**Music supplement to Lute News 119 (October 2016): Daniel Bacheler's pavans part 1: DB10-15 DBapp1 & Une jeune fillette DB41 & John Dowland part 20: JD93 & Alo JD68**

**six of Daniel Bacheler's eighteen pavans[[1]](#endnote-1)**

**DB10.** \*GB-Cu Dd.9.33, ff. 70v-71v *Dan Bach* pp. 3-5

GB-Cfm Mus.689, ff. 4v-5r *Pauana del medesimo* (Sr Danielli Inglese)

#GB-Cu Add.3056, ff. 80v-81r *D Bacheler*

**DB11.** GB-Cu Dd.5.78.3, ff. 69v-70r *Dan Bacheler* 6-7

**DB12.** GB-Cu Nn.6.36, ff. 8v-9r *Pavana D Bacheler* 11-13

**DB13a.** GB-Lbl Eg.2046, f. 27v *A pauin by Mr Daniell Bachler* 8-9

GB-Cfm Mus.689, ff. 3v-4r *Pauana del Sr Danielli Inglese*

\*GB-Cu Dd.5.78.3, f. 61v-62r untitled

Fuhrmann 1615, pp. 49-50 *Pavana prima.* (header: *Pavana de Angleterra*)

cf. Mylius 1622, pp. 46-47 *Pauana Anglica. Ejusdem. 2* (Wilhelmi Angli)[[2]](#endnote-2)

**DB13b.** GB-Cu Add. 3056, f. 82v *Ga*[lliard] *to the pauan before.* 10

GB-Cu Dd.5.78.3, f. 58r *D B. turn 4 leaues back for ye paven*

**DB14.** GB-Cu Nn.6.36, ff. 38v-39r *Mr D B* 13-15

GB-Cu Dd.5.78.3, ff. 72v-73r *Daniell Bacheler*

GB-Cu Dd.9.33, ff. 40v-41r *D Bac*

**DB15.** #GB-Cu Dd.5.78.3, ff. 63v-64r *D Bach* 16-17

**DBapp1.** GB-Cu Nn.6.36, ff. 13v-14r untitled 18-19

\* edited in Long;[[3]](#endnote-3) # edited in *Lute News* by Christopher Morrongiello.[[4]](#endnote-4)

This supplement continues the series of complete works of Daniel Bacheler with six of his eighteen pavans.[[5]](#endnote-5) A biographical sketch was in *Lute News* 116 (December 2015). The first three pavans are in D minor, and the second three plus the doubtful attribution DBapp1 in D major. DB13a is accompanied by its paired galliard DB13b, which shares A and B strains with DB29 edited in *Lute News* 116 (December 2015). All six pavans illustrate Bacheler's unique broken style of division writing sometimes straying from the harmony - DB10 and DB13a/b can be heard on CD as a guide to how they sound when played well.[[6]](#endnote-6) The Bacheler pavans and galliard here are found in the last three of the lute manuscripts copied by Mathew Holmes.[[7]](#endnote-7) DB11, DB12 and DB15 are each unique to a different Holmes manuscript, and DB10 & DB13a/b are also found in other sources. DB13a also found its way into Fuhrmann's *Testudo Gallo-Germanica* 1615 and a related pavan is in Mylius' *Thesaurus Gratiarum* 1622. Holmes copied closely concordant versions of DB14 into three of his manuscripts (one here and two in the *Lutezine*). The presence of most of Bacheler's music concentrated in Holmes' lute books and the proximity of both Holmes and Bacheler in Westminster is suggestive of a personal connection between them, and it is possible Bacheler lent the exemplars to Holmes to copy.[[8]](#endnote-8) The title of the galliard DB13b in Dd.5.78 and Add.3056 shows that it is paired with DB13a, the only example of a pair by Bacheler, but they do not seem to be thematically related and the numbers of bars in the strains are different. The version of the galliard in Add.3056 is titled *Ga* *to the pauan before*, but the pavan is now missing as the preceding folio is lost. The pavan is found alone in the other sources. None of his pavans have named dedicatees to help dating, and their appearance in Holmes' last three manuscripts only show that they were composed sometime during his adult life from *c.*1595 until he died in 1619. These six are for a lute with a seventh course tuned to D (assuming G pitch), except the Herbert version of DB 10 is for 8-course lute. The irregular bar length of strains in all six pavans argues against their use to accompany dancing, although the galliard has three strains of eight bars. App. 1 is anonymous but inthe style of Bacheler.

