**Music supplement to Lute News 122 (July 2017): Daniel Bacheler pavans part 2 & John Dowland part 23: The English G minor sources of the Lachrimae Pavan (JD15) and Galliard (JD46) - ballad tunes: Three Sheep skins & The Friar and the Nun**

**Daniel Bacheler pavans part 2: DB6-9 & 16-19**

**DB6. \***GB-Cu Nn.6.36, ff. 40v-41r *Mr D B* pp. 3-5

**DB7.** #GB-Cu Nn.6.36, ff. 39v-40r *Mr D B* 8-9

**DB8.** GB-Cfm Mus.689, ff. 52v-53r *Pauana mr Daniel* - ann. 10-11

GB-Cfm Mus.689, ff. 52v-53r *Pauana mr Daniel* - original *Lutezine*

**DB9.** GB-Cu Nn.6.36, ff. 12v-13r *Mr D B* 5-7

**DB16.** Robert Dowland 1610, sigs. I2v-K1r *Composed by the right perfect Musition Daniell Batchelar one of the Groomes of her Maiesties Priuie Chamber. Pauin. 4* 12-14

GB-Cu Nn.6.36, ff. 11v-12r *Mr D B. Pavana* *Lutezine*

**DB17.** GB-Cu Nn.6.36, ff. 2v-3r *Pauana. D B* 14-15

GB-Cfm Mus.689, f. 20v *Pauana mr Daniel Bacheler* *Lutezine*

**DB18.** GB-Lbl Eg.2046, ff. 20v-21r *A pauine by daniell Bachler* 16-18

**\***GB-Cfm Mus.689, ff. 19v-20r *Pauana. mr Daniel. Bacheler* *Lutezine*

Fuhrmann, 1615, pp. 56-58 *Pavana quarta* *Lutezine*

Mylius, 1622, pp. 57-58 *Pauana Anglica* *Lutezine*

**DB19.** GB-Cu Nn.6.36, ff. 9v-10r *Pavana Mr D B* 18-20

\* edited by Long # edited by Morongiello

This supplement continues the Daniel Bacheler series with more of his pavans,[[1]](#footnote-1) the four in C minor (DB6-8) or major (DB9) and the four in F minor (DB16 & 17) or major (DB18 & 19).[[2]](#footnote-2) A brief biography of Daniel Bacheler was included in the supplement of his galliards in *Lute News* 116 (December 2015). The pavans DB6, 7, 9 and 19 are unique to Holmes last lute book Nn.6.36, whereas DB16 is in both Nn.6.36 and Robert Dowland's *Varietie of Lute Lessons* published in 1610, and DB17 is in both Nn.6.36 and the Cherbury lute book. Two here are not in Nn.6.36, DB18 in Cherbury and Jane Pickeringe's lute book as well as two continental prints, and DB8 is unique to Cherbury. After Lord Herbert's scribe copied DB8, a different hand made changes, adding more dotted rhythms and completely replacing the division to the last strain. The annotated version is included here and Herbert's original is in the *Lutezine* for comparison. The original third strain division is a good example of Bacheler's style, but the replacement is even more remarkable. More significant is the fact that Christopher Morongiello has conjectured that the later hand is that of Daniel Bacheler himself,[[3]](#footnote-3) in which case we could be witness to his own corrections to what he might have thought was a corrupt version or else he had subsequently rewritten it to include the latest trends in his compositional process. The pavans here differ in required diapasons: DB16, 17 and 18 call for a 7th course in F and DB9 a 7th in D, whereas DB6, 7, 8 and 19 are for a lute with a 9th course in C. The same diapasons are used in all versions of those with more than one source and the lute required seems to reflect the key of the pavans rather than any chronological sequence of composition: the six in Nn.6.36 do not represent a progression from 7- to 9-course lutes during the time of copying from front to back of the manuscript.[[4]](#footnote-4) One version of each is edited here, and all the additional versions are in the *Lutezine*. Although different versions are closely concordant, significant details reward close study - see the commentary at the end of the *Lutezine*. Paul O'Dette explains that he overcomes the difficulty of playing alternating slow and fast strains and divisions by freely interpreting the tempo to subtly vary the pulse between strain and division,[[5]](#footnote-5) as can be heard on his Bacheler CD.[[6]](#footnote-6)

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

**Three Sheep skins**

**T1.** GB-En Adv.5.2.15 (Skene), p. 143 *Thrie sheips skinns* - transcribed from mandore (hfhf) p. 7

**T2.** US-CAh 182 (Ridout), f. 71v *Three sheeips skins* - cittern 21

**T3.** Thomas Robinson *Schoole of Musicke* 1603, sig. H2r *A Gigue* 31

T4. Thomas Robinson *New Citharn Lessons* 1609, sigs. I4v-K1v

*For two Citharens* - cittern duet in unison *Lutezine*

T5. Playford *The Dancing Master* 10th ed. 1698, p. 215 *Three sheep-skins/ Three ship skins* - violin *Lutezine*

= Walsh 1718, f. [7r] *16 Three Sheep Skins* - violin

GB-Lbl Add.29371, f. 37v *Three Sheep Skins* - violin?

[Additional: Samuel Scheidt’s *Canzona Bergamasca* (SSWV 64) is based on the tune Rosasolis/Three Sheep Skins - Tim Crawford 6/10/17

