-3 - crotchet 2 quavers instead of minim 2 crotchets; 14/1 - c5 added; 17/5 - c4 instead of c5; 20/11 - f3 instead of f4; 21/5-8 - quavers instead of semiquavers; 24/5-6 - crotchets instead of quavers; 24/7 - obscured by staining from damp but looks like a1b2c3 instead of a1b2d3; 24/8 - semibreve instead of fermata; Reading b3c4 for b4c5 at 6/5 and b2 as b3 at 22/13 in Hirsch matches Holmes' ambiguous readings in GB-Cu Dd.2.11 suggesting Hirsch could have been copied from Holmes, although not faithfully as there are variants as well as additional errors and the title was not copied. **JD75c.** GB-Cu Dd.14.24, f. 26v - cittern part; 14/1-4 - minim 2 crotchets semibreve instead of crotchet 2 quavers minim; 20-21 - bar line absent; 24/4 - minim instead of fermata.

DANIEL BACHELER DB44. bar lines absent; 1/1 - crotchet rest absent; 3/crotchet a6 minim a1a2d3c4 instead of minim a1a2d3c4a6; 5/1-2 - 2 crotchets a1d3c4a5-c5 absent; 12/1 - dotted crotchet instead of crotchet; 13/4-5 - crotchets instead of quavers; 15/1 - minim instead of crotchet; 17/1 - a4 instead of a5; 18/1 - fermata above minim instead of minim; 18/2 - fermata absent. **DB45.** bar lines only at 5-6, 23-24, 24-25; 1/1 - crotchet rest absent; 3/2 - c4 crossed out; 4/1-2 - omitted but inserted at the end of the tablature; 9/1 - c3 instead of d3; 14/1 - c5 instead of c4; 15/1 & 20/3 - minims instead of crotchets; 15/2 - crotchet d3d5 absent; 16/1 scribe changed c4 to b4; 16/1-4 - 4 minims instead of dotted minim 3 crotchets; 20/1 - dotted minim instead of crotchet; 20/3 and 21/1 - 2 crotchets a9-a10 absent; 22/1-4 - crotchets absent; 26/2 - fermata above semibreve instead of fermata. **DB46.** 4-5, 11/2-3, 16-17 - bar lines added; 7/2 - h4 crossed out; 7/4 - g4 crossed out; 8/3 - f5 instead of h5; 17/1 - fermata above semibreve instead of minim; 17/2 - fermata absent. **DB47.** 2/2 - scribe crossed c3 out and changed d4 to c4; 8/5, 15/5 - a9 instead of a; 9/1 - f8 instead of f7; 11/3 & 12 6 - //c instead of ///c; 16/1 - /a [8E] instead of a [7F]; 16-17 - bar line absent; 18/5 - fermata above semibreve instead of minim. **DB48.** 8th course notated as //a (E flat) changed to /a here; 1/2 - a8 beneath previous chord and quaver rest; 1-2, 2-3, 3-4, 4-5, 6/5-6, 7-8, 20-21 (and double bar line at the end) - the only bar lines in the original; 2/1 - g4 crossed out; 5-6 - bar line displaced a note to the left; 5/btw 4-5 - a5 crossed out; 5/6 - a5 added later; 9/1 - crotchet absent; 11/2-3 - dotted crotchet quaver instead of dotted quaver semiquaver; 11/8-9 - quavers absent; 19/5 - quaver instead of crotchet; 21/1 - semibreve instead of fermata. **DB49.** 1/1 - minim instead of dotted crotchet; 1-2 & 2-3 - bar lines absent; 3/4-6 - d5-c5-a5 instead of d4-c4-a4; 5/1-2 - 2 quavers instead of 2 crotchets; 6/1-4 - 3 semiquavers crotchet instead of 2 quavers dotted crotchet quaver; 14/1-3 - minim 2 crotchets instead of 2 crotchets minim; 15/3 - a3 instead of b3; 34/6 - c5 instead of c4; 39/1 - d4 absent; 42/3 - f1 instead of g1; 43/3 - f3 written over a3 instead of g3; 46/8 - dotted crotchet instead of dotted quaver; 48/2 - fermata over semibreve instead of fermata. **App 2.** barring reconstructed, original bar lines only at 2/6-7, 3/3-4, 3/5-5, 4/4-5, 5/4-5, 7/4-5, 8/6-7, 9-10, 11/5-6 & 11-12; rhythm reconstructed, original rhythm signs only at 1/1, 1/2, 2/1 and crotchets changed to quavers at 6/5, 10/7, 10/8 & 10/10; 3/9 - a3 changed to c4; 4/7 - c4 crossed out; 8/3 - quaver d4 absent. **App 3.** bar lines absent except at 1-2, 2-3 & 3-4; 3/4-5 - bar line crossed out; 4/1-2 - dotted crotchet quaver instead of dotted quaver semiquaver; 17/1 - c5 crossed out; 17/1-4 - crotchets instead of quavers; 23/1 - dotted crotchet instead of dotted quaver; 24/1 - quaver instead of dotted crotchet; 25/7-9 - crotchet quaver instead of quaver semiquaver.