**Une Jeune Fillette**

**Daniel Bacheler**

**DB41.** \*GB-Lbl Eg.2046, ff. 30v-31r untitled 20-23

GB-Cfm Mus.689, ff. 23v-25r *La ieune fillette mr Daniel* *Lutezine*

**John Dowland**

**JD93.** D-Hs ND VI 3238, pp. 25-28 *Del Excellentissimo.*

*Musico Jano Dulando. Andegaui, Anno 1614.* 26-30

The untitled sets of variations ascribed to Bacheler (DB41) and Dowland (JD93) edited here are based on the tune known from the song *Une jeune fillette* in Jehan Chardavoine's *Recueil des plus belles et excellentes chansons* (Paris, Claude Micard 1576), ff. 135v-136v, and from the earlier *Almande Nonette* published by Phalèse in 1568 and in a different setting in 1574. The tune was hugely popular in the sixteenth century and sets of variations on it were composed for lute and other instruments titled *Une jeune fillette* or *Almande nonette* in France and the Low Countries, *Ich ging einmal spazieren* and *Von Gott will ich nicht lassen* in Germany and *La Alemana* and *Madre non mi far Monaca* or just *La Monaca* in Italy, and a variety of other texts were also set to it. A more detailed description of the origins and use of the tune as well as other settings for lute and cittern are in the *Lutezine* accompanying this *Lute News*. The two settings here are in F minor, and both present problems of attribution. One of the two sources of the first is untitled in the Pickeringe lute book and comprises five variations of 24 bars each with an 8 bar A and 12 bar B strain. The second version is ascribed to Mr Daniel in the Herbert of Cherbury lute book, which is most likely to refer to Daniel Bacheler and not John Danyel, and comprises seven variations of the 24-bar tune, inserting two more variations between the fourth and fifth of the other source (edited in the *Lutezine*). The other setting is unique to the Schele lute book and the title ascribes it to John Dowland and suggests that the scribe collected it in Angers, south west of Paris, in 1614. Poulton expressed doubt about the authenticity of the attribution as it is uncharacteristic of Dowland.[[9]](#endnote-9) Further doubt comes from the appearance of shared passages between the settings by Bacheler and Dowland, as well as a number of continental settings.[[10]](#endnote-10) One explanation is that rather than composing unique versions ascribed to them, Bacheler and Dowland, and other lutenist composers, performed improvised settings based on variations that were in general circulation, and if so one wonders who made the original arrangement.

**Have at thy coat old woman**[[11]](#endnote-11)

**H1.** Playford *Musick's Delight on the Cithren* 1666, sig, C2r *24 Have at thy Coat old woman* - chromatic cittern 5

**H2.** Playford *Dancing Master* 1651, p. 38 *Have at thy Coat old woman* - arranged for lute from violin melody 15

**H3.** GB-Lam 603, f. 38r *have at thie coate old wom*(an) - (edeff) *Lutezine*

A late seventeenth century ballad text without the music called 'From S[i]r Roger Martin to D[uke] of Monmouth' beginning 'Twas a foolish fancy Jemmy' is the earliest to name the tune 'Have at thy coat old woman'.[[12]](#endnote-12) However, an earlier ballad from *c.*1625 called 'A merry new song of a rich widow's wooing, who married a young man to her own undoing To the tune of Stand thy ground, old Harry' (EBBA20133),[[13]](#endnote-13) begins 'I am so sick for love / Have at thy coat, old woman, / As like was never no man, sigh, / Have at thy coat, old woman'. So *Stand thy ground, old Harry* could be an alternative name for the tune *Have at thy coat old woman*. Other ballads (e.g. EBBA20131) also call for the tune *Stand thy ground, old Harry* although no ballad text quoting these words is known. The tune is probably referred to in Whitlock's *Zootomia or Observations on the Present Manners of the English* of 1654 (p. 45) in which the character of a female quack says 'And have at thy coat, old woman', and *Vox Borealis* probably written by Richard Overton in 1641,[[14]](#endnote-14) includes the line 'But all this sport was little to the court-ladies, who began to be very melancholy for lack of company, till at last some young gentlemen revived an old game, called Have at thy coat, old woman'. 'Have at thy coat, old woman, as the song says' is also quoted in Walter Scott *The Abbot: Being the Sequel of The Monastery* (1821), p. 187.

**Thomas I/you cannot**[[15]](#endnote-15)

**T1.** Playford 1666, sig. C2v *Thomas I cannot* - chromatic cittern 5



The George-Aloe

**T2.** Playford 1652, p. 14 *Thomas I cannot* - gittern[[16]](#endnote-16) 5

**T3.** US-NHub Osborn fb7, f. 89v *Thomas you cannot* 23

**T4.** Playford 4th 1670, p. 93 *Thomas you cannot* - arr. from violin 25

An early seventeenth century ribald song called *Thomas you cannot* is in Bishop Percy's Manuscript,[[17]](#endnote-17) the beginning of which neither Chappell nor Simpson reproduced:[[18]](#endnote-18) 'Thomas vntyed his points apace, & kindly hee beseeches that shee wold giue him time & space ffor to vntye his breeches. Content, Content, Content! shee cryes, he downe with his breeches imedyatlye, & ouer her belly he Cast his thye. But then shee Cryes 'Thomas! you Cannott, you Cannott! O Thomas, O Thomas, you Canott!'.[[19]](#endnote-19) Other ballads were also sung 'to the tune of *Thomas, you cannot*', including 'A New-yeeres-gift for the Pope' from 1624 beginning 'Come see the difference plainly decided, betweene Truth and Falshood' with the refrain 'Yet all is in vaine, they cannot, they cannot' (EBBA20039), and many more in the seventeenth century. A song beginning 'Come, my Molly, let us be jolly' to the tune of 'Thomas I cannot' was also published in William Hicks's *Grammatical Drollery* of 1682 (pp. 75-76),[[20]](#endnote-20) and the tune was used in thirteen ballad-operas in the eighteenth century, including John Gay's *The Beggars Opera* of 1728.

