

The Flute and the Lute.
Vol. 2

English music from the
Golden Age

Second Edition

Settings for lute and treble instrument
by Joaquim Bogunyà Chesà

Introduction to the second edition

Here you will find a compilation of pieces of some of the best English music from the 16th and 17th 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 16th 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 16th century piece. So, this song was probably written by William Cornysh's father, who lived mostly in the 15th 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.

Joaquim Bogunyà Chesa.

November 2020.

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WITH MY LOVE MY LIFE WAS NESTLED

THOMAS MORLEY-1

<p>1. WITH MY LOVE MY 2. WHERE THE TRUTH ONCE 3. O TRUE LOVE SINCE</p>	<p>LIFE WAS NESTLED, WAS AND IS NOT, THOU HAST LEFT ME,</p>	<p>IN THE SUM OF SHA-DOWS ARE BUT MOR-TAL LIFE IS</p>	<p>HAP-PI-NESS, VA-NI-TIES, TE-DI-OUS,</p>	<p>FROM MY LOVE MY SHAW-ING WANT THAT DEATH IT IS TO</p>
↓	↓	↓	↓	↓
a a a	a a	a c	c	a a a
a c a	a e a	a e	c e	a c a
c c	c c	c e	e p e	c c c
	a	c	c	a

<p>LIFE WAS WRES-TED HELP THEY CAN-NOT, LIVE WITH-OUT THEE,</p>	<p>TO A WORD OF SIGNS NOT SLAVES OF MI-SE-RIES, DEATH OF ALL MOST O-DI-OUS.</p>	<p>HEA-VI-NESS, SIGN NOT SLAVES OF MI-SE-RIES, DEATH OF ALL MOST O-DI-OUS.</p>	<p>O LET LOVE MY PAIN-TED MEAT NO TURN A-GAIN AND</p>	<p>LIFE RE-MOVE, HUN-GER FEEDS, TAKE ME WITH THEE,</p>
↓ ↓	↓	↓	↓	↓
a a	a c	c	f e f h e g h	a c c
a e a	a e	c e		a c e
c c	c e	e p e	e	c e
	c	c	c	c

<p>SITH I LIVE NOT DY-ING LIFE EACH LET ME DIE, OR</p>	<p>WHERE I DEATH EX- LIVE THOU</p>	<p>LOVE. CEEDS. IN ME.</p>
↓	↓	↓
c e c a a	a a	
	a e	
e c c	c c	
c e	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, OF THE PIE, GAN THAT HOUR, TAKE THE TIME	WITHA HEY, WITHA HO ANDA	HEY NO-NIE NO, ANDA HEY	
a	a a a c a	e e c e	a a c e	a a c e	a a e
a	b c b e	e c e	b a	a	a b
b	c c b	b c	c c e	c	c c e b
c	c c e	c c	e	c	c c e a

NO-NIE NO-NIE	NO	THAT	OIER THE GREEN OBN-FIELDS DID PASS, IN	SPRING-TIME, IN SPRING-TIME, IN SPRING-TIME,	THE				
c a a	a e c a a a	a e e c b c	c b c	a e a	e a				
a a c e	a a e	a a c	c c	c c	e a				
c	c b c	c c e e	e	c c	c c				
c a c	c c	c a	e	e	c a				

ON-LY PRET-TY RING TIME, WHEN BIRDS DO SING HEY DINGA DINGA DING, HEY			DINGA DINGA DING, HEY	DINGA DING A DING, SWEET	
e c a	a a a c a a	a a	a a a a	e c a	c
a e a	a e a a	a a c b c b	c a p c a	e c	c
a c	c c b c	c c	c c	a	c
a c e	c c	c	c a	a	c

IT WAS A LOVER AND HIS LASS (concl.)

THOMAS MORLEY - 3

LO-VERS LOVE THE		SPRING IN SPRING-TIME,		IN SPRING-TIME, THE ON- LY PRETTY RING TIME, WHEN BIRDS DO SING, HEY	
caa a		a aa		a a a ec a	
a a ae		p a a a ae		a ac aca aea a ae	
b c c		c cb cc		c c a ce bc c c bc c	

DING A DING A DING, HEY		DING A DING A DING, HEY		DING A DING A DING, SWEET LO-VERS LOVE THE	
a a a		a a a a		e ca c caa a	
a a c bc b		ca c ca		e c a a ae	
c c c		c c c		e bc c c	

FAIR IN A MORN

THOMAS MORLEY - A

1. FAIR IN A MORN, O WHEN AS THE SUN, BUT	FAIR-EST MORN, WAS NOT THE SAME THAT SHI-NETH IN THE	E-VER MORN SO NE-VER HILL SO	FA-IRE? AIR-E, BLES-SED?	BUT OF THE EARTH, NO THIS MAN HAD HAP, O	EARTH-LY SUN, AND HAP-PIY MAN, NO
2. THERE STOOD A MAN WAS	FAIR-EST HILL, WAS NE-VER MAN FOR	NO MAN SO DIS-	TREES-SED.		
e ca a	a a e c c	c c	c .	a e	a c a e
a e a	c e a a	e e	c e .	a a	e a
c c c	c c	e p e	e p e .	c	c
c c	a c	c c	c c	c	a c

YET NO EARTH-LY MAN SO HAPPI'D AS	CREA-TURE, HE,	THERE FOR	SHONE A FACE, WAS NONE HAD HAP TO	NE-VER FACE THAT SEE THE HAP THAT	CAR-RIED SUCH A HE HAD HAP TO
					FEA-TURE SEE
c c c b	c a c a	c a c	a e	c a	a
c c a	c c e	a a	a	c e	c f a e a a
c c b	e c b	p p	b	c	c b
e	e c b	e	c e c e b c	c	c

(.)

