

# MUSIC SUPPLEMENT TO LUTE NEWS 139 (OCTOBER 2021): JOHN JOHNSON'S MUSIC IN CONTINENTAL SOURCES PART 2 - PLUS A PASSING MEASURES PAVAN AND GALLIARD

## JOHN JOHNSON'S MUSIC ABROAD - PART 2

This supplement is the second part of the lute music of John Johnson found in continental sources (another six items some in multiple versions),<sup>1</sup> as a follow up to the first part in *Lute News* 135 (October 2020).<sup>2</sup> To recap from part 1, only one (JJ11) of the continental sources bear Johnson's name and he is not known to have travelled beyond England so it is likely his music was introduced to the continent by others, especially troupes of travelling English actors and musicians. Alternatively foreign visitors to the English court where Johnson was employed for seventeen years as lutenist to Queen Elizabeth I (1577-1594) could have collected the music in England and then taken it home with them. The continental versions range from concordant to distinct from those in English sources, and it is not known whether the distinct versions found in continental sources were copied from English sources no longer extant or were arranged by continental composers or musicians. However, it seems likely that Hove, Rude and Waissel, or their in-house editors, might have had a part in the arrangements found in their prints. The continental sources are listed in the inventories of the two collected editions of John Johnson's music,<sup>3</sup> but only as secondary sources and so tablature for them were not included.<sup>4</sup> Thus, editing the continental versions serves as an appendix to the modern editions revealing the diversity in figuration of essentially the same music as it was transmitted to the continent from source to source or from one player to another (for a detailed comparison of the sources see JohnsonB referred to in footnote 3 here). Three continental settings (JJ9a/b & JJ13a) are transposed into different tonalities/keys adding another perspective to the familiar settings of his music. John Johnson's music is for six course lute apart from a few later sources - including some of the continental settings (JJ9a,c, 10eii, 12ab,c) - that add a seventh course tuned to F or D and occasionally more courses. Each continental version here is accompanied by one of the English sources for comparison. All the concordances are listed in the below and the recordings of the music I know are also listed here.<sup>5</sup> None of the continental settings are exact copies of the English sources, but a more careful comparison might reveal closer stemmatic relationships between them and particular English sources.

**Delight Pavan and Galliard:** John Johnson's most popular compositions judged by the number of surviving sources are the Delight pavan JJ9 and galliard JJ10, that may have been associated with the play called Delight performed

at court during Christmas in 1580. It was staged by the Earl of Leicester's Men,<sup>6</sup> the earliest registered company of actors, formed in 1559 from members of the household of Queen Elizabeth I's favourite Robert Dudley (1532/3-1588), 1st Earl of Leicester. The twelve sources of JJ9 for lute (of thirty for lute, cittern, mixed consort, instrumental ensemble and keyboard) include three in continental manuscripts.<sup>7</sup> The three continental sources lack the title Delight or an ascription, whereas all but one of the English sources includes both, most ascribed only to Johnson but three including his first name too.<sup>8</sup> All the lute settings are in C minor except two of the continental sources (JJ9a and JJ9b) are transposed up a tone into D minor. They are two different settings and not directly transposed from any C minor settings. It is not known whether a D minor setting was known in England as well as on the continent. Surprisingly, JJ9c and JJ10f are settings of the Delight pavan and galliard adjacent in a manuscript copied in Naples that are closely concordant with the English sources, although nothing is known about how they got there. The Dallis lute book includes a setting titled *delight pauane p[er] Jhonson Basso* that could be a duet or consort part but is similar to the solos. In contrast, the setting in Brogyntyn (GB-AB 27), p. 13 *Delig[ht] Pau[n]* is a second duet part and Robert Spencer noted that it fits the lute solo US-Ws V.b.280, ff. 14v-15r *Delight pavin Jo: Johnsonn* as a duet for lutes in unison - there is no modern edition but facsimiles of both sources are online.

The sources of JJ10 include seven for lute and two each for cittern and keyboard. The two related settings JJ10a & b from the Joachim Loss lute book are quite different with interesting variant figuration compared to the other sources. JJ10c and JJ10d are quite close to the English sources but with occasional significant variants in both figuration and harmony. JJ10e is a duet for lutes a fourth apart, although bars 1-29 of the lower part JJ10ei are lost due to a missing page in the manuscript.<sup>9</sup> However, what remains is closely concordant with other settings so it seems to be a lute solo for which a second part was added as a descant - bars 1-29 of the concordant setting JJ10c has been substituted to reconstruct the lower part and complete the duet.<sup>10</sup>

- JJ9a. D-LEM II.6.15, pp. 118-119 *Pauana Anglica* 1
- JJ9b. Waissel *Tabulatura* 1591/R1592, sig. L4r 5. *Padoana* 2
- JJ9c. PL-Kj 40032, pp. 364-5 *Pauana Engloisa - Pauana Englesa* 2-3
- JJ9d. IRL-Dtc 408/II, pp. 92-94 *delight pavin Jo Jons* 4-5
- GB-AB 27 (Brogyntyn), p. 13 *Delig[ht] Pau[n]*
- GB-Lam 601 (Mynshall), f. 7v *Jonesons delite pavin*
- GB-Lam 603 (Board), ff. 6v-7r *Delight pavan Delight pavin Mr Jo: Johnsonn*
- GB-Lcm loan 2019-1 welde, ff. 3v-4r *Pauane Delight Mr Johnson*
- GB-NO Mi LM 16 (Willoughby), ff. 25v-27v *A paven to delight / Mr*

<sup>1</sup> Numbering continued from part 1. It is assumed that the ascriptions are correct and that 'Johnson' refers to John Johnson although some music is known to be misattributed, for example GB-Lam 602 (Sampson), f. 7v *The bataille Galliarde by Johnson* is concordant with Dowland's King of Denmark's Galliard (DowlandCLM 40) and see footnote 8.

<sup>2</sup> Since then another continental version of JJ7 The Medley was identified in the lute book associated with Joachim Loss (D-DI 1.V.8), f. 70r *Pauane a l'Englesa*, a close concordance with the version in Adriaenssen 1584 (JJ7e in *Lute News* 135 (October 2020)).

<sup>3</sup> John M. Ward *The Lute Works of John Johnson* Monuments of the Lutenist Art III (Columbus, Editions Orphée 1994) [JohnsonW]; Jan W. J. Burgers *John Johnson: Collected Lute Music* (Lübeck, Tree Edition, 2001) [JohnsonB] - published 20 years ago this year and now available as a free pdf on the Lute Society website at <https://www.lutesociety.org/pages/tree-edition-files>

<sup>4</sup> Except when the continental versions are the only sources, such as JJ11.

