

R1. Row well you Marriners - 7D A5A4BB2CC2DD4

Robinson 1603, sig. D2r

First system of musical notation for 'Row well you Marriners'. It features a treble clef and a 3/4 time signature. The melody is written on a single staff with notes and rests. The bass staff contains a figured bass line with letters (a, b, c, d, e, f, g) and accidentals. The system ends with a double bar line.

Second system of musical notation for 'Row well you Marriners'. It continues the melody and figured bass from the first system. The system ends with a double bar line.

8

Third system of musical notation for 'Row well you Marriners'. It continues the melody and figured bass. The system ends with a double bar line.

14

Fourth system of musical notation for 'Row well you Marriners'. It continues the melody and figured bass. The system ends with a double bar line.

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R2. Row well ye Marriners - arranged from violin A4B2C2D4

Playford 1652, p. 102

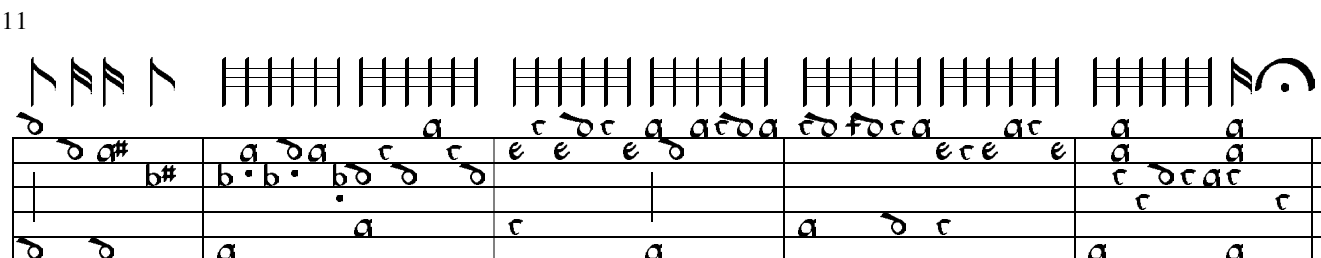
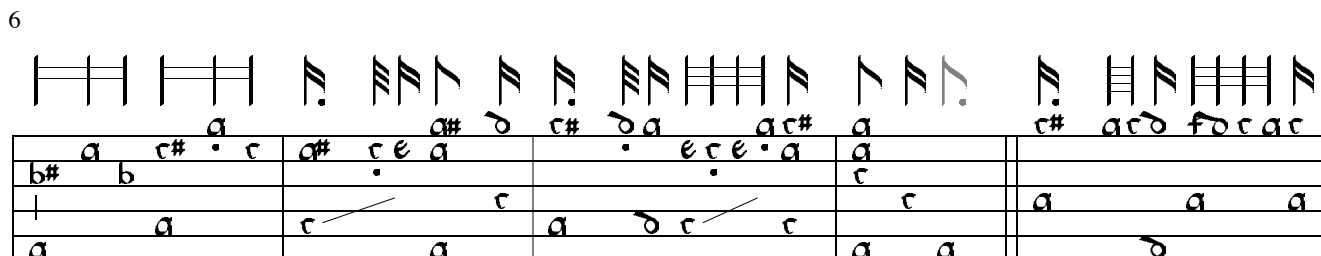
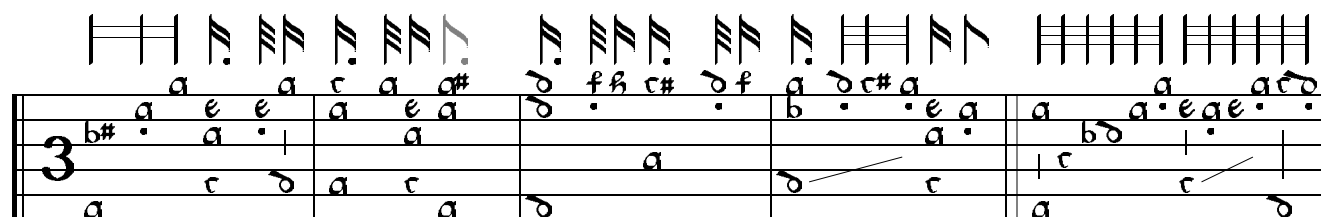
First system of musical notation for 'Row well ye Marriners'. It features a treble clef and a 3/4 time signature. The melody is written on a single staff with notes and rests. The bass staff contains a figured bass line with letters (a, b, c, d, e, f, g) and accidentals. The system ends with a double bar line.

Second system of musical notation for 'Row well ye Marriners'. It continues the melody and figured bass from the first system. The system ends with a double bar line.

7

D1. (Barrow Fosters Dream) - AA4BB6

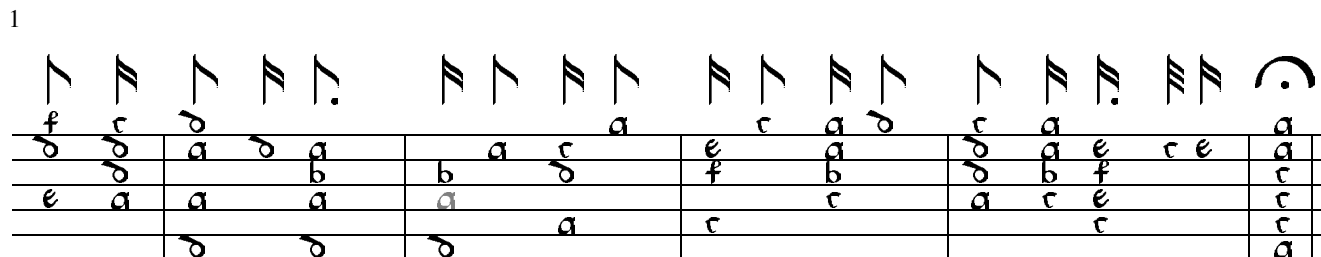
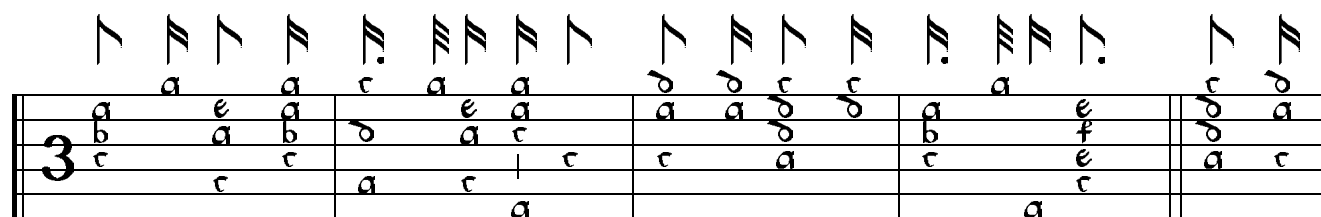
GB-Cu Nn.6.36, f. 20r



16

D2. A Toye - A4B6

GB-Lbl Eg.2046, f. 24r



D3. Barrow Fosters Dreame - lyra viol (ffeff) AA8BB12

IRL-Dtc 408-I, p. 29

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D4. (Barrow Fosters Dream) - arranged from lyra viol (fhfhf) A4B6 GB-Lam 600, f. 36v ii

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D5. Curante Ach wie bin ich von Herzen - 7F8E9D A8B12

GB-Lbl Sloane 1021, f. 77r

1 7 8 7 9 7

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D6. Engels Bara vastres drom - AA8BB11

Valerius 1626, p. 111

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D7. Ach wie bin ich von hertzen betruht - AA8B11

D-LEm II.6.15, p. 453

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D8. Chanson Angloise - 7F8Eflat9D10C AA8BB12

GB-Lbl Sloane 1021, f. 76r

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25 26 27 28 29 30 31 32

33 34 35 36 37 38 39 40

D9. (Barrow Fosters Dream) - 7D AA8BB12

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

1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18 19 20

21 22 23 24 25 26 27 28 29 30

31 32 33 34 35 36 37 38 39 40

D10. Ach wie bin ich von hertzen betruht - 7F9D AA8BB12

D-Dl M 297, p. 109

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D11. Ach wie bin ich Von Hertzen betruett - AA8B11B12

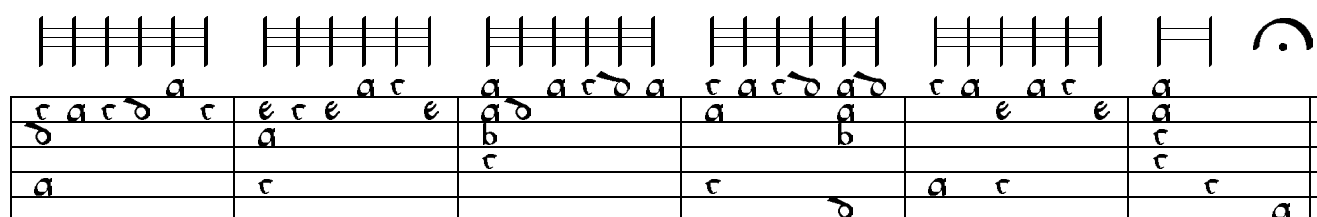
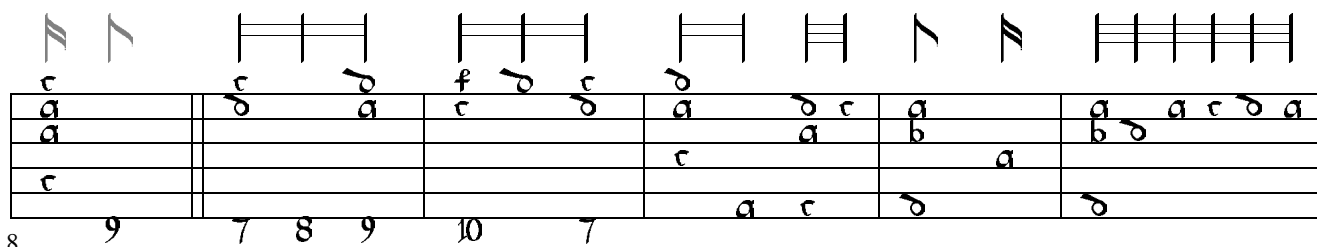
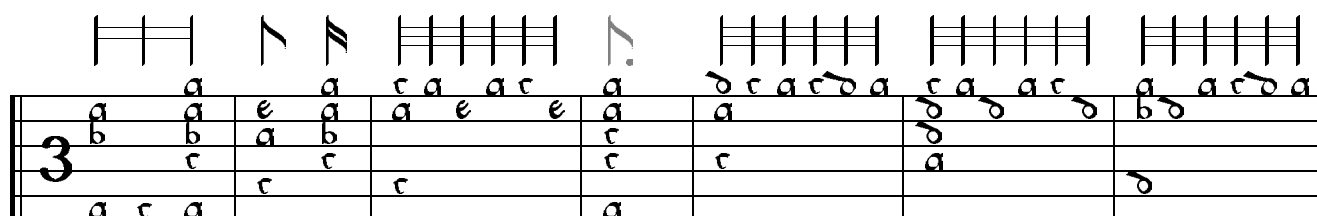
PL-Kj 40159, ff. 9v-10r

