

*The Flute and the Lute.*

*Vol. 2*

*English music from the  
Golden Age*

Second Edition

*Settings for lute and treble instrument  
by Joaquim Bogunyà Chesa*

## Introduction to the second edition

Here you will find a compilation of pieces of some of the best English music from the 16<sup>th</sup> and 17<sup>th</sup> centuries especially arranged for the recorder flute or any other treble instrument and the lute or the vihuela.

The settings have been made according to the same criteria as in Vol 1. I am copying them out here below.

In my honest opinion, the ideal setting or transcription is that which fits best the language of the instrument on which the music is to be played. This implies the idea that the best transcription is not necessarily that which includes every single note from the original piece at the same pitch, full stop. Consequently, the settings that you will find in this book are intended to be a faithful transcription of the ‘spirit’ of the music, and not necessarily of the ‘body’ or mere musical appearance. This has been made in order to serve the main purpose of this book; that is, to arrange a repertoire of pieces of wonderful early music in a way that they can be played in a most satisfying manner on the recorder and the lute.

In this book you will find different types of transcriptions. Some which are hundred percent true, or at least ninety-nine percent, to the original source – most of the recorder parts are-, and others where some ornamentation (according to the common 16<sup>th</sup> century taste) has been included.

Some transcriptions are mere transpositions. In all cases, the original harmony of the pieces has always been respected. Whenever possible, the transcriptions have been carried out bearing in mind the original sources or facsimiles but many times the use of a modern edition has proved to be most helpful or even unavoidable.

The lyrics of the songs, or part of them at least, have also been added. Obviously, they can be of help for the potential instrumentalist or singer.

In Dowland’s famous *The King of Denmark His Galliard*, the setting has been made in an attempt to give the same importance to both parts. In this way, the melody is alternatively played, now on one instrument and then on the other, thus creating a kind of a stereophonic effect. This simple but very effective technique has already been used by some composers (say Valderrábano’s pieces for two vihuelas in his book *Silva de Sirenas*), and is still being used in concerts.

The tune written for John Dowland’s *Midnight* is a composition of my own. The same as the lute parts on *The Chanter’s Tune*, *Scarborough Fair*, *The Sweet Prime Roses*, or *Greensleeves to a Ground*. *The Sweet Prime Roses* lute part was presented at one of the former Lute Society’s composition contests, in the year 2000. The *Greensleeves to a Ground* lute part was first written in 1997. Throughout the years it has suffered several changes, so the piece presented here is not the same anymore.

It is said that Thomas Morley didn’t play the lute. That’s the probable reason why his tablatures look rather awkward for lutenists to play. Therefore, I have

chosen some of his songs from his *First Book of Ayres* (there never was a second one) in order to simplify the tablatures and make them more accessible.

Robert Johnson was a lutenist, but I haven't found an edition of his songs with the lute tablature, yet. So I have decided to intabulate some of them, too.

Anonymous works like the everlasting *Greensleeves* or *Scarborough Fair* could be older than we imagine and even have a medieval origin. The same with *The Chanter's Tune*. In this case, I have kept the same the rhythm notes that I have seen in the version of the song I have come across – only quavers and semiquavers. Nevertheless, I feel that this piece works better if you play it at a slow tempo, as if it had been written only with crotchets and quavers.

It is curious to note that *The Willow Song* doesn't follow the original lyrics given by Shakespeare in his play *Othello*, probably because were different versions at the time. I have tried to see if they fit the song and they do very well indeed. So, here you have the song with Shakespeare's original lyrics.

I haven't put William Cornysh's year of birth and death on the contents' page because I am not sure to whom this song belongs to, whether to William Cornysh the younger, or to his father. I find the harmony of the piece 'a bit too old' to be a 16<sup>th</sup> century piece. So, this song was probably written by William Cornysh's father, who lived mostly in the 15<sup>th</sup> century.

The tunes for Dowland's *Fortune My Foe* and *The Round Battle Galliard* have, of course, been extracted from *The Matthew Holmes Consorts*. But they are not to be found among the recorder flute parts. The treble part must be played by a treble viol or a 'treble violin', a common instrument in England at the time.

On her edition of Dowland's lute works, Diana Poulton refers to the *Fortune* lute solo as a probable consort lute part. I agree with her entirely. For the present edition, I have preferred the version from the William Barley MS. The lute tablature for *My Lord Willoughby's Welcome Home* given here has been taken from both the (transposed) lute solo and the setting for two lutes written by John Dowland.

The lute part in Van Eyck's *Pavane Lacryme* is obviously based on John Dowland's original *Lachrymae*, as well. I have not included here the original flute parts for *Pavane Lacryme* and *Greensleeves to a Ground*. I am sure that every flutist will probably own a copy of each, or, at least, manage to get it very easily.

For this second edition I have corrected several mistakes or omissions from the first one and have also added a new appendix - 'John Johnson's incomplete galliard.' There you will find my complete version of this galliard plus a song version.

I hope you will like it.

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WITH MY LOVE MY LIFE WAS NESTLED

THOMAS MORLEY - 1

*F#*

1. WITH MY LOVE MY LIFE WAS NESTLED,  
2. WHERE THE TRUTH ONCE WAS AND IS NOT,  
3. O TRUE LOVE SINCE THOU HAST LEFT ME,

IN THE SUM OF SHA-DOWS ARE BUT MOR-TAL LIFE IS

HAP-PI-NESS, VA-NI-TIES, TE-DI-OUS,

FROM MY LOVE MY SHEW-ING WANT THAT DEATH IT IS TO

a a a a a c c c a a a  
a c a a e a e e e p e a b c a  
c c c c c c e p e c c a

*F#*

LIFE WAS WRES-TED HELP THEY CAN NOT, LIVE WITH OUT THEE,

TO A WORLD OF SIGNS NOT SLAVES OF MI-SE-RIES, DEATH OF ALL MOST O-DI-OUS.

O LET LOVE MY PAIN-TED MEAT NO TURN A-GAIN AND

LIFE RE-MOVE, HUN-GER FEEDS, TAKE ME WITH THEE,

a a a c c e c e a c  
a e a a e e e p e a c  
c c c c e p e c c

*F#*

SITH I LIVE NOT DY-ING LIFE EACH LET ME DIE, OR

WHERE I DEATH EX-LIVE THOU IN ME.

LOVE. CEEDS.

D a ! D d

c e c a a a e a :  
c e c a a e a :  
e c e c c :

## IT WAS A LOVER AND HIS LASS

THOMAS MORLEY - 2

1. IT 2. BE- 3. THIS A. THEN	WAS A LO-VER TWEEN THE A-KERS CAR-RELL THEY BE- PRET-TIE LO-VERS	AND HIS LASS, } WITH A HEY, OF THE RIE, } WITH A HO ANDA GAN THAT HOUR, } TAKE THE TIME }		HEY	NO-NIE	NO, ANDA, HEY
(.)	. P ! D	!	P ! D	! D ! a	P d D	a e
a	a a c a	c e a	c e a	a a c e	a	a e
a	b c b e	b e	c e	a	a	b
b	c	b c	c c e	b	c	c c e
c	c e	c c	e	c c e	a	a

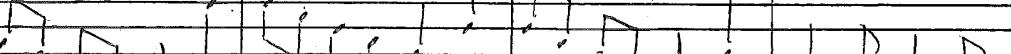
ON-ly PRET-ty RING TIME, WHEN BIRDS DO SING HEY DINGA DING A DING, HEY  
 DING A DING A DING, HEY DING A DING A DING, SWEET

The musical score consists of two staves. The top staff is a treble clef staff with a key signature of one sharp. It features a series of eighth and sixteenth note patterns. The lyrics "ON-ly PRET-ty RING TIME, WHEN BIRDS DO SING HEY DINGA DING A DING, HEY" are written below the notes, with "DING A DING A DING, HEY" repeated. The bottom staff shows fingerings (a, c, e) corresponding to the notes in the top staff. The lyrics "DING A DING A DING, HEY DING A DING A DING, SWEET" are also present here.

## IT WAS A LOVER AND HIS LASS (contd.)

THOMAS MORLEY -3

LO-VERS LOVE THE SPRING, IN SPRING-TIME,  
 IN SPRING-TIME, THE ON- LY PRET-TY RING-TIME, WHEN BIRDS DO SING, HEY


  
 DING A DING A DING, HEY DING A DING A DING, HEY DING A DING A DING, SWEET LO-VERS LOVE THE SPRING.


  
 ! D ! D !

a	a	u	a	a	a	a	e	c	a	ca	a	a	a
a	a		c	a	p	c	a	c	a	a	a	a	a
c	b	c	b	c	c	c			v	v	v	v	v
c	c								c	c	c	c	c
			c	a			a	c					

## FAIR IN A MORN

THOMAS MORLEY - 4

#  
# 4

FAIR IN A MORN, O  
WHEN AS THE SUN, BUT  
AND ON A HILL, O  
THERE STOOD A MAN WAS

FAIR-EST MORN, WAS  
NOT THE SAME THAT SHI-NETH IN THE  
FAIR-EST HILL, WAS  
NE-VER MAN FOR

NE-VER MORN SO  
NE-VER HILL SO  
NO MAN SO DIS-

FA-IRE?  
AIR-E,  
BLES-SED?  
TRES-SED.

BUT OF THE EARTH, NO EARTH-LY SUN, AND  
THIS MAN HAD HAP, O HAPPY MAN, NO

*L D D*

c ca a a a e c c c : a a e ac a e  
a e a c c e a a e c e c e : a a c a  
c c c e o e e p e e p e : c c  
c a c c c c : a c c

YET NO EARTH-LY  
 MAN SO HAPPID AS  
 CREA-TURE, HE,  
 THERE FOR SHONE A FACE, WAS NE-VER FACE THAT CAR-RIED SUCH A FEA-TURE.  
 NONE HAD HAP TO SEE THE HAP THAT HE HAD HAPPID TO SEE.

MISTRESS MINE WELL MAY YOU FARE

THOMAS MORLEY - 5

A handwritten musical score for "Mistress Mine" on five-line staff paper. The key signature is F major (one sharp). The lyrics are written below the notes. The score consists of two staves of music with corresponding lyrics.

**Musical Score:**  
 1. HIS-TRESS MINE WELL  
 2. THIS FAIR MOR-NING  
 MAY YOU FARE,  
 SUN-MY BRIGHT  
 KIND BE YOUR THOUGHTS AND VOID OF CARE,  
 THAT GIVES LIFE TO LOVE'S DE-LIGHT;  
 SWEET SAINT VE-NUS  
 EVE-RY HEART WITH BE YOUR SPEED,  
 HEAT EN-FRADES;

THAT YOU MAY IN  
AND OUR COLD AF- LOVE PRO-CEED,  
FECTION BLAMES. CALL ME AND CLIP AND KISS ME TOO,  
SO SO SO SO SO

A handwritten musical score for a solo instrument. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a melody of sixteenth-note patterns and rests, followed by lyrics "SO TRUE LOVE SHOULD DO." The second system begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It features a bass line with notes labeled 'e', 'a', 'a', 'e', 'c', and 'C'. The lyrics "DO." appear above the bass line. The score concludes with a repeat sign and endings.