**John Dowland**

**JD68a.** GB-Cu Dd.5.78.3, ff. 38v-39r *J.D.* - DowlandCLM 24-25

**JD68b.** GB-Cu Add.8844, f. 25r *Alo* *Lutezine*

**JD68c.** GB-Gu Euing 25, ff. 21v-22r untitled *Lutezine*

For part twenty of the Dowland series here are his unique set of variations on *Une jeune fillette* (**JD93**, see above) and one of three closely concordant versions of what might be the tune *The George Aloe* (**JD68**), one edited here and the other two in the *Lutezine*. Two untitled versions were long known but the possible identity of the tune was not deduced until the version titled *Alo*, a possible abbreviation of *The George Aloe and the Sweepstake,* came to light upon discovery of the Trumbull lute book reported by Ian Harwood in 1971. John Ward cast doubt on the reading of the title in Trumbull.[[21]](#endnote-21) However, the Stationers Register for 14 January 1595 records a ballad that has not survived, called 'The Soldiers Joy' to be sung to the tune of 'The George Aloe and the Sweepstake'. Neither Chappell nor Simpson included it probably because of the lack of music. Also, although it is recorded that Digorie Piper was the captain of a ship called the Sweepstake in 1585 commissioned to attack the Spanish,[[22]](#endnote-22) there are no records of a ship called The George Aloe apart from the mention in ballads and in William Shakespeare and John Fletcher's play 'The Two Noble Kinsmen' from *c.*1614 where in Act 3 scene 5, the Jailer's daughter sings 'The George alow came from the South, / From the coast of Barbary-a. / And there he met with brave gallants of war / By one, by two, by three-a', words that can be made to fit the tune of Dowland's variations. Text is also known from a much later ballad called 'The Saylors only Delight' (Bod1884, 1663-1674, see illustration)[[23]](#endnote-23) and 'The Seaman's only Delight' (Bod23841, 1689-1709), 'Shewing the brave Fight between the George-Aloe, the Sweep-stake, and certain Frenchmen at Sea. To the Tune of, The Saylor's Joy' beginning 'The George-Aloe and the Sweepestake too,/ with hey, with ho, for and a nony no/ They were two Merchant-men, a sailing for Safee/ and along the coast of Barbary'. But this text does not fit the tune of Dowland's variations. Also *The Saylor's Joy*, although quoting the name of the ballad registered in 1585, may or may not be the same tune as *The George Aloe*. In conclusion, it is perhaps tenuous to identify the melody of Dowland's variations as the tune for *The George Aloe.*

