

# LUTE NEWS 133 (APRIL 2020): LUTE MUSIC OF ALFONSO FERRABOSCO THE ELDER (1543-1588)

## PART 3: MISCELLANEOUS INTABULATIONS AND DANCES - IN PEASCOD TIME

<b>AF1.</b> GB-Cu Dd.5.78.3, ff. 27v-28r <i>A. F.</i> - North 15; Charteris C211	p. 1
<b>AF2.</b> GB-Cu Dd.2.11, ff. 22v-23r <i>Miserere Alfonso</i> - North 14; Charteris C210; model: <i>Miserere mei Domine</i> 2nd part of <i>Inclina, Domine</i> - only alto part known; Charteris C71	4-5
<b>AF3.</b> GB-Lbl Hirsch 1353, ff. 68v-69r untitled model: GB-Och 78-82, no. 16 <i>Quam magnificata sunt Octava pars</i> - instr. ens. ã3; Charteris C15	6-8
<b>AF4i.</b> GB-Lbl Eg.2406 (Pickeringe), ff. 10v-11r <i>the treble to the spanish Pavinge by Alfonses</i> - duet treble - North 16; Charteris C215; Lundgren no. 32 <sup>1</sup> GB-Cu Dd.3.18, ff. 14v-15r <i>The Spanish paven</i> - treble <sup>2</sup>	8-10
<b>AF4ii.</b> GB-Lbl Eg.2406, f. 11r <i>the ground to the treble</i>	11
<b>AF5.</b> GB-Lbl Hirsch M.1353, ff. 18v-19r untitled <sup>3</sup> Charteris C D12 D-Hs ND VI 3238, pp. 52-55 <i>Vltimi miei suspiri Ferabosco</i> - Verdelot model: Gardano <i>La più divina e più bella musica ... madrigali a sei voci</i> (Venice 1541); GB-Lbl RM.24.d.2 (Baldwin), ff. 52v-53v <i>mr: alfonso; ferabosco: vi: voc: vltimi me:</i> - textless à 6	11-15
<b>AF6.</b> Adriaenssen 1584, ff. 5v-6r <i>Io mi son gioninetta</i> [index: <i>Alfonso Ferabosco</i> ] - lute and 2 voices Adriaenssen 1600, ff. 5v-6r <i>Io mi son gioninetta A4</i> [index: <i>Ferrabosco</i> ]; model: Domenicho Maria Ferrabosco <i>Il primo libro de madrigali a quatro voci</i> (Venice, Scotto 1558)	16-17
<b>AF7.</b> Adriaenssen 1584, f. 28v <i>Tu dolce anima mia</i> [index: <i>Alfonso Ferabosco</i> ] à5 - lute and 2 texted voices [You my sweet soul]; model: Andreas Pevernage <i>Harmonia Celeste</i> (Antwerp 1583), f. 17v <i>Tu dolce anima mia A5 Alfonso Ferabosco</i> ; GB-Och 78-82 no. 49 <i>Tu dolce anima mia [Alfonso]</i> - à5; Charteris C134	18-19
<b>AF8.</b> GB-Y M.91(S), f. 20v <i>Duo Alphonso</i> - transcribed from duet for two viols Charteris C216	20
<b>AF9.</b> Denss 1594, f. 77v <i>Gagliarda di Ferabosco</i> [index: <i>Galiarda Ferabosco</i> ] <sup>4</sup> D-Dl 1.V.8, ff. 86v-87r <i>Gagliarda di ferabosco</i> <sup>5</sup>	21
<b>AF10.</b> GB-Cu Add.8844, ff. 7v-8r <i>Augusti[ne] pavan</i> <sup>6</sup> GB-Cu Dd.2.11, f. 67r untitled - bandora solo GB-Cu Dd.2.11, f. 64r untitled - bandora solo a tone higher Keyboard: GB-Lbl Add.29485, ff. 10r-10v <i>Pavana Bassano</i> Mixed consort: North app 1; Charteris C226 GB-Cu Dd.3.18, f. 36v <i>Alfonsoes Pauen</i> - lute GB-Cu Dd.14.24, f. 22r <i>Alfonsoes Pauen</i> - cittern GB-Cu Dd.5.20, f. 4r <i>Alfonsoes Pauen</i> - recorder GB-Cu Dd.5.21, f. 4r <i>Alfonsoes Pauen</i> - bass viol	22-23
<b>AF11a.</b> D-W Guelf. 18.8 V, ff. 120r-122v <i>Passe e mezzo 1<sup>a</sup> parte.</i> <i>Alfons. de Ferrabosco Secunda parte Terza parte Quarta parte Quinta parte Sesta parte Settima parte</i> - North app 4a	24-27
<b>AF11b.</b> D-W Guelf. 18.8 V, ff. 122v-123v <i>Galiarda del passo e mezzo Secunda parte. Terza parte. Gagliarda p.3 Quarta parte Reprisa</i> - North app 4b	28-29
<b>AF12.</b> D-W Guelf. 18.8 V, f. 82r [ <i>Passamezzo In contralto</i> ] <i>Parte undecima. Alfonsus de ferrabosco</i> - North app 2	30
<b>AF13.</b> D-W Guelf. 18.8 V, ff. 100r-100v [ <i>Passo e mezzo</i> ] <i>Settima parte. Alfonsu(s) de Ferrabosco</i> - North app 3	30
<b>AF14.</b> D-W Guelf. 18.8 VII, ff. 228r-229r <i>La Battaglia Alf. de Ferrabosco</i> - North app 5	31-33

