

**MUSIC SUPPLEMENT TO LUTE NEWS 109 (APRIL 2014):
LUTE MUSIC ASCRIBED TO GIOVANNI 'NANNI' DA MILANO AND OTHER GIOVANNIS**

Worklist¹

Giovanni (Nanni) da Milano

1. D-B (Danzig) 4022, f. 1r *Preludium nani di Milann*
2. I-PESc b.10, f. 4r *Courante del Nanni Da milano*
3. I-PESc b.10, f. 20v *Courante del Nanni da Milano*
4. D-B 4022, f. 6r *Balletto del Nani alla Venuta della Regina di Spagna*
5. B-Br II.275 (Cavalcanti), f. 7r *Salterelo gagliarda* [index: *Saltarello in quilio Di m gionan*]²
6. B-Br II.275, f. 16r *Salterelo Di galg(iarda)* [index: *Saltarello in quilio Di m gionan*]

Gio(vanni) Pietro - Johann Pietro

7. D-Sl G.I.4 III, f. 47v *Gagliard* - anon [end missing?]
8. D-Sl G I 4 III, f. 48v *Panane dj S(ign)^{ur} Gio. Pietro*
9. D-Sl G I 4 III, f. 48v *La premiere gaillarde du dit (S^{ur} Gio. Pietro)*
- 10a. D-Sl G I 4 III, f. 54v iii *Gagl. Gio: Petro*
- 10b. D-Sl G I 4 III, f. 54v ii *Gagl.*
- 10c. D-DEL BB 12150, f. 79r *Gaillarde du s(e)igne(ur) Johan Pietre, sus unison bien facil*
11. D-Sl G I 4 III, ff. 51v-52r *Gagliarda dj Gio: Pietro*

Giulio Giovanni

12. B-Br II.275, f. 93r *Calata di Giulio gionani*
13. B-Br II.275, f. 100r *Gagliarda Di giulio gionan*

Giovanni

14. I-Fn XIX.179, f. 14v *Pavana da S(igno)^r Giovanni*

Gio(vanni) Pauli

15. US-RO Vault M140.V186, pp. 12-13 *Courent de S(eigneur) Gio Pauli*
16. US-RO Vault M140.V186, p. 15 *Courent Gio Pau(li)*³
US-RO Vault M140.V186, p. 14 (crossed out fragment of bars 1-6)

This tablature supplement brings together lute solos from the late 16th to early 17th centuries ascribed to a number of Italian composers (or dedicatees?), named Giovanni. The variety of names suggests several distinct individuals. The first is represented by six items, four (n° 1-4) ascribed to Nan[n]i da Milano and two (n° 5-6)⁴ to Giovanni da Milano.⁵ Nani is a diminutive form of Giovanni in the Milan dialect,⁶ so it seems reasonable to assume the ascriptions are to the same person. The six items include a prelude, two courantes, and two saltarellos, as well as a balletto. A clue in the title of the balletto, which translates as 'Ballet of Nani for the arrival of the Queen of Spain', suggests he was associated with the visit to Milan in 1598 of Margaret of Austria (1584-1611), duchess of Savoy and queen of Philip III of Spain.⁷ The visit is also described in some detail and some music from the event included in Cesare Negri's treatise on dance *Le Gratie d'Amore*, published in Milan in 1602.⁸ Negri was a dancing master and spent his life in Milan, where he was born c.1535 and died after 1604. In *Le Gratie* he describes the musical activities associated with the important events in which he directed or performed, including Margaret's visit.⁹ So it seems Negri played some role in organising the festivities and presumably the music for the visit in 1598, and it is possible Nanni composed or performed some of it too and may even have been a pupil of Negri.¹⁰

Nothing seems to be known about the remaining composers represented here, Giovanni/Johann Pietro (n° 7-11), Giovanni Pauli (n° 15-16) and Giulio Giovanni (n° 12-13), and the single piece ascribed only Giovanni (n° 14) could be by any of the above, or another composers of this name.

Only four of the five items are ascribed to Giovanni Pietro, but the similar opening and style of the anonymous n° 7 suggests it is also by him. See the *Lutezine* accompanying this *Lute News* for further discussion and music by additional Giovanniis, together with all of the anonymous Italian dances from the Donaueschingen manuscript (D-Sl G.I.4) in which some of the music here is found. The *Lutezine* ends with two fantasias of Albert da Rippe as originally published for renaissance guitar together with lute transcriptions.

John H Robinson - March 2014

¹ Description of the sources and a critical commentary to the tablature can be found on p. 3 of the *Lutezine*.

² N° 5 & 6 share the last strain, which is also used as the final 9 bars of *2da parte Il saltarello* of D-W Guelf 18.8 (Hainhofer) VI, ff. 186v-187r *Gagliarda La contessa di Sala* probably composed or arranged by Santino Garsi da Palma.

³ Bars 23-34 are also used in the final section of B-Br II.275, f. 29v *Gagliarda P* [index: *Gagliarda Di S*]; B-Br II.275, ff. 89v-90r *Gagliarda Di S* [index: *Gagliarda Lanfredina S(anti)*]; I-Fn Gal 6, p. 243 *Lanfredina*; PL-Kj 40032, p. 309 (fragment of final 10 bars); Denss *Florilegium* 1594, f. 73r *Gaillarde* by Santino Garsi da Palma [see forthcoming series of the complete works of Santino for *Lute News/Lutezine*].

⁴ N° 5 & 6 are the only two lute solos amongst 32 contrapunto/tenore duets ascribed to Giovanni da Milano (plus another 5 ascribed to Giovanni Battista Milano - see the *Lutezine*) in the Raphaelo Cavalcanti lute book (B-Br II.275).

⁵ Less likely is Giovanni Nanécino whose name is written on the flyleaf of the Florentine lute manuscript, I-Nc 7664, dated 1607, presumably the *Giovanni detto Nannicino liuto* listed as playing in one of the Florentine intermedi performed at the wedding of Cosimo II Medici in 1608, see Victor Coelho *The Manuscript Sources of Seventeenth Century Italian Lute Music* (New York, Garland 1995) pp. 107-108.

⁶ Thank you to Franco Pavan for this information.

⁷ Described in a pamphlet *La Solennissima entrata fatta dalla Regina di Spagna ...* published by Bartholomeo Bonfadino in Rome in 1598 (Thanks to Franco Pavan for a facsimile copy - see facsimile of title page on p. 14 here).

⁸ Facsimile: Bologna, Forni 1983; modern edition: Cesare Negri *Le Gratie d'Amore: The 43 Lute Dances* (Michael Fink (ed.) (LGV Inc., Westminster CA, 2009). For a digital facsimile of the reprint titled *Nuove Inventioni di Balli* (Milan, Girolamo Bordone 1604, see Library of Congress: <http://memory.loc.gov/ammem/index.html> [search for Negri - same page numbers as *Le Gratie*]).