*John H. Robinson - September 2016*

**Commentary to Lute News 119**: **DANIEL BACHELER PAVANS: DB10(a).** barring irregular, bar lines absent at 1-2, 3-4, 5-6, 7-8, 9-10, 12-13, 14-15, 17-18, 18-19, 20-21, 23-24, 27-28, 28-29, 30-31, 34-35; 36-37, 38-39, 40-41, 44-45, 45-46, 47-48, 48-49, 56-57, 58-59, 59-60, 61-62, 63-64, 65-66, 67-68, 69-70, 72-73, 74-75, 78-79, 82-83 & 86-87; 4/1 - a7 absent; 4/4 - a1 instead of c1; 9/1 - k1h3i4k5 instead of k1f2h4a5; 9/2 - e2 instead of d2; 13-14 - single instead of double bar line; 18/7 - e2 instead of d2; 19-20 - bar line 3 notes to the left; 20/6, 21/6 & 28/4 - crotchets absent; 21/1 - f3a6 instead of a3h6; 24-25 - bar line 3 notes to the right; 25/4-19 - semiquavers instead of demisemiquavers; 30/1 - g3 instead of i3; 30/2 & 45/3 - h3 instead of i3; 32/4, 37/5, 64/1, 65/4 & 69/2 - a7 instead of d7; 43/6-13 - a2-f1-d1-c1-c1-d1-a1-c1 instead of h1-a2-f1-d1-c1-d1-a1-c1; 45/1 - a2 added; 45/3-4 - dotted quaver semiquaver instead of dotted crochet quaver; 48-49 - bar line 5 notes to the left; 53/14-16 - c3-a3-c3 instead of c4-a4-c4; bar 55 seems to be an alternative to bar 54 so the B strain is 15 bars and its division 16 bars; 55/6-9 - semiquavers instead of quavers; 56/1 - dotted quaver instead of dotted crotchet and a2 instead of c2; 56/7 - d2 absent; 66/3 - h1 instead of b1; 67/1 - c6 instead of c7; 73/4-11 - semiquavers instead of demisemiquavers; 73/15 - i3 missing due to damage to page; 74/1 - a3 absent; 75/8 - c3 instead of e3; 81/9 - e5 added; bar 81 in the division of the C strain is absent from the strain (between bars 67-68); 82/7 - c2 instead of a2; bar 86 seems to be an alternative to bar 85 as an extended cadence - this and the extra bar 82 means the C strain is 14 bars and its division 16 bars; 87/1 - a7 absent and semibreve followed by fermata instead of fermata. **DB10bi.** vertical ties and 2 dots under tablature letter for plucking with right hand middle finger used once in bar 46; 14/3-4 - semiquavers instead of quavers; 15/1, 63/4 & 79/4 - a instead of a/; 18/9 - quaver added by scribe that made corrections; 20-21, 34-35, 39-40, 43-44, 53-54, 64-65 & 81-82 - bar lines absent; 23/3-12 - 2 semiquavers 2 quavers 6 semiquavers added by scribe that made corrections; 35/2 - d4 crossed out; 36/4 - a1 instead of e1; 47/1-2 - 2 quavers added by scribe that made corrections; 49/1-16 - demisemiquavers instead of semiquavers; 65/2-3 - a6-c6 instead of a8-c8; 66/1 - d4 crossed out and c6 instead of c8; 67/3 - g3 instead of g4; 72/6-8 - dotted crotchet 2 semiquavers instead of dotted quaver 2 demisemiquavers; 87/2 - rhythm signs absent instead of fermata. **DB10bii.** same changes as DB10ci plus: 74/2-3 2 semiquavers instead of 2 demisemiquavers. **DB10c.** vertical ties; 20/4-5, 21/4-5 & 25/4-19 - semiquavers instead of demisemiquavers; 33-34, 48-49, 52-53 & 71-72 - bar lines absent; 34/2 - dotted quaver instead of dotted crotchet; 38/5 - scribe cancelled c4 with the vertical tie; 50/5 - c5 crossed out; 50/6 - c4 instead of c3; 66/1 - c6 crossed out; 80/10 - a2 crossed out; 85/between 8-9 - c1e3 crossed out. **DB11.** 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 17-18, 22-23, 27-28, 29-30, 31-32, 33-34, 35-36, 36-37, 37-38, 39-40, 41-42, 43-44, 45-46, 46-47, 52-53, 59-60, 61-62, 63-64, 65-66, 67-68, 69-70, 71-72, 73-74, 75-76, 80-81, 83-84 & 87-88 - bar lines absent; 12/1 - c1c3 crossed out; 12/2 - a1 crossed out; 12/3 - a1a3 crossed out; 12/4 - e4 added later; 12/5 - e2? altered to f2, and e3 added later; 16/11-14 - quavers instead of semiquavers; 19/2 - scribe altered e1 to d1; 27/2 - b3 instead of e3; 41/1 - a3 added and d1 absent; 69/3 - a3 crossed out and a4 added later; 76-77 - bar line 6 notes to the left; 85/1 - dotted crotchet quaver instead of dotted quaver semiquaver; 86/1 - e4 instead of e3; 88/3 - minim instead of fermata. **DB12.** occasional vertical ties and dots under tablature letters to indicate right hand index fingering; 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 15-16, 17-18, 29-30, 31-32, 33-34, 335-36, 37-38, 39-40, 41-42, 43-44, 45-46, 47-48, 49-50, 51-52, 53-54, 56-57, 59-60, 61-62, 63-64, 65-66, 67-68, 69-70, 71-72, 72-73, 74-75, 75-76, 77-78, 81-82, 84-85, 85-86, 87-88 & 95-96 - bar lines absent; 2/1 - # added below c1; 10-11 - bar line a note to the left; 19/1 - crotchet instead of quaver; 19-20 & 55-56 - bar line 4 notes to the right; 20/12 - d5 instead of e5; 21/11 - a2 crossed out; 23/12-19 & 59/12-19 - semiquavers instead of demisemiquavers; 26/15 - a2 instead of d3; 28/13 - dot under d1 added; 39/3 - a5 instead of d3; 42/3-5 - quavers instead of crotchets; 57/6-9 - crotchets instead of quavers; 58/6 - f3 instead of f4; 70/3 - c4 instead of e4; 71/1 - crotchet h1 absent; 75/2 - c5 instead of c6; 76/3 - a5 crossed out; 81/3 - b2 instead of c2; 85/1 - a4 instead of c4a6; 85/5-6 - semiquavers instead of quavers; 85/7 - c5 instead of c6; 85/11 - d5 instead of d6; 88/1 - b4 instead of b5; 89-90 - bar line 4 notes to the left; 91/7 - scribe altered semiquaver to quaver; 94/2 - crotchet instead of quaver; 94-95 - bar line 4 notes to the left; 96/3 - minim with fermata above double bar line instead of fermata. **DB13a-(a). (pavan)** vertical ties; 19/3-4 - f1-h1 instead of e1-g1; 42/7 - c1 instead of a1; 42/8-9 - 2 semiquavers c2-a2 quaver c2 instead of 2 quavers c2-a2; 42/10 - c2 absent; 47/10 - a3 instead of d3; 69-70 - bar line absent; 78/3 - fermata above minim instead of fermata. **DB13a-bi.** as originally copied; 16-17, 18-19, 21-22, 32-33, 45-46, 46-47, 54-55, 70-71 & 74-75 - bar lines absent; 1/2 - /a (8D) changed editorially to a (7D) here and throughout; 33/4 - h4 instead of h5; 35/4 - d2 instead of d3; 66/7 - quaver two notes to the right; 75/15 to 76/1 - c5-b5 instead of c4-b4; 82/7 - minim instead of fermata. **DB13a-bii.** as later altered; same changes as DB13a-bi except 75/12 - e2 instead of c2. **DB13a-c.** 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 17-18, 18-19, 25-26, 26-27, 27-28, 29-30, 31-32, 38-39, 44-45, 51-52, 52-53, 53-54, 55-56, 57-58, 59-60, 61-62, 63-64, 65-66, 69-70 & 71-72 - bar lines absent; 39/5-6 - scribe altered semiquavers to quavers; embellished alternative to bars 31-32 inserted at the end: bar 12 semiquavers c2-a2-c2-e2-a1a2c3-d3-c3-a3-c3-a3-c3-e3 2 quavers e2f3-a1/ 8 semiquavers c1-a3-c3-e3-a2-c2-e2-a1 2 quavers c1-c1c2e3 crotchet c1e2f3. **DB13a-d.** 1/2 - /a (8D) changed editorially to a (7D) here and throughout; 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 17-18, 21-22, 23-24, 25-26, 27-28, 29-30, 31-32, 33-34, 35-36, 38-39, 40-41, 42-43, 44-45, 46-47, 49-50, 51-52, 53-54, 55-56, 57-58, 59-60, 61-62, 63-64, 67-68, 69-70, 71-72, 73-74, 75-76 & 77-78 - bar lines absent; 9/1 - f1 instead of c1; 14/3-10 & 15/2-11 - semiquavers instead of demisemiquavers; 17/3 - c6 instead of c5; 18/3 - dotted quaver instead of dotted crotchet; 20/1 c1c2 instead of h1e2; 22/15 - quaver a note to the left; 28/3 - b3 instead of c3; 29/1 & 4 - c4 instead of e4; 32/1-2 dotted minim crotchet a note to the left; 32/3 - crotchet instead of dotted crotchet; 33/2-4 - quavers instead of crotchets; 35/2 - a2 instead of c2; 40/13 to 41/2 - quaver dotted quaver semiquaver a note to the left; 41/13 - c3 instead of a1; 45/11 to 46/2 - crotchet dotted crotchet quaver instead of dotted crotchet quaver crotchet; 46/3 - e2 instead of c2; 48/5 - a2 instead of c2; 56/1 - c2 instead of e2; 65/7-8 - quavers instead of semiquavers; 67/1 - semiquaver instead of quaver; 68/9-18 - semiquavers instead of demisemiquavers; 75/1-11 - quaver 10 semiquavers instead of dotted quaver 10 demisemiquavers. **DB13a-e.** 1/2 - /a (8D) changed editorially to a (7D) here and throughout; 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 15-16, 21-22, 35-36 & 79-80 - bar lines absent; 2/3 - b4 instead of b5; 17/3-4 - quavers instead of semiquavers; 18/12-19 - semiquavers instead of demisemiquavers; 18-19 - bar line 4 notes to the left; 19/9-10 - 2 quavers instead of 2 crotchets; 20/13 - c1 instead of c2; 26/3 - e3 instead of e2; 27/6-7 - a3-a1 instead of e3-a2; 28/13 - a2 instead of h4; 29/5 - e5 instead of e3; 32-33 & 56-57 - fermata above double bar line; 49/2 - a1g2 instead of g1c2; 52/1-6 - semiquavers instead of quavers; 55/1 - e3 instead of e4; 67/1 - a2 instead of c2; 72-73 - single instead of double bar line; 75/1 - a2 instead of e2; 79/4 - e5 added; 79/5 - d3 instead of d4; 79/6 - c6 instead of e6; 80/1 - c6 absent; 82/13 - b2 instead of b1; 87/1 - rhythm sign absent and fermata above double bar line. **DB13b-(a). (galliard)** vertical ties; 3/1 - c6 absent; 9/1 - a7 absent; 9/6 - f2 instead of h2; 11/1 - quaver instead of dotted crotchet; 11/12-15 - semiquavers instead of quavers; 13-14 & 43-44 - bar lines absent; 18/4-5 - quavers instead of semiquavers; 22/3 - f2 instead of f1; 30/7 - a5 instead of c6; 34/3 - e4 washed out; 42/9 - scribe altered d2 to e2; 45/10 - c6 instead of c7; 46/7 - e4 instead of e5; 48/3 - minim instead of fermata. **DB13b-b.** vertical ties; 6/1 - d3 crossed out; 23-24 & 42-43 - bar line absent; 28/1 - a4 crossed out; 30/1 - scribe altered a6 to e6; 30/7 - a5 crossed out; 31/3 - scribe altered c4 to d4; 48/2 - semibreve and fermata above double bar line instead of fermata. **DB14(a).** occasional vertical ties and dots under tablature letters to indicate right hand index fingering; diapason /a (8D) changed editorially to a (7D) throughout; 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 15-16, 21-22, 25-26, 28-29, 33-34, 35-36, 39-40, 40-41, 41-42, 44-45, 53-54, 57-58, 61-62, 63-64, 65-66, 67-68, 68-69, 69-70, 71-72, 73-74, 83-84 & 91-92 - bar lines absent; 3/1 - quaver instead of crotchet; 11/1 - scribe altered f4 to c4; 17/2-3 - scribe altered semiquavers to quavers; 17/3 - dot under e2 crossed out; 20/1 - dotted crotchet instead of dotted quaver; 33/3 - b7 changed editorially to e7 since I have converted whole piece from 8- to 7-course; 37/2 - scribe altered c2 to e2; 39/3 - c5 crossed out; 42/6 & 43/1 - c7-e7 (7F) instead of c8-e8 (8D) - which I have changed to c7-e7 (7D); 43/1 - scribe altered c2 to a2; 43/3 - dot to previous quaver, and semiquaver crossed out; 45/4 - scribe altered h4 to g4; 47/1 - blot like an attempt to add d3; 47/10 - a3 crossed out; 51/1 - scribe altered semiquaver to quaver; 54/1 - crotchet c1 missing due to damage to corner of page; 54/2-8 - 4 semiquavers a2c4-d3-c3-d3 2 quavers a2-c3 crotchet c2 instead of crotchet a2 6 semiquavers c4-d3-c3-d3-a2-c3, quaver c2; 55/7-8 bar line added; 55/14 - scribe altered c1 to a1; 56/11-12 - c8-e8 (8D) changed editorially to c7-e7 (7D); 57/6 - c6 absent; 58/9 - scribe altered c3 to e3; 62/3 - e1 instead of a1; 65/3 - a6 absent; 68/1 - e4 instead of e3; 79/15 - a6 scratched out; 80/5 - c5 crossed out; 84/1 - a2 crossed out; 85/3-10 - demisemiquavers instead of semiquavers; 85/12 - c3 instead of a3; 90/3-5 - c1-e1-c1 instead of a1-c1-e1; 92/3 - minim with fermata above double bar line instead of fermata. **DB14b.** *Lutezine*. occasional vertical ties; 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 14-15, 15-16, 20-21, 25-26, 31-32, 33-34, 36-37, 38-39, 40-41, 42-43, 44-45, 50-51, 52-53, 61-62, 63-64, 65-66, 67-68, 69-70, 71-72, 73-74, 75-76, 84-85 & 90-91 - bar lines absent; 13/3 - a5 instead of c5; 13/5 - c5 added; 18/2-3 - semiquavers instead of demisemiquavers; 18/12-19 - quavers instead of semiquavers; 18-19 - bar line 8 notes to the left; 21/3 - scribe altered a2? to e2; 21/between 14-15 - a1 added; 21/15 - c5 instead of c4; 22/6 - scribe altered d1 to e1; 25/1 - quaver instead of minim and c5 instead of c6; 25/2 - crotchet instead of quaver; 27/1 - a1 instead of e1; 27/1-3 - dotted crotchet quaver semiquaver instead of dotted quaver 2 semiquavers; 31/1-11 - dotted quaver 10 demisemiquavers instead of dotted crotchet 10 semiquavers; 38/4 - e3 instead of e4; 43/2 - scribe altered f1 to h1; 51-52 - bar line 7 notes to the right; 52/7 - a1 instead of e1; 52/14 - e2 instead of c2; 60/1 - scribe altered a2 to c2; 74/1 - c5 instead of c4; 81/1-2 - scribe altered 2 crotchets to minim crotchet; 88-89 & 89-90 - bar line 8 notes to the left; 91/1 - e3 washed out; 92/3 - minim and fermata above double bar line instead of fermata. **DB14c.** *Lutezine*. one # probably an ornament in bar 61 and occasional vertical ties; 1-2, 3-4, 5-6, 7-8, 9-10, 10-11, 11-12, 13-14, 15-16, 17-18, 19-20, 21-22, 23-24, 24-25, 25-26, 27-28, 31-32, 33-34, 35-36, 36-37, 38-39, 39-40, 40-41, 41-42, 44-45, 54-55, 55-56, 58-59, 61-62, 63-64, 65-66, 67-68, 69-70, 71-72, 73-74, 75-76, 80-81, 83-84, 85-86, 87-88, 88-89 & 91-92 - bar lines absent; 2/3 - c4 crossed out; 13/3 - a5 altered to c5 in different ink; 13/5 - c5 crossed out in different ink; 17/3-4 - 2 semiquavers instead of 2 quavers; 18/12-19 - quavers instead of semiquavers; 23/15 - b2 altered to c2 in different ink; 25/1 - crotchet instead of minim; 31/1 - dotted quaver instead of dotted crotchet; 39/1 - scribe altered g3 to f3; 46/1 - scribe altered a2 to c2; 47/4 to 50/10 - lower two lines of stave absent due to trimming off bottom of page but no tablature letters seem to be missing; 52/14 - e2? instead of c2; 59/12-19 & 77/3-10 - semiquavers instead of demisemiquavers; 64/1 & 71/6 - a6 crossed out and a7 added in different ink; 70/2 - # over washed out c4 to cover an error; 81/1 - scribe altered e2 to a2; 83/3 - quaver absent; 92/3 - minim instead of fermata. **DB15.** 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 18-19, 29-30, 33-34, 35-36, 37-38, 39-40, 46-47, 51-52, 53-54, 55-56, 63-64, 65-66, 67-68, 70-71, 73-74, 75-76, 77-78 & 79-80 - bar lines absent; 2/4 - a2 instead of c2; 43 - bar absent (bar 60 substituted); 53/2 - g3 crossed out; 53-54 - one bar of 6 quavers 6 semiquavers quaver instead of two bars of 4 quavers 2 crotchets bar line 6 quavers crotchet to match bars 36-37 (not changed in the Morongiello edited version); 59/6 - minim instead of crotchet; 69-70 - scribe cancelled one line of a double bar line; 70/1 - a6 absent; 74/1 - e5 washed out; 79/5 - d2 instead of e2; 83/3 - f2 instead of f3; 84/7 - f1 crossed out; 92/3 - minim with fermata above double bar line instead of fermata. **DBapp1.** one horizontal tie and occasional vertical ties and dots under tablature letters to indicate right hand index fingering; 7th course - /a instead of a throughout; 3/1 - d2 instead of c2; 5/3 - minim missing due to a worm holes in the paper; 10/1 - scribe altered something now obscure to g4 adding # below it to mark it as a correction; 15-16, 18-19, 22-23, 29-30, 32-33, 39-40, 44-45, 51-52 & 60-61 - bar lines absent; 25/between 2-3 - crotchet a1e6 2 quavers e2a3c5-a3 inserted; 25-26 - bar line 4 notes to the left; 27/1 - c5 absent; 33 - bar absent; 78/3 - minim with fermata above double bar line instead of fermata.