After a considerable pause here is the third and final part of the complete lute music ascribed to Alfonso Ferrabosco the Elder (1543-1588). The first two parts in the series included ten fantasias, five pavans and three galliards for lute and/or bandora,<sup>7</sup> to which is now added fourteen items all ascribed to Alfonso (although the attribution of some of them is doubtful): intabulations for lute of music for instrumental (4) or vocal (3) ensemble, as well as a treble and ground duet on the Spanish Pavan, passamezzi and other dances (5, one a pavan-gagliarda pair) and a setting of the Battaglia.<sup>8</sup> Other lute tablature not included in the series is found in three of the manuscripts from the library of Edward Paston (1550-1630),<sup>9</sup> which include incomplete lute intabulations, lacking the cantus, of seventeen motets, four chansons, two madrigals, two English songs, a lamentation and a Latin song, all ascribed to *Alfonso*. He was also a prolific composer of vocal music which was published in collections of madrigals and motets in England and on the continent.<sup>10</sup>

Alfonso was born in Bologna in 1542/3 and was paid a sinecure by the Bologna Senate from 1552 before the family moved to France in 1559 when Alfonso and his two younger brothers entered the service of Charles of Guise, Cardinal of Lorraine. The three brothers took part in Du Bellay's *Epithalame* performed at the wedding of Princess Marguerite, sister of Henri II of France, and Duke Emanuele Filiberto of Savoy, for which occasion Alfonso was praised by the French dramatist and poet Etienne Jodelle for his singing. The three were also praised by Pierre de Ronsard in his *Hymne de Charles, Cardinal de Lorraine* referring to them as the 'trois Pharabosques Italiens' probably for their role in 1558 in the wedding celebrations of Mary Queen of Scots and the dauphin who became Francis II of France the following year. Alfonso moved to England by 1562 where he was employed as 'one of the Q[ueen Elizabeth's] Music[i]ons', but in 1563 returned to Italy to enter the service of Cardinal Farnese in Rome although he moved back to England within a year. He was in France again in 1569 and later that year back in Bologna only returning to England in 1572. He is recorded as Gentleman of the Privy Chamber in 1576, but fell out of royal favour in 1577 and was accused of murdering a servant of Sir Philip Sydney. He married and immediately left England to stay with the Duke of Lorraine in France on his way back to Italy in 1578, leaving behind his son Alfonso II in England and his wife in France. He was employed by the Duke of Savoy in Turin and died in Bologna in 1588.<sup>11</sup> Alfonso had a peripatetic career frequently travelling between Italy, France and England and working for distinguished patrons, so not surprisingly it was rumoured he was a spy. His international reputation would

<sup>1</sup> Lundgren-Edition 50 *English Duets for Two Renaissance Lutes* - <http://www.luteonline.se>

<sup>2</sup> The duet and all other settings of the Spanish Pavan were edited for *Lute News* 112 (December 2014).

<sup>3</sup> Thanks to Craig Hartley for a copy of his edited version which informed my editorial changes.

<sup>4</sup> Denss named him *Gagliarda di Ferabosco* similar to Hainhofer's designation of *Alfonso de ferrabosco* (AF11-14), presumably assuming incorrectly that Ferrabosco was his place of origin not family name.

<sup>5</sup> The manuscript is lost but photographs have recently surfaced.

<sup>6</sup> Also edited for *Lute News* 50 (June 1999), no. 1a.

<sup>7</sup> The previous parts were 'Music ascribed to A. F. in Basel F.IX.70' in *Lute News* 60 (December 2001), 'Lute Music of Alfonso Ferrabosco the Elder Part I: Fantasias' in *Lute News* 89 (April 2009) and 'Part 2: Pavans and Galliards' in *Lute News* 103 (September 2012).

<sup>8</sup> Thank you to Floris Stehouwer for prompting me to finish the series. North numbering is from Nigel North *Alfonso Ferrabosco of Bologna. Collected Works*

for *Lute and Bandora* (Oxford University Press 1974); and Charteris numbering is from Richard Charteris *Alfonso Ferrabosco the Elder: Opera Omnia IX: Instrumental Music* Corpus Mensurabilis Musicae 96 (American Institute of Musicology, Hänssler-Verlag 1988).

<sup>9</sup> GB-Lbl Add.29247 & Add.31992 and GB-Lcm Tenbury 2089, but none in GB-Lbl Add.29246.

<sup>10</sup> A total of 132 madrigals, 38 songs with English texts, 37 motets, 4 chansons, 4 lamentations and an anthem - enough to fill volumes I-VIII of Charteris' *Opera Omnia*, see fn 8, as well music for two to six viols edited in Charteris IX and Paul Doe (ed.) *Elizabethan Consort Music* Musica Britannica 44 & 45 (Stainer and Bell 1979/1988) and listed in the Viola da Gamba Society thematic index: <http://vdgs.org.uk/thematic/F.pdf>

<sup>11</sup> 'Ferrabosco, Alphonso [I]' in Andrew Ashbee and David Lasocki *Biographical Dictionary of English Court Musicians* (Asghate 1998), pp. 407-409; 'Ferrabosco' John V. Cockshoot and Christopher D. Field *Grove Music Online* at <https://www.oxfordmusiconline.com> (subscription required).

explain how music ascribed to him found its way into diverse sources of English and continental provenance. Assuming he composed all the music bearing his name, the quantity and diversity of his output is all the more remarkable considering he died in his mid-forties. In addition to his huge output of vocal music, instrumental music for one or two lutes, bandora, viols, mixed consort or other instrumental ensembles is also attributed to him, but some may be arrangements of his music by others. As well as singer and vocal composer, he presumably composed and played music for lute and viols, and possibly bandora, although some is in sources compiled after he died so it is possible that arrangements were made posthumously.

