

**MUSIC SUPPLEMENT TO LUTE NEWS 126 (JULY 2018): HALF THE PRELUDES AND FANTASIES OF JAKUB POLAK/JACQUES POLONOIS & JOHN DOWLAND PART 27: MELANCHOLY (JD25) MIGNARDA (JD34) KNIGHT'S (JD36) AND CHAMBERLAIN'S (JD37) GALLIARDS - AND SETTINGS OF FIVE SONG/BALLAD TUNES**

**JACOB PRELUDES AND FANTASIAS PART 1**

**PRELUDES**

|                                                                               |       |
|-------------------------------------------------------------------------------|-------|
| <b>P1.</b> Besard 1603, f. 9v i <i>Praelud. Jacobi Reys</i>                   | p. 9  |
| <b>P2.</b> Besard 1603, f. 9v ii <i>Prael. eiuldem</i> [Jacobi Reys]          | 12-13 |
| <b>P3.</b> Besard 1603, f. 10 i <i>Prael. Jac. Reys</i> - PozniakP            | 8-9   |
| Mertel 1615, p. 53 <i>Praeludia</i> 110                                       |       |
| CH-Bu F.IX.70 (Würstisen), p. 52 <i>XIII Fantasia</i>                         |       |
| <b>P4.</b> CZ-Pnm G.IV.18, f. 1r <i>Praeludin</i> [m]                         | 8     |
| Besard 1603, f. 10r ii <i>Prael. eiuldem</i> (Jac. Reys) - PozniakP           |       |
| D-LEm II.16.5, p. 15 <i>Alind</i> (Praludium 6) - bars 1-7                    |       |
| D-Hs ND VI 3238 (Schele), p. 133 ii untitled - bars 1-7                       |       |
| D-KNh R242 (Romers), f. 7r untitled                                           |       |
| D-Mbs Mus. pr.93, f. 63v untitled                                             |       |
| cf. NL-DHnmi Kluis A20 (Siena), f. 70r i <i>Fantasia</i>                      |       |
| <b>P5.</b> Mertel 1615, pp. 111-112 <i>Praeludium</i> 205                     | 6     |
| GB-Cfm 689 (Herbert), f. 2r i <i>Prelude Jacob</i> - PozniakP                 |       |
| <b>P6.</b> GB-Cfm 689, f. 13r <i>Prelude Jacob</i>                            | 30    |
| <b>P7.</b> GB-Cfm 689, f. 18v i <i>Prelude Jacob</i> - PozniakP               | 11    |
| cf. Besard 1603, f. 5v ii <i>Praelud. Bocqueti</i> (from bar 29) <sup>1</sup> |       |
| D-LEm II.6.15, p. 510 <i>Porquetus</i>                                        |       |
| <b>P8.</b> GB-Cfm 689, f. 19r i <i>Prelude Polonois</i>                       | 12    |
| <b>P9.</b> GB-Cfm 689, f. 36v i <i>Fantasia Prelude Jacob</i>                 | 14    |

**FANTASIAS**

|                                                                                                                                                                                                          |       |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|
| <b>F1.</b> Besard 1603, f. 21v <i>Fantasia Jac. Reys</i>                                                                                                                                                 | 10    |
| <b>F3.</b> D-W Guelf.18.7/III (Hainhofer), ff. 211v-212r <i>Phantasia Jacob Reys</i>                                                                                                                     | 31    |
| <b>F4.</b> Varietie 1610, sigs. F2r-F2v <i>Fantasia 3 Fantasia Composed by the most famous Jacobus Reis of Augusta: Lutenist to the most mightie and victorious Henricus 4. French King</i> <sup>2</sup> | 32-33 |
| <b>F7.</b> GB-Cfm 689, f. 17v-18r <i>Fantasia Jacob</i>                                                                                                                                                  | 15-17 |
| <b>F8.</b> GB-Cfm 689, f. 32r <i>Fantasia Polonois</i>                                                                                                                                                   | 20    |
| <b>F10.</b> GB-Cfm 689, f. 48v i <i>Fantasia Polonois</i>                                                                                                                                                | 21    |
| <b>F12.</b> GB-Cfm 689, f. 57v <i>Fantasia Polonois</i>                                                                                                                                                  | 22-23 |
| <b>F13.</b> GB-Cfm 689, f. 66v-67r <i>Fantasia Jacob</i>                                                                                                                                                 | 23-25 |
| <b>F14.</b> GB-Cfm 689, f. 73v <i>Fantasia Jacob</i>                                                                                                                                                     | 6-7   |
| <b>F17.</b> GB-Cfm 689, f. 84r <i>Fantasia Jacob</i> - PozniakP                                                                                                                                          | 28-29 |
| Mertel 1615, pp. 197-198 <i>Phantasia</i> 61                                                                                                                                                             |       |

The courantes and voltes of the Polish lutenist at the French court Jacob Reis/ Polonois/ Jakob Polak were edited for *Lute News* 123 (October 2017) and as the next instalment of his complete lute music, here are nine of the fifteen preludes and ten of the nineteen fantasias ascribed to him:<sup>3</sup> those in D minor, F major, F minor, G major, G minor and A flat major, listed in numerical order and tablature arranged by key.<sup>4</sup> Jacob's preludes and fantasias represent a variety of styles, and Pozniak considered that fantasias F1 and F3 were doubtful attributions based on style. Five of the nine preludes and nine of the ten fantasias are known from one source each, and the alternative versions of the others are edited in the *Lutezine* accompanying this *Lute News*.

**App 1.** CH-Bu F.IX.70, pp. 285-6 *Gagliarda del Duca di Ferrara* p. 5

**App 2.** D-Hs ND VI 3238, p. 45 *Fantasia de Monsieur*

*Francisque Metz 1615*

34-35

App 1 is an anonymous gagliarda dedicated to the Duke of Ferrara. The dating of the source to the 1590s or later, suggests it was for Alfonso II d'Este (1533-1597), fifth and last Duke of Ferrara and eldest son of Ercole II d'Este (1508-1559). Alfonso married three times without producing any heirs (painting by Girolamo da Carpi). App 2 is a fantasia by Antoine Francisque (c.1575-1605), the French lute master probably in the service of Henri, Prince of Condé.<sup>5</sup> His lute book *Le Tresor d'Orphée* was published in Paris by Robert and Pierre Ballard in 1600. The only other music known by him is this fantasia in the Schele lute book. The title suggests that it was collected in Metz, eastern France, a decade after he died.



