

**MUSIC SUPPLEMENT TO LUTE NEWS 113 (APRIL 2015): JOHN DOWLAND PART 14: SMITH'S ALMAINE (47) FROG GALLIARD (23) DANCES FOR LADY CLIFTON (41 45 & 53) LORD WILLOUGHBY'S WELCOME HOME (66) COYE TOYE (80) AND THE QUEEN'S GALLIARD (97) - plus DANIEL BACHELER'S FANTASIE**

**Worklist<sup>1</sup>**

**The Frog Galliard<sup>2</sup>**

- JD23a.** GB-Cu Dd.2.11, f. 93r *The Frogg Galliard* DowlandCLM 23  
**JD23b.** US-Ws V.b.280, f. 12v *frog Galliard / Jo doulande* DowlandCLM 23a

- JD23c.** GB-Gu Euing 25, ff. 26v-27r untitled  
**JD23d.** GB-Cu Add.3056, ff. 42v-43r *Frogg galliard* DowlandCLM 90  
**JD23e.** GB-Cu Dd.2.11, f. 40v untitled

**Three pieces dedicated to Katherine Darcy, Lady Clifton**

**Katherine Darcy's (Queen Elizabeth's) Galliard<sup>3</sup>**

- JD41a.** GB-Cu Dd.2.11, f. 59r *K Darcies galliard*  
**JD41b.** *Varietie* 1610, sig. M1v *Galliard 2 The most sacred Queene Elizabeth, her Galliard* DowlandCLM 41

**Lady Clifton's or Katherine Darcy's Spirit<sup>4</sup>**

- JD45a.** GB-Cu Dd.2.11, f. 58r *K. Darcies Spirite J Dowl*  
**JD45b.** *Varietie* 1610, sigs. N1v-N2r *The Right Honorable the Lady Cliftons Spirit./ Galliard./ 6 / Robert Dowland* DowlandCLM 45

**Mrs Clifton's Almains**

- JD53a.** GB-Cu Dd.9.33, f. 28v *Mrs Cliftons Allmaine Jo Dowland* DowlandCLM 53ii  
**JD53b.** GB-Gu Euing 25, f. 44r untitled  
**JD53c.** US-Ws V.b.280, f. 23v untitled DowlandCLM 53i

**The Shoemakers wife**

- JD58a.** GB-Cu Dd.5.78.3, f. 6v untitled  
**JD58b.** GB-Cu Dd.9.33, f. 21v *The Shoemakers Wife. A Toye J Dowland* DowlandCLM 58

**John Smith's Allmaine<sup>5</sup>**

- JD47a.** US-Ws V.b.280, ff. 13v-14r *mr Smythes Allmand / Jo doulande*  
**JD47b.** *Varietie* 1610, sigs. P2v-Q1r *Sir Iohn Smith / his Allmaine.*  
**JD47c.** IRL-Dm Z.3.2.13, p. 384 *An almayne douland - on page 34* DowlandCLM 47

**Lord Willoughby's Welcome Home<sup>6</sup>**

- JD66a.** GB-Cu Dd.2.11, f. 58v *My L Willagby Tune J.D.*  
**JD66b.** GB-Gu Euing 25, f. 38r untitled  
**JD66c.** GB-Lam 601 (Mynshall), f. 1r *Mmy lord wilobie [index: my lord wilobies welcom home]*  
**JD66d.** US-NHub Deposit 1, f. 12r *my lo willobeis' tune Jbone Doulande*  
**JD66e.** LT-Va 285-MF-LXXIX, f. 57r *Rolandt*  
**JD66f.** GB-Lbl Eg.2046, f. 25r *My lord willobes wellcome home by John douland* DowlandCLM 66  
**JD66g.** NL-Lu 1666, f. 389r ii untitled  
**JD66h.** GB-Cu Dd.5.78.3, f. 28v *F(rancis) C(utting)* CuttingB7 46  
**JD66i-i.** US-Ws V.b.280, f. 9v *Jo Dow=lande* DowlandCLM 66ai  
**JD66i-ii.** GB-Lam 602, f. 11v *3 lo wilobies welcom hom by Jho. Dowland* [second part of a duet for lutes in unison] DowlandCLM 66aii

**A Coy Toy (Mrs. Vaux's Jig)**

- JD80.** GB-Lam 601, f. 7r *A Coye Joye* DowlandCLM 80

**The Queen's Galliard**

- JD97a.** GB-Cu Dd.2.11, f. 62r *Galliard*  
**JD97b.** GB-Lam 603, f. 24r *Queenes Gall / The Queenes gall: By Mr Dowland Bachelier of Musique* DowlandCLM 97

**App 1.** US-Ws V.b.280, f. 6r (The Friar and the Nun)<sup>8</sup>

**App 2.** GB-Cu Dd.3.18, f. 32r *Sweet Bryer / A Northern Jigge R[ichard]: R[ead]: [consort lute part]<sup>9</sup>*

**App 3.** US-Ws V.b.280, f. 7r unidentified ballad tune

This is an all Dowland supplement, except for ending with Daniel Bacheler's only fantasia and three page fillers, and includes what are likely to be Dowland's own versions of eight lute solos. It is not certain that he composed rather than arranged all of them and settings likely to be by others are consigned to the *Lutezine* accompanying this *Lute News*. All eight bear dedications, and several are found in the same few sources: ten in Mathew Holmes solo lute books (GB-Cu Dd.2.11, Dd.5.78.3 and Dd.9.33), three in Robert Dowland's *Varietie of Lute Lessons* of 1610), three in the Euing lute book (GB-Gu Euing 25), and four in the Folger-Dowland lute book (US-Ws V.b.280) of which one of the latter was copied (n°

53c) and another three signed (n° 47b, 66i-i & 23b) by Dowland himself. A version of each can be heard on any of the complete Dowland recordings and most on YouTube.<sup>10</sup>

The **Frog galliard** (n° 23) is probably dedicated to the youngest son of Henri II of France, François de Valois (1554-1584) Duke of Alençon and Anjou. He was Elizabeth I's suitor from the early 1570s until 1582 and she is known to have called him her frog.<sup>11</sup> Only one version (n° 23b) is ascribed to Dowland and in this version he signed his name after the title. He also composed the song *Now, O now, I needs must part* to the same music for his *First Booke of Ayres* published in 1597, although it is not certain that he composed the music rather than arranged an existing tune. At least two anonymous broadsides are also known that were sung 'to the tune of Frog's Galliard', *The True Lovers Knot Untied* and *The Shepheards Delight*.<sup>12</sup> The other four versions in English sources here, are different enough to cast doubt on whether they are Dowland's own settings, and the continental lute settings including two duets, plus a setting each for bandora and mandore and two for cittern, all in the *Lutezine*, are further anonymous diverse arrangements by others.

Two galliards and an almaine (n° 41 45 & 53) are dedicated to **Katherine Darcy**, daughter and heiress of Sir Henry Darcy. She married Gervase Clifton in 1591 and became **Lady Clifton** when he was knighted in or before 1597. Thus the dedication to K. Darcy in n° 41a, 45a and 53a suggests composition before 1591, and she had been Lady Clifton a decade or so when 45b was reused and dedicated to her as Lady Clifton in *Varietie*. N° 45a and 45b, the first ascribed to John and the second to Robert Dowland, probably a careless error in *Varietie*, are closely concordant but the latter adds elaborate divisions and a 7th course used just once. Only one of the three versions of n° 53 is ascribed, although another was copied incompletely by Dowland himself without adding a title or his name. Poulton conflated the A strain of this version with the B strain of the one in Dd.9.33, whereas all three versions are kept separate here. N° 53a and 53b are closely concordant except that the former includes divisions, whereas the version copied by Dowland, the A strain and its repeat only, are quite different especially the division, suggesting either that the divisions Dowland played varied over time or else that the divisions in Dd.9.33 were composed by someone else. The lute and solo cittern versions of n° 41 lack an ascription, but Dowland's name is found in the titles of the mixed consort parts (see endnote 3). N° 41b, concordant with 41a but including interesting variants, was re-dedicated to Queen Elizabeth in *Varietie* seven years after she died, unless earlier dedicated versions are now lost. The Queen's Galliard is titled and ascribed to Dowland in a source from c.1620 (n° 97b), but is also found anonymous and without dedication in one of Mathew Holmes lute books from the 1590s, so it was presumably composed during her reign.<sup>13</sup> The two galliards dedicated to Elizabeth I (n° 41b and 97) are different in character, the one she may have witnesses being performed, n° 97 in B flat is rather sombre and introspective, whereas the posthumously dedicated n° 41 in G major is bright and strident befitting the image of the queen as Oriana.

Diana Poulton was unable to establish any connection between the **Shoemaker's Wife** (n° 58) and the shoemaker's wife Mrs. Margery Eyre in Thomas Dekker's play *The Shoemaker's Holiday*, first performed in 1599 and again at court for Elizabeth I in 1600. So the dedication may only be an

oblique reference to the popularity of folklore associated with the shoemaker's trade, which was gathered together in Thomas Deloney's novel *The Gentle Craft* published in 1597.<sup>14</sup> The two versions, n° 58b titled and ascribed and n° 58a not, are closely concordant. The *Cobbler's Jig* is unrelated, but is a further nod to the shoemaker's trade and so all the lute versions are edited in the *Lutezine*.

**Smith's Almaine** (n° 47) could be dedicated to either John Smith of Essex who was knighted at Royston in 1605, or John Smith of Ostenhanger in Kent who was knighted in 1603, both dates consistent with the dedication to *mr Smythe* in Folger copied c.1594 and *Sir Iohn Smith* printed in *Varietie* in 1610. Another possibility is Sir John Smith of Hough in Cheshire to whom Francis Pilkington dedicated his *Second Set of Madrigals* in 1624. The eleven known versions in English and continental sources reveal a variety of settings in two different keys. Only two are ascribed, one is in the Marsh lute book, and although largely copied in the 1580s is amongst a few pages of tablature that were added later, and the other version in the Folger-Dowland lute book to which Dowland signed his name after the scribe copied it. These two versions are quite different, but the one in the Folger-Dowland lute book is closely concordant with a version in *Varietie*, where it is curiously not ascribed to Dowland. It is possible he only arranged rather than composed it, and so only these three (n° 47a-c) are included here, and the rest are in the *Lutezine* as they are likely to be settings by others. Although a typical almaine with two strains of 8 bars with one set of divisions on each in n° 47c, and three sets of divisions in n° 47a&b, it is unusual in that the divisions of the B strains do not repeat the first two bars, but instead repeat the second two bars twice over.

