

1a. Fantasia Gregorii Houett

D-Dl 1.V.8, ff. 94v-96r

[illegible]


7


11


14

[illegible]

18

The image shows a musical score for the song "The Rose Tree" in G major. The score is written for a vocal line and a guitar accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in a simple, folk-like style with a mix of eighth and sixteenth notes. The guitar part provides a rhythmic accompaniment with chords and single notes.

---

**a**

[illegible]

25

47

$\bar{c} \bar{c} a c \bar{d} a c \bar{d}$	$c a c \bar{d} \overset{a}{c} \bar{d} \bar{d} c \bar{d} \overset{a}{c} \bar{d} a c \bar{d}$	$a c \bar{d} \overset{c}{c} \bar{d} c a c a \bar{d} c a c \bar{d} a$	$c \bar{d} a c \bar{d} c \bar{d} \overset{a}{c} \bar{d}$
$c \quad c$	$a \quad e \quad c \quad a$	$e \quad \bar{d} \quad c$	$c \quad a$

Musical score for a 12-measure piece, divided into four systems of three staves each. The notation is a form of musical shorthand using letters (a, b, c, d, e, f) and symbols (r, b, f, h) placed above and below the staves. The first system has a key signature of one flat (B-flat) and a common time signature (C). The second system has a key signature of two flats (B-flat and E-flat) and a common time signature (C). The third system has a key signature of two flats (B-flat and E-flat) and a common time signature (C). The fourth system has a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piece ends with a double bar line and a repeat sign.


7

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

a        d        a        a
b        d        r a r a        d b d a b d
a
e        d

11

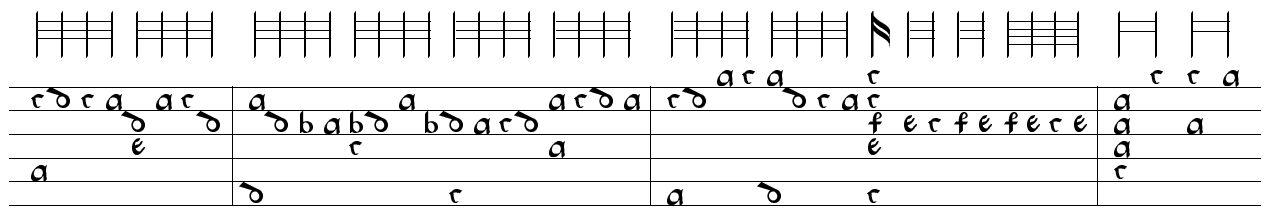
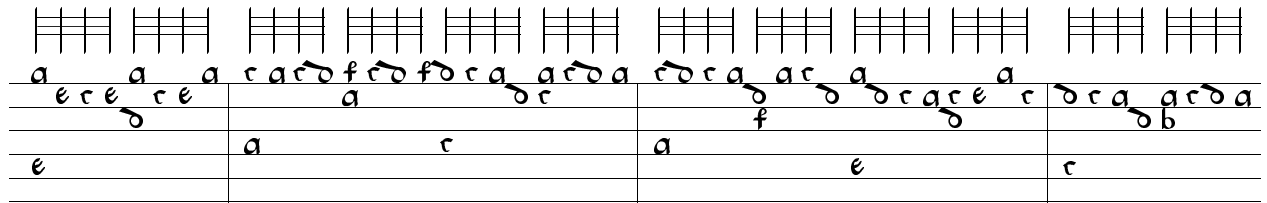
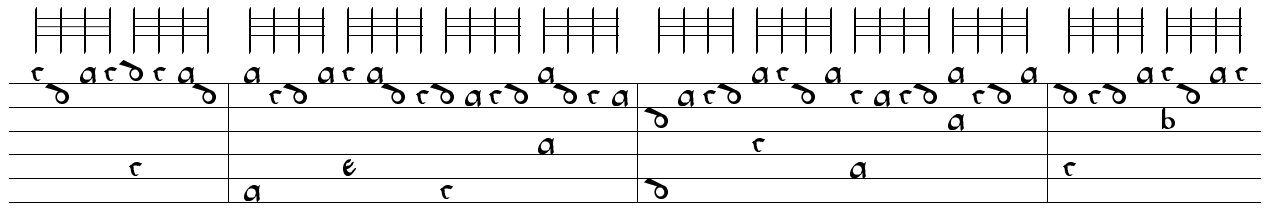

14

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

18

[illegible]





## 1c. Fantasia Gregorio Huwet

Dowland 1610, sigs. G2r-G2v

♩

♩

7

11

14

18

25

ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ

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

28

a

a

a

ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ

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

33

a

ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ

d a d c a	c e c d e e	c a c c d	a d a d a	c a c
a a d d c a	d e e d e e	d c c d	c a d	a c
c e c a c	e e c	c a c e	a e a c	c a c

38

ᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ

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

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

47

a

a

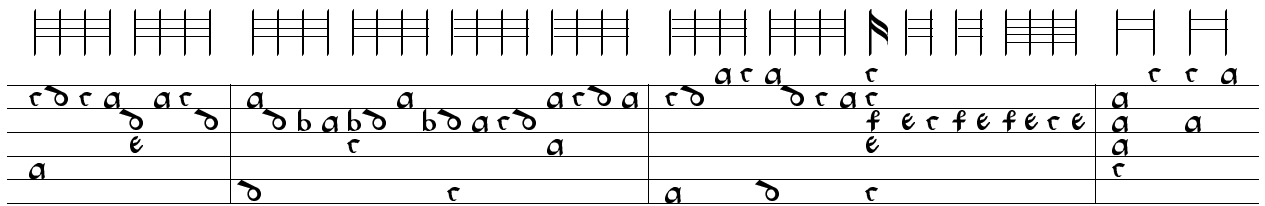
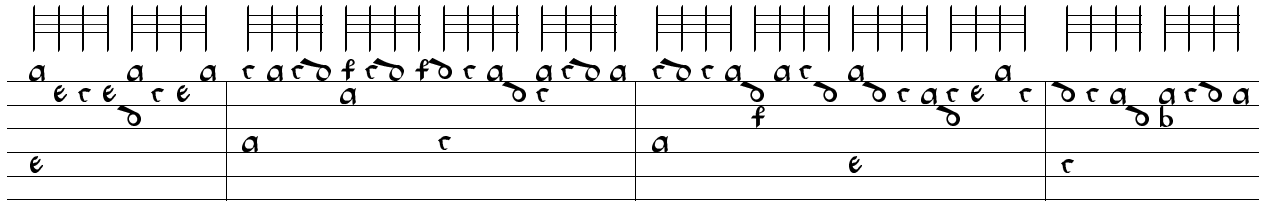
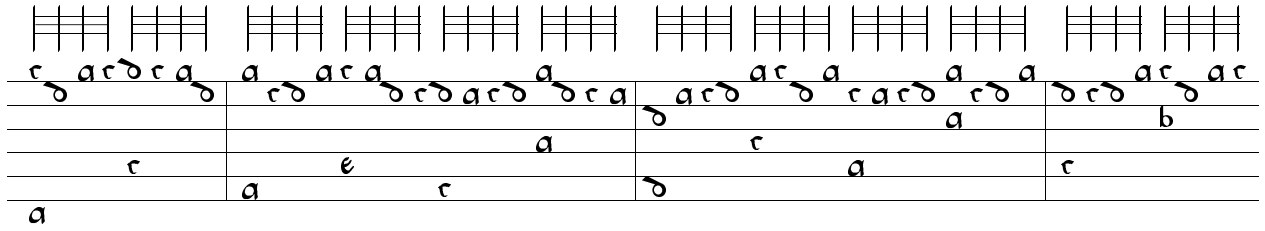
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c a c d a c d	d c d a c a d c a d c a	a c d a c a d c a	d c a c d a c a
a e	c a e d	a a a	d c a c d a c a
		c c c	c

ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ ᠮᠮᠮᠮ

d c a c d a c d	c a c d c d d c d d	a c d c a c a d c a c d a	c a c d c d a
c c	a e c a	e d c	c a




















25 a

28

32

35

38

The image shows a musical score for 'The Song of the Loaves' by John Rutter. The score is for SATB voices and includes a piano accompaniment. The music is in 4/4 time and features a complex, rhythmic melody with many beamed notes. The lyrics are in Latin: 'a b c d e f g h i j k l m n o p q r s t u v x y z'.

41

Musical notation for "The Rose Tree" in G major, 2/4 time. The score is written on a grand staff with treble and bass clefs. The key signature has one sharp (F#). The time signature is 2/4. The melody is on the treble staff, and the bass line is on the bass staff. The melody consists of eighth and sixteenth notes, with some rests. The bass line consists of eighth and sixteenth notes, with some rests. The piece ends with a double bar line.

44





25 a

28

32

[illegible]

35

38

The Rose Tree

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

41

44

46

Handwritten musical notation on a three-staff system. The notation includes various rhythmic values (e.g., eighth, sixteenth, and thirty-second notes) and dynamic markings (f, h, i, f). The notes are written in a stylized, handwritten style.

53

Handwritten musical notation on a three-staff system. The notation includes various rhythmic values and dynamic markings (f, h, i, f). The notes are written in a stylized, handwritten style.

56

Handwritten musical notation on a three-staff system. The notation includes various rhythmic values and dynamic markings (f, h, i, f). The notes are written in a stylized, handwritten style.

59

Handwritten musical notation on a three-staff system. The notation includes various rhythmic values and dynamic markings (f, h, i, f). The notes are written in a stylized, handwritten style.

62

Handwritten musical notation on a three-staff system. The notation includes various rhythmic values and dynamic markings (f, h, i, f). The notes are written in a stylized, handwritten style.





54

60

66

72

77

83

90

## 3b. Fantasia Graegorij

D-Hs ND VI 3238, pp. 103-104

12

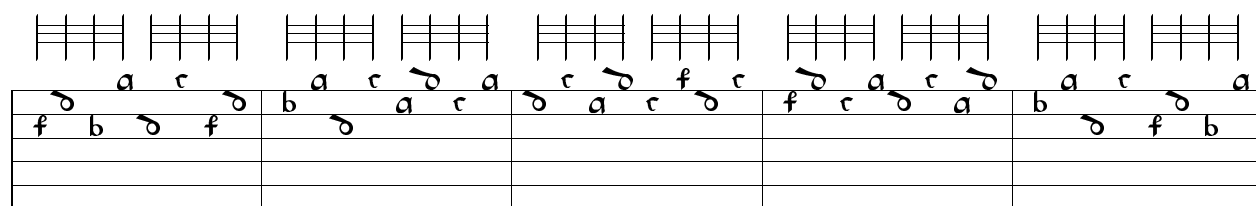
23

30

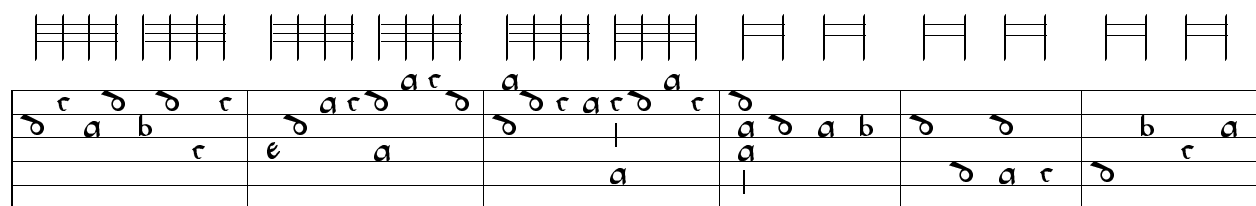
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41

47

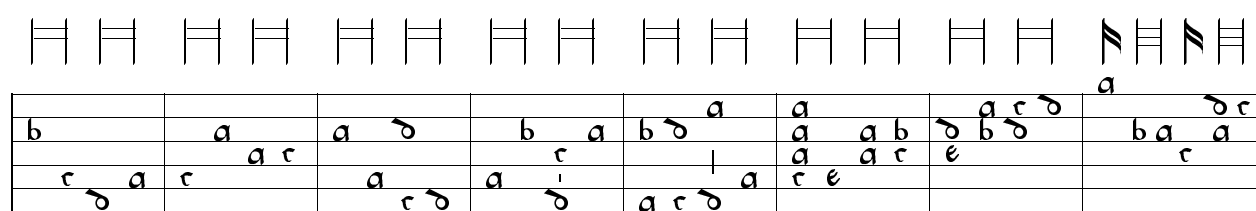


53

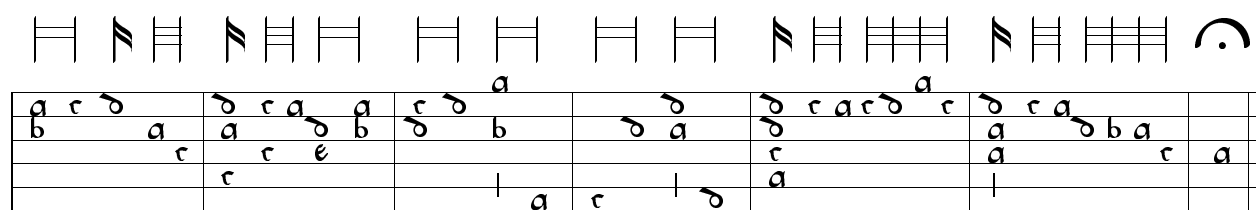


58

a



64



72

a



H H		H H		H H		f f		H H		H H		f f		H H		H H	
b a		b a		b a		b a		a a		a a		a a		a a		a a	
a c d a		c d a c		d c		c											