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D12. Ach wie bin ich von Hertzen betruht - 7F8Ef9D10C A8B11 GB-Lbl Sloane 1021, f. 75v



D13. Com sueat love lett sorrow cease - transcribed from mandore GB-En Adv.5.2.15, p. 223



D14. Faustus Danntz - 7F A8B12

LT-Va 285-MF-LXXIX, f. 59r

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D15. Borrofosters Proae - 7D AA8BB12

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

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D16. Chancon angloise - 7F8D AA8BB12

Vallet I 1615, p. 93

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8 /a

14 /a a

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29 a

34 /a

D17i. Engels Bara vastres drom - diatonic cittern A8B11

Valerius 1626, pp. 111

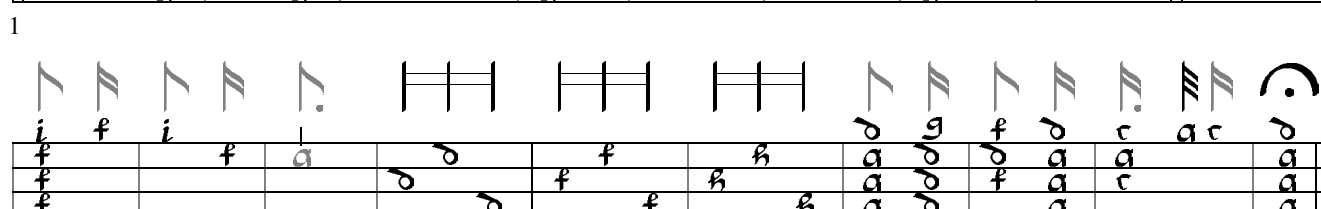


D17ii. Engels Bara vastres drom - transcribed for chromatic cittern Valerius 1626, pp. 111



D18. Barra Ffostes Dreame - cittern A8B11

US-CAh 182, f. 71r



D19i. Come sueit loue let soroue ceasse - diatonic cittern A8B11

GB-En 9450, f. 42v

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D19ii. Come sueit loue let soroue ceasse - chromatic cittern

GB-En 9450, f. 42v

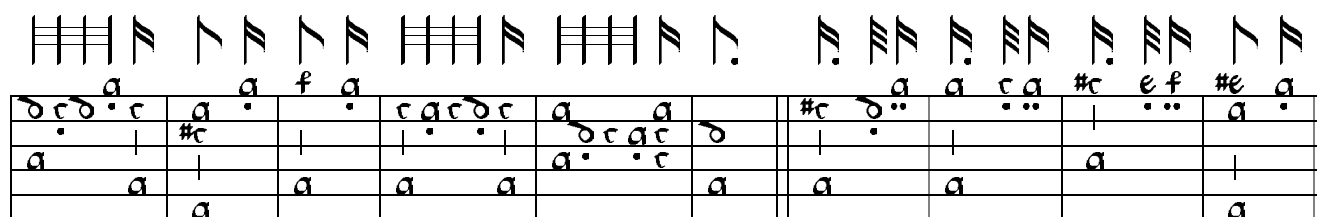
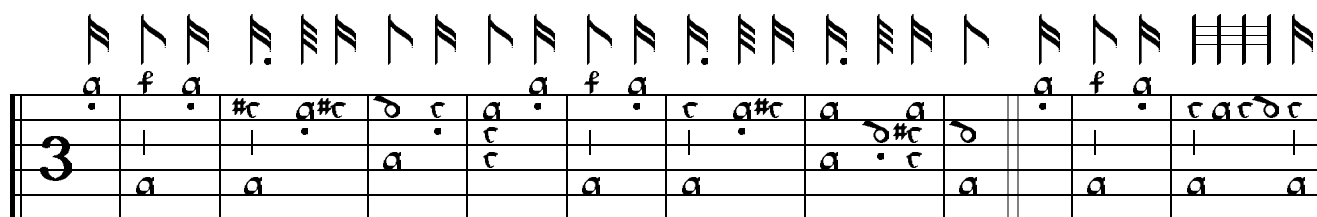
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W1. Wilsons Wile - A8B(B)4C8

IRL-Dtc 408/II, p. 112

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W6. Curante - A8B4C8

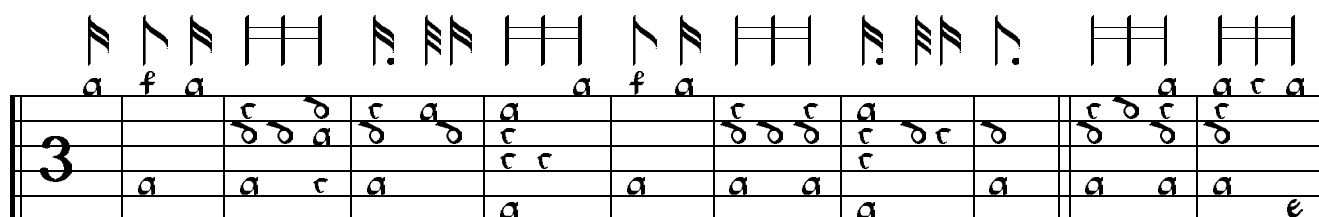
D-LEm II.6.15, p. 237



12

W7. Currant - A8B4C8

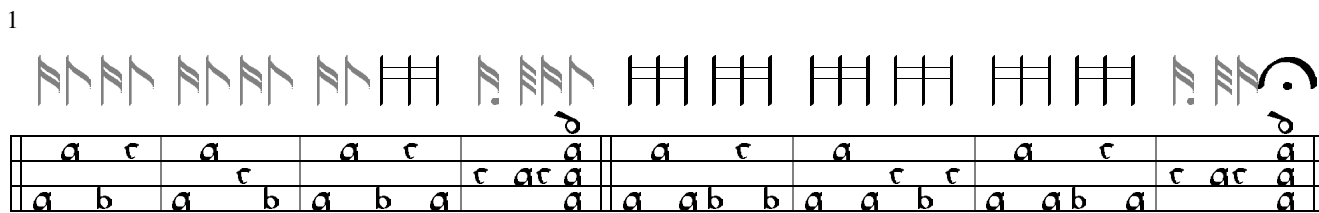
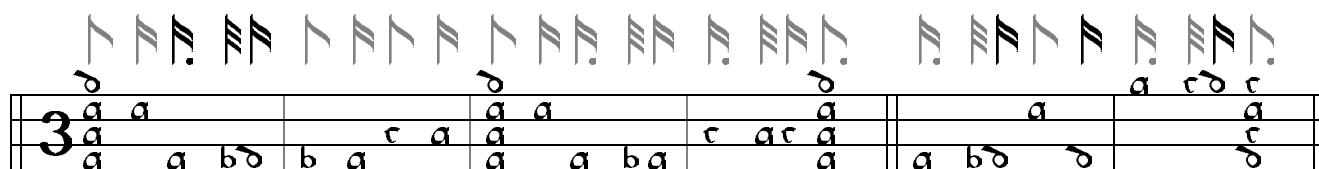
D-Lr 2000, pp. 12-13



11

W8. Wilsons wilde - cittern A4B2CC4

Playford 1652, p. 2



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W9. Willsons Wylde - cittern AA4BB2CC4

GB-Cu Dd.4.23, ff. 5v-6r



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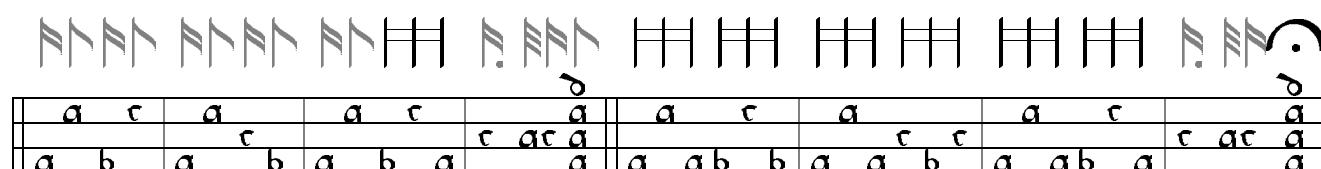
18

