

# MUSIC SUPPLEMENT TO LUTE NEWS 56 (DECEMBER 2000): LUTE MUSIC ASCRIBED OR DEDICATED TO JOHN WHITFIELD, GREENE AND SOUTHWELL

## John Whitfield

- 1a. Dd.2.11, ff. 9v-10r *J Whitfield* [C major]  
**1app.** Dd.2.11, f. 10r *Mr Strange Gregory hits/hills* [C minor]  
 cognates:  
 1b. Pickeringe (GB-Lbl Eg.2046), ff. 15v-16r *the scottish Huntsupe*  
 1c. Mynshall (GB-Lam 601), f. 5v *the Scoth Huntessupe* [C major]  
 1d. IRL-Dtc 408 II, p. 83 *a scotis gig*  
 Nanki, no. 15 *the Scottish Jigg* [cittern]  
 Bunbury, f. 3r *A Jigg* [keyboard]<sup>1</sup>  
 Bunbury, ff. 4v-6v *Rappakes Jigg* [keyboard]  
 Drexel 5609, pp. 104-5 *A Scottish Jigg* [keyboard]  
 Drexel 5612, pp. 2-3 *The Scottish Gigg* [keyboard]  
 Paris 1186, ff. 17v-18v *A Scottish Jigge* [keyboard, 36 var]  
 Related to the ground of Dd.2.11, f. 8r *Dargeson*<sup>2</sup>  
 2. Pickeringe, f. 32r *The English Huntsupe by John Whitfelde*<sup>3</sup> [C major]  
 3a. Pickeringe, ff. 35v-36r *Daphney and Corridon,, by John Whitfeild* [D minor]  
 cognate:  
 3b. Board (GB-Lam 603), f. 40r untitled [D minor]  
 cf. FVB, pp. 393-4 *Tell me, Daphne / Giles Farnaby* [keyboard]  
 30486, f. 22r *Goe no more a rushing* [keyboard]  
 Boynton, f. 114v *Lady Arbellay* [Stuart?] [lyra-viol]

Nothing is known about **John Whitfield/ Whitfelde/ Whitfeilde** apart from the ascriptions to three lute solos. The titles of nos. 2 and 3 make it clear that he was the composer rather than dedicatee, and he probably composed all three as lute solos. The only contemporary namesakes I have found are Ralph Whitfeld of Grays Inn who married the daughter of Sir Henry Spelman, and Thomas Whitfeld, lord of the manor of East Sheen and of Mortlake, who was licensed to marry Mildred Manning of Greenwich in 1585. But there is nothing to link them with John the composer.<sup>4</sup>

Nos. 1 and 2 are for a 6-course lute and no. 3 for a 7-course lute with the seventh course tuned to D. From the cognates of no. 1a it appears to be a setting of the *The Scottish Hunts Up*.<sup>5</sup> It is in six sections, the first beginning on the top stave of f. 9v and is only 6 bars long (two more at the beginning added editorially); the second comprises 32 bars in 8 groups of 4 bars; the third is in 3 groups of 4 bars; the fourth in 7 groups of 2 bars; and the fifth and sixth in three groups of 4 bars each. Sections one to three and six are in triple time and four and five in common time. It is assumed to be a solo despite the crotchet rests in the third section (bars 44 and 48). The first section is clearly incomplete and is missing an unknown number of bars at the beginning. It appears to be in 4 bar subsections and could have totalled 12 or 32 bars, similar to later sections. It begins on the top stave of f. 9v following the end of another piece at the bottom of f. 9r, the other side of the same folio, which suggests either that Matthew Holmes copied it incorrectly by omitting the beginning or he copied it

from an incomplete exemplar. I have reconstructed the first two bars to complete an 8 bar first section. No. 1b has three strains of 7, 8 and 8 bars without divisions, no. 2 has two statements of a 13 bar strain, and no. 3 comprises four variations of a 32 bar section in 8 groups of 4 bars. It is worth noting that all three surviving John Whitfield pieces are settings of ballad tunes: the Scottish and English Hunts Up and Daphne and Corridon [a.k.a. Tell me Daphne/Go no more a rushing].<sup>6</sup>