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

**The Friar and the Nun**

The tune titled *The Friar and the Nun* is in John Playford's *The Dancing Master* and *Musick's Delight on the Cithren* as well as in Walsh's *The Compleat Country Dancing Master*.[[14]](#footnote-14) A song beginning 'Fly merry News among the Crews' headed 'The Friar and the Nun' with music for the tune here is in Thomas D'Urphey's *Pills to Purge Melancholy* IV 1719,[[15]](#footnote-15) pp. 176-178, but the refrain to the verses 'At up-tails all' led Chappell to suggest that the title and music were printed with this text in error instead of the title and music 'Up tails all' (edited in the *Lutezine* to this *Lute News*). The same tune but without the title is found in two lute settings and a cittern duet, all included here or in the *Lutezine*. No ballad text called 'The friar and the nun' is known, but the practice of singing 'songes of the Frere and the Nunne, with other sembleable merie iestes, at weddynges, and other feastynges' is found as early as 1542 in a footnote in Nicholas Udall's translation of Erasmus' *Apophthegmes,* f. 245r.[[16]](#footnote-16) A ballad named *Friar Foxtail* was one of four[[17]](#footnote-17) criticised for lewdness by Henry Chettle in his pamphlet *Kind-Heart's-Dream* of 1598 in which he quotes the line 'He whipped her with a fox's tail'.[[18]](#footnote-18) Although no ballad or tune called Friar foxtail is known, and the line Chettle quotes is not found in any surviving ballad texts, Chappell and Simpson assumed the line was from a lost ballad 'The Friar and the Nun' and thus that *Friar Foxtail* was the same tune as *The Friar and the Nun*. A keyboard setting of the tune is titled *The Parson of ye parrish*, which may also be quoting text from the ballad.[[19]](#footnote-19) The tune is called for in two other ballads, 'Have you any work for a Cooper ... The Tune, The Fryar and the Nun, etc.' beginning 'The Cooper, and the Joyner, are Two famous Trades'.[[20]](#footnote-20) The other is 'The Wiltshire Wedding' ... To an Excellent North-Country Tune' beginning: 'All in a misty morning, cloudy was the weather',[[21]](#footnote-21) which is *The Friar and the Nun* as the music is provided in the version in Thomas D'Urfey's *Pills* IV 1719, pp. 148-151. The same tune is also used for a different song called 'Strawberry' in *Pills* VI 1719, pp. 348-349, beginning 'Of all the handsome Ladies'. But a different eighteenth century song is called 'The Friar and the Nun', beginning 'A lovely lass to a friar came' using a different tune, called *The Old Fryer* in Henry Playford's *The Dancing Master* III 1726, p. 44, and in nine eighteenth century ballad operas.[[22]](#footnote-22)

**F1.** GB-Lbl Eg.2046, f. 34r *A Toye* p. 32

**F2.** US-Ws V.b.280, f. 6r untitled 32

**F3.** Playford 1651, p. 84 *The fryar and the Nun* - arr. from violin 32

F4. Robinson 1609, sigs. C3v-D2v *A Iigge for two Citherens / T. R*. - cittern duet in unison *Lutezine*

F5. Walsh *Compleat Country Dancing Master* 1718 I, p. 141

*192 Fryar and the Nun* *Lutezine*

F6. Playford 1666, sig. D2r *41* *The Fryar and the Nun* - cittern *Lutezine*

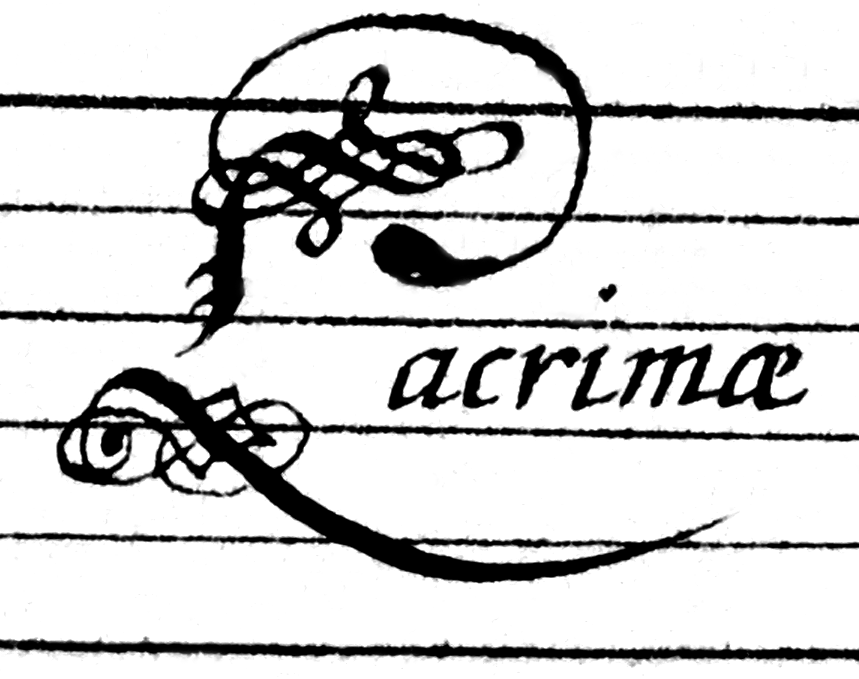
GB-Lbl Add.29371, f. 44v *The Frier and the Nun* - violin

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

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

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

**John Dowland's Lachrimae**

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

**JD15a.** GB-Lbl Eg.2046, ff. 16v-17r *Lacrime by dowlande* pp. 22-23

**JD15b.** GB-Lbl Add.38539, ff. 22v-23r *Lacrime Pauin*

*by mer John Dowland* 24-25

**JD15c.** US-Ws V.b.280, ff. 18v-19r *Lachrame mr Dowland* 26-27

cf. Dowland *The Second Booke of Songes or Ayres* 1600, sigs. B2v-C1r *Flow my teares fall from your springs / Lacrime* - lute song

A galliard to Dowland's Lachrimae pavan, adapting the three strains to triple time, was printed in 1610 as a lute solo in Dowland's fourth songbook *A Pilgrim's Solace*, so presumably it was his own afterthought to cash in on the popularity of the pavan. Lachrimae is followed by a cognate of the lute galliard in Benjamin Cosyn's keyboard manuscript.[[24]](#footnote-24) However, other galliards are candidates to accompany the pavan. Two continental versions of *Squires Galliard* are titled *Galliard Lacrym*[ae], in error or because it was paired with Lachrimae in some circumstances.[[25]](#footnote-25) One version of Squires galliard is included here and all the other settings known to me are in the *Lutezine*. A keyboard setting of Dowland's Earl of Essex galliard in the Tisdale manuscript is titled *Galliard can she excuse and may serve to lachrymae*, suggesting that it was also paired with the pavan.[[26]](#footnote-26) Also, from their proximity in a number of sources, Peter Holman suggested that James Harding's galliard may have been paired with Lachrimae.[[27]](#footnote-27) [Additional: GB-Lam 600, f. 18v *Lacrimae Galliard* - bandora part - is in fact Sir John Souches Galliard]