<sup>5</sup> Recordings: Lynda Sayce *The Golden Age Restor'd: Lute Music of John & Robert Johnson* (Dervorguilla DRVCD 101, 1992): JJ9, JJ10, JJ13; Christopher Wilson & Shirley Rumsey *John Johnson Lute Music* (NAXOS 8,550776, 1995/2003): JJ9, JJ10, JJ11, JJ14; Paul O'Dette *The Royal Lutes: Music of Henry VIII and Elizabeth I's favourite Lutenists* (Harmonia Mundi HMU

907313, 2002): JJ9, JJ10, JJ13; Joachim Held *Merry Melancholy: English Lute Music of the sixteenth century* (Hänssler Classic CD98.600, 2010): JJ9, JJ10; Hopkinson Smith *Mad Dog* (naïve E 8940, 2016/7): JJ9, JJ10, JJ14; I know of no recordings of 12.

<sup>6</sup> Chambers *The Elizabethan Stage* II, p. 89.

<sup>7</sup> Two lute parts for mixed consort are also found in continental sources, one in the Königsberg lute book which is nearly identical with the lute part in Dd.3.18, ff. 20v-21r and the Trumbull lute book (Add.8844). The other consort part is in the Thysius lute book and is similar to Königsberg but much simplified.

<sup>8</sup> Settings of Delight pavan have conflicting attributions: the cittern part in the Walsingham part books is ascribed *Richard Johnson* (maybe a confusion with Richard Allison, also represented in set), the flute part to *Jhon Johnsonne* and the other surviving parts are unasccribed. and a keyboard source is an arrangement by William Byrd but ascribes the original to *Edward Johnson*.

<sup>9</sup> JJ10e was edited as a duet for lutes a fourth apart (without reconstructing the missing bars of lute I) for *LSAQ* 54/4 (Winter 2019) digital supplement 11 part 2 - but wrongly identifies it as Dowland's Can she excuse.

<sup>10</sup> But I have not played them as a duet to check how well they fit.

Johnson - JohnsonB5a

IRL-Dm Z.3.2.13 (Marsh), pp. 164-165 untitled  
 IRL-Dtc 410/I, pp. 84-85 *delight pauane* p[er] *Johnson Basso*  
 US-NHub Music Deposit 1, f. 10r *Johnsons delighte* - last 3 bars only  
 US-Ws V.b.280, ff. 14v-15r *Delight pavin Jo: Johnsonn* - JohnsonW1;  
 JohnsonB5b - autographed by John Johnson  
 Consort lute parts [all in G minor assuming lute in G pitch]: GB-Cu 8844, ff. 4v-5r *Delight* = GB-Cu Dd.3.18, ff. 20v-21r *Johnsons Delight* = LT-Va 285-MF-LXXIX, ff. 62v-63r untitled; GB-Cu Dd.3.18, ff. 59v-60r *Delight Pauen* = GB-Lam 603, ff. 14v-15r *Delight Treble/ Delight treble/ Delight pavin for Consorte Jo: Johnson*; NL-Lu 1666, f. 147v *Paunyn de Light Rich Machin*. Other mixed consort parts: GB-Cu Dd.5.20, f. 2r *Delight pauen* - bass viol; GB-Cu Dd.5.21, f. 10v *Delight Pauen* - recorder; GB-Cu Dd.14.24, f. 10r *Delight pauen* - cittern; GB-Lam 600, f. 16r *Delight Pauin Johnson* - bandora; US-CA Mus.181, f. 1r *delighte pavyn* - cittern; Walsingham,<sup>11</sup> no. 9 *Delight Pauen*. - treble & bass viol, *Delight Pauen/ Jhon Johnsonne* - flute, *Delight Pauen/ Mr Richard Jhonson* - cittern. For instrumental ensemble à 5: D-Kl 125(1-5), no. 25 untitled. For keyboard: GB-En 9447, ff. 5r-8r *Jhonstounis dehyt*; GB-Lbl RM24.d.3, ff. 139v-143r *Johnsons delighte Mr. Bird. Pavin* = GB-Cfm 168, pp. 388-390, *Pauana Delight Edward Jhonson sett by Will. Byrd*; US-CLwr ML431/D24, p. 114a untitled

- JJ10a.** D-Dl 1.V.8, f. 46v i *Gagliarda Gregor*: 6-7  
**JJ10b.** D-Dl 1.V.8, f. 46v ii *vel su[pra]* - *Reliqua ut supra it* <cross in circle> [and the rest as above]<sup>12</sup> 7  
**JJ10c.** CZ-Pnm IV.G.18, ff. 114v-115r *Galiarde* 8  
**JJ10d.** LT-Va 285-MF-LXXIX (Königsberg), f. 61r *Vp tie liibt Pavan Divisiont Galliard* 9  
**JJ10ei.** D-Ngm 33748/I, f. 6r i untitled - last 11 bars lute II 10  
**JJ10eii.** D-Ngm 33748/I, f. 6r ii *Aliter Cantus* - lute I 11  
**JJ10f.** PL-Kj 40032, p. 365 *Gallarda della Pauana* 12  
**JJ10g.** GB-Lcm loan 2019-1 welde, f. 4r *The galiard to yt* 12-13  
 GB-Lam 603, f. 7v *Delight Gally/ Delight Gally*:  
 GB-Lbl Eg.2046 (Pickeringe), f. 32r *Delight galyerd by Mr Johnsonn*  
 GB-NO Mi LM 16, ff. 28r-29r *The galiard to the pavyn/ Mr Johnson* - JohnsonW2; JohnsonB6a  
 IRL-Dm Z.3.2.13, p. 166 untitled  
 US-NHub Music Deposit 1 (Wickhambrook), f. 10r *the galiard to delighte* - JohnsonB6b  
 GB-Cu Dd.4.23, f. 22v *Galliard delight* - cittern  
 GB-Cu Dd.4.23, f. 25v *Galliard/ Jhon Inuenta* - cittern  
 keyboard cognates: GB-Cfm 168, pp. 390-391, *Galiarda/ Ed. Johnson sett by William Byrd*; GB-Lbl RM24.d.3 (Forster), ff. 143v-145r *The galiard to the pavyn aforesaid / Mr Bird*