J1. La Bernardina - Josquin

Newsidler 1536b, sigs. E2r-E3r

Handwritten musical notation for the first system, featuring a single staff with a treble clef and a common time signature. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The system is divided into measures by vertical bar lines.

1

Handwritten musical notation for the second system, continuing the piece. It features a single staff with a treble clef and a common time signature. The notation includes various rhythmic values and accidentals. The system is divided into measures by vertical bar lines.

8

Handwritten musical notation for the third system, continuing the piece. It features a single staff with a treble clef and a common time signature. The notation includes various rhythmic values and accidentals. The system is divided into measures by vertical bar lines.

14

Handwritten musical notation for the fourth system, continuing the piece. It features a single staff with a treble clef and a common time signature. The notation includes various rhythmic values and accidentals. The system is divided into measures by vertical bar lines.

22

Handwritten musical notation for the fifth system, continuing the piece. It features a single staff with a treble clef and a common time signature. The notation includes various rhythmic values and accidentals. The system is divided into measures by vertical bar lines.

29

Handwritten musical notation for the sixth system, continuing the piece. It features a single staff with a treble clef and a common time signature. The notation includes various rhythmic values and accidentals. The system is divided into measures by vertical bar lines.

35

Handwritten musical notation for the seventh system, continuing the piece. It features a single staff with a treble clef and a common time signature. The notation includes various rhythmic values and accidentals. The system is divided into measures by vertical bar lines.

41

1

5

10

14

23

28

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes and horizontal lines, with some letters (a, b, c) and symbols (♮, ♭, ♯) written above and below the staff. The notation is organized into measures separated by vertical bar lines.

32

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes and horizontal lines, with some letters (a, b, c) and symbols (♮, ♭, ♯) written above and below the staff. The notation is organized into measures separated by vertical bar lines.

36

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes and horizontal lines, with some letters (a, b, c) and symbols (♮, ♭, ♯) written above and below the staff. The notation is organized into measures separated by vertical bar lines.

41

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes and horizontal lines, with some letters (a, b, c) and symbols (♮, ♭, ♯) written above and below the staff. The notation is organized into measures separated by vertical bar lines.

45

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes and horizontal lines, with some letters (a, b, c) and symbols (♮, ♭, ♯) written above and below the staff. The notation is organized into measures separated by vertical bar lines.

50

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes and horizontal lines, with some letters (a, b, c) and symbols (♮, ♭, ♯) written above and below the staff. The notation is organized into measures separated by vertical bar lines.

55

J3. Baisiez moi - Josquin

PL Kj 40154, ff. 3v, 3r, 4v

1

1

8

15

21

27

33

DB44. Prelude Daniel (Bachelier) - 7F9C

GB-Cfm Mus.689, f. 56r

1

8

App 2. Preludiu(m) Deus misereatur nostri - 7F

GB-Cu Nn.6.36, f. 35r

1

J4. Comment peult avoir joye - Josquin

Spinacino II 1507, ff. 19v-20r

1

8

14

21

28

35

43

Handwritten musical notation for a system of six staves. The notation includes various rhythmic values (c, b, e, f, g, a) and dynamic markings (f, e, a, e, c, c, a, e, c, a, a, a, a, e, c, e, c, a, a, a, f, e, c). The system is divided into six measures.