The tune of n° 66 was known on the continent as **Rowland**, O neighbour Robert or Soet, soet Robbertjen, named after characters in the most famous of all jigs, *Rowland and the Sexton* in three parts some or all written by Will Kemp. The second and third parts were registered in 1591 probably when they were printed and some years after they were first performed as it is likely Kemp took one or more to the continent in 1585 and 1586. No copies of an English text are known, but two German translations have survived.<sup>15</sup> The tune was known in England as **Lord Willoughby** to accompany a ballad beginning 'The fifteenth day of July with glittering spear and shield', dedicated to Peregrine Bertie (1555-1601) 11th Baron Willoughby of Eresby probably to celebrate one of his military successes as commander of the English forces in the Netherlands from 1585, and then his return to England in 1589.<sup>16</sup> Under the titles Lord Willoughby, Rowland or O Neighbour Robert the tune is also called for in a number of English ballads from the 1590s into the eighteenth century, and was also used for many Dutch songs.<sup>17</sup> A lute solo setting in C minor of the two 8-bar strains with divisions of the second strain only and all twice over (n° 66i-i) is ascribed to Dowland. A second unison lute part (n° 66i-ii) is also ascribed but Poulton considered it unlikely that Dowland composed this too. As several simple settings in D minor without divisions are also ascribed to Dowland (n° 66a, d & f), it has been suggested that he wrote the tune. However, in addition to the closely concordant anonymous D minor versions n° 66b, c & g, another concordant version with divisions is ascribed to Francis Cutting. Although Dowland may have composed the tune and the settings in both keys, it is also possible that he composed the tune but only made the C minor setting, and that his name became associated with the D minor settings which were by Cutting. Otherwise, both Dowland and Cutting may have arranged an existing tune. William Byrd made an elaborate keyboard setting, which is

also found in the Pickeringe lute book transcribed for lute by an unknown composer. The latter, plus Thomas Robinson's and another anonymous English arrangement, together with all the known continental lute settings by Hausmann, Hove, Vallet and anon, and versions for bandora and cittern can be found in the *Lutezine* accompanying this *Lute News*.

The **Coye Toy** (n° 80) should have been included in *Lute News* 112 as it is a version of **Mrs. Vaux's Jig** (n° 57), so is added here as an addendum. The dedicatee was probably Elizabeth, daughter of Sir John Roper, who married George Vaux (1564-1594), son of William (<1535-1595), third Baron Vaux, of Harrowden in Northamptonshire. George predeceased his father so did not become Baron and Elizabeth remained Mrs. Vaux.

N° 23, 41, 45, 47 and 58 all include shifts between duple and triple time, or between 3:4, 6:8 or 9:8 rhythms, and so gridiron rhythm signs have been used for one version of each (as well as n° 53) to clarify the rhythms. App 1-3 are page fillers of three ballad tunes that include reconstruction of two fragments from the Folger-Dowland lute book, and a consort part that seems to carry the tune.

#### Daniel Bacheler's Fantasia<sup>18</sup>

**Daniel Bacheler's** Fantasia is known only from the unique copy in the Herbert of Cheshire lute book,<sup>19</sup> but after Herbert copied it, a different hand, which Christopher Morongiello suggested could be that of Daniel Bacheler himself from whom Herbert could possibly have had lessons,<sup>20</sup> annotated it adding dotted rhythms, crossing out notes and substituting seven bars towards the end. Both versions are edited here.<sup>21</sup>

**DB1i.** GB-Cfm Mus. 689, ff. 56v-57r *Fantaisie m<sup>r</sup> Dan(iel)*. Bacheler

**DB1ii.** GB-Cfm Mus. 689, ff. 56v-57r *Fantaisie ...* - altered version

John H Robinson - March 2015<sup>22</sup>

<sup>1</sup> Numbering from DowlandCLM = Diana Poulton and Basil Lam (eds.) *The Collected Lute Music of John Dowland* (London, Faber, 1974, reprinted 1978 & 1981); see also Diana Poulton *John Dowland* (London, Faber, 1972/R1982); and John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* x (1977). Recordings of these eight lute solos are included in the Complete Dowland CD sets listed in endnote 11. For free versions of most played on lute or guitar to different standards search for John Dowland plus the titles on YouTube. Tablature for all Dowland's works (and the Bacheler fantasia) is available as pdfs, midi, fronimo and TAB files on Igor Varfolomeev's website: [http://www.lute.ru/library\\_eng/lutetab.htm](http://www.lute.ru/library_eng/lutetab.htm)

**Commentary: JD23a.** AABBB16; 6-c; vertical ties; 24-25 - double instead of single bar line; 43/4 - scribe altered d2 to e2; 43-44, 52-53 & 58-59 - bar lines absent (all at the end of staves); 54/1 - c5 crossed out; 54/6-7 - scribe altered minim g2 to 2 crotchets g2 - f3; 56/1-2 - scribe altered 2 crotchets to minim crotchet. **JD23b.** John Dowland added signature; AABBB16; 7th in D; ornaments '!' to left and # to right of tablature letters, vertical ties, horizontal lines as tenuto (hold) signs, and one or 2 dots under tablature letters for use of index and middle fingers of right hand; 25/before 1 - '3i' added; 48-49 - single instead of double bar line. **JD23c.** AABBB16; 6-c; ornaments # and vertical ties; 1/2 - crotchet instead of minim; 10/1 - a6 added; 23-24 & 31-32 - bar lines absent; 61/8 - c3 added. **JD23d.** A16A17B16B16 - B different to others; 7th in D; 19/7 - scribe altered d2 to e2; 32/1 - a6 crossed out; 32/3 - d3 crossed out (Poulton reads this bar the same as bar 48 changing final d3 to a3); 33/2 - semibreve and c4 crossed out; 41-42 - double instead of single bar line; 44/3-4 - scribe altered 2 quavers to 2 crotchets; 54/4 - f1 crossed out; 59/1-2 - 2 quavers instead of 2 crotchets. **JD23e.** AB16; 6-c; 3-4 & 25-26 - bar lines absent; 8-9 - double instead of single bar line. **JD41a.** A8A9B8B9; 6-c; B strain in 9:8; ornament # and vertical ties; 1/2 - c4 crossed out; 6/4 - a3 instead of a4; 12/6 - scribe altered d2 to e2; 16/17 - double bar line absent; 17/3-4 and 17-18 - faint double bar lines added; 22/1 - scribe altered crotchet to minim; 24-25 - single instead of double bar line; 32/7 dotted minim added; 32/8-9 & 33/1 - crossed out. **JD41b.** A8A8B8B9; 6-c; B strain in 9:8; double bar lines absent. **JD45a.** ABC8; 6-c; vertical ties; 1/6 - scribe altered e1 to d1; 3/1-3 - scribe altered crotchet 2 quavers to minim 2 crotchets; 10 & 12-15 - gridiron rhythm signs for crotchets in pairs not triplets; 15-16 & 22-23 - bar lines absent; 21/4 - scribe altered a1 to c1. **JD45b.** AABBBCC8; 7th in D; double bar lines absent; 1/1 - d6 instead of d5; 3/4 - crotchet absent; 10-11 - bar line absent; 15/4 - Poulton adds a1; 43/7-8 - c1 and a4 vertically aligned instead of in sequence (Poulton retains c1a4 but changes quaver to

