

MUSIC SUPPLEMENT TO LUTE NEWS 106 (JULY 2013): VICENZO BERNIA OF BOLOGNA

Worklist¹

1. **Toccata** - a. Besard 1617, p. 32 *Toccata Cromatica del Signor Vincenzo Bernia Bolognese*
b. Mylius 1622, p. 22 *Toccata*
c. CZ.Pnm IV.G.8 (Rettenwert), ff. 110v-111r *Toccata*
2. **Recercar** - Besard 1617, pp. 33-34 *Recercar dell'istesso* [Vincenzo Bernia Bolognese] *sopra ut re mi fa sol la*
CH-Bfenyves, f. 40r *Continuatio moduli antecedentis* [unavailable]
3. **Balletto** - US-BEm 757, f. 22r *Balletto del bernia*
4. **Balletto** - a. US-BEm 757, f. 21r *Balletto del Bernia*
b. US-BEm 757, f. 15v *Balletto*
5. **Balletto** - a. D-B 4022, ff. 4v-5r *Bolognia* [?]lesz [Vi]cento [B]ernia
b. US-BEm 757, f. 30r *Uno balletto*
cf. Ballard 1614, p. 54 *Branles de Village Quatriesme*
Besard 1617, p. 28 *Branles de village* [duet]
6. **Balletto** - a. US-BEm 757, f. 28r *Balletto del Bernia*
b. US-BEm 757, ff. 13v-14r *Balletto*
7. **Balletto** - US-BEm 757, f. 24v *Balletto in Corrente del bernia*
8. **Balletto** - I-TRc 1947, f. 7r *Balletto V. B.*
9. **Balletto** - I-TRc 1947, ff. 19v-20r *Balletto del Sig. V. B.*
10. **Balletto** - I-TRc 1947, f. 20r *Balletto del Sig. V. B.*
11. **Courante** - US-BEm 757, f. 21v *Corente del bernia*
12. **Curanta** - I-TRc 1947, f. 10r *Curanta V. B.*
13. **Courante** - D-B 4022, ff. 4r-4v *Courante Sopbla Monycha V. B.*
14. **Volta** - I-TRc 1947, f. 22v *Una volta dett[a] la favorita di V. B.*
15. **Gagliarda** - CH-Bu F.IX.70, p. 299 *VIII./ Gagliarda./ V. B.*
16. **Gallus et Gallina**
Besard 1617, p. 47 *Gallus et Gallina D. Vicent. Bernia*

Sixteen lute solos for 6-10 course lutes in two prints and six manuscripts are ascribed to 'Vincenzo Bernia Bolognese', 'Bernia', or 'V. B.', probably all by the same early 17th-century composer.² Bernia is a typical Bolognese surname, and a Vincenzo Bernia is cited in non-musical documents in Bologna around 1610, which may be the composer of the music here. A Bernia 'sonator di cetra' recorded at the Estense court of Ferrara in the middle of the sixteenth century is probably too early but could be a member of the same family. Two of the manuscripts are Italian, US-BEm 757 of Bologna provenance c.1615-30 and I-TRc 1947 of Trent provenance c.1610-30, the other sources originating North of the Alps, suggesting Bernia's music was known outside Italy. Besard's *Novus Partus* (Augsburg 1617) includes three pieces by Bernia, a toccata, a ricercar (following the toccata and ascribed *dell'istesso*, i.e. Bernia too) and *Gallus et Gallina* imitating the sound of a hen and cock.³ The toccata is anon in Mylius' *Thesaurus Gratiarum* (Frankfurt 1622) and the Rettenwert MS (CZ.Pnm IV.G.8) from Salzburg, dated 1623 and 1637, and the ricercar was copied into CH-Bfenyves from Bavaria c.1627. The theme is the hexachord (*ut re mi fa sol la*), appearing at least fifteen times. No 13 is based on the song *Madre mia non mi far monaca*, used for sets of lute and keyboard variations and usually titled *La Monica*. Two pieces ascribed by name or initials are in D-B 4022 from Danzig c.1615-20, and the galliarda in the Wurtsisen manuscript (CH-Bu F.IX.70) from Basel, dated 1591 and 1594, could be an early work by Bernia.⁴ Vincenzo Bernia's surviving music is attractive and includes Italian Balletto, as well as French Branle, Volte and Courantes. *John H. Robinson, April 2013*

¹ Commentary: **1a.** 10th course in C; 1st bar 2nd note/chord [*vis*: 1/2] - crotchet changed to quaver; 2/1-4 - dotted crotchet 3 quavers changed to crotchet 4 quavers; 5/1 - crotchet a note to the left; 28/1 - fermata changed to minim; 28/2 - fermata absent. **1b.** 9C; 2/1-4 - dotted crotchet 3 quavers changed to crotchet 4 quavers; 2/5 - quaver a note to the right; 2/11 - quaver 4 notes to the right; 13/7 - quaver changed to crotchet; 13-14 - bar line 8 notes to the right; 14-15 - bar line absent. **1c.** 7th course in F and 10th in C; 2/1-4 - dotted crotchet 3 quavers changed to crotchet 4 quavers; 2/5 - quaver a note to the right; 28/2 - fermata absent; 29-31 - added in a different hand; 29/1 & 31/1 - dotted crotchet changed to crotchet; 29/4 - crotchet absent; 30/8 - semiquaver absent; 31/12 - fermata absent. **2.** 7F 8 Eflat, 9 D 10 C; 10-11 - bar line absent; 24/1 - a8 added in original; 55/1-2 - h1d2 changed to h1-d2; 62/5 - e2 changed to f2; 79/3 - c1 changed to d1; 99/5 - b1 changed to b2. **3.** 7F; 2/1 - f1 changed to d1; 6/4 - d6 absent; 7/1 - a5 absent; 8/1 - a1 absent; 9/3-4 - double bar line absent; 10 - rhythm signs absent; 13/1-2 - crotchet quaver changed to minim crotchet; 14/4 - a1 absent; 16/6 - a4 changed to c4; 17/7 - minim changed to crotchet; 18/3 - fermata absent. **4a.** 7F; none of the dots are visible for the dotted rhythm signs on the microfilm I bought from the

