

**MUSIC SUPPLEMENT TO LUTE NEWS 130 (JULY 2019): MORE PRELUDES AND FANTASIES OF JACOB REYS  
JOHN DOWLAND PART 31: GALLIARDS JD38, 76, 82, 84, 91 & 104 - SETTINGS OF GREEN GARTERS,  
WAKEFIELD ON A GREEN, WHETELIES WHEATSHEAFE, TRENCHMORE & THE ENGLISH CLOCK DANCE**

**JACOB REYS/JACQUES POLONOIS**

**PRELUDES**

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The series of music by Jacob Reys/Polonois<sup>3</sup> continues here with the second half of the ascribed preludes and fantasies: the remaining six of the fifteen preludes and nine of the nineteen fantasies, numbered as in the modern edition.<sup>4</sup> The tablature is organised in key sequence: A flat major (P15), A minor (P13, P14, F15, F16), B flat minor (P10, F11), C minor (P11, P12, F2), C major (F6), E flat major (F9, F19), E flat minor (F18) and E major (F5), six of which have been recorded to my knowledge.<sup>5</sup> The first half of the preludes and fantasies were in *Lute News* 126,<sup>6</sup> nine preludes and ten fantasies: in D minor (P5, F14), F major (P1, P3, P4, F1), F minor (P2, P7-9, F7-8, F10, F12-13), G major (F3), G minor (P6), G major/ minor (F4) and A flat minor (F17). Jacob's preludes and fantasies are diverse in style as well as range of keys so that it is difficult to recognize characteristic traits, suggesting he was a versatile composer unless more of the attributions are in error than the few that we know of (see below).

The Herbert manuscript is by far the major source of Jacob's music (40 of the 60 or so pieces and all but three of those here). Curiously in Herbert thirty are ascribed to *Jacob* and another ten to *Polonois*, and none of titles of the concordances confirm that they are the same composer. However, the two names are linked in Hove's *Delitiae Musicae* of 1612 with four pieces ascribed *Jacques Polloinois*, so it seems likely that Edward Herbert collected the music without realising they were by the same composer, whom he would not have met because Jacob died in 1605 before Edward was first in Paris as James I's ambassador in 1608. Besard included ten pieces ascribed to *Jacob Reys* in *Thesaurus Harmonicus* of 1603 (including **F2** here),

also assumed to be the same composer. One fantasia here (**F19**) is also ascribed *Polonois* in a manuscript of German provenance and now in Bautzen, which presumably refers to Jacob. Another fantasia (**F5**) unique to Fuhrmann's *Testudo Gallo-Germanica* of 1615 ascribed *Pollac* is also assumed to be by Jacob in the modern editions of Szczepanska and Pozniak. But it is the only work in Fuhrmann's print to use the name *Pollac*, and his list of composers in the preface includes separate entries for *Sig. Jacob* and *Sig. Polonos* - similar to the separate Jacob and Polonois ascriptions in the Herbert manuscript, see below. **F5** could be by Jacob, but Fuhrmann might also have meant another lutenist from Poland, such as Kasper Sielicki<sup>7</sup> or Petrus Konopacki,<sup>8</sup> but not Diomedes as Fuhrmann entered *Diomedes Venetus* separately in his list of composers.

Unusual for the lute, **F15** and **F16** are in the key of A minor or plagal Aeolian mode ending on the dominant.<sup>9</sup> Bars 35-38 of **F16** are corrupt in the original and retained in the Pozniak edition, but I have reconstructed it (details in the commentary at the end of the *Lutezine* accompanying this *Lute News*). Also, in **P10** the barring misses the strong beats from bar 25 to the end of the original, which I, and Pozniak, adjusted editorially by changing the first two notes of bar 25 from quavers to crotchets and then moving bar lines by a crotchet from then on. Only one source of each of the preludes and fantasies here are known, except for two of the fantasies: the two sources of **F5** are nearly identical but the minor variants in Mertel, sometimes better readings such as in bars 11-12. The ascribed version of **F19** in the Bautzen manuscript is corrupt in the first stave resulting in incomplete polyphony which seems correct in Mertel. The alternative versions of these two are in the accompanying *Lutezine*. Two fantasies in Besard's *Thesaurus Harmonicus* are ascribed *Jac. Reys* but both are concordant with fantasies in Melchior Neusidler's *Il Primo Libro* published in Venice in 1566 and the title page confirms that Melchior composed them,<sup>10</sup> suggesting Besard's ascriptions of these two (and who knows how many more in his print) were in error. They are included in the *Lutezine* as fantasies of Melchior. Also, *Fantasia Augusta* from the Thysius lute book is included as a doubtful attribution to Jacob here (**App 1**). In the table of composers in the preface to Besard's *Thesaurus Harmonicus*, copied in Philip Hainhofer's lute books (D-W Guelph.18.7/18.8) as well as in Gumpelzhaimer's *Gymnasma* of 1621, Jacob is referred to as 'Iacobus Reys Augustanus' and in *Varietie of Lute Lessons* Robert Dowland includes a fantasia 'Composed by the most famous Iacobus Reis of Augusta' (F4 in *Lute News* 126) - suggesting an association of Jacob with Augsburg. None is known and it seems more likely to be an error confusing him with Melchior Neusidler who was in Augsburg, maybe similar confusion to Besard's misattributions above.

<sup>1</sup> Maria Szczepanska (ed.) *Jakub Polak, Preludia, fantazje i tance na lutnie* Wydawnictwo Dawnej Muzyki Polskiej 22 (Kraków, Polskie Wydawnictwo Muzyczne 1951).

<sup>2</sup> Pozniak, *Jakub Polak/Jacob Polonois: The Collected Works* (Kraków, Polskie Wydawnictwo Muzyczne 1993), who assumed '+' in the original of F19 were ornaments but they are surely tenuto/hold signs!