61

[illegible]

70

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

79

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

87

## 4b. Ricerca di Francesco da Milano - Ness 33

B-Br II.275, ff 71v-72v

Handwritten musical notation for measures 66-71. The notation consists of a single staff with notes and rests, and a corresponding staff below with 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 symbols (+, -, =, <, >, <math>\frac{1}{2}</math>, <math>\frac{3}{4}</math>, <math>\frac{1}{4}</math>, <math>\frac{1}{8}</math>, <math>\frac{1}{16}</math>).

66

Handwritten musical notation for measures 72-77. The notation consists of a single staff with notes and rests, and a corresponding staff below with 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 symbols (+, -, =, <, >, <math>\frac{1}{2}</math>, <math>\frac{3}{4}</math>, <math>\frac{1}{4}</math>, <math>\frac{1}{8}</math>, <math>\frac{1}{16}</math>).

72

Handwritten musical notation for measures 78-82. The notation consists of a single staff with notes and rests, and a corresponding staff below with 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 symbols (+, -, =, <, >, <math>\frac{1}{2}</math>, <math>\frac{3}{4}</math>, <math>\frac{1}{4}</math>, <math>\frac{1}{8}</math>, <math>\frac{1}{16}</math>).

78

Handwritten musical notation for measures 83-87. The notation consists of a single staff with notes and rests, and a corresponding staff below with 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 symbols (+, -, =, <, >, <math>\frac{1}{2}</math>, <math>\frac{3}{4}</math>, <math>\frac{1}{4}</math>, <math>\frac{1}{8}</math>, <math>\frac{1}{16}</math>).

83

Handwritten musical notation for measures 88-93. The notation consists of a single staff with notes and rests, and a corresponding staff below with 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 symbols (+, -, =, <, >, <math>\frac{1}{2}</math>, <math>\frac{3}{4}</math>, <math>\frac{1}{4}</math>, <math>\frac{1}{8}</math>, <math>\frac{1}{16}</math>).

88

Handwritten musical notation for measures 94-99. The notation consists of a single staff with notes and rests, and a corresponding staff below with 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 symbols (+, -, =, <, >, <math>\frac{1}{2}</math>, <math>\frac{3}{4}</math>, <math>\frac{1}{4}</math>, <math>\frac{1}{8}</math>, <math>\frac{1}{16}</math>).

94

Handwritten musical notation for measures 100-104. The notation consists of a single staff with notes and rests, and a corresponding staff below with 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 symbols (+, -, =, <, >, <math>\frac{1}{2}</math>, <math>\frac{3}{4}</math>, <math>\frac{1}{4}</math>, <math>\frac{1}{8}</math>, <math>\frac{1}{16}</math>).

100

Handwritten musical notation for measures 107-115. The notation consists of a single staff with notes and rests, and a three-part staff below it containing letters and symbols. The notes are mostly half notes and quarter notes, with some eighth notes. The letters and symbols include 'b', 'a', 'c', 'd', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z', and various symbols like '+', 'x', 'y', 'z', and 'f'.

107

Handwritten musical notation for measures 116-124. The notation consists of a single staff with notes and rests, and a three-part staff below it containing letters and symbols. The notes are mostly half notes and quarter notes, with some eighth notes. The letters and symbols include 'b', 'a', 'c', 'd', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z', and various symbols like '+', 'x', 'y', 'z', and 'f'.

116

Handwritten musical notation for measures 125-132. The notation consists of a single staff with notes and rests, and a three-part staff below it containing letters and symbols. The notes are mostly half notes and quarter notes, with some eighth notes. The letters and symbols include 'a', 'b', 'c', 'd', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z', and various symbols like '+', 'x', 'y', 'z', and 'f'.

125

Handwritten musical notation for measures 133-140. The notation consists of a single staff with notes and rests, and a three-part staff below it containing letters and symbols. The notes are mostly half notes and quarter notes, with some eighth notes. The letters and symbols include 'a', 'b', 'c', 'd', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z', and various symbols like '+', 'x', 'y', 'z', and 'f'.

133



5a. Fantasia Gregorij Houuet

D-Dl 1.V.8, ff. 43v-44r

The image shows a musical score for the song "The Rose Tree". It is written in C major (one sharp, F#) and 3/4 time. The score is for voice and piano. The piano part has a simple harmonic accompaniment. The vocal line is a simple melody. The score is divided into four measures. The first measure has a key signature of one sharp (F#) and a 3/4 time signature. The second measure has a key signature of one sharp (F#) and a 3/4 time signature. The third measure has a key signature of one sharp (F#) and a 3/4 time signature. The fourth measure has a key signature of one sharp (F#) and a 3/4 time signature.

**System 1:**

Voice: *There is a rose tree*  
 German: *Es ist ein Rosenbaum*

Piano: *There is a rose tree*  
 German: *Es ist ein Rosenbaum*

**System 2:**

Voice: *With many roses on it*  
 German: *Mit vielen Rosen*

Piano: *With many roses on it*  
 German: *Mit vielen Rosen*

**System 3:**

Voice: *And a little bird*  
 German: *Und ein kleines Vögelchen*

Piano: *And a little bird*  
 German: *Und ein kleines Vögelchen*

5

[illegible]

8

[illegible]

12

[illegible]

15

Musical notation for the first system of 'The Rose Tree'. It features a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a five-line staff. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the staff.

19

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22

26

26

29

29

33

33

37

37

42

42

45

45

49

49

Handwritten musical notation on a three-staff system. The notation consists of vertical lines (neumes) and letters (a, b, c, d, e, f, g, h, i, k) placed above and below the lines. The first staff has a sequence of neumes and letters. The second staff has a sequence of neumes and letters. The third staff has a sequence of neumes and letters.

52

Handwritten musical notation on a three-staff system. The notation consists of vertical lines (neumes) and letters (a, b, c, d, e, f, g, h, i, k) placed above and below the lines. The first staff has a sequence of neumes and letters. The second staff has a sequence of neumes and letters. The third staff has a sequence of neumes and letters.