University of California, Berkeley; 6-7 - double changed to single bar line; 15-16 - double changed to single bar line; 16/1 - semibreve absent; 16/1-2 - double bar line absent; 17/3 - minim absent; 18/2-3 - g2-f2 changed to g3-f3; 20 - crotchet minim changed to dotted minim crotchet minim; 22/3 - minim absent; 23/3 - minim not crotchet; 25/1 - a1 absent; 26/3 - minim added in original; 29/1 - minim a note to the left; 31-32 - one bar of 3 minims changed to 2 bars of semibreve minim fermata. **4b.** 7F; none of the dots are visible for the dotted rhythm signs; 3/1 - minim changed to semibreve; 10/1, 12/1 & 22/1 - semibreves changed to dotted minims; 16/1 - semibreve absent; 16/1-2 - double bar line absent; 17/3 - minim absent; 19/2 - crotchet changed to minim; 23/1 - f3 changed to d3; 23 - minim crotchet changed to semibreve minim; 24/1-2 - double bar line absent; 25/1 - a1 absent; 27/1 - crotchet changed to dotted minim; 27/3 - semibreve changed to minim; 29/1 - minim a note to the left; 31-32 - one bar of 3 minims changed to 2 bars of semibreve minim fermata. **5a.** 6-course lute; double bar lines absent; 1/1 - crotchet changed to minim; 4/1 - minim changed to dotted minim; 5/1-2 - crotchet quaver changed to minim crotchet; 7/1 - crotchet 2 notes to the right; 8/1, 16/1, 24/1, 32/1 & 60/1 - minims changed to semibreves; 9-10, 38-39, 41-42, 51-52, & 54-55 - bar lines absent; 14/1, 15/3, 46/1, 52/1 & 64/1 - minims absent; 17/1-2 & 33/1 - quaver changed to crotchet; 23/1 & 59/1 - c2 changed to c4; 28/1, 35/2 & 37/2 - crotchets absent; 30/6 - crotchet a note to the right; 31 - crotchet quaver 2 crotchets quaver crotchet changed to 2 quavers crotchet 2 quavers crotchet; 31/3-4 - bar line added in original; 43/2 - c3 changed to e4; 48/1 - semibreve absent; between 48-49 - 2 bars [same as bars 56 & 58] crossed out; 49/1 - minim a note to the right; 49/2 & 55/1 - minim changed to crotchet; 68-72 - inserted from stave below. **5b.** 6-course lute; double bar lines absent; 2/1 - crotchet changed to dotted crotchet; 12/4 - a4 changed to a3; 14/3 - a2 changed to a3; 17/2-3 & 18/2-3 - minim crotchet changed to 2 crotchets; 29/1 - fermata absent. **6a.** 7F; double bar lines absent; 4/5 - a2 changed to a1; 8/3 & 16/3 - quaver a note to the right; 12/between 5-6 - f1-f1-d1-c1 crossed out; 22/7 - a6 changed to a5; 24/3 - fermata absent. **6b.** 7F; double bar lines absent; 4/5 - a2 changed to a1; 6/2 - a7 absent; 8/3 & 16/3 - quaver a note to the right; 22/7 - a6 changed to a5; 22-23 - copying is contiguous but next 11 bars seems unrelated and are different to final 2 bars of 6a; 23/1 - b2 changed to a2; 24/2 - crotchet absent; 32-33 - double changed to single bar line. **7.** 7F; rhythm signs double length in original and none of the dots are visible for the dotted rhythm signs; 7 - d1-c1 added between 1-4; 9/2 - minim changed to crotchet; 10/1, 12/1 - semibreve changed to dotted crotchet; 14/1 - a6 changed to a7; 16/1-2 - crotchet quaver when the rest of rhythm signs are double the length; 17/1 & 18/1 - crotchets when the rest of the rhythm signs are double the length; 22/1 - semibreve changed to dotted crotchet; 27/1 & 33/1 - minims instead of semibreves, retained as minims; 30/3 - rhythm sign absent; 31 - rhythm signs absent; 38/5 - rhythm sign 2 notes to the left; 39-40 rhythm signs absent. **8.** 7F; 10th in C; 6/5 - d3 absent; 8/6 & 12/5 - crotchet absent; 8-9 - single changed to double bar line; 9/5 - a1 absent; 10/6 - d1a2 changed to d2a3; 15/2 - crotchet changed to quaver. **9.** 7F; all rhythm signs and double bar lines absent; 5/before 1 - illegible chord crossed out; 9-10 & 13-14 - bar lines absent; 25/1 - a1 absent c4 added. **10.** 7F; all rhythm signs and double bar lines absent; 6/5 - b5 added in original; 12/5 - b4 absent; 20/5 - b3a4 changed to a1c3. **11.** 7F; double bar lines absent and none of the dots are visible for the dotted rhythm signs; 3 - semibreve minim changed to minim crotchet; 4/1 - minim changed to crotchet; 17-18 - bar line absent; 19 - semibreve changed to dotted minim; 21/1 - minim changed to crotchet; 23/3-4 - a3-b3 changed to b3-d3. **12.** 7F; 10th in C; double bar lines absent; 6/3 - e2 changed to e2; 23/3 - a8 changed to a10; 63/1 - fermata absent. **13.** 7F; double bar lines absent; -1/1, 20/1, 28/1, 32/1, 33/5, 35/1 & 36/1 - minim changed to crotchet; 1/1 - quaver added in original; 6/1 & 18/4 - crotchet absent; 19/1 - d2 crossed out; 19/5 - d3 changed to e3; 22/1 & 25/1 - crotchets changed to dotted crotchets; 23-24 & 38-39 - bar line absent; 24/5 - c2 changed to b2; 27/1 - dotted minim changed to dotted crotchet; 29/1 - crotchet changed to quaver; 30/1 & 37/1 - quaver absent; 33/4 - d1d4 changed to g1; 39/6 - a1 changed to b1; 48/1 - c1 absent. **14.** 7F 8E flat 10C; 8 - 2 bars of 2 crotchets dotted minim changed to one bar of 3 crotchets 8/1 - b6 absent; 9/1, 23/3, 24/1, 32/1 - crotchets absent; 10-11, 15-16, 27-28 - bar lines absent; 19/2 - quaver changed to dotted crotchet; 28/3 - a8 changed to a10; 31/1 - minim changed to crotchet; 38/1 - quaver absent; 40/3 - crotchet changed to dotted crotchet. **15.** 6-course lute; double bar lines absent; 7/7 - a3 changed to d3; 11/7-10 - e3-c3-c2-e2 changed to e2-c2-a2-c2; 15/10 - a2 changed to a3; 22/between 5-6 - d1 crossed out; 23/3 - minim crossed out; 33-34 & 38-39 - bar lines absent; 38/2 - c6 changed to a6. **16.** 7F 10C; 11/4 - quaver a note to the left; 33/4 - crotchet changed to quaver; 39/4 - f1 absent.

² I am indebted to Franco Pavan for his generous help, for all the biographical information, and copies of music by V.B. in I-TRc 1947.

³ Played online by Oleg Timofeyev at http://www.stockmusicite.com/stockmusic/composer/sounds.cfm/composer_iid.67

⁴ Credited to Valentin Bakfark in the published inventory by Christian Meyer, but absent from the Bakfark *Opera Omnia*. A fantasia ascribed 'V.B.' in D-DEI BB 12150 (c.1580), ff. 54v-55v, anon in PL-Kj 40598 (c.1570-75), ff. 5v-6r, is not included in the Bakfark *Opera Omnia*, but the sources predate Bernia.

1a. Toccata Cromatica del Signor Vincenzo Bernia Bollognese

Besard 1617, p. 32

[illegible]

1

[illegible]

7

The Rose Tree

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

13

[illegible]

18

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

23

1b. Toccada

Mylius 1622, p. 21

[illegible]

1

A musical score for the song 'The Rose Tree'. The score is written on three staves. The first staff contains the melody, with notes and rests labeled with letters (f, a, b, c, e) and accidentals (sharps, flats, naturals). The second and third staves provide harmonic accompaniment. The score is divided into three measures by vertical bar lines. The first measure contains the first line of the song, the second measure contains the second line, and the third measure contains the third line. The notes are written in a simple, handwritten style.

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

10

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a single melodic line on a five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of 16 measures. The first measure has a repeat sign. The second measure has a repeat sign. The third measure has a repeat sign. The fourth measure has a repeat sign. The fifth measure has a repeat sign. The sixth measure has a repeat sign. The seventh measure has a repeat sign. The eighth measure has a repeat sign. The ninth measure has a repeat sign. The tenth measure has a repeat sign. The eleventh measure has a repeat sign. The twelfth measure has a repeat sign. The thirteenth measure has a repeat sign. The fourteenth measure has a repeat sign. The fifteenth measure has a repeat sign. The sixteenth measure has a repeat sign. The score ends with a double bar line and a repeat sign.

1c. Toccata

CZ-Pnm IV.G.18, ff. 110v-111r

2. Ricercar dell'istesso sopra ut re mi fa sol la

Besard 1617, pp. 33-34

First system of musical notation (measures 1-8). The notation is written on a single staff with a treble clef. It features a series of notes and rests, with some notes marked with a 'f' (forte) and others with a 'b' (basso). The notes are primarily eighth and sixteenth notes, with some quarter notes. The key signature is one flat (B-flat).

Second system of musical notation (measures 9-16). The notation continues on a single staff. It includes various rhythmic values and dynamic markings. The key signature remains one flat.

10

Third system of musical notation (measures 17-24). The notation continues on a single staff. It includes various rhythmic values and dynamic markings. The key signature remains one flat.

18 a

Fourth system of musical notation (measures 25-32). The notation continues on a single staff. It includes various rhythmic values and dynamic markings. The key signature remains one flat.

25

Fifth system of musical notation (measures 33-40). The notation continues on a single staff. It includes various rhythmic values and dynamic markings. The key signature remains one flat.

32

Sixth system of musical notation (measures 41-48). The notation continues on a single staff. It includes various rhythmic values and dynamic markings. The key signature remains one flat.

40

Seventh system of musical notation (measures 49-56). The notation continues on a single staff. It includes various rhythmic values and dynamic markings. The key signature remains one flat.

