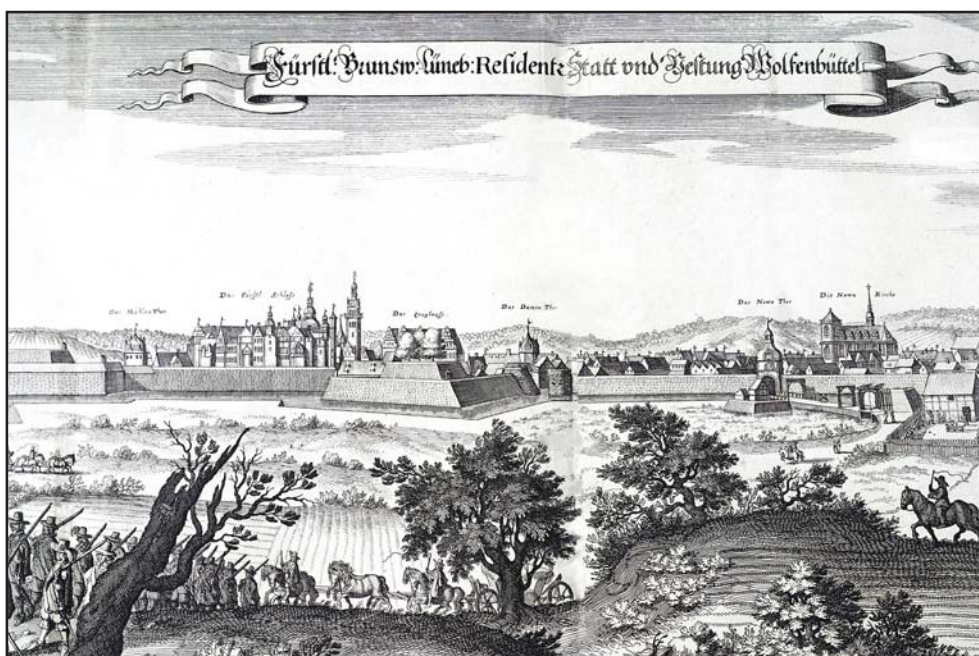


Collected Lute Solos of
GREGORIUS HUWET
&
THOBIAS KÜHNE

LUTENISTS AT THE WOLFENBÜTTEL COURT



revised and extended edition
by
Sigrid Wirth & John H. Robinson

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TREE EDITION
Albert Reyerman

**This edition is dedicated to Godelieve Spiessens
in recognition of her pioneering studies of Gregorius Huwet**

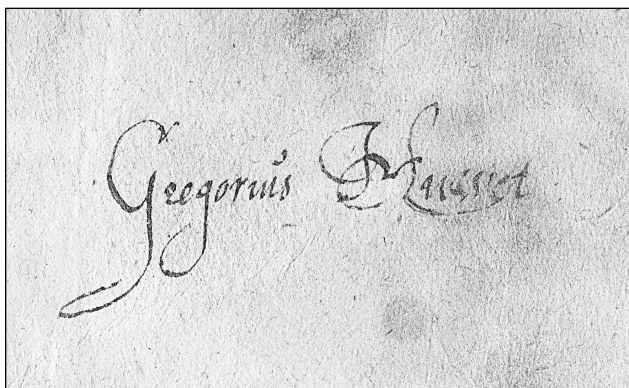


Fig. 1: Huwet's signature of his contract, May 29,
1591 NLA-StA WF, 3 Alt, Nr. 324, Fol. 20 (detail).

Composed by the most famous *Gregorio Huwet* of Antwerpe: Lutenist to the most high and mightie
Henricus Iulius, Duke of Brunswicke, &c.

Fig. 2: Robert Dowland, *A Varietie of Lute Lessons*, London, Thomas Adams 1610, *Fantasies: Gregorio Huwet of Antwerpe*

The Collected Lute Solos of Gregorius Huwet & Thobias Kühne: Lutenists at the Wolfenbüttel Court

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Introduction

Gregorius Huwet (also Howet, Howett, Hubert, Huet) served Duke Heinrich Julius of Braunschweig and Lüneburg as court lutenist for more than 25 years, from May 1591 until his death in late 1616. Most biographical data¹ and some of his compositional work² have long remained in the dark. As he did not publish any of his compositions himself (indeed, in his secure position as a lutenist at the Wolfenbüttel Court there was no need for him to do so), there is scarcely any biographical evidence from dedicational texts, and local archival research of the Wolfenbüttel court records was undertaken only in recent years.³ As far as we know from Godelieve Spiessens's thorough research into Huwet's early years,⁴ he was born sometime before 1560 to a lutenist of the same name in Huy near Lüttich in the Netherlands, now Belgium. The family moved to Antwerp where Huwet's father was granted citizenship in 1560 and he lived there until the early 1580s. It seems likely that Huwet junior was taught to play the lute by his father. From his compositions, most of all his high-quality *Fantasias*, we can assume he received a well-grounded education in music theory.

The first documentary evidence of Gregorius Huwet as an already accomplished lutenist is found in Diederich Graminaeus's description of the opulent wedding festivities of Duke Johann-Wilhelm zu Jülich-Cleve-Berg and Margravine Jacoba von Baden in Düsseldorf in June 1585. Huwet's name is mentioned repeatedly and he is depicted playing his lute in an ensemble during a banquet and in a mummary, clad in allegorical costume (figs. 3 and 4).⁵

Afterwards, Huwet seems to have returned to Antwerp as he was still listed as citizen in 1588. The radical political-religious changes in the Netherlands, with the siege of Antwerp by Spanish troops in 1584-85, and subsequent economic ruin under Spanish rule of the once-thriving city caused an exodus of more than 40,000 citizens after 1585. We can well imagine that these hard times must have been of major consequence for Huwet and his family as well. He may have spent some time in Cologne, where Adrian Denss's *Florilegium* containing two of Huwet's fantasies was published in 1594.⁶

Duke Heinrich Julius of Braunschweig and Lüneburg (1564-1613) was heir to a duchy of considerable territorial and financial wealth. Situated in Northern Germany, the duchy drew its wealth from mining and lumbering in the nearby Harz Mountains and from inherited estates. Several members of the ducal family, Heinrich Julius and his father Duke Julius among them, played the lute or cittern. Heinrich Julius's high esteem especially of lute instruments becomes obvious in their repeated use as signifiers of amorousness, unspeakable truth and nobility in his own dramatic works, written in the early 1590s. A troupe of English Comedians brought these plays to the stage, adding to them music on lutes, citterns and the only recently invented bandora. In Heinrich Julius's tragedy, *Von einem Buler und Bulerin* (1593), a lutenist "Gregorius" is named among the partaking musicians, probably referring to Huwet.⁷

In 1590 Duke Heinrich Julius's marriage brought along increasing cultural demands at the Wolfenbüttel court. His consort, Elisabeth of Denmark, eldest daughter of King Frederic II of Denmark and Sophie of Mecklenburg, was sister to Christian IV, heir to the Danish throne, and to Anna, married to King James VI of Scotland, later James I of England.⁸ It was at this court of one of the most distinguished patrons of the arts in German lands that Huwet was employed as something of a status symbol in courtly representation, conveying an image both of princely superiority and of cultural excellence. Huwet arrived in Wolfenbüttel for the festive

¹ There are short chapters about Huwet in Poulton, Diana, *John Dowland*, 2. Berkeley 1982, pp. 412f., Ward, John Milton, 'A Dowland Miscellany', *Journal of the Lute Society of America* 10 (1977), Appendix E, pp. 94-97, and by Lenaerts, R. B. & Le Cocq, J., Artikel Huet, Gregorio, in: Stanley, Sadie & Tyrell, John (Hrsg.), *New Grove Dictionary of Music and Musicians*, 2. Ed., 29 Vol., London 2001, Vol. 11, p. 802.

² Huwet's compositions have been listed by Spiessens, Godelieve, 'De Antwerpse luitkomponist Gregorius Huet alias Gregory Howet', in: *Revue Belge de Musicologie/Belgisch Tijdschrift voor Muziekwetenschap* 57(2003), pp. 87-111, Werklijst on p. 106. The collected lute solos were edited by Robinson, John H., *Collected Lute Solos of Gregory Howet*, Lübeck Tree Edition 1998.

³ See for reference of the following citations and findings Wirth, Sigrid, „...weil es ein Zierlich vnd lieblich ja Nobilitiert Instrument ist!": *Der Resonanzraum der Laute und musikalische Repräsentation am Wolfenbütteler Herzogshof 1580-1625*. Wiesbaden: Harrassowitz Verlag, Wolfenbütteler Abhandlungen zur Renaissanceforschung (34, 2017).

⁴ Spiessens, Godelieve, Huet, *op. cit.*, pp. 87-111.

⁵ Diederich Graminaeus, *Fürstliche Hochzeit so der Durchlauchtig hochgeborner Fürst und Herr, ber Wilhelm Herzog zu Gulick Cleve vnd Berg Graff zu der Marck vnd Ravensberg, Herr zu Raenstein & dem Durchlauchtig hochgebornen Fürsten vnd hern, Anno Dni 1585, am 16. Juni*, Köln 1587, copperplates No. 5, No. 6, No. 35.

⁶ Adriaen Denss, *Florilegium Omnis Fere Generis Cantionum Svarissimarum*, Köln 1594.

⁷ Braunschweig und Lüneburg, Heinrich Julius zu, *Von einem Buler und Bulerin*, Wolfenbüttel, 1593, fol. 3r.

⁸ Her sisters were Augusta, married to Johann Adolf of Holstein-Gottorp and Hedwig, married to the Saxon Elector, Christian II.

occasion of the baptism of Heinrich Julius's first born son, Friedrich Ulrich, in May 1591. His appointment as Duke Heinrich Julius's court lutenist soon after, signed under oath on May 29, was a contract not unusual for the time. Because he signed his contract as 'Gregorius Huwet' (fig. 1), we suggest this version of his name be used in future references. Huwet was bound to his sovereign for an unlimited time. After Heinrich Julius's death in 1613, Huwet was re-appointed to the court of Duke Friedrich Ulrich. As every court employee, Huwet was obliged to abide by the court rules and his sovereign's religious orientation. Huwet was the only court musician granted constant admission to the Duke's private chambers. As Heinrich Julius' personal lutenist, he was required to be at service at any time and to accompany the Duke on all his travels. Huwet's status was clearly superior to that of his predecessor, lutenist Thobias Kühne.⁹

Thobias Kühne (also spelt Kuhn, Khüne, Kün) was born in Halberstadt in 1564. After ending his studies at the universities of Helmstedt and Wittenberg, he entered court service to Julius Duke of Brunswick (1568-1589) at the Wolfenbüttel residence on November 15, 1587. He was appointed as a singer and lutenist at the court chapel with access to the Duke's privy chamber on demand. Paid poorly, he had to assist as scribe in the court's administration offices in addition to his musical duties. His position was generally that of an apprentice to the chapel master. He had to leave court due to financial cuts and the mourning period following the death of Duke Julius in 1589.

Huwet, in his position as Master of the Lute ('Lautenmeister') on the other hand, was exempted from playing in the court chapel and earned the highest salary of the court musicians after the Kapellmeister, Michael Praetorius. In the autumn of 1594, Huwet met John Dowland who visited Wolfenbüttel during the re-inaugural celebrations of the Duke's newly refurbished residence in Gröningen. Huwet and Dowland together travelled to the Kassel Court for the christening celebrations of Landgrave Moritz's first born son Otto in January 1595.

Over the many years of successful and loyal service to the Wolfenbüttel Dukes, Huwet was presented with gold chains and pendants, a beaker of gold, money, horses with carriage, and valuable lutes. Duke Heinrich Julius granted to Huwet a house and property in the town of Halberstadt in December 1595 in order to tie him closer still within his sphere of influence and adding another strong bond to their relationship. The possession of this estate, worth an exorbitant 1800 guilders (up ten times the cost of a normal city house) was limited to the duration of Huwet's life or his service to the court. In June 1597, Huwet's marriage to Marie Alemann, a daughter of an influential patrician family from the Magdeburg-Halberstadt region and a ward of the Duke, brought about a further rise in social status for the lutenist. The Duke himself stood godfather to their son Heinrich Julius in March 1600.

In the chamber receipts, Gregorius Huwet is mentioned several times as recruiting musicians, for instance from the Netherlands (his brother Octavianus among them), for the court chapel, which even resulted in a predominance of Netherlandish musicians in the court chapel of the late 1590s. He had evidently retained his professional contacts and was able to make good use of them.

Before Huwet came to Wolfenbüttel, he had already acquired experience of the whole range of musical duties at the Düsseldorf court.¹⁰ In addition to proving his skill as a composer of lute music, this knowledge of representation must have appealed as a most precious commodity to Heinrich Julius. Presenting a court lutenist - in the sense of a soloist of privileged position - to visitors was unique in German lands at that time. The appeal of this powerful position becomes obvious through the fact that the dynastically related courts of Dresden and Copenhagen sent lutenists to Huwet to get their soloist's training.¹¹ Apart from that, there is strong evidence that Huwet tutored the ducal family and some of their noble guests.¹²

Obtaining permission from the Duke to leave the court often proved somewhat difficult for the musicians of the court chapel and other court servants. Apart from Praetorius, only Huwet was allowed to travel on private matters, which he did in advisory capacities to music printers and lutenists (Matthaeus Reymann and Johann

⁹ The names *Monachij Gregorium Wolfenb.* and *Tobias Kun.* are both found in a list of celebrated German lutenists in Adam Gumpelzhaimer *Gymnasma De Exercitiis Academicorum* (Strasbourg, Zetzner 1621/R1652), *Partitionis Secundae / Sectio I. De Musica*, p. 100.

¹⁰ There is no evidence of Huwet's continued service at the Düsseldorf Court. He probably was hired for the wedding festivities only.

¹¹ From April 1606 until August 1608, the lutenist Hans Nielsen of the Danish Court studied with Huwet. In 1610, Huwet received a payment for teaching Thobias Walter, lutenist at the Dresden Court, during his stay in Prague.

¹² Huwet's activities as a lute teacher are suggested by the possession of lutes or citterns of several members of the ducal family. Among them were Heinrich Julius's eldest daughter Sophia Hedwig and his youngest brother Julius August. The latter's making a special contribution to Huwet's wedding in June 1597 could point at a teacher-pupil-relationship. Julius zu Holstein-Schaumburg, a nephew of Heinrich Julius, who had spent most of his youth at the Wolfenbüttel court and died at his grandmother's residence Schloss Hessen aged 16 in 1601, was lauded as an accomplished lutenist. Another sign is the high number of lutes (>20) Huwet bought at the Leipzig fairs between 1593 and 1609.

Rude) in Leipzig.¹³ He travelled repeatedly to the Leipzig fairs to purchase lutes for the court musicians, his pupils and himself. As personal lutenist to Heinrich Julius, Huwet travelled with him between the court's residences, and to Prague, where the Duke assumed the post of Privy Counsellor to Emperor Rudolph II. In July 1613, when Heinrich Julius fell mortally ill in Prague, he summoned some of his musicians, probably Huwet among them, to console and soothe him with soft music in his final hours. The Duke bequeathed a sum of 1800 Guilders to Huwet for his devoted and long-time service.

