

LUTEZINE TO LUTE NEWS 104 (DECEMBER 2012): THE WALSINGHAM TUNE



This Lutezine contribution explores lute music based on the melody known as ‘Walsingham’ or ‘As I went to Walsingham’, one of a family of related tunes.¹ The Shrine of our Lady in the village of Walsingham, halfway between Norfolk and King’s Lynn in the county of Norfolk in the UK, dates back to 1061 when Richeldis de Faverches, a Saxon noblewoman, had a vision in which the Virgin Mary showed her the house in Nazareth where Gabriel had announced the news of the birth of Jesus and asked her to build an exact replica of the house. The original shrine was destroyed in 1538 during the Reformation, but Walsingham has been a place of pilgrimage until the present day [see present statue of Our Lady of Walsingham with infant Jesus above].² The tune associated with pilgrimage to Walsingham, characterised by a rising and falling 5-note melodic phrase in the first two bars repeated at the same pitch in the third and fourth bars, is recorded in a 16th-century ballad manuscript,³ and became the subject of sets of variations and quotations in music for lute and other instruments in the late 16th and early 17th centuries.

Different versions of five lute solos are included here. N° 1 is a Galliard by John Dowland [DowlandCLM n° 31] for 6-course lute that opens the first strain with the Walsingham tune, and the two known versions, both untitled, are edited here [n° 1a & 1b]. N° 2 includes all seven sets of lute variations on the Walsingham tune (n° 2a-g):⁴ an anonymous setting as well as those ascribed to John Marchant,⁵ John Dowland, Francis Cutting, John Johnson, Anthony Holborne and Edward Collard, all side-by-side so we can compare them. All are known from a single source each, except Cutting’s and Collard’s settings, found in four and three closely concordant versions, respectively, one of each is reproduced here.⁶ The variations for lute, lyra viol, cittern, keyboard (including settings by William Byrd and John Bull) or mixed consort are mainly titled ‘Walsingham’, or in some cases ‘As I went to Walsingham’. Poulton considered that Dowland’s set ‘is far less satisfactory’ and queries ‘whether this is Dowland below his normal form’, or whether it was copied from a poor source.⁷

N° 3 is a Galliard ascribed to Gregory Huwet in eleven

of the 29 versions, all reproduced here.⁸ A huge variety of distinct settings all based on the same three strains, in four different keys, suggest that either Huwet composed it and others made their own arrangements, including Tobias Khun (n° 3p & 3q), John Dowland (n° 3g & 3k), and Zsijj, (n° 3x), going by other ascriptions, or else Huwet was celebrated only for making an arrangement of an existing Galliard. It has been linked with the Walsingham tune, despite the fact that, unlike the English form of the tune, the 5-note melody in bars 1 and 2 is repeated a tone higher in bars 3 and 4 in all the 27 of the continental versions and *Walsingham* does not appear in any of the titles. In fact, although two continental versions refer to it as from England (n° 3c & 3w), it is curious that only two, closely concordant, versions are found in English sources (n° 3a & 3b). One of these is titled *As I went to Walsingham* and remarkably the opening has been changed from the continental form (begins on g² in the G minor versions), to fit the Walsingham tune (begins on b flat²). Furthermore, the second bar of n° 3a is the same unusual figuration as the first of Dowland’s variations (n° 2c), and it’s tempting to speculate that it was Dowland himself who modified Huwet’s Galliard on his return to England after spending time with Huwet on the continent. In addition, two versions of the continental form of Huwet’s Galliard (n° 3i & 3k), both in the Königsberg lute book, are ascribed to Dowland. One has the three strains without divisions, and the other is an elaborate set of divisions which are corrupt and incomplete largely lacking rhythm signs and bar lines but a reconstruction has been attempted here. So are these two versions Dowland’s own arrangements of Huwet’s Galliard made while they were together courts in Wolfenbüttel or Hesse? Although omitted by Poulton, it is suggested that the settings of Huwet’s Galliard ascribed to Dowland could be added to the Dowland’s works.

N° 4 is another Galliard using the same tune as Huwet’s in the first strain. Fourteen versions are known and edited here, mostly in Italian tablature and in Italian sources. Most settings are anonymous, although versions in the Hainhofer lute book are ascribed to the Roman lutenist Laurencini, the French lutenist Vausmenil and Bofart (presumably Valentin Bacfark) as well as an unnamed Jew (un ebreo), all distinct enough to suggest that these composers made their own arrangements of an existing Galliard. It seems likely to be coincidence that the opening melody of the first strain of this Italian Galliard is similar to the tune associated with the Shrine in Walsingham in England. And it follows that the Galliard that Huwet composed or arranged could have been based on the tune found in the Italian Galliard, and that he was unaware of similarity to the English Walsingham tune, possibly until Dowland pointed it out! N° 5 is another triple time lute solo that uses the Italian tune in the first strain.

Worklist⁹

Galliard - John Dowland

1a-JD31. GB-Cu Dd.2.11, f. 82v untitled - John Dowland [DowlandCLM 31]¹⁰

1b-JD31. GB-Cu Dd.5.78.3, f. 37r J:D. - John Dowland

Variations on the Walsingham Tune

G minor

2a. GB-Cu Dd.9.33, f. 21r *Walsingham* - anon

2b. GB-Cu Dd.9.33, ff. 26v-28r *Walsingham Marchannt* - John Marchant

2c-JD67. GB-Cu Dd.9.33, ff. 67v-68r *Walsingham Jo Dowland* - John Dowland [DowlandCLM 67]

F minor

- 2d. GB-Gu Euing 25, ff. 43v-44r untitled - Francis Cutting
GB-Cu Dd.2.11, f. 96r *Fr. Cutting* [CuttingB 48i]¹¹
GB-Cu Dd.5.78.3, ff. 50v-51r F: C.
Barley 1596, sigs. D2r-D3r *Walsingham made by Francis Cutting / Walsingame by. Fr.C.* [orpharion, CuttingB 48ii]
- 2e. GB-Cu Dd.2.11, f. 98r *Jo Johnson* - John Johnson
[JohnsonB 34]¹²
- 2f. GB-Cu Dd.5.78.3, f. 12r *A. H.* - Anthony Holborne
[HolborneS 58]¹³
- 2g. GB-WPforester welde, ff. 9v-10r *As I went to Walsingham*
Mr Collard - Edward Collard
GB-Cu Add.3056, f. 9v untitled
GB-Cu Dd.2.11, ff. 96v-97r *Collard*

Galliard - Gregory Huwet

G minor

- 3a. US-NHub Mus.Dep.1, f. 17r *As I wente to walsinghame*
- 3b. GB-Cu Dd.2.11, f. 29r Untitled
- 3c. DK-Kk Thott 841,4o, f. 110r *Galliarda Anglica*
- 3d. D-KNh R.242, f. 129v *Galliarda Gregoris*;
- 3e. LT-Va 285-MF-LXXIX, f. 42r NB
- 3f. D-LEm II.6.15, pp. 212-213 *Galliarda 33 Gregorij: Huwet*
- 3g. B-Bc S 26.369, ff. 15v, 12r, 13r *Galliarde Monsieur Gregorij*
- 3h. S-B 2245, ff. 5v-6r *Galliarda Gregorij*
- 3i. LT-Va 285- MF-LXXIX, f. 66r *Galliarda Dulandi*
- 3j. D-LEm III.2.26, f. 8r *Galliarda Gregorij* [4 bar fragment]
- 3k. LT-Va 285-MF- LXXIX, f. 24r *Johan Doulandt Galliard*
- 3l. D-Ngm 33748.I, ff. 69v-70r *Tertius Modus*
- 3m. Rude 1600, sigs. hh2r-hh2v 97 [index: *Gagliarda G.H.*]
- 3n. D-BAU Druck 13.4^o85, f. 35r *Galiarda*

D minor

- 3o. D-B 4022, f. 47r untitled
- 3p. D-LEm II.6.15, p. 187 *Galiarda Tobiae Kuhnen*
- 3q. Fuhrmann 1615, pp. 110-111 *Galliarda .3. T K*
- 3r. Rude 1600, sig. gg6v 93a [index: *Galliardae Gregorij Huberti variatio prima*]
- 3s. Rude 1600, sigs. gg6v-hh1r 93b [index: *Variatio secunda*]
- 3t. D-Ngm 33748.I, f. 2v *Galliarda Gregorij*

F minor

- 3u. D-BAU Druck 13.4^o85, f. 33r *Galiard*
- 3v. D-LEm II.6.23, ff. 36v-37r untitled [last 6 bars absent - reconstructed based on BAU p. 33]
- 3w. A-Lla Hs.475, f. 95r *Galliarda Englessa*
- 3x. D-Ngm 33748.I, f. 68v *Galiarta Zasij*
- 3y. D-Ngm 33748.I, f. 69r *Galiarda Secundus Modus*
- 3z. D-B Mus.40141, f. 61r *Galliarda Gregorij*
- 3aa. D-Ngm 33748.I, f. 14v *Gall: Gregorij*

C minor

- 3bb. D-K K.16a.6745qu., f. 12r *Galliarde*
- 3cc. I-Gu M.VIII.24, ff. 119v-120r *Gagliard Angl*

Galliarda F minor

- 4a. PL-Kj Mus.40032, p. 323 *Galliarda Romana*
- 4b. I-Fn Gal 6, p. 269 *Galliarda*
- 4c. B-Bc mus.16.663, f. 8r untitled
- 4d. US-BE 757, f. 20v *Una Gallarda di un ebreo*
- 4e. D-Ngm 33748.I, ff. 17v-18r *Galliarda*
- 4f. Besard 1603, f. 111v *Galliarda*
- 4g. US-BE 761, f. 6v untitled
- 4h. D-W Guelf. 18.8/VI, ff. 181v-182r *Gagliarda francese molto gioconda m: de Vaumenij* [CLFVau 2]
- 4i. NL-DHnmi 28 B 39, f. 113r untitled
- 4j. D-W Guelf. 18.8/VI, ff. 183v-184r *Gagliarda Bella Laurencini* [Carlone-Lorenzino 30]
- 4k. CZ-Pnm G.IV.18, ff. 116v-117r *Galliarda*

- 4l. GB-HAdolmetsch II.B.1, ff. 6v-7r *Galliarde*
- 4m. D-W Guelf. 18.8/VI, f. 187v *Gagliarda Bocfart, Hungary*
- 4n. D-W Guelf. 18.8/VI, ff. 184r-184v *La medesima in un altro tono* [G minor] [Carlone-Lorenzino 31]

Piece in 3:4

5. PL-Kj 40159, f. 11r *Allerschonstes bilt erzeyg*
*John H Robinson, November 2012*¹⁴

¹ Claude M. Simpson *The British Broadside Ballad and its Music* (New Brunswick: Rutgers University Press, 1966), pp. 741-743 'Walsingham'; John M. Ward *Music for Elizabethan Lutes* vol. 1 (Oxford, Clarendon Press, 1992), pp. 100-101 [fn 306].