	THERE FOR	SHONE A FACE, WAS NONE HAD HAP TO	NE-VER FACE THAT SEE THE HAP THAT	CAR-RIED SUCH A HE HAD HAP TO	FEA-TURE SEE
					(.)
a	a	c a	c a c	a e	c f a
c e e c a e c	a a	a	a	c e	c f a e a
b c c b	p p	b	c	c	c b
c e	e c	e	c e c e b c	c	c

MISTRESS MINE WELL MAY YOU FARE

THOMAS MORLEY - 5

1. HIS-TRESS MINE WELL 2. THIS FAIR MOR-NING	MAY YOU FARE, SUN- MY BRIGHT	KIND BE YOUR THOUGHTS THAT GIVES LIFE TO	AND VAD OF CARE, LOVE'S DE-LIGHT,	SWEET SAINT YE-NUS EYE- RY HEART WITH	BE YOUR SPEED, HEAT EN-FLAMES,
d d	d	!	d	!	!
a c a	a a	a a a	a a	a c a	c c
a a a	c e a	a b a	a e a	a a a	c e
a	e		b		e p e
c b c	a c	c	a c	c c	e c
	a c		a c	c c	c c

THAT YOU MAY IN AND OUR COULD AF-	LOVE PRO-CEED, FEC-TION BLAMES.	COLL ME AND CLIP AND	KISS ME TOO,	so so so so so	
d !	d	d !	d		!
a c a	c c	a a	a a	a	a
a a a	c e	e a	b a e	a	b a
c c c	e p e	a e	e	a	c ca
	e	c	a c		
	c		a c		a

#		
SO TRUE LOVE SHOULD	DO.	
!	!	(.)
e a a	a	
e a e	a	
e	b	
c p c	c	

WHERE THE BEE SUCKS

ROBERT JOHNSON - 1

(W. SHAKESPEARE, THE TEMPEST)

Lively

Musical score for 'Where the Bee Sucks' in G major (one sharp). The score consists of a single melodic line in treble clef. The lyrics are: 'WHERE THE BEE SUCKS THERE SUCK I IN A COW-SLIP'S BELL I LIE THERE I COUGH WHERE OWLS DO CRY ON THE'. The score is divided into measures corresponding to these lyrics. Below the staff, there are several lines of handwritten notes, likely representing a simplified notation or a specific dialect of the lyrics.

a

A little quicker

Musical score for 'Bat's Back I Do Fly After Summer Merrily' in G major. The score is marked 'A little quicker'. 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'. The score includes a repeat sign and a double bar line. Below the staff, there are several lines of handwritten notes, likely representing a simplified notation or a specific dialect of the lyrics.

Musical score for 'Under the Blossom That Hangs on the Bough' in G major. The lyrics are: 'UN-DER THE BLOS-SOM THAT HANGS ON THE BOUGH. MER-RI-LY MER-RI-LY SHALL I LIVE NOW UN-DER THE BLOS-SOM THAT HANGS ON THE BOUGH'. The score is divided into measures corresponding to these lyrics. Below the staff, there are several lines of handwritten notes, likely representing a simplified notation or a specific dialect of the lyrics.

AS I WALKED FORTH

ROBERT JOHNSON - 2

1. AS I WALK'D 2. THEN ROUND THE	FORTH ONE MEAD-OW	SUM- MER'S DAY, DID SHE WALK,	TO VIEW THE CAT-CHING EACH	MEAD-OWS GREEN AND FLOW-ER BY THE	GAY, A STALK, SUCH
o	d	!	d	d	!
a	a a		a	o	o
b	a b		a	f	a
c	b c	c	b	a	c
		c	c		

PLEASANT BOW- FLOWERS AS IN	ER I E- THE MEAD-OW	SPIED, GREW,	STAN-DING FAST THE DEAD'S MAN	BY THUMB,	THE AND
d	d	d	d	d	d
c	c	a	a	a	a
o	a	a	b	e	a
a	b	c	b	f	a

AND INT A AND AS SHE	NAID PULL'D	EN THEM	I HEARD CRY, STILL CRIED SHE,	A-LAS A- A-LAS A-	LAS, THERE'S NONE E'ER LOV'D AS I. LOV'D LIKE ME.
!	!	!	!	!	!
a	c	a	c	a	a
c	a	c	a	b	a
o	a	b	a	a	a
a	b	a	b	a	a

