

MUSIC SUPPLEMENT TO LUTE NEWS 148 (DECEMBER 2023):
MUSIC BY ANTHONY HOLBORNE IN CONTINENTAL SOURCES - ROBERT JOHNSON IN NOMINE

Ant^{ho} Holborne

Little is known about Anthony Holborne's life, education and career as a musician, and the most recent summary is by Warwick Edwards in 2009.¹ The signature above is from a letter to Lord Burghley's secretary.² Holborne's music for lute, bandora and cittern has been published in two modern editions mostly reproducing English sources,³ and so it has not been serialised in tablature supplements. This supplement includes twelve lute settings by or associated with Holborne found in Continental printed and manuscript sources.

The music ascribed to him includes 58 solos for lute, 19 for bandora, 68 for cittern and 2 songs as well as the 65 ensemble dances he published (see below) and a few other consort settings.⁴ A lot of his music was recycled for different instruments: of the lute solos, 6 are also known in settings for bandora, 10 for cittern, 2 for keyboard and 36 for instrumental ensemble. It is not known which versions were the originals and which are arrangements for other instruments by Holborne or others. There is no direct references to Holborne as a lutenist although it is assumed he composed at least some of the ascribed music specifically for lute whereas some of his music for other instruments was also arranged for lute by himself or others. Robert Dowland's *Varietie of Lute Lessons* published in 1610, eight years after Holborne died, included a pavan (S15) 'Composed by the most famous and perfect Artist Anthonie Holborne, Gentleman Vsher to the most Sacred Elizabeth, late Queene of England, &c'.⁵ giving the impression that Holborne composed it for lute and many but not all of the ascribed lute solos are idiomatic for the lute and linked stylistically suggesting they are all by the same composer, presumably Holborne.⁶ After Dowland,⁷ music by Holborne is the most frequent by an English composer included in Continental prints:⁸ during his lifetime in Adriaenssen *Novum Pratum Musicum* (1592) in Antwerp (AH48), Rude *Flores Musicae* (1600) in Heidelberg (AH23 & two versions of AH12), and posthumously in Füllsack & Hildebrandt *Außerlesener Paduanen und Galliarden* (1607) in Hamburg (AH23 à5), Hove *Delitiae Musicae* (1612) in Utrecht (AH24) and Mertel *Hortus Musicalis Novus* (1615) in Strasbourg (AH2/3/4). However, he is not always named, of these only AH23 is ascribed, to *Anton Holborn* in Füllsack & Hildebrandt, AH24 in Hove to *Antoni Holborn* and AH49 in the manuscript D-Dl 1-V-8 to

Holborn. Nothing is known about about how the editors of these prints acquired the music, except that Sir Robert Cecil is recorded as paying Holborne for carrying letters to Holland, and he may have travelled on the Continent more frequently than recorded where he could have met publishers or their agents otherwise his music could have been circulated by English companies of actors touring the Continent.⁹

An undated letter from Holborne to an unnamed 'Right honourable good Lord' refers to 'My studyes hitherto have been more accompanied w[i]th melancholye then musicke: whose fruytes y[i]elde neither content to mee ... Humbly beseeching you to receyve them as true witnesses of the honor I beare you', presumably accompanied by a gift of some music he composed although for which instrument is not stated.¹⁰

The music here comprises two fantasias (AH2/3), two pavans (AH12/23) and a galliard (AH49) that are quite close concordances for his lute solos in English sources (an example of which follows each for comparison). Another fantasia (AH4) is only known in English sources from a bandora setting - transcribed for lute here. A further two pavans and another galliard (AH24/25/48) are not found in English lute or bandora sources, but are settings of ensemble music presumed to have been composed, rather than arranged, by Holborne and published in his *Pavans, Galliards, Almains and other short Aeirs* in 1597. In addition, three almains (AH50/52/71) are settings of music related to Holborne's presumably made by others.¹¹ Holborne's almaine **AH50** is known as *Hartes ease* or *The Honie-suckle* in English sources and cognate settings are titled *Intrada* in the two Continental manuscripts.¹² **AH52** has three strains in English lute and cittern settings, and is a cognate for a Polish dance of two strains found in six Continental sources. Holborne changes the accent in the tune from the first to the second note and sets it in a different register/tonality suggesting he is quoting an existing popular tune found on the Continent - or even it is a coincidence - rather than him composing the original. *Daniels almaine*, by or for Daniel Bacher is also a cognate on the same tune.¹³ **AH71a** is a cognate for Holborne's *Lullaby* in English sources for bandora, cittern and instrumental ensemble, but no English source for lute is known so the bandora setting has been transcribed here (**AH71b**).

Holborne published a book of sixty-four cittern lessons titled *The Citharn Schoole* in 1597 and in the address to the reader he says 'Far be it from me in the humor of vainglorie to recommend these my silly labours to the presse',¹⁴ which can be taken to confirm that he

¹ Warwick Edwards 'Holborne, Antony' *Grove Music Online*, revised 2009.

