

MUSIC SUPPLEMENT TO LUTE NEWS 74 (JUNE 2005)

LUTE MUSIC ASCRIBED TO OR ASSOCIATED WITH ROBERT DOWLAND

This supplement includes all the lute music ascribed to as well as copied or possibly composed by Robert Dowland (c1591-1641). As we all know, Robert was the son of John Dowland and he is best known as editor for the publication in 1610 of two anthologies, arguably the best English lute print, *A Varietie of Lute-lessons*¹ and the English and Continental lute song collection *A Muscalle Banquet*.² However, the music reproduced here convinces me that as well as editor and lutenist, he was also a composer for the lute ranking equal to his contemporaries Robert Kindersley³ and John Maynard (1577->1614)⁴ and possibly Daniel Bacheler (1572-1619), John Danyel (1564-c1626),⁵ Robert Johnson⁶ and Philip Rosseter (1567/8-1623).⁷ In addition I am proposing that he was also arranger of at least one earlier lute solo by John Dowland until now assumed to be the contribution of John to *Varietie*. Robert shared with some of his contemporaries a propensity for elaborate divisions typical of English renaissance lute music written in the early seventeenth century. However, now as well as in his own time, Robert's virtues as a composer seem to have been overshadowed by his father. This may be because the music more securely ascribed to Robert is not so different to his father's whom he presumably imitated intentionally, unlike Robert Johnson who developed a very distinct style and arguably greater fame than his father John - although we don't know whether Thomas Cutting followed in his father Francis' footsteps as nothing composed by him is known to survive.

Biographical information on Robert Dowland is preserved in court and other records as well as the preface to his prints, but there are periods of his life about which we know nothing.⁸ From the dedication of *Muscalle Banquet*⁹ we learn that he got his name from his godfather Sir Robert Sidney (1563-1626), Viscount Lisle from May 1605, and according to the dedication of *Varietie*¹⁰ he received part of his education in the household of Sir Thomas Monson¹¹ while his father was abroad. His year of birth c1591 is deduced from his marriage allegation of 1626 relating that 'This day appeared personally Rob Dowland of ye parish of St. Anne Blackfriars, London, a bachelor, aged about xxxv yeares and alleged that he intendeth to marry with Jane Smalley of ye same parish, spinster aged about xxv yeares and at her owne disposition, ... and desired licens for them to be married in ye parish church of St. Fayth, London.'¹² The couple had a son John who died an infant in 1627 and a daughter Mary baptised in 1629.

Recently discovered household accounts of William Cavendish, first Earl of Devonshire (1551-1626), for the period 1608-1624 and probably relating to the London property in Aldersgate Street¹³ records payments to at least six lutenists resident in London during the years 1612-1616, including John and Robert Dowland. The accounts for May 1612 include £3 to 'young Dowland' for the cost of a suit, presumably for livery. Four payments were made to Robert between 1612 and 1616, one recorded as a quarter's salary. During this time whilst in his early twenties, his name appears among the lute players for Chapman's *Masque of the Inner Temple and Lincoln's Inn*, given at Whitehall as part of the marriage celebrations of Princess Elizabeth and Frederick, Elector Palatine.¹⁴

In the early 1620s when Robert was presumably in his thirties he travelled on the continent with a group of English actors, who sought permission in August 1623 to return to England from the Duke of Wolgast in Pomerania.¹⁵ Then in January 1626 Robert succeeded to his father's post at court, although the warrant confirming his appointment was not made out until April.¹⁶ He is recorded in subsidy lists or accounts of

the treasurer of the chamber (his salary) in all the years up to December 1641. A closer look at this period at court shows that he was appointed as one of the lutes with Robert Johnson, Maurice Webster, Nicolas Lanier [II] and Timothy Collins in 1626, and that the group remained stable for some fifteen years, except that Lewis Evans replaced Robert Johnson when the latter died in 1633 and Dietrich Stoeffken replaced Maurice Webster in 1635. Robert may concurrently have held other posts in London as he is apparently listed amongst the 'Musicians for the Waytes' in 1641.¹⁷ Of other contemporary lutenists who were members of the court 'lutes and voices', Robert Kindersley died in 1634 and John Lawrence in 1635.¹⁸ Robert himself died late in 1641, when John Mercure¹⁹ was sworn 'a musician to his majesty for the lutes and voices in ordinary in the place of Robert Dowland deceased'.²⁰ Robert may be the 'Robert Doling a man sometyme servant to the king died in his house in the New Buildings in Chancery Lane the 28th: buried 29 [November 1641]' at St Andrews, Holborn.²¹

