

MUSIC SUPPLEMENT TO THE LUTEZINE FOR LUTE NEWS 128 (DECEMBER 2018): MELCHIOR NEUSIDLER PART 3 AND SETTINGS OF WIE MÖCHT ICH FRÖLICH WERDEN AND TRENCHMORE? - MORE SETTINGS OF WHO LIST TO LEAD A SOLDIERS LIFE & BROWNING, DOWLAND JD9-11 AND ARRANGEMENTS OF LACHRIMAE PAVAN JD15

MELCHIOR NEUSIDLER PART 3

Here is another group of a fantasia, vocal intabulation and dance by Melchior Neusidler. The fantasia is known from two closely concordant versions, one in an English manuscript that includes music of German and Italian origin, and the other in the lute book of Michael Eijssert of Nürnberg, the latter including intabulations of works by Hans Leo Hassler and others and fifteen English lute solos and duet parts as page fillers.¹ The vocal intabulation here is the madrigal *Carita di Signor* known from a vocal setting in Annibale Padovano *Il Primo Libro de Madrigali a cinque voci* (Venezia, Gardano 1564), no. 4 and a keyboard setting in Cipriano de Rore *Tutti I Madrigali* (Venezia, Gardano 1577), f. 4v as well as an instrumental arrangement in Dalla Casa *Il Vero Modo di Minuir* (Venezia, Gardano 1584), p. 12. The lute intabulation from Melchior's print was copied almost exactly in Phalèse's *Theatrum Musicum Longe* of 1571, although Phalèse included a much simpler setting in the previous edition of *Theatrum Musicum* from 1568, f. 44v. A lute setting in Mbs.266, f. 4v is also largely concordant with Melchior's print although different in figuration in places. The title, together with that of the madrigal *Signor mio caro* that precedes it in Melchior's print, comes from Francesco Petrarca's *Canzoniere* no. 266.² The titles *Signor mio caro*. 7/ *Carità di signori*. 8 without any tablature are also found in a section of intabulations from Rore's *Tutti I Madrigali* in the lute manuscript G.1.4 (formerly known as the Donaueschingen MS but now in Württembergische Landesbibliothek Stuttgart, book II, f. 42v). The dance is a setting of the lieder *Wie möcht ich frölich werden* (see below).

- MN3a.** GB-Cu Add.3056, ff. 40v-42r *Fantasia Neusadler* pp. 4-7
= A-Lla 475 (Eijssert), ff. 68v-69 *Fantasia MN* ³
- MN3b.** Neusidler I 1566, pp. xi-xii *Carita di Signor* 8-9
= Neusidler *Tabulatura* 1573, sigs. C2v-C3r 8 *Carita di Signor*
= Phalèse & Bellère 1571, ff. 61v-62r *Carita di signore*
- MN3c.** Neusidler 1574, sigs. K4r-K4v *Wie möcht ich frölich werden - Volget der Hupffauff* 10-11

DEUTSCHER DANTZ FROM HUDSON: H14

Wie möcht ich frölich werden is an example of a lieder arranged and adapted as a dance (*Tantz weyß*) in duple time with an after dance in triple time.⁴ It is no. 14 of the most popular deutsche dantz in Richard Hudson's *The Allemande, The Balletto, and The Tanz* (Cambridge University Press 1986). Melchior Neusidler's setting is above and another nine are here. The sources are from Germany, Switzerland and the Low Countries showing transmission around Europe and note that Melchior and his father Hans Neusidler both arranged it for their prints twenty-five years apart. The number and sequence of the sections vary considerable and the settings are found in two different tonalities (nominally C minor for the majority and D minor in Jobin's print), which are the same tonalities of the two parts of what are presumed to be a duet for lutes a tone apart, given that they are on the same opening of the manuscript with one part inverted so that they can be played from the manuscript by two lutenists sitting opposite each other (I have not played them as a duet so do not know how well they fit together).

- H14a = MN3c.** Neusidler 1574, sigs. K4r-K4v *Wie möcht ich frölich werden - Volget der Hupffauff* ⁵ 10-11
- H14b.** §PL-Kj W 510, f. 54r *Ein schöner dantz wie Möcht ich frölich werden* 11
- H14c.** Neusidler 1549, sigs. i1r-i1v *Wie möcht ich frölich werden Tantz weyß - Volget der Hupff auff* 12-13
- H14d.** Adriaenssen 1592, ff. 81v-82r *Almande* 14-15
= Adriaenssen 1584, f. 85v *Almande*

- H14e.** Heckel Tenor 1556/1562, pp. 100-104 *Graff Johan von Nassau Dantz, Wie kan ich frölich werden - Proportz darauf* pp. 16-17
- H14f.** §CH-Bu F.IX.70, p. 273 *CVII Wie möcht ich frölich werdenn* 17
- H14g.** NL-At 208.A.27, ff. 62v-63r *Graff Johann Von Nassau tantz LVII - Saltarello* 18
- H14h.** §CH-Bu F.IX.70, pp. 244-245 *XXVI Wie möcht ich frölich werden* 20-21
- H14i-i.** PL-Kj 40598, f. 128v 68 *Tantz Wie mecht ich frölich werden* - Lute I of duet for lutes a tone apart 22
- H14i-ii.** PL-Kj 40598, f. 129r 68 *Tantz Wie mecht ich frölich werden* N. R. [Nicolas Rans?] - Lute II of duet 23
- H14j.** Jobin 1573, sig. H1r *Dantz - Nach dantz* 24-25
§ not in Hudson

MORE BROWNING & SOLDIERS LIFE

A short arrangement of the tune of *Browning/The leaves be green/The nuts be brown* was in *Lute News* 128, and here are John Danyel's fifteen variations for solo lute as well as eleven variations set as a treble and ground duet probably by John Johnson. John Danyel's variations are found in nearly identical versions in his *Songs for the Late Viol and Voice* of 1606 and the manuscript Add.3056, both in an unusual transitional tuning (assuming the nominal pitch f[#]-c[#]-a-e-A-G-E-D-A flat or intervals by fret of fefch plus four diapasons). At this pitch, each variation begins in A minor and ends in G minor, the initials of Anne Greene, daughter of Sir William Gre(c)ne of Milton of the title and dedicatee of Danyel's book of songs. The manuscript source is annotated with extensive ornaments so both versions are included here, together with a transcription for lute in vieil ton tuning.⁶ All three sources of the treble are virtually identical and so only one is included here.⁷

Lute News also included three settings of *Who list to lead a souldiers life* and here is one more of three variations from Playford's *New Lessons for the Gittern* of 1652 transcribed for 6-course lute.

Appendices 1-3 are page fillers, the title of the first suggesting a satirical ballad or court song not known to me from elsewhere,⁸ the second two settings a tone apart of an untitled and unidentified ballad or masque tune on a tonic-dominant or submediant-tonic ground, and the third an untitled and otherwise unknown ballad or masque tune in two strains each on tonic-dominant and tonic-supertonic grounds.

- L1. GB-Lbl Eg.2046, f. 15r (The Leaves be green, the nuts be brown)
- arranged from treble and ground duet *Lute News*
- L2ai.** Danyel *Songs for the Late Viol and Voice* 1606, sigs. L1v-L2v
Mrs Anne Grene her leaves bee greene 26-28
- L2b.** GB-Cu Add.3056, ff. 60r-61v *Mrs Anne Grene her leaves bee greene* 29-31
- L2aii.** transcribed for vieil ton by Martin Shepherd 32-34
- L3i.** GB-Lbl Eg.2046, ff. 14v-15r *A treble - Johnson* B⁹ 73 35-37
GB-Cu Dd.3.18, f. 17v *The Nuts be Browne* - treble Lundgren¹⁰ 17
GB-Cu Dd.9.33, ff. 63v-64r untitled - treble
- L3ii.** GB-Lbl Eg.2046, ff. 14v-15r *A treble the ground to the treble before* 35/37
- S1. US-NHub osborn fb7, f. 89r *Lustie Soldier* *Lute News*
- S2. GB-Lam 603, f. 38r *the Souldiers life* - trans from edeff *Lute News*
- S3. Playford *DM* 1551 & 1696 (9th), p. 65 *Souldiers Life* - violin *Lute News*
- S4.** Playford 1652, p. 6 *The Souldiers Life* - trans gittern 13
keyboard: GB-Lbl Add.10337, f. 18v *The Souldiers delight* = US-NYp
Drexel 5609, p. 25 *The Soldiers delight*, F-Pn Rés.1186, f. 99r *Ye Souldiours dance Will: Byrd* = US-NYp Drexel 5609 p. 67 *The Soldiers dance*
- App 1.** GB-Ctc O.16.2, p. 135 *Come to the court and be all made knights* 9
- App 2a.** GB-Lam 603, f. 27v ii untitled 25
- App 2b.** GB-Lam 603, f. 27v ii untitled 57
- App 3.** GB-Lbl Eg.2046 (Pickeringe), f. 15r untitled 84

⁶ For this and all the other lute music by John Danyel see Martin Shepherd *The Complete Works of John Danyel, vol. 1: Lute Music* (Albury, Lute Society Music Editions, 1997).

⁷ A notable difference is the first 6 notes of bar 37 are on the first course (d1-a1-c1-d1-c1-d1) in Dd.3.18 and Dd.9.33, and the same pitches but on the second course in Eg.2046 (i2-f2-h2-i2-h2-i2).

⁸ But no song of this title is known, although the it is reminiscent of John Skelton's poem 'why come ye not to court?' from the much earlier date 1522. The title here may refer to criticism of James I for bestowing knighthoods too freely - thank you to Chris Goodwin for the suggestion.

⁹ Jan Burgers *John Johnson: Collected Lute Music* (Lübeck, Tree Edition 2001).

¹⁰ Stefan Lundgren (München, Lundgren Musik Edition 1983), vol. II.

¹ John M. Ward 'A Dowland Miscellany' *JLSA* x (1977), p. 138 Appendix S.

² See modern edition:

http://www.letteraturaitaliana.net/pdf/Volume_2/t319.pdf

³ *Lute Fantasias and Recercars transcribed from Manuscripts in German Tablature c.1580-1630* (Lübeck: Tree Edition, 2012), no. 62.

⁴ The vocal original is in Melchior Franck's *Musicalischer Bergkreyen* of 1602, no. II, see <https://www.loc.gov/resource/ihms.200154739.0/?sp=3>

⁵ Martin Shepherd *Renaissance Lute Music from German Sources* (Albury, Lute Society Music Editions, 2000), no. 49.

JOHN DOWLAND

One version of each of JD9-11 were in *Lute News* 128, and all the additional tablature sources are here. Five more versions of **JD9** include two closely concordant lute solos in English manuscripts, a setting in the lute book of Johann Aegidius Berner von Rettenwert copied accurately but with significant variants,¹¹ plus the lute part to Dowland's setting for lute and viol consort of 1604 which can be played as a solo. It differs mainly in the dramatic rising and falling figure in the final few bars and the curious incomplete final cadence, found in all the consort parts so unlikely to be a printer's error. The lute part was copied quite faithfully into Joachim van den Hove's *Delitiae Musicae* of 1612 as if it was a lute solo. The sources are for 6-, 7-, 8- or 9-course lute and DowlandCLM chose the unadorned version in the Euing lute book with a 7th course in D, whereas I chose the ornamented setting for 6-course lute in Jane Pickeringe's lute book for *Lute News*.¹² The English sources and the consort lute part are barred so that the bar lines in the final four bars miss the strong beat, which is largely avoided in the Johann Aegidius Berner setting raising the possibility that the English sources stem from a corrupt original. The version in the Welde lute book includes a different final bar to the others and I have added a crotchet in bar 33 to bring the strong beats back to the beginning of bars 34 and 35, as an attempt at reconstruction. Another seven sources of **JD10** are here, five for a lute of 6- to 10-courses, a setting by Richard Sumarte for lyra viol tuned lute way, and an orphan cittern part for which no other mixed consort parts are known. Three lute settings in English manuscripts are closely concordant and include divisions on the first two strains only. Again, DowlandCLM chose the plain version in the Euing lute book for 7-course lute whereas I chose the ornamented version for 9-course lute from the Board lute book for *Lute News*. A fourth English source is William Barley's *A New Booke of Tabliture* of 1596, from the Orpharion section, which lacks divisions and is error free. The final lute source is a manuscript of Leipzig provenance, presenting a plain setting without divisions. The English source of **JD11**, for 6-course lute and with divisions, was in *Lute News*, and the only other source is Johann Rude's *Flores/Florum Musicae* of 1600, also for 6-course lute but lacking divisions and differing in many details of figuration.

- JD9a. GB-Lbl Eg.2046 (Pickeringe), f.31v *Dowlandes Lamentation 'Semper dolent'* *Lute News*
JD9b. GB-WPforester welde, f. 14v *Semper dolens* pp. 38-39
JD9c. GB-Gu Euing 25, f. 25r untitled - DowlandCLM 9 40-41
JD9d. Dowland *Lachrimae* 1604, sigs. E2v-F2r *Semper Dowland semper dolens 8 Io. Dowland* - viol consort à 5 and lute: 42-43
JD9e. CZ-Pnm IV.G.18, ff. 40v-42r [38v-40r] *Pavana Douland* 44-45
JD9f. Hove *Delitiae Musicae* 1612, ff. 38v-39r *Semper Dowlant semper dolens* / *Ioan Doulant* - lute part HoveB¹³ 368 46-47
 JD10a. GB-Lam 603 (Board), ff. 10v-11r *Solus cum sola JD / Solus cum sola* / *Solus cum sola* by Mr Dowland Bachelor of Musick *Lute News*
JD10b. GB-Cu Dd.2.11, f. 58v *Solus cu[m] sola JDowl* 48-49
JD10c. GB-Gu Euing 25, ff. 27v-28r untitled - DowlandCLM 10 50-51
JD10d. GB-Lbl Add.31392, ff. 14v-15r *Solus cu sola. Dowland* 52-53
JD10e. Barley *Orpharion* 1596, sig. B3v-B4r *Solus cum Sola made by I.D.* 54
JD10f. D-LEm II.6.15, pp.104-105 *Pavana 17* 55
JD10g. GB-Mr 832 Vu 51, pp. 20-21 *Solus cum sola. / R(ichard). S(umarte).* - lyra viol (ffeff) 56
JD10h. GB-Cu Dd.14.24, f. 27r *Solus cu(m) sola* - cittern part 57
 viol consort à5: GB-Lcm 1145, p. 12 *Solus cum sola Pavin* - 3 parts only - VdGS 1628; keyboard: US-NYP Drexel 5612, pp. 222-224 *A Pavion Solus cum so la; D-B (olim Breslau Stadtsbibliothek) 114, f. 76r Solus Cum sola gesetzt a A. H.* - bars 1-3 only
 JD11a. GB-Cu Dd.9.33, ff. 33v-34r *Mrs Brigide fleetwoods pauen als Solus sine sola Jo Dowland* - DowlandCLM 10 *Lute News*
JD11b. Rude 1600 II, sigs. iir-iiiv 110 [index: *Paduana I.D.*] 58

Arrangements of Lachrimae pavan JD15

The principal settings of Dowland's Lachrimae pavan in G minor and A minor were edited for *Lute News* 122 and 123 (July and October 2017) and their accompanying *Lutezines*. Here is the first half of the remaining arrangements and parodies assumed to be by others (and so numbered in sequence as JD15app)¹⁴ found in English and continental prints and manuscripts, including three sources of a setting ascribed to Valentin Strobel,¹⁵ three different settings probably all by Joachim van den Hove, and settings probably made by Johann Rude, Jean-Baptiste Besard and Adrian Valerius for inclusion in their prints of 1600, 1603 and 1626, respectively.¹⁶ Strobel's setting is known from three concordant sources, Fuhrmann's print of 1615, an almost identical version copied into a Bavarian manuscript later owned by Arnold Dolmetsch and the same setting but with significant variants of figuration in the English manuscript Add.3056. The version in the latter is one of several pieces that bear the initials C.K., and the same manuscript includes two other settings of Lachrimae, JD15app 7 with very different divisions to the Dowland setting, and JD15app 10 which is parody of the melodic and harmonic framework of the Lachrimae pavan with such elaborate divisions that it is hardly recognisable in many places and the sequence of strains places the usual third strain before the second. Besard's version was copied almost identically into the lute book of Johann Naclerus. Besard and Valerius did not deviate much from the English settings, unlike Rude and particularly van den Hove who embellished all three strains with divisions of cascading quavers and semiquavers characteristic of other lute music by him. Two of the settings by Hove were also accompanied by triple-time galliards quite different from Dowland's own Lachrimae Galliard (JD46). The settings here provide an extensive range of alternative figuration of Dowland's famous pavan that all have their merits if you have time to study them

- JD15app 5.** Valerius 1626, pp. 217-218 *Pavane Lachrime met den Bass* 75
 - lute part here, also 2-voice and cittern settings
JD15app 6a. Fuhrmann 1615, pp. 60-61 *Pavana sexta*
 header: *Lachrimae. V[alentin] S[trobel]*. 76-77
JD15app 6b. GB-HAdolmetsch II.B.1, ff. 225v-227r *Pavana Lacryme* 78-79
JD15app 6c. GB-Cu Add.3056, ff. 36v-37r *Lachrimae C.K.* 80-81
JD15app 7. GB-Cu Add.3056, ff. 4v-5r *Lachrimae*
 by MR Dowlande. BM. 82-84
JD15app 8. Rude 1600, sigs. GG5v-GG6r 91 85
 [index: *Pavana à 5 voc. Dnlandi Angli*]
JD15app 9a. Besard 1603, ff. 16v-17r *Fantasia Ioannis Dooland Angli Lachrimae* 86-87
JD15app 9b. D-B 40141, ff. 36v-38r *Fantasia Joannis Dnlandi* 88-89
JD15app 10. GB-Cu Add.3056, ff. 14v-15r untitled 90-92
JD15app 11i. D-Hbusch, ff. 24r-27r *Pavana Lachrime*
 - HoveB 199a 92-94
JD15app 11ii. D-Hbusch, ff. 27r-28r *Galliarda Lachrima* - HoveB199b 95
JD15app 12. D-Hs ND.VI .3238, pp. 17-19 *Pavana Lachrimae Joachimi vanden Houen den 16 Febr Anno 1614* - HoveB 200 96-99
JD15app 13i. Hove 1601, ff. 94r-95r *Pavana Lachrime*
 - HoveB 198a 99-101
JD15app 13ii. Hove 1601, f. 95r *Reprins sequitur* - HoveB 198b 102

JACQUES DE BELLEVILLE

The ten lute solos ascribed to Belleville were in *Lute News* 128, and additional versions of two of them are here. No. 6b is an exact concordance for 6a, but the other sources of no. 5 are so diverse that Belleville made the one arrangement ascribed to him and the rest are presumably settings of the tune of Boyer's *Sa beauté extreme* by others, including Charles Lespine and one of the Gauthier's according to the ascriptions.

- 5a. D-B N 479, ff. 59v-60r *Belleuille* - C minor *Lute News*
5e. CH-SO DA 111, f. 41v [Co]surante *L'Espine*¹⁷ 59

¹¹ It was identified by John Ward and in *Lute News* I said it was based on the consort part, but I now realise that it is not, it is concordant with the solo sources.

¹² DowlandCLM comments that it was 'Adapted for a six-course lute by omitting all notes that fall on the 7th [course], with disastrous effects on the harmony'. I disagree, as the 7th is only used four times in the source used for the edition, and only in one place is the harmony affected, bar 9, and easily restored by adding b4 to the final chord in the bar.

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

¹⁴ JD15app 1-4 were in *Lute News* 123, and the series continued as 5-12 here.

¹⁵ JD15app 6b was also edited as no. 4 of all the music by Strobel for *Lute News* 57 (March 2001), and JD15app 6c as no. 5 of all the music ascribed to C. K. for *Lute News* 52 (December 1999).

¹⁶ For a detailed discussion of most of the settings of the Lachrimae pavan see Michael Gale and Tim Crawford 'John Dowland's "Lachrimae" at Home and Abroad' *The Lute* xlv (2004), pp. 1-34.

¹⁷ All versions are also edited in 'Charles de Lespine Lutenist and Composer' on Kenneth Sparr's website (no. 26a-k):

5f. D-Dl M 297, p. 82 <i>Courant</i>	59
5g. RUS-SPan O No.124, f. 35r <i>Cor:</i>	64
5b. CZ-Pnm IV.G.18, ff. 20v-21r <i>Courante Gothier</i> - F minor	<i>Lute News</i>
= 5h. CH-SO DA 111, f. 42r <i>Allo modo</i>	60
5i. GB-Lbl Sloane 1021, ff. 49v-50r <i>Ich habe mein Liebchen</i> <i>zum Tantz gejuret Curant</i>	61
5c. I-Tn IV 23/2, ff. 12v-13r <i>Courente</i> - D minor	<i>Lute News</i>
5j. CH-Bu F.IX.53, ff. 13v-14r <i>Courante</i>	62
5k. D-LEm II.6.15, p. 264 <i>Current Con:</i>	63
5l. GB-HAdolmetsch II.B.1, f. 239r <i>Courante</i>	63
5d. Valerius 1626, pp. 270-271 <i>Stem: Courante Françoyse</i> - G minor <i>Of: Angenietij, &c</i> - lute (plus voice & cittern)	<i>Lute News</i>
cf. Starter 1621, pp. 177-178 <i>O Angenietij</i> - text only)	
5m. CH-BEsa 123, p. 123 untitled - transitional tuning (efdeh)	64
cf. D-Us 133a, f. 6v untitled - mandora	
D-Us 133b, ff. 3r & 58v-60r <i>Courante</i> - mandora	
Eyck 1654, ff. 62v-63r <i>De France Courant</i> - recorder	
cf. Boyer <i>Premier Livre d'Airs a quatre parties de Ian Boyer</i> (Paris, Boyer 1619, ff. 9v-10r <i>Sa beauté extreme</i> - voice	
6a. GB-Cfm 689, f. 68r <i>Volte: Belleuille</i> - CLFBel 9	<i>Lute News</i>
6b. B-Br 26.369, ff. 20r-19v untitled	66

Jean or Marin HÉART

Four courantes ascribed to Héart were in *Lute News* 128. Three are unique to the Herbert manuscript and one is known from multiple versions in different keys, the rest edited here. The figuration of the same two-strain courant is highly variable, especially in the divisions, and it is possible that Heart either composed the original and others made arrangements, or Heart made an arrangement of an existing courante. Either way comparing a variety of ways of setting the same music is a useful exercise. The setting in Ballard's *Libro Secondo* is the most elaborate and the use of extremely fluid *stile brisé* in the divisions suggests that it is a later arrangement by Ballard rather than a courante he composed himself.

2a. GB-Cfm 689, ff. 62v-63r <i>Courante Heart</i> - in C minor	<i>Lute News</i>
2d. D-Ngm 33748/I, ff. 27v-28r <i>Corandi</i>	p. 65
2e. CH-SO DA 111, f. 18v <i>Courente</i>	68
2f. D-Hs ND VI 3238, pp. 84-85 <i>Courante</i>	68-69
2g. GB-HAdolmetsch II.B.1, ff. 58v-59r <i>Courante</i>	74
2h. Ballard 1614, pp. 30-31 (<i>Courante</i>) <i>Dixiesme</i>	70-71
2b. Fuhrmann 1615, p. 168 <i>Courante 11</i> - in G minor	<i>Lute News</i>
2i. D-Dl Ms. 297, p. 83, <i>Courant</i>	66-67
= 2j. D-Lr 2000, p. 47 <i>Curant</i>	67
2c. Besard 1603, f. 159v ii <i>Courante</i> - in B flat minor	<i>Lute News</i>
cf. keyboard: D-B Lynar A1, pp. 301-302 <i>Courant de Gantier</i>	

APPENDICES:

Here are the anonymous courantes from an English and an Italian lute manuscript, seven named as *courante* from the Board lute book and three named *arie francese* from a collection of tablature copied by Vincenzo Galilei. Although titled courante, five lack an anacrusis and so could be voltes. App 5 is in fact a setting of the *spagnoletta*,¹⁸ and App 10 is more like a ballad setting than a courante.