**DANIEL BACHELER UNE JEUNE FILLETTE: DB41(a).** vertical ties; 8-9, 32-33, 56-57, 80-81, 104-105 & 120-121- single instead of double bar lines; 17-18, 53-54, 88-89, 93-94 & 119-120 - bar line absent; 32/1-2 & 35/5-6- dotted crotchet quaver instead of dotted quaver semiquaver; 36/3 - c5 instead of c3; 38/16 - a6 instead of a5; 50 - scribe bar copied twice; 59/8-11 - semiquavers instead of quavers; 59/10 - a5 added; 63/8-15 - semiquavers instead of demisemiquavers; 64/3-4 - quavers instead of semiquavers; 68/between 8-9 - c3-d3-a2 crossed out; 73/2-3 - quavers instead of semiquavers; 95/16-19 - semiquavers instead of demisemiquavers; 101/2 - a7 aligned below preceeding d3; 102/2 - a5 aligned below preceeding f1; 105/2-3 - demisemiquavers instead of semiquavers; 108/8-11 - semiquavers instead of demisemiquavers; 120/1-12 - quaver crotchet 10 semiquavers absent; 121/6 - crotchet with fermata above double bar line instead of fermata. **DB41b.** apart from the two additional variations, the Herbert version is closely concordant with DB41a except for many small variants of figuration and dotted rhythms;vertical ties; 2/6-7 - 2 crotchets instead of 2 quavers; 3/4 - a4 instead of c4; 6-7, 12-13, 17-18, 22-23, 27-28, 73-74, 77-78, 81-82, 89-90, 92-93, 95-96, 99-100, 106-107, 114-115, 133-134, 136-137, 137-138, 139-140, 140-141, 141-142, 148-149, 153-154 & 160-161 - bar lines absent; 8-9, 32-33, 56-57, 80-81, 96-97, 104-105, 120-121, 128-129, 152-153 - single instead of double bar line; 12/4-5 - bar line added; 12/8-9, 27/10-11, 50/4-5, 73/5-6, 83/6-7, 84/4-5, 85/4-5, 86/4-5, 153/12-13 & 154/12-13 - semiquavers instead of demisemiquavers; 35/6 - quaver a note to the right; 44/2 - d3 instead of d4; 47/7 - a7 instead of a9; 50/5 - k1 instead of h1; 68/1 - a4 instead of c4; 78/1 - c3d4 instead of c4d5; 82/6 - d7 instead of a7; 84/1 - k1 instead of h1; 123/1- d3 instead of d4; 137/5-12 - quavers instead of semiquavers; 139/5 - d3 absent; 146/3 - scribe altered d3 to g3; 149/1-2 - crotchet quaver instead of 2 quavers; 153/10 - f1 absent; 168/11-12 - c1-d1 absent; 168-169 double bar line absent; 169/5 - semibreve instead of fermata.

