

LUTE MUSIC OF ALFONSO FERRABOSCO THE ELDER (1543-1588) PART 2: PAVANS AND GALLIARDS

Worklist¹

1a. GB-Cu Dd.5.78.3, ff. 36v-37r Pavan <i>A. F.</i>	pp. 2-3
1b. Dowland <i>Varietie</i> 1610, sigs. K2v-L1r <i>Pauin 6 Composed by the most Artificiall and famous Alfonso Ferrabosco of Bologna</i>	4-5
GB-Gu Euing 25, ff. 30v-31r untitled (NL7 C6)	
2a. GB-Cu Dd.2.11, f. 61r <i>Pauen Alfonso</i> (NL8 C7)	6
2b. GB-Gu Euing 25, f. 22r untitled Pavan	7
2c. A-Lla 475 (Eysertt), f. 62r <i>Baduanna A5 Englessa</i>	8
3. GB-Cu Dd.2.11, f. 77v <i>pavan Alfonso Ferrabosco</i> (NL9 C8)	10-11
GB-Gu Euing 25, ff. 45v-46r untitled Pavan	
4a. GB-Cu Dd.2.11, f. 77r <i>Pavan alfonso</i> (NL10a C9a)	12
4b. GB-WPforester welde, f. 7r <i>Pauane Alphonso Ferrabosco</i>	13
4c. GB-Lbl Add.31392, ff. 34v-35r <i>a pavyñ by Alfonso ferabosco</i> [minor third higher] (NL10b C9b)	14-15
GB-Cu Dd.2.11, f. 34v untitled Pavan [bandora] (LB5 C9c)	
5a. GB-Lbl Hirsch M.1353, f. 12v untitled Pavan	16-17
GB-Cu Dd.2.11, f. 72r <i>Pavan Cutting</i> (NL11b CuttingB15)	
5b. GB-Cu Dd.2.11, f. 1v <i>Alfonso Pavan</i> (NL11a C10)	18
6a. IRL-Dm Z.3.2.13 (Marsh), p. 386 <i>galliard Alfonsus</i> (NLapp2a)	3
6b. D-LEm II.6.15, pp. 218-219 <i>Galliarda Dulandi 39</i> (DowlandCLM85)	5
6c. D-LEm II.6.15, pp. 234-235 <i>Galliarda</i>	27
6d. GB-Cu Add.2764(2), f. 7r untitled	26
6e. GB-Cu Dd.2.11, f. 71v <i>f Cuttings galliard</i> (CuttingB22)	27
6f. GB-Gu Euing 25, f. 29r untitled	9
6g. GB-Lbl Add.31392, f. 34r <i>a galiard by mr Cuttunge</i>	26
6h. NL-Lu 1666 (Thysius), f. 33r <i>Maister Hayls Gallard</i> cf. GB-Ob D.246, pp. 259-262 <i>Cuttings Galliard</i> [bass viol solo]	12-13
7. GB-Cu Dd.5.78.3, f. 35r <i>Galliard A. F.</i> (NL12 C11)	19
8. D-W Guelf. 18.8 (Hainhofer) VI, ff. 186r-186v (23r-23v) <i>Gagliarda Alf. de ferabosco</i> (NL13 C12)	20

Appendix: anonymous page fillers:

a. GB-Lam 603 (Board), f. 5r <i>Prelude</i>	6
b. GB-Gu Euing 25, f. 19r untitled	7
c. GB-Cu Dd.9.33, f. 92v untitled	8
d. GB-Gu Euing 25, f. 23v untitled	13
e. GB-Lam 602 (Sampson), f. 9r <i>Prelude</i>	15
f. GB-Lbl Eg.2046 (Pickeringe), f. 34r <i>A Teye</i>	18
g. GB-Cu Dd.5.78.3, f. 6v <i>Allmane</i>	20
h. GB-Cu Dd.5.78.3, f. 18r untitled	23
i. GB-Cu Dd.5.78.3, f. 59r <i>Jigge</i>	25

This tablature supplement is the second of three parts of the complete lute music of the Italian composer Alfonso Ferrabosco the Elder, and includes the pavans and galliards for lute.² He was in England by 1562, and although not recorded as a court lutenist, was employed as a Gentleman of Elizabeth I's Privy Chamber until 1582. During this time he returned to Italy frequently, and he died in Bologna in 1588.³ He was arguably a dominant influence on the development of English lute (and bandora) music, as the five pavans [n° 1-5] and three galliards [n° 6-8] ascribed to him are highly accomplished and anticipate characteristics of the elaborate style of these typically English genres that followed by composers such as John Johnson, Francis Cutting, John Danyel, Anthony Holborne and John Dowland. That is, however, assuming that he composed the lute music, or at least intabulated it for lute himself from his own music for other instruments, rather than the lute settings having been made by these later composers. In fact, the lute solos are found in manuscript sources dating from the 1590s and one was printed in 1610, so it is possible that lute arrangements were made posthumously. N° 1 could have been composed for lute, but the chordal texture of n° 2 and 4a/b suggest lute intabulations of consort music, especially as the 6-part harmony beginning the third strain of no 4a is unplayable on the lute. In contrast, n° 4c is in a different key and is more like a lute arrangement. Similarly, n° 5b could be an

intabulation and n° 5a a more satisfactory lute arrangement, one version ascribed to Francis Cutting. N° 7 is reminiscent of galliards by Dowland, and n° 6 survives in eight very similar versions ascribed to John Dowland, Francis Cutting and [Robert?] Hayls, although the ascription of one to Alfonsus, could mean he composed the original and one of the others, probably Cutting, arranged it for lute. N° 2c is anonymous but the first strain is related to n° 2a/b so may be based on a composition by Alfonso.

Short items occupying a single stave added as page fillers in lute manuscripts are easily overlooked, but include some attractive music. Nine of them are included here [Appendix a-i], taken from six English manuscripts and used as page fillers here too: two preludes [a,e], an almaine [g], a jig [i], a toy [f],⁴ and four untitled [b-d,h].⁵

John H. Robinson, August 2012

¹ Commentary [changes in grey] **1a.** irregular bar length retained in bars 6, 19, 26 & 38; 6/2-3, crotchets changed to quavers. **1b.** double bar lines added editorially; 20/18, d3 changed to d4; 21/1, crotchet changed to quaver; 23/1, a4 changed to a5. GB-Gu Euing 25, ff. 30v-31r is concordant with 1b with 20 minor differences. **2a.** 16/1, c5 changed to c6. **2b.** 33/2, c4 changed to e4. **2c.** 7th course in F. 3. 4/5, f2 changed to f3; 37/4, e5 changed to e6; 48/1, c5 changed to c6. GB-Gu Euing 25, ff. 45v-46r is concordant with 22 minor differences, and lacks the divisions to the third strain. **4a.** 7/1, c5 changed to c6; 10/5, c2 changed to a2; 14/5-6, c6-e6 changed to e6-c6. **4b.** 15/1, d3 changed to c3; 41-42, bar line absent; 42/1, minim changed to semibreve. **4c.** 8, rhythm signs absent; 18/4, h3 changed to i3; 23/4, h2 changed to g2; 49/6, a2 changed to b3; 55/5, e5 changed to d5. The bandora version in GB-Cu Dd.2.11, f. 34v is closely concordant with 4c, especially the divisions, with 24 minor differences. **5a.** 10/8, c3 changed to a3; 25-26 to 33-34 bar lines 2 minims to left; 38/4, c4 changed to b4; 48/7, d2 changed to e2. GB-Cu Dd.2.11, f. 72r is closely concordant with 5a with 24 minor differences. **5b.** 2/1, b1 changed to d1; 2/4, h1 changed to g1, 5/6 f4 changed to a4; crotchet at 5/6, minim at 6/3 and d1e2 at 6/5 missing due to damage to manuscript; 20/7, d1 crossed out; 24/14, c2 changed to b2. **6a.** no changes. **6b.** 1/3 to 6/3 & 7/6, crotchets displaced a note right; 9/4-5, bar line added; 11/6, c2 & a5 added; 18/4, b3 changed to b4; 18/5, c4 absent; 23/3-6, 4 semiquavers changed to crotchet 2 quavers crotchet; 24, crotchet 14 quavers changed to quaver 6 semiquavers quaver 6 semiquavers minim. **6c.** 23/6, c3 changed to f3; 24, crotchet 14 quavers changed to quaver 6 semiquavers quaver 6 semiquavers minim. **6d.** only 17/4 to 24/5 remained from a fragmentary page, the rest reconstructed from 6a/85d; 21/3 a5 changed to a4. **6e.** none. **6f.** 36/6, e3 added. **6g.** 5, bar omitted; **6h.** no changes. **7.** 30/1, c1 absent; 48/1, c4 absent. **8.** 8/2, c4 changed to e4; 11/4, b1 changed to c1; 17/3, crotchet a note right; 24/1, c3 changed to c4; 27/5, a3 changed to d1; 28/5, c1 absent.

