

Arthur's Dump

Marsh Lute book



Intabulated and Published by Alain Veylit

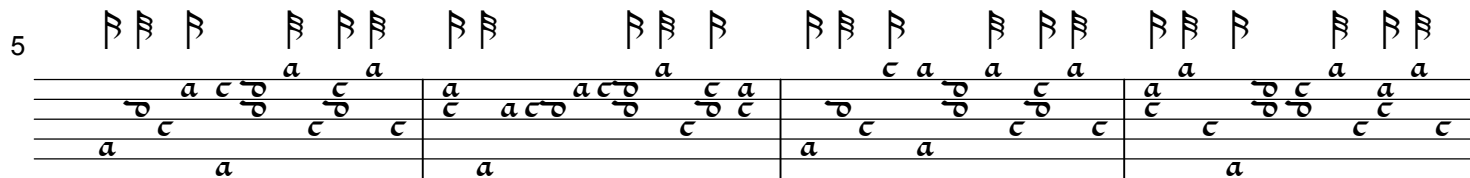
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See: <http://musickshandmade.com/lute/> for more details



Arthur

Marsh Lute book p.426-428

Philip Van Wilder (?)



$\beta \beta$ $\beta \beta \beta$ β $\beta \beta \beta$ 35 $\beta \beta \beta \beta$

a $c \bar{b} a c$ a $\bar{b} \bar{b} c \bar{b} c a c$ | a $f \bar{b} c a a e$ | a $a c \bar{b} c a$ $\bar{b} \bar{b} c$ | a c $\bar{b} c$ $\bar{b} a c \bar{b} a c e f$

c c a $\bar{b} \bar{b} c a c$ | \bar{b} c a | c c a $c a$ $\bar{b} \bar{b} c$ | c \bar{b} c $\bar{b} a c \bar{b} a c e f$

a a $e f a$ | a a c | a a $e c a$ | a a a

$\beta \beta$ $\beta \beta$ β $\beta \beta$ $\beta \beta$ $\beta \beta$ β

e $f e$ c a \bar{b} c a | $\bar{b} c \bar{b}$ $a c \bar{b}$ a $\bar{b} c$ a \bar{b} | c a $f \bar{b} c$ $\bar{b} c \bar{b} a c \bar{b} c a c$

a a a | a a a e \bar{b} | c $f \bar{b} c$ $\bar{b} c \bar{b} a c \bar{b} c a c$

a a a | a a a a | a a a

$\beta \beta$ 40 $\beta \beta$ $\beta \beta \beta$ $\beta \beta$

$f e c a$ $e a c a$ $\bar{b} c a$ $\bar{b} c a$ | c a $\bar{b} c a$ $\bar{b} a$ $\bar{b} \bar{b} c \bar{b} c a c$ | \bar{b} $c \bar{b}$ $a c \bar{b} c$ $\bar{b} a c \bar{b} c a c$

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

a a a | a a a

$\beta \beta$ $\beta \beta$ β $\beta \beta$

a $\bar{b} c a$ $a c a c \bar{b}$ $a c \bar{b} a$ | c $a c \bar{b} c \bar{b}$ $a c a c e f e f e c e$ | a $a c \bar{b}$ $a c e f e f e c e$

a a a | a a a | a a a

45 $\beta \beta$ $\beta \beta$ β $\beta \beta$

a $\bar{b} c a c \bar{b}$ $a c a c e$ $e a c$ | e $a c \bar{b}$ $a c e$ $a c e f e f e c e$ | f $a c \bar{b}$ $a c \bar{b} c a c \bar{b}$ $a c e f$

a a a | a a | a a a

$\beta \beta$ $\beta \beta$ 50 $\beta \beta$

h $a c e$ $a c e f e f h$ | b $a c \bar{b} c a c \bar{b}$ $a \bar{b} a c$ | e $a c e a c e f \bar{b} a c \bar{b} c$ a

a a | a a a | a a a

β β $\beta \beta \beta$

$c a$ $c \bar{b} a$ $\bar{b} a c \bar{b} c$ $\bar{b} a c a c \bar{b}$ | a $\bar{b} c a$ $a \bar{b} c a$ $\bar{b} c a \bar{b} c \bar{b} c a c$ | $\bar{b} a c \bar{b}$ $a c \bar{b}$ $f c \bar{b}$

a a a | a | a a

$\beta \beta \beta$ $\beta \beta$ 55 β β $\beta \beta$ β $\beta \beta \beta$

f $a c e f h$ $b e$ $h b e b h b$ | $b h f e c a$ $\bar{b} c$ | $a c a$ $\bar{b} \bar{b} c a \bar{b} c \bar{b} c a c$ | \bar{b} a \bar{b} $a b$ a

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

[illegible]

65

β β β β β β	β β β β β β	β β β β β
<i>f o c o f o c a</i>	<i>f e f e c e</i>	<i>a b a a c a</i>
\bar{o} \bar{u} \bar{f} \bar{o} \bar{b}	\bar{e} \bar{c} \bar{a} \bar{o} \bar{o} \bar{c}	\bar{c} \bar{a} \bar{c} \bar{o} \bar{c} \bar{a}
\bar{a} \bar{a} \bar{c}	\bar{c} \bar{a} \bar{o} \bar{c}	\bar{a} \bar{a} \bar{a}

$\beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta$ $a \quad a \quad a \quad a \quad a \quad a \quad a \quad a$	$\beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta$ $a \quad a \quad a \quad a \quad a \quad a \quad a \quad a$	$\beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta$ $a \quad a \quad a \quad a \quad a \quad a \quad a \quad a$	$\beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta \quad \beta \beta$ $a \quad a \quad a \quad a \quad a \quad a \quad a \quad a$
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Musical score for "The Rose Tree" in G major, 2/4 time. The score is for three voices: Soprano, Alto, and Tenor. The Soprano part starts with a treble clef and a key signature of one sharp (F#). The Alto and Tenor parts start with a bass clef and a key signature of one sharp (F#). The music is in 2/4 time. The Soprano part has a melodic line with many eighth and sixteenth notes. The Alto and Tenor parts provide harmonic support with simpler rhythms. The piece ends with a double bar line and a repeat sign.

(Musical notation for the end of the piece, measures 85-90)

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff is marked with a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a complex composition, possibly for a solo instrument or a small ensemble. The score is written in a cursive, handwritten style, typical of early manuscript notation. The staves are numbered 1 through 10 on the left margin. The notation includes various musical symbols such as notes, rests, and clefs. The first staff is marked with a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a complex composition, possibly for a solo instrument or a small ensemble. The score is written in a cursive, handwritten style, typical of early manuscript notation.

Handwritten musical score on a single page, numbered 427 in the top right corner. The score is written on ten staves, each containing a series of rhythmic notations and letters (likely syllables or notes) written below the staff lines. The notation is dense and appears to be a form of shorthand or a specific musical notation system. The letters used include 'a', 'c', 'g', 'j', 'd', 'e', 'f', 'r', 'y', 'x', 'z', 'b', 'h', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z', and various combinations thereof. The staves are arranged in a single column, and the handwriting is in a cursive, historical style. The paper shows signs of age, including some staining and wear along the edges.

