

**MUSIC SUPPLEMENT TO THE LUTEZINE TO LUTE NEWS 148 (DECEMBER 2023): MORE THAN 50 ANONYMOUS PAVANS
GALLIARDS & ALMAINES FROM EARLIER ENGLISH SOURCES - RECONSTRUCTION OF GB-CU ADD.2764(2) FRAGMENTS**

A1. GB-Cu Add.8844 (Trumbull c.1595), f. 9v <i>A galliard</i>	5	A25. GB-Eu Dc.5.125, f. 6r untitled	55
A2ai. GB-Eu Dc.5.125 (Thistlethwaite c.1570s), ff. 87v-89r <i>A Paryan</i> final C strain extended by 4 bars	6-9	A26. IRL-Dm Z3.2.13, p. 37 <i>Incip: Galli:</i>	56-57
A2aii. GB-Eu Dc.5.125, ff. 89v-90r <i>heaven & earth galliard</i>	9-10	A27a. IRL-Dm Z3.2.13, p. 25 <i>Almayne</i> - false start omitted	57
A2b. GB-Lam 602 (Sampson c.1609), f. 4r <i>Heaven and earth</i>	11	A27b. GB-NO Mi LM 16, ff. 17v-18r <i>Alman</i>	58
A2c. GB-Lbl Roy.App.58 (c.1550s), ff. 52r/55v <i>Heven & erth</i> - <i>Rest of Heven & erth</i> ¹ - duplicate bars 13-14 omitted; Ward 1992 ² ex 126 GB-Lam 600, f. 88v <i>heaven & earth</i> - bandora part GB-Cu Dd.5.20, f. 18r <i>Heaven and Earth</i> - bass viol part	12	A28. GB-NO Mi LM 16, ff. 80v-81r <i>galyard</i> - a7 in F added editorially as an alternative to c6 on a 6-course	59
A2d. US-NHub osborn 13 (Braye c.1550s), ff. 1v-2v <i>the Kinges Pavan</i> Ward 1992 ex 76	13	A29. GB-NO Mi LM 16, ff. 15r-17r <i>A new Almaine</i>	60-61
A3. US-Ws V.a.159 (Giles Lodge dated 1559 & 1571), f. 7v <i>Alebon</i> <i>galiarde</i> - Ward 1992 ex 17	12	A30a. GB-Eu Dc.5.125, ff. 6v-7r <i>galliard</i>	62-63
A4. IRL-Dtc 408/II (c.1605), p. 111 <i>Prunnels Galliard</i>	13	=A30b. IRL-Dm Z3.2.13, p. 57 untitled	63-64
A5. GB-Lbl Stowe 389 (Raphie Bowle), ff. 121v-122r <i>the keynges pavvion</i> ³ keyboard: GB-Lbl Roy.App.58, ff. 47v-48r <i>King Harry the viiith paryn</i> - Ward 1992 ex 48	14	A31a. GB-Cu Dd.2.11, f. 86r <i>Scottishe Galliard</i>	65
A6. US-Ws V.a.159, f. 5v <i>A galiard</i> - Ward 1992 ex 145	14-15	=A31b. IRL-Dm Z3.2.13, p. 99 untitled	66
A7. US-NHub osborn 13, ff. 2v-3v <i>A pavane</i>	15	A31c. IRL-Dm Z3.2.13, p. 117 untitled	67
A8. GB-Lbl Stowe 389 (1558), ff. 122r-122v <i>the princes pavion</i> - Ward 1992 ex 5	16	A31d. IRL-Dtc 410/I, p. 41 <i>The scothe gayliarde</i>	68
A9. IRL-Dtc 410/I (Thomas Dallis c.1583), pp. 38-39 <i>A pavin</i>	17	A31e. IRL-Dtc 410/I, pp. 44-45 <i>Scothe gayliarde</i>	69
A10. GB-NO Mi LM 16 (Willoughby c.1575), ff. 23v-25r untitled	18-19	A32. GB-Eu Dc.5.125, f. 24v untitled	68
A11. IRL-Dtc 410/I, pp. 98-99 untitled	20	A33a. IRL-Dtc 410/I, p. 211 <i>Cur mundus Militat</i> ⁵	70
A12. US-Ws V.a.159, ff. 8v-9r <i>A pavion</i> - Ward 1992 ex 147	21	A33b. GB-Lam 601 (Mynshall c.1597-9), f. 9v <i>Ladie Maries galliard</i>	70
A13a. IRL Dtc 408/II, pp. 107-108 <i>a pavin</i> - bar 31 extended in b & c	24-25	A34a. IRL-Dm Z3.2.13, p. 359 [?]mp - <i>A Dump</i> 5 and 8 minims between bars 12-13 and 18-19 omitted here	70-71
A13b. GB-Eu Dc.5.125, ff. 8v-9v <i>A pavon</i> - <i>a pavan</i>	22-23	=A34b. US-Ws V.a.159, ff. 14r-15v <i>A Dumpe</i> ⁶	72-73
=A13c. IRL-Dm Z3.2.13 (Marsh c.1580), pp. 82-83 untitled	26-27	=A34c. GB-Lbl Add.31392 (c.1605), ff. 16v-17r <i>Militis dumpe</i>	73-74
A14a. IRL-Dm Z3.2.13, pp. 187-186 <i>A Pavan</i>	28-29	A35a. IRL-Dm Z3.2.13, p. 103 untitled	75
A14b. IRL-Dtc 408/II, pp. 101-102, 105 <i>a pavin</i>	30-31	A35b. GB-Lam 601, f. 6v <i>Labandelay shote</i> ⁷	76
A15. US-NHub osborn 13, f. 6v <i>A galiarde</i> - Ward 1992 ex 83	29	A35c. IRL-Dtc 410/I, p. 14 <i>bandalashote galyarde</i> - additional strain	76
A16. US-NHub osborn 13, f. 5r untitled - Ward 1992 ex 80	31	A35d. GB-NO Mi LM 16, ff. 22v-23r <i>Galiard Labandala shotta</i>	77
A17a. GB-NO Mi LM 16, ff. 78r-80r <i>paryon galyard</i>	32-34	=A35e. IRL-Dm Z3.2.13, p. 368 untitled	78
=A17b. IRL-Dm Z3.2.13, pp. 62-63 untitled	34-36	A36. IRL-Dm Z3.2.13, p. 118 ii untitled	79
A17c. IRL-Dtc 408/II, p. 105 <i>a galliard</i>	37	A37. IRL-Dm Z3.2.13, pp. 244-246 untitled	80-83
A17d. GB-Eu Dc.5.125, ff. 68v-70r <i>galliard</i> - rhythm signs doubled in length to original in bars 63-96	38-39	GB-Lbl RM24.d.3 (Forster 1624), ff. 87v-90r p. 170 <i>The Marchants</i> <i>Dreame</i> - cognate with all sections see <i>Musica Britannica</i> 55, no 34	
A17e. IRL-Dm Z3.2.13, pp. 420-422 untitled	40-43	A38a. IRL-Dm Z3.2.13, p. 79 untitled	84-85
A17f. IRL-Dm Z3.2.13, p. 60 untitled - beginning missing	44-45	=A38b. GB-NO Mi LM 16, ff. 20v-21r untitled	85
A18a. IRL-Dtc 410/I, p. 47 <i>Le (?)ale</i>	43	A38c. IRL-Dtc 408/II, p. 97 <i>a galliard caled e lume alta</i>	86-87
A18b. IRL-Dtc 410/I, p. 36 <i>a galliard</i>	46	A39a. IRL-Dtc 410/I, p. 214 <i>galiard</i>	87
A18c. IRL-Dtc 408/I, p. 112 <i>Wigmores galiarde</i> ⁴ cf. GB-Cu Dd.5.20, f. 6r <i>Wigmours Galliarde</i> - orphan bass viol part	47	A39b. IRL-Dm Z3.2.13, p. 36 untitled	88-89
A18d. IRL-Dtc 410/I, p. 20 <i>Wngorns gayliarde</i>	47	A40a. IRL-Dtc 410/I, p. 213 <i>gagliard</i>	89
A18e. LT-Va 285-MF-LXXIX, f. 41r <i>Roigniores Gaillarde</i> - trans bandora	47	A40b. IRL-Dm Z3.2.13, p. 76 i untitled	90
A19. IRL-Dm Z3.2.13, p. 37 untitled	45	A41. IRL-Dm Z3.2.13, p. 92 untitled	91
A20. GB-Lbl Stowe 389, ff. 121v i-121r iii <i>This ys the begynnyng of</i> <i>the same behinde</i> - <i>A galliard uppon the same above</i> - Ward 1992 ex 148a	46	A42. IRL-Dm Z3.2.13, p. 58 <i>A Gall:</i>	92-93
A21. IRL-Dm Z3.2.13, p. 56 untitled	48-49	A43. IRL-Dm Z3.2.13, p. 76 ii untitled - duplicate bars 1-11 omitted	93
A22. IRL-Dtc 410/I, p. 150 ii untitled	49	A44a. IRL-Dm Z3.2.13, pp. 80-81 untitled	94-96
A23i. IRL-Dm Z3.2.13, p. 398 <i>Expectate</i> (pavan) - transcribed bandora	50	A44b. GB-NO Mi LM 16, f. 40v untitled fragment	96
A23ii. IRL-Dm Z3.2.13, p. 399 <i>Expect: Gally</i> - transcribed bandora	52	A45. IRL-Dm Z3.2.13, p. 84 untitled	97-98
A24a. GB-NO Mi LM 16, f. 80r <i>Nusqua(m)</i>	51	A46. IRL-Dm Z3.2.13, p. 102 untitled	98-99
A24b. IRL-Dm Z3.2.13, p. 35 untitled	52-53	A47. IRL-Dm Z3.2.13, pp. 116-117 untitled	100-101
A24c. IRL-Dtc 408-II, pp. 106-107 <i>a galliard caled nusquam</i>	54-55	A48. GB-Lbl Stowe 389, f. 121v ii <i>galliarde</i> - Ward 1992 ex 148b	101
		A49a. IRL-Dm Z3.2.13, pp. 124-125 untitled	102-103
		A49b. GB-NO Mi LM 16, f. 21r <i>galyard</i>	103
		A50. IRL-Dm Z3.2.13, p. 257 <i>kiaP?</i>	104
		A51. IRL-Dm Z3.2.13, p. 357 <i>galli</i> - <i>a galli</i>	105
		A52a. IRL-Dtc 410/I, p. 42 <i>A gayliarde</i> - walsingham tune?	105
		A52b. GB-NO Mi LM 16, ff. 19r-20r untitled	106
		A53. GB-NO Mi LM 16, ff. 12r-12v untitled	107
		A54. IRL-Dtc 408/II, p. 101 <i>mary thornyes galliard</i>	107

¹ See Thomas Wyatt's poem 'Hevyn and erth and all that hear me plain'. Cognates: mixed consort: GB-Lam 600, f. 88v *heaven & earth* - bandora; GB-Cu Dd.5.20, f. 18r *Heaven and Earth* - bass viol; keyboard: GB-Cfm 168, pp. 196-197 *Heaven and Earth Fre*; GB-En 9447 (Burnett), ff. 125v-131v *The Queine of Inglands Lessonne* - *Musica Britannica* 15 no. 77; instrumental ensemble: D-USch 130a-b, f. 23v/23v XXXVI *Pavana Englessa* - a2; GB-Eu La.III.483 (Wode), pp. 188-189 [C], p. 176 [T], pp. 182-183 [B] *Prince Edwards paven* - VdGS 1205 & GB-Lbl Add.33933, f. 80r *prince Edwards paven iiiii ptes* - [A] *Musica Britannica* 15 no. 76; Gervaise 1555, ff. 3v-4r *Pavanne d'Angleterre* - *Gaillarde* - a5; Hessen *Viel Feiner Lieblicher Stucklein* 1555, sig. C2r untitled - a5.

² John M. Ward *Music for Elizabethan Lutes* (Clarendon Press 1992), vol 2.

³ 'A' strain absent, reconstructed based on lute intabulation of the keyboard setting by Ray Nurse in *LSAQ* 51/2 (Summer 2016), p. 24.

⁴ Used as a ballad tune, see Andrew Clark (ed.) *The Shirburn Ballads 1585-1616* (Clarendon Press 1907), p. 40 no. VII 'All careful Christians, mark my song ... to the tune of Wigmor's Galliard' and p. 81 XVII 'Come! ... What shall I say ... To the tune of 'The glasse doth run' [from refrain of no. VII so same tune?].

⁵ The title probably refers to the music on the previous page rather than this galliard, set to the words 'Cur mundus militat sub vana gloria', edited in Christopher Goodwin *The English Lute Songs before Dowland I* (Lute Society Editions 1996), no. 18. For the text see Richard Edwards *The Paradyse of daynty denises* 1576, p. 5: 'THE TRANSLATION of the blessed Saint Barnards verses, conteyning the unstable felicity of this wayfaring worlde. CVR mundus militat, sub vana gloria, cuius prosperitas est transitoria? Tam cito labitur eius potentia,

quam vasa figuli, quae sunt fragilia' [first of 8 verses].

⁶ Nos. 32a/b edited in Michael Fink *Dancing in the Domes: The Collected English Lute Dances* (Westminster CA, LGV Publishing Inc. 2008), nos. 8 & 9.

⁷ Robert Spenser suggested the title could be a corruption of 'le branle de l'Escosse', that is a Scottish dance, but for alternatives see Claude M. Simpson *The British Broadside Ballad and Its Music* (New Brunswick, Rutgers University Press, 1966), pp. 418-420. The list c.1591 of dance tunes found at Llewini Hall in North Wales includes 'labandilo shot', see Sally Harper 'An Elizabethan Tune List from Llewini Hall, North Wales' *RMA Research Chronicle* no 38 (2005) pp. 45-98, and is referred to in plays such as the anonymous *Misogonus* c.1564-1577 act II scene V for a song 'to the tune of Labondalose Hoto' beginning 'O mighty Jove! some pity take On me poor wretch, for Christ's sake' and in 'A Pleasant Comedie, called looke about you' published in 1600, when Blocke the servant offers to 'set out a mournful Dittie to the tune of Labandalshot, or row wel ye Mariners' [a different tune, edited in the *Lutezine to Lute News* 118 (July 2016)]. It is also called for as a ballad tune, including Richard Jones *Handefull of pleasant delites* [1566]/1584, no. 29 'A sorrowfull Sonet, made by M. George Mannington, at Cambridge Castle. To the tune of Labandala Shot' and *The Shirburn Ballads 1585-1616* (edited by Andrew Clark, Clarendon Press 1907), p. 50, IX 'A proper new ballad, devised upon the theam I know not what ... 1614. To the tune of Labandalashot' and Richard Johnson's *Golden Garland of Princely Pleasures* 1620, includes 'A excellent Song, entituled, A penny-worth of Wit. To the tune of Labandelashot' beginning 'In ancient yeares as bookes expresse'.

A55. IRL-Dm Z3.2.13, p. 236 <i>Fancie</i> [sic] (galliard) - title to next piece?	108
A56a. US-Ws V.a.159, ff. 19v-20 <i>In Crete disend Bassu[s]</i> ⁸	109
- i.e. 6th to F adapted here for 7-course in F	
A56b. IRL Dtc 408/II, p. 90 untitled	111
A56c. GB-Lam 601, f. 8r <i>In Crete when dadalus first began</i>	112
[index: <i>In Crete when dadalus</i>]	
A57. IRL-Dtc 408/II, pp. 108-109 <i>a galliard caled phillida</i>	110-111
IRL-Dm Z3.2.13 (Marsh), p. 61 <i>Gally: queen Scottes</i> ⁹	
A58. GB-Lam 603 (Board c.1620-30), ff. 20v-21r <i>A Dreame</i>	113

English lute sources from before the 1590s include music ascribed to a variety of presumed native English composers from the generation before Dowland, and their music has been edited for *Lute News* in previous issues.¹⁰ These same sources also include a lot of music for which the composer's name is not given or known from concordant sources but which is nevertheless representative of the period of development of lute music by English composers and fifty-eight examples (some in multiple versions) are included here.¹¹ The majority are settings of the common dance forms of pavan, galliard and almaine (mirroring the title and repertory of the collection of dances for instrumental ensemble published by Anthony Holborne, whose music was the theme of the tablature supplement to the accompanying *Lute News*). Settings based on popular Italian grounds in English sources are largely excluded here, the most popular of which were in previous tablature supplements,¹² although presumably English composers based music on them before achieving a more individual national style. Most of the music here has not been edited previously,¹³ and some needed reconstruction due to the absence or misplacement of most of the bar lines [A2d/5/7/8/12/15/16/17d/19/20/25/27b/32/33ab/35b/38ab/41/48/49b/53/55], inaccurate rhythm signs or corrupt copying, the editorial changes highlighted in grey in the tablature. Distinct dances are numbered separately, and different settings of the same music bear the same number followed by a/b/c etc. Only a few are identical or closely concordant between sources [marked =]. These exact or close concordances, some with the same errors, suggest that the sources, mostly Marsh, Thistlethwaite and Willoughby, are stemmatically related and so reveal music circulating between lutenists in the same cultural milieu.

The earliest sources represented here were copied in the 1550s: GB-Lbl Roy.App.58, GB-Lbl Stowe 389, US-NHub osborn 13 and US-Ws V.a.159 but contribute few of the pieces, whereas the majority come from the larger more accomplished lute books from the 1570s and

1580s: IRL-Dm Z3.2.13 [34], IRL-Dtc 410/I [13], GB-NO Mi LM 16 [12], and GB-Eu Dc.5.125 [7], so 67 of the 99 or two-thirds in total, including concordant versions. Although anonymous it seems likely that the music here includes works by the composers we know from this period, such as those listed in fn 1, and possibly earlier works by John Johnson (b.1540s),¹⁴ Anthony Holborne (b.1540s), Francis Cutting (b.1550s) and Richard Allison (b.1560s), or by composers not known to us now. A number of items here bear enigmatic titles, such as Alebon [A3]; Expectate [A23]; E lume alta (high light in italian) [A38]; Incip[it] [A26]; Labandalashot (le branle de l'Escosse?) [A35]; Militis dump [A34]; Nusquam (never in Latin) [A24]; and Phillida [A57], the significance of which is now largely lost. Others bear the names of dedicatees: Mary Thorne [A54]; Prannel [A4] who could be the same as the dedicatee of Holborne *Prannels Pavin* - possibly Henry Pranell (d.1599), son of a wine merchant who married Frances Howard, daughter of Lord Thomas Howard of Bindon; Wigmores [A18]; two pavans presumably for King Henry VIII [A2d and A5]; and one for an unnamed Prince [A8].

RECONSTRUCTION OF GB-CU ADD.2764(2) FRAGMENTS

1. <i>Queene / Maries / Dumpe</i> ¹⁵	1r-2r	114-115
on passamezzo antico ground (i VII i V III VII i/V i)		
cf. GB-Lbl Roy.App.58, f. 54v untitled		
GB-Lbl Sloane 2329, f. 2v <i>ye queenes dumpe</i> - title without music		
IRL-Dtc 408/I, pp. 4-5 <i>Queene Maries Dumpe</i>		
IRL-Dtc 410/I, pp. 192-193 untitled		
US-Ws V.b.280, f. 1r <i>queene Maries dumpe</i> - plus fragments on f. 1v?		
US-NH osborn 13, f. 42v-43r <i>pavana</i> - guitar		
2. <i>M[r] Pagonto[n] / his / Galyarde</i> ¹⁶	2v-3r	116-117
- doubtful attribution to John Johnson - JohnsonB 44		
GB-Lam 601, f. 9r <i>Packtkintonns galliard</i> - used for reconstruction		
GB-Lam 602, f. 9r <i>packingtonne galliarde</i>		
GB-AB 27 (Brogyntyn), p. 19 ii <i>Pag Gal</i>		
GB-AB 27, p. 19 iii <i>Pag Gal</i> - consort or duet part/		
IRL-Dm Z3.2.13, p. 266 untitled		
3. <i>olde Medlye</i> - John Johnson ¹⁷ - JohnsonB 36	3v-5r	118-120
reconstructed using IRL-Dm Z3.2.13, pp. 270-271 untitled		
4. untitled [The Earle of / Oxforde Galyard] ¹⁸	5r	120
IRL-Dtc 410/I, p. 89 <i>the earle of oxforde galliard</i> - used for reconstruction		
US-Ws V.b.280, f. 5v <i>my lord of Oxforde galliard</i>		
US-Ws V.b.280, f. 4v untitled - bars 1-8 only		
5. <i>Dow/landes / Lacrimae</i> ¹⁹ - DowlandCLM ²⁰ 15 in A minor	5v-6r	121
reconstructed using GB-Lbl Hirsch 1353, f. 11v untitled		
6. untitled [Mrs Whites Choice/Thing] ²¹ - DowlandCLM 50	6r	122

cossa/La gamba in 145 (April 2023).

¹³ See Chris Goodwin's complete transcriptions of the lute music in the Raphe Bowle lute book (GB-Lbl Stowe 389) in *Lute News* 37 (March 1996) [5, 8, 20, 48], GB-Lbl Roy.App.58 in *Lute News* 38 (June 1996) [2c] and Giles Lodge lute book (US-Ws V.a.159) in *Lute News* 40 & 41 (December 1996 & March 1997) [3, 6, 12, 34b, 56a]. Ward 1992 also reconstructed music from Roy.App.58 [2c], Braye [2d/15/16], Raphe Bowle [5/8/20/48], Giles Lodge [6/12], in mensural notation and often quite different to here. Also 9 was edited for the supplement in *Lute News* 80 as no. 3; and 13c/52a in *Lute News* 93 as nos.11/20.

¹⁴ Although none of those here were included as doubtful attributions in Jan W.J. Burgers *John Johnson: Collected Lute Music* (Lübeck, Tree 2001) - download the facsimile for free on Lute Society website.

¹⁵ Probably dedicated to Mary Tudor (1516-1558) Queen of England or her distant cousin Mary Stuart (1542-1587) Queen of Scots. Edited in *Lute News* 134 (July 2020), no. Q3(a). Different to GB-Mp BRm 832 Vu 51, p. 11 *Queene Maries Dumpe* [Richard]. S[umartel] - lyra viol (Heff); keyboard: F-Pn Rés.1186, f. 93r *Q: M: Dumpe* = US-NYp Drexel 5609, p. 156 *Q. M. Dumpe*, IRL-Dtc 410/II, no. 9 untitled - see John M.Ward *The Dublin Virginal Manuscript* (Wellesley, Wellesley College 1954/R1964/R, Schott, Mainz 1983).