*Alfonso II d'Este*

**JOHN DOWLAND<sup>6</sup>**

|                                                                                                                                                                                                                                                                                                                      |       |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|
| <b>JD25.</b> GB-Cu Dd.2.11, f. 12r <i>Dowl Mellancoly Galliard</i> - CLM                                                                                                                                                                                                                                             | 26    |
| GB-Cu Euing 25, f. 24v untitled                                                                                                                                                                                                                                                                                      |       |
| cf. Fuhrmann 1615, p. 119 <i>Supplementum</i>                                                                                                                                                                                                                                                                        |       |
| <b>JD34.</b> GB-Cu Dd.9.33, f. 29r <i>Mignarda Jo(hn) Dowlande</i>                                                                                                                                                                                                                                                   | 18-19 |
| GB-Cu Dd.2.11, f. 77r <i>Mignarde</i>                                                                                                                                                                                                                                                                                |       |
| GB-Cu Dd.5.78.3, f. 31v J.D.                                                                                                                                                                                                                                                                                         |       |
| cf. Dowland 1604, sigs. I1v-I2r M. Henry Noel                                                                                                                                                                                                                                                                        |       |
| <i>his Galliard. 14 Io. Dowland</i> - lute part                                                                                                                                                                                                                                                                      |       |
| Dowland <i>A Pilgrimes Solace</i> 1612, sigs. D1v-D2r V. <i>Shall I strive with words to move</i> - lute song                                                                                                                                                                                                        |       |
| <b>JD36.</b> GB-Cu Dd.5.78.3, f. 56r <i>Mr Knights galliard Jo Dowland</i>                                                                                                                                                                                                                                           | 13    |
| GB-Cu Dd.9.33, f. 19v <i>Mr Knights Galliard J. Dowla(nd)</i>                                                                                                                                                                                                                                                        |       |
| <b>JD37ia&amp;iia.</b> Dowland 1597, sig. L2v <i>My Lord Chamberlaine his Galliard Cantus &amp; Basses</i> [index: <i>A Galliard for two to play vpon one Lute</i> , title page: <i>Also an inuention by the said Author for two to play vpon one Lute</i> ] - lute I & II = GB-Cu Dd.9.33, f. 90r untitled - lute I | 27    |

The Dowland series continues with four of his galliards, one source of each here and the others in the accompanying *Lutezine*. **JD25** is ascribed and titled Melancholy galliard in one of the two sources which may or may not be the title given it by Dowland himself, although it is consistent with its underlying sadness in part because of the recurring descending phrase of four notes. John Ward suggested the theme was similar to the opening of Gregory Huwet's famous galliard and the popular tune Walsingham,<sup>7</sup> and a remote cognate is found in a continental lute print. Melancholy was certainly the mood of the age, and of Dowland in particular, featuring in contemporary literature such as Timothy Bright's *Treatise of Melancholy*

<sup>1</sup> See *Lute News* 117 (April 2017), Bocquet n° 2 in André Souris & Monique Rollin *Œuvres des Bocquet* (Paris, Éditions CNRS, 1972). François-Pierre Goy identified bars 29-47 as concordant with a prelude ascribed to Bocquet, casting doubt on the ascription, and an additional concordance is the version in D-LEm II.6.15, p. 510 *Porquetus* - a corruption of Bocquet?

<sup>2</sup> Martin Shepherd 'A strange varietie of concordance' *The Lute* xxix (1989) pp. 36-37 identifies bars 40-43 as a quote of bars 40-46 from Giovanni Battista dalla Gostena's Fantasia 13 in Molinaro *Intavolatura di luto* 1599, pp. 108-109.

<sup>3</sup> Numbering from Piotr Pozniak *Jakub Polak: The Collected Works* (Krakow, Polskie Wydawnictwo Muzyczne 1993). P1 & F1 were also edited for *Lute News* 34 (May 1995) and P1-4 & F1 were published in Maria Szczepanska (ed.) *Wydawnictwo Dawnej Muzyki Polskiej* 22: *Jakub Polak, Preludia, fantazje i tance na lutnie*, Polskie Wydawnictwo Muzyczne 1951. Recordings of preludes and fantasias included here include Paul Kieffer *Jacques Le Polonois: Pièces de Luth* (Aevitas AE-12157, 2015): tracks 7 (P4), 8 (F1), 12

(F4), 10 (F17), 13 (F14), 19 (P7) & 21 (P1); Martin Eastwell *The Dark Lord: The Lutebook of Edward Lord Herbert of Chisbury* (Music&Media MMC117, 2018), tracks 1 (P7) and 16 (F7).

<sup>4</sup> Part 3 will include the remaining 6 preludes and 9 fantasias, in B flat minor, C major & minor, E flat major, E flat minor, E major, A minor and A flat minor.

<sup>5</sup> See review of Le Luth Dore 'Antoine Francisque (1570-1605) Le Trésor d'Orphée - French Tablature/Urtex' modern edition by Joël Dugot and Richard Civioli (Paris, Le Luth Dore, 2015) in *The Lute* 54 (2014), pp. 84-89.

<sup>6</sup> Diana Poulton and Basil Lam *The Collected Lute Music of John Dowland* (London, Faber, 1974/R1978/R1981), pp. 325-326; Diana Poulton *John Dowland* (Faber 1972/R1982), pp. 77, 145-150, 330 & 421-423; John M. Ward 'A Dowland Miscellany' *JLSA* x (1977), pp. 65-66.

<sup>7</sup> Ward 1977 *op. cit.*, pp. 25-27. See *Collected Lute Solos of Gregorius Huwet & Thobias Kühne Lutenists at the Wolfenbüttel Court* Sigrid Wirth (Lübeck: TREE Edition, 2018) and the *Lutezine* on the Walsingham tune with *Lute News* 104 (December 2012).

published in 1586,<sup>8</sup> Nicholas Breton's *Melancholike Humours* in 1600,<sup>9</sup> and Robert Burton's *The Anatomy of Melancholy* in 1621,<sup>10</sup> all available as online facsimiles.

The title Mignarde/Mignarda to **JD34** could derive from the French word mignarde meaning delicate pretty or mincing, but these are not the characteristics of this galliard. However, in the preface to Nicolas Vallet's *Regia Pietas* of 1620, the 'Advertisment aus Amateurs de ce present livre', refers to 'l'embellissement & mignardise du Luth' and Thoinot Arbeau's *Orchesographie* of 1588, f. 57v reads 'Vous ferez les pas mignardez, extendrez les cinq minimes blanches en dix minimes noires' describing a manner of performing the 'cinq-pas', the steps of the galliard, better reflecting the character of Dowland's Galliard. Poulton suggested that the divisions may not have been Dowland's own and noted that the three sources were related and repeat the same errors. The same music was also used for the lute song *Shall I strive with words to move* published in 1612 and for the consort setting in Dowland's *Lachrimae* in 1604 with a dedication to Henry Noel. Henry Noel was Dowland's patron and Dowland set psalms and canticles for his funeral in 1597, published as *Lamentatio Henrici Noel* in the same year. In Philip Massinger's play *The Excellent Comedy* performed c.1618 (act III scene ii p. 41) Lisander says 'Play the first weapon [dancing], come strike, strike I say / Yes, yes, you shall be first, Ile observe Court Rules / *A Gallard Laminiard*,<sup>11</sup> maybe referring to the lute solo *Laminiard* (but more like a courante) in GB-Ctc O.16.2, p. 123 rather than being a reference to Dowland's Mignarde galliard.