W10. Wilsons Wilde - cittern A4B2CC4

US-CAh Mus.181, f. 16r



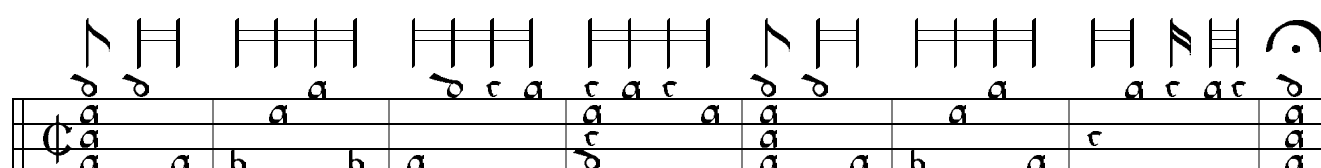
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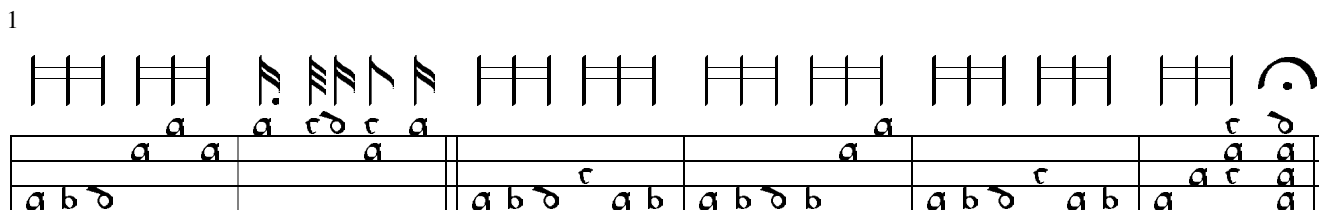
B1. burgemaske - cittern 1x8bars

US-CAh 179, f. 45v



W11. Wilson's Wild - cittern A4BC

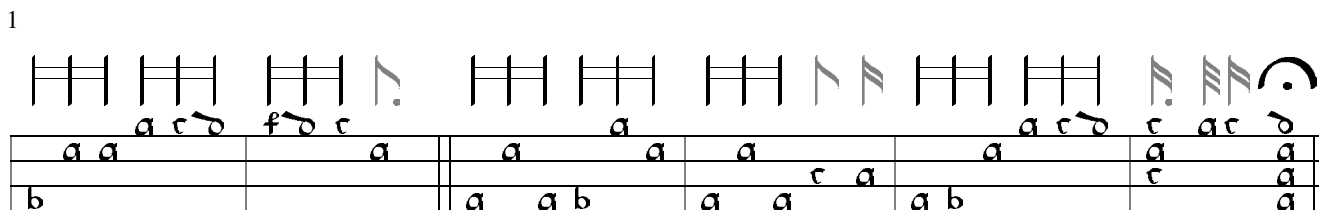
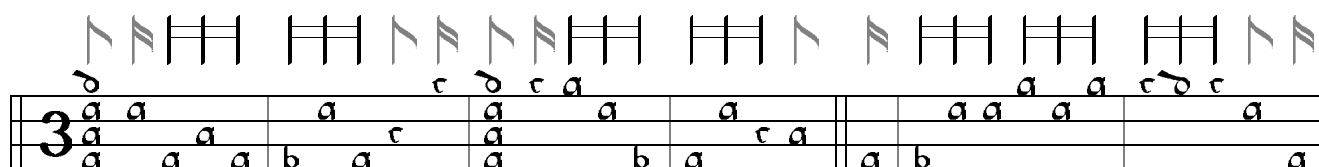
Playford 1666, sig. B5r



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W12. Wilsons wilde - cittern ABC4

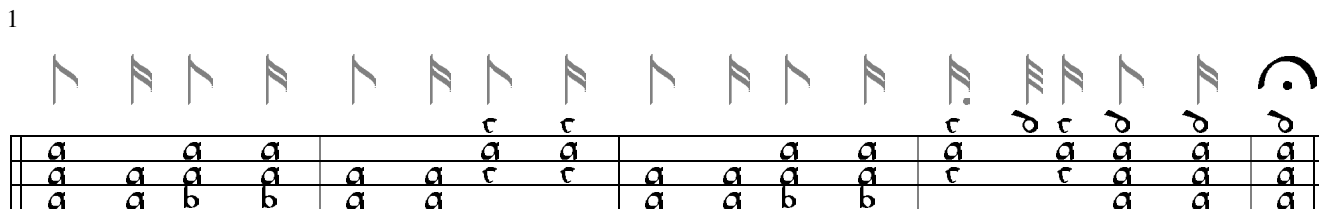
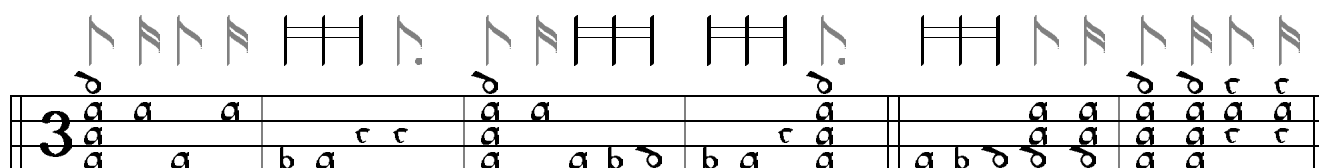
US-CAh Mus.179, f. 7r



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W13. Woodsons Willd - cittern A4B2C5

J-Tn BM-4540-ne, sig. I4r



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C47b. Praeludium Incerti Autoris - 7F8D

Fuhrmann 1615, p. 3

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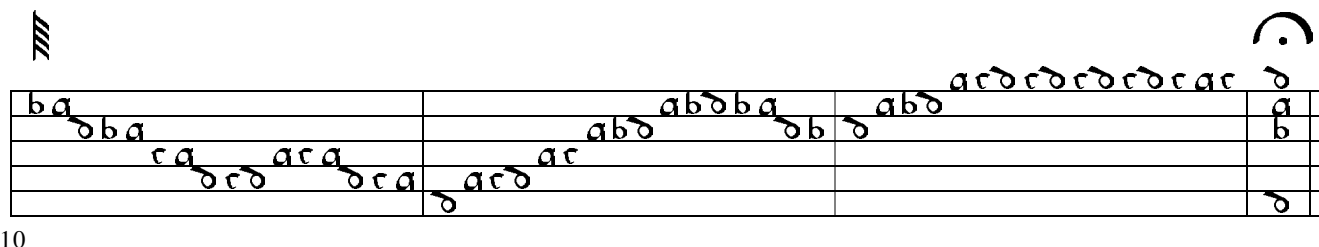
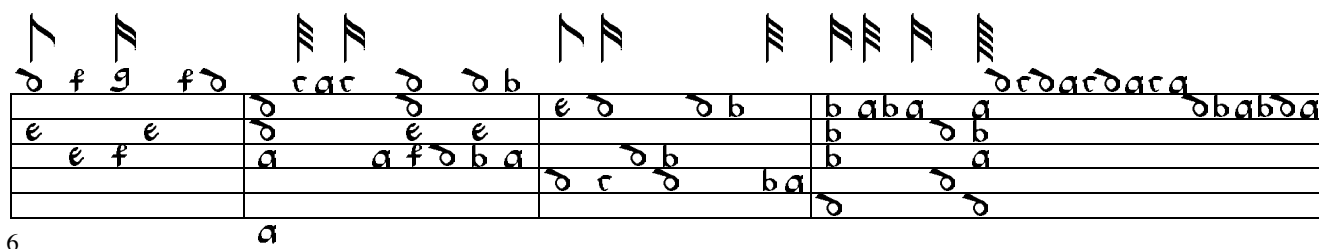
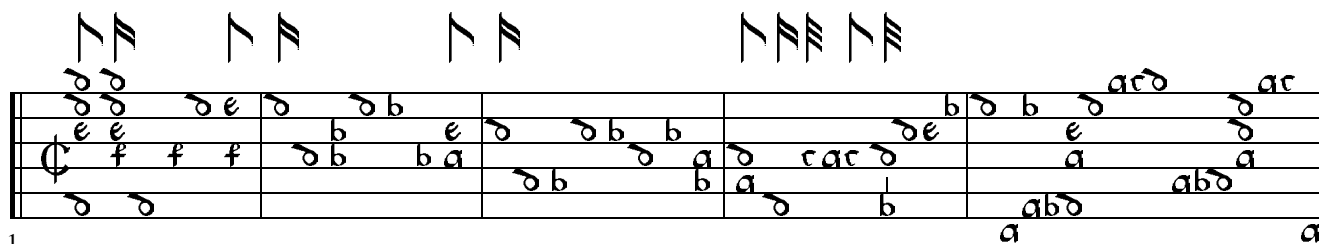
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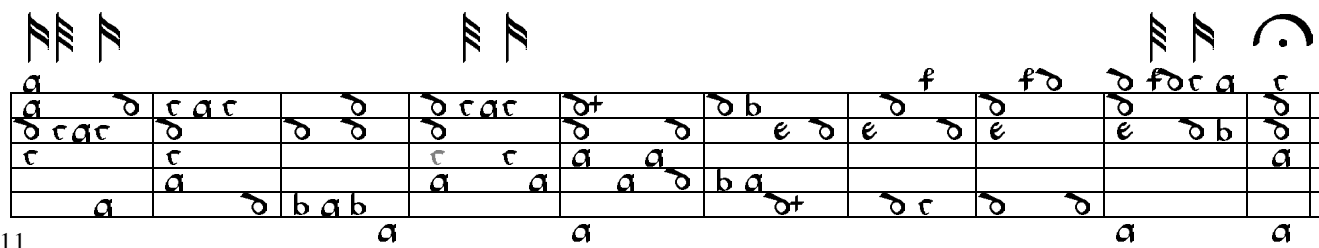
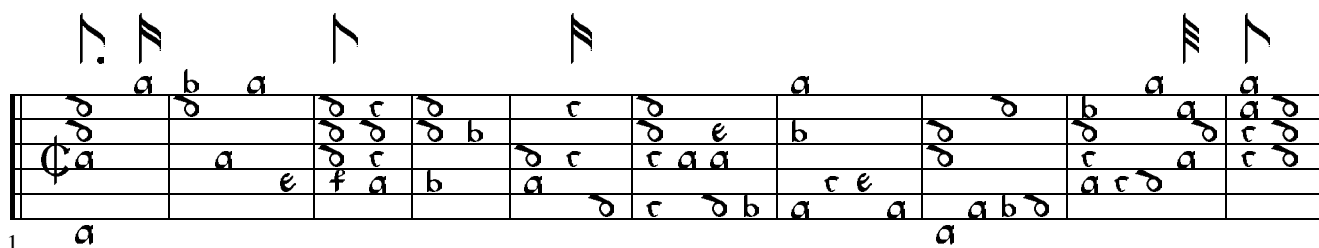
C50b. Praeludium Laurencini - 7F