² See <http://www.walsingham.org.uk/>

³ Shirburn Castle MS 119 D 44, f. 216r *Mr Attowel's Jigge ... To the tune of Walsingham*, see Andrew Clarke *Shirburn Ballads 1585-1616* (Oxford, Clarendon Press, 1907), pp. 244-254 No. LXII *As I went to Walsingham* ['As I went to Walsingham, to the shrine, with speede ...'].

⁴ Settings for lute: GB-Cu Dd.5.20 f. 19r untitled; GB-Cu Nn.6.36, f. 19r untitled; GB-Cu Nn.6.36, ff. 20v-21r untitled; GB-Lbl Add.15118, f. 32v *Walsingham*; S-N 9096-3, no. 3 *Walsingame*; Corkine 1612, sigs. H1v-H2r *Walsingham*. Keyboard: F-Pn Rés.1185, pp. 217-241 *walsingame*; GB-Cfm Mus.168, pp. 1-10 *Doctor Jhon Bull*; GB-Cfm Mus.168, pp. 129-132 *Walsingham / William Byrd*; GB-Lbl Add.30486, ff. 2r-6v *As I went to walsingham: mr Birde: / Mr Birde*; GB-Lbl Mus.1591, f. 135r *have with you: to walsingame: / maister: w: birde: have wt you to walsingame*; GB-Lbl RM.23.1.4, ff. 74r-79v *As I went to walsingham: / Mr Doctor Bull*; GB-Lbl RM.24.d.3, ff. 39v-46r *As I went to Walsingham: Mr Bird*; GB-Och Mus.1113, pp. 203-208 *Walsingham / Dr John Bull*. Mixed consort: Dd.14.24, ff. 45v-46r untitled [cittern]; Dd.5.21, f. 10r *Walsingham gall: [recorder]*; Dd.5.20, f. 6v R.Reade [bass viol]. Voice: Camphuysen 1647, p. 100 *J menschen sterren, in sich selven*.

⁵ See tablature supplement to *Lute News* 47 (September 1998), addenda in *Lute News* 49 and 53, and Lute Society Tablature Sheet A7: 'The Complete Lute Solos of Mathias Mason and John Marchant', n° 2. John M. Ward 'Apropos: The British Broadside Ballad and Its Music' *Journal of the American Musicological Society* of xx/1 (1967), pp. 79-83 [fn 15] drew attention to the fact that Marchant's setting is really a set of 12 variations on the 8-bar ground [B^bB^bB^bFDGD] used for the variation sets, but hardly features the Walsingham tune [only in variations 1, 2 and 5].

⁶ **2a.** anon: six variations of 8 bars; **2b.** Marchant: twelve of 8 bars; **2c.** Dowland: seven of 12 bars; **2d.** Cutting: seven of 8 bars in all versions; **2e.** Johnson: five of 12 bars; **2f.** Holborne: one of 12 bars; and **2g.** Collard: two of 8 bars and five of 12 bars [in this and the version in Dd.2.11, and one variation of 8 bars plus 3 variations of 12 bars in the Add.3056 version]. The titles to the tablature also include details of the tuning of any diapasons [all in viel ton/renaissance tuning].

⁷ Diana Poulton *John Dowland* (London, Faber, 1972/R1982), pp. 171-172.

⁸ See John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* x (1977), pp. 95-96 including cognates for keyboard: D-ZW w.s., p. 122 *Galliard Gregorij*; I-Tn Foà 7, ff. 82v-83r *Gagliarda Englese*, S-Sk 1, f. 33r *Galyard Imperiali*; and see tablature supplement to *Lute News* 39 (September 1996) and 40 (December 1996) *The Complete Lute Solos of Gregory Hewet* and Lute Society Tablature Sheet A5 and *Collected Lute Solos by Gregory Hewet* (Lübeck: TREE Edition, 1998), no 7 [includes n° 3a,c,l,o,s & w and 4f & j here]. It is hoped that a thorough study of the relationships between the versions of Huwet's Galliard [e.g n° 3f = 3m, and n° 3x = 3z] will follow by this initial investigation at some stage.

⁹ Note that this Lutezine supplement includes two more items in the series of complete settings of the Lute Music of John Dowland, as n° 1a/b are DowlandCLM 31 and n° 2c is the unique version of DowlandCLM 67.

¹⁰ Diana Poulton and Basil Lam (eds.) *The Collected Lute Music of John Dowland* (London, Faber, 1974, reprinted 1978 & 1981).

¹¹ Jan Burgers (ed.) *Francis Cutting Collected Lute Music* (Lübeck, Tree Edition, 2002).

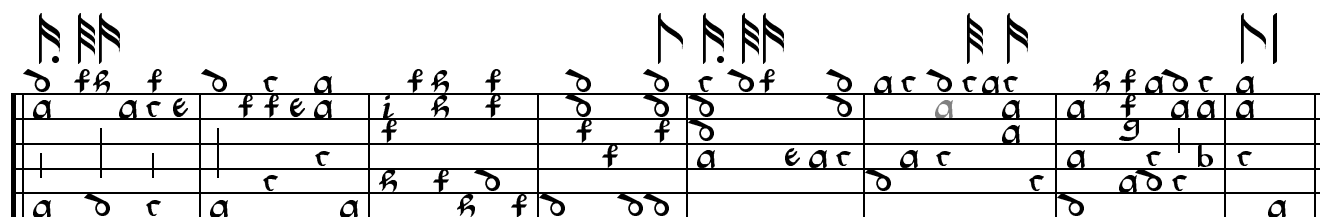
¹² Jan Burgers (ed.) *John Johnson Collected Lute Music* (Lübeck, Tree Edition, 2001).

¹³ Rainer aus dem Spring *Anthony Holborne Music for Lute and Bandora* (Albury, Lute Society Editions, 2001). Cittern solo: Holborne *The Ciththarn Schoole* 1597, sig. C3v *As I went to Walsingham*

¹⁴ Addendum to tablature supplement to previous Lutezine, with *Lute News* 103: *Complete Preludes of Hans Judenkünig, Hans Gerle and Hans Newsidler*. It was not explained that there is no music missing in Gerle Priambel 8a and 8b, and that the staves of these two concordant items are lined up to aid comparison, so that the empty bars are absent in one or other version - just play straight across the gaps. Also the matching sections of Gerle Priambel 3 and Newsidler Preamble 12 were not detailed: [Gerle followed by Newsidler] bars 13-19 = 127-132; 40-46 = 134-143; 115-121 = 153-158; 129-132 = 176-179; 214-219 = 162-173.

1a-JD31. Untitled - John Dowland - DowlandCLM 31 - 7F

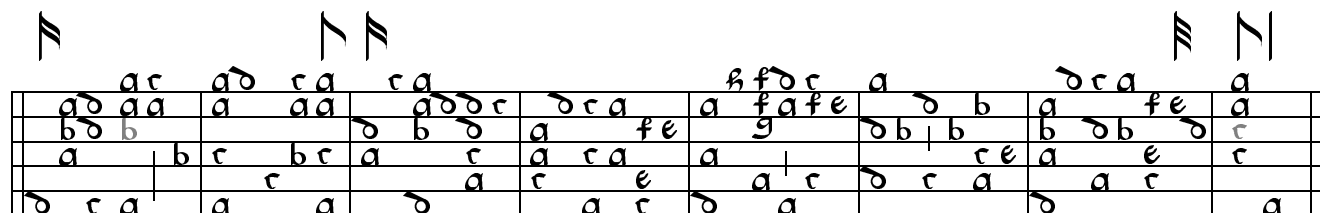
GB-Cu Dd.5.78.3, f. 37r



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9



17 a

1b-JD31. Untitled - 6c

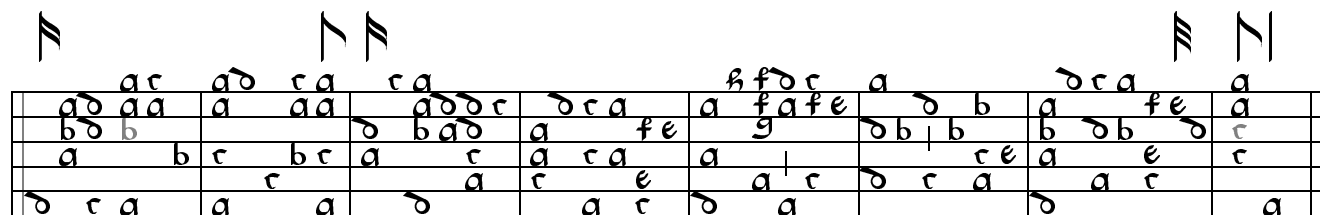
Dd.2.11, f. 82v



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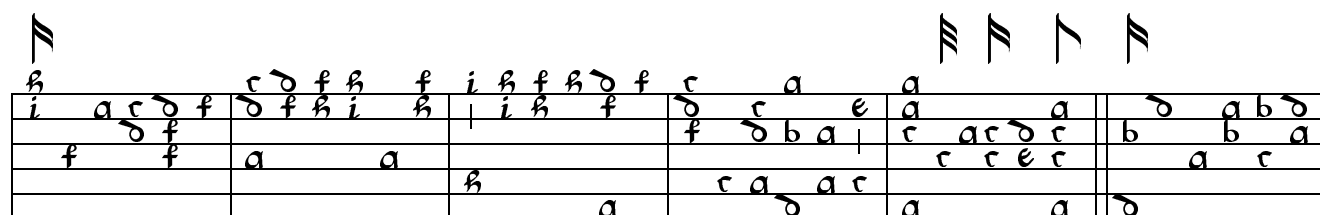
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a

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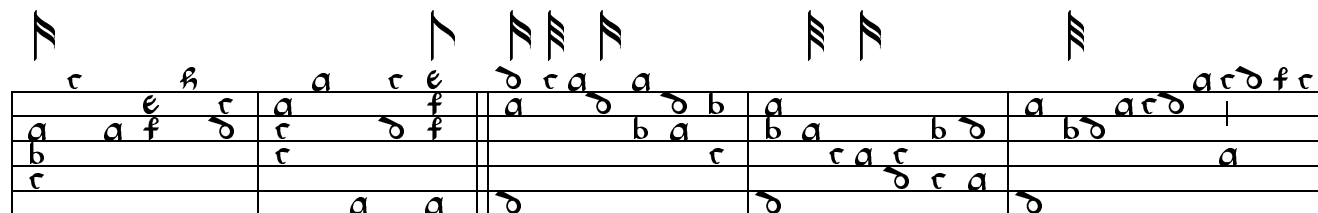
2b. Untitled - John Marchant - 6c