Turning to the music,²² there is no reason to doubt the ascription of the pavan with elaborate divisions dedicated to Sir Thomas Monson (nº 1) and an almaine bearing Robert's name in one of the two manuscript sources of it that are known (nº 5). The pavan is not known from elsewhere and is assumed to be an original composition by Robert. The anonymous version of the almaine in Krakow 40641 (nº 5a) is a simpler arrangement than the one in the Margaret Board lute book (nº 5b). The latter is largely written out in John Dowland's hand which presumably authenticates the ascription to Robert, unless he composed it himself and credited it to Robert to further his son's career - it is followed by an alternative, more elaborate, division of the second of the two strains in Margaret Board's hand.

The ascriptions, or lack of them, of the remaining items are problematic. Lady Clifton's Spirit²³ (nº 3a) is ascribed to Robert in *Varietie*, but is a reworking of an earlier work by John lacking divisions (nº 3b). In the definitive biography of John Dowland,²⁴ Diana Poulton assumed the ascription was in error and that this later version was also by John but misattributed in *Varietie*. However, it is difficult to accept that this would have passed the notice of both father and son if one or both were closely involved in the editorial process. Therefore I think it is equally likely that the reworking was by Robert so that the ascription is correct and that John may no longer have been able to improve on his earlier compositions, especially if he really was as Robert described him in the preface 'to the reader' in *Varietie* 'now gray, and like the Swan, but singing towards his end.' In fact, all the seven compositions ascribed to John Dowland in *Varietie*²⁵ are reworked to a greater or lesser extent from earlier versions, and Diana Poulton assumed that all revisions were made by John assigning him a major role in his son's publication.²⁶ However, it is also possible that the reworking of some or even all were by Robert. Arguing against this is the fact that the only lute solo in Robert's *Muscalle Banquet* also of 1610 is Viscount Lisle's galliard ascribed there to John Dowland.²⁷ It uses the strains of an earlier anonymous galliard without divisions.²⁸ Thus it is likely that John reworked the earlier version himself into the exceedingly fine version in *Muscalle Banquet*, although it is possible that he did this long before the publication date of 1610.

A version of John Dowland's *King of Denmark's Galliard* is ascribed to Robert in Georg Leopold Fuhrmann's *Testudo Gallo-Germanica* (nº 4). In this case, the version is not a reworking of John's original but an earlier version with far fewer elaborations

than any of John's versions, especially the most refined version that appears in *Varietie* that is there ascribed to John. So one can only speculate why Fuhrmann ascribed it to Robert, as the latter's known sojourn abroad in the early 1620s was too late to have met and passed on the work to Fuhrmann for inclusion in his 1615 print. Although it is included here, the ascription can only be assumed to be an error.

A further six anonymous items could be associated with Robert. It might be assumed that Monson's galliard would pair with the pavan ascribed to Robert in *Varietie* and hence have been composed by him too. However it is anonymous and although having the same key structure shares little thematic material. Also the pavan is notated for a seven course lute and the galliard for a nine-course lute. I have included the galliard (nº 2) and can only wonder who the anonymous composer was, if not Robert himself.²⁹

Finally, John Ward has suggested that the hand that copied four corantos into the Folger-Dowland lute book (ff. 24v-25r) bears a close similarity to Robert Dowland's signature from Guildhall library Ms. 10091/11, f. 34.³⁰ The tablature follows



items copied out by John
Dowland and unusually begin
with time signatures, an
idiosyncrasy of both the

Dowlands. Robert is more likely to have collected rather than composed these items and as the manuscript dates from the 1590s, he would have been a young boy at the time. However tenuous the association with Robert, I have included them here (nº 6-9).

