

MUSIC SUPPLEMENT FOR THE LUTEZINE TO LUTE NEWS 124 (DECEMBER 2017): SETTINGS OF THE BAURENDANTZ, SATURDAY NIGHT, OVER AND UNDER AND ADDITIONAL SOURCES OF CAPTAIN PIPERS PAVAN AND GALLIARD BY JOHN DOWLAND, GREENSLEEVES & RECERCARS OF JOAN MARIA DA CREMA

Here are two settings of what is thought to be a Spanish dance known as the chiaccona. The first is for renaissance lute from Nicolas Vallet's *Secret des Muses* of 1615, and the other is a 6-course lute arrangement of the variations for chitarrone in Piccinini's *Intavolatura di di Liuto et di Chitarrone* of 1623.¹ The cognate settings in manuscript sources listed below are largely inaccurate and incomplete.

- App 1a.** Vallet 1615, p. 60 *La Chacona* p. 4
App 1b. Piccinini 1623, p. 121 *Chiaccona in partite variate* – chitarrone adapted for 6-course renaissance lute 5
 Cognates: A-KR L81, f. 121r untitled, f. 135r *Chiaccona*, f. 137v *Chiaccona*; D-Ngm 33748/III, ff. 13v-14r *Ciaccona*, ff. 25r-24v *Ciaccona*; I-Fn Magl.XIX.105, f. 18v *Ciacchone*; I-MOs Busta IV B, ff. 29r & 30r *Ciacchone*; I-Nc 7664, f. 64r *Giconia*; I-PEas sec.xvii (Doni), pp. 12-13 *Ceccona per A / Ceccona per B / Ceccona per C*, p. 15 *Ceccona per D*, p. 26 untitled / *Ceccona per E*, p. 27 *Mutanza delle Ceccona per e*, pp. 31-32 *Ceccona per O / Mutanza della Ceccona per O*, p. 33 *Ciaccona*, p. 42 *Ciaccone*, p. 112 *Ceccona*, p. 114 *Ceccona per A*, p. 115 *Ceccona per B*; I-Rvat 4145, f. 22v *Ciaccona*; I-Vnm IV.1793, f. 1r *Ciaccona*, f. 3r *Ciaccona*, f. 4v *Passaggi in Ciaccona*, ff. 24v-25r *Ceccone*; cf. D-Ngm 33748/III, f. 11r *Ciaccona*; Piccinini 1639, pp. 49-52 *Chiaccona Mariona alla vera Spanola*, pp. 55-59 *Chiaccona Cappona alla vera Spagnola*.

The tablature example in our article in *The Lute* 54 (2014), p. 62 illustration 2 did not print correctly with stave lines missing and so is reproduced here as appendix 2. Appendix 3 is a short page filler from the Grüenbühel lute book.

- App 2.** US-DMurl 8vo KD8620 1661, f. 1r untitled (The Princes Masque) 37
App 3. D-B N 479, f. 90v untitled (toccata?) 86

MORE VERSION OF PIPERS PAVAN AND GALLIARD

The settings of the Pipers Pavan from William Barley's lute book and Pipers Galliard from Dd.5.78.3 were in the supplement to *Lute News* 124. Included here are the other eight sources of the pavan for lute plus one for bandora (with transcription for lute) and one for cittern,² as well as the other ten sources of the galliard for lute, plus a consort lute part, four for cittern, a lyra viol setting, and the lute song to the text *If my complaints could passions move*.³ All the bandora and cittern consort parts for the pavan and the galliard are also included here for the sake of completeness. In seven sources, the pavan is adjacent to the galliard or nearly so: JD8b/19b JD8c/19c, JD8d/19d, JD8e/19f, JD8i/19s, JD8l/19n, JD8m/19o & JD8o/19q and mainly on adjacent pages here too. The settings of the pavan JD8h and galliard JD19j are both in F minor and so are also adjacent here. The sources of the pavan JD8j-o have eight-bar A strains (short form) and the remainder JD8b-i have eight and a half bar A strains (long form). The two lute sources of the short form here (JD8j & JD8k) are cognates from continental sources, one presumably an arrangement by Joachim van den Hove for his print. The long form lute settings are all concordant but with a variety of interesting variant readings. A continental source of the long form (JD8h) is a cognate setting in F minor, and it is curious that it resembles the bandora setting (JD8g), easily compared because the most direct transcription from bandora to lute is also in F minor. The consort bandora and cittern settings (JD8l-o) are in the long form.⁴ According to Diana Poulton,⁵ the English sources of the galliard fall into early and late settings: of the earlier settings Dd.5.78.3 was in *Lute News* 124 and the other three are here (JD19b,c,d), together with the two later settings (JD19f,h). Interestingly, JD19f,h both share the unusual opening bar with the lute part in Dowland's *Lachrimae* of 1604 (JD19g), further support for the idea that the late settings in Add.3056 and Dd.9.33 could be Dowland's own later

revision. Poulton did not classify the Hirsch setting (JD19e) and was unaware of the setting in the Board lute book (JD19k), and both are concordant with the early setting (although Board uses a 7th course in D twice). JD19i,j,l are three cognates in continental sources, the former in F minor, and the others presumably arrangements by Francisque and Besard for their prints. The four solo cittern settings (JD19p,r,s,t) and Corkine's lyra viol setting, plus Dowland's song setting JD19m and the bandora and cittern consort parts JD19n,o,q complete all the sources in tablature. JD19r & 19t are presumably both cittern arrangements by Thomas Robinson, and seem to be variant forms of essentially the same setting.

- Pipers Pavan: Long form A strain:**⁶
JD8b. GB-Cu Dd.2.11, ff. 46v-47r *Pauen J.D.* - DowlandCLM 8 pp. 6-7
JD8c. GB-Lbl Add.31392, ff. 27v-28r *maister Pypers paryn by mayster Dowland* 10-11
JD8d. GB-Gu Euing 25, f. 29v untitled 15
JD8e. GB-Cu Add.3056, ff. 2v-3 *Pipers pauen by John Dowlande / B.M.* 19-21
JD8f. GB-Lbl Eg.2046, ff. 19v-20r *Pipers Pavinge my Mr dowlande* 24-26
JD8g&i. GB-Cu Dd.2.11, f. 82r *C. pipers Pauen* - bandora / trans lute 28-29
JD8h. A-Lla hs.475, f. 22r *Pauane* - in F minor 30
JD8i. GB-Cu Dd.4.23, f. 27v *Dowlands pauen* - cittern solo 32
Pipers Pavan: Short form A strain:⁷
JD8a. Barley 1596, sigs. E3r-F1r *Pipers Pavin* by I. D. *Lute News*
JD8j. D-Kl 4^oMus.108 I, ff. 70v-71r *pipers paduan* 33
JD8k. Hove *Delitiae Musicae* 1612, f. 37v *Pavana Pijper Dorvlant* 34
JD8l. GB-Lam 600, f. 89r iii *Pipers Pavin* - bandora part 40
JD8m. Morley 1599, sig. A4r 4 *Captaine Pipers Pavin* - pandora part 40-41
JD8n. GB-Cu Dd.14.24, f. 32v *Capt. Pipers Pauen* - cittern part 42
JD8o. Morley 1599, sig. A4r 4 *Captaine Pipers Pavin* - cittern part 44
Pipers Galliard
JD19a. GB-Cu Dd.5.78.3, ff. 21v & 10r untitled⁸ *Lute News*
JD19b. GB-Cu Dd.2.11, f. 53r untitled - DowlandCLM 19 8-9
JD19c. GB-Lbl Add.31392, ff. 28v-29r *maister Pypers galiard by maister Dowland* 12-13
JD19d. GB-Gu Euing 25, f. 28v untitled 16-17
JD19e. GB-Lbl M.1353 (Hirsch), f. 11r untitled 17
JD19f. GB-Cu Add.3056, ff. 3v-4r *The galliard to the pauan before* - DowlandCLM 88 22-23
JD19g. Dowland *Lachrimae* 1604, sig. L2r *Captaine Digorie Piper bis Galiard Io. Dowland* - lute part 23
JD19h. GB-Cu Dd.9.33, f. 73v untitled 26-27
JD19i. GB-HAdolmetsch II.B.1, ff. 92v-92r *Galliarde* - in F minor 31
JD19j. Francisque 1600, f. 13r *G.Aillarde* 35
JD19k. GB-Lam 603 (Board), f. 21v *Yf my Complaynts Jo Dowla B: M* 36
JD19l. Besard 1603, f. 107v *Galliarde Ioannis Doland* 37
JD19m. Dowland 1597, sigs. B2v-C1r IIII. *If my complaints could passions move* - lute song⁹ 38-39
JD19n. GB-Lam 600, f. 89r ii *Captayne Pipers Galliard* - bandora part 41
JD19o. Morley 1599, sig. A4v 5 *Galliard to Captaine Pipers Pavin* - pandora pt. 42
JD19p. US-CA Mus.181, f. 14r *Dowland Gal:* - cittern solo 43
JD19q. Morley 1599, sig. A4v 5 *Galliard to Captaine Pipers Pavin* - cittern part 43
JD19r. GB-Cu Dd.4.23, f. 4v *Pipers Galliard Jo Dowland.* *Tho Robinson* - cittern solo 44-45
JD19s. GB-Cu Dd.4.23, f. 28r *Galliard. J: Dowl* - cittern solo 45
JD19t. Robinson *New Citharen Lessons* 1609, sigs. D4v-E1r *Pipers Galiard* - cittern solo 46
JD19u. Corkine 1612, sig. G1v *If my Complaints* - trans from lyra viol (ffhfh) 47

¹ Recordings: Nigel North *Alessandro Piccinini Intavolatura di Liuto et di Chitarrone* (Arcana A6, 1994), track 24; Joachim Held *Che Soavità* (Hanssler Classic CDD98.260, 2007), track 25.

² The following cittern solos were also included in the supplement of cittern arrangements of music by John Dowland in the *Lutezine* to *Lute News* 108 (December 2013): JD8i, JD19p, JD19r, JD19s & JD19t.

³ The lyra viol setting and the lute setting in the Board lute book are titled *If my Complaints*, but lack the upper note in the melody in bar 5 as in the song.

⁴ The pandora and cittern parts for the pavan and galliard from Morley and the Browne bandora manuscript Lam 600 incorporate edits from Robert Spencer's performing copy. A commentary for all the settings of JD8 and JD19 are on pp. 100-101 of this *Lutezine*.

⁵ Diana Poulton and Basil Lam *Collected Lute Music of John Dowland* (Faber 1974/R1978 & 1981) [DowlandCLM], p. 322.

⁶ Cognates for other instruments in the long form were listed in the supplement to *Lute News* 124.

⁷ Cognates for other instruments in the short form were listed in the supplement to *Lute News* 124. Also search 'Pypers Pavane' in Dutch Song Database - <http://www.liederenbank.nl/>

⁸ The cognates for other instruments were listed in the supplement to *Lute News* 124. Note that I omitted to list the cittern settings JD19r,s,t in footnote 23.

⁹ The other stanza: 'Can love be rich, and yet I want? / Is love my Judge, and yet I am condemn'd? / Thou plenty hast, yet me dost scant / Thou made a God, and yet thy power contemnd. / That I do live, it is thy power: / That I desire it is thy worth: / If love doth make mens lives too sowre, / Let me not love, nor live henceforth. / Die shall my hopes, but not my faith, / That you that of my fall may hearers be / May heere despair, which truly saith, / I was more true to love than love to me'. Note that the penultimate line in stanza two in the original reads 'May heere despair' which presumably translates to the modern equivalent 'May hear despair' not 'May here despair'. For the 4-voice setting see also David Greer *John Dowland: Ayres for four voices* (Musica Britannica VI revised 2000), n° 4.

MORE VERSIONS OF GREENSLEEVES

- G1. IRL-Dtc 408/I, p. 104 *greene sleues* *Lute News*
 G2. NL-Lu 1666, ff. 390v-391r untitled¹⁰ *Lute News*
 G3. GB-Lbl Add.31392, f. 29r *Greensleeves by maister Cuttinge* *Lute News*
 G4. Hove *Florida* 1601, f. 107v *Griensleiefs* *Lute News*
 G5. US-CAh 182 (Ridout), f. 67r *Greene sleeves - chromatic cittern* *Lute News*
 G6. NL-Lu 1666, f. 390r *Green sleefs ey touiou met all myn here* p. 9
 G7ab. LT-Va 285-MF-LXXIX, f. 40r *Greene slebes - bandora part/trans* 13
 G8ab. A-GÖ II, f. 89r *Gigue Angloise - baroque lute (dfdf) and trans* 14
 G9. NL-Lu 1666, f. 390v *Greene sleues is al my joye* 18
 G10ab. Playford *The Dancing Master* 7th 1686, p. 186 *Greensleeves and Pudding Pies* & 17th 1721, p. 113 *Greensleeves and yellow lace - arr. from violin* 31 & 39
 GB-Lbl Add.29371, f. 46r *Greensleeves* [cf. f. 37v *Pudding & Pies*]
 - violin; Walsh *Compleat Country Dancing Master* 1718 I, n^o 36
Green Sleeves and Pudding Pies - violin [cf. n^o 33 *Puddings and Pies*]
 G11. GB-Cu Dd.4.23, f. 25r ii *Green Sleenes - cittern* 36
 G12i&ii. GB-Lcm II.F.10(2), ff. 50v-51r *Green Sleenes - trans bass viol* 48-50
 G13i&ii. Playford *The Division Violin* 1685, sigs. F1r-F1v 27 *Green Sleeves, to a Ground with Division, / The Ground to Green Sleeves - violin* [A *Division on a Ground, called, Green-Sleeves and Pudding Pies*] - arr. from violin 51-53 & 50
 G14ab. GB-En Acc.9769 (Balcarres), pp. 62-63 *Green sleeves*
 - baroque lute (dfdf) and trans to viel ton 54-55 & 56-57
 G15ia. US-Ws V.b.280 (Folger), f. 5r i *the terble to grien sluiis*
 - duet treble Lundgren¹¹ 12 58
 G15ib. GB-Lam 601, ff. 3r-3v - *greensleuens* [*Greensleeues trebble*] - duet treble 59
 G15ii. US-Ws V.b.280, f. 5r ii *the ground to green sluiis* - duet ground 59
 G16i. GB-Cu Dd.3.18, ff. 8v-9r *Green Sleenes* - duet treble Lundgren 49 60-63
 G16iiab. US-Ws V.b.280, f. 5r ii *the ground to green sluiis* - duet ground 63
 G17. Playford *A New Booke of Lessons for the Cithern* 1652, p. 31 54 *Greene-Sleeves*
 [index: *With Division*] - chromatic cittern in italian tuning 64

The supplement to *Lute News* 124 included the only two solo renaissance lute settings of *Greensleeves* in English sources, both in triple time and one anon and the other by Francis Cutting.¹² Three duple time settings were also included, one in Hove's *Florida*, one of three settings in the Thysius lute book and a simple cittern setting. Another thirteen diverse settings are included here:¹³ the two other settings for renaissance lute from Thysius (G6 & G9), two versions for baroque lute - a set of nine variations on the A strain in the Balcarres lute book copied c.1700 (G14) and *Gigue Angloise* identified by Tim Crawford in a manuscript of Austrian provenance (G8).¹⁴ Three sources include duets for unison lutes: one in both the Folger-Dowland (G15a) and Mynshall (G15b) lute books, the former comprising a treble of five variations of eight bars (1-5) followed by the eight-bar ground, and the latter the treble only with four of the same variations but in the sequence 1, 4, 2 and a variant of 5. Holmes' Dd.3.18 includes a treble (G16) that is an extended set of twenty-four variations (consort parts for flute and bass viol are in his other consort books and G7 here is a bandora part from a different source).¹⁵ Mynshall and Dd.3.18 lack the ground, but the one from Folger fits both.¹⁶ Other sets of variations on the tune include twelve for bass viol in mensural notation followed by a chordal ground in a manuscript at the Royal College of Music (G12),¹⁷ and fifteen divisions plus a ground for violin in John Playford's *The Division Violin* of 1685 (G13). Both are transcribed as treble and ground duets for unison lutes in tablature here. Two further distinct solo cittern settings are in Holmes' solo cittern manuscript (G11) and Playford's *A New Booke of Lessons for the Cithern* of 1652 (G17). Melodies for violin are included in Playford's *The Dancing Master*, with the title *Greensleeves and yellow lace* in the seventh edition (G10a), and *Greensleeves and Pudding Pies*

in the seventeenth edition (G10b) and arranged for lute here, and versions of an anonymous setting are found in three keyboard sources.¹⁸ John Ward has listed hundreds of sources of the tune from the sixteenth to twentieth centuries in a 16-page appendix to an article he wrote on *Greensleeves*.¹⁹ In the article he also identifies the origins of the extended titles 'yellow lace' or 'pudding pies' from lost ballad verses known from copies made in the late eighteenth century.²⁰

SATURDAY NIGHT AND SUNDAY MORNING & OVER AND UNDER

- S1. Playford *The Dancing Master* 1651, p. 80 *Saturday Night and Sunday Morning* - arr. from violin p. 21
 S2ab. GB-Lam 603, f. 38r *Saterday Night* - lute tuned edeff/ trans viel ton 41
 O1. Playford DM 2nd ed 1652, p. 109 *Under and over* - trans from violin 77
 O2. US-CAh 179 (Boteler), f. 43r *Ouer and under* - cittern 77

The tune called *saterday night* in the Board lute book is the same as *Saturday Night and Sunday Morning* in Playford's *The Dancing Master*. It may be the tune referred to as a country dance in Laurence Johnson's *A mery and pleasant comedy called Misogonus* from c.1560 or 1577,²¹ and is also probably intended by the title *Sunday morning* in the list of dance tunes from Lleweni Hall in North Wales written in the 1590s.²² However, no ballad text is known nor ballads that call for the tune. The settings titled *over and under* for cittern in the Boteler manuscript and the dance tune *under and over* for violin in Playford presumably take their titles from the ballad 'A New little Northren Song called, Vnder and ouer, ouer and vnder. To a pretty new Northern tune' beginning 'As I abroad was walking, I heard two lovers talking' with refrain 'For under and over, over and under, under and over agen ...' (EBBA 20122 from- 1631).²³ The tune *over and under* was also called for in four other ballads: 'The Times abuses: OR, Muld-Sacke his grievances briefly exprest ... To the [t]une of, Over and under' beginning 'Attend my Masters and give care, whilst here I doe relate' (EBBA 30277 - 1602?); 'A good throw for three Maiden-heads ... To the Tune, Of Over and Under' by Martin Parker beginning 'Three maides did make a meeting, With one young man of late' (EBBA 20149 - 1629); 'Rocke the cradle John ... It goes to the tune, of Over and Under' beginning 'There was a country gallant, that wasted had his tallent' with refrain 'Rocke the Cradle, rocke the Cradle, rocke the cradle John' (EBBA 30474 - 1618? & EBBA 20190 - 1635?); and 'Rocke the Babie Joane ... To the Tune of, Under and over' beginning 'A Young man in our Parish, His wife was somewhat currish' (EBBA 20184 - 1632?). The same tune but named after the refrain from two of those above is probably intended for another ballad (EBBA 30028 - 1624?), 'Choice of Inventions, Or Severall sorts of the figure of three ... It goes to the tune of Rock the Cradle sweet John' beginning 'There were three men of Gotam, as I have heard men say' with refrain 'Suckle the Baby, huggle the Baby, Rocke the Baby Jone'. Simpson also refers to another ballad, 'A Songe of a Journey' beginning 'Of late as I was journinge All in a pleasant morning' with the 'over and under' refrain as above found in the commonplace book GB-Lbl Add.22603, f. 54v, but without music or tune indication.²⁴ A keyboard setting of the same tune but titled *A man had three sons* (after one of Aesops fables - n^o 53 in the Perry index) is in US-NYP Drexel 5612, p. 148, also in F-Pn Rés.1186, f. 70v untitled, and the first eight bars of the tune is a minor key variant of the tune known as *The Jovial Tinker* or *Joan's ale is new*.²⁵

¹⁸ Keyboard sources: F-Pn Rés.1186, f. 101r *Grenesleeves*; GB-Och 92, f. 3r *Greene Sleeves*; US-NYP 5609, p. 187 *Greensleeves* - treble and bass.

¹⁹ Since completing the supplement to *Lute News* 124, I have found a second hand copy of the book containing the article by John Ward, 'And Who But Ladie Greensleeves?' in: J. A. Caldwell, E. D. Olleson and S. Wollenberg (eds) *The Well Enchanting Skill: Essays in Honour of F. W. Sternfeld*, (Oxford: Clarendon, 1990), pp. 181-212. The relevant verses are:

1. Green sleeves and pudden-pyes,
 Come tell me where my true love lies,
 And I'll be wi' her ere she rise:
 Fidle a' the gither!
 3. Green sleeves and yellow lace,
 Maids, maids, come, marry apace!
 The batchleors are in a pitiful case
 To fiddle a' the gither.

²⁰ See Hans Hecht *Songs from David Herd's Manuscripts* Edinburgh 1904, p. 171.

