

README

DECEMBER 2000

The natural course of time and continual development of scholarship and use of resources has meant that some of the work covered in this book has been superseded, particularly where the catalogue has been used as the basis for further research. Therefore, this work should never be considered completely comprehensive. The decision to publish via the web was taken as much of the work has been accessible for many years on a site provided and maintained by Dr Wayne Cripps in the USA. That version of the thesis does not include the illustrations which are an integral part of the work, and which have been included here, though at a resolution that is better for on-screen work than printing, to keep file sizes to a reasonable minimum. The Thesis version does however include a substantial number of scans from slides that were collected as part of a study of the iconography of the lute, discussed in Chapter 8. The URL for the thesis is <http://www.cs.dartmouth.edu/~wbc/julia/index.htm>.

I would like to acknowledge the work of my thesis supervisors John Caldwell and Robert Spencer and thank them for their support during the writing of the original thesis. Robert Spencer went beyond the normal requirements of a supervisor by lending me some of his original sources, and allowing me unlimited access to his considerable collection of manuscripts and printed music. John Caldwell gave his time and encouragement whenever it was needed, as did his colleagues Dr H. D. Johnstone and from the English Faculty in Oxford, Dr Malcolm Parkes.

I was exceptionally fortunate to have been working at a time when a number of other scholars were also preparing dissertations on music in England during the period 1550-1650. This meant that there was a substantial corpus of up-to-date data available on areas which the limitations of this book prevented me from pursuing. Knowing that these areas were being covered has made my work much simpler, and gave me exceptional resources for discussing my own research with scholars in the same field. I am particularly grateful to Lynn Hulse, Victor Coelho, Robert Thompson, Matthew Spring and Penny Gouk, who allowed me access to their unpublished work, and in some cases also generously provided me with copies of their doctoral dissertations. I am also particularly grateful to Lynda Sayce, who performed a marathon of proof-reading. The debt of the lute world to David Lumsden, who started it all, is surpassed only by the extraordinary knowledge and scholarship of Robert Spencer, who was instrumental in publishing the major English lute sources in facsimile, and supplied them with superb scholarly studies that include exceptional research into the provenance of the sources and their compilers, and exhaustive concordance lists. His work stands as a model of manuscript study and has formed the backbone of much of our knowledge of the lute sources. He died far too soon for his pupils and friends, but the exceptionally high standards that he set and demanded together with the considerable body of his own research are a fitting tribute: all future work on the lute repertory will build upon and be measured against it.

As with any long-term project, those who have supported the work have changed with the years. I would like to acknowledge particularly the support of Craig Ayrey, Michael Burden, Richard and Liz Coleridge, Christopher, Sarah, Dominic, Tara and Clementine Franks, Steve Harrison, Louise Locock, and many other friends who are numbered but remain nameless.

I would like to acknowledge the financial support of the following:

Mr and Mrs G M Craig-McFeely
The Edward Boyle Memorial Trust
The University of Edinburgh Faculty of Music
Ian Honeyman and St Hugh's College, Oxford
The University of Oxford Faculty of Music
The Music and Letters Trust
The Ermuli Trust
The Musica Britannica Trust
The British Academy
St Anne's College, Oxford

This work is gratefully dedicated to my parents

Preposterous ass! that never read so far
To know the cause why music was ordain'd!
Was it not to refresh the mind of man
After his studies or his usual pain?
Then give me leave to read philosophy,
And while I pause serve you in harmony.

William Shakespeare *The Taming of the Shrew* III:i

Editorial Policy

Dates: During the period under discussion, the day on which the New Year began (i.e. when the numbering of the year changed) was not the same throughout Europe. Depending on the calendar, the place and the chronicler, it could start on 25th December, 1st March, 25th March (Lady Day) or Easter Day; the day-date was also 10 days behind Europe in England before 1700, and 11 days behind after. It was not until 1752 that a consensus was reached across Western Europe, including England, of beginning the New Year on 1st January and adopting the Gregorian calendar that allowed for the extra quarter-day in the earth's rotation each year. All citations of years have therefore been standardized to new style, but the day-date will remain the same as in the original document. In cases where specific contemporary references are cited, the original date is given with the new-style date following it in square brackets.

Pitch: References to pitch names are shown using the Helmholtz system, in which middle-c is expressed c': CC BB C B c b c' b' c" b" c'''

Illustrations: Unless reproductions of original sources are at actual size, the percentage of reduction or enlargement from the original is stated.

Transcription of original text: All text reproduced from original sources is given in italic type. Spelling, punctuation and capitalization are reproduced exactly as in the original, even where obvious errors have been made by the original scribe. The original order of the words is strictly followed at all times. Ascriptions in most of the manuscripts are placed in the margins, line-ends are not shown as is the usual practice with an oblique stroke. Use of this sign is reserved for text appearing on a different part of the page, e.g. at the beginning and end of a piece of music. Text deleted in the original source is shown enclosed by <>. Obsolete letter forms such as the yogh, thorn or es are expanded to their modern equivalents and italicised. Standard contractions are realised within square brackets and italicised. All editorial additions to transcribed text such as letters assumed to be intended but not indicated by a standard contraction words that have been removed by cropping are placed in square brackets and are in roman type.

Ascriptions: The exact complete ascription given in a source is reproduced wherever possible, with the exception of the word 'finis', which is considered to be an adjunct to the final double-bar, rather than part of the ascription itself. Where the text associated with the music is very lengthy (e.g. in the case of verses of songs following or underlying the music), only the incipit is given, followed by an ellipsis.

Folio/page numbers: Any folio number is assumed to be recto unless followed by lower-case 'v', in which case the verso face is indicated. A folio or page number followed immediately by an oblique stroke is used when more than one piece of music appears on the relevant face. Thus 27v/3-28 = the third piece on the verso of folio 27, which continues to the recto of folio 28.

Exceptions to the above practices are explained at the point where a new policy is employed, and are only relevant at that point.

ABBREVIATIONS

*

A - GENERAL

B - LIBRARY SIGLA

C - MANUSCRIPTS

D - SIXTEENTH- AND SEVENTEENTH-CENTURY PRINTED SOURCES

*

A - GENERAL

2/	Second edition	incl.	includes, including
accomp	accompaniment	It.	Italian
Add.	Additional	inv	inverted (i.e. written upside-down on the page in relation to other music)
arr.	arrangement(s), arranged by/for		
ascr.	ascription, ascribed to	JD	John Dowland
a.u.	ascription unknown	kbd	keyboard
band.	bandora	LB	Lute Book
bapt.	baptized	LH	left hand
cf	<i>confer</i> , also used to indicate cognates in inventories	l.v.	lyra viol
citt.	cittern	n.t.	no title
CNRS	Centre National de la Recherche Scientifique (France)	orig.	original
cnst	consort	orph.	orphanion
cog.	cognate, cognate with/to	P.A.	Passamezzo antico
coll.	collection, collected by	P.M.	Passamezzo moderno
con.	concordance, concordant with/to	pr.	printed
del.	deleted	PRO	Public Record Office, London
diss.	dissertation	pt(s)	part(s)
dt	duet	pubd	published
dvns	divisions	/R	(editorial) revision [in signature]
ed(s).	editor(s), edited by	R	photographic reprint
edn(s)	edition(s)	repr.	reprinted
exc.	except	rev.	revision, revised (by/for)
fac.	facsimile	RH	right hand
Fr.	French	RISM	Répertoire International des Sources Musicales
frgmt	fragment	RMA	Royal Musical Association
Ger.	German	Sig.	Signature (printed books)
gr.	ground	s.n.	staff notation
inc.	incomplete	tabl.	tablature

tr.	treble	unpubd	unpublished
trans.	translation, translated by	USA	United States of America
transcr.	transcription, transcribed by	v.t.	<i>vieil ton</i> (tuning)
U.	University	w.s.m.	without shelf mark
unattrib.	unattributed		

B - LIBRARY SIGLA

<i>A-KR</i>	Austria, Kremsmünster, Benediktinerstift	<i>EIRE-Dm</i>	Ireland, Dublin, St Patrick's Cathedral, Marsh's Library
<i>A-Wn</i>	Austria, Vienna, Österreichische Nationalbibliothek	<i>EIRE-Dtc</i>	Ireland, Dublin, Trinity College Library
<i>CH-Bu</i>	Switzerland, Basle, Öffentliche Bibliothek der Universität	<i>F-AIXm</i>	France, Aix-en-provence, Bibliothèque Municipale, Bibliothèque Méjanes
<i>CH-BEes</i>	Switzerland, Berne, Eidgenössisches Staatsarchiv	<i>F-CNRS</i>	France, CNRS Library
<i>CH-Gbusch</i>	Switzerland, Geneva, Hans von Busch, private collection	<i>GB-AB</i>	Great Britain, Aberystwyth, National Library of Wales
<i>CS-Pnm</i>	Czechoslovakia, Prague, Národní Muzeum, Hudebni Oddeleni	<i>GB-BEV</i>	Great Britain, Beverley (Yorkshire), East Yorkshire County Record Office.
<i>CS-Pu</i>	Czechoslovakia, Prague, University Library	<i>GB-Bcro</i>	Great Britain, Reading, Berkshire County Record Office
<i>D-BAUK</i>	Germany, Bautzen, Stadt- und Kreisbibliothek	<i>GB-Ckc</i>	Great Britain, Cambridge, Rowe Music Library, King's College
<i>D-B</i>	Germany, Berlin, Staatsbibliothek Preussischer Kulturbesitz	<i>GB-Ctc</i>	Great Britain, Cambridge, Trinity College Library
<i>D-Dlb</i>	Germany, Dresden, Sächsische Landesbibliothek	<i>GB-Cu</i>	Great Britain, Cambridge, University Library
<i>D-Hs</i>	Germany, Hamburg, Staats- und Universitätsbibliothek	<i>GB-En</i>	Great Britain, Edinburgh, National Library of Scotland
<i>D-Kdma</i>	Germany, Kassel, Deutsches Musikgeschichtliches Archiv	<i>GB-Eu</i>	Great Britain, Edinburgh, University Library
<i>D-Kl</i>	Germany, Kassel, Murhardsche Bibliothek der Stadt und Landesbibliothek	<i>GB-Ge</i>	Great Britain, Glasgow, Euing Music Library
<i>D-Ko</i>	Germany, Cologne, Hochschule für Music	<i>GB-HAd</i>	Great Britain, Haslemere, Carl Dolmetsch, private collection
<i>D-LEm</i>	Germany, Leipzig, Musikbibliothek der Stadt	<i>GB-Lbl</i>	Great Britain, London, British Library
<i>D-Ngm</i>	Germany, Nuremberg, Germanisches National-Museum	<i>GB-NO</i>	Great Britain, Nottingham, University Library
<i>D-ROu</i>	Germany, Rostock, Universitätsbibliothek	<i>GB-Npro</i>	Great Britain, Northamptonshire, Public Record Office
<i>D-Us</i>	Germany, Ulm, Stadtbibliothek, Depositum Schermar,	<i>GB-Ob</i>	Great Britain, Oxford, Bodleian Library
<i>D-W</i>	Germany, Wolfenbüttel, Herzog August Bibliothek	<i>GB-Och</i>	Great Britain, Oxford, Christ Church Library
<i>DK-Kk</i>	Denmark, Copenhagen, Det Kongelige Bibliotek	<i>GB-Occ</i>	Great Britain, Oxford, Corpus Christi Library

