

MUSIC SUPPLEMENT TO LUTE NEWS 118 (JULY 2016): PRELUDES OF LORENZINO TRACETTI, WATKINS ALE & JOHN DOWLAND PART 19: JOHN LANGTON'S PAVAN (JD14) AND GALLIARD (JD33)

LORENZINO PRELUDES

Here are all twenty-five preludes and toccatas ascribed to Lorenzino (Tracetti) - there are none known by Vincenzo Pinti/Equitis Romani,¹ to follow the gagliarde edited in the tablature supplement to *Lute News* 115 (October 2015) where biographical details can be found.² All the fantasias and recercars will be edited in a future *Lute News*.³ Twenty of the preludes/toccatas are found in Besard's *Thesaurus Harmonicus* of 1603, the major source of Lorenzino's music. Fifteen in Besard, together with five more not in Besard, are known from concordant versions in one or more of another eighteen prints and manuscripts mainly of German provenance. All but one (C55 - using Carlone's numbering) are only ascribed in a single source, all Besard except C64 in Fuhrmann, C67 & C69 in the Barbarini manuscript and C70 in Herbert.⁴ The attributions are all unambiguously to Lorenzino Tracetti and not Vincenzo Pinti/Equitis Romani/ Cavaglier del Liuto, except for C81. In Philip Hainhofer's lute book C81 is ascribed to *equitis aur[ati]* *Laurencin[us] cuius Romanj*, referring to Lorenzino's status as knight of the golden spur, but then in three other sources it is ascribed to *Equitis Romani* and a fourth to *Cavaglier del liuto*, both names that could also refer to Vincenzo Pinti. There are more versions of C81 than any other - Carlone lists three for C81, but then C85 and C89 are also concordant and represent shortened settings of the first eighteen bars only. In addition two more versions can be added to the list (marked * in the inventory here), and then C88 is the *Praeambulum del Cavaglier del liuto* from the lost lute book inscribed Joachim von Loss (D-Dl 1-V-8) previously known only from the title and a fragmentary incipit in the notes of the German nineteenth-century scholar Wilhelm Tappert.⁵ Photographs of this manuscript have recently been found and so with the generous help of Joachim Lüdtke this preambulum can now be identified as another complete version of C81. A comparison of these eight diverse settings, one here and the rest edited in the *Lutezine* could represent didactic material that a teacher such as Besard may have adapted from Lorenzino's prelude for use by students of differing abilities, as suggested to me by Joachim Lüdtke. C79 is also a doubtful attribution to Lorenzino, as it is ascribed to Laurencini in Besard, but is concordant with, but not identical to, a recercar in Vincenzo Galilei's *Fronimo* published in 1584. Lorenzino was in his thirties at this date and so Galilei could have included music composed by Lorenzino without attribution, or alternatively, Lorenzino may have adopted and adapted a recercar by Galilei unless it is just an error of Besard's. One version of each of the preludes and toccatas are edited here, some requiring reconstruction such as those with apparent errors in tablature letters, irregularities in rhythm or complete absence of bar lines for which see the complete commentary of changes for all the music here at the end of the accompanying *Lutezine*. Thirteen are unique to a single source and for the rest the list above includes all known concordant versions that are mostly very close or nearly identical.⁶ Cognate versions differing substantially are reproduced in the *Lutezine*, including several anonymous preludes that only share the first few bars of a Lorenzino prelude (see the versions of C47 and C49 in Mertel and Mylius)⁷, and are otherwise different preludes. The shared bars suggest that they may also be Lorenzino compositions.

* concordances additional to Carlone's catalogue.