²¹ Act II scene ii lines 268-277: *Misogonus*. 'Trifle not the time then. Say, what shall we have? What country dances do you now here daily frequent?' *Cacurgus*. 'The vicar of Saint Fools, I am sure, he would crave. To that dance, of all other, I see he is bent.' *Sir John*. 'Faith, no. I had rather have *shaking o'th' sheets* or *sund*? Or *catching of quails*, or what fair Melissa [will]!' The incomplete *Sund* may be *Sunday morning*, as in the Lleweni list which also includes the *vicar of foolies* and *shaking of sheetes*. Alternatively, *Sund* could refer to the game or dance *Sundry flings*.

²² Sally Harper 'An Elizabethan Tune List from Lleweni Hall, North Wales' *RMA Research Chronicle* n^o 38 (2005) pp. 45-98.

²³ University of California Santa Barbara: English Broadside Ballad Archive at <http://ebba.english.ucsb.edu>

²⁴ I have not yet confirmed this reference.

²⁵ William Chappell *Popular Music of the Olden Time* 1855-6, I p. 189; Claude M. Simpson *The British Broadside Ballad and its Music* (New Brunswick: Rutgers University Press, 1966), pp. 722-724.

¹⁰ In *Lute News* 124 I said that this version was ascribed to Richard Machyn in error. In fact, the ascription is to the following piece and this one is untitled.

¹¹ *English Duets for Two Renaissance Lutes* vols. I-IV (München, Lundgren 1986).

¹² Incidentally, Wikipedia relates the unsubstantiated claim that Henry VIII composed the tune *Greensleeves* for Anne Boleyn, rejecting the possibility on the grounds that the Romanesca was not known in England until Elizabeth's reign. However, if the Gresley Dance Collection's *Greenleve* refers to same tune then it seems unlikely Henry would have composed it at such a young age as he was born in 1491 - <https://en.wikipedia.org/wiki/Greensleeves>

¹³ Of the seventeen settings edited here, eight are in common time, and nine plus the keyboard setting are in triple time.

¹⁴ Tim Crawford 'Teaching and learning the lute in baroque Austria' *Lute News* 116 (December 2015), p. 23.

¹⁵ Mixed consort parts: GB-Cu Dd.5.20, f. 6r *Greene Sleues* - bass viol part; GB-Cu Dd.5.21, f. 10r *Green Sleues* - flute part.

¹⁶ G16iia is barred in four minims for variations 1-16, and the rhythm of G16iib has been adapted to four dotted minims per bar for variations 17-24.

¹⁷ Manuscript additions to the Royal College of Music copy of Christopher Simpson's *The Division-Viol* 1659, GB-Lcm II.F.10(2) a.k.a C41/1.

BAURENDANTZ

Here are all the lute settings of bauren/boeren/boores/(peasant) dances I can find, with thanks to Mike Beauvois for adding several to the list. Most are titled boeren/bauren or similar, corrupted to bowres/boores in two English sources (B11 & B12), but similar music bears other titles (B4, B17) and in England it was also called *Lantiero* and *The Hay*, the latter a general term for a type of social English dance.²⁶ B8 quotes the descending phrase and is probably by Thomas Robinson, *May* could be a corruption of *Hay*. Many of the settings here share the tonic-dominant ostinato bass and descending melodic phrases in one or more sections and the language of the titles and the provenance of the sources suggest they were known in Germany, Switzerland, The Netherlands and England. They are related to the French country dance called *Branle*, and similar music is found in two *Branle Hoboken*, which are probably dances from the village of Hoboken just south of Antwerp,²⁷ although others with this title are different.

B1. NL-Lu 1666 (Thysius), f. 411r <i>Den boeren dans</i>	p. 65
B2. NL-Lu 1666, f. 410r <i>Boeren dans</i>	66
B3. PL-Kj 40143, f. 97r <i>Boerendans</i>	66
B4. NL-Lu 1666, f. 356v <i>Ey de bruyt lach op haer bedde</i>	66
B5. PL-Kj 40143, f. 95r <i>Baurendantz 1602 20. Octobris</i>	67
B6. NL-M Coll. 169 I-4, ²⁸ sig. L3v <i>Die Koye</i>	67
B7. IRL-Dtc 410/I (Dallis), p. 77 <i>the bay</i>	68
B8. GB-Cu Dd.9.33, f. 92r <i>Robinsons May</i>	68
B9. GB-Cu Nn.6.36, f. 3r <i>Lantiero</i>	69
B10. Robinson <i>Schoole of Muscicke</i> 1603, sig. M2v <i>Lantero</i>	69
B11. GB-Cu Dd.5.78.3, f. 44v <i>The Bonnes Dance</i>	69
B12. GB-Cu Nn.6.36, f. 3r <i>The Boores Dawnce</i>	69
B13. CH-Bu F.IX.70, p. 267 LXXXIII. <i>Baurenn Dantz</i>	70
B14. PL-Kj 40143, f. 59v <i>Bauren Dantz</i>	70
B15. PL-Kj 40143, f. 95r <i>Idem</i>	70
B16. D-LEm II.6.15, p. 371 <i>Pauren tantz 16</i>	71
B17. D-W Guel. 18.8, f. 35r <i>Trab trab Schimmel trab - Nachdantz</i>	71
B18. Heckel <i>Tenor</i> 1556/1562, pp. 162-165 <i>Ein guter Bayrischer Bauren Tantz - Proportz daruff den Bauren Tantz</i>	72-73
B19. Hove <i>Florida</i> 1601, f. 107r <i>Hollansche Boerendans</i>	73
B20. Denss 1594, f. 96r <i>Pauren Tantz</i>	74
= D-Dl 1-V-8 (Loss), ff. 81v-82r <i>Der Pauren tantz</i> ²⁹	
B21ab. Phalèse & Bellère HC1582, f. 79r <i>Hoboken - cittern</i>	75
B22. NL-Lu 1666, ff. 466r <i>Brande Hoboken - untitled</i>	76-77
B23ab. Phalèse & Bellère HC1582, f. 79v <i>Den boeren dans - cittern</i>	78
B24ab. Vreedman 1569, f. 15v <i>Branle hoboken - cittern</i>	79
= Phalèse & Bellère HC1570, f. 71v <i>Branle hoboken</i>	
Keyboard cognates: GB-Lbl Add.29485 (van Soldt), f. 15r <i>Brabandenschen ronden dans ofte Brande</i> (final section of a medley); IRL-Dtc 410/II (Dublin Virginal Book, p. 304 untitled. For instrumental ensemble à 4: Susato 1551, f. 10r <i>Den hoboocken dans</i> ; Phalèse & Bellère 1571, f. 20r <i>Den hoboocken dans</i> ; Phalèse & Bellère 1583, f. 34r <i>Hoboken dans</i> .	

COGNATE VERSIONS OF GIOVANNI MARIA DA CREMA RECERCARS

The Lutezine supplement to *Lute News* 123 included a version of each of the twenty-seven recercars composed or intabulated by Giovanni Maria da Crema from two lute books published in Venice in 1546 and 1548. Nearly identical versions in other prints were also listed as well as cognate and other related versions and the latter are reproduced here. Apart from differences in figuration some of these cognates share material but are otherwise different (8b, 12b) and one wonders

whether these were intabulations of related consort recercars by da Crema himself, or by composed by others.

A version of da Crema's recercar 5 is found in Mathew Holmes' first lute book (5b), which is closely concordant with the da Crema's printed version apart from a few errors including a minim instead of a semibreve in bar 2 and a minim and b3 in bar 45 and consequent displacement of bar lines until the end. The two settings da Crema 5c and 5di in Siena and Matelart's print of 1559, anonymous but in a section with fantasias of Francesco da Milano, are similar to each other and follow the printed version of da Crema with significant variants and a few additional bars that result in displacement of bar lines compared with da Crema's printed version. Matelart also added a second unison lute part (da Crema 5dii).³⁰ A fantasia in a manuscript of Leipzig provenance dated 1619 (da Crema 8b here) begins the same as da Crema 8 in *Lute News*, but is then different although in much the same style. The version of da Crema 9 in the Paris manuscript (da Crema 9b) is concordant with da Crema's printed version apart from differences in figuration and the final section is repeated twice in the print but three times in the Paris manuscript. However, da Crema 9c is a remote cognate only based on the same music in places. The simplest version of da Crema 11 from a Phalèse print was chosen for *Lute News* 123, and the other eight sources are lined up here in a sequence of increasing embellishment - a glimpse of how a recercar in a print probably intended for amateurs was treated by a variety of Italian and German lutenists over about half a century. Note that da Crema 11h is ascribed to Francesco da Milano although not present in any of the authentic prints of his music, which is either a mistake or a sign that da Crema reproduced and/or reworked a genuine Francesco work. A cognate version of da Crema 12 in the Siena lute book is concordant with the printed version up to bar 22 (of Siena), but then digresses into a different end although in much the same style. A version of da Crema 15 in Mbs 266 is concordant throughout with the printed version, but embellishes a number of passages with quaver runs. Siena also includes a cognate version of da Crema 23: both seem to adhere to da Crema's intabulation of Julio Modena's original throughout but the figuration in Siena is very frequently different. The fantasia da Crema 23c from a Swiss manuscript and ascribed to Salmonis is different entirely except for sharing most of the last stave with both Siena and the printed version.

da Crema 5b. GB-Cu Dd.2.11, f. 23r untitled	p. 80
da Crema 5c. NL-DHnmi Kluis A.20, f. 8r untitled	81
da Crema 5di. Matelart 1559, f. 11v <i>Fantasia 7a - lute I</i> Ness App. 23	82
da Crema 5dii. Matelart 1559, f. 12r <i>De Io. Matelart a voci pari - lute II</i>	83
= D-Sl G.I.4 II, f. 31v <i>Phantasia settima a voce pari</i>	
da Crema 8b. D-LEm II.6.15, pp. 54-55 - Darsie ³¹ 39	84
da Crema 9b. F-Pn Rés.429, ff. 135r-136r <i>Recercar [Julio da] M[odena]</i>	85
da Crema 9c. S-Skma Sackska samlingen, f. 39v <i>Praecambulum</i>	86
da Crema 11b. Gardano 1546, sig. B4v <i>Recercar undecimo</i>	
- Darsie 11 Ness ³² app 14	87
da Crema 11c. Scotto 1546, ff. 9r-9v <i>Recercar Vnde=cimo</i>	88
da Crema 11d. Gerle 1552, sigs. C1r-C1v <i>Das 6. Preamble [Joan Maria]</i>	89
da Crema 11e. Mertel 1615, p. 140 <i>Phantasia et Fuga 9</i>	90
da Crema 11f. CH-Bu F.IX.70, p. 41 II <i>Fantasia</i>	91
da Crema 11g. CH-Bu F.IX.70, p. 56 XVIII <i>Fantasia commune D.M.</i>	92
da Crema 11h. I-Fn Magl.XIX.168, f. 11v <i>Ricercha Franc. Milanese - Ness</i> 84	93
da Crema 11i. Heckel 1556/1562 <i>Discant</i> , pp. 229-230 <i>Allde</i>	94
da Crema 12b. NL-DHnmi Kluis A.20, f. 14r untitled [Terzi Tom]	95
da Crema 15b. D-Mbs Mus.266, f. 71r untitled	96-97
da Crema 23b. NL-DHnmi Kluis A.20, f. 21r untitled	98-99
da Crema 23c. cf. CH-SAM M1, pp. 41-42 <i>Recercar Salamonis</i>	99

John H. Robinson - January 2018

²⁶ See 'Four English country-dance tunes in Trinity College, Dublin Manuscript 408//II: A tune for Hay the gye' *The Lute* liii (2013) 54-66.

²⁷ Thank you to Jan Burgers for the suggestion.

²⁸ See Henri Vanhulst 'A Fragment of a Lost Lutebook Printed by Phalèse (Louvain, c1575)' *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 40/2 (1990), pp. 57-80; and Godelieve Spiessens & Christine Ballman 'Raphael Viola, 16de-eeuwse luitcomponist herbekeken/Nouvelle considération sur Raphael Viola, compositeur de musique pour le luth du 16ème siècle' *Geluit-Luthinerie* 44/2 (2008), pp. 6-9, who suggests it could be the lost lute book of Raphael Viola (see Brown [1575]).

²⁹ Thank you to Joachim Lüdke for confirming the exact concordance of Dens in the recently rediscovered photographs of the lost lute book associated with Joachim Loss.

³⁰ Edited in Gordon Gregory *Duets by Francesco da Milano and Joanne Matelart* (Albury, Lute Society Music Editions 1997), n° 7.

³¹ Richard Darsie *Giovanni Maria da Crema / Julio Segni da Modena: The Ricercars for Solo Lute* (Davis CA, Silver Sound Publications 1996).

³² Arthur J. Ness *The Lute Music of Francesco Canova da Milano (1497-1543)*, vols I/II (Cambridge MA, Harvard University Press, 1970). Second hand copies available from Amazon priced \$247 or more!

App 1a. La Chacona - 7F 11x4bars

Vallet 1615, p. 60

Measures 1-8 of the piece. The notation is in 3/4 time, indicated by a '3' in a circle. The key signature has one flat (B-flat). The melody is written on a single staff, and the bass line is on a single staff. The melody consists of eighth and sixteenth notes, with some rests. The bass line consists of eighth and sixteenth notes, with some rests. The piece is in a 3/4 time signature.

Measures 9-15 of the piece. The notation continues from the previous system. The melody and bass line are written on single staves. The piece is in a 3/4 time signature.

Measures 16-24 of the piece. The notation continues from the previous system. The melody and bass line are written on single staves. The piece is in a 3/4 time signature.

Measures 25-31 of the piece. The notation continues from the previous system. The melody and bass line are written on single staves. The piece is in a 3/4 time signature.

Measures 32-37 of the piece. The notation continues from the previous system. The melody and bass line are written on single staves. The piece is in a 3/4 time signature.

Measures 38-44 of the piece. The notation continues from the previous system. The melody and bass line are written on single staves. The piece is in a 3/4 time signature.

App 1b. Chiaccona - adapted for 6-course lute 10x4bars

Piccinini 1623, p. 121

1

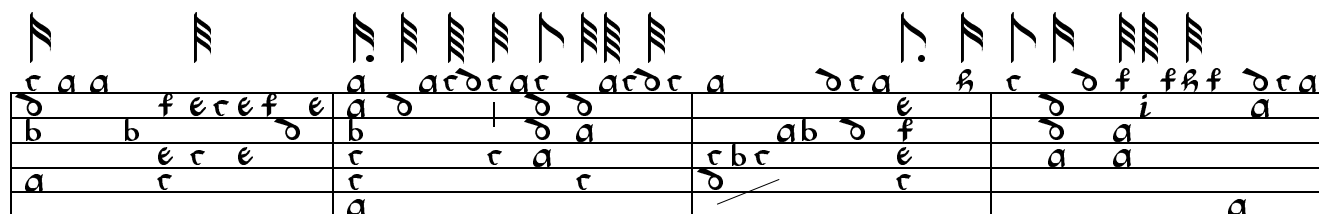
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[illegible]

1

H	f	a	c	b	a	b	a	c	f
H		b			a	c	b		a
e		a	a	a	c	c	b		a
					c		a		
	b	b			a				

9

a a c d ca h	f h i h f o c a c	a a b a b d	a a b a
a a	a h	f e f e	a a b a b d b a
b	a	f	d o d o b a b d b a
c	c	e	c
	g	c	a
a		e	a

18

24

28

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

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[illegible]

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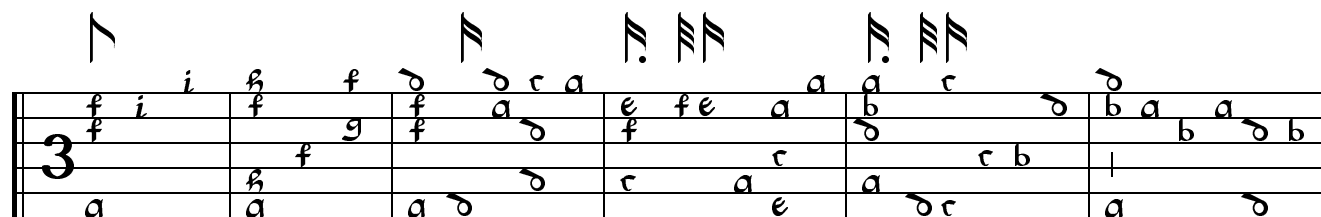
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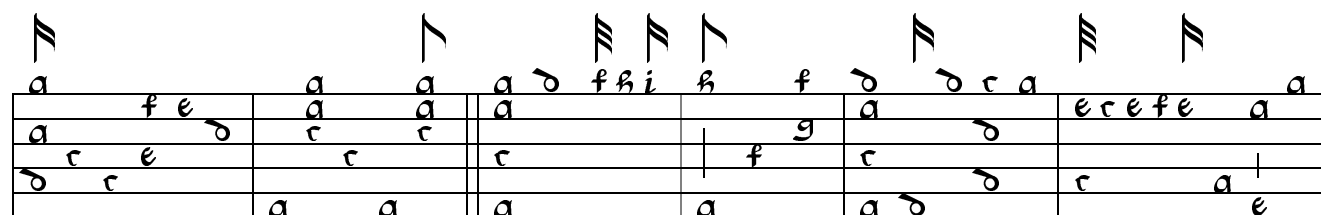
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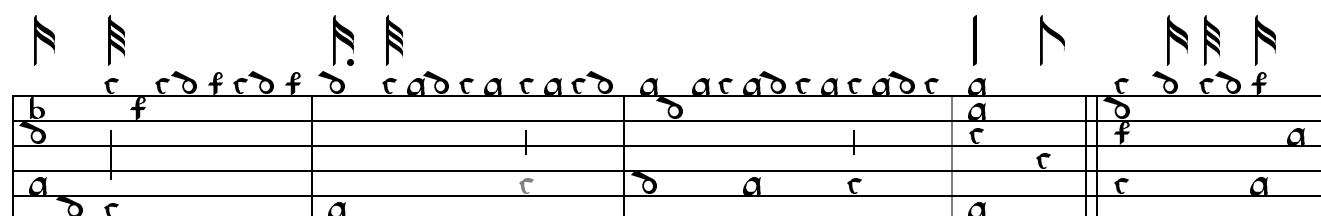
77



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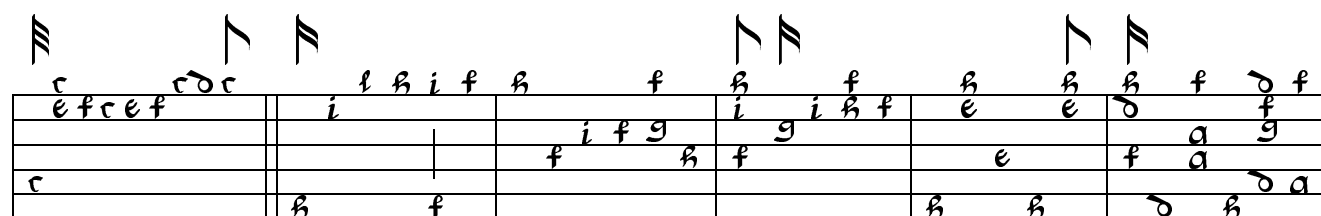
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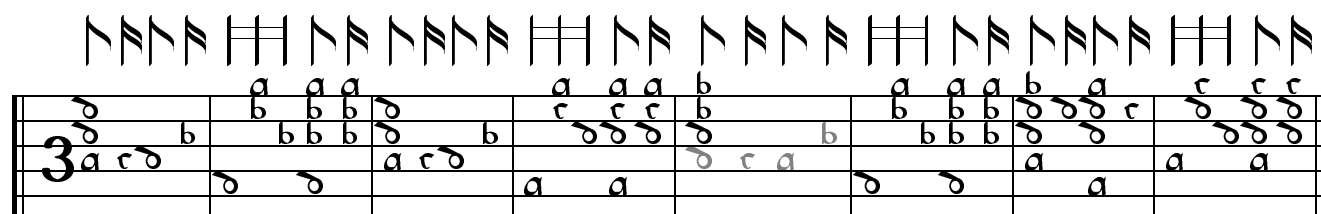
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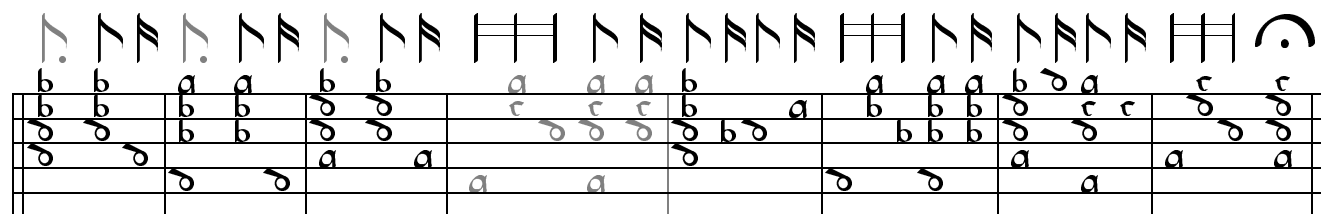
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G7a. Greene sle(v)es - trans from bandora AB8

LT-Va 285-MF-LXXIX, f. 40r



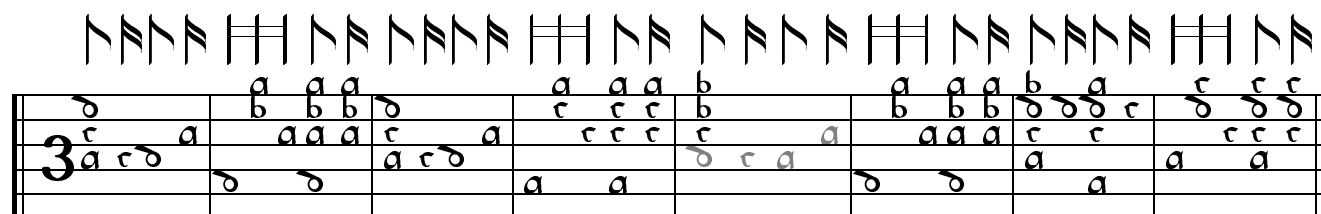
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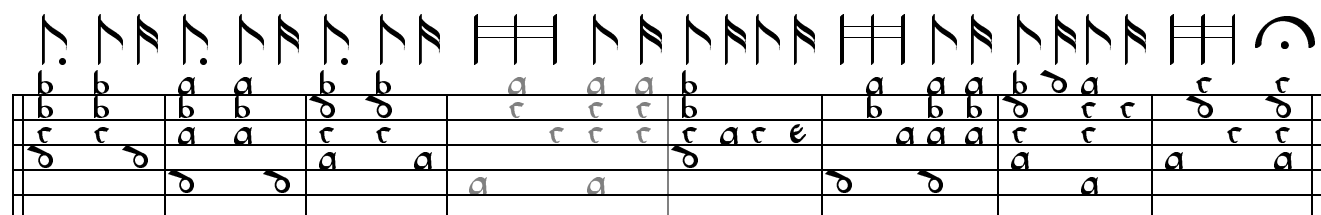
9

G7b. Greene sle(v)es - bandora AB8

LT-Va 285-MF-LXXIX, f. 40r



1



9

G8a. Gigue Anglaise - trans to 6-c vieil ton A16B16

A-GO II, f. 89r

1

13

23

G8b. Gigue Anglaise - 11-course baroque lute (dfedf)

A-GO II, f. 89r

1

13

23

JD8d. Untitled - A8.5B8C8

GB-Gu Euing 25, f. 29v

1

5

9

16

23

The first system of the musical score for 'The Rose Tree' consists of six measures. The notation is as follows:

- Measure 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. Notes: F4 (quarter), A4 (quarter), G4 (quarter).
- Measure 2: Notes: F#4 (quarter), G4 (quarter), A4 (quarter).
- Measure 3: Notes: A4 (quarter), B4 (quarter), C5 (quarter).
- Measure 4: Notes: D5 (quarter), E5 (quarter), F#5 (quarter).
- Measure 5: Notes: G5 (quarter), A5 (quarter), B5 (quarter).
- Measure 6: Notes: C6 (quarter), D6 (quarter), E6 (quarter).