In the years following Heinrich Julius' death, after Michael Praetorius had been seconded to the courts in Dresden and Halle, Huwet earned his highest salaries, indicating his important position in organising the music at court. After Huwet's death in late 1616,¹⁴ the position stayed vacant for some time. Although it was reoccupied eventually, Huwet remained the only 'star'-lutenist at the Wolfenbüttel Court. Victor de Montbuisson, then lutenist at the Kassel Court of Landgrave Moritz von Hessen-Kassel, applied for the post unsuccessfully.

Only a small number of Huwet's compositions survive in prints and manuscripts.¹⁵ In a letter to Duke Heinrich Julius in March 1595, Landgrave Moritz, reflecting on Dowland's and Huwet's recent visit to Kassel, recalls Huwet's skill at intabulating madrigals and motets.¹⁶ Most of Huwet's compositions were never published, nor were they necessarily intended to be, but they remained his exclusive property. Huwet's abilities as a performing virtuoso were, after all, the most important part of Huwet's job.

Only a small body of compositions ascribed to Huwet are known, amounting to five fantasias, two pavans and eight galliards (one titled galliard but in duple time). All the ascribed music is for renaissance lute in *vieil ton* tuning, except for the galliard no. 15, which is known from a now incomplete four-part setting for instrumental ensemble found in Conrad Hagius' *Neue künstliche Musicalische* published in Nürnberg in 1616. Furthermore, of the fifteen surviving works, several are known to be works by other composers: no. 4 is a fantasia by Francesco da Milano, no. 5 is a fantasia by John Dowland, and of the galliards, no. 12 is a galliard by John Johnson, nos. 10 and 11 are based on Dowland's *First galliard* and *King of Denmark galliard*, and the Walsingham galliard is ascribed to Dowland in two sources and appended *Anglica* or *Englessa* in another three sources. Finally, the unique source of no. 14 bears the ascription Gregory Ansini, which is assumed here to refer to Huwet as Ansini may be a corrupted reference to Antwerp.

Six lute compositions are ascribed to Kühne: a fuga, two pavans and three galliards. But of these, the fuga is very much in the style of Huwet's famous fantasia and even has a very similar theme, and one of the pavans is based on Dowland's *Lachrimae* and is titled *Respondens Lachrimae T. K.* in one source but ascribed to Dowland and Huwet in the other two sources. Also, of the galliards, one is a pastiche of the first strain of Huwet's Walsingham galliard and the second from a galliard by Dowland. Another galliard is titled simply *Gagliarda* but with two different page headings, one *Galliarda T. K.* and the other *Galliarda incerti Authoris* (that is author uncertain).

This edition brings together all the known sources of the music ascribed to Huwet and Kühne, adding four examples of anonymous fantasias that include sequences of figuration similar to those found in Huwet's fantasia no. 1, with the suggestion that Huwet was imitating a generic trend found in contemporary fantasia composition, rather than that he is likely to have composed the anonymous fantasias. It is also suggested that the large number of versions of Huwet no. 9 in several different keys reflects the wide popularity of the Walsingham galliard. The many distinct settings of this galliard, including one for cittern and three for keyboard, were presumably arrangements made by a variety of different lutenists and composers including the pastiche ascribed to Kühne. However, it is not certain which is Huwet's own setting, nor certain that he composed the original rather than arranging a pre-existing galliard.

¹³ In addition to buying lutes at the Leipzig fairs, Huwet was in contact with Reymann and Rude who both published some of his compositions. Reymann valued Huwet's advisory capacity and lauded him in the preface of his *Noctes Musicae* in 1598, emphasizing Huwet's contribution to a new way of tuning the two lowest courses (of an 8-course Lute in G) "diverso modo", i.e. in D and C, improving the bass sound and extending the range for making intabulations easier.

¹⁴ The date of Huwet's death remains unknown as church records of that time are non-extant. The last payment to him of a "Gnadengeld" by the Duke is dated June 28 1616. By the end of the year, Victor de Montbuisson had already applied for the vacancy. Huwet probably died in Halberstadt.

¹⁵ A new Galliard, together with versions of Huwet's fantasies, came to light through Joachim Lüdtke's processing of scans from photographs recently discovered by Matthias Schneider of the so-called Loss Manuscript (D-Dl 1.V.8), which was destroyed in WW2. We thank Joachim for alerting us to this source and the Deutsche Lautengesellschaft as its owner for permission to publish these pieces for the first time in this edition.

¹⁶ Dated March 21 1595, Landgrave Moritz's letter to Duke Heinrich Julius mentions Huwet's great accomplishments and command of madrigals and motets (Huwet is "*was muteten und madrigaln zu schlagen anlangt, gar perfekt undt wohl Passiert*"), see Poulton, John Dowland, p. 33-34 for the full transcript of the letter.

Although limited in number, Huwet's compositions and their sources can tell us much about the activities within the wide-spread political, dynastic and musical networks of the Wolfenbüttel ducal court in the years around 1600. Like a multi-faceted mirror, his music reveals not only his Dutch origin and his models, but the communication and interaction with contemporaries and colleagues. These include Thobias Kühne and John Dowland as well as musicians of neighbouring courts in Bückeburg (Kapellmeister Conrad Hagius), Kassel, Dresden, and Copenhagen.¹⁷ On the basis of stylistic similarities between compositions ascribed to Huwet and Kühne, sustained contact (both of them were citizens of Halberstadt after all) seems very likely.¹⁸ The striking number of versions of the galliard ascribed to Huwet that uses the Walsingham tune in the first strain suggest a certain regional popularity of this galliard.¹⁹

The musical echoes of the encounter of Huwet and John Dowland, described by J. M. Ward as having been 'a memorable one',²⁰ can be heard in many of Huwet's compositions containing parts of Dowland's own music. In his *First Booke of Songes or Ayres* (London, 1597), Dowland mentions Huwet as an 'excellent master' and praises him (alongside Alessandro Orologio) "for their loue to me, as also for their excellency in their faculties". In 1610, John Dowland's son Robert published a collection of lute music *A Varietie of Lute Lessons*. He included a *Fantasia* by Gregorius Huwet (copied from Adrian Deness's *Florilegium*), who is lauded in the title as 'the most famous Gregorio Huwet of Antwerpe: Lutenist to the most high and mightie Henericus Iulius, Duke of Brunswicke, &c.' (fig. 2).

Sigrid Wirth - April 2018

¹⁷ See for instance Huwet's appropriation of Dowland's King of Denmark galliard (No. 10a of this edition). Huwet met King Christian IV of Denmark many times.

¹⁸ See John Robinson: Lutezine to Lute News 116 (December 2015): More versions of Daniel Bacheler & James Harding Galliards and John Dowland No. 28, the lute music of Tobias Khüne, Lord Zouche's March & Albert de Rippe Part 8: Fantasie No. 12.

¹⁹ Tablature for all the lute settings of the Walsingham Tune was edited for a supplement to the Lutezine for *Lute News* 104 published by the Lute Society in December 2012.

²⁰ Ward, A Dowland Miscellany, *op. cit.*, p. 25.

Editorial Method

This edition is a revised and expanded version of *The Collected Lute Solos of Gregory Huwet* published by Tree Edition in 1998 to contain all the known versions of music ascribed to Gregorius Huwet in addition to the music of Thobias Kühne and an appendix of related items. The original edition included only a selection of sources of music ascribed to Huwet, but added other galliards based on the Walsingham tune, which have been omitted here. The original sources are notated in French, German or Italian tablature with a variety styles of rhythm signs (flag, grid, mensural), standardised here to French tablature with flag rhythm signs using Wayne Cripps tablature-setting program TAB version 4.3.70 running in system OS X (10.13.1) on an Apple iMac. Dots under tablature letters indicating right hand fingering have been included together with tenuto signs and ornaments where they appear in the original. Apparent errors and omissions in the original tablature have been changed editorially and double bar lines added when lacking in the original to clarify the sectional structure of the music. The critical commentary details the numbers of courses on the lute below the 6th with their tuning, the sectional structure of the dances and lists all editorial changes, their location indicated by bar number and position in the bar followed by letters for the fret and numbers for the course on the lute (for example 1/1 a1c2d3a5 refers to a chord of open 1st course, 2nd fret on 2nd course 3rd fret on the 3rd course and open 5th course, and c1-d1-f1 refers to a melodic phrase of 2nd, 3rd and 5th fret). The sources are abbreviated in the commentary using publisher's names and date for prints and RISM sigla for manuscripts, expanded in the bibliography, followed by modern editions and url for online facsimiles when available. The use of repeat signs at the end of each section is irregular in the sources and all repeats have been omitted, leaving the choice of repeats to the discretion of the player.

Acknowledgements

Thank you to Wayne Cripps for permission to use the TAB programme version 4.3.70 to set the tablature for this edition. The following illustrations are included with permission:

Cover: Matthäus Merian: *Topographia und Eigentliche Beschreibung Der Vornembsten Stäte, Schlösser auch anderer Plätze und Örter in denen Hertzogthümer[n] Braunschweig und Lüneburg, und denen dazu gebörende[n] Grafschafften und Landen*, 1665/1658, *Fürstl: Brunsw: Lüneb: Residentz Statt und Vestung Wolfenbüttel* (detail), private collection, photo: S. Wirth.

Figure 1. (p. ii): Gregorius Huwet's signature of his contract, May 29 1591, NLA-StA WF, 3 Alt, No. 324, fol. 20 (detail).

Figure 2. (p.ii): Robert Dowland, *A Varietie of Lute Lessons*, London, Thomas Adams 1610, *Fantasies: Gregorio Huwet of Antwerpe*, public domain.

Figure 3. (p. 31): Diederich Graminaeus, *Fürstliche Hochzeit so der Durchlauchtig hochgeborner Furst und Herr, her Wilhelm Herzog zu Gulick Cleve vnd Berg Graff zu der Marck vnd Ravensberg, Herr zu Rauestein & dem Durchleuchtig hochgebornen Fursten vnd hern, Anno Dni 1585, am 16. Juni, Köln 1587*. HAB: A: 274.4 Hist. 2°(1), illustration No. 5 (detail).

Figure 4. (p. 31): *Ibidem*: Graminaeus, *Fürstliche Hochzeit*, HAB: A:274.4 Hist. 2° (1), illustration No. 35 (detail).

Figure 5. (p. 73): Caspar Merian, copperplate after Conrad Buno, 1654, *Das Fürstl. Schloss in der Vestung Wolfenbüttel* (detail), private collection, photo: S. Wirth.

Inventory and Critical Commentary

1. Fantasia

Four sources of Huwet's famous fantasia are known, but two were considered lost. The location of the Chilesotti manuscript remains unknown, but the so-called *Joachim vom Loss lute book* has now become available through the rediscovery of photographs of the manuscript and so the Huwet fantasia can be reproduced and compared with the others here. The three surviving versions are nearly identical, and the Loss lute book provides the solution to printing errors found in the other two sources.

1a. D-Dl 1.V.8, ff. 94v-96v *Fantasia alia aegdem*

[Gregorii Houuet]

German tablature with each stave copied across two pages

7th course tuned to F

5/<1	c2a3-c3 crossed out
10/6	a2 instead of a1
17/11	e1 crossed out
44/3	f6 crossed out
49/9-10	bar line added
54/9	e6 crossed out
62/ 2-3	blot crossed out
64/9	c5 crossed out
69/1	rhythm sign absent

1b. Denss 1594, ff. 68v-69r *Fantasia alia eiusdem*

[Gregorij Howet]

7th course tuned to F

11/16	e4 instead of c4
21/3	c5 instead of e5
33/5	f6 instead of c6
35/1 to 36/4	crotchets instead of minims
37/2 to 38/4	minims instead of crotchets
68/2-15	quavers instead of semiquavers
69/1	rhythm sign absent

1c. Dowland 1610, sigs. G2r-G2v *Fantasia 5* [header: *Composed by the most famous Gregorio Huwet of Antwerpe: Lutenist to the most high and mightie Henricus Iulius, Duke of Brunswicke, &c.* (see Fig. 2, p. ii)]

7th course tuned to F

14/5	a4 instead of a3
22-23 & 35-36	bar lines absent
35/1 to 36/4	crotchets instead of minims
67/4	c6 absent

cf. I-BDGchilesotti, p. 16 untitled - although the manuscript is now lost, Oscar Chilesotti listed this as a source of Huwet's fantasia without including the music in his modern edition of the manuscript (see bibliography).

2. Fantasia

Two sources of this fantasia are known, both ascribed to Huwet. The version of this fantasia in the Loss lute book is nearly identical to the version in the print of Denss, and can now be included in this edition.

2a. D-Dl 1.V.8, ff. 94r-94v *Fantasia Gregorii Houuet*

German tablature with some staves copied across two pages

7th course tuned to F

curved line/comma to right of lower ciphers at 8/4, 22/7, 28/2, 28/7, 29/3, 30/2, 30/3, 30/4, 30/8, 31/2, 31/3, 32/13 & 40/3

11/3-4 & 11-12	bar lines crossed out
21/5	scribe changed c3 to b3
25/4-11	semiquavers absent
33/9	b3a6 are crossed out

33/11	b2 crossed out
34/3	scribe changed c4 to c5
36/6	b3 instead of b2
41/2-3	scribe changed b3-b2 to b2-b3
41/15	cipher for c5 not clear
49/2-3	c5-e5 instead of c4-e4
56/between 14-15	d1 crossed out
57/between 4-5	b3 crossed out
60/3	a4? crossed out
61/8	e4 instead of c4
62/between 10-11	c1 crossed out
63/between 10-11	c4? crossed out

2b. Denss 1594, ff. 67v-68r *Fantasia Gregorij Howet*

7th course tuned to F

13/11	a2 instead of c2
21/5	h3 instead of b3
25/11	f4 instead of e4
52-53	bar line absent
61/8	e4 instead of c4
64/15	c1 absent

3. Fantasia

Two sources of this fantasia are known but only one is ascribed and they differ significantly. The first 30 or so and last 40 or so bars are nearly identical, but the material in between is different and much extended in no. 3a.