² Lansdowne Ms. 77, item 60, from *A Catalogue of the Lansdowne Manuscripts in the British Museum* (London 1819). It may have been written by a copyist rather than Holborne himself and it is different to that beneath his untitled fantasia in GB-Cu Dd.2.11, f. 39v (S1) considered to be in his hand and not Holmes'.

³ Masakata Kanazawa *The Complete works of Anthony Holborne I. Music for Lute & Bandora* (Harvard University Press 1967); II: *Music for Cittern* (Cambridge MA, Harvard University Press 1973); Rainer aus dem Spring *Anthony Holborne Music for Lute and Bandora*, 2 vols. (Albury, The Lute Society Music Editions 2001).

⁴ Philip Rosseter's *Lessons for [mixed] Consort* of 1609 included four pieces by Holborne, *Inferno* (S19) and *Spero* (S25) pavans as well as two unica, the *Queenes Painin* and *Prannels Painin* - possibly Henry Pranell (d.1599), son of a wine merchant who married Frances Howard, daughter of Lord Thomas Howard of Bindon.

⁵ He similarly called himself *Anthony Holborne Gentleman and Seruant to her most excellent Maiestie* on the title pages of his two prints, although no court records to suggest he was employed as a royal musician are known.

⁶ However the following pavan in *Varietie* was 'Composed by the excellent Musicion Thomas Morley Batcheler of Musicke and Organist in the Chappell of the most sacred Elizabeth, late Queene of Eugland [sic] and Morley is not known to have been a lutenist.

⁷ Address 'To the reader' in *A Pilgrimes Solace* 1612: 'some part of my poore labours haue ... bene printed in eight most famous Cities beyond the Seas. viz: Paris, Antwerpe, Collien, Nurenburge, Franckfort, Leipzig, Amsterdam, and Hamburge'.

⁸ See tablature supplements 'John Johnson's music in Continental sources' part 1 in *Lute News* 135 (October 2020) and part 2 in *Lute News* 139 (October 2021) and 'Music of Richard Allison in Continental sources' in *Lute News* 142 (July 2022).

⁹ Public Record Office, Treasury Rolls for 8th January 1598/9 'Anthonie Holborne ... beinge sent with letters for her Majesties service to Mr George Guylpyn her heighnes Agent with the States of the united Provinces - vj li, and again 30th June 1601 '... for carreinge of L[ett]res for her Ma^{ty} service to Mr Guylpine in the lowe countries - £10'.

¹⁰ John M. Ward 'Anthony Holborne's Letter to an Unnamed Patron' *JLSA* 10 (1977), pp. 117-118.

¹¹ Excluded from this supplement: the two strains of *The Countess of Ormonds Galliard*

(S35) quotes the melody of both strains of the ballad tune *Light of love* - edited for the *Lutezine* to *Lute News* 114 (July 2015) - settings unrelated to Holborne's are found in Continental sources: Adriaenssen 1584, f. 92v *Saltarello Englesse*; Adriaenssen 1600, f. 78v *Saltarello Englesse*; NL-Lt 1666, f. 371v *Engelsch Volte*; a pavan for bandora (S69) is a setting of a lute solo by John Johnson included in Hove's *Florida* of 1601, edited for 'Johnson's music in Continental sources part 1, see fn 8 above; [Henry] Noel's galliard (S82) from Holborne's *Pavans, Galliards, Almains* of 1599 is found in a two part setting in D-Uu 130a-b, no. 99 *Galliard Nouvel* - treble and bass.

¹² Thank you to Chris Goodwin for the possible origin of the title *The Honie-suckle* of AH50, found in William Hunnis' 'Seuen Sobs of a Sorrowfull Soule for Sinne. Comprehending those seuen Psalmes of the Princelie Prophet DAVID, commonlie called Poenitentiall: framed into a forme of familiar praiers, and reduced into meeter by WILLIAM HVNNIS, one of the Gentlemen of hir Maiesties honourable Chapell, and maister to the children of the same. *Whereunto are also annexed his Handfull of Honisuckles; the Poore Widowes Mite; a Dialog betweene Christ and a sinner; diuers godlie and pitthie ditties, with a Christian confessor of and to the Trinitie; newlie printed and augmented.* 1583; also *The widowes myte* is no. 62 in Holborne's *PGA* but different music to Daniel Bacher's setting of *The Widows Mite*, no. 15 in the Walsingham mixed consort books in Hull University Library and Mills College Oakland: GB-Hu DD HO 20 Ms. 1 (flute part), Ms. 2 (treble viol part), Ms. 3 (bass viol part); US-OAm Parton MS (cittern part).