Besard 1603, f. 12v ii



C58b. Preludio - 7F

PL-Kj 40032, p. 243



B2. Pergamasc(a) - 2x4bars

D-LEm II.6.15, p. 389



C55b. Praeludij primi - 7D

Reymann 1598, sig. A1r

[illegible]

1

A musical score for the song 'The Rose Tree'. It features a single melodic line on a five-line staff. The melody is written in a style that uses letters (a, b, c, d, e, f) for notes and rests, with some notes having flags or beams. The score is divided into measures by vertical bar lines. There are several double bar lines with repeat signs (two slanted parallel lines) above them, indicating repeated sections of the melody. The notes are mostly eighth and sixteenth notes, with some quarter notes. The overall structure is a simple, folk-like tune.

The Rose Tree

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

6

Handwritten musical notation for a three-part setting of "Nun danket alle Gott" in G major, Op. 107, No. 1. The score is written on three systems of four-line staves. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a simple, handwritten style with notes, rests, and bar lines. The second system continues the melody and accompaniment. The third system concludes the piece with a double bar line and repeat signs.

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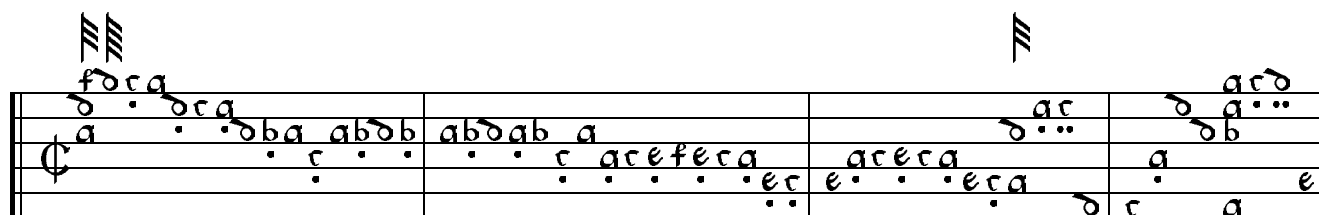
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C79b. Praeludium Laurencini

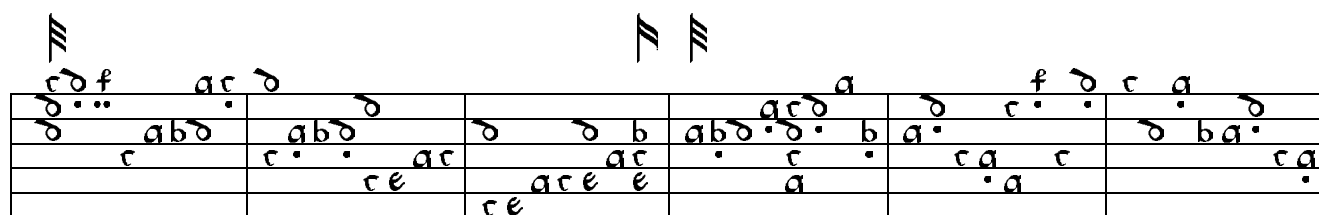
Besard 1603, f. 12r ii

B3. Bergamasca - 7F 2x4bars

CZ-Pu XXIII.F.174, f. 13r



1 a



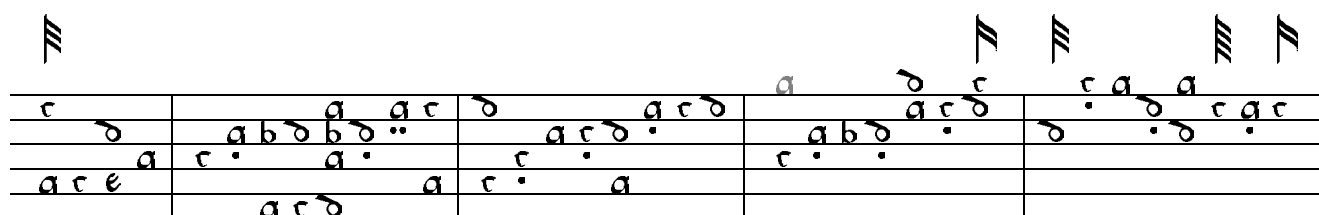
5 a

a



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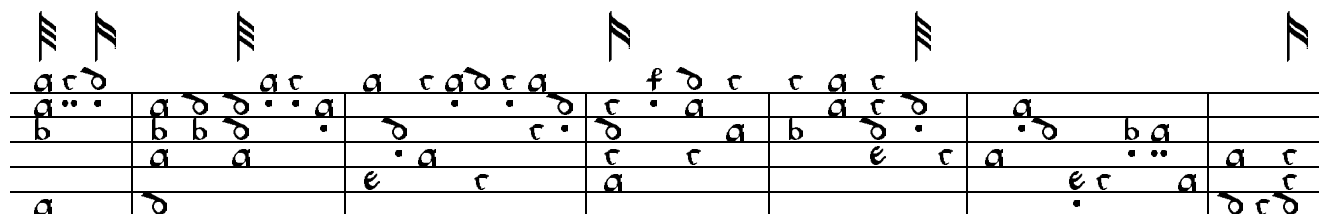
a



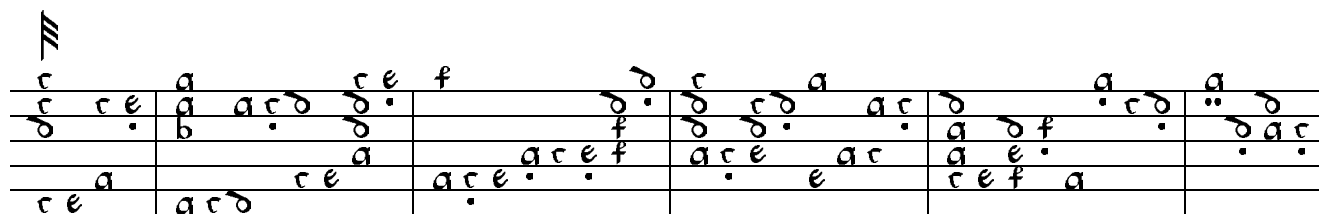
21

a

a



a



First system of musical notation for B4. Bargama(sca) - 7F 5x4bars. It consists of two systems of three staves each. The first system has a treble clef and a key signature of one flat. The notation includes various notes, rests, and dynamic markings like 'f' and 'a'. The second system continues the melody and includes a fermata at the end.

B4. Bargama(sca) - 7F 5x4bars

D-B autogr.Hove 1, ff. 166r-165v

Second system of musical notation for B4. Bargama(sca) - 7F 5x4bars. It consists of three systems of three staves each. The notation includes various notes, rests, and dynamic markings like 'f' and 'a'. The first system starts with a treble clef and a key signature of one flat. The second system continues the melody and includes a fermata at the end. The third system continues the melody and includes a fermata at the end.

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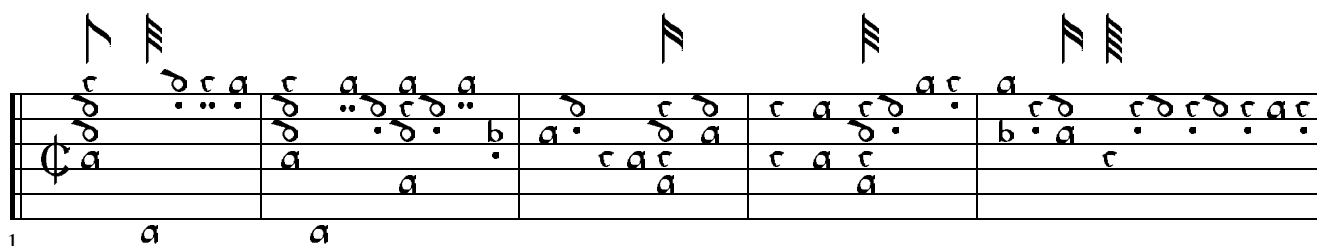
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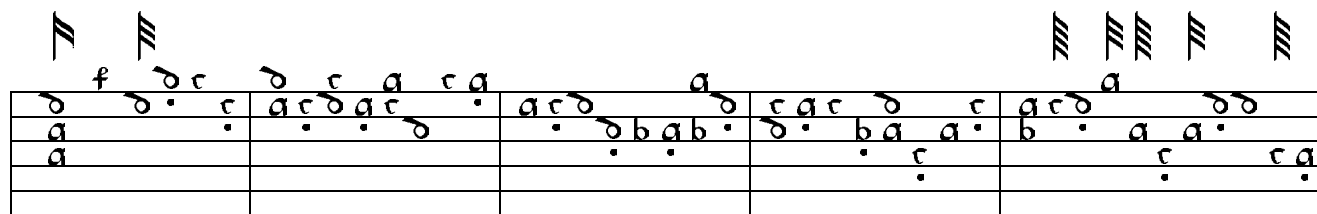
53

