

**MUSIC SUPPLEMENT TO LUTE NEWS 119 (OCTOBER 2016): DANIEL BACHELER'S PAVANS PART 1: DB10-15  
DBAPP1 & UNE JEUNE FILLETTE DB41 & JOHN DOWLAND PART 20: JD93 & ALO JD68**

**SIX OF DANIEL BACHELER'S EIGHTEEN PAVANS<sup>1</sup>**

- DB10.** \*GB-Cu Dd.9.33, ff. 70v-71v *Dan Bach* pp. 3-5  
GB-Cfm Mus.689, ff. 4v-5r *Pauana del medesimo* (Sr Danielli Inglese)  
#GB-Cu Add.3056, ff. 80v-81r *D Bacheler*
- DB11.** GB-Cu Dd.5.78.3, ff. 69v-70r *Dan Bacheler* 6-7
- DB12.** GB-Cu Nn.6.36, ff. 8v-9r *Pavana D Bacheler* 11-13
- DB13a.** GB-Lbl Eg.2046, f. 27v *A pavin by Mr Daniell Bachler* 8-9  
GB-Cfm Mus.689, ff. 3v-4r *Pauana del Sr Danielli Inglese*  
\*GB-Cu Dd.5.78.3, f. 61v-62r untitled  
Fuhrmann 1615, pp. 49-50 *Pavana prima*. (header: *Pavana de Anglaterra*)  
cf. Mylius 1622, pp. 46-47 *Pauana Anglica. Ejusdem. 2* (Wilhelmi Angli)<sup>2</sup>
- DB13b.** GB-Cu Add. 3056, f. 82v *Ga[lliard] to the pavan before.* 10  
GB-Cu Dd.5.78.3, f. 58r *D B. turn 4 leaves back for y<sup>e</sup> paven*
- DB14.** GB-Cu Nn.6.36, ff. 38v-39r *Mr D B* 13-15  
GB-Cu Dd.5.78.3, ff. 72v-73r *Daniell Bacheler*  
GB-Cu Dd.9.33, ff. 40v-41r *D Bac*
- DB15.** #GB-Cu Dd.5.78.3, ff. 63v-64r *D Bach* 16-17
- DBapp1.** GB-Cu Nn.6.36, ff. 13v-14r untitled 18-19  
\* edited in Long<sup>3</sup> # edited in *Lute News* by Christopher Morrongiello.<sup>4</sup>

This supplement continues the series of complete works of Daniel Bacheler with six of his eighteen pavans.<sup>5</sup> A biographical sketch was in *Lute News* 116 (December 2015). The first three pavans are in D minor, and the second three plus the doubtful attribution DBapp1 in D major. DB13a is accompanied by its paired galliard DB13b, which shares A and B strains with DB29 edited in *Lute News* 116 (December 2015). All six pavans illustrate Bacheler's unique broken style of division writing sometimes straying from the harmony - DB10 and DB13a/b can be heard on CD as a guide to how they sound when played well.<sup>6</sup> The Bacheler pavans and galliard here are found in the last three of the lute manuscripts copied by Mathew Holmes.<sup>7</sup> DB11, DB12 and DB15 are each unique to a different Holmes manuscript, and DB10 & DB13a/b are also found in other sources. DB13a also found its way into Fuhrmann's *Testudo Gallo-Germanica* 1615 and a related pavan is in Mylius' *Thesaurus Gratiarum* 1622. Holmes copied closely concordant versions of DB14 into three of his manuscripts (one here and two in the *Lutezine*). The presence of most of Bacheler's music concentrated in Holmes' lute books and the proximity of both Holmes and Bacheler in Westminster is suggestive of a personal connection between them, and it is possible Bacheler lent the exemplars to Holmes to copy.<sup>8</sup> The title of the galliard DB13b in Dd.5.78 and Add.3056 shows that it is paired with DB13a, the only example of a pair by Bacheler, but they do not seem to be thematically related and the numbers of bars in the strains are different. The version of the galliard in Add.3056 is titled *Ga to the pavan before*, but the pavan is now missing as the preceding folio is lost. The pavan is found alone in the other sources. None of his pavans have named dedicatees to help dating, and their appearance in Holmes' last three manuscripts only show that they were composed sometime during his adult life from c.1595 until he died in 1619. These six are for a lute with a seventh course tuned to D (assuming G pitch), except the Herbert version of DB 10 is for 8-course lute. The irregular bar length of strains in all six pavans argues against their use to accompany dancing, although the galliard has three strains of eight bars.

**UNE JEUNE FILLETTE**

**Daniel Bacheler**

- DB41.** \*GB-Lbl Eg.2046, ff. 30v-31r untitled 20-23  
GB-Cfm Mus.689, ff. 23v-25r *La ieune fillette mr Daniel* *Lutezine*

**John Dowland**

- JD93.** D-Hs ND VI 3238, pp. 25-28 *Del Excellentissimo.*  
*Musico Jano Dulando. Andegani, Anno 1614.* 26-30

The untitled sets of variations ascribed to Bacheler (DB41)

and Dowland (JD93) edited here are based on the tune known from the song *Une jeune fillette* in Jehan Chardavoine's *Recueil des plus belles et excellentes chansons* (Paris, Claude Micard 1576), ff. 135v-136v, and from the earlier *Almande Nonette* published by Phalèse in 1568 and in a different setting in 1574. The tune was hugely popular in the sixteenth century and sets of variations on it were composed for lute and other instruments titled *Une jeune fillette* or *Almande nonette* in France and the Low Countries, *Ich ging einmal spazieren* and *Von Gott will ich nicht lassen* in Germany and *La Alemana* and *Madre non mi far Monaca* or just *La Monaca* in Italy, and a variety of other texts were also set to it. A more detailed description of the origins and use of the tune as well as other settings for lute and cittern are in the *Lutezine* accompanying this *Lute News*. The two settings here are in F minor, and both present problems of attribution. One of the two sources of the first is untitled in the Pickeringe lute book and comprises five variations of 24 bars each with an 8 bar A and 12 bar B strain. The second version is ascribed to Mr Daniel in the Herbert of Chisbury lute book, which is most likely to refer to Daniel Bacheler and not John Danyel, and comprises seven variations of the 24-bar tune, inserting two more variations between the fourth and fifth of the other source (edited in the *Lutezine*).