¹³ Edited for *Lute News* 116 (December 2015) and identified as related in Ron Andrico 'Two almains, or one' *LJAQ* 36/3 (August 2001), pp. 6-8.

¹⁴ Further on he says 'the time nowe presenting occasion by a wrong proffered from a meere stranger vnto me, who (without my knowledge of either man or meane) hath deliuered in common to the worlds view certaine corrupt coppies of my Idles, (the vntimely fruits of my youth, begotten in the cradle and infancy of my slender skill) I am therefore with a more easie reason led to call home mine own mangled children to the original place of their nativity: both in respect of their immaturity, and the disguised countenance wherin they liue abroad' - indicating that some of his cittern solos had already been published although the source is not now known. It is possible

composed the cittern music himself. If so then his modesty belies the fact that his cittern music is the most accomplished and plentiful of any English composer and suggests he was an outstanding player of the instrument. Nineteen solos for bandora are also ascribed to Holborne, and a letter written in Antwerp in 1594 by Francis Derrick to Henry Wickham in England states that 'I am requested by THROK[morton?] to write unto you verie earnestly to buy him a bandora or orphtrye of the new fashion ... and also to procure some principall les[sons] for the Bandora of ho[l]bornes makeinge and other most cunning men in that instrument',¹⁵ confirming that Holborne composed music for the bandora and presumably played it too. Playing both cittern and bandora as well as arranging the ensemble dances he published raises the possibility that Holborne also arranged the four pieces for mixed consort included posthumously in Rosseter's *Lessons for Consort Made by Sundry excellent Authors* of 1609.

- AH2a.** Mertel 1615,¹⁶ pp. 223-224 *Phantasia 80* 6-7
AH2b. GB-Cu Dd.9.33, ff. 84v-85r *ffantasia* - in G S2 7-8
 GB-Lbl Hirsch 1353, f. 64r *fantasia An holborne* - in F S2a
 cf. GB-Cu Dd.2.11, f. 65r untitled - bandora - S63
AH3a. Mertel 1615, p. 191 *Phantasia 56* 14
AH3b. GB-Cu Add.8844, f. 1r untitled 15
 GB-Lbl Hirsch 1353, f. 65r untitled - S3
 cf. GB-Cu Dd.2.11, f. 65r *fantasia Anth Holburn* - bandora - S61
AH4a. Mertel 1615, pp. 168-170 *Phantasia 36* - S4 9-11
AH4b. GB-Cu Dd.2.11, ff. 27v-27r *fantasia Anth Holburn*
 - transcribed bandora - S62 11-13
AH12a. Rude II 1600, sigs. ff6v-gg1r 80 [index: *Pavana*] 16
AH12b. Rude II 1600, sigs. gg4r-gg4v 88 [index: *Padoana*] - S12c 17
AH12c. GB-Gu Euing 25, f. 38v untitled 18
 GB-Cu Dd.2.11, f. 49v *Decreni* - S12a
 GB-Cfm 689, f. 7v *Pavana del medesimo Decreni* - S12b
 cf. instr. ens. à 5: Holborne *PGA* 1599, no. 35 *Decreni*,¹⁷ D-Kl 4o 125(1-5),
 no. 43 untitled; keyboard: GB-Cfm 1688, p. 293 *Pavana William Byrd*
AH23a. Rude II 1600, sigs. gg2r-gg2v 84 [index: *Pavana*] - S23b 3
AH23b. GB-Cu Dd.2.11, f. 83r untitled - S23c 4-5
 GB-Gu Euing 25, f. 39v untitled - S23a
 cf. instr. ens. à 5: Füllsack & Hildebrandt 1607, no. XIXa *Paduana à 5*
Anton Holborn; Holborne *PGA* 1599, no. 25 *Patiencia*
AH24. Hove 1612, f. 38r *Pavana Antoni Holborn* - S24 HoveB¹⁸ 367 19
 cf. instr. ens. à 5: Holborne *PGA* 1599, no. 15 *Pauan*
AH25. D-BAU 13.4o.85, p. 37 *Pauana spero* - S25 23
 cf. instr. ens. à 5: Holborne *PGA* 1599, no. 23 *Spero*¹⁹
 mixed consort: Rosseter 1609, no. 11 *Spero*
AH48. Adriaenssen 1592,²⁰ ff. 61v-62r *Galiarda 5* - S48 20-21
 - with treble and bass parts in mensural notation
 cf. instr. ens. à 5: Holborne *PGA* 1599, no. 20 *Galiard*
 keyboard: GB-Lbl Add.3665, ff. 520v-519v *Galiarda Ant Holborn P.P.*
AH49a. D-Dl 1-V-8, ff. 61v-62r *Galiardt Holborn* 24
AH49b. GB-Cu Dd.5.78.3, f. 45r *A.H.* - S49 24
AH50a. LT-Va 285-MF-LXXIX, ff. 14v-15r *Allemande Intrada* - S84 25
AH50b. D-Ngm 33748/I, f. 37r *Intrada* 25
AH50c. GB-Cu Dd.2.11, f. 44r *Hartes ease* - S50 26

that some of them found their way into Mathew Holmes' solo cittern manuscript GB-Cu Dd.4.23 copied c.1595 which is the other major English source of cittern music. It begins with a run of nineteen Holborne pieces only five of which bear his name and the rest are ascribed to him in cognate sources. A careful comparison between his music in the two sources might shed more light on whether his music in Dd.4.23 was copied from *The Citharn Schoole* or from the corrupt source he complains about.