C47. Besard 1603, f. 11r <i>Prael. Laurenc.</i> - Crawford ⁸ 13	24
*D-Knh R 242 (Romers), ff. 29r-30v <i>Tocata</i>	
GB-Cu Add.3056, f. 30r <i>Exercitium</i>	
Fuhrmann 1615, p. 3 header: <i>Praeludium Incerti Autoris</i> [C47/2]	
*Mertel 1615, p. 94 <i>Preludia</i> 181	
C48. Besard 1603, f. 2v i <i>Praeambulum Laurencini</i>	17
C49. *D-Kl 4 ^o Mus.108 I (Montbuisson), ff. 38v-39r <i>prelude</i>	4-5
GB-Cu Add.3056, ff. 28v-29r <i>Preludium</i>	
Besard 1603, f. 7v <i>Praeam. Laur</i>	
Mertel 1615, pp. 43-44 <i>Preludia</i> 93 [C49/2]	
C50. I-COc 1.1.20 (Raimondo), f. 15r <i>Preludio</i>	20
Besard 1603, f. 12v ii <i>Praeludium Laurencini</i> - Crawford 26	
C51. Besard 1603, f. 1r <i>Praeludium Laurencini</i>	16-17
C52. Besard 1603, f. 1v i <i>Praeludium Laurencini</i>	17
C53. Besard 1603, f. 1v ii <i>Praeludium Laurencini</i> - Crawford 1	5
C54. Besard 1603, f. 2r i <i>Praeludium Laurencini</i>	13
C55. D-B 40141 (Nauclerus), f. 27r <i>Praeludium Laurencini</i>	20
CZ-Pnm IV.G.8 (Berner), f. 22r <i>Praeulde</i>	
GB-Cu Add.3056, f. 26r <i>Praeludium</i> GB-HA Adolmetsch II.B.1, f. 262r <i>Fant:</i>	
Reymann <i>Noctes Musicae</i> 1598, sig. A1r <i>Praeludij primi ad notam G sol re ut melos molle.</i> [C55/2]	
Besard 1603, f. 2r ii <i>Praelud. Laurencini</i> - Crawford 2	
C56. Besard 1603, f. 2v ii <i>Praeludium Laurencini</i> - Crawford 3	15
C57. Besard 1603, f. 3r <i>Praeludium Laurencini</i> - Crawford 5	7
C58. Besard 1603, f. 6v <i>Praeludium Laurencini</i> ⁹ - Crawford 17	3
PL-Kj 40032 (Barbarini), p. 243 <i>Preludio</i> [C58/2]	
C59. Besard 1603, f. 7r <i>Praeludium Laurencini</i> - Crawford 18	6-7
CZ-Pnm IV.G.8, f. 45r <i>Tocata</i> [fragment of bars 25-29 only] 59/2	
*D-Kl 4 ^o Mus.108 I, ff. 14v-15r <i>Prelude</i>	
C60. Besard 1603, f. 8v <i>Praeludium Laurencini</i> - Crawford 19	12-13
C61. D-Kl 4 ^o Mus.108 I, ff. 66v-68v <i>Prelude</i>	8-9
Besard 1603, f. 9r <i>Praeludium Laurencini</i> - Crawford 24	
Mertel 1615, pp. 31-32 <i>Preludia</i> 73	
C62. Besard 1603, f. 12r i <i>Praeludium Laurencini</i> - Crawford 14	26
C63. Besard 1603, f. 12v i <i>Praeludium Laurencini</i> - Crawford 25	11
Fuhrmann 1615, p. 29 untitled	
C64. Fuhrmann 1615, pp. 1-2 <i>Praeludium Laurencini Romani</i>	14-15
C67. PL-Kj 40032, p. 215 <i>Tochata del Laurenzino</i>	23
C68. PL-Kj 40032, p. 216 <i>Tiento over Tochata</i>	9
Besard 1603, ff. 2v-3r <i>Praeludium Einsdem</i> [Laurencini] Crawford 4	
C69. PL-Kj 40032, pp. 280-281 <i>Tocata di Lorenzino</i>	18-19
C70. GB-Cu 689 (Herbert), f. 58v <i>Tocata Lorenzino</i>	21
C73. D-Kl 4 ^o Mus.108 I, ff. 19v-20r <i>praeludium</i>	10-11
GB-Cu Add.3056, f. 31v <i>A Fange</i> ; Besard 1603, f. 8r <i>Prael. Laurenc.</i>	
Mertel 1615, pp. 46-47 <i>Preludia</i> 99	
C79. Galilei 1584, pp. 88-89 <i>Altro Ricercare del primo tuono per</i>	25
Besard 1603, f. 12r ii <i>Praeludium Laurencini</i> - Crawford 12	
C81. D-W Guelf. 18.7 III (Hainhofer), ff. 200v-201r <i>Praeambulum equitis aur[ati]. Laurencin[us] cuius Romanj</i> [In questo P(re)ludio bisogna accordare la suprema con la penultima, cioe il primo basso con la sottana.]	22-23
CH-Bu F.IX.70 (Wurstisen), p. 15 <i>Praeambulum Equitis Rom.</i> [C85]	
*CZ-Pnm IV.G.8, ff. 43v-45r <i>Tocata</i>	
D-Dl 1-V-8, f. 75v <i>Praeambulum del Cavaglier del liuto</i> [C88]	
*D-LEm II.6.15, pp. 62-63 untitled	
GB-Cu Add.3056, ff. 29v-30r <i>Exercitium</i> [m] <i>Equitis Romani</i>	
PL-Kj 40143, ff. 33v-34r <i>Figa equitis Romani</i> [C89]	
Besard 1603, ff. 10v-11r <i>Praelud. Equitis Romani</i>	