**Marigold Pavan and Galliard:** The pavan **JJ11** is unique to a continental source where it is titled 'The marrigolde pauane' and ascribed to 'mr jonson', presumably John Johnson. It is closely related by the title as well as thematically and structurally to the galliard **JJ12**,<sup>13</sup> so that the two form a pavan galliard pair, although the galliard is not ascribed in any source. The pavan and galliard both include features common to John Johnson's other lute works and so both were probably composed by him. However, the galliard is also found without the pavan as a cittern solo in Anthony Holborne's *The Citharn Schoole* 1597 as well as for instrumental ensemble à 5 in his *Pavans Galliards Almains* of 1599, so it is possible that Holborne composed them and Johnson arranged them for lute. The alternative that Holborne arranged works by Johnson is less likely as Holborne did not include music by others in his prints as far as we know. The setting of the galliard in Hove's *Florida* gives one statement of each of the three strains but the figuration is more like divisions so that the two separate sources are integrated here with the setting in the Thysius lute book as strains followed by the strains from Hove as divisions. There

are no English sources for the pavan to include for comparison, and there is only one English source of the galliard for lute. The strains in Thysius are nearly identical to those in Board, but the divisions in Hove are different to those in the settings in the English sources.

- JJ11.** LT-Va 285-MF-LXXIX, ff. 63v-64v *The marrigolde pauane* p[er] *mr. Jonson* - JohnsonW16; JohnsonB8, HolborneS86<sup>14</sup> 14-15  
**JJ12a.** NL-Lu 1666, f. 25r *Gailliarde* 16  
 - HolborneS46b, HoveB390<sup>15</sup>  
**JJ12b.** Hove 1601, f. 82r *Alio Gailliarde* 16  
 - HolborneS46c; HoveB209  
**JJ12c.** GB-Lam 603, f. 26v *Marygoud gould* 17  
 - JohnsonWApp.2; JohnsonB9; HolborneS46a  
 GB-Cu Dd.4.23, f. 1v *Marigold Gailliard* - cittern - HolborneK<sup>16</sup> App1  
 Holborne 1597, sigs. K1v-K2r *Gailliarde* - cittern - HolborneK43  
 cf. Holborne 1599, no. 8 *The Marie-golde* - instr. ens. à 5

**Pavan:** The Pavan **JJ13** is found complete in one English source (plus a fragment in another) and one continental source, in two different tonalities/keys. The setting in F minor (assuming a lute in G pitch) in the Pickeringe lute book from c.1616 comprises three strains of 10/8/8 bars each with divisions. The fragmentary source is the Hirsch lute book copied in the 1590's in which only the last four bars are extant because of a missing page, although it can still be seen that it is a version in F minor and quite similar to the complete version in Pickeringe. The setting in Rude's *Flores Musicum* published by Vogel in Heidelberg in 1600 is similarly structured in three strains of 10/8/8 bars but is transposed up a tone to G minor and lacks divisions (although the second half of the last strain is more like a division). Rude is a fairly close transposition of the English source, and it is not known whether it was transposed on the continent or was known in England as no English source of it is known.

- JJ13a.** Rude II 1600, sigs. gg2v-gg3r 85 [index: *Paduana*] 20  
**JJ13b.** GB-Lbl Eg.2046, f. 23r *A pavin by mr Johnson* 18-19  
 - JohnsonW13; JohnsonB10  
 GB-Lbl Hirsch 1353, f. 2r fragment of last 5 bars

**Lord Burgh Galliard - Johnsons Jewel:** Lute settings of the galliard **JJ14** are found in two continental and three English sources and two settings for cittern and one for keyboard are also known. It is titled 'Johnsons Jewell' in Mathew Holmes' first lute book Dd.2.11, that could either mean John Johnson composed it - and Jan Burgers concluded that it bears characteristics of his style - or else it was composed by someone else and dedicated to John or another Johnson. Three lute settings as well as the two for cittern are also dedicated to Lord Burgh (assuming Borough, Bourrowe, Barnay and Barodi are attempts at spelling his name), who is probably 'Thomas, Lord Burgh, [3rd] Baron Gainsburghe' (1558-1597) as printed in the dedication to Anthony Holborne's *Citharn School* published by Peter Short in 1597).<sup>17</sup> All six settings for lute are in the same tonality/key and all included here as well as the longer cittern setting. Only two lute settings include divisions, JJ14c to all three strains and Dolmetsch to the first strain only. All six are concordant although not identical and differ in many details of figuration and harmony in places. Of the two continental settings, Thysius is closer to Board and Dolmetsch is more distinct.

(Albury, The Lute Society 2001).

<sup>15</sup> Jan W.J. Burgers *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgeschiedenis 2013).

<sup>16</sup> Masakata Kanazawa *The Complete Works of Anthony Holborne* volume II: *Music for Cittern* Harvard Publications in Music 5 (Harvard University Press 1973).

<sup>17</sup> Other music presumably dedicated to the same Lord Burgh: *A Fancy dedicate to the Lo. Borough A[nthony]: Holb[orne]* for cittern in GB-Cu Dd.4.23, f. 3v, almost identical to *A Fancie - Phantazia Thomas Robinson* in the Otley cittern book [US-CAh Mus.181, ff. 12v-13v], so either could have composed it.

<sup>11</sup> Hull, University Library, Brynmor Jones Library [GB-KHj] - treble viol: DD HO 20/1, not paginated; flute: DD HO 20/2, not paginated, dated 1588; bass viol: DD HO 20/3, not paginated; Oakland, Mills College Library US-OAm - cittern: Parton MS, f. 4v; lute and bandora parts lost.

<sup>12</sup> Suggesting that JJ10b is an alternative setting for AAB (first strain and repeat plus second strain) of JJ10a and that it then continues from bar 25 of JJ10a to the end.

<sup>13</sup> A lute duet ascribed to Ellis Lawrey titled 'The Marygolde' in GB-Cu Dd.3.18 is unrelated.

