

MUSIC SUPPLEMENT TO THE LUTEZINE FOR LUTE NEWS 139 (OCTOBER 2021): LUTE INTABULATIONS OF MUSIC BY THOMAS STOLTZER - PASSINGMEASURES PAVANS AND GALLIARDS

THOMAS STOLTZER

Thomas Stoltzer/Stolczer/Scholczer (*c.*1480->1544?) was born in Silesia, Poland and although it has been suggested that he was killed in the Battle of Mohács when the Turks defeated the Hungarians in 1526, it is more likely he was drowned in a river in Carpathia in 1544 or later. He probably studied music with Heinrich Finck who was in Poland while Stoltzer was young and he often quoted Finck's music in his own compositions. He was an ordained priest and supporter of Martin Luther. He was employed in Buda as Kapellmeister at the court of Ludwig II of Hungary (*x*:1517-1526) during which time he was a prolific composer and almost as famous as Finck and Hofhaimer in Germany in the first half of the sixteenth century. Around one hundred and fifty vocal works by Stoltzer are found in around thirty prints and sixty manuscripts, but only three are known to have been intabulated for lute and are found in a small group of German tablature sources. The date range of the sources spans 1532 (Gerle) to after 1563 (W510 is the shelf mark of a copy of Wyssenbach 1563 that contains manuscript additions), so it is possible the earliest lute settings were made during Stoltzer's lifetime and one wonders if he knew of them or played the lute himself.

The best known to lutenists is Stoltzer's song *Ich klag den Tag und alle Stund* (**S1**) intabulated for lute by Hans Newsidler in his first print, of 1536. But there are sixteen sources of it for lute in a range of setting in three tonalities, and one is a duet. All have the same sections of 5, 3, 4, 3 & 6 bars as in the vocal model, and S1n, S1q and the Heckel duet S1o/p add a final flourish. Some of the sources are closely concordant but differ in fine details as well as in annotations for right and left hand fingering and all of them are included here for comparison. Newsidler included it in six of his prints and revised editions in two different tonalities, and subtly changed the figuration every time and added left (but not always the most effective!) or right hand fingering to some of them. The manuscript S 226 is a handwritten copy of Newsidler's first print and so includes nearly exact copies (S1e, S1m). More elaborate settings are found in the two settings in D-Mbs 1512 from the 1540s (S1a & S1n). Hans Gerle's earlier print of 1532 includes two settings (S1c & S1q) for lute and one for an ensemble of four viols. In his duet for lutes a tone apart Heckel seems to have reworked Gerle's solo and added a second part that fits well echoing the faster passages and filling the gaps where the rests are between sections. Seven sources of *Entlaubet ist der Walde* (**S2**) for lute also include settings in three tonalities, with simple settings in four of Hans Newsidler's prints that again differ in the annotations for right or left hand fingering, in addition to two settings with more elaborate figuration in manuscript sources (S2a & S2b). Five sources of *So wünsch ich ihr ain gute Nacht* (**S3**) include settings in two different tonalities. Unlike the first two songs, the setting in Hans Newsidler's first print, copied almost identically into manuscript S 226, is not a simple didactic exercise but has fuller figuration as does the distinct manuscript setting (S3c). The other two are in the prints of Drusina and Ochsenkün and are a tone higher and closely related.

**S1. Ich klag den Tag und alle Stund** [I rue the day and every hour]

Ich klag den tag und alle stund das mein außbund nit hat sein gsund  
derhalb verwundt mein hertz in leid auß gutem grund

<sup>1</sup> Douglas Alton Smith *30 Easy Pieces for Renaissance Lute* (Tree, Lübeck 1995)  
- free online: <https://www.lutesociety.org/pages/tree-edition-files> go to 'browse and download items in Renaissance tuning' and scroll down to the last but three items.

<sup>2</sup> This is the recently discovered German tablature manuscript auctioned at Sothebys in 2018 and now housed at Yale.

<sup>3</sup> Martin Shepherd *Renaissance Lute Music from German Sources* (Albury, The Lute Society Music Editions 2000).

<sup>4</sup> Different to setting and text with the same title probably by Melchior Finck: CH-Bu F.IX.70, p 267 *So wünsch ich Irem ein gute Nacht*; CH-D Berchter, p. 441 *So winsch Ich Ihr ein gute nacht - cittern*; D-B 40141, 85r *So wunsch ich jr ein gute nacht*; D-B 40141, 100r *So wunsch ich ihr ein gute Nacht*; D-LEm II.6.15, p. 416 *So wunsch ihr eine gute nacht*; D-W Guelf. 18.7, II 16v *So wünsch ich ihr ain*; D-W Guelf. 18.7, II 16v-17r *Alio modo*; DK-Kk Thott.40.841, f. 50v *So wunsch ich ihr ein gute nacht*; NL-At 208.A.27, f. 20r *LXXX So Wündsch Ich / Ibr eyn gute nacht. etc.*; PL-Kj W 510, 4r iii *Ich winsch ihr ein gute Nacht*; PL-Kj W 510, 17v i *So wünsch ich ihr ein gute nacht*; Fuhrmann 1615, pp. 46-47 *Cantio Germanica* [header: *So wünsch ich ihr ein gute Nacht E. M. A.*] - edited for *Lute News* 45 (March 1998) and *Collected Lute Solos ascribed to Elias Mertel* (Lübeck: TREE Edition, 2007) - free online: <https://www.lutesociety.org/pages/tree-edition-files> go to 'browse and

<b>B:</b>	<b>S1a.</b> D-Mbs 1512, f. 3v <i>Ich clag den tag vnnd alle stund Hd</i>	p. 1
	<b>S1b.</b> Newsidler 1544b, sig. D3r <i>Ich klag den tag und alle stund</i>	1
	<b>S1c.</b> Gerle 1532, sig. K4r <i>Ich klag den Tag</i> - Smith <sup>1</sup> 7	2
	<b>S1d.</b> Newsidler 1536a, sig. d3v <i>Ich klag den tag</i>	2
	<b>S1e.</b> S-Sk S 226, f. 5v <i>Ich klag den tag</i>	2
	<b>S1f.</b> Newsidler 1549, sig. d4r <i>Ich klag den tag und alle stundt</i>	3
<b>F:</b>	<b>S1g.</b> Newsidler 1540, sig. D3v <i>Ich klag den Tag</i>	3
	<b>S1h.</b> Newsidler 1544a, sig. C1v <i>Ich klag den Tag</i>	4
	<b>S1i.</b> Newsidler 1547, sig. D4v <i>Ich klag den tag</i>	4
	<b>S1j.</b> PL-Kj W 510, ff. 17v-18r <i>Ich klag den tag</i>	5
	<b>S1k.</b> US-NHub 31, <sup>2</sup> ff. 15v-16r <i>Ich Clag den Tag</i>	5
	<b>S1l.</b> Newsidler 1536a, sigs. k1r-k1v <i>Ich klag den tag</i> Shepherd <sup>3</sup> 17	6
	<b>S1m.</b> S-Sk S 226, ff. 51r-51v <i>Ich klag den tag</i>	6-7
	<b>S1n.</b> D-Mbs 1512, f. 20v <i>Ich klag den tag rnd alle stundt hd</i>	7
	<b>S1o.</b> Heckel Discant 1556/1562, pp. 3-5 <i>Ich klag den Tag</i>	8
<b>G:</b>	<b>S1p.</b> Heckel Tenor 1556/1562, p. 3 <i>Ich klag den Tag rnd alle stund im abzug. Discant</i>	9
	<b>S1q.</b> Gerle 1532, sig. N2v <i>Ich klag den Tag</i>	10
	Königsberg Gen. 2.150, no. 10 <i>Ich klag den Tag rnd alle Stund - lost</i> cf. Gerle 1532, sig. C2r <i>Ich clag den Tag - 4 viols</i>	
<b>S2. Entlaubet ist der Walde</b> [Defoliated is the forest]		
	Entlaubet ist der Walde gen diesem Winter kalt	
	Beraubet werd ich balde mein Lieb, das macht mich alt.	
	Daß ich die Schön muß meiden die mir gefallen tut	
	bringt mir man'gfältig Leiden macht mir fast schweren Mut	
<b>B:</b>	<b>S2a.</b> PL-WRK 352, ff. 53v-54r <i>Der walde ist Entlaubet</i>	11
<b>E:</b>	<b>S2b.</b> D-Mbs 1512, f. 9v <i>Entlaubet ist der walde bd</i>	12
	<b>S2c.</b> Newsidler 1536a, sig. e1r <i>Entlaubet ist uns der walde</i>	13
	<b>S2d.</b> S-Sk S 226, ff. 7v-8r <i>Entlaubet ist der walde</i>	13
<b>F:</b>	<b>S2e.</b> Newsidler 1544a, sig. A4v <i>Entlaubet ist uns der walde</i>	14
	<b>S2f.</b> Newsidler 1544b, sig. D4r <i>Entlaubet ist uns der walde</i>	14
	<b>S2g.</b> Newsidler 1547, sig. A4v <i>Entlaubet ist uns der walde</i>	14
	cf. Gerle 1532, sig. D2r <i>Entlaubet ist der walde - 4 viols</i>	
<b>S3. So wünsch ich ihr ain gute Nacht</b> [So I wish her a good night] <sup>4</sup>		
	So wünsch ich ir ein gute nacht zu hunderttausend stunden	
	Wann ich in sich so freüdt er mich er hat mein hertz	
	besessen darumb ich mein herten brin und kan sein nitvergessen	
<b>A:</b>	<b>S3a.</b> Ochsenkün 1558, f. 79v <i>So wünsch ich ir ain gute nacht.</i> <i>Thomas Stoltzer</i>	15
	<b>S3b.</b> Drusina 1556, sig. b4v <i>So wünsch ich ihr</i>	16-17
<b>G:</b>	<b>S3c.</b> CH-SAM 2, f. 2r <i>So wunsch jch jr ain guette Nacht</i>	17
	<b>S3d.</b> Newsidler 1536a, sigs. m4r-m4v <i>So wünsch ich ir ein gute nacht</i>	18
	<b>S3b.</b> S-Sk S 226, ff. 56v-57r <i>So wünsch ich Ir ain gute nacht</i>	19
	cf. Ammerbach 1571, f. 45v <i>So wünsch ich ihr ein gute nacht - keyboard</i>	
	Ammerbach 1583; p. 59 <i>So wündsche ich ir eine gute nacht - keyboard</i>	

PASSINGMEASURES PAVANS AND GALLIARDS

As summarised in *Lute News* 139, earlier English lute sources include a preponderance of music based on descants above Italian harmonic grounds, in particular two forms of the passamezzo, one based on the passamezzo antico and frequently called 'passingmeasures' and the other on the passamezzo moderno or 'quadro/quadran' - explored in a future *Lutezine*. The grounds were mostly set as the common- and triple-time dances pavan and galliard, respectively, but as a series of variations rather than in distinct strains with divisions.<sup>5</sup> However, music based on Italian grounds fell out of fashion by the time Thomas Morley published

download items in Renaissance tuning' and scroll down to 'Mertel' - in reverse alphabetical order; Kargel 1578, sig. G2v *So wünsch ich dir ain gute Nacht* - cittern = Phälse & Bellere 1582, f. 30r *So wünsch ich gute nacht* - cittern. Valentin Haussmann *Nene deutsche weltliche Lieder* 1592, no. 22 for 5 voices - see Robert B. Lynn & Klaus-Peter Koch *Valentin Haussmann: A Thematic-Documentary Catalogue of His Works* (Pendragon Press 1997), no. 56. Not known which setting the lost source was: RF-Königsberg Gen. 2. 150, no. 42 *So wünsch ich ihr*; and different to: D-LEm II.6.15, p. 455 *So wünsch ich meiner Liebchen*; D-LEm II.6.15, p. 456 *So wünsch ich meiner libichen*.

<sup>5</sup> Presumably passingmeasures is a corruption of the word passamezzo. The prints of Thomas Robinson and Anthony Holborne use the title passamezzo, but concordant versions for some of these are called passemesures in Mathew Holmes lute books. A minority are also untitled but are included here as they are variations on the passamezzo antico ground similar to the other music here. P26 is also on the passamezzo antico ground but titled quadro, presumably in error. Also P32 is not on the passamezzo antico, see footnote 20; neither is US-NH osborn 13, f. 12r *pasy measure* which is a setting of *Cherping of the Lark/Muscadin* and excluded here, but see settings (but not including this one!) in *Lute News* 117 (April 2016) and *Lutezine*.

*A Plaine and Easie Introduction to Practicall Musick* in 1597 in which he is disparaging about the characteristic walking bass of music on grounds: 'you sing you know not what, it should seeme you came latelie from a Barbers shop, where you had *Gregory Walker* - That name in derision they haue giuen this quadrant paunan, because it walketh amongst the Barbars and Fidlers, more common then any other'.

The passamezzo antico/passingmeasures is the harmonic sequence or ground on the scale degrees i-VII-i-V-III-VII-i/V-I or the common variant i-VII-i-V-I-VII-i/V-I.<sup>6</sup> The sixty-seven examples found in English sources (and P43Gc & P50 English music in continental sources) for lute in five different tonalities/keys, bandora, gittern and cittern are all included here.<sup>7</sup> Pavan and galliard pairs are given the same number and designated i & ii, concordant settings share the same number followed by a/b/c, and the numbers for duet parts are followed by T for treble and G for ground.<sup>8</sup> The concordant sources are quite close throughout or restricted to certain variations, but there are also many examples of the short motifs over one or a few bars shared between settings, which are assumed to represent a generic style for improvising variations on a ground in England rather than pointing to the same composer or a stemmatic relationship between sources. In some cases the same variations, possibly by different composers, are combined in different ways by the copyist in a pastiche.<sup>9</sup> The majority are titled passing-measures or similar, but untitled variations on the passamezzo antico are also included. I have not studied the continental settings that thoroughly but am not aware of any concordances between English and continental sources - apart from a few exceptions excluded here<sup>10</sup> - and from the characteristics of the figuration it seems likely that most of the settings here were composed or arranged by Englishmen or others employed in England in what was becoming an independent English style, rather than being imports from the continent. Although the majority are anonymous, from the ascriptions it seems that the genre attracted some of the major composers: Richard Allison (P14), John Danyel (P46), Anthony Holborn (P58, P60 & P62 all for cittern), John Johnson (P31, P38), Thomas Robinson (P49, P55, P56, P67 of which three are for cittern) as well as Weston<sup>11</sup> (P18), but none are known by the Italian Alfonso Ferrabosco the Elder. Apart from two solos ascribed to John Johnson, no duet settings by the duet master are known, and it is probably not surprising that none are known by the Golden Age pioneer John Dowland. John Johnson was the English composer most likely to have been influenced by Italian grounds in England, so it is tempting to suggest that at least some of the anonymous solo and duet settings are in fact by him,<sup>12</sup> and many modern lutenists have done just this. However such speculation is a can of worms<sup>13</sup> and I am more inclined towards caution. Johnson grew up and developed his style under the influence of the musical milieu of many professional lutenist-composers most of whom cannot now be identified, and so given the lack of information it would be naïve to make assumptions that music

<sup>6</sup> All those here use the standard pasamezzo antico ground except P2, P15, P37, P39, P40, P44, & P50-P52 use the variant also found in earlier continental passamezzi settings.

<sup>7</sup> The most comprehensive previous listing is in John M. Ward *Music for Elizabethan Lutes* (Clarendon Press 1992), vol I, p. 99 footnote 298. Other music in English sources is based on the passamezzo antico ground but excluded here: US-NHub osborn 13, ff. 4r-4v *Hollyne pardye*, ff. 5r-6r *the olde pardye* and f. 31v *Pardye I sayde not soe*, IRL-Dtc 410/I, p. 3 *boufons* - but not other pieces with this title, see *Lute News* 81 (March 2007) and Queen Marys Dump - the following sources were included in the tablature supplement to *Lute News* 134 (July 2020) and accompanying Lutezine: GB-Cu Add.2764(2), ff. 1r-2r *Queene Maries Dump*; GB-Lbl Roy.App.58 (c.1550s), f. 54v untitled; GB-Lbl Sloane 2329 (c.1550s), f. 2v *ye quenes dump* - music lacking; IRL-Dtc 408/I, pp. 4-5 *Queene Maries Dump*; IRL-Dtc 410/I (Dallis), pp. 192-193 untitled; US-NH osborn 13, f. 42v-43r *pavana* - guitar; US-Ws V.b.280, f. 1r *queene Maries dump*.

