

# LUTEZINE TO LUTE NEWS 107 (OCTOBER 2013): ARRANGEMENTS OF THE EARL OF ESSEX GALLIARD/CAN SHE EXCUSE, ESSEX DUMP AND BALLADS EXCUSE ME AND THE WOODS SO WILD

As an appendix to the tablature supplement in *Lute News* 107: Complete settings of The Earl of Essex galliard/Can she excuse (DowlandCLM n° 42), here are all the other versions of the galliard. Also included are a dump dedicated to the 1st Earl of Essex and settings of the ballads The Woods So Wild that Dowland quotes in the third strain of the galliard, and Excuse Me, based on Dowland's galliard the third strain of which is also reminiscent of the tune of Woods so wild.

Dowland's Galliard is known in a variety of settings for six to ten course lutes mainly in C minor with additional settings in F, G and D minor, as well as two consort lute parts [n° 42-25 & 26], and settings for cittern [n° 42-34] and lyra viol [n° 42-33], the latter tuned luteway so can be played on a lute. Lute settings were made by Daniel Bacheler, Joachim van den Hove, Gregory Huwet, Valentin Strobel, and Nicolas Vallet. Two arrangements are probably by Daniel Bacheler [DowlandCLM 89], n° 42-23 ascribed *DB* and n° 42-22 untitled but concordant, despite deviating significantly, one using a 7th course in D and the other a 9-course lute, and Diana Poulton commenting that the two diverge after the first few bars.<sup>1</sup> N° 42-23 also unusually includes four divisions of the third strain, as if Bacheler began to write a set of variations on The Woods So Wild. Hove and Vallet presumably made their own arrangements for inclusion in their prints [n° 42-21 & 24a-b]. A setting in Johannes Naclerus' lute book [n° 42-15] is ascribed to Gregorij, which must be Gregory Huwet with whom Dowland spent time at the courts of Kassel and Wolfenbüttel. N° 42-13, 14 & 16 are concordant with n° 42-15, all sharing the A natural in bar 2 whereas Dowland's lute solos use A flat, and so seem to all be variants of Huwet's setting.<sup>2</sup> Valentin Strobel's arrangement [n° 42-17 & 18] also includes the A flat, and n° 42-17 includes a second strain comprising repeated chords more like an accompaniment, absent in the otherwise concordant n° 42-18 but also found in the cognate versions n° 42-19 & 20. Two from D-Ngm 33748/I [n° 42-27 & 28] are in G minor, and one of them [n° 42-28] fits as a lute trio with two others in C minor [42-18 & 20] adjacent in the manuscript where they are numbered 1, 2 and 3.<sup>3</sup> Three of the four versions in Naclerus [n° 42-29 to 31] are in F minor and closely concordant, n° 42-30 a fairly accurate transcription of n° 42-29 from French into German tablature. The version in Philip Hainhofer's lute book [n° 42-32] is ascribed to Joan Dooland but is an arrangement in D minor. Five versions in D-Ngm 33748/1 are misnamed Galliard Pipers [n° 42-13, 18, 20, 27 & 28], which is an understandable scribal error as the rising melody in the opening of these versions of the Essex galliard are quite similar to that of Piper's galliard [DowlandCLM 19]. The five-part setting in Conrad Hagius *Neue Kunstliche Musicalische Intradn* (Nürnberg 1616), no 46 *Pypers Galliard à 5* is also a misnamed version of Dowland's Essex galliard, recognisable from the bass part although the cantus book is missing.

N° 3 is a galliard in a Le Roy lute print with an opening melody that may have influenced Dowland's galliard. N° 5 & 7, a lyra viol galliard and a lute intabulation of music by Hassler also use opening themes similar to the first strain of Dowland's galliard. N° 1a-c are settings of the ballad Excuse Me, for lute, violin (arranged for lute) and cittern, a parody that became a popular tribute to Dowland's galliard for a century or so.<sup>4</sup> N° 2a-e are four lute settings of the ballad The Woods So Wild - n° 2b a lute transcription probably by Francis Cutting of William Byrd's keyboard variations<sup>5</sup> - and an arrangement of Playford's later version for violin.

The title also appears in a mid-16th-century contents list of music now missing in GB-Lbl Sloane 2329 [*I must go wauke the wudes so wyld*],<sup>6</sup> twice in the Lleweli list of popular tunes of 1591 [n° 48 & 55 *Woodes so wilde*],<sup>7</sup> and in a medley in Thomas Ravenscroft's *Pamelia* of 1609.<sup>8</sup> N° 4 is a galliard that quotes the Woods so wild in the 3rd strain, and although anonymous, is reminiscent of the music by Francis Cutting. Finally, n° 6a-b are lute settings of a song reputedly sung by the 1st Earl of Essex (the father of the dedicatee of Dowland's galliard) the night before he died in 1576 and 'he willed his musician to play on the virginals, and to sing "Play thee my song, Will Hewes, and I will sing it myself"'.<sup>9</sup>

## Worklist<sup>10</sup>

### JD42. Earl of Essex Galliard<sup>11</sup>

- 42-13. D-Ngm 33748/I, f. 65v *Galiarta Pipers*
- 42-14. Fuhrmann 1615, p. 121 *Galliarda 12*
- 42-15. D-B 40141, f. 239r *Galliarda Gregorii* HowetR<sup>12</sup> n° 10
- 42-16. D-BAU Druck 13.4°85, p. 31 *Galliarda Pipers*
- 42-17. Fuhrmann 1615, p. 122. 2. V[alentin]. S[trobel]. [header V. S. *Variatio secunda*.]
- 42-18. D-Ngm 33748/I, ff. 7r-7v-6v *Galliard Pipers No. 2*
- 42-19. D-KNh R.242, ff. 136v-137r *Galliarda anglica / vel ultima sic*
- 42-20. D-Ngm 33748/I, f. 6v *Galliard Pipers No. 1 basslauten clause*
- 42-21. Hove 1601, f. 99r *Galiarda* HoveB<sup>13</sup> 210
- 42-22. GB-Cu Add.3056, f. 48r untitled DowlandCLM 89
- 42-23. GB-Cfm Mus.689, f. 55r *Gall mr. D B* BachelerL<sup>14</sup> App. 2
- 42-24a. Vallet 1615, p. 36 *Gaillarde du comte essex*
- 42-24b. Vallet 1615, pp. 37-38 *Seconde partie A.10*
- 42-25. GB-Cu Nn.6.36, f. 37r (34r) untitled [consort lute part]
- 42-26. Dowland 1604, sigs. H1v-H2r *The Earle of Essex Galliard. / 12 / Io. Dowland* [consort lute part]<sup>15</sup>
- 42-27. D-Ngm 33748/I, f. 66r [*Galiarta Pipers*] *Aliter* [G minor]
- 42-28. D-Ngm 33748/I, ff. 7v-8r *Galliard Pipers No. 3* [G minor]
- 42-29. D-B 40141 (Naclerus), f. 123v *Galliarda* [F minor]
- 42-30. D-B 40141, f. 239v *Galliarda* [F minor]
- 42-31. D-B 40141, f. 30r *Galliarda* [F minor]
- 42-32. D-W Guelf. 18.8/VI, f. 185v *Gagliarda inglese Bell[issim]a Joan Dooland* [D minor]
- 42-33. IRL-Dtc 408/I, pp. 36-37 *A galliard Lute way* [lyra viol - ffeff]
- 42-34. Thomas Robinson *New Cithern Lessons* 1609, sigs. E2v-E3r *A Galliard can she excuse my wrongs* [cittern]

### 1. Excuse me<sup>16</sup>

- 1a. Playford *Dancing Master* 7th ed. 1703, p. 188 *Excuse me* [violin - arranged for lute]
- 1b. LT-Va 285-MF-LXXIX, f. 58v *Excusa me*
- 1c. Robinson 1609, sigs. F3v-F4r *Excuse me* [cittern]

### 2. Woods so Wild

- 2a. Playford *Dancing Master* 1st ed. 1651, p. 16 *Greenwood* [violin - arranged for lute]
- 2b. GB-Gu Euing 25, ff. 33r-34v untitled CuttingB 55; ByrdN<sup>17</sup>
- 2c. US-Ws V.a.159, f. 3r *Will ye go walke the woode so wilde* [written in lower margin in a different hand: *Ch[ar]les Jackson*]<sup>18</sup>
- 2d. IRL-Dtc 408/II, p. 84 iii *the woodes so wild*
- 2e. *Farle become*

### 3. Le Roy *A Briefe and easye instru[c]tion* 1568 ff. 38v-39r *The fifth Gaillarda Milanoise*

### 4. GB-Gu Euing 25, f. 44v untitled - sounds like FC [not in CuttingB]

### 5. D-LEm II.6.23, ff. 19v-20r *Hasla* - Hassler RISM A/I H 4241, p. 15

### 6a. GB-Lam 601, f. 6v *the Earle of Essikes dumpte* [index: *The Erlle Essix dumpe*]

### 6b. US-Ws V.a.159, f. 13v *O heavenly god. my L. of Essex songe- q<sup>th</sup> n<sup>m</sup>. bewese*

### 7. GB-Och 439, p. 107 untitled [lyra viol - fffhfh]

John H. Robinson, October 2013

<sup>1</sup> Diana Poulton and Basil Lam (eds.) *The Collected Lute Music of John Dowland*