crotchet); 47/7 - Poulton changes c1 to e1; 48/1 - quaver absent. **JD53a.** AABBB; 7th in D; anacrusis-1, 1-2, 3-4, 5-6, 7-8, 10-11, 13-14, 17-18, 19-20, 21-22, 23-24, 25-26, 27-28, 29-30 & 31-32 - bar lines absent; 14/10-12 - marginal insert; 14/8-12 - 3 crotchets 2 quavers instead of 3 quavers 2 semiquavers; 16/8-9 & 24/1-2 - double bar lines absent; 24/2 - c1a2a3c5 absent. **JD53b.** AB8; 7th in D; vertical ties; 6/1 - h1 instead of k1; 8/3-4 - double bar line 2 notes to the right; 16/2 - c1a2c5 used if sections repeated and then end on 16/1 - a1a2c3a6 second time through. **JD53c.** copied by John Dowland; AA8; 7th in D; vertical and horizontal ties; 1-2, 3-4, 5-6, 7-8, 9-10 & 13-14 - bar lines absent; 8/3-4 - double bar line absent; 10-11 - Poulton adds double bar line. **JD58a.** AABBBCC4; 7th in F; 8/1 - dotted crotchet instead of quaver; 14/5 - f2 instead of f3; 22/4-7 - semiquavers instead of quavers. **JD58b.** AABBBCC4; 7th in F; in 6:8; 3/5 - a5 crossed out; 4/1 - a6 added; 4/4 - scribe altered a3 to d3 and d7 to a7; 6/6-7 - bar line added; 10/1 - scribe altered d2 to a2; 13/11 # left of a3 probably crossing out not ornament. **JD47a.** John Dowland added his signature; AAABBAABBB; 7th in D; one and two dots under tablature letters for use of index and middle right hand fingers; vertical and horizontal ties and ornament #; double bar lines absent (except 32-33). **JD47b.** AABBAABBB; 7th in D; double bar lines absent; 3/1 - b2 instead of a2; 6-7, 33-34 & 41-42 - bar lines absent; 10/11-13 - crotchet 2 quavers instead of quaver 2 semiquavers; 50/8-9 - quavers instead of crotchets; 58/7 - a5 instead of a4; 58/8 - Poulton changes f1 to c1. **JD47c.** AABBB; 6-course; vertical ties; barring 4 instead of 2 minims per bar throughout so barlines 1-2 and then every other absent until 31-32; 12/13-16 - c2-a2-d2-c2 absent; 16/1-6 - 4 crotchets 2 minims instead of 4 quavers 2 crotchets; 19/1 - d2 crossed out; 19/3 - a4 instead of a5; 24/6-7 - 2 crotchets instead of 2 quavers; 25/1-2 - 2 quavers instead of 2 crotchets. **JD66a.** A2A2B4(B4); 6-course; 1-2 & 7-8 - double instead of single bar line; 3/1, 5/6, 7/1 - quavers instead of crotchets; 3-4 - bar line absent; 6/1 - a4 absent; 7/4 - a3 crossed out; 9-11 - alternative final bar of B strain after bar 8, used to reconstruct a B strain division by repeating bars 5-7. **JD66b.** AB8; 7th in D; 14-15 - bar line absent. **JD66c.** AB4; 6-course; 7/4-5 - bar line added (as in 66d); 8/5 - c5 instead of c6; 8/9 - fermata absent. **JD66d.** AB4; 6-course; 7/4-5 - bar line added (as in 66c). **JD66e.** AB8; 6-course; 3/4 - a2 added. **JD66fi.** AB8; 6-course; no changes. **JD66fii.** AA8; 6-course; transposed down a tone editorially to match key of 66h; 1/1 & 14/1 - b2 instead of c4. **JD66g.** AB8; 6-course; 5/1 - crotchet absent; 7/3-6 - dotted crotchet quaver 2 crotchets instead of dotted quaver semiquaver 2 quavers; 14/1 - minim instead of dotted minim; 14-15 & 15-16 - bar line 2 notes to the right. **JD66h.** ABABAB4; 6-course; 7-8 & 15-16 - bar lines absent; 10/5 - b3 crossed out; 10/7 - c4 crossed out; 10-11 & 18-19 - double instead of single bar lines; 22/9-10 - a2 - d3 instead of d3 - a2. **JD66i-i.** lute solo and lute I of a duet; ABB/AAB8; 6-course; double bar lines absent; 29-30 - bar line absent; 43/5 - a4 instead of a5; 45/3 - a6 instead of c5. **JD66i-ii.** lute II of a unison duet (i.e. 2 G lutes); ABB/AAB8; 6-course; double bar lines absent (except 24-25); 32/1 - a1 instead of a2; 35/5 - d2a4 crossed out; 35/8 - a2? crossed out; 43/5 - a4 instead of a5; 45/3 - c6 instead of c5. **JD80.** A8B8C12; 6-c; ornament # and single dots under tablature letters to indicate use of right hand index finger; anacrusis - minim instead of crotchet; 4/1-2 - minim crotchet instead of dotted crotchet quaver; 6/1-5 - 4 semiquavers quaver instead of 4 quavers crotchet; 6/5 - a3 instead of c3; 7/2-5 - semiquavers instead of quavers; 7-8, 12-13, 13-14, 15-16 & 27-28 - bar lines absent; 12/1 - crotchet instead of minim; 12/3 - h1 duplicated (Poulton has crotchets here instead of quavers in error); 16/2-3 - crotchets instead of quavers; 17/1-3, 22/1-3, 25/1-3 & 26/1-3 - quavers instead of crotchets. **JD97a.** ABC8; 6-course; vertical ties; 10/1 - crotchet instead of minim; 15/between 4-5 - a1 crossed out; 17-18 - bar line absent. **JD97b.** ABC8; 7 in F; ornaments + & ' and vertical ties; 8/2 - Poulton changes a [F] to an open 9th course in B flat; 12/3 - minim d2e3d4 - crotchet rest instead of dotted minim d2e3d4. **App 1.** A16; 7th in D; rhythm signs absent; 7/2 to 16/1 - tablature and rhythm signs absent and reconstructed here from the melody transposed down a 5th of John Playford *The Dancing Master* 1651, p. 84 *The Fryar and the Nun*. **App 2.** A2B2; 6-course; a mixed consort part for lute but seems to carry the tune. **App 3.** A8; 6-course; an unidentified ballad tune; 1/1 - a3 instead of d3; 6/1 to 7/2 - absent and so reconstructed; 8/1 - dotted minim instead of fermata.

<sup>2</sup> See Claude M. Simpson, *The British Broadside Ballad and Its Music* (New Brunswick, Rutgers University Press, 1966), pp. 242-244; John M. Ward 'Apropos: "The British Broadside Ballad and Its Music" *JAMS* 20 (1967), p. 44. Lute song: Dowland 1597, sigs. C2v-D1r *VI. Now, I needs must part*. Cognates for mixed consort: Thomas Morley *The First Booke of Consort Lessons* 1599/1611, n° 10 *The frogge galliard*; keyboard: A-Lla 475, f. 101v *The frog Galliard* [a single item in keyboard tablature in the Eyserlt lute book]; GB-En 9448 (Matchett), ff. 29v-32v *The Frogge/August 25 1612 The Frogge Mr Willoughbye* [John Wilbye, Brookes\* 2346]; GB-Lml 46.78/748 (Cromwell), ff. 8r-9r *Frogges Galliard* [Brookes 587]; GB-PLlancelyn Bunbury, ff. 28v-30r *Frogge gall / Rob[er]t Hall* [Brookes 1770]; \*Virginia Brookes *British Keyboard Music to c.1660: Sources and Thematic Index* (Oxford, Clarendon Press, 1996); three voices: Camphuysson *Stichtelycke Ryemen* 1647, p. 24 *Forgs Gaillarde*; Camphuysson *Stichtelycke Ryemen* 1655, p. 24 *Forgs*

*Gaillarde*; Camphuysson *Stichtelycke Ryemen* 1675, p. 23 untitled.

- <sup>3</sup> In *Lute News* 90 (July 2009), p. 92, Ron Andrico noted that bar 27 of DowlandCLM n° 41 quotes the tune of Over the Broom Bessy (reproduced in the *Lutezine* here), but as only the first five notes are common to both it seems more likely to be a coincidence than intentional. Cognates for cittern: GB-Cu Dd.4.23, f. 8r untitled; mixed consort: GB-Cu Dd.14.24, 20r *Do. Re. Ha. Gaillard* [cittern]; GB-Cu Dd.5.21, 5v *Dowl. Reads H Gaillard* [recorder]; GB-Cu Dd.5.20, 5v *Dowl R. H. Gaillard* [bass viol].
- <sup>4</sup> Both were also edited with all the music ascribed to Robert Dowland for *Lute News* 74 (July 2005), n° 3.
- <sup>5</sup> Ward 1977, *op. cit.*, pp. 68-69 lists A-Lla MS 16 Inv. 9647, n° 11 *Englosa* as a keyboard cognate for DowlandCLM n° 47, but in *Music for Elizabethan Lutes* (Oxford, Clarendon Press, 1992) vol 2, p. 97 he lists the same as a keyboard cognate for John Johnson's *Almaine* n° XXIII, Jan Burgers *John Johnson: Collected Lute Music* (Lübeck, Tree Edition, 2001), n° 31.
- <sup>6</sup> Keyboard: D-B Ly A1, pp. 280-2 *O Neybour Robert*; GB-Cfm MU MS 168, pp. 278-9 *Rowland/ William Byrd*; GB-Lbl Add.30485, f. 115v *the second straine of o neybour robert*; GB-Lbl Add.30485, ff. 116r-116v untitled; GB-Lbl Mus.1591, f. 146v *lord willobes welcome home/ maister willm birde*; GB-Lbl RM.24.d.3, ff. 13v-14v *Lo willobes welcome home Mr. Birde*; S-Sk 1, f. 2r *Ach Nachbar Rolandt mein hertz ist voller Pein*; US-NYp 5609, pp. 146-7 *My Lord Willbee's welcome home*. Instrumental ensemble: Scheidt 1621, n° 28 *Valentino Strobeln. Canzon à 5. Voc. Super O Nachbar Roland*.
- <sup>7</sup> Jan Burgers *Francis Cutting: Collected Lute Music* (Lübeck, Tree Edition, 2002).
- <sup>8</sup> See Simpson 1966, *op. cit.*, pp. 238-240. Cognate for lute: GB-Lbl Eg.2046 (Pickeringe), f. 34r *A Toye*; cittern: Robinson *New Citharen Lessons* 1609, sigs. C3v-D2v *A Jigge for two Citharens T. R.*; Playford *Musick's Delight on the Cithren* 1666, sig. D2r *The Fryar and the Nun*; violin: John Playford *The Dancing Master* 1651, p. 84 *The Fryar and the Nun*; keyboard: GB-Och 1236, f. 2r *The Parson of ye parish*.
- <sup>9</sup> The lute part seems to carry the melody; other mixed consort parts: GB-Cu Dd.5.20, f. 8r *A northern Jigge*. [bass viol]; GB-Cu Dd.5.21, f. 7v *A Northerne Jigge* [recorder]; GB-Cu Dd.14.24, f. 33r *Sweet Bryer* [cittern].
- <sup>10</sup> Anthony Bailes, Jakob Lindberg, Nigel North, Anthony Rooley and Christopher Wilson *Dowland: Complete Lute Music* (L'Oiseau-Lyre [vinyl LPs] D187D5, 1980). Paul O'Dette *John Dowland: Complete Lute Works* vol. 2 (Harmonia Mundi HMX 2907160.64, 1996/7); Nigel North John Dowland: *Complete Lute Music* (NAXOS 8.557586 8.557862 8.570449 8.570284, 2006-2009); Jakob Lindberg *John Dowland: The Complete Solo Lute Music* (BIS SACD 1724, 1994/2008).
- <sup>11</sup> After one of the Duc d'Alençon's visits the Spanish ambassador wrote a letter to his king saying that Elizabeth exclaimed that 'she would give a million for her frog . . . to be swimming in the Thames rather than the stagnant waters of the Netherlands' [quoted in Ward 1967, *op. cit.*, p. 44]; also see <http://www.luminarium.org/encyclopedia/alenccon.htm>
- <sup>12</sup> Simpson 1966, *op. cit.*, p. 244.
- <sup>13</sup> Cognate: US-CAH Mus.181 (Otley), f. 1v *the queenes galliard* [consort cittern part]. Not the same as the cittern solo: GB-Cu Dd.4.23, ff. 12v-13r *ye Queenes Galliard*; Holborne *The Citharn Schoole* 1597, sigs. K3v-K4r *Gaillarde*, instr. ens: Holborne *Pavans Galliards and Almains* 1599, n° 24 *Gaillard*.
- <sup>14</sup> Online edition: <https://archive.org/details/gentlecraft01delogoo>
- <sup>15</sup> Charles Read Baskerville *The Elizabethan Jig and Related Song Drama* (Chicago University Press, 1929), pp. 219-231, 491-493, etc - his translation of the German text begins: 'Rowland: O neighbor, neighbor Robert, My heart is full of woe. Robert: O neighbor, neighbor Rowland, And why should it be so? Row: John Sexton woos my Peggie, And that has brought me pain. Rob: Content you, jolly Rowland. In sooth she does but feign.'
- <sup>16</sup> See Simpson 1966, *op. cit.*, pp. 467-471; Ward 1967, *op. cit.*, p. 57.
- <sup>17</sup> See the Dutch Song Database and search for Robbertjen, etc.: <http://www.liederenbank.nl/>
- <sup>18</sup> Commentary: **DBli.** 9-course lute with 7 in F, 8 in Eflat and 9 in C; alternatively could be played on a 10-course lute with 9th in D and 10th in C changing all the //a (a9) to ///a (a10), the //c (c9) in bar 75/3 to ///a (a9), the //e (e9) to ///c (c9) in bar 85/1 and the c7 in bar 18/3 to a6; 16/4 - f4 absent; 40/8 - d4 absent; 65/1 - minim instead of dotted minim; 88/2 and 89/5 - a on 8th course instead of 7th course; 88/2 - crotchet instead of quaver; 88/4-13 - quavers instead of semiquavers. **DBlii.** same as DBli with the same changes but with the addition of the annotations added in the original in darker ink; bars 58/1 to 64/6 of the unaltered version is crossed out and the alternative bars copied at the bottom of f. 57r.
- <sup>19</sup> Martin Long (ed.) *Daniel Bacheler: Selected Works for Lute* (Oxford University Press, 1970), n° 1 (keyboard transcription and facsimile).
- <sup>20</sup> Christopher Morrongiello, 'Notes from the scriptorium of Daniel Bacheler' *Lute News* n° 69 (April 2004), p. 11.
- <sup>21</sup> Paul O'Dette recorded the fantasie twice, adopting the altered version in each case, on CDs *Lord Herbert of Cherbury's Lute Book* (Harmonia Mundi 907068, 1992) and *Daniel Bacheler: The Bacheler's Delight* (Harmonia Mundi 907389, 2006).
- <sup>22</sup> Addendum to *Lute News* 112: it was stated that the Loss lute book was in Köln, which is an error because it was in Dresden (thank you to Joachim Lüdke for pointing this out).

