

THREE LUTE BOOKS FROM THE DUTCH GOLDEN AGE

Adriaen Valerius
Nederlandtsche Gedenck-clank (1626)

~ Leiden BPL 2792 (c.1620) ~

~ Enkhuizen 1667-1 (1659) ~



edited by Jan W.J. Burgers

Part I
Introduction & Commentary

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Albert Reyerman

PREFACE

This book presents three lute sources from the Dutch seventeenth century, the last ones that until now were not available in a modern publication or facsimile edition: the lute pieces from Adriaen Valerius, Nederlandtsche Gedenck-clanck (1626) and two minor and relatively unknown manuscripts: Leiden BPL 2792 (c.1620) and Enkhuizen 1667-1 (1659). As it happens, all three sources have a rather large number of obvious errors in the tablatures, which necessitated the editor to emend or even reconstruct many corrupt places. It was therefore decided that the lute player as well as the scholar would best be served by presenting a ‘clean’ transcription alongside pictures of the original sources. As a result, the editoriasl commentary to each piece could be limited to a few general remarks and a list of concordant and cognate lute settings as well as versions for other instruments from Dutch sources or by Dutch composers.

As always I could use the TAB software developed by Wayne Cripps, who was more than once willing to adapt some of its aspects to my specific wishes. I am also grateful to Albert Reyerman who agreed to publish the book with TREE Editions. Last but not least I have to express my deep gratitude to John Robinson who during the long time it took to make this book tirelessly assisted in the compilation of the concordances, provided pictures of lute sources, and finally corrected the last version of the text.

Dieren, The Netherlands, July 2020

JWJB

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NB: the pieces are numbered in the order as found in the sources, but to avoid unnecessary page turns some are printed in the edition in a different order

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INTRODUCTION

From the 1980s onward the lute music of the Netherlands has been studied and edited, resulting in editions of the works of Nicolaes Vallet, Joachim van den Hove and Johannes Fresneau,¹ as well as facsimile editions of important Dutch lute sources: books published by Vallet and Van den Hove and a number of manuscripts, namely autographs by Van den Hove and Fresneau, the Thysius lute book and parts of the Goëss collection.² A provisional synthesis was reached in 2013 with an international congress (the proceedings of which were published in 2016) and a monograph on the Lute in the Dutch Golden Age.³ With the present publication, the last collections of Dutch lute music that to date had not been made accessible in a modern edition are finally presented to the players and scholars.

This book comprises an edition of three collections of seventeenth-century Dutch lute music: the 76 pieces printed in Adriaen Valerius' *Nederlandtsche Gedenck-clanck* (1626), and two small manuscript collections, namely the six pieces in Leiden, Universiteitsbibliotheek, BPL 2792 (c.1620), and the nine pieces in Enkhuizen, Stadsarchief, MS 1667-1 (1659). Up to now, these collections have not drawn much attention from lutenists. Especially BPL 2792 and Enkhuizen 1667-1 have remained very much undetected, but the lute music in Valerius' book, although it is in fact rather well-known,⁴ also has never been given serious attention, probably because it was generally believed that the pieces were only accompaniments to the songs. However, we will argue that they are in fact works for solo lute (or in two instances, works for lute trio). Here is therefore a considerable body of Dutch lute music presented from the second quarter of the seventeenth century, a period in which in Holland the arts flowered as never before, and perhaps as never since. This edition sheds light on the repertory of the amateur lute players of the period, and of Dutch musical culture in general.

Most of the music consists of simple, but often attractive, settings of popular melodies and dance tunes, although we also find more complex pieces composed by famous lutenists or based on works by professional composers. As is usually the case in Holland in this period, the repertory is very much international: included are tunes and settings from France, England and Italy, but there are also a number of lute settings of Dutch melodies. Much of the repertory became known in Holland and Germany through English companies of actors and musicians that from the 1590s crossed the Channel to play on the Continent.⁵

Many of the tunes in these Dutch lute books are not only found in other sources in versions for lute or other instruments, but also in dozens of songbooks from the Dutch Republic and the Southern Netherlands of the seventeenth and even eighteenth century. This is again a testimony of the way these lute pieces are an integral part of Dutch musical life at large, in all strata of society.

¹ ValletS; HoveB; FresneauB.

² Printed lute books: see the references to the facsimile editions with Vallet SM, Hove Hove FC1601, Hove DM1612 and Hove PT1616. Manuscripts: see those references with D-B Hove 1, PL-Kj 40626, NL-Lu 1666 and the two Utrecht manuscripts A-ETgoëssI and A-ETgoëssII listed in FresneauB, p. xl.

³ *Lute Netherlands* 2016; Burgers 2013.

⁴ Mainly thanks to the two facsimile editions, Amsterdam 1968 and New York 1974.

⁵ See HoveB I, p. 10 with the literature mentioned in footnote 7. This English connection is nicely worded in the title of a lute piece in the German lute book D-W Guelf. 18.8: 'Lied von Englischen Comedianten alhie gemach' (see below, in the list of cognates to Valerius no. 24).

Valerius, Nederlandtsche Gedenck-clanck (NG)

Adriaen Valerius was born in the town of Middelburg, capital of the province of Zeeland, between 1570 and 1575, as the son of the French immigrant François Valéry, a public notary and civil servant.⁶ Adriaen followed in his father's footsteps, as c.1592 he became a clerk of Pieter van Reigersbergh, burgomaster of Veere, the place where Adriaen also settled. In 1598 he was appointed as customs and toll controller, and in 1606 he was admitted by the States of Zeeland as a public notary. He became a prominent burgher, and from 1616 and 1617 he would act as the town's alderman and councillor. In 1598 he had married Elisabeth Bouwens, a burgomaster's daughter, and after her death in 1619 he married in 1621 Christina Adriaensdr; with both women he begot in total five children.

Valerius was also active as a poet. He was a member and later the high dean ('overdeken') of the Veere Chamber of rhetoric ('rederijkerskamer') called 'In reynder jonsten groeijende' ('Flowering in pure grace'), and he was one of the authors of the important poetry collection *Zeeusche Nachtegael*, ('Zeeland's nightingale'), which in 1623 was published in Middelburg. He must also have had musical leanings, judging the care with which he published the vocal and instrumental music in NG. Perhaps his father was instrumental in his musical education; in 1575 François had bought the small organ of the Middelburg Westmonster church, for the considerable sum of 25 guilders. With a view on the contents of NG, it seems probable that Adriaen played the lute; in the concluding song of NG, which is on a personal note, he mentions that he wants to praise God through 'the sound of his lute and the warbling of his throat'.⁷ However, it remains a possibility that he was assisted by a lutenist to collect and edit the lute and cittern settings in his book.⁸



Fig. 1. Title page of Valerius, *Nederlandtsche Gedenck-clanck* (Haarlem, 1626).

⁶ For biographical data about Valerius, see Meertens 1941.

⁷ Valerius NG1626, p. 292: 'En't geluyt, van myn Luyt, / En't gequeel, van mijn keel'. It is of course possible that these are just common literary topoi, not referring to actual facts. Groot 2016, p. 214.

⁸ Groot 2016, pp. 185-186.

Adriaen Valerius died on 27 January 1625. Almost two years later, in late November or early December 1626, his heirs published in Haarlem his magnum opus *NG* (Fig. 1).⁹ The book contains a patriotic description of the struggle for independence of the Dutch from the Spanish king, an endless war that had been going on since Valerius' birth. In a highly partisan narrative, the author justifies the rebellion and highlights the martial feats of the Dutch as well as the cruelty and depravity of their opponents. The story is illustrated by political 'cartoons', poems, citations and maxims in Latin and French, as well as 76 songs. In accordance with contemporary practice, the texts of those songs were written by Valerius on existing popular melodies,¹⁰ so that everyone would be able to sing them instantly. He nevertheless included the melodies in staff notation, a practice only found in the more luxurious song books; in a few cases he printed them in a setting for two voices. Moreover, to each song he added tablatures for lute and for cittern. For each text, Valerius used a different melody;¹¹ again unlike every other Dutch song book of the period. Exceptional is also the index on the melodies, in which the tunes are not listed in alphabetical order but are arranged according to genre (*Almanden - Baletten - Branslen - Fransche Couranten - Pavanen*) or to their country of origin (*Fransche voisen - Engelsche stemmen - Italiaensche stemmen - Nederlandtsche stemmen*), which origin is however not always correctly identified (Fig. 2). In most cases it is not known where Valerius found the mensural notation of the melodies: a few can be shown to have been taken from Starter FL1621, but the others are from unknown sources (probably manuscripts that have since disappeared) or were perhaps even notated by ear.

Tafel van de Stemmen ofte Voysen in desen Boeck begrepen.					
<i>Almanden.</i>	<i>Fol's</i>	<i>d'Eaigne</i>	<i>258</i>	<i>Engelsche foalle, of: Walsch</i>	<i>Sonate mi un balletto</i>
<i>Guerre Guerre gay</i>	<i>74</i>	<i>Pafzemeze d'Anvers.</i>	<i>222</i>	<i>Waellunnenken</i>	<i>278</i>
<i>Prins den Parma</i>	<i>114</i>			<i>Nou, nou,</i>	<i>Dimini chè del mio core.</i>
<i>Nonnette</i>	<i>180</i>			<i>Cobbele, of: het Engelsch</i>	<i>290</i>
<i>Kits</i>	<i>244</i>			<i>Lapperten.</i>	
<i>Pekelharing, of: Potshon- der</i>	<i>222</i>	<i>La Morisque</i>	<i>35</i>	<i>Farwel, of: Wanneer ik</i>	
<i>Mary Hofmans</i>	<i>266</i>	<i>La Dolphinee</i>	<i>40</i>	<i>Naep metten Bas</i>	<i>62</i>
<i>Monieur</i>	<i>286</i>	<i>La Valette</i>	<i>42</i>	<i>Soet Robert</i>	<i>68</i>
<i>Baletten.</i>	<i>20, 78, 80, 202</i>	<i>Si ceste malheureuse bande</i>	<i>50</i>	<i>Bara vofstes drom</i>	<i>83</i>
<i>Branslen</i>	<i>22, 37</i>	<i>Quand la Bergere</i>	<i>86</i>	<i>Oat Ioen, met den Bas,</i>	<i>110</i>
<i>Fransche Couranten.</i>	<i>26, 52</i>	<i>La Romanette</i>	<i>108</i>	<i>Fortyn</i>	<i>126</i>
<i>Medelyn</i>	<i>98</i>	<i>La Boree</i>	<i>147</i>	<i>Gallirt suit Margrit</i>	<i>132</i>
<i>Philip pi metten Bas</i>	<i>136</i>	<i>Gaillarde Belle</i>	<i>160</i>	<i>The Clocke dauns</i>	<i>142</i>
<i>Lachrimé, metten Bas</i>	<i>216</i>	<i>La Vignonne met de Bas</i>	<i>174</i>	<i>d'Engelsche min, of: Nach</i>	<i>150</i>
		<i>Eft en le grand Dieu des</i>		<i>leefich int vredzter</i>	<i>157</i>
		<i>Alarmes</i>	<i>164</i>	<i>Com again metten Bas</i>	<i>166</i>
		<i>Si cest pour mon pucelage</i>	<i>184</i>	<i>Woddecod</i>	<i>198</i>
		<i>Durette</i>	<i>185</i>	<i>Malfims metten Bas</i>	<i>206</i>
		<i>Serbaude</i>	<i>238</i>	<i>Prins daphne</i>	<i>212</i>
		<i>Seignoor</i>	<i>250</i>	<i>Com sheepherders.</i>	<i>228</i>
		<i>O Augenietje</i>	<i>270</i>	<i>Italiaensche stemmen.</i>	
		<i>De Mey die komt ons by</i>	<i>282</i>	<i>Sei tanto gratiofo</i>	<i>103</i>
		<i>Pavamen.</i>		<i>Questa dolce Sirena</i>	<i>262</i>
		<i>Medelyn</i>	<i>98</i>	<i>Chi guerrigar defia</i>	<i>274</i>
		<i>Engelsche stemmen.</i>			
		<i>Engelsche daphne</i>	<i>30</i>		
				<i>Waeſchouwinge.</i>	
				<i>De Tablatuer der Luyt die is van seven saaren;</i>	
				<i>So yemant op zijn Luyt nu heeft een meer getal:</i>	
				<i>Die kan de Bassen selfs en Toonen uyt vergaren:</i>	
				<i>De Cyter is gestelt op't Fransche over al.</i>	

Fig. 2. Valerius, *Nederlandtsche Gedenck-clanck*, Table of contents.

⁹ The book was probably printed by Adriaen Rooman or Herman Theunisz. Kranepoel, two Haarlem printers who owned the music font that was used for printing the mensural notation in *NG*. In 1619 they had bought this font from the Leiden shop of Plantijn; Groot 2001, p. 133. Incidentally, the tablature in *NG* is the same as the one used in Hove FC1601; see HoveB, I p. 51.

¹⁰ It is generally accepted that Valerius was the author of these texts, with the exception of 'Wilhelmus van Nassouwe', 'Maximilianus van Bossu' and 'Hoort allegaer' (nos. 12, 16 and 18 in the present edition); Groot 2001, p. 134.

¹¹ Only no. 2 *Ballet La Durette*, in a binary metre, is variant of no. 33 *Courante Durette*, which is in triple time.

What concerns us here are the lute settings that accompany each song.¹² As mentioned before, these pieces have generated scant attention, although they present an interesting collection of Dutch Golden Age lute music. The reason for this lack of interest is, as mentioned before, probably the assumption that they were just song accompaniments, but it is likely that the many obvious errors that are found in the tablature also would have acted as a deterrent.

Concerning those errors in the tablatures: many were probably made by the typesetter, who seems to have had no understanding of lute music, as is shown by the fact that he had no idea that the notes of a chord have to be vertically aligned (incidentally an indication that he was working from manuscript exemplars).¹³ Some errors were indicated in a list of *Errata* at the end of the book, but these are by no means all of them. This is perhaps also a consequence of the fact that the book appeared posthumously, so that Valerius never had the opportunity to correct the proofs. However, chances are that many errors were already present in the exemplars used by Valerius, as we find in some pieces many mistakes (cf. for instance nos. 26, 40, 41), while others, sometimes the more complex works, are relatively free of errors (for instance no. 69).

Most importantly, the lute pieces in *NG* are clearly works for lute solo, not accompaniments.¹⁴ In some cases, the melody as printed in the mensural notation is incompatible with the lute tablature (see for instance no. 54, m. 2). Moreover, all lute settings are musically complete pieces, including a melody, bass and inner voices or chords forming the harmonies. A few are versions of known solo pieces by (English) composers circulating in manuscripts or prints (nos. 28, 37, 56, 57, 69). Others that are not found as concordances or cognates still can be identified as solo works because of their florid figuration (nos. 6, 35, 38, 43, 45) or varied repeats (nos. 15, 25, 31, 39, 55, 76), or the fact that they are followed by a second version with more figuration (no. 36). Telling are also the two lute trios nos. 67 and 74, which are clearly complete ensemble pieces. The other pieces, more or less simple settings of popular melodies or dance tunes, are of a very divergent quality: some appear to have been made by a professional lutenist (see for instance nos. 2, 11, 27), others (often Dutch tunes) give the impression of amateur fabrication (for example nos. 20, 26).¹⁵ All this leads to the conclusion that the pieces in *NG* were probably collected by Valerius from different sources, which makes the book like a typical lute manuscript of the period, with works of various origins collected by an amateur lutenist. It is most likely that Valerius printed pieces for solo lute as he had found them in various sources.

Perhaps in some cases the lute setting was made especially for *NG*, on the basis of the melody (see the commentary to no. 26). A few tunes are intabulated in an identical – and rather clumsy – style, characterised by many consecutive octaves (for instance nos. 65, 66, 72), and in nos. 26 and 49 an upbeat in the bass (omitting the melody) and repetitions of block chords. If the lute setting deviates from the vocal part, the tablature was often slightly adapted: by adding bar-lines or repeat signs (except in nos. 17, 25, 31, 36, 39, 55, 69 and 76, where the lute pieces already had a written out repeat), or by adding or omitting notes. In no. 28, for instance, m. 15 is not present in the other lute versions of this piece by John Johnson, including Valerius’ – direct or indirect – source, Adriaenssen PM1584.¹⁶ There are more signs that a single editor revised, rather unsuccessfully, the pieces for *NG*. This can for instance be deduced from a rather consistent confusion in many pieces regarding sharps and flats, especially with the notes A, E and G. This intabulator and/or editor could have been Valerius himself, or a lutenist assisting him.

¹² The cittern settings will shortly be published by Enzo Puzzovio. These already have been studied in Groot 2001, pp. 144-145, pp, and especially Groot 2016, pp. 208-214.

¹³ See for instance no. 31.

¹⁴ The same conclusion was reached in Groot 2016, p. 217.

¹⁵ On the other hand, no.41 seems to be a professional setting of a Dutch melody.

¹⁶ Groot 2016, p. 201.

The lute pieces in Valerius are for a seven course lute, with the seventh course tuned to F (assuming a lute in G). His sources, however, often seem to have been written for instruments with eight, nine or ten courses. See for instance no. 2, mm. 6 and 12, where the repeated bass notes Eb and C in the exemplar probably were written at the lower octave, on the eighth and tenth course respectively. In no. 53 some low notes D, on the open eighth or ninth course, seem to have been erroneously rendered G, on the open sixth course (mm. 3 and 10); in no. 60 two notes on the open seventh course seem to indicated the note Eb, originally probably played on the eighth course. Valerius gives an explicit ‘Warning’ to the players for this adaptation, as he writes below the table of contents: ‘The tablature is for seven courses. Someone who has now more courses on his lute, can infer the bass notes himself’ (Fig. 2).¹⁷ This reduction of the number of courses was probably done for commercial reasons, in order not to put off possible buyers of the book who owned an older lute with just seven courses.

Leiden BPL 2792

In Leiden University Library is a copy, with the call number BPL 2792, of the book *Deliciae Batavicae. Variae Elegantesque picturae omnes Belgij antiquitates, et quicquid praeterea in eo visitur, repraesentantes, quae ad album studiosorum conficiendum deservire possunt, Jacobus Marci collegit et edidit*, published in Lugduni Batavorum (Leiden), 1616 (Fig. 3). The book, edited by Jacobus Marci, saw c.1620 a Leiden reprint, and was also reprinted in 1618 by the Amsterdam publisher Johannes Janssonius.¹⁸ The small but sumptuous book explicitly aimed at the well-to-do students at Leiden University, as is shown in the wording of the title: ‘Dutch Delights. Various and elegant pictures representing all Dutch antiquities and what more can be seen there, which may serve in assembling a student’s book’. The book, in oblong format, measures 9.5 x 15.2 cm. It consists of a title page, an introductory text ‘Ad lecorem’ of five pages, followed by a number of engravings depicting buildings and interiors of Leiden University and various scenes from the town, student life, and the surrounding countryside (Fig. 4). When comparing the copy BPL 2792 with another one,¹⁹ it turns out that many engravings are missing from it.²⁰

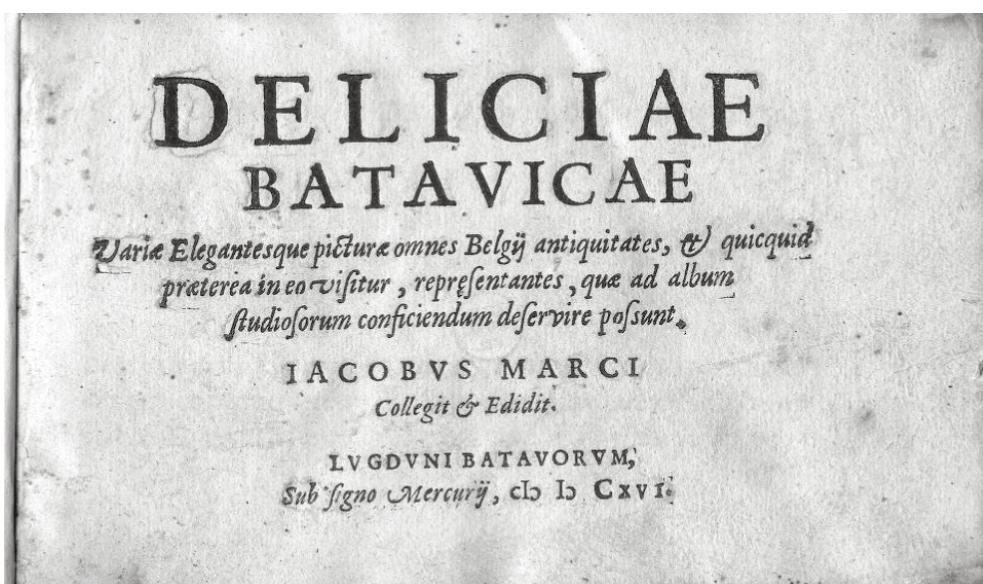


Fig. 3. Title page of Jacobus Marci, *Deliciae Batavicae* (Leiden, 1616).

¹⁷ Valerius NG1626, f. [iv]v: ‘Waerschouwinge. / De Tablatuer der Luyt die is van seven snaren; / So yemant op zijn Luyt nu heeft een meer getal: / Die kan de Bassen selfs en Toonen uyt vergaren’.

¹⁸ A copy of the Amsterdam reprint is also in Leiden Universiteitsbibliotheek, KUNSTG RB: II G 11.

¹⁹ Leiden, Universiteitsbibliotheek, 2065 E 17. This copy is online accessible at: <http://hdl.handle.net/1887.1/item:1526695>.



Fig. 4. Engraving from Jacobus Marci, *Delitiae Batavicae*, f. 11r

A special feature of BPL 2792 is the many blank pages bound between the pictures. These empty pages are partly filled with texts written by various seventeenth-century hands, as well as captions to a number of plates, dated '1743', by a rather unskilled scribe.²¹ Many of these seventeenth-century additions are song texts.²² We also find a number of political poems, many of them written by the same scribe. These texts are mostly anonymous; one is by the well-known poet Jacob Cats, and one is signed A.B.²³ The political texts are mostly of a satirical character, often with an anti-Orangist tendency or criticising public figures such as the diplomat François van Aerssen (1572-1641), the corrupt civil servant Cornelis Musch (1592/3-1650) and the pastor and 'draeijer' (turncoat) Willem Teelinck (1579-1629). The activity of this main scribe can probably be dated 1650 or somewhat later, as some of the poems refer to events of that year. One of these, the unsuccessful attempt by Stadholder Willem II to capture Amsterdam on 30 July, could indicate that the writer was from that city. A somewhat later hand also seems to be from the same place, as he wrote on f. 36r 'De Waag', in three types of script, and on f. 37v 'Het Ey' (the name of the Amsterdam estuary).

