

# MUSIC SUPPLEMENT TO LUTE NEWS 72 (DECEMBER 2004): RENAISSANCE DANCES PART 2.

Here is another selection of renaissance dances spanning the sixteenth century arranged for the most part into suites, either in the original sources or editorially.<sup>1</sup> The music is mainly from manuscripts,<sup>2</sup> with the exception of one item from Dalza's *Intabulatura de Lauto* of 1508 (no. 35d), a few from Pierre Attaignant's *Dixhuit basses dances* of 1530 (nos. 29a-c & 35a), and a complete dance suite of Pietro Paulo Borrono's from his print with Francesco da Milano in 1546 which is not yet available in modern edition or facsimile (no. 39a-e).<sup>3</sup> In Heartz's modern edition of Attaignant's lute prints,<sup>4</sup> he refers to the Verdurant suite (no. 29) as 'a low point in the collection, having at once the greatest number of errors in tablature, and the least originality,' but minimal editing of misplaced notes and other errors makes an acceptable suite – the tordion is particularly attractive, although Attaignant also used it for his Bassedence Patience and it is this more complete version used here.

No. 30 is a suite of dances based on the Romanesca ground compiled from three sources. The galliard from Emmanuel Wurstisen's lute book of the 1590s (no. 40) is reminiscent of Josquin's 'Mille regres'. The latter is ascribed 'V.B.' and so could be by Valentin Bakfark, although it does not appear in the modern edition of his music and is uncharacteristic of his style.<sup>5</sup> An alternative would be Vincenzo Bernia.<sup>6</sup> No. 31 is familiar as a dance based on Claudin de Sermisy's chanson 'Tant que vivray', and the gagliarda no. 37 from Dolmetsch Ms. II.C.23 (the Medici lute book) is clearly in a later style to the rest of the items here, and is reminiscent of lute music by Santino Garsi da Parma<sup>7</sup> or even Girolamo (Johann) Hieronymus Kapsberger.<sup>8</sup>

A pavana from Thibault (no. 34a) is related to the pavana-saltarello pair (34b-c) from Stefan Craus' lute book. Also several items here, plus two from part 1 in *Lute News* 70 (nos. 2 and 7), are different versions of the pavana alla Venetiana. Dalza arranged this together with a saltarello and piva five times in different keys for one or two lutes which occupy quite a few pages in his print. A simpler but attractive version in C major from the later Wroclaw MS 352 (also in Stefan Craus' lute book) is used here (no. 35bc), together with Dalza's pavana in C major (no. 35d) although not his saltarello and piva which are heavily chordal and less attractive than the Wroclaw/ Craus setting, as well as an interestingly dissonant arrangement from Attaignant (no. 35a). A manuscript version of pavana alla Venetiana in B flat from the Thibault manuscript is also included (no. 36), significantly differing from Dalza's setting in the same key.

The manuscripts in the Bayerische Staatsbibliothek in Munich, many from the library of Johann Heinrich Herwarth assembled c.1550-70, are a great repository of renaissance lute music,<sup>9</sup> and to the sources used for part 1 (Mus. Ms. 266, 1511b, 1511d, 1627) are this time added items from Mus. Ms. 272, 1512,<sup>10</sup> 2987 and 9516. The items from Munich 1512 are followed by the initials 'H D' or 'h d' as with many items in the manuscript, which could refer to the composer. All the dances from the Wroclaw and Stefan Craus manuscripts are unbarred and so barring has been reconstructed. The Thibault manuscript lacks both barlines and rhythm signs, but the dots under tablature letters to indicate right hand fingering are a good guide for reconstruction. All the tablature letters and the right hand dots are reproduced as in the original, except that the bass notes have also been added editorially to no. 34a. The missing bass suggests that what survives is the tenor part of a lute duet, and instead of the solo version here, a second lute could add a simple chordal

bass part (five sets of eight bars each set with bars in C-C-C-G-C-C-G-C) to make an equal duet like those in Dalza's print.

## Worklist

Minor editorial changes have been made without comment.

- 29a-c. Attaignant 1530, ff. 31v-32r *Basse da[n]ce Verdu[n]ce/ Recoupe/ Tordion*<sup>11</sup>
- 30a. Wroclaw 52, f. 41r *tantz/ Paduaner*  
= H-Ba K53/11 (Istvanffy),<sup>12</sup> p. 83 *Padoana*
- 30b-c. Munich 2987, f. 8r *Pauane* - untitled saltarello?
- 30d. Wroclaw 52, f. 70r *Gaiarda*
- 30e. Craus, f. 10r [66r] untitled *calata*?
- 31a-b. Munich 9516, ff. 3r-3v/4r-4v *Bassameso Francesse/ Salterela*
- 32a-b. Munich 1512, ff. 58v-59r *D'annto bologna H. D./ Saltarell H. D.*<sup>13</sup>
- 33a-b. Munich 1512, ff. 63v-64r *Ein schoner paduaner bd/ Saltarell darauff bd*
- 34a. Thibault, ff. 25r-25v *Pauana*
- 34b-c. Craus, ff. 19v-20r [75v-76r] *Paduana* - untitled saltarello?
- 35a. Attaignant 1530, f. 25r *Pauane*
- 35b-c. Wroclaw 352, f. 41v/41v-42r *Paduaner - Saltarelo* - Craus, f. 8v [64v]/ 8v-9r [64v-65r] untitled / *Paduane*
- 35d. Dalza 1508, f. 16v *PAuana all venetiana* - Hans Judenkünig *Ain schone* 1523, sigs. b3v-b4r *Panana* [sic] *alla Veneciana*
- 36a-c. Thibault, ff. 13r-14r *Pauana regia/ Saltarelo/ Pina* - cf. Dalza 1508, ff. 18r-20v *PAuana all venetiana/ Saltarelo/ Pina*
37. Dolmetsch II.C.23, f. ff. 8v & 12r *Galiarda*
- 38a-c. Craus, ff. 12v-13r/13v-14r/14r-15r [68v-69r/69v-70r/70r-71r] *Paduana*/ untitled saltarello/ *Pina* [on passamezo antico ground], cf. Hans Neusidler *Ein Newgeordent Künstliche Lautenbuch* 1536, sigs. t1r-t1v/ t1r-t1v *Hie folget ein welscher tantz Wascha mesa/ Der hupff auff*
- 39a. Francesco Canova da Milano & Pietro Paulo Borrono da Milano *Intabulatura di Lauto, Libro Secondo* 1546, ff. 2r-3r *Pavana detta la Borroncina dell'Eccellente P. Paulo Borrono da Milano/ altro modo*  
cf. Dolmetsch II.C.23, ff. 7r-7v *Pauana*; Fabricius, f. 115v *Pavana genannt la Boroncina*; Lvov 1400/I, ff. 30v-31r *Passo e meszo*; Lvov 1400/I, ff. 31v-32v *Passo e meszo d'boroncina*; Munich 272, f. 13v untitled [after following *Pina: Passomezo AR* - Antonio Rotta?] Munich 9516, ff. 3r-3v *Bassameso Dues*; Phalèse *Carminum Pro Testudine Liber IIII* 1546 [= Phalèse *Selectissimorum Pro Testudine* 1573], sigs. cc2r-cc2v *PAduana I*; Phalèse 1546, sigs. cciiv-cciiiv *Paduana*; Rudolf Wyssenbach *Tabulaturbüch uff die Lutten* 1550, ff. 4r-5v *Pauana genant La Barroncina/ anderst* [index: *Pauana genant La Barroncina/ am.*]
- 39b. Francesco da Milano & Pietro Paulo Borrono 1546, ff. 3v-4v *Saltarello Primo/ altro modo*  
cf. Lvov 1400/I, ff. 32v-34r *Saltarello pyrsi Passo e mesa*; Munich 272, ff. 13v-14r *Pina/ Passomezo AR*; Munich 9516, ff. 3r-3v *Salterela*; Phalèse *Carminum Pro Testudine Liber IIII* 1546 [= Phalèse *Selectissimorum Pro Testudine* 1573], sigs. gg1r-gg1v *Galiarda II*; Phalèse 1546, sigs. ff4v-gg1r *Galiarda I*; Wyssenbach 1550, ff. 5v-7r *Der erst Sprynngerdanntz. Saltarello Primo/ uff ein annder ardt* [index: *Der erst Sprynngerdanntz*]
- 39c. Francesco da Milano & Pietro Paulo Borrono 1546, f. 4v-5v *Saltarello secondo della Duchessa/ altro modo*  
cf. Phalèse *Carminum Pro Testudine Liber IIII* 1546 [= Phalèse *Selectissimorum Pro Testudine* 1573], sigs. ggiiir-ggiiiv *Galiarda III*; Wyssenbach 1550, ff. 7r-8v, *Der annder Sprynngerdannt/ anderst* [index: *Der ander Della Duchessa*]; cf. Giulio Cesare Barbetta *Novae Tabulae Musicae* 1582 [= *Il Tercio Libro de Intavolatura de Lauto* 1582], sig. A3v *Galgliarda seconda detto il mato* [index: 6. *Galgliardo secondo detto il Mato*]; cf. Francesco da Milano & Pietro Paulo Borrono da Milano *Intavolatura di Lauto, Libro Secondo*, ff. 19v-20r [= Pietro Paulo Borrono *Intavolatura di Lauto Libro Ottavo* 1548, sigs. E1r-E2r] *Saltarello Terzo detto Duchessa* [in G

major].