In New Grove, Diana Poulton refers to three lute solos by John Whitfield, one untitled in GB-Cu, presumably the one in Cambridge University Library Ms. Dd.2.11.<sup>7</sup> However, David Lumsden<sup>8</sup> lists 'Mr. Strange Gregory hits. S. Whitfield' for the third piece on the 9th to 11th staves of f. 10r in his inventory for Dd.2.11 and Julia Craig-McFeely<sup>9</sup> also assumes the ascription goes with the same title, which she reads as 'Mr Strangs Gregory hits. J. Whitfield'. Lumsden and Craig-McFeely seems not to have noticed that staves 9-11 include not one but two lute solos. One is on the eleventh stave only (no. 1a bars 84-90 here) and is a continuation of the piece filling f. 9v. Ian Harwood has kindly checked Dd.2.11 in Cambridge University Library and says that there is no doubt that the Whitfield ascription refers to this piece as the ink in which both music and ascription is written is brownish, and an example of Mathew Holmes' most fluent hand. He copied 'Ploravit' by Anthony Holborne and the untitled piece by 'Lushier' using the same ink and pen. Later, in much blacker ink and with a finer pen, Holmes copied another piece crammed into all the available space on staves nine and ten and the very end of stave eleven with the title 'Mr Strange Gregory hits/hills' below stave ten. Thus, no. 1a is and the unrelated 1b is not by John Whitfield, although I have included the anonymous 'Mr Strange Gregory hits/hills' for good measure.

## Robert? Greene

4. Dd.2.11, f. 86v *Greenes Pauen* [C minor]

This fine lute pavan in three strains of 8 bars with divisions for 6-course lute may have been dedicated to or composed by the Greene of the title, the only lute solo so ascribed (but see Rychard Grene, below). The dedicatee might have been **Bartholomew Green** the protestant martyr who was born in London in 1530, graduated at Oxford in 1547, then entered the Inner Temple and was burnt at the stake in Smithfield in 1556.<sup>10</sup> However, he was probably too early to be honoured with a pavan in this later style. So a more likely candidate is the pamphleteer, dramatist and songwriter **Robert Greene** (c1560-1592), who is eligible as dedicatee or even composer. According to *DNB*,<sup>11</sup> Robert Greene was born in Norwich

<sup>1</sup> Virginia Brookes, *British Keyboard Music to c.1660. Sources and Thematic Index* (Oxford: Clarendon, 1996), no. 680.

<sup>2</sup> See Claude M. Simpson, *The British Broadside Ballad & Its Music* (New Brunswick: Rutgers University Press, 1966), p. 165; John M. Ward, *Apropos The British Broadside Ballad and Its Music*, *JAMS* 20, p. 36.

<sup>3</sup> Modern editions: Richard Newton, Lute Society tablature sheet (series 1, no. 6, January 1957); Brian Jeffrey, *Elizabethan Popular Music for the Lute* (London: Oxford University Press, 1968), no. 5. For other settings of 'The Hunt's Up' see John M. Ward, 'The Hunt's Up', *Proc. Roy. Mus. Assoc.* 106: 1-25, 1980; John M. Ward, *Music for Elizabethan Lutes* (London: Clarendon Press, 1992), vol. 1, p. 102, footnote 315 and no. 5 of the music supplement to *Lute News* 54 (June 2000).

<sup>4</sup> cf. 'Whitfeld or Whitfield, Henry (d1660?)' in Sidney Lee, *Dictionary of National Biography* [*DNB*] (London: Smith Elder & Co., 1909).

<sup>5</sup> Thanks to Stewart McCoy for pointing out the similarity of this piece to *the scottish Huntsupe* and other Scottish pieces in the Pickeringe lute book.

<sup>6</sup> See William Chappell, *Old English Popular Music* (London, 1838-40); reissued as *Popular Music of the Olden Times* (London 1855-9; edited by Frederick W. Sternfield and reprinted, New York, 1965), I, p. 158.

<sup>7</sup> 'Whitfield, John (fl 1588-1616)', Diana Poulton, *New Grove* xx, 388.

<sup>8</sup> David Lumsden, *The Sources of English Lute Music (1540-1620)*, doctoral dissertation (Cambridge, 1955).

<sup>9</sup> Julia Craig-McFeely, *English Lute Manuscripts and Scribes 1530-1630*, doctoral dissertation (Oxford, 1994).

<sup>10</sup> 'Green, Bartholomew Bartlet (1530-1556)', *DNB*.