1

7

13

18

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a four-part setting (Soprano, Alto, Tenor, Bass) and includes a piano introduction. The introduction consists of a single measure with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The vocal parts enter in the second measure. The Soprano part has a melody of G4-A4-B4-A4-G4. The Alto part has a melody of E4-F#4-G4-A4-G4. The Tenor part has a melody of C4-D4-E4-F#4-E4. The Bass part has a melody of G3-A3-B3-A3-G3. The piece ends with a final cadence in the fourth measure.

24

28

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is written on a four-staff system. The first staff contains the melody with notes and rests, and a key signature change to one sharp (F#) indicated by a sharp sign and a natural sign over a C. The second staff contains the bass line. The third and fourth staves contain the alto and tenor lines, respectively. The music is written in a simple, handwritten style with some corrections and a final double bar line.

32



38



44

JD19e. Untitled — ABC8

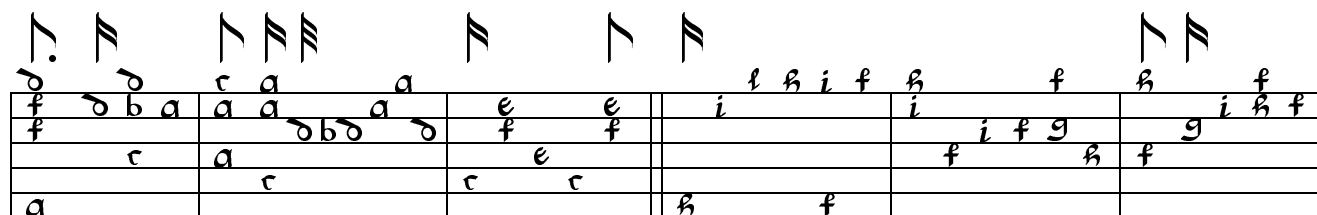
GB-Lbl M.1353, f. 11r



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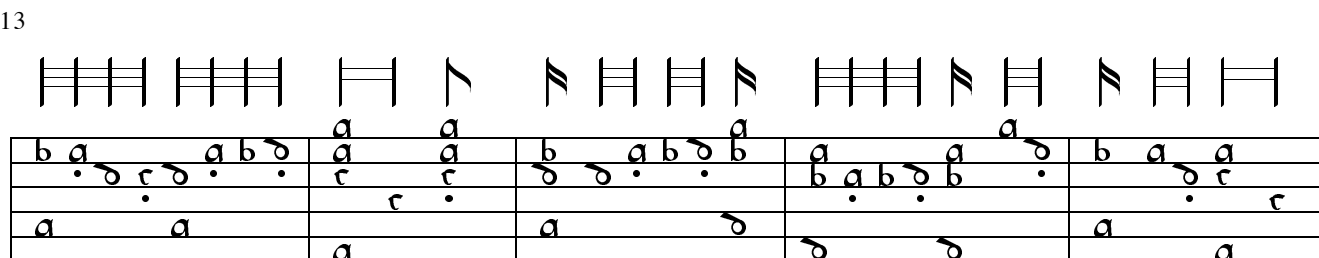
14



20

G9. Greene sleeves is al my joye - ABAB8

NL-Lu 1666, f. 390v



Measures 1-4 of the piece. The notation is written on a five-line staff with a treble clef. The notes are: 1. a, c, d, a, h; 2. f, d, c, a, c; 3. a, a, b, b, d, a, d, b, a; 4. a, h, i, k, l, k, h. The notes are written in a stylized, handwritten style.

Measures 5-8 of the piece. The notation is written on a five-line staff with a treble clef. The notes are: 5. h, g, e, g, h, g, h; 6. a, a, c, d, a, d, a; 7. f, d, c, a, a, b, f, e, c, e, f, e, a, d, b, a; 8. a, a, c, r. The notes are written in a stylized, handwritten style.

Measures 9-12 of the piece. The notation is written on a five-line staff with a treble clef. The notes are: 9. a, a, c, d, c, a, h; 10. f, h, i, h, f; 11. i, h, f, f, e, f, e, c, e; 12. a, a, b, a, a, b, d. The notes are written in a stylized, handwritten style.

Measures 13-16 of the piece. The notation is written on a five-line staff with a treble clef. The notes are: 13. a, a, b, a, d, b, a, b, d, b, a; 14. a, a, b, d, a, c, d, f, h; 15. i, h, h, i, h, i, l, f; 16. h, h, k, l, k, l, h. The notes are written in a stylized, handwritten style.

Measures 17-20 of the piece. The notation is written on a five-line staff with a treble clef. The notes are: 17. h, g, e, h, g, h, g, h, g, e, g, h; 18. f, d, c, a, d, b, a; 19. b, a, a, b, a, b, d, d; 20. a, a, c, d, c, d, a, c, d, f, d, c, a, c, d, f. The notes are written in a stylized, handwritten style.

Measures 21-24 of the piece. The notation is written on a five-line staff with a treble clef. The notes are: 21. a, a, b, d, a, c, d, c, a, c, d, c, a; 22. a, a, b, d, b, a, b; 23. e, c, r, e, f, c, d, c; 24. f, e, c, f, d, c, e. The notes are written in a stylized, handwritten style.

Measures 25-28 of the piece. The notation is written on a five-line staff with a treble clef. The notes are: 25. a, a, c, a, c, e, a, c, a, e, c, a, e, c, a; 26. f, d, g, f, d, f, f; 27. c, a, a, b, e, c, e, f, e; 28. a, c. The notes are written in a stylized, handwritten style.

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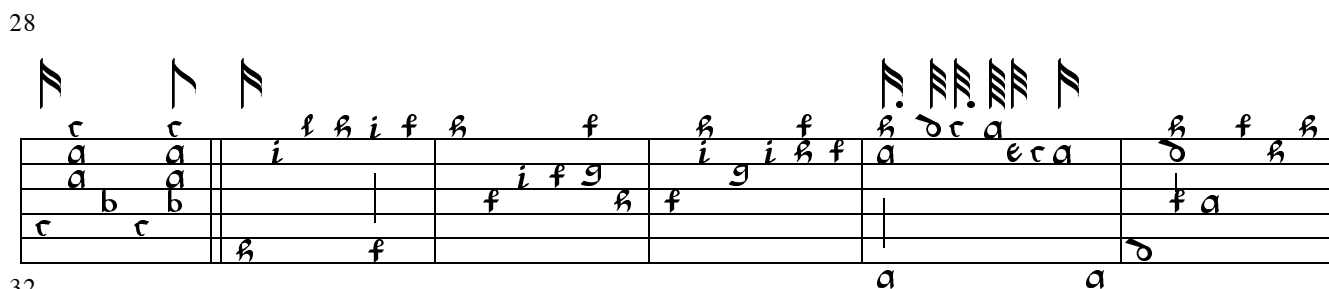
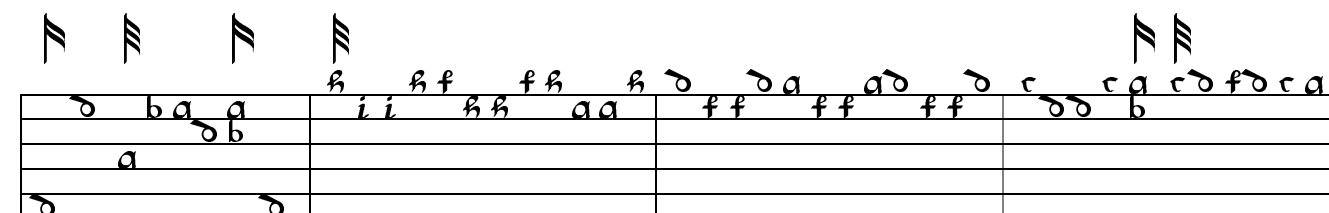
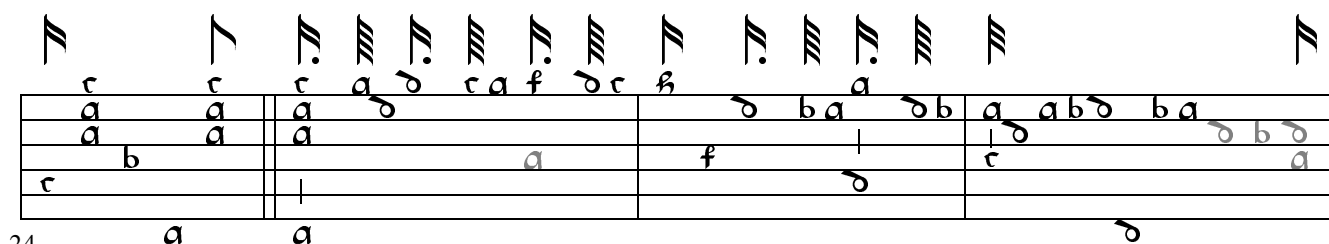
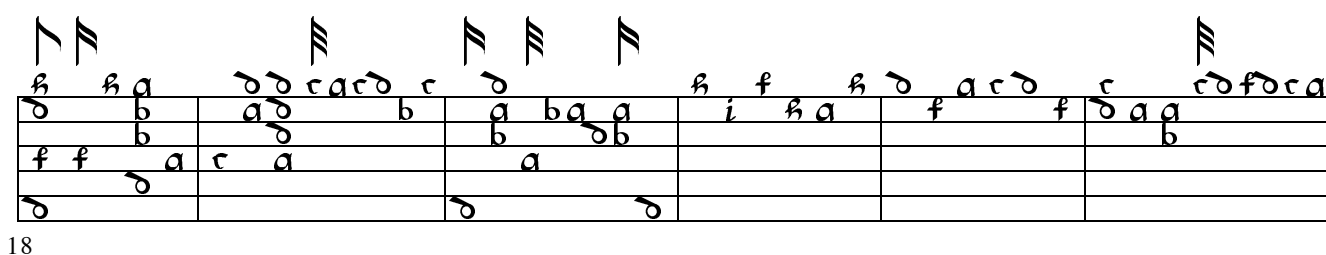
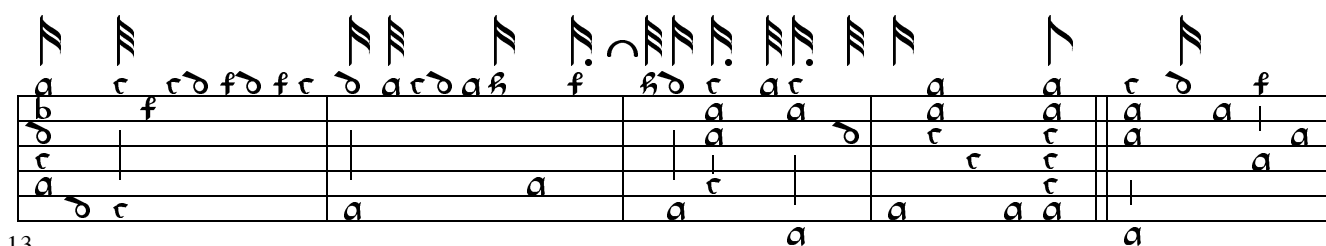
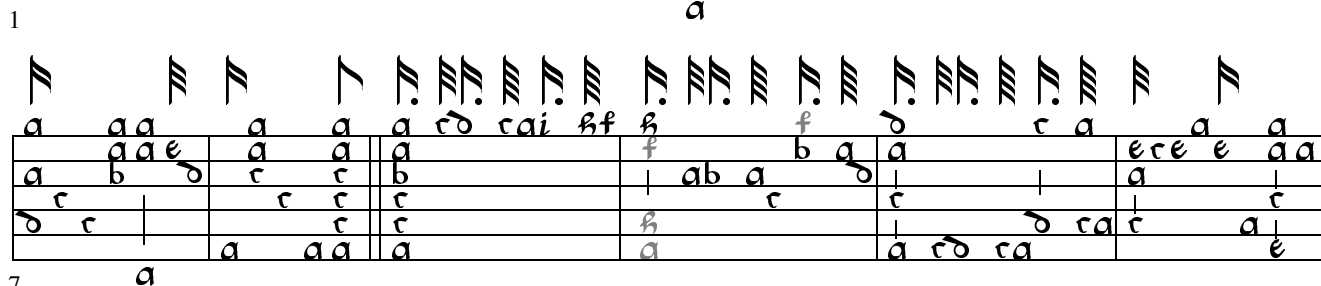
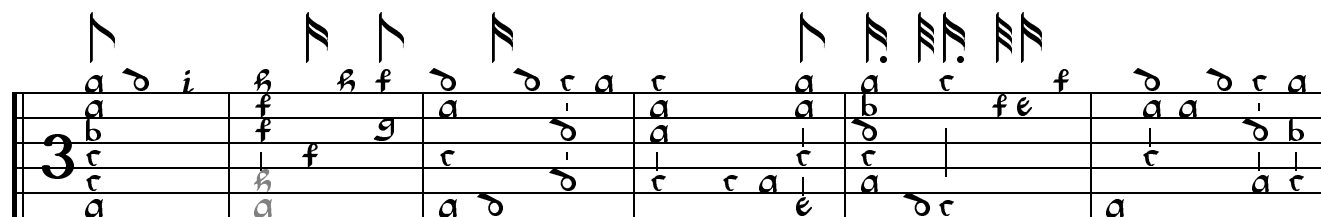
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S1. Saturday Night and Sunday Morning - arr violin AB4

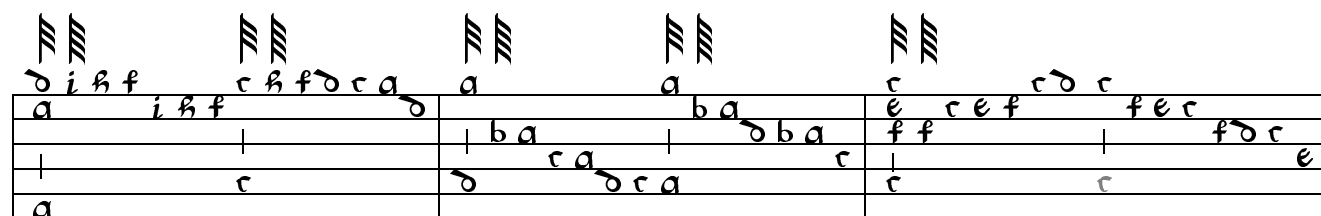
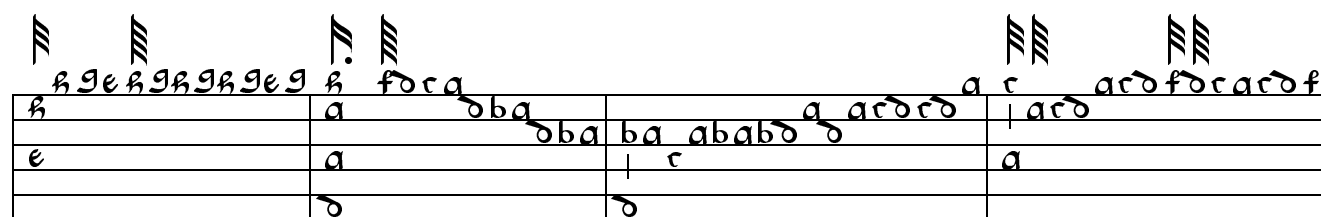
Playford 1651, p. 80



Dowland 1604, sig. L2r

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67

67

75

Handwritten musical notation on a five-line staff. The notation includes various note values (minims, crotchets, quavers) and rests. Above the staff, there are several groups of slanted lines, likely representing a specific rhythmic pattern or a shorthand notation. The notes are written in a stylized, handwritten font.

75

81

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. Above the staff, there are several groups of slanted lines, likely representing a specific rhythmic pattern or a shorthand notation. The notes are written in a stylized, handwritten font.

81

88

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. Above the staff, there are several groups of slanted lines, likely representing a specific rhythmic pattern or a shorthand notation. The notes are written in a stylized, handwritten font.

88

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. Above the staff, there are several groups of slanted lines, likely representing a specific rhythmic pattern or a shorthand notation. The notes are written in a stylized, handwritten font.

JD19h. Untitled — 7D AABBC8

GB-Cu Dd.9.33, f. 73v

1

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. Above the staff, there are several groups of slanted lines, likely representing a specific rhythmic pattern or a shorthand notation. The notes are written in a stylized, handwritten font.

1

7

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. Above the staff, there are several groups of slanted lines, likely representing a specific rhythmic pattern or a shorthand notation. The notes are written in a stylized, handwritten font.

7

System 13: A musical score system with five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The system ends with a double bar line.

13

System 18: A musical score system with five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The system ends with a double bar line.

18

System 24: A musical score system with five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The system ends with a double bar line.

24

System 28: A musical score system with five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The system ends with a double bar line.

28

System 32: A musical score system with five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The system ends with a double bar line.

32

System 38: A musical score system with five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The system ends with a double bar line.

38

System 44: A musical score system with five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The system ends with a double bar line.

44

1 a a a

5 a a a

a a a

13 a a a

a a a

a a a

24 a a a a

JD8gii. C(aptain) Pipers Pauen - trans bandora - 7F A8.5B8C8

GB-Cu Dd.2.11, f. 82r

1 a a a

1

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a four-part setting (Soprano, Alto, Tenor, Bass) and includes a piano accompaniment. The melody is in G major, with a key signature of one sharp (F#). The tempo is marked "Allegretto" and the meter is "3/4". The score is divided into four measures. The first measure contains the melody and piano accompaniment. The second measure contains the melody and piano accompaniment. The third measure contains the melody and piano accompaniment. The fourth measure contains the melody and piano accompaniment.

5

a

9

C

The Rose Tree

13

A musical score for the song 'The Rose Tree'. The score is written on four staves. The first staff contains the melody with lyrics 'a d b a d | r d b a d c a c | f g i h f g | f d b a a f f f b | d d d d d d d d |'. The second staff contains the lyrics 'a d b a d | r d b a d c a c | f g i h f g | f d b a a f f f b | d d d d d d d d |'. The third staff contains the lyrics 'r r | a a | d d | d a a | a a a |'. The fourth staff contains the lyrics 'a | a a | | | a |'. The score is divided into four measures by vertical bar lines. The first measure is marked with a treble clef and a key signature of one flat (B-flat). The second measure is marked with a treble clef and a key signature of one flat (B-flat). The third measure is marked with a treble clef and a key signature of one flat (B-flat). The fourth measure is marked with a treble clef and a key signature of one flat (B-flat).