# WHERE THE BEE SUCKS

ROBERT JOHNSON -1

(W.SHAKESPEARE, THE TEMPEST)

Lively

A handwritten musical score for "The Bee Sucks" in G major. The top staff shows a treble clef, a sharp sign, and a 2/4 time signature. The lyrics are written below the staff: "WHERE THE BEE SUCKS THERE SUCK I", "IN A COW-SLIP'S BELL I LIE", and "THERE I COUCH WHERE OWLS DO CRY ON THE". The bottom section contains two vocal parts, "a" and "c", with corresponding lyrics underneath each note.

A Little quicker

Handwritten musical score for "Shall I Live Now". The score includes a treble clef, a key signature of one sharp, and a time signature of common time. The lyrics are written below the notes. The vocal parts are labeled with lowercase letters: c, a, e, and d. The vocal parts are arranged in two rows: the first row contains 'c c' and 'a ace'; the second row contains 'e fe' and 'al'. The lyrics are: BAT'S BACK I DO FLY AF-TER SUM-MER MER-RI-LY. MER-RI-LY MER-RI-LY SHALL I LIVE NOW.

UN-DER THE BLO-SOM THAT HANGS ON THE BOUGH, MERRI-TY MERRI-TY SHAL I LIVE NOW UN-DER THE BLO-SOM THAT HANGS ON THE BOUGH

## AS I WALKED FORTH

ROBERT JOHNSON - 2

1. AS I WALK'D FORTH ONE SUM- MER'S DAY,  
 2. THEN ROUND THE MEA- DOW DID SHE WALK,

TO VIEW THE CAT-CHING EACH MEA-DOWS GREEN AND GAY , A  
 STALK, SUCH

PLEA-SANT BOW-  
 FLOW'RS AS IN ER I E-  
 THE MEA- DOW SPIED,  
 GREW, STAN-DING FAST BY  
 THE DEAD'S MAN THUMB,  
 THE AND RI- YER SIDE,  
 HERB ALL BLUE,

AND INT A MAID EN I HEARD CRY,  
 AND AS SHE PULL'D THEM STILL CRIED SHE,) A-LAS A- LAS, THERE'S NONE E'ER LOV'D AS I.  
 LOV'D LIKENE.

## COME, HEAVY SLEEP

ROBERT JOHNSON -3

## COME, HEAVY SLEEP (cond.)

ROBERT JOHNSON - A

HAVE YOU SEEN THE BRIGHT LILY GROW

ROBERT JOHNSON - 5

(BEN JONSON, THE DEVIL IS AN ASS)

*F*

HAVE YOU SEEN THE BRIGHT LILY GROW, BE- FORE RUDE HANDS HAVE TOUCH'D IT? HAVE YOU

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

*F*

MARK'D THE FALL OF THE SNOW, BE- FORE THE EARTH HATH SMUTCH'D IT? HAVE YOU FELT THE

! !  
 p p  
 a c  
 a  
 p o c a a  
 o  
 a  
 o  
 a  
 a  
 o  
 a

*F*

WOOL OF BEA-VER? OR SWAN'S DO- WN E-VER? OR HAVE SMELT O'THE BUD OF THE

! !  
 p f p d  
 a c  
 a c a a  
 o a  
 b b a p  
 p p p p c  
 a a  
 a a  
 b  
 a  
 a  
 p

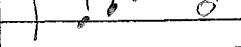
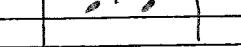
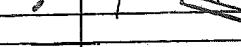
HAVE YOU SEEN THE BRIGHT LILY GROW (cont.) ROBERT JOHNSON -6

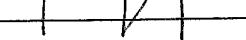
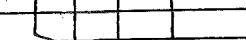
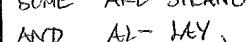
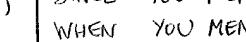
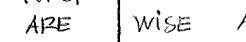
BRIER OR THE NARD IN THE FIRE?	OR HAVE TAS-TED THE BAG OF THE BEE?	OH, SO	WHITE, OH, SO	
a b a a c fo ec	ca p p p o c	o a a a a a	c a c c p c	acc c p c a a
o				a

A handwritten musical score for a four-part vocal arrangement. The score consists of four measures on a single staff. The first measure contains three eighth notes: the first is a soprano (G), the second is an alto (D), and the third is a bass (B). The second measure contains two eighth notes: the first is a soprano (A) and the second is a bass (E). The third measure contains three eighth notes: the first is a soprano (C), the second is an alto (F), and the third is a bass (D). The fourth measure contains two eighth notes: the first is a soprano (G) and the second is a bass (E). Below the staff, the lyrics "SOFT, OH SO SWEET IS SHE," are written, with each word corresponding to a note. Fingerings are indicated above the notes: 'f' over the first note, 's' over the second, 'f' over the third, and 'd' over the fourth. Below the staff, the vocal parts are labeled: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each part has its own set of fingerings: Soprano (G, D, A, E), Alto (D, A, F, B), Tenor (C, F, B, G), and Bass (B, E, D, G).

# TELL ME DEAREST

ROBERT JOHNSON - 7

			
1. TELL ME DEAR-EST, 2. TELL ME MORE, ARE 3. TELL ME MORE, CAN	WHAT IS WO-MEN WO-MEN	LOVE? TRUE? GRIEVE?	IT'S A LIGHT-NING YES, SOME ARE, AND YES, AND SIN-CHEN
! a a. y c	! a o a	! a o a	FROM A- SOME AS SORE BUT ABOVE. YOU. LIVE.
! a a. y c	! a e a c	! a o e f	! a e f c
! a a. y c	! a e a c	! a o e f	! a e f c

			
TIS AN A- RROW, SOME ARE WIL-ING, AND BE WISE , TOO,	IT'S A FIRE, SOME ARE STRANGE, AND AI- HEY ,	IT'S A BOY THEY SINCE YOU MEN FIRST WHEN YOU MEN ARE	CALL DE- SIRE. TAUGHT TO CHANGE. WISE AS THEY.
			
(o c a a)	f (o c a	(o a c o a)	c (o f
	a		
(o	c a	(o c a a)	(o
(o		(o	(o

IT'S A GRAVE GAPES TO HAVE  
 AND TILL TRUTH BE IN BOTH,  
 THEN I SEE, FAITH WILL BE  
 THOSE POOR FOOLS THAT  
 ALL SHALL LOVE TO  
 ME-VER ) TILL THEY  
 LONG TO PROVE.  
 LOVE A-NEW,  
 BOTH BE-LIEVE.

# HARK, HARK! THE LARK

Quite quickly

ROBERT JOHNSON -8  
(W. SHAKESPEARE, CYMBELINE)

HARK! HARK!

HARK! HARK! THE LARK AT HEAVEN'S GATE SINGS, AT HEAVEN'S GATE SINGS AND PHOE-BUS

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

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

GINS TO RISE, THE WIN-KING MA-RY-BUS BE-GIN TO OPE THEIR GO-LDEN EYES; WITH EVRY-THING THAT

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

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

PRET-TY IS, MY LA-DY SWEET, A-RISE, A-RISE, A-RISE, MY LA-DY SWEET, A-RISE

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

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

FULL FATHOM FIVE

ROBERT JOHNSON - 9  
(W. SHAKESPEARE, THE TEMPEST)

FULL FA-THOM FIVE YOUR FA-ATHER LIES, OF HIS BONES ARE CO-RAZ MADE: THOSE ARE PEARLS THAT WERE HIS EYES,

NO-THING OF HIM THAT DOETH FADE, BUT DOETH SUFFER A SEA CHANGE IN-TO SOME-THING RICH AND STRANGE:

NO-THING OF HIM THAT DOETH FADE, BUT DOETH SUFFER A SEA CHANGE IN-TO SOME-THING RICH AND STRANGE:

SEA-NYMPHS HOPE-LY RING HIS KNEEL, HARK NOW I HEAR THEM, HARK NOW I HEAR THEM, DING DONG BELL.

SEA-NYMPHS HOPE-LY RING HIS KNEEL, HARK NOW I HEAR THEM, HARK NOW I HEAR THEM, DING DONG BELL.

## FULL FATHOM FIVE (contd.)

F#

DING DONG DING DONG BELL, DING DONG DING DONG BELL, DING DONG DING DONG BELL.

a a a a  
c c c c  
e e e e  
g g g g

CALLENO CUSTURE ME

ANONYMOUS - 1

B3

1. WHEN AS I VIEW YOUR COME-YI GRACE CAL-LE- NO CVS- TU- RE ME YOUR GO-DEN HAIRS YOUR VEINS MUCH LIKE THE SKIES THAT YOUR SIL-VER TEETH YOUR LIPS YOUR CRIM-SON CHEEKS JOTH GODS AND MEN BOTH SILENCE MO-VING SENSE WISH OF GOD WITH GIFT'S OF VIR-TUE YOU POS- SESS TO MATCH THE

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

B

AN- GELS FA- CE CAL-LE- NO CVS- TU- RE ME 2. YOUR A- ZURE CRY- TAL E- YES LEEK- S S 3. YOUR CO- RAL LOVE AND REN- CE 4. MY SOUL WITH RE- VE- NUES S 5. LONG LIFE AND WOR- THI- NES S

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

## GREENSLEEVES

ANONYMOUS - 2

(1a)

3

A- AND LAS MY LO- VE YOU DO ME WRONG TO CAST ME OFF DIS-COUR-TEOUS-LY  
I HAVE LO- VED YOU SO LONG JE- D.

*a* *d.* *c* *d.* *d.* *a* *a* *e* *a*  
*a* *d.* *c* *d.* *d.* *c* *a* *a* *a*  
*b* *c* *a* *a* *a* *c* *c* *c* *c*  
*c* *p* *c* *c* *c* *c* *c* *c* *c*

3

LIGH-TING IN YOUR COM-PA- NY. GREEN-SLEEVE'S WAS ALL MY JOY, GREEN-

*d* *d.*  
*a*  
*b* *a*  
*c* *c* *c* *c* *c* *c* *c* *c* *c* *c*

3

SLEEVE'S WAS MY JEWEL LIGHT. GREEN-SLEEVE'S WAS MY HEART OF GOLD AND WHO BUT YOU HAS GREEN-SLEEVE'S.

*d.*  
*a* *c* *p* *c* *c* *c* *c* *c* *c* *c* *c*  
*b* *a*  
*c* *c* *a* *a* *a* *a* *a* *a* *a* *a* *a*  
*c* *c* *c* *c* *c* *c* *c* *c* *c* *c*

# THE SWEET PRIME ROSES

(FOLK SONG)

ANONYMOUS -3

## INTRO

! RO	a a c	e a	c a	a	a	c	a	a	a
	a c a	a a	e	a e	c c e	a	c	a e c e	a
	c p v	c	o c a	c a	p c a	p	q	c p o c a c	c
				c	a c	a	a c		
				a e	a	c a c	e a	a c	

5.

