

L'Espine, Lawrence, Gautier et aliam

Later Pieces from the

Pickering Lute Book

fol.37v - 51v

In transitional tunings and Vieux ton

Intabulated by Peter Steur

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36

//a /a a a 4f 2f 3f

42

a /a //a //a 4l 2r /a a

48

/a a //a a

53

a /a //a //a

57

/a a a //a finis

2. [A coranto]

Pickering / 39r (Old Tuning) C dur

//a 3l 3l

6

3l 2r a r a a 1r 3l a 4f 4f 3l 1r

a 1r a 1r a

a

11

3l 3l 1r a 2r 2r a 4f a

a a /a a /a //a /a //a

16

a 4f a 2r a 4f 2r a 4f a

a a a a

//a //a /a a //a

21

a a a 2f 1r a 2r a 2r a 2r 4f 2r a

a 1r 3l a a a

//a a a

25

a 2r 4f a r a a a r 3l 4f 4h 2r

a 1r a a

/a a a a

30

4f f 3l 4f a 4f x f l 2r a r 2r a 4f 4f

a a a a a a

/a //a //a /a a a //a

28

32

36

40

44

4. [La courante Sarabande]

R. Ballard?

Pickering / 42r (Old Tuning) C dur

6

6 7 8 9 10 11

12

12 13 14 15 16 17 18

19

19 20 21 22 23 24

25

25 26 27 28 29 30

5. Coranto Jo: Lawrence [Harpe way]

John Lawrence

Pickering / 43 (5) - g moll Flat or Lawrence tuning [fedff]

1 2 3 4

5

5 6 7 8 9 10

10

a */a* *//a* *///a* *a*

16

a */a* *//a* *///a* *a*

6. A Ballet Jo : Lawrence

Pickering / 43 (5) g moll Lawrence tuning [fedff]

a *a* *//a* *//a* *///a* *//a* *//a* *a*

6

a */a* *//a* *///a* *///a* *//a* *//a* *a*

11

//a */a* */a* *//a* *///a* *///a* *//a* *//a* *a*

finis

7. [A coranto]

[Jacques?] Gautier

Pickering / 44r (3) d moll - 'Mesangeau tuning' [ddef]

3

6

11

16

Gautier

8. Serabrande Jo : Lawrence

John Lawrence

Pickering / 44r (5) g moll Lawrence tuning [fedff]

3

6

a

///a

///a

a

11

16

21

9. Tuning flat way, or Lawrence

[fedff]

10. Corranto Gautier

Jacques? Gautier

Pickering / 44v (1) D dur [edeff]

8

Handwritten musical notation on a five-line staff. The notation includes various symbols such as 'a', 'f', 'b', 'r', and 'a' with accents, along with dynamic markings like 'a' and 'f'. There are also some illegible symbols that appear to be '16', '36', and '2r'. The staff is divided into measures by vertical bar lines. Below the staff, there are red annotations: a red 'a' under the second measure, a red 'a' under the fourth measure, and a red '///a' under the fifth measure. The staff ends with a double bar line and repeat dots.

11. [A Coranto Tuni[n]g Gautier]

Pickering / 44v-45r sans titre b moll [edeff]

1

6

11

15

19

22

27

33

#a

r a 1r 2f

a 1r 3l

a 3l

2r 1r 4l 2r 3l 2r 4f a

/a /a

38

a a 1r 2f

b 3l a r

4l 3l 1r 4l a 1r

r a r a 2r 1b

a /a

42

2r 1r 4f 1r r a

4l a r a l //a

a 1r 3l l 1r //a

2f 3l 3f 1r r /a

46

3l r a a 1r 2f a

a 1r 3l

4f 3l 1r finis

/a

12. Tuning Gautier

[edeff]

3 f a f a l a

a /a //a ///a

13. [Pavane or Allemande]

Pickering / 45v (5) g moll Lawrence tuning [fedff]

The musical score is organized into seven systems, each beginning with a rhythmic diagram and followed by two staves of musical notation. The notation includes various fingerings (e.g., 1, 2, 3, 4), dynamics (f, ff), and articulation marks. Red annotations, such as //a and /a, are placed below the staves to indicate specific performance instructions or fingering changes.