The other setting is unique to the Schele lute book and the title ascribes it to John Dowland and suggests that the scribe collected it in Angers, south west of Paris, in 1614. Poulton expressed doubt about the authenticity of the attribution as it is uncharacteristic of Dowland.<sup>9</sup> Further doubt comes from the appearance of shared passages between the settings by Bacheler and Dowland, as well as a number of continental settings.<sup>10</sup> One explanation is that rather than composing unique versions ascribed to them, Bacheler and Dowland, and other lutenist composers, performed improvised settings based on variations that were in general circulation, and if so one wonders who made the original arrangement.

**Have at thy coat old woman<sup>11</sup>**

- H1.** Playford *Musick's Delight on the Cithren* 1666, sig. C2r 24 *Have at thy Coat old woman* - chromatic cittern 5
- H2.** Playford *Dancing Master* 1651, p. 38 *Have at thy Coat old woman* - arranged for lute from violin melody 15
- H3.** GB-Lam 603 f. 38r *have at thie coate old wom(an)* - (edef) *Lutezine*  
four variant versions from 2nd, 3rd, 9th & 17th editions *Lutezine*

A late seventeenth century ballad text without the music called 'From S[i]r Roger Martin to D[uke] of Monmouth' beginning 'Twas a foolish fancy Jemmy' is the earliest to name the tune 'Have at thy coat old woman'.<sup>12</sup> However, an earlier ballad from c.1625 called 'A merry new song of a rich widow's wooing, who married a young man to her own undoing To the tune of Stand thy ground, old Harry' (EBBA20133),<sup>13</sup> begins 'I am so sick for love / Have at thy coat, old woman, / As like was never no man, sigh, / Have at thy coat, old woman'. So *Stand thy ground, old Harry* could be an alternative name for the tune *Have at thy coat old woman*. Other ballads (e.g. EBBA20131) also call for the tune *Stand thy ground, old Harry* although no ballad text quoting these words is known. The tune is probably referred to in Whitlock's *Zootomia or Observations on the Present Manners of the English* of 1654 (p. 45) in which the character of a female quack says 'And have at thy coat, old woman', and *Vox Borealis* probably written by Richard Overton in 1641,<sup>14</sup> includes the line 'But all this sport was little to the court-

ladies, who began to be very melancholy for lack of company, till at last some young gentlemen revived an old game, called Have at thy coat, old woman'. 'Have at thy coat, old woman, as the song says' is also quoted in Walter Scott *The Abbot: Being the Sequel of The Monastery* (1821), p. 187.

### Thomas I/you cannot<sup>15</sup>

- T1. Playford 1666, sig. C2v *Thomas I cannot* - chromatic cittern 5  
 T2. Playford 1652, p. 14 *Thomas I cannot* - gittern<sup>16</sup> 5  
 T3. US-NHub Osborn fb7, f. 89v *Thomas you cannot* 23  
 T4. Playford 4th 1670, p. 93 *Thomas you cannot* - arr. from violin 25

An early seventeenth century ribald song called *Thomas you cannot* is in Bishop Percy's Manuscript,<sup>17</sup> the beginning of which neither Chappell nor Simpson reproduced:<sup>18</sup> 'Thomas vntyd his points apace, & kindly hee beseeches that shee wold giue him time & space ffor to vntye his breeches. Content, Content, Content! shee cries, he downe with his breeches imedyatlye, & ouer her belly he Cast his thye. But then shee Cries 'Thomas! you Cannott, you Cannott! O Thomas, O Thomas, you Canott!'.<sup>19</sup> Other ballads were also sung 'to the tune of *Thomas, you cannot*', including 'A New-yeeres-gift for the Pope' from 1624 beginning 'Come see the difference plainly decided, betweene Truth and Falshood' with the refrain 'Yet all is in vaine, they cannot, they cannot' (EBBA20039), and many more in the seventeenth century. A song beginning 'Come, my Molly, let us be jolly' to the tune of 'Thomas I cannot' was also published in William Hicks's *Grammatical Drollery* of 1682 (pp. 75-76),<sup>20</sup> and the tune was used in thirteen ballad-operas in the eighteenth century, including John Gay's *The Beggars Opera* of 1728.