<sup>14</sup> Rainer aus dem Spring *Anthony Holborne: Music for Lute and Bandora* 2 vols

- JJ14a.** GB-HAdolmetsch II.B.1,<sup>18</sup> ff. 91v-92r *Galliarde*  
*G Barodi colon(ensis)*:<sup>19</sup> 21
- JJ14b.** NL-Lu 1666, f. 32v *My Lorde barnayes his Galliarde* 22
- JJ14c.** GB-Cu Dd.2.11, f. 99r *Johnsons Jewell*  
 - JohnsonW19; JohnsonB26b 22-23
- JJ14d.** GB-Lcm loan 2019-1 welde, f. 14r *Galliarde* 24  
 - JohnsonB26a
- JJ14e.** GB-Lam 603, f. 21r *The Lo: Bourrowes Gallyard* 24
- JJ14f.** GB-Cu Dd.4.23, f. 5r *My lo Boroughs Galliarde* - cittern 25  
 GB-Cu Dd.4.23, f. 18r *My Lord Burrow(es) Galliarde* - cittern *Lutezine*  
 Hole *Parthenia* c.1612, f. 12r XIII *Galiardo* - keyboard

### PASSINGMEASURES PAVAN AND GALLIARD

The period of John Johnson's professional life at court during 1577-1594 coincided with the transition of English lute music from the earlier reliance on Italianate models introduced by musicians employed by Henry VIII to the essentially idiomatic English style of the Golden Age epitomized by the music of John Dowland. The earlier period favoured compositions

based on descants written above Italian harmonic grounds, in particular the passamezzo antico and moderno, that were called passingmeasures and quadro/quadrant, respectively, in England and set in common- and triple-time as pavans and galliards.<sup>20</sup> The passamezzo antico or passingmeasures uses the harmonic sequence or ground on the scale degrees i-VII-i-V-III-VII-i/V-I (chords of c-B<sup>b</sup>-c-G-E<sup>b</sup>-B<sup>b</sup>-c/G-C in the example in C minor here with four bars for each degree including variant harmonies). Over fifty examples, mainly for lute, are found in English sources and one simple setting with a variant ground is included here. A complete list of cognate settings together with tablature for them all is in the accompanying *Lutezine*.

**PMi.** US-Ws V.b.280, f. 2r ~~*passimeasures*~~ *passinmesers pauin* 26

**PMii.** US-Ws V.b.280 (Folger), f. 2r *passinmesers galiard* 26

A critical commentary for all the music in this supplement is here.<sup>21</sup>

*John H. Robinson - September 2021*

<sup>18</sup> The manuscript II.B.1 was purchased by the Bayerische Staatsbibliothek at the recent Sotheby's auction of a large portion of the Dolmetsch library.

<sup>19</sup> Also included in Neil Morrison's 'Selections from Haslemere MS II B.1, part 1' in the *Lutezine* to *Lute News* 138 (July 2021).

<sup>20</sup> John Johnson set them himself, see P31 & P37i/ii in the *Lutezine*.

<sup>21</sup> **COMMENTARY - JOHN JOHNSON:** All sources in French tablature unless otherwise stated. **JJ9a.** German tablature; 1/1, 3/3, 3/5, 3/7 - crotchets instead of dotted crotchets; 2/8-11, 6/5-10, 15/4-9, 16/4-9, 19/4-8, 23/12, 25/4-5 - crotchets absent; 4/12-13, 5/10-11 - bar lines added; 5/7 to 6/4, 20/2-11 - semiquavers instead of quavers; 7/7 - c2 instead of c3; 7/10 - e3e4 instead of c3; 9/7 - a1 absent; 10/4-7, 19/9-10 - quavers absent; 10/>11 - c1e2e3c6-f3-e3-c3-e3-f3-e4-e3 added; 10-11 - bar line absent; 11/3-8, 12/5, 12/8-9, 13/3, 14/8, 25/6-9 - quavers instead of crotchets; 13/6 - e1h2h4 instead of h3g4; 13/11 - c2 instead of h4; 15/8 - c3 instead of c4; 15/9 - a3 added; 19/3, 21/3, 25/2 - e1 instead of d1; 23/between 4-5 - quavers a1d6-d2-c2-a2-c2d3c4a5-d2-a1-c2 added; 25/6 - c1 instead of e4. **JJ9b.** German tablature; 3-4, 12-13, 15-16, 22-23 - bar lines absent; 14/3- e2 instead of f2. **JJ9c.** Italian tablature; '2' above double bar lines to indicate repeating each strain; 17/3 - scribe changed a2 to c2; 30/>1 - d3a5 crossed out; 38/2 - f3 absent; 52/1-4 - crotchets instead of quavers; 52/4-5 - bar line added. **JJ9d.** double bar lines absent; ornaments are notated as = in the original instead of #; 3-4, 15-16, 24-25, 25-26, 43-44 - bar lines absent; 5/7 - a4 absent; 6/3 - c5 instead of c4; 15/20 - a5 crossed out; 27/6-9, 36/12-15 - quavers instead of semiquavers; 27/9 - f2 blotted out; 28/8-9, 34/6-7, 52/15-16 - bar lines added; 30/6 - quaver a1 absent; 31/9 - c6 instead of c5; 32-33 - bar line displaced 3 notes to the left; 34/12-13 - crotchets instead of quavers; 47/>4 - a1b2d5-a2-b2-d2-a1-d2b3a4c5a1-b1d3a5-a1-d2-b2d2 blotted out (an attempt at bar 5 in the wrong place); 48/3-9 - a2-c2-a2-c2-a2-c2-d2 instead of a3-c3-a3-c3-a3-c3-d3 (i.e. a line too high); 50/6 - c4 crossed out; 51-52 - bar line displaced 15 notes to the left; 52/16 - a6 instead of a5. **JJ10a.** German tablature; 8/1-2 - double bar line absent; 15 - bar absent; 17/1 - cross in a circle below chord linking to the same sign after the title of JJ10b; 19-20 - bar line absent; 24/1, 32/1 - semibreve instead of dotted semibreve; 25/1 - cross in circle below tablature, same sign at the end of JJ10b; 40-41 - single instead of double bar line. **JJ10b.** German tablature; 6/>3 - b2 added; 8/1-2 - double bar line absent; 15 - bar absent; 23-24 - bar line absent; 25/>2 - d2f3f4 added as lead into repeat of B strain continuing from bar 25 of JJ10a as indicated in the title and the sign of a cross in a circle. **JJ10c.** Italian tablature; double bar lines absent; 3-4, 31-32 - bar lines absent; 5 - bar absent. **JJ10d.** double bar lines absent; 4/2-5, 6/2-5, 28/5-8 - quavers instead of crotchets; 5/3 - scribed changed d2 to b2 and crossed out b1; 6/3 - d2 instead of d3; 6/6-7, 9/2-7, 27/5-8 - crotchets instead of quavers; 10/2 - d5 instead of d4; 19/2 - dotted minim instead of minim; 20/1-2, 23/1-2 - minim crotchet instead of crotchet minim; 20/2 - c3 instead of c4; 21/1 - a6 instead of a5; 26/3 - crotchet instead of dotted crotchet; 27/between 6-7 - f3 added; 29/1 - a4 instead of a5; 32/6-7 - scribe changed 2 crotchets to 2 quavers; 32/7 - c5 added; 37/1 - d4 absent; 39/>1 - a3a5 crossed out; 41/5-6 - d1f2 instead of d1-f3; 43/6 - crotchet c3 absent. **JJ10ei.** bars 1-29 lost due to a missing page and substituted from JJ10c - see JJ10c for critical commentary (JJ10d is more closely concordant with the surviving bars of JJ10ei but JJ10c provides a lower register part); 30-40: 37/1 - d3 instead of d4. **JJ10eii.** strains A & B duplicated editorially to match reconstructed JJ10ei; 7/1, 15/1 - crotchets instead of minims; 19/1 - crotchet absent; 22/4 - quaver instead of crotchet; 26/2-7, 34/2-7 - quavers absent; 31/3-6, 39/3-6 - quavers instead of crotchets; 32/9 - minim absent. **JJ10f.** Italian tablature; '2' above double bar lines indicate repeating each strain; 14/1 - d5 instead