Lute settings of music of three of his relatives are also found in continental sources, but as none of them are known to have played the lute it seems likely the lute settings were made by others. Three canzonette by Alfonso's father Domenico Maria Ferrabosco (1513-1574) are intabulated for lute in a variety of sources.<sup>12</sup> Adrian Denss' *Florilegium* 1594, ff. 27r-31r includes a continuous sequence of intabulations for lute and two voices of nine canzonette by Alfonso's second cousin Matthias Ferrabosco (1550-1616).<sup>13</sup> And lute settings of three canzonette by Matthias' brother Constantino Ferrabosco (1550-1600) is found in Johan Rude's *Flores Musicae* 1600.<sup>14</sup> Alfonso's son, Alfonso Ferrabosco the Younger (1575-1628), also became an influential composer of mask and viol consort music during the reign of James I.<sup>15</sup>

Of the music by Alfonso here, AF1-3 are intabulations of ensemble music. The initials *AF* of **AF1** probably refer to Alfonso,<sup>16</sup> and it is likely to be a lute arrangement of music for instrumental ensemble à3, but the hypothetical original is not known. **AF2** is a three-part lute intabulation of Alfonso's *Miserere mei, Domine* [Have mercy on me, O God],<sup>17</sup> the second part of Alfonso's motet *Inclina, Domine*. North and Charteris were unaware of this identification of the lute setting, which was reported by Christopher D. S. Field in the revised entry for Alfonso in *Grove Music Online* in 2010.

**AF3** is an untitled and anonymous lute intabulation in the Hirsch lute book of *Quam magnificata sunt*, the eighth part of the eleven-part motet *Benedic anima mea* ascribed to Alfonso Ferrabosco in a set of parts books for five voices in Christ Church Library at Oxford (Och 78-82). The identification was not known to North, Charteris, nor to Robert Spencer when he published the facsimile edition of the Hirsch lute book.

It is surprising to find a treble and ground lute duet **AF4** ascribed to *Alfonces* in one of the two nearly identical sources: the Pickeringe lute book with the ground, and anonymous without the ground in Holmes' duet and consort lute part book Dd.3.18. As it is on the popular tune known as the Spanish Pavan, it is unlikely to be a lute duet arrangement of an existing composition by Alfonso. The ascription in the Pickeringe lute book copied several decades after he died, could be an error, but if it was composed by him then one wonders whether more of the anonymous lute trebles in

English sources were composed by him as well, and whether he influenced John Johnson's success in the genre. Johnson was appointed in 1580 when he must already have been an experienced lutenist and would likely have served a seven-year apprenticeship with some nobleman associated with the court. Alfonso left England for good only a few years earlier in 1578, and so John Johnson and Alfonso were presumably acquainted, and may have played duets together. Johnson was also surely required to play duets and trios to fulfil his court appointment as one of the three lutes, the other two appointments being held at one time by Mathias Mason and Robert Hales.

AF5-7 are lute intabulations of vocal music. **AF5** is a setting of Philippe Verdelot's madrigal *Ultimi miei sospiri* (che mi lasciate fredde e senza vita) [My last sighs leave me cold without life]. It is anonymous and untitled in the Hirsch lute book but a nearly identical version is ascribed *Ferabosco* in the Schele lute book, so it could be Alfonso's lute setting of Verdelot's madrigal if it is not by another Ferrabosco or just an ascription error. However, a textless setting à6 in the Baldwin MS copied c.1590-1591 is also ascribed to *mr: alfonso: ferabosco*, which might mean that it was known in England as Alfonso's ensemble setting of Verdelot's original which he or someone else intabulated for lute. Nigel North's *Collected Works* mentioned but excluded it and it was relegated to an appendix as doubtful in Richard Charteris' *Opera Omnia*. **AF6** is one of many lute intabulations of the madrigal *Io mi son giouinetta* (e volentieri M'allegro e canto en la stagion novella) [I am a young girl, and I like to be merry and sing in the new season] composed by Alfonso's father, Domenico Maria Ferrabosco. The setting here is ascribed to *Alfonso Ferabosco* in the index of Emmanuel Adriaenssen's *Pratum Musicum* published in Antwerp in 1584, but was excluded although listed under works for Domenico Maria Ferrabosco in North's *Collected Works*, and not mentioned in Charteris' *Opera Omnia*. It is possible that Alfonso made the lute arrangement of his father's madrigal. However, it is more likely that Adriaenssen made an error in the names using Alfonso instead of Domenico, as all the other names in his index are of the composers of the vocal models not the arranger for lute, who was probably Adriaenssen himself. **AF7** is another madrigal ascribed to *Alfonso Ferabosco* in the index to *Pratum Musicum* and is titled *Tu dol' anima mia* [You my sweet soul], not mentioned or included by either North or Charteris. However, the vocal original is ascribed to Alfonso Ferrabosco in Pevernage's *Harmonia Celeste* of 1583. So it seems certain that it is a vocal work by Alfonso, and was probably intabulated for lute by Adriaenssen. Although tablature for the two madrigals in Adriaenssen (only the first included in the revised edition of 1600) is each a complete intabulation of the voice parts, he also provides parts for two voices with text on the facing pages. **AF8** is my own transcription for lute transposed down a fourth from a duet for two viols ascribed *Alphonso* in a manuscript in the library of York Minster.<sup>18</sup>

<sup>12</sup> Three madrigals by Domenico Maria Ferrabosco are intabulated for lute in a variety of sources: his most famous *Io mi son giouinetta* for 4 voices in *Il primo libro de madrigali a quatro voci de diversi autori* (Venice, Scotto 1558) found in many lute sources, and the setting by Melchior Neusidler is edited in the *Lutezine* together with a full list of cognates; and the other two are from Gardane *De diversi autori il quarto libro de madrigali a quatro voci a note bianche novamente dato in luce* (Venice, Gardano 1554): a lute settings of *Deh ferma amor costui* is in Neusidler *Il Primo Libro Intabolatura di Liuto* 1566, p. 1 and Phalèse and Bèllere *Theatrum Musicum* 1571, f. 54v; and of *Bacia mi vita mia* is in Galilei *Intavolatura di Lauto Libro Primo* 1563, p. 9.