### JOHN DOWLAND

- JD68a. GB-Cu Dd.5.78.3, ff. 38v-39r *J.D.* - DowlandCLM 24-25  
 JD68b. GB-Cu Add.8844, f. 25r *Alo* Lutezine  
 JD68c. GB-Gu Euing 25, ff. 21v-22r untitled Lutezine

For part twenty of the Dowland series here are his unique set of variations on *Une jeune fillette* (JD93, see above) and one of three closely concordant versions of what might be the tune *The George Aloe* (JD68), one edited here and the other two in the *Lutezine*. Two untitled versions were long known but the possible identity of the tune was not deduced until the version titled *Alo*, a possible abbreviation of *The George Aloe and the Sweepstake*, came to light upon discovery of the Trumbull lute book reported by Ian Harwood in 1971. John Ward cast doubt on the reading of the title in Trumbull.<sup>21</sup> However, the Stationers Register for 14 January 1595 records a ballad that has not survived, called 'The Soldiers Joy' to be sung to the tune of 'The George Aloe and the Sweepstake'. Neither Chappell nor Simpson included it probably because of the lack of music. Also, although it is recorded that Digorie Piper was the captain of a ship called the Sweepstake in 1585 commissioned to attack the Spanish,<sup>22</sup> there are no records of a ship called The George Aloe apart from the mention in ballads and in William Shakespeare and John Fletcher's play 'The Two Noble Kinsmen' from c.1614 where in Act 3 scene 5, the Jailer's daughter sings 'The George alow came from the South, / From the coast of Barbary-a. / And there he met with brave gallants of war / By one, by two, by three-a', words that can be made to fit the tune of Dowland's variations. Text is also known from a much later ballad called



The George-Aloe

'The Saylor's only Delight' (Bod1884, 1663-1674, see illustration)<sup>23</sup> and 'The Seaman's only Delight' (Bod23841, 1689-1709), 'Shewing the brave Fight between the George-Aloe, the Sweep-stake, and certain Frenchmen at Sea. To the Tune of, The Saylor's Joy' beginning 'The George-Aloe and the Sweepstake too,'

with hey, with ho, for and a nony no/ 'They were two Merchant-men, a sailing for Safee/ and along the coast of Barbary'. But this text does not fit the tune of Dowland's variations. Also *The Saylor's Joy*, although quoting the name of the ballad registered in 1585, may or may not be the same tune as *The George Aloe*. In conclusion, it is perhaps tenuous to identify the melody of Dowland's variations as the tune for *The George Aloe*.

John H. Robinson - September 2016

<sup>1</sup> A critical commentary for all the music in this supplement and some from the *Lutezine* is at the end of the *Lutezine*. Thank you to Rainer aus dem Spring for some editing suggestions in the Bachelor pavans.

<sup>2</sup> Wilhelmi Angli could be William Brade, an Englishman active in Germany c.1590-1630 who published books for instrumental ensemble and may have passed music by Bachelor on to Mylius in his own name.

<sup>3</sup> Numbering of Bachelor's compositions from Martin Long (ed.) *Daniel Bachelor Selected Works for Lute* (London, Oxford University Press, 1970), also used for online listing: <http://w1.bnu.fr/smt/bachelor.htm>. Long included music for DB10 from Dd.9.33 and DB13a from Dd.5.78 (but not DB13b), and only edited two further pavans of the total of eighteen.

<sup>4</sup> DB10 from GB-Cu Add.3056 in *Lute News* 82 (June 2007) and DB15 from GB-Cu Dd.5.78.3 in *Lute News* 91 (September 2009).

<sup>5</sup> The Bachelor series so far comprises versions of pavans DB13a, DB18 and DBapp4 from Mylius *Thesaurus Gratiarum* 1622 in *Lute News* 96 (December 2010); his setting of Dowland's Earl of Essex galliard DBapp.2 in the *Lutezine* to *Lute News* 107 (October 2013), both versions of his setting of Monsieur's Almaine DB40a and DB40b in *Lute News* 110 (July 2014); the four corantos DB36, DB37, DB38 and DB39 in *Lute News* 112 (December 2014); the fantasie DB1 in *Lute News* 113 (April 2015), the four settings of Bachelor's Round/En me revenant DB43 in *Lute News* 115 (October 2014), and his galliards DB20-34 & DBapp.3, Almaine DB35, and Daniels jig in *Lute News* 116 (December 2015).

<sup>6</sup> Recordings: Jacob Heringman *Jane Pickering's Lute Book* (Avie AV0002, 2002): DB13a; Paul O'Dette *Daniel Bachelor: The Bachelor's Delight* (Harmonia Mundi 907389, 2006) DB10, DB13a, DB13b; Jacob Lindberg *Jacobean Lute Music* (BIS 2055, 2013) DB13a; Alex McCartney *Elizabeth's Lutes* (<http://veterummusica.com/catalogue/elizabeths-lutes/>) DB10 & DB13a.

<sup>7</sup> All available as online facsimiles from the Cambridge University Digital Library: <http://cudl.lib.cam.ac.uk/collections/music>

<sup>8</sup> The versions of DB10 and DB13a (but not DB41) in the Herbert lute book have corrections in a different hand, which Christopher Morongello suggested could be that of Daniel Bachelor, see 'Notes from the scriptorium of Daniel Bachelor' *Lute News* n° 69 (April 2004), p. 11.

<sup>9</sup> Diana Poulton and Basil Lam *Collected Lute Music of John Dowland* (Faber 1974/R1978 & 1981), p. 339.

<sup>10</sup> Alluded to but not detailed in Piotr Pozniak *Jakob Polak Collected Works* (PWM 1993), p. 33 - details in the *Lutezine*.

<sup>11</sup> Cognate for violin: Walsh *Compleat Country Dancing Master* 1718 I, p. 204 *Have at thy Coat old Woman* - arranged for lute as H4. in the *Lutezine*.

<sup>12</sup> See William Chappell *Popular Music of the Olden Time* (1855-6), p. 365; Claude M. Simpson *The British Broadside Ballad & Its Music* (New Brunswick, Rutgers University Press 1966), pp. 291-292.

