

# MUSIC SUPPLEMENT TO LUTE NEWS 124 (DECEMBER 2017): A SELECTION OF TOCCATAS GREENSLEEVES & JOHN DOWLAND PART 25: PIPERS PAVAN (JD8) AND GALLIARD (JD19)

## GREENSLEEVES

- G1. IRL-Dtc 408/II, p. 104 *greene sleues*<sup>1</sup> p. 4  
 G2. NL-Lu 1666 (Thysius), ff. 390v-391r *Seyte Rich machyn* 4  
 G3. GB-Lbl Add.31392, f. 29r *Greensleeues by maister Cuttinge*  
 - CuttingB2 45 5  
 G4. Hove *Florida* 1601, f. 107v *Griensleiefs* 11  
 G5. US-CAh 182 (Ridout), f. 67r *Greene sleues - cittern* 14  
 Cognates: A-GÖ II, f. 89r *Gigue Angloise* - baroque lute;<sup>3</sup> GB-En Acc.9769 (Balcarres), pp. 62-63 *Green sleues* - baroque lute; NL-Lu 1666, f. 390r *Gruen sleefs ey touton met all myn here*; NL-Lu 1666, f. 390v *Greene sleues is al my joye*. Duets: GB-Cu Dd.3.18, ff. 8v-9r *Green Sleues* - duet treble (Lundgren<sup>4</sup> 49); GB-Lam 601, ff. 3r-3v *greensleeues* [index: *Greensleeues trebble*] = US-Ws V.b.280 (Folger), f. 5r *i the terble to grien sluis* - duet treble (Lundgren 12); US-Ws V.b.280, f. 5r *ii the ground to green sluis* - duet ground. Cittern: GB-Cu Dd.4.23, f. 25r *Green Sleues*; Playford *A Booke of New Lessons for the Cittern* 1652, p. 31 *Greene-Sleues*. Bass viol: GB-Lcm II.F.10(2), pp. 114-115 (ff. 50v-51r) *Green Sleues*. Mixed consort: GB-Cu Dd.5.20, f. 6r *Greene Sleues* - bass viol; GB-Cu Dd.5.21, f. 10r *Green Sleues* - flute; LT-Va 285-MF-LXXIX, f. 40r *Greene sleues* - bandora. Violin melody: GB-Lbl Add.29371, f. 37v *Pudding & Pies*; Playford *Dancing Master* 7th 1686, p. 186 *Greensleeues and Pudding Pies*; Playford *Dancing Master* 17th ed 1721, p. 113 *Greensleeues and yellow lace* = Walsh *Compleat Country Dancing Master* 1718 I, n° 36 *Green Sleeves and Pudding Pies* (different to Walsh 1718 n° 33 *Puddings and Pies*); Playford *Division Violin* 1685, sigs. F1r-F1v 27 *Green Sleeves, to a Ground with Division.* / *The Ground to Green Sleeves*. [index: *A Division on a Ground, called, Green-Sleeves and Pudding Pies*].

Greensleeves is probably the best known popular tune of all in the present day.<sup>5</sup> The tune is a descant on the Romanesca or sometimes the Passamezzo Antico harmonic ground, the two only differing in the first note/chord.<sup>6</sup> Of the twenty-five or so sources of the tune (including 9 for lute solo or duet, 3 for cittern, 1 for bass viol, 3 parts for mixed consort, 3 for violin and 3 for keyboard), five are reproduced here and another thirteen originals or arrangements are in the *Lutezine*. Those here are the only two solo renaissance lute settings in English sources: one anonymous and from the manuscript dated c.1605 bound with the William Ballet lute book, 'handled ineptly and characterized by clumsiness' according to John Ward, and the other ascribed to Francis Cutting in Add.31392 copied c.1595. To these is added one of three similar settings from the Thysius lute book copied 1595-1600, the setting in Joachim van den Hove's *Florida* of 1600 and a simple harmonic progression in the Ridout cittern manuscript. The sources of the tune date from the 1590s or later and *grine slifes* appears in the list of dance tunes from Lleweli Hall in North Wales written in the 1590s.<sup>7</sup> But the tune was presumably known earlier, as seven ballads relating to Greensleeves were registered with the Stationers Company during 1580 and 1581.<sup>8</sup> The first of these is the ballad 'A newe northen Dittye of ye Ladye Greene Sleues' beginning 'Alas, my Love, ye do me wrong' by Richard Jones

and entered on 3 September 1580 (Rollins 1892),<sup>9</sup> and it is the only one for which text has survived and it begins 'Greensleeues was all my ioy, Greensleeues was my delight', but recognised from the refrain 'Alas my loue, ye do me wrong' in Clement Robinsons' *A Handefull of pleasant delites* published by Richard Jones in an edition of 1584, n° 7 headed 'A new Courtly Sonet, of the Lady Green sleues. To the new tune of Greensleeues'.<sup>10</sup> A first edition of *Handefull* was probably published in 1566 and so would have predated the registered ballad. William Cobbold's quodlibet *New Fashions* for five voices from before 1622,<sup>11</sup> comprises a series of ballad tunes over variations on the tune *Browning*,<sup>12</sup> and the second line is 'Grenesleues ys all my Joy, greene sleues ys my delight, grenesleues ys my hart of gold, & who but Ladye griensleeues' set to the music of the greensleeves tune, the refrain of the 'A new Courtly Sonet' in *Handefull*, above. However, although *Handefull* referred to *Greensleeves* as a new tune, a tune named *Grenleve* lacking the music is found in a pocket book of dance tunes and choreographies called the Gresley Dance Collection, dating to c.1500, which could refer to the tune here.<sup>13</sup> The tune either titled *Green sleeves*, or a variety of alternative names (including *The Jews Corant*, *The Blacksmith* and *Which Nobody can deny*, mainly identified only by inference based on the use of the refrain 'Which Nobody can deny') is called for in dozens of unrelated ballads in the seventeenth and eighteenth centuries.<sup>14</sup> The tune is also found in the Netherlands, as instrumental settings in two books of dance music and in a manuscript of music for bass viol,<sup>15</sup> in addition to the lute solos in Hove's *Florida* and the Thysius lute book. Greensleeves is also frequently quoted in literary sources from the sixteenth century onwards. Thomas Nashe's play *Have with you to Saffron-Walden* published in 1596, refers to *Greensleeves* as a dance tune when Respo says of Dick Harvey 'when his wench or friskin was footing it aloft on the green, with foot out and foot in, and as busy as might be at Rogero, Basilino, Turkelony, All the Flowers of the Broom, Pepper is Black, Greensleeves, Peggie Ramsey, he came sneaking behind a tree and looked on'. Two references to the tune are found in Shakespeare's *Merry Wives of Windsor* written c.1597, one in act 2 scene 1 when Mrs Ford says 'I would have sworn his disposition would have gone to the truth of his words: but they do no more adhere and keep pace together, than the Hundredth Psalm to the tune of Green Sleeves' and the other in act 5 scene 5 when Falstaff says 'Let the sky rain potatoes; let it thunder to the tune of Green Sleeves'. Other quotes include John Fletcher's play *Woman's Prize, or the Tamer Tamed* c.1611, act 3 scene 5 when Petruchio says 'Put now upon

