

**MUSIC SUPPLEMENT TO LUTE NEWS 122 (JULY 2017): DANIEL BACHELER PAVANS PART 2 & JOHN DOWLAND
PART 23: THE ENGLISH G MINOR SOURCES OF THE LACHRIMAE PAVAN (JD15) AND GALLIARD (JD46) -
BALLAD TUNES: THREE SHEEP SKINS & THE FRIAR AND THE NUN**

DANIEL BACHELER PAVANS PART 2: DB6-9 & 16-19

DB6. *GB-Cu Nn.6.36, ff. 40v-41r <i>Mr D B</i>	pp. 3-5
DB7. #GB-Cu Nn.6.36, ff. 39v-40r <i>Mr D B</i>	8-9
DB8. GB-Cfm Mus.689, ff. 52v-53r <i>Pauana mr Daniel</i> - ann.	10-11
GB-Cfm Mus.689, ff. 52v-53r <i>Pauana mr Daniel</i> - original	<i>Lutezine</i>
DB9. GB-Cu Nn.6.36, ff. 12v-13r <i>Mr D B</i>	5-7
DB16. Robert Dowland 1610, sigs. I2v-K1r <i>Composed by the right perfect Musition Daniell Batchelar one of the Groomes of her Maiesties Prinie Chamber. Pauin. 4</i>	12-14
GB-Cu Nn.6.36, ff. 11v-12r <i>Mr D B. Pavana</i>	<i>Lutezine</i>
DB17. GB-Cu Nn.6.36, ff. 2v-3r <i>Pauana. D B</i>	14-15
GB-Cfm Mus.689, f. 20v <i>Pauana mr Daniel Bacheler</i>	<i>Lutezine</i>
DB18. GB-Lbl Eg.2046, ff. 20v-21r <i>A pauine by daniell Bachler</i>	16-18
*GB-Cfm Mus.689, ff. 19v-20r <i>Pauana. mr Daniel. Bacheler</i>	<i>Lutezine</i>
Fuhrmann, 1615, pp. 56-58 <i>Pavana quarta</i>	<i>Lutezine</i>
Mylius, 1622, pp. 57-58 <i>Pauana Anglica</i>	<i>Lutezine</i>
DB19. GB-Cu Nn.6.36, ff. 9v-10r <i>Pavana Mr D B</i>	18-20
* edited by Long # edited by Morongello	

This supplement continues the Daniel Bacheler series with more of his pavans,¹ the four in C minor (DB6-8) or major (DB9) and the four in F minor (DB16 & 17) or major (DB18 & 19).² A brief biography of Daniel Bacheler was included in the supplement of his galliards in *Lute News* 116 (December 2015). The pavans DB6, 7, 9 and 19 are unique to Holmes last lute book Nn.6.36, whereas DB16 is in both Nn.6.36 and Robert Dowland's *Varietie of Lute Lessons* published in 1610, and DB17 is in both Nn.6.36 and the Cherbury lute book. Two here are not in Nn.6.36, DB18 in Cherbury and Jane Pickeringe's lute book as well as two continental prints, and DB8 is unique to Cherbury. After Lord Herbert copied DB8, a different hand made changes, adding more dotted rhythms and completely replacing the division to the last strain. The annotated version is included here and Herbert's original is in the *Lutezine* for comparison. The original third strain division is a good example of Bacheler's style, but the replacement is even more remarkable. More significant is the fact that Christopher Morongello has conjectured that the later hand is that of Daniel Bacheler himself,³ in which case we could be witness to his own corrections to what he might have thought was a corrupt version or else he had subsequently rewritten it to include the latest trends in his compositional process. The pavans here differ in required diapasons: DB16, 17 and 18 call for a 7th course in F and DB9 a 7th in D, whereas DB6, 7, 8 and 19 are for a lute with a 9th course in C. The same diapasons are used in all versions of those with more than one source and the lute required seems to reflect the key of the pavans rather than any chronological sequence of composition: the six in Nn.6.36 do not represent a progression from 7- to 9-course lutes during the time of copying from front to back of the manuscript.⁴ One version of each is edited here, and all the additional versions are in the *Lutezine*. Although different versions are closely concordant, significant details reward close study - see the commentary at the end of the *Lutezine*. Paul