<i>GB-Oeh</i>	Great Britain, Oxford, St Edmund Hall Fellow's Library	<i>S-SC</i>	Sweden, Skoklosters Castle Library
<i>GB-Omc</i>	Great Britain, Oxford, Magdalen College Library	<i>S-Sk</i>	Sweden, Stockholm, Kungliga Biblioteket
<i>GB-Sfo</i>	Great Britain, Shrewsbury, private library of Lord Forester	<i>S-Uu</i>	Sweden, Uppsala, Universitetsbiblioteket
<i>GB-Wa</i>	Great Britain, Warminster, Longleat House, old library	<i>US-CAward</i>	USA, Cambridge, Harvard, John Ward, private collection
<i>GB-Wsp</i>	Great Britain, Woodford Green, Essex, Robert Spencer, private collection	<i>US-Cn</i>	USA, Chicago, Newberry Library
<i>I-Gu</i>	Italy, Genoa, Biblioteca Universitaria	<i>US-LAuc</i>	USA, Los Angeles, University of California, William Andrews Clark Memorial Library
<i>I-Nc</i>	Italy, Naples, Biblioteca del Conservatorio di Musica S Pietro a Majella	<i>US-LAum</i>	USA, Los Angeles, University of California Music Library
<i>I-Tn</i>	Italy, Turin, Biblioteca Nazionale Universitaria	<i>US-NHb</i>	USA, New Haven, Yale, Beinecke Rare Book and Manuscript Library
<i>L-Vs</i>	Lithuania, Vilnius, Central Library of the Lithuanian Academy of Science	<i>US-NHm</i>	USA, New Haven, Yale Music Library
<i>NL-Lt</i>	Netherlands, Leiden, Bibliotheca Thysiana, in Bibliotheek der Rijksuniversiteit	<i>US-NJandrea</i>	USA, New Jersey, Michael d'Andrea, private collection
<i>PL-Kj</i>	Poland, Krakow, Biblioteka Jagiellonska	<i>US-NYp</i>	USA, New York, Public Library at Loncoln Center, Library and Museum of the Performing Arts
<i>RU-StPan</i>	Russia, St Petersburg, Biblioteka Akademii Nauk SSSR [Academy of Science Library]	<i>US-OAm</i>	USA, California, Oakland, Mills College, Margaret Prall Music Library
<i>RU-StPit</i>	Russia, St Petersburg, Leningradsky Gosudarstvenniy Institut Teatra, Muziki i Kinematografii	<i>US-R</i>	USA, Rochester, University, Eastman School of Music, Sibley Music Library
<i>RU-LV</i>	Russia, L'vov, Biblioteka Gosudarstvennoy Konservatoriu imeni N. V. Lysenko [University Library]	<i>US-SFsc</i>	USA, San Francisco State College Library, Frank V. de Bellis Collection
		<i>US-Ws</i>	USA, Washington, Folger Shakespeare Libraries

C - MANUSCRIPTS

All shelf marks have been confirmed by the libraries concerned and are correct as of September 1993

<i>408/2</i>	<i>EIRE-Dtc</i> Ms.408/2 c1605 (bound with <i>Ballet</i>)	<i>41498</i>	<i>GB-Lbl</i> Add.41498 (fragment, one piece) c1590
<i>2764(2)</i>	<i>GB-Cu</i> Add.2764(2) (reconstructed from binding fragments) c1585-90	<i>60577</i>	<i>GB-Lbl</i> Add.60577 f.190-190v (two pieces) <i>Winchester MS</i> c1540
<i>4900</i>	<i>GB-Lbl</i> Add.4900 (15 lute songs) c1605	<i>Aegidius</i>	<i>CS-Pnm</i> Ms.IV.G.18 <i>Aegidius of Retenwert</i> 1623
<i>6402</i>	<i>GB-Lbl</i> Add.6402 (loose sheets, 4 pieces) c1605	<i>Andrea</i>	<i>US-NJandrea</i> w.s.m. (loose sheets) c1575
<i>31392</i>	<i>GB-Lbl</i> Add.31392 c1605		

<i>Balcarres</i>	<i>GB-En</i> MS Acc.9769 84/1/6 Owned by Lord Crawford, <i>Balcarres</i> , c1700	<i>Drexel</i>	<i>US-NYp</i> Ms.Drexel 5612 (keyboard), c1635-45
<i>Ballet</i>	<i>EIRE-Dtc</i> Ms.408/1 <i>William Ballet</i> c1590 and c1610 (bound with 408/2)	<i>Dusiacki</i>	<i>PL-Kj</i> Berlin.Mus.Ms.40153, 1620-21 ⁴
<i>Basle</i>	<i>CH-Bu</i> Musiksammlung Ms.F.IX.53 c1630-45	<i>Edmund</i>	<i>GB-Oeh</i> EE.12 (fragments <i>in situ</i> lifted from paste-down) c1635
<i>Bautzen</i>	<i>D-Bauk</i> Druck 13.4°.85 MS additions to Besard 1603 1608	<i>Euing</i>	<i>GB-Ge</i> Euing 25 (<i>olim</i> Ms.R.d.43) c1610 and a later layer c1650
<i>Beckmann</i>	<i>S-SC</i> Ms.B <i>Lucas Beckmann</i> 1622	<i>Fabritius</i>	<i>DK-Kk</i> MS Thott 841.4°, Petrus Fabritius LB, c1604-8
<i>Bern</i>	<i>CH-BEes</i> Ms.Spiezer Archiv nr.123 c1624	<i>Folger</i>	<i>US-Ws</i> Ms.V.b.280 (<i>olim</i> Ms 1610.1, erroneously: <i>Dowland</i> lute book or manuscript) c1590
<i>Board</i>	<i>GB-Wsp</i> w.s.m. Board LB <i>Margaret Board</i> c1620 and 1635	FWVB	<i>GB-Cfm</i> Ms.168 The Fitzwilliam Virginal Book
<i>Brahe</i>	<i>S-SC</i> PB.fil.172 <i>Per Brahe</i> c1610-20	<i>Genoa</i>	<i>I-Gu</i> M.VIII.24 Manuscript additions to Besard 1603 c1605
<i>Braye</i>	<i>see Osborn</i>	<i>Hainhofer III and IV</i>	<i>D-W</i> MSS Guelf.18.7 and 18.8.Aug°. Philipp Hainhofer's LB vols.III, 1603 and IV, 1604
<i>Brogynryn</i>	<i>GB-AB</i> Brogynryn Ms.27 c1600	<i>Handford</i>	<i>GB-Ctc</i> MS.R.16.29 <i>George Handford</i> 17 December 1609
<i>Burwell</i>	<i>GB-Wsp</i> w.s.m. Burwell L Tutor <i>Elizabeth Burwell</i> 1668-71.	<i>Herbert</i>	<i>GB-Cfm</i> Ms.Mus.689 <i>Edward, Lord Herbert of Cherbury</i> c1630 and 1640
<i>Cologne</i>	<i>D-Ko</i> Ms.R.242, c1615-20	<i>Herdringen</i>	<i>D-Kdma</i> FÜ 9825 and 9829 c1620
<i>Como</i>	<i>US-LAum</i> Ms.757, c1620-30 ¹	<i>Herhold</i>	<i>CH-Gbusch</i> Ms.E 1602
<i>Cosens</i>	<i>GB-Cu</i> Add.3056 (erroneously: <i>Cozens</i>) C.K. c1610	<i>Hirsch</i>	<i>GB-Lbl</i> Ms Hirsch.M.1353 <i>H.O.</i> c1620
<i>Dallis</i>	<i>EIRE-Dtc</i> Ms.410/1 <i>Dallis's pupil's lute book</i> 1583-5	<i>Holmes books</i>	<i>GB-Cu</i> Mss.Dd.2.11, Dd.3.18, Dd.4.23, Dd.5.20, Dd.5.21, Dd.5.78.3, Dd.9.33, Dd.14.24, Nn.6.36 (broken consort and lute books) <i>Matthew Holmes</i>
<i>Danzig</i>	<i>PL-Gdansk</i> Ms.4022: destroyed during war, microfilm in pos- session of Wolfgang Boetticher	<i>Krakow</i>	<i>PL-Kj</i> Berlin Mus.Ms.40641 c1615
<i>Dd.2.11</i>	<i>GB-Cu</i> Ms.Dd.2.11 <i>Matthew Holmes</i> c1585-95	<i>Kremsmunster</i>	<i>A-KR</i> ms L 81, c1640-50
<i>Dd.3.18</i>	<i>GB-Cu</i> Ms.Dd.3.18 <i>Matthew Holmes</i> c1585-1600	<i>Leipzig</i>	<i>D-Kl</i> II.6.24, c1660
<i>Dd.4.22</i>	<i>GB-Cu</i> Ms.Dd.4.22 c1615	<i>Linz</i>	<i>see Eijsertt</i>
<i>Dd.4.23</i>	<i>GB-Cu</i> Ms.Dd.4.23 <i>Matthew Holmes</i> (cittern book) c1600	<i>Lodge</i>	<i>US-Ws</i> Ms.V.a.159 (<i>olim</i> Ms 448.16) <i>Giles Lodge</i> 1559-c1575
<i>Dd.5.78.3</i>	<i>GB-Cu</i> Ms.Dd.5.78.3 <i>Matthew Holmes</i> c1595-1600	<i>Lvov</i>	<i>RU-LV</i> Ms.1400/I <i>Hans Kernstok</i> c1555-60
<i>Dd.9.33</i>	<i>GB-Cu</i> Ms.Dd.9.33 <i>Matthew Holmes</i> c1600-1605	<i>Magdalen</i>	<i>GB-Omc</i> Ms.265 [guard book] ff.61-62v (fragments from later binding) c1605
<i>de Bellis</i>	<i>US-SFsc</i> Frank de Bellis LB, 1615-25 ²	<i>Mansell</i>	<i>US-LAuc</i> M286M4 L992 1650 Bound (<i>olim</i> Finney no.24) <i>John</i>
<i>Dlugoraj</i>	<i>D-LEm</i> Ms.II.6.15 <i>Albertus Dlugoraj</i> , 1619 ³		
<i>Dolmetsch</i>	<i>GB-HAd</i> Ms II.B.1 c1630		
<i>Dresden</i>	<i>D-Dlb</i> Handschriftenabteilung, Ms.M.297, 1603		