<sup>1</sup> Also edited in *Fifty-eight Very Easy Pieces for Renaissance Lute* (Albury, Lute Society Music Editions, 1999), no. 49.

<sup>2</sup> Jan Burgers (ed.) *Francis Cutting: Collected Lute Music* (Lübeck, Tree Edition 2002).

<sup>3</sup> Reported by Tim Crawford in 'Teaching and learning the lute in Baroque Austria' *Lute News* 116 (December 2015) p. 22.

<sup>4</sup> *English Duets for Two Renaissance Lutes* vols. I-IV (München, Lundgren 1986).

<sup>5</sup> Partly because Ralph Vaughan Williams quoted the tune (as well as Lovely Joan) for an interlude in his opera *Sir John in Love* 1924-8, then adapted for orchestra in 1934 by Ralph Greaves as the *Fantasia on Greensleeves*.

<sup>6</sup> The 8-bar Romanesca uses the chord sequence III/VII/i/V/III/VII/i-V/i (that is chords Bf/F/G minor/D/Bflat/F/G minor-D/G minor for most of the settings) and the Passamezzo Antico uses i (g) instead of III (B flat) for the first chord.

<sup>7</sup> Sally Harper 'An Elizabethan Tune List from Lleweli Hall, North Wales' *RM4 Research Chronicle* n° 38 (2005) pp. 45-98.

<sup>8</sup> William Chappell *Popular Music of the Olden Time* (London, Cramer, Beale and Chappell, 1855-6) [PMOT], pp. 227-233; William Chappell, revised H. Ellis Wooldridge *Old English Popular Music* (London, Macmillan, 1893/reprinted New York 1961)[OEPM], p. 239-242; Claude M. Simpson *The British Broadside Ballad and its Music* (New Brunswick: Rutgers University Press, 1966), pp. 268-278.

<sup>9</sup> The other six are n° 1049/1050/1051/1390/1742/2276 in Hyder E. Rollins 'An Analytical Index to the Ballad-Entries in the Registers of the Company of Stationers of London' *Studies in Philology* 21/1 (1924), pp. 1-324.

<sup>10</sup> First stanza 'Alas my loue, ye do me wrong, / to cast me off discourteously:/ And I haue loued you so long. / Delighting in your companie.' and refrain 'Greensleeues was all my ioy,/ Greensleeues was mydelight:/ Greensleeues was my heart of gold, / And who but Ladie Greensleeues'. Full text on pp. 17-20 of: <https://archive.org/details/handfulofpleasan00robiuoft>

<sup>11</sup> The sources are GB-Lbl Add.18936-9 and GB-Lcm 684(1-4) both lacking the quintus. For the other tunes used see John M. Ward 'Apropos: The British Broadside Ballad and Its Music' *JAMS* xx (1967), pp. 68-69.

<sup>12</sup> According to Ian Payne 'New Light On 'New Fashions' By William Cobbold (1560-1639) Of Norwich' *Chefs* 30 (2002) pp. 11-37.

<sup>13</sup> David Fallows 'The Gresley Dance Collection, c.1500' *Research Chronicle* 29 (1996) 1-20.

<sup>14</sup> For details search 'greensleeves' on the English Broadside Ballad Archive <http://ebba.english.ucs.edu> and Broadside Ballads Online at the Bodleian Libraries <http://ballads.bodleian.ox.ac.uk>

<sup>15</sup> For details search for 'greensleeves' in the Dutch Song Database: <http://www.liederenbank.nl/index.php?lan=en>

me? and by Lady *Green-sleeves*? Am I grown so tame after all my triumphs?', John Philips' poem 'A Medly' in *The Sportive Witt* of 1656 begins 'I Prethee sweet Rose pull up thy cloaths,/ And let me see thy (...) / Fortune my foe, why didst thou frown on (...) / Green sleeves and Pudding-pies', and in Matthew Prior's poem *Alma, or the Progress of the Mind* c.1716, Canto II: 'The dance affected nimble Peg,/ Old Madge bewitch'd, at sixty-one / Calls for Green Sleeves and Jumping Joan./ In public mask or private ball,/ From Lincoln's-inn to Goldsmith's-Hall'.

