

**MUSIC SUPPLEMENT TO LUTE NEWS 131 (OCTOBER 2019): LORENZO TRACETTI PART 3: VOCAL INTABULATIONS, 2 BRANLE & MATACHIN - JOHN DOWLAND PART 32: PAVANS JD12 AND JD13
BOURRÉE D'AVIGNON - THREE GALLIARDS - GOOD NIGHT - HUNTS UP & CHOW BENTE**

LORENZO TRACETTI PART 3: VOCAL SETTINGS, ETC.

To continue the series of the complete works of Lorenzino,¹ here are the six known chanson and madrigal intabulations for lute ascribed to him together with two branle and a set of variations on the sword dance known as the matachin. They are all ascribed to Laurencini, Laurenzis, Lorenzino or Lorenzo Romano (assuming the second parts of two of the madrigals were also arranged by him) identified as Lorenzo Tracetti by Mariagrazia Carlone, and so not by Vincenzo Pinti with whom he is often confused.² Numbering is taken from Carlone's catalogue (C).³ One bransle (C41) and one vocal intabulation (C6) were included in Tim Crawford's edition of selected works,⁴ and four of the intabulations and one of the bransle have been recorded as far as I know.⁵ One version of each is here and the few concordant sources are in the accompanying *Lutezine*. The vocal settings are all from 5-voice originals and range from relatively faithful intabulations only lightly embellished (C6) to highly elaborate figuration that is almost impossible to play (C3). If the attributions are correct then it seems Lorenzino was a master of this genre and the similarity to Terzi's highly embellished contrapunti on vocal models makes one wonder if Lorenzino and Terzi were associated in some way, especially as Terzi parodied Lorenzino's C3.

Laurencini's 'transposition' of both parts of Palestrina's madrigal *Vestiva i colli/Così le chiome* (C1-C2) is one of a couple of dozen intabulations of this madrigal mainly for lute but is unusual in being in a different key/tonality to all the others known to me (listed and discussed further in the *Lutezine*).

In his autograph manuscript dated 1615, fifteen years after Lorenzino's death in 1590, Joachim van den Hove records that the madrigal *Chi farà fede al cielo* (C3) was composed by Alessandro Striggio and intabulated by Lorenzo Romano (that is, Lorenzino). Interestingly, Terzi's second lute book had already included a more-or-less concordant version without acknowledging Lorenzino in 1599 but modifying it by replacing passages of the intabulation with virtuosic contrapuntal figuration (edited in the *Lutezine*). His setting also seems to be incomplete as it stands as the extended title translates as 'played in ensemble with a large lute'. No other performance indications are given, so whether a second lute part is missing or it was intended to be played together with vocal parts is not known. Paul Beier reconstructed and played it as a lute duet with Craig Marchitelli on his Terzi CD (see fn 5). No other lute settings are known to me, but an embellished keyboard arrangement by Peter Philips is found in two different manuscripts from the second and third decades of the seventeenth century.

Laurencini's intabulation of both parts of Cipriano de Rore's madrigal *Poi che m'inuita Amore/E se pur mi mantiene* (C4-

C5) in Besard's print is the only known setting for lute. It is modestly embellished with typical lute figuration mainly in quavers. The barring seems to drift out of phase towards the end of both parts of the settings in Besard compared to the vocal original. It is not clear if this was intentional or in error, and has not been reconstructed here.⁶

C6 is an intabulation of Orlando de Lassus' setting of the poem *Susanne un jour* by Guillaume Guérout (1507–1569) based on the biblical story of Susannah and the Elders.⁷ The poem was originally set by Didier Lupi Second (c.1520–>1559) and later adapted by Lassus, Cipriano de Rore, Gerard van Turnhout, Claude Le Jeune, and Eustache Du Caurroy.⁸ Dozens of lute settings of Lassus' arrangement are known (listed in the *Lutezine*) but only three seem to transmit Lorenzino's intabulation, although differing in many minor details, mainly the degree of embellishment. The setting from the Raimondo MS is edited here and the other two are in the *Lutezine*. Raimondo (I-COc 1.1.20) is closer to Besard, whereas Barbarino (PL-Kj 40032) differs in many more details.

The rather dull Branle C41 is ascribed to *Laurenzis* and *Laurencini* in the Hainhofer lute book and Besard's *Thesaurus Harmonicus*, and a branle ascribed to *Lorenzino* in a third, lost, source may have been a setting of the same music. The Latin title of the unique branle C42 in *Novus Partus* tells us that Besard adapted a branle composed by Laurencini. Unfortunately, as with so much of the music in Besard's later print, it is corrupt and unplayable as it stands. The tablature notation seems to alternate between figuration for a renaissance lute (see bars 48 & 66) and a chitarrone or similar with re-entrant tuning of the upper courses (see bars 1, 26, 28 & 61). I have edited the latter passages by raising or lowering by an octave the pitch of the notes in grey to create a more playable version. What a relief then to come to C43, which is a brilliant set of variations by Lorenzino with a title in Spanish on a dance called Mattacino or Matazina with memorable syncopation. Matachines were Spanish sword dancers as well as the dances associated with them. Settings for lute (see App 2 and a dozen or so more edited in the *Lutezine*) and other instruments are known from Italy as well as France and Germany, and were used as dances in English masques.

C1. Besard 1603, ff. 43v-44r *Vestiva i colli*

- *Transpositio Laurencini* - Palestrina pp. 18-20

PL-Kj 40032, p. 287 untitled - bars 1-24 missing

model: *Il Desiderio Secondo Libro de Madrigali a cinque voce* 1566, no. ? - 5 voices; modern edition: Casimiri Giovanni Pierluigi da Palestrina: *Le Opere Complete* (Rome 1939–87), ix 117.

C2. Besard 1603, ff. 44v-45r *Così le chiome Secunda pars* 20-22

PL-Kj 40032, pp. 288-289 *Così le chiome mie seconda parte de Vestivi i colli*

C3. D-B autog. Hove 1, ff. 71v-76v *Chi farà fede al cielo* - A 5.

Alessandro Striggio [fec]i[†] *Transpositio Lorenzino Romano* 24-28

model: *Il Desiderio Secondo Libro de Madrigali a cinque voce* 1566, no. 3.

¹ Series so far: the Corrente in *Lute News* 114 (July 2015); twenty galliards in *Lute News* 115 (October 2015); twenty-five preludes in *Lute News* 118 (July 2016); and fourteen fantasias in *Lute News* 121 (April 2017).

² Mariagrazia Carlone 'The Knights of the Lute' *Journal of the Lute Society of America* xxxvii (2004), pp. 1-125. I source of C6 is ascribed Caragliere which can refer to either Tracetti or Pinti, as both were Knights.

³ Mariagrazia Carlone 'The Knights of the Lute: Musical Sources' *Journal of the Lute Society of America* xxxviii (2005), pp. 1-45.