App 4. GB-Lam 603, f. 7r <i>Corant</i> - <i>A Corrant</i>	19
App 5. I-Fn Gal 6, p. 267 i <i>Arie francese</i>	21
App 6. GB-Lam 603, f. 15v <i>Corranto</i>	39
App 7. GB-Lam 603, f. 18v <i>Corrant</i> - <i>Coranto</i>	41
App 8. GB-Lam 603, f. 22v ii <i>Corran</i> - <i>Corrant</i>	43
GB-Cu Dd.5.78, f. 68v <i>Brall</i> ; NL-Lu 1666 (Thysius), f. 371v untitled	
App 9. GB-Lam 603, f. 25r <i>Coranto</i>	45
App 10. I-Fn Gal 6, p. 267 ii <i>Arie francese</i>	47
App 11. GB-Lam 603, f. 24r <i>Coranto</i> - <i>Corranto</i>	71
App 12. GB-Lam 603, f. 19r <i>Corranto</i> - <i>A Corrant</i>	72
App 13. GB-Lam 603, f. 22v i <i>Corranto</i> - <i>Corranto</i>	72-73
GB-Cu Dd.2.11, f. 72v <i>Curant</i>	
App 14. I-Fn Gal 6, p. 267 iii <i>Arie francese</i>	73

A critical commentary for all the music in the *Lute News* supplement and all the music by Dowland is at the end of this Lutezine.

John H. Robinson - January 2019

<http://www.tabulatura.com/LespineV4jhr.pdf>

¹⁸ All the lute settings of *Spagnoletta* will be edited for a future *Lutezine*.

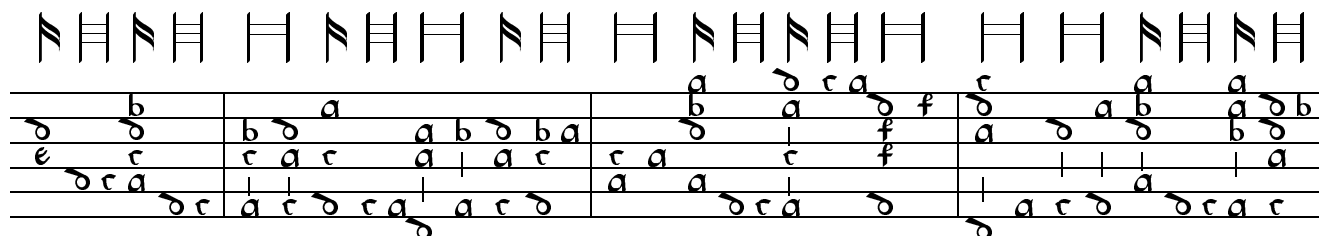


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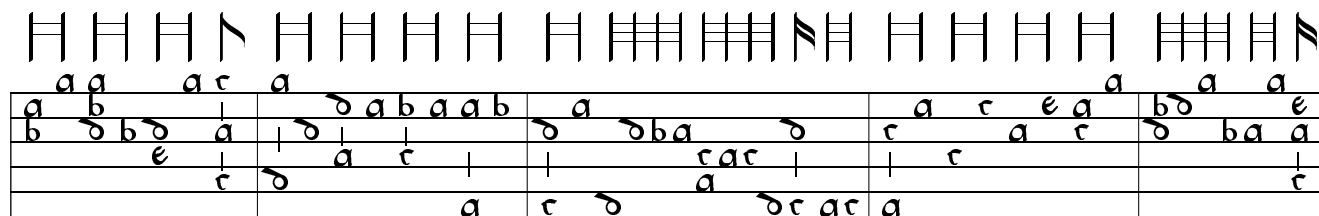
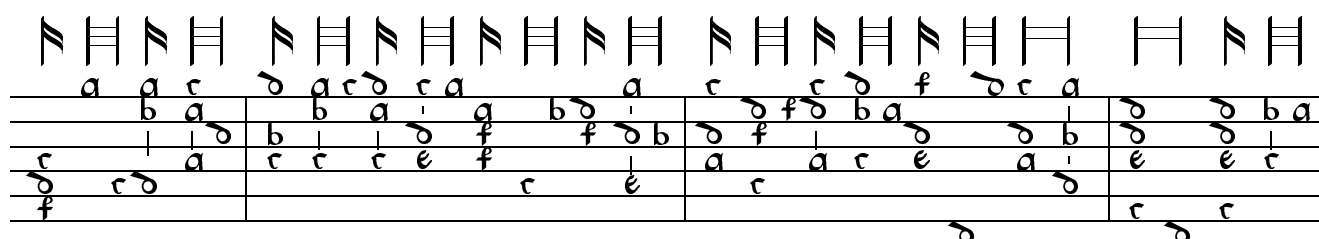
The musical notation for the 'Credo' section is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The notation is complex, featuring a variety of note values including minims, crotchets, and quavers, as well as rests. The melody is characterized by a series of ascending and descending runs, often with repeated notes. The piece concludes with a final cadence.



63



70



80



Musical score for "The Rose Tree" featuring a vocal line and a piano accompaniment. The score is in 2/4 time and consists of two systems. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written on two staves, with the right hand on the upper staff and the left hand on the lower staff. The piano part includes a variety of chords and arpeggios, with some notes marked with 'f' for fortissimo. The lyrics "The Rose Tree" are written below the vocal line. The first system ends with a double bar line, and the second system continues the melody and accompaniment.

92

[illegible]

95

98

[illegible]

101

The Rose Tree

104

1

[illegible]

5

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

9

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

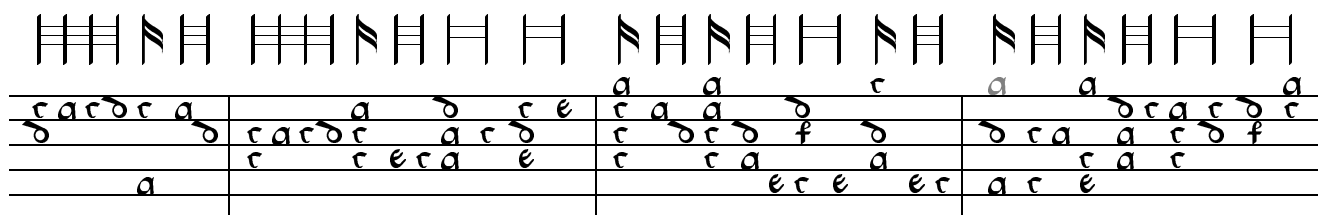
13

<p>g h g h g e g h e r e r f e f e r e f</p>											
i h f h				f g f h g e g				d r a f			
e e				h g h g e g				f f f h			
				h g h				r r			
								r f h h g			

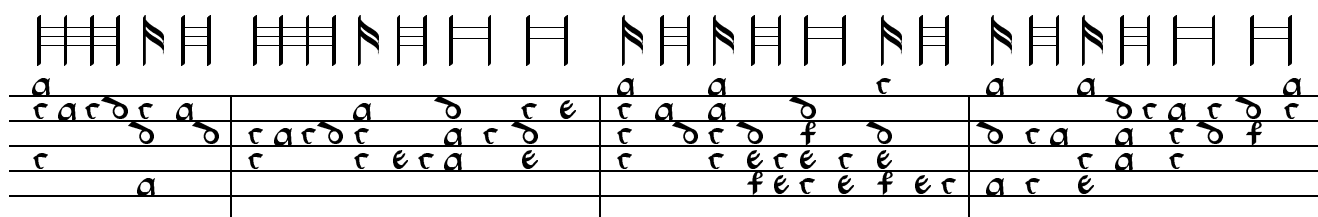
20

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

24



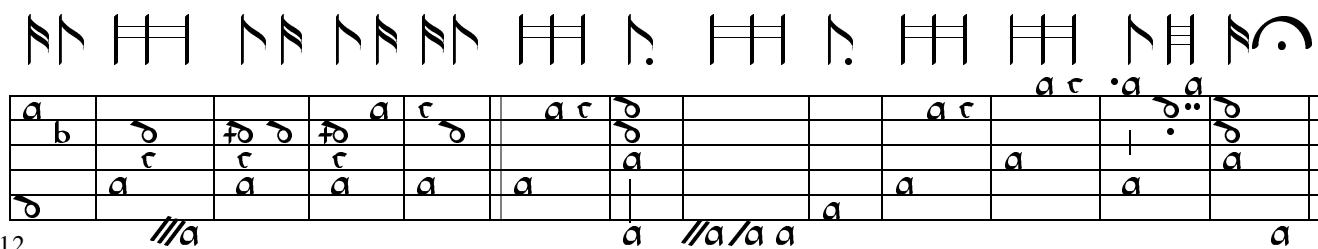
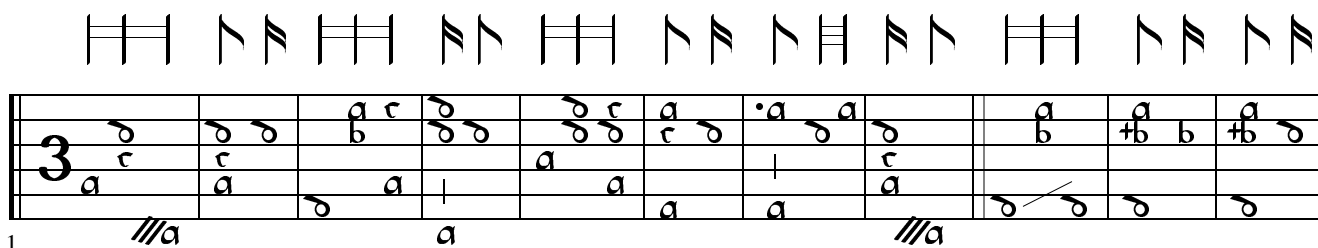
31



38

App 1. Come to the court - 7F8E9D10C ABC8

GB-Ctc O.16.2, p. 135



12

49

57

H14b. Wie Mocht ich frolich werden - ABABCD CB4

PL-Kj W 510, f. 54r

8

16

24

H14c. Wie mocht ich frolich werden - Hupff auff
 - A5B7CDCDC4-A6B7C5D4C5

Newsidler 1549, sigs. i1r-i2r

43

52

S4. The Souldiers Life - trans gittern 3x16bars

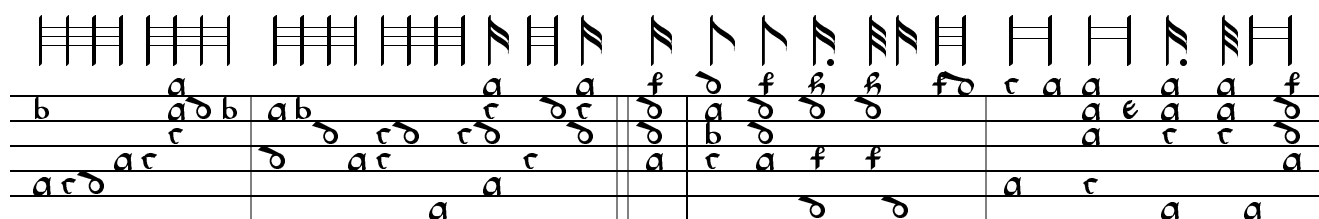
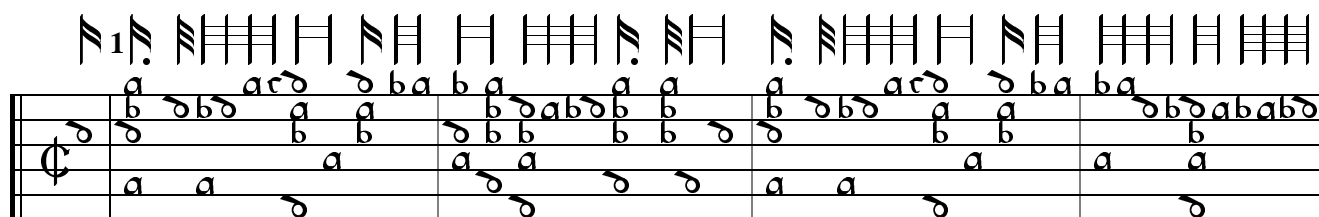
Playford 1652 p. 6

3

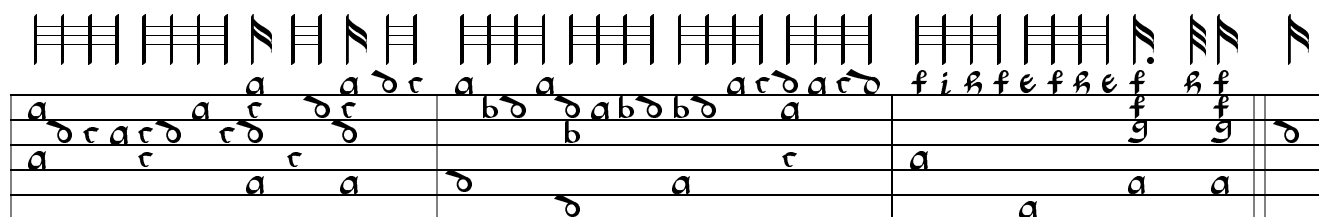
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25

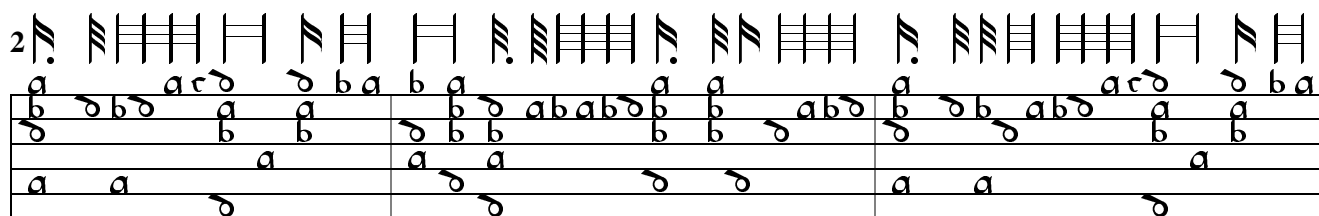
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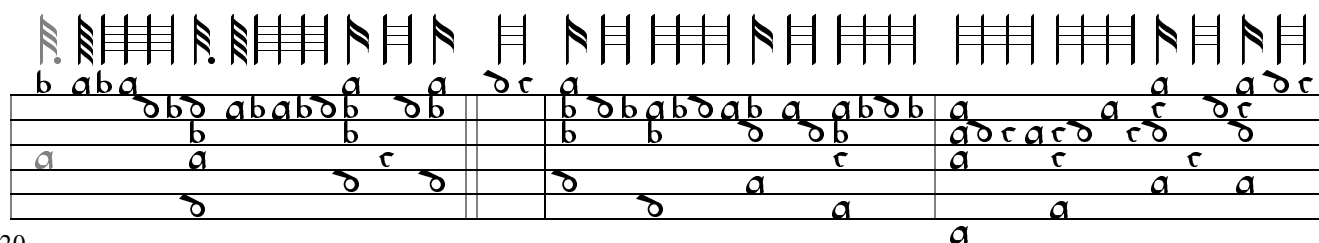
11



14



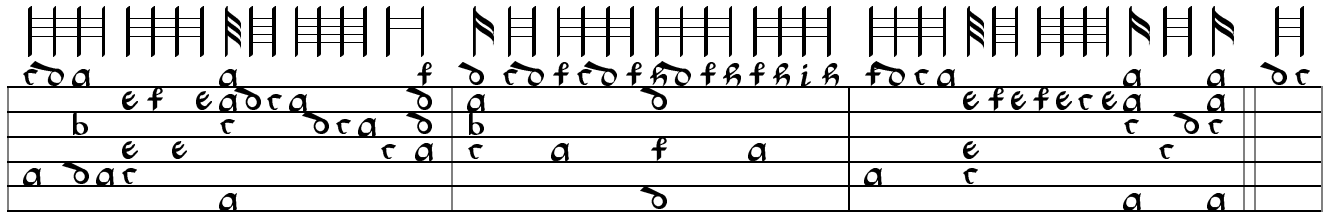
17



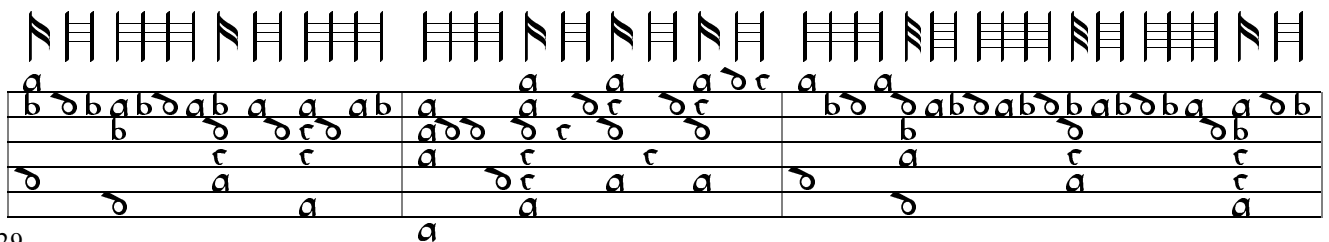
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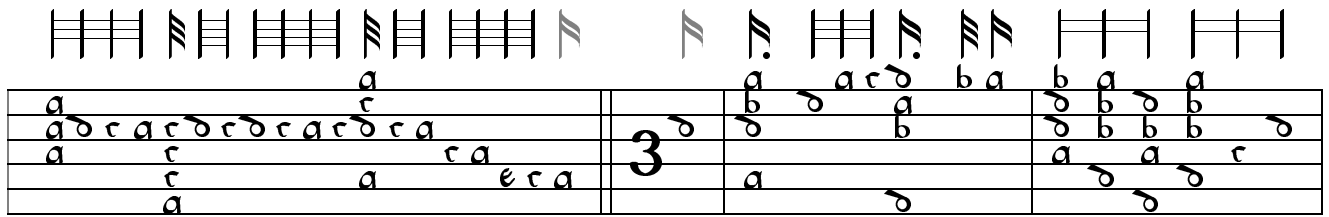
23



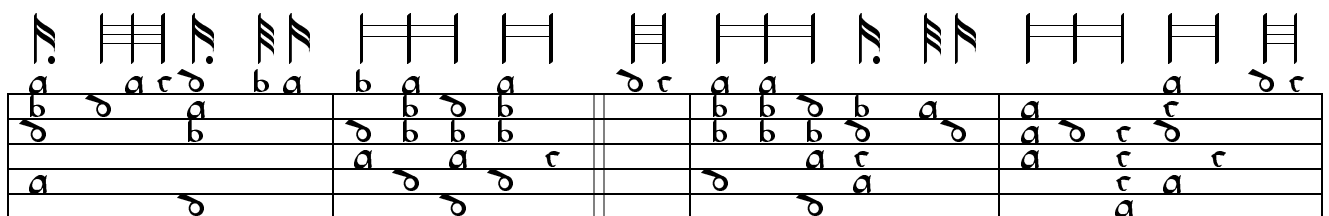
26



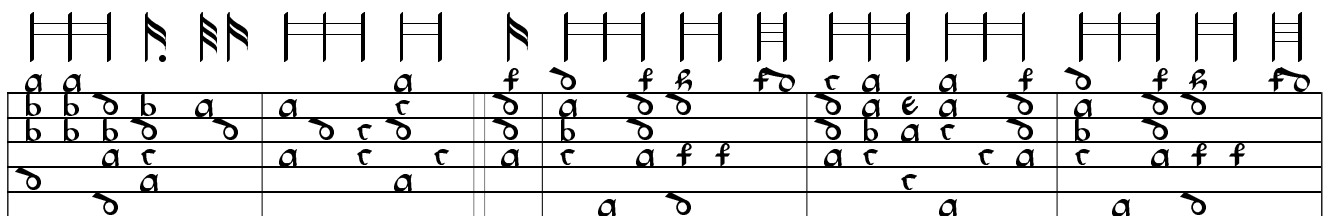
29



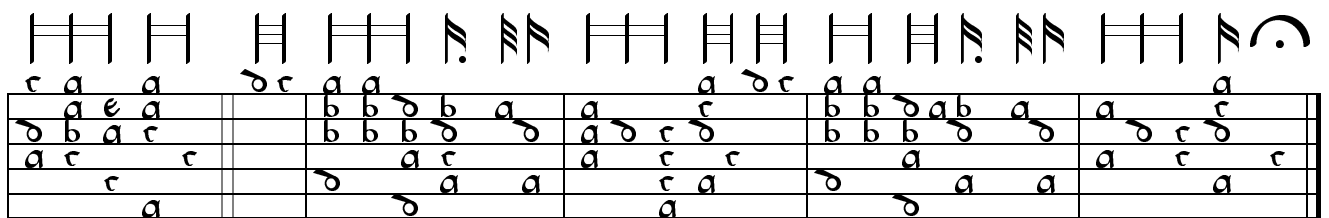
32 a



35



39



44

1

Handwritten musical notation on a five-line staff, featuring various rhythmic values (vertical strokes) and a complex system of letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed above and below the staff lines, likely representing a form of musical shorthand or cipher.

7

14

Handwritten musical notation for a piece in 4/4 time, featuring a treble clef and a key signature of one flat (B-flat). The notation is written on a five-line staff. The melody consists of eighth and quarter notes, with rests. The lyrics are written below the staff, corresponding to the notes. The piece is titled "Hallelujah" and is a setting of the hymn "Hallelujah" by Thomas Tallis.

22

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

30

H H H | T T T T T H H H H H T T. TT T H H T H H

a a b a b d | a a b d b a b c a d d c a

r r r r r . r . . . r r r r r

a a a a a a a a a a

37

[illegible]

45

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (notes) and horizontal lines (rhythmic markings). The notes are written in a stylized, cursive-like font. The horizontal lines are placed between the staff lines, indicating specific rhythmic values. The notation is organized into measures by vertical bar lines.

53

[illegible]

63

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

72

H14f. Wie mocht ich frolich werdenn - ABCDB4

CH-Bu F.IX.70, p. 273

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

7

H H H H H H H H | T T T T T T T H H H H T T T T | ☺

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

b a b d d b d b a b b d b a r d r

d a d d c a a a a c c c

d a c c a a c a a

14

Handwritten musical notation for the first system, featuring a treble clef and a common time signature (C). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The melody is written on a five-line staff, with a bass line below it.

Handwritten musical notation for the second system, continuing the melody. It includes a treble clef and a common time signature (C). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The melody is written on a five-line staff, with a bass line below it.

Handwritten musical notation for the third system, continuing the melody. It includes a treble clef and a common time signature (C). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The melody is written on a five-line staff, with a bass line below it.

Handwritten musical notation for the fourth system, continuing the melody. It includes a treble clef and a common time signature (C). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The melody is written on a five-line staff, with a bass line below it.

