

LUTEZINE TO LUTE NEWS 113 (APRIL 2015): MORE SETTINGS OF FROG GALLIARD, SMITH'S ALMAINE & LORD WILLOUGHBY/ROLAND; MUSIC FOR PACKINGTON, 13 APPENDICES & ALBERT DE RIPPE PART 5: FANTASIES N° 18-19

Here are all the remaining mainly continental settings of the **Frog Galliard**, **Smith's Almaine** and **Lord Willoughby** (Dowland CLM n° 23, 47 and 66) known to me, other than those by John Dowland that are included in *Lute News* 113. Four more anonymous settings of n° 23 are in G, one a duet for unison lutes, and ten more are in F, one of these a duet for lutes a fourth apart, i.e. lutes in G and D. Unfortunately the parts for both duets don't fit together without extensive reconstruction, not attempted here.¹ Settings are also here for bandora and mandore, both also transcribed for lute, and two for cittern. Nine are titled Frog or some corruption of it, and one is called Rechenberger's and another Engels Nou Nou. Six more anonymous settings of n° 47, only one with a dedication to Smythe, include three with single line divisions that are like duet or consort parts. Four are in the usual key of D minor but two are in C minor, one a solo in Per Brahe's lute book, and the other in William Ballet's lute book that is more like a consort or second lute part. The remaining versions of n° 66 include eighteen (two in D minor and the rest in C minor) for lute plus two settings for bandora, and one for cittern. All are anonymous, but include versions in the printed lute books of Thomas Robinson, Joachim van den Hove, Nicolas Vallet and Adrian Valerius, and so presumed to be their own arrangements. The dedication to Lord Willoughby only occurs in English sources, and most of the continental titles refer to Roland, except the Dutch sources name Robert, the other character from the jig *Rowland and the Sexton*. For an explanation of the titles, see *Lute News* 113.

Also included are thirteen **appendices** of assorted items. N° 1, 3, 4, 7 are short pieces from Mathew Holmes duet and consort lute book Dd.3.18 that seem to carry the melody and hence stand alone; n° 2i-ii *Ballet des Grenouilles* for mandore and transcribed for lute, is unrelated to the Frog Galliard, and also different to the music for the French Ballet des Grenouilles arranged for instrumental ensemble à 5 in Praetorius *Terpsichore*, p. 141 and for lute as *Ballet des Manans* in Ballard *Premier Livre de Tablature* 1611, p. 31;² n° 5 and 6 are two galliards from continental sources with melody and harmonies seemingly influenced by the Frog Galliard; n° 8a-b are two versions of the tune quoted in bar 27 of K Darcy's/Queen Elizabeth's Galliard (DowlandCLM 41) referred to in *Lute News* 113, which is probably the ballad *Come o'er the bourn, Bessy, to me* from Shakespeare's *King Lear* (III, vi) quoting the text beginning *Come over the bourn bessy of A Songe between the Queenes majestie and England* licensed to William Birch in the Stationers Register in 1558, celebrating Elizabeth I's (Bessy) accession to the throne; n° 9a-h are all the versions of the *Cobbler of Bordeaux/Cobbler's Jig*³ to go with *The Shoemaker's Wife*, DowlandCLM n° 58 in *Lute News* as a further reference to the shoemaker's trade; n° 10 *And now to bed*, and n° 11 *Malts come down* are anonymous lute variations on two additional ballads,⁴ and n° 12 is *Guillims Dumpe* from Peter Leycester's book of tablature for lyra viol tuned luteway, and is accompanied by the instruction *to be played either with a viole sticke, or with the fingers as you play upon a Lute*, so can be played on a 6-course renaissance lute. The title clearly reads Dumpe, but it seems more like a Thump, as the bass notes with dots under them is typical notation for notes to be thumped, as explained in the preface of John Playford's *Musick's Recreation on the Lyra Viol* (1652) 'a letter which hath this mark under it . which is called a Thump or the striking the string onely with the Finger of your left hand'; finally, John M. Ward 'A Dowland Miscellany' *Journal of*

the Lute Society of America x (1977), p. 66 says n° 13a/b here are solo cittern settings of K Darcy's/Queen Elizabeth's Galliard (DowlandCLM 41), which they clearly is not.

This supplement also includes all the versions of two anonymous items dedicated to **Packington** (Bockington), one called Packington's Pound/Compound (n° P1a-l, P1b a particularly attractive equal duet with echo effects) the other a Galliard (n° P2a-e). The former is presumably dedicated to Sir John Packington (1549-1625/7) of Westwood near Worcester, who was a favourite of Elizabeth I for his wit and physique and reputedly he once laid a wager with three other courtiers that he could swim down the river Thames from Westminster to London Bridge but the Queen forbade it. However, the pound is not the value of the bet, because he also constructed a lake at Westwood that encroached on the highway and he cut through the embankments which flooded the neighbouring countryside, and so this is the more likely (com)pound celebrated in the lute solo that became so popular in England and abroad.⁵ The galliard was attributed to John Johnson in Jan Burgers complete edition on stylistic grounds, and so could be dedicated to John Packington before he was knighted in 1587, or maybe to one of his ancestors: his great uncle Sir John (d. 1560), or his father Sir Thomas (1530-1571), but probably not his grandfather Sir Robert Packington who was murdered in 1537. It is interesting to see how the six versions differ in handling of the hemiola rhythms in 2nd, 4th and 6th bars of the third strain.

No commentary is provided for the tablature, other than the de Rippe fantasies, but editorial changes are shown in grey and the diapasons (i.e. 7D is a D on the 7th course assuming a lute in G) and number of strains and bars in them (i.e. AABBB8 means two strains A and B with repeats all of 8 bars each).

- JD23f.** LT-Va 285-MF-LXXIX (Königsberg), f. 5v untitled
JD23g. D-Hs ND VI 3238 (Schele), pp. 144-145 *Frogge Galliard*
JD23h. NL-Lu 1666, f. 28v *Frayge Gaillarde*
JD23i-i. D-Ngm 33748/I, f. 9v *galliarda Frog Cantus* [duet - lute I]
JD23i-ii. D-Ngm 33748/I, f. 10r *galliarda Frog Pasus* [duet - lute II]
JD23j. D-B N 479, ff. 60v-62r *Frog galiard/ 2 deel* [=second part]⁶
JD23k. D-Dl M 297, p. 134 *Galliardt Gantz beri[hm]bt* (=very famous)
JD23l. NL-Lu BPL 2792, f. 19r *gaillarde*⁷
JD23m. S-B PB fl.172 (Per Brahe), ff. 15v-16r *Galiarda the frog*
JD23n. D-Lr 2000 (Harling), pp. 4-5 *Galliard*
JD23o. D-Ngm 33748/I,⁸ f. 13v *Galliarda*
JD23p. D-LEM II.6.15, p. 230-231 *Galliarda I.A.F.*⁹
JD23q. D-LEM II.6.15, p. 198 *Rechenbergers Galliardt 15*
JD23r. Valerius, 1626, pp. 54-55 *Engels Nou, Nou* [index *Nou, nou*]
JD23si. LT-Va 285-MF-LXXIX, f. 21r *Galliarda Frosee* [lute I]
JD23sii. LT-Va 285-MF-LXXIX, f. 22v *Galliarda Frisco. Bass* [lute II]
JD23ti&ii. Valerius, 1626, pp. 54-55 *Engels Nou, Nou* [index *Nou, nou*] (diatonic cittern in french and chromatic cittern in Italian tuning)
JD23ui&ii. LT-Va 285-MF-LXXIX, f. 40v *The Frogs Galliard* [dupli modo 1. / 2. *Variatio* (bandora and transcription for lute)]
JD23v-i&ii. GB-En Adv.5.2.15 (Skene), pp. 35-40 *Froggis Galziard* (5-c mandore tuned hfhf and 6-c lute transcription)
JD23w. Robinson *New Citharen Lessons* 1609, sig. G1r 24 *The Frogge* (chromatic cittern in italian tuning)
JD47d. GB-Cu Add.2764(2), f. 10r untitled [first strain and beginning of division only, reconstructed based on JD47e-f]
JD47e. GB-Lbl Add.38539 (ML), f. 8v *Smythes Allmayne* - consort or duet part? DowlandCLM¹⁰ 47a
JD47f. D-Hs ND VI 3238, p. 148 *Allmande* [consort or duet part?]
JD47g. D-B 40141 (Naucerus), f. 43r *Almande Angl.*
JD47h. D-KA Bd.A.678, f. 21r *Almand* (in German tablature)
JD47i. NL-Lu 1666 (Thysius), f. 503r *Allemande Angloise*
JD47j. S-B PB fl.172, ff. 16v-17r *Balletto*
JD47k. IRL-Dtc 408/I (Ballet), p. 7 untitled [duet or consort part?]

- JD66j.** LT-Va 285-MF-LXXIX, f. 14v *Rolandt*
JD66k. D-B 4022 (Danzig), f. 49v *Rolandt lieber Rolandt*
JD66li&ii. LT-Va 285-MF-LXXIX, f. 41r *Ach Nachbar Rolandt*
 [bandora and transcribed for lute]
JD66m. GB-Ob Top.gen.c.90, 99v *Rowland*¹¹
JD66n. CZ-Pu XXIII.F.174, f. 16v *Roland*
JD66o. DK-Kk Thott 841,4^o (Fabritius), f. 12v 9 *Rolandt Eiusdem*
Antoris [Caspari H(a)usmanni] text: *Schöns lieb ich thue dir klagen*
JD66p. CH-Bu F.IX.70 (Wurstisen), pp. 331-332 *Der Englisch Rolandt/*
Alto modo/ Alto modo (German tablature)¹²
JD66q. D-LEm II.6.15, p. 372 *Der Rolandt 18*
JD66r. Vallet *Secretum Musarum* 1615, pp. 47-48 *Soet Robbert A.9*
JD66s. Besard *Thesaurus Harmonicus* 1603, f. 134v *Allemande*
JD66t. PL-Kj Mus.40143, f. 24r *Rolandt/ vei si variatur* [=or if it varies]
JD66u. NL-Lu 1666, f. 389r i *Soet, Soet Robertgen*
JD66v. Hove *Florida* 1601, f. 107v *Soet Robert* HoveB¹³ 270
JD66w. Robinson *The Schoole of Musicke* 1603, sigs. K2v-L1v *My Lord*
Willobies welcome home
JD66x. GB-Lbl Eg.2046 (Pickeringe), f. 33v *My lord Willoughbies*
welcome home Mr Byrd
JD66y. D-W Guelph. 18.8/IV (Hainhofer), f. 34r *Deutscher Danz* [*Lied*
von Englischen Comedianten albie gemacht Rueland O nachbar lieber Robert]
JD66z. CZ-Pnm XIII.B.237 (Jacobides), n^o 8 *O nachbar Voulandt*
 [but not the version by Dowland]
JD66aa. CZ-Pu XXIII.F.174 (Scmal), f. 21v *Roland*
JD66bbi&ii. GB-Cu Dd.2.11, f. 14v untitled [bandora and
 transcribed for lute]
JD66cc. Valerius *Nederlansche-Gedanck-Clanke* 1626 p. 83 *Soet soet*
Robbertgen [index *Soet Robbert*]
JD66ddi&ii. Valerius 1626 p. 83 *Soet soet Robbertgen* [index *Soet Robbert*]
 - diatonic cittern in french and chromatic cittern in italian tuning

Appendices

1. GB-Cu Dd.3.18, f. 38r *Reads La Volta* (duple time)
- 2i. D-USch Sign.133a, ff. 3v-4r *Ballet des Grenouille* (4c mandore hfh)
- 2ii. *Ballet des Grenouille* - transcribed for lute
3. GB-Cu Dd.3.18, f. 24r *A jigge R. Reade ye first*
4. GB-Cu Dd.3.18, f. 8r *French Volta* (in duple time)
- 5a. Waissel *Tablatura* 1591, sig. L1v *Gailliarda 24* (German tablature)
- 5b. D-SI G.I.4 III, f. 33v *Gailliarda*
- 5c. D-LEm II.6.15, p. 208 *Gailliarda 28*
- 6a. D-KNh R.242 (Romers), f. 136v *Gailliarda*
- 6b. Waissel *Lautenbuch* 1592, sig. f3r *Gailliarda 7* (German tablature)
7. GB-Cu Dd.3.18, f. 31r *A jigge R Read*
- 8a. GB-Cu Dd.2.11, f. 80v *Over the Broom Bessy*
- 8b. GB-WPforester welde, f. 6r *Browne Besse Sweet Bess com(e) ouer to me*
- 9a. US-NHub Osborn fb7, f. 81r *The Cobler*
- 9bi&ii. Playford *Dancing Master* 6th ed. 1679, p. 6, & 17th ed. 1721, p.
 ? *The Coblers jigge* - violin¹⁴ arranged for lute
- 9c. US-Ws V.b.280, f. 9r *the Cobler*
- 9d. GB-Lbl Add.38539, f. 7v *The Cobler*
- 9e. NL-Lu 1666, f. 393r *Het was een Engelsch boerken schoen lappen soud*
hij doen
- 9fi&ii. GB-Lam 600, f. 89r *the cobbler of Burdeaux* (bandora part and
 transcribed for lute)
- 9g. Valerius 1626, p. 62 *Op't Engels Lapperken* (index: *Cobbeler, of: het*
Engelsch Lapperken)
- 9hi&ii. Valerius 1626, p. 63 *Op't Engels Lapperken* - diatonic cittern in
 french and chromatic cittern in italian tuning
10. GB-Cu Add.8844 (Trumbull), f. 3v *And now to bed* (variations)
11. GB-Cu Dd.9.33, f. 89v untitled (Malts come down) solo, duet or
 consort part?¹⁵
12. GB-CHEr DLT B31 (Leicester), f. 51v *Guillims Dumpe* - lyra viol
 tuned luteway (ffeff)
- 13a. GB-Cu Dd.4.23, f. 8r untitled HolborneK¹⁶ 46
- 13b. Holborne *The Citharm Schoole* 1597, sigs. K4v-L1r *Gailliarda*.

Packington's Pound¹⁷

- P1a.** CZ-Pnm IV.G.18 (Rettenwert), ff. 82r-82v *Passepiéd*
P1bi. D-B N 479, ff. 25v-26r *Courante* - unison duet lute I
P1bii. D-B N 479 (Grünbühl), ff. 26v-27r *Eiusdem / Discantus*
Secundus - unison duet lute II
P1c. GB-Cu Nn.6.36, f. 21r *Pack Pound*
P1d. A-KR L 81, f. 155r *Englisch Cour*(nt)
P1e. A-KR L 81, f. 155v *Saltatio Anglica*
P1f. D-DI M 297, p. 143 *Courant*

- P1g.** GB-Lwa 105 (Westminster Abbey), f. 1v *Pakingtonns pound*¹⁸
P1h. GB-Lam 601 (Mynshall), f. 8v *packingtons compound*
P1i. D-Lr 2000, p. 9 *Courant Bransle*
P1j. NL-Lu 1666, f. 401v *Paccetonsspon Chanson Englese*
P1k. Barley *A new Booke of Tabliture* 1596, sig. C4v *Bockingtons Pound by*
Fr(ancis). C(utting). [orphanion] CuttingB¹⁹ 47
P1l. D-BAU 13.4^o.85, p. 17 *Courant*
P1m. GB-Lbl Sloane 1021 (Stobaüs), f. 49r *Alia*.
P2a. GB-Lam 601, f. 9r *Pactkintonns galliard* JohnsonB²⁰ 44a
P2b. GB-Lam 602 (Sampson), f. 9r *packingtonne galiarde* JohnsonB 44b
P2c. IRL-Dm Z.3.2.13 (Marsh), p. 266 untitled
P2d. GB-Cu Add.2764(2), ff. 2v-3r *Mr Pagonto(n) his Galyarde*
P2e. GB-AB 27 (Brogyntyn), p. 19 *Pag Gal*
P2f. GB-AB 27, p. 19 *Pag Gal* - consort or second duet lute part?

ALBERT DE RIPPE/ALBERTO RIPA

This supplement ends with the fifth part in the series of the complete fantasies of Alberto da Ripa/Albert de Rippe, reproducing the only two fantasies in Fezandat book VI, published by Guillaume Morlaye, n^o 18 is unique and n^o 19a is concordant only for the first 69 bars with n^o 19b from Le Roy and Ballard book V.²¹

Rippe18. Fezandat VI 1558₆, ff. 2r-4v *Fantasie*

Rippe19a. Fezandat VI 1558₆, ff. 5r-7r *Fantasie*

Rippe19b. Le Roy & Ballard V 1562₁₁, ff. 16v-18v *Fantasie*

John H Robinson - April 2015

¹ *Frogges Galzeart* is in the index of GB-En Adv.5.2.18, n^o 13 but lacks music.

² See Diana Poulton *John Dowland* (London, Faber, 1972/R1982), p. 144.

³ Not in Claude M. Simpson *The British Broadside Ballad and Its Music* (New Brunswick, Rutgers University Press, 1966), but William Chappell revised H. Ellis Woolridge *Old English Popular Music* (London, Macmillan, 1893/reprinted New York, Brussels, 1961), part I, p. 279 *The Cobbler's Jig* reproduces the tune and lists *Bellerophon* 1622, Valerius, and Playford *Dancing Master* 1686 as sources.

⁴ Not in Simpson, *op. cit.*, but Chappell, *op. cit.*, p. 151 gives the tune from the keyboard setting GB-Cfm MU MS 168, pp. 269-270 *Malt's come down William Byrd*, and the tune and words from Ravenscroft *Deuteromelia* 1609, sig. D1r *Rounds or Catches of 3. Voices n^o 15, Mault's come downe, mault's come downe from an old Angell to a French crown, There's neuer a maide in all this town, but well she knowes that mault's come downe, The greatest drunkards in this towne, are very glad that mault's come downe.* However nothing on *And now to bed* was found.

⁵ See <http://www.tudorplace.com.ar/Bios/JohnPakington.htm> and Simpson, *op. cit.*, pp. 564-570.

⁶ Also edited for *Lute News* 84 (December 2007), n^o 5.

⁷ Manuscript additions to a copy of Jacob Marcus *Deliciae Batavae: varia elegantiae pictura omnes Belgii antiquitates, & quicquid praeterea in eo visitur, representantes, quae ad album studiosorum conficiendum deservire possunt* (Lugduni Batavorum, Sub signo Mercurij, 1616), Leiden UB BPL 2792. Thank you to Jan Burgers for a copy.

⁸ Colour facsimile: <http://dlib.gnm.de/item/Hs33748-1/html>

⁹ Also edited for *Lute News* 60 (December 2001) n^o 18.