55

Handwritten musical notation on a three-staff system. The notation consists of vertical lines (neumes) and letters (a, b, c, d, e, f, g, h, i, k) placed above and below the lines. The first staff has a sequence of neumes and letters. The second staff has a sequence of neumes and letters. The third staff has a sequence of neumes and letters.

58

Handwritten musical notation on a three-staff system. The notation consists of vertical lines (neumes) and letters (a, b, c, d, e, f, g, h, i, k) placed above and below the lines. The first staff has a sequence of neumes and letters. The second staff has a sequence of neumes and letters. The third staff has a sequence of neumes and letters.

62

Handwritten musical notation on a three-staff system. The notation consists of vertical lines (neumes) and letters (a, b, c, d, e, f, g, h, i, k) placed above and below the lines. The first staff has a sequence of neumes and letters. The second staff has a sequence of neumes and letters. The third staff has a sequence of neumes and letters.

69

Handwritten musical notation on a three-staff system. The notation consists of vertical lines (neumes) and letters (a, b, c, d, e, f, g, h, i, k) placed above and below the lines. The first staff has a sequence of neumes and letters. The second staff has a sequence of neumes and letters. The third staff has a sequence of neumes and letters.

74

Handwritten musical notation on a three-staff system. The notation consists of vertical lines (neumes) and letters (a, b, c, d, e, f, g, h, i, k) placed above and below the lines. The first staff has a sequence of neumes and letters. The second staff has a sequence of neumes and letters. The third staff has a sequence of neumes and letters.

77

## 5b. A Fancy John Dowland - DowlandCLM 7

GB-Cu Dd.9.33, ff. 6v-7v

Measures 1-4 of the piece. The notation is written on a single staff with a treble clef and a common time signature (C). The notes are: 1. a, b, a; 2. a, d, a, c, e; 3. a, d, b, a, b, a, b, d, a, c; 4. f, d, b, a, c, a, a, e, c, a, d, c.

1

Measures 5-7 of the piece. The notation is written on a single staff with a treble clef and a common time signature (C). The notes are: 5. d, b, d, a, b, a, b, a, b, d, a, c; 6. d, f, b, a, a, d, d, b, b; 7. a, f, e, c, e, f, e, a, a, b, d, a, b, a, d.

5

Measures 8-11 of the piece. The notation is written on a single staff with a treble clef and a common time signature (C). The notes are: 8. a, b, a, a, b, d, a, c, d, f, e; 9. f, a, c, e, f, e; 10. f, a, c, b; 11. a, f, f, e.

8

Measures 12-14 of the piece. The notation is written on a single staff with a treble clef and a common time signature (C). The notes are: 12. d, a, b, d, a, c, d, a, b, d, a, c, d, a, b, a, d, a, c; 13. a, a, a, a; 14. a, d, b, a, b, d, a, b, a, b, d, a, c.

12

Measures 15-18 of the piece. The notation is written on a single staff with a treble clef and a common time signature (C). The notes are: 15. d, a, c, d, c, a, c, a, c, a, e, c, e, a, e; 16. a, d, b, a, b, a, a, a; 17. a, d, a, c, a, d, b, b; 18. a, d, a, a, d, b, a, a.

15

Measures 19-21 of the piece. The notation is written on a single staff with a treble clef and a common time signature (C). The notes are: 19. a, c, c, a, d, c, a; 20. a, c, a, c, d, a, c, d, c, a, c, d, c, a, c; 21. d, c, a, d, c, a, c, d, c, a, c.

19

Measures 22-24 of the piece. The notation is written on a single staff with a treble clef and a common time signature (C). The notes are: 22. f, f, f, f, f, f; 23. e, f, e, c, e, f, e, a, d, b, b, a; 24. b, a, b, a, d, c, a, b, c.

22

[illegible]

26

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

29

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[illegible]


[illegible]

a ab a b ab a b af ac d d a d a a c c d d d a

61

The Rose Tree  
 G major, 2/4 time  
 Treble clef, Bass clef  
 Key signature: one sharp (F#)  
 Time signature: 2/4  
 The melody is written in the treble clef, and the bass line is in the bass clef. The piece is in G major and 2/4 time. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The bass line consists of eighth and sixteenth notes, with some beamed sixteenth notes. The piece ends with a double bar line.

The musical score for 'The Rose Tree' is presented in three systems. Each system consists of a vocal line (soprano) and a piano accompaniment (piano). The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written in two staves, with the right hand in the upper staff and the left hand in the lower staff. The tempo is marked 'Allegretto' and the time signature is 3/4. The score is divided into three measures by vertical bar lines. The first measure contains the first two lines of the song, the second measure contains the next two lines, and the third measure contains the final line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and single notes. The vocal line is a simple melody with some grace notes and a final cadence.

68

71







## 6b. Lachrimae Pavan John Dowland - DowlandCLM 15

GB-Lbl Add.6402, f. 1r

 $\mathbb{C}$ 

The Rose Tree

G A B A G F# E D

5

9


[illegible]

13

Musical notation for Example 6, consisting of two staves. The top staff contains rhythmic patterns represented by vertical stems and flags. The bottom staff contains corresponding musical notes and rests.

+e	a #c d	#c a a	f e c e f e	e	a	+d r d	a	a		#f
a	b	c	d	.	+r	a a d	+b a b d	e	f	a +b a
c	c	c	c		#c	a	r d	c	c	c
					a					d

17


  
 c + f      a + d      #c      a      f d #c a a      f # e c e f e a d b a      a

	a		a		e a		f # e c e f e a d b a	a
	+ b		d		+ f + b		d # b a	c
b	c		a				d # c a	#c
c	a		d		c		a	a



## 6d. Pavana Respondens Lachrimae Tobias Kun

Fuhrmann 1615, p. 62

6


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

10

15

--

20


  
 Musical notation for Example 10, featuring a series of vertical lines and a final curved line.