O'Dette explains that he overcomes the difficulty of playing alternating slow and fast strains and divisions by freely interpreting the tempo to subtly vary the pulse between strain and division,⁵ as can be heard on his Bacheler CD.⁶

Here are settings of two ballads that are both found in an eighteenth century manuscript of 355 ballad tunes all with titles, recently brought to my attention by David Greer.⁷

THREE SHEEP SKINS

- T1.** GB-En Adv.5.2.15 (Skene), p. 143 *Thrie sheips skinns* -
transcribed from mandore (hfhf) p. 7
- T2.** US-CAh 182 (Ridout), f. 71v *Three sheeps skins* - cittern 21
- T3.** Thomas Robinson *Schoole of Musicke* 1603, sig. H2r *A Gigue* 31
- T4.** Thomas Robinson *New Citharn Lessons* 1609, sigs. I4v-K1v
For two Citharens - cittern duet in unison *Lutezine*
- T5.** Playford *The Dancing Master* 10th ed. 1698, p. 215 *Three sheep-
skins / Three ship skins* - violin *Lutezine*
= Walsh 1718, f. [7r] *16 Three Sheep Skins* - violin
GB-Lbl Add.29371, f. 37v *Three Sheep Skins* - violin?

The *Three Sheep Skins* is not in Simpson,⁸ but settings of a tune with this title are known for mandore, cittern and as dance music for violin. The same tune was also titled *Gigue* in a setting for lute and untitled in a cittern duet, both by Thomas Robinson.⁹ Although no ballad text with the words 'Three sheep skins' is known, manuscript additions at the end of the Bodleian copy of the 1618 edition of Ravenscroft's *Pammelia* (shelf mark Douce M 702) sig. F3v, reads 'Three sheep skins, with the wrong side outward / Heere & there, & heere & there, & heere and there a Coweturd / Noe dispartgement to the rest, as good as any in the booke / for approbation ask Esq. Hooke', probably James Hook (1746-1827) the organist and composer.¹⁰ The first two lines seem to be a quote from a ballad so could be from the lost text.¹¹ A keyboard setting of the tune ascribed to John Bull in one source and Giles Farnaby in another is called *Rosasolis*,¹² a herb known as an ingredient in a recipe for the cordial Rosolio,¹³ for reasons that are not clear.

THE FRIAR AND THE NUN

The tune titled *The Friar and the Nun* is in John Playford's *The Dancing Master* and *Musick's Delight on the Cithren* as well as in Walsh's *The Compleat Country Dancing Master*.¹⁴ A song beginning

⁵ See Chris Goodwin's report on Paul O'Dette's concert at the Anglo-Dutch-Belgian lute weekend in Leiden in May 2012 in the *Lutezine* (pp. 16-17) to *Lute News* 102 (August 2012).

⁶ Paul O'Dette *Daniel Bacheler: The Bachelor's Delight* (Harmonia Mundi 907389, 2006), tracks 18 (DB6) & 9 (DB18). Other recordings: Lutz Kirchof *Varietie of Lute Lessons* (Sony SBK 60098, 1980/1998) track 8 (DB16); and Youtube for DB16 by Adam Cockerham and DB18 by Magnus Anderson.

⁷ GB-Lbl Add.29371, owned by Thomas Hammersley (c.1746-1812). See http://rism.org.uk/manuscripts?strategy=index&search_1=29371&search_b=Go%21 for an inventory and tune incipits.

⁸ Claude M. Simpson *The British Broadside Ballad and its Music* (New Brunswick: Rutgers University Press, 1966). However, William Chappell *Popular Music of the Olden Time* [PMOT] 1859, II p. 614 refers to Three Sheep-skins in the Skene manuscript and Playford's *Dancing Master* of 1698.

⁹ See John M. Ward 'Sprightly and Cheerful Musick' *Lute Society Journal* xxi (1979-1981), pp. 78 & 187.