C49b. Preludia - 7F

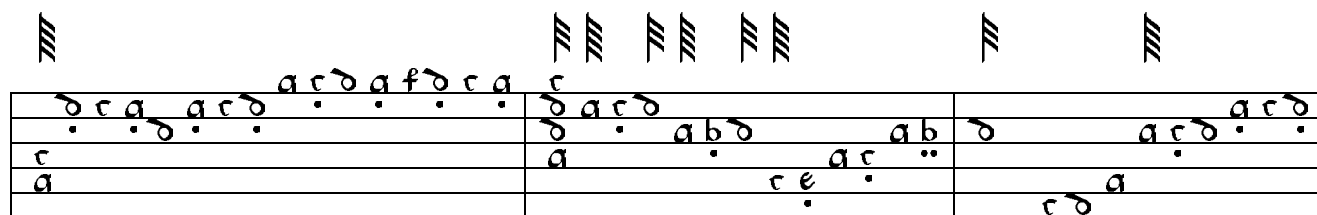
Mertel 1615, pp. 43-44



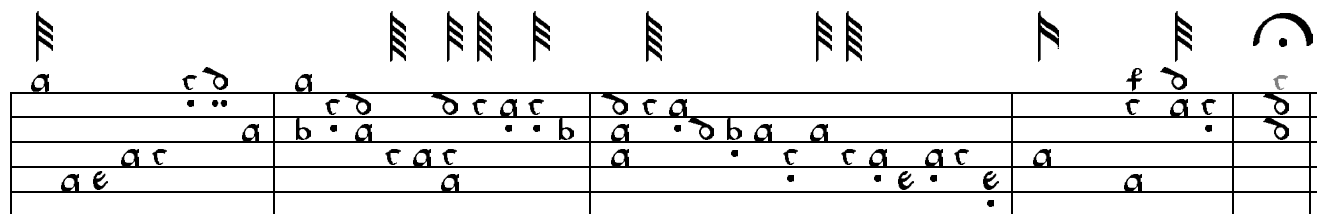
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1 9 9 8 7

6 9 8 8

11 9 8 8

16 9 8 8

21 9 8 8

27 9 8 8

31 9 8 8

36

C47c. Preludia - 7F8D

Mertel 1615, p. 94

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6 7 8 9 10

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11 12 13 14 15

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16 17 18 19 20

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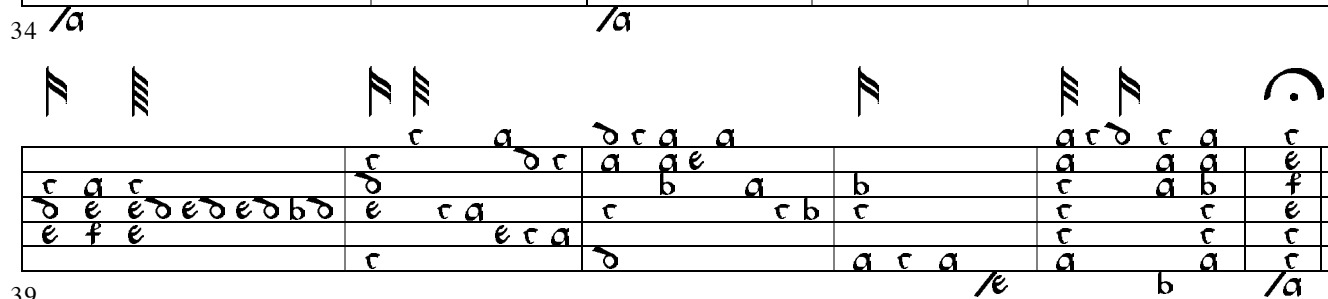
21 22 23 24 25

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26 27 28 29 30

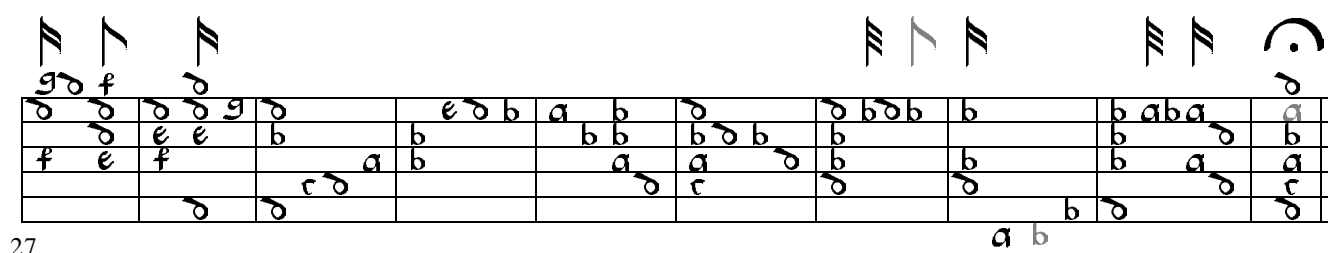
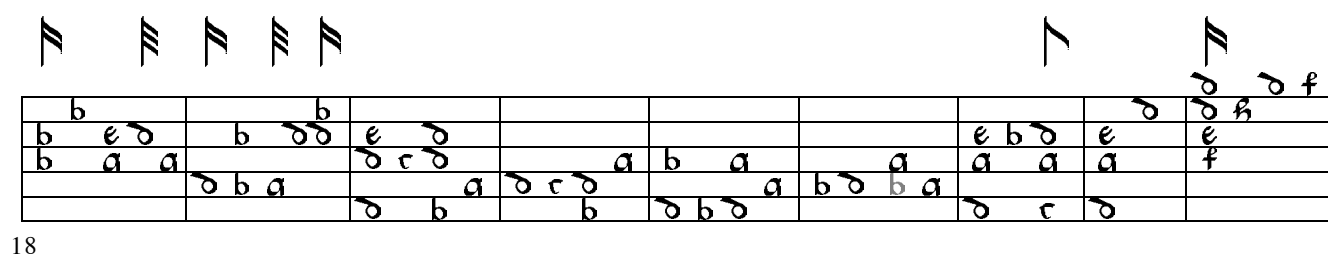
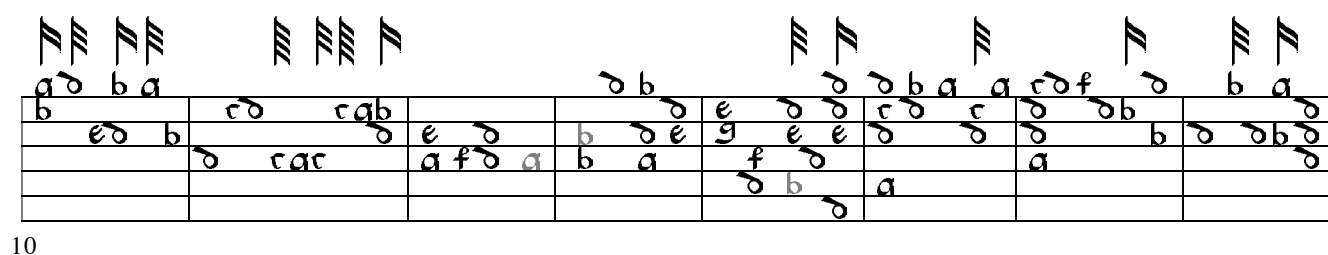
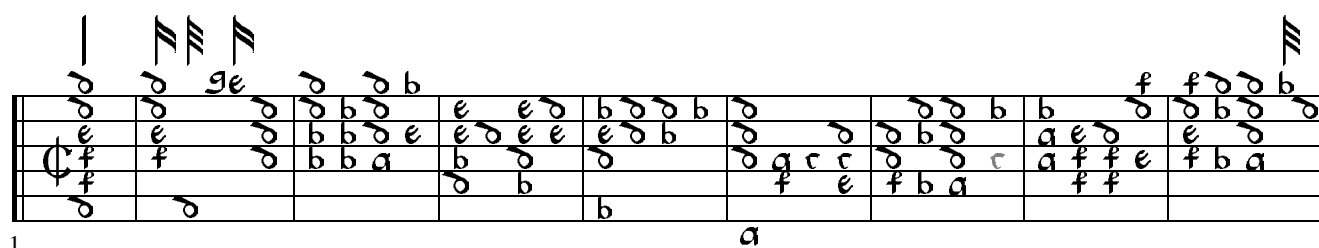
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C63b. Untitled - 7F