¹⁰ Diana Poulton and Basil Lam (eds.) *The Collected Lute Music of John Dowland* (London, Faber, 1974, reprinted 1978 & 1981)

¹¹ Described in: Michael Gale 'Two Newly discovered English lute tablature fragments' *The Lute* XLVII (2008) pp. 54-70.

¹² The third section is garbled and may be a consort or duet part.

¹³ Jan Burgers (ed.) *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgeschiedenis 2013).

¹⁴ See Jeremy Barlow *The Complete Country Dance Tunes from Playford's Dancing Master* (London, Faber, 1985), n^o 223.

¹⁵ An additional or substitute bar between bars 26-27 is inserted at the bottom of f. 90r, omitted here.

¹⁶ Masakata Kanazawa (ed.), *The Complete Works of Anthony Holborne* vol. 2: *Music for Cittern* (Cambridge MA, Harvard University Press, 1973).

¹⁷ See Simpson p. 245. Keyboard: D-ZW (Zweibrücken) MS without shelfmark, n^o 39 *Curant 3*; F-Pn 1186, f. 101r *Packingtons pound*; GB-Cfm Mus.168, p. 296 *Pakingtons Pownde* & p. 53 *Packingtons Pound*; GB-Lbl RM.23.1.4 (Cosyn), f. 24v-26r *Pakintons pownde Ben: Cosyn*; US-NYp 5609, p. 5 53 & 57 *Packinetons pound*. Praetorius *Terpsichore* 1612, n^o 123 *Courante* (instrumental ensemble à 4).

¹⁸ Facsimile of this single leaf of tablature is in *Lute News* 53 (April 2000).

¹⁹ Jan Burgers *Francis Cutting: Collected Lute Music* (Lübeck, Tree Edition, 2002).

²⁰ Jan Burgers *John Johnson: Collected Lute Music* (Lübeck, Tree Edition, 2001).

²¹ Commentary: 18. 81/1 - a1 absent. 19a. 228/2 - i5 added. 19b. 152/2 d2c3a4 instead of d3c4a5. *Sixiesme Livre de Tablature de Leut* (Paris, Fezandat 1558); *Cinquiesme Livre de Tablature de Leut* (Paris, Le Roy and Ballard 1562)/facsimile Lübeck, Tree Edition, 2009). Numbering of fantasies from Jean-Michel Vaccaro *Oeuvres D'Albert de Rippe I: Fantasies* (Paris, CNRS 1972). Recordings: Hopkinson Smith CD *Tablature de Leut: Albert de Rippe* (AstréeE 7734, 1978), n^o 18; Peter Soderberg *Albert de Rippe: Fantasies and Chansons* (Alice Musik Produktion 2011), n^o 18 & 19a.

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7

12

17

22

28

1

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16

22

28

33

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48

54

59

JD23h. Frayge Gaillarde - AB8

NL-Lu 1666, f. 28v

1

7

12

1

6

12

18

23

28

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16 a

22

28 a

2 33

37 a

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51

57

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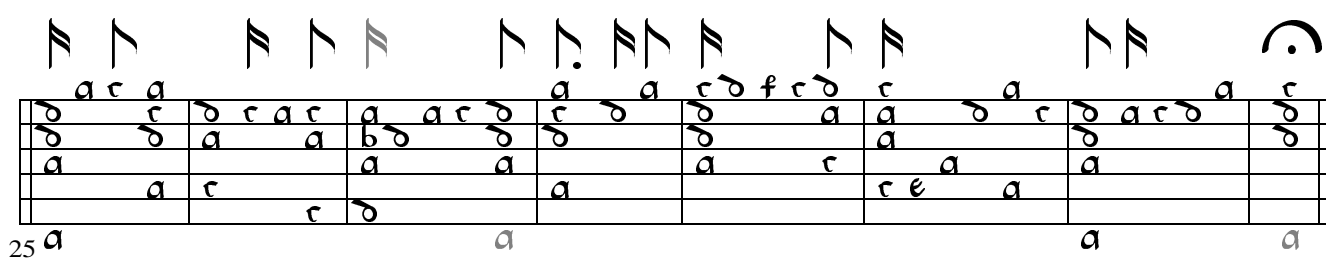
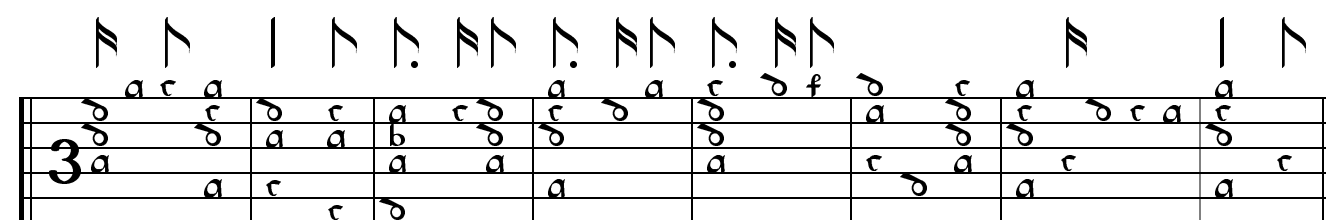
1. Reads La Volta - A4B8

Dd.3.18, f. 38r

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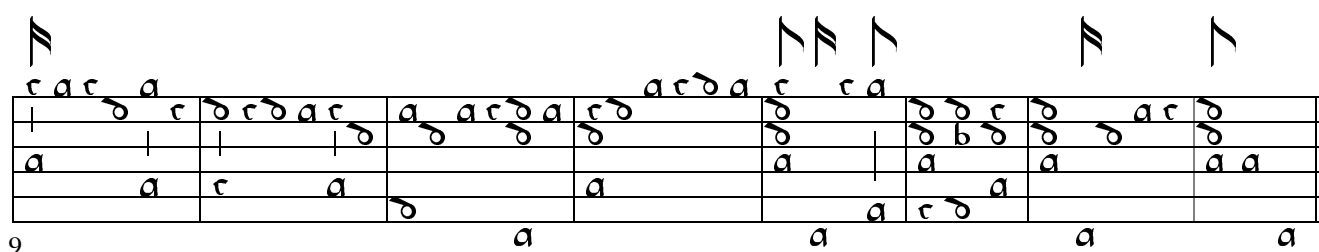
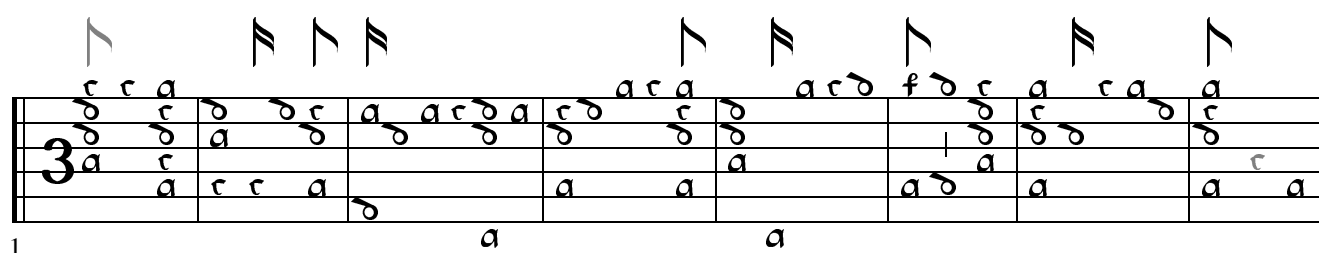
JD23k. Very Famous Galliard - 7F A8+8B8+8

D-DI M 297, p. 134



JD23l. Gaillarde - 7F AB16

NL-Lu BPL 2792, f. 19r





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a



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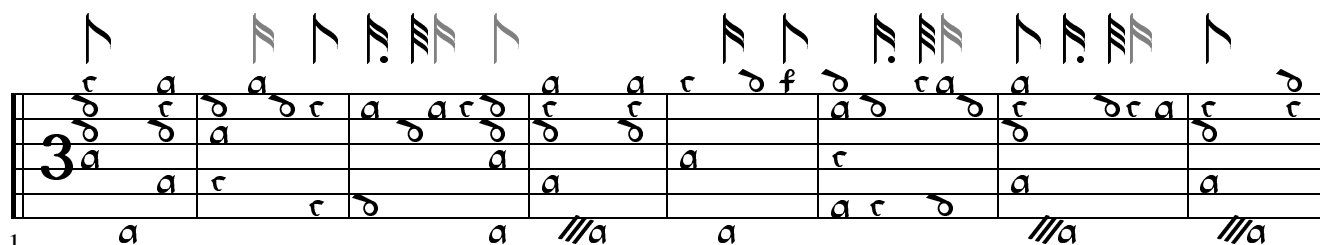
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JD23m. Galiarda The Frog - 7F10C AB16

S-B PB fil.172, ff. 15v-16r



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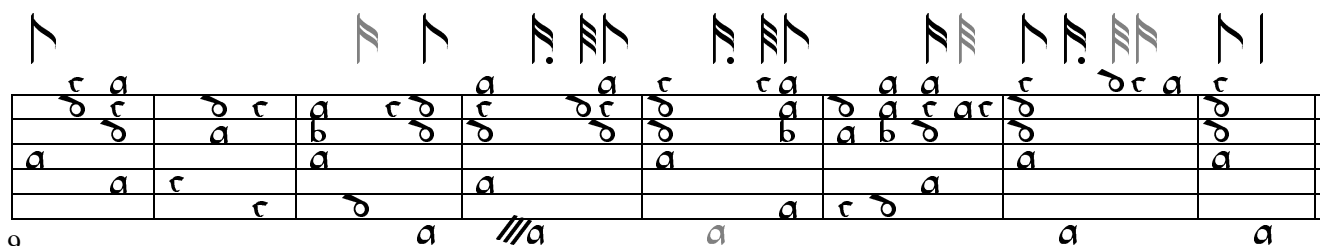
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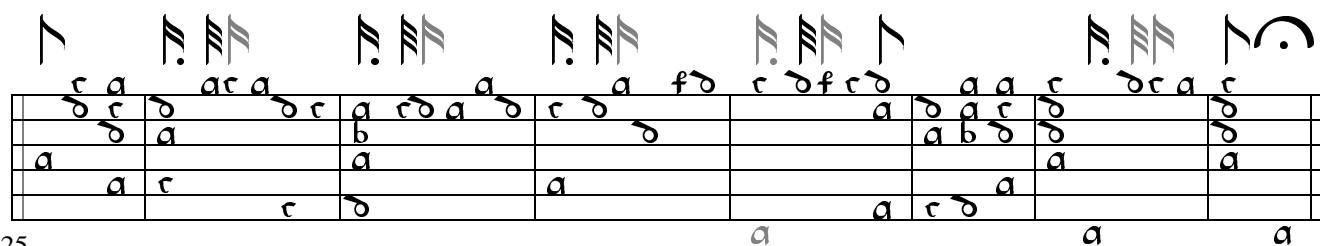
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JD23n. Galliard - 7F AB16

D-Lr 2000, pp. 4-5

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JD23o. Galliarda - 7F AB16

D-Ngm 33748/I, f. 13v

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22

1

6

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16

22

27

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2i. Ballet des Grenouille (4c mandore tuned hfh) - A16

D-USch Sign. 133a, ff. 3v-4r

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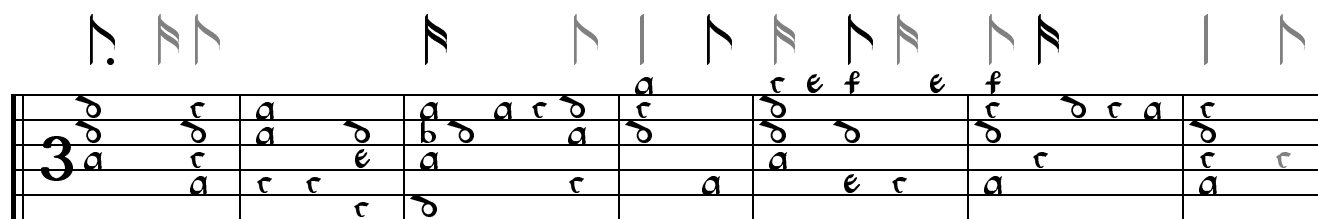
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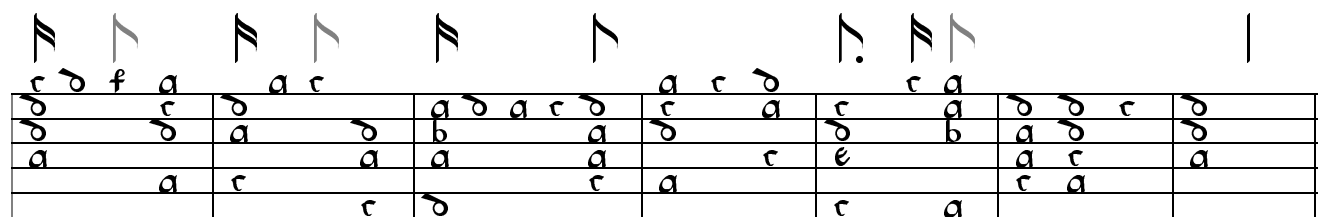
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Dd.3.18, f. 24r

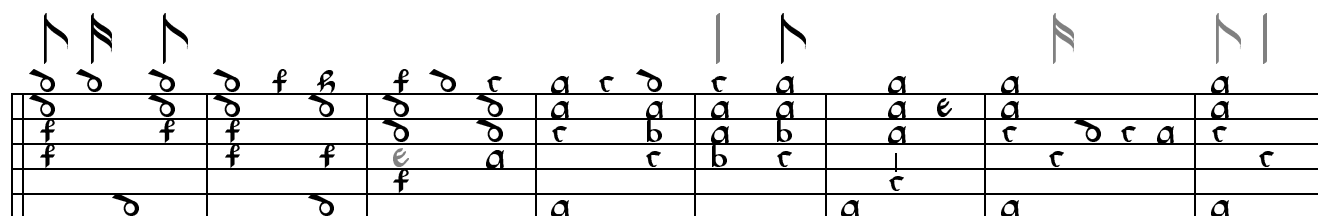
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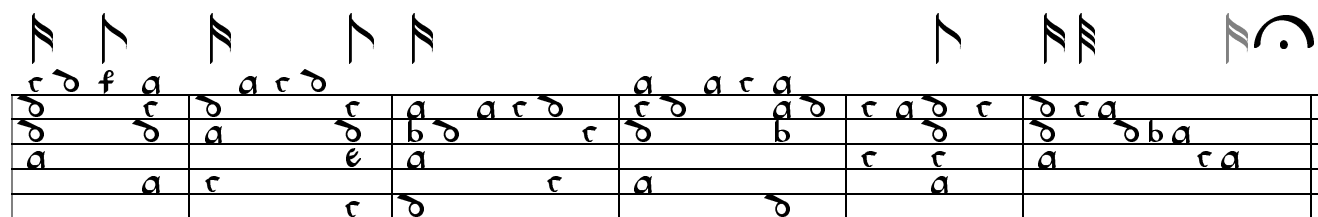
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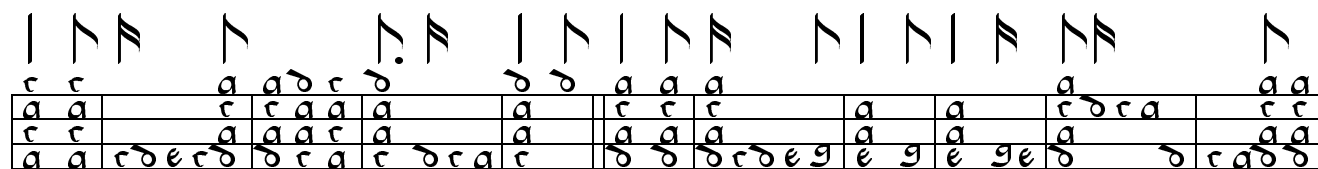
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JD23ti. Engels Nou, Nou - diatonic cittern french tuning AB15

Valerius, 1626, p. 55



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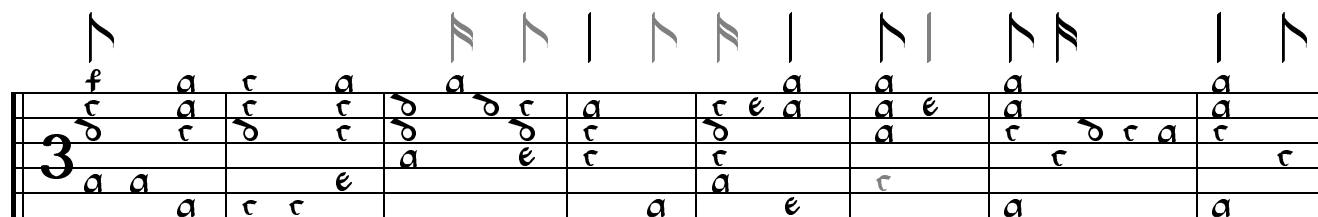
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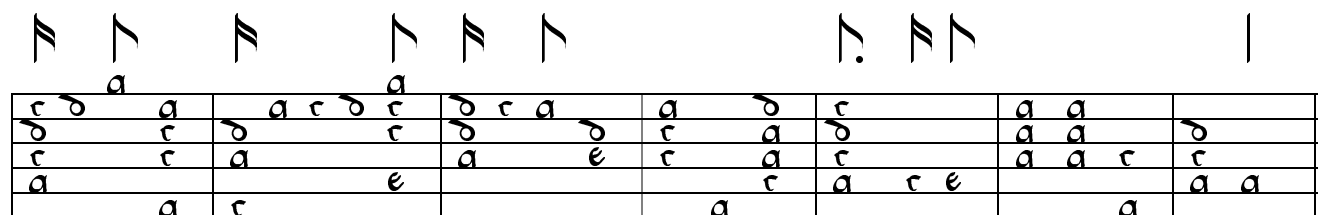
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JD23sii. Galliarda Frisco Bass - lute II AB15?