The last item (nº 10) is not associated with Robert Dowland and is included as a page filler - the title is not entirely legible and looks like 'Butts', possibly a dedicatee or even composer, otherwise unknown.

Worklist

Minor editorial changes have been made without comment.

1. *Varietie* 1610, sigs. L1v-L2r *Pavin/ 7/ Sir Tho[mas]. Monson his Pavin* [header: *Composed by Robert Dowland.*]
2. *Varietie* 1610, sigs. N2r-N2v *Galliard./ 7* [header: *Sir Thomas Monson his Galliard*]
- 3a. *Varietie* 1610, sigs. N1v-N2r *The Right Honorable the Lady Cliftons Spirit./ Galliard 6/ Robert Dowland*
- 3b. Dd.2.11, f. 58r *K Darcies Spirite J: Dowl* [DowlandCLM no 45]³¹
4. Fuhrmann 1615, pp. 112-113 *Galliarda.5.* [header: *Galliarda Robert. Dowlandt. 5.*] cf. King of Denmark's galliard by John Dowland [DowlandCLM nº 40]
- 5a. Kraków 40641, ff. 6v-7r *Ballet*
- 5b. Board, f. 12v *Almande R: D: / Almande Ro: Dowlande/ Or play the last devision of the last strayne thus*
- 6a. Folger, f. 24v *Corranto*
- 6b. Herbert, f. 28r ii *Courante*
- 6c. Herold, ff. 7v-8r *Courant*
7. Folger, f. 24v *Corranto*
8. Folger, f. 25r *Corranto*
- 9a. Folger, f. 25r *Corranto*
- 9b. Dd.9.33, f. 65r [untitled]
10. Dd.9.33, f. 52r *Butts [Almaine]*

John H Robinson, Newcastle University, May 2005

¹ Copies in London, British Library [shelf mark: K.2.i.8]; Oxford, Bodleian Library; San Marino CA, Huntington Library; Washington DC, Library of Congress. Facsimile edition: Edgar Hunt (ed.), London, Schott, 1958.

² Copies in London, British Library, Oxford, Bodleian Library; London, Royal College of Music. Facsimile edition: Diana Poulton (ed.), Menston, Scolar, 1969.

³ Andrew Ashbee and David Lasocki with Peter Holman and Fiona Kisby, *A Biographical Dictionary of English Court Musicians 1485-1714* (Aldershot: Ashgate, 1998) [BDECM], pp. 648-9, cf. 'Complete lute

solo of Robert Kindersley/Kennersley, Robert Taylor and Thomas Greeves', *Lute News* 41 (March 1997).

⁴ John Maynard's *The XII. Wonders of the World* (London, 1611), facsimile: London, Scolar Press, 1978, includes two pavans, two galliards, an almaine and an Adew for lute and bass viol, as well as seven pavans for lyra viol and bass viol and twelve songs for voice, lute and bass viol. The lute and bass viol duets will be the subject of later tablature supplement to *Lute News*.

⁵ BDECM, pp. 334-5, cf. Martin Shepherd, *The Complete Works of John Dowland, vol. I: Lute Music* (Lute Society Music Editions, 1997).

⁶ BDECM, pp. 630-2.

⁷ BDECM, pp. 973-5, cf. Robert Spencer, *The Lute Music of Philip Rosseter* (Lute Society Music Editions, 1997).

⁸ Diana Poulton, 'Dowland, Robert', *New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie (1980) v, p. 597 and *New Grove II* on-line; BDECM, pp. 357-8.