On ff. ff. 19r-21v, 23r-26v, 28r-28v, 30r-31v, 33r-37r, that is on ff. 19r-37r, interrupted only by the engravings, tablature lines were ruled in red ink, four staves per page, and with lines demarcating the left and right margins. Given this continuous series, the maker apparently had in mind to start a lute book. However, only six lute pieces were inscribed, on the first few pages ff. 19r-21v, 23r and 24r. These were copied by a single scribe, whose script is not related to that of the lyrics and poems elsewhere in the book. There are some differences between the tablature letters and especially the rhythm signs of the various pieces, which could indicate that the pieces were not copied in one sitting – although those differences also could reflect variant letters and signs in the scribe's exemplars. In view of the music and of the lute for which it was written – requiring *viel ton*

²¹ For instance, f. 74v: *Snijkamer 1743*. On the opposing f. 75r is indeed the picture of the university's *Theatrum anatomicum*. Incidentally, those captions reveal that at least in some cases the missing engravings have been cut out after 1743.

²² For instance on f. 101r: *Een amoreus liedeken op de wyse soet begint*, with the first line *Sal ick noch langer heete tranen*.

²³ The poem by Cats is on f. 12r, while on f. 5v is the poem *Op de geboorte van de Keurprins* by A.B.

tuning and eight courses (mostly F and C, but Eb and C in no. 2) – these tablatures are best dated c.1620. So the music was inscribed shortly after the book was bought.²⁴ It therefore seems probable that the copyist/collector was indeed a Leiden student. Of course, Leiden University was at the time a hot spot of lute playing and lute music copying.²⁵

Enkhuizen 1667-1

In the old archives of the town of Enkhuizen, now kept in the Westfries Archief in Hoorn a ‘Register of journeyman, artisans and suppliers of ships, 1728 to 1747’ was recently discovered.²⁶ It contains a considerable amount of music: some fifty monophonic instrumental pieces in staff notation, preceded by a few pages with lute music in tablature.²⁷ The manuscript measures 20.5 x 16 cm, and still has its original parchment binding. It has 148 folios, and folio numbers are only found in the part containing music. The uniform paper and the original cover indicate that the manuscript was originally bound as an empty book. It was first used as a music book and afterwards, by a different scribe, as a commercial register with notes about work done on ships and their equipment, dated 1728-1747. This second user simply turned the manuscript upside down and started working from the other end.

The first part starts with four blank folios, which are followed by ff. 1-53, each of which has four staves of six lines; obviously the manuscript was started as a lute book. Indeed on ff. 1r-5v are nine complete lute pieces and one fragment of lute music; after that the staves were used to notate music in staff notation. On the second of the initial blank pages, f. [ii]r, is a kind of title page that helps to date and locate the music. It reads: *Andreas van vossen / jungatur cum / Margareta vesterman / ut, quos junxit amor, quos / hora novissima solvet* (Fig. 5). This somewhat rambling Latin means: ‘May Andreas van Vossen be united with Margareta Vesterman; that they, whom Love has united, may only be separated on the last hour [i.e. on Judgement Day]’. This seems to be an inscription made on the occasion or at the time that Andreas and Margareta were engaged to be married.

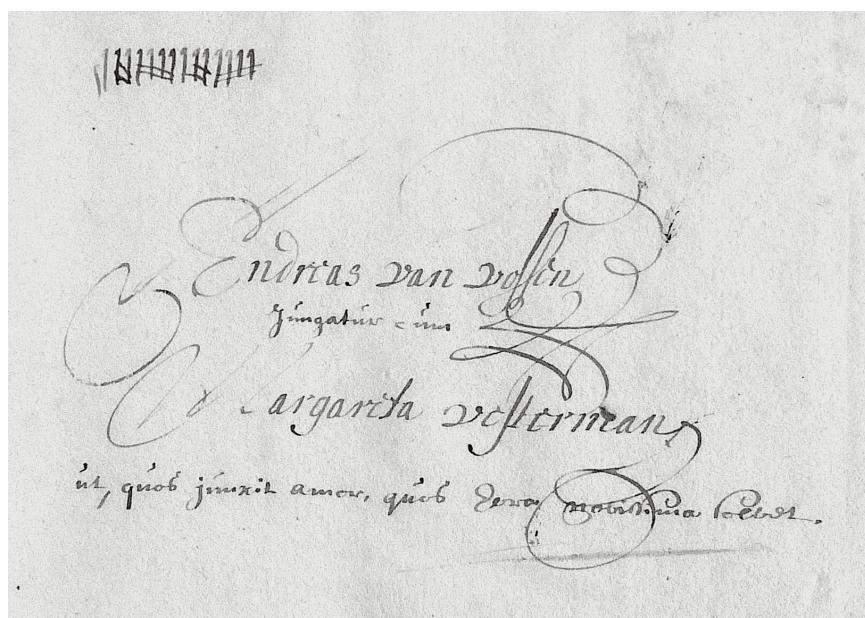


Fig. 5. Enkhuizen 1667-1, f. [ii]r: Manuscript title page.

²⁴ Groot, ‘Adriaen Valerius’, pp. 182-236, ad p. 236, dates the music c.1620-50, but that seems too wide a margin.

²⁵ Burgers 2016.

²⁶ The following paragraphs are based on Burgers e.a. 2016.

²⁷ Hoorn, Westfries Archief, 0120: Oud archief stad Enkhuizen 1353-1815(1872), inv. nr. 1667-1, ‘Register van wek- en ambachtslieden en leveranciers voor schepen, 1728 tot 1747’. The source is described in Burgers e.a. 2016; the following paragraphs are based on that.

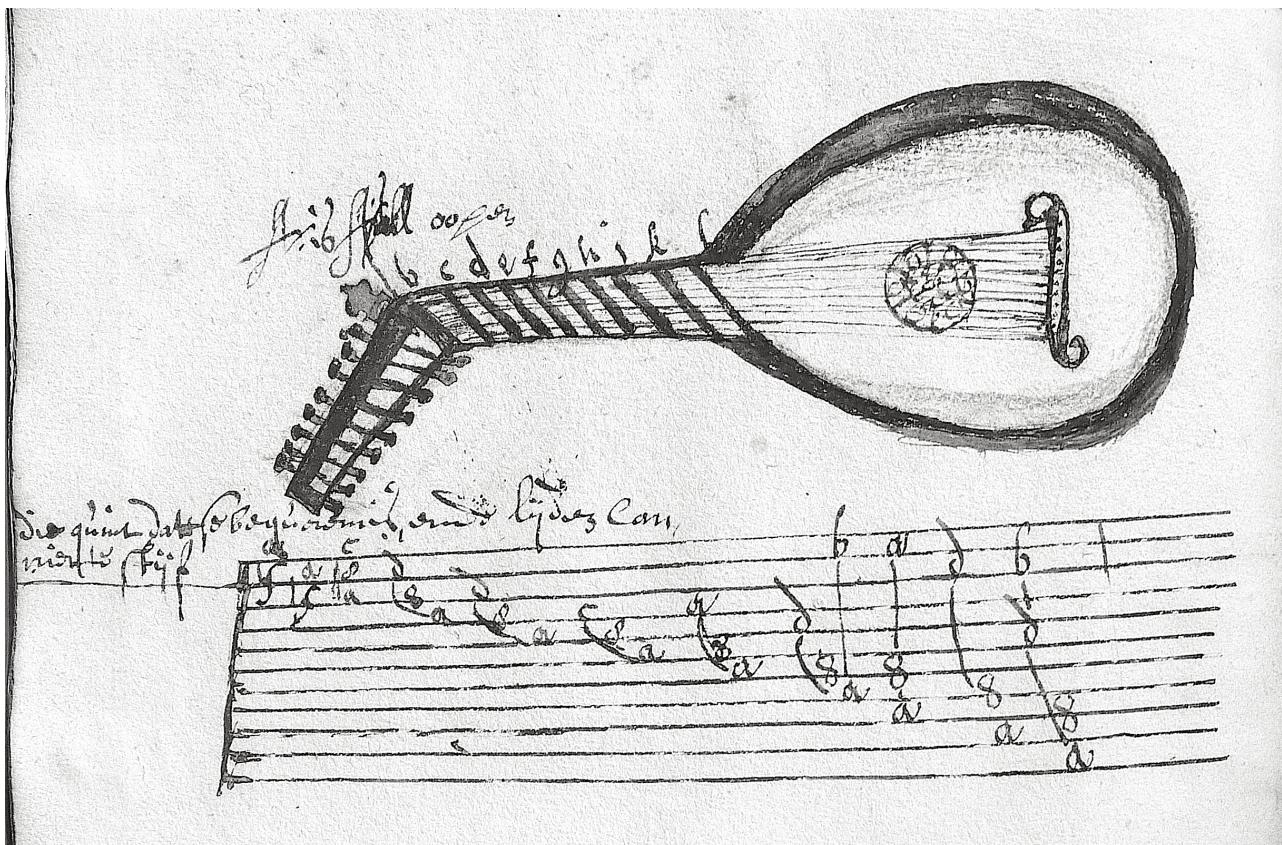


Fig. 6. Enkhuizen 1667-1, f. [iv]v: drawing of an eleven course lute and a tuning chart.

The Enkhuizen archives yield more information about the couple. Both were born into patrician families, whose members had been burgomasters and other magistrates. Andries van Vossen (to use the common Dutch version of his name, as he is also called in the town's records) was born in 1637, studied 1655-57 at the universities of Utrecht and Leiden, and after that followed a career in the Enkhuizen administration, first as the town's secretary, afterwards as a councillor and burgomaster; he died in 1702. Margareta Vesterman (also known as Grietje Pieters) was born in 1635, married Andries in 1659, and died in 1691, after having given birth to ten childeren, eight or nine of whom survived infancy. Important for us is the date of their marriage: this took place at 6 July 1659, but it had been announced earlier, as was customary, on 21 June. It is very likely that Andries wrote the title page around this time, or slightly earlier, which dates the manuscript to the first half of the year 1659. It seems probable that the lute music was written shortly after the book was started. Perhaps the manuscript was intended as a present to Margareta, who then can be assumed to have played the lute – but it is also possible that Andries himself owned the book and was the lute player. Anyhow, it seems that after a short while she or he changed the lute for a melody instrument.

Comparison of the handwriting of the title page with a number of records written by Andries as the town secretary confirm that he indeed did write the inscription of the book. This also shows that the tablature was not written by Andries; perhaps the pieces were inscribed by his or Margareta's lute teacher. This person also drew a – rather crude – picture of an eleven course lute and a tuning chart, on f. [iv]v (Fig. 6). However, he was not the one who wrote a fragment of tablature on f. 11r (Fig. 7); judging from the script this may have been Andries himself. This fragment seems to be the closing cadence of a piece in F, notated twice, the second instance with an added flourish after the final chord, which on the stave above is also written out in staff notation. The following pieces for a melody instrument in staff notation all seem to have been written by a single scribe, but perhaps the titles were added by a second person. It is not impossible that this second scribe was again Andries van Vossen (Fig. 8).



Fig. 7. Enkhuizen 1667-1, f. 11r: fragment of tablature.

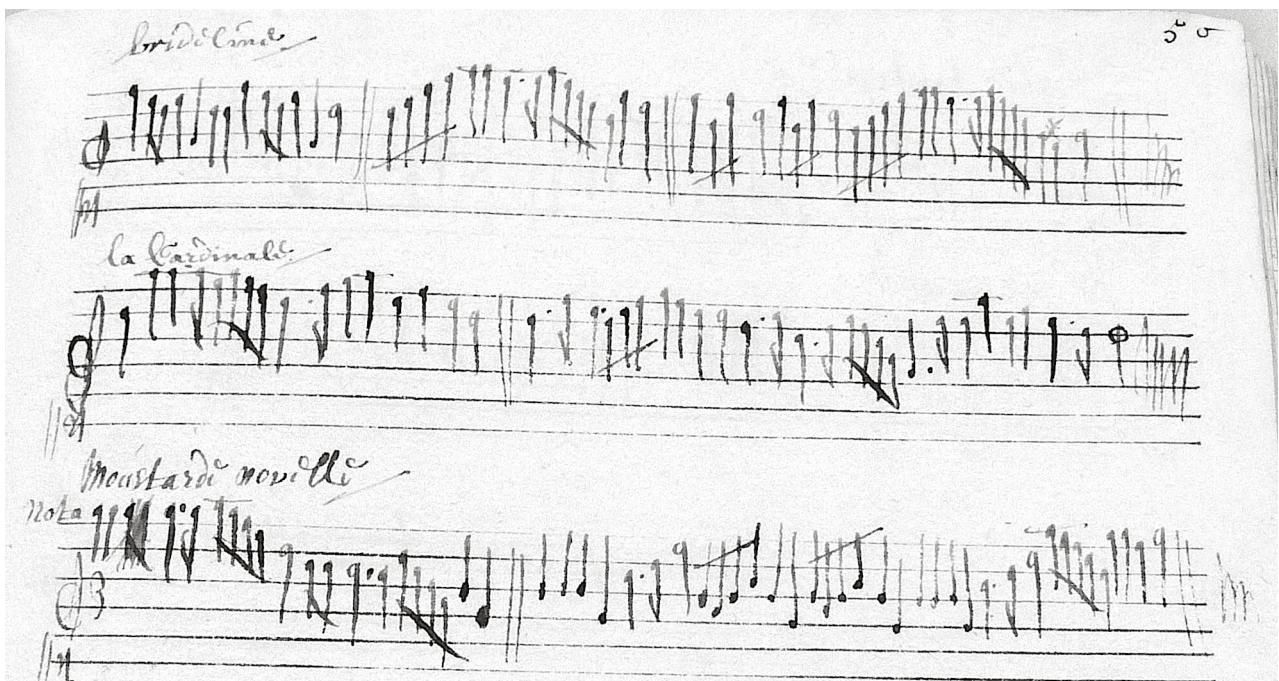


Fig. 8. Enkhuizen 1667-1, f. 50r (upper part): examples of staff notation.

On the edition

In all three sources, but especially so in Valerius *NG* and Enkhuizen 1667-1, we find a rather large number of obvious errors in the tablatures. It is of course the task of an editor to present a ‘clean’ text from which the music can be played, but also to give a full account of the emendations that were made to arrive at this. Honoring both requirements in the conventional manner, that is by listing the editorial interventions in a critical commentary, would in this case lead to a long and cumbersome text. Therefore I have chosen to print reproductions of the source next to the modern transcriptions of the pieces. This way, the editor’s interpretation can instantly be compared with the original text. In the case of Valerius *NG*, the corrections included in the book’s list of *Errata* are also printed, following the piece concerned. In some pieces in *NG* that are particularly corrupted (such as nos. 26, 40, 41), the melody as printed by Valerius was used to reconstruct the tablature.

EDITORIAL COMMENTARY

As explained in the Introduction, the editor has tried to correct the – in some pieces rather numerous and glaring – scribal and printing errors. Unfortunately it does not help that almost never is the lute exemplar known. Some emendations were made on the basis of the vocal models that had been used (such as in the balletti by Gastoldi), or with an eye on cognate settings of well-known lute pieces, such as Dowland's *Lachrime* pavan. In the case of Valerius *NG*, now and then the melody as given in that book offers help in reconstructing the upper line of the lute setting (as for instance in no. 26, m. 10). A varied repeat, if there is one, could also help to emend errors in the first statement or the repeat (see for instance no. 31, in which even complete measures had to be inserted). However, much restraint has been exercised in emending the also not very rare instances of infringements of the rules of music theory, such as forbidden consecutive fifths or octaves. Sometimes the tablature suggests those ‘wrong’ notes are scribal mistakes (see for instance Valerius no. 26, m. 7), but often there is no obvious reason to assume a copyist’s mistake (as for instance in Valerius no. 19, mm. 1, 9-10). It is possible that in such instances we are dealing with a naive setting by a musical dilettante, and it is not an editor’s task to act as a schoolmaster with his red pencil. Such little pieces have their own charm, and besides could shed light on seventeenth-century amateur musical practice.

In listing concordant versions, no distinction has been made between ‘true’ concordances and cognates; the few exact or almost identical concordances found in Valerius are mentioned in the commentary. In some cases, where there are many cognates in different ‘keys’, the key is mentioned in brackets. Cognate lute settings are listed in full, those for other instruments only if they concern Dutch music or are found in Dutch sources. Prints are listed first, in chronological order, followed by the manuscript sources, ordered alphabetically after their library sigla. Concordances and cognates in vocal music as found in the hundreds of Dutch song books of the period, are not listed; instead, in the commentary mention is made of the number of Dutch songs that were sung on that particular melody, as printed or referred to in those songbooks up to the year 1800. For reference, see *Nederlandse Liederbank* (Dutch Song Database – NLB: [www://liederenbank.nl](http://liederenbank.nl)). The concordances and cognates are compiled on the basis of lists in existing publications as well as an inventory that was generously provided by John Robinson.

Adriaan Valerius, *Nederlandtsche Gedenck-Clanck*

1 p. 17: *Sal ick noch langher met heete tranen, etc. / Volte*

Lute setting to the song ‘Hoe groot (ô Heer) en hoe vervaerlic’. In the index the melody is listed under the ‘Dutch tunes’.

Valerius seems to have the only lute setting of this tune. The melody was popular in the Netherlands: between 1621 and 1762 it was printed and/or indicated with 145 Dutch songs, often under a different title. See NLB, ‘Zal ik nog langer in hete tranen’.

Dutch Instrumental (all for melody instrument): Mortier ON(2)1709, p. 6 *Knopie groen* — Roger ON(7)1711, p. 20 *Wie sal ick dan* — Roger ON(2)1712, p. 5 *Knopie groen* — Roger ON(12)1713, p. 24 *Pots hondert duisent* — NL-At 212 D 20, f. 2 *Heete traanen of een Eenig heb ik uitverkooren* — NL-Ulb Ms. 20 A 21, p. 1 *Heeft ymand door ge-stadig draven*

2 pp. 20-21: *Ballet La Durette*

Lute setting to the song ‘Bitter droeve klachten, Ysselijck geween’.

A setting in duple time of Valerius no. 33. See the commentary to that piece.

Lute: D-Ngm 33748/I, f. 28v ii *Aliter* – cf. Vallet SM1615, p. 54 *Ballet A.9*.

3 p. 23: *Een Fransche Bransle*

Lute setting to the song ‘Syt nu verblijft, In dese tydt’.

The melody, judging from its title to be of French origin, is found only in two Dutch sources: Valerius and Thysius. See NLB, ‘Zijt nu verblijd in deze tijd’.

Lute: NL-Lu 1666, f. 465v [ed. no. 810] *Brande*

4 p. 25: *Studenten Dans*

Lute setting to the song ‘Al uwe boos’ aenslagen, Verkeerde mensch van hert!’ In the index the melody is listed under the ‘Dutch tunes’.

The tune is found only in Valerius. Lute settings in NL-Lu 1666, ed. nos. 715 and 716 *Den Studenten dans*, are based on a popular German tune, which differs from the one in Valerius. See NLB, ‘De Studenten dans’.

5 p. 27: *Van een Fransche Courante*

Lute setting to the song ‘Hoe loopet volc dus eenig!’

A French courante based on the four-part song *Vous me juriez bergère*, printed first in LeRoyBallard AdC1597, and found afterwards as lute settings in French, English, Dutch and German sources. Between 1612 and 1635 the tune was indicated with five Dutch songs. See NLB, ‘Ik heb er een uitverkoren’.

Lute: Besard TH1603, f. 82v *Vous me juries Bergere* — Hove DM1612, f. 62v/2 *Courante / Incertus Autor* — Fuhrmann TG1615, p. 127 *Subplementum* — D-B 40141, ff. 256v-257r 4 *Currante* — D-Hbusch, f. 5v *Courante* — GB-Cu Dd.9.33, f. 57v/1 untitled —GB-HAdolmetsch II.B.1, ff. 52v-53r *Courante* — NL-Lu 1666, f. 375v/2 untitled [ed. no. 628]

6 pp. 30-31: *Engelsche Daphne*

Lute setting to the song ‘Men brand, men blaect, men schend, men moort’. In the index the melody is listed under the ‘English tunes’.

The text and tune of this famous ballad are first found in England in the early 1620s; shortly afterwards the song was introduced in the Netherlands, where it became a popular success. Between c.1623 and 1778 the tune was printed and/or indicated with 96 Dutch songs, sometimes under a different title. See NLB, ‘Toen Daphne de overschone maagd’; Van Baak Griffioen, pp. 162-167; ‘Lutezine’ to *Lute News* 115 (October 2015; edition by John Robinson of all known versions).

Lute: D-Kl 4°.Mus.108/I, f. 26v untitled — NL-HOWfa 1667-1, f. 4v *Daphne* [below, Enkhuiizen 1667-1 no. 7] — US-NHub Osborn fb7, f. 82r *Daphne* — US-Ws V.b.280, f. 86v untitled fragment

Dutch Instrumental: Vallet ASL1642, f. 38r *Daphné* (violin and bass) — Eyck ES1644, ff. 3v-4r *Doen Daphne / Daphne d'over schoone Maeght* (recorder) — id., ff. 4v-5r *Nogh een veranderingh van Doen Daphne* (recorder) — id., f. 40r *Derde Daphne* (recorder) — id., ff. 64v-66r 4.^{de} *Doen Daphne d'over* (recorder) — Eyck FL(1)1649, ff. 3v-5r *Doen Daphne / Doen Daphne d'over schoone Maeght* (recorder) — id., f. 42r *Tweede Daphne* (recorder) — id., ff. 66v-69v *Derde, Doen Daphne d'over* (recorder) — B-Gar Reg.96.2, *Doen Daphne, &c* (carillon, set ‘13 May 1662’) — NL-Lu BPL 2873-1, f. 7v *Daphne* (superius partbook) — NL-Ulb 20.A.6, p. 14/1 *Daphna* (melody instrument) — NL-Ulb RAR MSo 2, ff. 37v-39r *Daphne* (keyboard) [ed. CurtisNK, no. LVI] — RF-SPan Q N 204, f. 21v *Courante Daphne* (keyboard) [ed. CurtisNK, no. XL] — S-VX 15-1600 nr. 18.3.1, f. 152v *Doen Daphne d'over scoone maeght* (melody instrument)

7 p. 33: *Op de Engelsche Foulle. Of: Walsch Wallinneken*

Lute setting to the song ‘Laet sang en spel, tambour en fluyt, Nu klincken tot Gods eer’. In the index, ‘Engelsche foulle, of: Walsch Waellinnekken’ is listed under the ‘English tunes’.

Settings of the tune for lute and other instruments are found in English, Dutch and German sources, with many different titles; in the continental collections those are often indicated as being of English origin. Between 1610 and 1666 we find, next to Valerius, eleven further tune indications *De Engelse Fool* or *Het vrijde een Waals Walinneken* with Dutch songs, but it turns out that there were a number of different melodies attached to those titles. Thus, it is not clear to which of those various melodies the eight instances of tune indications in songbooks without notes actually refer. See NLB, ‘La foule d’Angleterre’; ‘Lutezine’ to *Lute News* 117 (April 2016; edition by John Robinson of all known versions of Muscadin, as the tune was known in England).