COME, HEAVY SLEEP

ROBERT JOHNSON - 3

COME HEAVY	SLEEP THOU	IMAGE OF TRUE	DEATH, AND	CLOSE UP THOSE MY
a a	d c a a	a b a a	d	a a
e a	a a	a b a a	a	a a
a c	a	a c a	e	a a
a	c	a	f	e

WEARY WEE-PIE	EYES, WHOSE	SPRING OF TEARS DO	STOP MY VI-TAL	BREATH, AND TEARS MY
c a c	c a	a a	a ca	d f c
a a	a a	a a	a	e c a
a	a c	c c	e	c a

HEART WITH SOR-RON'S SIGH	SWOLLN CRIES.	COME AND POS-SESS MY	TIR-ED THOUGHT-WORN SOUL,
f a a	c c h	f c a a	a
a a c	f e f f	a a c a b	a b a b
a	c	a c a c	a c a c

COME, HEAVY SLEEP (cond.)

ROBERT JOHNSON - A

THAT	LI-VING, LI-VING DIES, THAT	LI-VING, LI-VING DIES, THAT	LI-VING, LI-VING DIES; TILL
<i>p</i> <i>ca</i> <i>p</i> <i>a</i> <i>a</i>	<i>p</i> <i>c</i> <i>a</i>	<i>f</i> <i>a</i> <i>c</i> <i>a</i>	<i>f</i> <i>p</i> <i>c</i> <i>a</i> <i>a</i>
<i>a</i> <i>p</i> <i>ca</i> <i>p</i>	<i>p</i> <i>b</i> <i>a</i> <i>c</i> <i>b</i> <i>a</i>	<i>a</i> <i>p</i> <i>a</i> <i>p</i> <i>a</i>	<i>a</i> <i>e</i> <i>f</i> <i>p</i> <i>b</i> <i>a</i>
	<i>a</i> <i>c</i>	<i>c</i> <i>a</i> <i>p</i> <i>c</i>	<i>c</i> <i>a</i>

(.)

THOU ON ME BE	STOIN, ON ME BE	STOIN	
<i>p</i> <i>a</i> <i>ac</i>	<i>p</i> <i>ccp</i> <i>ca</i>	<i>a</i>	
<i>b</i> <i>e</i> <i>b</i> <i>p</i> <i>a</i> <i>p</i>	<i>a</i> <i>a</i> <i>a</i> <i>e</i>	<i>a</i>	
<i>c</i> <i>p</i> <i>e</i>	<i>b</i> <i>c</i> <i>a</i> <i>c</i>	<i>c</i>	
	<i>p</i>	<i>c</i>	
		<i>a</i>	

HAVE YOU SEEN THE BRIGHT LILY GROW

ROBERT JOHNSON - 5

(BEN JOHNSON, THE DEVIL IS AN ASS)

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

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

↓	WOOL OF	BEA-VER?	OR	SWAN'S DO- WK	E-VER?	OR HAVE	SHELT O' THE BUD OF THE

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

BRISTER OR THE NARD IN THE	FIRE? OR HAVE	TAS-TED THE BAG OF THE	BEE? OH, SO	WHITE, OH, SO
a c a	ca	a a	cacc	ca a
a c a	a a	a a	a c	a a
a	a	a	a	a

SOFT, OH SO	SWEET IS SHE,	SO SWEET IS	SHE
a c	cac a a	a a	acc a
a a	a a	a a	a a
a	a	a	a

TELL ME DEAREST

ROBERT JOHNSON - 7

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

IT'S AN A- KROW, SOME ARE WIL- LING, AND BE WISE, TOO,	IT'S A FIRE, SOME ARE STRANGE, AND AL- LAY,	IT'S A BOY THEY SINCE YOU MEN FIRST WHEN YOU MEN ARE	CALL DE- SIRE. TAUGHT TO CHANGE. WISE AS THEY.
a	a	a	a
c	c	c	c
a	a	a	a
c	c	c	c

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

FULL FATHOM FIVE

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

FULL FA-THOM	FIVE YOUR FA-THER		LIES, OF HIS	BONES ARE CO-RAL MADE: THOSE ARE PEARLS		THAT WERE HIS EYES,
d	J	J	J	J	J	J
a a	a	a	a	a	c	a a
a c	b e	a	a	e ce	o	e a
b c	b c	b b	b	e e	e	e b
c a	c e	ce	c	e	c c	ace
						ec

NO-THING OF HIM THAT DOTH FADE,		BUT DOTH SUFFER A SEA CHANGE			IN-TO SOME-THING RICH AND STRANGE:	
J	J	J	J	J	J	J
a ce	c a a a	a	c	a c	c	c
e e	e a a e c e	b	o	o a	o a	c e
e e	e c	c	a	a	a	e p
c	e c		a	a	c	c

SEA-NYMPHS HUR-RY RING HIS KNEEL, HARK NOW I				HEAR THEM, HARK NOW I HEAR THEM, DING DONG		BELL.
J	J	J	J	J	J	J
e a	a	a	e c	a e g	h e	a
e b	c e a	a a	e c	f g	e e	a
c c	e b	b b c	e b	c	e	b
	c c	c e	e	a e	e	c
c	a c		c	a e		

FULL FATHOM FIVE (cond.)