JOHN DOWLAND

The Dowland series continues with a pavan and unrelated galliard both dedicated to Mr./Sir John Langton, presumed to be the same person. The best candidate is John Langton (1560-1616), of Langton in Lincolnshire, who was educated at Magdalen College Oxford and then entered Lincoln's Inn in 1579.¹⁰ He was knighted by James I in 1603 and became High Sheriff of Leicestershire in 1612. The galliard is untitled in the Euing lute book, copied c.1600, and dedicated to Mr. Langton on folio 17 in the earlier part of Dd.9.33, copied c.1600-1605 and so presumably composed before the Lincolnshire John Langton was knighted in 1603. The pavan is untitled in Dd.5.78.3, copied c.1595-1600, and

dedicated to Sir John Langton in Robert Dowland's *Varietie* published in 1610, after Langton was knighted in 1603. However, the consort setting in Dowland's *Lachrimae* is dedicated to M. John Langton, despite the print being published in 1604 (although undated) after Langton was knighted. However, rather than suggest a different John Langton, it might be that Dowland added the titles earlier or had been out of touch with court news, despite visiting London between July 1603 and July 1604 from Denmark where he was currently employed by King Christian IV.¹¹ The pavan was presumably composed in the 1590s, and revised for inclusion in *Varietie*, with versions closer to the unrevised setting in Fuhrmann in 1615 and Mylius in 1622, both quite corrupted with errors (reconstructed in the *Lutezine* and see critical commentary at the end of the *Lutezine*). The B strain of the earlier version has only seven bars, and revision for *Varietie* increased it to eight partly by adding a beat to the second bar shifting bar lines and changing strong to weak beats. The galliard has irregular numbers of bars in the strains and their repeats and runs up to the fourteenth fret on the first course. The B strain also quotes the 'battle' theme from Dowland's galliard JD20 and Battle or King of Denmark's galliard JD40 (but the theme is not found in the Round Battle galliard JD39). The theme is also found in other English battle pieces although not directly derived from Jannequin's or Werrecore's battle settings.¹² One version of the pavan and the galliard are reproduced here and all the other versions are in the *Lutezine*.