- (London, Faber, 1974, reprinted 1978 & 1981), p. 339.
- <sup>2</sup> See discussion of the A natural in relation to the Dowland's song setting in Diana Poulton *John Dowland* (London, Faber, 1972/R1982), pp. 224-230.
- <sup>3</sup> Thanks to Tim Crawford for this information. I have edited 42-28 as a solo, removing the rests in bars 1 & 9, but it could be reconstructed by reversing the editorial changes listed in the commentary.
- <sup>4</sup> John M. Ward 'Excuse me: A dance to a tune of John Dowland's making' in: *Libraries, History, Diplomacy, and the Performing Arts*, Essays in Honor of Carleton Sprague Smith (Stuyvesant NY, Prendragon Press, 1991), pp. 379-388 - thanks to Charlotte Kolczynski and Arthur Ness for a copy.
- <sup>5</sup> Keyboard: GB-Cfm 168, pp. 167-168 *The Woods so Wild: William Byrd*, GB-Lbl Mus.1591 (Nevell), ff. 109r-112v *will you walke the woodes soe nyld: mr. w: bird anno dni 1590 / will you walke the woodes soe nyld*, GB-Lbl RM24.d.3 (Forster), ff. 61v-65r *The wood soe nyld*, GB-Lbl Add.30485 ff. 67r-68v *walke the woods so wilde / By Bird 1590 / mr bird / mr birds wannring the woods*, GB-Lbl Add.31403 ff. 23v-25r *The wood soe nyld: Mr William Byrd*.
- <sup>6</sup> John M. Ward *Music for Elizabethan Lutes I* (Oxford, Clarendon 1992), p. 43.
- <sup>7</sup> The Lleweli list is described in the Lutezine: *Music associated with Robin Hood* accompanying *Lute News* 106 (July 2013).
- <sup>8</sup> N° 30 sig. C3r *Rounds or Catches of foure Voices* to the words *Shall I goe walke the woods so wild, wandering here and there as I was once full sore beguiled, what remedy though alas for loue I die with woe*.
- <sup>9</sup> Song setting: IRL-Dtc 410/I, pp. 202-203 *O Hevenly God*, in Chris Goodwin (ed.) *The English Lute Song before Dowland I: Songs from the Dallis Manuscript c.1583* (Albury, Lute Society 1996), n° 16; Michael Fink *Down in the Dompes: The Collected English Lute Dumps* (Westminster CA, LGV 2008), n° 22-24 - the song and both lute settings.
- <sup>10</sup> Critical commentary - in C minor for lute unless stated otherwise. **42-13.** the rhythm signs for the five versions in the manuscript are poorly lined up above the notes they apply to and have been corrected tacitly here and in no 42-18, 42-20, 42-27& 42-28; 24/2 - dotted minim instead of fermata. **42-14.** 9-10 & 22-23 - bar line absent; 14/2 - quaver instead of crotchet; *Verte, habebis variationem secundam* written at the end, referring to 42-17. **42-15.** 19/1-2 - 2 crotchets instead of dotted crotchet quaver. **42-16.** 2/1 - minim changed to dotted minim; 11/2 - d2 instead of b2; 13/3 - c2 instead of b2; 13/3-4 & 23/3-4 - bar lines added. **42-17.** 1-2 & 3-4 - bar lines 2 notes to left; 2/between 1-2 & 4/between 1-2 - bar line added; 6-7 & 7-8 - bar lines a note to the right; 8-9 & 24-25 - single instead of double bar lines; 9/6-7 - quaver absent, c5-a5 instead of a5-c5; 10/1 - crotchet instead of dotted minim; 10-11 - bar line three notes to left; 11/between 7-8 - d2-a1-b1-a1 added; 13/6 - a5 instead of a4; 25/2 - a2 instead of b2; 31/4 - crotchet a note to left; 37 - bar absent; 40/1 - minim instead of dotted semibreve; 40-41 & 41-42 - bar lines absent. **42-18.** 9/6-7 - c5-a5 instead of a5-c5; 48/1 - crotchet absent; 41-48 - the repeat of the third strain is inserted on the previous page, and was assumed by Diana Poulton [DowlandCLM 42] to be part of the version 42-20 here. **42-19.** 6-7, 24-25 - bar lines absent; 10/3 & 18/1 - minims absent; 21 - bar absent; 27/1, 29/1, 31/1, 33/1, 35/1, 36/1, 37/1 - crotchets instead of dotted crotchets; 31/3 - quaver absent; 32/1 - fermata instead of dotted semiquaver; 32-33 - *vel ultima sic* written on stave before additional C section; 34/2 - d5 under previous event; 36/2 - d2 absent; 37/3 - crotchet absent; 38/between 1-2 - c4 added; 39/1-3 - minim crotchet minim instead of dotted crotchet quaver crotchet; 40 - rhythm signs absent. **42-20.** 25/before 1 - minim & crotchet rest added; 25/3 - crotchet absent; 25-26 to 29-30 - bar lines 3 crotchets to the left; 29/4 to end - rhythm signs absent; 30/2 - c4 instead of c5; 30/4-7 - b2d3-d2-a2c4-c3 absent. **42-21.** double bar lines absent and mainly barred in 6 minims per bar reconstructed to 3 minims per bar; 2/2 - crotchet 3 notes to the left; 13/5 - b3 instead of d3; 42/8 - crotchet 2 notes to the right; 49/1 - fermata absent. **42-22.** 1/5-6 - f1-c5 absent; 2/2 - a7 instead of b7; 10/7-9 - b1-d2-a1 absent; 10-11 - bar line 4 notes to the left; 28-29 - double instead of single bar line; 31/6 - d2 below previous f1; 48 - rhythm signs absent and last 5 notes lost at page edge. **42-23.** 16/12 - crotchet changed editorially to minim; 25/4 - a1 added by a different scribe (Daniel Bacheler?); 38/4 - crotchet a note to the left; 43/10, 44/1 - crotchet-quaver added by a different hand; 40/2, 48/2, 56/2 - &c written in the stave instead of //a. **42-24a.** no changes. **42-24b.** AABBC8 7F8EF9D10C; 20/8 - minim absent; 32-33, 40-41 - single instead of double bar lines. **42-25.** consort lute part; 5/4 & 12/2 - crotchet instead of quaver; 14/3 - quaver instead of dotted crotchet; 17/4 - a7 instead of a8; 22/4 & 23/1 - a9 instead of a8. **42-26.** consort lute part; all # below notes they apply to; 14/8 - d6 crossed out; 19/1 - scribe scratched f1 out and added c1; 20/1 - dotted minim instead of minim; 24-25, 32-33, 40-41 - single instead of double bar lines; 35/1 - scribe added d3; 35/2 - scribe altered b2 to d2; 39/6 - d2 instead of e2; 48/8 - crotchet with fermata above double bar line. **42-27.** 3/1 - f6 instead of f7; 20/3 - crotchet absent. **42-28.** 1/<1 - semibreve rest added; 1-2 - bar line 2 notes to the left; 2/1-3 - 2 quavers crotchet instead of dotted minim crotchet minim; 4/4 - f3 instead of f4; 9/<1 - semibreve rest added; 9-10 - bar line 2 notes to the left; 10/1-3 - dotted crotchet quaver instead of dotted minim crotchet minim; 10/2 - crotchet i1 absent; 16/8 - crotchet instead of minim; 23/2 - d4 instead of d3; 28/1 - minim instead of crotchet; 33-34 to 37-38 - bar lines 3 notes to the left; 35/<1 - minim rest added; 38/4-6 - d1a2-a6-c1d3 absent; 39/1 - e1-c4 instead of a1-c3; 39/3 - a1 instead of e1. **42-29.** 1/3 - k1 - l1; 5/3 - f1g2i3f5 absent; 5/4 - i1d3 instead of g1f4; 5/6 - crotchet absent; 9/2 - crotchet a note to the right; 10/<1 - c2 inserted; 10/1-2 - minim crotchet a note to the left; 13-14 - bar line absent; 14/1 - dotted minim instead of minim; 14/4, 15/3, 21/4 - minims absent; 17/1, 19/1, 21/1, 22/1, 23/1 - crotchets instead of dotted crotchets; 23/4-6 - quaver instead of crotchet. **42-30.** concordant with 42-29 with the same errors, except for the following changes; 1/3 - corrects k1 to l1; 2/2 - h3 instead of h1; 5/4 - corrects i1 to g1; 8/1, 16/1 - semibreves instead of dotted semibreves; 21/4-5 - crotchet quaver instead of minim crotchet; 22/2 - a5 added; 23/4-6 - corrects quavers to crotchets. **42-31.** 7/3 - a5 under previous note and dotted minim instead of minim; 10/1 - d1 crossed out; 14/1 - dotted minim instead of minim; 15/5 - d6 under previous note; 21/4 - minim absent. **42-32.** original in Italian tablature; 3/4 - c5 under previous d2; 21/1 - e2 instead of e4. **42-33.** 7/1 - c3 instead of d3; 10/5-6 - d3-b3 scratched out. **42-34.** 40/1 - crotchet instead of minim. **1a.** Melody for violin transposed down a 5th and bass notes added editorially; first appeared in 5th edition of 1658 with the following differences: bar 5 - melody d1-f1-d1-c1-d1-c1 with same rhythm; 18/3-4 - as 13/1-3; 20-21 - as bars 7-8. **1b.** all rhythm signs and bar lines absent (except double bar lines, single bar line between 8/1-2 and 2 quavers at 15/2-3); 4/1, 11/1, 18/1 - 2 written above stave; 4/>1 - scribe later added minim a7 [D]. **1c.** 6-7, 78-79 - bar lines absent; 5/1 - quaver instead of minim; 80/1 - dotted minim instead of fermata. **2a.** Melody for violin transposed down a 5th and bass notes added editorially; variants in the melody in 2nd edition: bar 2 - crotchet 2 minims crotchet a1-d2-a2-d2; 3/1 - dotted crotchet c2; 3/4-6 - 3 crotchets; 4/1-2 - dotted crotchet quaver crotchet f1-h1-f1; 6/1-2 - crotchet minim. **2b.** 13 variations of 8 bars followed by one variation of 10 bars; 1/6 - d1 crossed out; 3/5 - a4 instead of a5; 7/3 - d1 instead of a1; 10/1 - b1a2 instead of a1b2; 22/4 - d5 instead of d6; 36/1 - c6 instead of f6; 71/4 - a1 over previous c5; 71/6-10 - 4 quavers crotchet instead of crotchet 4 quavers; 85/between 3-4 - d2a4 repeated; 87/12 - c2 instead of c3; 91/5 - a4 instead of a5; 99/7 - a4 instead of a5; 101/8-11 - d4-c4-a4-c4 instead of d5-c5-a5-c5; 111/5 - c6 instead of c5; 113/10 - a5 instead of a6; **2c.** the only rhythm signs in the original are crotchets at 2/2, 4/3, 7/2, 7/5, 8/2, 14/2-3, 15/4; minims at 1/1, 3/5, 5/1, 7/4, 8/1, 9/1, 15/1, 16/1; semibreve at 15/3 and fermata at 16/3; rhythm signs for bars 1-8 and 14-16 largely editorial. **2d.** bar lines absent; 3 - minim crotchet dotted crotchet quaver crotchet instead of dotted crotchet quaver crotchet minim crotchet; 8/1 - semibreve instead of fermata. **2e.** copied continuously (separated by a triple barline), but the first section seems unrelated to the second; bars 1 to 8 - bar lines absent except at 4-5; 8-9 - 2 above stave indicating repeat previous section; 12/1-6 - minim crotchet minim 2 crotchets minim instead of dotted minim crotchet minim dotted minim crotchet minim; **3.** double bar lines absent; 3/1, 12/5, 26/3, 27/3 - /a added by hand and 16/5, 36/5 //a added by hand to the British Library copy. **4.** 13/3 - minim a note to the left; 16/2 - quaver instead of semiquaver; 16/4-5 - crotchet quaver a note to the left; 17/7 - d2 instead of c2; 20/6 - b3 instead of d3; 24/7 - c2 instead of c3; 25/6 - c4 absent. **5.** no changes. **6a.** bar lines absent (except double bar lines which have *bis* written above indicating sections to be repeated) and rhythm signs reconstructed editorially without much regard for the original rhythm signs as follows: crotchets at 4/1-2, 8/1-2, 12/1-2, 15/2-3 & 16/1; minims at 6/1 & 14/1; 9/2 - a5 instead of a4; 10/2 - a3 as an insert instead of b3; 15/1 - c3a6 crossed out; 15/between 1-2 - a2 added; 15/2 - c4a5 crossed out. **6b.** no changes but irregular barring retained as in original. **7.** 4/2 - semibreve absent; 23/4 - crotchet absent.
- <sup>11</sup> Concordances for Dowland's settings are in accompanying *Lute News* 107.
- <sup>12</sup> John H. Robinson (ed.) *Gregory Howet: Collected Lute Solos* (Lübeck, Tree Edition 1998).
- <sup>13</sup> Jan Burgers (ed.) *Joachim van den Hove: Life and Works of a Leiden Lutenist* (Koninklijke Vereniging voor Nederlandse Musiekgeschiedenis 2013).
- <sup>14</sup> Martin Long (ed.) *Daniel Bacheler: Selected works for lute* (London, Oxford University Press, 1972).
- <sup>15</sup> N° 42-25 fits Morley n° 6 Galliard, *Can shee Excuse* according to Sydney Beck *The First Book of Consort Lessons Collected by Thomas Morley 1599 & 1611* (New York, Peters, for New York Public Library, 1959), p. 185. N° 42-26 is the lute part from the consort setting for 5 viols and lute in John Dowland's *Lachrimae or Seaven Teares* of 1604.
- <sup>16</sup> Keyboard: F-Pn Rés.1186, f. 117v *Excuse mee*; US-NYp 5609, pp. 90-91 *Excuse me*; US-NYp 5609, p. 187 *Excuse me*. For violin: Playford *Dancing Master* 1686, p. 188 *Excuse me*. Recorder: Eyck 1646, 2<sup>nd</sup> 1654, ff. 30v-31r *Excuse mee*. Melody instrument: Roger Oude en nieuwe Hollandse Boeren *Lietjes en Contemradansen* 1700, p. 9 *Excuse moij*.
- <sup>17</sup> ByrdN - Nigel North (ed.) *William Byrd: Music for the Lute* (London, OUP 1976); CuttingB - Jan Burgers (ed.) *Francis Cutting: Collected Lute Music* (Lübeck, Tree Edition 2002).
- <sup>18</sup> *58 Very Easy Pieces for Renaissance Lute* (Albury, Lute Society, 1999), n° 53, and a more literal transcription in John M. Ward *Music for Elizabethan Lutes* (Oxford, Clarendon 1992), II, p. 61.

## 42-13. Galiarta Pipers - ABC8

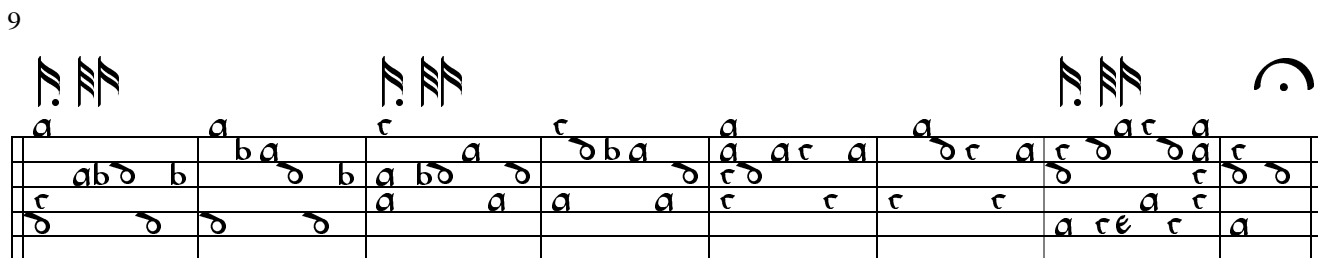
D-Ngm 33748/I, f. 65v



17

## 42-14. Galliarda - ABC8

Fuhrmann 1615, p. 121



17

## 42-15. Galliarda - Gregory Huwet - ABC8

D-B 40141, f. 239r



1



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## 42-16. Galiarda Pipers - ABC8

D-BAU Druck 13.4o 85, p. 31



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14

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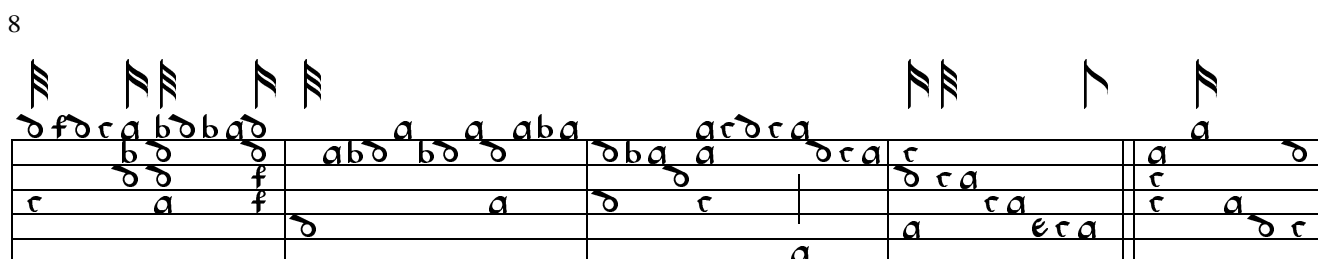
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## 42-18. Galliard Pipers No. 2 - AABBBCC8

D-Ngm 33748/I, ff. 7r-7v-6v

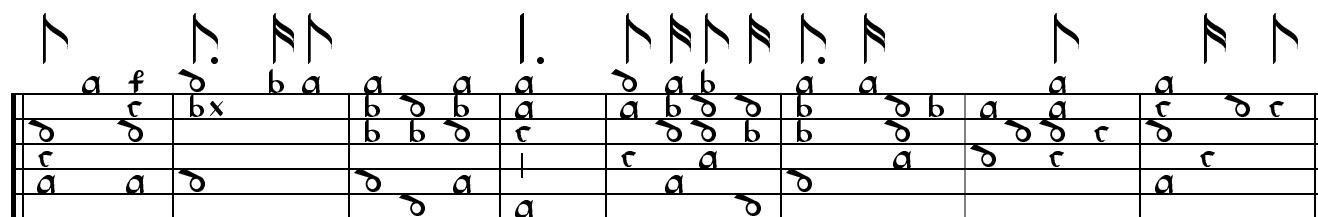




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## 42-19. Galliarda Anglica - ABCC8

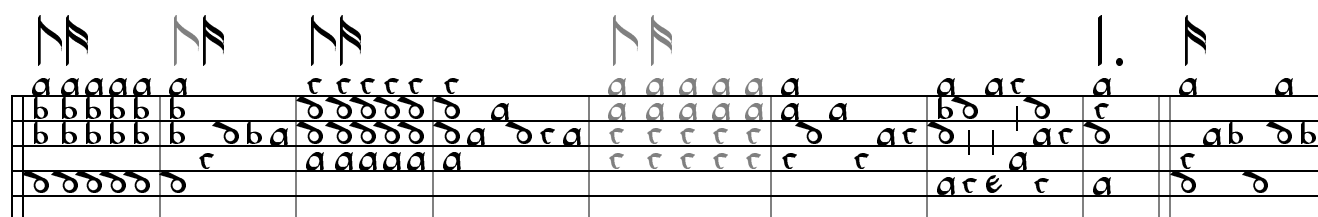
D-KNh R.242, ff. 136v-137r



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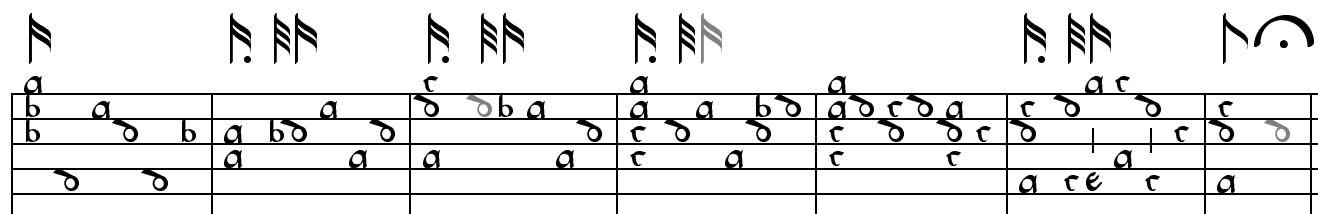
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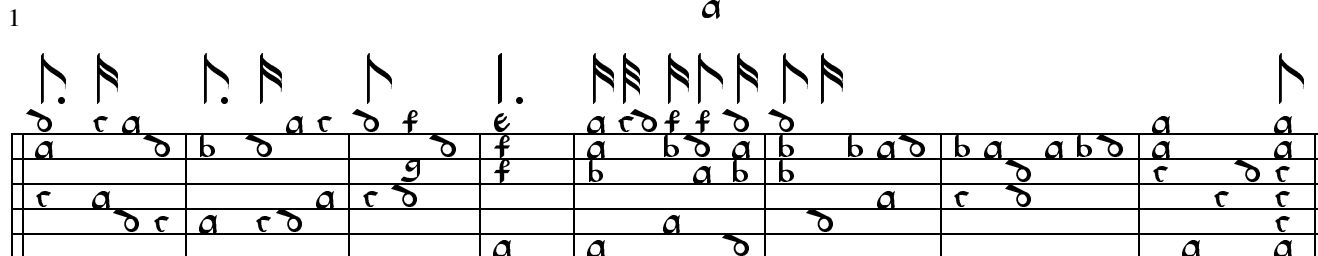
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## 42-20. Galliard Pipers No. 1 - basslauten - ABCC8 7F