Fuhrmann 1615, p. 29



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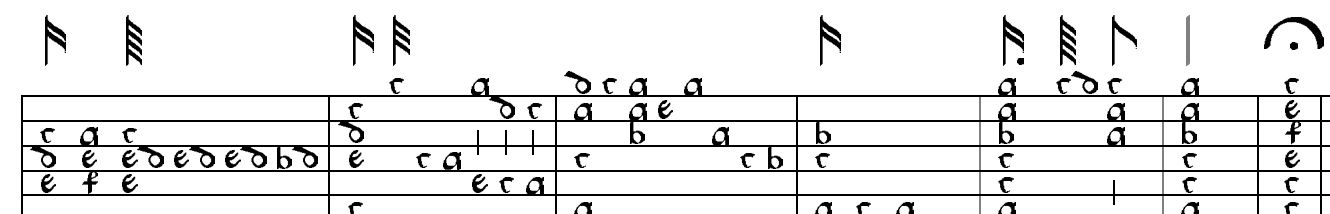
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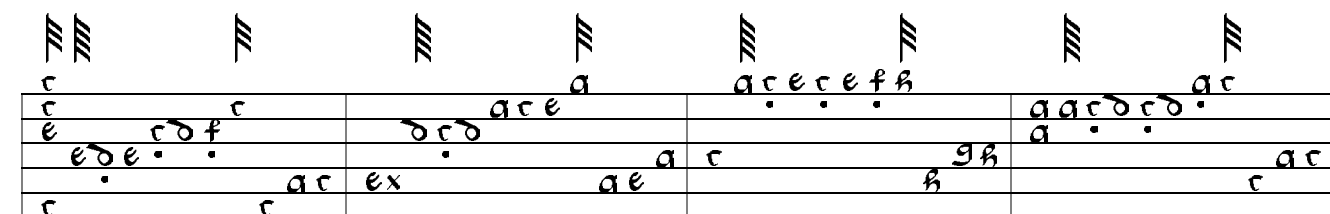
C81f. Fuga equitis Romani - 7D

PL-Kj 40143, ff. 33v-34r



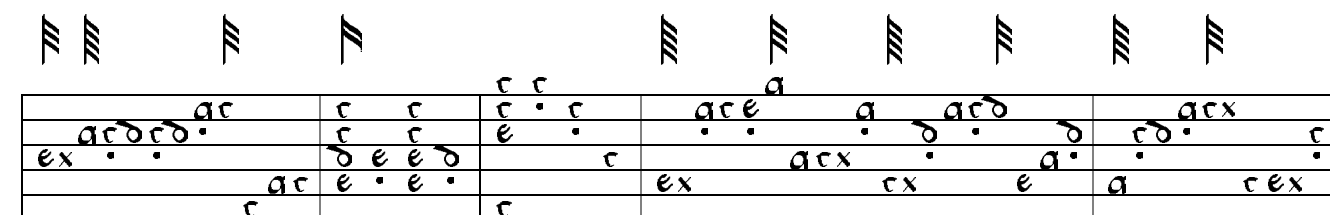
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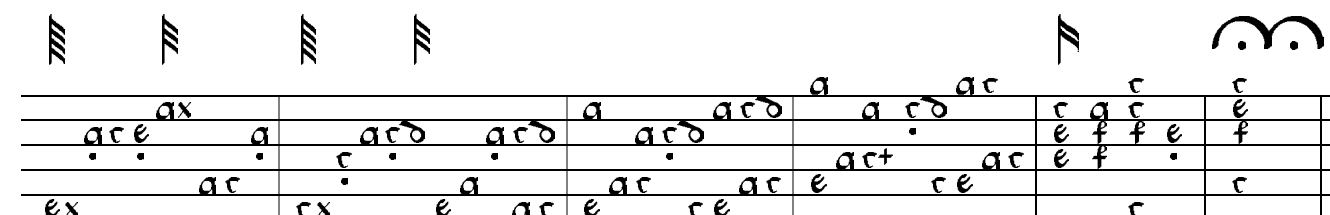


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37 a

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C81h. Praeambulum Equitis Romani

CH-Bu F.IX.70, p. 15

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B5. Untitled - 2x4bars

D-LEm II.6.23, f. 59v

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B6. Bargamasco - 7F8E10C (edeff) 2x4bars

D-SI 1214, p. 27

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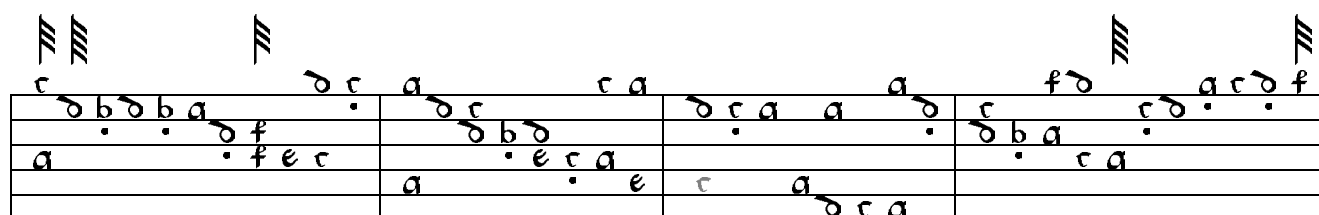
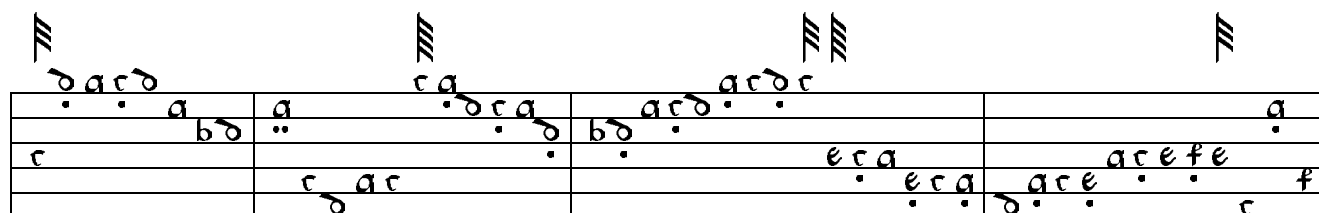
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99

100



ac cb c c a h h g h e c c e c cb c a ac e g h

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

18 / e

22

		h
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28

τ/a	τ
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33

37

41

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

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes of varying heights, some with flags or beams, and a final note with a dot. Below the staff, the text "a g e g h c e c a c a c e c a" is written, with the letters "a", "e", and "c" appearing below specific notes. The staff is divided into measures by vertical bar lines.

D-B autogr.Hove 1, f. 166r

1

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of 16 measures. Above the staff, there are 11 slanted lines of varying lengths, some with multiple parallel lines, indicating specific articulation or phrasing. The notes are written in a simple, clear font. The first measure starts with a quarter rest, followed by a quarter note G4. The melody continues with various intervals, including eighth and sixteenth notes, and rests. The piece ends with a final quarter note G4 and a quarter rest.

8

15

15

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and various rhythmic flags. Below the staff, there are several lines of handwritten text, including the letters 'c', 'a', 'e', 'g', 'b', 'f', 'r', and 'a', which appear to be a form of musical shorthand or tablature.

Handwritten musical notation on a five-line staff, featuring a complex sequence of notes and rests. The notation includes various rhythmic values and accidentals, such as flats and naturals. The staff is divided into measures by vertical bar lines.

[illegible][illegible]

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

e c a c a

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

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

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

c b c b e c a

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

a c

29

c	a c e c a	c h g e c c c b c	c a c a c	h h g e g h
a e	a a	e c e c a a	e	e e e e

a a

31

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

a a

35

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

a a a

39

42

45

48

JD14d. Pauana Anglica Excellens - 7D AA8BB7CC9

Mylius 1622, pp. 48-49


1

a

9

<p>c e c e g h a c e g e c c c e c c</p>									
<p>a a a c e c e f f e f e f f c c h g e g h e g</p>									
<p>a c e f f f e e</p>									
<p>c e e e b c e e</p>									
<p>c c e a c e</p>									

11 e c a



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

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

a

[illegible]

The Rose Tree

29 $a\tau$

31 $a \quad a \quad a \quad a$

35

39 $a \quad a \quad a \quad a \quad a \quad a$

42

45

48 $a \quad a \quad a$

B8. Bargamas(ca) - 7F10C 4x4bars

D-B 4022 f. 14r

1

6

11

B9. Bergamasca - 7F 5x4bars

CH-Bu F.IX.70 p. 288

1

8

14

[illegible]