<sup>11</sup> 'Greene, Robert (1560?-1592)', *DNB*.

c1560, educated at Cambridge and Oxford and travelled in Italy, Spain and probably Denmark and Poland. Twenty eight of his publications that appeared in his lifetime are known, chiefly romances and prose tracts. He also left at least five plays and numerous songs. His romance 'Pandosto' of 1588, based on a Polish story, was the inspiration for the plot of Shakespeare's 'Winter's Tale'. His 'Greenes Orpharion. Wherein is discovered a muscally concorde of pleasant Histories ...', was registered in 1589/90. His writing was much admired, especially by a certain 'R.B.', the author of 'Greene's Funeralls' of 1594. However, Robert admitted to living a dissolute life and was accused of cheating by selling Orlando Furioso to the Queen's players and when they were in the country selling the same play to the Lord Admiral's men. In 1592 he fell ill after a dinner of pickled herrings and Rhenish wine and died in poverty later the same year. During his illness, his friends deserted him and he was forced to lodge with a poor shoemaker and his wife, keeping the company of his former mistress, sister of the rogue nicknamed 'Cutting Ball' who had been hanged at Tyburn.

Turning to possible composers rather than dedicatees of this pavan, only five of the many musicians named Green, Greene or Grene in court records<sup>12</sup> could be considered eligible. However, none are recorded as composers or as having any link with the lute. **Raphe**/Radulpho/Ralfe/Raffe/Raufe/Raulf **Grene**/Greene was one of the royal sackbuts for 34 years, from 1565 until his death in 1599. A less likely possibility is **Hugh**/Hughe/Hugo **Grene** who was one of Henry VIII's minstrels recorded from 1538 and retained by Elizabeth I until 1569. The next candidate is **Robert Greene**/Green, different to the dramatist above, who was sworn in as Gentleman of the Chapel Royal in 1566/7 and became Subdean of the Chapel Royal in 1583. Thomas Morley was sworn in as Gentleman of the Chapel Royal in his place on his death in July 1592 'at Abbye his benefice in Norfolk'. He was probably the Robert Grene, chaplain of the Chapel Royal who was presented to the rectory of Walkington in York diocese in 1576. Turning to singers, **Tymothy**/Tymothe/Tymothie/Timothie **Greene** was a lay vicar of Westminster Abbey from 1573 to at least 1580 and was probably the probationer vicar choral of the same name at Wells Cathedral from 1585 until he was sworn in as Gentleman of the Chapell Royal in 1587, and replaced in 1594 probably as a result of his death. A somewhat later singer was **George Green**/Greene, the name of a singing-boy at Magdalen College, Oxford, in 1575 and singing-man, lay vicar and minor canon of Westminster Abbey from 1598 until he died in 1628. He received livery as 'gentleman of the chappell extraordinary' for the funeral of Elizabeth I in 1603 and as 'singing-man' for the funeral of James I in 1625.

Finally, **Rychard Grene** was an old and trusty servant of the Willoughby household. The titles of two pieces from the Willoughby lute book show that he owned a lute book and made arrangements or copied out music for the lute.<sup>13</sup> The titles are on ff. 10v-11r, 'a pauyn Bruzter owt of grenes Booke

pag 7' and ff. 32v-33v, 'Hawles Galiard sett owt p[er] Ry. Grene'.<sup>14</sup> Also, Robert Spencer lists 'grenes allman' on ff. 18v-19r of the Willoughby lute book<sup>12</sup>, which could indicate it was composed by Rychard Grene. However, the title clearly reads 'quenes allman', which is in agreement with cognate settings titled 'The Queens Almaine'. It is an arrangement of the ubiquitous tune otherwise known as Almande Don Frederico, Almand Nonette, Gar Lustig Ist Spazieren, La Monica, La Alemana and Une Jeune Fillette. Thus, none of the three pieces in the Willoughby lute book were likely to be composed by Rychard Grene, although it is remotely possible that he composed this pavan despite Matthew Holmes copying it into Dd.2.11 (c1585-95) a decade or two later than the compilation of the Willoughby lute book (dated c1575).