Poulton did not identify the dedicatee of Mr. Knight's Galliard (**JD36**) but John Ward found a reference to a John Knight as a possible candidate, one of three men in charge of a Danish expedition that sailed from Copenhagen for Greenland on the 2nd of May 1605 when Dowland was at the Danish court. Accompanying the two main ships, *The Frost* and *the Lyon*, was 'The Pinnace [smaller boat], a Barke of the burthen of twelve Lasts, or thereabouts: wherein was Steerman or commander, one John Knight, my Countreiman'.<sup>12</sup> And on another journey in 1606 'The Voyage of Master John Knight ... set sayle from Gravesend in a Barke of fortie tunnes, called the Hope-Well, ... for the Discoverie of the North-west Passage' but he was killed off the coast of Labrador, probably by natives. The seventh course of the lute is used very freely and the opening phrase and point of imitation is similar to Anthony Holborne's *Bonds Galliard*.<sup>13</sup>

**JD37** is a lute duet 'for two to play upon one lute' in Dowland's *First Booke of Ayres* of 1597 where it is dedicated to *My Lord Chamberlaine*, probably George Carey 2nd Baron Hunsdon who was appointed Lord Chamberlain of the Queen's Household in 1597. The upper lute part is also found untitled in Holmes' Dd.9.33 and the complete duet in score in a nineteenth century copy in GB-Lbl Add.35155, p. 127. Dowland's first book of songs was printed in several editions, in 1597, 1600, 1603, 1606 and 1613,<sup>14</sup> with minor differences in the duet between editions, listed in the critical commentary at the end of the accompanying *Lutezine*. The duet as it appears in the 1597 edition (with one editorial change) is used

here, and lute I from Dd.9.33 coupled with lute II from the 1613 edition is in the *Lutezine*. A similar duet is found in the Trumbull lute book (edited in the *Lutezine*) and Dowland's novel manner of performance probably inspired Tobias Hume's *The First Part of Ayres*, 1606, sig P2v *A Lesson for two to play upon one Viole: The Princes Almayne* T.H. for lyra viol (fefhf).<sup>15</sup>

#### THE BELLS OF OSNEY

- B1a.** J-Tn BM-4540-ne, sig. C1v *the Bells of Osn(ey)* - cittern p. 33  
**B1b.** US-Ws V.a.280, f. 87v untitled 35  
**B1c.** GB-Lam 603, ff. 13v-14r *Premero R[ichard]: Ally[son]*<sup>16</sup> -  
 (bars 99-122) - cf. GB-Cu Dd.2.11, f. 87v *Primero* 36  
 keyboard and other cognates listed in the *Lutezine*

The Bells of Osney refers to the famous bells at Osney or Oseney Abbey at Osney in Oxfordshire, founded as an Augustinian priory in 1129, becoming Osney Abbey around 1154. The six bells of Osney Abbey were apparently named Douce, Clement, Austin, Hautecter, Gabriel, and John, and after the dissolution in 1539 the abbey was transferred to the new foundation of Christ Church in 1545 after which the building fell into ruin and the great bell of Osney Abbey was moved to Christchurch, Oxford. An inn near Osney was called 'The Bells of Ouseley' with a sign of six bells, later changed to five, originally built for the accommodation of bargemen navigating the river Thames between London and Oxford, and the inn was recorded in Charles Dickens's *Dictionary of the Thames from its source to the Nore* in 1885.<sup>17</sup> N° 14 in Thomas Ravenscroft's *Deuteromelia* of 1609 (sig. D1r) is a round titled *The great bells of Oesney* setting the text 'The great bells of Oesney they ring, they jing, they ring, they jing, the Tenor of them goeth merily' to music that is different to the tune that is titled *The Bells of Osney* know from a cittern (B1a) and several keyboard settings. The latter is not much of a tune, comprising just a 5-note bell like descending phrase repeated over and over, which is also found as an untitled lute solo (B1b) and as *The Bells* or *Upon the Bells* in keyboard sources, including William Byrd's elaborate set of variations. The tune also forms a section (*Burying of the Dead*) in keyboard settings of *The Battle* or *A Battle and no Battle*, as well as the fifth section of Richard Allison's medley *Primero* in settings for lute (one extracted as B1c), cittern and mixed consort, and was set by Thomas Robinson as the lute duet *Twenty waies upon the bells* (*The Schoole of Musicke* 1603, sig. D1v). The theme of the third strain of Dowland's *Lady Rich's Galliard* (DowlandCLM 43) is based on a similar motif and the setting in the Mynshall lute book (f. 8r) is titled *Doulands Bells*.<sup>18</sup> Three versions of the tune are edited here and more, together with settings of the other tunes *Bow Bells*, *Bonny Christ Church Bells*, *Towle towle Gentle Bell*, and *Bell Almaine*, are in the *Lutezine* accompanying this *Lute News*. Although no ballads are known calling for a tune *The Bells of Osney*, Thomas D'Urfey's *Wit and Mirth* 1719-20 (IV pp. 328-329) includes 'The Epitaph (to the previous song, 'A Warning to all Custard Eaters') To the Tune of, Turn again Whittington, &c,' beginning 'Under this stone lies one, who writ his Finis; and with a Trick of's own, was killed with Kindness' accompanied by music called *The Bells of Osney* elsewhere. The tune is also referred to in James Shirley's *Constant Maid* of 1640 (act ii, scene 2)<sup>19</sup> when the Neece says 'Faith how

<sup>8</sup> <https://www.bl.uk/collection-items/brights-treatise-of-melancholy-1586>

<sup>9</sup> <https://quod.lib.umich.edu/e/eebo/A16759.0001.001?view=toc>

<sup>10</sup> <https://www.bl.uk/collection-items/burtons-anatomy-of-melancholy-1628>

<sup>11</sup> <https://quod.lib.umich.edu/e/eebo/A50091.0001.001?view=toc>

<sup>12</sup> Samuel Purchas *Hakluytus Posthumus or Purchas His Pilgrimes* (London 1625/R Glasgow 1905-1907) vol 14, pp. 318 & 353-365; online facsimile: <https://archive.org/stream/hakluytusposthu14purc#page/318/mode/2-up> and ditto [#page/353/mode/2-up](https://quod.lib.umich.edu/e/eebo/A50091.0001.001?view=toc)

<sup>13</sup> GB-Cu Dd.5.78, f. 5v *Mr D Bonds Galliarde*; GB-Gu Euing 25, f. 30r untitled; Holborne *PGA* 1599, n° 44 *Nec inuideo*; see Rainer aus dem Spring

*Anthony Holborne Music for Lute and Bandora* (Lute Society Music Editions 2001), n° 31.

<sup>14</sup> A 1608 edition is also recorded but no copy is known.

<sup>15</sup> See VdGS thematic index: <http://www.vdgs.org.uk/tab/Hume.pdf>

<sup>16</sup> *The Solo Lute Music of Richard Allison with Bandora and Cittern Arrangements* (London: Lute Society Music Editions, 1994), n° 12.

<sup>17</sup> See William Chappell *Popular Music of the Olden Time* 1855-6 II, pp. 515-517; and <http://thames.me.uk/s00522.htm>

<sup>18</sup> Also edited in the tablature supplement to *Lute News* 104 (December 2012).