⁹ Thank you to Franco Pavan for drawing my attention to the link with Negri. See sections headed *Venuto della Serenissima Regina di Spagna* (pp. 12-14), and *Brando dell'Autore il qual si balla in otto, quattro Cavalieri, & quattro Dame. / In gratia della Serenissima Donna Margherita Regina di Spagna, Nostra Signora* (pp. 291-296), which includes music for 4 dances (pavana/ saltarello, gagliarda and alemana, the gagliarda a triple meter variation on Vecchi's *Só ben mi chi hà buon tempo*, all edited in the LGV modern edition above) as mensural notation and tablature titled *La musica della sonata con l'intanolatione di liuto del Brando* (see facsimiles on page 14 here). The tablature is also included in *Balletti Moderni Facili* (Venice, Gardano 1611/Minkoff facsimile 1980), pp. 27-28 *BRANDO secondo*. The *Balletti Moderni Facili* includes most of the tablature from Negri, see Charles P. Caldwell 'Angelo Gardano's Balletti Moderni and its relation to Cesare Negri's *Le Gratie d'Amore*' *JLSA* xvi (1983), pp. 57-102.

¹⁰ Negri lists *Nomi di tutti più famosi ballerini*, many è stato mio discipolo [his former pupils] including Gio. Battista Varade milanese, Gio. Francesco Giera milanese, Gio. Ambrogio Landriani milanese, Gio. Stefano Faruffino milanese, Giovanni Barella detto il Visconte, Gio. Stefano Martinello da Pesaro and Gio. Battista Pescarino milanese (*Le Gratie*, pp. 2-6), and one wonders if Nanni is amongst them if he was a dancer as well as lutenist/composer.

1. Preludium Nani di Milann

D-B 4022, f. 1r

1

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17

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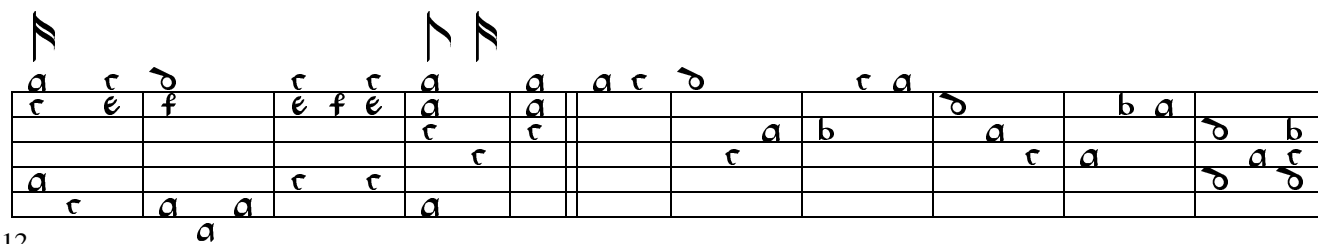
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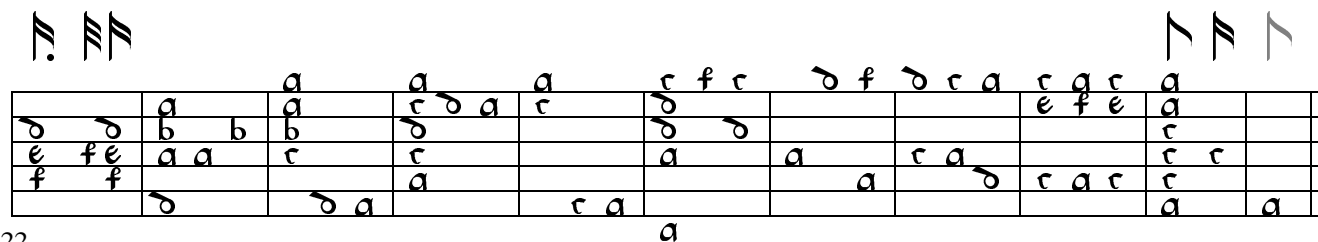
49

2. Courante del Nanni da Milano

I-PESc b.10, f. 4r



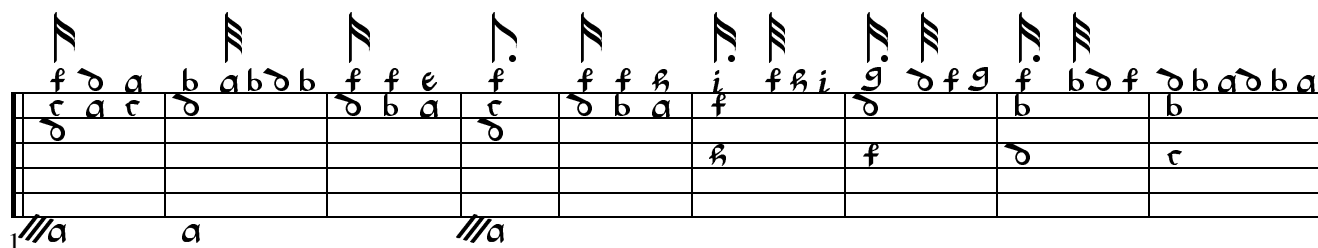
12



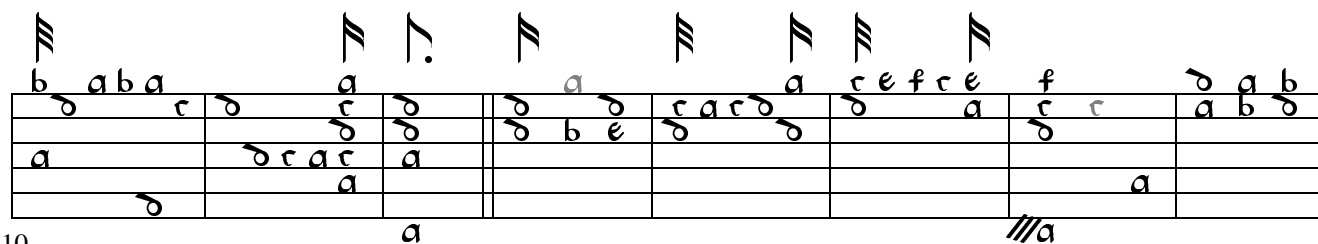
22

3. Courante del Nanni da Milano

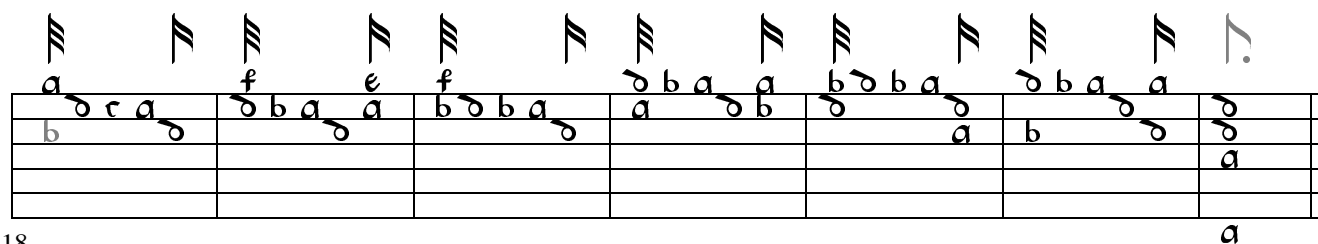
I-PESc b.10, f. 20v



1



10



18

4. Balletto del Nani alla Venuta della Regina di Spagna

D-B 4022, f. 6r

First system of musical notation for the dance. It consists of five staves. The notation includes various rhythmic values (crotchets, quavers, minims) and accidentals (sharps, flats). The melody is written on the top staff, with accompaniment on the lower staves. The system ends with a repeat sign.

Second system of musical notation. It continues the melody and accompaniment from the first system. The notation includes various rhythmic values and accidentals. The system ends with a repeat sign.

Third system of musical notation. It continues the melody and accompaniment. The notation includes various rhythmic values and accidentals. The system ends with a repeat sign.