¹⁶ Probably dedicated to Sir John Packington (1549-1625/7) of Westwood near Worcester, who was a favourite of Elizabeth I for his wit and physique, see Jeremy Barlow 'The popularity of Packington's Pound' *The Consort* 75 (2019), pp. 42-63. Edited in the *Lutezine* to *Lute News* 113 (April 2015), nos. P2a-f.

¹⁷ Most (but not Add.2764) edited for *Lute News* 135 (October 2020), no. 7a-h.

¹⁸ Possibly dedicated to John de Vere, 16th Earl of Oxford (1516-1562) or more likely his son, Edward de Vere (1550-1604), 17th Earl of Oxford. Edited in *Lute News* 138 (July 2021), no. OX3c.

¹⁹ Edited in *Lute News* 123 (October 2017), no. JD15o.

²⁰ DowlandCLM - Diana Poulton and Basil Lam (eds.) *The Collected Lute Music of John Dowland* (London, Faber, 1974, reprinted 1978 & 1981).

²¹ Possible dedicatees are Agnes Cecil, sister to William Cecil Lord Burghley, who married Thomas White of Tuxford, Nottinghamshire, or alternatively Anne Pilcher, wife of Rowland Whyte/White, Master of the Posts in the employ of Robert Sidney, or else one of a large family of Whites in the book trade, one the wife of the incumbent of St. Dunstan's-in-the-West, near Fettes Lane where Dowland lived. Edited in *Lute News* 100 (December 2011), no. JD50b.

⁸ Edited in Christopher Goodwin *The English Lute Songs before Dowland* II (Lute Society Editions 1997), no. 21 and see Simpson, pp. 362-365. The tune is called for in the ballads 'A sweet and pleasant Sonet, entituled: My minde to me a kingdome is. To the tune of, In Crete, etc.' - English Broadside Ballad Archive <http://ebba.english.ucsb.edu> EBBA 20012 - 1624/21665; 'The Sinners Redemption. To the tune of, The bleeding heart. Or, In Crete, etc.' beginning 'All you that are to mirth inclind' - EBBA 30252 - 1634, and presumably the same tune for 'A soluntary song, for all stubborn Sinners to amend their Lives and evil Ways. To the Tune of The Sinners Redemption' beginning 'Good People mind what here is penn'd' - EBBA 20673 1685-8. The last poem in Thomas Howell's *Newe Sonets, and pretie Pamphlets* c.1568, sig. F4r 'The Louer deceaued, writes to his Ladie. To the tune of in crete when dedalus' beginning 'Who wold have thought that face of thine, had ben so ful of doblenes'. In Thomas Nashe's criticism of Gabriel Harvey in *Have With You to Saffron-Walden* of 1596, he is scornful of the ballads '... As I Went To Walsingham, and In Crete When Daedalus, a song that is to him food from heaven, and more transporting and ravishing that Plato's discourse of the immortality of the soul was to Cato, who, with the very joy he conceived from reading thereof, would needs let out his soul, and so stabbed himself'. As a later example the song is quoted in John Fletcher's comedy *Monsieur Thomas* 1639, sigs. G4v-H1r, act iii., sc. 3: Thomas 'What Ballads are you seen in best: be short sir.' Fidler: 'Vnder your mastership's correction, I can sing ... In Crete when Dedimus first began ...'.

⁹ First strain quotes the Spanish romance Conde Claros, edited in *Lute News* 134 (July 2020), no. Q1.

¹⁰ Supplements of music from earlier English sources include Augustine Bassano, Lodwick, Ambrose, Anthony, Mark Anthony, Petro and Renaldo Paradiso in *Lute News* 50 (June 1999); Alfonso Ferrabosco I in 89 (April 2009), 103 (September 2012) & 133 (April 2020); Brewster, Bulman, Cotton, Fernyer & Weston in 58 (June 2001); Parsons, Stogers, Tallis & Taverner in 55 (September 2000); Thomas Dallis in 83 (September 2007) and Newman in 38 (June 1996).

¹¹ This early repertory is poorly represented on CD, a notable exception being the excellent CD by Oleg Timofeyev *Elizabethan Pavans* (Brilliant Classics 95236, 2016) [2d, 5].

¹² Based on Italian grounds and discants: Quadro pavan & galliard (on passamezzo moderno) *Lutezine* 142 (July 2022), Passingmeasures pavan & galliard (on passamezzo antico) 139 (October 2021), Chi Passa in 138 (July 2021) and Cara

reconstructed using GB-Cu Dd.2.11, f. 63v <i>W. Thing</i>			
7. <i>Capitain</i> / <i>Candishe</i> / <i>his Galy</i> [ard] ²² - DowlandCLM 21	6v	122	
reconstructed using GB-Lbl M.1353 (Hirsch), f. 11v untitled			
- 6v a stave for a new item with rhythm signs now lacking any tablature			
8. untitled [Galliard] ²³	7r	123	
D-LEm II.6.15, pp. 218-219 <i>Galliarda Dnlandi</i> 39 - DowlandCLM 85			
D-LEm II.6.15, pp. 234-235 <i>Galliarda</i>			
GB-Cu Dd.2.11, f. 71v <i>f Cuttings galliard</i> - CuttingB ²⁴ 22			
GB-Gu Euing 25, f. 29r untitled			
GB-Lbl Add.31392, f. 34r <i>a galliard by mr Cuttunge</i>			
IRL-DmZ3.2.13, p. 386 <i>galliard Alfonsus</i> - FerraboscoN ²⁵ app2a			
- used for reconstruction			
NL-Lu 1666, f. 33r <i>Maister Hayls</i> ²⁶ <i>Gallard</i>			
cf. GB-Ob D.246, pp. 259-262 <i>Cuttings Galliard</i> - bass viol solo			
9. untitled [A Toy] - Francis Cutting - CuttingB 42a	7r	123	
GB-Cu Dd.2.11, f. 80v <i>F[anciscus]: Cuttings Toy</i> - CuttingB 42b			
10. untitled [The Earl of Oxford's March] ²⁷	7v-8r	124	
GB-Lam 601, f. 7r <i>my lorde of Oxfordes Marche</i>			
GB-Cu Dd.4.23, f. 20r <i>Mask</i> - T[homas]. R[obinson] - cittern			
IRL-Dtc 408/II, p. 95 <i>a march</i>			
NL-Lu 1666, f. 373v <i>La Marche</i>			
11. untitled [Veni Creator: Come Holy ghost]	8r	125	
cf. Richard Allison <i>Psalmes</i> 1599, sigs. A4v-B1r <i>Veni Creator: Come holy Ghost eternall God</i> - mixed consort and voices			
12. <i>where</i> / <i>righteous</i> / <i>ness etc.</i>	8v	125	
cf. Richard Allison <i>Psalmes</i> 1599, sigs. D4v-E1r <i>The complaint of a Sinner</i>			
<i>Where righteousness doth say</i> - mixed consort and voices			
IRL-Dtc 410/I, p. 52 untitled - untexted voice and lute			
IRL-Dm Z3.2.13, p. 429 untitled			
13. <i>when as</i> / <i>we sat in</i> / <i>Babilon</i>	8v	125	
cf. Richard Allison, <i>Psalmes</i> , 1599, sigs. P4v-Q1r <i>Psalm 137: When as wee sat in Babilon</i> - mixed consort and voices			
14. untitled [O God my strength and fortitude]	8v	124	
cf. Richard Allison <i>Psalmes</i> 1599, sigs. F1v-F2r <i>Psalm 18: O God my strenght and fortitude</i> - mixed consort and voices			
15. untitled [Galliard]	9r	117	
16. untitled [Go from my Window - consort or duet part?] ²⁸	9v	126	
reconstructed using NL-Lu 1666, p. 395 iv <i>Goe from my Window</i>			
followed by another stave of rhythm signs not used here			
17. untitled [Sir John Smith's Almaine] ²⁹ - DowlandCLM 47	10r	127	
- consort or duet part? reconstructed from GB-Lbl Add.38539, f. 8v <i>Smythes Allmayne</i>			
18. [Lady Leighton's Almaine] ³⁰ - DowlandCLM 48	10v	128	
reconstructed using GB-Cu Dd.2.11, f. 48r <i>Allmaine J. Dowland</i>			
19. <i>Quadro</i> / <i>Pavin</i> / <i>Treble</i> ³¹ - John Johnson	11v-11r	129-131	

reconstructed using GB-Cu Dd.3.18, ff. 26v-27r <i>The Quadro paven</i>			
<i>Mr Jo: Johnson</i> - lute solo JohnsonB 15			
11r - a stave of a new item with rhythm signs now lacking any tablature			
20. untitled [Psalm setting?]	12r	132	
21. <i>Lo[ue]</i> / <i>what it is to love</i> - song accompaniment/ground	12r	132	
cf. IRL-Dtc 410/I, p. 17 <i>O what it is to love</i>			
US-NHub 13, f. 43r-43v <i>love what yt is to love</i> - gittern			
22. [Robin] / <i>Hood</i> ³²	12r	128	
reconstructed using IRL-Dtc 408 II, p. 113 <i>Robin hood is to the greenwood gone</i>			
23. <i>Chy passa</i> ³³	12v	133	
24. untitled [Monsieur's Almaine] - consort or duet part? ³⁴	12v	133	

The second part of this tablature supplement is an attempt at reconstruction of a fragmentary lute book copied in the late 1580s, the same period as the anonymous dances above. All that survives is eighteen fragments cut from twelve of an unknown number of pages of a now otherwise lost lute book. The fragments were recovered by Robert Spencer and others from the bindings of nine printed books in Cambridge University Library. They were bound into a sequence of twelve incomplete folios in 1972 and are now shelved as manuscript Add.2764(2), a facsimile of which was posted online in December 2014 accompanied by a description and list of contents with partial concordances.³⁵ Here is a transcript of Robert Spencer's handwritten notes dated October 1973 that were kept with his own xerox copy of the manuscript which he kindly lent me in the 1990s:

'Cambridge University Library: Add. 2764(2) Lute Manuscript fragments c 1585-90. In The Sources of English lute music (*Galpin Society Journal* VI, 1953 p 20) David Lumsden described this manuscript as "fragments only". Then, six half pages were available, numbered (1) to (6) on the fragments <only 5 on f. 9v and 6 on f. 6r now visible>. They had been used by a 17th century book binder as waste endleaves between the white endpaper and binding board. This was normal practise, in order to save clean white paper. The six fragments had been removed in 1915 and 1942 from three books in Cambridge University Library.³⁶ On discovering this in 1965 I thought it quite likely that other fragments were to be found in other books in the library.³⁷ An examination of the three known books revealed that all came from the "star" class of the library and were the same size (F). I obtained permission to check each book of this size in this section of the library and found six more books containing twelve more fragments.³⁸ These were extracted and

²² The dedicatee could be the English explorer Sir Thomas Cavendish (1560-1592), called 'the navigator' after he circumnavigated the globe between July 1586 and September 1588. He was knighted by Elizabeth I on his return and set out on a second expedition in 1591, but died on board the next year aged only 32. So the galliard may have been composed and/or dedicated to mark his departure in 1586 when he was Captain but before he was knighted, otherwise for his departure in 1591, his return in 1588, or his death in 1592. Edited in *Lute News* 115 (October 2015), JD21a.

²³ Edited in *Lute News* 103 (September 2012), no. 6d.

²⁴ Jan Burgers *Francis Cutting: Collected Lute Music* (Lubeck, Tree Edition, 2002) - download the facsimile for free on Lute Society website.

²⁵ Nigel North *Alfonso Ferrabosco of Bologna: Collected Works for Lute and Bandora* (Oxford, OUP 1974).

²⁶ Probably Elizabeth I's court singer and lutenist, Robert Hales, see Diana Poulton, 'The Favourite Singer of Queen Elizabeth I' *The Consort* 14 (1957), pp. 24-27.

²⁷ Edited in *Lute News* 138 (July 2021), no. OX1d.

²⁸ Twenty-two settings (but not Add.2764) edited for *Lute News* and *Lutezine* 109 (April 2014).

²⁹ Possibly dedicated to either John Smith of Essex who was knighted in 1605, John Smith of Ostenhanger in Kent who was knighted in 1603, or Sir John Smith of Hough in Cheshire to whom Francis Pilkington dedicated his *Second Set of Madrigals* in 1624 - although a few decades after the manuscript was copied, it is possible Dowland dedicated a galliard he wrote much earlier. Edited in *Lute News* & *Lutezine* 113 (April 2015), no. JD47d.

³⁰ The dedicatee could be one of the following: the wife of Sir Thomas Laiton of Shropshire, Captain of Guernsey, knighted in 1579 and mentioned in New Years Gifts to Elizabeth 1576-1600, or the wife of Edward Layton, knighted in 1591, or alternatively Winifred (d.1616), daughter of Simon Harcourt of Ellenhall in Staffordshire who was married Sir William Leighton, poet and composer knighted in 1603 whose *Tears and Lamentations* of 1613/1614 included works by Dowland. Edited in *Lute News* 100 (December 2011), no. JD48c.

³¹ Edited in the *Lutezine to Lute News* 142 (July 2022), no. Q19bi.

³² Edited in *Lute News* and *Lutezine* 106 (July 2013), no. 1j and included in Diana Poulton *English Ballad Tunes* (Cambridge, Gamut 1975), no. 2.

³³ Edited in *Lutezine* 138 (July 2021), no. C61.

³⁴ The dedication could refer to 'Mounsieur Simpkin' a sobriquet of the actor and dancer Will Kemp (d.1603). Alternatively, Elizabeth I's suitor from 1579 was

François, Duke of Anjou (b.1555-d.1584) brother of Henry III of France (reigned 1574-1589). François was called Monsieur at the Tudor court in the records of the News Gifts, a customary reference to the King's brother, although Elizabeth is known to have called François her 'frog' and he is presumed to be dedicatee of Dowlands Frog Galliard. Edited in the *Lutezine to Lute News* & 110 (July 2014), no. 10.

³⁵ <https://cudl.lib.cam.ac.uk/view/MS-ADD-02764-00002/1>

³⁶ The books are not identified in the notes or subsequent descriptions, but the shelf marks written on the fragments visible in the online facsimile were searched in the Cambridge University Library website and so the single or multiple books bound together can be identified as follows: found in 1915: (1) Giovanni Giacchetti *Iconologia Salvatoris*, & *Karlogia Praevrrioris*, *Sine De Imagine Salvatoris Ad Regem Abagarum Missa*: & *De Capite S. Io. Baptistae Praevrrioris Romae in Ecclesia Monialium S. Silvestri Dicta (de Capite) Mirisica Omnium Denotione Asservatis*, & *Cultis: Tractatus* (Rome, Iacobum Mascardum 1628) [F*12.48(F) - ff. 1 & 3] and (2) Johannes Raymundus *Epistolarum legalium: in quibus varii iuris articuli continentur, libri tres* / *A Ioanne Raymundo Tolosate e corpore iuris collectae*. Lugduni: apud Gulielmum Rouillium, ..., 1549/ Scipionis Gentilis ... *De alimentis liber singularis, ad orationem divi Marci* (Francofurti, Andreae Wecheli, Claudium Marnium & Jo. Aubrium 1600)/ Scipio Gentilis *De alimentis liber singularis ad orationem Divi Marci* (And. Wecheli 1600)/ Daniel Sauter *De officiis mercatorum, sive diatribae: quae praecipua mercatorum pietatis inter negociandum continent officia* (Lugduni Batavorum 1615) [Q*6.41 - ff. 7 & 8]; Found in 1942: (3) Matthaeus Gribaldus *De Omni Genere Homicidij, Videlicet De Homicidio Legitimo Casuali, Culposo, Simpliciter, Voluntario, Doloso, Et Proditorio* (Spirae Nemetum 2nd ed 1583)/ Heinrich Salmuth *Gamologia, Regulas, Ser, Leges Connubiales ...: Ex Plurimis Lique Probatissimis ... Theologis ... Excerptas Continens* (Francofurti 1617) [Q*15.7 - ff. 6 & 9].

³⁷ Footnote 'A brief note concerning this search will be found in *The Lute Society Journal* VI 1964 p 29 "The Cambridge lute Manuscripts: a Postscript" [which reads: 'C. U. L. Add. 2764, which was misinterpreted as 1764 in the Journal, consists of six scraps of manuscript Lute music recovered from bindings of printed books, and has been known for some years. All the bindings were similar, and by examining all the other books in bindings uniform with these, Mr. Spencer is revealing more fragments of the same MS. At the time of writing (August 1965) the work is only beginning, and a full report will appear in due course.' <but it didn't>]

³⁸ Found in 1965: (4) *Thesaurus Verae Et Orthodoxae Fidei: Ex Praestantis Simis*

photographed. The eighteen half pages formed the pieces of a jigsaw puzzle from which the following book has been reconstructed. For ease of reference I have foliated the pages quite arbitrarily, but it should be noted that folios [1] - [6v], and [7] - [8v] form two consecutive sequences, while the remaining fragments do not suggest any particular order. In 1972 they were mounted up in book form by the library's repairer Mr J. E. Pye, but it should be noted that repair tissue has occasionally impaired the legibility of the original <pencilled comment on rear pastedown reads 'repaired and bound, C.U.L., 1979>. However in many cases legibility has been improved by removal of binder's glue. ~~I have returned to the library negative photostats of the fragments before reconstruction, so both original and photostats should be consulted when studying the tablature.~~ I would like to record the unfailing help I have received from the staff of the library during this treasure hunt, especially that of Mr A. E. B. Owen, Under-librarian, Mr J. C. T. Oates, and Mr P. Gautrey. The original page was oblong quarto measuring 5.2" high and at least 6.85" wide, with four six line staves to a page. The book must have been very similar in appearance to the Dallis lute book now at Trinity College, Dublin, measuring 5.5" x 7.4", which also originated in Cambridge c 1583. It seems likely that the books containing the fragments all came from the library of Richard Holdsworth (1590-1649 see DNB).³⁹ The latest dated volume so far found containing lute manuscript fragments is dated 1628 <F*12.48(F)>. Possibly the books were bound in Cambridge between 1637, when Holdsworth became master of Emanuel, and 1649. In 1664 the University library bought his library of 10,000 books a catalogue of which is contained in CUL Dd.8.45. The red stain on the edges of the originals is from their 17th century use in Holdsworth's books, not the original 16th century lute book binding. This can be demonstrated on f [7] where the stain on the top half page does not match that on the bottom half page.'

Robert Spenser also noted a watermark on the fragment of f. 9r that is similar to Briquet 12691,⁴⁰ from paper in use c.1580-1585.

Of the twenty-four surviving compositions (excluding another two on ff. 6v & 11r for which only a stave of rhythm signs survives) three are more-or-less complete (9/10/23), the rest incomplete lacking staves

above or below the fragments, bars missing from the end of the staves or lacunae of a few tablature letters due to holes in the paper. However, it has been possible to restore the missing tablature to complete the rest of the pieces more-or-less satisfactorily either from copying sections elsewhere in the piece or from other sources of the same music, many of which are nearly exact or very close concordances (all additions plus a few editorial changes are highlighted in grey in the tablature here). So most of the reconstructions are therefore likely to be reasonably similar to what is now missing, except for the unique and unusual galliard in G minor (15) which has been freely recomposed to expand the substantial surviving section into a playable three-strain galliard. Despite the close concordances, the fragments provide some unique passages of figuration and indications of ornaments and right hand fingering not found in other sources and thus add new information to otherwise familiar music. In some cases staves with rhythm signs remain as continuations of the pieces at the bottom of fragments with the tablature letters below missing and so these original rhythm signs have been retained in the reconstruction as far as possible (see nos. 3/5/6/17/18).⁴¹ However, it is not known how many complete folios and hence pieces are missing altogether although it is possible that more fragments might be discovered in the future. The surviving tablature includes mainly dances and ballad settings as well as four psalm settings (11-14) reconstructed here from the voice and mixed consort settings in Richard Allison's *The Psalms of David in Meter* of 1599 and another unknown psalm (20) as well as what are presumed to be incomplete consort or duet parts (16/17/24), expanded to something playable from concordant sources. Although not ascribed, several are recognisable as works by composers active in the 1580s, and some also bear dedications to royalty, nobility and celebrities of the same period (see footnotes to the pieces). Concordances are listed below, except to save space those for music attributed to John Johnson (3/19), Francis Cutting (8?/9) and John Dowland (5/6/7/17/18), are omitted as full listings can be found in the tablature supplements for *Lute News* or *Lutezines* referred to in footnotes to each item in the worklist, or else in the modern editions of their music (see fn. 14/20/24).