## 7b. Pavana Gregorij Huberti

Rude 1600, ff. hh6v-ii1r

## 8. Galliarda Huewet

D-LEm II.6.15, p. 193

3

6

12

## 9i-a. Galliarde Monsieur Gregorij


B-Bc 26.369, ff. 12r 15v 15r &amp; 14v

3

8

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

14 a



21 /a

[illegible]

H H N N N N N H N    H H H    H H H    H H H    H H H

	a		a	a	c c h c d a c		c c h c d a c	d a c
b a b a		c d c		a a	a a a b	a a	a d a	
c b	c b	c c		c	c	c	c	c
a	d a c	a		a		a		

41

48

## 9i-b. Galliarda Gregorij

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

3

3

7

13

19

25



### 9i-c. Galliarda Gregorij Huwet

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

[illegible][illegible][illegible]

H H H H H H H H H H H H H H H H H H

c h c d a c c 4h c d a c e d c d f

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

17

Handwritten musical notation on a five-line staff, featuring various rhythmic values (e.g., minims, crotchets, quavers) and dynamic markings (e.g., *f*, *fz*, *fz*). The notation is written in black ink on a white background.



## 9i-e. Galiarda

D-BAU 13.40.85, p. 35

3

7

14

21

## 9i-f. Galliarda Gregorij

D-LEm III.11.26, f. 8r

3

6

## 9i-g. Untitled

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

3

8

15

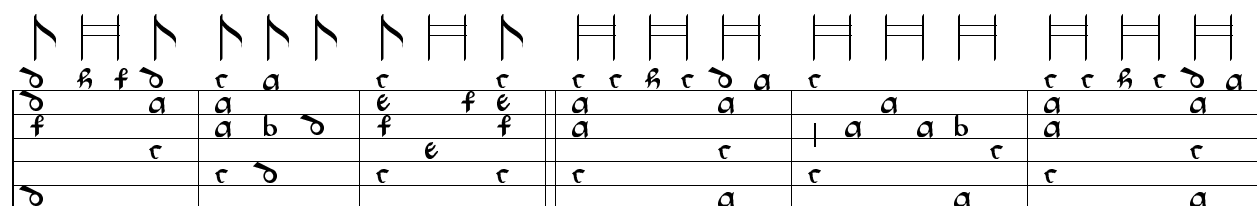
22

## 9i-h. Galliarda Gregoris

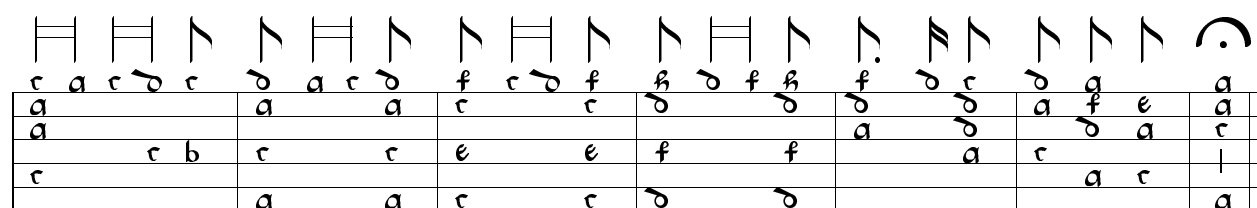
D-KNh R.242, f. 129v

3

7



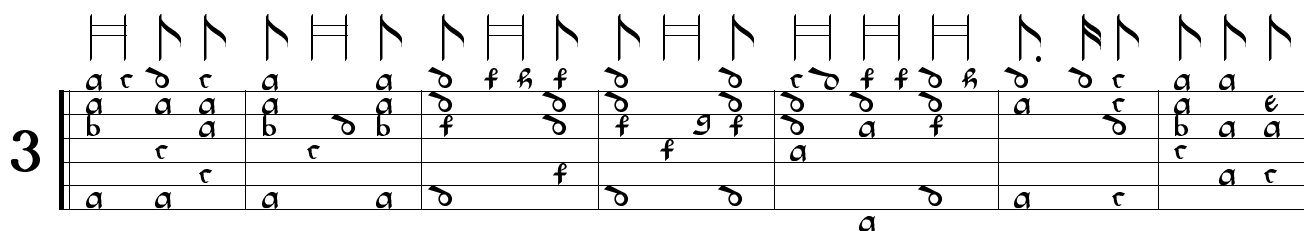
14



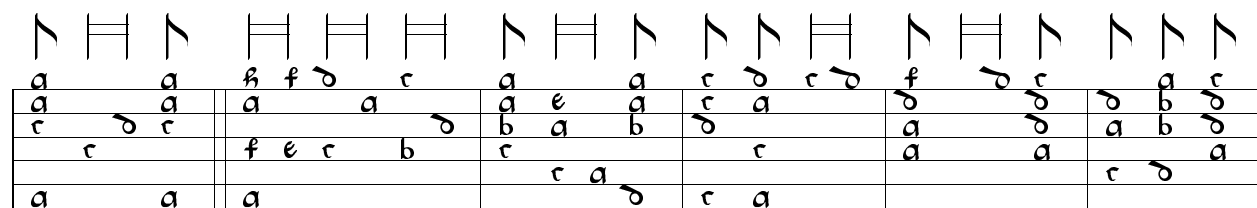