47

55

63

70

76

82

88

94

4a. Baletto del Bernia - A16B8C8

US-BEm 757, f. 21r

a b a f g f b i i g f g g f

b f f b a b a g f b b b e

11

b a b a a a

22

4b. Baletto - A16B8C8

US-BEm 757, f. 15v

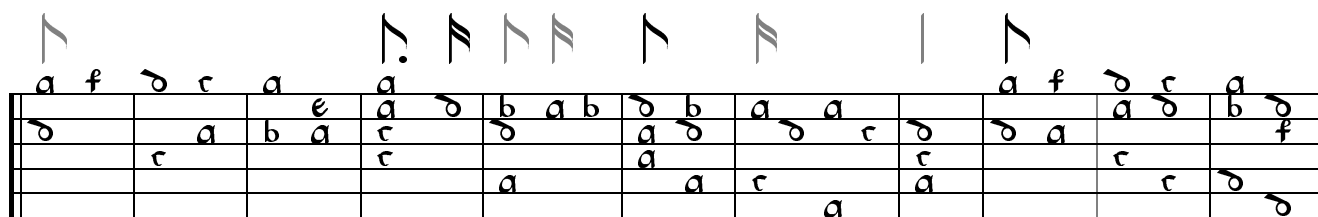
a b a f g f b i i g f g g f

b f f b a b a g f b b b e

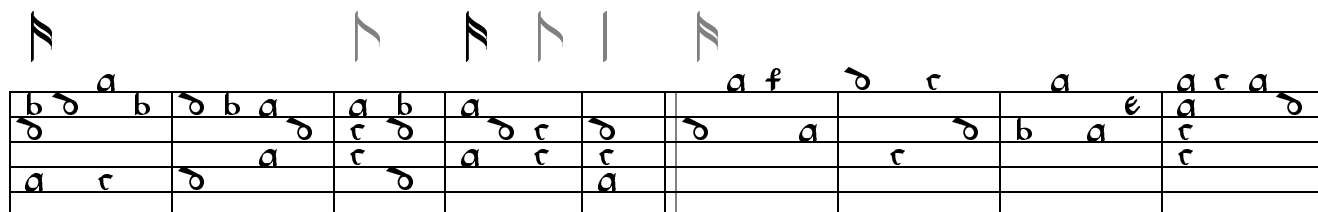
11

b a b a a a

22



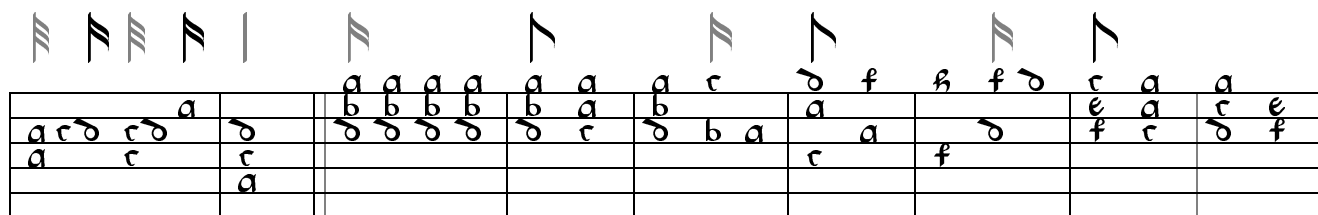
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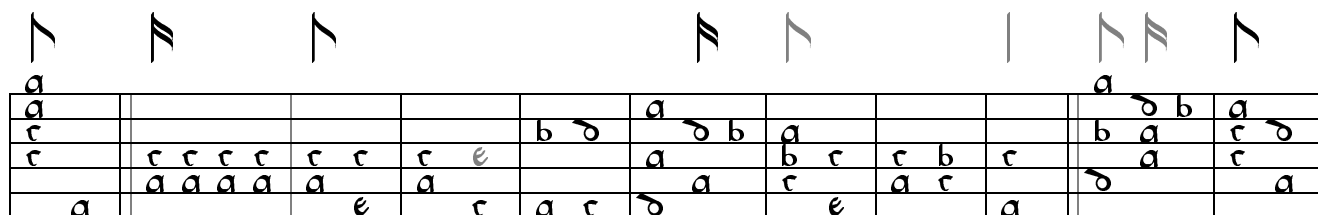
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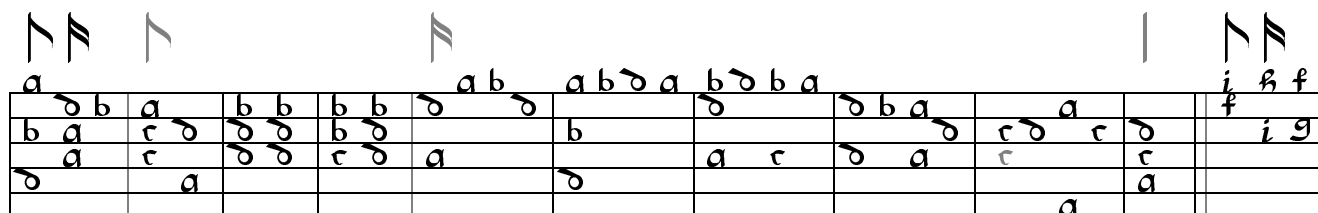
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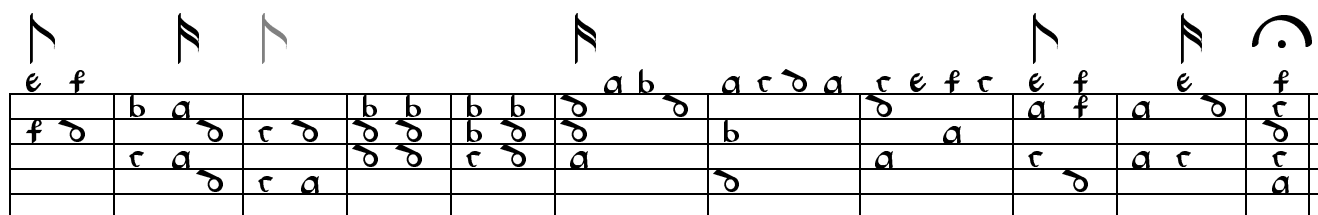
31



40



51



62

5b. Uno Baletto - A8B8C13

US-BEm 757, f. 30r

af dca a af dca a aabab d b a a af dca aabdbba a d b a a a a a c

e	db ab	db a a	a d b d	b a b d b a	a d b a a	b b b a b a
d	a b a	d d c	d d a	b b d	c d c	d d c d a
c	c	a c . .	c	c c	c d a c	c b
a		a	a	c d	a	a

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

9

The first system of musical notation for 'The Rose Tree' consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. Above the staff, there are several groups of notes: 'ab', 'aba', 'a', 'b', 'b', 'a', 'b', 'a', 'a', 'a', 'c'. The notes are written in a way that suggests a sequence of eighth and sixteenth notes. The system ends with a double bar line.

18

6a. Baletto del Bernia - A8BB8

US-BEm 757, f. 28r

A musical score for the song "The Rose Tree". The score is written on a grand staff with five systems. Each system consists of a vocal line (soprano) and a piano accompaniment (piano). The key signature is one flat (B-flat), and the time signature is 4/4. The music is in common time. The score includes various musical notations such as notes, rests, and dynamic markings (f, p). The lyrics are written below the piano part.

System 1: The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano part has a quarter note G2, a quarter note A2, and a quarter note B2. The lyrics are "The Rose Tree".

System 2: The vocal line has a quarter note G4, a quarter note A4, and a quarter note B4. The piano part has a quarter note G2, a quarter note A2, and a quarter note B2. The lyrics are "The Rose Tree".

System 3: The vocal line has a quarter note G4, a quarter note A4, and a quarter note B4. The piano part has a quarter note G2, a quarter note A2, and a quarter note B2. The lyrics are "The Rose Tree".

System 4: The vocal line has a quarter note G4, a quarter note A4, and a quarter note B4. The piano part has a quarter note G2, a quarter note A2, and a quarter note B2. The lyrics are "The Rose Tree".

System 5: The vocal line has a quarter note G4, a quarter note A4, and a quarter note B4. The piano part has a quarter note G2, a quarter note A2, and a quarter note B2. The lyrics are "The Rose Tree".

[illegible]

8

Musical score for "The Rose Tree" featuring a vocal line and a guitar accompaniment. The score is in 3/4 time and consists of 12 measures. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The guitar accompaniment is written on a single staff with a treble clef and a key signature of one flat. The melody is simple and folk-like, with a repeating pattern of eighth and quarter notes. The guitar accompaniment provides a harmonic support with chords and single notes. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the final measure.

19

6b. Baletto - A8BB8

US-BEm 757, ff. 13v-14r

a

8

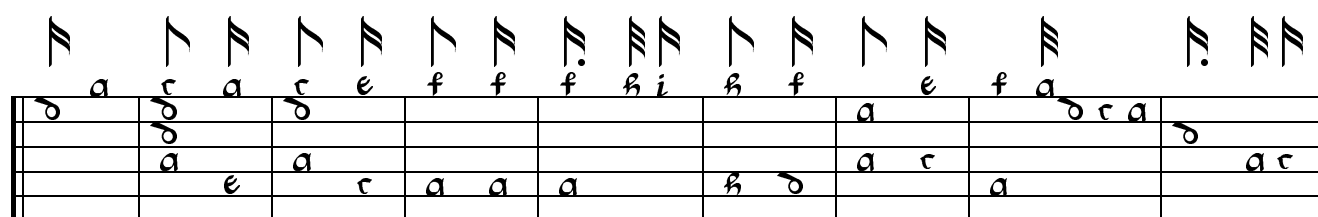
a

19

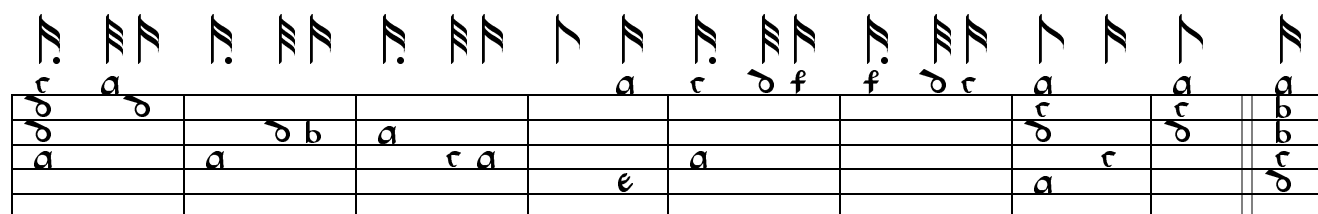
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7. Baletto in Corrente del Bernia - A16B8CC8