11

5. Saltarello in quilio Di M Giouanj

B-Br II.275, f. 7r

First system of musical notation for the dance. It consists of five staves. The notation includes various rhythmic values (crotchets, quavers, minims) and accidentals (sharps, flats). The melody is written on the top staff, with accompaniment on the lower staves. The system ends with a repeat sign.

Second system of musical notation. It continues the melody and accompaniment from the first system. The notation includes various rhythmic values and accidentals. The system ends with a repeat sign.

Third system of musical notation. It continues the melody and accompaniment. The notation includes various rhythmic values and accidentals. The system ends with a repeat sign.

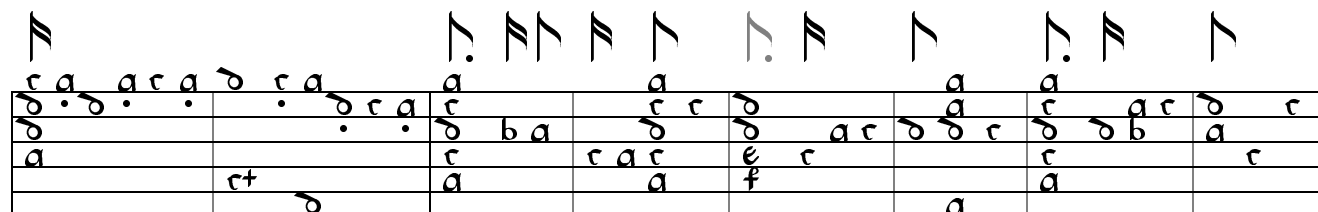
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6. Saltarello in quilio di M Giouanj

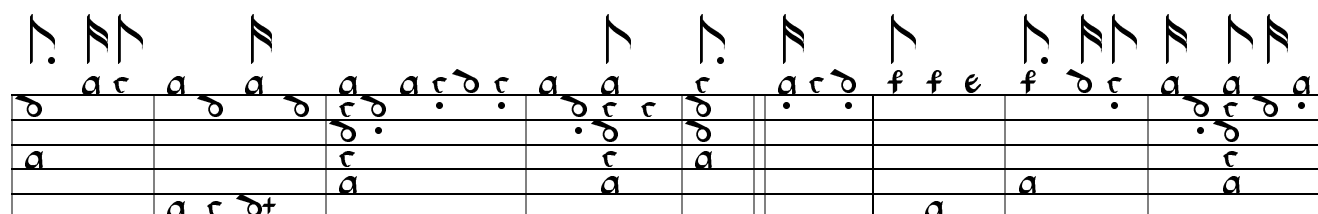
B-Br II.275, f. 16r



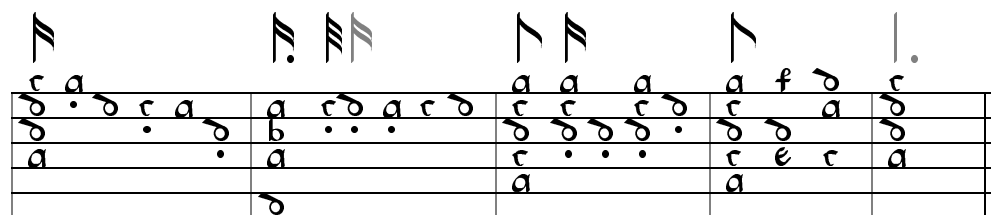
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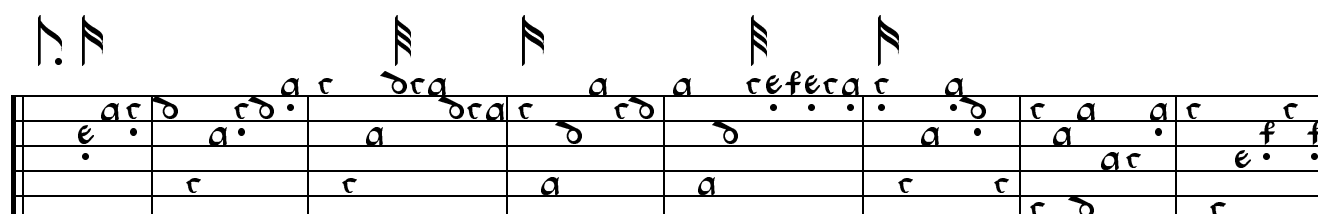
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7. Gagliard - anon

D-Sl G.I.4 III, f. 47v iv

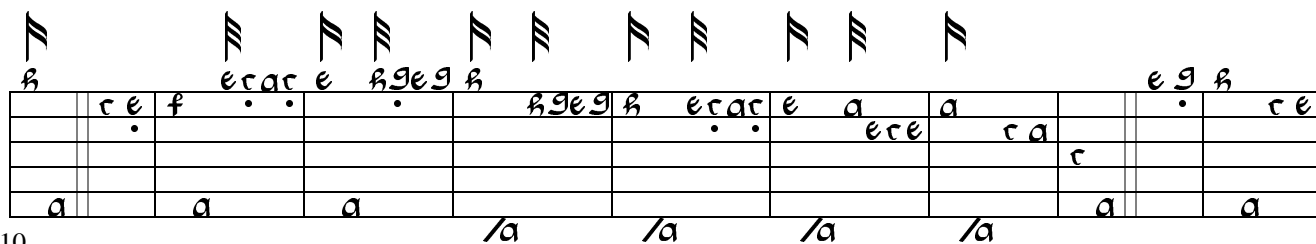


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/a

8. Pauane dj S(ign)or Gio(vanni) Pietro

D-Sl G I 4 III, f. 48v



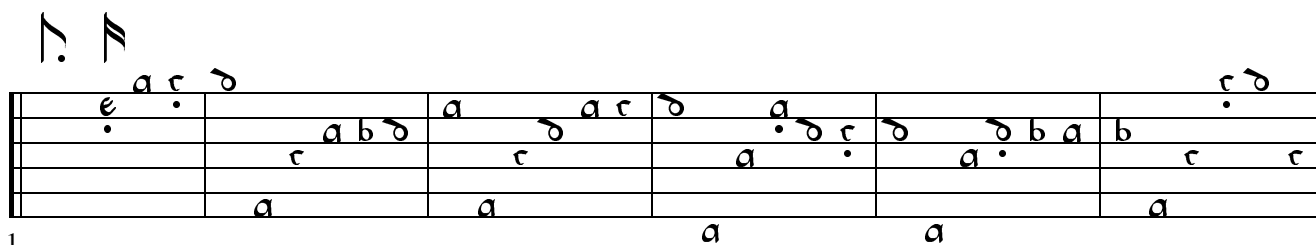
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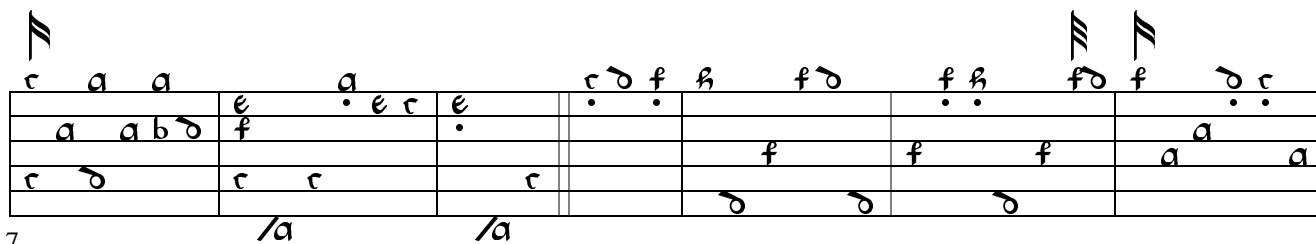
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9. La premiere gaillarde du dit (Signor Gio. Pietro)