John H. Robinson - January 2024

Theologis, Aduersus Varias Haereses, à Quodam Verbi Dei Ministro Collectus, & in Quatuor Classes Distributus (Basileae, Conr. Vvaldkirch 1587) [I*6.24(F) - fragment on f. 4]; (5) Egenolff Costanus, et al. *Regiūque Tholosae Senatoris, De Sponsalibus, Matrimonii Et Dotibus Commentarius: Multis Rerum Quotidianarum Decisionibus Exornatus. Nunc Primum in Germania Excusus* (Marpurgi, Pauli Egenolphi 1597)/ Claude Baduel *De Ratione Vitae Studiosae Ac Literatae in Matrimonio Collocandae & Degendae*. (Lipsiae, Ioannes Steinman 1581) [Q*15.28 - 3 & 8]; (6) Claude D'Espence *Sacrarum Heroïdum Liber: Cum Praefatione, De Profectu Ex Gentiliū Librorum Lectione Precipiēdo: Et Scholiis in Singulas Epistolas Parisiis*, 1564/Claude D'Espence *Collectarum Ecclesiasticarum Liber Unus*. Parisiis, 1566/ Claude d'Espence *De coelorum animatione ex theologis et philosophis collectanea cum resolutione catholica* (Paris 1571) [E*16.23(F) - ff. 10 & 11]; (7) Simon Ogier *Symbola, Ad. Ioannem Richardotum* (Duaci 1601) [M*6.49 - 5 & 12]; (8) Rogerius *De Varietate Actionum Libri Sex: Item Rogerij Compendium De Diuersis Praescriptionibus: Eiusdem Dialogus De Praescriptionibus: Rogerij Itidem De Quorundam Veterum Jurisconsultorum Antinomicis Sententijs ... Enarratio ... Cum Praefatione Nic. Rhodij* (Moguntiae 1531)/ Rogerius *De Varietate Actionum. Libri Sex: Item Rogerij Compendium De Diuersis Praescriptionibus: Eiusdem Dialogus De Praescriptionibus: Rogerij Itidem De Quorundam Veterum Jurisconsultorum Antinomicis Sententijs ... Enarratio* (Moguntiae, J. Scheffer

1531) [Q*6.49(F) - ff. 1 & 2]; and (9) Marco Mantova Benavides *Observationvm Legalium Libri. X, Inserta His Etiam Breui Centuria De Locis Topicis. Adj. Praeterea Eiusdem Isagogicum Perquam Breuem Modum, Ad Tollendos Ferè Quoscuq[ue], Licet Inexplicabiles, Argumentorum Uodos* (Lugduni 1546)/Ludovicus Schwartzmaierus *Notatiunculae Ad Tit. Cod. De Nuptiis* (Francofurti 1598)/ Justinian I *Commonefacto De Irreconsulti Fine, Et in Dissidiis Dogmatum Ecclesiasticorum Officio ... Addita Est Ex Actis Synodi Constantinopolitanae Constitutio Iustiniani De Fide, Quae Decet in Fine Tit. De Summa Trinit. Et Fide Catholica, &c.* (Neostadii 1590) [Q*15.14(F) - ff. 5 & 12].

³⁹<https://www.oxforddnb.com/display/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-13499>

⁴⁰ Charles-Moise Briquet *Les Filigranes: Dictionnaire Historique des Marques du Papier dès Leur Apparition vers 1282 jusqu'en 1600* (Paris 1907/reprinted Amsterdam, Paper Publications Society 1968).

⁴¹ Although a stave of rhythm signs that follows no. 16 has not been reconstructed, and the three 16-bar variations on the ballad tune *Go from my window* here may have been preceeded and/or followed by further variations in the original manuscript.

A1. A galliard - AAB8CC4

GB-Cu Add.8844, f. 9v

1

8

13

18

25

30

36

1

1

8

14

21

28

38

49

a	b a		a b d b d a		a b a
a r	b b d a d b	a d c a r d r	a b a b d	b d :	d b d d b
r	.	a r	d b d	d :	.
d				d	
	d				d

56

[illegible]

62

69

Musical notation for Example 6-10, featuring rhythmic patterns and pitch contours across several staves.

75

[illegible]

82

ar	dbd a abd	bab	ab	a a a
ra ardb	b	dbd	bd babdb	ba dbabd dba
db	b			
r	r	a	db	db
a				

88

--

98

103

109

113

116

121

124

A musical score for the song "The Rose Tree". The score is written for a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves: the right hand is on a treble clef and the left hand is on a bass clef. The time signature is 3/4. The score is divided into measures by vertical bar lines. The vocal line features a melody with various note values including quarter, eighth, and sixteenth notes, as well as rests. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The overall style is that of a traditional folk song arrangement.

1

The Song of the Weaver
Maurice Strakosky

[illegible]

13

The musical score for '13' by John Cage is a complex composition for a 13-part ensemble. The score is written on a single staff and is divided into measures by vertical bar lines. The notation includes a large '13' at the beginning, followed by a series of notes and rests. The notes are written on a single staff, and the rests are indicated by vertical lines. The score is divided into measures by vertical bar lines.

Handwritten musical notation system 1 (measures 26-29). The notation consists of a single staff with notes and rests, and a series of vertical lines above it. The notes are labeled with letters: a, b, and c. The system is divided into four measures.

26

Handwritten musical notation system 2 (measures 30-33). The notation consists of a single staff with notes and rests, and a series of vertical lines above it. The notes are labeled with letters: a, b, and c. The system is divided into four measures.

30

Handwritten musical notation system 3 (measures 34-36). The notation consists of a single staff with notes and rests, and a series of vertical lines above it. The notes are labeled with letters: a, b, and c. The system is divided into four measures.

37

Handwritten musical notation system 4 (measures 37-40). The notation consists of a single staff with notes and rests, and a series of vertical lines above it. The notes are labeled with letters: a, b, and c. The system is divided into four measures.

46

Handwritten musical notation system 5 (measures 41-44). The notation consists of a single staff with notes and rests, and a series of vertical lines above it. The notes are labeled with letters: a, b, and c. The system is divided into four measures.

52

Handwritten musical notation system 6 (measures 45-48). The notation consists of a single staff with notes and rests, and a series of vertical lines above it. The notes are labeled with letters: a, b, and c. The system is divided into four measures.

56

Handwritten musical notation system 7 (measures 49-52). The notation consists of a single staff with notes and rests, and a series of vertical lines above it. The notes are labeled with letters: a, b, and c. The system is divided into four measures.

60

A2b. Heaven and Earth (pavan) - 7F AAB B4CC8

GB-Lam 602, f. 4r

Measures 1-6 of the piece. The notation features a treble clef and a common time signature. The melody is written on a five-line staff with various note values (minims, crotchets, quavers) and rests. The key signature has one sharp (F#). The piece is in a pavan style, characterized by its 7/8 time signature and AAB B4CC8 structure.

Measures 7-12. The notation continues the melody with similar note values and rests. The key signature remains one sharp (F#). The piece is in a pavan style, characterized by its 7/8 time signature and AAB B4CC8 structure.

Measures 13-17. The notation continues the melody with similar note values and rests. The key signature remains one sharp (F#). The piece is in a pavan style, characterized by its 7/8 time signature and AAB B4CC8 structure.

Measures 18-22. The notation continues the melody with similar note values and rests. The key signature remains one sharp (F#). The piece is in a pavan style, characterized by its 7/8 time signature and AAB B4CC8 structure.

Measures 23-26. The notation continues the melody with similar note values and rests. The key signature remains one sharp (F#). The piece is in a pavan style, characterized by its 7/8 time signature and AAB B4CC8 structure.

Measures 27-30. The notation continues the melody with similar note values and rests. The key signature remains one sharp (F#). The piece is in a pavan style, characterized by its 7/8 time signature and AAB B4CC8 structure.

Measures 31-34. The notation continues the melody with similar note values and rests. The key signature remains one sharp (F#). The piece is in a pavan style, characterized by its 7/8 time signature and AAB B4CC8 structure.

A2c. Heven & erth (pavan) - AB4C8

GB-Lbl Roy.App.58, ff. 52r & 55v

1

C	D	E	C	A	B	C	A	G	F	E	D	C	B	A	G
D	E	F	D	E	F	G	E	F	G	A	F	G	A	B	A
E	F	G	E	F	G	A	F	G	A	B	A	B	A	B	A
F	G	A	F	G	A	B	A	B	A	B	A	B	A	B	A
G	A	B	G	A	B	C	B	C	B	C	B	C	B	C	B
A	B	C	A	B	C	D	C	D	C	D	C	D	C	D	C
B	C	D	B	C	D	E	D	E	D	E	D	E	D	E	D
C	D	E	C	D	E	F	E	F	E	F	E	F	E	F	E
D	E	F	D	E	F	G	F	G	F	G	F	G	F	G	F
E	F	G	E	F	G	A	G	A	G	A	G	A	G	A	G
F	G	A	F	G	A	B	A	B	A	B	A	B	A	B	A
G	A	B	G	A	B	C	B	C	B	C	B	C	B	C	B
A	B	C	A	B	C	D	C	D	C	D	C	D	C	D	C
B	C	D	B	C	D	E	D	E	D	E	D	E	D	E	D
C	D	E	C	D	E	F	E	F	E	F	E	F	E	F	E
D	E	F	D	E	F	G	F	G	F	G	F	G	F	G	F
E	F	G	E	F	G	A	G	A	G	A	G	A	G	A	G
F	G	A	F	G	A	B	A	B	A	B	A	B	A	B	A
G	A	B	G	A	B	C	B	C	B	C	B	C	B	C	B
A	B	C	A	B	C	D	C	D	C	D	C	D	C	D	C
B	C	D	B	C	D	E	D	E	D	E	D	E	D	E	D
C	D	E	C	D	E	F	E	F	E	F	E	F	E	F	E
D	E	F	D	E	F	G	F	G	F	G	F	G	F	G	F
E	F	G	E	F	G	A	G	A	G	A	G	A	G	A	G
F	G	A	F	G	A	B	A	B	A	B	A	B	A	B	A
G	A	B	G	A	B	C	B	C	B	C	B	C	B	C	B
A	B	C	A	B	C	D	C	D	C	D	C	D	C	D	C
B	C	D	B	C	D	E	D	E	D	E	D	E	D	E	D
C	D	E	C	D	E	F	E	F	E	F	E	F	E	F	E
D	E	F	D	E	F	G	F	G	F	G	F	G	F	G	F
E	F	G	E	F	G	A	G	A	G	A	G	A	G	A	G
F	G	A	F	G	A	B	A	B	A	B	A	B	A	B	A
G	A	B	G	A	B	C	B	C	B	C	B	C	B	C	B
A	B	C	A	B	C	D	C	D	C	D	C	D	C	D	C
B	C	D	B	C	D	E	D	E	D	E	D	E	D	E	D
C	D	E	C	D</											

6

Handwritten musical notation on a five-line staff, featuring various note values (minims, crotchets, quavers) and rests, with a final fermata.

12

A3. Alebon galiarde - ABC8

US-Ws V.a.159, f. 7v

1

[illegible]

9

C	C C	C C D	A	C	A A	C C		D	D	D	D	D	A	b	a		a	a
a	a a	a	a a	a	a a a			a	c	a								
		D	a	a a				D		a								

17

A2d. The Kinges Pavane - AAB B4C8

US-NH Hub Mus.13 (Braye), ff. 1v-2v

First system of musical notation for 'The Kinges Pavane'. It consists of a single staff with a treble clef and a common time signature. The notation is a mix of square and diamond-shaped notes, with some notes beamed together. The notes are labeled with letters: e, a, c, g, f, b, and d. The system is divided into four measures by vertical bar lines.

Second system of musical notation for 'The Kinges Pavane'. It consists of a single staff with a treble clef and a common time signature. The notation is a mix of square and diamond-shaped notes, with some notes beamed together. The notes are labeled with letters: e, a, c, g, f, b, and d. The system is divided into four measures by vertical bar lines.

Third system of musical notation for 'The Kinges Pavane'. It consists of a single staff with a treble clef and a common time signature. The notation is a mix of square and diamond-shaped notes, with some notes beamed together. The notes are labeled with letters: e, a, c, g, f, b, and d. The system is divided into four measures by vertical bar lines.

Fourth system of musical notation for 'The Kinges Pavane'. It consists of a single staff with a treble clef and a common time signature. The notation is a mix of square and diamond-shaped notes, with some notes beamed together. The notes are labeled with letters: e, a, c, g, f, b, and d. The system is divided into four measures by vertical bar lines.

Fifth system of musical notation for 'The Kinges Pavane'. It consists of a single staff with a treble clef and a common time signature. The notation is a mix of square and diamond-shaped notes, with some notes beamed together. The notes are labeled with letters: e, a, c, g, f, b, and d. The system is divided into four measures by vertical bar lines.

20

A4. Prannels Galliard - AB4

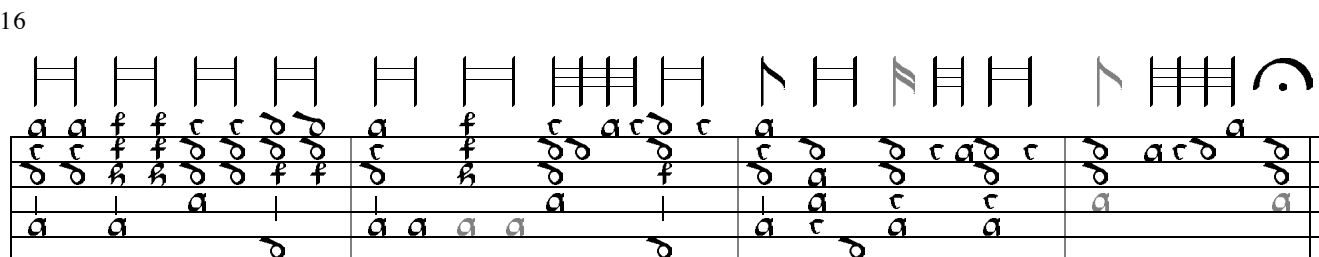
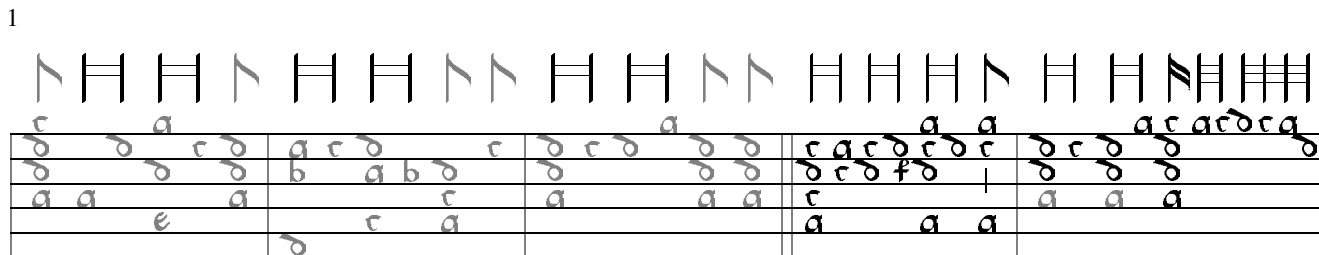
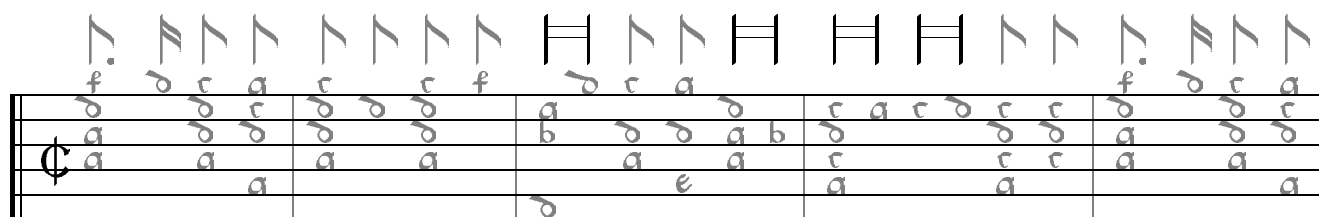
IRL-Dtc 408/II, p. 111

First system of musical notation for 'Prannels Galliard'. It consists of a single staff with a treble clef and a common time signature. The notation is a mix of square and diamond-shaped notes, with some notes beamed together. The notes are labeled with letters: e, a, c, g, f, b, and d. The system is divided into four measures by vertical bar lines.

1

A5. The Kynges pavvion - ABC8

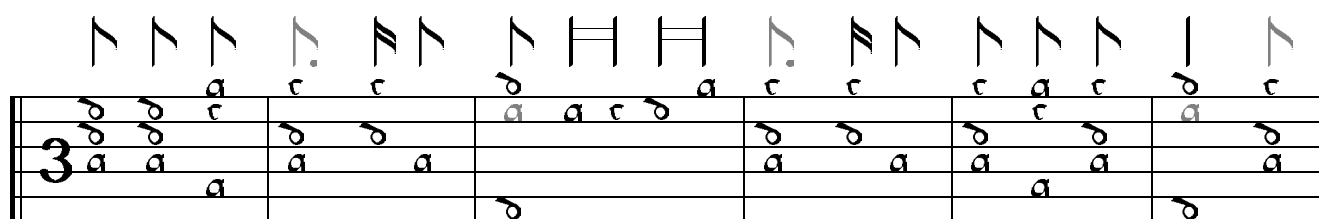
GB-Lbl Stowe 389, ff. 121v-122r



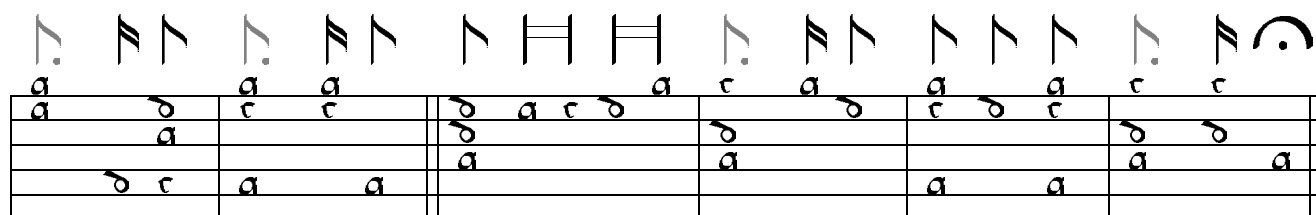
21

A6. A galiard - A8B4

US-Ws V.a.159, f. 5v



1



7

A7. A pavane - AABBC4

US-NHub osborn 13, ff. 2v-3v



1



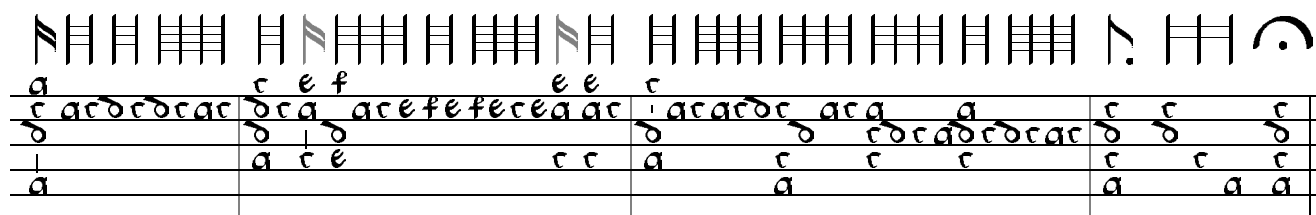
5



9



13



A8. The princes pavion - AB4CD8

GB-Lbl Stowe 389, ff. 122r-122v

Measures 1-5 of the piece. The notation consists of a single staff with a treble clef and a common time signature. The notes are written in a medieval style with square neumes on a four-line staff. The notes are: 1. a, b, a, b, a, b, d; 2. b, b, c, a; 3. d, a, b, a, d; 4. a, a, c, a; 5. b, a, b, d, a, c, a, f, o, c, a, b, a, d.

Measures 6-10 of the piece. The notation consists of a single staff with a treble clef and a common time signature. The notes are: 6. a, a, b, d, c, a; 7. d, b, a, c, d, c, d, c, a, c; 8. d, d; 9. a, b, d, a, c, e, f, e, f, h, i, f, h, i, h, f, d, c, a; 10. a, b, d, b, a, d.

Measures 11-14 of the piece. The notation consists of a single staff with a treble clef and a common time signature. The notes are: 11. a, b, a, b, d, d, b, a, d; 12. a, a, c, a, c; 13. b, a, b, d, a, c, a, f, o, c, a, b, a, d; 14. a, d, c, a, b, a, d, b, a, c, a, d, c, a.

Measures 15-19 of the piece. The notation consists of a single staff with a treble clef and a common time signature. The notes are: 15. c, d, d, c, d, c, d, c, a, c; 16. d, d; 17. a, b, d, b, b, a, a, a, a, b, b, a, b, a; 18. b, a, b, a, b, d, b, a; 19. b, a, b, a, b, d, b, a.

Measures 20-24 of the piece. The notation consists of a single staff with a treble clef and a common time signature. The notes are: 20. b, a, b, d, a, c, d, b, a; 21. a, d, b, a, b, d, a, b, d, a; 22. f, f, a, b, d, a, b, d; 23. b, a, d, d, c, a, d, c; 24. d, d, d, c, a, a, a.

A9. A pauin - AABBC8

IRL-Dtc 410/I, pp. 38-39

A10. (pavan) - AABBC8

GB-NO Mi LM 16, ff. 23v-25r

The Rose Tree

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

Handwritten musical notation on a five-line staff, featuring a series of vertical strokes (neumes) and a few letters (a, c, e, r) indicating pitch or rhythm. The notation is organized into four measures, with a double bar line after the second measure.

27

Musical score for "The Rose Tree" in G major, featuring a treble and bass staff with a piano accompaniment. The score includes a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style with a mix of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes. The score is divided into four measures, with a repeat sign at the end of the second measure.

[illegible]

38

42

A12. A pavion - AABBB8

US-Ws V.a.159, ff. 8v-9r

First system of musical notation (measures 1-5). The notation is written on a five-line staff. Above the staff, there are rhythmic flags and note heads. The notes are: b, a, f, b, a, a, b, a, f, b, a, c, c, b, a, f, b, a. The first measure contains a C-clef and a common time signature.

Second system of musical notation (measures 6-11). The notation continues on a five-line staff. The notes are: a, b, b, a, c, c, a, c, b, a, f, b, a, b, a, b, a, b. The first measure contains a C-clef and a common time signature.

Third system of musical notation (measures 12-18). The notation continues on a five-line staff. The notes are: c, c, b, a, f, b, a, b, a, b, a, c, a, c, a, b, a, b. The first measure contains a C-clef and a common time signature.

Fourth system of musical notation (measures 19-25). The notation continues on a five-line staff. The notes are: f, b, c, c, a, b, a, b, a, b, a, c, a, c, c, a, b, b. The first measure contains a C-clef and a common time signature.

Fifth system of musical notation (measures 26-32). The notation continues on a five-line staff. The notes are: a, b, f, b, a, a, b, b, c, a, a, b, f, a, b, f, b, a, b, a, c, c. The first measure contains a C-clef and a common time signature.

Handwritten musical notation for 'The Rose Tree' on a three-staff system. The notation includes various musical symbols such as notes, rests, and accidentals, along with a series of vertical lines above the staff representing a melody line.

1

5

8

Musical notation for "The Rose Tree" in G major, 2/4 time. The score is written on three systems. The first system shows the treble and bass staves with a key signature of one sharp (F#) and a 2/4 time signature. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence. The notation includes various musical symbols such as notes, rests, and bar lines.