⁴ Tim Crawford *Thirty Pieces for Lute by Laurencini* (The Lute Society Music Editions, 1979), n° 23.

⁵ Jakob Lindberg *Virtuoso Lute Music from Italy and England* (BIS CD211, 1987): C6 [Como]; Paul Beier *Il Cavaliere del Luto: Music by Laurencinus Romanus* (Stradivarius STR33447, 1996): C1, C2, C6, C41; Paul Beier & Craig

Marchitelli *Terzi Il Secondo Libro de Intavolatura di Luto* (Stradivarius STR 33590, 2002): C3 [Terzi]; Marco Pesci *Lorenzino del Luto: Preludes Fantasias Dances* (NAXOS 8.570165, 2006): C1, C2, C6, C41.

⁶ All editorial changes to the music of Lorenzino and Dowland in this supplement are listed in a commentary at the end of the *Lutezine*.

⁷ 'Susanne un jour d'amour sollicitée / par deux vieillards, convoitans sa beauté, / fut en son coeur triste et desconfortée, / voyant l'effort fait à sa chasteté.' [One day, Susanne's love was solicited by two old men coveting her beauty. She became sad and displeased in her heart, seeing the attempt at her chastity].

⁸ *Lute News* 130 (July 2019) and its accompanying *Lutezine* included settings of John Dowland's galliard on *Susanne un jour* (JD38/91).

Chi fara fed'al ciel Alessandro Striggio - 5 voices

Terzi 1599, pp. 70-74 *Chi farà fede, à Cinque del Striggio accomadato à modo di Viola bastarda per suonar in Concerto cō Liutti grande*
 keyboard: D-B L y A1 (Lynar), p. 218 *Chi fara fed'al Alessandro Striggio a5 Intavolata da Pietro Philippi*; GB-Cfm 168, pp. 148-150 *Chi fara fede al Cielo di Alessandro Striggio* 9 Peter Philippi

C4. Besard 1603, f. 37v *Poi che m'inuita Amore Transpositio Laurencini* 29
 model: Cipriano de Rore *Le vive fiamme de vaghi e dilettevoli madrigali* 1565, no. 15 - 5 voices; Modern edition: Bernard Meier *Cipriani Rore Opera Omnia* Corpus Mensurabilis Musicae 145 (American Institute of Musicology 1971), vol. V pp. 78-83.

C5. Besard 1603, f. 38r *Secunda pars* (E se pur mi mantiene) 30-31

C6. I-COc 1.1.20, ff. 58v-63r *Susanna* (un jour) *del Caravaghiere* 32-35
 model: Orlande de Lassus *Mellange* 1570, p. 26 - 5 voices; modern edition: Haberl & Sandberger *Orlando di Lasso: Sämtliche Werke* (1894-), XIV 29.
 PL-Kj 40032, pp. 120-122 *Susanna*
 Besard 1603, ff. 57v-58r *Susanne un jour Transpositio Laurencini* - Crawford 8

C41. D-W Guelf.18.8 XI, ff. 278r-278v *Vne Brande* 12-13
du seig[neu]r Laurenzijs
 Besard 1603, ff. 140v-141r *Branle de Laurençin(i)* - Crawford 11
 cf. F-VE 711, f. 45v *Branle simple premier / Primo Brando del Lorenzino*

C42. Besard 1617, sig. M4r 48 *Brule quondam Laurencini* 14-15
nuncupatum nunc vero a I. B. B. ad usum novae
suae testudinis accomodatum

C43. PL Kj 40032, pp. 352-353 *Matachin con sus differencias* 10-11
*di Lorenzino*⁹

BOURRÉE D'AVIGNON

According to Meredith Ellis Little's description for Grove Music Online, the dance known as bourrée originates in Auvergne as a local type of branle, and is recorded as a dance from the mid sixteenth century before becoming a movement of abstract instrumental suites in the seventeenth century and beyond, including a hundred or more settings for baroque lute.¹⁰ Many settings for renaissance lute of a bourrée with a particularly catchy tune are known by a variety of titles including Bourrée d'Avignon, presumably from Avignon just south of the Auvergne. This tune seems to have been popular outside France, as printed and manuscript sources for lute come from The Netherlands, England, Scotland and Germany, as well as France. Lute settings are found in two keys/tonalities and range from simple statements of the tune (**B1b** and more for lute or mandora in the *Lutezine* together with settings of two other bourrée) to more elaborate sets of variation (**B1a**, here). Two of the best settings are found in manuscripts that have only recently come to light (NL-Lu BPL 2792, tablature additions to a copy of Jacobus Marci *Deliciae Batavae* 1616 and GB-Ctc O.1.65, a few pages of tablature bound into a manuscript medical treatise).¹¹ Cognate settings are also known for carillon, keyboard, and instrumental ensemble, and as an accompaniment in Dutch song books.¹²

B1a. D-KNa W.4^o.328, ff. 1r-2r *La bourre* 5

B1b. F-Pn Rés. F.993, f. 3r untitled 28
 cognates: D-LEm II.6.15 p. 442 *Frisch auf*; D-LEm II.6.15, pp. 510-511 *Branle*; D-Ngm33748 I, f. 39r *Ballet du Roi*¹³; GB-Ctc O.1.65, ff. 50v-51v *Bourree de Ballar[d]*; GB-En Adv.5.2.18 (Straloch), pp. 12-14 *Ostende*; NL-Lu BPL 2792, ff. 19v-20r *Bourre* FIN DE LA BOURREE;

RUS-Span O No 124 (Swan), ff. 88v *Cantus* - lute I of duet; RUS-Span O No 124, f. 89r *Bassus* - lute II of duet; Fuhrmann 1615, p. 115 *La Bourre*; Fuhrmann 1615, p. 144 *La Bourre, variatio secunda, primum invenies fol. 115*; Vallet II 1616, p. 5 *Bourree*. In C: GB-En III.487 (Rowallan), p. 13 *La boree*; Vallet I 1615 p. 55 *Bourree d'avignon*; Valerius 1626 pp. 146-147 *Stem: La Boree* ['Ghy die tot een Opper-Held']. Mandore (hfhf): D-USch 133b, ff. 28v-29r *La Bourree*; GB-En Adv.5.2.15 (Skene), pp. 190-191 *Ostend*. Cittern: Valerius 1626 pp. 146-147 *Stem: La Boree* - cittern

CHOW BENTE

Chow Bente seems to be a song or dance from a place called Chow's Bente, the music found only in two closely concordant settings for solo lute. The two 4-bar sections are based on half of the 8-bar Hunts up ground each (see Hunts Up, below).