⁹ **Dedication** to *A Musicall Banquet*, sig. A2r: TO THE RIGHT HO/NORABLE SYR ROBERT/ SYDNEY, KNIGHT: Lord Gouernour of Vlissingen, and the Castle of Ramekins, Lord *Sydney* of Penshurst,/ Viscount *Lisle*, and Lord Chamberlaine to the Queenes/ Most Excellent majestie./ Right Honourable Lord: Since my best abilitie is not able in the least manner to counteruiale that dutie I owe vnto your Lordship, for two great respects; the one in regard (your Lordship vndertaking for mee) I was made a member of the Church of Christ, and withall receiued from you my name: the other the loue that you beare to all excellency & good learning, (which seemeth haereditarie aboue others to the Noble Famille of the *Sydney*s,) and especially to this excellent Science of Musick, a skill from all antiquity entertained with the most Noble & generous dispositions. May it please your Honour there-fore to accept these few, and my first labours, as a poore pledge of that zeale and dutie which I shall euer owe vnto your Honour, vntill time shall enable me to effect something more worthy of your Lordships view, hauing no other thing saue these few sheets of Paper to present the same withall./ To your Honour/ in all dutie most deuoted,/ *Robert Dowland!* **To the Reader**, sig. A2v: Gentlemen: Finding myselfe not deceiued in the hope I had of your kinde entertainayng my collected Lute-lessons which I lately set foorth, I am further encouraged to publish vnto your censures these AYRES, being collected and gathered out of the labours of the rarest and most iudicious Maisters of Musick that either now are or haue lately liued in Christendome, whereof some I haue purposely sorted to the capacitie of young practitioners, the rest by degrees are of greater depth and skill, so that like a careful Confectionary, as neere as might be I haue fitted my Banquet for all tastes: happily I shall be distasted by any, let them know what is brought vnto them is drest after the English, French, Spanish and Italian manner; the assay is taken before, they shall not need to feare poysoning. You Gentlemen and friends that come in good-will, and not as Promooters into a countrey Market, to call our viands into question, what soeuer here is, much good may it doe you, I would it were better for you: for the rest I wish their lips such Lettuce as *Silene Asse*, or their owne harts would desire./ *Thine,/ Robert Dowland!*

¹⁰ **Dedication** to *Varietie*, sig. A2r: 'TO THE RIGHT WORSHIP-FVLL, WORTHY, AND VERTVOVS Knight, Sir Thomas Mounson./ SYr, the gratefull remembrance of your bountie to me, in part of my Education, whilst my Father was absent from *England*, hath embouldned me to present these my first Labours to your worthi-nes, assuring my selfe that they being *Musicall* will be acceptable to the Patron of *Musick*, and being only out of dueyt Dedicated, you will daine to receiue them as a poore Testimonie of his gratitude, who acknowledgeth himselfe for euer vnable by his vttermost seruice to merit your Fauours. All that I can is to pray to Almighty God for the health and prosperitie of You and Yours, which I will neuer cease to doe./ Your Worships in all duety,/ *Robert Dowland!* Sig. A2v: **To the Readers** whosoeuer./ GEntlemen: I am bold to present you with the first fruits of my Skill, which albeit it may seeme hereditarie vnto mee, my Father being a Lutenist, and well knowne amongst you heere in *England*, as in most parts of Christendome beside. I am sure you are not ignorant of that old saying, *Labore Deum omnia vendere*. And how perfection in any skill cannot be attained vnto without the waste of many yeeres, much cost, and excessiue labour and industrie, which though I cannot

attribute to myselfe, being but young in yeeres, I haue aduentured like a desperate Souldier to thrust my selfe into the Vant-gard, and to passe the Pikes of the sharpest Censures, but I trust without daunger, because we finde it true in Nature that those who haue loued the Father, will seldome hate the Sonne. And not vnlike in reason that I should distast all, since my meanes and helpe of attaining what I haue, haue beeene extraor-dinary. Touching this I haue done, they are Collections gathered together with much labour out of the most excellent Authors, as well as those beyond the Seas, as out of the workes of our owne Countrymen. The treatise of fingering I thought no scorne to borrow from *John Baptista Besardo* of Visonti, being a man generally knowne and honoured for his excellencie in this kinde. Put what-soever I have here done (vntill my Father hath finished his greater Worke, touching the Art of Lute-playing) I referre it to your iudicious censures, hoping that the loue which you all generally haue borne vnto him in times past, being now gray, and like the Swan, but singing towards his end, you would continue the same to me his Sonne, who in the meane time will consecrate my best indeauors at the shrine of your fauours, and shall euer remaine obliged vnto you for your curtesies to the vttermost of my power. / *Robert Dowland!* **The instructions**, sigs. B1r-E2r, are headed: 'NECESSARIE OBSERVATIONS BELONG-ING TO THE LUTE, AND LVTE / playing, by *John Baptista Besardo* of Visonti: with choice varietie of LVTE-lessons, partly Inuented, and partly Collected out of the best AVTHORS, by *Robert Dowland*, and *John Dowland* Batcheler of MUSICKE.'