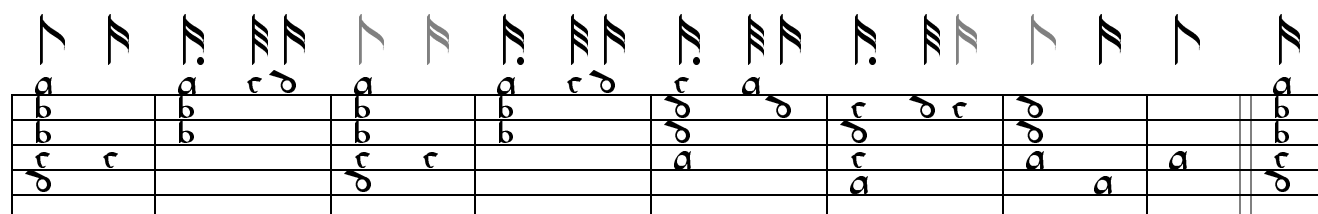
US-BEm 757, f. 24v



9 a



17



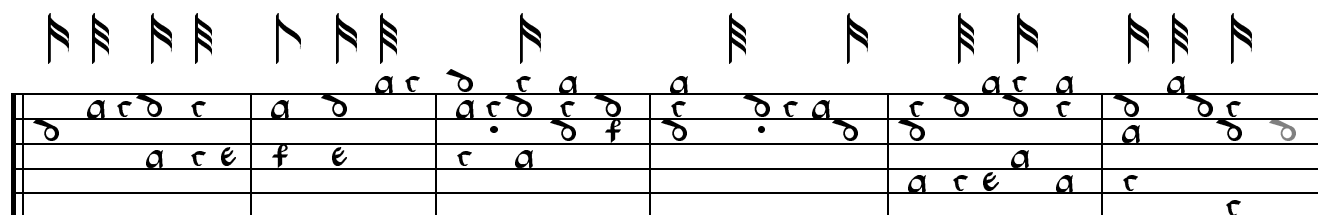
25



33

8. Baletto V. B. - A8B8

I-TRc 1947, f. 7r



1

///a

7 a a

12 a a

16

9. Baletto del Sig. V. B. - AAA7B6

I-TRc 1947, ff. 19v-20r

1 a a

8 a a

15 a a

22 a a

10. Baletto del Sig. V. B. - AA7B6

I-TRc 1947, f. 20r

First system of musical notation for 'Baletto del Sig. V. B.'. It consists of four staves. The first staff has a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The second staff has a bass clef. The third and fourth staves are empty. The system ends with a double bar line.

1

a a

Second system of musical notation for 'Baletto del Sig. V. B.'. It consists of four staves. The first staff has a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals. The second staff has a bass clef. The third and fourth staves are empty. The system ends with a double bar line.

8

a

Third system of musical notation for 'Baletto del Sig. V. B.'. It consists of four staves. The first staff has a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals. The second staff has a bass clef. The third and fourth staves are empty. The system ends with a double bar line.

15

a

a

11. Corente del Bernia - A12B7C14

US-BEm 757, f. 21v

First system of musical notation for 'Corente del Bernia'. It consists of four staves. The first staff has a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals. The second staff has a bass clef. The third and fourth staves are empty. The system ends with a double bar line.

a

a

Second system of musical notation for 'Corente del Bernia'. It consists of four staves. The first staff has a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals. The second staff has a bass clef. The third and fourth staves are empty. The system ends with a double bar line.

12

Third system of musical notation for 'Corente del Bernia'. It consists of four staves. The first staff has a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals. The second staff has a bass clef. The third and fourth staves are empty. The system ends with a double bar line.

23

a

a

12. Curanta V. B. - A16B16C31

I-TRc 1947, f. 10r

Measures 1-8 of the piece. The notation features a single melodic line with various rhythmic values (c, d, f, h, a, e) and dynamic markings (f, r). The staff is a single five-line system. Measure 8 ends with a double bar line and a repeat sign.

Measures 9-17 of the piece. The notation continues the melodic line with various rhythmic values and dynamic markings. Measure 17 ends with a double bar line and a repeat sign.

Measures 18-25 of the piece. The notation continues the melodic line with various rhythmic values and dynamic markings. Measure 25 ends with a double bar line and a repeat sign.

Measures 26-34 of the piece. The notation continues the melodic line with various rhythmic values and dynamic markings. Measure 34 ends with a double bar line and a repeat sign.

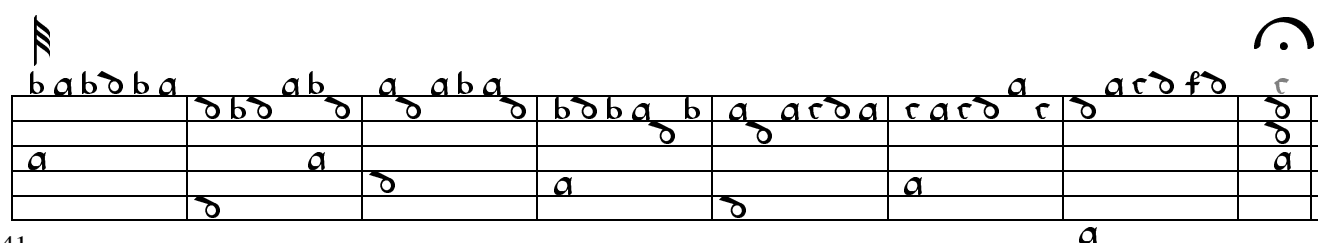
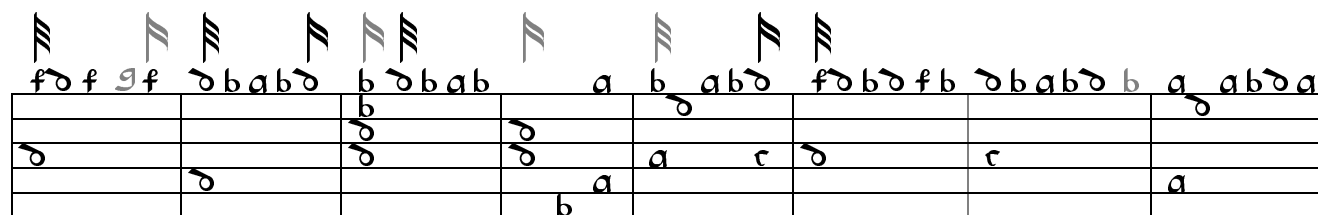
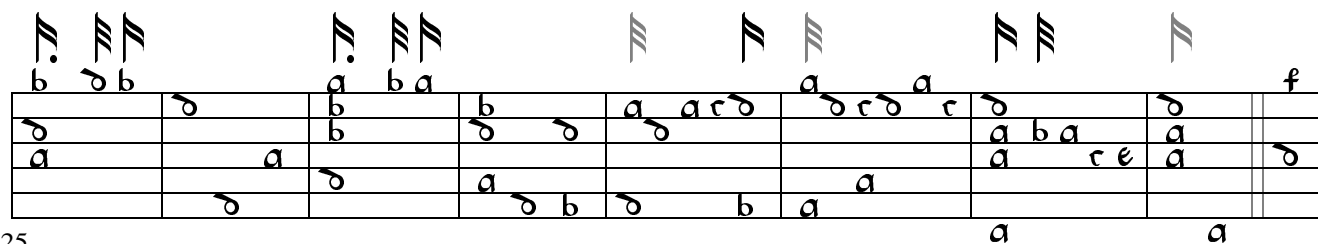
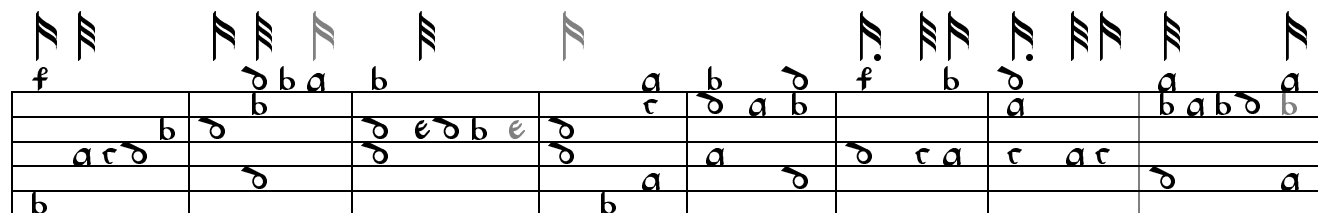
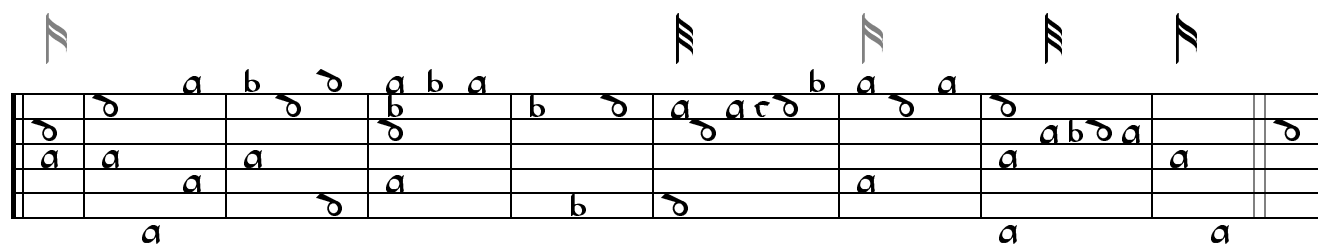
Measures 35-42 of the piece. The notation continues the melodic line with various rhythmic values and dynamic markings. Measure 42 ends with a double bar line and a repeat sign.