50

Handwritten musical notation for a system of six staves. The notation includes various rhythmic values (c, b, e, f, g, a) and dynamic markings (f, e, a, e, c, c, a, e, c, a, a, a, f, e, c). The system is divided into six measures.

56

DB45. Prelude D(aniel) B(achelor) - 7F8Eb9D10C

GB-Cfm Mus.689, f. 58r

Handwritten musical notation for a system of six staves. The notation includes various rhythmic values (c, b, e, f, g, a) and dynamic markings (f, e, a, e, c, c, a, e, c, a, a, a, f, e, c). The system is divided into six measures.

1

Handwritten musical notation for a system of six staves. The notation includes various rhythmic values (c, b, e, f, g, a) and dynamic markings (f, e, a, e, c, c, a, e, c, a, a, a, f, e, c). The system is divided into six measures.

7

Handwritten musical notation for a system of six staves. The notation includes various rhythmic values (c, b, e, f, g, a) and dynamic markings (f, e, a, e, c, c, a, e, c, a, a, a, f, e, c). The system is divided into six measures.

13

Handwritten musical notation for a system of six staves. The notation includes various rhythmic values (c, b, e, f, g, a) and dynamic markings (f, e, a, e, c, c, a, e, c, a, a, a, f, e, c). The system is divided into six measures.

20

JD17. My Lady Russells Paven (John Dowland) - 7D AABBBCC8 GB-Cu Dd.9.33, ff. 5v-6r

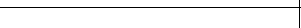
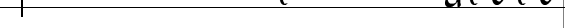
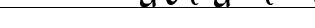
1

6

13

20

25

		
c fercfe f e f e r e	a h e d c e a c a d o r d o d a c	s e f a c f e g a c
		a
	c a c e r e	a a e r a c e a
a		

a		c a	a	e g h g h g h g e g	a	a r a c e
i i l						
r	a		a r	e		
h			a d			a







30






The musical score for 'The Rose Tree' is presented in a two-staff format. The treble staff contains the melody, which begins with a treble clef and a key signature of one sharp (F#). The melody consists of 12 measures, with notes and rests written in a stylized, handwritten font. The bass staff contains the bass line, which begins with a bass clef and a key signature of one sharp (F#). The bass line also consists of 12 measures, with notes and rests written in a stylized, handwritten font. The score is divided into two systems, each containing six measures. The first system covers measures 1 through 6, and the second system covers measures 7 through 12. The notes are written in a way that suggests a specific tempo and feel, with some notes beamed together and others written as single notes. The rests are also written in a stylized manner, indicating the duration of the silence. The overall appearance is that of a handwritten musical manuscript, with a focus on the rhythmic and melodic structure of the piece.

37

e c a c e r e f e r e f										a a r c e r e a c r e r c e r a c e a l f h									
a										f e r e f f e r f e f e f e r e a a f									
c										a f									
a e										c c									
a										a e									

41

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

							
<i>f h e f c e a</i>	<i>h f e c a</i>	<i>a c a c e f e f e f e c a c</i>	<i>a</i>				
<i>a</i>	<i>e</i>	<i>e c a c e</i>	<i>a</i>				
<i>a</i>	<i>e</i>						
<i>a</i>	<i>e</i>						
<i>a</i>	<i>e</i>						

J5. Chuor languor - Josquin

D-Mbs 266, ff. 43v-44v

Handwritten musical notation for the first system, featuring a four-part vocal setting. The notation includes a treble clef and a common time signature (C). The melody is written on a five-line staff, with various note values (minims, crotchets, quavers) and rests. The lyrics are written below the staff.

1

Handwritten musical notation for the second system, continuing the four-part vocal setting. The notation includes a treble clef and a common time signature (C). The melody is written on a five-line staff, with various note values (minims, crotchets, quavers) and rests. The lyrics are written below the staff.

5

Handwritten musical notation for the third system, continuing the four-part vocal setting. The notation includes a treble clef and a common time signature (C). The melody is written on a five-line staff, with various note values (minims, crotchets, quavers) and rests. The lyrics are written below the staff.