20

## 9i-i. Galliarda Anglica

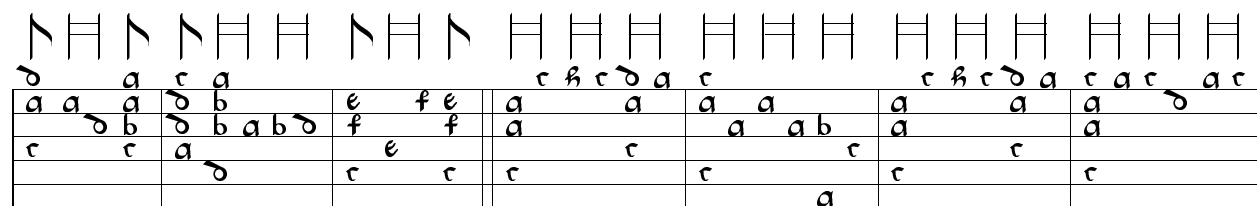
DK-Kk Thott 841,4o, f. 110r



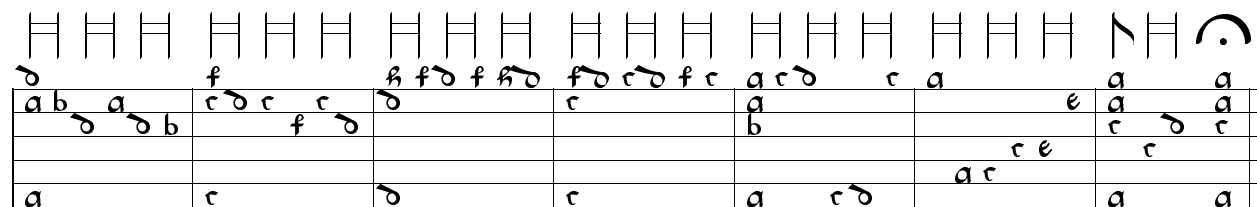
3



8



14



21

## 9i-j. Galliarda Dulandi

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

3

8

14

21

## 9i-k. As I wente to Walsinghame

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

3

8



3

7

11

16

22 /a

28

34



## 9i-n. Galiarta Zasij Tertius Modus

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

3

5

9

13

17

21

25

3

3

7

12

17

22

## 9ii-b. Gagliard Anglica

I-Gu M.VIII.24, ff. 119v-120r

3

7

12

18

23

## 9iii-a. Galliarda Englessa

A-Lla 475, f. 95r

3

8

15

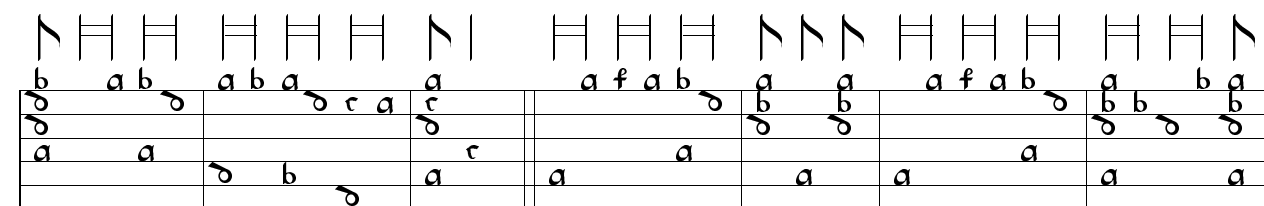
21

## 9iii-b. Galliarda Gregorij

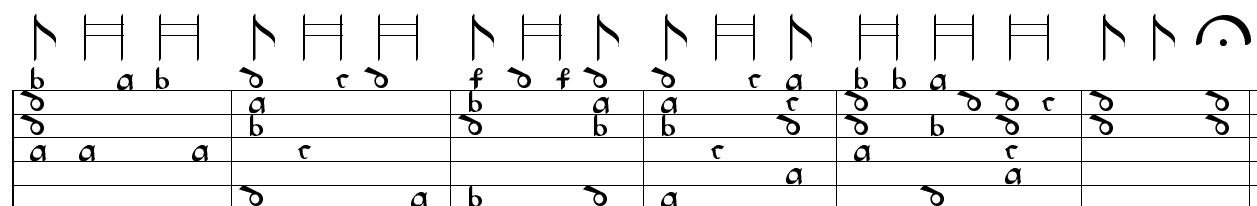
D-B 40141, f. 61r

3

7



14 a

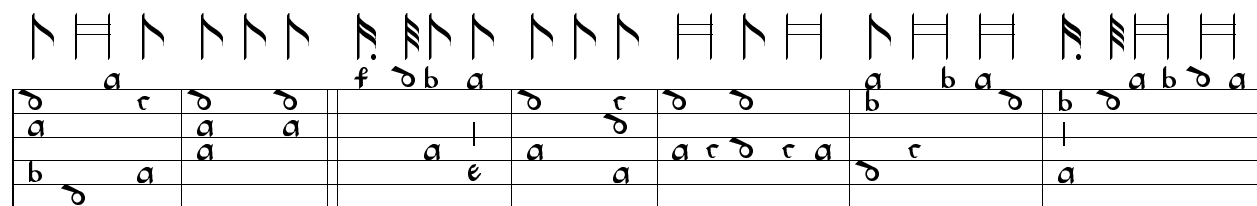
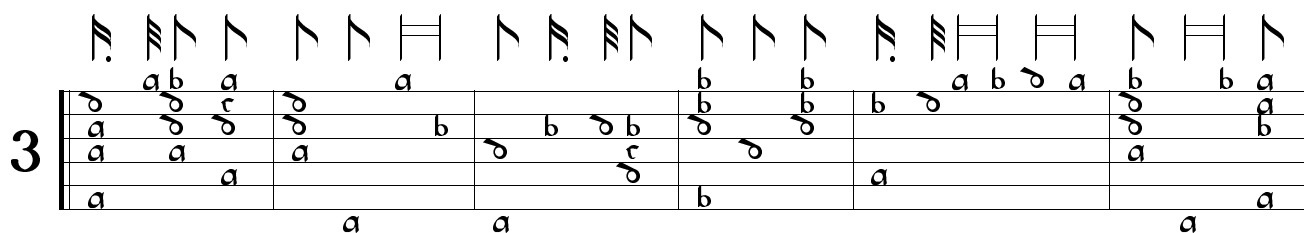


21

a

9iii-c. Galiard

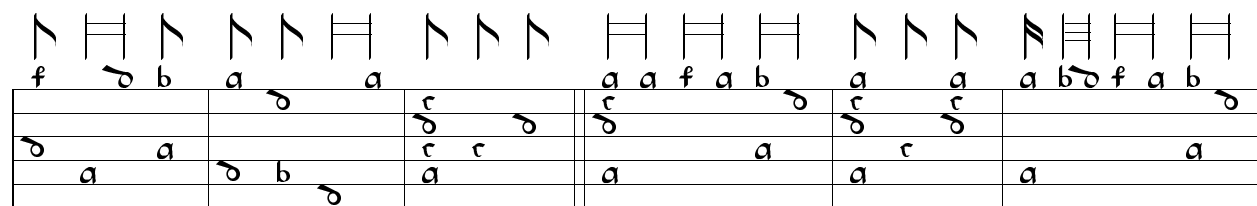
D-BAU 13.4o.85, p. 33



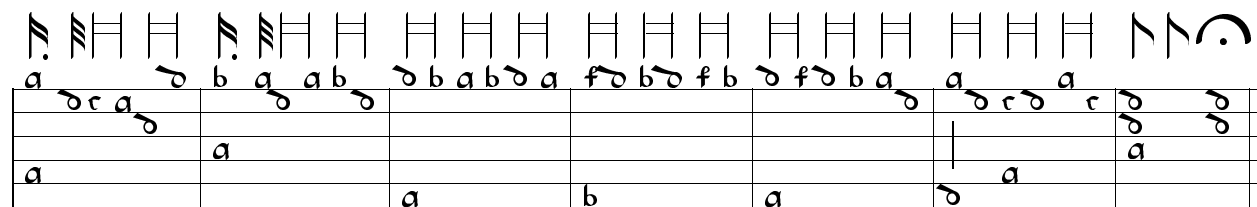
7

a

a



14



20

a

3

8

15

23

## 9iii-e. Galliard

D-B N 479, ff. 62v-63r

3

7

12

16

22

28

33

## 9iii-f. Galiarta Zasij

D-Ngm 33748 I, f. 68v

3

7

14

21

## 9iii-g. Galiarda Secundus Modus

D-Ngm 33748 I, f. 69r

3

8



15

22

## 9iii-h. Galliarda Zas

A-SPL KK 35, p. 37

3

8

15

22

## 9iii-i. Galliard Gregorj

D-Ngm 33748 I, f. 14v

3

$f b$   $f b$   $g$   $i f$   $g i f$   $g$   $g$   $g$   $a b$   $a b$   $f$   $g$   $b$