Measures 43-51 of the piece. The notation continues the melodic line with various rhythmic values and dynamic markings. Measure 51 ends with a double bar line and a repeat sign.

Measures 52-60 of the piece. The notation continues the melodic line with various rhythmic values and dynamic markings. Measure 60 ends with a double bar line and a repeat sign.

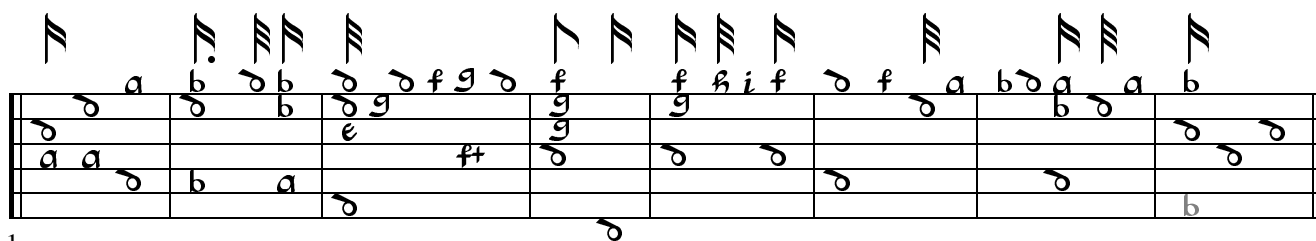
13. Courrante Sophla Monycha V. B. - AA8BB16

D-B 4022, ff. 4r-4v

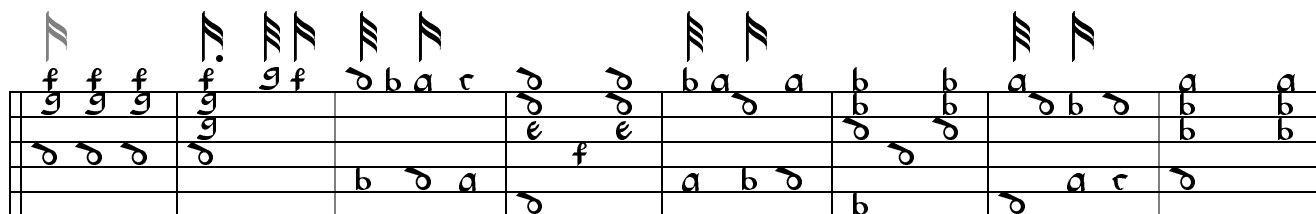


14. Una volta detta la favorita di V. B. - A8B16C17

I-TRc 1947, f. 22v



1



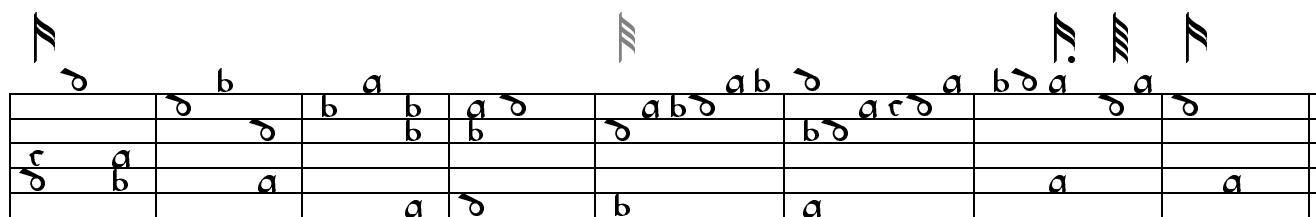
9



17



26



34

15. Gagliarda. V. B. - AA8BB4CC4DD4

CH-Bu F.IX.70, p. 299

[illegible][illegible]

7

[illegible]

13

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

19

The first system of musical notation for 'The Little Boat' consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, child-friendly style. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The little boat' are written below the staff, aligned with the notes: 'The' under G, 'little' under A, 'boat' under B, and 'a' under A. The final note D is not accompanied by a syllable.

25

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

[illegible]

36

16. Gallus et Gallina D. Vicent. Bernia

Besard 1617, p. 47

First system of musical notation. The top staff features a series of slurs and notes. The bottom staff contains a sequence of notes: a, c, a, c, f, a, c, f, a, b. The middle staves show a series of 'a' notes.

Second system of musical notation. The top staff features a series of slurs and notes. The bottom staff contains a sequence of notes: a, c, a, c, f, a, c, f, a, b. The middle staves show a series of 'a' notes.

7 //a

Third system of musical notation. The top staff features a series of slurs and notes. The bottom staff contains a sequence of notes: a, c, a, c, f, a, c, f, a, b. The middle staves show a series of 'a' notes.

14

Fourth system of musical notation. The top staff features a series of slurs and notes. The bottom staff contains a sequence of notes: a, c, a, c, f, a, c, f, a, b. The middle staves show a series of 'a' notes.

21

Fifth system of musical notation. The top staff features a series of slurs and notes. The bottom staff contains a sequence of notes: a, c, a, c, f, a, c, f, a, b. The middle staves show a series of 'a' notes.

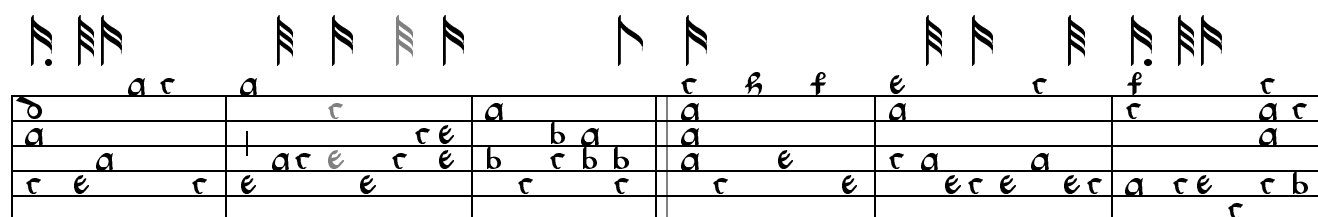
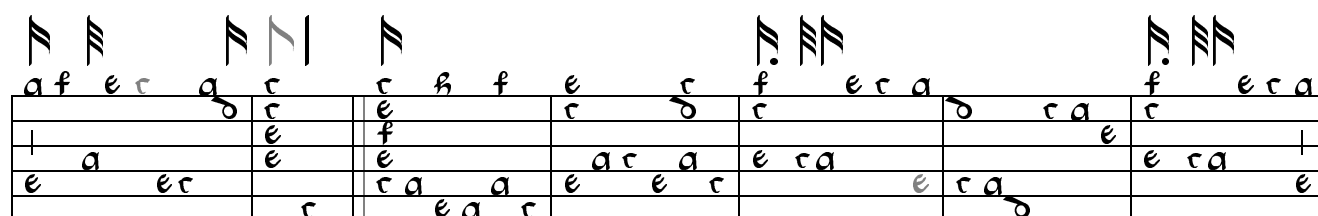
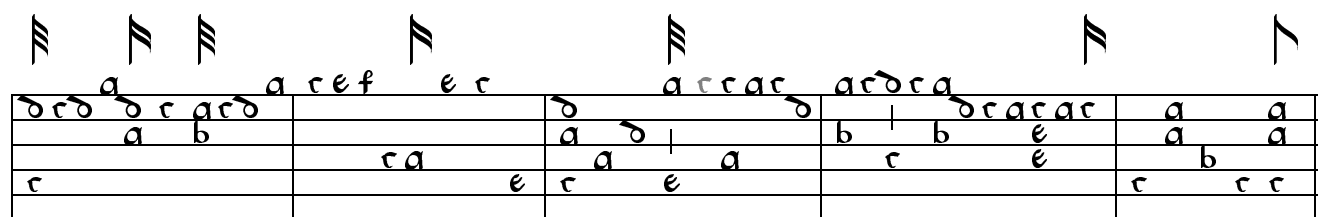
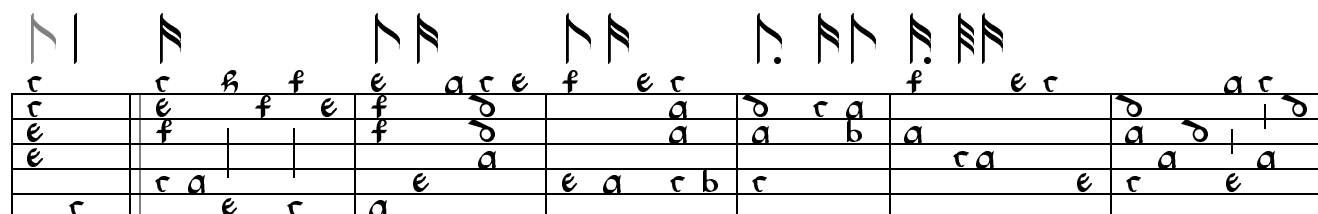
28

Sixth system of musical notation. The top staff features a series of slurs and notes. The bottom staff contains a sequence of notes: a, c, a, c, f, a, c, f, a, b. The middle staves show a series of 'a' notes.