**JD46.** Dowland *Pilgrim‘s Solace* 1610, sig. M2v *XXII. Galliard*

*to Lachrimae* AA10BB11CC10 - DowlandCLM 46 28-29

**S1.** IRL-Dtc 408/I, p. 15 *Squires Galliard*  30

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

*John H. Robinson - July 2017*

**Commentary - Daniel Bacheler Pavans: DB6.** occassional horizontal and vertical ties and a few dots under letters for right hand index fingering; 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 15-16, 22-23, 23-24, 25-26, 27-28, 33-34, 36-37, 47-48, 49-50, 51-52, 53-54, 54-55, 55-56, 57-58, 59-60, 61-62, 64-65, 66-67, 71-72, 72-73, 74-75 & 79-80 - bar lines absent; 14/1-20 - 2 quavers 18 semiquavers instead of quaver semiquaver 10 demisemiquavers 8 semiquavers (Long edited it as crotchet semiquaver 18 demisemiquavers which maintains the rhythm of the a9 at 14/2 but not the a7 at 14/14); 23/1 - c2 absent; 23/2 - a7 instead of a9; 25/2, 38/1, 39/1 & 58/2 - a9 instead of a8; 28/2 - d2 instead of b2; 28-29 - bar line 2 notes to the left; 31/3 - scribe altered i3 to f3; 40/3 - scribe altered crotchet to dotted crotchet; 40/4 - crotchet instead of quaver; 41/6 - d4 instead of f4; 42/3 - f2 instead of d2; 44/15 - c1 washed out instead of d1; 48/9-12 - half bar absent; 60/2-3 - a2-d3 instead of a1-d2; 68/1 - dotted semiquaver instead of dotted quaver; 68/11-12 - 2 quavers instead of 2 semiquavers; 69/1 - # on 3rd course either an ornament on f1 or cancelling a vertical tie; 72/1 - minim a1b2b3d5 absent; 73/2 - a8 absent; 74/1 - c6 crossed out; 75/11 - d2 absent; 76/11 - b2 instead of b1; 76/12-14 - c5-d5-a5 washed out; 79/7 - c3 added; 80/3 - minim and fermata above double bar line instead of fermata. **DB7.** occassional vertical ties and a few dots under letters for right hand index fingering; 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 17-18, 23-24, 25-26, 27-28, 31-32, 36-37, 39-40, 41-42, 43-44, 44-45, 45-46, 47-48, 51-52, 53-54, 55-56, 57-58, 59-60, 60-61, 61-62, 63-64, 64-65, 66-67, 69-70, 70-71, 72-73 & 79-80 - bar lines absent; 3/5 - c3 instead of c4; 9/3-5 - 2 quavers and crotchet added later; 16/1 - d4 crossed out; 16/2 - dotted quaver instead of semiquaver; 19/1 & 35/1 - d2 instead of f2; 20-21 - bar line 6 notes to the left; 21/1 - scribe altered c4 to a4; 32/5 & 45/5 - a5 in original could be altered to a6 to resolve the b6 4 notes to the left; 33/3 - f1 instead of l1; 33/6 - g1 instead of h1; 39/4 - c5 instead of b5; 43/1 - d2 crossed out; 47/1 - c4 instead of c5 which matches bar 34 of the strain; 73/1-8 - demisemiquavers instead of quavers; 75/4 - h2 instead of g2; 80/3 - minim and fermata above double bar line instead of fermata. **DB8(a).** is in *Lute News* and is the version altered by the later scribe, thought to be Daniel Bacheler himself,and **DB8b** is in the *Lutezine* and is the un-annotated version: the commentary is a combined list of editorial alterations and the changes made by later scribe; vertical ties; 2/3-4, 8/4-5, 9/2-3, 22/4-5, 28/3-4, 28/5-6, 29/2-3; 38/2-3, 50/5-6, 53/3-4, 53/5-6, 54/2-3 & 56/5-6 - 2 quavers changed by later scribe to dotted quaver semiquaver; 3/1 - later scribe crossed out d5; 3/3 - later scribe changed b5 to c5; 4/4-5 - 2 crotchets changed by later scribe to dotted crotchet quaver; 7/1-2 - minim f1d2d3a5 changed by later scribe to crotchet f1d2d3a9, dotted quaver c2 semiquaver a2; 8-9 & 35-36 - bar lines absent; 9/1 - a2 added by later scribe; 9/4-7 - crotchets corrected to quavers by later scribe; 11-12 & 17-18 - bar lines 7 notes to the right and corrected by later scribe; 12-13 & 18-19 - bar lines added by later scribe; 13/1 - later scribe changed 2 quavers a1d5-c4 to crotchet a1c4; 13/3-4 in a (4-5 in b) - semiquavers instead of demisemiquavers; 14/1 - later scribe added d2; 14/8-11 - semiquavers instead of quavers corrected by later scribe; 15-16 - bar line 8 notes to the left and corrected by later scribe; 16/10 - later scribe changed a8 to c5; 19/3 - later scribe changed d4 to d3; 19/5 - later scribe changed a4 to a6; 22/1 - later scribe changed d4f6 to f3e6; 22/3 - later scribe added d3c4a5; 22/4 - later scribe crossed out c5?; 24/3 - later scribe added d3; 25/4 - later scribe added a6; 26/3 - later scribe added d3; 26/4 - later scribe added b3; 28/1 - later scribe added d3a4; 29/1-5 - later scribe changed minim 4 quavers to crotchet dotted quaver semiquaver 2 crotchets; 30/1 - later scribe changed f3 to a3; 30/3 - later scribe added d3; 30/4 - later scribe corrected f3 to f4; 31/1 - later scribe changed a3 to e4; 31/2 - later scribe added c4; 31/4 - later scribe added e4c5; 31/6 - later scribe changed f4 (changed to e4 here) to d3; 36/8 - later scribe corrected d5 to d4; 37/3 - later scribe changed added d3; 39/2-5 - later scribe corrected quavers to semiquavers; 39-40 - bar line 4 notes to the left corrected by later