<sup>8</sup> I know of no consort lute parts; P36i/ii are probably consort bandora parts and P66i/ii consort cittern parts. Other parts: GB-Cu Dd.5.20, f. 2r *Passemeasures Pavan* & f. 6r *Galliard to the Passemeasures* - bass viol; GB-Cu Dd.5.21, f. 2r *Passemeasures Pauen* - *Passemeasures galliarde* - recorder. In the Walsingham mixed consort books, treble viol, bass viol and flute part books have titles only for nos. 25 *Passing-measures Pavan* and 26 *Passing-measures Galliard* as the music was not copied. For keyboard: GB-Cfm 168 (FVB), pp. 102-104 *Passamezzo pavan William Byrd & 104-106 Galliards passamezzo William Byrd* = GB-En 9447, ff. 112v-120r *Master Bird his pasmeasour* = GB-Lbl RM24.d.3 (Forster), ff. 111r-117r *Passa measures Pavin Mr Bird* = GB-Lbl Add.30486 ff. 7v-10v *passinge measures paven* & 11r-13v *The Galliard mr Bird* = GB-Lbl Mus.1591 (Nevell), ff. 92r-99r *the passinge measures pavian of mr w birdes* & 99v-105r *the galliarde mr w birde of the chapell galliarde to the same*, GB-Cfm 168, pp. 142-145 *Passamezzo pavana* 7 Peter

with similar albeit generic traits that survives 'must' be by one of the composers that we do know.<sup>14</sup>

At least eleven items here are lute parts for treble and ground duets and for P47 and P49 both parts survive. In contrast, P28 and P41-P45 are orphan grounds, while P16, P24i/ii and P40i/ii are orphan trebles, for which the other parts are not known. However, as they are based on the same ground (or the variant of it for P40 and P44) then the orphan trebles and grounds in the same key should fit together - and Stefan Lundgren also reconstructed the ground P40G for P40Tib. In addition to the lute settings, three more are for gittern (P51-P53 - can also be played on the 2nd-4th courses of a lute) and six are for bandora. P25 and P29 are solo variations, whereas P36 is from a bandora part book for mixed consort, P45 is a ground for a duet or consort setting and P34 & P35 could be simple solos, or else duet or consort parts. All but one has been directly transcribed for lute - the exception is P29 which is found in two concordant versions so that one is reproduced here for 7-course bandora (P29a), and as it is set in high fret positions, the other is transcribed for lute a minor third lower transforming it into a lute solo that is easier to play (P29b). The bandora versions are included in the appropriate sections for the apparent keys they are in if played on a lute in G pitch. Fourteen settings are for cittern (P54-P66), three as pavan-galliard pairs, all for chromatic cittern in Italian tuning as is most English cittern music, except one setting for 14-course archcittern in Thomas Robinson's *New Citharen Lessons* 1609 (P67) and three for chromatic cittern in French tuning (P64-P66) including a pavan galliard pair. The diverse range of cittern settings are anonymous except for three ascribed to Thomas Robinson (P55, P56 & P67) and two to Anthony Holborne (P58 & P60), the latter amongst the most accomplished music for the instrument but difficult to play - some of the simpler settings are easier (P54 & P59).<sup>15</sup>

#### In C minor: chords of ground - c B<sup>b</sup> c G E<sup>b</sup> [or c] B<sup>b</sup> c/G C

P1i. US-Ws V.b.280 (Folger), f. 2r <i>passimeseners passinmesers pauen</i>	p. 20
P1ii. US-Ws V.b.280, f. 2r <i>passimeseners galliard</i>	20
P2i. US-Ws V.a.159 (Giles Lodge), ff. 5v-6r <i>Passa mesurs gliarde</i>	21
P2ii. US-Ws V.a.159, ff. 9v-10r <i>The passe a mesures parion</i>	21
P3i. IRL-Dtc 410/I (Dallis), p. 18 <i>Le passe Meze de panana</i>	22
P3ii. IRL-Dtc 410/I, p. 19 <i>The passa Meze galliard</i>	22
P4i. IRL-Dtc 410/I, p. 137 <i>pass</i>	23
P4ii. IRL-Dtc 410/I, pp. 136 & 137 <i>gaiarde to pass sup</i>	23
P5ia. GB-Eu Dc.5.125, ff. 3v-5v <i>Passingmeasures Pavan</i> end missing and last variation reconstructed to 16 bars	24-27
P5ib. GB-Lbl Stowe 389, f. 123r illegible title <sup>16</sup>	28
P5ic. IRL Dtc 408/II, p. 86 <i>a pavin</i>	28-29
P6. IRL-Dtc 410/I, p. 136 untitled	29
P7. GB-AB 27 (Brogynytyn), pp. 20-21 <i>Passemeurs: pauen:</i>	30-31
P8. GB-Cu Add.8844, f. 4r <i>The passinges meseners galliard 16 sembr[eves]</i>	31
P9. IRL-Dtc 410/I pp. 190-191 untitled	32
P10. GB-Lam 601 (Mynshall), f. 8v <i>The Passingmeasures Galliarde</i>	33

*Philips 1592 & 146-148 Galiarda Passamezo* 8 Peter Philips; GB-Cfm 782 (Tisdale), ff. 84v-85r *Passmezo d'italie* & 90r-90v *Passemeaz Pavan Mr morley*; GB-Cu Nn.6.36, f. 28r untitled; GB-En 9447, ff. 72v-81r *Kinlogh his pasmessour*; GB-Lbl Add.60577, f. 210v untitled?; IRL-Dtc 410/II (DVM), pp. 273-282 untitled (pavan and galliard). For instrumental ensemble: GB-Lbl Roy.App. 74, f. 38r *pasemesures paven* - discant part only.

<sup>9</sup> P18a variations 1-2, 4-5 = P18b var 1-4; P17 var 3 & 5 = P18b var 5 & 3; P17 var 6 = P18a var 3; and P17 var 7 = P19 var 4.

<sup>10</sup> The Dallis lute book includes passamezzi ascribed to David [David Janssoon Padbru], all edited for *Lute News* 77 (March 2006) as well as direct copies of passamezzi-saltarelli from the prints of Giacomo Gorzanis. Also the Marsh lute book includes copies (one a pastiche of variations) of passamezzi from the prints of Pierre Phalese - all these continental sources are all excluded here.

<sup>11</sup> Possibly the lute player named Weston recorded in the employ of Thomas Cromwell in 1538, see *Lute News* 58 (June 2001) for more details as well as tablature for this and another pavan by Weston.

<sup>12</sup> For example, P30 and P31 use similar campanella figuration, and only the latter is ascribed to Johnson and is more accomplished.

<sup>13</sup> Probably originating in 1950s America as a reference to the consequences of removing the lid of a tin of worms used as fishing bait.

<sup>14</sup> In the same way that in *Popular Music of the Olden Time* (1855) William Chappell stated that he found some of the music 'in the Public Library, Cambridge, among 'Dowland's manuscripts', that we now know as Mathew Holmes' manuscripts thanks to the work of Ian Harwood. Also see footnote 18.

<sup>15</sup> The irregular sections lengths of the cittern settings have not been reconstructed.

<sup>16</sup> Reconstructed by Christopher Goodwin in the tablature supplement to *Lute News* 37 (March 1996).

<b>P11ia.</b> GB-AB 27, pp. 22-23 <i>Passemesus: pauen:</i>	pp. 34-37	<b>P47T.</b> GB-Cu Dd.3.18 ff. 62r-63r <i>Jo Daniell</i> - treble Lundgren 22a	134-137
<b>P11ib.</b> IRL-Dm Z.3.2.13 (Marsh), pp. 10-12 untitled	38-41	<b>P47G.</b> GB-Cu Dd.3.18 f. 63r <i>The ground</i> - Lundgren 22b	137
<b>P11ii.</b> IRL-Dm Z.3.2.13, pp. 12-13 untitled	42-44	<b>P48.</b> IRL-Dtc 410/I, pp. 46-47 untitled	138
<b>P12.</b> IRL-Dtc 410/I, p. 189 <i>The passe MEze paun</i>	37	<b>P49T.</b> Robinson 1603, sig. F1r <i>Passamezo galyard</i> - treble	139
<b>P13.</b> GB-Lbl Add.31392, ff. 15v-16r <i>passing measures pavin</i>	45-47	<b>P49G.</b> Robinson 1603, sig. F1r <i>Heere followeth the ground to this Treble</i>	138
<b>P14i.</b> GB-Lam 603 (Board), ff. 8v-9r <i>Passeme Pavan R. A:</i> - <i>Passemesu Pavan By Mr Rich: Allyson</i>	48-50	- North 2/1; Lundgren 46	
<b>P14ii.</b> GB-Lam 603, ff. 9v-10r <i>Passemesu Gally R. A:</i> - <i>The Gallyard to the pauan before by Mr Ri. Allyson</i>	52-53	<b>P50.</b> D-Usch 131b, f. 8r <i>Englishe Tantz - Nachlauff</i>	140
<b>P15a.</b> GB-Cu Dd.2.11, f. 2r untitled	50	<b>Gittern (feff)</b> - or play on 2nd-4th courses of lute	
<b>P15b.</b> US-Ws V.b.280, f. 1r untitled - fragment <sup>17</sup>	58	<b>P51.</b> US-NHub osborn 13, f. 43r i <i>Pasy Measure (galliard)</i>	141
<b>P16T.</b> GB-Eu Dc.5.125, ff. 64v-65r untitled - treble	51	<b>P52.</b> US-NHub osborn 13, f. 43r ii <i>The Galliard</i>	141
<b>P17.</b> IRL-Dtc 410/I, p. 142-147 <i>pass. mor / passmes. pauan</i>	54-58	<b>P53.</b> GB-Lbl 40513 (Mulliner), ff. 120v-121v Untitled (pavan)	142
<b>P18a.</b> GB-Lbl Add.38539, ff. 10v-11r <i>the Passameasures Pauin</i>	59-61	<b>Chromatic cittern french tuning</b>	
<b>P18b.</b> IRL-Dm Z.3.2.13, pp. 50-54 [Inci]pit [Wes]tons pau[an]: - <i>West. Pau:</i>	62-67	<b>P54i.</b> GB-Cu Dd.14.24, f. 2v <i>Passemezures Pauen</i>	143
<b>P19.</b> IRL-Dm Z.3.2.13, pp. 376-378 untitled	68-70	<b>P54ii.</b> GB-Cu Dd.14.24, f. 3r <i>Passm Galliard</i>	143
<b>P20.</b> IRL-Dtc 410/I, p. 135 untitled	70-71	<b>P55i.</b> Robinson 1609, sigs. E4v-F1r <i>Passamezo Pauen</i>	144-145
<b>P21.</b> IRL-Dtc 410/I, pp. 188-190 <i>The passoMeze pauin</i>	71	<b>P55ii.</b> Robinson 1609, sigs. G3v-G4r <i>Passamezo Galiard</i>	148
<b>P22i.</b> GB-Cu Dd.2.11, ff. 89v-90r <i>Pauan passe meas[ures]</i>	72-74	<b>P56.</b> GB-Cu Dd.4.23, f. 21v <i>Passemeasures [pavan] [Thomas] Robinson</i>	145
<b>P22ii.</b> GB-Cu Dd.2.11, ff. 90v-91r-90r untitled <sup>18</sup>	75-79	<b>P57.</b> GB-Cu Dd.4.23, ff. 26v-27r <i>Passemeasures [pavan]</i>	146-147
<b>P23.</b> IRL-Dtc 410/I, pp. 48-49 untitled	79	<b>P58a.</b> Holborne <i>The Cittharn Schoole</i> 1597, sigs. E2v-E4r <i>Pauane</i> <i>passamezo</i> - cittern HolborneK <sup>24</sup> n° 28	149-151
<b>P24Ti.</b> GB-Cu Dd.3.18, ff. 42v-43v <i>The Passemeasures Pauen</i> - treble	80-83	<b>P58b.</b> GB-Cu Dd.4.23, f. 13v/15r <i>Passemeasures Pauen Anth:</i> Holburne	151-3
<b>P24Tii.</b> GB-Cu Dd.3.18, ff. 43v-44r <i>The Galliard</i> - treble	84-85	<b>P59.</b> GB-Cu Dd.4.23, f. 1r untitled [galliard]	153
<b>P25.</b> GB-Cu Dd.2.11, f. 83v <i>Passemezures</i> - trans bandora N64 <sup>19</sup>	86-87	<b>P60a.</b> Holborne <i>The Cittharn Schoole</i> 1597, sigs. D4v-E2r <i>Pauane</i> <i>passamezo</i> - HolborneK n° 27	154-156
<b>In D minor:</b> chords of ground usually - d C d A F [or d] C d/A D	88-89	<b>P60b.</b> GB-Cu Dd.4.23, ff. 2v-3r <i>Passmeasures pavan</i> <i>A[nthony]. Holl[orne]:</i>	156-158
<b>P26.</b> IRL-Dtc 410/I, pp. 140-141 <i>quadro [sic!] pauane</i>	90-91	<b>P60c.</b> GB-Cu Dd.4.23, ff. 16v-17r <i>Passemeasures Pauen</i> <i>Anth: Holburne</i>	158-160
<b>P27.</b> IRL-Dtc 410/I, pp. 198-199 untitled	91	<b>P61.</b> US-CAh 181, ff. 33v-33r <i>A/r -</i>	161
<b>In B flat minor:</b> chords of ground - b <sup>b</sup> A <sup>b</sup> b <sup>b</sup> F D <sup>b</sup> [or b <sup>b</sup> ] A <sup>b</sup> b <sup>b</sup> /F B <sup>b</sup>	92-93	<b>P62i.</b> Holborne 1597, sig. B2v <i>Pauane passamezo</i>	162
<b>P28G.</b> GB-AB 27, p. 21 ( <i>passmesurs pauen</i> in code) - ground	94-96	<b>P62ii.</b> Holborne 1597, sig. B2v <i>Galliarde</i>	162
<b>P29a.</b> GB-Cu Dd.2.11, f. 84r <i>Passemeasures</i> - bandora N61	96-97	<b>P63.</b> US-CAh 181, ff. 34r-33v <i>passe M: / pau:</i>	164
<b>In F minor:</b> chords of ground - f E <sup>b</sup> f C A [or f] E <sup>b</sup> f/C F	98-99	<b>Chromatic cittern italian tuning</b>	
<b>P30.</b> IRL-Dm Z.3.2.13, pp. 130-131 untitled	99	<b>P64.</b> GB-Lbl 40513, f. 123v untitled (pavan)	166
<b>P31a.</b> GB-Cu Dd.2.11, f. 62v ( <i>Pavan</i> ) <i>J: Johnson</i>	100-101	<b>P65.</b> GB-Lbl 40513, f. 122r <i>Sytherne</i> (galliard)	166
<b>P31b.</b> GB-Cu Dd.2.11, f. 74v ( <i>Pavan</i> ) <i>Jo: Johnson - JohnsonB</i> 21	101	<b>P66i.</b> GB-NO Mi LM 16 (Willoughby), f. 88r <i>passmeasures pavan</i> - consort?	167
<b>P32.</b> IRL-Dtc 410/I, p. 71 ii <i>passingmease</i> <sup>20</sup>	102	<b>P66ii.</b> GB-NO Mi LM 16, f. 88v <i>passmeasures galliard</i> - consort part?	167
<b>P33.</b> IRL-Dtc 410/I, pp. 228-229 untitled	102	<b>P68.</b> J-Tn BM-4540-ne, sig. C3r <i>Passemeasures galliard</i>	162
<b>P34.</b> IRL Dtc 408/I, p. 5 <i>passing measures Pavin</i> - trans bandora N-	103	<b>14-course cittern - tuning</b>	
<b>P35i.</b> IRL-Dtc 410/I, p. 226 <i>Passemeasures pavan. pandore</i> - transcribed from bandora N63	103	<b>P67.</b> Robinson 1609, sig. L2r <i>Pauana Passamezo/ Here beginneth</i> <i>Lessons for Fourteene Course of strings</i>	164-165
<b>P35ii.</b> IRL-Dtc 410/I, p. 227 <i>passames gail. pand</i> - transcribed from bandora N87	104	<b>APPENDIX</b>	
<b>P36i.</b> GB-Lam 600 (Brown), f. 11v <i>Passemeurs Pavin</i> - transcribed from bandora part NC56	105-107	As page fillers here are eight bransles, one each from two manuscripts of German provenance and six from Princess Elizabeth of Hessen's lute book - the latter copied without bar lines. Several have repetitive motifs reflecting the dance steps of the bransle. Cognates for App 4 & 5 are found in the same key in Fuhrmann and a fourth higher in Vallet and Dolmetsch. The same two bransles were also set for instrumental ensemble à 5 as <i>Bransles Loraine</i> 2-3 in Praetorius <i>Terpsichore</i> 1612.	
<b>P36ii.</b> GB-Lam 600, f. 11v <i>Passemeurs Galliard</i> - transcribed from bandora part NC73	108-9	Finally, JJ4g is the second cittern setting of Lord Burgh's Galliard as a continuation from the accompanying <i>Lute News</i> 139 so that all settings for lute and cittern have now been included.	
<b>P37.</b> US-We V.a.159, ff. 8v-9r <i>A Pavion</i>	110-1		
<b>In G minor:</b> chords of ground - g F g D B <sup>b</sup> [g] F g/D G	112-113		
<b>P29b.</b> GB-Cu Dd.2.11, ff. 65v-66r <i>Passm Pauen</i> - transcribed and transposed down from bandora N61	114-115	<b>App 1.</b> D-LEM II.6.15, p. 491 <i>Brandel</i>	p. 10
<b>P38ia.</b> US-NH Music Deposit 1, ff. 16v-17r untitled - JohnsonB 19	115	<b>App 2.</b> D-KNh R 242, f. 203v <i>Brank de Cambrey</i>	11
<b>P38ib.</b> GB-Cu Dd.3.18, ff. 24v-25r <i>Passemeaz Pauen Mr Jo: Johnson</i>	116-118	NI-Lt 1666, f. 458r i <i>Brande S. Job alias Confiteor de ma jeunesse</i>	
<b>P38ii.</b> GB-Cu Dd.3.18, ff. 25v-26r <i>Passemeaz Galliard</i> - JohnsonB 20 unascribed but assumed to be by Johnson	118-120	PL-Kj 40143, f. 21v <i>Brand ad von de Bel 24 Augusti</i>	
<b>P39.</b> US-NYd'Andrea, <sup>21</sup> f. 1r <i>Pa Pa</i> - reconstructed from damaged pages	121-123	<b>App 3.</b> D-Kl 4o.108.I, f. 71v ii <i>Bran(sle) simple</i>	12
<b>P40Gi.</b> Ground reconstructed by Stefan Lundgren	124-5	<b>App 4.</b> D-Kl 4o.108.I, f. 68v <i>Bransles de la Royne 1</i>	41
<b>P40Tia.</b> GB-Lam 601, ff. 2v-3r <i>passingmeurs pauian</i>	120	cf. Fuhrmann 1615, p. 138 <i>Bransles d. la Roine</i> [1]; Vallet 1616, p. 12 <i>Brancle de la royne 1</i> ; GB-HAdolmetsch II.B.1, f. 231v <i>Brancle 1</i> ;	
<b>P40Tib.</b> IRL-Dm Z.3.2.13, pp. 142-144 <i>Treble - Lundgren</i> <sup>22</sup> 48	129	cf. LT-Va 285-MF-LXXIX, f. 68r [Ali]us [Cant]us <i>Brandle Murir</i>	
<b>P40Tic.</b> GB-Cu Dd.3.18, ff. 1v-2r <i>Passemeasures Pauen</i> - treble	130	<b>App 5.</b> D-Kl 4o.108.I, ff. 68v-69r <i>Brancle 2</i>	89
<b>P40Tiia.</b> GB-Cu Dd.3.18, f. 2v <i>Galliard to the Passemeasures</i> - treble North <sup>23</sup> 1/10	131	cf. Fuhrmann 1615, p. 138 <i>Bransles d. la Roine 2</i> ; Vallet 1616, p. 12 <i>Brancle de la royne 2</i> ; GB-HAdolmetsch II.B.1, f. 232r <i>Brancle 2</i>	
<b>P40Tiib.</b> GB-Cu Dd.3.18, ff. 41v-42r <i>Galliard to the Passemeaz</i> - treble	132	<b>App 6.</b> D-Kl 4o.108.I, f. 71v i <i>Premier bransle simple</i>	163
<b>P41G.</b> IRL-Dm Z.3.2.13, p. 424 untitled - ground	132	<b>App 7.</b> D-Kl 4o.108.I, f. 72r i <i>Bransle gay</i>	163
<b>P42G.</b> GB-Cu Dd.4.22, f. 2v i untitled - ground	133	<b>App 8.</b> D-Kl 4o.108.I, f. 72r ii <i>Bransle gay</i>	163
<b>P43Ga.</b> IRL-Dtc 408/II, p. 85 <i>ye ground to passingmeasures pavin</i>	134	<b>JJ14g.</b> GB-Cu Dd.4.23, f. 18r <i>My Lord Burrow(es) Galliard</i> - cittern	160
<b>P43Gb.</b> IRL-Dm Z.3.2.13, p. 419 ii untitled - ground	135	<i>John H. Robinson - October 2021</i>	
<b>P43Gc.</b> UKR-LVU 1400/I (Lvov), ff. 100r-100v/108r-108v untitled	136		
<b>P44G.</b> IRL-Dm Z.3.2.13, p. 419 i <i>the ground</i>	137		
<b>P45G.</b> IRL-Dm Z.3.2.13, p. 398 untitled - trans bandora N62	138		
<b>P46.</b> IRL-Dm Z.3.2.13, pp. 424-425 untitled	139		