**JOHN DOWLAND UNE JEUNE FILLETTE: JD93.** double bar lines and section numbers absent; dots under tablature letters to indicate fingering with right hand index finger; 29/3 - b3 added; 34/1 - Poulton changes b1 to c1; 34/3 - e5 instead of d5; 89/3 - Poulton changed b5 to c5; 90/1 & 3 - Poulton changed e3 to f3; 96 - NB written on stave below tablature letters; 130/1 & 162/1 - b3 instead of d3; 135/3-4 - d3-b3 instead of b3-d4; 156/4 - a4 instead of d4; 167/2-3 - d5-a4 instead of a4-d5; 186/5 - a1 added (Poulton alters a1 to d1); 188/5 - c4 added; 194/3 - d5 missing due to wormhole in paper; 210/1 - d1 instead of f1; 210/5 - d1 absent; 225/2-3 - f-g instead of g-f; 230/1-4 - f1d4-d1-f2 instead of d4-f1-d1-f2 (Poulton alters g2a4 to g2-a4 at 230/5 instead). **ALO: JD68(a).** occasional vertical tie; 8/1 - Poulton adds c5; 10/2 - f3 instead of f4 (f3 retained by Poulton but f4 as in Trumbull is better); 13/6 - Poulton adds a2; 13/8 - Poulton adds a3; 14/2 - d3 instead of a3; 14-15, 23-24, 27-28, 38-39 & 45-46 - bar lines absent; 19/9-11 - a5-c5-e5 washed out; 20/4 - a2 instead of c2; 23/7 - Poulton prints d5 in error; 24/8-9 - bar line cancelled with # which Poulton interpreted as an ornament; 27/3 - a4 washed out; 39/10 - h4 absent, not added by Poulton; 44-45 - single instead of double bar line; 45/4 - Poulton adds d3; 48/5 - semibreve instead of fermata. **JD68b.** *Lutezine.* vertical ties; double bar lines absent; 10/4-5, 11/4-5, 12/4-5, 24/8-9 & 30/6-7 - bar lines added; 16/5 - minim instead of semibreve; 16-17 - bar line absent; 29/between 3-4 - c5 added; 32/7 - c2 crossed out; 32/8 - scribe altered c2 to e2; 33/9 - a5 instead of c5; 34/4 - h4 washed out; 37/10 - e5 instead of e4; 40/4-5 - 2 crotchets instead of 2 quavers; 40/7 - minim instead of fermata; bars 41-48 of other two versions absent. **JD68c.** *Lutezine.* vertical ties; 4-5, 12-13, 20-21, 28-29 & 44-45 - single instead of double bar lines; 21/13 - a4 added; 25/14 - e5 instead of d5; 33/10 - a4 instead of a5; 37/3 - f1 added; 37/5 - f3 added; 38/6 - c4 instead of c5; 39/10 - h4 absent; 40/6 - quaver instead of crotchet and b5 instead of b4; 47/1 - f2 instead of d2; 48/5 - semibreve fermata instead of fermata.