The medieval Lords of the Manor of Atherton, now the Parish of Atherton near Wigan in Lancashire, lived on lands tenanted by a yeoman family named Chow (Chew, Chowl and Cholle), which gave its name to the village of Chow's Bent, bent being an Old English word meaning bend, slope or hollow.¹⁴ William Blundell (1620-1698) refers to it in 'A country song remembering the harmless mirth of Lancashire in peaceable times (1641). Tune, *Roger o' Coverley*', verse 3: 'The lads of Chowbent were there / And had brought their dogs to the bear / But they had no time to play / They danced away the day / For thither then they had brought Knex [the piper Thomas Knex] / To play Chowbent hornpipe, that Nick's / Tommy's and Geoffrey's shoon / Were worn quite through to the tune'.¹⁵ Also a verse 'The great Choe bent / The little Choe bent / Sir Piercy leigh under the line / God bless the good Earle of Shrewsbury / For he's a good friend of mine' probably from another song, is quoted in William Cavendish's play *The Varities* of 1639 (published in 1649).¹⁶

CB. GB-Cu Dd.2.11, f. 79r untitled p. 6
 GB-Lbl Eg.2046, f. 32v *Chow bente*

THREE ENGLISH GALLIARDS

Here are examples of three anonymous English galliards (**G1-3**) from more than a dozen sources of each for lute cittern and keyboard. Settings come in in several keys and they are easy to play with memorable tunes and satisfying and similar harmonies. It is noteworthy that three of the Continental sources include several versions of each of the galliards and the different galliards are sometimes on adjacent pages of the same source. The first is probably Italian in origin (from the title Venetian Galliard in some sources) but became popular in England under the title *Sinapace* or similar and is also found in sources from Germany and The Low Countries but not Italy. The titles of the other two call them English but neither are known in any English sources. They may have been made popular by performance at courts or in towns by troupes of English actors and musicians touring the continent but were less well known at home, unless the sources that included them are now lost. The diversity in the settings, some only loosely based on the ones edited here, may reflect the use of a range of similar galliards improvised for performance or, alternatively, the vagaries of many attempts at writing down what was heard the night before by amateur lutenists.¹⁷

G1 has three-strains and is titled *Sinapace* or *Venetian Galliard* with ascriptions to *Churchyard* and *Church*¹⁸ in some

⁹ C43 and other settings of matachins were edited for *Lute News* 81 (April 2007).

¹⁰ See 'index' of Christian Meyer's website at: <https://w1.bnu.fr/smt/index.htm>

¹¹ Thank you to Jan Burgers and Mike Gale the latter for sharing the discovery of the former and latter, respectively.

¹² Dutch Song Database: <http://www.liederenbank.nl/index.php?lan=en>

¹³ Thank you to Rainer aus dem Spring for additions to this list.

¹⁴ See <http://www.lan-opc.org.uk/Atherton/index.html>

and thank you to Rainer aus dem Spring for this information.

¹⁵ See T. Ellison Gibson *Cavalier's Note Book* 1880, p. 234:

<https://archive.org/details/crosbyrecordscav00blunuoft/page/n2>

¹⁶ See John M. Ward 'Hunt's Up' *Proc Roy Mus Assoc* 106 (1979-80), pp. 1-25, but I have not found an online facsimile of *The Varities* to confirm it.

¹⁷ The melodies of the third galliard is reminiscent of one of the jigs for the comic actor Robert Reynolds a.k.a Pickleherring, see *Lute News* 81 (March 2007).

¹⁸ Probably different forms of the same name referring to the poet Thomas Churchyard (c.1529-1604), whose ballads are entered in *The Registers of*

English sources.¹⁹ The titles *cinqe basso/ cinq passi/ sincopas/ sinkapace/ zinkpass* allude to the pattern of five steps of the galliard, and the sincapace is recorded as a simpler form of galliard danced in the post revels sections of the Inns of Court masques.²⁰ However, in addition to a genre, there are a number of sources of **G1** that share the melodies of the strains and so sincapace also seems to refer to a particular galliard,²¹ and the many references to it in the contemporary literature (details in the *Lutezine*) could mean either.

- G1.** IRL-Dtc 408/II, p. 95 ii *Sinkapace Galliarde*²² p. 35
D-KA A.678, f. 20r *Englisch Galliardt*; D-LEm II.6.15, p. 189 *Galliarde* t; DK-Kk Thott 4o.841, f. 108r ii *Alia*; IRL-Dm Z.3.2.13 (Marsh), p. 126 untitled; LT-Va 285-MF-LXXIX, f. 25r iii *Galliardt*; LT-Va 285-MF-LXXIX, f. 58r i *Galliarde alia*; NL-Lu 1666, ff. 31r-31v *Gaillarde*; NL-Lu 1666, ff. 35r-35v *Galliarde*; Adriaenssen 1584, ff. 81v-82r *Gailliarde - La mesme plus diminuée* = Adriaenssen 1600, ff. 69v-70r *Gailliarde - La mesme plus diminuée*. Cittern: GB-Lbl Add. 40513 (Mulliner), ff. 126v-127r *Venetian Galliard Churchyard* - french tuning; GB-NO Mi LM16 (Willoughby), f. 90v *Churches galliard* - italian tuning.

The three-strain galliard **G2** is identified as English in the titles of eleven versions. However, Valerius titles it *Suit Margriet* although it is titled *d'Engelsche Gaillarde*, *Galiard Anglois* or similar to accompany a variety of texts in twenty-eight Dutch song books before 1700 (see fn 11), and I have not identified the Margaret of Valerius's title or if it is from a song text.

- G2.** D-Dl M 297, p. 90 *Galliard* - in F 28
A-Lla Hs.475, f. 93r *Galliarde Englessa*; A-Lla Hs.475, ff. 94v *Galliarde Englessa*; A-Lla Hs.475, f. 95r *Alto modo*; CH-Bu F.IX.70, p. 316 *Galliarde Anglicana A.F.*; CH-Bu F.IX.70, p. 316 XXVII *Bella Galliarde*; D-BAU 13.4°85, p. 32 *Galliarde* = D-BAU 13.4°85, p. 34 *Galiarda*; D-LEm II.6.15, p. 196 *Galliarde Anglica .11.*; D-LEm II.6.15, p. 206 *Galliarde .25*; D-LEm II.6.15, pp. 206-207 *Galliarde .26*; D-LEm II.6.15, p. 236 *Galliarde*; GB-Lbl Sloane 1021, f. 43v *Galliarde Angloise*; GB-Lbl Sloane 1021, f. 44r *GALLIARDA Angloise*; I-Gu VII/1, f. 10r *Galliarde*; LT-Va 285-MF-LXXIX, f. 22r *Galliarde. Anglosa. Disc.*; LT-Va 285-MF-LXXIX, f. 57v *Galliarde*; S-B PB fil.172 (Per Brahe), f. 36v *Galiarda Engles*; Rude II 1600, sig. kk2r 131 (index: *Gagliarda Anglica*); Hove 1612, f. 66r *Galliarde Englese* - HoveB 287; Vallet 1615, p. 35r *Gaillarde Angloise A.9.* - *Reprins*; Valerius 1626, pp. 142-143 *Gallarde Suit Margriet*; cognates for other instruments listed in the *Lutezine*.