<sup>17</sup> The fragment was identified by Peter Martin as concordant with P15a here - see *Lute News* 68 (December 2003), pp. 5-6.

<sup>18</sup> Paul O'Dette plays this on YouTube calling it 'Passingmeasures Galliard - John Johnson' - <https://www.youtube.com/watch?v=BFnG2gf4nuQ> - although it is not ascribed, does not sound like Johnson to me and is not in the collected editions of his music.

<sup>19</sup> Numbering from Lyle Nordstrom *The Bandora: Its Music and Sources* (Warren, Harmonie Park Press 1992); C refers to numbering for consort parts.

<sup>20</sup> Despite the title this is not on the passamezzo antico ground and is instead

related to *Une jeune fillette* also known by a variety of other titles, see *Lute News* 119 (October 2016).

<sup>21</sup> This fragmentary source was in the private library of Michael d'Andrea in New York, but its location is not now known following his death in 2020.

<sup>22</sup> Stefan Lundgren *50 English Duets for Two Renaissance Lutes* volume II (Lundgren Musik-Edition 1983) - <http://www.luteonline.se>

<sup>23</sup> Nigel North *Tablature for Two Lutes* volumes I & II (Stainer & Bell 1983).

<sup>24</sup> Masakata Kanazawa *The Complete works of Anthony Holborne Volume II: Music for Cittern* (Harvard University Press 1973).



Facsimile of GB-Lbl Stowe 389, p. 123 - see P5ib on p. 28.

S1a. Ich clag den tag vnnd alle stund - Thomas Stoltzer

D-Mbs 1512, f. 3v

1

8

15

S1b. Ich klag den tag und alle stund - Thomas Stoltzer

Newsidler 1544b, sig. D3r

1

9

15

## S1c. Ich klag den Tag - Thomas Stoltzer

Gerle 1532, sig. K4r

1

12

## S1d. Ich klag den Tag - Thomas Stoltzer

Newsidler 1536a, sig. d3v

1

12

## S1e. Ich klag den tag - Thomas Stoltzer

S-Sk S 226, f. 5v

1

12

S1f. Ich klag den tag und alle stundt - Thomas Stoltzer

Newsidler 1549, sig. d4r

1

9

15

S1g. Ich klag den tag - Thomas Stoltzer

Newsidler 1540, sig. D3v

1

8

15

## S1h. Ich klag den Tag - Thomas Stoltzer

Newsidler 1544a, sig. C1v

1

8

15

## S1i. Ich klag den tag - Thomas Stoltzer

Newsidler 1547, sig. D4v

1

8

15

## S1j. Ich klag den tag - Thomas Stoltzer

PL-Kj W 510, ff. 17v-18r

1

This block contains two staves of musical notation. The top staff consists of vertical strokes and horizontal strokes forming a grid-like pattern. The bottom staff uses Latin vowels (a, e, i, o, u) and some additional symbols like 'c' and 'b'. The notation is organized into measures separated by vertical bar lines.

1

This block continues the musical notation from the previous section, starting with a measure of 'H H C' followed by a series of measures containing various neume patterns and Latin vowel symbols.

This block continues the musical notation, featuring a measure starting with a 'C' followed by a series of measures containing various neume patterns and Latin vowel symbols.

15

## S1k. Ich Clag den Tag - Thomas Stoltzer

US-NHub 31, ff. 15v-16r

1

This block contains two staves of musical notation. The top staff consists of vertical strokes and horizontal strokes forming a grid-like pattern. The bottom staff uses Latin vowels (a, e, i, o, u) and some additional symbols like 'c' and 'b'. The notation is organized into measures separated by vertical bar lines.

1

This block continues the musical notation from the previous section, starting with a measure of 'H H C' followed by a series of measures containing various neume patterns and Latin vowel symbols.

This block continues the musical notation, featuring a measure starting with a 'C' followed by a series of measures containing various neume patterns and Latin vowel symbols.

15

S1l. Ich klag den tag - Thomas Stoltzer

Newsidler 1536a, sigs. k1r-k1v

1

1

6

11

17

S1m. Ich klag den tag - Thomas Stoltzer

S-Sk S 226, ff. 51r-51v

1

1

6

11

11

$\text{a}$	$\frac{2}{3} \text{c}$	$\frac{4}{3} \text{d}$	$\frac{2}{3} \text{d}$	$\frac{4}{3} \text{d}$	$\text{a}$	$\frac{2}{3} \text{d}$	$\text{a}$	$\frac{3}{2} \text{d}$	$\frac{2}{3} \text{d}$	$\frac{2}{3} \text{d}$	$\frac{1}{2} \text{b}$	$\frac{1}{2} \text{a}$	$\frac{1}{2} \text{b}$	$\frac{1}{2} \text{b}$	$\frac{2}{3} \text{d}$	$\frac{1}{3} \text{e}$
$\frac{1}{2} \text{b}$	$\frac{3}{2} \text{d}$	$\frac{1}{2} \text{c}$	$\frac{2}{3} \text{d}$	$\frac{4}{3} \text{d}$	$\text{a}$	$\frac{2}{3} \text{d}$	$\text{a}$	$\frac{3}{2} \text{d}$	$\frac{2}{3} \text{d}$	$\frac{2}{3} \text{d}$	$\frac{1}{2} \text{b}$	$\frac{1}{2} \text{a}$	$\frac{1}{2} \text{b}$	$\frac{1}{2} \text{b}$	$\frac{2}{3} \text{d}$	$\frac{1}{3} \text{e}$
$\frac{2}{3} \text{c}$	$\text{a}$	$\frac{2}{3} \text{c}$	$\text{a}$	$\frac{2}{3} \text{c}$	$\text{a}$	$\frac{2}{3} \text{c}$	$\text{a}$	$\frac{3}{2} \text{d}$	$\frac{2}{3} \text{d}$	$\frac{2}{3} \text{d}$	$\frac{1}{2} \text{b}$	$\frac{1}{2} \text{a}$	$\frac{1}{2} \text{b}$	$\frac{1}{2} \text{b}$	$\frac{2}{3} \text{d}$	$\frac{1}{3} \text{e}$

17

S1n. Ich klag den tag vnd alle stundt - Thomas Stoltzer 6F D-Mbs 1512, f. 20v

1

1

$\text{d}$																
$\text{a}$																
$\text{a}$																

6

6

6

$\text{d}$																
$\text{a}$																
$\text{a}$																

13

13

13

$\text{d}$																
$\text{a}$																
$\text{a}$																

19

## S10. Ich klag den tag - Thomas Stoltzer 6F lute II

Heckel Discant 1556, pp. 3-5

1

5

10

15

20

## S1p. Ich klag den tag - Thomas Stoltzer lute I

Heckel Tenor 1556, pp. 3-5

1

1

5

5

10

10

15

15

20

20

## S1q. Ich klag den Tag - Thomas Stoltzer

Gerle 1532, sig. N2v

1

C \*c      \*b      b      c      c b      \*e      a

1

a      d      d      a      a      c      e      \*e      e a      c a a      a  
b      a      a      a      c      c      b c      b b      b  
c      a      a      a      a      a      e c e      e c e      e c e

6

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

13

a      a a c      a      a e c a e      a      a c e a c a f e c a      e c      a a e c a e a  
c a a      a      a a a      c      a c e a      a c a f e c a      e c      a a a e c a a  
b c      a      a a a      c      a c e e c      c      a e c a a      c      a a a e c a c  
c e \*c      a      a a a      c      a c e e c      c      a e c a a      c      a a a e c a c

20

## App 1. Brandel

D-LEm II.6.15, p. 491

1

C      a a a      a a a      a a a a      a a a a      a a a a      a a a a  
a a a      a a a      a a a a      a a a a      a a a a      a a a a  
a a a      a a a a      a a a a      a a a a      a a a a      a a a a  
a a a      a a a a      a a a a      a a a a      a a a a      a a a a  
a a a      a a a a      a a a a      a a a a      a a a a      a a a a  
a a a      a a a a      a a a a      a a a a      a a a a      a a a a

1

h i l i h      f d c      a a a a      a a a a      a a a a      a a a a      a a a a  
h i l i h      f d c      a a a a      a a a a      a a a a      a a a a      a a a a  
f h f      f c b      c c a      a a c      a a c      a a c      a a c  
f c      f c a      a a c      a a c      a a c      a a c      a a c

7

## S2a. Der walde ist Entlaubet - Thomas Stoltzer

PL-WRk 352, ff. 53v-54r

Musical notation for 'Der walde ist Entlaubet' in four-line tablature. The notation uses vertical strokes and horizontal dashes to represent pitch and rhythm. The first measure starts with a vertical stroke followed by a horizontal dash. Measures 1 through 5 show a repeating pattern of vertical strokes and horizontal dashes. Measure 6 begins with a vertical stroke followed by a horizontal dash, then continues with a vertical stroke and a horizontal dash. Measures 7 through 10 show a repeating pattern of vertical strokes and horizontal dashes. Measure 11 begins with a vertical stroke followed by a horizontal dash, then continues with a vertical stroke and a horizontal dash.

1

6

10

15

## App 2. Branle de Cambray

D-KNh R 242, f. 203v

Musical notation for 'Branle de Cambray' in four-line tablature. The notation uses vertical strokes and horizontal dashes to represent pitch and rhythm. The first measure starts with a vertical stroke followed by a horizontal dash. Measures 1 through 5 show a repeating pattern of vertical strokes and horizontal dashes. Measure 6 begins with a vertical stroke followed by a horizontal dash, then continues with a vertical stroke and a horizontal dash. Measures 7 through 10 show a repeating pattern of vertical strokes and horizontal dashes. Measure 11 begins with a vertical stroke followed by a horizontal dash, then continues with a vertical stroke and a horizontal dash.

1

7

## S2b. Entlaubet ist der walde - Thomas Stoltzer

D-Mbs 1512, f. 9v

Musical notation for 'Entlaubet ist der walde' by Thomas Stoltzer. The notation consists of four staves, each with a different rhythmic value (eighth note, sixteenth note, eighth note, sixteenth note). Below each staff are letter names (a, b, c) corresponding to specific neume patterns. Measure numbers 1, 6, and 10 are indicated.

## App 3. Bran(sle) Simple - 7F8Eflat

D-Kl 4o.108.I, f. 71v

Musical notation for 'Bran(sle) Simple' in 7F8Eflat. The notation consists of two staves, each with a different rhythmic value (eighth note, sixteenth note, eighth note, sixteenth note). Below each staff are letter names (a, b, c) corresponding to specific neume patterns. Measure numbers 1 and 7 are indicated.

S2c. Entlaubet ist uns der walde - Thomas Stoltzer

Newsidler 1536a, sig. e1r

1

7

13

S2d. Entlaubet Ist der walte

S-Sk S 226, ff. 7v-8r

7

13

## S2e. Entlaubet ist uns der Walde - Thomas Stoltzer

Newsidler 1544a, sig. A4v

1

10

## S2f. Entlaubet ist uns der Walde - Thomas Stoltzer

Newsidler 1544b, sig. D4r

1

10

## S2g. Entlaubet ist uns der Walde - Thomas Stoltzer

Newsidler 1547, sig. A4v

1

10

S3a. So wunsch ich ir ein gute nacht - Thomas Stolzer

Ochsenkun 1558, f. 79v

Musical notation for measures 1-10 of the first system. The notation uses a staff with vertical stems and horizontal strokes. The vocal line consists of short vertical strokes and longer horizontal strokes. Below the staff are two rows of Latin vowel symbols (a, e, i, o, u) corresponding to the vertical stems.

1

Musical notation for measures 11-20 of the first system. The notation continues with vertical strokes and horizontal strokes. The vocal line consists of short vertical strokes and longer horizontal strokes. Below the staff are two rows of Latin vowel symbols (a, e, i, o, u) corresponding to the vertical stems.

10

Musical notation for measures 21-30 of the first system. The notation continues with vertical strokes and horizontal strokes. The vocal line consists of short vertical strokes and longer horizontal strokes. Below the staff are two rows of Latin vowel symbols (a, e, i, o, u) corresponding to the vertical stems.

Musical notation for measures 31-40 of the first system. The notation continues with vertical strokes and horizontal strokes. The vocal line consists of short vertical strokes and longer horizontal strokes. Below the staff are two rows of Latin vowel symbols (a, e, i, o, u) corresponding to the vertical stems.

Musical notation for measures 41-50 of the first system. The notation continues with vertical strokes and horizontal strokes. The vocal line consists of short vertical strokes and longer horizontal strokes. Below the staff are two rows of Latin vowel symbols (a, e, i, o, u) corresponding to the vertical stems.

22

Musical notation for measures 51-60 of the first system. The notation continues with vertical strokes and horizontal strokes. The vocal line consists of short vertical strokes and longer horizontal strokes. Below the staff are two rows of Latin vowel symbols (a, e, i, o, u) corresponding to the vertical stems.