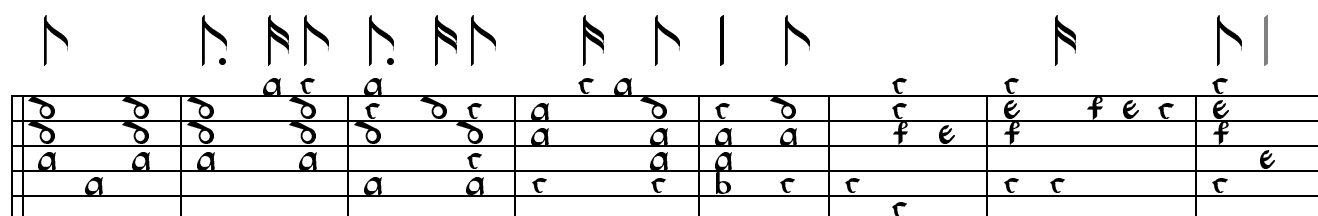
LT-Va 285-MF-LXXIX, f. 22v



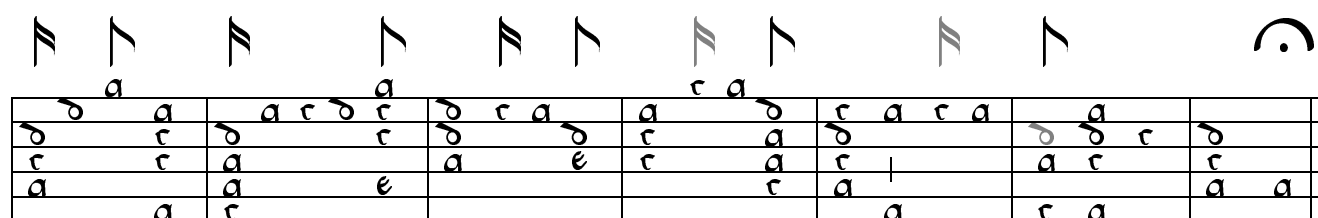
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9



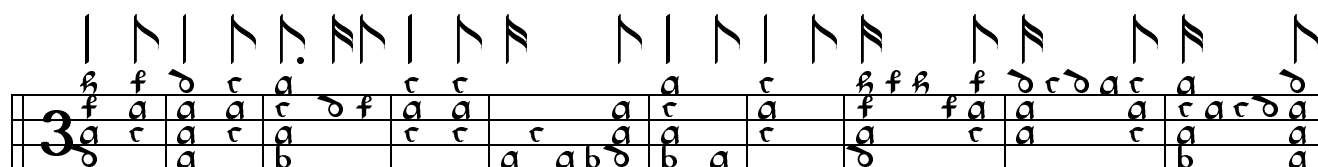
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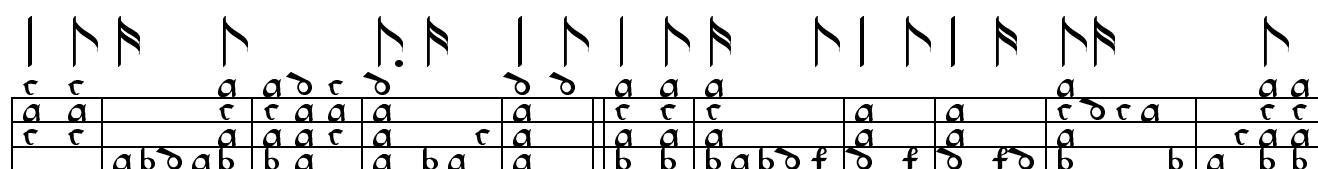
24

JD23tii. Engels Nou, Nou - chromatic cittern italian tuning AB15

Valerius, 1626, p. 55



1



11



22

1

Measures 1-8 of the piece. The notation is in a single system with a treble clef and a 3/4 time signature. The melody is written on a five-line staff. The notes are: 1. quarter, 2. quarter, 3. quarter, 4. quarter, 5. quarter, 6. quarter, 7. quarter, 8. quarter. The notes are: a, b, a, b, a, b, a, b.

1

Measures 9-11 of the piece. The notation is in a single system with a treble clef and a 3/4 time signature. The melody is written on a five-line staff. The notes are: 9. quarter, 10. quarter, 11. quarter, 12. quarter, 13. quarter, 14. quarter, 15. quarter, 16. quarter. The notes are: a, b, a, b, a, b, a, b.

12

Measures 12-22 of the piece. The notation is in a single system with a treble clef and a 3/4 time signature. The melody is written on a five-line staff. The notes are: 12. quarter, 13. quarter, 14. quarter, 15. quarter, 16. quarter, 17. quarter, 18. quarter, 19. quarter, 20. quarter, 21. quarter, 22. quarter. The notes are: a, b, a, b, a, b, a, b, a, b, a, b.

23

Measures 23-31 of the piece. The notation is in a single system with a treble clef and a 3/4 time signature. The melody is written on a five-line staff. The notes are: 23. quarter, 24. quarter, 25. quarter, 26. quarter, 27. quarter, 28. quarter, 29. quarter, 30. quarter, 31. quarter. The notes are: a, b, a, b, a, b, a, b, a, b.

32

Measures 32-39 of the piece. The notation is in a single system with a treble clef and a 3/4 time signature. The melody is written on a five-line staff. The notes are: 32. quarter, 33. quarter, 34. quarter, 35. quarter, 36. quarter, 37. quarter, 38. quarter, 39. quarter. The notes are: a, b, a, b, a, b, a, b.

40

Measures 40-47 of the piece. The notation is in a single system with a treble clef and a 3/4 time signature. The melody is written on a five-line staff. The notes are: 40. quarter, 41. quarter, 42. quarter, 43. quarter, 44. quarter, 45. quarter, 46. quarter, 47. quarter. The notes are: a, b, a, b, a, b, a, b.

48

Measures 48-55 of the piece. The notation is in a single system with a treble clef and a 3/4 time signature. The melody is written on a five-line staff. The notes are: 48. quarter, 49. quarter, 50. quarter, 51. quarter, 52. quarter, 53. quarter, 54. quarter, 55. quarter. The notes are: a, b, a, b, a, b, a, b.

JD23uii. The Frogs Galliard - transcribed for lute ABAB16 LT-Va 285-MF-LXXIX, f. 40v

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32

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JD23w. 24 The Frogge - chromatic cittern AB16

Robinson 1609, sig. G1r

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18

26

Handwritten musical notation on a four-line staff. The notation includes various rhythmic symbols (vertical strokes with flags) and letters (a, e, f, c, r, b) placed above and below the staff lines. The letters are arranged in a sequence that appears to be a form of musical shorthand or tablature.

51

Handwritten musical notation on a four-line staff, continuing the sequence from the previous block. It features similar rhythmic symbols and letters (a, e, f, c, r, b) arranged in a sequence.

59

2ii. Ballet des Grenouille - transcribed for lute A16 D-USch Sign. 133a, ff. 3v-4r

Handwritten musical notation on a four-line staff, marked with a 'C' time signature. The notation includes various rhythmic symbols and letters (a, e, f, c, r, b) arranged in a sequence.

7

Handwritten musical notation on a four-line staff, continuing the sequence. It features similar rhythmic symbols and letters (a, e, f, c, r, b) arranged in a sequence.

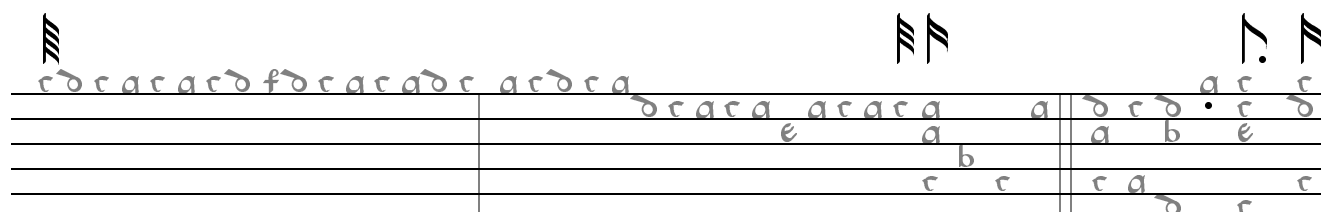
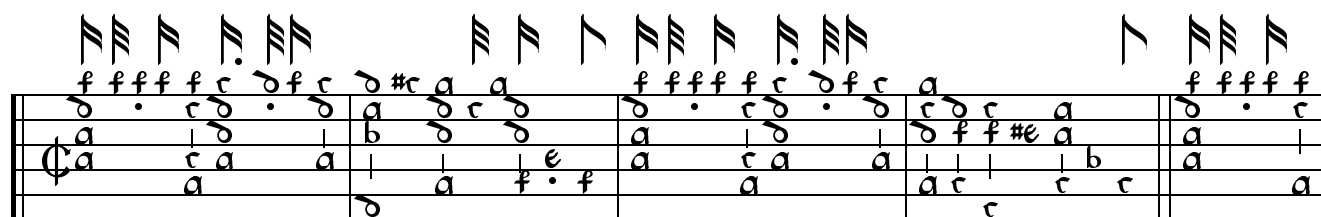
13

Handwritten musical notation on a four-line staff, continuing the sequence. It features similar rhythmic symbols and letters (a, e, f, c, r, b) arranged in a sequence.

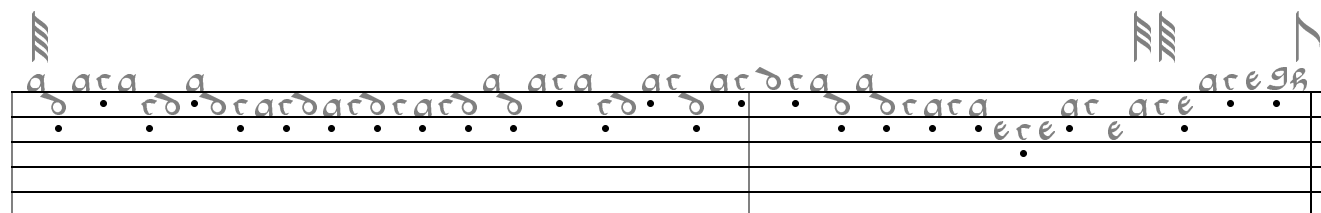
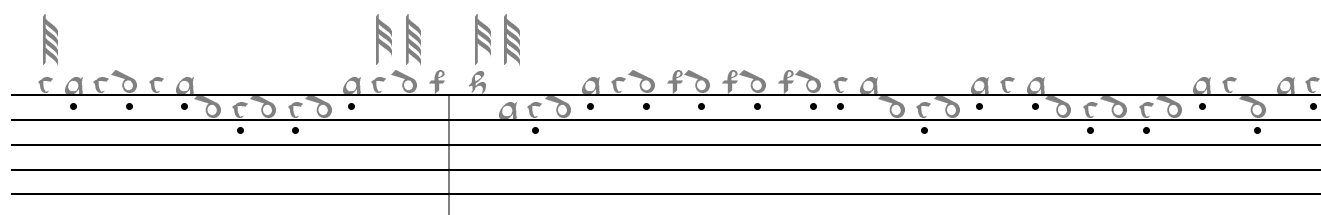
4. French Volta - AB3 Dd.3.18, f. 8r

Handwritten musical notation on a four-line staff, marked with a 'C' time signature. The notation includes various rhythmic symbols and letters (a, e, f, c, r, b) arranged in a sequence.

1



10



15

1

1 2 3 4 5 6 7 8

9

9 10 11 12 13 14 15

16 17 18 19 20 21 22

16

23 24 25 26 27 28 29

23

30 31 32 33 34 35 36

27

37 38 39 40 41 42 43

44 45 46 47 48 49 50

1

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JD47g. Almande Angl(ica) - 7D AA8BB16

D-B 40141, f. 43r

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33

JD47h. Almand - A8B8+8

D-KA Bd.A.678, f. 21r

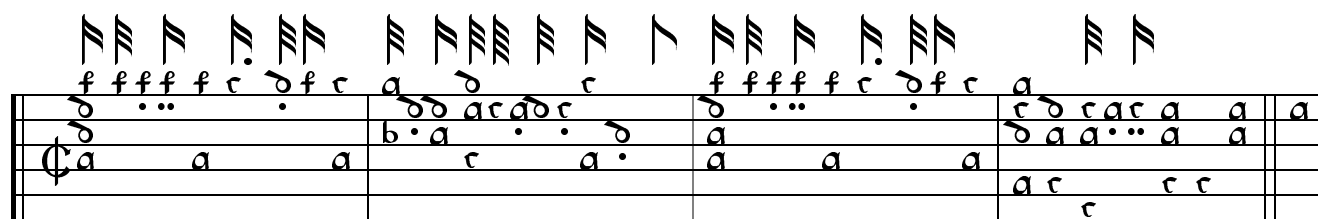
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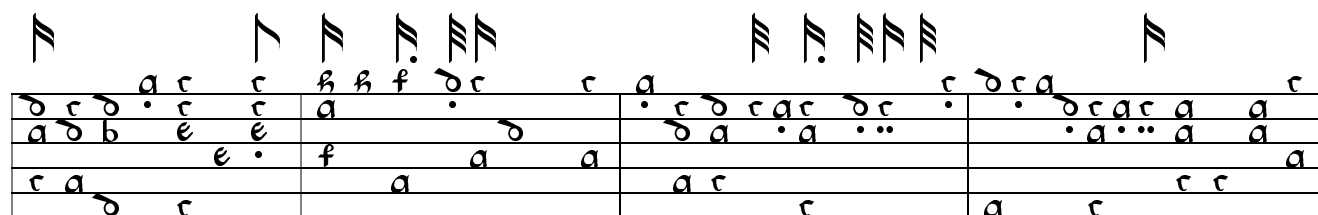
17

JD47i. Allemande Angloyse - 7F A4B7

NL-Lu 1666, f. 503r



1 a a a



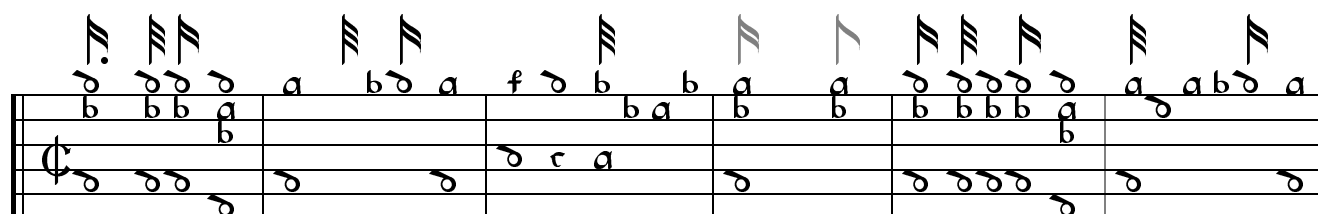
5 a a



9 a a

JD47j. Balletto - 7F8Eflat10C AB8

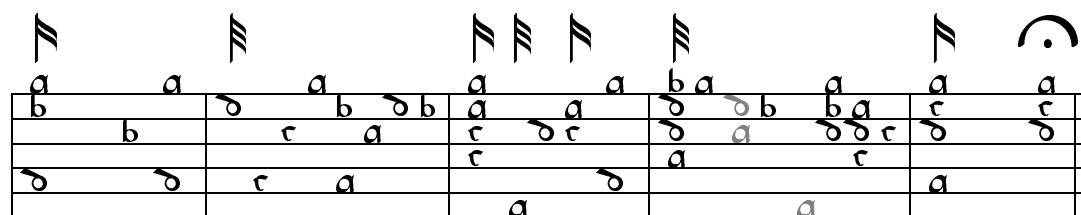
S-B PB fil.172, ff. 16v-17r



1 /a /a



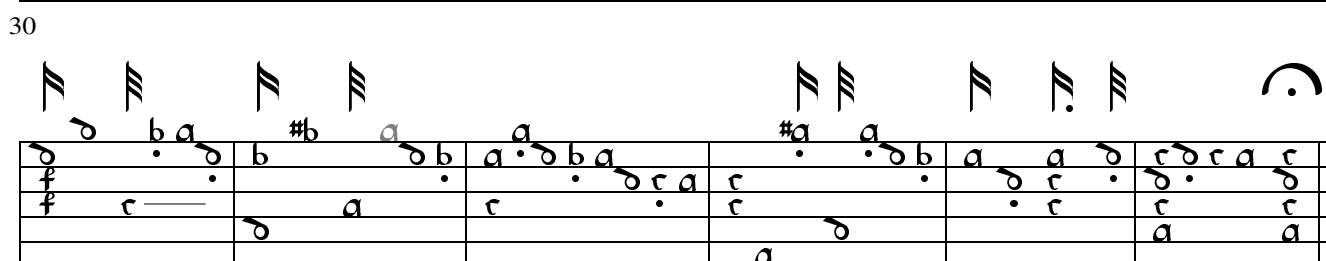
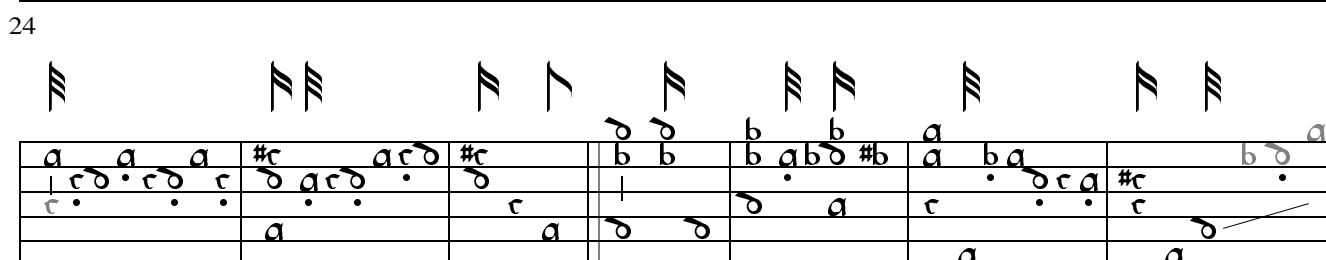
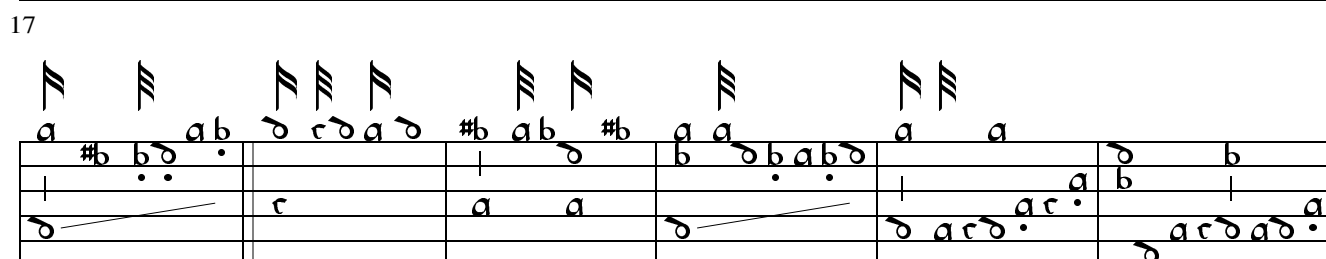
7 //a