<sup>19</sup> <https://quod.lib.umich.edu/e/eebo/A12130.0001.001?view=toc>

many churches do you mean to build Before you die? six bells in every steeple, And let them all go to the city tune, Turn again, Whittington, who, they say, Grew rich, and let his land out for nine lives, 'Cause all came in by a cat'. The phrase *Turn again Whittington* comes from a ballad based loosely on Sir Richard Whittington (1354-1423), Lord Mayor of London (yes, Dick Whittington of pantomime fame), which includes the lines 'London bells sweetly rung, Turn again Whittington Evermore sounding so, Turn again Whittington' ending with 'Altho hes dead and gone, ... Those bells that calld him back, Turn again Whittington', alluding to the bell-like tune (in fact in the story it was the bells of Bow Church that he could hear, but *Bow Bells* is a different tune, edited in the *Lutezine*). Several texts of this story are known that call for the tune by the name *Dainty come thou to me*,<sup>20</sup> and in Richard Johnson's *Crown Garland* 1612 is found 'A song of Sir Richard Whittington ... To the tune of 'Dainty come thou to me' beginning 'Here I must tell the praise of worthy Whittington'.<sup>21</sup> Several other ballads also call for the tune *Dainty Come thou to me* or just *Come thou to me* (although I have not found the phrase 'dainty come thou to me' in any of them).<sup>22</sup> And the same tune was probably also known as *Whittingtons Bells*, as quoted in Ned Ward's *The London Spy* of 1703,<sup>23</sup> in the phrase 'that I had rather hear a Boy beat Round-headed Cuckolds come-Dig, upon his Snappers, or an old Barber Ring Whittingtons Bells upon a Cittern, than hear all the Musick they can make'.

#### A MILLER WOULD A RIDING GO

M1. GB-Lwa 105, f. 1r *Ane miller Whould a woing ride* p. 29  
Holborne 1597, sig. C4v *The Miller* - cittern *Lutezine*

The tenth song in Thomas Delaney's *Strange Histories* of 1602 'The rebellion of *Wat Tilor* and *Iacke Straw*, A speech betweene Ladies, being Shepheards on *Salsburie* plaine'<sup>24</sup> lacks music but is to be sung 'to the tune of *the Miller would a woing ride*', and 'A new ballad of the Parrator and the Divell',<sup>25</sup> To the tune of 'The Miller would a woing ride' beginning 'It fell vpon a Sabaoth day, The Divell he would a hunting ride' is in *The Shirburn Ballads*.<sup>26</sup> However, *The Miller* for cittern in Anthony Holborne's *The Ciththarn Schoole* of 1597, was the only music for it known until a lute setting was discovered in 1998 on a page of tablature in the library of Westminster Abbey.<sup>27</sup> The lute solo is edited here and the cittern solo is in the *Lutezine*. Curiously, n° XXIX of *The Shirburn Ballads* 'A pleasant ballad of the mery miller's wooing of the Baker's daughter of

Manchester' beginning 'The miller, in his best array, would needs a wooinge ride' isto be sung 'To the tune of Nutmegs and ginger' which is different music (see below).

#### NUTMEGS AND GINGER

N1. F-Pn Rés.1186, f. 108r R. Cr[eighton?]. [index: *nutmegs & ginger*] p. 36  
- transcribed from keyboard  
= US-NYp Drexel 5609, p. 80 R. Cr.  
GB-Cu Dd.2.11, f. 99v *Kemps Jigge*  
NL-Lu 1666 (Thysius), f. 486v: *Quyns Almand*.  
US-Ws V.b.280 (Folger), f. 4v *The parlement*  
D-B Danzig 4022, f. 44r *The Par||iam[n]t Engella[n]t*  
PL-Kj 40143, f. 63v *A[n]o 1603 In. Decemb./ Engels Liedlein*  
CH-Bu F.IX.70 (Würstisen), p. 329 *Chorea Anglica A. F.* - B strain only  
D-LEm II.6.15, p. 389 *Der Jungen Herren tantz* - B strain only

Francis Beaumont's play *The Knight of the Burning Pestle* first performed in 1607 probably at the Blackfriars Theatre,<sup>28</sup> alludes to a dance or ballad tune when Old Merrythought sings 'Nutmegs and ginger, cinnamon and cloves, And they gave me this jolly red nose'.<sup>29</sup> A ballad 'The Millers daughter of Mannchester' was entered for Henry Carr in the Register of the Stationers Company in 1581 (Rollins 1765), probably the same as n° XXIX of *The Shirburn Ballads*,<sup>30</sup> 'A pleasant ballad of the mery miller's wooing of the Baker's daughter of Manchester. To the tune of Nutmegs and ginger' beginning 'The miller, in his best array, would needs a wooinge ride'. John Ward sets the words to the music of *Nutmegs and ginger* and they do not fit the tune *A miller would a wooinge ride*, which is also edited here, see above.<sup>31</sup> Music titled *Nutmigs and Ginger* is found in an incomplete setting for mixed consort (lute, recorder, cittern and bass viol parts only) in Mathew Holmes consort part books,<sup>32</sup> and is also set for keyboard by Robert Creighton in F-Pn Rés.1186 (transcribed for lute here) - the music itself has no title but *nutmegs & ginger* is listed in partial contents on a rear flyleaf.<sup>33</sup> The tune *nutmckes and ginger* is also on the list of dances from Lleweli Hall in North Wales written in the 1590s.<sup>34</sup> However, instrumental cognates of the tune are known by a variety of other titles including the Queen's Almaine and the Parliament or Parliament of England in continental lute sources (all edited in the *Lutezine*). The Parliament of some of the titles might be an abbreviated form of the ballad 'queenes passage into the parlement' recorded in the Stationers Register in 1586 (Rollins 2229) and called for in the ninth song in Thomas Delaney's *Strange Histories* of 1602, 'The winning of the Yle of Man To the tune of the Queenes going to the Parliament' beginning 'The noble Earle of Salsburie, with many a hardie Knight', the words

<sup>20</sup> 'An Old Ballad of Whittington and his Cat. Tune of, Come thou to me' beginning 'Here I must tell the praise of worthy Whittington' (EBBA 31170 - 1763?, 32473 - 1763-75?, Bod23430, Bod5255 - 1802-19, Roud V16681); and para-phrases of the same text 'Londons Glory, and Whittingtons Renown. Tune of, Dainty come thou to me' beginning 'Brave London Prentices, come listen to my Song' (EBBA 30404 1640-74?) and 'The vertuous Lyfe and memorable Death of Sir Richard Whittington mercer sometymes Lord Maiour of the honorable Citie of London. Tune of, Dainty come thou to me' beginning 'Brave London Prentices, come listen to my Song' (EBBA 30404 and listed in the Stationers Register in 1605, see Hyder E. Rollins 'An Analytical Index to the Ballad-Entries in the Registers of the Company of Stationers of London' *Studies in Philology* 21/1 (1924), pp. 1-324, n° 2822);

<sup>21</sup> <https://archive.org/stream/crowngarlandgol00johnngoog#page/n6/mode/2up> - pp. 20-25.

<sup>22</sup> 'The tryall of true Love' or 'A Pattern of true Love' (EBBA 21236 - 1684-6, 31198, 32758 - 1658-64?, 36089, Bod883, Bod6288, Roud V6784); 'An Excellent Ballad of the Mercers Son' (EBBA 20258, 31773, 31811, 33854, 33859, 35938, Bod23789); 'A new Ballad that praiseth good company/ The Second part of No body loves me' (EBBA 20202 - 1615?); 'The wofull lamentation of Edward Smith' (EBBA 20038 - 1624, 30248 - 1619-1629).

<sup>23</sup> <http://grubstreetproject.net/works/T119938?display=text&page=255> part XI p 255. Leaders of the Peasants' Revolt in 1381.