<sup>13</sup> English Broadside Ballad Archive at University of California Santa Barbara: <http://ebba.english.ucsb.edu>

<sup>14</sup> Facsimile: <https://archive.org/stream/voxborealisornor00menn/page/n5/mode/2up>

<sup>15</sup> Violin: Walsh 1718 II, p. 135 *Tomas I cannot or Tom Trusty*; keyboard: F-Pn Rés.1186, f. 18v *Thomas ye cannot*; F-Pn Rés.1186, f. 71v *Thomas you cannot*; GB-Och 1236, f. 18v *Thomas you cannot*; J-Nanki N-3 35, f. 1v *Wells them Roma yuw Thomas*; US-NYp Drexel 5609, p. 106 *Thomas You cannot*.

<sup>16</sup> You can play gittern music on the 2nd to 5th courses of a renaissance lute.

<sup>17</sup> See <https://archive.org/details/bishoppercysfoli00perc> for a facsimile of the Hales & Furnivall edition (1867) vol IV, p. 116.

<sup>18</sup> Chappell, *ibid.*, pp. 336-337; Simpson, *ibid.*, pp. 703-704.

<sup>19</sup> The full text is reproduced in Stewart McCoy *The Lute Society Facsimile 5: Osborn fb7* (Albury 2007), p. xxxi.

<sup>20</sup> Facsimile: <http://dmi.bodleian.ox.ac.uk/catalog/-150195246973707452>

<sup>21</sup> In 1977 John Ward suggested an alternative reading for *Alo* (or *Aloe* as Poulton recorded it but the *e* at the end is a pen flourish in a different ink half an inch to the right of the other letters) of *Al*, as a possible abbreviation for *Al[mand]e*, stating that several other settings were known by John Johnson, Anthony Holborne and Francis Cutting with the titles including *Tinternell* and *Short Almaine*, see John M. Ward *A Dowland Miscellany* JLSA X (1977), pp. 70-71, claims that he later retracted in John M. Ward *Music for Elizabethan Lutes* (Oxford, Clarendon Press, 1992), p. 103, and comparison now confirms no concordance.

<sup>22</sup> The Sweepstake was put to sea in 1585 under a commission of the High Admiralty, with Digorie Piper (1559-1590) as its Captain, to whom John Dowland dedicated pavan and galliard JD8 & 19, see Poulton *ibid.*, p. xiii.

<sup>23</sup> Broadside Ballads Online at the Bodleian Libraries: <http://ballads.bodleian.ox.ac.uk>

DB10. (Pavan) Dan(iel) Bach(eler) - 7D AA13B15B16C14C16

GB-Cu Dd.9.33, ff. 70v-71v

1 a a a a

9 a a a a

19

23 a a

28

35

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes and beams, with some letters (c, a, b, f, d) and accents (grave, acute) placed above or below the staff. The notation is organized into measures by vertical bar lines.

42

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes and beams, with some letters (a, b, c, d, e, f, g, h, i) and accents (grave, acute) placed above or below the staff. The notation is organized into measures by vertical bar lines.

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes and beams, with some letters (a, b, c, d, e, f, g, h, i) and accents (grave, acute) placed above or below the staff. The notation is organized into measures by vertical bar lines.

51

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes and beams, with some letters (a, b, c, d, e, f, g, h, i) and accents (grave, acute) placed above or below the staff. The notation is organized into measures by vertical bar lines.

55

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes and beams, with some letters (a, b, c, d, e, f, g, h, i) and accents (grave, acute) placed above or below the staff. The notation is organized into measures by vertical bar lines.

62

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes and beams, with some letters (a, b, c, d, e, f, g, h, i) and accents (grave, acute) placed above or below the staff. The notation is organized into measures by vertical bar lines.

69

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes and beams, with some letters (a, b, c, d, e, f, g, h, i) and accents (grave, acute) placed above or below the staff. The notation is organized into measures by vertical bar lines.

75

84

H1. Have at thy coat old woman - cittern A4B4

Playford 1666, sig. C2r

T1. Thomas I cannot - cittern A4B10

Playford 1666, sig. C2v

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

3 a a b a b a c a a a c

[illegible]

8

T2. Thomas I cannot - gittern A4B8

Playford 1652, p. 14

[illegible]

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

7

1

10

17

21

31

41

48


48

52


52

57


57

64


64

74


74

79


79

83


83

[illegible]

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

Handwritten musical notation on a five-line staff, featuring various rhythmic values (e.g., minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The notation is dense and spans the entire staff.





[illegible][illegible]

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

[illegible]

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

74 a a

1

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

10

16 **a**

24

Fercare	ace	c b c	a	r f	e c c	a
a e care	c   c	c a	c e	c c	a a e a	c e a e c
	c   a	a a	e		a f	d c a a
	c e		e	e	c	c c
	e	c		e	c	a c
a c		c	e		a	c c c

30

[illegible]37 *a e*

44

1

11

19

23

39

47

52

62

71

80

84

88

92

DB14. (Pavan) D(aniel) B(achelor) - 7D AA16BB14CC16

GB-Cu Nn.6.36, ff. 38v-39r

1

10

18

18

25

29

34

42

48

52

56

Handwritten musical notation for measures 60-68. The notation consists of a single staff with notes and rests, and a series of letters (a, b, c, e, f, g) written below the staff, likely representing a cipher or a specific notation system. The letters are arranged in a sequence that corresponds to the notes above them.

60

Handwritten musical notation for measures 69-77. The notation consists of a single staff with notes and rests, and a series of letters (a, b, c, e, f, g) written below the staff, likely representing a cipher or a specific notation system. The letters are arranged in a sequence that corresponds to the notes above them.

