

**LUTEZINE TO LUTE NEWS 121 (APRIL 2017): BALLAD SETTINGS: CARMAN'S WHISTLE & A HEALTH TO BETTY - MORE
VERSIONS OF LORENZINO TRACETTI/VINCENZO PINTI FANTASIAS AND SETTINGS OF JOHN DOWLAND JD60 COME
AWAY & JD79 WHAT IF A DAY AND ALMANDE DON FREDERICO / GAR LUSTIG IST SPAZIEREN GEHN
AND THE QUEEN'S ALMAINE & ALBERT DE RIPPE PART 13: FANTASIE 2**

This supplement is an appendix to the music of Lorenzino Tracetti/Vincenzo Pinti (additional versions of some of the fantasias) and John Dowland (the remaining settings of *What if a day* and *Come again* as well as instrumental settings of *Sleep wayward thoughts* plus lute song versions) that are in *Lute News* 121, as well as including settings of additional ballad tunes, all the settings of *Almande Don Frederico* / *Gar lustig ist spazieren gehn* and The Queen's Almaine plus the penultimate instalment of the fantasias of Albert de Rippe.¹

THE CARMAN'S WHISTLE

- CW1.** GB-Lbl Eg.2046, f. 32v *Carmans Whistle* by M Johnsonne - JohnsonB² 32a pp. 6-7
CW2. GB-Cu Dd.5.78.3, ff. 48v-49r *Carmans Whistle* - JohnsonB 32b 8-9

Variations on the tune of this name in the two strain form ABB are found in two sources, Mathew Holmes second lute book GB-Cu Dd.5.78.3 (copied c.1595-1600) with four variations and in Jane Pickeringe's lute book (in the first part, copied c.1616-20), ascribed Mr Johnsonne with five variations. The first two variations are nearly identical in the two sources but the rest are quite different, and so totalling seven distinct variations in all. As to which Johnson is intended, it is likely to be John rather than Robert, or possibly arranged by someone for lute from a setting by Edward. Seven versions of an unrelated keyboard setting by William Byrd are also known.³ A letter dated 1592 by Henry Chettle (1564-c.1607) prefixed to Anthony Munday's translation of *Gerileon of England* (part 2 sig. A4r), comments that 'I maruell who the deuell is his Printer [who] would bee so impudent to print such odious and lasciuious ribauldrie, as *Watkins Ale*, *The Carmans Whistle*, and sundrie such other', a criticism he repeats in his pamphlet *Kind-Heart's-Dream*: 'they hear no better matter but the lasciuious undersongs of *Watkins Ale*, *The Carman's Whistle*, *Chopping-Knives*, and *Friar Foxtail* (a.k.a. The Friar and the Nun), and that with such odious and detested boldness, as if there be any one line in those lewd songs than other more abominable'. References to the musical activities of carmen (a carman was a driver of a horse and cart for delivering goods), playing the whistle in particular, are found in Shakespeare's *The Second Part of King Henry IV*, written c.1596-9: in the last lines of act 3 Falstaff describes Justice Shallow as 'A came ever in the rearward of the fashion, and sung those tunes to the overscutch'd huswifes that he heard the carmen whistle, and swear they were his fancies or his good-nights'. Also, in Ben Johnson's comedy *Bartholomew Fair* acted in 1614, act 1 scene 1, Waspe says of the young Master that 'he has learn'd nothing but to sing Catches ... If he meet but a carman in the street and I find him not talk to keep him off him, he will whistle him all his tunes over at night, in his sleep'.⁴ Although not recorded in the surviving Stationers Registers, Chettles' comments and a lute setting from the 1590s suggest a ballad was known in the 16th-c. It may be the same as the ballad from the late seventeenth century 'The Courteous Carman and the Amorous Maid. or, The Carman's Whistle ... to the tune of The Carman's Whistle; or, Lord Willoughby's March' (an alternative tune

that also fits the text) beginning 'As I abroad was walking by the breaking of the day' (EBBA⁵ 32828, 32829, 35148; Roud⁶ 18821). The sexual inuendos that Chettle objected to are clear in the lines 'Thou hast as rare a whistle as ever Carman had' in verse 8, and 'The bonny Carman's whistle shall for my mony go' in verse 12. 'The Comber's Whistle, or the Sport of the Spring' beginning 'All in a pleasant morning, in the merry month of May' licensed to Sir Roger L'Estange, so before 1685 (Roud V33165), is a close paraphrase of 'The Courteous Carman' above and may have used the same tune. Another ballads to the tune is 'All is ours and our Husbands, Or the Country Hostesses Vindication' beginning 'Come all you Tribes of Hostises' to the tune of 'Carmens Whistle, or High Boys up go we' (an alternative tune) (EBBA 35886, 30111, 33238, 35076).

A HEALTH TO BETTY

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|--|-------|
| B1a. GB-Ctc O.16.2, p. 136 <i>A Toy</i> | p. 13 |
| B1b. GB-Ctc O.16.2, p. 118 <i>A Health to Betty</i> | 13 |
| B2. GB-Lbl Add.63852, f. 115r ii <i>A health to Betty</i> - transcribed from lyra viol (edfhf) - VdGS 7931 | 18 |
| B3. Playford <i>Dancing Master</i> 1st 1651 & 9th 1695, p. 21 <i>A Health to Betty</i> - arranged for lute from violin melody | 18 |
| B4. GB-DU Mus.10455 (Wighton copy of Blaikie), pp. 4-5 <i>A Health to Betty</i> - transcribed from lyra viol (edfhf) | 19 |
| B5. GB-Lbl Add.59869, f. 24r <i>A Health to Betty</i> - transcribed from lyra viol (edfhf) | 19 |
| B6a. Ford 1607, sig. K2v <i>What you will</i> - lute I trans from lyra viol (fefhf) | 20 |
| B6b. Ford 1607, sig. L1r <i>What you will</i> - lute II trans from lyra viol (fefhf) | 21 |
| B7a. Mathew 1652, p. 14 <i>What you will</i> - transcribed for lute in viel ton | 22 |
| B7b. Mathew <i>The Lutes Apology</i> 1652, p. 14 <i>What you will</i> - lute (dedff) | 22 |
| B8. <i>Orpheus Caledonius</i> 1733, I, pp. 51-53 XXV <i>A Health to BETTY</i> - transcribed from texted cantus and bass | 22 |
| B9. Holborne <i>Cithern Schoole</i> , sig. D1r <i>What you will</i> - chromatic cittern | 23 |
| B10. Playford <i>Musick's Delight on the Cithren</i> 1666, sig. D2v 42 <i>Health to Betty</i> - chromatic cittern | 23 |
| B11. GB-Lam 603, ff. 44v-45r <i>What you will</i> | 24 |
| App 1a. GB-Lbl Eg.2046, f. 51v <i>Besse Bell</i> - trans. for lute in viel ton | 5 |
| App 1b. GB-Lbl Eg.2046, f. 51v <i>Besse Bell Gau</i> (thier tuning edeff) | 5 |

No ballad text with the title, first line or refrain 'A Health to Betty' is known, but other ballads call for the tune: 'The Northern Turtle, wailing his unhappy fate in being deprived of his sweet mate: to a new Northern tune, or A health to Betty' (EBBA 20021/20022, c.1628-30); 'Advice or, an Heroic Epistle to Mr. Fra(ncis). Villiers' to the tune of 'A Health to Betty' beginning 'Leave off your Ogling Francis' (GB-Lbl Harl.7319, p. 278), with another version dated 1682 naming the tune as 'heres A health to Betty' (GB-Lbl Harl.6914, p. 58); Martin Parker's 'Fourepence halfpenny Farthing: Or, A Woman will haue the Oddes',⁸ beginning 'One morning bright, for my delight' to the tune of 'Besse Bell, or a health to Betty' recorded in the Stationers Register in 1629 (EBBA 20127, c.1629) - *Besse Bell* is an alternative tune and a lute setting is included here as **App 1a-b**,⁹ 'The paire of Northern Turtles' c.1635 beginning 'Farewell, farewell, my dearest dear', sung 'To a new Northerne Tune, or, A health to Betty' (EBBA 30219, 1624). A later use of probably the same tune is a broadside of 1689 'The Boast of Great Britain' to the tune of 'Good Health to Betty: Or, Queen Mary's Lamentation' beginning 'We had a Roman Queen of late' (EBBA 22276, 1689). The tune was still in use into the 18th-century, as in Thomas d'Urfey's *Pills to purge Melancholy* 1719 (vol. II n° 110) 'The Female Quarrel; or, A Lampoon upon Phillida and Chloris, to the tune of a country dance, call'd A Health to Betty', and William Thompson's *Orpheus Caledonius* 1725 includes a drinking song 'O let us

¹ A commentary for all the music in the *Lute News* supplement and the additional versions of Lorenzino and Dowland items, plus the de Rippe fantasie (but not the settings of Almande Don Frederico or the additional ballad tunes) is at the end of this supplement. The tablature for lyra viol settings of the music here include curved lines below 2 or more notes bowed in one stroke, omitted from the transcriptions for lute.

² Jan Burgers *John Johnson: Collected Lute Music* (Lübeck, Tree Edition, 2001)

³ GB-Cfm 168, pp. 106-108 *The Carmans whistle William Byrd*; GB-En 9448 (Matchett), ff. 4r-10r *The whislinge Carman August 14. 1612 Mr. Byrde*; GB-Lbl Add.30485, ff. 65r-67r *Carmans whistle*; GB-Lbl Add.30486, ff. 19r-20v *The Carmans whistle*; GB-Lbl Add.31403, ff. 25v-26v *The Carters whissell Mr Byrd*; GB-Lbl RM24.d.3 (Forster), ff. 67r-70r untitled [index: *Ground*]; GB-Lbl Mus.1591 (Nevell), ff. 149r-153r *the carmans whistle maister: willm: birde*.

⁴ William Chappell *Popular Music of the Olden Time* (London, Cramer, Beale and Chappell, 1855-6) [PMOT], pp. 138-140; William Chappell revised H. Ellis Wooldridge *Old English Popular Music* (London, Macmillan, 1893/reprinted New York 1961)[OEPM], pp. 253-254; Claude M. Simpson *The British Broadside Ballad and its Music* (New Brunswick: Rutgers University Press, 1966), pp. 85-86.

⁵ English Broadside Ballad Archive (EBBA): <http://ebba.english.ucs.edu>

⁶ Broadside Ballads Online at the Bodleian Libraries: <http://ballads.bodleian.ox.ac.uk>

⁷ Thank you to Andrew Ashbee for a copy.

⁸ Different to the tune 'She's got money By't or Fourepence halfpenny Farthing' called for in other ballads, see Simpson, *op. cit.*, pp. 655-657.

⁹ Cognates for keyboard: GB-Lml 46.78/748 (Cromwell), ff. 3v-4r *Besse A Bell*; violin: GB-En 1667 (Cummings), p. 28 [Bessie Bell]; GB-Eu La.III.iii (Guthrie), p. 300 *Bessie bell*; Playford *Collection of Original Scotch-Tunes* 1700, p. 8 *Bess-Bell*; song: *Orpheus Caledonius* 1725, n° 2 *Bessy Bell*; and Gay *The Beggar's Opera* 1729, p. 62 *Air XLIX O Bessy Bell*.

Swim in Blood of Grapes' set to the tune without naming it (melody arranged here as **B8**).¹⁰ No reference to the ballad tune 'A health to Betty' could be found in poems or plays, but six settings, three for lute (**B1a-b** & **B7**), three lyra viol (**B2**, **B4** & **B5**) and a lute arrangement of a violin melody (**B3**) are edited here.¹¹ In *The Lutes Apology*, Richard Mathew set the tune for lute in french flat tuning calling it *What you will* (**B7**), but other instrumental settings with the title *What you will* for lute (**B11**), two lyra viols (arranged for two lutes here as **B6a-b**) or cittern (**B9-10**) use different tunes, so the title may be more generic, as no ballad called or beginning *What you will* could be found. Nor were quotations of 'What you will' found, but note the title of Shakespeare's 'Twelfth Night or What you will' from c.1600-1601, and Maria's line in it (act I scene 5) 'Go you, Malvolio: if it be a suit from the count, I am sick, or not at home; what you will, to dismiss it' although this is probably a common phrase not quoting a ballad.

P4. GB-Mp BRm 832 Vu 51 (Manchester Gamba Book), p. 92 *The Pigges of Rumsey* - lyra viol (bagpipe tuning fhn) - VdGS¹² 9984 p. 30

App 2. F-Pn Res.941, f. 32v *Ballet* 11

P4 is a variant title and tune for Peg a Ramsay, to go with the three versions in *Lute News* 121. And the ballet here is a one-stave page filler reminiscent of music of French Ballets or English masques.

JOHN DOWLAND MORE VERSIONS OF JD60 COME AGAIN JD79 WHAT IF A DAY & SLEEP WAYWARD THOUGHTS

JD60(a) . GB-Cu Nn.6.36, f. 21v <i>Come away</i> - DowlandCLM 60	<i>Lute News</i>
JD60b . US-CA Mus.181 (Otley), f. 11r <i>All the daye / At the daye</i> - chromatic cittern in italian tuning	9
JD60c . D-Kl 4o 108/I, f. 1v <i>Paduana</i> in F	10
JD60d . D-Kl 4o 108/I, f. 64v <i>Paduana Anglois</i> - in C	10
JD60e . D-Kl 4o 108/I, ff. 64v-65r untitled variation - in C	11
JD60f . D-LEm II.6.15, p. 472 <i>Commia guinae Dulandi 5</i> - in F	12
JD60g . D-LEm II.6.15, p. 502 <i>Commia Doulandi</i> - in F	12
JD60h . Valerius 1626, p. 167 <i>Stem: Engels Com again, metten Bas: Ende is een tWeespraeck tusschen Ian ende Pieter</i>	13
JD60i-i . Valerius 1626, p. 167 <i>Engels Com again</i> - diatonic cittern in french tuning - LZ-JDCit	14
JD60i-ii . Valerius 1626, pp. 166-167 <i>Engels Com again</i> - transcribed for chromatic cittern in italian tuning	14
JD60j . Dowland 1597/R16134, sigs. 11v-12r <i>XVII. Come againe: sweet loue doth now unuile</i> - lute song	15

The solo lute setting of Dowland's *Come againe* (although titled *Come away*) from Mathew Holmes last manuscript, Nn.6.36 copied c.1605-15, was in the supplement to *Lute News* 121 (**JD60**), and the lute song plus all the other cognate instrumental settings, except the keyboard and bass viol versions,¹³ are edited here.¹⁴ As described in *Lute News*, there are two texts for the song, one of two verses beginning *Come againe: sweet loue doth now unuile*, and another four verses beginning *All the day*,¹⁵ the latter used as title for the setting in the Otley cittern book as well as the bass viol solo in Mathew Holmes consort part book GB-Cu Dd.5.20. The six other lute settings are from continental sources, including a lute solo, cittern solo and Dutch song 'Ende is een tWeespraeck tusschen Ian ende Pieter' beginning 'Ach bitter-hey! Ach! ach! waer vliedé wy?' in Valerius' print of 1626, and the others are in two lute manuscripts: two are titled *Commia Dulandi* and *Commia guinae Dulandi*, presumably corruptions of *Come again*, in D-LEm II.6.15 of Leipzig provenance, and three solo lute settings (one a division one of the others) in two different keys with the title *Paduana Anglois* plus Italian text set to a corrupt version of the tune,¹⁶ are in the lute book of Princess Elizabeth of Hessen. Although based on one of Dowland songs, there is nothing to suggest that he made any

of the instrumental arrangements himself.

JD79(a) . US-Ws V.b.280, f. 23r untitled	<i>Lute News</i>
JD79b . GB-CHEr DLT/B31, f. 53r <i>What if a day</i> - lyra viol (ffeff) - Sumarte 12	p. 24
JD79c . US-Ws V.b.280, f. 87r <i>what if [a] day or a nigbte or a yere</i>	25
JD79d . GB-Lbl Eg.2046, f. 19r untitled	25
JD79e . GB-Cu Add.8844, f. 2r untitled	25
JD79f . GB-Cu Dd.9.33, f. 62v untitled	26
JD79g . CH-Bu F.IX.53, f. 19r untitled	26
JD79h . D-B 40141 (Nauclerus), f. 186v untitled	27
JD79i . Valerius 1626, pp. 247-248 <i>Commedianten dans [Berg op Zoom]</i>	27
JD79j-i . GB-En Acc.9769 84/1/6 (Balcarras), p. 127 <i>What if day, a month, or a year</i> - transcribed for renaissance lute	28
JD79j-ii . GB-En Acc.9769 84/1/6 (Balcarras), p. 127 <i>What if day, a month, or a year, with the 9th loved, halfe a note, Jean mores way, mr Becke</i> - baroque lute (dfedf)	28
JD79k-i . GB-En Adv.5.2.15 (Skene), pp. 107-8 <i>What if a day</i> - mandore	29
JD79k-ii . GB-En Adv.5.2.15, pp. 107-108 <i>What if a day</i> - transcribed for lute	29
JD79l . GB-Mp BRm 832 Vu 51, p. 12 <i>What if a daye</i> - lyra viol (ffeff) Sumarte 12	30
JD79m . GB-Lbl Add.63852, f. 114r <i>What if a day</i> - lyra viol (defhf)	31
JD79n . GB-En Dep.314 no. 24, p. 20 <i>What if a day Harp flat</i> - lyra viol (edfhf)	31
= GB-En P637 R787.1, f. 18v <i>What if a Day harp flat</i>	
= GB-DU Mus.10455 (Wighton copy of Blaikie), p. 1 <i>What if a day?</i> - lyra viol (edfhf)	
JD79o . GB-CHEr DLT/B31, f. 4v <i>What if a day</i> - lyra viol (defhf)	31
= GB-En Dep.314 no. 24, p. 16 <i>What if A day a herp sherp</i>	
= GB-En Dep.314 no. 24, p. 10 untitled incomplete - lyra viol (defhf) VdGS 7581	
JD79p . GB-CHEr DLT/B31, f. 7r <i>What if a Day Alfonso waye</i> - fffhf	32
JD79q-i . Valerius 1626, pp. 247-248 <i>Commedianten dans [Berg op Zoom]</i> - cittern	33
JD79q-ii . Valerius 1626, pp. 247-248 <i>Commedianten dans [Berg op Zoom]</i> - cittern	33
JD79r . GB-Cu Dd.4.23, f. 32r <i>What is day or a night or an bower</i> - cittern	34
JD79s-i . GB-En 9450 (Edwards), f. 42r <i>Qubut if a day</i> - diatonic cittern	34
JD79s-ii . GB-En 9450, f. 42r <i>Qubut if a day</i> - chromatic cittern	35
JD79t . Robinson 1609, sig. K2r <i>What if day</i> - chromatic cittern	35

The lute solo setting of Thomas Campion's song *What if a day* copied in John Dowland's hand into the Folger lute book is in the supplement to *Lute News* 121, and another nineteen settings for lute, cittern, mandore and lyra viol (the latter two transcribed for lute) are edited here.¹⁷ Of these JD79f from Holmes' third lute book Dd.9.33, copied c.1600-1605 is the best. Many sources of the text and music, or just the text, are known (although none for voice and lute), but the tune is not called for in other ballads, except to Dutch texts in Dutch songbooks.¹⁸ However, in the British Library copy of William Slatyer's *Psalmes or Songs of Sion* of 1642, the tune title is added by hand next to Psalm 126, probably meaning that it was sung to it. The song was altered and amplified in a number of broadside editions with the title 'A Friends aduice: In an excellent Ditty, concerning the variable changes in this world. To a pleasant new tune' beginning 'What if a day or a month, or a yere', entered in the Stationers Register in December 1614 (Rollins 2909) and known from a number of editions (EBBA 20643, undated; 30074, 1619-1629?; 20250, 1625?; 30653, 1663?; 31245 33889 & 34956, 1663-1674?; and Roud V580). The original song also seems to have inspired Robert Jones' songs 'What if I seeke for Loue of thee' n° 18 in *The First Booke of Songs or Ayres* of 1600 and 'Whither runneth my sweet heart' n° 12 in *The Second Booke of Songs and Ayres* of 1601, and is related to the madrigal to similar text

¹⁰ Chappell OEPM, p. 320; Chappell PMOT, p. 259 & 366; Simpson, *op. cit.*, pp. 298-299; John M. Ward 'Apropos: The British Broadside Ballad and Its Music' *J-AMS* xx (1967), p. 46.