scribe; 41/1-4 - semiquavers instead of quavers altered to dotted quaver 3 semiquavers by the later scribe also adding d2-b2 after 41/8; 45 - bar absent, added to match strain (bar 32); 47/2 - later scribe changed d5 to g3; 48/1 - later scribe crossed out f3g4; 49/3 - later scribe added b2; 50/3 - later scribe added b3c4; 52/1 - d4 instead of c4; 53/1 - later scribe overwrote a4 and a7 and added a5; 54/4-5 - later scribe changed crotchet d3 to dotted quaver d3 semiquaver c4; 56/3-4 - quaver instead of crotchet and later scribe altered b1a4 to 2 quavers b2-b1; 57/6 - later scribe changed crotchet d2 to 2 quavers d2-f1; 59/4 - later scribe changed a6 to c4; 60/4 - later scribe added a1a2 (a2 added to DB8b here); 60/5-6 - later scribe changed crotchet c3 to dotted quaver c3 semiquaver d2; 63-78 - the division to the third strain is crossed out and replaced with alternative division by the later scribe inserted on 5th stave on 53r, 11th stave of 52v and 11th stave of 53r; **editorial changes to bars 63-78 in DB8a:** 63/2 - b8 absent; 69/1 - dotted crotchet instead of quaver; 70/1 - dotted crotchet instead of dotted quaver; 78/3 - minim instead of fermata; **alterations to bars 63-78 in DB8b:** 65/1 - crotchet instead of quaver; 67/3 - f3g4 instead of g3f4; 76/4 - a2 absent; 78/3 - minim instead of fermata. **DB9.** occasional vertical ties and dots under tablature letters for right hand index fingering; 11-12, 16-17, 24-25, 30-31, 45-46, 57-58 & 83-84 - bar lines absent; 20/1 - a1 absent; 25 - bar absent but added to match bar 11; 34/1 - dotted crotchet instead of crotchet; 34/2 - dotted semiquaver instead of dotted quaver; 41 - bar absent but added to match bar 55; 43/1 & 71/1 - dotted quaver instead of dotted crotchet; 43/2 - semiquavers instead of quaver; 45/10-11 - semiquavers instead of demisemiquavers; 46/1 - quaver instead of crotchet; 51/1 - c6 missing due to worm hole in paper; 52/14 - e5 scratched out and # between c1 and a5 in following chord probably marking the error on previous note; 54-55 - bar line 8 notes to the left; 65/1 - e5 instead of a5; 74/16 - d4 instead of a4; 75/1-4 - semiquavers instead of demisemiquavers; 80/1 - a6 instead of a5; 82/1 - a1a2c3a6 instead of a1c2d3a5 which matches bar 68; 82/8-15 - semiquavers instead of demisemiquavers; 82-83 - bar line 3 notes to the left; 84/3 - minim instead of fermata. **DB16(a).** 4 minims per bar; 7/10 & 14/22 - d7 instead of a7; 7-8, 22-23, 30-31 & 38-39 - single instead of double bar lines; 10/1-2 - 2 quavers instead of 2 semiquavers; 19/12 - quaver d5 absent; 20-21 - bar line absent; 25/1 - e3 instead of i3; 26/21-22 - d1-b1 absent; 26/25-27 - quaver 2 semiquavers instead of crotchet 2 quavers; 46/27 - minim instead of fermata. **DB16b.** in *Lutezine*; 2 minims per bar; occasional vertical ties, # ornament used once and dots under letters for right hand index fingering; 1-2, 3-4, 5-6, 7-8, 8-9, 9-10, 11-12, 13-14, 15-16, 19-20, 21-22, 26-27, 29-30, 32-33, 34-35, 36-37, 38-39, 39-40, 40-41, 43-44, 45-46, 47-48, 48-49, 51-52, 61-62, 63-64, 64-65, 65-66, 67-68, 69-70, 71-72, 73-74, 75-76, 77-78, 81-82, 83-84, 85-86 & 87-88 - bar lines absent; 12/5 - a5 crossed out; 13/6 - scribe altered d3 to b3; 19/1 - a6 instead of a5; 42/1 - c4 instead of a4; 49/1 - h3 instead of i3; 50/4 - a1 washed out; 59/12 - d2 added; 92/10 - crotchet with fermata to its right instead of fermata. **DB17(a).** 4 minims per bar; ornament # used once, occasional vertical ties and dots under letters for right hand index fingering; 2/2 - a3 instead of d4; 5-6, 21-22, 29-30, 35-36 & 36-37 - bar lines absent; 7/2 - b3 instead of d3; 8/8-17, 21/2-3, 21/5-6 & 25/14-15 - semiquavers instead of demisemiquavers; 9-10 - bar line 4 notes to the left; 10/2 - a6 added later; 10/4 - scribed altered b6 to d6; 10/5-6, 13/15-16, 22/9-10 & 24/16-17 - bar lines added; 11/16-22 - quaver a4 6 semiquavers d2-c2-d2-a1-b1-d1 absent; 12/9 - a5 absent; 19, 25, 30 & 36 - half bars of 2 minims in strains and divisions retained; 34-35 - bar line 13 notes to the right; 35/1 - scribe altered d2f3 to f2g3; 37/1 - no rhythm sign d3 and d5 washed out instead of 4 semiquavers d3-d5-a5-b5 (as in DB17b); 37/between 9-10 - crotcher b3 inserted; 38/14 - minim instead of fermata. **DB17b.** in *Lutezine*; 2 minims per bar; vertical ties; 3/2 - a3 instead of d4; 7-9 - rhythm signs absent; 16/2-3 & 64/6-13 - semiquavers instead of demisemiquavers; 19/1 - b1 added; 21/8-11 & 22/1-4 - semiquavers instead of quavers; 21-22, 29-30, 31-32 & 40-41 - bar lines absent; 24/1 - a5 absent; 31/2 - crotchet instead of minim; 58/3 - quaver instead of crotchet; 69/1 - e3 instead of d3; 72/3 - minim instead of fermata. **DB18(a).