Two similar settings of a two-strain galliard **G3** are included here, the second more embellished than the first. The first strain is found with or without the second in a variety of settings in Continental sources and the titles of six identify it as English. Two were probably arranged (not composed as one of the titles suggests) by Johannes Fridericus, the owner/copyist of the lute book they are in. Another title may refer to the Swiss jurist, politician and publisher Jacobus Gothofredus/Jacques Godefroy (1587-1652).

- G3a.** D-LEm II.6.23, f. 32r [*Gagliard*]a *Englesa* 9
G3b. D-LEm II.6.15, pp. 232-233 *Galliarde Zinckpass* 9
cognates including some only loosely based on the A and B strain melodies: A-Lla 475, f. 95r ii *Galliarde Englessa*; A-Lla 475, f. 95r iii *Allimodo*; D-B 40141, f. 35r ii *Galiarda*; D-Lr 2000, p. 68 *Galliard*; D-

LEm II.6.15, p. 195 *Der Frankensteiner*; D-LEm II.6.15, p. 197 *Galliard 13*; D-LEm II.6.15, p. 184 *Galliard*; D-LEm II.6.23, f. 32r *Galliard Englessa*; D-LEm II.6.23, f. 36v *Engelender Galliard Ioan. Frid. comp.*; D-LEm II.6.23, f. 40v *Galliard Ioan Frid. NB*; DK-Kk Thott 4o 841, f. 107r *Galliarde*; DK-Kk Thott 4o 841, ff. 107v-108r *Galliarde Gothofredus*; GB-Lbl Sloane 1021, f. 43v untitled; GB-Lbl Sloane 1021, f. 44r *Zinckpass*; GB-Lbl Sloane 1021, f. 45v *Galliard comm.*; LT-Va 285-MF-LXXIX, f. 23r *Gall Angl - Variatio*; LT-Va 285-MF-LXXIX, f. 25r i *Gall. NB*; LT-Va 285-MF-LXXIX, f. 57r iv *Eingelsch Galliardt*/ untitled/ untitled; cognates for other instruments listed in the *Lutezine*

GOOD NIGHT AND GOOD REST

English sources from the 1580s include a number of settings of a tune to a ground titled *Good night and good rest* sometimes abbreviated to *Goodnight*. The settings are for one or two lutes or other instruments, including keyboard variations by William Byrd. It is best known from treble and ground duets by John Johnson and Thomas Robinson. A cittern solo and three lute solos are also known and an anonymous lute setting is included here (all the others are in the *Lutezine*). The tune and ground are known in sources from the 1580s and a text that fits the tune was published as poem fourteen in William Jaggard's *The Passionate Pilgrims* published in 1599, but may have been known earlier,²³ beginning 'Good night, good rest.'²⁴ The tune/ground might also have been the music for *mistres shandoes good night* in the Lleweli tune list from the 1590's although lacking the music.²⁵ But it is different to *Chrichtons gud night* (probably from the village of Crichton in Midlothian, Scotland) in the Skene mandore book (GB-En Adv. 5.2.15, p. 144), and different again to the tune *Good night and God be with you* found in baroque lute settings in the Wemyss and Balcarres manuscripts as well as seventeenth century sources for other instruments.

- GN1.** GB-Cu Dd.2.11, f. 86r *Good night and good rest* pp. 22-23
GB-Cu Dd.2.11, ff. 8v-9r untitled - 15 var JohnsonB 46; IRL-Dm Z.3.2.13 (Marsh), pp. 362-363 *Cotton*.²⁶ Cittern: GB-Cu Dd.4.23, f. 22v untitled. Duet trebles: IRL-Dtc 408/II, pp. 85-86 *a treble*; Robinson 1603, sig. D1r *The Queenes good Night*; GB-Cu Dd.3.18, ff. 15v-16r *goodnight Jo: Johnson* - JohnsonB 64 = GB-NO Mi LM16, ff. 3v-4v untitled = IRL-Dm Z.3.2.13, pp. 26-27 untitled = IRL-Dm Z.3.2.13, pp. 158-160 untitled. Duet grounds: Robinson 1603, sig. D1r *Heere followeth the Ground*; GB-AB 27 (Brogyntyn), p. 7 *good night*; GB-NO Mi LM16, f. 5v *The ground*; IRL-Dtc 410/I (Dallis), p. 16 *Grovnde*. Cognates for other instruments listed in the *Lutezine*.

THE HUNTS UP

'The Hunts Up' refers to the custom of getting someone up on New Year's day or May day or to rousing newlyweds as well as a hunting song (see fn 16). The title is quoted in contemporary literature as well as a variety of settings for one or two lutes and other instruments. It refers to a genre of dance or song, a ground to which a variety of music is set,²⁷ or to a particular tune that is the basis for the two settings included here, and a different tune is known as 'The New Hunts Up'. A more comprehensive description together with

the Company of Stationers, such as 'a ffayre well called Churchyardes Ronde from the Courte to the Contry ground' of 1565-66 [Hyder E. Rollins 'An Analytical Index to the Ballad-Entries in the Registers of the Company of Stationers of London' *Studies in Philology* 21/1 (1924), no. 865.

¹⁹ John M. Ward *Music for Elizabethan Lutes* (OUP 1992), p. 48.

²⁰ Andrew J. Sabol *Four Hundred Songs and Dances from the Stuart Masque* (Hanover, Brown University 1978/R New England University Press 1982), pp. 16 & 611.

²¹ But similar titles are used for two versions of G3 here: D-LEm II.6.15, pp. 232-233 *Galliarde Zinckpass*; GB-Lbl Sloane 1021, f. 44r *Zinckpass*; and for settings of *Fin de la gaillarde*: A-KR L81, f. 149v ii *Cinqe Basso*; F-Pn Rés.Vmd.31, f. 47r *Cinq Passi*; GB-En Dep.314/23 (Wemyss), ff. 22v-23r *Sinkapas*, edited for *Lute News* 125 (April 2018).

²² Ian Harwood *Ten Easy Pieces for the Lute* (Cambridge, Gamut 1963), no. 7.

²³ Modern texts: <https://genius.com/William-shakespeare-the-passionate-pilgrim-14-annotated>

²⁴ 'Good night, good rest. Ah, neither be my share:/ She bade good night that

kept my rest away;/ And daff'd me to a cabin hang'd with care, / 'To descant on the doubts of my decay./ Farewell, quoth she, and come again tomorrow:/ Fare well I could not, for I supp'd with sorrow./ Yet at my parting sweetly did she smile,/ In scorn or friendship, nill I construe whether:/ 'T may be, she joy'd to jest at my exile,/ 'T may be, again to make me wander thither:/ 'Wander,' a word for shadows like myself,/ As take the pain, but cannot pluck the pelf.'