- 39d. Francesco da Milano & Pietro Paulo Borrono 1546, ff. 5v-6v *le represe* cf. Wyssenbach 1550, ff. 8v-9v *riprese*
- 39e. Francesco da Milano & Pietro Paulo Borrono 1546, ff. 6v-7r *Saltarello terzo detto la Barbarina* cf. Phalèse *Carminum Pro Testudine Liber IIII* 1546 [Phalèse *Selectissimorum Pro Testudine* 1573], sigs. ggüiv-ggivr *Galiarda IIII*; Wyssenbach 1550, ff. 9v-10v *Der dritt Spryngerdantz genant La Barbarina/ Der dritt Sprigdantz Barbarina* [index: *Der dritt genant La Barbarina*]; cf. Munich 272, ff. 8v-9r *Paduana*
40. Basel F.IX.70, p. 299 *Gagliarda V.B.*  
John H. Robinson, Newcastle University, November 2004

<sup>1</sup> Part I appeared in *Lute News* 70 (July 2004). For information, the four tablature supplements in 2004 were 'Renaissance Dances' parts I (July) & II (December), 'Collected Lute Music of Francis Pilkington' (April) and 'Manuscript Sources of Music Associated with Thomas Robinson' (October).

<sup>2</sup> Details of sources extra to those listed in part 1 (*Lute News* 70): Basel, Öffentliche Bibliothek der Universität, Musiksammlung [CH-Bu], Ms. F.IX.70: Emanuel Wurstisen lute book, dated 1591 and 1594; Haslemere, Dolmetsch Library [GB-HAdolmetsch], MS II.C.23: Italian manuscript bearing the Medici coat-of-arms, copied in Florence? c.1600; Lviv (Lvov), Gosudarstvennyi universitet imeni Ivana Franko, Naucnaja Biblioteka [UKR-LVu], Ms. 1400/I, dated 1555 and 1592; Munich, Bayerische Staatsbibliothek [D-Mbs], Mus. Ms. 272, South German origin (Augsburg?) and in German tablature, c.1549-60; Munich, Bayerische Staatsbibliothek, Mus. Ms. 1512, Bavarian origin and in German tablature, dated 1533 and 1544; Munich, Bayerische Staatsbibliothek, Mus. Ms. 2987, keyboard and lute music in French (including the items here), Italian and German tablature copied c.1550, from the Herwarth library; Munich, Bayerische Staatsbibliothek, Mus. Ms. 9516, South German origin copied 1550-1600.

<sup>3</sup> The Francesco/Borrono print is the earliest to include indications for ornaments which I have shown as '#' preceding the note, but written out in the original making it clear that all are 'backfalls' or appoggiaturas from above (i.e. the upper and lower note are printed side by side). In addition, I have used 'x' to indicate holding bass notes marked in the original as '#' below the note in question. Eighteen dance suites by Pietro Paulo Borrono are found in three Italian prints of his music, a few also copied into contemporary lute books from Germany, France and the Netherlands. The suite used here is from *Intabulatura di Lauto del Divino Francesco da Milano et dell'Eccellente Pietro Paulo Borrono da Milano, Libro Secondo* (Venice: Scotto?, 1546) which includes eight dance suites by Borrono, and two additional suites are available in a modern edition in Italian tablature with guitar transcription by Paolo Possiedi, *Danze Italiane Per Lauto* (London: Edition Peters, 1981). Six suites by Borrono were printed in Giovanni Antonio Castelioni's *Intabulatura de Lauto de Diversi Autori* (Milan 1536), facsimile edition by Orlando Christoforetti (Studio Per Edizioni Scelte, Firenze, 1979) and Tablature Sheet C6 used Castelioni's *Thocata, Fantasia* and *Saltarello chiamata Rose e Viole* by Borrono. Another four suites are in *Intavolatura di Lauto del Divino Francesco da Milano, et Dell'eccellente Pietro Paulo Borrono da Milano Libro Secondo* (Venice: Scotto 1548), with the same contents as a different print,

*Intavolatura di Lauto Dell'eccellente Pietro Paolo Borrono da Milano Libro Octavo* (Venice: Scotto 1548), facsimile edition by Franco Pavan (Bologna: Forni 2002). I plan to reproduce Borrono's three tocatas and six fantasias with a complete inventory of his music in a Lute News tablature supplement during 2005.

- <sup>4</sup> Daniel Heartz, *Attaignant, Pierre, Preludes, Chansons and Dances for Lute, Paris 1529-30* (Neuilly-sur-Seine, 1964), commentary item no. 90, p. lxxxi.
- <sup>5</sup> István Homolya and Dániel Benkő, *Valentin Bakfark. Opera Omnia*, in 3 vols (Budapest: Editio Musica 1976).
- <sup>6</sup> See lute solos *Toccata Chromatica del Signor Vicenzo Bernia Bollognese*, no. 32 in Besard's *Nonus Partus* (Augsburg, 1617), facsimile: (Genève: Éditions Minkoff, 1983). Vesoul, Bibliothèque municipale [F-VE], now lost, Ms. 711, f. 95v: *Conceptio tua. A.4 f. Valerio Bona* is probably a lute setting of a vocal model by Valerio Bona (c.1560-c.1620) the Venetian composer of sacred and secular vocal music, see *New Grove* iii: 13, and so unlikely to be the composer 'VB' of this galliard.
- <sup>7</sup> Dieter Kirsch (ed.), *Santino Garsi da Parma: Werke für Laute* (Köln: Guitar und LauteVerlag GmbH, 1989), with facsimiles and guitar transcription
- <sup>8</sup> Facsimile editions of Girolamo Kapsberger's prints: *Libro Primo D'Intavolatura di Lauto* 1611 (Genève: Éditions Minkoff, 1982); *Libro Primo D'Intavolatura di Lauto, Roma 1611, Libro Primo D'Intavolatura di Chitarone, Venezia 1604, Libro Quarto D'Intavolatura di Chitarone, Roma 1640* (Firenze: Studio Per Edizioni Scelte, 1982); and *Libro Terzo D'Intavolatura di Chitarone, Roma 1626* facsimile and recording of the entire print by Diego Cantalupi on CD (Cremona MVC 002-009, 2002, see www.mvcremona.it).
- <sup>9</sup> See Arthur J. Ness, 'The Herwarth Lute Manuscripts at the Bavarian State Library, Munich: a bibliographical study with emphasis on the works of Marco dall'Aquila and Melchior Newsidler', 2 vols (PhD thesis, New York University, 1984).
- <sup>10</sup> For a complete transcription into French tablature see the modern edition by Richard Darsie (Fort Worth: Silver Sound).
- <sup>11</sup> I referred to Hopkinson Smith's Attaignant CD in Renaissance Dances Part 1, but omitted to mention that Chris Wilson's CD 'La Magdalena: Lute Music in Renaissance France' (Virgin Veritas 7243 5 45140 2 9, 1995) includes 12 items by Attaignant, although none I have used.
- <sup>12</sup> See Daniel Benko 'A Hungarian Lute Manuscript' *JLSA* V (1972) p. 104.
- <sup>13</sup> Cognates: D-Mbs 1511b, f. 1v *Vegnando da Bologna*; D-Mbs 266, f. 136v i *Vegnando da Bologna*; D-Mbs 266, f. 136v ii *Aliter*; D-Mbs 272, ff. 6v-7r *ain wallischer tanntz*; D-Mbs 1512, f. 58v *Dannto boloigna and saltarell*; D-Mbs 1512, ff. 65v-66r *Der Kunigen welscher danntz*; D-Mbs 1512, f. 66v *Der saltarell darauf*; GB-Lbl Add.31389, ff. 4r-6r *Pavana ditta Svizzera* (Pavana called Switzerland); GB-Lbl Add.31389, ff. 6r-7v *Saltarello de la soprascrita Pavana Saltarello de la s<sup>a</sup> panana* (Saltarello of the preceding pavana); Attaignant *Dixhuit basses da[n]ces* 1530, f. 28v *Pavane*; Attaignant 1530a, f. 29r *Sauterelle*; Attaignant *Dixhuit basses da[n]ces* 1530, f. 39v *Gaillarde P. B.*; Caroso 1581, f. 27r *Balletto Amor costante, fatta in quattro Tempi / ritornello / Sciolta*. For keyboard: I-Vnm It.IV.1227 (Marciano), ff. 9r-9v *La sguizzera*; Attaignant *Six Gaillardes et Six Pavanes* 1530, f. 3v *Pavane I*; Attaignant *Quatorze Gaillardes neuf Pavanes* 1531, f. 1v *Pavane*; Attaignant 1531, f. 37r *Pavane*. For instrumental ensemble à 4: F-CA 124, ff. 118v untitled; F-CA 124, f. 136v untitled.