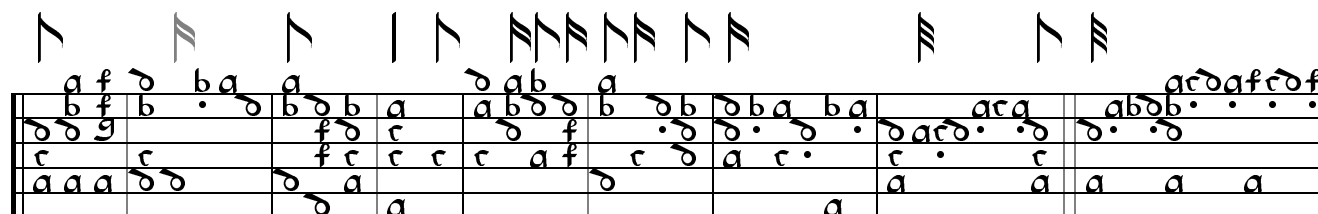
D-Engm 33748/I, f. 6v



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## 42-21. Galiarda - AABBC8C9

Hove 1601, f. 99r



10



System 14: A musical score system with three staves. The top staff contains a series of notes and rests, with some notes marked with a 'b' (flat) and a 'f' (forte). The middle and bottom staves contain corresponding notes and rests. The system is divided into four measures by vertical bar lines.

14

System 19: A musical score system with three staves. The top staff contains a series of notes and rests, with some notes marked with a 'b' (flat) and a 'f' (forte). The middle and bottom staves contain corresponding notes and rests. The system is divided into four measures by vertical bar lines.

19

System 27: A musical score system with three staves. The top staff contains a series of notes and rests, with some notes marked with a 'b' (flat) and a 'f' (forte). The middle and bottom staves contain corresponding notes and rests. The system is divided into four measures by vertical bar lines.

27

System 31: A musical score system with three staves. The top staff contains a series of notes and rests, with some notes marked with a 'b' (flat) and a 'f' (forte). The middle and bottom staves contain corresponding notes and rests. The system is divided into four measures by vertical bar lines.

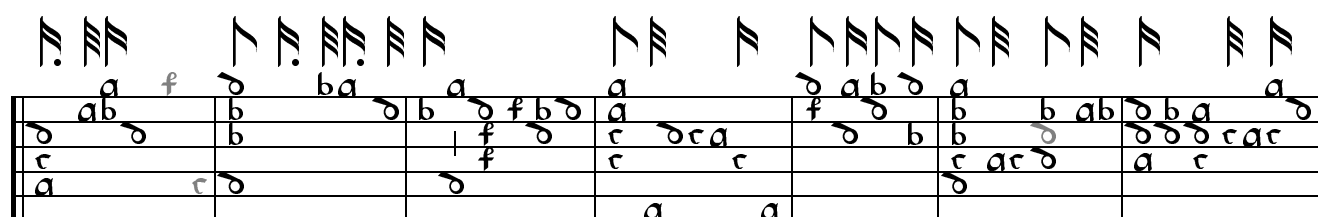
31

System 38: A musical score system with three staves. The top staff contains a series of notes and rests, with some notes marked with a 'b' (flat) and a 'f' (forte). The middle and bottom staves contain corresponding notes and rests. The system is divided into four measures by vertical bar lines.

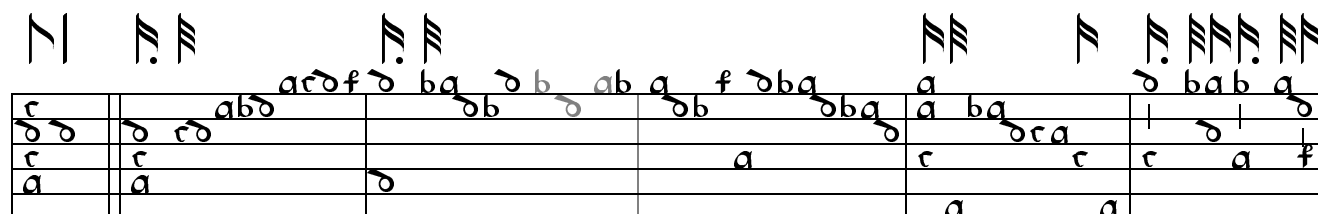
38

System 44: A musical score system with three staves. The top staff contains a series of notes and rests, with some notes marked with a 'b' (flat) and a 'f' (forte). The middle and bottom staves contain corresponding notes and rests. The system is divided into four measures by vertical bar lines.

44



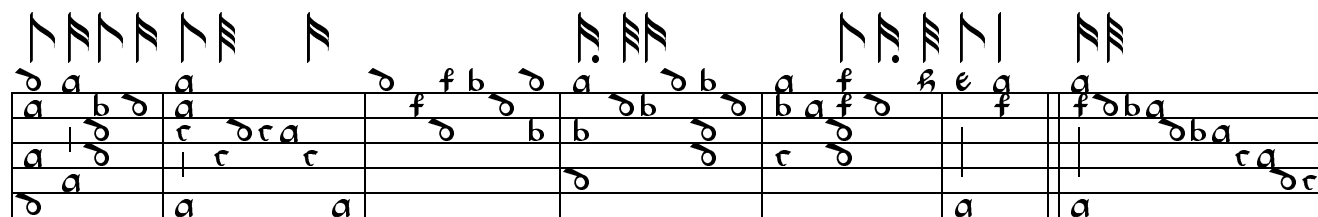
1



8



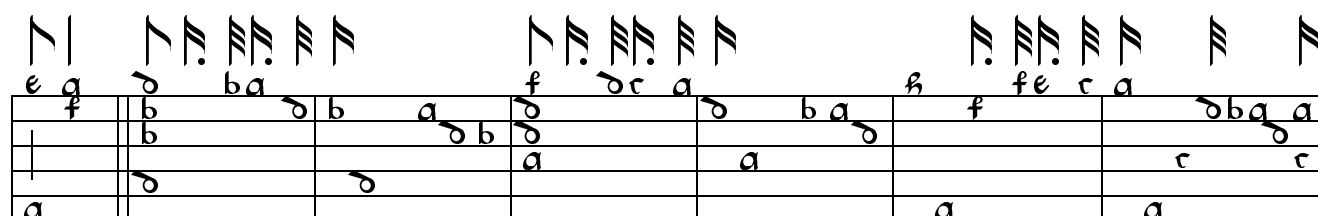
14



19



26



32



39



$$1/a$$

14

19

26

32                /a                /a      a                a

39                    //a                    /a                    a

44

Handwritten musical notation on a three-staff system. The notation includes various rhythmic values (half notes, quarter notes, eighth notes, sixteenth notes) and accidentals (sharps, flats, naturals). The notes are written in a stylized, handwritten style. The system ends with a double bar line and a repeat sign.

50

Handwritten musical notation on a three-staff system. The notation includes various rhythmic values and accidentals. The system ends with a double bar line and a repeat sign.

58

Handwritten musical notation on a three-staff system. The notation includes various rhythmic values and accidentals. The system ends with a double bar line and a repeat sign.

4. Hasla - A11B8C8 7F10C

D-LEm II.6.23, ff. 19v-20r

1

Handwritten musical notation on a three-staff system. The notation includes various rhythmic values and accidentals. The system ends with a double bar line and a repeat sign.

10

Handwritten musical notation on a three-staff system. The notation includes various rhythmic values and accidentals. The system ends with a double bar line and a repeat sign.

19

Handwritten musical notation on a three-staff system. The notation includes various rhythmic values and accidentals. The system ends with a double bar line and a repeat sign.

1

9

14

20

27

31

38

44

## 5. Untitled (Galliard) - Francis Cutting? - A12B8C8

GB-Gu Euing 25, f. 44v

1

7

13

18

23

1

6

15

21

26

31



36

41

45

42-25. The Earle of Essex Galiard Io. Dowland - lute part      Dowland 1604, sigs. H1v-H2r  
A9B8C8 7F8D9C

1

10

18

42-26. Untitled - lute part - AABBC8 7D

GB-Cu Nn.6.36, f. 37r

$\text{a}^\#$	$\text{c}^\flat$	$\text{d}$	$\text{c}^\flat$	$\text{f}$	$\text{b}$	$\text{f}$	$\text{d}$	$\text{c}$	$\text{c}$	$\text{c}$	$\text{d}$	$\text{f}^\#$	$\text{d}$	$\text{c}$	$\text{d}$	$\text{c}$	$\text{a}$	$\text{c}^\#$	$\text{a}$	$\text{a}$	$\text{a}$	$\text{a}$
a		a				a		e	e	d	a	.	a					a	e	a	a	a
		b				a		f	f	f				b					d	c	c	
c						f	a	c	e	c	c	a						a	c	.	c	
a	a	c	d		d			c	c		a			d	d	a	c	/		a	a	

**1**

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is written on five-line staves with a treble clef and a key signature of one sharp (F#). The melody is written on the top staff, and the accompaniment is written on the bottom staff. The lyrics are written below the melody. The score is divided into four measures. The first measure contains the lyrics "a a a d c d f", the second "h l h h d f", the third "h f h f c d f a d c", and the fourth "c# a d c c a d a f d c# a c". The melody is written in a simple, folk-like style with many ties and slurs. The accompaniment is written in a simple, folk-like style with many ties and slurs.

9

[illegible]

14

[illegible]

19

[illegible]

24 a

[illegible]

29

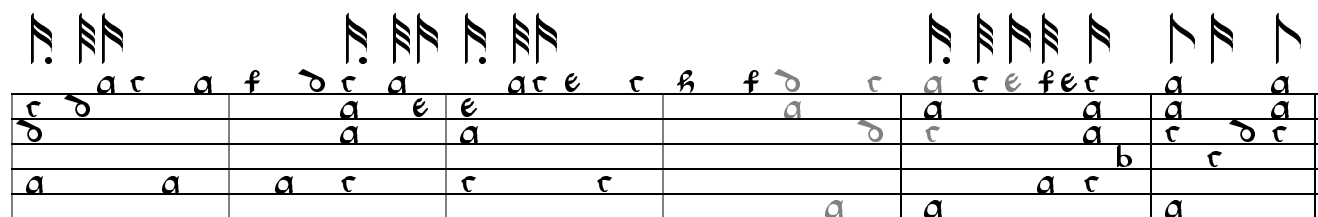
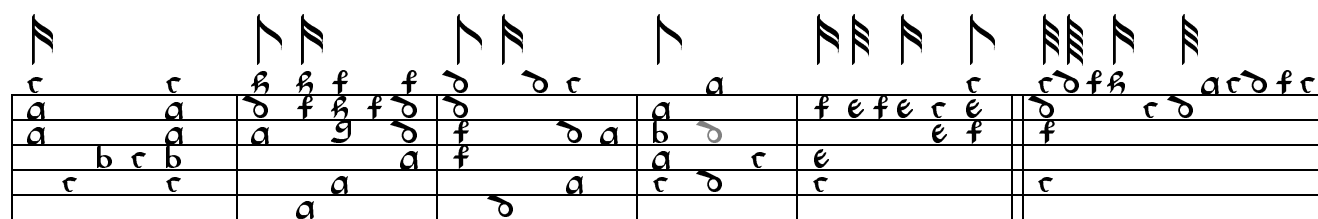
a	a	a	a	a	a
b	b	b	b	b	b
a	a	a	a	a	a
b	b	b	b	b	b
a	a	a	a	a	a
b	b	b	b	b	b