¹¹ GB-Och 439, f. 12v *What you will* - keyboard, another tune with the title.

¹² Viola da Gamba Society: <http://www.vdgs.org.uk/thematic.html>

¹³ GB-Cu Dd.5.20, f. 26v *All the day* & f. 28r *All y day* - bass viol; I-Tn Foà 7, ff. 55v-56v *Pauana Come* & 56r-56v *Alto modo* - keyboard.

¹⁴ Diana Poulton and Basil Lam *Collected Lute Music of John Dowland* (Faber 1974/R1978 & 1981) [DowlandCLM], pp. 187-188, 333 & 341; Diana Poulton *John Dowland* (Faber 1972/R1982) [PoultonJD], pp. 164 & 237; John M. Ward *A Dowland Miscellany* *JLSA* X (1977), pp. 69, 75 & 152.

¹⁵ Verse 1 of alternative text: 1. All the day the sun that lends me shine / By frowns do cause me pine, / And feeds me with delay: / Her smiles my springs that makes my joys to grow, / Her frowns the Winters of my woe.

¹⁶ D-Kl 4o 108/I, f. 32v untitled [text: *In me non è più vita/ che per se giur amor è già finita / E pur mi sento gran martire / Che non si può soffrir*] - voice and lute.

¹⁷ Keyboard cognates: F-Pn Rés.1186, ff. 15r-15v *What if a day or a month or a yere* R: Cr[eighton]; *Octob*: 27 1636; GB-En 9450, f. 46r *What if a day*; US-NYp Drexel 5609, p. 103 *What if a day or a month or a yere* R: CR. *Odr*: 27. 1636; US-NYp Drexel 5612, pp. 70-71 *What if a day* / Mr [Thomas] Tomkins.

¹⁸ Listed in David Greer 'What if a Day' - an Examination of the Words and Music' *Music & Letters* 43 (1962), pp. 304-319 with additions in Kenneth Elliott 'What if a day' *Music & Letters* 44 (1963), p. 206; Simpson, *op. cit.*, pp. 752-754; Ward *Apropos*, p. 85; and Matthew Spring, facsimile edition of *The Balcarras Lute Book* The Music of Scotland 02 (Universities of Glasgow and Aberdeen 2010), vol. II, p. 295. A bass part has also been added as a manuscript addition to tract volume Z4.3.1-5 of music part books in Archbishop Marsh's Library, Dublin, detailed in David Greer *Manuscript Inscriptions in Early English Printed Music* (Ashgate 2015), p. 130. See also under 'What if a day' or 'Op Bergen Zoom' in the Dutch Song Database: <http://www.liederenbank.nl/index.php?lan=en>

but different music for 'What if a day or a month or a year' in Richard Allison's *An Honvres Recreation in Music* 1606. It was also quoted in the line 'This any man may sing or say / T'h'ditty call'd What if a Day' in Samuel Butler's poem *Hudibras* published in 1663.¹⁹

The majority of instrumental settings are titled simply *What if a day*, although six are untitled and some have extended titles: only JD79j and Creighton's keyboard setting adheres to the ballad text *What if a day* [or] *a month or a year*, with variants *What if a day or a night or a year* in the Folger-Dowland lute book (JD79c),²⁰ and *What is a day or a night or a hour* in Mathew Holmes' solo cittern manuscript (JD79r).²¹ Five lute settings are in English sources and one each Scottish, Dutch, German and Swiss. Five are in C minor (assuming a lute tuned in nominal G pitch), F.IX.53 in F minor, Trumbull and Valerius in G minor, and the baroque lute version in the Balcarres lute book is transcribed into G minor here. The ten settings for lyra viol, several nearly identical, are in four different lyra tunings, but all transcribed satisfactorily into C minor, as did the setting for mandore.

JDapp-a. Dowland 1597/R1613, sig. G1v <i>Sleep, waiward thoughts</i> - lute song	p. 16
JDapp-b. GB-Och Mus.439, p. 46 Untitled - accompaniment transcribed from lyra viol (fehf)	17
JDapp-ci. GB-En Adv.5.2.15, pp. 108-109 <i>Floodis of teares</i> (Sleep Wayward thoughts) - mandore (hfhf)	17
JDapp-cii. GB-En Adv.5.2.15, pp. 108-109 <i>Floodis of teares</i> (Sleep Wayward thoughts) - transcribed from mandore (hfhf)	17
JDapp-d. GB-En Dep 314 no. 24, p. 6 <i>Sleep way ward thoughts</i> - transcribed from lyra viol (dehf)	18

Sleep wayward thoughts is the thirteenth song in Dowland's *First Booke of Songs or Ayres* of 1597, also found in sixteen other vocal sources.²² It is also known from four instrumental settings, for keyboard in GB-Lbl Add.15117, f. 22v untitled, as well as one for mandore, a lyra viol solo and a lyra viol accompaniment for the song, the last three transcribed for lute here (**JDapp-b-d**). Curiously, the Scottish vocal sources²³ include the song more-or-less as in Dowland's print, apart from adding a third verse, and two of them add an alternative setting of the same music using the text from another Dowland song, *If floods of tears*, the eleventh song in Dowland's *Second Booke of Ayres* of 1600. The setting for mandore also bears the title *Floodis of teares*. The song is alluded to in George Chapman's play *Eastward Hoe* performed in 1605, when Girtred quotes the fifth line of verse one of the song saying 'Thus while she sleeps I sorrow for her sake' (sig. A4v), and the title is quoted in *Euerie Woman in her Humor* (1609), when Philautus says to the boy 'Boy, sleepe wayward thoughts' (sig. B1v).²⁴

ADDITIONAL SETTINGS OF FANTASIAS OF LORENZINO TRACETTI & VINCENZO PINTI

One version of each of the fantasias ascribed to Lorenzino Tracetti and/or Vincenzo Pinto were edited in the supplement to *Lute News* 121, and additional versions are included here. **C66b** in Besard is closely concordant with as C66a in 40032 except for variant rhythms altering barring and the latter is extended by inserting ten bars (15-24 in C66b) between bars 13 and 14. **C71b** in Barbarini is nearly identical to the version in Siena, and is closely concordant with C71a in Schele, itself identical to Besard. C71a and C71b do not begin the same, bars 1-3 of C71b an alternative replacing bars 1-7 of C71a, and the figuration throughout is then quite different. **C72b** is closely concordant with C72a with variants altering rhythm and barring and two bars in Besard (C72b bars 21/8 to 23/7) are extended to

seventeen bars in 40032 (C72a bars 50/1 to 67/1). **C72c** in Mertel is not concordant with C72a but uses the same theme transposed down a tone and shares characteristic Lorenzino figuration ending with the same cadence as C66. The versions of **C80** are all closely concordant, especially Besard and *Varietie*, with some significant differences mostly in Raimondo (see the commentary for a detailed comparison). The version in Galilei adds five bars between bars 79-80 of the other versions; the six bars 108-114 in Raimondo and Galilei are substituted with a single bridging bar in Besard and *Varietie*; and Raimondo extends the penultimate bar of the others into a five bar cadential flourish. **C82b** from *Varietie* is closely concordant with C82a from Herbert for the most part (bars 1-33 = 1-67), but then *Varietie* finishes with ten bars (33/2 to 42/6) that are different to the more extended forty bars in Herbert (67/3 to 107), although the last two bars are similar. Carlone's C82/2 in Mertel is a different style of fantasia only beginning with a related theme, and is not included here.

The differences between versions of ostensibly the same fantasia described here argue against the idea of the transmission of a finished and complete composition, particularly in the case of a free form genre such as the fantasia. It seems likely that lutenist composers such as Lorenzino varied and improvised around their musical material over time so that different versions came into the hands of lutenists and copyists. Besard is the major source of the music of Tracetti/Pinti and his *Thesaurus Harmonicus* of 1603, dedicated to 'Laurencini Romani', includes eleven of the fourteen fantasias here. One wonders how faithfully Besard (and indeed all editors and copyists) reproduced fantasias from his exemplars, and to what extent he conflated and edited them in his own taste.

C66b. Besard 1603, f. 20r <i>Fantasia Laurencini</i> - Crawford ²⁵ 22 C66(a). PL-Kj 40032 (Barbarini), p. 209 <i>Tiento de sexto tono</i>	p. 37 Lute News
C71b. PL-Kj 40032, p. 130 untitled NL-Hnmi Kluis A 20 (Siena), p. 72 <i>Fantasia</i> cf. C71(a). D-H ND VI 3238 (Schele), p. 137 <i>Fantasia L</i>	46 Lute News
Besard <i>Thesaurus Harmonicus</i> 1603, f. 22r <i>Fantasia Laurenc.</i>	
C72b. Besard 1603, f. 13v <i>Fantasia Laurencini</i> 47-63 different	36-37
C72c. Mertel 1615, pp. 195-196 <i>Phantasiae et Fugae</i> 59 C72(a). PL-Kj 40032, pp. 208-209 <i>Fantasia</i>	38-39 Lute News
C80b. Galilei 1584, p. 116 [index: <i>Ricerare a 4 voci di B. M.</i>] Besard 1603, ff. 26v-27r <i>Fantasia Laurencini</i>	40-41
C80c. Dowland 1610, sigs. F2v-G1r <i>Fantasia 4 Composed by the most famous and divine Laurencini of Rome</i>	42-43
C80(a). I-COc 1.1.20 (Raimondo), ff. 46v-49r <i>Fantasia</i>	Lute News
C82b. Dowland 1610, sigs. F1v-F2r <i>Fantasia 2 Composed by the most famous, the Knight of the Lute</i>	44-45
Besard 1603, f. 27v <i>Fantasia Equitis Romani</i>	
C82(a). GB-Cfm 689, ff. 14v-15r <i>Fantasia Lorenzino</i>	Lute News
cf. Mertel 1615, pp. 264-266 <i>Phantasiae et Fugae</i> 111 - C82/2	

ALMANDE DON FEDERICO / GAR LUSTIG IST SPAZIEREN GEHN AND THE QUEEN'S ALMAINE

Here are all the settings for lute and cittern of the 4-strain tune known as *Almande Don Frederico* in the Netherlands and *Gar lustig ist spazieren gehn* in Germany.²⁶ The Dutch title is likely to have been named after the commander and diplomat Fernando Alvarez de Toledo (1507-1582), 3rd Duke of Alba, called and The Iron Duke when he was Spanish governor of the Netherlands (1567-1573) (picture right). He successfully defeated the armies of William of Orange and Louis of Nassau in 1568 and captured Zutphen, Naarden and Haarlem in campaigns, but failed to suppress the Dutch rebellion and Philip II recalled him to Spain in 1573. Adriaen Valerius' illustrated compendium of folk poems set to popular tunes titled *Nederlandsche Gedenck-Clancke* published in 1626. On page 15 Valerius included the allegorical engraving on the next page of the crushing of the Netherlands represented as the lion in the centre by Don Frederico in the bottom left hand corner, while Philip king of Spain second from the left looks on. Settings of the four strains of the tune titled *Almande Don Frederico* or simply *Almande* were probably arranged by Joachim van den Hove, Emmanuel Adrianssen, Pierre Phalèse and Jean-Baptiste Besard for their prints (no 3-7, 9-11 & 19 and 12 only begins the same). Settings of the same four strains are titled *Gar lustig ist spazieren gehn*, or *dantx* (12-13, 15-30), with or without divisions and some followed by a triple time *nachdantx* (15, 16,



¹⁹ See first part Canto III, 5-10 of the full text online at:

<https://archive.org/stream/cu31924013360841/page/n69/mode/2up>

²⁰ As in the version with music in John Lilliat's commonplace book (GB-Ob Rawl. poet.148, f. 109v 'What if a day or a night or a yeere').

²¹ The 'is' reminiscent of the vocal setting *What is a day, what is a yeere of vaine delight and pleasur* in Philip Rosseter's *A Booke of Ayres* of 1600. It is also similar to the 'Canto quinto' beginning 'A daie, a night, an houre of sweete content' in 'Poems and Sonets of Sundry Other Noblemen and Gentlemen' that Thomas Newman appended to his 1591 edition of Philip Sidney's *Astrophel and Stella*.

²² Listed in David Greer *John Dowland Ayres for Four Voices* Musica Britannica VI (Stainer and Bell, revised 2000), p. 199 no 13

²³ For example John Forbes *Songs and Fancies* (Aberdeen, 1662), pp. 58-59 'The XVII. Song: What if a day, or a month, or a year'.

²⁴ See Poulton JD, *op. cit.*, p. 233-234; Ward *Apropos*, p. 74. Another lute solo, galliard JD24, based on a Dowland song, *Awake sweet love*, the 17th song in *The First Booke of Songs or Ayres*, was edited for *Lute News* 111 (October 2014).

²⁵ Tim Crawford (ed.) *Thirty Pieces for Lute by Laurencini* (The Lute Society Music Editions, 1979).

²⁶ First of 8 verses: *Gar lustig ist spazieren gahn, / Lieblich die Sonne scheint, / Ich weis ein Maidlein wohlgethan, / Mit der will ich noch heint / Von Herzen fröhlich seyn, / In ihren Burzgärtelein, / Spazieren, rumführen / Den lieben langen Tag, / Denn ich zu diesem Maidelein / herzlich Berlangen hab.*

19, 20, 24-29). The thirty settings for lute, bandora or cittern with examples for lute in four different keys (C, D, F and G minor, assuming lute in G pitch) are mostly distinct (4=5, 7=8, 10=11, 25=26, and 19 & 21 omit the same bars).

1. Hove 1601, f. 100v *Almande Don Frederico* - HoveB²⁷ 224 p. 47
2. Besard 1603, f. 130r *Allemande* 48
3. US-RO M140 V186S, pp. 40-41 untitled 48
4. D-Mbs pr.93, ff. 64v & 65v *Almande* 49
5. Adriaenssen 1584, f. 86v *Almande de don Frederico* 50-51
= Adriaenssen 1600, f. 73r *Almande de don Frederico*
- 6a. Phalèse & Bellère 1582, ff. 75v-76r *Almande de don Frederico*
- diatonic cittern in french tuning 52
- 6b. Phalèse & Bellère 1582, ff. 75v-76r *Almande de don Frederico*
- transcribed for chromatic cittern in italian tuning 52
7. IRL-Dtc 410/I, p. 218 *Almande.1.* 52
8. Phalèse & Bellère *Thesaurus Musicus* 1574, ff. 78v-79r *Almande* 53
9. cf. Phalèse & Bellère 1574, f. 78v *Almande* 53
10. GB-NO Mi LM 16, f. 18v-19r *grenes allman* 54
11. IRL-Dm Z.3.2.13, p. 123 untitled 55
12. D-Hbusch w.s. (Herold), ff. 16v-17v *Fein lustigh ist spazieren geben*
- HoveB 231 57
13. CZ-Pu XXIII.F.174 (Scmal), ff. 19v-20r *Gar lustig ist spatziren gahn.* 58
14. NL-Lu 1666 (Thysius), f. 507r *Allemande* 58-69
15. D-KNh R 242, ff. 228v-229r *Gar lustig ist spazieren gahn - Saltar* 59
16. CH-Bu F.IX.70, p. 269 *Liblich ist es spazieren gehn - Sprunckb* 60
17. CH-Bu F.IX.70, p. 264 *Dantz* 60-61
18. PL-Kj 40161, f. 1r *Gar lustig ich spazieren gieng* 62
19. LT-Va 285-MF-LXXIX, f. 12r *Gabr lustisch Ist spazierengehen Proportio* 58
20. Waissel 1591, sig. B3r *Tantz Sprung* 62-63
21. DK-Kk Thott 841 4^o, f. 92v *Gar lustig ist spazieren gahn* 28 63
22. D-Kl 1^o Mus. 108.1, f. 26v *Landtgraues Alman* 29 64
23. D-Dl M 297, pp. 74-75 untitled 64
24. D-B 40141, ff. 94r-94v *Gar Lustig Ist Spatzieren Gan Proportio NB* 65
25. CH-Bu F.IX.70, pp. 261-262 *Ein liebsliche guter dantz*
M[elchior]. N[eusidler]. - Hupf[anff] 66-67
26. Neusidler 1574, sigs. K2r-K3r *Ein lieblicher vnd sehr guter Tantz*
- Volget der hupf[anff] 68-69
27. D-W Guelf 18.8 IV, f. 18v-19r *Deutscher dantz - nachdantz* 70
28. D-W Guelf 18.8 IV, f. 31r *Deutscher dantz - nachdantz* 71
29. Waissel 1573, sig. M1v *Tantz Sprunck* 72-73
30. CH-Bu F.IX.70, p. 268 *Ganz lustig ist es spazieren gehn* 73

Three versions are found in English sources; one in the Thomas Dallis lute book (n^o 7) is an incomplete copy from Phalèse and Bellère's *Thesaurus Musicus* of 1574 (n^o 8); the other two from the Marsh and Willoughby lute books are nearly identical to each other. The latter is titled *grenes allman*,³⁰ which could alternatively be read *queues alman*! However, music titled *The Queen's Almaine* found in English sources (included here as App. 3-7),³¹ are settings of *Une jeune fille*.³² The Queen's Almaine is one of about a dozen dance tunes for which

²⁷ Jan Burgers *Joachim van den Hove: Life and Works* (Utrecht, KVMN 2013).

²⁸ The tablature is accompanied in the source by the melody in mensural notation and the eight verses of the German song [the first: *Gar lustig ist spazieren gahn, / Lieblich die Sonne scheint, / Ich weis ein Maidlein wohlgethan, / Mit der will ich noch heint/ Von Herzen fröhlich seyn, / In ihren Burzgärtlein, / Spazieren, rumführen/ Den lieben langen Tag, / Denn ich zu diesem Maidlein/ herzlich Berlangen hab*]. A modern edition as a lute song is included in *Petrus Fabricius Lauten- & Liederbuch: Faksimile und Transkription* (Glinde, Jarchow 2013).