<sup>24</sup> John M. Ward 'Curious Tunes for Strange Histories' In: *Sundry Hands* (ed.) *Words and Music: The Scholar's View, A Medley of Problems and Solutions Compiles in Honor of A. Tillman Merritt* (Harvard 1972), pp. 342 & 357-358.

<sup>25</sup> An apparitor was jackal to the arch deacon's lawyer in the Ecclesiastical Courts, who were subjected to much criticism.

<sup>26</sup> *The Shirburn Ballads 1585-1616* edited by Andrew Clark (Oxford, Clarendon 1907), pp. 306-310 n° LXXV. Online facsimile: <https://archive.org/stream/shirburnballads100claruoft#page/306/mode/2up>

<sup>27</sup> Peter Holman 'A new source of Jacobean lute music' *The Lute* xxxix (1999) pp. 7-15, n° 7.

<sup>28</sup> <https://gutenberg.ca/ebooks/beau montfletcher-knightpestle/beau montfletcher-knightpestle-00-h-dir/beau montfletcher-knightpestle-00-h.html> - act 1 scene iv lines 53-54.

<sup>29</sup> Claude M. Simpson *The British Broadside Ballad and Its Music* (Rutgers University Press, 1966), pp. pp. 529-530.

<sup>30</sup> *Shirburn Ballads op. cit.*, pp. 116-120 n° XXIX.

<sup>31</sup> John Ward 'Apropos: The British Broadside Ballad and Its Music' *JAMS* xx (1967), pp. 60-61.

<sup>32</sup> GB-Cu Dd.3.18, f. 33r *Nutmigs / and Ginger* - lute; GB-Cu Dd.5.20, f. 7v *Nutmigs and / Ginger* - bass viol; GB-Cu Dd.5.21, f. 7r *Nutmigs & gng[er]* - recorder; GB-Cu Dd.14.24, f. 37r *Nutmigs and / Ginger* - cittern. Reconstructed in Warwick Edwards 'Music for Mixed Consort' *Musica Britannica* XL (1974), n° 26.

<sup>33</sup> See last page of online facimile of F-Pn Rés.1186:

<http://gallica.bnf.fr/ark:/12148/btv1b531553751/f245.image>

<sup>34</sup> Sally Harper 'An Elizabethan Tune List from Lleweli Hall, North Wales' *RMA Research Chronicle* n° 38 (2005) pp. 45-98.



of which fit the tune *Nutmegs and ginger*. The title of one of the two English lute sources is *The parlement*, and the other calls it *Kemps Jig*, maybe because it was sung or danced by Will Kempe,<sup>35</sup> Elizabeth I's court jester and famous comic actor in Shakespeare's plays at the Globe theatre. So, the tune *Nutmegs and ginger* was probably used on the stage and its appearance in continental sources may reflect the influence of the travelling English companies of actors, including Kemp himself who is recorded at Elsinore in Denmark and in the Low Countries.

### SEE THE BUILDING

- S1.** GB-Ctc O.16.2, p. 136 *The Building* - lute p. 19  
 GB-Lam 600, f. 39r *See the Buildings* - lute (ffhfh)  
 GB-Lbl 63852, f. 100v *The Buildings* - lute (ffhfh?)  
 GB-Mp BRm 832 Vu 51, p. 19 *The Buildings* R[icharde]. S[umarte]. - lute  
 viol (ffeff)  
 US-LAuc 1970.006 (olim M286 M4 L992) (Mansell), f. 27r *Eights See the building* - lute (ffhfh)  
 Playford MRLV 1669, pp. 60-61 *86 Ayre / Mr. Simon Ives* - lute (edfhf)  
 Playford T 233  
 Playford MRLV 1682, pp. 84-85 *35 Ayre by Mr. Simon Ives* - lute (edfhf)  
 Playford 1652, p. 30 *53 See the Building* - cittern  
 GB-PLlancelyn bunbury, f. 12v *The Buildings* - keyboard  
 GB-PLlancelyn bunbury, ff. 27v-28r *The buildings* - keyboard  
 GB-Och 431, f. 4v *The Buildings* - keyboard  
 GB-Och 437, f. 4r untitled - keyboard  
 US-NYp Drexel 5612, p. 80 untitled - keyboard  
 GB-Ob D.245 & D.246, p. 154 & 178 *See the building* - lute viol duet  
 IRL-Dm Z3.4.13 f. 15r *See the Buildings* By: S: I: - lute viol duet (ffhfh)  
 US-LAuc C6968 M4 p. [16] *The Building* tr ten [bass lost]  
 Ckc Rowe 321, p. 3 *The Building* [tr ten lost] bass  
 Simpson 1678 p. 183 tr & bass [2 parts of a trio]  
 GB-CAR (Thomas Smith part books) altus p. 111 - voice

The music for this ballad tune is known from nineteen sources, one each for lute and cittern, six for lute viol, five for keyboard and another five for two or more viols, and the music also accompanies one of the sources of the text of the song 'A Well-wishing to a place of Pleasure To an excellent new tune' beginning 'See the building, where whilest my mistress liud in, was pleasures essence' (EBBA 30305, 1629). The lute setting is included here and the cittern and lute viol settings are in the *Lutezine*. Three quite divergent texts of this song in a variety of sources are known including the Giles Earle song book from 1615-1626 (sources listed in Traficante appendix F).<sup>36</sup> The three texts share the first verse but then continue with quite distinct interpretations of the word 'building' of the first line. In one text the building is a metaphor for the physical body in a lament on the death of a

loved one, another text uses the building in the literal sense of memorialising a place or structure that has called up pleasant memories of someone gone, and the third text lies somewhere between these two. The former meaning is also implied in Shakespeare's *Macbeth* (1605-6) (act II scene 3 lines 71-74), when after King Duncan has been stabbed to death Macduff announces the tragic deed with the words 'Confusion now hath made his masterpiece! Most sacrilegious murder hath broke ope[n], The Lord's anointed temple and stole thence, The life of th'building'. A number of paraphrases and other poems were also set to the tune.<sup>37</sup>

### THE VOICE OF THE EARTH

- V1.** US-NHub osborn fb7, f. 81v *The Angell's Voyce* p. 29  
 D-Kl 4o.108.1, f. 24r *Besardes Dantz*  
 IRL-Dtc 408/II, p. 113 *The Voice of the Earth*  
 US-Ws V.b.280, ff. 7v-8r *the voice*  
 Holborne 1597, sig. C1r *The voyce* - cittern  
 Fuhrmann 1615, p. 101 *Spectri ejusdam sonus nocturnus*. E.M.A.  
*Supplementum. Variatio 1. .2.*  
 Keyboard: GB-Cfm 168, pp. 280-281 *The Ghost William Byrd*; GB-En 9448 (Matchett), ff. 20v-24r *The Ghost: The Ghost: Mr Byrd. August 20 1612*.  
 Mixed consort: GB-Cu Dd.5.20, f. 3r *The Sprytes tune* - bass viol; GB-Cu Dd.5.21, f. 3r *Sprytes songe* - recorder; GB-Cu Dd.14.24, f. 9v *Spryte The Sprytes Tune* - cittern; GB-Hu DD HO 20/1,2,3 & US-OAm Parton (Walsingham), n° 27 *The Voyce Set by R.A.* - treble viol, flute bass viol & cittern.