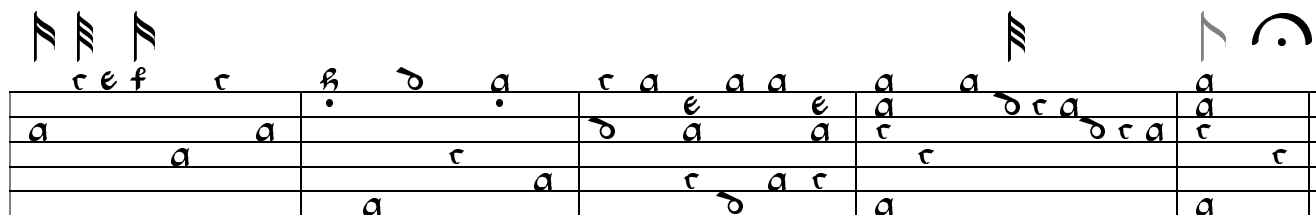
D-Sl G I 4 III, f. 48v



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13

10a. Gagl(iarda) Gio(vanni) Petro

D-Sl G I 4 III, f. 54v iii

1 a a a

9 a

17 a

10b. Gagl(iarda)

D-Sl G I 4 III, f. 54v ii

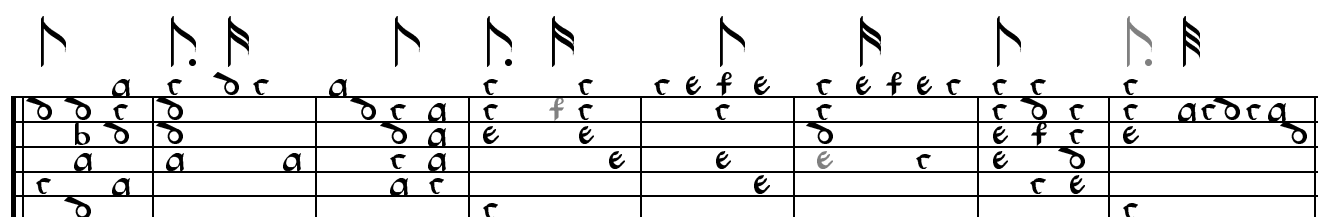
1 a a

9 a a a a

17 a

10c. Gaillarde du S(e)igne(ur) Johan Pietre

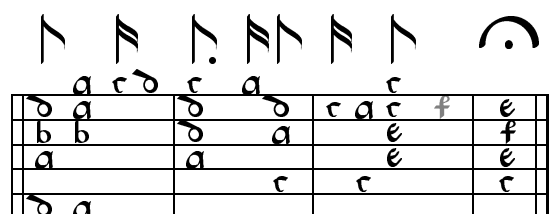
D-DEI BB 12150, f. 79r



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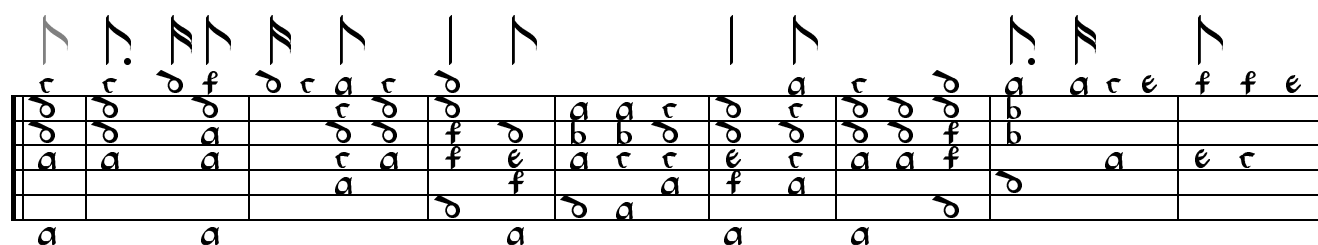
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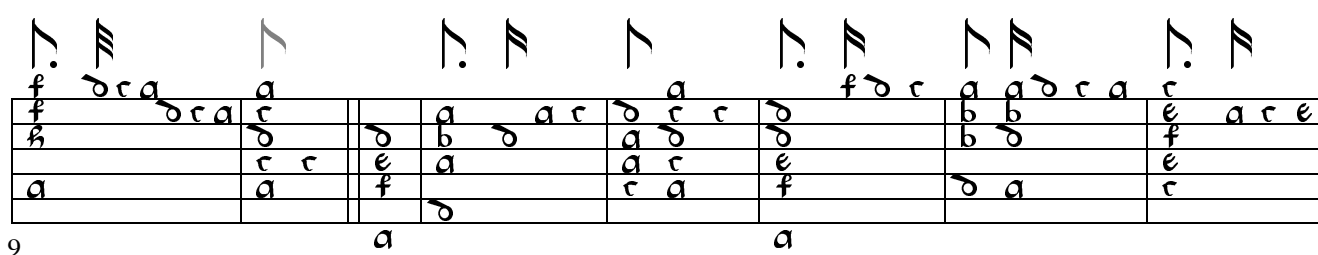
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11. Gagliarda dj Gio(vanni) Pietro

D-Sl G I 4 III, ff. 51v-52r



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16



78

78 a a a a

86

86 a a

92

92 a

98

98 a

103

103 a

109

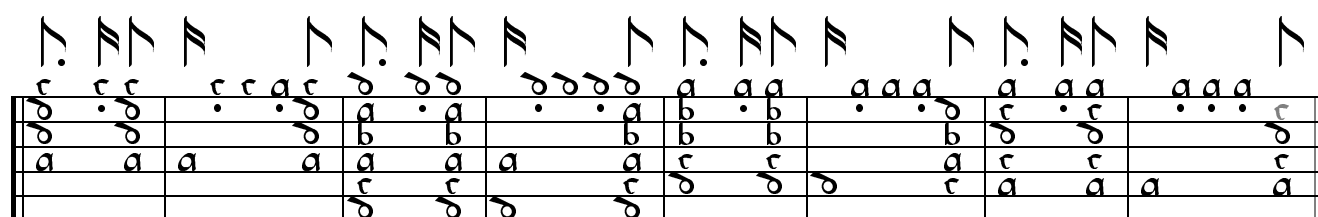
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115 a