¹¹ Sir Thomas Monson (1564-1641) was knighted in 1588 succeeding to the manor at South Carlton, Lincolnshire in 1593, and member of parliament in 1597. He became a favourite of James I, who made him his master falconer early in his reign, and master of the armoury at the Tower in 1611 (Oxford Dictionary of National Biography).

¹² BDEC, p. 357.

¹³ Lynn Hulse, 'Hardwick MS 29: A new source for Jacobean Lutenists', *The Lute* xxvi part 2 (1986) pp. 63-72.

¹⁴ Baildon, W. P., *The Records of the Honourable Society of Lincoln's Inn*, The Black Books (1897-1902), vol. II, pp. 155-6: 'Item to John Sturte, Robert Taylor, Robert Dowland, and Thomas Davies for playing of Lutes, every one of them 2*l.*' A few lutenists were paid a little more: 'Item to Thomas Cutting, John Dowland, and Philip Rosseter for playing Lutes, every one of them 2*l.* 10*s.*' and 'Item to Mr Thomas Ford for playing of Lute 2*l.* 10*s.* What a great night that was!'

¹⁵ E. K. Chambers, *The Elizabethan Stage* (1923), vol. II, p. 288.

¹⁶ Andrew Ashbee, *Records of English Court Music* (Snodland: Ashbee, 1988) [RECM], vol. III (1625-1649), pp. 16, 136.

¹⁷ Edward F. Rimbault, *Bibliotheca Madrigaliana* (London, 1747), quoted by Edgar Hunt in Schott facsimile of *Varietie*.

¹⁸ BDEC, pp. 630-2, 648-9, 712-3 and 1136-7.

¹⁹ BDEC, p. 799; cf. Monique Rollin and Jean-Michel Vaccaro (eds.), *Oeuvres des Mercure* (Paris, CNRS, 1977).

²⁰ RECM III, pp. 111-2, 114, 159.

²¹ BDEC, p. 357.

²² Sources used: GB-Cfm MS. 689, Lord Herbert of Cherbury lute book, c1624-40; GB-Cu Ms. Dd.2.11, c1590-5; GB-Cu Ms. Dd.9.33, c1600; GB-Lam MS 603, Margaret Board lute book, c1620-30, facsimile: Leeds, Boethius Press, 1976; PL-Kj Mus. Ms. 40641, c1620, facsimile: Guildford, The Lute Society, 2000; US-Ws MS V.b.280 (Folger-Dowland lute book, facsimile: Guildford, The Lute Society, 2003; *Varietie* 1610 (see fn 1); Georg Leopold Fuhrmann, *Testudo Gallo-Germanica* (Nürnberg, 1615), facsimile: Lübeck, Tree Edition, 2003. Lutes used, assuming lutes tuned in G, are 6 course for n° 3b; 7th course tuned to F for n° 6a-b, 7, 8, 9a-b; 7th course tuned to D for n° 1, 3a & 10; 7th course tuned to F and 8th to D for n° 2 & 4; 8th course tuned to E flat for n° 5b; 7th course tuned to F, 8th to D and 9th to C for n° 5a.

²³ Katherine Darcie, daughter of Sir Henry Darcy was married in 1591 to Gervase Clifton, son of Sir John Clifton of Barrington Court, Somerset who was knighted before 1597 (quoted in Diana Poulton, *John Dowland*, (London, Faber, 1972/R1982), p. 143).

²⁴ Diana Poulton, *John Dowland*, op. cit., p. 157.