Measures 1-8 of the piece. The notation is in a 3/4 time signature. The melody is written on a single staff with a treble clef. The bass line is written on a single staff with a bass clef. The notes are: 1. a, 2. e, 3. a, 4. a, 5. a, 6. a, 7. a, 8. a. The bass line notes are: 1. a, 2. e, 3. a, 4. a, 5. a, 6. a, 7. a, 8. a.

Measures 9-15 of the piece. The notation is in a 3/4 time signature. The melody is written on a single staff with a treble clef. The bass line is written on a single staff with a bass clef. The notes are: 9. a, 10. e, 11. a, 12. a, 13. a, 14. a, 15. a. The bass line notes are: 9. a, 10. e, 11. a, 12. a, 13. a, 14. a, 15. a.

Measures 16-21 of the piece. The notation is in a 3/4 time signature. The melody is written on a single staff with a treble clef. The bass line is written on a single staff with a bass clef. The notes are: 16. a, 17. e, 18. a, 19. a, 20. a, 21. a. The bass line notes are: 16. a, 17. e, 18. a, 19. a, 20. a, 21. a.

Measures 22-27 of the piece. The notation is in a 3/4 time signature. The melody is written on a single staff with a treble clef. The bass line is written on a single staff with a bass clef. The notes are: 22. a, 23. e, 24. a, 25. a, 26. a, 27. a. The bass line notes are: 22. a, 23. e, 24. a, 25. a, 26. a, 27. a.

Measures 28-32 of the piece. The notation is in a 3/4 time signature. The melody is written on a single staff with a treble clef. The bass line is written on a single staff with a bass clef. The notes are: 28. a, 29. e, 30. a, 31. a, 32. a. The bass line notes are: 28. a, 29. e, 30. a, 31. a, 32. a.

Measures 33-40 of the piece. The notation is in a 3/4 time signature. The melody is written on a single staff with a treble clef. The bass line is written on a single staff with a bass clef. The notes are: 33. a, 34. e, 35. a, 36. a, 37. a, 38. a, 39. a, 40. a. The bass line notes are: 33. a, 34. e, 35. a, 36. a, 37. a, 38. a, 39. a, 40. a.

Measures 41-48 of the piece. The notation is in a 3/4 time signature. The melody is written on a single staff with a treble clef. The bass line is written on a single staff with a bass clef. The notes are: 41. a, 42. e, 43. a, 44. a, 45. a, 46. a, 47. a, 48. a. The bass line notes are: 41. a, 42. e, 43. a, 44. a, 45. a, 46. a, 47. a, 48. a.



$e^{\#}$   $e$   $r^{\#}$   $a$   $a$   $a$   $r^{\#}$   $a$   $c$   $e$   $f$   $e^{\#}$   $f$   $h$   $e^{\#}$   $f$   $e$   $r^{\#}$   $a$   $e$   $r^{\#}$   $a$ 
  

$a$	$\cdot a$	$r^{\#}$	$\cdot e$	$r^{\#}$	$a$	$c$	$e$	$a$	$a$	$\cdot \cdot$	$a$	$\cdot$	$f$	$e$	$\cdot$	$r^{\#}$	$a$	$\cdot$	$e$	$r^{\#}$	$a$
	$a$	$r$	$f$	$\delta$	$\cdot$	$a$	$\cdot$	$r^{\#}$								$\delta$	$r^{\#}$	$\delta$	$r^{\#}$	$a$	
$ $	$r$	$e$														$\cdot$	$r$	$\cdot$	$e$	$a$	
$a$		$e$			$a$				$a$						$r$					$a$	

  
9
A

[illegible]

22

28

G	A	B	C	D	E	A	B	C	D	E	F	B	C	D	E
G	A	B	C	D	E	A	B	C	D	E	F	B	C	D	E
G	A	B	C	D	E	A	B	C	D	E	F	B	C	D	E
G	A	B	C	D	E	A	B	C	D	E	F	B	C	D	E
G	A	B	C	D	E	A	B	C	D	E	F	B	C	D	E

[illegible]

System 48: A musical score system with five staves. The top staff contains a series of rhythmic flags and notes. The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a bass clef. The fourth and fifth staves contain various musical notes and rests. The system is labeled with the number 48 at the bottom left.

48

System 54: A musical score system with five staves. The top staff contains a series of rhythmic flags and notes. The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a bass clef. The fourth and fifth staves contain various musical notes and rests. The system is labeled with the number 54 at the bottom left.

54

System 60: A musical score system with five staves. The top staff contains a series of rhythmic flags and notes. The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a bass clef. The fourth and fifth staves contain various musical notes and rests. The system is labeled with the number 60 at the bottom left.

60

JD97a. Galliard

GB-Cu Dd.2.11, f. 62r

System 1: A musical score system with five staves. The top staff contains a series of rhythmic flags and notes. The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a bass clef. The fourth and fifth staves contain various musical notes and rests. The system is labeled with the number 1 at the bottom left.

1

System 9: A musical score system with five staves. The top staff contains a series of rhythmic flags and notes. The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a bass clef. The fourth and fifth staves contain various musical notes and rests. The system is labeled with the number 9 at the bottom left.

9

System 17: A musical score system with five staves. The top staff contains a series of rhythmic flags and notes. The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a bass clef. The fourth and fifth staves contain various musical notes and rests. The system is labeled with the number 17 at the bottom left.

17

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9

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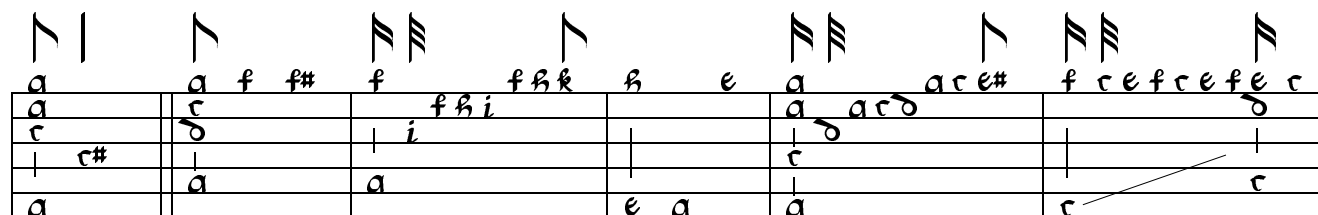
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33

41





48



54

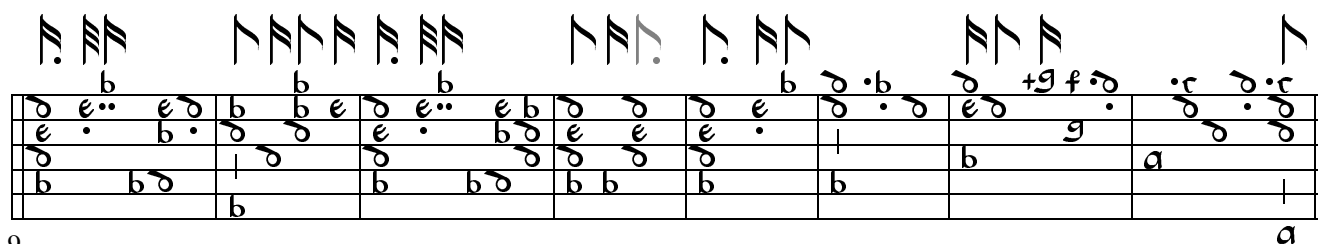


60

JD97b. Queenes Gall(iard) By Mr. Dowland - DowlandCLM 97 - 7F GB-Lam 603, f. 24r



1



9



17

1

[illegible]

g

a e a c r e a c r e a a a a a a c r e f r e f e f  
a | a a a c e r e e r a c e a e a c e a f h  
r | a | r | a r d r a  
| r | | | | |  
a | a e a a a | a

16 a

16

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written on a grand staff with a treble and bass clef. 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 2/4. The score is divided into four measures. The first measure contains the notes G4, A4, B4, and A4. The second measure contains the notes G4, A4, B4, and A4. The third measure contains the notes G4, A4, B4, and A4. The fourth measure contains the notes G4, A4, B4, and A4. The lyrics "The Rose Tree" are written below the melody.