*(f#)*

3 0 . . . . | 0 | ! ! 0 ! | 0 | 0 0 . . . . |

1. AS I WAS A  
2. I SAID PRETTY  
3. STAND OFF STAND WAL- MA- OFF ! KING ID ONE MID-SUMMER HOW FAR ARE YOU YOU A RE DE- MOR- EO- NING ING? CEIT- FUL, A VIEW-ING THE AND WHAT'S THE OG- YOU A RE DE- MEA- CAG- SION CEIT- FIL, !

a a a a c e | a a c a e | a a c a e | a a c a e | a a c e | a a c e | a a c e | a a c e |

w c p a | a c p a | o c a c a | p a | a c e | a c e | a c e | a c e |

e a c | a c e | a c | e c c | e a c | e a c | e a c | e a c |

10

#	o   .	P i i i f	o   .	! o ! !   o
AHD TO TAKE THE OF ALL YOUR YOUNG MAN IT IS	AIR, GRIEF? PLAIN.	'TWAS DO-WN BY THE I'LL MAKE YOU AS 'TIS YOU HAVE	BANKS OF HAP-PY CAU-SED	THE SWEET PRIME AS A NY MY POOR HEART TO RO- SES, LA- DY, WAN- DER,
! d ! a	a d	a a	a d o	d a
a a e a c	a e c e	a c e p a	a a c c p c	c a e p a p c a c p a
c e c		a c		a c e
	e		ace	e c

5.

Handwritten musical score for "When I Behold a Fair One". The score consists of two staves. The top staff is in G major and includes lyrics and fingerings. The bottom staff shows fingerings for a soprano vocal part.

**Top Staff (G Major):**

When I behold a fair one  
 If you will grant me one  
 To give me com-fort

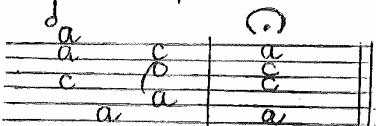
Held a grant me one  
 Most lovel-y shall re-  
 'tis all in vain.

Fair.  
 Liev.  
 Vain.

**Bottom Staff:**

d	a	a	e	c a	a	a	a a c	e	a	a	c a	a	a
e a c	a a a	a	a	e a	a	a	a c a a	a	a	a	e a	a	a
a (p)	c	(p) ca	(p) ca	c a c (p) c	c	c	c p b c	c	p ca	p ca	c	c	c
a	a	a	a	a c	a	a	a c	a	a c	a c	a	a	a
e	a e a	a e a	a	a c	a	a	a c	a	a c	a c	a	a	a

(\*) POSSIBLE LIVELY END:



## THE WILLOW SONG

ANONYMOUS - 4

Original text by W. SHAKESPEARE  
*(OTHELLO)*

1.	THE POOR SOUL SAT	SIGH-ING	BY A	SY- CA- MORE	TREE.)	
2.	THE FRESH STREAMS RAN	BY HER	AND	MUR- MUR'D HER	MOANS.)	
3.	PRY- THEE, HIE	THEE,	HE'LL	COME A-	NON.)	
A.	I CAL'D MY LOVE	FALSE LOVE	BUT	WHAT SAID HE	THEN?)	
				!	!	
(o	c a a	a a a	a (o	(o c	(o (o c	
a	a a e	a (o	a	(o (o	a	
	e	(o	a	e	a	
c	v c	c	c	f	a	
	c	a				

Hand-drawn musical score for "SING ALL A GREEN WILLOW". The score includes a treble clef, a key signature of one sharp, and a common time signature. It features two staves of music with corresponding lyrics in curly braces. The vocal parts are labeled SING, ALL A GREEN WILLOW., and HEAD ON SOF-TE-SCORN I COUCH WITH. The lyrics describe a willow tree, a courtship scene, and a tragic ending. The score also includes a piano part with dynamics like forte (f), piano (p), and soft (s).

A handwritten musical score for a solo voice and piano. The score consists of six staves. The first staff is a treble clef with a key signature of one flat. The lyrics "WILLOW WILLOW WILLOW" are written above the notes. The second staff starts with "WILLOW SING" followed by "WILLOW WILLOW WILLOW". The third staff starts with "WILLOW WILLOW MUST". The fourth staff contains lyrics: "HER NEED THE STONES PROVE MEN.". The fifth staff has two short notes. The sixth staff has two short notes. Below the staves, the vocal parts are labeled with letters: 'a', 'c', 'e', 'v', 'f', 'g'. The piano parts are labeled with letters: 'a', 'c', 'e', 'f', 'g', 'a'. The vocal parts are grouped into pairs: (a, c), (e, v), (f, g). The piano parts are grouped into pairs: (a, c), (e, f), (g, a).

## THE WILLOW SONG (cond.)

ANONYMOUS - 5

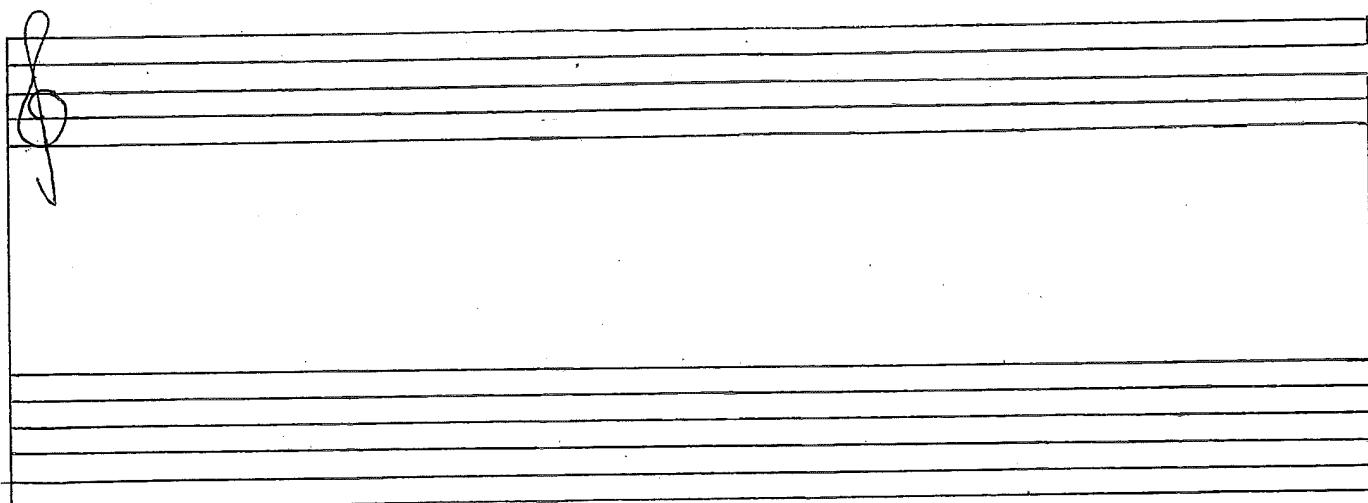
*F*

BE MY GAR- LAND. SING ALL A GREEN WiL-LOW, WiL-LOW wiL-LOW wiL-LOW.

SING ALL A GREEN wiL-LOW MUST BE MY GAR- LAND.

SING ALL A GREEN wiL-LOW MUST BE MY GAR- LAND.

SING ALL A GREEN wiL-LOW MUST BE MY GAR- LAND.



AH ROBIN, GENTLE ROBIN

WILLIAM CORNYSH-1

AH RO-BIN, GEN-TIE ROBIN. TELL ME HOW THY LE-MAN DOETH AND THOU SHALT KNOW OF MINE.

! d  
p a c      ! P d  
p c a c

hh ff ii ff hh f      : a a d      ! a a d      ! P P  
hh ff ii ff hh f      : a a p      a a a p      op op  
c      ca      a c  
p c      p c      c c a c

c c ! a a P  
aa a a p a c  
a a e c a l a c c a  
e c a l a c c a  
\*  
hh ff pp ff cc a  
hh ff pp ff cc a  
f f a  
c. a e c a e

\* FIRST VERSE - MY LADY IS UNKIND, I WIS, ALACK WHY IS SHE SO?

(BASS) SHE LOVITH ANOTHER BETTER THAN ME AND YET SHE WILL SAY NO.

AH ROBIN, GENTLE ROBIN (contd.)

WILLIAM CORNYSH - 2

Handwritten musical score for the first section of 'Ah Robin, Gentle Robin'. The score consists of four measures of music for a single voice. The vocal line includes various note values (eighth and sixteenth notes) and rests. Below the music, lyrics are written in a tablature-like format using letters (a, b, c, d, e) and symbols (p, o, c, f, h). The lyrics are:

! a	! a	! p	c a
a	a	p	c
c	c	c	c
p c	p c	c c	e c a

\*

Handwritten musical score for the second section of 'Ah Robin, Gentle Robin'. The score consists of four measures of music for a single voice. The vocal line includes eighth and sixteenth notes. Below the music, lyrics are written in a tablature-like format using letters (a, b, c, d, e) and symbols (p, o, c, f, h). The lyrics are:

! p a c	! o c a c	! h h f f p o	f f c c a
c c a c c	c c c a c	h h f f a	a e c a
p a a	a	c	e

○

Handwritten musical score for the third section of 'Ah Robin, Gentle Robin'. The score consists of four measures of music for a single voice. The vocal line includes eighth and sixteenth notes. Below the music, lyrics are written in a tablature-like format using letters (a, b, c, d, e) and symbols (p, o, c, f, h). The lyrics are:

! a	! a	! p	c a
a	a	a	a
c	c	c	c
p c	p c	c c	e c a

\* SECOND VERSE - i CANNOT THINK SUCH DOUBLENESSE FOR i FIND WOMEN TRUE.  
 (BASS) IN FAITH MY LADY LOVETH ME WELL. SHE WILL CHANGE FOR NO NEW.

(slow)

THE CHANTER'S TUNE

CELTIC-1

Handwritten musical notation for "The Chanter's Tune" in Celtic style, labeled CELTIC-1. The notation uses vertical stems and horizontal strokes to represent pitch and rhythm. It includes lyrics in IPA transcription below the staff.

(1a)

Handwritten musical notation for "The Chanter's Tune" in Celtic style, labeled (1a). The notation uses vertical stems and horizontal strokes to represent pitch and rhythm. It includes lyrics in IPA transcription below the staff.

Handwritten musical notation for "The Chanter's Tune" in Celtic style, labeled (2). The notation uses vertical stems and horizontal strokes to represent pitch and rhythm. It includes lyrics in IPA transcription below the staff.

(3)

Handwritten musical notation for "The Chanter's Tune" in Celtic style, labeled (3). The notation uses vertical stems and horizontal strokes to represent pitch and rhythm. It includes lyrics in IPA transcription below the staff.

## SCARBOROUGH FAIR

CELTIC-2

Hand鼓譜 (Drum notation)

节奏 (Rhythm): Dotted half note, Dotted quarter note, Dotted eighth note, Dotted sixteenth note, etc.

音高 (Pitch): C, D, E, F, G, A, B, H, etc.

动态 (Dynamic): f, ff, p, pp, etc.

指法 (Fingering): c, p, a, etc.

时值 (Duration): Various note heads and stems indicating duration.

S.

Hand鼓譜 (Drum notation)

节奏 (Rhythm): Dotted half note, Dotted quarter note, Dotted eighth note, Dotted sixteenth note, etc.

音高 (Pitch): C, D, E, F, G, A, B, H, etc.

动态 (Dynamic): f, ff, p, pp, etc.

指法 (Fingering): c, p, a, etc.

时值 (Duration): Various note heads and stems indicating duration.