35

Seventh system of musical notation. The top staff features a series of slurs and notes. The bottom staff contains a sequence of notes: a, c, a, c, f, a, c, f, a, b. The middle staves show a series of 'a' notes.

42



44

50

56

62

67

App. 1. Robin hood is to the greenwood gone

IRL-Dtc 408 II, p. 113

Measures 1-7 of the piece. The notation features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The notes are: 1. A4, 2. G4, 3. A4, 4. B4, 5. A4, 6. G4, 7. F4, 8. E4, 9. D4, 10. C4, 11. B3, 12. A3, 13. G3, 14. F3, 15. E3, 16. D3, 17. C3, 18. B2, 19. A2, 20. G2, 21. F2, 22. E2, 23. D2, 24. C2, 25. B1, 26. A1, 27. G1, 28. F1, 29. E1, 30. D1, 31. C1, 32. B0, 33. A0, 34. G0, 35. F0, 36. E0, 37. D0, 38. C0, 39. B0, 40. A0, 41. G0, 42. F0, 43. E0, 44. D0, 45. C0, 46. B0, 47. A0, 48. G0, 49. F0, 50. E0, 51. D0, 52. C0, 53. B0, 54. A0, 55. G0, 56. F0, 57. E0, 58. D0, 59. C0, 60. B0, 61. A0, 62. G0, 63. F0, 64. E0, 65. D0, 66. C0, 67. B0, 68. A0, 69. G0, 70. F0, 71. E0, 72. D0, 73. C0, 74. B0, 75. A0, 76. G0, 77. F0, 78. E0, 79. D0, 80. C0, 81. B0, 82. A0, 83. G0, 84. F0, 85. E0, 86. D0, 87. C0, 88. B0, 89. A0, 90. G0, 91. F0, 92. E0, 93. D0, 94. C0, 95. B0, 96. A0, 97. G0, 98. F0, 99. E0, 100. D0, 101. C0, 102. B0, 103. A0, 104. G0, 105. F0, 106. E0, 107. D0, 108. C0, 109. B0, 110. A0, 111. G0, 112. F0, 113. E0, 114. D0, 115. C0, 116. B0, 117. A0, 118. G0, 119. F0, 120. E0, 121. D0, 122. C0, 123. B0, 124. A0, 125. G0, 126. F0, 127. E0, 128. D0, 129. C0, 130. B0, 131. A0, 132. G0, 133. F0, 134. E0, 135. D0, 136. C0, 137. B0, 138. A0, 139. G0, 140. F0, 141. E0, 142. D0, 143. C0, 144. B0, 145. A0, 146. G0, 147. F0, 148. E0, 149. D0, 150. C0, 151. B0, 152. A0, 153. G0, 154. F0, 155. E0, 156. D0, 157. C0, 158. B0, 159. A0, 160. G0, 161. F0, 162. E0, 163. D0, 164. C0, 165. B0, 166. A0, 167. G0, 168. F0, 169. E0, 170. D0, 171. C0, 172. B0, 173. A0, 174. G0, 175. F0, 176. E0, 177. D0, 178. C0, 179. B0, 180. A0, 181. G0, 182. F0, 183. E0, 184. D0, 185. C0, 186. B0, 187. A0, 188. G0, 189. F0, 190. E0, 191. D0, 192. C0, 193. B0, 194. A0, 195. G0, 196. F0, 197. E0, 198. D0, 199. C0, 200. B0, 201. A0, 202. G0, 203. F0, 204. E0, 205. D0, 206. C0, 207. B0, 208. A0, 209. G0, 210. F0, 211. E0, 212. D0, 213. C0, 214. B0, 215. A0, 216. G0, 217. F0, 218. E0, 219. D0, 220. C0, 221. B0, 222. A0, 223. G0, 224. F0, 225. E0, 226. D0, 227. C0, 228. B0, 229. A0, 230. G0, 231. F0, 232. E0, 233. D0, 234. C0, 235. B0, 236. A0, 237. G0, 238. F0, 239. E0, 240. D0, 241. C0, 242. B0, 243. A0, 244. G0, 245. F0, 246. E0, 247. D0, 248. C0, 249. B0, 250. A0, 251. G0, 252. F0, 253. E0, 254. D0, 255. C0, 256. B0, 257. A0, 258. G0, 259. F0, 260. E0, 261. D0, 262. C0, 263. B0, 264. A0, 265. G0, 266. F0, 267. E0, 268. D0, 269. C0, 270. B0, 271. A0, 272. G0, 273. F0, 274. E0, 275. D0, 276. C0, 277. B0, 278. A0, 279. G0, 280. F0, 281. E0, 282. D0, 283. C0, 284. B0, 285. A0, 286. G0, 287. F0, 288. E0, 289. D0, 290. C0, 291. B0, 292. A0, 293. G0, 294. F0, 295. E0, 296. D0, 297. C0, 298. B0, 299. A0, 300. G0, 301. F0, 302. E0, 303. D0, 304. C0, 305. B0, 306. A0, 307. G0, 308. F0, 309. E0, 310. D0, 311. C0, 312. B0, 313. A0, 314. G0, 315. F0, 316. E0, 317. D0, 318. C0, 319. B0, 320. A0, 321. G0, 322. F0, 323. E0, 324. D0, 325. C0, 326. B0, 327. A0, 328. G0, 329. F0, 330. E0, 331. D0, 332. C0, 333. B0, 334. A0, 335. G0, 336. F0, 337. E0, 338. D0, 339. C0, 340. B0, 341. A0, 342. G0, 343. F0, 344. E0, 345. D0, 346. C0, 347. B0, 348. A0, 349. G0, 350. F0, 351. E0, 352. D0, 353. C0, 354. B0, 355. A0, 356. G0, 357. F0, 358. E0, 359. D0, 360. C0, 361. B0, 362. A0, 363. G0, 364. F0, 365. E0, 366. D0, 367. C0, 368. B0, 369. A0, 370. G0, 371. F0, 372. E0, 373. D0, 374. C0, 375. B0, 376. A0, 377. G0, 378. F0, 379. E0, 380. D0, 381. C0, 382. B0, 383. A0, 384. G0, 385. F0, 386. E0, 387. D0, 388. C0, 389. B0, 390. A0, 391. G0, 392. F0, 393. E0, 394. D0, 395. C0, 396. B0, 397. A0, 398. G0, 399. F0, 400. E0, 401. D0, 402. C0, 403. B0, 404. A0, 405. G0, 406. F0, 407. E0, 408. D0, 409. C0, 410. B0, 411. A0, 412. G0, 413. F0, 414. E0, 415. D0, 416. C0, 417. B0, 418. A0, 419. G0, 420. F0, 421. E0, 422. D0, 423. C0, 424. B0, 425. A0, 426. G0, 427. F0, 428. E0, 429. D0, 430. C0, 431. B0, 432. A0, 433. G0, 434. F0, 435. E0, 436. D0, 437. C0, 438. 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F0, 883. E0, 884. D0, 885. C0, 886. B0, 887. A0, 888. G0, 889. F0, 890. E0, 891. D0, 892. C0, 893. B0, 894. A0, 895. G0, 896. F0, 897. E0, 898. D0, 899. C0, 900. B0, 901. A0, 902. G0, 903. F0, 904. E0, 905. D0, 906. C0, 907. B0, 908. A0, 909. G0, 910. F0, 911. E0, 912. D0, 913. C0, 914. B0, 915. A0, 916. G0, 917. F0, 918. E0, 919. D0, 920. C0, 921. B0, 922. A0, 923. G0, 924. F0, 925. E0, 926. D0, 927. C0, 928. B0, 929. A0, 930. G0, 931. F0, 932. E0, 933. D0, 934. C0, 935. B0, 936. A0, 937. G0, 938. F0, 939. E0, 940. D0, 941. C0, 942. B0, 943. A0, 944. G0, 945. F0, 946. E0, 947. D0, 948. C0, 949. B0, 950. A0, 951. G0, 952. F0, 953. E0, 954. D0, 955. C0, 956. B0, 957. A0, 958. G0, 959. F0, 960. E0, 961. D0, 962. C0, 963. B0, 964. A0, 965. G0, 966. F0, 967. E0, 968. D0, 969. C0, 970. B0, 971. A0, 972. G0, 973. F0, 974. E0, 975. D0, 976. C0, 977. B0, 978. A0, 979. G0, 980. F0, 981. E0, 982. D0, 983. C0, 984. B0, 985. A0, 986. G0, 987. F0, 988. E0, 989. D0, 990. C0, 991. B0, 992. A0, 993. G0, 994. F0, 