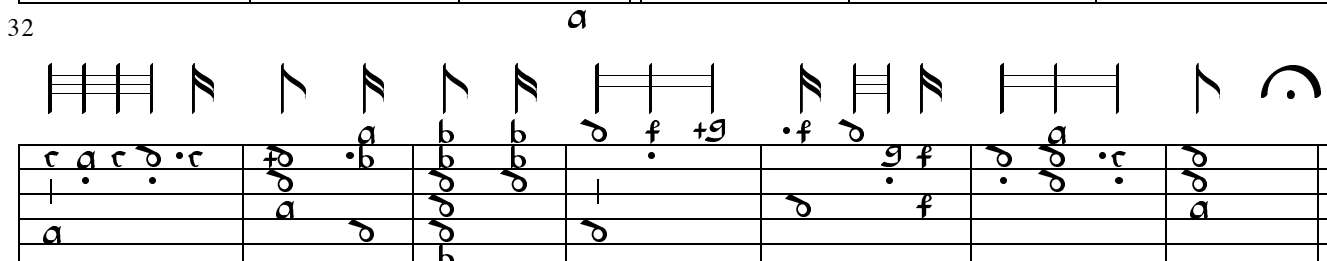
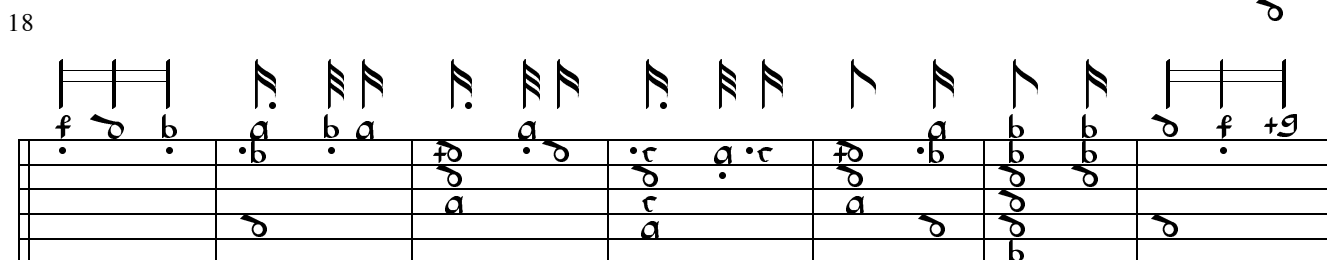
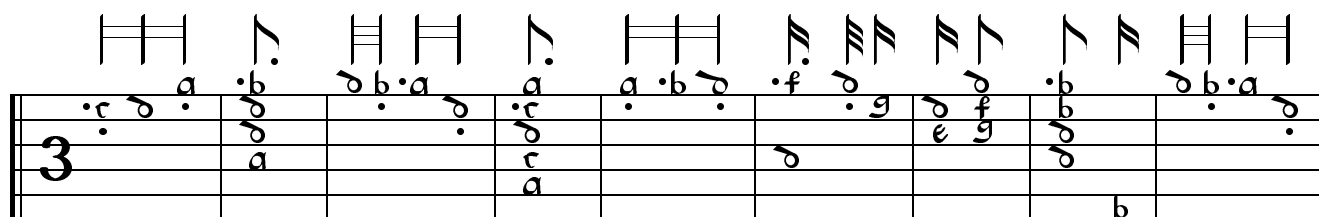
Handwritten musical notation for the fifth system, continuing the melody. It includes a treble clef and a common time signature (C). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The melody is written on a five-line staff, with a bass line below it.

Handwritten musical notation for the sixth system, continuing the melody. It includes a treble clef and a common time signature (C). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The melody is written on a five-line staff, with a bass line below it.

Handwritten musical notation for the seventh system, continuing the melody. It includes a treble clef and a common time signature (C). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The melody is written on a five-line staff, with a bass line below it.

App 4. A Corranto - 7F AA12BB10

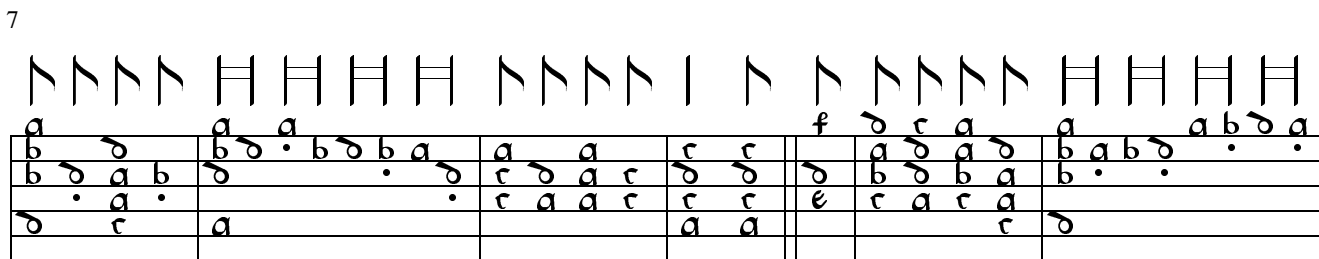
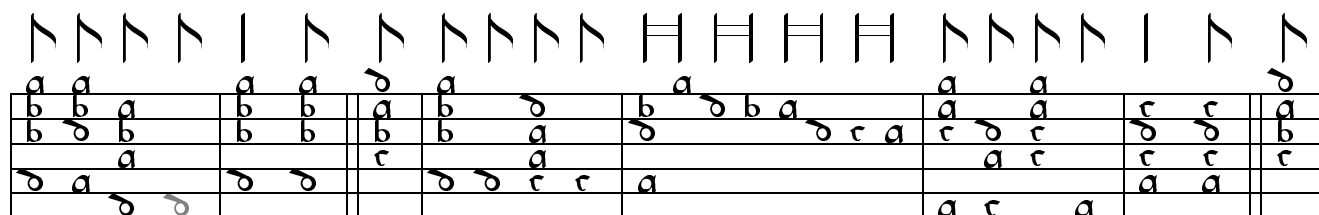
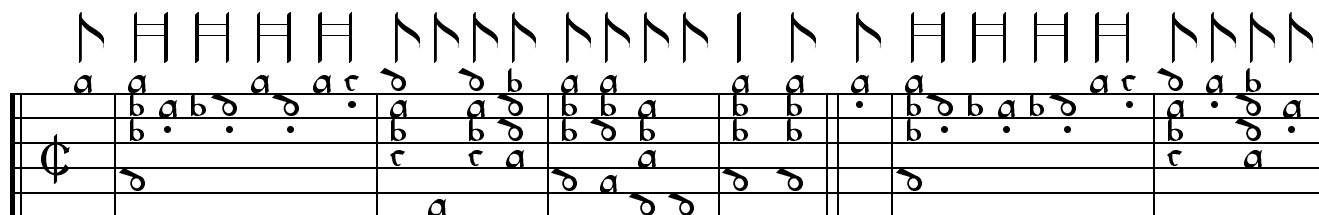
GB-Lam 603, f. 7r



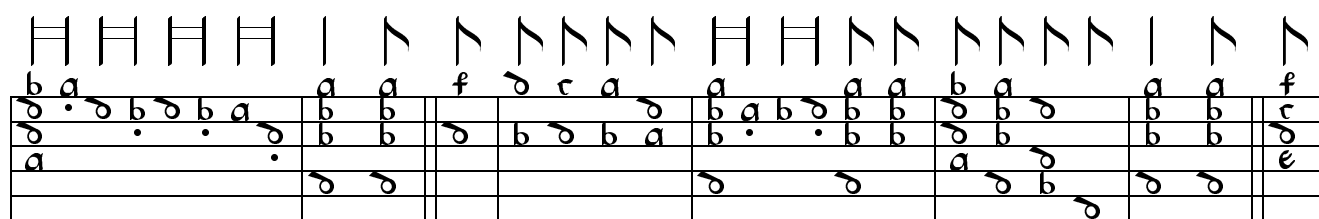
38

H14h. Wie mocht ich frolich werdenn - Proportio
 - AABDDCCBB4-ABCD4

CH-Bu F.IX.70, pp. 244-245



7



13



19



25



31

[illegible][illegible]

Musical notation for "The Rose Tree" in G major, 2/4 time. The score is written on a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The time signature is 2/4. The melody consists of eighth and quarter notes, with some beamed eighth notes. The bass line consists of quarter and eighth notes. The piece ends with a double bar line.

11

16

21

[illegible]

Handwritten musical notation on a four-line staff, featuring various note values (minims, crotchets, quavers) and rests, with a key signature of one flat (B-flat).

6

[illegible]

11

16

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (neumes) and dots. Above the staff, there are several groups of these symbols, some of which are grouped together with horizontal lines. Below the staff, there are several groups of lowercase letters (a, c, e, f) and dots, which appear to be a form of shorthand or a key for the notation above. The letters are arranged in a way that suggests they correspond to specific notes or symbols in the notation above.

21

Handwritten musical notation for a piece in G major, 2/4 time. The notation is written on a five-line staff. The key signature has one sharp (F#). The time signature is 2/4. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass line consists of the following notes: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (half). The piece ends with a double bar line.

26

[illegible]

31

Handwritten musical notation on a four-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, c, e, f) written above the staff. The staff is divided into measures by vertical bar lines.

37

Handwritten musical notation on a four-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, c, e, f) written above the staff. The staff is divided into measures by vertical bar lines.

44

Handwritten musical notation on a four-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, c, e, f) written above the staff. The staff is divided into measures by vertical bar lines.

51

Handwritten musical notation on a four-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, c, e, f) written above the staff. The staff is divided into measures by vertical bar lines.

58

App 2a. Untitled - A4B4

GB-Lam 603, f. 27v iii

Handwritten musical notation on a four-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, c, e, f) written above the staff. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a four-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, c, e, f) written above the staff. The staff is divided into measures by vertical bar lines.

6

L2ai. Anne Grene her leaves bee greene - 15x8bars

Danyel 1606, sigs. L1v-L2v

[illegible][illegible]

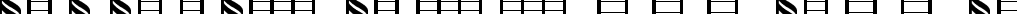

8































14

20

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and various accidentals (sharps, flats, naturals, and double flats) placed above and below the lines. The notes are organized into measures, with some measures containing multiple notes beamed together. The notation is dense and appears to be a complex musical score.

26

5 


33


39


























45

[illegible]

51

58

9 
bab b d c d c a c a c d d f g g i f g f

65

70

[illegible]

75

11 

81

Handwritten musical notation system 1, measures 86-89. The notation includes rhythmic symbols (vertical lines) and pitch symbols (letters a, b, f, g, i, e, c) above and below the staff. Measure 86 starts with a treble clef and a key signature of one flat (B-flat). The system ends with a double bar line and a repeat sign.

86

Handwritten musical notation system 2, measures 90-93. The notation includes rhythmic symbols and pitch symbols. Measure 90 starts with a treble clef and a key signature of one flat. The system ends with a double bar line and a repeat sign.

90 a

Handwritten musical notation system 3, measures 94-96. The notation includes rhythmic symbols and pitch symbols. Measure 94 starts with a treble clef and a key signature of one flat. The system ends with a double bar line and a repeat sign.

97

Handwritten musical notation system 4, measures 97-100. The notation includes rhythmic symbols and pitch symbols. Measure 97 starts with a treble clef and a key signature of one flat. The system ends with a double bar line and a repeat sign.

103 a /a

Handwritten musical notation system 5, measures 101-104. The notation includes rhythmic symbols and pitch symbols. Measure 101 starts with a treble clef and a key signature of one flat. The system ends with a double bar line and a repeat sign.

107

Handwritten musical notation system 6, measures 105-108. The notation includes rhythmic symbols and pitch symbols. Measure 105 starts with a treble clef and a key signature of one flat. The system ends with a double bar line and a repeat sign.

111

Handwritten musical notation system 7, measures 109-112. The notation includes rhythmic symbols and pitch symbols. Measure 109 starts with a treble clef and a key signature of one flat. The system ends with a double bar line and a repeat sign.

115

39

Handwritten musical notation system 45, featuring a staff with notes and a corresponding staff with letters and symbols.

Handwritten musical notation system 45, featuring a staff with notes and a corresponding staff with letters and symbols.

45

Handwritten musical notation system 51, featuring a staff with notes and a corresponding staff with letters and symbols.

Handwritten musical notation system 51, featuring a staff with notes and a corresponding staff with letters and symbols.

51

Handwritten musical notation system 58, featuring a staff with notes and a corresponding staff with letters and symbols.

Handwritten musical notation system 58, featuring a staff with notes and a corresponding staff with letters and symbols.

58

Handwritten musical notation system 65, featuring a staff with notes and a corresponding staff with letters and symbols.

Handwritten musical notation system 65, featuring a staff with notes and a corresponding staff with letters and symbols.

65

Handwritten musical notation system 70, featuring a staff with notes and a corresponding staff with letters and symbols.

Handwritten musical notation system 70, featuring a staff with notes and a corresponding staff with letters and symbols.

70

Handwritten musical notation system 75, featuring a staff with notes and a corresponding staff with letters and symbols.

Handwritten musical notation system 75, featuring a staff with notes and a corresponding staff with letters and symbols.

75

Handwritten musical notation system 81, featuring a staff with notes and a corresponding staff with letters and symbols.

Handwritten musical notation system 81, featuring a staff with notes and a corresponding staff with letters and symbols.

81

86

90

97

103

107

111

115



3 _r			a			b a	
	b a		a	b a		a	b a
	c	c	c	c b	c c		c
	c	c	c a		c	a a c e	e f e
	a	a	a c d	a	a c d		f
			//a				

[illegible]

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

8 a

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

14

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

20

HHH HHH H~~||~~HH HHH H~~||~~~~||~~H HHH H~~||~~~~||~~HHH

[illegible]

26

5. 

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

33

δ	δ	a		a	a	a
f	a	b	a	c	e	a
δ	b	a	c	e	a	a
e	c	a	b	a	c	a

39

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81

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86 87 88 89

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90 91 92 93

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97 98 99 100

103

103 104 105 106

107

107 108 109 110

111

111 112 113 114

115

115 116 117 118

GB-Lbl Eg.2046, ff. 14v-15r

25

5

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

29

6

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

33

i f h i h i i f h f h f a c d f d c a d c a c d a c d a c a d c a d c a d c a

37

7

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

41

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

45

8

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

49

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

55

1

13

17

25

3.1 *Example 3.1*

[illegible]

GB-Lam 603, f. 15v

3

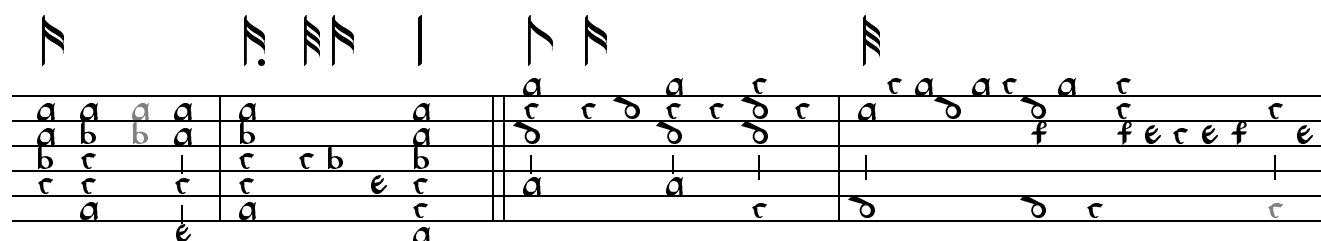
1

//a

17



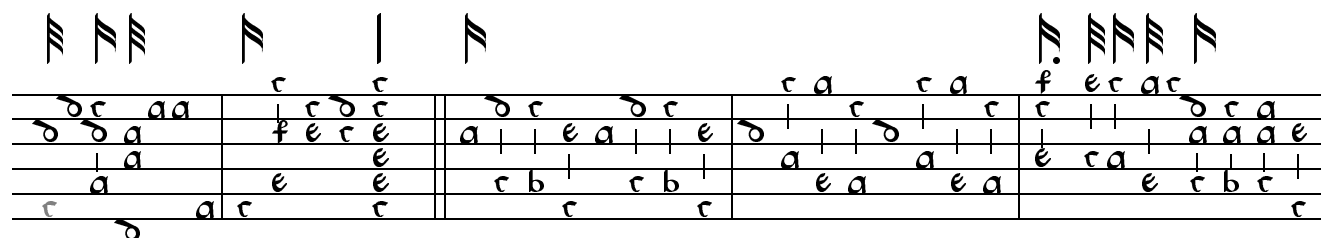
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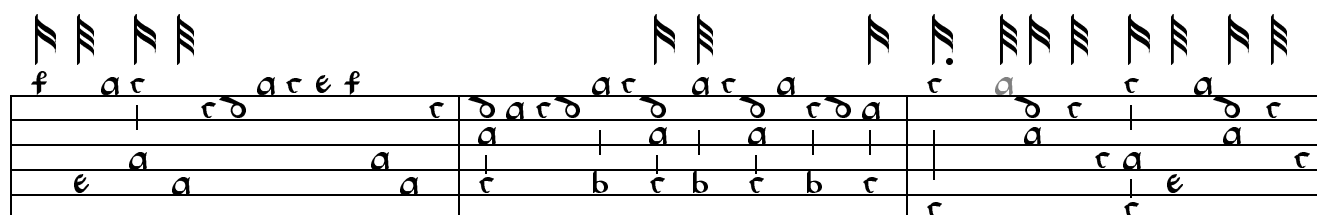
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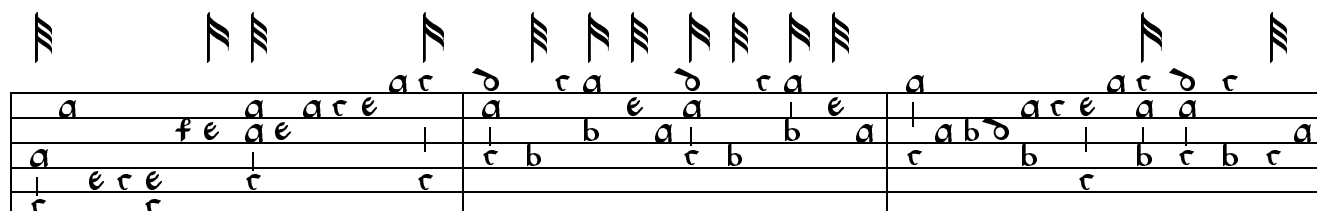
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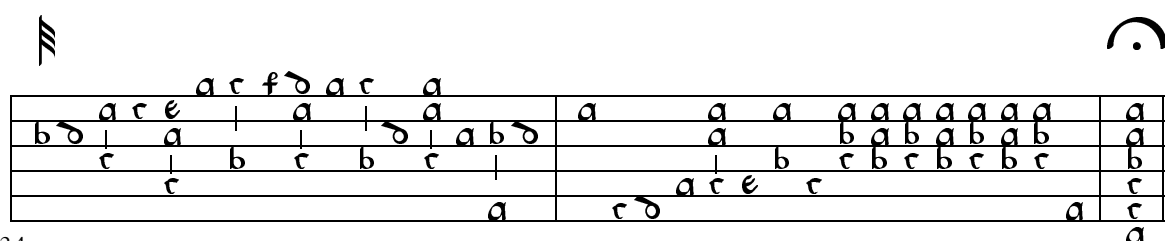
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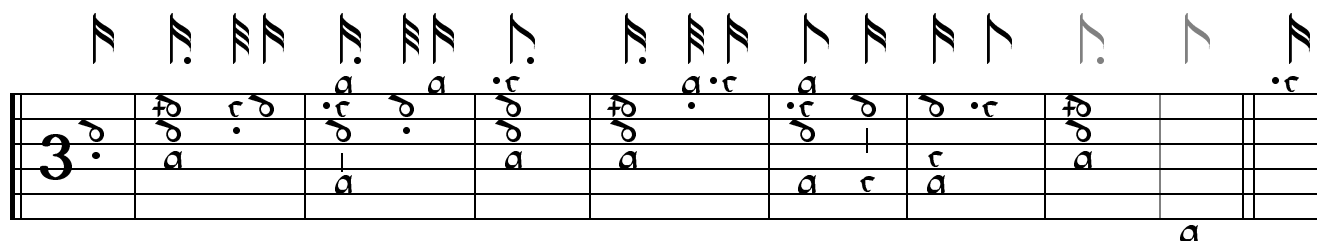
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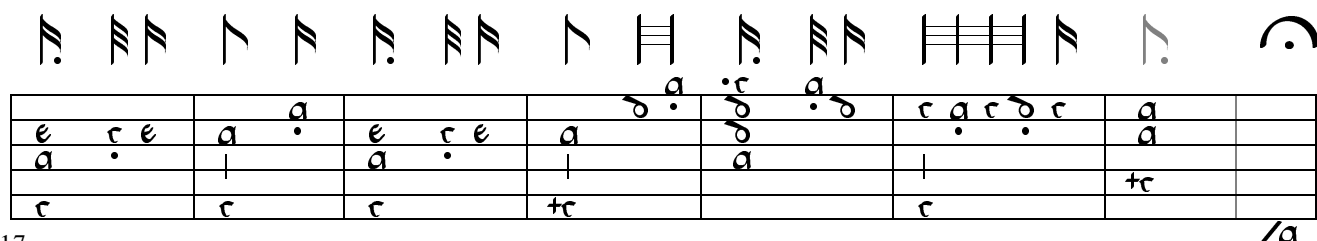
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App 7. Coranto (spanioletta) - 7F8D ABC8

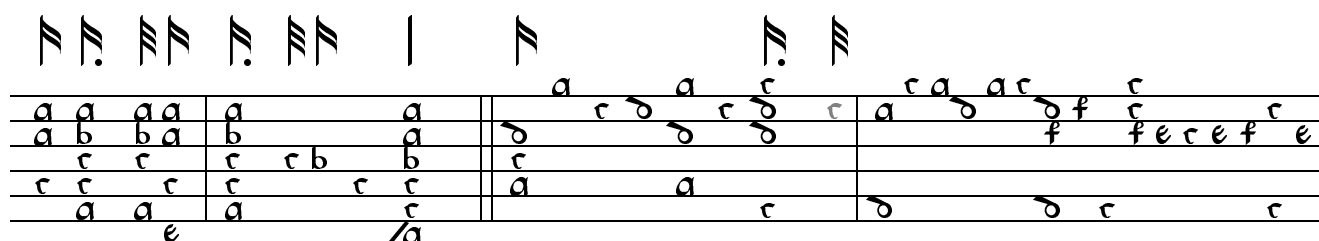
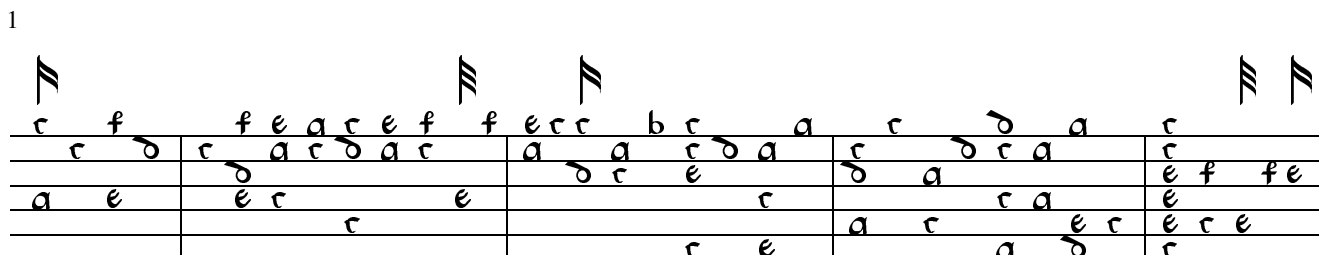
GB-Lam 603, f. 18v