33



## 42-28. Galliard Pipers No. 3 - AABBC8 7D

D-Ngm 33748/I, ff. 7v-8r



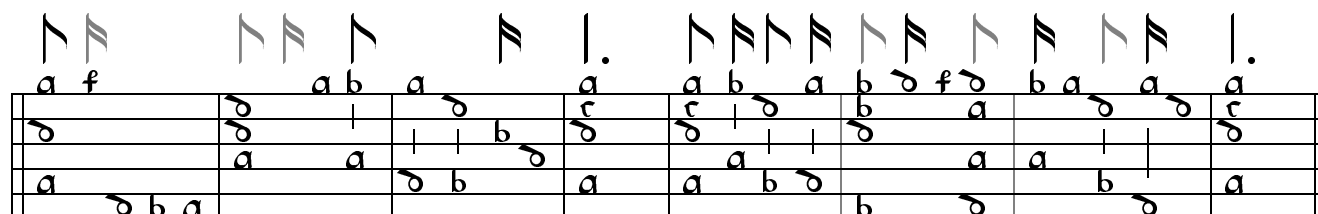


## 42-29. Galliarda - ABC8 7F

D-B 40141, f. 123v



1 a



9 a



17

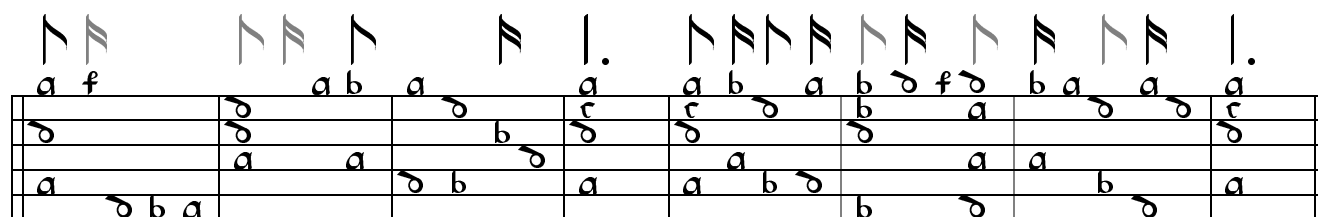
a a

## 42-30. Galliarda - ABC8 7F

D-B 40141, f. 239v



1 a



9 a



17

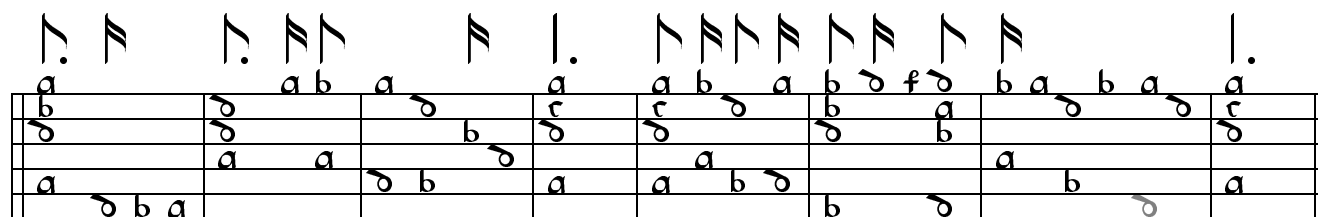
a a

## 42-31. Galliarda - ABC8 7F

D-B 40141, f. 30r



1 a



9



17

## 42-32. Gagliarda Inglese Bellissima Joan Dooland - ABC8 7F

D-W Guelf. 18.8 VI, f. 185v

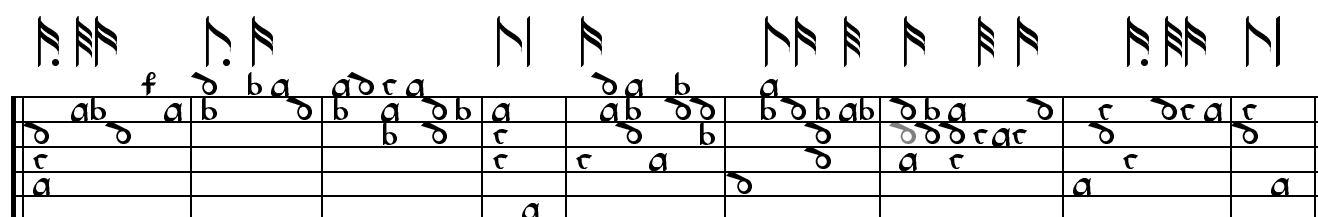


1



## 42-33. A galliard lute way - lyra viol (ffeff)

IRL-Dtc 408 I, pp. 36-37



1



10



18

## 7. Untitled - lyra viol (ffhfh)

GB-Och 439, p. 107



1



9

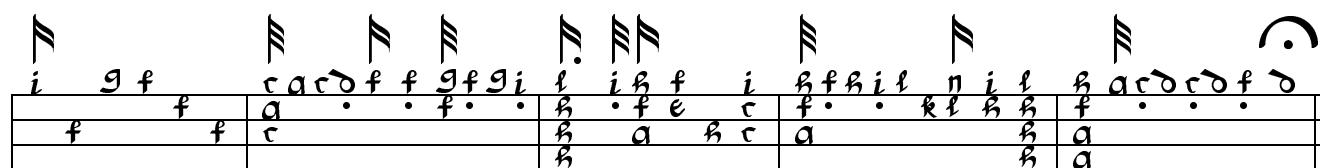
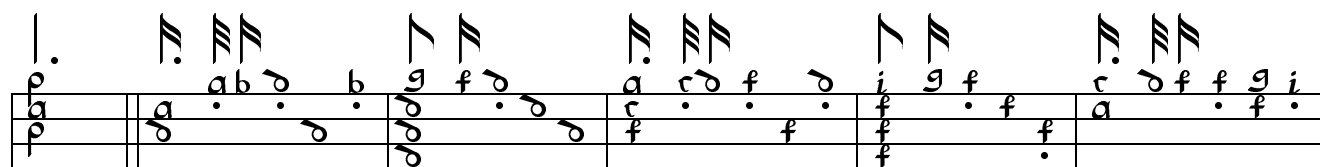


17



42-34. A Galliard can she excuse my wrongs  
cittern - AABBC8

Robinson 1609, sigs. E2v-E3r



1a. Excuse Me - arranged for 6-course lute - A8B4C8

Playford 1703, p. 188

**1**

The image shows a musical score for the song "The Rose Tree". It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and includes a piano accompaniment. The score is in 4/4 time and consists of 16 measures. The melody is simple and catchy, with a clear harmonic structure. The lyrics are written below the vocal parts, and the piano accompaniment provides a steady harmonic foundation. The score is presented in a clean, professional layout with clear notation and legible text.

9

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

15

1b. Excusa Me - A8B4C8

LT-Va 285-MF-LXXIX, f. 58v

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

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

1

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

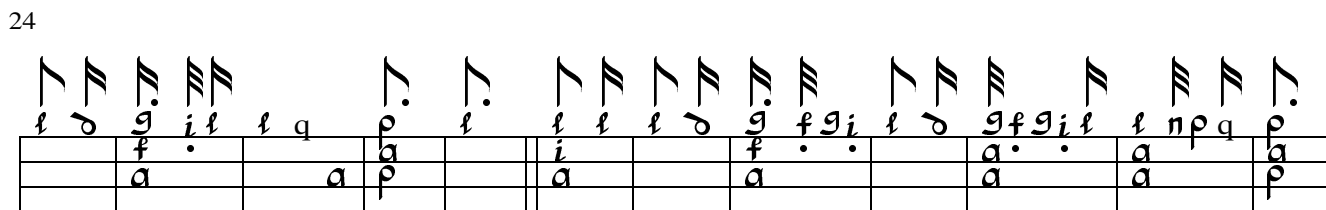
9

[illegible]

15

## 1c. Excuse me - cittern - AA16BB8CC16

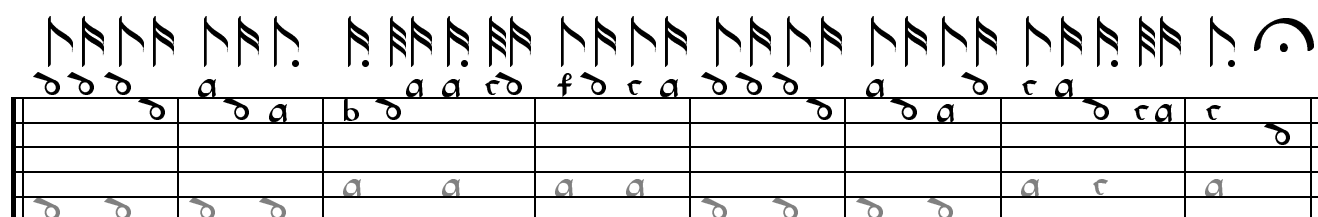
Robinson 1609, sigs. F3v-F4r



70

## 2a. Greenwood or The Huntsman - arranged for 6-course lute - A8

Playford 1651, p. 16



1

2b. Untitled (The Woods So Wild - William Byrd) - 14 var 7D GB-Gu Euing 25, ff. 33v-34v

The image shows a musical score for the song "The Rose Tree". It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and includes piano accompaniment. The score is in 4/4 time and consists of six measures. The melody is a simple, folk-like tune. The lyrics are "The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree." The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand. The score is written on a grand staff with four vocal staves and two piano staves. The key signature is one flat (B-flat major or D minor). The tempo is marked "Allegretto".

1

7

14

22

The musical score for 'The Rose Tree' is presented in a system with five staves. The notation is a mix of traditional musical symbols and a shorthand system using letters and symbols. The first staff contains a series of notes and rests, with some notes marked with 'f' and 'g'. The second staff contains a series of notes and rests, with some notes marked with 'a', 'b', and 'c'. The third staff contains a series of notes and rests, with some notes marked with 'f' and 'g'. The fourth staff contains a series of notes and rests, with some notes marked with 'a', 'b', and 'c'. The fifth staff contains a series of notes and rests, with some notes marked with 'f' and 'g'. The score is divided into measures by vertical bar lines.

29

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), indicating the key of D major. The time signature is 4/4. The melody is written in a simple, folk-like style. The lyrics are written below the staff, aligned with the notes. The score is divided into four measures by vertical bar lines. The first measure contains the notes D4, E4, F#4, G4, A4, B4, C5, and D5. The second measure contains the notes D5, C5, B4, A4, G4, F#4, E4, and D4. The third measure contains the notes D4, E4, F#4, G4, A4, B4, C5, and D5. The fourth measure contains the notes D5, C5, B4, A4, G4, F#4, E4, and D4. The lyrics are: "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree".

**Key Signature:** One sharp (F#), indicating the key of D major.

**Time Signature:** 4/4.

**Lyrics:** The Rose Tree

**Musical Notation:** The melody is written on a five-line staff. The notes are: D4, E4, F#4, G4, A4, B4, C5, D5. The notes are written in a simple, folk-like style.

35

Musical score for "The Rose Tree" featuring a vocal line and a guitar accompaniment. The score is in 3/4 time and consists of four measures. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The guitar accompaniment is written on a single staff with a treble clef and a key signature of one flat. The melody is simple and folk-like, with a repeating pattern of eighth and quarter notes. The guitar accompaniment provides a harmonic foundation with chords and single notes.

40

44

48

52

56

63

69

74

78

83

87

92

96

100

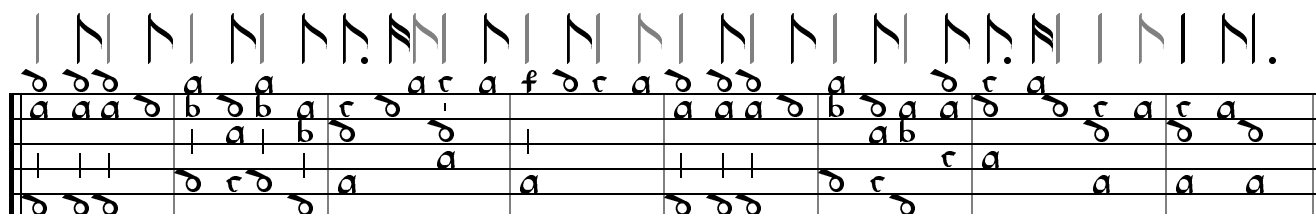
104



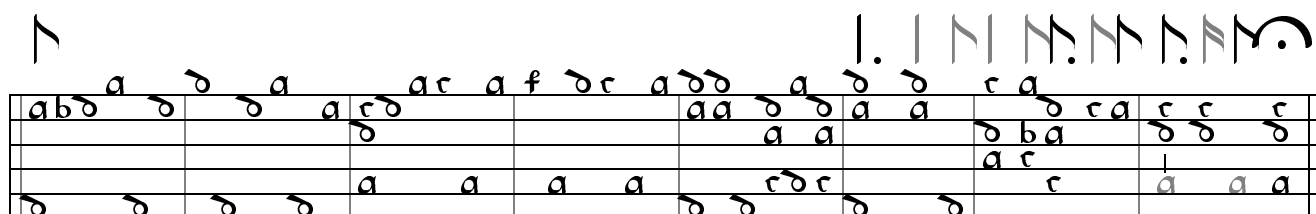
110

2c. Will Ye Go Walke The Woode So Wilde - AB8

US-Ws V.a.159, f. 3r



1



9

2d. The Woodes So Wild - A8

IRL-Dtc 408/I, p. 84 iii



1

2e. Farle Become - A8B4

IRL-Dtc 408/II, p. 83



1



9

## Commentary to the music supplement in the accompanying Lute News 107 (October 2013): French Lute Composers - Monsieurs de La Grotte, La Barre, Varennes, Lanclos, Nognies, Vaumesnil and Salomon:

1. A16A16C22C23; Italian tablature; 16-17, 32-33, 53-54 - single instead of double bar lines; 29/3 - a2 absent; 69/6 - d2 instead of d1; 72/2-3 - f1-d1 crossed out; 77/1 - fermata absent. The three other versions are closely concordant and differ in minor details as follows: [V1 = CZ-Pnm IV.G.18, ff. 107v-108r, V2 = GB-HAdolmetsch II.B.1, ff. 181v-182v, V3 = GB-HAdolmetsch II.B.1, ff. 53v-55r, V4 = Besard 1617, p. 41]; of the two versions in GB-HAdolmetsch II.B.1, V2 is closer to V1, and V3 closer to V4 as reflected in the use of the same title. 4/5 - d3 absent in V3; 21 - bar absent in V3; 24/1-3 - c3-a6-c4 instead of c3a6-c4-c3 in V3 & V4; 29/3 - a3 present in V2-4; 35/1 - d5 added in V2 & V4; 36/1 - b3 added in V2 & V4; 37/1 - f1 absent in V2 & V3; 37/2 - f2g3h4f6 added in V4; 38/1 - a1 instead of e1 in V4; 39/1 - c4 added in V3; 40/1 - b3 added in V2-4; 41/1 - b3 added in V2-4; 44/1 - b3 added in V2 & V4; 49/4 - b1 crossed out in V3; 55/1-2 - 2 quavers instead of dotted quaver-semiquaver in V3; 60/2 - a1 crossed out in V2; 66/3 - a5 crossed out in V3; 67/4 - a7 instead of a10 in V3; 69/6 - d2 instead of d1 in V1 & V2; 72/1 - a6 added in V3; 72/2-3 - f1-d1 instead of f2-d2 in V2; 73/4-5 - d2-c3 instead of d3-c4 in V2 & V3; 76/2-3 - a10-a5 instead of a5-a10 in V2-4; 77 - bar absent in V3 & V4. **2.** A14B18; 5-6 - 2 minims crotchet2 quavers instead of crotchet minim bar line dotted crotchet quaver crotchet to match n° 3 bars 2-3; 32/1 - fermata absent. The concordant version [with many minor variants] in GB-Cfm 689, f. 31v was edited in the tablature supplement to *Lute News* 102 [July 2012], n° 9. **3.** A18B22; bars 2/1 to 4/1 quote n° 2 bars 4/1 to 6/1 and bars 7-13 [and 25-28] quote bars n° 2 bars 20-26; 24/2-5 - c3-a1-d2-a1 instead of a1-c1-a1-d2; 40/1 - fermata absent. **4a.** for 11-course baroque lute tuned dfdf; A8B9; 8/3-4 & 17/3-4 - bar lines added; 8/4-5 - double bar line absent; 8/4-5 - dotted minim minim rest instead of minim; 17/3 - dotted minim minim rest instead of fermata. **4b.** transcribed for 10 course renaissance lute. **5.** AA14BB20; double bar lines absent; 65-66 & 67-68 - bar lines absent; 67/2 - //a absent. The two other versions are closely concordant and differ in minor details as follows: [V1 = Besard *Novus Partus* 1617, p. 38, V2 = CZ-Pnm IV.G.18, 49v-50r Italian tablature, V3 = GB-HAdolmetsch II.B.1, ff. 266v-277r]; 12/3 - a5 instead of d3 in V2 & V3; 15/6 - d3 instead of f1 in V2 & V3; 26/1 - 2 auavers c1-d2 instead of crotchet c1a2 in V2; 26/2 - a5 instead of d3 in V2; 67/2-3 - c5-a9 instead of a9-c5 in V3; 67-68 - V1 has one bar of 3 crotchets [a9 absent] instead of 2 bars of 3 crotchets barline fermata; 68/1 - minim in V2 and no rhythm sign in V3 instead of fermata. **6.** A6B8; German tablature; 1/1 & 2/1 - crotchets instead of dotted crotchets; 2/3 - crotchet absent; 2/3-4 - f3-g3 instead of g3-f3; 4/1 - i1 instead of h1; 8/1 - f3 instead of f2; 9/2 - i6 instead of f5; 9/7 - b1 instead of g2; 10/1 - minim absent. **7.** AB14; German tablature; 1/2, 3/4 & 19/3 - crotchets absent; bar lines absent except 4-5 [a note to the left]; 7-8, 9-10, 11-12, 13-14, 14-15 [single instead of double]; 16-17, 18-19, 21-22, 25-26 [2 notes to the left] & 27-28; 5/2 - a5 absent; 5/3 - a2a4 crossed out; 5/3 - minim added; 10/4 - a7 instead of c5; 11/1 - quaver and d5 absent; 12/5 - a5 below previous note instead of a6; 14/1 - a5 instead of d5; 14/1 - minim instead of dotted minim; 17/1 - dotted crotchet absent; 18/1 - minim instead of crotchet. 24/2 - d2 absent; 27/1 - quaver a note to the right. **8a.** A13B14; 14/2 - f3 instead of g3. **8b.** A15B13; 2/1 - quaver absent; 14/3 - c4 instead of c5; 28-29 - double instead of single bar line. **9a.** for 10-course lute in English Gauthier or Mersenne Extrordinaire transitional tuning - edeff; A8B10; 3/1 & 15/1 - crotchet absent; 18 - rhythm signs absent. **9a.** A8B10; transcribed for 10 course renaissance lute; 5/2-3 - d3 absent. **10ai.** A5B2C5; 1/7 - crotchet absent; 1 & 5 - irregular bar lengths of 6 and 3 crotchets left as in original; 3/5 & 4/5 - minims instead of dotted crotchets; 4-5 - bar line a note to the left; 6-7 - *bis* above bar 6 written out as a repeat bar here; 8/6 - b1 absent; 10/2, 10/8 & 11/8 - semiquavers absent; 11/1 - dotted quaver instead of quaver; 12/1 dotted minim instead of dotted crotchet. **10bi.** A8B4C8; bars 11-12 - rhythm signs absent; 12-13 - single instead of double bar line; 19/2 - c4 instead of a4. **10aii.** transcribed for 10 course renaissance lute; A5B2C5. **10bii.** transcribed for 10 course renaissance lute. A8B4C8; 10/2 & 12/2 - a11 instead of c6. **11a.** A20B16; 19-20 - bar line absent; 19/2 - a8 instead of a9; 19/3 - c4 absent; 20/1 - crotchet instead of minim. **11b.** A20B16; 18/3 & 34/3 - quaver instead of semiquaver; 28-29 - bar line absent. **12.** A13B17; 16/2 - c2 instead of c3; 19/1 - minim instead of dotted minim; 19-20 - bar line two quavers to the left; 20/21 - bar line a crotchet to the left; 21/2 - dotted minim instead of minim. The seven other versions are all concordant but differ in many details, and versions in A-KR L81 and GB-HAdolmetsch II.B.1 include divisions to strains A & B and CZ-Pnm G.IV.18 divisions to strain A only - for tablature for all versions, and all versions of the 30 lute solos by Charles Lespine for renaissance lute see n° 28 on Kenneth Sparr's website: <http://www.tabulatura.com/Lespine.html>. **13.** A12B13; Italian tablature; all diapasons shown as  $\emptyset$  on 7, i.e. a7; bar lines absent except at 1-2, 4-5, 6-7, 9-10, 11-12, 12-13, 13-14, 15-16, 18-19, 20-21, 24-25; 12/1 - dotted minim absent; 13/2 - a4 instead of a2; 18/2-3 - a4 instead of d6-c4; 19/1 - a4 absent; 22/3 - minim instead of crotchet; 23/1 - crotchet instead of dotted minim; 24/1 - quaver absent. **14.** AA8BB8CC16; Italian tablature; single instead of double bar lines; 7/6 - a2 instead of a4; 11/1-2 - 2 quavers instead of 2 crotchets; 12/1 - minim instead of crotchet; 12/8 - crotchet instead of minim; 17/4 - crotchet absent; 26/7 - d2d3 instead of i3; 26/between 7-8 - bar line added; 27/3 - minim absent; 28/5 - f2 instead of e2; 28/between 7-8 - f3 added; 29-30 to 32-33 - bar lines absent; 31/6 - a2 instead of f2; 29-31 & 48/8 to 50/2 - rhythm signs absent; 31/13 - a2 instead of f2; 32/5 - c5 instead of b5; 47/1-2 - c4-a4 instead of c2-a2; 47/6 - crotchet a note to the right; 50/7 - crotchet instead of minim; 52/1, 58/1 and 64/1 - crotchets absent; 63-64 - bar line absent. All other versions edited with commentary in the Lutezine to *Lute News* 104. Cognates: B-Bc 16.663, f. 8r untitled; CZ-Pnm IV.G.18, ff. 116v-117r *Galliarde*; D-Ngm 33748 I, ff. 17v-18r *Galliarde*; D-W Guelf. 18.8 VI, f. 187v *Gagliarda Bacfart Hungary*; GB-HAdolmetsch II.B.1 (Dolmetsch), ff. 6v-9r *Galliarde*; I-Fn Gal VI p. 269 *Gagda*; NL-Hnmi (Siena), f. 113r untitled; PL-Kj 40032, p. 323 *Galliarde Romano*; US-BE (Berkeley) 757, f. 20v *Una Galliarde di un ebreo*; US-BE (Berkeley) 761 untitled; Besard 1603, f. 111v *Galliarde*. All edited for the Lutezine to *Lute News* 102 (December 2012). **15.** A11B8C8; 17/4 - e1 instead of d1; 25/1 - d3c4 instead of a3c5; 25/2 - c3 instead of e2; 26 - c2d3c4a5-c2d3c4a5 instead of a1a2c3a6-a1a2c3c4c5a6. **16.** A8B10; no changes. **17.** 5/4 & 31/9 - semiquavers instead of quavers; 37/7 - crotchet instead of quaver; 38/3 - quaver instead of semiquaver. The version in D-Hs ND VI 3238, f. 40r was edited for *Lute News* 82 [June 2007], Kenopacky n° 2, and is concordant except lacking much of the embellishment and inserting an additional nine and a half bars between bars 34 and 35. **18.** AABBC8; single instead of double bar lines; 5/2 - d1 instead of c1; 26/2 - crotchet absent; 38/1 - a6 absent; 40/3 - minim and fermata over double bar line.



# PRACTICE PIECES - CLAUSULA COLORATURA DIMINUTIO DIRATA EXERCITIA FINALE LEUFENLEIN PASSAGIO ETC. FOR THE LUTEZINE TO LUTE NEWS 107 (OCTOBER 2013)

All the practice passages and cadential flourishes I know for renaissance lute that are scattered throughout didactic lute manuscripts and other sources are collected together here and arranged more or less by tonality. They are either untitled or titled *clausula*, *coloratura*, *diminutio*, *exercitium*, *finale*, *leufenlein*, *passagio*, *tyrada/tirata/dirata*. A few similar items named *prelude*, *tochata*, *fantasia* or *recercar* have been included, but it is not possible to draw a clear distinction as many more examples of these genre include *passagi*-like sections. Most of the cadential flourishes are crammed onto a few pages of each of two manuscripts, one the lute book of Johannes Fridericus [D-LEm II.6.23, early 17th-c], with 39 separate passages on 6 pages [n° 74 & 75], and the lute book of Thomas Dallis [IRL-Dtc 410/I] from the 1580s, with 143 passages spread over 8 pages [n° 78a-h]. These provide a comprehensive catalogue of possible cadential transitions from tonic, subdominant or dominant to the tonic in a variety of keys for improvised cadences. Although mostly anonymous, one each is ascribed to Castillo, Giovanni Battista, Joachim van den Hove and Luys Maymon, and n° 1 is based on a Francesco da Milano fantasia [Ness 33], whereas n° 31a-e are 5 *clausula* [endings] presumably for Lassus' chanson *Susanne ung jour*.

The music is for 6-course renaissance lute, sometimes with 7th tuned to F or D (plus one with 7th in F & 8th in D and a few with 10th in C). The *passagios* are characterised by rising and falling sequences, in some cases spanning the open 7th to the 12th fret of the first course. Over half include dots under tablature letters to indicate left hand fingering (one dot for index finger, two dots for middle finger), and a few also include right hand fingering (1 for index, 2 for middle, 3 for ring, and 4 for little finger - note the second finger slide down in n° 19b bar 4). The originals are notated in French, Italian or German tablature with either no, or a variety of types of rhythm signs, standardised to French tablature and grid rhythm signs - the latter to render rhythm easier to sight read. The descending sequence of n° 67a-c is also quoted in n° 32, as well as in Phalse *Des Chansons* 1545, p. 2 *Praeludium* (edited in tablature supplement to *Lute News* 88, no. 11). No commentary of editorial changes is included, but most of the editing is shown in the tablature in grey.

## Worklist

1. D-Hs ND VI 3238 (Schele), pp. 100-101 *Tyrada* [cf. Ness 33]
2. PL-Kj 40032, p. 107 ii *Dirata*
3. PL-Kj 40032, p. 9 *CLausola*
4. D-Hs ND VI 3238, p. 2 ii *Passaggio*
5. PL-Kj 40032, p. 132 ii untitled
6. D-Hs ND VI 3238, p. 95 untitled
7. PL-Kj 40032, p. 132 iii untitled and incomplete
8. CZ-Pnm IV.G.18 (Rettenwert), f. 39r i *Passaggio*
9. CZ-Pnm IV.G.18, f. 67r i *Passaggio*
10. CZ-Pnm IV.G.18, f. 215r ii untitled
11. D-LEm II.6.15, p. 7 *Exercitium*
12. D-LEm II.6.15, p. 3 *Finale*
13. PL-Kj 40032, p. 105 ii *Flores para taner de Luys Maymon*
- 14a. CH-Bu F.IX.70 (Wurstisen), p. 12 *Exercitium*
- 14b. D-LEm II.6.15, p. 5 *Exercitium*
15. PL-Kj 40032, p. 105 i *Passos de Castillo*
16. GB-Cu Dd.5.78.3, f. 68r untitled
- 17a. GB-Cu Dd.5.78.3, f. 6r untitled
- 17b. D-Hs ND VI 3238, p. 140 untitled
- 17c. GB-Lam 603 (Board), f. 3v untitled
18. D-LEm II.6.15, p. 12 *Finale in G*
- 19a. D-Hs ND VI 3238, p. 1 i *Passaggio*
- 19b. PL-Kj 40032, p. 132 i untitled
- 19c. Mertel *Hortus Musicalis* 1615, p. 86 *Praeludia* 168
- 20a. D-Hs ND VI 3238, p. 1 ii untitled
- 20b. Mertel *Hortus Musicalis* 1615, p. 75 *Praeludia* 152
21. Mertel *Hortus Musicalis* 1615, p. 65 *Praeludia* 138 cf. 19b
22. F-Pn Rés.941, ff. 16v-17r *Fantasia*
23. PL-Kj 40032, p. 107 iii *Dirata di fuga*
24. D-LEm II.6.15, p. 9 Ex *G sol re ut B mol Finale nel coloratura*
25. D-LEm II.6.15, p. 11 Rx
26. D-LEm II.6.15, p. 14 *Finale*
27. D-LEm II.6.15, p. 13 *Finale*
28. D-LEm II.6.15, p. 14 *Finale*
29. D-LEm II.6.15, p. 17 untitled
30. D-LEm II.6.15, p. 17 *Finale*
- 31a. PL-Kj 40032, p. 50 *Clausola di Susanna*
- 31b. PL-Kj 40032, p. 51 *Clausola di Susanna*
- 31c. PL-Kj 40032, p. 107 *Clausola di Susanna*
- 31d. PL-Kj 40032, p. 105 iv *Clausola di Susanna*
- 31e. PL-Kj 40032, p. 105 iii *Clausola di Susanna*
32. D-LEm II.6.15, p. 15 *Aliud*
33. D-LEm II.6.15, pp. 8-9 untitled
34. PL-Kj 40143, f. 39r *Diminutio*
35. D-Hs ND VI 3238, 8p. 3 ii *Passaggio*
36. D-Hs ND VI 3238, p. 2 i *Passaggio*
37. D-Hs ND VI 3238, p. 2 iii *Passaggio J. V. d. n A[nn]os 1614*
- 38a. CZ-Pnm IV.G.18, ff. 147v-148r *Passaggio*
- 38b. GB-HAAdolmetsch II.B.1, ff. 263v-264r *Fuga sive passagio*
39. PL-Kj 40032, p. 176 *Passagg*
40. D-Hs ND VI 3238, p. 116 ii untitled
41. PL-Kj 40032, p. 131 untitled
42. PL-Kj 40032, p. 117 *Passaggio di giovani Batista dirata di finale*
43. D-Hs ND VI 3238, p. 16 untitled
44. CZ-Pnm IV.G.18, f. 215v i untitled
45. D-Hs ND VI 3238, p. 45 *Passage*
46. PL-Kj 40153, ff. 46r-46v *Tirata*
47. D-LEm II.6.15, p. 10 *Finale*
48. B-Br 26.369, ff. 14r & 11v *Exercitium per far la mano*
49. D-LEm II.6.15, p. 10 *Finale*
50. PL-Kj 40032, p. 107 i *altra Dirata*
51. D-LEm II.6.15, p. 18 *Coloratura*
52. D-LEm II.6.15, p. 19 *Finale*
53. I-COc 1.1.20 (Raimondi), ff. 1v-2r *Preambulo*
54. D-LEm II.6.15, p. 21 *Leufenlein*
55. D-LEm II.6.15, p. 22 Rx
56. D-LEm II.6.15, p. 21 *Exercitium*
57. D-Kl 4° Mus. 108 I, f. 72v *Finale*
58. D-Kl 4° Mus. 108 I, f. 73r i untitled
- 59a-c. D-Kl 4° Mus. 108 I, f. 100r *Finale* [5]
- 59f. D-Kl 4° Mus. 108 I, f. 73r ii untitled
60. D-LEm II.6.15, pp. 18-19 *Finale*
61. PL-Kj 40032, p. 73 untitled (exercise)
- 62a. D-Hs ND VI 3238, p. 1 iii *Passaggio*
- 62b. Mertel *Hortus Musicalis* 1615, p. 92 *Praeludia* 177
63. PL-Kj 40032, p. 105v passage
64. D-LEm II.6.15, p. 12 *Finale*
65. PL-Kj 40591, f. 62v untitled (exercises)
66. PL-Kj 40032, p. 11 *Alta tochata / tochata*
67. D-LEm II.6.15, p. 19 *Finale*
- 68a. Mertel *Hortus Musicalis* 1615, p. 79 *Praeludia* 159
- 68b. D-Hs ND VI 3238, p. 116 i untitled
- 68c. D-LEm II.6.15, p. 15 *Exercitium*
69. D-Mbs 266, f. 38v untitled
70. CZ-Pnm IV.G.18, f. 39r ii untitled
71. D-LEm II.6.15, p. 17 *Clausula*
72. D-LEm II.6.15, p. 10 *Finale ex C. sol. fa. ut*
73. I-COc 1.1.20, f. 12r *Passaggio*
74. D-LEm II.6.23, ff. 27r-29v *finale* [39]
75. D-LEm II.6.23, f. 14r *Finale*
76. CZ-Pu XXIII.F.174 (Sma), f. 12v *Leufflein*
77. PL-Kj 40032, p. 400 *Final di Courante* [to *Courante* on p. 401]
- 78a-h. IRL-Dtc 410/I, pp. 229-234 & 236-237 untitled [143]
79. D-Mbs 271, f. 18v Untitled