²⁵ Sally Harper 'An Elizabethan Tune List from Lleweli Hall, North Wales' *RMA Research Chronicle* n° 38 (2005) pp. 45-98 see LZ to LN106. *Mistres shandoes* may have been Dorothy Bray (1530-1605) who acquired the title of Lady Chandos in c.1548 when she married Edmund Brydges (1522-1573) second Baron Chandos, or more likely her daughter-in-law Frances Clinton Fiennes (1533-1623) who also became Lady Chandos when her husband Giles Brydges (d. 1594) succeeded his father in 1573.

²⁶ For this and other music by Cotton see *Lute News* 58 (June 2001).

²⁷ The ground is usually 8-bars of I-I-II-II-IV-I-V-I or chords on the tonic/ tonic/ supertonic/ supertonic/ subdominant/tonic/dominant/tonic.

many more settings will be found in the *Lutezine*.

HU1. US-Ws V.a.159, f. 12r *The b(u)nte yis uppe* p. 31

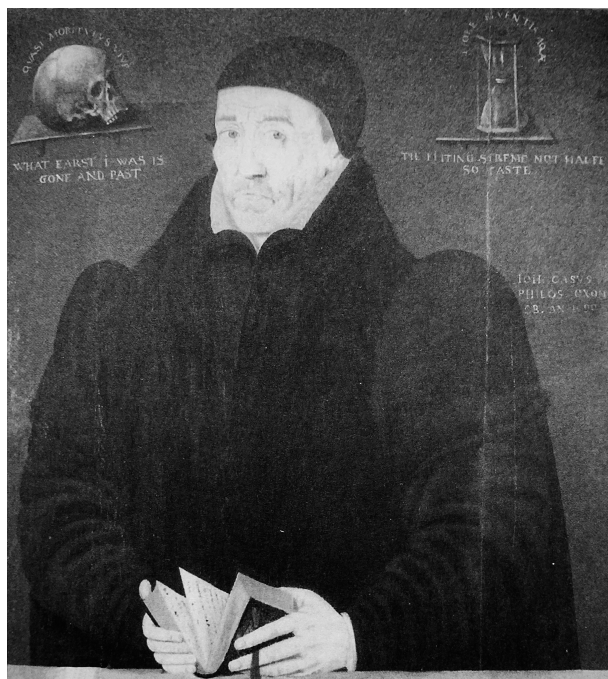
- transposed up a tone

HU2. GB-Lbl Eg.2046 (Pickeringe), f. 32r *The English Huntsuppe by John Whitfelde* 31

JOHN DOWLAND PAVANS JD12/13

The two pavans by John Dowland here continue the complete series of his solo lute music.²⁸ The unique source of the first pavan, lacking divisions on the three 8-bar strains and dedicated to *Do[ctor] Case*, is on f. 14v of Mathew Holmes first lute book, Dd.2.11 and it is ascribed to *J Dowland (JD12)*. Dowland quoted the upper voice of the final bars [20-24] of the pavan in the vocal melody of the last section [bars 17-22] of his lute song 'Farewell, unkind, farewell', no. 14 in *The Third and Last Booke of Songs* published in 1603.

It seems certain that the dedicatee of the pavan is John Case (*d.1600*), made Fellow of St. John's College, Oxford, in 1572, and author of *Apologia Musices* of 1588 in which he listed Dowland amongst England's great composers.²⁹ His portrait, below, by an unknown artist is from his monument in St John's College Chapel, Oxford. He graduated as Doctor of Medicine in 1589 and had a successful medical practice. Ian Harwood speculated that Mathew Holmes may have begun copying Dd.2.11 as a presentation lute book for John Case, and that the very first piece could be a galliard (**App 1** here) composed by Holmes himself, to form a pair with Dr. Case's pavan by Dowland found later in the manuscript.³⁰



Doctor John Case (1539/40-1600)

The only lute solo that John Dowland included in any of his publications is a pavan called *Dowlands adew for Master Oliver Cromwell (JD13)*, in *The Second Booke of Songs* of 1600.³¹ The three strains of six, seven and eight bars lack divisions and a bass viol part doubling the bass line of the lute is added (edited in the *Lutezine*). An anonymous lute solo of the same pavan with divisions to the first two strains is in Mathew Holmes last lute book, Nn.6.36, with the title *resolucon*, the meaning of which is a mystery. It is included here, but it is not certain that this arrangement was by Dowland himself. The pavan is solemn in character and the word *adew* in the title suggest it was written to commemorate the death of an Oliver Cromwell, but no member of the family with that name is known to have died at the appropriate time,³² and so a likely dedicatee might be the protector's uncle and namesake who was created Knight of the Bath by James I in 1603 for some occasion less tragic than his death.³³ Another possibility is the death of an child or minor of the same name for which records are lost.

JD12. GB-Cu Dd.2.11, f. 14v *Do(ctor) Cases Pauen J Dowland* p. 7
cf. Dowland *The Third or Last Booke of Songs or Ayres* 1603,
sigs. H2v-11r XIII. *Farewell unkind, farewell* - lute song

JD13. GB-Cu Nn.6.36, ff. 18r-18v *resolucon* 16-17
- DowlandCLM 13
Dowland 1600, sig. N1v *Dowlands adew for Master Oliver Cromwell*

APPENDICES

App 1 is the galliard to accompany JD12, see above. **App 2** is an anonymous simple setting of the matachin. **App 3** is an anonymous galliard from Emanuel Wurstisen of Basel's german tablature lute book and the dedicatee is probably Count Adolf von Schwarzenberg, a renowned general of the army of the Holy Roman Emperor, who was Rudolph II (r.1576-1612) based in Prague at the time. Less likely, it might be for his son Adam Graf von Schwartzenberg (1583-1641), who was an advisor to Georg Wilhelm, Elector of Brandenburg in Königsberg. **App 4 & 5** are page fillers of two anonymous English pieces from continental manuscripts, probably more examples of music introduced to continental audiences by the touring troupes of English actors, but music that has not survived in English sources.



Adolf von Schwartzenberg (1547-1600)

App 1. GB-Cu Dd.2.11, f. 1r untitled 8-9
App 2. F-Pn Rés.941, f. 24v (Mat)*acini* 9
App 3. A-Lla 475, f. 66r *Galliarda Graff vonn schwartzenburg* 11
App 4. D-BAU 13.4o.85, p. 84 *Angloise* 13
App 5. A-SPL KK 35, p. 49 *Angloise* 17

John H. Robinson - October 2019

²⁸ Diana Poulton and Basil Lam *Collected Lute Music of John Dowland* (Faber 1974 2/1978 3/1981) [DowlandCLM], pp. 52-56 & 319; Diana Poulton *John Dowland* (Faber 1972 2/1982), pp. 121-123 & 282-283.