<sup>13</sup> *Dormina amor; O Monti o fiumi; Che giouerebbe hauer; Dansar vid'io; Donna ben ch'io; Io stanco & lasso; E vn sol in cielo; Che mi gionia servir; and Meraviglia d'amore.*

<sup>14</sup> Rude I sig. L6v *Io sequo sempre* [una fugace feral]; Rude II sig. AA5v *Mai non*

[vo] *piu cantare* [come solea] & sig. AA6v *Piu non voglio servire* - all three à4 *voc. Ferraboscho* are lute intabulations of nos. XV, XI & XIII from *Canzonette a quatro voci Di Constantino Ferrabosco Bolognese* (Nürnberg, Cathrinae Gerlachiae 1590) online facsimile: <https://www.loc.gov/item/2008561296/>

<sup>15</sup> 'Ferrabosco, Alphonso [II]' in Ashbee & Lasocki 1998, *op cit.*, pp. 410-412.

<sup>16</sup> Another piece in Dd.5.78 with the initials AF is confirmed to be him from a concordant setting.

<sup>17</sup> North speculates that it could have been included in Thomas Robinson's *Medulla Musick* of which no copy is known but is recorded as including settings of the *Miserere* by Byrd and Ferrabosco.

<sup>18</sup> I do not have a copy of the original manuscript, and so transcribed from Charteris *Collected Works* and *Doe Musica Britannica* 45, no. 115.

AF9-13 are lute settings of dance music found in continental sources. **AF9** is a gagliarda for lute ascribed only with the family name *Ferrabosco* in Adrian Denss' *Florilegium* published in Köln in 1594. *Florilegium* also includes intabulations for lute of nine canzonette by Matthias Ferrabosco (see fn 13). North assumed that Matthias composed the gagliarda too, and it was neither mentioned nor included by Charteris. But North's assumption seems unlikely as Matthias is only known as a composer of vocal music. As lute solos of dance forms ascribed to Alfonso are found in a number of continental prints and manuscripts, it is certainly possible that the gagliarda is by Alfonso too. Pavans ascribed to Alfonso were edited in a previous part of this series (see fn 7), but **AF10** is a doubtful attribution and so was omitted then. The problem is that the sources include a lute solo setting ascribed to Augustine, almost certainly Augustine Bassano, English court musician 1550-1604, which is confirmed in the ascription of a keyboard setting titled *Pavana Bassano*. But then a mixed consort setting of the same pavan in Mathew Holmes consort part books (lacking treble viol and bandora parts) is titled *Alfonsoes Pauen* in all the surviving parts. So, were the lute and keyboard ascriptions both errors or was Holmes confusing Augustine and Alfonso, both beginning with 'A'? Alternatively, did Alfonso make the mixed consort arrangement of Bassano's, presumably ensemble, original?

AF11-13 are three passomezzi, one coupled with a gagliarda, all bearing the full name *Alfonso Ferrabosco* in Philip Hainhofer's lute books, dated 1603. North doubted the attributions on stylistic grounds and included them in the appendix, whereas Charteris' *Opera Omnia* did not mention or include them. **AF11a** with seven variations and **AF11b** the paired gagliarda with four variations plus ripresa are based on the passomezzo moderno ground (chords on scale degrees I-IV-I-V-I-IV-I-V-I). Alfonso's name appears only at the beginning but it is assumed he composed all the sections of the pavan and gagliarda. **AF12** is also based on the passomezzo moderno ground, and is a single variation ascribed to Alfonso amid a twenty-five variation passamezzo plus ripresa setting (paired with an eleven variation gagliarda plus ripresa), all anonymous except the variation here, and one variation each ascribed to Nicolo Legname (prima parte), J.B. Besardi (sexta parte) and Lorenzino (decima sexta parte).<sup>19</sup> **AF13** is based on the passamezzo antico ground (i-VII-i-V-III-VII-i/V/i), and is also a single variation ascribed to Alfonso in a larger set of twelve variations (paired with a gagliarda of five variations), the first ascribed to J.B. Bezardj and the rest anonymous. Finally, **AF14** is a battle piece also found in Philip Hainhofer's lute books and is a battle piece based on a different model to those by Jannequin<sup>20</sup> and Werrecore or any other battle settings, although quoting similar trumpet calls and other sounds of the battle. A commentary for all Alfonso's music here will be found at the end of the *Lutezine*.

## IN PEASCOD TIME

**HU15** is known as an untitled set of variations on the *Hunts Up* ground in Mathew Holmes' first lute book,<sup>21</sup> but whilst editing it I realised that the melody is the ballad tune *In Peascod time*,<sup>22</sup> which seems to have been missed by all previous descriptions of the source or the tune, including our Lute Society facsimile edition of Dd.2.11! The tune is included in Claude M. Simpson *The British Broadside Ballad and its Music* (Rutgers University Press 1966) [pp. 368-370], listing only the cittern setting in Anthony Holborne's *The Ciththarn Schoole* of 1597 (edited in the *Lutezine*) and sources of a keyboard setting by Orlando Gibbons, but until now no lute setting was known.

The tune *In Peascod Time* is called for to accompany the ballad 'The Lady's Fall' beginning 'Mark well my heavy doleful Tale, you Loyal Lovers all' after which the tune acquired the title *The Ladys Fall* and was used extensively in the seventeenth century to accompany a variety of other ballads.

**HU15a.** GB-Cu Dd.2.11, f. 54r (In Peascod Time) pp. 2-3  
 Holborne *The Ciththarn Schoole* 1597, sig. C1v *In peascod time* - cittern  
 B-D Lynar A2, pp. 53-58 untitled - keyboard  
 GB-Lbl RM.23.1.4 (Cosyn), ff. 85v-88r *Mr Orlando Gibbons*  
*Bachelier of Musicke*: [index: *The Hunts up*] - keyboard  
 US-NYp Drexel 5612, pp. 22-27 *Mr Gibbons Peascod time* - keyboard  
 Walsingham no. 32 *In Peascod time* - cittern and bass viol consort parts<sup>23</sup>