**Have at thy coat: H1.** *Lute News*. For chromatic cittern in Italian tuning; 8/2 - minim instead of fermata. **H2(a).** transposed down a fifth from the violin melody and bass notes added editorially; 8/2 - minim instead of fermata. **H2b-e.** *Lutezine.* The 2nd, 3rd, 9th & 17th editions of Playford's *The Dancing Master* reproduced the tune each with different variants. **H3a.** vertical ties and comma as ornament; 5-6, 6-7, 7-8, 11-12 & 14-15 - bar lines absent; 9/1 - crotchet instead of dotted crotchet; 9/2-4 - 3 quavers absent; 9/1-2 - bar line added; 11/1 - crotchet instead of minim; 12/1 - a7 instead of a6; 16/1 - fermata absent. **H3b.** same changes as H3a plus 11/1 - a4 absent. **H4.** transposed down a fifth and harmonised from violin melody, otherwise no changes.

**Thomas you cannot: T1.** For chromatic cittern in Italian tuning; 5/1 - crotchet instead of dotted crotchet; 14/2 - minim instead of fermata. **T2.** For 4-course gittern tuned in fret intervals fef from the highest course (the same as 2nd to 5th courses of a renaissance lute); barred in 3 crotchets instead of 6 crotchets per bar; 4/2 - minim instead of semibreve; 5/5 - c2 instead of c1; 12/2 - minim instead of fermata. **T3.** vertical ties, dot to left of tablature letters for ornament sign and dots under tablature letters for right hand fingering, one for index, two for middle; 14/2 - semibreve instead of fermata. **T4.** transposed down a fifth from violin melody and bass notes added editorially; 14/2 - semibreve instead of fermata.

**Rippe: Rippe4.** horizontal ties and dots; 18/1-3 - minim 2 crotchets instead of 2 crotchets minim; 23/6 - d2 instead of a2; 67/2 - a4 instead of a5; 118/1 - e6 instead of d6; 141/2 - f2 instead of d2; 221/6-7 - a5-c5 instead of c5-a5; 265/3 - a4 instead of a5; 392/5 e1 instead of d1; 407/1 - f5 added. **Rippe6.** horizontal ties and dots; 11/1 - b3 added; 14/3 - minim instead of crotchet; 19/2 - a3 instead of b3; 94/2 & 95/1 - d3 instead of b3.