JD14. Dd.5.78.3, ff. 2v-3r untitled - DowlandCLM 14 26-28
Dowland *Lachrimae* 1604, sigs. G1v-G2r *M. John Langtons Pauan / 10 / Io. Dowland - lute part of consort setting for lute and 5 viols = Hove* 1612, f. 36v *Pavana. / Ioan Dowlant - lute part*
Dowland 1610, sigs. K1v-K2v *Composed by Iohn Dowland Batcheler of Musicke. / Pavin. 5/ Sir Iohn Langton his Pavin. - DowlandCLM 14a*
Fuhrmann 1615, pp. 53-55 *Pavana tertia*. [header *Pavana Englese tertia*.]
Mylius 1622, pp. 48-49 *Pauana Anglica Excellens. 3*

JD33. GB-Cu Dd.9.33, ff. 17v-18r *Mr Langtons galliard Mr Dow Bach. of Mus. = GB-Gu Euing 25, f. 18v untitled* 30-31

WATKINS ALE

This tune is thought to take its name from the ballad from around 1590, called 'A ditty delightfull of mother Watkin's Ale, A warning wel wayed, though counted a tale' beginning 'There was a maid this other day, And she would needs go forth to play'.¹³ Lines 5 and 6, 'What do you care? For I will without faile Mayden give you Watkins Ale. / Watkins Ale good Sir quoth she, What is that I pray you tel me', make the sexual innuendo explicit, which accounts for the comment by Henry Chettle (1564-c.1607) that 'I maruell who the deuell is his Printer [who] would bee so impudent to print such odious and lasciuious ribauldrie, as Watkins Ale, The Carmans Whistle, and sundrie such other', in a letter prefixed to Anthony Munday's translation of *Gerileon of England* (part 2 sig. A4r), a criticism he repeats in his pamphlet *Kind-Heart's-Dream* in 1598 'they hear no better matter but the lasciuious undersongs of *Watkins Ale*, *The Carman's Whistle*, *Chopping-Knives*, and *Friar Foxtail*, and that with such odious and detested boldness, as if there be any one line in those lewd songs than other more abominable'. The seventh verse of the original ballad is also informative: 'He made thereof a country dance. And as I heard the tale he call'd it Watkin's Ale which never will be stale I doe beleeeve; This dance is now in prime and chiefly used this time and lately put in rime'. The tune was also probably intended for 'A new ballad of mother watkins ale' beginning 'As watkins walked by the way, he met a las and made her

stay' in a contemporary manuscript.¹⁴

The three known tablature versions of the tune are edited here, one for lyra viol arranged here for lute, and two original lute settings, one of three strains with divisions in the Weld lute book and the other a simple statement of the three strains lacking rhythm signs added at the end of a manuscript of extracts from Philip Sidney's poem *Arcadia*.¹⁵

- W1.** GB-CHEr DLT/B31 (Leycester), f. 52r [119r] untitled - adapted from lyra viol (ffefh) VdGS 6516 25
W2. GB-WPforester welde, f. 8r *Watkins ale / Watkins ale* 16 29
W3. GB-Lbl Add.41498, f. 38r untitled 29

John H. Robinson - June 2016

¹ Numbering from Mariagrazia Carlone 'The Knights of the Lute: Musical Sources' *Journal of the Lute Society of America* 38 (2005), pp. 1-45. The versions of C47, C49, C55, C73 & C81 in Add.3056 were edited in *Lute News* 91 (October 2009).

² Biography from Mariagrazia Carlone 'The Knights of the Lute' *Journal of the Lute Society of America* 37 (2004), pp. 1-125.

³ In *Lute News* 117 (April 2016) I noted shared bars between a prelude by Charles Bocquet (n° 3) and Lorenzino fantasia C71, suggesting the second section of the prelude might in fact be by Lorenzino.

⁴ The prints of Besard and Fuhrmann both begin with a Lorenzino prelude - C51 and C64, respectively.

⁵ The incipit is only an extract of bars 41-42, and 17 repeated in bar 32.

⁶ Apart from errors the version of C47 in the Romers manuscript from Köln is identical to Add.3056 including the elaborate closing cadence but significantly deviates from Besard, suggesting a close link between the English Add.3056 and German manuscript. This strengthens a suggestion I made in the supplements to *Lute News* 52 (December 1999) and *Lute News* 91 (October 2009), that Add.3056 was owned by a German in England or an Englishman who travelled in Germany, probably he who added the initials C. K. to some of the music. Similarly, the versions of C73 in Add.3056 and Mertel are nearly identical, but significantly different from Besard.