3a. D-LEm II.6.15, pp. 56-58 *Fantasia 10*

German tablature

7th course tuned to F

13-20	semibreves instead of minims
24-25, 62-63 & 75-76	bar line absent
41/4	quaver displaced a note to the left
67/1	a4 instead of a3
68/6	a2 instead of c2
between 76-77	a bar repeating 77/1 to 78/4 (except 1st note is e5 instead of e4, 5th note lacks a4 under d2 and 10-12th notes are a2-a2-c2 instead of d2-c2-a2)
78/5	a5 instead of a4
79/1	crotchet d2a3a4a7 duplicated
89/4-5	crotchet and quaver displaced a note to the right
90/1-2	quavers instead of crotchets
94/6-9	quavers instead of semiquavers

3b. D-Hs ND VI 3238, pp. 103-104 *Fantasia Graegorij*

7th course tuned to F

10/2-3	minims instead of crotchets
12/1	a3d4c5 instead of d3c4
21/1	d2 instead of d3
23-24, 45-46, 63-64 & 76-77	bar lines absent
27/1	a1c2d3 instead of a2d3c4
32/1-8	crotchets instead of quavers
32/4	c2 absent
41/5	a6 instead of a7
45/3-4	bar line added
46/3-4 & 49/3-4	bar lines crossed out
48/5-6	crotchets instead of quavers
57/5	c3 instead of f3
64/2	c6 instead of c5
65/2	a4 instead of a3
66/2	b3a6 instead of a5
67/3	d6 beneath following a3
72/4-5	quavers instead of crotchets
78/1	rhythm sign absent

4. Fantasia

Although ascribed to Huwet, no. 4a is clearly a corrupt and abbreviated version of Francesco da Milano's most famous fantasia, a version of which is included as no. 4b.

4a. D-LEm II.6.15, pp. 52-53 *Fantasia Gregorij* 8

- German tablature
time signature absent
incomplete with omission of bars 4-6 & 64-105 of 4b
6/1 to 7/3 3 crotchets 2 quavers instead of 3 minims 2 crotchets
6-7, 11-12, 12-13, 24-25, 32-33, 48-49, 56-57, 69-70,
71-72, 75-76 & 79-80 bar lines absent
8/1 a2 instead of e2
12/3 a3b3c5 instead of a3c4c6
17/1-4, 26/1-4, 45/6, 47/1 to 48/4, 60/1-4, 74/1-4 &
78/1 to 79/4 crotchets absent
25/1 b2 instead of b3
28/2-5, 38/5-6, 88/3-6 quavers absent
43/1 quaver instead of crotchet, b2 absent
47/4 b4 instead of c4
54/2 c5 vertically instead of horizontally
aligned with preceding c1
56/1 to 57/4, 63/1-4 & 83/1-4 quavers instead of
crotchets
56/3, 59/3, 87/3 & 89/3 - quavers displaced a note to
the left
62/3 c4 instead of a4
67/1-2 & 77/1-2 minims absent
69-70 6 quavers instead of 4 crotchets 2
minims
75/1 to 76/4 2 crotchets 4 quavers instead of 2
minims 4 crotchets
88/6 crotchet instead of quaver

4b. B-Br II.275, ff. 71v-72v *Ricercha di Fr(ancesco) de Milano* - Ness 33

- Italian tablature
time signature absent
4/1 a3 instead of a2
6/1 a3 instead of a2
8/1 b4 instead of b3
8/1-2 bar duplicated but omitted here (b4
added on first chord)
43, 73, 74, 87-100 & 140 dots under letters irregular and
standardised editorially
44/1 d1 absent
45 bar duplicated but ending in b2 not
c2 omitted here
64/1-4 c1-a4-d3-a3 instead of c1a4-d3-a3-b3
79/2 c3 added
85 bar duplicated but omitted here
86/1-2 c1-a1 absent
140-141 bar line absenr
141/1 fermata above semibreve instead of
fermata

5. Fantasia

This fantasia from the Loss lute book is ascribed to Huwet but was recently identified by Joachim Lüdtke as virtually identical to a known fantasia by John Dowland, a version of which is included as no. 5b.

5a. D-Dl I.V.8, ff. 43v-44r *Fantasia Gregorij Houwet* 7th course tuned to D

- 1/5 minim crossed out
3/9-10 d3e4-a2b3 absent
13/11 a5 beneath previous a1 instead
15/7 d6 beneath previous a1 instead
26/4 b4 absent
32 rhythm diff to 5b and bar lines
displaced from here to end

- 37 bar omitted and inserted in the
margin at the bottom of the page
39/7 something crossed out above d2
46/4 quaver absent
63/5 a3 instead of a4
71/1 semibreve instead of dotted
semibreve
77/8-9 bar line crossed out
79-80 bar line absent

5b. GB-Cu Dd.9.33, ff. 6v-7v *A Fancy Jo Dow(land)* - DowlandCLM 7

- 7th course tuned to D
4-5, 14-15, 24-25, 41-42, 44-45, 53-54 bar lines absent
6/16 d2 crossed out
14/4 scribed changed c5 to d5
20/ 8-9 c5 crossed out
36/2-3 scribe changed 2 crotchets to 2
minims
42/13 d1 absent
61 time signature 6i
61-65 quavers instead of crotchets
62/3 scribe changed b5 to c5
67 time signature absent
68/15 c4 instead of d4
70/between 7-8 a3 added and washed out
76/1 semibreve followed by fermata
instead of fermata

6. Pavan

This pavan is a parody on the Lachrimae pavan by John Dowland (see no. 6b), and nos. 6c. and 6d. are nearly identical but significantly different to no. 6a. The three sources are ascribed to three different composers, Huwet, Kühne and Dowland. The manuscript version is probably only ascribed to Dowland by association with his Lachrimae pavan, but we are left unsure whether Huwet or Kühne composed the parody.

6a. Rude 1600, sigs. gg5r-gg5v 90 [index: *Pavana à 5.voc.* *Gregorij Huberti*]

- time signature absent
7th course tuned to F and 8th to D
three strains of 6, 6 & 10 bars
2/3 crotchet instead of quaver
3/1 a2 instead of a1
6/11 semibreve absent
12/3 b6 instead of b7
12/5 a7 and fermata instead of a8 and
semibreve

6b. GB-Lbl Add.6402, f. 1r *Lacrame* (John Dowland) Dowland CLM 15 *Lachrimae Pavan*

- time signature absent
three strains of 8, 8 & 8.5 bars
8-9 double bar line absent
12-13 bar line absent
14/6-7 crotchets instead of quavers
20/2 quaver instead of crotchet
24/9 dotted quaver instead of dotted
crotchet
24-25 bar line 7 notes to the left
25/3 fermata above minim instead of fermata

6c. D-Kl 4^o Mus.108/I, f. 92v *pauana dullande*

- time signature absent
7th course tuned to F
three strains of 6.5, 6 & 11 bars
6-7 & 20-21 bar lines absent
13/3 /a (b8) instead of a (b7)
19/9 a6 instead of d6
23/12 minim instead of crotchet

24/1	semibreve with fermata above double bar line instead of fermata
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6d. Fuhrmann 1615, p. 62 *Pavana septima*. [header:

Respondens Lachrimae, T. K.]

time signature absent

7th course tuned to F and 8th to D

three strains of 6.5, 6 & 11 bars

6-7 & 20-21 bar line absent

13/3 /a (b8) instead of a (b7)

19/9 a6 instead of d6

21/2-3 quavers instead of crotchets

7. Pavana

The two sources of this pavan are both ascribed to Huwet and differ in details of figuration. The source of no. 7a was found recently by Stina Karlgren of Umea University as a page of tablature inserted into an unrelated printed book in the Riksarkivet in Stockholm although the identity of the book was not recorded. The page was photographed and a copy kindly sent to the editors by Kenneth Sparr.

7a. S-Sr *Pavana Gregory Huwet*

7th course tuned to F, 8th to E, 9th to D and 10th to C

three strains of 7, 5.5 & 14 bars

1/1, 2/1, 3/9 & 27/1 a5 absent

2/4-5 crotchets absent

2/7-9 quaver 2 semiquavers instead of dotted quaver 2 demisemiquavers

2-3, 9-10, 11-12, 14-15 & 16-17 bar lines absent

5/5-6 quavers instead of crotchets

5/8 //a (a9) washed out

8/16 m1 instead of n1

10/4-7 semiquavers absent

15-16 bar line 2 notes to the left

16/6-11 quavers absent

27/1-2 rhythm signs absent with fermata

above double bar line instead of minim fermata

7b. Rude 1600, sigs. hh6v-ii1r 109 [index: *Pavana G. H.*]

7th course tuned to D and 8th to C

three strains of 13, 11 & 17 bars

1-2, 3-4, 5-6, 7-8, 9-10, 10-11, 12-13, 18-19, 19-20, 21-22,

25-26, 27-28, 29-30 & 39-40 - bar lines absent

6/3 a7 instead of a8

9/5 to 10/4 crotchets absent

11/7 & 30/7 b3 instead of a3

15/8 crotchet a note to the left

24/1 fermata instead of semibreve

36/3 c2 instead of d2

8. Galliard

The unique source of this piece is titled galliard and ascribed to Huwet but is in duple time with two strains of 7 bars each, reconstructed to 8 bars each.

D-LEm II.6.15, p. 193 *Galliarda Huwet 7*

German tablature

time signature absent

7th course tuned to F

two strains of 8 bars

1/2 a5 instead of d4

1/4 c1 instead of b1

2/4-5, 11/1-3, 12/3 to 13/4 & 14/3 crotchets absent

2/5 a5 instead of a4

5 bar absent

6/1 crotchet instead of dotted crotchet

6/3 crotchet displaced a note to the right

7/1-4 quavers absent

8/1 fermata instead of dotted minim

8-9, 9-10, 11-12, 12-13 & 14-15 bar lines absent

9/4 h6 instead of g6

16/1 semibreve instead of fermata

9. Galliard

All the sources of the Walsingham galliard that is most often ascribed to Gregorius Huwet are included here, arranged by key. All versions follow the same three strains, except some of those in D minor, described below. It is assumed that the great diversity of settings were made by a variety of lutenists and composers based on an original galliard thought to have been composed by Huwet. A different galliard on the Walsingham tune by John Dowland is included for comparison.

9i. in G minor:

Of the fourteen settings in G minor (assuming a lute in nominal G pitch), six are ascribed to Huwet.

9i-a. B-Bc 26.369, ff. 15v, 12r, 13r *Galliarda Monsieur*

Gregorij

common instead of triple time signature

7th course tuned to F and 8th to D

three strains of 8, 8 & 11 bars with divisions

3-4, 11-12, 15-16, 20-21, 28-29, 36-37 & 45-46 bar lines

absent

22 crotchet 2 minims crotchet instead of minim 2 crotchets minim

54/4 minim with fermata above double bar line instead of fermata

9i-b. S-B 2245, ff. 5v-6r *Galliarda Gregorij*

7th course tuned to F and 9th to D

three strains of 8, 8 & 11 bars

2/1, 8/1 & 27/1 minims instead of crotchets

2/8, 8/8 & 14/5 crotchet instead of minim

14/3-4 quavers instead of crotchets

26/1 a1c2d3 absent

26/2 crotchet instead of quaver

26/9 e2 absent

27/8 & 28/1-6 crotchets absent

9i-c. D-LEm II.6.15, pp. 212-213 *Galliarda Gregorij:*

Huwet 33

German tablature

time signature absent

7th course tuned to F

three strains of 8, 8 & 12 bars

4/4 f4 instead of f3

5/4 h4 instead of i3

5/5 k1 instead of i1

6-7, 7-8 & 27-28 bar lines absent

10/4 a6 absent

14/1 a6 added

15/1 c5 absent

18/5 scribe changed c4 to a6

4 dots below cipher probably

indicating stopping h1 with left hand

little finger

28/1 semibreve with fermata above instead of fermata

9i-d. Rude 1600, sigs. hh2r-hh2v 97

[index: *Galliarda G. H.*]

time signature absent

7th course tuned to F

three strains of 8, 7 & 12 bars

3-4, 13-14 & 23-24 bar lines absent

23/4 crotchet instead of quaver

25/7 c5 instead of a5

9i-e. D-BAU 13.4°.85, f. 35r *Galiarda*

7th course tuned to F
 three strains of 8, 8 & 11 bars
 5/4-6 quavers instead of crotchets
 6/1 to 7/6 minims instead of crotchets
 8/8 minim absent
 16/1 d2 instead e2
 27/8 minim instead of fermata

9i-f. D-LEm III.11.26, f. 8r *Galliarida Gregorij*

fragment of first 4 bars only
 8th course in D, 10th in Bflat, 12th in G & 13th in F
 one strain of 8 bars
 2/8 crotchet displaced a note to the right
 5-8 absent and reconstructed

9i-g. LT-Va 285-MF-LXXIX, f. 42r untitled *NB*

time signature for common instead of triple time
 three strains of 8, 8 & 12 bars
 7/5 c3a6 instead of a3c5
 28/2 minim instead of fermata

9i-h. D-KNh R.242, f. 129v *Galliarida Gregoris*

common instead of triple time signature
 7th course tuned to F
 three strains of 8, 8 & 10 bars
 2/2-7 & 6/2-3 quavers absent
 2/8 crotchet instead of minim
 10/4 d6 absent
 15/2 d6 instead of d5
 18/2 a1 instead of a3
 18/6 c3 instead of c4
 21-22 bar line absent
 24/1 a7 absent
 26/1 fermata displaced to above double bar line

9i-i. DK-Kk Thott 841,4o, f. 110r *Galliarida Anglica*

fits with 9i-n below as a unison duet
 German tablature
 time signature absent
 7th course tuned to F
 three strains of 8, 8 & 11 bars
 2-3 bar line absent
 5/3 scribe changed c6 to a7
 5/5 scribe changed a7 to c6 instead of d6
 9/2 e3 instead of e4
 27/4 minim instead of fermata

9i-j. LT-Va 285- MF-LXXIX, f. 66r *Galliarida Dulandi*

three strains of 8, 8 & 10 bars
 16/4 minim absent
 21/2-3 quavers absent
 22/1, 23/1 & 24/1 quavers instead of crotchets
 25/4 c4 absent
 26/4 minim instead of fermata

9i-k. US-NHub Dep.1, f. 17r *As I wente to walsinghame*

time signature absent
 three strains of 8, 8 & 10 bars
 15-16 bar line absent
 22/6 d2 instead of d3
 26/5 fermata above minim instead of fermata

9i-l. GB-Cu Dd.2.11, f. 29r untitled

time signature absent
 three strains of 8, 8 & 10 bars
 5/4 a3 crossed out
 19-20 bar line absent
 21/5 a2 washed out
 22/5 c2 washed out

9i-m. LT-Va 285-MF- LXXIX, f. 24r *Johan Doulandt Gailliard*

7th course tuned to F and 8th to D

three strains of 7/8, 8/7 and 10 bars with divisions on the first two

rhythm signs ambiguous (combination of mensural minim signs and flag style crotchets and quavers)

2/1-7 minim 6 crotchets instead of crotchet
 6 quavers

3/3 h1 and h6 horizontally separated
 instead of vertically aligned

3-4 to 5-6, 8-9 to 14-15, 16-17, 17-18, 19-20 to 21-22, 23-24 to 29-30 & 31-32 to 39-40 bar lines absent

4/2-7, 9/5 to 21/12 & 23/1 to 30/4 crotchets instead of quavers

6/4 e5 instead of a1

6/6 d3 absent

7/8 crotchet instead of minim

7-8 single instead of double bar line

8/5 b3 instead of b4

8/11 a2 added

11/1 c4a6 instead of b3d6

12/2 f1 absent

13/between 8-9 blank stave with *Nihil deest* written through it

14/5-8, 25/9, 26/9 & 39/4-7 quavers instead of crotchets

14/6-7 a6-c6 instead of a8-c8

14/between 7-8 d6 added

17/1 minim absent

20/2 a2 vertically instead of horizontally aligned with previous c5

20/8 d3 absent

21/10 c6 vertically instead of horizontally aligned with previous a2

22/2 minim instead of semibreve

22-23 double bar line absent

23/3 a3 beneath following d1 instead

24/4-7 a3 instead of b3-d3-a2-c2

26/2 c4 vertically instead of horizontally aligned with following f1

30/4 e2 instead of c2

30/6 a7 instead of a8

32/1 & 34/1 c5 horizontally instead of vertically aligned with c1

34/between 1-2 c4 added

36/2-3 crotchets instead of quavers

37/6-7 f1-c2 instead of d1-c1

39/1 h6 horizontally instead of vertically aligned with h1

40/1 m1 instead of n1

40/between 8-9 a1-e2 added

40/8 a2c3a6 absent

9i-n. D-Ngm 33748/I, ff. 69v-70r (*Galiarta Zasij*) *Tertius Modus*

fits with 9i-i above as a unison duet

7th course tuned to F

three strains of 8, 8 & 11 bars

1/1 to 2/8 & 4/1 to 8/8 semiquavers instead of quavers

8/9 crotchet instead of minim

10/5 c5 absent

10-11 & 22-23 bar lines absent

12/1 quaver instead of crotchet

14/1 to 16/8 quavers absent

15/5 d4 instead of d5

16/4 c2 absent

16/5 c2 instead of e2

27/9-10 rhythm signs absent with fermata above double bar line

9ii. in C minor:

Two settings are in C minor neither ascribed to Huwet.