Lute: Phalèse CC1549, f. H3v *Passemezo* — Phalèse TM1563, f. 64r *Passomezo* — Robinson SM1603, f. I2r *A TOY* — CH-Bu F.IX.70, p. 291 *Chorea Anglicana* — D-B 4022, f. 26v *Englische Toy* — D-B 40141, f. 46 *Tantz / Proprio* — D-LEM II.6.15, p. 369 *Klapper Tantz* — D-LEM II.6.23, f. 45r *Hört hört erstunder (?) dinge* [plus 4-line verse] — D-Kl 4°.Mus.108/I, f. 2v untitled — GB-Cu Dd.9.33, f. 83v/1 untitled — GB-Gu Euing 25, f. 29v/2 untitled — IRL-Dtc 410/I, p. 71 *passemezo d'angleterre* — GB-Lwa 105, f. 1v untitled — LT-Va 285-MF-LXXIX, f. 57v *Comedien Tantz* — NL-Lu 1666, f. 134r *Passomezo d'Engleterre* [ed. no. 234] — S-B PB fil.172, f. 11v *Teutsche dans* — US-NHub Osborn

fb7, f. 89v *The Queenes Pantophle* – US-Ws V.b.280, f. 87r/3 untitled – cf. NL-Lu 1666, f. 396r [ed. no. 692] *La Foule d'Engleterre* (different tune)

8 p. 35: *La Morisque*

Lute setting to the song ‘Heer wat hebben wy na hier al ongevals?’ In the index the melody is listed under the ‘French tunes’.

The tune, indeed of French origin, is found first as an Air de cour in Bataille Airs(3)1611, f.13v (‘Destin qui separés par d’extresmes rigueurs’), and shortly afterwards spread to Germany and the Netherlands. After Valerius, the melody was used only for two songs in Stalpart GJF1635. There existed other melodies with the same title. See NLB, ‘*La Morisque*’.

Lute: Ballard PL1611, p. 78 *Dixiesme [des Favorites d'Angelique] / Destin* – Vallet SM1615, p. 84 *Lamoresque A.9.* – A-SPL KK 35, p. 49 *La Moresgue* – S-B PB fil.172, f. 19v *Curante la Muresgue*

9 p. 37: *Bransle Guinée*

Lute setting to the song ‘Com nu met sang van soete tonen’.

The tune is only known from Valerius and three lute settings in Thysius. See NLB, ‘*Branle Guinée*’.

Lute: NL-Lu 1666, ff. 374v/2-375/3 untitled [ed. no. 624] – id., f. 375/1 *La bergere* [ed. no. 625] – id., f. 375/2 untitled [ed. no. 626]

10 p. 41: *La Dauphine*

Lute setting to the song ‘De Vogel wert gelockt gefluyt’. In the index the melody is listed under the ‘French tunes’.

The earliest version of this French melody is the Air de cour ‘Je rencontray l’autre jour’ in Bataille Airs(3)1611, ff. 15-16. Shortly afterwards the tune migrated to the Netherlands and Germany, where a number of lute settings were made. Moreover, from 1612 to c.1757 the melody was printed and/or indicated with fifty Dutch songs. See NLB, ‘*La Dauphine*’; see also Schamp, ‘*Betteken*’.

Lute: Ballard DP1614, p. 7 *Ballet* (in duple time) – Fuhrmann TG1615, p. 153 *Ballet. 11.* (in duple time) – Vallet SM1615, p. 84 *La daulphine A.9.* – D-B Hove-1, f. 38v *Courante / La Dolphinnee* – PL-Kj Mus.40641, ff. 12v/2-13 *La Dauphine*

Dutch instrumental: Vallet ASL1642, f. 26 *La Daulphine* (violin and bass)

11 p. 43: *La Vallette*

Lute setting to the song ‘Geen dingen syn so, Geringe geschapen’. In the index the melody is listed under the ‘French tunes’.

La Vallette, or *La Violette*, originated in the early seventeenth century as a French lute tune, which spread to the Netherlands and Germany. From 1619 to 1694 the melody was printed and/or indicated with 28 Dutch songs. See NLB, ‘*La Vallette*’; Van Baak Griffioen, pp. 204-206.

Lute: Ballard DP1614, pp. 21-22 *La Vallette cinquiesme* – Vallet SM1616, p. 16 *La Vallette* – D-B Hove-1, ff. 41v-42r *Courante / La Vollette* – D-KI 4° Mus.108/I, ff. 100r-99v/2 *Valett* – GB-HAdolmetsch II.B.1, ff. 42-43 *Courante La Vallette* – id., ff. 180-181 *Courante* – US-R M140 V186S, p. 53 *Valette*

Dutch instrumental: Vallet ASL1642, f. 25 *La vallette* (violin and bass) – Eyck FL(2)1654, f. 51r-51v *Lavlette* [index: *Lavolete*] (recorder) – Roger ON(7)1711, p. 22 *Courante la Violette / Variation* (melody instrument)

12 p. 47: *Alst begint [Wilhelmus van Nassouwe]*

Lute setting to the song ‘Wilhelmus van Nassouwe, Ben ick van duytschen bloet’. In the index ‘*Wilhelmus van Nassouwe*’ is listed under the ‘Dutch tunes’.

The tune, nowadays in use as the Dutch national anthem, originated in France during the siege of Chartres by the Prince of Condé and his Huguenots in 1568. Already in the 1570s it was associated with William of Orange and the Dutch struggle for independence from Spain. The melody rapidly underwent many changes, as can be seen in the music books from the seventeenth and eighteenth centuries as well as a number of songbooks from the period. Below, all lute concordances and cognates are given, but those for other instruments only when the melody was recognisably a variant of Valerius’ version. From the late sixteenth century

until 1800 the melody was printed and/or indicated with 334 Dutch songs. See NLB, ‘Wilhelmus’; Van Baak Griffioen, pp. 351-353; Groot 2016, p. 202.

The lute setting in Valerius is partly identical with the version in Adriaenssen PM1584.

Lute: Adriaenssen PM1584, f. 84v *Almande Prince* – Vallet SM1616, pp. 26-29 *Bataille* (mm. 50-67, pp. 26-27) – D-B Hove 1, f. 47v *Wilhelmus*, in D (variant melody) – IRL-Dtc 410/I, p. 35/3 untitled (variant melody) – id., p. 217/1 untitled (first 3 bars) – id., p. 220/1 *Almande Prince* – NL-Lu 1666, ff. 351v/2-352/2 untitled [ed. no. 552] – id., f. 352/1 *Wilhelmus van Nassouwen* [ed. no. 553] – id., f. 352/3 untitled [ed. no. 554] – id., f. 352v/1 untitled [ed. no. 555] – id., f. 352v/2 untitled [ed. no. 556] – id., f. 352v/3 untitled [ed. no. 557] – cf. Adriaenssen PM1584, f.85r *L'Almande Slaepen gaen* (similar melody)

Dutch instrumental: Eyck ES1644, ff. 48, 49 (lost) [index: *Wilhelmus van Nassouwen*] (recorder) – Eyck FL(1)1649, ff. 48v-49v *Wilhelmus van Nassouwen* (recorder) – Eyck FL(1)1649, f. 51r *Wilhelmus* (part of ff. 50v-51v *Batalie*; recorder) – NL-Broekh., no. 10 *Wilhelmus* (keyboard) – S-N Finspong 9098(2), p. 27 *Wilhelmus van Nassouwe* (melody instrument) – RF-SPan Q N 204, ff. 32v-33v *Wilhelmus* (keyboard) [ed. CurtisNK, no. XLIX]

13 p. 50: *Si ceste malheureuse bande*

Lute setting to the song ‘T’Geweен, ’tgehuyl, ’tgekryt, Op dees tyt’. In the index the melody is listed under the ‘French tunes’.

The tune is found first as an Air de cour by Pierre Guédron in Bataille Airs(1)1608, f.43v (‘Si ceste malheureuse bande’). No other settings for lute solo have been identified. Between 1618 and 1644 and once again in 1762 the melody was printed and/or indicated with 14 Dutch songs. See NLB, ‘Si cette malheureuse bande’.

Dutch instrumental: Vallet ASL1642, f. 23v *Si cette malheureuse banden* (violin and bass)

14 p. 52: *Fransche Courante*

Lute setting to the song ‘Die vast’lyck op den Heer Stelt zijn vertrouwen neer’.

This French dance tune is found in many settings for lute and other instruments all over Europe, but in the Netherlands it was only by Valerius used for a song. See NLB, ‘Franse Courante (1)’.

Lute: Besard TH1603, f. 153v *Courante* (second part different) – Fuhrmann TG1615, p. 124 *Curant* (in B flat) – id., p. 174 *Courante 19* – CZ-Pnm IV.G.18, ff. 132v-133r *Curante* – D-B 4022, f. 40v *Current* – D-B 40141 f. 256v *Currant* – D-K1 4° Mus.108/I, f. 25v untitled – D-KNa 4° 328, f. 8v *Courant* – D-KNu K 16a 6745, p. 3/2 *Courant* – D-LEM II.6.15, p. 259 *Current* – D-Mbs 21646, f. 91v *Corente* – D-W Guelf.18.8, f. 289r *Une Courante françoise Joan Perrichonii* – F-Pn Rés.1108, f. 46r *Correnta* – GB-Ctc O.16.2, pp. 126-124 *A corranto* – GB-Cu Dd.5.78.3, f. 74v/1 *Curranta* – GB-Cu Dd.9.33, f. 42v/1 *Curranta* – id., f. 58r *Currant* – GB-En Dep.314/23, f. 19v *the giuens corant* – GB-Eu La.III.487, p. 3 *Curent* – GB-HAdolmetsch II.B.1, ff. 22v-23r *Courante* – id., f. 34r *Courante* – id., f. 283v *Courante a corde avalle* – GB-Lbl Add.38539, f. 3v *Brettes Corante* – PL-Kj Mus.40153, f. 4v *Corenta Santino Garsi* – S-B 2245, ff. 3v-4r *Courant* – US-SFsc M2.1 M3, p. 39 *Corente in basso*

15 pp. 54-55: *Engels Nou, nou*

Lute setting to the song ‘Heere! keere van ons af U vertooren aengesicht’. In the index the melody is listed under the ‘English tunes’.

This is the tune called ‘Frog galliard’, which was very popular in England; it was the melody of the lute song ‘Now o now I needs must part’ by John Dowland, who also wrote a version for lute solo (in G). The tune became widespread in the Netherlands and Germany. There are many settings for lute and other instruments, and between 1624 and 1739 the melody was printed and/or indicated with 31 Dutch songs. See NLB, ‘Frog’s galliard’; Van Baak Griffioen, pp. 149-152.

Lute: D-B N 479, ff. 60v-62r *Frog galliard / 2 deel* [F] – D-Dl M 297, p. 134 *Galliardt Gantz berü[m]bt* [F] – D-Hs ND VI 3238, pp. 144-145 *Frogge Galliard* [G] – D-LEM II.6.15, pp. 198-199 *Rechenbergers Galliardt 15* [F] – id., pp. 230-231 *Galliarda I.A.F.* [F] – D-Lr 2000, pp. 4-5 *Galliard* [F] – D-Ngm 33748/I, f. 9v *galliarda Frog Cantus* (lute I of a lute duet) – id., f. 10r *galliarda Frog Pasus* (lute II of a lute duet) – id., f. 13v *Galliarda* [F] – GB-Cu Add.3056, ff. 42v-43r *Frogg galliard* [G] – GB-Cu Dd.2.11, f. 40v/2 untitled [G] – id., f. 93r *The frogg Galliard* [G] – GB-En Adv.5.2.18, no. 13 *Frogges Galzeart* (in original index but not copied by Gordon, so music now lost) [F] – GB-Gu Euing 25, ff. 26v-27r untitled [G] – NL-Lu 1666, f. 28v *Frayge Gallarde* [ed. no. 81] [G] – NL-Lu BPL 2792, f. 19r *Gaillard. / FINIS. gaillarda* [F] – LT-Va 285-MF-LXXIX, f. 21r *Galliarda Frisce* (lute I of a lute duet) –

id., f. 22v *Gailliarda Frisco. Bass* (lute II of a lute duet) – id., f. 5v/2 untitled (lute part for mixed consort; fits Morley 1599, no. 10, *The frogge galliard*) – S-B PB fil.172, ff. 15v-16r *Galiarda the frog* [F] — US-Ws V.b.280, f. 12v *frog Galliard / Jo dowlande* [G]

Dutch instrumental: Eyck FL(2)1646, ff. 38v-39r 2. *Courant / 2. Courant, of Harte dieffe waerom zoo stil* (recorder)

16 p. 59: [*Maximilianus de Bossu*]

Lute setting to the song ‘Maximiljanus de Bossu, Ben ick een Graef geheeten’. In the index, ‘Maximilianus de Bossu’ is listed under the ‘Dutch tunes’.

The lute and cittern settings in Valerius are the only known instrumental versions of this tune, except for a late version in Roger ON(9)1713. The melody was printed and/or indicated with 15 Dutch songs in the period 1557-1626 and again two in 1766. See NLB, ‘Es ist das Heil uns kommen her (1)’.

Dutch instrumental: Roger ON(9)1713, p. 21 ‘*T Beleg van Alkmaar* (melody instrument)

17 p. 62: *Op ’t Engels Lapperken / [index:] Cobbeler, of: het Engelsch Lapperken*

Lute setting to the song ‘Wie dat sich selfs verheft te met’. In the index the melody is listed under the ‘English tunes’.

An English melody, which was also known in Holland, where between c.1600 and 1731 it was printed and/or indicated with 21 Dutch songs. See NLB, ‘Engels Schoenlappertje’; ‘Lutezine’ to *Lute News* 113 (April 2015: edition by John Robinson of all the known versions of this tune).

Lute: GB-Lbl Add.38539, f. 7v/1 *the Cobler* – NL-Lu 1666, f. 384v untitled [ed. no. 652] – US-NHub Osborn fb7, f. 81r *The Cobler* – US-Ws V.b.280, p. 9 *the Cobler* – cf. NL-Lu 1666, f. 393r *Het was een Engelsch boerken schoenlapen soud’hy doen* [ed. no. 682] (variant melody)

Dutch instrumental: Roger ON(11), p.13 *De Werelt* (melody instrument)

18 p. 64: [*Hoort allegaer*]

Lute setting to the song ‘Hoort allegaer, Hoe datmen klaer, Int openbaer’. In the index, ‘Hoort allegaer in’t openbaer’ is listed under the ‘Dutch tunes’.

The tune is not found elsewhere. In two songbooks from the late sixteenth century, both without musical notation, are song texts beginning ‘Hoort allegaer, int openbaer, / Hoe datmen claer, sach comen daer’ (NiGeuLb1576, ff. 74v-76v *Een nieu Liedeken van den slach voor Berghen*; B-Br Ms. 14275, f33v *Een ander liedecken vanden spanjaerden hoe dat zy den slach verloren tegen die geusen*); these songs probably were sung to this melody. See NLB, ‘Hoor allegaar hoe dat men klaar’.

19 pp. 68-69: *Engels Farwel / [index:] Farwel, Of: Wanneer ick slaep*

Lute setting to the song ‘Almachtig God! ghy die ons met u hand’. In the index the melody is listed under the ‘English tunes’.

This melody started life as the four-part air ‘Farewell dear love’ by the lutenist Robert Jones (1600). The tune was also known in the Netherlands, where it became very popular under the names ‘Wanneer ik slaap’ and ‘Slaap zoete slaap’. It was printed and/or indicated with 103 Dutch songs between c.1600 and 1718. See NLB, ‘Wanneer ik slaap’; Van Baak Griffioen, pp. 244-249.

Lute: Vallet SM1616, p. 9 *Slaep soete slaep* – GB-HAdolmetsch II.B.1, f. 129v *Ballet* – NL-Lu 1666, f. 402v *Wanneer ik slaep* [ed. no. 710]

Dutch instrumental: Eyck FL(1)1649, ff. 76v-78r *O slaep, o zoete slaep* (recorder)

20 p. 71: *Ghy die my met u braef gelaet: etc.*

Lute setting to the song ‘Een monster van een valsche gelaet, O grand Commandeur!’ In the index the melody is listed under the ‘Dutch tunes’.

There are no other instrumental settings known of this tune. The melody, often indicated as ‘Princesse die mijn ziel gebiedt’, was printed and/or indicated with 16 Dutch songs between 1621 and 1742. See DNL, ‘Gij die met uw braaf gelaat’.

21 p. 75: Almande Guerre, guerre gay

Lute setting to the song ‘G’lyck den grootsten Rapsack, Vloot den Speck verbaest’.

This tune is, apart from Valerius, only known in a setting for cittern in Vreedman CC1569, f. 6r *Almande gerre gerre*. See NLB, ‘Almande guerre guerre gai’.

22 pp. 78-79: Een Fransche ballet

Lute setting to the song ‘Onse Heere God heeft hier beneden, Goden oock gestelt’.

This tune, according to Valerius of French origin, is uniquely found in NG. See NLB, ‘Onze Heer God heeft hier beneden’.

23 p. 81: Van een Fransch ballet

Lute setting to the song ‘God siet neder uyt zijn Hemel, wat de mensch hier alles doet’.

This tune, according to Valerius of French origin, is next to NG only found in an instrumental setting by Nicolas Vallet. See NLB, ‘Allons aux noces’.

Lute: Vallet 1616, pp. 40-41 *Allons aux noces A 4. Lut* (lute quartet)

24 p. 83: Soet soet Robbertgen

Lute setting to the song ‘Prijst God ons aller Heer, Die [t]’diepe Meyr verdroogt’. In the index, ‘Soet Robbert’ is listed under the ‘English tunes’.

The tune, known under the title ‘Roland’, was set for lute by several composers, by John Dowland and Thomas Robinson with the title *My Lord Willoughby’s welcome home*. The melody spread to Germany and the Netherlands. In Holland it was popularly known as ‘Zoet Robert’; between c.1590 and 1700 the tune was printed and/or indicated with 34 Dutch songs. See NLB, ‘Zoet Robbertje’; CuttingB, no. 46; *Lute News* 113 (April: edition by John Robinson of all versions).

Lute: Hove FC1601, f. 107v *Soet Robert* – Besard TH1603, f. 134v *Allemande* – Robinson SM1603, ff. K2v-L1r *My Lord Willobbies welcome home* – Vallet SM1615, pp. 47-48 *Soet Robbert A.9.* – CH-Bu F.IX.70, pp. 331/2-332/1 *Der Englisch Roland* – CZ-Pnm XIII.B.237, no. 8 *O nactbar Voulandt* – CZ-Pu XXIII.F.174, f. 16v *Roland* – id., f. 21v *Roland* – D-B 4022, f. 49v *Rolandt lieber Rolandt* – D-LEm II.6.15, p. 372 *Der Rolandt 18* – DK-Kk Thott 841,4°, f. 12v 9 *Rolant Eiusdem Auctoris* [Casparus Husmannus] – D-W Guelf. 18.8, f. 34r *Deutscher Danz / Lied von Englischen Comedianen alhie gemacht / Rueland O nachbar lieber Robert* – GB-Cu Dd.2.11, f. 58v *my L. Williaghbi Tune J.D.* – GB-Cu Dd.5.78.3, f. 28v *F.C. [Francis Cutting]* – GB-Gu Euing 25, f. 38r/2 untitled – GB-Lam 601, f. 1r *Mmy lord Willowbie* – GB-Lam 602, f. 11v *lo: wilobies welcom hom / by Jho: Dowland* (part of a lute duet) – GB-Lbl Eg.2046, f. 25r *My lord willobies wellcome home by John dowland* – id., f. 33v *My lord Willoughbies welcom home M’ byrde* – GB-Ob Top.gen.c.90, 99v *Rowland* – LT-Va 285-MF-LXXIX, f. 14v *Rolandt* – id., f. 57r *Rolandt* – NL-Lu 1666, f. 389r *Soet Robertgen* [ed. no. 666] – id., f. 389r/2 untitled [ed. no. 667] – PL-Kj 40143, f. 24 *Roland / vei si variatur* – US-NH Rare Ma21 W632, f. 12r *my lo: wilobeis tune Jhone Doulande* – US-Ws V.b.280, f. 9v *Jo: dowlande* (part of a lute duet)

25 pp. 86-87: Quand la bergere

Lute setting to the song ‘Weest nu verblyt, Te deser tyt, Wie dat ghy syt’. In the index the melody is listed under the ‘French tunes’.

According to the title the melody was probably of French origin, but the model has not been identified. Instrumental versions are found in English and Dutch collections, but lute settings are rare. In the period 1602-1756 the tune was printed and/or indicated with 64 Dutch songs. See NLB, ‘Grâce au bon petit Jésus’.

Lute: NL-Lu 1666, f. 386r *Quant la bergere* [ed. no. 656] – PL-Kj 40143 , f. 29v *Volte Quand la bergere va aux champs*

26 p. 91: ’s Nachts doen een blauw gestarde kleet, etc.

Lute setting to the song ‘O Nederland! let op u saeck, De tyt en stont is daer’. In the index the melody is listed under the ‘Dutch tunes’.

There are no other instrumental settings known of this tune. Perhaps this lute version was made especially for NG, by a mediocre lutenist: it is rather clumsy (cf. the upbeat in the bass, the many parallel octaves), and it follows the printed melody exactly. Possibly Valerius took the melody from Starter FL1621, p. 76 (they

are completely identical, and Valerius' title is as the first line of Starter's text). The melody probably was of French origin, as in an earlier publication (Apollo1615, p. 57, without musical notes) the tune indication is 'Je diraigi le jour la ra la'; however, this French original has not been identified. On the other hand, in the modern research the melody is tentatively also attributed to the Frisian composer Jacques Vredeman (1558/9-1621). The tune was not wide-spread: between 1615 and c.1680 it was printed and/or indicated with seven Dutch songs. See NLB, 's Nachts toen een blauw gesterd kleed'.

For the reconstruction of the tablature, the melody was used as printed in *NG*, p. 91.

27 p. 95: *Courante Si c'est pour mon pucellage*

Lute setting to the song 'Foey Don Jan! al u bedryven Staet voor God en mensch beschaemt'. In the index the melody is listed under the 'French courantes'.

This melody was set first as an Air the cour à 4 by Pierre Guédron in Guédron AC1602, ff. 23v-24 'Si c'est pour mon pucelage'. Lute settings are, apart from this one in *NG*, only found in two German sources. The tune was very popular in the Netherlands, where it was printed and/or indicated with 265 Dutch songs between c.1600 and 1799. See NLB, 'Si c'est pour mon pucellage'.