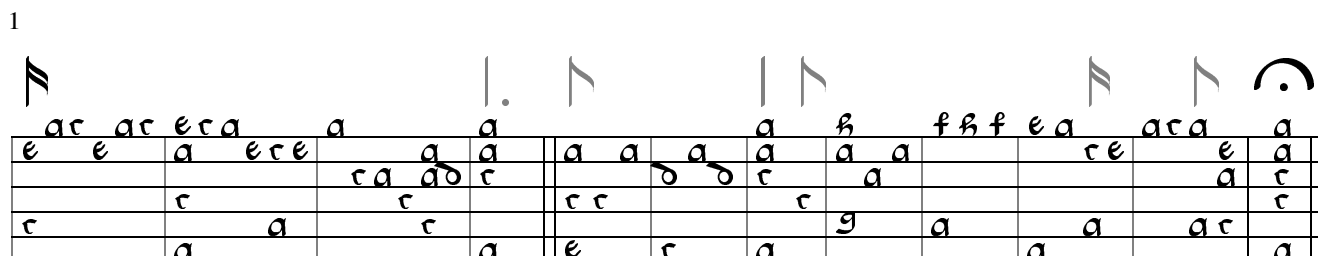
12. Calata di Giulio Giouani

B-Br II.275, f. 93r



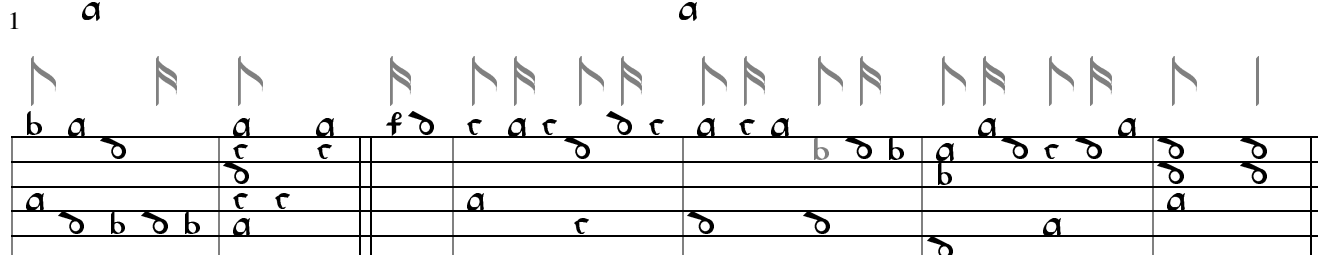
13. Galgliarda di Giulio Giouanj

B-Br II.275, f. 100r



14. Pavana da S(igno)r Giovanni

I-Fn XIX.179, f. 14v



15. Courent de S(ignor) Gio(vanni) Pauli

US-RO Vault M140.V186, pp. 12-13

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15

16 17 18 19 20 21 22 23

24 25 26 27 28 29 30

31 32 33 34 35 36 37

38 39 40

16. Courent Gio(vanni) Pau(li)

US-RO Vault M140.V186, p. 15

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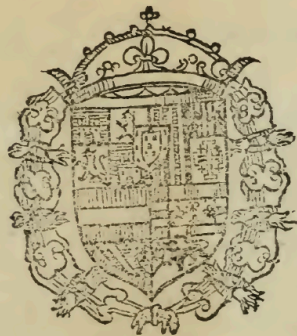
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LA SOLENNISSIMA ENTRATA

*Fatta dalla Regina di Spagna,
nella Città di Cremona, e di Lodi,*

*Il superbissimo apparato fatto in Mi-
lano di Statue, & Porte, &
Archi Trionfali.*



IN ROMA,
Appresso Bartholomeo Bonfadino. 1609.
Con Licenza de Superiori.

294

Le Gratie d'Amore,

Mutatione della sonata.

VNDECIMA PARTE.

Quello, che guida, piglia la mano della sua ninfa, e fa quattro .S. e quattro .SP. passando nel mezzo delle due file, & andando in capo, e poi tornando à piè del ballo; nel medesimo tempo l'un affore cotti gli altri due volano alla sinistra, e tornano à piè del ballo; le ninfe anch'esse nel medesimo tempo si volano alla destra, e tornano parimente à piè d'esso ballo; pigliano poi le mani, e seguitano quello, che guida il brandò conducendo ogni vno la sua ninfa al suo luogo, poi fanno le ninfe finendo il brandò con gracia, & decoro.

La Musica della sonata con l'Immolatura di liuto del Brindò? fuo da quattro pastori, e quattro ninfe, la prima parte si fa tre volte, la seconda tre volte, la terza due volte, la quarta due volte, la quinta due volte, la sesta che è l'ultima si fa due volte, poi si torna à fare la prima parte due volte, e la seconda due volte, e la terza una volta sola, la quarta due volte, e la quinta due volte, la sesta due volte; l'ultima parte si fa una volta sola, e poi si finisce il brandò.



Trattato Terzo.

295



296

Le Gratie d'Amore,



I L F I N E.



MUSIC SUPPLEMENT TO LUTE NEWS 109 (APRIL 2014): THE COMPLETE SETTINGS OF LUTE SOLOS BY
JOHN DOWLAND - PART 10: n° 64 GO FROM MY WINDOW & n° 69 LOTH TO DEPART

Worklist¹

JD64. Go from my Window

- a. GB-Cu Dd.5.78.3 ff. 39v-40r J[ohn] D[owland] DowlandCLM 64
- b. GB-Gu Euing 25, ff. 17v-18r untitled
- c. GB-Lbl Eg.2046 (Pickeringe), f. 29v *Go from my window* by M Dowland
- d. Barley *A New Booke of Tabliture* (orphanion) 1596, sigs. C2v-C4r *Go from my windowe made by I[ohn]. D[owland]*.

JD69. Loth to Depart

DowlandCLM 69

GB-Cu Dd.9.33, ff. 68v-69v *Loth to departe Jo Dowland*

For the tenth instalment in the complete Dowland series here are all the lute versions of his variations on two ballad tunes *Go from my window* and *Loth to depart* - four of the former and the unique version of the latter.² All the other settings of these ballads for lute, cittern, lyra viol, bandora and violin (arranged for lute) can be found in the *Lutezine* accompanying this *Lute News*, where the ballads are described in more detail. A ballad titled *Goe from my Window* was registered in 1588 and the words of the title are quoted or a tune of this name is called for in plays published between 1567 and 1607. However, *Loth/Lothe/Loath/Loathe to depart* is a common title for any song sung or tune played on taking leave of friends, although the tune for which Dowland composed variations appears most frequently in surviving sources. The title is again quoted or a tune of this name called for in a variety of plays and printed broadsides between 1571 and 1661.

The four versions of Dowland's setting of **Go from my window** are all for 6-course lute (one for orphanion) and closely concordant, the principal differences lying in the ornaments and a few subtle but interesting variant readings. All comprise eight variations, all of eight bars in duple time, except variation 5 is in triple time either barred in 16 bars of 6 crotchets (n° 64a,b) or 6 bars of 12 crotchets (n° 64c,d). N° 64a, the version used by Poulton and Lam, was copied by Mathew Holmes into the second of his large solo lute manuscripts (Dd.5.78.3) begun c.1595. He added a few ornaments (only six # in the 1st variation plus one each in the 2nd & 8th, probably for an upper mordent) in different places to the other versions, as well as a smattering of vertical and horizontal (tenuto) ties. N° 64b is in the Euing manuscript copied c.1600, which adds vertical ties to nearly all the chords, as well as just seven ornaments, all #, in different places to other versions, except two are also in Barley in a repeated sequence of dotted rhythms in the first 7 bars of the final variation. N° 64c is in Jane Pickeringe's lute book copied c.1616-1620 with no ornaments but vertical ties in nearly all the chords as in Euing. N° 64d is the earliest and only printed version, published in 1596, and includes the most ornaments, all # (1st & 8th variation plus one at the end of 2nd & 4th), with vertical ties and a few tenuto signs. John Ward refutes Dowland's complaint in his *First Booke of Ayres* of 1597 (sig. A1r) that *There have been diuers Lute-lessons of mine lately printed without my knowledge, false and vnperfect* presumed to be directed at Barley's print in the previous year,³ and comparison of the versions here show Barley's not to be any more corrupt and in some ways more satisfactory than the surviving manuscript versions. Poulton argued that the manuscript versions were copied from Barley, including the error in bar 68,⁴ but this seems unlikely because ornaments in Barley occur in different places or are absent in the manuscripts and the rhythm of the falling phrase in sequence in bars 17, 19 & 21 identical in the manuscripts is quite different in Barley.