<sup>3</sup> The series of music by Jacob Polak so far: a galliard in *Lute News* 10 (January 1989); eight items (P1, C2, C8, V2, V6, G1, F1 & F6) in *Lute News* 34 (May 1995); *En me revenant* in *Lutezine* to *Lute News* 115 (October 2015); *Un jeune fillette* in *Lutezine* to *Lute News* 119 (October 2016); courantes (C1-8) and voltes (V1-8) and a biographical sketch in *Lute News* 123 (October 2017); nine preludes (P1-9) and ten fantasies (F1, F3-4, F8-9, F10, F13-14 & F17) in *Lute News* 126 (July 2018); the second half of preludes fantasies are here in *Lute News* 130 (July 2019); and the sarabande two ballet four bransle four galliards and a few miscellaneous pieces will follow in the near future.

<sup>4</sup> Pozniak 1993, *op. cit.*; and P1 & F1 were edited for *Lute News* 34 (May 1995).

<sup>5</sup> Recordings of the preludes and fantasies here: Paul Kieffer *Jacques Le Polloinois: Pièces de Luth* (Aevitas AE-12157, 2015): tracks 1 (P11), 6 (F6), 9 (P15), 15 (P13), 16 (P14), 17 (F15), 18 (F5); and Joachim Held *Polish Lute Music* (Hansler Classic CD HC19034, 2019): track 29 (F6).

<sup>6</sup> I have since noticed an error in the tablature for F7, in bar 122/1 the chord is a course too low, so get your copy off the shelf now and pencil in a change of a2a3d4a7 to a1a2d3a6 if you haven't already.

<sup>7</sup> See Piotr Pozniak 'Kasper Sielicki, ein polnischer Lautenspieler-Komponist' *Die Laute XII* (2017) pp. 39-61.

<sup>8</sup> Music by both edited for *Lute News* 82 (June 2007).

<sup>9</sup> Thank you to Wilfred Foxe for clarifying this for me.

<sup>10</sup> *Libro Intabolutura di Luto di Melchior Neysidler Alemano, Sonatore di Liuto in Augusta, one sono Madrigali, Canzone Francesi, Pass'e mezi, Saltarelli, & alcuni suoi Ricercari* (... and some of his ricercars).

## WAKEFIELD ON A GREEN

- WG1.** Morlaye *Le Second Livre de ... Guiterne* 1553 ff. 27v-28r  
*Hornpipe d'Angleterre - guiterne* p. 19  
 GB-Cu Dd.3.18, ff. 11v-12r *Jo: Johnson wakefild on a green - treble*  
 JohnsonB 65  
 IRL-Dm Z.3.2.13 (Marsh), pp. 146-148 untitled - treble and ground  
 cf. GB-Lbl Add.30485, ff. 56r-57v *wakefild on a greene* - keyboard

*Wakefild on a green* is the title of a treble of twenty-three variations on a short four-bar tune ascribed to John Johnson in Mathew Holmes' manuscript of lute duet and consort parts, and the same treble but with the ground is found untitled in the Marsh lute book, both sources from the 1580s. John Ward identified the same tune in a set of eight variations for gittern, printed in Paris for Guillaume Morlaye in 1553.<sup>11</sup> *Wakefild on a greene* is also the title of a set of three variations on a similar four-bar ground but with a different melody for keyboard in the early seventeenth century Wray manuscript (GB-Lbl Add.30485). Morlaye's setting is transcribed for lute here and John Johnson's treble and ground duet and a lute transcription of the keyboard tune are in the *Lutezine*.<sup>12</sup> 'Wakefylde and agrene, a ballett' is entered in the Stationer's Company Register for 1557/8 (Rollins 2829) soon after publication of Morlaye's gittern setting, suggesting the tune was known in England as early as the mid-sixteenth century. The earlier ballad was probably reworked as 'The jolly Pinder of Wakefeild' registered a century or so later in 1675 (Rollins 1308),<sup>13</sup> as this entry presumably refers to broadsides from the 1680s headed 'The Jolly Pinder of Wakefield with Robin Hood, Scarlet, and John To an excellent Tune' beginning 'In Wakefield there lives a jolly Pinder in Wakefield all on a Green' (EBBA 20721, 30380, 33341, 33347, 33349, 35499, 35981 - <http://ebba.english.ucsb.edu>). The earlier and/or later ballad was probably accompanied by one or both of the two tunes above. Wakefield is a cathedral city in West Yorkshire recorded in the Domesday Book in 1086, becoming a centre for the woollen and tanning trades in medieval times. It was the location of the Battle of Wakefield in 1480 during the Wars of the Roses and a Royalist stronghold in the Civil War (1642-1651). A pinder or poundmaster was a local government official in charge of a pound for stray livestock, and the story is about a pinder challenging Robin Hood and his men who 'Dare make a trespass to the town of Wakefield' (line 7 of the ballad).<sup>14</sup>

## TRENCHMORE

- T1.** GB-Cu Nn.6.36, ff. 30v-31r untitled 22-23  
**T2.** US-Ws V.b.280, f. 87v untitled 23  
**T3.** US-Ws V.a.159, ff. 10r-10v & 12r *Trenchmore* 25  
**T4.** Playford 1651, p. 103 *Trenchmore* - arr from violin 25  
 GB-Cu Dd.3.18, ff. 12v-13r *Trenchmore Jo: Johnson* - duet treble = GB-Lcm loan 2019-01 (formerly WPFforester welde), ff. 11v-12r *Trenchmore* - duet treble and ground = IRL-Dm Z.3.2.13, (Marsh), pp. 139-141 untitled - duet treble and ground - JohnsonB 66. GB-Lbl Eg.2046, f. 51v <88v> *Gau(l)ter tuning - edeff* *Trenchmore*; GB-En Acc. 9769 84/1/6 (Balcarres), p. 67 *Trenchmore by david grieve* - baroque lute (dfedf). Cittern: US-CAh 179 (Boteler), f. 44v *trench more*; US-CAh 182 (Ridout), f. 66r *Trench more*; US-CAh 182, f. 78r *Trenchmore*. Keyboard: F-Pn Rés.1186, ff. 32r-32v *Trench=more*; US-Nyp Drexel 5609, p. 119 *Trenchmore*. Violin: Walsh 1718 I, p. 149 200 *Trenchmore / Long ways for as many as will* - violin