9



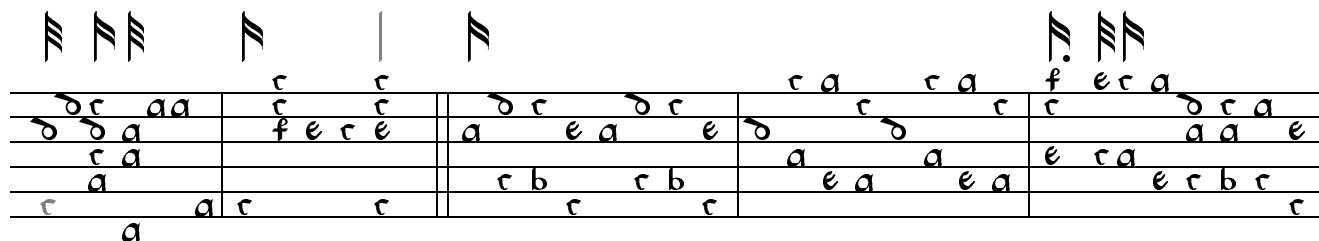
17



13



17



25

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

34

GB-Lam 603, f. 22v ii

10

10

		┌	┐		┌	┐	▨	▨		┌	┐								
	c	c	d	d	c	a	c		c	d	f	d	f	d	c	c	d	a	c
C	e	e	f	f	e	c	d	e	c	e		f	f	d	d	e	d	a	
	e		e	e	d	b	d	e		c		e	e	e	d	e	e	a	
							c					e				e			
							c									c			

/a

/ a

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

c d a c d c a d c d a c a d c a a c c c a

c e c e e c e c e f f e f b

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

c e c a c a d c c a

10 // a

//a

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

18 b //a //a

b

[illegible]

a

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

33

The first system of musical notation for 'The Rose Tree' is shown. It consists of a single staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under G, 'Rose' under A, 'Tree' under Bb, 'The' under A, 'Rose' under G, 'Tree' under F, 'The' under E, 'Rose' under D.

a

[illegible]

49

55

61

66

App 9. Coranto - 7F8Bflat A12B12

GB-Lam 603, f. 25r

9

17

	┌	┐		┌	┐	┐	┐		┌	┐	
	r	r d	d r a	r	r d f	d f d	r r	r d	a e	a	
♩	e	e f	f e r	d	r e	f f d	d d r	e d	r d	a	
♩	e	e	e	e d b	d e	e	d e d	e e	e . r		
♩					e	r	e e		e		
♩					r		r				

1

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

10

a	a	a	a	a				a				a	.	r	b	a	.	r	b	r	a	.	a	a	r	b	a	r				
a	b	b	a	b				a				b			.	b	.	b	.	.							f	e	r	e	f	e
r	r	r	r	r	r	b		b				r				a												
a	a			a				r									r				b			b			r					

18

25

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

33

[illegible]

40

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

49

55

61

67

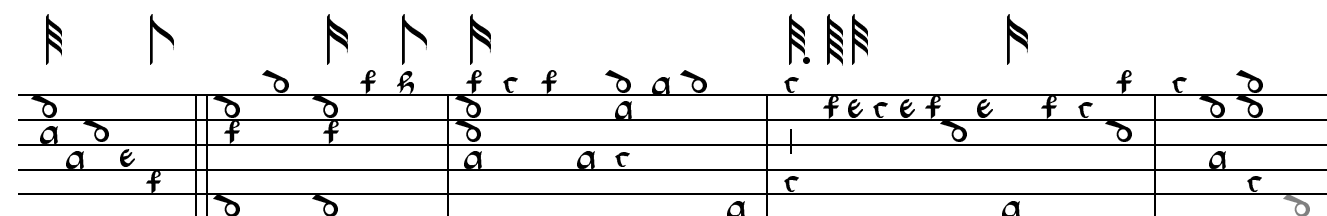
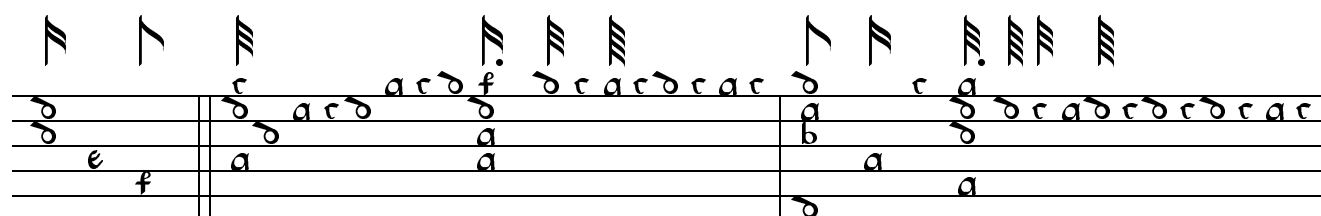
App 10. Arie francese - A12B12

I-Fn Gal 6, p. 267 ii

73

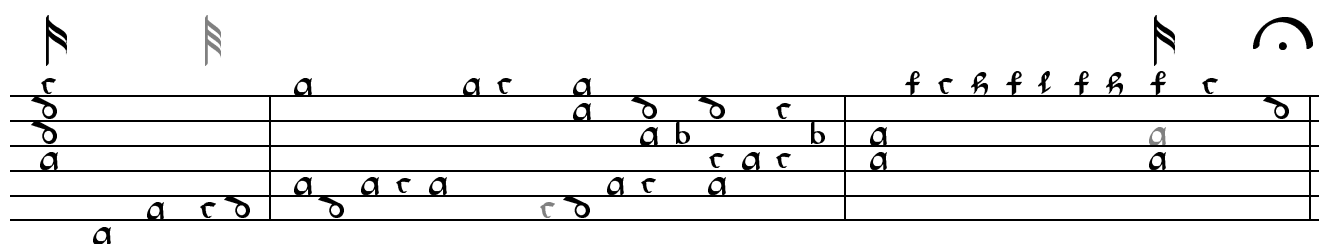
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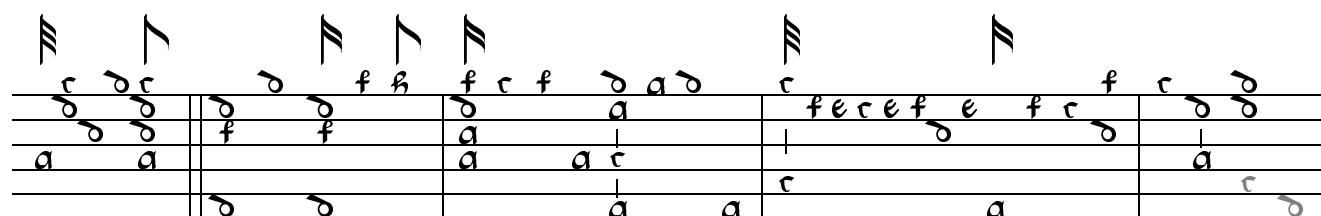
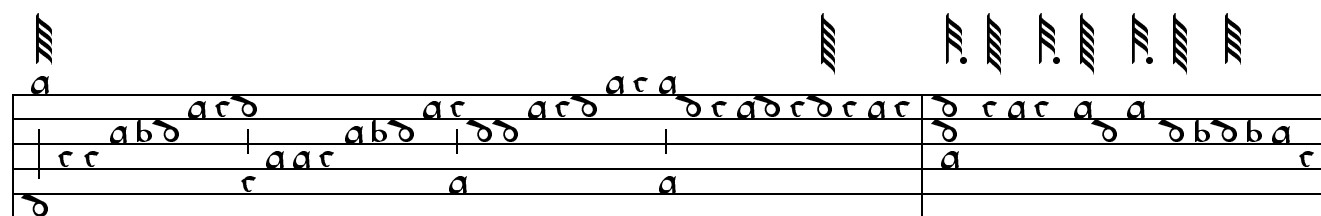
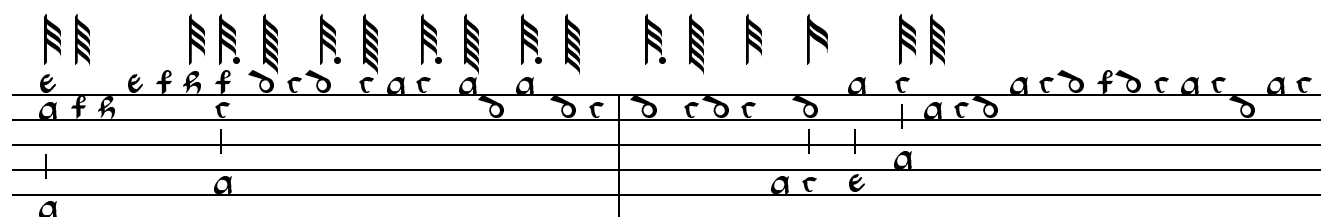
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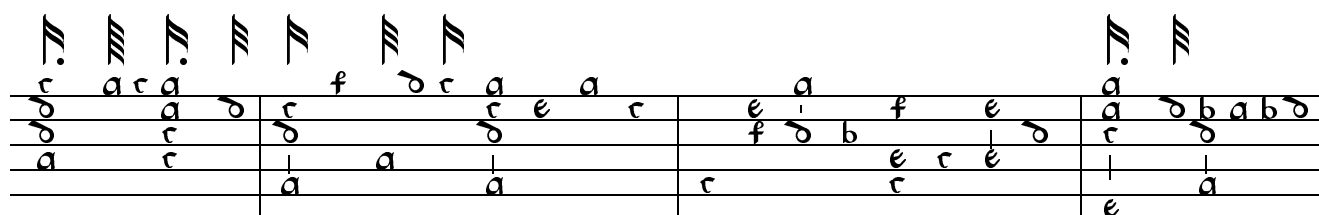




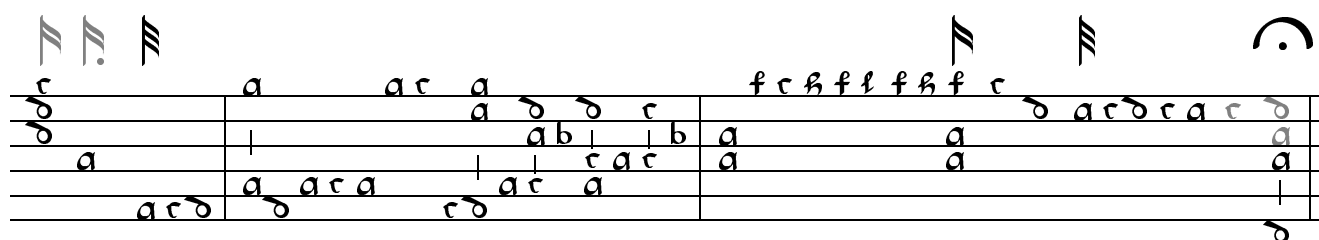
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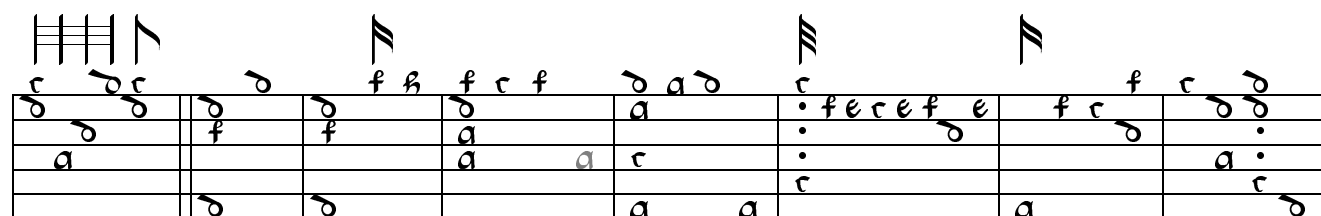
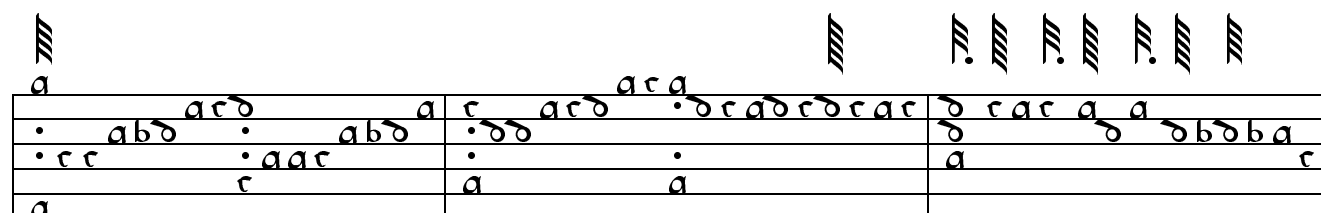






32





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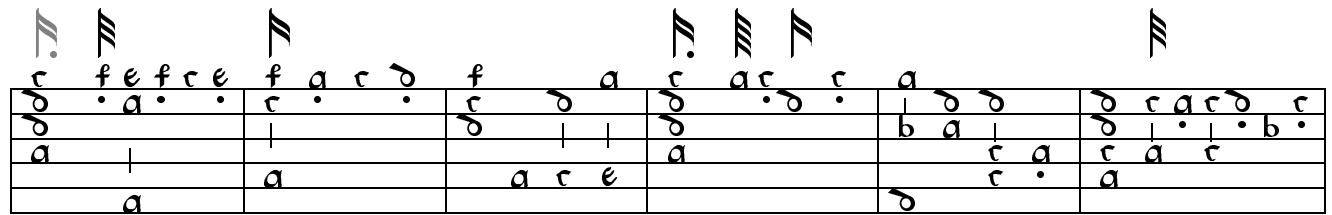
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76

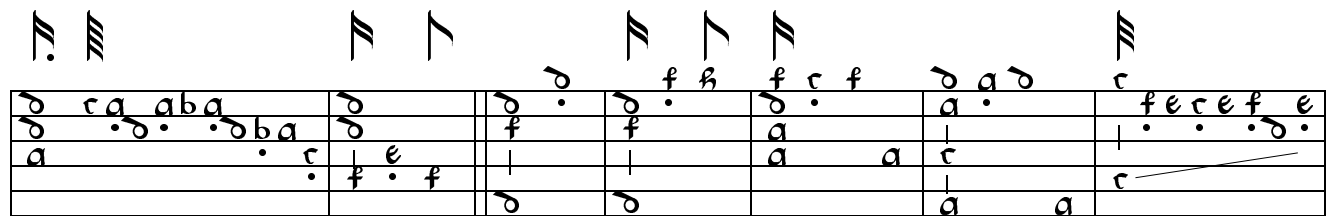
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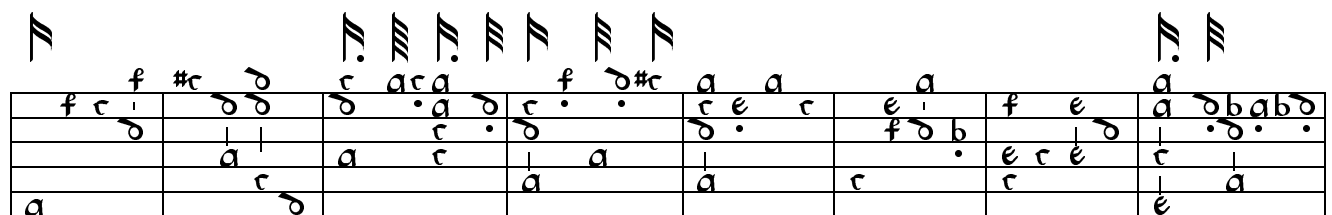
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9



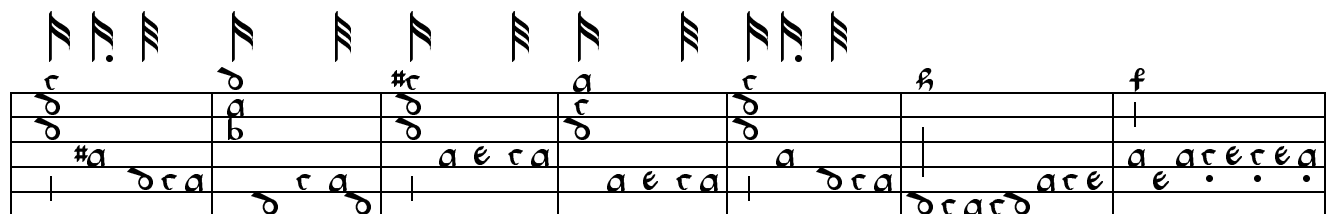
15



22



30



36



43

1 5

5 9

9 13

13 16

16 19

19 22

22 25

1

9

15

22

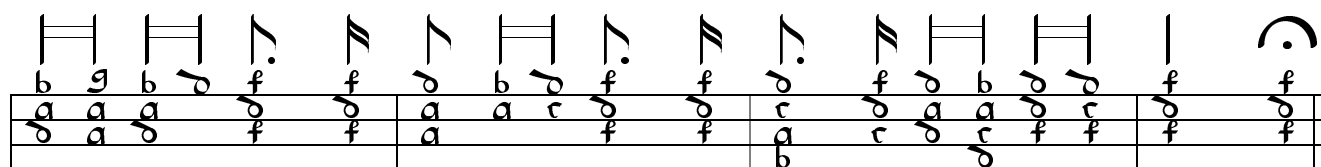
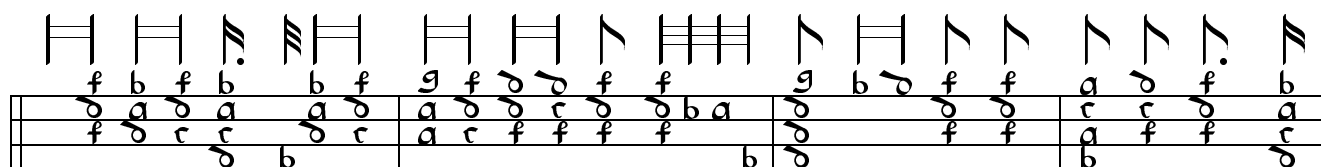
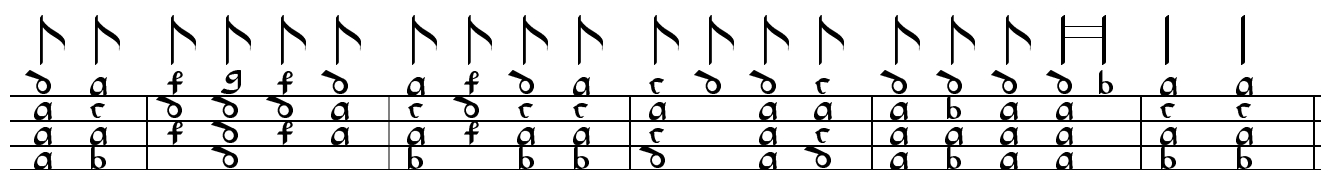
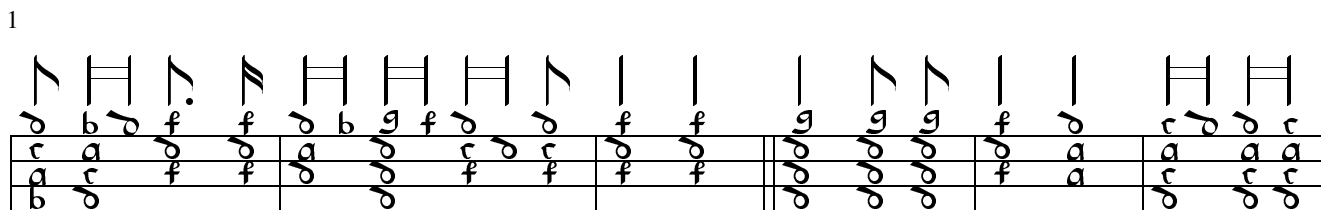
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34

40

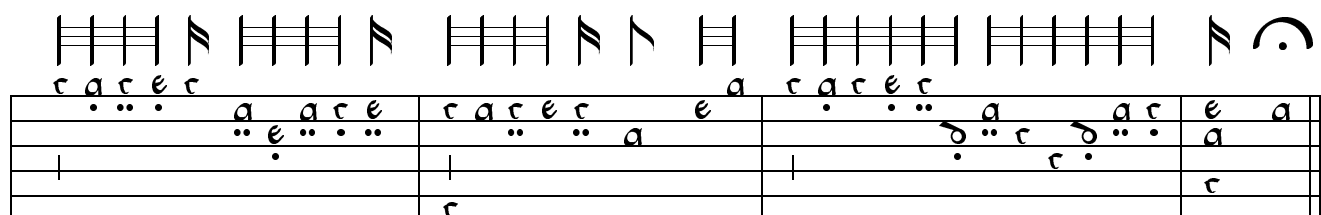
JD10h. Solus cu(m) sola - cittern part ABC8

JD10h. GB-Cu Dd.14.24, f. 27r

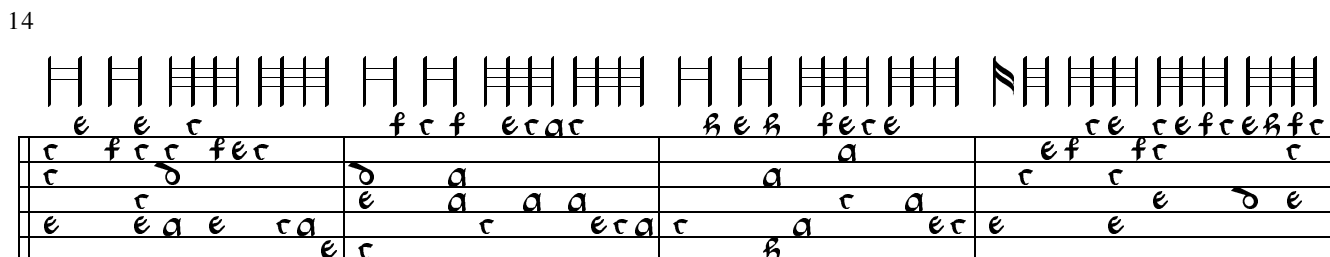
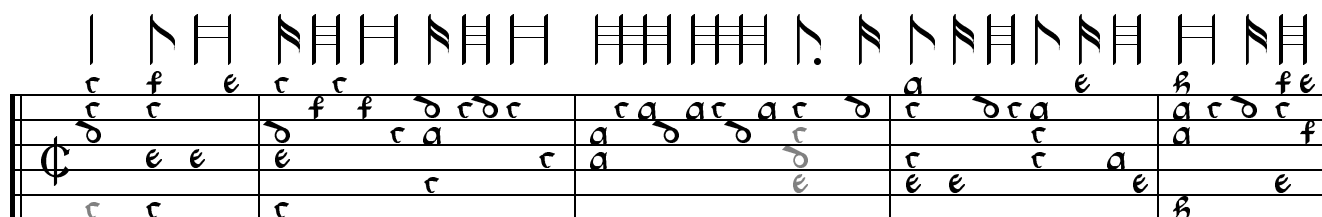


App 2b. Untitled - 7D A4B4

GB-Lam 603, f. 27v ii



5 a a



Belleville 5e. Courante L'Espine - 7F8Ef10C A12B14

CH-SO DA 111, f. 41v

3

9

18

Belleville 5f. Courante - 7F8Ef10C A12B14

D-Dl M 297, p. 82

3

9

17

The musical score is written on a three-staff system. The top staff contains a complex melodic line with many accidentals (sharps, flats, naturals) and some notes with stems. The middle staff contains a bass line with fewer notes, often with accidentals. The bottom staff contains a bass line with fewer notes, often with accidentals. The score is divided into measures, with some measures containing multiple notes. The key signature is one flat (B-flat). The score ends with a double bar line and a repeat sign.

The score is divided into measures, with some measures containing multiple notes. The key signature is one flat (B-flat). The score ends with a double bar line and a repeat sign.