Greene and Grene may be distinct family names as one of the spellings is almost always used for a particular individual. For example, in the eighty or so entries for Raphe in court records his name is spelt Grene in all but four when it is given as Greene or Greane, although he signed himself as Raphe Grene and Raphe Greene on different occasions. This argument would favour Robert and Tymothy Greene, and eliminate Hugh, Raphe and Rychard Grene (and I have not checked the spelling of Bartholemew Green in the original sources). Thus, in the absence of a more likely candidate, I have plumbed for one of the Robert's but can shed no light on which or whether it was as dedicatee or composer of the pavan.

### Robert? Southwell

#### 5. Dd.2.11, f. 68r *Southwells Galliarde* [F major]

This galliard of three strains of 8 bars with divisions for 6 course lute is probably dedicated to, rather than composed by, Southwell, and no composer of this name is known.<sup>15</sup> Two other galliards associated with Southwell survive: an isolated bandora part from a mixed consort setting, in Browne, f. 88v: *Southwells galliard*, and Cosyn, ff. 45v-46v: *A Galliard : Ben: Cosyn*: in table of contents: *Sir Robert Southwells Galliard* [keyboard].<sup>16</sup> The latter is clearly a dedication to Sir Robert (see below), but this may not also apply to the lute or mixed consort galliards. The psalm tune known as 'Southwell'<sup>17</sup> is presumably associated with Southwell Minster, with no connection with an individual of that name. Today the diocese of Southwell includes most parishes of Nottinghamshire. Incidentally the Southwell tune is used in Benjamin Britten's *Noye's Fludde*.

A possible dedicatee of the lute galliard is Sir **Richard Southwell** (1504-1564), but probably not his brother Sir **Robert** (d1559), grandsons of Sir Richard Southwell of Barham Hall in Suffolk.<sup>18</sup> The younger Richard was sheriff of Norfolk in 1534, member of parliament for Norfolk in 1539 and knighted in 1542. The Young Gregory Cromwell was living at his house in 1535 and 'The hours of his study for the ... pastimes of instruments, have been devised by Mr. Southwell, who spares no pains ...'. Sir Robert had two sons by his second wife, **Thomas** of Monton and **Richard** of Horsham St. Paith in Norfolk. The latter was the father of

<sup>12</sup> Andrew Ashbee, Peter Holman, David Lasocki and Fiona Kisby, *A Biographical Dictionary of English Court Musicians 1485-1714* [BDECM] (Aldershot: Ashgate, 1998); Andrew Ashbee, *Records of English Court Music* [RECM], vols. vi-viii (Aldershot: Scolar, 1992, 1993, 1995).

<sup>13</sup> Robert Spencer, inventory to facsimile edition of *The Willoughby Lute Book* (Kilkenny: Boethius, 1978).

<sup>14</sup> Hawles Galliard was reproduced in the supplement to Lute News 49 (March 1999).

<sup>15</sup> Modern editions: Anthony Rooley, *The Compleat Beginner* (London: Early Music Centre Publications, 1976), no.32; Lute Society

Tablature Sheet series 1, no. 1 (a later series 1 than Richard Newton's original series 1 in 1957). It is assumed to be a solo despite the crotchet rests in the third strain (bars 34-6, 40 and 42-4).

<sup>16</sup> Brookes, *ibid.*, no. 1535.

<sup>17</sup> 'Southwell', no. 77 in the *English Hymnal* (London: OUP, 1906), taken from Damon's psalter of 1579 (I would like to thank David Greer for this information); Walter L. Woodfill, *Musicians in English Society* (Princeton: Princeton University Press, 1953), pp. 271 and 272 record payments to the choir of Southwell in the accounts of the Earls of Rutland.

<sup>18</sup> 'Southwell, Sir Richard (1504-1564)', *DNB*.

Robert Southwell (?1561-1595) the poet, another possible dedicatee of the lute galliard (see below). Associations of the name Southwell with musicians include the court document passed by stamp for June 1546 which records a 'Gift for Walter Earle; subscribed by Mr. Southwell. At the Queen's suit.'<sup>19</sup> Walter Earle (<1540-1581) was a Gentleman of the Privy Chamber and composer of a keyboard pavan set by Anthony Holborne and by Giles Farnaby<sup>20</sup>. A Robert Southwell also sold a property called The Bell on the east side of Mark Lane in the parish of All Hallows Barking, to Jasper, John and Anthony Bassano, musicians all, in October 1552<sup>21</sup>.