22

28

28

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

34

4.



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JD41b. Queene Elizabeth, her Galliard - DowlandCLM 41

Variatie 1610, sig. M1v

Measures 1-7 of the piece. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written in a single staff, and the accompaniment is written in a single staff. The notes are: 1. f, e, c, a; 2. f, e, c, a; 3. f, e, c, a; 4. f, e, c, a; 5. f, e, c, a; 6. f, e, c, a; 7. f, e, c, a.

Measures 8-12 of the piece. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written in a single staff, and the accompaniment is written in a single staff. The notes are: 8. f, e, c, a; 9. f, e, c, a; 10. f, e, c, a; 11. f, e, c, a; 12. f, e, c, a.

Measures 13-17 of the piece. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written in a single staff, and the accompaniment is written in a single staff. The notes are: 13. f, e, c, a; 14. f, e, c, a; 15. f, e, c, a; 16. f, e, c, a; 17. f, e, c, a.

Measures 18-22 of the piece. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written in a single staff, and the accompaniment is written in a single staff. The notes are: 18. f, e, c, a; 19. f, e, c, a; 20. f, e, c, a; 21. f, e, c, a; 22. f, e, c, a.

Measures 23-27 of the piece. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written in a single staff, and the accompaniment is written in a single staff. The notes are: 23. f, e, c, a; 24. f, e, c, a; 25. f, e, c, a; 26. f, e, c, a; 27. f, e, c, a.

Measures 28-32 of the piece. The notation includes a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written in a single staff, and the accompaniment is written in a single staff. The notes are: 28. f, e, c, a; 29. f, e, c, a; 30. f, e, c, a; 31. f, e, c, a; 32. f, e, c, a.

## JD45a. K(atherine) Darcies Spirite J(ohn) Dowl(and)

GB-Cu Dd.2.11, f. 58r

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## JD45b. Lady Cliftons Spirit - DowlandCLM 45 - 7th in D

Varietie 1610, sigs. N1v-N2r

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First system of musical notation (measures 1-8). The notation is written on a five-line staff with a treble clef and a common time signature. The notes are represented by letters: a, c, e, f, g, h, k, b. The first measure contains a whole note 'a'. The second measure contains a half note 'a' and a quarter note 'c'. The third measure contains a half note 'a' and a quarter note 'a'. The fourth measure contains a half note 'a' and a quarter note 'a'. The fifth measure contains a half note 'a' and a quarter note 'a'. The sixth measure contains a half note 'a' and a quarter note 'a'. The seventh measure contains a half note 'a' and a quarter note 'a'. The eighth measure contains a half note 'a' and a quarter note 'a'.

Second system of musical notation (measures 9-16). The notation is written on a five-line staff with a treble clef and a common time signature. The notes are represented by letters: a, c, e, f, g, h, k, b. The first measure contains a whole note 'a'. The second measure contains a half note 'a' and a quarter note 'c'. The third measure contains a half note 'a' and a quarter note 'a'. The fourth measure contains a half note 'a' and a quarter note 'a'. The fifth measure contains a half note 'a' and a quarter note 'a'. The sixth measure contains a half note 'a' and a quarter note 'a'. The seventh measure contains a half note 'a' and a quarter note 'a'. The eighth measure contains a half note 'a' and a quarter note 'a'.

Third system of musical notation (measures 17-24). The notation is written on a five-line staff with a treble clef and a common time signature. The notes are represented by letters: a, c, e, f, g, h, k, b. The first measure contains a whole note 'a'. The second measure contains a half note 'a' and a quarter note 'c'. The third measure contains a half note 'a' and a quarter note 'a'. The fourth measure contains a half note 'a' and a quarter note 'a'. The fifth measure contains a half note 'a' and a quarter note 'a'. The sixth measure contains a half note 'a' and a quarter note 'a'. The seventh measure contains a half note 'a' and a quarter note 'a'. The eighth measure contains a half note 'a' and a quarter note 'a'.

Fourth system of musical notation (measures 25-32). The notation is written on a five-line staff with a treble clef and a common time signature. The notes are represented by letters: a, c, e, f, g, h, k, b. The first measure contains a whole note 'a'. The second measure contains a half note 'a' and a quarter note 'c'. The third measure contains a half note 'a' and a quarter note 'a'. The fourth measure contains a half note 'a' and a quarter note 'a'. The fifth measure contains a half note 'a' and a quarter note 'a'. The sixth measure contains a half note 'a' and a quarter note 'a'. The seventh measure contains a half note 'a' and a quarter note 'a'. The eighth measure contains a half note 'a' and a quarter note 'a'.

Fifth system of musical notation (measures 33-40). The notation is written on a five-line staff with a treble clef and a common time signature. The notes are represented by letters: a, c, e, f, g, h, k, b. The first measure contains a whole note 'a'. The second measure contains a half note 'a' and a quarter note 'c'. The third measure contains a half note 'a' and a quarter note 'a'. The fourth measure contains a half note 'a' and a quarter note 'a'. The fifth measure contains a half note 'a' and a quarter note 'a'. The sixth measure contains a half note 'a' and a quarter note 'a'. The seventh measure contains a half note 'a' and a quarter note 'a'. The eighth measure contains a half note 'a' and a quarter note 'a'.

Sixth system of musical notation (measures 41-48). The notation is written on a five-line staff with a treble clef and a common time signature. The notes are represented by letters: a, c, e, f, g, h, k, b. The first measure contains a whole note 'a'. The second measure contains a half note 'a' and a quarter note 'c'. The third measure contains a half note 'a' and a quarter note 'a'. The fourth measure contains a half note 'a' and a quarter note 'a'. The fifth measure contains a half note 'a' and a quarter note 'a'. The sixth measure contains a half note 'a' and a quarter note 'a'. The seventh measure contains a half note 'a' and a quarter note 'a'. The eighth measure contains a half note 'a' and a quarter note 'a'.



JD53b. (Mrs. Cliftons Allmaine) - 7th in D

GB-Gu Euing 25, f. 44r

8 a a

JD53c. (Mrs. Cliftons Allmaine) - DowlandCLM 53p1

US-Ws V.b.280, f. 23v

8 a

8 a

13 a

## JD58a. (The Shoemakers Wife) - 7th in F

GB-Cu Dd.5.78.3, f. 6v

3

1

1

Handwritten musical notation on a five-line staff, featuring rhythmic symbols (vertical lines) and pitch notation (letters: a, b, c, d, e, f, g, h). The notation is organized into measures, with some measures containing multiple notes or rests. The letters are written below the staff lines, and some are accompanied by small dots or flags. The notation is a form of shorthand for musical notation, possibly a type of musical shorthand or a specific dialect of musical notation.

11

16

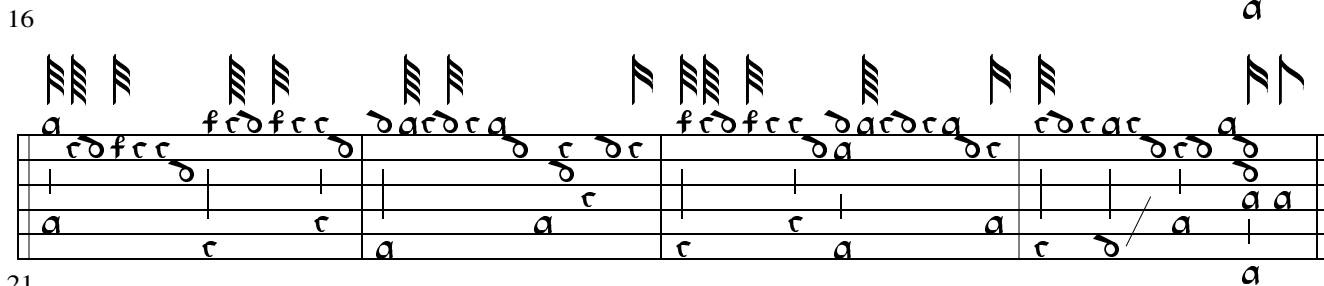
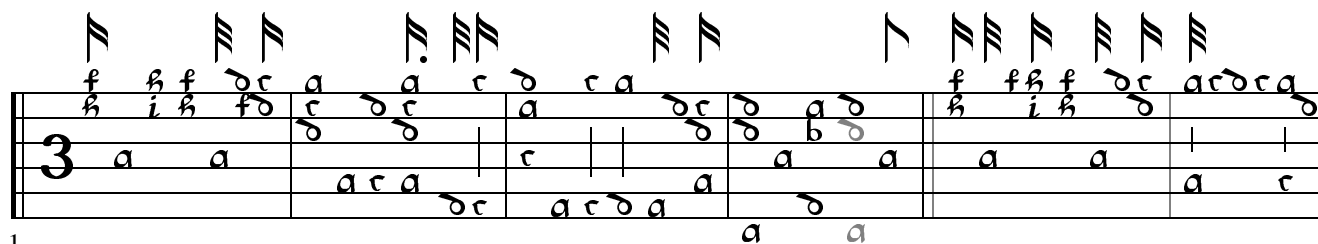
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App 1. (The Friar and the Nun)