² The first in the series was in *Lute News* 89 (April 2009) 'Lute Music of Alfonso Ferrabosco the Elder Part I: Fantasias'. The final part will comprise his intabulations and miscellanea.

³ 'Ferrabosco, Alphonso [I]' in Andrew Ashbee and David Lasocki, *Biographical Dictionary of English Court Musicians* (Aldershot: Ashgate, 1998), pp. 407-9. All his music is listed in Richard Charteris (ed.) *Alfonso Ferrabosco the Elder: Collected Works IX: Instrumental Music*, Corpus Mensurabilis Musicae 96 (American Institute of Musicology, Hänssler-Verlag, 1988), C numbering here. NL (lute) and NB (bandora) numbering is taken from Nigel North, *Alfonso Ferrabosco of Bologna. Collected Works for Lute and Bandora* (Oxford: OUP, 1974). **CuttingB** is Jan Burgers (ed.) *Francis Cutting: Collected Lute Music* (Lübeck, Tree Edition, 2002), and **DowlandCLM** is Diana Poulton and Basil Lam (eds.) *The Collected Lute Music of John Dowland* (London, Faber, 1974, reprinted 1978 & 1981).

⁴ A setting of The Friar and the Nun, see Claude M. Simpson *The British Broadside Ballad and Its Music* (New Brunswick, Rutgers University Press, 1966), pp. 238-240. Untitled fragment for lute in US-Ws v.b.280 (Folger), f. 6r and the tune is used in the cittern duet in Thomas Robinson *New Citharen Lessons* (1609), sigs. C3v-D3r *A Jigge for two Citharens*.

⁵ Appendix b. is probably a jig; h. is a setting of Balow, see Simpson *ibid.*, pp. 31-34, and another lute solo is in IRL-Dtc 408/II, p. 111 *Balloo*; and d. is almost identical to the consort lute part GB-Cu Dd.3.18, f. 8r *y French Volta*, John M. Ward noting in 'Apropos *The British Broadside Ballad and Its Music*' *JAMS* 20 (1967), p. 41-43, that it is different to The French Lavolta, and, in 'Music for A Handful of pleasant delites' *JAMS* 10 (1957) p. 179 fn 100, that it is a variant of the tune of *If care do cause men cry*.

1

7

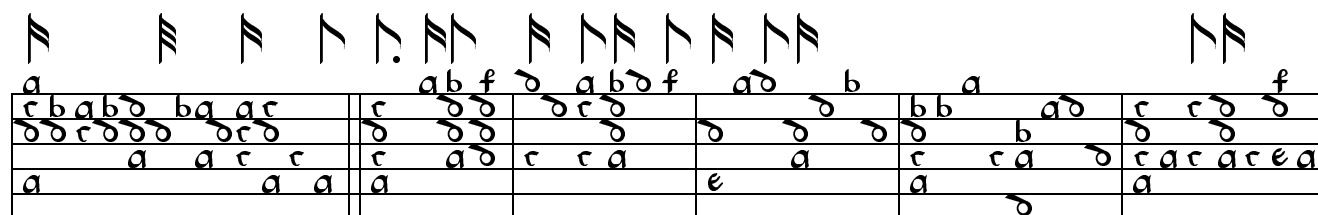
10

14

18

21

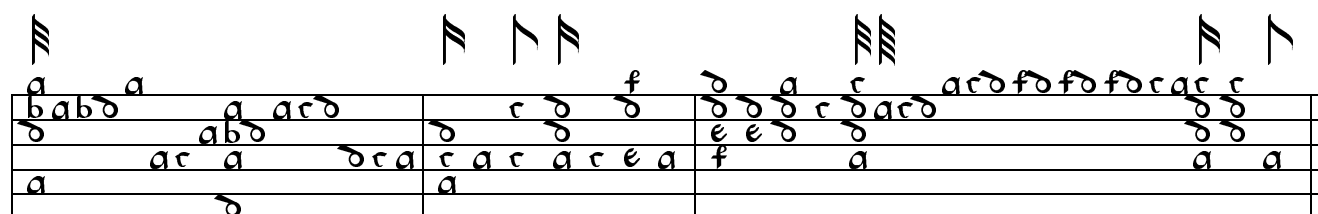
23



26



32



36

6a & JD85c. Galliard Alfonsus - A8B8C8

IRL-Dm Z.3.2.13, p. 386



1



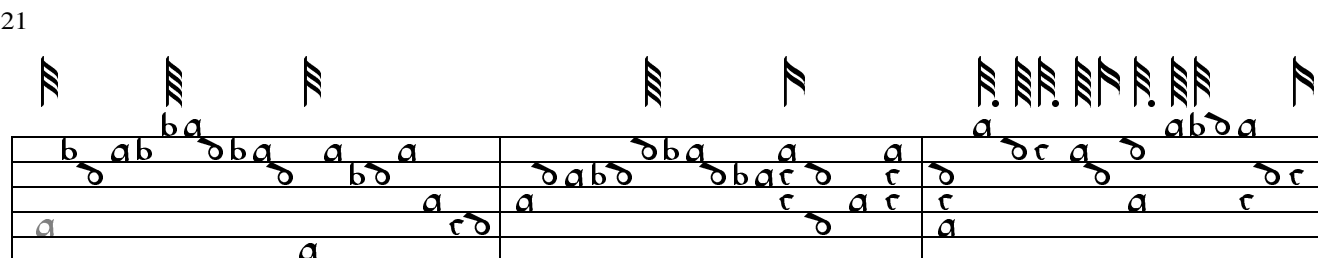
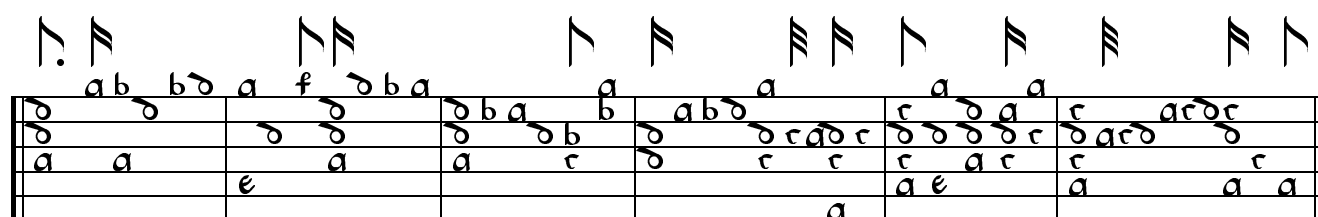
9