²⁵ N° 7. sigs. H1r-H2r, *Composed by John Dowland, Batchelor of Musick./ Fantasie.* 7 [DowlandCLM n° 1]; 12. K1v-K2v, *Composed by John Dowland Batcheler of Musicke./ Panin./* 5 [DowlandCLM n° 14a]; 15. L2v-M1r, *Here beginneth the Galliards: the first wherof is commonly knowne by the name of the most/ high and mightie Christianus the fourth King of Denmarke, his Galliard./ Galliard. 1/ John Dowland, / Batcheler of Musick.* [DowlandCLM n° 40 cf. n° 20]; 16. M1v, *The most sacred Queene Elizabeth, her Galliard./ Galliard. 2/ John Dowland, / Batcheler of Musick.* [DowlandCLM n° 41]; 17. M2r, *The Right Honorable Robert Earl of Essex, high Marshall of England, his Galliard./ Galliard. 3/ John Dowland, Batcheler of Musick.* [DowlandCLM n° 42a]; 18. M2v, *The Right Honorable Ferdinando Earle of Darby, his Galliard./ Galliard. 4/ John/ Dowland, / Batcheler/ of Musick.* [DowlandCLM n° 44a]; 19. N1r, *The Right Honorable the Lady Rich, her Galliard./ Galliard. 5/ John Dowland, Batcheler of Musick.* [DowlandCLM n° 43a].

²⁶ Diana Poulton, *John Dowland*, op. cit., pp. 67, 108-11.

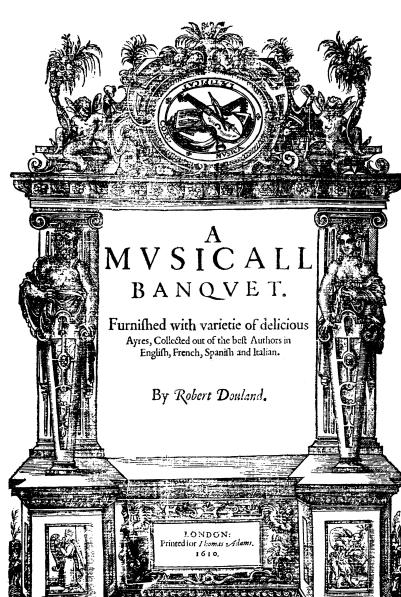
²⁷ sig. B1r: *The Right Honorable the Lord Viscount Lisle, Lord Chamberlaine to the Queenes most excellent Maiestie, his Galliard/ John Dowland Batcheler of Musicke [index: Sir Robert Sidney his Galliard/ John Dowland], DowlandCLM n° 38.*

²⁸ Dd.2.11, f. 52, *Suzanna Galliard*, DowlandCLM n° 91.

²⁹ Another enigmatic anonymous item in *Varietie* is *Sir Henry Guilforde his Almaine* on sig. P1r, the first strain based on the tune of the Stanes Morris. One wonders who composed this very fine almaine.

³⁰ John M. Ward 'The so-called "Dowland lute book" in the Folger Shakespeare library' *Journal of the Lute Society of America* ix (1976) p. 16.

³¹ Diana Poulton and Basil Lam (eds.) *The Collected Lute Music of John Dowland* (London: Faber, 1974, R1978 & 1981).



1. Sir Thomas Monson's Pavane by Robert Dowland

Varietie 1610, sigs. L1v-L2r

The musical score is composed of six staves, each representing a different vocal part. The parts are labeled with lowercase letters (a, b, c, d, e, f) below the staves. The music is in common time. The notation is a tablature-like system where letters (a, b, c, d, e, f, g) represent specific notes or sounds. The staves are separated by vertical bar lines, and the music is divided into measures by vertical tick marks.

Sheet music for a traditional instrument, likely a bowed string instrument like a bowed psaltery or a bowed zither. The music is organized into eight staves, each consisting of five horizontal lines. The notes are represented by vertical strokes of varying lengths and positions, indicating pitch and rhythm. The notation is highly rhythmic, with many short note values and complex patterns.