GB-Cu Dd.9.33, ff. 26v-28r

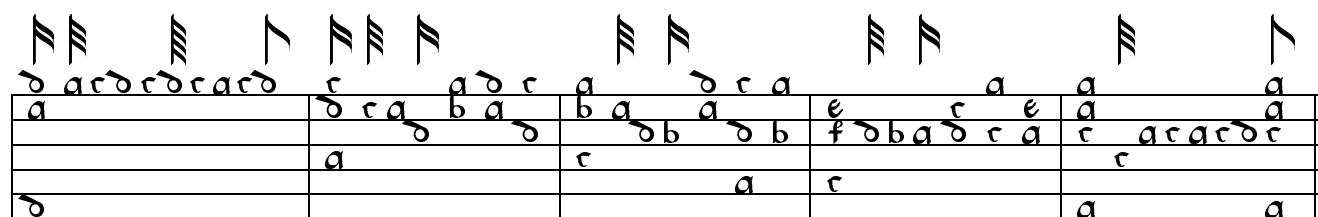




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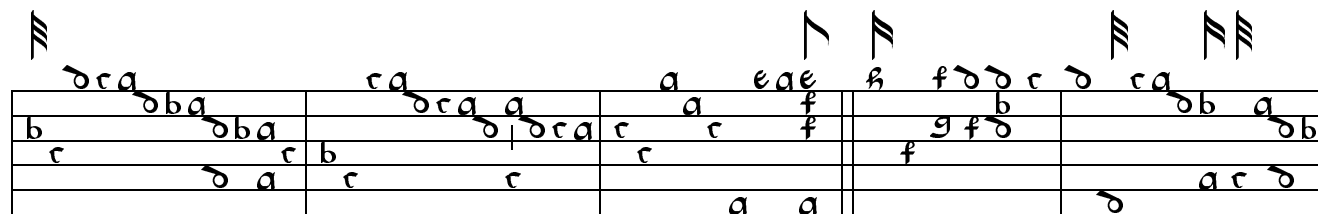
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67



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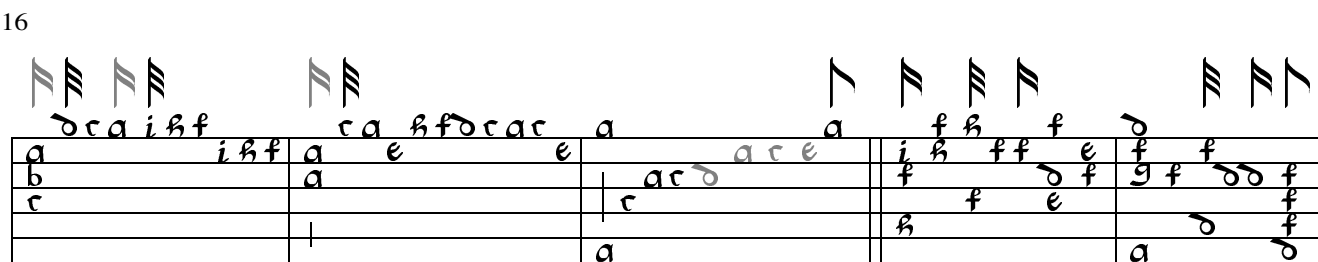
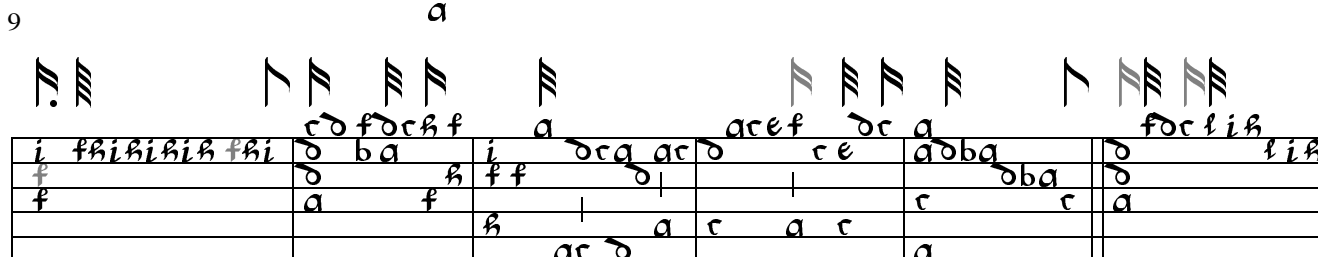
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2d. Untitled - Francis Cutting - 6c

GB-Gu Euing 25, ff. 43v-44r

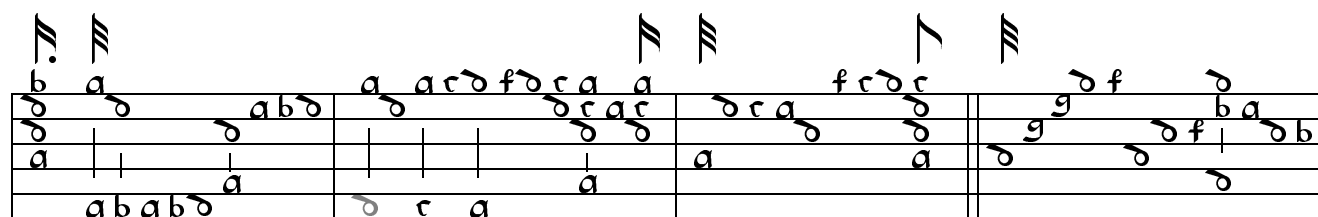
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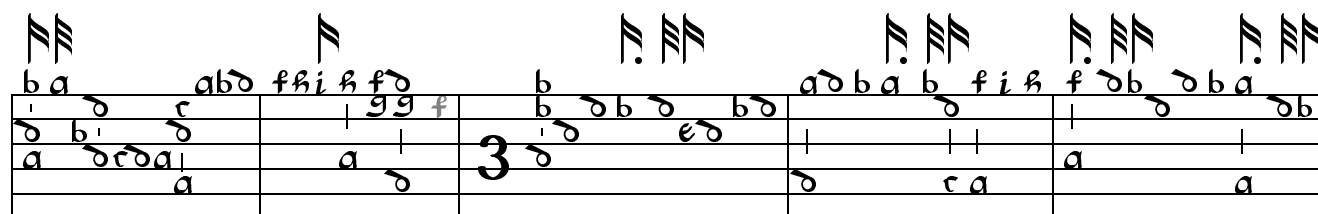
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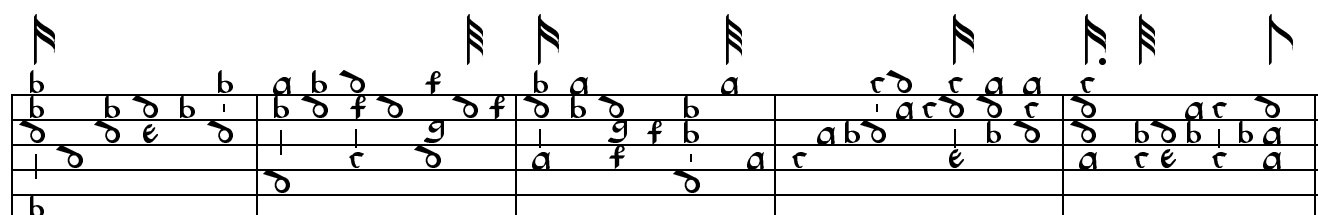
30



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44



49



54

2e. Untitled - John Johnson - 6c

GB-Cu Dd.2.11, f. 98r

A musical score for the song 'The Rose Tree'. The score is written for four voices: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is simple and repetitive, with the lyrics 'The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree' repeated throughout. The score is presented in a standard musical notation format with a grand staff and four individual staves for each voice part.

1

The musical score for 'The Rose Tree' is presented in a system of five staves. The first staff contains the melody, which is a simple tune in G major. The second staff contains the lyrics, which are in German. The third staff contains the lyrics in English. The fourth and fifth staves contain the lyrics in French. The score is written in a simple, clear style, with the notes and lyrics clearly legible. The lyrics are written in a Gothic script, which is a common style for early printed music.

8

Musical score for "The Rose Tree" featuring a vocal line and a guitar accompaniment. The score is in 3/4 time and consists of 12 measures. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The guitar accompaniment is written on a single staff with a treble clef and a key signature of one flat. The melody is simple and catchy, with a repeating pattern of eighth and quarter notes. The guitar accompaniment provides a rhythmic and harmonic foundation for the melody.

15

22

28

Handwritten musical score for "The Rose Tree". The melody is written on a five-line staff. The notes are: a, a, b, d, a, f, d, b, g, f, d, b, a. The score is divided into two systems by a double bar line. The second system continues the melody with notes: g, g, g, g, f, f, b, b, d, d, b, b. The lyrics are written below the notes.

33

[illegible]

39

44

49

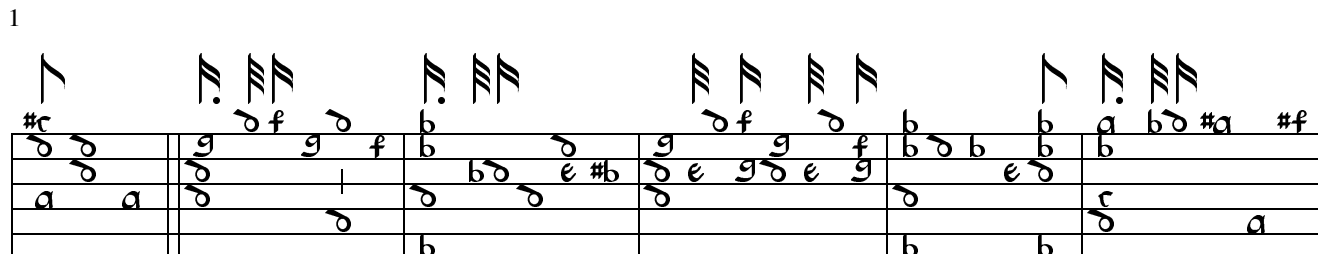
55

2f. Untitled - Anthony Holborne - 7F

GB-Cu Dd.5.78.3, f. 12r

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7



3a. As I wente to Walsinghame - 6c

US-NHub Mus.Dep.1, f. 17r



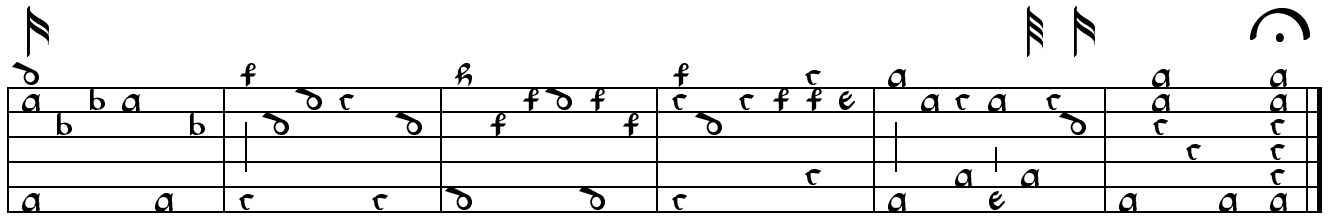
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3b. Untitled - 6c