Lute: Fuhrmann TG1615, p. 38 *Si e'est [sic] pour mon pucellage* – D-Hs ND VI 3238, p. 61/2 *Corante*

28 pp. 98-100: *Pavane Medelyn*

Lute setting to the song 'Och hoort doch aen ô Heer! Het klagen van dijn arm gemeent'.

This is the *Old Medley*, composed by the English lutenist John Johnson. The piece became also known in the Netherlands and Germany, where it appears in a number of lute books. Valerius' setting is identical to the one published already in Adriaenssen PM1584, except that the first strain is omitted. Apart from *NG*, the tune is not used in other Dutch song books. See NLB, 'Pavane maagdelijn'; JohnsonB, no. 36; Groot 2016, pp. 199-201.

Lute: Adriaenssen PM1584, f. 92r *Pavane a l'Englesa* – Waissel TA1591, f. L2v 2. *Padoana* [in D] – DK-Kk Thott 841, f. 115r *Padoana Anglica / NB* [D] – id., ff. 115r-115v *Alio modo / Magetlin / transponiert* [C] – GB-AB Brogyn-tyn 27, pp. 16-17 *Medley: J: J. [G]* – GB-Cu Add.2764(2), ff. 3v-5r *the olde Medley* (fragments) – GB-Cu Dd.2.11, ff. 88v-89r *Olde Meddley Jo Johnson* – GB-Lbl Add.31392, ff. 18v-19v *medley* [D] – GB-Lcm loan 2019-01, ff. 8v-9r *The Medley M^r Johnson* – IRL-Dm Z.3.2.13, pp. 270-271 untitled – id., p. 272 untitled [D] – IRL-Dtc 410/I, p. 53 *medlie* [G] – NL-Lu 1666, ff. 192r-193r *Le Medley* [ed. no. 307] – cf. id., f. 142v *Pavane Maechdelijn* [ed. no. 249] (variant piece in F, three strains only)

29 pp. 102-103: *Sei tanto graticoso*

Lute setting to the song 'Men siet Gods kercke groeyen, En schieten op als een verheven Ceder'. In the index the melody is listed under the 'Italian tunes'.

'Sei tanto graticosa e tanto bella' is the first text line of a five-part madrigal by Giovanni Ferretti, first printed in Venice 1582 and Antwerp 1583. The only other lute setting, in Adriaenssen NPM1592, is similar but not identical to the one in Valerius; the former follows the vocal original much closer than the latter. Between 1610 and c.1750 the tune was very popular in the Netherlands, as it was printed and/or indicated with 236 Dutch songs. See NLB, 'Sei tanto graziosa'; Groot 2016, pp. 202-206.

Lute: Adriaenssen NPM1592, f. 13v *Sei tanto graticosa. Vndecimi toni* (on f. 14 the vocal superius and bassus of the piece)

30 p. 109: *La Romanette*

Lute setting to the song 'Wat baed u de voochdy der Landen, End' dat ghy s'u maect onderdaen?' In the index the melody is listed under the 'French tunes'.

Probably the melody *Robinelle* or *Robinette* originated in France, from whence it spread to the Netherlands and Germany. Between c.1600 and after c.1650 the tune was printed and/or indicated with nine Dutch songs. See NLB, 'Rubinette'.

Lute: CZ-Pnm IV.G.18, ff. 91v-92r *Curante Robinella* – CZ-Pnm XIII.B.237, no. 67 *Robinette* – F-Pn Rés.1108, ff. 29v-30r *La belle Robinelle* – GB-HAdolmetsch II.B.1, f. 251r *La Robinelle*

Dutch instrumental: F-Pn Néerl.58, f. 69v *Robinette* (carillon) – RF-SPan Q N 204, f. 54v *Chanson* (keyboard)

31 p. 111: Engels Bara vastres drom. Of: Phoebus is lang over zee

Lute setting to the song ‘Ick och arm! doe klacht op klacht, Vall’ door droefheyt in onmachten’. In the index, ‘Bara vostres drom’ is listed under the ‘English tunes’.

The English tune *Barafostes Dream* spread in the early seventeenth century to the Netherlands and Germany; in the German lands it became known as *Ach wie bin ich von Herzen betrübt*, in Holland as *Phoebus is lang over de zee*. There are many instrumental settings, including a dozen for lute. Between 1613 and 1787 the tune was printed and/or indicated with 102 Dutch songs. See NLB, ‘Phoebus is lang over de zee’; Music Supplement to *Lute News* 54 (June 2000; edition by John Robinson of continental settings of the tune).

Lute: Vallet SM1615, p. 93 *Chançon angloise A.8.* – D-LEm II.6.15, p. 453 *Ach wie bin ich von hertzen betrubt* – D-Dl-M 297, p. 109 *Ach wie bin ich von hertzen betrubt* – GB-Cu Nn.6.36, f. 20r/2 untitled – GB-Lbl Eg.2046, f. 24r *A Toye* – GB-Lbl Sloane 1021, f. 75v *Ein Klage Lied / Ach wie bin ich von Hertzen betrübt* (lute setting and four verses of text) – id., f. 76r *Chanson Angloise / Ach wie bin ich von betrübt* – id., f. 77r *Curante / Ach wie bin ich von [Herzen]* – LT-Va 285-MF-LXXIX, f. 42r/1 untitled – id., f. 59r *Faustus Draem* – id., f. 66v *Borrofosters Proae* – PL-Kj Mus.40159, ff. 9v-10r *Ach wie bin ich Von Hertzen betriebett*

Dutch instrumental: Roger ON(10)1713, p. 16 *Phebus die lag over de zee* (melody instrument)

32 p. 115: Almande Prins de Parma

Lute setting to the song ‘Een Coning, Prins, of Heere, Hoe machtig dat hy sy’.

Lute pieces on this tune are found in English, Dutch and German sources from the 1590s onward. According to Rasch, the melody is related to that of Gastoldi’s five-part balletto ‘Piacer gioia e diletto’ (1591); cf. the title in Adriaenssen PM1600. From the 1590s until 1791 the tune was printed and/or indicated with 110 Dutch songs. See NLB, ‘Het nachtegaaltje klein’; Rasch 1974, p. 138.

Lute: Adriaenssen NPM1592, f. 81r *Almande de son Altezze* – Denss FO1594, f. 89r *Allemande. / Variatio praecedentis* – Adriaenssen PM1600, f. 33v *Piacer gioia e diletto* – F-Pn Rothschild I 411, p. 6 *Allemande du prince de parme* – GB-Cu Dd.5.78.3, f. 71r *Allmande de Duc de Parma* – IRL-Dm Z.3.2.13, p. 383 *The duke of parmes Almayne* – NL-Lu 1666, ff. 475r/1 *Almande Prince Parma* [ed. no. 832] – id., f. 475r/2 *Mr. Marten* [ed. no. 833] – id., f. 475v/1 *Mr David* [ed. no. 834] – id., f. 475v/2 untitled [ed. no. 835] – PL-Kj 40143, f. 21r *Al[mande] de son Altesse 19. Augusti*

Dutch instrumental: Mortier ON(2)1709, p. 22 *Nachtegaaltye klyne* (melody instrument) – Roger ON(6)1711, p. 16 *De Werkman groot van* (melody instrument) – Roger ON(2)1712, p. 16 *Nachtegaaltje klyne* (melody instrument) – NL-At 205 F 38/39, p. [262] *Nachtegaaltje klyne* (melody instrument)

33 p. 119: Courante durette

Lute setting to the song ‘Al wat den mensch bejegent Ist ongeval of druck’. In the index the melody is listed under the ‘French courantes’.

A French tune, first attested as an Air de cour by Pierre Guédron in Bataille Airs(2)1609, f. 69v ‘Belle qui m’avez blessé d’un trait si doux’. The melody spread to England, the Netherlands and Germany in the form of a courante with the title *La durette*. From 1612 to 1782 the tune was printed and/or indicated with 38 Dutch songs. See NLB, ‘La Durette’. See also Valerius no. 2, a setting of the melody in duple time.

Lute: Ballard PL1611, pp. [46]-47 *SIXIESME [Courante de la Reyne]* – Vallet SM1615, p. 82 *La durette A.9.* – Moy PB1631, ff. 22v-23r *La duret par ballart* – CZ-Pnm IV.G.18, ff. 89v-90r *Courante* – id., ff. 101v-102r *La Douret Valet* – CZ-Pnm XIII.B.237, f. 29v *La Durette* – D-LEm II.6.15, p. 247 *Courrent Ladurette 16* – id., p. 257 *Courant* – D-Ngm 33748.I, f. 28v/1 *Corandt* – id., f. 29r *Corandt Alter* – D-Hs ND VI 3238, p. 84/1 *Courante* – D-Kl 4° Mus.108/I, f. 65r *Courente de la durette* – GB-Lbl Add.38539, ff. 18v-19r *Corant* – US-SFsc M2.1 M3, p. 65 *Aria del Prencipe Tomaso*

Dutch instrumental: NL-Ulb 20 A 21, p. 26/2 *Wat Ciert gij schristen vrouwe* (melody instrument)

34 p. 123: Paszemeze d’Anvers

Lute setting to the song ‘Hoogmoedig geest, Wilt op u doen eens letten’.

The tune is perhaps a local one from the Netherlands, given its name and the fact that it is only found in Dutch and South Netherlands collections. The melody is rather variant in the different sources, especially in the first measures. From c.1580 to 1757 the tune was printed and/or indicated with 80 Dutch songs. See NLB, ‘O schepper fier’.

Lute: NL-Lu 1666, f. 136r/1 *Passomezo D’Anvers* [ed. no. 236] – id., f. 136r/2 untitled [ed. no. 237]

Dutch instrumental (all for melody instrument): Mortier ON(2)1709, p. 4 *Schippertje fier* – Roger ON(2)1712, p. 3 *Schippertje fier* – S-Skma Finspøng 9098(2), p. 23 *Schippertie fier*

35 p. 127: *Engels Oud Joen metten Bas*

Lute setting to the song (à 2) ‘TQuaet groeyt in groot getal, End’ heeft schier overal’. In the index, ‘Out Ioen’ is listed under the ‘English tunes’.

No concordant instrumental settings of the tune are known; obviously Valerius considered it to be of English origin. The word ‘Joen’ in the title then could also be English, but it is not clear what word that would be. The melody was printed and/or indicated with 15 Dutch songs from the sixteenth century to 1634. See NLB, ‘Wij twee zijn hier alleen’.

36 pp. 132-133: *Engelsche Fortuyn – Dese gediminueert*

Lute setting to the song ‘Stort tranen uyt, schreyt luyde weent en treurt!’ In the index ‘Fortuyn’ is listed under the ‘English tunes’.

Two versions of *Engelsche fortuyn*, as this tune was known in the Netherlands. It is the popular English *Fortuna* melody, which c.1600 spread to the Netherlands and Germany. There are many instrumental settings for lute, keyboard and other instruments, in many different keys. From c.1590 to c.1780 the tune was printed and/or indicated with 251 Dutch songs. See NLB, ‘Engelse fortuin’; Music Supplement to *Lute News* 54 (June 2000; edition by John Robinson of continental settings of the tune).

Lute: Barley NB1596, ff. F3r-F3v *Fortune by ID* [in D] – Hove FC1601, f. 106v/1 *Fortuna Englesae* [F] – Vallet SM1616, p. 8 *Fortune Angloise* [C] – A-Llb Hs.475, f. 34r *Fortune Dolland* [D] – id., f. 38r *Fortune Dollandt* [D] – D-B 4022, ff. 11v-12r *[For]tun* [D] – A-SPL KK 35, p. 51 *Von der fortune* – D-B Hove I, ff. 160r/2-159v *Fortuna Anglese* [D] – id., f. 159v/2 *Fortuna Anglese* [G] – id., f. 159r *Fortuna Anglese* [G] – id., f. 158v *Fortuna Anglese* [C] – D-Hbusch, ff. 18v-21r *Fortuna di Joachimo van den Hovo* [G] – D-HRD Fü 9829, ff. 8v-9r *Von der Fortuna / Proportio* [G] – D-Hs ND VI 3238, pp. 20-24 untitled [F] – D-LEm II.6.15, p. 412 *Von der Fortuna / proportio* [C] – D-LEm II.6.23, f. 45r *Von der fortuna würdt ich getrieben liebe* [C] – id., f. 45v *Nota Post Fortuna* [C] – D-Lr 2000, p. 13 *Von der Fortuna* [D] – GB-Cu Dd.2.11, f. 56r *Complaint J:D.* [G] – GB-Cu Dd.4.22, f. 11v *fortune by Jo: Dowland* [D] – GB-Cu Dd.9.33, f. 89r *fortune* [D] (treble of a lute duet, or lute part of a mixed consort) – GB-En K.33b, part III, after p. 65 untitled [D] – GB-Gu Euing 25, f. 27/2 untitled [D] – GB-Lam 601, f. 9v *Fortune p(er) Dowland / fortune* [D] – GB-Lbl Sloane 1021, f. 79v *Von der Fortuna* [G] – GB-Lcm loan 2019-01, f. 2r *Fortune M^r Dowland* [D] (lute part for mixed consort) – IRL-Dtc 408/I, p. 14 *fortune my foe to the consort* [D] (lute part for mixed consort) – IRL-Dtc 408/II, p. 111 *Fortune* [C] – LT-Va 285-MF-LXXIX, f. 7v *Fortuna Duland* [D] – id., f. 20v *Fortuna* [C] – id., f. 27v *Fortune Angloise* [C] – NL-Lu 1666, f. 387r/1 *D'Ingelsche Fortune* [C] [ed. no. 658] – id., f. 387r/2 untitled [C] [ed. no. 659] – id., f. 387v/1 *Fortune Jo. Doulande* [D] [ed. no. 660] – id., f. 387v/2 untitled [D] [ed. no. 661] – id., f. 388r/1 *Lamentation de duc de guise* [F] [ed. no. 662] – id., f. 388r/2 untitled [C] [ed. no. 663] – id., f. 388r/3 untitled [C] [ed. no. 664] – id., f. 462/3 *La Salterelle* [C] [ed. no. 804] – PL-Kj Mus.40143, f. 22r 29 Aug. *Alm. Fortune* – PL-Kj Mus.40159, f. 16r *Von der Fortune* [C] – S-B 2245, ff. 13r-13v *Allemand / Proportio* [C] – id., f. 13v *Von der fortun de* [C] – S-B PB fil.172, f. 14r *Utaff Fortuna* [C] – US-Ws V.b.280, f. 57v untitled [C] (fragment, melody only) – cf. IRL-Dtc 410/I, pp. 49-50 *fortune is now my foe* (lute song; unrelated)

Dutch instrumental: Mortier ON(2)1709, p. 17/4 *Engelsche fortuijn* (melody instrument) – Roger ON(2)1712, p. 13/2 *Engelsche fortuijn* (melody instrument) – D-B Gkl Fol. 191, ff. 27v-30r *Von der Fortuna werd ich getrieben / Jan Peter. S[weelinck] et Sam. S[cheidt]* (keyboard) – I-Tn Giordano MS F 8, ff. 132r-134r *Sonata J.L.H.* (keyboard) – NL-Ulb RAR MSo 2, ff. 34v-35r *de Engelsche Fortuijn* (keyboard) [ed. CurtisNK, no. LIV]

37 pp. 137-138: *Pavane Philippi met den Bas*

Lute setting to the song (à 2) ‘Als God syn volck besoeckt met harde straf’.

In 1580 Peter Philips composed a pavan that attained great popularity in England and subsequently in the Netherlands and Germany. Many instrumental settings were made, loosely based on Philips’ piece. The lute version in Valerius clearly follows the setting in Hove in FC1601, although Valerius’ third section is different from Hove’s. Between 1624 and 1736 the tune was printed and/or indicated with 18 Dutch songs. See NLB, ‘Philip’s pavan’; HoveB, no. 197.

Lute (in C unless indicated otherwise): Rude FM1600, f. [GG6.a], no. 92 [index: *Pavana Anglicula*] [G] – Hove FC1601, ff. 92r-92v *Pavana Pietro Filippi* – A-Llb Hs.475, f. 11r *Pavana Englessa* [F] – D-BAU Druck 13.4°85, p. 39 *Pavana Philippi* – D-LEm II.6.15, pp. 80-81 *Pavana Philippi 3* [G] – D-KA A.678, f. 5v *Philippi Pavan* [G] – D-KI 4° Mus.108/I, ff. 79v-80r *philips paduane* (part of a lute duet) – D-KNh R 242, f. 104v *Pavana Philippi* [G] – id.,

f. 105r *Ex alio tono* (part of a lute duet) – D-LEM II.6.15, pp. 82-83 *Pavana Philippi 4* (part of a lute duet) – GB-Cu Dd.2.11, ff. 98v-99r *Phillips Paven* – GB-Cu Dd.3.18, ff. 18v-19r *Phillips Paven*. / *Ph(illip)s Paven* (lute part for mixed consort) – GB-Lam 603, ff. 5v-6r *Philipes Pavan / Philipes Pavan* – GB-Lcm loan 2019-01, ff. 2v-3r *Pavane M^r Phillips* – IRL-Dtc 410/I, pp. 124-125 *Philips p.* (part of a lute duet) – id., p. 82 *philips pavin treble* (part of a lute duet) [G] – id., p. 83 *bassus philips pav.* (part of a lute duet) – id., pp. 254-255 *Pavana del Petro Philippo* – LT-Va 285-MF-LXXIX, f. 53v *Pavana Philippi* [F] – US-NH Rare Ma21 W632, f. 12r *a payyne by M^r Phillipes*
Dutch instrumental: Vallet ASL1642, f. 42v *Pavanne Philippi* (violin and bass) – D-B Ly A.1, pp. 188-194 *Pavane Philippi*. Joan Peters [Sweelinck] (keyboard) – S-Skma 1, ff. 25v-26r *Pavana Angelica* (keyboard)

38 pp. 142-143: *Gallarde Suit Margriet*

Lute setting to the song ‘O Heer; die daer des Hemels tente spreyt’. In the index, ‘Gallart suit Margrit’ is listed under the ‘English tunes’.

Valerius’ attribution notwithstanding, the melody is lacking in English sources. Between 1619 and 1762 the tune was printed and/or indicated with 30 Dutch songs. See NLB, ‘Gaillarde Margriet’; HoveB, no. 288; Music Supplement to *Lute News* 131 (October 2019) and ‘Lutezine’ to *Lute News* 132 (December 2019: edition by John Robinson of all known versions).

Lute: Rude FM1600, f. kk2, no. 131 [index:] *Galliarda Anglica* [F] – Hove DM1612, f. 66r *Galliarde Engleze* [F] – Vallet SM1615, p. 35 *Gaillarde Angloise A.9. / Reprinse* [F] – A-Llb Hs.475, f. 93r *Galliarda Englessa* [F] – id., f. 95r *Alio modo* [C] – id., f. 94v *Galliarda Englessa* [G] – CH-Bu F.IX.70, p. 316 *Galliarda Anglicana A.F.* – D-B 4022, f. 46r/2 *Galiarda* [F] – D-BAU Druck 13.4°85, p. 32 *Galiarda* [F] – id., p. 34 *Galiarda* [F] – D-Dl M 297, p. 90 *Galliard* [F] – D-LEM II.6.15, p. 196 *Galliarda Anglica .11.* [F] – id., p. 206 *Galliarda .25.* [F] – id., pp. 206-207 *Galliarda .26.* [F] – id., p. 236 *Galliarda* [F] – GB-Lbl Sloane 1021, f. 43v *Galliarda Angloise* – id., f. 44r *GALLIARDA Angloise* [F] – I-Gu F.VII.1, f. 10v *Galliarda* – LT-Va 285-MF-LXXIX, f. 22r *Gailliarda. Anglosa. Disc.* [F] – id., f. 57v *Galliarda* [F] – S-B PB fil.172, f. 36v *Galiarda Engles* [F]

Dutch instrumental: Vallet ASL1642, f. 40v *Gaillarde Angloise* (violin and bass)

39 p. 146: *La Boree*

Lute setting to the song ‘Ghy die tot een Opper-Held in den Lande syt gestelt’. In the index, ‘La Borée’ is listed under the ‘French tunes’.

The tune is found in English, Dutch and German collections and only one French one (F-Pn Rés F 494, I, p. 22 *Bourée D’Avignons*, for instrumental ensemble à 6), but according to its various titles in the sources it is probably of French origin. Between 1612 and 1708 the tune was printed and/or indicated with 20 Dutch songs. See NLB, ‘La bourrée de France’; Van Baak Griffioen, pp. 331-334; ‘Lutezine’ to *Lute News* 132 (december 2019: edition by John Robinson of all known versions).

Lute: Fuhrmann TG1615, p. 115 *Subplementum / La Bourre* – id., p. 144 *Subplementum / La Bourree, variatio secunda, primam invenies fol. 115.* – Vallet SM1615, p. 55 *Bouree d’avignon A.9. / 2* – Vallet SM1616, p. 5 *Bouree* – D-KNa W 4° 328, ff. 1r-2r *La bourre* – D-LEM II.6.15 p. 442 *Frisch auf* – id., pp. 510-511 *Branle* – D-Ngm 33748 I, f. 39r *Ballet du Roy* – F-Pn Rés. F 993, f. 3r/2 untitled – GB-Ctc O.1.65, ff. 50v-51v *Bouree de Ballar[d]* – GB-En Adv.5.2.18, pp. 12-14 *Ostende* – GB-Eu Laing III.487, p. 13 *La boree* – NL-Lu BPL 2792, f. 19v-20v *Bourre / Fin de la Bourree* [see below, BPL 2792 no. 2] – RF-Span O No 124, ff. 88v *Cantus* (lute I of duet) – id., f. 89r *Bassus* (lute II of duet) – cf. a similar but distinct bourree in: Vallet SM1615 p. 56 *Autre Bouree A9* – Vallet SM1616, p. 6 *Bouree* – D-BAU 13.4°.85, p. 46 *La bourre nouvelle* – GB-Ctc O.16.2, pp. 2-3 *Anallman* – GB-Lbl Sloane 1021, ff. 31r-31v untitled

Dutch instrumental: Eyck FL(1)1649, f. 18r *Stil, stil een reys* (recorder) – Mortier ON(1)1709, p. 4 *Blaeu gaeren en koper draet* (melody instrument) – Roger ON(1)1712, p. 3/4 *Blaeu gaeren en koper draet* (melody instrument) – NL-At 205 F 38/39, p. [212] *Blaauw garen* – S-Skma Finspøng 9098(2), p. 18/1 *La Boure Francese* (melody instrument) S-VX 15-1600 nr. 18:3,1, f. 152r/1 *la boure de france* (melody instrument)

40 p. 151: *d’Engelsche klocke dans*

Lute setting to the song ‘Ick meyn g’u veeren, Vry vind gekort’. In the index, ‘The Clocke dauns’ is listed under the ‘English tunes’.