9 /a /a a //a

18 a /a a a a

28 a b b f g g f g b f g i a b d

36 /a /a //a

45 a /a a

Belleville 5i. Ich habe mein Liebchen zum Tantze gefuret Curant

- 7F8Ef10C AA12BB14

GB-Lbl Sloane 1021, ff. 49v-50r

3

10

18

26

36

44

1 2 3 4 5 6 7 8 9

10 11 12 13 14 15 16 17

18 19 20 21 22 23 24

25 26 27 28 29 30 31 32

33 34 35 36 37 38 39

40 41 42 43 44 45 46

Belleville 5k. Current Con: - 7F8E9D10C A12B13

D-LEm II.6.15, p. 264

9

17

Belleville 5l. Courante 7F8910 A11B14

GB-HAdolmetsch II.B.1, f. 239r

8

16

3/4

9

18

3/4

9

18

Heart 2d. Corandt - 7F8Ef10C AA16BB14B

D-Ngm 33748/I, ff. 27v-28r

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

3

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

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

9

Musical notation for the first system of the exercise, featuring various rhythmic patterns and accidentals.

18

The Rose Tree

27

36

<p>a c e f d b a b</p>							
d	<p>d</p>						
c	<p>c</p>						
	<p>a</p>						
	<p>c</p>						
	<p>d b a b d b a b a b d b a b</p>						
	<p>a b</p>						

46

[illegible]

53

1

9

18

11

22

30

a

a

Heart 2j. Curant - 7F A15B11B12

D-Lr 2000, p. 47

3

11

a

a

22

a

30

a

a

Heart 2e. Courente - 7F8Ef10C A16B14

CH-SO DA 111, f. 18v

Measures 1-9 of Heart 2e. Courente. The notation is in 3/4 time, featuring a treble and bass staff with various notes and rests. The melody is written above the staff, and the bass line is written below. The notes are labeled with letters a, b, c, d, e, f, g, and h.

Measures 10-18 of Heart 2e. Courente. The notation is in 3/4 time, featuring a treble and bass staff with various notes and rests. The melody is written above the staff, and the bass line is written below. The notes are labeled with letters a, b, c, d, e, f, g, and h.

10

Measures 19-27 of Heart 2e. Courente. The notation is in 3/4 time, featuring a treble and bass staff with various notes and rests. The melody is written above the staff, and the bass line is written below. The notes are labeled with letters a, b, c, d, e, f, g, and h.

20

Heart 2f. Courante - 7F10C A15A16BB14

D-Hs ND VI 3238, pp. 84-85

Measures 1-8 of Heart 2f. Courante. The notation is in 3/4 time, featuring a treble and bass staff with various notes and rests. The melody is written above the staff, and the bass line is written below. The notes are labeled with letters a, b, c, d, e, f, g, and h.

Measures 9-17 of Heart 2f. Courante. The notation is in 3/4 time, featuring a treble and bass staff with various notes and rests. The melody is written above the staff, and the bass line is written below. The notes are labeled with letters a, b, c, d, e, f, g, and h.

9

Measures 18-26 of Heart 2f. Courante. The notation is in 3/4 time, featuring a treble and bass staff with various notes and rests. The melody is written above the staff, and the bass line is written below. The notes are labeled with letters a, b, c, d, e, f, g, and h.

18



 a c e f h e f

25

32

Exercise 41 consists of two staves. The top staff contains a series of notes and rests, some with accidentals (sharps, flats, naturals). The bottom staff contains corresponding notes and rests, also with accidentals. The exercise is divided into measures by vertical bar lines.

41

48

54

Measures 1-8 of the Courante Dixiesme. The notation includes a treble clef, a 3/4 time signature, and various rhythmic figures. A large '3' indicates a triplet in the first measure of the bottom staff.

Measures 9-16 of the Courante Dixiesme. The notation continues with various rhythmic patterns and rests. The bottom staff shows a continuation of the keyboard part with various note values and rests.

9

Measures 17-23 of the Courante Dixiesme. The notation continues with various rhythmic patterns and rests. The bottom staff shows a continuation of the keyboard part with various note values and rests.

17

Measures 24-31 of the Courante Dixiesme. The notation continues with various rhythmic patterns and rests. The bottom staff shows a continuation of the keyboard part with various note values and rests.

24

Measures 32-39 of the Courante Dixiesme. The notation continues with various rhythmic patterns and rests. The bottom staff shows a continuation of the keyboard part with various note values and rests.

32


Measures 40-46 of the Courante Dixiesme. The notation continues with various rhythmic patterns and rests. The bottom staff shows a continuation of the keyboard part with various note values and rests.

40

Measures 47-53 of the Courante Dixiesme. The notation continues with various rhythmic patterns and rests. The bottom staff shows a continuation of the keyboard part with various note values and rests.

47

54



App 11. Corranto - 7D A8A9B12B11

GB-Lam 603, f. 24r

3

[illegible]

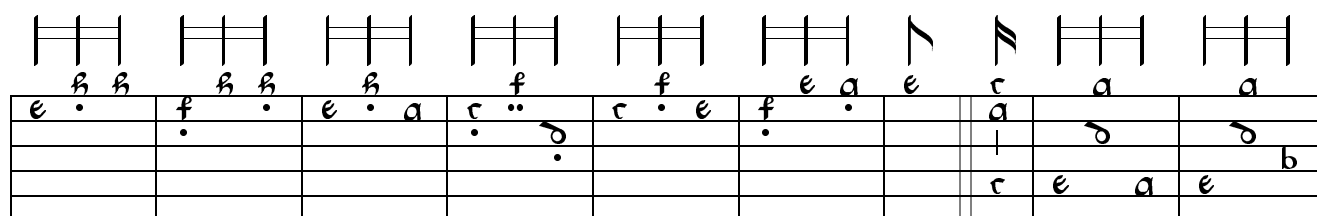
The Rose Tree
 G major, 2/4 time
 Melody: G4, A4, B4, A4-G4 (beamed eighth notes), F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2.

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line on a five-line staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of several measures, some with triplets and some with rests. The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The score is presented in a clean, black-and-white format.

32

App 12. Coranto - 7D A8B7C8D12

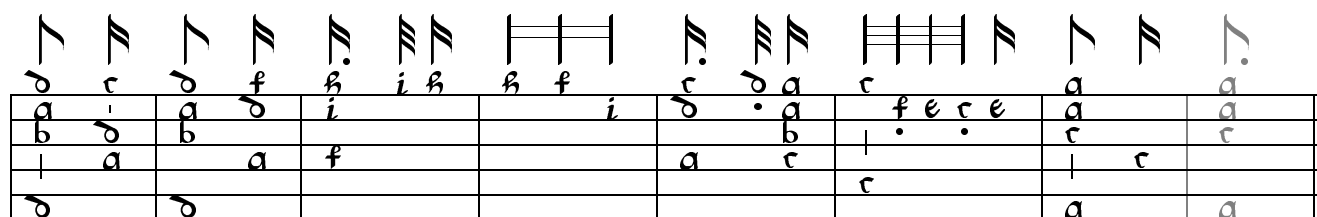
GB-Lam 603, f. 19r



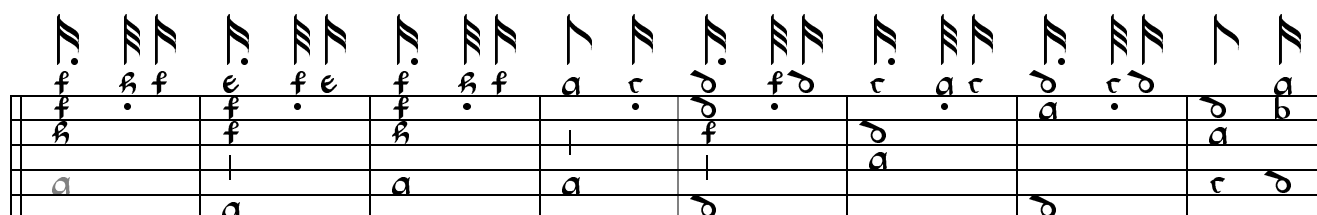
26

App 13. Coranto - A16B16

GB-Lam 603, f. 22v i



9



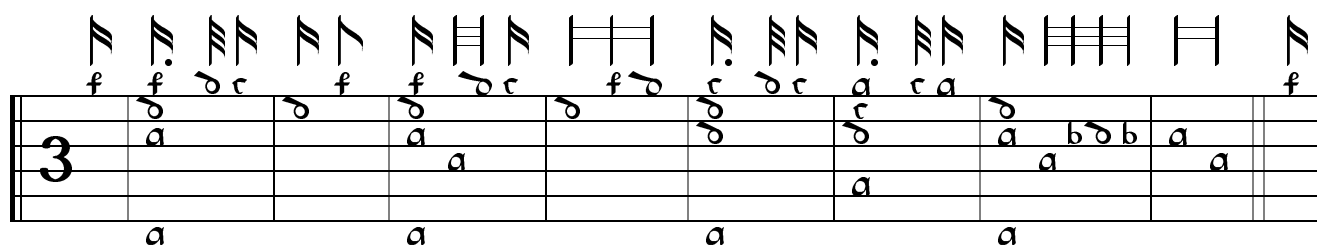
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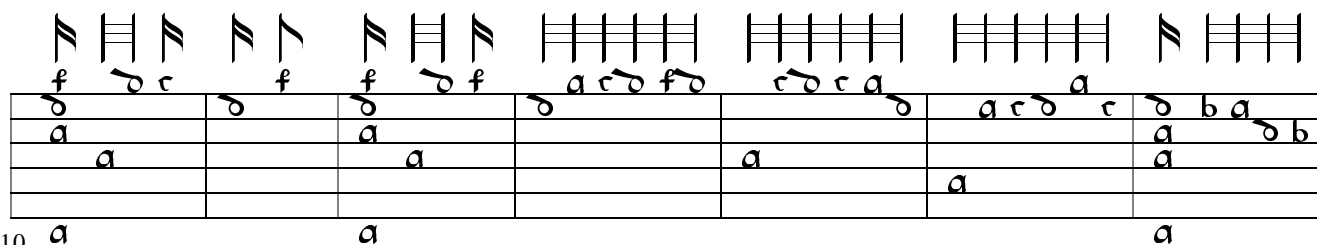
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App 14. Arie francese - 7F A8A8B8B7

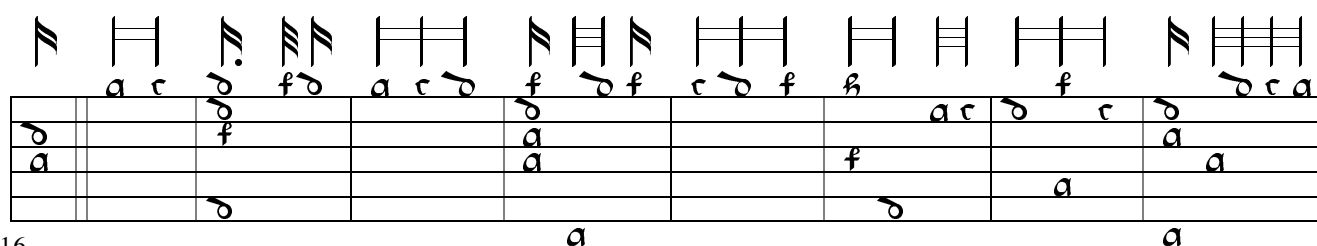
I-Fn Gal 6, p. 267 iii



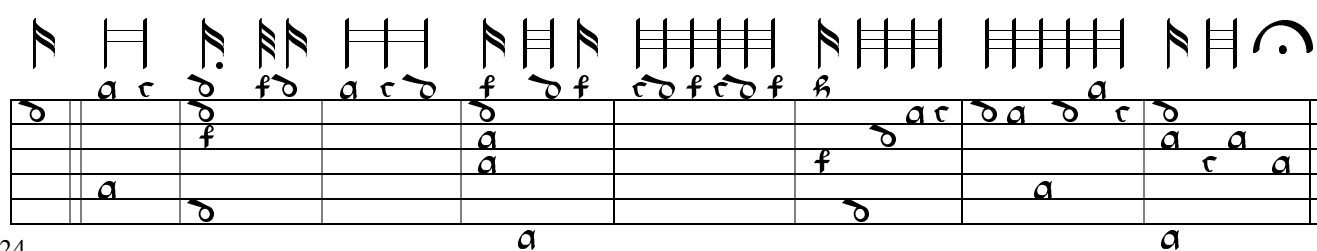
10



16



24



1

8

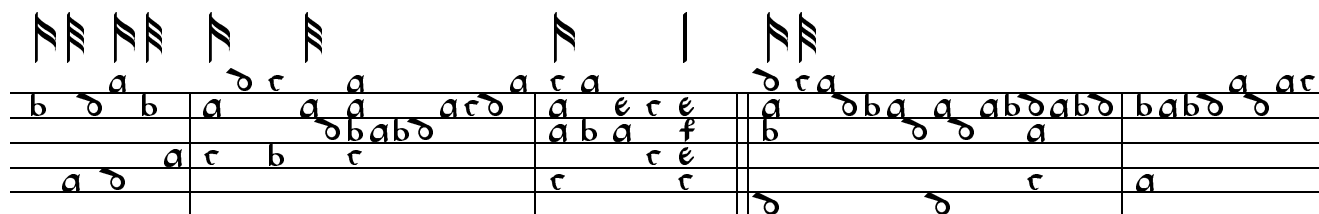
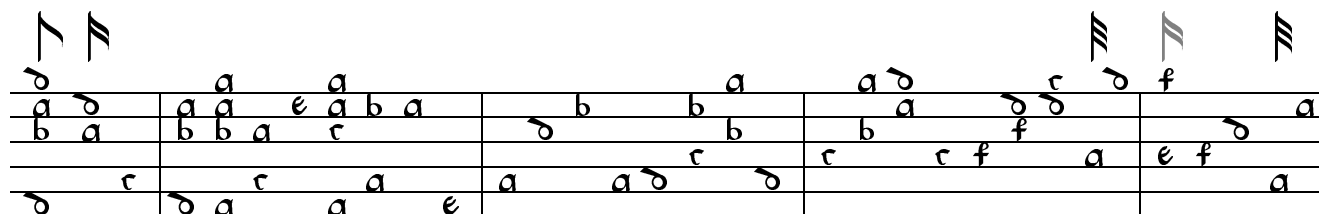
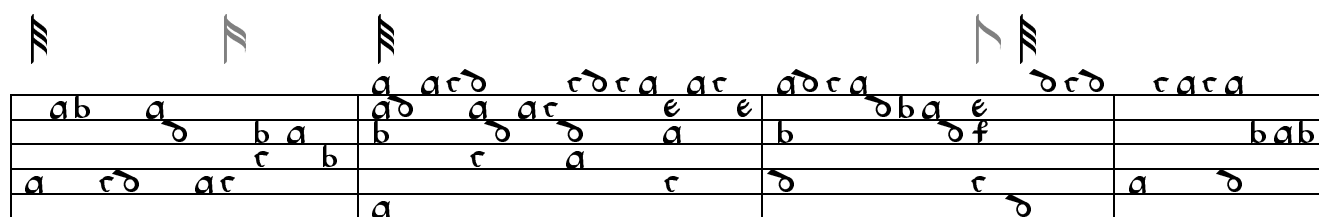
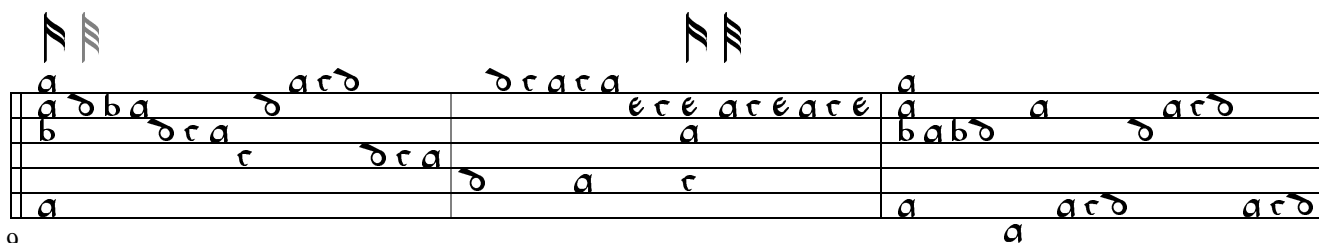
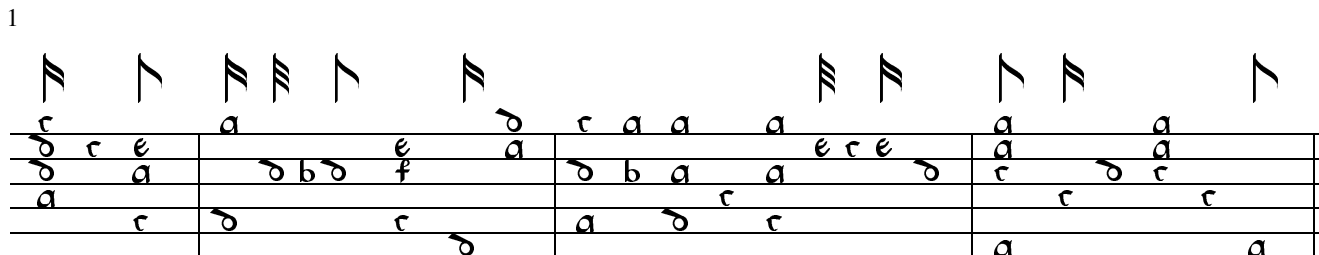
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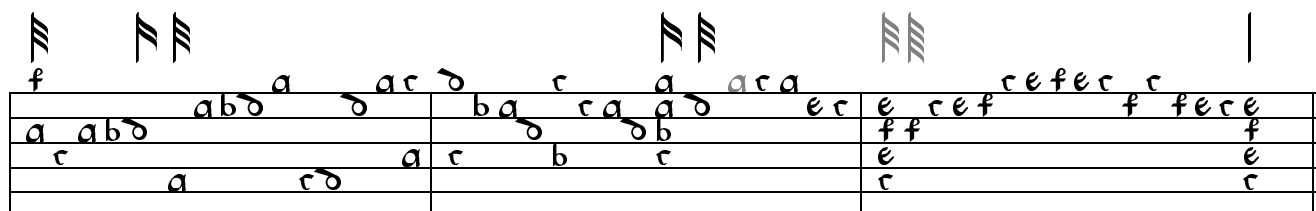
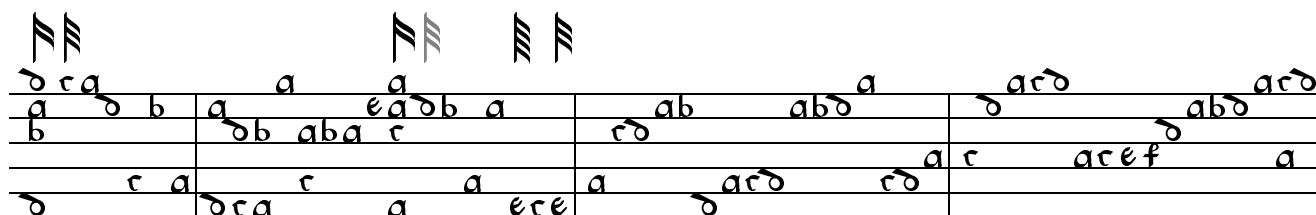
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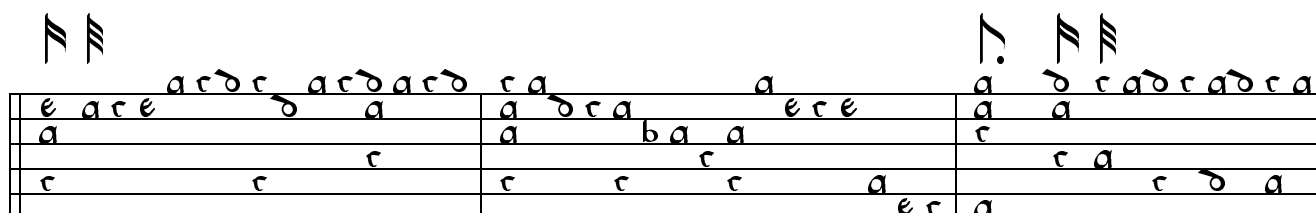
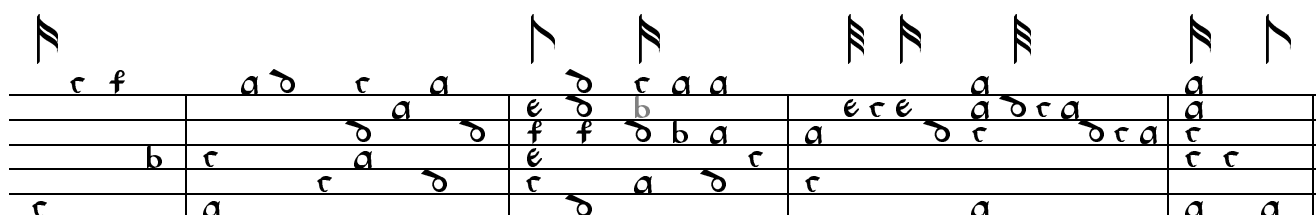




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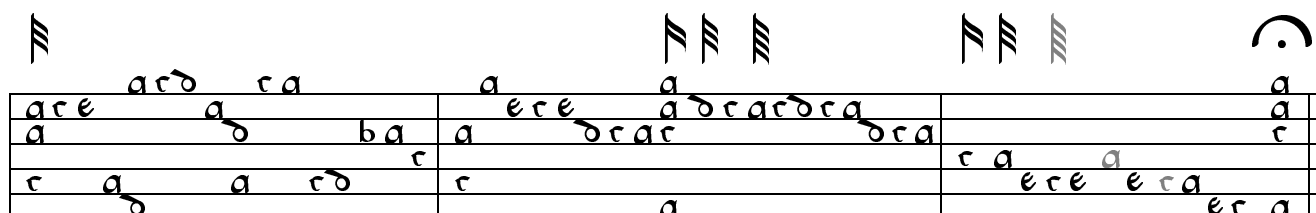
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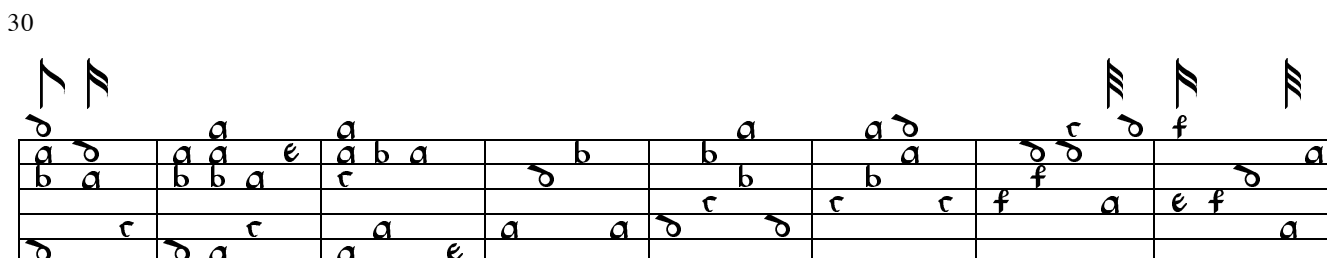
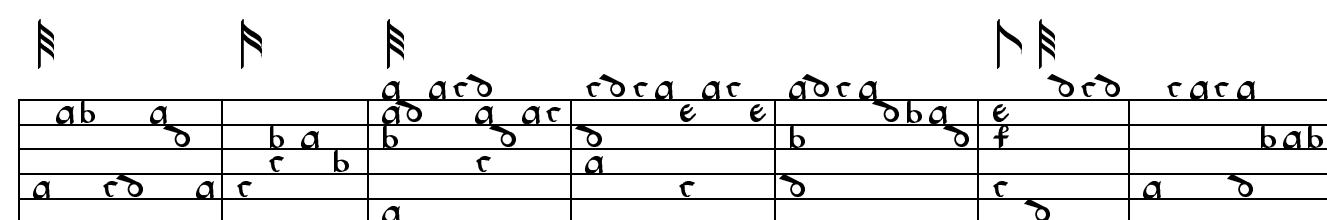