¹ See Coelho 1989.² See Coelho 1989.³ See Coelho 1989.⁴ See Coelho 1989.

	<i>Mansell</i> (lyra viol, one lute piece) c1615	<i>Richard</i>	<i>PL-Kj</i> Berlin.Mus.Ms.40143 <i>D. Richard</i> 1600-1603
<i>Marsh</i>	<i>EIRE-Dm</i> Ms Z3.2.13 c1595	<i>Rostock</i>	<i>D-ROu</i> Ms.Mus.saec XVII-54, c1670
<i>ML</i>	<i>GB-Lbl</i> Add.38539 (erroneously: <i>Sturt</i>) <i>Margaret L.</i> c1620 (and one piece c1630-40)	<i>Rowallan</i>	<i>GB-Eu</i> Ms.La.III.487 c1605-8 and c1615-20
<i>Montbuysson</i>	<i>D-Kl</i> Ms.4°.Mus.108.1 <i>Victor de Montbuysson</i> 1611	<i>Sampson</i>	<i>GB-Wsp</i> w.s.m. <i>Sampson</i> Lute Book <i>Henry Sampson</i> c1610
<i>Mulliner</i>	<i>GB-Lbl</i> Add.30513 <i>The Mulliner</i> Book (kbd)	<i>Schele</i>	<i>D-Hs</i> ND.VI.No.3238 <i>Ernst Schele</i> 1613-19
<i>Mynshall</i>	<i>GB-Wsp</i> w.s.m. <i>Mynshall</i> Lute Book <i>Richard Mynshall</i> 1597-1600	<i>Schermar</i>	<i>D-Us</i> MSS 1 30a, <i>Anthony Schermar</i> part books
<i>Naples</i>	<i>I-Nc</i> Ms.7664, 1608 and 1623 ⁵	<i>Schmall</i>	<i>CS-Pu</i> Ms.XXIII.F.174 <i>Nicolaao Schmall</i> 1613
<i>Nauclerus</i>	<i>D-B</i> Mus.Ms.40141 1615	<i>Sibley</i>	<i>US-R</i> Vault.M140.V186 MS bound with <i>Vallet</i> 1615 c1635
<i>Newberry</i>	<i>US-Cn</i> ms case 7.Q.5, c1625	<i>Skene</i>	<i>GB-En</i> Adv.Ms.5.2.15, <i>Skene</i> mandora book, c1625
<i>Nn.6.36</i>	<i>GB-Cu</i> Ms.Nn.6.36 <i>Matthew Holmes</i> c1610-15	<i>St Petersburg</i>	<i>RU-StPan</i> Ms.ON.124 1614-c1665
<i>Nörmiger</i>	<i>D-Tu</i> Mus.40 098. <i>August Nörmiger</i> , keyboard tablature 1598 [lost]	<i>Stobaeus</i>	<i>GB-Lbl</i> Sloane.1021 <i>Stobaeus of Königsberg</i> c1635
<i>Northants</i>	<i>GB-Npro</i> F.H.3431.c (loose sheets) c1615	<i>Stockholm253</i>	<i>S-Sk</i> Handskriftavdelningen, MS S 253, C1614-20
<i>Nürnberg</i>	<i>D-Ngm</i> Mus.Ms.33748/271, Fascicle 2 1608; Fascicle 3 1608-10; Fascicle 4 1608-12; Fascicle 6 1630-40; Fascicle 8 1630-40	<i>Stowe389</i>	<i>GB-Lbl</i> <i>Stowe.389 Raphe Bowle</i> 1558
<i>Occ254</i>	<i>GB-Occ</i> Ms.254 (two pieces) c1610	<i>Straloch</i>	<i>GB-En</i> Ms.Adv.5.2.18 1627-9 <i>Straloch/Graham</i> copy 1847
<i>Och1280</i>	<i>GB-Och</i> Mus.1280 (fragments from later binding) c1580	<i>Swarland</i>	<i>GB-Lbl</i> Add.15117 <i>John Swarland</i> c1615
<i>Osborn</i>	<i>US-NHb</i> <i>Osborn</i> Collection Music Ms.13 c1560	<i>Thistlethwaite</i>	<i>GB-Eu</i> Ms.Dc.5.125 <i>John B.</i> c1575
<i>Panmure5</i>	<i>GB-En</i> ms. 9452, <i>Panmure</i> ms.5, c1632	<i>Thynne</i>	<i>GB-Wa</i> music ms.7, c1634 <i>Thynne</i>
<i>Panmure8</i>	<i>GB-En</i> MS.9449, <i>Panmure</i> Ms.8, c	<i>Thysius</i>	<i>NL-Lt</i> Ms.1666 c1620
<i>Philidor I & II</i>	<i>F-Pn</i> Rés F494 and F496: <i>Plusieurs vieux Airs ... Recueillis par Philidor l'Aîné en 1690</i>	<i>Trinity</i>	<i>GB-Ctc</i> Ms.0.16.2 c1630
<i>Pickeringe</i>	<i>GB-Lbl</i> Eg.2046 <i>Jane Pickeringe</i> 1616 and c1630-50	<i>Trumbull</i>	<i>GB-Cu</i> Add.8844 (formerly <i>GB-Bcro</i> <i>Trumbull</i> Add.Ms.6) <i>William Trumbull</i> c1595
<i>RA58</i>	<i>GB-Lbl</i> <i>Royal Appendix</i> 58 c1530	<i>Turin</i>	<i>I-Tn</i> <i>Riserva musica</i> IV, 23/2 c1620 ⁶
<i>Reymes</i>	<i>F-CNRS</i> <i>Bullen</i> <i>Reymes's</i> LB, c1632	<i>Uppsala</i>	<i>S-Uu</i> <i>Ihre</i> 284, keyboard tablature, 1678
<i>Reynaud</i>	<i>F-AIXm</i> MS Rés.17, c1585-c1620 (It. tabl.) and c1660-75 (Fr. tabl.) <i>Reynaud</i>	<i>Vienna17706</i>	<i>A-Wn</i> Ms mus.17706
		<i>Vilnius</i>	<i>L-Vs</i> Ms.285-MF-LXXIX <i>Stobaeus of Königsberg</i> c1600-20
		<i>Walsingham</i>	<i>GB-BEV</i> MSS DD.HO.20/1-3: flute, treble viol and bass viol broken consort part books. The cittern book is in <i>US-OAm</i> .

⁵ See Coelho 1989.⁶ See Coelho 1989.