17

1b. Pavan Alfonso Ferrabosco - AA'6BB'7CC'6

Dowland 1610, sigs. K2v-L1r





26



33



37

6b. & JD85a. Galliard Dowland - A8B8C9

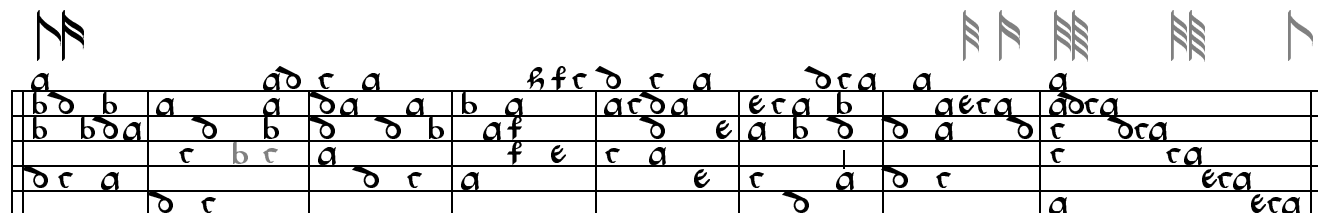
D-LEm II.6.15, pp. 218-219



1



9



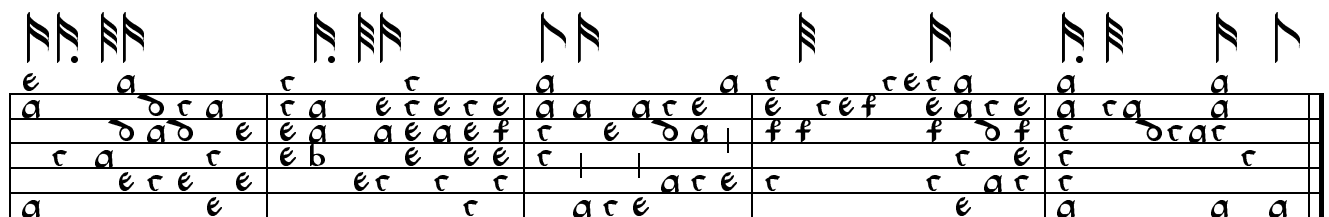
17



1



11



20

App. a. Prelude

GB-Lam 603, f. 5r

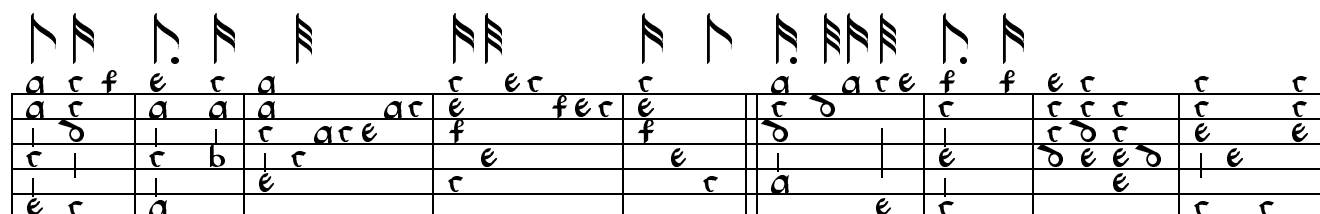


2b. Pavan - A8B8C8

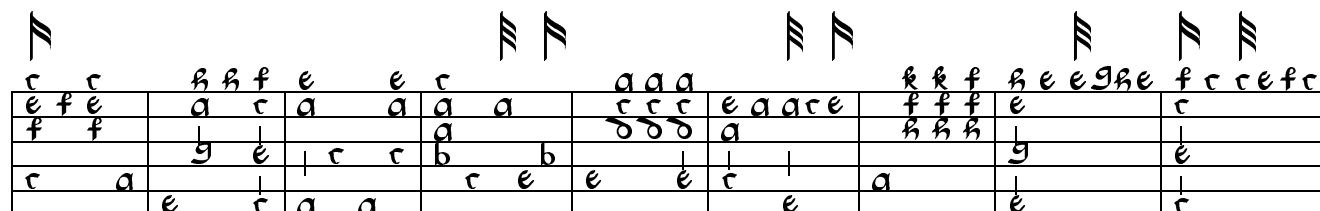
GB-Gu Euing 25, f. 22r



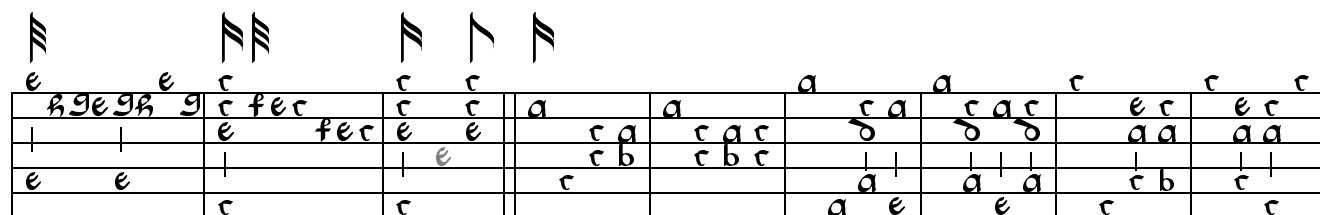
1



13



22



31

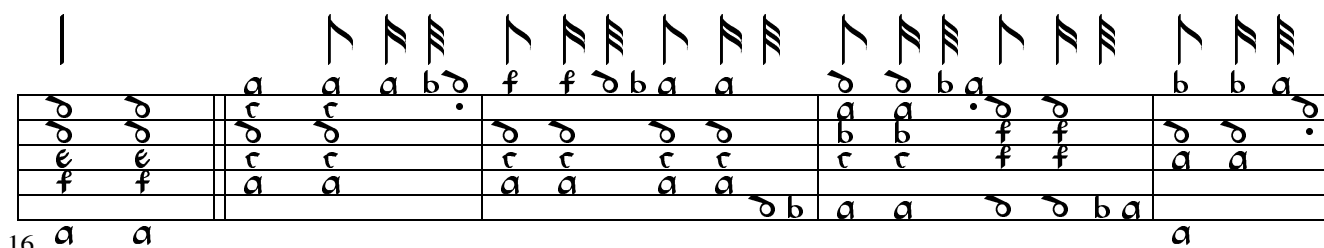
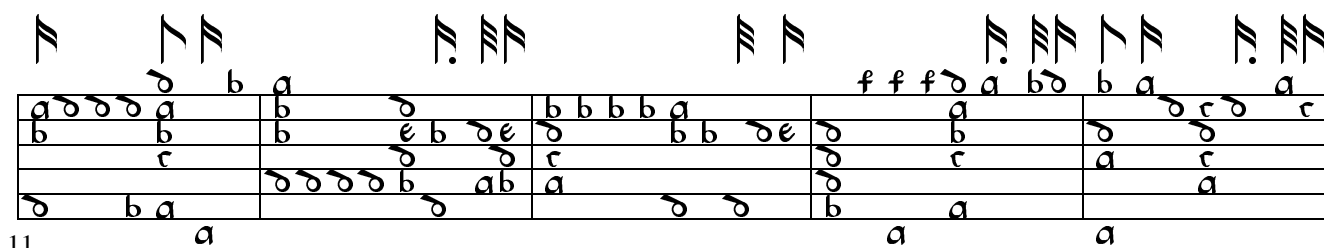
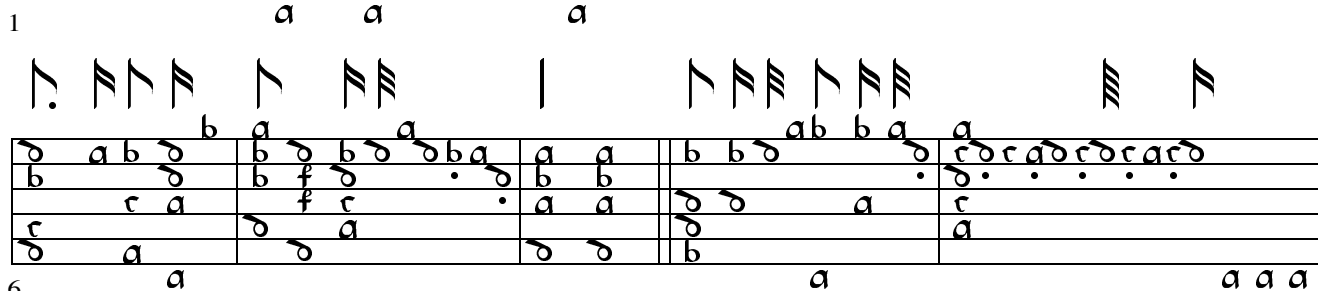
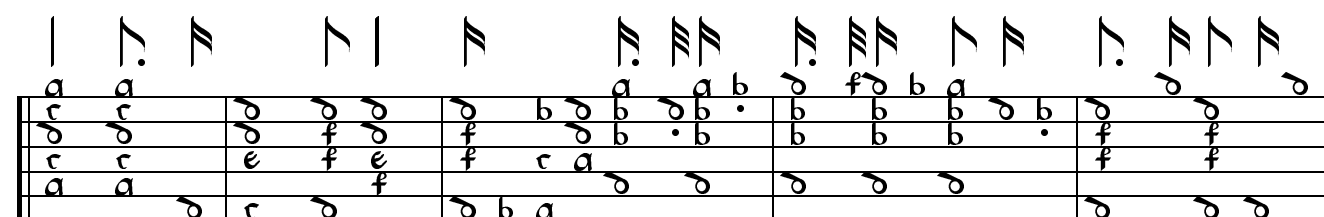