9ii-a. D-K K16a6745qu., f. 12r *Galiarde*

three strains of 8, 8 & 10 bars

8/1 d2c3a4 instead of d3c4a5

9/4	d5 added
12/2	c3 crossed out
16/1	crotchet instead of dotted crotchet
21/4	dot under previous a3 instead
25/6	a5 instead of a6
26/8	minim instead of fermata

9ii-b. I-Gu M.VIII.24, ff. 119v-120r *Gagliard Angl(ica)*

three strains of 8, 8 & 10 bars	
7/6-11	semiquavers instead of quavers
10/3	minim absent
12/3-6	crotchets absent
21/3 & 23/3	c2 instead of b2
23/1	a5 instead of c5
26/4	fermata instead of minim
27-28	bar line absent

9iii. in F minor:

Nine settings are in F minor of which two are ascribed to Huwet.

9iii-a. A-Lla 475, f. 95r *Galliarda Englessa*

German tablature	
time signature absent	
three strains of 8, 8 & 10 bars	
24	bar omitted and inserted in the bottom margin
26/4	minim instead of fermata

9iii-b. D-B 40141, f. 61r *Galliarda Gregorij*

common instead of triple time signature	
7th course tuned to F	
three strains of 8, 8 & 10 bars	
3/1&3	d2 instead of b2
4/2	crotchet instead of minim
5/1	d3 instead of b3
6/1	a4 absent
7/5	scribe changed c2 to d2
8-9	single instead of double bar line
9/1-4, 22/2-5 & 14/2 to 15/6	crotchets absent
10/4	a3 added
13/between 5-6	d5 added
14/4	a3 instead of a4
15/1,3&5	bass notes to right of treble notes instead of vertically aligned
16/2	semibreve absent
18/1	d2 instead of b2
18/2	a5 vertically aligned with previous chord
18/3	d2a4 instead of a1b2
22/3	a4 crossed out
22/5	a3 crossed out
23/1	b3 instead of d3
23/4	minim absent and d2b6 instead of a2d6
26	rhythm signs absent

9iii-c. D-BAU 13.4°.85, f. 33r *Galiard*

7th course tuned to F	
three strains of 8, 8 & 10 bars	
2/4	d2 instead of b3
5/1, 13/1, 20/1 & 21/1	crotchets instead of dotted crotchets
5/3, 13/3 & 20/3	crotchets displaced 3 notes to the right
7-8, 12-13, 21-22 & 25-26	- bar lines absent
10/2	a7 absent
11/3	minim displaced 2 notes to the left
16/2 & 18/2	crotchets instead of minims
22/3 to 25/6	crotchets absent

9iii-d. D-LEm II.6.23, ff. 36v-37r untitled

all rhythm signs absent	
common instead of triple time signature	

7th course tuned to F	
three strains of 10, 9 & 10 bars	
bar lines absent except 3-4, 6-7, 20-21 (but displaced a note to the right), 21-22 and double bar lines	
4/between 4-5	a1 added
6/1	f1 absent
14/5	minim a1b2d3 absent
22-19	absent and reconstructed from 9iii-c

9iii-e. D-B N 479, ff. 62v-63r *Galliard*

7th course tuned to F, 8th to E and 10th to C flat	
three strains of 8, 8 & 12 bars with divisions on first double bar lines absent	
6-7, 13-14 & 23-24	bar lines absent
36/2	minim instead of fermata

9iii-f. D-Ngm 33748/I, f. 68v *Galiarta Zasij*

7th course tuned to F	
three strains of 8, 8 & 10 bars	
3/1 & 4/1	d2 instead of b2
3/3	d2d5 instead of b2d4
5-6 & 24-25	bar lines absent
7/5	c5 instead of a5
10/4	b6 instead of c6
11/1	c3 instead of b3
14/2 to 15/6	crotchets absent
19/4	a5 crossed out
21/5	a4 absent
24/4 & 26/1	minims absent
26/2	fermata above semibreve instead of fermata

9iii-g. D-Ngm 33748/I, f. 69r *Galiarda Secundus Modus*

7th course tuned to F	
three strains of 8, 8 & 10 bars	
rhythm signs half-length except at 1/1-2, 3/1-2, 5/1-2, 20/1-2, 22/1-2	
5/4	a5 crossed out
16/3	c3 instead of d3
18-19	bar line absent
21/1	a2 instead of b2 and d6 crossed out
24/3	minim absent
26/1	rhythm sign absent with fermata above double bar line instead of fermata

9iii-h. A-SPL KK35, p. 37 *Galliarda / Zas.*

7th course tuned to F	
three strains of 8, 6 & 11 bars	
rhythm signs half-length or missing except at 1/1-2, 3/1-2, 4/1, 8/1 & 15/1-2,	
12/1	a6 instead of a7
13/1	b5 absent
14-15	single instead of double bar line
20/1 to 24/3	rhythm signs absent

9iii-i. D-Ngm 33748/I, f. 14v *Gall(iard) Gregorij*

7th course tuned to F	
three strains of 8, 8 & 12 bars	
2/3-4	d4a7 instead of d4-a7 (that is vertically instead of horizontally aligned)
7/4-5	c2d3 instead of c2-d3 (that is vertically instead of horizontally aligned)
8/1	crotchet instead of dotted minim
14/7-9	quavers instead of crotchets
17/4 & 26/7	crotchets displaced a note to the left
28/2	+ in a circle instead of fermata
>28	single instead of double bar line

9iv. in D minor:

Seven settings are in D minor of which two are ascribed to Huwet and three to Kühne. Only 9iv-g follows all three strains of Huwet's galliard. The other six begin with the strain based on the Walsingham tune but have different second and third strains. It is possible that the D minor version is a pastiche by Khüne of Huwet's and other galliards.

9iv-a. D-Dl 1-V-8, f. 51r *Gagliarda Tobiae*

German tablature
7th course tuned to D
three strains of 8 bars
16/4 minim absent
24/1 a6 instead of a7 and fermata absent

9iv-b. D-LEm II.6.15, p. 187 *Galiarda Tobiae Kubnen*

German tablature
time signature absent
7th course tuned to D
three strains of 8 bars with divisions
4/5 d4 instead of e4
8/1 dotted semibreve absent and c2
 instead of e2
9/1 & 17/1 crotchet instead of dotted crotchet
10/6 a4 instead of c4
13/1 c2c3e5 instead of c1c2e4
13-14 bar line absent
14/5 a7 instead of a5
14/6 a7 added
15-16 rhythm signs absent
17/3-6 crotchets absent
23/6 c3 instead of f2
24/1 f2 instead of e2

9iv-c. Fuhrmann 1615, pp. 110-111 *Galliarda .3. T. K.*

[header: *Galliarda T. K. .3.*]
time signature absent
7th course tuned to F and 8th to D
three strains of 8, 8 & 10 bars with divisions on first two
8/1 semibreve minim instead of dotted
 semibreve
8-9 single instead of double bar line
11/5 a1 instead c1
14/1 e3 instead of e4
16/7-8 c5-a5 instead of e5-c5
23/1 a9 (/a) instead of a8 (/a)
25/between 1-2 a1-d2-a1-c1 added
30/between 3-4 d2-c2 added
35-36 & 36-37 bar lines absent
40/1 a4 added
40/4 fermata absent

9iv-d. D-Ngm 33748/I, f. 2v *Galliarda Gregorij*

7th course tuned to F, 8th to D and 10th to C
three strains of 8, 8 & 11 bars
2/3 & 25/2-3 minims absent
8/1 dotted minim instead of minim
10/1-2 & 15/1 quavers instead of crotchets
13/1-4 quaver 2 crotchets quaver instead of
 crotchet 2 quavers crotchet
18/5 scribe changed c2 to d2
19/7-8 & 23/2-5 crotchets instead of quavers
26/6 crotchet absent
27/1-2 rhythm signs absent

9iv-e. Rude 1600, sig. gg6v 93 [index: *Galliardae Gregorij*

Huberti variatio prima]
time signature absent
7th course tuned to D
three strains of 8, 8 & 7 bars
1/5 c5 instead of e5
3-4 & 15-16 bar lines absent

4/10 & 5/4 crotchets instead of quavers
5/6 & 14/4-5 quavers instead of crotchets
7/3, 12/4, 15/5 & 21/1 a7 instead of d7
11/4 h5 added
11/6 k4 instead of i4
12/1 i3 instead of k4
18/7 c3 instead of e3
19/1 a3 instead of a2
23/8-9 h1f1 absent

9iv-f. Rude 1600, sigs. gg6v-hh1r untitled

[index: *Variatio secunda*]
time signature absent
7th course tuned to D
three strains of 8 bars
7-8, 14-15 & 18-19 bar lines absent
14/1 c3c4e5 instead of e3e4c6
18/3 crotchet instead of quaver
21/1 a7 instead of d7

9iv-g. D-B 4022, f. 47r untitled

7th course tuned to F and 8th to D
three strains of 8, 8 & 11 bars
1/5 c5 instead of c6
between 9-10 bar of c2a6-a2-d3a4c6 crossed out
11/4 d5 instead of d6
13/3 a4 instead of a5
21/5 scribe changed a2 to d2
27/3 rhythm sign absent with fermata
 above double bar line instead of
 fermata

9v. for cittern

One setting is arranged for 4-course chromatic cittern in Italian tuning

GB-Cu Dd.14.24, ff. 45v-46r untitled

time signature absent
three strains of 8, 8 & 10 bars with divisions on first two
6/1 & 30/5 a4 crossed out
13/6 h1 instead of g1
13/8 scribe changed i1 to l1
20-21 double instead of single bar line
21/3 i1 added
22/1 & 4 f2 crossed out
22/5 a4 added
22-23, 28-29, 33-34 & 38-39 bar lines absent
23/6 scribe changed a2 to f3
24/1 scribe changed a2 to h3
25/1 a4 absent
27/2 d2 instead of f2
28/6 scribe changed f1 to d1
37/2 c4 crossed out
42/2 semibreve instead of fermata

9vi. A different galliard on the Walsingham tune by John DowlandGB-Cu Dd.5.78.3, f. 37r *J:D: - Dowland*CLM 31

7th course tuned to F
three strains of 8 bars
5/6 d2 instead of a2
5-6 & 15-16 bar line absent
6/6 a3 instead of a4
7/6 c5 crossed out
11/5 a5 instead of a4
17/4 c3 instead of b3
24/2 semibreve with fermata above double
 bar line instead of fermata

Keyboard cognates: Antwerp MS, ff. 16v-17r *Galliard Greorg*; D-ZW Hs 42, p. 122 *Galliard Gregorij*; I-Tn Foà 7, ff. 82v-83r *Gagliarda Englese*; S-Sk 1, f. 33r, *Galyard Imperial*

10. Galliard

The ascription presumably refers to Gregorius Huwet, but this galliard is a parody of John Dowland's *King of Denmark Galliard*, a simple continental version of which is included as no. 10b.

10a. D-LEm II.6.15, p. 198 *Galliarda Gregorij* 14

German tablature
time signature absent
7th course tuned to F and 8th to C
three strains of 8 bars
8/1 & 12/1 semibreves instead of dotted semibreves
13-16 absent and reconstructed editorially
22/1 minim instead of dotted minim
24/1 semibreve instead of fermata

10b. LT-Va 285-MF-LXXIX, f. 22v *Galliarda Anglic: Dulanndt* DowlandCLM 40 *King of Denmark's Galliard*

7th course tuned to D
three strains of 8 bars
3/1-4 dotted minim 3 crotchets instead of minim 2 crotchets minim
4/2 minim instead of semibreve
5 bar omitted and inserted above in a different hand
7/1 a7 absent
8-9 single instead of double bar line
10/1 minim instead of dotted minim
11/3-6 crotchet 2 quavers crotchet instead of dotted crotchet quaver 2 crotchets
15/7 quaver a note to the right
21-24 absent and substituted from the *variatio* on f. 23v of the same source

11. Galliard

The two sources of this pavan are both ascribed to Huwet. However, it is concordant with John Dowland's *First galliard* (DowlandCLM 22), a version of which is included as no. 11c. Although concordant throughout the three strains, the two settings differ from each other and from the Dowland setting in many details of figuration.

11a. D-LEm II.6.15, p. 235 *Galliarda Gregorij*

German tablature
time signature absent
8th course tuned to D
three strains of 8, 12 & 7 bars
8/8-9, 15/3, 15/6 & 16/3 quavers instead of crotchets
16/3-4 f1-c4 instead of c4-a4
19/2-3 minims instead of crotchets
19-20 bar line absent
26/4-5 & 27/2-3 crotchets instead of quavers
27/9 fermata absent

11b. Rude 1600, sigs. hh2v-hh3r 98 [index: *Gagliarda*]

time signature absent
7th course tuned to F
three strains of 8, 11 & 7 bars
14-15 bar line absent

11c. GB-Cu Dd.2.11, f. 56r Untitled

DowlandCLM 22 Dowland's *First Galliard*
time signature absent
three strains of 8, 8 & 10 bars
8/1 semibreve instead of dotted semibreve
10-11 & 17-18 bar lines absent
12/2 scribe changed e1 to c1
13 scribe changed crotchet c1a2a3b4c5 2 quavers b3c4-d3 4 crotchets a2b4-a3-b3-c4 to dotted crotchet c1a2a3b4c5 quaver c4 2 crotchets a3-b4 minim a1a2c3c3c3a6

16/3 scribe changed a1 to a2
17/1 b3 crossed out
17/4 & 18/4 scribe changed d6 to e6
18/2 b3 crossed out
26/1 semibreve with fermata above double bar line instead of fermata

12. Galliard

The ascription to this galliard from the Loss lute book probably refers to Gregorius Huwet, but it is closely concordant with John Johnson's *Delight galliard*, a version of which is included as no. 12b. Below the complete galliard is an incomplete version headed *vel sic* 'or thus' indicating an alternative reading, and at the end of the tablature is written *Reliqua ut supra ut* 'the rest as above' followed by a cross in a circle indicating continuing at the same sign which is found at bar 24 of the complete version.