12 /a a //a

JD47k. Untitled - ABAB8C10

IRL-Dtc 408 I, p. 7



37

JD66j. Rolandt - AA4BB8

LT-Va 285-MF-LXXIX, f. 14v

	c	c c h h f e r e f h a c c c ca ac h f e r e f e r c e r e f
	a a	r c aa d g c c a b c a d a a
	b	e e d e e e c a
C	c	e e g r c e c
	g	r e d c
	h	r h d c

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

7

12

The Rose Tree

The Rose Tree

The Rose Tree

The Rose Tree

18

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

JD66k. Rolandt lieber Rolandt - A4B4+4

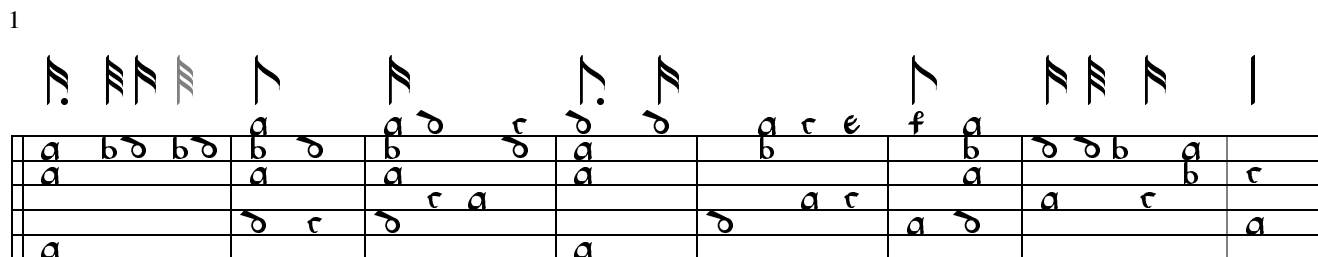
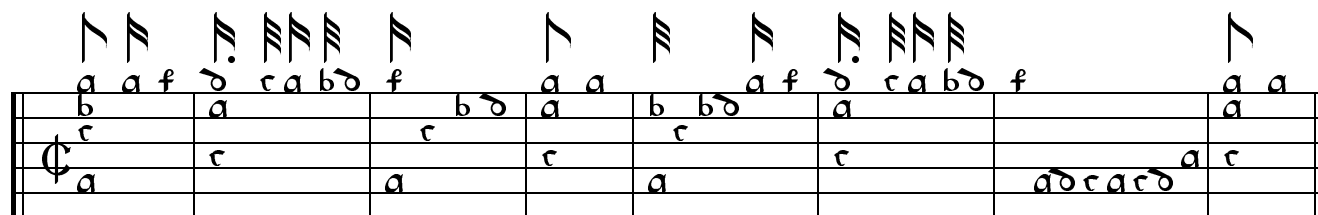
D-B 4022, f. 49v

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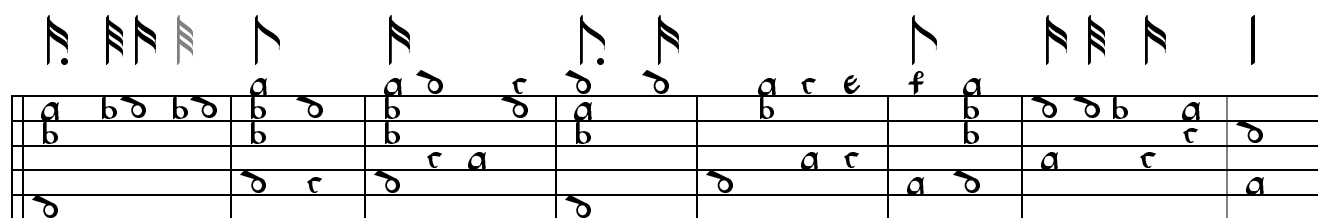
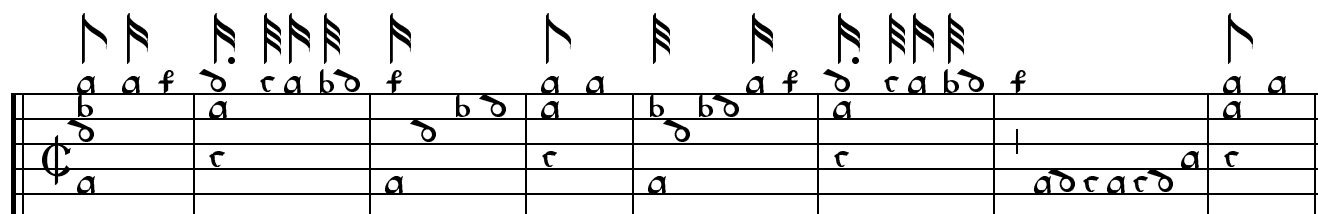
JD66li. Ach Nachbaur Rolandt - bandora A8B16

LT-Va 285-MF-LXXIX, f. 41r



JD66lii. Ach Nachbaur Rolandt - transcribed for lute A8B16

LT-Va 285-MF-LXXIX, f. 41r

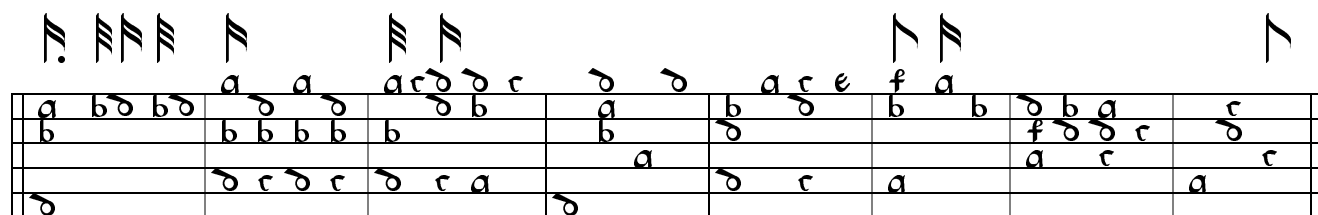


JD66m. Rowland - AB8

GB-Ob Top.gen.c.90, f. 99v



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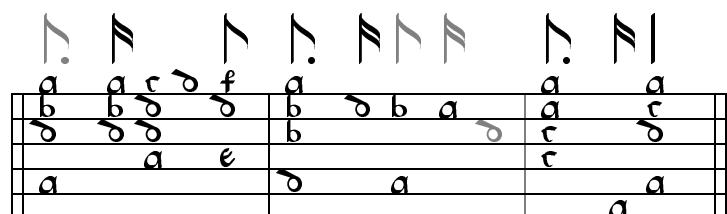
9

JD66n. Roland - A3B3+3

CZ-Pu XXIII.F.174, f. 16v



1



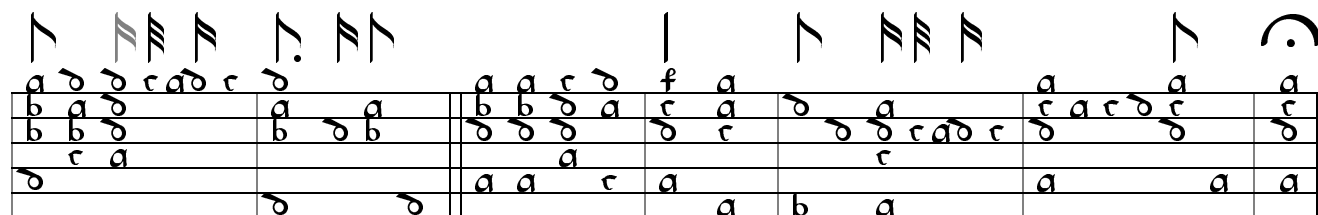
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JD66o. Rolant (Caspar Haussmann) - A4B4+5

DK-Kk Thott 841,4o, f. 12v



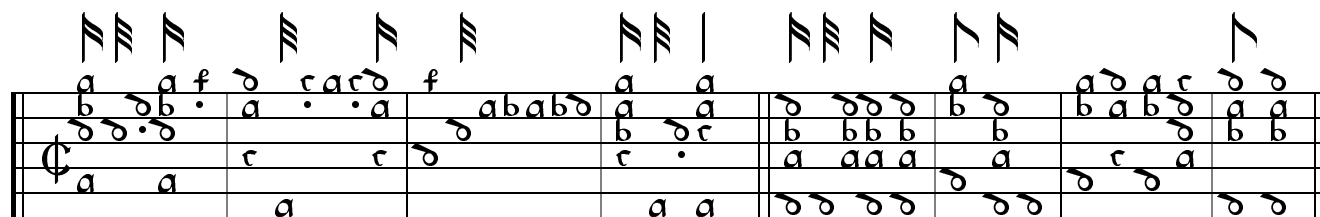
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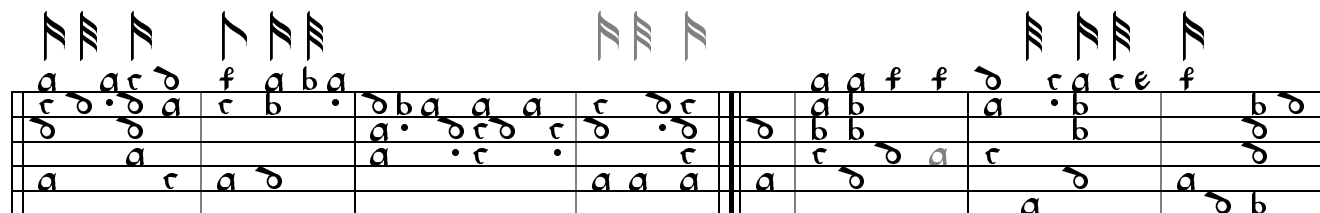
7

JD66p. Der Englisch Roland - Alio modo - Alio modo
A4B4+4-A8B8-A5?B13?

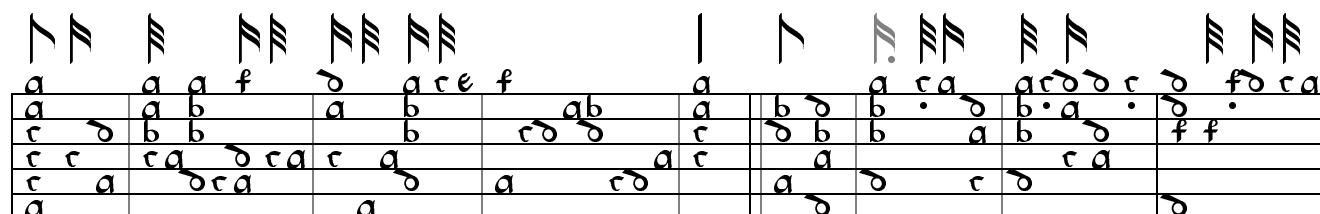
CH-Bu F.IX.70, pp. 331-332



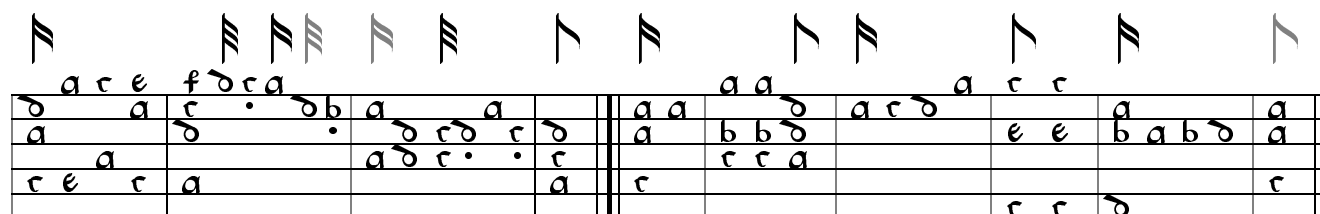
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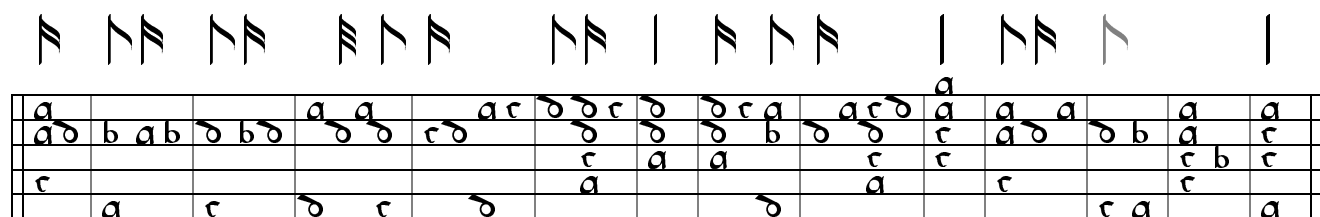
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17



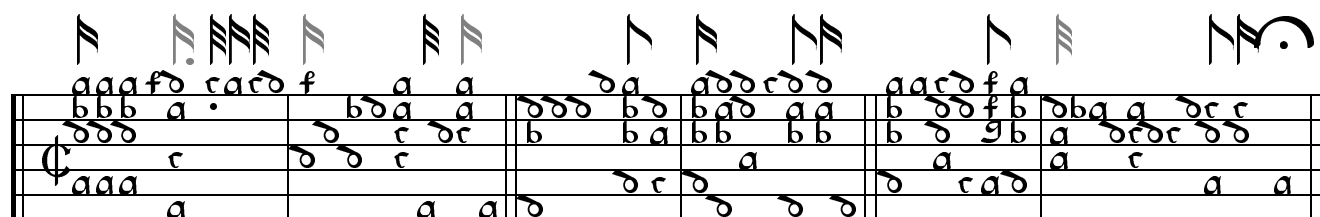
26



35

JD66q. Der Rolandt - A2B2+2

D-LEm II.6.15, p. 372



1

1

1 //a

8

15 //a a /a//a

22 a

22 a //a

29

35 //a

41

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51

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59

64

67

70



10



18



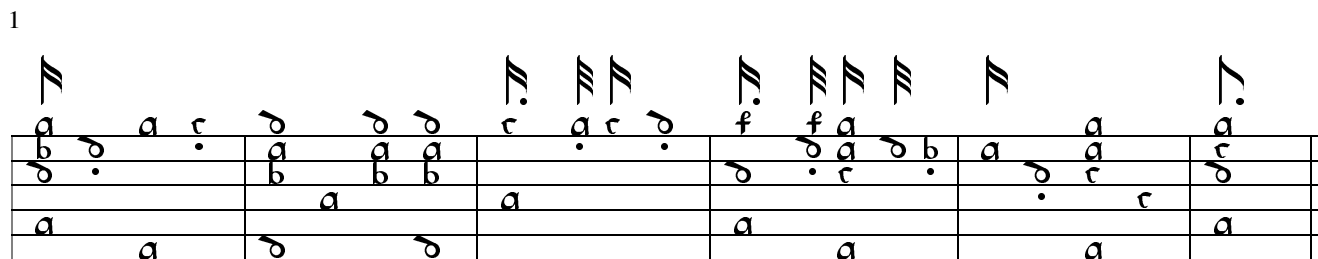
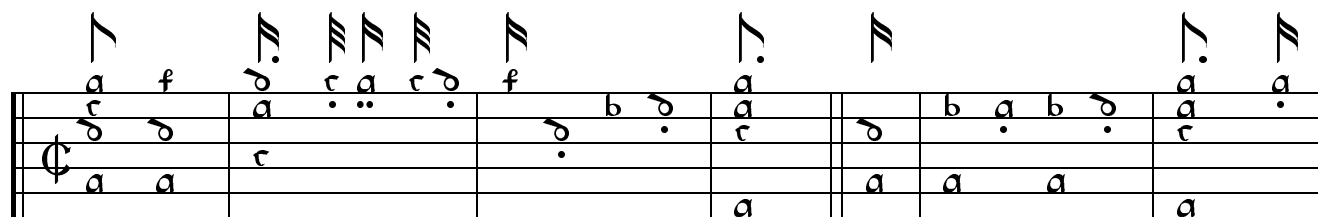
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18

JD66u. Soet Robbertgen - A4B8

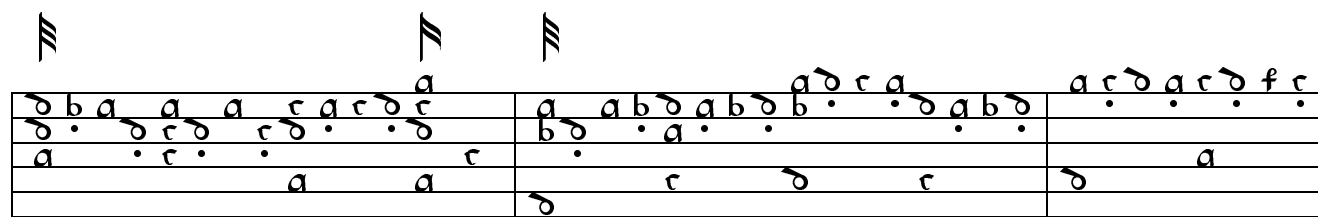
NL-Lu 1666, f. 389r i



7

JD66v. Soet Robert - A4B8

Hove 1601, f. 107v



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68

JD66x. My Lord Willoughbies Welcome Home Mr Byrd - (ABB8)x3 GB-Lbl Eg.2046, f. 33v

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44

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56

56

62

62

68

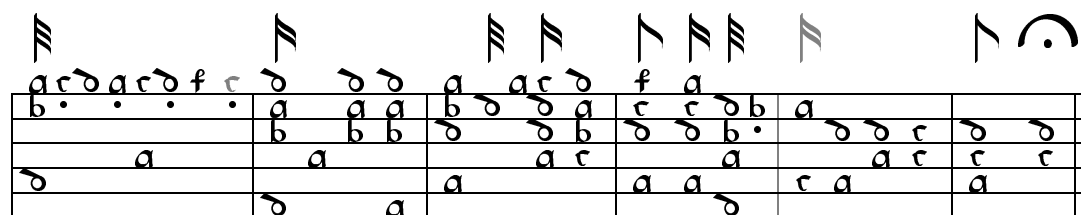
68

JD66y. Deutscher Tanz - A4B8

D-W Guelf. 18.8 IV, f. 34r



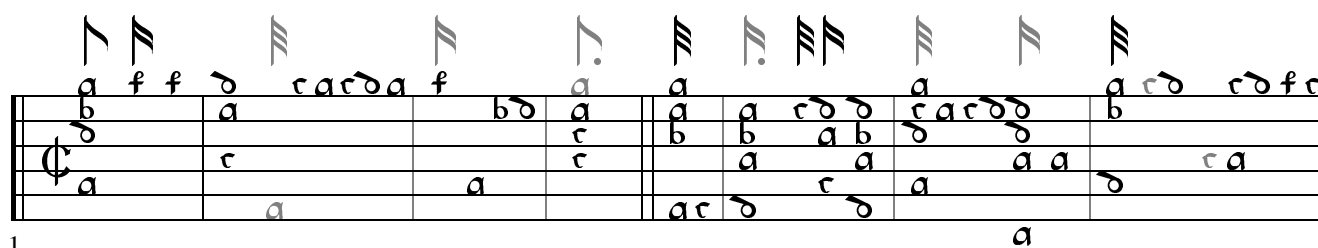
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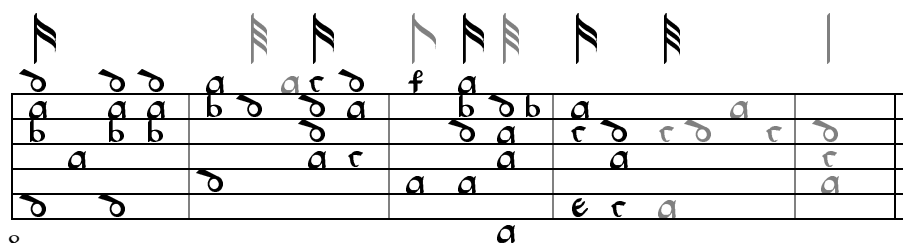
7