The music is divided into measures by vertical bar lines. The first staff begins with a measure of six vertical strokes (two short, one long, two short, one long) followed by a single vertical stroke. The second staff begins with a measure of three vertical strokes (one short, one long, one short) followed by a single vertical stroke. The third staff begins with a measure of four vertical strokes (one short, one long, one short, one long) followed by a single vertical stroke. The fourth staff begins with a measure of five vertical strokes (one short, one long, one short, one long, one short) followed by a single vertical stroke. The fifth staff begins with a measure of six vertical strokes (one short, one long, one short, one long, one short, one long) followed by a single vertical stroke. The sixth staff begins with a measure of seven vertical strokes (one short, one long, one short, one long, one short, one long, one short) followed by a single vertical stroke. The seventh staff begins with a measure of eight vertical strokes (one short, one long, one short, one long, one short, one long, one short, one long) followed by a single vertical stroke. The eighth staff begins with a measure of nine vertical strokes (one short, one long, one short, one long, one short, one long, one short, one long, one short) followed by a single vertical stroke.

The music consists of a series of measures, each starting with a different number of vertical strokes. The patterns repeat every few measures, creating a rhythmic cycle. The notation is dense and requires careful reading to interpret correctly. The use of vertical strokes instead of standard musical notation makes it unique and challenging to perform.

Handwritten musical notation on a five-line staff. The notation uses vertical strokes and horizontal dashes. Measures 1-4: Vertical stroke, dash, vertical stroke, dash, vertical stroke. Measure 5: Vertical stroke.

Handwritten musical notation on a five-line staff. The notation uses vertical strokes and horizontal dashes. Measures 1-4: Vertical stroke, dash, vertical stroke, dash, vertical stroke. Measure 5: Vertical stroke.

Handwritten musical notation on a five-line staff. The notation uses vertical strokes and horizontal dashes. Measures 1-4: Vertical stroke, dash, vertical stroke, dash, vertical stroke. Measure 5: Vertical stroke.

6a. Corranto

Folger 280, f. 24v i

Handwritten musical notation on a five-line staff. The notation uses vertical strokes and horizontal dashes. Measures 1-4: Vertical stroke, dash, vertical stroke, dash, vertical stroke. Measure 5: Vertical stroke.

Handwritten musical notation on a five-line staff. The notation uses vertical strokes and horizontal dashes. Measures 1-4: Vertical stroke, dash, vertical stroke, dash, vertical stroke. Measure 5: Vertical stroke.

Handwritten musical notation on a five-line staff. The notation uses vertical strokes and horizontal dashes. Measures 1-4: Vertical stroke, dash, vertical stroke, dash, vertical stroke. Measure 5: Vertical stroke.

6b. Courante

Herbert, f. 28r ii

6b. Courante

Herbert, f. 28r ii

6c. Courant

Herold, ff. 7v-8r

6c. Courant

Herold, ff. 7v-8r

2. Sir Thomas Monson's Galliard

Varietie 1610, sigs. N2r-N2v

The musical score consists of seven staves of tablature notation. Each staff has five horizontal lines. Vertical strokes and horizontal dashes indicate note heads and stems. Measures are separated by vertical bar lines, and some staves begin with a double bar line. The notation uses letters (a-f) as note heads. The first staff starts with a double bar line. The second staff begins with a single bar line. The third staff begins with a double bar line. The fourth staff begins with a single bar line. The fifth staff begins with a double bar line. The sixth staff begins with a single bar line. The seventh staff begins with a double bar line.

Three staves of musical notation for a single instrument, likely a harp or lute. The notation uses vertical stems and horizontal dashes to indicate pitch and rhythm. The first staff ends with a double bar line and repeat dots. The second staff begins with a fermata over the first note.

10. Butts Almaine

Dd.9.33, f. 52r

Three staves of musical notation for a single instrument, likely a harp or lute. The notation uses vertical stems and horizontal dashes to indicate pitch and rhythm. The first staff ends with a double bar line and repeat dots. The second staff begins with a fermata over the first note. The third staff ends with a fermata over the first note.