## 1. Tyrada

D-Hs ND VI 3238, pp. 100-101

1

4

8

13

16

19

23

25

29

32

## 2. Dirata

PL-Kj 40032, p. 107 ii

1

## 3. (C)lausola

PL-Kj 40032, p. 9

1

## 4. Passaggio

D-Hs ND VI 3238, p. 2 ii

1

## 6. Untitled

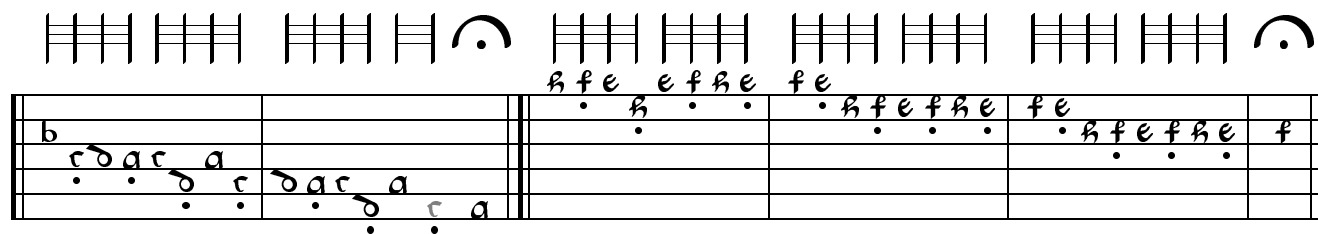
7. Untitled - continues on page now missing

PL-Kj 40032, pp. 132 iii



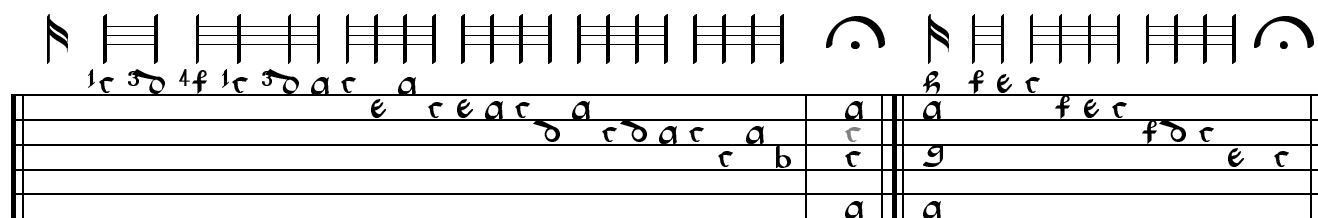
8-10. Passaggio - Passagio - Untitled

CZ-Pnm IV.G.18, f. 39r i &amp; 67r i &amp; 215v ii



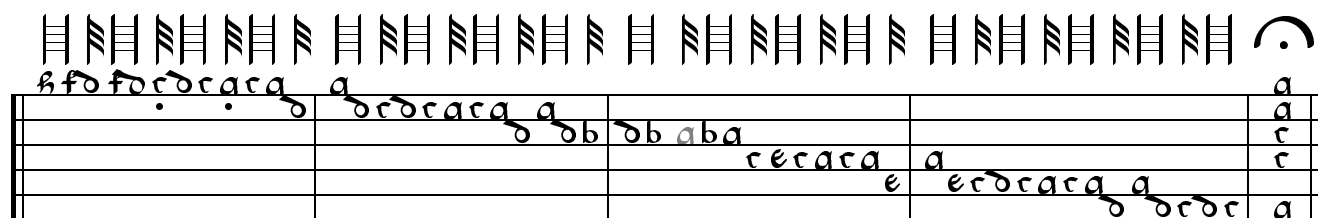
11 &amp; 12. Exercitium - Finale

D-LEm II.6.15, pp. 7 &amp; 3



13. Flores para taner de Luys Maymon

PL-Kj 40032, p. 105 ii



### 14a. Exercitium

CH-Bu F.IX.70, p. 12

[illegible]

**1**

[illegible]

16

.		r e f	e e a c e	r c e a c	a a a	e e a c e	r c a c	a a a

26

[illegible]

33

Musical notation for "The Rose Tree" in G major, 2/4 time. The image shows the first six measures of the piece. The melody is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The notes are: Measure 1: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter); Measure 2: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter); Measure 3: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter); Measure 4: C4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter); Measure 5: F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter); Measure 6: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Below the staff, the notes are written in a simplified notation system using letters and dots.

40

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

46

[illegible]

55



### 14b. Exercitium

The image shows a musical score for the song "The Rose Tree" in G major. The score is written on a grand staff consisting of a treble clef and a bass clef. The treble staff contains a vocal melody line, and the bass staff contains a piano accompaniment line. The melody is written in a simple, folk-like style with a key signature of one sharp (F#). The lyrics "The Rose Tree" are written below the vocal line. The score includes a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style with a key signature of one sharp (F#). The piano accompaniment is written in a simple, folk-like style with a key signature of one sharp (F#). The score includes a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style with a key signature of one sharp (F#). The piano accompaniment is written in a simple, folk-like style with a key signature of one sharp (F#).





1

## 15. Passos de Castillo

PL-Kj 40032, p. 105 i

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

1

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

5


## 16. Untitled



GB-Cu Dd.5.78.3, f. 68r

[illegible]

1


7


  
 a a r e a r d f e r a r a f e r e f e a

a	a r e		f e r a r a	f e r e f e	a
					r
					r
			r		r
					a

13

1

4

7

10

13

16

19





17c. Untitled

GB-Lam 603, f. 3v

The Rose Tree

$\text{f} \cdot \cdot \cdot \text{e} \cdot \cdot \cdot \text{f} \cdot \cdot \cdot \text{a} \cdot \cdot \cdot$ 
 $\text{d} \cdot \cdot \cdot \text{c} \cdot \cdot \cdot \text{d} \cdot \cdot \cdot \cdot \cdot \cdot$ 
 $\text{b} \cdot \cdot \cdot \text{a} \cdot \cdot \cdot \text{b} \cdot \cdot \cdot \cdot \cdot \cdot$

1

$\dot{a} \dots \dot{a} \dots \dot{a} \dots \dot{a} \dots$				$\dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a}$				$\flat \flat \flat \flat \flat \flat \dot{a} \dot{a} \dot{a}$				$\flat \flat \flat \flat$	
$\epsilon$				$\delta$				$\dots \dots \dots \dots$				$\delta \delta \delta \delta$	
$a$				$c$				$a$				$\delta \delta \delta \delta$	
				$c$				$\delta$				$\delta \delta \delta \delta$	
								$\delta$				$\delta \delta \delta \delta$	
												$\delta \delta \delta \delta$	

4

## 18. Finale in G

D-LEm II.6.15, p. 12 ii

[illegible]

1

19a. Passaggio - 7D

D-Hs ND VI 3238, p. 1 i

1

1

[illegible]

5

Musical score for "The Rose Tree" featuring a vocal line and a four-part harmony. The vocal line starts with a treble clef and a key signature of one flat. The harmony consists of four staves: Soprano, Alto, Tenor, and Bass. The lyrics are written below the vocal line and above the harmony staves. The song is in 4/4 time and consists of two measures.

8

19b. Untitled - 7D

PL-Kj 40032, p. 132 i

1

6

9

19c. Praeludia 168 -7F8D

Mertel 1615, p. 86

1

5

8

## 20a. Untitled - 7D

D-Hs ND VI 3238, p. 1 ii

1

5

8

## 20b. Praeludia 152 - 7D

Mertel 1615, p. 75

1

5

8

## 21. Praeludia 138

Mertel 1615, p. 65

## 22. Fantasia

F-Pn Rés 941, ff. 16v-17r

## 23. Dirata di fuga

PL-Kj 40032, p. 107 iii

24. Ex G sol re ut B mol Finale nel coloratura

D-LEm II.6.15, p. 9 i

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

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

b      d b d b a      a a c f

c      c b c c b

a      a a

1

## 25. Rx

D-LEm II.6.15, p. 11

1

26-29. Finale - Untitled - Finale - Finale

D-LEm II.6.15, pp. 14 i, 13, 14 ii, 17 iii

a ac ac ac ef e c a a c a a f f
   
 a a c e e e c a c e c e a a a
   
 c c g
   
 a a a a a c a c

1

3

[illegible]

6

## 30. Finale

D-LEm II.6.15, p. 17 ii

[illegible]

1

1

6

12

19

26

31

### 32. Aliud (Exercitium)

D-LEm II.6.15, p. 15 ii

[illegible]

**1**

[illegible]

4

## 33. Rx

D-LEm II.6.15, p. 9 ii

[illegible]

1

### 34. Diminutio -7F

PL-Kj 40143, f. 39r

[illegible]

1

The musical notation for the 'A' section consists of a single melodic line on a five-line staff. The notes are: A4 (quarter), C5 (quarter), A4 (quarter), G4 (quarter), E4 (half), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half). The notes are written in a simple, stylized font.

### 35. Passaggie

D-Hs ND VI 3238, p. 3 ii

**1**



## 36. Passaggio - 7F

D-Hs ND VI 3238, p. 2 i

1 a a

5

a

## 37. Passaggio J. V. d. Hoven A(nn)os 1614 - 7F

D-Hs ND VI 3238, p. 2 iii

1 a a

7 a

12 a

38a. Passaggio - 7F

CZ-Pnm IV.G.18, ff. 147v-148r

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

1

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

7

12

The Rose Tree

G A B C B A G F# E D C

20

## 39. Passagg - 7F

PL-Kj 40032, p. 176

[illegible]

1

8

## 38b. Fuga sive passagio - F

GB-HAdolmetsch II.B.1, ff. 263v-264r

1

7

12

20

## 40. Untitled - 7F

D-Hs ND VI 3238, p. 116 ii

1

8

The Rose Tree

1 *a*

4

4

7 a

10

The Rose Tree

13

The first system of musical notation for 'The Rose Tree' consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B-flat4. The piano accompaniment is written on two staves, with the right hand playing a steady quarter-note accompaniment and the left hand providing harmonic support with chords and single notes.

16

[illegible]

