

MUZIEKHANDEL SAUL B. GROEN

8 FERD BOLSTRAAT 1072 LJ AMSTERDAM
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CITTERN

- a) *Manuscripts*
- b) *Early Prints*
- c) *Collections*
- d) *Composers A - Z*

a) Manuscripts

D-B 40141

D-B mus. 40141
Lute Book of Johannes Nauclerus

This tablature contains 137 pieces: 133 for lute and 4 for cittern (nos.109-112):

- 109. Ach herziges hertz mit smertz
- 110. Zu der libe bin ich geboren
- 111. Passamezo
- 112. Passamezo h. duralis

Edition:

° see section Lute solo: Manuscripts: D-B mus. 40141: nos. 109-112

GB-Lbl Add.30513

GB-Lbl Add. 30513
The Mulliner Book

Manuscript compiled by Thomas Mulliner, c.1550 - 1575.

nos. 1-120: in keyboard score

nos. 121-131: in French tablature for cittern or gittern

nos. 121-131: Music for Cittern and Gittern:

- 121. A Songue
- 122. A Pavion
- 123. (Chi passa)
- 124. (Passamezzo antico)
- 125. (Galliard: Passamezzo)
- 126. Que passe
- 127. Was not goode kinge salamon
- 128. (Passamezzo antico)
- 129. (Th) M(ulliner): Queene of Scottes gallyard to the sitherne
- 130. The frenche galliarde
- 131. (Th.) Churcheyearde: Venetian galliarde

Edition:

• nos. 1-131:

° ed. with critical commentary by J. Caldwell; newly transcribed Musica
Britannica edition; hardback

kb.232

€ 149,--

GB-NO Mi LM 16

GB-NO Mi LM 16
Francis Willoughby's Lute Book

Nottingham University Library Mi LM 16; on loan from Lord Middleton
c. 1570-1585; 38 pieces for six-course Renaissance lute in old tuning; 8 pieces

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for four-course cittern; 1 keyboard piece

• Contents:

a) for 6-course lute in G tuning:

1. L. de Narvaez: Fantasia (no.9 from his: "Delphin de musica", 1538)
2. Fantasia
3. J. Johnson: Good night (duet for treble and ground)
4. Francesco da Milano: Fantasia (Ness: no. 2)
5. Francesco da Milano: Fantasia (Ness: no. 3)
6. Ph. van Wilder: Pour vous aimer (chanson intabulation)
7. Brewster: Pavan
8. Ph. van Wilder (?): Pavan
9. Galliard
10. "T A": Quadro Pavan
11. Anthony (de Countie?): Pavan
12. A New Almain
13. Almain
14. (R.?) Green: Almain
15. Galliard
16. E Lume Alta Galliard
17. Galliard
18. Quadro Pavan
19. Labandalashot Galliard
20. Pavan
21. J. Johnson: Delight Pavan
22. J. Johnson: Delight Galliard
23. Mr. Petro (P. van Wilder?): Galliard
24. (J. ?) Johnson: Galliard
25. Galliard
26. R. Green: Hall's Galliard
- 27-28. Quadro Pavan
29. Quadro Galliard
30. (L. Narváez): Conde Claros
- 31-32. Galliard
33. Nusquam Galliard
34. Galliard
35. Fantasia
- 36-38. Qui Passa in c-g-f

b) for cittern:

39. Qui Passa
40. Passymeasures Pavan
41. Passymeasures Galliard
42. The Gods of Love (= Turkeylony)
43. Qui Passa
44. Quadro Pavan
45. Qui Passo
46. Church's Galliard (= Churchyard: Venetian Galliard; = Sinkapace galliard)
47. Ph. van Wilder: Je file

c) for keyboard:

48. = no. 47 for keyboard

• Concordances:

- GB-Aberystwyth Brogyntyn ms. 27 (3, 47)
GB-Cu mss: D.2.11 (3), Dd.3.18 (3), Dd.5.78.3 (30)
GB-Cu Add. 2764/2 (36)
GB-Eu Dc.5.125 (32)

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GB-Lam 601: Richard Mynshall lute book (19, 21)
GB-Lam 603: Margaret Board lute book (21, 22)
GB-Lbl Add.mss: 4900 (47), 29247 (6) and 31390 (47)
GB-Lbl Add. 30513: the Mulliner Book (39, 46)
GB-Lbl Egerton 2046: the Jane Pickering lute book (22)
GB-Lbl K.2.d.2: ms. add. to Robinson's "New citharen lessons", 1609 (39)
GB-Och 984-988 (47)
GB-Y M.91 (6)
IRL-Dm Z3.2.13: the Marsh lute book (3, 14, 17, 19, 21, 22, 24, 25, 30-33,
36, 46).
IRL-Dtc 408/1, olim D.1.21: Ballet lute book (3, 16, 21, 32, 33, 36, 42, 46)
IRL-Dtc 410/1, olim D.3.30: the Dallis lute book (3, 7, 15, 19, 21, 36)
IRL-Dtc 410/2: Dublin virginal book (3)
US-NH Ma.21.W.632: the Wickhambrook lute book (21, 22)
US-NH Hub Osborn 13: the Braye lute book (30, 47)
US-Ws V.b.280, olim 1610.1: the Folger "Dowland" manuscript (21)
GB-Willey Park: coll. Lord Forrester: John Weld lute book (21, 22)
1538: L. Narváez: "Los seys lirbos de vihuela", Valladolid (1, 30)
1546: "Des chansons...en tablature de luc...livre 2", Louvain, P. Phalèse (1)
1552: G. Morlaye: "Premier livre de leut", Paris (1)
1552: G. Morlaye: "1er Livre de guiterne", Paris (30)
1572: "Mellanges de chansons", Paris (6)
1574: "Thesaurus musicus", Louvain, P. Phalèse (36)
1603: Th. Robinson: "The schoole of musick", London (3)

Edition:

• nos. 1-48:

° Facsimile of the manuscript; introduction, inventory with concordances, and notes by J. Alexander and R. Spencer

€ 56,--

la.127

b) Early Prints

1570

Hortulus Cytharae, 1570

- "Hortulus Cytharae, in duos distinctus libros, quorum prior cantiones musicas longe pulcherrimas, passomezo, paduanas, galliades, alemandes, branles, ad usum vulgaris cytharae: posterior similiter cantiones musicas, passomezo, alemandes aliaque nonnulla in tabulaturam cytharae, Italicae vulgò dictae, convenientem redacta, continet. Quaedam deniq; inserta sunt passim carmina, pulsanda tribus cytharis ita inter se coaptatis, ut tenor, diatessaron, id est per quartam, bassus vero diapente id est per quintam à superiore distet. Accessit praeterea brevis & dilucida in cytharum isagoge, qua suo marte quilibet artem pulsande cytharae addiscere possit facilimè", Leuven, P. Phalèse / Antwerpen, J. Bellère, 1570

French tablature for 4-course cittern (nos.1-145 in French tuning; nos.146-180 in Italian tuning: "Liber secundus")

The instructions for playing the cittern are the same as in S. Vreedman's "Nova...carmina", 1568 ("De tempore et pausis" & "Modus tendendi nervos")

Contents:

"Viaera 1564" = F. Viaera: "Nova et elegantissima in cythra ludenda carmina", Leuven, P. Phalèse, 1564

"Vreedman 1568" = S. Vreedman: "Nova longeque elegantissima cithara ludenda carmina...", Leuven, P. Phalèse, 1568

"Vreedman 1569" = S. Vreedman: "Carmunum quae cythra pulsantur liber secundus", Leuven, P. Phalèse, 1569

* = no earlier source known

1. Fantasia (Vreedman 1568: no. 2)
2. Fantasia (Le Roy: "Instruction pour...le cistre", 1565: no. 2: Prélude)
3. Fantasia (Vreedman 1568: no. 1)
4. Allegez-moy (Vreedman 1568: no. 57)
5. Susanne un jour (Lupi Secundi) (partly: Vreedman 1568: no. 61)
6. D'où vient cela (Sermisy) (Vreedman 1568: no. 34)
7. Languyr me fais (Sermisy) (Vreedman 1568: no. 31)
8. Tant que vivray (Sermisy) (Vreedman 1568: no. 32)
9. Pis ne me peult venir (Crecquillon) (Vreedman 1568: no. 33)
10. La pastorella mia (Arcdalet) (Vreedman 1568: no. 30)
11. J'ay trop aymer (Vreedman 1568: no. 36)
12. Un advocat dist à sa femme (Delafont) (Vreedman 1568: 25)
13. Ce mois de may (Godard) (Vreedman 1568: no. 76)
14. O combien est (Sermisy) (Vreedman 1568: no. 66)
15. Le mal (qui sent) (Vreedman 1568: no. 67)
16. Doulce memoire (Sandrin) (Vreedman 1568: no. 64)
17. Finy le bien (Certon) (Vreedman 1568: no. 65)
18. Godt es mijn licht (Clemens non Papa) (Vreedman 1568: no. 74)
19. Si mon traveil (Sandrin) (Vreedman 1568: no. 70)
20. Le dueil yssu (Villiers) (Vreedman 1568: no. 71)
21. En fut-il oncque (Certon) (Vreedman 1568: no. 24)
22. Dames qui au plaisant son (Lupi Secundi)
23. Je ne veux plus (for guitar in A. Le Roy: "Second livre de guitare", 1556)
24. Helas! mon Dieu (Maillard) (for guitar in Le Roy: "2nd Livre de guitare")
25. J'ay bien mal choisi (La Grotte)
26. Bonjour mon coeur (Lassus)

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27. Quand mon mary vient de dehors (Lassus)
28. Amour est un grand maistre (Arcadelt)
29. Ne pense plus (Leurart) (Vreedman 1568: no. 77)
30. Si ce n'esty amour, qu'est-ce (Arcadelt; for guitar in Le Roy: "5me Livre de guiterre", 1554)
31. Si pur ti guardo (Donato)
- 32a-c. Les Bouffons / Pavane des bouffons / Gaillarde des bouffons
(a) from: Le Roy: "Second livre de cistre", 1564; b-c) from: Le Roy: "Instructions pour cistre", 1565)
- 33a-b. Padoana d'esperance & La gaillarde (Vreedman 1569: nos. 62a-b)
34. Pavane L'espagnolle (Le Roy: from "Instruction pour cistre", 1665)
- *35. Passemezo d'Italye "M.T."
- 36a-b. Passemezo milanese & Gaillarde (Viaera 1564: nos. 1a and 1c)
37. Gaillarde romanesque (from Le Roy: "Second livre de cistre", 1564)
- 38a-b. Passemezo & Gaillarde (Le Roy: "Instruction pour le cistre", 1565)
- 39a-b. Passemezo d'Itallie & Gaillarde (Viaera 1564: nos. 12a-b)
- 40a-b. Passemezo commune & Gaillarde commune (Viaera 1564: nos. 2a+c)
- 41a-c. Passemezo / Padoano / Saltarello de Zorzi (Viaera 1564: nos. 3a-c)
- 42a-b. Passemezo & Gaillarde ungaro (Viaera 1564: nos. 4a-b)
43. Passemezo d'Angleterre & Reprinse (Vreedman 1569: no. 56a)
- 44a. Passemezo bataglia (Viaera 1564: no. 10)
- 44b. Gaillarde de bataille (Vreedman 1569: no. 79)
45. Passemezo La douce / Reprinse (Vreedman 1569: no. 61a)
- 46a-b. Gaillarde caracossa & Autrement (a) Le Roy: "Second livre de cistre", 1564; b) Le Roy: "Instruction pour le cistre", 1565)
47. Chi passa per questa strada (Azzaiolo) (Viaera 1564: no. 15)
48. Gaillarde (La forza de hercule) (Viaera 1564: no. 14b)
49. La milanese (Viaera 1564: no. 23)
- 50-51. Gaillarde (Viaera 1564: nos. 20 and 22)
52. Gaillarda du roy (Viaera 1564: no. 39)
53. Gaillarde La morette (Le Roy: "Second livre de cistre", 1565)
54. Gaillarde Hely (Le Roy: "Second livre de cistre", 1565)
55. Gaillarde Puisque nouvelle affection (Le Roy: "Second livre de cistre")
56. Gaillarde La lionnoise (Le Roy: "Second livre de cistre", 1565)
57. Gaillarde de La gaye (Le Roy: "Second livre de cistre", 1565)
58. Gaillarde O combien est heureuse (Le Roy: "Second livre de cistre")
59. Gaillarde Baissons-nous, belles (for lute in "Luculentum theatrum", 1568)
- *60.-63. Milanoise I - IV
64. Cinquiesme milanoise La brunette (cf. Vreedman 1569: no. 79)
65. Gaillarde Elle m'a fait ceste grace (Vreedman 1569: no. 72)
66. Gaillarde Caracossa diminuée (Viaera 1564: no. 17)
- *67. Passepied
68. Almande de Loraine (Le Roy: "Second livre de cistre", 1564)
69. Almande bruynsmedelinn (Vreedman 1569: no. 3)
70. Almande / Reprise (Viaera 1564: no. 43)
71. Almande du prince / Reprinse (Viaera 1564: no. 42)
72. Almande Poussinghe / Reprinse (Vreedman 1569: no. 14)
73. Almande de bisarde (Vreedman 1569: no. 15)
74. Almande de Philippine (Vreedman 1569: no. 12: Almande de Spiers)
75. Almande Deux trois aes (Vreedman 1569: no. 13)
76. Almande guerre guerre (Vreedman 1569: no. 9)
77. Almande Bruijnswijck (Vreedman 1569: no. 10)
78. Almande frison (Vreedman 1569: no. 2)
79. Almande Malines (Vreedman 1569: no. 5)