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JD15app 6b. Pauana Lacryme - 7F AA16BB16C17C18 GB-HAdolmetsch II.B.1, ff. 225v-227r



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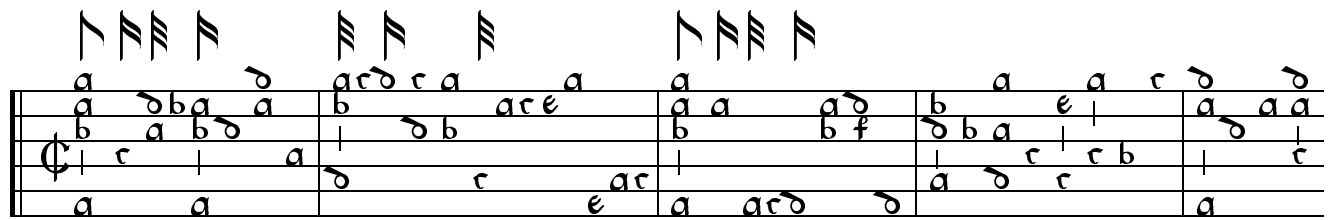
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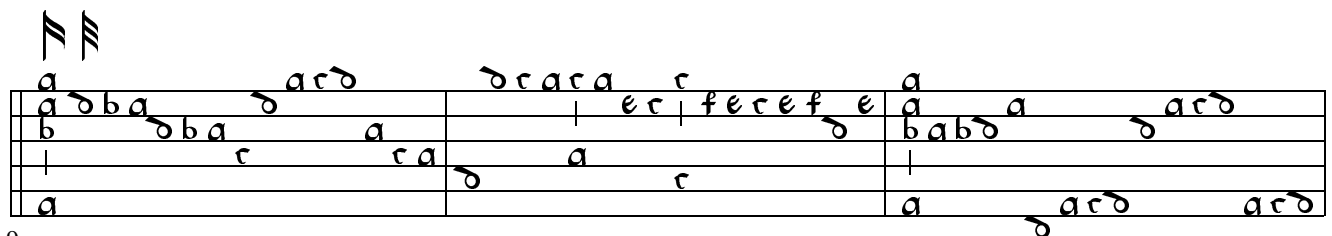
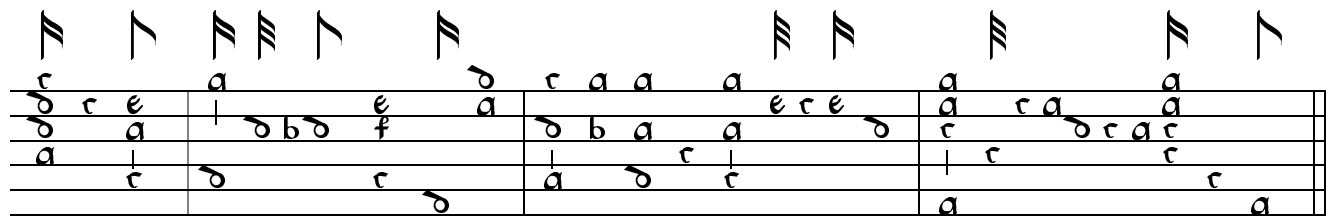
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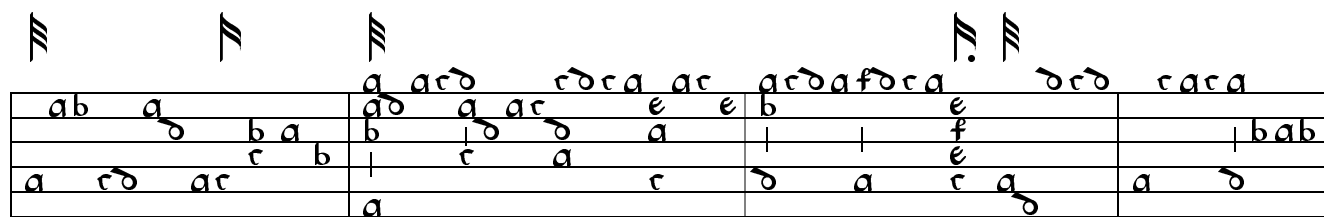
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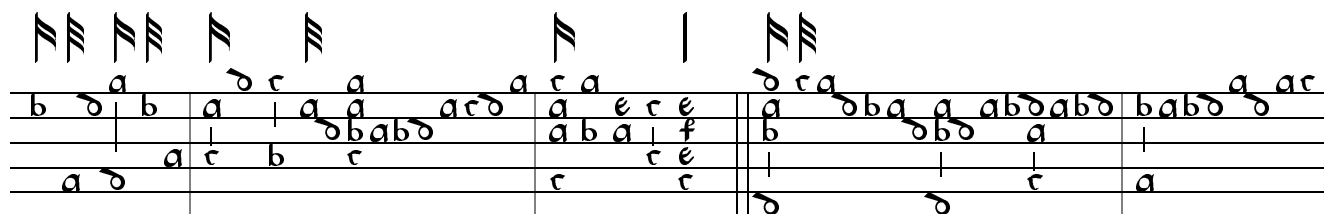
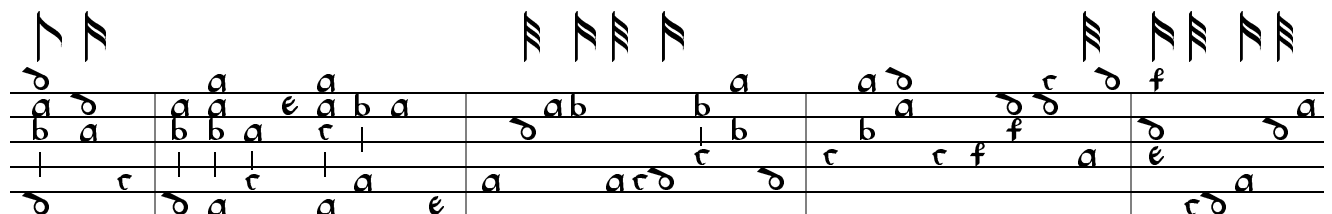
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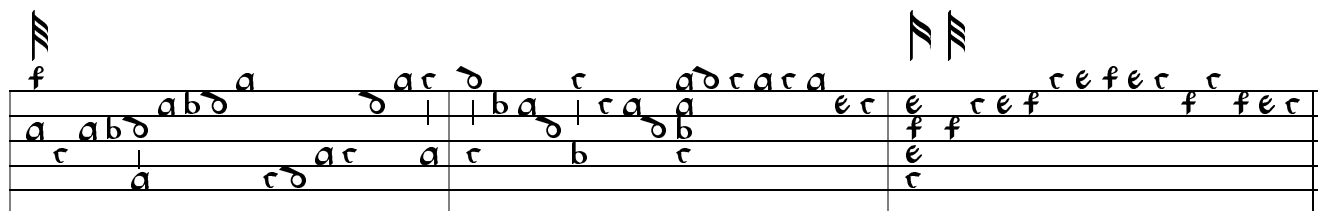


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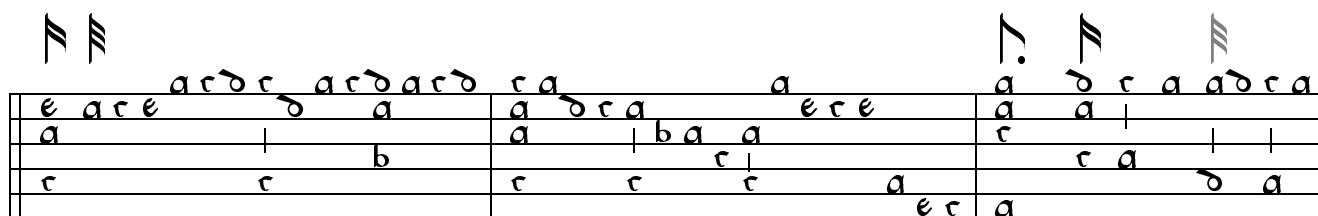




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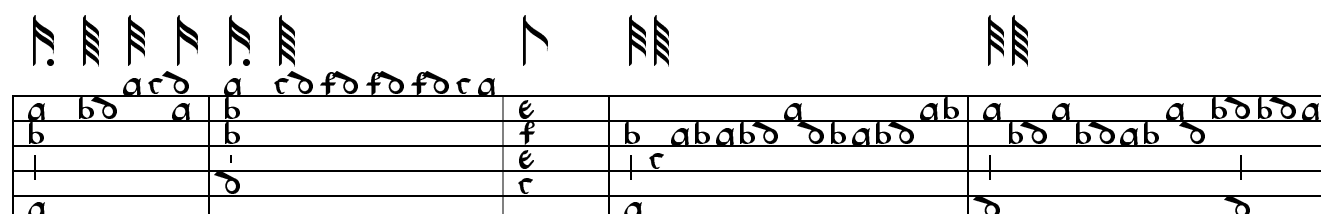
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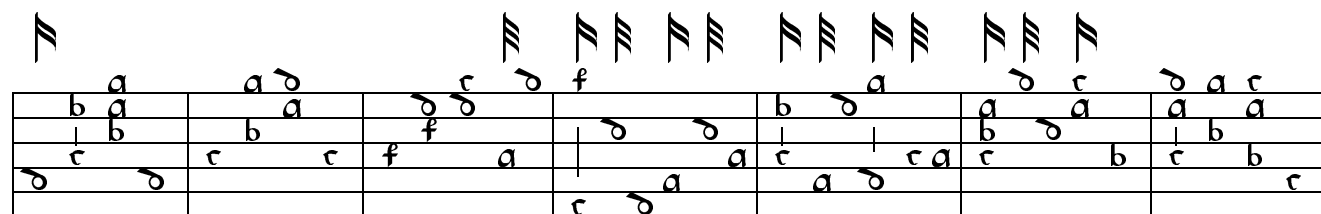
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55 56 57 58 59

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67 68 69 70 71 72 73 74 75

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76 77 78 79 80 81

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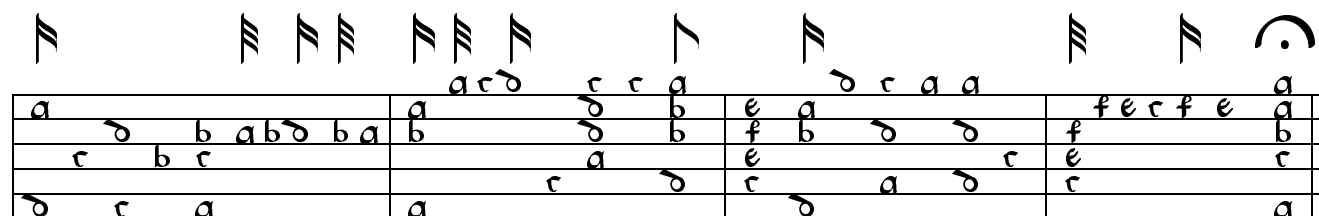
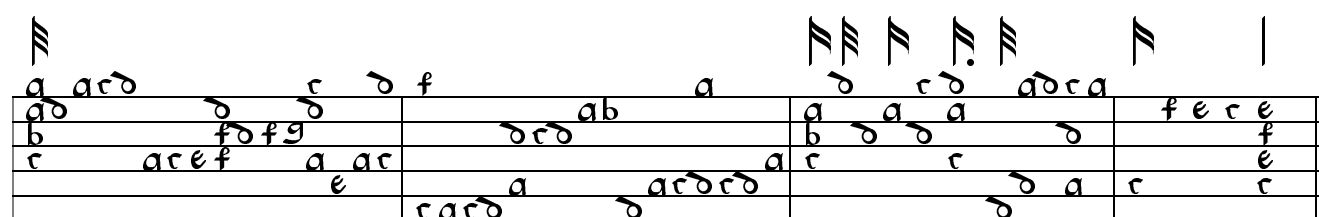
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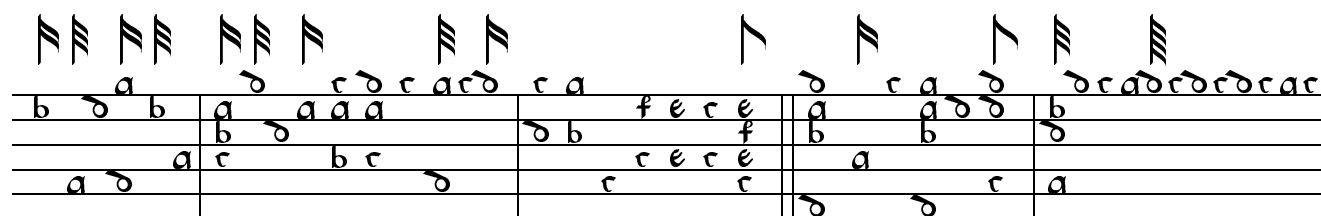
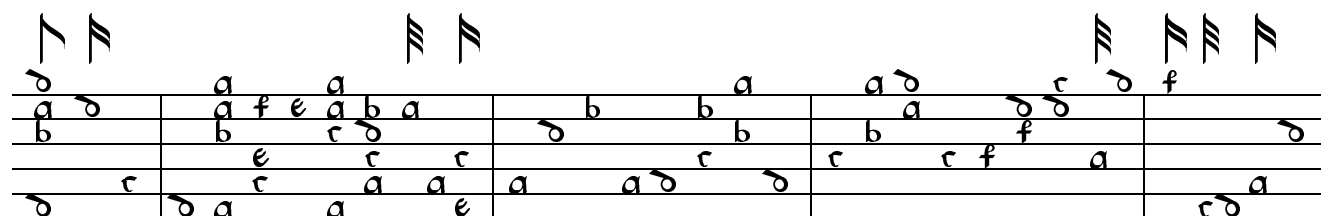
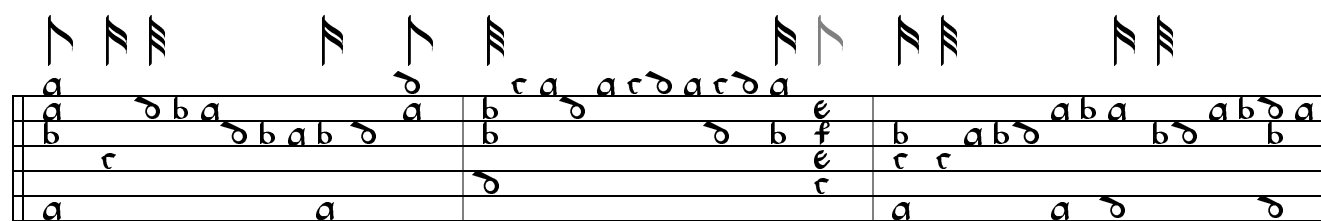
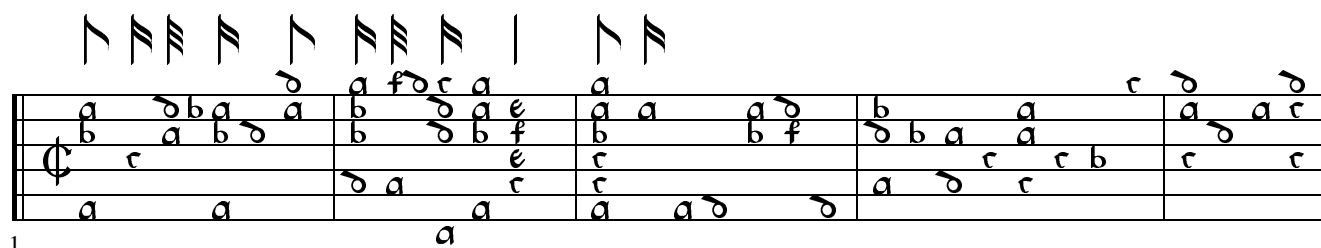
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f	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z
ababab	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z	
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z	
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z	
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z	
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a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z	
a	b	c	d																							

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

33

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

42

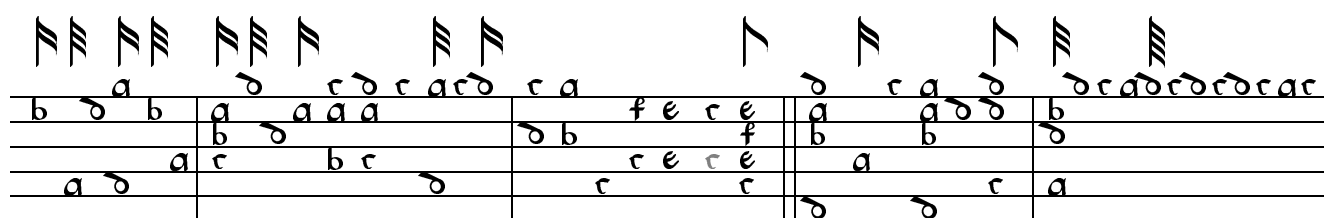
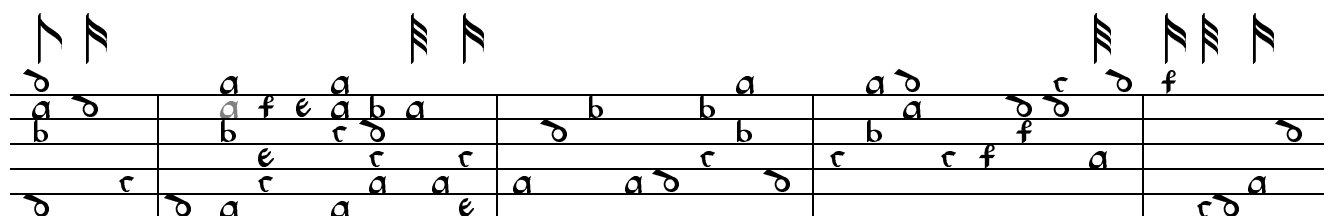
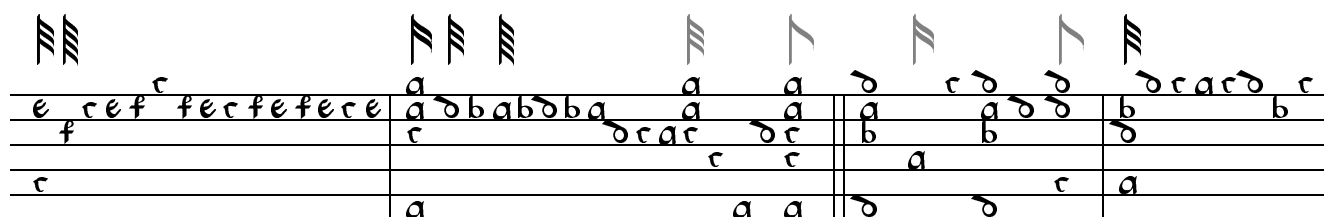
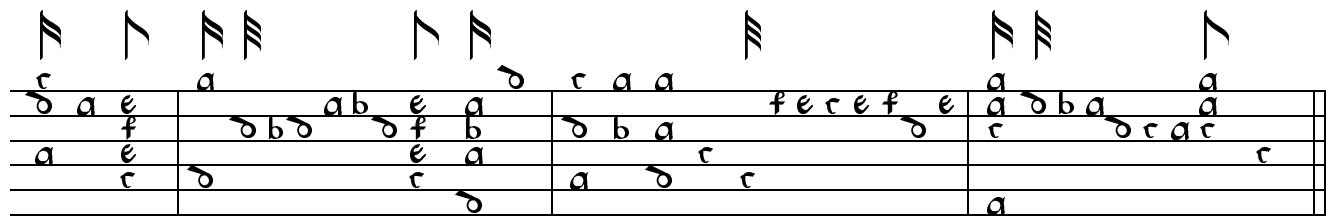
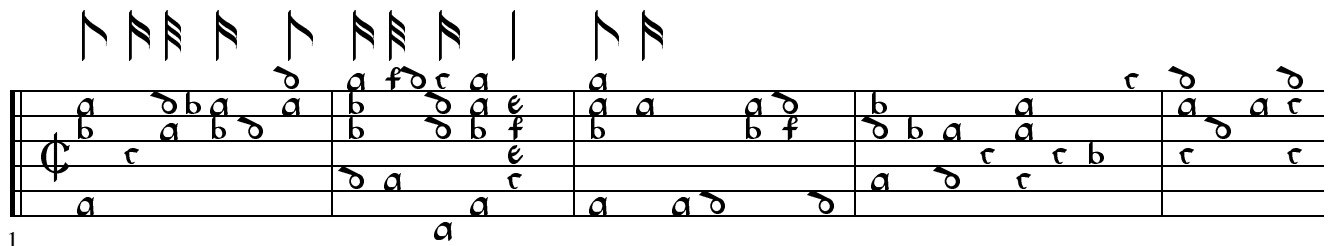
e	f f b a b b a	c	b
c	c	a	a

45

f f f i f f d r a f e r e f e a

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

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Musical score for "The Rose Tree" in G major, 2/4 time. The score consists of four measures. The notes are: Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes); Measure 2: F#4 (quarter), E4 (quarter), D4 (half); Measure 3: C4 (half); Measure 4: B3 (half). The piece ends with a double bar line.

6

Musical score for "The Rose Tree" in G major, 3/4 time. The score is written on a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The time signature is 3/4. The score is divided into three measures. The first measure contains the notes G4, A4, B4, A4, G4, F#4, E4, D4. The second measure contains the notes C4, D4, E4, F#4, G4, A4, B4, A4, G4. The third measure contains the notes F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3. The bass line consists of a single note G2 in the first measure, a single note G2 in the second measure, and a single note G2 in the third measure.

The Rose Tree
 G major, 3/4 time
 Treble and Bass clefs
 Key signature: one sharp (F#)
 Time signature: 3/4
 The score is written on a grand staff. The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of 8 measures, divided into two systems of 4 measures each. The melody is composed of eighth and sixteenth notes, with some rests. The bass line provides a simple harmonic accompaniment with eighth and sixteenth notes. The piece ends with a final cadence in measure 8.

[illegible]

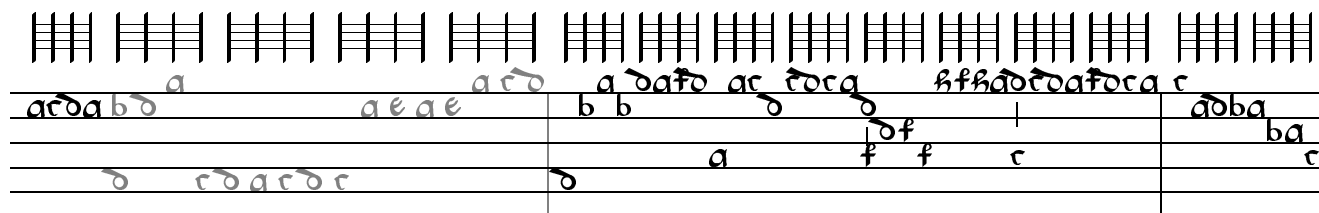
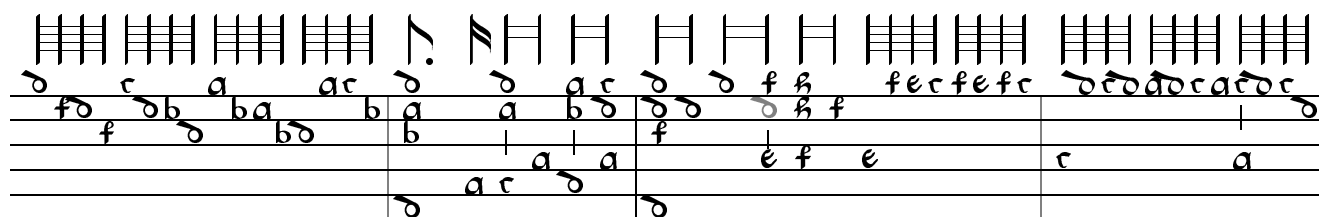
14

Musical notation for "The Rose Tree" in G major, 2/4 time. The score is written on a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The time signature is 2/4. The melody consists of eighth and sixteenth notes, with some triplets. The bass line consists of quarter and eighth notes. The piece ends with a double bar line.