²⁹ Edited for *Lute News* 30 (April 1994), n^o 7.

³⁰ Presumably an arrangement by Richard Green, a member of the Willoughby household referred to in the Willoughby lute book on ff. 10v-11r *a paryn Bruzfer ont of grenes Booke* and ff. 32v-33v *Hawles Galliard sett out p[er] Ry Grene*.

³¹ Either dedicated to or popular with Elizabeth I, or possibly a play on the words 'queen' and 'nun' the latter after the title *La nonette* for the tune in French sources, both slang for prostitutes (see footnote 32 here, p. 187).

³² Keyboard setting by William Byrd: F-Pn Rés.1186, ff. 27r-27v *The Queenes Allmaine*; GB-Cfm 168, pp. 289-290 *The Queenes Alman* William Byrd; US-NYp Drexel 5609, p. 113 *The Queenes Almaine*. The many continental settings of the tune variously known as *Une jeune fille* and *Almande nonette* in France and The Netherlands, *Ich ging einmal spazieren* and *Von Gott will ich nicht in Germany*, and *La Alemana* or *Madre non mi far Monaca* and *La Monaca* in Italy were edited in *Lute News* 119 (October 2016) and 120 (December 2016). The opening bars of the two-strain tune *Une jeune fille* and four-strain tune of *Almande Don Frederico*/ *Gar lustig ist spazieren gehn* are very similar and I must confess to the error of mistakenly including cognates titled *Gar lustig ist spazieren gehn* for the setting of *Une jeune fille* that is titled *Away I have forsworn her company* on f. 6v of *The Welde Lute Book* in footnote 15 of the Lute Society facsimile edition in 2004, and mistakenly including cognates for *The Queenes Almaine* for the setting of *Allemande* (Don Frederico) on f. 507r of *The Thysius Lute Book* in the Dutch Lute Society facsimile edition of 2009.

steps are described in all eight sets of surviving English dance instructions from the 1570s and later, usually headed 'The oulde measures'.³³ The tune was also used to set ballad texts, such as 'Of the horyble and woful destruction of Ierusalem' beginning 'An Emperour Vaspasian / Some tyme in Rome there was', licensed to John Barker in 1568-9 (Rollins 1147), for which copies from the 1560s and later call for the tune *the Queenes Almayne* (EBBA 32085 c.1569; and Roud V30561 c.1655-8). The dance tune called *The Oulde Almaine* is usually adjacent to *The Queen's almaine* in the dance instructions, and the tune of the latter is titled *The Oulde Almaine* in Anthony Holborne's *Cittitham Schoole* of 1597 (App. 5 here). *The Queenes Almon* (App. 8 here) is included as a cognate by Simpson,³⁴ but is a different tune, and is presumably for a different queen!³⁵

- App 3. GB-Cu Dd.4.23, f. 32v *The queenes Allmaine* - chromatic cittern 39
App 4. GB-Cu Add.8844, f. 15r untitled 45
App 5. Holborne 1597, sig. B4v *The oulde Almaine* - cittern 51
App 6. IRL-Dtc 410/1, p. 47 *the queenes almayne* 53
App 7a. IRL-Dtc 410/1, p. 223 *queues almande* - bandora 56
App 7b. IRL-Dtc 410/1, p. 223 *queues almande* - trans for lute 56
App 8. GB-NTu Bell White 46 (Leyden), f. 29r 41r *The Queenes Almon* - transcribed from lute viol (defhf) 56

ALBERT DE RIPPE / ALBERTO RIPA

Here is the second of the six fantasies in Fezandat's first of six books of the lute music of Albert de Rippe, also found in a nearly identical version as the second fantasie in the first of Le Roy and Ballard's five books of de Rippe's lute music.³⁶ A third nearly identical version (the variants closer to Fezandat) is found in the Siena lute manuscript, where it is ascribed to *Franc(esc)o da Parigi*, usually assumed to be Francesco da Milano.³⁷ But from the characteristics shared with his other fantasies, it is surely by de Rippe. The twenty or so differences between versions are listed in the commentary on page 76-77.

- Rippe2. Le Roy & Ballard I 1562s, ff. 6v-8r *Fantasie seconde* 74-75
Fezandat *Premier Livre de Tabulature de Leut* (Paris 1552), ff. 6v-8r *Fantasie*.
[index: *La seconde fantasie*] = Fezandat *Premier Livre de Tabulature de Leut* (Paris 1553), ff. 6v-8r *Fantasie*
NL-DHnmi Kluis A 20 (Siena), f. 10v *Franc' da Parigi*

John H. Robinson - April 2017



³³ See Ian Payne *The Almain in Britain c.1549-c.1675: A Dance Manual from Manuscript Sources* (Ashgate 2003), pp. 168-176, 187-191 & 213-241.

³⁴ Simpson, *op. cit.*, pp. 590-591.

³⁵ Also different to *Quyns almaine* in NL-Lu 1666, f. 486v, a version of *Kemps Jig* or *The Parliament* edited in *Lute News* 64 (December 2002).

³⁶ Numbering from Jean-Michel Vaccaro *Oeuvres D'Albert de Rippe I: Fantasies* (Paris, CNRS 1972). Sources: *Premier Livre de Tabulature de Leut* (Paris, Le Roy and Ballard 1562/facsimile: Tree Edition 2009); <http://daten.digital-sammlungen.de/0007/bsb00077412/images/index.html?ip=193.174.98.30&id=00077412&seite=5> and http://rosdok.uni-rostock.de/resolve/id/rosdok_document_0000008474; *Premier Livre de Tabulature de Leut* (Paris, Fezandat 1552) <http://gallica.bnf.fr/ark:/12148/btv1b10308932s> = *Premier Livre de Tabulature de Leut* (Paris, Fezandat 1553).

³⁷ Arthur J. Ness *The Lute Music of Francesco Canora da Milano (1497-1543)*, vols I & II, tablature and keyboard transcription (Cambridge MA, Harvard University Press, 1970), Appendix n^o 24. A reprint is now available from The Boulder Early Music Shop: https://www.bems.com/music.html?q_c=75

App 1a. Besse Bell - transcribed for renaissance lute 7F10C A8B8 GB-Lbl Eg.2046, f. 51v

1

6

11

App 1b. Besse Bell Gau(thier tuning edeff) 7F10C A8B8

GB-Lbl Eg.2046, f. 51v

1

6

11

1

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

63

70

79

87

94

102

111

1

1

1

1

6

6

6

6

19

19

19

JD60c. Paduana - 7F A14B12

D-Kl 4o 108/I, f. 1v

1

10

19

JD60d. Paduana Anglois - 8D A14B12

D-Kl 4o 108/I, f. 64v

1

10

19

--

[illegible]

F-Pn Res.941, f. 32v

JD60f. Commia guinae Dulanđi - 7F A8B11

D-LEm II.6.15, p. 472

1

7

15

JD60g. Commia Doulandi - 7F A8B11

D-LEm II.6.15, p. 502

1

7

15

JD60h. Engels Com again - 7F A14B12

Valerius 1626, p. 167

1 a a a

11 a a a

20 a a a

B1a-b. A Health To Betty - 10C A8-AA8

GB-Ctc O.16.2, pp. 118 & 136

1 a a a

9 a a a

17 a a a

JD60i-i. Engels Com(e) again - diatonic cittern A14B12

Valerius 1626, p. 167

1

11

20

JD60i-ii. Engels Com(e) again - transcribed for chromatic cittern A14B12

1

11

20

JD60j. Come againe - lute song 7D A7B6

Dowland 1597-R1613, sigs. I1v-I2r

First system of musical notation for 'Come againe'. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff. Below the staff, there are two lines of text: 'Come a - gain: sweet love doth now in - vite, thy gra - ces,' and 'Come a - gaine that I may cease to mourne, Through thy un -'. Below the text, there are two lines of lute tablature, with letters 'a', 'e', 'c', 'f' indicating fret positions on the strings.

Second system of musical notation. The melody continues on the treble staff. The text below is: 'that re - fraine, to do me due de - light, to see, to heare, kind dis - daine: For now left and for - lorne, I sit, I sigh,'. The lute tablature continues with letters 'a', 'e', 'c', 'f'.

Third system of musical notation. The melody continues on the treble staff. The text below is: 'to touch, to kisse, to die, with thee a - I weepe, I faint I die, In dead - ly'. The lute tablature continues with letters 'a', 'e', 'c', 'f'.

Fourth system of musical notation. The melody continues on the treble staff. The text below is: 'gaine in sweet - est sym - pa - thy. paine and end - lesse mis - erie.' The lute tablature continues with letters 'a', 'e', 'c', 'f'.

JDapp-a. Sleep, wayward thoughts - lute song 7D A10B10 Dowland 1597-R1613, sig. G1v

First system of the musical score. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff. The lyrics are: "Sleep, wai - ward thoughts, and rest you with my love: Touch not proud hands, lest you her an - ger move:". Below the melody, there are two staves of lute tablature, with letters 'a', 'c', 'e', 'f', and 'g' indicating fret positions. A large '3' is written at the beginning of the first lute staff.

Second system of the musical score. The melody continues with the lyrics: "let not my love bee with my love dis - easd. but pine you with my long - ings long dis - pleasd.". The lute tablature continues below, with letters 'a', 'c', 'e', 'f', and 'g' indicating fret positions.

Third system of the musical score. The melody continues with the lyrics: "Thus, while she sleeps, I sor - row for her sake: So sleeps my". The lute tablature continues below, with letters 'a', 'c', 'e', 'f', and 'g' indicating fret positions.

Fourth system of the musical score. The melody continues with the lyrics: "love, and yet my love doth wake.". The lute tablature continues below, with letters 'a', 'c', 'e', 'f', and 'g' indicating fret positions.

JDapp-d. Sleep wayward thoughts - trans. lyra viol A10B10

GB-En Dep 314 no.24, p. 6

1

11

B2. A Health to Betty - trans. lyra viol (edfhf) AA8

GB-Lbl Add.63852, f. 115r ii

1

9

B3. A Health to Betty - arranged from violin A8-A8

Playford 1651 & 1670+, p. 21

1

9

1

13

21

GB-Lbl Add.59869, f. 24r

6

[illegible]

B6a. What you will - lute I transcribed from lyra viol (fefhf)

Ford 1607, sig. K2v

1

12

24

34

44

52

B6b. What you will - lute II transcribed from lyra viol (fefhf)

Ford 1607, sig. L1r

Measures 1-11 of the piece. The notation is in a single system with a treble clef and a common time signature. The notes are written in a stylized, early modern style. The first measure contains a whole note, followed by eighth and sixteenth notes, and then a series of rests and notes. The piece ends with a double bar line.

Measures 12-23 of the piece. The notation continues with a variety of note values and rests. The piece ends with a double bar line.

Measures 24-33 of the piece. The notation continues with a variety of note values and rests. The piece ends with a double bar line.

Measures 34-43 of the piece. The notation continues with a variety of note values and rests. The piece ends with a double bar line.

Measures 44-51 of the piece. The notation continues with a variety of note values and rests. The piece ends with a double bar line.

Measures 52-59 of the piece. The notation continues with a variety of note values and rests. The piece ends with a double bar line.

Measure 60 of the piece. The notation continues with a variety of note values and rests. The piece ends with a double bar line.

B7a. What you will - transcribed for renaissance lute AA8

Mathew 1652, p. 14

1

9

B7b. What you will - lute (dedff) 7F8Ef9Df10C11Bf12Af AA8

Mathew 1652, p. 14

1

9

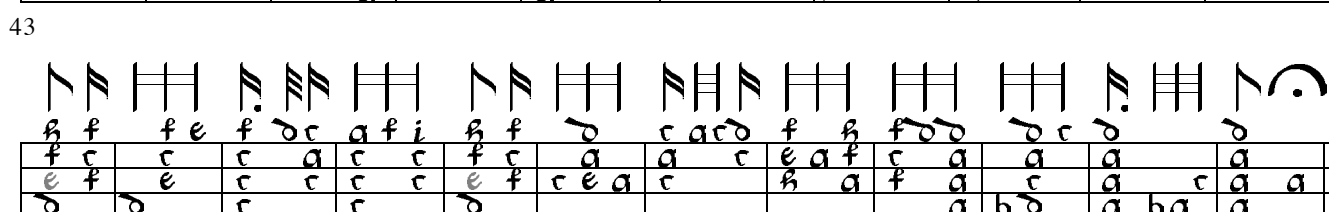
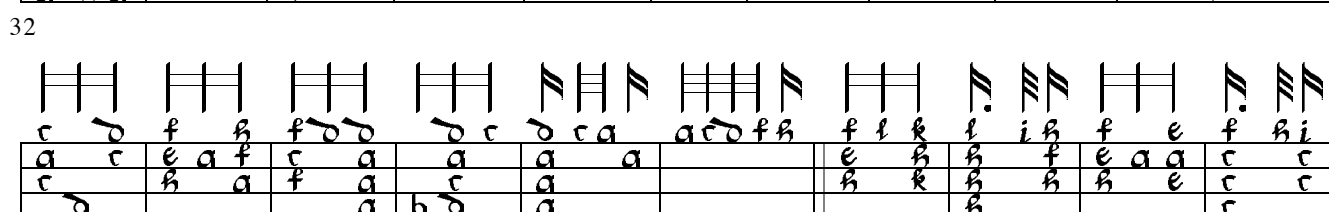
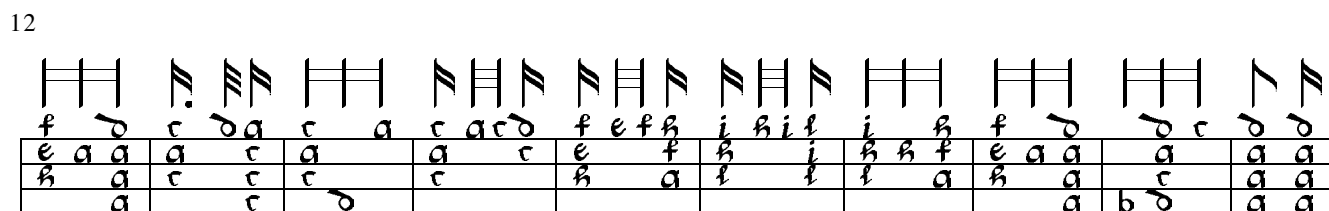
B8. A Health to Betty - trans. from cantus & bass A8

Orpheus Caledonius 1733, no. 25

3

B9. What you will - cittern AA16BB16

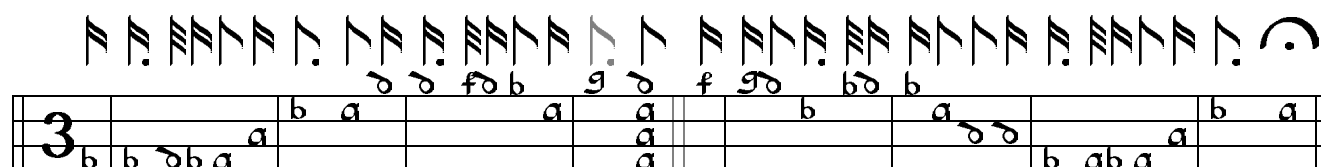
Holborne CS, sig. D1r



53

B10. Health to Betty - cittern A44B4

Playford 1666, sig. D2v



B11. What you will - 9D10C A4B8

GB-Lam 603, ff. 44v-45r

7

JD79b. What if a day - lyra viol (ffeff) A5B4CC4

GB-CHEr DLT/B31, f. 53r

1

7

14

JD79c. What if (a) day or a nighte or a yere - A5B4C4

US-Ws V.b.280, f. 87r

1

7

JD79d. Untitled - A5B4C4

GB-Lbl Eg.2046, f. 19r

1

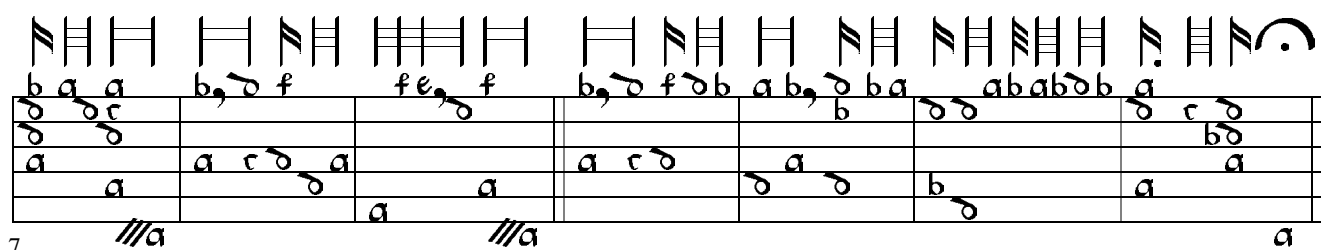
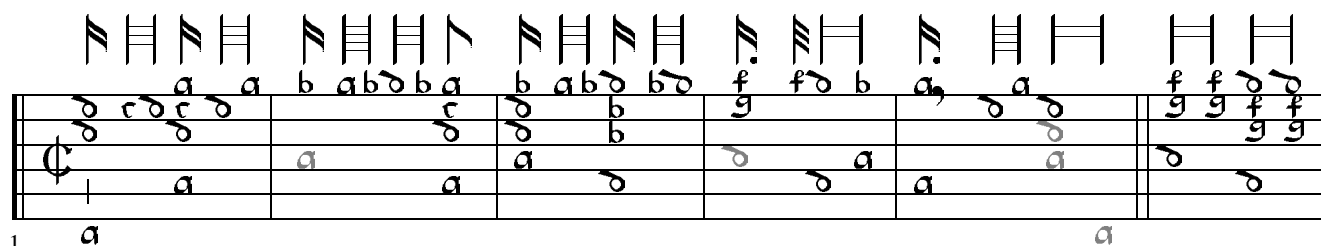
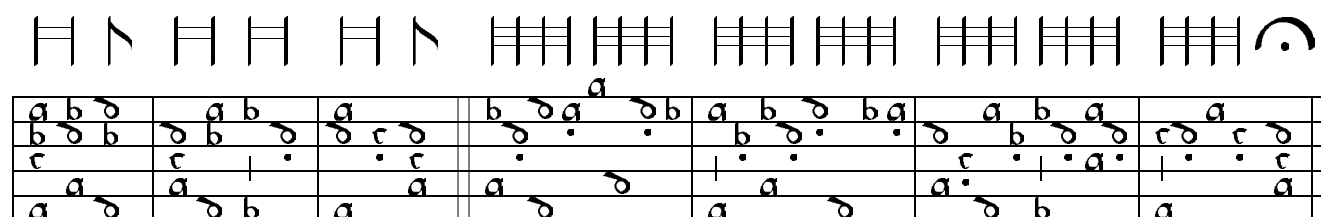
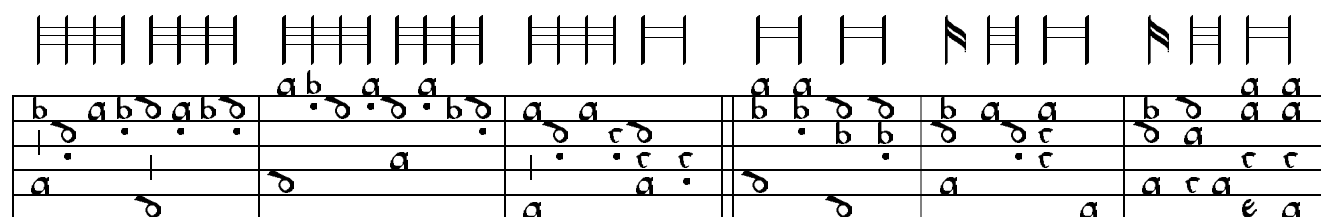
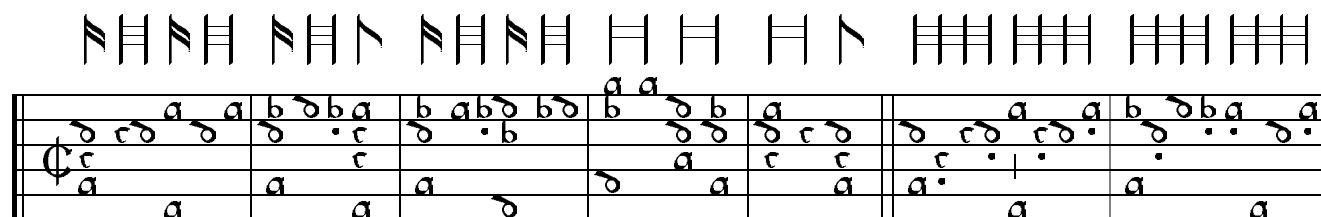
7