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80. Almande La tour (Vreedman 1569: no. 18)
81. Almande Dambrugghes (Vreedman 1569: 16)
82. Almande Nivelles (Vreedman 1569: no. 21)
83. Almande Bruxelles (Vreedman 1569: 22)
84. Almande de Spainge (Vreedman 1569: no. 27)
85. Almande Lieve gheburen (Vreedman 1569: no. 25)
86. Almande de Lignes (Vreedman 1568: no. 84)
87. Almande A deux pas (Vreedman 1568: no. 85)
- 88-96. Branle de Bourgogne I - IX (Le Roy: "Instruction sur le cistre", 1565)
- *97-99. Branle de Malte I - III
- 100-103. Branle de Champagne I - IV (Le Roy: "2nd Livre de cistre", 1564)
- *104-107. Branle de Champagne V - VIII
- 108a-b. Branle simple N'aurés-vous point de moy pitié / Branle gay
(Le Roy: "Second livre de cistre", 1564)
109. Branle & tant plus (Le Roy: "Second livre de cistre", 1564)
110. Branle de Poictou (Le Roy: "Second livre de cistre", 1564)
- *111. Branle Cent escus
- *112. Branle des bergers
- *113. Branle Las! il n'a nul mal
114. Branle Tu disois (Viaera 1564: no. 36)
115. Branle (Viaera 1564: no. 38)
116. Quatre brant (Viaera 1564: no. 38)
117. Branle de bataille (Vreedman 1568: no. 87)
118. Branle de Spiers (Vreedman 1569: no. 53)
- 119a-d. Branle del duc / La saltarelle / La courante / La reprise
(Vreedman 1569: nos. 29a-d)
120. Branle de Berghes (Vreedman 1569: no. 28)
- 121a-b. Branle Hoboken / Den rajj (Vreedman 1569: nos. 33a-b)
122. Branle coupé (Vreedman 1569: no. 38)
123. Branle (Vreedman 1569: no. 39: Branle Champaigne)
- 124a-b. Branle Rebecca / Le saltarelle (Vreedman 1569: nos. 50a-b)
125. L'homarmé (Vreedman 1569: no. 35)
126. Calleken van Nieupoorte (Vreedman 1569: no. 54)
127. Tant vous alez doux, Guillemette (Abran, in: "15e Livre de chansons")
128. Les matachins (Le Roy: "Second livre de cistre", 1564)
129. Les forces d'Hercules (Le Roy: "Second livre de cistre", 1564)
130. Den lustelijcken mey (Clemens non Papa; Viaera 1564: no. 26)
131. Ick had een gestadich minneken (Viaera 1564: no. 35)
132. Sloef, sloef, waer hebdi gheweest (Vreedman 1568: no. 56)
133. Era di magio / Autrement (Vreedman 1568: no. 4)
134. Een Venus dierken (Appenzeller; Vreedman 1568: no. 5)
135. Een amoureux fire ghelate (Vreedman 1568: no. 6)
136. Het wasser te nacht (Vreedman 1568: no. 7)
137. Het was een maecht (Vreedman 1568: no. 46)
138. Het was een ardich vrouken (Vreedman 1568: no. 44)
139. Robbin c'est galland (Vreedman 1568: no. 20)
- *140. Linkens hoven es bestoven
- *141. Thyenette, venés tost
- *142. Verjubleert, ghij Venus dierkens
- *143. Entre vous, gentisl galans
- *144. Il estoit ung lourdault
- *145. La veille des roys

Liber Secundus:

146. Si pur ti guardo (Donato)

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147. Madona mia, pieta (Lassus)
148. Tu traditora (Lassus)
149. Mia mari (=mare) ando al mario (=marco) (Casanuova or Azzaiolo)
150. La cortesia (Lassus)
151. Sto core mio (Lassus)
*152. Le vechie per invidia
*153. Sia sia maladetta
*154. Era di maggio
*155. Chy vol vedere
*156. Vita mia bella
157. E me levai (Assaiolo)
*158. Tribulatie ende verdriet
*159. De mesa nui (= mes ennui) (Arcadelt)
*160. Amour, partez
*161. Gross Lieb hat mich umbfangen (Scandello)
162. Die Liebe ist Meisterin (= Amour est un grand maistre) (Arcadelt)
*163. Passemezo battaglia
*164. Num (= Nun) fahr hir (=hin) alle mein Trauren
*165a-b. Passemezo comminue / Saltarello commune
*166a-b. Passemezo d'Ytalye / Gaillarde d'Italie
*167a-c. Passemezo d'Ytalye / Padoana milanese / Gaillarde d'Ytalye
168. La caracossa (cf. Viera 1564: no. 17)
169. Chy passa (another version of no. 47)
*170-172. Gaillarde
*173a-c. Branle del duc / La courrante / La saltarelle
*174a-c. Branle / La courrante / La reprinse
*175-179. Almande / La reprinse (I-V)
*180. Ghelooft sy Godt

Editions:

see also under: Vreedman: 1568 and 1569

- lg.109* • nos. 1-180:
◦ Facsimile of the 1570 edition € 49,--
- lg.110* • nos. 2, 6, 27, 29, 32a, 38b, 46, 49, 57, 69, 72, 74, 92-95, 108a, 118, 123, 125, 140, 148:
◦ transcribed in J.F. Waldbauer's dissertation: "The cittern in the sixteenth century and its music in France and the Low Countries", 1964 (mostly without the diminuted reprises) € 105,--

1602

Secondo libro...di citara, 1602

- "Secondo libro d'intavolatura di citara, nel quale si contengono varie, et diverse sorti di balli. Raccolti da diversi autori et nuovamente stampati", Venice, G. Vincenti, 1602

Edition: none

1614

1614

The Teares or Lamentations of a Sorrowfull Soule

- "The Teares or Lamentations of a Sorrowfull Soule: composed with musicall ayres and songs, both for voyces and divers instruments. Set forth by sir William Leighton knight,...and all Psalmes that consist of so many feete as the fiftieth psalme, will goe to the foure parts for consort", London, W. Stansby
A collection of metrical psalms and anthems, printed in score:
nos. 1-17: for domestic worship: SATB with / without instruments

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of the broken consort (treble viol, flute, bass viol,
lute, cittern, bandora)

nos. 18-30: for choir a4

nos. 31-55: for choir a5

nos. 1-18: for SATB or solo voice(s) with instruments:

1. W. Leighton: O loving God and Father dear
2. W. Leighton: Come let us sing to God
3. W. Leighton: My soul doth long
4. W. Leighton: In Thee o Lord I put my trust
5. W. Leighton: Thou art my God, Thy hel'p's at hand
6. W. Leighton: Almighty God which hast me brought
7. W. Leighton: I cannot Lord excuse my sin
8. J. Dowland: An heart that's broken and contrite
9. W. Leighton: O Lord Thy name's most excellent
10. J. Milton: Thou God of might that chastened me
11. R. Johnson: Yield unto God the Lord
12. Th. Ford: Almighty God which hast me brought
13. E. Hooper: Alas, that I offended ever
14. R. Kindersley: O God to whom all hearts are seen
15. N. Giles: Almighty Lord, and God of love
16. J. Coprario: I'll lie me down to sleep in peace
17. J. Bull: Attend unto my tears, o Lord

nos. 18-30: for 4 voices:

18. W. Byrd: Look down, o Lord, on me poor man SSTB
19. F. Pilkington: Hidden o Lord are my most horrid sins STTB
20. Th. Lupo: O Lord give ear to my complaint SATB
21. R. Jones: Let Thy salvation be my joy SSTB
22. M. Peerson: O God that no time dost despise SATB
23. O. Gibbons: O Lord how do my woes increase SATB
24. Th. Weelkes: Most mighty and all-knowing Lord SATB
25. J. Ward: O let me tread in the right path SATB
26. J. Wilbye: I am quite tired with my groans SATB
27. R. Jones: What shall I render to the Lord SATB
28. A. Ferrabosco: In Thee o Lord I put my trust SSSS
29. W. Byrd: Be unto me o Lord a tower of strength SSTB
30. J. Bull: In the departure of the Lord SATB

nos. 31-55: for 5 voices:

31. W. Byrd: I laid me down to rest and slept SSATB
32. J. Bull: Attend unto my tears, o Lord SATTB
33. A. Ferrabosco: O Lord come pity my distress SATTB
34. J. Milton: O Lord behold my miseries SSATB
35. F. Pilkington: High mighty God of righteousness SSATB
36. O. Gibbons: O Lord I lift my soul to Thee AATTB
37. E. Hooper: Well-spring of bounty, God of fear SSATB
38. Th. Lupo: The cause of death is wicked sin SATTB
39. M. Peerson: O let me at Thy footstool fall SSATB
40. J. Coprario: O Lord how do my woes SATTB
41. Th. Weelkes: O happy he whom Thou protect'st SSATB
42. N. Giles: Out of the deep th Thee I cried AATBB
43. R. Johnson: Save me, o Lord SSATB
44. Th. Ford: Not unto us, but to Thy name SATTB
45. M. Peerson: Lord, ever bridle my desires SSATB
46. J. Milton: Oh had I wings like to a dove SSATB
47. R. Jones: Lament, lament, my soul, cry o cry SSATB

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48. J. Ward: O Lord, consider my great moans SSATB
49. J. Wilbye: O god the rock of my whole strength SSATB
50. J. Dowland: I shame at my unworthiness SSATB
51. J. Milton: If that a sinner's sighs SSATB
52. R. Kindersley: Judge them, o Lord, which me pursue SSATB
53. W. Byrd: Come, come, help me, o God SSATB
54. Th. Thopull (= Th. Lupo): O Lord come pity my complaint SSATB
55. A. Ferrabosco: In depth no man remembreth Thee SATTB

Edition:

• nos. 1-55:

° ed. by C. Hill; Early English Church Music, volume 11

102.S5

€ 115,--

c) Collections

kb.235

Early Scottish Keyboard Music

ed. by K. Elliott in keyboard notation

- 10 keyboard pieces, 3 violin pieces (see relevant section) and 5 pieces for cittern from Robert Edwards' musical commonplace book (GB-En ks.9450 = Panmure 11; c.1630-1665):
 1. The Laydie Loutihan's lilte
 2. Sueit smylling Katie loves me
 3. The Ile of Rea
 4. Till I be lullid beyond thee
 5. Jhon come kisse me noue

€ 16,--

lc.100

Music for Mixed Consort

edited in score and reconstructed by W. Edwards
MB.40; 1977; reprinted with corrections in 1985

- 1-15. Pieces from the Walsingham consort books (1588):
GB-Hull Univ.Lib. DD HO 20/1-3 & US-OAm s.s.
all for: treble viol, flute, lute, cittern, bandora and bass viol
 - 1-5. R. Allison:
 1. The Lady Frances Sidney's Goodnight
 2. Sharp Pavan
 3. Pavan Dolorosa
 4. Almain
 5. The Lady Frances Sidney's Almain
 - 6-12. D. Bachelor:
 6. Sir Francis Walsingham's Goodnight
 7. Sir Francis Walsingham's Goodmorrow
 8. The Lady Frances Sidney's Felicity
 9. The Lady Walsingham's Conceits
 10. Daniel's Trial
 11. The Widow's Mite
 12. Daniel's Almain
 13. J. Johnson: Delight Pavan
 14. anonymous: The Flat Pavan
 15. anonymous: Lavecchia
- 16-27. Pieces from Matthew Holmes's Consort Books (c.1595):
GB-Cu Dd.3.18 (lute), Dd.5.20 (bass viol), Dd.5.21 (recorder) and
Dd.14.24 (cittern); the violion and bandora books are missing.
for treble violin, recorder, lute, cittern, bandora and bass viol,
except nos. 18, 19, 22, 26 and 27
 - 16-18. R. Reade:
 16. Pavan
 17. Galliard
 18. Reade's Almain (Holborne; set by Reade?; without violin)
 19. R. Nicholson: The Jew's Dance treble violin, recorder, lute
 20. anonymous: Duncomb's Galliard
 21. anonymous: James Harding's Galliard
 22. A. Holborne: Holborne's Farewell (set by anon.; without violin)
 23. anonymous: Tarleton's Jig

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24. anonymous: Primero
25. anonymous: Fortune my Foe (lute part by J. Dowland)
26. anonymous: Nutmegs and Ginger (shared part for violin & recorder)
27. anonymous: The Sprite's tune treble violin or lute, 2 recorders,
cittern, bandora, bass
- 28-34. Pieces from Rosseter's "Lessons for Consort", 1609
(flute: complete; cittern: complete but missing for the last 4 pieces;
lute: incomplete for only 5 of the 25 pieces; other parts lost)
all for: treble viol, flute, lute, cittern, bandora and bass viol
- 28-30. Th. Morley:
 28. Now is the Month of May
 29. Southerne's Pavan
 30. The Sacred End Pavan
31. J. Baxter: Galliard to The Sacred End
32. Th. Campion: Move now (Masque Music, I)
- 33-34. Th. Lupo: Masque Music, II-III

List of sources:

a) Primary sources:

- GB-Cu Add. 8844: William Trumbull lute book (13, 14, 30)
GB-Cu Dd.3.18 (lute), Dd.5.20 (bass viol), Dd.5.21 (recorder), Dd.14.24
(cittern): the Matthew Holmes consort books (3, 13-15, 16-27)
GB-Hull Univ.Lib. DD HO 20/1-3 (1-15, 27) cittern book: see GB-Hull
GB-Lam 600: Browne bandora and lyra viol book (1, 2, 4, 13-15, 30)
GB-Lam 602: Henry Sampson lute book (4, 20)
GB-Lam 603: Margaret Board lute book (13)
GB-Lbl Add. 38539: the Sturt lute book (2)
GB-Lbl Egerton 2046: Jane Pickeringe lute book (2)
IRL-Dtc D.1.21: Ballet lute book (25)
US-OAm s.s.: the cittern part to the Walsingham consort books (1-15, 27)
US-Ws V.280, olim 1610.1: Folger "Dowland" lute book (2, 14)
1609: Ph. Rosseter: "Lessons for Consorts, made by sundry excellent authors",
London (28-34)
1611: Th. Morley: "The First Booke of Consort Lessons, made by divers ex-
quisite Authors...", London, 2nd ed. (1)

b) Secondary sources:

- D-Kl 4° Mus.125/1-5 (29, 30)
F-Pn Rés.1122: Th. Tomkins holograph (25)
GB-Cfm 31.H.29: Lord Herbert of Cherbury's lute book (21)
GB-Cu Dd.2.11: a lute book by Matthew Homes (23)
GB-Cu Dd.5.78.3: a lute book by Matthew Homes (21)
GB-En Adv. 5.2.14: Stirling cantus partbook (24)
IRL-Dtc 410/1: Dallis lute book (15)
1595: Th. Morley: "The First Booke of Balletts to five voyces", London (28)
1607: Th. Campion: "The Discription of a Maske, presented before the Kinges
Majestie at White-Hall...", London (32-34)

€ 145,--

lf:108

Twenty Songs from Printed Sources

Songs to the lute, bandora, cittern and lyra viol
ed. by D. Greer; accompaniment in keyboard score only

1-10. Songs to the Lute:

1. Th. Campion: Now hath Flora robb'd her bowr's (duet)
2. Th. Campion: Move now with measur'd sound (duet)
3. Th. Lupo: Shewes and nightly revels

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4. Th. Lupo: Time that the fatal round
5. Th. Giles: Triumph now with joy and mirth
6. N. Lanier: Bring away this sacred tree
7. Th. Campion: Woo her and win her
8. Th. Morley: O grief! e'en on the bud
9. R. Allison: O Lord, turn not away thy face a4
10. R. Allison: When we sat in Babylon a4

11-14. Songs to the Bandora:

11. Those eies which set my fancie on a fire
12. How can the tree but waste and wither away
13. One joy of joyes I only felt
14. But this & then no more it is my last of all

15. Song to the Cittern:

15. Th. Robinson: Now Cupid, look about thee

16-20. Songs to the Lyra Viol:

16. T. Hume: The soldier's song: I sing the praise of honr'd wars
17. T. Hume: Tobacco: Tobacco, tobacco sing sweetly for tobacco
18. T. Hume: Fain would I change that note
19. T. Hume: What greater grief then no
20. T. Hume: Cease, leaden slumber

Sources:

- 1596: "A new Booke of Tabliture, containing sundrie easie and familiar instructions, shewing howe to attaine to the knowledge to guide and dispose thy hand to play on sundry instruments, as the lute, orpharion and bandora: together with divers new lessons to each of these instruments. Whereunto is added an introduction to prikesong, and certaine familliar rules of descant, with other necessarie tables plainly shewing the true use of the scale or gamut, and also how to set any lesson higher or lower at your pleasure. Collected together out of the best authors professing the practise of these instruments", London, William Barley (11-14)
- 1597: Th. Morley: "Canzonets or Little Short Aers to Five and Sixe Voices", London (8)
- 1599: R. Allison: "The Psalmes of David in Meter, the plaine song beeing the common tune to be sung and plaide upon the lute, orpharyon, citterne or base violll, severally or altogether, the singing part to be either tenor or treble to the instrument, according to the nature of the voyce, or for fowre voyces", London (9-10)
1605. T. Hume: "The First Part of Ayres, French, Pollish and others together... with Pavines, Galliards, and Almaines", London 16-19)
- 1607: "Captaine Humes Poeticall Musicke. Principally made for two basse-viols yet so contrived, that it may be plaid 8 severall waies upon sundry instruments with much facilitie...", London (20)
- 1607: "The Discription of a Maske, presented before the Kinges Majestie at White-Hall, on Twelfth Night last, in honour of the Lord Hayes, and his Bride, Daughter and Heire to the Honourable the Lord Denny, their Marriage having been the same Day at Court solemnized. To this by occasion other small Poemes are adjoyned. Invented and set forth by Thomas Campion, Doctor of Phisicke", London (1-5)
- 1609: Th. Robinson: "New Citharen Lessons", London (15)
- 1614: "The Description of a Maske...at the Mariage of...the Earle of Somerset.. and the Lady Frances Howard...whereunto are annexed divers choyse Ayres... with a single voyce to the Lute or Bass-Viall", London (6-7)

€ 25,-

d) Composers A - Z

Richard Allison

fl 1592 - 1606

Psalms of David, 1599

- "The Psalmes of David in Meter, the plaine song beeing the common tunne to be sung and plaide upon the lute, orpharyon, citterne or base violl, severally or altogether, the singing part to be either teonr or treble to the instrument, according to the nature of the voyce, or for fowre voyces. With tenne short tunnes in the end, to which for the most part all the psalmes may be usually sung, for the use of such as are of mean skill, and whose leysure least serveth to practice: by Richard Allison gent. practitioner in the art of muscike: and are to be solde at his house in the Dukes palace neere Alde-gate", London, W. Barley, the assigne of Thomas Morley, 1599

Printed as a table book: 4 vocal parts and separate tablatures for the lute and for the cittern.

1. Veni creator (Come holie ghost)
2. The humbel sute of a sinner (O Lord of whom I do depend)
3. Venite exultemus (O come & let us now rejoyce)
4. Te Deum (We praise thee God)
5. The Song of the three Children (O all yee workes of God the Lord)
6. Magnificat (My soule doth magnifie the Lord)
7. Nunc dimittis (O Lord, because my harts desire)
8. Quicunque vult (What man so ever he be)
9. The Lamentation (O Lord turne not away thy face)
10. The Lords prayer (Our Father which in heaven art)
11. The Lords pryær (Into temtation lead us not)
12. The X Commandements (Harke Israel and what I say)
13. The Complaint of a Sinner (Where righteousness doth say)
14. Psalm 1: The man is blest that hath not bent
15. Psalm 3: O Lord how are my foes increast
16. Psalm 6: Lord in thy wrath reprove me not
17. Psalm 14: There is no God as foolish men
18. Psalm 18: O God my strength & fortitude
19. Psalm 21: O Lord how joyful is the King
20. Psalm 21: O God my God, wherefore dost thou
21. Psalm 25: I lift my hart to thee, my God
22. Psalm 30: All laud and praise with heart and voice
23. Psalm 41: The man is blest that carefull is
24. Psalm 44: Our eares have heard our fathers tell
25. Psalm 46: The Lord is our defence and ayd
26. Psalm 50: The mighty God th' eternal hath thus spoke
27. Psalm 51: O Lord consider my distresse
28. Psalm 52: Why doest thou tyrant boast abroad
29. Psalm 59: Send ayd & save me from my foes
30. Psalm 61: Regard o Lord for I complaine
31. Psalm 68: Let God arise & then his foes
32. Psalm 69: Save me o God and that with speede
33. Psalm 72: Lord give thy judgments to the King

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34. Psalm 81: Be light and glad in God rejoice
35. Psalm 78: Attend my people to my law
36. Psalm 103: My soule give laude unto the Lord
37. Psalm 104: My soule praise the Lord
38. Psalm 111: With hart I doe accord
39. Psalm 113: Ye children which doe serve the Lord
40. Psalm 119: Blessed are they that perfect are
41. Psalm 119: In trouble and in thrall
42. Psalm 121: I lift mine eies to Sion Hill
43. Psalm 122: I did in heart rejoice
44. Psalm 124: Nou Esraell may say and that truly
45. Psalm 125: Such as in God the Lord doe trust
46. Psalm 126: When that the Lord againe his Sion had forth brought
47. Psalm 130: Lord to thee I make my mone
48. Psalm 131: Remember Davids troubles Lord
49. Psalm 135: O praise the Lord, priase him with one accord
50. Psalm 136: Praise yee the Lord for hee is good
51. Psalm 137: When as we sat in Babylon
52. Psalm 137: O Lord upon thee doe I call
53. Psalm 145: Thee will I alude my God and King
54. Psalm 147: Praise yee the Lord for it is good
55. Psalm 148: Give laude unto the Lord
56. And Israel (Attend my people and give eare)
57. The Lords prayer (Our father which in eaven art)
58. The Creede (All my beleife and confidence)
59. Da pacem (Give peace in these our daies)
60. The Lamentation (O Lord in thee is all my trust)
61. A Prayer (Preserve us lord by thy deare word) / Psalm 4: O God that art
62. Psalm 12: Helpe Lord for good / Psalm 17: O Lord give care
63. Psalm 50: The God of Gods the lord / Psalm 86: How peasant is thy
64. Psalm 88: Lord God of health the hope / Psalm 92: It is a thing
65. Psalm 116: I love the Lord / Psalm 125: Those that doe put their confid.