The unique version of **Loth to depart** ascribed to Dowland in Holmes' third solo lute book (Dd.5.78.3) begun c.1600 is for a lute with the 7th course in D and comprises 7

16 bar variations with a few vertical ties and tenuto signs but no ornaments. Poulton explains that the usual division of the original tune is abandoned in favour of variations bearing only a hint of the tune.⁵

Addendum to Lute News 107 (October 2013)⁶

Add. a. D-Sl G.1.4 III, f. 47v *Gagliarda de Mons(ieu)r de Vaumenil*

Add. b. D-W Guelf 18.8 VI, f. 171r *Gagliarda* J. B. Besard CLFBes

Also included here is another galliard ascribed to Vausmenil, which is in the Donaueschingen manuscript (now in Stuttgart), with a concordant version ascribed to J. B. Besard in Philip Hainhofer's lute book of 1603.⁷

John H. Robinson - March 2014

¹ Commentary: **JD64a**. 6-course; 8 variations of 8 bars, variation 5 in triple time, but double bar lines in original for sections of 4/4/4/4/4/8/16/8/4/4/8 bars; bar 33 - triple time signature absent; 35/36 - bar line absent; 36/1 & 40/1 - semibreve instead of dotted semibreve; 48/6 - minim instead of dotted minim; 58/7 - e4 instead of e5; 68/5 - a1 instead of e2. **JD64b**. 6-course; 8 variations of 8 bars, variation 5 in triple time; 3/3 - f2 instead of f3; 31/11 - a4 instead of a5; 33 - triple time signature above double bar line; 33/1 - scribe altered e1 to a1; 36/1 & 40/1 - semibreve instead of dotted semibreve; 49/1 - time signature above double bar line; 50/4 - c3 instead of c4; 58/7 - e4 instead of e5; 70/5 - scribe altered a1 to e1. **JD64c**. 6-course; 8 variations of 8 bars, variation 5 in triple time; 23/1-16 - 2 above 3 precedes each group of 4 notes; 33 - triple time signature absent but crotchets beamed in triplets throughout this variation; 33/6-7 - bar line added; 34/8 & 36/8 - two dotted minims instead of dotted semibreve; 42/4 - c3 instead of c4; 50/7 - e4 instead of e5. **JD64d**. 6-course; 8 variations of 8 bars, variation 5 in triple time; 7/7-8 - quavers instead of crotchets; 16/5 & 26/5 - minim instead of semibreve; 17/1 - quaver rest absent; 24/5 - c2 instead of a2; 28/3 - a5 instead of e5; 32/3 - crotchet a note to the left; 33 - triple time signature absent but crotchets beamed in triplets throughout this variation; 34/8 & 36/8 - semibreves instead of dotted semibreves; 36/7-8 - duple time signature added; 39/7 - e5 instead of c5; 40/6-13 - dots under notes seem to be in error; 40/16 - minim instead of dotted minim; 49/1 a6 below e1a2 instead of preceding e1a2; 55/8 - crotchet absent; 57/3-5 - e1-c1-e1 instead of c1-a1-e1; 63/3-4 - semiquavers instead of quavers. **JD69**. 7th course in D; 7 variations of 16 bars; 21/6, 26/4, 29/1, 37/1,4,7, 38/1,4,7, 39/1, 46/7, 48/1, 51/4, 54/6, 77/1, 81/6, 97/4,7, 98/1,4,7, 99/1,4,7 & 112/1 - crotchets absent (Holmes commonly omitted rhythm signs in Dd.9.33); 21/1-3 - crotchet-crotchet-quaver instead of quaver-crotchet-quaver; 46/5, 47/1-3, 74/5-6 & 107/4 - notes in grey missing due to damage to corner of the edges of original pages of manuscript (DowlandCLM reconstructs 75/6 as a2f3d6 instead of my f3f4d6 the latter matching 77/1); 56 - semibreve instead of dotted semibreve; 57/2 - dotted quaver instead of quaver; 70/1 - e4 instead of c5; 91/4 - scribe crossed out e3 and altered d4 to h4; 107/4 - scribe altered h6 to d6; 112/8 - minim with fermata over double bar line instead of fermata.

² DowlandCLM - Diana Poulton and Basil Lam (eds.) *The Collected Lute Music of John Dowland* (London, Faber, 1974, reprinted 1978 & 1981), pp. 193-196 & 335/and pp. 212-217 & 336; Diana Poulton *John Dowland* (London, Faber, 1972/R1982), pp. 166-168 / 172-173; John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* x (1977), pp. 70 & 132 / -.

³ Ward, *op cit.*, Appendix P, pp. 123-133.

⁴ All versions include a chromatic triplet a1-b1-c1 (retained here) rather than e2-b1-c1 at bar 68/4-6, probably because the former is easier to play; Poulton altered it to the latter assuming it an error.

⁵ Poulton 1972, *op cit.*, p. 172-173.

⁶ Commentary: **Add-a**. A8B9C8; 3/6 - e2 instead of b2; 6/3-4 - minims absent; 9/1 - e4 changed to d4; 19/1 - a1 changed to e2; 21/3 - f3 instead of e3; 25/2 - fermata absent. **Add-b**. ABC8; bar lines absent except at 7-8 and double bar lines; 3/before 1 - b5 added; 5/3 to 6/2 - quavers absent; 7/2-5 - quavers absent; 14/2 - f1 instead of g1 and e4 added; 18/1 - a1 changed to e2; 21/3 - crotchet two notes to the left; 22 - bar of 4 crotchets as in original; 22-23 - bar line absent; 23/2 - quaver a note to the right; 24/1 - fermata absent; 24/2-5 - quavers instead of semiquavers.

⁷ See tablature supplement to *Lute News* 107 (October 2013). Not in André Souris, Monique Rollin & Jean-Michel Vaccaro (eds.) *Oeuvres de Vaumesnil, Edinthon, Perrichon, Raël, Monthuysson, La Grotte, Saman, La Barre* (Paris, CNRS 1974) but included as incipit 6 in *Oeuvres pour luth seul de Jean-Baptiste Besard* (Paris, CNRS 1981) [CLFBes] without reference to the Vaumesnil version. CNRS also didn't refer to a mention in the Burwell lute tutor c.1660-1672 [GB-Lam 614], f. 5r three lines up from the bottom 'Vomigny, Perrichon and the Polack are furthest lutenists in the memory of man that deserve to be mentioned and to have a Statue upon the Mount of Parnassus ...'.

1. 