According to DNB,<sup>22</sup> **Robert Southwell** the poet was educated in Douay and Paris by Jesuits, ordained as a priest in 1584 and was thus a potential traitor on his return to England as a catholic missionary in 1586 under Elizabeth I's act of 1584. At first he mixed successfully in Protestant society under the assumed name of 'Cotton'. He lived in London, latterly at the house of the countess of Arundel in the Strand. Despite his efforts to escape arrest, he was dubbed 'the chief dealer in the affairs of England for the papists'. He became a close friend of the Bellamy family, accused of complicity in the Babington plot. He was arrested at their home, Uxenden Hall, near Harrow-on-the-Hill in 1592 and detained for nearly three years. At his trial he said he was not racked but experienced

new kinds of tortures worse than the rack. He was found guilty, sentenced to a traitor's death and hung at Tyburn on 21 February 1595. Many volumes of his verse and prose circulated in manuscript in his lifetime and were published after his death, the most famous being his long poem 'St. Peter's Complaint'. William Byrd was one of the group who received and welcomed Robert Southwell when he arrived back in England, and Byrd composed a consort song from verses beginning 'Why do I use my paper, penne and Inke?' written by Robert Southwell and Edmund Campion<sup>23</sup>. No. 4 of Morley's *The First Booke of Ayres* (1600), 'With my loue my life was nestled' is based on one of Robert's sacred poems<sup>24</sup>. It has also been conjectured that he was the author of the poem published in 1602 words of which John Dowland set in 'From silent night, true register of moanes', no. 10 in *A Pilgrimes Solace* of 1611<sup>25</sup>. As he was not knighted he cannot be the dedicatee of the keyboard galliard mentioned above. And if the lute galliard was dedicated to him, it could not have been to commemorate his execution in 1595 given the dates 1585-95 when Dd.2.11 is thought to have been copied and its location near the middle of the manuscript. In fact the mood of the galliard seems to celebrate some happier occasion in his life, or that of another Southwell.

*John H Robinson - November 2000 / revised May 2016*

<sup>19</sup> *RECM* vii p. 100.

<sup>20</sup> *BDECM*, pp. 373-4. *The Cithern Schoole* (1597), sig. H1v: *Maister Earles pavane* (cittern and bass); FVB, pp. 341-3: *Walter Earles Pavan 26 / Giles Farnaby* [keyboard].

<sup>21</sup> David Lasocki, *The Bassanos: Venetian musicians and instrument makers in England, 1531-1665* (Aldershot: Ashgate, 1995), p. 23.

<sup>22</sup> 'Southwell, Robert (?1561-1595)', DNB.

<sup>23</sup> David C. Price, *Patrons and musicians of the English renaissance*

(Cambridge: Cambridge University Press, 1981), p. 156.

<sup>24</sup> Edward Doughtie, 'Robert Southwell and Morley's First Booke of Ayres', *Lute Society Journal* iv, 28 (1962). Morley set stanzas 3-5, in reverse order, of 'Marie Magdalens complaynt at Christes death', which was printed in *Saint Peters complaynt. With other Poems* (1595).

<sup>25</sup> Diana Poulton, *John Dowland* (London: Faber and Faber, 1972, reprinted 1982), p. 303.

## 1ai. (The Scottish Hunts Up) J(ohn) Whitfield

GB-Cu Dd.2.11, ff. 9v-10r

Measures 1-6 of the piece. The notation is in a single system with three staves. The first staff contains a series of eighth and sixteenth notes, often beamed together. The second and third staves contain longer note values, including half and whole notes. The key signature has one sharp (F#), and the time signature is common time (C).

Measures 7-13. Measures 7-8 continue the melodic line. Measures 9-13 feature a descending scale in the first staff, while the second and third staves have longer note values. Measure 13 ends with a repeat sign.

Measures 14-20. Measures 14-15 show a new melodic phrase. Measures 16-20 continue with a mix of eighth and sixteenth notes in the first staff, and longer note values in the lower staves. Measure 20 ends with a repeat sign.

Measures 21-27. Measures 21-22 introduce a new melodic phrase. Measures 23-27 continue with a mix of eighth and sixteenth notes in the first staff, and longer note values in the lower staves. Measure 27 ends with a repeat sign.

Measures 28-32. Measures 28-29 show a new melodic phrase. Measures 30-32 continue with a mix of eighth and sixteenth notes in the first staff, and longer note values in the lower staves. Measure 32 ends with a repeat sign.