26

S3b. So wunsch ich ihr - Thomas Stoltzer

Drusina 1556, sig. b4v

1

5

10

15

19

23

33

S3c. So wunsch ich ir ain guette Nacht - Thomas Stoltzer

CH-SAM 2, f. 2r

1

7

13

19

25

S3d. So wunsch ich ir ein gute nacht - Thomas Stoltzer Newsidler 1536a, sigs. m4r-m4v

1

6

12

17

22

S3e. So wunsch Ich Ir ain gute nacht - Thomas Stoltzer

S-Sk S 226, ff. 56v-57r

1

6

12

17

22

## P1i. Passinmesers Pauin - 1x32 bars

US-Ws V.b.280, f. 2r

1

1

8

8

17

17

25

## P1ii. Passinmesers Galiard - 1x16

US-Ws V.b.280, f. 2r

9

## P2i. The Passe a Mesures Pavion - 1x32

US-Ws V.a.159, ff. 9v-10r

1

**1**

9

**9**

17

**17**

25

**25**

## P2ii. Passa Mesurs Galiarde - 1x16

US-Ws V.a.159, ff. 5v-6r

1

**1**

9

**9**

## P3i. Le Passe Meze de Pauana - 1x16

IRL-Dtc 410/I, p. 18

Hand notation and tablature for the first 16 measures of "Le Passe Meze de Pauana". The notation uses vertical strokes and dots to represent pitch and rhythm. The tablature shows a single staff with vertical stems and horizontal bar lines.

Measures 1-16 tablature:

a	b	b	a	b	b	a	b	b	a	b	b	a	b	b	a	b
c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a

Hand notation and tablature for measures 17-32 of "Le Passe Meze de Pauana". The notation and tablature continue in a similar style, showing vertical strokes and dots for pitch and rhythm, and vertical stems with bar lines for tablature.

Measures 17-32 tablature:

a	b	a	b	a	b	a	b	a	b	a	b	a	b	a	b	a
c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a

7

Hand notation and tablature for measures 33-48 of "Le Passe Meze de Pauana". The notation and tablature continue in a similar style, showing vertical strokes and dots for pitch and rhythm, and vertical stems with bar lines for tablature.

Measures 33-48 tablature:

b	a	b	a	b	a	b	a	b	a	b	a	b	a	b	a	b
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d

12

## P3ii. The Passa Meze Gailiard - 1x16

IRL-Dtc 410/I, p. 19

Hand notation and tablature for the first 16 measures of "The Passa Meze Gailiard". The notation uses vertical strokes and dots to represent pitch and rhythm. The tablature shows a single staff with vertical stems and horizontal bar lines.

Measures 1-16 tablature:

a	b	b	a	b	b	a	b	b	a	b	b	a	b	b	a	b
c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a

Hand notation and tablature for measures 17-32 of "The Passa Meze Gailiard". The notation and tablature continue in a similar style, showing vertical strokes and dots for pitch and rhythm, and vertical stems with bar lines for tablature.

Measures 17-32 tablature:

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

9

## P4i. Pass (Pavan) - 1x16

IRL-Dtc 410/I, p. 137

1

6

11

## P4ii. Gaiiarde to Pass sup - 1x16

IRL-Dtc 410/I, pp. 136 &amp; 137

3

6

11

## P5ia. Passingmeasures Pavan - 5.5x32

GB-Eu Dc.5.125, ff. 3v-5v

1

8

16

23

29

36

48

b  
b ab ab  
ab ab  
a a

54

d c a d ba  
ab a d ba  
a b a d ba  
c d a d  
d  
a  
b

60

c a d c d d c a c d  
a a  
a a

67

i h f i h f  
a d b a b a  
a a

73

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

79

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

93

**93**

101

**101**

109

**109**

116

**116**

122

**122**

128

**128**

140

**140**

140

**140**

146

**146**

152

**152**

158

**158**

166

**166**

172

P5ib. (Pavan) - 1x16

GB-Lbl Stowe 389, f. 123r

1

5

9

13

P5ic. A Pavin - 1x16

IRL-Dtc 408/II, p. 86

1

5

9

13

P6. (Pavan) - 1x16

IRL-Dtc 410/I, p. 136

5

9

13

## P7. Passemesurs Pauen - 3x16

GB-AB 27, pp. 20-21

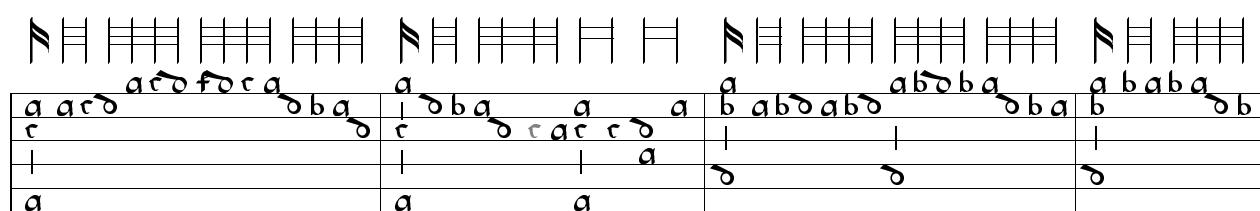
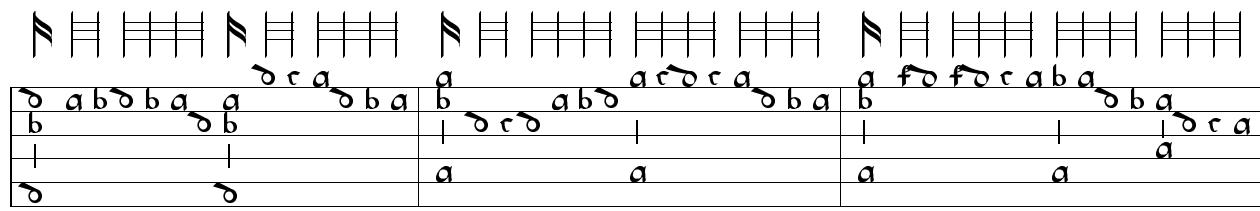
1

6

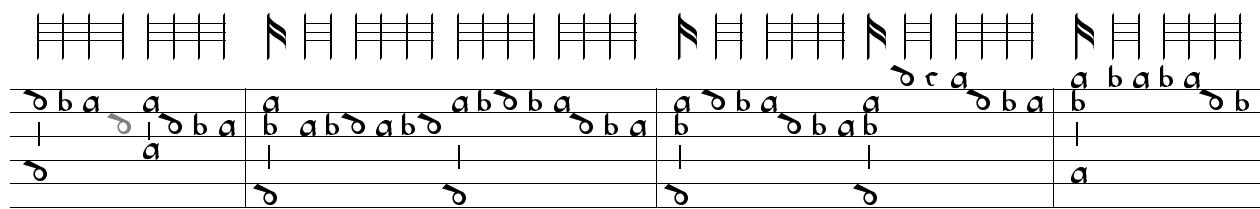
12

18

27



39



P8. The Passinges Meseners Galiard - 1x16

GB-Cu Add.8844, f. 4r

3

## P9. (Pavan) - 2x16

IRL-Dtc 410/I pp. 190-191

6

11

15

19

23

28

## P10. The Passingmessures Galliarde - 3x16

GB-Lam 601, f. 8v

1

2

9

3

18

4

26

5

34

6

41

## P11ia. Passemesurs Pauen - 5x32

GB-AB 27, pp. 22-23

1

2

7

14

22

28

35

43

52

60

66

73

79

86

101

101

109

117

124

130

135

140

145

150

155

## P12. The Passe Meze Pauin - 1x16

IRL-Dtc 410/I, p. 189

1

6

11

1

2

8

3

15

4

22

5

27

6

33

7

41

50

50

58

64

71

77

83

90

97

i f i g a d b a | d b a b a b d f g g | d f d c a a | b a d

97

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

105

a b b a f d d f i h f i h i h f d d d | b a b b a d f g | d a b a | f g

113

h d b a f d b a b a b a | a f d f b d a | c d a c a c a

120

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

128

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

134

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

139

144

Two staves of musical notation. The top staff consists of vertical strokes on a five-line staff. The bottom staff has four lines with vocal entries: 'a b d' at the start, followed by 'a b d a' and 'b a b d b a' in subsequent measures. The vocal entries are indicated by vertical strokes above the staff.

149

149

Two staves of musical notation. The top staff consists of vertical strokes on a five-line staff. The bottom staff has four lines with vocal entries: 'b c a b a b d' and 'a b d b a' in the first measure, followed by 'a b d a b' and 'd b a' in the second measure. The vocal entries are indicated by vertical strokes above the staff.

154

App 4. Branles de la Royne - 7F D-Kl 4o.108.I, f. 68v

1

Two staves of musical notation. The top staff has four lines with vocal entries: 'f', 'h f d c a', 'd+', and 'd'. The bottom staff has four lines with vocal entries: 'c a', 'a', 'a', and 'e c a'.

6

Two staves of musical notation. The top staff has four lines with vocal entries: 'c a c : d c', 'd : d + : d', 'c a c : d', and 'd : d c a d'. The bottom staff has four lines with vocal entries: 'd + c', 'c c c', 'c + c', and 'a'.

10

10

Two staves of musical notation. The top staff has four lines with vocal entries: 'c a c : d .', 'd : d . c a', 'c a c : d', and 'h f e f e f'. The bottom staff has four lines with vocal entries: 'd c', 'c c c', 'c + c', and 'a'.

1

9

17

22

29

35

39

43

A musical score for a string instrument, likely a bowed instrument like cello or double bass. The score consists of four staves of five-line music. The notes are represented by vertical strokes on the lines, with horizontal dashes indicating pitch. The first staff starts with a note on the fourth line followed by a rest. The second staff begins with a note on the third line. The third staff starts with a note on the fifth line. The fourth staff begins with a note on the fourth line.

43

48

A musical score for a string instrument, likely a bowed instrument like cello or double bass. The score consists of four staves of five-line music. The notes are represented by vertical strokes on the lines, with horizontal dashes indicating pitch. The first staff starts with a note on the fourth line followed by a rest. The second staff begins with a note on the third line. The third staff starts with a note on the fifth line. The fourth staff begins with a note on the fourth line.

48

55

A musical score for a string instrument, likely a bowed instrument like cello or double bass. The score consists of four staves of five-line music. The notes are represented by vertical strokes on the lines, with horizontal dashes indicating pitch. The first staff starts with a note on the fourth line followed by a rest. The second staff begins with a note on the third line. The third staff starts with a note on the fifth line. The fourth staff begins with a note on the fourth line.

55

62

A musical score for a string instrument, likely a bowed instrument like cello or double bass. The score consists of four staves of five-line music. The notes are represented by vertical strokes on the lines, with horizontal dashes indicating pitch. The first staff starts with a note on the fourth line followed by a rest. The second staff begins with a note on the third line. The third staff starts with a note on the fifth line. The fourth staff begins with a note on the fourth line.

62

67

A musical score for a string instrument, likely a bowed instrument like cello or double bass. The score consists of four staves of five-line music. The notes are represented by vertical strokes on the lines, with horizontal dashes indicating pitch. The first staff starts with a note on the fourth line followed by a rest. The second staff begins with a note on the third line. The third staff starts with a note on the fifth line. The fourth staff begins with a note on the fourth line.

67

71

A musical score for a string instrument, likely a bowed instrument like cello or double bass. The score consists of four staves of five-line music. The notes are represented by vertical strokes on the lines, with horizontal dashes indicating pitch. The first staff starts with a note on the fourth line followed by a rest. The second staff begins with a note on the third line. The third staff starts with a note on the fifth line. The fourth staff begins with a note on the fourth line.

71

75

A musical score for a string instrument, likely a bowed instrument like cello or double bass. The score consists of four staves of five-line music. The notes are represented by vertical strokes on the lines, with horizontal dashes indicating pitch. The first staff starts with a note on the fourth line followed by a rest. The second staff begins with a note on the third line. The third staff starts with a note on the fifth line. The fourth staff begins with a note on the fourth line.

75

79

Handwritten musical notation for measure 79. The notation consists of six vertical staves. Above each staff are letter heads: 'a' (top), 'b' (second), 'c' (third), 'a' (fourth), 'a' (fifth), and 'b' (bottom). The notes are represented by vertical strokes or dashes.

80

Handwritten musical notation for measure 80. The notation consists of six vertical staves. Above each staff are letter heads: 'a' (top), 'b' (second), 'c' (third), 'a' (fourth), 'a' (fifth), and 'b' (bottom). The notes are represented by vertical strokes or dashes.

84

Handwritten musical notation for measure 84. The notation consists of six vertical staves. Above each staff are letter heads: 'b' (top), 'a' (second), 'c' (third), 'd' (fourth), 'e' (fifth), and 'f' (bottom). The notes are represented by vertical strokes or dashes.

90

Handwritten musical notation for measure 90. The notation consists of six vertical staves. Above each staff are letter heads: 'f' (top), 'g' (second), 'h' (third), 'i' (fourth), 'j' (fifth), and 'k' (bottom). The notes are represented by vertical strokes or dashes.

96

Handwritten musical notation for measure 96. The notation consists of six vertical staves. Above each staff are letter heads: 'a' (top), 'b' (second), 'c' (third), 'd' (fourth), 'e' (fifth), and 'f' (bottom). The notes are represented by vertical strokes or dashes.

102

Handwritten musical notation for measure 102. The notation consists of six vertical staves. Above each staff are letter heads: 'a' (top), 'b' (second), 'c' (third), 'd' (fourth), 'e' (fifth), and 'f' (bottom). The notes are represented by vertical strokes or dashes.

## P13. Passing Measures Pavin - 5x16

GB-Lbl Add.31392, ff. 15v-16v

1

6

12

17

20

23

27

32

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

32

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

36

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

41

b d a b d  
c d a c d c a  
d :  
a  
a  
a

45

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

48

b d a b a b d  
c c  
d :  
a  
d a c d c a c d  
a  
a  
a

51

a b d a c e f h f  
b c  
d :  
a  
e f h f f e  
c  
d :  
a  
e f h f  
c  
d :  
a  
f b a  
f :  
d c d  
a  
a  
a

54

57

Vertical strokes and horizontal bars with 'a' and 'b' notes.

57

Vertical strokes and horizontal bars with 'a' and 'b' notes.

60

Vertical strokes and horizontal bars with 'a' and 'b' notes.

63

Vertical strokes and horizontal bars with 'a' and 'b' notes.

66

Vertical strokes and horizontal bars with 'a' and 'b' notes.

70

Vertical strokes and horizontal bars with 'a' and 'b' notes.

73

Vertical strokes and horizontal bars with 'a' and 'b' notes.

77

## P14i. Passemesu(res) Pavan Rich(ard) Allyson - 7F 3x32

GB-Lam 603, ff. 8v-9r

Musical notation for measures 1-8. The notation uses vertical stems and horizontal strokes to represent pitch and rhythm. The first measure starts with a vertical stem followed by a horizontal stroke. Subsequent measures show various patterns of vertical stems and horizontal strokes, often ending with a vertical stem. The notation is organized into four staves of four measures each.

Musical notation for measures 9-16. The pattern continues with vertical stems and horizontal strokes. Measure 9 begins with a vertical stem and a horizontal stroke. Measures 10-16 show a variety of patterns, including measures where stems are present in every eighth note position. The notation is organized into four staves of four measures each.

9

Musical notation for measures 17-24. The pattern continues with vertical stems and horizontal strokes. Measures 17-24 show a variety of patterns, including measures where stems are present in every eighth note position. The notation is organized into four staves of four measures each.

16

Musical notation for measures 25-32. The pattern continues with vertical stems and horizontal strokes. Measures 25-32 show a variety of patterns, including measures where stems are present in every eighth note position. The notation is organized into four staves of four measures each.

22

Musical notation for measures 33-40. The pattern continues with vertical stems and horizontal strokes. Measures 33-40 show a variety of patterns, including measures where stems are present in every eighth note position. The notation is organized into four staves of four measures each.

29

Musical notation for measures 41-48. The pattern continues with vertical stems and horizontal strokes. Measures 41-48 show a variety of patterns, including measures where stems are present in every eighth note position. The notation is organized into four staves of four measures each.

36

Musical notation for measures 49-56. The pattern continues with vertical stems and horizontal strokes. Measures 49-56 show a variety of patterns, including measures where stems are present in every eighth note position. The notation is organized into four staves of four measures each.

42

a

48

Handwritten musical score for page 48. The score consists of two staves. The top staff has vertical bar lines and note heads labeled 'a' and 'b'. The bottom staff has vertical bar lines and note heads labeled 'c' and 'd'. The notes are represented by small circles or dots.

48

Handwritten musical score for page 48. The score consists of two staves. The top staff has vertical bar lines and note heads labeled 'a' and 'b'. The bottom staff has vertical bar lines and note heads labeled 'c' and 'd'. The notes are represented by small circles or dots.