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

JD58b. The Shoemakers Wife. A Toy DowlandCLM 58 - 7th in F GB-Cu Dd.9.33, f. 21v



App 1. continued - (The Friar and the Nun)

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



1

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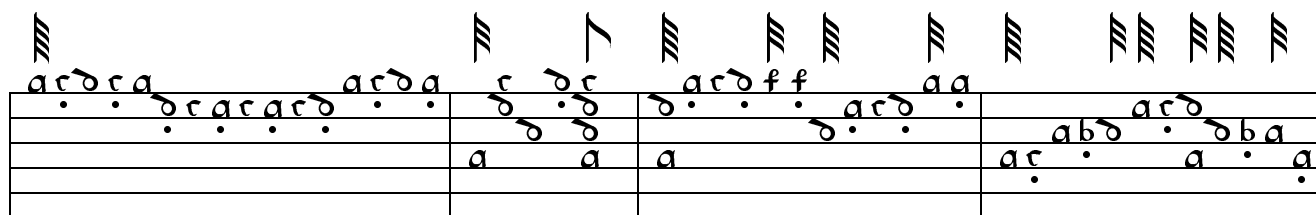
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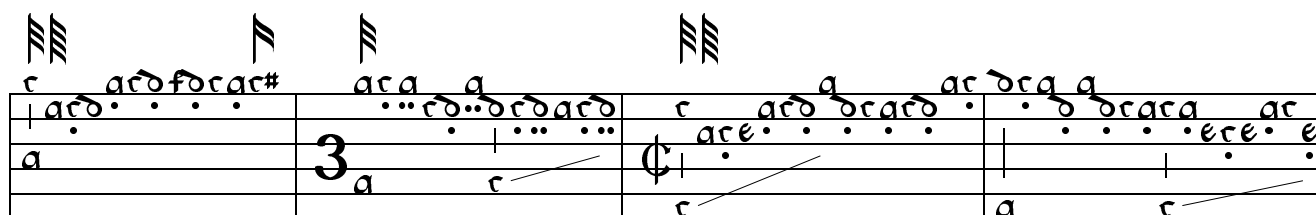
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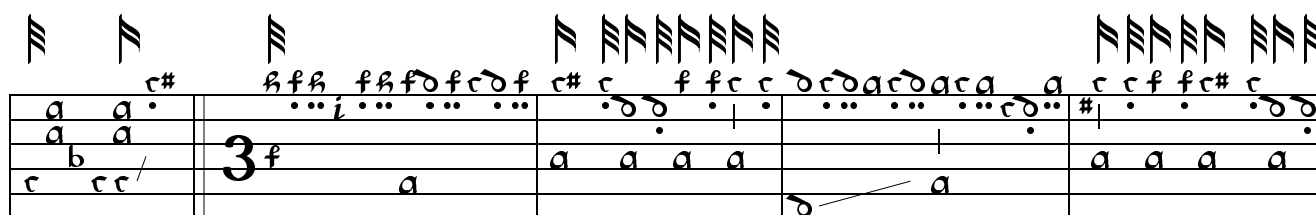
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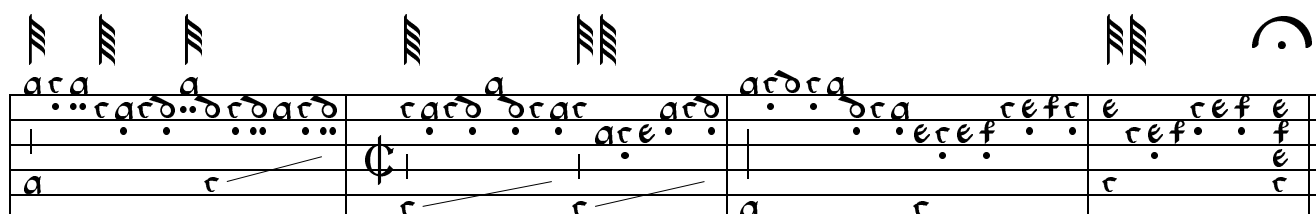
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52



56



61

App 2. Sweet Bryer A Northern Jigge Richard Read

GB-Cu Dd.3.18, f. 32r



1

JD47b. John Smith his Almaine - 7th in D - DowlandCLM 47 Varietie 1610, sigs. P2v-Q1r

1

Measures 1-8 of the piece. The notation features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. The notes are: 1. D4, 2. E4, 3. F#4, 4. G4, 5. A4, 6. B4, 7. C5, 8. B4, 9. A4, 10. G4, 11. F#4, 12. E4, 13. D4, 14. C4, 15. B3, 16. A3, 17. G3, 18. F#3, 19. E3, 20. D3, 21. C3, 22. B2, 23. A2, 24. G2, 25. F#2, 26. E2, 27. D2, 28. C2, 29. B1, 30. A1, 31. G1, 32. F#1, 33. E1, 34. D1, 35. C1, 36. B0, 37. A0, 38. G0, 39. F#0, 40. E0, 41. D0, 42. C0, 43. B-1, 44. A-1, 45. G-1, 46. F#-1, 47. E-1, 48. D-1, 49. C-1, 50. B-2, 51. A-2, 52. G-2, 53. F#-2, 54. E-2, 55. D-2, 56. C-2, 57. B-3, 58. A-3, 59. G-3, 60. F#-3, 61. E-3, 62. D-3, 63. C-3, 64. B-4, 65. A-4, 66. G-4, 67. F#-4, 68. E-4, 69. D-4, 70. C-4, 71. B-4, 72. A-4, 73. G-4, 74. F#-4, 75. E-4, 76. D-4, 77. C-4, 78. B-4, 79. A-4, 80. G-4, 81. F#-4, 82. E-4, 83. D-4, 84. C-4, 85. B-4, 86. A-4, 87. G-4, 88. F#-4, 89. E-4, 90. D-4, 91. C-4, 92. B-4, 93. A-4, 94. G-4, 95. F#-4, 96. E-4, 97. D-4, 98. C-4, 99. B-4, 100. A-4, 101. G-4, 102. F#-4, 103. E-4, 104. D-4, 105. C-4, 106. B-4, 107. A-4, 108. G-4, 109. F#-4, 110. E-4, 111. D-4, 112. C-4, 113. B-4, 114. A-4, 115. G-4, 116. F#-4, 117. E-4, 118. D-4, 119. C-4, 120. B-4, 121. A-4, 122. G-4, 123. F#-4, 124. E-4, 125. D-4, 126. C-4, 127. B-4, 128. A-4, 129. G-4, 130. F#-4, 131. E-4, 132. D-4, 133. C-4, 134. B-4, 135. A-4, 136. G-4, 137. F#-4, 138. E-4, 139. D-4, 140. C-4, 141. B-4, 142. A-4, 143. G-4, 144. F#-4, 145. E-4, 146. D-4, 147. C-4, 148. B-4, 149. A-4, 150. G-4, 151. F#-4, 152. E-4, 153. D-4, 154. C-4, 155. B-4, 156. A-4, 157. G-4, 158. F#-4, 159. E-4, 160. D-4, 161. C-4, 162. B-4, 163. A-4, 164. G-4, 165. F#-4, 166. E-4, 167. D-4, 168. C-4, 169. B-4, 170. A-4, 171. G-4, 172. F#-4, 173. E-4, 174. D-4, 175. C-4, 176. B-4, 177. A-4, 178. G-4, 179. F#-4, 180. E-4, 181. D-4, 182. C-4, 183. B-4, 184. A-4, 185. G-4, 186. F#-4, 187. E-4, 188. D-4, 189. C-4, 190. B-4, 191. A-4, 192. G-4, 193. F#-4, 194. E-4, 195. 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D-4, 980. C-4, 981. B-4, 982. A-4, 983. G-4, 984. F#-4, 985. E-4, 986. D-4, 987. C-4, 988. B-4, 989. A-4, 990. G-4, 991. F#-4, 992. E-4, 993. D-4, 994. C-4, 995. B-4, 996. A-4, 997. G-4, 998. F#-4, 999. E-4, 1000. D-4, 1001. C-4, 1002. B-4, 1003. A-4, 1004. G-4, 1005. F#-4, 1006. E-4, 1007. D-4, 1008. C-4, 1009. B-4, 1010. A-4, 1011. G-4, 1012. F#-4, 1013. E-4, 1014. D-4, 1015. C-4, 1016. B-4, 1017. A-4, 1018. G-4, 1019. F#-4, 1020. E-4, 1021. D-4, 1022. C-4, 1023. B-4, 1024. A-4, 1025. G-4, 1026. F#-4, 1027. E-4, 1028. D-4, 1029. C-4, 1030. B-4, 1031. A-4, 1032. G-4, 1033. F#-4, 1034. E-4, 1035. D-4, 1036. C-4, 1037. B-4, 1038. A-4, 1039. G-4, 1040. F#-4, 1041. E-4, 1042. D-4, 1043. C-4, 1044. B-4, 1045. A-4, 1046. G-4, 1047. F#-4, 1048. E-4, 1049. D-4, 1050. C-4, 1051. B-4, 1052. A-4, 1053. G-4, 1054. F#-4, 1055. E-4, 1056. D-4, 1057. C-4, 1058. B-4, 1059. A-4, 1060. G-4, 1061. F#-4, 1062. E-4, 1063. D-4, 1064. C-4, 1065. B-4, 1066. A-4, 1067. G-4, 1068. F#-4, 1069. E-4, 1070. 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F#-4, 1160. E-4, 1161. D-4, 1162. C-4, 1163. B-4, 1164. A-4, 1165. G-4, 1166. F#-4, 1167. E-4, 1168. D-4, 1169. C-4, 1170. B-4, 1171. A-4, 1172. G-4, 1173. F#-4, 1174. E-4, 1175. D-4, 1176. C-4, 1177. B-4, 1178. A-4, 1179. G-4, 1180. F#-4, 1181. E-4, 1182. D-4, 1183. C-4, 1184. B-4, 1185. A-4, 1186. G-4, 1187. F#-4, 1188. E-4, 1189. D-4, 1190. C-4, 1191. B-4, 1192. A-4, 1193. G-4, 1194. F#-4, 1195. E-4, 1196. D-4, 1197. C-4, 1198. B-4, 1199. A-4, 1200. G-4, 1201. F#-4, 1202. E-4, 1203. D-4, 1204. C-4, 1205. B-4, 1206. A-4, 1207. G-4, 1208. F#-4, 1209. E-4, 1210. D-4, 1211. C-4, 1212. B-4, 1213. A-4, 1214. G-4, 1215. F#-4, 1216. E-4, 1217. D-4, 1218. C-4, 1219. B-4, 1220. A-4, 1221. G-4, 1222. F#-4, 1223. E-4, 1224. D-4, 1225. C-4, 1226. B-4, 1227. A-4, 1228. G-4, 1229. F#-4, 1230. E-4, 1231. D-4, 1232. C-4, 1233. B-4, 1234. A-4, 1235. G-4, 1236. F#-4, 1237. E-4, 1238. D-4, 1239. C-4, 1240. B-4, 1241. A-4, 1242. G-4, 1243. F#-4, 1244. E-4, 1245. D-4, 1246. C-4, 1247. B-4, 1248. A-4, 1249. G-4, 1250. F#-4, 1251. E-4, 1252. D-4, 1253. C-4, 1254. B-4, 1255. A-4, 1256. G-4, 1257. F#-4, 1258. E-4, 1259. D-4, 1260. C-4, 1261. B-4, 1262. A-4, 1263. G-4, 1264. F#-4, 1265. E-4, 1266. D-4, 1267. C-4, 1268. B-4, 1269. A-4, 1270. G-4, 1271. F#-4, 1272. E-4, 1273. D-4, 1274. C-4, 1275. B-4, 1276. A-4, 1277. G-4, 1278. F#-4, 1279. E-4, 1280. D-4, 1281. C-4, 1282. B-4, 1283. A-4, 1284. G-4, 1285. F#-4, 1286. E-4, 1287. D-4, 1288. C-4, 1289. B-4, 1290. A-4, 1291. G-4, 1292. F#-4, 1293. E-4, 1294. D-4, 1295. C-4, 1296. B-4, 1297. A-4, 1298. G-4, 1299. F#-4, 1300. E-4, 1301. D-4, 1302. C-4, 1303. B-4, 1304. A-4, 1305. G-4, 1306. F#-4, 1307. E-4, 1308. D-4, 1309. C-4, 1310. B-4, 1311. A-4, 1312. G-4, 1313. F#-4, 1314. E-4,