9

Handwritten musical notation for the fourth system, continuing the four-part vocal setting. The notation includes a treble clef and a common time signature (C). The melody is written on a five-line staff, with various note values (minims, crotchets, quavers) and rests. The lyrics are written below the staff.

Handwritten musical notation for the fifth system, continuing the four-part vocal setting. The notation includes a treble clef and a common time signature (C). The melody is written on a five-line staff, with various note values (minims, crotchets, quavers) and rests. The lyrics are written below the staff.

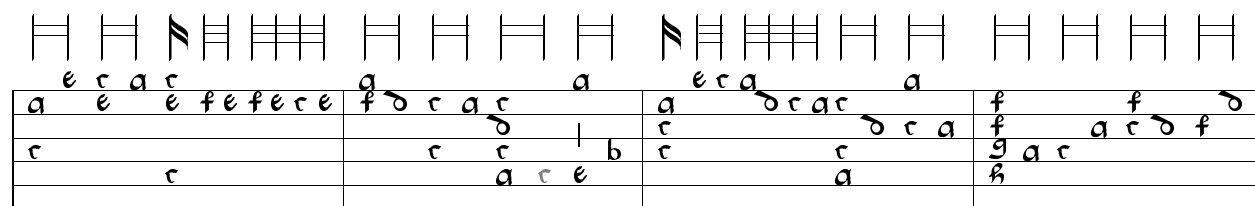
17

Handwritten musical notation for the sixth system, continuing the four-part vocal setting. The notation includes a treble clef and a common time signature (C). The melody is written on a five-line staff, with various note values (minims, crotchets, quavers) and rests. The lyrics are written below the staff.

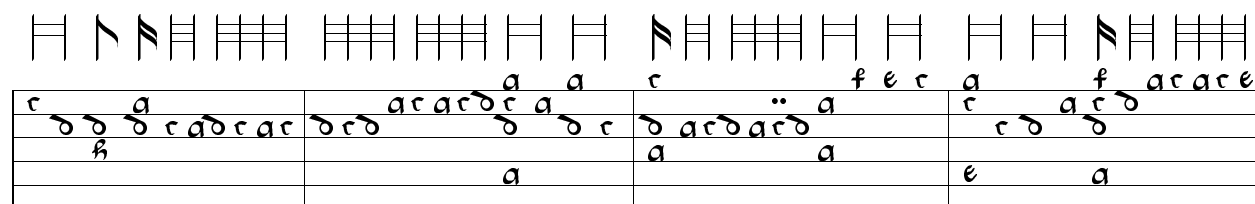
22

Handwritten musical notation for the seventh system, continuing the four-part vocal setting. The notation includes a treble clef and a common time signature (C). The melody is written on a five-line staff, with various note values (minims, crotchets, quavers) and rests. The lyrics are written below the staff.