### TOCCATAS

<b>T1.</b> Castelioni 1536, f. 13v <i>Tochata da sonare nel fine del ballo</i> index: <i>Tocata nel fin del Ballo</i>	p. 6
<b>T2.</b> Castelioni 1536, f. 17v <i>Tochata nel fine del Ballo</i> index: <i>Tocata nel fine del Ballo</i>	6
<b>T3.</b> Castelioni 1536, f. 24v <i>Tochata del Divino Fran. Da Milano</i> index: <i>Tochata del Divino Fran. Da Milano</i> - Ness n° 92	6
<b>T4.</b> Castelioni 1536, f. 53v <i>Tbochata</i> index: <i>Tocata p.p.b.</i> [Pietro Paulo Borrono] <sup>16</sup>	7
<b>T5.</b> Bernadino Balletti <i>Intabolatura de Lauto</i> 1554, sig. D4r 10 <i>Tocata</i>	7
<b>T6.</b> Terzi <i>Libro de Intabolatura</i> 1599, p. 26 <i>Toccata de l'Auttoire</i>	7
<b>T7.</b> I-PEas sec.xvii (Doni), pp. 106-107 <i>Toccata</i>	8-9
<b>T8.</b> Mertel 1615, p. 70 (Praeludia) 144	9
<b>T9.</b> PL-Kj (Barbarino), p. 241 <i>tochatina de(l) Liuto</i>	10
<b>T10.</b> PL-Kj 40032, p. 211 <i>Tochata</i>	11
<b>T11.</b> D-LEm II.6.23, f. 16v <i>Toccata</i>	12
<b>T12.</b> PL-Kj 40153 (Dusiacki), f. 45r untitled	12
<b>T13.</b> PL-Kj 40032, p. 66 <i>Tokata</i>	13
<b>T14.</b> Casteliono 1548, f. 2r untitled (music example in <i>Regola</i> )	13
<b>T15.</b> Mertel 1615, p. 83 (Praeludia) 164	14
<b>T16.</b> I-PEas sec.xvii, pp. 104-105 <i>Toccata</i>	15
<b>T17.</b> I-COc 1.1.20 (Raimondo), ff. 87v-88r <i>Toccata</i>	16
<b>T18.</b> Mertel 1615, pp. 63-64 (Praeludia) 135	16-17
<b>T19.</b> Mertel 1615, p. 64 (Praeludia) 136	17
<b>T20.</b> PL-Kj 40032, p. 249 <i>Tochata</i>	18
<b>T21.</b> PL-Kj 40032, p. 213 <i>Tiento ouer Tochata</i>	19
<b>T22.</b> PL-Kj 40032, p. 259 <i>Tochatina</i>	20
<b>T23.</b> I-TRc 1947/5, f. 7r <i>Tocata</i>	20
<b>T24.</b> I-COc 1.1.20, f. 1r <i>Toccata</i>	21
<b>T25.</b> Mertel 1615, p. 51 (Praeludia) 107	21
<b>T26.</b> I-COc 1.1.20, ff. 34v-35r <i>tocata</i>	22
<b>T27.</b> Mertel 1615, p. 52 (Praeludia) 109	22-23
<b>T28.</b> D-Hbusch (Herold), ff. 6r-6v <i>Toccado</i>	23
<b>T29.</b> CDN-Mc w.s. (Montreal), <sup>17</sup> f. 21r <i>Toccata</i>	24
<b>T30.</b> D-Hs ND VI 3238 (Schele), p. 74 <i>Toccate</i> - HoveB <sup>18</sup> 6	24
<b>T31.</b> D-Hs ND VI 3238, pp. 8-9 <i>Toccate</i> - HoveB 2	25
<b>T32.</b> I-COc 1.1.20, ff. 41v-42r <i>Toccata</i>	26
<b>T33.</b> Mertel 1615, p. 14 (Praeludia) 31	27
<b>T34.</b> Mertel 1615, pp. 7-8 (Praeludia) 16	28
<b>T35.</b> D-Hs ND VI 3238, pp. 101-102 <i>Toccata</i>	28-29

A Toccata is defined by the musicologist John Caldwell in Grove Music Online as a piece of music 'intended primarily as a display of manual dexterity, often free in form and almost always for a solo keyboard instrument'. Although referring to the earliest occurrence of the word as in Casteliono's *Intabolatura de leuto de diversi autori* published in Milan in 1536 (T1-4 here), this is the only example for lute in Caldwell's entry. This seems unrepresentative from what many lutenists know of the elaborate toccatas by Piccinini and Kapsberger, and maybe also from the one hundred and fifty or so others known for lute, theorbo and chitarrone. This supplement reproduces thirty-five examples for lute from nine Italian and five other sources copied or published over more than a century (1530s-1640s),<sup>19</sup> as the first part of a survey the genre. They are mostly anonymous and titled toccata or similar, and typical examples

are included from Mertel's *Hortus Musicalis* of 1615 where they are untitled and included in his numerical series of *Preludiae*. The Italian verb toccare means to touch consistent with a toccata as a practice exercise rather like the earlier forms of lute solo called Tastar de corde and recercare, as well as prelude, all also implying 'warming up' exercises for lutenists. Although the surviving examples titled toccata or similar (Tocata, Toccada, Tochata, Tochatina, Tokata) are often similar to others lute solos titled prelude, recercare, fantasia and particularly passaggio,<sup>20</sup> it seems clear that the form developed into a distinct genre characterised by a lack of melodic progression in favour of extended ascending and descending runs and sequences of arpeggiated harmonic progressions. Many include chordal passages (for example see T15 bars 10-12 & 29-30), which were probably arpeggiated as indicated in the Doni manuscript, as in other sources, by the sign ://: for arpeggiation below apparently static chords (see T7 & T16).