Trenchmore<sup>15</sup> is the name of a popular dance or type of dance with fast tripping rhythms from the middle of the sixteenth century. The

title may refer to an Irish dance from a place called *An Trinse Mór* or Trenchmore in the barony of Kells, county Kilkenny and the site of the *Shanna-chuslawn-Threenshamore*, or old castle of Trenchmore, no trace of which now survives.<sup>16</sup> The music is a 4-bar dance tune with a strong alternating tonic-dominant rhythm but less than memorable tune of rising and falling scalar phrases. The lute solos that survive are fragmentary settings in the lute book inscribed Giles Lodge from the 1560s (T3) and the Folger Dowland lute book from the 1590s (T2) and a highly accomplished set of eleven variations in Mathew Holmes' last lute book from c.1605-1615 (T1)<sup>17</sup> in addition to a treble and ground duet by John Johnson (in the *Lutezine*). A setting is also found in the later section of the Pickering lute book in the transitional 'Gaultier' tuning edeff and the keyboard manuscript probably compiled by Robert Creighton (F-Pn Rés.1186) both from c.1630. It is also found in the mid-seventeenth century Boteler and Ridout cittern manuscripts and Playford's *The Dancing Master* of 1651, and into the eighteenth century in the Balcarres lute book copied c.1695-1701 in baroque lute tuning (dfedf) and as a melody for violin in Walsh's *The Compleat Country Dancing Master* of 1718.

Trenchmore is extensively quoted in contemporary literature, the first known in the records from Loseley Park near Guildford of the charges & expenses for the wardrobe of the Lorde of Misrule at the court of Edward VI in 1550/1, of 'Appareil ... made for: his dauners: thre garments of sarsenett with iij payre of sloppes of owde store for them that daunsed trenchmore the making besides the stuff ... iij's',<sup>18</sup> and it is referred to periodically thereafter until the early decades of the eighteenth century.<sup>19</sup> William Bulleyn *A Dialogue both pleasaunte and pietifull* 1564 'He plaieth tricke upon the Gitterne, and daunce Trenchmore and Hey de Gie, and telleth newes from Terra Florida'; Raphaell Holinshed *Chronicles of England, Scotland, and Ireland* 1577 'these iapes and gibes are onelie fit for ruffians, vices, swashbucklers & tosspots. And trulie they beeset a diuine as well, as for an asse to twang quipassa on a harpe or gitterne, or for an ape to friske trenchmoore in a pair of buskins and a doublet'; Stephen Gosson *Schoole of Abuse* 1579 'Domitian suffered playing and dauncing so long in Theaters, that Paris led the shaking of sheetes with Domitia and Mnester the Trenchmour with Messalina'; William Webbe *A Discourse of English Poetrie* 1586 'neither is there anie tune or stroke which may be sung or plaide on instruments, which hath not some poetical ditties framed according to the numbers thereof, some to Rogero, some to Trenchmore, to downe right Squire, to Galliardes, to Pauines, to Yygges, to Brawles, to all manner of tunes which everie Fidler knowes better than my selfe'; Nicolas Breton *Wits Trenchmour*, *In a conference had betwixt a Scollar and an Angler* 1597 in the dedication 'offering to your patience a president of so simple a wit, as dauncing a Trenchmour in the shadow of vnderstanding, dares not come into the light without the comfort of your good countenance' and near the end 'For, say quoth he, that though some few I found of extraordinary good spirits, and yet among a number of these countrie daunces, I did light on such a Galiard, as had a trick above Trenchmour, and could speake more to the purpose then many of the wiues of the Parish'; Thomas Deloney *History of the gentle craft* 1598 'like one dancing the Trenchmore, he stamp'd up and down the yard, holding his hips in his hands'; Will Kempe *Nine Daies Wonder* 1600 dedication 'Some sweare, in a Trenchmore I haue trode a good way to winne the world' and on 'the second dayes iourney ... In this towne [Burntwood = Brentwood] two

<sup>11</sup> John M. Ward *Music for Elizabethan Lutes* (OUP 1992), p. 104 fn322.

<sup>12</sup> The tune is not included in Claude M. Simpson *The British Broadside Ballad and its Music* (New Brunswick, Rutgers University Press, 1966), but to his description of the tune *The Bailiff's daughter of Islington* (p. 29) he adds the footnote: "E. F. Rimbault, in Gutch's *Robin Hode*, 1847, II, 434, reprinted as the tune of 'The Jolly Pinder of Wakefield' the 'Baily's Daughter' music from *The Jovial Crew*. Rimbault did not mention the ballad opera but named as the source of his tune 'an old MS. in lute tablature, formerly in the collection of the Rev. Mr. Costling, of Canterbury'. What he called 'another copy of this tune' in Cambridge University MS Dd.3.18 is evidently 'Wakefild on a green' f. 11v, an entirely different air. Its title, coming from the burden of 'The Jolly Pinder' probably led Rimbault to an association which the music does not justify." This manuscript was probably for lyra viol and owned by the famous Canterbury bass singer John Gostling (1644-1733), but a manuscript with this music in does not seem to have survived. Thank you to Tim Crawford, Andrew Ashbee and Matthew Spring for the information.

<sup>13</sup> Hyder E. Rollins 'An Analytical Index to the Ballad-Entries in the Registers of the Company of Stationers of London' *Studies in Philology* 21/1 (1924), pp.

1-324. The Register of the Stationer's Company also includes 'Pinder of Wakefeild being the mad merry history of George a Greene the lusty Pinder of the North &c.', probably a book, registered in 1632 (Rollins 2089).