System 1: Rhythmic diagram: ♮ ♮. ♮ ♮. ♮ ♮ | ♮ ♮. ♮ ♮. Rhythmic notation: $\overset{a \times a}{\underset{3 \ell}{\cdot}} \underset{2 \ell}{\cdot} \underset{\cdot}{r}$ | $1 \overset{a \#}{\cdot} \underset{2 r}{\cdot} \underset{3 f}{\cdot} \underset{2 \ell}{\cdot} \underset{2 \ell}{\cdot} \underset{\cdot}{r}$ | a $\underset{2 r}{\cdot}$ a $\underset{r}{\cdot}$ a $\underset{a}{\cdot}$ | $\times b$ b a $\#$. Red annotations: *a* */a*

System 2: Rhythmic diagram: ♮ ♮. ♮. ♮. ♮. ♮. Rhythmic notation: a $\underset{2 r}{\cdot}$ $a \#$ $\underset{2 r}{\cdot}$ $a \#$ $\underset{1 r}{\cdot}$ | $a \#$ b $\underset{\cdot}{\cdot}$ $\underset{\cdot}{\cdot}$ $\underset{\cdot}{\cdot}$ r a | $\overset{2 \times}{\underset{3 \ell}{\cdot}}$ $1 b$ $\overset{4 \ell}{\cdot}$ a $\overset{4 \ell}{\cdot}$ $\underset{2 r}{\cdot}$ a r . Red annotations: *//a* *//a* *//a* */a*

System 3: Rhythmic diagram: ♮ ♮. ♮. ♮. ♮. ♮. Rhythmic notation: a $\overset{4 \ell}{\cdot}$ $\overset{4 \ell}{\cdot}$ a $\underset{3 r}{\cdot}$ | $\overset{4 \ell}{\cdot}$ a $\overset{4 \ell}{\cdot}$ $1 r \#$ | a $\underset{\cdot}{\cdot}$ $\underset{\cdot}{\cdot}$ $\overset{4 h}{\cdot}$ a . Red annotation: *//a*

System 4: Rhythmic diagram: ♮ | ♮ ♮ ♮. Rhythmic notation: $\overset{3 \ell}{\cdot}$ $\overset{4 f}{\cdot}$ $\overset{2 \ell}{\cdot}$ $\overset{4 f}{\cdot}$ $\underset{1 r}{\cdot}$ $\overset{4 f}{\cdot}$ $\underset{3 \ell}{\cdot}$ $\underset{1 r}{\cdot}$ | a $\underset{1 b}{\cdot}$ a | $\overset{1 r}{\cdot}$ $\underset{2 r}{\cdot}$ $\overset{2 \ell}{\cdot}$ $\overset{2 \ell}{\cdot}$ $\underset{1 r}{\cdot}$ | $\overset{3 \ell}{\cdot}$ $\overset{2 \ell}{\cdot}$ $a \#$ $\underset{1 r}{\cdot}$ $\overset{4 \ell}{\cdot}$ $\underset{2 r}{\cdot}$ $\overset{2 \ell}{\cdot}$ $\# r$. Red annotations: *a* */a*

System 5: Rhythmic diagram: ♮ ♮. ♮. ♮. ♮. Rhythmic notation: $\overset{2 \ell}{\cdot}$ a $\underset{r}{\cdot}$ $\overset{2 \ell}{\cdot}$ $\underset{\cdot}{\cdot}$ a $\underset{1 r}{\cdot}$ | $\underset{4 \ell}{\cdot}$ a $\underset{1 r}{\cdot}$ a $\overset{2 r}{\cdot}$ $\underset{a}{\cdot}$ | $\overset{2 \ell}{\cdot}$ a $\#$ $\overset{3 \ell}{\cdot}$ $1 b$ $\underset{\cdot}{\cdot}$ a $\underset{1 r}{\cdot}$ $\overset{2 r}{\cdot}$. Red annotations: *//a* *//a* *//a* *//a*

System 6: Rhythmic diagram: ♮ ♮. ♮ ♮. ♮. ♮. ♮. Rhythmic notation: $\overset{4 \ell}{\cdot}$ $\underset{2 r}{\cdot}$ a $a \#$ a $\underset{1 r \#}{\cdot}$ | $a \#$ a $\overset{1 h}{\cdot}$ $\overset{1 h}{\cdot}$ $\underset{\cdot}{\cdot}$ $\overset{1 h}{\cdot}$ $\overset{1 h}{\cdot}$ $\overset{4 \ell}{\cdot}$ | $\overset{4 \ell}{\cdot}$ $\underset{a}{\cdot}$ $\underset{a}{\cdot}$ $\underset{a}{\cdot}$ | $\overset{4 \ell}{\cdot}$ $\underset{a}{\cdot}$ $\underset{a}{\cdot}$ $\underset{a}{\cdot}$ r . Red annotation: */a*