²⁹ 'Angli non ita pridem Tavernum, Blithmanum, Tallesium, Morum aliosque insignes musicos magnis praemiis affecerunt, et quae causa nunc est cur hos superstites adhuc viros Birdum, Mundanum, Bullum, Morleum, Doulandum, Ionsonum aliosque hodie permultos instrumentorum peritissimos iustis suis laudibus non persequamur' [we English not long ago [bestowed the highest rewards on skilled players of musical instruments] Taverner [d.1545], Blitheman [d.1591], Tallis [d.1585], and [William] More, and for what reason should we, their descendants, not accord due praises to Byrd [1543-1623], Munday [1529-1591], Bull [d.1628], Morley [1557-1602], Dowland [1562-1626], [Robert] Johnson [c.1583-1633] and many other most skilled instrumentalists]: chapter VI, paragraph 6, modern transcription and translation at:

<http://www.philological.bham.ac.uk/music/>.

³⁰ Ian Harwood 'A Lecture in Musick, with the Practice thereof by Instrument in the Common Schooles, Mathew Holmes and Music at Oxford University c.1588-1627' *The Lute* XLV (2005) pp. 1- 70, including an analysis of the relationship between the pavan and the galliard.

³¹ Dowland included a duet *My Lord Chamberlaine his Galliard for two to play upon one lute* (JD37), in *The First Booke of Songes* in 1597 edited in *Lute News* 126, and his son Robert included *Lord Viscount Lisle his Galliard Iohn Dowland / Syr Robert Sidney his Galliard* in *A Muscull Banquet* in 1610, edited in *Lute News* 130.

³² Mark Noble *Memoirs of the Protectoral-House of Cromwell* (1787) ebook: <https://play.google.com/books/reader?id=REvJAAAACAAJ&hl=en&pg=GBS.PR1>

³³ William A. Shaw *The Knights of England* 1906, p. 154 - facsimile: <https://archive.org/details/knightsofengland01shawuoft/page/n8>

Bla. La Bourre - 8Eb9C AA4BB8x2

D-KNa W.4o.328, ff. 1r-2r

1

1

10

10

19

19

28

28

38

38

47

47

56

56

App 1. (Galliard to Dr Cases pavan?) - AABBBCC8

GB-Cu Dd.2.11, f. 1r

Handwritten musical notation for the first system, measures 1-8. The notation is in a three-part setting (treble, alto, and bass staves). The melody is written in a stylized, early modern style. The first measure is marked with a '3' and a '3' below it, indicating a triplet. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The system ends with a double bar line.

1

Handwritten musical notation for the second system, measures 9-12. The notation continues the three-part setting. The melody is written in a stylized, early modern style. The system ends with a double bar line.

9

Handwritten musical notation for the third system, measures 13-16. The notation continues the three-part setting. The melody is written in a stylized, early modern style. The system ends with a double bar line.

13

Handwritten musical notation for the fourth system, measures 17-20. The notation continues the three-part setting. The melody is written in a stylized, early modern style. The system ends with a double bar line.

18

Handwritten musical notation for the fifth system, measures 21-24. The notation continues the three-part setting. The melody is written in a stylized, early modern style. The system ends with a double bar line.

24

Handwritten musical notation for the sixth system, measures 25-28. The notation continues the three-part setting. The melody is written in a stylized, early modern style. The system ends with a double bar line.

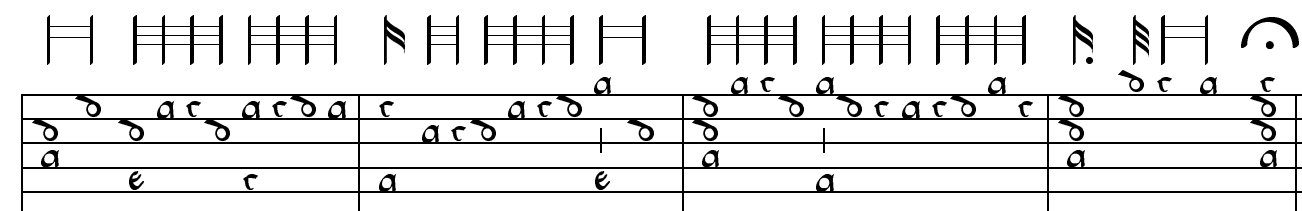
29

Handwritten musical notation for the seventh system, measures 29-32. The notation continues the three-part setting. The melody is written in a stylized, early modern style. The system ends with a double bar line.

34



41



45

G1. Sinkapace Galliarde - ABC8

IRL-Dtc 408 II, p. 95 ii



1



9



17

App 2. (Mat)acini - 3x3bars

F-Pn Res.941, f. 24v



C43. Matachin con sus diferencias di Lorenzino - 7F 26x2bars+1 PL-Kj 40032, pp. 352-353

Measures 1-6 of the piece. The notation features a complex rhythmic pattern with many beamed notes. The key signature has one flat (B-flat). The time signature is 3/4. The notation is written on a grand staff with three staves. The first staff contains a large '3' indicating a triplet. The second and third staves contain the main melody and bass line respectively. The piece ends with a double bar line and a repeat sign.

Measures 7-11 of the piece. The notation continues the complex rhythmic pattern. The first staff contains a large '7' indicating a triplet. The second and third staves contain the main melody and bass line respectively. The piece ends with a double bar line and a repeat sign.

Measures 12-17 of the piece. The notation continues the complex rhythmic pattern. The first staff contains a large '12' indicating a triplet. The second and third staves contain the main melody and bass line respectively. The piece ends with a double bar line and a repeat sign.

Measures 18-22 of the piece. The notation continues the complex rhythmic pattern. The first staff contains a large '18' indicating a triplet. The second and third staves contain the main melody and bass line respectively. The piece ends with a double bar line and a repeat sign.

Measures 23-27 of the piece. The notation continues the complex rhythmic pattern. The first staff contains a large '23' indicating a triplet. The second and third staves contain the main melody and bass line respectively. The piece ends with a double bar line and a repeat sign.

Measures 28-33 of the piece. The notation continues the complex rhythmic pattern. The first staff contains a large '28' indicating a triplet. The second and third staves contain the main melody and bass line respectively. The piece ends with a double bar line and a repeat sign.

Measures 34-38 of the piece. The notation continues the complex rhythmic pattern. The first staff contains a large '34' indicating a triplet. The second and third staves contain the main melody and bass line respectively. The piece ends with a double bar line and a repeat sign.