GB-Cu Dd.2.11, f. 29r

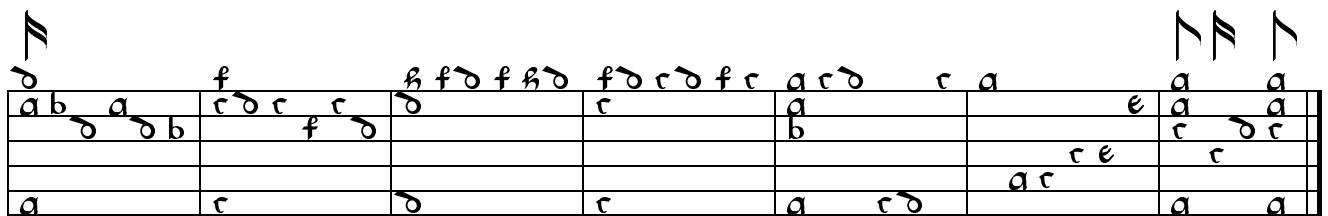
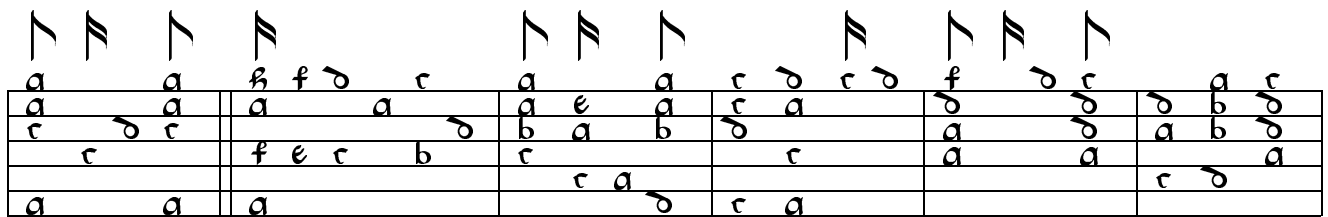
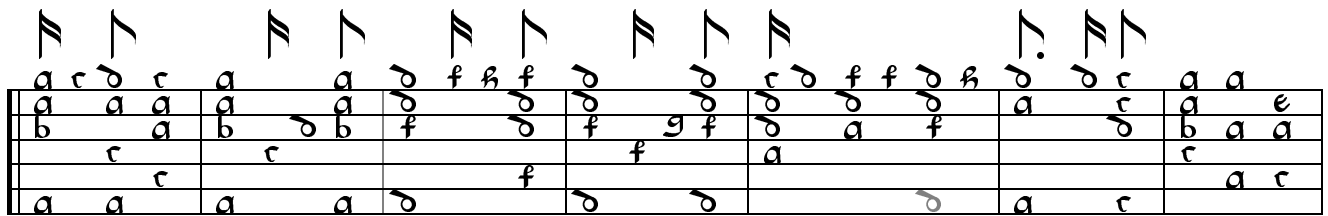


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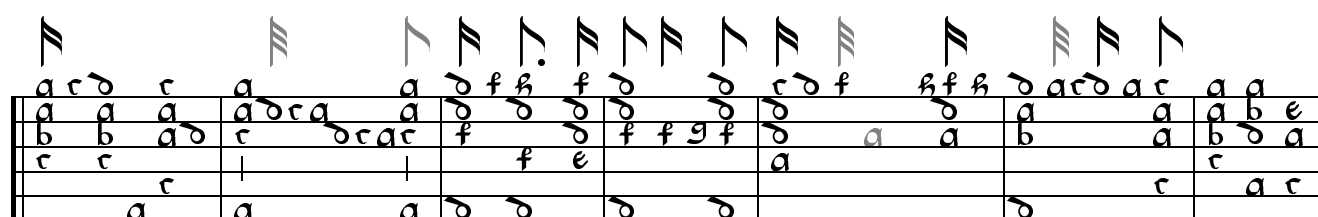
3c. Galliarda Anglica - 7F

DK-Kk Thott 841,4o, f. 110r



3d. Galliarda Gregoris - 7F

D-KNh R.242, f. 129v



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a a



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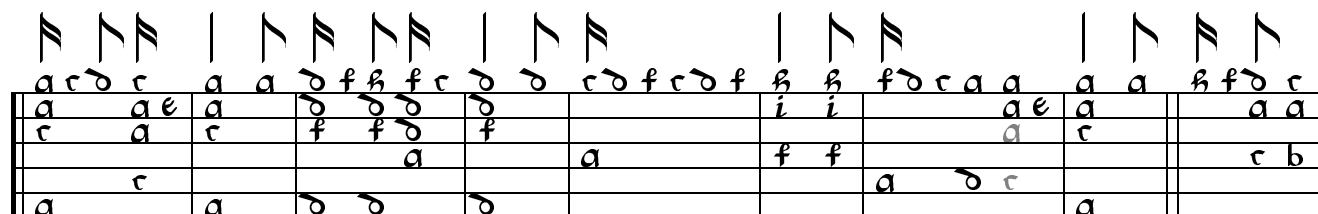
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17

3e. Untitled NB - 6c

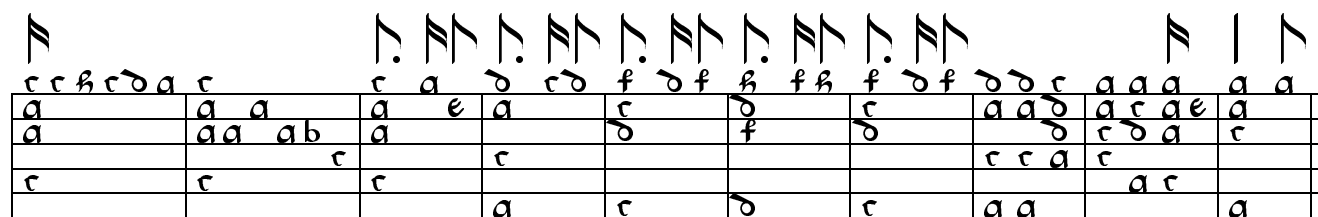
LT-Va 285-MF-LXXIX, f. 42r



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10



19

3f. Galliarda Gregorij Huwet - 7F

D-LEm II.6.15, pp. 212-213

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3h. Galliarda Gregorij - 7F9D

S-B 2245, ff. 5v-6r

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25

3i. Galliarda Dulandi - 6c

LT-Va 285-MF-LXXIX, f. 66r

[illegible]

1

A		A	B	F	D	C		A		A		C	D		F	B	F	D	C	A		A	C	A	C	D	C	D	F		
A		A	F	A	A			A	A	A		A	A	C	D	B	F	D				D									
C	D	C	F			D		B	A	B		A						D													
	C			C	B			C	B				C				A		A												
A		A	B						C	A				D								C	E								

8

Example 6

14

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

21

3j. Galliarda Gregorij - 7F8D10Bflat

D-LEm III.11.26, f. 8r

[illegible]

1

G A B C	D E F G	A B C D	E F G A
G A B C	D E F G	A B C D	E F G A
G A B C	D E F G	A B C D	E F G A
G A B C	D E F G	A B C D	E F G A
G A B C	D E F G	A B C D	E F G A

6

3k. Johan Dalandt Galliard - 7F8D

LT-Va 285-MF-LXXIX, f. 24r

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31. Galiarda Tertius Modus - 7F

D-Ngm 33748-I, ff. 69v-70r

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13

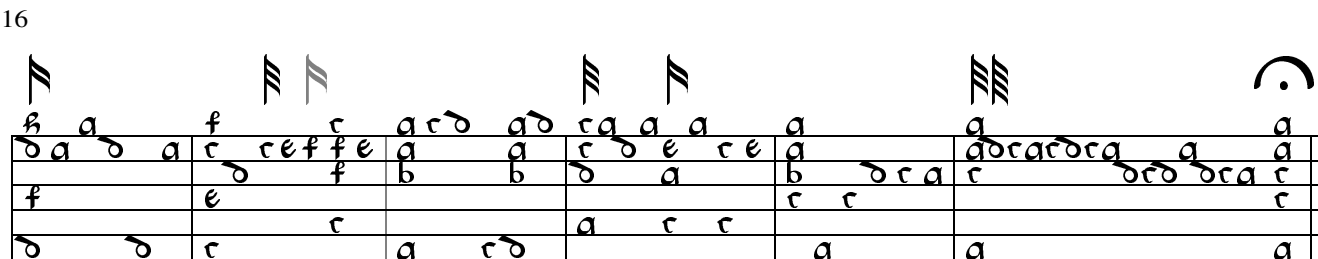
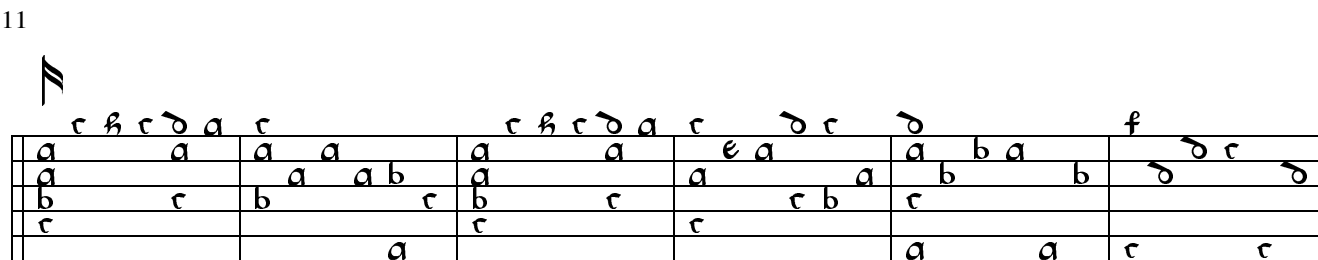
17

21

25

3m. Gagliarda G. H. - 7F

Rude Flores Musicae 1600, sig. hh2r-hh2v



1

8

15

22

30. Galliard - 7F8D

D-B 4022 f. 47r

1 /a a /a

10

20 /a

3p. Galiarda Tobiae Kuhnen - 7D

D-LEm II.6.15, p. 187

1

9 a

17

3q. Galliarda Tobias Kuhn - 7F8D Fuhrmann Testudo Gallo-Germanica 1615, pp. 110-111

1

8

13

19

25

29

35

3r. Galliardae Gregorij Huberti variatio prima - 7D Rude Flores Musicae 1600, sig. gg6v

1

1

5

5

9

9

14

14

19

19

3s. Galliardae Gregorii Huberti variatio secunda - 7D

Rude 1600, sigs. gg6v-hh1r

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

1

[illegible]

6

c	a c	a	b	a		c	a	c f d f
a b d a b ab	a e e e e	a				d	b	e e e
			a c e f					e e
	c	e				c d a c d a		c c

10

δ c a a δ c a	c c c	c δ c	c f δ c	c e c	e	c a	c a	δ c
a δ b b	e f e f	e c e f	e f e	a δ c a	c a	δ c		
c	e e e	e						
c	c c	c	c					