(.)

Handwritten musical score for "FULL FATHOM FIVE (cond.)". It features a treble clef with a key signature of one sharp (F#). The melody is written on a five-line staff. Below the staff, there are three lines of lyrics: "DING DONG DING DONG BELL, DING DONG DING DONG BELL, DING DONG DING DONG BELL." Below the lyrics, there are several lines of handwritten musical notation, including notes, rests, and bar lines, which appear to be a simplified or condensed version of the melody.

CALLENO CUSTURE ME

ANONYMOUS - 1

S

Handwritten musical score for "CALLENO CUSTURE ME". It features a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The melody is written on a five-line staff. Below the staff, there are several lines of lyrics: "1. WHEN AS I VIEW YOUR COME-LY GRACE CAL-IE- NO CUS- TU- RE ME YOUR GOL- DEN HAIRS YOUR VEINS MUCH LIKE THE SKIES CAL-IE- NO CUS- TU- RE ME YOUR SIL- VER TEETH YOUR LIPS YOUR CRIM-SON CHEEKS CAL-IE- NO CUS- TU- RE ME YOUR THAT GODS AND MEN BOTH SI- LENCE MO- VING SENSE TO MATCH THE GOD WITH VIR- TUE YOU POS- SESS- TO MATCH THE GOD WITH GIFTS OF". Below the lyrics, there are several lines of handwritten musical notation, including notes, rests, and bar lines.

(.)

a.S

Handwritten musical score for "CALLENO CUSTURE ME" (continued). It features a treble clef with a key signature of one flat (Bb). The melody is written on a five-line staff. Below the staff, there are several lines of lyrics: "AN- GELS FA- CE CAL-IE- NO CUS- TU- RE ME 2. YOUR A- ZURE CRY- TAL E- YES 3. YOUR CO- RAL LOVE AND LEEK- S 4. MY SOUL WITH RE- VE- REN- CE S 5. LONG LIFE AND WOR- THI- NES- S". Below the lyrics, there are several lines of handwritten musical notation, including notes, rests, and bar lines.

GREENSLEEVES

ANONYMOUS - 2

(1a)

Handwritten musical score for the first system of 'Greensleeves'. The music is in 3/4 time, G major, and begins with a treble clef and a sharp sign. The lyrics are: "A- AND LAS MY I HAVE LO- VE YOU I- VED DO ME YOU SO WRONG TO LONG JE- CAST ME OFF DIS- COURTEOUS- LY". The score includes a vocal line with notes and lyrics, and a lute tablature line with letters 'a', 'c', 'e', and 'p'.

Handwritten musical score for the second system of 'Greensleeves'. The music continues in G major. The lyrics are: "LIGH- TING IN YOUR COM- PA- NY. GREEN- SLEEVES WAS ALL MY JOY, GREEN-". The score includes a vocal line with notes and lyrics, and a lute tablature line with letters 'a', 'c', 'e', and 'p'.

Handwritten musical score for the third system of 'Greensleeves'. The music continues in G major. The lyrics are: "SLEEVES WAS MY DE- LIGHT. GREEN- SLEEVES WAS MY HEART OF GOLD AND WHO BUT YOU HAS GREEN- SLEEVES." The score includes a vocal line with notes and lyrics, and a lute tablature line with letters 'a', 'c', 'e', and 'p'.

THE SWEET PRIME ROSES

(FOLK SONG)

ANONYMOUS - 3

INTRO !

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

S.

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- EONING? CEIT- FUL)	A VIEW-ING THE AND WHAT'S THE OG- YOU A-RE DE-	HEA- CAS- CEIT- FUL)	IONS SION FIL)
a a a c e p a	a a a c	a a c	a a e a	a a p c a a	a a a c e p a	a a c a p c	a a e c c a p c
e a c	a c e	a c	e c	e c	e a c	c a	c a

AND TO TAKE THE OF ALL YOUR YOUNG MAN 'TIS	AIR, GRIEF? PLAIN.	'T WAS 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,
a a a c e c	a a e c e a	a a a c e p a	a a a c c p	c a e p a p	a a c a c p a
c e	c	e a c	a c e	a c	e c

* S.