Editions:

- nos. 1-65:
 - Facsimile of the 1599 edition; preface by I. Harwood
- nos. 9 and 51:
 - see: Collections: "Twenty songs from printed sources"

- 5 Pieces for treble viol, flute, lute, cittern, bandora and bass viol:

1. The Lady Frances Sidney's Goodnight
2. Sharp Pavan
3. Pavan Dolorosa
4. Almain
5. The Lady Frances Sidney's Almain

Edition:

- see: Collections: "Music for Mixed Consort": nos. 1-5

Bachelor, D.

Daniel Bachelor (Bachiler, Batchelar)
c.1574 - after 1610

- 7 Consort pieces for: treble viol, flute, lute, cittern, bandora and bass viol
1. Sir Francis Walsingham's Goodnight
 2. Sir Francis Walsingham's Goodmorrow
 3. The Lady Frances Sidney's Felicity

lf.116

€ 76,--

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4. The Lady Walsingham's Conceits

5. Daniel's Trial

6. The Widow's Mite

7. Daniel's Almain

Edition:

° see: Collections: "Music for Mixed Consort": nos. 6-12

Baxter, J.

John Baxter

fl early 17th century

• Galliard to The Sacred End Pavan

for: treble viol, flute, lute, cittern, bandora and bass viol

source: Ph. Rosseter's "Lessons for consort", 1609

Edition:

° see: Collections: "Music for Mixed Consort": no. 31

Campion, Th.

Thomas Campion

1567 - 1629

• Move now with measur'd sound

from Rosseter's "Lessons for Consort", 1609

Edition:

° see: Collections: "Music for mixed consort": no. 32

Corrette, M.

Michel Corrette

1709 - 1795

Nouvelle Méthode, 1772

• "Nouvelle méthode pour apprendre à jouer en très peu de temps de la mandoline où les principes sont démontrés si clairement, que ceux qui jouent du violon peuvent l'apprendre d'eux-mêmes. Plus la tablature du cistre en musique à 5, 6 et 7 rangs de cordes, avec des préludes, menuets, allemandes, marches et sonates avec la basse pour ces deux instruments", Paris / Lyon / Dunkerque, Aux adresses ordinaires de musique, 1772

Compositions included in this tutor are:

Allemande à 2 mandolines; 6 Menuets; 3 Allemandes; Le Colisée; Marche des petits maîtres; Sonate pour la mandoline (Allegro-Andante-Minuetto I/II) Pièces pour le cistre (3 allemandes; 2 menuets); Sonate pour le cistre qui peut aussi se jouer sur la mandoline en supprimant dans les accords les notes marquées par un A (l'accompagnement du clavecin sur le jeu luthé): Andante-Adagio-Giga: allegro-Minuetto I / I I

Editions:

° Facsimile of the 1722 edition; preface (in French) by D. Lesure

€ 36,--

° Duos from his method; ed. Krumbach

€ 11,--

lh.120

lh.228

Holborne, A.

Anthony Holborne

died 1602

The Citharn Schoole, 1597

• "The Citharn Schoole, by Antony Holborne gentleman, and servant to her most excellent maiestie. Hereunto are added sixe short Aers Neapolitan like to three voyces, without the instrument: done by his brother William Holborne", London, P. Short, 1597

Letter tablature for cittern in Italian tuning; added instrumental and voice parts

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are in mensural notation.

Nos. 34-55 and 58 have an extra part for a bass instrument

Nos. 59-64 are vocal compositions as by William Holborne

The folio numbers of the 1597 edition in parentheses after the titles.

1-33. for cittern solo:

- 1-6. Praeludium I - VI (B1, B1, B1v, B1v, B2, B2)
7. Pavane passamezzo (B2v)
8. Galliarde (B2v)
9. Pavane Quadro (B3)
10. Pavane la Vecchio (B3v)
11. The oulde Almaine (B4v)
12. The voyce (C1)
13. In pescod time (C1v)
14. The Spanish pavane (C2v)
15. Qui passi (C3)
16. As I went to Walsingham (C3v)
17. Mounsiers Almayne (C4)
18. The Miller (C4v)
19. What you will (D1)
20. The maydens of the Countrey (D1v)
21. A Jyg (D1v)
22. Bonny sweet Robin (D2)
23. A French toy (D2)
24. Go from my window (D2v)
25. Sicke sicke and very sicke (D3)
26. Pavane Quadro (D3v)
27. Pavane passamezo (D4v)
28. Pavane passamezo (E2v)
29. Galliard passamezo (E4v)
30. Pavane Quadro (F1v)
31. Pavane la vecchio (F3)
32. Pavane Quadro (F4v)
33. A Hornepype (G2v)

nos. 34-55, 58. for cittern and bass instrument:

34. Pavane (G4v)
35. Maister Earles pavane (H1v)
36. Pavane (H2v)
37. Pavane (Amoretta) (H3v) ("Pavans, galliards, almains", 1599: no. 43)
38. Pavane (Mens innovata) (H4v) (cf. list of lute works: no. 17)
39. Almayne (I1v)
40. Galliarde (I2v)
41. Maister Birds Galliard (I3v)
42. Galliarde (I4v)
43. Galliard (Marie-golde) (K1v) (cf. list of lute works: no. 46)
44. Galliard (K2v)
45. Galliard (Queen's gall.) (K3v) (cf. list of lute works: no. 30)
46. Galliarde (K4v)
47. Almaine (The night watch) (L1v) (cf. list of lute works: no. 52)
48. Galliard (L2v)
49. Galliarde (L3v)
50. Almaine (L4v)
51. Almayne (The honie-suckle) (M1v) ("Pavans...", 1599: no. 60)
52. Galliard (M2v)
53. Almaine (The fruits of love) (M3v) ("Pavans...", 1599: no. 58)

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- 54. Galliard (M4v)
- 55. The Lullay (N1v) (= "Pavans, galliards, almains", 1599: no.4)
- 56. Fantasia. Trium vocum (N2v) (for cittern and / or 3 other instruments)
- 57. Fantasia. Trium vocum (O2v) (for cittern and / or 3 other instruments)
- 58. The farewell (P2v)

59-64. Canzonets a3 by William Holborne:

- 59. Change then for lo she changeth (Q1v)
- 60. Since Bonny-boots (Q2v)
- 61. Heere rest my thoughts (Q3v)
- 62. Sweet I grant (Q4v)
- 63. Gush foorth my teares (R1v)
- 64. Sit still & sturre not (R2v)

Editions:

- nos. 1-58:

- ed. in tablature and in staff notation:

lg.100 volume I: nos. 1-33 € 18,--
lg.101 volume II: nos. 34-58 € 18,--

- nos. 1-64:

lg.102 ◦ in: Holborne: Complete Works, ed. by M. Kanazawa in tablature (except for nos. 59-64) and staff notation, volume II: Music for Cittern

This volume contains as well 4 pieces from GB-Cu Dd.4.23:

- 65. A Fancy dedicated to the Lord Borough
- 66. Fantasia
- 67. An Allmaine
- 68. Passemeasures Paven
- Appendix: variant version from GB-Cu Dd.4.23 of nos. 43, 45, 50

€ 52,--

Johnson, J.

John Johnson
fl 1579 - 1594

- Delight Pavan

for: treble viol, flute, lute, cittern, bandora and bass viol

Edition:

◦ see: Collections: "Music for Mixed Consort": no. 13

Kargel, S.

Sixt Kargel
c.1540 - after 1594

Neue Tabulatur auf die Toppel Cythar, 1575

- "Nova eaque artificiosa et valde commoda ratio ludendae cytharae, quam inventores sive compilatores Duplam Cytharam vocant: aliquot elegantissimis, Italicis, Germanicis, & Gallicis cantionibus & saltationibus, exempli vice ornata. / Neue und Künstliche, und noch nie vil ersehene oder ubliche Tabulatur auf die Lautengemäse Toppel Cythar mit sechs Cohren, von etlichen Italianischen, Teutschen und Frantzösischen Lidern und Tänzen: baides für sich selbs vollkommenlich, und auch zu andern Instrumenten dinstlich zuspülen eund zugebrauchen: gestellt durch Sixtum Kärgel Lautenisten, und Johan Dominico Lais", Strasbourg, B. Jobin, 1575

Italian tablature for the 6-course cittern.

- 1. Fantasia (= no. 2 in: "Des chansons reduictz en tablature de lut", Leuven, P. Phalèse, 1545)
- 2. Fantasia
- 3. Oyes aman
- 4. Quand je cogneu (Sandrin)

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5. Par bien servir
6. Les yeux (qui me sceurent) (Arcadelt)
7. De tant de peine (Arcadelt)
8. Qui veult du ciel (Arcadelt)
9. Susan ung jour (D. Lupi Second)
10. Bon jour mon coeur (O. de Lassus)
11. Mon coeur se recomande a vous (Lassus)
12. Pis me peult venir (Crecquillon)
13. Susan ung jour (Lassus)
14. Non e lasso martire (de Rore)
15. Os, io potessi donna (Berchem)
16. Se pur ti guardo (Pathie)
17. Bona sera
18. Audieu singnora
19. Madonna mia pieta (Lassus)
20. Tu sai madonna (Lassus)
21. La cortesia (Lassus)
22. Chi vol vedere
23. Bewar mich Herr (Zirler)
24. Ach Herre Got, meins Heils ein Horn
25. Ich schwing mein Horn ins Jamerthal (Senfl)
26. Gelobet sei Gott
- 27a-b. Pass e mezo milanese / Il suo saltarello
- 28a-b. Passememo Italiae / Il suo saltarello
- 29a-b. Pass e mezo altra modo / Il suo saltarello
- 30a-b. Pass e mezo Zorzy / Il suo saltarello
- 31a-b. Pass e mezo comune / Il suo saltarello
32. Gaiarde chi passa per questa strada
33. Gaiarda Era di magio
34. Gaiarda la Caracossa
35. Gaiarda Milanessa
36. Secunda milanese
37. Tertia milanessa
38. Quarta Milanessa
39. Quinta milanese
- 40a-b. Almanda Teutscher Tanz / Reprinse. Der nach Tanz (H1)
- 41a-b. Almanda Teutscher Tanz / Reprinse. Der nach Tanz (H1v)
- 42a-b. Almanda Teutscher Tanz / Reprinse. Der nach Tanz (H12-H2v)
- 43a-b. Almanda Imperiala / Reprinse. Der nach Tanz
- 44a-b. Almanda Teutscher Tanz / Reprinse. Der nach Tanz (H3-H3v)
- 45a-b. Almanda Teutscher Tanz / Reprinse. Der nach Tanz (H4-H4v)
- 46a-b. Almanda Teutscher Tanz / Reprinse. Der nach Tanz (H4v-I1)
- 47a-b. Almanda Teutscher Tanz / Reprinse. Der nach Tanz (I1v)
- 48a-b. Almanda Teutscher Tanz / Reprinsa. Der nach Tanz (I1v-I2)

Edition:

- nos. 1-48:
 - Facsimile of the 1575 edition

lg.103

€ 40,--

Lais, J.D.