15

21

3t. Galliarda Gregorij - 7F8D9C

D-Ngm 33748 I, f. 2v

1

1

8

8

15

15

21

21

3u. Galiard - 7F

D-BAU Druck 13.4o.85, p. 33

1

8

15

21

3v. Untitled - 7F

D-LEm II.6.23, ff. 36v-37r

1 a a a

8 a a a a



16

a



24

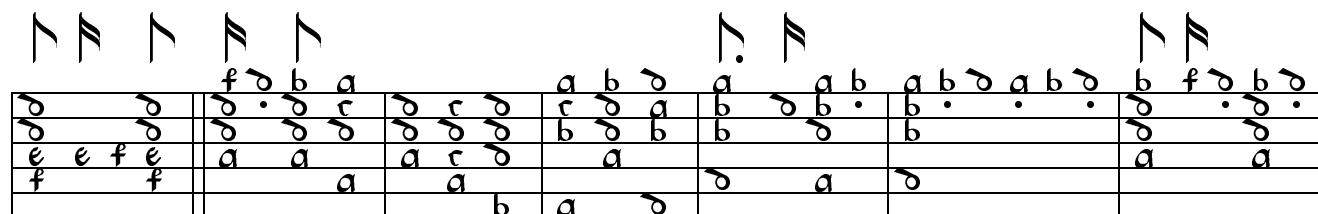
a

3w. Galliarda Englessa - 6c

A-Lla 475, f. 95r



1



8



15



21

3x. Galiarta Zasij - 7F

D-Ngm 33748 I, f. 68v

1 a a

7 a a

14 a a

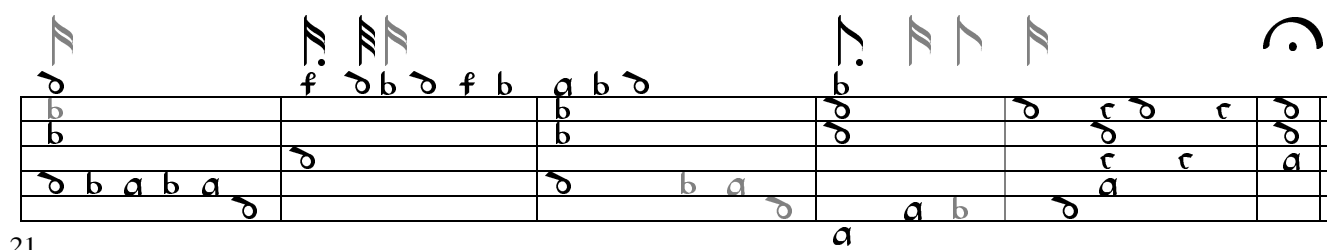
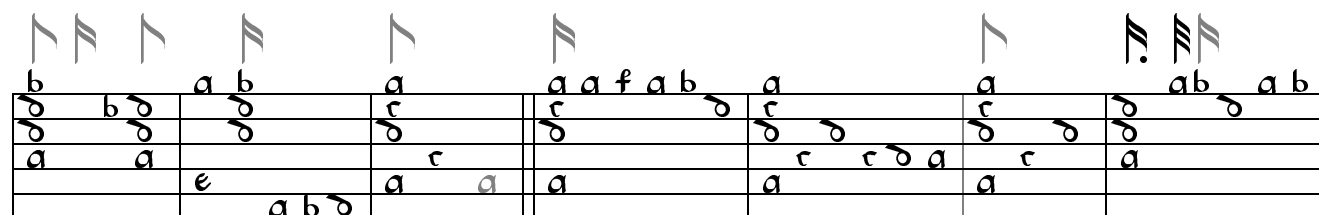
21 a a

3y. Galiarda Secundus Modus - 7F

D-Ngm 33748 I, f. 69r

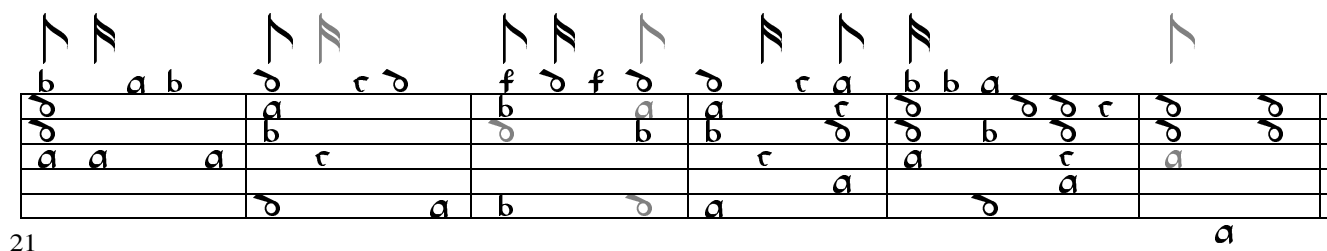
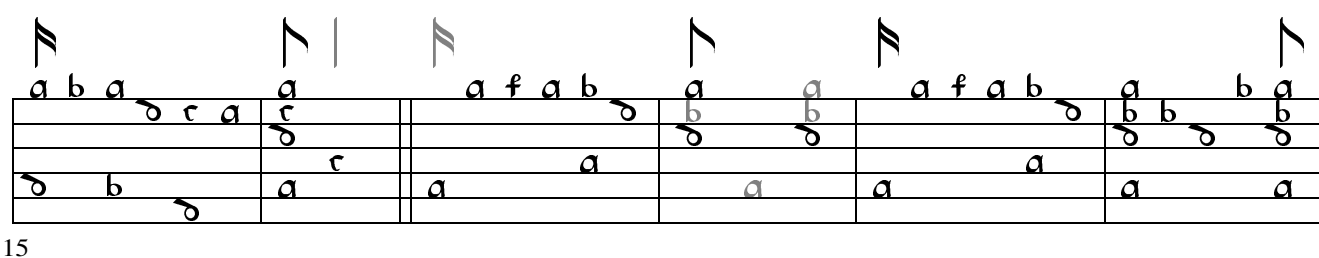
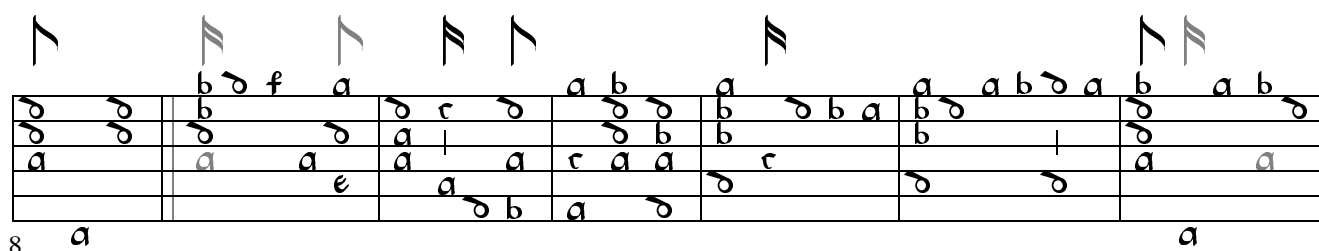
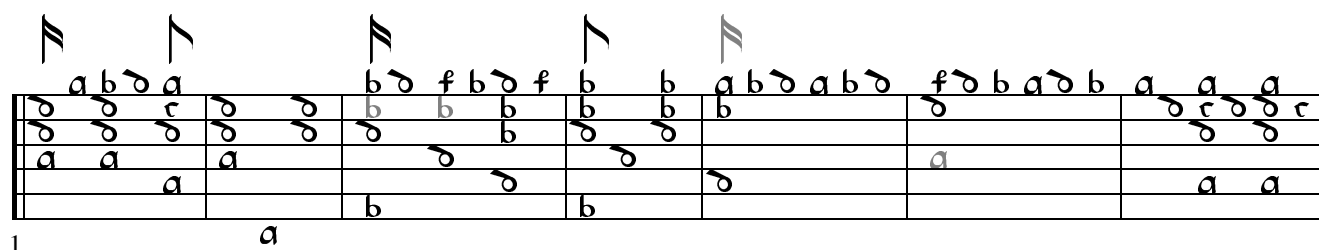
1 a a

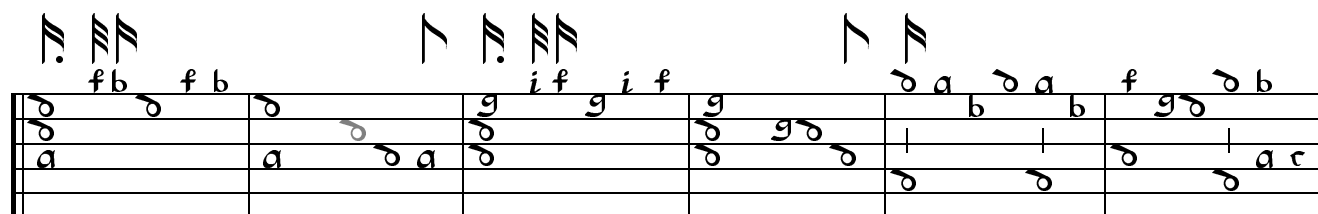
8 a a



3z. Galliarda Gregorij - 7F

D-B Mus.40141, f. 61r

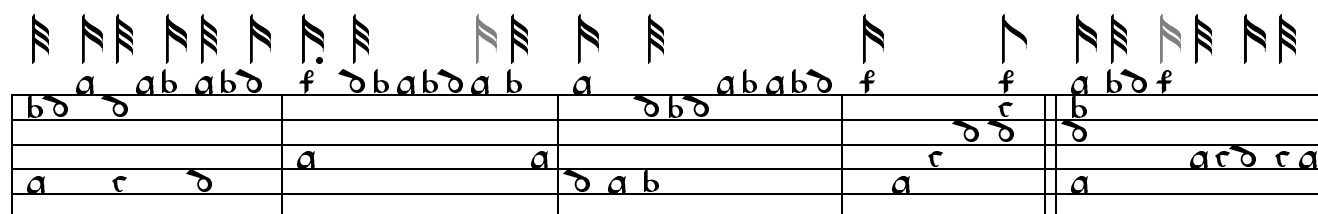




1



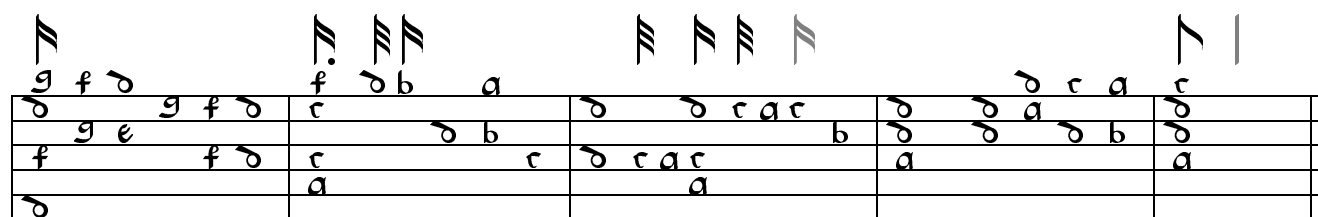
7



13



18



24

3bb. Galliarde - 6c

D-KNu K.16a.6745qu, f. 12r

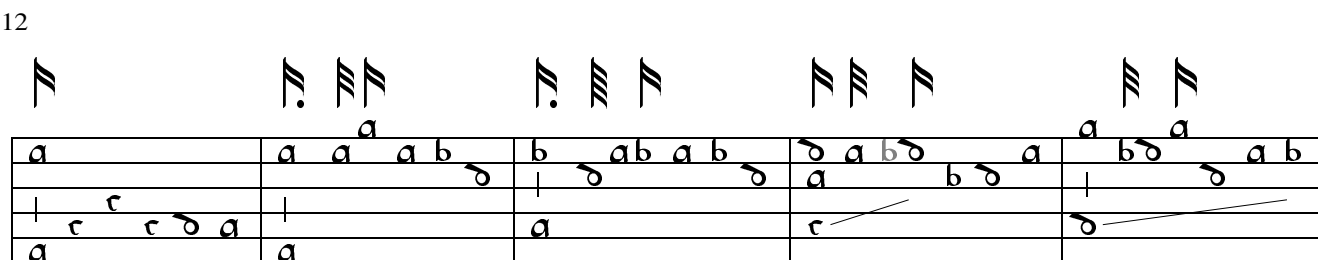
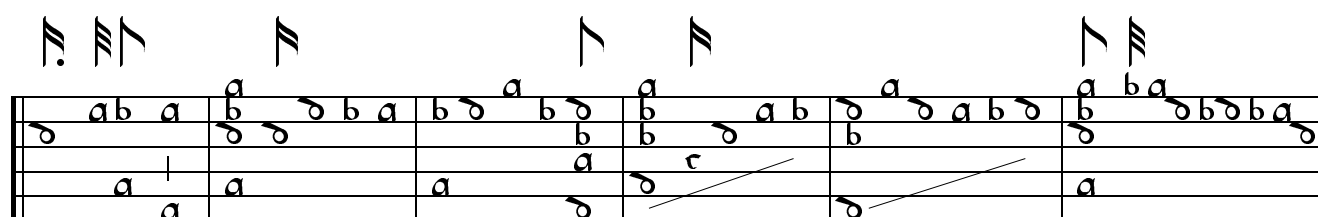
1