⁷ The sequence in bars 4-8 of C49 is found identically in bars 7-9 of *Praeludium* 89 Mertel 1615, pp. 40-41 = *Praeludium* D-B N Mus.479 (Grünbühel), 31v-32r, which are two versions of a didactic exercise of extended similar sequences (edited in the *Lutezine*), as well as bars 13-14 of Besard 1603, ff. 110v-111r *Galliarda*. This sequence is more likely to be a commonplace of musical figuration at the time rather than an indication of Lorenzino's authorship of the latter.

⁸ Tim Crawford *Thirty Pieces for Lute by Laurencini* (Albury, The Lute Society Music Editions, 1979) - 29 from Besard and 1 from Fuhrmann.

⁹ The printed ascription to *Laurencini* in the Genoa copy of Besard has been altered by a contemporary hand to *Alb(ert) Dlug(ora)*.

¹⁰ Numbering from Diana Poulton and Basil Lam (eds.) *The Collected Lute Music of John Dowland* (London, Faber, 1974/revised 1978 & 1981); and see Diana Poulton *John Dowland* (Faber 1972/R1982), p. 123-124 & 138-141; John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* 10 (1977), pp. 60-61.

¹¹ Peter Holman *Dowland Lachrimae (1604)* (Cambridge University Press, 1999), pp. 2-7.

¹² All tablature versions to be edited in a future *Lute News*. IRL-Dtc 410/I (Dallis), pp. 60-67 *battle - pauer*; GB-Cu Dd.2.11 ff. 29v-31r untitled; GB-Lbl Add.38539 (ML), ff. 23v-25r *the Battle*; GB-Lbl Eg.2046 (Pickeringe), ff. 52v-54r *the battelle the batell for ii lutes - duet*; US-Ws V.b.280 (Folger), ff. 19v-21v *the Battle*; cf. GB-Eu 5.125, ff. 58v-62v; untitled = PL-Kj 40032, pp. 368-371 *La Batalla*. Keyboard - William Byrd: F-Pn Rés.1186, ff. 93v-99v *The Battle*; GB-Lbl Add.10337 (Rogers), ff. 11v-18r *The Battaille*; GB-Lbl Mus.1591 (Nevell), ff. 18r-32r *the battell*; GB-Och 431, ff. 11r-16v *Mr Birds Battle*; GB-PLlancelyn bunbury, ff. 17v-27r *The battle by mr. bird*. Anonymous: F-Pn Rés.1185, pp. 290-297 *A Battle. and no Battle: frigid musicque*; S-Skma 1 (Eysbock), ff. 60v-61r *Pauana de la Batalie*.

¹³ William Chappell *Popular Music of the Olden Time* 1859, pp. 170-171 & 244; Claude M. Simpson *The British Broadside Ballad and Its Music* (Rutgers University Press, 1966) pp. 651-653; John M. Ward 'Apropos: The British Broadside Ballad and Its Music' *JAMS* xx (1967) p. 82.

¹⁴ GB-Ob Rawl. Poet 185, f. 14v.

¹⁵ The latter was Stewart McCoy's 'mystery tune' in *Lute News* 4 (April 1987), and was described in Julia Craig-McFeely 'Fragments of English Lute Music I: The British Library' *The Lute* xxxii (1992) 81-82. Cognates for keyboard: GB-Lbl RM24.d.3 (Forster), ff. 231v-232r *Watkins Ale*; GB-Cfm 168, p. 297 *Watkins ale*; and for mixed consort: GB-Cu Dd.5.20, f. 7r *Mother B. A.* [index: *Mother W. Ale* - bass viol; GB-Cu Dd.5.21, f. 6v *Mother W. Ale* - recorder.

¹⁶ Edited in Ian Harwood *Ten Easy Pieces for the Lute* (Cambridge, Gamut, 1963), no. 9.