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and various symbols above and below the lines, including letters (a, b, c, e, f, i, h, k) and musical symbols (accents, slurs, and a double bar line). The notation is organized into measures by vertical bar lines.

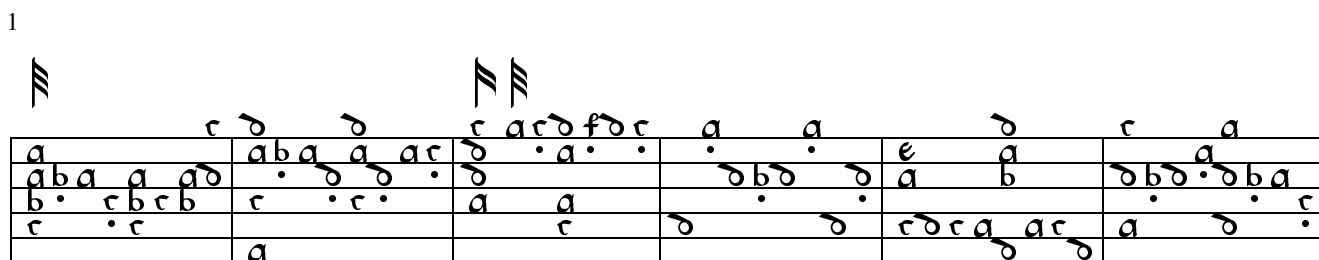
18

$$a \qquad \qquad \qquad a$$



JD15app 11i. Pauana Lachrime - 7F AA16B14C17B14C17

D-Hbusch, ff. 24r-27r



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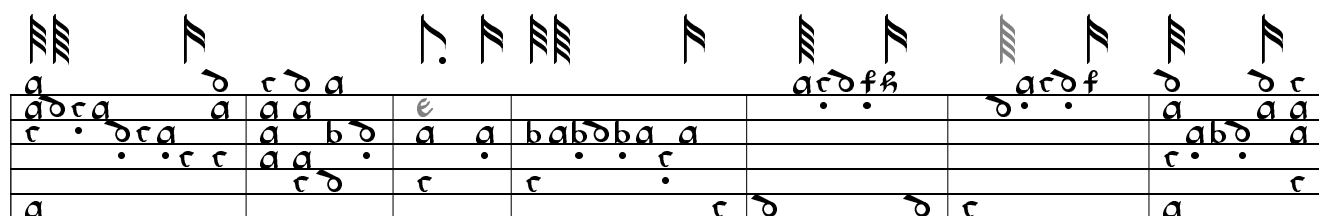
68



72



76



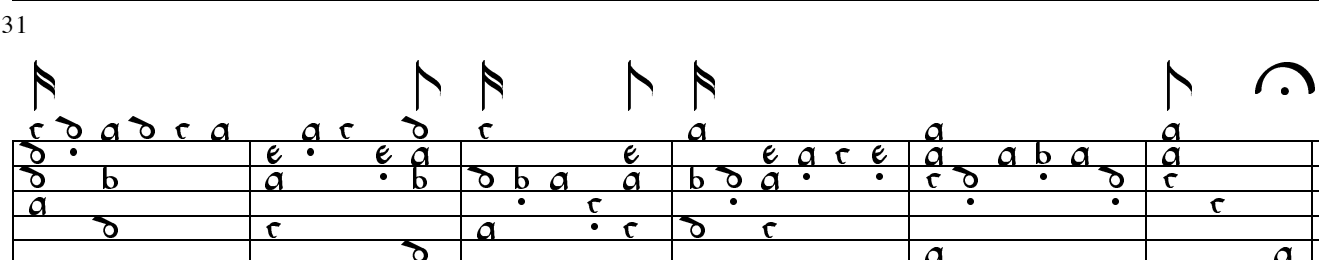
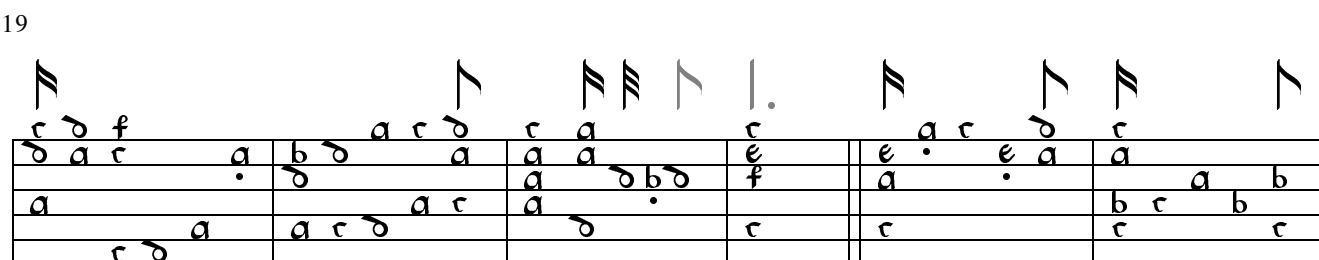
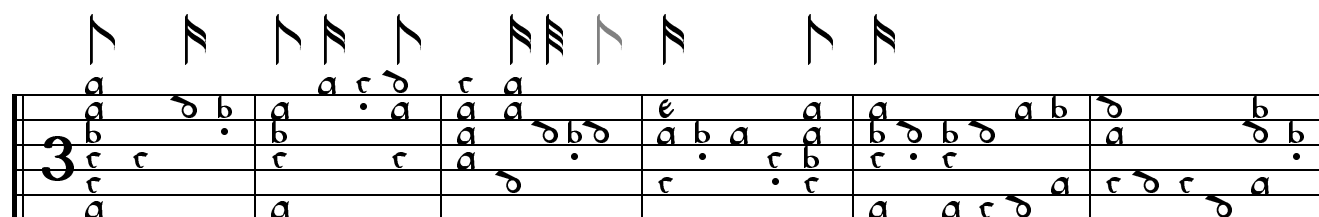
82



89

JD15app 11ii. Galliarda Lachrimae - A16B12C14

D-Hbusch, ff. 27r-28r



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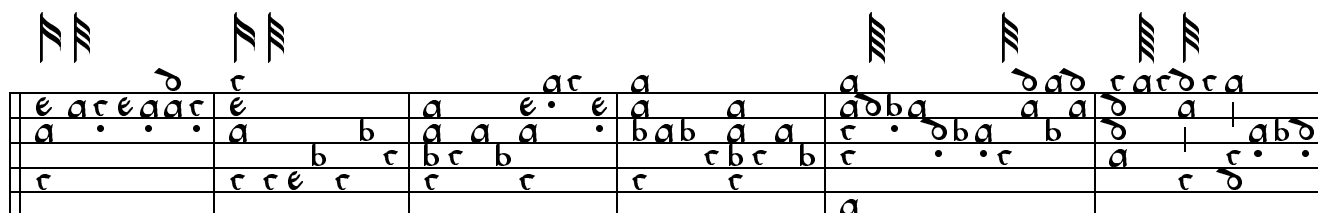
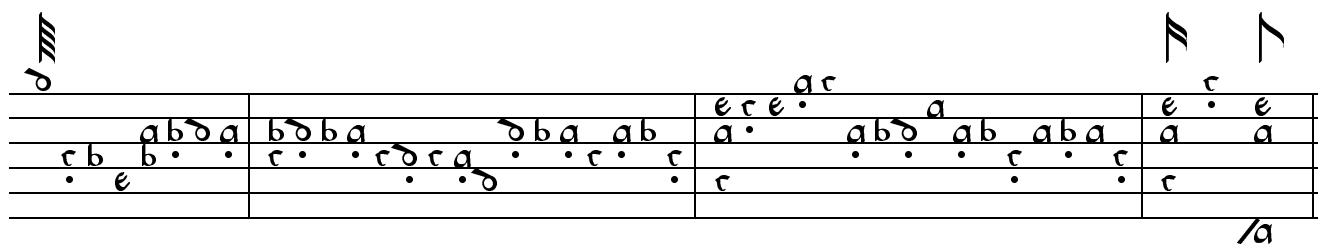
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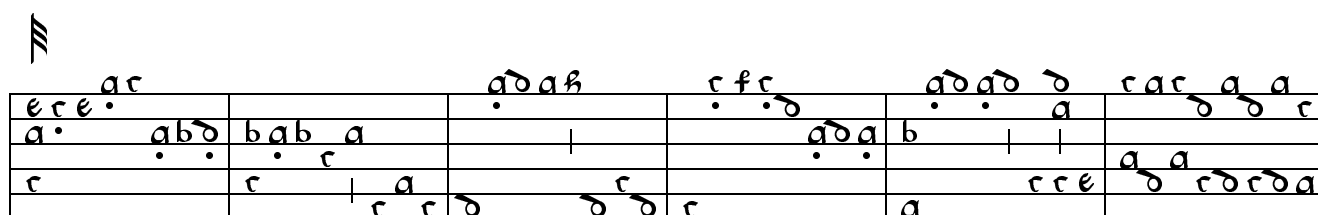
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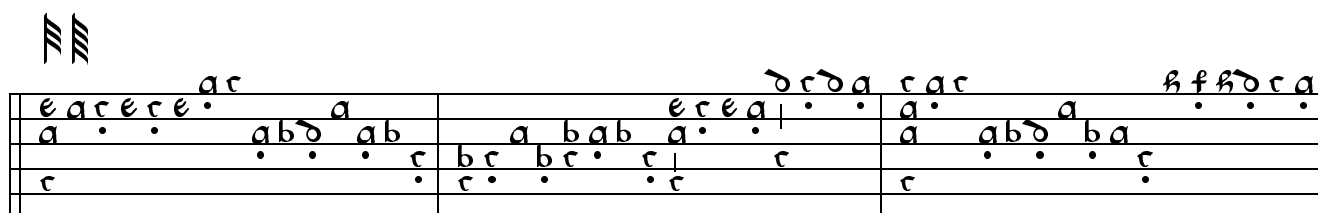
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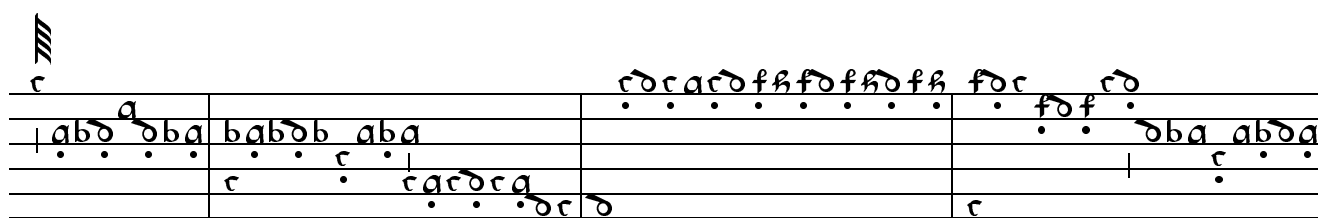
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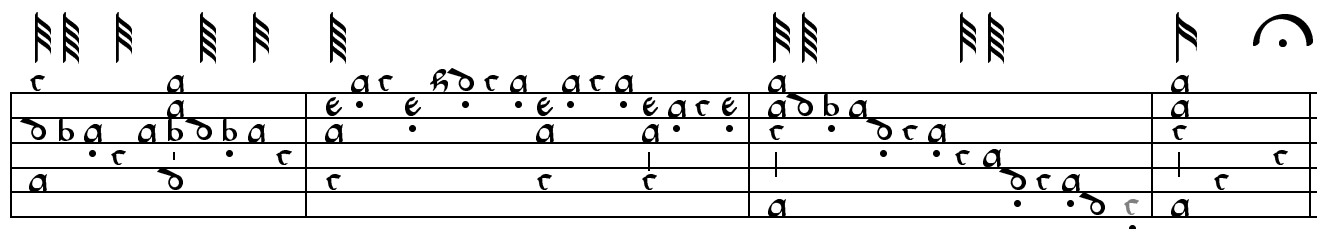


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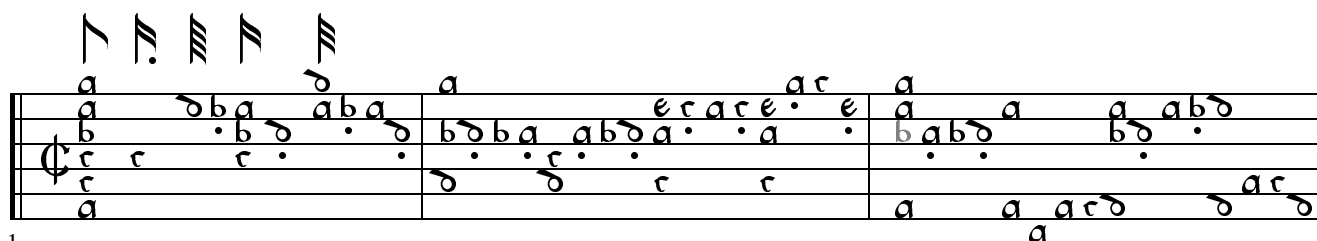
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JD15app 13i. Pavana Lachrime - 7F AA8B8C8.5B8C9

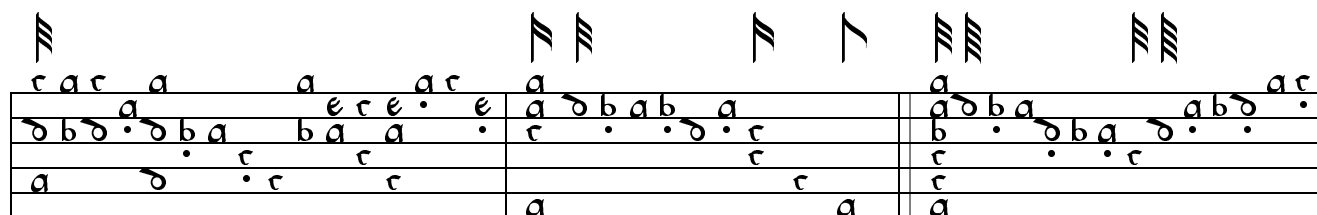
Hove 1601, ff. 94r-95r



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[illegible]

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a four-part setting (Soprano, Alto, Tenor, Bass) and includes a piano introduction. The introduction consists of a single measure of a G major triad (G-B-D) in the right hand and a G major triad (G-B-D) in the left hand. The vocal parts enter in the second measure. The Soprano part has a melodic line with a final cadence. The Alto, Tenor, and Bass parts provide harmonic support with a similar melodic line. The score ends with a final cadence in the piano introduction.

[illegible]

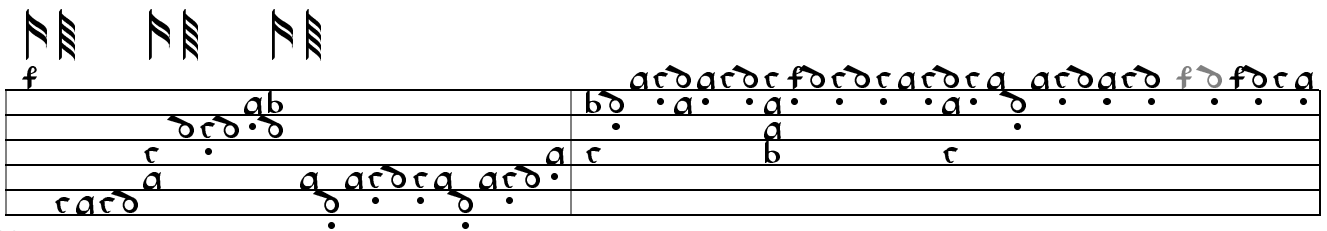
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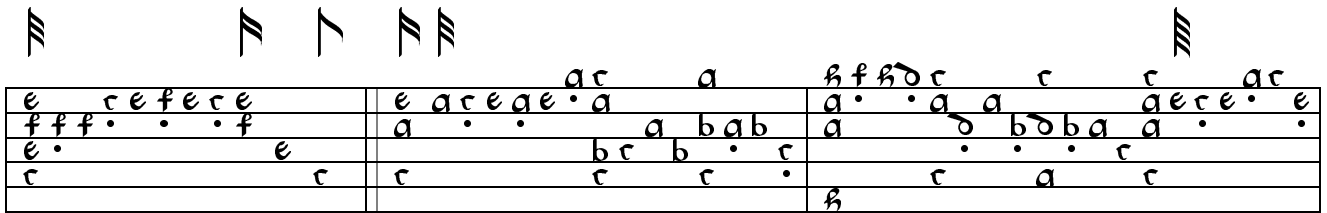
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[illegible]

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a four-part setting (Soprano, Alto, Tenor, Bass) and includes a piano introduction. The introduction consists of a single measure of a G major triad (G-B-D) in the right hand and a G major triad (G-B-D) in the left hand. The vocal parts enter on the first measure of the first system. The Soprano part has a treble clef and a key signature of one sharp (F#). The Alto part has a treble clef and a key signature of one sharp (F#). The Tenor part has a bass clef and a key signature of one sharp (F#). The Bass part has a bass clef and a key signature of one sharp (F#). The score is divided into four systems by double bar lines. The first system contains measures 1-4, the second system contains measures 5-8, the third system contains measures 9-12, and the fourth system contains measures 13-16. The piece ends with a final cadence in the fourth system.



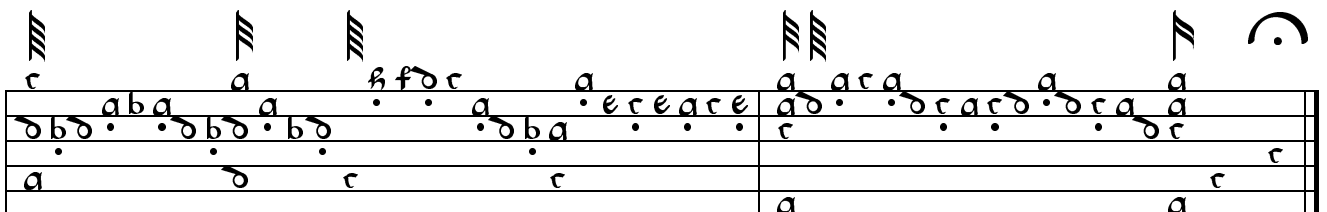
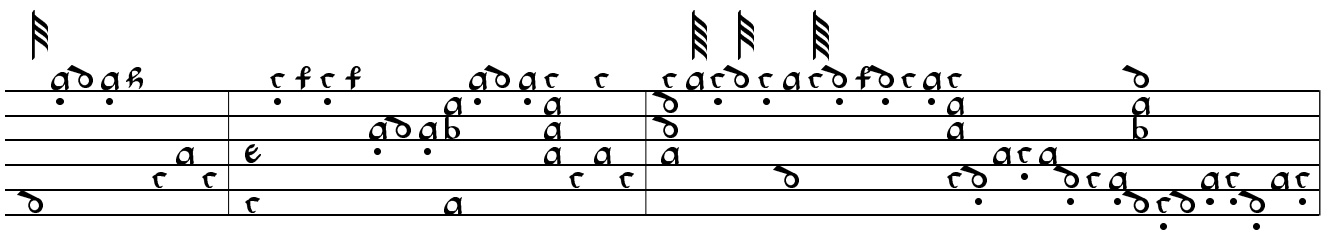
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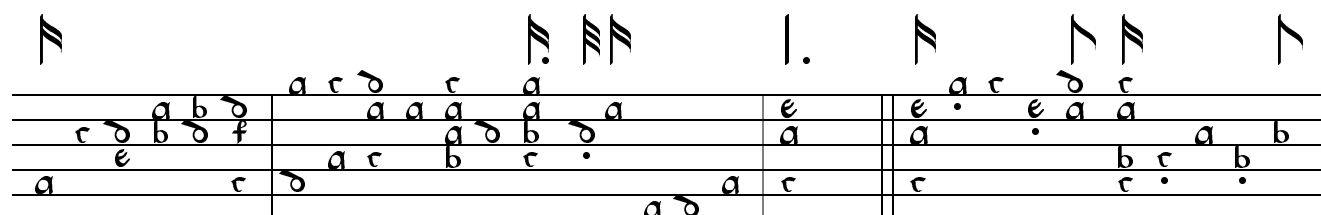
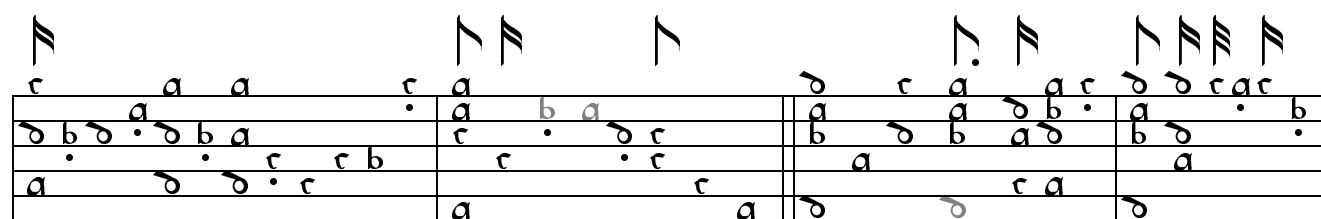
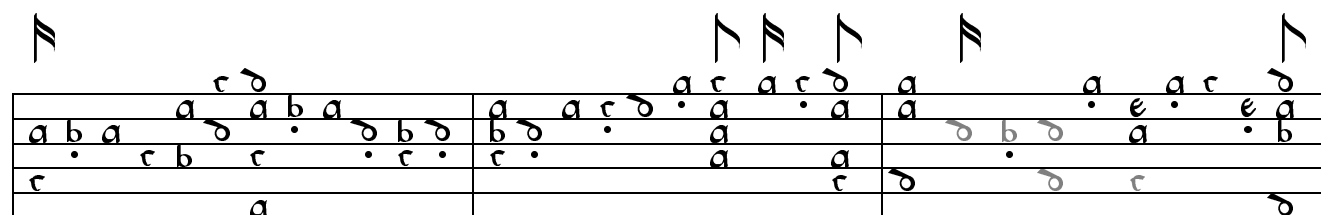
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44