WHEN I BE- IF YOU WILL TO GIVE ME	HELD A GRANT ME ONE COM- FORT	MOST LOVE-LY SHALL RE- 'TIS ALL IN	FAIR, 'LIER, VAIN.				
d a e a c a p	a e a a a c	c a e p c a	a a a c a c p c	a a c a a c p v	e a a a c	c a e a p c a	a a a a c
e a	a e a	a c	a	a c e	a c	a	a

* POSSIBLE WYE END:

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

THE WILLOW SONG

ANONYMOUS - 4

Original text by W. SHAKESPEARE
(OTHELLO)

1. THE 2. THE 3. PRY- A. I	PEER SOUL SAT FRESH STREAMS RAN THEE, HIS CALLD MY LOVE	SIGH-ING BY HER THEE, FALSE LOVE	BY A AND HELL BUT	SY- CA- MORE MUR- MUR'D HER COME A- WHAT SAID HE	TREE.) MOANS NON- THEA?)
↓	↓	↓	↓	↓	↓
ρ	c a	a a a	a ρ	ρ c	ρ ρ c
a	a a e	a b	a	ρ ρ	ρ ρ
c	b c	b	c	e a	a
	c	c	a	f a	

SING	ALL A GREEN	WIL-LOW.	HER HER LET'S IF	HAND ON HER SALT TEARS FEEL NO-BO-DY I COURT NO	BOS-SOM, HER FROM HER AND BLAME HIM, HIS WO-MEN, YOU'LL	HEAD ON SOFT-TE- SCORN I COUCH WITH	
↓	↓	↓	↓	↓	↓	↓	↓
ρ c a	a a	c	c ρ	ρ c	ρ ρ	ρ ρ	c
a	a b	e f c	e a	ρ ρ	ρ ρ	ρ ρ	ρ
c	a a	e	e a	a	a a	a a	a
	c	c	c		a		a

HER NED THE AP- MO	KNEE.) STONES. PROVE. MEN.)	SING	WIL-LON WIL-LON WIL-LON	WIL-LON SING	WIL-LON WIL-LON WIL-LON	WIL-LON	MUST
↓	↓	↓	↓	↓	↓	↓	↓
a	c ρ		a	a a	c ρ	c	a a
a	a a		c	a a	e ρ f	e	a a
c	a		e	b a	e	e	b a
	c		a c	c c	c	c	c c

THE WILLOW SONG (cont.)

ANONYMOUS-5

BE MY GAR-	LAND. SING	ALL A GREEN	WIL-LOW,	WIL-LOW WIL-LOW	WIL-LOW.
a	a a	a	c	o o a c	o o a c
a	a a	b	o	o o a c	o o a c
	e a		a	a a	a
c	c e	o	a		

SING	ALL A GREEN	WIL-LOW MUST	BE MY GAR-	LAND.	
o c a	c a c	o c a	c a c	a	
o a	a o c	o a	a e	a	
a	c	a		b	
	c		c	c	

AH ROBIN, GENTLE ROBIN

WILLIAM CORNYSH-1

AH RO-BIN, GENTLE RO-BIN. TELL ME HOW THY LE-HAN DOTH AND THOU SHALT KNOW OF MINE.

p a c p c a c

ff hh ii ff hh f a p aa p pp p cc aa a

a p aa p pp p cc aa a

c p c ca p c c c a c

c c a a a p a c p c a c hh hh ff pp ff cc a a

a a eca e a cca a eca pcca c a f f c a e ca e

* FIRST VERSE -- MY LADY IS UNKIND, I WIS, ALACK WHY IS SHE SO?
(PASS) SHE LOV'ITH ANOTHER BETTER THAN ME AND YET SHE WILL JAY NO.

AH ROBIN, GENTLE ROBIN (cont.)

WILLIAM CORNYSH - 2

*

* SECOND VERSE -
(BASS)

I CANNOT THINK SUCH DOUBTFULNESS FOR I FIND WOMEN TRUE.
IN FAITH MY LADY LOVETH ME WELL. SHE WILL CHANGE FOR NO NEW.

(slow)

THE CHANTER'S TUNE

CELTIC-1

F D F D F D F D F D F D F D F D F

(1a)

F D F D F D F D F D F D F D F D F D F D F

(2)

SCARBOROUGH FAIR

CELTIC-2

Handwritten musical notation for the first system, including notes, rests, and a three-staff tablature with dynamic markings like *f*, *h*, *c*, *e*, *a*, *p*.

g.

Handwritten musical notation for the second system, including notes, rests, and a three-staff tablature with dynamic markings like *p*, *a*, *c*.

Fi

Handwritten musical notation for the third system, including notes, rests, and a three-staff tablature with dynamic markings like *p*, *a*, *c*, and a circled 'Fi' marking.

g.

Handwritten musical notation for the fourth system, including notes, rests, and a three-staff tablature with dynamic markings like *f*, *h*, *c*, *e*, *a*, *p*.

THE KING OF DENMARK HIS GALLIARD

JOHN DOWLAND - 1

First system of musical notation for 'The King of Denmark His Galliard'. It includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a melody line with eighth and sixteenth notes, and a bass line with quarter notes. Below the bass line are several staves of figured bass notation, including letters like 'c', 'a', and 'u'.

Second system of musical notation. It continues the melody and bass line from the first system. The figured bass notation includes letters like 'a', 'c', 'f', 'p', 'l', and 'r'.

Third system of musical notation. It concludes the piece with a key signature change to one sharp (F#) and a common time signature. The notation includes a melody line with eighth and sixteenth notes, and a bass line with quarter notes. Below the bass line are several staves of figured bass notation, including letters like 'a', 'c', 'e', 'g', 'h', 'k', and 'l'.