39

44

48

App 3. Galliarda Graff von Schwartzenburg - 7F AB8

A-Lla 475, f. 66r

1

7

13

C41. Une Brande du Seigneur Laurenzis - 7F AABCDD6 D-W Guelf.18.8 XI, ff. 278r-278v

HHHH HHHH HH HH HH HH HH HH HH HH HH

ḃ ḃ ȧ	ḃ ȧ	a ḃ ȧ	a ḃ ȧ
ċ ċ ċ	ċ ċ	ċ ċ	ċ ċ
a	a	a	a

1

HH HH HH HH HH HH HH HH HH HH HH HH HH HH HH

a ḃ ȧ	ḃ ȧ	a ḃ ȧ	ḃ ȧ
ċ ċ	ċ ċ	ċ ċ	ċ ċ
a	a	a	a

5

HH HH HH HH HH HH HH HH HH HH HH HH HH HH HH

ḃ ȧ ḃ	ȧ ȧ ḃ	ȧ ȧ ḃ	ȧ ȧ ḃ
ċ ċ	ċ ċ	ċ ċ	ċ ċ
a	a	a	a

8

HH HH HH HH HH HH HH HH HH HH HH HH HH HH HH

ḃ ȧ ḃ	ȧ ȧ ḃ	ȧ ȧ ḃ	ȧ ȧ ḃ
ċ ċ	ċ ċ	ċ ċ	ċ ċ
a	a	a	a

11

HH HH HH HH HH HH HH HH HH HH HH HH HH HH HH

ḃ ȧ ḃ	ȧ ȧ ḃ	ȧ ȧ ḃ	ȧ ȧ ḃ
ċ ċ	ċ ċ	ċ ċ	ċ ċ
a	a	a	a

14

HH HH HH HH HH HH HH HH HH HH HH HH HH HH HH

ḃ ȧ ḃ	ȧ ȧ ḃ	ȧ ȧ ḃ	ȧ ȧ ḃ
ċ ċ	ċ ċ	ċ ċ	ċ ċ
a	a	a	a

17

HH HH HH HH HH HH HH HH HH HH HH HH HH HH HH

ȧ ȧ ḃ	ȧ ȧ ḃ	ȧ ȧ ḃ	ȧ ȧ ḃ
ċ ċ	ċ ċ	ċ ċ	ċ ċ
a	a	a	a

21

[illegible]

24

28

G major
 $3/4$
 The Rose Tree
 1 2 3 4 5 6 7 8

31

34

App 4. Anglaise - 7F A8B8

D-BAU 13.4o.85, p. 84

1

9

1

6

12


18

23

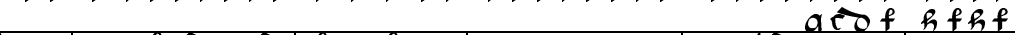
29

35

42



42



48

///a

///a/a/a a

///a /a

53

53

b \flat b a \flat c a b \flat a b \flat a c \flat f f f f f f c e f f f i f

57 /a ///a

62

65

Musical score for "The Rose Tree" in G major, featuring a treble and bass staff with a guitar accompaniment. The score includes a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line with a treble clef, and the guitar accompaniment is written in a single line with a bass clef. The score is divided into two systems, each with a repeat sign at the end. The first system contains measures 1-4, and the second system contains measures 5-8. The melody consists of eighth and sixteenth notes, while the guitar accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

JD13. Resolucon (Adew for Oliver Cromwell) - 7D AA6BB7C8 GB-Cu Nn.6.36, ff. 18r-18v

[illegible][illegible]

13

Musical notation for Example 17, featuring a series of vertical stems and beams on a five-line staff, with rhythmic values (a, b, c, d, e, f) written below.

The Rose Tree

20

23

32

41

50

32

App 5. Angoise - 7F10C AB4

A-SPL KK 35, p. 49

59

68

6

a

a a a f f d a d f h f h i h f f h f h i f h f h i h f e f e r e a a f

f f h f i i h i f i i h f f d f f f

h h h h f h f c c h

1

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

5

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

8

[illegible]

11

c a	b b b i b i f b f f b f b i d c d f
a a a	f f f a
d o d r d f d f d r d	g f g f
a c a c a c	b g b c
d o d c d	
c	b f e f f b i a

/ a

[illegible]

16

Handwritten musical notation on a four-line staff, featuring various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The notation is dense and includes many slurs and ties.

d a r d a d f h f f f h i	h i f h	h h f c d c a c c f f e f e
a f h	f f g d f	a f g i g g
h h h h	k h k f h	c h
h h	k h k	a h f i h f f

22

25

[illegible]

28

The Song of the Loaves

Soprano: f c a c e f f h i f c e c e f c f e c f e f e f e c e

Alto: a a b a a c d f d f d c a

Tenor: c c c a c f e

Bass: a c

30

32

The Rose Tree

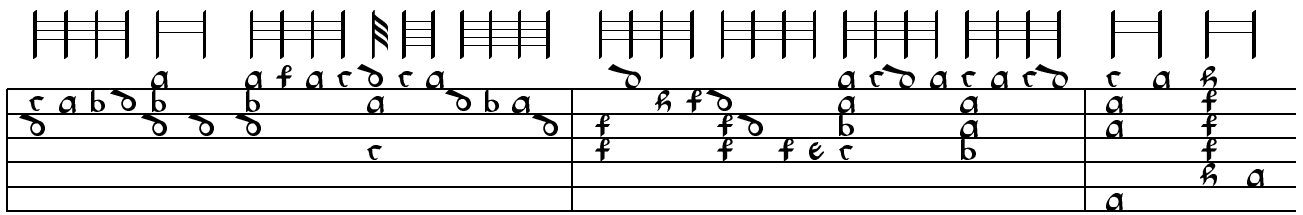
G major, common time

Musical notation for 'The Rose Tree' in G major, common time. The score is written for a single melodic line and a guitar accompaniment. The melody is in G major (one sharp) and common time. The guitar accompaniment is in G major and common time. The score is divided into two systems, each with a repeat sign at the end.

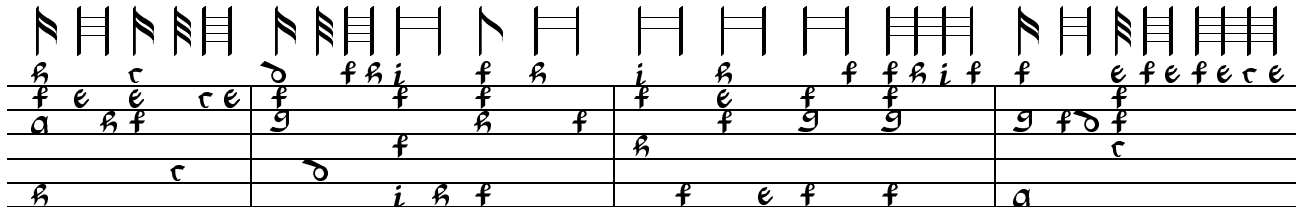
35

[illegible]