69

Handwritten musical notation for measures 78-86. The notation consists of a single staff with notes and rests, and a series of letters (a, b, c, e, f, g) written below the staff, likely representing a cipher or a specific notation system. The letters are arranged in a sequence that corresponds to the notes above them.

83

Handwritten musical notation for measures 87-95. The notation consists of a single staff with notes and rests, and a series of letters (a, b, c, e, f, g) written below the staff, likely representing a cipher or a specific notation system. The letters are arranged in a sequence that corresponds to the notes above them.

Handwritten musical notation for measures 96-104. The notation consists of a single staff with notes and rests, and a series of letters (a, b, c, e, f, g) written below the staff, likely representing a cipher or a specific notation system. The letters are arranged in a sequence that corresponds to the notes above them.

H2. Have at thy coat, old woman - arranged from violin A4B4

Playford 1651, p. 38

Handwritten musical notation for measures 105-113. The notation consists of a single staff with notes and rests, and a series of letters (a, b, c, e, f, g) written below the staff, likely representing a cipher or a specific notation system. The letters are arranged in a sequence that corresponds to the notes above them.

1

11

18

23

29

37

46



53

e e h e	r e a c e	a c e a	e c a e a	r e a	a a c r	a c e	a	e c e f	f
f f		e a a c	e b		a a c e r e			e	e
g								c	e
								c	e

53

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

a

64

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

a a

72

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

a

80

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


84

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


88

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


a



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



Musical notation for Example 10, showing a sequence of notes and rests on a staff. The notation includes various note values (e.g., eighth, quarter, half notes) and rests, with some notes marked with 'e' or 'a' above them.


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

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

  
 20
   
 a

24

face	eraca	ecar	acera
f	e	a	e
g	c	r	a

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (neumes) and some letters (a, e, f, b) placed above or below the lines. The notation is organized into measures by vertical bar lines.

28 a

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

37

<p>acerc a acera ca hger ac ar c</p>			
c	f e r e f	a a c e e e r	a e r a a c e e a c a c e r a e
e			

45

<p>era er a r r r ca er ca ce ace g</p>			
c	a e r	e r a r e r	a e e r e r e a r a e a a r a c e
e			

a

<p>h e r a c e f e f e r e c e a e r a a c a a a c e r e r e r e r e r a a</p>			
c	a e r	e f e f e r e c e a e r a	a c a a a a c e e e e a
e			

<p>c c a c e a c h k m k h g h c a e b</p>							
c	a a	c c a	f a g c	h h k h	e e	a a	a c e b
e		e a	f f e	k	a	a	e f c

a a a

56

<p>c a e c a c a c a c e a</p>					
c	e c	f f f f e	a a c a a	a e a	a c e a
e		e e	b c a c	b c	e e b

a a

64

<p>ea e r a e a h e k h g h c a e r a a e a e r a a c e r a</p>			
c	a e	e a h e r a e r	e r e a e a e r a a c e r a
e			

a

70

<p>b c c a h c a e r a c a a c e a a c e e c a c a</p>			
c	a c c a e c a e	c e r a a c a	a c e a a c e e c a c a
e	f c e a	a e r e a	a b c