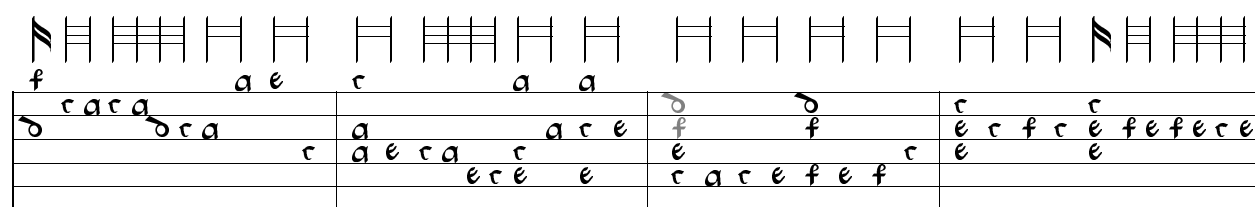
27



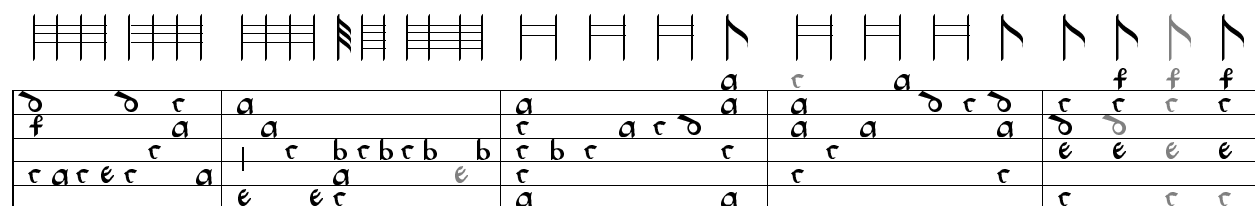
32



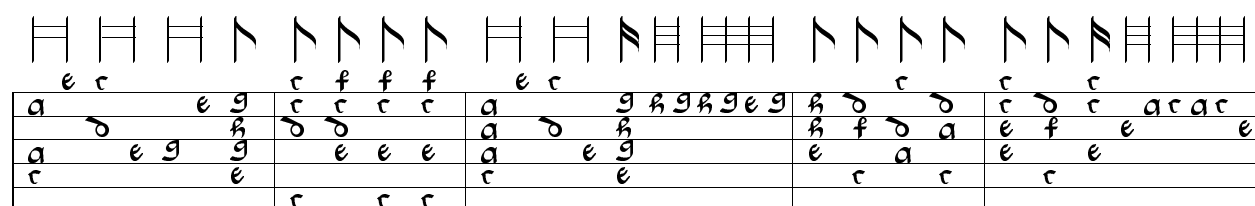
36



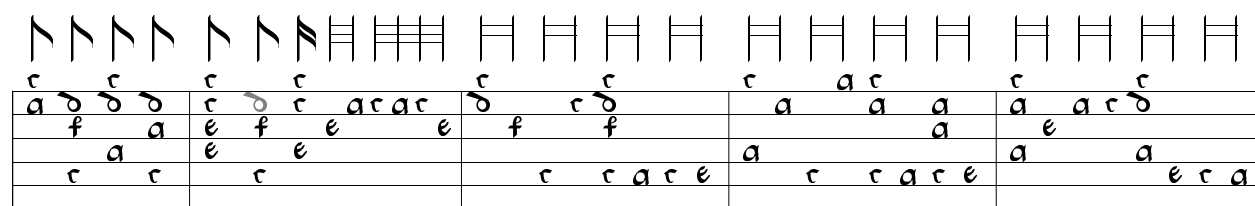
40



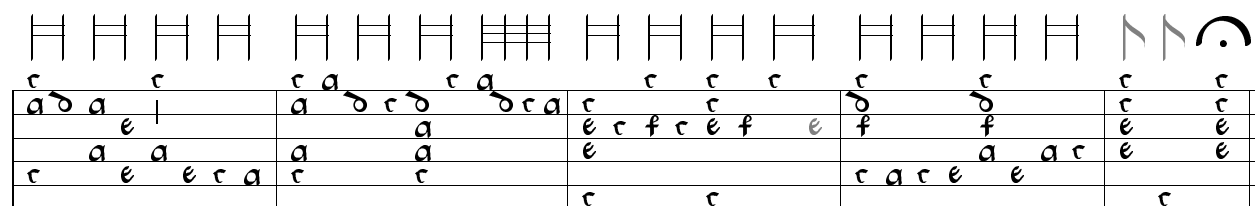
44



49



54



59

J6. En lombre d'ung buysonnet - Josquin

Gerle 1533, ff. 45r-45v

1

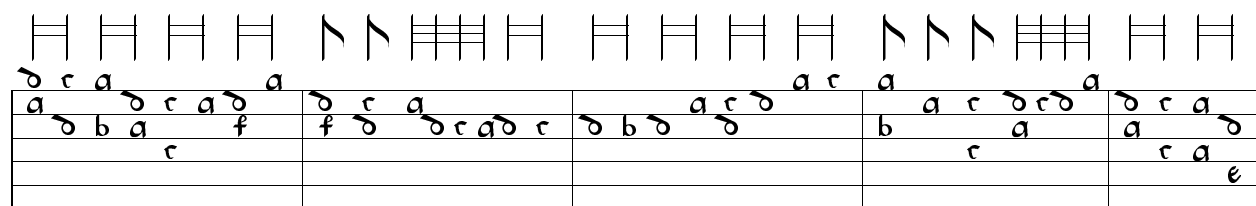
5

10

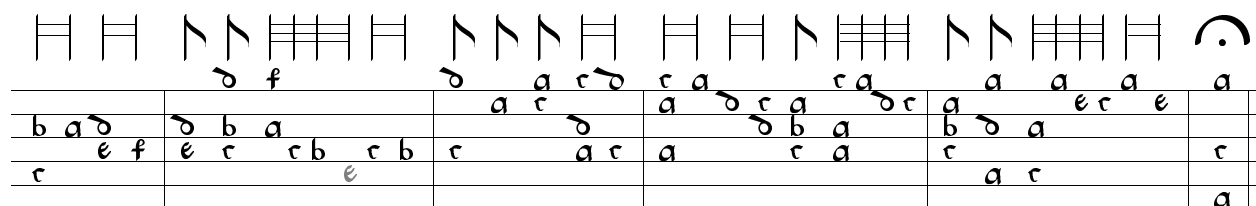
15

20

25

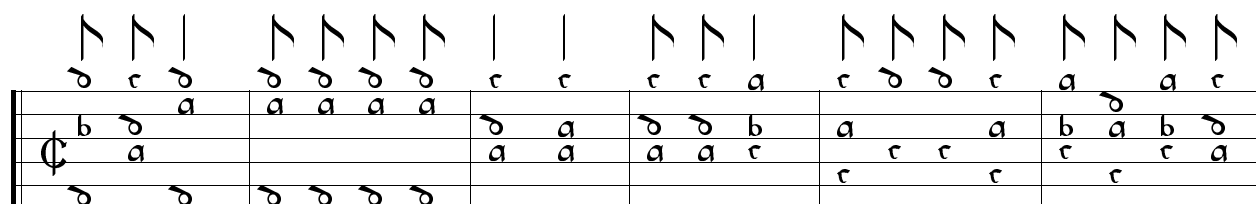


34

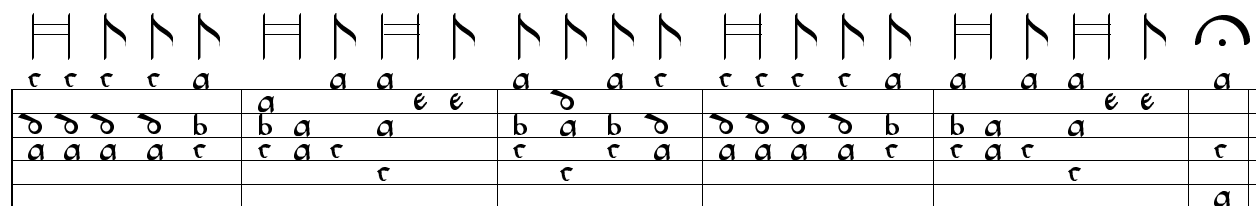


App 1a. Scaramella

Gerle 1532, sigs. O4v-P1r



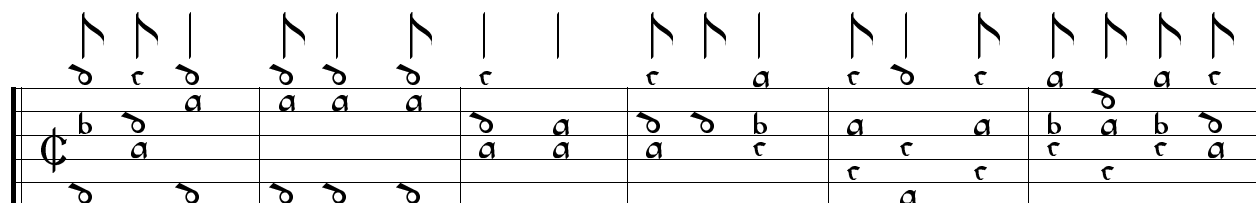
1



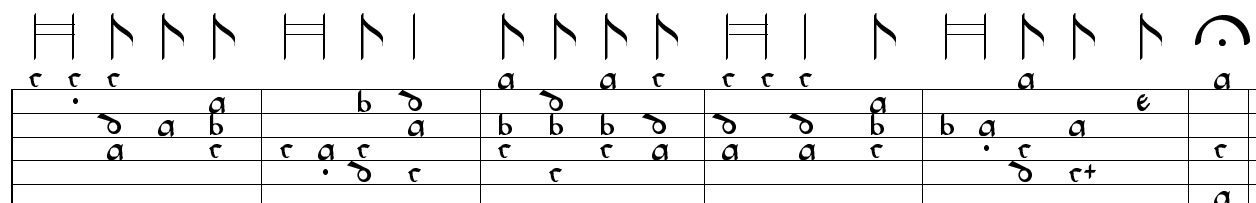
7

App 1b. Scaramella

Newsidler 1544a, sig. B4v



1



7

J7. Faulte d'argent - Josquin

Bakfark 1565, ff. 23r-24r

1

7

13

17

21

26

32

37

43

49

54

58

67

J8. Fortuna dun gran tempo - Josquin

Spinacino I 1507, ff. 8r-8v

cefecece f a c d f f h f d c a a c d f e f h k l i h f

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

6

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

12

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

17

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

23

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

28

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

33

39

45

App 3. Prelude - 7F8D

GB-Cfm Mus.689, f. 2r

1

8

16

23