11

[illegible]

13

Musical score for "The Rose Tree" in G major, featuring a treble and bass staff with a vocal line and piano accompaniment. The score includes a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style with many beamed eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes. The piece concludes with a final cadence.

15

18

[illegible][illegible]

25

Musical notation for the first staff of the left system in Example 8.	Musical notation for the second staff of the left system in Example 8.
<i>afofoca ecare ereare</i>	<i>afofoca a a a</i>
<i>a aró écaré éréaré</i>	<i>a obá á á</i>
<i>b abo a</i>	<i> a ó cecé cácc</i>
<i>c r</i>	<i>a a</i>
<i>a</i>	<i>a</i>

27

[illegible]

29

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

31

ab dab ab | ab a | a b a | a a | a b b b a | a | a c a c a c b c | b a b d

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

25

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

27

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

29

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

31

1

4

6

8

11

14

14

1

4

6

8

11

14

17

17

23

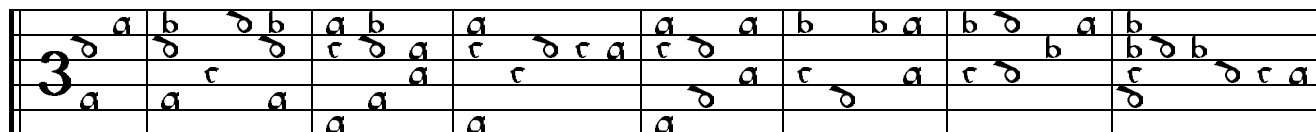
A16. (galliard) - A4B8

US-NHub osborn 13, f. 5r

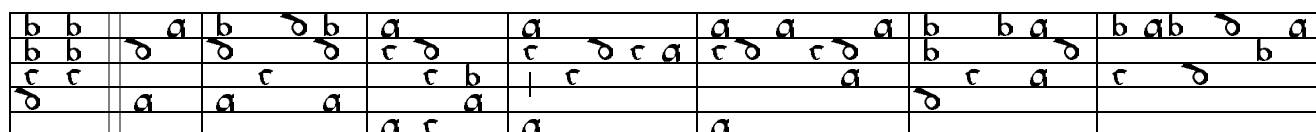
1

6

H 1 H

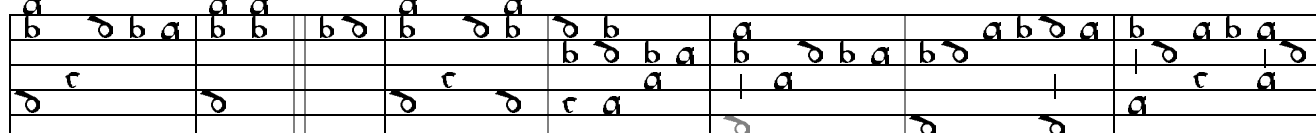


H H H H H H H H H H H H H H H H H H H H



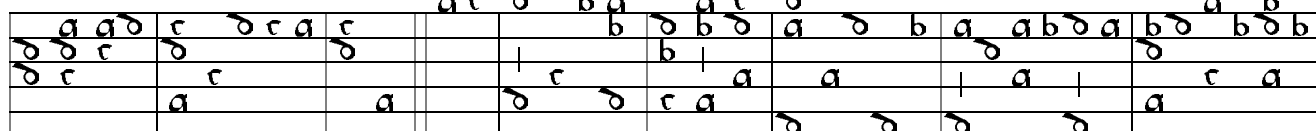
8

H H H H H H H H H H H H H H H H H H H H



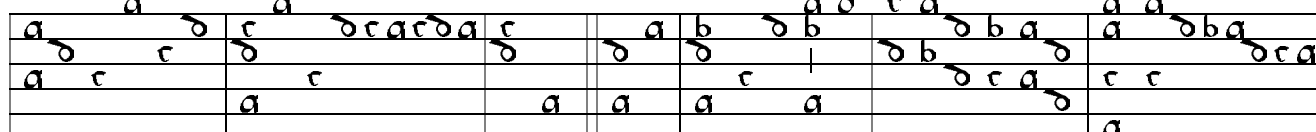
15

H H H H H H H H H H H H H H H H H H H H



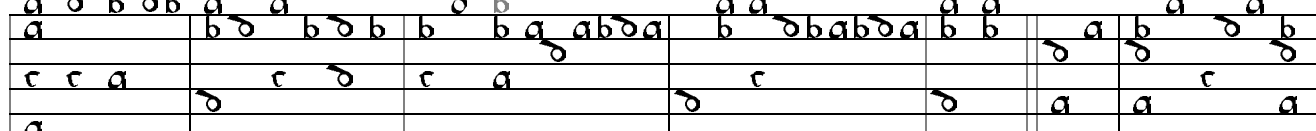
22

H H H H H H H H H H H H H H H H H H H H



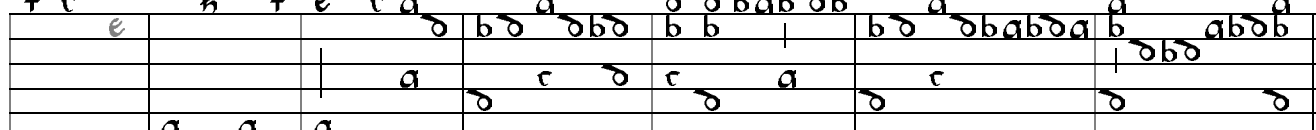
30

H H H H H H H H H H H H H H H H H H H H



36

H H H H H H H H H H H H H H H H H H H H



42

Handwritten musical notation system 49. The system consists of three staves. The top staff contains a series of vertical lines (neumes) with letters 'a' and 'b' above them. The middle staff contains a series of vertical lines with letters 'a' and 'b' below them. The bottom staff contains a series of vertical lines with letters 'a' and 'b' below them.

49

Handwritten musical notation system 55. The system consists of three staves. The top staff contains a series of vertical lines (neumes) with letters 'a' and 'b' above them. The middle staff contains a series of vertical lines with letters 'a' and 'b' below them. The bottom staff contains a series of vertical lines with letters 'a' and 'b' below them.

55

Handwritten musical notation system 61. The system consists of three staves. The top staff contains a series of vertical lines (neumes) with letters 'a' and 'b' above them. The middle staff contains a series of vertical lines with letters 'a' and 'b' below them. The bottom staff contains a series of vertical lines with letters 'a' and 'b' below them.

61

Handwritten musical notation system 66. The system consists of three staves. The top staff contains a series of vertical lines (neumes) with letters 'a' and 'b' above them. The middle staff contains a series of vertical lines with letters 'a' and 'b' below them. The bottom staff contains a series of vertical lines with letters 'a' and 'b' below them.

66

Handwritten musical notation system 71. The system consists of three staves. The top staff contains a series of vertical lines (neumes) with letters 'a' and 'b' above them. The middle staff contains a series of vertical lines with letters 'a' and 'b' below them. The bottom staff contains a series of vertical lines with letters 'a' and 'b' below them.

71

Handwritten musical notation system 76. The system consists of three staves. The top staff contains a series of vertical lines (neumes) with letters 'a' and 'b' above them. The middle staff contains a series of vertical lines with letters 'a' and 'b' below them. The bottom staff contains a series of vertical lines with letters 'a' and 'b' below them.

76

Handwritten musical notation system 81. The system consists of three staves. The top staff contains a series of vertical lines (neumes) with letters 'a' and 'b' above them. The middle staff contains a series of vertical lines with letters 'a' and 'b' below them. The bottom staff contains a series of vertical lines with letters 'a' and 'b' below them.

81

86

91

IRL-Dm Z3.2.13, pp. 62-63

8

The image shows a musical score for a four-part setting of 'The Rose Tree' in G major, 2/4 time. The score is for a Soprano, Alto, Tenor, and Bass voice part, with a piano accompaniment. The melody is written in a simplified notation above the staves, and the piano part is written below. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into measures by vertical bar lines.

The Rose Tree

[illegible][illegible]

25

A musical score for the song 'The Rose Tree'. The score is written for three voices: Soprano (top line), Alto (middle line), and Tenor (bottom line). The key signature is one flat (B-flat), and the time signature is 4/4. The melody is simple and repetitive, with the lyrics 'The Rose Tree' written below the notes. The score is divided into three measures by vertical bar lines.

28

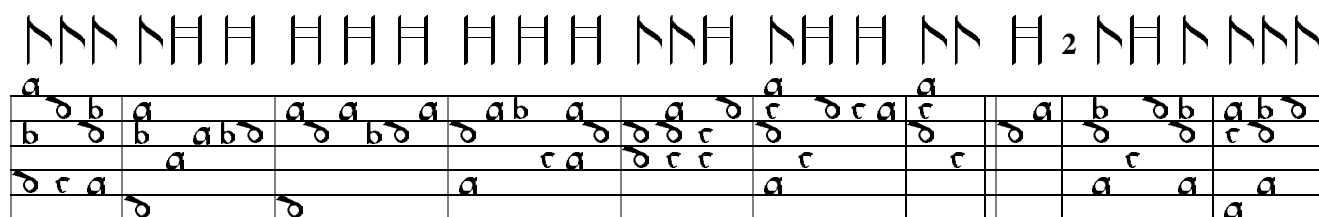
31

The image shows a musical score for the song "The Rose Tree". It is written in G major (one sharp, F#) and common time (C). The score consists of a treble staff and a bass staff. The treble staff contains a vocal melody line, and the bass staff contains a guitar accompaniment. The melody is written in a simple, folk-like style with a mix of eighth and quarter notes. The guitar part provides a rhythmic accompaniment with chords and single notes. The score includes a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style with a mix of eighth and quarter notes. The guitar part provides a rhythmic accompaniment with chords and single notes.

36

41

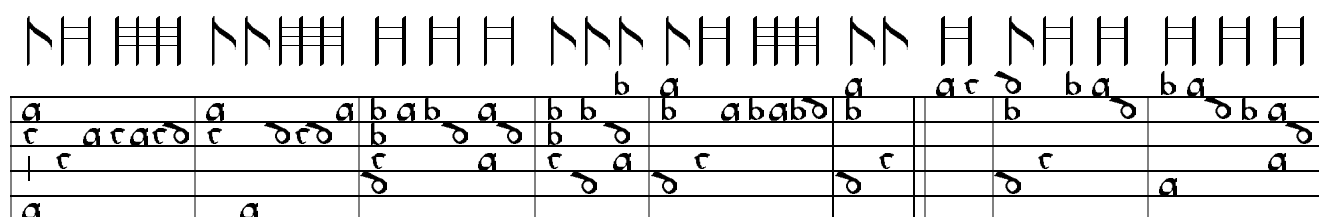
46



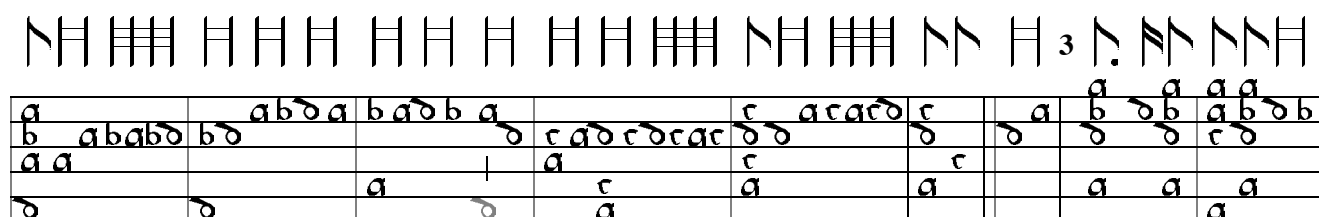
10



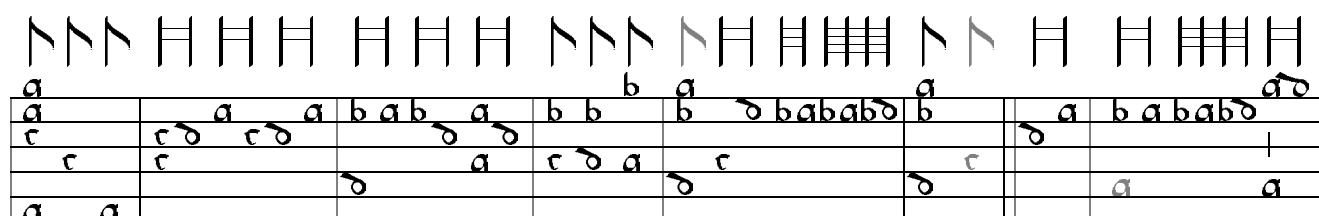
19



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35



43



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57

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85

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91

Handwritten notation for the first system of the galliard, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation consists of a single melodic line with various note values (half notes, quarter notes, eighth notes) and rests, with some notes marked with 'a' or 'b'.

Handwritten notation for the second system of the galliard, continuing the melodic line from the first system. It includes various note values and rests, with some notes marked with 'a' or 'b'.

Handwritten notation for the third system of the galliard, continuing the melodic line. It includes various note values and rests, with some notes marked with 'a' or 'b'.

Handwritten notation for the fourth system of the galliard, continuing the melodic line. It includes various note values and rests, with some notes marked with 'a' or 'b'.

Handwritten notation for the fifth system of the galliard, continuing the melodic line. It includes various note values and rests, with some notes marked with 'a' or 'b'.

Handwritten notation for the sixth system of the galliard, continuing the melodic line. It includes various note values and rests, with some notes marked with 'a' or 'b'.

Handwritten notation for the seventh system of the galliard, continuing the melodic line. It includes various note values and rests, with some notes marked with 'a' or 'b'.

Handwritten musical notation system 46, featuring a staff with notes and a corresponding staff with letters (a, b, c, d) and accidentals (sharps, flats, naturals).

46

Handwritten musical notation system 51, featuring a staff with notes and a corresponding staff with letters (a, b, c, d) and accidentals (sharps, flats, naturals).

51

Handwritten musical notation system 56, featuring a staff with notes and a corresponding staff with letters (a, b, c, d) and accidentals (sharps, flats, naturals).

56

Handwritten musical notation system 61, featuring a staff with notes and a corresponding staff with letters (a, b, c, d) and accidentals (sharps, flats, naturals).

61

Handwritten musical notation system 66, featuring a staff with notes and a corresponding staff with letters (a, b, c, d) and accidentals (sharps, flats, naturals).

66

Handwritten musical notation system 70, featuring a staff with notes and a corresponding staff with letters (a, b, c, d) and accidentals (sharps, flats, naturals).

70

Handwritten musical notation system 74, featuring a staff with notes and a corresponding staff with letters (a, b, c, d) and accidentals (sharps, flats, naturals).

74

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, b, c) and symbols (♭, ♮) placed above and below the staff. The notation is organized into measures by vertical bar lines.

79

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, b, c) and symbols (♭, ♮) placed above and below the staff. The notation is organized into measures by vertical bar lines.

84

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, b, c) and symbols (♭, ♮) placed above and below the staff. The notation is organized into measures by vertical bar lines.

88

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, b, c) and symbols (♭, ♮) placed above and below the staff. The notation is organized into measures by vertical bar lines.

92

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, b, c) and symbols (♭, ♮) placed above and below the staff. The notation is organized into measures by vertical bar lines.

97

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, b, c) and symbols (♭, ♮) placed above and below the staff. The notation is organized into measures by vertical bar lines.

101

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some letters (a, b, c) and symbols (♭, ♮) placed above and below the staff. The notation is organized into measures by vertical bar lines.

105

[illegible]

IRL-Dtc 410/I, p. 47

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The piece concludes with a double bar line and a repeat sign.

1

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14

18

22

26

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A19. Untitled - AA6BC8

IRL-Dm Z3.2.13, p. 37

1

6

11

17

22

A18b. A gailliard - A16B16

IRL-Dtc 410/I, p. 36



25

A20. A galliard - A8

GB-Lbl Stowe 389, ff. 121v-121r



5

A18c. Wigmores galiarde - A16

IRL-Dtc 408/I, p. 112

A18d. Wugorns gayliarde - A16

IRL-Dtc 410/I, p. 20

A18e. Roigniores Gaillarde - trans bandora A16

LT-Va 285-MF-LXXIX, f. 41r

1

8

15

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27

33

40

IRL-Dtc 410/I, p. 150 ii

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

5

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

9

13

A23i. Expectate (pavan) - trans bandora ABC8D4

IRL-Dm Z3.2.13, p. 398

[illegible]

1

The musical score for 'The Rose Tree' is presented in a four-part setting. The notation is a form of musical shorthand using vertical stems and horizontal lines. The melody is written on a single staff, while the accompaniment is divided into three parts across three staves. The score is divided into three measures by vertical bar lines. The first measure contains the main melody and the first part of the accompaniment. The second measure continues the melody and the first part of the accompaniment. The third measure concludes the melody and the first part of the accompaniment. The second part of the accompaniment is written on a single staff, and the third part is written on a single staff. The score is written in a key of one flat (B-flat major or D minor) and a 4/4 time signature. The tempo is marked 'Allegretto'.

6

10

[illegible]

14

18

[illegible]

22

[illegible]

A24a. Nusqua(m) (galliard) - AA7B10C9

GB-NO Mi LM16, f. 80r

Handwritten musical notation for the first system, featuring a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The staff is divided into measures by bar lines.

Handwritten musical notation for the second system, continuing the piece. It features the same notation style as the first system, with a treble clef, a 3/4 time signature, and a key signature of one flat. The staff is divided into measures by bar lines.

Handwritten musical notation for the third system, continuing the piece. It features the same notation style as the first system, with a treble clef, a 3/4 time signature, and a key signature of one flat. The staff is divided into measures by bar lines.

Handwritten musical notation for the fourth system, continuing the piece. It features the same notation style as the first system, with a treble clef, a 3/4 time signature, and a key signature of one flat. The staff is divided into measures by bar lines.

Handwritten musical notation for the fifth system, continuing the piece. It features the same notation style as the first system, with a treble clef, a 3/4 time signature, and a key signature of one flat. The staff is divided into measures by bar lines.

Handwritten musical notation for the sixth system, continuing the piece. It features the same notation style as the first system, with a treble clef, a 3/4 time signature, and a key signature of one flat. The staff is divided into measures by bar lines.

A23ii. Expect(ate) Gally(ard) - trans bandora ABC8D6

IRL-Dm Z3.2.13, p. 399

[illegible]

8

[illegible]

17

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a single melodic line on a five-line staff. It consists of 12 measures. The melody starts on G4, goes up to A4, B4, and then has a half note G4. The second measure has a half note G4. The third measure has a half note G4. The fourth measure has a half note G4. The fifth measure has a half note G4. The sixth measure has a half note G4. The seventh measure has a half note G4. The eighth measure has a half note G4. The ninth measure has a half note G4. The tenth measure has a half note G4. The eleventh measure has a half note G4. The twelfth measure has a half note G4. The key signature has one sharp (F#). The time signature is 3/4. The score is written in a simple, clean style with black ink on a white background.

24

A24b. (nusquam galliard) - AA8BB10CC9

IRL-Dm Z3.2.13, p. 35

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42																																																										

7

Handwritten musical notation for the first system, featuring a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'c#'. The system is divided into measures by vertical bar lines.

Handwritten musical notation for the second system, continuing the piece. It features a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'c#'. The system is divided into measures by vertical bar lines.

Handwritten musical notation for the third system, continuing the piece. It features a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'c#'. The system is divided into measures by vertical bar lines.

Handwritten musical notation for the fourth system, continuing the piece. It features a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'c#'. The system is divided into measures by vertical bar lines.

Handwritten musical notation for the fifth system, continuing the piece. It features a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'c#'. The system is divided into measures by vertical bar lines.

Handwritten musical notation for the sixth system, continuing the piece. It features a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'c#'. The system is divided into measures by vertical bar lines.

Handwritten musical notation for the seventh system, continuing the piece. It features a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'c#'. The system is divided into measures by vertical bar lines.

Handwritten musical notation for the eighth system, continuing the piece. It features a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'c#'. The system is divided into measures by vertical bar lines.

44

49

A25. (galliard) - ABCD8

GB-Eu Dc.5.125, f. 6r

1

9

17

25

A26. Incip(it) Galli(ard) - AABBCc8

IRL-Dm Z3.2.13, p. 37

Handwritten musical notation on a five-line staff. The notation consists of various rhythmic symbols (vertical lines, some with flags or beams) and a large number '3' on the left side, indicating a triplet or a specific measure.

[illegible]

7



12

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

17

[illegible]

23

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

28

33

The Rose Tree

[illegible]

1

Handwritten musical score for "The Rose Tree" in G major, 3/4 time. The score is for a single voice and piano accompaniment. The melody is written on a single staff with a treble clef. The piano accompaniment consists of three staves: a right hand with a treble clef and a left hand with a bass clef. The key signature has one sharp (F#). The time signature is 3/4. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (half), F#4 (quarter), E4 (quarter), D4 (half), C4 (half). The piano accompaniment features a simple harmonic support with chords and single notes in both hands.

[illegible][illegible]

12

1

1

7

13

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42

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44

	. /	/ //	/ /	.	// //	/ /	//	//	/ /	.	// //	/ /		.	// //	// //	// //	// H	/ /	/
a	c d c r	d c a b	b a c d b	f d c a	a a b	r d c a	d d	e												a
b	d b b	d b a		t t	d d	d c b														d
a	c	a	c	a																
d	c a		c	d										a	a					e

49

[illegible]

55

61

[illegible]

66

[illegible]

71

76

Handwritten musical notation for the first system, featuring a treble clef and a 3/4 time signature. The notation includes a series of rhythmic figures and notes, with a large '3' indicating a triplet. The notes are written in a stylized, historical script.

Handwritten musical notation for the second system, continuing the piece. It features a treble clef and a 3/4 time signature. The notation includes a series of rhythmic figures and notes, with a large '3' indicating a triplet. The notes are written in a stylized, historical script.

8

Handwritten musical notation for the third system, continuing the piece. It features a treble clef and a 3/4 time signature. The notation includes a series of rhythmic figures and notes, with a large '3' indicating a triplet. The notes are written in a stylized, historical script.

13

Handwritten musical notation for the fourth system, continuing the piece. It features a treble clef and a 3/4 time signature. The notation includes a series of rhythmic figures and notes, with a large '3' indicating a triplet. The notes are written in a stylized, historical script.