1. A critical commentary for all the music in this supplement and some from the *Lutezine* is at the end of the *Lutezine*. Thank you to Rainer aus dem Spring for some editing suggestions in the Bacheler pavans. [↑](#endnote-ref-1)
2. Wilhelmi Angli could be William Brade, an Englishman active in Germany *c.*1590-1630 who published books for instrumental ensemble and may have passed music by Bacheler on to Mylius in his own name. [↑](#endnote-ref-2)
3. Numbering of Bacheler's compositions 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 DB10 from Dd.9.33 and DB13a from Dd.5.78 (but not DB13b), and only edited two further pavans of the total of eighteen. [↑](#endnote-ref-3)
4. DB10 from GB-Cu Add.3056 in *Lute News* 82 (June 2007) and DB15 from GB-Cu Dd.5.78.3 in *Lute News* 91 (September 2009). [↑](#endnote-ref-4)
5. The Bacheler series so far comprises versions of pavans DB13a, DB18 and DBapp4 from Mylius *Thesaurus Gratiarum* 1622 in *Lute News* 96 (December 2010); his setting of Dowland's Earl of Essex galliard DBapp.2 in the *Lutezine* to *Lute News* 107 (October 2013), both versions of his setting of Monsieur's Almaine DB40a and DB40b in *Lute News* 110 (July 2014); the four corantos DB36, DB37, DB38 and DB39 in *Lute News* 112 (December 2014); the fantasie DB1 in *Lute News* 113 (April 2015), the four settings of Bacheler's Round/En me revenant DB43 in *Lute News* 115 (October 2014), and his galliards DB20-34 & DBapp.3, Almaine DB35, and Daniels Jig in *Lute News* 116 (December 2015). [↑](#endnote-ref-5)
6. Recordings: Jacob Heringman *Jane Pickeringe's Lute Book* (Avie AV0002, 2002): DB13a; Paul O'Dette *Daniel Bacheler: The Bacheler's Delight* (Harmonia Mundi 907389, 2006) DB10, DB13a, DB13b; Jacob Lindberg *Jacobean Lute Music* (BIS 2055, 2013) DB13a; Alex McCartney *Elizabeth's Lutes* (http://veterummusica.com/catalogue/elizabeths-lutes/) DB10 & DB13a. [↑](#endnote-ref-6)
7. All available as online facsimiles from the Cambridge University Digital Library: <http://cudl.lib.cam.ac.uk/collections/music> [↑](#endnote-ref-7)
8. The versions of DB10 and DB13a (but not DB41) in the Herbert lute book have corrections in a different hand, which Christopher Morongiello suggested could be that of Daniel Bacheler, see 'Notes from the scriptorium of Daniel Bacheler' *Lute News* no 69 (April 2004), p. 11. [↑](#endnote-ref-8)
9. Diana Poulton and Basil Lam *Collected Lute Music of John Dowland* (Faber 1974/R1978 & 1981), p. 339. [↑](#endnote-ref-9)
10. Alluded to but not detailed in Piotr Pozniak *Jakob Polak Collected Works* (PWM 1993), p. 33 - details in the *Lutezine*. [↑](#endnote-ref-10)
11. Cognate for violin: Walsh *Compleat Country Dancing Master* 1718 I, p. 204 *Have at thy Coat old Woman* - arranged for lute as **H4**. in the *Lutezine*. [↑](#endnote-ref-11)
12. See William Chappell *Popular Music of the Olden Time* (1855-6), p. 365; Claude M. Simpson *The British Broadside Ballad & Its Music* (New Brunswick, Rutgers University Press 1966), pp. 291-292. [↑](#endnote-ref-12)
13. English Broadside Ballad Archive at University of California Santa Barbara: <http://ebba.english.ucsb.edu> [↑](#endnote-ref-13)
14. Facsimile: [https://archive.org/stream/voxborealisornor00menn - page/n5/mode/2up](https://archive.org/stream/voxborealisornor00menn#page/n5/mode/2up) [↑](#endnote-ref-14)
15. Violin: Walsh 1718 II, p. 135 *Tumas I cannot or Tom Trusty*; keyboard: F-Pn Rés.1186, f. 18v *Thomas ye cannot*; F-Pn Rés.1186, f. 71v *Thomas you cannot*; GB-Och 1236, f. 18v *Thomas yow canott*; J-Nanki N-3 35, f. 1v *Wells thema Roma yuw Thomas*; US-NYp Drexel 5609, p. 106 *Thomas You cannot*. [↑](#endnote-ref-15)
16. You can play gittern music on the 2nd to 5th courses of a renaissance lute. [↑](#endnote-ref-16)
17. See <https://archive.org/details/bishoppercysfoli00perc> for a facsimile of the Hales & Furnivall edition (1867) vol IV, p. 116. [↑](#endnote-ref-17)
18. Chappell, *ibid*., pp. 336-337; Simpson, *ibid*., pp. 703-704. [↑](#endnote-ref-18)
19. The full text is reproduced in Stewart McCoy *The Lute Society Facsimile 5: Osborn fb7* (Albury 2007), p. xxxi. [↑](#endnote-ref-19)
20. Facsimile: <http://dmi.bodleian.ox.ac.uk/catalog/-150195246973707452> [↑](#endnote-ref-20)
21. In 1977 John Ward suggested an alternative reading for *Alo* (or *Aloe* as Poulton recorded it but the *e* at the end is a pen flourish in a different ink half an inch to the right of the other letters) of *Ale*, as a possible abbreviation for *Ale*[mand]*e*, stating that several other settings were known by John Johnson, Anthony Holborne and Francis Cutting with the titles including *Tinternell* and *Short Almaine*, see John M. Ward *A Dowland Miscellany JLSA* X (1977), pp. 70-71, claims that he later retracted in John M. Ward *Music for Elizabethan Lutes* (Oxford, Clarendon Press, 1992), p. 103, and comparison now confirms no concordance. [↑](#endnote-ref-21)
22. The Sweepstake was put to sea in 1585 under a commission of the High Admiralty, with Digorie Piper (1559-1590) as its Captain, to whom John Dowland dedicated pavan and galliard JD8 & 19, see Poulton *ibid*., p. xiii. [↑](#endnote-ref-22)
23. Broadside Ballads Online at the Bodleian Libraries:

    <http://ballads.bodleian.ox.ac.uk> [↑](#endnote-ref-23)