JD66z. O Nactbar Voulandt - 7F A4B8

CZ-Pnm XIII.B.237, no. 8



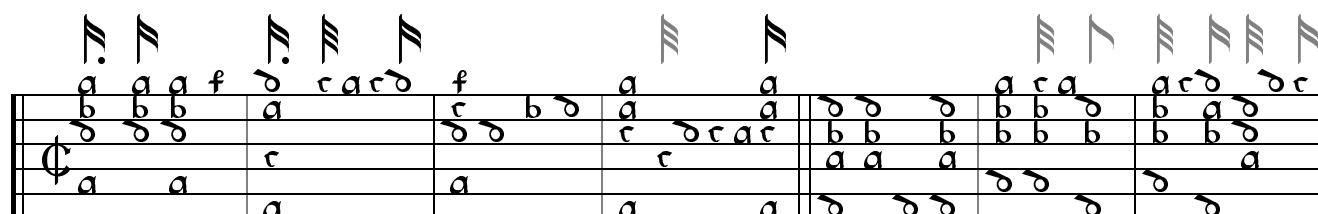
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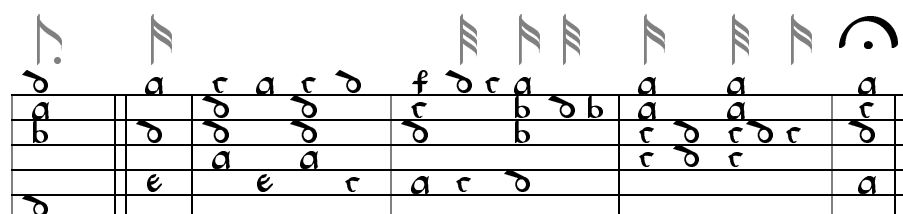
8

JD66aa. Roland - A4B4+4

CZ-Pu XXIII.F.174, f. 21v



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8

JD66cc. Soet Soet Robbertgen - A4B8

Valerius 1626, p. 83



1



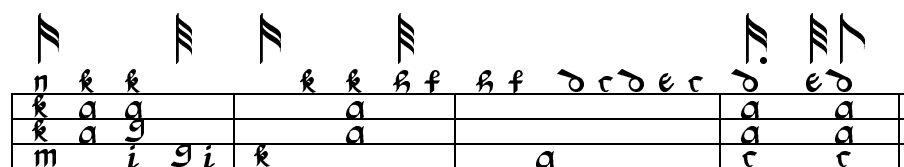
9

JD66ddi. Soet Soet Robbertgen - diatonic cittern french tuning A4B7

Valerius 1626, p. 83



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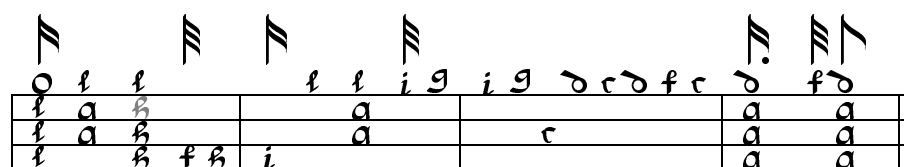


8

JD66ddii. Soet Soet Robbertgen - chromatic cittern italian tuning A4B7 Valerius 1626, p. 83



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8

5a. Gailliarda - AA8BB8CC6

Waisse 1591, sig. L1v

1

a	a	e f h e f r	e a r	a	a	r	r e h f k e h r r
a	a	f a r	a e r	a r e e r	e	f e	a f a e f a e e
r	o r	f	f r	r o r	f	f	f o
r			r	r r	e		r
		a	r e	a e	r r	a	r a
a	a	a a	a	e		e a	e

8

a	f e r e	a	a	e r a	e e a	a r e a	r	r	B f e	
a	f e r e	a	a	f e r	e e a	a r e a	e	f e	e f f	
r	f e	r	r	f f r	f f r	r B r	f	f	f B f	
	e e					b r r		e		
	r			r e	e	a	r	r	a	
a		a		a	e	e			e a	

15

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

22

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

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

f g f f c c e e c c c c c c c

a c a c a c c c c c c c c c c

e a a e a a a a a a a a a a

29

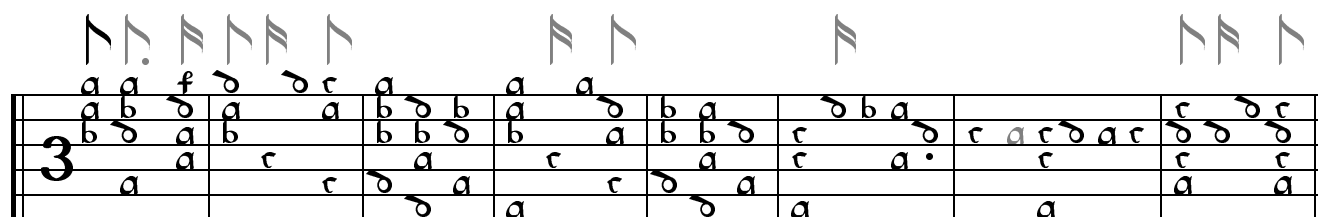
34

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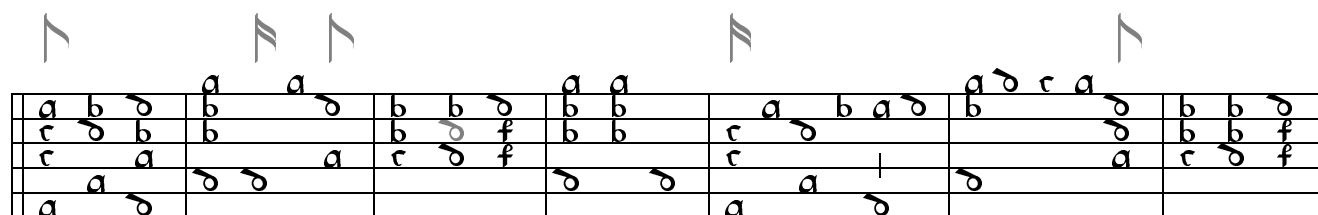
40

6a. Galliarda - A8B14

D-KNh R.242, f. 136v



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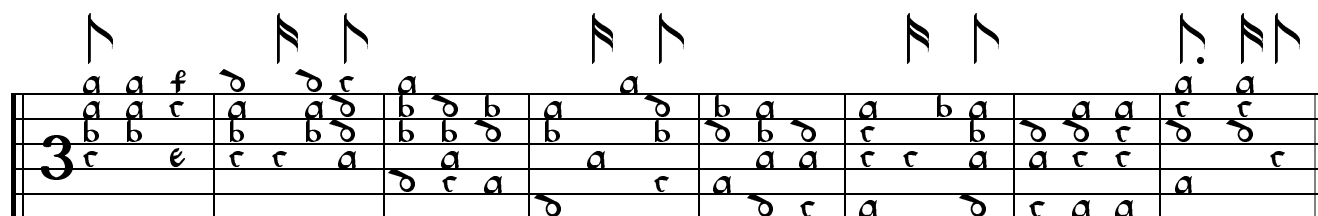
9



16

6b. Gailliarda - AA8B20

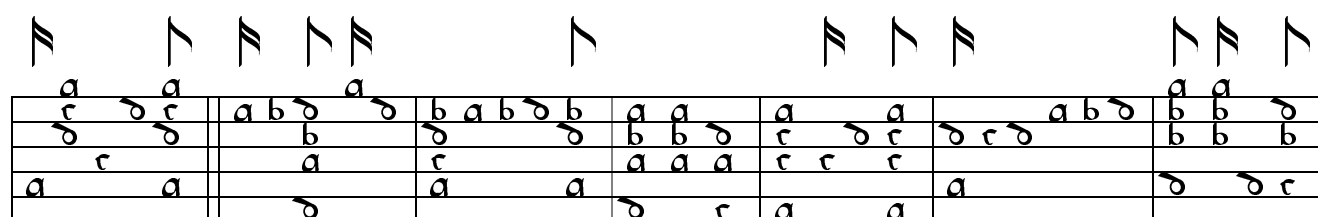
Waissel 1592, sig. f3r



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5b. Galliarde - A9B8C8

D-Sl G.I.4 III, f. 33v

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5c. Galliarda - A8B9C5

D-LEm II.6.15, p. 208



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8



15



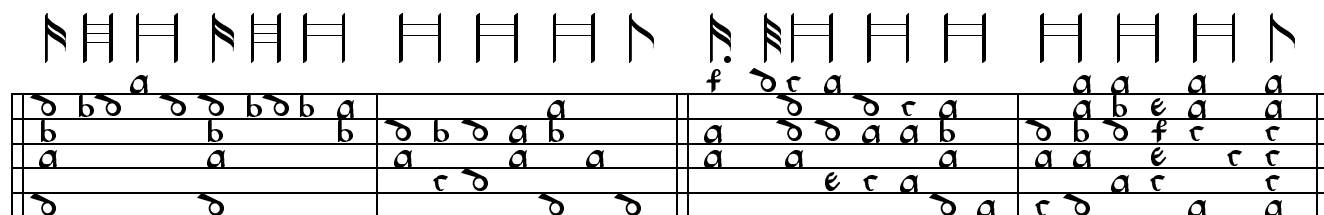
22

7. A Jigg R Read - ABCD2

Dd.3.18, f. 31r



1



5

8a. Over the Broom Bessy - 6x8 bars

GB-Cu Dd.2.11, f. 80v

First system of musical notation (measures 1-8). The notation is written on a three-staff system. The top staff contains a single melodic line with notes and rests, including a triplet of eighth notes. The middle staff contains a bass line with notes and rests. The bottom staff is empty. The key signature has one flat (B-flat). The time signature is 3/8. The system is marked with a '3' in the first measure of the middle staff.

1

Second system of musical notation (measures 9-16). The notation continues on the three-staff system. The top staff has a melodic line with notes and rests. The middle staff has a bass line with notes and rests. The bottom staff is empty. The system is marked with a '11' in the first measure of the middle staff.

11

Third system of musical notation (measures 17-24). The notation continues on the three-staff system. The top staff has a melodic line with notes and rests. The middle staff has a bass line with notes and rests. The bottom staff is empty. The system is marked with a '21' in the first measure of the middle staff.

21

Fourth system of musical notation (measures 25-32). The notation continues on the three-staff system. The top staff has a melodic line with notes and rests. The middle staff has a bass line with notes and rests. The bottom staff is empty. The system is marked with a '29' in the first measure of the middle staff.

29

Fifth system of musical notation (measures 33-40). The notation continues on the three-staff system. The top staff has a melodic line with notes and rests. The middle staff has a bass line with notes and rests. The bottom staff is empty. The system is marked with a '39' in the first measure of the middle staff.

39

8b. Browne Besse Sweet Bess Com(e) Ouer To Me - 12x8 bars GB-WPforester welde, f. 6r

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10

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a single melodic line on a five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of 16 measures. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The piece ends with a double bar line.

15

f	f f	d d e ac	d d e ac	d d e ac	d d e ac	d d e ac	d d e ac
c d c a	c c	a . .	a b a	a . .	a #b a	b a b d	a
d	d d	b .	b f b	b .	b f b	d	a g f
	r					a r d	
a	a	d	d	d	d	a	a a

23

The Rose Tree

G major, 3/4 time

16 measures

31

The first system of the musical score for 'The Rose Tree' consists of five measures. Above the staff, there are rhythmic markings: three eighth notes, a quarter note, three eighth notes, a quarter note, and two eighth notes. The melody is written on a five-line staff. The notes and their durations are: Measure 1: F4 (quarter), D4 (quarter), C4 (half). Measure 2: A3 (quarter), B3 (quarter), A3 (half). Measure 3: F4 (quarter), D4 (quarter), C4 (half), B3 (quarter), A3 (quarter), G3 (half). Measure 4: F4 (quarter), E4 (quarter), D4 (half), C#4 (quarter), B3 (half). Measure 5: B3 (quarter), A3 (quarter), G3 (half), F4 (quarter), E4 (half). The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under F4, 'Rose' under D4, 'Tree' under C4, 'The' under F4, 'Rose' under D4, 'Tree' under C4, 'The' under B3, 'Rose' under A3, 'Tree' under G3, 'The' under F4, 'Rose' under E4, 'Tree' under D4, 'The' under C#4, 'Rose' under B3, 'Tree' under A3.

37

[illegible]

44

53

53

61

61

69

69

76

76

84

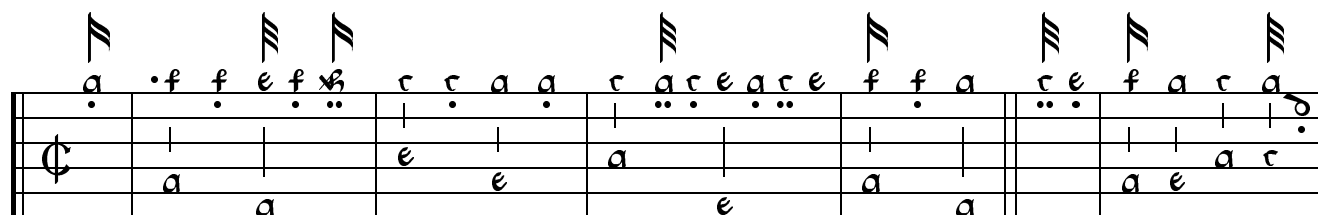
84

92

92

9a. The Cobler - A4B7

US-NHub Osborn fb7, f. 81r



6

9bi. The Coblers Jigg - transcribed for lute - A4B7

Playford 6th 1679, p. 6



1



8

9bii. The Coblers Jigg - transcribed for lute - A4B7

Playford 17th 1721, p. ?



1



9

9c. The Cobler - 7D (AA4BB7)x2

US-Ws V.b.280, f. 9r

Measures 1-4 of the piece. The notation features a complex rhythmic pattern with many beamed notes. The melody is written on a single staff with a treble clef and a common time signature. The notes are primarily eighth and sixteenth notes, with some quarter notes. The bass line is written on a single staff with a bass clef, featuring mostly quarter and eighth notes.

Measures 5-8 of the piece. The notation continues the complex rhythmic pattern. The melody and bass line are written on single staves. The notes are primarily eighth and sixteenth notes, with some quarter notes. The bass line is written on a single staff with a bass clef, featuring mostly quarter and eighth notes.

8

Measures 9-14 of the piece. The notation continues the complex rhythmic pattern. The melody and bass line are written on single staves. The notes are primarily eighth and sixteenth notes, with some quarter notes. The bass line is written on a single staff with a bass clef, featuring mostly quarter and eighth notes.

15

Measures 15-20 of the piece. The notation continues the complex rhythmic pattern. The melody and bass line are written on single staves. The notes are primarily eighth and sixteenth notes, with some quarter notes. The bass line is written on a single staff with a bass clef, featuring mostly quarter and eighth notes.

21

Measures 21-26 of the piece. The notation continues the complex rhythmic pattern. The melody and bass line are written on single staves. The notes are primarily eighth and sixteenth notes, with some quarter notes. The bass line is written on a single staff with a bass clef, featuring mostly quarter and eighth notes.

27

Measures 27-32 of the piece. The notation continues the complex rhythmic pattern. The melody and bass line are written on single staves. The notes are primarily eighth and sixteenth notes, with some quarter notes. The bass line is written on a single staff with a bass clef, featuring mostly quarter and eighth notes.

33

Measures 33-38 of the piece. The notation continues the complex rhythmic pattern. The melody and bass line are written on single staves. The notes are primarily eighth and sixteenth notes, with some quarter notes. The bass line is written on a single staff with a bass clef, featuring mostly quarter and eighth notes.

39

9d. The Cobler - 9D (AA4BB7)x2

GB-Lbl Add.38539, f. 7v

[illegible][illegible]

8

[illegible]

15

21

21

27

f f#e e #c c#a a #c c#e e f fa a xf ad#c a #c ar d r

a a a a a a

//a //a

27

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

33

[illegible]

39

9e. Het was een Engelsch boerken schoen lappen - 7F A4B14

NL-Lu 1666, f. 393r

Handwritten musical score for 'Het was een Engelsch boerken schoen lappen'. The score is written on two systems of three staves each. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b'. The piece concludes with a repeat sign.

9fi. The Cobler of Burdeaux - bandora part - A4B7

GB-Lam 600, f. 89r

Handwritten musical score for 'The Cobler of Burdeaux' - bandora part. The score is written on two systems of three staves each. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The notation includes various note values and rests, with some notes marked with 'a' or 'b'. The piece concludes with a repeat sign.

9fii. The Cobler of Burdeaux - transcribed for lute - A4B7

GB-Lam 600, f. 89r

Handwritten musical score for 'The Cobler of Burdeaux' - transcribed for lute. The score is written on two systems of three staves each. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The notation includes various note values and rests, with some notes marked with 'a' or 'b'. The piece concludes with a repeat sign.

9g. Cobbeler, of: het Engelsch Lapperken - 7F A8B7

Valerius 1626, p. 62

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

	a	a	r	e	e	a	e
C	c	c	d	c		c	
	a	a	c	a	a	a	a
	a	a	a	a	a	a	a

[illegible]

8 **a**

9hi. Cobbeler - diatonic cittern in french tuning A4B7 Valerius 1626, p. 63

	///	///	///	///	m m	/	///	///
C	a	a	a	a g i	k k	a	a	i
	k k	k l k	m k i g	l i	m m i e	k	g i	

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

5
9hii. Cobbeler - chromatic cittern in italian tuning A4B7 Valerius 1626, p. 63

[illegible][illegible]

10. And now to bed - 7x12 bars

GB-Cu Add.8844, f. 3v

First system of musical notation (measures 1-10). It features a treble clef and a 3/4 time signature. The melody is written on a single staff with notes and rests. The lyrics 'a a a a a a a a a a' are written below the staff.