[illegible]

## 30a. Paduaner-tanz

Wroclaw 352, f. 41r

Three systems of musical notation for a Paduaner-tanz. Each system consists of three staves. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (flats, naturals). The first system has six measures, the second has four measures with a repeat sign, and the third has six measures.

## 30b. Pauane

Munich 2987, f. 8r

Two systems of musical notation for a Pauane. Each system consists of three staves. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (flats, naturals). The first system has eight measures, and the second has eight measures.

## 30c. Saltarello

Munich 2987, f. 8r

One system of musical notation for a Saltarello. It consists of three staves. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (flats, naturals). The system has eight measures.

## 30d. Gaiarda

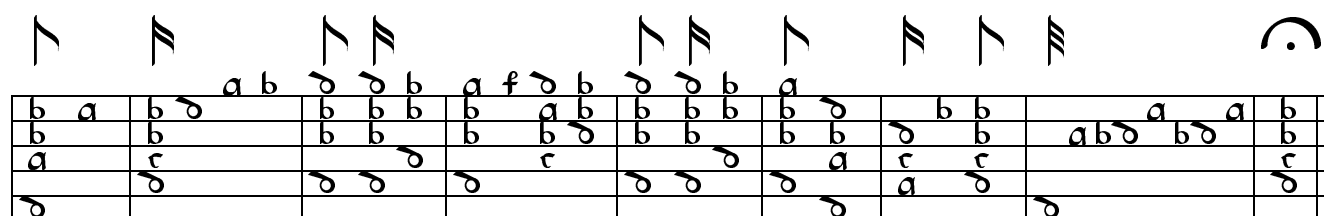
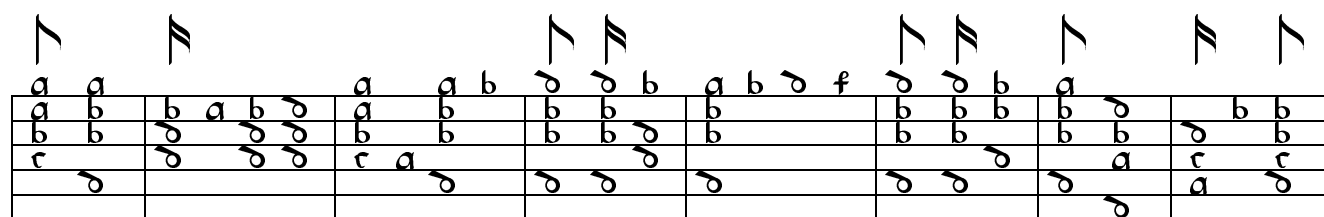
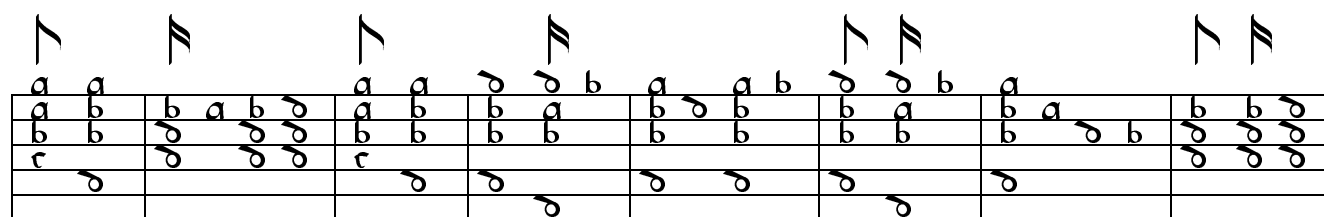
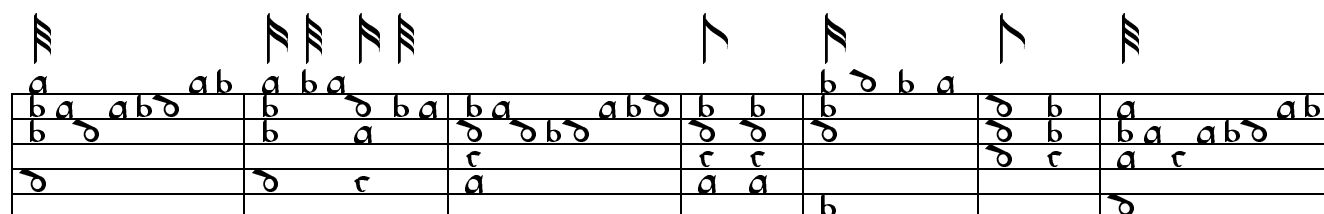
Wroclaw 352, f. 70r

The first system of notation for Gaiarda consists of 8 measures. The notes are: a, a, a, a, a, a, a, a. The second system consists of 8 measures. The notes are: a, a, a, a, a, a, a, a.

## 30e. Calata

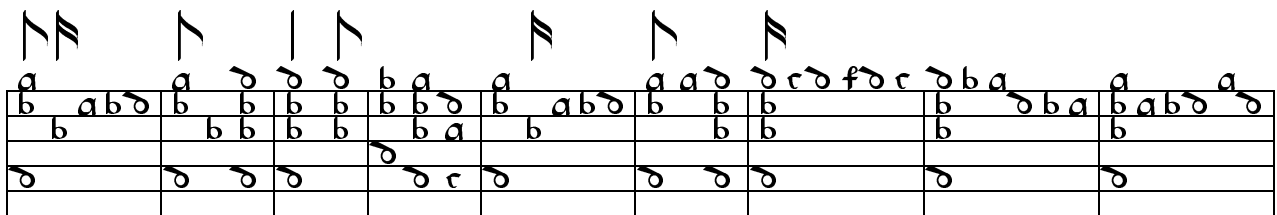
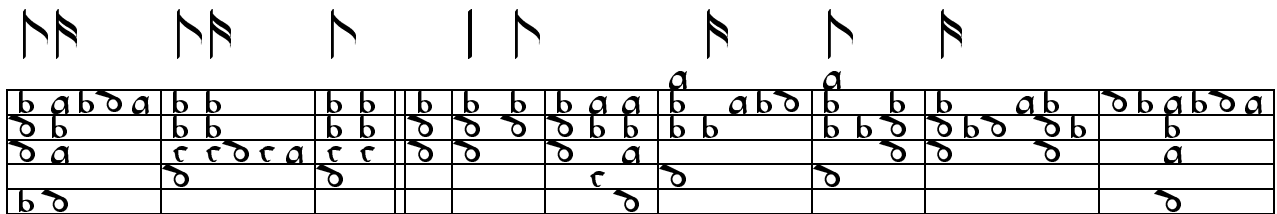
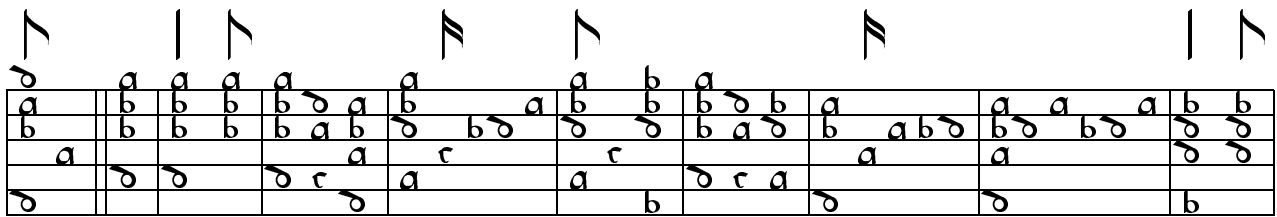
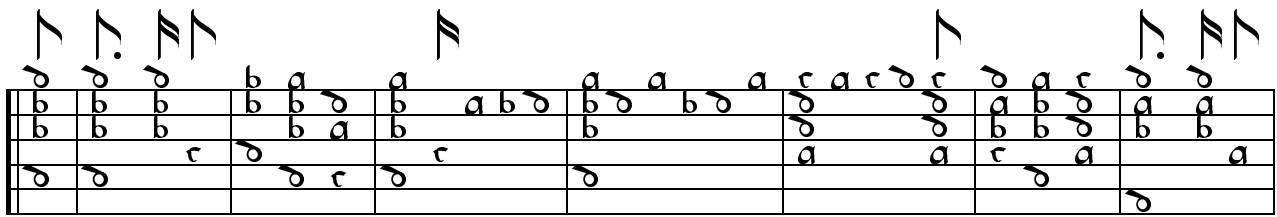
Craus, f. 10r