** 2 minims per bar; vertical ties and one, two or three dots under tablature letters for right hand index, middle and ring fingering; 1/2, 5/2, 12/3, 13/2, 26/2, 30/2, 33/2, 58/1, 71/1 & 74/3 - d7 (7D) instead of a7 (7F); 12/1 - d3 unclear obscured by ink smudge; 12-13, 24-25, 40-41, 56-57 & 74-75 - single instead of double bar lines; 14/between 8-9 - a2 crossed out; 15/2 - a5 instead of a6 (to match bar 3); 16/11-12 - bar line added; 19-20 - bar line absent; 45/10-11, 46/2-3, 53/10-11 & 54/2-3 - semiquavers instead of demisemiquavers; 90/6 - crotchet instead of quaver; 92/3 - fermata above minim instead of fermata. **DB18b.** in *Lutezine*; a few alterations by the later scribe (Bacheler himself?) incorporated; 2 minims per bar; vertical ties, and horizontal ties in bar 2 only; 14-15, 28-29, 36-37, 42-43, 55-56, 71-72 - bar lines absent; 19/10-19, 45/10-11; 46/2-11 & 50/2-3 - semiquavers instead of demisemiquavers; 19/14-15 - 2 demisemiquavers f1-e1 absent; 26/2 - the later scribe crossed out d6 and added a7; 26/3 - the later scribe crossed out d4 and added a1d2d3a5; 26/4 - the later scribe crossed out f4a5 and added c2; 46/1 - later scribe altered a2 to d2; 48/11 & 52/9 - quaver crossed out; 48-49 & 77-78 - bar lines added by later scribe crossing out bar lines 4 notes to the left; 50/1 - quaver instead of dotted quaver and later scribe altered i1f2 to f1h2i3; 55/1-2 - 2 semiquavers instead of dotted quaver semiquaver; 58/3 - later scribe added f1d3; 62 - two bars of 6 crotchets and a minim altered by a later scribe to one bar of dotted quaver semiquaver 4 quavers crotchet; 62/4-5 - bar line crossed out by a later scribe; 72/5-6 - later scribe altered crotchet c2 to dotted quaver c2 semiquaver a1; 76/1 - dotted crotchet instead of dotted quaver; 78/11 - later scribe altered b3 to d3; 92/3 - minim instead of fermata. **DB18c.** in *Lutezine*; 4 minims per bar; 9/15-16, 10/19-20, 11/12-13, 12/13-14, 18/5-6, 19/4-5, 21/6-7, 22/13-14, 23/19-20, 24/4-5, 25/9-10, 26/12-13, 27/15-16, 28/14-15, 39/19-20, 41/13-14, 42/4-5 & 43/16-17 - bar line added; 10/21 - d2 instead of d3; 14/4 - dotted quaver instead of dotted crotchet; 15/6 - a7 to the right and not aligned with f1d2a4; 16/6-9 - crotchets instead of quavers; 18/3 - i2 added; 18-19, 19-20 & 38/6-7 - bar lines absent; 20/1-6 - half bar absent; 22/1 - crotchet instead of quaver; 23/31-32 - semiquavers instead of quavers; 25/11-20, 27/10-11, 41/10-11, 44/2-3 & 44/5-6 - semiquavers instead of demisemiquavers; 25/15-16 - h1-f1 absent; 25/19 - i1 instead of i2; 30/3 - c5 instead of c6; 40/between 2-3 - c2 added; 40/11 - e1 instead of d1; 40/13 - d1 instead of a1; 40/19-20 - a2-c2 added; 40/22-23 - a4-c4 added; 40/between 23-24 - b3 added; 40/24 - a1 added; 40/29 - a2 instead of a3; 40/32 - semiquaver c2 absent; 41/9 - b3 instead of d3; 41/12-13 - 2 crotchets instead of 2 quavers; 44/18 - b3 absent; 46/1 - a8 instead of a7. **DB18d.** in *Lutezine*;4 minims per bar; 3/2, 15/6, 17/1, 19/3 & 46/17 - /a (8E) instead of a (7F); 7/2-4 - crotchet 2 quavers instead of quaver 2 semiquavers; 9/19 - quaver h1 absent; 12/12 - a5 absent; 21/4 - crotchet instead of quaver; 21/19-20 - semiquavers instead of quavers; 23/31-32 - crotchet f1a6 instead of 2 quavers f1-a6; 25/9 - minim instead of crotchet; 25/between 17-18 - another h1-f1 added; 25/19 - i1 instead of i2; 25-26 - bar line 16 notes to the right; 26-27 - bar line 15 notes to the right; 27/23-33 - 11 semiquavers instead of dotted quaver 10 demisemiquavers; 27/28 - bar line 14 notes to the right; 28/1 - semiquaver instead of dotted quaver; 30/8 - k5 instead of h5; 33/5 - c4 instead of e4; 37/2-3 - semiquavers instead of demisemiquavers; 37-38 - single instead of double bar line; 38/20 - quaver instead of semiquaver; 39/1 - semiquaver instead of dotted quaver; 41-42 - bar line 3 notes to the left; 42-43 - bar line 10 notes to the left; 43-44, 44-45 & 45-46 - bar line 16 notes to the left; 46/14-15 - bar line added; 46/15-17 - minim 2 crotchets instead of 2 crotchets fermata. **DB19.** occasional vertical ties and dots under tablature letters for right hand index fingering; 1-2, 5-6, 7-8, 13-14, 20-21, 23-24, 29-30, 43-44, 52-53, 63-64 & 73-74 - bar lines absent; 16/2 - a7 below previous a4 instead; 18/9 - e1 instead of d1; 22 - extra bar in the division compared to the strain due to extended figuration above the same bass; 30/2 - a9 instead of a7 and a2 instead of h2; 33/3 - crotchet instead of dotted crotchet; 35 - bar absent but added to match bar 46 in division; 41/4-11, 52/3-4, 52/11-12 & 64/10-19 - semiquavers instead of demisemiquavers; 41/14 - a9 absent; 42/1 - dotted quaver instead of crotchet and f2 instead of h2; 52 - bar of 6 crotchets retained; 56/2 - semiquaver washed out instead of quaver; 58-74 - a free variation on similar harmony to the B strain instead of a division of the C strain; 73/1 - crotchet instead of dotted crotchet; 73/10-11 - 2 semiquavers c1-d1 absent; 74/5 - minim instead of fermata.