12ai. D-Dl 1.V.8, f. 46v *Gagliarda Gregor:*

three strains of 8/7, 8 & 8 bars with divisions
8/1-2 & 39-40 double bar lines absent
18-19 bar line absent
23/1 & 31/1 semibreve instead of dotted semibreve
24/1 cross in a circle below stave
47/1 semibreve instead of fermata

12aii. D-Dl 1.V.8, f. 46v *vel sic / Reliqua ut supra ut +*

two strains of 8/7 & 8 bars
8/1-2 double bar line absent
22-23 bar line absent

12b. GB-Lbl Eg.2046, f. 32r *Delight galyerd by Mr (John) Johnsonn - Johnson*B 6

three strains of 8 bars with divisions
8/2-3 double bar line absent
24-25, 32-33 & 40-41 single instead of double bar line
34-35 bar line absent
48/8 fermata above minim instead of fermata

13. Galliard

This galliard is a parody of John Dowland's *Earl of Essex Galliard*, a version of which is included as no. 13f. Only one version bears an ascription, which probably refers to Gregorius Huwet. Of the many continental cognate versions, no. 13a-e seem to be based on the same cognate setting.

13a. D-B 40141, f. 239r *Galliarda Gregorii*

German tablature
three strains of 8 bars
4/1 fermata above dotted semibreve
24/1 fermata above semibreve instead of fermata

13b. D-KNh R.242, ff. 136v-137r *Galliarda anglica vel ultima sic*

common instead of triple time signature
four strains of 8 bars with divisions on fourth
4/1 semibreve instead of dotted semibreve
6-7 & 17-18 to 31-32 bar lines absent
15/2 d2 instead of g2
18/6 c4 absent
21 bar absent
24/1 minim instead of dotted semibreve
25/1-2 & 35/1-2 2 crotchets instead of dotted crotchet quaver
27/1, 29/1, 31/1, 34/1, 36/1, 37/1 & 39/1 crotchet instead of dotted crotchet

32-33	title <i>Galliarida anglica</i> and <i>vel ultima sic</i> 'or end thus' written here followed by division on third strain below
34/2	quaver b2 absent
36/2	d2 absent
37/3-6	crotchets absent
38/2-3	quavers absent
40/1	rhythm signs absent

- 13c.** D-Ngm 33748/I, f. 65v *Galiarta Pipers*
three strains of 8 bars
19/3 & 21/3 crotchets displaced a note to the right
24/2 dotted minim instead of fermata

- 13d.** D-BAU 13.4o.85, p. 31 *Galiarta Pipers*
three strains of 8 bars
2/1 minim instead of dotted minim
11/2 d2 instead of b2
13/3 c2 instead of b2 and crotchet absent
13/3-4 & 23/3-4 bar lines added.

- 13e.** Fuhrmann 1615, p. 121 *Galliarida 12*.
three strains of 8 bars
2/1 minim instead of dotted minim
9-10 & 22-23 bar lines absent
14/2-4 quavers instead of crotchets
end *Verte, habebis variationem secundam*
which refers to the Lachrimae setting
by Valentin Strobel on p. 122

- 13f.** Barley 1596, sig. B4v *A Galliard made by I(ohn)*
D(owland) - orpharion
DowlandCLM 42 *Earl of Essex Galliard*
time signature absent
22/4 - c4 absent

14. Galliard

The ascription to this galliard could refer to Gregorius Huwet, but if it was composed by him the form of three strains of four bars and simple figuration seem to represent an incomplete and very poor setting.

- D-LEm II.6.15, p. 199 *Galliard: Gregorij Ansini 16*
German tablature
7th course tuned to F
three strains of 4 bars
2/6-7 crotchets absent
4/1 & 8/1 minim instead of dotted semibreve
10-11 bar line absent
11/1-2 crotchets instead of minims
12/1 minim instead of fermata

15. Galliard for instrumental ensemble

No lute setting of this galliard by Huwet has so far been identified and the lack of the cantus part book of the setting for instrumental ensemble à4 is a deterrent to attempting a reconstruction of a lute solo version.

- Hagius Altus: sig. Ccc4r XXXVIII. à 4 *Gregorius Huwet.*
Altus. / *Galliarida*. [index: 38. *Galliarida*]
Hagius Tenor: sig. D2r XXXVIII. à 4 *Gregorius Huwet.*
Tenor. / *Galliarida* [index: 38. *Galliarida*]
Hagius Bass: sig. Ccc3v XXXVIII. à 4 *Gregorius Huwet.*
Basis / *Galliarida* [index: 38. *Galliarida*]

Appendix

Appendices 1-3 and 8 are anonymous fantasias and a fuga that incorporate sequences of quavers above bass melodies in minims similar to those found in Huwet's fantasia no. 1.

App. 1. Fantasia

- D-Hs ND VI 3238, pp. 102-103 *Fantasia*
7th course tuned to F
12/1 & 3 a3 instead of a4
between 15-16 bar 16 bar duplicated but with
crotchet and 3 quavers
18/2 c3 instead of b3
32-33 bar line absent
44/8 a2 instead of c2
45/1 a5 added
48/7-8 a2-d2 instead of d2-a2
51/7-8 a1-d1 instead of d1-a1
55/5 c3 instead of c4
69/1 crotchet instead of dotted crotchet
70/1 minim instead of fermata

App. 2. Fantasia

- D-LEm II.6.15, pp. 54-55 *Fantasia*
German tablature
7th course tuned to F
1/9 b2 instead of d3
2/5 minim absent
2/7 quaver a note to the left
3/1-4 crotchets absent
4/5-6 quavers instead of crotchets
7 to 25 bar lines every 2 instead of 4 minims
8/8 d1 instead of d2
13/5 a3 instead of b3
19/1 d1 changed to d2
25/1-9 9 quavers instead of crotchet 6
quavers crotchet fermata

App. 3. Fantasia

- App. 3a.** Mertel 1615, p. 36 *Praeludi(um) 80*
time signature absent
7th course tuned to F
no changes

- App. 3b.** B-D 4022, f. 43r untitled
7th course tuned to F
18/7 c3 instead of c2
20/4 a4 instead of a5
28/2 rhythm sign absent and fermata
above double bar line

- App. 3c.** PL-Kj 40641, ff. 4v-5r *Fantazia*
time signature absent
7th course tuned to F
6-7, 16-17, 21-22, 29-30, 43-44 & 50-51 bar lines absent
43/2-6 a5-c5-e5-a5-c5 absent
47/1-4 a4-c5-e5-a4 absent
54/between 1-2 a4 washed out

cf. Robinson 1603, sigs. F1v-F2r *A Fantasia for two Lutes. All in Vnisons* - lutes I & II

Appendices 4-7 are the remaining four compositions ascribed to Thobias Khüne, in addition to nos. 6d, 9iv-a/b/c above.

App. 4. Fuga

D-Dl 1-V-8, ff. 42r-42v *Fuga sup(er) Verleib uns friedt Tobiae Khühn*

Model: Martin Luther's hymn *Verleib uns Frieden gnädiglich*
Verleib uns Frieden gnädiglich,
Herr Gott, zu unsern Zeiten.
Es ist doch ja kein andrer nicht,
der für uns könnte streiten,
denn du, unser Gott, alleine.

German tablature

7th course tuned to F and 8th to D

3/1 crotchet instead of dotted minim

16/13 d2 added

17/5 a8 instead of a7

18-19, 28-29, 40-41, 66/67 & 67-68 bar line absent

22/6 crotchet instead of minim

36/1 f2? instead of e2

App. 5. Pavan

App. 5a. Rude II 1600, sigs. hh3r-hh3v 100

[index: *Pavana* T. K.]

time signature absent

7th course tuned to D

three strains of 8 bars

3/6 c6 instead of a6

8/6 minim displaced a note to the left

12/7-8 crotchet and quaver displaced a note to the left

12-13 bar line absent

14/12-14 minim 2 crotchets instead of crotchet

2 quavers

20/3 & 6 crotchets displaced a note to the left

App. 5b. Rude II 1600, sigs. gg1v-gg2r 83

[index: *Padoana*]

time signature absent

7th course tuned to D

three strains of 8 bars

3/6 crotchet instead of dotted minim

3-4 & 19-20 bar lines absent

App. 6. Galliard

Fuhrmann 1615, p. 111 *Galliarda*.

[header: *Galliarda* T. K. 4.]

time signature absent

7th course tuned to F

two strains of 10 & 16 bars with divisions on first

5/3-4 crotchets instead of minims

6-7 bar line absent

7/5 d5 instead of d4

9/1 c4 instead of e4

9/2 d4 instead of c4

10-11 single instead of double bar line

23/6 a2 instead of a1

27/1 b6 instead of a6

30/6 a5 instead of a4

31/2 d4 instead of d5

App. 7. Galliard

Fuhrmann 1615, pp. 118-119 *Galliarda*. 9.

[header p. 118: *Galliarda incerti Authoris*. 9.]

header p. 119: *Galliarda* T. K. 9.]

time signature absent

7th course tuned to F and 9th to C

three strains of 8 bars with divisions

8/1 dotted crotchet instead of crotchet

11/1 d2 instead of d3

16-17, 24-25, 32-33 & 40-41 single instead of double bar lines

22/1 d4 instead of d3

26/5 d1 absent

33/4 g4 instead of g3

36/4 crotchet a1 absent

37/1 dotted minim instead of minim

App. 8. Fuga

D-Kl 4^o 108/I, ff. 9v-11r *Fuga*

time signature absent

bar lines absent

7th course tuned to F and 8th to D

28/1-2 a4-c4 instead of c4-a3

42/3 h6 instead of h5

47/1 crotchet instead of quaver

48/2-4 e3-c3-a3 instead of e4-c4-a4

49/10 a5 below a1 two notes to the left

51/1 quaver instead of crotchet

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Online facsimile: <https://cudl.lib.cam.ac.uk/collections/music/1>
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1a. Fantasia Gregorii Houett

D-D1 1.V.8, ff. 94v-96r

¢

			
$\frac{r}{r} \frac{a}{a} \frac{r}{r} \frac{o}{a} \frac{r}{a} \frac{o}{a}$	$\frac{f}{f} \frac{a}{r} \frac{o}{a} \frac{r}{o} \frac{r}{o}$	$\frac{a}{r} \frac{o}{b} \frac{r}{e} \frac{r}{o} \frac{r}{o} \frac{a}{e} \frac{r}{e}$	$\frac{r}{e} \frac{e}{e} \frac{f}{e} \frac{o}{r} \frac{r}{e} \frac{a}{b}$
	$\frac{r}{r}$	$\frac{e}{e}$	$\frac{e}{e} \frac{r}{r} \frac{e}{e}$

7

The Rose Tree

Allegretto

G major, 2/4

Voice: *Allegretto*

Piano: *Allegretto*

First system: *Allegretto*

Second system: *Allegretto*

Third system: *Allegretto*

11

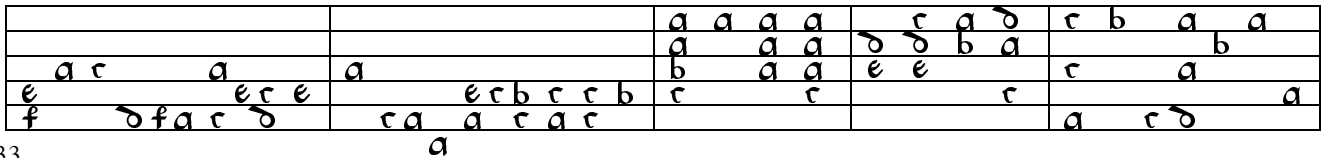
14

18

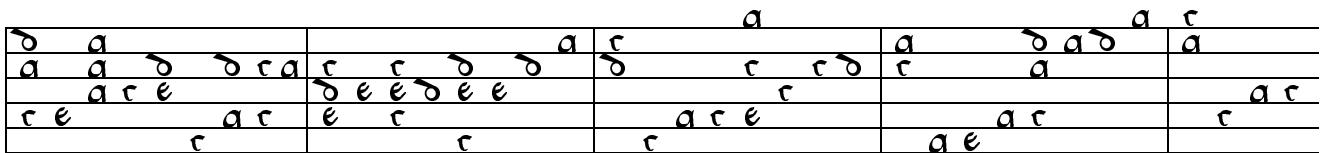
Handwritten musical score for "The Rose Tree" in G major, 3/4 time. The score is written on a grand staff with treble and bass clefs. It consists of three systems of music. The first system has a treble staff with a key signature of one sharp (F#) and a 3/4 time signature, and a bass staff. The second system continues the melody in the treble staff. The third system concludes the piece with a final cadence in the treble staff. The notation includes various musical symbols such as notes, rests, and bar lines.