20

Handwritten musical notation for the fifth system, continuing the piece. It features a treble clef and a 3/4 time signature. The notation includes a series of rhythmic figures and notes, with a large '3' indicating a triplet. The notes are written in a stylized, historical script.

26

Handwritten musical notation for the sixth system, continuing the piece. It features a treble clef and a 3/4 time signature. The notation includes a series of rhythmic figures and notes, with a large '3' indicating a triplet. The notes are written in a stylized, historical script.

31

Handwritten musical notation for the seventh system, continuing the piece. It features a treble clef and a 3/4 time signature. The notation includes a series of rhythmic figures and notes, with a large '3' indicating a triplet. The notes are written in a stylized, historical script.

38

Handwritten musical notation for a galliard, measures 43-47. The notation consists of a single staff with notes and rests, and a three-part vocal line below it. The notes are written in a stylized, handwritten style.

43

Handwritten musical notation for a galliard, measures 48-52. The notation consists of a single staff with notes and rests, and a three-part vocal line below it. The notes are written in a stylized, handwritten style.

48

A30b. (galliard) - AAB8CC10

IRL-Dm Z3.2.13, p. 57

Handwritten musical notation for a galliard, measures 53-57. The notation consists of a single staff with notes and rests, and a three-part vocal line below it. The notes are written in a stylized, handwritten style.

Handwritten musical notation for a galliard, measures 58-62. The notation consists of a single staff with notes and rests, and a three-part vocal line below it. The notes are written in a stylized, handwritten style.

8

Handwritten musical notation for a galliard, measures 63-67. The notation consists of a single staff with notes and rests, and a three-part vocal line below it. The notes are written in a stylized, handwritten style.

13

Handwritten musical notation for a galliard, measures 68-72. The notation consists of a single staff with notes and rests, and a three-part vocal line below it. The notes are written in a stylized, handwritten style.

20

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48

A31a. Scottishe Galliard - AA6BBCC8

GB-Cu Dd.2.11, f. 86r

Handwritten musical notation for the first system of the Scottishe Galliard. The notation is in a single system with a treble clef and a 3/4 time signature. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The notation includes various note values (minims, crotchets, quavers) and rests. The key signature is one flat (B-flat).

Handwritten musical notation for the second system of the Scottishe Galliard. The notation is in a single system with a treble clef and a 3/4 time signature. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The notation includes various note values (minims, crotchets, quavers) and rests. The key signature is one flat (B-flat).

Handwritten musical notation for the third system of the Scottishe Galliard. The notation is in a single system with a treble clef and a 3/4 time signature. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The notation includes various note values (minims, crotchets, quavers) and rests. The key signature is one flat (B-flat).

Handwritten musical notation for the fourth system of the Scottishe Galliard. The notation is in a single system with a treble clef and a 3/4 time signature. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The notation includes various note values (minims, crotchets, quavers) and rests. The key signature is one flat (B-flat).

Handwritten musical notation for the fifth system of the Scottishe Galliard. The notation is in a single system with a treble clef and a 3/4 time signature. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The notation includes various note values (minims, crotchets, quavers) and rests. The key signature is one flat (B-flat).

Handwritten musical notation for the sixth system of the Scottishe Galliard. The notation is in a single system with a treble clef and a 3/4 time signature. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The notation includes various note values (minims, crotchets, quavers) and rests. The key signature is one flat (B-flat).

Handwritten musical notation for the seventh system of the Scottishe Galliard. The notation is in a single system with a treble clef and a 3/4 time signature. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The notation includes various note values (minims, crotchets, quavers) and rests. The key signature is one flat (B-flat).

Handwritten musical notation for the first system, featuring a treble clef and a 3/4 time signature. The notation includes various rhythmic values (half notes, quarter notes, eighth notes) and accidentals (sharps, flats). The piece is in D minor, indicated by the key signature.

Handwritten musical notation for the second system, continuing the piece. The notation includes various rhythmic values and accidentals, maintaining the D minor key signature.

Handwritten musical notation for the third system, continuing the piece. The notation includes various rhythmic values and accidentals, maintaining the D minor key signature.

Handwritten musical notation for the fourth system, continuing the piece. The notation includes various rhythmic values and accidentals, maintaining the D minor key signature.

Handwritten musical notation for the fifth system, continuing the piece. The notation includes various rhythmic values and accidentals, maintaining the D minor key signature.

Handwritten musical notation for the sixth system, continuing the piece. The notation includes various rhythmic values and accidentals, maintaining the D minor key signature.

Handwritten musical notation for the seventh system, continuing the piece. The notation includes various rhythmic values and accidentals, maintaining the D minor key signature.

40

A31d. The schothe gayliarde - A6BC8

IRL-Dtc 410/I, p. 41

Handwritten notation for the first system of 'The schothe gayliarde'.

Handwritten notation for the second system of 'The schothe gayliarde'.

Handwritten notation for the third system of 'The schothe gayliarde'.

17

A32. (almaine?) - AA4BCC4

GB-Eu Dc.5.125, f. 24v

Handwritten notation for the first system of '(almaine?)'.

Handwritten notation for the second system of '(almaine?)'.

Handwritten notation for the third system of '(almaine?)'.

14

A31e. Scothe gayliarde - AA6BB8C7C8

IRL-Dtc 410/I, pp. 44-45

Measures 1-7 of the piece. The notation features a treble clef and a 3/4 time signature. The melody is written on a single staff, with notes and rests indicated by vertical stems and horizontal lines. The notes are labeled with letters (a, c, e, f, g, h) and some have accidentals (sharps and flats). The rests are indicated by a 'c' for common rest or a '3' for a half rest.

Measures 8-13 of the piece. The notation continues the melody from the previous system, with similar note values and accidentals. The measures are grouped by vertical bar lines.

Measures 14-19 of the piece. The notation shows a continuation of the melody, with some measures featuring more complex rhythmic patterns. The notes are labeled with letters and accidentals.

Measures 20-25 of the piece. The notation continues the melody, with some measures featuring more complex rhythmic patterns. The notes are labeled with letters and accidentals.

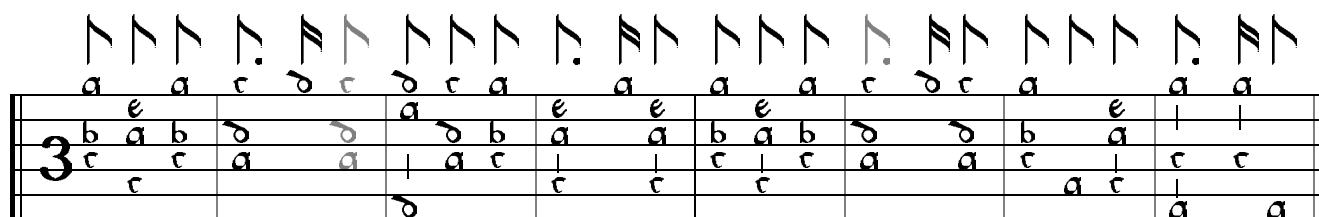
Measures 26-31 of the piece. The notation continues the melody, with some measures featuring more complex rhythmic patterns. The notes are labeled with letters and accidentals.

Measures 32-37 of the piece. The notation continues the melody, with some measures featuring more complex rhythmic patterns. The notes are labeled with letters and accidentals.

Measures 38-43 of the piece. The notation continues the melody, with some measures featuring more complex rhythmic patterns. The notes are labeled with letters and accidentals.

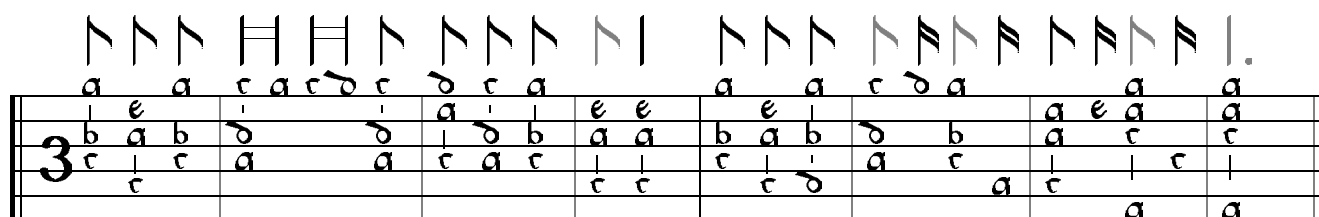
A33a. Cur mundus Militat - AB8

IRL-Dtc 410/I, p. 211



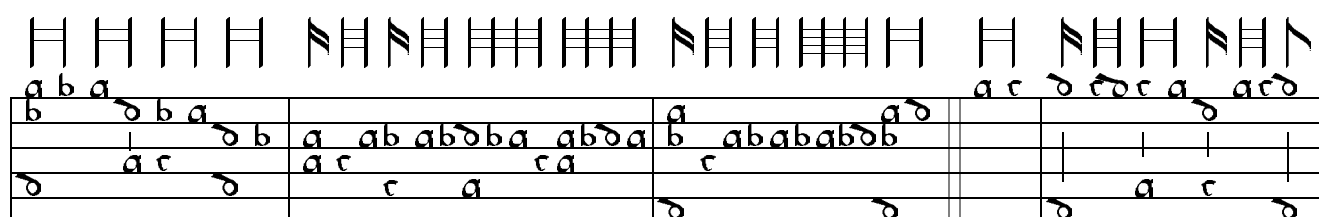
A33b. Ladie Maries galliard - AB8

GB-Lam 601, f. 9v



A34a. A Dump - 9xA4

IRL-Dm Z3.2.13, p. 359



Handwritten musical notation system 10, measures 10-13. The notation consists of three staves. The top staff contains rhythmic symbols (vertical lines) and some letters (b, a). The middle staff contains letters (b, a, c) and some rhythmic symbols. The bottom staff contains letters (a, c) and some rhythmic symbols.

10

Handwritten musical notation system 14, measures 14-17. The notation consists of three staves. The top staff contains rhythmic symbols and letters (a, b, a). The middle staff contains letters (a, b, a, c) and some rhythmic symbols. The bottom staff contains letters (a, c) and some rhythmic symbols.

14

Handwritten musical notation system 18, measures 18-20. The notation consists of three staves. The top staff contains rhythmic symbols and letters (a, b, a). The middle staff contains letters (a, b, a, c) and some rhythmic symbols. The bottom staff contains letters (a, c) and some rhythmic symbols.

18

Handwritten musical notation system 21, measures 21-23. The notation consists of three staves. The top staff contains rhythmic symbols and letters (b, a). The middle staff contains letters (a, b, a, c) and some rhythmic symbols. The bottom staff contains letters (a, c) and some rhythmic symbols.

21

Handwritten musical notation system 24, measures 24-27. The notation consists of three staves. The top staff contains rhythmic symbols and letters (a, b, a). The middle staff contains letters (a, b, a, c) and some rhythmic symbols. The bottom staff contains letters (a, c) and some rhythmic symbols.

24

Handwritten musical notation system 28, measures 28-31. The notation consists of three staves. The top staff contains rhythmic symbols and letters (a, b, a). The middle staff contains letters (a, b, a, c) and some rhythmic symbols. The bottom staff contains letters (a, c) and some rhythmic symbols.

28

Handwritten musical notation system 32, measures 32-35. The notation consists of three staves. The top staff contains rhythmic symbols and letters (a, b, a). The middle staff contains letters (a, b, a, c) and some rhythmic symbols. The bottom staff contains letters (a, c) and some rhythmic symbols.

32

H N H N H N H N H H H H H H H N H H H

Musical score for the sequence "H N H N H N H N H H H H H H H N H H H". The score is written on a grand staff (treble and bass clefs) with a common time signature (C). The melody is primarily in the treble clef, with some bass clef accompaniment. The notes are mostly quarter and eighth notes, with some rests. The sequence of notes corresponds to the letters H and N above them.

6

[illegible]

10

The image shows a musical score for the song "The Rose Tree". The score is written in G major (one sharp, F#) and 3/4 time. It consists of a treble staff and a bass staff. The melody is written in a simple, folk-like style with a repeat sign at the end. The lyrics "The Rose Tree" are written below the treble staff.

14

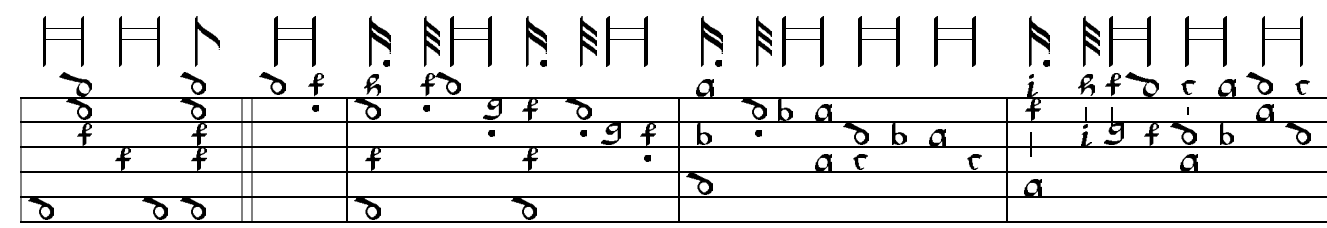
18

[illegible]

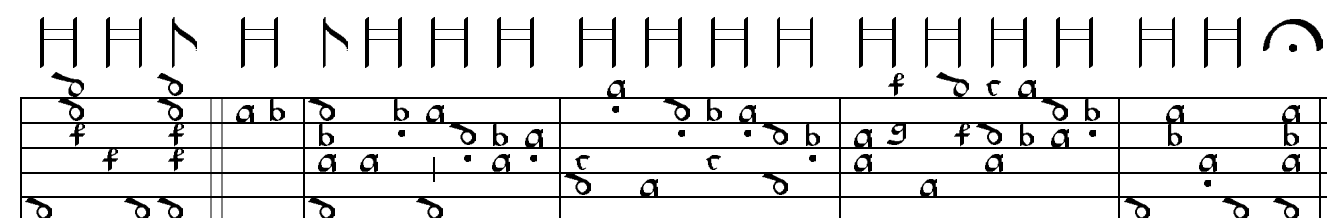
21

The image shows a musical score for the song "The Rose Tree". The score is written for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and includes a piano accompaniment. The key signature is G major (one sharp, F#) and the time signature is 3/4. The melody is simple and folk-like, with a key signature of one sharp (F#) and a 3/4 time signature. The piano part provides harmonic support with chords and single notes.

24



28



32

A34c. Militis dumpe - 9xA4

GB-Lbl Add.31392, ff. 16v-17r



6



10



14

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18

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21

24

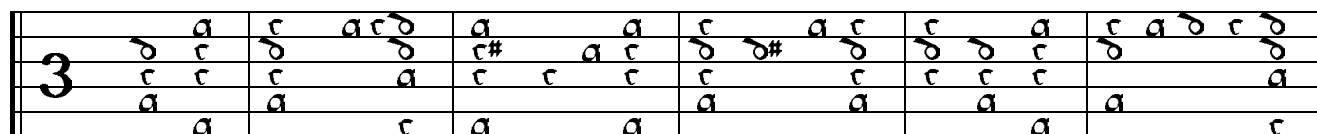
24

28

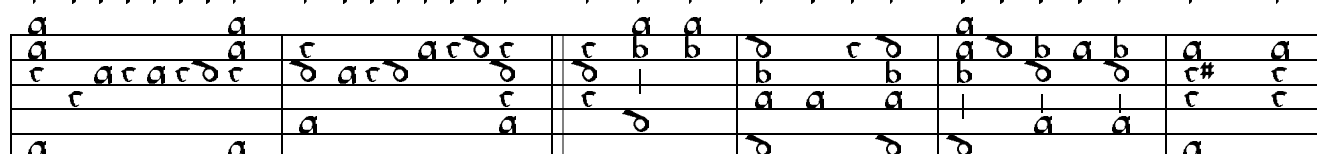
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32

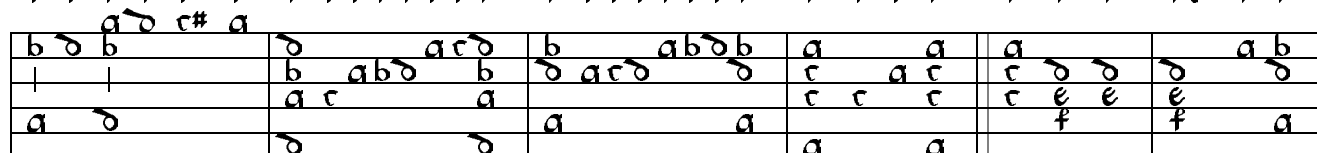
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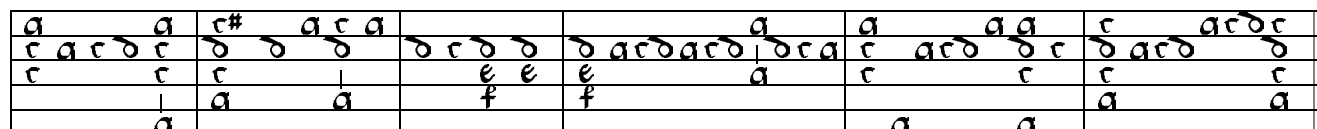
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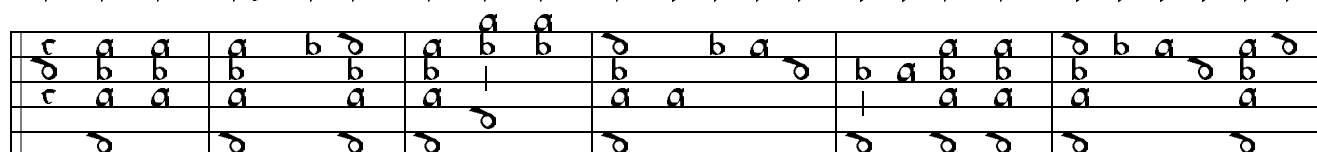
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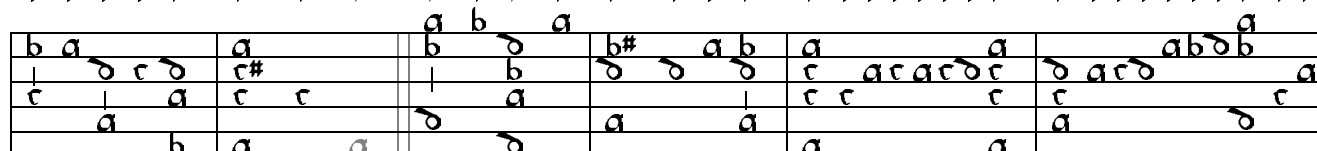
13



19



25



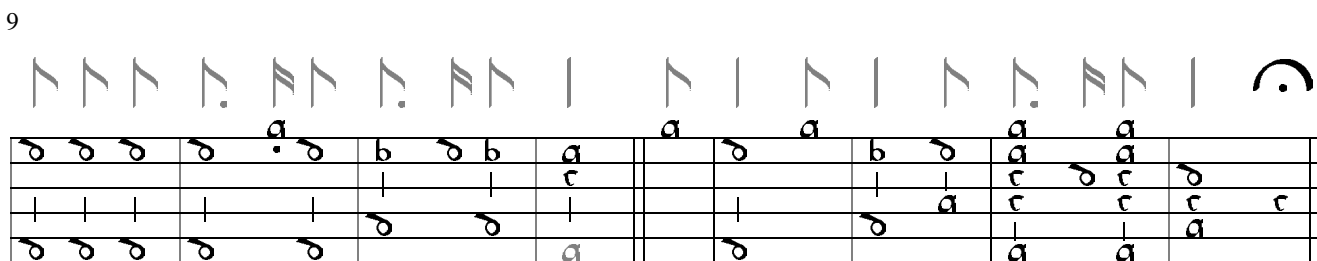
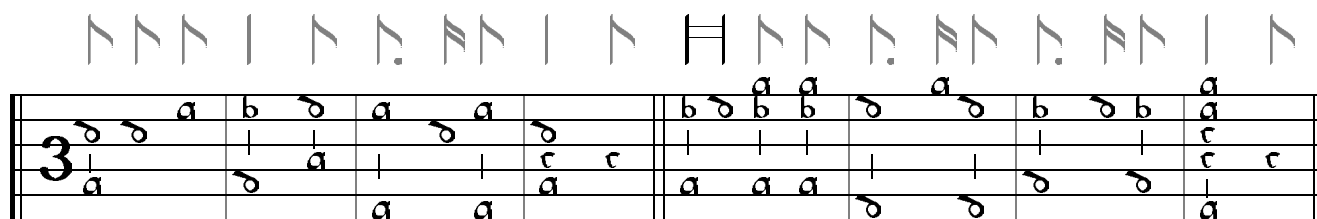
31



37

A35b. Labandelay shote (galliard) - ABCDDE4

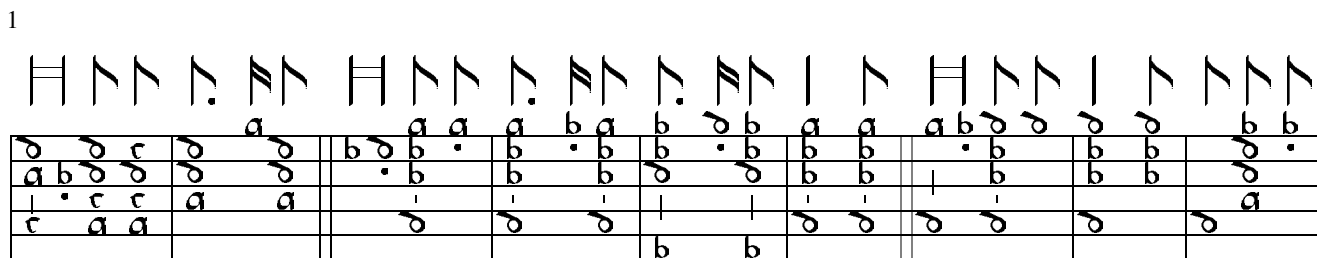
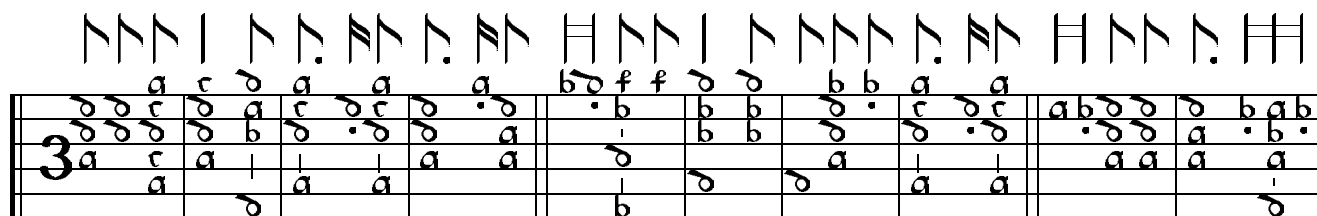
GB-Lam 601, f. 6v