## APPENDICES

Here are some page fillers as a contrast to the demanding music of Alfonso (and the *Lutezine* also includes a lot of easier and enjoyable music). To continue the theme of the ostinato bass of Alfonso's *Battaglia* (**AF14** above), **App 1 & 2** are two different settings of the same Shepherd's or Pastoral dance with an ostinato bass of an open fifth course, presumably in imitation of the drone of bagpipes or similar rustic instruments. **Apps 3 & 4** are two similar lute solos written on a loose sheet in the back of a manuscript recently found in the Stadtbibliothek Braunschweig.<sup>24</sup> They are reminiscent of the English tune called Kamps Jig, and sound very much like stage music that could have been taken to Germany by travelling English actors/musicians. **App 5** is an anonymous prelude from Mertel's *Hortus Musicalis* published in Strasbourg in 1615. And **App 6** is version of a *Juden Tantz* in an open tuning with not one but several repeated notes as a drone,<sup>25</sup> but is transcribed for renaissance lute here because you will probably not want to retune your lute - if you do, the original is in the *Lutezine*. To avoid awkward chords in the transcription the droning chords have been simplified to a single bass in C, as found in Apps 1 & 2. More lute solos with an ostinato bass are in the *Lutezine* accompanying this *Lute News*, including a setting of an English Battle piece as a contrast to the one by Alfonso.

**App 1.** D-LEm II.6.15, p. 371 i *Schäfer Tantz* 15 15  
**App 2.** D-LEm II.6.15, p. 406 ii *Chorea Pastorum* 17  
**App 3.** D-BSstb C 39 2o, loose leaf f. 3v untitled 19  
**App 4.** D-BSstb C 39 2o, loose leaf ff. 3v-4r 2 *Disc* 19  
**App 5.** Mertel 1615, p. 17 *Praeludium* 39 20  
**App 6.** PL-WRk 352, ff. 52v-53r *Jud(e)n Tantz* - transcribed 23

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<sup>19</sup> As the heading to the first part of AF12 bears the name Nicolaj, then it may be that he composed it all except for the 'guest' parts contributed by the other named composers. The same goes for AF13, headed with the name of Besard. But were they a joint effort by several composers or did Philip Hainhofer assemble them from parts that he collected separately and are his ascriptions correct?

<sup>20</sup> See elsewhere in this supplement for Martin Shepherd's setting of Jannequin's *Battaglia* by Francesco da Milano in the complete series of Francesco's music, and a setting of an English battle piece is in the *Lutezine*.

<sup>21</sup> As identified by John Ward, see *Music for Elizabethan Lutes* (Clarendon Press 1992), p. 102 fn 315. The ground is a variant of the Hunts Up, substituting bass runs of A-Bflat-C for F in bar 3 and Bflat-C-D for G in bar 6 of each of the five variations, when the standard ground is two bars each in F F G

G B flat F C F (scale degrees I I I I I I I I I I).

<sup>22</sup> HU15 continues the numbering of the Hunts Up-related music from the *Lutezine* to *Lute News* 132. Peascod time refers to the season for harvesting peas from the fields. The text is known from a poem in *England's Helicon* 1600, sigs. Z3r-Z4v beginning: 'In Peascod time, when Hound to home, gives care till Buck be kild: And little Lads with pipes of corne, sate keeping beasts a field' which fits the tune.

<sup>23</sup> US-OAm Parton (cittern); GB-Hu DD HO 20/3 (bass viol).

<sup>24</sup> D-BSstb MS C 39 2° - online facsimile:

<http://publikationsserver.tu-braunschweig.de/get/64444>

<sup>25</sup> With the 4th course tuned down 3 frets and the 5th course up 2 frets so they are in unison. The original and a more detailed description will be in the *Lutezine*.

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

**1**

9

16

24

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (flags) and horizontal lines with various letters (a, c, e, f) and symbols (r, d, b) written above and below the staff. The notation is organized into measures separated by vertical bar lines.

28

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (flags) and horizontal lines with various letters (a, c, e, f) and symbols (r, d, b) written above and below the staff. The notation is organized into measures separated by vertical bar lines.

33

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (flags) and horizontal lines with various letters (a, c, e, f) and symbols (r, d, b) written above and below the staff. The notation is organized into measures separated by vertical bar lines.

37

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (flags) and horizontal lines with various letters (a, c, e, f) and symbols (r, d, b) written above and below the staff. The notation is organized into measures separated by vertical bar lines.

42

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (flags) and horizontal lines with various letters (a, c, e, f) and symbols (r, d, b) 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 (flags) and horizontal lines with various letters (a, c, e, f) and symbols (r, d, b) written above and below the staff. The notation is organized into measures separated by vertical bar lines.

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (flags) and horizontal lines with various letters (a, c, e, f) and symbols (r, d, b) written above and below the staff. The notation is organized into measures separated by vertical bar lines.