995. E0, 996. D0, 997. C0, 998. B0, 999. A0, 1000. G0, 1001. F0, 1002. E0, 1003. D0, 1004. C0, 1005. B0, 1006. A0, 1007. G0, 1008. F0, 1009. E0, 1010. D0, 1011. C0, 1012. B0, 1013. A0, 1014. G0, 1015. F0, 1016. E0, 1017. D0, 1018. C0, 1019. B0, 1020. A0, 1021. G0, 1022. F0, 1023. E0, 1024. D0, 1025. C0, 1026. B0, 1027. A0, 1028. G0, 1029. F0, 1030. E0, 1031. D0, 1032. C0, 1033. B0, 1034. A0, 1035. G0, 1036. F0, 1037. E0, 1038. D0, 1039. C0, 1040. B0, 1041. A0, 1042. G0, 1043. F0, 1044. E0, 1045. D0, 1046. C0, 1047. B0, 1048. A0, 1049. G0, 1050. F0, 1051. E0, 1052. D0, 1053. C0, 1054. B0, 1055. A0, 1056. G0, 1057. F0, 1058. E0, 1059. D0, 1060. C0, 1061. B0, 1062. A0, 1063. G0, 1064. F0, 1065. E0, 1066. D0, 1067. C0, 1068. B0, 1069. A0, 1070. G0, 1071. F0, 1072. E0, 1073. D0, 1074. C0, 1075. B0, 1076. A0, 1077. G0, 1078. F0, 1079. E0, 1080. D0, 1081. C0, 1082. B0, 1083. A0, 1084. G0, 1085. F0, 1086. E0, 1087. D0, 1088. C0, 1089. B0, 1090. A0, 1091. G0, 1092. F0, 1093. E0, 1094. D0, 1095. C0, 1096. B0, 1097. A0, 1098. G0, 1099. F0, 1100. E0, 1101. D0, 1102. C0, 1103. B0, 1104. A0, 1105. G0, 1106. F0, 1107. E0, 1108. D0, 1109. C0, 1110. B0, 1111. A0, 1112. G0, 1113. F0, 1114. E0, 1115. D0, 1116. C0, 1117. B0, 1118. A0, 1119. G0, 1120. F0, 1121. E0, 1122. D0, 1123. C0, 1124. B0, 1125. A0, 1126. G0, 1127. F0, 1128. E0, 1129. D0, 1130. C0, 1131. B0, 1132. A0, 1133. G0, 1134. F0, 1135. E0, 1136. D0, 1137. C0, 1138. B0, 1139. A0, 1140. G0, 1141. F0, 1142. E0, 1143. D0, 1144. C0, 1145. B0, 1146. A0, 1147. G0, 1148. F0, 1149. E0, 1150. D0, 1151. C0, 1152. B0, 1153. A0, 1154. G0, 1155. F0, 1156. E0, 1157. D0, 1158. C0, 1159. B0, 1160. A0, 1161. G0, 1162. F0, 1163. E0, 1164. D0, 1165. C0, 1166. B0, 1167. A0, 1168. G0, 1169. F0, 1170. E0, 1171. D0, 1172. C0, 1173. B0, 1174. A0, 1175. G0, 1176. F0, 1177. E0, 1178. D0, 1179. C0, 1180. B0, 1181. A0, 1182. G0, 1183. F0, 1184. E0, 1185. D0, 1186. C0, 1187. B0, 1188. A0, 1189. G0, 1190. F0, 1191. E0, 1192. D0, 1193. C0, 1194. B0, 1195. A0, 1196. G0, 1197. F0, 1198. E0, 1199. D0, 1200. C0, 1201. B0, 1202. A0, 1203. G0, 1204. F0, 1205. E0, 1206. D0, 1207. C0, 1208. B0, 1209. A0, 1210. G0, 1211. F0, 1212. E0, 1213. D0, 1214. C0, 1215. B0, 1216. A0, 1217. G0, 1218. F0, 1219. E0, 1220. D0, 1221. C0, 1222. B0, 1223. A0, 1224. G0, 1225. F0, 1226. E0, 1227. D0, 1228. C0, 1229. B0, 1230. A0, 1231. G0, 1232. F0, 1233. E0, 1234. D0, 1235. C0, 1236. B0, 1237. A0, 1238. G0, 1239. F0, 1240. E0, 1241. D0, 1242. C0, 1243. B0, 1244. A0, 1245. G0, 1246. F0, 1247. E0, 1248. D0, 1249. C0, 1250. B0, 1251. A0, 1252. G0, 1253. F0, 1254. E0, 1255. D0, 1256. C0, 1257. B0, 1258. A0, 1259. G0, 1260. F0, 1261. E0, 1262. D0, 1263. C0, 1264. B0, 1265. A0, 1266. G0, 1267. F0, 1268. E0, 1269. D0, 1270. C0, 1271. B0, 1272. A0, 1273. G0, 1274. F0, 1275. E0, 1276. D0, 1277. C0, 1278. B0, 1279. A0, 1280. G0, 1281. F0, 1282. E0, 1283. D0, 1284. C0, 1285. B0, 1286. A0, 1287. G0, 1288. F0, 1289. E0, 1290. D0, 1291. C0, 1292. B0, 1293. A0, 1294. G0, 1295. F0, 1296. E0, 1297. D0, 1298. C0, 1299. B0, 1300. A0, 1301. G0, 1302. F0, 1303. E0, 1304. D0, 1305. C0, 1306. B0, 1307. A0, 1308. G0, 1309. F0, 1310. E0, 1311. D0, 1312. C0, 1313. B0, 1314. A0, 1315. G0, 1316. F0, 1317. E0, 1318. D0, 1319. C0, 1320. B0, 1321. A0, 1322. G0, 1323. F0, 1324. E0, 1325. D0, 1326. C0, 1327. B0, 1328. A0, 1329. G0, 1330. F0, 1331. E0, 1332. D0, 1333. C0, 1334. B0, 1335. A0, 1336. G0, 1337. F0, 1338. E0, 1339. D0, 1340. C0, 1341. B0, 1342. A0, 1343. G0, 1344. F0, 1345. E0, 1346. D0, 1347. C0, 1348. B0, 1349. A0, 1350. G0, 1351. F0, 1352. E0, 1353. D0, 1354. C0, 1355. B0, 1356. A0, 1357. G0, 1358. F0, 1359. E0, 1360. D0, 1361. C0, 1362. B0, 1363. A0, 1364. G0, 1365. F0, 1366. E0, 1367. D0, 1368. C0, 1369. B0, 1370. A0, 1371. G0, 1372. F0, 1373. E0, 1374. D0, 1375. C0, 1376. B0, 1377. A0, 1378. G0, 1379. F0, 1380. E0, 1381. D0, 1382. C0, 1383. B0, 1384. A0, 1385. G0, 1386. F0, 1387. E0, 1388. D0, 1389. C0, 1390. B0, 1391. A0, 1392. G0, 1393. F0, 1394. E0, 1395. D0, 1396. C0, 1397. B0, 1398. A0, 1399. G0, 1400. F0, 1401. E0, 1402. D0, 1403. C0, 1404. B0, 1405. A0, 1406. G0, 1407. F0, 1408. E0, 1409. D0, 1410. C0, 1411. B0, 1412. A0, 1413. G0, 1414. F0, 1415. E0, 1416. D0, 1417. C0, 1418. B0, 1419. A0, 1420. G0, 1421. F0, 1422. E0, 1423. D0, 1424. C0, 1425. B0, 1426. A0, 1427. G0, 1428. F0, 1429. E0, 1430. D0, 1431. C0, 1432. B0, 1433. A0, 1434. G0, 1435. F0, 1436. E0, 1437. D0, 1438. C0, 1439. B0, 1440. A0, 1441. G0, 1442. F0, 1443. E0, 1444. D0, 1445. C0, 1446. B0, 1447. A0, 1448. G0, 1449. F0, 1450. E0, 1451. D0, 1452. C0, 1453. B0, 1454. A0, 1455. G0, 1456. F0, 1457. E0, 1458. D0, 1459. C0, 1460. B0, 1461. A0, 1462. G0, 1463. F0, 1464. E0, 1465. D0, 1466. C0, 1467. B0, 1468. A0, 1469. G0, 1470. F0, 1471. E0, 1472. D0, 1473. C0, 1474. B0, 1475. A0, 1476

44

50

56

62

67

App. 2. Robin Hoode

GB-Cu Add.2764-2, f. 12r

[illegible]

1

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a five-line staff. It consists of 16 measures, divided into four groups of four measures each. The melody is written in a simple, folk-like style with many ties. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (half), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half), D3 (half), C3 (half), B2 (half). The key signature has one sharp (F#). The time signature is 2/4.