9

[illegible]

24

24

a

9

a

9

1

5

10

18

22

JD19i. Galliarde - 7F10C ABC8

GB-HAdolmetsch II.B.1, ff. 92v-92r

1

9

17

G10a. Greensleeves and Pudding Pies - arr. violin AB8

Playford 7th 1686, p. 186

6

12

[illegible]

1

The musical score for 'The Rose Tree' is presented in a three-staff system. The top staff contains the melody with various musical notations including eighth, quarter, and half notes, as well as rests. The middle and bottom staves provide a harmonic accompaniment using a simplified letter-based notation system. The letters used are 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'i', 'n', 'o', and 'r', which correspond to specific pitches. The score is divided into four measures by vertical bar lines.

4

The Rose Tree

8

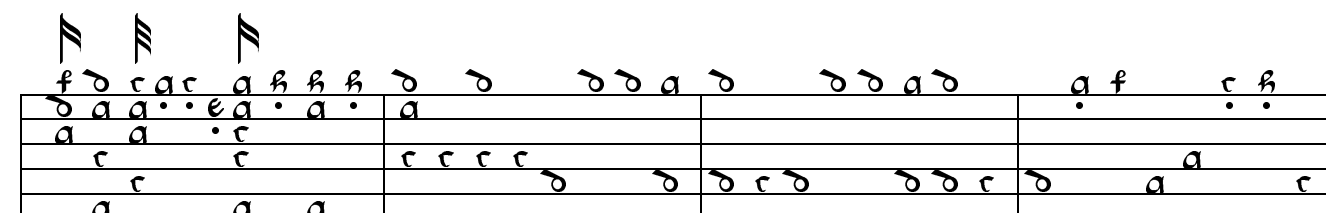
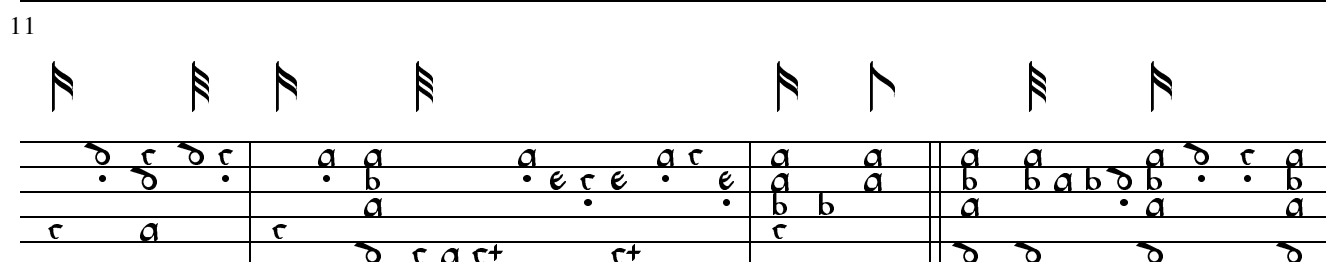
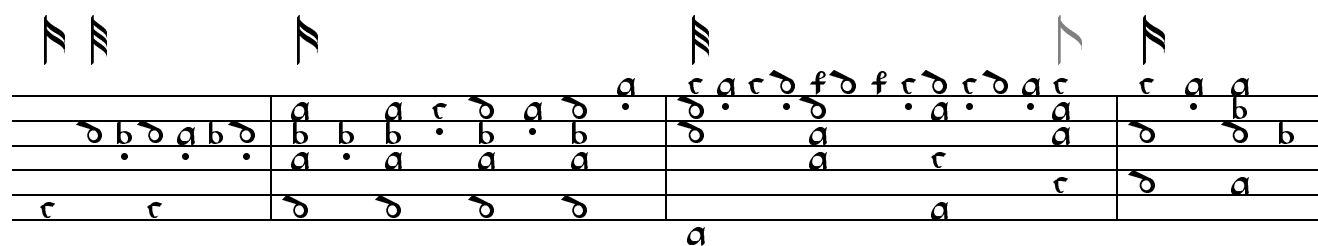
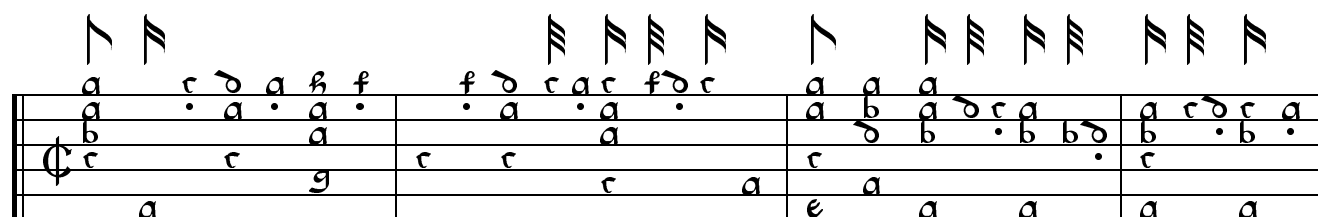
The first system of musical notation for 'The Rose Tree' consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The notes are: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The piece ends with a double bar line.

12

15

19

23





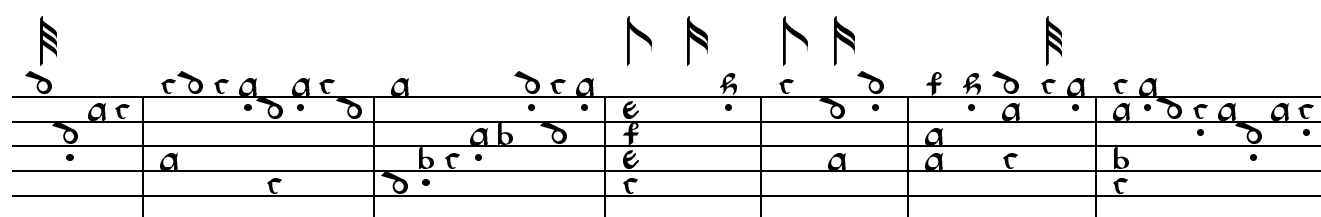
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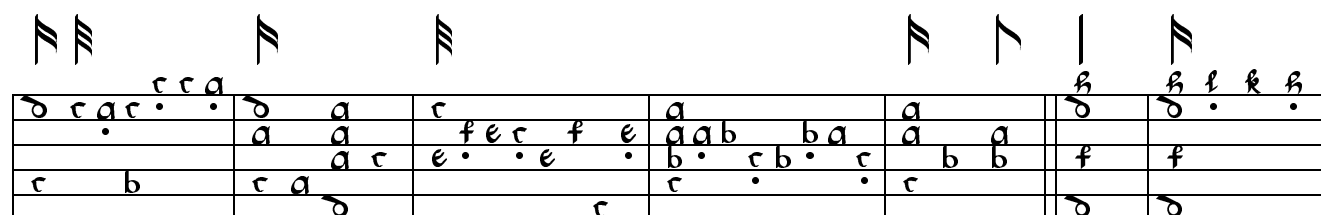
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15

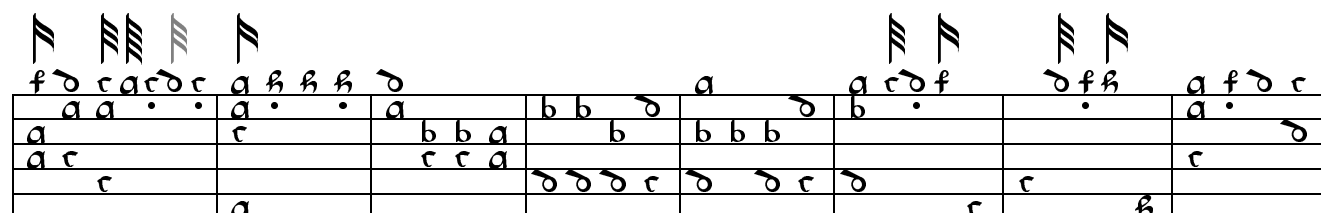


/a

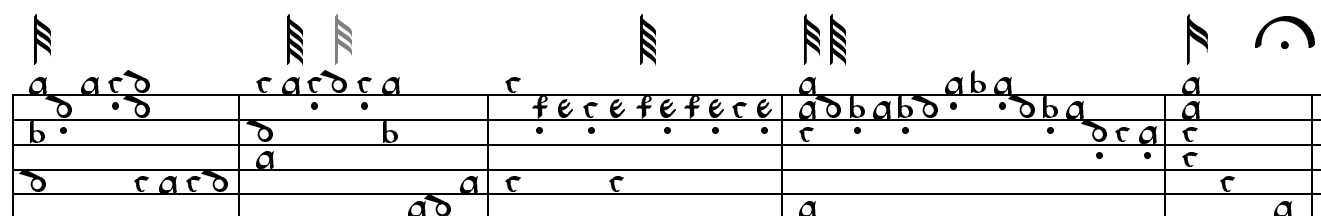


28

/a



35



43

1

5

9

12

16

21

JD19k. If My Complaynts Jo(hn) Dowla(nd) - 8D ABC8

GB-Lam 603, f. 21v

1

The image shows a musical score for the song "The Rose Tree". It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and includes piano accompaniment. The score is in 2/4 time and consists of 16 measures. The melody is a simple, catchy tune that repeats in the second and fourth lines. The piano accompaniment provides a steady harmonic background. The lyrics are written below the vocal parts.

Lyrics:

The Rose Tree, the Rose Tree,
The Rose Tree, the Rose Tree,
The Rose Tree, the Rose Tree,
The Rose Tree, the Rose Tree.

8

[illegible]

14

The musical score for 'The Rose Tree' is presented on a five-line staff. The melody is written on the top line, and the lyrics are placed below the staff. The score is divided into four measures by vertical bar lines. The first measure contains the lyrics 'The Rose Tree', the second 'grew so tall', the third 'that I could see', and the fourth 'over the sea'. The melody consists of eighth and sixteenth notes, with a final double bar line and a repeat sign at the end.

$$20 \quad \frac{1}{a} \quad \frac{1}{a}$$

G11. Green Sleeves - cittern AB4

GB-Cu Dd.4.23, f. 25r

The first system of the musical score for 'The Rose Tree' consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by eighth notes A4 and Bb4, then a quarter note A4, and continues with a series of eighth and sixteenth notes. The piano accompaniment is written on two staves. The right hand plays a series of chords and single notes, while the left hand provides a bass line with octaves and chords. The system concludes with a double bar line.

1

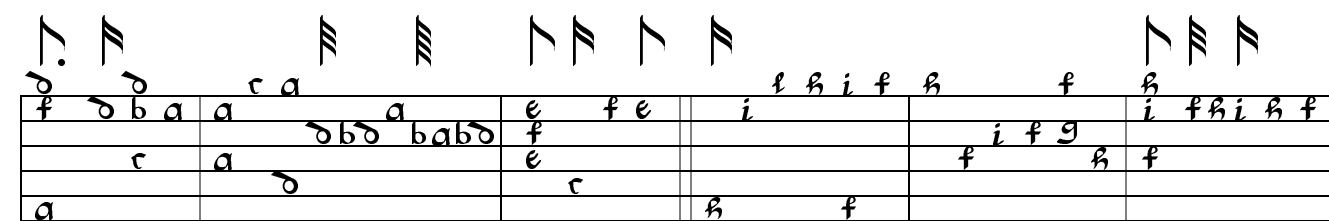
5

JD191. Galliarda Joannis Doland - 7F8D ABC8

Besard 1603, f. 107v



1



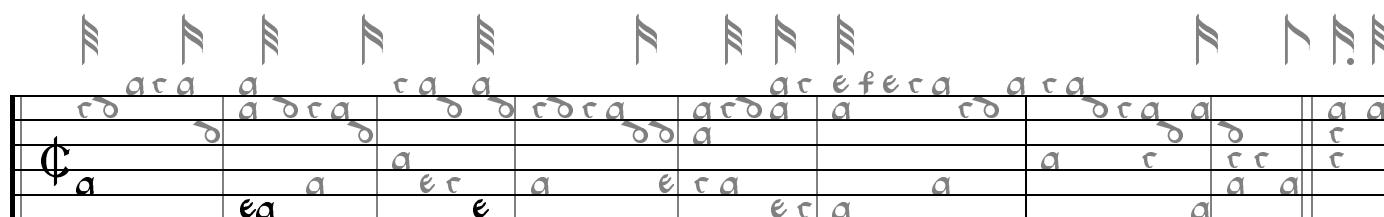
14



20

App 2. (The Princes Masque)

US-DMurl Rare Books 8vo KD8620 1661, f. 1r



1



JD19m. If my complaints could passions move - lute song ABC8

Dowland 1597, sigs. B2v-C1r

First system of musical notation (measures 1-4). The vocal line is in treble clef, 3/4 time, with a key signature of one flat (Bb). The lyrics are: "If my com - plaints could pas - si - ons move, / My pas - sions were e - nough to prove,". The lute tablature is on a six-line staff with letters a, b, c, d, e, f. Measure numbers 1, 2, 3, and 4 are indicated at the start of each measure.

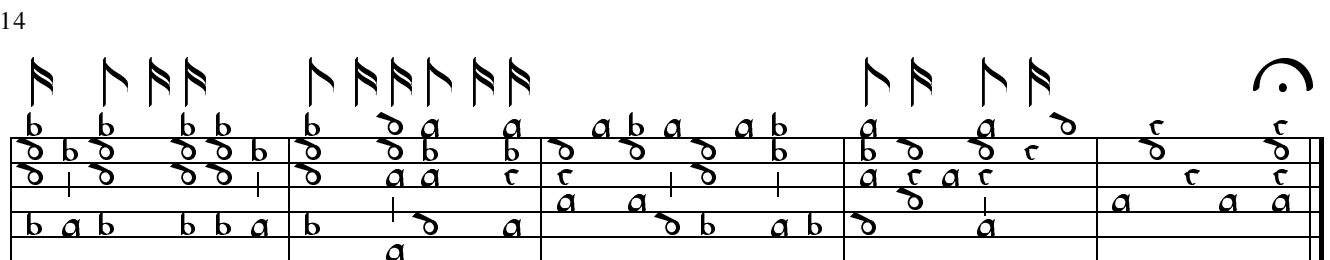
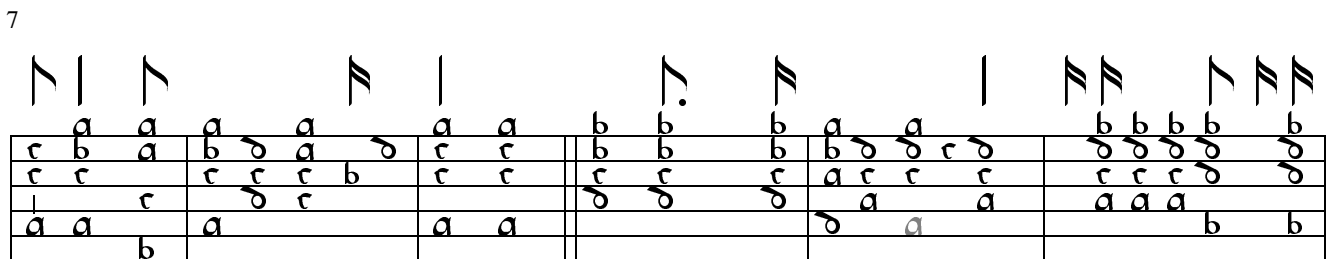
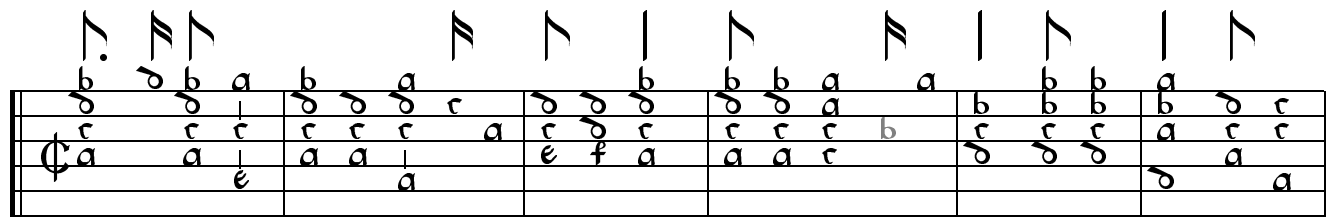
Second system of musical notation (measures 5-8). The lyrics are: "or make love see where - in I suf - fer wrong: / that my de - spaires had gov - ernd mee too long." Measure numbers 5, 6, 7, and 8 are indicated at the start of each measure.

Third system of musical notation (measures 9-12). The lyrics are: "O love, I live and die in thee, / Thy wounds doe fresh - ly bleed in in mee,". Measure numbers 9, 10, 11, and 12 are indicated at the start of each measure.

Fourth system of musical notation (measures 13-16). The lyrics are: "thy grieve in my deepe sighes still speakes: / my heart for thy un - kind - nesse breakes:". Measure numbers 13, 14, 15, and 16 are indicated at the start of each measure.

JD8l. Pipers Pavin - bandora part ABC8

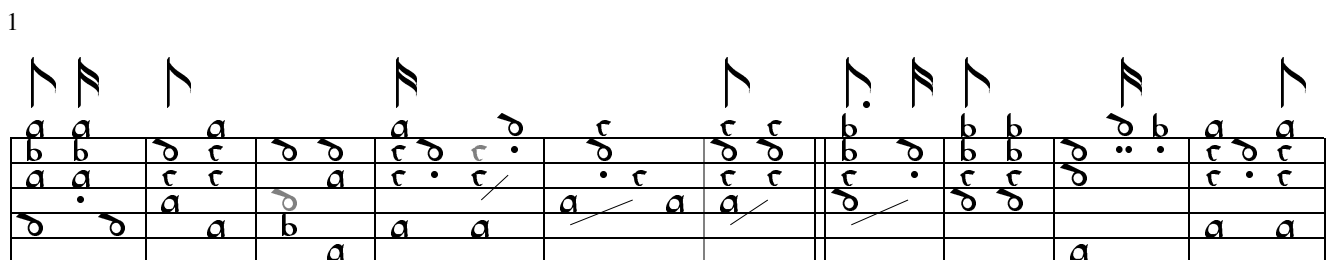
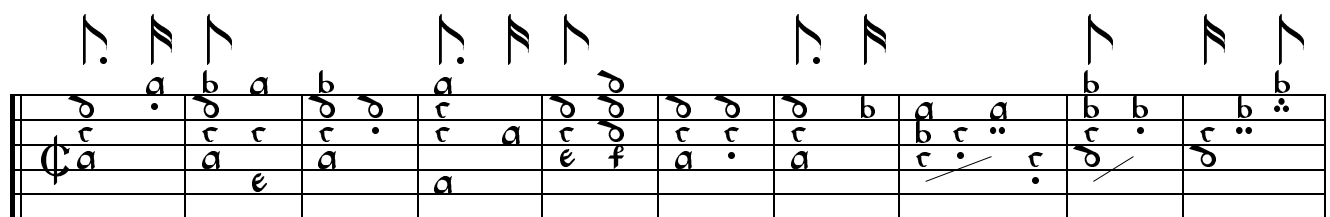
GB-Lam 600, f. 89r iii



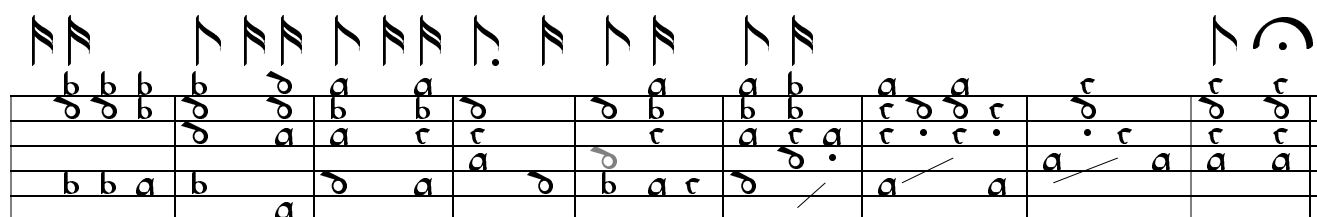
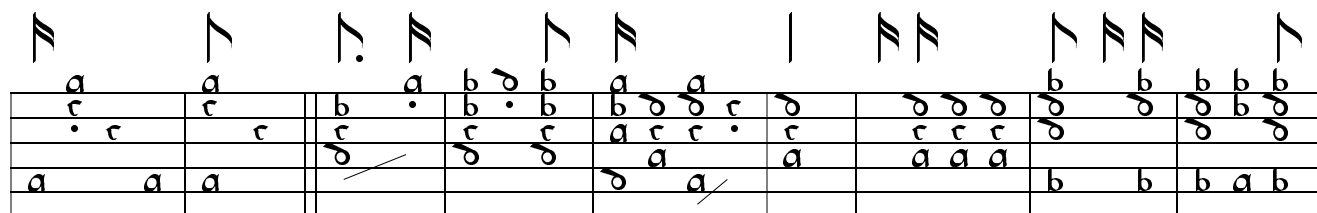
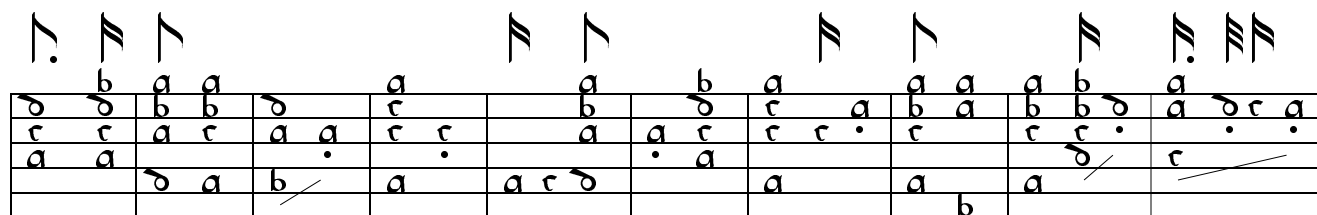
20