The first system of notation for Calata consists of 8 measures. The notes are: a, a, a, a, a, a, a, a. The second system consists of 8 measures. The notes are: a, a, a, a, a, a, a, a. The third system consists of 8 measures. The notes are: a, a, a, a, a, a, a, a. The fourth system consists of 5 measures. The notes are: a, a, a, a, a.



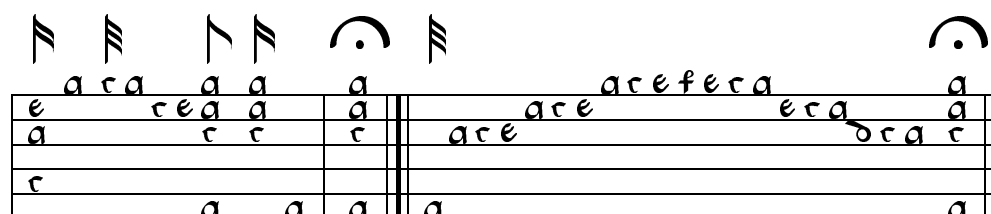
## 31b. Salterela

Munich 9516, ff. 10v-11r



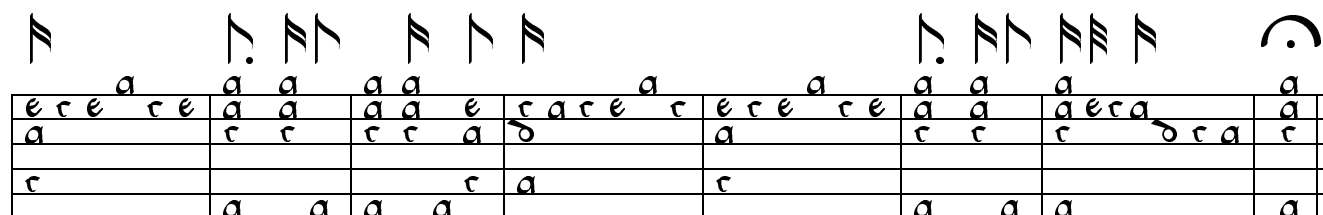
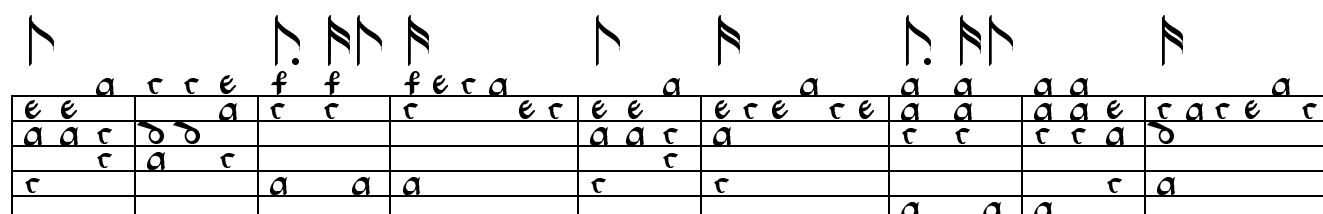
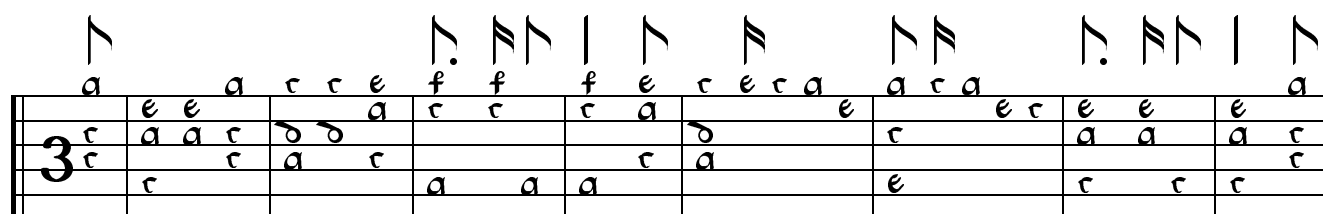
## 32a. D'annto boloigna H.D.

Munich 1512, f. 58v



## 32b. Saltarell H.D.

Munich 1512, f. 59r





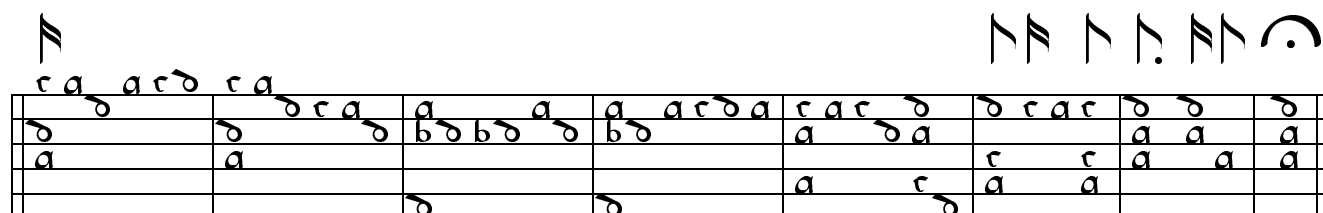
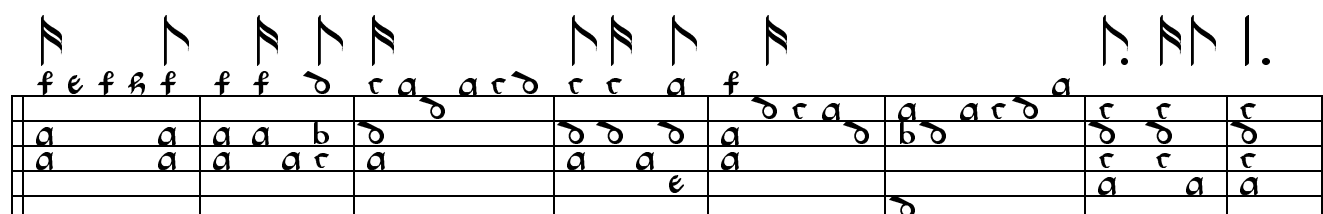
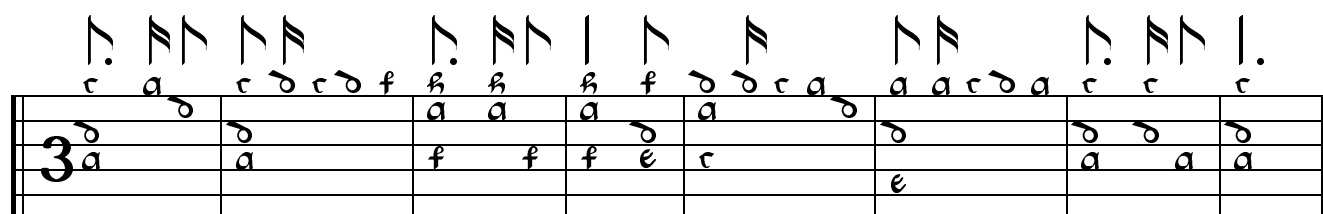
## 33a. Ein schöner paduaner hd

Munich 1512, ff. 63v



## 33b. Saltarella darauf hd

Munich 1512, f. 64r



[illegible]

The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree.