of d6; 21/3 - a5 crossed out; 23/3 - scribe altered a4 to d4. **JJ10g.** 8/2-3, 40-41 - double bar lines absent; 23/7 - c2 instead of b2; 26/1 - crotchet instead of dotted crotchet; 30/1 - a2 absent; 34-35 - bar line absent; 46/5 - a1 instead of d1. **JJ11.** barred in 2 instead of 4 minims in the divisions; 2/1-2 - scribe changed 2 crotchets to dotted crotchet quaver; 8/2 - e4 added; 8/6 - e4 absent; 9/1-2 - dotted quaver semiquaver instead of dotted crotchet quaver; 10/1, 10/22, 11/1, 16/17-18, 41/9-10 - crotchets instead of quavers; 10/16-21, 13/12-15, 15/6-9, 25/15-22, 26/10-15, 27/1-6, 29/2-5, 30/1-12, 31/1-4, 44/12-15 - semiquavers instead of quavers; 11/12-15 - a1-b1-d1-a1 duplicated; 11/27 - a1 crossed out; 12/10 - a6 instead of a5; 23-24 - bar line absent; 13/12 - d1 absent; 20/5 - c4 absent; 25/19 - d1 instead of d2 and b5 absent; 26/8-9 - semiquavers instead of crotchets; 26/14 - c5 instead of c4; 30/8 - c4 instead of c5; 30/18 - quaver b1 absent; 32/3-4 - d2-c2 crossed out; 32/1 - a6 instead of a5; 32/19 - semibreve instead of minim; 33/1-3 - d5-d5-f5 instead of d4-d4-f4; 34/2 - d3 instead of b3; 34/3 - b4 instead of d4 (with an arrow to b3 at 39/8); 34/4 - c4 absent; 38/4-6 - d5-c5-d4a5 instead of d4-c4-d3a4; 40-41 - '2' above double bar line; 42/1 - crotchet instead of dotted crotchet; 45/7 - a5 absent; 46/14 - c3 instead of b3; 46/15 - d5 instead of d4; 47/9 - a5 absent; 48/14-17 semiquavers instead of demisemiquavers. **JJ12ab.** 5-6, 9-10, 11-12, 13-14, 19-20, 25-26, 27-28, 29-30, 31-32, 39-40, 41-42, 43-44, 45-46, 47-48 - bar lines absent; 10/5 - b2 instead of d2; 17/4 - d1 added; 18/1 - b1 instead of a1; 45/5 - c5 instead of d5. **JJ12c.** 8-9, 24-25, 32-33, 40-41 - double bar lines absent; 16 - preceded by duplication of the bar crossed out; 18-19 - bar line absent; 27/7&9- dots under previous notes instead. **JJ13a.** 5/7 - c3 instead of b3; 5-6, 24-25 - bar lines absent; 6/5 - minim crotchet instead of dotted minim; 6-7 - bar line displaced a note to the left; 9/8 - a4 instead of b4; 10/1 - c3 instead of c4; 11/4-5 - minim c1d3 instead of crotchets c1-d3; 13/3 - c1 instead of f1; 16/6 - crotchet instead of dotted crotchet; 16/8-9 - minims instead of crotchets; 23/4 - c1 absent; 25/2 - f3 instead of d3; 25/9-12 - semiquavers instead of quavers. **JJ13b.** double bar lines absent; 12/15-16, 50/9-10 - bar line added; 14/9-16 - quavers instead of semiquavers; 19-20 - bar line displaced 3 notes to the left; 31-32 - bar line absent; 33-34 - bar line displaced 2 notes to the left; 35-36 - bar line displaced 9 notes to the left; 43/5 - a5 absent; 45/1 - d2 instead of b1; 47/19 - a3 instead of d4; 51/1-8 absent and reconstructed to match 43/1-4. **JJ14a.** 3/1 - b2 instead of a2; 5/1 - crotchet instead of dotted crotchet; 8/7 - quaver d3 absent; 24-25 - single instead of double bar line. **JJ14b.** 6 instead of 3 minims per bar so 1-2 and then every other bar line absent; '2' above double bar lines to indicate repeating each strain; 8/1-2 - minim semibreve instead of semibreve minim; 23/2 - b2 instead of d2. **JJ14c.** 4-5, 20-21, 36-37, 44-45 - bar lines absent; 6/1 - d3 crossed out but included editorially; 23/1 - b2 instead of d3. **JJ14d.** 3/1-3 dotted minim crotchet minim instead of minim dotted minim crotchet; 9/7 - crotchet instead of minim; 11/1 - a6 instead of a5. **JJ14e.** no changes. **JJ14f.** the copyist Mathew Holmes omits rhythm signs as a shorthand form seen in his later lute books Dd.9.33 and Nn.6.36; 3/4, 4/1, 5/1, 8/1, 9/1, 16/1, 18/1, 20/1, 21/1, 24/1, 26/1, 28/1, 33/1, 35/4, 40/1, 48/1 - minims absent; 4-5, 28-29 - double instead of single bar line; 6/1 - d3 instead of b3; 7/4-5, 9/2, 10/1, 10/6, 11/1, 13/1, 14/1, 25/1, 25/4, 27/1, 27/4, 39/4-5, 41/1, 43/1, 44/3, 44/5, 45/5 - crotchets absent; 10/5 - scribe changed h1 to g1; 14/1 - a3 instead of b3; 46-47 - bar line absent. **IN THE LUTEZINE: JJ14g.** 8/1-2, 24/1-2 - scribed changed d1 to a1; 9-10 bar line absent; 10-11 - single instead of double bar line; 16/1-2 - scribe changed d1 to a1 but d1 retained editorially; 19 - between 1-2 - i1f2f2f4-h1 crossed out. **PASSINGMEASURES: PMi.** 4-5, 12-13, 19-20 - bar lines absent; 6/1 - crotchet instead of dotted crotchet. **PMii.** 6-7, 13-14 - bar lines absent.