Second system of musical notation (measures 11-20). It continues the melody from the first system. The lyrics 'f f f f f f f f f f' are written below the staff.

11

Third system of musical notation (measures 21-30). It continues the melody. The lyrics 'a a a a a a a a a a' are written below the staff.

24

Fourth system of musical notation (measures 31-40). It continues the melody. The lyrics 'a a a a a a a a a a' are written below the staff.

36

Fifth system of musical notation (measures 41-50). It continues the melody. The lyrics 'a a a a a a a a a a' are written below the staff.

47

Sixth system of musical notation (measures 51-60). It continues the melody. The lyrics 'a a a a a a a a a a' are written below the staff.

58

Seventh system of musical notation (measures 61-70). It concludes the piece. The lyrics 'a a a a a a a a a a' are written below the staff.

70

11. (Malts come down) - 7F (A4A4B8B4)x2

GB-Cu Dd.9.33, f. 89v

1

7

11

16

21

26

31

3

8

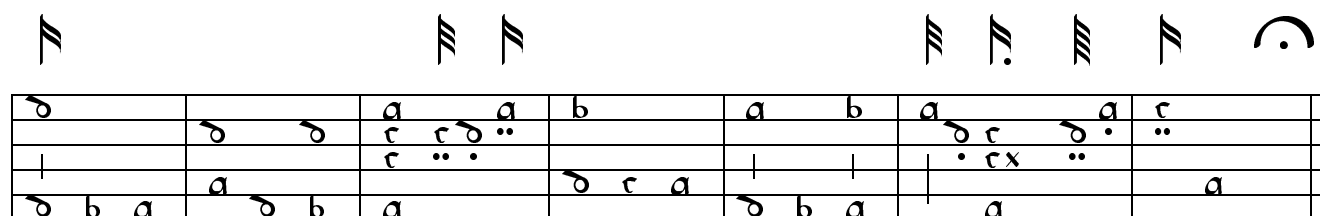
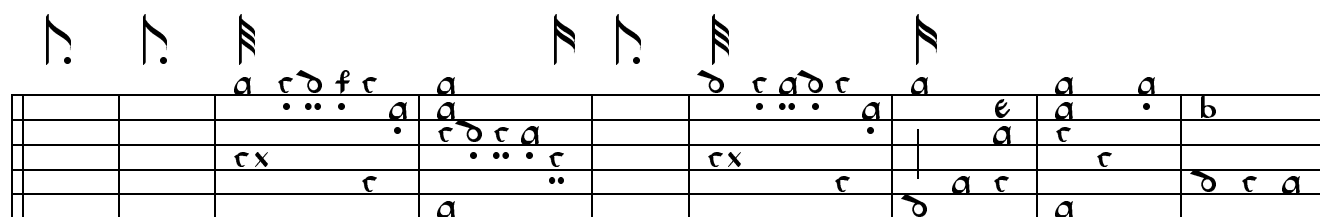
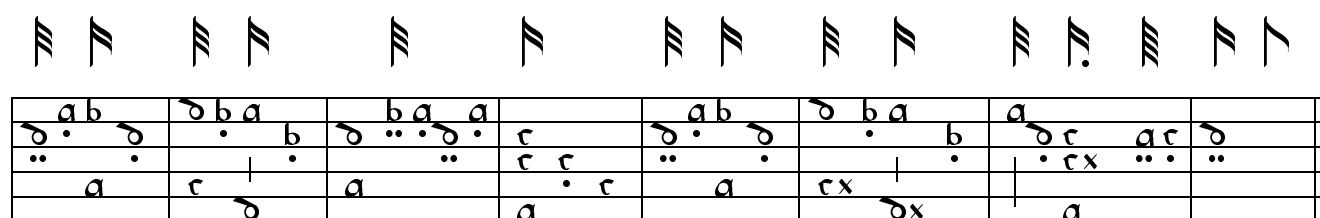
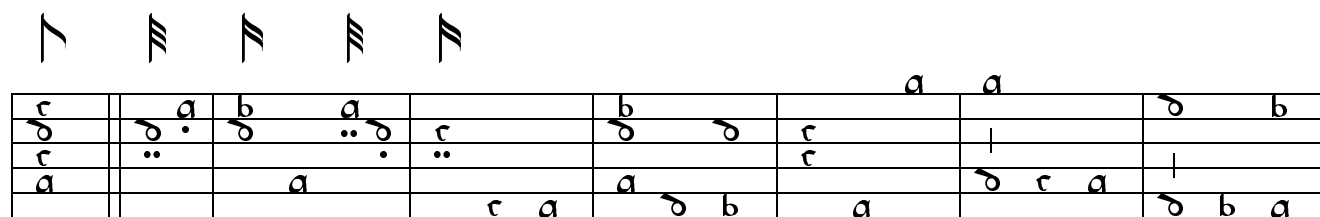
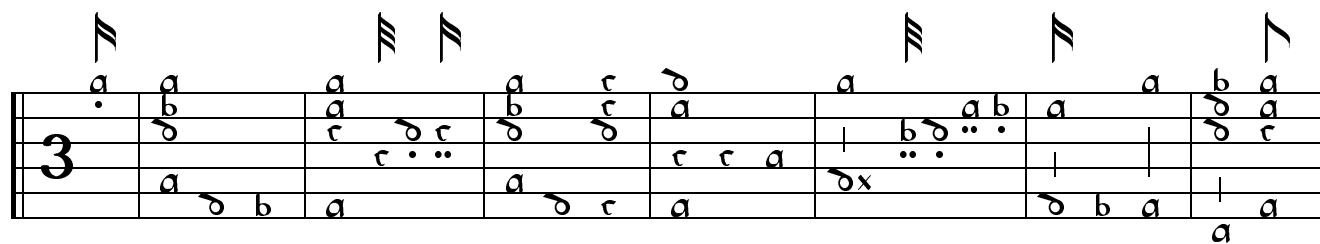
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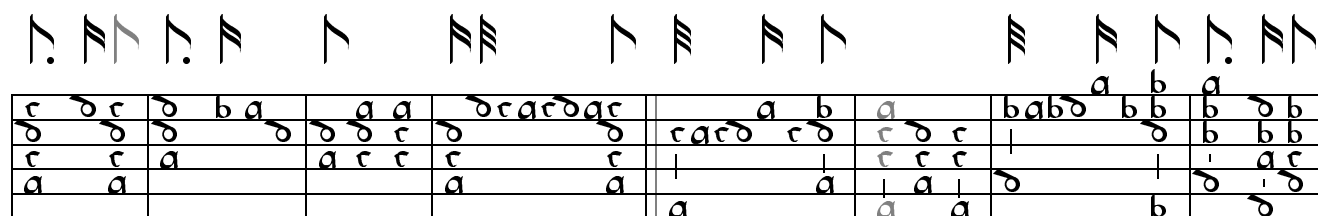
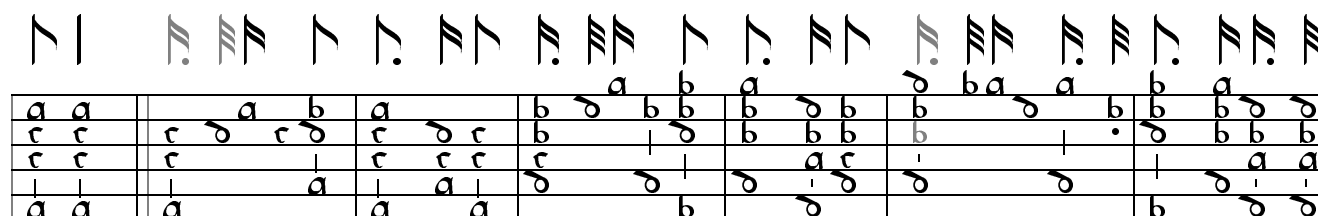
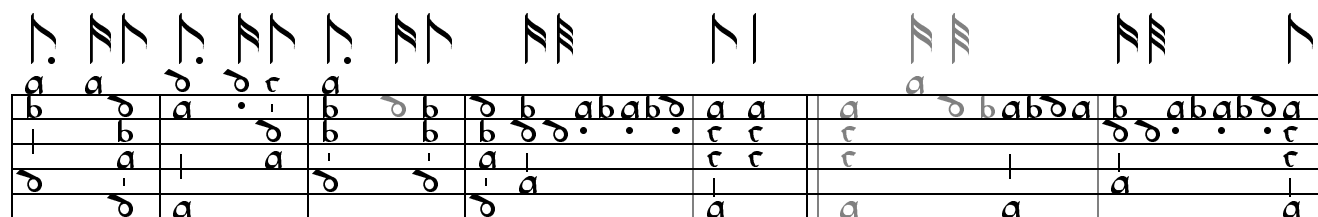
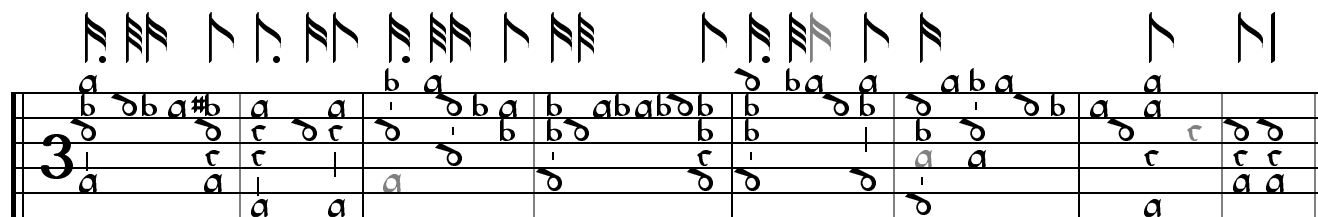
25

33

42

P1bii. Eiusdem Discantus Secundus - duet lute II 7F10C AA8BB16 D-B N 479, ff. 26v-27r







47

P1c. Pack(ingtons) Ponnd - AA4B8B4

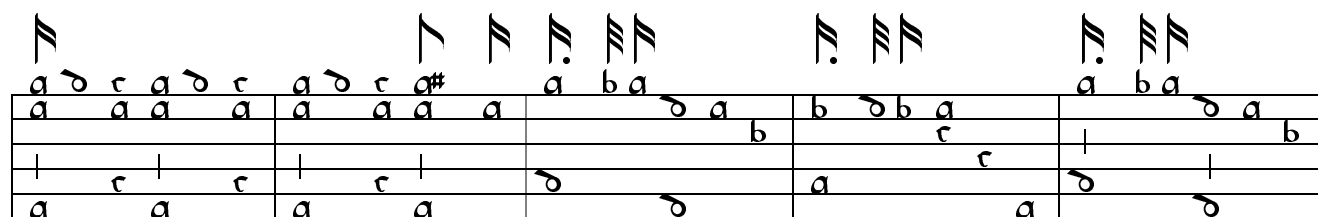
GB-Cu Nn.6.36, f. 21r



1



6



11



16

3

1

[illegible]

9

[illegible]

14

[illegible]

20

[illegible]

27

[illegible]

32

[illegible]

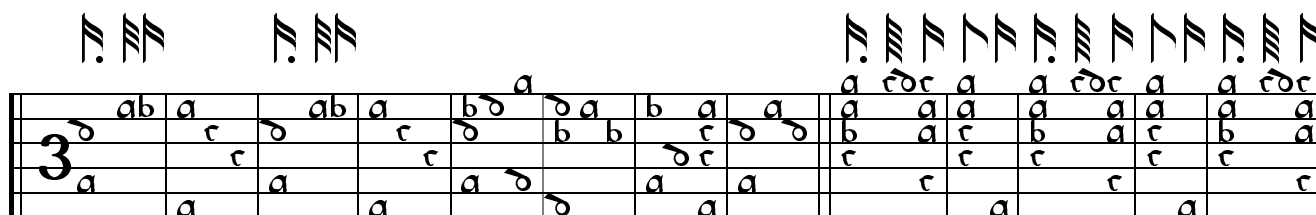
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47

P1d. English Coure(nt) - ABC8

A-KR L 81, f. 155r



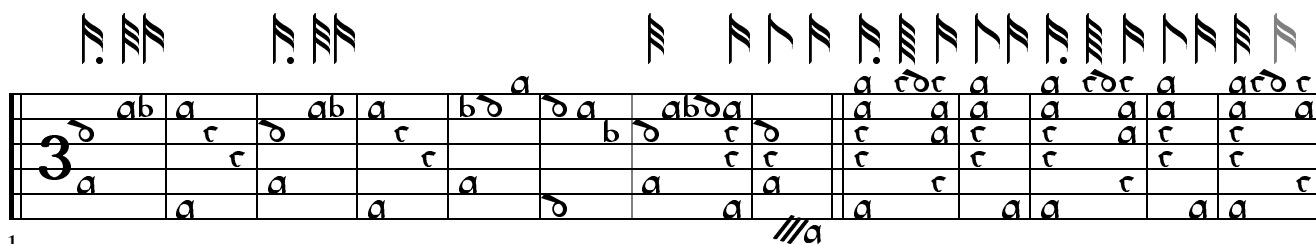
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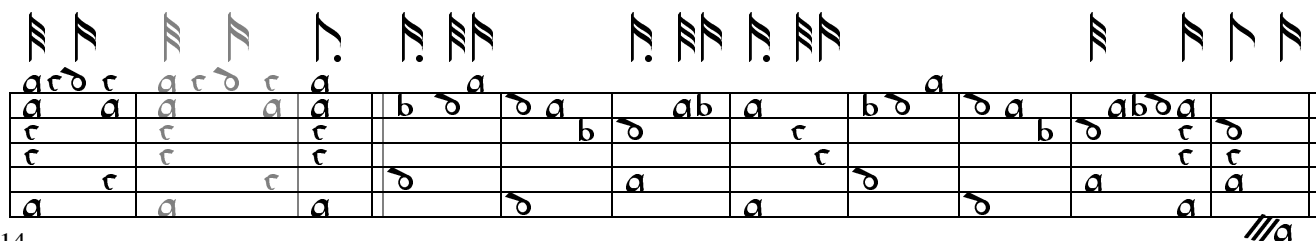
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P1e. Saltatio Anglica - 10C A8B8+8

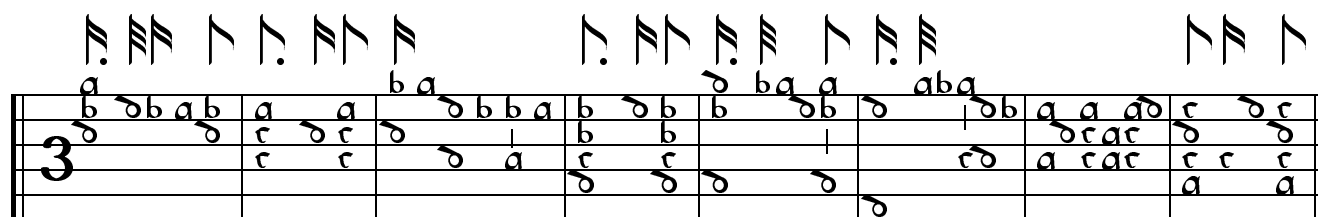
A-KR L 81, f. 155v



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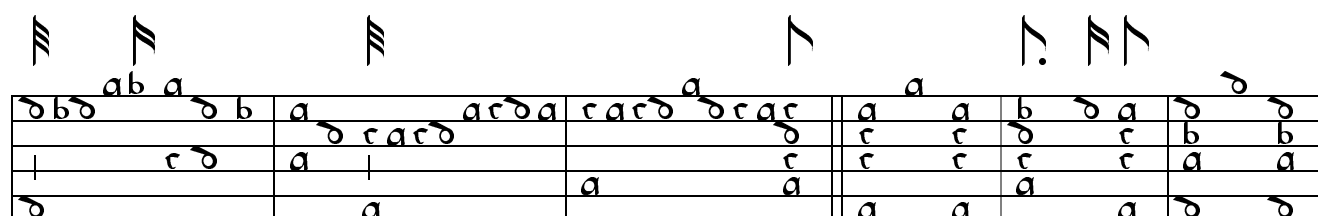
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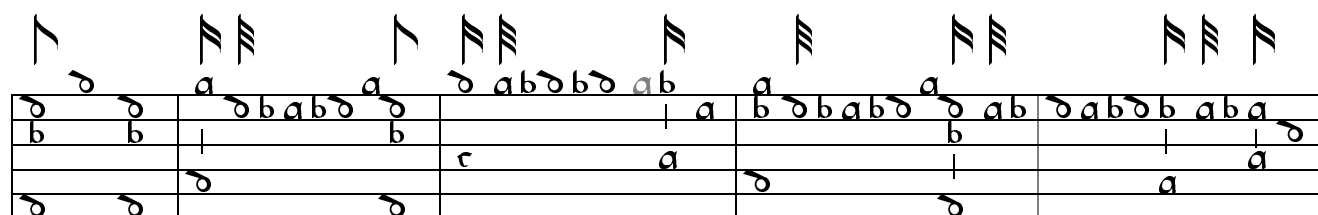
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14



20



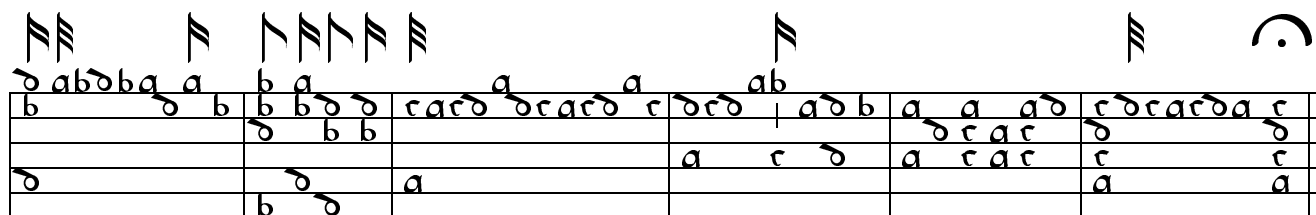
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32