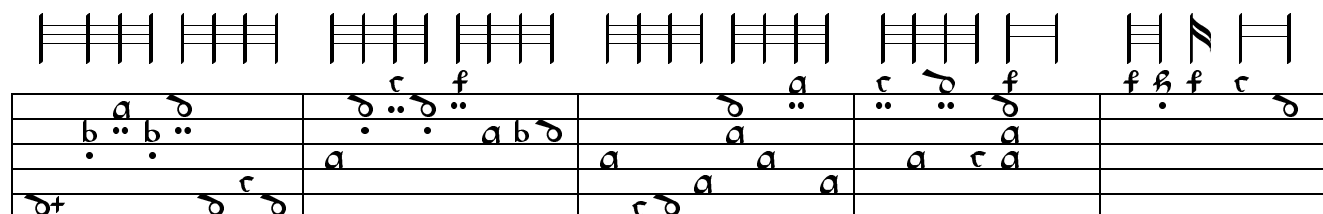
19

## 42. Passagio di giovani Batista dirata di finale - 7F

PL-Kj 40032, p. 117



1



5



10

## 43. Untitled - 7F

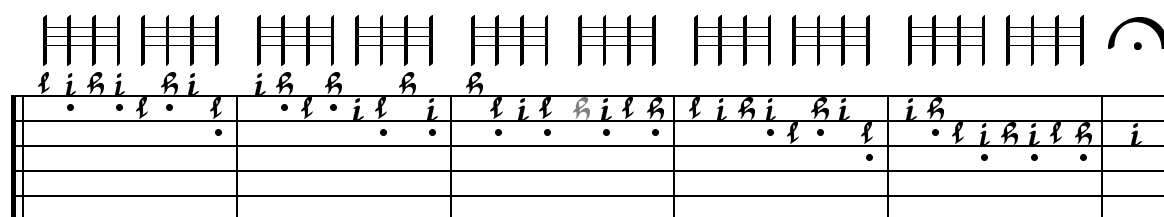
D-Hs ND VI 3238, p. 16



1

## 44. Untitled

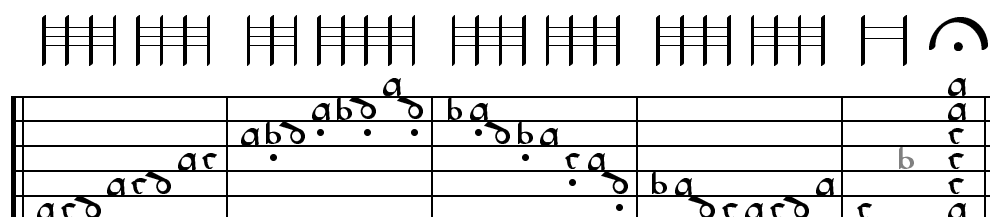
CZ-Pnm IV.G.18, f. 215v i



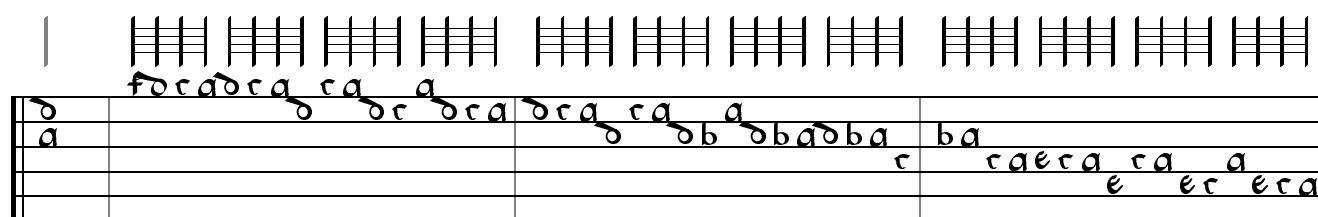
1

## 45. Passagie

D-Hs ND VI 3238, p. 45



1



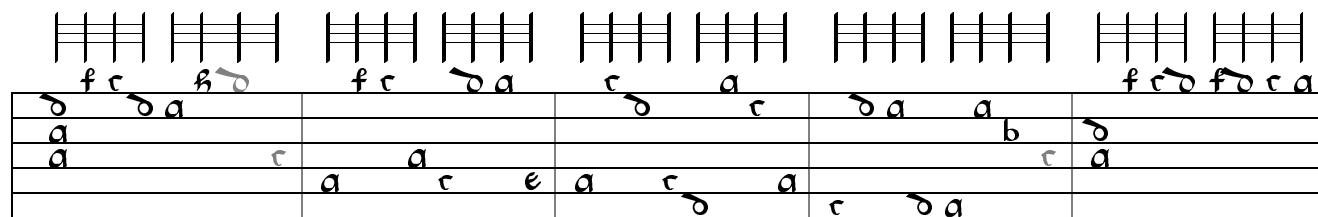
1 a



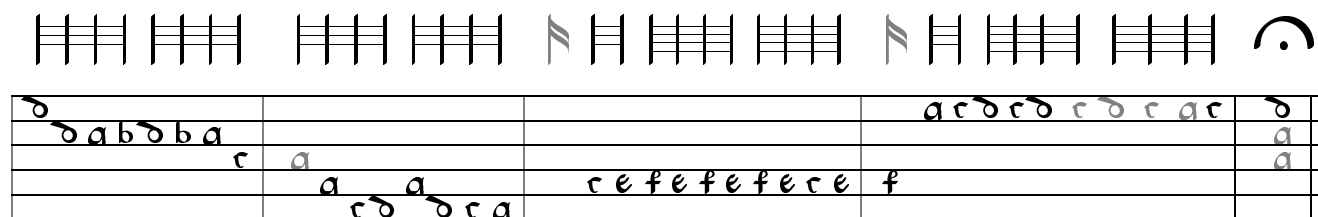
5



8



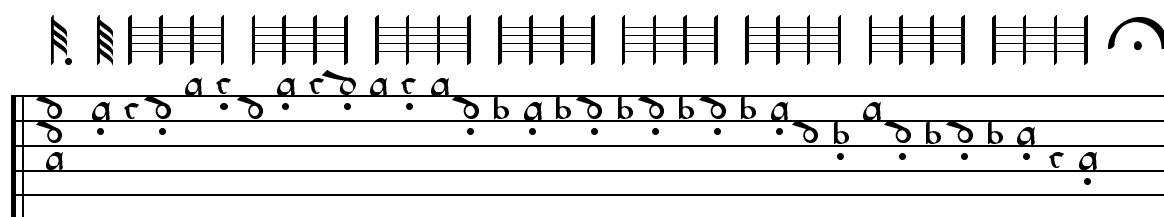
12 a



17

47. Finale in F fa ut - 7F

D-LEm II.6.15, p. 10 iii

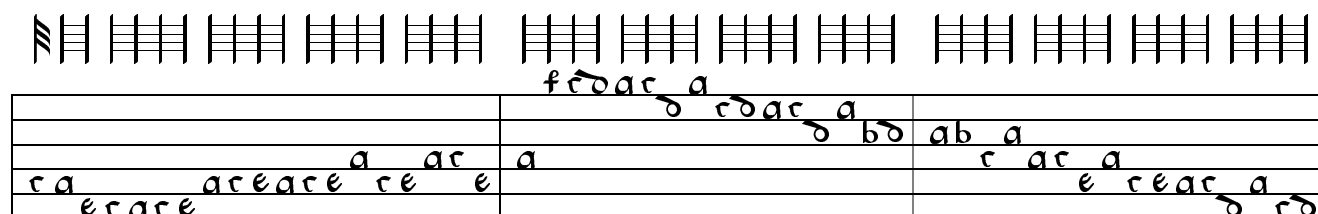
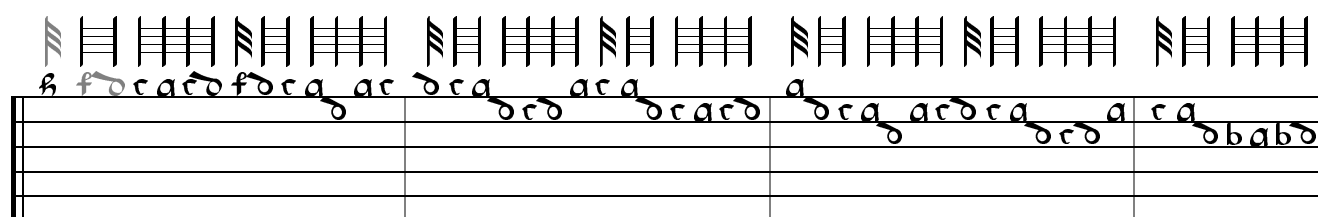


1 a

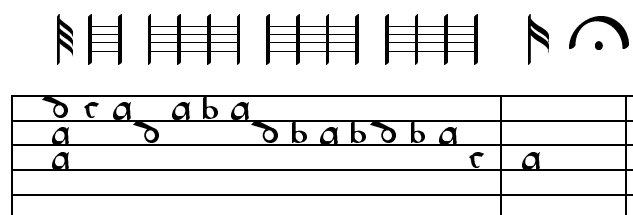
a

## 48. Exercitium per far la mano - 7F

B-Br 26.369, ff. 14r &amp; 11v



10

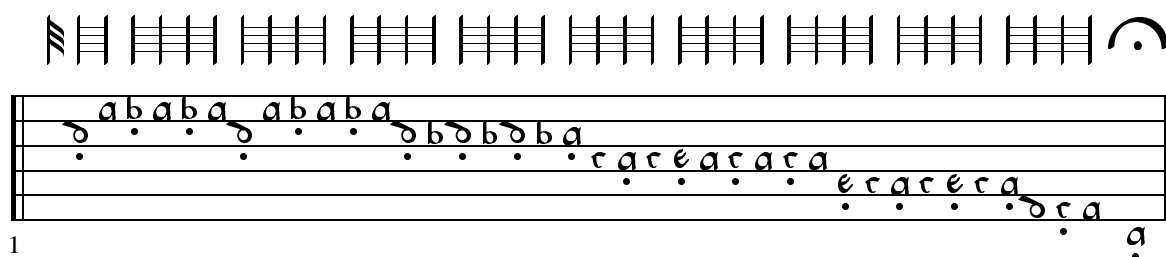


13 a

a

## 49. Finale - 7F

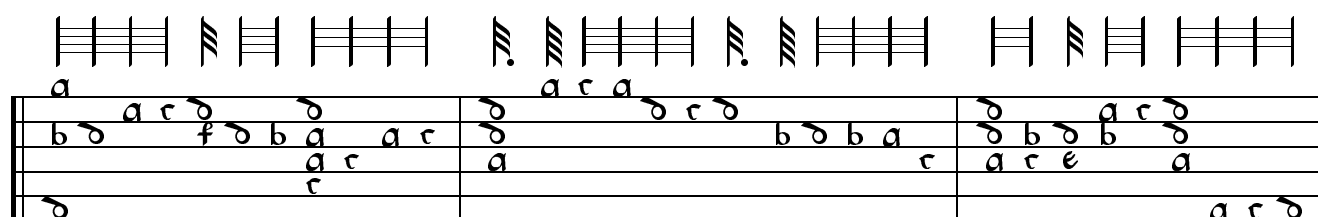
D-LEm II.6.15, p. 10 ii



1

## 50. Altra Dirata

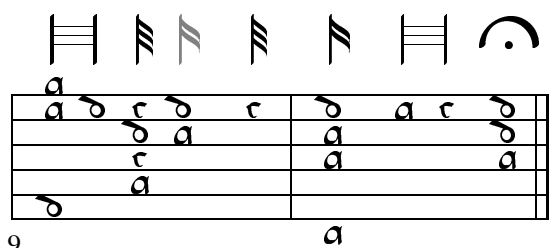
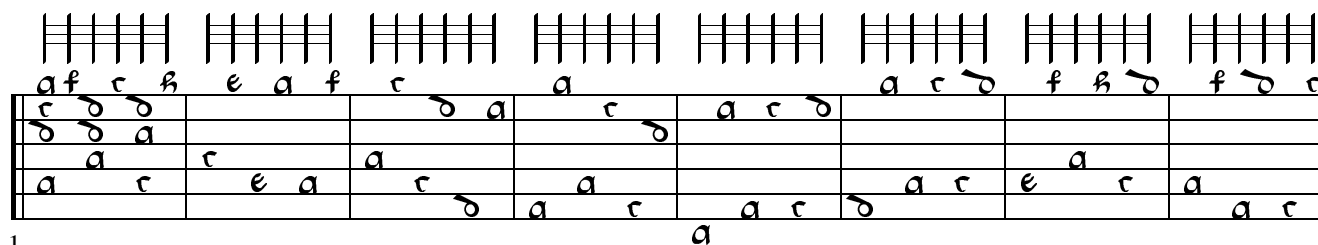
PL-Kj 40032, p. 107 i



4

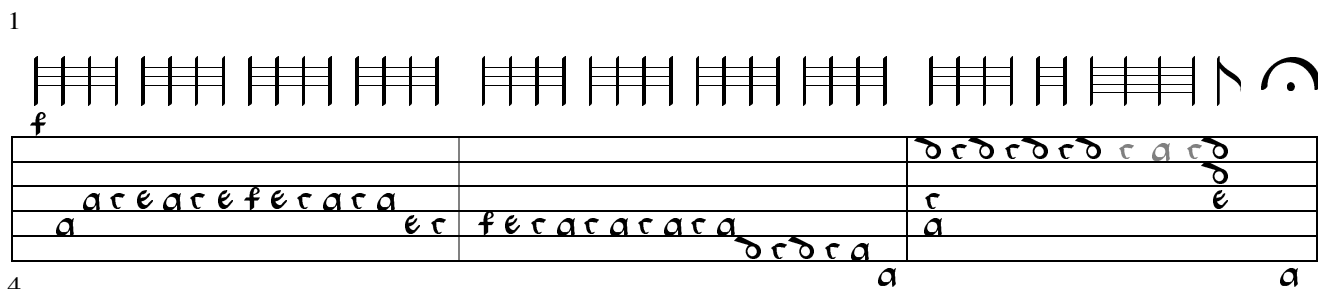
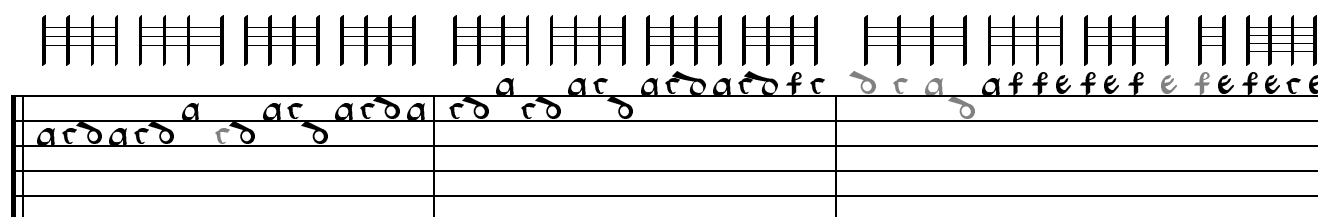
51. Coloratura - 7F

D-LEm II.6.15, p. 18 i



## 52. Untitled - 7F

D-LEm II.6.15, p. 19 iii







## 57. Finale - 7F

D-Kl 4o Mus. 108 I, f. 72v

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## 58. Untitled - 7F

D-Kl 4o Mus. 108 I, f. 73r

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59a-e. Finale - 7F10C

D-Kl 4o Mus. 108 I, f. 100r

1 a a a a

8 a a a a

13 a a a a

59f. Untitled - 7F

D-Kl 4o Mus. 108 I, f. 73r

1 a a a a

8 a a a a

60. Finale

D-LEm II.6.15, pp. 18-19

1 a a a a

8 a a a a

61. Untitled

PL-Kj 40032, p. 73

1 a a a a

8 a a a a

## 62a. Passaggio - Finale - 7D

D-Hs ND VI 3238, p. 1 iii

12

## 63-64. Passage - 7D

PL-Kj 40032, p. 105v &amp; D-LEm II.6.15, p. 12 i

## 65. Untitled

PL-Kj 40591, f. 62v

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62b. Praeludia 177 - 7D

Mertel 1615, p. 92

1 /a /a

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66. Alta tochata

PL-Kj 40032, p. 11

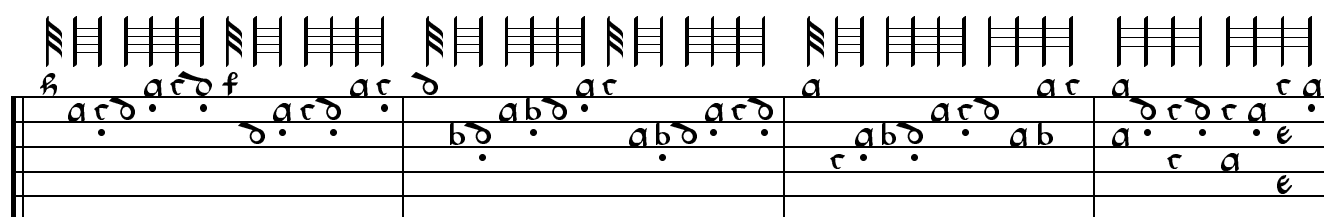
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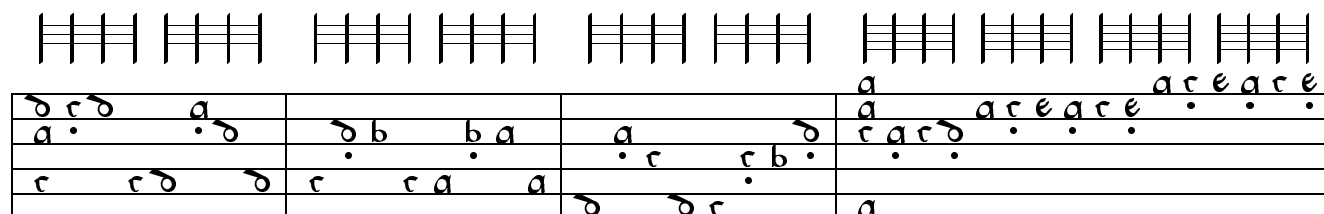
67. Finale - 7D

D-LEm II.6.15, p. 19

1 a a



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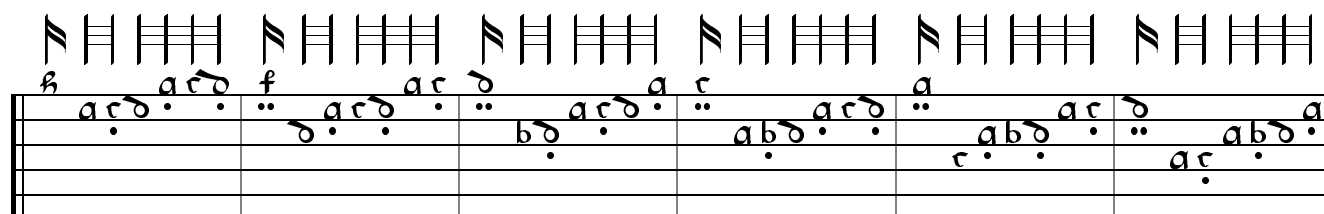
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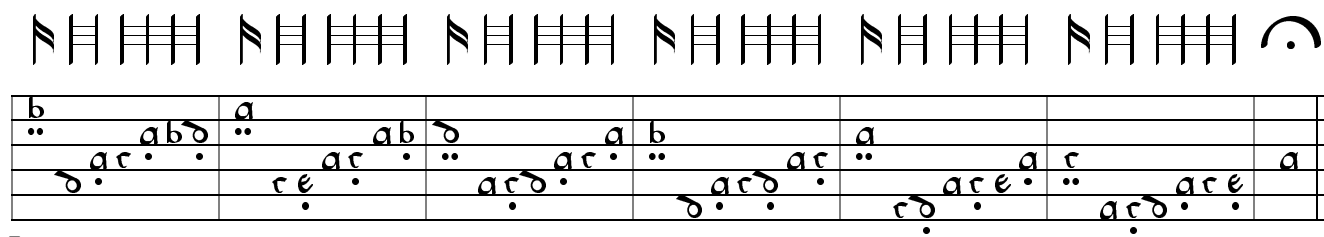
9

68b. Untitled

D-Hs ND VI 3238, p. 116 i



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7

68c. Exercitium

D-LEm II.6.15, p. 15 i



1

The first system of musical notation for 'The Song of the Weaver' consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a single line, with notes and rests connected by a continuous line. The notation includes various note values, including eighth and sixteenth notes, and rests. The system ends with a double bar line.