THE KING OF DENMARK HIS GARD (cont.)

JOHN DOWLAND - 2

./.

THE KING OF DENMARK HIS GALLIARD (cont.)

JOHN DOWLAND - 3

Handwritten musical notation for the first system of 'The King of Denmark His Galliard (cont.)' by John Dowland. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a melodic line with a repeat sign, a bass line with notes, and a lute tablature below. The tablature uses letters 'a', 'c', 'e', 'g', 'h', 'k' on a six-line staff. A double bar line with a sharp sign indicates a key change to two sharps (F# and C#).

Handwritten musical notation for the second system of 'The King of Denmark His Galliard (cont.)' by John Dowland. It continues the piece with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The notation includes a melodic line with a repeat sign, a bass line with notes, and a lute tablature below. The tablature uses letters 'a', 'c', 'e', 'g', 'h', 'k', 'p' on a six-line staff.

Handwritten musical notation for the third system of 'The King of Denmark His Galliard (cont.)' by John Dowland. It continues the piece with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The notation includes a melodic line with a repeat sign, a bass line with notes, and a lute tablature below. The tablature uses letters 'a', 'c', 'e', 'g', 'h', 'k', 'p' on a six-line staff.

THE KING OF DENMARK HIS GALIARD (cont.)

JOHN DONLAND - 4

Handwritten musical notation for the first system of 'The King of Denmark His Galiard'. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and sixteenth notes. Below the staff are three staves for figured bass notation, with notes 'a', 'c', and 'a' written in various positions. A 'V' is written at the beginning of the first staff. The system ends with a double bar line and a sharp sign.

Handwritten musical notation for the second system of 'The King of Denmark His Galiard'. It features a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody continues with eighth and sixteenth notes. Below the staff are three staves for figured bass notation, with notes 'a', 'c', and 'a' written in various positions. The system ends with a double bar line and a flat sign.

Handwritten musical notation for the third system of 'The King of Denmark His Galiard'. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and sixteenth notes. Below the staff are three staves for figured bass notation, with notes 'a', 'c', and 'a' written in various positions. The system ends with a double bar line and a sharp sign.

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

Handwritten musical notation for the first system. It consists of a treble clef staff with a 4/4 time signature and a key signature of one sharp (F#). The melody is written in the first four measures. Below the staff are three staves of figured bass notation. The first measure has figures: C, a, c, a, a. The second measure has: a, a, c. The third measure has: a, a, c. The fourth measure has: a, a, c, a, c. There are also some additional notes and figures like 'pba, ap' and 'bc' in the fourth measure. The system ends with a double bar line and a fermata over the final note.

Handwritten musical notation for the second system. It continues the melody from the first system. The treble clef staff shows the melody in the first four measures. Below the staff are three staves of figured bass notation. The first measure has figures: c, a, c, a, a. The second measure has: a, a, c, e, a. The third measure has: a, c, a, c, a. The fourth measure has: a, a, c, a, c. The fifth measure has: a, c, a, c, a. The sixth measure has: a, a, c, a, c. The seventh measure has: a, a, c, a, c. The eighth measure has: a, a, c, a, c. The system ends with a double bar line and a fermata over the final note.

A blank treble clef staff with five empty lines, intended for further musical notation.

THE ROUND BATTLE GALLIARD

JOHN DOWLAND-6

Handwritten musical notation for the first system of 'The Round Battle Galliard' by John Dowland. The system is in 3/4 time with a key signature of one sharp (F#). The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody is written on a single staff. Below the staff, there are four staves of figured bass notation, with letters (a, c, e, f, h) and accidentals (sharps, flats) indicating the notes and fingerings for the lute or keyboard accompaniment.

Handwritten musical notation for the second system of 'The Round Battle Galliard'. It continues the melody and figured bass from the first system. The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody is written on a single staff. Below the staff, there are four staves of figured bass notation, with letters (a, c, e, f, h) and accidentals (sharps, flats) indicating the notes and fingerings for the lute or keyboard accompaniment.

Handwritten musical notation for the third system of 'The Round Battle Galliard'. It continues the melody and figured bass from the previous systems. The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody is written on a single staff. Below the staff, there are four staves of figured bass notation, with letters (a, c, e, f, h) and accidentals (sharps, flats) indicating the notes and fingerings for the lute or keyboard accompaniment.

FORTUNE MY FOE

J. DOWLAND - 7
(William Borlsey MS)

FOR- TUNE MY FOE WHY	JUST THOU FROWN ON ME?	AND WILT THY FA- VORS	NE- VER LIGHT- ER	BE?			
a a	a c	a a	a c	a c	a c	a c	a c
a a e	a a	a a	e e	a p	a a a	a	a e
c	c	c	a c	c	c	c	a c
c	c	c	c	c	c	c	c

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

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

FORTUNE MY FOE (concl.)