1

10

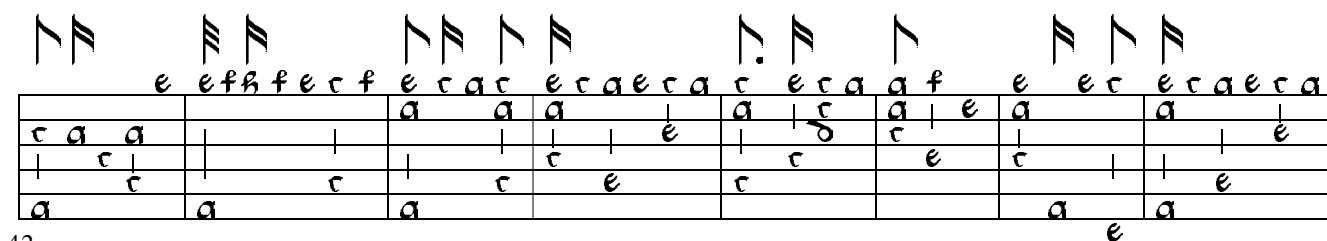
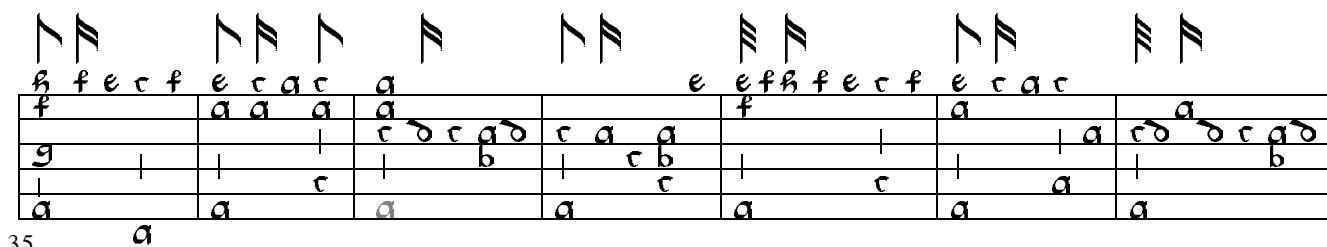
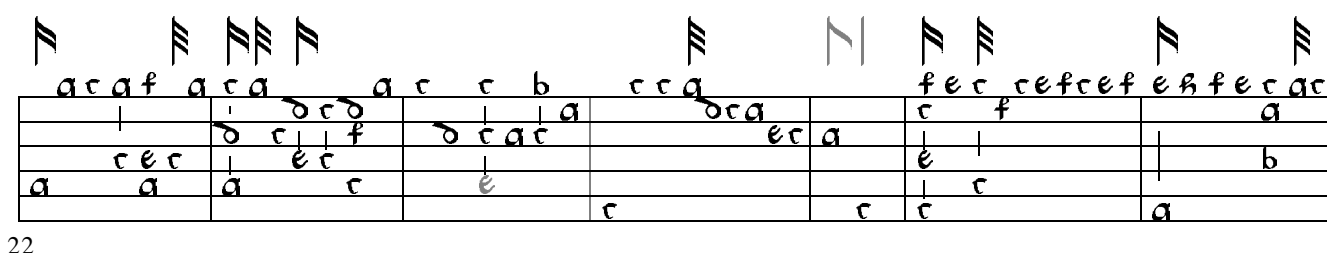
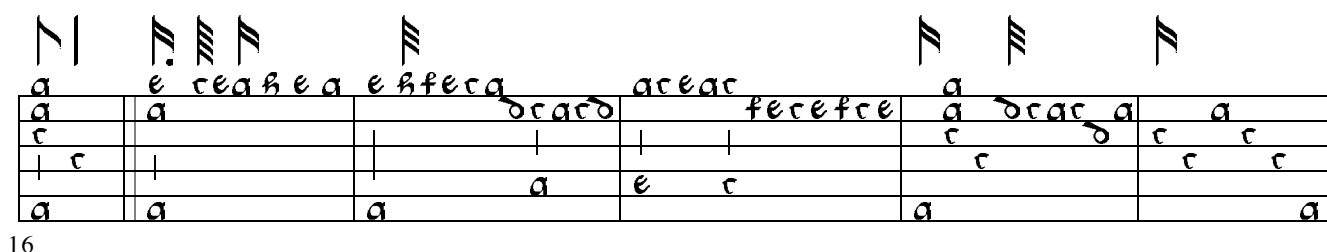
17

24

31

37

43



50

50

58 a

66

a

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

a

66

[illegible]

74

C	E G A	A	F	E	E G	E G A E G A	C
a		a		a	a	c	e
		c	b		e		a
c	a		b		c	a	e
e	c	a		e	a	c	e

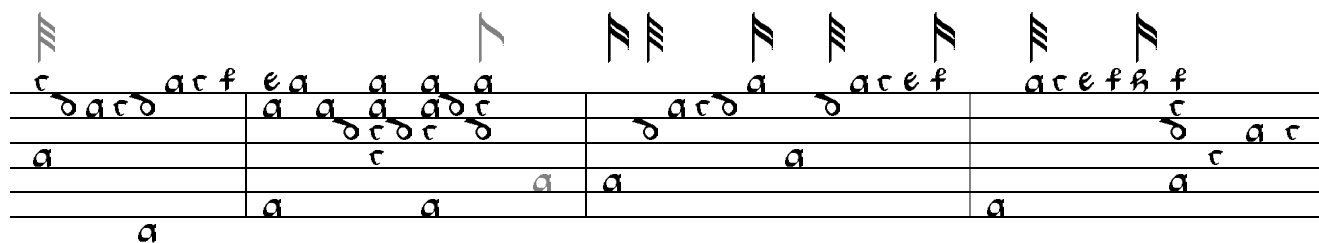
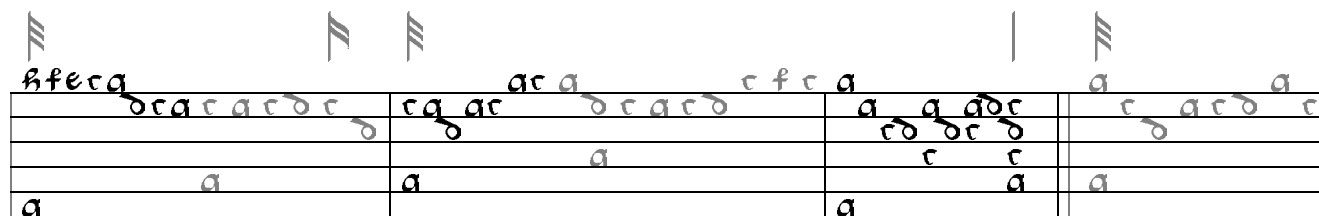
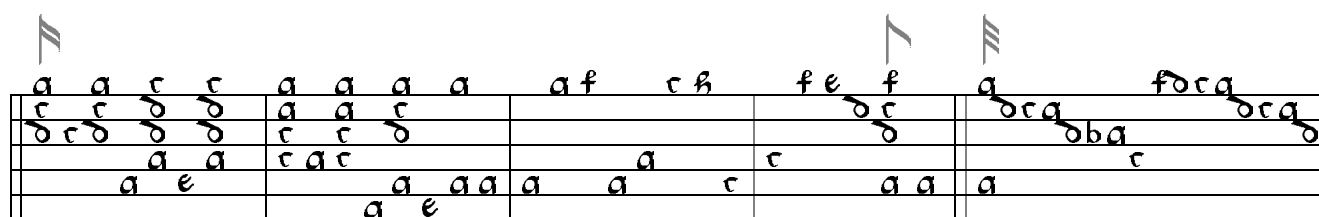
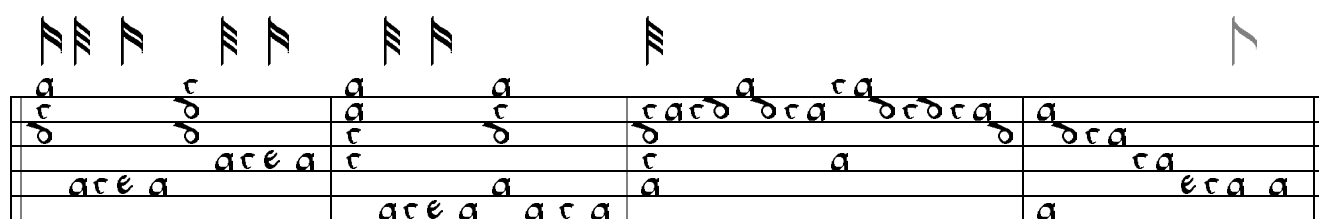
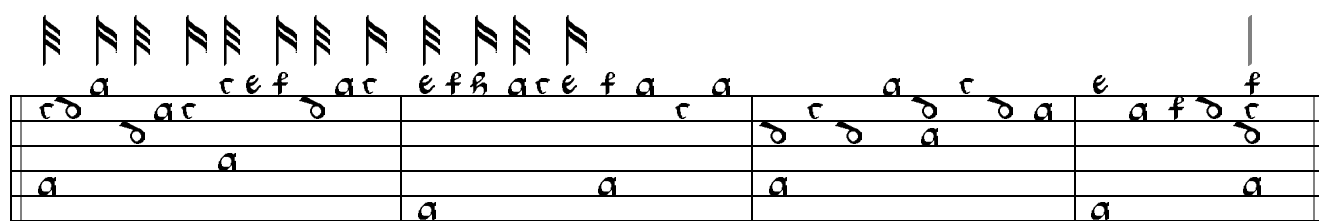
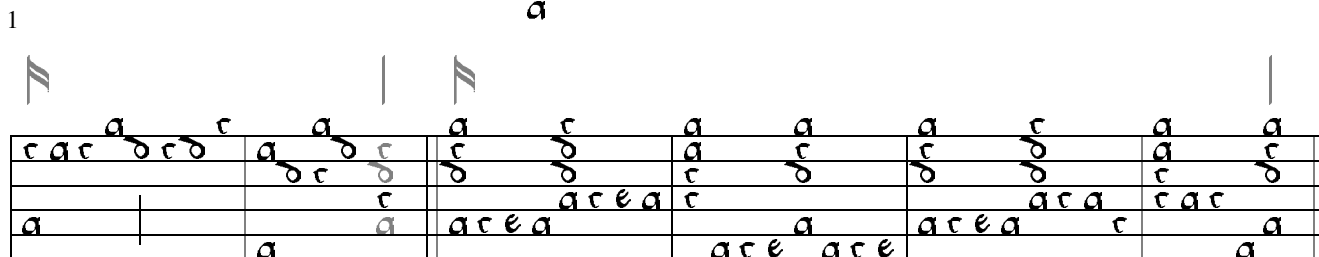
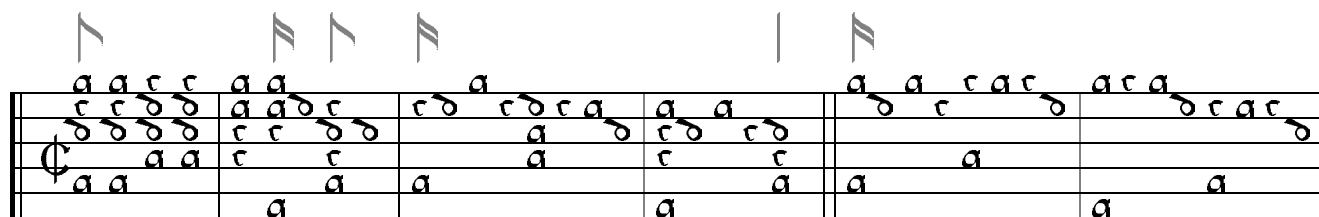
82