Johann Dominico Lais
fl 2nd half of the 16th century

- see: Kargel, S.: "Neue Tabulatur auf die Toppel Cythar", 1575

Lassus, O. de

Orlande de Lassus

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1532 - 1594

la.297

18 Intabulations for lute, cittern and keyboard of Lasso's Canzoni villanesche and Villanelle

ed. by D.C. Jackson of the vocal models & intabulations (in staff notation)

This edition contains:

a) Villanesche from:

"Il primo libro dove si contengono Madrigali, vilanesche, canzoni francesi e Motetti a quattro voci nuovamente impressi", Antwerpen, T. Susato, 1555:

1. La cortesia voi donne predicate
2. Madonna mia, pietà chiam' et aita
3. 'No giorno t'haggio havere mintra 'ste mane
4. 'Sto core mio se fosse di diamante
5. Tu sai, madonna mia, ch'io t'amo et voglio
6. Tu, traditora, m'hai puost'a 'sto core

b) Neapolitan models for nos. 1-5:

- 1a. V. Fontana: La cortesia voi donne predicate
- 2a. V. Fontana: Madonna mia, pietà chiam' et aita
- 3a. V. Fontana: 'No giorno t'haggio havere mintra 'ste mane
- 4a. anonymous: 'Sto core mio se fosse di diamante
- 5a. V. Fontana: Tu sai, madonna mia, ch'io t'amo et voglio

c) Villanelle from:

"Libro de villanelle, moresche et altre canzoni a 4.5.6. & 8. voci...", Paris, A. le Roy & R. Ballard, 1581

7. Ad altre le voi dare 'ste passate
8. Ecco la nimph' Ebrayca chiamata
9. Io ti voria contar la pena mia
10. O belle, fusa! chi ne vo' accatare?
11. O occhi manza mia, cigli dorati
12. Ogni giorno m'han ditt'a chi favelli
13. Par ch'hai lasciato de non t'affacciare
14. Saccio 'na cosa ch'è di legn'e tonda
15. S'io fusse ciaul' et tu lo campnile
16. S'io ti vedess' una sol volt' il giorno
17. S'io ve dico ca sete la chiù bella
18. Tutto lo di mi dici, "canta, canta"

d) Neapolitan models for nos. 7, 8, 10, 11, and 14:

- 7a. G.D. da Nola: Ad altre le voi dare 'ste passate
- 8a. G.D. da Nola: Ecco la nimph' Ebrayca chiamata
- 10a. G.D. da Nola: O belle, fusa! chi ne vo' accatare?
- 11a. anonymous: O occhi manza mia, cigli dorati
- 14a. V. Fontana: Saccio 'na cosa ch'è di legn'e tonda

e) Intabulations for lute (in keyboard notation):

nos. 1, 2, 4-6: from S. Kargel's "Novae, elegantissimae, gallicae, item et item et italicae cantilenae, mutetae et passomezo, adjunctis suis saltarellis... in tabulaturam...translatae.../ Neue, schöne, und liebliche Tabulatur... Getruckt zu Strassburg durch Bernhard Jobin. Anno 1575"

2d-e. Two settings from E. Adriaensen's: "Pratum musicum longe amoenissimum, cuius spatiosissimo, eoque iucundissimo ambitu...", Antwerpen, P. Phalèse, 1584 (no. 14 for SB and lute; no. 38 for 3 lutes)

f) Intabulations for 4-course cittern (in keyboard notation):

nos. 1, 2 and 4-6 in Phalèse's anthology: "Hortulus cytharae...", 1570
(nos. 149, 150, 152 and 153)

no. 2 from Kargel's "Renovatha cythara...", Strasbourg, B. Jobin, 1578

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- g) Intabulations for 6-course cittern:
nos. 1, 2 and 5 in Kargel's "Nova eaque artificiosa et valde commoda ratio
ludendae cytharae...", Strasbourg, B. Jobin, 1575
- h) Intabulations for keyboard of nos. 1 and 3

€ 99,--

Le Roy, A.

Adrian Le Roy

c.1520 - 1598

Second Livre, 1564

- "Second livre de cistre, contenant les commandemens de Dieu: six pseumes de David, & autres oeuvres faciles, avec l'intelligence de la tablature, & accords, dudict instrument par Adrian Le Roy", Paris, Le Roy & Ballard
French cittern tablature

1. Les commandemens de Dieu. Leve le cueur
2. Il faut que de tous mes esprits (ps.138)
3. Reveillés vous chacun fidelle (ps.33)
4. Qui au conseil (ps.1)
5. O Seigneur que de gens (ps.3)
6. Les gens entrés (ps.79)
7. Tes jugemens (ps.72)
- 8a-b. Pavane J'ay du mal tant tant / Gaillarde
- 9a-b. Pavane Si je m'en vois / Gaillarde
10. Gaillarde la Morette
11. Gaillarde la Lionnaise
12. Gaillarde la Burate (S. Vreedman, 1569: no. 80; also in Viaera, 1564)
13. Gaillarde Puisque vivre en servitude (Certon)
14. Gaillarde Puisque nouvelle affection
15. Gaillarde de la Gaye
16. Gaillarde O combien est heureuse (Certon)
17. Gaillarde Romanesque
18. Gaillarde J'aymeroyz myeux dormir seulette / Plus diminuée
19. Les Bouffons / Plus diminuée
20. Les Matachins
21. Les forces d'Hercules
22. Branle simple N'aurés vous point de moy pitié
23. Branle gay
- 24-25. Branle gay
- 26-29. Branle de Champagne I - IV
- 30-32. Branle de Poictou
33. Branle (courant)
34. Branle des cordeliers
35. Passepied (Branle d'Escosse)
36. Almande
37. Almande (de Lorayne)

Editions:

- nos. 10, 11, 14-23, 26-30, 37:
° see: Prints 1570: "Hortulus cytharae"
- nos. 12:
° see: S. Vreedman: "Liber Secundus", 1569: no. 80

Instruction, 1565

- "Breve et facile instruction pour apprendre la tablature, a bien accorder, conduire et disposer la main sur le cistre", Paris, Le Roy & Ballard, 1565
French cittern tablature

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1. Prélude
- 2a-b. Les Bouffons / Bouffons plus diminuée
- 3a-b. Pavane des Bouffons / Gaillarde des Bouffons
- 4a-e. Pavane Romanesque / Plus diminué / Gaillarde Romanesque /
Autrement / Autrement
5. Gaillarde J'aymeroy mieux dormir seulette
- 6a-b. L'espagnolle / Autrement
7. Gaillarde Hely
8. Gaillarde des cornus
- 9-17. Branle de Bourgogne I - IX
18. Branle le beau Robert
19. Branle de la becasse
20. Branle sont des poix
21. La muniere de Vernon (Maillard)
22. Branle & tant plus
23. Branle de la nonnette
24. Il a brulé la hotte
25. Une m'avoit promis (Certon)

Edition:

- nos. 1, 2a, 3a-b, 4a, 4c, 5, 6a, 7, 9-17, 22:
° see: Prints 1570: "Hortulus cytharae"

Lupo, Th.

Thomas Lupo

? - 1628

- 2 Pieces from Campion's Whitehall masque of 1607, arranged by Th. Morley
for treble viol, flute, lute, cittern, bandora and bass viol:
 1. Masque music I (Shewes and nightly revels)
 2. Masque music II (Time that the fatal round)

Edition:

- ° see: Collections: "Music for Mixed Consort": nos. 33-34

Melli, P.P.

Pietro Paolo Melli (Melli)

fl 1612 - 1620

Libro Quarto, 1616

- "Di Pietro Paolo Melli da Reggio lautenista, e musico di camera di sua m. cesarea Intavolatura di liuto attiorbato. **Libro Quarto**. Nel quale si contiene due corrente sopra alcuni toni senza replica cioe una parte sopr'a l'altra. Nel capo del libro un capriccio et nel fine una corrente sopra una batalia. Aggiuntovi un balletto concertato con nove instramenti. Novamente composto, & dato in luce", Venice, G. Visconti, 1616.

Italian tablature:

1. Capriccio detto il gran Matias. Intitolato all...imperatore Matia, re d'Ungaria...
2. Corrente detta Ana felice. Intitolata all...imperatrice nostra signora...
3. Corrente detta la Ferdinande Graciosa. Intitol. arciduca Ferdinando de Graz
4. Corrente detta la Massimiliana. Intitolata as...arciduca Masimiliano d'Ispruch
5. Corrente detta la Isabelina. Intitolata al...arciduca Alberto, &c.
6. Corrente detta l'Alfonsina. Intitolata al...Alfonso prencipe di Modona...
7. Corrente detta Tu serai papa. Intitolata all...arcivescovo di Salsburg
8. Corrente detta la Clarut. Intitolata all...don Baldasar de Zuniga...
9. Corrente detta la Nobile. Intitolata all...prencipe di Liechtenstain...
10. Corrente detta la Generosa. Intitol. all...Hans Christof liber baron de Pucam
11. Corrente detta la Salvatica. Intitolata al...Filipo conte Salvatico del Ren &c.

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12. Corrente detta la Favorita. Intitolata all...sr. Iovano Odorigo di Eggenberg...
13. Corrente detta la Regina. Intitolata all...sign. Fedrico di Tiefenpoch
14. Corrente detta la bella Caterina. Intitol. sr. Giorgio Fedrico conte d'Hardech
15. Corrente detta la Tiburtina. Intitol. al...sr. Tomaso Mingoni...
16. Corrente sopra una batalia detta la Gueriera. Intitolata all...sr. Carlo de Lonquevale conte di Buscoi &c.
17. Balletto concertao à carte: intrada-balletto-corrente a3
for: clavicembalo, lauto corista, lauto piu grande un tasto,
lauto alla quarta bassa, citara tiorbata, arpa doppia,
basso di viola, violino primo, flauto seconda

Edition:

- nos. 1-17:

ld.118

- in: Facsimile of Melii's "Libro Secondo" (1614), "Libro Terzo" (1616),
"Libro Quarto" (1616) and "Libro Quinto" (1620); preface by O.
Cristoforetti; set of 4 boxed volumes

€ 39,50

Morlaye, G.

Guillaume Morlaye

c.1510 - after 1558

Quatriesme livre, 1552

- "Quatriesme livre contenant plusieurs fantasies, chansons, gaillardes, paduanes
bransles, reduictes en tablature de guyterne, & au jeu de la cistre, par
maistre Guillaume Morlaye, & autres bons autheurs", Paris, M. Fezandat
nos. 1-21 in French guitar tablature; nos. 22-30 in French cittern tablature

a) music for guitar:

- 1-2. Fantaisies d'Albert (de Rippe)
3. La volonté (Sandrin)
4. Si jay du bien (Sandrin)
5. Si son esperit
6. Non é pieu fedé. Villanesche
7. Chi dira mai. Villanesche (G. da Nola)
8. Oy mé dolente. Villanesche (G. da Nola)
9. La Seraphine
10. Cont(r)ecclare
11. Paduane
12. Paduane au joly bois
13. Paduane
14. Paduane. Chant d'Orlande
- 15-19. Gaillardes
- 20-21. Branles

b) music for cittern:

22. Paduane
23. Contreclare
24. Gaillarde
25. Matasins
26. Boufons
- 27-30. Gaillardes

Edition:

- nos. 1-30:

ga.143

- Facsimile of the 1552, 1553, 1551 and 1552 editions of Morlay's guitar
books 1, 2, 3 and 4

€ 45,--

Morley, Th.