¹⁰ See David Greer *Manuscript Inscriptions in Early English Printed Music* (Farnham, Ashgate 2015), pp. 52 & 122, and thank you to David for suggesting James Hook as the composer referred to.

¹¹ Thank you to Martin Holmes, Alfred Brendel Curator of Music, The Bodleian Libraries, University of Oxford, for a photograph of sig. F3v bearing the manuscript addition.

¹² GB-Cfm 168, pp. 262-263 *Rosasolis 12 Giles Farnaby*; GB-Lbl Add.23623, ff. 17v-19v *Rose a Solis van Joan Bull Doctr.*

¹³ See Sir Hugh Platt's *Delightes for Ladies* (London, 1600): <http://www.historicfood.com/rosolio.htm>

¹⁴ Chappell, *op cit.*, p. 145; William Chappell revised H. Ellis Wooldridge *Old English Popular Music* (London, Macmillan, 1893/reprinted New York 1961),

¹ The six pavans in D were edited for *Lute News* 119 (October 2016).

² Numbering from Martin Long (ed.) *Daniel Bacheler Selected Works for Lute* (London, Oxford University Press, 1970), also used for online listing: <http://w1.bnu.fr/smt/bacheler.htm>. Of the pavans here, DB6 is the only one edited in Long, and DB7 the only one edited in Christopher Morongello's series, in *Lute News* 88 (December 2008).

³ Christopher Morongello 'Notes from the scriptorium of Daniel Bacheler' *Lute News* n° 69 (April 2004), p. 11.

⁴ The six from Nn.6.36 are in three blocks from the second through to the last folios, in the sequence DB17 (7F) / 19 (9C), 16 (7F), 9 (7D) / 7 (7F) and 6 (7F), and were presumably acquired and copied over the decade or so when Mathew Holmes was compiling the manuscript.

'Fly merry News among the Crews' headed 'The Friar and the Nun' with music for the tune here is in Thomas D'Urphey's *Pills to Purge Melancholy* IV 1719,¹⁵ pp. 176-178, but the refrain to the verses 'At up-tails all' led Chappell to suggest that the title and music were printed with this text in error instead of the title and music 'Up tails all' (edited in the *Lutezine* to this *Lute News*). The same tune but without the title is found in two lute settings and a cittern duet, all included here or in the *Lutezine*. No ballad text called 'The friar and the nun' is known, but the practice of singing 'songes of the Frere and the Nunne, with other sembleable merie iestes, at weddynges, and other feastynges' is found as early as 1542 in a footnote in Nicholas Udall's translation of Erasmus' *Apophthegmes*, f. 245r.¹⁶ A ballad named *Friar Foxtail* was one of four¹⁷ criticised for lewdness by Henry Chettle in his pamphlet *Kind-Heart's-Dream* of 1598 in which he quotes the line 'He whipped her with a fox's tail'.¹⁸ Although no ballad or tune called *Friar foxtail* is known, and the line Chettle quotes is not found in any surviving ballad texts, Chappell and Simpson assumed the line was from a lost ballad 'The Friar and the Nun' and thus that *Friar Foxtail* was the same tune as *The Friar and the Nun*. A keyboard setting of the tune is titled *The Parson of ye parrish*, which may also be quoting text from the ballad.¹⁹ The tune is called for in two other ballads, 'Have you any work for a Cooper ... The Tune, The Fryar and the Nun, etc.' beginning 'The Cooper, and the Joyner, are Two famous Trades'.²⁰ The other is 'The Wiltshire Wedding' ... 'To an Excellent North-Country Tune' beginning: 'All in a misty morning, cloudy was the weather',²¹ which is *The Friar and the Nun* as the music is provided in the version in Thomas D'Urfey's *Pills* IV 1719, pp. 148-151. The same tune is also used for a different song called 'Strawberry' in *Pills* VI 1719, pp. 348-349, beginning 'Of all the handsome Ladies'. But a different eighteenth century song is called 'The Friar and the Nun', beginning 'A lovely lass to a friar came' using a different tune, called *The Old Fryer* in Henry Playford's *The Dancing Master* III 1726, p. 44, and in nine eighteenth century ballad operas.²²