1

7

[illegible]

13

a	a	a	f	e	c	b	c	c		f	f	f		f	
a	a	a	drc	ca			c	c			ac	drc		ardcga	are
c	drc	c			fd	drc	e	fe		cd		d		ard	drcard
c	c	c					e	e							
a	a						c	c	c						

18

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

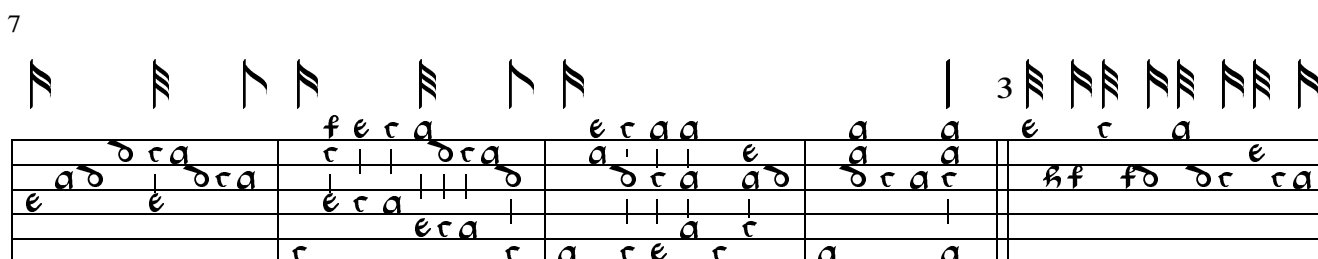
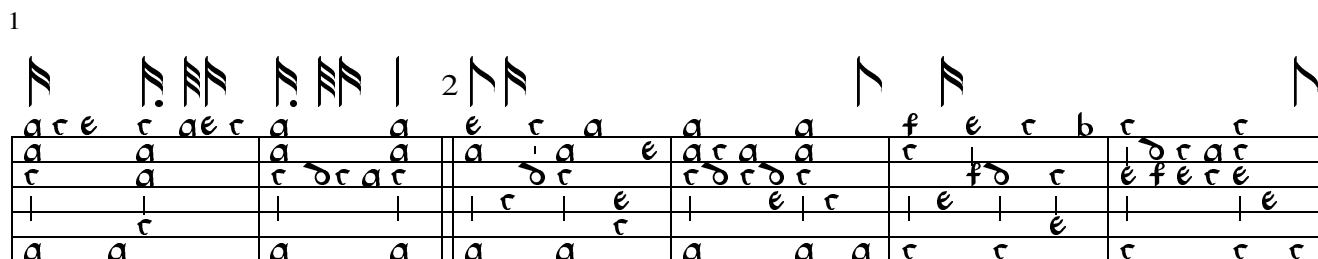
23

[illegible]

28

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

34



42

42 43 44 45 46 47

48

48 49 50 51 52 53

54

54 55 56 57 58 59

60

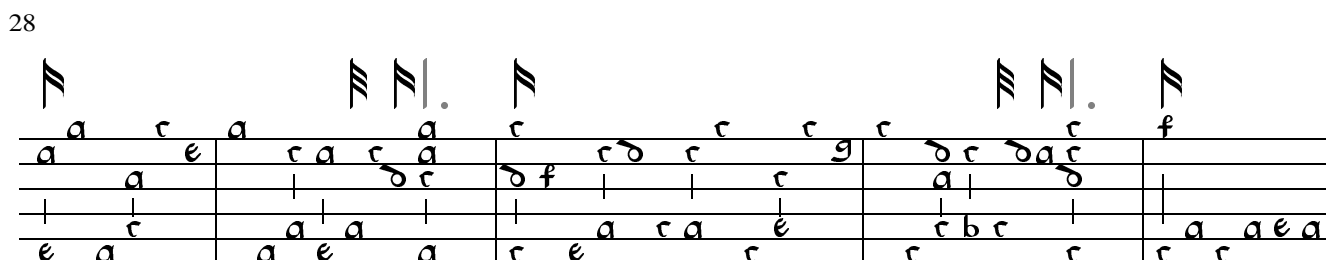
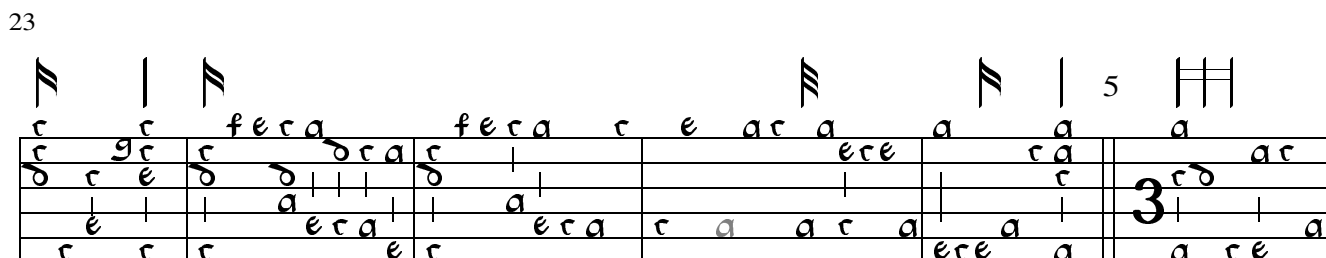
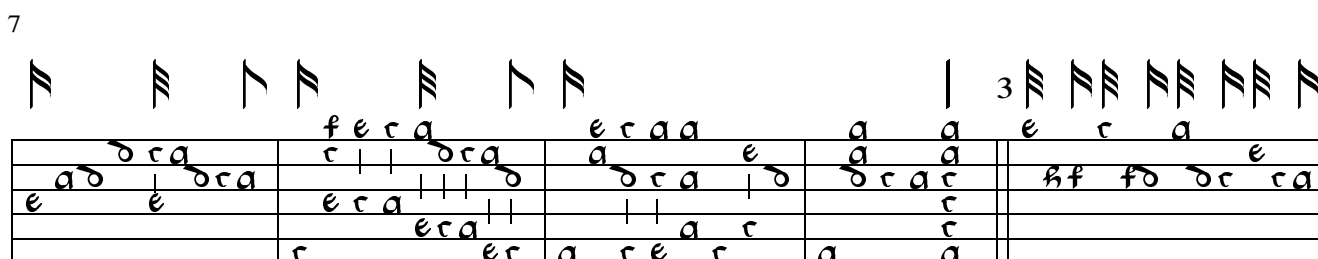
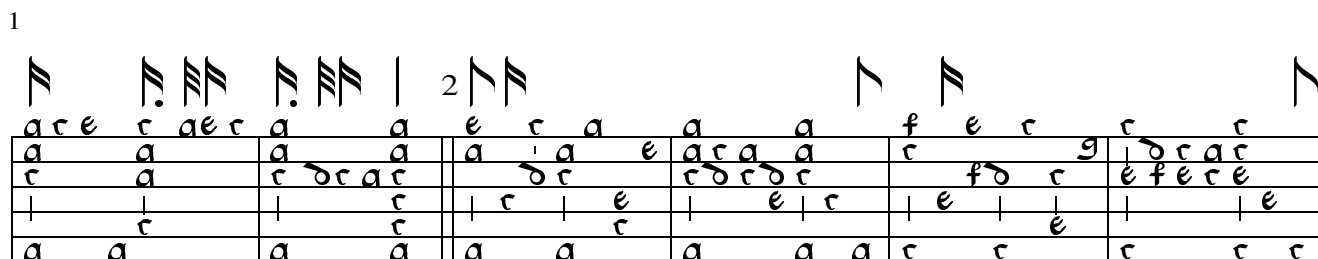
60 61 62 63 64

65

65 66 67 68 69

70

70 71 72 73 74



Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a four-part setting (Soprano, Alto, Tenor, Bass) and includes a piano introduction. The introduction features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is played on a single staff with a treble clef. The lyrics "The Rose Tree" are written below the melody. The score is divided into two systems. The first system contains the introduction and the first line of the song. The second system contains the second line of the song. The lyrics are: "The Rose Tree / With a little birdie / That was sitting / In the tree."