Thomas Morley

1557/58 - 1602

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Consort Lessons

- "The First Book of Consort Lessons, made by divers exquisite authors, for six instruments to play together, the treble lute, the pandora, the cittern, the base-violl, the flute & the treble-violl. Newly set forth at the cost & charges of a gentle-man, for his private pleasure, and for divers others his frendes which delight in musicke", London, W. Barley, 1599
2nd revised edition: "...treble-violl. Collected by Thomas Morley, gentleman, & newly corrected and enlarged", London, T. Snodham, for J. Browne, 1611
Both editions have survived incomplete.
- 6 partbooks in mensural notation (treble viol, flute, bass viol) and French tablature (lute, bandora, cittern). Nos. 24-25 only in the 1611 edition.
- 25 pieces arranged by Th. Morley for mixed consort:
 1. The Quadro Pavin (R. Allison)
 2. The Galliard to the Quadro Pavin (R. Allison)
 3. De la Tromba Pavin (R. Allison)
 4. Captaine Pipers Pavin (J. Dowland)
 5. Captayne Pipers Galliard (J. Dowland)
 6. Galliard to Captain Pipers Pavin (J. Dowland)
 7. Lacrimae Pavin (J. Dowland)
 8. Philips Pavin (P. Philips)
 9. Galliard to Philips Pavin (P. Philips)
 10. The Frog Galliard (J. Dowland)
 11. Allisons Knell (R. Allison)
 12. Goe from my window (R. Allison)
 13. In Nomine Pavin (N. Strogers)
 14. My Lord of Oxenfords Maske (W. Byrd?)
 15. Mounsier's Almaine (J. Dowland?)
 16. Michills Galliard
 17. Joyn hands (Th. Morley)
 18. Balowe (Th. Morley?)
 19. O Mistresse mine (Th. Morley?)
 20. Sola soletta (G. Conversi)
 21. La Volta (Th. Morley?)
 22. La Coranta (Th. Morley?)
 23. The Lord Souches Maske (G. Farnaby?)
 24. The Batchelars Delight (R. Allison) only in the 1611 edition
 25. Responce Pavin (R. Allison) only in the 1611 edition

Editions:

- nos. 1-25:
 - ed. in score by S. Beck (1959); as both printed sources are incomplete, the editor used manuscript copies of some pieces; hardback *out of print*
- nos. 11-12:
 - ed. in score by Th. Dart *out of print*
- no. 12:
 - see section: Early Quintets: Collections: "Goe from my windowe"
- 3 Consort pieces for treble viol, flute, lute, cittern, bandora and bass viol from Ph. Rosseter's "Lessons for consort", 1609:
 1. Now is the Month of May
 2. Southerne's Pavan
 3. The Sacred End Pavan

Edition:

- nos. 1-3:

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sc.279

- see: Collections: "Music for Mixed Consort": nos. 28-30
- nos. 2-3:
- ed. by B. Thomas; set of 5 scores

€ 8,--

Nicholson, R.

Richard Nicholson
? - 1639

- The Jew's Dance
treble violin, recorder, lute, cittern
Edition:
◦ see: Collections: "Music for mixed consort, ed. W. Edwards": no. 19

Playford, J.

John Playford (publisher)
1623 - 1686

- "A Booke of new lessons for the cithern & gittern", London, J. Playford, 1652
Edition: none
- "Cithren and Gittern Lessons", London, J. Playford, 1659
Edition: none
- "Musick's delight on the cithren restored and refined to a more easie and pleasant manner of playing than formerly; and set forth with lessons al a mode, being the choicest of our late new ayres, corants, ayres to sing to the cithren...", London, W. Godbid for J. Playford, 1666
98 piece: 76 anonymous, Ch. Coleman (5), S. Ives (2), Jenkins, H. Lawes (6), W. Lawes (2), M. Locke (4), J. Playford, J. Wilson.
Edition: none

Reade, R.

Richard Reade
fl 1570 - 1616

- 26 Pieces in Matthew Holmes's consort books (c.1595)
GB-Cu Dd.3.18 (lute), Dd.5.20 (bass viol), Dd.5.21 (recorder) and Dd.14.24 (cittern); the violion and bandora books are missing. unless otherwise indicated: for treble violin, recorder, lute, cittern, bandora bass viol (pieces in modern ed. with reconstructed treble violin and bandora):
 1. Reade's 7th pavan / Mr. Doctor James, Dean of Christchurch's Pavan
 2. Reade's Second Jigg
 - 3a-b. Reade's Galliarde (2 versions)
 4. A Jigg, the first, R. Reade
 5. Reade's Galliard to the 6th Pavan
 6. R. Reade's 5th Pavan
 7. Reade's 6th Pavan
 8. When Phoebus First
 9. Reade's 8th Pavan
 10. Galliard to the same (= to the 8th pavan)
 11. Reade's 9th Pavan
 12. Battel. R. Reade
 13. A Jigg. R. Reade
 14. Sweet Bryer, a Northern Jigge, R.R.
 15. Reade's Fancy
 16. A. Jigg Eglantine
 17. James Harding's Gallaird

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18. Reade's 1st Pavan
19. Reade's 2nd Pavan
20. Reade's La Volta
21. Reade's 3rd or Flatt Pavan
22. Reade's 4th Pavan
23. Reade's Almain (by Holborne; set by Reade?; without violin)
24. Reade's 10th Pavan for lute solo
25. Reade's 11th Pavan for lute solo
26. 3rd Jigg, Mr. Reade for lute solo

Edition:

- nos. 9, 10 and 23:
 - see: Collections: "Music for Mixed Consort": nos. 16-18

Robinson, Th.

Thomas Robinson

fl 1589 - 1609

New Citharen Lessons, 1609

- "New Citharen Lessons", London, 1609

Edition:

from this collection:

- Now Cupid, look about thee voice, cittern
 - see: Collections: "Twenty songs from printed sources"

Straube, R.

Rudolf Straube

1717 - c.1780

Sonatas and Solos for English guitar

- "Three Sonatas for the Guittar with accompanymts for the harpsichord or violoncello. Composed by R. Straube. with an addition of two Sonatas for the guittar accompanyd with the violin. Likewise a choice collection of the most favourite english, Scotch and Italian songs for one and two guittars of different authors properly adapted for that instrument, Also thirty two Solo Lessons by several masters", London, Rauche (1768)

Written for the English guitar with ten wire strings (member of the cittern family) but also playable, with a few modifications, on the classical guitar

a) 3 Sonatas for guitar and bc:

no.1 in C: Largo-Allegro moderato-Allegretto con (6) variazioni

no.2 in C: largo-Moderato-Minuet with (6) variations

no.3 in F: Larghetto-Allegretto-Tempo di minuetto

b) 2 Sonatas for guitar and violin:

no.1 in C: Allegro-Menuet I/II-Moderato with 3 variations

no.2 in F: adagio-Allegretto-Menuet-Giga

c) Songs for 1 or 2 guitars (with complete texts):

1. La buona figliuola (Caro amor tu che lo fai) a2

2. La buona figliuola (E pur bella la Cecchina!) a2

3. The partinyg a2

4. Arabella a2

5. The favourite man a2

6. When my Chloe smiles upon me

7. Jockey

8. My banks they are furnish'd with bees

9. Happy hours all hours excelling

10. Thro' the wood laddie

11. Hebe

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12. Ye gentle gales that fan the sea
 13. Alla larga alla larga signre
 14. Cantoncina (Cosi tiranna) by G.B. Gervasio
 15. Cantoncina (Signorine zitelline) by G.B. Gervasio
- d) 32 Solo lessons (S = by Straube):

1. Fantasia (S)
2. largo (S)
3. Rondeau (S)
4. Menuet
5. Polonoise
6. Allegro
7. Pastorale
8. Minuet
9. Hornpipe
10. Minuet
11. Giga
12. Pastorale
13. Minuet
14. Largo (S)
15. Minuet I alternat.
16. Minuet II alternat.
17. Paysane
18. Minuet
19. Allegro (S)
20. Pastorale
21. Minuet (S)
- 22-27. Six Country Dances
28. Minuet I alternat.
29. Minuet II alternat.
30. Pastorale
31. Menuet
32. Tempo di minuet (S)

Edition:

° Facsimile of the 1768 edition; introduction by J. Smaczny

lg.105

€ 27,--

Valerius, A.

Adriaen Valerius

c.1575 - 1625

Neder-Landsche Gedenck-Clanck, 1626

- "Neder-Landsche Gedenck-Clanck. Kortelick openbarende de voornaemste geschiedenissen van de seventhien Neder-Landsche Provincien, 't sedert den aenvang der Inlandsche beroerten ende troublen, tot den Iare 1625. Verziert verscheydene aerdtige figuerlick platen, ende stichtelijcke rimen ende liedekens, met aenwijsingen, soo uyt de H. Schriftuere, als uyt de boecken van geleerde mannen, tot verklaringen der uytgevallen saecken dienende. De Liedekens (meest alle nieu zijnde) gestelt op musyck-noten, ende elck op een verscheyden voys, beneffens de tablatuer van de luyt ende cyther. Alles dienende tot stichtelijck vermaeck ende leeringhe, van allen lief-hebbers des Vaderlants. Door Adrianum Valerium. Canon a4: "Neemt my inder hand, hoort in't kort verklaren, wat ons hier in't land al is werder-varen", Haarlem, heirs of the author, 1626
History of the war between Spain and The Netherlands from 1555 to 1625, larded with 76 patriotic Dutch songs for voice with 2 separate accompanying

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parts in French tablature for 7-course lute and for 4-stringed cittern. The melodies are derived from English, German, French and Italian popular tunes; In some songs the lute accompaniments are richer; those for cittern are simple. 7 songs with sung or played bass; 2 songs with 3 lute parts (STB).

List of melodies & Dutch titles; page numbers in parentheses:
all for voice with lute / cittern, unless otherwise indicated

- "Sal ick noch langher met heete tranen" (Volte) (16)
La Durette (Ballet; "Bitter droeve klachten") (20) (after R. Ballard's lute piece)
Bransle (a French branle; "Syt nu verblijft") (22)
Studenten Dans ("Al uwe boos' aenslagen") (25)
Fransche Courante ("Hoe loopet volc dus oneenig!") (26)
EngelscheDaphne ("Men brand, men blaect, men schend, men moort") (30)
(other extant versions: 5 for keyboard, 1 a5, 1 for vln, bc;
later incl. in van Eyck's "Lust-Hof")
Engelsche Foulle (= Walsch Wallinneken; "Laet sang en spel") (33)
(= "The Queen's pantofle"; cf. US-NH Osborne fb7: no.37)
La Morisque ("O Heer wat hebben wy nu hier al ongevals?") (35)
Bransle Guinée ("Com nu met sang van soete tonen") (37)
La Dolphinée ("De vogel wert gelockt gefluyt") (40)
La Vallette ("Geen dingen syn so geringe geschapen") (42)
(lute settings known by R. Ballard and N.Vallet)
"Willemus van Nassouwe" (Dutch national anthem) (46)
(lute settings known by Adriaensen, Vallet and from the Thysius
book and the Dallis lute book)
Si ceste malheureuse bande ("T'geween, 't gehuyt, 't gekryt") (50)
(from G. Bataille's 1608 vol. of "Airs de differents auteurs")
Fransche Courante ("Die vast'lyck op den Heer") (52)
(= "Brett's Courant"; in 13 lute sources)
Engels Nou, nou ("Heere! keere van ons af") (54)
(after Dowland's song "Now, o now I needs must part"; in van
Eyck's "Lust'Hof": "Courante, of Harte diefje waerom zoo stil")
"Maximiljanus de Bossu" (58)
't Engels Lapperken ("Wie dat sich selfs verhefte"; = "The Cobbler") (62)
"Hoort allegaer hoe dat men klaer" (65)
Engels Farwel ("Almachtig God!") (68) with separate played or sung bass
(after the tune of R. Johnson's air a4: "Farewell dear love"; in van
Eyck's "Lust-Hof" as: "O slaep, o zoete slaep")
Ghy die my met u braef gelaet ("Een monster van een valsch gelaet") (70)
Almande Guerre, guerre gay ("G'lyck den grootsten rapsack") (74)
Fransch ballet ("Onse Heere God heeft hier beneden") (78)
Fransch ballet ("God siet neder uyt zijn Hemel") (80)
Soet soet Robbertgen ("Prijst God ons aller Heer") (83)
(after J. Dowland's "Lord Willoughby's coming home")
Quand la bergère ("Weest nu verblyt") (86)
(tune of Ph. Rosseter's: The prince of Portingall his gallyard /
La Bergera; originally for mixed consort in his incomplete
surviving collection: "Lessons for consort", 1609)
's Nachts doen een blauw gestarde kleet ("O Nederland! let op u saeck") (90)
Courante Si cest pour mon pucelage ("Foey Don Jan! al u bedryven") (94)
Pavane Medelyn ("Och hoort doch aen") (98) (after J. Johnson's Old medley)
Sei tanto gratioso ("Men siet Gods kercke groeyen") (103)
La Romanette ("Wat baed u de voochdy der Landen") (108)