Fi

Hand鼓譜 (Drum notation)

节奏 (Rhythm): Dotted half note, Dotted quarter note, Dotted eighth note, Dotted sixteenth note, etc.

音高 (Pitch): C, D, E, F, G, A, B, H, etc.

动态 (Dynamic): f, ff, p, pp, etc.

指法 (Fingering): c, p, a, etc.

时值 (Duration): Various note heads and stems indicating duration.

S.

Hand鼓譜 (Drum notation)

节奏 (Rhythm): Dotted half note, Dotted quarter note, Dotted eighth note, Dotted sixteenth note, etc.

音高 (Pitch): C, D, E, F, G, A, B, H, etc.

动态 (Dynamic): f, ff, p, pp, etc.

指法 (Fingering): c, p, a, etc.

时值 (Duration): Various note heads and stems indicating duration.

# THE KING OF DENMARK HIS GALLIARD

JOHN DOWLAND - 1

A handwritten musical score for a single instrument, likely a recorder or flute. The score consists of two staves. The top staff uses a soprano C-clef and a common time signature, featuring a mix of eighth and sixteenth note patterns. The bottom staff provides fingerings and embouchure markings (dots and dashes) corresponding to the notes above, with labels 'c' and 'a' indicating different fingerings. The score is divided into measures by vertical bar lines.

A handwritten musical score for a single melodic line. The top staff uses a treble clef and consists of 10 measures. The bottom staff contains lyrics and corresponding hand positions. Measures 1-4: Treble clef, 4/4 time. Measures 5-8: Treble clef, 2/4 time. Measures 9-10: Treble clef, 2/4 time.

Handwritten lyrics and fingerings:

- Measures 1-4: "Pf!" over a, "PF!" over a, "a", "a", "a", "a", "a".
- Measure 5: "l" over a, "ll" over a, "f" over a.
- Measure 6: "f" over a, "pcac" over a, "a".
- Measure 7: "pfoca" over a, "pacpac" over a, "a".
- Measure 8: "pacpac" over a, "a".
- Measure 9: "a".
- Measure 10: "a".

## THE KING OF DENMARK HIS GALLIARD (cont.)

JOHN DOWLAND - 2

Handwritten musical score for a six-string instrument (likely a lute or guitar) in common time, treble clef, and key signature of one sharp (F#). The score consists of three staves. The top staff shows rhythmic patterns of eighth and sixteenth notes. The middle staff contains tablature with letters 'a' and 'c' indicating fingerings. The bottom staff provides a harmonic bass line with notes 'a' and 'c'. The score concludes with a section labeled 'b'.

Handwritten musical score for a six-string instrument (likely a lute or guitar) in common time, treble clef, and key signature of one sharp (F#). The score consists of three staves. The top staff shows rhythmic patterns of eighth and sixteenth notes. The middle staff contains tablature with letters 'a' and 'c' indicating fingerings, including specific strokes like 'legg' and 'p' (pizzicato). The bottom staff provides a harmonic bass line with notes 'a' and 'c'. The score concludes with a section labeled 'b'.

Handwritten musical score for a six-string instrument (likely a lute or guitar) in common time, treble clef, and key signature of one sharp (F#). The score consists of three staves. The top staff shows rhythmic patterns of eighth and sixteenth notes. The middle staff contains tablature with letters 'a' and 'c' indicating fingerings. The bottom staff provides a harmonic bass line with notes 'a' and 'c'. The score concludes with a section labeled 'b'.

o/oo

## THE KING OF DENMARK HIS GALLIARD (cont.)

JOHN DOWJAND - 3

Handwritten musical score and vocal parts:

**Musical Score:**

Key signature: B-flat major (two flats). Time signature: 4/4.

Notes: The first measure contains a whole note followed by a series of eighth notes and sixteenth notes. The second measure contains a series of eighth notes. The third measure contains a whole note followed by a half note. The fourth measure contains a whole note followed by a half note. The fifth measure contains a whole note followed by a half note. The sixth measure contains a whole note followed by a half note.

**Vocal Parts:**

Part 1 (Top):

a	a	a	h m k	h g e	c a a	
a	a	a	a	a	a c c	e a
			a	a	a	a

Part 2 (Bottom):

c	a c	c				c
a	a	a				

Handwritten musical score and vocal parts for a piece of music.

**Musical Score:**

**Vocal Parts:**

D	D	D	D	D	D	D
<sup>p</sup> a	<sup>p</sup> a a <sup>p</sup> a	<sup>p</sup> a a <sup>c</sup> p	<sup>p</sup> a	a a a	a a a	a a a
a	a	a	a	a	a	a

**Performance Notes:**

The vocal parts are labeled with letters below the staff: 'a' under the first three measures, 'c' under the fourth measure, 'a' under the fifth measure, 'a' under the sixth measure, and 'a' under the seventh measure.

THE KING OF DENMARK HIS SAVIARD (cont.) JOHN DONLAND - 4

Handwritten musical score for woodwind instruments (Flute, Clarinet, Bassoon) in G major. The score consists of four measures. Measure 1: Flute (F#), Clarinet (F#), Bassoon (F#). Measure 2: Flute (A), Clarinet (A), Bassoon (A). Measure 3: Flute (A), Clarinet (C), Bassoon (C). Measure 4: Flute (C), Clarinet (C), Bassoon (C). Dynamics: piano (p), forte (f).

Handwritten musical score for woodwind instruments (Flute, Clarinet, Bassoon) in G major. The score consists of eight measures. Measures 1-4: Flute (D), Clarinet (D), Bassoon (D). Measures 5-8: Flute (A), Clarinet (A), Bassoon (A). Measures 9-12: Flute (C), Clarinet (C), Bassoon (C). Measures 13-16: Flute (C), Clarinet (C), Bassoon (C). Dynamics: piano (p), forte (f).

Handwritten musical score for woodwind instruments (Flute, Clarinet, Bassoon) in G major. The score consists of eight measures. Measures 1-4: Flute (DF), Clarinet (DF), Bassoon (DF). Measures 5-8: Flute (DF), Clarinet (DF), Bassoon (DF). Measures 9-12: Flute (ff), Clarinet (ff), Bassoon (ff). Measures 13-16: Flute (ff), Clarinet (ff), Bassoon (ff). Measures 17-20: Flute (ffpcac), Clarinet (ffpcac), Bassoon (ffpcac). Measures 21-24: Flute (ffpcac), Clarinet (ffpcac), Bassoon (ffpcac). Measures 25-28: Flute (ffpcac), Clarinet (ffpcac), Bassoon (ffpcac). Measures 29-32: Flute (ffpcac), Clarinet (ffpcac), Bassoon (ffpcac). Measures 33-36: Flute (ffpcac), Clarinet (ffpcac), Bassoon (ffpcac). Measures 37-40: Flute (ffpcac), Clarinet (ffpcac), Bassoon (ffpcac). Measures 41-44: Flute (ffpcac), Clarinet (ffpcac), Bassoon (ffpcac). Measures 45-48: Flute (ffpcac), Clarinet (ffpcac), Bassoon (ffpcac). Measures 49-52: Flute (ffpcac), Clarinet (ffpcac), Bassoon (ffpcac). Measures 53-56: Flute (ffpcac), Clarinet (ffpcac), Bassoon (ffpcac). Measures 57-60: Flute (ffpcac), Clarinet (ffpcac), Bassoon (ffpcac). Measures 61-64: Flute (ffpcac), Clarinet (ffpcac), Bassoon (ffpcac). Measures 65-68: Flute (ffpcac), Clarinet (ffpcac), Bassoon (ffpcac). Measures 69-72: Flute (ffpcac), Clarinet (ffpcac), Bassoon (ffpcac). Measures 73-76: Flute (ffpcac), Clarinet (ffpcac), Bassoon (ffpcac). Measures 77-80: Flute (ffpcac), Clarinet (ffpcac), Bassoon (ffpcac). Measures 81-84: Flute (ffpcac), Clarinet (ffpcac), Bassoon (ffpcac). Measures 85-88: Flute (ffpcac), Clarinet (ffpcac), Bassoon (ffpcac). Measures 89-92: Flute (ffpcac), Clarinet (ffpcac), Bassoon (ffpcac). Measures 93-96: Flute (ffpcac), Clarinet (ffpcac), Bassoon (ffpcac). Measures 97-100: Flute (ffpcac), Clarinet (ffpcac), Bassoon (ffpcac).

a/oo

THE KING OF DENMARK HIS GALLIARD (concl.) JOHN DOWLAND - 5

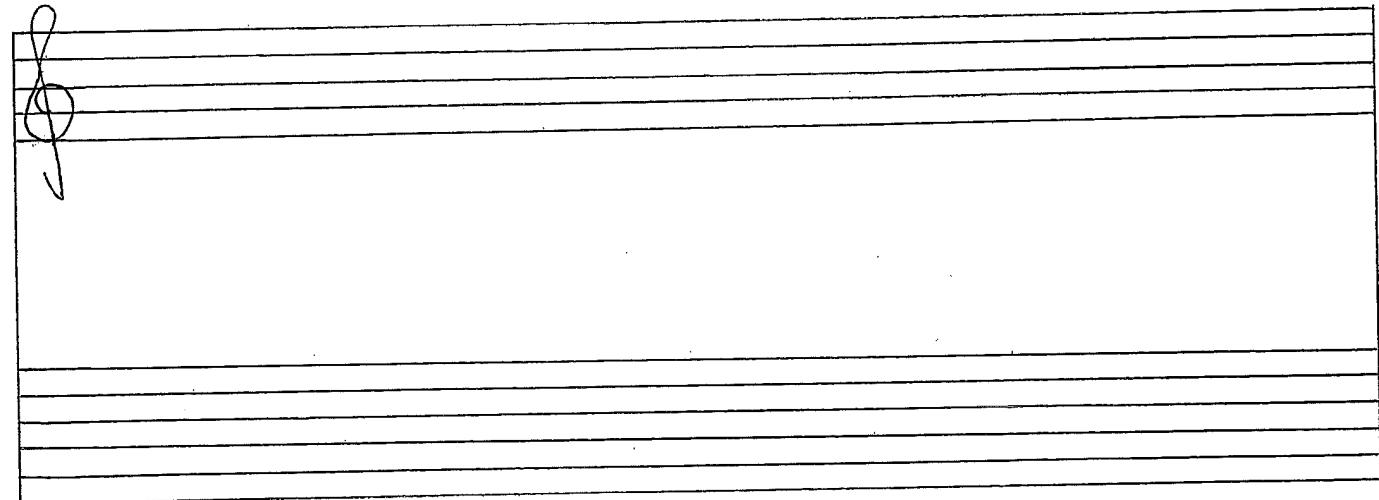
Handwritten musical score for 'The King of Denmark His Galliard' by John Dowland, page 5, section conclusion. The score consists of two systems of music for a single instrument, likely a lute or guitar.