39



P1f. Courante - A8B8+8

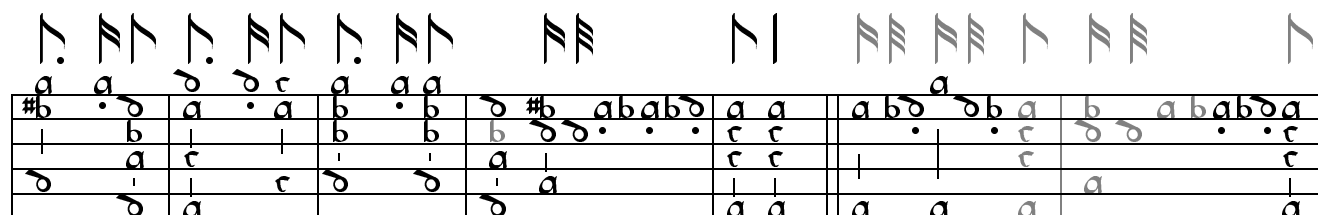
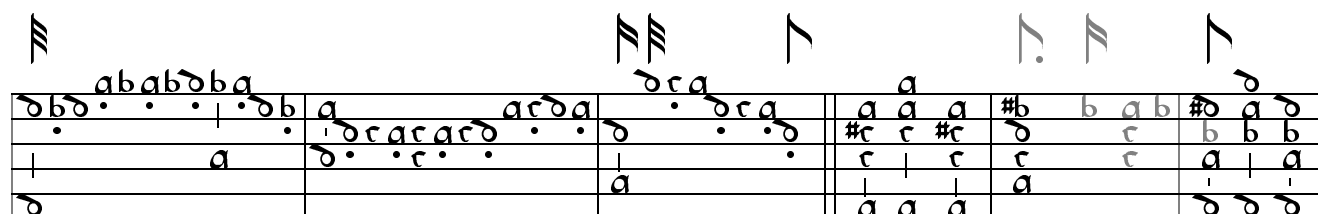
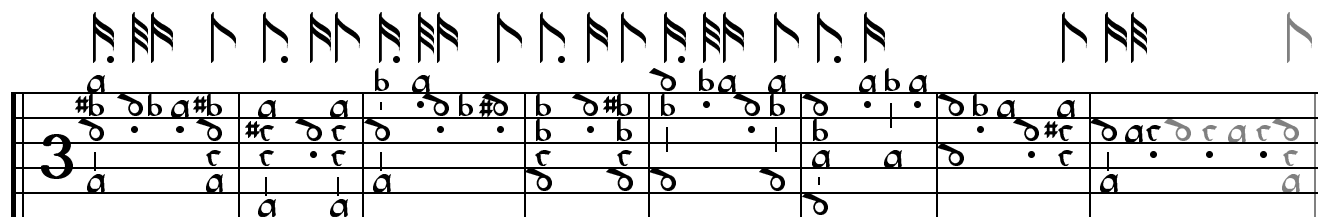
D-D1 M 297, p. 143



P1g. Pakingtonns pound - A8B16

GB-Lwa 105, f. 1v

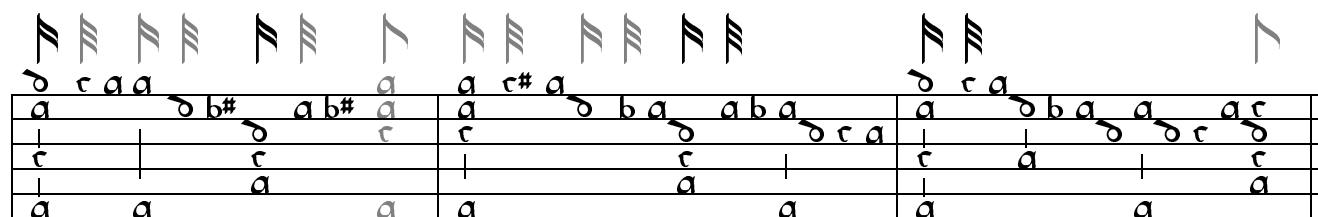
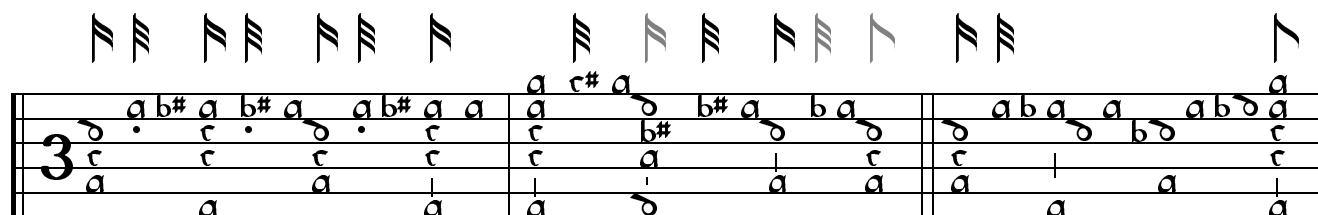






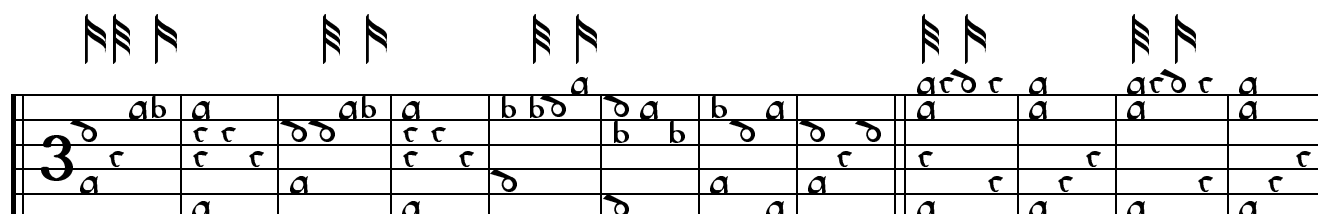
P1h. Packintons compounds - AA2B5

GB-Lam 601, f. 8v



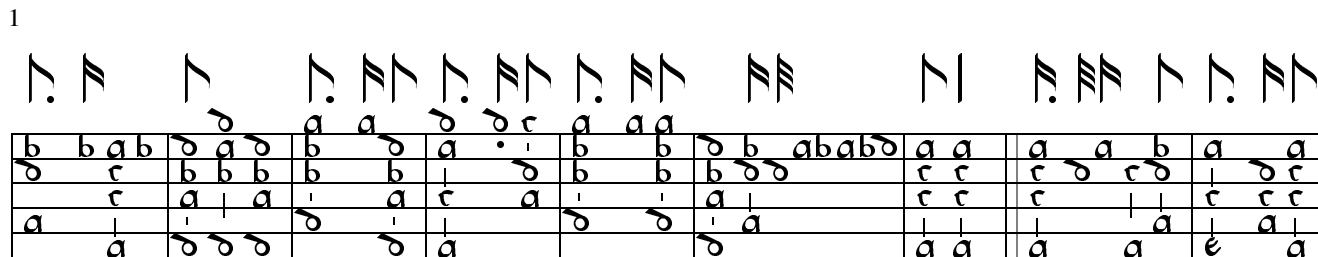
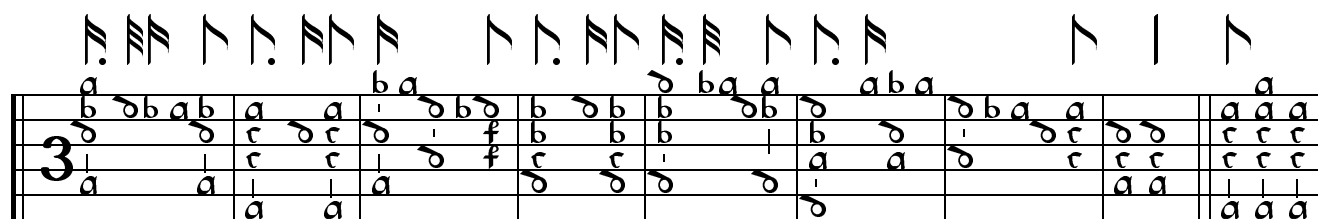
P1i. Courant Bransle - A8B16

D-Lr 2000, p. 9

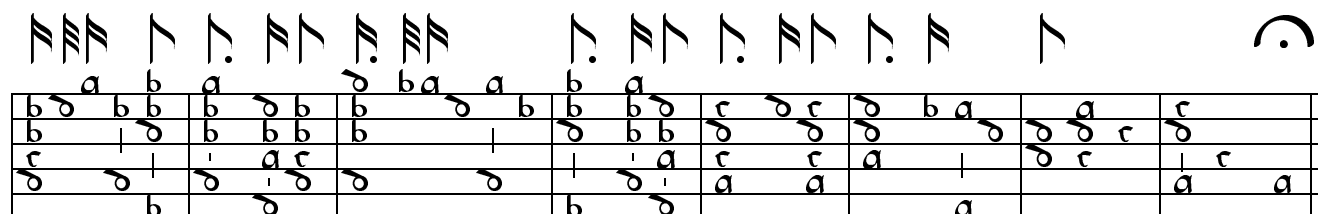


P2e. Pag(ingtons) Gal(liard) - A8B8C10

GB-AB 27, p. 19 ii



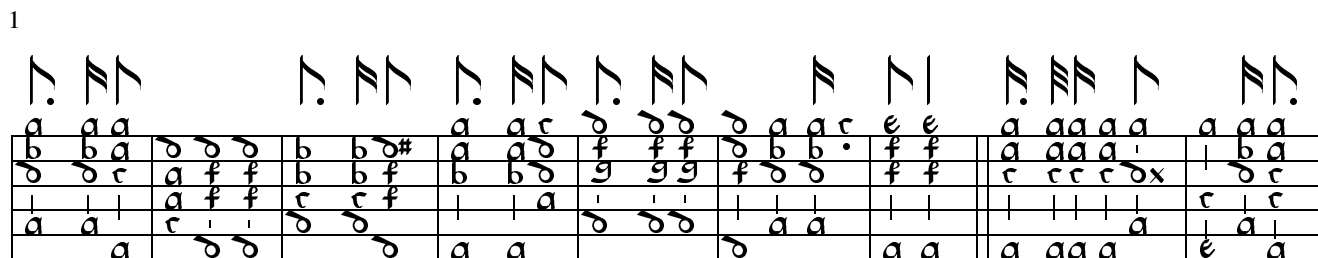
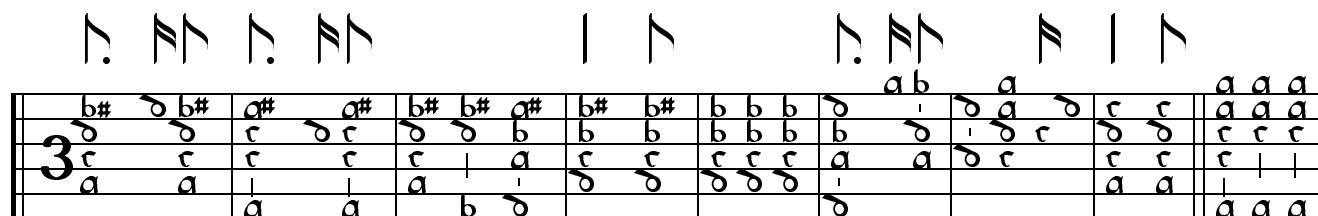
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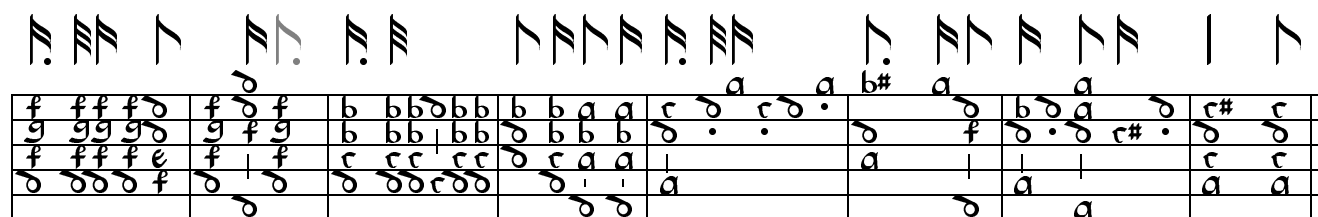
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P2f. Pag(ingtons) Gal(liard) - A8B8C10

GB-AB 27, p. 19 i



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19

1 d d d d

9

18 **d** **d**

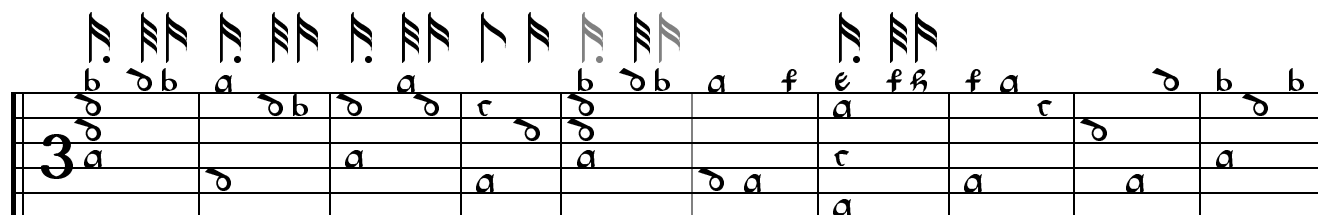
Barley 1596, sig. C4v

1. a

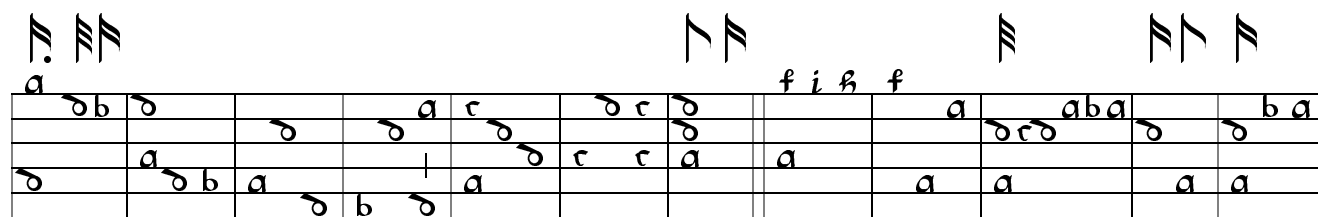
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P11. Courant - 7F A17B16

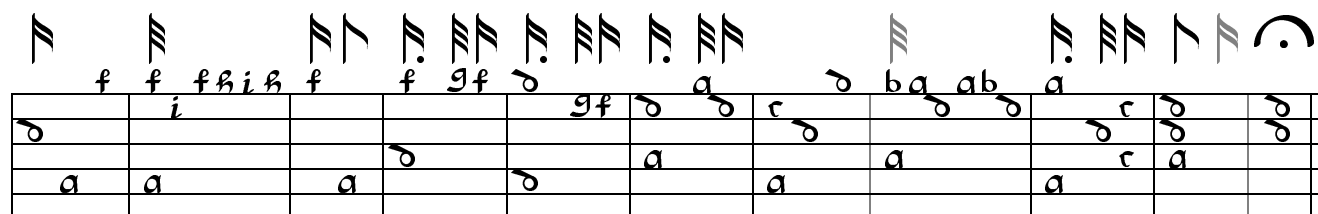
D-BAU 13.4o.85, p. 17



1



11



23

P1m. Alia - 10C ABC8

GB-Lbl Sloane 1021, f. 49r



1



9



17

1

9

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21

29

35

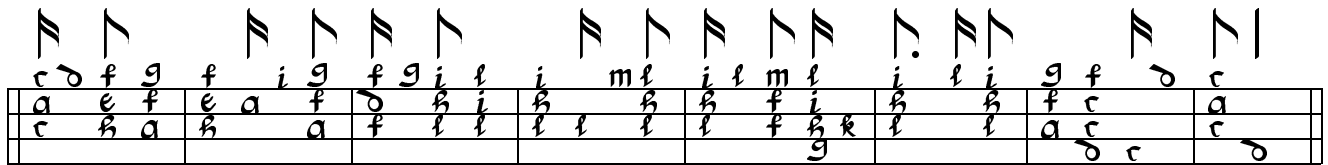
41

13a. Untitled - chromatic cittern ABC8

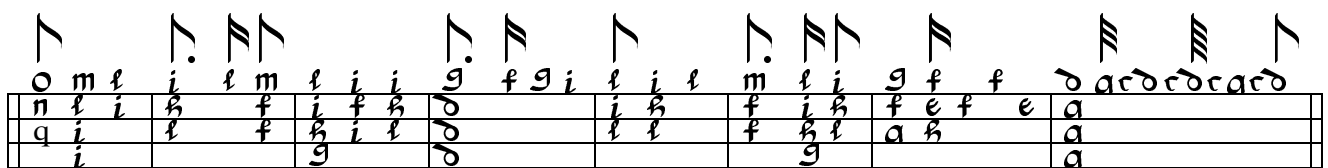
GB-Cu Dd.4.23, f. 8r



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9

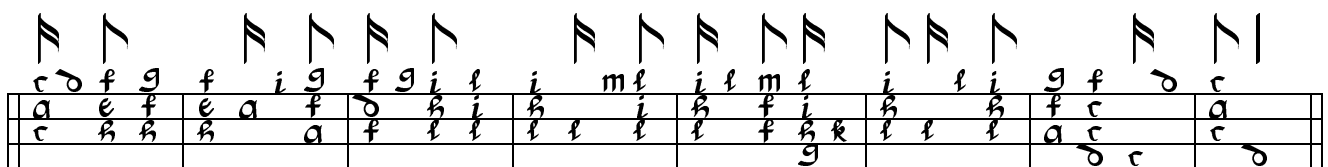


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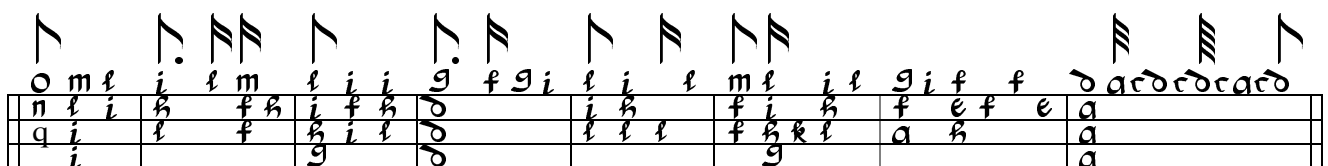
13b. Galliarde (Anthony Holborne) - chromatic cittern ABC8 Holborne 1597, sigs. K4v-L1r