53



1

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

1

a	a	a	a	a	a	a	a	a	a	a

12

a	a	a	a	a	a	a	a	a	a	a

21

a	a	a	a	a	a	a	a	a	a	a

31

a	a	a	a	a	a	a	a	a	a	a

41

a	a	a	a	a	a	a	a	a	a	a

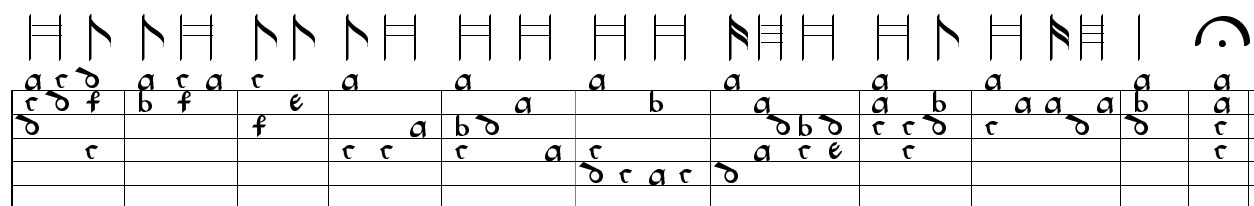
51

a	a	a	a	a	a	a	a	a	a	a

62

72

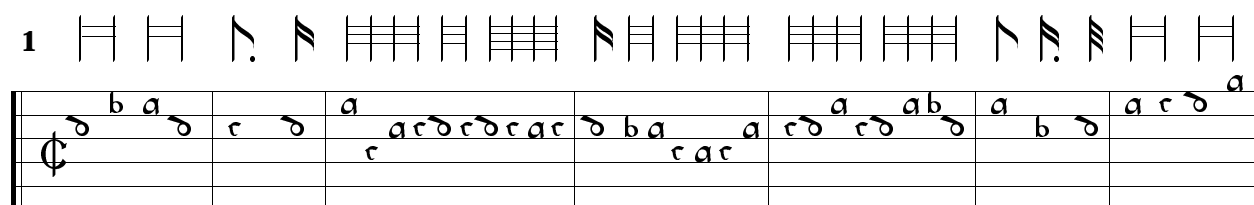
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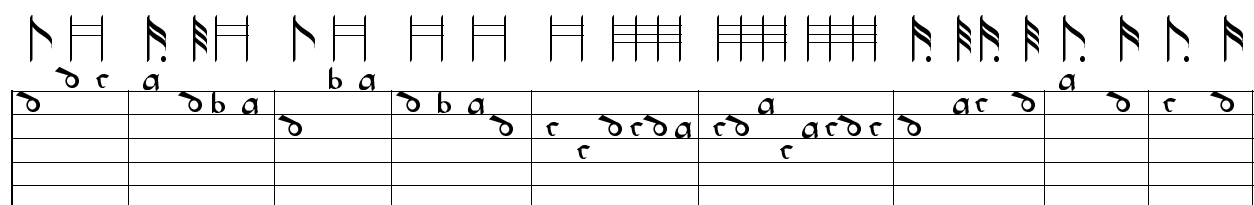
143

## AF4i. The Treble to the Spanish Pavinge Alfonso Ferrabosco - 6x16+1bars

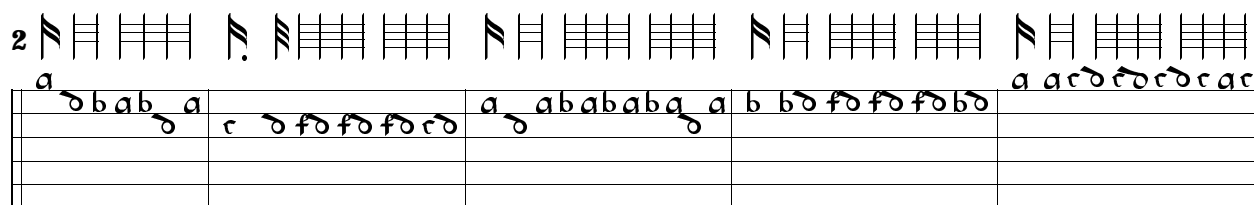
GB-Lbl Eg.2406, ff. 10v-11r



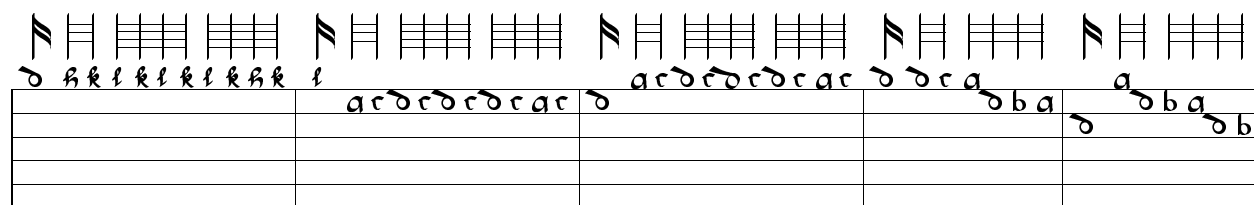
1



8



17



22



27




59

[illegible][illegible]





71

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

80

a	a b b	a b a	a b
b	a b b	b	a b b

84

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

88

[illegible]

92

AF4ii. The Ground to the Treble - 16+1bars - play 6 times

GB-Lbl Eg.2406, f. 11r

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 includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The piece concludes with a double bar line.

**1**

[illegible]

9

**AF5. Ultimi miei sospiri** Alfonso Ferrabosco

GB-Lbl Hirsch M.1353, ff. 18v-19r

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

**1**


6

[illegible]

12

		c	a c d e b a r	d c d f d f c d	a
	e	e f e		f	b a b d b d a b
r b c    a    ar	e           ca		a		c                 a
c      e	e	e c e	c                 e	c	
d	c	c			

16

a

	d	d c a	c	a	a
r ab abd	f a	e f e f e f e r e	a a b a b a	a	
r ac cac	e e	e r e	c c	a a c a c	e f
d a r d	r e f e r a e	c	c	r e	f

22

[illegible]

27

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

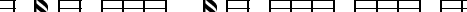
31




[illegible]

35

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

39



				
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43

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

48

53

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

53

58

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

58

63

f	f	f	f	f
f	f	f	f	f
a	c	a	c	a
a	c	a	c	a

63

68

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

68

73

c	c	c	c	c
f	f	f	f	f
c	a	c	a	c
c	a	c	a	c

73

78

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

78

82

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

82



87

92

96

99

103

108

113



Measures 1-4 of the piece. The notation is in a single system with four staves. The first staff contains a series of vertical lines and some notes. The second staff contains a series of notes and rests. The third and fourth staves contain a series of notes and rests. The piece is in a 16th-century style, with a common time signature.

1

Measures 5-8 of the piece. The notation is in a single system with four staves. The first staff contains a series of vertical lines and some notes. The second staff contains a series of notes and rests. The third and fourth staves contain a series of notes and rests. The piece is in a 16th-century style, with a common time signature.

5

Measures 9-12 of the piece. The notation is in a single system with four staves. The first staff contains a series of vertical lines and some notes. The second staff contains a series of notes and rests. The third and fourth staves contain a series of notes and rests. The piece is in a 16th-century style, with a common time signature.