[illegible]

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

[illegible][illegible]

[illegible]

## 35a. Pauane

Attaignant 1530, f. 25r

35a. Pauane, Attaignant 1530, f. 25r. The score consists of two systems of three staves each. The notation is in a medieval style with square neumes on a four-line staff. The first system has 8 measures, and the second system has 8 measures. The music is in a single melodic line with some rhythmic notation below the staff.

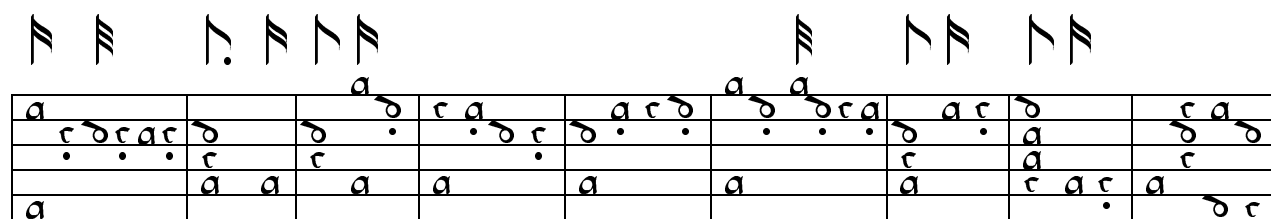
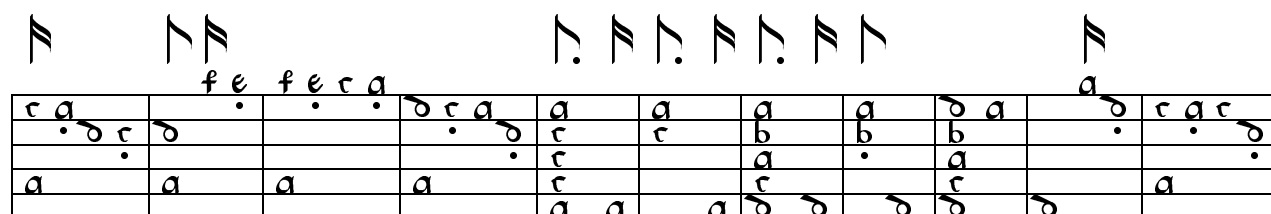
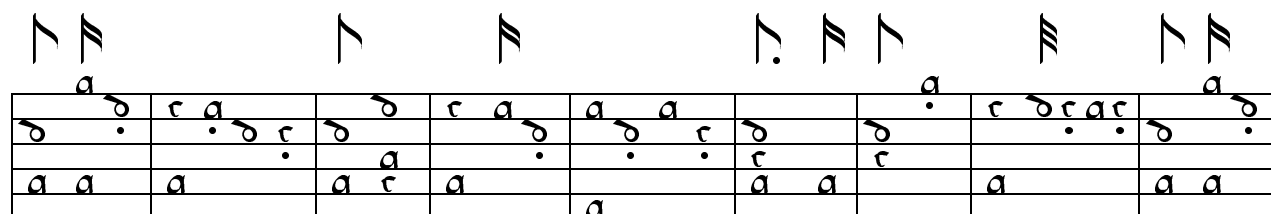
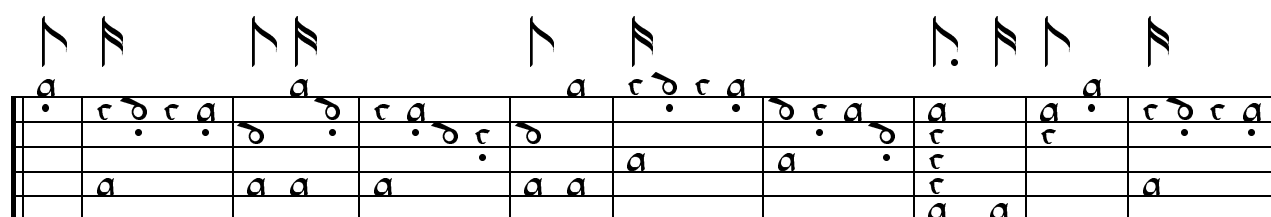
## 35b-c. Paduaner - Saltarelo

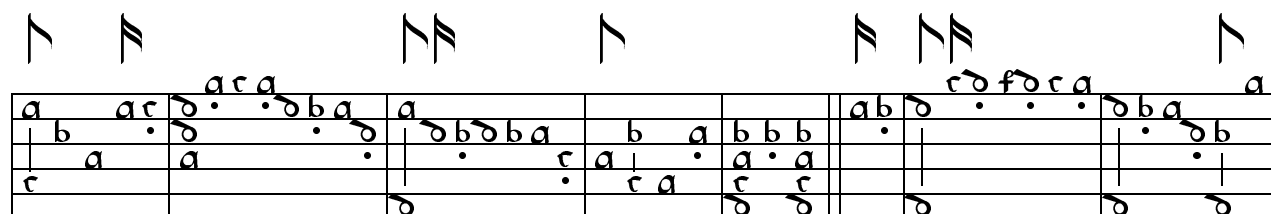
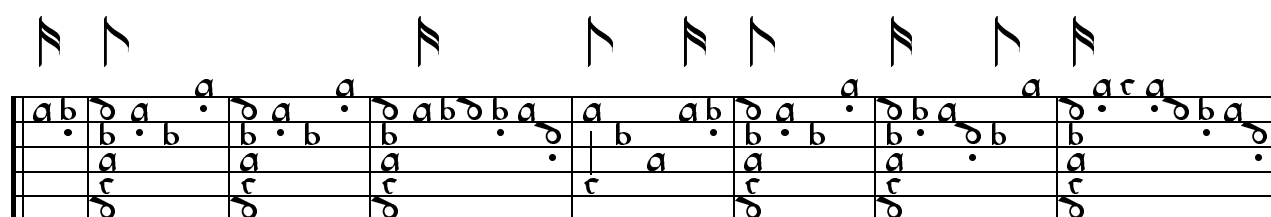
Wroclaw 352, ff. 41v-42r

35b-c. Paduaner - Saltarelo, Wroclaw 352, ff. 41v-42r. The score consists of four systems of three staves each. The notation is in a medieval style with square neumes on a four-line staff. The first system has 8 measures, the second system has 8 measures, the third system has 8 measures, and the fourth system has 8 measures. The music is in a single melodic line with some rhythmic notation below the staff.

## 35d. Pauana alla Venetiana by Joanambrosia Dalza

Dalza 1508, f. 16v





[illegible][illegible][illegible]

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a single melodic line on a treble clef staff. It consists of 12 measures. The melody is: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4-G4 (beamed eighth notes), E4 (quarter), D4 (half). The final measure is a whole rest. The key signature has one sharp (F#). The time signature is 3/4.

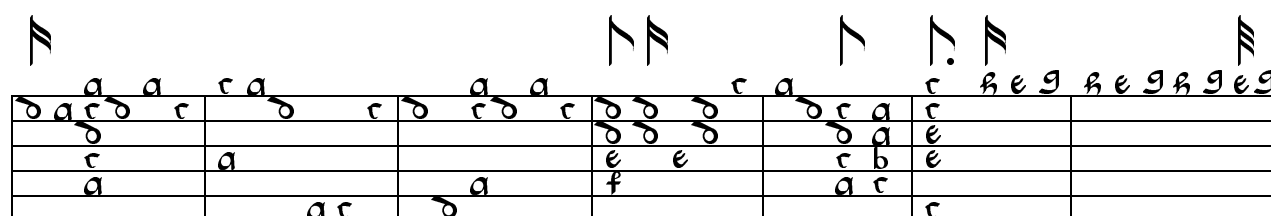
Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a single melodic line on a five-line staff. It consists of 12 measures. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The key signature has one sharp (F#). The time signature is 3/4. The score is written on a single staff with a treble clef.

A musical score for the song 'The Rose Tree'. The score is written on a grand staff with three systems of staves. The first system has a treble and bass staff. The second system has a treble, a middle staff (likely for a second voice or instrument), and a bass staff. The third system has a treble and bass staff. The music is in a key with one flat (B-flat) and a common time signature. The melody is simple and catchy, with a repeating chorus. The lyrics are written below the staves.

The musical score for 'The Rose Tree' is presented in a three-part setting. The top part is a vocal line with lyrics, the middle part is a tenor line, and the bottom part is a bass line. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into three measures by bar lines. The first measure contains the lyrics 'The Rose Tree', the second measure contains 'The Rose Tree', and the third measure contains 'The Rose Tree'. The music is written in a simple, folk-like style with a mix of eighth and quarter notes.