7

12

17

22



4a. Galliarda Romana - 7D

PL-Kj Mus.40032, f. 125r p. 323

1

7

16

23

33

41

49

4b. Gagliarda - 7F

I-Fn Gal 6, p. 269

1

9

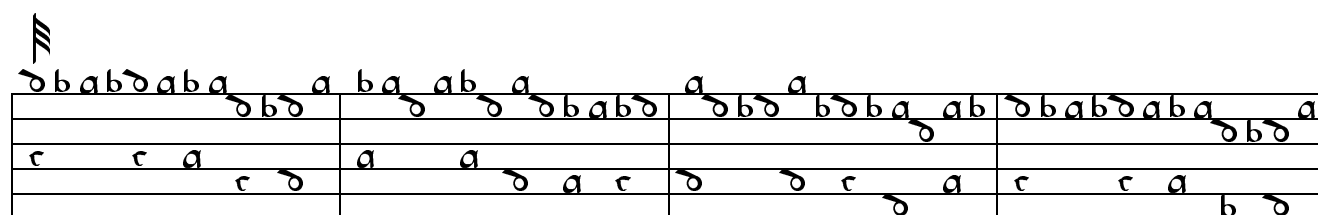
19

29

39

49

59



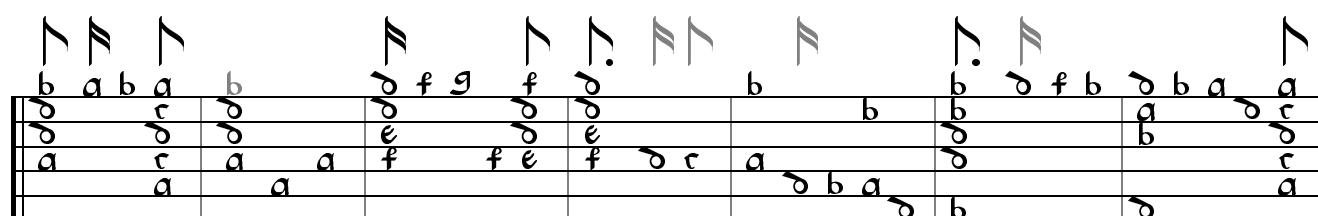
44



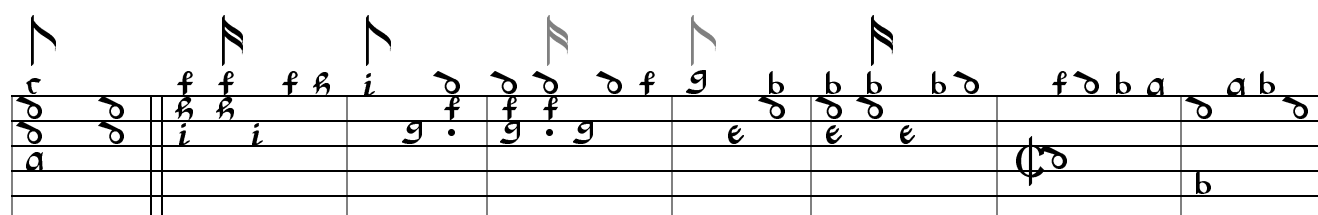
48

4c. Untitled - 7F

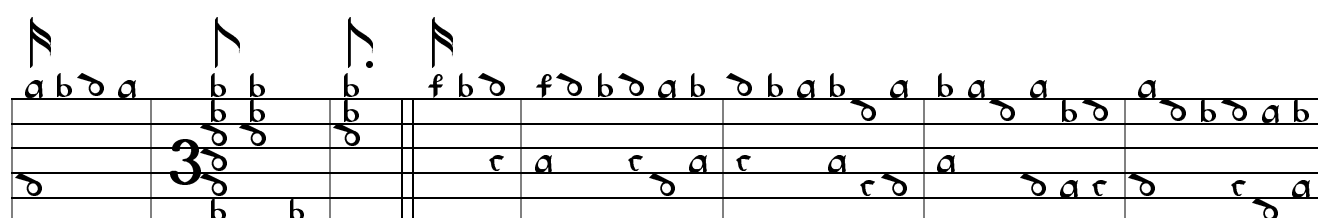
B-Bc 16.663, f. 8r



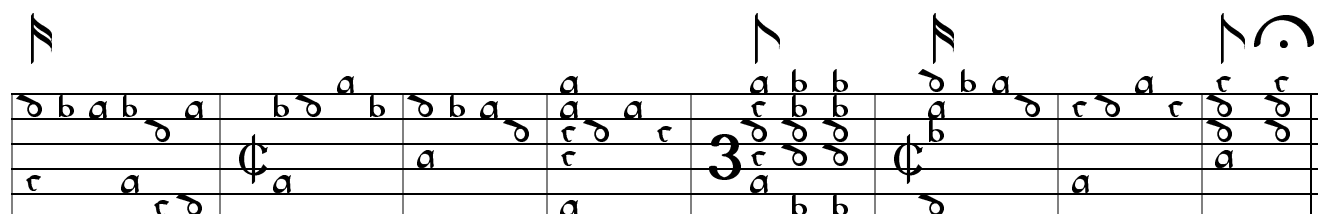
1



8



16



24

4d. Una Gallarda di un ebreo - 7F

US-BE 757, f. 20v

1

8

15

21

4e. Galiarda - 7F

D-Ngm 33748 I, ff. 17v-18r

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music, each with a vocal line and a piano accompaniment line. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written on a grand staff (treble and bass clefs) with a key signature of one flat. The first system is marked with a "1" and the second with an "8", indicating the first and eighth measures of the piece. The music is in a simple, folk-like style with a steady rhythm.

14 a

21

28

34

40

46

1 a a a a a a a a a a a b

a a a a a a a a a a a a

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

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

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

16

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

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

24



27 a

This system contains two staves of musical notation. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing triplets. The second staff is a bass line with a few notes. The system is marked with a measure number '27' and a letter 'a' at the beginning and end.

4g. Untitled - 7F

US-BE 761, p. 12



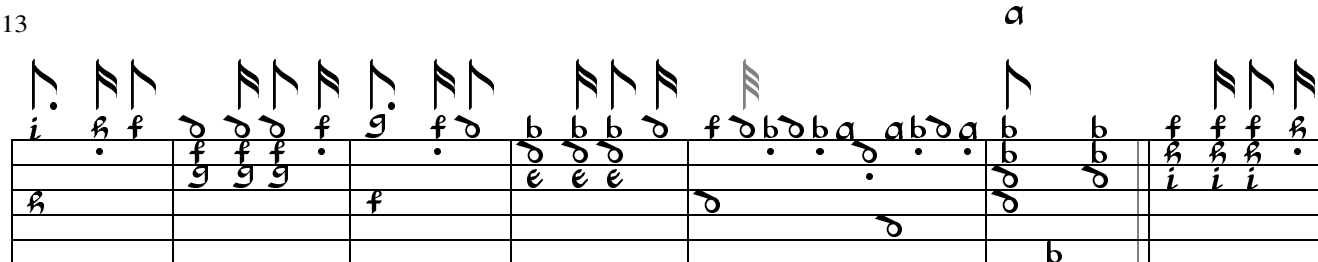
1 a

8 a

15

21 a

This block contains three systems of musical notation, each with two staves. The first system is marked with a measure number '1' and a letter 'a'. The second system is marked with a measure number '8' and a letter 'a'. The third system is marked with a measure number '15'. The fourth system is marked with a measure number '21' and a letter 'a'. The notation includes various note values, rests, and dynamic markings like 'f' and 'i'.



Handwritten musical notation on a four-line staff. The notation includes various rhythmic symbols (vertical strokes with flags) and letter-based notes (a, b, c, d, e, f, g). The notes are arranged in a sequence across the staff, with some notes having flags or beams above them. The staff is divided into measures by vertical bar lines.

45

Handwritten musical notation on a four-line staff, continuing the sequence from the previous block. It features similar rhythmic symbols and letter-based notes, with some notes having flags or beams above them. The staff is divided into measures by vertical bar lines.

52

Handwritten musical notation on a four-line staff, continuing the sequence. It includes various rhythmic symbols and letter-based notes, with some notes having flags or beams above them. The staff is divided into measures by vertical bar lines.

58

5. Allerschonstes bilt erzeig - 7F9D10C

PL-Kj 40159, f. 11r

Handwritten musical notation on a four-line staff, starting with a measure number '1' at the beginning. The notation includes various rhythmic symbols and letter-based notes, with some notes having flags or beams above them. The staff is divided into measures by vertical bar lines.

1

Handwritten musical notation on a four-line staff, continuing the sequence. It includes various rhythmic symbols and letter-based notes, with some notes having flags or beams above them. The staff is divided into measures by vertical bar lines.