17

A35c. Bandalashote galyarde - ABCFDEE4

IRL-Dtc 410/I, p. 14



20

1

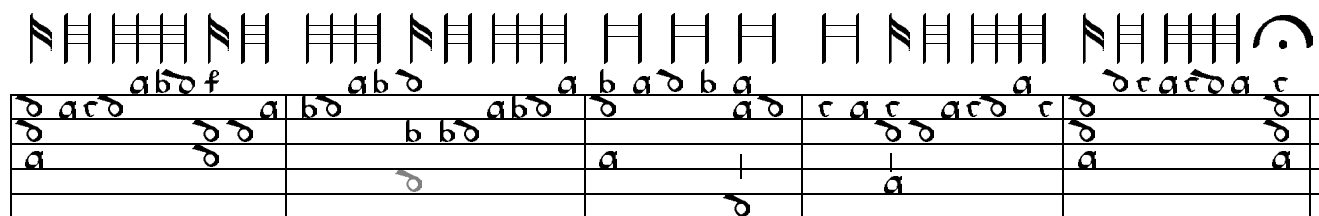
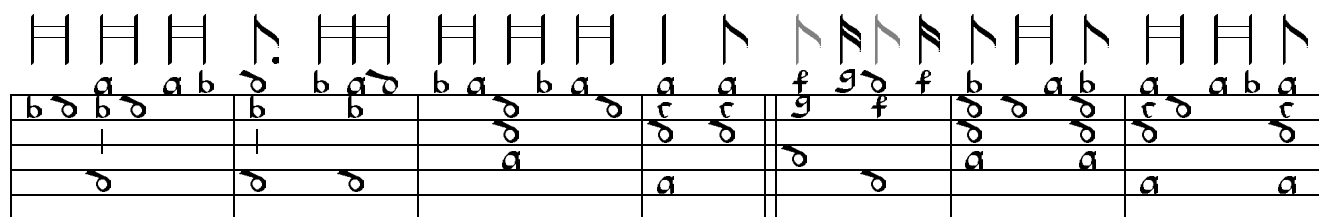
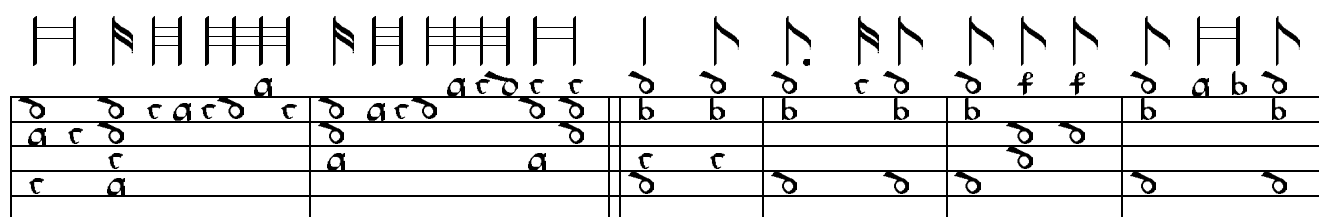
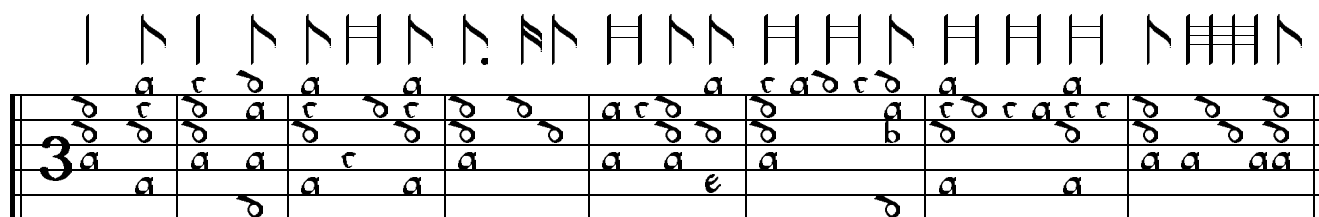
9

16

23

29

36



A36. (galliard) - AA10B7C9

IRL-Dm Z3.2.13, p. 118 ii

1

7

13

19

25

31

A37. (galliard) - A16B16E13-A16C18E13-A16D22E13-A16

IRL-Dm Z3.2.13, pp. 244-246

1 H T T T H T H H H H H T T T T H H H

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

d d n n n d n | | d n f d h | d b a r a a

c r a a a c a r a

a a a a a

1

Handwritten musical notation on a five-line staff, featuring various rhythmic values (vertical strokes) and accidentals (sharps and flats). The notation is organized into measures, with some measures containing multiple notes or rests.

8

The musical score for 'The Rose Tree' is presented in a five-staff system. The melody is written on the top staff, featuring a series of eighth and sixteenth notes. The lyrics 'The Rose Tree' are written below the melody. The accompaniment is written on the four staves below the melody, using a variety of note values and rests to provide harmonic support. The key signature is one flat (B-flat), and the time signature is 4/4.

The Rose Tree

13

Example 13 is a musical score for a single staff. The notation is complex, featuring a variety of note values including minims, crotchets, and quavers, as well as rests. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The melody is written on a single staff with a treble clef. The notation includes many beamed notes and rests, creating a dense and intricate rhythmic pattern.

18

Handwritten musical notation on a five-line staff, featuring a series of vertical strokes (neumes) and a corresponding sequence of letters (a, b, c, d, e, f) written below the staff.

[illegible]

31

Example 31 is a musical score for a single melodic line. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/8. The score consists of 31 measures. The notation is highly rhythmic, featuring many beamed notes and rests. The notes are primarily eighth and sixteenth notes. The key signature changes to one flat (Bb) at measure 16. The score ends with a multi-measure rest of 16 measures, indicated by a large '16' and a bracket.

42

46

52

58

63

68

73

78

83

89

93

100

106

111

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes and dots, with some letters (a, c, d, f, b, e) written below the staff. The staff is divided into measures by vertical bar lines.

117

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes and dots, with some letters (a, c, d, f, b, e) written below the staff. The staff is divided into measures by vertical bar lines.

125

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes and dots, with some letters (a, c, d, f, b, e) written below the staff. The staff is divided into measures by vertical bar lines.

131

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes and dots, with some letters (a, c, d, f, b, e) written below the staff. The staff is divided into measures by vertical bar lines.

137

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes and dots, with some letters (a, c, d, f, b, e) written below the staff. The staff is divided into measures by vertical bar lines.

142

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes and dots, with some letters (a, c, d, f, b, e) written below the staff. The staff is divided into measures by vertical bar lines.

148

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes and dots, with some letters (a, c, d, f, b, e) written below the staff. The staff is divided into measures by vertical bar lines.

155

3

8

13

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26

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38

46

52

A38b. (galliard) - ABCD8

GB-NO Mi LM 16, ff. 20v-21r

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26

First system of musical notation, measures 1-7. The notation is in a stylized format with notes and rests. The key signature has one sharp (F#).

Second system of musical notation, measures 8-12. The notation is in a stylized format with notes and rests. The key signature has one sharp (F#).

Third system of musical notation, measures 13-18. The notation is in a stylized format with notes and rests. The key signature has one sharp (F#).

Fourth system of musical notation, measures 19-25. The notation is in a stylized format with notes and rests. The key signature has one sharp (F#).

Fifth system of musical notation, measures 26-30. The notation is in a stylized format with notes and rests. The key signature has one sharp (F#).

Sixth system of musical notation, measures 31-37. The notation is in a stylized format with notes and rests. The key signature has one sharp (F#).

Seventh system of musical notation, measures 38-44. The notation is in a stylized format with notes and rests. The key signature has one sharp (F#).

46

52

A39a. Galiard - ABC8

IRL-Dtc 410/I, p. 214

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17

Measures 1-6 of A39b. (galliard). The notation is in 3/4 time, featuring a treble and bass staff. The melody is written in a stylized, shorthand notation above the staff. The bass staff contains a 3/4 time signature and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing rests.

Measures 7-11 of A39b. (galliard). The notation continues from the previous system, showing measures 7 through 11. The melody is written in a stylized, shorthand notation above the staff. The bass staff contains a 3/4 time signature and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing rests.

Measures 12-16 of A39b. (galliard). The notation continues from the previous system, showing measures 12 through 16. The melody is written in a stylized, shorthand notation above the staff. The bass staff contains a 3/4 time signature and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing rests.

Measures 17-21 of A39b. (galliard). The notation continues from the previous system, showing measures 17 through 21. The melody is written in a stylized, shorthand notation above the staff. The bass staff contains a 3/4 time signature and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing rests.

Measures 22-26 of A39b. (galliard). The notation continues from the previous system, showing measures 22 through 26. The melody is written in a stylized, shorthand notation above the staff. The bass staff contains a 3/4 time signature and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing rests.

Measures 27-31 of A39b. (galliard). The notation continues from the previous system, showing measures 27 through 31. The melody is written in a stylized, shorthand notation above the staff. The bass staff contains a 3/4 time signature and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing rests.

Measures 32-33 of A39b. (galliard). The notation continues from the previous system, showing measures 32 and 33. The melody is written in a stylized, shorthand notation above the staff. The bass staff contains a 3/4 time signature and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing rests.

39

39

44

44

A40a. Gagliard - ABC8

IRL-Dtc 410/I, p. 213

9

17

17

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

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

8

a	a	a r	d d	d d	b a b d	b a b d
r a r a r d	r		d d	d d r	d d a d d	d d a d d
r	r		a a	a d r	r r	r r
a	a				a a	a a

15

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

21

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

28

a	a	b	a	c	a	c	b	b	a
c	c	b	b	c	b	b	c	b	b
c	c	b	a	c	c	c			
	a			a	a	a		b	b

35

[illegible]

42

A41. (galliard) - AABBC8

IRL-Dm Z3.2.13, p. 92

9

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37

43

Measures 1-7 of A Gall(iard). The notation is in treble clef with a 3/4 time signature. It features a melody line with notes and rests, and a bass line with notes and rests. The melody includes a triplet of eighth notes in the first measure.

Measures 8-13 of A Gall(iard). The notation continues the melody and bass line from the previous system. The melody includes a triplet of eighth notes in the eighth measure.

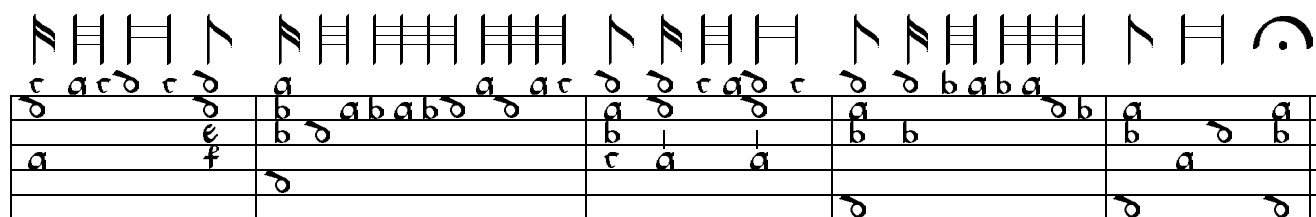
Measures 14-19 of A Gall(iard). The notation continues the melody and bass line. The melody includes a triplet of eighth notes in the fourteenth measure.

Measures 20-26 of A Gall(iard). The notation continues the melody and bass line. The melody includes a triplet of eighth notes in the twenty-first measure.

Measures 27-33 of A Gall(iard). The notation continues the melody and bass line. The melody includes a triplet of eighth notes in the twenty-eighth measure.

Measures 34-40 of A Gall(iard). The notation continues the melody and bass line. The melody includes a triplet of eighth notes in the thirty-fifth measure.

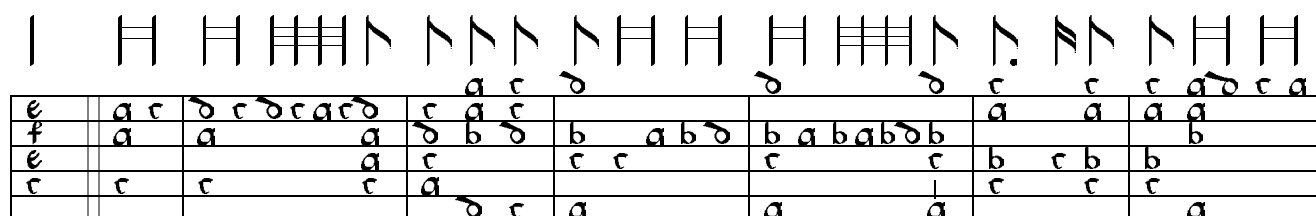
Measures 41-47 of A Gall(iard). The notation continues the melody and bass line. The melody includes a triplet of eighth notes in the forty-second measure.



48

A43. (galliard) - AABCC8

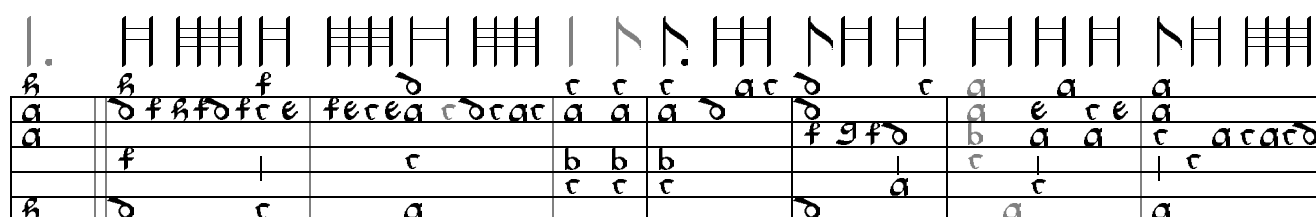
IRL-Dm Z3.2.13, p. 76 ii



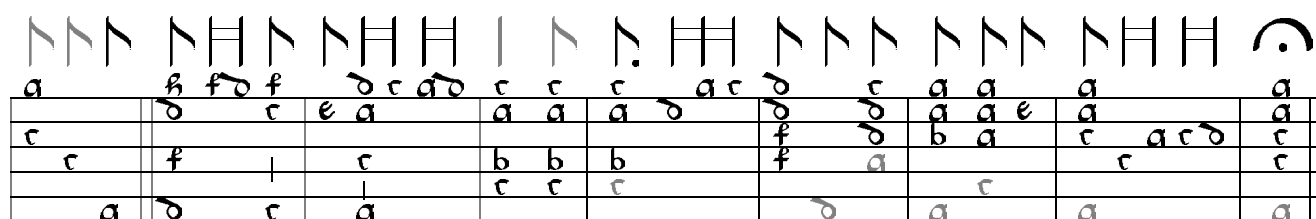
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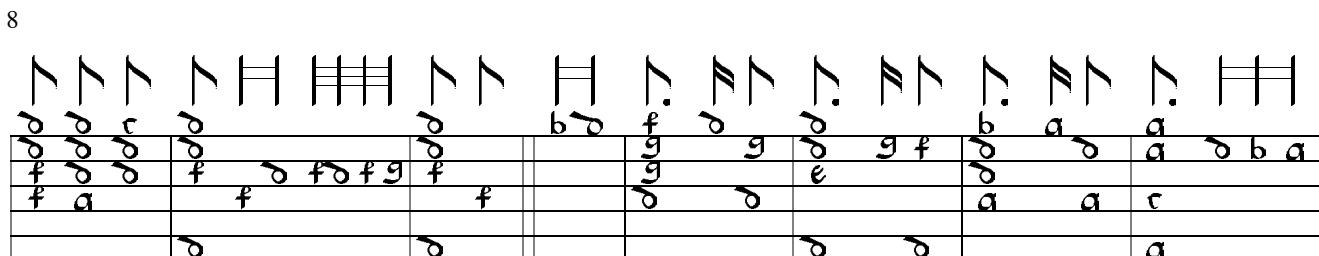
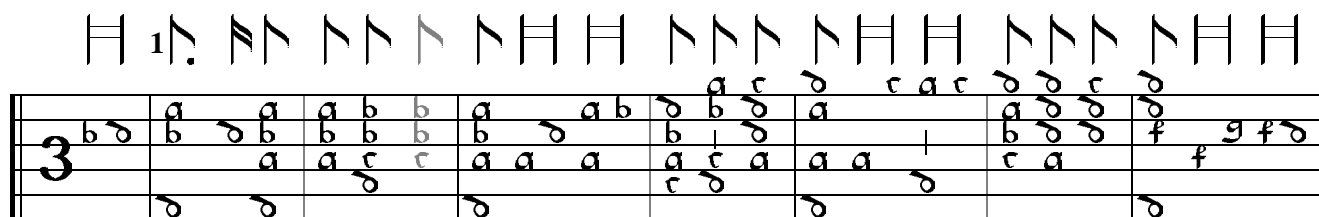
15



23



31



44

44

49

49

53

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58

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62

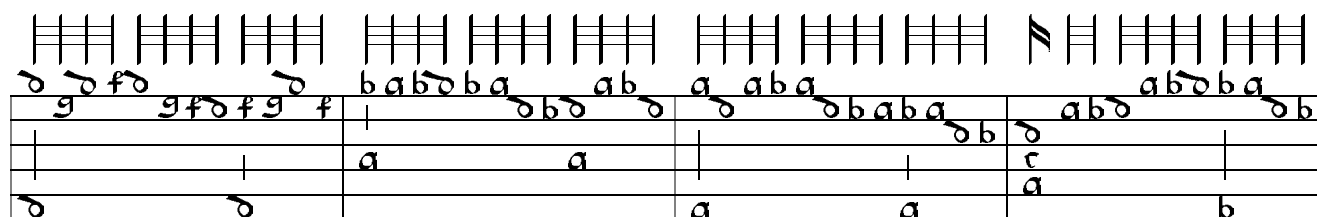
62

66

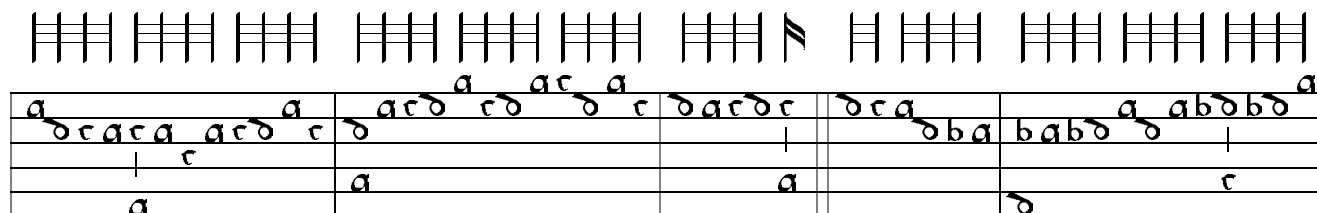
66

70

70



74



78



82



86



91

A44b. untitled

GB-NO Mi LM 16, f. 40v



A45. (galliard) - AABBC8

IRL-Dm Z3.2.13, p. 84

1

7

12

17

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32

34 35 36 37

38

38 39 40 41 42 43

44

A46. (galliard) - AAB12CC10

IRL-Dm Z3.2.13, p. 102

44 45 46 47 48 49 50

1

51 52 53 54 55 56 57

8

58 59 60 61 62 63 64

14

65 66 67 68 69 70 71

20

Measures 1-6 of A47. (galliard). The notation is in 3/4 time, featuring a treble and bass staff with a 3-measure rest in the first measure. The melody is written in a stylized, rhythmic notation above the staff.

Measures 7-12 of A47. (galliard). The notation continues with a treble and bass staff, showing a variety of rhythmic patterns and rests.

Measures 13-18 of A47. (galliard). The notation continues with a treble and bass staff, showing a variety of rhythmic patterns and rests.

Measures 19-24 of A47. (galliard). The notation continues with a treble and bass staff, showing a variety of rhythmic patterns and rests.

Measures 25-31 of A47. (galliard). The notation continues with a treble and bass staff, showing a variety of rhythmic patterns and rests.

Measures 32-36 of A47. (galliard). The notation continues with a treble and bass staff, showing a variety of rhythmic patterns and rests.

Measures 37-42 of A47. (galliard). The notation continues with a treble and bass staff, showing a variety of rhythmic patterns and rests.

A49a. (galliard) - AABBC⁸C8

IRL-Dm Z3.2.13, pp. 124-125

[illegible]

1

[illegible]

8

12

The lark is singing in the dawn, / The lark is singing in the dawn, / The lark is singing in the dawn, / The lark is singing in the dawn.

16

The Rose Tree

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

22

28

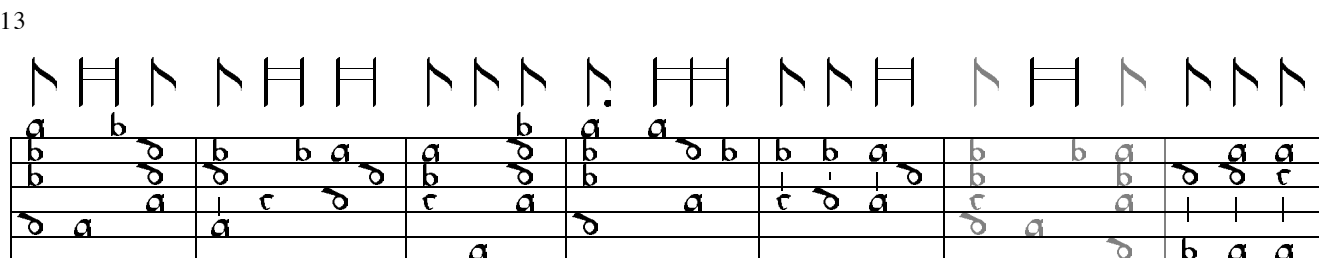
[illegible]

34

[illegible][illegible][illegible]



19



A51. A galli(ard) - A12BC8

IRL-Dm Z3.2.13, p. 357

1

11

20

A52a. A gayliarde - ABC8

IRL-Dtc 410/I, p. 42

1

9

17

A52b. (galliard) - AABBC C8

GB-NO Mi LM 16, ff. 19r-20r

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (flags) and dots, representing a sequence of notes. The notes are organized into measures, with a large '3' indicating a triplet. The notes are written in a stylized, handwritten font.