<sup>14</sup> An English actor named Edward Wakefield had a quarrel with Thomas Sackville in a tavern in Brunswick in 1597 according to Wolfenbüttel court records; he probably came from Wakefield, see Albert Cohn *Shakespeare in Germany* (1865), pp. 33-34, available online as a free Google e-book.

<sup>15</sup> Trenchmore was listed in the title to the supplement for the *Lutezine* to *Lute News* 128 in error.

<sup>16</sup> William Carrigan *History of the Diocese of Ossory* (Dublin 1902) II pp. 336-337.

<sup>17</sup> Played on an orpharion by Paul O'Dette's on his CD *Robin Hood: Elizabethan Ballad Settings* (harmonia mundi HMU 907265, 2001) track 23.

<sup>18</sup> Albert Feuillerat *Documents relating to revels at court in the time of King Edward VI and Queen Mary* (Louvain 1914), p. 79, online at: <https://archive.org/details/documentsrelatin00greauoft/page/n6>

<sup>19</sup> Confirmed from online facsimiles and text transcripts, but excluding others referred to in 19th and 20th century literature not yet confirmed.

Cut-purses were taken, that with other two of their companions followed mee from London ... and after a dance of Trenchmore at the whipping crosse, they were sent backe to London'; Thomas Weelkes's *Ayres or Phantastike Spirites* 1608 song 6 'Fill the pipe once more, My braines dance trenchmore. It is headdy, I am geeddy'; Francis Beaumont and John Fletcher *Island Princess* c.1619-21 published 1647 act 5 scene 1 'Like grindle tails, with their heels upward; All the windows i' th' town dance a new trenchmore'; Lodowick Barry *Ram-Alley* 1611 act II scene i, Justice Tutchin 'Well I shall catch him in a narrow roome, Where neither of us can flinch; If I do, Ile make him dance a trenchmore to my sword'; John Taylor *A Very Merry Wherry-jerry Voyage* 1622 'Me thinkes Moriscoes are within my braines, And Heyes and Antiques run through all my vaines: Heigh, to the tune of Trenchmore I could write, The valiant men of Cromer's sad affright'; and John Selden (1584-1654) in his *Discourses, or Table-Talk* published 1684 contrasts the court of Elizabeth with that of Charles I as symbolized by the dance: '[In Elizabeth's time] Att a Solemne dancing, first you have the grave measures, then the Corantoes & the Galliards, & all this is kept upp w<sup>th</sup> ceremony, att length to Trenchmore, and the Cushion-Dance, and then all the Company dance, Lord and Groom, Lady and Kitchen-Maid, no distinction. So in our Court, in Queen Elizabeth's time, Gravity and State were kept up. In King James time things were pretty well But in K[ing] Charles time there has binn nothing but Trenchmore & the Cushion dance, *omnium gatherum*, totty polly, hoyte come toyte'.

Although the tune is not called for by name in surviving broadside ballad sheets, Thomas Ravenscroft *Deuteromelia*, 1609 includes settings of two 'Freemens Songs to 4. Voices' to the tune without naming it: 'Tomorrow the Fox will come to towne' (No. XX) and 'Willy prethee goe to bed' (No. XXI), the latter also in Thomas D'Urfey *Pills to Purge Melancholy* 1699-1714, pp. 51-52 with the music. However, the political song 'A New Ballad: To the Tune of Trenchmore' beginning 'What do Members now ail, To the King to turn Tail' in Thomas Tebb & Thophilus Sanders' *Poems on Affairs of State* vol. III 1704/R1716 (p. 139/124 - free Google e-book), might be expected to have used it but it lacks the music and the words do not fit the tune here. Also, the broadside entitled 'The West-Country Jigg: Or, A Trenchmore Galliard' calls for 'a Merry Scotch Tune, Or, Up with Aley Aley' beginning 'Jack's a naughty Boy, for calling his mother wh[ore]' which is different music,<sup>20</sup> but the text of verse two 'Four-and-twenty lasses went over Trenchmore Lee' and the final verse of twelve 'And wish that Trenchmore Lasses they may live merry and long', does seem to confirm that Trenchmore was a place.<sup>21</sup>

#### WHETELIES WHEATSHEAFE

**WW1.** Robinson SoM 1603, sig. Iir *AN ALMAIGNE* p. 29  
Robinson 1609, sig. H2r *Whetelies wheat sheafe* - cittern

Thomas Robinson included a cittern solo titled *Whetelies wheat sheafe* in *New Cytharen Lessons* published in 1609, six years after printing a setting of the same tune for lute titled *An Almaigne* in *The Schoole of Musicke* published in 1603. The title may refer to a ballad tune that Robinson knew, but I have found no other source of the music or reference to a text of that or a similar name in the ballad literature. The lute setting is here and the cittern solo in the accompanying *Lutezine*.

#### GREEN GARTERS

**G1.** GB-Cu Dd.3.18, ff. 23v-24r *Greene Garters* - arr. from treble 35  
GB-Cu Dd.5.20, f. 6r *Green Garters* - bass viol of mixed consort  
GB-Cu Dd.5.21, f. 10v *Green garters* - recorder of mixed consort

The sixteenth century tune in duple time here called *Green Garters* is extracted from the set of variations on it in the treble and ground duet