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- Engels Bara vastres drom / Phoebus is lang over zee ("Ick och arm!") (110)
(= Barafostus' Dream; set for keyboard by Th. Tomkins;
also several settings for lute)
- Almande Prins de Parma ("Een coning, prins, of heere") (114)
(anonymous lute setting in GB-Cu Dd.5.78.3)
- Courante Durette ("Al wat den mensch bejegt") (118)
- Pazemeze d'Anvers ("Hoogmoedig geest, wilt op u doen eens letten") (122)
- Engels Oud loen ("'t Quaet groeyt in groot getal") (126) with separate bass
- Engelsche Fortuyn ("Stort tranen uyt") (132) (= Dowland's Fortune my foe)
(lute part with diminutions: "dese gediminueert")
- Pavane Philippi ("Als God syn volck besoeckt") (136) with separate bass
(cf. section Lute Solo: P. Philips: no. 2a)
- Gaillarde Suit Margriet ("O Heer, die daer des hemels tente spreyt") (142)
- La Boree ("Hy die tot een opper-held") (147)
- Engelsche Klocke Dans ("Ick meyn g'u veeren") (150)
- Het was een ryck mans burgers zoon ("Begeertens lust baert altyt quaet") (154)
- Engelsche Min / Noch leef ick in verdriet ("Geluckig is het land") (157)
- Gaillarde Belle ("Al woud' ick hoe soud' ick") (160)
- Est ce le grand Die des alarmes / Isser yemant uyt Oost-Indine gekomen
("Geluckig is hy die leert sterven") (164) (= Courante Mars)
(originally an air de cour by Guédron, 1613; several lute and
keyboard settings are extant; in England: "Sellenger's Round")
- Engels Com again ("Ach bitterheyt") (166) with separate played or sung bass
(after John Dowland's song "Come again")
- Hey wilder dan wild ("Wilt heden nu treden") (170)
- La Vignonne ("O mensch! denckt dat ghy toch syt sterf'lyck") (174) for S + B
- Almande Nonette / Une jeusne fillette ("Maraen, hoe moogt gy spies en lans
verheffen") (180) (cf. lute setting by J. Dowland and D. Bacheler)
- Kits Almande ("De Heere geeft ons groote stof") (184) (several keyboard
settings: Scheidemann, Leningrad ms., Witzendorff tablature;
also in van Eyck's "Lust-Hof" and "'t Uytinement Kabinet")
- Fransche Gaillarde ("Siet toch Herr hoe dat weer") (189)
(lute settings by Francesco da Mialon and J. Johnson)
- Windeken daer het bosch van drilt ("'t Spaensche gedrocht") (191)
(originally an air de cour a5 from Le Roy & Ballard's 1589/96
collection: "J'aymeray tousjours ma Phyllis"; Dutch text by the
poet P.C. Hooft; several keyboard and lute settings extant)
- L'Orangée ("Den mensche, Godes handen werck") (194)
(a5 in W. Brade's "Volten", 1621; lute settings by de Lespine
and Besard (ed. Souris no.59; for keyboard in: F-Pn 1186)
- Engels Woddecot / Dat men eens van drincken spraeck ("Batavia ghy syt de
bruyd") (198)
- Ballet ("O Heemskerck! noyt u kloecke daet") (202)
- Malsims ("Ay hoor eens buerman lieve kaer") (206) with instrumental bass
(consort setting in Rosseter's "Lessons"; keyboard settings by
Farnaby, Sweelinck a.o.; lute versions by Hove, Vallet a.o.)
- Engels Prins Daphne ("Verstandige, handige, dappere voochden") (212)
(after R. Johnson's "The Prince's Almian")
- Paven Lachrime ("Myn ziele treur!") (216) S+B (after Dowland; many settings)
- Pots hondert duysent slapperment ("Waer dat men sich al keerd") (222)
(= "Pickelharing"; for lute in Th. Robinson's "Schoole", 1603)
- O Heere! geeft so lange leeft ("G'lyck 't eel gesteent") (225)
- Com sheap herders deck your heds ("Landsaten altermael") (228)
- Quand ce beau printemps je voy / Schoonste nimphe van het wout ("Sullen ons

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- verbluffen dees") (234)
Courante Serbande ("Ghy heerscher van het Spaensche bloedig ryck") (238)
(after the lute piece by R. Ballard, 1611 & 1614)
La Piquarde ("Den hoeder Israel slaept noch sluymert") (242)
Comedianten Dans ("Merk toch hoe sterck") (247)
(cf. J. Dowland's "What if a day or a month or a year")
Courante Seignor ("Wanneer een heerschend man") (250)
Gaillarde Maurice / Waer mach myn herteken wesen ("Merck toch! wat een
duyster wolcke") (254)
Pavane d'Espagne ("Als Christi bruyd was in den nood") (258) 3 lute parts:STB
(many settings; for lute by F. Cutting, A. Ferrabosco a.o.)
Questa dolce sirena (ballet; "Heer! als ick denck aen 't goet") (262) for S + B
(originally balletto a5 by Gastoldi, 1591; keyboard setting in
Camphysen ms.; for lute in Thysius ms.; also in van Eyck)
Mrs. Mary Hofmans Almand ("Voorwaer 't is prys'lyck") (266)
(earlier lute setting by John Sturt)
Courante Françoise / O Angenietje ("Siet Christen menschen!") (270)
(originally air de cour a4 by J. Boyer: "Sa beauté extresme veut
que je l'ayme", 1619)
Chi guerregiar desia ("Wat heeft God wond're daden") (274) S + B
Sonatemi un balletto ("Des hemels licht, doet ons bericht") (278)
(originally no.1 from Gastoldi's Balletti a3, 1594)
Fransche Courante / De Mey die komt ons by seer bly ("De Heer in zynen
thron") (282)
Almande Monsieur ("T'is een groot en heerlijk goet") (286) 3 lute parts: STB
(lute settings by D. Bachelier a.o.)
Dimmi ch'è del mio core ("Och dat de mensch den Heer gehoorsaem waer
altyt") (290) for S + S + B
Ballet Marignault ("Gy volckeren hoor aen!") (292)

Edition:

- nos. 1-76:
 - in: Facsimile of the 1626 edition; hardback

lf:177

€ 145,--

Viaera, F.

Fredericus Viaera

fl 1563 - 1564

Nova Carmina, 1564

- "Nova et elegantissima in cythara ludenda carmina quae videlicet in sola cythara vel etiam cum tribus testudinibus exhibita, mira dulcedine auditorum possunt oblectare, eaque omnia facilitate quam fieri potuit summa in tyronum usum composita. Et primo quidem libro passomezi, padoani, saltarelli, ad Iohannis Pacoloni tabulaturas (ut vocant) trium testudinum apprime congruentes, ut etiam sola cythara exhibendi. Deinde etiam alemandae, branles & similia. Et secundo quidem libro habes cantiones musicales quantum cythara rei admittit. Musicae habes & iam non minus iucundas. Autore Frederico Viaera Frisio", Leuven, P. Phalèse, 1564
French tablature; 4-course cittern (a-g-d'-e'). Mostly simple pieces, using the two lowest positions; 27 of them were reprinted in "Hortulus cytharae", 1570.

Contents:

- 1569 = S. Vreedman: "Carminum..liber secundus", Leuven, P. Phalèse, 1569
1570 = "Hortulus cytharae", Leuven, P. Phalèse, 1570
1a-c. Passemazzo milanese / Padoana milanese / Il suo saltarello
(a and c: 1570: nos. 36a-b)
2a-c. Passemazzo commune / Padoana commune / Saltarello commune

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- (a and c: 1570: nos. 40a-b)
- 3a-c. Passemezo de Zorzi / Padoana de Zorzi / Saltarello de Zorzi
(1570: nos. 41a-c)
- 4a-b. Passemezo ungaro / Il suo saltarello (1570: nos. 42a-b)
- 5a-c. Passemezo de La rocha el fuso / Padoana de La rocha el fuso / Saltarello
- 6a-c. Passemezo Tu ti parti, core mio caro / Padoana / Il suo saltarello
- 7a-c. Passemezo desperata / Padoana desperata / Il suo saltarello
- 8a-c. Passemezo ducessa / Padoana / Il suo saltarello
9. Passemezo Il est jour (Sermisy)
10. Passemezo bataglia (1570: no. 44a)
11. Madona Zohanna
- 12a-b. Passemezo d'Italie / Gaiarda (1570: nos. 39a-b)
13. Gaiarda
- 14a-b. La forza de Hercule / Galairda (b: 1570: no. 48)
15. Chi passa per questa strada (Azzailolo) (1570: no. 47)
16. La caracossa (1570: no. 66)
17. Gaiarda
18. Marchese de gasto gaiarda (1569: no. 80)
19. Gaiarda
20. Gaiarda (1570: no. 50)
21. Gaiarda
22. Gaiarda (1569: no. 81; 1570: no. 51)
23. La milanese / Alio modo (1570: no. 49)
24. Era di maggio
25. Languir me fault (Sermisy)
26. Den lustelijcken mey (Clemens non Papa)
27. Jamais n'aymeray
28. Dont vient cela (Sermisy)
29. La pastorella mia (Arcadelt)
30. O bella sopra tutte altre bella
31. Susanne ung jour (Lupi Secundi)
32. J'ay acquis ung serviteur (Arcadelt)
33. Te mey als alle die voghelen singen
34. Het was een aerdich vrauken
35. Ich had een gestaedich minneken (1570: no. 131)
- 36-37. Branle (1570: nos. 114-115)
38. Quatre brant (1570: no. 116)
39. Gaiarda du roy (1570: no. 152)
40. Almande d'amours
41. Gaiarda de La royne d'Eschosse (1569: no. 77)
42. Almande du prince / Reprinse (1570: no. 71)
43. Almande / Reprinse (1570: no. 70)
44. Gaiarda La moretta (1569: no. 78)
45. Almande du court / (Reprise)
46. La brunette

Editions:

- nos. 1-4, 10, 12, 14b, 15, 16, 20, 22, 23, 35-39, 42, 43:
 - see: Collections: Prints 1570: "Hortulus cytharæ"
- nos. 1-11:
 - see: section "Two or more lutes": Pacolini (for 3 lutes; facsimile edition)
 - transcr. in: P. Van Engeland: "Pacolini: pièces pour trois luths, 1564. Etude critique & transcriptions", 1979 *out of print*
- nos. 5c, 6c, 18, 23, 25, 28:
 - transcribed in J.F. Waldbauer's dissertation: "The cittern in the sixteenth

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century and its music in France and the Low Countries", 1964
(mostly without the diminuted reprises)

€ 105,--

Virchi, P.

