**Music supplement to Lute News 121 (April 2017): The Fantasias of Lorenzino Tracetti and Vincenzo Pinti. Ballad settings: Dargason and Peggy Ramsey**

**John Dowland part 22: Come away JD60, What if a day JD79 and pavan JD86**

**Fantasias of Lorenzino Tracetti/Vincenzo Pinti**

To continue the series of music by Lorenzino Tracetti and Vincenzo Pinti,[[1]](#footnote-1) here is one version of each of all the ascribed fantasias, with additional versions of some in the accompanying *Lutezine*. As a guide to playing them, nine of the fourteen have been recorded.[[2]](#footnote-2) Biographical information summarised from the work of Mariagrazia Carlone identifying Tracetti and Pinti as two distinct Knights of the Lute,[[3]](#footnote-3) can be found in the supplement to *Lute News* 115 (October 2015). All the music here is titled fantasia, with the exception of C65, which is called *recercata* in the unique source, and some are titled fantasia in one or more sources and recercar (C80), tiento (C66) or preludium (C86) in other sources. A diversity of styles is represented with fantasias in four major or minor keys, but not enough to distinguish the two composers. Fantasias between C65 and C80 are ascribed to Laurencini or Lorenzino by name in at least one source and are assumed to be by Tracetti. That is, except for conflicting ascriptions in other sources of three: C77 is ascribed Laurencini in two sources but to MN, presumably Melchior Neusidler, in another; C78 is ascribed to Lorenzino in 40032 but to Diomedes in Besard; and C80 is ascribed to Laurencini in Besard and Robert Dowland's *Varietie*, but in Galilei's Fronimo 1584 in a section of four-part ricercars ascribed di B. M, who remains unidentified. So the composer of these three remains in doubt. Fantasias from C82 to C87 are ascribed to Equitis Romani or Cavallier/Knight of the Lute, which could refer to either Tracetti or Pinti as both were members of orders of knights in Rome. C82 is ascribed to Equitis Romani in Besard, who distinguished between Equitis Romani and Laurencini, and to the Knight of the Lute in Robert Dowland's *Varietie*, but is ascribed to Lorenzino in the Herbert of Cherbury manuscript. Also C83 is ascribed to Cavallier du Luth in Herbert, and to Mr de Lorency in a keyboard cognate, considered to be Lorenzino.[[4]](#footnote-4) So these two are likely to be by Lorenzino, and by extension so is C84, also ascribed Cavallier de Luth in Herbert. Finally, as Besard distinguished Laurencini from Equitis Romani, C86 and C87 are more likely to be by Vincenzo Pinti.

**C65.** PL-Kj 40032, pp. 277-278 *Ricercata di Lorenzino* pp. 10-11

**C66.** PL-Kj 40032 (Barbarini), p. 209 *Tiento de sesto tono* 4

Besard 1603, f. 20r *Fantasia Laurencini* - Crawford[[5]](#footnote-5) 22 *Lutezine*

**C71.** D-Hs ND VI 3238 (Schele), p. 137 *Fantasia L* [[6]](#footnote-6) 5

Besard *Thesaurus Harmonicus* 1603, f. 22r *Fantasia Laurenc.*

cf. NL-Hnmi Kluis A 20 (Siena), f. 72r *Fantasia* - C71/2

PL-Kj 40032, p. 130 untitled *Lutezine*

**C72.** PL-Kj 40032, pp. 208-209 *Fantasia* 14-15

Besard 1603, f. 13v *Fantasia Laurencini* - Crawford 6 *Lutezine*

Mertel 1615, pp. 195-196 *Phantasiae et Fugae 59* *Lutezine*

**C74.** Besard 1603, f. 18v-19r *Fantasia Laurencini* - Crawford 20 8-9

**C75.** Besard 1603, f. 19r *Fantasia Laurencini* - Crawford 21 18

parody of *C'est à grand tort* by Claudin de Sermisy[[7]](#footnote-7)

**C77.** Besard 1603, f. 14r *Fantasia Laurenc.* - Crawford 7 19

CH-Bu F.IX.70 (Wurstisen), p. 47 *X Fantasia MN* [[8]](#footnote-8)

GB-Cu Add.3056, f. 21v *Fantasia Laurincini* [[9]](#footnote-9)