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

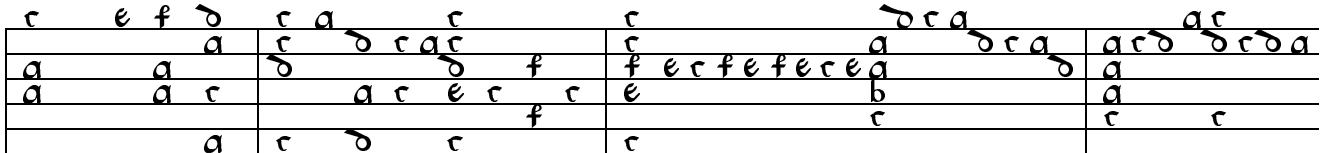
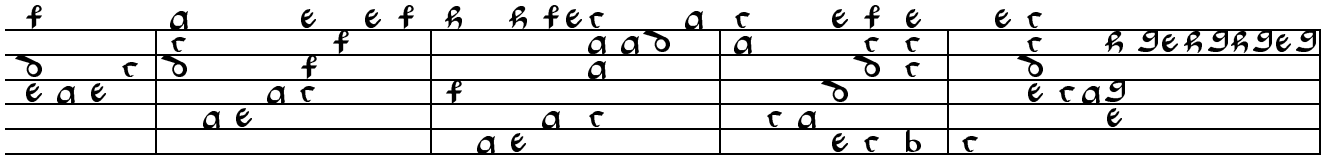
25


$$a \quad a \quad a$$


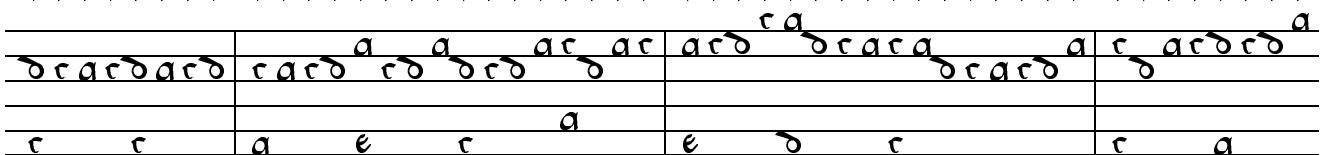
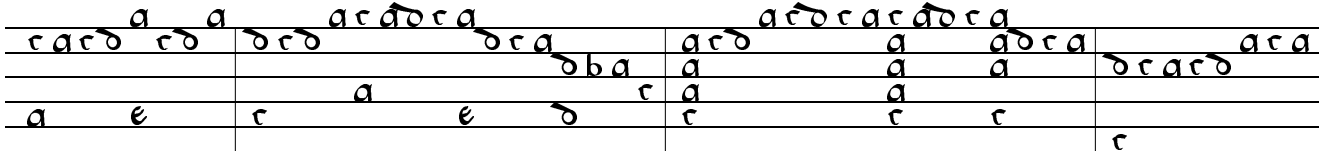
a



1



a a



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

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

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

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

♯

7

11

14

18

25

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

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

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

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



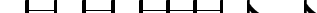


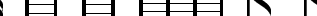



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7

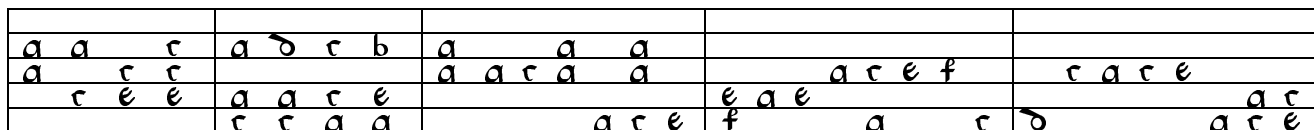
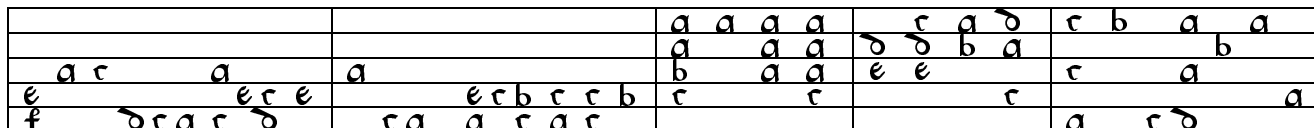
11

14

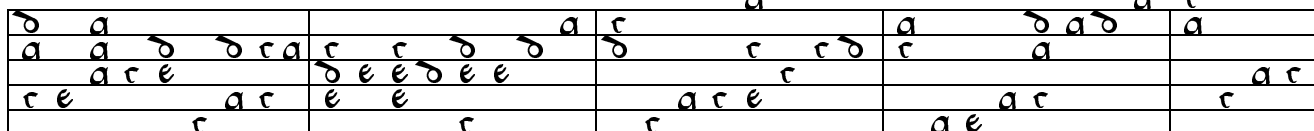
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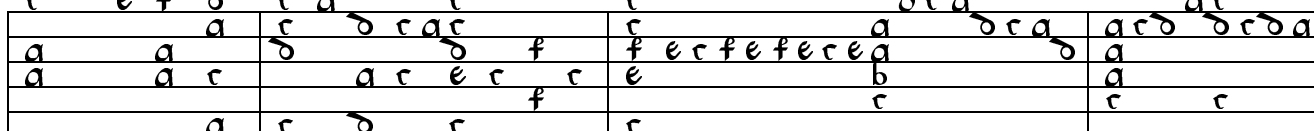
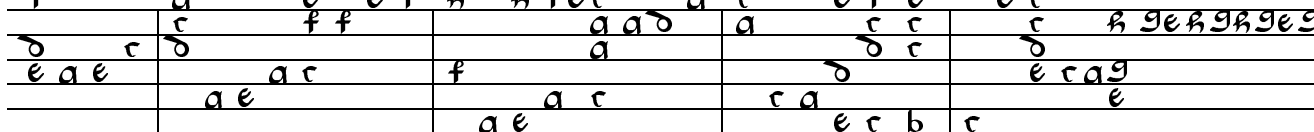
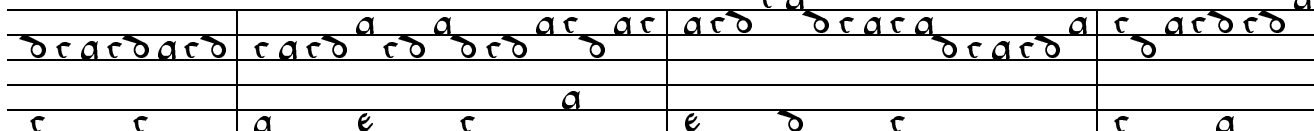
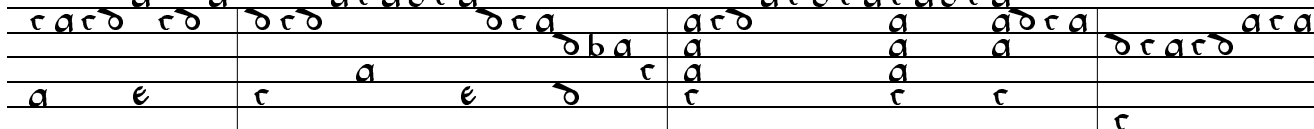
		
	a r d c a	r
		
d f d r	a b b d r a c	c f e r f e f e c e a a
e e r a a	e r f e r	e b c
		
r d r a	a r	r

25

[illegible]

a




$$\overline{a \quad a}$$


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

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

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

d d	a h h f d	d d a c a c	a b d a r d	d c a	c		
a a	b d a						
c c a	d c a c c a	d c a c c	a a b d a r d	d c a	b b d a		

2a. Fantasia Gregorij Houuet

D-D1 1.V.8, ff. 94r-94v

The image displays a musical score for the song "The Rose Tree" in G major. The score is written for a vocal line and a guitar accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system shows the vocal melody and guitar accompaniment. The second system continues the melody and accompaniment. The third system concludes the piece with a final chord and a double bar line.

5

$\text{F}\sharp$

The Rose Tree

G major

2/4

Melody

Accompaniment

$\text{F}\sharp$

The Rose Tree

G major

2/4

Melody

Accompaniment

$\text{F}\sharp$

8

Handwritten musical notation for three staves, each with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, sixteenth notes) and rests, with some notes marked with 'f' (forte) and 'a' (accents).

12

<p>ac a a c d d cad c d c d c a d a</p>									
<p>b d d f d a b a d b b c d a a</p>									
<p>ca a c e c e f a a</p>									
<p>a e c f e f e c e d</p>									

15

Musical score for "The Rose Tree" in G major, 3/4 time. The score is written for voice and piano. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes. The vocal line is a simple melody. The score is divided into three systems. The first system has a key signature of one sharp (F#) and a common time signature (C). The second system has a key signature of two sharps (F# and C#) and a common time signature (C). The third system has a key signature of two sharps (F# and C#) and a common time signature (C).

18

21

25

28

32

35

38

41

44

44 45

46

46 47

48 49

53

50 51

56 a

52 53

59

54 55

62

56 57

2b. Fantasia Gregorij Howet

Denss 1594, ff. 67v-68r

[illegible]

The Rose Tree

5

8

12

<p>ac a a a c b a b a b c a d c d c d c a r d a</p>									
<p>b a a c e c f e f e r e</p>									
<p>a</p>									

15

The Rose Tree

G major, 2/4

G A B A-G F# E D

18

21

25 a

28

32

35

38

41

44

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (flags) and horizontal lines. Below the staff, there are several lines of text, including the letters 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z', and various symbols like 'f', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'.

46

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (flags) and horizontal lines. Below the staff, there are several lines of text, including the letters 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z', and various symbols like 'f', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'.

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (flags) and horizontal lines. Below the staff, there are several lines of text, including the letters 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z', and various symbols like 'f', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'.

53

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (flags) and horizontal lines. Below the staff, there are several lines of text, including the letters 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z', and various symbols like 'f', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'.

56 a

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (flags) and horizontal lines. Below the staff, there are several lines of text, including the letters 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z', and various symbols like 'f', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'.

59

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (flags) and horizontal lines. Below the staff, there are several lines of text, including the letters 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z', and various symbols like 'f', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'.

62

3a. Fantasia

D-LEm II.6.15, pp. 56-58

¢

12

23

30

36

42

48

Handwritten musical notation on a six-staff system. The notation consists of vertical lines (neumes) and letters (a, b, c, d, e, f) placed above and below the staves. The first staff has a series of vertical lines, followed by a sequence of letters and neumes. The subsequent staves contain more complex notation, including letters and neumes.

54

Handwritten musical notation on a six-staff system. The notation includes vertical lines, letters (a, b, c, d, e, f), and neumes. The first staff has a series of vertical lines, followed by a sequence of letters and neumes. The subsequent staves contain more complex notation, including letters and neumes.

60

Handwritten musical notation on a six-staff system. The notation includes vertical lines, letters (a, b, c, d, e, f), and neumes. The first staff has a series of vertical lines, followed by a sequence of letters and neumes. The subsequent staves contain more complex notation, including letters and neumes.

66

Handwritten musical notation on a six-staff system. The notation includes vertical lines, letters (a, b, c, d, e, f), and neumes. The first staff has a series of vertical lines, followed by a sequence of letters and neumes. The subsequent staves contain more complex notation, including letters and neumes.

72

Handwritten musical notation on a six-staff system. The notation includes vertical lines, letters (a, b, c, d, e, f), and neumes. The first staff has a series of vertical lines, followed by a sequence of letters and neumes. The subsequent staves contain more complex notation, including letters and neumes.

77

Handwritten musical notation on a six-staff system. The notation includes vertical lines, letters (a, b, c, d, e, f), and neumes. The first staff has a series of vertical lines, followed by a sequence of letters and neumes. The subsequent staves contain more complex notation, including letters and neumes.

83

Handwritten musical notation on a six-staff system. The notation includes vertical lines, letters (a, b, c, d, e, f), and neumes. The first staff has a series of vertical lines, followed by a sequence of letters and neumes. The subsequent staves contain more complex notation, including letters and neumes.

90

3b. Fantasia Graegorij

D-Hs ND VI 3238, pp. 103-104

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (beams) and some letters (a, c, f, b) with small circles above them. The notation is organized into five measures.

53

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (beams) and some letters (a, c, f, b) with small circles above them. The notation is organized into six measures.

58

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (beams) and some letters (a, c, f, b) with small circles above them. The notation is organized into eight measures.

64

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (beams) and some letters (a, c, f, b) with small circles above them. The notation is organized into seven measures.

72

a

12

23

32

40

46

54

H H H H H H T T H H H H T T H H H H

r a r d f r d r d r

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

61

70

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

79

Handwritten musical notation on a five-line staff, featuring various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats). The notation includes complex groupings such as triplets and sixteenth-note patterns.

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

87

[illegible]

$\uparrow \uparrow$ $\uparrow H$ $H \uparrow$ $\uparrow \uparrow$ $\uparrow \uparrow$ $\uparrow \uparrow$ $H H$ $\uparrow \uparrow$ $\uparrow \uparrow$ $\uparrow \uparrow$ $\uparrow \uparrow$ $\uparrow \uparrow$ $\uparrow \uparrow$ $\uparrow \uparrow$ $\uparrow \uparrow$ $\uparrow \uparrow$

	$+ a r$	δa		$a f$	$r r$	a	a	a				r
a	$b \cdot$	a	δ	$a +$	$a \delta r$	a		e	a	$b a$		$+$
$+ b$	r		$+$			b		$+$	r	$+$	r	b
r	a	r	δ	r				r	δ	r	$+$	r
				$+$						a		$+$

14 a a $+$

[illegible]

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

26

[illegible][illegible]

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (notes) and horizontal lines (beams). Above the staff, there are several groups of notes, some with dynamic markings: *f* (forte) and *δ* (delta). Below the staff, there are several groups of notes, some with dynamic markings: *c* (crescendo), *a* (accelerando), and *δ* (delta). The notation is complex and appears to be a transcription of a musical score.

H H H H		f H H H H		f H H H H		f H H H H	
b	a	a	a	a	a	a	b
c	a	a	a	a	a	a	a
c	a	a	a	a	a	a	a

66

[illegible]

72

<table border="1"> <tr> <td>b</td><td>a</td><td>a</td><td></td><td>a</td></tr> <tr> <td>+</td><td>c</td><td>a</td><td>b</td><td>b</td></tr> <tr> <td>c</td><td></td><td></td><td></td><td></td></tr> <tr> <td>a</td><td></td><td></td><td></td><td></td></tr> </table>					b	a	a		a	+	c	a	b	b	c					a				
b	a	a		a																				
+	c	a	b	b																				
c																								
a																								

78

The Rose Tree
 G major, 3/4 time
 Treble clef, Bass clef
 Key signature: one sharp (F#)
 Time signature: 3/4
 The melody is written in the treble clef, and the bass line is in the bass clef. The piece is in G major and 3/4 time. The melody consists of eighth and quarter notes, with some beamed eighth notes. The bass line consists of quarter and eighth notes. The piece ends with a double bar line.

83

δ a c δ f g					
c					

88

[illegible]

94

100

107

116

125

133

26

29

33

37

42

45

49

52

f h i h f d c a c d c a	a c d a c d a c d c a	a c d f a c d f a c d f d c a
a	a	a
a	a	a

52

55

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

55

58

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

58

62

b b a d b a a d	f c d	a a a a a c	d d c d d a
3 c c a d d c	c c a a	a a b d d b	a a b a
a	a	a	a

62

69

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

69

74

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

74

77

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

77

1

5

8

12

15

19

22

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

Musical notation for the first system of 'The Rose Tree'. It features a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a five-line staff. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the staff.

Musical score for "The Rose Tree" in G major, 3/4 time. The score is written on a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The time signature is 3/4. The score is divided into measures by bar lines. The melody consists of eighth and quarter notes, with some rests. The bass line consists of quarter and eighth notes, with some rests. The score ends with a double bar line.

The Rose Tree
 G major, 2/4 time
 Treble clef, Bass clef
 Key signature: one sharp (F#)
 The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece is in 2/4 time. The melody consists of eighth and quarter notes, while the accompaniment consists of quarter and eighth notes. The piece ends with a double bar line and repeat dots.

The Rose Tree

The Rose Tree

f h i h f o c a r o c a b b a a d a r d a r d c a a r d f a r d f a r d f o c a

[illegible]

The Rose Tree

G major, 3/4 time

Musical notation for 'The Rose Tree' in G major, 3/4 time. The score is written on a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The time signature is 3/4. The melody consists of eighth and sixteenth notes, with some triplets. The bass line consists of quarter and eighth notes. The piece ends with a double bar line.