- F1. GB-Lbl Eg.2046, f. 34r *A Towe* p. 32
 F2. US-Ws V.b.280, f. 6r untitled 32
 F3. Playford 1651, p. 84 *The fryar and the Nun* - arr. from violin 32
 F4. Robinson 1609, sigs. C3v-D2v *A Iigge for two Citherens* / T. R. -
 cittern duet in unison *Lutezine*
 F5. Walsh *Compleat Country Dancing Master* 1718 I, p. 141
 192 *Fryar and the Nun* *Lutezine*
 F6. Playford 1666, sig. D2r 41 *The Fryar and the Nun* - cittern *Lutezine*
 GB-Lbl Add.29371, f. 44v *The Frier and the Nun* - violin?

What may be a 3-strain lute setting of a dance tune from the Marsh lute book is included here as a page filler.

App 1. IRL-Dm Z.3.2.13, p. 37 untitled 21

p. 286; Simpson, *op cit.*, pp. 238-240; Ward, *op cit.*, p. 73. Julia Craig McFeely's thesis title index lists the Friar and the Nun as a tune quoted in *The New Medley* (a doubtful work by John Johnson) but I don't see it, and neither did Jan Burgers or John Ward in their modern editions of John Johnson's music, and John M. Ward *Music for Elizabethan Lutes* (Oxford, Clarendon Press, 1992), p. 97 fn 283, on the Old and New Medleys, states that 'Neither piece quotes known tunes'.

¹⁵ Facsimile: http://imslp.nl/imglnks/usimg/0/00/IMSLP101267-PMLP144559-pills_vol4.pdf

¹⁶ E-book of 1877 reprint of 1564 edition, p. 274 & 455: <https://babel.hathitrust.org/cgi/pt?id=iau.31858005944206;view=1up;seq=356>

¹⁷ The others are *Watkins ale* and *Carman's whistle* edited for *Lute News* 118 and 121, and *Chopping Knives* for which no music or text is known.

¹⁸ For a modern transcript see p. 9 of http://www.oxford-shakespeare.com/Greene/Kind-Heart%27s_Dream.pdf

¹⁹ GB-Och 1236, f. 2r *The Parson of ye parrish* - keyboard

²⁰ University of California Santa Barbara: English Broadside Ballad Archive (<http://ebba.english.ucsb.edu>) - EBBA 32301 & 34794. Broadside Ballads Online at the Bodleian Libraries (<http://ballads.bodleian.ox.ac.uk>) - Bod640/Roud V30757 (1681).

²¹ EBBA 21771, 31020, 32674, 35247 & 35833 (1671-1702?).

²² Simpson, *op cit.*, pp. 474-475.

JOHN DOWLAND'S LACHRIMAE



Twelve versions of John Dowland's *Lachrimae* pavan in G minor, plus a two bar fragment, are known in English sources. Three are edited here and the rest are listed and edited in the *Lutezine*. Reproduction of all the versions of *Lachrimae* compliments the single setting included in the *Collected Works*.²³ The illustration above is from a cognate version in Add.3056, f. 5r. Although the settings here are concordant, a close look reveals diversity in details of rhythm, figuration and playing instructions. Differences are mostly in the extent of dotted rhythms, the figuration in the divisions, and the extent of ornaments and right hand fingering, as well as whether a 7th-course is used. A minor settings, the lute song *Flow my teares*, continental cognates for Dowland's setting as well as cognate settings and parodies by others for lute and other instruments, will be edited for future *Lute News* and *Lutezines*.