## 37. Galiarda

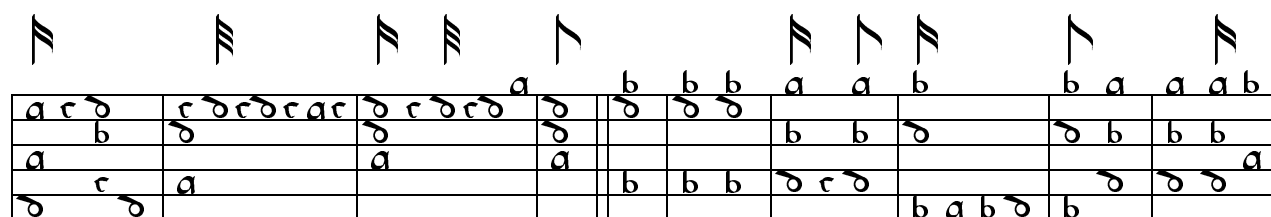
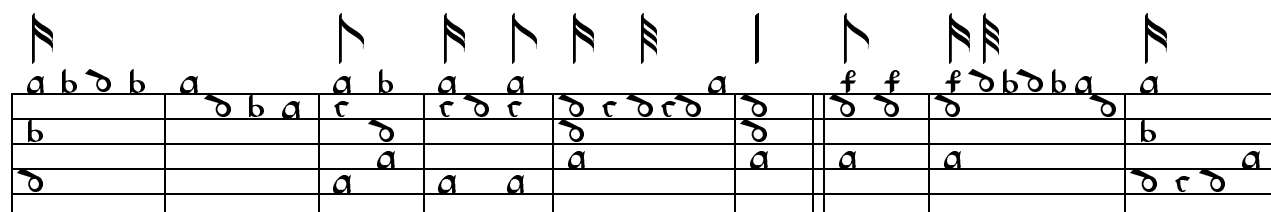
Dolmetsch II.C.23, ff. 8v &amp; 12r





## 38a. Paduana

Craus, ff. 12v-13r



### 38b. Saltarello

Craus, ff. 13v-14r

The image shows a musical score for the song "The Rose Tree". It is written for a single voice and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the first four measures, and the second system contains the last two measures. The melody is written on a single staff, and the piano accompaniment is written on a grand staff (treble and bass clefs). The lyrics are written below the melody. The score is in a simple, folk-like style with a clear melody and accompaniment.

**System 1:**

- Measure 1: Melody: B4 (quarter), A4 (quarter), B4 (quarter), B4 (quarter). Lyrics: "The Rose Tree".
- Measure 2: Melody: A4 (quarter), A4 (quarter), A4 (quarter), A4 (quarter). Lyrics: "Is a-blooming".
- Measure 3: Melody: B4 (quarter), A4 (quarter), B4 (quarter), B4 (quarter). Lyrics: "With many a Rose".
- Measure 4: Melody: A4 (quarter), A4 (quarter), A4 (quarter), A4 (quarter). Lyrics: "Tree".

**System 2:**

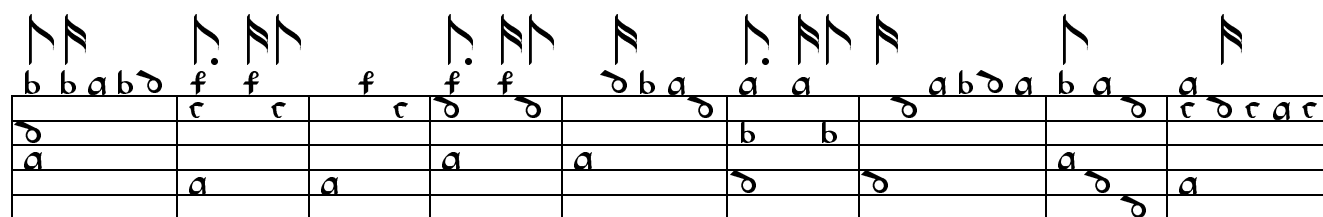
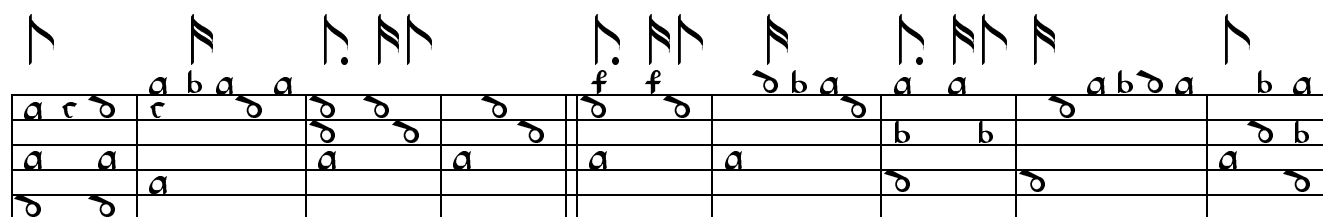
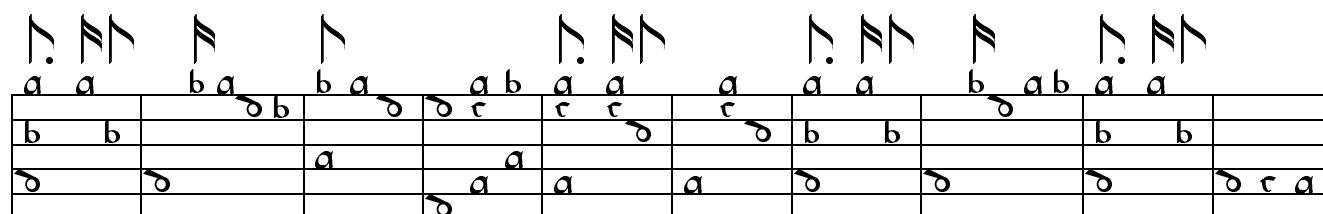
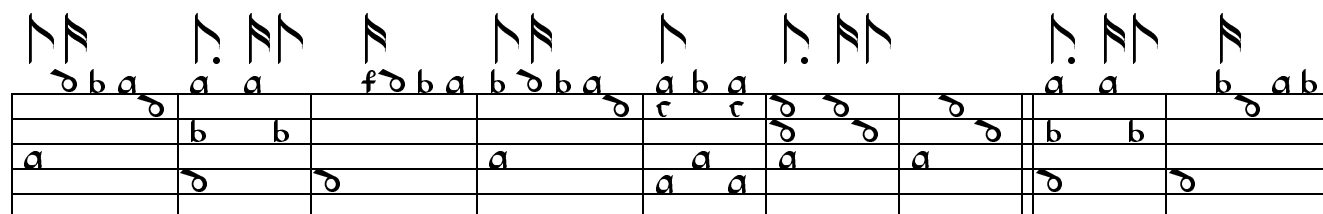
- Measure 5: Melody: B4 (quarter), A4 (quarter), B4 (quarter), B4 (quarter). Lyrics: "The Rose Tree".
- Measure 6: Melody: A4 (quarter), A4 (quarter), A4 (quarter), A4 (quarter). Lyrics: "Is a-blooming".

[illegible][illegible]

a a b a	b a	a b a b d	f f f	f g f g f d b d b a	a a
	d		c c c		a c d a c
b b	b				b b
	a	a		a	a
d		a	a		d c a
	d				d a c d a