JD18. (Pavan) J(ohn) D(owland) - 7D AABBC8

GB-Cu Dd.5.78.3, ff. 51v-52r

1

5

8

11

14

16

19

23

29

a

a a a

a a a

1

9

15

22

27

33

39

43

48

53

DB46. Prelude Daniel Bacheler - 7F8Eb9D10C

GB-Cfm Mus.689, f. 58v

1

7

13

J10. Mille regres - Josquin - + 2 dots above chords to add

PL-WRk 352, ff. 54v-55v

1

6

11

17

23

29

35

J11. Plus nulz regretz - Josquin

D-Mbs 1511d, ff. 11v-12v

1

Staff 1: C-clef, common time. Notes: C4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Rhythmic flags: 1, 2, 3, 4, 5, 6, 7, 8.

Staff 2: Notes: C4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Rhythmic flags: 1, 2, 3, 4, 5, 6, 7, 8.

Staff 3: Notes: C4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Rhythmic flags: 1, 2, 3, 4, 5, 6, 7, 8.

1

10

Staff 1: Notes: C4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Rhythmic flags: 1, 2, 3, 4, 5, 6, 7, 8.

Staff 2: Notes: C4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Rhythmic flags: 1, 2, 3, 4, 5, 6, 7, 8.

Staff 3: Notes: C4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Rhythmic flags: 1, 2, 3, 4, 5, 6, 7, 8.

10

19

Staff 1: Notes: C4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Rhythmic flags: 1, 2, 3, 4, 5, 6, 7, 8.

Staff 2: Notes: C4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Rhythmic flags: 1, 2, 3, 4, 5, 6, 7, 8.