JOHN DOWLAND - 8

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

Handwritten musical notation including notes, rests, and dynamic markings (p, a, c, f) on a five-line staff.

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

Handwritten musical notation including notes, rests, and dynamic markings (p, a, c, f) on a five-line staff.

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

Handwritten musical notation including notes, rests, and dynamic markings (p, pp, f, a, c) on a five-line staff.

DOWLAND'S MIDNIGHT

JOHN DOWLAND - 9

MID-NIGHT MID-NIGHT MID-NIGHT MID-NIGHT MID-NIGHT MID-NIGHT MID-NIGHT

a

NIGHT MID-NIGHT NIGHT MID-NIGHT MID-NIGHT NIGHT MID-NIGHT

a

NIGHT MID-NIGHT MID-NIGHT MID-NIGHT NIGHT

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

a	a	a	a	a	a
a	a	a	a	a	a
a	a	e	e	e	e



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

MY LORD WILLOUGHBY'S WELCOME HOME

JOHN DOWLAND - 11

Handwritten musical notation for the first system. It consists of three staves. The top staff contains rhythmic notation and letters: a f, a b a b p f, a, a f e f e f a, b a b p, a, a b p p. The middle staff contains letters: b, c, c, c, c, c, c, c, c, c. The bottom staff contains letters: a, a, b, a, a, a, b, a, a, p.

Handwritten musical notation for the second system. It consists of three staves. The top staff contains rhythmic notation and letters: a a, a a c, a, a c e f a, b a, p b a b a. The middle staff contains letters: b, b, b, b, b, b, b, p, c, p, a, p, p, c. The bottom staff contains letters: p, c, p, c, p, c, a, p, p, c, a, p, a, a.

Handwritten musical notation for the third system. It features a treble clef, a key signature of two flats (Bb and Eb), and a 2/2 time signature. The notation includes various note values and rests. Below the staff, there are several lines of handwritten letters: a, a, p, b, a, p, a, a, a, b, b, a, b, a, a, b, a, a, p, b, a.

Handwritten musical notation for the fourth system. It features a treble clef, a key signature of two flats (Bb and Eb), and a 2/2 time signature. The notation includes various note values and rests. Below the staff, there are several lines of handwritten letters: b, f, h, a, a, c, p, p, b, a, p, b, p, a, p, a, b, p, p, b, a, a, b, a, p, a, a, b, a, p, p, c, p, c, a, p, p.

MY LORD WILLOUGHBY'S WELCOME HOME (cont.)

JOHN DOWLAND - 12

Handwritten musical notation for the first system. It features a treble clef and a key signature of two flats. The notation includes a series of notes and rests across several measures. Below the staff, there are several lines of handwritten text, likely representing a tablature or fingering system, with characters such as 'a', 'p', 'c', 'b', 'f', and 'r'.

Handwritten musical notation for the second system. It continues the piece with similar notation and tablature. The tablature includes characters like 'a', 'c', 'a', 'p', 'b', 'a', 'p', 'b', 'a', 'b', 'a', 'b', 'a', 'p', 'c', 'a', 'a', 'c', 'a', 'p', 'b', 'p', 'a'.

Handwritten musical notation for the third system. It shows a treble clef and a key signature of two flats. The notation includes notes and rests. Below the staff, there are several lines of handwritten text, likely representing a tablature or fingering system, with characters such as 'a', 'p', 'c', 'p', 'c', 'c', 'a', 'c', 'p', 'c', 'a'.

MY LORD WILLOUGHBY'S WELCOME HOME

JOHN DOWLAND - 13

Handwritten musical notation for the first system. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The melody consists of several eighth-note runs. Below the staff are three staves of figured bass notation. The first staff contains notes with stems and flags, some with dynamic markings like 'f' and 'p'. The second staff contains letters 'a', 'b', 'c' and rhythmic symbols like 'p' and 'c'. The third staff contains the letter 'a'.

Handwritten musical notation for the second system. The top staff continues the melody with eighth-note runs. Below are three staves of figured bass notation. The first staff has notes with stems and flags, including dynamic markings 'f' and 'p'. The second staff has letters 'a', 'b', 'c' and rhythmic symbols 'p', 'c'. The third staff has letters 'a', 'b', 'c' and rhythmic symbols 'p', 'c'.

Handwritten musical notation for the third system. The top staff continues the melody. Below are three staves of figured bass notation. The first staff has notes with stems and flags, including dynamic markings 'f' and 'p'. The second staff has letters 'a', 'b', 'c' and rhythmic symbols 'p', 'c'. The third staff has letters 'a', 'c' and rhythmic symbols 'p', 'c'.

MY LORD WILLOUGHBY'S WELCOME HOME

JOHN DOWLAND - 14

Handwritten musical notation for the first system. It consists of a treble clef staff with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The melody is written in the first staff, and the lute tablature is written in the second, third, and fourth staves. The tablature uses letters 'a', 'b', 'c', and 'p' to represent fret positions. The system contains six measures.

Handwritten musical notation for the second system. It continues the melody and lute tablature from the first system. The second measure of this system has a circled 'o' above it. The system contains four measures.