JD8m. Captaine Pipers Pavin - pandora part ABC16

Morley 1599, sig. A4r

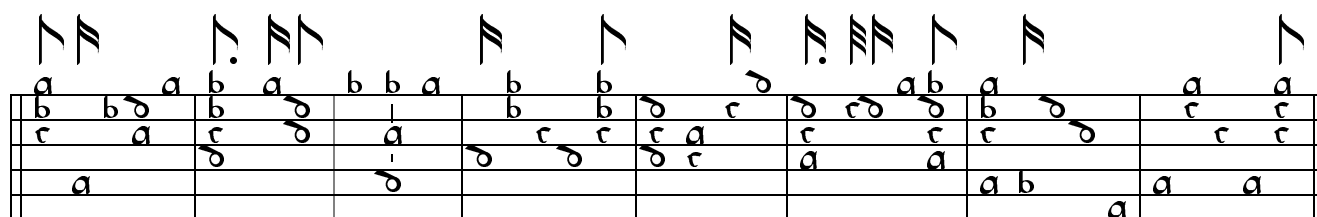


11



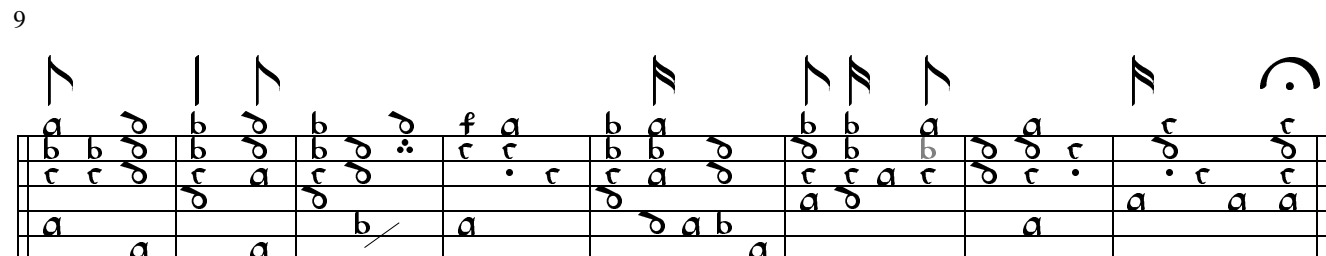
JD19n. Captayne Pipers Galliard - bandora part ABC8

GB-Lam 600, f. 89r ii



JD19o. Galliard to Captaine Pipers Pavin - pandora part ABC8

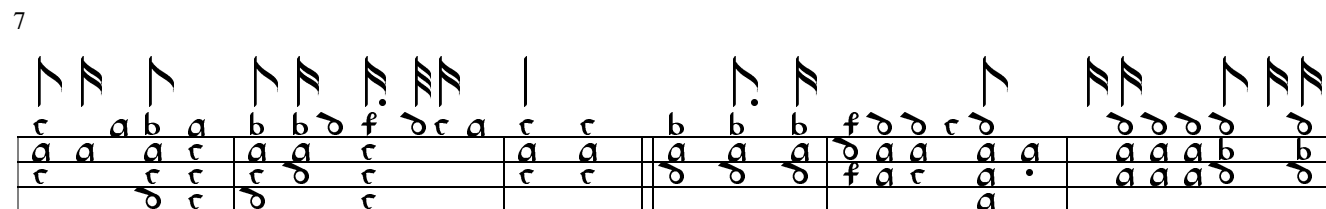
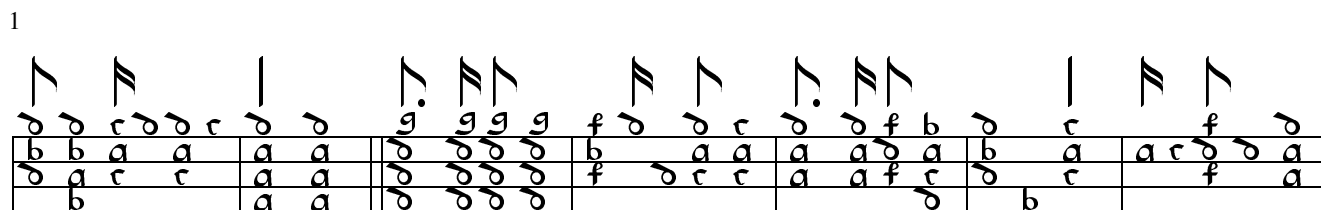
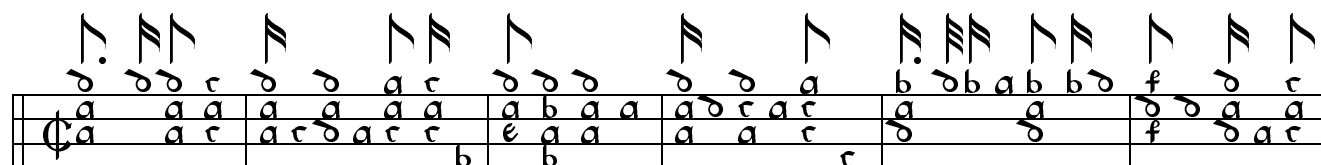
Morley 1599, sig. A4v



17

JD8n. Capt. Pipers Paven - cittern part ABC8

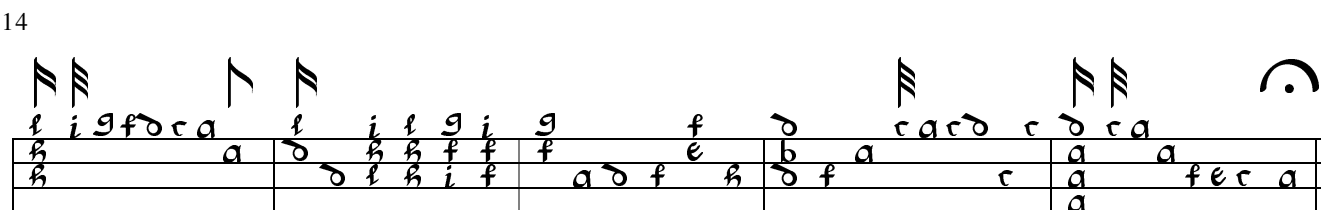
GB-Cu Dd.14.24, f. 32v



20

JD19p. Dowland Gal(liard) - cittern solo ABC8

US-CAh Mus.181, f. 14r



20

JD19q. Galliard to Captaine Pipers Pavin - cittern part ABC8

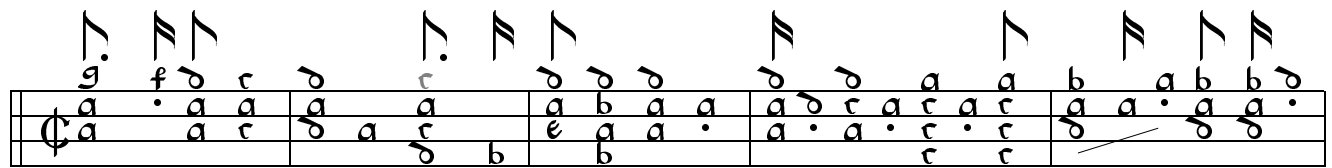
Morley 1599, sig. A4v



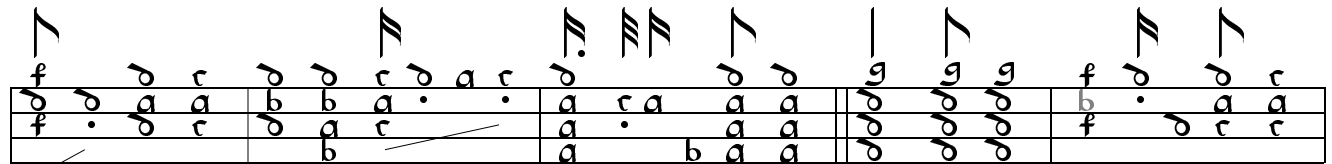
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JD8o. Captaine Pipers Pavin - cittern part ABC8

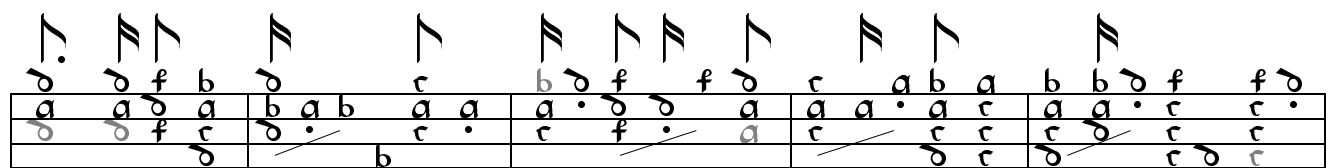
Morley 1599, sig. A4r



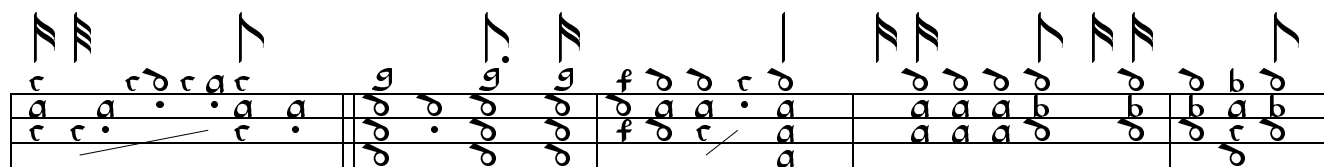
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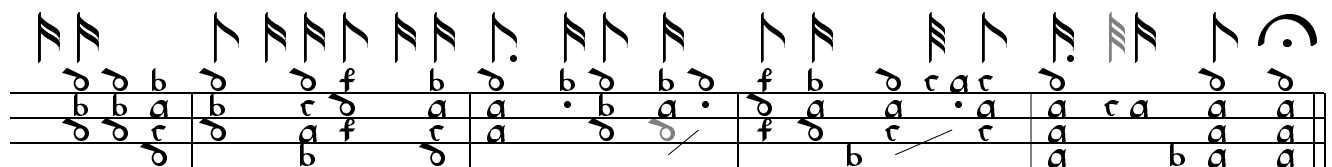
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11

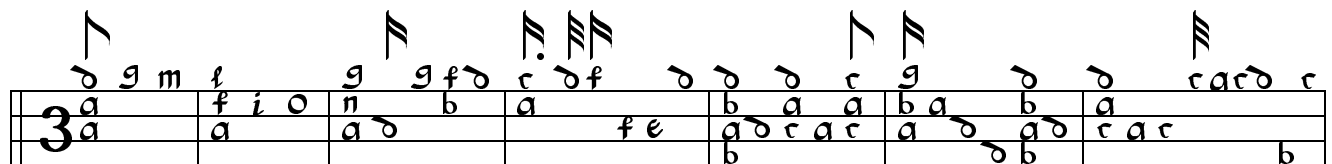


16



JD19r. Pipers Galliard Jo(hn) Dowland. Tho(mas) Robinson — cittern solo AABC8

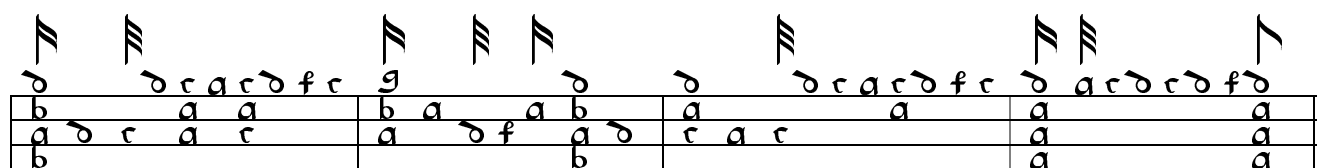
GB-Cu Dd.4.23, f. 4v



1



8



13



17



23



28

JD19s. Galliard J(ohn) Dowl(and) - cittern solo ABC8

GB-Cu Dd.4.23, f. 28r



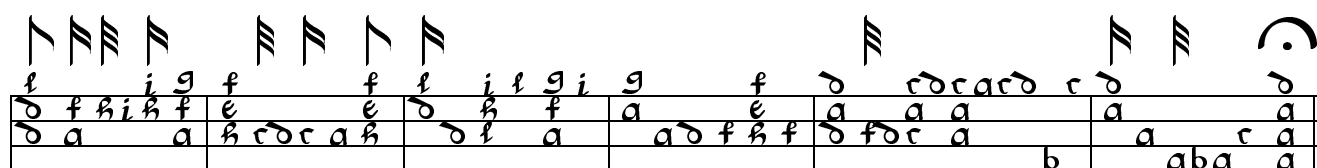
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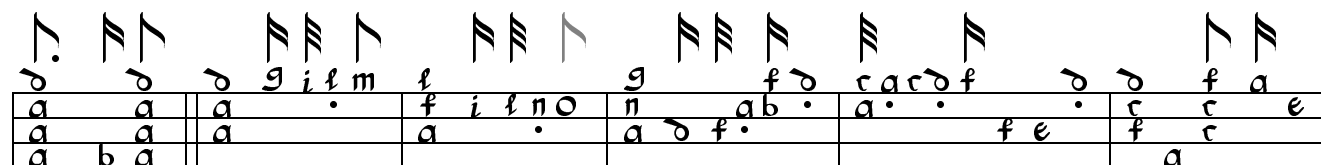
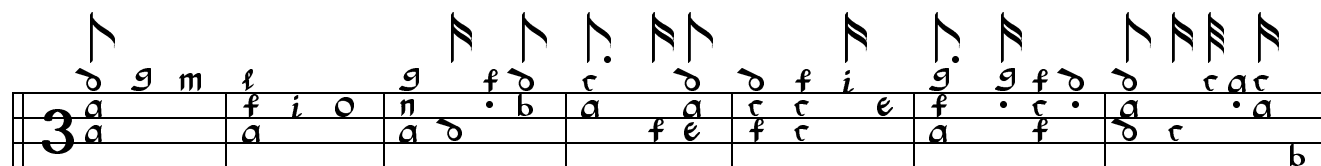
7



13



19



JD19u. If my complaints - trans lyra viol (ffhfh) 7D AABBBCC8

Corkine 1612, sig. G1v

1

10

15

24

30

38

44

1

2

9

15

21

27

32

38

The first system of musical notation for 'The Bird Song' 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, rhythmic style. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The rhythm is indicated by a 7/8 time signature.

[illegible][illegible]

δa	δa	a	δb	δb	a	δb	$a b a$	δa	δa	$a \delta b a$	$c b$	c
a	a				$b c$	b		a	a			
						c						

[illegible]

10

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (e.g., minims, crotchets) and accidentals (sharps, flats, naturals). The notation is written in a cursive, handwritten style.

76

86

91

G12ii. (Ground) - 8bars

GB-Lcm II.F.10(2), f. 51r

G13ii. (Greensleeves) Ground - 7F8D9C 8bars

Playford 1685, sig. F1v

G13i. Green Sleeves - trans down 4th from violin 15x8bars Playford 1685, sigs. F1r-F1v

1

2

9

15

23

30

37

43

48

55

61

66

70

75

80

Handwritten musical notation for measures 86-90. The notation includes various rhythmic patterns and notes, with a measure number 12 indicated. The notes are written in a stylized, shorthand notation.

Notes: f f h k h f l k h g e g h h

Measure 12: c c c c c c c c c c c c c c c c a a a a a a a a a a a a

86

Handwritten musical notation for measures 91-95. The notation includes various rhythmic patterns and notes, with a measure number 13 indicated. The notes are written in a stylized, shorthand notation.

Notes: c c c c c c c c c c c c c c c c a a a a a a a a a a a a

Measure 13: h f d c a f d c a h f d c a

91

Handwritten musical notation for measures 96-100. The notation includes various rhythmic patterns and notes, with a measure number 14 indicated. The notes are written in a stylized, shorthand notation.

Notes: c a d c a l k h f d c f d c a a c e g h k h g g h h

Measure 14: h f d c a f d c a h f d c a

95

Handwritten musical notation for measures 101-105. The notation includes various rhythmic patterns and notes, with a measure number 15 indicated. The notes are written in a stylized, shorthand notation.

Notes: c a d c a l k h f d c f d c a a c e g h k h g g h h

Measure 15: h f d c a f d c a h f d c a

100

Handwritten musical notation for measures 106-110. The notation includes various rhythmic patterns and notes, with a measure number 16 indicated. The notes are written in a stylized, shorthand notation.

Notes: h k h g e c f d c a a c a d c a a c a d c a e c e a a a

Measure 16: h f d c a f d c a h f d c a

105

Handwritten musical notation for measures 111-115. The notation includes various rhythmic patterns and notes, with a measure number 17 indicated. The notes are written in a stylized, shorthand notation.

Notes: h k h g e c f d c a a c a d c a a c a d c a e c e a a a

Measure 17: h f d c a f d c a h f d c a

110

Handwritten musical notation for measures 116-120. The notation includes various rhythmic patterns and notes, with a measure number 18 indicated. The notes are written in a stylized, shorthand notation.

Notes: h k h g e c f d c a a c a d c a a c a d c a e c e a a a

Measure 18: h f d c a f d c a h f d c a

116

Handwritten musical notation for a piece in 3/4 time, featuring a complex melodic line and a steady accompaniment. The notation is written on a five-line staff with a key signature of one flat (B-flat) and a 3/4 time signature. The piece is divided into measures, with some measures containing multiple notes or rests. The notation includes various musical symbols such as notes, rests, and bar lines. The piece is marked with a 3/4 time signature and a key signature of one flat (B-flat). The notation is written on a five-line staff. The piece is divided into measures, with some measures containing multiple notes or rests. The notation includes various musical symbols such as notes, rests, and bar lines. The piece is marked with a 3/4 time signature and a key signature of one flat (B-flat).

Handwritten musical notation for a piece in 3/4 time, featuring a complex melodic line and a steady accompaniment. The notation is written on a five-line staff with a key signature of one flat (B-flat) and a 3/4 time signature. The piece is divided into measures, with some measures containing multiple notes or rests. The notation includes various musical symbols such as notes, rests, and bar lines. The piece is marked with a 3/4 time signature and a key signature of one flat (B-flat). The notation is written on a five-line staff. The piece is divided into measures, with some measures containing multiple notes or rests. The notation includes various musical symbols such as notes, rests, and bar lines. The piece is marked with a 3/4 time signature and a key signature of one flat (B-flat).

39 //a a a //a

45 a //a a

Handwritten musical notation for a piece in 3/4 time, featuring a treble clef and a key signature of one flat (B-flat). The notation is divided into five measures, each containing a sequence of notes and rests. The notes are written in a stylized, handwritten font, and the rests are indicated by vertical lines. The piece concludes with a double bar line and a repeat sign.

51

a	a	a	a	a
b	b	b	a	a
c	c	c	c	c
a	a	a	a	a

51

//a


a

















//a





[illegible]

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

60 // a // a // a

9 

65    

69

The rose tree, the rose tree, / The rose tree, the rose tree, / The rose tree, the rose tree, / The rose tree, the rose tree.

3 $\frac{3}{4}$ a b b b δ a δ b a c a, c a b c c a c b, c a a, b b b δ a
 /a a //a

6 /a a /a//a a /a

11 a //a a //a

16 a a /a a //a

22 /a a //a a a /a a

28 //a a//a //a a a

34 /a a //a /a

39 a //a a /a a //a

45 /a a //a a /a

51 a //a /a a //a

56 a a /a b b

60 //a //a a //a a

65 a /a a //a

69 /a a //a a

1

1

8

15

















21

27

34

US-Ws V.b.280, f. 5r

1

1         2        

1

[illegible]

6

12

5

17

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some stems having small circles or dots at the top. The notation is written in a cursive, handwritten style. The staff is divided into two systems by a vertical line. The first system contains the first four lines, and the second system contains the last two lines. The notation is written in black ink on a white background.

20

<p>a b c d e f g h i j k l m n</p>									
<p>δ ε ζ η θ ι κ λ μ ν ξ ο π ρ σ τ υ φ χ ψ ω</p>									
<p>α β γ δ ε ζ η θ ι κ λ μ ν ξ ο π ρ σ τ υ φ χ ψ ω</p>									
<p>Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω</p>									

8.  
 8. f h h l f f a c d h c c f d a c h e e a h e f h c f c d f a d a d c e a c
 b d a a d d d e e

29

10

Handwritten musical notation on a five-line staff, featuring various rhythmic values (vertical strokes) and accidentals (sharps, flats, naturals). The notation is organized into measures by vertical bar lines.

35

39

H H I I ¹² H H I I H H I I H H H H H H H I I ¹³ H H H H H
 d a g g l k l l f l h d f h h c h l k l l h l l l h f o r h e h a r d c a c f d c
 f e f f
 d

44

Handwritten musical notation on a five-line staff. The notation consists of a series of vertical strokes (flags) and horizontal lines. Below the staff, there are several groups of letters and symbols:
 Group 1: d f h f o c c a
 Group 2: h l d h c f c a d c a
 Group 3: d a a a f c c c h d d d c
 Group 4: e e e
 The letters are arranged in a way that suggests a sequence of notes or chords, with some letters appearing multiple times. The symbols include 'd', 'f', 'h', 'o', 'c', 'a', 'l', 'e', and 'h'.