Measures 33-36. Measures 33-34 show a new melodic phrase. Measures 35-36 continue with a mix of eighth and sixteenth notes in the first staff, and longer note values in the lower staves. Measure 36 ends with a repeat sign.

Measures 37-40. Measures 37-38 show a new melodic phrase. Measures 39-40 continue with a mix of eighth and sixteenth notes in the first staff, and longer note values in the lower staves. Measure 40 ends with a repeat sign.



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## 1b. The Scottish Huntsupe

GB-Lbl Eg.2046, ff. 15v-16r

Measures 1-5 of the piece. The notation features a treble clef and a 3/4 time signature. The melody is written on a single staff, with a large '3' indicating a triplet in the first measure. The notes are: 1. c, a, c, b, c, a; 2. c, a, c, b, c, a; 3. a, b, b, c, b, a; 4. a, b, b, c, b, a; 5. c, a, c, b, c, a. The bass line consists of single notes: 1. a, a; 2. a, a; 3. b, b; 4. b, b; 5. a, a.

Measures 6-11. The melody continues: 6. c, a, c, b, c, a; 7. a, b, b, c, b, a; 8. a, a, b, c, b, a; 9. a, b, b, c, b, a; 10. a, b, b, c, b, a; 11. c, a, c, b, c, a. The bass line continues: 6. a, a; 7. b, b; 8. b, b; 9. b, b; 10. b, b; 11. a, a.

Measures 12-16. The melody continues: 12. a, b, b, c, b, a; 13. c, c, b, c, b, a; 14. c, b, a, c, a, c, e, f; 15. c, b, a, c, a, c, e, f; 16. a, b, b, c, b, a. The bass line continues: 12. b, b; 13. a; 14. a, a; 15. a, a; 16. b, b.

Measures 17-21. The melody continues: 17. a, a, b, c, b, a; 18. c, b, a, c, a, c, e, f; 19. c, b, a, c, a, c, e, f; 20. a, b, b, c, b, a; 21. a, b, a, b, c, b, a. The bass line continues: 17. b, b; 18. a, a; 19. a, a; 20. b, b; 21. b, b.

Measures 22-26. The melody continues: 22. a, b, b, c, b, a; 23. a, b, b, c, b, a; 24. c, b, a, c, a, c, e, f; 25. e, c, e, f, c; 26. c, a, c, b, c, b, a. The bass line continues: 22. b, b; 23. b, b; 24. a, a; 25. c, a, c; 26. a.

Measures 27-31. The melody continues: 27. a, c, e, f, b, c, b, c, a, a; 28. a, c, b, a, c, b, a, c, a, a; 29. a, c, b, a, c, b, a, c, a, a; 30. a, c, a, c, a, c, e; 31. a, c, a, c, e. The bass line continues: 27. a; 28. a; 29. b, b; 30. a; 31. a.

Measures 32-36. The melody continues: 32. f, b, c, b, c, a, a; 33. a, b, b, c, a, c, b, a, b; 34. a, b, b, c, a, c, b, a, b; 35. a, b, b, c, a, c, b, a, b; 36. a, c, b, a, c, b, a, c, a. The bass line continues: 32. a; 33. b, b; 34. b, b; 35. b, b; 36. b, b.

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (H) and slanted strokes (N). Above the staff, the letters 'a', 'c', 'e', 'f' are written. Below the staff, the letters 'a', 'c', 'e', 'f' are written. The staff is divided into five measures.

38

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (H) and slanted strokes (N). Above the staff, the letters 'a', 'c', 'e', 'f' are written. Below the staff, the letters 'a', 'c', 'e', 'f' are written. The staff is divided into five measures.

43

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (H) and slanted strokes (N). Above the staff, the letters 'a', 'c', 'e', 'f' are written. Below the staff, the letters 'a', 'c', 'e', 'f' are written. The staff is divided into five measures.

48

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (H) and slanted strokes (N). Above the staff, the letters 'a', 'c', 'e', 'f' are written. Below the staff, the letters 'a', 'c', 'e', 'f' are written. The staff is divided into five measures.

53

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (H) and slanted strokes (N). Above the staff, the letters 'a', 'c', 'e', 'f' are written. Below the staff, the letters 'a', 'c', 'e', 'f' are written. The staff is divided into five measures.