(the complete duet is in the *Lutezine*) and incomplete mixed consort parts copied by Matthew Holmes in Oxford in the 1580s. It is different to the dance tune in triple time for violin titled *Blue petticoats* or *Green Garters* in John Playford's *The Dancing Master* first published in 1651. Both of these are different to the tune called for in the broadside ballad headed 'The Longing Shepherdess: or, Lady lie neer me. To the Tune of, Lady lie neer me: or, The Green Garter' beginning 'All in the Month of May, when all things blossom' (EBBA 36018 1650? & 21057 1663-74; Bod23507 Roud V18896 <http://ballads.bodleian.ox.ac.uk>). This latter tune was probably used for the ballad 'The Courteous Sheapardesse' that is found in the Stationer's Company Register for 1639 (Rollins 419)<sup>22</sup> and known from a broadside headed 'The courteous Shepherdess. Who, though her Love so often denies, The Northern Lad, at last, obtaines the Prize. To the Tune of, Laddy lye neere me' beginning 'Blith Lad, I prethee goe, thou wilt deceive me' (EBBA 36209).<sup>23</sup> The tune with the title *Lady lie near me* is known from settings for lute in transitional tuning in two Scottish lute books (edited for *Lute News* 73 and one reproduced in the *Lutezine* accompanying this *Lute News*).<sup>24</sup> Another country dance known from the nineteenth century is called *Bonny green garters* sung to text beginning 'O here's to the ladies, we love them so well, though some are regular tartars, It's off with their stockings, and off with their shoes, and off with their bonny green garters' which is still danced and sung by Morris Men in the village of Bampton near Oxford (search YouTube for a video clip) to a number of tunes, different again from the one here.

#### JOHN DOWLAND GALLIARDS JD38/76/82/84/91/104

- JD38.** Dowland *A Musical Banquet* 1610, sig. B1r *The Right Honourable the Lord Viscount Lisle, Lord Chamberlaine to the Queenes most excellent Maiestie, his Galliard/ Iohn Dowland, Batcheler of Musick.* [index: *Syr Robert Sidney his Galliard*] pp. 12-13
- JD76a.** GB-Gu Euing 25, f. 42r untitled - DowlandCLM 76 13
- JD76b.** GB-Cu Dd.9.33, f. 19v *Galliard W Th* 21
- JD82.** GB-Cu Dd.9.33, ff. 22r-21v *Dowland F. Cutting* 6-7  
- CuttingB<sup>25</sup> 36
- JD84.** GB-Lbl Hirsch M.1353, f. 5r untitled 8-9  
GB-Cu Dd.9.33, f. 17r *Hasellwoods Galliard Jo Dowland* - DowlandCLM 84; HolborneS<sup>26</sup> 47a/b  
Instrumental ensemble: Holborne 1599, sig. B1v *Galliard*
- JD91a.** GB-Cu Dd.2.11, f. 52r ii *Susanna Galliard* 32  
- DowlandCLM 91 = CH-Bu F.IX.70, pp. 101-102 XLVIII *Susanne*
- JD91b.** D-Ngm 33748 I, f. 14r *Galk: Susanne* 32  
this is JD38/91! 2nd & 3rd strain [1st str from bar 3]!  
Dowland 1604, sigs. L2v-M1r M. *Buctons Galliard* - lute part  
cf. Füllsack & Hildebrand 1607, no. 18b *Galliard Jhon Dowland* - instrumental ensemble à 5
- JD104a.** GB-Lbl Hirsch M.1353, f. 7r untitled 18-19  
- DowlandCLM 104
- JD104b.** GB-Cu Dd.2.11, f. 41r untitled 33  
GB-Cu Dd.2.11, f. 44r untitled - bandora Nordstrom 86  
US-CA Mus.181, f. 10v *Galliard* 7 *Dowland p[er] R[obert] S[prignell]* -  
- chromatic cittern in italian tuning
- App 2.** GB-Cu Dd.2.11, f. 52r iii untitled 33

Here are six galliards to continue the complete Dowland series.<sup>27</sup> **JD38** was published in Robert Dowland's song book *A Muscull Banquet* in 1610 and bears the ascription 'Iohn Douland, Batchelar of Musick'. Both the song book and the galliard are dedicated to Sir Robert Sidney (1563-1626), who was knighted in 1586, became Lord Chamberlain to queen Anne of Denmark, James I's wife, in 1603 and created Viscount

<sup>20</sup> J. Woodfall Ebsworth *The Roxburghe Ballads* vol. VII (1893), pp. 342-345, online: <https://archive.org/details/roxburgheballads07chapuoft/page/n8>

<sup>21</sup> William Chappell *Popular Music of the Olden Time* (London 1855-6) II p. 769; J. P. Cunningham 'The Country Dance: Early References' *Journal of the English Folk Dance and Song Society* 9 no. 3 (1962) pp. 148-154; Simpson 1966, *op. cit.*, pp. 716-718; John M. Ward 'Apropos: The British Broadside Ballad and Its Music' *JAMS* xx (1967) pp. 77-78.

<sup>22</sup> Presumably unrelated to Rollins 2036, 'A paire of garters for yonge menne to weare yat serue the Lord God and Lyve in his feare' registered in 1578.

<sup>23</sup> William Chappell, revised H. Ellis Wooldridge *Old English Popular Music* (Macmillan 1893/R 1961), part I, p. 319; Simpson 1966, *op. cit.*, pp. 423-424.

<sup>24</sup> Recorded by Rob MacKillop *Flowers of the Forest: Scottish traditional music for lute*

*mandour cittern & guittar* (Green Trax CDTRAX 155, 1998) and Ronn McFarlane *Highland King: The Scottish Lute II* (Dorian DOR-90257, 1999).

<sup>25</sup> Jan Burgers *Francis Cutting: Collected Lute Music* (Lubeck, Tree Edition 2002).

<sup>26</sup> Rainer aus dem Spring *Anthony Holborne Music for Lute and Bandora* (Albury, Lute Society Edition 2001).

<sup>27</sup> Diana Poulton and Basil Lam *Collected Lute Music of John Dowland* (Faber 1974 2/1978 3/1981) [DowlandCLM], pp. 326, 337-340; Diana Poulton *John Dowland* (Faber 1972 2/1982), pp. 150-151, 178, 180-181, 366-368, 409; John M. Ward *A Dowland Miscellany JLSA X* (1977), pp. 28-29, 66, 71; John M. Ward *Sprightly & Cheerful Musick, Lute Society Journal* xxi (1979-81), p. 148.