	Also known as Beverley and Mills consort books. 1588	<i>Werl</i>	<i>GB-Wsp</i> w.s.m. Werl Lute Book <i>Albrecht Werl</i> c1625-55
<i>Welde</i>	<i>GB-Sfo</i> w.s.m. <i>John Welde</i> c1600	<i>Wickhambrook</i>	<i>US-NHm</i> Rare Ma21, W632 c1595
<i>Wemyss</i>	<i>GB-En</i> Dep.314, No.23 <i>Lady Margaret Wemyss</i> 1643-4	<i>Willoughby</i>	<i>GB-NO</i> Ms Mi LM 16 <i>Francis Willoughby</i> c1560-85

D - SIXTEENTH- AND SEVENTEENTH-CENTURY PRINTED SOURCES

Adriansen 1584	Emanuel Adriansen: <i>Pratum musicum</i> (Antwerp, 1584)
Adriansen 1592	Emanuel Adriansen: <i>Novum pratum musicum</i> (Antwerp, 1592)
Adriansen 1600	Emanuel Adriansen: <i>Pratum musicum</i> (1600)
Arbeau 1588	Thoinot Arbeau: <i>Orchésographie</i> (Langres, 1588)
Ascham 1545	Roger Ascham: <i>Toxophilus, or the Schoole of Shootinge</i> (1545)
Ascham 1558	Roger Ascham: <i>The Scholemaster</i> (1558)
Bakfark 1553	Valentin Bakfark: <i>Intabulatura Valentini Bacfarc, transilvani Coronensis. Liber Primus</i> (Lyon, 1553)
Ballard 1611	Robert Ballard: <i>Diverses Pièces mises sur le luth, Premier Livre</i> (Paris, 1611)
Ballard 1614	Robert Ballard: <i>Diverses Pièces mises sur le luth..., Deuxiesme Livre</i> (Paris, 1614)
Barley 1596	William Barley: <i>A new Booke of Tabliture ... [for] the Lute, Orpharion and Bandora</i> (London, 1596 RCNRS, 1977)
Bataille 1608	Gabriel Bataille: <i>Airs de différents autheurs ... Premier Livre</i> (Paris 1608, 1611, 1612)
Bataille 1609	Gabriel Bataille: <i>Airs de différents autheurs ... Deuxiesme livre</i> (Paris, 1609, 1614)
Bataille 1611	Gabriel Bataille: <i>Airs de différents autheurs ... Troisieme livre</i> (Paris, 1611, 1614)
Bataille 1613	Gabriel Bataille: <i>Airs de différents autheurs ... Quatrieme livre</i> (Paris, 1613)
Bataille 1614	Gabriel Bataille: <i>Airs de différents autheurs ... Cinquieme livre</i> (Paris 1614)
Bataille 1615	Gabriel Bataille: <i>Airs de différents autheurs ... Sixiesme livre</i> (Paris, 1615)
Beauchesne 1570	John de Beauchesne: <i>A Booke containing divers sortes of handes</i> (London, 1570)
Besard 1603	Johan Baptiste Besard: <i>Thesaurus harmonicus</i> (Cologne, 1603 RGeneva, 1975)
Besard 1617	Johan Baptiste Besard: <i>Novus Partus</i> (Augsburg, 1617)
Brade 1617	William Brade: <i>Neuwe ausserlesene liebliche Branden, Intradren, Mascharaden, Balletten, All'manden, Couranten, Volten, Aufzüge und frembde Tänze... a 5</i> (Hamburg and Lübeck, 1617)
Burton 1621	Robert Burton: <i>The Anatomy of Melancholy</i> (London, 1621)
Case 1586	John Case: <i>The Praise of Musicke</i> (1586)

Danyel 1606	John Danyel: <i>Songs for the Lute, Viol and Voice</i> (London, 1606 RMenston, 1970)
Denss 1594	Adriaen Denss: <i>Florilegium</i> (Cologne, 1594)
Dowland 1597	John Dowland: <i>The firste Booke of Songes or Ayres ...</i> (London, 1597/R 1600, 1603, 1606, 1613 RMenston, 1968)
Dowland 1604	John Dowland: <i>Lachrimae or seven Tears... for the lute, viols, or violons in five parts</i> (London, [1604] RLeeds, 1974)
Dowland 1610A	Robert Dowland: <i>A musicall Banquet</i> (London, 1610 RMenston, 1969)
Dowland 1610B	Robert Dowland: <i>Varietie of Lute-lessons</i> (London, 1610 RLondon, 1958)
Dowland 1612	John Dowland: <i>A Pilgrims solace</i> (London, 1612 RMenston, 1970)
Elyot 1531	Thomas Elyot: <i>The Book Named the Governor</i> (London, 1531)
Fuhrmann 1615	Georg L. Fuhrmann: <i>TestudoGallo-Germanica</i> (Nürnberg, 1615 RNeuss, 1975)
Galilei 1584	Vincenzo Galilei: <i>Fronimo Dialogo di Vincentio Galilei ... sopra l'arte del bene intavolare ...</i> (Venice, 1584)
Galilei 1620	Michelagnolo Galilei: <i>Primo libro de Intavolatura di Liuto...</i> (Munich, 1620)
Hoby 1561	Thomas Hoby: <i>The Courtyer of Count Baldessar Castilio</i> (1561)
Holborne 1597	Anthony Holborne: <i>The Cittharn Schoole</i> (London, 1597: facs. Amsterdam, 1973)
Holborne 1599	Anthony Holborne: <i>Pavans, Galliards, Almains</i> (London, 1599: facs.)
Hove 1601	Joachim van den Hove: <i>Florida</i> (Utrecht, 1601)
Hove 1612	Joachim van den Hove: <i>Delitiae musicae</i> (Utrecht, 1612)
Le Roy 1568	Adrian Le Roy: <i>A Briefe and easye instru[c]tion to learne the tableture...</i> (London, 1568)
Le Roy 1574	Adrian Le Roy: <i>A briefe and plaine Instruction, to set all Musicke of eight divers tunes in Tableture...</i> (London, 1574)
Lechner 1590	Leonhard Lechner: <i>Neue teutsche Lieder</i> (1590)
Lodge 1580	Thomas Lodge: <i>A Defence of Poetry, Musick, and Stage Plays</i> (1579-80)
Mace 1676	Thomas Mace: <i>Musick's Monument</i> (London, 1676 RCNRS, 1977)
Mathew 1652	Richard Mathew: <i>The Lute's Apology for her Excellency</i> (London, 1652)
Maynard 1611	John Maynard: <i>The XII Wonders of the world</i> (London, 1611 RMenston, 1970)
Mercator 1540	Gerardus Mercator: <i>Literarum Latinarum, quas Italicas cursoriasque vocant, scribendarum ratio</i> (Louvain, 1540)
Mertel 1615	Elias Mertel: <i>Hortus musicalis. Novus ...</i> (Strasbourg, 1615 RGeneva, 1985)
Morley 1597	Thomas Morley: <i>A Plain and Easy Introduction to Practical Music</i> (London, 1597)
Morley 1599	Thomas Morley: <i>The First Booke of Consort Lessons</i> (London, 1599, 1611)
Moy 1631	Louys de Moy: <i>Le petit Boucquet de frise orientale</i> (1631)
Mulcaster 1581	Richard Mulcaster: <i>Positions...</i> (London, 1581)
Mylus 1622	Johann Daniel Mylius: <i>Thesaurus Gratiarum</i> (Frankfurt, 1622)

Newsidler 1566	Melchior Newsidler: <i>Il Primo Libro. Intabolatura di Liuto...</i> (Venice, 1566)
Newsidler 1574	Melchior Newsidler: <i>Teütsch Lautenbüch...</i> (Strasbourg, 1574)
Peacham 1622	Henry Peacham the Younger: <i>The Compleat Gentleman</i> (1622)
Phalèse 1546	Pierre Phalèse: <i>Des Chansons reduictz en Tabulature</i> (Louvain, 1546)
Phalèse 1547	Pierre Phalèse: <i>Des Chansons ... reduictz en Tabulature</i> (Louvain, 1547)
Phalèse 1552	Pierre Phalèse: <i>Hortus Musarum</i> (Louvain, 1552)
Phalèse 1568	Pierre Phalèse: <i>Theatrum Musicum</i> (Louvain, 1568)
Phalèse 1571	Pierre Phalèse and Jean Bellère (publishers): <i>Theatrum Musicum, longe amplissimum...</i> (Louvain, 1571)
Piccinini 1623	Alessandro Piccinini: <i>Intavolatura di Liuto et di Chitarrone, Libro primo</i> (Bologna, 1623)
Piccinini 1639	Alessandro Piccinini: <i>Intavolatura di Liuto ... Gagliarde</i> (Bologna, 1639)
Pilkington 1605	Francis Pilkington: <i>The first Booke of Songs or Ayres</i> (London, 1605 RMenston, 1969)
Pilkington 1624	Francis Pilkington: <i>The second Set of Madrigals</i> (London, 1624)
Playford 1651	John Playford: <i>The English Dancing Master: or, Plaine and easie Rules for the Dancing of Country Dances, with the Tune to each Dance</i> (London, 1651)
Praetorius 1612	Michael Praetorius: <i>Terpsichore</i> (1612)
Reymann 1598	Matthew Reymann: <i>Noctes Musicae ...</i> (Heidelberg, 1598)
Robinson 1603	Thomas Robinson: <i>The schoole of Musicke</i> (London, 1603, RLondon, 1971)
Rosseter 1609	Philip Rosseter: <i>Lessons for Consort...</i> (1609)
Ruden 1600 I	Johannes Rudenius: <i>Flores musicae ... Libri primi</i> (Heidelberg, 1600)
Ruden 1600 II	Johannes Rudenius: <i>Florum musicae ... liber secundus</i> (Heidelberg, 1600)
Tottel 1557	Richard Tottel: <i>Songes and Sonettes</i> . [frequently known as 'Tottel's <i>Miscellany</i> '] (London, 1557, facs. Menston, Yorkshire 1966 R Rollins, 1965).
Valerius 1626	Adriaen Valerius: <i>Neder-Lantsche Gedenck-Clanck</i> (Haarlem, 1626)
Vallet 1615	Nicolas Vallet: <i>Secretum Musarum</i> Vol.I (Amsterdam, 1615)
Vallet 1616	Nicolas Vallet: <i>Secretum Musarum</i> Vol.II (Amsterdam, 1616)
Vallet 1620	Nicolas Vallet: <i>Regia Pietas</i> (Amsterdam, 1620)
Waissel 1591	Matthäus Waissel: <i>Tabulatura Allerlei künstlicher Preambulen, auserlesener Deutscher und Polnischer Tentze ...</i> (Frankfurt, 1591)

GLOSSARY OF TERMS

*

A - PALAEOGRAPHICAL

I - LETTERS

II - SCRIPTS

B - PAPER, PRINTING AND BINDING

C - MUSICAL (SPECIFIC TO THE LUTE REPERTORY)

*

A - PALAEOGRAPHICAL

i - Letters⁷

Angulation: Used with inclination to describe the angle and direction of the slant of the hand when it is not vertically upright.