According to its title, the melody originated in England. It spread to the Netherlands and Germany – it was used in Scheidemann’s keyboard variations over *Betriübet ist zu dieser Frist*. Between 1620 and 1750 the tune was printed and/or indicated with 58 Dutch songs. See NKB, ‘Engelse klokkedans’.

The setting in NG seems to be rather corrupt, especially in the second half of the piece; for the reconstruction the melody was used as printed in NG, p. 150.

Lute: D-B N 479, f. 68r *Ballet* – US-R M140 V186S, p. 37 *Chanson anglese*

Dutch instrumental: Vallet ASL1642, f. 38v *Klock Dans* (violin and bass)

41 pp. 154-155: *Het was een ryck mans burgers zoon, etc.*

Lute setting to the song ‘Begeertens lust baert altyt quaet In Goddeloose menschen’. In the index, ‘Het was een ryck mans burgers zoon’ is listed under the ‘English tunes’.

No other instrumental settings of this melody are known. It is perhaps of Dutch origin, as tune indications in the song books all give Dutch titles. Between 1614 and c.1757 the tune was printed and/or indicated with 57 Dutch songs. See NLB, ‘*Het was een fraai rijk burgerskind*’.

The melody as printed in *NG*, p. 157, was used for the reconstruction of the lute setting.

42 p. 157: *Op de Engelsche Min. Of: Noch leef ick in verdriet, etc.*

Lute setting to the song ‘Geluckig is het Land, Dat God den Heer beschermt’. In the index, ‘d’Engeslsche min, of: Noch leef ick int verdriet’ is listed under the ‘English tunes’.

Other than the lute and cittern pieces in Valerius, no other contemporaneous instrumental settings of this tune are known. According to its title and Valerius’ listing in the index, it could be of English origin. In the Netherlands it was a popular melody: between c.1600 and 1755 it was printed and/or indicated with 103 Dutch songs. See NLB, ‘*Als ik uit wandelen ga*’.

Dutch instrumental (all for melody instrument): Mortier ON(2)1709, pp. 12/4-13 *O boose en domme jueght* – Roger ON(7)1711, p. 19/4 *Als ick er uyt wandelen* – Roger ON(2)1712, p. 9/4 *O Boose en Domme Jeught* – NL-Ulb Ms. 20 A 21, p. 27 *Mijn vriend*

43 pp. 160-161: *Gaillarde Belle*

Lute setting to the song ‘Al woud’ ick, Hoe soud’ ick, Volkomen danck, Bewysen God den Heer?’ In the index the melody is listed under the ‘French tunes’.

Instrumental settings of the melody, according to its title of French origin, are apart from the ones in *NG* only found in Thysius (for lute quartet) and in a mid sixteenth-century source for cittern (F-Pn Rothschild I 411, p. 18 *Gaillarde / Belle qui me va martirant, et qui me fait chanter etc*). From the late sixteenth century until 1771 the tune was printed and/or indicated with 65 Dutch songs. See NLB, ‘*Belle qui me vas martirant*’.

Lute: NL-Lu 1666, f. 14v *Gallarde. Belle qui me vas martirant Sup(eriu)s* (discant part of a lute quartet) – id., f. 15r/1 *Gallarde. Belle, qui me vas martirant Bassus* (bass part of a lute quartet) – id., f. 15r/2 untitled (bass part of a lute quartet) – id., f. 15v/1 *Tenor* (tenor part of a lute quartet) – id., f. 15v/2 *Contraten(or)* (alto part of a lute quartet)

44 p. 164: *Isser yemant uyt Oost-Indien gekomen. Of: Est ce le grand Dieu des alarmes, etc.*

Lute setting to the song ‘Geluckig is hy die leert sterven, D’wyl hy leeft’. In the index, ‘*Est ce le grand Dieu des Alarmes*’ is listed under the ‘French tunes’.

The Air de cour ‘*Est-ce Mars*’, composed by Pierre Guédron, was first staged at the French court in 1613. The tune rapidly became popular in England, the Netherlands and Germany; in Holland it is sung until this day on the nineteenth-century text ‘*Wie gaat er mee over zee*’. From 1615 to 1781 the tune was printed and/or indicated with 71 Dutch songs. See NLB, ‘*Est-ce Mars*’; Van Baak Griffioen, pp. 153-156; ‘*Lutezine*’ to Lute News 123 (October 2017: edition by John Robinson of all known versions).

Lute: Vallet SM1615, pp. 63-64 *Courante de Mars. A.10 / Suite* – id., p. 70/2 *Courante de Mars A 9* – Vallet SM1616, pp. 34-37 *Estce mars A 4. Luts* (lute quartet) – A-SPL KK 35, p. 54 *Frantzosich dantz wan dan der mit seinen flammen* – id., p. 55 *Wan dann Der mit seinen flammen* – id., p. 55 *Frantzosich dantz* – D-B 4022, f. 10v *[Ba]lllet [Ba]llardt* – D-K1 4° Mus.108/I, f. 30r *Est ce Mars* – id., f. 94r *ballett* – D-LEM II.6.15, p. 463 *Freundlich hoflich dhin darbei* – GB-Lam 603, f. 25r *The french tune* – GB-Lbl Add.38539, f. 16r/3 untitled – S-B PB fil.172, f. 10v *Balletto francovis* – US-SFsc M2.1 M3, pp. 69-70 *Ballo de Cavalli* – cf PL-Kj 40641, f. 12v *La Duchesse* (in triple time)

Dutch instrumental: Vallet ASL1642, f. 19v *Les Martiales. 1.* (violin and bass) – Eyck ES1644, f. 49 (lost) [index: 1 *Courante mars*] (recorder) – Eyck ES1644, f. 58r *Twede Courante Mars* [index: 2 *Courante mars*] (recorder) – Eyck FL(1)1649, f. 50r *Courante Mars / Modo 2* (recorder) – Eyck FL(1)1649, f. 60r *Tweede Courante Mars* (recorder) – Roger ON(6)1711, p. 8/3-9 *De May krans is een vrolyke dans / Proportion* (melody instrument) – Roger ON(10)1713, p. 12 *Courante Mars* (melody instrument) – A-Wm MS XIV.714, ff. 216v-217 *Aria* (keyboard) [Sweel-

inck] – B-Gar Reg.96.2, p. 22 *A çe Mars &c.* (carillon, set April 1662 and October 1685) – D-B Ly A.1, pp. 195-200
Esce mars. / Johan Peters. [Sweelinck] (keyboard) – NL-As Aanw.169, *Courante de Mars* (carillon) – NL-Ulb Ms. 20 A 6, p. 79 *d'Hesse Mars / V(ar)jaetsio / Italiaense Mars* (melody instrument) – NL-Ulb Ms. 20 A 21, p. 3 *Moet m'in alles zig verzaaken* (melody instrument) – NL-Ulb RAR MSo 2, ff. 18v-19r *Moet m'in alles sich verzaken* (keyboard) [ed. CurtisNK, no. LIII]

45 p. 167: *Engels Com again, metten Bas: Ende is een tweespaeck tusschen Jan ende Pieter*

Lute setting to the song (à 2) ‘Ach bitterheyt! Ach! ach! waer vlieden wy?’ In the index ‘Com again’ is listed under the ‘English tunes’.

Title and melody are from John Dowland’s song ‘Come againe, sweet love doth now envite’, published in Dowland FB1597, no. 17. The piece also exists in a version for lute solo. The tune spread rapidly to the Netherlands and Germany. In Dutch song books the melody became not widespread: apart from Valerius, it is only found in Lenaerts DTA1602, p. 155, *Comagein*. See NLB, ‘Come again’; Van Baak Griffioen, pp. 138-140; Music Supplements to Lute News 121 and 122 (April and July 2017: edition by John Robinson of all known versions).

Lute: D-Kl 4° Mus.108/I, f. 1v *Paduana* – id., f. 64v-65r untitled (plus a separate variation) – D-LEm II.6.15, p. 472
Commia guinae Dulandi 5 – id., p. 502 *Commia Dulandi* – GB-Cu Nn.6.36, f. 21v *Come away* – GB-Lbl Sloane 1021, f. 29v *Pavana Engla Com* (B strain only)

Dutch instrumental: Eyck ES1644, ff. 36v-39r *Comagain / Commagain* (recorder) – Matthijsz GFH1644, f. 10v *Comagain* (2 recorders) – Eyck FL(1)1649, ff. 38v-41r (recorder) – Matthijsz UK(2)1649, f. 17r/2 *Comagain. Met 2.* (2 melody instruments)

46 p. 170: *Hey wilder dan wild*

Lute setting to the song ‘Wilt heden Nu treden Voor God den Heere’. In the index, ‘Hey! wilder dan wilt’ is listed under the ‘Dutch tunes’.

No instrumental settings of this tune are known other than those for lute and cittern in *NG*. The melody appears in various forms in the song books, when notes are given there. The tune in Camphuysen SR1624, p. 107, is the same as that of two songs in Pretere GPW(4)1619, pp. 14 and 40, but different from a third song in the latter source (p. 25); moreover, these melodies differ from those in Mechelen BGS1631, pp. 91-92, and Placker EL1682, p. 39, which are loosely related. And all are different from the melody given by Valerius. In the Dutch and South-Netherlands song books are a further 22 instances of the tune indication ‘Wilder dan wild’ or of songs with the first line ‘Wilder dan wild, wie sal mij temmen’, all without musical notation, between c.1600 and c.1735; it is not clear to which melody or melodies they are referring. See NLB, ‘Wilder dan wild’.

47 pp. 175-176: *La Vignonne*

Lute setting to the song ‘O Mensch! denct dat ghy toch Syt sterf’lyck’. In the index the melody is listed under the ‘French tunes’.

This courante, probably of French origin, appears for the first time in Ballard DP1614 as *La Vignonne*, and a year later in Vallet SM1615 as *L'avignonne*; both forms are subsequently found in sources all over Europe. From 1621 to 1732 the tune was printed and/or indicated with 87 Dutch songs, but perhaps some of those were sung to a different melody, sometimes known as *La seconde Vignonne*, which however was less popular (see below, Enkhuizen 1667-1 no. 9). See NLB, ‘*La Vignonne* (1)’; Van Baak Griffioen, pp. 199-204.

Lute: Ballard DP1614, pp. 26-27 [*Courante*] *Septiesme* [header: *La Vignonne*] – Vallet SM1615, p. 80 *L'avignonne* A.9. – Moy PB1631, f. 26v *La Vigone* – CH-Bu F.IX.53, ff. 1v-2v *L'Avignon* (variant melody) – CH-SO DA 111, ff. 16v-17r *Courante d'Avignon* – CZ-Pnm IV.G.18, f. 104r *La vignone* – D-B N 479, f. 7r *Courante / La Vignonne* – id., ff. 58v-59r *La Vingrone* – id., ff. 74v-75v *lavignonne* (variant melody) – id., ff. 90v-91r untitled – D-DI M 297, pp. 80-81 *Le Avignone* – GB-HAdolmetsch II.B.1, ff. 66v-67v *Courante* – id., f. 183r *Courante La Vignone* – GB-Lbl Sloane 1021, f. 54r *Courant La Vigno[n]* – NL-HOwfa 1667-1, ff. 3v-4r *La Vingione* [below, Enkhuizen 1667-1, no. 5] – RF-SPan O.No.124, ff. 41v-42r *Corante: la Vignione* (variant melody)

Dutch instrumental: Vallet ASL1642, f. 29v *L'Avignonne* (violin and bass) – Eyck ES1644, ff. 12v-13r *Lavignone* (recorder) – id., ff. 58v-60r *2^{de} l'Avignone / Lavigenione / Tweede l'Avignone / l'Avignone* (recorder) – Matthijsz UK(1)1646, f 1v *Lavion Mr. [Louis] Constantyn* (2 melody instruments) – Eyck FL(1)1649, ff. 13v-14r *Lavignone* (recorder) – id., f. 60v-62r *Tweede Lavignone / Lavigenione / Tweede l'Avignone / l'Avignone* (recorder) – Roger ON(7)1711, p. 1/2 *l'Avignonne* (variant melody) (melody instrument) – B-Gar Reg.96.1, f. 39r *Courante La vignone*

(carillon) – B-Gar Reg.96.2, p. 17 *La vignone* [set 24 January 1662] (carillon) – id., p. 33 *La vignone* [set 1663] (carillon) – NL-As Aanw.169, *l'Avignone* [set September 1689] (carillon) – NL-As Aanw.169, *l'Avignone* [set July 1693] (carillon) – NL-Ulb Ms. 20 A 6, p. 16/1 *Courante La Vigione* (melody instrument) – S-Skma Finspøng 9098(2), p. 22 *Lavione* (melody instrument)

48 pp. 180-181: *Almande Nonette. Of: Une jeune fillette*

Lute setting to the song ‘Maraen, hoe moogt gy Spies en Lans Verheffen tegen God?’

A sixteenth-century French melody, although it is sometimes called a ‘German dance’. It became popular all over Europe, under different names, such as ‘Une jeune fillette’, ‘La Monica’ and ‘Ich ging einmal spazieren’. From 1563 to 1700 the tune was printed and/or indicated with 57 Dutch songs. See NLB, ‘Allemande nonnette’; ‘Lutezines’ to *Lute News* 119, 120 and 121 (October 2016, December 2016 and April 2017; edition by John Robinson of all known versions).

Lute: Phalèse TM1563, f. 63r *Gepeis ghij doet mij trueren* – id., f. 88r *Almande Nonette / Reprinse* – Jobin AB1573, ff. F2r-F2v *Teutscher Dantz / Nach dantz* – Waiszel TC1573, f. M2r *Tantz / Sprunck* – Newsidler TL1574, ff. K1v-K2r *Ich gieng ein mal spacieren / Volget der Hupffauff* – PhalèseBellere TM1574, f. 80r *Almande la nonette* – Gorzanis ON1579, ff. K3v-K4v *Balo todesco / La sua Gagliarda* – Caroso IB1581, f. 135r *Intavolatura del Liuto del Balletto Alta Morona / La sua Sciolta* – Adriaenssen PM1584, f. 88r *Almande Nonnette* – Barbetta IL1585, p. 20 *Balletto Francese detto Allemande* – Waiszel TA1591, f. B3r *Tantz / Sprung* – Terzi IL1593, pp. 115-117 *Ballo Tedesco, & Francese / Il Saltarello del prescritto ballo* – Adriaenssen PM1600, f. 72r *Almande Nonette* – Caroso ND1600, f. ††3r *Celeste Giglio* (lute and two mensural parts) – Besard TH1603, ff. 131v-132r *Almande Une Jeune fillette* – Hove DM1612, ff. 55v-57r *Une Jeune Fillette / Mr Jacques Pollonis / Ultima Parte / Joachimus vanden Hove* – Vallet SM1615, pp. 43-44 *Une jeune fillette* – Besard NP1617, pp. 4-6 *Une jeune fillette I.B.B.* (for three lutes and two instrumental parts) – Piccinini LP1623, pp. 84-85 *CORRENTE XII, Fatta sopra l'aria Francese, che stà à carte 104* id., pp. 104-106 *PARTITE variatesopra quest'Aria francese detta l'Alemana* – id., p. 107/1 *CORRENTE VI. Sopra l'Alemana* – id., p. 107/2 *PARTITA* – B-Br II.275, f. 100v *Gagliarda di Monsu Balaharta* – B-Br 16.662, f. 27v *Monicha* – CDN-Mc, ff. 67r-67v untitled – CH-Bu F.IX.70, p. 264 *Dantz* – id., p. 268 *Ich gieng ein mal spatzieren Saltus* – id., pp. 281-282 *Ich gieng ein mal spacerenn* – CZ-Pnm XIII.B.237, no. 7 *Ich ging einmal spatziren* – D-B 4022, ff. 1v-4r [M]onycha – id., ff. 4r-4r *Courante Sophila Monycha V. B.* – id., f. 47 untitled – D-BAU Druck 13.4°85, p. 18 *Une Jeune fillette* – D-Hs ND VI 3238, pp. 25-28, *Del Excellentissimo Musico Jano Dulando Andegavi. Anno 1614. 22 Jun. [DowlandCLM, no. 93]* – D-K1 4° Mus. 108/I, ff. 11v-12r *Ballet* – D-LEm II.6.15, p. 528 *Von Gott will ich nicht lassen* – id., p. 540 *Von Gott will ich nicht lassen* – D-Mbs 266, ff. 109r-109v *Ich ging ein mal spatzieren ein Wege / Hupff Auff* – D-Lr 2000, p. 58 *Pavane* – D-Ngm 33748.I, f. 66v *Ballet* – D-SI G.I.4 I, f. 40r *Ich gieng ein mal spazieren* – id., ff. 40v *Teütscher dantz M. N - Hupffauff* – D-SI G.I.4 I, ff. 40v-41r *Ball Alemano IATB / La proportion d(e)l p(rede)tto ballo* – D-W Guelf. 18.8, f. 21v *Deutscher dantz* (ff. 24r-24v text of a poem, beginning *Ains mahls thet ich spazieren*) – F-Pn Rés.29, f. 1r *La Monica* – id., f. 4r/1 *Monicha* – id., f. 4r/2 *Principio della Monicha* – id., f. 22r untitled – F-Pn Rés.30, ff. 6r-6v *Monaca* – id., ff. 7r-7v untitled – F-Pn Rés.31, ff. 11v-12r *Alemana* – F-Pn Rés.941, ff. 9r-9v *allemande* – id., ff. 9v-10r *[Alle]mâ[n]de* – F-Pn Rés.1108, f. 46v *La luchina* – GB-Cfm Mus.689, ff. 23v-25r *La jeune fillette mr Daniel [Bacheler]* – GB-Cu Add.8844, f. 15r untitled – GB-Eu Dc.5.125, f. 25r untitled – GB-HAdolmetsch II.B.1, ff. 64v-65r *Courante* – GB-Lbl Eg.2046, ff. 30v-31r untitled – GB-Lcm loan 2019-01, f. 6v *Away I have forsworne her Company* – GB-Ob D 4.10 Art.(1), f. [70r] *Almande Nonette* – GB-WM 7, ff. 77v-77r *La Mo[nic]a* – id., ff. 76r-75v untitled – I-Bas IV-86/746a, ff. 5v-6r *Alemana* – id., ff. 6v-7r *La sua corrente* – I-BDGchilesotti, p. 225 *Ich gieng ein mage Bayieren* [ed. no. 83] – I-Fn Magl.XIX.30, ff. 5v-6r *La Monana-cha* – id., ff. 13v-14r *La Monaca* – id., ff. 22v-24r *La Monaca di Gio. Galletti* – I-Lg 774, f. 31r *Alemania* – I-Nc 7664, f. 22v *Monacha* – id., f. 70v *Monacha* – I-MOs B, f. 8v & 8r *Partita* (part of *Partita 4*) – I-PESc b.10, f. 14v *Monica* – id., f. 15r *Monica* – id., f. 24r *Monica in tenore* – id., f. 26r *Monica* – I-PESc b.14, f. 2v *Monicha* – IRL-Dtc 410/I, p. 47 *the queenes almayne* – id., p. 213 *the kinge of Africa* – I-TRc 1947, no. 5, f. 8v *Balletto allemana*, – f. 8v *Allemana*, – 21r *Balletto della Alemana*, – f. 21v *Balletto alemano* – LT-Va 285-MF-LXXIX, f. 2v/1 untitled – id., f. 42v *Von Gott will ich nicht lassen* – NL-Lu 1666, f. 380r *Une jeune fillette* [ed. no. 642] – id., f. 380v untitled [ed. no. 643] – id., f. 509r *Allemande Nonette* [ed. no. 897] – PL-Kj Mus.40032, pp. 366-367 *Una fillete Chançon françois* – id., pp. 382-385 *La Monacha ballo francese Juna fillette chançon françois* – PL-Kj Mus.40143, f. 25r *Une jeune fillette 14. Novemb.* – id., f. 35r *16 Martij 1601 / Courr. sur la voix de La jeune fitte* – id., ff. 35v-37v *Une Jeune fillette* – PL-Kj Mus.40153, f. 20r *La Monicha* – PL-Kj mus.40591, f. 2r untitled – PL-Kj Mus.W510, ff. 37r-38r/30v-32r *Ich gieng einmal / Nach dantz* – US-BEm 757, f. 8v *La alemana in soprano* – US-BEm 760, f. 25v *Alemana* – US-DMu KD8620 1661, f. 1v untitled – US-SFsc M2.1 M3, p. 55 *Alemana in soprano baletto*

Dutch instrumental: Vreedman NL1568, f. 26r *Ghepeis ghij doet mij trueren* (cittern) – Roger ON(5)1700, p. 16 *Dochter wie heeft u quaet gedaen* (melody instrument) – GB-Lbl Add.29485, f. 4r *Almande de La nonette* (keyboard) [ed. CurtisNK, no. III] – NL-Ulb Ms. 20 A 21, p. 4 *Gy vraagt my of* (melody instrument)

49 pp. 186-187: Kits Almande

Lute setting to the song ‘De Heere geeft ons groote stof, Om hem te geven danck en lof’.

The tune, which was fairly widespread in the Netherlands and Germany, is probably composed by the English lutenist Robert Johnson (according to a version for lyra viol in GB-Lbl Add.63852, f. 102r *Almayne M^r Johnson*). From 1621 to 1762 the melody was printed and/or indicated with 35 Dutch songs. See NLB, ‘Kits allemande’; Van Baak Griffioen, pp. 192-195.

Lute: RF-SPan O No.124, f. 69v *Ballet* – id., ff. 69v-70r untitled – RF-SPan O No.124, ff. 69v-70r untitled

Dutch instrumental: Vallet ASL1642, f. 38v *Kits Almande* (violin and bass) – Matthijsz GFH1644, f. 17r *Kits Allemande* (recorder) – Eyck FL(1)1649, ff. 86v-87v *Kits Almande* (recorder) – Mortier ON(2)1709, p. 8 *Kees in t'man-tje* (melody instrument) – Roger ON(2)1712, p. 6 *Kits Allemande* (melody instrument) – NL-At 212 D 20, f. 22r *Almande* (melody instrument) – RF-SPan Q N 204, f. 7r *Mascarada* (keyboard)

50 p. 189: Fransche Gaillarde

Lute setting to the song ‘Siet toch Heer, Hoe dat weer, Alsnu de Spanjaert woed’. In the index the melody is listed under the ‘French tunes’.

Valerius seems to be the only source for this melody, which is according to him of French origin. See NLB, ‘Franse Gaillarde’.

51 p. 191: Windeken daer het bosch van drilt

Lute setting to the song ‘T Spaensche gedrocht met haer gespuys Quamen met een groot gedruys’. In the index the melody is listed under the ‘Dutch tunes’.