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App 3. Ballad tune?

US-Ws V.b.280, f. 7r

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**JD66a. My L(ord) Williaghby Tune J(ohn). D(owland).**

GB-Cu Dd.2.11, f. 58v

[illegible]

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5

9

## JD66b. Untitled - 7th in D

GB-Gu Euing 25, f. 38r

1

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of 16 measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second measure has a repeat sign. The third measure has a repeat sign. The fourth measure has a repeat sign. The fifth measure has a repeat sign. The sixth measure has a repeat sign. The seventh measure has a repeat sign. The eighth measure has a repeat sign. The ninth measure has a repeat sign. The tenth measure has a repeat sign. The eleventh measure has a repeat sign. The twelfth measure has a repeat sign. The thirteenth measure has a repeat sign. The fourteenth measure has a repeat sign. The fifteenth measure has a repeat sign. The sixteenth measure has a repeat sign. The score ends with a double bar line and a repeat sign.

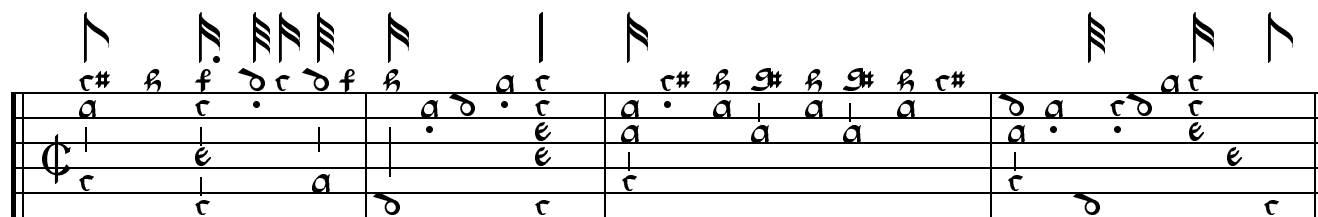
9

a

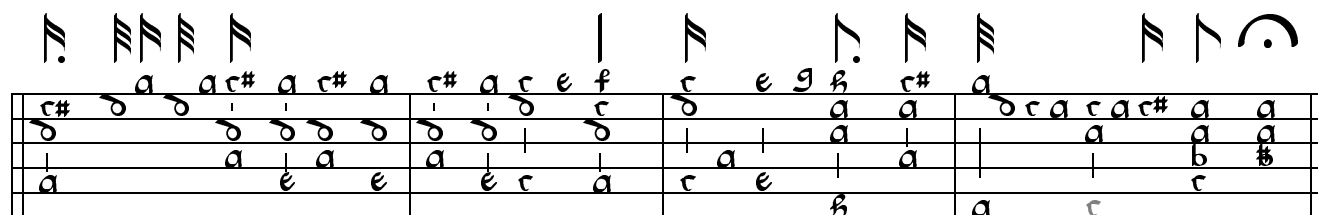


## JD66c. My Lord Wilobie

GB-Lam 601, f. 1r



1



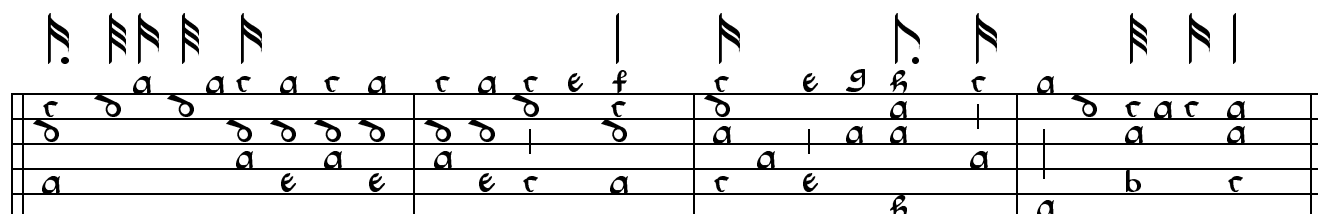
5

## JD66d. My Lo(rd) Willobeis Tune Jhone Doulande

US-NHub Deposit 1, f. 12r



1



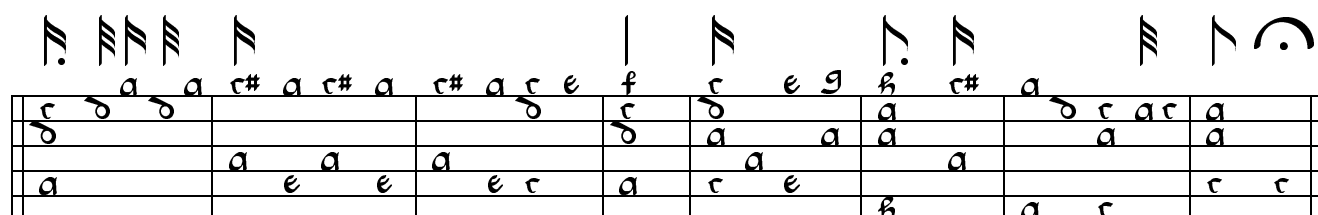
5

## JD66e. Rolandt

LT-Va 285-MF-LXXIX, f. 57r

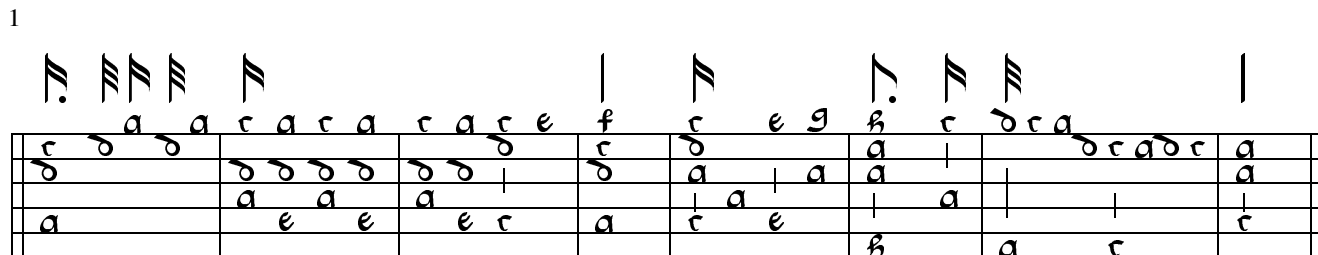


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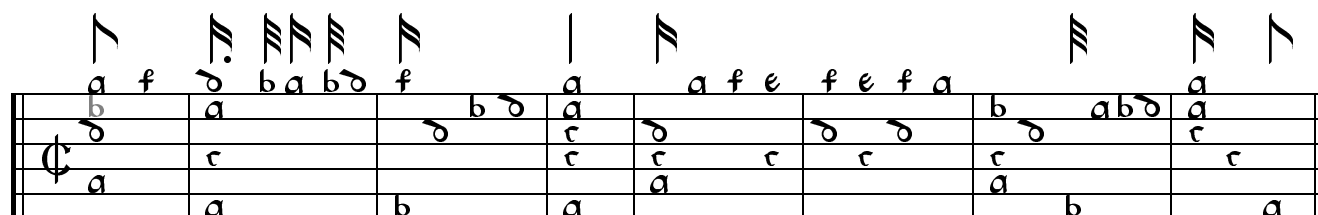
9

JD66fi. My Lord Willobes wellcome home John Dowland - CLM66 GB-Lbl Eg.2046, f. 25r