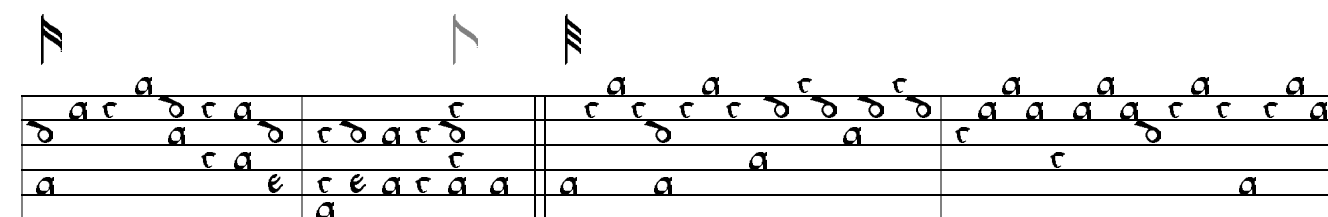
f e c a e c a

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

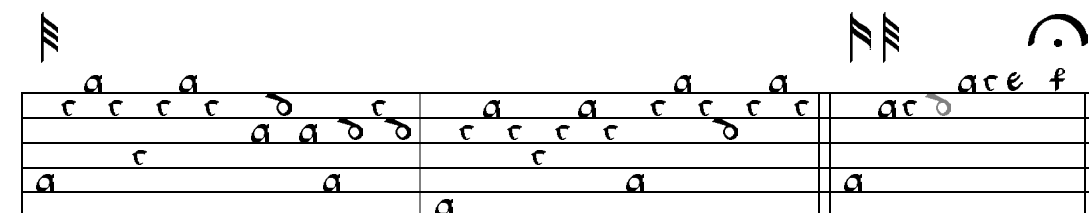
90 a

90





33 a



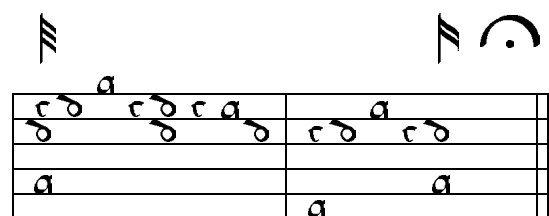
37 a

B11. Bargemasco - 7F9C 2x4bars

D-Lr 2000, p. 17



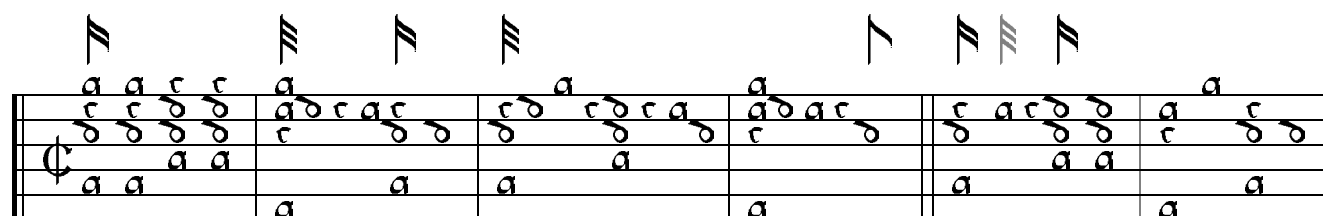
1 a //a a a



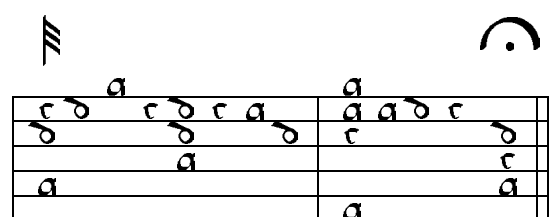
7 a //a

B12. Untitled - 7F 2x4bars

LT-Va 285-MF-LXXIX, f. 64v



1 a



7

B13. Bergamasco - 7F10C 2x4bars

A-KR L81, f. 152v

1

6

B14. Untitled - 3x8bars

A-KR L64, f. 28v

1

14

B15. Burgemasco - 2x4bars

D-KNh R 242, ff. 203v-204r

1

7

B16. Bargamasco - 7F10C 9x4bars

D-Mbs 21646, ff. 91r-90v

1

8

14

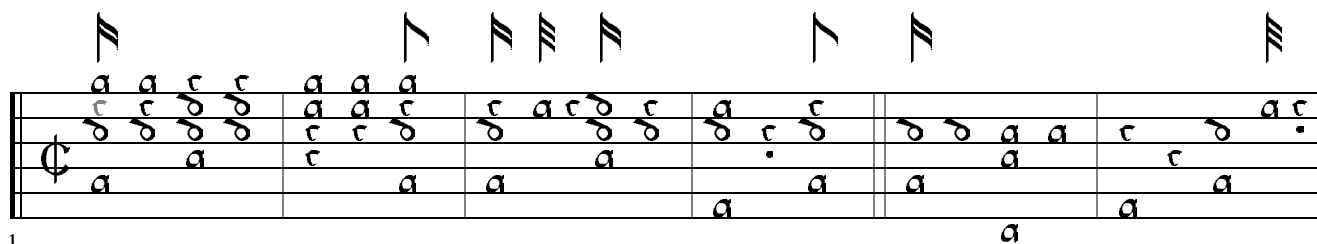
19

24

30

B17. Bergamasco - 7F 3x4bars

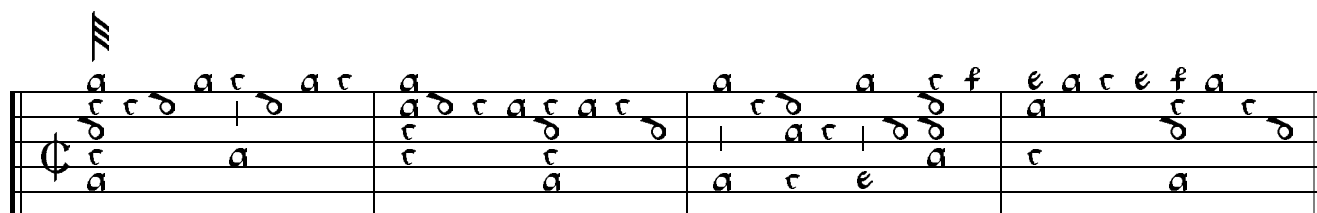
D-Mbs Mus. pr. 93, f. 4v



7

B18. Bergam(asc)o - 2x4bars

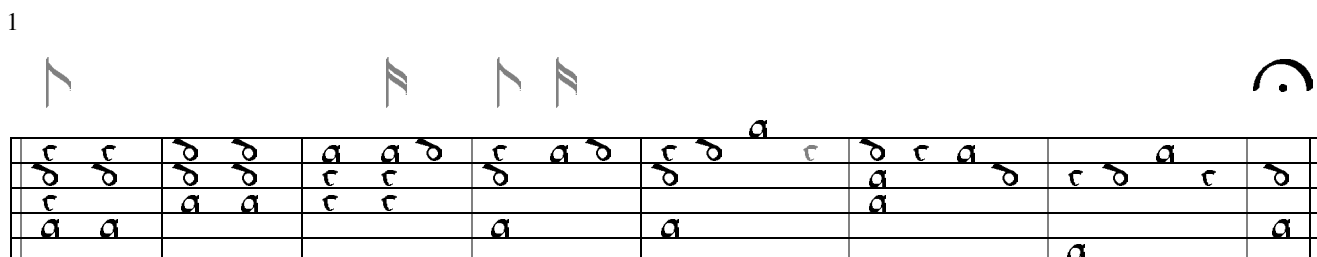
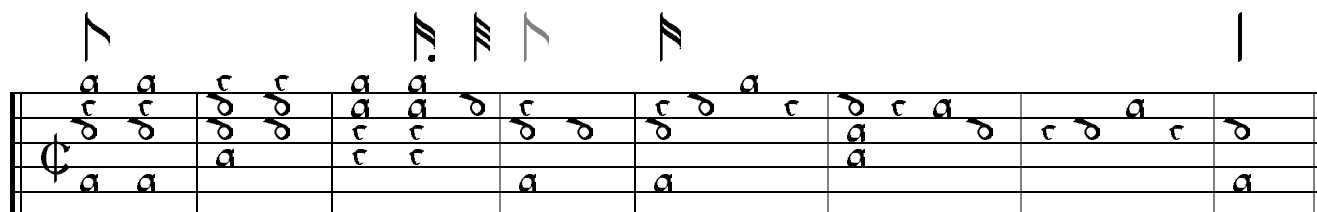
D-Ngm 33748 I, ff. 1v-2r



5

B19. Bergamasco - 2x8bars

GB-Lbl Sloane 1021, f. 69r



9

B20. Aliter dack Bergam(asca) - 7F10C 2x8bars

GB-Lbl Sloane 1021, f. 69r

1 10 7 7 10

9 10 7 7 10

B21. Aliter Th(omas) Lind(berg) - 7F10C 3x8+4bars

GB-Lbl Sloane 1021, ff. 69r-69v

1 7 10

11 10

20 7 10

B22. Pamarasken Tantz - 7F 2x4bars

D-LEm II.6.15, p. 367

7

B23. Untitled - 7F 5x4bars

NL-Lu 1666, f. 398r

1

8

14

B24. Bargamasco - 7F8E9D10C 4+4+5 bars

RF-SPan O No.124, f. 38v

1

6

11

1 The Rose Tree

7 The Rose Tree

10 The Rose Tree

7 The Rose Tree

30

43

The Rose Tree

43

50

56

56

65

10

71

75

11

79

12

85

91

13

13

97

14

104

15

111

16

115

17

118

18

121

19

124