**C78.** PL-Kj 40032, pp. 206-207 *Fantasia di Lorenzino* 20-21

Besard 1603, f. 29v *Fantasia Diomedes* [[10]](#footnote-10)

**C80.** I-COc 1.1.20 (Raimondo), ff. 46v-49r *Fantasia* [[11]](#footnote-11) 6-8

Galilei *Fronimo* 1584, p. 116 untitled [*Ricercare a 4 voci di B. M.*] *Lutezine*

Besard 1603, ff. 26v-27r *Fantasia Laurencini*

Dowland *Varietie* 1610, sigs. F2v-G1r *Fantasie 4*

*Composed by the most famous and divine Laurencini of Rome* *Lutezine*

**C82.**  GB-Cfm 689, ff. 14v-15r Fantasia Lorenzino 22-24

Besard 1603, f. 27v *Fantasia Equitis Romani Lutezine*

Dowland 1610, sigs. F1v-F2r *Fantasia 2 Composed*

*by the most famous, the Knight of the Lute* *Lutezine*

cf. Mertel 1615, pp. 264-266 Phantasiae et Fugae 111 - C82/2

**C83.** GB-Cfm 689 (Herbert), f. 75v *Fantasia Cauallier du Luth* 26

cf. F-Pn Rés.Vm7.674-675 (Bauyn), ff. 34r-34v *Fantaisie*

*de Mr de Lorency* - keyboard

**C84.** GB-Cfm 689, ff. 78v-79r *Fantasia Cauallier du Luth* 12-14

**C86.** Besard 1603, ff. 3v-4r *Praeludium Equitis Romani* 24-25

PL-Kj 40143, ff. 39v-40v *Fantasia equitis Romani excellentissima*

**C87.** Besard 1603, ff. 28v-29r *Fantasia Equitis Romani* 16-17

**John Dowland Come again (JD60) What if a day (JD79) & Pavan (JD86)**[[12]](#footnote-12)

*Come againe: sweet loue doth now unuite*, the seventeenth song in John Dowland's *First Booke of Songes or Ayres* published in 1597, is set as a lute solo in Mathew Holmes last manuscript Nn.6.36 copied *c.*1605-15. The lute solo adheres to the two strains of the song, but is curiously titled *Come away*, which is the beginning of the eleventh song *Come away, come sweet love*, in Dowland's *First Booke of Songes*. As the words of *Come away* do not fit the music as an alternative text, it seems that Holmes was confusing the two titles.[[13]](#footnote-13) The song *Come againe* is printed with two sets of verses, as the first verse written below the music is headed '2' and then the numbering of the four remaining verses begins at '1' again.[[14]](#footnote-14) In fact, settings of the same music is in Holmes' solo cittern manuscript Dd.4.23 and bass viol part book titled *All the day* from the first line of the second set of verses, suggesting that both texts set to the same music were in circulation independently.[[15]](#footnote-15) The Nn.6.36 setting is edited here (**JD60**), and the song and cittern settings plus another six for solo lute from continental sources are in the *Lutezine* accompanying this *Lute News*. Although based on Dowland's song, there is little to suggest that he made any of the instrumental arrangements himself.[[16]](#footnote-16)

**JD60.** GB-Cu Nn.6.36, f. 21v *Come away* - DowlandCLM 60 p. 27

cf. Dowland 1597, sigs. I1v-I2r *XVII. Come againe: sweet loue doth now unuite* - lute song; cf. D-Kl 108/I, f. 32v - lute song with Italian text. Instrumental cognates: D-Kl 108/I, f. 1v *Paduana*; D-Kl 108/I, f. 64v *Paduana Anglois*; D-Kl 108/I, ff. 64v-65r untitled; D-LEm II.6.15, p. 472 *Commia guinae Dulandi 5*; D-LEm II.6.15, p. 502 *Commia Doulandi*; US-CA Mus.181 (Otley), f. 11r *All the daye* / *Al the daye* - cittern; Valerius 1626, pp. 166-167 *Stem: Engels Com again, metten Bas: Ende is een tWeespraeck tusschen Ian ende Pieter* - settings for lute, citternand voice; I-Tn Foà 7, ff. 55v-56v *Pauana Come* & 56r-56v *Alio modo* - keyboard; GB-Cu Dd.5.20, ff. 26v *All the day* & 28r *All ye day* - viola da gamba.