**System 1:**

- Musical Notation:** The notation uses a bass clef and common time. The first measure shows a sequence of eighth and sixteenth notes. Subsequent measures show more complex patterns of eighth and sixteenth notes.
- Fretting:** Below the notation, the fretting is indicated by letters: 'a' and 'c'. The first measure has 'a' at the 1st and 3rd frets, and 'c' at the 2nd fret. The second measure has 'a' at the 1st and 3rd frets. The third measure has 'a' at the 1st and 3rd frets, and 'c' at the 2nd fret. The fourth measure has 'a' at the 1st and 3rd frets.
- Pedalization:** Pedal points are marked with exclamation points ('!') above the staff. The first measure has an exclamation point above the first note. The second measure has an exclamation point above the second note. The third measure has an exclamation point above the first note. The fourth measure has an exclamation point above the second note.
- Performance Instructions:** The first measure ends with a fermata over the last note. The second measure begins with a short rest. The third measure begins with a short rest. The fourth measure begins with a short rest.

**System 2:**

- Musical Notation:** The notation uses a bass clef and common time. The first measure shows a sequence of eighth and sixteenth notes. Subsequent measures show more complex patterns of eighth and sixteenth notes.
- Fretting:** Below the notation, the fretting is indicated by letters: 'a' and 'c'. The first measure has 'a' at the 1st and 3rd frets, and 'c' at the 2nd fret. The second measure has 'a' at the 1st and 3rd frets. The third measure has 'a' at the 1st and 3rd frets, and 'c' at the 2nd fret. The fourth measure has 'a' at the 1st and 3rd frets.
- Pedalization:** Pedal points are marked with exclamation points ('!') above the staff. The first measure has an exclamation point above the first note. The second measure has an exclamation point above the second note. The third measure has an exclamation point above the first note. The fourth measure has an exclamation point above the second note.
- Performance Instructions:** The first measure ends with a fermata over the last note. The second measure begins with a short rest. The third measure begins with a short rest. The fourth measure begins with a short rest.



## THE ROUND BATTLE GALLIARD

JOHN DOWLAND-6

#  
Q 4

Letters below the staff:

fce	ff	f	a	ac	a	a	a	f	h	a	a
c	cc	f	a	a	c	c	c	f	ace	a	a
:	:	f	a	b	c	c	c	a	pca	c	c
a	a	c	c	a	a	e	c	a	a	c	a
:	:	a	a	c	a	e	c	a	a	c	a

#  
C

Letters below the staff:

a	c a	a a	c e c	e f e	f e c a	e c	a c	a
a	a e c	a a	a a	f f	f f	a a p	f e	a b
c	a	c o c	b	f f				
c	c	c	b	f f				
c	c c	a a	c c	a a	a	c a	a c	c c
a	a	a a	a a	a a	a	a c	a c	c c

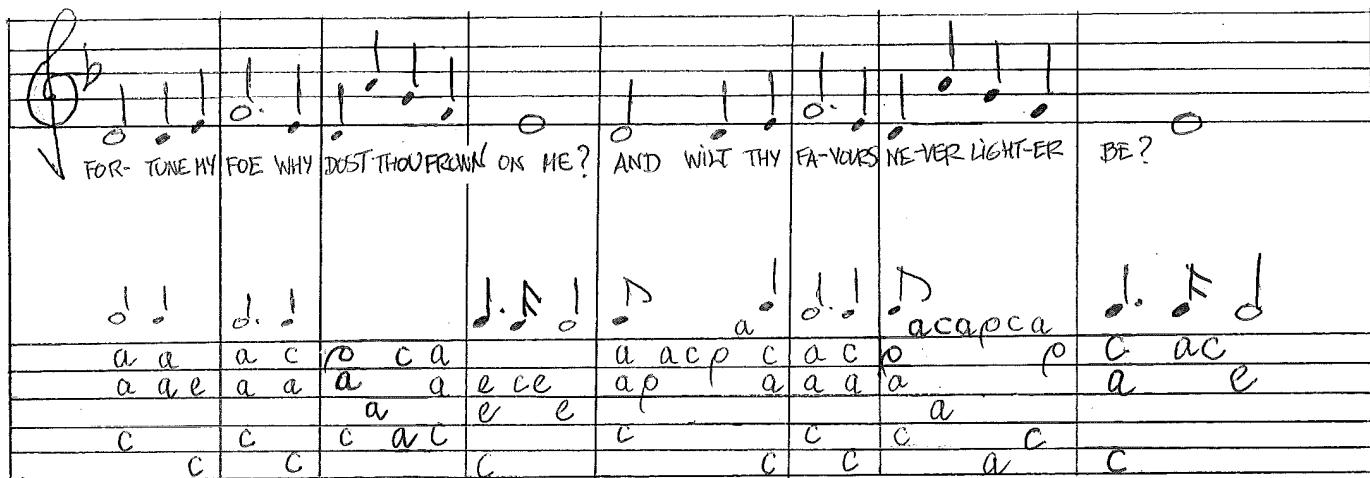
#  
G

Letters below the staff:

a	a a	c c	f f	he he he	c a c a	e c a	f e c	e c a c	a a
a	c p c	p c	f f	a a	a a	a a	f c	a a	a a
b	c p c	p c	f f	b b	b b	a		b b	c o c :
c	a a	a a	a a	a	c c	a	a	c c	c :

## FORTUNE MY FOE

J. DOWLAND - 7  
(William Barley MS)

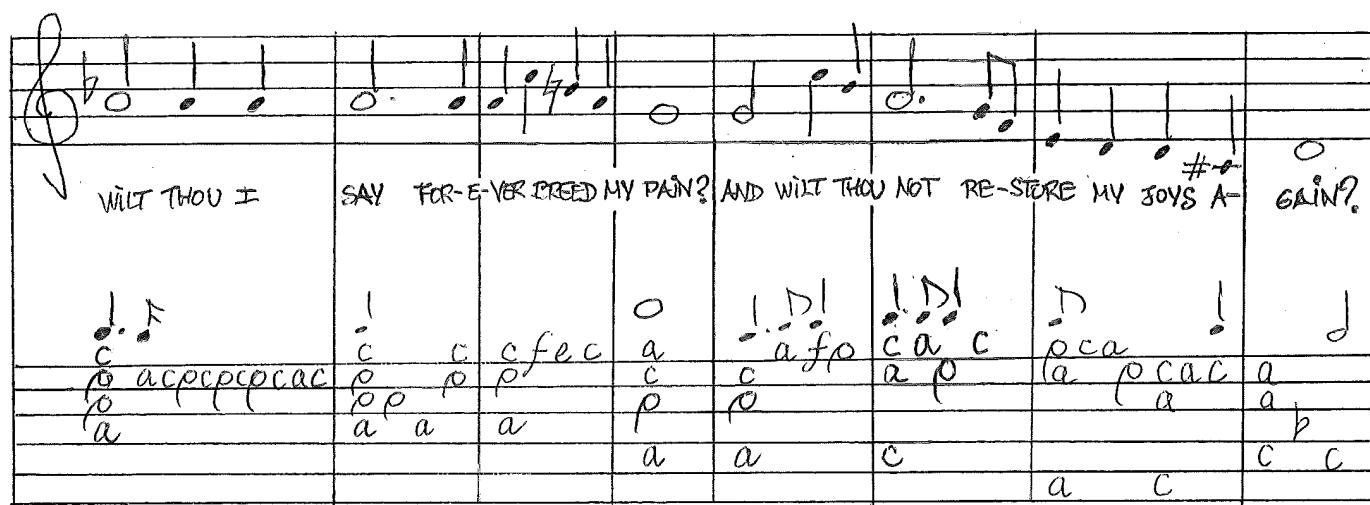


FOR-TUNE MY FOE WHY DOST THOU FROWN ON ME? AND WILT THY FA-VOURS NEVER LIGHT-ER BE?

Music notation: Treble clef, B-flat key signature, common time.

Vocal parts:

- Top part: *d.!* *d.!* *d.!* *d.!* *d.!* *d.!* *d.!* *d.!*
- Middle part: *a a* *a c* *p ca* *a a* *e ce* *ap* *a a a* *a* *p c ac*
- Bottom part: *c c* *c a c* *c* *c c* *c* *a c* *c*

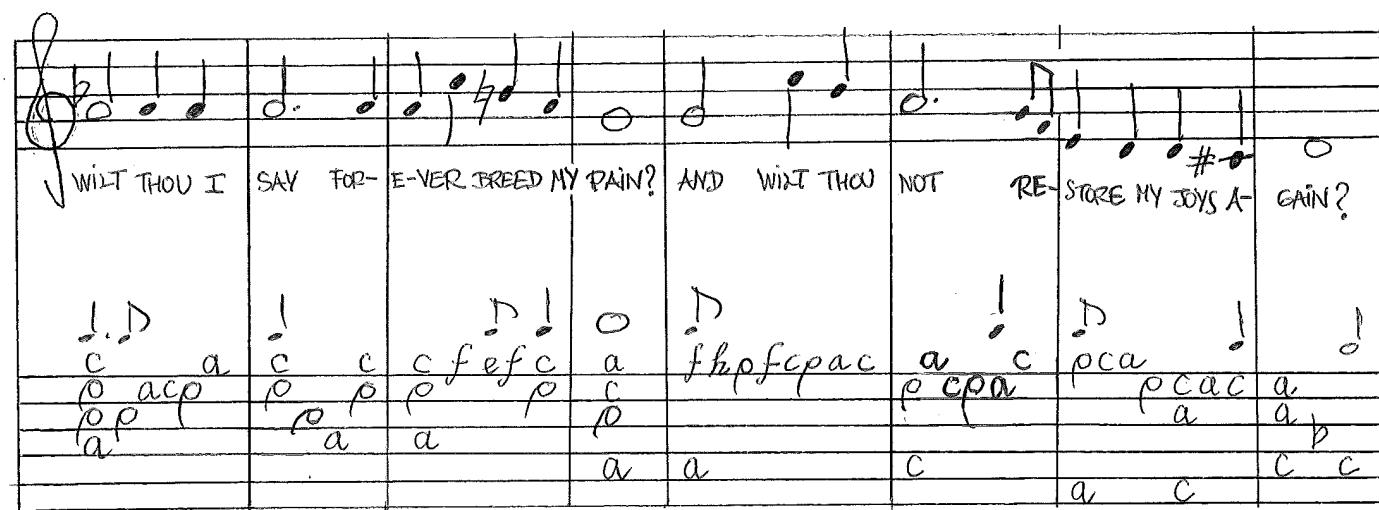


WILT THOU I SAY FOR-E-VER BREED MY PAIN? AND WILT THOU NOT RE-STORE MY JOYS A GAIN?

Music notation: Treble clef, B-flat key signature, common time.

Vocal parts:

- Top part: *d.!* *d.!* *d.!* *d.!* *d.!* *d.!* *d.!* *d.!*
- Middle part: *c c* *c fec* *a* *c afc* *ca c* *p ca* *!* *d.*
- Bottom part: *p acp pcpac* *p p* *a a a* *p p* *a a* *a a* *a b* *c c*



WILT THOU I SAY FOR-E-VER BREED MY PAIN? AND WILT THOU NOT RE-STORE MY JOYS A GAIN?

Music notation: Treble clef, B-flat key signature, common time.

Vocal parts:

- Top part: *d.!* *d.!* *d.!* *d.!* *d.!* *d.!* *d.!* *d.!*
- Middle part: *c a* *c c* *c fec* *a* *fhpfcpac* *a c* *pca* *!* *d.*
- Bottom part: *p acp* *p p* *a a* *p p* *a a* *a a* *a b* *c c*

FORTUNE MY FOE (contd.)