40

App. b. Untitled

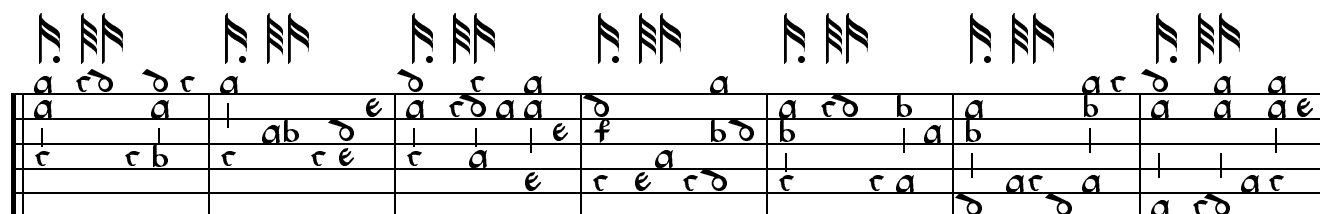
GB-Gu Euing 25, f. 19r



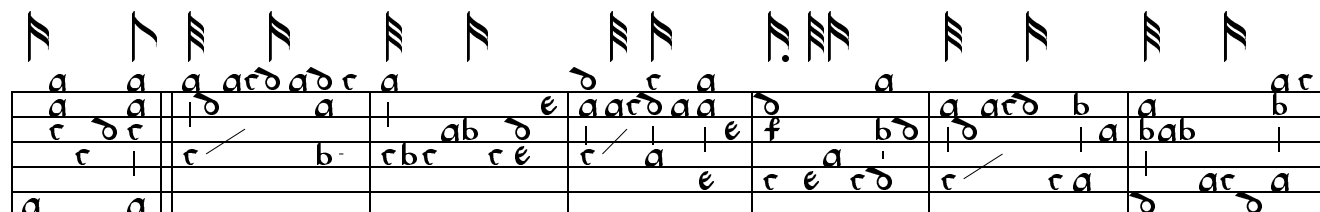


6f & JD85f. untitled - AA'8BB'8CC'8

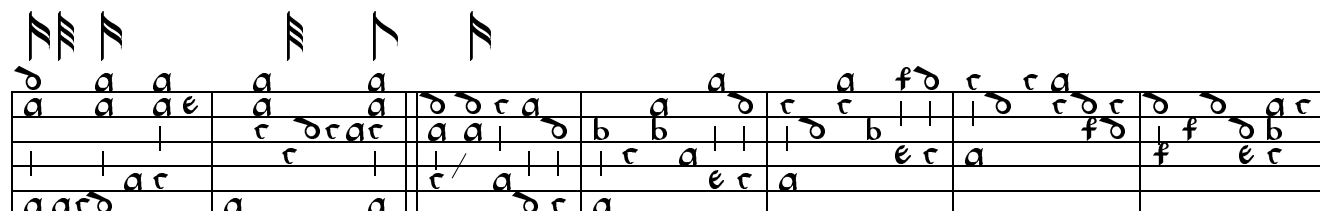
GB-Gu Euing 25, f. 29r



1



8



15



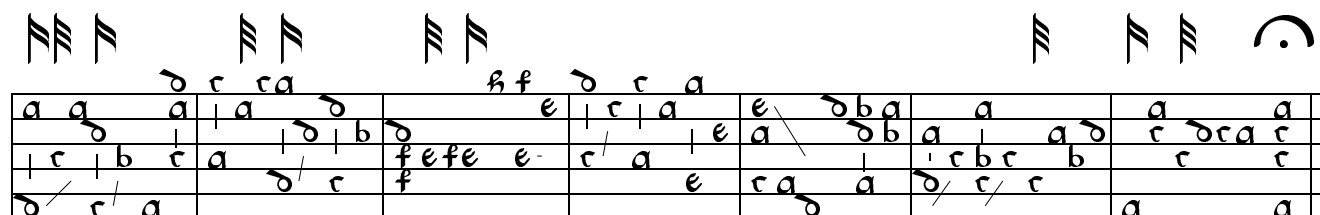
22



29



35



42

3. Pavan Alfonso Ferrabosco - AA'8BB'8CC'8

GB-Cu Dd.2.11, f. 77v

1

6

11

15

20

24

28

31

36

41

45

JD87. Galliarda Dulandi 8 - A8B10

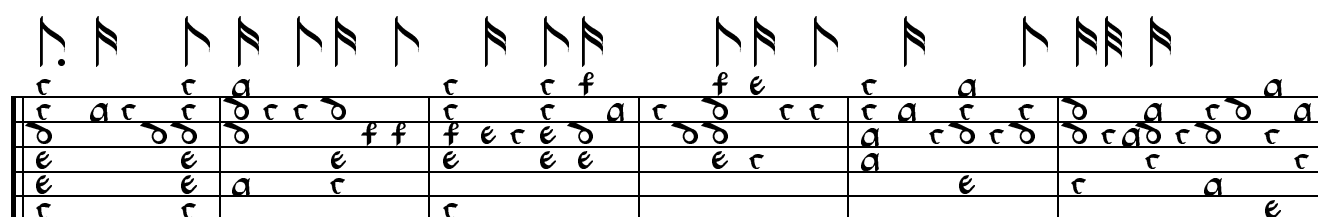
D-LEm II.6.15, p. 194

1

9

4a. Pavan Alfonso - A8B7C6

GB-Cu Dd.2.11, f. 77r



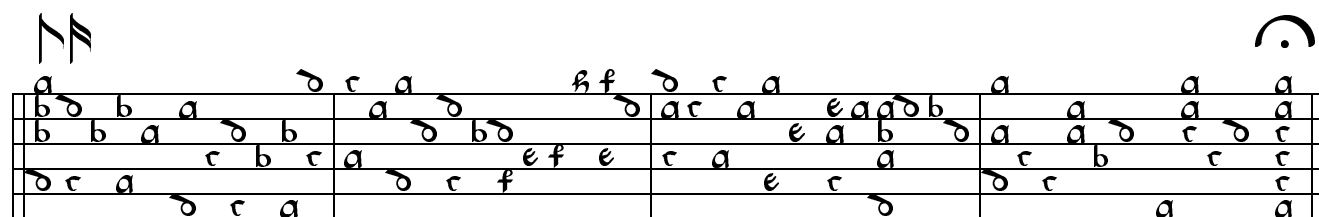
17

6h & JD85h. Maister Hayls Galliard - A4B4C4

NL-Lu 1666, f. 33r

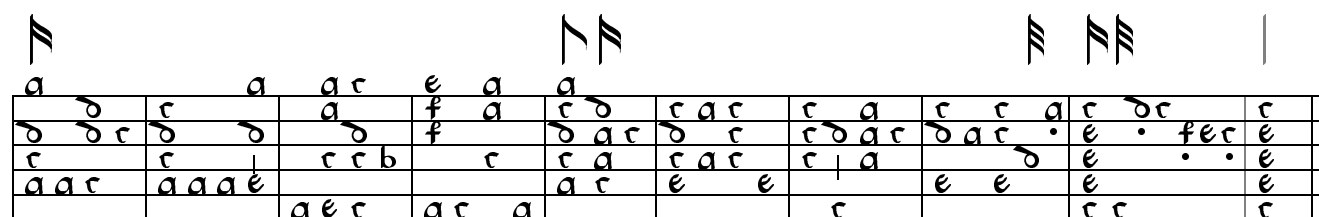
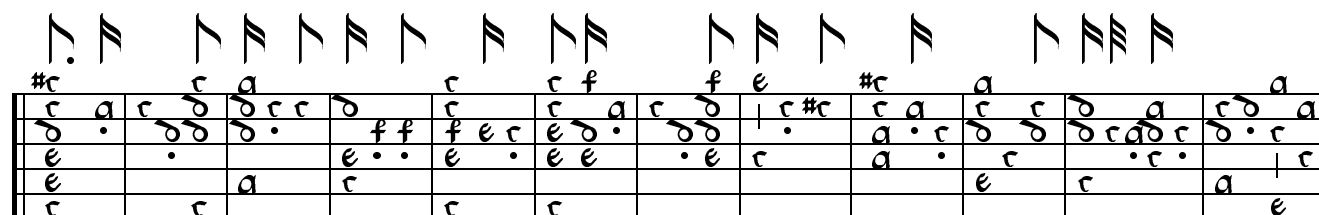


9



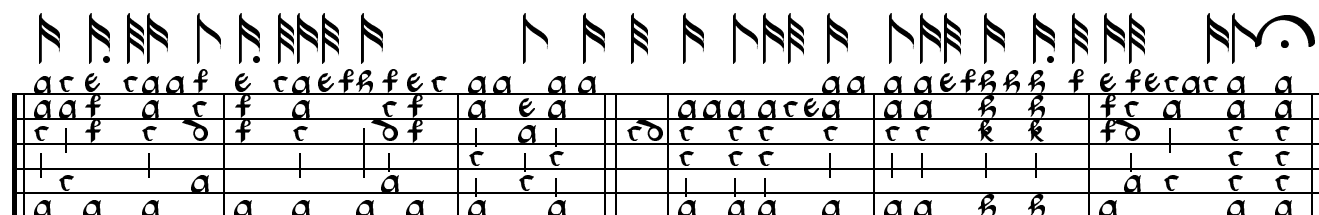
4b. Pavan Alphonso Ferrabosco - A16B14C12

GB-WPforester welde, f. 7r



App. d. Untitled

GB-Gu Euing 25, f. 23v



4c. Pavan Alfonso Ferrabosco - AA'17BB'13CC'12

GB-Lbl Add.31392, ff. 34v-35r

[illegible]

1

[illegible]




10

[illegible]

18

Musical score for "The Song of the Weaver" (Der Webstuhl) by Franz Schubert. The score is in 3/4 time and G major. It features a vocal line (Soprano) and piano accompaniment. The lyrics are in German: "Ich hab' ein Liedlein, das ich dir singe, das dich erfreuen soll und dich erheitert. Es ist ein Liedlein, das ich dir singe, das dich erfreuen soll und dich erheitert."