## 38c. Piua

Craus, ff. 14r-15r

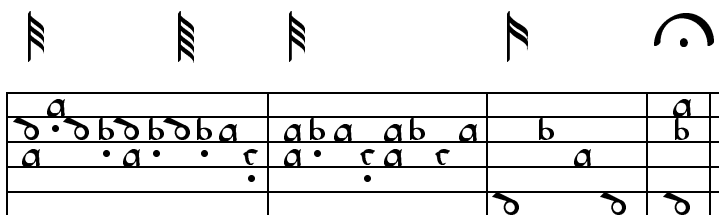
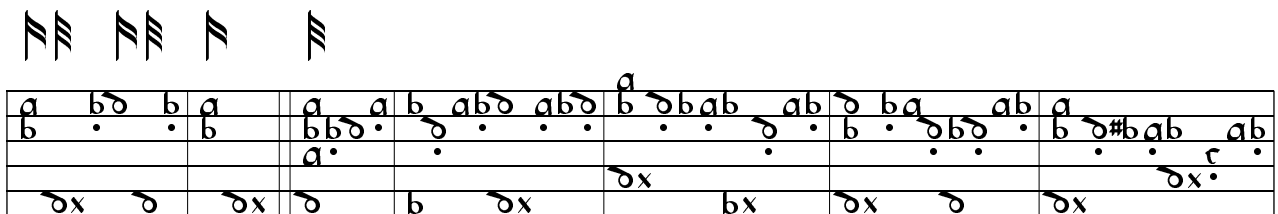
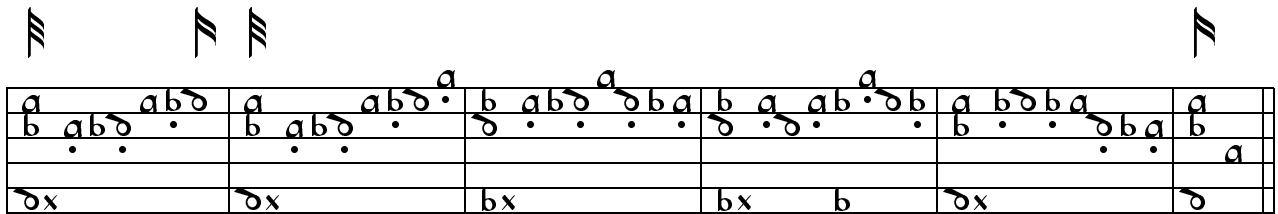
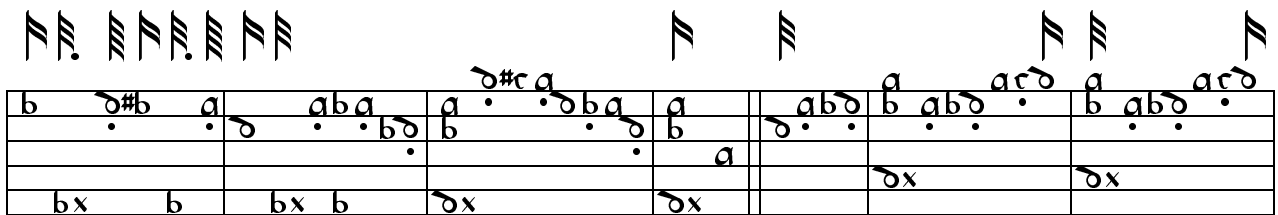
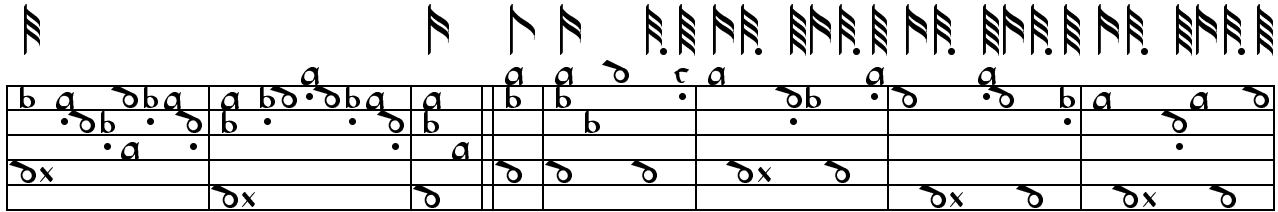
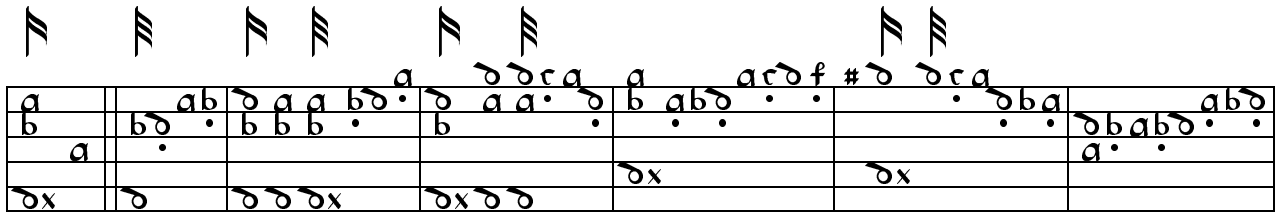


39a. Pavana detta la Borroncina - altro modo

Borroneo 1546, ff. 2r-3r

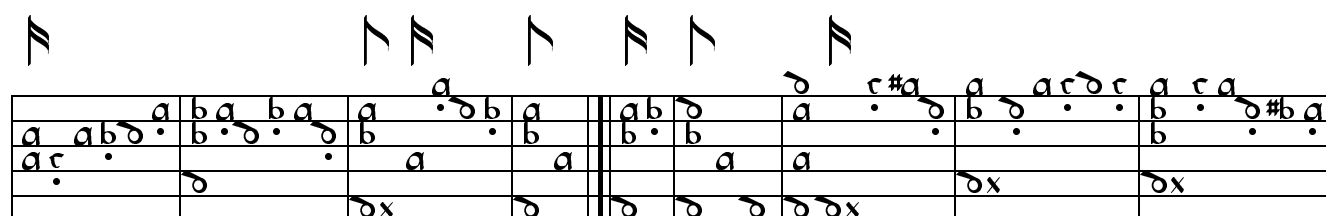
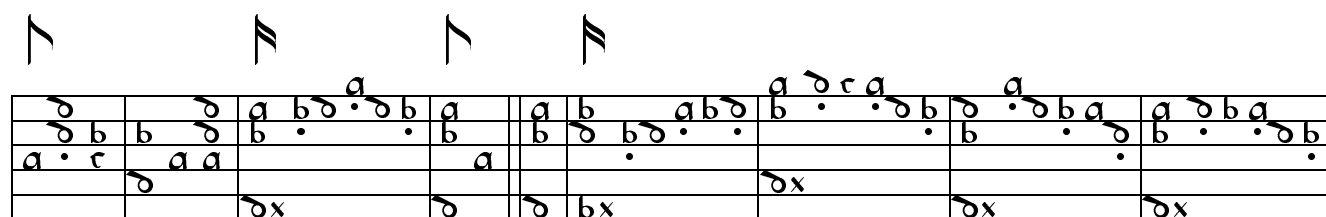
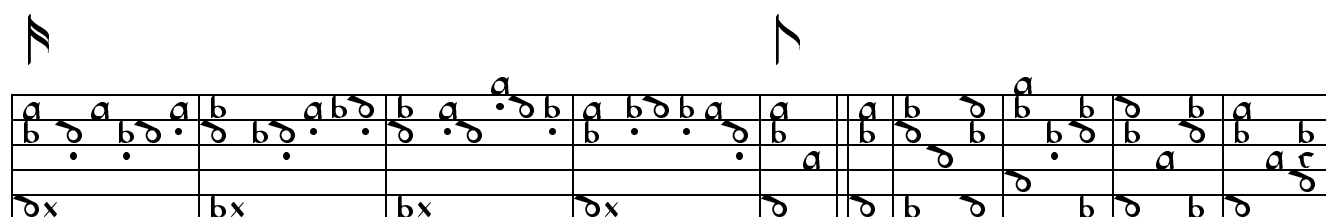
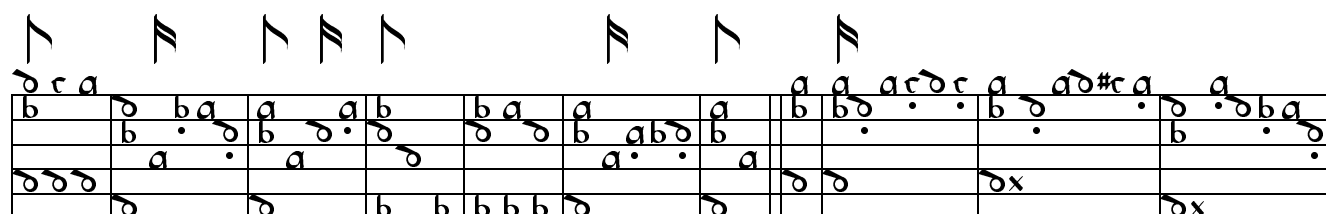
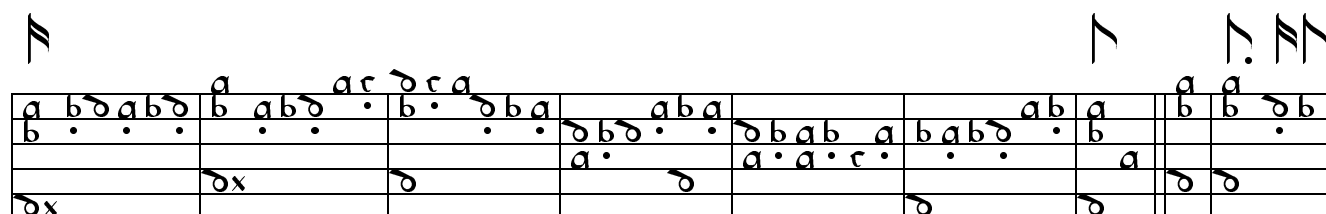
[illegible][illegible][illegible]