Arm: A stroke, usually horizontal, which extends outwards from part of a letter such as F, E or L.

Ascender: The part of a letter that extends above the height of an x, as in b, d, f etc.

Bar: A line drawn between two parts of a letter (such as A) or across a curve (such as e), which joins the two parts. Distinct from arm.

Biting: This occurs when two adjacent contrary curved strokes coalesce, for instance when b is closely followed by e, or the ascender and descender of two letters placed above one another coincide in the same way.

Body: Either the entire letter as in a, c, e, i etc, or that part of a letter which does not include an ascender or a descender.

Broken stroke: A stroke made in more than one movement, the direction of the pen being changed sharply without its being lifted from the page. eg: h or r.

Contraction: Omission of medial letters or elements from a word, usually indicated by a line drawn above the point of omission. (*See* TITLE)

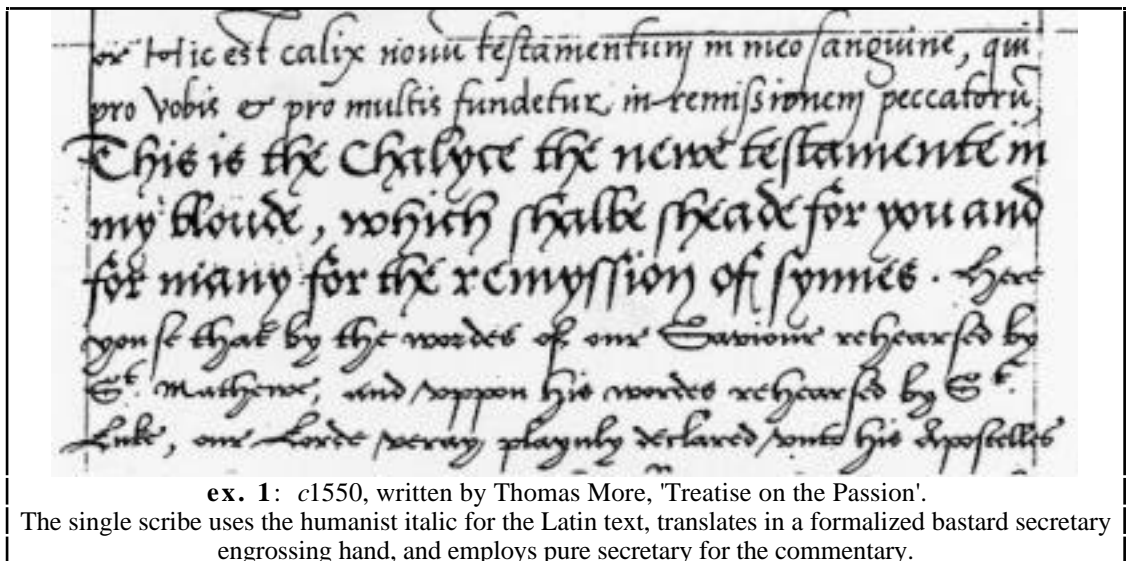
Crosspiece: A short stroke through the middle of a letter such as the italic f.

Currency: The speed at which the hand is written.

Current: Used to describe a non-formal and usually quickly written hand. A current hand would be used, for instance, to take notes for the contents of a document, and a formal hand would then be used to make a good copy. Most scribes would make use of two quite different hands

⁷ The following literary texts have provided most of the definitions of non-musical terms: Parkes 1969, xxvi; Dawson/Skipton 1981, 3-26; James J. John: 'Latin Paleography' in *Medieval Studies* ed. James M Powell (Syracuse, 1976), 1-68.

which would serve for these two purposes or to highlight levels of importance in the text.
See Italic and Secretary below.



ex. 1: c1550, written by Thomas More, 'Treatise on the Passion'.

The single scribe uses the humanist italic for the Latin text, translates in a formalized bastard secretary engrossing hand, and employs pure secretary for the commentary.

Descender: The part of a letter that extends below the depth of an x, such as g, j, p etc.

Downstroke: When the pen-stroke moves from a higher point to a lower on the page.

Duct: The distinctive manner in which pen-strokes are traced upon the writing surface: it represents the combination of such factors as the angle at which the pen was held in relation to the way in which it was cut, the degree of pressure applied to it, and the speed and direction in which it was moved.

Es: A common contraction of the letters '-es' or '-is' at the end of a word, and appearing as a large letter 'e' with an extended lower curve.

Formal: A carefully-written hand taken from any script. It may be intended as a highlighted title script, partly for decorative purposes, or to ensure the legibility of the text.

Grapheme: The smallest component of any letter or flag, any single pen-stroke.

Grip: The angle at which the quill is held by the scribe.

Hand: What the scribe actually puts down on the page.

Headstroke: The cross at the top of a letter such as T.

Limb: The part of a letter such as h which is added to the ascender.

Lobe: The part of the letter (e.g. b) that is formed with a curved stroke to the right of the STEM.

Minim stroke: The shortest and simplest stroke, and that used to form the letters i, m, n, and u.

Model: The ideal formation of letters, set out by contemporary handwriting manuals and tutors. (e.g. J. Baildon and J. de Beuchesne: *A Booke Containing Divers Sortes of Hands* (1571)).

Nib: The part of the quill which is shaped by hand to produce a writing implement. The wide end of the quill is cut to a point, the tip of the point is squared off, a channel is cut up a little way into the quill and a small hole is made at the top of the channel to act as an ink reservoir. Modern nibs still use this principle.

Otiose stroke: A superfluous stroke, one which does not form part of a letter, and which does not indicate an abbreviation. (Distinct from SERIF which is part of the letter, added to give it a neater or more formal finish.)

Paraph: A sign employed by a scribe in place of a signature.

Pitch: Width of the whole letter.

Scribe: The writer of the text under consideration.

Script: The model which the scribe has in his mind's eye when he writes - Usually SECRETARY, ITALIC or COURT. (See below for explanation of these terms.)

Serif: A decorative element or finishing stroke on a letters, comprising in its simplest form a short, thin horizontal stroke at the end of a vertical or slanting part of the letter. They were of considerable importance in some writing styles, and were produced by a lateral movement of the pen, which helped to square off the ends of letters. They are not strictly essential to the letters, but give a more finished or formal appearance, and may occasionally aid in differentiating between two letters which would otherwise look very similar in certain hands. Serifs are frequently used when the writing edge of the pen becomes frayed, necessitating more attention to the finish of the strokes: they are also used by printers.

Shading: A term applied to a hand or script which has contrasting thick and thin strokes. It results either from a change of direction in the path of a broad-nibbed writing instrument or from a change in pressure on a flexible writing instrument. Scripts with shading can usually be characterized by the angle of their thinnest stroke with respect to the horizontal writing line. This angle is not the same as ANGULATION, which is defined above.

Shaft: The main vertical part of a letter such as t or f.

Splay: An effect made by putting pressure on the pen while writing, which causes the channel to open out, thus temporarily widening the squared writing end of the nib.

Stem: The part of a letter such as b which rises above the general level of the other letters, and is also known as the ASCENDER.

Stroke: A single trace made by the pen on the page; if the stroke has no sudden change of direction, it is made in a single movement. Thus, f has two strokes, but r has one broken stroke.

Thorn: The y-shaped letter having no modern equivalent, which was used to represent the 'th' sound, eg: in ye [the], yt or yat [that], yis [this].

Tittle: A short line (straight, wavy or looped) made over a letter or letters to indicate omission of an m or n following the marked letter. Usually occurs at word-ends.

Upstroke: When the stroke moves from a lower point to a higher on the page. Less usual than DOWNSTROKE.

Weight: The amount of pressure applied by the scribe when writing.

Yogh: A 'g-' or '3'-shaped letter, the nearest modern equivalent of which is the '-gh' sound in words like 'through', though (arguably) pronounced more in the style of the '-ch' in (Scottish) 'loch'.

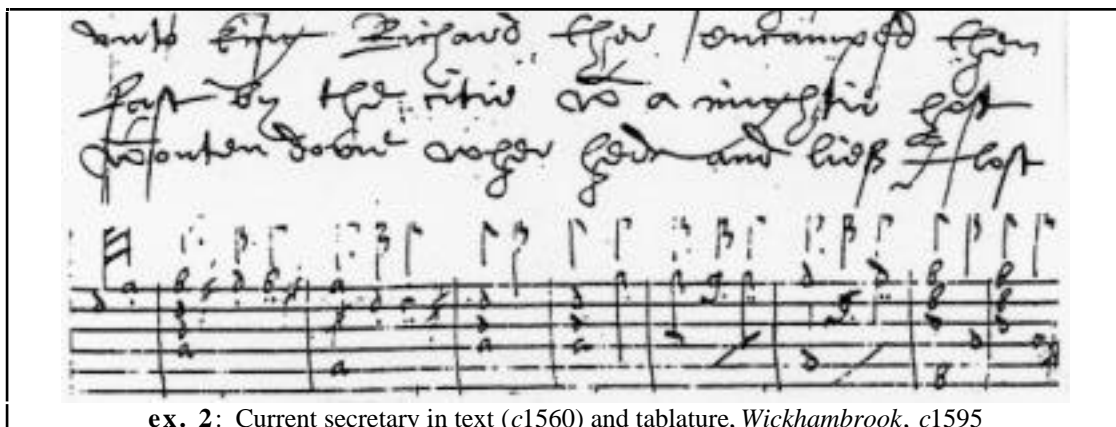
ii - Scripts

For additional descriptions of scripts, see Chapter 4 (Lute Scribes and Handwriting). The following samples of current hands, tablature and common alphabets illustrate the types of hands, and most of the variations between them.