[illegible]

29

36

C53. Praeludium Laurencini - 7F

Besard 1603, f. 1v

1

6

12

18

1

a

7

10

15

9

22 a

25

25

C57. Prael(udium) Laurenc(ini) - 7F

Besard 1603, f. 3r

1

1

4

4

7

7

10

10

12

12

1

6

11

19

22

27

30

C68. Tiento over Tochata - 7D

PL-Kj 40032, p. 216

1

8

13

19

25

1 a

3 a a

6 a

11 a a

14 a a

17 a

C60. Praelud(ium) Laurenc(ini) - 7F

Besard 1603, f. 8v

[illegible]

The Rose Tree

Handwritten musical notation on a five-line staff, featuring various notes (quarter, eighth, sixteenth) and rests, with some notes marked with 'b' (flat) and 'a' (natural). The notation is written in a cursive, handwritten style.

The Rose Tree

C54. Praelud(ium) Laurenc(ini) - 7F8D

Besard 1603, f. 2r

1

5

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

10

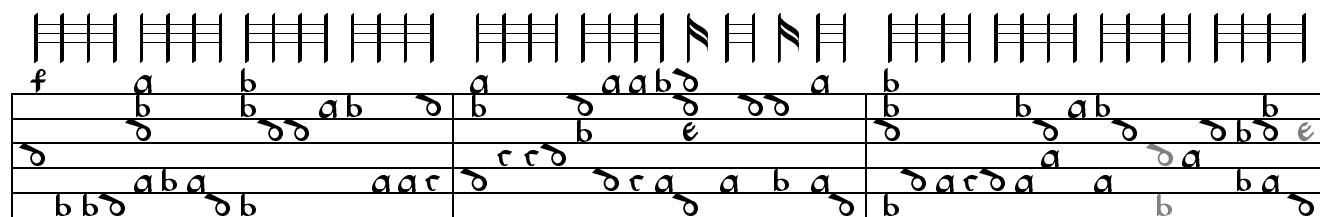
15

e	e	r	r	a	e	r	r	a	e	e	a
a		o	o	r	a	o	o	r	a	r	a
r		e	r	r							r
e		e	a		r	a	a	e	r	a	a
		r		a		e	e	r	a		a