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Commentary to music in *Lute News* supplement: BATAILLE: 1. 13/4 - d4 crossed out. 2. no changes. 3. semibreves minims crotchets instead of minims crotchets quavers throughout; anacrusis - crotchet absent; anacrusis-1 - bar line absent; 14/1 - d5 instead of d6; 15/1 - a5 added; 16/1 - rhythm sign absent; 18/1 - a5a6 crossed out; 22/1 - a5 instead of a4; 24/1 - a6 crossed out; 42/1 - change of rhythm two notes to the left instead; 46/1 & 48/3 - a6 instead of a5; 47/1 - a4 instead of a5; 48/1 - d5 crossed out. 4. anacrusis - crotchet absent; 21/2 & 35/1 - //a instead of /a for E flat diapason; 22/1-2 - double bar line absent; 41-42 - double instead of single bar line. 5a. 4/1 - minim instead of dotted minim. 5b. 2/1 - b3 instead of d3; 9-10 - bar line absent; 12/3 - fermata instead of crotchet; 12/3, 20/2 & 30/2 - /a instead of //a for diapason in C; 13/1 - b5 instead of d5; 15/7 - g2 instead of g3; 25-26 - single instead of double bar line; 27/2 & 29/1 - b instead of /b for E flat on stopped diapason in D. 6. 11-12 - bar line absent; 19/1 - fermata above semibreve instead of semibreve; 19-20 - 'fine' written after double bar line but then continues for another three bars; 22/3 - minim instead of fermata. **BELLEVILLE: 1.** 34/3 - fermata absent. 2a. 34/1 - fermata above dotted minim instead of fermata. 2b. bar lines absent except at anacrusis-1, 2-3, 4-5, 6-7, 8-9, 10-11 & 18-19 and double bar line at 18/1-2; 11/3 - e1g2c6 instead of e1f2; 24/5 - a6 below previous c1 instead; 36/1 minim instead of fermata. 3. anacrusis - crotchet absent; 28/1 - dotted minim instead of fermata. 4a. 9/4 - d3 below a1 to the right instead; 11/2 - d5 instead of d6; 24/1 - minim instead of fermata. 4b. 8/1-2 & 31/1-2 - double bar line absent; 12/1, 25/1 & 33/1 - //a instead of /a for 8Eflat diapason; 15-16 - double instead of single bar line; 16-1-2 - single instead of double bar line; 39/2 - fermata above crotchet instead of fermata and //a instead of //a for 9C diapason. 5a. 5/1 & 16/1 - 2 short vertical strokes below b2 (which TAB cannot do in combination with a diapason with a forward slash); 12/1-2, 24/1-2 & 38/1-2 - double bar lines absent; 35/1 - b2 crossed out; 36/1 - a7 crossed out; 52/1 - dotted minim instead of fermata. 5b. italian tablature; 12/1-2, 24/1-2 & 38/1-2 - double bar lines absent; 52/1 - minim instead of fermata. 5c. 26/1 - minim instead of fermata. 5d. 9/5 - d1 absent due to lacuna in printed page; 10/2 & 21/1 - d4 instead of e4; 25/1 - minim instead of fermata. 6. 13/2 & 23/1 - //a instead of /a for 8Eflat diapason; 14/1-2 - crotchets instead of quavers; 34/2 - d3 crossed out. 7. 22/3 - fermata absent. 8. 6/1, 16/3 & 32/2 - //a instead of /a for 8Eflat diapason; 23/1 - h4 instead of h5; 24/2 - h5 instead of h4; 30/1 - a7 instead of a6; 34/1-3 - 2 crotchets and fermata absent. 9. 5-6 - bar line displaced 2 notes to the right; 6/3 - crotchet is clear so should not be grey; 7/2 - minim absent and a5 below previous d3; 8/1 - minim instead of dotted minim; 16/1 - d2 should be changed to d3 (my error in transcription); 18/2 - minim instead of fermata. 10. 3/1, 6/2 & 20/2 - //a instead of /a for 8Eflat diapason; 6/1 - b2b3 absent; 26/1-3 - 2 crotchets and fermata absent. No commentary for Belleville 5e-m & 6b. **BOÛSSET: 1.** 30/1 - fermata above semibreve instead of fermata. 2. bar lines absent except double bar line; 6/1-2, 8/3 & 9/2 - crotchets absent; 6/4 - minim instead of crotchet; 10/3 - fermata a2b3a4 absent. **HÉART: 1.** 32/1 - dotted minim instead of fermata. 2a. 16/1-2, 32-1-2, 46/1-2 & 76/1-2 - double bar lines absent; 90/1 - dotted minim instead of fermata. 2b. 18-19 - bar line absent; 26-27 - single instead of double bar line. 2c. 8/6 - crotchet instead of minim. No commentary for Heart 2d-j. 3. 24/1 - dotted minim instead of fermata. 4. 16/2 - crotchet instead of dotted crotchet; 22/1 - f3 instead of f4; 36/1 - fermata above dotted minim instead of fermata. **TESSIER: 1a.** 6/2 - a7 vertically instead of horizontally aligned with previous d2d3a4; 7/4-5 - quavers absent; 8-9 - bar line absent; 13/3 - fermata absent. 1b. 1/1 - quaver instead of crotchet; 15-16 - bar line absent; 24/4 - crotchet with fermata above double bar line instead of fermata. 1c. 8/2 - crotchet instead of fermata. **BALLADS: L1.** a solo arranged from treble and ground duet (L3in Lutezine). **S1.** no changes. **S2.** transcribed from edeff to vieil ton (ffeff), misplaced rhythm signs corrected and diapasons raised an octave (changes in grey).

Commentary to music by JOHN DOWLAND in Lute News supplement and Lutezine: JD9(a). 3/3-4 - quavers instead of semiquavers; 9/9 - b4 absent; 10/5 & 36/1 - c6 added; 20/9 - d6 added; 22/8 - c5 crossed out by vertical tie; 24 - bar absent; 27/8 - scribe changed a2 to d2; 27/9 - c2 added; 27/15 - a1 instead of e1; 34/15 - a6 absent; 35-36 - bar line absent; 36/1 - fermata above semibreve instead of fermata. **JD9b.** 3/8 - # cancels e4; 11/6-7, 12/8-9 & 35/12-13 - bar lines added; 12/1-2, 25/4-5, 25/7-8 & 25/9-10 - dotted crotchet quaver instead of dotted quaver semiquaver; 20/1-3 - 2 quavers d2a3a4-c2 crotchet a1c2d3a5 absent; 20-21 - bar line absent; 21/5 - minim instead of semibreve; 31-32 & 32-33 - bar lines displaced 2 minims to the left; 33/12 - crotchet c5 absent; 33-34 - bar line displaced 3 crotchets to the left; 34-35 - bar line displaced a minim to the left; 35 - note the last 4 quavers repeat the previous 4 and extend the bar to 5 minims; 36/6 - semibreve instead of fermata. **JD9c.** 7/3 - d2 instead of c2; 9/8 - a1b2 instead of a2b3; 12/8-9, 13/4-5 & 35/8-9 - bar lines added; 12/15 - c6 below following e3 instead; 13/8 - e3 instead of e4; 14/12 - DowlandCLM adds c2 editorially; 16/5 - DowlandCLM adds d3c6 editorially; 17/4 - DowlandCLM omits a4 editorially; 19/10-12 - 2 quavers c1c5-f2 crotchet d2 absent; 19-20 - bar line displaced 3 notes to the right; 20/4 - DowlandCLM adds a3 editorially; 20/6 - c6 absent; 20/8 - DowlandCLM adds c4 editorially; 21/4 - DowlandCLM reads a2 instead of d2 in error; 27/15 - a1 instead of e1; 28/7 - DowlandCLM adds a3a4 editorially; 30/2 - a2 instead of a1; 31/3 - DowlandCLM adds a2 editorially; 36/1 - fermata above semibreve instead of fermata. **JD9d.** 5/3&5 - e1c4 and c1a4 instead of c1a4 and e1c4; 10/>5 - semibreve rest added which fits the other consort parts; 11/8 - e2 instead of c2; 20/1 - d2 absent and c4 instead of a4; 20/7 - c6 below previous d2 instead; 21/5 - minim plus minim rest instead of semibreve; 35/13-14 - semiquavers instead of quavers; **JD9e.** italian tablature; 20/3 & 42/3 - minims absent; 28/3-5 - crotchet 2 quavers instead of 2 quavers crotchet; 69/6 - fermata absent. **JD9f.** 39/1 - a2c4 instead of d2a3a4; 40/1 - c6 under previous d2 instead; 43/1-4 - quavers instead of crotchets; 45 - bar absent; 50/5 - quaver instead of dotted quaver; 73/1 - semibreve instead of fermata and vertical bar in stave for semibreve rest. **JD10(a).** 37-38, 66-67 & 77-78 - bar lines absent; 48/3 & 64/3 - a5 washed out; 58/1 - a6 instead of a5; 64-65 - vertical column of dots left and right of double bar line and sign .S. above to indicate repeating bars 65-80 (but final double bar line lacks repeat sign .S. and column of dots to the left); 80/3 - minim instead of fermata. **JD10b.** 14/2-3 - scribe changed 2 demisemiquavers to 2 semiquavers; 14/6-7 - scribe changed 2 quavers to 2 crotchets; 14/7-8, 15/16-17, 16/13-14 - bar line added; 14-15, 15-16, 18-19, 23-24, 31-32, 36-37, 37-38 - bar lines absent; 20/4 - d5 instead of d6; 30/9 - scribe changed d3 to f2; 31/1 - a6 instead of e6; 31/7 - scribe changed a3 to c4 crossing out a3 with #; 33/1 - scribe changed d2a3a4 to c2d3c4a5; 34/1-4 - crotchet a1a2b3a6 4 quavers c6-d6-a5-d6 crotchet a5 duplicated in the simpler reading of 4 crotchets a1a2b3a6-c4-a5-d6 inserted in bottom margin, the latter adopted here; 36/6-10 - omitted and inserted at the end of the last stave of the page; 37/9 - a5 crossed out; 38/1-5 - quaver 2 semiquavers 2 quavers instead of crotchet 2 quavers 2 crotchets; 38/8-10 - quaver 2 semiquavers instead of crotchet 2 quavers; 39/8 - c5 instead of c6; 40/7 - a4 crossed out; 40/9 - a2 instead of a3; 40/11 - minim with fermata above double bar line instead of fermata. **JD10c.** DowlandCLM 10; 10/9 - crotchet instead of quaver; 14/1 - DowlandCLM added d3 editorially; 14/3 - DowlandCLM changed d2 to a2 editorially; 20/3-4 - c4-d5 instead of c5-d6; 31/1 - DowlandCLM changed c4 to c3 editorially; 31/7 - d3c4 instead of c3; 35-36 - bar line absent; 38/2-5 - a3-e4-c4-e4 added; 38/6-7 - dotted crotchet quaver instead of crotchet dotted crotchet; 40/12-18 - omitted in DowlandCLM; 40/17 - d2 instead of c2; 40/18 - d2a3 absent and fermata above semibreve instead of fermata. **JD10d.** 8 - bar absent; 30/8-9 - bar line added; 32/1-4 - crotchets instead of quavers; 35/4 - a5 instead of a4; 35-36, 56-57 & 67-68 - bar line absent; 52/8 - h2 instead of i2; 80/5 - fermata above minim instead of fermata. **JD10e.** 9/1 - dotted minim instead of dotted crotchet; 21 - dots under 3, 5 & 8 instead of 2, 4, 6 & 8; 48/3 - minim with fermata above double bar line instead of fermata. **JD10f.** german tablature; 3/1 - minim crotchet rest instead of dotted minim; 5-6, 9-10 & 23-24 - bar lines absent; 7/1, 17/5 & 20/7 - crotchets instead of dotted crotchets; 9/1-2 - 2 crotchets instead of 2 minims; 14/6 - crotchet absent; 15/11 - c3 absent; 21/8-9 - bar line added. **JD10g.** lyra viol tuned ffeff; 45/1 - semibreve instead of fermata. **JD10h.** 12-13 & 22-23 - bar lines absent; 17/last chord - scribe changed c2 to d2; 24/1 - semibreve with fermata above double bar line instead of fermata. **JD11(a).** 1/2 - scribe later altered f1 to c1 in darker ink; 1/4 - scribe later altered e1 to c1 in darker ink; 2/5 - c2 instead of c3; 2/6 - DowlandCLM omits a4; 7/5 - c1 instead of e1; 15/8 - a3 instead of f3; 16/1-3 & 4-6 - crotchet 2 quavers instead of quaver 2 semiquavers; 18/1-8 - DowlandCLM changes c1d2a4-a1-c1-e1-f1c2e4-c1-e1-f1 to c1a4-d2-c1-e1-f1c2e4-d3-c2-d2 commenting 'Notation confused' which it is not; 21-22, 34-35, 39-40, 41-42, 47-48, 50-51 & 53-54 - bar lines absent; 23/10-11 - bar line added; 23-24 - bar line displaced 2 minims to the right; 29/5 - c4 below e1a2 a note to the left instead; 30/8 - c2 added; 31/13 - a4 absent; 33/2 - c1 instead of e1; 33/7 - c5 instead of e5; 33/9 - e5 added; 38/7-12, 39/1-6 & 39/7-12 - quaver 4 semiquavers quaver instead of crotchet 4 quavers crotchet; 38/12 - a6 below previous h2 instead; 38-39, 51-52 & 52-53 - bar line displaced 4 crotchets to the right; 40/10 - scribe altered e4 to d4 in darker ink; 40/12 - scribe altered f1 to c1 in darker ink; 40-41 - bar line displaced a crotchet to the left; 41/1 - scribe changed e1c2d4 to g2c3e5 in darker ink; 42/4 - f3 instead of c3; 51/1 - d2 crossed out; 51/4 - c2 instead of e2; 52/2-3 - f1-e4 instead of e4-f1; 54/10 - minim instead of fermata. **JD11b.** difficult to distinguish 'c' from 'e' and so judged on context; 1/1 - c6 absent; 3/9 - d3c4a5 instead of c3d4e5; 7-8 - bar line displaced a minim to the left; 8/8&10 - d3 instead of e3; 9/1 - a3 instead of d3; 10/1 - crotchet instead of dotted crotchet; 11/10 - c3 instead of c4; 15/1-6 - rhythm dotted crotchet 5 quavers instead of crotchet quaver 2 semiquavers 2 crotchets; 22/1 - e1 absent and c4 instead of d4 (bar 22 better than D9); 22-23 - bar line absent; 23/between 8-9 - quaver rest quaver a1 added; 23-24 - bar line displaced a crotchet to the left; 24/6 & 27/11 - quavers instead of crotchets; 24/7 - semiquaver instead of crotchet; 25/5 - f1 added; 25/7-9 - dotted quaver 2 semiquavers instead of crotchet 2 quavers; 27/4 - dotted quaver instead of quaver; 27/5 - c4 below following e1 instead.

Lachrimae. JD15app 5. 11/8 - d2 instead of d3; 17/2 - a3 instead of a4; 32/2 - c4 instead of b4; 42/4 - b3 instead of b4; 46/2 - a5 instead of c5; 48/1 - crotchet instead of dotted crotchet; 47/4-7 - semiquavers instead of quavers; 48/2-3 - double bar line added; 48/3 - semibreve instead of fermata. **JD15app 6a.** 3-4 & 9-10 - bar lines absent; 7/2-4, 12/9-10 & 22/1-2 - quavers instead of crotchets; 9/2 to 10/5 - semiquavers instead of quavers; 14/9 - crotchet instead of minim; 27/10-13 - quavers absent; 32/1-15 - crotchet 14 quavers instead of quaver 14 semiquavers; 32-33 - single instead of double bar line; 33/1 - dotted minim instead of minim; 34/2 - a4 instead of b4; 45/14 - dotted minim instead of crotchet; 50/4 - quaver instead of semiquaver; 50/6 - c5 instead of a4; 50/8 - c5 absent; 50/11-12 - bar line added. **JD15app 6b.** 21/5 - a7 crossed out; 21/6 - a2 crossed out; 35/between 5-6 - b2 crossed out; 37/3 - a2 crossed out; 39/>4 - d5 crossed out; 44/1-2 - bar line added; 53-54 - bar line 2 notes to the right; 54/2-5 - quavers absent; 54/between 2-3 - b2 crossed out; 63/1-15 - crotchet 14 quavers instead of quaver 14 semiquavers; 63/between 6-7 - f1? crossed out; 63/7-8 - bar line added; 63/between 11-12 - e2-c2-e2f3c4c2 crossed out; 67/2 - a4 instead of b4; 68/1 & 71/2 - a2 crossed out; 88/5 - scribe changed a2 to d2; 98/4 - quaver instead of semiquaver; 98/6 - c5 instead of a4; 98/8 - c5 absent. **JD15app 6c.** 5-6,

35-36, 36-37 & 47-48 - bar line absent; 13-14, 17-18 to 23-24 - bar lines displaced 2 minims to the right; 15/5 - scribe changed d1 to a1; 17/6 - c4 added; 25-26 & 27-28 to 31-32 - bar lines displaced 2 minims to the left; 26/8-9, 42/7-8, 43/8-9, 48/8-9, 49/8-9 & 50/9-10 - bar lines added; 28/>16 - c4 crossed out; 32/1-15 - all three sources have crotchet and quavers extending B strain repeat to 9 bars (changed editorially in the other 2) retained here as final semibreve D chord is absent and so the repeat elides with the first chord of the C strain; 33/1 - dotted minim instead of minim; 39/14 - b2 crossed out; 44/1 - c4 crossed out; 44/3-4 - quavers instead of crotchets; 44/5-8 - incomplete rhythm sign (vertical without hatches); 48/9 - d2 crossed out; 50/1 - scribe changed quaver to crotchet; 50/10 - fermata above semibreve. **JD15app 7.** 13/1 - c2 instead b2; 18-19, 24-25, 26-27, 28-29, 47-48, 49-50, 51-52, 53-54, 55-56, 57-58, 59-60, 61-62, 80-81, 82-83, 84-85, 86-87, 88-89 & 95-96 - bar lines absent; 29 /12-15 - demisemiquavers instead of semiquavers; 30/1 - dotted crotchet instead of dotted quaver; 30/between 11-12 - 4 quavers a1a2c3a6-c4-d3 crossed out; 40 - bar omitted and inserted at end of stave; 47-48 - bar line absent; 52/2-3 - scribe changed 2 quavers d2f3f4-a1 to 4 semiquavers d2f3f40c20d2-a1; 53/6-7 - scribe changed 2 quavers d3-a2 to 4 semiquavers d3-c3-d3-a2; 69/2 - e3 instead of a3; 71/3 - d1c4 instead of h1; 76/2 - scribe changed a3 to b3; 81/6-9 - semiquavers instead of demisemiquavers; 94/12-19 - semiquavers instead of demisemiquavers; 95/1-3 - dotted crotchet 2 semiquavers instead of dotted quaver 2 demisemiquavers. **JD15app 8.** 9-10, 12-13 & 19-20 - bar lines absent. **JD15app 9a.** 9-10 - bar line displaced a minim to the left; 10/12 - semibreve instead of minim; 10-11 to 14-15 - bar lines displaced 2 minims to the left; 16/12-16 & 32/16-20 - 4 crotchets bar line semibreve instead of 4 quavers minim; 33/1 - minim instead of dotted minim; 39-40, 45-46 & 46-47 - bar lines displaced 2 minims to the right; 40-41 - bar line absent; 42/11 - c2 instead of c4. **JD15app 9b.** same changes to barring as JD15app 8a from which it was presumably copied; 9-10 - bar line displaced a minim to the left; 10/12 - semibreve instead of minim; 10-11 to 14-15 - bar lines displaced 2 minims to the left; 16/12-16 & 32/16-20 - 4 crotchets bar line semibreve instead of 4 quavers minim; 15/3-4 - quavers instead of semiquavers; 18/1 - scribe changed b2 to a2; bars 18 & 39-41 - rhythm signs absent; 24/6 - e4 instead of c4; 39-40, 45-46 & 46-47 - bar lines displaced 2 minims to the right; 40-41 - bar line absent; 42/12 - c2 instead of c4. **JD15app 10.** 2/3 - b3 crossed out; 8/5-8 & 22/4-7 - scribe changed semiquavers to quavers; 10/13 - c3 instead of c4; 11/19-20 - b2 & d3 vertically instead of horizontally aligned; 11/21-32 - rhythm signs absent except for 4 vertical strokes without hatches for the first 4 notes; 11/24 - a2 washed out; 12/5 - a1 added; 43/4 - c2 instead of d2; 43/7 - f1 crossed out; 44/17-32 - second half of bar absent; 44-45 - bar line absent; 45/19 - f4 crossed out; 47/25 - scribe changed e2 to f2; 48/1 - semibreve with fermata above double bar line. **JD15app 11i.** 8/4 - c5 crossed out; 22/7 - d7 with d6 crossed out instead of d6; 24/4 - a1b3 absent; 27/5 - semiquaver crossed out; 37/2 - c5 crossed out; 41/5-6 - b2-d2 crossed out; 43/4 - a6 crossed out; 48/2 - c1a4 duplicated and crossed out; 49/4 - a1b3 and c4 horizontally instead of vertically aligned; 49/5 - quaver instead of crotchet; 55/5 - h1 above previous a6 instead and error marked by 'NB'; 57-58 - double instead of single bar line with sign for an insert above; 58 - bar out of place between 61-62 (but no sign to indicate it needs to be inserted here); 59/3 - c1 crossed out; 60/2 - c4 instead of c5; 62/6-7 - d2-c2 duplicated but omitted here; 63/2 - minim crossed out; 65/5 - a3 crossed out; 77/1 - dotted semibreve instead of semibreve; 79/2-3 - scribe changed 2 semiquavers to 2 quavers; 84/1 - a2 instead of e2; 87/2-5 - quavers instead of semiquavers; 89/6 - a4 crossed out; 94/1 - semibreve instead of fermata. **JD15app 11ii.** 1/3 - d3 crossed out; 3/5 & 27/5 - crotchets instead of minims and errors marked by 'NB ta'; 18/3 - a3 instead of b3; 28/1 - semibreve instead of dotted semibreve; 32/2-7 - scribe changed semiquavers to quavers; 36/2 - dot under following a2 instead of d3; 42/3 - rhythm sign absent with fermata above double bar line. **JD15app 12.** 45/5 - a2 absent; 57/3 & 5 - c2 instead of b2; 61/1-16 - quavers instead of semiquavers; 64/3 - a7 instead of a8; 82/7 - dot under a1 absent; 85/9 - a3c5 displaced 2 notes to the right beneath e2; 97/14 - c6 absent due to worm hole; 98/3 - minim instead of fermata. **JD15app 13i.** 3/1 - c3 instead of b3; 8-9, 16-17, 24-25 & 41-42 - single instead of double bar lines; 9-10 to 14-15, 25-26, 26-27, 34-35 to 39-40 & 48-49 - bar lines displaced 2 minims to the left; 13/3 - e4 instead of c4; 13/12 - b1 instead of f1; 15/5 - a4 instead of a3; 16/11-12, 27/6-7, 40/16-17 & 48912-13 - bar lines added; 21/10 - crotchet c1d2 quaver a4 instead of crotchet c1d2a4; 22/8-9 - a4c5-c4a5 instead of c4a5-a4c5; 28/5 - c5 instead of c6; 30/9 - d4 instead of d5; 31/11 - c3 instead of c4; 33-34 - double bar line absent; 35/5 - c2 instead of b2; 40/27-28 - f1-d1 absent; 40/30 & 32 - dot under c1 instead of dots under d1 & a1; 44/1 - quaver instead of dotted quaver; 50/18 - minim instead of fermata. **JD15app 13ii.** 1/6 - quaver displaced a note to the left; 2/15 - dot under following a4 instead; 4/9 - dot under a2 added; 6/2-4 - d2-b2-d2d4 instead of d3-b3-d3d5; 6/6 - c4 instead of c5; 8/3-4 - b3-a3 instead of b2-a2; 8/5-6 & 14/12-13 - bar lines added; 9/4 - d5 instead of d6; 12/12 - d3 absent; 13/6 - c5 added; 22/2 - fermata absent.