3a. Lady Cliftons Spirit by Robert Dowland

Varietie 1610, sigs. N1v-N2r

The musical score consists of six staves of tablature notation. Each staff begins with a specific vertical bar symbol (F, B, C, D, E, G) and continues with a series of vertical stems and letter heads (a, b, c, d, e, f) representing note heads. The notation is rhythmic, with stems pointing up for note heads and down for note tails. The staves are separated by horizontal lines, and vertical bar lines divide the measures. The first staff starts with a vertical bar symbol F, followed by a measure of two vertical stems with 'a' heads. The second staff starts with a vertical bar symbol B, followed by a measure of two vertical stems with 'a' heads. The third staff starts with a vertical bar symbol C, followed by a measure of two vertical stems with 'a' heads. The fourth staff starts with a vertical bar symbol D, followed by a measure of two vertical stems with 'a' heads. The fifth staff starts with a vertical bar symbol E, followed by a measure of two vertical stems with 'a' heads. The sixth staff starts with a vertical bar symbol G, followed by a measure of two vertical stems with 'a' heads.

Musical notation for a piece by John Dowland, showing two staves of music with various note heads and rests.

Continuation of musical notation from the previous page, showing two staves of music with note heads and rests.

3b. K. Darcies Spirite by John Dowland

Dd.2.11, f. 58r

Musical notation for 'K. Darcies Spirite' by John Dowland, showing two staves of music with note heads and rests.

Continuation of musical notation for 'K. Darcies Spirite', showing two staves of music with note heads and rests.

Continuation of musical notation for 'K. Darcies Spirite', showing two staves of music with note heads and rests.

Continuation of musical notation for 'K. Darcies Spirite', showing two staves of music with note heads and rests.

4. Galliarda by Robert Dowland

Fuhrmann 1615, pp. 112-3

The musical score consists of eight staves, each representing a string of a six-course instrument. The notation is a form of tablature where vertical stems, diagonal strokes, and horizontal dashes represent different note heads and rhythmic values. Below each staff, there are lyrics in a cursive hand, which appear to be the vocal part for this instrumental piece. The music is divided into measures by vertical bar lines.

Sheet music for a string instrument, likely a bowed instrument like cello or double bass, featuring six staves of music. The music consists of various rhythmic patterns and note heads, primarily 'a' and 'c'. The notes are grouped by vertical bar lines and separated by horizontal bar lines. The first staff begins with a single note 'a', followed by a pair of notes 'c a' and another 'a'. The second staff starts with a single note 'a', followed by a pair of notes 'c a' and another 'a'. The third staff begins with a single note 'a', followed by a pair of notes 'c a' and another 'a'. The fourth staff begins with a single note 'a', followed by a pair of notes 'c a' and another 'a'. The fifth staff begins with a single note 'a', followed by a pair of notes 'c a' and another 'a'. The sixth staff begins with a single note 'a', followed by a pair of notes 'c a' and another 'a'. The music concludes with a final staff ending with a single note 'a'.

5a. Ballet

Krakow 40641, ff. 6v-7r

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Krakow 40641, ff. 6v-7r

The musical score consists of five systems of tablature, each with four horizontal lines representing strings. The notation uses vertical strokes and dots to indicate pitch and rhythm. Measures are separated by vertical bar lines. Measures 1-4 end with a double bar line.

5b. Almande by Robert Dowland

Board, f. 12v

5b. Almande by Robert Dowland

Board, f. 12v

The musical score consists of one system of tablature with four horizontal lines representing strings. The notation uses vertical strokes and dots to indicate pitch and rhythm. Measures are separated by vertical bar lines.

1

2

3

4

5

6

7. Corranto

Folger 280, f. 24v ii

3a a c d e f g b

a c d e f g b

a c d e f g b

8. Corranto

Folger 280, f. 25r ii

3a a c d e f g b

b e d f g a b c

b d e f g a b c

b a d c e f g a

9a. Corranto

Folger 280, f. 25r i

Three staves of musical notation for a Corranto, labeled 9a. The notation uses vertical stems and horizontal strokes to represent pitch and rhythm. The first staff begins with a '3' and has a 'a' at the bottom. The second staff has a 'e' at the top. The third staff ends with a 'b' at the bottom.

9b. Untitled

Dd.9.33, f. 65r

Three staves of musical notation for an Untitled piece, labeled 9b. The notation uses vertical stems and horizontal strokes, similar to 9a. The first staff begins with a '3' and has a 'a' at the bottom. The second staff has a 'e' at the top. The third staff ends with a 'b' at the bottom.