**John Dowland Lachrimae: JD15a.** 2 minims in a bar; vertical ties; 16-17, 32-33, 48-49, 64-65 & 81-82 - single instead of double bar lines; 30/12-17 - 6 quavers instead of 2 semiquavers 4 demisemiquavers; 31-32 & 40-41 - bar lines absent; 75/4 - c4 crossed out; 83/1 - c5 absent; 98/5 - fermata above minim instead of fermata. **JD15b.** 2 minims in a bar; horizontal ties, # x and 7 (shown as : here) to left of tablature letters as ornaments, and one or two dots under tablature letters for right hand index or middle fingering; 25/4 - dot under following b3 instead; 55-56, 62-63, 84-85 & 93-94 - bar lines absent; 87/9-10 - 2 semiquavers instead of 2 quavers; 98/5 - minim and fermata above double bar line instead of fermata. **JD15c.** 2 minims in a bar; horizontal and vertical ties, • to the left and # and x to the right of tablature letters as ornaments, and one or two dots under tablature letters for right hand index or middle fingering; 15/4-7 - scribe altered semiquavers to quavers; 31-32, 39-40, 84-85 & 86-87 - bar lines absent; 98/5 - # added to right of c3 and minim instead of fermata. **JD15d.** *Lutezine*; 4 minims in a bar; vertical and horizontal ties, single dots under tablature letters for right hand index fingering and ornaments # and + to left of tablature letters; 8-9 - double bar line absent; 12-13 - bar line absent; 14/6-7 - crotchets instead of quavers; 20/2 - quaver instead of crotchet; 24/9 - dotted quaver instead of dotted crotchet; 24-25 - bar line 7 notes to the left; 25/3 - fermata above minim instead of fermata. **JD15e.** *Lutezine*; 4 minims in a bar; occasional horizontal ties, single dots under tablature letters for right hand index fingering and ornament # below tablature letters; 6-7, 31-32, 36-37, 40-41, 42-43, 48-49 & 49-50 - bar lines absent; 10/4 - # to mark scribe changing d2 to e2; 11/1 - a1 crossed out; 11/6 - scribe changed d3 to b3; 13/2 - scribe altered c4 to b4; 14/8-9 - bar line added; 15/1 - an additional a5 crossed out with #; 16/1 - a4 added in darker ink; 17/1 - a4 and smudged c5 added later; 27/9-10 - scribe changed crotchet a2a5 to 2 quavers a2-a5; 28/7 - b2 crossed out with #; 28-29 - bar line 6 notes to the right; 29-30 - bar line 7 notes to the right; 30-31 - bar line 5 notes to the right; 31/1 & 4 - scribe altered quavers to crochets; 32/1 & 33/1 - c5 crossed out with # and a7 added in dark ink; 34/4 & 40/1- c5 crossed out with / and replaced with a7 in pale ink; 36/1 - c6a7 added in pale ink; 38/7 - b3 added later in pale ink; 39/4 - a4 crossed out with /and replaced with a5 in dark ink; 40/8 - scribe changed a3 to c3; 42/1 & 43/4 - c5 crossed out with / and a7 added in dark ink; 42/3 - b4c5 absent; 42/12-13 - scribe changed quavers to crotchets; 46-47 - bar line 9 notes to the right; 47/10 - a5 crossed out; 47-48 - bar line 3 notes to the right. **JD15f.** *Lutezine*;4 minims in a bar; horizontal and vertical ties, dots under tablature letters for right hand index fingering and ornament # below tablature letters (the ornaments seem to be in paler ink and only up to bar 23 presumably added by Mathew Holmes, a rare example of extensive use of ornaments in his manuscripts); 1/6 - Poulton omits dot under d3 in error; 2/6 - Poulton omits c1 editorially; 3/6 - Poulton omits f4 editorially; 4/2 & 4 - Poulton adds dot under b3 and omits dot under c4; 5/1-2 - Poulton changes dotted crotchet quaver to 2 crotchets without comment; 5/3 - Poulton omits # in error; 7/5 - Poulton adds e4 editorially; 9/1 - Poulton omits c4c5 editorially; 11/6 - Poulton changes d3 to b3 editorially; 11/7 - Poulton adds a6 editorially without comment; 12/11 - Poulton adds c1 editorially; 13/9 - Poulton omits d3 editorially; 15/5 - Poulton adds e4 editorially; 16/1 - Poulton adds c3 editorially; 19/5 - Poulton misreads a2 as b2 and changes it to a2 editorially; 20/7 - b2 instead of b3 (Poulton also changes b2 to b3 editorially); 21-22, 27-28, 38-39, 40-41, 44-45 & 48-49 - bar line absent; 28/ 7 - b2 added (Poulton also omits b2 editorially); 29/3 - Poulton changes d3 to c1 (as in other versions) without comment; 32/16-18 - Poulton substitutes a more elaborate cadence present in other versions: 4 quavers e2f3-e4-c5-f2 minim e2f3c5 instead of 2 crotchets e2f3-e4 minim c5; 35/1 & 44/1 - Poulton changes c4 io c3 editorially; 35/5 - a6 washed out; 38/1 - Poulton adds a6 editorially; 42/3 - b4c5 absent (Poulton also adds b4c5 editorially); 42/10-11 - Poulton changes 2 crotchets to 2 quavers and extend preceding semiquavers by adding d1-c1-d1-c1 between 42/5-6 editorially (as in JD15j only) without comment; 47/1 - Poulton adds c4 editorially which is unnecessary if 6th course is strung in octaves; 48/1 - Poulton omits c1 editorially; 48/2 - a3 instead of a4 (Poulton made but did not note this change); 49/14-17 - semiquavers instead of demisemiquavers; 49-50 - bar line 11 notes to the left; 50/5 - minim, with fermata above double bar line, instead of fermata. **JD15g.** *Lutezine*;2 minims in a bar; horizontal and vertical ties, one or two dots under tablature letters for right hand index and middle fingering and ornament # to left of tablature letters; 3/2-3 - 2 quavers instead of 2 semiquavers; 9/4 - scribe changed a2 to c2; 31/1 - dotted quaver instead of dotted crotchet; 47-48, 50-51, 82-83, 84-85, 86-87, 88-89, 89-90, 90-91, 92-93, 94-95, 96-97 & 97-98 - bar lines absent; 56/3 - crotchet instead of semiquaver; 96/14-17 - semiquavers instead of demisemiquavers; 98/5 - semibreve instead of fermata. **JD15h.** *Lutezine*;2 minims in a bar; horizontal and vertical ties (two sloping horizontal ties one above the other in bars 75 and 83, and twice in bar 85), one, two or three dots under tablature letters for right hand index middle and ring fingering and ornaments +, •, a cloud of about 12 dots (: here) and • above + (# here) to left of tablature letters; 25-26 & 50-51 - bar line absent; 87/2-3 - semiquavers instead of demisemiquavers; 96/12-15 - 4 demisemiquavers f2-e2-f2-e2 absent; 98/5 - minim and fermata above double bar line instead of fermata. **JD15i.** *Lutezine*;2 minims in a bar; horizontal and vertical ties, one or two dots under tablature letters for right hand index and middle fingering and ornament # below tablature letters (used for any ornament from above or below the note, and when below a chord it is not always clear which note it applies to, e.g. bar 6/2-3, but choice made here based on context and by comparison with other sources) - thank you to Martin Shepherd for advice on this; 2/1-2 - quavers instead of crochets; 7/3 - b4 instead of e4; 12/2 - d2f3 instead of a2b3; 16-17 - single instead of double bar line; 17/5-8 - quavers instead of semiquavers; 17-18 - bar line absent; 18/4-7 - quavers instead of semiquavers; 23/3 - d2e3d4 instead of d3e4d5; 23/4 - c3 instead of c4; 27/4 - c2 instead of a2; 32/3 - d6 instead of a6; 44/3 - f4 added; 56/5 - a4 added; 61/1-3 - crotchet and quaver displaced one note to the right; 77/3-4 - 2 quavers instead of 2 crotchets; 78/4-5 - 2 crotchets instead of 2 quavers; 86/5-7 - a dot under c2 instead of dots under a2 & d2; 96/9-13 - dots under e2 and e2 instead of f2, c2, f2; 98/3 - fermata above semibreve instead of fermata. **JD15j.** *Lutezine*;2 minims in a bar; 3-4, 12-13, 19-20, 28-29, 47-48, 67-68, 78-79, 86-87 & 93-94 - bar lines absent; 13/3 - a4 instead of a3; 16-17, 48-49 & 81-82 - single bar line followed by a vertical line of 5 dots instead of double bar lines; 29/3 - a2 instead of a3; 52/3-4 - dotted crotchet quaver instead of dotted quaver semiquaver; 93/8 - d6 instead of d6; 95/1 - a5 absent; 98/5 - fermata above minim instead of fermata. **JD15k.** *Lutezine*;2 minims in a bar; vertical ties; 14-15 & 90-91 - bar lines absent; 31/1 - quaver instead of crotchet; 34/3 - c4 instead of c5; 44/6 - a5 instead of a4; 55/1-2 - bar line added; 55/4 - quaver instead of crotchet; 55-56, 56-57 & 57-58 - bar lines a note to the right; 70/3 - dotted quaver instead of quaver; 70/6-7 - crotchets instead of quavers; 98/between 2-3 - d3 inserted; 98/5 - fermata above dotted minim instead of fermata. **JD15l.** *Lutezine*;2 minims in a bar; vertical ties; D on 7th course notated as /a changed to a here; double bar lines followed by vertical row of 7 dots above below and in the spaces of the stave; 8-9, 25-26, 30-31, 36-37, 43-44, 47-48, 50-51, 55-56, 71-72, 84-85, 89-90 & 93-94 - bar lines absent; 18/1 - d6 instead of a6; 30/12-17 - 2 quavers 4 semiquavers instead of 2 semiquavers 4 demisemiquavers; 31/10 - b3 instead of c3; 47/1-4 - 4 quavers instead of 4 crotchets; 48/1 - minim instead of semibreve and a7 instead of a8; 63/2 - f2 instead of f3; 63/12 - e1 instead of c1; 89/1, 92/1, 93/1 & 93/8 - dotted crotchet instead of quaver; 98/5 - minim instead of fermata. **JD15m.** *Lutezine*;fragment of first 2 bars only; 4 minims in a bar; vertical ties and dot for right hand fingering. **JD46.** 10-11, 21-22, 31-32, 42-43 - single instead of double bar line; 13/1 - a8 instead of a9; 25/8 & 36/9 - note that the F is on the stopped 8th course rather than open 7th; 26-27, 35-36 - bar lines absent; 29/9 - quaver instead of crotchet; 53/1-4 - these 4 events repeated after the final double bar line with symbols below the first c5 to indicate repeating the whole C strain; 57/1-2 - 2 crotchets instead of 2 quavers; 62/5 - minim instead of fermata.