¹⁵ Historical Manuscript Commission *Calendar of the Manuscripts of the Most Hon. the Marquis of Salisbury IV*, 625.

¹⁶ A facsimile of Elias Mertel *Hortus Musicalis Novus* now online at BNF: <https://gallica.bnf.fr/ark:/12148/btv1b10867493q>

¹⁷ Decrevi is Latin for resolve, so perhaps a similar title to Dowland's pavan *Resolucio/Dowlands aden for Master Oliver Cromwell* - DowlandCLM 13.

¹⁸ Jan W.J. Burgers (ed.) *Joachim van den Hove: Life and Works* (Utrecht, KVN 2013).

¹⁹ The title may refer to Philip Sidney's emblem or device SPERO, mentioned in verse 19 of George Whetstone's poem 'Sir Philip Sidney his honorable life, his valiant death, and true virtues' [1587], sig. B3r: The faulte that makes, the wisest seeme vnwise,/ A selfe conceite, in wisdom to excede:/ Was farre from him: the worde in whose deuise,/ *Spero*, his hope, did from desire proceede./ Honour to gaine, by many a worthie deede,/ On Hope, truth, zeale Learning, and the Launce:/ He built his fame and had no foe but Chance.

²⁰ Identified in Godelieve Spiessens *Leven en Werk van de Antwerpse Luitcomponist*

cf. instr. ens. à 5: Holborne *PGA* 1599, no. 60 *The Honie-suckle*

cittern & bass viol: Holborne CS 1597, sigs. M1v-M2r *Almayne*

AH52a. D-Hbusch herold, f. 41v *Balletto diomed*²¹ 26

AH52b. Waissel *Tabulatura* 1591, sig. E4v [Polnisch] *Tantz 34* 27
 - S85b Polish Dances²² 100

AH52c. D-B 4022, f. 32r *B P K In Polen* - S85a Polish Dances 55 27

AH52d. D-LEm II.6.15, p. 368 *Chorea polonica 8* - Polish Dances 104 28

AH52e. GB-Lcm loan 2019-1 welde, f. 6v *Almaine Mr Holborne* - S52 28

AH52f. D-B 40141, f. 61v *Tantz* 29

AH52g. I-Gu M.VIII.24, f. 138r *Chorea Pol* - Polish Dances 139 29

AH52app. D-B 40141, f. 76r *Tantz* 25

cf. GB-Cfm 689, f. 26r *Almain Daniel* & GB-Lam 603, ff. 42r-42v

untitled both in F; GB-Cu Dd.2.11, f. 36r untitled - bandora S74; GB-

Cu Dd.4.23, f. 9r *Allmayne Ant: Ho* - cittern; Holborne CS 1597, sigs.

L1v-L2r *Almain* - cittern & bass viol; Holborne *PGA* 1599, no. 55 *The*

night watch - instr. ens. à 5; Haussmann *Venusgarten* 1602, [Polnische

Tantze] XCIII - instr. ens. à 5 cf. Lynn²³ 367

AH71a. NL-Lt 1666, f. 400v *Lullabye* - reconstructed 21

AH71b. GB-Cu Dd.2.11, f. 65r *Lullaby* - transcribed bandora - S71 22

cf. GB-Cu Dd.4.23, f. 8v *lullaby* - cittern

Holborne CS 1597, sigs. N1v-N2r *The Lullaby* - cittern & bass viol

Holborne *PGA* 1599, no. 4 *Lullabye* - instr. ens. à 5

ROBERT JOHNSON IN NOMINE

Robert Johnson (c.1500-1560) was a Scottish composer and protestant priest accused of heresy who fled to England. His surviving, mainly sacred and secular vocal,²⁴ music is found in English sources and he may have worked in York and is recorded as 'peticanon of Windsor'. However, the suggestion that he was chaplain to Ann Boleyn (d.1536) is unsubstantiated although he did set the text 'Defiled is my name' that is associated with her.²⁵ Five instrumental works by him are known including an In Nomine for instrumental ensemble à 5.²⁶ A keyboard setting survives but no lute intabulation was known until this year when Gail Gillespie identified an untitled setting in the Marsh lute book,²⁷ comprising unbarred tablature for three of the lower voices. The cantus firmus and the tenor part are missing suggesting it is a lute accompaniment for the In nomine theme played on another instrument. The cantus firmus from the consort setting in manuscript Add.31390 has been added in mensural notation above the tablature here (App 1).