Lisle in 1605 (so it is curious that Robert Dowland still refers to him in the table of contents only as Sir Robert Sidney in *A Musically Banquet* five years later). It is closely related to the anonymous *Susanna Galliard* (JD91) found in Matthew Holmes' first lute book copied c.1588-1595 which is presumably an earlier version of JD38 composed by Dowland. He also reworked it into a galliard for consort, no. 19 in his *Lachrimae, or Seaven Teares* published in 1604 where it is dedicated to M. Bucton. The identity of the dedicatee is uncertain, but he may be the courier named Buckton referred to in a letter from Paris dated 1582 to Principal Secretary Sir Francis Walsingham from Sir Henry Cobham, Elizabeth I's French Ambassador whom Dowland was with in Paris.<sup>28</sup> A close concordance for JD91 titled *Susanne* is found in the lute book of Emanuel Wurstisen from Basel copied c.1594-1615,<sup>29</sup> and a cognate lute setting is titled *Gall(iard) Susanne* in a German manuscript now in Nürnberg copied c.1615-20,<sup>30</sup> and an arrangement for instrumental ensemble is in Füllsack & Hildebrand *Außerlesener Paduanen und Galliarden Erster Theil* published in 1607, XVIII[b] *Galliard à 5 Ihon Dowland*.<sup>31</sup> The titles are a clue to the fact that the galliard is a pastiche of music from Orlando de Lassus' setting of the poem *Susanne un jour* by Guillaume Guérout (1507-1569) based on the biblical story of Susannah and the Elders. It was originally set by Didier Lupi Second (c.1520-1559) and later adapted by Lassus, as well as Cipriano de Rore, Gerard van Turnhout, Claude Le Jeune, and Eustache Du Caurroy. The appearance of Dowland's galliard on the continent also suggests it may have been part of the music used in the play *Susanna* written by Henry Julius (1564-1613) Duke of Brunswick and staged at Wolfenbüttel in 1593 by the English actors Robert Browne and Thomas Sackville.<sup>32</sup> John Ward first described the extent of the material Dowland borrowed, and Peter Holman commented that 'nearly every note [of the the consort setting] comes from Lassus!'<sup>33</sup> Dedicating it to two different people and publication of this galliard entirely based on borrowed material, is a credit to Dowland's ingenuity! DowlandCLM included the galliard JD76 as 'anonymous but probably by Dowland' because 'The opening phrase ... is the same as that of (JD)19, 'Pipers Galliard' and many of Dowland's characteristics of composition are present in the piece (no examples given). In addition to the stylistic indications its position in the Euing MS, between (JD)3 Farwell and (JD)72, might also point to Dowland as composer.' However, Poulton's caveat to another doubtful attribution is apt: 'It is, however, all too easy for an author to lay claim to most of the attractive anonymous pieces for his, or her, particular composer!' Poulton considered the *W<sup>th</sup>* in the title of one version, reminiscent of the title of JD50 *Mrs Whites Thing* (edited in *Lute News* 100), to be a scribal error or confusion. The two sources both lack divisions and differ in the figuration of the opening bar as well as minor details, both versions included here for comparison. JD82 and JD84 are included in DowlandCLM as 'attributed to Dowland, probably incorrectly'. The ascription of JD82 to *F Cutting* is added in the

usual location for titles in Holmes' lute books below the final double bar line, and *Dowland* is written more hastily by Holmes, probably later, in the centre of the bottom margin of the page. Both DowlandCLM and Burgers' Cutting edition attribute it to Cutting. JD84 is a lute setting of a galliard for instrumental ensemble in Anthony Holborne's *Pavans, Galliards, Almains ... in five parts* published in 1597. Poulton considered that 'there is no reason to doubt that Holborne is the original composer. If Dowland is connected in any way with this piece it can only be as arranger for the lute' and John Ward added that 'Mathew Holmes ... may have ascribed it to Dowland because the melody of the first strain is very like that of the latter's Sir John Souch's Galliard' (JD26 - edited in *Lute News* 103). Judging the version in Hirsch to be 'very inaccurate; the divisions are undistinguished [I disagree!] and the bass is frequently inconsistent with the bass of the statement' DowlandCLM reproduced the version in Dd.9.33 which lacks divisions. The Hirsch setting with divisions is here and the one in Dd.9.33 is in the *Lutezine*. The dedicatee may be Thomas Haselwood who signed a letter to the Cecils from Colchester in 1595.<sup>34</sup> JD104 was new to the third edition of DowlandCLM after John Ward identified *Ga 7 Dowland p Ro Sp*, a Dowland galliard arranged for cittern by Robert Sprignell, in the Otley cittern book as a cognate for two anonymous lute solos and one for bandora. A lute setting in G with divisions is in the Hirsch lute book, and another a tone lower plus a bandora solo, both lacking divisions are in Holmes' first lute book Dd.2.11. The two lute settings are here and cittern and bandora settings, together with a repeat of the lute setting in F with the addition of divisions transposed from the setting in G are in the *Lutezine*. Of these six galliards, all but JD84 begin with rising figures, albeit with different intervals and at different pitches. The page filler **App 2** is anonymous and follows *Susanna Galliard* (JD91) in Dd.2.11; the third strain is like the third strain of Dowland's song 'Come againe, sweet loue' no. XVII in *The First Booke of Songes* 1597 and the lute solo JD60 (edited for *Lute News* 121).