54

Handwritten musical score for page 54. The score consists of two staves. The top staff has vertical bar lines and note heads labeled 'a' and 'b'. The bottom staff has vertical bar lines and note heads labeled 'c' and 'd'. The notes are represented by small circles or dots.

54

Handwritten musical score for page 54. The score consists of two staves. The top staff has vertical bar lines and note heads labeled 'a' and 'b'. The bottom staff has vertical bar lines and note heads labeled 'c' and 'd'. The notes are represented by small circles or dots.

Handwritten musical score for page 54. The score consists of two staves. The top staff has vertical bar lines and note heads labeled 'a' and 'b'. The bottom staff has vertical bar lines and note heads labeled 'c' and 'd'. The notes are represented by small circles or dots.

69

Handwritten musical score for page 69. The score consists of two staves. The top staff has vertical bar lines and note heads labeled 'a' and 'b'. The bottom staff has vertical bar lines and note heads labeled 'c' and 'd'. The notes are represented by small circles or dots.

69

Handwritten musical score for page 69. The score consists of two staves. The top staff has vertical bar lines and note heads labeled 'a' and 'b'. The bottom staff has vertical bar lines and note heads labeled 'c' and 'd'. The notes are represented by small circles or dots.

77

80

81

92

P15a. (Pavan) - 1x16

GB-Cu Dd.2.11, f. 2r

1

9

P16T. (Galliard) - treble 2x16

GB-Eu Dc.5.125, ff. 64v-65r

1

7

11

15

21

27

## P14ii. The Gallyard to the Pauan Ri(chard) Allyson - 4x16

GB-Lam 603, ff. 9v-10r

3

8

15

20

25

30

35

Musical notation for measure 40. The top line consists of vertical strokes and horizontal bars. The bottom line has four groups of notes: a single note 'a', a pair of notes 'b' and 'd', a pair of notes 'b' and 'd' with a dot above them, and a single note 'd'. The notes are aligned vertically.

40

Musical notation for measure 41. The top line consists of vertical strokes and horizontal bars. The bottom line has four groups of notes: a single note 'a', a pair of notes 'f' and 'e', a pair of notes 'f' and 'e' with a dot above them, and a single note 'f'. The notes are aligned vertically.

46

Musical notation for measure 46. The top line consists of vertical strokes and horizontal bars. The bottom line has four groups of notes: a single note 'a', a pair of notes 'ab' and 'b', a pair of notes 'ab' and 'b' with a dot above them, and a single note 'ab'. The notes are aligned vertically.

50

Musical notation for measure 50. The top line consists of vertical strokes and horizontal bars. The bottom line has four groups of notes: a single note 'a', a pair of notes 'ab' and 'b', a pair of notes 'ab' and 'b' with a dot above them, and a single note 'ab'. The notes are aligned vertically.

54

Musical notation for measure 54. The top line consists of vertical strokes and horizontal bars. The bottom line has four groups of notes: a single note 'a', a pair of notes 'ab' and 'b', a pair of notes 'ab' and 'b' with a dot above them, and a single note 'ab'. The notes are aligned vertically.

58

Musical notation for measure 58. The top line consists of vertical strokes and horizontal bars. The bottom line has four groups of notes: a single note 'a', a pair of notes 'ab' and 'b', a pair of notes 'ab' and 'b' with a dot above them, and a single note 'ab'. The notes are aligned vertically.

62

1

*a b a*   *b a*   *b a*   *b a*   *b a*

2

*a b d b*   *a d b a*   *c d a b a*   *b d*   *d b d a d b a*

6

3

*a c d*   *a d b a b d*   *b a d b b d*   *a d b a d c a c*

11

4

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

15

5

*a a b b*   *b b b b*   *a b g c*   *b b d a*   *a c b a*

19

6

*a d a b d b a*   *f f f f*   *a d b a b a*   *b b b a*

24

7

*d c a*   *b a*   *a a*   *a d c a*   *a a*

28

32

Notation for measure 32 consists of six vertical staves. The first three staves have a tempo of 16th notes per quarter note. The first staff starts with 'dca'. The second staff starts with 'babab'. The third staff starts with 'babab'. The fourth staff starts with 'babab'. The fifth staff starts with 'babab'. The sixth staff starts with 'babab'.

36

Notation for measure 36 consists of six vertical staves. The first three staves have a tempo of 16th notes per quarter note. The first staff starts with 'ababd'. The second staff starts with 'babab'. The third staff starts with 'babab'. The fourth staff starts with 'babab'. The fifth staff starts with 'babab'. The sixth staff starts with 'babab'.

39

Notation for measure 39 consists of six vertical staves. The first three staves have a tempo of 16th notes per quarter note. The first staff starts with 'ababd'. The second staff starts with 'babab'. The third staff starts with 'babab'. The fourth staff starts with 'babab'. The fifth staff starts with 'babab'. The sixth staff starts with 'babab'.

42

Notation for measure 42 consists of six vertical staves. The first three staves have a tempo of 16th notes per quarter note. The first staff starts with 'babab'. The second staff starts with 'ababd'. The third staff starts with 'babab'. The fourth staff starts with 'babab'. The fifth staff starts with 'babab'. The sixth staff starts with 'babab'.

45

Notation for measure 45 consists of six vertical staves. The first three staves have a tempo of 16th notes per quarter note. The first staff starts with 'babab'. The second staff starts with 'ababd'. The third staff starts with 'babab'. The fourth staff starts with 'babab'. The fifth staff starts with 'babab'. The sixth staff starts with 'babab'.

48

Notation for measure 48 consists of six vertical staves. The first three staves have a tempo of 16th notes per quarter note. The first staff starts with 'babab'. The second staff starts with 'babab'. The third staff starts with 'babab'. The fourth staff starts with 'babab'. The fifth staff starts with 'babab'. The sixth staff starts with 'babab'.

54

58

61

64

68

72

79

*i fhi hih i hifhi* *f hi i hi f*

a c a c a c a a

83

*i abd aba* *abd bba*

d a c e

87

*a e f h e a* *a acdca*

a c a

91

*abd ba* *abd ba*

d a c d

*abd ba* *abd ba*

a c a c

*bab* *abd ba*

a c a c

98

*bab* *abd ba*

a c b a

Musical notation for measure 104. The pattern consists of vertical strokes followed by horizontal strokes with 'a' and 'b' heads. The notes are grouped by vertical lines.

104

Musical notation for measure 105. The pattern consists of vertical strokes followed by horizontal strokes with 'a' and 'b' heads. The notes are grouped by vertical lines.

107

Musical notation for measure 107. The pattern consists of vertical strokes followed by horizontal strokes with 'a' and 'b' heads. The notes are grouped by vertical lines.

110

P15b. (Pavan) - 1x16 US-Ws V.b.280, f. 1r

Musical notation for measure 1. The pattern consists of vertical strokes followed by horizontal strokes with 'a' and 'b' heads. The notes are grouped by vertical lines.

1

Musical notation for measure 6. The pattern consists of vertical strokes followed by horizontal strokes with 'a' and 'b' heads. The notes are grouped by vertical lines.

6

Musical notation for measure 12. The pattern consists of vertical strokes followed by horizontal strokes with 'a' and 'b' heads. The notes are grouped by vertical lines.

12

## P18a. The Passameasures Pauin - 10C 5x16

GB-Lbl Add.38539, ff. 10v-11r

1

5

10

15

19

30

This page contains two staves of musical notation. The top staff consists of vertical lines with horizontal strokes at the top and bottom. The bottom staff has vertical stems with horizontal strokes. There are several groups of notes, each preceded by a letter: 'a' (two notes), 'b' (one note), 'c' (one note), 'd' (one note), 'f' (one note), and 'g' (one note). Some notes have dots above them, indicating pitch or duration.

30

This page continues the musical score from page 30. It features two staves of notation. The top staff includes vertical lines with horizontal strokes and a staff with vertical stems and horizontal strokes. The bottom staff has vertical stems with horizontal strokes. The notation includes letters 'x', 'f', 'g', 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z', and various rests.

38

This page shows two staves of musical notation. The top staff consists of vertical lines with horizontal strokes. The bottom staff has vertical stems with horizontal strokes. The notation includes letters '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 rests.

42

This page contains two staves of musical notation. The top staff consists of vertical lines with horizontal strokes. The bottom staff has vertical stems with horizontal strokes. The notation includes letters '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 rests.

46

This page shows two staves of musical notation. The top staff consists of vertical lines with horizontal strokes. The bottom staff has vertical stems with horizontal strokes. The notation includes letters '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 rests.

50

This page contains two staves of musical notation. The top staff consists of vertical lines with horizontal strokes. The bottom staff has vertical stems with horizontal strokes. The notation includes letters '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 rests.

55

59

Two staves of musical notation. The top staff consists of vertical strokes. The bottom staff has note heads labeled with letters: 'a' and 'b'. Some notes have stems pointing up or down, while others are horizontal.

59

60

Two staves of musical notation. The top staff consists of vertical strokes. The bottom staff has note heads labeled with letters: 'a' and 'b'. Some notes have stems pointing up or down, while others are horizontal.

60

62

Two staves of musical notation. The top staff consists of vertical strokes. The bottom staff has note heads labeled with letters: 'a' and 'b'. Some notes have stems pointing up or down, while others are horizontal.

Two staves of musical notation. The top staff consists of vertical strokes. The bottom staff has note heads labeled with letters: 'a' and 'b'. Some notes have stems pointing up or down, while others are horizontal.

63

Two staves of musical notation. The top staff consists of vertical strokes. The bottom staff has note heads labeled with letters: 'a' and 'b'. Some notes have stems pointing up or down, while others are horizontal.

63

73

Two staves of musical notation. The top staff consists of vertical strokes. The bottom staff has note heads labeled with letters: 'a' and 'b'. Some notes have stems pointing up or down, while others are horizontal.

73

1

ab a  
bab  
a ac  
d  
aba  
a abd  
bab  
babq  
bab  
ba  
a abd  
a b  
ab  
a  
a

6

ab a  
fe  
a  
a b a  
a  
a  
b d  
ba  
a  
d c a d c

11

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

16

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

b a  
d b d b a  
a b b a  
a b d a  
b a  
d b  
d b  
a b d a b  
a b d a b  
a

23

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

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

33

37

41

51

54

59

67

73

76

79

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

a d a  
d c d  
c c  
a a

a d a  
d c d  
c c  
a a

i h i f h i f  
i f g i g  
a a a

79

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

a b d a c d c a  
d d

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

a c d c a  
a a

83

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

a c d c a c d c a  
a ..

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

86

a b d b a b d a b  
d d

b d b d a c a c  
a c d

a c d a c d c a c  
d c a

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

89

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

b d f d c a b a  
c a

a h f h f e e f h f h e  
c a

92

f k h k f e f e c a c  
a a

a c d f d  
a a

f g f g f g  
a a

a b  
a b

95

a b  
a b

a c d a c d c a c  
d d

a c d a c d c a c  
d d

a c d a c d a c  
d d

98

101

103

104

107

105

110

106

113

107

116

108

119

125

126

127

128

129

130

131

## P19. (Pavan) - 4x16

IRL-Dm Z.3.2.13, pp. 376-378

1

C

a c a a | a

b c b d | a

a c b d | a

a a a a | a

b a b a b | a

a a a a | a

b b b a b | a

a a a a | a

2

a c a | a

b c b a | a

a c b a | a

a a a a | a

b b a | a

b c b a | a

b c b a | a

b c b a | a

5

3

b c a b a b | a

b c a b a b | a

b c a b a b | a

b c a b a b | a

b c a b a b | a

b c a b a b | a

b c a b a b | a

b c a b a b | a

10

4

c a c d | a c

a c a c | a c

a c a c | a c

a c a c | a c

b a b a b a | a

b c b c a c | a

b c b c a c | a

b c b c a c | a

15

5

d a b d b a | a

b a b a b a | a

a c a b a | a

d c d a c a | a

d c d a c a | a

d c d a c a | a

d c d a c a | a

19

6

a e c a c e | f

f e c | a d c a

a d c a | a d b a

b a d b a b a | b b a a b a

b b a a b a | b b a a b a

7

a d b a | a d b a b a

a d b a | a d b a b a

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

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

27

30

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

34

i h f d b a  
g f d b a b d a  
a a a  
a a a

34

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

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

42

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

a b a b d a b a  
b a b d a b a  
a b d b a b a  
b a b d a b a

49

a b a b d a b a  
d b a b d a b a  
a b a b d a b a  
b a b d a b a

52

55

58

59

61

P20. (Pavan) - 1x16

IRL-Dtc 410/I, p. 135

62

4

7

10

13

P21. The Passo Meze Pauin - 1x16

IRL-Dtc 410/I, pp. 188-189

8

12

1

6

11

16

28

28

32

36

40

44

47

1-4

5-8

51

9-12

54

13-16

17-20

57

21-24

60

25-28

63

P22ii. (Galliard) - 9x16

GB-Cu Dd.2.11, ff. 90v-91r-90r

1

8

17

24

29

35

42

48

12

52

56

A musical score for 'Dora' featuring four staves of music with lyrics in a traditional script. The lyrics are as follows:

do a do b ab do  
b |  
| a  
d a

b a do b a ab a  
| d a  
d a

do b a do c d aba  
d c d a  
c c

f o c a do c a c d a  
a a

60

64

68

72

76

76

80

84

88

92

97

105

109

114

119

123

128

132

136

141

P23. (Pavan) - 2x8

IRL-Dtc 410/I, pp. 48-49

1

6

10

13

## P24Ti. The Passemearures Pauen - treble 4x16

GB-Cu Dd.3.18, ff. 42v-43v

1

7

10

13

18

21

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

21

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

24

a c d f h i h i h  
l i h i h l i  
a c d c d c a c d c a  
a  
d b a  
b d  
a c d a c d f c a  
d b a

27

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

30

a b d  
d c a c d  
a b d  
a c d a c d f h i h i h f h  
h k k h i k h l i h i h f h  
l i  
l i  
i h

33

a f d c d f c a  
d c a c d c a  
b a  
a b d  
a b a b d  
a c d a c d f e c e f h i h i h f h  
d c a

36

i b a b d  
a c d a c d f c a a  
d b a b a  
a b d  
a  
a c  
e h f e f h n m k m n  
f e c e f  
e c a c

38

40

Notation on five-line staff. The first measure shows vertical strokes. Subsequent measures contain horizontal strokes with labels: 'e' above the first, 'gedeg' below the second, 'fece' below the third, 'aba' above the fourth, and 'ab a' above the fifth. The lyrics 'abdo' and 'bab' are written under the horizontal strokes.

40

41

Notation on five-line staff. Measures 1-3 show vertical strokes. Measure 4 contains horizontal strokes with labels: 'acdo' above the first, 'accas' above the second, 'abba' above the third, and 'c' below the fourth. The lyrics 'abba' and 'bab' are written under the horizontal strokes.

41

42

Notation on five-line staff. Measures 1-2 show vertical strokes. Measures 3-4 contain horizontal strokes with labels: 'ac' above the first, 'ace' above the second, 'fe' above the third, and 'f' above the fourth. The lyrics 'abdo' and 'bab' are written under the horizontal strokes.

42

43

Notation on five-line staff. Measures 1-2 show vertical strokes. Measures 3-4 contain horizontal strokes with labels: 'ef' above the first, 'fe' above the second, 'acda' above the third, and 'fca' above the fourth. The lyrics 'abdo' and 'bab' are written under the horizontal strokes.

43

44

Notation on five-line staff. Measures 1-2 show vertical strokes. Measures 3-4 contain horizontal strokes with labels: 'd' above the first, 'bab' above the second, 'ab' above the third, and 'a' above the fourth. The lyrics 'abdo' and 'bab' are written under the horizontal strokes.

44

45

Notation on five-line staff. Measures 1-2 show vertical strokes. Measures 3-4 contain horizontal strokes with labels: 'd' above the first, 'bab' above the second, 'ab' above the third, and 'a' above the fourth. The lyrics 'abdo' and 'bab' are written under the horizontal strokes.

45

46

Notation on five-line staff. Measures 1-2 show vertical strokes. Measures 3-4 contain horizontal strokes with labels: 'bab' above the first, 'ab' above the second, 'a' above the third, and 'bab' above the fourth. The lyrics 'abdo' and 'bab' are written under the horizontal strokes.

46

55

aba ab a ac e c a c e f h f h f e  
c a a c d a b a d c  
c

55

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

57

b c a c a b d a b a b d a c d  
b c a c  
d c a c d f h k l k k h  
i i  
d a d c d a d a d c d  
d

59

f d f a a d  
d  
c a c d  
a  
c b c a c a d  
a c d c a f h i f h a a c e a c e f e f e  
d

59

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

61

## P24Tii. The Galliard - treble 4x16

GB-Cu Dd.3.18, ff. 43v-44r

1

3

7

13

18

22

27

31

35

A musical score for a three-octave diatonic whistle. The top staff shows fingerings for notes like a, b, d, e, f, g, and h. The bottom staff shows corresponding mouth positions (lips, teeth, etc.) for each note.