37

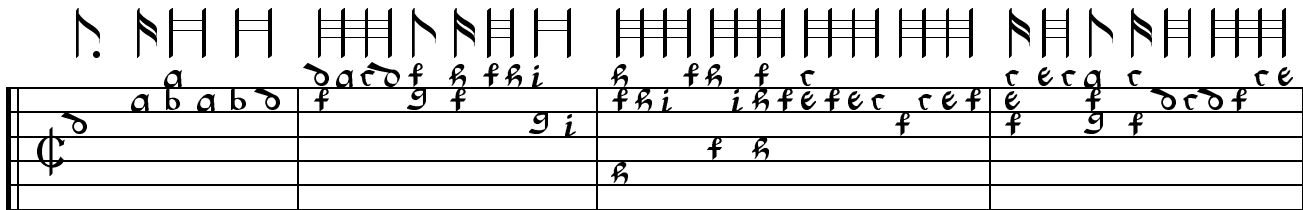


41

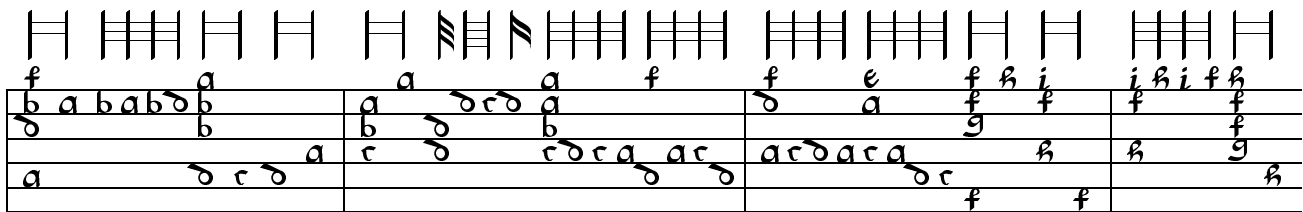


C2. Così le chiome Secunda pars (Palestrina)

Besard 1603, ff. 44v-45r



1



5



[illegible]

<i>a c a c d f f</i>	<i>f f i f f i f f i</i>
<i>g</i>	<i>i a b b a</i>
<i>a</i>	<i>a c</i>
	<i>g</i>
	<i>a</i>

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

<p>a b d b a c d c a c e f f e c e f f i f i f i f a a a c</p>															
<p>d b a a b d a b f a a a f b a d a c</p>															
<p>c c c a c d c a d a g f g a r d a c</p>															
<p>a c f f</p>															

[illegible]

The Song of the Loaves

SATB voices and piano.

Lyrics: The Song of the Loaves

30

33

36

39

GN1. Good night and good rest - 6x8bars

GB-Cu Dd.2.11, f. 86r

1

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42																																																										

10

[illegible]

16

22

dba a arda				c ardrdr				<i>f f h i h f f</i>				<i>c ardrdr</i>			
d r				a a a				a r				d a			

27

[illegible]

32

[illegible]

37

b a a f c d c a f f f d f o a e d c a e r c a

b | a c | a | a b b b b

c a | a c | a a c d | a d c a f

42

1

8

12

15

19

23

27

31

Handwritten musical notation on a three-staff system. The notation includes various notes, rests, and dynamic markings such as *f* and *a*. The notes are written in a stylized, handwritten style.

34

Handwritten musical notation on a three-staff system. The notation includes various notes, rests, and dynamic markings such as *f* and *a*. The notes are written in a stylized, handwritten style.

36

Handwritten musical notation on a three-staff system. The notation includes various notes, rests, and dynamic markings such as *f* and *a*. The notes are written in a stylized, handwritten style.

40

Handwritten musical notation on a three-staff system. The notation includes various notes, rests, and dynamic markings such as *f* and *a*. The notes are written in a stylized, handwritten style.

44

Handwritten musical notation on a three-staff system. The notation includes various notes, rests, and dynamic markings such as *f* and *a*. The notes are written in a stylized, handwritten style.

47

Handwritten musical notation on a three-staff system. The notation includes various notes, rests, and dynamic markings such as *f* and *a*. The notes are written in a stylized, handwritten style.

50

Handwritten musical notation on a three-staff system. The notation includes various notes, rests, and dynamic markings such as *f* and *a*. The notes are written in a stylized, handwritten style.

54

57

60

63

67

71

75

78

78

82

82

87

87

90

90

94

94

99

99

102

107

110

G2. (English) Galliard - 7F10C A4B4C8

D-D1 M 297, p. 90

1

9

B1b. Untitled - AA4

F-Pn Res. F.993, f. 3r

1

a

8

a

a

13

16

a

19

22

HU1. The h(u)nte yis vppe - A8 transposed up a tone

US-Ws V.a.159, f. 12r

1

HU2. The English Huntsuppe by John Whitfelde - A8B5x2

GB-Lbl Eg.2046, f. 32r

1

8

15

21

C6. Susann(e un jour Lassus) del Cavagliere - 7D

I-COc 1.1.20, ff. 58v-63r

[illegible]

1

[illegible]

9

14

[illegible]

19

24

The musical score for 'The Rose Tree' is presented in a system with five staves. The first staff contains the melody, which begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with a mix of eighth and quarter notes. The second staff is a bass line, starting with a bass clef and a key signature of one flat. The third staff is a tenor line, starting with a treble clef and a key signature of one flat. The fourth and fifth staves are empty, likely for additional instruments or voices. The score is divided into measures by vertical bar lines, and the music is written in a clear, legible font.

29

a	B	B	f B k l k l k B k	l	k	B	f	c	f B f
a	f	B	.	B	.	B	.	.	.
b	a b	b	f	f	B				
c	.	.	f	f	B				
	B								
				B	k				

34

39

Handwritten musical notation system 39. It consists of five staves. The first staff contains rhythmic symbols (vertical lines and flags). The subsequent staves contain letters (f, e, c, e, a, d, f, b, g, h) and dots, likely representing a cipher or shorthand notation. The system is divided into five measures.

39

44

Handwritten musical notation system 44. It consists of five staves. The first staff contains rhythmic symbols. The subsequent staves contain letters (f, g, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and dots. The system is divided into five measures.

44

49

Handwritten musical notation system 49. It consists of five staves. The first staff contains rhythmic symbols. The subsequent staves contain letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and dots. The system is divided into five measures.

49

54

Handwritten musical notation system 54. It consists of five staves. The first staff contains rhythmic symbols. The subsequent staves contain letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and dots. The system is divided into five measures.

54

59

Handwritten musical notation system 59. It consists of five staves. The first staff contains rhythmic symbols. The subsequent staves contain letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and dots. The system is divided into five measures.

59

65

Handwritten musical notation system 65. It consists of five staves. The first staff contains rhythmic symbols. The subsequent staves contain letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and dots. The system is divided into five measures.

65

70

Handwritten musical notation system 70. It consists of five staves. The first staff contains rhythmic symbols. The subsequent staves contain letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and dots. The system is divided into five measures.

70

76

76

81

81

88

88

94

94

99

99

105

105

111

111

[illegible]

116

121

G3ab. Gagliarda Englesa - 7F A4B8AA4B8

D-LEm II.6.23, f. 32r & D-LEm II.6.15, pp. 232-233

1

[illegible]

8

15



δ	δ	ϵ	δ	a	ϵ	δ	δ	a	δ	δ	
δ	δ	δ	a	b	δ	a	δ	δ	a	b	δ
a	a		a	a		ϵ	a		a	a	
	a		ϵ	a			a		ϵ	a	
		δ				δ	ϵ	a			

22