<p>a a r d r d r a</p>					
a a b d a b d	b a b d	b r a	a b a	b a a b a	a b d b
b d	b a	b b	a a b d	d b a a b a	b a b d
			a r a	a r a r	a
d x	d x	d x			d x

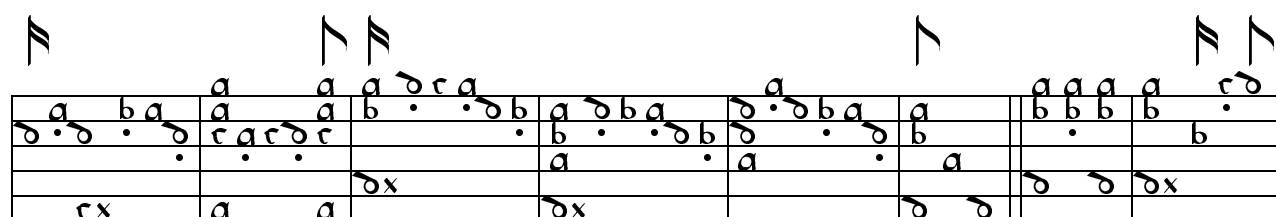
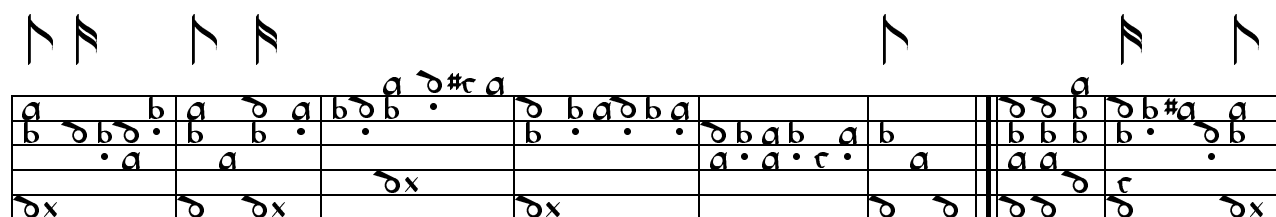
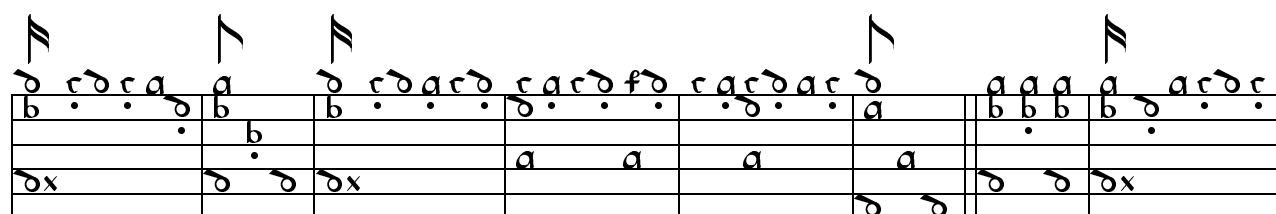
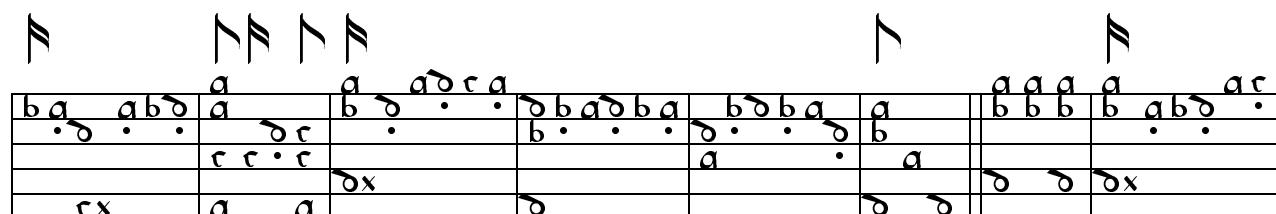
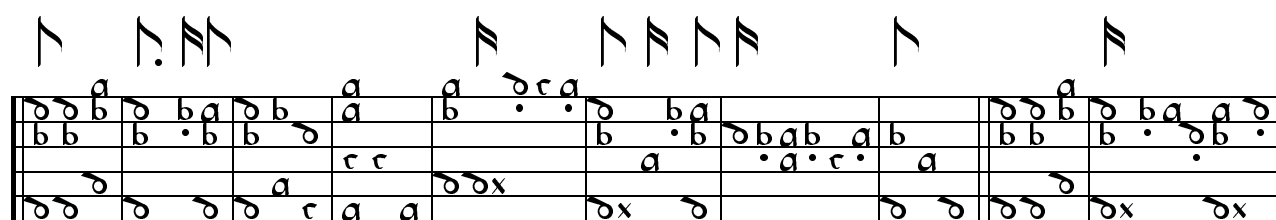


## 39b. Saltarello Primo - altro modo

Borrone 1546, ff. 3v-4v











### 39d. Le Represe

Borrone 1546, ff. 5v-6v

The first system of the musical score for 'The Rose Tree' consists of four measures. The notation is as follows:

- Measure 1:** Treble clef, key signature of one flat (B-flat). Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Bass line: G3 (half).
- Measure 2:** Treble clef. Notes: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Bass line: A3 (half).
- Measure 3:** Treble clef. Notes: F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter). Bass line: G3 (half).
- Measure 4:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Bass line: A3 (half).

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of 16 measures, with a double bar line after the 8th measure. The notes are as follows:

Measure	Note	Measure	Note
1	F#4 (quarter)	9	F#4 (quarter)
2	A4 (quarter)	10	A4 (quarter)
3	G4 (quarter)	11	G4 (quarter)
4	F#4 (quarter)	12	F#4 (quarter)
5	E4 (quarter)	13	E4 (quarter)
6	D4 (quarter)	14	D4 (quarter)
7	C4 (quarter)	15	C4 (quarter)
8	B3 (quarter)	16	A4 (quarter)

♩

G4 A4 B4 A4 G4 F#4 E4 D4 C4

G2 A2 B2 A2 G2 F#2 E2 D2 C2

The Rose Tree  
 Allegretto  
 G major, 2/4 time

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of 16 measures. The first measure has a treble clef and a key signature of one sharp. The piano part starts with a bass clef and a key signature of one sharp. The melody is simple and catchy, with a repeating pattern of eighth and quarter notes. The piano accompaniment provides a steady bass line with some chords and single notes. The score ends with a double bar line and repeat dots.

a . r d c a	a r d a r d	f d#	d f	f# d
b	c b			
x	a	a a	fx	fx
x	x			

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a single melodic line on a five-line staff. It consists of 12 measures. The melody is: G4 (quarter), A4-B4 (beamed eighth notes), G4 (quarter), A4-B4 (beamed eighth notes), G4 (quarter), A4-B4 (beamed eighth notes), G4 (quarter), A4-B4 (beamed eighth notes), G4 (quarter), A4-B4 (beamed eighth notes), G4 (quarter), A4-B4 (beamed eighth notes). The key signature has one sharp (F#). The time signature is 3/4. The score is written in a simple, handwritten style.

b	b	a	b	a	b	a	b	a
b	b	a	b	a	b	a	b	a
b	b	a	b	a	b	a	b	a
b	b	a	b	a	b	a	b	a

b	a	b	a	b	a	b	a	b
b	a	b	a	b	a	b	a	b
b	a	b	a	b	a	b	a	b
b	a	b	a	b	a	b	a	b

a	a	a	a	b	a	b	a	b
b	a	b	a	b	a	b	a	b
b	a	b	a	b	a	b	a	b
b	a	b	a	b	a	b	a	b

a	a	a	a	b	a	b	a	b
b	a	b	a	b	a	b	a	b
b	a	b	a	b	a	b	a	b
b	a	b	a	b	a	b	a	b

a	a	a	a	b	a	b	a	b
b	a	b	a	b	a	b	a	b
b	a	b	a	b	a	b	a	b
b	a	b	a	b	a	b	a	b



## 40. Gagliarda V.B

Basel F.IX.70, p. 299