$a$   $a$   $b$

7

$a$   $a$   $f$   $r$   $f$   $b b b a b a$   $b$   $b a a b b$   $a b b a$   $a b b a$   $a$

$a$   $a$   $a$   $a$   $a$   $a$

13

$a$   $a b a b b$   $f$   $b b a b b a b$   $a$   $a b a b b$   $f$   $f$   $a b b f$

$a$   $a$   $a$   $a$   $a$

18

$a$   $f$   $b b a b b a$   $a$   $a$   $b$   $a b b$   $a b b b$   $f$   $b$   $f$

$a$   $a$   $a$   $a$   $a$

23

$f$   $b b b$   $f$   $g$   $f$   $b$   $f$   $b$   $a$   $b$   $a$   $a$   $a$   $a$   $a$

$a$   $a$   $a$   $a$   $a$   $a$

## 9iv-a. Gagliarda Tobiae

D-DI 1.V.8, f. 51r

3

9

17

## 9iv-b. Galiarda Tobiae Kuhnen

D-LEm II.6.15, p. 187

3

9

17

3

/a/c a /c

/a

8

/a a /c /a

13

/a/c a/a a

19

a/c /a

25

a/c /a

29

a/c /a

34

a/c /a

## 9iv-d. Galliarda Gregorij

D-Ngm 33748 I, f. 2v

3

3

7

12

17

22

[illegible]

## 9iv-f. Galliardae Gregorii Huberti variatio secunda

Rude 1600, sigs. gg6v-hh1r

3

6

10

15

20

7

14

21



## 9v. Untitled - cittern solo

GB-Cu Dd.14.24, ff. 45v-46r

3

9

15

21

27

32

37

Measures 1-6 of the piece. The notation is in a three-staff system. The first staff contains a treble clef and a key signature of one flat (B-flat). The second staff contains a bass clef. The third staff contains a bass clef. The music is in 3/4 time, indicated by a '3' in a circle at the beginning of the first staff. The notes are written in a lute tablature style, with letters (a, b, c, d, e, f, g) and accidentals (sharps, flats) placed above the staves. The first measure starts with a treble clef and a key signature of one flat. The second measure starts with a treble clef and a key signature of one flat. The third measure starts with a treble clef and a key signature of one flat. The fourth measure starts with a treble clef and a key signature of one flat. The fifth measure starts with a treble clef and a key signature of one flat. The sixth measure starts with a treble clef and a key signature of one flat.

1

Measures 7-12 of the piece. The notation is in a three-staff system. The first staff contains a treble clef and a key signature of one flat (B-flat). The second staff contains a bass clef. The third staff contains a bass clef. The music is in 3/4 time. The notes are written in a lute tablature style, with letters (a, b, c, d, e, f, g) and accidentals (sharps, flats) placed above the staves. The seventh measure starts with a treble clef and a key signature of one flat. The eighth measure starts with a treble clef and a key signature of one flat. The ninth measure starts with a treble clef and a key signature of one flat. The tenth measure starts with a treble clef and a key signature of one flat. The eleventh measure starts with a treble clef and a key signature of one flat. The twelfth measure starts with a treble clef and a key signature of one flat.

7

Measures 13-18 of the piece. The notation is in a three-staff system. The first staff contains a treble clef and a key signature of one flat (B-flat). The second staff contains a bass clef. The third staff contains a bass clef. The music is in 3/4 time. The notes are written in a lute tablature style, with letters (a, b, c, d, e, f, g) and accidentals (sharps, flats) placed above the staves. The thirteenth measure starts with a treble clef and a key signature of one flat. The fourteenth measure starts with a treble clef and a key signature of one flat. The fifteenth measure starts with a treble clef and a key signature of one flat. The sixteenth measure starts with a treble clef and a key signature of one flat. The seventeenth measure starts with a treble clef and a key signature of one flat. The eighteenth measure starts with a treble clef and a key signature of one flat.

13

Measures 19-24 of the piece. The notation is in a three-staff system. The first staff contains a treble clef and a key signature of one flat (B-flat). The second staff contains a bass clef. The third staff contains a bass clef. The music is in 3/4 time. The notes are written in a lute tablature style, with letters (a, b, c, d, e, f, g) and accidentals (sharps, flats) placed above the staves. The nineteenth measure starts with a treble clef and a key signature of one flat. The twentieth measure starts with a treble clef and a key signature of one flat. The twenty-first measure starts with a treble clef and a key signature of one flat. The twenty-second measure starts with a treble clef and a key signature of one flat. The twenty-third measure starts with a treble clef and a key signature of one flat. The twenty-fourth measure starts with a treble clef and a key signature of one flat.

19

## 10a. Galliarda Gregorij

D-LEm II.6.15, p. 198

3

9

17

## 10b. Galliarda Anglica Dulandt - DowlandCLM 40

LT-Va 285-MF-LXXIX, f. 22v

3

9

17

## 11a. Galliarda Gregorij

D-LEm II.6.15, p. 235

3

8

14

22

## 11b. Gagliarda

Rude 1600, sigs. hh2v-hh3r

3

8

14 a

21

## 11c. Untitled John Dowland - DowlandCLM 22

GB-Cu Dd.2.11, f. 56r

3

7

14

20



42

12a.ii. Untitled

D-DI 1.V.8, f. 46v

3

7

13

18

3

8

14

21

28

35

43





## 13a. Galliarda Gregorii

D-B 40141, f. 239r

3

7

13

19

## 13b. Galliarda Anglica

D-KNh R.242, ff. 136v-137r

3

9

17

17

26

26

34

34

## 13c. Galiarta Pipers

D-Ngm 33748 I, f. 65v

3

9

9

17

17

## 13d. Galiarda Pipers

D-BAU 13.40.85, p. 31

3

9

17

## 13e. Galliarda

Fuhrmann 1615, p. 121

3

9

17

## 13f. Galliard John Dowland - DowlandCLM 42

Barley 1596, sig. B4v

3

Handwritten musical score for the piece "3" by John Cage. The score is written on a single staff with a treble clef. It features a complex rhythmic structure with various note values and rests. The notes are primarily eighth and sixteenth notes, often beamed together. There are several rests of varying durations. The piece is marked with a forte "f" dynamic. The notation includes many accidentals (sharps, flats, naturals) and some unusual note heads (e.g., a note with a cross). The score is divided into measures by vertical bar lines. The overall impression is one of a highly detailed and intricate musical composition.