The melody originated in France, as the anonymous five-part Air de cour ‘J’aymeray tousjours ma Philis’ (LeRoyBallard AM1595, f. 8), but it is chiefly known from the Netherlands, Germany and England, where it is found in a number of instrumental settings. In the Republic the melody became famous thanks to P.C. Hooft’s song texts ‘Vluchtige nymph waer heen so snel’ and ‘Windeken daer het bosch af drilt’, the latter from his pastoral play *Granida* (1605). Between that year and c.1801 the tune was printed and/or indicated with 157 Dutch songs. See NLB, ‘Windje daar het bos af drilt; Van Baak Griffioen, pp. 347-351.

Lute: A-KR L 81, f. 153r *Schäferin* – D-B Hove 1, f. 43r *Windeken* – D-SI 1214, p. 24 *Daniel* – D-KI 4°.Mus.108/I, f. 59r *Jaymeray tousjours ma phillis* – D-LEM II.6.15, p. 507 *Ein Niederländisches Liedlein* – GB-Cu Dd.5.78.3, f. 74v untitled – GB-Cu Dd.9.33, f. 67r untitled – GB-Lbl Add.38539, f. 32v untitled – GB-Lbl Sloane 1021, f. 76v *Chanson Mündlein roth wohinen* – NL-Lu 1666, f. 378r *J'aymeray tousjours ma Phyllis* [ed. no. 635]

Dutch instrumental: Eyck FL(2)1646, f. 41r *Wel op, wel op, ick gae ter jagt* – Roger ON(2)1700, p. 7 *Windeken daar den Bos af drilt* – Mortier ON(2)1700, p. 9 *Windeken daar den bos af drilt*

52 p. 195: L'orangée

Lute setting to the song ‘Den mensche, Godes handen werck, Geschapen om syn waerde Kerck’. In the index the melody is listed under the ‘French tunes’.

Lute settings of the tune, which seems to be a courante of French origin, are found in French, German and Dutch sources, but they show a number of variants; especially the one in D-B Hove 1 is rather different. Some settings are associated with the lutenists Besard and Lespine. Between 1618 and c.1750 the tune was printed and/or indicated with 55 Dutch songs. See NLB, ‘L’Orangère’; HoveB, no. 347; Van Baak Griffioen, pp. 242-244.

Lute: Besard NP1617, p. 42/2 *aultre Courante* – Moy PB1631, f. 22r *L'orangier par lepine* – Mathew LA1652, pp. 3-5 Mathews Delight(arranged for lute in French flat tuning dedff) – CZ-Pnm IV.G.18, ff. 123v-124r *Courante JBB* – D-B Hove 1, ff. 40v-41r *Courante / Lorangee* – GB-HAdolmetsch II.B.1, ff. 68v-69r *Courante*

Dutch instrumental: Eyck FL(2)1646, ff. 57r-57v *Oranje* (recorder) – Roger ON(11)1713, p. 23 *La Auranie l'orange* (melody instrument) – B-Gar Reg.96.1, f. 10v *Larangeere* (carillon) – NL-Lu BPL 2873-1, f. 7r *L'Orangere* (superius partbook)

53 p. 198: Engels Woddecot. Ofte: Datmen eens van drincken spraeck

Lute setting to the song ‘Batavia ghy syt de Bruyd De pronck van’t heele Christenrijck’. In the index, ‘Woddecod’ is listed under the ‘English tunes’.

The melody originated in England, perhaps as a Morris dance ‘Woodycock’. Instrumental settings are also known from English sources, such as the lute version mentioned below and a set of keyboard variations by Giles Farnaby and a version for violin (Playford EDM1651, p. 15 *Woodcock*). But the melody seems to have been more popular in Holland, where between 1616 and c.1750 it was printed and/or indicated with 64 Dutch songs. See NLB, ‘Amarylletje mijn vriendin’.

The notes 6a in mm. 3 and 10 of the tablature seem to be erroneous transpositions of notes D (/a or //a) in Valerius’ exemplar. In the transcription, to avoid three consecutive notes 5c, the second is omitted.

Lute: GB-Cu Nn.6.36, f. 3r *Woodcock*

54 p. 203: *Ballet*

Lute setting to the song ‘O Heemskerck! noyt u kloecke daet Uyt ons gedachten gaet’.

The tune is found in a few German lute books, but in Holland Valerius’ *NG* seems to be the only source. See NLB, ‘Ballet O Heemskerk’.

Lute: Moy PB1631, ff. 1v-2r *Ballet par Ballart* – CZ-Pnm G.IV.18, f. 75v *Ballet* – D-Kl 4°.Mus.108/I f. 27/2 untitled – D-Ngm 33748 I, f. 41r *Balletto* – id., f. 67v *Ballet Mertelii* – GB-HAdolmetsch II.B.1, ff. 38v-39r *Ballet*

55 pp. 207-208: *'tEngels Malsims*

Lute setting to the song à 2: ‘Ay hoor eens buerman lieve kaer’. In the index, ‘Malsims’ is listed under the ‘English tunes’.

This melody, probably of English origin, spread shortly after 1600 to the Netherlands and Germany, where we find many settings for lute and for other instruments. Between 1615 and 1762 the tune was printed and/or indicated with 24 Dutch songs. Those songs are often structured as a dialogue between a man and a woman, for which the octave echo lends itself particularly well. See NLB, ‘Malle Sijmen’; Van Baak Griffioen, pp. 216-219.

Lute: Hove DM1612, f. 59r *Ballet Englese / Incerte* [G] – Vallet SM1615, p. 92 *Bal Anglois / Mal Simmes* [G] – Vallet SM1616, pp. 8-9 *Malsimmes* [C] – D-B 4022, f. 43v *Mal sims* [G] – D-B 40141, f. 187r untitled [D] – D-B N 479, ff. 64v-65r *Franciscano* [G] – D-Dl M 297, pp. 136-138 *Englischer Leufherger* [D] – D-Fschneider Ms 45, p. 7 untitled fragment of last 6 bars – D-Kl 4° Mus.108/I, f. 4r *Paduana* [G] – id., ff. 59v-60r *Ballett ángloys* [D] – D-LEm II.6.15, p. 97 *Paduana* [D] – id., p. 168 *Intrada Angelica* [G] – id., p. 483 *Matrigalia 17* [G] – D-LEm III.11.26, p. 2 *Chorea Anglica* [D] – D-Ngm 33748/I, f. 76r *franzisgina* [C] – GB-Cu Add.3056, f. 43r *Mall Symms* [G] – GB-Cu Dd.9.33, ff. 62v-63r *Mall Sims* [G] – GB-Lam 601, f. 11v untitled [index: *Mall Symes*] [G] – GB-Lbl Add.6402, f. 2r *Dumesai* [G] – GB-Lbl Add.38539, ff. 9v-10r *Mall Simmes* [G] – GB-Lbl Eg.2046, ff. 26v-27r *Mall Symes* [G] – GB-Lbl Sloane 1021, ff. 76v-77r *Labellana Fran* [G] – id., f. 77v/1 *Labela Franciscana alias Dannenbaum* [C] – id., f. 77v/4 *Littawe Engelsche Leuffauch* [C] – LT-Va 285-MF-LXXIX, f. 6r untitled [G] – id., f. 35r *Intrada Hass: NB [Hassler?]* [G] – id., f. 41v untitled [G] – id., f. 54v/1 *Paduana Franciscina Bass* [G] – id., f. 54v/2 *Paduana Francis*: [D] – id., f. 54v/3 *Alia ejusdem Basis* [G] – id., f. 58r *Pavan Fran:* [D] – US-NHub fb7, f. 81v/1 *Mall Sims* (lute I of a lute duet) – US-Ws V.b.280, f. 15v *Mall: Symes* [G]

Dutch instrumental: Vallet ASL1642, f. 42r *Malsimmes* (violin and bass) – Eyck ES1644, ff. 7v-8r *Malle Symen / Malsimmes* [index: *Malle Symes*] (recorder) – Eyck FL(2)1646, ff. 31v-32v *Malle Symen* (recorder) – Eyck FL(1)1649, ff. 8v-9r *Malle Symen / Malsimmes* (recorder) – Matthijsz UK(2)1649, ff. 32v-33r *Malle Symes. gebrocken van J. van Noort* (melody instrument) – Mortier ON(2)1709, p. 23 *Malle symen* (melody instrument) – Roger ON(2)1712, p. 17 *Malle Sijmen* (melody instrument) – B-Gar Reg.96.2, *De Malasymes* [set 27 March 1661, 15 February 1683] (carillon) – NL-Ulb Ms. 20 A 6, p. 13 *Rosiertie* (melody instrument) – id., p. 15 *Malle Simon* (melody instrument) – RF-SPan Q N 204, f. 29r *Molle Sijmen Mr JP [Sweelinck?]* (keyboard) [ed. CurtisNK, no. XLVII]

56 p. 213: *Engels prins Daphne*

Lute setting to the song ‘Verstandige, Handige, Dappere voochden vol trouw’. In the index, ‘Prins daphne’ is listed under the ‘English tunes’.

This is a lute almain composed by Robert Johnson (ed. JohnsonS, no. 7), which spread to the Netherlands and Germany. In Holland the tune did not gain much popularity: the setting in Valerius is the only one. See NLB, ‘Engels Prins Daphne’.

Lute: Mathew LA1652, pp. 30-32 25 *Almane* – D-B 4022, f. 12r *Courante del Prince de Angelterra* – D-LEm

II.6.15, p. 348 *Nagel blum* – id., p. 441 *Nälcken blumen* – GB-Cfm 689, f. 70v *Almaine R: Jhonson* – GB-Ctc O.16.2, p. 115 *An allmaine p[er] Mr Ro: Johnson* – GB-Cu Dd.4.22, f. 10r *an allman by mer Robart Jhonson* – GB-Cu Nn.6.36, f. 15v *The pr: Allm* – GB-Lam 603, f. 16r *The prince his Almayne* – GB-Lbl 38539, f. 17r *Allmayne by Mr Robert Johnson* – PL-Kj 40641, f. 3r *Ballet*

57 pp. 217-218: *Pavane Lachrime*

Lute setting to the song à 2 ‘Myn ziele treur’! en doet u klachten!’

The famous lute pavan *Lachrymae* by John Dowland (DowlandCLM no. 15), which was re-used by the composer as a song (Dowland SB1600, no. 2 ‘Flow my teares’) and as the basis for a number of pavans for instrumental ensemble with lute accompaniment (Dowland LS1604). These works rapidly spread to the Netherlands and Germany, where they were copied and used as a model by various composers; Joachim van den Hove, for instance, made three different lute settings of the pavan as well as a two galliards and a preludium using motifs from the piece (HoveB, nos. 26, 198-200). Between 1621 and 1685 the tune was printed and/or indicated with 25 Dutch songs, although it is not clear whether in all cases this melody was really intended; there was another tune with the same name, derived from one of the pieces in Dowland LS1604. See NLB, ‘Lacrimae’; Van Baak Griffioen, pp. 249-253; Groot 2016, p. 203.

Some errors in the tablature were corrected after the ‘standard’ lute setting in G, as found for instance in NL-Lu 1666.

Lute (in G, unless indicated otherwise): Barley NB1596, ff. E1r-E2v *Lacrime by J. D.* – Rude FM1600, ff. gg5v-gg6r 91 / [index:] *Pavana a 5 voc. Dulandi Angli* – Hove FC1601, ff. 94r-95r *Pavana Lachrime / Reprinse* – Besard TH1603, ff. 16v-17r *Fantasia Ioannis Dooland Angli Lachrimae* – Dowland PS1612, f. M2v *XXII. Galliard to Lachrimae* [DowlandCLM no. 46] – Hove DM1612, f. 2v *Preludium Lachrimæ* / Joachimus vande(n) Hove [A] – Fuhrmann TG1615, pp. 60-61 *Pavana Lachrimae V.S. [Valentin Strobel]* – Besard NP1617, pp. 7-8 *Lachrimae J. Dooland à I.B.B. in hanc concert. accomadatae* (lute trio with two parts in staff notation) – A-Llb hs.475, f. 12r *Pavana Lachrimi* [F] – B-Bc Littera S 26.369, ff. 11r 13v-13r *Pavana Lachrymae* – D-B 40141, ff. 36v-38r *Fantasia Joannis Dulandi* – D-B N 479, ff. 72v-74r *Pavana / Lachrimæ* – D-Hbusch ff. 24r-27r *Pavana Lachrimæ* [Hove] – D-Hs ND VI 3238, p. 17-19 *Pavana Lachrimi van den Hoven der 16 Febr: A[nn]o 1614* – D-K1 4°.Mus.108/I, ff. 5r-5v *pavana lachrima* – id., ff. 55v-56r *pavana lachrima* – D-KNh R 242, ff. 103v-104r *Pavana Lachrimæ* – D-LEM II.6.15, pp. 78-79 *Pavana Lachrymae 2* – id., pp. 122-123 *Pavana Lacrumæ* [C] – DK-Kk Thott 841, ff. 109v-110r *Lachrim: Angelica* – GB-Cfm Mus.689, ff. 8v-9r *Pavana by J: Doulande Lachrimæ* – GB-Cu Add.2764(2), ff. 5v-6r *Dowlandes Lacrimæ* [A] – GB-Cu Add.3056, ff. 4v-5r *Lacrimæ by MR Dowlande. B.M.* – id., ff. 14v-15r *untitled* – id., ff. 36v-37r *Lacrimæ C.K.* – GB-Cu Dd.2.11, ff. 75v-77r *Lachrimæ Jo: Dowl:* [A] – id., f. 81v *untitled* – GB-Cu Dd.3.18, f. 16v-17 *Lachrimæ* (consort part) – GB-Cu Dd.5.78.3, ff. 9v & 21r *J: D* – GB-Gu Euing 25, ff. 25v-26r *untitled* – GB-HAdolmetsch II.B.1, ff. 225v-227v *Lachrymae* – GB-Lam 601, f. 11r *untitled* (first 2 bars) – GB-Lam 603, ff. 11v-12r *Lachremæ J: D: / Lachrymae Made By Mr Jo: Dowland: Bachelor of Musique* – GB-Lbl Add.6402, f. 1r *Lacrame* – GB-Lbl Add.31392, ff. 35v-36r *Dowlands Lachrima / Lachrima of maister Dowland* – GB-Lbl Add.38539, ff. 22v-23r *Lacrime Pavin by mr John Dowland* – GB-Lbl Eg.2046, ff. 16v-17r *Lacrime by dowlande* – GB-Lbl Hirsch M.1353, f. 11v *untitled* [A] – GB-Lbl Sloane 1021, ff. 21v-22v *PAVAN Lachrymae* – GB-Lcm loan 2019-01, f. 4v *Pavane Lachrimæ Mr Dowland* – LT-Va 285-MF-LXXIX, f. 24v *Lachrimæ* – NL-Lu 1666, f. 388v *Lacrime* [ed. no. 665] – id., f. 389v *Lacryme* (probably a consort part) [D] [ed. no. 669] – US-Ws V.b.280, ff. 18v-19r *Lachrame mr Dowland* – cf. Hove FC1601, f. 95r *Reprinse* [galliard] – Besard TH1603, f. 30r *Fant. I.B. Besardi La//chrime* [D] – id., ff. 30v-31r *Fantasia diminuta in superiores Lachrymas Eiusdem* [Besard] [D] – Hove DM1612, f. 2v *Pr[et] ludium Lachrim[us]* / Joachimus vanden Hove [A] – Fuhrmann TG1615, p. 62 *Pavana septima / Respondens Lachrimæ. T.K.* – D-Hbusch, ff. 27r-28r *Galliarda Lachrimæ* [Hove]

Dutch instrumental: Vallet AS1642, f. 41v *Pavanne Lachrime* (violin and bass) – Eyck ES1644, ff. 11r-12r *Pavaen Lachrymae / Pavane Lachrimæ* (recorder) – id., ff. 60v-63r *Pavane Lacryme / Pavane Lachryme / Pavane Lachrimæ* (recorder) – Matthijsz UK(1)1646, f. 6v *Lachrime pavaen* [Johann Schop] (treble and bass) – Eyck FL(1)1649, ff. 12r-13r *Pavaen Lachrymae / Pavane Lachrimæ* (recorder) – id., ff. 62v-65r *Pavane Lacryme* (recorder) – H-Bok Bártfa 27, ff. 34v-36r *Paduana / Lachrimæ / collorirt.* / Jo: Per: Sch: Amb: Org: [J.P. Sweelinck] (keyboard) – NL-Lu BPL 2873-1, f. 3r *Doulanst Lachrima* [J. Krul] (superius part)

58 p. 223: *Pots hondert duysent slapperment* [index:] *Pots hondert duysent, of: Almande Pekelharing*
Lute setting to the song ‘Wat datmen sich al keerd of wend’. In the index the melody is listed under the ‘Dutch tunes’.

The tune possibly originated in England and spread to the Netherlands and Germany, under different titles. Pickelherring (‘Salted herring’) was a comical stage character, while ‘Pots hondert duysent slapperment’ was derived from a German swear word. The tune gained a lasting popularity in the Netherlands: between

1615 and c.1800 it was printed and/or indicated with 133 Dutch songs.

See NLB, ‘Pots honderduizend slapperment’; HoveB, no. 308; Van Baak Griffioen, pp. 189-192.

Lute: Robinson SM1603, f. M2r *Walking in a country towne* – D-B Hove 1, f. 161r *Pekelharinx Masquarade* – D-B N 479, f. 5r & 69v *ein Soldaten ist vorhand[en]* – D-Lr 2000, p. 68/1 *Galliart* – cf. lute sources of ‘Pekelharing’ with a different melody: A-SPL KK 35, p. 63 untitled – B-Bc 26.369, f. 22r *Pickell Hehringk* – D-LEm II.6.15, p. 376 *Englischer tantz oder Pickelherring* – id., pp. 376-377 *Alio modo 24* – D-Lr 2000, p. 72 *Pieckel Hering*

Dutch instrumental: Eyck ES1644, f. 57r *Janneman en Alemoeer* (recorder) – Eyck FL(2)1646, ff. 35v-36r *Janneman en Alemoeer* (recorder) – Eyck FL(1)1649, f. 59r *Janneman en Alemoeer* (recorder) – Mortier ON(1)1709, p. 7 *Janneman en aelemoeer* (melody instrument) – Roger ON(1)1712, p. 5 *janneman en aelemoeer* (melody instrument)

59 p. 225: *O Heere! geeft so lange leeft, etc.*

Lute setting to the song ‘G’lyck’t eel gesteent, met gout vereent’. In the index the melody is listed under the ‘Dutch tunes’.

No instrumental settings of this tune are known other than those for lute and cittern in Valerius. The tune is indicated in only two Dutch song books from c.1620 and 1645. See NLB, ‘O Heer geef zo lang leeft’.

60 p. 229: *Com sheep Herders deck jour heds, etc.*

Lute setting to the song ‘Landsaten altemael, Com treed hier voor wee moed’lick’. In the index, ‘Com sheepherders’ is listed under the ‘English tunes’.

No instrumental settings of this tune are known other than those for lute and cittern in NG. Between 1621 and 1720 the tune was printed and/or indicated with 13 Dutch songs, but some of the instances where musical notes are lacking perhaps concern a different melody. See NLB, ‘Come shepherds deck your heads’.

Lute: cf. NL-Lu 1666, f. 395/1 *Comme gentijl heardma[n]* [ed. no. 687] – id., f. 395/2 untitled [ed. no. 688] – id., f. 395/3 untitled [ed. no. 689] (all different melody, namely of ‘Go from my window’)

61 p. 234: *Schoonste Nimphe van het Wout. Of: Quand ce beau printemps je voy, etc.*

Lute setting to the song ‘Sullen ons verbluffen dees’, ‘Die door vrees’. In the index the melody is listed under the ‘Dutch tunes’.

No instrumental settings of this tune are known other than those for lute and cittern in NG. The title ‘Schoonste nimf van het woud’ seems at first to have been used in Dutch song books to indicate the melody of ‘Bella nimphe fuggittiva’ from the opera *Dafne* by Peri and/or Caccini and/or Corsi (c.1598), but for Valerius it was associated with the melody of the song ‘Quand je vois ce beau printemps’ by Nicolas de la Grotte, on a text by Ronsard (1569). Between c.1600 and 1785 the tune was printed and/or indicated with no less than 278 Dutch songs. See NLB, ‘Schoonste nimf van het woud’.

62 p. 239: *Courante Serbande*

Lute setting to the song ‘Ghy heerscher van het Spaensche bloedig Ryck’. In the index the melody is listed under the ‘French courantes’.

The dance tune, probably of French origin, was also known in England, the Netherlands and Germany. Between 1615 and c.1750 the melody was printed and/or indicated with 32 Dutch songs. See NLB ‘Courante sarabande’.

Lute: Ballard PL1611, p. 55 *DIXIESME* [*Courante de la Reyne*] – Ballard DP1614, pp. 40-41 *SEISIESME* [*Courante*] – Vallet SM1615, p. 83 *La Courante Sarabande* – Moy PB1631, f. 24v *La Sarabande* – CZ-Pnm IV.G.18, f. 33r *La Volta della Regina* – id., ff. 77v-78r *Curant Sabar* – D-B 4022, f. 9r *Balard* – D-Hs ND VI 3238, p. 63 *Sarabande* – D-Ngm 33748/I, f. 71r untitled – GB-Lbl Add.38539, f. 29v/1 untitled – GB-Lbl Eg.2046, f. 42r untitled – GB-Lbl Sloane 1021, f. 53v *Curante Sarabande* – id., ff. 54r-54v *Cur: Sarabande* – GB-HAdolmetsch II.B.1, ff. 20v-21r *Courante* – id., ff. 21v *Courante Ide(m)* – NL-Lu BPL 2792, f. 23r *Fin de la Sarabande* [see below, BPL 2792 no. 5] – RF-SPan O No.124, f. 37r/2 untitled – US-SFsc M2.1 M3, p. 68 *Corrente della Regina di Francia*

Dutch instrumental: cf. RF-SPan Q N 204, f. 20r *Courante Serbande* (keyboard) [ed. CurtisNK, no. XXXVII] (different tune)

63 p. 243: *La piquarde*

Lute setting to the song ‘Den Hoeder Israel Slaept noch sluymert, maer siet wel’. In the index, ‘La piquarde’ is listed under the ‘French tunes’.

The tune, according to its title probably of French origin, is hardly represented in sources with instrumental settings. Between the late sixteenth century and 1750 the melody was printed and/or indicated with 39 Dutch songs. See NLB ‘La Picarde’.

Lute: Vallet SM1616, p. La Picarde – CZ-Pnm IV.G.18, ff. 61v-62r la volte – GB-Ctc O.16.2. p. 124 *Labin-auat*
Dutch instrumental: Vallet ASL1642, f. 25v *La picarde* (violin and bass)

64 p. 248: *Comedianen dans*

Lute setting to the song ‘Merck, toch hoe sterck, Nu int werck, sich al steld!’ In the index the melody is listed under the ‘Dutch tunes’.