9

1 a a a a a a a a a a a a a a a a

10 a a a a a a a a a a a a a a a a

19 f f f f f f f f f f f f f f f f

27 b b b b b b b b b b b b b b b b

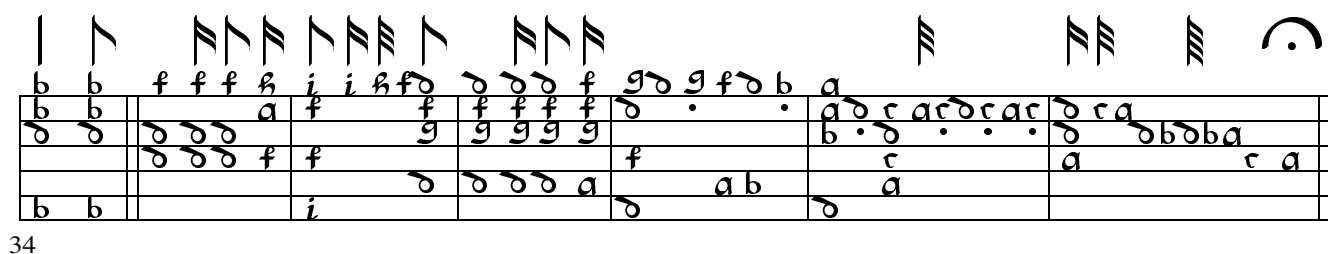
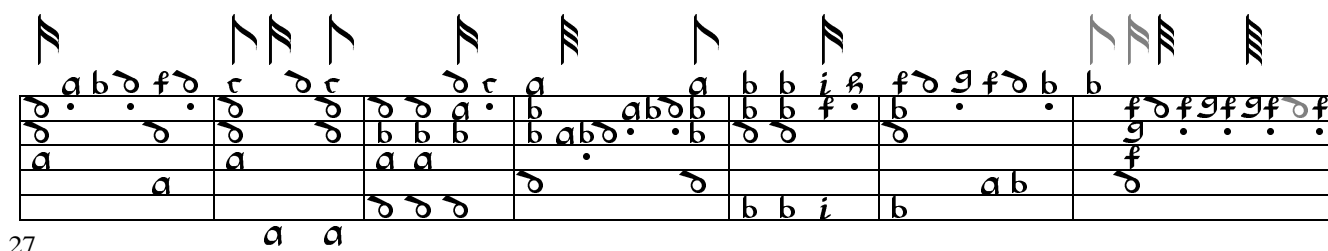
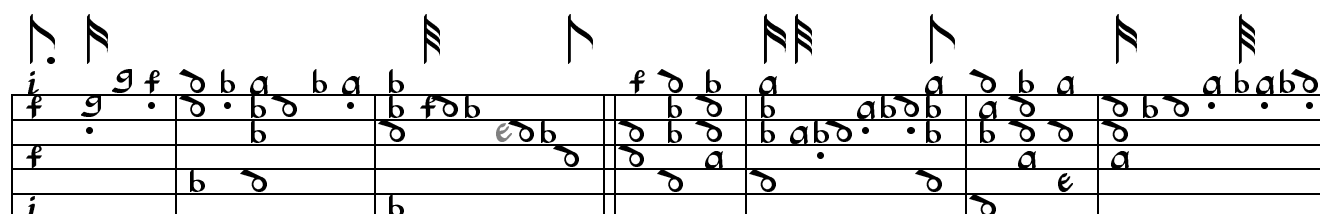
35 a a a a a a a a a a a a a a a a

43 a a a a a a a a a a a a a a a a

49 a a a a a a a a a a a a a a a a

4j. Gagliarda Bella Laurencini - 7F

D-W Guelf. 18.8 VI, ff. 183v-184r 20v-21r



1

7

13

19

25

30

35

4m. Gagliarda Bofart Hungary - 7F

D-W Guelf. 18.8 VI, f. 187v 24v

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The lyrics are written below the staff, and the notes are labeled with letters (a, b, c, d, e, f, g) corresponding to the notes. The score is divided into two systems, each with a repeat sign at the beginning. The first system contains the first two lines of the song, and the second system contains the last two lines. The notes are written in a simple, folk-like style, and the lyrics are written in a simple, folk-like style.

9

17

4n. La medesima - Laurencini? - in un altro tono - ~~D-F~~ Guelf. 18.8 VI, ff. 184r-184v 21r-21v

Musical score for "The Rose Tree" featuring a vocal line and a guitar accompaniment. The score is in 3/4 time and consists of two systems. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The guitar accompaniment is written on a six-string guitar staff with a treble clef and a key signature of one flat. The first system contains the first two lines of the song, and the second system contains the next two lines. The lyrics are written below the vocal staff.

1

[illegible]

7

[illegible]

13

[illegible]

19

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

25

D4 D4 E4 F4	G4 A4 B4 C5	D4 E4 F4 G4	A4 B4 C5 D5	E4 F4 G4 A4	B4 C5 D5 E5	F4 G4 A4 B4	C5 D5 E5 F5
D4 D4 E4 F4	G4 A4 B4 C5	D4 E4 F4 G4	A4 B4 C5 D5	E4 F4 G4 A4	B4 C5 D5 E5	F4 G4 A4 B4	C5 D5 E5 F5
D4 D4 E4 F4	G4 A4 B4 C5	D4 E4 F4 G4	A4 B4 C5 D5	E4 F4 G4 A4	B4 C5 D5 E5	F4 G4 A4 B4	C5 D5 E5 F5
D4 D4 E4 F4	G4 A4 B4 C5	D4 E4 F4 G4	A4 B4 C5 D5	E4 F4 G4 A4	B4 C5 D5 E5	F4 G4 A4 B4	C5 D5 E5 F5

31

[illegible]