9

Measures 13-16 of the piece. The notation is in a single system with four staves. The first staff contains a series of vertical lines and some notes. The second staff contains a series of notes and rests. The third and fourth staves contain a series of notes and rests. The piece is in a 16th-century style, with a common time signature.

13

Measures 17-20 of the piece. The notation is in a single system with four staves. The first staff contains a series of vertical lines and some notes. The second staff contains a series of notes and rests. The third and fourth staves contain a series of notes and rests. The piece is in a 16th-century style, with a common time signature.

17

Measures 21-24 of the piece. The notation is in a single system with four staves. The first staff contains a series of vertical lines and some notes. The second staff contains a series of notes and rests. The third and fourth staves contain a series of notes and rests. The piece is in a 16th-century style, with a common time signature.

21

Measures 25-28 of the piece. The notation is in a single system with four staves. The first staff contains a series of vertical lines and some notes. The second staff contains a series of notes and rests. The third and fourth staves contain a series of notes and rests. The piece is in a 16th-century style, with a common time signature.

25

28 a a a a a a a a

32 a a a a a a a a

## App 2. Chorea Pastorum - 7x4bars

D-LEm II.6.15, p. 406 ii

1 a a a a a a a a

8 a a a a a a a a

15 a a a a a a a a

22 a a a a a a a a

**1**

9

12

9

15

20

23

28

32

App 3. Untitled - 9D A4B8

D-BSstb C 39 2o, loose leaf f. 3v

1

7

App 4. Disc(ant?) - 9D A4B8

D-BSstb C 39 2o, loose leaf ff. 3v-4r

1

7

## AF8. Duo Alphonso Ferrabosco - transcribed from viol duet

GB-Y M.91(S), f. 20v

1

8

13

18

## App 5. Praeludium 39 - 7F

Mertel 1615, p. 17

1

9

## AF9. Gagliarda Ferrabosco - 7F A14B12C7

Denss 1594, f. 77v

3

6

12

17

22

27



## AF10. Pavan (Augustine or Alfonso) - AABBB

GB-Cu 8844, ff. 7v-8r

First system of musical notation (measures 1-4). The notation is in a square staff with a common time signature (C). The melody is written in a single line, and the accompaniment is written in a single line. The notes are:   
 Measure 1: C4, D4, E4, F4, G4, A4, B4, C5.   
 Measure 2: C4, D4, E4, F4, G4, A4, B4, C5.   
 Measure 3: C4, D4, E4, F4, G4, A4, B4, C5.   
 Measure 4: C4, D4, E4, F4, G4, A4, B4, C5.

Second system of musical notation (measures 5-8). The notation is in a square staff with a common time signature (C). The melody is written in a single line, and the accompaniment is written in a single line. The notes are:   
 Measure 5: C4, D4, E4, F4, G4, A4, B4, C5.   
 Measure 6: C4, D4, E4, F4, G4, A4, B4, C5.   
 Measure 7: C4, D4, E4, F4, G4, A4, B4, C5.   
 Measure 8: C4, D4, E4, F4, G4, A4, B4, C5.

5

Third system of musical notation (measures 9-12). The notation is in a square staff with a common time signature (C). The melody is written in a single line, and the accompaniment is written in a single line. The notes are:   
 Measure 9: C4, D4, E4, F4, G4, A4, B4, C5.   
 Measure 10: C4, D4, E4, F4, G4, A4, B4, C5.   
 Measure 11: C4, D4, E4, F4, G4, A4, B4, C5.   
 Measure 12: C4, D4, E4, F4, G4, A4, B4, C5.

Fourth system of musical notation (measures 13-16). The notation is in a square staff with a common time signature (C). The melody is written in a single line, and the accompaniment is written in a single line. The notes are:   
 Measure 13: C4, D4, E4, F4, G4, A4, B4, C5.   
 Measure 14: C4, D4, E4, F4, G4, A4, B4, C5.   
 Measure 15: C4, D4, E4, F4, G4, A4, B4, C5.   
 Measure 16: C4, D4, E4, F4, G4, A4, B4, C5.

12

Fifth system of musical notation (measures 17-20). The notation is in a square staff with a common time signature (C). The melody is written in a single line, and the accompaniment is written in a single line. The notes are:   
 Measure 17: C4, D4, E4, F4, G4, A4, B4, C5.   
 Measure 18: C4, D4, E4, F4, G4, A4, B4, C5.   
 Measure 19: C4, D4, E4, F4, G4, A4, B4, C5.   
 Measure 20: C4, D4, E4, F4, G4, A4, B4, C5.

15

Sixth system of musical notation (measures 21-24). The notation is in a square staff with a common time signature (C). The melody is written in a single line, and the accompaniment is written in a single line. The notes are:   
 Measure 21: C4, D4, E4, F4, G4, A4, B4, C5.   
 Measure 22: C4, D4, E4, F4, G4, A4, B4, C5.   
 Measure 23: C4, D4, E4, F4, G4, A4, B4, C5.   
 Measure 24: C4, D4, E4, F4, G4, A4, B4, C5.

Seventh system of musical notation (measures 25-28). The notation is in a square staff with a common time signature (C). The melody is written in a single line, and the accompaniment is written in a single line. The notes are:   
 Measure 25: C4, D4, E4, F4, G4, A4, B4, C5.   
 Measure 26: C4, D4, E4, F4, G4, A4, B4, C5.   
 Measure 27: C4, D4, E4, F4, G4, A4, B4, C5.   
 Measure 28: C4, D4, E4, F4, G4, A4, B4, C5.

22



AF11a. Passe e mezzo Alfonso Ferrabosco - 7F 7x16bars D-W Guelf. 18.8 V, ff. 120r-122v

Handwritten musical notation for the first system, measures 1-4. The notation includes a treble clef, a common time signature (C), and various rhythmic values (c, r, a, f, e, g) and accidentals (sharps, flats, naturals). The first measure is marked with a '1'.

Handwritten musical notation for the second system, measures 5-8. The notation continues with various rhythmic values and accidentals.