This tune under various names is not included as a ballad in Chappell or Simpson, but the manuscript GB-Ob Rawl. poet. 185, written in 1589 or 1590, includes on f. 1v the text of 'A soung in praise of the single life To the tune of *The ghost's hearse* alias *The voice of the earth*',<sup>38</sup> which is not known from any other source. However, several instrumental settings of the tune survive, for lute and cittern plus a keyboard arrangement by William Byrd as well as an incomplete setting for mixed consort. John Ward also identified the tune quoted in another mixed consort setting, Daniel Bachele's *The Lady Frances Sidney's Felicitye* and dated 1588 as n° 5 in the Walsingham consort books.<sup>39</sup> Interestingly, settings of both strains of the tune for lute are found on the continent: one in Fuhrmann's *Testudo Gallo-Germanica* of 1615 with a Latin title referring to 'the same ghost's nightly sound'<sup>40</sup> and ascribed to *E(lias) M(ertel) A(rgentoratensis)*, and the other in the Princess Elisabeth of Hessen/Victor Montbuisson lute book with the title *Besardes Dantz* possibly indicating an arrangement by Jean-Baptiste Besard, or possibly a stage character if this music was performed by English actors at the Kassel court. One version is included here and more in the *Lutezine* accompanying this *Lute News*.<sup>41</sup>

John H. Robinson - July 2018

<sup>35</sup> See John Southworth *Fools and Jesters at the English Court* (Sutton, 1998), pp. 119 & 129-133.

<sup>36</sup> Frank Traficante 'Procrustean Pairing of Sentiment and Tune: A Seventeenth-Century English Strophic Song' in: Lewis Lockwood & Edward Roesner *Essays in Musicology: A Tribute to Alvin Johnson* (American Musicological Society 1990), pp. 177-191 (including a transcription of the song); and see Simpson, pp. 640-641.

<sup>37</sup> Paraphrases: William Hemings *The Jewes Tragedy* (act IV p. 53 - EEBO facsimile: <http://eebo.chadwyck.com/libproxy.ncl.ac.uk/search>) 'a noise of still musick; and enter the high Priest with attendants, Guards and Quiresters: they sing. See those buildings where once thy glorie liv'd in, with heavenly essence: See how it droopeth, and how nakedly it looketh Without thy presence'; and 'Cheapsides Triumphs, and Chyrones Crosses Lamentation. To the tune of the Building' beginning 'See the guilding Of Cheapsides famous building the glorious Crosse' (EBBA <http://ebba.121english.ucsb.edu> 20266 - 1630?). Other poems: Phineas Fletcher *The Purple Island with the Piscatory Eclogues and Poetical Miscellanie* 1633 (<http://www.luminarium.org/renascence-editions/island/>), 'Psalm 137' in

the *Poetical Miscellanie* is 'To be sung as, See the building' and begins 'Where Perah's flowers Perfume proud Babels bowers, And paint her wall; Where laid aleeping'; 'A delicate new Song, Entitled, Sweet-heart I loue thee To the tune of, See the building' beginning 'Sweet-heart I love thee And deeme no Lasse above thee in all this City' (EBBA 20121 - 1625?); and 'An inconstant female: With a reward of her disdaine in equalitie To the same tune' beginning: 'Loving mortall, In love I here exhort all, in that estate: Love is wasting, But everlasting in womens hate' (EBBA 30306 - on the same broadside as EBBA 30305, quoted above).

<sup>38</sup> Referred to in the *Shirburn Ballads*, op. cit., pp. 334 & 337.

<sup>39</sup> John M. Ward *Music for Elizabethan Lutes* 1992, p. 97 fn 283; reconstructed in Edwards op. cit., n° 8; *The Lady Frances Sidney's Felicitye* is a medley of tunes also including *All in a garden green, Robin is to the greenwood gone* and the most usual tune set to the *Bergamasca* ground.

<sup>40</sup> Thank you to Rainer aus dem Spring for the translation.

<sup>41</sup> A critical commentary for all the music in this supplement will be found at the end of the *Lutezine*.

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15

16 17 18 19 20 21 22

23 24 25 26 27 28 29

30 31 32 33 34 35 36

37 38 39 40 41 42 43

1 /a

9 a /c /a

15 a a /a

20 /a

24 b /a /a

1

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and various letters (a, c, f, e, r, b) placed above and below the lines. The staff is divided into measures by vertical bar lines. The notation is written in a medieval style, with some letters appearing in red ink (neumes) and others in black ink (text). The letters are often placed above the staff, with some appearing below the staff. The notation is a form of early musical notation, possibly Gregorian chant notation.

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and various letters (a, c, f, e, r, b) placed above and below the lines. The staff is divided into measures by vertical bar lines. The notation is written in a medieval style, with some letters appearing in red ink (neumes) and others in black ink (text). The letters are often placed above the staff, with some appearing below the staff. The notation is a form of early musical notation, possibly Gregorian chant notation.

12

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and various letters (a, c, f, e, r, b) placed above and below the lines. The staff is divided into measures by vertical bar lines. The notation is written in a medieval style, with some letters appearing in red ink (neumes) and others in black ink (text). The letters are often placed above the staff, with some appearing below the staff. The notation is a form of early musical notation, possibly Gregorian chant notation.

16

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and various letters (a, c, f, e, r, b) placed above and below the lines. The staff is divided into measures by vertical bar lines. The notation is written in a medieval style, with some letters appearing in red ink (neumes) and others in black ink (text). The letters are often placed above the staff, with some appearing below the staff. The notation is a form of early musical notation, possibly Gregorian chant notation.

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28

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and various letters (a, c, f, e, r, b) placed above and below the lines. The staff is divided into measures by vertical bar lines. The notation is written in a medieval style, with some letters appearing in red ink (neumes) and others in black ink (text). The letters are often placed above the staff, with some appearing below the staff. The notation is a form of early musical notation, possibly Gregorian chant notation.

## P4. Praeludiu(m) (Jacob Reys) - 7F

CZ-Pnm G.IV.18, f. 1r

1 a

a

7

a

## P3. Prael(ium) Jac(ob) Reys - 7F

Besard 1603, f. 10r

1

5



9

a

13

a

P1. Praelud(ium) Iacob Reys - 7F

Besard 1603 f. 9v

1

e

a

a

a

a

10

a

a

a

1

8

19

25

31

37

## P7. Prelude Jacob - 7F8Eb9D10C

GB-Cfm 689, f. 18v

1

9 a

17

24 a

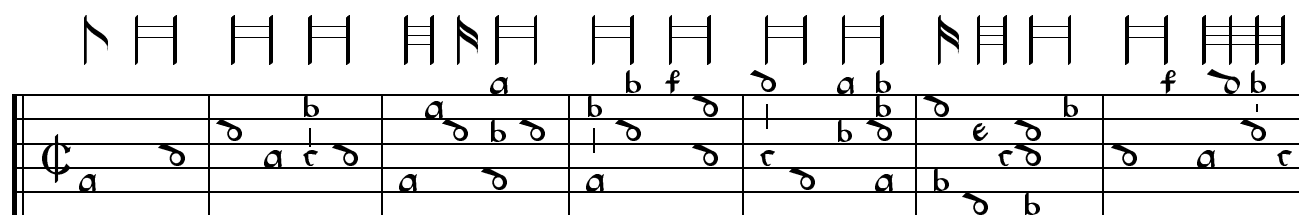
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43