Secretary: The commonest Elizabethan current hand.

Other styles of writing were in use side by side with the secretary for some purposes, but before about 1650 these were exceptional, It was well established by 1525. By 1650 it was well on its way toward extinction, and by 1700 it had vanished - not without trace, but as a distinct hand.⁸

The Secretary hand has far more scope for idiosyncrasies than the other scripts, though it can be highly formalized in the uniformity of the letter shapes. Its extinction as a distinct hand was due to contamination from more fluid and less complex hands such as italic. Early forms of the secretary use the Gothic form of e - the form which is recognized as the correct one for a pure secretary. (i.e.: two strokes, both curving in the same direction.) By c1600, most secretary hands made use of the italic 'e'.

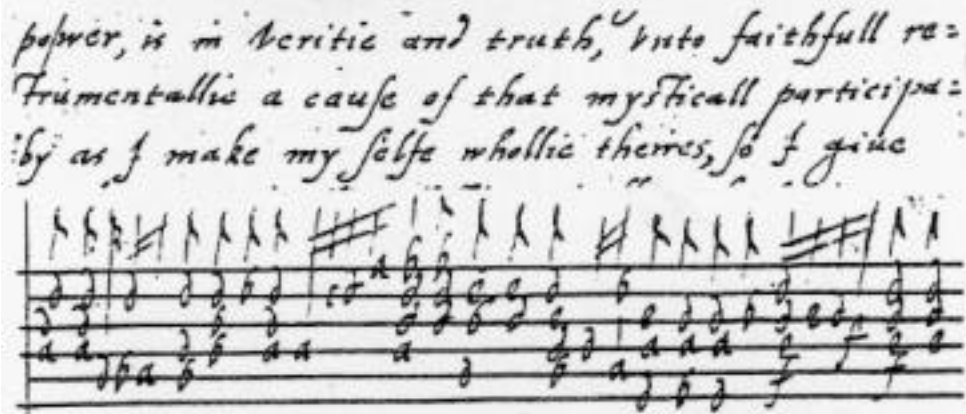


ex. 2: Current secretary in text (c1560) and tablature, Wickhambrook, c1595

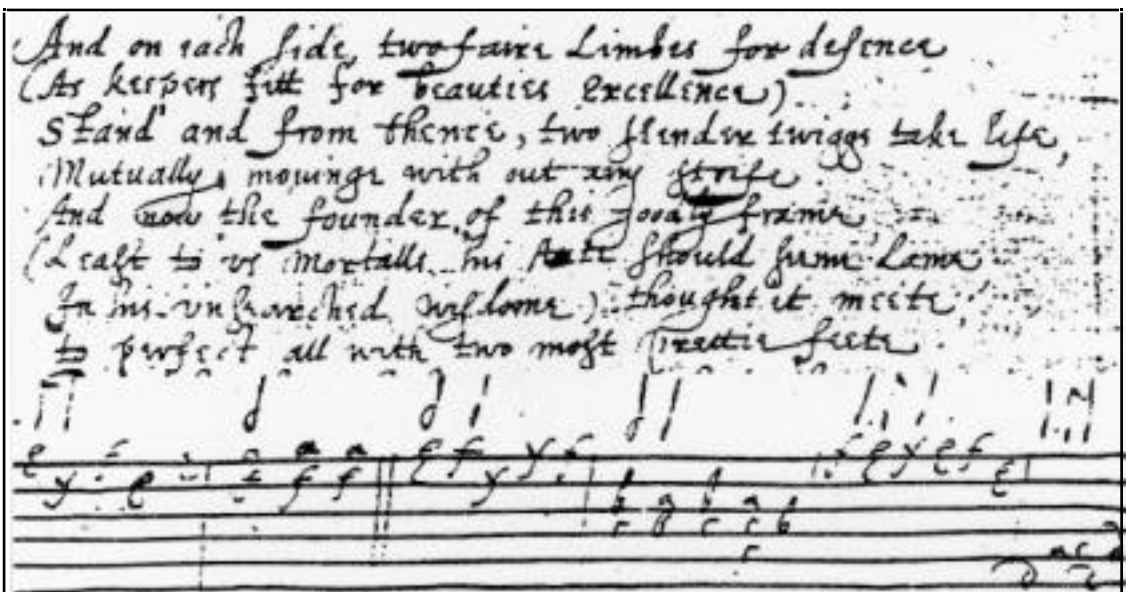
Italic: Predominantly oval shaped letters. One of the characteristics of the hand is the distinctive shading caused by using a wide nib: the hand frequently develops a slant to the right, and the rounded arches of minim shapes such as m, n, and the limb of h have a tendency to become pointed, the upstroke being a diagonal connecting stroke. Its simplicity and the resulting speed of writing make it usual for all the letters to be formed with the absence of pen-lifts, and the result is always elegant. It was the most important of the hands that existed side by side with the Secretary, and although it gained increasing popularity after 1550, it did not replace secretary until the early seventeenth century.

⁸ Dawson/Skipton 1981, 8-9.

Secretary and Italic hands were often used side by side by scribes to offset certain elements, and many scribes in lute manuscripts appear to have been equally skilled in both scripts. There is less scope in the Italic hand than in the Secretary for developing a personal style, which seems to have been a desirable trait when developing one's handwriting.

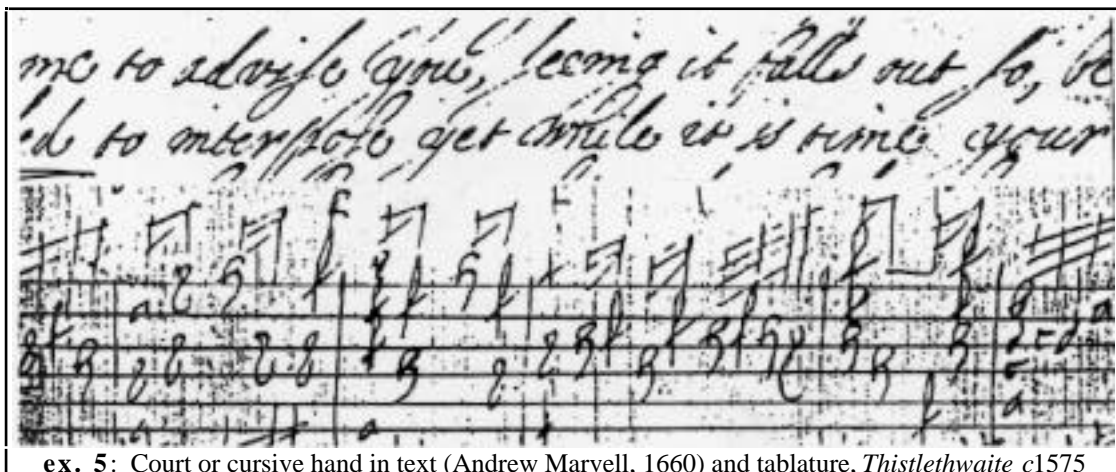


ex. 3: Italic hand in text (*GB-Ob Ms.Add.C.165*, fifth book of Hooker's *Lawes*, c1650) and tablature, *Willoughby* c1560-85



ex. 4: Bastard Italic script in text (early seventeenth century) and tablature, *Trumbull* c1595

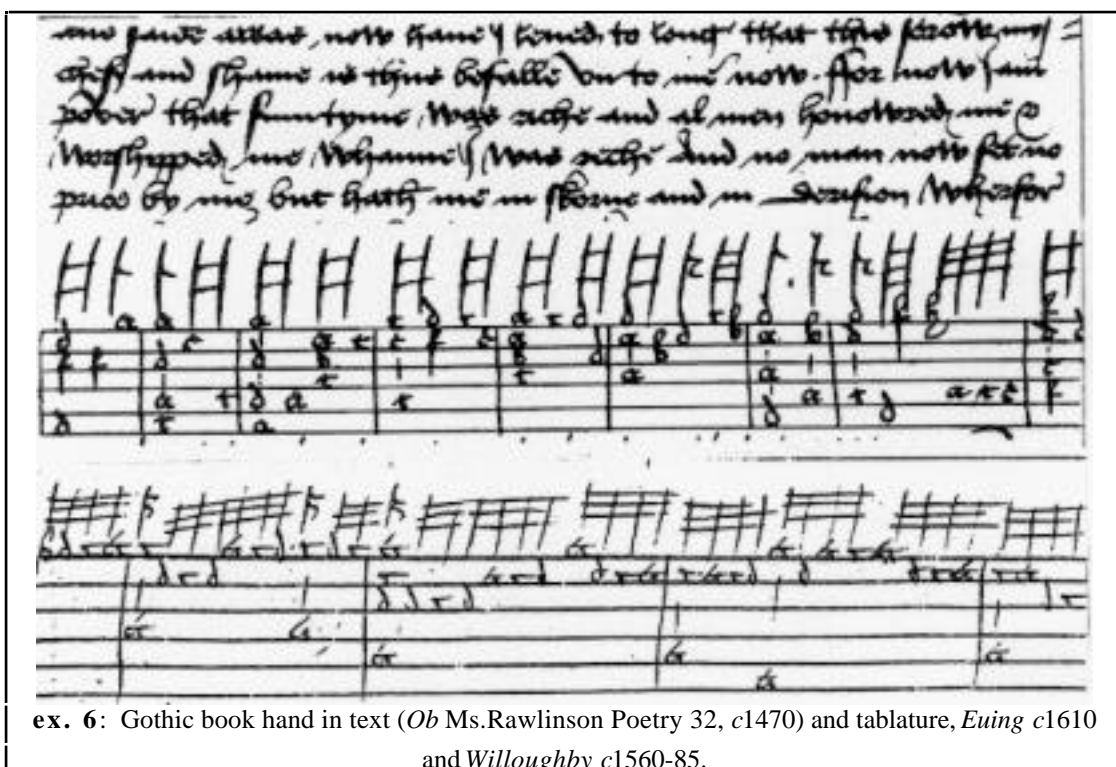
Court: Court hands were usually cursive, having grown out of a need for speed in the business of court and government. The Chancery, Common Pleas, Exchequer and Pipe Office hands grew from this root, developed by the named offices, and required to be learned by their clerks. Flowing, joined and often inclined to the right. The emphasis is on an easy currency to the script.