*Quana Engata.*

*Gullark Delle Penna.*

365.  
140

*finis Quana Engata.*

*finis*

## JJ9a. Pauana Anglica - 7F A8B10C8

D-LEm II.6.15, pp. 118-119

The Rose Tree

The Rose Tree

**1**

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[illegible]

9



16

20

[illegible]

23

## JJ9b. Padoana - A8B10C8

Waissel 1591, sig. L4r

1

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12

17

22

## JJ9c. Pauana Englesa - 7D A16B20C16

PL-Kj 40032, pp. 364-365

1

8

15

22

29

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41

47

**1**

5

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25



Handwritten musical notation system 29. The staff features a series of vertical lines (neumes) above a three-line staff. The notation includes various rhythmic values and accidentals. The first staff contains notes with stems and flags, some with 'f' (forte) markings. The second staff contains notes with stems and flags, some with 'f' (forte) markings. The third staff contains notes with stems and flags, some with 'f' (forte) markings. The system concludes with a double bar line.

29

Handwritten musical notation system 32. The staff features a series of vertical lines (neumes) above a three-line staff. The notation includes various rhythmic values and accidentals. The first staff contains notes with stems and flags, some with 'f' (forte) markings. The second staff contains notes with stems and flags, some with 'f' (forte) markings. The third staff contains notes with stems and flags, some with 'f' (forte) markings. The system concludes with a double bar line.

32

Handwritten musical notation system 36. The staff features a series of vertical lines (neumes) above a three-line staff. The notation includes various rhythmic values and accidentals. The first staff contains notes with stems and flags, some with 'f' (forte) markings. The second staff contains notes with stems and flags, some with 'f' (forte) markings. The third staff contains notes with stems and flags, some with 'f' (forte) markings. The system concludes with a double bar line.

36

Handwritten musical notation system 40. The staff features a series of vertical lines (neumes) above a three-line staff. The notation includes various rhythmic values and accidentals. The first staff contains notes with stems and flags, some with 'f' (forte) markings. The second staff contains notes with stems and flags, some with 'f' (forte) markings. The third staff contains notes with stems and flags, some with 'f' (forte) markings. The system concludes with a double bar line.

40

Handwritten musical notation system 44. The staff features a series of vertical lines (neumes) above a three-line staff. The notation includes various rhythmic values and accidentals. The first staff contains notes with stems and flags, some with 'f' (forte) markings. The second staff contains notes with stems and flags, some with 'f' (forte) markings. The third staff contains notes with stems and flags, some with 'f' (forte) markings. The system concludes with a double bar line.

44

Handwritten musical notation system 51. The staff features a series of vertical lines (neumes) above a three-line staff. The notation includes various rhythmic values and accidentals. The first staff contains notes with stems and flags, some with 'f' (forte) markings. The second staff contains notes with stems and flags, some with 'f' (forte) markings. The third staff contains notes with stems and flags, some with 'f' (forte) markings. The system concludes with a double bar line.

51

## JJ10a. Gagliarda Gregor(y) - AABBC88

D-DI 1.V.8, f. 46v

Handwritten musical notation for measures 1-6. The notation includes a treble clef, a 3/4 time signature, and various notes (quarter, eighth, and sixteenth notes) with accidentals (sharps, flats, and naturals). The notes are written on a five-line staff.

Handwritten musical notation for measures 7-11. The notation includes a treble clef, a 3/4 time signature, and various notes (quarter, eighth, and sixteenth notes) with accidentals (sharps, flats, and naturals). The notes are written on a five-line staff.

7

Handwritten musical notation for measures 12-16. The notation includes a treble clef, a 3/4 time signature, and various notes (quarter, eighth, and sixteenth notes) with accidentals (sharps, flats, and naturals). The notes are written on a five-line staff.

12

Handwritten musical notation for measures 17-21. The notation includes a treble clef, a 3/4 time signature, and various notes (quarter, eighth, and sixteenth notes) with accidentals (sharps, flats, and naturals). The notes are written on a five-line staff.

17

Handwritten musical notation for measures 22-26. The notation includes a treble clef, a 3/4 time signature, and various notes (quarter, eighth, and sixteenth notes) with accidentals (sharps, flats, and naturals). The notes are written on a five-line staff.

23

Handwritten musical notation for measures 27-31. The notation includes a treble clef, a 3/4 time signature, and various notes (quarter, eighth, and sixteenth notes) with accidentals (sharps, flats, and naturals). The notes are written on a five-line staff.

29

Handwritten musical notation for measures 32-35. The notation includes a treble clef, a 3/4 time signature, and various notes (quarter, eighth, and sixteenth notes) with accidentals (sharps, flats, and naturals). The notes are written on a five-line staff.

35

43

JJ10b. Untitled - AAB8

D-DI 1.V.8, f. 46v

44

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## JJ10d. Vp tie liht Galliard - AABBBCC8

LT-Va 285-MF-LXXIX, f. 61r

Handwritten musical notation for the first system, featuring a treble clef and a 3/4 time signature. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b'.

Handwritten musical notation for the second system, continuing the piece. It includes a treble clef and a 3/4 time signature, with notes and rests, some marked with 'a' or 'b'.

8

Handwritten musical notation for the third system, continuing the piece. It includes a treble clef and a 3/4 time signature, with notes and rests, some marked with 'a' or 'b'.

14

Handwritten musical notation for the fourth system, continuing the piece. It includes a treble clef and a 3/4 time signature, with notes and rests, some marked with 'a' or 'b'.

21

Handwritten musical notation for the fifth system, continuing the piece. It includes a treble clef and a 3/4 time signature, with notes and rests, some marked with 'a' or 'b'.

28

Handwritten musical notation for the sixth system, continuing the piece. It includes a treble clef and a 3/4 time signature, with notes and rests, some marked with 'a' or 'b'.

35

Handwritten musical notation for the seventh system, continuing the piece. It includes a treble clef and a 3/4 time signature, with notes and rests, some marked with 'a' or 'b'.