- JD15a. GB-Lbl Eg.2046, ff. 16v-17r *Lacrimae by dowlande* pp. 22-23
 JD15b. GB-Lbl Add.38539, ff. 22v-23r *Lacrimae Pauin*
 by mer John Dowland 24-25
 JD15c. US-Ws V.b.280, ff. 18v-19r *Lachrame mr Dowland* 26-27
 cf. Dowland *The Second Booke of Songes or Ayres* 1600, sigs. B2v-
 C1r *Flow my teares fall from your springs* / *Lacrimae* - lute song

A galliard to Dowland's *Lachrimae* pavan, adapting the three strains to triple time, was printed in 1610 as a lute solo in Dowland's fourth songbook *A Pilgrim's Solace*, so presumably it was his own afterthought to cash in on the popularity of the pavan. *Lachrimae* is followed by a cognate of the lute galliard in Benjamin Cosyn's keyboard manuscript.²⁴ However, other galliards are candidates to accompany the pavan. Two continental versions of *Squires Galliard* are titled *Galliard Lacrym[ae]*, in error or because it was paired with *Lachrimae* in some circumstances.²⁵ One version of *Squires galliard* is included here and all the other settings known to me are in the *Lutezine*. A keyboard setting of Dowland's *Earl of Essex galliard* in the Tisdale manuscript is titled *Galliard can she excuse and may serve to lachrymae*, suggesting that it was also paired with the pavan.²⁶ Also, from their proximity in a number of sources, Peter Holman suggested that James Harding's galliard may have been paired with *Lachrimae*.²⁷

- JD46. Dowland *Pilgrim's Solace* 1610, sig. M2v XXII. *Galliard*
 to *Lachrimae* AA10BB11CC10 - DowlandCLM 46 28-29
 S1. IRL-Dtc 408/I, p. 15 *Squires Galliard* 30

Addendum to Lutezine to Lute News 121: I identified another lute setting, of the B strain only, of Dowland's *Come away* JD60 in GB-Lbl Sloane 1021, f. 29v *Pavana Engla Com* - edited in the *Lutezine*.

WARNING: 'As too much speaking hurts: too much galling smart: so too much <lute> Musicke gluts and distempereth' Francis Meres *Palladis Tamia: Wits Treasury* 1598, f. 288r.

John H. Robinson - July 2017

²³ Diana Poulton and Basil Lam *Collected Lute Music of John Dowland* (Faber 1974/R1978 & 1981) [DowlandCLM], pp. 67-70, 319-321 & 340; Diana Poulton *John Dowland* (Faber 1972/R1982), pp. 124-133, 255-258 & 347-349; John M. Ward *JLSA X* (1977), pp. 60-61, 75-76 & 80.

²⁴ GB-Lbl R.M.23.1.4, ff. 7v-8v Jo: Cosyn: *The Galliard to itt*: / Ben: Cosyn.

²⁵ GB-Lbl Sloane 1021, ff. 44v-45r *Galliard Lacrym*, LT-Va 285-MF-LXXIX, f. 23v *Gaillarda Paduana Lachrymae*. A version of *Squires galliard* is included in Paul O'Dette's *John Dowland: Complete Lute Works* (Harmonia Mundi HMX 2907160.64, 1996/7), vol. 2.

²⁶ GB-Cfm Mus.782, ff. 79v-80r. All lute settings of the *Earl of Essex galliard* were edited in *Lute News* 107 (October 2013) and its accompanying *Lutezine*.

²⁷ See Peter Holman *Dowland: Lachrimae 1604* (Cambridge University Press, 1999), p. 70, referring to Byrd's keyboard setting: GB-Cfm 168, pp. 222-225 (although the settings in GB-Lbl RM24.d.3, ff. 167r-171r & 191v-194r are not adjacent), and the 5-part setting in GB-Lbl Add.17786-91. All the lute settings of James Harding's galliard were edited in *Lute News* 116 (December 2015) and its accompanying *Lutezine*.

DB6. (Pavan) D(aniel) B(acheler) - 7F8Ef9C AA12BB13CC15

GB-Cu Nn.6.36, ff. 40v-41r

1

8

14

18

22

28

34

39 */a*

The Rose Tree

G major

Common time

Musical score for 'The Rose Tree' in G major, featuring a treble and bass staff with a guitar accompaniment. The score includes a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style with many beamed eighth notes. The guitar part provides a rhythmic accompaniment with chords and single notes.