#### ENGLISH CLOCK DANCE

- K1. D-B N 479 (Grühenbüchel), f. 68r *Ballet* p. 27  
 US-R Vault M 140 V186S (Sibley), p. 37 *Chanson angloise*  
 Valerius 1626, pp. 150-151 *d'Engelsche klokke dans* - lute, cittern, voice  
 Starter *Frische Lust-hof* 1621, p. 44 *D'Engelsche Klokke Dauns* - song

Amongst the tunes Adriaen Valerius adopted to set songs in his *Nederlantsche Gedenck-Klanck* of 1626 is one called *d'Engelsche klokke dans*, which is also used to accompany dozens of songs in Dutch song books between 1621 and 1757.<sup>35</sup> However, I can find no source of music from England or literary reference to a contemporary English clock dance. Valerius' setting is rather crude, and more satisfactory lute solos on the tune are found titled *Chanson angloise* and *Ballet* in two manuscript sources - one included here and the other with Valerius' setting in the *Lutezine*. A different tune with the Swedish title *Engelska klockan* (English clock) is found in a number of Swedish sources (two for lyra viol, five for keyboard and one for cithrinchen), none for lute but one for lyra viol transcribed for lute in the *Lutezine*.

**Addendum** to *Lute News* 129.<sup>36</sup>

John H. Robinson - July 2019

<sup>28</sup> 'I have received the packet you sent me by Buckton' quoted in Ward 1977, *op. cit.*, p. 81.

<sup>29</sup> A cognate for Dowland's galliard that I identified in 2007, and not a vocal intabulation of Lassus' chanson *Susanne un jour* as listed in the Wurstisen inventory in Christian Meyer *Sources Manuscriptes en Tablature Luth et Theorbe c.1500-1800*: I (Éditions Valentin Koerner 1991), p. 15.

<sup>30</sup> See Ward 1977, *op. cit.*, pp. 28-29.

<sup>31</sup> See Peter Holman *Four and Twenty Fiddlers: The Violin at the English Court 1540-1690* (Oxford, Clarendon 1993), pp. 165-167.

<sup>32</sup> Act IV scene 4 of the play includes 'Inmittelst kommen die Instrumentisten, vnd Spielen der Susannen zu Ehren vnd Glückwünschung Susanna unjour' [In the meantime the instrumentalists and the play Susanna honoured and congratulated Susanna un jour].

<sup>33</sup> Peter Holman *Dowland Lachrimae* (1604) (Cambridge University Press 1999), p. 71. Ward's comparison (1977, *op. cit.*, p. 28): M Buctons galiard bars 1-8 (Lassus 1-6, 13-14), bars 9-16 (Lassus 28-29, 32-34, 49-50) & bars 17-24 (Lassus 53-58, end); Lute settings of *Susanne un jour* will appear in the next instalment in the Lorenzino series, and the next in the Jacob Reys series will include GB-Cfm 689, f. 67v *Susanna un jour de Jacob*, which François-Pierre Goy has identified as a setting of *Ave maris stella*.

<sup>34</sup> Calendar of MSS of the Marquis of Salisbury at Hatfield House V 341 & 433.

<sup>35</sup> Searching the Dutch Song Database at <http://www.liederenbank.nl/> came up with sixty-four hits for *klokkedans*.

<sup>36</sup> Thank you to Mike Ashley for pointing it out a wrong note on p. 32 in JD95 - bar 63/3 reads c1 not f1 in the original; also on p. 7 the a2 in bar 58/5 of Corkine's setting of *Come live with me* is my error so omit it.

## P15. Prelude Jacob - 7F8Eflat10C

GB-Cfm 689, f. 83v

1

[illegible]

10

Musical score for "The Song of the Weaver" (BWV 974) by J. S. Bach. The score is for a single melodic line on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a single system with 16 measures. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6. The rhythm is a series of eighth notes. The score includes a treble clef, a key signature of one flat, and a single melodic line.

17 ~~///~~ a

25

33

[illegible]

41

The image shows a musical score for the song "The Rose Tree". The score is written for voice and piano. The piano part includes a treble and bass staff. The voice part is a single line. The score is divided into measures by vertical bar lines. The key signature has one sharp (F#). The time signature is 3/4. The score ends with a double bar line and a repeat sign.

49

## P13. Prelude Polonois - 7F8E

GB-Cfm 689, f. 74r

1

9

16

23

## JD82. (Galliard) Francis Cutting arr. Dowland? - AA8BB8CC10 GB-Cu Dd.9.33, ff. 22r-21v

1

9

14

14

20

20

26

26

31

31

37

37

43

43

48

48

## P14. Prelude Jacob - 7F8E

GB-Cfm 689, f. 79v

1

8

14

19

24 /a

## JD84. (Hasellwoods Galliard) - AABBBCC8

GB-Lbl Hirsch M.1353, f. 5r

1



9

14

19

26

31

37

43

								a	r	a
¢							r	r e	r	r
e	r e	e	e e	e	r e	r	e	a	e	e
		r	b r	r	e	e	r a		a	r e
1	/a b r									

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

[illegible]

car	cd	car cd ar	d		
		ar br	a d	d r	d r
e	re   ar	e	are	d e d	e
	re		re ar	e	
			r		

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

$\delta$	$c$	$\delta$		$\delta$	$r$	$a$	$a$	$a$	$r$	$\delta$	$r$	$\delta$	$a$	$\delta$	$r$	$\delta$	$r$
$e$	$a$	$c$	$a$	$c$	$e$	$e$	$r$	$b$	$c$		$a$	$e$			$a$	$r$	$e$
$a$										$c$	$e$	$e$	$r$	$b$	$c$	$e$	



## JD38. Lord Viscount Lisle his Galliard - 7D8Eflat AABBCc8 Dowland MB 1610, sig. B1r

[illegible][illegible]

24

[illegible]



1

12

20

28

36

44

51



Handwritten musical notation system 1, measures 58-63. The system consists of three staves. The top staff contains rhythmic notation (vertical lines). The middle and bottom staves contain musical notation with notes and rests. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (f, g).

58

Handwritten musical notation system 2, measures 64-69. The system consists of three staves. The top staff contains rhythmic notation. The middle and bottom staves contain musical notation with notes and rests. The notation includes various accidentals and dynamic markings (f, g).