43

## JJ10ei. (Delight Galiard Bassus) - AABCC8

D-Ngm 33748/I, f. 6r

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## JJ10eii. (Delight Galiard) Cantus - 7D AABCC8

D-Engm 33748/I, f. 6r

[illegible]

																																																																														
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[illegible]








14

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21

[illegible]

28

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

35

## JJ10f. Gallarda della Pauana - ABC8

PL-Kj 40032, p. 365

Measures 1-8 of JJ10f. Gallarda della Pauana - ABC8. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written on a single staff with notes and rests. The bass staff is empty.

Measures 9-16 of JJ10f. Gallarda della Pauana - ABC8. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written on a single staff with notes and rests. The bass staff is empty.

9

Measures 17-24 of JJ10f. Gallarda della Pauana - ABC8. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written on a single staff with notes and rests. The bass staff is empty.

17

## JJ10g. The Galiard to yt - AABBBCC8

GB-Lcm loan 2019-1 welde, f. 4r

Measures 1-8 of JJ10g. The Galiard to yt - AABBBCC8. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written on a single staff with notes and rests. The bass staff is empty.

Measures 9-16 of JJ10g. The Galiard to yt - AABBBCC8. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written on a single staff with notes and rests. The bass staff is empty.

8

Measures 17-24 of JJ10g. The Galiard to yt - AABBBCC8. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written on a single staff with notes and rests. The bass staff is empty.

13





**1**

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[illegible]

26

31

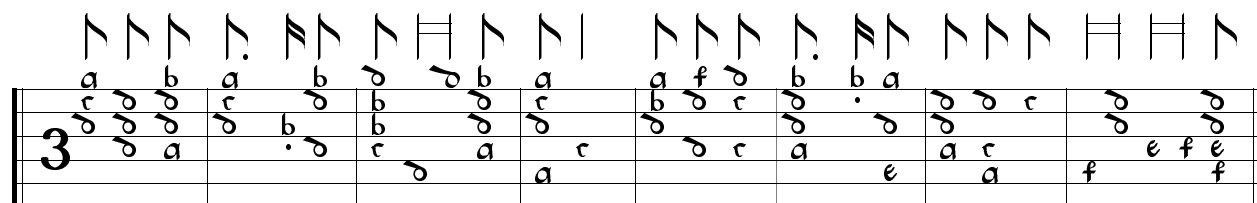
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34

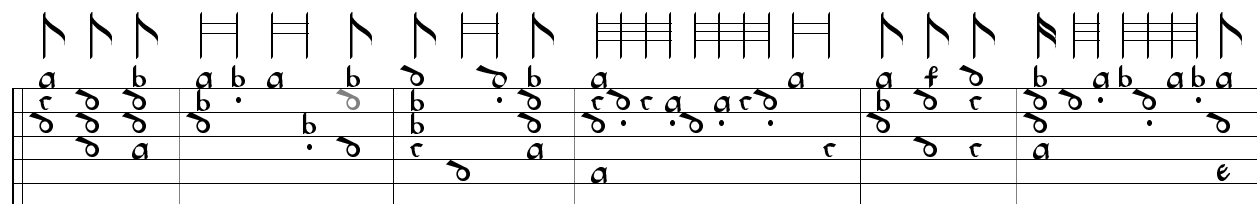

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[illegible][illegible]