### JOHN DOWLAND - PIPERS PAVAN & GALLIARD

<b>JD8.</b> Barley (Lute) 1596, sigs. E3r-F1r <i>A Pauen for the Lute</i> - <i>Pipers Pavin</i> By I. D. pp. 30-32 <b>Cognates for the short form A strain:</b> <sup>21</sup> D-Kl 4 <sup>o</sup> Mus.108 I, ff. 70v-71r <i>pipers paduan</i> ; Hove 1612, f. 37v <i>Pavana Piper Dowland</i> <b>Cognates for the long form A strain:</b> <sup>22</sup> A-Lla hs.475, f. 22r <i>Pauane</i> ; GB-Cu Add.3056, ff. 2v-3 <i>Pipers pauen.</i> by John Dowlande / B.M.; GB-Cu Dd.2.11, ff. 46v-47r <i>Pauen J.D.</i> - DowlandCLM 8; GB-Gu Euing 25, f. 29v untitled; GB-Lbl Add.31392, ff. 27v-28r <i>maister Pypers paryn by mayster Dowland</i> ; GB-Lbl Eg.2046, ff. 19v-20r <i>Pipers Pavinge my Mr dowlande</i>	
<b>JD19.</b> GB-Cu Dd.5.78.3, ff. 21v & 10r untitled <sup>23</sup>	32-33
GB-Cu Add.3056, ff. 3v-4r <i>The galliard to the pauen before</i> - DowlandCLM 88; GB-Cu Dd.2.11, f. 53r untitled - DowlandCLM 19; GB-Cu Dd.9.33, f. 73v untitled; GB-Gu Euing 25, f. 28v untitled; GB-Lam 603, f. 21v <i>Yf my Complaynts Jo Dowla B M</i> ; GB-Lbl Add.31392, ff. 28v-29r <i>maister Pypers galliard by maister Dowland</i> ; GB-Lbl M.1353, f. 11r untitled. Cognates: GB-	

<sup>20</sup> Seventy-nine passaggios were edited for the Lutezine to *Lute News* 107 (October 2013).

<sup>21</sup> Short form A strain for keyboard [see Christopher Hogwood 'John Dowland on the keyboard' *Early Music* 41/2 (2013) pp. 255-272]: GB-Cfm Mus.168, pp. 298-299 *Pipers paven* / Martin Pearson; US-NYp Drexel 5612, p. 4 *Captaine Pipers Pavion A Pavion*. Mixed consort: GB-Lam 600, f. 89r *Pipers Pavin* - bandora; GB-Cu Dd.5.20, f. 3v *Captaine Pipers Paven* - bass viol; GB-Cu Dd.5.21, f. 3v *Captain Pipers Pavin* - recorder; GB-Cu Dd.14.24, f. 32v *Capt. Pipers Paven* - cittern; Morley 1599, n° 4 *Captaine Pipers Pavin* - cittern, pandora, flute & bass viol. Instrumental ensemble: D-Kl 4<sup>o</sup>Mus.125(1-5), n° 49 untitled - à 5; GB-Lbl Add.36484, f. 22v *Daulans paven* - bass viol; Hagius *Neue Kunstliche Musicalische* 1616, n° 24 [*Pypers*] *Pavan. à 4*; Hagius 1616, n° 48 [*Pypers*] *Pavan. à 4. Medius voces composuit C. H.* Vocal settings: GB-En 9450, f. 7r *Duland his paven callit gaudean* - cantus of à 4; GB-Eu La.III.488, ff. 27v-28 *Doulandis Pauane* - cantus of à 4; Leeuw *Christelijcke Plicht-Rymen* 1648, p. 232 *Zangh: C. Pypers Pavane. oft Daer word ghereden-sift* 'Wiens zielen dor den Echt gesmolten sijn tot een'; Ringers *Stichtelijck sang-preele* 1686, p. 159 *Sang: C. Pypers Pavane* 'Propheet: Ja steun op God', and probably Janssen *Christelijck Vermaeck* 1645, p. 229 *Toon: C. Pypers Pavane* 'Een vroom, oprechte ziel, die hier Godsaligh leeft' but lacks music. Search Pypers Pavane in Dutch Song Database - [www.liederenbank.nl](http://www.liederenbank.nl)

<sup>22</sup> Long form A strain for bandora: GB-Cu Dd.2.11, f. 82r *C. pypers Paven*. Cittern: GB-Cu Dd.4.23, f. 27v *Dowlands paven*. Vocal settings: Camphuysen SR 1624, p. 87 *Sang: C. Pypers Pavane* [text *Daer word gereden-sift, boedanig heer schappij*]; Camphuysen 1647, p. 110 *Sang: C. Pypers Pavane* [text *Daer word gereden-sift*]; Camphuysen 1655, p. 123 *Sang: C. Pypers Pavane* [text *Daer word gereden-sift*]. I have not yet ascertained which form the keyboard version is in S-Skma 1 (Eysbock), f. 57r, *Quis vis ingenius*.

<sup>23</sup> Cognates for cittern: US-CAh 181, f. 14r *Dowlands Gal.* Lyra viol: Corkine 1612, sig. G1v *If my complaints*. Viol consort and lute: Dowland 1604, sigs. L1v-L2r *Captaine Digorie Piper his Galliard / 18 / Io. Dowland*. Mixed consort: GB-Lam 600, f. 89r *Captayne Pipers Galliard* - bandora; Morley 1599, n° 5 *Galliard to Captaine Pipers Pavin* - cittern, pandora, flute & bass viol. Instrumental ensemble: GB-Lbl Add.36484, f. 22v *The galyard* - bass viol. Keyboard, in G minor: D-Lr Mus.ant.pract.KN 146 (Drallius), ff. 173v-175r *Galliarde*; GB-Lbl RM.24.d.3, ff. 222v-224r *If my complaints or Pypers gal.* = GB-Och 431, ff. 18v-19r *If my complaints could passions move./Mr Birde/ If my complaints could passions move Wym Birde*; GB-Och 437, f. 10v untitled, incomplete first strain and two bars of second strain; PL-Kj Mus.40316, ff. 30v-31r *Galliarda. Pietro Philippi*; US-NYp Drexel 5612, p. 4 *The Galliard*. Keyboard, in A minor: GB-Cfm Mus.168, pp. 299-300 & 302-303 *Pipers galliard/ Doctor Bull/ Variatio Ejusdem*; PL-Kj Mus.40316, ff. 8v-9r *Galliard*. Vocal settings: F-Pn Rés.1186, f. 7v untitled; GB-Cfm 782 (Tisdale), f. 62v untitled? - bass; GB-En 9450 7r *The galeard* - cantus of à 4.