24

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

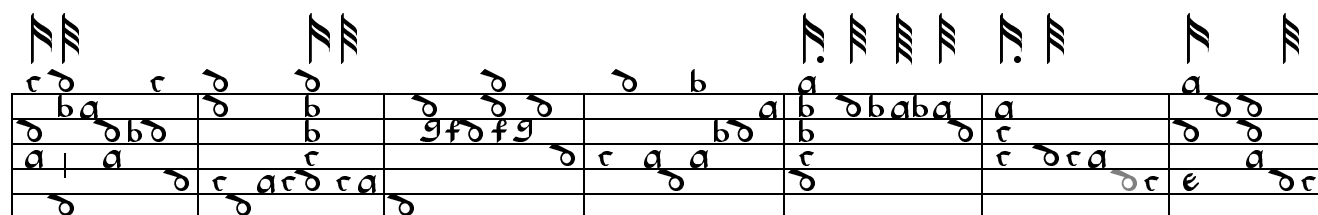
29

[illegible]

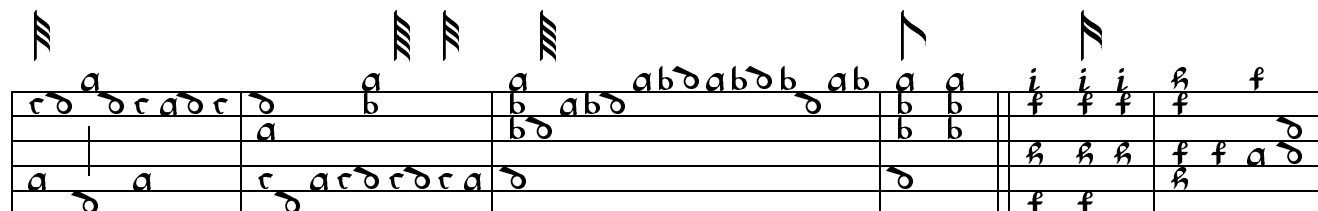
35

Musical score for "The Rose Tree" in G major, 2/4 time. The melody is written on a single staff. The notes are: G4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half), C3 (half), B2 (half), A2 (half). The key signature has one sharp (F#). The time signature is 2/4.

42



50



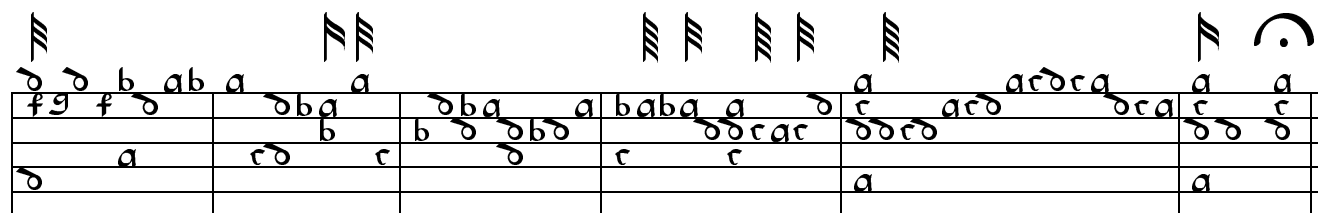
57



63



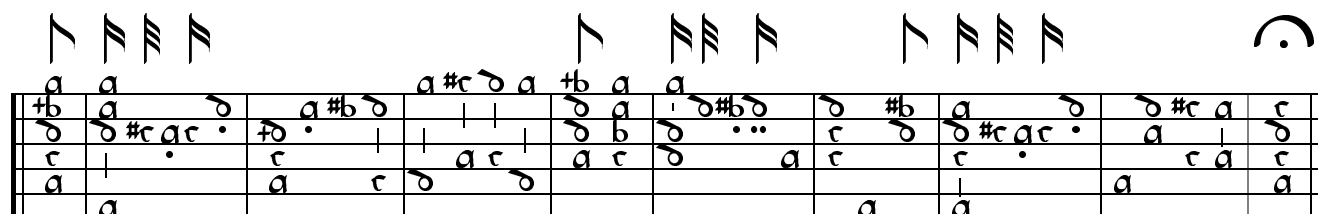
71



79

App. e. Preludium

GB-Lam 602, f. 9r



5a. Pavan - AA'8BB'8CC'8

GB-Lbl Hirsch M.1353, ff. 12v-13r

		♩.	♫	♩	♫			♩	♫	♩	♫	♩	♫		♩	♫	♩	
a			a	r	d	c	a		a		c	c		a	d	c	a	b
a	e		a	a	a	a	b	d		a	a	a		c	e	a	a	a
b	f			d	d		d	a	b		a			d	f	d	b	b
c	e		c	b	c		c			c	b	b	c	e	e	c	c	b
c	c	a					a	c	d		c	e	c	e	c	c	c	a
a			d	c	a							d		c		a		a

1

a	f	e	r	e	f	e		a	c	a		a
b						b		c	b	a	c	a
a	c	e							c			c
c	b	c							c			c
								a		a		a
								a	c	b	a	a
									c			c
								a		a		a
								a	c	b	a	a
									c			c
								a		a		a
								a	c	b	a	a
									c			c
								a		a		a
								a	c	b	a	a
									c			c
								a		a		a
								a	c	b	a	a
									c			c
								a		a		a
								a	c	b	a	a
									c			c
								a		a		a
								a	c	b	a	a
									c			c
								a		a		a
								a	c	b	a	a
									c			c
								a		a		a
								a	c	b	a	a
									c			c
								a		a		a
								a	c	b	a	a
									c			c
								a		a		a
								a	c	b	a	a
									c			c
								a		a		a
								a	c	b	a	a
									c			c
								a		a		a
								a	c	b	a	a
									c			c
								a		a		a
								a	c	b	a	a
									c			c
								a		a		a
								a	c	b	a	a
									c			c
								a		a		a
								a	c	b	a	a
	</											

7

[illegible]

11

c a ard a c a abbababab abab ab

13

[illegible]

15

[illegible]

19

[illegible]