39

43

47

51

55

60

## P25. Passemezures (Pavan) - transcribed from bandora 3x16

GB-Cu Dd.2.11, f. 83v

1

6

10

14

18

22

26

Musical notation for measure 30. The staff consists of five horizontal lines. The notes are represented by vertical strokes of different heights and horizontal dashes. Below the staff, there are three sets of labels: 'a' under the first two groups of notes, 'c' under the third group, and 'a' under the fourth group.

30

Musical notation for measure 31. The staff consists of five horizontal lines. The notes are represented by vertical strokes of different heights and horizontal dashes. Below the staff, there are three sets of labels: 'b' under the first two groups of notes, 'a' under the third group, and 'a' under the fourth group.

34

Musical notation for measure 34. The staff consists of five horizontal lines. The notes are represented by vertical strokes of different heights and horizontal dashes. Below the staff, there are three sets of labels: 'b' under the first two groups of notes, 'b' under the third group, and 'b' under the fourth group.

38

Musical notation for measure 38. The staff consists of five horizontal lines. The notes are represented by vertical strokes of different heights and horizontal dashes. Below the staff, there are three sets of labels: 'b' under the first two groups of notes, 'a' under the third group, and 'a' under the fourth group.

42

Musical notation for measure 42. The staff consists of five horizontal lines. The notes are represented by vertical strokes of different heights and horizontal dashes. Below the staff, there are three sets of labels: 'a' under the first two groups of notes, 'c' under the third group, and 'a' under the fourth group.

## P26. Quadro (sic!) Pauane - 2x32

IRL-Dtc 410/I, pp. 140-141

1

2

7

3

14

4

21

5

27

6

33

7

39

45

52

58

App 5. Branle (de la Reine) - 7F

D-Kl 4o.108.I, ff. 68v-69r

5

11

## P27. (Pavan) - 2x16

IRL-Dtc 410/I, pp. 198-199

1

5

9

13

17

20

26

29

P28G. Passmesurs Pauen - ground 1x16

GB-AB 27, p. 21

1

5

9

13

## P29a. Passemesures (Pavan) - bandora (feffc) 7F 4x16

GB-Cu Dd.2.11, f. 84r

5 a

10 a

14 a a

18 a

22 a a a

26

30

Two staves of musical notation. The top staff consists of vertical strokes and horizontal bars. The bottom staff has lyrics: 'a' at the start, followed by 'b' and 'a' in pairs. The notes are represented by vertical strokes and horizontal bars.

34

Two staves of musical notation. The top staff consists of vertical strokes and horizontal bars. The bottom staff has lyrics: 'a' at the start, followed by 'b' and 'a' in pairs. The notes are represented by vertical strokes and horizontal bars.

39 a

Two staves of musical notation. The top staff consists of vertical strokes and horizontal bars. The bottom staff has lyrics: 'a' at the start, followed by 'b' and 'a' in pairs. The notes are represented by vertical strokes and horizontal bars.

44

Two staves of musical notation. The top staff consists of vertical strokes and horizontal bars. The bottom staff has lyrics: 'a' at the start, followed by 'b' and 'a' in pairs. The notes are represented by vertical strokes and horizontal bars.

49

Two staves of musical notation. The top staff consists of vertical strokes and horizontal bars. The bottom staff has lyrics: 'a' at the start, followed by 'b' and 'a' in pairs. The notes are represented by vertical strokes and horizontal bars.

54

Two staves of musical notation. The top staff consists of vertical strokes and horizontal bars. The bottom staff has lyrics: 'a' at the start, followed by 'b' and 'a' in pairs. The notes are represented by vertical strokes and horizontal bars.

59

Two staves of musical notation. The top staff consists of vertical strokes and horizontal bars. The bottom staff has lyrics: 'a' at the start, followed by 'b' and 'a' in pairs. The notes are represented by vertical strokes and horizontal bars.

## P30. (Pavan) - 7x8

IRL-Dm Z.3.2.13, pp. 130-131

1

6

10

16

19

26

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

30

b b b b b | b b b b b | c c c a b b b a | ab a |  
 b b b b b | b b b b b | c c c a b b b a | ab a |  
 b b b c d a a a a a | a a a a a | a a a a a | a a a a a |

34

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

41

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

45

a b d a | b b b b a | b b b b b | b b b b b |  
 a a a a a | b b b b b | a a a a a | b b b b b |

49

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

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

53

P31a. J(ohn) Johnson (Pavan) - 2x16

GB-Cu Dd.2.11, f. 62v

5

9

12

15

18

21

24

27

30

## P31b. Jo(hn) Johnson (Pavan) - 2x16

GB-Cu Dd.2.11, f. 74v

5

9

12

15

18

21

24

27

30

P32. Passingmease (Pavan) - AA3BB2

IRL-Dtc 410/I, p. 71 ii

5

9

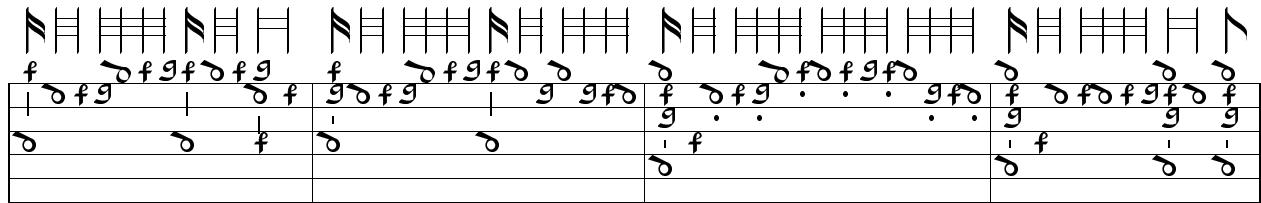
1

5

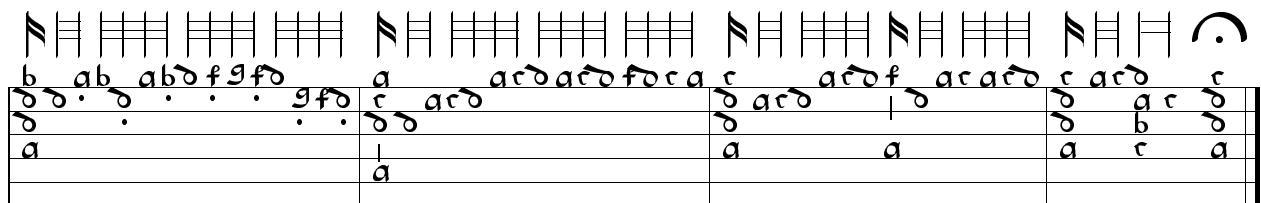
8

15

22



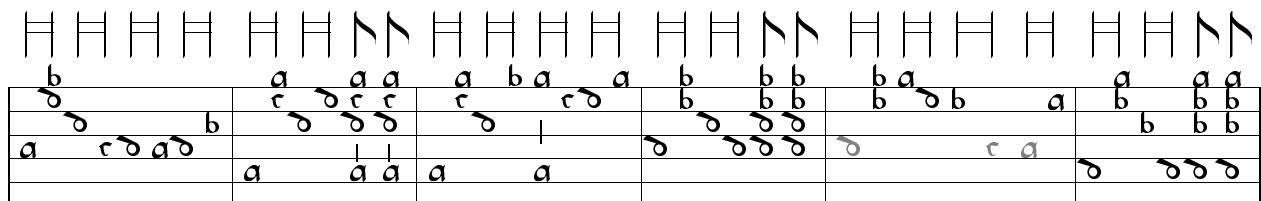
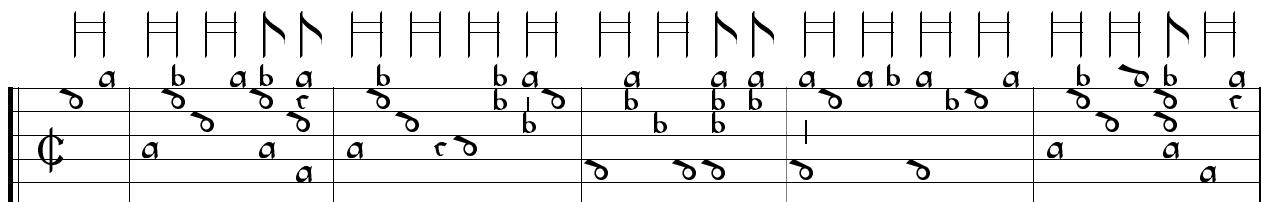
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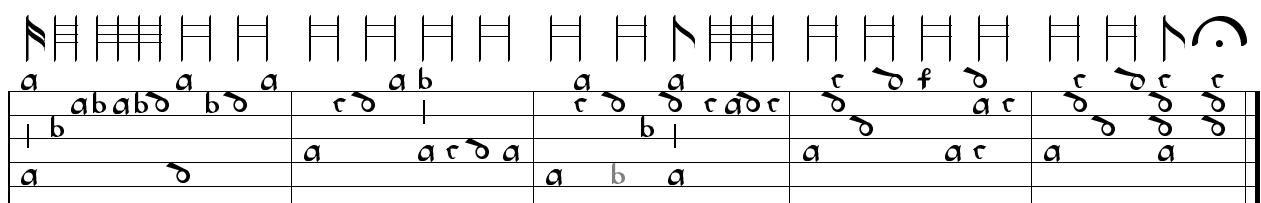
29

P34. Passing Measures Pavin - transcribed from bandora 1x16

IRL-Dtc 408/I, p. 5



6



12

## P35i. Passemesurs Pavan - transcribed from bandora 1x16

IRL-Dtc 410/I, p. 226

1

6

11

## P35ii. Passames(ures) Gail(iarde) - transcribed from bandora 1x16

IRL-Dtc 410/I, p. 227

3

9

## P36i. Passemesurs Pauin - transcribed from bandora 1x16

GB-Lam 600, f. 11v i

6

11

## P36ii. Passemesurs Galliard - transcribed from bandora 1x16

GB-Lam 600, f. 11v ii

8

## P37. A Pavion - 4x8

US-Wc V.a.159, ff. 8v-9r

1

6

12

19

26

P29b. Passm Pauen - transcribed from bandora 7F8D 5x16bars GB-Cu Dd.2.11, ff. 65v-66r

1

5  
1a

9

13  
1a

17

21  
1a  
1a  
1a

25

29

Vertical strokes and letter names:

- Measure 1: **b**, **a**, **f**, **b**, **a**
- Measure 2: **a**, **f**, **b**, **a**
- Measure 3: **c**, **c**, **c**, **c**, **c**, **c**, **c**, **c**
- Measure 4: **a**, **e**, **a**, **c**, **e**, **a**, **a**, **a**
- Measure 5: **a**, **a**, **c**, **a**, **a**, **c**, **a**, **a**

33

Vertical strokes and letter names:

- Measure 1: **c**, **d**, **f**, **d**, **c**, **a**, **d**, **b**, **d**, **a**
- Measure 2: **d**, **a**, **c**, **d**, **a**, **d**, **b**, **a**, **b**, **a**
- Measure 3: **c**, **f**, **g**, **f**, **i**, **h**, **f**, **i**, **h**, **f**
- Measure 4: **i**, **g**, **f**, **d**, **b**, **a**, **b**, **b**, **c**, **b**
- Measure 5: **f**, **d**, **c**, **a**, **h**, **i**, **f**, **h**, **d**, **f**

36

Vertical strokes and letter names:

- Measure 1: **d**, **a**, **c**, **a**, **a**, **e**, **e**, **f**, **a**
- Measure 2: **a**, **b**, **d**, **b**, **a**, **b**, **a**, **b**, **a**
- Measure 3: **a**, **a**, **a**, **a**, **a**, **a**, **a**, **a**, **a**
- Measure 4: **f**, **d**, **c**, **a**, **c**, **a**, **d**, **b**, **b**

40

Vertical strokes and letter names:

- Measure 1: **a**, **d**, **d**, **a**, **a**, **a**, **f**, **a**
- Measure 2: **a**, **c**, **e**, **c**, **b**, **c**, **i**, **g**, **f**, **d**
- Measure 3: **b**, **c**, **c**, **c**, **c**, **c**, **c**, **c**, **c**
- Measure 4: **a**, **a**, **a**, **a**, **a**, **a**, **a**, **a**, **a**

44

Vertical strokes and letter names:

- Measure 1: **a**, **b**, **d**, **b**, **a**, **b**, **a**, **c**, **d**, **a**
- Measure 2: **b**, **c**, **d**, **a**, **c**, **a**, **b**, **d**, **b**, **a**
- Measure 3: **c**, **c**, **c**, **c**, **c**, **c**, **c**, **c**, **c**
- Measure 4: **a**, **a**, **a**, **a**, **a**, **a**, **a**, **a**, **a**

49

Vertical strokes and letter names:

- Measure 1: **a**, **b**, **a**, **a**, **a**, **a**, **a**, **a**, **a**
- Measure 2: **b**, **c**, **c**, **c**, **c**, **c**, **c**, **c**, **c**
- Measure 3: **a**, **a**, **c**, **d**, **a**, **a**, **c**, **a**, **a**
- Measure 4: **b**, **a**, **b**, **a**, **b**, **a**, **b**, **a**, **b**

54



1

a a a  
b b b  
c c c  
d d d  
e e e  
f f f  
g g g  
h h h  
i i i  
j j j  
k k k  
l l l  
m m m  
n n n  
o o o  
p p p  
q q q  
r r r  
s s s  
t t t  
u u u  
v v v  
w w w  
x x x  
y y y  
z z z

2

a a a  
b b b  
c c c  
d d d  
e e e  
f f f  
g g g  
h h h  
i i i  
j j j  
k k k  
l l l  
m m m  
n n n  
o o o  
p p p  
q q q  
r r r  
s s s  
t t t  
u u u  
v v v  
w w w  
x x x  
y y y  
z z z

3

a a a  
b b b  
c c c  
d d d  
e e e  
f f f  
g g g  
h h h  
i i i  
j j j  
k k k  
l l l  
m m m  
n n n  
o o o  
p p p  
q q q  
r r r  
s s s  
t t t  
u u u  
v v v  
w w w  
x x x  
y y y  
z z z

4

a a a  
b b b  
c c c  
d d d  
e e e  
f f f  
g g g  
h h h  
i i i  
j j j  
k k k  
l l l  
m m m  
n n n  
o o o  
p p p  
q q q  
r r r  
s s s  
t t t  
u u u  
v v v  
w w w  
x x x  
y y y  
z z z

5

a a a  
b b b  
c c c  
d d d  
e e e  
f f f  
g g g  
h h h  
i i i  
j j j  
k k k  
l l l  
m m m  
n n n  
o o o  
p p p  
q q q  
r r r  
s s s  
t t t  
u u u  
v v v  
w w w  
x x x  
y y y  
z z z

6

a a a  
b b b  
c c c  
d d d  
e e e  
f f f  
g g g  
h h h  
i i i  
j j j  
k k k  
l l l  
m m m  
n n n  
o o o  
p p p  
q q q  
r r r  
s s s  
t t t  
u u u  
v v v  
w w w  
x x x  
y y y  
z z z

7

a a a  
b b b  
c c c  
d d d  
e e e  
f f f  
g g g  
h h h  
i i i  
j j j  
k k k  
l l l  
m m m  
n n n  
o o o  
p p p  
q q q  
r r r  
s s s  
t t t  
u u u  
v v v  
w w w  
x x x  
y y y  
z z z

30

A musical score page featuring a single staff with vertical stems and horizontal bar lines. The lyrics are written below the staff, aligned with the notes. The lyrics include: acef cf fea, a, ac, d, fddora, a, a, fe, a, d, fh, ac, d, b, d, a, ac, d, d, ac, d, ba, c, a, a, c, ac, a.

32

12

36

39

42

Three-line musical notation for SSA voices. The top staff uses vertical bar lines to mark measures. The first section contains two measures of 'c a c a c d f o r a c a g' followed by one measure of 'd c d f o r a c a g'. The second section contains two measures of 'h i h f h f h' followed by one measure of 'a c d a c d f o r a c a e c'. The bottom staff uses vertical bar lines to mark measures. The first section contains two measures of 'd a' followed by one measure of 'd b a'. The second section contains two measures of 'a' followed by one measure of 'a'.

44

46

1

2

3

4

6

5

6

7

8

15

9

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20

11

12

23

13

14

28

30

Notation for measure 30 consists of six staves. Each staff has a vertical stroke pattern followed by a letter head: 'e', 'f', 'c', 'a', 'c', and 'a'. The 'f' staff includes a 'f.' below it.

30

32

Notation for measure 32 consists of six staves. Each staff has a vertical stroke pattern followed by a letter head: 'a', 'c', 'd', 'b', 'a', and 'c'. The 'c' staff has a 'c' below it.

32

36

Notation for measure 36 consists of six staves. Each staff has a vertical stroke pattern followed by a letter head: 'c', 'd', 'a', 'b', 'a', and 'e'. The 'a' staff has a 'a' below it.