1

8

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

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

15

22

--

29

H H H T H T T. H H T H H T H H H H T H H H T H

a	c	e	a	c	e	a	e	f	e	e	c	f	e	c	c	e	e	c	c	a	c	e	c	e	
							f	f			e				♭	♯	g	e	♯	g	c	♭	♭	c	g
e	c					c	c		c	e	b	c	e	e	e	g	g			♭	♭	e	c	e	g
						c	e			e					e	e	e			e	c	e			e

35

[illegible]

43

A53. (galliard) - AB8CC6

GB-NO Mi LM 16, ff. 12r-12v

24

A54. Mary Thornyes galliard - AB8

IRL-Dtc 408/II, p. 101

9

Measures 1-7 of the piece. The notation is in 3/4 time, featuring a treble and bass staff with various notes and rests. The melody is written above the staff, and the bass line is written below. The key signature is one flat (B-flat).

Measures 8-13 of the piece. The notation is in 3/4 time, featuring a treble and bass staff with various notes and rests. The melody is written above the staff, and the bass line is written below. The key signature is one flat (B-flat).

8

Measures 14-19 of the piece. The notation is in 3/4 time, featuring a treble and bass staff with various notes and rests. The melody is written above the staff, and the bass line is written below. The key signature is one flat (B-flat).

14

Measures 20-25 of the piece. The notation is in 3/4 time, featuring a treble and bass staff with various notes and rests. The melody is written above the staff, and the bass line is written below. The key signature is one flat (B-flat).

21

Measures 26-31 of the piece. The notation is in 3/4 time, featuring a treble and bass staff with various notes and rests. The melody is written above the staff, and the bass line is written below. The key signature is one flat (B-flat).

28

A56a. In Crete - (7F) ABCD8

US-Ws V.a.159, ff. 19v-20r

1

8

15

22

27

A57. A galliard caled phillida - AA8BC16

IRL-Dtc 408/II, pp. 108-109

[illegible]

1

8

13

[illegible]

18


a			a	b	d	a		c	d	c	a	c	c	a	c#	c	a	d	b	d	c	a	d	c
a#	b	d	b		a	b	b#	d				a	a	d		d		.	b	d	c	a	d	c
c		.	a		a	c		b	b			b	b		a					c				
a			d	a	c	d		c							d				c	a				

24

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

31

									
G	G A	B A G F E D C B	C D E F G A B	B A G F E D C B	C D E F G A B	B A G F E D C B	C D E F G A B	B A G F E D C B	C D E F G A B
G	G A	B A G F E D C B	C D E F G A B	B A G F E D C B	C D E F G A B	B A G F E D C B	C D E F G A B	B A G F E D C B	C D E F G A B
G#									
G	G	A							

36

36 37 38 39

40

40 41 42 43

44

A56b. (galliard) - 7F ABC8

IRL-Dtc 408/II, p. 90

44 45 46 47

1

48 49 50 51

8

52 53 54 55

14

56 57 58 59

20

1

8

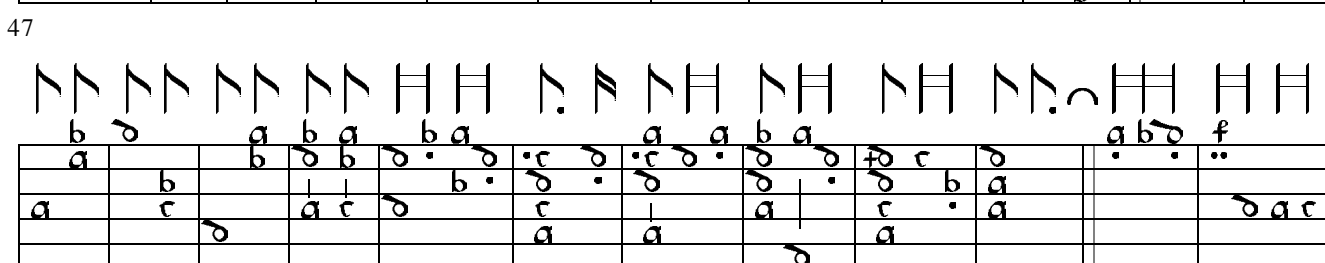
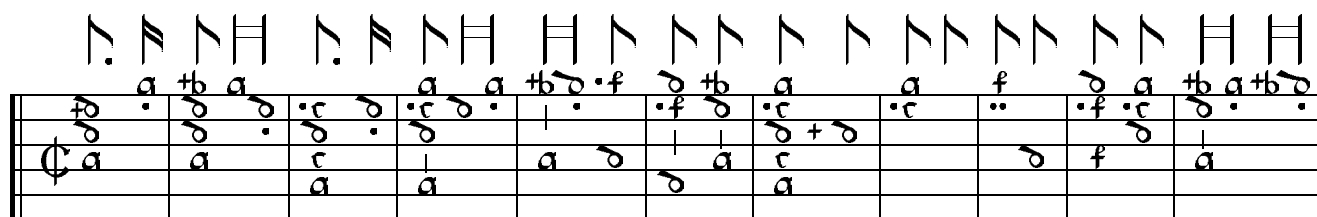
15

22

28

A58. A Dreame - 7F9C AA16BBC12C13

GB-Lam 603, ff. 20v-21r



1. Queene Maries Dumpe - 5xA16+1

GB-Cu Add.2764(2), ff. 1r-2r

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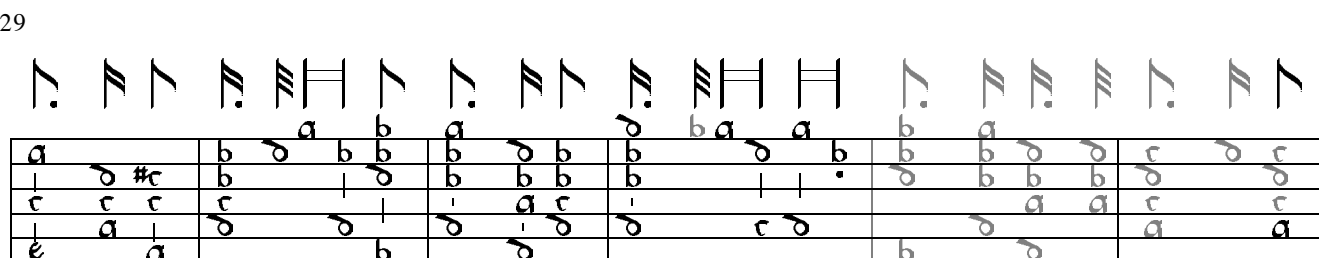
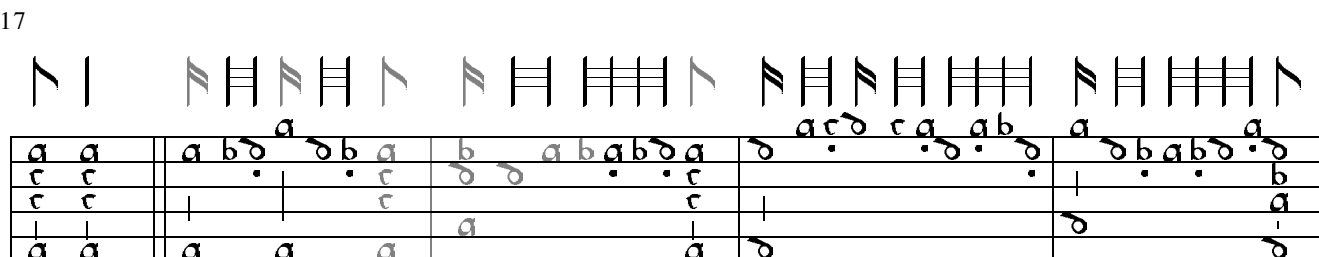
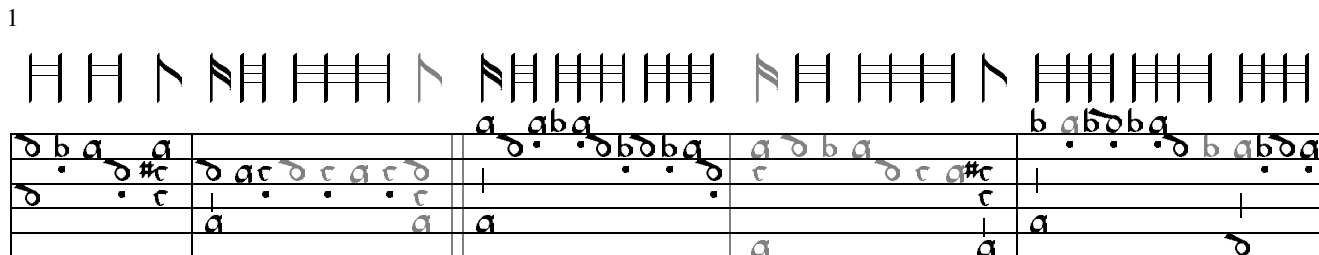
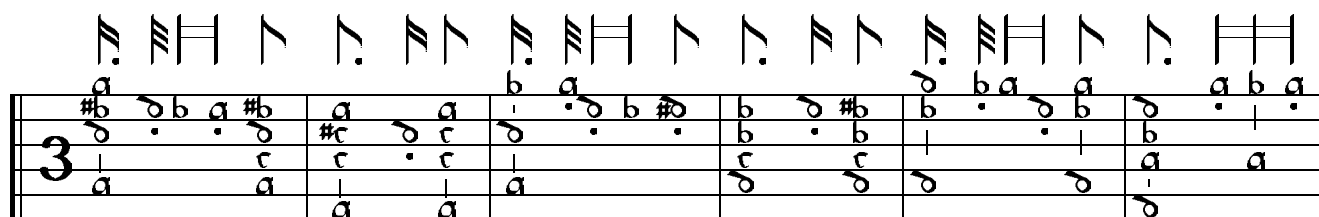
61

68

75

2. M(r) Pagonto(n) his Galyarde - AABB8CC10

GB-Cu Add.2764(2), ff. 2v-3r



40

47

15. (Galliard) - AB8C8

GB-Cu Add.2764(2), f. 9r

1

7

13

19

3. Olde Medlye - John Johnson AABBBCC8-DDEEFFGG4

GB-Cu Add.2764(2), ff. 3v-5r

1

7

14

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22

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31

41

46

51

56

62

68

75

GB-Cu Add.2764(2), f. 5r

1

9

14

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27

5. Dowlandes Lacrimae - AB16C17

GB-Cu Add.2764(2), ff. 5v-6r

1

11

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35

43

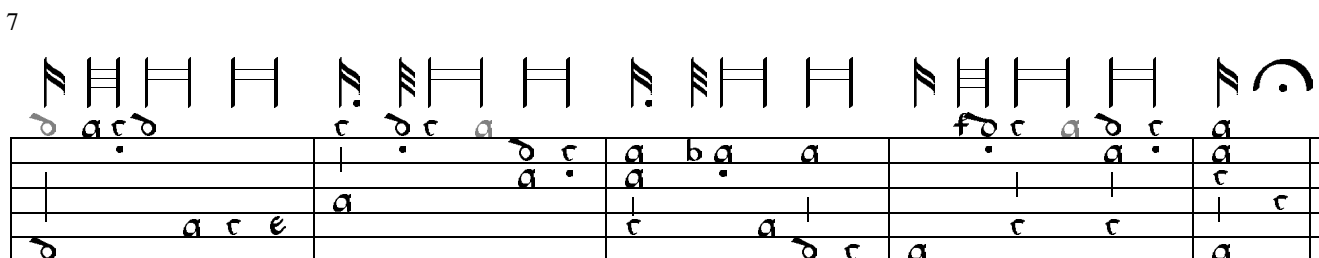
6. (Mrs Whites Choice or Thing John Dowland) - A3BC4

GB-Cu Add.2764(2), f. 6r



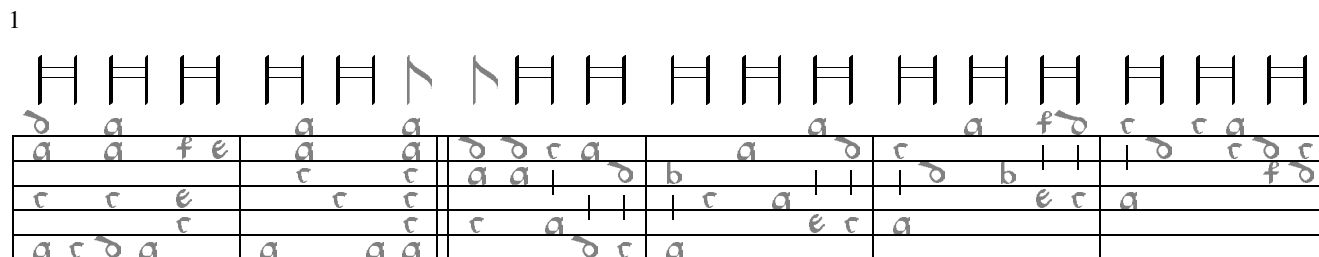
7. Capit(ain) Candische his Galy(ard John Dowland) - AB8

GB-Cu Add.2674(2), f. 6v



8. (Galliard) - ABC8

GB-Cu Add.2764(2), f. 7r



19

9. (A Toy Francis Cutting) - ABC4

GB-Cu Add.2764(2), f. 7r



7

10. (The Earl of Oxford's March) - A12BC8

GB-Cu Add.2764(2), f. 7v-8r

1

6

12

17

26

11. (Veni Creator - Come Holy Ghost) - A8

GB-Cu Add.2764(2), f. 8r



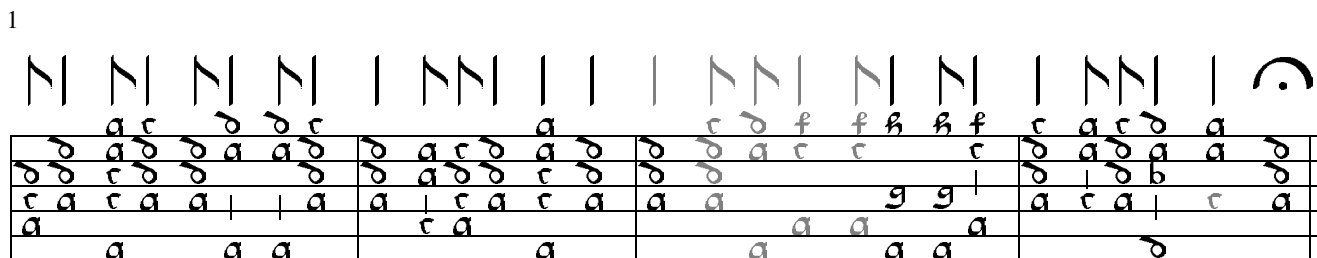
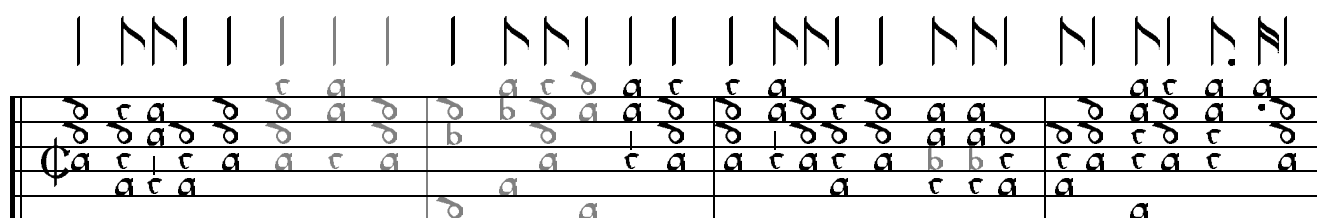
12. Where righteousness (doth say) - A9

GB-Cu Add.2764(2), f. 8v



13. When as we sat in Babilon - A8

GB-Cu Add.2764(2), f. 8v



14. (O God my strength and fortitude) - A3B4

GB-Cu Add.2764(2), f. 8v

4

16. (Go from my window) - duet or consort part? AAA16

GB-Cu Add.2764(2), f. 9v

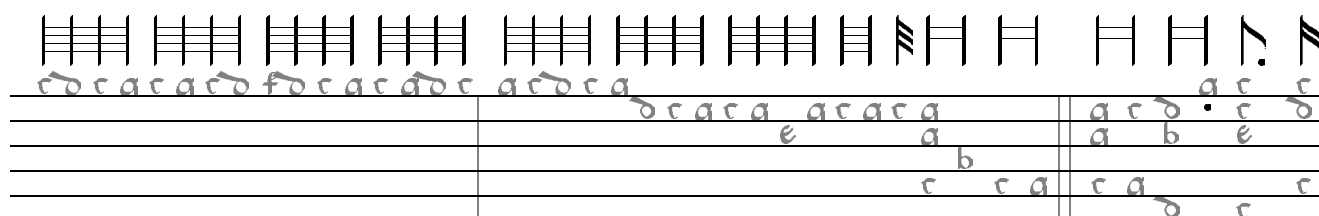
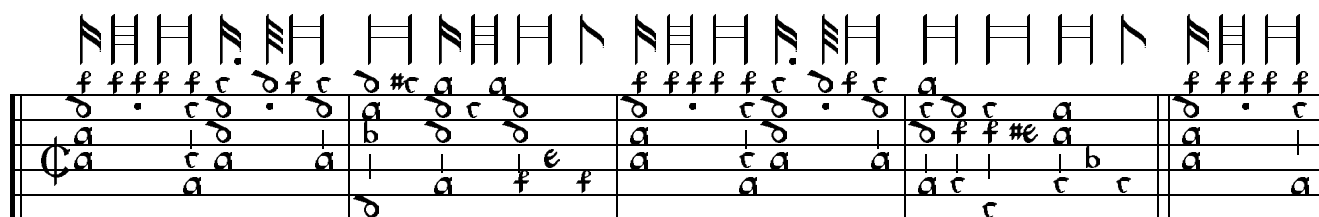
13

25

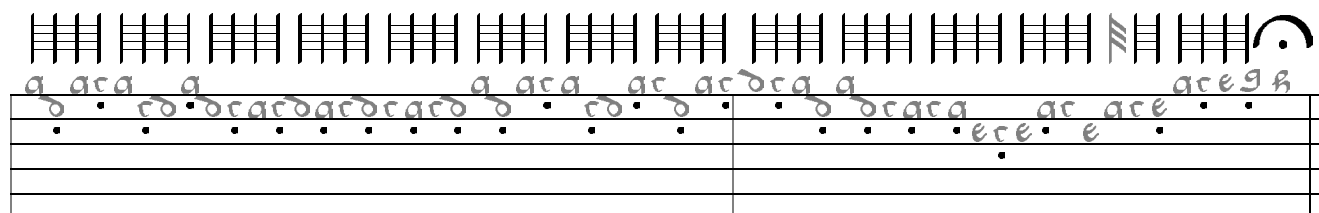
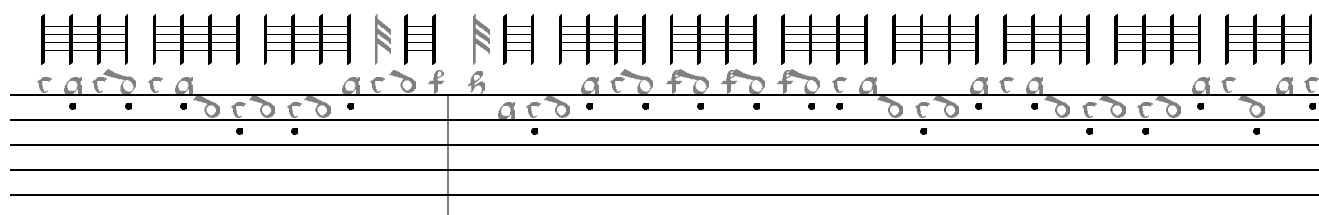
37

17. (Sir John Smiths Almaine - John Dowland AABB4

GB-Cu Add.2764(2), f. 10r



10



15

18. (Lady Leightons Almaine John Dowland) - ABCDED4

GB-Cu Add.2764(2), f. 10v

First system of musical notation for 'Lady Leightons Almaine'. It features a single melodic line on a five-line staff with a C-clef. The notation is in a lute-style ABC notation, with letters (a, e, f, c, b, #c) placed above the staff to indicate pitch. Rhythmic values are indicated by vertical stems and flags. The system consists of two measures.

Second system of musical notation for 'Lady Leightons Almaine'. It continues the single melodic line on a five-line staff. The notation follows the same lute-style ABC system. The system consists of two measures.

Third system of musical notation for 'Lady Leightons Almaine'. It continues the single melodic line on a five-line staff. The notation follows the same lute-style ABC system. The system consists of two measures.

Fourth system of musical notation for 'Lady Leightons Almaine'. It continues the single melodic line on a five-line staff. The notation follows the same lute-style ABC system. The system consists of two measures.

19

22. (Robin) - A8

GB-Cu Add.2764(2), f. 12r

First system of musical notation for 'Robin'. It features a single melodic line on a five-line staff with a C-clef. The notation is in a lute-style ABC notation, with letters (a, b, c, e, f, #c) placed above the staff. Rhythmic values are indicated by vertical stems and flags. The system consists of two measures.

Second system of musical notation for 'Robin'. It continues the single melodic line on a five-line staff. The notation follows the same lute-style ABC system. The system consists of two measures.

5

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and letters (a, c, e, f, g, h, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed above and below the staff lines. The notation is organized into measures by vertical bar lines.

19

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and letters (a, c, e, f, g, h, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed above and below the staff lines. The notation is organized into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and letters (a, c, e, f, g, h, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed above and below the staff lines. The notation is organized into measures by vertical bar lines.

24

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and letters (a, c, e, f, g, h, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed above and below the staff lines. The notation is organized into measures by vertical bar lines.

27

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and letters (a, c, e, f, g, h, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed above and below the staff lines. The notation is organized into measures by vertical bar lines.