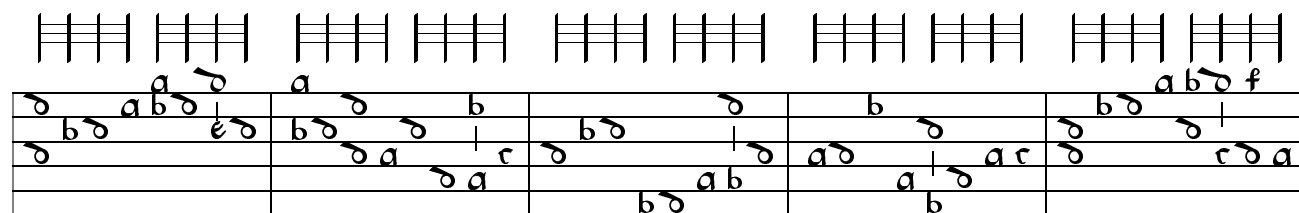
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## P8. Prelude Polonois - 7F8E

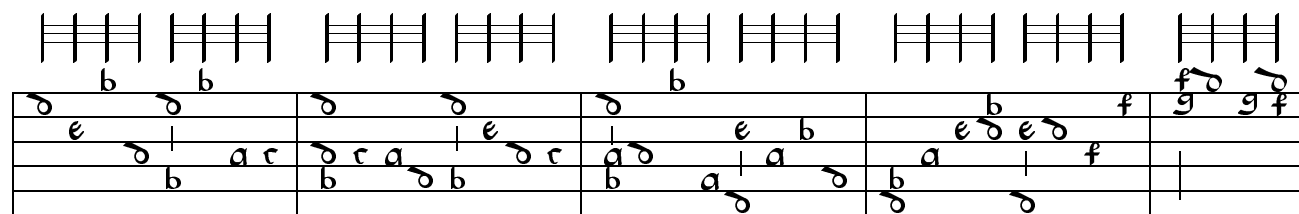
GB-Cfm 689, f. 19r



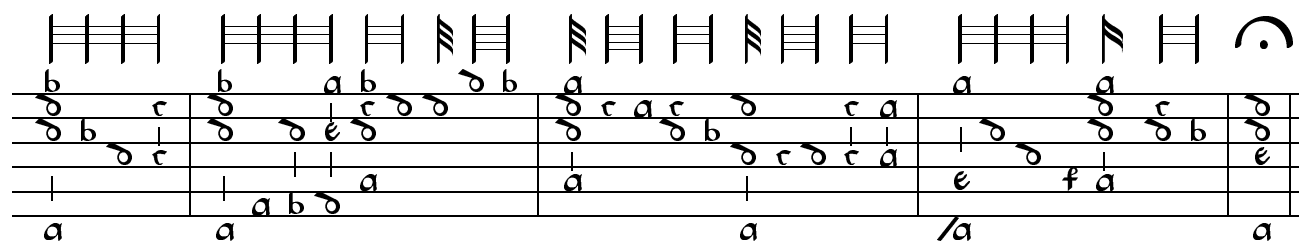
1 a



8

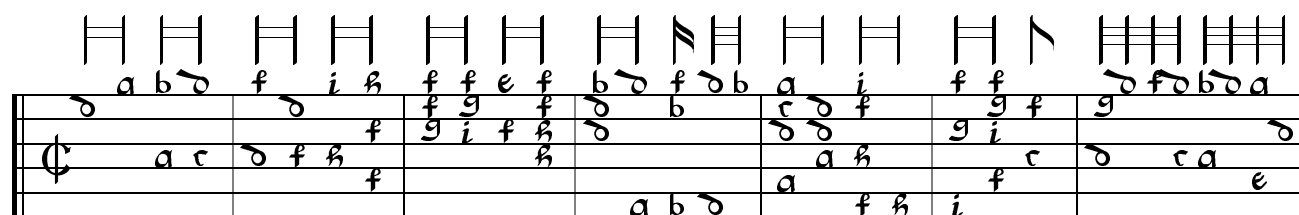


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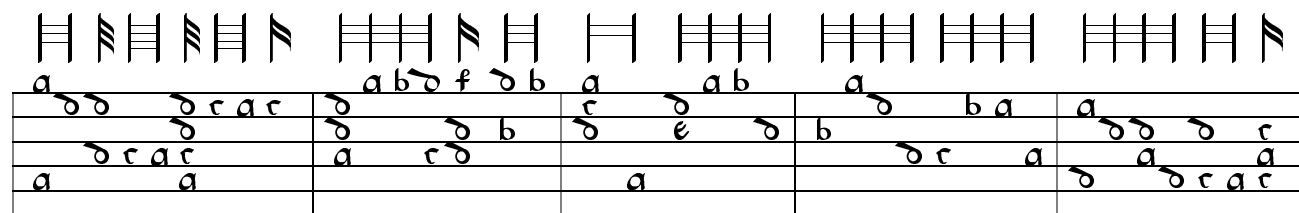


## P2. Prael(udium Jacob Reys) - 7F

Besard 1603, f. 9v



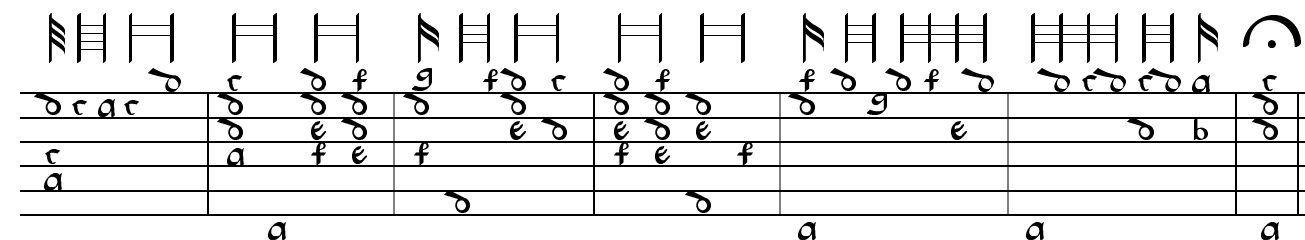
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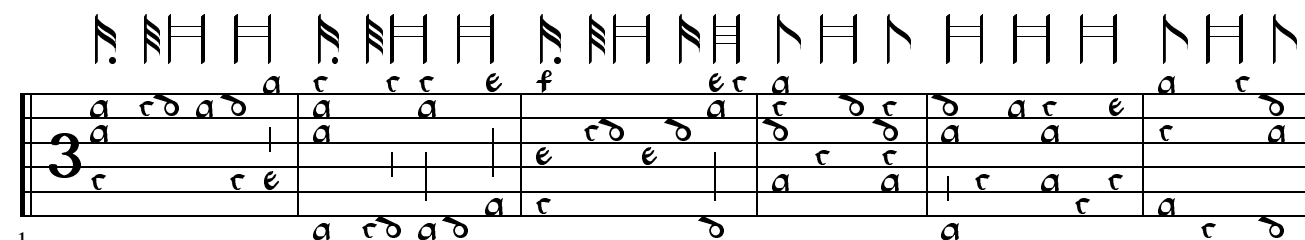