64

Handwritten musical notation system 3, measures 70-75. The system consists of three staves. The top staff contains rhythmic notation. The middle and bottom staves contain musical notation with notes and rests. The notation includes various accidentals and dynamic markings (f, g).

70

Handwritten musical notation system 4, measures 76-81. The system consists of three staves. The top staff contains rhythmic notation. The middle and bottom staves contain musical notation with notes and rests. The notation includes various accidentals and dynamic markings (f, g).

a

Handwritten musical notation system 5, measures 82-87. The system consists of three staves. The top staff contains rhythmic notation. The middle and bottom staves contain musical notation with notes and rests. The notation includes various accidentals and dynamic markings (f, g).

82

Handwritten musical notation system 6, measures 88-93. The system consists of three staves. The top staff contains rhythmic notation. The middle and bottom staves contain musical notation with notes and rests. The notation includes various accidentals and dynamic markings (f, g).

88

Handwritten musical notation system 7, measures 94-99. The system consists of three staves. The top staff contains rhythmic notation. The middle and bottom staves contain musical notation with notes and rests. The notation includes various accidentals and dynamic markings (f, g).

95

1

9

16

23

28

33

GB-Cfm 689, f. 52r ii

[illegible]

1

1

8

8

13

13

19

19

25

25

31

31

38

38

44

WG1. Hornepipe d'Angleterre - trans guiterne 8x4bars  
(Wakefield on a green)

Morlaye II 1553 ff. 27v-28r

1

8

15

22

28

1

10

H H    H H    H //H H H    H H H H H H    H H    H //H

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

19

H H H H H H H H H H H H H H H H H H
e a c e f f f f f f f f f f f f f f f f f f
c   a
c   a
e

26

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

33

[illegible]

39

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

46





T1. (Trenchmore) - 21x4bars

GB-Cu Nn.6.36, ff. 30v-31r




[illegible]





































1

[illegible]

9

16

7.  8.  9. 

25

[illegible]

34


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

a	a	a	a	a	a	a

43

[illegible]

50



1

13

19

23

28

T3. Trenchmore - 9x2bars

US-Ws V.a.159, ff. 10r-10v &amp; 12r

1

6

11

T4. Trenchmore - arr from violin 2x4bars

Playford 1651, p. 103

3

1

10

19 /a

28

36

45

53



61

69

77

K1. Ballet (Engelsche Klocke Dans) - 7F8Eflat10C A4B4C10

D-B N 479, f. 68r

85

93

101

1 /a

9 /a a b /a /a b

15 /a

21 b a/a

27 a /a

33

39 /a

WW1. An Almaine (Whetelies wheat sheafe) - 7D AAB B8

Robinson 1603, sig. Iir

[illegible]

1

Handwritten musical notation for a 6-part setting of the Kyrie eleison. The notation is written on a single staff with a key signature of one flat (B-flat) and a common time signature (C). The notation is in a medieval style, using square neumes on a four-line staff. The text "Kyrie eleison" is written below the staff in a Gothic script. The notation is divided into six measures, each containing a different melodic phrase. The first measure begins with a C-clef and a B-flat key signature. The notation is written in a single system, with the text "Kyrie eleison" repeated six times, once for each measure.





7

[illegible]

13

[illegible]

18

			
f	b	c	a
a	b	b	b
a	a		

23

28

1

9

16

24

30

38

44

50

57

App 1. Fantasia Augusta - 7F

NL-Lu 1666, f. 160r

1

10

18

26

1

9

17

D-Ngm 33748 I, f. 14r

1

9

17



## JD104b. (Galliard John Dowland) - ABC8

GB-Cu Dd.2.11, f. 41r

1

The Rose Tree

G A B A G F# E D

9

Handwritten musical notation on a five-line staff, featuring various rhythmic values (quarter, eighth, sixteenth notes) and rests, with some notes marked with 'f' and 'b'.

17

App 2. (Galliard) - 7F A8B8C11

GB-Cu Dd.2.11, f. 52r iii

1

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

10

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (notes) and horizontal lines (beams) connecting them. The notes are written in a stylized, cursive script. The staff is divided into measures by vertical bar lines. The notation is written in black ink on a white background.

19

♩. ♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯

f a f e c c b c b c

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

1

♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯

f e e f c

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

7

♯♯♯♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯

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

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

12

♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯

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

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

16

♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯

c a e c a c e f e c a

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

20

♯♯♯♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯

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

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

24

♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯ ♯♯♯♯

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

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

28

Handwriting practice sheet for the letter 'a'.

The sheet is divided into five columns, each containing a sequence of 'a' characters in different styles (uppercase and lowercase) and a corresponding set of strokes (numbered 1-4) for tracing and writing practice.

Column 1: Uppercase 'A' (10 characters), lowercase 'a' (10 characters), and a set of strokes (1-4) for tracing.

Column 2: Uppercase 'A' (10 characters), lowercase 'a' (10 characters), and a set of strokes (1-4) for tracing.

Column 3: Uppercase 'A' (10 characters), lowercase 'a' (10 characters), and a set of strokes (1-4) for tracing.

Column 4: Uppercase 'A' (10 characters), lowercase 'a' (10 characters), and a set of strokes (1-4) for tracing.

Column 5: Uppercase 'A' (10 characters), lowercase 'a' (10 characters), and a set of strokes (1-4) for tracing.

32

The first system of the musical score for the 'Hallelujah Chorus' from Handel's Messiah. It consists of five staves. The top staff is for the Soprano voice, the second for the Alto voice, the third for the Tenor voice, the fourth for the Bass voice, and the fifth for the basso continuo. The music is in G major and 3/4 time. The system begins with a key signature of one sharp (F#) and a common time signature (C). The vocal parts enter with a 'Hallelujah' chorus, with the Soprano and Alto voices leading. The basso continuo line provides a harmonic foundation for the vocal parts.

45

49

G1. Greene Garters - arranged from duet

GB-Cu Dd.3.18, ff. 23v-24r

[illegible]