36

Commentary: 1a. 3/6 Poulton changed original f6 to d2f5; 5/6 Poulton changed d2 to a2; 6/3 a3 changed to a2 as Poulton; 6/6 Poulton changed a3 to a4; 11/5 Poulton changed a5 to a4; 17/4 c3 changed to b3 as in Poulton; 24/1 c3 added as in Poulton. **1b.** same changes as in 1a. **2a.** 14/1 a7 crossed out and a6 added, but a7 matches same bar at 5/4; 36/7 a7 changed to d7, assuming 7th tuned to D as used at 5/4, 14/1 and 42/1; 24-25 double bar line absent; 47-48 bar line absent. **2b.** 21/5 f5 instead of f3; 21/6 a2 crossed out; 30/7 a6 changed to a5; 32/1 c3 changed to c4; 35/3 d4 added; 67/2 g2 changed to h2; 81-82 bar line 5 after notes to the right; 86/16 a6 changed to a5; 96/16 semibreve changed to minim. **2c.** rhythm signs absent at 4/1, 8/1, 12/1, 19/5, 21/1, 21/4, 22/1, 22/4, 23/1, 33/8, 52/1, 52/7, 53/1, 59/1, 70/5; 7/1 c1 absent, Poulton replaced d2 with c1; 15/1 Poulton changed a4 to f4; h3 changed to f3 as in Poulton; 16/10 g2 changed to f2 as in Poulton; 24-5-8 d2-a1-c1-e1 changed to d3-a2-c2-e2 as in Poulton; 26/1 Poulton changes a6 to d6 without comment; 29/4 e1 changed to i1 not in Poulton; 36/3 minim changed to semibreve; 36-37 double bar line absent; 37/8 scribe changed a2 to d2 Poulton; 38/5 Poulton adds c5; 38-39 bar line a note to the right, 39/1 a5 absent and crotchet changed to minim, 39-40 bar line 2 notes to the right, all changed as in Poulton; 42/3-7 c4a5-c5-a6 absent due to damage to manuscript reconstructed as in Poulton; 44/1 changed to c3 as in Poulton; 51/4 h3 changed to f3 not noted by Poulton; 63/9 a4 changed to a3 in Poulton; 68/1 d3 changed to c3 as in Poulton; 71/6 a4 added; 79/1-5 c5-d5-a5 absent due to damage to the manuscript reconstructed as in Poulton; 84/7 Poulton changed a1 to e1. **2d.** 28/1 49/1 d4 absent d2a4 changed to b2d4; 31/1 d5 changed to d6; 35/7 i2 changed to f2; 43/6 f1d2 changed to d1f2; 51/1 b6 changed to b5; 6/1-3 d2d3-f3f4-d2e4f5 crossed out; 52/5 c3 changed to d3. **2e.** 1/1-4 crotchet b1b2d3d4-d1 minim f1g2-d1f2 absent due to damage to manuscript. **2f.** no changes. **2g.** 67/1-2 quavers changed to semiquavers; 69/11-12 crotchet quaver changed to 2 quavers. **3a.** 22/6 d2 changed to d3. **3b.** 5/4 3 crossed out. **3c.** 2-3 and 15-16 bar lines absent; 5/3 a7 written over c6 changed to d6; 5/5 a7 written over c6 changed to a7. **3d.** 2 rhythm signs absent; 5/3-6 quavers absent and notes unclear; 6/2-3 quavers absent; 10/4 d6 absent; 15/2 d6 changed to d5; 18/2 a1 changed to a3; 19/6 c3 changed to c4; 21-22 bar line absent; 24/1 a4 absent. **3e.** 7/5 c3a6 changed to a3c5. **3f.** 1/7-10 semiquavers absent; 4/4 f4 changed to f3; 5/4 h4 changed to i3; 5/5 k1 changed to i1; 6/2 g4 changed to a2; 10/4 a6 absent; 10/5-6 crotchets changed to quavers; 15/1 c5 absent; 27-28 bar line absent; 16/1 quaver changed to crotchet. **3g.** 22 crotchet 2 minims crotchet changed to minim 2 crotchets minim. **3h.** 2/1 and 8/1 minim changed to crotchet; 2/8 and 8/8 crotchet changed to minim; 14/3-4 crotchets absent; 14/5 crotchet changed to minim; 17/5 and 19/5 a7 changed to a6; 26/1 a1c2d3 absent; 26/2-3 crotchet quaver changed to 2 quavers; 26/9 e2 absent; 27/1 minim changed to crotchet; 28/1 crotchet absent. **3i.** 1/2 a1 changed to c1; 2/2 crotchet a note to the left; 4/1-4 crotchets absent; 16/4 minim absent; 21/2-3 and 22/2-3 quavers absent; 23/2 and 24/2 quaver a note to the left; 24/4 crotchet a note to the left; 25/4 c4 absent. **3j.** 2/8 crotchet a note to the right; 2/9 '12' [for 12th course] changed to a6; 3/6 '13' [for 13th course] changed to a7; 4/9 '10' for 10th course changed to ///a; 5-8 absent and reconstructed. **3k.** rhythm signs and bar lines largely absent and reconstructed here using all the original tablature letters, except for the following changes: 3/3 h1-h6 changed to h1h6; 6/4 e5 changed to a1; 6/6 d3 absent; 8/5 b3 changed to b4; 11/1 c4a6 changed to b3d6; 14/5-8 c1a7-a6-c6-d6-a7 changed to c1-a8-c8-a7; 20/1-2 a2c5 changed to c5-a2; 20/8 d3 absent; 21/9-10 a2c6 changed to a2-c6; 24/1-2 a1a6 changed to a1-a6; 23/3-4 f1-d1a3 changed to fa3-d1; 24/4 a3 changed to b3; 24/5-7 d3-a2-c2 absent 26/2-3 f1c4 changed to c4-f1; 26/10-11 a1e5 changed to a1-e5; 30/3 e2 changed to c2; 32/1 and 34/1 c1-c5 changed to c1c5; 34/between 1-2 c4 added; 37/5 d1 absent; 37/6 c2 changed to c1; 39/1 h2-h6 changed to h2h6; 40/8 a2c3a6 absent. **3l.** 1/1 and 4/1 semiquavers changed to quavers; 8/9 crotchet changed to minim; 10/5 c5 absent; 10-11 and 22-23 bar lines absent; 12/1 crotchet absent; 14/1 quaver absent; 15/5 d4 changed to d5; 16/4 c2 absent; 27/9 crotchet absent. **3m.** 3-4, 13-14 and 23-24 bar lines absent; 6/2 g4 changed to a2; 12/6 quaver absent; 23/5 crotchet a note to the left. **3n.** 42 quaver 2 notes to the right; 5/4 quaver changed to crotchet; 6/1 minim changed to crotchet; 8/8 minim absent; 16/1 d2 changed to e2. **3o.** 1/5 c5 changed to c6; between 9-10 first 3 events of bar 11 copied in error and crossed out; 11/4 d5 changed to d6. **3p.** 4/5 d4 changed to e4; 7/3 quaver changed to crotchet; 8/1 c2 changed to e2; 9/1 crotchet changed to dotted crotchet; 10/6 a4 changed to e4; 13/1 c2c3e5 changed to c1c2e4; 13/2 to 16/1 rhythm signs absent; 14/5 a7 changed to a5; 14/6 a7 added; 17/2 quaver added; 19-20 bar line absent; 23/6 c3 changed to f2. **3q.** 2/2 crotchet a note to the left; 8-9 and 24-25 double bar lines absent; 11/5 a1 changed to c1; 16/7-8 c5-a5 changed to e5-c5; 25/1-8 quavers changed to semiquavers; 30/1-4 quavers changed to semiquavers; 40/4 minim absent. **3r.** 1/4, 2/4, 4/11 and 5/6 crotchet a note to the left; 3-4 and 15-16 bar lines absent; 5/7 quaver a note to the left; 7/3 a7 changed to d7; 11/4 h5 added; 11/6 k4 changed to i4; 12/1 k4 absent; 12/4 a7 changed to d7; 12/10 a4 added; 14/4 crotchet 2 notes to the right; 15/5 a7 changed to d7; 19/1 a3 changed to a2; 21/1 a7 changed to d7; 22/1 a3 added; 23/8-9 h1-f1 absent. **3s.** 14/1 c3a4b5 changed to e3e4c6; 14/4 crotchet a note to the left; 18-19 and 24-25 bar lines absent; 21/1 a7 changed to d7; 24/9-16 quavers changed to semiquavers. **3t.** 2/1 minim changed to dotted minim; 3/3 minim absent; 5/2 quaver a note to the right; 7/1 quaver absent; 10/1 quaver changed to crotchet; 12/2 a/// changed to a//; 13/2 quaver a note to the left; 13/4 crotchet 2 notes to the left; 13/5 crotchet a note to the left; 14/5 a7 changed to a8; 15/2 quaver a note to the left; 16/1 crotchet absent; 18/6 a7 changed to a8; 19/7 quaver 2 notes to the right; 21/1 quaver absent; 21/7-8 bar line added; 23/2 crotchet changed to quaver; 24/1 to 26/1 rhythm signs absent; 25/2 a7 changed to a8; 26/4 to 27/1 rhythm signs absent; 26-27 bar line absent. **3u.** 2/4 d2 changed to b3; 5/3, 13/3 and 20/3 crotchet 3 notes to the right; 10/2 a7 absent; 11/1 minim changed to crotchet; 16/3 crotchet added; 21/3 crotchet absent; 21-22 and 25-26 bar lines absent. **3v.** rhythm signs and bar lines absent except double bar lines between sections; 6/1 f1 absent; 14/5 minim a1b2d5 absent; 18/2 c2 absent; 22-29 absent reconstructed based on bars 19-26 of n° 3u. **3w.** no changes. **3x.** 3/1 and 4/1 d2 changed to b2; 3/3 d2d5 changed to b2d4; 5-6 and 25-26 bar lines absent; 7/5 e5 changed to a5; 10/4 b6 changed to c6; 11/1 c3 changed to b3; 14/1 minim changed to dotted minim; 14/2 crotchet absent; 21/5 a4 absent; 24/4 minim absent; 26/1 minim absent. **3y.** rhythm signs half length in all bars except 1, 3, 5, 20, 22 and 26; 1/3, 3/3, 5/3, 20/3 and 22/3 rhythm sign absent; 1/5 a6 changed to a5; 16/3 c3 changed to a5; 18-19 bar line absent; 21/1 a2 changed to b2; 23/4-6 b4-a4-d5 changed to b5-a5-d6; 24/3 rhythm sign absent. **3z.** 3/1 and 3/3 d2 changed to b2; 6/1 and 9/1 a4 absent; 11/4 a3 added; 13/between 5-6 d5 added; 14/2 crotchet absent; 14/4 a3 changed to a4; 15/5 c2-d6 changed to c2d6; 16/2 and 17/1 rhythm signs absent; 18/1 d2 changed to b2 and a5 added; 18/2 a5 absent; 18/3 d2a4 changed to a1b2; 22/2 crotchet absent; 23/1 b3 changed to d3; 23/3 minim absent and d2b6 changed to a2d6; 26/1 a4 absent. **3aa.** 2/2-3 d3a7 changed to d3-a7; 7/4-5 c2d3 changed to c2-d3; 8/1-2 2 crotchets changed to dotted minim crotchet; 9/4 quaver a note to the right; 14/7 quaver changed to crotchet; 17/4 crotchet a note to the left; 19/2 quaver 2 notes to the right; 22/1 d6 absent; 26/7 crotchet a note to the left; 28/2 semibreve absent. **3bb.** 8/1 d2c3a4 changed to d3c4a5; 9/4 d5 added; 13/1 a4 added; 16/3 and 21/3 quavers a note to the left; 25/6 a5 changed to a6. **3cc.** 7/6 semiquaver changed to quaver; 10/3 minim absent; 12/1 crotchet changed to dotted crotchet; 12/3 crotchet absent; 21/3 c2 changed to b2; 23/1 a5 changed to c5; 23/3 c2 changed to b2; 26/1 minim absent. **4a.** double bar lines absent; 1/5 c3 changed to c4; 6/6 d2 changed to d1; 10/3 f1 changed to i1; 13/3 f2 changed to f1; 38/3 e4 changed to f4; 56/2 c2 added; 56/3-4 b3-a3 absent. **4b.** double bar lines absent; 3/1 d3 crossed out; 7/3 minim a note to the left; 12/6-9 quavers changed to semiquavers; 23/1 crotchet absent; 43/1 d5 changed to d4. **4c.** bar lines absent, except between sections; 1/between 3-4 minim d1a4 added; 2/1 c1 changed to b1; 4/1-2 and 6/1-2 2 crotchets changed to dotted minim crotchet; 11/2 crotchet a note to the right; 12/1 minim a note to the right; 14-16, 25-27, 29, 30 duple time rhythm of 4 crotchets seems the best way to reconstruct these bars; 17/2 crotchet changed to minim; 28/1 crotchet 2 notes to the left. **4d.** 8/1 a5 changed to a3; 13/3 minim absent; 17/4 crotchet a note to the right; 18/5 crotchet 2 notes to the left; 19/5, 20/5, 21/5, 23/3 and 23/6 quavers changed to crotchets; 20/1 and 21/1 crotchets changed to quavers; 23/4 minim changed to quaver; 26/2 crotchet changed to semibreve. **4e.** double bar lines absent; 6/3 a4 changed to d4; 7/4-5 c5-a5 changed to c2-a2; 13/1 quaver absent; 13/5 crotchet absent; 15/4 quaver a note to the left; 15/9 d2 changed to c2; 22/2 d2c3 changed to c2d3; 27/2 crotchet absent; 27/3 minim absent; 27/4 crotchet a note to the left; 28/8 minim absent; 29/2 crotchet a note to the left; 29 minim a note to the left; 31/4 quaver a note to the left; 35/1 c2 changed to b1a4; 35/4 quaver absent and c5 changed to d5; 35/6 crotchet 2 notes to the right; 36/6 d5 changed to d6; 36/7 b2 absent; 37/1 c5 absent; 36-37 and 37-38 bar line 2 notes to the right; 38-39 bar line absent; 39/4 quaver a note to the left; 39/7 d5 changed to d2; 41 rhythm signs absent; 42/1 crotchet changed to minim; 42/4 quaver absent; 43/4 quaver 2 notes to the right; 45/1 a4 absent; 46/4 quaver absent; 48-49 bar line 2 notes to the right; 49/3 a5 changed to a6; 49/4 d3 changed to c3; 49-50 and 50-51 bar lines absent; 51 rhythm signs absent; 52/1 a3 changed to d3. **4f.** double bar lines absent; 21/7 g2 changed to d2. **4g.** 8/1 a5 changed to a3; 9/2, 11/2, 11/4 and 13/2 crotchet a note to the left; 9/3, 11/3 and 13/3 minim a note to the left; 9/4 d1 changed to h1; 13/4 quaver a note to the left; 14/2 crotchet a note to the right; 16/rhythm signs absent; 18/5, 19/5 and 21/5 crotchets absent; 21/1 quaver absent; 23/4 quaver absent; 24/2 crotchet absent; 26/1 minim a note to the left. **4h.** double bar lines absent; 11/1-3 2 quavers crotchet changed to 3 crotchets; 12/1 minim changed to crotchet; 12/8 crotchet changed to minim; 22 2 bars of minim 10 crotchets changed to one bar of crotchet 10 quavers; 26/between 7-8 bar line added; 27/3 minim absent; 28/5 f2; 26/between 7-8 bar line added; 27/e2; 29-31 rhythm signs absent; 30/13 a2 changed to f2; 31/5 c5 changed to b5; 46/1-2 c4-a4 changed to c2-a2; 46/6 crotchet a note to the right; 47/8 to 49/2 rhythm signs absent; 51/1, 57/1 and 63/1 crotchet absent; 62-63 bar line absent. **4i.** bar lines absent except between sections; 7/3 e4 changed to c4; 13/7 c6 changed to b6; 15/4 quaver absent; 17/1 crotchet changed to minim; 18/2-3 and 20/1-2 quaver crotchet changed to crotchet minim; 19/1 minim absent; 23/1 b6 changed to b5; 25/1&3, 27/1&3 and 29/1&3 dotted minims changed to minims; 31/1 minim absent; 32/2 crotchet absent; 40/3 d1 changed to a1; 44/7 b2 changed to b1; 48/2-3 a4-c5 changed to a3-a4. **4j.** 16/5 g3 changed to e3; 16-17 and 24-25 single bar line changed to double bar line; 33/1-2 minim crotchet absent; 33/9 a2 changed to d2. **4kk.** double bar line absent. **4l.** 16/17 single bar line changed to double bar line; 19/3 minim absent. **4m.** double bar lines absent; 14/9 unclear; 20/1 minim changed to dotted minim; 20/5 d6 changed to a5; 23/3 e1 changed to d1. **4n.** 5/5, 9/4 and 35/4 a3 changed to a4; 23/5 f2 changed to e2; 24/8 and 40/10 c3 changed to c4; 29/3 i2 changed to h2 and i3 absent; 34/1 b2a3 changed to a2b3; 36/1 i2 changed to h2; 40/6 semiquaver a note to the left. **5.** 3/3, 7/1, 9/2, 10/2 and 14/3 crotchet absent; 8/1 and 10/1 minim absent; 12/1 a4 changed to e4. **5.** 2/2 and 16/2 ///a changed to ///a; 3/3 crotchet a note to the left; 4/2 and 8/2 ///a changed to a7; 6/1 crotchet changed to dotted crotchet; 7/1, 9/2 and 14/3 crotchet absent; 8/1 minim absent; 10/2 quaver changed to crotchet; 12/1 a4 changed to e4.