JD79e. Untitled - 7D A5B4C4

GB-Cu Add.8844, f. 2r

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JD79h. Untitled - A4BBB4

D-B 40141, f. 186v

7

14

JD79i. Commedianten dans Berg op Zoom - A5B4C4+1

Valerius 1626, p. 248

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11

JD79j-i. What if day, a month, or a year

- trans for ren lute (ffeff) 7F 8Ef9D10C A5B4C4

GB-En Acc.9769, p. 127

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10

JD79j-ii. What if day, a month, or a year, Jean mores way, mr Beck

- course baroque lute (dfedf) A5B4C4

GB-En Acc.9769, p. 127

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JD79k-i. What if a day - mandore (hfhf) A10B8C8

GB-En Adv.5.2.15, pp. 107-108

1

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18

JD79k-ii. What if a day - trans mandore A10B8C8

GB-En Adv.5.2.15, pp. 107-108

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1

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32

42

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JD79m-o. What if a Day - transcribed from lyra viol (defhf-defhf-edfhf) A5B4C4
 GB-Lbl Add.63852, f. 114r - GB-En Dep.314 no.24, p. 20 - GB-En P637 R787.1, f. 4v

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27

34

JD79p. What if a Day
- transcribed from lyra viol (ffhfh) AA10BB8CC8

GB-CHE_r DLT/B31, f. 7r

1

a	a b d a	b	b a b	a	b a b	a b d a	a b d a b
a	a	a	a				a

12

a a a a	a a a a		b [#] b	b b	b b	a [#]	b b	a	a	c a c a
c		d	f f	f f	d		d f a			a
	c		f f	f f		c		c		c
a		a			a					a


19


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29


[illegible]


35













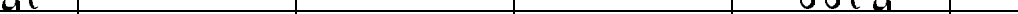











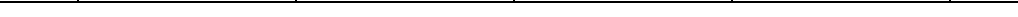










































































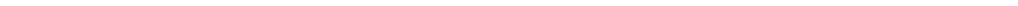








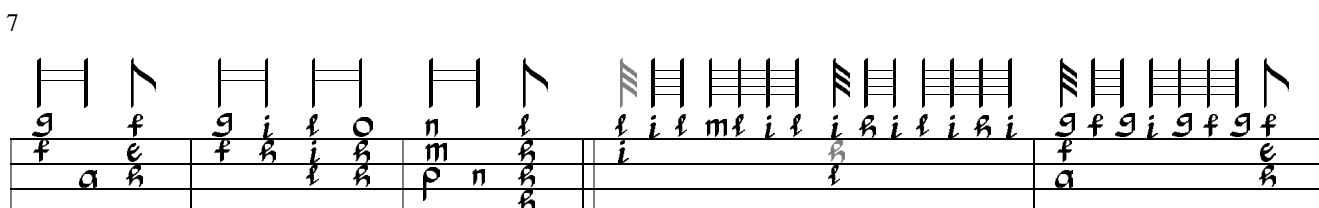
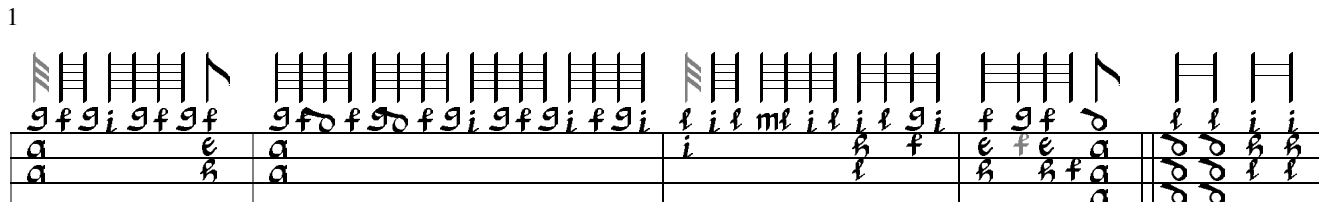
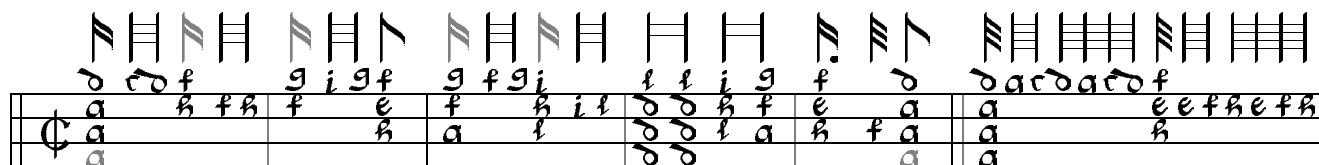




46

JD79r. What is day or a night or an hower
- chromatic cittern AA5BB4CC4

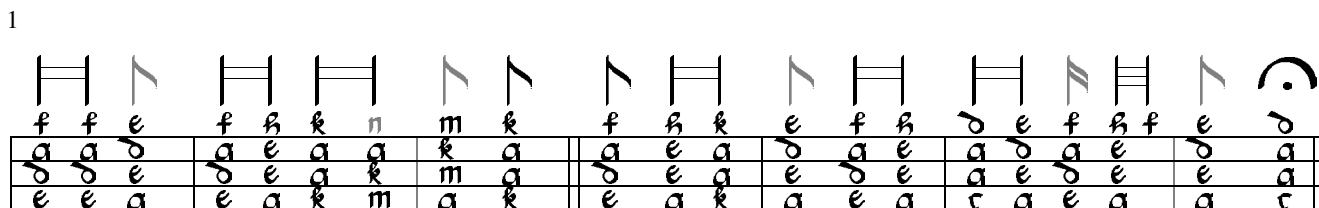
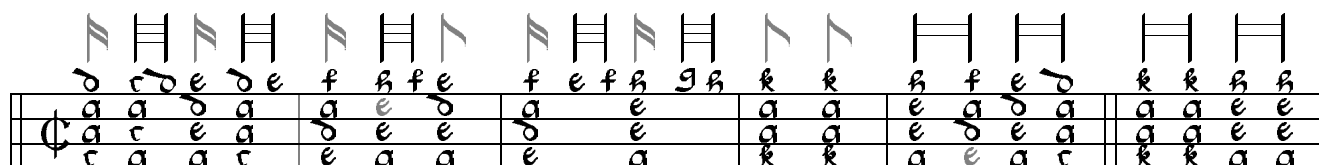
GB-Cu Dd.4.23, f. 32r



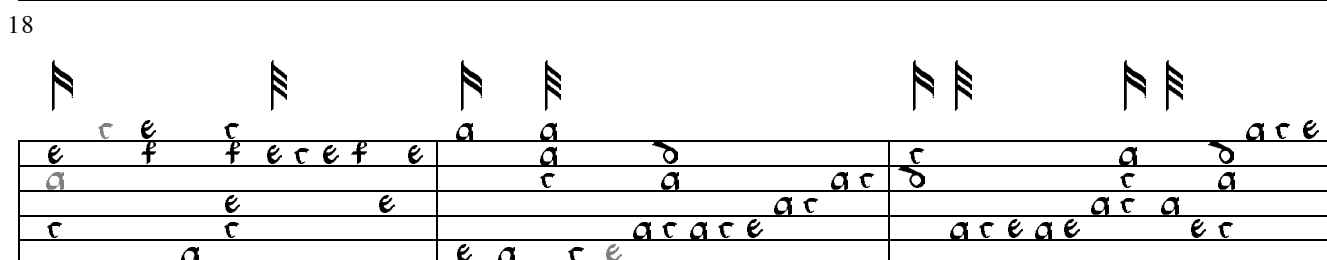
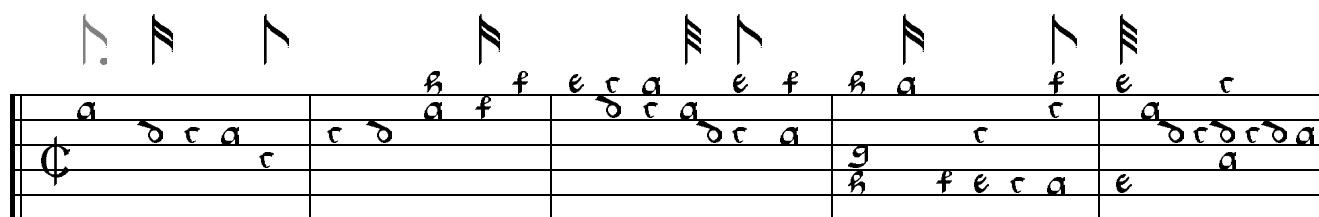
23

JD79s-i. Quhat if a day - diatonic cittern A5B4C4

GB-En 9450, f. 42r



7



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

Besard 1603, f. 20r

1 a a

The Rose Tree
The Rose Tree

13

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

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31 32 33 34 35

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40

App 3. The Queenes Allmaine - cittern AA4BB8

GB-Cu Dd.4.23, f. 32v

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75 76 77 78 79 80 81 82 83 84

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85 86 87 88 89 90 91 92

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93 94 95 96 97 98 99 100

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101 102 103 104 105 106 107 108

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109 110 111 112 113 114 115 116

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117 118 119 120 121 122 123 124

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125 126 127 128 129 130 131 132

C80c. Fantasie 4 Laurencini of Rome

Dowland 1610, sigs. F2v-G1r

[illegible]

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[illegible]

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[illegible]

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[illegible]

43

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

54

64

a	a	a	a	a	a	a
c	c	c	c	c	c	c
e	e	e	e	e	e	e

73

a	a	a	a	a	a	a
c	c	c	c	c	c	c
e	e	e	e	e	e	e

80

a	a	a	a	a	a	a
c	c	c	c	c	c	c
e	e	e	e	e	e	e

87

a	a	a	a	a	a	a
c	c	c	c	c	c	c
e	e	e	e	e	e	e

94

a	a	a	a	a	a	a
c	c	c	c	c	c	c
e	e	e	e	e	e	e

100

a	a	a	a	a	a	a
c	c	c	c	c	c	c
e	e	e	e	e	e	e

106

a	a	a	a	a	a	a	a	a	a
c	c	c	c	c	c	c	c	c	c
e	e	e	e	e	e	e	e	e	e

113

C82b. Fantasia 2 the Knight of the Lute - 7F8D

Dowland 1610, sigs. F1v-F2r

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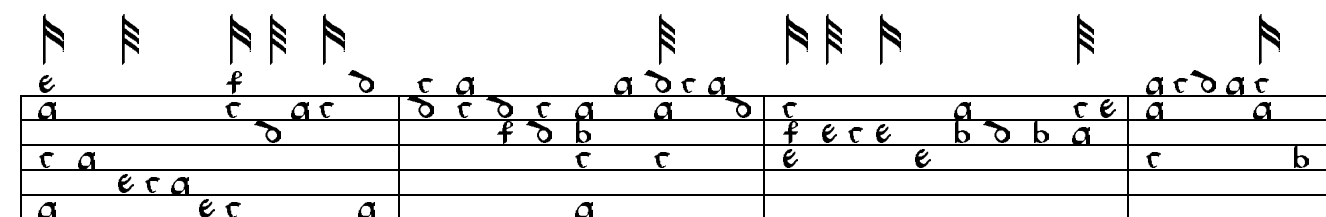
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461

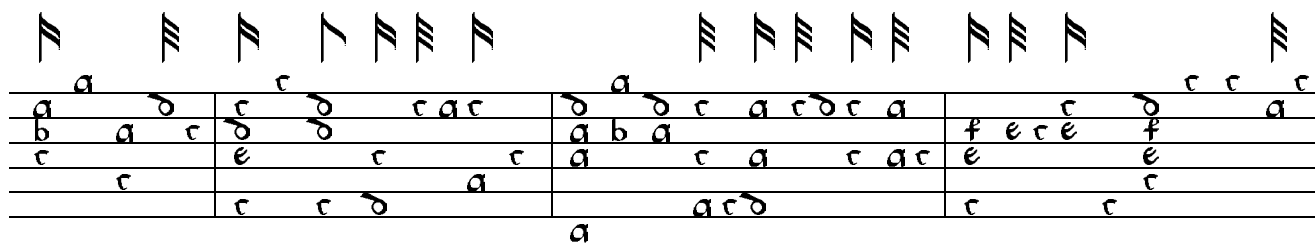
462

463

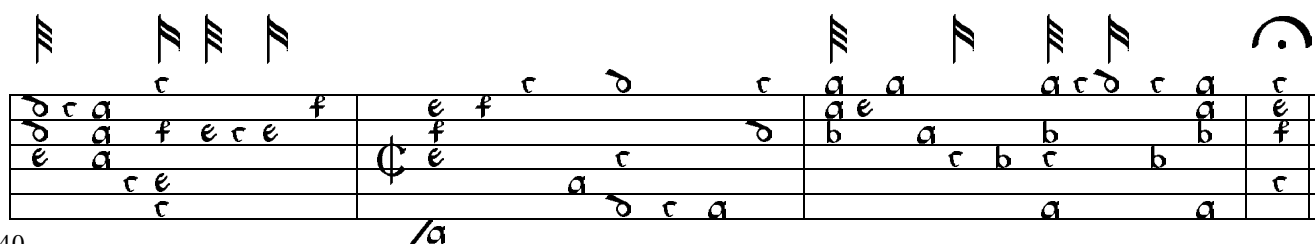
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36



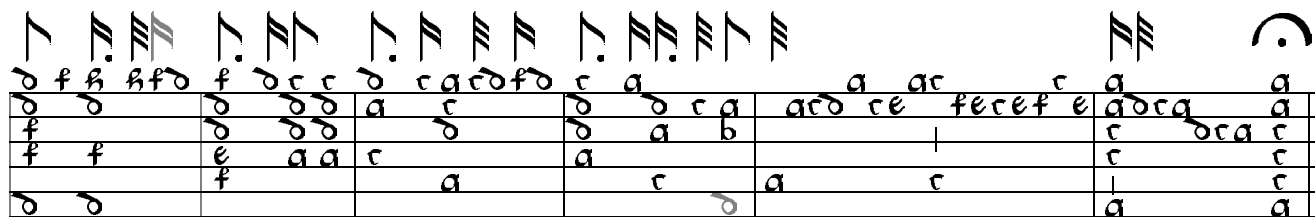
40

App 4. Untitled - A4B8

GB-Cu Add.8844, f. 15r



1



7

1 a a a a

[illegible]

10

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

14

[illegible]

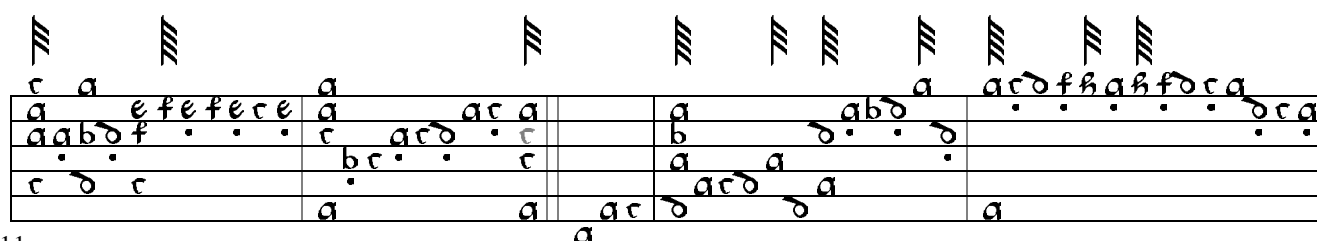
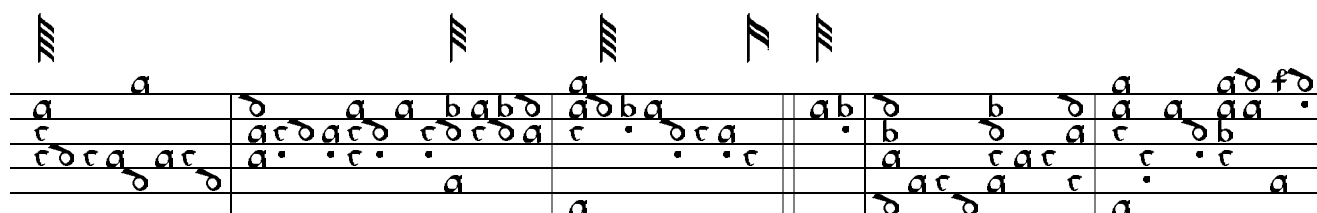
19

The musical score for 'The Rose Tree' is presented on a three-staff system. The first staff contains the melody, starting with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with a range of one octave. The second and third staves provide harmonic accompaniment. The second staff begins with a bass clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The score is divided into three measures by vertical bar lines. The first measure contains the first line of the melody and the first two lines of the accompaniment. The second measure contains the second line of the melody and the second two lines of the accompaniment. The third measure contains the third line of the melody and the third two lines of the accompaniment. The score concludes with a double bar line at the end of the third measure.