[Additional: A-KR L 81, ff. 154v-155r *Alemanda*; D-Dl M 297, pp. 142-143 *Allemandt*; GB-Lbl Sloane 1021, f. 29v *Pavana Engla Com* - B strain; Klosmann 1622 no. XXIII & XXXIII *Intrada Anglica* - index *Padovana Anglica* - instr. ens. à4; GB-Lcm 2093, ff. 16v–17r untitled continuation of previous piece, Doctor Bulls ground; US-NYp Mus. Res. MNT 131, f. 14r. *Comagaine* - copied by Sebastian Lemle + Lachrymae Pavan.]

Of the many sources of the two-stanza song 'What if a day, or a month, or a year', only one in a book of English grammar identifies the author as Thomas Campion.[[17]](#footnote-17) So presumably Campion wrote the poem, although it is not clear whether he also composed the tune. Many sources of the text of the poem with or without the music survive,[[18]](#footnote-18) and the tune is also known from instrumental arrangements for lute, cittern, mandore, lyra viol, and keyboard. One untitled lute setting was copied into the Folger-Dowland lute book by Dowland himself. Although not bearing his name it has been suggested that he made this arrangement himself,[[19]](#footnote-19) and also that it was as an exercise for a student.[[20]](#footnote-20) This setting, edited here (**JD79**), is unique to the source, and all the cognate versions for lute and other plucked or bowed instruments are in the *Lutezine* accompanying this *Lute News*.

**JD79.** US-Ws V.b.280, f. 23r untitled - DowlandCLM 79 28

cf. Richard Alison *An Howres Recreation in Musicke* (London, 1606), no *XVII What if a day or a month or a year* and *XVIII* *Earthes but a point to the world* - 5 voices. Instrumental cognates: CH-Bu F.IX.53, f. 19r untitled; D-B 40141 (Nauclerus), f. 186v untitled; GB-Cu Add.8844 (Trumbull), f. 2r untitled; GB-Cu Dd.9.33, f. 62v untitled; GB-Lbl Eg.2046 (Pickeringe), f. 19r untitled; GB-En Acc.9769 84/1/6 (Balcarres), p. 127 *What if day, a month*; *or a year ... Jean mores way, mr Beck* - baroque lute; US-Ws V.b.280 (Folger-Dowland), f. 87r *what if day or a nigihte or a yere*; Valerius 1626, pp. 247-248 *Commedianten dans* [*Berg op Zoom*] - settings for voice, lute and cittern. Mandore: GB-En Adv.5.2.15 (Skene), pp. 107-108 *What if a day*. Cittern: GB-Cu Dd.4.23, f. 32r *What is day or a night or an hower*; GB-En 9450 (Edwards), f. 42r *Quhat if a day*; Robinson 1609, sig. K2r *What if day*. Lyra viol:GB-CHEr DLT/B31 (Leycester), f. 7r *What if a Day Alfonso waye* - (ffhfh) - VdGS[[21]](#footnote-21) 7581; GB-CHEr DLT/B31, f. 53r *What if a day* - (ffeff); GB-En Dep.314 no. 24 (Sutherland), p. 10 untitled - (defhf); GB-En Dep.314 no. 24, p. 16 *What if A day a herp sherp* - (defhf); GB-En Dep.314 no. 24, p. 20 *What if a day Harp flat* - (edfhf); GB-En P637 R787.1 (Cockburn), f. 4v *What if a day* - (defhf); GB-En P637 R787.1, f. 18v *What if a Day harp flat*- (edfhf); GB-Lbl Add.63852 (Boynton), f. 114r *Whatt if a day* (defhf); GB-Mp BRm 832 Vu 51 (MLVB), p. 12 *What if a daye.* (ffeff) - VdGS Sumarte 12. Cognates for other instruments listed in the *Lutezine.*

[Additional: Camphuysen *Stichtelijke Rijmen Tweede Deel* 1647, pp. 146-151 Sang: Essex Lamentatie. Of: Wat if a daye &c.]

A pavan ascribed *Dulandi* (**JD86**) is found only in a manuscript of Leipzig provenance. It bears few traces of Dowland's style and may be a corrupt attempt at copying down a pavan from memory after hearing it performed.