8

15

20

[illegible]

25

The Rose Tree

G major, 2/4

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

af er a c c B f e c f e r a f e r a

a a e e c a a e a c e c a e

c e a c

31

[illegible]

38

44

50

56

62

67

App. 3. Bonny sweete Robin

GB-Lam 601, f. 8r

1

8

15

20

25

31

38

44

50

56

62

67

App. 4. untitled

D-Ngm 33748 I, f. 52r ii

72

MUSIC SUPPLEMENT TO LUTE NEWS 106: COMPLETE SETTINGS OF LUTE SOLOS BY JOHN DOWLAND

PART 7: VARIATIONS ON ROBIN IS TO THE GREEN WOOD GONE [70]

Worklist

JD70. Robin is to the green wood gone¹

- a. GB-Cu Dd.9.33, ff. 29v-30r *Robin Jo Dowland*
- DowlandCLM 70²
- b. GB-Lbl Eg.2046, f. 22v *Sweet Robyne*
- c. GB-Lbl Eg.2046, f. 35r *Sweet Robyn*
- d. Fuhrmann 1615, pp. 114-115 *Galliarda* 6.
[header: *Galliarda* J. D. 6.]

Appendix³

- 1. IRL-Dtc 408/II, p. 113 *Robin hood is to the greenwood gone*
- 2. GB-Cu Add.2764(2), f. 12r ~~*Hood*~~
- 3. GB-Lam 601, f. 8r *Bonny sweete Robin*
- 4. D-Ngm 33748 I, f. 52r ii untitled

The tune known as Robin, Robin Hood, Bonny Sweet Robin or Robin is to the green wood gone is presumed to have been popular in the sixteenth century going by the number of settings for lute or other instruments.⁴ A number of ballads about Robin Hood are known, but it is not clear which text is intended to be accompanied by this particular tune. However, in Shakespeare's Hamlet, Ophelia quotes 'For Bonny sweet Robin is all my joy' (Act IV Scene 5 line 182 in Alexander text) which fits bars 1-4 and 13-16 of this tune. However, Sternfeld has suggested an alternative text, a verse of 'In Sherwood lived stout Robin Hood', n^o 19 in Robert Jones *Fourth Book of Aires* of 1609, which also fits the tune:⁵

Hey jolly robin, Ho jolly robin
Hey jolly Robin Hood
Love finds out me as well as thee
To follow me, follow me to the greenwood.

Four very similar versions of John Dowland's variations on this tune are known, three in English manuscripts and one in Fuhrmann's continental print of 1615.⁶ All the other settings for this and a number of other tunes with Robin in the title, for lute, bandora, cittern and lyra viol, are included in the *Lutezine* accompanying this *Lute News*. Four of these are anonymous one stave settings, two in D minor and two in C minor, duplicated here as page fillers (appendices 1-4). Dowland's variations comprise three sections of 24 bars, which Poulton subdivided editorially into two 4 bar A strains, and two 8 bar B strains. Versions **a-c** are closely concordant throughout and lack ornaments and playing indications such as fingering dots, except for vertical ties: versions **b** and **c** have more or less all the vertical ties found in **a** with many more added. Also the tablature for version **b** is almost identical to **c**, with only 5 or so minor differences, whereas **b** and **c** have 35 or so subtle differences to **a** (the version used in DowlandCLM), many of which are true variants whereas others are probably errors. In a few places notes are added to complete melodic runs absent in the 'standard text' of **a**, giving a more satisfactory reading.⁷ Poulton considered the version in Fuhrmann (**d**) to be 'extremely inaccurate' in which 'A number of bars have been introduced which are in neither [other version]';⁸ but it is concordant with **a** except for around 48 subtle differences, including variants and errors some of which are shared with **b/c**, and it is useful to have a setting with an added 7th course in D when **a-c** are for 6-course lute. The only serious corrupt readings are the omission of bar 33, apparent misreading of bars 51-52, and the reversal of bars 49-52 and 53-56, which might explain why Poulton thought bars had been added.

¹ Critical commentary: **a**. 6-course lute; 24-25 is the only double bar line in the original, but double bar lines added here at 4-5, 8-9, 16-17, 28-29, 32-33, 40-41, 48-49, 52-53, 56-57 & 64-65 to show the three 24-bar sections each with 4/4/8/8 bar subsections, as in DowlandCLM except that 28-29 & 32-33 are omitted in the latter; bar 2 - no rhythm signs, but the scribe Mathew Holmes placed a dot above the c4 implying the rhythm of dotted minim - crotchet - minim as adopted in DowlandCLM; 5/3 - crotchet absent and added in DowlandCLM; 8/1, 28/1, 32/1, 52/1 - minim absent, added in DowlandCLM; 21/1 - c4 added in DowlandCLM; 22/5 - c1 changed to d1 in DowlandCLM; 28/1 - c1 added in DowlandCLM as in b-d; 31/5 - g1 changed to c1 as in DowlandCLM and b,c&d; 35/1-2, 37/1-2 and 38/1-2 - no rhythm signs in these bars, but a dot above the c4 implies the rhythm dotted crotchet - quaver as in DowlandCLM; 35/6 - c5 absent; 39/4 - c2-e4 changed to c2c4 as in DowlandCLM; 39/6 - quaver absent, added in DowlandCLM; 53/5 - crotchet changed to quaver; 55/2 - d2 added, omitted in DowlandCLM; 56/1 - semibreve changed to minim; 56/2 - semibreve c6 absent, added in DowlandCLM; 66/2 - a3 added; 67/1 - d2 changed to c2, not noted in DowlandCLM; 68/4 - crotchet absent, added in DowlandCLM. **b**. 6-course lute; double bar lines only between 24-bar sections as in original; 7/1-2 - quavers changed to crotchets; 9/1 - c2e3f4 changed to c2f3c5; 10/3-4 - bar line added; 43/5 - scribe crossed out c6 and added c5. **c**. 6-course lute; 48-49 - single changed to double bar line; 18/4-5 - crotchets changed to quavers; 18/5-6 - bar line added; 22/6 - a5 added; 25/3-4 - e5 inserted; 44/3 - a3 added with vertical line through it. **d**. 8th course in D - could also play on lute with 7th course in D; double bar lines added at bars 28-29, 32-33 and 56-57 in the original; 7/7 - a7 changed to a8; 9/4 - h2 instead of f2; 17/10 - c2 instead of e2; 20/5 - crotchet displaced a note to the left; 23/3 - a1 instead of d1; 24/4-5 - minim a2a3a8 shortening bar by a crotchet instead of crotchet a8 minim a2a3; 28/1 - a2 and b4 instead of c2 and b5; 33- bar absent; 36/5 - minim absent; 38/1 - e5 instead of c5; 45/1 - h1 instead of f1; 48 - 4 minims - semibreve instead of 4 crotchets - minim; 50/8 - a2 obscured; 51-52 reading corrupted.

² DowlandCLM - Diana Poulton and Basil Lam (eds.) *The Collected Lute Music of John Dowland* (London, Faber, 1974, reprinted 1978 & 1981), pp. 218-221.

³ Critical commentary: **1**. 6-course lute; no changes. **2**. 6-course lute; grey notes and rhythm signs reconstructed as obscured by damage to the fragmentary source. **3**. 6-course lute; 1-2 and 11-12 - bar lines absent; 11-12 - rhythm signs absent. **4**. 7th course in F; 11/3 - quaver changed to semiquaver.

⁴ Claude M. Simpson *The British Broadside Ballad and Its Music* (New Jersey, Rutgers University Press, 1966), pp. 59-64 'Bonny Sweet Robin, or My Robin Is to the Greenwood Gone'.

⁵ Fred. W. Sternfeld *Music in Shakespearean Tragedy* (London 1963), pp. 68-78, which also includes a list of 30 sources of the tunes.

⁶ Sources: GB-Cu Dd.9.33 - Cambridge University Library, Dd.9.33, c.1600; GB-Lbl Eg.2046 - London, British Library, Egerton MS 2046, Jane Pickering lute book, c.1616-50, facsimile: Clarabrick, Boethius Press, 1985; Fuhrmann 1615 - Georg Leopold Fuhrmann, *Testudo Gallo-Germanica* (Nürnberg, 1615), facsimile, Lübeck, Tree Edition, 2003; IRL-Dtc 408/II - Dublin, Trinity College Library, MS 408/II, pp. 76-113, c.1605; GB-Cu Add.2764(2) - Cambridge, University Library, Add. 2764(2), c.1585-1590; GB-Lam 601 - London, Royal Academy of Music, MS 601, Richard Mynshall lute book, c.1597-9, facsimile, Leeds, Boethius Press, 1975; D-Ngm 33748 I - Nürnberg, Germanisches Nationalmuseum, Ms. 33748.I, c.1615-20, facsimile and modern edition in 5 vols, Hofheim am Taunus, Friedrich Hofmeister, 1980.

⁷ Examples are: 13/6 - a1; 21/1 - c4; 21/8 - a1; and 62/6 - a1.

⁸ Diana Poulton *John Dowland* (London, Faber, 1972/R1982), pp. 174-175, and see the critical commentary.