[illegible]

1. Almande Don Frederico - 7F AA4BB4CC4DD4

Hove 1601, f. 100v



11



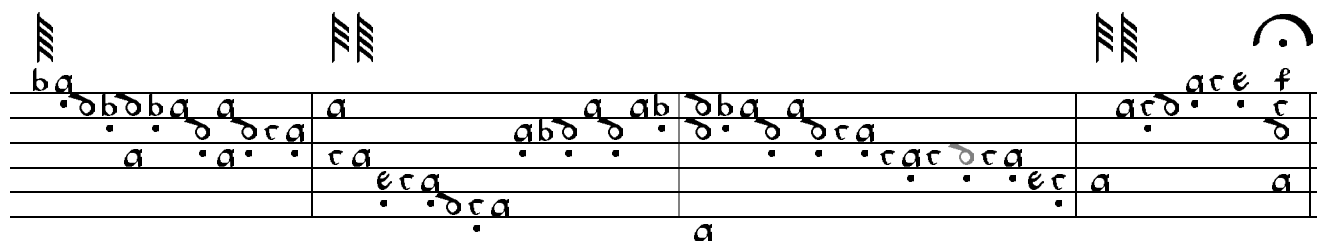
15



20



25



2. Allemande - 7F8D A4B6C4D4

Besard 1603, f. 130r

Handwritten musical score for "The Rose Tree" in C major, 2/4 time. The score is written on five staves. The first staff contains the melody with a treble clef and a common time signature. The second staff contains the bass line with a bass clef. The third staff contains a tenor line with a treble clef. The fourth staff contains an alto line with a treble clef. The fifth staff contains a bass line with a bass clef. The music is written in a simple, handwritten style with notes, rests, and bar lines. The key signature has one sharp (F#) and the time signature is 2/4. The piece ends with a double bar line and a repeat sign.

1

f	B	d		c	f	d	B	k	l	B	g	B	g	B	f	e	c	a		B	i	B	f	B	i	f
c	d	a		d	f	d	B							e		e	c	a		d	f	B				
d				f		f							B	f						f			i			
a	f	c			e		k			f	e									f			f			
d	a	c	d	a	c		B	k		B										d			i			

7 /a

7

12

3. Untitled - 7F8Ef10C A8B6C8

US-RO M140 V186S, pp. 40-41

[illegible]

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[illegible]

14

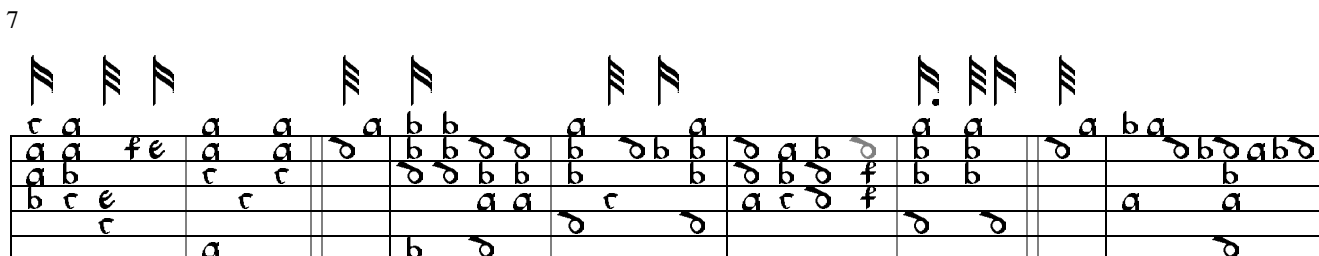
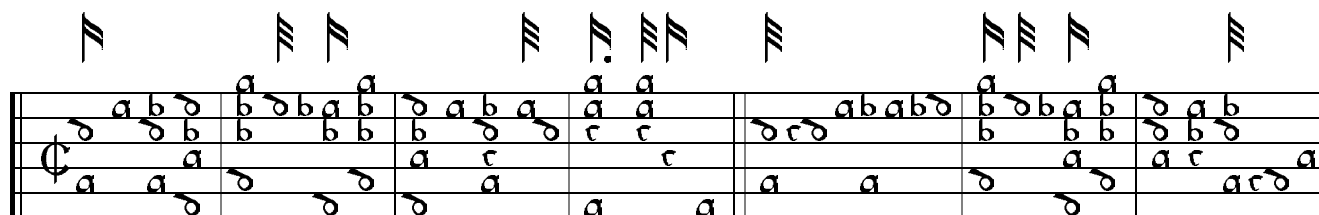
4. Alemande - 7F AABBCDD4

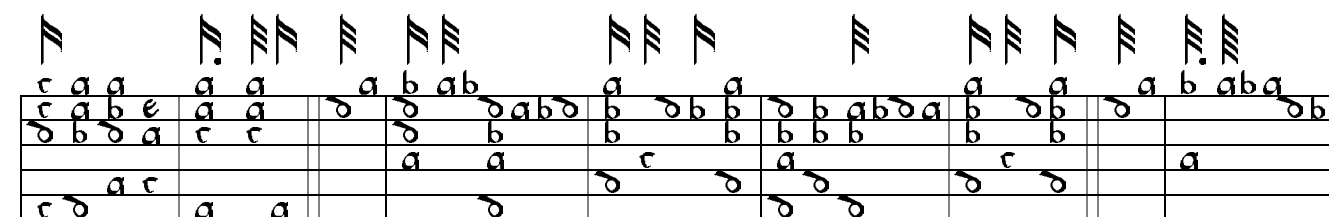
D-Mbs pr.93, ff. 64v & 65v

28

5. Almande de don Frederico - 7F AABBCDD4x2

Adriaenssen 1584, f. 86v

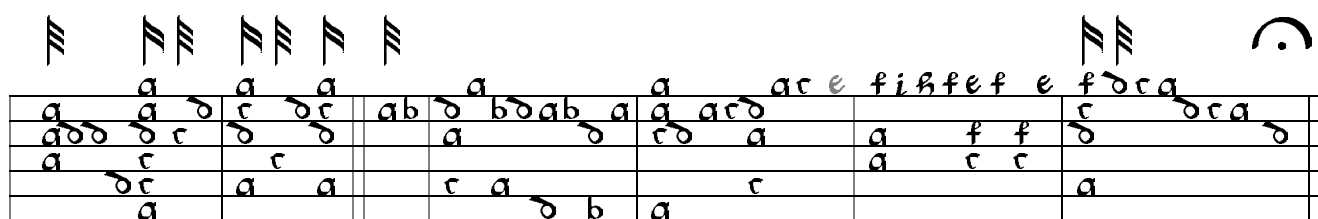




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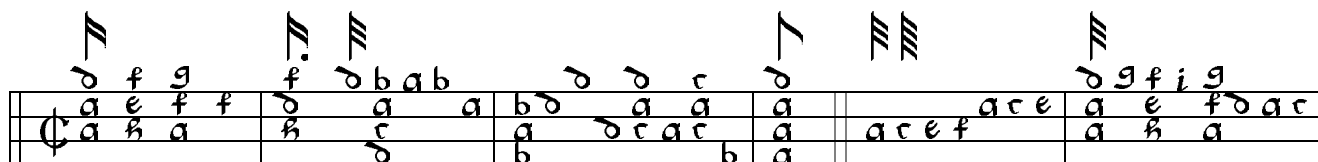


58 a



App 5. The Oulde Almaine - cittern AA4BB8

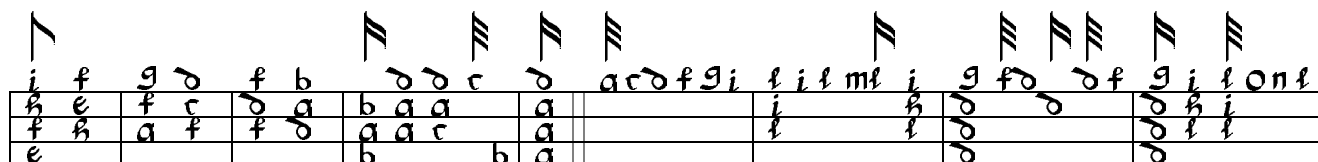
Holborne 1597, sig. B4v



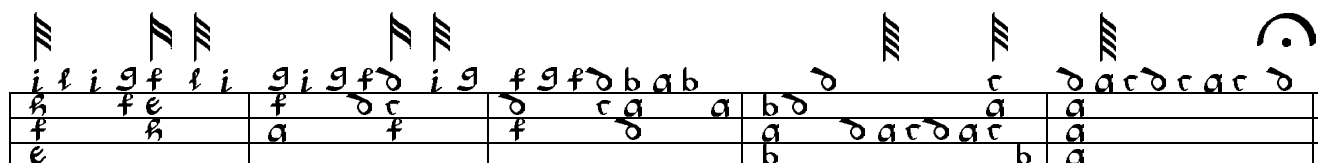
1



6



12



20

6a. Almande de Don Frederico - diatonic cittern ABCD4 Phalese & Bellere 1582, ff. 75v-76r

1

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12

6b. Almande de Don Frederico - transcribed for chromatic cittern ABCD4

1

6

12

7. Almande 1 - A4B4

IRL-Dtc 410 I, p. 218

8. Almande - A4B4C4D4

Phalese & Bellere 1574, ff. 78v-79r

8

9. Almande - A10B6

Phalese & Bellere 1574, f. 78v

8

App 6. The Queenes Almayne - A4B8

IRL-Dtc 410/1, p. 47

7

10. Grenes Allman - AABBCDD8

GB-NO Mi LM 16, ff. 18v-19r

The Rose Tree

Allegretto

G major, 3/4 time

Voice and Piano

First System:

Measure 1: Voice: G4, A4, B4, A4, G4. Piano: Treble: G4, A4, B4, A4, G4. Bass: G3, A3, B3, A3, G3.

Measure 2: Voice: F#4, G4, A4, B4, A4, G4. Piano: Treble: F#4, G4, A4, B4, A4, G4. Bass: F#3, G3, A3, B3, A3, G3.

Second System:

Measure 3: Voice: G4, A4, B4, A4, G4. Piano: Treble: G4, A4, B4, A4, G4. Bass: G3, A3, B3, A3, G3.

Measure 4: Voice: F#4, G4, A4, B4, A4, G4. Piano: Treble: F#4, G4, A4, B4, A4, G4. Bass: F#3, G3, A3, B3, A3, G3.

1

$\parallel \parallel \parallel$	\parallel	\parallel	\nearrow	\parallel	$\nearrow \parallel$	\nearrow	\parallel	\parallel	\nearrow
$a b \delta$	$\delta b a b \delta a b a a b \delta b$	$a \delta a$	$a b$	δ	$a \delta a b$	a	$a a c a c \delta c$	$a a$	δ
c	a	$c \delta c$		b	$b \delta$	c	$a c a c \delta c$	$c c$	
c	a	c		$a a$	$a c$			$c c$	
a	$c \delta a$	$a a$		δ	δa	a	a	a	

\nearrow	\parallel	$\nearrow \parallel$	\parallel	\parallel	\parallel	\nearrow	\parallel	\nearrow
c a a	a a	a a	ab bb ba abbb abbb ab	abd bba a a	c a a			
c a b f e	a a	b d c	bd		d b a a a	c a		
d b d	c				d c	d b		
e	c c				c c			
a c				a				
c d	a		a	d	a	a	c d	

11

[illegible]

The Rose Tree
G major, 2/4

Vocal Lines:

- Soprano:** G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Alto:** G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Tenor:** G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Bass:** G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

Piano Accompaniment:

- Right Hand:** G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Left Hand:** G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

20

The Rose Tree

The Rose Tree
 The Rose Tree

11. Untitled - AABBCDD4

IRL-Dm Z.3.2.13, p. 123

Measures 1-4 of the piece. The notation is written on a grand staff (treble and bass clefs). The melody is in the treble clef, and the bass line is in the bass clef. The key signature is D minor (two flats). The time signature is 4/4. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The first measure starts with a treble clef and a common time signature 'C'.

Measures 5-8 of the piece. The notation continues on the grand staff. The melody and bass line are consistent with the previous measures. The notation includes various note values and rests.

Measures 9-12 of the piece. The notation continues on the grand staff. The melody and bass line are consistent with the previous measures. The notation includes various note values and rests.

Measures 13-16 of the piece. The notation continues on the grand staff. The melody and bass line are consistent with the previous measures. The notation includes various note values and rests.

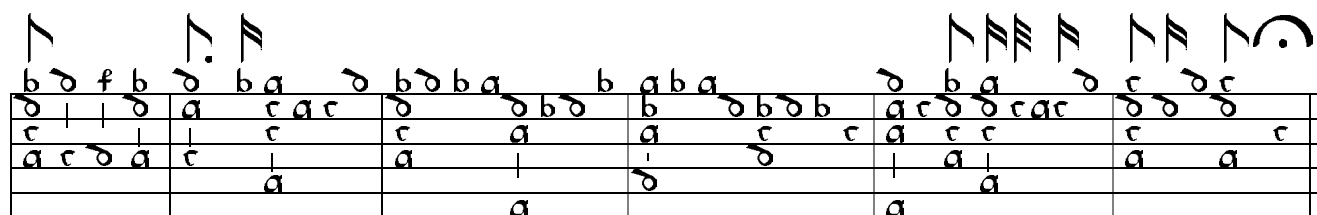
Measures 17-20 of the piece. The notation continues on the grand staff. The melody and bass line are consistent with the previous measures. The notation includes various note values and rests.

Measures 21-24 of the piece. The notation continues on the grand staff. The melody and bass line are consistent with the previous measures. The notation includes various note values and rests.

Measures 25-28 of the piece. The notation continues on the grand staff. The melody and bass line are consistent with the previous measures. The notation includes various note values and rests. The piece ends with a double bar line and a repeat sign.

App 7a. Quenes Almande - bandora A4B8

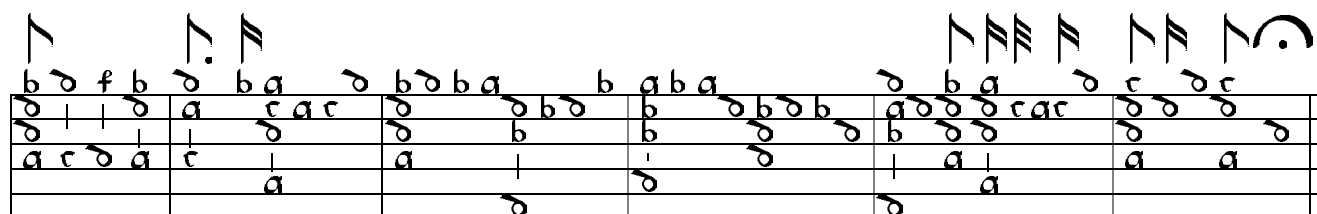
IRL-Dtc 410/1, p. 223



6

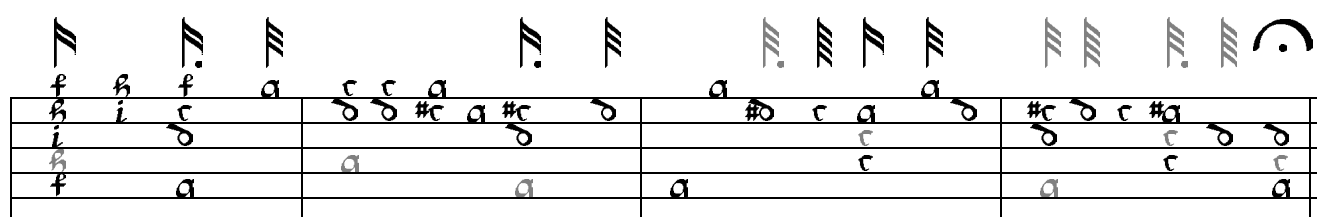
App 7b. Quenes Almande - transcribed in F from bandora A4B8

IRL-Dtc 410/1, p. 223



6

App 8. The Queens Almon - trans from lyra viol (defhf) A4B-NTu Bell White 46, f. 29r 41r



5

12. Fein lustigh ist spazieren gehen - 7F AABBCDD4

D-Hbusch w.s., ff. 16v-17v

6

11

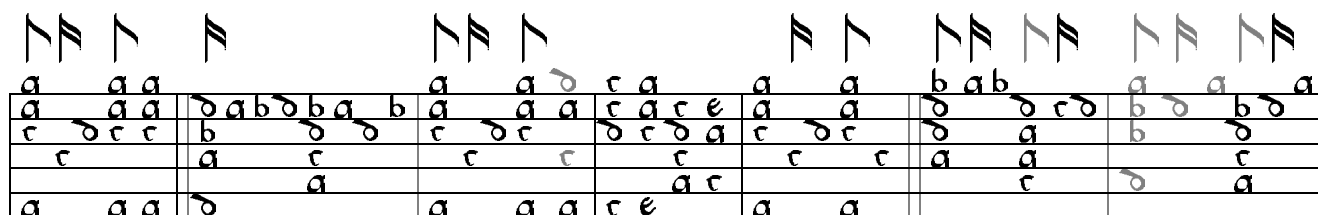
16

22

28

13. Gar lustig ist spatziren gahn - AABCCDD4

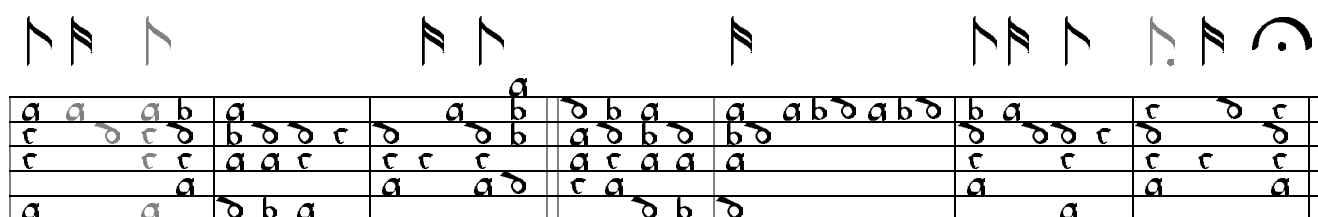
CZ-Pu XXIII.F.174, ff. 19v-20r



8



15



22

14. Allemande - AABBCDD4

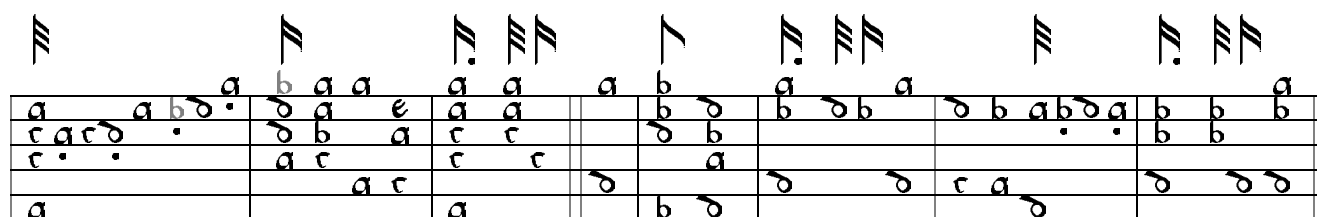
NL-Lu 1666, f. 507r



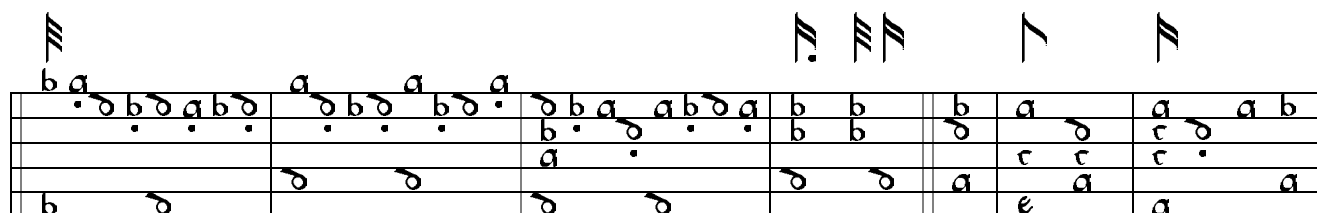
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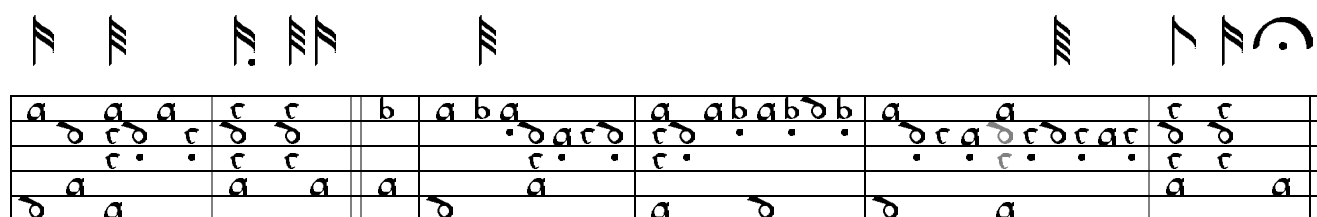
8