**JD86.** D-LEm II.6.15, p. 115 *Pavana Dulandi* p. 29

**Dargason or Sedany**

**D1.** Playford *Dancing Master* 1st & 4th ed. 1651/1670, p. 71 (*The*) *Sedan[n]y or Dargason* - arranged from violin melody 21

**D2.** Dd.2.11, f. 8r *Dargason* [[22]](#footnote-22) 30-31

**D3.** Playford *A Booke of New Lessons for the Gittern* 1652,

p. 9 *16 Dargason or Sedany* - gittern [or 2nd-4th courses of a lute!] 31

[Additional: GB-Lam 600 75r *Sidania* - lyra viol tuned ffhfh - same?]

A set of seven lute variations on the tune *Dargason* in Mathew Holmes' first lute book Dd.2.11 copied *c.*1588-1595 lacks the tune at the beginning and ends rather abruptly, so a first section stating the tune and a final florid variation has been added editorially. The dance and ballad tune called *Dargason* or *Sedany* is known from gittern and violin settings in John Playford's mid-seventeenth century prints and no other contemporary instrumental versions are known.[[23]](#footnote-23) However, Gustav Holst names and quotes *Dargason* in his Second Suite for Military Band op. 28 (1911), orchestrated by Gordon Jacob as the *Fantasia on the Dargason* in the *Hampshire Suite*, and Holst arranged it again in the finale of his *St Paul's Suite* Op. 29 (1912-13). According to William Chappell, the word ‘dargason’ may be derived from the Anglo-Saxon *duergar* (‘dwarf’, ‘fairy’), consistent with its use to suggest fairyland in John Day's play *Ile of Gvls* of 1606 (act 5) in the lines 'We have won them away to Dargison' and again 'An ambling nag, and a-down, a-down, We have borne her away to Dargison', and in Ben Jonson's *Tale of a Tub* of 1633 (act 4 scene 3) when Squire Tubs' governor Basket Hilts says 'But if you get the Lasse from *Dargison*, what will you do with her?'. The tune was also called for in three ballads, the earliest dated to the 1570s, 'A merye ballat of the hathorne tre' 'To be songe after Donkin Dargeson' beginning 'It was a maide of my countre' (GB-Lbl Cotton Vespasian A.25) which fits the music here; as well as 'London Alacritie' from 1643 beginning 'By hearsay our foes they are coming to town' ... to the tune of 'Michaelmas Terme, or Dargeson' (GB-Lbl 1870.d.1 [8]),[[24]](#footnote-24) and 'The Shropshire Wakes or Hey for Christmass. Being the delightful Sport of most Countries' beginning 'Come Robin, Ralph, and little Harry, and merry Thomas at our Green' 'To the tune of, Dargason' (Bod 23061,[[25]](#footnote-25) *c.*1672-96). The tune, although not named, is also set to the words 'Oft have I ridden vpon my gray nag and with his cut tayle he plaid the wag, and down he fell vpon his cragge' in a 'cannon in the unison' beginning 'Hey downe downe' in Ravenscroft's *Pammelia* 1609, sig. C3r no 30. The alternative title (*The) Sedany* in Playford's prints is probably the same as *Seedanen* in the tune list from Lleweni Hall from the 1590s.[[26]](#footnote-26) Sidanen, Welsh for silken, is also a Tudor epithet for a fine woman, and Sedanen was a heroine of great beauty and daughter or daughter-in-law of Prince Llewelyn of North Wales. She was the subject of 'a ballat of brittishe Sidanen applied by a courtier to ye praise of ye Quene' a ballad offered in praise of Elizabeth I and recorded in the Stationers Register in 1579 (Rollins[[27]](#footnote-27) 249). Sedanen was also a character in Anthony Munday's play 'John a Kent and John a Cumber' known from a copy written *c.*1590.[[28]](#footnote-28)

**Peggy Ramsey**

**P1.** IRL-Dtc 408/I (Ballet), p. 26 *Pegaramsey* p. 4

IRL-Dtc 408/I, p. 7 untitled and incomplete

**P2.** GB-En Dep 314 no. 24, p. 5 *Bony peggie Ramsay / Harp Sharp* - transcribed from lyra viol (defhf) - VdGS 7549 27

**P3.** GB-Cu Dd.6.48, f. 13r *Peg Ramsey* - transcribed from

lyra viol (defhf) 28

**P4.** GB-Mp BRm 832 Vu 51, p. 92 *The Pigges of Rumsey* transcribed from lyra viol (bagpipe tuning fhn) - VdGS 9984 *Lutezine*