<sup>16</sup> Edited together with all his fantasias for *Lute News* 75 (October 2005).

<sup>17</sup> I am grateful to Tim Crawford for photographs of the manuscript.

<sup>18</sup> Jan Burgers (ed.) *Joachim van den Hove: Life and Works* (Utrecht, KVN 2013).

<sup>19</sup> Three Toccatas by Lorenzino, C67, C69 & C70 were edited for *Lute News* 118 (July 2016).

HAdolmetsch II.B.1, ff. 92v-92r *Galliarde*, Francisque 1600, f. 13r *Galliarde*, Besard 1603, f. 107v *Galliarde Ioannis Doland*. Lute song: Dowland 1597, sigs. B2v-C1r IIII. *If my complaints could passions move*.

The Dowland series continues with the pavan and galliard dedicated to Captain Digory Piper (Dowland CLM 8 & 19).<sup>24</sup> Digory Piper (1559-1590) was the son of Sampson Pyper recorded in 1555 as alderman of Launceston (then called Dunhered) in Cornwall, where the family owned land. In 1585 Digory was captain of a ship called the Sweepstake that went to sea under a commission of Reprisal granted by the High Court of the Admiralty to attack Spanish shipping. But instead he attacked French, Dutch, Flemish and Danish ships in the Channel and in June 1586 was charged with piracy before Judge Julius Caesar and confessed although escaped hanging.<sup>25</sup> The pavan and galliard open with the same melodic figure, are in the same key and both have three strains of eight bars but are otherwise not closely related. Of the nine lute versions of the pavan and eleven of the galliard, four occupy adjacent or nearly adjacent pages in the sources suggesting that they were intended as a pair. Dowland also set the galliard as a lute song to the text *If my complaints could passions move* published in *The First Booke of Ayres* in 1597. However, it is not known what occasion prompted Dowland to dedicate them to Piper, although it could have been to mark his death in 1590 despite his fall from grace.

Pipers Pavan (DowlandCLM 8) is known from around thirty settings for lute or other instrumental and vocal forces (lute, bandora, cittern, keyboard, various ensembles and voices),<sup>26</sup> and so may have been particularly popular at the time. Nine are for lute solo, six concordances in English sources and three cognates in continental sources. All are in G minor except one continental setting in F minor. Divisions are included to all three strains in three sources (Barley, Pickeringe and Add.3056) and to the first and second strains only in another two (Dd.2.11 and Add.31392). John Ward noted that the sources of the pavan fall into two distinct variants of the first strain. He suggested that the original had eight bars as found in Barley, Montbuisson and Hove and the majority of versions for other instruments, and that the remaining sources include an extra two minims half way through the A strain as in Dd.2.11, Add.31392, Euing, Add.3056, Pickeringe and Eysertt.<sup>27</sup> Poulton and Lam's collected edition chose an example of the extended form, reproducing the version in Dd.2.11 with divisions to the first and second strains, adding divisions to the third strain from Add.3056. Poulton commented that 'The original composition may have had no division to the last strain ... and that of [Add.]30[56] is almost certainly composed by the compiler of the MS', justifying substitution of the third strain divisions as 'show[ing] how such a passage would have been treated by an independent and competent musician': but two versions have divisions to all three strains, both rejected by Poulton with the comments that Pickeringe 'is exceedingly simple' and Barley 'generally unsatisfactory'.<sup>28</sup> However, the version in Barley's *A new Booke of Tabliture An Instruction to the Lute* of 1596 might include the

original divisions to all three strains. In fact once the nearly forty printers errors are corrected it seems to me to be the best complete version and also includes right hand fingering and ornaments, and so is included here. All the other lute versions are in the *Lutezine* accompanying this *Lute News*.

Pipers Galliard (DowlandCLM 19) is also known from around thirty sources for lute and other instruments (bandora, cittern, lyra viol, keyboard and various ensembles) as well as voice(s) when the settings of the related song *If my complaints* are included. Eleven lute settings are known, all in G minor except one in a continental source in F minor (so play it with the version of the pavan in F minor). Eight concordant versions are in English and three cognates in continental sources. All versions have three strains of eight bars, five with divisions to all three strains and the rest with no divisions. The continental settings are cognates by others, those in Francisque and Besard presumably their own arrangements for their print. The English lute sources are concordant, although Poulton distinguished two variant forms,<sup>29</sup> an earlier version for 6-course lute (except for a 7th in D added once to two of them) in Dd.2.11, Dd.5.78.3, Add.31392 and Euing, and a later version for 7-course lute in Add.3056 (DowlandCLM 88) and Dd.9.33. Poulton also referred to a variant found in Dowland's song and consort settings compared to the lute solos, consistent with the solo predating the song and consort settings published in 1597 and 1604 respectively.<sup>30</sup> The variant is in the last note of bar five, which is a melody note with a pitch of C in the voice of the lute song and tablature letter f on the first course (f1) in the consort lute part, which Poulton noted was 'absent in all copies of the solo galliard'. This is not quite correct because Poulton's 'late' group of solo sources, Add.3056 and Dd.9.33, as well as the continental versions in Dolmetsch and Besard, do include the f1 (or equivalent d1 in the F minor setting). Most of the other lute solos do have a C in bar five, but an octave lower (d3), and then those with divisions have the f1 in bar thirteen (the repeat of bar five). However, the variant suggests that the 'late' solo versions might have been influenced by the subsequent song and consort arrangements, and it is even possible that the 'late' version was a revision by Dowland himself. The variant versions of Dowland's music in Add.3056 are all assumed by Poulton to be arrangements by the scribe or owner of the manuscript, but in this case, a concordant version is found in Holmes' Dd.9.33 compiled mainly after the song and consort versions were published. The variant found in the two continental sources also suggest that they were influenced not by the lute solo but by vocal or consort arrangements. Curiously, the lyra viol setting by Corkine published in 1612 adopts the song title *If my complaints* and yet lacks the upper note in the melody in bar 5 as in the song. Finally, several lute solo settings of the Earl of Essex Galliard (DowlandCLM 43) are mistitled *Galliard Pipers* in continental sources, the confusion probably arising from the similarity of the opening bar.<sup>31</sup>