14



21



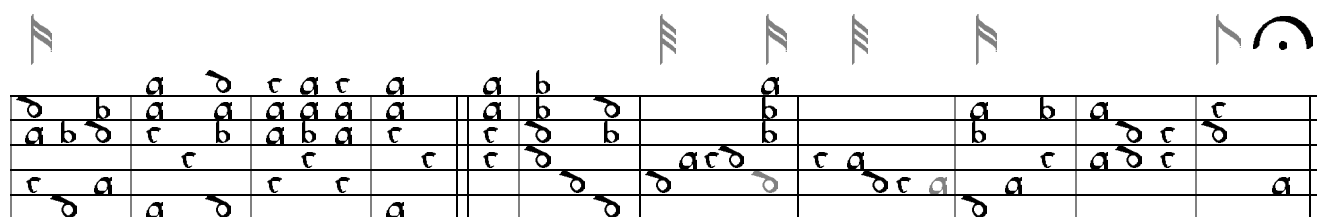
27

15. Gar lustig ist spazieren gahn - Saltar(ello) AB6-AB6

D-KNh R242, ff. 228v-229r



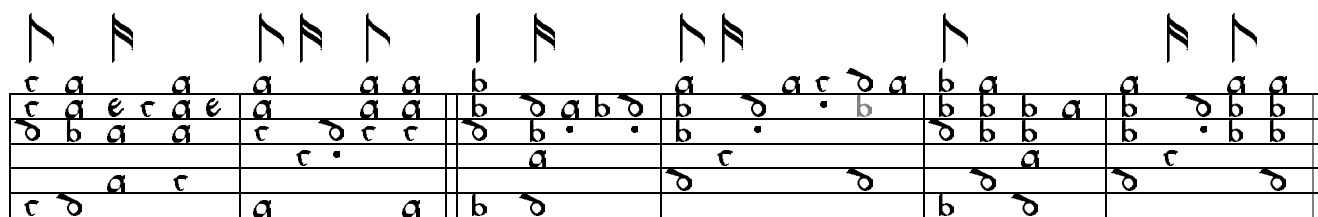
8



15

16. Lieblich ist es spazieren gehn - Sprunckh - ABCD4-ABCD4

CH-Bu F.IX.70, p. 269



7



13



19

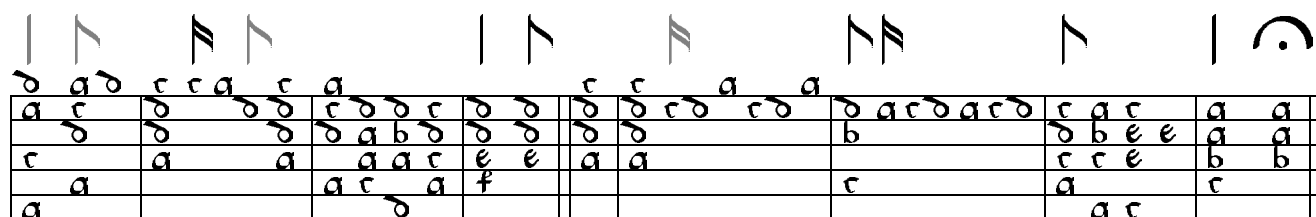


26

17. Dantz - ABCD4

CH-Bu F.IX.70, p. 264





9

18. Gar lustig ich spazieren gieng - AA4BBCCDD4

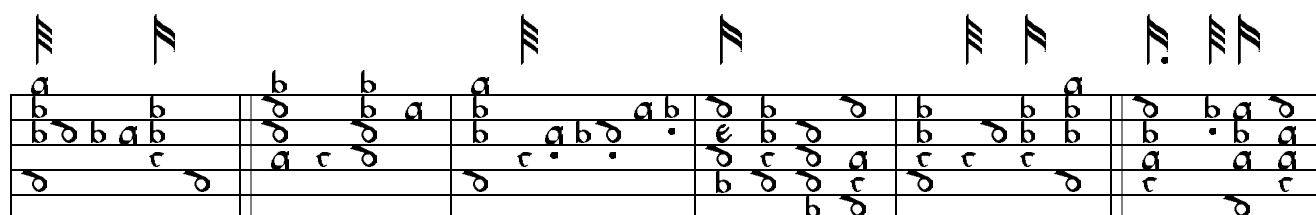
PL-Kj 40161, f. 1r



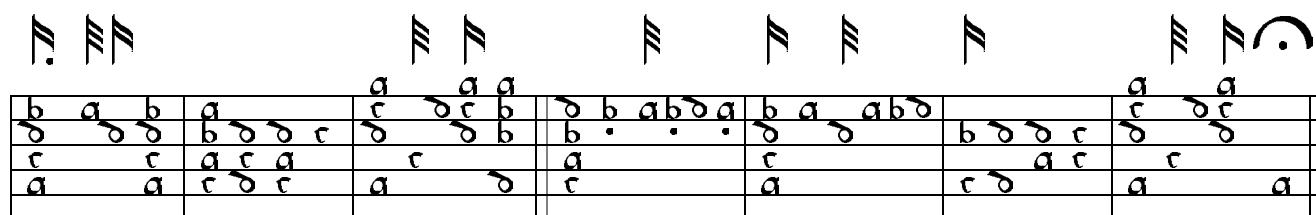
7



13

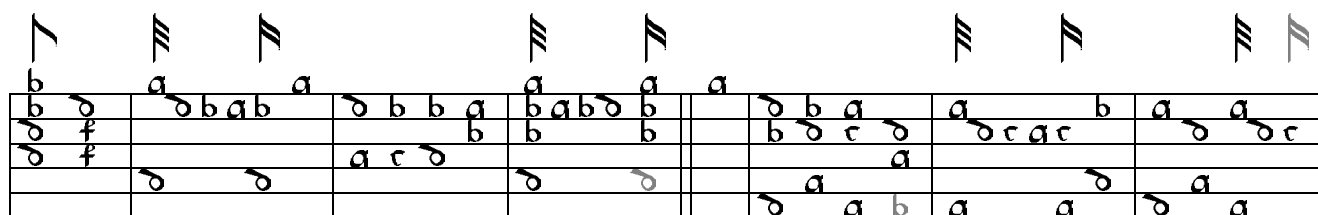
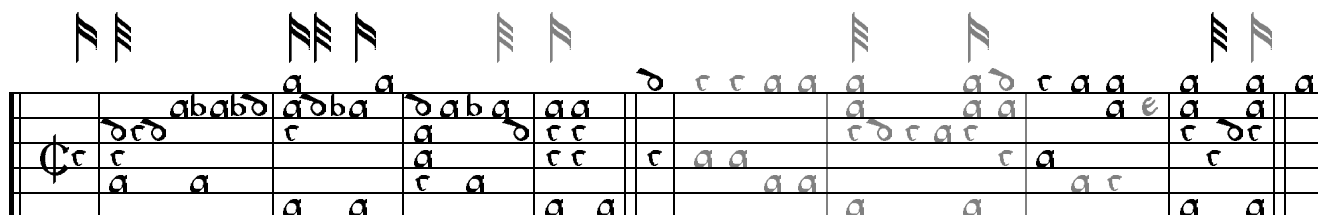


20

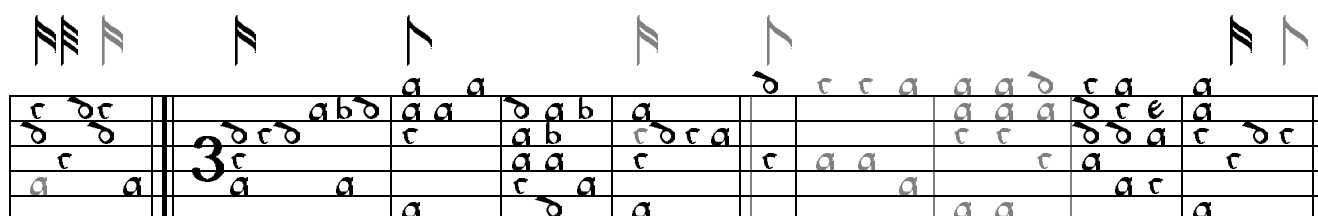


26

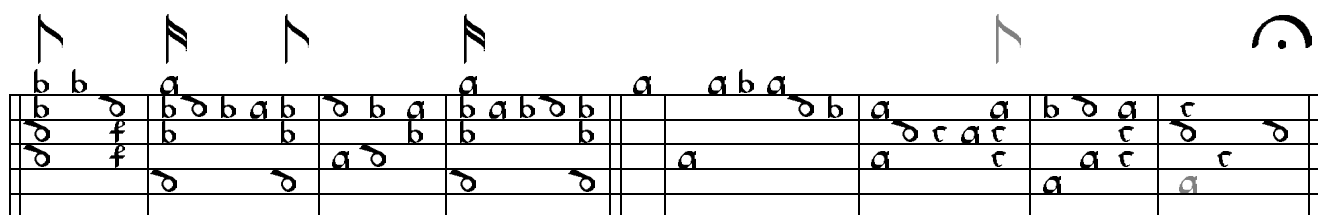
19. Gahr lustisch ist spazieren gehen - Proportio - ABCD4x2 LT-Va 285-MF-LXXIX, f. 12r



9



16



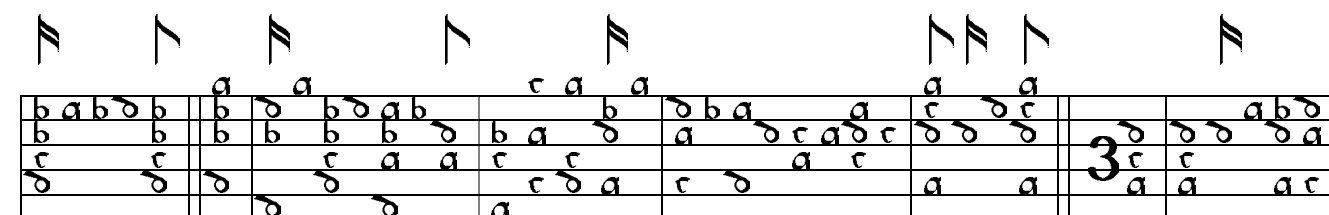
25

20. Tantz - Sprung ABCD4-ABCD4

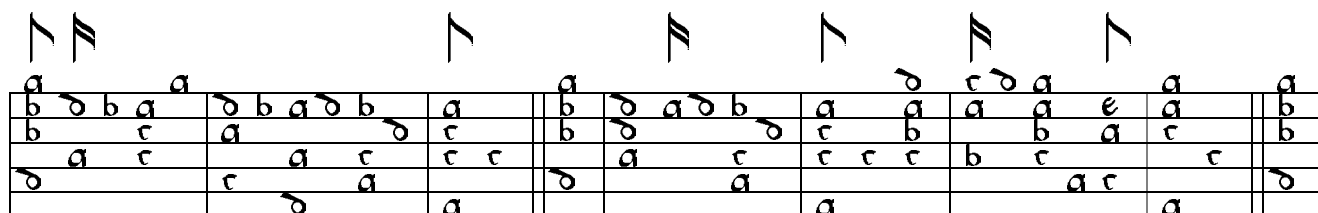
Waissel 1591, sig. B3r



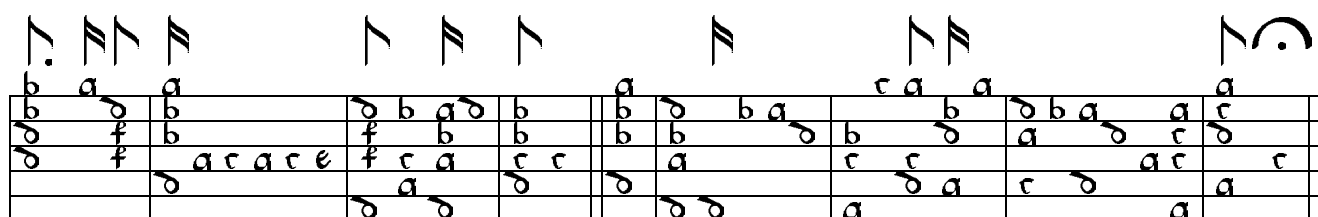
6



12



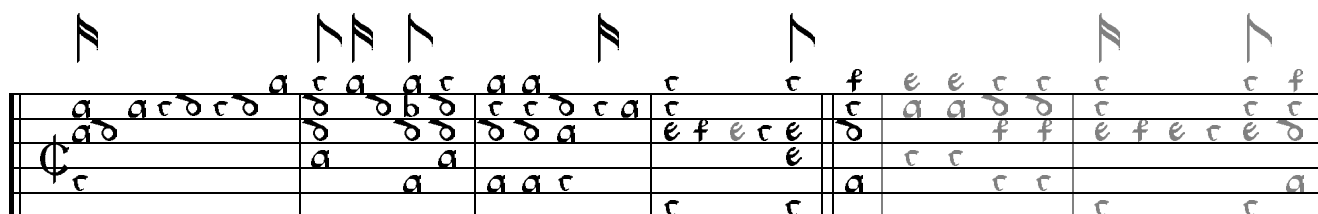
18



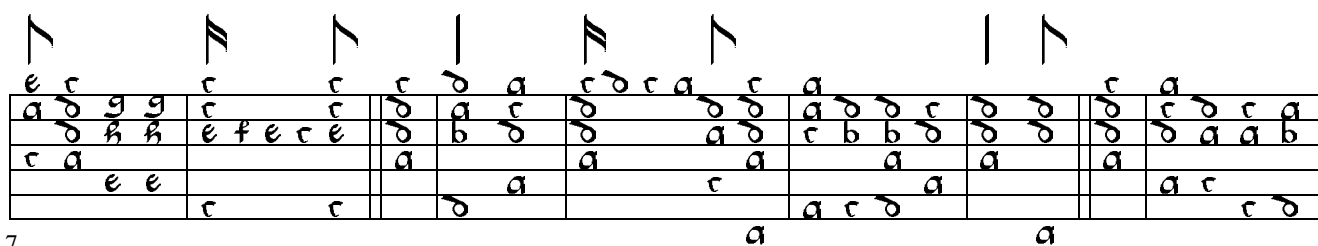
25

21. Gar lustig ist spacieren gahn - 7F ABCD4

DK-Kk Thott 841 4o, f. 92v



1



7



14

22. Landtgraues Alman - 7F8Ef ABCD4

D-Kl 4o Mus. 108.1, f. 26v

9 a /a /a a a

23. Untitled - 7F8Ef10C AA8B13

D-Dl M 297, pp. 74-75

9 a /a a /a a ///a

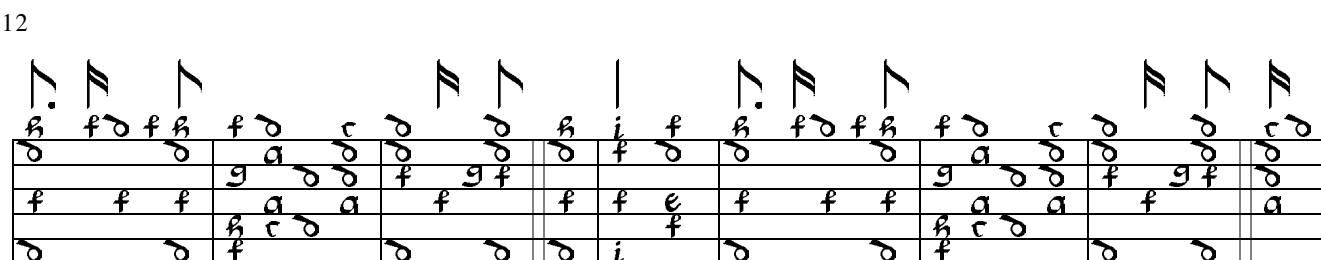
16 ///a

23 a a /a a a b a ///a

The image shows a musical score for the song "The Rose Tree". It is written for a single voice and piano accompaniment. The score is in 2/4 time and consists of 16 measures. The melody is written on a single staff, and the piano accompaniment is written on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The melody starts on a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment starts with a half note G3, followed by a half note F3, and a half note E3. The score includes various musical notations such as notes, rests, and bar lines.

[illegible]

33



26. Tantz - hupffauff - 7F AABBCDD4x2

Neusidler 1574, sigs. K2r-K3r



48

Handwritten musical notation on a four-staff system. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. The notes are written in a stylized, handwritten style. The system is divided into measures by vertical bar lines.

48

56

Handwritten musical notation on a four-staff system. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. The notes are written in a stylized, handwritten style. The system is divided into measures by vertical bar lines.

56

64

Handwritten musical notation on a four-staff system. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. The notes are written in a stylized, handwritten style. The system is divided into measures by vertical bar lines.

64

73

Handwritten musical notation on a four-staff system. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. The notes are written in a stylized, handwritten style. The system is divided into measures by vertical bar lines.

73

81

Handwritten musical notation on a four-staff system. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. The notes are written in a stylized, handwritten style. The system is divided into measures by vertical bar lines.

81

89

Handwritten musical notation on a four-staff system. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. The notes are written in a stylized, handwritten style. The system is divided into measures by vertical bar lines.