Staff 3: Notes: C4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Rhythmic flags: 1, 2, 3, 4, 5, 6, 7, 8.

19

29

Staff 1: Notes: C4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Rhythmic flags: 1, 2, 3, 4, 5, 6, 7, 8.

Staff 2: Notes: C4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Rhythmic flags: 1, 2, 3, 4, 5, 6, 7, 8.

Staff 3: Notes: C4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Rhythmic flags: 1, 2, 3, 4, 5, 6, 7, 8.

29

38

Staff 1: Notes: C4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Rhythmic flags: 1, 2, 3, 4, 5, 6, 7, 8.

Staff 2: Notes: C4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Rhythmic flags: 1, 2, 3, 4, 5, 6, 7, 8.

Staff 3: Notes: C4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Rhythmic flags: 1, 2, 3, 4, 5, 6, 7, 8.

38

47

Staff 1: Notes: C4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Rhythmic flags: 1, 2, 3, 4, 5, 6, 7, 8.

Staff 2: Notes: C4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Rhythmic flags: 1, 2, 3, 4, 5, 6, 7, 8.

Staff 3: Notes: C4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Rhythmic flags: 1, 2, 3, 4, 5, 6, 7, 8.

47

55

Staff 1: Notes: C4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Rhythmic flags: 1, 2, 3, 4, 5, 6, 7, 8.

Staff 2: Notes: C4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Rhythmic flags: 1, 2, 3, 4, 5, 6, 7, 8.