[illegible]

61

The Song of the Weaver

Maurice Strakosky

Key: G major (F#) | Time: 4/4

Voice Part:

Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) |

Measure 2: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter) |

Measure 3: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter) |

Measure 4: C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter) |

Piano Part:

Measure 1: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter) |

Measure 2: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter) |

Measure 3: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter) |

Measure 4: C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter) |

The image shows a musical score for the song "The Rose Tree" in G major. The score is written for a voice and piano. The key signature has one sharp (F#), and the time signature is 3/4. The music is in common time (C). The score is divided into two systems. The first system shows the vocal line with lyrics "The Rose Tree" and the piano accompaniment. The second system shows the vocal line with lyrics "The Rose Tree" and the piano accompaniment. The piano accompaniment features a simple harmonic structure with a bass line and a treble line. The vocal line is written in a single staff with a treble clef. The lyrics are written below the vocal line.

68

[illegible]

71



Fig. 3: Huwet playing his lute at the Düsseldorf Wedding 1585 (detail)



Fig. 4: Huwet as prophet in allegorical costume during a mummary at the Düsseldorf Wedding (detail)

♩

4

8

13

16

19

17

Handwritten musical notation on a five-line staff, featuring various notes, rests, and accidentals. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of several measures, with notes often beamed together in groups. The final measure ends with a double bar line and a repeat sign.

6c. Pavana Dullande

D-K1 4o Mus.108 I, f. 92v

The image shows a musical score for the song "The Rose Tree". It is written for a voice and guitar. The score is in 2/4 time and consists of two systems. The first system has a vocal line with lyrics "The Rose Tree" and a guitar line with chords. The second system continues the melody and accompaniment.

6

[illegible]

10

15

[illegible]

20

6d. Pavana Respondens Lachrimae Tobias Kun

Fuhrmann 1615, p. 62

The image shows a musical score for the song "The Rose Tree". It is written for voice and guitar. The score is in 4/4 time and consists of two systems. The first system has a vocal line with lyrics "The Rose Tree" and a guitar line with chords. The second system continues the melody and accompaniment.

6

10

15

[illegible]

20

7a. Pavana Gregorij Huuett

S-Sr

[illegible]



f k f a e a a a c e f e f e f e r e
 f k f a e a a a c e f e f e f e r e

3

Handwritten musical notation for 'The Rose Tree' on a three-staff system. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written on the first staff, and the accompaniment is on the second and third staves. The piece ends with a double bar line.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (e.g., minims, crotchets, quavers) and rests, with some notes beamed together. The piece concludes with a double bar line and a repeat sign.

36

8. Galliarda Huewet

D-LEm II.6.15, p. 193

3

6

12

9i-a. Galliarde Monsieur Gregorij

B-Bc 26.369, ff. 12r 15v 15r & 14v

3

8

Example 14: $\mathbb{F} \mathbb{A} \mathbb{C} \mathbb{E} \mathbb{G} \mathbb{A} \mathbb{C} \mathbb{E} \mathbb{G} \mathbb{A} \mathbb{C} \mathbb{E} \mathbb{G} \mathbb{A}$

[illegible]

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

c c b c d a

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

34

H H I I I I I H I H H H H H H H H H H H

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

41

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some stems having flags or beams. The notation is organized into measures by vertical bar lines. The first measure contains three stems. The second measure contains three stems. The third measure contains three stems. The fourth measure contains three stems. The fifth measure contains three stems. The sixth measure contains three stems. The seventh measure contains three stems. The eighth measure contains three stems. The ninth measure contains three stems. The tenth measure contains three stems. The eleventh measure contains three stems. The twelfth measure contains three stems. The thirteenth measure contains three stems. The fourteenth measure contains three stems. The fifteenth measure contains three stems. The sixteenth measure contains three stems. The seventeenth measure contains three stems. The eighteenth measure contains three stems. The nineteenth measure contains three stems. The twentieth measure contains three stems. The notation is written in a cursive style, with some stems having flags or beams. The notation is organized into measures by vertical bar lines. The first measure contains three stems. The second measure contains three stems. The third measure contains three stems. The fourth measure contains three stems. The fifth measure contains three stems. The sixth measure contains three stems. The seventh measure contains three stems. The eighth measure contains three stems. The ninth measure contains three stems. The tenth measure contains three stems. The eleventh measure contains three stems. The twelfth measure contains three stems. The thirteenth measure contains three stems. The fourteenth measure contains three stems. The fifteenth measure contains three stems. The sixteenth measure contains three stems. The seventeenth measure contains three stems. The eighteenth measure contains three stems. The nineteenth measure contains three stems. The twentieth measure contains three stems.

3

3

7

13

19

25

3

3

6

6

11

11

17

17

23

23

3

6

11

16

23

9i-e. Galiarda

D-BAU 13.4o.85, p. 35

3

7

14

21

9i-f. Galliarda Gregorij

D-LEm III.11.26, f. 8r

3

6

3

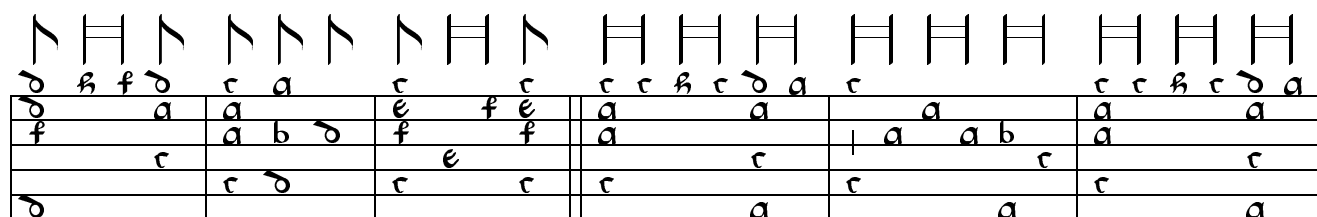
8

15

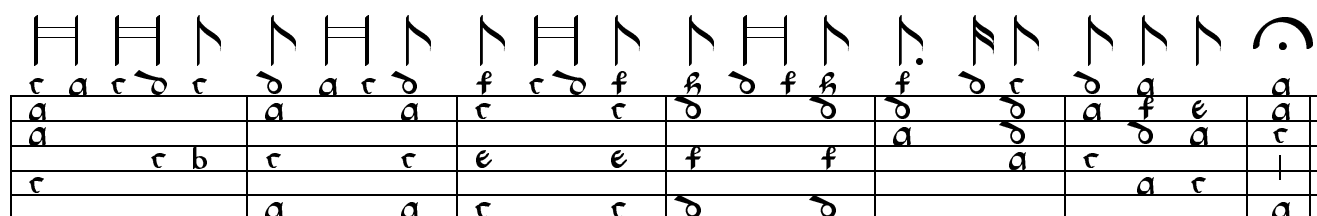
22

3

7



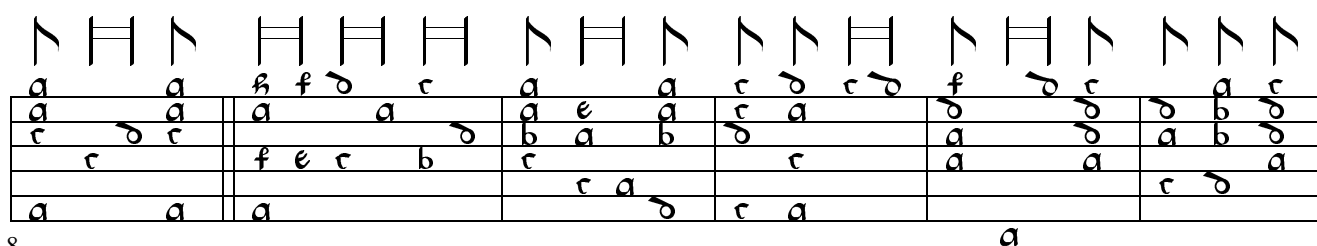
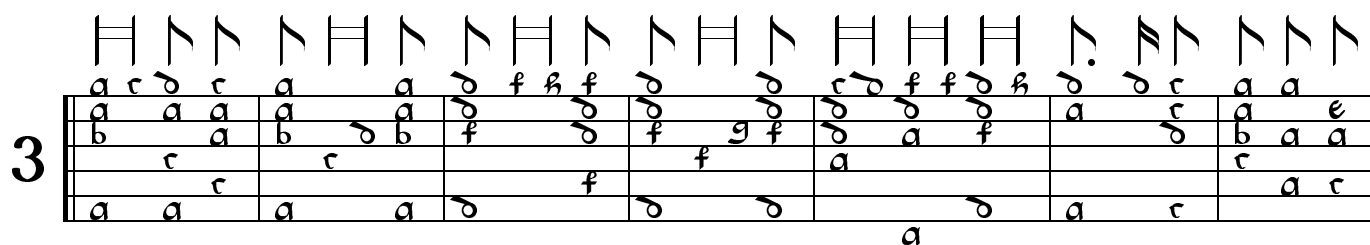
14



20

9i-i. Galliarda Anglica

DK-Kk Thott 841,4o, f. 110r



14



21

3

8

14

21

3

8

15

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and various rhythmic flags (c, a, b, f, h, i, e, r, d, s, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z). The notation is organized into measures, with some measures containing multiple notes or rests.

15

21

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and various rhythmic flags (c, a, b, f, h, i, e, r, d, s, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z). The notation is organized into measures, with some measures containing multiple notes or rests.

21

9i-l. Untitled

GB-Cu Dd.2.11, f. 29r

3

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and various rhythmic flags (c, a, b, f, h, i, e, r, d, s, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z). The notation is organized into measures, with some measures containing multiple notes or rests.

8

8

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and various rhythmic flags (c, a, b, f, h, i, e, r, d, s, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z). The notation is organized into measures, with some measures containing multiple notes or rests.

15

15

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and various rhythmic flags (c, a, b, f, h, i, e, r, d, s, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z). The notation is organized into measures, with some measures containing multiple notes or rests.

21

21

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and various rhythmic flags (c, a, b, f, h, i, e, r, d, s, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z). The notation is organized into measures, with some measures containing multiple notes or rests.

3

7

11

16

22

28

34

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

3

Handwritten musical notation for the first system, featuring a treble clef and a 3/4 time signature. The notation includes various note values and rests, with some notes marked with 'a' and 'b'.

Handwritten musical notation for the second system, continuing the melody with notes and rests on a single staff.

7

Handwritten musical notation for the third system, continuing the melody with notes and rests on a single staff.

12

Handwritten musical notation for the fourth system, continuing the melody with notes and rests on a single staff.

17

Handwritten musical notation for the fifth system, continuing the melody with notes and rests on a single staff.

22

Handwritten musical notation for the sixth system, continuing the melody with notes and rests on a single staff.

9ii-b. Gagliard Anglica

I-Gu M.VIII.24, ff. 119v-120r

3

7

12

18

23

9iii-a. Galliarda Englessa

A-Lla 475, f. 95r

3

8

15

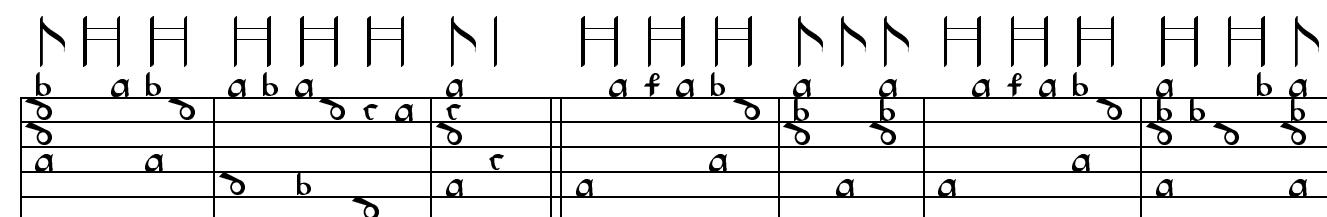
21

9iii-b. Galliarda Gregorij

D-B 40141, f. 61r

3

7



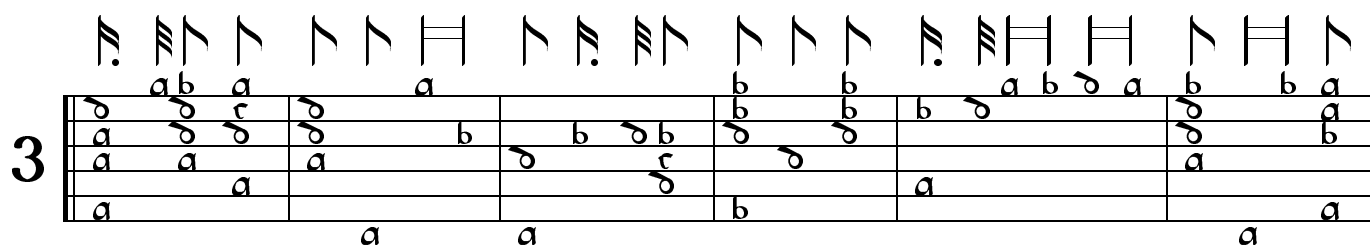
14 a



21 a

9iii-c. Galiard

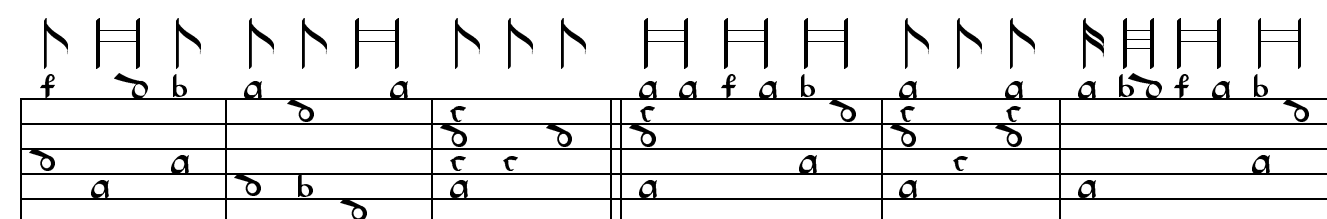
D-BAU 13.4o.85, p. 33



3



7 a a



14



20 a

3

8

15

23

9iii-e. Galliard

D-B N 479, ff. 62v-63r

3

1 2 3 4 5 6

7

7 8 9 10 11

12

12 13 14 15

16

16 17 18 19 20 21

22

22 23 24 25 26 27

28

28 29 30 31 32

33

33 34 35

3

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

a b

7

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

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

14

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

a a a a a a a a a a a a a a a a

21

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

a a a a a a a a a a a a a a a a

3

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

a a a a a a a a a a a a a a a a

8

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

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

15

22

9iii-h. Galliarda Zas

A-SPL KK 35, p. 37

3

8

15

22

3

fb fb g i f g i f g g b b f g b

a a a

7

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

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

13

a a b a b f b a b a b a a b a b f f a b f

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

18

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

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

23

f b b f g f g f f b a b c a c b c a c

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

9iv-a. Gagliarda Tobiae

D-D1 1.V.8, f. 51r

3

HHH HHH HHH HHH HHH NH NH HHH I.

c e ef e c c c a a e

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

9

HHH HHH HHH HHH HHH NH HHH NH NH

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

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

17

HHH NH NH NH HHH HHH HHH HHH HHH HHH

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

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

9iv-b. Galiarda Tobiae Kuhnen

D-LEm II.6.15, p. 187

3

HHH HHH HHH HHH HHH NH NH NH I.