JOHN DOWLAND - 8

IN VAIN I SIGH, IN VAIN I WAIL AND WEEP. IN VAIN MY EYES RE-RAIN FROM QUIET SLEEP.

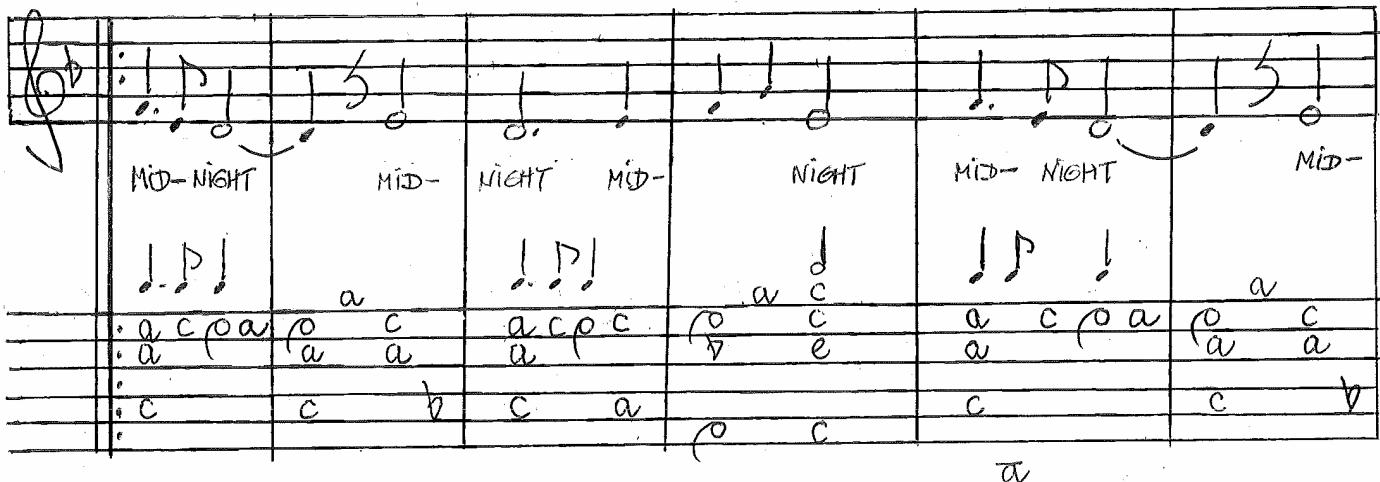
IN VAIN I SHED MY TEARS BOTH NIGHT AND DAY. IN VAIN MY LOVE MY SORROWS DO BE-WRAY.

IN VAIN I SHED MY TEARS BOTH NIGHT AND DAY. IN VAIN MY LOVE MY SORROWS DO BE-WRAY.

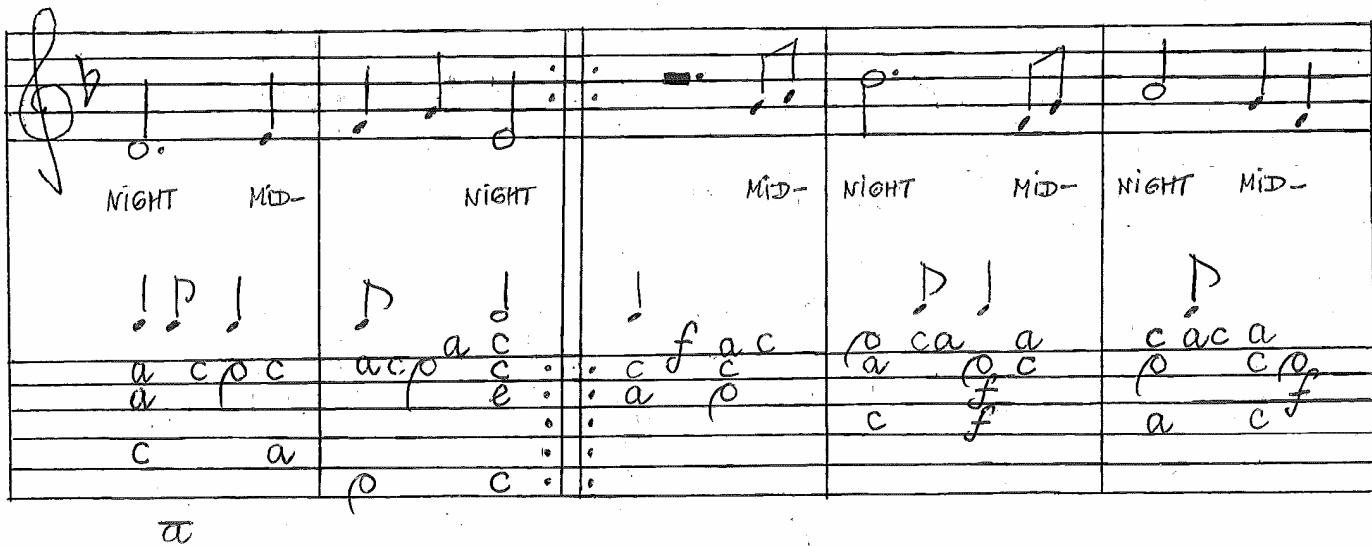
A

## DOWLAND'S MIDNIGHT

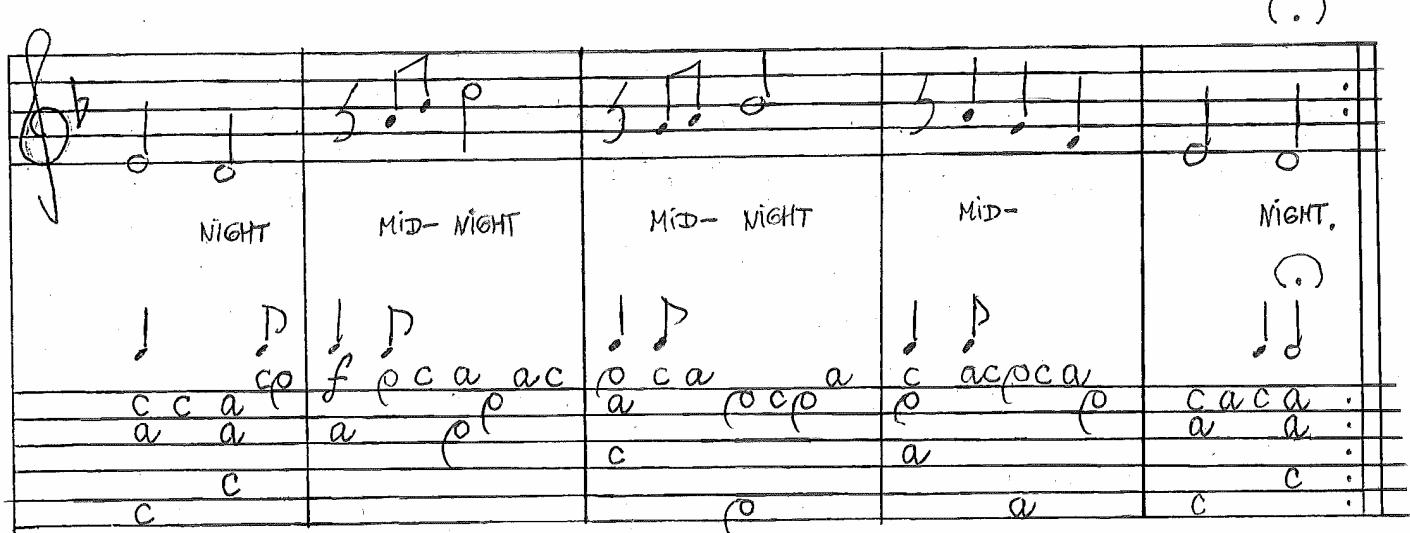
JOHN DOWLAND - 9



Handwritten musical score for Dowland's "Midnight" in G clef, common time. The score consists of five systems of music. The vocal line is in soprano C-clef, and the basso continuo line is in bass F-clef. The vocal part has lyrics: "MID-NIGHT MID-NIGHT MID-NIGHT MID-NIGHT MID-NIGHT". The basso continuo part uses tablature with letters (a, c, f) and numbers (0, 1, 2, 3). Measure 1 starts with a bass note followed by a vocal entry. Measures 2-5 show the vocal line continuing with eighth-note patterns. Measure 6 begins with a bass note followed by a vocal entry. Measures 7-10 show the vocal line continuing with eighth-note patterns. Measure 11 begins with a bass note followed by a vocal entry. Measures 12-15 show the vocal line continuing with eighth-note patterns.



Handwritten musical score for Dowland's "Midnight" in G clef, common time. The score consists of five systems of music. The vocal line is in soprano C-clef, and the basso continuo line is in bass F-clef. The vocal part has lyrics: "NIGHT MID-NIGHT MID-NIGHT MID-NIGHT MID-NIGHT MID-NIGHT". The basso continuo part uses tablature with letters (a, c, f) and numbers (0, 1, 2, 3). Measure 1 starts with a bass note followed by a vocal entry. Measures 2-5 show the vocal line continuing with eighth-note patterns. Measure 6 begins with a bass note followed by a vocal entry. Measures 7-10 show the vocal line continuing with eighth-note patterns. Measure 11 begins with a bass note followed by a vocal entry. Measures 12-15 show the vocal line continuing with eighth-note patterns.



Handwritten musical score for Dowland's "Midnight" in G clef, common time. The score consists of five systems of music. The vocal line is in soprano C-clef, and the basso continuo line is in bass F-clef. The vocal part has lyrics: "NIGHT MID-NIGHT MID-NIGHT MID-NIGHT NIGHT". The basso continuo part uses tablature with letters (a, c, f) and numbers (0, 1, 2, 3). Measure 1 starts with a bass note followed by a vocal entry. Measures 2-5 show the vocal line continuing with eighth-note patterns. Measure 6 begins with a bass note followed by a vocal entry. Measures 7-10 show the vocal line continuing with eighth-note patterns. Measure 11 begins with a bass note followed by a vocal entry. Measures 12-15 show the vocal line continuing with eighth-note patterns.

## MRS. WINTER'S JUMP

JOHN DOWLAND - 10

6 8

I D a D P F D J D I D I D P F D J D I D I D P F D J D I D

c c  
c c p a a c  
c c a a p  
a ae c a  
a a a ap

I D I D F D P F D J D I D P F D P F D I D I P D I D P F D J D I D

c a  
c a p  
c a c a c  
c c a  
a a a ap

P! D! P! D! P! D! P! D! P F D !

a a  
c c c  
c c p  
a a c  
a a a

MY LORD WILLOUGHBY'S WELCOME HOME

JOHN DOWLAND - 11

Handwritten musical score for three voices. The first staff uses 'a' and 'b' as note heads. The second staff uses 'a' and 'c'. The third staff uses 'a', 'b', and 'c'. The score includes dynamic markings like 'f', 'p', and 'app'.

Handwritten musical score for three voices. The first staff uses 'a' and 'b' as note heads. The second staff uses 'a' and 'c'. The third staff uses 'a', 'b', and 'c'. The score includes dynamic markings like 'f', 'p', and 'app'.