The dance and ballad tune Peggy Ramsay is probably the same as *pegi ramsdale* found in the tune list copied in the 1590s from Lleweni Hall in Denbigh, North Wales.[[29]](#footnote-29) The music is known from a complete (**P1**) and an incomplete statement of the two strains in the William Ballet lute book copied *c.*1590-1610, as well as from three different settings for lyra viol (transcribed for lute as **P2-4**) and four sources of a set of variations for keyboard by John Bull.[[30]](#footnote-30) One of the lyra viol settings is a variant of the tune and is called *Pigges of Rumsey*, presumably a corruption of the usual title. Peggie Ramsey is one of seven dance tunes quoted in Thomas Nashe’s *Have with you to Saffron-Walden* 1596.[[31]](#footnote-31) Peggy's predicament in the original ballad is presumably alluded to in Shakespeare's *Twelfth Night* from 1599-1600 (act II scene 3) when Sir Toby Belch says of the puritanical steward of the household Malvolio, 'My lady's a Cataian, we are politicians, Malvolio's a Peg-a-Ramsey, and sings Three merry men we be.' It is also named as a dance tune in the anonymous play *The Partiall Law* of 1625 (act II scene iv),[[32]](#footnote-32) and as a dance tune in Joseph Rutter's *The Shepheard's Holy-day* 'A Pastorall Tragi-Comaedie. Acted before both their Majesties at White-Hall, by the Queenes Servants' in 1634, and published in *Wits Recreations Selected from the finest Fancies of Moderne Muses* in 1640.[[33]](#footnote-33) An original ballad is not known to tell us the story of Peg/Bonny Peggy/Little Peggy, although she may have been from the market town of Ramsey in Huntingdonshire near the Benedictine monastery Ramsey Abbey. The tune is set to the words 'Little pegg of Ramsey wth ye yellow hayre & couldst thou greet if I were dead, marye would I feare' in the cantus of William Cobbold's *New Fashions* for five voices from before 1622.[[34]](#footnote-34) A later song beginning 'Bonny Peggy Ramsey that any Man may see' is in Thomas d'Urfey's *Pills to purge Melancholy* 1719 (vol. V, no 139). The latter calls for a different tune 'London is a fine town' and the bawdy text about Peggy Ramsey may or may not be related to the original ballad. Also, on f. 121v immediately preceding the music for *Little Pegge of Ramsie Mr. Dr. Bull* in the keyboard manuscript F-Pn Rés.1186 *c.*1630s, a later hand has written two verses of text that parodies the second and part of the third verses of a different song in *Pills to purge Melancholy* 1719 (vol. II, pp. 128-131): 'Pretty Pegg of Wandsor' beginning 'The Infant Spring was shining, With Greens and Cowslips gay' to a different tune. The parody substitutes 'pretty Peggie of Ramsay' for 'pretty Pegg of Wandsor'.[[35]](#footnote-35) The tune was used for other ballads, such as the two entered in the Stationers Register in August 1586, the first 'An excellent merrye songe of the freier and the boye' 'To the tune of Peggy Ramsey' beginning 'In reading merry memoryes' (Rollins 921) with text in the Shirburn Ballads (I no XXXVII).[[36]](#footnote-36) The second is 'A merry jest of John Tomson and Jakaman his wife' 'To the tune of Pegge of Ramsey' beginning 'When I was a Batchelour' (Rollins 1727) with the refrain 'Give me my yellow hose againe*'* (EBBA[[37]](#footnote-37) 30181, *c.*1611-1656). Another ballad also calls for the tune, 'The Sale of Esaus Birth-right; OR The New Buckingham Ballad To the Tune of the London Gentlewoman, or Little Peggey Ramsey' beginning 'A Wondrous Tale I will relate' with the same refrain as above, 'Give me my yellow Hose againe' (EBBA 32166 & 35534, *c.*1679, etc.).[[38]](#footnote-38)

Settings of more ballad tunes, *The Carman's Whistle*, *A Health to Betty, What you will* and *Besse Bell*, are in the *Lutezine*.[[39]](#footnote-39)

*John H. Robinson - March 2017*

**Commentary**: No commentary for the Lutezine items *Carmans 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-e3a4 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-c5 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 - e3 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 pe r 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', the latter changed here to '/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 og 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 (dfedf); 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 (ffhfh); 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 - e3-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 restlesse 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 - e4 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 ye 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.