58

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (H) and slanted strokes (N). Above the staff, the letters 'a', 'c', 'e', 'f' are written. Below the staff, the letters 'a', 'c', 'e', 'f' are written. The staff is divided into five measures.

63

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (H) and slanted strokes (N). Above the staff, the letters 'a', 'c', 'e', 'f' are written. Below the staff, the letters 'a', 'c', 'e', 'f' are written. The staff is divided into five measures.

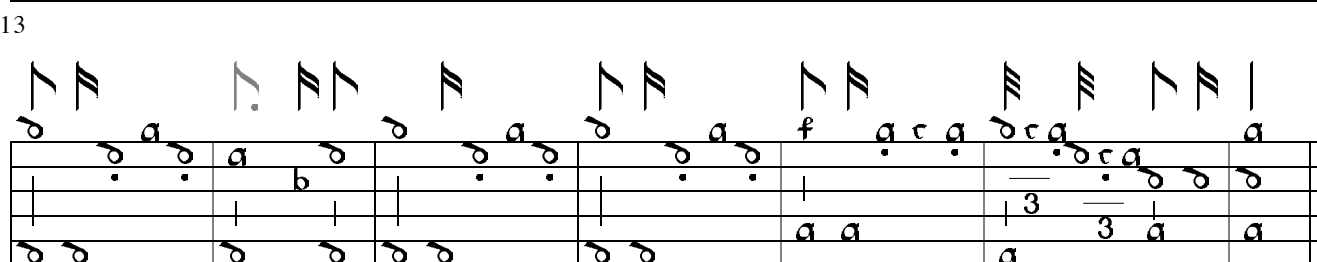
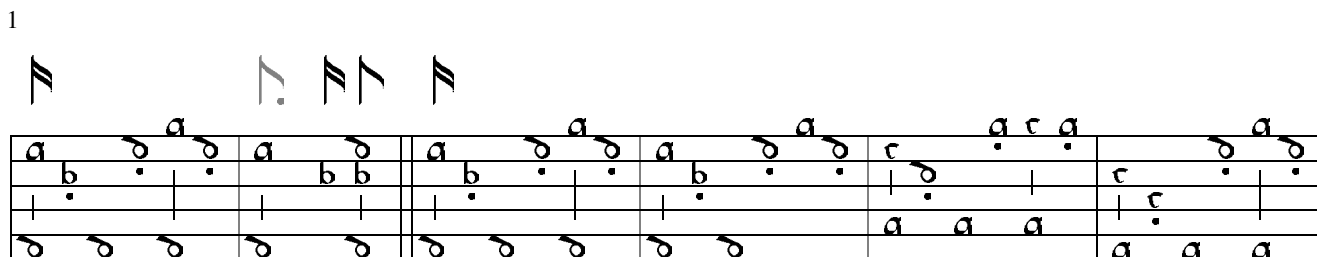
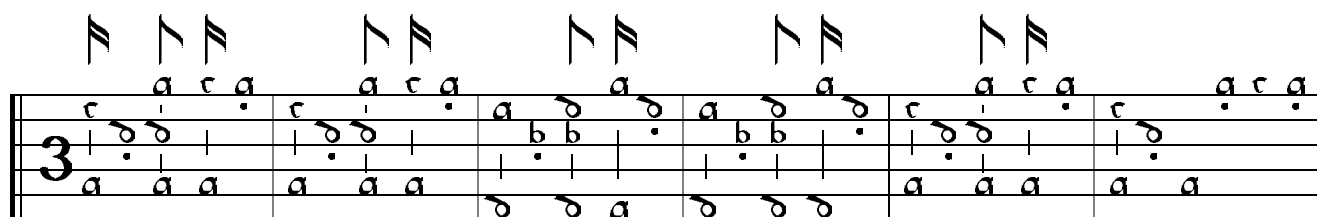
68