50

H H H H H H H H 15 H H H H H H H H H H H H

f f f f f c c c d a a r d a a a

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

55

16 

61

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, resembling a form of shorthand or a specific musical notation system. The notation is organized into measures, with some measures containing multiple stems. The notation is written in black ink on a white background.

64

68

73

77

83

85

23

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

i f h i h e e

89

24

c a c d f c e h f e a h f h i h d c d f d f e f h f c a c d c d c d f d a a c a

h f e f e

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

G16iia. The Ground to Grien sl(i)vis - duet ground (vars 1-16)

US-Ws V.b.280, f. 5r

1

G16iib. The Ground to Grien sl(i)vis - duet ground (vars 17-24)

US-Ws V.b.280, f. 5r

3

1

G17. Greene-Sleeves - cittern 3x8bars

Playford 1652, p. 31

1

6

11

16

S2a. Saturday Night - trans vieil ton 7F8E10C AB4

GB-Lam 603, f. 38r

S2b. Saturday Night - lute tuned edeff AB4

GB-Lam 603, f. 38r

B1. Den Boeren Dans - AA4BB6CC4DD4A4

NL-Lu 1666, f. 411r

Measures 1-7 of the dance. The notation consists of three staves. The top staff uses a simplified notation with vertical lines and flags. The middle staff uses a simplified notation with letters 'a', 'c', 'd', and 'r' and flags. The bottom staff uses a simplified notation with letters 'a' and 'c'.

Measures 8-14 of the dance. The notation consists of three staves. The top staff uses a simplified notation with vertical lines and flags. The middle staff uses a simplified notation with letters 'a', 'c', 'd', and 'r' and flags. The bottom staff uses a simplified notation with letters 'a' and 'c'.

Measures 15-20 of the dance. The notation consists of three staves. The top staff uses a simplified notation with vertical lines and flags. The middle staff uses a simplified notation with letters 'a', 'c', 'd', and 'r' and flags. The bottom staff uses a simplified notation with letters 'a' and 'c'.

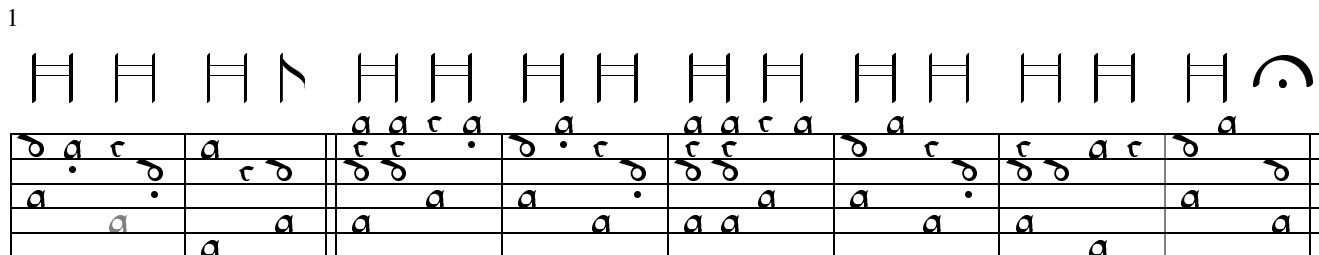
Measures 21-27 of the dance. The notation consists of three staves. The top staff uses a simplified notation with vertical lines and flags. The middle staff uses a simplified notation with letters 'a', 'c', 'd', and 'r' and flags. The bottom staff uses a simplified notation with letters 'a' and 'c'.

Measures 28-34 of the dance. The notation consists of three staves. The top staff uses a simplified notation with vertical lines and flags. The middle staff uses a simplified notation with letters 'a', 'c', 'd', and 'r' and flags. The bottom staff uses a simplified notation with letters 'a' and 'c'.

Measures 35-40 of the dance. The notation consists of three staves. The top staff uses a simplified notation with vertical lines and flags. The middle staff uses a simplified notation with letters 'a', 'c', 'd', and 'r' and flags. The bottom staff uses a simplified notation with letters 'a' and 'c'.

B2. Boeren Dans - A4B6C6

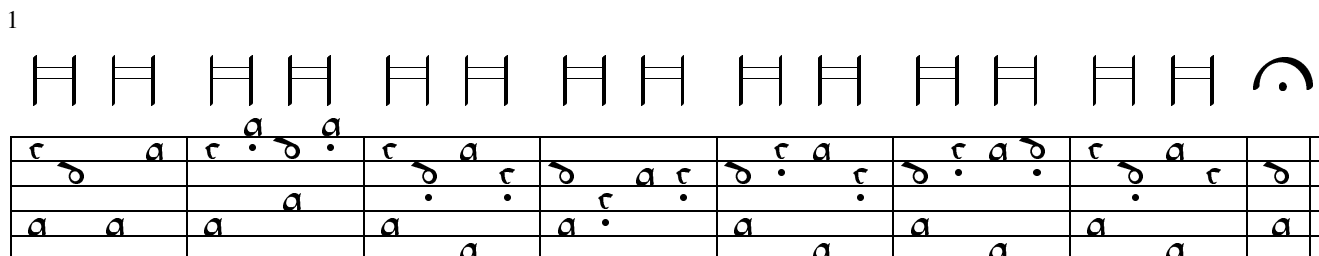
NL-Lu 1666, f. 410r



9

B3. Boerendans - A4B11

PL-Kj 40143, f. 97r



8

B4. Ey de bruyt lach op haer bedde - A4B4

NL-Lu 1666, f. 356v



10

B7. The Hay - A4B6C4A8

IRL-Dtc 410 I, p. 77

The musical score for 'The Rose Tree' is presented in a three-part setting. The top part is a vocal line with lyrics 'The Rose Tree The Rose Tree The Rose Tree The Rose Tree The Rose Tree The Rose Tree The Rose Tree The Rose Tree'. The middle part is a piano accompaniment with a treble and bass staff. The bottom part is a guitar accompaniment with a single staff. The score is in 4/4 time and features a key signature of one flat (B-flat). The vocal line uses a soprano clef and includes various musical notations such as eighth notes, quarter notes, and half notes. The piano accompaniment includes a treble clef and a bass clef, with notes and rests. The guitar accompaniment includes a single staff with notes and rests. The score is divided into measures by vertical bar lines, and the lyrics are aligned with the vocal line.

1

8

15

B8. Robinsons May - AA2BB2CC2

GB-Cu Dd.9.33, f. 92r

[illegible]

1

Handwritten musical notation on a four-line staff. The notation consists of vertical stems and horizontal lines, representing a sequence of notes and rests. The notes are written in a stylized, handwritten manner, with some notes having a small 'a' or 'e' written above them. The staff is divided into measures by vertical bar lines. The notation is a form of musical shorthand, possibly representing a specific musical style or a simplified notation system.

5

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and horizontal lines, with some stems having small circles at the top. The notation is organized into two systems, each with a four-measure structure. The first system includes a key signature change from one sharp (F#) to two sharps (F# and C#) in the second measure. The second system includes a key signature change from two sharps to one sharp (F#) in the second measure. The notation is written in a cursive, handwritten style.

9

Robinson 1603, sig. M2v

GB-Cu Dd.5.78.3, f. 44v

GB-Cu Nn.6.36, f. 3r

3/4

Allegretto

The Rose Tree

1. f c d a c f# c# d a 2. a c d c# d a c a# c d c# d a

3. a a a a a a a a

B13. Baurenn Dantz - AA4B6

CH-Bu F.IX.70, p. 267

1

8

B14. Bauren Dantz - 7F A4BB4

PL-Kj 40143, f. 59v

[illegible]

1

7

B15. (Baurendantz) - 7F A4B6

PL-Kj 40143, f. 95r

1

<i>f</i>	<i>f</i>	<i>f</i> <i>i</i>	<i>f</i> <i>i</i> <i>f</i>	<i>f</i> <i>i</i> <i>i</i> <i>f</i>	<i>f</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>

6

1

9

D-W Guelf. 18.8, f. 35r

1

7

14

23

B18. Bayrischer Bauren Tantz - Proportz
- AA4BB4AA4C6-AA8BB8CC4

Heckel 1556, pp. 162-165

1

9

17

25

32

43

53

62

B19. Hollansche Boerendans - A4B4.5C4

Hove Florida 1601, f. 107r

1

5

9

B20. Pauren Tantz - Reprise - Variatio - 7F A4B4C4-AA4BB4AA4BB4 Denss 1594, f. 96r










[illegible]

1

7

3

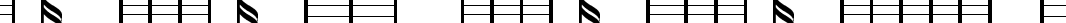
13

								
c b f	b c	a	c b f	b c	a a	b b	b c b a c b	a b
		b			b	b		b
a	a	a	a	a	a	a	a	a
a	a	a	a	a	a	a	a	a

22

[illegible]

3



 c a c d f d a c d c a c a c d f d a c d c a a a

a	a	a	a	a	a	a	a

38

B21a. Hoboken - cittern A3B3C2D4E?

Phalese & Bellere HC1582, f. 79r

1

5

9

13

B21b. Hoboken - cittern

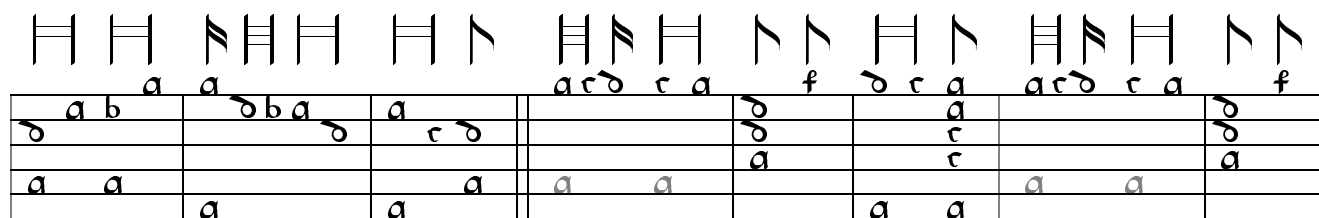
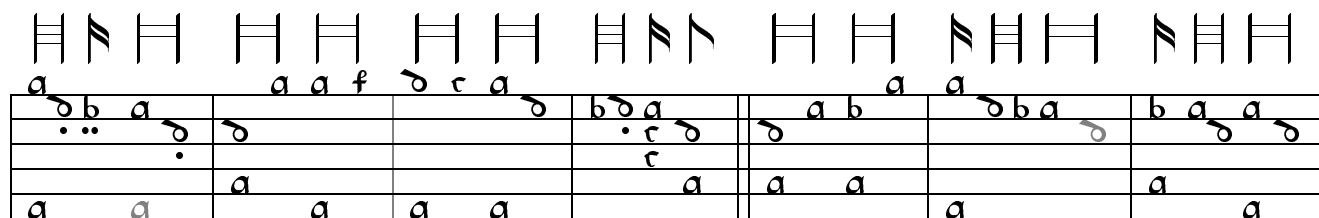
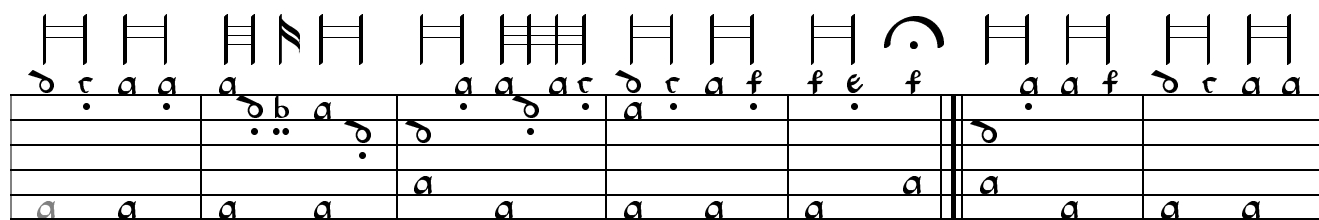
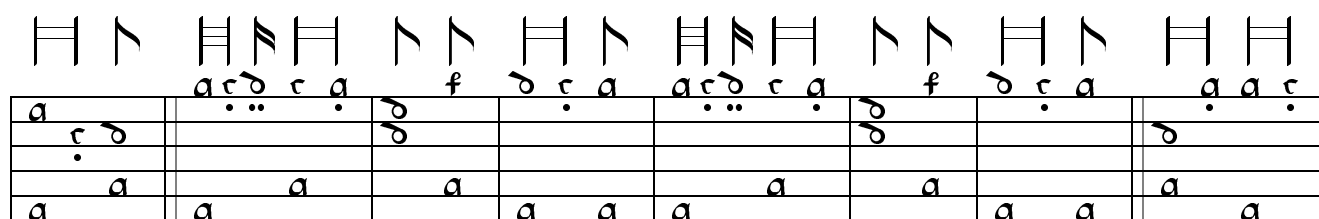
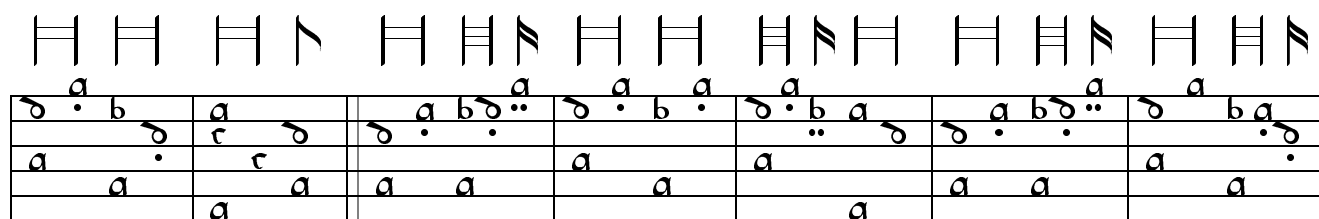
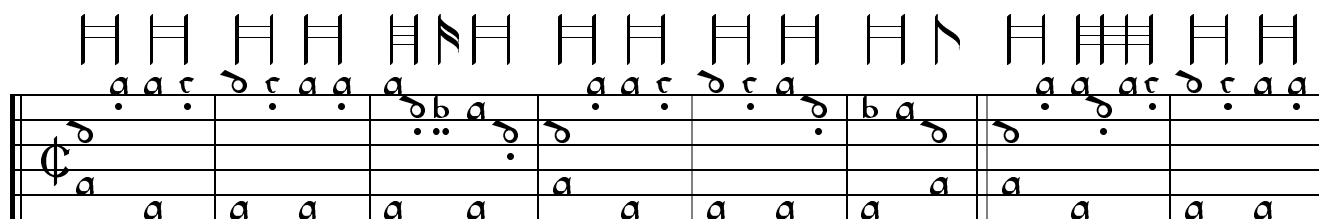
Phalese & Bellere HC1582, f. 79r

1

5

9

13



[illegible][illegible]

9

B23a. Den boeren dans - diatonic cittern A4B2C2D8

Phalese & Bellere HC1582, f. 79v

1

5

9

B23b. Den boeren dans - trans chromatic cittern

Phalese & Bellere HC1582, f. 79v

1

5

9

1

8

15

21

28

34

40

1

9

16

22

35

1

9

16

21

28

34

40

da Crema 5dii. De Io. Matelart a voci pari

Matelart 1559, f. 12r

1

9

16

21

28

34

40

1

6

12

18

23

da Crema 9b. Recercar J(ulio da) M(odena)

F-Pn 429, ff. 135r-136r

1

10

20

28

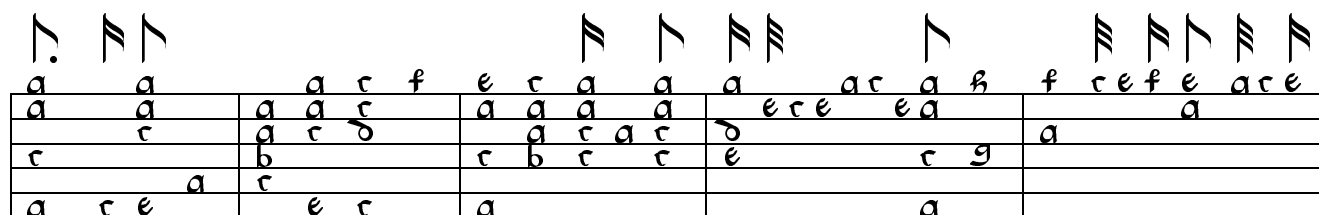
36

45

55



1



7



12



17

App 3. (Prelude) - 7F

D-B N 479, f. 90v



1



4

da Crema 11b. Recercar Undecimo

Gardano 1546, sig. B4v

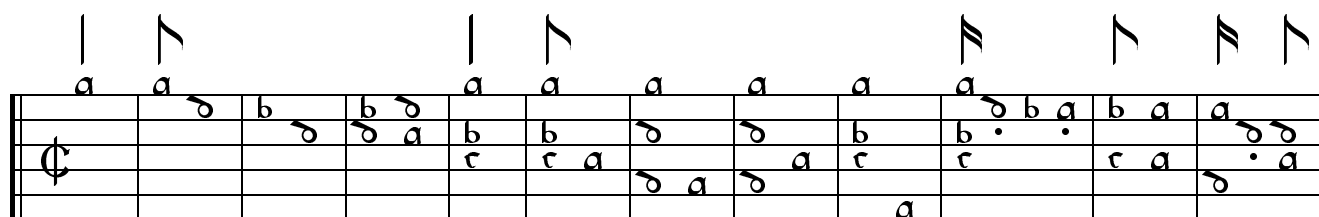
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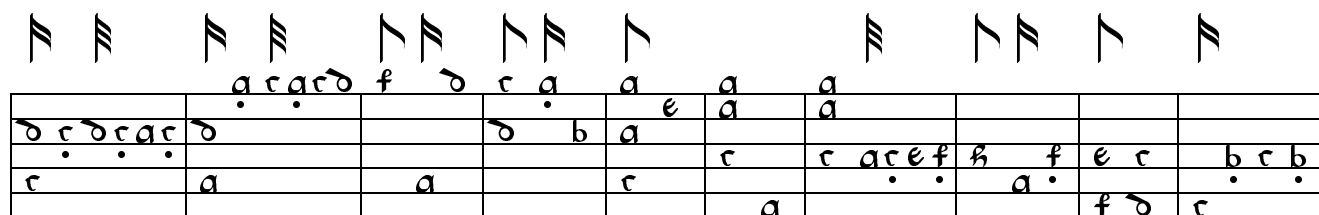
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17

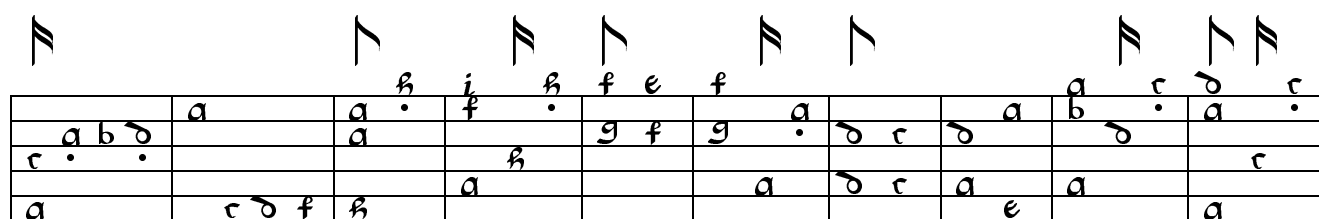
22



1



13



23



33



43

da Crema 11d. Das 6. Preamble - Joan Maria

Gerle 1552, sigs. C1r-C1v

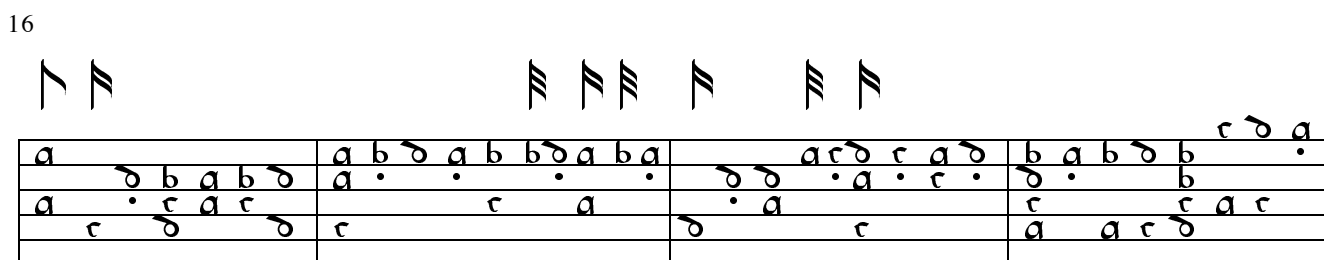
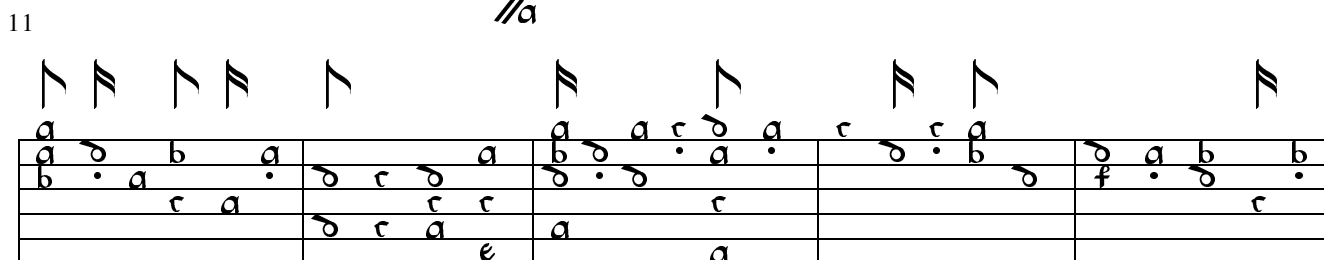
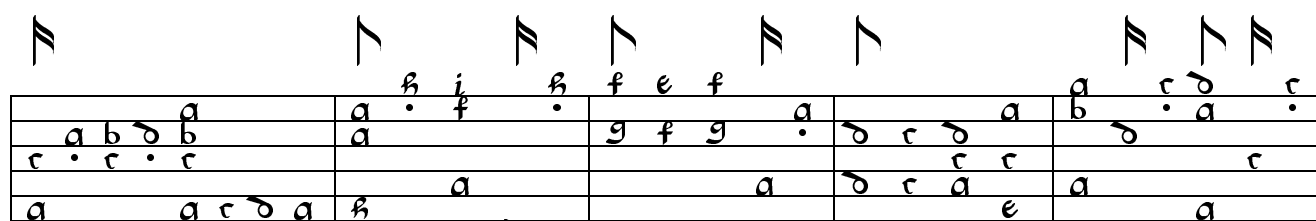
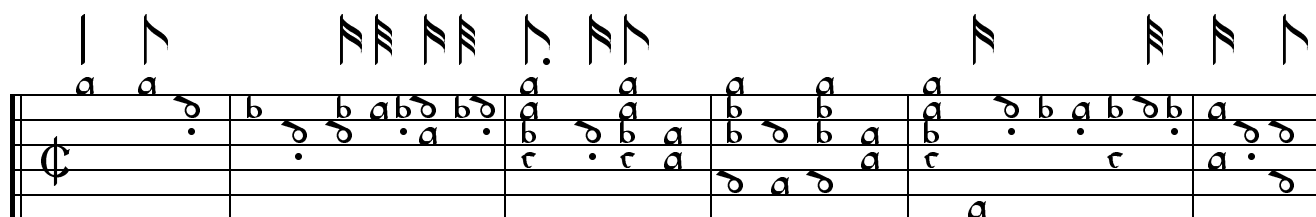
1