ex. 5: Court or cursive hand in text (Andrew Marvell, 1660) and tablature, *Thistlethwaite* c1575

Gothic: Square and ornate book hand resembling the script which developed from handwriting used about 1200 for writing commentaries in the margins of texts. Characterized by distinct and strong shading, numerous small otiose strokes on the corners of the lobes of letters such as a, b, h, etc, and by the angular basic shape of lobe and minim. It often appears to have been squashed from above. Texts written in this style of hand are often highly compressed, closely spaced and full of abbreviations, giving little scope for personal style.

The similarities in Gothic hands bear witness to this effect. In lute tablature, where spacing between letters is much greater than when the script is used in a text, the scope for ornamentation and personal style is greatly increased, though the hands remain basically similar. The hands under discussion in this study are not true forms of the thirteenth- and fourteenth-century book-hands, but the term is a useful one in connection with a form which



ex. 6: Gothic book hand in text (*Ob Ms. Rawlinson Poetry 32*, c1470) and tablature, *Euing* c1610 and *Willoughby* c1560-85.

has many of their characteristics. Gothic scripts always use the old secretary form of the letter 'e'.

Round hand: This is not a model script, but rather a form of the Italic or Secretary base and referred to as 'round' for its solid and uniform shape, with small letters for the width of the nib and medium to heavy weight predominating, having none of the elegance or functions of a formal court hand.



ex. 7: Round hand in tablature, *Dd.9.33* c1605

B - PAPER, PRINTING AND BINDING⁹

Bifolium: A pair of folios which are joined together through the fold at the spine of a book. In most books, these leaves are adjacent only at the centre of a gathering.

Blind stamping: The impression of a binding stamp or ROLL on a leather binding, without the use of colour or gold leaf. It is more common than gold-leaf stamping on many musical volumes, where the bindings were utilitarian rather than decorative.

Block: Generally a loose term for a block, usually of wood, into which any unique design has been cut, such as pages of printed music. The impression of the block on the paper is usually visible from the compression of the fibres under it, but not around it. Binding block stamps are usually made from brass, and some centre panels are of single blocks. The term is also applied to the written area of a manuscript page that would correspond to the printed block.

Chain-lines: Part of the impress of the mould used in making paper, formed by the chain-wires that keep the laid-wires in place. They run parallel to the short side of a sheet of paper and are more widely spaced than the laid-lines.

⁹ Most of these terms are defined in Krummel/Sadie 1990, 489-550, and some of the definitions are wholly or partially reproduced from that source.

- Collation:** A description of the structure of a book or manuscript as it is prepared for binding. It is a formulaic or diagrammatic presentation of the number of leaves in each gathering, and provides (with the book's format) a first step towards determining many details of the completeness of the volume and, where applicable, of how the printer worked with the music he was to print in it. Printed gatherings are usually also marked with a SIGNATURE.
- Countermark:** A secondary watermark in the half-sheet of paper opposite to that containing the main mark, either in the centre or in the lower outer corner. It often includes the name or device of the papermaker, or a date, and is usually smaller and less complex than the main mark.
- Cropped:** A term used to describe pages so heavily trimmed (usually by the binder) that some of their content is missing. A common result of cropping is the loss of a scribal or printed ascription for the piece of music on the page.
- Doublures:** The ornamental lining of the inside of a book cover, usually of leather. Occasionally earlier covers are used as doublures when the original binding is replaced.
- End-paper:** The extra sheets of paper used at the front and back of a volume to attach the book to its binding: each is a bifolium, with one folio pasted to the binding board itself (the paste-down) and the other standing free. Usually the end-papers are of a different paper from the printed pages of the book. The term is also used to refer to a FLYLEAF.
- Fascicle:** A unit of content of a volume, which may (but need not) coincide with a structural unit. The term appears particularly in the discussion of manuscripts which show evidence of layers of scribal activity.
- Fillet:** A wheel with a line on the circumference used as a binders decorative tool.
- Fleuron:** A symmetrical 'leaf-type' design of binders stamp that is usually placed alone at the corners of borders. Some shapes of stamps are designed to be interlaced to produce repeating patterns, but fleurons are self-contained.
- Flyleaf:** A blank folio at the front or back of a book which is not part of the printed volume. Many bound books have flyleaves within the fold of the end-papers, which help to attach the book to its binding.
- Foliation:** Sequential numbering which applies to the leaves of a volume rather than the pages. In manuscript sources, foliation usually commences after the flyleaves and end-papers.
- Folio:** (i) A single leaf of a book, front and back (recto and verso) together, thus comprising two pages.
- Folio:** (ii) A term used to describe the approximate size of a volume, tending to refer to a page size larger than about 250 x 200 mm.
- Format:** A description of the traditional relationship between an individual LEAF of a volume and the original SHEET of paper, which in almost all cases consists of more than one leaf. The most widely used terms for format are 'folio', 'quarto' and 'octavo'; each describes the number of

leaves made by folding a single sheet. Some of these can exist in both 'upright' format (with the vertical axis longer than the horizontal) and 'oblong' format (in the opposite orientation). See table 1.

TABLE 1

a: folio	2v	1r	2r	1v
	4t	1t	2t	3t
	Outer forme		Inner forme	
b: quarto	4v	3t	1v	1t
	1r	1t	4r	3v
	Outer forme		Inner forme	
d: oblong quarto	3r	2v	2r	3v
	5t	4t	3t	6t
	4v	1r	1v	4r
	Outer forme		Inner forme	

From Krummel/Sadie 1990, 511

Forme: The completed block of type that is locked into place and used to print all the pages on one side of a sheet of paper.

Foxing: The discolouration of paper leaves through damage by fungus or paper mildew, so called because it consists of gingery or reddish-brown patches. It may be the result of the paper's having been stored in a damp place; in books from many periods it is caused by the fungus growing in the felts used for making the paper.

Furniture: Blocks of wood or printing type used to make an incomplete page of type up to the full size of the printing block so that the finished page is firmly anchored in the printer's FORME. If a piece of music in a music book does not occupy the whole of a page, what would otherwise appear as white space on the page may be filled with furniture of blank staves. In some cases this type of furniture has been used by a later owner of the book for adding short manuscript pieces. (*See Genoa p.vii*)

- Gathering:** The prime structural element of a book, consisting of a group of BIFOLIA which have been folded together to allow them to be sewn or stapled as a unit into the binding. There are usually practical upper limits to the size of a gathering. If a book is in quarto format a gathering will normally contain four folios; it will contain eight if two sheets have been folded, one inside the other. The size of the gatherings in a larger volume, and the points at which they begin and end, need have nothing to do with the musical content of the book, and in the case of manuscript books, this often indicates that it was written after binding.
- Gutter:** The blank area of an opening nearest to the spine, made up of the inner margins of two facing pages. In manuscript sources that were bound after copying, some of the musical or literary content may become lost or unreadable in the gutter.
- Laid-lines:** Part of the impress of the mould used in making paper, formed by the laid-wires. They are close together, usually fainter than CHAIN-LINES, and run parallel to the long side of a sheet of paper.
- Landscape format:** The more standard term for what music bibliographers usually refer to as oblong format.
- Leaf:** A single piece of paper in a book, consisting of two pages, front and back. The term FOLIO is often used in the same sense; the only reason for preferring 'leaf' is to avoid confusion with other meanings of 'folio'.
- Manuscript paper:** Paper on which staves have been ruled or printed for writing music. It has been printed at least from the middle of the sixteenth century. The earliest examples appear to be German in origin. In England the distribution of manuscript paper was included in the restrictive privilege awarded to Byrd and Tallis in 1575.
- Oblong [landscape] format:** A format in which the first fold of the sheet is made parallel with the long side; this usually, though not always, produces pages in which the long axis is horizontal as opposed to the more normal vertical. The term does not necessarily apply to the dimensions of the page. The distinguishing features are the position of the watermark and the direction of the CHAIN-LINES. In upright quarto format the watermark is in the GUTTER and the chain-lines are horizontal; in oblong quarto the mark is split between two adjacent folios, in the centre of the top edge, and the chain-lines are vertical.
- Pagination:** The practice of numbering each page of a volume rather than each folio. It rarely appears in musical volumes before the sixteenth century; foliation persists in manuscript sources longer than in printed books.
- Pallet:** A chisel-like instrument with a line set on a curved rocker used as a binders decorative tool.
- Panel:** A large decorative ornamental shape stamped usually in the centre of a binding that may be composed of one or more BLOCKS.