1



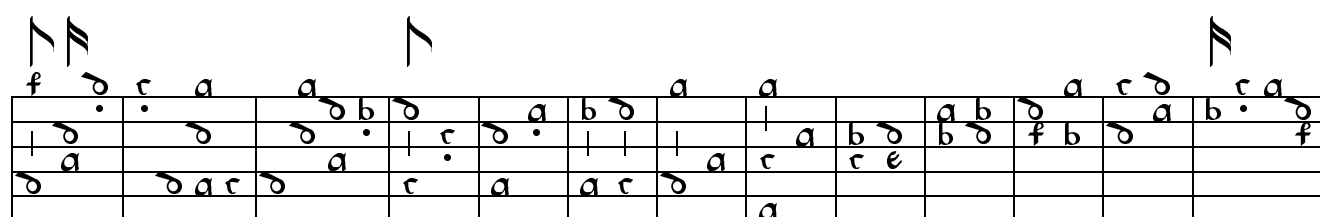
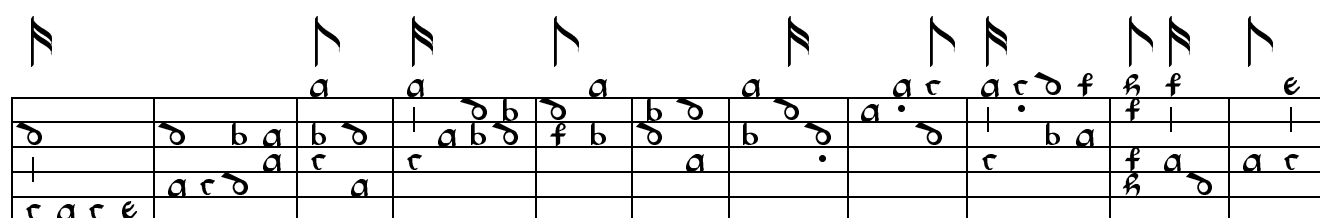
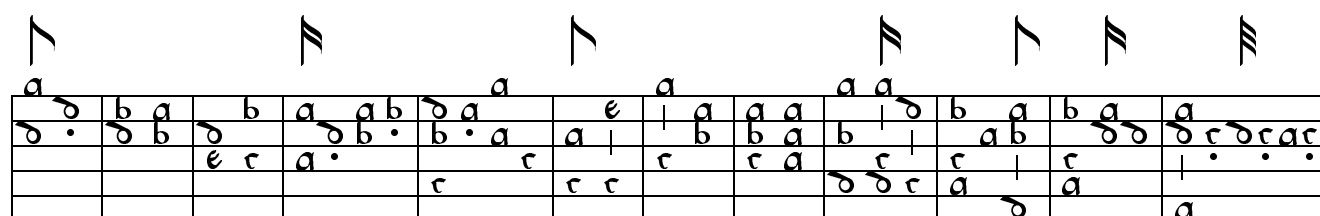
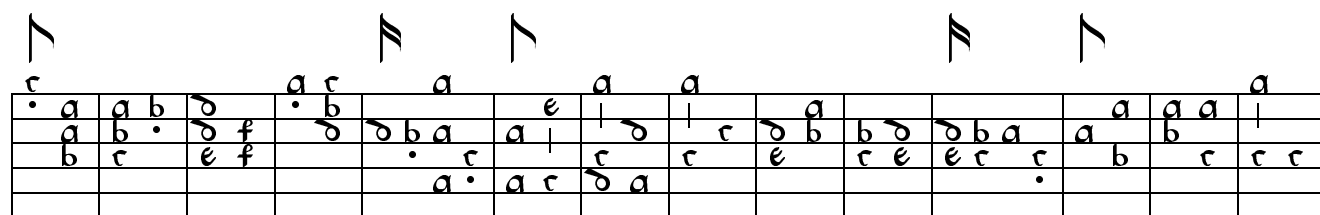
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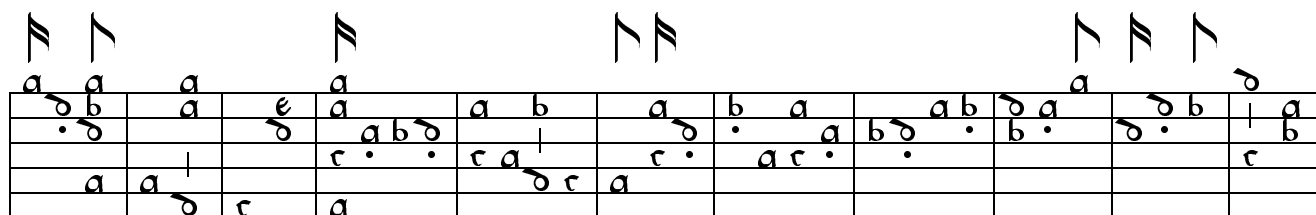


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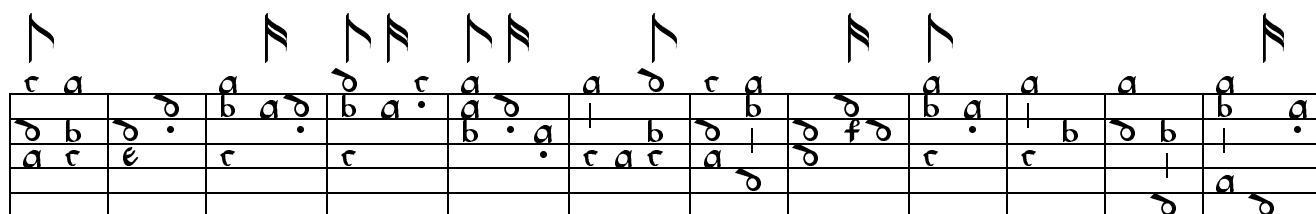
Rippe18. Fantasie

Fezandat VI 1558, ff. 2r-4v

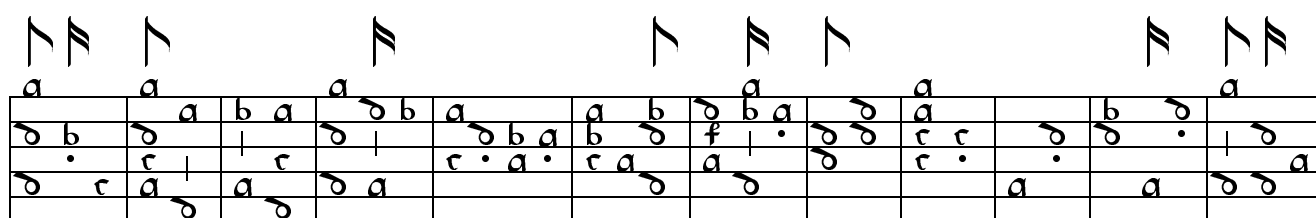




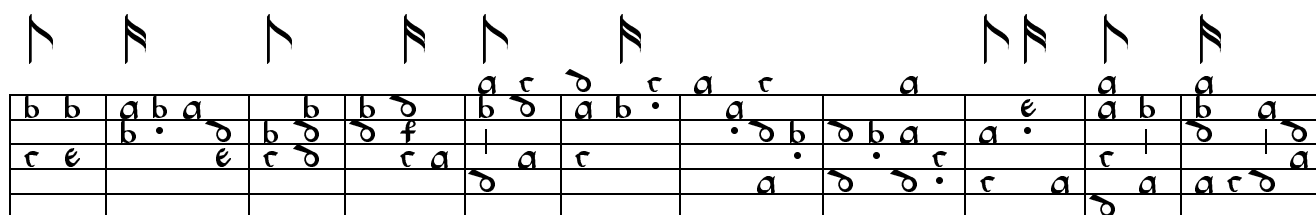
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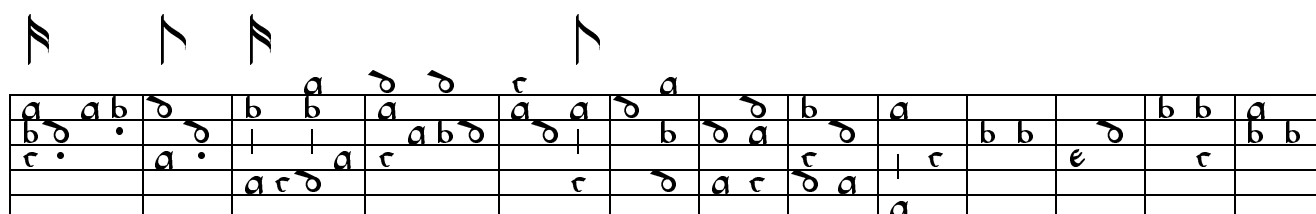
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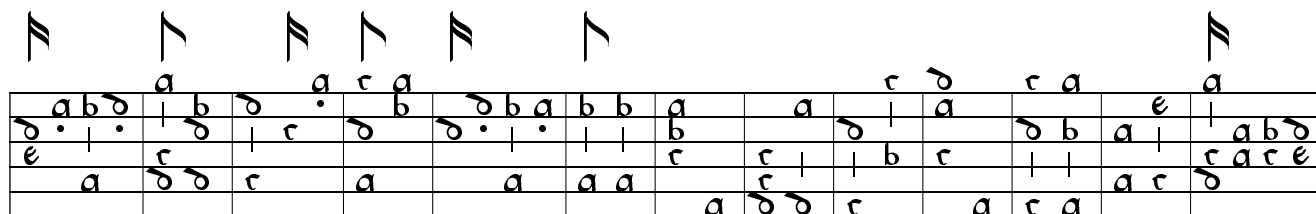
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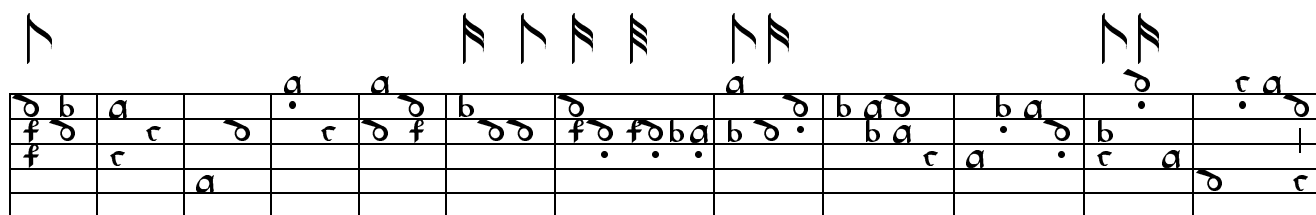
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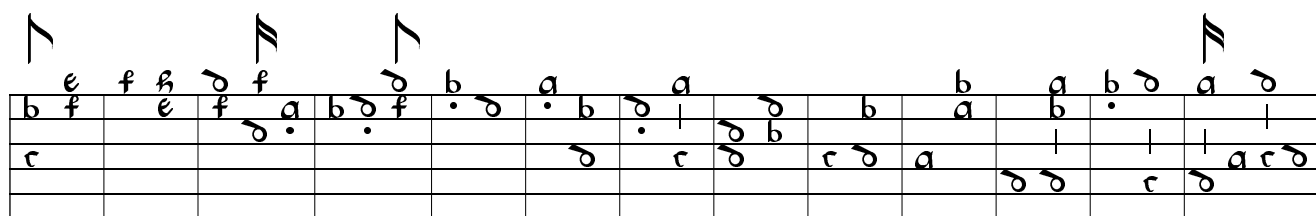
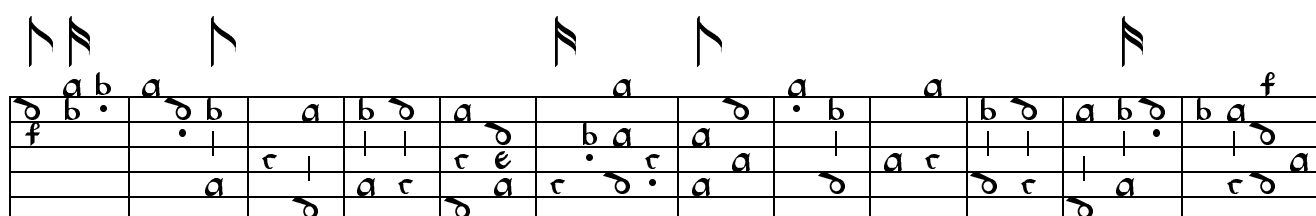
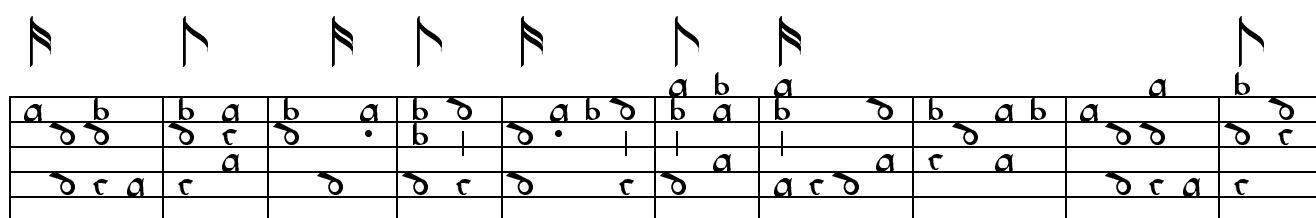
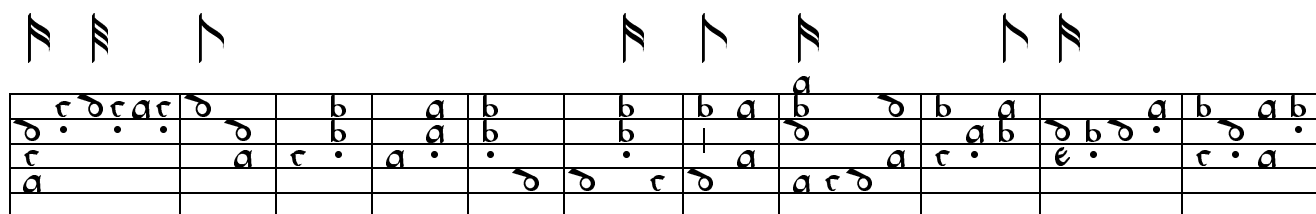
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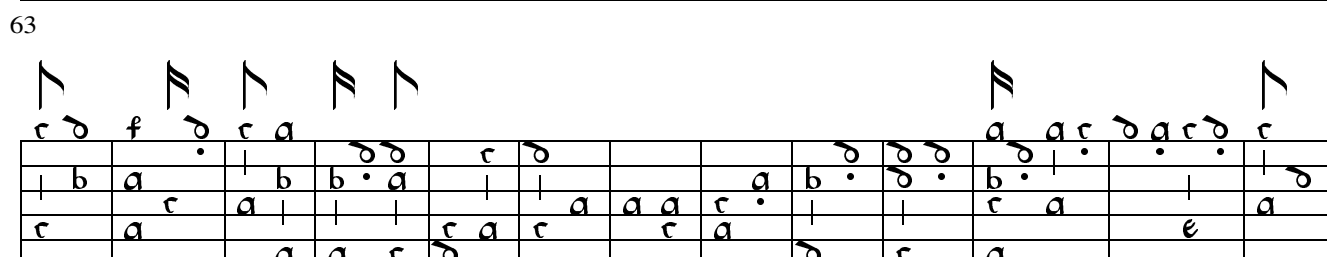
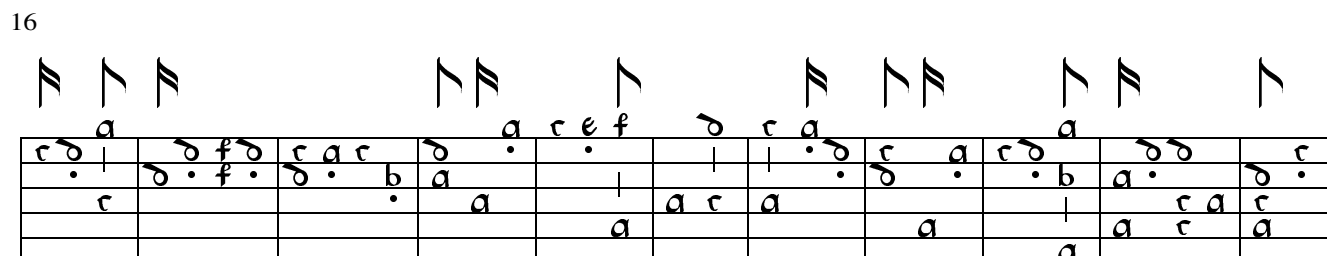


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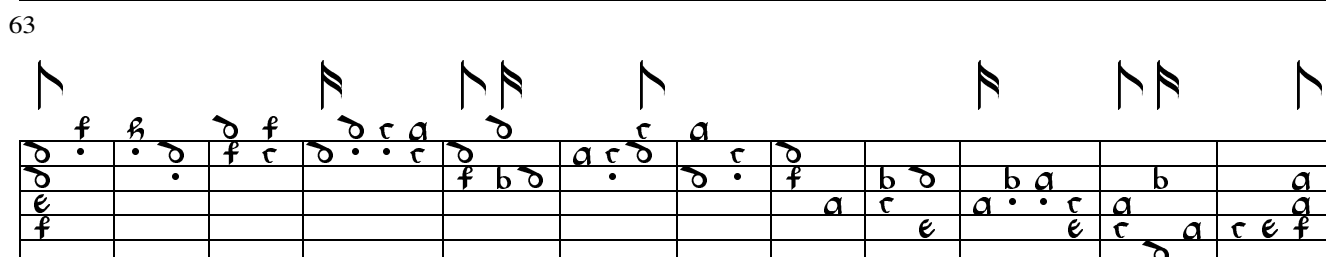
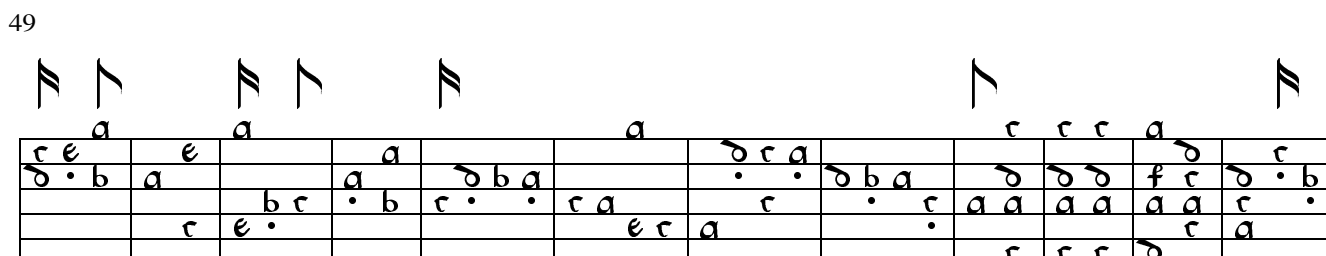
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Le Roy & Ballard V 1562, ff. 16v-18v



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