7

12

17

22



da Crema 11f. Fantasia

CH-Bu F.IX.70, p. 41

1

12

21

30

39

[illegible]

1

[illegible]

8

14

	a b a b d	a	a	i	f	e	e	f	a	d a c d c
c	a b a b d	b	a		g	f		g	a	d a c d c
		c		e					a	d c
a		a c d a	e	a						

20

[illegible]

27

[illegible]

36

43

da Crema 11h. Ricerchar Franc(esc)o Milanese

I-Fn Magl.XIX.168, ff. 12v-13r

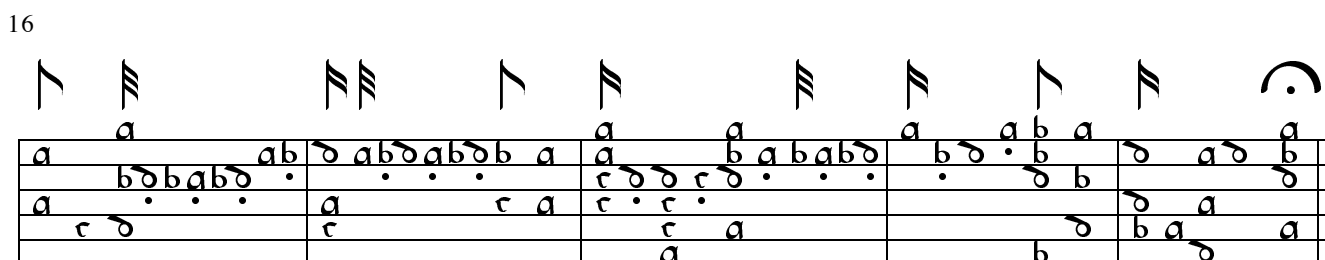
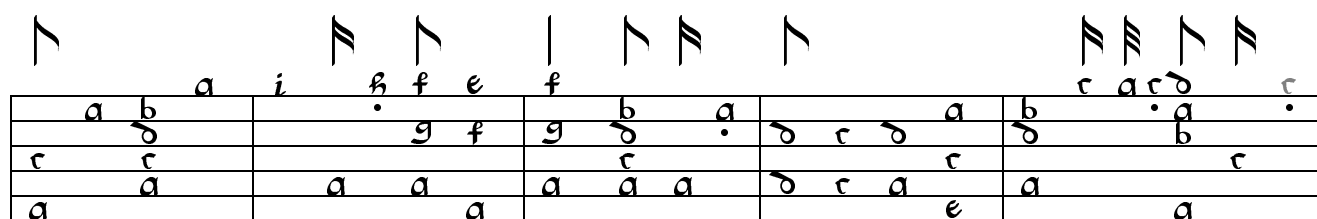
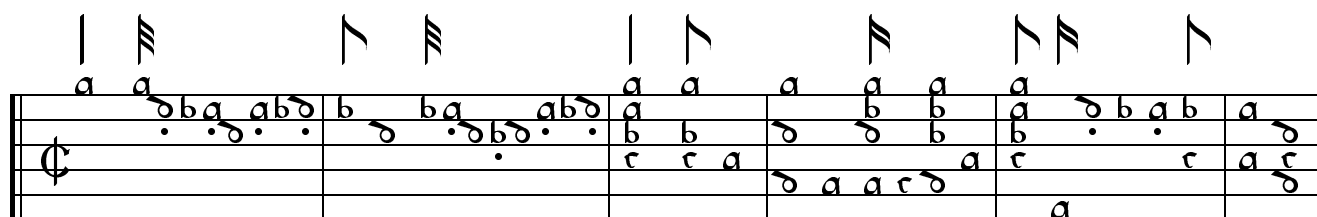
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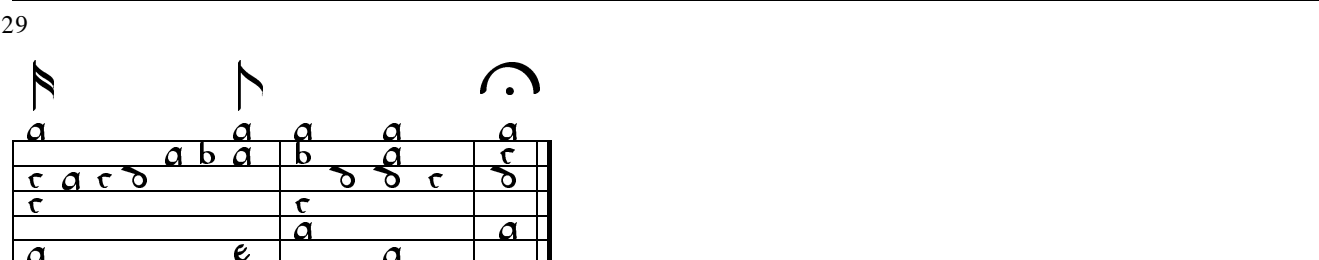
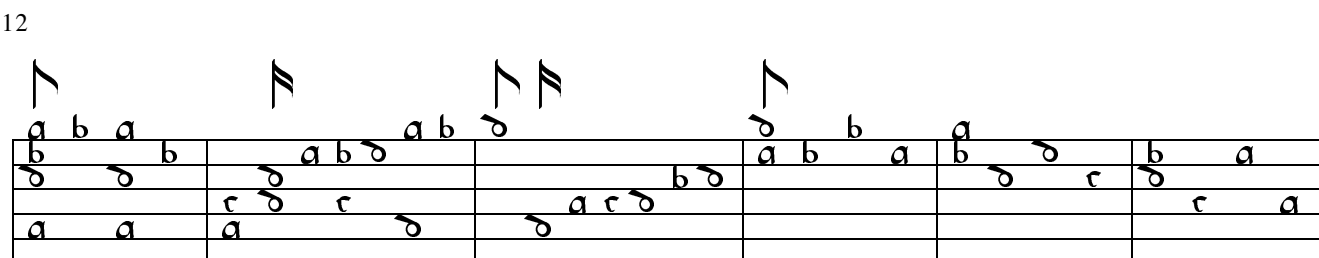
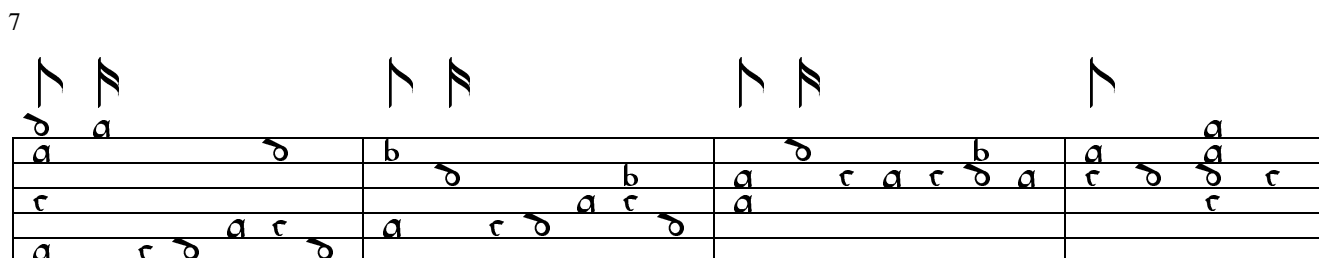
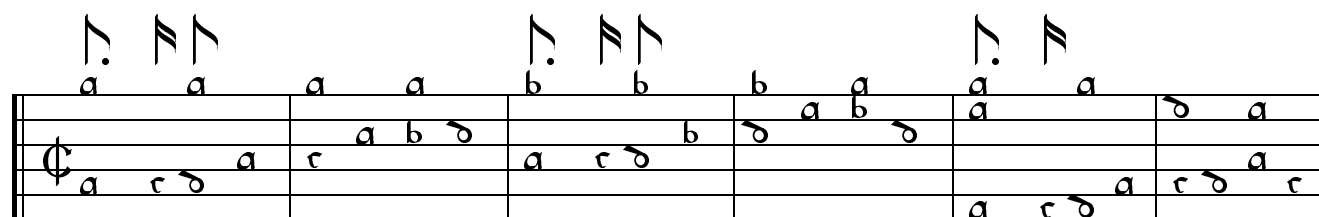
31

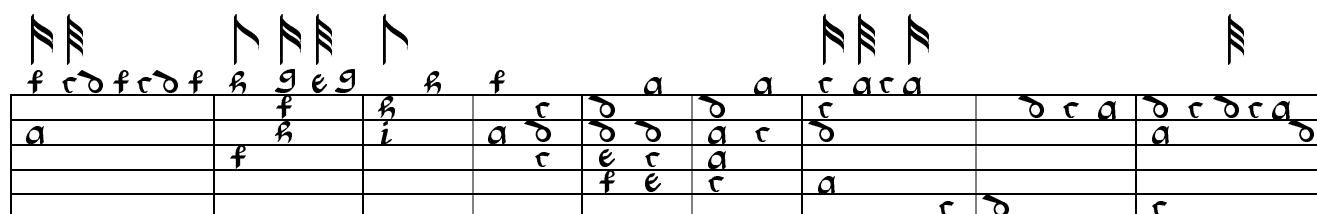
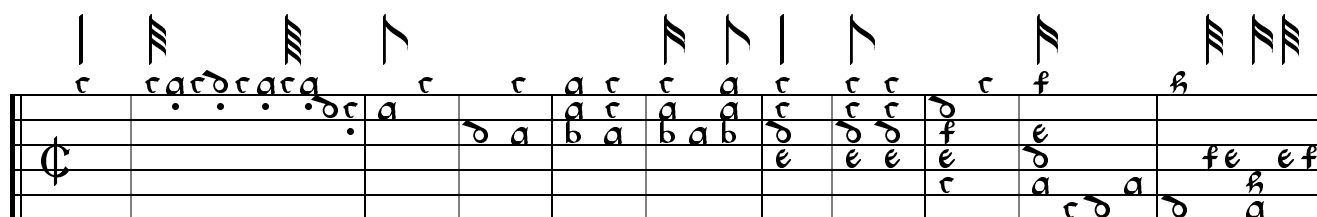
40



da Crema 12b. Untitled

NL-DHnmi Kluis A20, f. 14r





64

64

74

74

82

82

90

90

99

99

107

107

115

115

1

8

14

20

27

34

42

CH-SAM M 1, pp. 41-42

[illegible][illegible]

G	A	B	C	D	E
G		A		B	
G	A	B		C	D
G		A		B	
G	A	B	C	D	E

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

28

Commentary: JOHN DOWLAND PIPERS PAVAN AND GALLIARD (all version in *Lute News* and *Lutezine*): **JD8(a)**. ornament # below tablature letters, horizontal and vertical ties and dots for right hand index fingering; 2/4-5 & 6/5-6 - crotchets instead of quavers; 4/6 - l2h3e5 instead of h2-e4; 5/3-4 - quaver a4 and 3 semiquavers c2-a2-c2 instead of 2 crotchets a4-c2; 5-6, 28-29, 31-32 & 43-44 - bar lines absent; 7/5 - quaver instead of crotchet; 8/8 - a6 absent; 10/9 - e5 instead of c5; 12/6-9 & 17/3-6 - semiquavers instead of quavers; 13/11-12, 14/14-15, 15/14-15, 17/6-7, 38/4-5, 42/6-7, 43/6-7, 44/5-6, 45/6-7, 46/10-11, 47/5-6, 47/10-11 & 48/15-16 - bar lines added; 14/5 & 7 - dots displaced a note to the left; 14/8 - dot under f1; 15/8 - a6 instead of a5; 15/23 & 25 - dot under e2 instead of f2 and c2; 17/7 - a3 instead of f3; 20/9 - crotchet instead of dotted minim; 23/14 - c3 instead of c4; 24/2-3 & 34/4-5 - quavers instead of semiquavers; 24-25 - single instead of double bar line; 25/1 - crotchet instead of dotted crotchet; 25/23 - g2 instead of h2; 25/24-25 - f2-h2 absent; 26/29-32 & 47/24-27 - semiquavers instead of demisemiquavers; 31/25-28 - 4 demisemiquavers f3-e3-c3-e3 absent; 37/7 - dotted crotchet instead of crotchet; 41/1 - minim instead of semibreve; 42/1-2 - dotted crotchet quaver instead of dotted quaver semiquaver; 48/18 - fermata above semibreve instead of fermata. **JD8b**. occasional horizontal and vertical ties and dots for right hand index fingering; 5-6, 15-16, 17-18, 28-29, 36-37 & 40-41 - bar lines absent; 37/4 - c3 crossed out; 42/10 - minim instead of fermata. **JD8c**. occasional vertical ties; 1-2, 12-13, 22-23, 26-27, 30-31, 36-37, 45-46, 55-56, 61-62, 65-66 & 75-76 - bar lines absent; 17-18 & 50-51 - single bar line with vertical row of dots to the right instead of double bar line; 24/1 - crotchet instead of quaver; 24/12 - quaver instead of crotchet; 31/14 - c3 instead of c4; 39/6 - c5 instead of c4; 50/5 - minim a2a3b4c5 absent; 72/4 - g2f3 instead of f2g4; 81/8 - fermata above semibreve instead of fermata, and number '2' above double bar line indicating repeat of bars 67-81. **JD8d**. vertical ties; 9/1-3 - 2 minims semibreve instead of 2 crotchets minim; 12/6 - c3 instead of c4; 12-13 - bar line 5 notes to the left; 14/4 - a5 instead of a3; 18-19 - bar line absent; 24/12-15 - semiquavers instead of quavers; 24/15 - f3 added; 25/8 - fermata over semibreve instead of fermata. **JD8e**. vertical ties; 4/6-7 - quavers instead of crotchets; 8/8-10 - dotted quaver 2 demisemiquavers instead of dotted crotchet 2 semiquavers; 8-9, 10-11, 17-18, 19-20, 23-24 & 38-39 - bar lines absent; 9/1 & 18/1 - crotchet instead of semibreve; 11/15 - f3 crossed out; 17/23 - semiquaver instead of quaver; 28/15-16 & 44/12-13 - bar line added; 29/15-16 - bar line crossed out; 37/9 - scribe altered d4 to f4; 42/20 - scribe altered f1 to c1; 45/7 - scribe altered c1 to a1 (or maybe a1 to c1?); 48/9 - c4 washed out. **JD8f**. vertical ties; 6/1 - scribe altered e6 to a6; 15/1 - e3 added; 17-18, 34-35, 50-51 & 82-83 - single instead of double bar lines; 24-25 & 47-48 - bar lines absent; 32/8 - c6 instead of c5; 65/12-15 - scribe altered quavers to semiquavers; 73/3, 74/2 & 75/1 - scribe altered d4 to f4; 74/4 - c6 instead of c5; 98/3 - fermata over minim instead of fermata. **JD8g-i**. C7c bandora; occasional vertical ties and dots below tablature letters for right hand index fingering; 3/7 - scribe altered c2d3 to d2c3; 8-9 - bar line absent; 9-10, 17-18 and at the end - '2' above double bar lines indicating repeat of each of the three strains; 12/8 - scribe altered a1 to b1; 12/9 - a2 crossed out; 17/6-9 - semiquavers instead of quavers; 20/4 - scribe altered d3 to c3; 23/9 - a4 crossed out; 25/11 - minim and fermata above double bar line instead of fermata. **JD8g-ii**. transcribed for lute; no additional changes. **JD8h**. German tablature; occasional dots above ciphers for right hand index fingering; 10/1-2, 11/4-5, 12/5-6, 13/1-2, 14/1-2, 15/1-2, 16/5-6, 17/1-2, 18/3-4, 19/7-8, 20/6-7, 21/6-7, 22/5-6, 23/4-5, 24/5-6 & 25/1-2 - bar lines added; 10-11 to 16-17 and 18-19 to 24-25 - bar lines absent; 12/5-7 - minim 2 crotchets instead of crotchet 2 quavers; 18/1 - minim instead of semibreve; 21/between 6-7 - 2 crotchets e1-d2e3d4b5 inserted; 23/8 - h2 instead of a1; 25/2 - semibreve instead of fermata. **JD8i**. cittern solo; 6-7 & 8-9 - bar lines absent; 13/7 - d2 absent probably in error as difficult to play f1 and f3 on non-adjacent courses with a plectrum; 22/12 - letter on 2nd course unclear. **JD8j**. 3 strains of 7.5 bars, dropping half a bar at the cadence to each strain and the melody is an octave lower in places in all three strains; tenuto signs + to right of tablature letters in bar 15 only and dots for right hand index fingering (sometimes on adjacent tablature letters suggesting alternate middle-index fingering); 6/13 - crotchet instead of minim; 9/1 - minim instead of semibreve; 10-11 & 13-14 - bar lines absent; 24/2-3 - bar line added. **JD8k**. dots under tablature letters indicating right hand index fingering; 17/1 - crotchet instead of dotted crotchet; 35/6-7 & 44/4-9 - crotchets instead of quavers; 37/1-4 - quavers instead of crotchets; 47/3 - minim instead of fermata. **JD8l**. bandora part; occasional vertical ties and '2' above first and second (but not final) double bar lines indicating repeating sections; 4/4 - b4 instead of b3; 10/4 - c3 instead of c4; 12-13 - bar line absent; 18/3 - a5 absent; 19/3 - scribe altered minim to crotchet; 19/5 - scribe altered crotchet to minim; 20/6 - scribe altered b2a5 to d2b5; 24/5 - semibreve instead of fermata. **JD8m**. pandora part; horizontal ties for tenuto signs and one two or three dots under tablature letters indicating right hand index middle and ring fingering and dots under partial chords for plucking without the thumb; 13/1 - a3 instead of d4; 14/3 - c2 absent; 15-16, 29-30, 35-36, 39-40 & 47-48 - bar lines absent; 44/1-2 - minim d2a3b5 instead of 2 crotchets a1a3-d2d4b5; 44/3 - a1 instead of b1. **JD8n**. cittern part; dot under tablature letter indicating right hand index fingering used once at 18/6; 13-14 & 19-20 - bar lines absent; 24/4 - minim instead of fermata. **JD8o**. cittern part; horizontal ties for tenuto signs and dots under tablature letters indicating right hand index fingering; 2/3 - b1 instead of c1; 6-7 & 23-24 - bar lines absent; 10/1 - c2 instead of b1; 11/1-2 - a3a4 instead of d3; 13/1 - c1 instead of b1; 13/6 - d1 instead of a1; 15/6 - d4 instead of c4; 22/4 - c3d4 instead of d3; 24/2 - crotchet instead of quaver. **JD19(a)**. vertical ties; 10-11, 26-27, 33-34, 41-42 & 47-48 - bar lines absent; 11/3-4 - c1-d1 crossed out; 15/1 - d6 instead of d5 (although the d6 could be an acceptable variant also found in other sources); 19/1 - # below d1 may be an ornament; 30/4 - scribe changed d2 to e2. **JD19b**. vertical ties; 15/1 - scribe altered d5 to d6; 17/6 - a4 instead of a3; 19/2 - scribe altered g3 to f3; 21-22, 31-32, 37-38 & 43-44 - bar lines absent; 24/2 - e4 crossed out; 26/7 - f2 crossed out; 30/4 - scribe altered d2 to e2; 31/5 - scribe altered d6 to d5; 42/1 - f3 crossed out; 43/1 - g3 crossed out; 45/5-6 - bar line added; 48/5 - minim with fermata above double bar line. **JD19c**. occasional vertical ties; 8-9, 24-25 & 40-41 - single bar lines with vertical row of 6 dots to right instead of double bar lines; 9-10, 15-16, 38-39 & 45-46 - bar lines absent; 14/7 - d6 instead of d5; 47/6 - quaver c2 absent; 48/2 - fermata above minim instead of fermata. **JD19d**. horizontal and vertical ties, occasional # ornaments below tablature letters (the # below d1 at 5/6 could be # to the right of the preceding b4) and occasional dots under tablature letters for right hand index fingering; double bar lines have vertical columns of 6 dots to right and left but do not seem to indicate repeating the previous section because two of the strains are followed by divisions; 35-36 - bar line absent; 48/5 - fermata above minim instead of fermata. **JD19e**. 24/5 - minim instead of fermata. **JD19f**. vertical ties; 2/1 - h6a7 instead of h5a6; 8-9 - 2 columns of dots instead of double bar line; 10/1 - a2h6 instead of f2h5a6; 10/6 - f1 absent; 16-17 - column of dots between double bar lines; 24-25 & 32-33 - column of dots to left and right of double bar line (but not indicating repeat of previous section because followed by divisions); 25/7 - a4 absent; 27/6 - d7 displaced below following b2; 27/9-11 - d2-b2-d2a3 instead of d3-b3-d3a3; 30-31 & 46-47 - bar line absent; 39/4 - c4 instead of e4; 41/1-7 - h6-i2-l1-h1 lacking rhythm signs (except for a vertical stroke above the h6 at the beginning) instead of crotchet h6 6 quavers i2-l2-h1-i1-l1-h1 (as in Dd.9.33; Poulton retains the original tablature letters and reconstructs the rhythm as 2 crotchets 4 quavers); 42/8 - quaver instead of dotted quaver; 45/between 5-6 - crotchet without a tablature letter; 45/between 6-7 - quaver c2 added (Poulton comments 'Time marks confused' and reconstructs 45/4-7 as crotchet f1 4 quavers h2-f1-c2-h1); 45-46 - bar line displaced a note to the right; 46/1 - quaver instead of crotchet; 47/2-3 - 2 crotchets instead of 2 quavers; 48/5 - minim instead of fermata. **JD19g**. '2' above double bar lines at the end of all three strains indicating repeating them; 8/1 - o6 instead of a6; 9/6 - a4 instead of a3; 12/4 - d6 placed below a4 of 12/3 instead of at 12/4; 14-15 - bar line absent; 22/4 - f2 added; 24/5 - minim instead of fermata. **JD19h**. occasional vertical ties; dots under tablature letters for right hand index fingering in bar 19 only; 13-14, 20-21, 26-27, 35-36 & 43-44 - bar lines absent; 14-15 - bar line displaced a note to the left; 15/2 - minim instead of crotchet; 15/5 - # below c1a2 could be an ornament on c1; 31/8-11 - semiquavers instead of quavers; 32-33 - single instead of double bar line; 34/5-6 - there is a dot above the stave that could be the scribe's shorthand for a dotted rhythm, dotted crotchet quaver here; 38/1 - a6 crossed out; 39/3-7 - crotchet 2 demisemiquavers 2 crotchets instead of dotted crotchet 2 semiquavers 2 quavers; 41/1 & 42/1 - crotchets absent; 46-48 - 3 bars absent. **JD19i**. dots under tablature letters indicating right hand index fingering and * after a tablature letter ornament? used once at 20/1; 3-4 - bar line absent; 4/3 - a5 crossed out; 9/2 - b2 instead of d2; 24/1 - crotchet absent; 24/8 - minim instead of fermata. **JD19j**. sloping horizontal lines as tenuto signs and dots under tablature letters indicating right hand index fingering; 24/7 - minim instead of fermata. **JD19k**. one and two dots under tablature letters indicating right hand index and middle fingering; ornaments + and • to left of tablature letters; 7/5 - one instead of two dots under tablature letter; 7-8 - bar line absent; 24/5 - minim with fermata above double bar line instead of fermata. **JD19l**. 2-3, 4-5, 6-7, 10-11, 12-13, 14-15, 18-19, 20-21 & 22-23 - bar lines absent; 4/3 to 7/2 crotchets absent; 15/2-3 bar line added; 16-17 - double bar line absent. **JD19m**. 15-16 - bar line absent; 16/1 - crotchet instead of minim in the voice cantus; 24/5 - minim instead of fermata. **JD19n**. bandora part; occasional vertical ties and '2' above first and second (but not final) double bar lines indicating repeating sections; 1/2 - semibreve instead of minim; 2/1 - minim instead of semibreve; 2-3, 10-11 & 18-19 - bar lines absent; 24/5 - minim instead of fermata. **JD19o**. pandora part; horizontal ties for tenuto signs and dots under tablature letters indicating right hand index fingering; 5/1 - a2a3 instead of d3f4; 5/3 - a2 instead of d3; 7/1 - b5 absent; 10-11 - bar line absent; 10/2 & 11/1 - semibreve instead of two tied minims; 22/4 - c2 instead of b2. **JD19p**. cittern solo; 17/2 - g2 crossed out; 19/1 - scribe altered l1d2d3 in the stave to l1h2h3 below the stave; 21/5-6 - bar line added; 21/6 - scribe duplicated i1f2f4 below the stave; 22/1 - scribe duplicated g1f2 below the stave; 24/8 - minim instead of fermata. **JD19q**. cittern part; horizontal ties for tenuto signs and dots under tablature letters indicating plectrum upstrokes; 2-3, 4-5, 6-7, 10-11, 12-13, 14-15, 15-16, 18-19, 20-21 & 22-23 - bar lines absent; 4/5 - e3 instead of a3a4; 6/5-6 - d1b2a3b4-d2 instead of b1a2d3-d1; 7/1 - b2a3b4 absent; 9/2 - d1 instead of b1; 17/1 - c3d4 instead of d3; 20/3-4 - crotchets absent; 22/1 - a4 added; 22/4 - c1 instead of b1. **JD19r**. cittern solo; 7/8-9 - 2 crotchets instead of 2 quavers; 9-10 - bar line absent; 20/4 - e2 instead of e4; 29/1 & 29/3 - l3? crossed out; 32/8 - minim instead of fermata. **JD19s**. cittern solo; 14/1-2 scribe altered dotted crotchet quaver to dotted minim crotchet; 24/4 - minim instead of fermata. **JD19t**. cittern solo; dots under tablature letters indicating plectrum upstrokes; 10/5 - crotchet instead of minim; 37/6 - letter unclear; 48/1 - quaver instead of crotchet. **JD19u**. transcribed from lute viol (ffhfh); 8/1 - equivalent of f3 instead of a3; 8/2 - semibreve absent; 12/1 - equivalent of e5 instead of e4; 24/2 - equivalent of a7 instead of c6; 29/11 - equivalent of c6 instead of