30

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and letters (a, c, e, f, g, h, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed above and below the staff lines. The notation is organized into measures by vertical bar lines.

32

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and letters (a, c, e, f, g, h, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed above and below the staff lines. The notation is organized into measures by vertical bar lines.

35

[illegible]

38

The Rose Tree

41

43

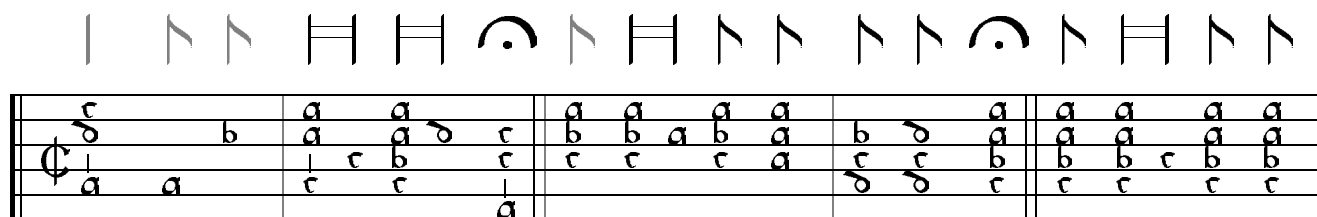
[illegible]

45

47

20. (Psalm) - ABC2D4

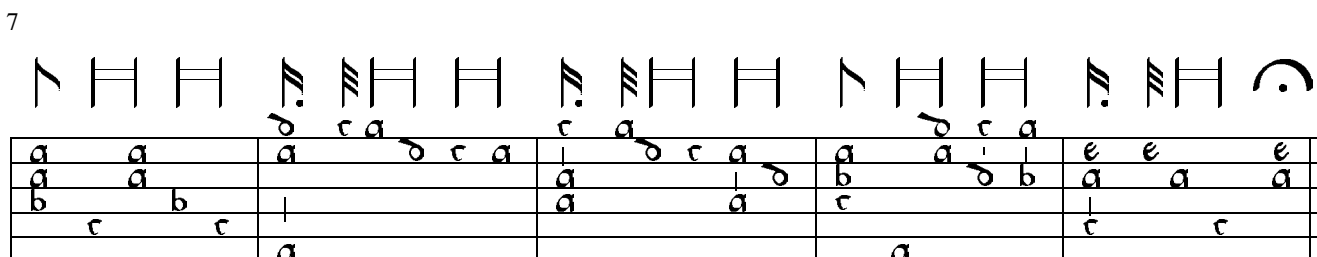
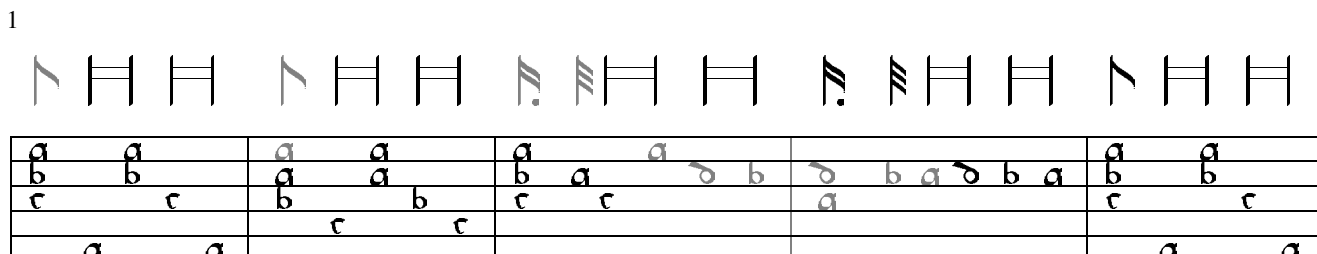
GB-Cu Add.2764(2), f. 12r



6

21. Lo(ve) what it is to love - A16

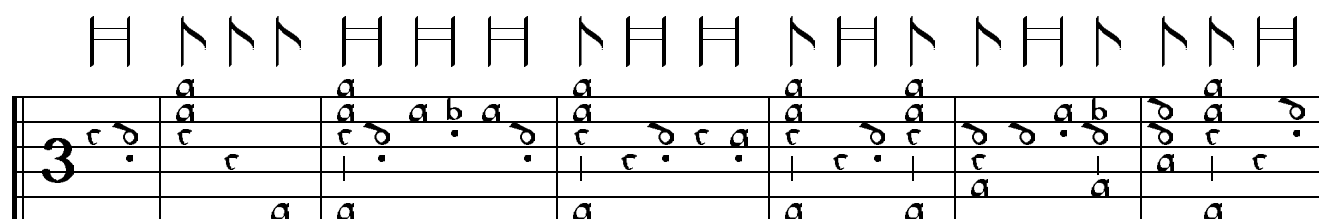
GB-Cu Add.2764(2), f. 12r



12

23. Chy passa - A20

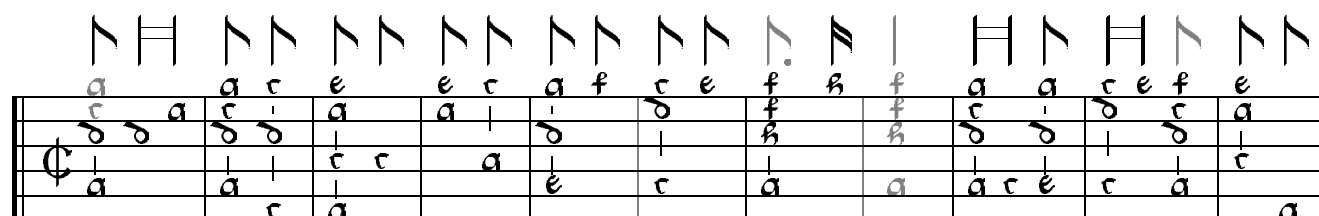
GB-Cu Add.2764(2), f. 12v



14

24. (Mounsieurs Almaine) - duet part AB16

GB-Cu Add.2764(2), f. 12v



12



23

COMMENTARY TO MUSIC IN LUTE NEWS 148: AH2a. 12/1 - minim instead of dotted minim; 46/4 - c1 present in online BNF facsimile but absent in Minkoff facsimile of same copy; 63/1 - c5 absent; 70/1-3 bar absent [added from D9]. **AH2b.** 5/4-8 - 4 crotchets minim instead of minim 4 crotchets; 10/9 - crotchet instead of minim; 15/1-16/4 - crotchets absent; 15-16, 24-25, 33-34 - bar lines absent; 27/3 - c3 added; 29/3 - g5 instead of g4; 33/5 - a5 absent; 34/1 - c5 absent; 37/6 - c5 crossed out; 41/5 - e1 instead of f1. **AH3a.** no change. **AH3b.** grid rhythm signs added incompletely - rhythm signs omitted in 8/1-2, 12-14, 18/1 to 19/3, 20, 24-27, 29/2 to 31/7, 34-40, 43; 5/1 - crotchet instead of minim; 19/1 - a4 absent; 22/5 - a6 instead of a5; 22/7 - c5 instead of c4; 37-38 - bar line absent; 41/7 - f1 absent; 42/8 - b3 instead of b2. **AH4a.** 7/1 - d3 instead of d2; 14/4 - c4 instead of c3. **AH4b.** transcribed from bandora; 26/1 - a4 crossed out; 27/1 - d2 crossed out; 30/5 - a5 instead of a6; 37-38, 56-57, 73-74, 99-100 - bar lines absent; 50/2 - scribe changed d1 to f1; 103/8-9 - bar line added; 106/5-6 - b2 & c3a4 vertically instead of horizontally aligned. **AH12a.** 3/8 - d2 instead of d3; 4/1 - a7 below a6 to right instead; 6/7 - c2 instead of e2; 8/8-9 - minims absent; 14/7 - g2 instead of h2; 15-16, 19-20, 21-22 - bar lines absent; 16/15-18 - crotchets instead of quavers; 18/2 - g1 instead of g3; 21/1-5 - 3 crotchets h1f3f3d6-d2-d1 2 quavers a4-c1 absent; 22/5 - d2 instead of i2; 23/7, 26/8 - a7 instead of a8. **AH12b.** 3/8 - d2 instead of d3; 4/1 - a7 absent; 4/5 - d6 absent; 8/1 - c6 instead of a6; 12-13 - bar line absent; 15/2 - a3 instead of a2; 16/7 - a2 instead of d2; 16/15 - quaver displaced a note to the left; 22/1 - h3 added; 23/7, 26/8 - a7 instead of a8; 27/1-3 - quaver 2 semiquavers instead of crotchet 2 quavers. **AH12c.** 10/5 - c3 instead of c4; 23/2-5 - 4 crotchets a2-a1b3-d3-c1d2a3c5 absent substituted from Dd.2.11; between 33-34 - additional 2 bars in Dd.2.11 and Herbert [dotted minim d1b2c4d5 5 crotchets d2d4-d1b3d5-b2c4-b1d3-d2d4]; 28/1 - d4 instead of d5; 35/4 - a3 absent; 40/4 - b2 washed out; 48/1 - c4 absent; 48 - bar duplicated and crossed out; 49/3 - d1 instead of a1. **AH23a.** 1/1 - c4 instead of a4; 1/3 - d3 instead of a3; 2/6 - minim displaced a note to the left and b1 absent; 3/5 - b6 instead of b7; 3/6-7 - quavers instead of crotchets; 4/1 - c7 instead of c8; 4/7, 11/3, 11/8, 24/6, 27/2, 27/8, 28/1 - a7 instead of a8; 6/1-3 - quaver 2 semiquavers instead of crotchet 2 quavers; 6/8 - c2d3 instead of a2c3; 9-10 - bar line absent; 14/8 - g2 instead of c2; 19/8-10 - minim 2 crotchets instead of 2 crotchets minim. **AH23b.** copied for 6-course lute then amended by the scribe adding 7th-course and some but not all upper octave bass notes crossed out [in grey here to be played as alternatives on a 6-course lute]; 1/1 - c5 crossed out; 14/12-14 - scribe changed crotchet to minim and crossed out the 2 quavers b4-c4; 15/10 - c3 instead of d3; 18-19, 23-24, 34-35 - bar lines absent; 28/6, 40/3, 42/1 - a4 crossed out; 28/8 - scribe changed c2 to d2; 32/8-10 - 2 quavers crotchet instead of crotchet 2 quavers; 36/5-6 - a5-a4 instead of a6-d7; 40/7 - scribed changed b2 to a2; 47/between 3-4 - h1 overwritten with f1 crossed out. **AH24.** 13/5-6 - c1-d1 instead of d1-c1. **AH25.** 6/1, 33/5 - crotchet instead of dotted crotchet; 7/1 - e5 added; 8/1 - e5 washed out; 24/3-4 - c1 and a5 vertically instead of horizontally aligned; 30/1 - d3 and d2-c5 horizontally instead of vertically aligned; 41/1 - a3 instead of c3; 41/3, 45/3 - quavers instead of crotchets; 48/1 - a3 instead of a4. **AH48.** barred in 6 instead of 3 minims; 9/3 - a6 instead of d6; 12-13, 24-25, 48-49 - double bar lines absent; 31/3 - a6 absent; 38/1 - minim instead of dotted minim. **AH49a.** German tablature; 12/2 - semibreve absent; 15/5 - c1 crossed out; 20/2 - a8 instead of a7. **AH49b.** 12-13 - double bar line absent. **AH50a.** 3/3 - a7 instead of a6; 4-5 to 6-7, 8-9 to 10-11 - bar lines absent, original bar lines at 5/2-3, 6/3-4, 7/2-3, 9/1-2 & 10/2-3; 7/2 - a6 instead of a7; 8/1 - semibreve instead of minim; 8/2 - crotchet c4 absent; 8/3-4 - crotchets instead of quavers; 9/2 - crotchet c6 absent; 11/2-3 - 2 crotchets a7-d1d2f3d6 absent; 11/4 - d2a3a4a7 instead of c1d2d3a7; 13/1 - d4 instead of a4; 13/8 - minim instead of crotchet. **AH50b.** 11/1 - quaver instead of crotchet. **AH50c.** 5-6, 14-15, 23-24 - bar lines absent; 22/4 - a1 absent; 23/2 - f2 instead of e2; 25/2 - scribe changed a6 to e6. **AH52a.** 11/5 - c4 crossed out. **AH52b.** 6-7, 12-13 - bar lines absent; 15/5 - a3 instead of a4. **AH52c.** 8/1-8, 18/2-8 - rhythm signs absent; 17/3 - a4 instead of c4. **AH52d.** 4/1-4 - quaver crotchet quaver instead of dotted crotchet quaver 2 crotchets; 7/1 - quaver instead of crotchet; 8/3 - crotchet absent; 8/4 - crotchet a1c2d3a5 absent; 15/1-8 - semiquavers instead of quavers. **AH52e.** 3/1 - dotted minim instead of minim; 3/2 to 4/1 - 2 minims d3-c4 absent; 33-34 - bar line absent; 34/3 - d3 instead of d2; 39/1-2 - 2 crotchets instead of 2 minims; 40/1 - minim a3 absent; 41 - bar omitted and

copied at end of previous stave, position indicated by '+'. **AH52f.** 2/6-7 - quavers absent; 3/1-3 - 2 crotchets quaver instead of 2 quavers crotchet; 3/between 5-6 - a2 added; 4/1-6, 16/1-6 - rhythm signs absent; 7/2-7 - semiquavers instead of quavers; 10/6-7 - minims instead of crotchets; 12/3 - minim absent; 13/1 - crotchet instead of dotted crotchet. **AH52g.** 9/6 - crotchet c1d2d3a4 absent; 10/1 - quaver instead of dotted quaver. **AH52app.** rhythm signs absent. **AH71a.** bar lines editorial (original bar lines at 2/1-2, 4-5, 8-9, 12-13, 14/1-2, 15-16, 17-18, 19-20, 21-22, 23-24, 25-26, 28-29 & 30/1-2; common time signatures before bars 1, 13 & 20 and triple time signatures before bars 9 & 16; 3 - bar absent; 4/1-2, 20/4, 22/4 to 23/2, 24/1, 24/3 to 25/2, 31/1-2 - crotchets instead of minims; 6/2-3 - 2 minims d6-a5 absent; 7/2-5 - quavers instead of crotchets; 9/1 to 12/3 & 15/1-2 - minims absent; 13/4 - c1 instead of c2; 19/2 - a5 instead of a4; 20/1-2 - dotted crotchet quaver instead of minim crotchet; 21/1-2 - dotted crotchet quaver instead of dotted minim crotchet; 22/1-4 - dotted crotchet quaver 2 crotchets instead of minim 2 crotchets minim; 25/2, 27/2 - a4 instead of a5; 26/1-2 - quavers instead of minims; 27/1 - 2 minim a1c2d3 absent. **AH71b.** 17-18 - bar line absent; 40-41 are copied at the end and suggest a varied repeat of strain B, reconstructed here. **App 1.** bar lines absent; 40/2 - d6 instead of a6; 47/1 - b2 added & d5 instead of d6; 56/1 - e5 instead of e6.

ADDITIONAL COMMENTARY, FOR ADD.2764(2) RECONSTRUCTION IN LZ148: conjectures tablature missing due to damaged or lost pages reconstructed and highlighted in grey from the closest concordant source or reconstructed freely when no other source available; the following additional editorial changes are listed below and also highlighted in grey the tablature: **1.** barred in 4 minims per bar except bar lines added at 7-8, 11-12, 13-14, 17-18, 19-20, 21-22, 23-24, 25-26, 29-30, 31-32; 13/1 - a5 instead of a6; 33/5 - d3 instead of a3; 39-40 - bar line crossed out. **2.** reconstruction based on GB-Lam 601, f. 9r *Packekintonns galliard*; 10/1-7 - crotchet a2c3a6 6 quavers d2-b2-a2-d3-c3 omitted by scribe; 46/3 - minim instead of crotchet; 52/1 - scribe omitted c2d3c4a5. **3.** reconstructed based on IRL-Dm Z3.2.13, pp. 270-271 untitled; 2/1 - b2a5 instead of a2a6; 11/5-6 - a1 crossed out; 15/9 - a5 instead of a6; 15/16-17, 24/2-3 - double bar lines absent; 15-16 - double instead of single bar line; 17 - bar omitted; 19/1-2, 24/1-2 - minim instead of semibreve minim rest; 21/1 - minim instead of dotted minim; 25/8 - a6 absent; 29/11 to 34/2 - rhythm signs present but tablature below missing; 45/2 - crotchet b1 absent; 45/3 - crotchet instead of minim and d2 instead of a2; 45/4 - minim a6 absent; 46-47 - bar line displaced 4 notes to the left; 47/1 - c5 absent; 47-48 - bar line displaced 8 notes to the left; 48/1-5 - minim b2b3c4d5 instead of 4 crotchets b2b3c4d5-d3-b3-a3 minim c4; 48-49, 55-56 - bar lines absent; 57/3-4, 58/3-4, 59/3-4 - bar lines added; 59 - followed by a stave of rhythm signs not included here as do not match the concordant sources including the one used for reconstruction. **4.** reconstruction based on IRL-Dtc 410/1, p. 89 *the earle of oxfordes galliard*; bars 12-19 - omitted by scribe. **5.** reconstructed based on GB-Lbl Hirsch 1353, f. 11v untitled; 8/1, 31/1, 48/1 - crotchets instead of dotted crotchets; 13/3-4 - a5-a4 instead of 4-a3; 19/6 - d3 instead of f3; 28/1 - d3 instead of a3; 44/1 - c1 instead of e1; 46/2-3 - bar line added; 49/3 - minim with fermata above double bar line instead of fermata. **6.** reconstructed based on GB-Cu Dd.2.11, f. 63v *W. Thinge*; 6/1 - crotchet instead of dotted crotchet; 6/6 to 11/5 - rhythm signs present but tablature below missing. **7.** reconstructed based on GB-Lbl M.1353 (Hirsch), f. 11v untitled; 4/2-3 - quavers instead of crotchets; 7-8 - bar line absent. **8.** reconstructed based on IRL-Dm Z3.2.13, p. 386 *galliard Alfonsus*; rhythm signs above the stave of tablature missing; 21/3 - a5 instead of a4. **9.** 1-2 to 3-4, 8-9 to 11-12 - bar lines displaced 3 crotchets to the left; 4/1 - minim instead of dotted semibreve; 7/5 - crotchet instead of minim; 8/1 - minim instead of dotted minim; 8/4 - crotchet instead of quaver. **10.** 1/1 to 8/1 - tablature present but rhythm signs missing; 12/2-3 - minim rest minim a2c3c4a6; 19-20 - bar line absent; 20/2-3 - double bar line absent. **11.** reconstructed based on Richard Allison *Psalmes* 1599, sigs. A4v-B1r *Veni Creator: Come holy Ghost eternall God* - mixed consort and voices; 4-6 - crotchet instead of minim. **12.** reconstructed based on Richard Allison *Psalmes* 1599, sigs. D4v-E1r *The complaint of a Sinner Where righteousness doth say* - mixed consort and voices; 2/1-2, 4/1-2 - semibreve instead of minim rest minim; 3/1, 5/1, 6/1, 7/1, 8/1, 9/1 - minim rests omitted by scribe; 7/7 - crotchet instead of minim. **13.** reconstructed based on Richard Allison, *Psalmes*, 1599, sigs. P4v-Q1r *Psalm 137: When as wee sat in Babilon* - mixed consort and voices; 3/6-7 - c4 instead of b4. **14.** reconstructed based on Richard Allison *Psalmes* 1599, sigs. F1v-F2r *Psalm 18: O God my strenght and fortitude* - mixed consort and voices; 1/8, 2/1 - minims instead of semibreves. **15.** reconstructed freely; 6/6 - b3 instead of b1. **16.** reconstructed based on NL-Lu 1666, p. 395 iv *Goe from my Window*; 14/1, 20/1 - a5 absent; 15/1 - a4 instead of a5; 20/1 - minim instead of semibreve; 21/1 - c5 absent; 23/1-2 - crotchets instead of minims; 25/1, 28/1 - minims instead of dotted minims; 33-34, 42-43 - bar lines absent; 38/3 - c3 instead of e3; 47/1-2 - bar line added; followed by a stave of rhythm signs with tablature missing below probably indicating a continuation with one or more variations. **17.** reconstructed based on GB-Lbl Add.38539, f. 8v *Smythes Allmayne*; 5/6 to 10/7 - rhythm signs present but tablature below missing. **18.** reconstructed based on GB-Cu Dd.2.11, f. 48r

Allmaine J. Dowland; 1-2 to 3-4 - bar lines displaced 2 crotchets to the left; 16/1 to 21/3 - rhythm signs present but tablature below missing. **19.** 33/1 - c5 absent; 40/8 to 42/22 - rhythm signs present but tablature below missing (except the top of a few on the first course); 44-45 - 2 bars omitted by scribe. **20.** 1/1 - semibreve absent; 1/2-3 - crotchets instead of minims; 1-2, 3-4, 5-6 - bar lines absent; 2-3, 6-7 - single instead of double bar line; 5/2-3 - minims instead of crotchets; 8/2-3 - crotchets absent. **21.** no additional editorial changes. **22.** reconstructed based on IRL-Dtc 408 II, p. 113 *Robin hood is to the greenwood gone*; 1/3-4, 2/2-3, 3/3-4 - bar line added; 2/3 - minim instead of dotted minim; 3/1,

4/1, 6/3, 7/3 - crotchet instead of dotted crotchets; 5-6, 6-7, 7-8 - bar lines absent; 8/3 - minim with fermata above double bar line instead of fermata. **23.** 6-7 - bar line absent; 7/1 - a6 instead of a5; 8/4 - a4 instead of a3; 9/2 - a3 instead of a4; 18/4-5 - bar line added. **24.** reconstructed freely; 5-6, 11-12, 14-15, 15-16, 20-21 - bar lines absent; 7/1, 12/1 - minims instead of dotted minims; 8 - bar absent; 10/1-3 - minim 2 crotchets instead of 2 crotchets minim; 12/1 - a3 crossed out; 16/1 - a4 instead of a5; 17/2-3 - crotchets instead of quavers; 21/2 - c2 instead of pale a1.