1. The Lorenzino courante was edited in *Lute News* 114 (July 2015), galliarde in *Lute News* 115 (October 2015) & preludes in *Lute News* 118 (July 2016). [↑](#footnote-ref-1)
2. Recordings of Lorenzino's fantasias that I know of: Lutz Kirchhof *Varietie of lute-lessons* (SEON SBK60098, 1980), C80 (track 1); Paul O'Dette *Lord Herbert of Cherbury's Lute Book* (Harmonia Mundi HMU907068, 1992) C84 (track 12); Paul Beier *Il Cavaliere del Liuto: Music by Laurencinus Romanus* (Stradivarius STR33447, 1996) C71 (track 1), C74 (track 10), C75 (track 28), C77 (track 25), C78 (track 13), C82 (track 7); David Parsons *Elizabethan Lute Music from Robert Dowland's Varietie of Lute Lessons* (Metronome METCD1050, 2001) C80 (track 2); Marco Pesci *Lorenzino del Liuto: Preludes Fantasias Dances* (NAXOS 8.570165, 2006) C72 (track 2), C74 (track 19), C75 (track 15), C77 (track 5); and James Akers *Thesaurus Harmonicus* (Natural Studio NSR CD018, 2012) C80 (track 4). [↑](#footnote-ref-2)
3. Numbering from Mariagrazia Carlone ‘The Knights of the Lute: Musical Sources’ *Journal of the Lute Society of America* xxxviii (2005), pp. 1-45. Excluded here are C90 *Final Cavaliero maestro di Roma* known to have been amongst manuscript additions to the now lost copy of Domenicho Bianchini *Intabolatura de Lauto* 1546 formerly in the Bibliothek der Marienkirche Sorau [Brown 15465]; and C76 *Fantasia dj M Lorenzino* *Romanese* / *Capriccio del Sr Santino da Parma /* [*Canzon Signor Lorenzin* in Hebrew] in D-Sl Mus.G.I.4 III, ff. 25v-26r, considered to be by Santino Garsi da Parma and edited in the *Lutezine* to *Lute News* 111 (October 2014), no 31 and in *Lute Fantasias and Recercars transcribed from Manuscripts in German Tablature c.1580-1630* (Lübeck: Tree Edition, 2012), no 21. [↑](#footnote-ref-3)
4. François-Pierre Goy '«Monsieur de Lorency» démasqué : le doyen des compositeurs du «manuscrit Bauyn»' in: C. Reynaud & H. Schneider *Noter, annoter, éditer la musique. Mélanges offerts à Catherine Massip* (Bibliothèque nationale de France 2012), pp. 15-29. [↑](#footnote-ref-4)
5. Tim Crawford (ed.) *Thirty Pieces for Lute by Laurencini* (Lute Society 1979). [↑](#footnote-ref-5)
6. Bars 13-14 are the same as bars 16/9-17/9 of Besard 1603, f. 6r *Prael. Bocq*(ueti)*.*, edited in the supplement to *Lute News* 117 (April 2016), no 3, and the same two bars used as a flourish after the final chord of CZ-Pnm IV.G.8 (Berner), f. 21v *praeludium*. [↑](#footnote-ref-6)
7. Other parodies: NL-DHnmi Kluis A 20 (Siena), ff. 6r-6v *Di Pier*[in]*o*; Belin *Premier Livre* 1556, Sigs. A2v-A3r *Fantasie*. [↑](#footnote-ref-7)
8. Edited in *Lute Fantasias and Recercars transcribed from Manuscripts in German Tablature c.1580-1630* (Lübeck: Tree Edition, 2012), no 37. [↑](#footnote-ref-8)
9. Edited for *Lute News* 91 (September 2009), no 1. [↑](#footnote-ref-9)
10. Both edited for *Lute News* 97 (April 2011), no 16a/b. [↑](#footnote-ref-10)
11. Theme similar to parody of *Canzone La spiritata* by Giovanni Gabrielli. Similar opening to the otherwise unrelated I-Ra 1608, f. 17v untitled - C80/2 (thank you to Franco Pavan for a copy). [↑](#footnote-ref-11)