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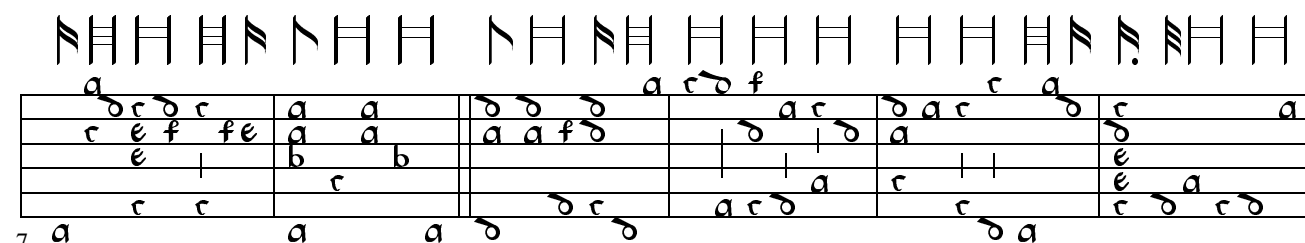


JD36. Mr. Knights Galliard Jo(hn) Dowland - 7D A8B8C8

GB-Cu Dd.5.78.3, f. 56r



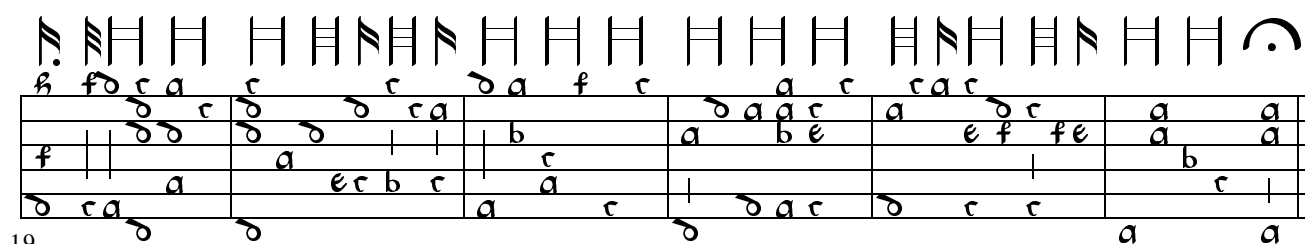
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7



13



19



1

1 a

10

10 a

17

17

23

23 a a

29

29 a

35

35 a a

41

41 a

## F7. Fantasie Jacob - 7F

GB-Cfm 689, f. 17v-18r

1

11

19

27

35

42

50

58

64

70

75

79

84

89

94

99

104

110

117

125

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43



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

49

55

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60

S1. (See) the Building - A8B8 7F8Ef9D10C

GB-Ctc 0.16.2, p. 136

[illegible]

1

[illegible][illegible]

11

1

11

21

29

37

45

53

## F10. Fantasie Polonois - 7F8Eb

GB-Cfm 689, f. 48v

1

10

18

26

34

42

50

## F12. Fantasia Pollonois - 7F8Eb10C

GB-Cfm 689, f. 57v

|    ʀ ʀ   ʀ ʁ. ʞ ʀ ʀ   ʞ ʀ   ʞ ʞ ʀ   ʀ ʀ   ʞ ʞ   ʞ ʞ   ʞ ʞ ʞ

1

[illegible]

10

[illegible]

17

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

23

*p*

*B-flat*

*3/4*

*a b c d*

30

36

[illegible]

43

50

57

64

## F13. Fantasie Jacob - 7F

GB-Cfm 689, ff. 66v-67r

1

10

17



18 19 20 21

22

22 23 24 25

27

27 28 29 30 31

32

32 33 34 35 36

37

37 38 39 40

41

41 42 43 44 45

46

46 47 48 49 50

51

56

62

73

83

89

89

89



8



14



21



27



33



42

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Dowland 1597, sig. L2v

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24 26 28 30

31 33 35 36

37 39 41 43 45

44 46 48 50





P6. Prelude Jacob

GB-Cfm 689, f. 13r

1

9

Handwritten musical notation on a five-line staff. The notation consists of a sequence of notes and rests, with some notes having accidentals (sharps, flats, naturals) and some having stems. The notes are written in a cursive style. The staff is divided into measures by vertical bar lines.

17

Handwritten musical notation for a piece in 3/4 time, featuring a treble clef and a key signature of one flat (B-flat). The notation is written on a five-line staff. The melody consists of eighth and quarter notes, with some notes beamed together. The bass line is indicated by a single line with notes below it. The piece concludes with a double bar line.

26

[illegible]

34

[illegible]

42

### F3. Phantasia Jacob Reys

D-W Guelf.18.7 III, ff. 211v-212r

[illegible]

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13

[illegible]

19

Handwritten musical notation for the song "The Rose Tree". The notation is written on a four-line staff. The notes are: G4, A4, B4, C5. The notes are written in a simple, stylized font. The notes are placed on the lines of the staff: G4 on the first line, A4 on the second line, B4 on the third line, and C5 on the fourth line. The notes are connected by a horizontal line. The notes are written in a simple, stylized font. The notes are placed on the lines of the staff: G4 on the first line, A4 on the second line, B4 on the third line, and C5 on the fourth line. The notes are connected by a horizontal line. The notes are written in a simple, stylized font. The notes are placed on the lines of the staff: G4 on the first line, A4 on the second line, B4 on the third line, and C5 on the fourth line. The notes are connected by a horizontal line.

24

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some stems having small circles or dots at the top. The notation is organized into measures by vertical bar lines. The first measure contains a single stem with a circle. The second measure contains a stem with a circle and a horizontal line. The third measure contains a stem with a circle and a horizontal line. The fourth measure contains a stem with a circle and a horizontal line. The fifth measure contains a stem with a circle and a horizontal line. The sixth measure contains a stem with a circle and a horizontal line. The seventh measure contains a stem with a circle and a horizontal line. The eighth measure contains a stem with a circle and a horizontal line. The ninth measure contains a stem with a circle and a horizontal line. The tenth measure contains a stem with a circle and a horizontal line. The eleventh measure contains a stem with a circle and a horizontal line. The twelfth measure contains a stem with a circle and a horizontal line. The thirteenth measure contains a stem with a circle and a horizontal line. The fourteenth measure contains a stem with a circle and a horizontal line. The fifteenth measure contains a stem with a circle and a horizontal line. The sixteenth measure contains a stem with a circle and a horizontal line. The seventeenth measure contains a stem with a circle and a horizontal line. The eighteenth measure contains a stem with a circle and a horizontal line. The nineteenth measure contains a stem with a circle and a horizontal line. The twentieth measure contains a stem with a circle and a horizontal line. The notation is written in a cursive, handwritten style.

F4. Fantasia Jacobus Reis of Augusta

Varietie 1610, f. F2r-F2v

[illegible]

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8

[illegible]

19

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29

[illegible]

36

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45

50

B1a. The Bells of Osn(ey) - cittern A4B4

J-Tn BM-4540-ne, sig. C1v

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B1b. (The Bells of Osney) - 7F A4

US-Ws V.a.280, f. 87v

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