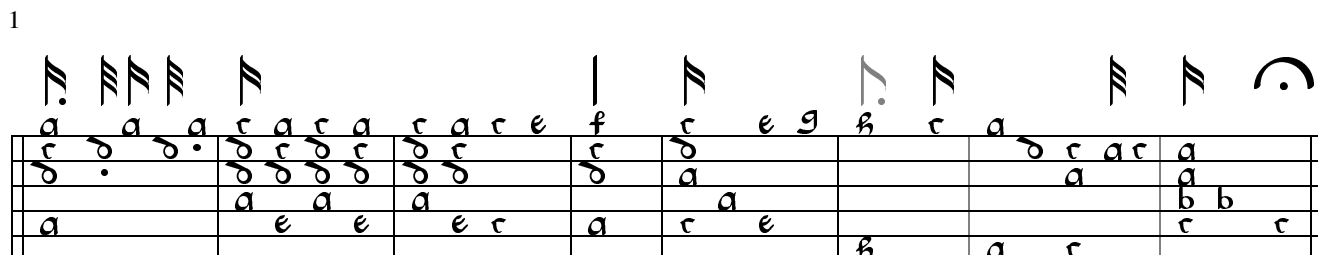
JD66fii. transposed down a tone - 7th to F

GB-Lbl Eg.2046, f. 25r



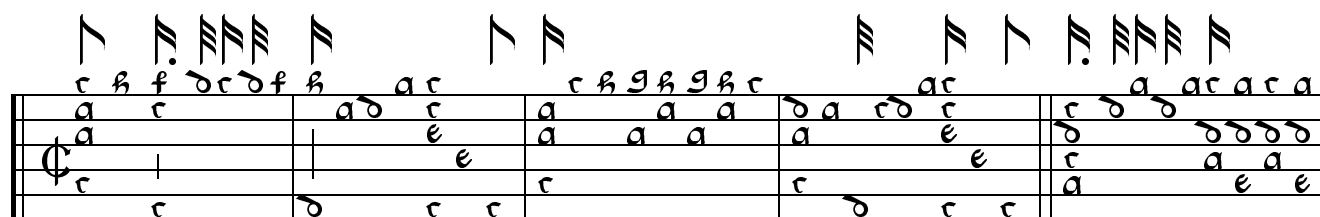
JD66g. Untitled

NL-Lu 1666, f. 389r ii

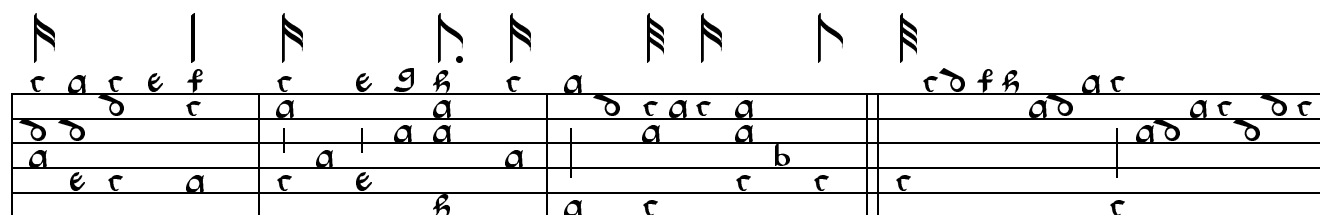


JD66h. F(rancis) C(utting)

GB-Cu Dd.5.78.3, f. 28v



1



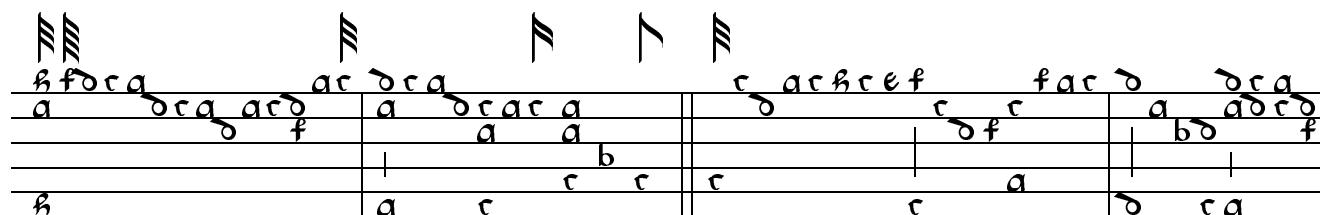
6



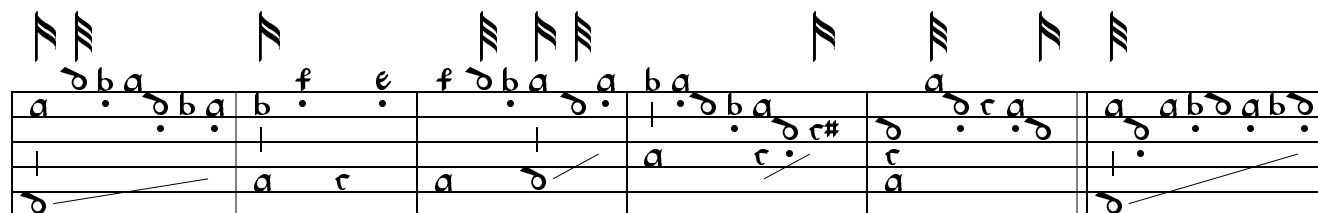
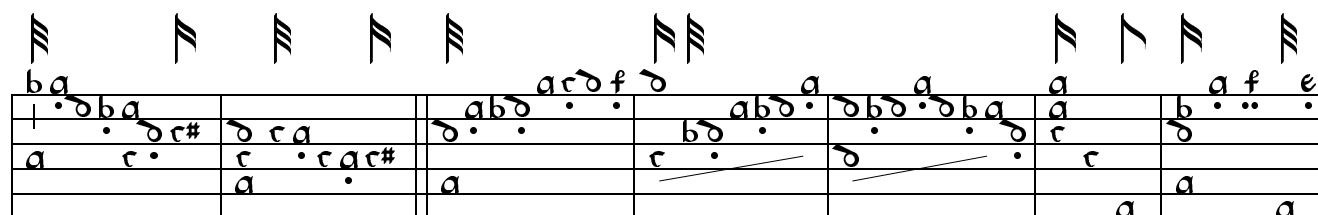
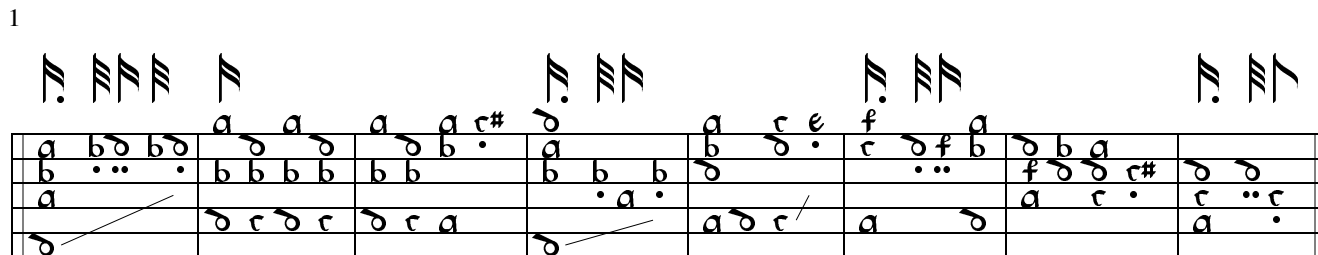
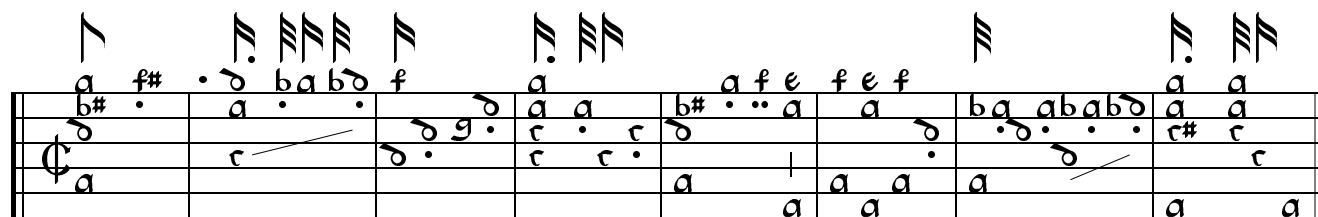
10



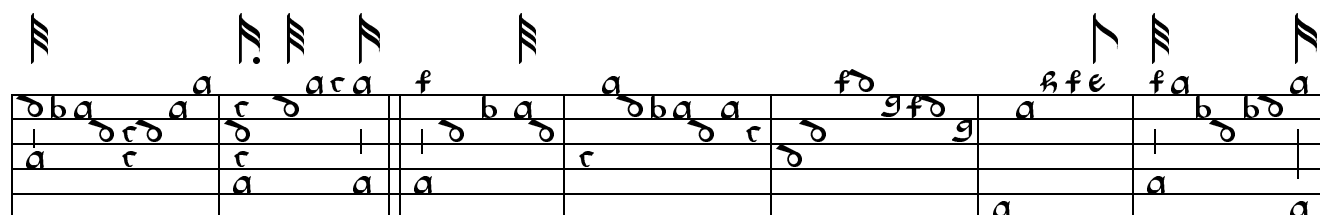
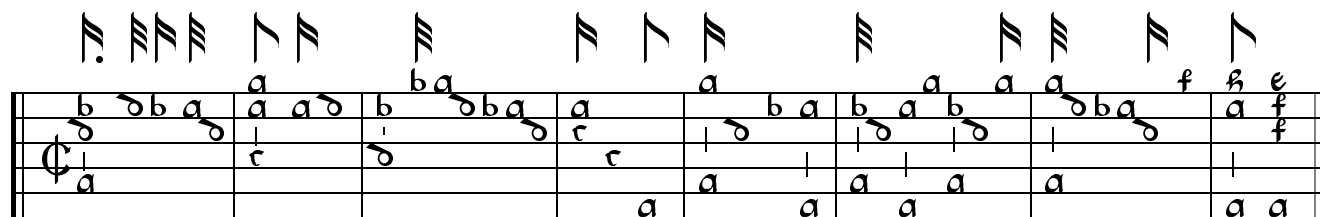
13



22



JD66i-ii. Lo(rd) Wilobies welcom(e) hom(e) by Jho(n) Dowland (lute II) GB-Lam 602, f. 11v



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86