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

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

9

NH HHH HHH HHH HHH NH HHH NH NH I.

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

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

17

NH HHH NH NH NH HHH HHH HHH HHH HHH HHH

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

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

3

Handwritten musical notation for the first system, featuring a treble clef and a 3/4 time signature. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'f' (forte) and 'e' (euphonio). The system concludes with a repeat sign.

8

Handwritten musical notation for the second system, continuing the melody. The notation includes various note values and rests. The system concludes with a repeat sign.

13

Handwritten musical notation for the third system, continuing the melody. The notation includes various note values and rests. The system concludes with a repeat sign.

19

Handwritten musical notation for the fourth system, continuing the melody. The notation includes various note values and rests. The system concludes with a repeat sign.

25

Handwritten musical notation for the fifth system, continuing the melody. The notation includes various note values and rests. The system concludes with a repeat sign.

29

Handwritten musical notation for the sixth system, continuing the melody. The notation includes various note values and rests. The system concludes with a repeat sign.

34

Handwritten musical notation for the seventh system, continuing the melody. The notation includes various note values and rests. The system concludes with a repeat sign.

3

$\frac{a}{c}$ $\frac{a}{c}$ $\frac{a}{c}$ $\frac{a}{c}$ $\frac{a}{c}$ $\frac{a}{c}$

7

$\frac{a}{c}$ $\frac{a}{c}$ $\frac{a}{c}$ $\frac{a}{c}$ $\frac{a}{c}$ $\frac{a}{c}$

12

$\frac{a}{c}$ $\frac{a}{c}$ $\frac{a}{c}$ $\frac{a}{c}$ $\frac{a}{c}$ $\frac{a}{c}$

17

$\frac{a}{c}$ $\frac{a}{c}$ $\frac{a}{c}$ $\frac{a}{c}$ $\frac{a}{c}$ $\frac{a}{c}$

22

$\frac{a}{c}$ $\frac{a}{c}$ $\frac{a}{c}$ $\frac{a}{c}$ $\frac{a}{c}$ $\frac{a}{c}$

3

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

5

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

9

a c f h k h f e c a c a c a c a c a c
 a b d c a b a a a h h f d b e b d c a c c c d c a
 a a c a a c c e a i k a e a a a
 c e h k h e a c d c e a c d a

14

c f e c c f c h f d c c c c h h f e c e c
 e f e f d a c d d f e f f e e h c c e e
 e c a a c e f e e e k e e c a e c e
 c a c d a c c c c

19

a h f e c k h f d f a l k h f e c c c e f h f h f h f e f h
 a d c a c f d c d d a f d c f e c e f a a a
 a a a e e e e
 a c a c h a

9iv-f. Galliardae Gregorii Huberti variatio secunda

Rude 1600, sigs. gg6v-hh1r

3

6

10

15

20

3

a a

a a

7

a a

14

a a

21

a a

9v. Untitled - cittern solo

GB-Cu Dd.14.24, ff. 45v-46r

3

9

15

21

27

32

37

1

7

13

19

11a. Galliarda Gregorij

D-LEm II.6.15, p. 235

3

8

14

22

11b. Gagliarda

Rude 1600, sigs. hh2v-hh3r

3

8

14

21

11c. Untitled John Dowland - DowlandCLM 22

GB-Cu Dd.2.11, f. 56r

3

7

14

20

3

8

13

18

25

29

35

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some letters (a, b, c) placed above or below the staff. The staff is divided into measures by vertical bar lines. The notation ends with a final cadence symbol (a circle with a dot).

42

12aii. Untitled

D-Dl 1.V.8, f. 46v

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some letters (a, b, c) placed above or below the staff. The staff is divided into measures by vertical bar lines. The notation ends with a final cadence symbol (a circle with a dot).

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some letters (a, b, c) placed above or below the staff. The staff is divided into measures by vertical bar lines. The notation ends with a final cadence symbol (a circle with a dot).

7

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some letters (a, b, c) placed above or below the staff. The staff is divided into measures by vertical bar lines. The notation ends with a final cadence symbol (a circle with a dot).

13

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some letters (a, b, c) placed above or below the staff. The staff is divided into measures by vertical bar lines. The notation ends with a final cadence symbol (a circle with a dot).

18

3

8

14

21

28

35

43

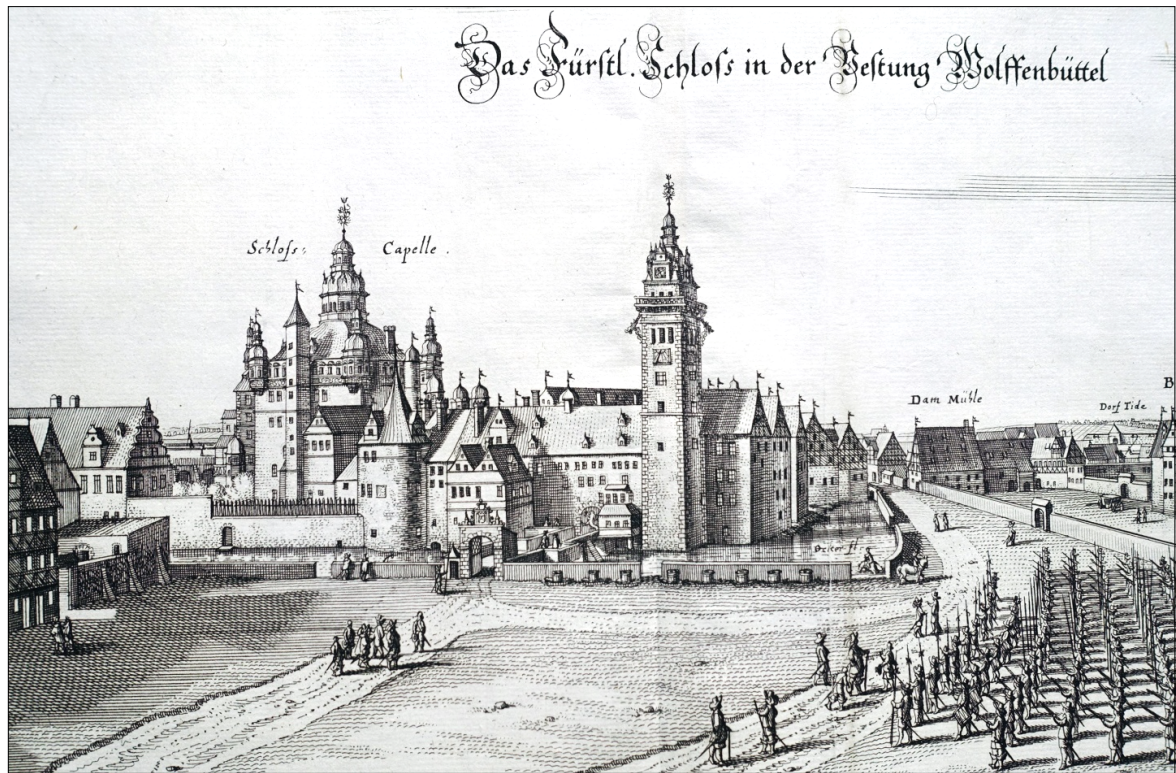


Fig. 5: View of Wolfenbüttel Castle (detail)

13a. Galliarda Gregorii

D-B 40141, f. 239r

3

7

13

19

13b. Galliarda Anglica

D-KNh R.242, ff. 136v-137r

3

9

13d. Galiarda Pipers

D-BAU 13.4o.85, p. 31

3

9

17

13e. Galliarda

Fuhrmann 1615, p. 121

3

9

17

13f. Galliard John Dowland - DowlandCLM 42

Barley 1596, sig. B4v

3

7

13

20

14. Galliard Gregorij Ansini

D-LEm II.6.15, p. 199

3

7

App. 1. Fantasia

D-Hs ND VI 3238, pp. 102-103

$$\mathbb{C}$$

11

19

25

30

35

40

45 a

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

45 a

50

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

50

55

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

55

60

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

60

65 a

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

65 a

App. 2. Fantasia

D-LEm II.6.15, pp. 54-55

[illegible][illegible][illegible][illegible]

The image shows a musical score for the song "The Rose Tree". It is written for voice and piano. The key signature is one sharp (F#), indicating G major. The time signature is 3/4. The score is divided into four measures. The piano part has a complex, fast-moving melody with many beamed sixteenth and thirty-second notes. The vocal line is a simple melody. The score is written on a grand staff with a vocal line and a piano line.

[illegible]








44

App. 3b. Untitled

B-D 4022, f. 43r

[illegible]

1 a

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

a

--

17

a

Q

a

App. 3c. Fantazia

PL-Kj 40641, ff. 4v-5r

1 1 1 2 1 2 1 2 2 2 2 2 2 2 2 2 1

The musical score consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a common time signature. The piano accompaniment starts with a bass clef and a common time signature. The second system continues the same parts. The lyrics are written below the vocal line.

Vocal	Piano	Lyrics
δ	δ	a
δ	f	r
δ	δ	a
δ	f	b
δ	δ	a
δ	δ	c
δ	δ	d
δ	δ	e
δ	δ	f
δ	δ	g
δ	δ	a
δ	δ	b
δ	δ	c
δ	δ	d
δ	δ	e
δ	δ	f
δ	δ	g
δ	δ	a
δ	δ	b
δ	δ	c
δ	δ	d
δ	δ	e
δ	δ	f
δ	δ	g
δ	δ	a
δ	δ	b
δ	δ	c
δ	δ	d
δ	δ	e
δ	δ	f
δ	δ	g
δ	δ	a
δ	δ	b
δ	δ	c
δ	δ	d
δ	δ	e
δ	δ	f
δ	δ	g
δ	δ	a
δ	δ	b
δ	δ	c
δ	δ	d
δ	δ	e
δ	δ	f
δ	δ	g
δ	δ	a
δ	δ	b
δ	δ	c
δ	δ	d
δ	δ	e
δ	δ	f
δ	δ	g
δ	δ	a
δ	δ	b
δ	δ	c
δ	δ	d
δ	δ	e
δ	δ	f
δ	δ	g
δ	δ	a
δ	δ	b
δ	δ	c
δ	δ	d
δ	δ	e
δ	δ	f
δ	δ	g
δ	δ	a
δ	δ	b
δ	δ	c
δ	δ	d
δ	δ	e
δ	δ	f
δ	δ	g
δ	δ	a
δ	δ	b
δ	δ	c
δ	δ	d
δ	δ	e
δ	δ	f
δ	δ	g
δ	δ	a
δ	δ	b
δ	δ	c
δ	δ	d
δ	δ	e
δ	δ	f
δ	δ	g
δ	δ	a
δ	δ	b
δ	δ	c
δ	δ	d
δ	δ	e
δ	δ	f
δ	δ	g
δ	δ	a
δ	δ	b
δ	δ	c
δ	δ	d
δ	δ	e
δ	δ	f
δ	δ	g
δ	δ	a
δ	δ	b
δ	δ	c
δ	δ	d
δ	δ	e
δ	δ	f
δ	δ	g
δ	δ	a
δ	δ	b
δ	δ	c
$\delta</$		

a

a

<p> </p>		<p> </p>		<p> </p>		<p> </p>		<p> </p>		<p> </p>	
<p> </p>		<p> </p>		<p> </p>		<p> </p>		<p> </p>		<p> </p>	
<p> </p>		<p> </p>		<p> </p>		<p> </p>		<p> </p>		<p> </p>	

a

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (H) and slanted strokes (f). Below the staff, there are three rows of letters and symbols: a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, and various combinations of these letters and symbols.

17

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (H) and slanted strokes (f). Below the staff, there are three rows of letters and symbols: a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, and various combinations of these letters and symbols.

25

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (H) and slanted strokes (f). Below the staff, there are three rows of letters and symbols: a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, and various combinations of these letters and symbols.

30

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (H) and slanted strokes (f). Below the staff, there are three rows of letters and symbols: a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, and various combinations of these letters and symbols.

35

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (H) and slanted strokes (f). Below the staff, there are three rows of letters and symbols: a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, and various combinations of these letters and symbols.

40

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (H) and slanted strokes (f). Below the staff, there are three rows of letters and symbols: a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, and various combinations of these letters and symbols.

45

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (H) and slanted strokes (f). Below the staff, there are three rows of letters and symbols: a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, and various combinations of these letters and symbols.

50

¢

8

14

23 a

30

35

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, c, d, e, f, h, k) placed above and below the staff. The letters are arranged in a sequence that suggests a specific musical rhythm or melody.

39

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, c, d, e, f, h, k) placed above and below the staff. The letters are arranged in a sequence that suggests a specific musical rhythm or melody.

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, c, d, e, f, h, k) placed above and below the staff. The letters are arranged in a sequence that suggests a specific musical rhythm or melody.

46

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, c, d, e, f, h, k) placed above and below the staff. The letters are arranged in a sequence that suggests a specific musical rhythm or melody.

50

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, c, d, e, f, h, k) placed above and below the staff. The letters are arranged in a sequence that suggests a specific musical rhythm or melody.

56

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, c, d, e, f, h, k) placed above and below the staff. The letters are arranged in a sequence that suggests a specific musical rhythm or melody.

62

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (beams) and various letters (a, c, d, e, f, h, k) placed above and below the staff. The letters are arranged in a sequence that suggests a specific musical rhythm or melody.

1

5

9

17

21

App. 5b. Padoana Thobias Kuhne

Rude II 1600, sigs. gg1v-gg2

1

1 a a e r a

5

5 a a e r a

9

9 a a e r a

a

17

17 e r a

21

21 a r e a

1 2 3 4 5 6 7

8 9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24 25

26 27 28 29 30

31 32 33 34 35

App. 7. Galliarda Tobias Kun

Fuhrmann 1615, pp. 118-119

1

7

11

15

20

25

30

System 35: A musical score system with five staves. The notation includes various rhythmic values (eighth, sixteenth, and thirty-second notes) and rests. The notes are labeled with letters (a, b, c, d, e, f, g) and accidentals (sharps, flats, naturals). The system ends with a double bar line and a repeat sign.

35

//a

a

System 41: A musical score system with five staves. The notation includes various rhythmic values and notes labeled with letters and accidentals. The system ends with a double bar line and a repeat sign.

41

System 45: A musical score system with five staves. The notation includes various rhythmic values and notes labeled with letters and accidentals. The system ends with a double bar line and a repeat sign.

45

a

App. 8. Fuga

D-Kl 4o Mus.108 I, ff. 9v-11r

System 7: A musical score system with five staves. The notation includes various rhythmic values and notes labeled with letters and accidentals. The system ends with a double bar line and a repeat sign.

7

System 14: A musical score system with five staves. The notation includes various rhythmic values and notes labeled with letters and accidentals. The system ends with a double bar line and a repeat sign.

14

/a

System 14: A musical score system with five staves. The notation includes various rhythmic values and notes labeled with letters and accidentals. The system ends with a double bar line and a repeat sign.

59

65

71

76

82

88



TREE EDITION