The English melody ‘What if a day or a month or a year’ was probably composed by Thomas Campion. A simple lute setting was notated by John Dowland (DowlandCLM, no. 79). Between 1612 and 1712 the melody was printed and/or indicated with 21 Dutch songs. See NLB ‘Zuivere schone vermakelijke maagd’; Greer 1962; ‘Lutezine’ to *Lute News* 121 (April 2017: edition by John Robinson of all known versions].

Lute: CH-Bu F.IX.53, f. 19r untitled – D-B 40141, f. 186v untitled – GB-Cu Add.8844 f. 2r/3 untitled – GB-Cu Dd.9.33, f. 62v untitled – GB-En Acc.9769 84/1/6, p. 127 *What if day, a month, or a year* (baroque D minor tuning) – GB-Lbl Eg.2046, f. 19r untitled – US-Ws V.b.280, f. 23r untitled – id., f. 87r *what if [a] day or a nigihte or a yere*
Dutch instrumental: NL-Ulb Ms. 20 A 21, p. 13 *Onbestendig droef gemoet* (melody instrument)

65 p. 251: *Courante Seignor*

Lute setting to the song ‘Wanneer een heerschend man, Syn herte trecket van Syn volck’. In the index, ‘Seignoor’ is listed under the ‘French courantes’.

No instrumental settings of this tune, which is possibly of French origin, are known other than those for lute and cittern in *NG*. Between the late sixteenth century and 1762 the melody was printed and/or indicated with 40 Dutch songs in Dutch song books. See NLB, ‘Och ongelukkige dag’.

66 p. 255: *Gaillarde Maurice. Of: Waer mach myn herteken wesen*

Lute setting to the song ‘Merck toch! wat een duyster wolcke’. In the index the melody is listed under the ‘French tunes’.

No lute settings of this tune are known other than the one in *NG*. Between 1622 and 1750 the melody was printed and/or indicated with 16 songs. See NLB, ‘La Maurice’.

Dutch instrumental: Vallet ASL1642 f. 28v *La Maurice* (violin and bass) – Matthijsz UK(1)1646, f. 37v *La Mauricie* (treble and bass)

67 pp. 258-260: *Pavane d’Espagne* [lute trio: Bassus, Tenor, Superius]

Lute trio to the song ‘Als Christi Bruyd was in den nood’.

From the 1560s this tune is found in many instrumental settings, at first notably for cittern, but from c.1600 also for lute and other for instruments. Between 1612 and 1686 the melody was printed and/or indicated with 17 Dutch songs. See NLB, ‘Pavane d’Espagne’; ‘Lutezine’ to *Lute News* 112 (December 2014: edition by John Robinson of all known versions).

Relative to the Tenor lute, the Superius is tuned one tone higher and the Bassus a fifth lower.

Lute: Caroso IB1581, f. 39v *Pavaniglia* [G] – Francisque TO1600, ff. 9v-10r *Pavane Espagnolle* [F] – Negri GA1602, p. 135 *Pavaniglia* [C] – Robinson SM1603, ff. L2v-M1 *The Spanish Pavin* [G] – Besard TH1603, ff. 105r-106r *Pavana Hispanica I.B.B.* [F] – Gardano BM1611, p. 30 *PAVANIGLIA* [G] – Fuhrmann TG1615, p. 55 *Pavana Spagnolet: 2* [F] – Vallet SM1615, p. 57 *Pavanne de spagne* [F] – Vallet SM1616, p. 6 *Pavanne de Spagne* [F] – A-KR L81, f. 121r *Pavaniglia* [G] – id., ff. 124v-125r *La Bavaniglia che si repeta* [F] – CH-Bu F.IX.53, f. 64r untitled [F] (9-bar fragment) – CZ-Pnm IV.G.18, f. 75r *Pauana* [F] – D-B 4022, ff. 25v-26r *Pavan despagnie* [F] – id., f. 44r *Pavan despagnie* [F] – D-B N 479, f. 3r untitled [G] – D-BAU Druck 13.4°85, p. 48 *Pavana Hispanica* [F] – D-DI M 297, p. 98 untitled [G] – D-LEM II.5.32b, f. 5v *Pavan Espagnolle* [F] – id., f. 8r *Pavane* [F] – D-LEM II.6.15, p. 85 *Pavana Hispanica* 7 [G] – id., p. 93 *Pavana Hispanica* [G] – D-LEM II.6.15, pp. 126-128 *Pauana Ilglia* [F] – D-LEM II.6.23, f. 36r *Pavana* [F] – id., f. 40r *Pavanigli* [F] – D-Lr 2000, p. 59 *Pavana hispanica* [G] – D-ROU XVII-54, p. 57 *Pavane d’Espagne par NW* [Neuwart] (baroque D minor tuning) – D-SI 1214, pp. 40-41 *Pavan di spagna* (English Gauthier tuning, edeff) – F-Pn Rés.29, f. 3v *Pavaniglia* [F] – id., f. 7r *Pavaniglia* [F] – F-Pn Rés.31, ff. 22v-23r *La Pavaniglia* [C] – F-Pn Rés.941, f. 32v *[Pa]vane de Spagne* [F] – id., f. 38v *[Pav]ane [d’Es]pagne* [F] – GB-Cu

Add.3056, ff. 20v-21r *Tho Robins Spanish pa.* [G] – GB-Cu Add.8844, ff. 23v-24v *the Spanish pavan* [C] – GB-Cu Dd.2.11, f. 66v *Spannish paven* [F] – GB-Cu Dd.3.18, ff. 14v-15r *The Spanish Paven* (duet treble) – GB-Cu Dd.4.22, f. 3r untitled [C] – GB-Cu Dd.9.33, ff. 82v-83r *The Spanish Paven* [C] – GB-Cu Nn.6.36, f. 23v untitled [G] – GB-En Dep.314/23, ff. 23r-24r *The Spanish Pavin* – GB-HAdolmetsch II.B.1, ff. 23v-25r *Pavana* [F] – id., ff. 25v-26r *Pavana Alterii toni* [F] – id., f. 26v *Pavana alterij toni* [G] – id., f. 27r *Pauana Toni prioris* [C] – GB-Lam 601, ff. 5r-5v *Spanish pavian* [G] – GB-Lam 602, f. 3v *The Spanish pavin* [C] – GB-Lbl Add.31392, f. 25v *the spanish Paven set out by Fra: Pilkington Ba: of Musick* [C] – GB-Lbl Eg.2046, ff. 10v-11r *the treble to the spanish Pavinge by Alfonces* [Alfonso Ferrabosco I] (duet treble) – id., f. 11r *the ground to the treble* (duet ground) – GB-Lbl Sloane 1021, ff. 22v-23v *Pavan Hispan: / Aliter / Aliter* [G] – GB-Lcm loan 2019-01, f. 1r *The Spanish Pavane* [C] – I-COc 1.1.20 (Raimondi), f. 3r *Pavaniglia* [F] – I-Fn Magl.XIX.45, f. 4r *Pavaniglia* [F] – I-Fn Magl.XIX.105, f. 10v *Pavaniglia* [F] – I-Fn Magl.XIX.179, f. 4r *Pauaniglia*[F] – I-Lg 774 (Lucca), f. 19v *Pauaniglia* [G] – I-Nc 7664, f. 5v *Pavaniglia* [F] – id., f. 42r *Pavaniglia* [F] – I-Rvat Mus.570, f. 21r *Pavaniglia* [F] – I-SGc 31, f. 14r *Pavaniglia* [F] – I-TRe 1947, f. 14v *Pavaniglia* [F] – I-Vnm IV.1793, f. 23r *Pavaniglia* [D] – IRL-Dtc 408/II, p. 112 *The spanishe Pavin* [C] – IRL-Dtc 410/I, p. 162 *Pavin Hisp.* [F] – LT-Va 285-MF-LXXIX, f. 27r *Pavanne despagne* [F] – NL-Lu 1666, f. 140r/1 *Pavane D'espaigne* [F] [ed. no. 240] – id., f. 140r/2 untitled [F] [ed. no. 241] – id., f. 140v/1 untitled [F] [ed. no. 242] – id., f. 140v/2 untitled [F] [ed. no. 243] – id., f. 141r/1 untitled [C] [ed. no. 244] – id., f. 141r/2 untitled [C] [ed. no. 245] – id., f. 141v untitled [F] [ed. no. 246] – id., f. 142r/1 untitled [G] [ed. no. 247] – id., f. 142r/2 untitled [G] [ed. no. 248] – NL-Lu BPL 2792, f. 24r *Fin de la Pavanne despagne* [F] [see below BPL 2792 no. 6] – PL-Kj 40032, pp. 278-279 *Pauaniglia di Spagna* [G] – id., pp. 354-355 *Pauana de Espana* [F] – PL-Kj mus.40153, f. 63r *Pavanilia* [F] – PL-Kj 40159, f. 1r *Pavana Hispanica* [F] – RF-SPan O No.124, ff. 53v-54r *Pavana Spaniola* [F] – S-B PB fil.172, f. 20r *Pavana* [F] – S-B 2245, f. 14v *Paduana Hispanica* [F] – US-SFsc M2.1 M3, p. 92 *Pavaniglia in tripola* [F] – id., pp. 30-31 *Pavanilia in soprano* [F] – id., pp. 76-77 *Pavaniglia* [G] – id., p. 91 *Pavaniglia in sop[ra]no* [F] – id., p. 91 *In Basso* [F] – US-Ws V.b.280, f. 1v *Spanesh pavine* [fragment] [C] – US-NH Music Deposit 1, ff. 14v-15r *the oulde spannyshe paven / the oulde spannyshe paven* [C] – cf. CH-Bu F.IX.70, pp. 283-284 *Pavane Despaigne* (different piece)

Dutch instrumental: Vallet ASL1642, f. 43r *Pavanne d'Espagne* (violin and bass) – Matthijsz GFH1644, f. 18v *Pavane de Spanje* [Pieter de Vois] (recorder) – Matthijsz UK(1)1646, f. 11v *Pavaen de Spanje* [Johan Schop] (treble and bass) – Roger ON(2)1700, p. 5 *Pavan Espanje* (melody instrument) – Mortier ON(2)1700, p. 6 *Pavan espanje* (melody instrument) – D-Bs 234, ff. 34r-35r *Paduana. Hispania. M.J.P.S. et S.S.O.* [variations 1 and 3 by Sweelinck, 2 and 4 by Scheidt] (keyboard) RF-SPan Q N 204, ff. 31v-32r *Pavana Hispania* (keyboard) [ed. CurtisNK, no. XLVIII] – S-Uu 408, ff. 24v-28r *Pavana Hispanica a M.J.P.* [Sweelinck and Scheidt] (keyboard)

68 p. 263: *Ballet. Questa dolce Sirena*

Lute setting à 2 to the song ‘Heer! als ick denck aen’t goet Dat ghy ons menschen doet’. In the index the melody is listed under the ‘Italian tunes’.

‘Questa dolce sirena, Col canto aqueta il mar’ is one of Giovanni Giacomo Gastoldi’s *Balletti* à 5, first published in 1591, reprinted Antwerp 1596, which became popular in Germany and in the Netherlands. In Holland the book was three times reprinted (in 1649 and 1657), two of the editions with Dutch texts. There are a number of instrumental settings, but the melody was mostly sung: between 1616 and 1784 the tune was printed and/or indicated with 79 Dutch songs. See NLB, ‘Questa dolce sirena’; Van Baak Griffioen, pp. 299-303; Rasch 1974.

Lute: D-B Hove 1, f. 165v *La Sirena* – D-B 40141, f. 262v *Questa dolce Sirena / Ballet La Sirena* – D-SI G.I.4 I, f. 2r *Aria da cantar. La sirena* – D-SI G.I.4 II, f. 56r *La Sirena in tenor. 8o in basso. Pag. 64 in quarto tono* – GB-HAdolmetsch II.B.1, ff. 161v-162r *Questa dolce Sirena / ide(m)* (lute duet) – NL-Lu 1666, f. 190v *Questa dolce Sirena. A .5.* [ed. no. 305] – RF-KAUu S.S.25, f. 16v *Serem Ballet*

Dutch instrumental: Eyck FL(2)1646, ff. 47v-48v *Questa dolce sirena / La Sirena* [index: *Questa dolce lacerena*] (recorder) – NL-Ulb RAR MS 2, ff. 15v-16r *De soete Meeremin* (keyboard) [ed. CurtisNK, no. LI]

69 pp. 267-268: *Mrs. Mary Hofmans Almand*

Lute setting to the song ‘Voorwaer ’tis prys’lyck, Hoe dat seer wys’lyck’.

An almain composed by the English lutenist John Sturt, consisting of eight variations on a four-bar ground. The versions in GB-Cu Dd.4.22 and PL-Kj Mus.40641 have only the first four variations; the version in GB-Lbl Add.38539 has all eight, but the last four show some variants compared with the setting in NG. Apart from Valerius the melody is not used in Dutch song books. See NLB, ‘Mrs Mary Hofman’s Allemande’.

Lute: D-B 4022, ff. 12v-13r [B]*alletto* – GB-Lbl Add.38539, f. 2v *Allmayne p[er] John Sturt* – GB-Cu Dd.4.22, f. 10v untitled – PL-Kj Mus.40641, f. 1v *Ballet*

70 p. 271: Courante Françoise. Of: O Angenietje, etc.

Lute setting to the song ‘Siet Christen menschen! Hoe dat naer wenschen’. In the index, ‘O Angenietje’ is listed under the ‘French courantes’.

The melody, which originated as Jean Boyer’s Air de cour à 4 ‘Sa beauté extreme’ (1619), became popular in England and Germany and the Netherlands. Between 1621 and 1762 the tune was printed and/or indicated with 57 Dutch songs. See NLB, ‘O Angenietje’, Van Baak Griffioen, pp. 146-149.

Lute: CH-BEsa 123, p. 123 untitled (transitional tuning *efdeh*) – CH-Bu F.IX.53, ff. 13v-14r *Courante* [D] – CH-SO DA 111, ff. 41v-42r [Co]urante [Charles] *L’Espine / Alio modo* [C and F] – CZ-Pnm IV.G.18, ff. 20v-21r *Courante Gothier* [F] – D-B N 479, ff. 59v-60r *Belleville* [D] – D-Dl M 297, p. 82 *Courant* – D-LEM II.6.15, p. 264 *Current Con* [D] – GB-HAdolmetsch II.B.1, f. 239r *Courante* [D] – GB-Lbl Sloane 1021, ff. 49v-50r *Ich habe mein Liebchen zum Tantze gefuret Curant* [F] – I-Tn IV 23/2, ff. 12v-13r *Courente* [D] – RF-SPan O No.124, f. 35r *Cor*:

Dutch instrumental: Vallet ASL1642, f. 14v/2 *Courante* (violin and bass) – id., f. 15v/2 *Courante* (violin and bass) – id., f. 29r *Cour.* (violin and bass) – Eyck FL(2)1646, ff. 62v-63r *De France Courant* (recorder) – B-Gar Reg.96, f. 30v *Amant volage* (carillon) – NL-Lu BPL 2873-1, f. 21r *fransche Corante* (superius) – cf. Roger ON(6)1711, p. 22 *Courante Françoise* (different melody) (melody instrument)

71 p. 275: Chi guerregiar desia, etc. [Gastoldi]

Lute setting to the song à 2 ‘Wat heeft God wond’re daden Tot aller tyd gedaen?’ In the index the melody is listed under the ‘Italian tunes’.

Based on Giovanni Giacomo Gastoldi’s five-part *balletto* ‘Chi guerregiar desia Prendale armi contra Amor’, first published in 1591, reprinted Antwerp 1596; see the commentary to Valerius no. 68. The lute setting in NG is the only one known. The tune was printed and/or indicated with three songs in Dutch song books of 1628, 1634 and 1635.

See NLB, ‘Chi guerregiar desia’; Rasch 1974.

72 p. 279: Sonatemi un balletto, etc.

Lute setting to the song à 2 ‘Des Hemels licht, Doet ons bericht, Van Godes lof en eer’. In the index the melody is listed under the ‘Italian tunes’.

The melody is from Giovanni Giacomo Gastoldi’s three-part *balletto* ‘Sonatemi un balletto Col mio amor voglio danzar’, first published 1594, reprinted Antwerp 1602. The lute setting in NG, which does not follow Gastoldi’s bass and harmonics, is the only one known. Between 1626 and 1682 the tune was printed and/or indicated with eleven Dutch songs. See NLB, ‘Sonatemi un balletto’; Rasch 1974.

73 p. 283: Fransche Courante. Of: De Mey die comt ons by, seer bly

Lute setting to the song ‘De Heer in zynen Throon, seer schoon’. In the index, ‘De Mey die komt ons by’ is listed under the ‘French courantes’.

There are various lute pieces called ‘French coranto’ (in NG alone nos. 5, 14, 70 and 73), but none seems to be identical to this one. Nevertheless, the tune was popular in the Netherlands, witness the many settings for other instruments, especially from the eighteenth century. Moreover, between 1622 and 1799 the melody was printed and/or indicated with 96 Dutch songs. See NLB, ‘De mei die komt ons zeer blij’.

Dutch instrumental: Mortier ON(2)1709, p. 22 *de ratelwagt* (melody instrument) – Roger ON(2)1712, p. 16 *De Ratelwacht* (melody instrument) – Smit NHS(4)1756, p. 11 *De Ratelwagt* (melody instrument) – B-Ac andante-1, p. 125 *De meij* (carillon) – NL-At 205 F 38/39 *De Ratelwacht* (melody instrument) – NL-At 208 A 4, p. 47 *De Maij* (keyboard) – NL-At 212 D 21, p. 21 *De Meij* (melody instrument) – NL-DHk 133 K 27, no. 59 *De Ratelwagt* (melody instrument) – NL-Ulb Ms. 20 A 6, p. 17 *de Ratelwagt &c.* (melody instrument)

74 pp. 286-287: Almande Monsieur

Lute trio to the song ‘T’is een groot en heerlijc goet, Dat ons God den Heer al doet’.

This English tune, set by various composers for lute, mixed consort and keyboard, was c.1600 also known in the Netherlands, witness various lute settings in NL-Lu 1666 and Hove FC1603. However, it never became very popular here: apart from Valerius, the melody was used just once in another Dutch song book (Mathysz NLH1602). See NLB, ‘Allemande monsieur’; Thysius ed., no. 853; *Lute News* 110 (July 2014) and accompanying ‘Lutezine’ (edition by John Robinson of all known versions).

Relative to the Tenor lute, the Superius is tuned one tone higher and the Bassus a fifth lower.

Lute: Hove FC1601, f. 99v *Allmande Monsieur / Reprinse* – id., f. 108v *Allmande Monsieur / Reprinse* – Dowland VL1610, ff. O1r-O2v *Mounsiers Almaine / Daniell Bacheler* – D-BAU Druck 13.4°.85, p. 84 *Angloise* – D-Hs ND VI 3238, pp. 147-148 untitled (lute part for mixed consort) – D-Lr 2000, p. 61 *Groß Ach und Wehe* – GB-Cu Add.2764(2), f. 12v untitled (unfinished lute part for mixed consort) – GB-Cu Add.3056, ff. 15v-17r *Mounsier Almayne by John Daniell* – id., ff. 44v-46r *Mounsiers Almayne D.B.* – GB-Cu Dd.2.11, ff. 33v-34r untitled – GB-Cu Dd.3.18, f. 35v untitled – GB-Cu Dd.4.22, f. 12r *Monnseirs Almayne* – GB-Cu Dd.5.78.3, ff. 70v-71r untitled – GB-Cu Dd.9.33, ff. 38v-40r untitled – id., f. 47r untitled – id., ff. 53v-54r untitled (lute part for mixed consort) – GB-Gu Euing 25, f. 19v untitled – GB-Lam 601, f. 10r *Mounsiers Allman / Mounsiers allmen* – GB-Lbl Sloane 1021, f. 72r *Chorea polonica* – GB-Lcm loan 2019-01, ff. 14v-15r *Monsieurs Almane* (lute duet part) – I-Gu M.VIII.24, ff. 139v-140r *Almande Monsieur Johan Douland Ang* – IRL-Dm Z.3.2.13, p. 18 *Mownser's* – LT-Va 285-MF-LXXIX, f. 1r *Monsieurs Allemande. Bass* (lute part for mixed consort) – id., f. 68r *Gross ach und wehe* – NL-Lu 1666, f. 484r *Allemande Mons(ieu)r* [ed. no. 853] – id., f. 484v untitled [ed. no. 854] – id., f. 485r/1 untitled [ed. no. 855] – id., f. 485r/2 untitled [ed. no. 856] – id., ff. 485v-486r untitled [ed. no. 857] – US-NH Music Deposit 1, f. 17r *Mounser's almane* – US-Ws V.b.280, f. 13r *mounsiers Almaine* (lute part for mixed consort)

75 p. 291: *Dimmi ch'è del mio core*

Lute setting to the song à 2 ‘Och dat de mensch den Heer Gehoorsaem waer altyt’. In the index the melody is listed under the ‘Italian tunes’.

Based on Giovanni Giacomo Gastoldi’s three-part *balletto* ‘*Dimmi ch'e del mio core*’, first published 1594, reprinted Antwerp 1602. The lute setting in *NG*, which follows the vocal model rather closely, is the only one known. Between 1626 and 1724 the tune was printed and/or indicated with 13 Dutch songs. See NLB, ‘*Dimmi che del mio cuore*’; Rasch 1974.

76 p. 293: *Ballet Marignault*

Lute setting to the song ‘Gy volckeren hoor aen! A gelyck, Arm en ryck’.

This tune is only found in Dutch sources, although according to its different names it seems to be of French origin. The lute setting in Valerius is almost identical to that in NL-Lu 1666. Valerius is the only Dutch song book to incorporate the melody. See NLB, ‘*Ballet des trois princes*'; Groot 2016, p. 203.

Lute: NL-Lu 1666, f. 381r *Ballet de trois princes*

Dutch instrumental: Roger ON(6)1711, p. 18 *Ondank is werelts loon* (variant melody) (melody instrument)

II. Leiden BPL 2792

1 f. 19r: *Gaillard / Finis gaillardae*

See Valerius no. 15.

2 ff. 19v-20v: *Bourre / Bourree*

See Valerius no. 39.

3 f. 21r: *Amarilli mia bella*

This is an intabulation of an (anonymous) six-part setting, published in an Antwerp anthology of 1601, of the famous song ‘*Amarilli mia bella*’ by Giulio Caccini. The tune became popular in the Netherlands; between 1625 and c.1750 the tune was printed and/or indicated with 153 Dutch songs. See NLB, ‘*Amarilli mia bella*’; Van Baak Griffioen, pp. 91-94; HoveB, no. 156.