a

74 a

1

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

a a

a

8

a b d f d f g f d b d b a b d f b d b a a a b d b a b d

a a

a

14

a b a a b d f d f g f d b d b a a a b d f g f

a a

a

20

f d b a a b d b a a a b d f g f

a a

a

26

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

a a

a

31

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

a a

a

36

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

a a

a

40

47

52

58

63

66

69

4

73

78

78

83

83

87

87

91

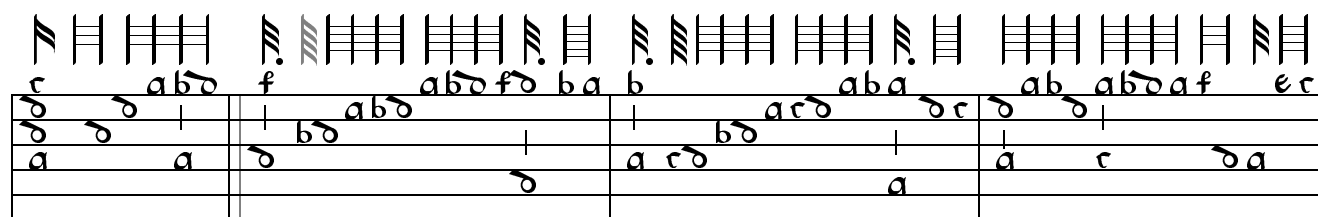
91

94

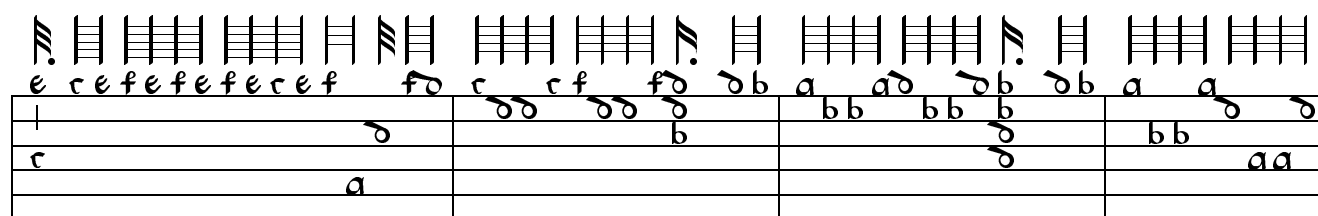
94

5

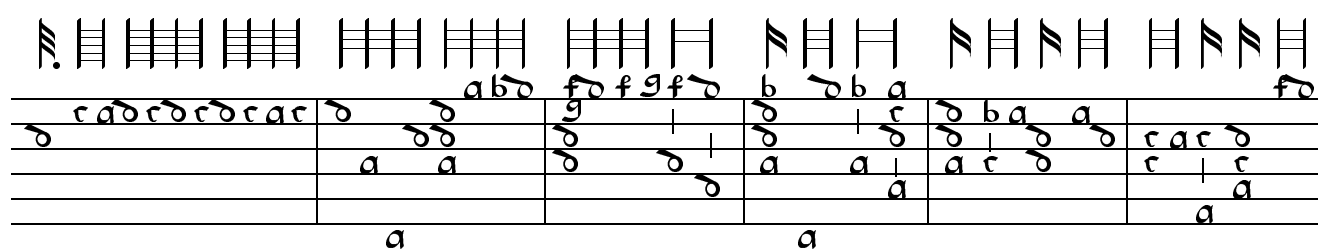
97



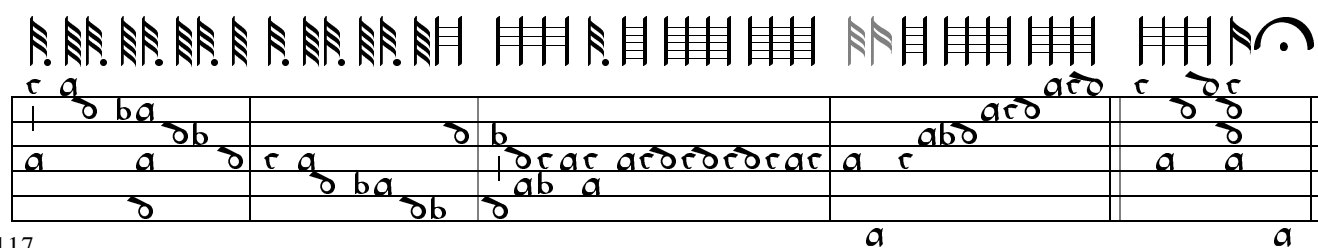
104



108

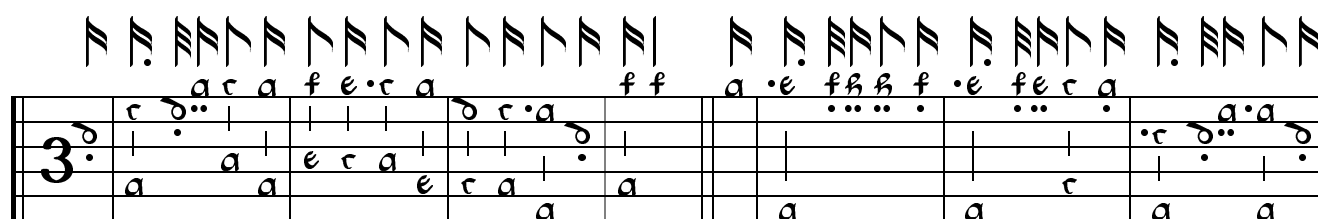


117



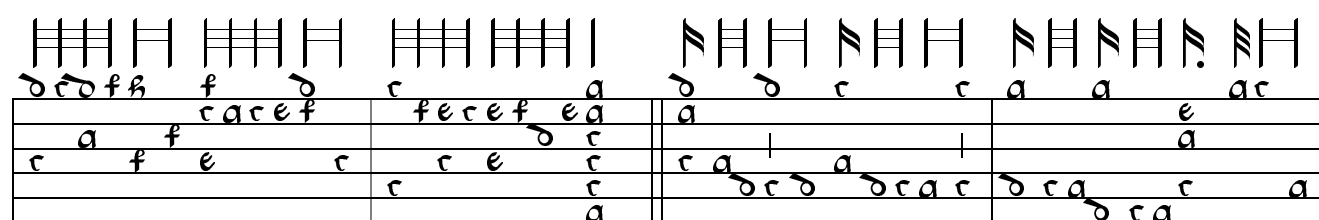
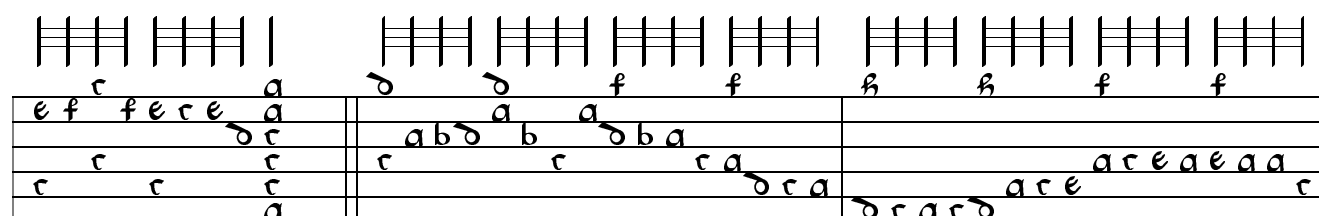
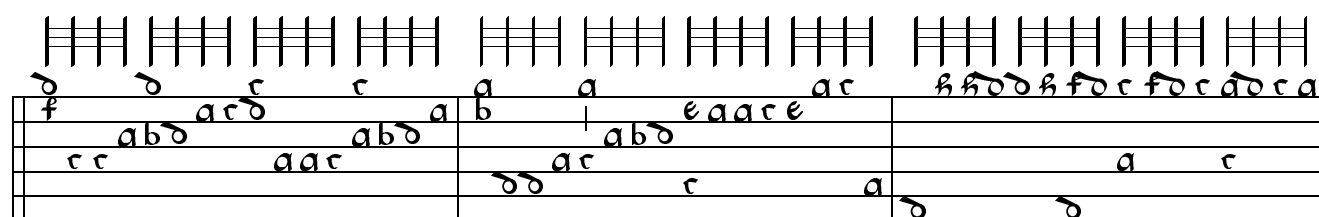
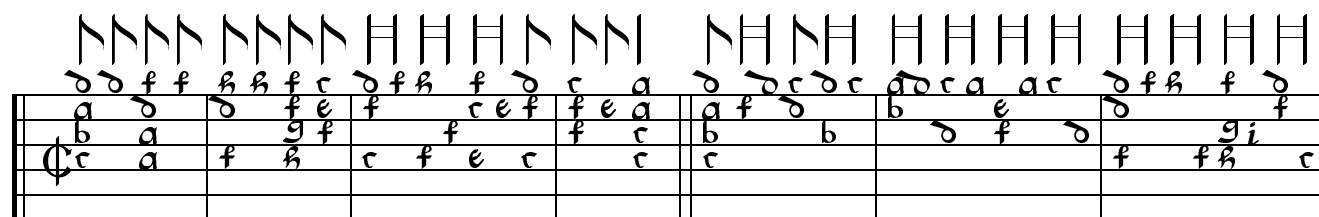
T3. Thomas you cannot - A4B10