89

27. Deutscher dantz - Nachdantz - 7F AABBCDD4-ABCD8 D-W Guelf 18.8 IV, f. 18v-19r

[illegible]

8

16

24

32

43

[illegible]

28. Deutscher dantz - Nachdantz - 7F8 ABCD4-AABCD8

D-W Guelf 18.8 IV, f. 31r

1 a

7

13

22

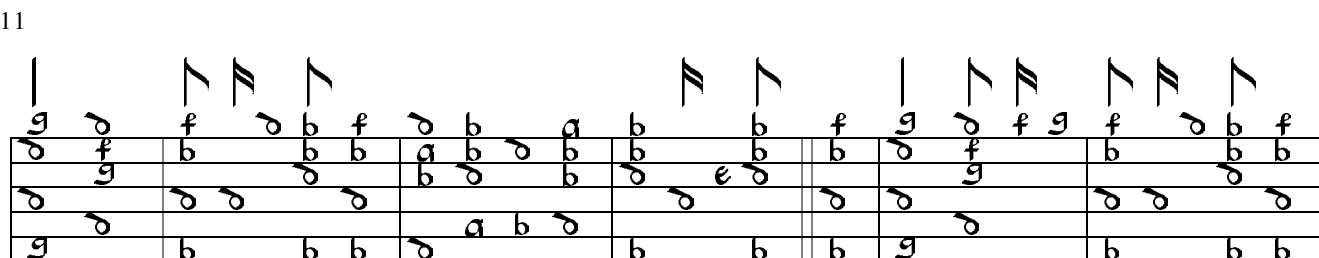
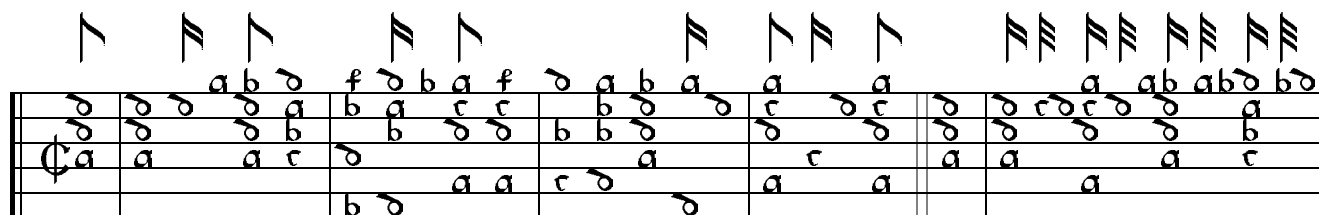
31

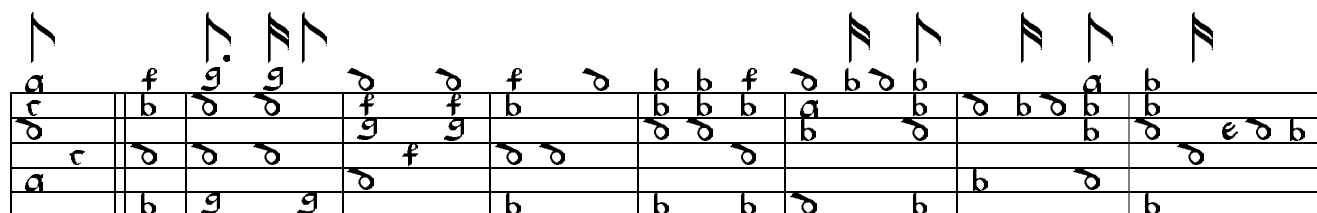
40

49

29. Tantz - Sprunck - AABBBCCDD4-ABCD8

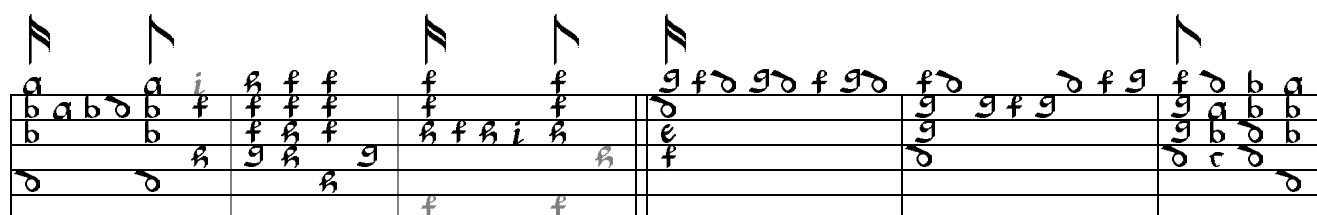
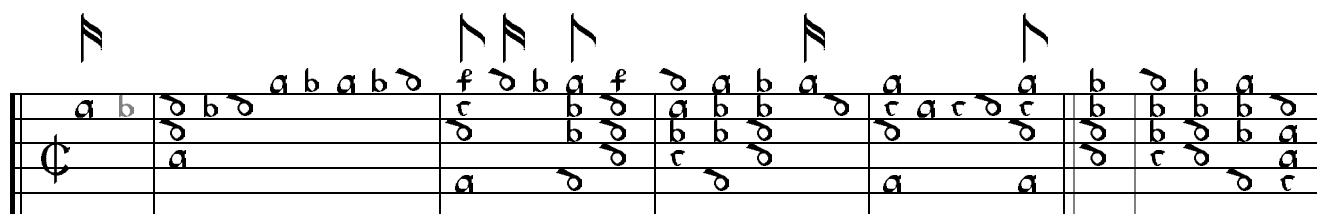
Waissel 1573, sig. M1v





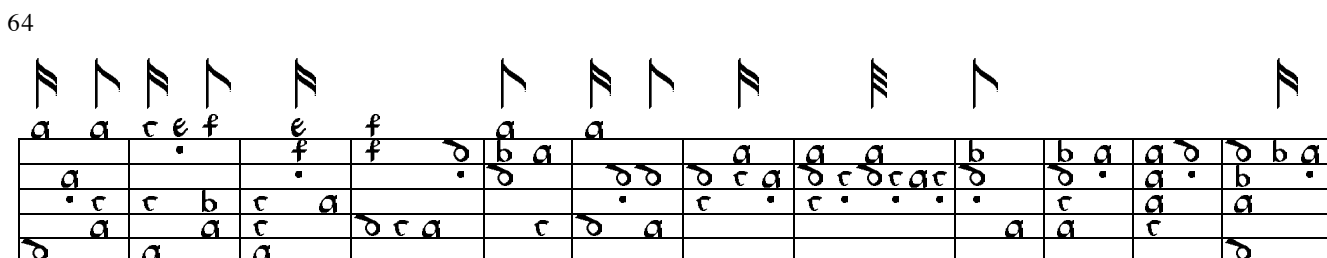
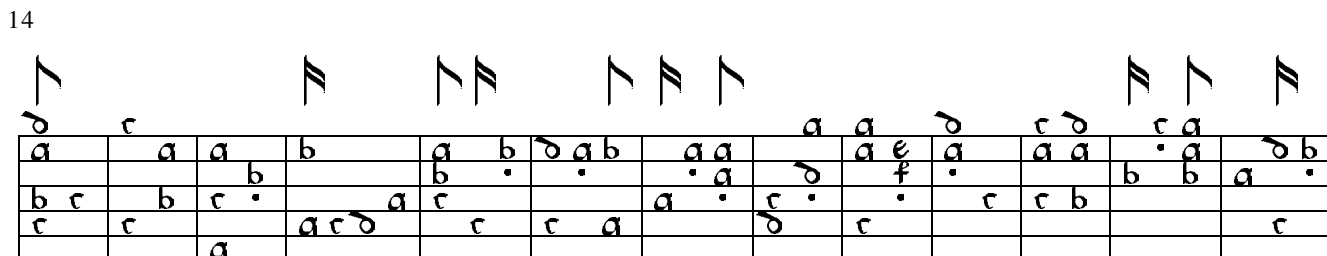
30. Ganz lustig ist es spacierenn gehn - ABCD4

CH-Bu F.IX.70, p. 268



Rippe2. Fantasie seconde

Le Roy & Ballard I 1562, ff. 6v-8r



88

99

111

126

138

148

159

COMMENTARY: No commentary for the Lutezine items *Carman's Whistle*, *A health to Betty*, or *Almande Don Frederico*. **LORENZINO: C65.** italian tablature; 1-4 - the beginning and an unknown number of bars are missing due to the absence of the previous page and bars 1-4 from C68 (edited in *Lute News* 118 July 2016) have been substituted; between 37-38 - bar of d2e5c6-c3a4 crossed out; 38/4 - c4 altered to b4; 39/1 - b3 altered to c3; 40/3 - a1 added; 71/3 & 81/3 - f1 instead of h1; 84-85 - fermata over semibreve above bar line; 86/1 - fermata above semibreve instead of fermata; dissonances, similar to those in C83, assumed to be intentional suspensions rather than errors. **C66(a).** italian tablature; 1-2 - bar line absent; 2/1, 7/1, 14/4, 17/3, 17/8, 26/1, 29/1 & 30/1 - d8 instead of a7; 12/4-5 - bar line added; 17/2 - f3 instead of f4; 29/5 - e1 instead of d1. **C66b.** 1-2 - bar line absent. **C71(a).** 1/1 - semibreve instead of fermata; 1-2 - bar line absent; 7/1 to 8/8 - semiquavers instead of quavers; 9/12 - quaver absent; 9/20 - d7 added; 17/1 - a5 added and fermata above semibreve instead of fermata; Besard's version is identical including errors (except quaver is present at 9/12 and a7 is absent at 9/20). **C71(b).** italian tablature; + for hold signs and dots under tablature numbers for right hand index fingering; numbers for left hand fingering (1 for index, 2 for middle, 3 for ring & 4 for little finger); 1-2 - bar line absent; 23-28 - a 6-bar passagio without rhythm signs probably intended to follow the fantasia; between 24-25 - 2 bars crossed out repeating bars 25-26; 28/1 - fermata above semibreve instead of fermata; Siena is identical except for 7D instead of 7F, bar lines absent and the same + hold sign at 15/1 but not at 16/1, 16/3 & 17/1; and 1/1, 2/1 & 22/1 - a5c6 added; 5/2 - crotchet a5 absent; 5/3 to 6/18 quavers instead of semiquavers; 17/1 - d2 instead of c2; 23-28 - the passagio is absent. **C72(a).** italian tablature; 1-2 to 8-9 - bar lines absent and bar lines added instead at 2/2-3, 4/1-2, 5/2-3, 6/1-2 & 8/2-3; 28/2 - b3 instead of c3; 60/3 - d7 (as 7D) instead of a7 (as 7F); 81/1 - fermata above semibreve instead of fermata. **C72b.** 1/1 - minim instead of dotted minim; 6/1 - a4 instead of a1; 8 - bar of 6 minims retained as in original; 10/8 - d1 instead of e1; 16/2 - f1 absent; 22/1 - a3 absent; 22/2 - c1 after instead of before e1f2; 23/5 - d6 instead of e6; 30/1 - a2 absent. **C72c.** dots under tablature numbers for right hand index fingering; 2/4 - a3 instead of d2; 34/1 & 39/1 - c3 instead of b3; 44/1 - semibreve and fermata above double bar line instead of fermata. **C74.** 4-5 & 40-41 - bar lines absent; 14/6 - d2 instead of d3; 14/7 - c3 absent; 15/6 - a2 absent; 22/5 - c4 absent; 43 - 6 minim bar retained; 44/4 - c2 absent. **C75.** 3/5 - e1 instead of d1; 18/1 - e1 instead of c1; 28/12-13 - bar line added. **C77.** 13-14 & 26-27 - bar lines absent; 33/2 - a4 instead of b4; 36/1 - a8 instead of a7; Add.3056 is closely concordant with nearly identical tablature letters but corrupt rhythm signs and displaced or absent bar lines. The genuine variants are as follows: between 9-10 - bar of 8 crotchets f1c2d3a5-a2-d3-b4-a1e5-c1-e1-e5 added; 14/2-5 - 2 crotchets 2 quavers altered by the scribe to 2 crotchets 2 quavers crotchet, instead of crotchet 2 quavers 2 crotchets; 29/10 - d3 instead of c3; 30/5 - 2 quavers e5-a2 instead of crotchet e5; 36 - crotchet 22 quavers instead of quaver 22 semiquavers; F.IX.70 is also concordant throughout but with over 40 minor differences in rhythm and figuration. **C78.** italian tablature; 82/5 - c3 instead of f3; 83/1 - fermata above semibreve instead of fermata; the version in Besard is closely concordant with 15 minor variants plus different figuration in the last 6 bars. **C80(a).** italian tablature; one or two dots under tablature letters for right hand index and middle fingering; 22/2 - c5 instead of e5; 31/2 - c3 instead of d3; 46/1 - c1 instead of f1; 60/3 - one dot instead of two dots; 65/1 - a4 instead of a3; 82/3, 5 & 7 - dots a note to the left; 88/before 1 - d1a2c5 at end of stave crossed out; 88/between 2-3 - c3 crossed out; 117/3 - a4 crossed out; 118/1 - c3 added; 133/2 - a8 instead of a7; 133/3 - minim instead of fermata. **C80b.** italian tablature; + for hold sign used once; 44/10 - a4 instead of c4. **C80c.** 12/5 - c5e6 instead of e5c6; 25-26 & 46-47 - bar lines absent; 53/6 - f1 instead of h1; 60/5 - semibreve absent; 61/1 - fermata absent; Varietie is an exact concordance for Besard, except Varietie for 10 minor differences; comparison of the four sources - bar numbers refer to Raimondo and equivalent bar numbers in the other sources: Raimondo barred in 2 minims per bar, 4 minims per bar in other 3 19/1 - c1f3e4 in Raimondo, c2e4 in other 3; 20/1 - c1 in Raimondo, c2 instead in other 3; 22/2 - c5 altered to e5 in Raimondo, e5 in other 3; between 22-23 - bar of 2 minims d3e4f5-a3 in Galilei, absent in other 3; 24/2 - a3c5e6 in Varietie, a3e5c6 in other 3; 28/1 - d3 absent in Raimondo and Galilei, d3 added in other 2; 31/2 - c1e3a4 and e3 altered to d3 in Raimondo, c2a4 in other 3; 37/2 - d3 in Raimondo, a2 in Varietie and d2 in other 2; 46/1 - c1 in Raimondo, f1 in other 3; 59/1 - a5 in Varietie, e5 in other 3; 65/1 - a4 in Raimondo, a3 in other 3; 66/1 - c4 in Raimondo and Galilei, c2 in other 2; 68/1 - c2 absent in Raimondo, c2 added in other 3; 69/2 - a2 in Raimondo and Varietie, d2 in other 2; 73/5 - e2 in Raimondo, d2 in other 3; 75/1 - c1 added in Raimondo, absent in other 3; 75/1 - a3 added in Varietie, absent in other 3; 76/1 - e5 added in Varietie, absent in Raimondo, e4 instead in other 2; 77/1 - c4 absent in Raimondo, c4 added in other 3; 77/2-4 - a4-c4-e5 in Raimondo, a3-c3-c4 in other 3; 79/1 - c4 in Raimondo, c3 in other 3; between 79-80 - 5 additional bars in Galilei, absent in other 3; 80/1 & 82/1 - e4 absent in Raimondo, e4 added in other 3; 82/2 - a4 in Galilei, c4 in other 3; 84/1 - c2 absent in Raimondo and Galilei, c2 added in other 2; 85/1 - e2 in Raimondo and Galilei, c2 absent in Varietie and Besard; 85/2 - 2 quavers a2-d3 in Varietie, crotchet a2 in other 3; 86/1 - a3 in Raimondo, a3 absent in other 3; 86/2 - 2 quavers d3-c3 in Varietie, crotchet d3 in other 3; 100/5 - f3 in Raimondo and Galilei, a2 in other 2; 101 - bar present in Raimondo and Galilei, bar absent in other 2; 105-106 - 2 bars present in Raimondo, one bar of 8 quavers c3c4-a3-c3-d3-a2-d3-c3-a3 instead in other 3; 107/3 - a3 absent in Raimondo and Galilei, a3 added in other 2; 108-114 - these 7 bars present in Raimondo and Galilei, absent in other 2; 109/1 - c4 added in Galilei, absent in Raimondo; 111/1 - c6 added in Galilei, absent in Raimondo; 113/3 - e5 added in Raimondo, absent in Galilei; 114/2 - f1 in Besard, h1 in other 3; 116/1 - g4h5 in Raimondo and Galilei, c3c4 in other 2; 116/4 - f1 in Besard, c1 in other 3; 118/1 - c3 in Raimondo, c3 c3 absent in other 3; 120/2-121/1 - 4 crotchets a2-e5c6-e3-a2a3c5-c2 present in Raimondo and Galilei, absent in other 2; 129-133 - 5 bar final flourish in Raimondo, 2 bars semibreve a2b3c4a6 fermata a2a3b4c5 in Galilei, the same with a6 absent in other 2. **C82(a).** vertical ties; 4/3 - crotchet absent; 30/3 - scribe altered e2 to c2; 40/5, 46/6, 90/1, 91/2 & 103/4 - scribe altered /c (E on 9D) to /a (E on 8E); 60/2-3 - crotchets instead of quavers; 70/2 - scribe altered b6 to d6; 75/6 - crotchet instead of quaver; 79/after 8 - a2 and c1 washed out; 80/4-5 - bar line added; 108/6-7 - semiquavers instead of demisemiquavers; 109/1 - fermata absent. **C82b.** 3/5 - a2 instead of a3; 41 - common time signature beginning of previous bar instead; Besard is identical to Varietie except for: 3/5 - a3 instead of a2; 12/8 - c3 absent; 12/9 - e3 absent; 15/3-4 - minim c2c3e5 instead of 2 crotchets c2e5-e3; 15/5-6 - minim d2f3c5 instead of 2 crotchets d2f3c5-f2; 16/2 - e3 instead of d3; 21/2 - b5 added; 22/1 - c4 absent; 24/6 - c3 instead of d3; 26/3 - a7 added; 33-34 & 39-40 - bar lines absent; 34/1 - d3a4 instead of d2a3a4a734/2 - c3 instead of b3; 34/4 - c2c4 absent; 34/6 - a4 absent; 34/10 - crotchet a2f3 instead of 2 quavers a2a4-c4; 34-35, 35-36 & 36-37 - bar lines 2 minims to the left; 35/1 - d2 absent; 40/6-9 - 2 semiquavers 2 quavers instead of 2 quavers 2 crotchets; 41/8 - d3 absent. **C83.** 19/1 - crotchet instead of dotted crotchet; 61/1 - fermata above semibreve instead of fermata; dissonances, similar to those in C65, assumed to be intentional suspensions rather than errors. **C84.** occasional vertical ties; 7F notated as 'a' and 8D as 'a/a', the latter changed here to 'a/a'; 3/1 - c7 instead of c8; 32/6 - crotchet instead of quaver; 73/3 - e4 instead of e5; 94/4 - d6 instead of e6; 103/3 - b8 instead of b7; between 111-112 - bars 107/1 to 111/3 duplicated and crossed out (duplicated 107/1 - e5 instead of e6); 122/1 - fermata absent. **C86.** 19/1 - e4 instead of e5; 36/4 - c1 instead of f2; 38/5 - h4 absent. The version in PL-Kj 40143 is closely concordant with Besard, with few and irregular barlines and adding left hand fingering dots and a dozen minor changes: 3/6 - a3 added; 4/9 - 2 quavers d3-a1 instead of crotchet d3; 4/13 & 5/5 - e5 added; 5/4 - a1a2 absent; 14/2 - a5 instead of a6; 14/16 to 15/1 - 17/1 - a3 added; 18/1 - a7 instead of c6; 26/13 - a5 instead of a6; 27/1 - semibreve a2a3b4c5 instead of d2f3e4c5 and ends here, whereas Besard continues for another 12 bars (28-39). **C87.** 1-2 - bar line absent; 3-4 - bar line a note to the right; 4-5 - bar line 2 notes to the right; 29-30 - bar line 4 notes to the right; 30-31 - bar line 8 notes to the right; 31-32 - bar line 16 notes to the right; 39/5 - a3 instead of a2; 46/16 - e4 instead of c4.