**Squires Galliard.** horizontal ties and # as ornaments; 47/1 - a5 instead of a4; 49/7 - a3 crossed out; 50/5 - 2 crotchets a1a2c3a6-c4 instead of fermata a1a2c3a6. No commentary for the other versions.

**Ballads (versions in *Lute News*). T1.** transcribed for lute from mandore (hfhf); dots to right of tablature letters as ornament and numbers above stave for left hand fingering (1 for index, 2 for middle, 3 for ring and 4 for little fingers) omitted here; 1-2, 3-4, 7-8, 9-10, 10-11, 11-12 & 15-16 - bar line absent; 3/3 - equivalent of c3 instead of d2; 4-5 & 12-13 - single instead of double bar line; 7/7-8 - a2-c2 instead of c2-d2; 16/2 - fermata absent. **T2.** chromatic cittern in italian tuning; rhythm signs and bar lines (except double bar line) absent. **T3.** dots under tablature letters for right hand index fingering; 4-5, 12-13, 20-21, 28-29, 36-37 - single instead of double bar lines; 10/3, 18/2, 45/3 & 46/3 - d7 (on 7th to D) instead of a7 (on 7th to F) 49 - bar absent as intended to go from bar 48 back to the beginning as a round. **F1.** vertical ties; 2/2 - quaver instead of semiquaver; 8/5 - fermata above minim instead of fermata. **F2.** rhythm signs absent and incomplete; dots under tablature letters for right hand index fingering; 4/1 - a6 instead of a7; 7/2 to 16/1 - absent and reconstructed from the violin melody in Pickeringe. **F3.** transposed down a 5th and harmonised for lute from violin melody. **App 1.** in *Lute News*. bar lines absent except single instead of double bar lines; 1/1 & 27/1 - semibreve instead of dotted minim; 12/2-3 & 24/2-3 - crotchets instead of quavers; 47 - bar absent but added to maintain the 4 bar phrasing; 56/1 - fermata above semibreve instead of fermata.

**Lutezine: Rippe. Rippe1a.** 2 minims per bar; vertical ties and dots under letters to indicate right hand index fingering and dots to right of each note of chords (dots under chords here) to indicate plucking chords with fingers only; 19/1 - crotchet present but a6 absent; 53/3-4 - c3-d3 instead of d3-c4; 82/3 - d4 instead of d3; 121/1-3 - 2 crotchets minim instead of minim 2 crotchets; 142/3 - c5 instead of c4; 150/3 - a1 instead of d2; 153/1-2 - minim altered to crotchet by hand; 186/3 - a5 instead of c5; 376/2 - c2 instead of e2; 425/1 - CNRS edition changed a5 to a6; 438/1-2 - d2a4-c2 instead of d3a5-c3. **Rippe1b.** 309/3 & 311/3 to 313/1 - crotchets instead of minims; 367/1 - fermata absent.