12. Poulton and Lam *Collected Lute Music of John Dowland* (Faber 1974/R1978 & 1981)[DowlandCLM], pp. 187-188/333, 244-245/338 & 256-257/338; Diana Poulton *John Dowland* (Faber 1972/R1982) [PoultonJD], pp. 164 & 237; John M. Ward *A Dowland Miscellany JLSA* X (1977), pp. 69, 75 & 152. [↑](#footnote-ref-12)
13. See also the songs 'Come away, come away, we grow ielous of your stay' in Alfonso Ferrabosco *Ayres* 1609, no 3, and 'Come again, sweet nature's treasure' by Edward Johnson (see Philip Brett *Consort Songs* Musica Britannica 22, revised 1974, no. 33b). [↑](#footnote-ref-13)
14. First verse of alternative text is: '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'. [↑](#footnote-ref-14)
15. For a discussion and listing of sources of the text and song see David Greer *John Dowland Ayres for Four Voices* Musica Britannica VI (Stainer and Bell, revised 2000), p. 199. [↑](#footnote-ref-15)
16. Two galliards by Daniel Bacheler also quote the second strain of the tune: third strain of GB-Dd.5.78.3, f. 55v-56r *D.B.* and second strain of GB-Dd.5.78.3, f. 67v-68r *DB*, edited as DB24 & DB32 in the supplement to *Lute News* 116 (December 2015). [↑](#footnote-ref-16)
17. Alexander Gil's *Logonomia Anglica*, published in 1619, quotes the first stanza of 'What if a day' with the music as an example of 'Rhyme in Poetry', the original Latin text referring to it as 'Ut in illo perbello cantico Tho. Campiani' translated as 'that very charming song of Thomas Campion' by Dorothy Dixon 'Alexander Gil's *Logonomia Anglica*: edition of 1621 translated with an introduction and critical and explanatory notes', doctoral thesis, University of Southern California, 1951. [↑](#footnote-ref-17)
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. [↑](#footnote-ref-18)
19. DowlandCLM, *op. cit.*, pp. 244-245, 338 & PoultonJD, *op. cit*., pp. 178-179. But surely he could also have copied music he did not compose. [↑](#footnote-ref-19)
20. John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* X (1977) p. 48. [↑](#footnote-ref-20)
21. Viola da Gamba Society: <http://www.vdgs.org.uk/thematic.html> [↑](#footnote-ref-21)
22. Edited for *Lute Society of America Quarterly* 40/1 (February 2005), pp. 32-37. [↑](#footnote-ref-22)
23. Despite the claim by Dean Smith still current in Grove Music Online that 'As an instrumental piece it occurs in Dowland's lute manuscripts (GB-Cu Dd.2.11, Dd.3.18, Dd.4.23, Dd.9.33, Dd.14.24)', repeated by others. Apart from persisting with Chappell's 19th-c notion that the Cambridge manuscripts belonged to Dowland, no versions in any of these manuscripts can be identified other than the one in Dd.2.11. [↑](#footnote-ref-23)
24. William Chappell *Popular Music of the Olden Time* (London, Cramer, Beale and Chappell, 1855-6) [PMOT], I p. 64;Claude M. Simpson *The British Broadside Ballad and its Music* (New Brunswick: Rutgers University Press, 1966), pp. 165-166. [↑](#footnote-ref-24)
25. Broadside Ballads Online at the Bodleian Libraries:

    <http://ballads.bodleian.ox.ac.uk> [↑](#footnote-ref-25)
26. See Sally Harper ‘An Elizabethan Tune List from Lleweni Hall, North Wales’ *RMA Research Chronicle* no 38 (2005) pp. 45-98, list reproduced in the *Lutezine* to *Lute News* 106 (July 2013). [↑](#footnote-ref-26)
27. Hyder E. Rollins 'An Analytical Index to the Ballad-Entries in the Registers of the Company of Stationers of London' *Studies in Philology* 21/I (1924), pp. 1-324. [↑](#footnote-ref-27)
28. Online facsimile of Shakespeare Society edition by J. Payne Collier 1851:

    [https://archive.org/stream/johnakentandjoh00collgoog - page/n7/mode/2up](https://archive.org/stream/johnakentandjoh00collgoog#page/n7/mode/2up) [↑](#footnote-ref-28)
29. Reference in footnote 26. [↑](#footnote-ref-29)
30. Keyboard setting by John Bull: F-Pn Rés.1185, pp. 120-121 *Bony pegg of ramsey*; F-Pn Rés.1186, ff. 122r-122v *Little Pegge of Ramsie Mr. Dr. Bull*; GB-En 9448 (Matchett), ff. 27v-29v *Pegge Ramsye August 25 1612*; US-NYp Drexel 5609, pp. 96-97 *Little Pegge of Ramsie Mr. Dr. Bull*. [↑](#footnote-ref-30)
31. 'as busy as might be at *Rogero, Basilino, Turkelony, All the Flowers of the Broom, Pepper is Black, Greensleeves, Peggie Ramsey*'.

    Online facsimile of the complete text (p. 70): <http://www.oxford-shakespeare.com/Nashe/Have_With_You_To_Saffron_Walden.pdf> [↑](#footnote-ref-31)
32. Man 1. 'What daunce shall's have? *An old man's bag full of bones*?' Woman 1. 'I never lov'd to have to doe with old men's bones. Play me *the souldier's delight*.' Woman 2. Nay that's as old as *the beginning of the world*, or *Tarleton's Trunk-hose*. Let's have *Rose is red, and rose is white, and rose is wondrous bonny*.' ... Woman 3. 'Nay, by your leave Sir, why rather that than *Peggy Ramsey* for my sake, or *Joane's ale new*,' [↑](#footnote-ref-32)
33. Online transcript of the complete text (p. 370):

    <http://www.horntip.com/html/books_&_MSS/1600s/1640-68--1876_musarum_deliciae__wit_restored__and__wits_recreations_(HC)/1640_wits_recreations.htm>

    Mopsius: 'And I am sure thou there shall find, Measures store to please thy mind. Roundelays - Irish hayes; Cogs and Rongs, and *Peggie Ramsy*; *Spaniletto* - *the Venetto*. *John come kisse me* - *Wilson's Fancy*.' Marina: 'But of all there's none so sprightly To my ear, as *Touch me lightly*.' [↑](#footnote-ref-33)
34. A quodlibet [Latin for 'what pleases'] of ballad tunes over variations on the tune *Browning*. The ballad tunes were identified in John M. Ward 'Apropos: The British Broadside Ballad and Its Music' *JAMS* xx (1967), pp. 68-69, and see Ian Payne 'New Light on ‘New Fashions’ by William Cobbold (1560-1639) of Norwich' *Chelys* 30 (2002), pp. 11-37. [↑](#footnote-ref-34)
35. Thank you to François-Pierre Goy for viewing and transcribing the text from Rés.1186 and for identifying it as a parody of the song in *Pills*. The text reads: [second verse:] No more let noisy fame say / In London Jenny's praise / For pretty Peggy of Ramsey / Excells her a thousand ways / For face, for skin, / For shape, for mein, / For charming charming smile / For eye, & thigh / And something by / A king would give an isle. [third verse:] The courtier for her favour / Would slight his golden blaims / The Jacobite to have her / Would quite abjure King James'. Pills text:

    [https://books.google.fr/books?id=-K0QAAAAYAAJ&hl=fr&pg=PA128 - v=onepage&q&f=false](https://books.google.fr/books?id=-K0QAAAAYAAJ&hl=fr&pg=PA128#v=onepage&q&f=false) [↑](#footnote-ref-35)
36. Andrew Clarke *The Shirburn Ballads 1585-1616* (Clarendon 1907), pp. 153-158 at: <https://archive.org/details/shirburnballads100claruoft> [↑](#footnote-ref-36)
37. University of California Santa Barbara: English Broadside Ballad Archive [EBBA]: <http://ebba.english.ucsb.edu> [↑](#footnote-ref-37)
38. Chappell PMOT, *op. cit*., pp. 218-219; William Chappell, revised H. Ellis Wooldridge *Old English Popular Music* (London, Macmillan, 1893/reprinted New York 1961)[OEPM], p. 248; Simpson, *op. cit.*, pp. 570-571; Ward 'Apropos', *op. cit.*, p. 65. [↑](#footnote-ref-38)
39. A commentary to all the music here is at the end of the *Lutezine*. [↑](#footnote-ref-39)