App 1. IRL-Dm Z.3.2.13, p. 273 untitled 30-31

- intabulation of quintus/II, altus/III and bassus/V, lacking tenor and

discant/cantus firmus - the latter added from Add.31390 in score here

assuming a lute in G pitch

Instrumental ensemble à 5: GB-Lbl Add.31390, ff. 52r-53r *Innomine* - q^d m^r

Johnson - cf. *Musica Britannica* 15 (R3 1975), no. 75; GB-Ob Mus.Sch.d.212-

16, no. 20 *Johnson*; GB-Ob Tenbury 354-8, no. 35 *Mr Johnson*; GB-Ob

Tenbury 389 [DIAMM online facsimile], p. 74 *Johnsons Innomine: v ptes* - q^d

mr Johnson I & III. Keyboard: GB-Lbl Add.40513 (Mulliner), ff. 52r-53r *In*

nomine - quod *Johnson* - cf. *Musica Britannica* 1 (R3 2011), no. 45.

A critical commentary for all the music in this supplement will be found at the end of the accompanying *Lutezine*.

John H. Robinson - December 2023

Emanuel Adriaenssen c1554-1604 (Paleis der Academiën, Brussel 1974), pp. 255.

²¹ Edited in the Diomedes series, see *Lute News* 90 (August 2009).

²² *A Compendium of 178 Polish Dances for Renaissance Lute including many of easy to intermediate standard* (Lute Society Music Editions 2016).

²³ Robert B. Lynn & Klaus-Peter Koch *Valentin Haussmann: A Thematic-Documentary Catalogue of his Works* (Stuyvesant, Pendragon Press 1997).

²⁴ Johnson's setting of *Benedicam domino* for voice and lute is in the song book GB-Lbl Add.4900, ff. 60v-61r - edited with tablature in Christopher Goodwin *The English Lute Songs before Dowland* volume 2 (Lute Society Editions 1999), no. 5 and in mensural notation in *Musica Britannica* 1 (R3/2011), no. 84a - 84 is a keyboard setting in GB-Lbl Add.40513, ff. 81v-83r *Benedicam domino* - quoth *Johnson*.

²⁵ Kenneth Elliott 'Johnson, Robert (i)' *Grove Music Online*.

²⁶ Cantus firmus derived from the Gregorian melody of John Taverner's six part *Missa Gloria tibi Trinitas*. See R. Donington and T. Dart 'The origin of the In Nomine' *Musica & Letters* 30, pp. 101-106 (1949); G. Reese 'The origin of the English In nomine' *JAMS* ii, pp. 15-20 (1949); Warwick Edwards 'In Nomine' *Grove Music Online*. For an analysis of the lute versions in English sources see J. Rodgers, 'The In Nomines for Lute: An Introduction' *LSA Quarterly* xxxiv, no. 2 (May 1999), pp. 15-17. In Nomine settings by Robert Parsons and Nicolas Stroggers were edited for *Lute News* 55 (September 2000).

²⁷ Posted to the Lute Society Facebook Group on 17/1/23.

AH23a. Pavana - 7F8D A10B8C9

Rude II 1600, sigs. gg2r-gg2v

1

6

15

19

24

1

1

6

6

10

10

14

14

17

17

21

21

25

25

29

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

29

33

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

33

36

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

36

40

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

40

44

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

44

48

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

48

51

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

51

Handwritten musical notation on a five-line staff. The notation consists of a series of rhythmic symbols (vertical lines with flags) and letters (a, c, e, f, b) placed above and below the staff. The letters are arranged in a way that suggests a specific melodic line.

65

Handwritten musical notation on a five-line staff. The notation consists of a series of rhythmic symbols (vertical lines with flags) and letters (a, c, e, f, b) placed above and below the staff. The letters are arranged in a way that suggests a specific melodic line.

75

Handwritten musical notation on a five-line staff. The notation consists of a series of rhythmic symbols (vertical lines with flags) and letters (a, c, e, f, b) placed above and below the staff. The letters are arranged in a way that suggests a specific melodic line.

84

AH2b. Fantazia

GB-Cu Dd.9.33, ff. 84v-85r

Handwritten musical notation on a five-line staff. The notation consists of a series of rhythmic symbols (vertical lines with flags) and letters (a, c, e, f, b) placed above and below the staff. The letters are arranged in a way that suggests a specific melodic line.

1

Handwritten musical notation on a five-line staff. The notation consists of a series of rhythmic symbols (vertical lines with flags) and letters (a, c, e, f, b) placed above and below the staff. The letters are arranged in a way that suggests a specific melodic line.