JOHN DOWLAND: JD60(a). 1/1 - minim rest absent; 1-2, 3-4, 5-6, 7-8, 9/10, 11-12, 14-15, 16-17, 18-19, 20-21, 22-23, 23-24, 25-26, 27-28, 29-30, 31-32, 33-34 & 35-36 - bar lines absent; 3/2 - a4 absent; 12/1 - crotchet absent; 13-14 - double bar line absent; 20/1 - a3 crossed out; 20/2 - a2 crossed out; 20/3 - e4 crossed out; 21/1 - scribe altered d2 to c2; 24-25 - single instead of double bar line; 36/1-2 - 2 semibreves instead of minim fermata. **JD60b.** 1/1 - minim rest absent; 2-3, 4-5, 6-7, 8-9, 10-11, 20-21, 22-23 & 24-25 - bar lines absent; 25/1 - fermata above semibreve instead of fermata. **JD60c.** bar lines absent (except double bar line); hold signs x and one or two dots under tablature letters indicating right hand index and middle fingering; 10/1 - a6 washed out and dotted semibreve instead of semibreve minim rest; 21/between 1-2 - f1f2a6 crossed out; 26/1 - fermata above semibreve instead of fermata. **JD60d.** bar lines absent (except 25-26 and double bar line); hold signs x and single dots under tablature letters indicating right hand index or middle fingering (dots under adjacent letters); 1/1 - crotchet instead of minim; 15/1 & 26/1 - signs below stave to indicate repeating the section between the signs; 26/1 - semibreve instead of fermata. **JD60e.** bar lines absent (except 25-26 and double bar line); hold signs x and single dots under tablature letters indicating right hand index or middle fingering (dots on adjacent notes); 4/1 minim rest absent; 14/between 5-6 - 2 quavers a2-c2 added; 15/1 & 26/1 - signs below stave to indicate repeating the section between the signs; 20/after 8 - c4-e5 added; 22/between 5-6 - 2 quavers d3-c3c4 added; 23/between 7-8 - 2 quavers c3-d3 added; 24/between 2-3 - 2 quavers c4-d3 added; 24/between 4-5 - quaver c3 added; 24/7 - quaver instead of crotchet. **JD60f.** german tablature; 2-3, 3-4 & 18-19 - bar lines absent; 8/2 - minim instead of dotted minim; 9/1 to 13/4 - crotchets absent; 19/1 - cipher for a4 below previous cipher for c4 and crotchet absent; 19/2 - fermata absent. **JD60g.** german tablature; 3/3 - quaver instead of crotchets; 3/4-7 - quavers instead of semiquavers; 3-4, 14-15 & 18-19 - bar lines absent; 7/3 - c2 instead of a2c3; 8/1 - semibreve absent; 17/4-5 - bar line added; 19/1-2 - crotchet and fermata absent. **JD60h.** 14-15 single instead of double bar line; 15/1 & 26/1 - signs below stave to indicate repeating the section between the signs; 25/1 - a4a7 instead of c4a5; 26/3 - semiquaver a note to the right; 26/7 - crotchet instead of semiquaver; 26/8 - fermata absent. **JD60i-i.** 14-15 - single instead of double bar line; 15-1 & 26/1 - sign below stave to indicate repeating the section between the signs; 23/6 - c3 instead of e3; 25/1 - dotted crotchet instead of crotchet and a2 absent preventing plucking chord with a plectrum so presumably a printing error; 26/2 - fermata absent. **JD60i-ii.** same changes as JD60i-i plus 2/1, 4/2, 8/1 & 20/1 - a2 instead of h2. **JD60j.** lute song; 2-1 & 8/1 - signs below stave to indicate repeating the section (lute tablature and same vocal text) between the signs; 7-8 single instead of double bar line; 11/1-2 - 2 quavers instead of 2 crotchets; 10-11 & 11-12 - bar line 2 minims to the right; 12-13 - bar line absent; 13/5 - semibreve absent in tablature; 1597 edition has the following differences

in the tablature: 2/4 - c4 absent; 3/6 - c3 instead of c4; 7/6 - a1 instead of f2; 8/1 - c5 instead of c4; 10/4 - a2 absent; 11/4 & 12/2 - a2c4 absent; 13/1 - a2a3 above following c4 instead; 13/3 - b4 instead of a3a7. **JD79(a)**. ornaments + and • to left of letters; 5-6, 10-11, 14-15, 18-19 & 22-23 - single instead of double bar lines; 13/5-6 - bar line added; 14/1-3 - scribe altered 2 quavers crotchet to 2 crotchets minim; bars 19-26 - added in darker ink and rhythm signs half length; 26/8 - fermata above minim instead of fermata. **JD79b**. lyra viol (ffeff - lute-way); # ornament to right of tablature letters; 2/4 & 3/1 - a1 added; 6/1 - b3 crossed out; 13/2 - c2d3 crossed out; 16/7-8 - bar line crossed out; 16/8 - a3c4 crossed out; 17/9 - minim instead of fermata. **JD79c**. rhythm signs and bar lines (except double bar lines) absent; dots under letters for right hand index fingering and vertical ties; 2/4 - a5 instead of a6; 3/1 - a6 instead of a5; 3/4 - a6 instead of d6; 5/2 - a5 absent; 6/2 - a1 added later. **JD79d**. vertical ties; 5-6 & 9-10 - '2' above double bar lines to indicate repeating section; 13/2 - fermata above minim instead of fermata. **JD79e**. rhythm signs double length (2 minims per bar) in original; vertical ties; 13/4 - semibreve instead of fermata. **JD79f**. dots under letters for right hand index fingering (and maybe index-middle fingers for dots on adjacent notes at 7/4-5, 16/8-17/1 & 24/4-5) and occasional vertical ties; 1/4 - c3c4 crossed out; 6-7, 11-12 & 16-17 - bar lines absent; 12/1 - b1 crossed out; 14-15 - single instead of double bar line; 17/8 - scribe altered c1a2? to d1 leaving ink blot; 22-23 double bar line absent; 25/7 - a4 crossed out; 26/1 - a2 crossed out; 26/5 fermata below semibreve instead of fermata. **JD79g**. one vertical tie and comma as ornament; 2/1 - a4 absent; 4/1 - d5 instead of d4; 5/4 - d3a4 absent; 5/5 - a7 absent; between 5-6 - bar of 3 crotchets a4-a7-d2d3 added; 9/1 - crotchet instead of quaver; 12-13 - bar line a note to the left; 12/5-6 - 2 quavers instead of 2 semiquavers; 13/2-3 - 2 quavers instead of 2 semiquavers. **JD79h**. vertical ties; 2/6 - d3 added; 5/1 - d2 instead of d3; 5/5 - d4 instead of d3; 9/3 - a5 absent; 10/3 - a1 added; 10/4 - a5 instead of a6; 12-13 - single instead of double bar line; 15-16 - bar line a note to the left; 16/3 - semibreve and fermata above double bar line instead of fermata. **JD79i**. 4/3 - a6 under previous h1 instead of a5 under f1; 14/1 - semibreve instead of fermata. **JD79j-i**. baroque lute (dfdf); comma as ornament; 11-12 - bar line absent; 13/4 - fermata absent. **JD79j-ii**. transcribed for renaissance lute (ffeff); same changes as JD79i-i. **JD79k-i**. mandore; rhythm signs double length (2 minims per bar) in original; left hand fingering above rhythm signs (1, 2, 3 & 4 for index, middle ring & little fingers); ornaments hatched downstroke of letter d changed to + here (16/3 & 24/1 - left hand fingering numbers 1 and 2 to show how to play lower mordent on d as d-c-d with left hand fingers 2-1-2) and • (17/1 & 25/1 - left hand fingering numbers 1 and 2 to show how to play upper mordent on c as c-d-c with left hand fingers 1-2-1); 2-3, 3-4, 5-6, 7-8, 9-10, 11-12, 12-13, 13-14, 15-16, 16-17, 17-18, 19-20, 21-22, 23-24, 24-25 & 25-26 - bar lines absent; 8/1 - c4 altered to d4 instead of d3; 26/1 - semibreve instead of fermata. **JD79k-ii**. transcribed for lute with same changes as JD79h-i. **JD79l**. lyra viol (ffeff - lute-way); horizontal ties; semicolon (changed to • here) and x to left of tablature letters as ornaments (once each); 41/3 - c2 instead of b2; 52/1 - minim instead of fermata. **JD79m**. transcribed from lyra viol (defhf); ornaments x and # to left of tablature letters; 1/1, 5/3, 12/1 & 13/3 - equivalent of c4 absent; 8-9 - bar line absent; 9-10 - double bar line absent; 12/after 5 - d2-b2 duplicated. **JD79n**. transcribed from lyra viol (edfhf); rhythm signs double length; horizontal ties and barred in 2 minims per bar (bar length doubled here); ornaments comma, short vertical line (: here) and # (plus # with comma below as double ornament at 15/2, 15/4, 21/2 & 25/2) all to left of letters; 14/1, 18/3, 25/1 & 26/3 - equivalent of c4 absent; 22-23 - bar line absent. **JD79o**. transcribed from lyra viol (defhf); rhythm signs double length and barred in 2 minims per bar (bar length doubled here); short vertical bar (changed to : here), comma and + as ornaments; 27/1, 31/3, 38/1 & 39/3 - equivalent of c4 absent; 35/1 minim (changed to crotchet here) instead of dotted minim (dotted crotchet); 32-33 & 36-37 - bar lines absent; 39/3 - semibreve instead of fermata. **JD79p**. transcribed from lyra viol (ffhf); horizontal ties and ornaments # to right and x to left of letters; barred in 2 instead of 1 minim per bar; 52/1 - minim instead of fermata. **JD79q-i**. diatonic cittern in french tuning; 13/1-3 - two bars of 2 minims double bar line semibreve instead of one bar of 2 crotchets fermata. **JD79q-ii**. transcribed for chromatic cittern in italian tuning; same change as JD79r-i plus: 4/1 & 6/1 - a2 instead of h2. **JD79r**. chromatic cittern in italian tuning; 1/1 & 5/3 - a4 absent; 1/4, 2/1, 3/1 & 3, 7/1, 9/1, 15/1, 21/1 to 22/2, 23/1 & 3 & 5, 24/4, 25/1 & 3 - crotchets absent; 1-2, 3-4, 4-5, 6-7, 7-8, 11-12, 13-14, 19-20 & 25-26 - bar lines absent; 2/1 - f3 added; 10/2 - d2 instead of f2; 14-15 - single instead of double bar line; 15/8 - a2 instead of h2; 23/2 - scribe altered g1 to f1; 26/5 - fermata above dotted minim instead of fermata. **JD79s-i**. diatonic cittern in french tuning; rhythm signs absent; 'bis' written above double bar lines indicating sections to be repeated; 1-2, 8-9 & 12-13 - bar lines absent; 1/4-5, 3/3-4, 6/2-3, 7/2-3, 8/2-3 & 9/1-2 - bar lines added; 2/2 - c2 instead of e2; 5/2 - d4 instead of e4; 8/4 - a1 instead of n1; 9-10 - single instead of double bar line. **JD79s-ii**. transcribed for chromatic cittern in italian tuning; same changes as JD79p-i plus: 2/1, 3/1, 5/2, 7/1, 7/2, 8/1, 10/1, 11/2 & 12/3 - a2 instead of d2. **JD79t**. chromatic cittern in italian tuning; dots under tablature letters indicating right hand index fingering; 6/4-5, 9/9-10, 23/4-5 & 26/8-9 - bar lines added; 11-12 - bar line absent; 26/9 - minim instead of fermata. **JD86**. German tablature; 1/2 & 30-31 - bar lines absent; 11/1 - b2 changed to a2b3; 23/1 - f3 changed to f4; 25/4 - a7 [F] instead of a8 [D]; 27/5 to 29/2 - quavers instead of crotchets; 29/3-6 - semiquavers instead of quavers; 29-30 - bar line 3 notes to the right; 30/1 - a6 absent; 31/1 - minim instead of semibreve; 34/3 - d2 changed to a2; 42/6-7 - d2, c5 vertically aligned; 43/1-3 - a7, a2 (changed to a3 here) and f1 vertically aligned; 43/5-6 - a5, a1 vertically aligned (Poulton reconstructs bars 42-43 differently); 44/1-2 - c3-f3 changed to e4-f4; 44/3 - d1d2a3 instead of d2d3a4. **JDapp-a**. lute song; 3-4, 4-5, 8-9, 16-17 - bar lines absent; double bar lines at 10-11 and the end include dots to indicate repeating tablature for bars 1-10 for the second and third lines of the verses, and repeating tablature for bars 11-20 also repeating fifth and sixth lines of the verses. Second and third verses: 2. But, O the fury of my restless feare, / The hidden anguish of my flesh desires, / The glories and the beauties, that appear: / Betweene her browes, neere Cupids closed fires, / Thus while she sleeps, moves sighing for her sake: / So sleeps my Love, and yet my love doth wake. / 3. My love doth rage, and yet my love doth rest: / Feare in my love, and yet my love secure: / Peace in my love, and yet my love opprest: / Impatient, yet of perfect temperature. / Sleepe, dainty love, while I sigh for thy sake: / So sleeps my love, and yet my love doth wake; 1597 edition has the following differences in the tablature: 9/5 - c4 absent; 16/1 - f3 instead of a3; 17/2 - a1 instead of c1; 17/3 - c3 added; 18/1 - a1c2d3 absent; 18/2 - e2 instead of a2; 18/4 - a3 absent; 18/5 - c4 added and a6 absent; 18/6 - a6 instead of d3c6; 19/1 - a1a2 absent. **JDapp-b**. accompaniment transcribed from lyra viol (fefhf); dots under tablature letters and ornament + used once; 3/2 - semibreve instead of minim and minim rest; 3-4 & 9-10 - bar lines absent; 10-11 - double bar line absent; 18-19 - bar line a note to the left; 20/2 - fermata absent; the harmony does not quite match JDapp-b & d. **JDapp-ci**. mandore (hfhf); left hand fingering above rhythm signs (1, 2, 3 & 4 for index, middle ring & little fingers); ornament • to right of tablature letters; bar lines absent (except at 5-6, 12-13, 14-15 & 16-17 and added at 2/1-2, 7/2-3 & 19/2-3); 3/1, 4/1, 8/1 & 9/1 - minims instead of semibreves; 5/1, 10/1 & 16/1 - semibreves instead of dotted semibreves; 12/1-2 - dotted minim crotchet instead of semibreve minim; 17/1 - semibreve instead of minim; 20/1 - semibreve instead of fermata. **JDapp-cii**. transcribed from mandore (hfhf); same changes as JDapp-ci. **JDapp-d**. transcribed from lyra viol (defhf); horizontal ties and ornament as vertical bar to left of letters (changed to : here); equivalent of grey notes absent in the original lyra viol setting;

BALLADS: P1. ornaments # and # and dots under tablature letters for right hand index fingering; 4/1, 4/2 & 8/1 - dotted minims instead of minims; 8/2 - fermata above dotted minim instead of fermata. **P2**. ornament • to left of letters; 3 dots below letters interpreted in the Manchester gamba book as 'A thumpe wth y^e ringe finger' instead of a bowed note, presumably a thumb stroke on the lute is best; 1/1, 3/1, 5/1, 7/1, 9/1, 11/1 & 19/1 - a5 absent; 1-2, 6-7, 9-10, 16-17 & 17-18 - bar line a note to the right; 2-3, 11-12 & 18-19 - bar line absent; 3-4, 10-11 - bar line 2 notes to the left; 3/1 - crotchet instead of dotted crotchet; 9/1 - dotted minim instead of dotted crotchet; 16-17 - single instead of double bar line; 17/1-4 - crotchets absent; 19-2 - bar line a note to the left; 20/1 - crotchet instead of minim; 20/2 - fermata absent. **P3**. bar lines except double bar line absent; ornament # to left of letters; 1/1 - a5 absent; 1/2 - crotchet a note to the right; 8/1 - minim absent; 8/2 - fermata absent. **P4**. ornament x to left of letters; 4-5 - single instead of double bar line; 8/1 - minim instead of fermata. **D1**. bass notes added editorially; 33/1 - fermata c2d3c4a5 absent. **D2**. horizontal ties and dots under letters for right hand index fingering; barred in 6 instead of 3 minims per bar; 1-8 - bars absent in lute setting and arranged for lute from melody in Playford 1651; 16-17, 32-33 & 56-57 - single instead of double bar lines; 24/1 - a1 scratched out; 26/>10 - b3 scratched out and the error marked #; 29/9 - # beneath b3 possibly an ornament; 30/1 - scribe changed quaver to crotchet; 48/4 & 64/4 - semibreves instead of dotted minims; 65-72 - bars absent and constructed editorially. **D3**. 8/5 - crotchet instead of fermata.

RIPPE. Rippe 2. Fezandat and Le Roy are barred in 2 minims per bar and Siena 4; dots under tablature letters to indicate right hand index fingering in all three; vertical ties in Siena; the differences between the three versions are: 7/2 - e1 in Siena instead of d1 in Le Roy and Fezandat; 15 - bar absent in Fezandat and Siena; 33/3 - a3a4 in Siena instead of a2a3 in Le Roy and Fezandat; 35/1 - a3 added in Siena; 42/2 - a2 added in Siena; 57/2 - c2 in Le Roy instead of d2 in Fezandat and Siena; 78/3 - a3 in Siena instead of a4 in Le Roy and Fezandat; 80/2 - c5 in Le Roy instead of c4 in Fezandat and Siena; 91/3-6 - 2 crotchets d6-c6 in Siena instead of 4 quavers c5-a5-d6-c6 in Le Roy and Fezandat; 98/2 - f2 in Siena instead of l2 in Le Roy and Fezandat; 100/2 - c2 in Siena instead of f2 in Le Roy and Fezandat; 110/2 - a4 in Siena instead of b4 in Le Roy and Fezandat; 133/1 - c5 in Le Roy instead of b5 in Fezandat and absent in Siena; 136/1 - c1 in Le Roy absent in Fezandat and Siena; 137/2 - f1 in Le Roy and Fezandat absent in Siena; 139/2 - e2 in Siena instead of d2 in Le Roy and Fezandat; 143/2 - e5 in Siena instead of d5 in Le Roy and Fezandat; 145-146 - bar line absent in Fezandat; 157/4 - e1 in Siena instead of d1 in Le Roy and Fezandat; 160/1 - c4c5 in Siena absent in Le Roy and Fezandat; 160/3 - b4 in Siena instead of a4 in Le Roy and Fezandat; 169/1 - c5 in Le Roy absent in Fezandat and Siena.