A blank treble clef staff with five lines, intended for further musical notation.

THE SICK TUNE

JOHN DOWLAND - 15

Musical notation for the first system of 'The Sick Tune'. The system consists of a treble clef staff with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melody is written in the treble staff, and the lute tablature is written in the four staves below. The tablature uses letters 'a', 'c', and 'b' to represent fret positions on the strings.

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

Musical notation for the second system of 'The Sick Tune'. The system consists of a treble clef staff with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melody is written in the treble staff, and the lute tablature is written in the four staves below. The tablature uses letters 'a', 'c', and 'b' to represent fret positions on the strings.

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

Musical notation for the third system of 'The Sick Tune'. The system consists of a treble clef staff with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melody is written in the treble staff, and the lute tablature is written in the four staves below. The tablature uses letters 'a', 'c', and 'b' to represent fret positions on the strings.

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

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

BAROQUE-1

8.

Handwritten musical score for the first system of the Sarabande. It features a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The notation includes a melodic line with slurs and a bass line with notes and rests. Below the staff, there are several lines of handwritten letters (c, a, e, f, p) and symbols (p, f, v, h, y) that appear to be a form of shorthand or tablature.

F
(.)

Handwritten musical score for the second system. It continues the piece with a treble clef, one sharp key signature, and a 3/2 time signature. The notation includes a melodic line with a repeat sign and a key signature change to two sharps (F#, C#) in the final measure. The bass line continues with notes and rests. Similar to the first system, there are lines of handwritten letters and symbols below the staff.

8.

Handwritten musical score for the third system. It continues the piece with a treble clef, one sharp key signature, and a 3/2 time signature. The notation includes a melodic line with a key signature change to two sharps (F#, C#) in the second measure. The bass line continues with notes and rests. Similar to the previous systems, there are lines of handwritten letters and symbols below the staff.

PAVANE LACRYMAE

J.S. VAN EYCK BAROQUE-4

! P F ! ! ! ! ! P F ! ! ! ! !

a	a	a	c c	a a	p	a c a	c	a	c	a	c	
a p	a a	p	e e	a a	p p	v	f e	a a c	p a e	v a	a	e
a	a c	a c	e e	a	p	c a c	e	a c	e	a c a c	a c	e
c	c	p	c			a p	c		c	a	c	c

a a a a a

(1a) (2a)+(3a)+(4a)

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

a a a

(1a)+(2a)

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

a a a p p

(3a)+(4a)

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

a a p p

c a	c	a p	c p a	c c p c	p	c	e	a p	c a	c p
f a	e c e	a a	a p v	e	p p	e	a p	p a v	e a	
a	e	c	a	c e	e f	e v	c	a	c	e
c	c	a	c p	c	c		c	a	p	c

a a

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

a

GALLIARD (Original fragments as given by Ward)

JOHN JOHNSON - 1

Handwritten musical notation for the first system of the Galliard, consisting of three staves. Above the staves are dynamic markings: *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*. The notation includes notes and rests with stems, and some notes have accidentals (flats and naturals).

*

Handwritten musical notation for the second system of the Galliard, consisting of three staves. Above the staves are dynamic markings: *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*. The notation includes notes and rests with stems, and some notes have accidentals (flats, naturals, and a sharp).

Handwritten musical notation for the third system of the Galliard, consisting of three staves. Above the staves are dynamic markings: *f*, *p*. The notation includes notes and rests with stems, and some notes have accidentals (flat and natural).

THE COMPLETED LUTE SOLO VERSION OF THE GALLIARD

Handwritten musical notation for the first system of the completed lute solo version, consisting of three staves. Above the staves are dynamic markings: *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*. The notation includes notes and rests with stems, and some notes have accidentals (flats and naturals).

Handwritten musical notation for the second system of the completed lute solo version, consisting of three staves. Above the staves are dynamic markings: *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*. The notation includes notes and rests with stems, and some notes have accidentals (flats, naturals, and a sharp).

Handwritten musical notation for the third system of the completed lute solo version, consisting of three staves. Above the staves are dynamic markings: *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*. The notation includes notes and rests with stems, and some notes have accidentals (flats, naturals, and a sharp).

* 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)

Musical score for the first system, featuring a treble clef, key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The lyrics are: FULL MERRILLY MERRILLY THE HUMBLE BEE DO TH SING.

Handwritten notes below the staff: (3) a a a a c a c a c a c a c a c a a a a a a a

Musical score for the second system, continuing the melody. The lyrics are: TILL HE, TILL HE, TILL HE, TILL HE HATH LOST HIS HONEY, HIS HONEY AND HIS STING;

Handwritten notes below the staff: b a c b b a c a c c a a c a a a a

Musical score for the third system, concluding the piece. The lyrics are: AND BE-ING ONCE SUB-DU-ED IN AR-MED TAIL, SWEET HO-NEY AND SWEET NOTES TO-GETHER TO-GETHER FAIL.

Handwritten notes below the staff: b a b a c a c e e e c a a a a a a a a a a a a