US-NHUB Osborn fb7, f. 89v

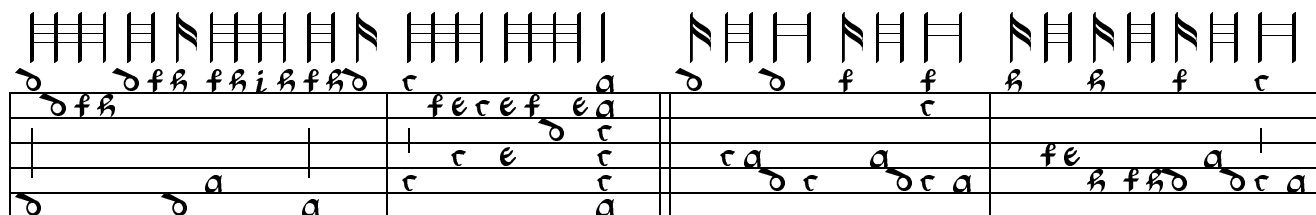


8

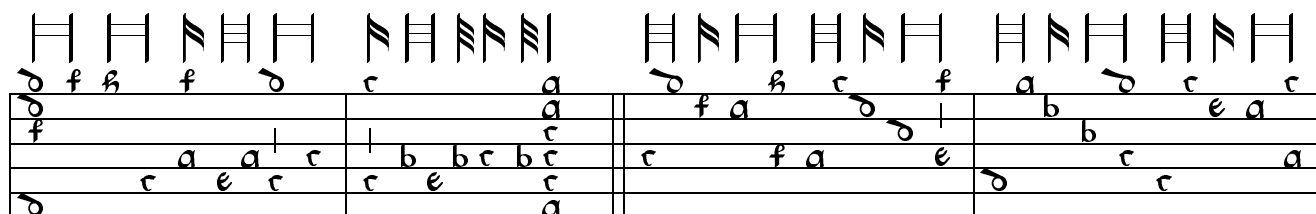




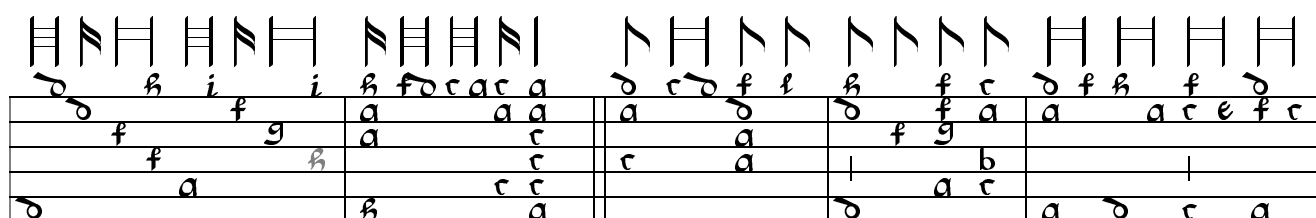




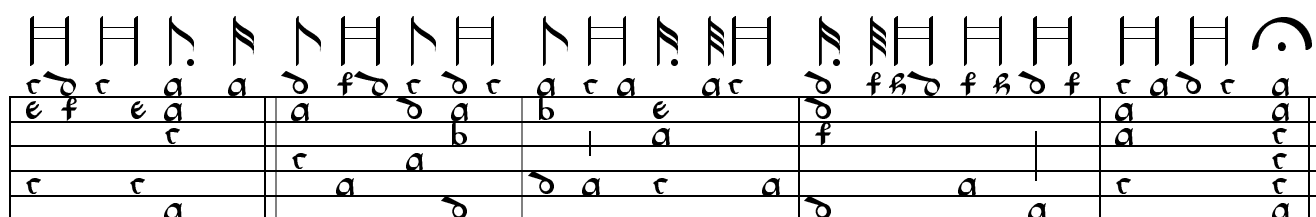
31



35



39



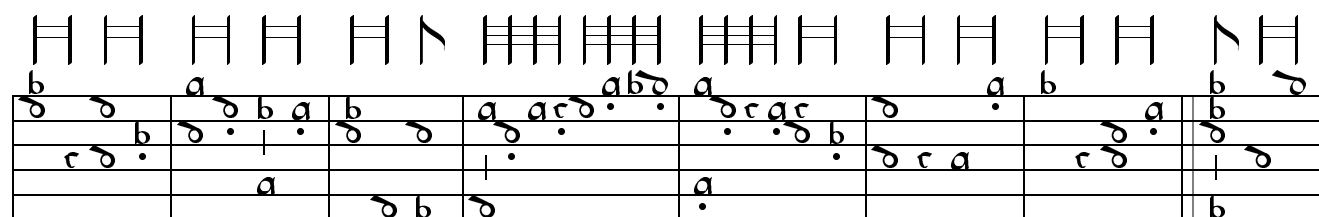
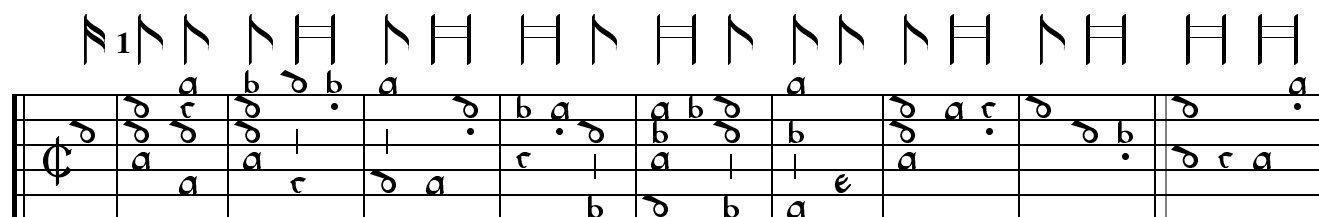
44

T4. Thomas you cannot - arranged from violin A4B10

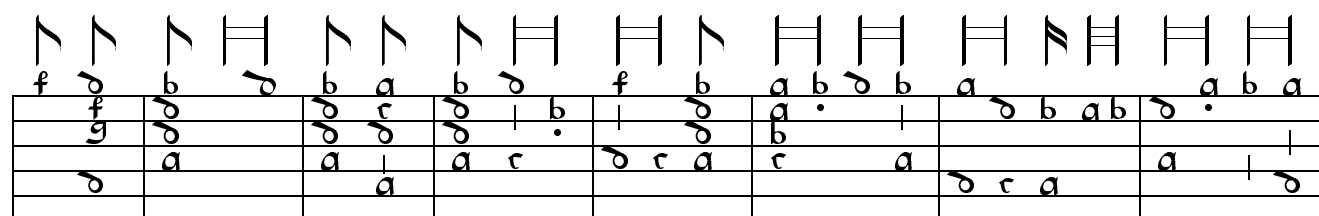
Playford 1670, p. 93



8



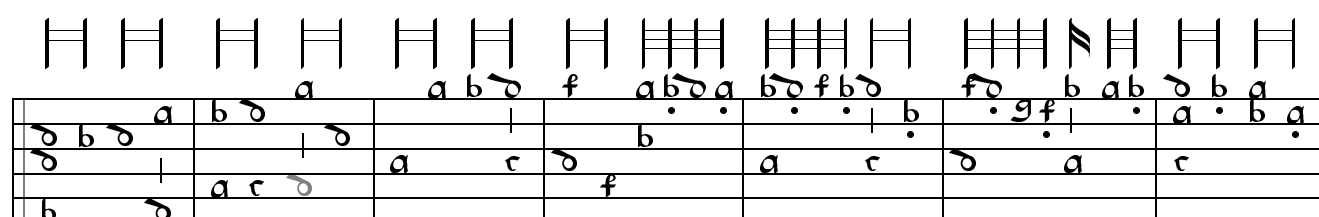
10



18



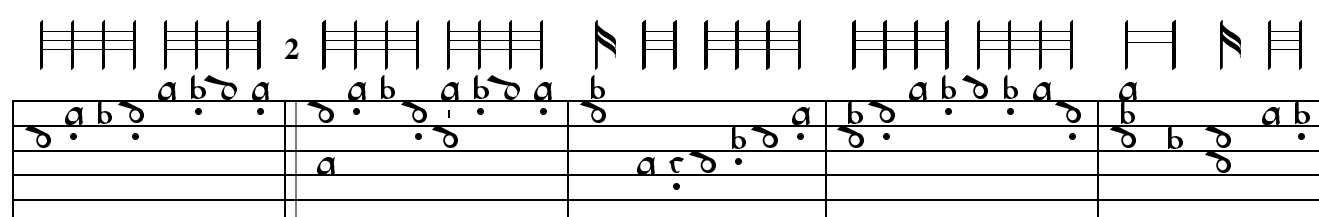
26



33



40



48



103

a

111

a

118

a

126

a

134

a

142

a

150

a

[illegible][illegible]

173


180

186

5

The musical score for 'The Rose Tree' is presented on a grand staff with five systems. The first system includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on the top staff, and the accompaniment is on the bottom staff. The melody consists of eighth and sixteenth notes, with some rests. The accompaniment consists of quarter and eighth notes. The score is divided into measures by vertical bar lines. The first system has 12 measures, the second has 12 measures, the third has 12 measures, the fourth has 12 measures, and the fifth has 12 measures. The total length of the score is 60 measures. The score is written in a standard musical notation style, with a clear and legible font. The background is white, and the notation is black. The score is a single page from a larger document, as indicated by the page number '193' in the bottom left corner.

193

199 

205

211

217

223

229

235