John H. Robinson - December 2017<sup>32</sup>

<sup>24</sup> Diana Poulton and Basil Lam *Collected Lute Music of John Dowland* (Faber 1974/R1978 & 1981) [DowlandCLM], pp. 37-41, 317-318 & 340 for JD8, pp. 85-87, 259-261, 322 & 338-340 for JD19/88. Diana Poulton *John Dowland* [Poulton JD] (Faber 1972/R1982), p. 118 for JD8, pp. 134-138 & 224 for JD19. John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* x (1977), pp. 59-60 & 129-130 for JD8, pp. 61 & 73 for JD19.

<sup>25</sup> Diana Poulton 'Captain Digory Piper of the "Sweepstake"' *The Lute Society Journal* iv (1962) pp. 17-22.

<sup>26</sup> Cittern versions for the pavan and galliard were edited for the *Lutezine* to *Lute News* 108 (December 2013).

<sup>27</sup> Ward 'Miscellany', *op. cit.*, pp. 59-60 & 130.

<sup>28</sup> DowlandCLM, *op. cit.*, p. 317.

<sup>29</sup> DowlandCLM, *op. cit.*, p. 322.

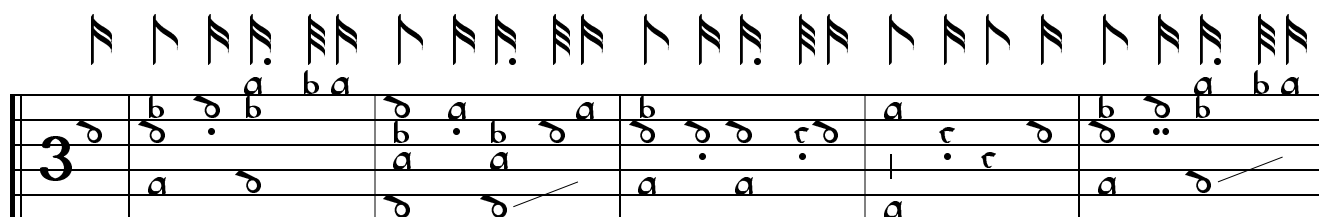
<sup>30</sup> PoultonJD, *op. cit.*, p. 135. However, Peter Holman in *Dowland Lachrimae* (1604) (Cambridge University Press 1999), p. 68, seems less convinced that the lute solo was composed first.

<sup>31</sup> D-BAU Druck 13.4°85, p. 31 *Galliarde Pipers* = Fuhrmann 1615, pp. 121-122 *Galliarde 12/ .2. V(alentin). S(trobel)*; D-Ngm 33748/I, f. 6v *Galliard Pipers No. 1 basslauten clause*, D-Ngm 33748/I, ff. 7r-7v-6v *Galliard Pipers No. 2*; D-Ngm 33748/I, ff. 7v-8r *Galliard Pipers No. 3*; D-Ngm 33748/I, f. 65v *Galliarde Pipers*; D-Ngm 33748/I, f. 66r (Galliarde Pipers) *Aliter*; - all edited in the *Lutezine* to *Lute News* 107 (October 2013); Hagius 1616, n° 46 *Pipers Galliard. à 4 Correct*.

<sup>32</sup> A commentary on all the music here will be found at the end of the *Lutezine*.

## G1. Greene Sleeves - A8B8

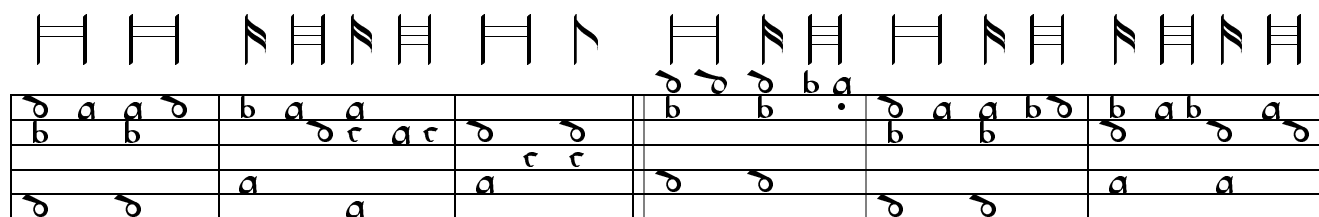
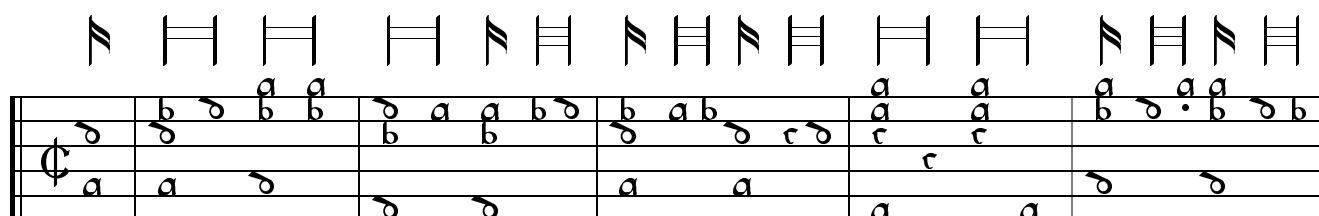
IRL-Dtc 408/II, p. 104



11

## G2. Untitled - A8B8

NL-Lu 1666, ff. 390v-391r



12



## T1. Tochata da Sonare

Castelioni 1536, f. 13v

1

## T2. Tochata

Castelioni 1536, f. 17v

1

## T3. Tochata del Divino Fran(cesco) da Milano

Castelioni 1536, f. 24v

1

11

23

## T4. Thochata

Castelioni 1536, f. 53v

7

## T5. Tocata

Balletti 1554, sig. D4r

1

## T6. Toccata - 7D

Terzi 1599, p. 26

1

8

14

1 a

Musical score for "The Rose Tree" in G major, 3/4 time. The score is written for voice and piano. The piano part features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The vocal line includes lyrics in German and English. The score is divided into three systems. The first system has a key signature of one sharp (F#) and a common time signature (C). The second system has a key signature of two sharps (F# and C#) and a common time signature (C). The third system has a key signature of one sharp (F#) and a common time signature (C).