6

Handwritten musical notation on a five-line staff. The notation consists of a series of rhythmic symbols (vertical lines with flags) and letters (a, c, e, f, b) placed above and below the staff. The letters are arranged in a way that suggests a specific melodic line.

Handwritten musical notation system 1, measures 1-4. The notation consists of a single staff with notes and rests, and a multi-staff system below it with various musical symbols and letters (a, e, c, f, g, b) indicating pitch and rhythm.

15

Handwritten musical notation system 2, measures 5-8. The notation consists of a single staff with notes and rests, and a multi-staff system below it with various musical symbols and letters (a, e, c, f, g, b) indicating pitch and rhythm.

19

Handwritten musical notation system 3, measures 9-12. The notation consists of a single staff with notes and rests, and a multi-staff system below it with various musical symbols and letters (a, e, c, f, g, b) indicating pitch and rhythm.

Handwritten musical notation system 4, measures 13-16. The notation consists of a single staff with notes and rests, and a multi-staff system below it with various musical symbols and letters (a, e, c, f, g, b) indicating pitch and rhythm.

29

Handwritten musical notation system 5, measures 17-20. The notation consists of a single staff with notes and rests, and a multi-staff system below it with various musical symbols and letters (a, e, c, f, g, b) indicating pitch and rhythm.

33

Handwritten musical notation system 6, measures 21-24. The notation consists of a single staff with notes and rests, and a multi-staff system below it with various musical symbols and letters (a, e, c, f, g, b) indicating pitch and rhythm.

38

Handwritten musical notation system 7, measures 25-28. The notation consists of a single staff with notes and rests, and a multi-staff system below it with various musical symbols and letters (a, e, c, f, g, b) indicating pitch and rhythm.

Handwritten musical notation system 1, measures 64-72. The notation consists of a single staff with notes and rests, and a series of letters (a, b, c, d, e, f, g, i) written above the staff. The notes are mostly eighth and sixteenth notes, with some rests. The letters are placed above the notes, often with dots or other markings.

64

Handwritten musical notation system 2, measures 73-81. The notation consists of a single staff with notes and rests, and a series of letters (a, b, c, d, e, f, g, i) written above the staff. The notes are mostly eighth and sixteenth notes, with some rests. The letters are placed above the notes, often with dots or other markings.

73

Handwritten musical notation system 3, measures 82-90. The notation consists of a single staff with notes and rests, and a series of letters (a, b, c, d, e, f, g, i) written above the staff. The notes are mostly eighth and sixteenth notes, with some rests. The letters are placed above the notes, often with dots or other markings.

82

Handwritten musical notation system 4, measures 91-97. The notation consists of a single staff with notes and rests, and a series of letters (a, b, c, d, e, f, g, i) written above the staff. The notes are mostly eighth and sixteenth notes, with some rests. The letters are placed above the notes, often with dots or other markings.

91

Handwritten musical notation system 5, measures 98-106. The notation consists of a single staff with notes and rests, and a series of letters (a, b, c, d, e, f, g, i) written above the staff. The notes are mostly eighth and sixteenth notes, with some rests. The letters are placed above the notes, often with dots or other markings.

98

Handwritten musical notation system 6, measures 107-114. The notation consists of a single staff with notes and rests, and a series of letters (a, b, c, d, e, f, g, i) written above the staff. The notes are mostly eighth and sixteenth notes, with some rests. The letters are placed above the notes, often with dots or other markings.

107

Handwritten musical notation system 7, measures 115-122. The notation consists of a single staff with notes and rests, and a series of letters (a, b, c, d, e, f, g, i) written above the staff. The notes are mostly eighth and sixteenth notes, with some rests. The letters are placed above the notes, often with dots or other markings.

115

124

131

137

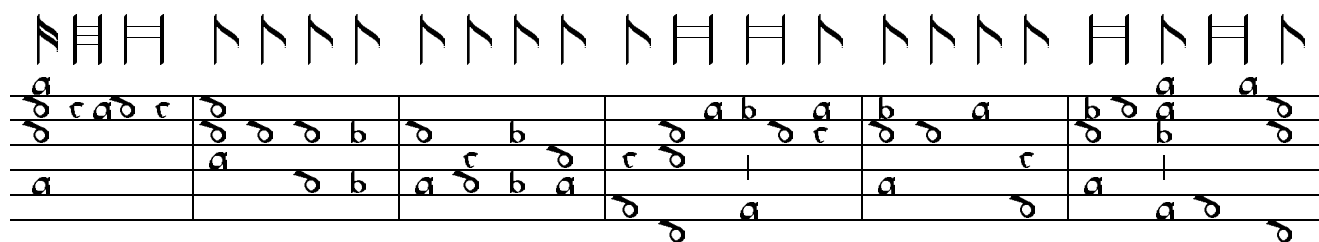
AH4b. Fantazia - transcribed from bandora - 7F