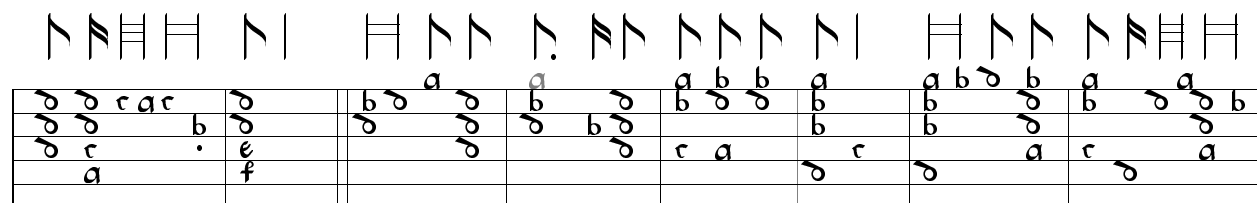
46



1

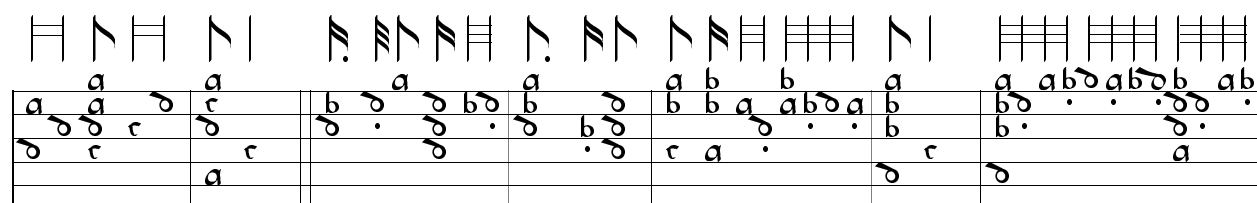


9

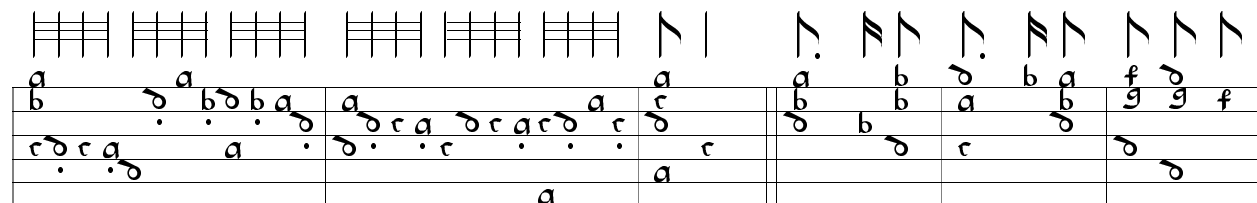


15 a

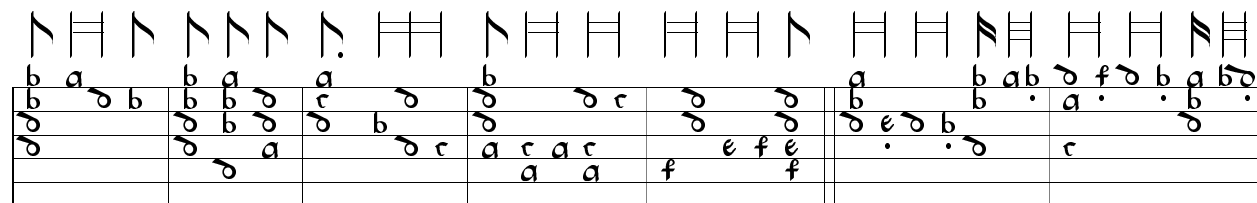
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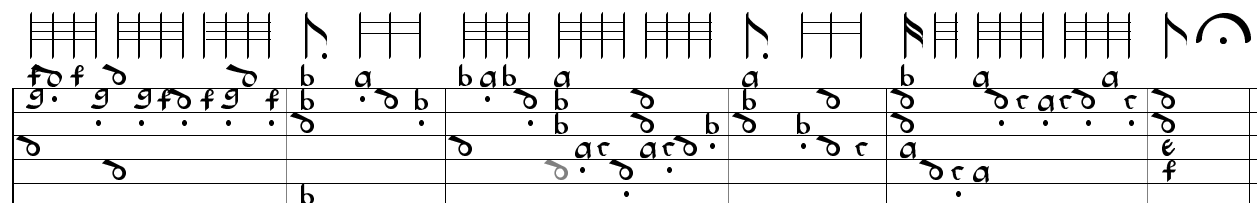
23



30



36



43

a

## JJ12c. Marygould (Galliard) - 7F AABBBCC8

GB-Lam 603, f. 26v

1

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14

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28

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43

1

[illegible]

32

[illegible]

35

39

43

The second system of the exercise continues with a treble and bass staff. The treble staff contains a series of eighth and sixteenth notes, with some notes beamed together. The bass staff contains a series of eighth and sixteenth notes, with some notes beamed together. The notation is complex and requires careful reading.

47

The musical score for 'The Rose Tree' is presented in a system of five staves. The first staff contains the melody, written in a single line with a key signature of one flat (B-flat) and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some rests. The second staff contains the lyrics, written in a single line. The third staff contains the bass line, written in a single line with a key signature of one flat and a common time signature. The fourth and fifth staves contain the bass line, written in a single line with a key signature of one flat and a common time signature. The score is divided into two measures by a double bar line. The first measure contains the first four staves, and the second measure contains the last three staves. The lyrics are written in a single line, with the words 'The Rose Tree' and 'The Rose Tree' appearing in the first and second measures, respectively.

49

51

## JJ13a. Paduana - A10BC8

Rude II 1600, sigs. gg2v-gg3r

1

6

11

16

21

24



## JJ14a. Galliarde Barodi Colon(ensis) - 8Ef9D10C AABC8

GB-HAdolmetsch, ff. 91v-92r

1

7

12

16

21

27

## JJ14b. My Lorde Barnayes Gallarde - 7F ABC8

NL-Lu 1666, f. 32v

1

9

17

## JJ14c. Johnsons Jewell - AABBC8

GB-Cu Dd.2.11, f. 99r

1

7

12

17

23

28

33

39

44

**1**

9

16

GB-Lam 603, f. 21r

1

9

17

## JJ14f. My Lo(rd) Boroughs Galliard - cittern

GB-Cu Dd.4.23, f. 5r

3

**1**

i	i	f f f i f f		i	f f i	g e d e	d b d	b b	b d e b	d	d						b	a b d
f	f			f		f d	b	b	b				a				b	b d
i	f			f									a				a	d
							b						a				b	

[illegible]

14

a	f	a	b	a	a	b	♭	a	a	f	i	g	f	b	b	b	e	b	c	c	a	♭	b	a	b	a	a	b	♭
a		a		a				♭	c										f	f	a								
a		b		a						b				a	a	a			f		a						b		

21

[illegible]

28

$\nearrow$	$\overline{\text{H}}$	$\nwarrow$	$\nwarrow$ .	$\overline{\text{H}}\overline{\text{H}}$	$\nwarrow$ .	$\overline{\text{H}}\overline{\text{H}}$	$\nwarrow$ .	$\overline{\text{H}}\overline{\text{H}}$	$\overline{\text{H}}$	$\nwarrow$	$\overline{\text{H}}$	$\nwarrow$	$\swarrow\swarrow$	$\overline{\text{H}}\overline{\text{H}}$	$\overline{\text{H}}$	$\nwarrow$ .	$\swarrow\swarrow$	$\overline{\text{H}}$
d	d b	d	m f i	s	a	b a	a	a	b d r	a	r	r	d	d e	f	d	g e d e	
$\overline{\text{d}}$	$\overline{\text{b}}$		a		a		a		b	d	r	a		d	e	f	d	
$\overline{\text{d}}$	$\overline{\text{b}}$		a		a	b	a		a		a			d	e	f	d	

35

[illegible]

43

## P1i. Passinmesers Pauin - 1x32

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

Handwritten musical notation for the first system of P1i. Passinmesers Pauin. The notation consists of a single staff with a treble clef and a common time signature (C). The melody is written in a medieval style with square neumes on a four-line staff. The notes are decorated with various accidentals (sharps, flats, naturals) and ligatures. The system contains 8 measures.

Handwritten musical notation for the second system of P1i. Passinmesers Pauin. The notation consists of a single staff with a treble clef and a common time signature (C). The melody is written in a medieval style with square neumes on a four-line staff. The notes are decorated with various accidentals (sharps, flats, naturals) and ligatures. The system contains 8 measures.

8

Handwritten musical notation for the third system of P1i. Passinmesers Pauin. The notation consists of a single staff with a treble clef and a common time signature (C). The melody is written in a medieval style with square neumes on a four-line staff. The notes are decorated with various accidentals (sharps, flats, naturals) and ligatures. The system contains 8 measures.

17

Handwritten musical notation for the fourth system of P1i. Passinmesers Pauin. The notation consists of a single staff with a treble clef and a common time signature (C). The melody is written in a medieval style with square neumes on a four-line staff. The notes are decorated with various accidentals (sharps, flats, naturals) and ligatures. The system contains 8 measures.

25

## P1ii. Passinmesers Galiard - 1x16

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

Handwritten musical notation for the first system of P1ii. Passinmesers Galiard. The notation consists of a single staff with a treble clef and a common time signature (C). The melody is written in a medieval style with square neumes on a four-line staff. The notes are decorated with various accidentals (sharps, flats, naturals) and ligatures. The system contains 8 measures.

Handwritten musical notation for the second system of P1ii. Passinmesers Galiard. The notation consists of a single staff with a treble clef and a common time signature (C). The melody is written in a medieval style with square neumes on a four-line staff. The notes are decorated with various accidentals (sharps, flats, naturals) and ligatures. The system contains 8 measures.

9