7

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and piano. The piano part includes a melody with various ornaments (trills, mordents, grace notes) and a bass line. The score is divided into two systems, each with a repeat sign. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The key signature has one sharp (F#). The time signature is 2/4.

13

[illegible]

20

## 14. Galliard Gregorij Ansini

D-LEm II.6.15, p. 199

Handwritten musical notation for a 3-part setting of the Kyrie eleison. The notation is written on four-line staves. The first staff is the vocal line, and the second and third staves are the instrumental accompaniment. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The text "Kyrie eleison" is written in a stylized, handwritten font above the staves. The notation is written in black ink on a white background.

[illegible]

7

## App. 1. Fantasia

D-Hs ND VI 3238, pp. 102-103

♩

11

19

25

30

35

40

45 a

$\delta$ a a b $\delta$ a b $\delta$	b a b $\delta$ a $\delta$ a b	$\delta$ b $\delta$ a r a r $\delta$	b $\delta$ a r $\delta$ r $\delta$ a	r a r $\delta$ e a r
r			r	
a	$\delta$	r	a	$\delta$

45 a

50

$\delta$ r $\delta$ a r a r $\delta$	a e a r $\delta$ r a $\delta$	r a r f $\delta$ f r	a $\delta$ r a a r $\delta$ a	r a r $\delta$ a $\delta$ a r
			b	
a	e	a	r	a

50

55

r a $\delta$ r $\delta$ a	$\delta$ r r a a r $\delta$	r a $\delta$ a $\delta$ a r	$\delta$ r r a $\delta$ a r $\delta$	a r a $\delta$ r a r
b	$\delta$	$\delta$	$\delta$	
r	a	a	e	a

55

60

$\delta$ r a a b $\delta$ a	$\delta$ r r a $\delta$ a b $\delta$	a $\delta$ b a b a b	$\delta$ b a a a a	a r a r b
			r	
$\delta$	a	a	a	a

a

60

65 a

$\delta$ r a r	a r $\delta$	a $\delta$	a r $\delta$ a r	a r a r $\delta$ r $\delta$ a r	$\delta$
$\delta$ b $\delta$	b	b	$\delta$	a	a
$\delta$	r	a		a	a

a

65 a


C	D	E	F#
C	D	E	F#

[illegible]

The Rose Tree  
 G major, 3/4 time  
 Treble clef, key signature of one sharp (F#), 3/4 time signature.  
 The melody consists of 16 measures, primarily using half and quarter notes, with a final measure containing a repeat sign.



## App. 3a. Praeludium

Mertel 1615, p. 59

1 a

11

19 a

25

31 a

38 a

44 a a

## App. 3b. Untitled

B-D 4022, f. 43r

1 a

10 a

17

22 a a a

## App. 3c. Fantazia

PL-Kj 40641, ff. 4v-5r

1 a a

10 a

17

17

25

25

30

30

35

35

40

40

45

45

50

50



Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various symbols (a, b, c, d, e, f, h) placed above and below the staff. The symbols are arranged in a sequence that suggests a melodic line.

39

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various symbols (a, b, c, d, e, f, h) placed above and below the staff. The symbols are arranged in a sequence that suggests a melodic line.

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various symbols (a, b, c, d, e, f, h) placed above and below the staff. The symbols are arranged in a sequence that suggests a melodic line.

46

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various symbols (a, b, c, d, e, f, h) placed above and below the staff. The symbols are arranged in a sequence that suggests a melodic line.

50

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various symbols (a, b, c, d, e, f, h) placed above and below the staff. The symbols are arranged in a sequence that suggests a melodic line.

56

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various symbols (a, b, c, d, e, f, h) placed above and below the staff. The symbols are arranged in a sequence that suggests a melodic line.

62

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various symbols (a, b, c, d, e, f, h) placed above and below the staff. The symbols are arranged in a sequence that suggests a melodic line.

## App. 5a. Pavana Thobias Kuhne

Rude II 1600, sigs. hh3r-hh3v

1

5

9

17

21

## App. 5b. Padoana Tobias Kuhne

Rude II 1600, sigs. gg1v-gg2

1

1 a a e c a

5

5 a a c e a a

9

9 a a c e a a

17

17 a a

21

21 a a

1

8

13

17

21

26

31



## App. 7. Galliarda Tobias Kun

Fuhrmann 1615, pp. 118-119

1

7

11

15

20

25

30

35 36 37 38 39 40

35

41 42 43 44 45 46

41

47 48 49 50 51 52

45

## App. 8. Fuga

D-Kl 4o Mus.108 I, ff. 9v-11r

1 2 3 4 5 6

7

7 8 9 10 11 12 13

14

[illegible]

20

<p> <math>\tau</math> <math>\delta</math> <math>a</math> <math>\tau</math> <math>\delta</math> <math>f</math> <math>a</math> </p>	<p> <math>\tau</math> <math>\delta</math> <math>a</math> <math>a</math> <math>\tau</math> <math>\delta</math> <math>f</math> <math>\sharp</math> </p>	<p> <math>\tau</math> <math>a</math> <math>b</math> <math>\delta</math> <math>a</math> <math>a</math> <math>\tau</math> <math>\delta</math> </p>	<p> <math>\tau</math> <math>a</math> <math>a</math> <math>\tau</math> <math>\tau</math> <math>\delta</math> </p>
<p>re ace</p>	<p>ace ac</p>	<p>acbd ac</p>	<p>acbd ac</p>

26

d r	a c d r d	a a	e e g h r f d	c d f r d	r d a c		
f r d d	b d f b	a a		a d a	d d c		
a	a e	c	e	a a	c		
c a c	d c	a c d a c		a	c a		

30

$\delta$	$c$	$\delta$	$c$	$a$	$c$	$\delta$	$c$
$a$	$f$	$a$	$f$	$b$		$f$	$i$
	$e$					$f$	$i$
$a$	$c$			$\delta$	$\delta$	$f$	$i$

37

43

Exercise 6

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

48


51

59

65 /a

71

76

82

88