Handwritten musical score for three voices. The first staff uses 'a' and 'b' as note heads. The second staff uses 'a' and 'c'. The third staff uses 'a', 'b', and 'c'. The score includes dynamic markings like 'f', 'p', and 'app'.

Handwritten musical score for three voices. The first staff uses 'a' and 'b' as note heads. The second staff uses 'a' and 'c'. The third staff uses 'a', 'b', and 'c'. The score includes dynamic markings like 'f', 'h', 'p', and 'app'.

## MY LORD WILROUGHBY'S WELCOME HOME (cont.)

# JOHN DOWLAND - 12

A handwritten musical score for a single melodic line. The score consists of two staves. The top staff uses a soprano C-clef, a common time signature, and a key signature of one flat. It contains six measures of music, ending with a fermata over the final note. The bottom staff uses a soprano C-clef, a common time signature, and a key signature of one flat. It contains five measures of music, ending with a fermata over the final note. The music includes various dynamics such as forte (f), piano (p), and accents. The lyrics are written below the notes, corresponding to the vocal line.

A handwritten musical score for soprano voice. The score consists of four measures on a single staff. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). The vocal line starts with a decrescendo (indicated by a downward arrow) followed by a forte dynamic (indicated by an upward arrow). The lyrics are written below the notes:

$\text{P}$	$a$	$c$	$a$	$p \downarrow a$	$p \uparrow b$	$a$	$b$	$a$	$b$	$a$	$b$	$a$	$p \downarrow c$	$a$	$p \uparrow b$	$p \uparrow a$
$\text{p}$	$\text{ca}$			$\text{p}$	$\text{a}$								$\text{p}$	$\text{a}$	$\text{p} \uparrow$	$\text{p} \uparrow \text{a}$

A handwritten musical score for a six-string guitar. The score consists of two staves. The top staff uses a treble clef and includes a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). It features a sequence of eighth and sixteenth notes. The bottom staff uses a bass clef and includes a key signature of one flat (Bflat) and a time signature of common time (indicated by a 'C'). It features a sequence of quarter notes. The notes are written on five-line staff paper. There are also some lyrics or non-musical markings below the staff.

MY LORD WILLOVERBY'S WELCOME HOME

JOHN DOWLAND - 13

Handwritten musical score for the first system of "My Lord Willoughby's Welcome Home". The score is in common time, treble clef, and key signature of one flat. The music consists of six measures. Measure 1: A series of eighth-note chords followed by a single eighth note. Measure 2: A series of eighth-note chords followed by a single eighth note. Measure 3: A series of eighth-note chords followed by a single eighth note. Measure 4: An eighth note followed by a fermata. Measure 5: An eighth note followed by a fermata. Measure 6: An eighth note followed by a fermata.

Below the staff, there are lyrics written in a cursive hand:

f b a a pba a  
c p c f gfp g  
a hfe a fa p  
a a a a

Handwritten musical score for the second system of "My Lord Willoughby's Welcome Home". The score is in common time, treble clef, and key signature of one flat. The music consists of six measures. Measure 1: A series of eighth-note chords followed by a single eighth note. Measure 2: A series of eighth-note chords followed by a single eighth note. Measure 3: A series of eighth-note chords followed by a single eighth note. Measure 4: An eighth note followed by a fermata. Measure 5: An eighth note followed by a fermata. Measure 6: An eighth note followed by a fermata.

Below the staff, there are lyrics written in a cursive hand:

b a b f a pba b p a ace a  
p p a a a b a c c c  
a a a a b a p p c p c p

Handwritten musical score for the third system of "My Lord Willoughby's Welcome Home". The score is in common time, treble clef, and key signature of one flat. The music consists of six measures. Measure 1: A series of eighth-note chords followed by a single eighth note. Measure 2: A series of eighth-note chords followed by a single eighth note. Measure 3: A series of eighth-note chords followed by a single eighth note. Measure 4: An eighth note followed by a fermata. Measure 5: An eighth note followed by a fermata. Measure 6: An eighth note followed by a fermata.

Below the staff, there are lyrics written in a cursive hand:

p c p pfo a b a p a b a pba  
a p gfp b p a p a p a pba  
c a p a c a a p a pcp cl  
a a a a a a

## MY LORD WILLOUGHBY'S WELCOME HOME

JOHN DOWLAND - 14

Handwritten musical score for a single melodic line. The music is in common time, treble clef, and includes a key signature of one flat. The score consists of six measures. Measure 1 starts with a dynamic  $\text{f}$ , followed by eighth-note pairs. Measures 2 and 3 show eighth-note patterns with grace notes and slurs. Measures 4 and 5 feature sixteenth-note patterns. Measure 6 concludes with eighth-note pairs. Below the staff, each note or group of notes is labeled with a letter (a, b, c) and a dynamic (p, f, ff, ff). The first measure has a dynamic  $\text{f}$  above the staff.

Handwritten musical score for a single melodic line. The music is in common time, treble clef, and includes a key signature of one flat. The score consists of six measures. Measure 1 starts with a dynamic  $\text{f}$ , followed by eighth-note pairs. Measures 2 and 3 show eighth-note patterns with grace notes and slurs. Measures 4 and 5 feature sixteenth-note patterns. Measure 6 concludes with eighth-note pairs. Below the staff, each note or group of notes is labeled with a letter (a, b, c) and a dynamic (p, f, ff, ff). The first measure has a dynamic  $\text{f}$  above the staff. There is also a circled dot symbol above the staff in measure 6.

Handwritten musical score for a single melodic line. The music is in common time, treble clef, and includes a key signature of one flat. The score consists of six measures. Measure 1 starts with a dynamic  $\text{f}$ , followed by eighth-note pairs. Measures 2 and 3 show eighth-note patterns with grace notes and slurs. Measures 4 and 5 feature sixteenth-note patterns. Measure 6 concludes with eighth-note pairs. Below the staff, each note or group of notes is labeled with a letter (a, b, c) and a dynamic (p, f, ff, ff). The first measure has a dynamic  $\text{f}$  above the staff.

## THE SICK-TUNE

JOHN DOWLAND-15

Handwritten musical score and vocal parts:

**Musical Score:**

Key signature: F major (one sharp). Time signature: 4/4.

Notes: The score consists of two staves. The top staff has a bass clef, a key signature of one sharp, and a time signature of 4/4. It contains notes such as quarter notes, eighth notes, sixteenth notes, and rests. The bottom staff has a treble clef, a key signature of one sharp, and a time signature of 4/4. It contains notes such as quarter notes, eighth notes, sixteenth notes, and rests.

**Vocal Parts:**

The vocal parts are arranged in five rows below the score. The first row contains a single note. The second row contains two notes. The third row contains four notes. The fourth row contains four notes. The fifth row contains three notes.

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

A handwritten musical score consisting of two staves. The top staff uses a treble clef and includes a key signature of one sharp, a time signature of 2/4, and a tempo marking of 120 BPM. It features a sequence of eighth and sixteenth notes. The bottom staff uses a bass clef and includes a key signature of one flat, a time signature of 2/4, and a tempo marking of 100 BPM. It features a sequence of quarter and eighth notes.

SARABANDE (from 'Armida') G.F. HAENDEL

BAROQUE-1

S.

#

Handwritten musical score for the first system of the Sarabande. The score consists of two staves. The top staff uses a soprano C-clef and common time, with a key signature of one sharp. The bottom staff uses an alto F-clef and common time, with a key signature of one sharp. The music features a repeating pattern of eighth and sixteenth notes. Below the staves is a vocalization chart with four rows of letters corresponding to the notes: d, d, d, d; d, d, d, d; d, d, d, d; and d, d, d, d. The vocalizations are: d (a), d (a), d (a), d (a); d (a), d (a), d (a), d (a); d (a), d (a), d (a), d (a); and d (a), d (a), d (a), d (a). The vocalizations are: d (a), d (a), d (a), d (a); d (a), d (a), d (a), d (a); d (a), d (a), d (a), d (a); and d (a), d (a), d (a), d (a).

F



#

Handwritten musical score for the second system of the Sarabande. The score consists of two staves. The top staff uses a soprano C-clef and common time, with a key signature of one sharp. The bottom staff uses an alto F-clef and common time, with a key signature of one sharp. The music features a repeating pattern of eighth and sixteenth notes. Below the staves is a vocalization chart with four rows of letters corresponding to the notes: d, d, d, d; d, d, d, d; d, d, d, d; and d, d, d, d. The vocalizations are: d (a), d (a), d (a), d (a); d (a), d (a), d (a), d (a); d (a), d (a), d (a), d (a); and d (a), d (a), d (a), d (a). The vocalizations are: d (a), d (a), d (a), d (a); d (a), d (a), d (a), d (a); d (a), d (a), d (a), d (a); and d (a), d (a), d (a), d (a).

S.

#

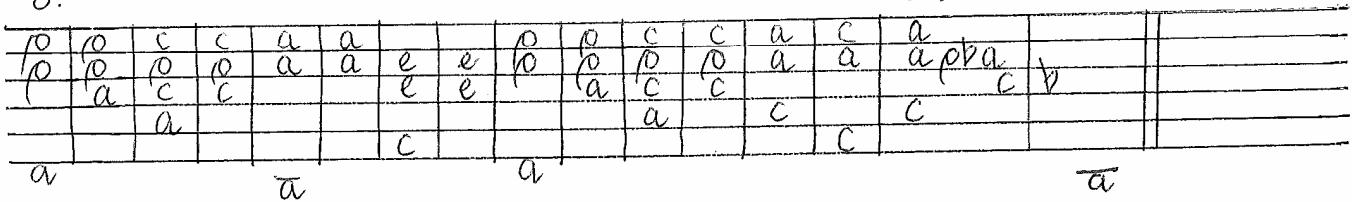
Handwritten musical score for the third system of the Sarabande. The score consists of two staves. The top staff uses a soprano C-clef and common time, with a key signature of one sharp. The bottom staff uses an alto F-clef and common time, with a key signature of one sharp. The music features a repeating pattern of eighth and sixteenth notes. Below the staves is a vocalization chart with four rows of letters corresponding to the notes: d, d, d, d; d, d, d, d; d, d, d, d; and d, d, d, d. The vocalizations are: d (a), d (a), d (a), d (a); d (a), d (a), d (a), d (a); d (a), d (a), d (a), d (a); and d (a), d (a), d (a), d (a). The vocalizations are: d (a), d (a), d (a), d (a); d (a), d (a), d (a), d (a); d (a), d (a), d (a), d (a); and d (a), d (a), d (a), d (a).