Paolo Virchi

c.1550 - 1610

Il primo libro di cithara, 1574

- "Il primo libro di tabolatura di cithara di ricercati, madrigali, canzoni napolitane et saltarelli. Di Paolo Virchi organista Bresciano, all' illustrissimo & eccellentissimo signore, il signor Ottavio Farnese duca di Parma, & di Piacenza.

Novamente posta in luce", Venice, heirs of G. Scotto, 1574

Italian tablature for 6-course cittern; vocal part in mensural notation.

* = for voice and cittern

1. Fantasia del primo tono
2. Fantasia del quinto tuono
3. Non mi tolga il ben mio a4 (C. de Rore)
4. Dolce signoria mia a4 (L. Bertani)
5. Appariran per me a4 (O. de Lassus)
6. Quale piu grand' amore a4 (C. de Rore)
7. Io mi son giovinetta a4 (Ferrabosco)
8. Io son ferit' hai lasso a5 (G.P. da Palestrina)
9. S'ogni mio ben havete a6 (A. Striggio)
10. F. Maschera: Canzone (= no. 2: "La Martinenga" from his "Libro primo di canzoni da sonare a quattro voci", 1584)
11. F. Maschera: Canzone a4 (= 1584: no. 4)
12. Ma tu prendi a diletto (O. de Lassus) ("per...cithara da 14 corde")
- *13. Amor mi sforza amar una crudela (L. Bertani)
- *14. Come son vivo oime (P. Virchi)
- *15. Io vidi solo il fare trato Amore (L. Bertani)
- *16. Donna non trovo pace in alcun loco (L. Bertani)
- *17. Claudia gentil col tuo si dolce riso (L. Bertani)
- *18. Se si vedesse fuore (P. Virchi)
- *19. Chi vuol veder gigli rose e viole (L. Bertani)
- 20a-b. Padovana de la Milanese / Saltarello de la Milanese
21. Saltarello novo
- 22a-b. Saltarello del Mangiavino / La volta in tenore

Edition:

none

Vredeman, S.

Sebastian Vredeman

c.1542 - late 16th or early 17th century

Cittern Book I, 1568

- "Nova lungeque elegantissima Cithara ludenda carmina, cum gallica tum etiam germanica: fantasiae item, passomezi, gailliarde, branles, almandes etc. Nunc primum ex musica in usum citharae traducta per Sebastianum Vreedman Mechliniensem...", Leuven, P. Phalèse, 1568

French cittern tablature; including instructions for playing the cittern ("De tempore et pausis" & "Modus tendendi nervos in cithara").

2 fantasias, 1 passamezzo, 2 gailalrdes, 3 allemandes, 2 branles and 77 intabulations of Dutch, French, Italian and Latin songs.

1-2. Fantasia

3a-b. Les Bouffons / Autrement

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- 4a-b. Era di magio / Autrement
5. Een Venus dierken (Appenzeller)
6. Een amoureux fiere ghelate
7. Het wasser te nacht
8. Vreucht es ons toeghecomen
9. Ick segge adieu
10. Ich hadde een ghestadich minneken
11. Te mey als alle die voghelkens singhen
12. Een schilderken fraey
13. En het was een aerdich vrouken
14. Het sadt een schipperken op sijn schip
15. Een meysken op een ryvierken sadt
16. Wijsheyt edel vrouwe
17. O edel bloem der vrouwen
18. La bella Franciskina
19. Je souffre passion
20. Robin c'est un galland
21. Valla de la Roma
22. Si j'ayme ou non (Le Roy: for guitar)
23. Je sonne la retraicte (Certon)
24. En fut-il oncque (Certon)
25. Un advocat dist à sa femme (Delafont)
26. Ick sach vrou Venus burseken
27. Den lusteleken mey (Clemens non Papa)
28. Vorrei che tu me canta (Azzaiolo)
29. Ma mania
30. La pastorella mia (Arcadelt)
31. Languyr me fais (Sermisy)
32. Tant que vivray (Sermisy)
33. Pis ne me peult venir (Sermisy)
34. D'où vient cela (Sermisy)
- 35a-b. J'ay veu le cerf / Autrement
36. J'ay trop aymer
37. Jamais n'aymeray
38. Ick hebbe wel alsoo langhen tijt
39. D'où vient cela: autrement (Clemens non Papa)
40. Sur le pont (Clemens non Papa)
41. Een vrolijke beelt (Clemens non Papa)
42. Meisken wildi v(echten?)
43. het soude een proper meisken
44. het was een aerdich vrouken
45. Edel bloem boven alle vrouwen
46. Het was een maecht
47. Cupido triumphant
48. Le petit bataille
49. Vous perdez temps (Sermisy)
50. Auprès de vous (Sermisy)
51. N'oseroit-on dire (cf. no. 84)
52. Si pur ti guardo (Donato)
53. Or puisqu' amour (Crecquillon)
54. Ghepeis, ghij doet mij trueren
55. Niet dan druck en lijden
56. Sloef, sloef, waer hebdi gheweest
57. Alelgez-moy

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58. Misericorde (Clemens non Papa)
59. Vivre ne puis (Sermisy)
60. Content desire (Sermisy)
61. Susanne ung jour (Lupi Secundi)
62. Dames qui au plaisant (Lupi Secundi)
63. Un doulx nenny (Crecquillon)
64. Douce memoire (Sandrin)
65. Finy le bien (Certon)
66. O combien est (Sermisy)
67. Le mal
68. Je presn en gré (Clemens non Papa)
69. Morir me fault (Clemens non Papa)
70. Si mon traveil (Sandrin)
71. Le dueil yssu (Villiers)
72. Je suis desheritée (Lupus or Cadéac)
73. Hors envieux (Gombert)
74. Godt es mijn licht (Clemens non Papa)
75. Toute les nuycts (Crecquillon)
76. Ce mois de may (Godard)
77. Ne pense plus (S. Leurart)
78. Angelus Domini
79. Chorea Dianae (S. Leurart)
80. Passomezo d'Ytalye
81. Gaillarde Wie sal mij troetelen
82. Gaillarde Si pour t'aymer
83. Almande d'amours
84. Almande de Lignes (cf. no. 51)
85. Almande A deux pas
86. Brande d'Artois
87. Brande de bataille

Editions:

- nos. 1-52:
lg.106a ° ed. by H. Mönkemeyer in tablature and in mensural notation € 19,50
- nos. 53-87:
lg.106b ° ed. by H. Mönkemeyer in tablature and in mensural notation € 19,50
- nos. 1, 2, 4-7, 20, 24, 25, 30-34, 36, 44, 46, 56, 57, 61 (partly), 64-67, 70, 71, 74, 76, 77, 84, 85, 87:
° see: Collections: Prints 1570: "Hortulus cytharae"
- no. 16, 34, 39, 73, 77, 79, 86:
lg.110 ° transcribed in J.F. Waldbauer's dissertation: "The cittern in the sixteenth century and its music in France and the Low Countries", 1964 (mostly without the diminated reprises) € 105,--

Cittern Book II, 1569

- "Carminum quae Cythara pulsantur Liber Secundum: in quo selectissima quaeque et iucunda carmina continentur: ut passomezi, gailliardes, branles, alemande, & alia eius generis permulta quae sua dulcedine auditorum animos mire oblectant. Nunc primum summa qua fieri potuit facilitate in tyroum usum per Sebastianum Vreedman Mechliniensem composita", Leuven, P. Phalèse, 1569
- French cittern tablature.
1a-b. Almande du prince / Le reprinse
2a-b. Almande frison / Le reprise

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- 3a-b. Almande bruynsmedelijn / Le reprinse
4. Almande Hertoch Mauritius
5. Almande Malines
- 6a-b. Almande des Oosterlings / Le reprinse
- 7a-b. Almande de Worms / Le reprinse
8. Almande Switsers
9. Almande gerre gerre
10. Almande Bruynswijck
11. Almande jolie
12. Almande de Spiers
13. Almande Deux trois aes
- 14a-b. Almande / Le reprinse
15. Almande bisarde
16. Almande Dambrugghes
- 17a-b. Almande dousame / Le reprinse
18. Almande La tour
19. Almande de deux dames
20. Almande rouwane
21. Almande Nivelles
22. Almande Bruxelles
23. Almande Coloigne
24. Almande Loreyne
25. Almande
26. Almande d'Anvers
27. Almande de Spainge
28. Branle Berghes
- 29a-d. Branle del duc / Le saltarelle / Le courant / Le reprinse
30. Branle d'Anvers
31. Branle troij
32. Branle d'amours
- 33a-b. Branle Hoboken / Den reij
34. Coucquelecock
35. L'homarmé
36. Branle Loreyne
- 37a-b. Branle de Bourgoingne / Le courante
38. Branle coupé
39. Branle Champaigne
- 40a-b. Branle de Coloigne / Le saltarelle
- 41-46. Branle de Bourgoinne I - VI
47. Branle d'Angleterre
- 48a-b. Branle de Bruxelles / Le saltarelle
- 49a-b. Quaterbrant / Le fagot
- 50a-b. Branle Rebecca / Le saltarelle
51. Branle Toutes les nuyts
52. Branle simple
53. Branle de Spiers
54. Calleken van Nieupoorte
- 55a-b. Passomezo de haultbois / La gailliarde
- 56a-b. Passomezo d'Angleterre / Le reprinse
- 57a-b. Padoana de vaccas / La gailliarde
- 58a-b. Passomezo Padua / La gailliarde
- 59a-b. Passomezo Loreyne / Le reprinse
- 60a-b. Passomezo jolye / Le reprinse
- 61a-c. Passomezo La douce / Le reprinse / La gailliarde

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- 62a-b. Padoana d'esperance / La gailliarde
- 63a-b. Padoana de prince / Le gailliarde
- 64a-b. Passomezo Coloigne / Le gailliarde
- 65a-b. Padoana Le brave / La gailliarde
- 66a-b. Passomezo d'Italye / La gailliarde
- 67a-b. Paduana d'amours / Le gailliarde
- 68a-b. Passomezo de Bruynswijck / Le gailliarde
- 69a-b. Passomezo frison / la gailliarde
- 70a-b. Caracossa / Autrement
- 71. Chi passa
- 72. Gailliarde Elle m'a faict ceste grace
- 73. Gailliarde Berghentine
- 74. Gailliarde Botert u koeckkens wel
- 75. Gailliarde O ma gente brunette
- 76. La gailliarde del duc
- 77. Gaiarda La royne d'Escosse (Viaera)
- 78. Gaiarda La moretta (Viaera)
- 79. Gailliarde de bataille
- 80. Marchese de gasto gailliarda (Viaera)
- 81. Gailliarda (Viaera)

Editions:

- nos. 1-49:
 - lg.107* ° ed. by H. Mönkemeyer in tablature and in mensural notation € 19,50
- nos. 50-81:
 - lg.108* ° ed. by H. Mönkemeyer in tablature and in mensural notation *in preparation* in prep.
 - nos. 2, 3, 5, 9, 10, 12-16, 18, 21, 22, 25, 27-29, 33, 35, 38, 39, 50, 53, 54, 61a, 62, 72, 79:
 - ° see: Collections: Prints 1570: "Hortulus cytharae"
 - nos. 1, 3, 6, 7, 11, 12, 14, 30, 32, 35, 39, 40a, 53, 80:
 - lg.110* ° transcribed in J.F. Waldbauer's dissertation: "The cittern in the sixteenth century and its music in France and the Low Countries", 1964 (mostly without the diminated reprises) € 105,--