46

Musical score for "The Rose Tree" featuring a vocal line and a guitar accompaniment. The score is in 4/4 time and consists of 16 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 catchy, with a chorus that repeats. The lyrics are written below the vocal line.

52

8

e r ace e r ace f e ref c b abc f e ref

			c	
				a
	a	e	r	e
a		a	e	r

57

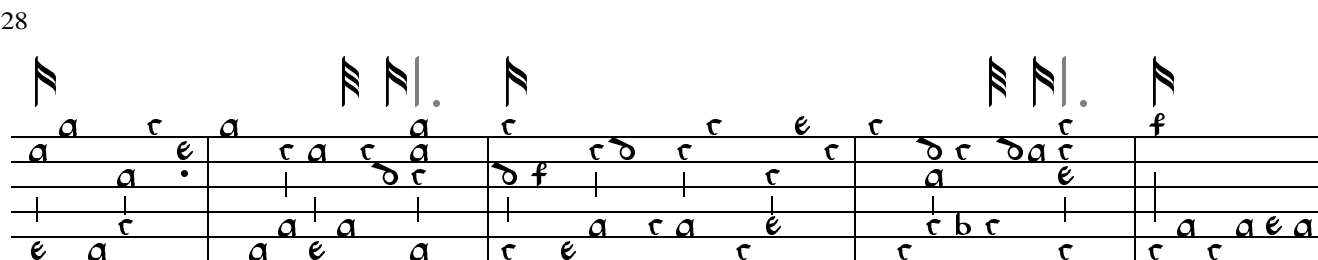
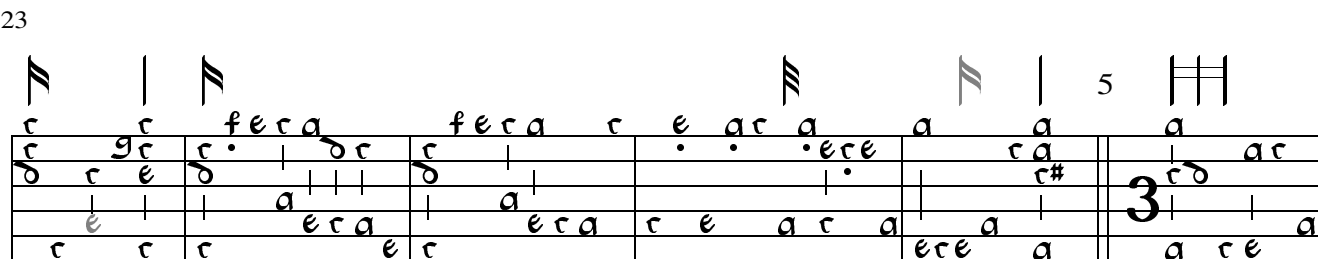
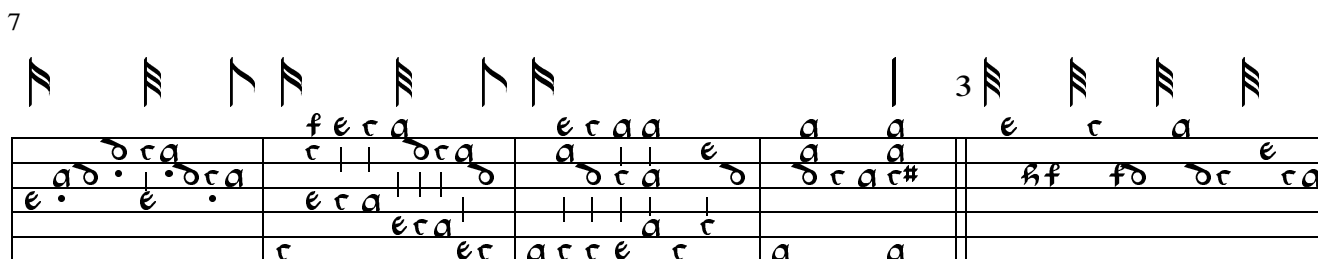
f e c e f

e c e a c a

a

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

62



Handwritten musical notation on a five-line staff. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. The notes are labeled with letters: f, a, e, c, b, and #. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. The notes are labeled with letters: a, e, c, b, f, and #. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. The notes are labeled with letters: f, c, e, a, b, and #. The staff is divided into measures by vertical bar lines.

46

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. The notes are labeled with letters: c, f, e, a, b, and #. The staff is divided into measures by vertical bar lines.

52

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. The notes are labeled with letters: e, c, a, b, f, and #. The staff is divided into measures by vertical bar lines.

57

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. The notes are labeled with letters: f, e, c, a, b, and #. The staff is divided into measures by vertical bar lines.

62

1

10

17

23

29

34

40

47

52

58

63

67

72

78

83

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth, and dotted notes) and rests. Above the staff, there are several slanted lines indicating phrasing or breath marks. The notes are written in a stylized, handwritten font.

83

88

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth, and dotted notes) and rests. Above the staff, there are several slanted lines indicating phrasing or breath marks. The notes are written in a stylized, handwritten font.

88

94

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth, and dotted notes) and rests. Above the staff, there are several slanted lines indicating phrasing or breath marks. The notes are written in a stylized, handwritten font.

94

99

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth, and dotted notes) and rests. Above the staff, there are several slanted lines indicating phrasing or breath marks. The notes are written in a stylized, handwritten font.

99

104

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth, and dotted notes) and rests. Above the staff, there are several slanted lines indicating phrasing or breath marks. The notes are written in a stylized, handwritten font.

104

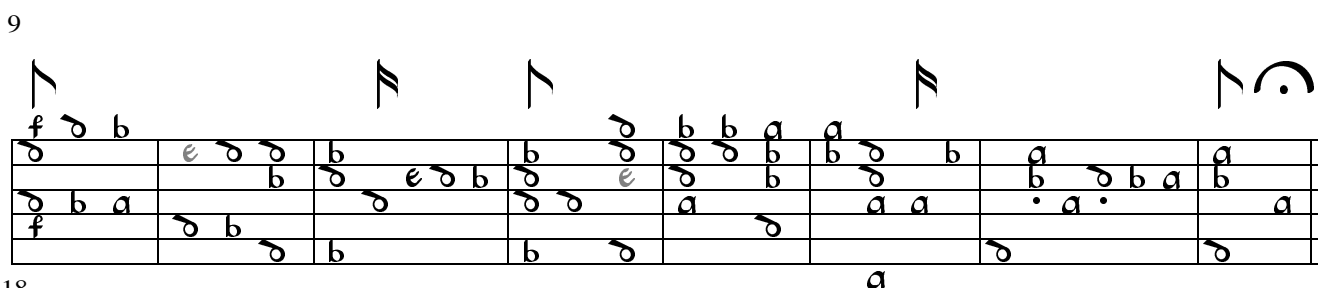
110

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth, and dotted notes) and rests. Above the staff, there are several slanted lines indicating phrasing or breath marks. The notes are written in a stylized, handwritten font.

110

Add. a. Gagliarda de Mons(ieu)r de Vaumenil

D-Sl G.1.4 III, f. 47v



Add. b. Gagliarda J. B. Besard

D-W Guelf 18.8 VI, f. 171r