GREENSLEEVES TO A GROUND (The Division Flute, 1706)

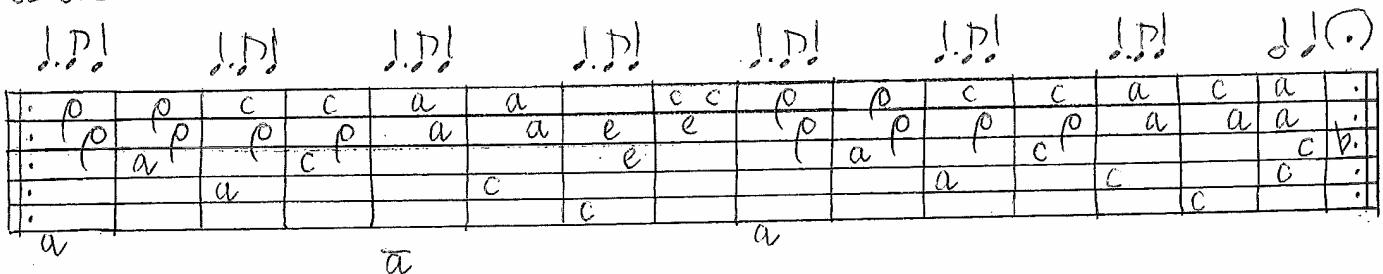
## BAROQUE - 2

## FIRST VARIATION

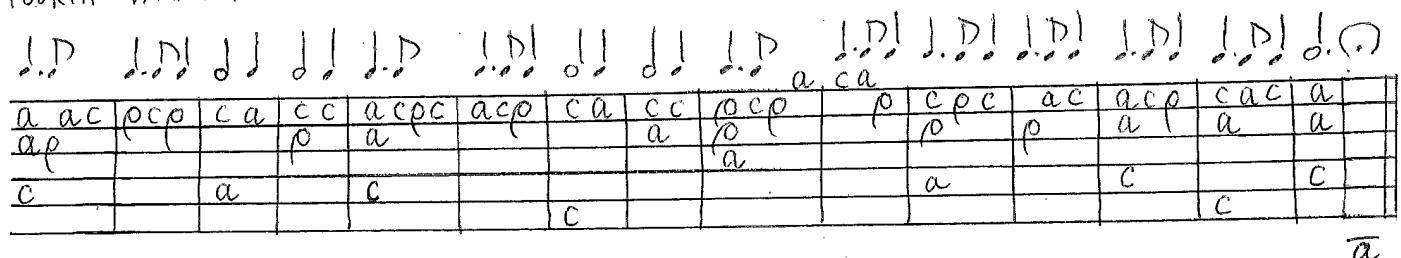
1



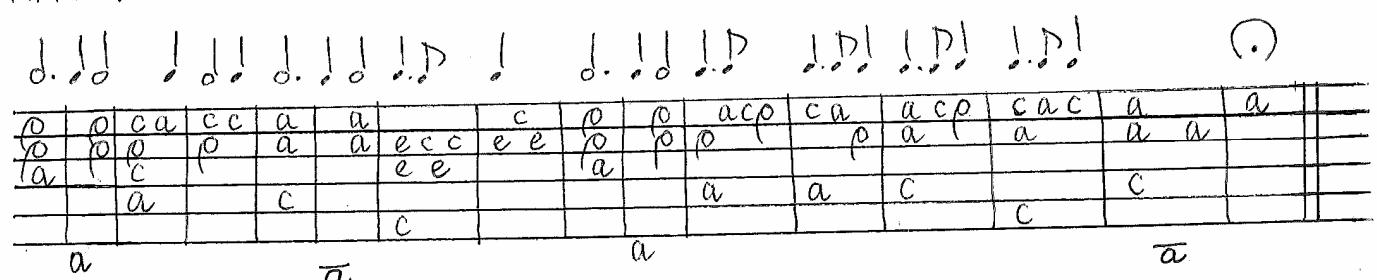
## SECOND & THIRD VARIATIONS



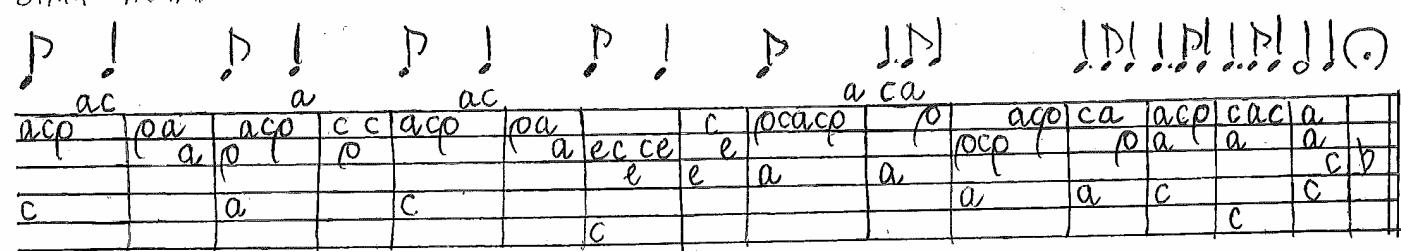
## FOURTH VARIATION



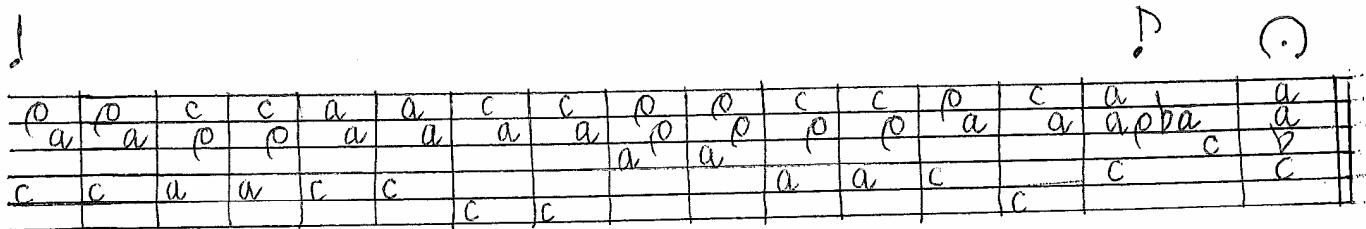
## FIFTH VARIATION



## SIXTH VARIATION



## SEVENTH VARIATION



GREENSLEEVES TO A GROUND (cont.)

## BAROQUE - 3

## EIGHT VARIATION

!		D	!		D,D	!		D		D,D,D	D,D,D	D,D,D	D,D,D	D,D,D
p a	p a	acp pcp	c p	c a	a a	c fec	c e	p a	p a	acp pcp	ca p	acp p	cac a	c a
c c	c a	a a	c c	c c	c c			a a	a a	c c	c c	c c	b	

## NINTH VARIATION

## TENTH VARIATION

I.D! I.D! I.D! I.D! I.D! I.D! I.D! I.D! I.D!

a a	a	c c	c	u a	a	c c	c	p p	p	c c	c	p p	a	c a a	a
a a	a	p p p	p	a	a	a	a	p p	p	p p	p	p p	a	a a a	a
c	c	a	a	c	c	c	c			a	a	c	c		

## ELEVENTH & TWELFTH VARIATIONS

A handwritten musical score for "The Star-Spangled Banner" on four staves. The first three staves are in common time and the last staff is in 2/4 time. The vocal parts are labeled "Vocals" and "Piano". The lyrics are written below the notes, alternating between English and German. The score includes dynamic markings like forte (f), piano (p), and sforzando (sf).

Handwritten musical score for "The Star-Spangled Banner" featuring lyrics in English and German.

## THIRTEENTH & FOURTEENTH VARIATIONS

## FIFTEENTH VARIATION

ca	oca	ca	pba	uoc	a	ob	c		ca	oca	ca	pba	aco	caca	a	al
o	(	p	b	a			e		o	(	p	b	a	a	a	)
a							eca	a								
	a						c				a		c	c	c	

# PAVANE LACRYMAE

J.J. VAN EYCK BAROQUE-4

A handwritten musical score for "The Star-Spangled Banner" on four staves. The lyrics are written below each staff. The first staff starts with a treble clef, the second with an alto clef, the third with a bass clef, and the fourth with a soprano clef. The lyrics are as follows:

! P F D D | D D | F ! D | ! F — — — |

a	a a a	cc	aa	p	a c a c	c	a	c a	c
a pb	a a a	ee	aa	p p	v	fe	a ac	va	e
a	ac	ac	ee	a	cac	e	ac	a	e
c	c	p	c		a p	c	c a	c	c

The lyrics are repeated across the staves: "Oh say can you see by the dawn's early light," "Our flag was still there on the field of battle," "We have never been better," "We have never been more free," and "And the star-spangled banner in triumph will we wave."

A handwritten musical score for a single melodic line. The score consists of two systems of music. The first system starts with a forte dynamic (indicated by an exclamation mark) followed by a sixteenth-note pattern. The second system begins with a eighth-note pattern. The notation includes various dynamics such as piano (p), forte (f), and accents. The vocal line is supported by a harmonic bass line. The score is written on five-line staves.

(3a) + (4a)

Musical score:

Top Staff (Measures 1-4):

```

    | !.D !.D .D D | E E D | | | | | | | |
    | a a B B C C | D D A A | a a a a | a a a a | a a a a | c c c c | c c c c |
    | D D B B A A | G G F F E E | a a a a | b b b b | c c c c | e e e e | e e e e | D D D D |
    | a a a a | c c c c | a a a a | e e e e | a a a a | b b b b | c c c c | e e e e | a a a a |
    | a a p p | c c a | a a a | e e e | a a a | b b b | c c c | e e e | a a a |
    | a a p p | c c a | a a a | e e e | a a a | b b b | c c c | e e e | a a a |
  
```

Bottom Staff (Measures 1-4):

```

    | !.D !.D .D D | E E D | | | | | | | |
    | a a B B C C | D D A A | a a a a | a a a a | a a a a | c c c c | c c c c |
    | D D B B A A | G G F F E E | a a a a | b b b b | c c c c | e e e e | e e e e | D D D D |
    | a a a a | c c c c | a a a a | e e e e | a a a a | b b b b | c c c c | e e e e | a a a a |
    | a a p p | c c a | a a a | e e e | a a a | b b b | c c c | e e e | a a a |
    | a a p p | c c a | a a a | e e e | a a a | b b b | c c c | e e e | a a a |
  
```

A handwritten musical score for 'The Star-Spangled Banner' on four staves. The lyrics are written below each note. The first staff has lyrics: 'D J ! J J ! D'. The second staff has lyrics: 'J D J D'. The third staff has lyrics: 'J D !'. The fourth staff has lyrics: 'fa ece a a c o a p v c e p p e a p f a v c e a c a c o a p c e f b c a p o c a'. The bottom staff contains the letter 'a' under the first note.

P	!	♫ P	○		
a					
a	c	a a	a		
b	e	a a	b	a	
c	e	c	b	v	
a	p	c	c	c	

GALLIARD (Original fragments as given by Ward)

JOHN JOHNSON - 1

THE COMPLETED LUTE SOLO VERSION OF THE GALLIARD

\* bar not indicated in John Ward's edition of 'The Lute Works of John Johnson'.

## FULL MERRILLY THE HUMBLE BEE

JOHN JOHNSON - 2

(SONG VERSION OF THE GALLIARD) Text by W. SHAKESPEARE (TROILUS AND CRESSIDA)

*F* *b b* 3

FULL MER-RI-LY MER- RI- LY THE HUMBLE BEE DOTH SING.

(3)

*F* *b b*

TILL HE, TILL HE, TILL HE, TILL HE HATH LOST HIS HONEY, HIS HO-N-EY AND HIS STING;

*F* *b b*

AND BE-ING ONCE SUB-DU-ED IN AR-MED TAIL, SWEET HO-NEY AND SWEET NOTES TO-GETHER TO-GE- THER FAIL.