- Paper:** The most common surface for printing music. All paper prior to c1880 is hand-made. Hand-made paper was produced by dipping a sieve-like mould into a vat of pulp and then turning out the wet sheets of pulp so formed, separated by layers of felt, on to a pile. The sheets show a pattern impressed by the wires in the mould, usually as heavier CHAIN-LINES and lighter LAID-LINES, together with any watermark that may be present. The rough edges of the paper produced by this process are usually trimmed away when bound or collected in GATHERINGS. Paper intended for printing is usually of a lower quality than that intended for manuscript.
- Paste-down:** The leaf of paper pasted to the inside of the binding board of a book, usually half a bifolium, the other half of which is sewn with the book itself.
- Paste-over:** A piece of paper carrying a corrected reading, pasted over the incorrect notes or words. More commonly found in printed sources than in manuscript.
- Quarto:** (i) A term used to describe the format of a book in which each sheet of paper is folded twice after printing, to produce eight pages half the size of those in Folio format, or four folios.
- Quarto:** (ii) A term loosely used to indicate the approximate size of a printed book, that is about 250 x 200 mm.
- Rastrum (Latin: 'rake'):** A multi-nibbed pen, or scorer, used to draw all the lines of a staff at once. Used for music MSS at least since the fifteenth century, rastra appear to have been made with four, five and six nibs (or tines), and even with ten or up to 30 in groups for drawing pairs or groups of staves. Whether they were made from metal or quills is not known, and certainly if they were an assemblage of quills their life would have been very limited.
- Recto:** The first side of a folio and the right-hand page of a book when open. If a book is foliated, the numbers usually appear on the recto.
- Roll:** A wheel with an elaborate design on the circumference used as a binder's decorative tool.
- Sheet:** The name given to the whole piece of paper, as it comes from the paper mill and as it is run through a printing press, before being folded for binding. The sheet size and its relation to the format of a volume gives rise to the various descriptive names.
- Signature:** A letter appearing on the first page of each GATHERING of a book and on subsequent pages with the addition of a numeral, indicating the position of the gathering in the book, and that of the page within the gathering, acting as aids to the binder.
- Stub:** the traditional processes of binding require that each folio be attached to another, through the spine, so that the stitching may grip on the paper. A single folio, if it is to be bound, must have a part of the leaf (the stub) on the other side of the spine to prevent it from slipping from the binding. Occasionally it is glued to an adjacent folio. A stub may also be the remains of a folio that has been removed from a previously bound book.
- Upright [portrait] format:** any format in which the vertical axis is longer than the horizontal.
- Verso:** The second side of a folio or the left-hand page of a book when open. Reverse of the RECTO.
- Watermark:** The trace left in paper by the wires in the mould; these produce a visible thinning in the paper which is visible when held up to the light. The four elements of watermarking are the

LAI-D-LINES and CHAIN-LINES, both traces of the basic structure of the mould, and the COUNTERMARK and watermark. The term is usually used to refer specifically to the last of these. The watermark is produced by a wire device mounted on the chain-wires of the mould. It is usually in the middle of one half of a complete sheet; the original reason for this seems to have been that it would then be in the middle of a leaf when the paper is folded once, to make folio format. If there is a countermark, it would appear either in the middle of the other half of the sheet, or in its lower outer corner.

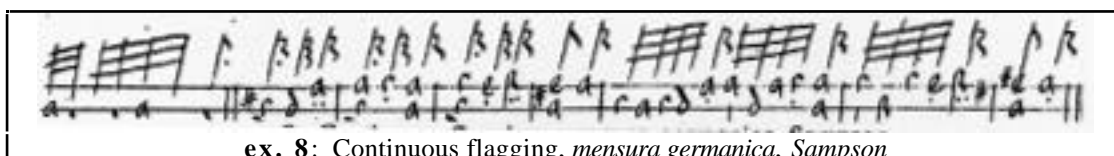
Although many designs were in use for some years, individual devices probably did not last long as they were quite fragile, and could easily become distorted. Many designs were intended to be statements, not about their manufacturer, but about the quality and size of the paper. Together with a countermark bearing the manufacturer's name or device, they ensured that both quality and source of paper were apparent to the stationer.

C - MUSICAL (Specific to the Lute Repertory)

Beam(s): The horizontal or diagonal stroke(s) attached to the STEM or crossing one or more stems, which indicate the division of the beat and the value of the note.

Bulb: The shape formed by the beam of a single FLAG when it curves back toward the stem. See example 9 below.

Continuous flagging: (*See* FLAG) One stem is given for each note in the tablature. More usually associated with *mensuragermanica*, but occasionally found in *mensuragallica*. Usually the *germanica* system BEAMS multiple notes of the same duration together in groups within bars, but some earlier manuscripts, such as RA58, do not join notes into groups, leaving them as single flags over each note.



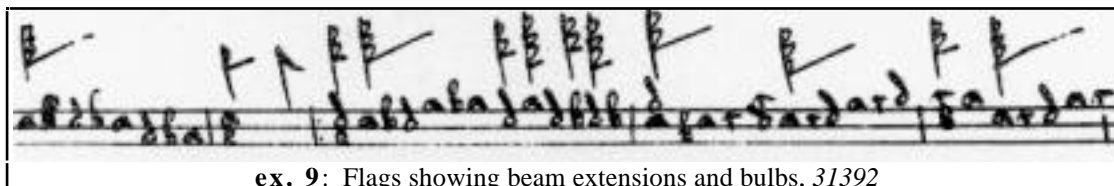
Course: (i) String or double string on a lute, usually made from gut. Double strings are tuned in unisons or octaves depending on whether they are bass courses or not. Even octave-tuned courses are transcribed as unisons.

Course: (ii) Sometimes taken to mean the line in the tablature system representing the corresponding course on the lute

Divisions: A decorated version of a simple, usually chordal, piece of music. This usually involves rapid running-notes over the same harmonic ground. Divisions are usually found in repeated STRAINS of dance music; where they are not written out it would be expected that the player

would improvise them. Several treatises are devoted to the art of improvising divisions, both vocally and instrumentally.

Extension: Added BEAM on single FLAGS which halves the duration. Used when describing scribes who join beams together when drawn on one stem and with one pen-stroke.



Flag: The sign placed above a letter indicating the duration of the note or notes below it.

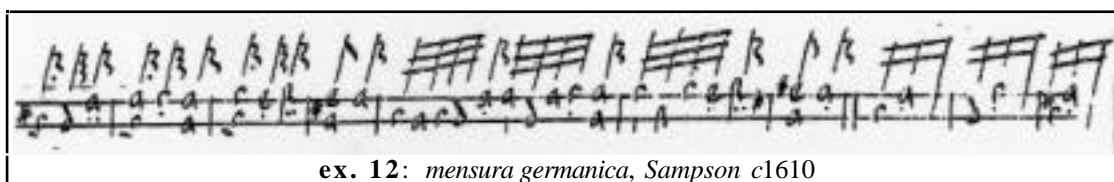
Hold sign: Lines drawn nearly horizontally across the stave below the 'melody' line, though occasionally they are found above it, indicating that one of the notes in a chord is to be held in a situation where it is clear that others are not. Although hold signs are not often carefully placed, it is usually obvious from the context to which note(s) it is intended to be applied.

Intabulation: The re-working of a piece of music not originally written for the lute, and its recording in tablature form. The term is used to describe both the process of arrangement, and its final appearance.

Mensura gallica: Rhythm indication which makes use of mensural notes - note-head, stem and beam - to indicate the duration of the notes above which they have been placed. Named in Fuhrmann 1615.

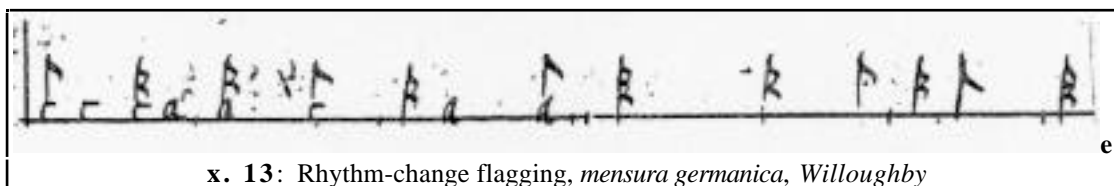


Mensura germanica: The rhythmic system that uses flags rather than mensural note values. Named in Fuhrmann 1615.



Renaissance-G tuning: See *VIEIL TON*.

Rhythm-change flagging: The rhythm is only indicated when it changes from one note value to another: thus one *germanica* or *gallica* FLAG suffices for all the notes following in the tablature until a new flag is introduced. This is the predominant system in use with *mensura gallica*, and is sometimes found in *mensura germanica*.



Stem: The vertical down-stroke of the flag or note.

Stopping: In order to change the pitch of a COURSE on the lute, the string is held against the fingerboard behind a fret, thus preventing it from vibrating for its full length, and raising the resulting pitch. The course is therefore 'stopped' on that fret.

Strain: A section of music, usually dance music. Most English dances fall into three equal strains of four, eight or 16 bars, which are repeated in an ornamented form (see *DIVISIONS*) before moving on to the next strain.

Tablature: The system of six, sometimes seven, parallel lines used to write out music for the lute. Each line represents a COURSE of the lute. The position of the fingers on the instrument is indicated rather than the notes that will sound when the course is struck. Extra courses are indicated using oblique strokes followed by the letter representing the note to be played. German tablatures dispense with the system of lines, and use only the letters or numbers indicating which frets the player should employ. Examples of French, Italian and German tablatures may be found below, pp.14-19.

Vieil ton: Also known as 'Renaissance-G tuning'. The pattern of notional pitches designated for each COURSE of the lute or, more accurately, the intervals between them, that comprise the tuning most frequently in use during the period 1540-1630. Where pitch is given in relation to another instrument, it appears that the lute was most often conceived as being in 'G' (i.e. the treble and 6th courses were at the pitch of g' and G respectively), though where it appears with the voice the pitch is less often fixed, and just as frequently appears to be in 'A'.