25

5b. Pavan Alfonso - A8B8C8

GB-Cu Dd.2.11, f. 1v



1



7



12



17



22

App. f. A Toye

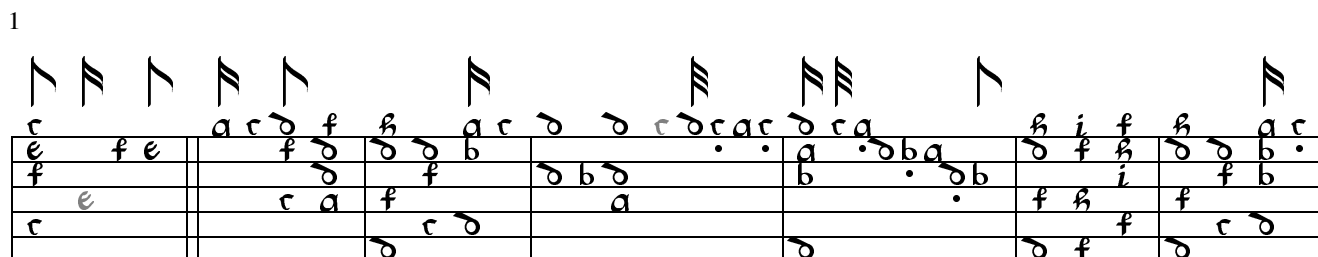
GB-Lbl Eg.2046, f. 34r



1

8. Gagliarda Alfonso de Ferrabosco - A8B8CC'8

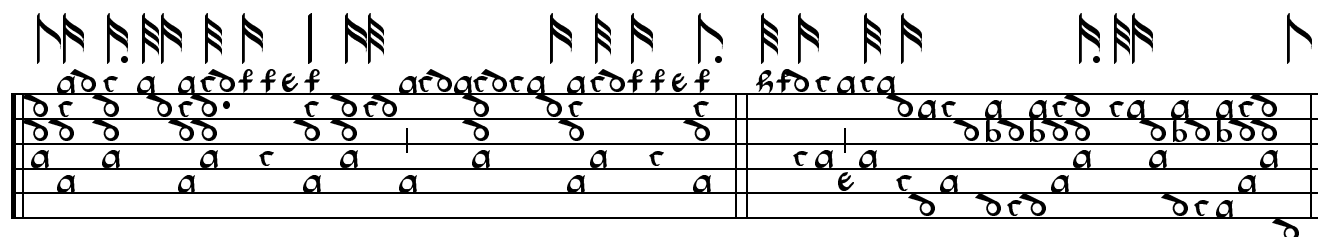
D-W Guelf 18.8, ff. 186r-186v

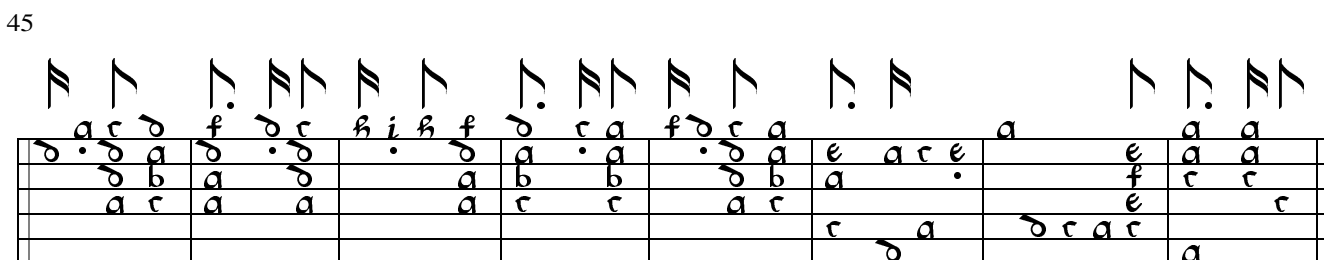
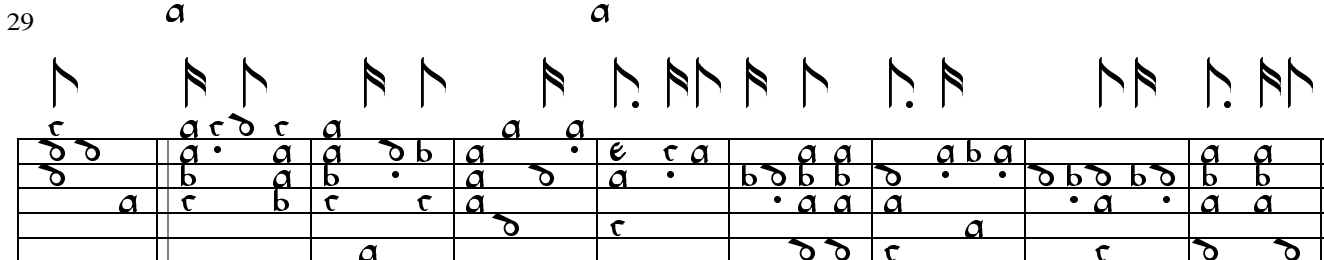
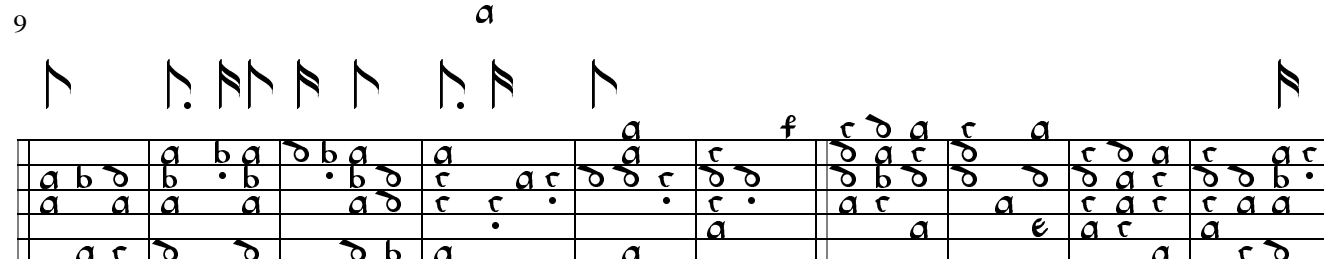
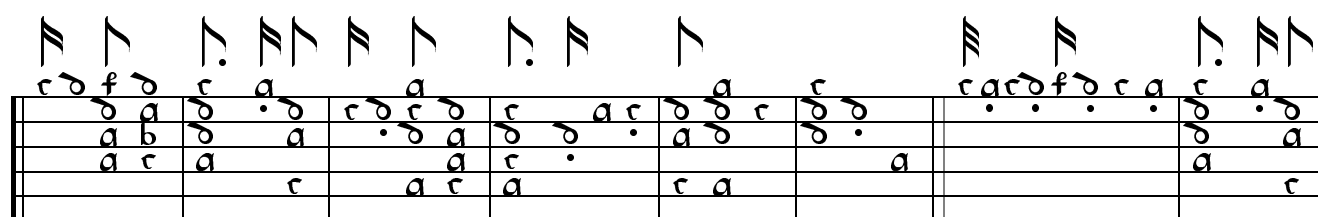


28

App. g. Allmane

GB-Cu Dd.5.78.3, f. 6v







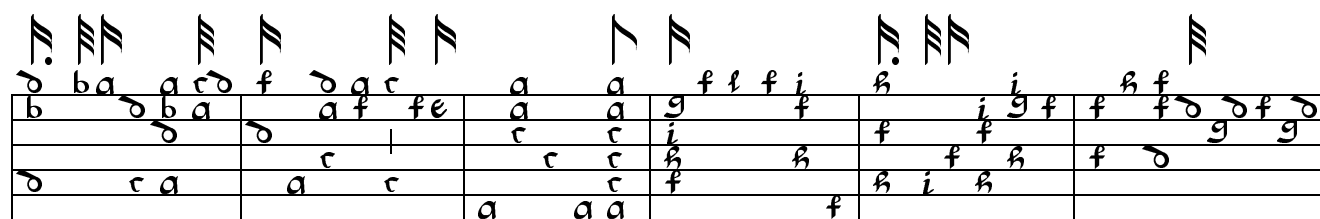
1



8



13



18



24



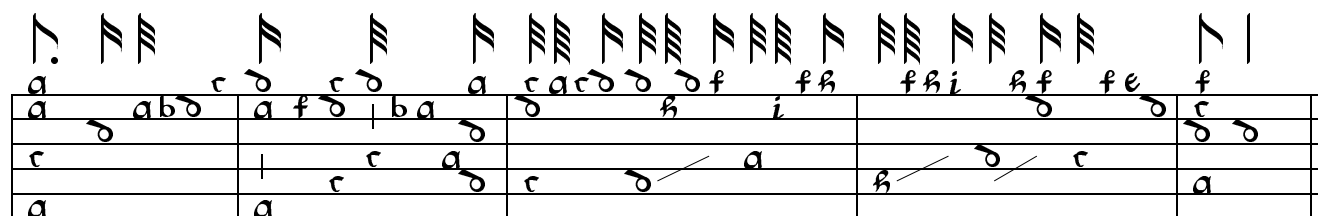
28



32



38



44

JD26. Sir John Souchs Galliard J. D. - A8B8C8

GB-Cu Dd.5.78.3, f. 26r



1



9



17

App. h. Untitled

GB-Cu Dd.5.78.3, f. 18r



1

1

8

15

20

25

30

35



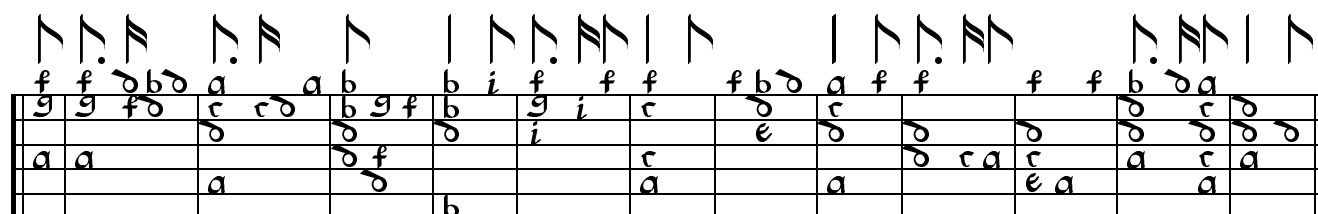
41



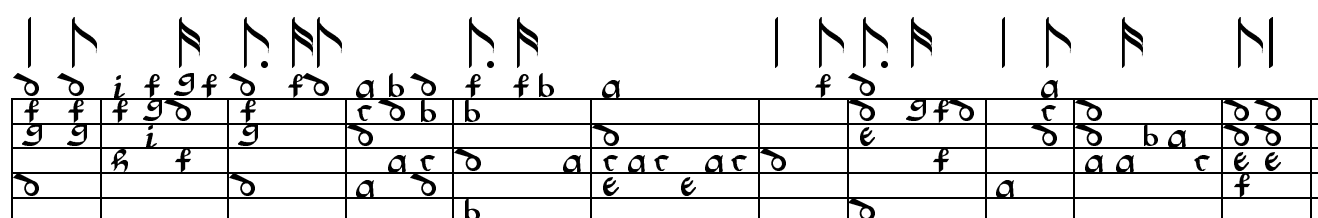
45

JD27. Galliard J. D. - A12B8C14

GB-Cu Dd.5.78.3, f. 49v



13



24

App. i. Jigge

GB-Cu Dd.5.78.3, f. 59r



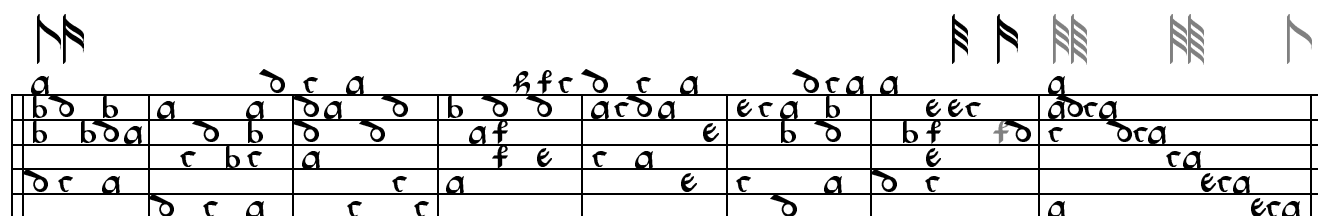
1



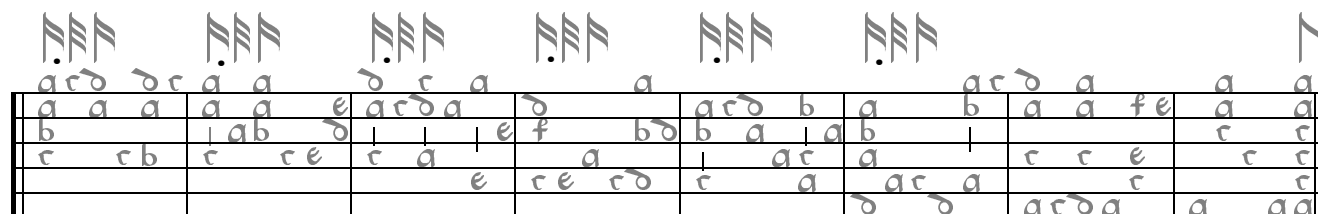
1



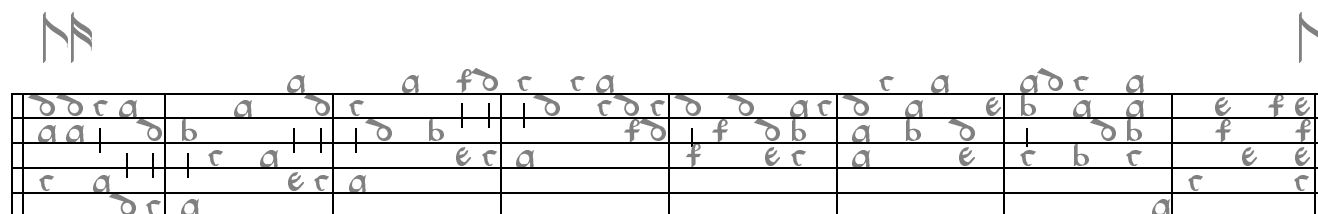
9



17



1



9



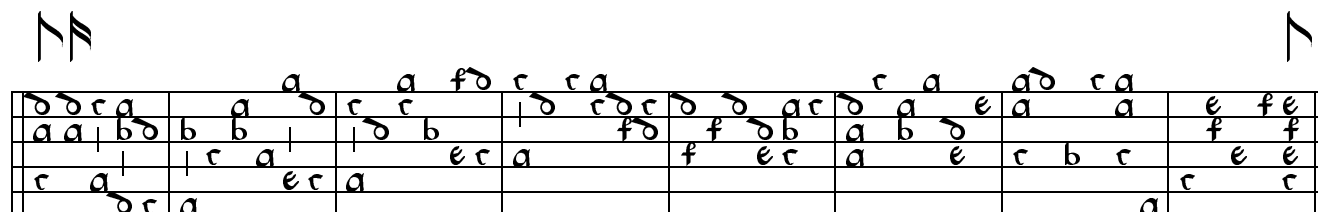
17

6e & JD85e. f Cuttings galliard - A8B8C8

Dd.2.11, f. 71v



1



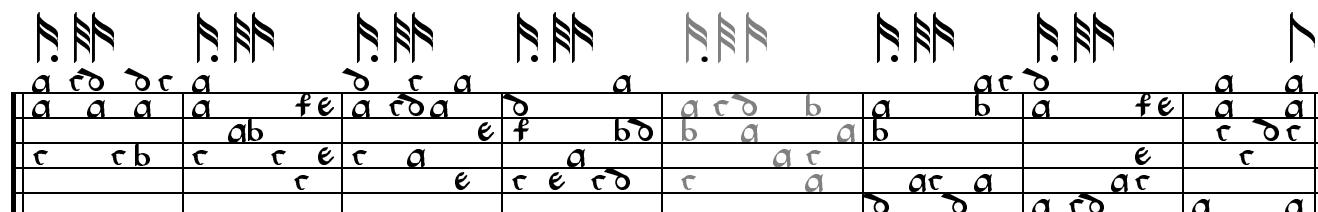
9



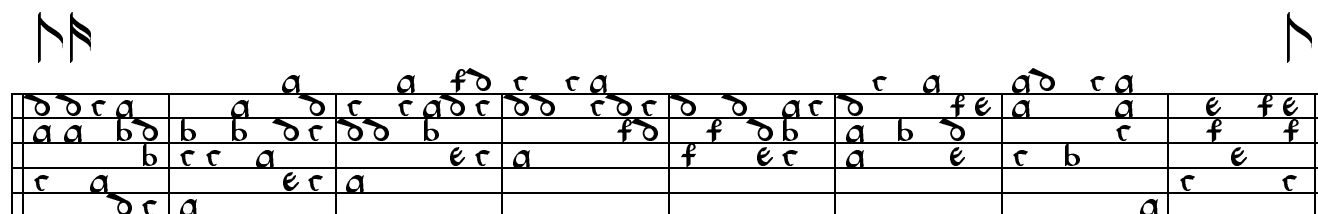
17

6g & JD85g. a galiard by mr Cuttunge - A8B8C8

GB-Lbl Add.31392, f. 34r



1



9



17

COMPLETE SETTINGS OF LUTE SOLOS BY JOHN DOWLAND PART 4: N° 26 27 29 30 85 87 & 103

Worklist⁶

- 26. Sir John Souch's Galliard** [DowlandCLM26]⁷ pp. 23
GB-Cu Dd.5.78.3, f. 26r J.D.
cf. Dowland *Lachrimae* 1604, sigs. H2v-I1r *Sir Iohn Souch his Galliard / 13/ Io. Dowland* [viol consort à 5 and lute]
Dowland *First Booke of Ayres* 1597, sigs. B1v-B2r III. *My thoughts are winged with hopes* [lute song]
- 27. Galliard** [DowlandCLM27] 25
GB-Cu Dd.5.78.3, f. 49v J.D.
- 29. Giles Hobie's Galliard** [DowlandCLM29] 22-23
GB-Cu Dd.5.78.3, ff. 16v-17r J.D.
cf. Dowland *Lachrimae* 1604, sigs. I2v-K1r M: *Giles Hobies Galiard / 15 / Io. Dowland* [viol consort à 5 and lute]
GB-Cfm Mus.689, f. 10r *Gagliarda J Doulande* [lute part]
Hove *Delitiae* 1612, f. 51v *Galliarde. Ioan Doulant* [lute part]
- 30. Galliard** [DowlandCLM30] 24-25
GB-Cu Dd.5.78.3, ff. 25v-26r Jo:D.
- 85. Galliarda** [DowlandCLM 85]
a. D-LEm II.6.15, pp. 218-219 *Galliarda Dulandi* 39 5
b. D-LEm II.6.15, pp. 234-235 *Galliarda* 27
c. IRL-Dm Z.3.2.13 (Marsh), p. 386 *galliard Alfonsus* 3
d. GB-Cu Add.2764(2), f. 7r untitled 26
e. GB-Cu Dd.2.11, f. 71v *f Cuttings galliard* (CuttingB 22) 27
f. GB-Gu Euing 25, f. 29r untitled 9
g. GB-Lbl Add.31392, f. 34r *a galiard by mr Cuttunge* 26
h. NL-Lu 1666 (Thysius), f. 33r *Maister Hayls Gallard* 12-13
cf. GB-Ob D.246, pp. 259-262 *Cuttings Galliard* [bv solo]
- 87. Galliarda** [DowlandCLM 87]
D-LEm II.6.15, p. 194 *Galliarda Dulandi* 8 11
- 103. Gagliarda** [DowlandCLM103] 21
D-W Guelf. 18.8/VI, ff. 169v-170r *Gagliarda. Dooland.*

Continuing the series of complete versions of the lute music of John Dowland, here are seven galliards, all but one (n° 85) known only from a single version for solo lute. Four (n° 26, 27, 29 & 30) are unique to Mathew Holmes' second great lute book, Dd.5.78.3, and the other three are in continental manuscripts: n° 85 and 87 in a lute book of Leipzig provenance, and n° 103 in Philip Hainhofer's lute book. N° 87 & 103 are not known in English sources, and Poulton doubts their authenticity suggesting that they are at best corrupt versions of music Dowland composed. N° 87 is titled galliard although in duple time, which may not be an error, as other duple time galliards are known.

John M. Ward⁸ identified the fact that the first strain of n° 26, as well as DowlandCLM 28, 29 and 84, bears a resemblance to Daniel Bachelier's galliard on *To plead my faith*.⁹ He also conjectured that DowlandCLM n° 26 was also the music required for the ditty 'It chanced on a time, that a lewd theefe did enter in a man's house' to be sung 'To Dowland's Galliard' published in Munday's *Banquet of Daintie Conceits* in 1588.¹⁰

N° 85 survives in eight lute versions ascribed in different sources to Dowland, Alfonsus and Hayls, and two lute versions plus a setting for bass viol to Cutting, the remaining three anonymous. Hayls is probably Robert Hales, court lutenist, renown singer and Groom of the Privy Chamber of Queen Elisabeth I from 1582, and then of James I wife Queen Anne of Denmark until he died in 1615. The versions are all too closely concordant to be arrangements by different composers, but its not known which ascriptions are in error. Poulton suggests it is unlikely to have been composed by John Dowland, and is almost certainly by Francis Cutting. Also the title *Maister Hayls Gallard* could

indicate Hayls was the dedicatee, and the ascription to Alfonsus could refer to an original composition by Alfonso Ferrabosco arranged for lute by Cutting. Jan Burgers also suggested that it was composed by Cutting, including the divisions of n° 85f.¹¹

Two of the items here are also known from consort arrangements, one dedicated to Sir John Souch (n° 26) and the other to Giles Hoby (n° 29), presumably added for publication of the consort versions in *Lachrimae* in 1604. The former is also based on a lute song in Dowland's *The First Booke of Songes or Ayres*. John Souch was the son of Sir John Souch or Zouch¹² of Codnor Castle in Derbyshire. He studied at Trinity College Oxford, was admitted to Gray's Inn in 1582 and was knighted in 1603. He was likely Dowland's patron as Dowland dedicated his *The Third and Last Booke of Songs* to him in 1603, referring to him as 'my honourable good friend John Souch Esquire' (he was presumably knighted later in the same year). A Giles Hoby (1565-1626) also matriculated from Trinity College Oxford, in 1583, and was eldest son of William Hoby of Leominster who amassed wealth from the spoils of Henry VIII's dissolution of the monasteries, but Dowland's association with him is not known.

John H. Robinson, August 2012

⁶ Commentary [changes in grey]: **26.** Poulton adds a2 at 7/3; changes f2 to f3 at 9/2; adds d3 at 10/4; changes crotchet d1a5 to crotchet d1 - quavers a5 - d6 at 11/1; a5 to a4 at 17/5 not changed here; adds b2 at 18/3; adds a2a6 at 18/4; changes a3c4 to a4c5 at 22/4; and reproduced # before c4 as an ornament at 22/6, but its a Holmes correction for d5 crossed out at 22/5; also d2 is arrowed to d3 in source at 10/2. **27.** Poulton changes a1 to d1 at 16/1 not changed here; a3 to a4 at 17/3; and d3 to d4 at 18/1. **29.** Poulton adds d2f4 at 6/3; changes a4 to a5 at 7/2; h1 to i1 at 17/3; and adds d2 at 43/2. **30.** 7th course in D. Poulton adds a4 at 12/1; c4 to d3 at 19/1; adds b3 at 23/1; changes a6 to d5 at 27/6 not included here; moves b3 from 33/6 to 33/7; Poulton's copy must have been deficient at the ends of the staves so adds d3 at 29/7 and misreads 35/6-9 as crotchets a1b3d5 - d3, changing a3 to d3, but the readings used here are clear in my copy. **85a.** none. **85b.** 1/3 to 6/3 & 7/6, crotchets displaced a note right; 9/4-5, bar line added; 11/6, c2 & a5 added; 18/4, b3 changed to b4; 18/5, c4 absent; 23/3-6, 4 semiquavers changed to crotchet 2 quavers crotchet; 24, crotchet 14 quavers changed to quaver 6 semiquavers quaver 6 semiquavers minim. **85c.** 23/6, c3 changed to f3; 24, crotchet 14 quavers changed to quaver 6 semiquavers quaver 6 semiquavers minim. **85d.** only 17/4 to 24/5 remained from fragmentary page, the rest reconstructed from 6a/85d. **85e.** none. **85f.** 36/6, e3 added. **85g.** 5, bar omitted; **85h.** none. **87.** 7th in F; 1/1-2, 2 crotchets changed to dotted crotchet quaver; 3/1, crotchet changed to dotted crotchet; 3/3, crotchet a note to right; 4/4, b2 changed to f4; 6/3, crotchet a note to right; 6/4, d2 changed to b2; 8/1, minim absent; 8/2, a7 absent; 9/3, crotchet a note to right; 11/1, & 13/1, crotchets absent; 16/6, quaver a note to right; 17/3 crotchet absent. **103.** 7th course in F; double bar lines editorial; Poulton reproduced in Italian tablature, omitting a few right hand dots, the crotchet at 30/2, c4 in the chord at 33/5, and the dotted minim at 60/1. Editorial changes in the **page fillers** are shown in grey, but not detailed.

⁷ DowlandCLM – Diana Poulton and Basil Lam *The Collected Lute Music of John Dowland* (London, Faber, 1974, reprinted 1978 & 1981).

⁸ John M. Ward 'A Dowland Miscellany' *JLSA* 10 (1977), pp. 64-65.

⁹ Martin Long *Daniel Bachelier: Selected works for Lute* (London, Oxford University Press, 1972), n° 25 & 50.

¹⁰ John M. Ward 'A Dowland Miscellany' *JLSA* 10 (1977), pp. 63-64.

¹¹ Jan Burgers (ed.) *Francis Cutting: Collected Lute Music* (Lübeck, Tree Edition, 2002) [CuttingB], p. 139-140.

¹² Different to the presumed dedicatee of Lord Southes/Souches/Zouches march/maske, 13 versions of which were edited in the tablature supplement to *Lute News* 64 (December 2002), n° 1. This Lord Zouch was Edward, 11th Baron Zouche (1556?-1625), who succeeded his father as Lord Zouche in 1569.