1. The six pavans in D were edited for *Lute News* 119 (October 2016). [↑](#footnote-ref-1)
2. Numbering from Martin Long (ed.) *Daniel Bacheler Selected Works for Lute* (London, Oxford University Press, 1970), also used for online listing: <http://w1.bnu.fr/smt/bacheler.htm>. Of the pavans here, DB6 is the only one edited in Long, and DB7 the only one edited in Christopher Morongiello's series, in *Lute News* 88 (December 2008). [↑](#footnote-ref-2)
3. Christopher Morongiello 'Notes from the scriptorium of Daniel Bacheler' *Lute News* no 69 (April 2004), p. 11. [↑](#footnote-ref-3)
4. The six from Nn.6.36 are in three blocks from the second through to the last folios, in the sequence DB17 (7F) / 19 (9C), 16 (7F), 9 (7D) / 7 (7F) and 6 (7F), and were presumably acquired and copied over the decade or so when Mathew Holmes was compiling the manuscript. [↑](#footnote-ref-4)
5. See Chris Goodwin's report on Paul O'Dette's concert at the Anglo-Dutch-Belgian lute weekend in Leiden in May 2012 in the *Lutezine* (pp. 16-17) to *Lute News* 102 (August 2012). [↑](#footnote-ref-5)
6. Paul O'Dette *Daniel Bacheler: The Bacheler's Delight* (Harmonia Mundi 907389, 2006), tracks 18 (DB6) & 9 (DB18). Other recordings: Lutz Kirchof *Varietie of Lute Lessons* (Sony SBK 60098, 1980/1998) track 8 (DB16); and Youtube for DB16 by Adam Cockerham and DB18 by Magnus Anderson. [↑](#footnote-ref-6)
7. GB-Lbl Add.29371, owned by Thomas Hammersley (c.1746-1812). See <http://rism.org.uk/manuscripts?strategy=index&search_1=29371&search_b=Go%21> for an inventory and tune incipits. [↑](#footnote-ref-7)
8. Claude M. Simpson *The British Broadside Ballad and its Music* (New Brunswick: Rutgers University Press, 1966). However, William Chappell *Popular Music of the Olden Time* [PMOT] 1859, II p. 614 refers to Three Sheep-skins in the Skene manuscript and Playford's *Dancing Master* of 1698. [↑](#footnote-ref-8)
9. See John M. Ward 'Sprightly and Cheerful Musick' *Lute Society Journal* xxi (1979-1981), pp. 78 & 187. [↑](#footnote-ref-9)
10. See David Greer *Manuscript Inscriptions in Early English Printed Music* (Farnham, Ashgate 2015), pp. 52 & 122, and thank you to David for suggesting James Hook as the composer referred to. [↑](#footnote-ref-10)
11. Thank you to Martin Holmes, Alfred Brendel Curator of Music, The Bodleian Libraries, University of Oxford, for a photograph of sig. F3v bearing the manuscript addition. [↑](#footnote-ref-11)
12. GB-Cfm 168, pp. 262-263 *Rosasolis 12 Giles Farnaby*; GB-Lbl Add.23623, ff. 17v-19v *Rose a Solis van Joan Bull Doctr:*. [↑](#footnote-ref-12)
13. See Sir Hugh Platt's *Delightes for Ladies* (London, 1600):

    <http://www.historicfood.com/rosolio.htm> [↑](#footnote-ref-13)
14. Chappell, *op cit.*, p. 145; William Chappell revised H. Ellis Wooldridge *Old English Popular Music* (London, Macmillan, 1893/reprinted New York 1961), p. 286; Simpson, *op cit.*, pp. 238-240; Ward, *op cit.*, p. 73. Julia Craig-McFeely's thesis title index lists the Friar and the Nun as a tune quoted in *The New Medley* (a doubtful work by John Johnson) but I don't see it, and neither did Jan Burgers or John Ward in their modern editions of John Johnson's music, and John M. Ward *Music for Elizabethan Lutes* (Oxford, Clarendon Press, 1992), p. 97 fn 283, on the Old and New Medleys, states that 'Neither piece quotes known tunes'. [↑](#footnote-ref-14)
15. Facsimile: <http://imslp.nl/imglnks/usimg/0/00/IMSLP101267-PMLP144559-pills_vol4.pdf> [↑](#footnote-ref-15)
16. E-book of 1877 reprint of 1564 edition, p. 274 & 455:

    <https://babel.hathitrust.org/cgi/pt?id=iau.31858005944206;view=1up;seq=356> [↑](#footnote-ref-16)
17. The others are *Watkins ale* and *Carmans whistle* edited for *Lute News* 118 and 121, and *Chopping Knives* for which no music or text is known. [↑](#footnote-ref-17)
18. For a modern transcript see p. 9 of <http://www.oxford-shakespeare.com/Greene/Kind-Heart%27s_Dream.pdf> [↑](#footnote-ref-18)
19. GB-Och 1236, f. 2r *The Parson of ye parrish* - keyboard [↑](#footnote-ref-19)
20. University of California Santa Barbara: English Broadside Ballad Archive (<http://ebba.english.ucsb.edu>) - EBBA 32301 & 34794.

    Broadside Ballads Online at the Bodleian Libraries (<http://ballads.bodleian.ox.ac.uk>) - Bod640/Roud V30757 (1681). [↑](#footnote-ref-20)
21. EBBA 21771, 31020, 32674, 35247 & 35833 (1671-1702?). [↑](#footnote-ref-21)
22. Simpson, *op cit.*, pp. 474-475. [↑](#footnote-ref-22)
23. Diana Poulton and Basil Lam *Collected Lute Music of John Dowland* (Faber 1974/R1978 & 1981) [DowlandCLM], pp. 67-70, 319-321 & 340; Diana Poulton *John Dowland* (Faber 1972/R1982), pp. 124-133, 255-258 & 347-349; John M. Ward *JLSA* X (1977), pp. 60-61, 75-76 & 80. [↑](#footnote-ref-23)
24. GB-Lbl R.M.23.l.4, ff. 7v-8v *Jo: Cosyn: The Galliard to itt: / Ben: Cosyn*. [↑](#footnote-ref-24)
25. GB-Lbl Sloane 1021, ff. 44v-45r *Galliard Lacrym*; LT-Va 285-MF-LXXIX, f. 23v *Gaillarda Paduana Lachrymae*. A version of Squires galliard is included in Paul O’Dette's *John Dowland: Complete Lute Works* (Harmonia Mundi HMX 2907160.64, 1996/7), vol. 2. [↑](#footnote-ref-25)
26. GB-Cfm Mus.782, ff. 79v-80r. All lute settings of the Earl of Essex galliard were edited in *Lute News* 107 (October 2013) and its accompanying *Lutezine*. [↑](#footnote-ref-26)
27. See Peter Holman *Dowland: Lachrimae 1604* (Cambridge University Press, 1999), p. 70, referring to Byrd's keyboard setting: GB-Cfm 168, pp. 222-225 (although the settings in GB-Lbl RM24.d.3, ff. 167r-171r & 191v-194r are not adjacent), and the 5-part setting in GB-Lbl Add.17786-91. All the lute settings of James Harding's galliard are in *Lute News* 116 (December 2015) and its accompanying *Lutezine*. [↑](#footnote-ref-27)