octave higher at h5; 36/1 - equivalent of e5 added; 38-39 - bar line 2 notes to the right; 48/10 - fermata above double bar line instead of fermata.

GREENSLEEVES (all version in *Lute News* and *Lutezine*): **G1.** *Lute News*. horizontal ties and one or two dots under tablature letters indicating right hand index and middle? fingering; 1-2, 3-4, 5-6, 6-7, 9-10, 11-12, 13-14, 14-15 & 15-16 - bar lines absent; 4-5 - bar line a note to the left; 4/before 4 - crotchet a6 added; 6/2 - crotchet a2 absent; 8/1 & 2 - minims instead of dotted minims; 9/2 & 13/2 - minim d1a2b3d6 absent; 16/1 - semibreve instead of fermata. **G2.** *Lute News*. occasional dots under tablature letters indicating right hand index fingering; 4-5, 9-10 & 14-15 - bar lines absent; 8-9 - single instead of double bar line. **G3.** *Lute News*. occasional vertical ties; 7/3 - a4 under previous d2 instead; 8/2 - dotted minim c4 absent; 8-9 & 24-25 - single instead of double bar lines; 14/3 - f3 instead of f4; 16/4 - dotted minim instead minim; 23-24 - bar line absent; 24/2 - minim instead of dotted minim; 32/1 - fermata above semibreve instead of fermata. **G4.** *Lute News*. dots under tablature letters to indicate left hand index fingering; 4-5 - single instead of double bar line; 8/13 - fermata absent. **G5.** *Lute News*. chromatic cittern; rhythm signs and bar lines absent (except singl barline at 4-5). **G6.** dots under tablature letters indicating right hand index fingering; 5-6, 11-12, 17-18, 22-23, & 27-28 - bar lines absent; 8-9, 16-17 & 24-25 - single instead of double bar lines. **G7.** a. transcribed for lute and b. bandora; '2' above both double bar lines indicating repeating each section; 2/3-4, 4/3-4, 6/3-4, 8/3-4 & 16/3-4 - bar lines added; 5/1-4 - d5-c5-a5-a4 instead of d4-c4-a4-b3; 9/1, 10/1 & 11/1 - semibreve instead of dotted minim; 12 - bar absent; 16/3 - c-d-c-a (arpeggiated?) and fermata above double bar line instead of fermata c2d3c4a5. **G8.** b. baroque lute and a. transcribed for 9 course lute; ornaments cross and comma to right of tablature letters (and others that are not clear in the scans I have) and curved lines below tablature letters for tenuto signs; dots under tablature letters indicating right hand index fingering; numbers 1-4 to left of tablature letters for left hand index middle ring and little fingering; 3/1 - minim instead of dotted crotchet; 8/1 - d4 absent; 10/1 - crotchet instead of dotted crotchet; 10/3, 12/3, 13/3 & 28/3 - crotchets absent; 24-25 - .S. below stave here and below final double bar line to indicate repeating the section between them; 32/1 - minim instead of fermata. **G9.** one and two (used once) dots under tablature letters indicating right hand index and middle fingering; 5-6 & 11-12 - bar lines absent; 8-9, 16-17 & 24-25 - single instead of double bar lines and '2' above bar line and two dots to the left and two dots to the right of the bar line to indicate repeating each section; 16-17 - the single bar line is followed by a double bar line; 21/1-5 & 29/1 - tablature duplicated due to stave break; 32/5 - fermata instead of crotchet; 32/6 - fermata absent. **G10a.** 4/4 - d4 instead of a3; 16/1 - dotted minim tied to minim instead of fermata. **G10b.** 4/4 - b3 instead of c3; 16/1 - dotted minim tied to minim instead of fermata. **G11.** occasional dots under tablature letters indicating up strokes with the plectrum on off beats; 2/6 - d1 crossed out; 7-8 - bar line absent; 8/9 - minim with fermata above double bar line instead of fermata. **G12.** i. treble and ii. ground transcribed into tablature from mensural notation doubling rhythm sign duration; some sections are and the chords are thinned down from up to 6 notes in the ground; the first variation is transposed up two octaves; 96/1 - dotted semibreve instead of fermata. **G13.** i. treble and ii. ground harmonised from single bass line; transcribed down a 4th into tablature from mensural notation. **G14a.** transcribed for viel ton lute; changes as in G14b plus: 32/3, 56/3, 64/3 & 72/3 - c4 absent; 58/7-12, 59/10-12 & 62/7-12 - passages reconstructed to better fit the sequences of adjacent bars. **G14b.** baroque lute; commas as ornament and curved horizontal lines between two slurred notes; 21/4 - b6 under b3 to the left instead; 32/3, 40/2, 56/3 & 64/3 - minims instead of dotted minims; 60/6 - a5 instead of c4; 72/3 - dotted minim instead of fermata. **G15ia.** vertical tie in last bar only, ornaments # and + to left of tablature letters and dots under tablature letters indicating right hand index fingering; 2/3-4 & 28/3-4 - bar line crossed out; 8-9, 16-17, 24-25 & 32-33 - single instead of double bar lines; 38-39 - bar line absent; 40/3 - fermata above minim instead of fermata. **G15ib.** ornament # below tablature letters and dots under tablature letters indicating right hand index fingering; 1/1, 3/1, 5/1, 11/1 & 29/1 - crotchets instead of dotted crotchets; 8/3, 9/1 - crotchet instead of minim; 8-9 & 16-17 - single instead of double bar lines; 18-19 - bar line absent; 28/1-2 - bar line added. **G15ii.** sloping horizontal lines as tenuto signs, vertical ties and one or two dots under tablature letters indicating right hand index and middle fingering; 7-8 - bar line absent; fermata above minim instead of fermata. **G16i.** treble; 4-5, 20-21, 28-29, 36-37 & 76-77 - single instead of double bar lines; 8/6 - a1 crossed out; 22/23, 31-32, 46-47, 61-62 & 77-78 - bar lines absent; 28/1 - scribe changed h1 to k1; 28/3 - k1 instead of h1; 41/1, 49/1 & 73/1 sign #: below tablature letters and 80-81, 84-85 & 92-93 above the double bar lines (the signs are at the beginning of variations 11, 13, 19, 21, 22 & 24 (the meaning of the sign is not clear, but note that var 19 is very similar to var 11, and the latter is the same as variation 3); 64/6-7 - another quaver c1 crossed out; 65 - time signature 3i for 12:4 time, that is 4 beats of three crotchets each; 66/1-3 - scribe altered dotted crotchet quaver crotchet to minim crotchet minim and added # below to mark error; 66/4 - f1-a1 crossed out; 67/7 - scribed altered f1 to h1; 68-69 - 4 bar lines with fermata above; 69/10-11, 70/10-11, 72/10-11, 81/12-13, 82/12-13, 83/12-13, 84/12-13, 90/5-6, 91/5-6, 92/11-12, 94/10-11 & 95/10-11 - bar lines added; 71/20 - c1 added; 79/2-3 - scribe altered one to two quavers; 89/5-6 - double bar line added; 96/12 - dotted minim instead of minim; 96/14 - dotted minim instead of fermata. **G16ia.** ground same as G15ii but barred in four minims. **G16ib.** same as G16ia but rhythm reconstructed and barred in four and a half minims. **G17.** 11/1 - crotchet instead of minim; 17/2-3, 18/3-4, 19/3-4, 20/3-4, 22/3-4, 23/4-5 & 24/5-6 - bar lines added; 24/6 - dotted minim instead of fermata.

TOCCATAS (in *Lute News*): **T1.** italian tablature; dots under tablature numbers for right hand index fingering; 1/1 - minim instead of semibreve. **T2.** italian tablature; dots under tablature numbers for right hand index fingering. **T3.** italian tablature; dots under tablature numbers for right hand index fingering. **T4.** italian tablature; dots under tablature numbers for right hand index fingering. **T5.** italian tablature; 7/1 - fermata absent. **T6.** italian tablature; tenuto/hold signs + and dots under tablature numbers for right hand index fingering; no changes. **T7.** italian tablature; dots under tablature numbers for right hand index fingering in first bar only; 6/13-14 - bar line crossed out; 12/15-16 - d3-b3 absent; 19/1 - :/: sign below stave to arpeggiate the chord; 20-21, 21-22, 22-23 & 24-25 to 30-31 - bar lines absent; 22/>1 b1 added; 31/13 - crotchet absent. **T8.** dots below tablature numbers for right hand index fingering; 11/1 - semibreve with fermata above double bar line instead of fermata. **T9.** italian tablature; 1-2 - bar line absent; 21/3 - scribe altered b1 to b2; 22/2 - b1 crossed out; 33/3 - scribe changed a3 to a4. **T10.** italian tablature; no changes. **T11.** italian tablature; bar lines absent except 1-2 & 2-3; 1/1 - crotchet instead of semibreve; 3/5 - b1 instead of c1; 7/1 - d7 instead of d6; 8/5 - c5 instead of a5; 10/8 - c3 instead of b3; 16/1-2 - d3-c2 absent. **T12.** anacrusis-1 & 12-13 - bar lines absent; 3/2-5 & 4/2-5 - crotchet 3 semiquavers instead of 4 quavers; 8/1-3 - a1-e5 vertically aligned and d2c5 separated horizontally instead of a1-e5 separated horizontally and d2c5 vertically aligned; 8-9 - bar line 2 notes to the left; 9/1 & 10/1 - c3 instead of e3; 13/1 - fermata absent. **T13.** italian tablature; no changes. **T14.** italian tablature; dots under tablature numbers for right hand index fingering; 4/3 - c3 instead of a3. **T15.** one and two dots below tablature numbers for right hand index and middle fingering; 33/1 - semibreve with fermata above double bar line instead of fermata. **T16.** italian tablature; 1/1 & 35/1 - :/: signs below stave to arpeggiate chords; 4/2 - a1 not clear; 30/between 8-9 - a1 crossed out; 34-35 - bar line absent; 35/1 - fermata absent. **T17.** italian tablature; tenuto/hold signs +, one and two dots below tablature numbers for right hand index and middle fingering and one, two, three or four dots above tablature letters (numbers 1-4 here) for left hand index, middle, ring or little fingering; 20 - irregular rhythm of original retained; 23/1 - fermata absent. **T18.** one and two dots below tablature numbers for right hand index and middle fingering; 9/5 to 10/6, 11/1 to 12/6 & 13/1-8 - semiquavers instead of quavers; 9-10, 10-11, 11-12 & 12-13 - bar lines absent; 10/4-5 & 12/2-3 - bar lines added; 21/1 - semibreve with fermata above double bar line instead of fermata. **T19.** one and two dots below tablature numbers for right hand index and middle fingering; 15/8 - dots under adjacent d3 and a3 instead of c3; 16/1 - semibreve with fermata above double bar line instead of fermata. **T20.** italian tablature; dots below tablature numbers (letters here) for right hand index fingering; 1-2 - bar line absent; 4/7-10 - quavers instead of semiquavers; 4-5, 5-6, 6-7 & 7-8 - bar lines 2 quavers to the left; 8/5-6 - 2 semiquavers c6-a6 absent; 23/1 - crotchet instead of minim. **T21.** italian tablature; 27/1 - fermata above crotchet instead of fermata. **T22.** italian tablature; tenuto/hold sign + used once; 4/3 - 4 instead of b7; 28/1 - fermata above semibreve instead of fermata. **T23.** italian tablature; tenuto/hold sign x used once, dots below tablature numbers for right hand index fingering; 6/2 - quaver instead of crotchet; 6-7, 7-8, 8-9 & 9-10 - bar lines absent; 10/1 - minim instead of fermata. **T24.** italian tablature; tenuto/hold signs +, one and two dots below tablature numbers for right hand index and middle fingering and one, two, three or four dots above tablature letters (numbers 1-4 here) for left hand index, middle, ring or little fingering; 1/1 & 3/1 - letters p. and n. below stave which could be indications of dynamics; 14/1 - fermata absent. **T25.** one and two dots below tablature numbers for right hand index and middle fingering; 13/8 - minim with fermata above double bar line instead of fermata. **T26.** italian tablature; dots below tablature numbers for right hand index fingering; lacking rhythm signs (except bars 1, 2, 4, 16 & 23); bar lines (except 3-4, 6-7, 9-10, 12-13, 15-16, 18-19 & 21-22) displaced illogically; 1/1 - crotchet instead of semibreve; 8/8 - a2 instead of d2; 10/6 - a7 instead of a6; 14/7 - c3 instead of b3; 16 - 5 demisemiquavers quaver semiquaver instead of 4 quavers crotchet 2 quavers; 23/1 - fermata above crotchet instead of fermata. **T27.** one and two dots below tablature numbers for right hand index and middle fingering and one, two, three or four dots above tablature letters (numbers 1-4 here) for left hand index, middle, ring or little fingering; 17 - semibreve with fermata above double bar line instead of fermata. **T28.** dots below tablature numbers for right hand index fingering; 4/5 - b2d3 instead of d2b3; 4/8 & 18/5 - a7 added; 17/4 - a6 added; 17/8 - d5 crossed out; 22/1 - semibreve with fermata above double bar line instead of fermata. **T29.** italian tablature; dots below tablature numbers for right hand index fingering; 19/1 - fermata above semibreve instead of fermata. **T30.** dots below tablature numbers for right hand index fingering and occasional vertical ties; 13-14 - bar line absent; 15/1 - semibreve instead of fermata. **T31.** vertical ties and dots below tablature numbers for right hand index fingering; 4/6-11 - quavers instead of semiquavers; 8/1 - c5 absent due to a wormhole; 12/16 - d2 instead of d3; 13/9 - c6 absent; 23/1 - fermata absent. **T32.** italian tablature; tenuto/hold sign + used once and one and two dots below tablature numbers for right hand index and middle fingering; 34/1 - fermata absent. **T33.** dots below tablature numbers for right hand index fingering. **T34.** dots below tablature numbers for right hand index fingering; 26/2 - no rhythm sign with fermata above double bar line instead of fermata. **T35.** vertical ties; 7-8, 18-19, 23-24, 27-28, 36-37 & 46-47 - bar lines absent; 37/1 & 44/4 - quaver instead of crotchet; 46/2-15 - quavers instead of semiquavers; 47 - all rhythm signs absent.