Handwritten musical notation for the third system, measures 9-12. The notation includes various rhythmic values and accidentals.

8

a

Handwritten musical notation for the fourth system, measures 13-16. The notation includes various rhythmic values and accidentals. The first measure of this system is marked with a '2'.

13

Handwritten musical notation for the fifth system, measures 17-20. The notation includes various rhythmic values and accidentals.

18

Handwritten musical notation for the sixth system, measures 21-24. The notation includes various rhythmic values and accidentals.

23

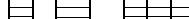
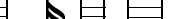
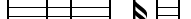
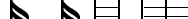

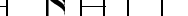
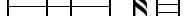
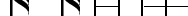
Handwritten musical notation for the seventh system, measures 25-28. The notation includes various rhythmic values and accidentals. The first measure of this system is marked with a '3'.

28

a


33

37

41

48

52

a c e a c e f h a d c a c e
   
 c .
   
 a

55



81

86

91

96

100

104

## AF11b. Gagliarda del passo e mezzo - 7F 4x16+31bars

D-W Guelf. 18.8 V, ff. 122v-123v

Handwritten notation for the first system of the Gagliarda del passo e mezzo. The notation consists of a single staff with a treble clef and a key signature of one flat (B-flat). The music is written in a 3/4 time signature. The first measure is marked with a large '3'. The notation includes various rhythmic values (c, d, e, f, g, a, b) and rests, with some measures containing a '1' above the staff.

Handwritten notation for the second system of the Gagliarda del passo e mezzo. The notation consists of a single staff with a treble clef and a key signature of one flat (B-flat). The music is written in a 3/4 time signature. The notation includes various rhythmic values (c, d, e, f, g, a, b) and rests, with some measures containing a '1' above the staff.

7

Handwritten notation for the third system of the Gagliarda del passo e mezzo. The notation consists of a single staff with a treble clef and a key signature of one flat (B-flat). The music is written in a 3/4 time signature. The notation includes various rhythmic values (c, d, e, f, g, a, b) and rests, with some measures containing a '1' above the staff.

13

Handwritten notation for the fourth system of the Gagliarda del passo e mezzo. The notation consists of a single staff with a treble clef and a key signature of one flat (B-flat). The music is written in a 3/4 time signature. The notation includes various rhythmic values (c, d, e, f, g, a, b) and rests, with some measures containing a '1' above the staff.

19 a

Handwritten notation for the fifth system of the Gagliarda del passo e mezzo. The notation consists of a single staff with a treble clef and a key signature of one flat (B-flat). The music is written in a 3/4 time signature. The notation includes various rhythmic values (c, d, e, f, g, a, b) and rests, with some measures containing a '1' above the staff.

26

Handwritten notation for the sixth system of the Gagliarda del passo e mezzo. The notation consists of a single staff with a treble clef and a key signature of one flat (B-flat). The music is written in a 3/4 time signature. The notation includes various rhythmic values (c, d, e, f, g, a, b) and rests, with some measures containing a '1' above the staff.

32

Handwritten notation for the seventh system of the Gagliarda del passo e mezzo. The notation consists of a single staff with a treble clef and a key signature of one flat (B-flat). The music is written in a 3/4 time signature. The notation includes various rhythmic values (c, d, e, f, g, a, b) and rests, with some measures containing a '1' above the staff.

40

47

a

54

a

61

68

75

81

88



## AF12. Passamezzo parte undecima Alfonso Ferrabosco - 7F

D-W Guelf. 18.8 V, f. 82r

6

11

## AF13. Passo e mezzo settima parte Alfonso Ferrabosco - 7FD-W Guelf. 18.8 V, ff. 100r-100v

1

7

12

**1**

11

23

35

45

56

68

123

Handwritten musical notation for measures 134-135. The notation includes rhythmic patterns (vertical lines) and notes (circles with stems) on a five-line staff. The notes are labeled with letters 'a', 'c', 'f', and 'a'. The measures are grouped by a large bracket on the left, indicating a 3-measure phrase. The notes are written in a stylized, handwritten font.

134

Handwritten musical notation for measures 136-137. The notation includes rhythmic patterns (vertical lines) and notes (circles with stems) on a five-line staff. The notes are labeled with letters 'a', 'c', 'f', and 'a'. The measures are grouped by a large bracket on the left, indicating a 3-measure phrase. The notes are written in a stylized, handwritten font.

146

Handwritten musical notation for measures 148-149. The notation includes rhythmic patterns (vertical lines) and notes (circles with stems) on a five-line staff. The notes are labeled with letters 'a', 'c', 'f', and 'a'. The measures are grouped by a large bracket on the left, indicating a 3-measure phrase. The notes are written in a stylized, handwritten font.

156

Handwritten musical notation for measures 160-161. The notation includes rhythmic patterns (vertical lines) and notes (circles with stems) on a five-line staff. The notes are labeled with letters 'a', 'c', 'f', and 'a'. The measures are grouped by a large bracket on the left, indicating a 3-measure phrase. The notes are written in a stylized, handwritten font.

162

Handwritten musical notation for measures 164-165. The notation includes rhythmic patterns (vertical lines) and notes (circles with stems) on a five-line staff. The notes are labeled with letters 'a', 'c', 'f', and 'a'. The measures are grouped by a large bracket on the left, indicating a 3-measure phrase. The notes are written in a stylized, handwritten font.

167

Handwritten musical notation for measures 170-171. The notation includes rhythmic patterns (vertical lines) and notes (circles with stems) on a five-line staff. The notes are labeled with letters 'a', 'c', 'f', and 'a'. The measures are grouped by a large bracket on the left, indicating a 3-measure phrase. The notes are written in a stylized, handwritten font.

Handwritten musical notation for measures 174-175. The notation includes rhythmic patterns (vertical lines) and notes (circles with stems) on a five-line staff. The notes are labeled with letters 'a', 'c', 'f', and 'a'. The measures are grouped by a large bracket on the left, indicating a 3-measure phrase. The notes are written in a stylized, handwritten font.

174