## 74. Final - 7F

D-LEm II.6.23, ff. 27r-29v

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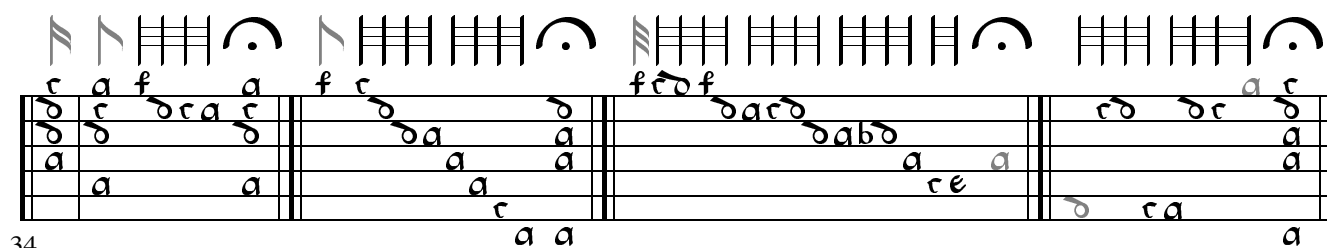
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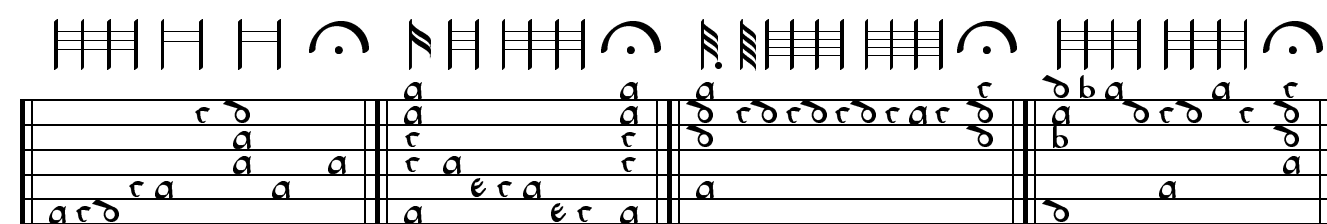




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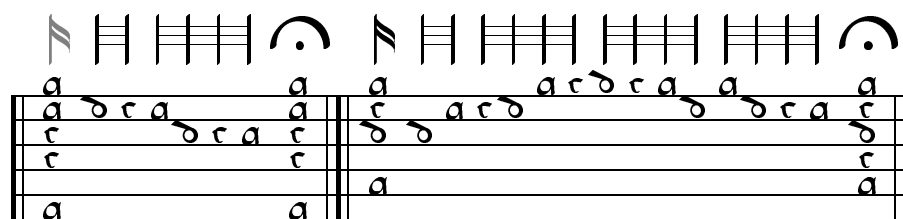
43



47

75 &amp; 76. Finale - Leuflein

D-LEm II.6.23, f. 14r - CZ-Pu XXIII.F.174, f. 12v



1

77. Final di Courante - 7F

PL-Kj 40032, p. 400



1

## 78a. Untitled

IRL-Dtc 410-I, p. 229

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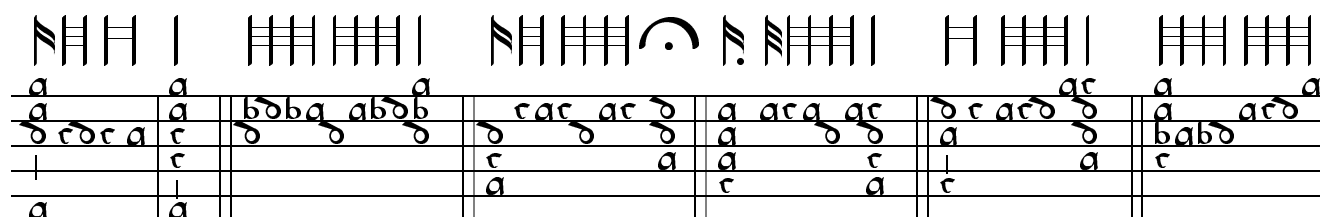
## 78b. Untitled

IRL-Dtc 410-I, p. 230

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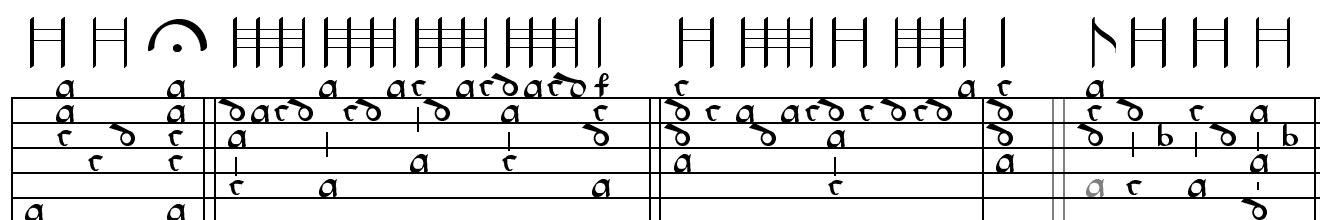
29

78c. Untitled

IRL-Dtc 410-I, p. 231



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78d. Untitled

IRL-Dtc 410-I, p. 232

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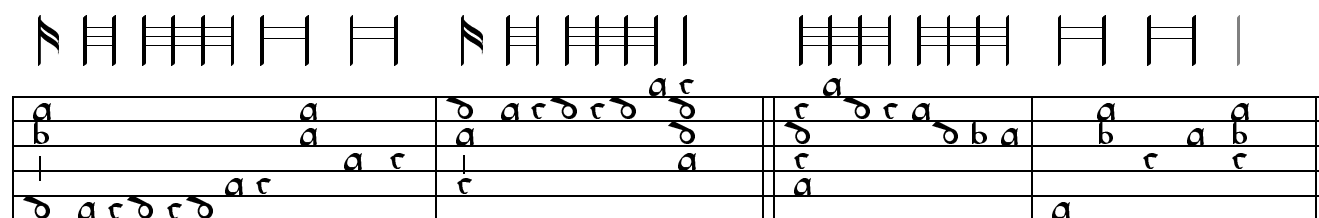
17



22

Handwritten musical notation system 22. It consists of a staff with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The melody is written in a single line, with some notes beamed together. The system is divided into four measures by bar lines.

22



27

Handwritten musical notation system 27. It consists of a staff with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The melody is written in a single line, with some notes beamed together. The system is divided into four measures by bar lines.

27

78e. Untitled

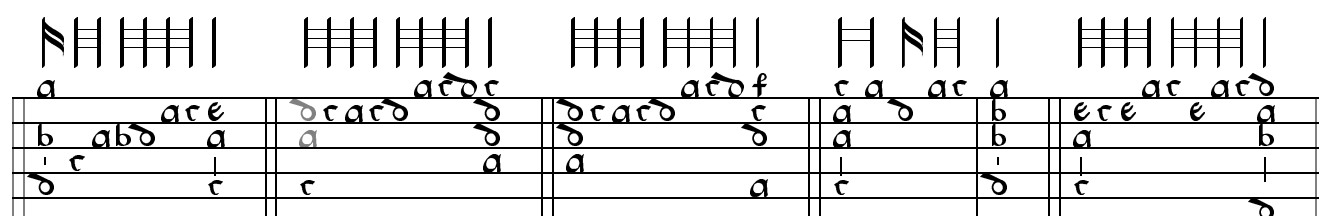
IRL-Dtc 410-I, p. 233



1

Handwritten musical notation system 1. It consists of a staff with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The melody is written in a single line, with some notes beamed together. The system is divided into four measures by bar lines.

1



4

Handwritten musical notation system 4. It consists of a staff with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The melody is written in a single line, with some notes beamed together. The system is divided into four measures by bar lines.

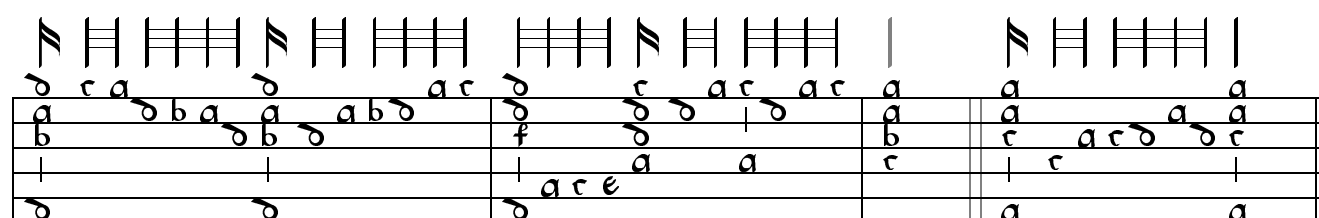
4



10

Handwritten musical notation system 10. It consists of a staff with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The melody is written in a single line, with some notes beamed together. The system is divided into four measures by bar lines.

10



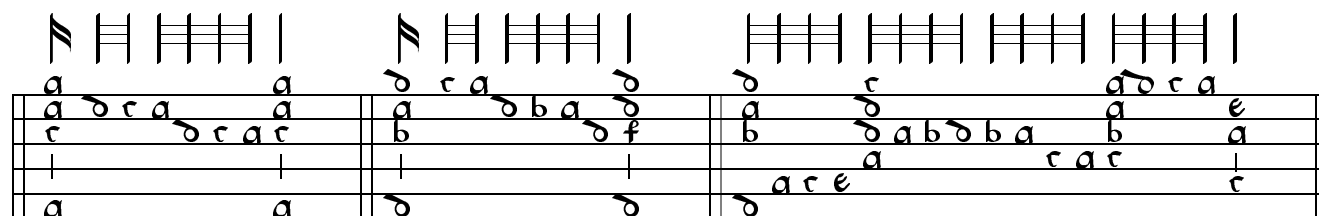
14

Handwritten musical notation system 14. It consists of a staff with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The melody is written in a single line, with some notes beamed together. The system is divided into four measures by bar lines.

14



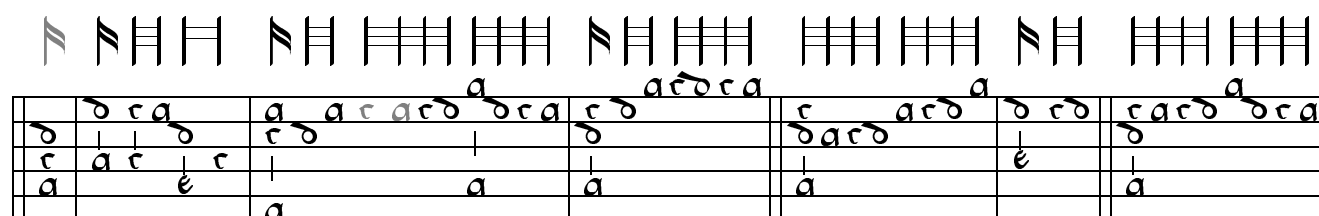
18



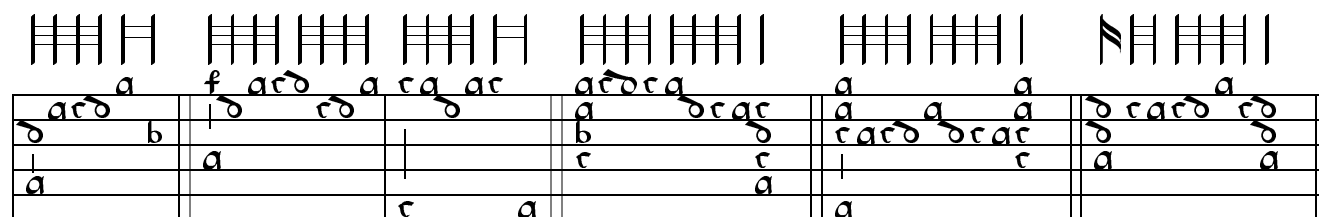
22

78f. Untitled

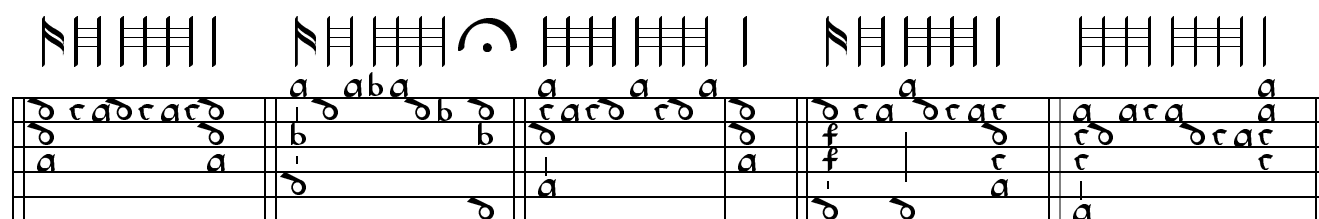
IRL-Dtc 410-I, p. 234



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78g. Untitled

IRL-Dtc 410-I, p. 236



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