[illegible]

10

13

[illegible]



23

26

29

T8. (Praeludium) 144 - 8D

Mertel 1615, p. 70

1

4

7

1 a a

11 a

17

24

30 a a

37 a a a

## T10. Tochata - 7D

PL-Kj 40032, p. 211

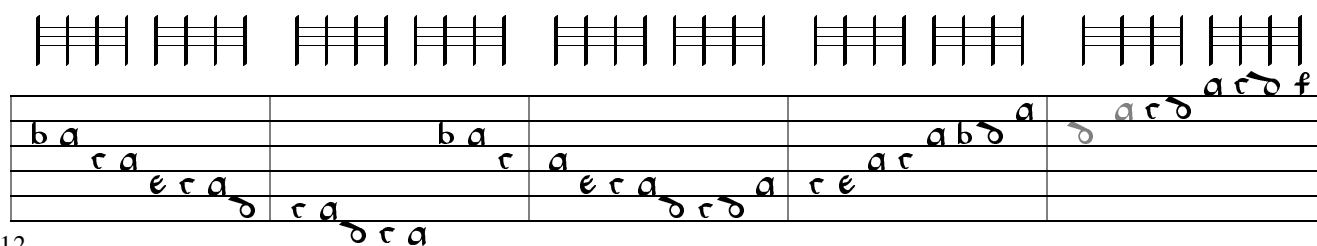
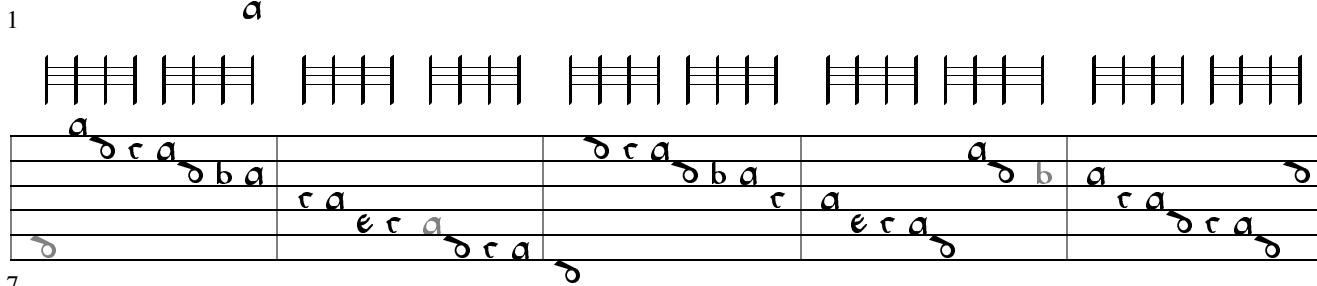
17

## G4. Griensliefs - 7F A4B4

Hove 1601, f. 107v

## T11. Toccata - 7D

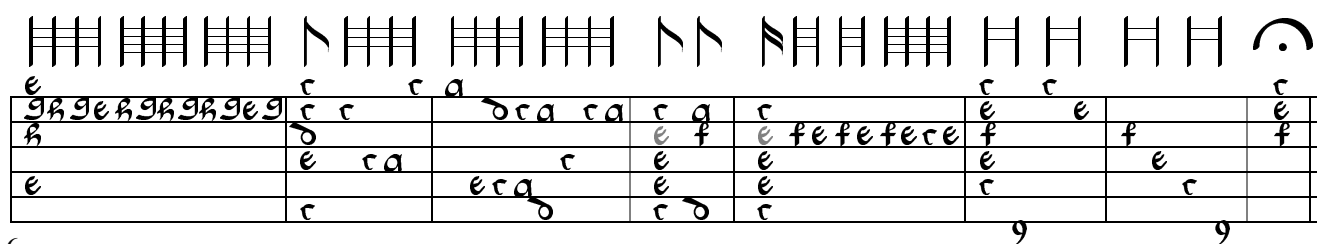
D-LEm II.6.23, f. 16v



17

## T12. Untitled - 9D

PL-Kj 40153, f. 45r



6



## T15. (Praeludium) 164 - 7F8D

Mertel 1615, p. 83

1

8

16

22

27

## G5. Greene Sleves - chromatic cittern A8

US-CAh 182, f. 67r

1

## T16. Toccata - 7F8E9D

I-PEas sec.xvii, pp. 104-105

1

1

://:

7

13

20

27

34

://:

## T17. Toccata

I-COc 1.1.20, ff. 87v-88r

1

8

14

19

## T18. (Praeludium) 135 - 7F8D

Mertel 1615, pp. 63-64

1

7



12

17

T19. (Praeludium) 136 - 7F8D

Mertel 1615, p. 64

1

13



## T21. Tiento over Tochata - 7D

PL-Kj 40032, p. 213

1

7

12

15

19

24

## T22. Tochatina - 7D

PL-Kj 40032, p. 259

1

8

14

20

## T23. Tocata - 7F

I-TRc 1947/5, f. 7r

1

5

## T24. Toccata - 7F

I-COc 1.1.20, f. 1r

1

6

10

## T25. (Praeludium) 107 - 7F

Mertel 1615, p. 51

1

6

10

## T26. Toccata - 7F8C

I-COc 1.1.20, ff. 34v-35r

1 a a

7 a a

18 /a a a a

## T27. (Praeludium) 109 - 7F

Mertel 1615, p. 52

1 a a a

a a a a

9

14

## T28. Toccado - 7F

D-Hbusch, ff. 6r-6v

1

7

12

17

## T29. Toccata - 7F

CDN-Mc w.s., f. 21r

1 a a

9 a

14 a a

## T30. Toccate - 7F

D-Hs ND VI 3238, p. 74

1 a

6

11 a a



## T31. Toccate - 7F

D-Hs ND VI 3238, pp. 8-9

1 a a

6 a

11

a

17 a

a a

1 a

8 a

15 a

23

28 a a a a

## T33. (Praeludium) 31 - 8D9C

Mertel 1615, p. 14

The first system of musical notation for 'The Song of the Weaver' consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a half note G4, followed by a series of eighth and sixteenth notes. The piano accompaniment is in the right hand, starting with a treble clef and a key signature of one flat. It features a steady eighth-note accompaniment in the right hand and a more active left hand with eighth and sixteenth notes. The system concludes with a double bar line.

1

[illegible]

//a

 $\lambda$ [illegible]

/a

 $\frac{1}{a}$ 

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

/a

//a

f e c c e f e f e f e f e f e c e f
   
 a . . f . . c . . a . . . .
   
 5
   
 8
   
 a

//a

20

## T34. (Praeludium) 16 - 9C

Mertel 1615, pp. 7-8

[illegible]

1

[illegible]

6

$\text{a} \text{ e} \text{ a} \text{ b}$ 
 $\text{a}$ 
 $\text{a} \text{ d} \text{ a}$ 
 $\text{c}$ 
 $\text{d}$ 
 $\text{f}$ 
 $\text{c} \text{ d} \text{ a} \text{ c} \text{ a} \text{ c}$ 
 $\text{d} \text{ c} \text{ d} \text{ c}$ 
 $\text{a} \text{ a} \text{ a}$ 
 $\text{c}$ 
 $\text{a}$ 
 $\text{e} \text{ c}$

10

15

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. The notes are: A4 (quarter), C5 (quarter), E5 (quarter), A4 (quarter), A4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under A4, 'Rose' under C5, 'Tree' under E5, 'The' under A4, 'Rose' under A4, 'Tree' under C5, 'The' under B4, 'Rose' under A4, 'Tree' under G4, 'The' under F4, 'Rose' under E4, 'Tree' under D4, and 'The' under C4.

22

## T35. Toccata - 7F9C

D-Hs ND VI 3238, pp. 101-102

[illegible]

1

Handwritten musical notation system 1, measures 9-13. The notation includes rhythmic patterns (vertical lines) and a staff with notes and rests. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The staff is divided into five measures.

9

Handwritten musical notation system 2, measures 14-18. The notation includes rhythmic patterns and a staff with notes and rests. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The staff is divided into five measures.

14

Handwritten musical notation system 3, measures 19-23. The notation includes rhythmic patterns and a staff with notes and rests. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The staff is divided into five measures.

21

Handwritten musical notation system 4, measures 24-28. The notation includes rhythmic patterns and a staff with notes and rests. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The staff is divided into five measures.

26 //a

Handwritten musical notation system 5, measures 29-33. The notation includes rhythmic patterns and a staff with notes and rests. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The staff is divided into five measures.

31

Handwritten musical notation system 6, measures 34-38. The notation includes rhythmic patterns and a staff with notes and rests. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The staff is divided into five measures.

37

Handwritten musical notation system 7, measures 39-43. The notation includes rhythmic patterns and a staff with notes and rests. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The staff is divided into five measures.

43

//a

1

2

8

11

13

16

16

19

27

33

37

37

40

40

44

44

47

47

JD19. (Pipers Galliard John Dowland) - AABBC8

GB-Cu Dd.5.78.3, ff. 21v &amp; 10r

1

1

7

7



13

Handwritten musical notation system 13. It consists of a single staff with notes and rests. The notes are written in a stylized, handwritten font. The system is divided into measures by vertical bar lines. The notes are mostly eighth and sixteenth notes, with some rests. The system ends with a double bar line.

13

18

Handwritten musical notation system 18. It consists of a single staff with notes and rests. The notes are written in a stylized, handwritten font. The system is divided into measures by vertical bar lines. The notes are mostly eighth and sixteenth notes, with some rests. The system ends with a double bar line.

18

24

Handwritten musical notation system 24. It consists of a single staff with notes and rests. The notes are written in a stylized, handwritten font. The system is divided into measures by vertical bar lines. The notes are mostly eighth and sixteenth notes, with some rests. The system ends with a double bar line.

24

28

Handwritten musical notation system 28. It consists of a single staff with notes and rests. The notes are written in a stylized, handwritten font. The system is divided into measures by vertical bar lines. The notes are mostly eighth and sixteenth notes, with some rests. The system ends with a double bar line.

28

32

Handwritten musical notation system 32. It consists of a single staff with notes and rests. The notes are written in a stylized, handwritten font. The system is divided into measures by vertical bar lines. The notes are mostly eighth and sixteenth notes, with some rests. The system ends with a double bar line.

32

38

Handwritten musical notation system 38. It consists of a single staff with notes and rests. The notes are written in a stylized, handwritten font. The system is divided into measures by vertical bar lines. The notes are mostly eighth and sixteenth notes, with some rests. The system ends with a double bar line.

38

44

Handwritten musical notation system 44. It consists of a single staff with notes and rests. The notes are written in a stylized, handwritten font. The system is divided into measures by vertical bar lines. The notes are mostly eighth and sixteenth notes, with some rests. The system ends with a double bar line.

44