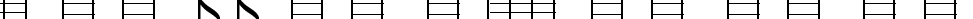
Staff 3: Notes: C4, G4, A4, B4, A4, G4, F4, E4, D4, C4. Rhythmic flags: 1, 2, 3, 4, 5, 6, 7, 8.

55

	H	H	N	N	H	H	N	N	H	H	H	H	H	H	H	H	H	H	H
	a	b	b	b	a	a	c	a											
a	b	b					b	e	c	e	a								
a		a	b	b	a	c						a	c	c	a	c			

[illegible]

Handwritten musical notation on a five-line staff, featuring various rhythmic values (e.g., minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The notation is dense and includes many accidentals, suggesting a complex melodic line.



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

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

[illegible]

Handwritten musical notation for measures 127-136, featuring a single melodic line with various note values and accidentals.

127

136

DB47. Prelude Daniel (Bachelier) - 7F8Eb10C

GB-Cfm Mus.689, f. 71r

Handwritten musical notation for measures 1-15 of the Prelude Daniel, featuring a single melodic line with various note values and accidentals.

1

6

11

15

J12. Qui belles amours - Josquin

Newsidler 1536a, sigs. o1r-o2v

1

1

6

11

16

22

27

33

J13. Mo(n) mari ma defame - Francesco Spinacino

Spinacino II 1507, ff. 23v-24r

1

4

9

14

20

28

J14. O Venus banth - Francesco Spinacino

Spinacino I 1507, ff. 27r-27v

Measures 1-7 of the piece. The notation is written on a single staff with a C-clef. The notes are: f, d, a, c, a, c, a, c, a, f, h, k, l, k, h, f, e, c, f, f, f, d, c, a. The notes are grouped into measures of 4, 4, and 4 beats each.

1

Measures 8-13 of the piece. The notation is written on a single staff with a C-clef. The notes are: c, d, l, d, h, a, d, f, h, k, l, h, l, k, h, f, d, h, h, c, f, f, d. The notes are grouped into measures of 4, 4, and 4 beats each.

8

Measures 14-19 of the piece. The notation is written on a single staff with a C-clef. The notes are: a, d, d, f, h, f, a, k, h, f, e, e, c, f, f, f, f, f, f. The notes are grouped into measures of 4, 4, and 4 beats each.

14

Measures 20-26 of the piece. The notation is written on a single staff with a C-clef. The notes are: h, h, f, f, l, a, k, h, k, l, k, f, h, f, h, f, d, c, h, h, h, h. The notes are grouped into measures of 4, 4, and 4 beats each.

20

Measures 27-33 of the piece. The notation is written on a single staff with a C-clef. The notes are: h, h, c, f, d, f, h, k, l, h, f, e, f, h, h, l, l, l, k, h, h, f, d. The notes are grouped into measures of 4, 4, and 4 beats each.

27

Measures 34-39 of the piece. The notation is written on a single staff with a C-clef. The notes are: c, c, d, f, h, h, k, l, l, k, h, f, e, e, f, a, c, e, f, e, f, a, e, f. The notes are grouped into measures of 4, 4, and 4 beats each.

34

JD75. A Dreame - A7B7C10
 Lady Leightons Pavan (John Dowland?)

GB-Cu Dd.2.11, f. 48r

First system of musical notation for 'A Dreame'. It features a treble clef and a common time signature. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'f' (forte) and 'h' (half). The system is divided into four measures.

1

Second system of musical notation for 'A Dreame'. It continues the piece with similar notation, including a treble clef and common time. The system is divided into four measures.

5

Third system of musical notation for 'A Dreame'. It continues the piece with similar notation, including a treble clef and common time. The system is divided into four measures.

8

Fourth system of musical notation for 'A Dreame'. It continues the piece with similar notation, including a treble clef and common time. The system is divided into four measures.

13

Fifth system of musical notation for 'A Dreame'. It continues the piece with similar notation, including a treble clef and common time. The system is divided into four measures.

Sixth system of musical notation for 'A Dreame'. It concludes the piece with similar notation, including a treble clef and common time. The system is divided into four measures.

DB49. Prelude Dan(iel) Bach(eler) - 7F8Eb10C

GB-Cfm Mus.689, f. 38r

1 a

7 a

16

25 /a a

34 a a a

41 a a