36

39

Notation for measure 39 consists of six staves. Each staff has a vertical stroke pattern followed by a letter head: 'b', 'a', 'b', 'a', 'b', and 'a'. The 'a' staff has a 'a' below it.

39

42

Notation for measure 42 consists of six staves. Each staff has a vertical stroke pattern followed by a letter head: 'c', 'a', 'c', 'a', 'c', and 'a'. The 'a' staff has a 'a' below it.

42

44

Notation for measure 44 consists of six staves. Each staff has a vertical stroke pattern followed by a letter head: 'e', 'f', 'e', 'c', 'e', and 'f'. The 'f' staff has a 'f.' below it.

44

3

7

13

19

24

29

38

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

38

a a b a b d a c a c d a c d c  
a c a c d f h i f h i f h i h f d c a  
a  
a

42

c a d c a c d a c a c d a c e f c a h f e  
h f e f  
h i h f d c d f d a f d  
c  
a  
a  
d

46

c d c a d c h i h l i h  
d c d f h i d a c d f h h g h f d c a  
h f d c a e c e a  
c  
a  
a  
a

51

h f h i h f h i f i h i f h i f d c a c d c a c d a c d  
i  
i h i f h i  
f  
f  
a  
a

57

a c d f h f h f h i h f i h f e c e f c e f c e e f h a c e c a l k h l k h f  
i  
i h f e c e f  
a  
c  
a  
a

61

### P39. Pa(ssingmeasures) Pa(van) - 3x16

US-NYd'Andrea, f. 1r

1

8

13

18

23

33

37

41

45

## P40Gi. Ground

reconstructed by Stefan Lundgren

A musical score for 'The Star-Spangled Banner'. The vocal part is in soprano range, starting with a melodic line of eighth and sixteenth notes. The piano accompaniment provides harmonic support with sustained notes and chords. The score includes a key signature of one sharp (F#) and a common time signature.

1

A handwriting practice sheet featuring three rows of cursive letters on ruled paper. The first row contains the letter 'g' repeated five times. The second row contains the letter 'a' repeated four times. The third row contains the letter 'c' repeated three times. Each letter is written in a continuous stroke, typical of cursive handwriting.

9

1

6

11

15

20

24

32

36

40

A handwritten musical score on a single staff. The notes are represented by vertical tick marks on a five-line staff. Below the staff, lyrics are written in cursive German script. The lyrics correspond to the notes as follows: 'd a c d f d c d f h i h f' (notes: dot, dot), 'i h f e r a c e' (notes: dot, dot), 'a c d c a' (notes: dot, dot), 'e c f e f e c e' (notes: dot, dot), 'a' (note: dot, dot), 'd c a' (notes: dot, dot), 'd c a c d' (notes: dot, dot), 'a c a' (notes: dot, dot), and 'd c a' (notes: dot, dot).

44

47

Musical score for the first section of the piece. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music is in common time. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The vocal parts are labeled with lowercase letters: 'a' and 'e'. The piano part is labeled with 'abdo' and 'dabd'. The vocal parts sing 'a' and 'e' in various rhythmic patterns. The piano part plays a repeating eighth-note pattern of 'abdo' and 'dabd'.

51

54

57

The image shows a single page of a musical score. It features two staves of music. The top staff uses vertical stems and horizontal bar lines to indicate pitch. The bottom staff uses vertical stems and horizontal bar lines with dots above them to indicate pitch. The music consists of two measures followed by a repeat sign and a measure.

60

## P40Tib. (Pavan) Treble - 4x16

IRL-Dm Z.3.2.13, pp. 142-144

1

6

11

15

20

*a a c d c d a c d*

*e g h g h g e g*

*a c d a c e*

*b c b c a b a b a a c*

20

*a c d c d c a c d*

*c b c a b a b a a c*

*a c d f h i h f i h f*

*c a d c a c a d c*

24

*a a c d a c e*

*a a c e*

*e c e a c a f e f e c e*

*a d c a d f o c a c a*

*a c*

28

*d f d c d c a c a i h f h i h f f*

*i i h f*

*c c d f f o c c a e e a a c e a c a a c e*

*a*

33

*f h f a f h f e f h e*

*a c d f d c d a a e c e a c e a c d c a e c e c a*

*a b a c b*

37

*d f h h f h h d c d f h h f h h c a c d f f f f*

*i i h i h f h i f f*

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

*a*

41

*d a c d f d c d f h i h f o c a*

*e c a c e a c d c a e c f e f e c e*

*a d c a d a c a d a c a*

45

48

Vertical strokes:  $\text{a} \text{a}$   
Horizontal strokes:  $\text{a}\text{c}\text{d}\text{f}\text{o}\text{t}\text{h}\text{i}\text{h}\text{i}\text{l}\text{i}\text{h}\text{i}\text{h}$

48

Vertical strokes:  $\text{a}\text{b}\text{d}$   
Horizontal strokes:  $\text{a}\text{c}\text{e}\text{ }\text{a}\text{c}\text{e}\text{ }\text{f}\text{e}\text{f}\text{e}\text{c}\text{e}$

52

Vertical strokes:  $\text{e}\text{a}\text{c}\text{e}$   
Horizontal strokes:  $\text{a}\text{c}\text{d}\text{f}\text{h}\text{i}\text{h}\text{f}\text{ }\text{i}\text{h}\text{f}$

55

Vertical strokes:  $\text{b}\text{a}\text{ }\text{c}\text{b}\text{c}$   
Horizontal strokes:  $\text{a}\text{b}\text{d}\text{ }\text{a}\text{c}\text{d}\text{f}\text{d}\text{f}\text{c}\text{a}$

58

Vertical strokes:  $\text{a}\text{i}\text{h}\text{f}\text{ }\text{i}\text{h}\text{f}\text{h}\text{i}\text{ }\text{i}\text{h}\text{f}\text{h}\text{f}$   
Horizontal strokes:  $\text{e}\text{c}\text{a}\text{c}\text{e}\text{ }\text{a}\text{c}\text{d}\text{c}\text{a}$

61

P41G. (Pavan) - ground 1x8

IRL-Dm Z.3.2.13, p. 424

Vertical strokes:  $\text{a}\text{a}\text{ }\text{a}\text{a}\text{ }\text{c}\text{c}\text{ }\text{c}\text{c}$   
Horizontal strokes:  $\text{a}\text{a}\text{ }\text{a}\text{a}\text{ }\text{b}\text{b}\text{ }\text{b}\text{b}$

## P40Tic. Passemesures Pauen - treble 4x16

GB-Cu Dd.3.18, ff. 1v-2r

1

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

2

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

4

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

8

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

12

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

15

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

19

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

22

25

25

26

26

27

27

28

28

29

29

30

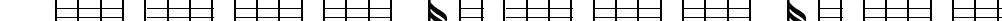
30

31

31

44

46


 Handpan tablature for "Lilith". The top staff shows hand positions (left hand: 1, 2, 3; right hand: 1, 2, 3) and note names (a, c, e). The bottom staff shows corresponding fingerings (1, 2, 3, 4, 5, 6).

48

52

55

Diagram illustrating a sequence of musical patterns on a staff. The patterns include vertical strokes, horizontal strokes, and specific symbols like 'ac' and 'e'. Below the staff, corresponding letter pairs are listed: ab, ab, d, abd, bdb, ba, c, a, and eeffeefee.

58

61

## P40Tiia. Galliard to the Passemesures - treble 4x16

GB-Cu Dd.3.18, f. 2v

3

1

10

18

25

30

35

40

44

48

e a c e e c a c d c o c a d c o f d a h f h i h a d c o f d a c a c d c f e f h

55

60

65

70

75

## P40Tiib. Galliard to the Passemmeaz - treble 7x16

GB-Cu Dd.3.18, ff. 41v-42r

1

d ca c d f d f d c a c  
a c e a c a c d f d f d c a c a  
e e a c e a c e a c e a c e a c e a

1

c a e a h i h f h f h i h f d f d c a a a c d f c d c d c a a f d c d c a  
e a

8

c a e c f e f e c e a c a a c a a d c d c a c f d f d c a b a b b b a c  
a b d a c e a c e a c a a c a a c d f h i l h i h l i h l k a c e a c a  
e

14

a c d c a c d c f d c a b a b b b a c d a c d f c d c d c a c  
e a c d c a c d c f d c a b a b b b a c d a c d f c d c d c a c  
a b d a c e a c e a c a a c a a c d f h i l h i h l k a c e a c a  
e

19

a f d c a c a c e c f d f e c e a c e a c e f e c a d c a c d f c d c d c a c  
a f d c a c a c e c f d f e c e a c e a c e f e c a d c a c d f c d c d c a c  
a b d a c e a c e a c a a c a a c d f h i l h i h l k a c e a c a  
e

24

i h f f i h f d a c d c a c d f e f h f i h d c a d c a c a d b a b b a a b d  
i i h f d a c d c a c d f e f h f i h d c a d c a c a d b a b b a a b d  
i h f f i h f d a c d c a c d f e f h f i h d c a d c a c a d b a b b a a b d

29

34



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

38

<i>f</i>	<i>h</i>	<i>i</i>	<i>f</i>	<i>h</i>	<i>i</i>								
<i>a</i>	<i>c</i>	<i>e</i>	<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>f</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>c</i>
	<i>d</i>	<i>c</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>c</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>c</i>	<i>b</i>	<i>a</i>	<i>c</i>
			<i>c</i>				<i>c</i>						

44

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

50

<i>h</i>	<i>f</i>	<i>e</i>	<i>f</i>	<i>h</i>	<i>f</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>
<i>e</i>	<i>a</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>
	<i>b</i>	<i>a</i>	<i>b</i>	<i>d</i>									
			<i>a</i>				<i>a</i>						

54

<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>	<i>e</i>	<i>f</i>	<i>h</i>	<i>f</i>	<i>e</i>	<i>d</i>	<i>c</i>
<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>d</i>	<i>e</i>	<i>f</i>	<i>e</i>	<i>f</i>	<i>h</i>	<i>f</i>	<i>e</i>	<i>d</i>	<i>c</i>
	<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>d</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>d</i>
			<i>c</i>				<i>c</i>		<i>c</i>				

59

<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>i</i>	<i>h</i>	<i>f</i>	<i>i</i>	<i>h</i>	<i>f</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>
<i>c</i>	<i>c</i>			<i>i</i>	<i>h</i>	<i>f</i>	<i>i</i>	<i>h</i>	<i>f</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>a</i>
				<i>h</i>	<i>f</i>	<i>h</i>	<i>f</i>	<i>h</i>	<i>f</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>c</i>

64

<i>a</i>	<i>c</i>	<i>d</i>	<i>f</i>	<i>d</i>	<i>f</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>
<i>e</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>d</i>	<i>d</i>	<i>e</i>	<i>e</i>	<i>f</i>	<i>f</i>	<i>c</i>	<i>i</i>

70

l i h i l i h f h i c d d f f o c a c a d c a e a c e a c d f h i l h i h l i

74

l i h l h l k h i k h i k h a c b c a c d a c d c a d c a d c a b

78

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

82

b c e f h f e g g e g g e g g e f d f h f h i h f d c d f d f

86

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

91

a a h h f h a i h a a d b a c d f o c a c h i

95

i h l h a b d a c e a c d a c e a c e a c e a c e f h f h f h f e g a b d a c d f o c a

100

Diagram illustrating the vocalization of the first two lines of the poem. The top row shows musical notation with vertical stems and horizontal strokes. The bottom row provides a transcription of the vocalizations:

<i>c a</i>	<i>i</i>	<i>i i h i</i>	<i>f</i>	<i>c c a c</i>	<i>s</i>	
<i>s b s b a</i>	<i>i</i>	<i>i</i>	<i>f</i>	<i>c c a c</i>	<i>s</i>	
<i>c b</i>						

104

109

## P42G. (Galliard) - ground 2x16

GB-Cu Dd.4.22, f. 2v i

1

10

19

26

## P43Ga. Ye Ground to Passingmeasures Pavin - 1x16

IRL-Dtc 408/II, p. 85

1

6

11

## P43Gb. (Pavan) - ground 1x16

IRL-Dm Z.3.2.13, p. 419 ii

1

6

11

P43Gc. (Pavan) - 1x24

UKR-LVu 1400/I, ff. 108r-108v

1

6

11

16

21

P44G. (Galliard) The Grownd - 2x8

IRL-Dm Z.3.2.13, p. 419 i

1

6

11

P45G. (Pavan) - ground transcribed from bandora 1x16 7F

IRL-Dm Z.3.2.13, p. 398

1

6

11

## P46. (Pavan) - 3x8

IRL-Dm Z.3.2.13, pp. 424-425

1

6

11

18

P47T. Passymeasures Galliard Jo(hn) Daniell - treble 7D 8x16 GB-Cu Dd.3.18, ff. 62r-63r

8

16

21

26

30

35

42

The musical score for "The Star-Spangled Banner" is displayed on a single staff. The first measure contains three eighth notes followed by a sixteenth note. The second measure contains two eighth notes followed by a sixteenth note. The third measure contains two eighth notes followed by a sixteenth note. The fourth measure contains two eighth notes followed by a sixteenth note. Below the staff, the lyrics are written in a cursive font: "e d a c e d a a c d", "a a b d a d", "b d a c d a c d", and "a c d a c d f d f h k". The lyrics are aligned with the corresponding musical notes.

48

52

*f* *c* *a* *c* *g* *f*   *i.*   *g* *g* *g*   *g* *g* *g* *g*  
*i* *g* *f* *g*   *i* *g* *f* *g*   *d*   *a* *c* *d* *a* *c* *d*   *f* *c* *d* *f* *g*   *f* *g* *k* *l*   *k* *m* *n* *a* *c* *e* *f*  

<i>i</i> <i>g</i> <i>f</i> <i>g</i>	<i>i</i> <i>g</i> <i>f</i> <i>g</i>	<i>d</i>			<i>i</i> <i>i</i>	<i>d</i>
	<i>i</i>					

56

The image shows a single page of a musical score for "The Star-Spangled Banner". The top half displays a staff with vertical bar lines and a treble clef. Below the staff, the lyrics are written in a cursive font: "ac", "a", "dcd fo a aca", "hfh i h dcd fo", and "f e f h f ca dc". The bottom half features a five-line staff with a bass clef. The first measure contains the notes "e" and "aaee". The second measure contains "c c" and "cd a". The third measure contains "c c" and "bc". The fourth measure contains "e" and "aa".