System 7: Rhythmic diagram: ♮ ♮. ♮ ♮. ♮. ♮. Rhythmic notation: $\overset{r}{\cdot}$ $\overset{r}{\cdot}$ $\underset{\ell}{\cdot}$ r a $\overset{r}{\cdot}$ a | $\underset{r}{\cdot}$ $\underset{\# a}{\cdot}$ b a $\overset{\times f}{\cdot}$ $\overset{r}{\cdot}$ a | $\overset{r}{\cdot}$ $\overset{r}{\cdot}$ $\underset{\ell}{\cdot}$ r a $\overset{r}{\cdot}$ a | $\overset{r}{\cdot}$ $\overset{r}{\cdot}$ $\underset{\ell}{\cdot}$ r a $\overset{r}{\cdot}$ a | $\overset{r}{\cdot}$ $\underset{a}{\cdot}$ $\underset{a}{\cdot}$ b . Red annotations: *a* *//a*

26

4f a 3l 4f 2r | r a# a 3l / 2r a 4f 2f | 4h a a 2r #a 3l / 4f 2f 4f

a //a ///a

29

2r 4l 1r 1b 4f 2r a 4f 1b | a 4f x 2r 1r 1r, a #a 1r | 4l a 2r 1r a a 2r

/a a ///a

32

4f a b, a 1r | 4l a 1r 2f 3l r 4l 1r 2r | a 1b a

///a a

14. [Allemande]

[Denis Gautier?]

Pickering / 46r (3) sans titre C dur in Lawrence tuning [ddeff]

C 1b a 4f # 1b 2r 4f 1b | a# 1b 1b 1b a | 1b a 2r

4 /a a a 4

a a 2r 1b a a# | a a 1b a | a 1r 3l # 1r a 3l | a a a

a ///a a

1r a l r a a | #a 1b a 1b | 1b a 2r | #a 1b a 2r | 3r a 1r a

a a a //a

10

13

15. Sarabande

Pickering / 46r[2] - (4) C dur [cdeff]

7

13

16. Le Sarabande

Pinel?

Pickering / 46v - (6) g moll Flat French tuning [dedff]

3/4

7

12

18

finis

17. [Prelude]

Pickering / 46v - (6) - g moll Flat French tuning [dedff]

C

4

7

7

18. Mademoiselle de Veau [a.k.a Branle de Metz]

Pickering / 47r - (6) g moll Flat French tuning [dedff]

3

1

7

7

14

14

20

20

20. The tuning [to the French March]

[fdeff]

21. [Allemande?]

Pickering / 47v - (6) [Rocantins] B dur Flat French tuning [dedff]

22. The Nightingale

Gaultier

Pickering / 48r-47v - (6) B dur Flat French tuning [dedff]

Musical score for "The Nightingale" by Gaultier, featuring a guitar in B major with flat French tuning. The score consists of seven systems of music, each with a rhythmic notation line above and a guitar staff below. The guitar staff includes notes, accidentals, and fret numbers. Red annotations below the staff indicate fingering (e.g., 5, //a, //a) and other performance instructions. The piece is in common time (C) and contains several repeat signs.

28

5 /a /a 5

32

5 //a //a

36

//a 5 a r a /a /a

40

a //a /a //a

44

4 5 //a /a

47

/a 5 5

52

//a //a //a 5 a /a

23. Sarabande

Pickering / 48v - (6) g moll French Flat tuning [dedff]

Musical score for '23. Sarabande' in 3/4 time, G minor, French Flat tuning. The score consists of four systems of music, each with a guitar tablature line below the staff. The tablature includes fret numbers (e.g., 3, 5, 7, 9, 10, 12) and fingerings (e.g., 1, 2, 3, 4, 5). The score includes various musical notations such as accents, slurs, and dynamic markings like *f* and *ff*. The piece concludes with a double bar line and repeat dots.

24. Le Sarabande

Pickering / 48v - (6) g moll Flat French tuning [dedff]

Musical score for '24. Le Sarabande' in 3/4 time, G minor, French Flat tuning. The score consists of two systems of music, each with a guitar tablature line below the staff. The tablature includes fret numbers (e.g., 3, 5, 7, 9, 10, 12) and fingerings (e.g., 1, 2, 3, 4, 5). The score includes various musical notations such as accents, slurs, and dynamic markings like *f* and *ff*. The piece concludes with a double bar line and repeat dots.

20

28. Hornepipe

Pickering / 51r - (2) - G dur [edeff]

4

7

10

Guatieri tuning Hornepipe

29. [Country dance?]

Pickering / 50v - (2) D dur Gautiers tuninge

Gautier tuninge

30. Galliard

Pickering / 50v - (2) D dur Gautier tuning

Galliard Gautier tuninge

5

9

13

finis Besse Bell Gau:

34. Trenchmoore

Pickering / 51v - (2) D dur Gautier tuning

4

Trenchmoore Gau:

