

MUSIC SUPPLEMENT TO LUTE NEWS 116 (DECEMBER 2015): DANIEL BACHELER'S GALLIARDS; SETTINGS OF EIGHT BALLADS & JOHN DOWLAND PART 17: GALLIARD ON BACHELER'S GALLIARD (28) AND GALLIARD (105)

Continuing the complete lute solos of Daniel Bacheler¹ here are his galliards, plus Dowland's galliard on one of Bacheler's and a related galliard. As many of them did not quite fit on a single page, the gaps have been filled with some less well known ballad settings.²

DANIEL BACHELER'S GALLIARDS³

DB20.	GB-Cu Dd.9.33, f. 3v <i>D.B.</i> ⁴	pp. 4-5
	GB-Cu Dd.2.11, f. 97r <i>D. B.</i> ; *GB-Cu Dd.5.78.3, f. 52v <i>D. B.</i>	
DB21.	GB-Cu Dd.5.78.3, f. 56v-57r <i>D B</i>	6-7
DB22.	†GB-Cu Nn.6.36, f. 5v <i>Mr D B Galliard</i>	8-9
DB23.	*†GB-Cu Nn.6.36, f. 35v <i>Mr D B</i>	10-11
DB24.	GB-Cu Dd.5.78.3, ff. 55v-56r <i>D.B.</i>	12-13
DB27.	GB-Cu Dd.5.78.3, ff. 3v-4r <i>Mr D B</i>	16-17
DB28.	†GB-Cu Dd.9.33, f. 15v <i>Daniell Bacheler Galliard</i>	15
DB29.	GB-Cu Nn.6.36, f. 7v <i>Mr D B</i>	18-19
DB30.	†GB-Cu Nn.6.36, f. 37v <i>Mr D B</i>	20-21
	GB-Lbl Eg.2046 (Pickeringe), f. 30r <i>A Galyard by Mr Daniell Bach(e)ler</i>	
DB31.	GB-Cu Nn.6.36, f. 4r <i>Mr D B Galliard</i>	22-23
DB32.	GB-Cu Dd.5.78.3, ff. 67v-68r <i>D B</i>	24-25
DB33.	†GB-Cu Dd.5.78.3, f. 30r <i>D B</i>	27
DB34.	GB-Cu Nn.6.36, f. 6r <i>Mr D B</i>	26-27
DB26.	GB-Cu Nn.6.36, f. 36r <i>Mr D B</i>	28-29
DB25.	GB-Cu Dd.9.33, f. 4r <i>D.B.</i> [to plead my faith] ⁵	30-31
DBapp3.	GB-WPwede-forester, f. 9v <i>Galiard Daniell Bacheler</i>	p. 31
	GB-Cu Dd.5.78.3, f. 25r <i>J G</i> (James Harding Galliard) ⁶	

Other Bacheler

DB35.	GB-Lam 603 (Board), ff. 42r-42v untitled (almaine)	19
	†GB-Cfm Mus. 689 (Herbert), f. 26r <i>Almaine Daniel Courante mr Daniel</i>	
App1.	GB-Cu Dd.5.78.3, ff. 62v-63r <i>My Lady Norths gall(iard)</i>	3
	GB-Cu Add.3056, f. 46v untitled; GB-Cu Dd.5.78.3, 36r untitled	
App2.	GB-Cu Dd.5.78.3, f. 69r <i>Daniels Jigge</i> (DanyelS app3) ⁷	14

[Additional: The third strain of DB24 and secon strain of DB32 quote the tune in second strain of Dowland's Come away (DowlandCLM 60].

Daniel Bacheler was baptised in March 1572, and at the age of seven was apprenticed for sixteen years to his uncle, the court lutenist and dancing master Thomas Cardell.⁸ In 1586 his apprenticeship was transferred to Queen Elizabeth's principal secretary, Sir Francis Walsingham (1532-1590). Soon after he was one of two pages who rode in the procession to Westminster Abbey for the funeral of Sir Philip Sydney (1554-1586), a prominent courtier and Francis Walsingham's son-in-law. While in the Walsingham household Daniel copied a set of part books for broken consort, dated 1588 when he was still only fifteen or sixteen.⁹ Sir Francis died in 1590, but Daniel remained with the family until towards the end of his apprenticeship. Then in 1594 he entered the service of Robert Devereux, 2nd Earl of Essex (1565-1601), who was married to Francis Walsingham's daughter Frances, Philip Sydney's widow. The Earl of Essex was executed for treason in 1601, and Daniel accompanied his widow Lady Essex to the court of James I in 1603, gaining the post of groom of Queen Anne's Privy Chamber. He was granted a coat of arms in February 1607, confirming his status as gentleman but died in 1619 at the age of forty-six and was buried in Lee, close to Anne's household at Greenwich.

Sixteen of Bacheler's galliards are edited here including examples in four keys and in major and minor modes,¹⁰ All but four are unique to a particular manuscript (the two versions of DBapp2 and the other versions of DB20, DB25, DB30 & DBapp3 are in the *Lutezine*), and all of them are represented in one or more of Mathew Holmes lute books (two near the end of Dd.2.11 begun c1588, seven in Dd.5.78.3 begun c1595, three in Dd.9.33 begun c1600 and seven in Nn.6.36 begun c1605).¹¹ Holmes may have borrowed and copied them in sequence into whichever lute book he was working on at the time, which would give some indication of the chronology of their composition. But one might also expect an increase in the number of diapasons required during the timespan of the four manuscripts, and although Nn.6.36 is the only one with galliards for 9-course lute, the majority are for 7-course and examples for 6-course are found in both the earlier Dd.2.11 and the later Nn.6.36. In addition, DB20 was copied into three of his manuscripts and DB25 into both the earliest, Dd.2.11 and the later Dd.9.33, so it seems Bacheler's music remained in circulation over a considerable period of time and Holmes could have borrowed and copied pieces long after composition. Instead, a chronology might be inferred from the frequency of features that seem to define his style¹² (good examples are DB29 & DB30, and some of those that have been recorded),¹³ that presumably developed in the thirty years between his early training from 1586 until his death in 1619, although an analysis is not attempted here.

Three galliards are ascribed with his full name, and the rest only bear the initials *DB*, which can be safely assumed to refer to him. The almaine and jig included here are ascribed *Daniel* and so could be by Bacheler or John Danyel. An anonymous galliard dedicated to Lady North included here contains a number of Bacheler traits (see endnote 12),¹⁴ and I wonder if it might have been composed by him; if so it would be his only lute solo with a dedication. Of a number of Lady Norths,¹⁵ the most likely from the dates is Frances Brockett (1583/4-1677), wife of Dudley North (1582-1666), poet and musician in his youth, becoming third Baron North in 1600.

EIGHT BALLADS

The tune of an untitled lute solo in Jane Pickeringe's lute book was only identified in 2005, when Mark Wheeler recognised the tune from a keyboard solo titled **Open the door to three**, and a violin tune in Playford's *Dancing Master*, although no ballad is known.¹⁶

D1.	GB-Lbl Eg.2046, f. 22r untitled	5
D2.	Playford <i>Dancing Master</i> 2 nd ed. 1652/4 th ed. 1670, p. 110 <i>Open the door to three</i> or <i>Winifreds knot</i> - violin melody arranged a 5th lower for lute	5

I can find no reference to **How will**, probably a ballad, or any other source of the tune that Mathew Holmes copied into his cittern book.

H1.	GB-Cu Dd.4.23, f. 23r <i>How will</i> - cittern	5
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Paul's wharfe was one of the public watering places near St. Paul's cathedral, and it seems that it gave its name to a now lost ballad.¹⁷

W1.	GB-Lam 600 (Browne), f. 36v untitled - transcribed for lute from lyra viol (ffhfhf) VdGS ¹⁸ 9468	7
W2.	Playford <i>Dancing Master</i> 1651, p. 86 <i>Pauls Wharfe</i> - violin melody arranged a 4th lower for lute	7
W3.	Robinson <i>New Citharen Lessons</i> 1609, sig. C2v <i>Powles Carranta T(homas) R(obinson)</i> - chromatic cittern in Italian tuning	9
W4.	US-Ws V.b.280 (Folger), f. 4v untitled	11
W5.	GB-CHER DLT/B 31 (Leycester), f. 46v untitled - transcribed for lute from lyra viol (fefhfh)	11

The cittern solo **Step stately**¹⁹ in the Otley manuscript was copied errors and all from Playford's cittern print of 1652. Playford must have liked the tune, as he also arranged it for gittern in *A Booke of New Lessons for the Cittern & Gittern* 1652 and violin in *The Dancing Master* (arranged for lute here), as well as for lyra viol and treble violin (in the *Lutezine*).

X1.	US-CAh 181 (Otley), f. 16v <i>Step stately</i> - cittern	9
	= Playford <i>A Booke of New Lessons for the Cithern & Gittern</i> 1652, cittern section, p. 3 <i>Step Stately</i> - cittern ²⁰	
X2.	Playford <i>A Booke of New Lessons for the Cithern & Gittern</i> 1652, gittern section, p. 5 <i>Step stately</i> - gittern	25
X3.	Playford <i>Dancing Master</i> 1651, p. 100 <i>Step Stately</i> - arranged for lute from violin melody	31

I have found no mention of another likely ballad **Shepherd shoot home** or any other source of the tune that Thomas Robinson arranged in both his lute and cittern prints.

S1.	Robinson <i>The Schoole of Musicke</i> 1603, sig. I2v <i>A Toy</i>	13
S2.	Robinson 1609, sig. G2r <i>Shepherd shoot home</i> - cittern	13

This is one of two tunes titled **All in a garden green**, the other set for keyboard by William Byrd,²¹ but neither fits the text of *A merrie new ballad, of a country wench and a clowne to a fine tune* beginning *All in a garden greene* registered in 1563 and found in the Shirburn Ballads, f. 204v. *All in a garden green* is also the tune called for in a number of other ballads,²² and the tune is similar in places to *Zouches March* with which it has been sometimes confused (see the *Lutezine* for versions).

[Additional: Bars 1-4 same as Gathering Peascods/ Allins Jig/ John Johnsons Toy]

A1.	GB-Och 439, p. 59 untitled - transcribed for lute from lyra viol (fefhfh) VdGS 8304	17
A2.	Vallet <i>Secretum Musarum</i> II 1616, p. 7 <i>Onder de Lindegrone</i>	21
A3.	NL-HOWfa 1667-1, ²³ f. 5r <i>Onder de linde grine</i>	23
A4.	Playford <i>Dancing Master</i> 1651, p. 71 <i>All in a garden green</i> - violin melody arranged a 5th lower for lute	23
A5.	GB-Cu Dd.2.11, f. 87v <i>Primero</i> (first section)	25
A6.	IRL-Dtc 408-I (Ballet), p. 56 <i>All in a garden grene</i> - transcribed for lute from lyra viol (fefhfh) VdGS 8304	25
A7.	GB-Lam 603, ff. 13v-14r <i>Primero</i> (first section)	29

The tune **Tower Hill**²⁴ is known from Giles Farnaby's setting in the Fitzwilliam Virginal Book, and seems to have been used for a Dutch love song *Rosemond boe zeer ghly vliedt* which is the name of the tune called for in over 50 contrafacta in Dutch songbooks between 1631 and c.1683.²⁵ Some Dutch songbooks refer to the tune as *Londons Bridge reformée*. [Additional: Pers Bellerophon 1695 p. 185 *Of: Rosemond die lag gedoken* [no

music] & p. 217 *Rosemond waer vlied*]

- R1. NL-HOWfa 1667-1, f. 3r *Rosemont* (Tower Hill) 33
I can find no reference or text to a ballad beginning **The old man** or any other source of the tune. [Additional: not related to GB-En Adv.5.2.18 (Straloch), p. 6 *The old man*; GB-Och 1236, f. 4r *The old man* - keyboard; nor F-Pn Rés.1186 bis I, p. 26 *The old Man's wish* - keyboard]
M1. IRL-Dtc 408/I, p. 83 *The owld man* 33

JOHN DOWLAND²⁶

- ¹ I have previously edited lute solos of Daniel Bacheler for *Lute News*: pavans DB13a, DB18 and DBapp4 from Mylius *Thesaurus Gratiarum* 1622 in *Lute News* 96 (December 2010); all versions of his setting of Monsieur's Almaine DB40a and DB40b in *Lute News* 110 (July 2014); his four corantos DB36, DB37-39 in *Lute News* 112 (December 2014); his fantasie DB1 in *Lute News* 113 (April 2015), and the four settings of Bacheler's Round/En me revenant DB43 in *Lute News* 115 (October 2014). In the sleeve notes to his CD *Jane Pickering's Lute Book* (Avie AV0002, 2002) Jacob Heringman suggested the anonymous setting of *Mal Sims* that is included could be by Bacheler, and it was edited in the *Lutezine* to *Lute News* 114 (July 2015).
- ² Commentary to all the music here is on pp. 34-35.
- ³ Numbering of pieces 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>. Long included music for only three galliards (* in worklist). Christopher Moriongiello edited five galliards and the almaine here († in worklist) in a partial Bacheler series for *Lute News* 2004-2009. Note that Nn.6.36 bears two sets of foliation and Long and I have used the one on the CUL website (see endnote 11), but Moriongiello uses the other foliation, and Meyer's a combination of the two, leading to some confusion.
- ⁴ Not copied by Mathew Holmes, but by the same hand that copied the Sampson lute book [GB-Lam 602].
- ⁵ Concordant versions (all edited in the *Lutezine*): D-Ngm 33748 I, f. 16r *Gagliarda Jona Dooland*; *GB-Cu Dd.2.11, f. 99v untitled; GB-Cu Dd.4.22, ff. 6v-7r *a galliard Dani. Batchi.*; GB-Gu Euing 25, f. 21r untitled; GB-HAAdolmetsch II.B.1 ff. 95v-96r *Galliard*; GB-Lam 603, f. 16r *Gally Galliard A Gall of Mr Danyell Bacheler*; *GB-Lbl Add. 38539, f. 15v *A galliard by Mer Dan Bacheler*; GB-WPwede forester, f. 7v *Galliard. Daniell Bacheler*; IRL-Dtc 408/1, f. 17r *A Galliard by Daniell Batcheler*; Besard 1603, f. 120v *Galliarda Ioannis Dooland*. Note that two versions are incorrectly ascribed to Dowland.
- ⁶ Cognate versions edited in the *Lutezine*.
- ⁷ Martin Shepherd (ed.) *The Complete Works of John Danyel I: Lute Music* (Albury: Lute Society Music Editions, 1997).
- ⁸ See Anne Batchelor, 'Daniel Bacheler: The Right Perfect Musician' *The Lute* xxviii (1988) 3-12; Anne Batchelor: *A Bacheler's Delight* (Beverly, Highgate Publications, 1990); Andrew Ashbee, David Lasocki, Peter Holman and Fiona Kisby (eds.) *A Biographical Dictionary of English Court Musicians* (Aldershot: Ashgate, 1998), I, pp. 230-231 (Cardell) & 46-48 (DB).
- ⁹ Walsingham consort part books: Hull, University Library [GB-Hu] DD HO 20/1-3 (treble viol, flute & bass viol), Oakland, Mills College Library [US-OAm], Parton MS (cittern), c.1588; see Warwick Edwards 'The Walsingham Consort Books' *Music & Letters* 55 (1974) 209-214.
- ¹⁰ But not including galliard DB13b [GB-Cu Dd.5.78.3, f. 58r *D B turn 4 leanes backe for ye paven*; GB-Cu Add. 3056, f. 82v *Ga to the pavan before*, which has the same first strain as DB29] paired with pavan DB13a; or Bacheler's setting of Dowland's Earl of Essex Galliard DBapp2 [GB-Cfm Mus. 689, f. 55r *Gall m^r D B* and GB-Cu Add. 3056, f. 48r untitled, which was edited for the *Lutezine* to *Lute News* 107 (October 2013); or DB42 GB-Cu Nn.6.36, ff. 6v-7r *M^r D B* which is a set of variations on *Fin de Galliard* (cf. Vallet *Secretum Musarum* 1615, pp. 39-40 *Fin de Galliard*). There seems no reason to doubt that Bacheler composed the settings of galliards DBapp2 (Dowland's Earl of Essex) and DBapp3 (James Harding) based on the compositions of others.
- ¹¹ All online in facsimile at <http://culdl.lib.cam.ac.uk/collections/music>
The Bacheler pieces are concentrated in two sections at the beginning and end of Nn.6.36, galliards DB22/29/31/34 on folios 2v-13r so presumably copied earlier than DB23/26/30 on folios 34v-41r.
- ¹² Bacheler traits: 1) unisons within chords (DB21bar25); 2) unusual chord inversions (DB32bar6); 3) broken rather than linear divisions (DB21); 4) arpeggio figures (DB27bars35-37); and 5) hemiolas and ambiguous rhythms (DB34). I have used grid rhythm signs throughout to clarify the rhythms.
- ¹³ Jacob Heringman *Jane Pickering's Lute Book* (Avie AV0002, 2002) DB30; Paul O'Dette *Daniel Bacheler: The Bacheler's Delight* (Harmonia Mundi 907389, 2006) DB21 23 25 27 32 35 & App2; Liz Kenny *Flying Horse: Music from the ML Lutebook* (Hyperion CDA67776, 2009) DB25.
- ¹⁴ Curiously, Lady North's galliard and DB21 have a 10-bar C strain, but only a 9 bar division, omitting the penultimate bar probably intentionally.
- ¹⁵ Other Lady Norths include: Alice Murfyn *née* Squire (d.1560) married 1st Baron North, Edward (c.1504-1564) in 1528; Winifred Rich (d.1578) married Roger 2nd Baron North (1531-1600) in 1564; Dorothy Dale (d.1618) married Roger's son Sir John North (c.1550-1597); also the unnamed wives of John's brother Sir Henry North (1556-1620) and Dudley's brother Roger (1588-1652/3) (all from DNB: <http://www.oxforddnb.com>).
- ¹⁶ See Claude M. Simpson *The British Broadside Ballad and Its Music* (New

Continuing the Dowland series, here is his galliard JD28 based on Bacheler's galliard that he in turn based on the opening bars of his song *To plead my faith*),²⁷ plus a doubtful attribution JD105 that is related to JD28 and could be a duet part. Another six closely concordant versions of JD28 are edited in the *Lutezine*.

- JD28a. GB-Cu Dd.5.78.3, ff. 35v-36r *J.D.* 32-33
JD105. D-Ngm 33748/I, f. 4v *Galliarda Dowland Cantus* 14

John H Robinson - November 2015²⁸

Brunswick, Rutgers University Press, 1966), p. 598. Keyboard cognates: F-Pn Res.1186, ff. 71v-72r *Open ye door to three*; US-Nyp Drexel 5609, p. 153 *Open ye door to three*.

- ¹⁷ William Chappell revised H. Ellis Woolridge *Old English Popular Music* (London, Macmillan, 1893/reprinted New York, Brussels, 1961), p. 266. Andrew J. Sabol, *Four Hundred Songs and Dances from the Stuart Masque* (Hanover, Brown University, 1978/R New England University Press 1982), n° 397. Cognates for keyboard: GB-Cfm 168 (FVB), pp. 212-213 *Paulws Wharfe 6/ Giles Farnaby*; GB-Cfm 782 (Tisdale), ff. 94v-95r *Paulws Wharfe*; GB-Och 437, f. 10r *Poules Wharfe*; GB-Och 1175, ff. 8r-8v *Powles Wharff*. For instrumental ensemble à 5: Brade 1617, n° 16 *Ein Schottisch Tantz*.
- ¹⁸ Viola da Gamba Society: <http://www.vdgs.org.uk/thematic.html>
- ¹⁹ Simpson *ibid.*, pp. 685-686.
- ²⁰ Different settings for cittern: Playford *Musick's Delight on the Cithren* 1666, sig. B8v *Step Stately* and violin: Playford *A Brieg Introduction to the Skill of Music* 3rd ed. 1660, p. 89 *Step Stately* treble violin in tablature and mensural notation. Settings for lute: Playford *A Musical Banquet* 1651, p. 2 *Step stately* - lute viol (fehf) = Playford *Musicks Recreation on the Lute* 1652, p. 3 *Step stately* lute viol (fehf). All edited in the *Lutezine*.
- ²¹ GB-Cfm 168 (FVB), pp. 194-196 *All in a Garden green William Byrd*; GB-Lbl Mus.1591 (Nevell), f. 142v *all in a garden grine: m^r: w: bird all in a garden greene*.
- ²² Andrew Clarke (ed.) *The Shirburn Ballads 1585-1616* (Oxford, Clarendon 1907), pp. 220-222: *All in a garden greene, /where late I layde me downe /Vppon a banke of camemeyle, /where I sawe vpon a stile, /sitting, a countrey Clowne, /howldinge within his armes /a comelye countrey mayde: /courting her with all his skyl, working her vnto his will*. Also see Chappell *I ibid.*, pp. 79-81; Simpson *ibid.*, pp. 10-11; Ward 1967 *ibid.*, pp. 28-29. Cognates for bass viol: S-N 9096-3, n° 12 *all in a garden greene*. Song: John Forbes *Songs and Fancies* (Edinburgh, 1662), n° 4 *In a garden so green*. Violin and bass: Vallet *Apolloos soete Lier* 1642 III, n° 12 *Onder de Linde groen* - different tune to: van Eyck *Der Flyten Lust-Hof* 1646, ff. 18r-19r *Onder de Linde Groene* (recorder). See Ruth van Baak Griffioen *Jacob van Eyck's Der Flyten Lust-hof (1644-c1655)* Muziekhistorische monografieën 13 (Utrecht 1991/reprinted KVN 2005), pp. 236-239.
- ²³ See Jan W.J. Burgers, Louis Peter Grijp and John H. Robinson 'A newly discovered Dutch lute book: MS Enkhuizen 1667-1' in: Jan W.J. Burgers, Tim Crawford and Matthew Spring (eds.), *The lute and its music in the Netherlands in the seventeenth century*. Proceedings of the International Lute Symposium, Utrecht, 30 August 2013, pp. 301-345 and facsimile and modern editions in Jan W.J. Burgers *Three Lute Books from the Dutch Golden Age* (Lübeck, Trete Edition 2020).
- ²⁴ Cognates: Vallet *Apolloos soete Lier* 1642, f. 39v *Rosemond* (a2); Eyck *Euterpe* 1644, ff. 14v-15v *Rosemond* & 46r 2. *Rosemont* = Eyck *Der Flyten Lust-Hof* 1649, ff. 15r-15v *Rosemont* & 47v *Tweede Rosemond* (recorder). Keyboard: GB-Cfm 168, p. 357 *Tower Hill Giles Farnaby*; GB-Lbl Add.30486, f. 20v *A Gigge*, RUS-SPAN Q N 204, f. 22v *Rosemont*.
- ²⁵ <http://www.liederenbank.nl> with the title 'Rozemond waar gij vliedt'. Under the title *Rosemond*, Chappell *I ibid.*, p. 163, fitted the words of an 18th-century ballad about Rosamond to the music of John Danyel's *Rosamund* in GB-Cu Dd.9.33, ff. 48v-49r, cf. *Rosa* in GB-Cu Add.3056, ff. 18v-19r, and claims it is the same tune as *Confess his tune* in Playford *Dancing Master* 1651, p. 19 (which it is not). See Griffioen, *op cit.*, pp. 311-312.
- ²⁶ Numbering from DowlandCLM = Diana Poulton and Basil Lam (eds.) *The Collected Lute Music of John Dowland* (London, Faber, 1974, reprinted 1978 & 1981), pp. 105-107, 311-312, 325 & 340; see also Diana Poulton *John Dowland* (London, Faber, 1972/R1982), pp. 146-147; and John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* x (1977), pp. 64 & 82. Recordings of JD28, but not 105, are included in the Complete Dowland CD sets listed in supplement to *Lute News* 115, endnote 19.
- ²⁷ Concordant versions (all in the *Lutezine*): D-Kl 4^oMus.108 I, ff. 94v-95r *Galliarda Dullande*; GB-Cfm Mus.689, ff. 54v-55r *Galliarda J.D.*; GB-Gu Euing 25, ff. 20v-21r untitled; GB-Lam 603, ff. 16v-17r *Galliard DB A Galliard By Mr Jo Dowland Bacheler of Museque*; GB-Lbl Add.38539, ff. 15v-16r *A galliard upon the galliard before by Mr Dowland*; Fuhrmann 1615, pp. 108-110 *Galliaro 2* [header: *Galliarda incerti Authoris*. 2].
- ²⁸ Addendum to the supplement in *Lute News* 115: A couple of edits did not get into the final version of Lorenzino's *gagliarda* L14 on p. 18 of the *Lute News* tablature supplement: 28/1 - change the minim that is in the original to a dotted minim and move the next bar line one note to the right; 33/2 - change the b5 that is in the original to b4. And in the supplement to the *Lutezine*, p. 11 *gagliarda* L2c bar 43 - change to c5-c2-d2-a5-c5-d6 and 44/1 change c5 to a5; and p. 23 *Tamburino* T6 bar 53/5-6 - insert quaver a2.

1

[illegible]

9

[illegible]

15



 Musical notation for Example 24, featuring a complex sequence of notes and rests on a staff.

24

Handwritten musical notation on a five-line staff, featuring various note values (minims, crotchets, quavers) and rests. The notation is in a historical style, possibly from a 16th-century manuscript.

31

39

ace	a	e	f	c	a	a	a	a	a	a	a	a	a	c	a
g	e			e	c			a					e	a	f

15 a

45



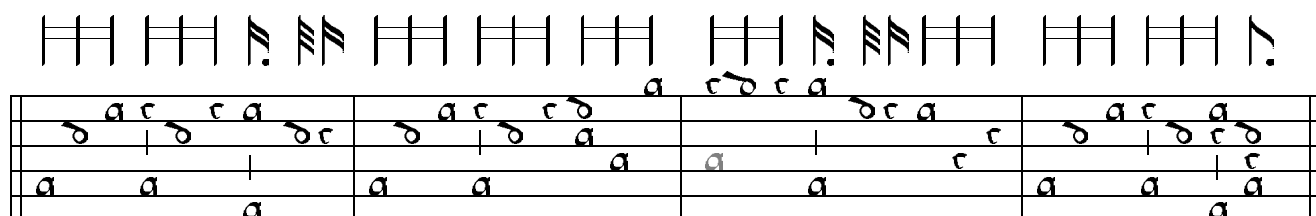
47

D1. (open the door to three) - AA4

GB-Lbl Eg.2046, f. 22r



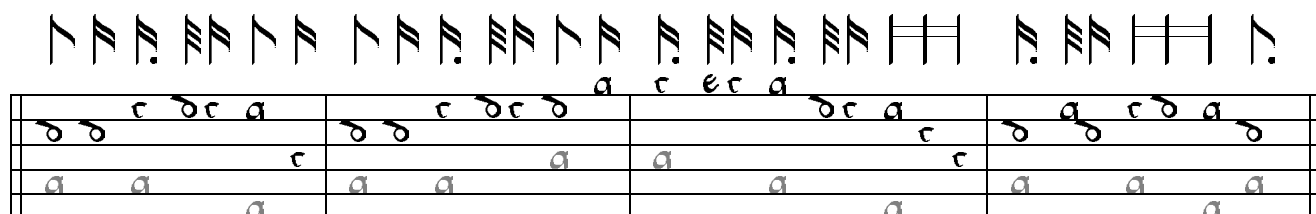
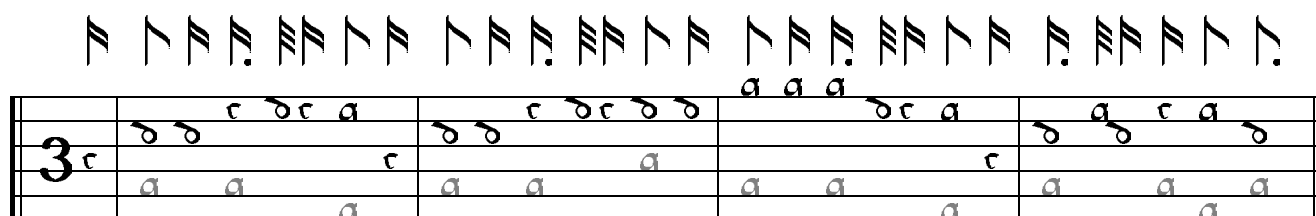
1



5

D2. Open the door to three - arranged for lute AA4

Playford 1652/2ed 1670, p. 110



5

H1. How will - cittern A4

GB-Cu Dd.4.23, f. 23r



1

Handwritten musical notation for the first system, featuring a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The system is divided into measures by vertical bar lines.

Handwritten musical notation for the second system, continuing the piece. It features a treble clef, a 3/4 time signature, and a key signature of one flat. The notation includes various rhythmic values and accidentals. The system is divided into measures by vertical bar lines.

Handwritten musical notation for the third system, continuing the piece. It features a treble clef, a 3/4 time signature, and a key signature of one flat. The notation includes various rhythmic values and accidentals. The system is divided into measures by vertical bar lines.

Handwritten musical notation for the fourth system, continuing the piece. It features a treble clef, a 3/4 time signature, and a key signature of one flat. The notation includes various rhythmic values and accidentals. The system is divided into measures by vertical bar lines.

Handwritten musical notation for the fifth system, continuing the piece. It features a treble clef, a 3/4 time signature, and a key signature of one flat. The notation includes various rhythmic values and accidentals. The system is divided into measures by vertical bar lines.

Handwritten musical notation for the sixth system, continuing the piece. It features a treble clef, a 3/4 time signature, and a key signature of one flat. The notation includes various rhythmic values and accidentals. The system is divided into measures by vertical bar lines.

Handwritten musical notation for the seventh system, continuing the piece. It features a treble clef, a 3/4 time signature, and a key signature of one flat. The notation includes various rhythmic values and accidentals. The system is divided into measures by vertical bar lines.

1

8

13

20

27

32

38

d c a acdfh f i hf d acs a ecef e a
a abd db f b abd area r
cbr c e fe ef a . . area r
r h

[illegible][illegible]

1

1

7

12

16

21

27

33

37

W4. (Pauls Wharf) - AB8

US-Ws V.b.280, f. 4v

1

9

W5. (Pauls Wharf) - lyra viol transcribed for lute AABB4

GB-CHEr DLT/B 31, f. 46v

1

7

13

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	4																																																								

1

9

[illegible]

14

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

20

<i>e f h f h c e f e f</i>	<i>e e c</i>	<i>a a</i>	<i>f f h f h k h f h e h g e g</i>
<i>f a d</i>	<i>a a a</i>	<i>c a</i>	<i>f k</i>
<i>d</i>	<i>c d a c d</i>	<i>c d</i>	
	<i>c</i>		<i>g e</i>
	<i>c</i>	<i>e c a a</i>	
		<i>e a</i>	

27

G	A B C	D	E F G A B C	D E F G A B C	D	E F G A B C	D	E F G A B C	D
e	a c f	a a a	e c a c	a a	c	e	c a		
f	d	a c e	f a a	a	d				
	g c	b c		c	c		b	c	
		c	c	c	a	c e			a c
			c	e				a a	

32

[illegible]

41

47

S1. A Toy (Shepherd Shoot Home) - 7D A8B14

Robinson 1603, sig. I2v

11

S2. Shepherd shoot home - cittern AA8B16

Robinson 1609, sig. G2r

11

21

JD105. Galliarda Douland Cantus - 7F8D ABC8

D-Ngm 33748-I, f. 4v

1

9

15

22

App2. Daniels Jigge - A4B4C6

GB-Cu Dd.5.78.3, f. 69r

3

9

DB28. (galliard) Daniell Bacheler - 7D AA8BB6CC8

GB-Cu Dd.9.33, f. 15v

1

9

15

21

26

33

40

1

6

12

16

20

26

32

38

Handwritten musical notation system 38, featuring a single staff with a treble clef and a key signature of one flat. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes marked with 'f' (forte) and 'a' (accents). The system is divided into two measures by a double bar line.

38

44

Handwritten musical notation system 44, featuring a single staff with a treble clef and a key signature of one flat. The notation includes various note values and rests, with some notes marked with 'f' and 'a'. The system is divided into two measures by a double bar line.

44

51

Handwritten musical notation system 51, featuring a single staff with a treble clef and a key signature of one flat. The notation includes various note values and rests, with some notes marked with 'f' and 'a'. The system is divided into two measures by a double bar line.

51

55

Handwritten musical notation system 55, featuring a single staff with a treble clef and a key signature of one flat. The notation includes various note values and rests, with some notes marked with 'f' and 'a'. The system is divided into two measures by a double bar line.

55

A1. (All in a garden green) - transcribed from lyra viol A8B7

GB-Och 439, p. 59

1

Handwritten musical notation system 1, featuring a single staff with a treble clef and a key signature of one flat. The notation includes various note values and rests, with some notes marked with 'f' and 'a'. The system is divided into two measures by a double bar line.

1

9

Handwritten musical notation system 9, featuring a single staff with a treble clef and a key signature of one flat. The notation includes various note values and rests, with some notes marked with 'f' and 'a'. The system is divided into two measures by a double bar line.

9

47

DB35. (Almaine Daniel Bacheler) - 7F10C AABBB8

GB-Lam 603, ff. 42r-42v

7

13

19

26

1

[illegible]

8


f fe ec b c a e c# ca a c a a
 c c cc ce ca acea e | a a e e c# c ac c e ecac ac
 a e f e b c c f ea a
 e c b c c e
 c c e

14 /a

14

[illegible]

20



27 /a

27

33

(The musical notation in the image is highly complex and difficult to transcribe accurately. It appears to be a single staff with a treble clef, containing many beamed notes and rests. The key signature is one sharp (F#).)

33

[illegible]

40

[illegible]

A2. Onder de Lindegrone - 7F8E9D10C AA8BB10

Vallet II 1616, p. 7

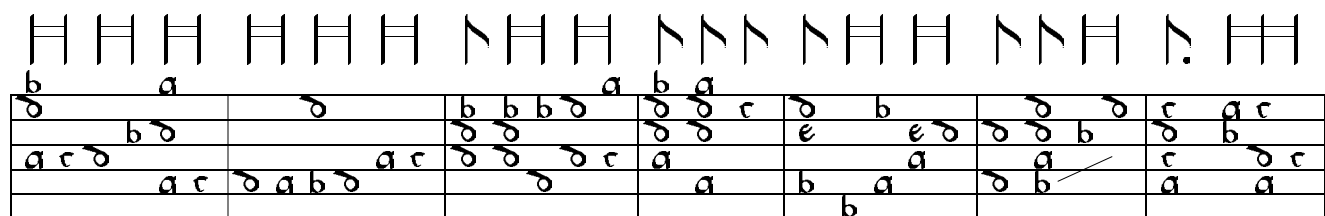
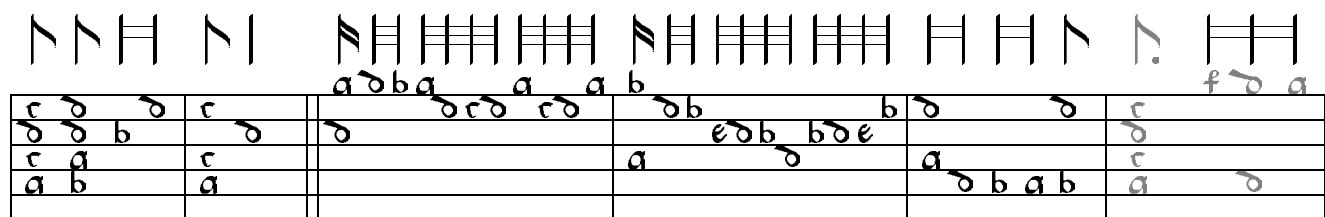
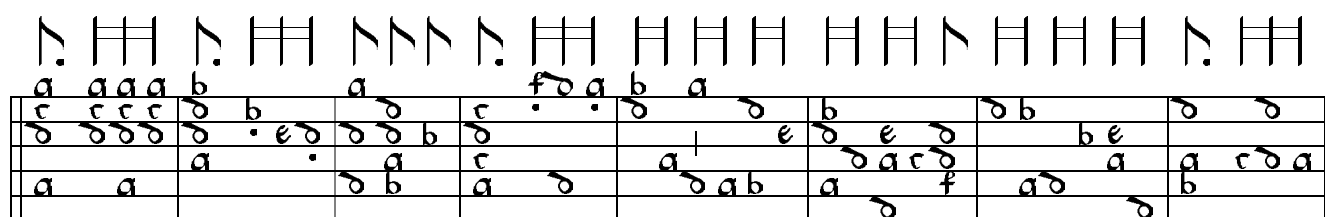
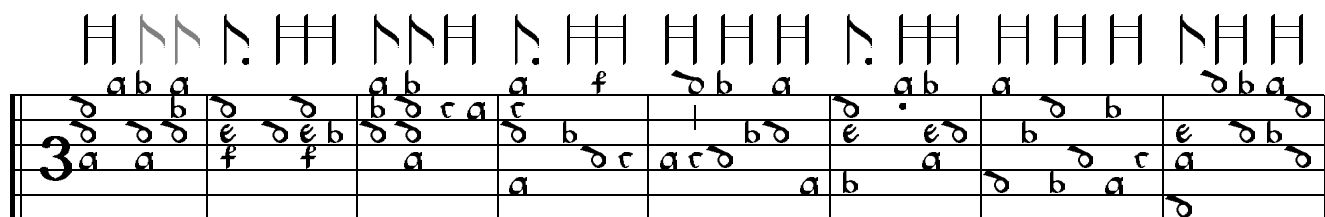
1

9

15

23

30



49

56

A3. Onder de linde grine - 7F10C A8B10

NL-HOWfa 1667-1, f. 5r

1

11

A4. All in a garden green - arranged for lute A8B10

Playford 1651, p. 71

1

10

f l k h f d c d f h f e f a f d c a a c a d c d
 3 a | a c e a f e a c c c c c c c a a c a f

f l k h f d c a c d f c d f h f d c d f e f a f d c a c
 a a a f a c d a c d c d c d c a c d d a c d a f d c a c

a f h f d c a c d c a a d a a a c d a a
 | d b a d d d d d a a b c d c a b f a c d
 a c e a c a f a f a c c f c

f h k l f h f e f a c d a c d a b d a a c d a c
 a a f h e f e a c a a c a b d b a c d a c

c d a c a c d a c d f h k l f h f e f
 d a b d a c d f a c d a a f h e f e a c a

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

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



43

A5. Pr(i)mero (first section: All in a garden green) - A16

GB-Cu Dd.2.11, f. 87v



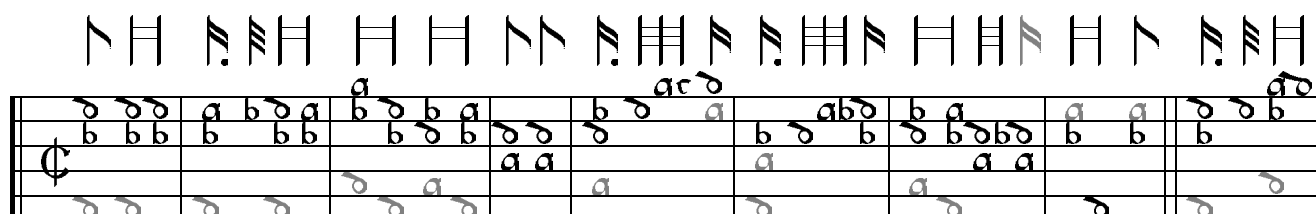
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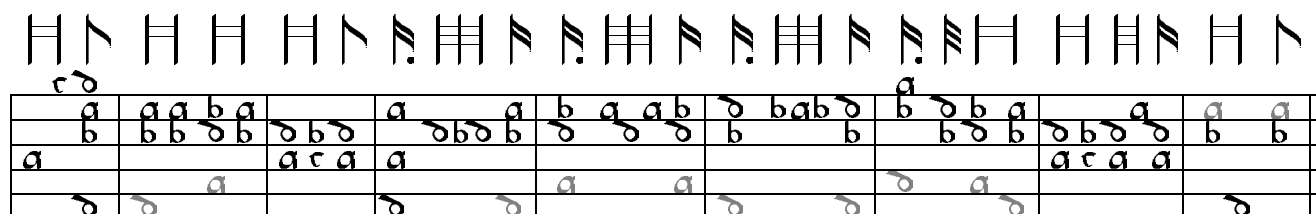
9

A6. All in a garden grene - transcribed from lyra viol A8B10

IRL-Dtc 408/I, p. 56



1



10

X2. Step stately - gittern (fef) AB8

Playford 1652, p. 5



1

Measures 1-7 of the galliard. The notation is in 3/4 time, indicated by a '3' in a circle. 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 notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The key signature is one flat (B-flat).

1 a a a //a a //a

Measures 8-12 of the galliard. The notation continues the melody and bass line from the previous system. The key signature remains one flat.

8 a a

Measures 13-18 of the galliard. The notation continues the melody and bass line. The key signature remains one flat.

13 //a a a //a //a

Measures 19-24 of the galliard. The notation continues the melody and bass line. The key signature remains one flat.

19 /a a a a

Measures 25-30 of the galliard. The notation continues the melody and bass line. The key signature remains one flat.

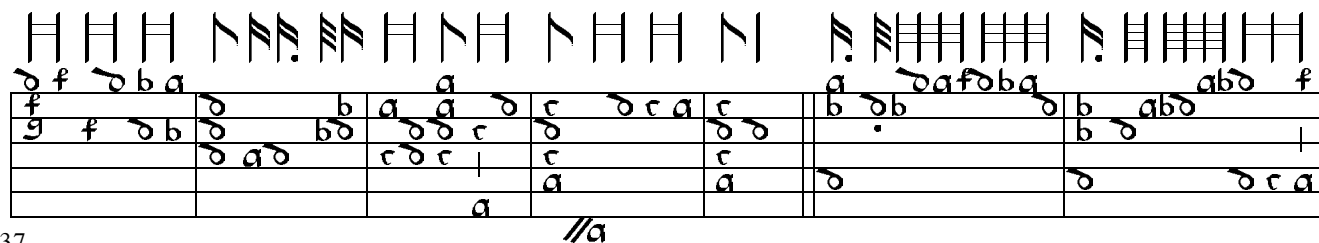
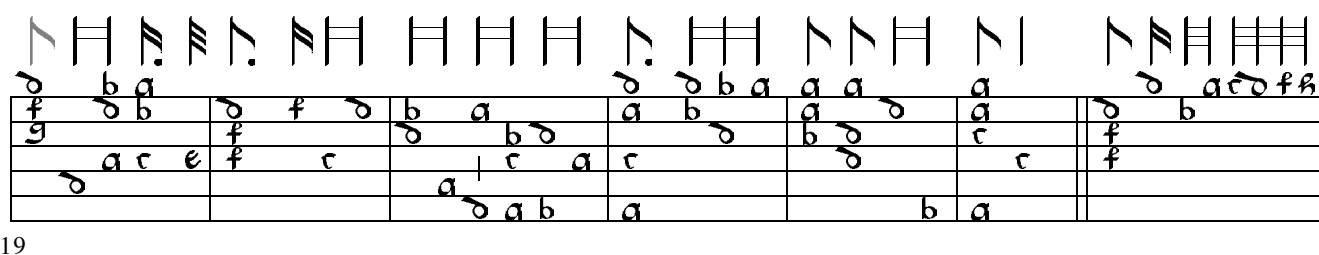
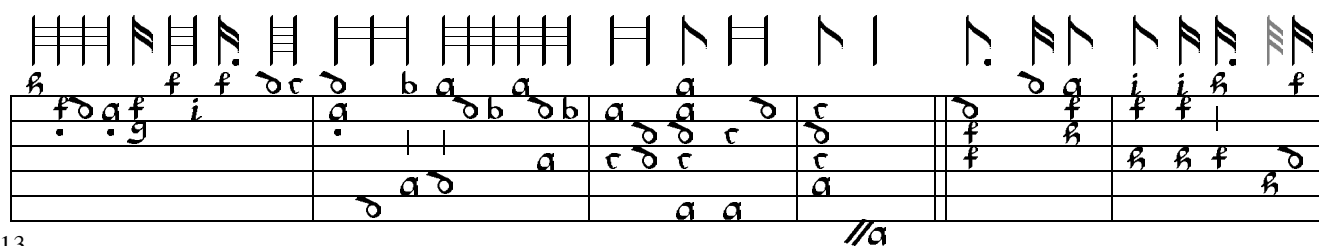
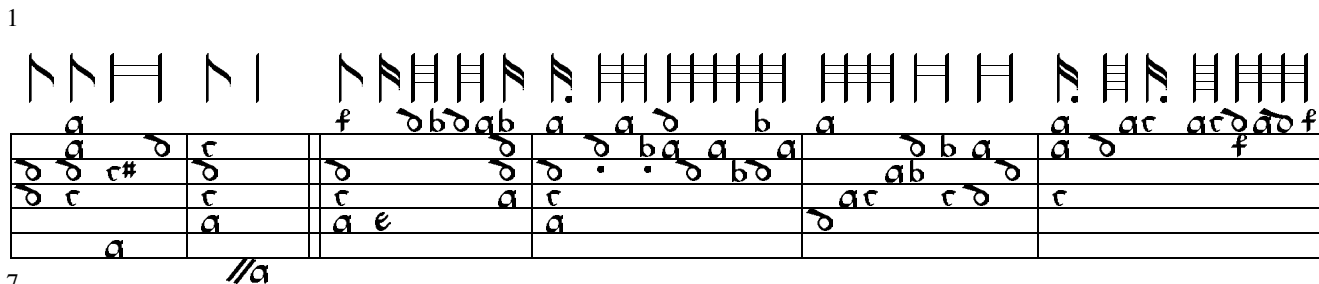
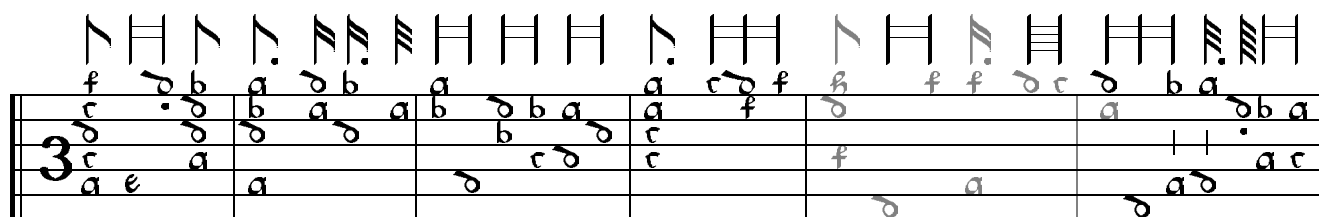
25 //a //a /a a a

Measures 31-35 of the galliard. The notation continues the melody and bass line. The key signature remains one flat.

31

Measures 36-40 of the galliard. The notation continues the melody and bass line. The key signature remains one flat.

36 //a a //a e a



44 //a

A7. Primero (first section: All in a garden green) AA16

GB-Lam 603, ff. 13v-14r

[illegible]


1

[illegible]

11

The Rose Tree

19



23

[illegible]

28

DB25. (galliard) D(aniel) B(achelor) - 7D AABBC8

GB-Cu Dd.9.33, f. 4r

3

1

[illegible]

8

Musical score for "The Rose Tree" in G major. The score is written for a single melodic line (treble clef) and a guitar accompaniment (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The melody consists of a single line of music, and the guitar accompaniment is written in a single line. The score is divided into four measures, with a repeat sign at the end of the second measure.

14

b	b	b	b	b	b	b	b
b	b	b	b	b	b	b	b

19

26

31

$\#f$	δ	$b a$	$c a$	$\#$	$\# f \delta$	$b a a$	δ	$\delta b a$
δ	$\delta \delta \#c$	δ	$\# \delta$	$f \delta f \delta$	$g f$	δb	$b a b a$	δb
c		c				δc		
a	$\delta b a$	a		a				

$\delta \delta$ $b \delta$

38

44

DBapp3. (James Harding) Gal(l)iard Daniell Bacheler - ABC8 GB-WPwilde-forester, f. 9v

1

7

13

20

X3. Step Stately - violin arranged for lute

Playford 1651, p. 100

1

1

7

7

<i>ab d ab d f e a a c a i h f f g a b a</i>									
<i>b d a b d a c e e f g i f d i f g i d g b d</i>									
<i>h f g i f d g f g d f b d</i>									
<i>a h f d h f d</i>									
<i>d b a a</i>									





12

16

16

[illegible]

21

			
ab ^o ba ^o	f ^o b ^o a ^o	f ^o g ^o f ^o ba ^o	ba ^o
b			

28

36

43

48

R1. Rosemunt (Tower Hill) - 7F A8B9

NL-HOwfa 1667-1, f. 3r

1

9

M1. The owld man

IRL-Dtc 408/II, p. 83

3

Commentary to Lute News 116 and the Lutezine (except for Zouches march):
BACHELER DB20(a). occasional vertical ties and ornament # on last note; 10-11 - single instead of double bar line; 12/9 - h2 instead of i2; 19/4-5 - scribe altered d1-d1 to f1-c1; 19/8 - scribe altered f1 to c1; 37/6 - a1 obscured by damage to page edge. **DB20b**. (in *Lutezine*) occasional vertical and horizontal ties; 7/3 - d2 instead of d3; 12/9 - h2 instead of i2; 13-14, 22-23 & 42-43 - bar line absent; 34/3 - crotchet absent; 38/1 - b3 crossed out; 52/1-2 - a6 - c4 missing due to damage to corner of page. **DB20c**. occasional vertical ties; 10-11 - single instead of double bar line; 16/4 - scribe altered a5 to d5; 29/6 - f4 instead of d4; 38-39 - bar line absent; 52 - fermata over double bar line. **DB21**. 13-14, 20-21 & 26-27 - bar lines absent; 15/1 - c1 added; 15/6 - a2 instead of e2; 46/10-11 - bar line added. **DB22**. occasional vertical and horizontal ties and dots under letters for plucking with right hand index finger; 7-8, 12-13 & 29-30 - bar lines absent; 9/1 - f4 crossed out; 17/3 - a2 instead of d2; 29/2 - f2 instead of h2; 39/5 - minim instead of crotchet; 51/4 - h1 absent. **DB23**. occasional vertical and horizontal ties, dots under letters for plucking with right hand index finger and ornament # used twice; 2/6 - f3 instead of f4; 3 - fingers F on 8th rather than 7th course to articulate descending run F-Eflat-D; 13/1 - scribe altered f1 to h1; 15/1 - b2 instead of f2; 15/5 - //a instead of /a for 8D; 16/1 - c4 crossed out; 16/8 - c5 crossed out; 18/1 - dot crossed out so minim instead of dotted minim; 21-22 & 36-37 - bar lines absent; 40/2-3 - 2 semiquavers instead of 2 quavers. **DB24**. 5/6 - scribe crossed out a3 and added a3 a note later; 7/1 - dot of dotted crotchet crossed out; 9-10, 23-24, 37-38, 45-46 & 50-51 - bar lines absent; 10/1 & 44/1 - dotted quaver instead of dotted crotchet; 15/5 - c5 instead of a5; 25/1 - h1 crossed out; 30/2 - i2 instead of k2; 30/4 - crotchet instead of dotted crotchet; 32/1 - scribe altered f2e3 to e2f3; 41/3 - a3a6 crossed out; 45/7 - minim obscured by damage to edge of page; 49/8 - e2 instead of a2. **DB25(a)**. occasional vertical ties and ornament # used four times; 3/2 - scribe altered crotchet to minim; 37/4 - d6 crossed out; 38/3-4 - scribe altered grid of 2 quavers to quaver crotchet. **DB25b**. occasional vertical ties; 6/2 - c4 crossed out; 9/1 - minim lost due to damage to corner of page; 9/3-9 - b1-a1-d1-b1-d2-b1 lost due to damage to corner of page; 42/1 & 44/1 - dot of a dotted crotchets crossed out; t due to damage to corner of page; 39-40 - bar line absent; 48 - fermata above double bar line. **DB25c**. occasional vertical ties; 12- bar absent; 17/3 - c4 instead of e4; 23/2 - d3 instead of d4; 24/2 - a5 instead of a6; 32/5-8 - quavers instead of semiquavers; 32/13 - crotchet instead of minim; 35/5 - b2 instead of b3; 46/8 - c3 added. **DB25d**. horizontal and vertical ties, ornaments, x # and one or two dots under letters to indicate plucking with right hand index and middle finger; double bar lines absent; 13/3-10 - quavers instead of semiquavers; 46/6 - //a instead of /a; 48/2 - semibreve and fermata above double bar line. **DB25e**. horizontal and vertical ties, ornaments, • + and a cloud of six dots (rendered as # here), and one or two dots under letters to indicate plucking with right hand index and middle finger; 34-35 - bar line absent; 48/2 - semibreve and fermata above double bar line. **DB25f**. horizontal and vertical ties, ornaments • , + # | (rendered as : here), and one or two dots under letters to indicate plucking with right hand index and middle fingers; 7-8, 15-16 - bar line absent; 8/2 & 40/2 - d3 crossed out; 11/7, 29/8 & 32/9 - ornament c (rendered # here); 16/12 - semibreve instead of minim; 41/2-5 & 43/2-5 - 2 quavers 2 crotchets instead of 2 semiquavers 2 quavers. **DB25g**. occasional vertical ties, ornaments + # and one or two dots under letters to indicate plucking with right hand index and middle fingers; 19-20 bar line absent. **DB25h**. Vertical ties; 6/6 - d4 instead of d5; 13/6 - a3 instead of a4. **DB25i**. 6 instead of 3 minims per bar; no changes. **DB25j**. Italian tablature; rhythm signs a quarter value (e.g. bar 1 - quavers instead of minims); 20/3 - a2a4 absent. **DB25k**. 11/6 - b1d2d3a4 absent; 24/1 - fermata absent. **DB26**. occasional vertical ties, ornament # used once; 3/1-6 - crotchets absent; 5 - bar missing in the first strain compared to the division; 6/1 - d2f3 instead of a2; 14/1-9 - 3 quavers 6 semiquavers instead of 3 crotchets 6 quavers; 16/2 - a7 instead of a9; 18/1 - h3 added; 18/4 - semiquaver instead of quaver; 18/5 - d3 crossed out; 19/1-3 - dotted minim 2 quavers instead of minim 2 crotchets; 27/1 - f3 instead of g3; 29/5 - c6 instead of b6; 30-31 & 35-36 - bar lines absent; 32 - extra bar added in the division to the second strain, retained here; between 47-48 - bar absent compared to the third strain, not reconstructed here. **DB27**. occasional vertical and horizontal ties, ornament # used three times; 9/2 - scribe altered h2 to f2; 19/3 - f3 crossed out; 44-45 - bar line absent; 58/1 - a4 crossed out. **DB28**. occasional vertical and horizontal ties, ornament # used eight times; 8/2 - e4c5 crossed out; 9/2 - a1 added; 24/6-7 - scribe altered 2-crotchet grid to dotted crotchet quaver; 29-30, 35-36 & 40-41 - bar lines absent. **DB29**. occasional vertical and horizontal ties; 21-22, 28-29, 33-34 & 49-50 - bar lines absent; 37/4 - e6 instead of e5; 42/1 - b5 instead of b4; 43/4 - a4 instead of e4; 45/8 - c2 absent; 48/1 - a1 added. **DB30(a)**. occasional vertical and horizontal ties, ornament # used five times and dots under letters for plucking with right hand index finger; 6/6-8 - a2-c2-d2 instead of a3-c3-d3; 7/1 - dotted crotchet instead of crotchet; 13/6 - c1 instead of e1; 14/5 - e2 crossed out; 20/3 - minim instead of semibreve; 21/1 - f4 instead of e4; 21/2 - c2c3f4 instead of e2f3; 22/1 - dotted minim instead of dotted crotchet; 22/3 - crotchet instead of minim; 22/5 - semiquaver instead of quaver and b3 crossed out; 23/1-2 - scribe altered 2 crotchets to dotted crotchet quaver; 25/5 - e5 crossed out; 27/5 - h5 instead of e5; 28-29 - 4 bar lines crossed out instead of double bar line; 31/9 - dotted quaver instead of dotted crotchet; 32/3-9 - semiquavers instead of quavers; 33/8 - d3c4 instead of d4; 36/3 - semibreve instead of minim; 37/1 - a7 instead of a8; 39/2 - semiquaver instead of quaver; 39/3 - crotchet two notes to the right; 44/2 - //a instead of /a. **DB30b**. occasional vertical ties; 22/2-3 -

2 quavers crotchet instead of 2 crotchets; 36/3 - c5 instead of c6; 45/1 - a6 instead of a7; 45/2-3 - 2 semiquavers instead of 2 quavers. **DB31**. one vertical and one horizontal tie; 1/3-4 - minims obscured by damage to the page; 9-10, 15-16, 22-23, 49-50 - bar lines absent; 13/1-12 - quavers absent; 34-39 - bars absent, scribe seems to have skipped to the next C chord 6 bars further on; 50/2 - e4 instead of a4; 59/3-5 - dotted quaver 2 semiquavers instead of dotted crotchet 2 quavers. **DB32**. occasional vertical ties; 21/7 to 22/1 - scribe altered 2-quaver grid to minim crotchet; 21-22 - bar line a note to the right; 22-23 - bar of crotchet c1d2a4c5, 4 quavers a1-c1-c1-d1, 3 crotchets f1d2e4 - a2c4 - e1 crossed out (reduces the strain from 8 to 7 bars but sounds better without it); 28/7 to 29/1 - scribe altered crotchet quaver to minim crotchet; 28-29 - bar line absent; 33/5 - a4 crossed out; 35/7 - crotchet obscured by damage to the page; 42/6-7 - crotchets obscured by damage to page. **DB33**. occasional vertical ties; 2/1 - d2 instead of c2; 2-3, 11-12, & 19-20 - bar lines absent; 7/1 - c5 crossed out; 23/3 - crotchet instead of dotted crotchet. **DB34**. occasional vertical and horizontal ties and dots under letters for plucking with right hand index finger; 1/4 - a5 crossed out; 2/2 - a3 instead of a2; 6-7, 17-18 & 35-36 - bar lines absent; 19/1 & 29/1 - //a instead of /a; 20/2 - a5 instead of a4; 29/1 - a6 crossed out; 37/1 & 45/1 - k2 instead of h2; 37/3 & 45/5 - h4 instead of k4; 38/2 - quaver absent; 38/3 - crotchet 2 notes to the right; 43/2 - a3 instead of b3; 52/8 - a2 added. **DB35(a)**. occasional vertical and horizontal ties, ornament # used seventeen times; anacrusis - minim instead of crotchet; 8/1-4 & 16/1-2 - crotchets absent; 8/3-4 - double bar line absent; 14/10 - a4 instead of a3; 21/1 - d2 crossed out; 23/1 - crotchet instead of dotted quaver; 23-24 & 28-29 - bar lines absent; 23/1; 25/1, 25/4, 26/1, 27/2, 29/1 & 30/2 - quavers instead of dotted quavers; 25/1 - b2 added; 25/4 - a5 instead of a4; 27/after 5 - e5 crossed out; 28/3 - quaver instead of semiquaver; 31/2-3 - semiquavers instead of quavers; 31/4-5 - quaver-semiquaver instead of 2 semiquavers; 32/1 - dotted minim instead of fermata. **DB35b** (in the *Lutezine*). After Holmes copied and titled this *Courante Daniel*, another hand (which Christopher Morongello suggested was Bacheler himself) annotated the tablature and corrected the title to *Almain Daniel* and both versions are edited here. **Altered version**: 8/3-4 - double bar line absent; 17/1-2 - dotted crotchet quaver instead of crotchet dotted quaver; 26/1-2, 25/4-5 & 27/1-2 - dotted crotchet quaver instead of dotted quaver semiquaver; 28-29 - bar line absent. **Original version**: same changes as altered version. **DBapp2a**. occasional vertical ties; 16/12 - crotchet instead of minim; 25/4 - scribe added a1 later; 37-38, 44-45 & 60-61 - bar lines absent; 38/4 - crotchet a note to the left; 40/2, 48/2 & 56/2 - &c [probably meaning improvise an ending to the cadence] instead of //a; 43/10 & 44/1 - crotchet and quaver added in another hand (which Christopher Morongello suggested was that of Bacheler himself). **DBapp2b**. occasional vertical ties; 1/5-6 - f1 - c5 absent; 2/2 - ///a instead of b7; 8/1 - c1 added; 10/7-9 - b1-d2-a1 absent; 10-11 - bar line a note to the left; 28/1 - scribe altered crotchet to minim; 28-29 - double instead of single bar line; 31/6 - d2 vertically aligned under previous f1 with a curved line to link it to the quaver; 39/4 - c2 added; 38/4 - scribe altered crotchet to 2 quavers; 42-43 - bar line absent; 43/10 - scribe altered e1 to f1; 43/after 10 - f1 crossed out; 47/7-8 - c1 and a4 vertically aligned; 48 - rhythm signs absent except fermata above the middle of the bar; 48/8-12 - d3-c3-a3-c3-d3 absent. **DBapp3(a)**. occasional vertical ties, ornaments # used six times and + used twice; one or two dots under letters for plucking with right hand index and middle fingers; 9/2-3 - quavers instead of semiquavers. **DBapp3b**. occasional vertical tie and ornament # used once; 3-4 - bar line absent; 4/2 - c3 crossed out; 24/2 - c4 crossed out. **JAMES HARDING JH1**. 13-14 - bar line absent; 25/2 - a5 crossed out. **JH2**. occasional vertical ties; 2/3-6 - scribe altered a2b3d6-a2b3d6 to a2b3d6-b3-a2b3d6-c4 but crossed out 4 quavers; 3/6 - d6 crossed out; 5-6 & 22-23 - bar lines absent; 8/1-4 - quavers instead of crotchets; 8/5 - scribe altered minim to semibreve; 18/1 - scribe altered b2 to a2. **JH3**. 10/1 & 47/4 - crotchets absent; 15/1-8 - crotchets instead of quavers; 15-16 & 44-45 - bar lines absent; 28/1-2 - semibreve instead of minim crotchet; 28/after 8 - 4 quavers without any tablature letters; 42/11 - a3 instead of d3; 45/14 - d6 crossed out; 48 - bar of 4 minims due to extended flourish, retained here; 49/13 - dotted semibreve and fermata over double bar line instead of fermata. **JH4**. occasional vertical ties and dots under tablature letters to indicate plucking with right hand index finger; 17/7 - crotchet instead of minim; 25-26, 39-40 & 45-46 - bar lines absent; 26/1 - a4 instead of e4; 39/4-9 & 42/1-12 - crotchets instead of quavers; 45/2 - dotted crotchet instead of quaver. **JH5**. vertical ties; 3-4, 7-8, 11-12, 15-16, 19-20 & 23-24 - bar lines absent; 17/5 - scribe scratched out a6 and added a7. **JH6**. horizontal and vertical ties, ornament # and dots under tablature letters to indicate plucking with right hand index finger; 4/1-2 - scribe altered minim a2a3a6 to 2 crotchets a2b3a6 - c4; 8-9 - rhythm signs and a1-c1-d1-d3-c1a2 missing due to damage to corner of the page; 17/1 - minim missing due to damage to corner of the page; 20/3-4 - scribe altered crotchet 2 quavers b2b3c4a6-a2-b2 to 2 crotchets b2b3c4a6-a2; 22-23, 37-38, 47-48 & 71-72 - bar line absent; 23/5-6 & 27/3-4 - bar lines added; 74/2-3 - c4-b4 crossed out. **JH7**. 7-8, 15-16 & 24-25 - bar lines absent; 25/1 - semibreve and fermata over double bar line instead of fermata. **JH8**. 8/2 & 16/2 - semibreves absent; 12-13 & 24-25 - bar lines absent; 23/1-3 - 2 quavers crotchet instead of crotchet 2 quavers; 24/3 - fermata absent. **App1(a)**. occasional vertical and horizontal ties; 8/1 - a1 absent; 14/2 - a7 added; 20/1 - a6 crossed out; 27-28 - bar line absent; between 50-51 - bar absent compared to the third strain, not reconstructed here. **App1b**. vertical and horizontal ties, ornaments # x comma short vertical bar (replaced with colon here); 31/3 - scribe altered e4c5 to e4e5; 35/5 - scribe altered e6 to a6; 46/4-11 - quavers instead of semiquavers; between 50-51 - bar absent

compared to the third strain, not reconstructed here; 51 - fermata above double bar line. **App1c.** vertical ties; 14-15 - bar line absent; 16/2 - c4 crossed out; 18/1 - scribe crossed out a6 and added a5; 18/4 - scribe crossed out a6 and added c2d3; 23/3 - a5 absent; 26/2 - c5 crossed out; 26 - fermata above double bar line. **App2.** occasional vertical and horizontal ties, ornaments # used three times and dots under letters for plucking with right hand index finger; 4/4 - semibreve instead of minim; 14/2 - minim instead of crotchet. **App3.** vertical and one horizontal ties; 7-8, 10-11, 12-13, 17-18, 24-25, 30-31, 35-36, 47-48 & 58-59 - bar lines absent; 10/2-6 - rhythm signs absent; 14/2 - scribe altered c6 to a6; 20/1 - scribe altered h1 to k1; 22/1 - minim instead of dotted minim; 28-29 - single instead of double bar line; 29/2-10 - semiquavers instead of quavers; 39/3 - scribe altered c2 to a2 and a5 to vertical tie; 39-40 - bar line 4 notes to the left; 45/3 - scribe altered c4 to a4; 60/2 - minim instead of fermata. **App4.** Italian tablature; dots under letters for plucking with right hand index finger; 16/1-2 - minim crotchet absent. **App5.** bar lines absent; 29/1-2 - a4-c4 instead of c4-a3; 43/3 - h6 instead of h5; 48/1 - crotchet instead of quaver; 49/2-4 - e3-c3-a3 instead of e4-c4-a4; 50/10 - a5 below a1 two notes to the left; 51/1, 51/6, 52/1 & 52/6 - quavers instead of crotchets; 79/2-19 - quavers instead of semiquavers; 79/19 - a1 absent. **DOWLAND JD28a.** occasional vertical ties; 7/3 - c4 crossed out; 9/1-2 - double bar line absent; 9/between 1-2 - semiquavers a3-c3-d3-c3-d3-c3-d3-c3-a3-c3 minim d3 added and the scribe altered the minim to a dotted crotchet (my edit follows 4 of the 7 original versions, but in reproducing the Dd.5.78.3 version DowlandCLM includes the semiquavers a3-c3-d3-c3-d3-c3-d3-c3-a3-c3 but omits the following 9 quavers i1-h1-f1-i2-g2-f2-i3-g3-f3 a solution found in none of the original sources and Ben Salfield's *John Dowland: Complete Solo Lute Galliards* Peacock Press 2015, n° 21 follows DowlandCLM - incidentally Salfield's edition is not complete as it omits the galliard DowlandCLM n° 35); 17/4 - d2 crossed out; 26/3-6 - 4 quavers instead of 4 crotchets (DowlandCLM did not note this change); 26/after 6 - 4 quavers c3-a3-c3-d3 crossed out; 27/1-2 - scribe altered 2 crotchets to minim semibreve (this and the previous 4 quavers seem like an attempt to make this strain 8 bars as in 3 other original sources which does not match the 9-bar division); 27-28 - double bar line absent; 28/3 - a2 crossed out; 28/6-7 - scribe altered c4-d4 to d4-c4; 35/7 - scribe altered d3 to b3; 34/9 - d3 scratched out; 39-40 & 46-47 - bar lines absent; 41/8 & 49/8 - c3 crossed out; 45/1 - DowlandCLM adds a1 without comment, which is not in the original; 47/3 - scribe altered b4 to c4. **JD28b.** vertical ties; 18/10 - a4 instead of a5; 29/6-7 - bar line added; 30/9-16 - extra d2-c2 added; 37/1 - crotchet instead of dotted crotchet; 43/8 - c4 instead of c3; 50/7 - b5 added. **JD28c.** horizontal and vertical ties, ornaments • + and one or two dots under letters to indicate plucking with right hand index and middle fingers; 8-9 - bar line absent; 30/5-8 - scribe altered 4 semiquavers to 4 quavers; 31/2-4 - c1-f1-e1 instead of f1-g1-e1 (or was the chromaticism intended?); 52 - fermata over double bar line. **JD28d.** horizontal ties, ornaments x # and one or two dots under letters to indicate plucking with right hand index and middle finger; 8/3, 17/3, 42/1 & 50/1 - a9 (/a) instead of a8 (/a); 9-10, 27-28 & 44-45 - single instead of double bar lines; 23-24, 29-30, 33-34, 43-44 & 48-49 - bar lines absent. **JD28e.** vertical ties; 4/8 - minim absent; 6/11 - d4 instead of d3; 9/1-2 - double bar lines absent; 33/9 - d2 instead of d4; 47/1-2 - crotchet dotted minim instead of the dotted minim crotchet that matches bar 38; 51/5 - fermata above minim. **JD28f.** vertical and horizontal ties and dots under tablature letters to indicate plucking with right hand index finger; 9/1-2 - double bar line absent; 31/12 - d5 instead of d4; 37 - bar absent; 40/9 - d2 instead of d1; 43-44 - single instead of double bar line. **JD28g.** 2/1 - dotted quaver instead of dotted crotchet; 8/3 - d8? instead of b8; 9/1-2 - double bar line absent; 31/12 - d5 instead of d4; 40/9 - d2 instead of d1; 43-44 - single instead of double bar line; 46-47 - bar line absent. **JD105.** 1/3 - h4 instead of e4; 12/2 - f6 instead of f7; 15/after 5 - h1e2a3a8 crossed out; 24/5 - c4c5a6 absent. **BALLADS A1.** tablature letters in grey absent in lyra viol version; bar lines absent; 8/1 - minim instead of semibreve; 14/4 - scribe altered a3c4 to e3f4 (transcribing to lute as b3c4 to f3f4; 15/4 - minim instead of fermata. **A2.** horizontal and vertical ties, ornament comma and one or two dots under letters to indicate plucking with right hand index and middle finger; single instead of double bar lines; 36/2 - fermata absent. **A3.** vertical ties; bar lines absent (except double bar line) and rhythm signs extensively reconstructed; 16/5 - c1 instead of c2. **A4.** no changes to the melody. **A5.** 3-4, 5-6, 8-9, 9-10, 11-12, 14-15 & 17-18 - bar lines absent. **A6.** grey notes absent in lyra viol version; 7 - 2 bars of 2 minims | 2 crotchets minim instead of one bar of 2 crotchets 2 quavers crotchet. **A7.** 32/2 - fermata absent. **D1.** 7/1 - a4 absent. **D2.** the first statement is from the 2nd edition of 1652, and the second statement is the altered version in the 4th edition of 1670. **G1.** final chord added. **H1.** no changes; repeat of final bar with fermata editorial. **M1.** occasional vertical tie; bar lines absent (except single bar lines at 2-3 & 4-5); rhythm signs extensively reconstructed. **R1.** occasional vertical tie; bar lines absent (except 4-5 and double bar line); 2/4 - dotted minim instead of minim; 4/1 - a6 absent; 4/5 - crotchet instead of minim; 6/7 - dotted crotchet instead of minim; 12/1 - dotted crotchet instead of semibreve; 17/1 - fermata absent; followed by the beginning of a repeat with a run of d3-c3-d3-a2-c2-d2 in semiquavers after a triple barline. **S1.** 22/1 - dotted minim instead of fermata. **S2.** 6-7 & 27-8 - bar lines absent; 25/3 - minim instead of crotchet; 32/2 - minim instead of fermata. **W1.** 16/4 - minim

instead of fermata. **W2.** 1/5 - d2 instead of e2. **W3.** 25-26 - bar line absent. **W4.** 1-2 & 5-6 - bar lines absent. **W5.** 14/4-5, 15/4-5 & 16/6-7 - bar lines added. **X1.** the corrupt version Otley copied from Playford has been reconstructed here to match the gittern version; 1/3-4, 2/3-4, 3/2-3, 6/4-5, 7/2-3 & 8/3-4 - bar lines added; 2/4 & 4/4 - dotted minim instead of minim; 2-3 - bar line two notes to the left; 3/1-2, 5/1-2 & 7/1-2 - dotted crotchet quaver instead of minim crotchet; 5/3 - crotchet instead of minim; 5-6 - bar line a note to the left; 6/3-4 - crotchets absent; 6/5-7 - dotted minim 2 quavers instead of dotted crotchet quaver crotchet; 6-7 - bar line absent. **X2.** no changes. Can be played on first four courses of a modern guitar, or on the 2nd to 5th courses of a renaissance lute. **X3.** no changes to melody. **Z.** no commentary. **TOBIAS KHÜN TK1a.** 6-7 - cadence extended to 6 minims retained here; 12/3 - b8 instead of d8; 20/2-3 - 2 quavers instead of 2 crotchets; 22/12-18 - crotchet 6 quavers instead of quaver 6 semiquavers; 22/18-19 - bar line added. **TK1b.** 6-7 - cadence extended to 6 minims retained here; 12/3 - b8 instead of d8; 19-20 - bar line absent; 22/12-18 - dotted minim 6 quavers instead of quaver 6 semiquavers; 22/18-19 - bar line added. **TK1c.** 2/4 - crotchet a note to the left; 12/3 - b6 instead of b7. **TK2a.** 8/6 - minim a note to the left; 12-13 - bar line absent; 14/12-14 - minim 2 crotchets instead of crotchet 2 quavers; 20/3 & 20/6 - crotchets a note to the left. **TK2b.** 5/5-8 - 4 quavers instead of 4 semiquavers; 10/8-9 - 2 quavers instead of 2 crotchets; 15-16 & 18-19 - bar line absent. **TK3a.** 14/1 - e3a4c5 instead of e3e4c6; 14/4 - crotchet a note to the left; 14-15 & 18-19 - bar lines absent; 21/1 - a7 instead of d7. **TK3b.** German tablature; 6-7 & 12-13 - bar lines absent; 24/1 - a6 instead of a7. **TK3c.** German tablature; 4/5 - d4 instead of e4; 7/3-4 - 2 quavers instead of 2 crotchets; 8/1 - dotted semibreve absent and c2 instead of e2; 9/1 - crotchet instead of dotted crotchet; 10/6 - a4 instead of c4; 13/1 - c3e5 instead of e3e4; 13-14 & 19-20 - bar lines absent; 14/5 - a7 instead of a5; 15/1 - dotted minim absent; 16/1 - dotted semibreve absent; 23/6 - c3 instead of f2. **TK3d.** 6/2 - c4 instead of e4; 8/1 - semibreve minim instead of dotted semibreve; 11/5 - a1 instead of c1; 16/7-8 - c5-a5 instead of e5c5; 23/1 - //a (a9) instead of /a (a8); 25/1-8 & 30/1-4 - quavers instead of semiquavers; 24-25 - single instead of double bar line; 35-36 & 36-37 - bar lines absent; 40/4 - fermata absent. **TK3e.** 1/4, 2/4, 4/11 - crotchets a note to the left; 1/5 - c5 instead of e5; 3-4 & 15-16 - bar lines absent; 5/6-7 - crotchet and quaver 2 notes to the left; 6/8 - d3 instead of f3; 7/3, 12/4, 15/5 & 21/1 - a7 instead of d7; 11/4 - h5 added; 11/6 - k4 instead of f4; 12/1 - k4 absent; 14/4 - crotchet 2 notes to the right; 23/8-9 - h1-f1 absent; 23/12 - a4 added. **TK4.** 5/3-4 - 2 crotchets instead of 2 minims; 9/1 - c4 instead of a4; 9/2 - d4 instead of d5; 10-11 - single instead of double bar lines; 27/1 - b6 added. **TK5.** 8/1 - dotted crotchet instead of crotchet; 11/1 - d2 instead of d3; 16-17, 24-25, 32-33 & 40-41 - single instead of double bar lines; 22/1 - d4 instead of d3; 26/5 - d1 absent; 33/4 - g4 instead of g3; 36/4 - crotchet a1 absent; 37/1 - dotted minim instead of minim. **TK6.** German tablature; 3/1 - crotchet instead of dotted minim; 17/5 - a8 instead of a7; 18-19, 28-29, 40-41 & 66-67 - bar lines absent; 22/6 - crotchet instead of minim; 36/1 - e1 instead of h1; 48/9 - c7 instead of c8; 49/7-10 - unclear in photograph. **RIPPE Rippe12a.** 2 minims per bar, right hand fingering dots; 65/2 - a1 instead of c1; 86-88 - crotchets absent. There are 16 differences from **Gerle** (barred in 4 minims per bar so changes below are equivalent bar numbers in Castelfiono, and uses * for tenuto signs but no right hand fingering dots): 8/1 - a1 instead of a2; 11/1, 12/1, 13/1 & 14/1 - c5 omitted; 20/4 - e2 instead of d2; 21/1 & 22/1 - d3 omitted; 30-31 - bar line absent; 37/3 - e1a2 omitted (as in Fezandat); 47/1 & 54/1 - a3 instead of e4; 53/1 - d2a4 instead of d3a5; 59/1 - c5 added; 92/2 - crotchet a note to the left; 93/3 - d3 below previous c1 instead of below e2; 156/3 - c5 below following e2 instead of below c2; 158/2 - b4 added. There are 27 differences in Castelfiono from **Marsh** (barred in 2 minims per bar and vertical ties but no right hand fingering dots): 10/2 - a3 added; 11/1, 12/1, 13/1 & 14/1 - c3 added; 23/7-8 - e1-c1 instead of c1-e1; 35/1 - a3a5 instead of a3c4c5; 35/2 - a3b4c5 instead of b4; 36/1 - c3 added; 37/3 - e1a2 omitted (as in Fezandat); 39-40, 75-76 & 146-147 - bar lines absent; 97/2 to 100/1 - duplicated (as in Fezandat and Le Roy versions); 100/2, 103/2, 116/2, 117/1, & 142/1 - a1 instead of f2; 102/2 - c2d3 instead of c2e3c6; 110/1 - a2 added (as in Fezandat); 118/2 - h2 instead of h3; 120/2 - f3 instead of a2; 135/2-4 - f2-e2-c2 instead of e2-f2-e2; 148/2 - a4 omitted; 188/1 - c5 omitted. **Rippe12b.** 2 minims per bar; occasional horizontal and vertical ties; 62/6 - c4 instead of b4; 94/2 - b3c4 instead of b4c5; 95/1 - f4 instead of g4; 95/2 & 104/2 - c5 instead of c3; 122/3 - e2 instead of a2; 126 - bar absent; 158/1 - c4 instead of e4; 167/1 - e4 instead of g4; 213/1-4 - 2 bars of 2 minims instead of 1 bar of 4 crotchets. **Rippe12c.** 2 minims per bar; horizontal ties and right hand fingering dots; 16/2 - a1 instead of a2; 97/2 - c5 instead of c3; 106-107 - bar line absent; 152/1-3 - minim 2 crotchets instead of 2 crotchets minim. The version in **Phalèse & Bellère** is identical to 12c except the latter is barred in 4 minims per bar, lacks horizontal ties and fingering dots, and includes one variant: 81/2 - a5 omitted; also equivalent positions of bars 52 & 91 each have 6 minims and so bar lines are 2 minims to the right for bars 52 to 91 and bar lines are absent at 36-37, 198-199 & 234-235. **Rippe12d.** Italian tablature; 2 minims per bar; 10/1 - g1 instead of k1 (k is 9 in Italian tablature, and g is 6, so a printers error of a 6 = 9 inverted).