$/a$	a	τ	$//a$
------	-----	--------	-------

[illegible]

//a

[illegible]

The Rose Tree

$\backslash a$	a	τ	$// a$
----------------	-----	--------	--------

76

76

DB9. (Pavan) D(aniel) B(achelor) - 7D AABBBCC14

GB-Cu Nn.6.36, ff. 12v-13r

1

8

14

19

24

Handwritten musical notation system 1, measures 28-34. The notation consists of a single staff with notes and rests, and a corresponding staff below with letters (a, c, e, f, b) indicating pitch or rhythm. The notes are mostly eighth and sixteenth notes, with some beamed groups.

28

Handwritten musical notation system 2, measures 35-41. The notation continues with a single staff and a corresponding staff below with letters. The notes are mostly eighth and sixteenth notes, with some beamed groups.

35

Handwritten musical notation system 3, measures 42-46. The notation continues with a single staff and a corresponding staff below with letters. The notes are mostly eighth and sixteenth notes, with some beamed groups.

42

Handwritten musical notation system 4, measures 47-50. The notation continues with a single staff and a corresponding staff below with letters. The notes are mostly eighth and sixteenth notes, with some beamed groups.

47

Handwritten musical notation system 5, measures 51-54. The notation continues with a single staff and a corresponding staff below with letters. The notes are mostly eighth and sixteenth notes, with some beamed groups.

51

Handwritten musical notation system 6, measures 55-58. The notation continues with a single staff and a corresponding staff below with letters. The notes are mostly eighth and sixteenth notes, with some beamed groups.

55

Handwritten musical notation system 7, measures 59-62. The notation continues with a single staff and a corresponding staff below with letters. The notes are mostly eighth and sixteenth notes, with some beamed groups.

62

69

74

78

82

T1. Thrie Sheips Skinns - trans. from mandore (hfhf) AABB4

GB-En Adv.5.2.15, p. 143

1

9

1

9

15

19

23

30

36

42

42

47

47

53

53

61

61

68

68

73

73

77

77

1

9

14

18

24

31

37

41

41

45

45

52

52

59

59

69

69

69

73

73

1

a

9

11

a

17

21

Handwritten musical notation for the song "The Rose Tree". The notation is written on a four-line staff. The melody is written on the top line, and the lyrics are written below it. The notation includes various musical symbols such as notes, rests, and bar lines.

24

[illegible]

26

The image shows a musical score for 'The Rose Tree' in G major. It is a four-part vocal setting. The notation is written in a simplified, rhythmic style above the staff lines. The key signature has one sharp (F#) and the time signature is 4/4. The piece consists of two measures.

Measure 1:

- Treble Staff:** G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D1

28

[illegible]

30

[illegible]

39

The Rose Tree

45

DB17. Pavana D(aniel) B(acheler) - 7F AA7BB6CC6

GB-Cu Nn.6.36, ff. 2v-3r

1

10 a

13

16

16

21

21

23

23

29

29

34

34

34

34

34

34

1

8

19

19

22

27

35

42

Handwritten musical notation system 42. It features a staff with notes and rests, with a treble clef. The notes are mostly eighth and sixteenth notes. The staff is divided into measures by vertical bar lines. The notation includes various accidentals and dynamic markings.

42

Handwritten musical notation system 43. It features a staff with notes and rests, with a treble clef. The notes are mostly eighth and sixteenth notes. The staff is divided into measures by vertical bar lines. The notation includes various accidentals and dynamic markings.

Handwritten musical notation system 44. It features a staff with notes and rests, with a treble clef. The notes are mostly eighth and sixteenth notes. The staff is divided into measures by vertical bar lines. The notation includes various accidentals and dynamic markings.

50

Handwritten musical notation system 45. It features a staff with notes and rests, with a treble clef. The notes are mostly eighth and sixteenth notes. The staff is divided into measures by vertical bar lines. The notation includes various accidentals and dynamic markings.

53

Handwritten musical notation system 46. It features a staff with notes and rests, with a treble clef. The notes are mostly eighth and sixteenth notes. The staff is divided into measures by vertical bar lines. The notation includes various accidentals and dynamic markings.