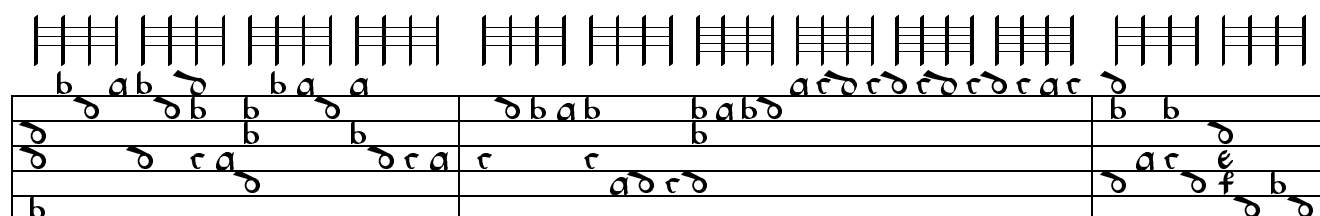
20



1 a a



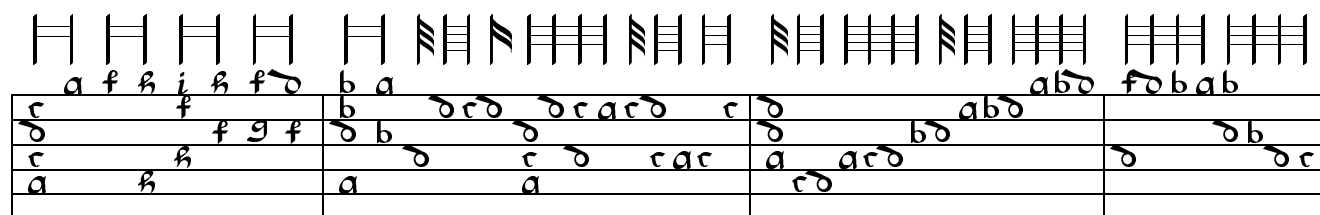
6



9

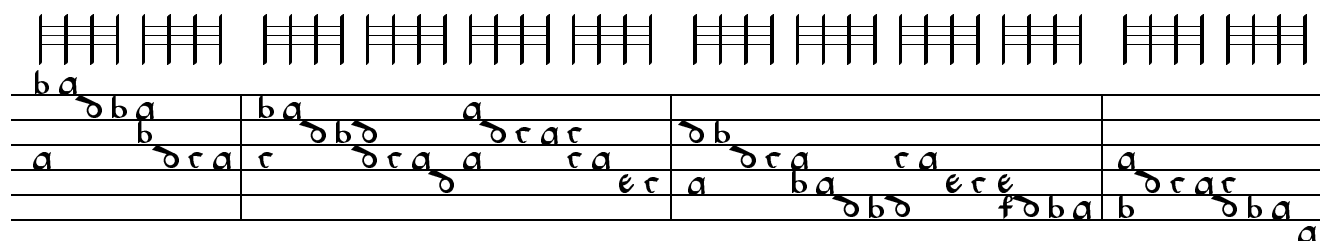


a



14

a



a



a



24



28



31



C56. Praelud(ium) Laurenc(ini) - 7F

Besard 1603, f. 2v



1



8

[illegible]

1

Musical notation for "The Rose Tree" in G major, 2/4 time. The notation is on a five-line staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. Below the staff, there are four rows of letters: 'a c f d', 'a a c d', 'c a c e', and 'a c'. These letters correspond to the notes of the melody: A (first line), C (second line), F# (third space), and D (third line). The letters are arranged in a way that shows the sequence of notes for each measure.

6

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and various rhythmic markings (accents, slurs, and note heads) placed above and below the staff lines. The notation is organized into measures by vertical bar lines.

15

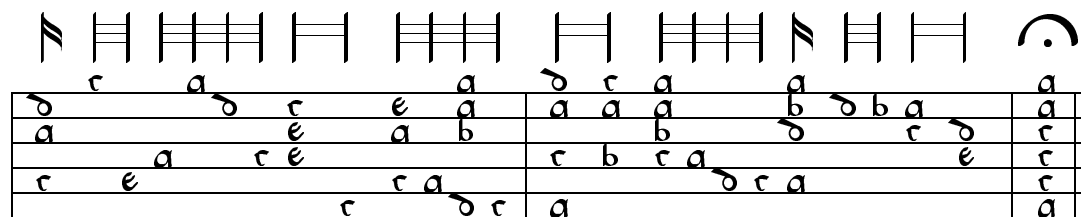
Handwritten musical notation on a five-line staff. The notation consists of vertical stems and various accidentals (sharps, flats, naturals, and double naturals). The notes are organized into measures, with some measures containing multiple notes. The notation is a form of musical shorthand, possibly representing a specific dialect or a simplified musical system.

19

[illegible]

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

27



31

C48. Praealud(ium) Laurencini - 6-course

Besard 1603, f. 2v



1



6

C52. Praelud(ium) Laurenc(ini)

Besard 1603, f. 1v



1



6



11

48

53

58

62

67

70

75

C55. Praeludium Laurencini - 6-course

D-B 40141, f. 27r



13

C50. Preludio - 7F

I-COc 1.1.20, f. 15r



16

C70. Toccata Lorenzino - 7F8Ef9D10C

GB-Cu 689, f. 58v

1

9

18

26

32

C81. Preambulum eq(u)itis aur Laurencinj civis Romanj - 7D D-W Guelf.18.7, ff. 200v-201r

1

5

10

14

19

25

29

34 a

39

C67. Tochata del Laurenzino - 7D

PL-Kj 40032, p. 215

1

9

16

22

The Rose Tree

14

e f f c c c e f d a c

 c ab d b a

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

 21 a 70/c

C79. Altro Ricercare del primo tuono

Galilei 1584, pp. 88-89

1

W1. (Watkins Ale) - adapted from lyra viol (ffefh) 7F 4x8 bars GB-CHER DLT B31, f. 52r

1

16

C62. Praeludium Laurencini - 7F

Besard 1603, f. 12r

1

6

10

a

JD14. (John Langtons Pavan John Dowland) - 7D AA8BB7CC9 GB-Cu Dd.5.78.3, ff. 2v-3r

[illegible]

1

a

a

9

a

a

11

System 11: A musical score with three staves. The top staff contains a series of vertical lines (neumes) above a sequence of letters: c e r e g h a a c e a r e g e f c f e f c f e f c c h g e g h e g. The middle and bottom staves contain letters and some vertical lines, with some letters (a, b, c, e) appearing below the staves.

System 12: A musical score with three staves. The top staff contains a series of vertical lines (neumes) above a sequence of letters: e h g e h g h g e g c r e r e a c c a e r a c a e r e a c a e c a a. The middle and bottom staves contain letters and some vertical lines, with some letters (a, b, c, e) appearing below the staves.

System 13: A musical score with three staves. The top staff contains a series of vertical lines (neumes) above a sequence of letters: a a c r c e e a a f e r e f c e a e a c e a d c a c a a c a c a c e a a e r. The middle and bottom staves contain letters and some vertical lines, with some letters (a, b, c, e) appearing below the staves.

18

System 14: A musical score with three staves. The top staff contains a series of vertical lines (neumes) above a sequence of letters: a c c b c h h g h e c e c c b c a e r a c a e g h. The middle and bottom staves contain letters and some vertical lines, with some letters (a, b, c, e) appearing below the staves.

System 15: A musical score with three staves. The top staff contains a series of vertical lines (neumes) above a sequence of letters: e f c e b a h g e g h h g c f e c c c r a c a e r a a r e. The middle and bottom staves contain letters and some vertical lines, with some letters (a, b, c, e) appearing below the staves.

System 16: A musical score with three staves. The top staff contains a series of vertical lines (neumes) above a sequence of letters: a a a c a e r a c c b b c b c e g h h g e g e g h e r a c c. The middle and bottom staves contain letters and some vertical lines, with some letters (a, b, c, e) appearing below the staves.

System 17: A musical score with three staves. The top staff contains a series of vertical lines (neumes) above a sequence of letters: e c a c b c a c a c e g h e r e f e f e f e c e f c a c. The middle and bottom staves contain letters and some vertical lines, with some letters (a, b, c, e) appearing below the staves.

29

31

35

39

42

45

48

1

H	H	H	N	I	H	N	H	H	N	H	H	H	N	N	N	N	H	H	H
c	c	b	c		f	e	c	f	c	e	e	c	e	c	a	e	c	a	c
			a	c	c	e	f	e		a	a	a	a	c	f	e	c	a	e
d	c	a	c	e			f						f			a	a		a
				e						c	b	c			e				c
							c						c		a		c		
				c			c			a				e	a		a		a

8

[illegible]

16

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

22

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

29

[illegible]

35

[illegible]

42

a							a										
				a												a	a
c																	
	a										a						

50












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

58 a

ㄴ ㄴ ㅁ ㅁ ㅁ ㅁ ㄴ ㄴ ㄴ ㅁ ㄴ ㄴ ㄴ. ㅁ ㅁ ㄴ ㄴ ㅁ ㄴ. ㅁ ㅁ. ㅁ ㅁ ㅁ ㅁ ㅁ ㅁ
 a a f e c a e r a a c a f e h g h k

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

66



















a				a	a	a	

74 **a**

♩.	♩♩	♩♩♩	♩♩♩	♩♩♩♩		♩	♩♩♩	♩♩♩	♩♩♩	♩♩♩	♩♩♩	♩♩♩	♩♩♩
c	e r a	a f	e	e r	e r a e r a	c				a			a
a		a	a		a a	c	e				e r e		
		b	c b	c e	a	c a	c a	c d f					
c	a	b	c b	c e	c	c a	c e				c		
	e	e r	a		e								

82

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

90