GB-Cu Dd.2.11, ff. 26v-27r

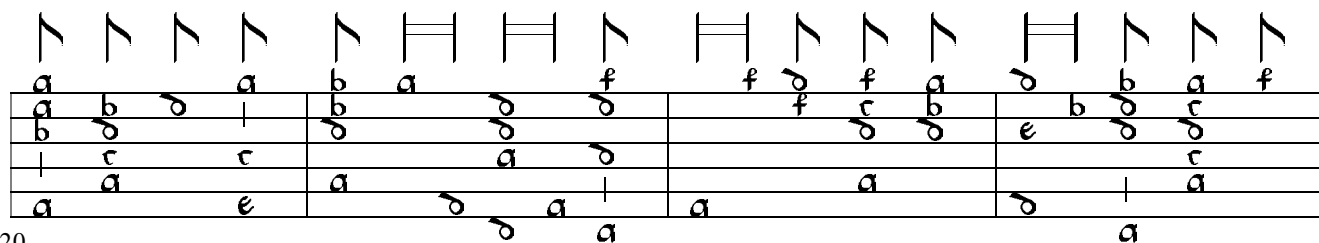
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7

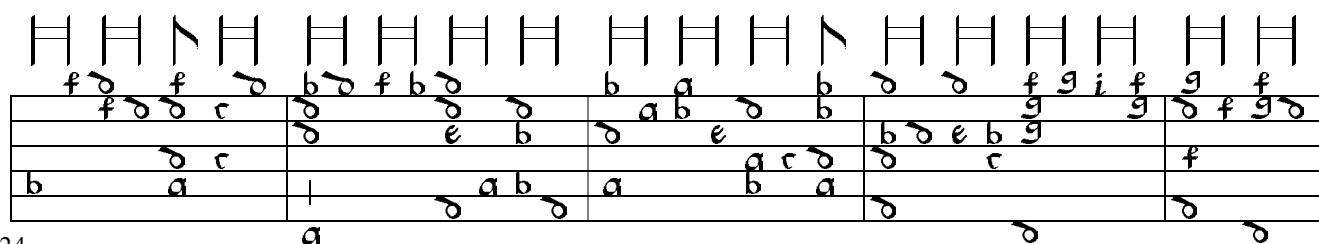
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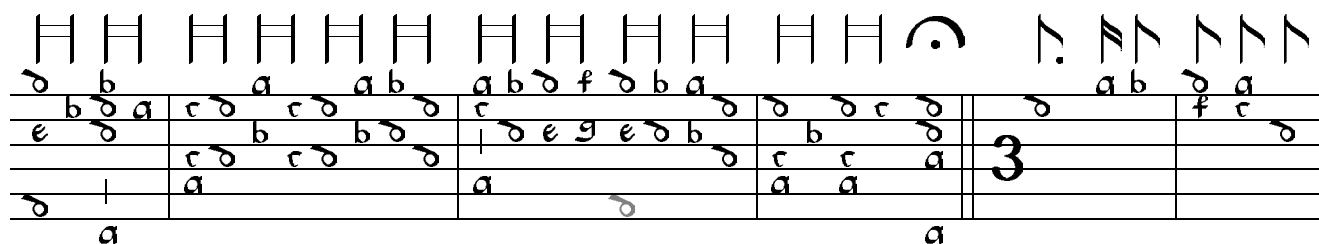
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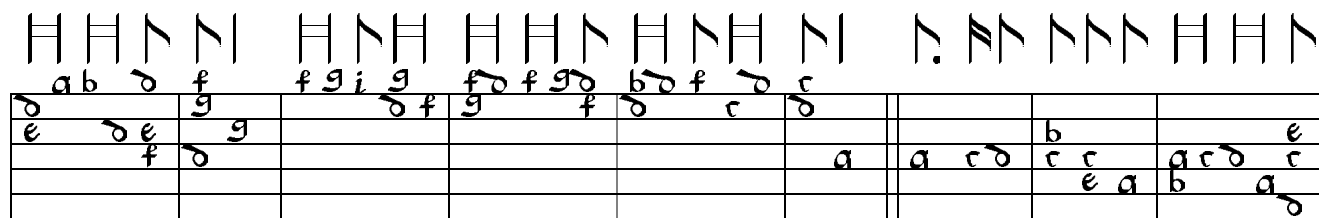
24



34



43



52



61

61 62 63 64 65 66 67

68

68 69 70 71 72 73 74 75 76

77

77 78 79 80 81 82 83 84

85

85 86 87 88 89 90 91 92 93

94

94 95 96 97 98 99 100

101

101 102 103

104

104 105 106

1

8

14

22

28

34

41

AH3b. (Fantazia)

GB-Cu Add.8844, f. 1r

First system of musical notation. The staff begins with a C-clef (soprano clef). The notation consists of a series of notes and rests, with some notes marked with 'f' (forte) and 'a' (accidentals). The notes are written in a stylized, handwritten style.