56

Handwritten musical notation system 47. It features a staff with notes and rests, with a treble clef. The notes are mostly eighth and sixteenth notes. The staff is divided into measures by vertical bar lines. The notation includes various accidentals and dynamic markings.

64

Handwritten musical notation system 48. It features a staff with notes and rests, with a treble clef. The notes are mostly eighth and sixteenth notes. The staff is divided into measures by vertical bar lines. The notation includes various accidentals and dynamic markings.

73

78

The image shows a musical score for the song "The Rose Tree" in G major. The score is written for a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The first measure contains the vocal melody and piano accompaniment. The second measure continues the melody and accompaniment. The third measure features a vocal solo with a fermata over the final note. The fourth measure concludes the piece with a final chord and a fermata over the final note. The piano accompaniment consists of a simple harmonic pattern in the left hand and a more complex melody in the right hand.

[illegible]

8

14

18

22

26

33

43

43

47

The Rose Tree
 G major, 3/4 time
 Voice and Piano

The score is written for voice and piano. The key signature is G major (one sharp, F#). The time signature is 3/4. The melody is in the voice part, and the piano accompaniment provides harmonic support. The score consists of 12 measures. The first measure has a treble clef and a key signature of one sharp. The piano accompaniment starts with a bass clef and a key signature of one sharp. The melody is in the voice part, and the piano accompaniment provides harmonic support. The score ends with a double bar line and repeat signs.

[illegible]

58

The Rose Tree

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

a a a a a a a a

[illegible][illegible]

68

71 

71

App 1. Untitled - AA12B16C16

IRL-Dm Z.3.2.13, p. 37

45

T2. Three Sheeips Skins - cittern AB4

US-CAh 182 (Ridout), f. 71v

1

10

17

23

30

36

44

52

52

59

59

65

65

74

74

83

83

88

88

94

94

52

59

65/a

74

83

88

94

1

10

17

23

30

36

44

52

59

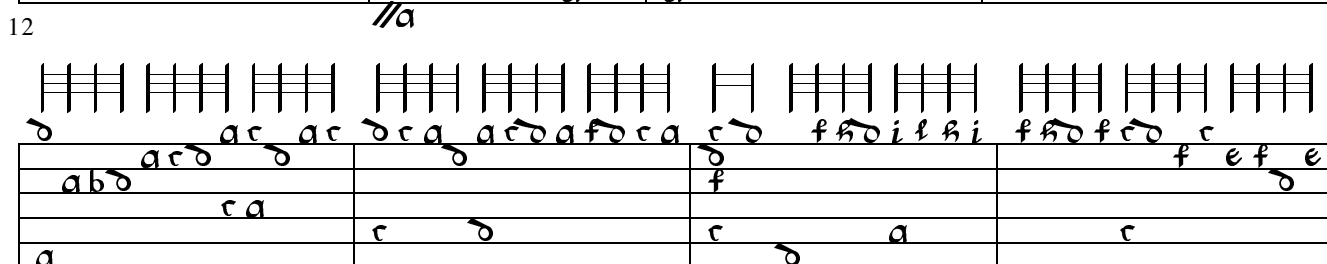
65

74

83

88

94



34

The Rose Tree

38

Musical notation for Example 42, featuring rhythmic patterns above a staff.

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

42 // a f

47

Handwritten musical notation on a five-line staff, featuring various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The notation is dense and includes many accidentals, suggesting a complex or highly ornamented melody.

57

Handwritten musical notation on a four-line staff, featuring various rhythmic values (e.g., minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The notation is dense and includes many slurs and ties.

61

1

1

10

10

15

15

22

22

29

29

36

36

44

44

T3. A Gigue (Three Sheep Skins) - 7F AAB4x3

Robinson 1603, sig. H2r

1

11

19

28

35

43

F1. A Toye (The Friar and the Nun) - A4B4

GB-Lbl Eg.2046, f. 34r

F2. (The Friar and the Nun) - 7D A8B8

US-Ws V.b.280, f. 6r

F3. The Fryar and the Nun - arranged from violin A8B8

Playford 1651, p. 84