## 1c. The Scoth Huntessuppe

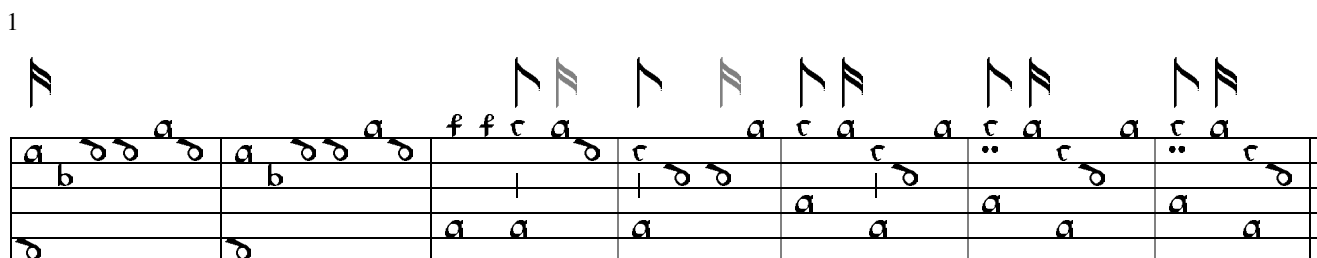
GB-Lam 601, f. 5v



19

## 1d. A Scotis Gig

IRL-Dtc 408 II, p. 83



7



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14

27

37

43

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57

64

74

84

95

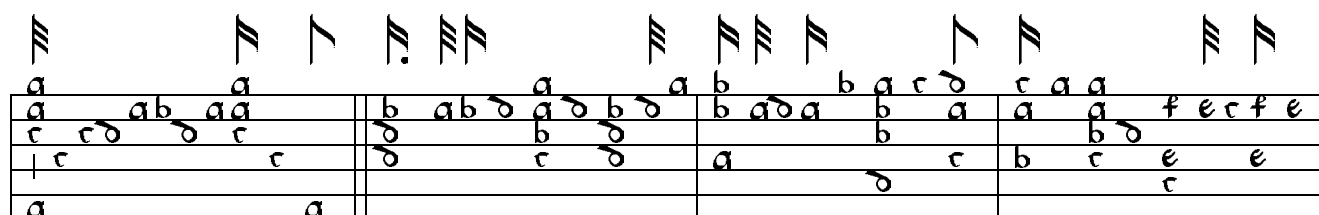
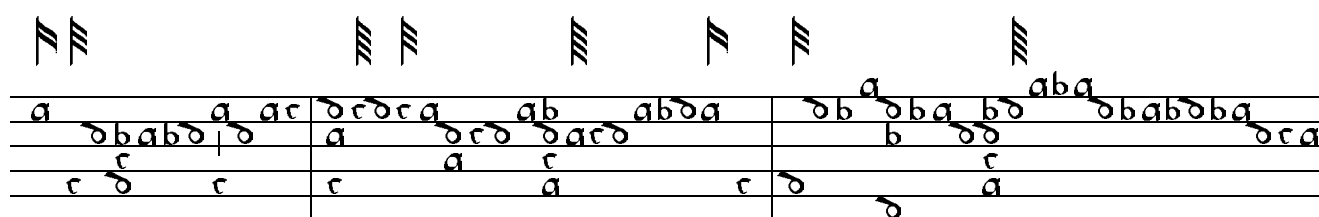
104

113

121

## 4. Greenes Pauen

GB-Cu Dd.2.11, f. 86v



16



20



24

A musical score for the song 'The Rose Tree'. The score is written on four staves. The first staff contains the melody, with lyrics 'a b a' above the first three notes. The second staff contains the bass line, with lyrics 'b b a b b a' above the first six notes. The third staff contains the tenor line, with lyrics 'a a c d c d a c d a' above the first ten notes. The fourth staff contains the alto line, with lyrics 'c d c a d c a c' above the first six notes. The score is divided into two systems by a double bar line. The first system covers the first ten notes, and the second system covers the remaining ten notes. The lyrics 'The Rose Tree' are written below the staves, aligned with the notes. The score is in a key of G major, indicated by one sharp (F#) on the first staff. The time signature is 4/4, indicated by the '4' over the first staff. The score is for a four-part setting of the song.

|   |   |         |         |   |    |      |  |   |         |
|---|---|---------|---------|---|----|------|--|---|---------|
|   |   |         |         |   |    |      |  |   |         |
| a | a | babdbba |         | a | ba | a    |  | e | e e f d |
| a |   | b       | adacadb | c | d  | ca c |  | a | f f f g |
|   | b | c       |         |   | c  |      |  |   |         |
| c | a | ac      | a       |   |    |      |  | a |         |
|   | e | e       |         | a |    | a    |  | a | a a     |

[illegible][illegible][illegible]

## 5. Southwells Galliarde

GB-Cu Dd.2.11, f. 68r

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