Lute: D-Hove 1, ff. 18r-19r *A Marilli mia bella / A.6. Voci. D'incerte* – D-Kl 4°.Mus.108/I, f. 2v/3 untitled (first five measures only) – id., f. 3r *Amarilli mia bella*

Dutch instrumental: Vallet ASL1642, f. 44r *Amarilly mijn Schone* – Eyck ES1644, ff. 40v-41v *Amarilli Mia Bella* (recorder) – Matthijsz UK(1)1646, f. 49v *Amarilli mia bella* [Jacobus Haffner?] (two trebles and bass) – Eyk FL(1)1649, ff. 42v-43v *Amarilli mia Bella* (recorder) – id., f. 74v-75v *Amarilli mia bella* (recorder) – id., ff. 94v-95r *Amarilli mia bella, met 2* (two recorders) – Roger ON(6)1711, p. 18 *Amarillis* (melody instrument)

4 f. 21v: *Passomeso*

Variations on the simple harmonic scheme called *Passamezzo d'Italia* or *Passamezzo antico*, which was derived from an Italian folk dance. During the sixteenth and early seventeenth centuries, the ground bass was

used by countless composers of instrumental works all over Europe. Hundreds of settings, from very short and simple to highly complex and long ones have been handed down for lute alone. For those in Dutch sources, see NL-Lu 1666, ff. 39r-89r [ed. nos. 100-170, including a list of those in the Phalèse and Adri-aenssen publications, 1564-1584]; HoveB nos. 166-196; and Vallet SM1616, p. 24.

5 f. 23r: *Sarabande*

See Valerius no. 62.

6 f. 24r: *Pavanne despagne*

See Valerius no. 67

III. Enkhuizen 1667-1

1 f. 1r: *Preludium, om te hooren offte die lujte gestelt is*

A unique ‘Prelude, to hear if the lute is tuned’.

2 f. 2r: *More palatino*

The French tune ‘En m’en revenant de saint Nicolas’ was first published as a four-part Air de cour in 1597, and spread rapidly over Europe, under different names, such as *More palatino*, *Almande Gratia* and *Nonette*. Between c.1600 and 1687 the melody was printed and/or indicated with 22 Dutch songs. See NLB, ‘Wee mij ik mag wel klagen’; Van Baak Griffioen, pp. 220-221.

Lute (in F, unless indicated otherwise): Adriaenssen PM1600, f. 75r *Almande / Autrement* – Hove FM1601, f. 109r *Almande Gratia* – Fuhrmann TM1615, p. 43 *Subplementum folii / La Nonette, Perichonis* – id., p. 141 *Bransle d. S. Nicola p. Sig. Jacobum [Polak]* – id., pp. 158-159 *Ballet 20. En me revenant* – Besard NP1617, p. 9 *en revenant de Saint Nicolas I.B.B.* (lute trio with two parts in staff notation) – B-Bc Littera S 26.369, f. 9v *Allemande grassie* – CH-Bu F.IX.53, f. 64v untitled (fragments, for lute tuned edeff) – CH-SO DA 111, ff. 33v-34r *En me revenant de S' Nicolas / A D: Jacopo Murer* – id., ff. 38r-40r *En revenant de S' Nicolas J: J: W: / Idem* – id., f. 43v *En moy revenant de S. Nicolas* – D-B 4022, f. 17r *Cavallant a S. Nicola Chanson* – id., f. 47r *Chorea Anglica* – D-B N 479, f. 2v untitled – id., ff. 8v-9r *Mascarate En m'en revenant* – D-Dl M 297, pp. 132-133 *More Palatino* – D-HRD Fü 9829, ff. 10v-11r 8. *More palatino / variatio [C]* – D-LEM II.6.15, p. 460 *Flore paladino* – id., p. 500 *En me revenant* – D-Lr 2000, p. 10 *Ballet* – D-Us Smr.Misc.132, p. 70 *ballet de S' nicolas* (lute harp way tuning) – F-Pn Vm7 6213, p. 25 *Branle de St Nicolas* (D minor tuning) – F-Sn R.10710, f. 2r *Furst Joachim Ernsts von Anhalt Lied, so es frewlin Sibille von Solms gmacht* – F-VAL 429, f. 6v *En me revenant de Saint Nicolas* – id., f. 43r *En me revenant de Saint Nicolas* – GB-Cfm Mus.689, f. 31r *En me revenant* – id., f. 44r *En me revenant &c.* – GB-Ctc O.16.2, pp. 139-138 *mr Daniell Bachelors Round* – GB-Cu Add.3056, ff. 43v-44r untitled – GB-Eu Laing III.487, pp. 8-9 *Swit Sant Nikola* – GB-Lam 603, f. 25v *Almayne* – GB-Lbl Add.38539, ff. 8v-9r *Almayne* – GB-Lbl Eg.2046, f. 28v *A Carranta* – GB-Lbl Sloane 1021, ff. 65r-65v *More Palatino* – id., f. 65v *Aliud Leonis* – id., f. 65v *Aliud* – id. f. 66r *More pal. Kul.* – id. f. 66r *Aliud [Franz] Madel* – id. f. 66r *Aliud Deck[er]* – I-Fn Magl.XIX.105, f. 13r *More Palatino* – LT-Va 285-MF-LXXIX, f. 65r *Matthiae deß Röm. Kayserß Auffzugh in Franckfurdt geschehen* – RF-KAUu S.S.25, ff. 1r-1v *More Palatino* – id., f. 12v *More Palatino* – S-B PB fil.172, ff. 35v-36r *More palatino* – id., f. 37r *More Palatino* (texted: ‘Hört an menischligh Creatur’) – cf. Gerle MT1546, ff. R4v-S1r *En revenant* (different music)

Dutch instrumental: Eyck ES1644, f. 36r *Vande Lombart / Vande Lambert* (recorder) – Eyck FL(2)1646, ff. 93v-94r *More Palatino, met 2* (two recorders) – Eyck FL(1)1649, f. 38r *Vande Lombart* (recorder) – Mortier ON(2)1709, p. 16 *De lommert* (melody instrument) – Roger ON(6)1711, p. 15 *More Palatino* (melody instrument) – A-Wm MS XIV.714, ff. 216v-217r *Allemand [Sweelinck]* (keyboard) – B-Ba C 22, p. 42 *Almande de St nicolas* (carillon) – B-Gar Reg.96.2, pp. 49-51 *Allemande de St. Nicolas* {set 1644} (carillon) – NL-At 208 A 4, p. 5 *More Palatino* [Gisbert Steenwick] (keyboard) [ed. EijIN, no. 3]

3 f. 2v: *Sarabande*

In the earliest source of this tune it is called ‘*Sarabande Pinel*’, so the French lutenist Germain Pinel may have been its composer. From France the melody spread over Europe. In the Netherlands the tune became very popular; between 1625 and c.1782 it was printed and/or indicated with 179 Dutch songs. See NLB, ‘*Sarabande Pinel*’; Van Baak Griffioen, pp. 312-315.

For the edition, the reconstruction was partly based on the melody as printed in Bolognino GL1645, p. 1.

Dutch instrumental: Eyck ES1644, ff. 56r-56v *Sarabanda* (recorder) – Eyck FL(1)1649, ff. 57v-58r *Sarabanda* (recorder) – Eyck FL(2)1654, ff. 57v-58r *Sarabanda* (recorder) – Roger ON(9)1713, p. 24 *S'morgens in 't krieken van den dag* (melody instrument) – B-Gar Reg.96.2, p. 14 *O Jesy o wonderbaer goetheyt, op de wyse van Courante Madame* (carillon) – id., p. 19 *O Jesy o wonderbaer goethayt* [set 11 March 1662] (carillon) – NL-At 208 A 4, p. 23 *Serband* [Gisbert Steenwick] (keyboard) [ed. EijlN, no. 13] – id., p. 32 *Saraband* [Barend Broeckhuysen] (keyboard) [ed. EijlN, no. 16] – RF-SPan Q N 204, f. 19v *Serbande* (keyboard) [ed. CurtisNK, no. XXXVI] – S-Skma Finspong 9098(2), p. 25 *Sarabande* (melody instrument)

4 f. 3r: *Rosemont*

This seems to be the only lute setting of a melody that originated in England; it was set for keyboard by Giles Farnaby under the title *Tower Hill*. The tune became known in the Netherlands, where some instrumental settings were made and between c.1620 and 1712 the melody was printed and/or indicated with 51 Dutch songs. See NLB, ‘Rozemond waar gij vliedt’; Van Baak Griffioen, pp. 310-312.

Dutch instrumental: Vallet ASL1642, f. 39v *Roosemond* (violin and bass) – Eyck ES1644, ff. 14r-15r *Rosemont / Rosemondt* (recorder) – id., f. 46 (lost) [index: 2 *Rosemont*] (recorder) – Eyck FL(1)1649, ff. 14v-15r *Rosemont* (recorder) – id., f. 47r *Tweede Rosemond* (variant melody) (recorder) – NL-Lu BPL 2873-1, f. 1r *Rosemont waer gij vliet / ghij ontloopt mij noch soo niet* (superius) – RF-SPan Q N 204, f. 22v *Rosemont* (keyboard) [ed. CurtisNK, no. XLI]

5 ff. 3v-4r: *La Vingione*

See Valerius no. 47.

6 f. 4r/2: *Mamere*

This lute version seems to be the only instrumental setting of the melody, which between 1661 and 1799 was printed and/or indicated with 33 Dutch songs. See NLB, ‘Ma Mère ik zeg’.

7 f. 4v: *Daphne*

See Valerius no. 6.

8 f. 5r: *Onder de linde grune*

The English tune *All in a garden green* is found from c.1600. The melody acquired some popularity in the Netherlands; between 1610 and 1765 it was printed and/or indicated with 23 Dutch songs, although some of these refer to a different tune, which in England was known as *Lord Zouche's Masque*. See NLB ‘All in a garden green’; Van Baak Griffioen, pp. 236-238.

Lute: Vallet SM1616, p. 7 *Onder de linde groene A 10*

Dutch instrumental: Vallet ASL1642, f. 40r *Onder de Linde groen* (violin and bass) – Eyck FL(2)1646, ff. 17v-18v *Onder de linde groene* (different melody) (recorder) – Mortier ON(4)1709, p. 11 *Onder de linde groen* (melody instrument) – Roger ON(11)1713, p. 20 *Onder de linden* (melody instrument) – D-B 234, ff. 25r-27r *Unter der linden grune* [Sweelinck] – PL-Kj Mus.40316, ff. 10r-11v *Allemanda di M: Joan Pieter de Hollandia* (keyboard)

9 f. 5v: 2 *Lavingione*

For the first *La Vingione* see Enkhuizen no. 5 above and Valerius no. 47. This ‘Second La Vignonne’, however, concerns a different tune; there are several such alternative ‘La Vignonnes’, all different – the lute setting in Moy PB1631 is also rather variant. See NLB, ‘La Vignonne (4)’.

The reconstructed tablature in the edition was partly based on the melody as printed in Placker EL(2)1682, Vol. 4 p. 69, *Vignonne nouvelle*.

Lute: Moy PB1631, f. 27r *La seconde Avigone*

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A-SPL KK 35	Sankt Paul im Laventtal, Ms. KK 35: manuscript additions to <i>Tirolensium Principum Comitum [...] Eicones</i> (Augsburg, 1599), c.1600-c.1620.
A-Wm MS XIV.714	Wien, Minoritenkonvent, Klosterbibliothek und Archiv, MS XIV.714: South Germany, c.1640, for keyboard.
B-Ac andante-1	Antwerpen, Koninklijk Conservatorium, bibliotheek, S-MS-DEGRU-andante-1 (olim Ms. 17761): collection of music for carillon, by Johannes de Gruyters, 1746.
B-Ba C 22	Brussel, Archief van de stad Brussel, C 22: manuscript of carillon music by Theodorus de Sany, 1648.
B-Bc Littera S 26.369	Brussel, Koninklijk Conservatorium, bibliotheek, MS Littera S 26.369: an incomplete lute book, copied c.1620.
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B-Gar Reg.96.1	Ghent Stadsarchief Reg. 96.1: c.1650, for carillon.
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CH-SO DA 111	Solothurn Zentralbibliothek Musikabteilung, MS DA 111: manuscript additions after 1618, to copies of Vallet SM1615 and Vallet PM1618 bound together.
I-BDGchilesotti	Biblioteca privata Oscar Chilesotti, Bassano del Grappa: lute book copied in Bavaria c.1596-1600. Whereabouts unknown; contents preserved via ChilesottiLC.
CZ-Pnm IV.G.18	Praha, Národní Muzeum, hudební Oddelení, MS G.IV.18: Joannes Aegidius Rettenwert lute book, c.1623-7.
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D-BAU Druck 13.4°85	Bautzen, Stadt- und Kreisbibliothek, Druck 13.4°85: manuscript additions to a copy of Besard TH1603: 1603-c.1620.
D-DI M 297	Dresden, Sächsische Landesbibliothek, Handschriftenabteilung, Ms. M 297: Jena student B.K.K.S. lute book, dated 1603. Ed. John H. Robinson (Albury: The Lute Society, 2010).
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GB-Lbl Sloane 1021	London, British Library, MS Sloane 1021, c1640, previously known as the Johann Stobaeus lute book, into which the latter made no more than an album amicorum entry.
GB-Lwa 105	London, Westminster Abbey Library, MS 105: single leaf of lute tablature, c.1615.
GB-Ob D 4.10 Art.(1)	Oxford, Bodleian Library, Mus. D 4.10 Art.(1): manuscript additions to a copy of Phalèse TM1563, after 1569.
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I-Fn Magl.XIX.30	Firenze, Biblioteca Nazionale Centrale, MS Fondo Magl. XIX 30: 1595.
I-Fn Magl.XIX.105	Firenze, Biblioteca Nazionale Centrale, MS Fondo Magl. XIX 105: dated 1635.
I-Gu F.VII.1	Genoa, Biblioteca Universitaria, Ms. F.VII.1 (olim Genoa no1): lute book copied from the book of the prince of San Sorlino, c.1580-1595.
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NL-DHk 133 K 27	Den Haag, Koninklijke bibliotheek, MS 133 K 27: collection of folk tunes, c.1770, for melody instrument.
NL-Lu 1666	Leiden, Universiteitsbibliotheek, Bibliotheca Thysiana, MS 1666: manuscript copied by Adrian Smout and later owned by Johan Thysius, c.1590-1646. Facs. ed.: see Thysius ed.
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NL-Ulb Ms. 20 A 21	Utrecht, Universiteitsbibliotheek, Ms. 20 A 21 (olim Rar Mso-18): Handschrift Hulkenroy, Holland, 18th century (1704-1725?), for melody instrument.
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PL-Kj Mus.40032	Kraków, Biblioteka Jagiellońska (<i>olim</i> Berlin, Preußischer Staatsbibliothek), Mus. Ms. 40032: the Barbarino lute book, c.1580-1611.
PL-Kj Mus.40143	Kraków, Biblioteka Jagiellońska, Mus. Ms 40143 (<i>olim</i> Berlin, Preußischer Staatsbibliothek): dated 1594 and 1601.
PL-Kj Mus.40153	Kraków, Biblioteka Jagiellońska (<i>olim</i> Berlin, Peußischer Staatsbibliothek), Mus. Ms 40153: Casimir Rudomina Dusiacki lute book, c.1620.
PL-Kj Mus.40159	Kraków, Biblioteka Jagiellońska, Mus. Ms. 40159 (<i>olim</i> Berlin, Preußischer Staatsbibliothek): c.1635-40.
PL-Kj Mus.40316	Kraków, Biblioteka Jagiellońska, Mus. Ms. 40316 (<i>olim</i> Berlin, Preußischer Staatsbibliothek): manuscript of English and Continental keyboard music dated 1624 and 1625.
PL-Kj Mus.40626	Kraków, Biblioteka Jagiellońska, Mus. Ms. 40626 (<i>olim</i> Berlin, Preußischer Staatsbibliothek): c.1650-60, copied by an anonymous scribe and in Leiden by Johannes Fresneau. Facs. ed. Mainz [etc.]: Schott, 1996.
PL-Kj Mus.40641	Kraków, Biblioteka Jagiellońska, Mus. Ms. 40641: manuscript of probable English provenance copied c.1615. Facs. ed. Albury: The Lute Society, 2000.
PL-Kj Mus.W510	Kraków, Biblioteka Jagiellońska, Mus. Ms. W510, manuscript additions to a copy of Wyssenbach <i>Ein schön Tabulaturbuch</i> (Zürich, 1563), c.1563-70.
RF-KAUu S.S.25	Königsberg, Staats- und Universitätsbibliotheek, Sign. S.S.25: manuscript appendix copied by Gottfried von Wallenrodt bound with a copy of Nicolas Vallet, <i>Paradisus Musicus</i> (Amsterdam, 1615), c.1615-1620, whereabouts now unknown.
RF-SPan O No.124	Sankt Peterburg, Biblioteka Rossijskoj akademii nauk, Ms. O No.124: ‘Swan’ Lute manuscript, c.1630-c.1655. Facs. ed. Columbus: Editions Orphée, 1994.
RF-SPan Q N 204	Sankt Peterburg, Biblioteka Rossijskoj akademii nauk, Ms. Q N 204: MS. with 17th-century keyboard music, known as ‘The Leningrad MS’, possibly written in the Northern Netherlands, 1646-50.
S-B 2245	Skokloster, Slottsbiblioteket, Carl Gustaf Wrangels Bibliotek MS 2245: Lucas Beckman lute book, dated 1615, 1619 and 1622.
S-B PB fil.172	Skokloster, Slottsbiblioteket (Castle Library), PB fil. 172: Per Brahe visbok/lutbok, c.1620.
S-Skma Finspøng 9098	Stockholm, Kungliga Biblioteket, ‘Recueil de Pièces de Musique’ Finspøng collection MS 9098: two manuscripts with tunes and dances for melody instrument, late 17th-c.
S-Uu 408	Uppsala, Universitetsbiblioteket, Instr. mus. hs 408 (formerly 108): Gustav Düben’s keyboard book, dated 1637-53.
S-VX 15-1600 nr. 18:3,1	Stadsbibliotek V xj : Musik 15-1600 nr. 18:3 & 1 [fol. 144v-156v]: probably Dutch, perhaps early 18th century, for melody instrument.

US-BEm 757	Berkeley, University of California, Jean Gray Hargrove Music Library, Ms. 757: Italian lute manuscript inscribed ‘Io Carlo Banci, c.1615-1630.
US-BEm 760	Berkeley, University of California, Jean Gray Hargrove Music Library, Ms. 760: Giulia Catti lute book, Bologna c.1615-1630?].
US-DMu KD8620 1661	Durham, NC, Duke University, Rubenstein Rare Book and Manuscript Library, Rare Books 8vo KD8620 1661 (formerly E19454): fragment, England c.1615, bound as a flyleaf in a book of 1661.
US-NH Music Deposit 1	New Haven, Yale Music Library, Music Deposit 1 (formerly Rare Ma21, W632): Wickhambrook lute book, c.1595. Facs. ed. Albury: The Lute Society, 2008.
US-NHub Osborn fb7	New Haven, Yale University, Beinecke Rare Book and Manuscript Library, James Marshall and Marie-Louise Osborn Collection, Osborn shelves fb7: lute tablature bound at the end of a poem by Sir Francis Hubert, c.1625. Facs. ed. Albury: The Lute Society, 2007.
US-R M140 V186S	Rochester University, Eastman School of Music, Sibley Music Library, MS M140 V186S, manuscript additions to a copy of Vallet 1618, c.1630.
US-SFsc M2.1 M3	San Francisco, California State University and Colleges, Frank V. De Bellis Collection, Ms. M2.1 M3: Ascanio Bentivoglio lute book, Milan, dated 1615.
US-Ws V.b.280	Washington, D.C., Folger-Shakespeare Library, MS V.b.280: The Folger ‘Dowland’ lute book, c.1594. Facs. ed. Albury: The Lute Society, 2003.

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Burgers 2013	Jan W.J. Burgers, <i>The Lute in the Dutch Golden Age. Musical Culture in the Netherlands 1580-1670</i> (Amsterdam: Amsterdam University Press, 2013).
Burgers 2016	Jan W.J. Burgers, ‘Leiden, an International Lute Centre in the Golden Age’, in: <i>The Lute 2016</i> , pp. 53-72.
Burgers e.a. 2016	Jan W.J. Burgers, Louis Peter Grijp & John H. Robinson, ‘A Newly Discovered Dutch Lute Book: MS Enkhuizen 1667-1’, in <i>The Lute 2016</i> , pp. 301-345.
ChilesottiLC	<i>Da un codice ‘Lautenbuch’ del Cinquecento</i> , ed. Oscar Chilesotti (Leipzig, 1890/1926; repr. Bologna, 1968). Edition transcribed into French tablature: Dick Hoban, <i>Oscar Chilesotti’s Da un Codice Lauten-buch in Lute Tablature</i> (Fort Worth: Lyre Music, 1994).
Craig-McFeely 1993	Julia Craig-McFeely, ‘Fragments of English Lute Music II: Oxford Libraries’, <i>The Lute</i> 33 (1993), pp. 34-54.
CurtisNK	<i>Nederlandse klaviermuziek uit de 16de en 17de eeuw</i> , ed. A. Curtis (Amsterdam: Vereniging voor Nederlandse Muziekgeschiedenis, 1961).
CuttingB	<i>Francis Cutting: Collected Lute Music</i> , ed. Jan W.J. Burgers (Lübeck: Tree Edition, 2002).
DowlandCLM	<i>The Collected Lute Music of John Dowland</i> , ed. Diana Pouton and Basil Lam (London: Faber 1974/1978/1981).
EijlN	<i>Het klavierboek van Anna Maria van Eijl</i> , ed. F. Noske (Amsterdam: Vereniging voor Nederlandse Muziekgeschiedenis, second ed. 1976).
FresneauB	<i>Johannes Fresneau, Complete Works for Lute and Guitar</i> , ed. Jan W.J. Burgers (Lübeck: Tree Edition, 2016).
Gale 2008	Michael Gale ‘Two newly discovered English lute tablature fragments’, <i>The Lute</i> 47 (2008), pp. 54-70.
Greer 1962	D. Greer, “What if a Day”; an Examination of the Words and Music’, <i>Music & Letters</i> 43 (1962), pp. 304-319.
Groot 2001	Simon Groot, ‘De liederen in de “Nederlandtsche Gedenck-clanck” van Adriaen Valerius’, <i>Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis</i> 51 (2001), pp. 131-148.
Groot 2016	Simon Groot, ‘Adriaen Valerius’ <i>Nederlandtsche Gedenck-clanck</i> (1626): The Songs and the Tablatures for Lute and Cittern’, in: <i>The Lute</i> 2018, pp. 182-236.

- HoveB *Joachim van den Hove: Life and Works*, ed. Jan W.J. Burgers, 2 Vols (Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 2013).
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