Second system of musical notation. The staff continues the piece with various note values and rests. The notation is consistent with the first system, featuring a C-clef and handwritten-style notes.

Third system of musical notation. The staff continues the piece with various note values and rests. The notation is consistent with the first system, featuring a C-clef and handwritten-style notes.

Fourth system of musical notation. The staff continues the piece with various note values and rests. The notation is consistent with the first system, featuring a C-clef and handwritten-style notes.

Fifth system of musical notation. The staff continues the piece with various note values and rests. The notation is consistent with the first system, featuring a C-clef and handwritten-style notes.

Sixth system of musical notation. The staff continues the piece with various note values and rests. The notation is consistent with the first system, featuring a C-clef and handwritten-style notes.

Seventh system of musical notation. The staff continues the piece with various note values and rests. The notation is consistent with the first system, featuring a C-clef and handwritten-style notes.

Eighth system of musical notation. The staff continues the piece with various note values and rests. The notation is consistent with the first system, featuring a C-clef and handwritten-style notes.

1

5

9

13

17

21

25

AH12b. Padoana - 7F8D AB8C12

Rude II 1600, sigs. gg4r-gg4v

1

Musical notation for Example 6, consisting of four measures. Each measure contains a sequence of vertical stems representing notes, with some stems having flags or beams indicating specific rhythmic values. Below each stem is a letter (pitch) and a number (rhythm). The letters are mostly lowercase 'f' and 'a', while the numbers are '1', '2', '3', '4', '5', '6', '7', '8', '9', '10'. The notation is organized into four columns, one for each measure.

5

The Rose Tree

9

[illegible]

13 a

The Rose Tree

The Rose Tree

2:

[illegible]

1

9

17

24

31

40

47

AH24. Pavana - 7F ABC15

Hove 1612, f. 38r

1

1

[illegible]

6

13

13

[illegible]

21

[illegible]

27

34

34

40

40

35

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

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

43

1 a a a e

8 a a a

17 a a

25 a a a a a

34 a

41 a a a a a a a

a	a	c	c	a	c	c
a	a	e	e	a	e	e
c	c	a	e	c		c

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

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

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

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

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

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

AH49a. Galliardt - 7F A4B8C12

D-DI 1-V-8, ff. 61v-62r

1

9

17

AH49b. (Galliard) - A4B8C12

GB-Cu Dd.5.78.3, f. 45r

1

9

17

AH50a. Allemande Intrada - 7F A4B4B5

LT-Va 285-MF-LXXIX, ff. 14v-15r

1

8

AH50b. Intrada - 7F AA4BB4B5

D-Ngm 33748/I, f. 37r

1

8

15

AH52app. Tantz - A8B4

D-B 40141, f. 76r

1

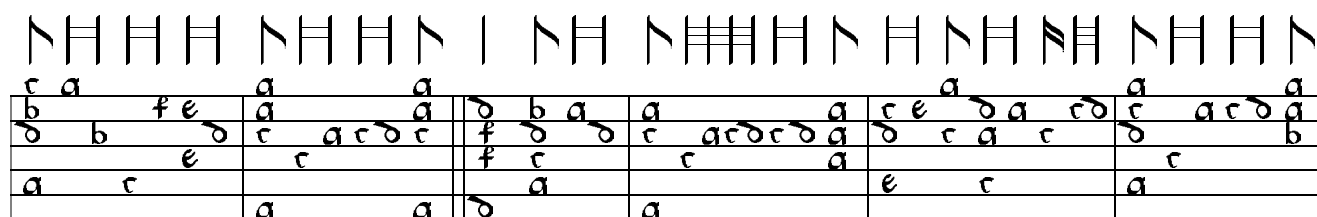


AH52b. Tantz - A8B10

Waissel 1591, sig. E4v



1



7



13

AH52c. Ballo Polacco - 7F A8B10

D-B 4022, f. 32r



1



7



13

8

13

25

37

AH52f. Tantz - A8B8

D-B 40141, f. 61v

1

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

6

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

11

AH52g. Chorea Polonica - 7F A8B8

I-Gu M.VIII.24, f. 138r

[illegible]

1

6

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

11

App 1. (In nomine Robert Johnson)

IRL-Dm Z.3.2.13, p. 273

cantus firmus from GB-Lbl Add.31390, ff. 52r-53r

The musical score for 'The Rose Tree' is presented in three systems. The first system features a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody is written on a single staff, and the lyrics 'The Rose Tree' are placed below it. The second system continues the melody and includes the lyrics 'The Rose Tree'. The third system concludes the piece with the lyrics 'The Rose Tree'. The score is written in a clear, legible font, and the lyrics are aligned with the corresponding notes.

1

7

[illegible]

13

[illegible]

19

[illegible]

25

31

37

43

49

55