62

68

73

79

85

90

95

100

3              C              3

104

110

115

120

120

125

## P47G. Passy measures Galliard - ground 7D 1x16

GB-Cu Dd.3.18 f. 63r

3

120 BPM

100 BPM

8

## P48. (Pavan) - 1x16

IRL-Dtc 410/I, pp. 46-47

1

5

9

13

## P49G. Heere followeth the ground to this Treble - 7D 1x16

Robinson 1603, sig. Fir

8

## P49T. Passamezo Galyard - treble 2x16

Robinson 1603, sig. Fir

3

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

8

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

12

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

16

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

23

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

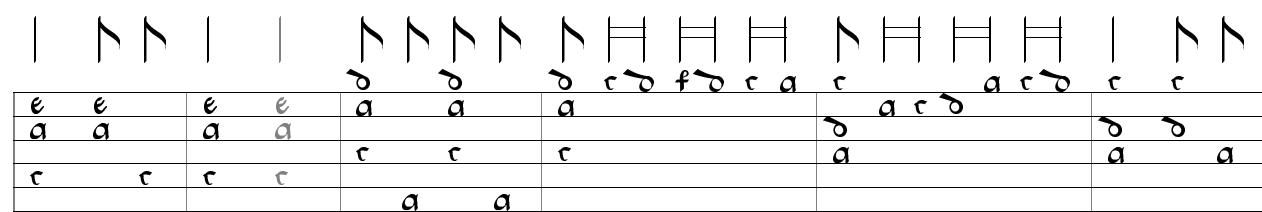
28

## P50. Englische Tantz - Nachlauff - 1x16-1x16

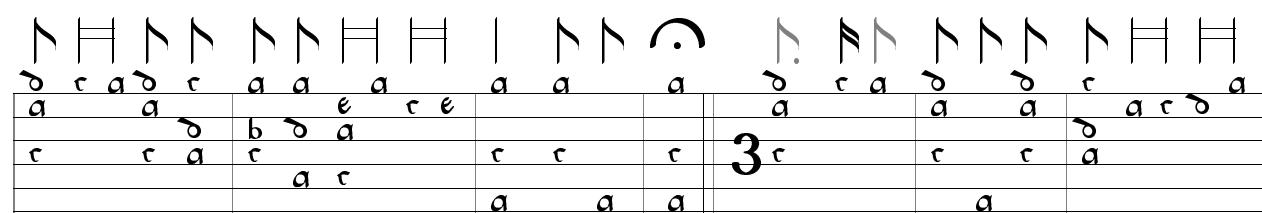
D-Usch 131b, f. 8r



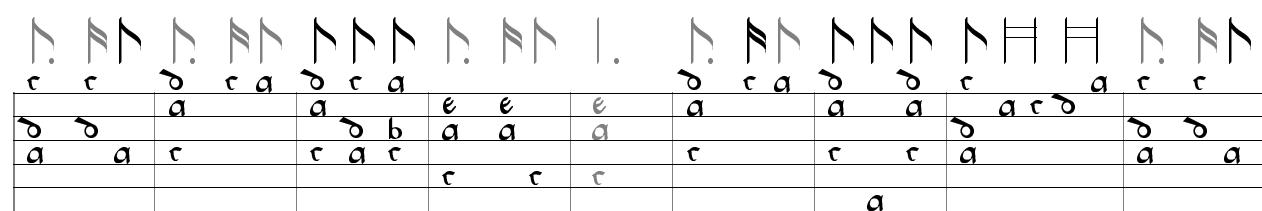
1



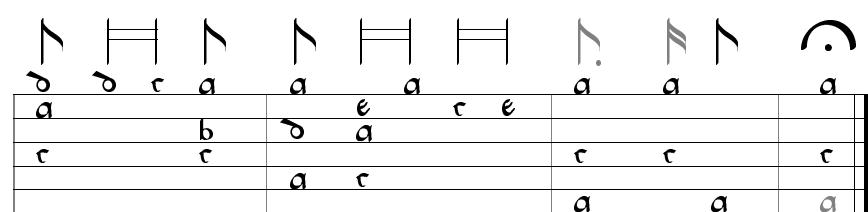
7



13



20



29

## P51. Pasy Measure - gittern (feff) 2x16

US-NHub osborn 13, f. 43r

1

11

22

## P52. The Galliard - gittern (feff) 2x16

US-NHub osborn 13, f. 43r

1

9

16

25

## P53. Untitled (pavan) - gittern (feff) 2x16

GB-Lbl 40513, ff. 120v-121v

1

6

12

17

21

25

29

## P54i. Passmeasures Pauen - cittern 2x16

GB-Cu Dd.14.24, f. 2v

1

8

15

21

27

## P54ii. Passm Galliard - cittern 1x16

GB-Cu Dd.14.24, f. 3r

3

9

## P55i. Passamezo Pauen - cittern 2x16+1x15

Robinson 1609, sigs. E4v-F1r

1

12

18

22

26

30

38

42

P56. Passemesures (Pavan Thomas) Robinson - cittern 1x15

GB-Cu Dd.4.23, f. 21v

1

5

9

## P57. Passemesures (pavan) - cittern 2x16+1x15+1x16

GB-Cu Dd.4.23, ff. 26v-27r

1

6

10

19

23

31

Handout 1: A musical score for the first section of the piece. The score consists of two staves. The top staff uses a soprano C-clef, a common time signature, and a key signature of one sharp. The bottom staff uses a bass F-clef, a common time signature, and a key signature of one sharp. The music includes various note heads and stems, some with vertical strokes, and rests. The vocal parts are labeled with lowercase letters: f, i, o, i, f, g, g, l, l, i, g, l, i, g, f, d, c, f, d, c, c, d, f. The piano part is labeled with lowercase letters: f, d, a, a, f, a, a, f, a, i, h, f, d, c, a, a, c, c, a.

36

40

44

48

51

54

57

60

## P55ii. Passamezo Galiard - cittern 3x16

Robinson 1609, sigs. G3v-G4r

3

8

16

23

29

34

39

44

P58a. Pauane passamezo - cittern 2x32+1x31+1x32

Holborne 1597, sigs. E2v-E4r

1

9

15

21

27

33

39

55

62

67

72

77

85

90

Handwritten musical score for a single melodic line, consisting of two staves. The top staff uses vertical stems and the bottom staff uses horizontal stems. The music includes various note heads (triangular, square, diamond) and rests. The lyrics are written below the notes.

95

104

113

120

P58b. Passem measures Pauen - Anth: Holburne - cittern 1x32+1x31+2x32  
GB-Cu Dd.4.23, ff. 13v & 15r

9

15

21

27

33

39

46

$\ell$	$i$	$g$	$f$	$g$	$l$	$m$	$\ell$	$i$	$g$	$f$	$\ell$	$o$	$\eta$	$\ell$	$i$	$h$	$f$	$\ell$	$i$	$h$	$f$	$d$	$b$	$a$	$c$
$i$	$h$	$f$	$e$	$f$	$h$	$f$	$i$	$h$	$f$	$h$	$f$	$e$	$i$	$h$	$f$	$e$	$f$	$h$	$f$	$d$	$b$	$a$	$g$	$a$	
	$a$		$f$		$f$				$h$							$a$					$b$		$g$	$c$	$b$

55

62

A musical score for five staves. The top staff shows a repeating pattern of vertical strokes and horizontal bars. The bottom staff shows a repeating pattern of vertical strokes and horizontal bars, with a 'f' dynamic marking above the first bar.

67

72

77

85

															
c	a	a	c	e	f	f	h	f	h	i	h	f	i	h	f
c						f		f							

90

Handout 10: A musical score for the first section of the piece. The top row shows the vocal line with various rhythmic values and dynamics. The bottom row shows the piano accompaniment with sustained notes and dynamic markings.

95

104

113

120

P59. (galliard on passamezzo antico ground) - cittern 1x16

GB-Cu Dd.4.23, f. 1r

1

9

P60a. Pauane passamezo - cittern 1x33+3x32

Holborne 1597, sigs. D4v-E2r

Cittern tablature for measures 1-7 of Pauane passamezo. The tablature uses a standard cittern tuning (G, D, A, E, B, F#) and includes fingerings and grace notes. The music consists of a single line of 33 measures followed by three staves of 32 measures each.

Cittern tablature for measures 8-13 of Pauane passamezo. The tablature uses a standard cittern tuning (G, D, A, E, B, F#) and includes fingerings and grace notes. The music consists of a single line of 33 measures followed by three staves of 32 measures each.

8

Cittern tablature for measures 14-19 of Pauane passamezo. The tablature uses a standard cittern tuning (G, D, A, E, B, F#) and includes fingerings and grace notes. The music consists of a single line of 33 measures followed by three staves of 32 measures each.

14

Cittern tablature for measures 20-25 of Pauane passamezo. The tablature uses a standard cittern tuning (G, D, A, E, B, F#) and includes fingerings and grace notes. The music consists of a single line of 33 measures followed by three staves of 32 measures each.

20

Cittern tablature for measures 26-31 of Pauane passamezo. The tablature uses a standard cittern tuning (G, D, A, E, B, F#) and includes fingerings and grace notes. The music consists of a single line of 33 measures followed by three staves of 32 measures each.

27

Cittern tablature for measures 32-37 of Pauane passamezo. The tablature uses a standard cittern tuning (G, D, A, E, B, F#) and includes fingerings and grace notes. The music consists of a single line of 33 measures followed by three staves of 32 measures each.

34

Cittern tablature for measures 38-43 of Pauane passamezo. The tablature uses a standard cittern tuning (G, D, A, E, B, F#) and includes fingerings and grace notes. The music consists of a single line of 33 measures followed by three staves of 32 measures each.

41

Cittern tablature for measures 44-49 of Pauane passamezo. The tablature uses a standard cittern tuning (G, D, A, E, B, F#) and includes fingerings and grace notes. The music consists of a single line of 33 measures followed by three staves of 32 measures each.

49

56

64

73

83

91

100

110

117

A cittern tablature for measure 123. The grid consists of four rows and sixteen columns. Vertical strokes (downward) represent open strings, and horizontal dashes represent stopped strings. The notes are primarily vertical strokes, with some horizontal dashes indicating stopped strings.

123

P60b. Passmeas(ures pavan) A(nthon) Holb(orne) - cittern 4x16 GB-Cu Dd.4.23, ff. 2v-3r

A cittern tablature for the first line of the piece. The grid consists of four rows and sixteen columns. The notes are primarily vertical strokes, with some horizontal dashes indicating stopped strings.

A cittern tablature for the second line of the piece. The grid consists of four rows and sixteen columns. The notes are primarily vertical strokes, with some horizontal dashes indicating stopped strings.

A cittern tablature for the third line of the piece. The grid consists of four rows and sixteen columns. The notes are primarily vertical strokes, with some horizontal dashes indicating stopped strings.

A cittern tablature for the fourth line of the piece. The grid consists of four rows and sixteen columns. The notes are primarily vertical strokes, with some horizontal dashes indicating stopped strings.

A cittern tablature for the fifth line of the piece. The grid consists of four rows and sixteen columns. The notes are primarily vertical strokes, with some horizontal dashes indicating stopped strings.

A cittern tablature for the sixth line of the piece. The grid consists of four rows and sixteen columns. The notes are primarily vertical strokes, with some horizontal dashes indicating stopped strings.

17

A cittern tablature for the seventh line of the piece. The grid consists of four rows and sixteen columns. The notes are primarily vertical strokes, with some horizontal dashes indicating stopped strings.

28

32

A musical score page showing a single staff with ten measures. The staff consists of vertical stems with horizontal dashes at various heights. The notes are labeled with lowercase letters and numbers below them, corresponding to the vocal line above.

Measures 1-4: G i l f o n l i i g f g i g l i g f g f.

Measures 5-6: l i g f g f d c a d b a.

Measures 7-8: d f g i l m l i m l i g f d.

Measures 9-10: m l i g f d a f h i i m m l i h f d.

Measure 11: b.

50

55

Two staves of musical notation for cittern, showing sixteenth-note patterns and lyrics in a medieval-style script. The notation uses vertical stems and horizontal dashes to represent note heads. The lyrics are written below the notes.

P60c. Passemesures Pauen Anth: Holburne - cittern 3x32+1x35 GB-Cu Dd.4.23, ff. 16v-17r

A staff of musical notation for cittern, showing sixteenth-note patterns and lyrics in a medieval-style script. The notation uses vertical stems and horizontal dashes to represent note heads. The lyrics are written below the notes.

A staff of musical notation for cittern, showing sixteenth-note patterns and lyrics in a medieval-style script. The notation uses vertical stems and horizontal dashes to represent note heads. The lyrics are written below the notes.

8

A staff of musical notation for cittern, showing sixteenth-note patterns and lyrics in a medieval-style script. The notation uses vertical stems and horizontal dashes to represent note heads. The lyrics are written below the notes.

14

A staff of musical notation for cittern, showing sixteenth-note patterns and lyrics in a medieval-style script. The notation uses vertical stems and horizontal dashes to represent note heads. The lyrics are written below the notes.

20

A staff of musical notation for cittern, showing sixteenth-note patterns and lyrics in a medieval-style script. The notation uses vertical stems and horizontal dashes to represent note heads. The lyrics are written below the notes.

26

A staff of musical notation for cittern, showing sixteenth-note patterns and lyrics in a medieval-style script. The notation uses vertical stems and horizontal dashes to represent note heads. The lyrics are written below the notes.

33

40

48

55

63

71

79

86

Diagram illustrating the relationship between musical notation and phonetic transcription for the Tuvan throat singing sample. The top row shows musical notation (vertical stems and horizontal strokes) corresponding to the phonetic transcription below. The bottom row provides a detailed breakdown of the phonetic segments.

$\text{I}$	$i$	$\ell$	$i$	$\text{g}$	$f$	$f$	$f\text{d}$	$b$	$baba$	$b$	$a$	$b$	$d$	$f\text{d}ba$	$\text{d}$	$b$	$a$	$ab\text{d}$	$f$	$\text{d}f\text{gi}$	
$i$				$\epsilon$	$f$	$\epsilon$		$a$		$a$	$a$	$a$		$a$	$\text{d}\text{c}$	$\text{d}$	$a$	$a$		$\text{d}$	
$a$					$\text{h}$			$a$		$a$	$a$	$b$		$b$		$\text{d}$				$f$	

99

106

112

119

The image shows a page from a musical manuscript. The top staff contains several measures of music in common time, featuring various rhythmic values and note heads. The bottom staff provides a key or legend, mapping specific symbols and letters to these musical elements. The symbols include vertical lines with horizontal strokes, dots, and various combinations thereof. The letters correspond to these symbols, such as 'd' for a vertical line with a dot, 'g' for a vertical line with two horizontal strokes, and 'f' for a vertical line with three horizontal strokes. There are also other symbols like 'c' and 's'. The page is filled with these pairs of staves, illustrating how different musical features are represented in this notation system.

125

## JJ14g. My Lord Burrow(es) Galliard - cittern ABC8

GB-Cu Dd.4.23. f. 18r

1

9

17

## P61. Alt: (Passemesures Pavan) - cittern 1x16

US-CAh 181ff. 33v-33r

1

6

11

## P62i. Pauane Passamezo - cittern 1x32

Holborne 1597, sig. B2v

Cittern tablature for Pauane Passamezo, 1x32 bars. The tablature uses a staff with six horizontal lines and a vertical fret line. The tuning is indicated by a C-clef and a G-clef. The music consists of a series of vertical strokes (dots) and horizontal strokes (bars) representing different string plucks and strums.

Continuation of the Cittern tablature for Pauane Passamezo, showing the next section of the piece.

12

Continuation of the Cittern tablature for Pauane Passamezo, showing the next section of the piece.

23

## P62ii. Galliarde - cittern 1x16

Holborne 1597, sig. B2v

Cittern tablature for Galliarde, 1x16 bars. The tablature uses a staff with six horizontal lines and a vertical fret line. The tuning is indicated by a C-clef and a G-clef. The music consists of a series of vertical strokes (dots) and horizontal strokes (bars) representing different string plucks and strums.

Continuation of the Cittern tablature for Galliarde, showing the next section of the piece.

9

## P68. Passemesures galliard

J-Tn BM-4540-ne, sig. C3r

Cittern tablature for Passemesures galliard, 1x16 bars. The tablature uses a staff with six horizontal lines and a vertical fret line. The tuning is indicated by a C-clef and a G-clef. The music consists of a series of vertical strokes (dots) and horizontal strokes (bars) representing different string plucks and strums.

Continuation of the Cittern tablature for Passemesures galliard, showing the next section of the piece.

10

## App 6. Premier Bransle Simple

D-Kl 40.108.I, f. 71v

Musical notation for App 6. Premier Bransle Simple, featuring two staves of music with accompanying letter notation below the notes.

The notation consists of two staves of music with accompanying letter notation below the notes. The first staff begins with a clef, a key signature of one flat, and a time signature of common time. The second staff begins with a clef and a key signature of one flat. The letter notation below the notes indicates specific note heads: 'a' for a solid note head, 'b' for a note head with a vertical stroke, and 'c' for a note head with a diagonal stroke. The music includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

## App 7. Bransle Gay

D-Kl 40.108.I, f. 72r

Musical notation for App 7. Bransle Gay, featuring two staves of music with accompanying letter notation below the notes.

The notation consists of two staves of music with accompanying letter notation below the notes. The first staff begins with a clef, a key signature of one flat, and a time signature of common time. The second staff begins with a clef and a key signature of one flat. The letter notation below the notes indicates specific note heads: 'a' for a solid note head, 'b' for a note head with a vertical stroke, and 'c' for a note head with a diagonal stroke. The music includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

## App 8. Bransle Gay - 7F8Eflat

D-Kl 40.108.I, f. 72r

Musical notation for App 8. Bransle Gay - 7F8Eflat, featuring two staves of music with accompanying letter notation below the notes.

The notation consists of two staves of music with accompanying letter notation below the notes. The first staff begins with a clef, a key signature of one flat, and a time signature of common time. The second staff begins with a clef and a key signature of one flat. The letter notation below the notes indicates specific note heads: 'a' for a solid note head, 'b' for a note head with a vertical stroke, and 'c' for a note head with a diagonal stroke. The music includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

## P63. Passe M: pau: - cittern 1x16

US-CAh 181, ff. 34r-33v

1

5

13

## P67. Pauana Passamezo - 14-course cittern 1x32+1x33

Robinson 1609, sigs. L2r-L3r

1

9

17

25

a c d f

a a a a

3

31

a a a a

a b a a

7 f d c a 4 3 2 1

f d c a b a

c a b a

38

sequialtra

f g i h a

a b a

3

43

octupla

i l g g b a

a a e

50

5

dupli sesq

f a c d a f f a

c f a

3

56

The common

d f h l i

e

## P64. Untitled (pavan) - cittern 1x16

GB-Lbl 40513, f. 123v

1

7

12

## P65. Sytherne (galliard) - cittern 1x20+1x16

GB-Lbl 40513, f. 122r

1

10

19

28

## P66i. Passmeasures Pavyon - cittern 1x32

GB-NO Mi LM 16, f. 88r

The musical score consists of five staves of tablature for cittern. The first staff begins with a common time signature and a key signature of one flat. The subsequent staves switch to a different time signature and key signature. Measure numbers 1, 7, 13, 19, and 25 are indicated above the staves.

## P66ii. Passmeasures Galiard - cittern 1x16

GB-NO Mi LM 16, f. 88v

The musical score consists of two staves of tablature for cittern. The first staff begins with a common time signature and a key signature of one flat. The second staff begins with a common time signature and a key signature of one flat. Measure numbers 1 and 9 are indicated above the staves.