**Music supplement to Lute News 124 (December 2017): A Selection of Toccatas**

**Greensleeves & John Dowland part 25: Pipers Pavan (JD8) and Galliard (JD19)**

**Greensleeves**

**G1.** IRL-Dtc 408/II, p. 104 *greene sleues* [[1]](#footnote-1) p. 4

**G2.** NL-Lu 1666 (Thysius), ff. 390v-391r untitled 4

**G3.** GB-Lbl Add.31392, f. 29r *Greensleeues by maister Cuttinge*

- CuttingB[[2]](#footnote-2) 45 5

**G4.** Hove *Florida* 1601, f. 107v *Griensliefs* 11

**G5.** US-CAh 182 (Ridout), f. 67r *Greene sleves* - cittern 14

Cognates: A-GÖ II, f. 89r *Gigue Angloise* - baroque lute;[[3]](#footnote-3) GB-En Acc.9769 (Balcarres), pp. 62-63 *Green sleeves* - baroque lute; NL-Lu 1666, f. 390r *Gruen sleefs ey touiou met all myn here*; NL-Lu 1666, f. 390v *Greene sleves is al my joye*. Duets: GB-Cu Dd.3.18, ff. 8v-9r *Green Sleeues* - duet treble (Lundgren[[4]](#footnote-4) 49); GB-Lam 601, ff. 3r-3v *greenesleueus* [index: *Greensleeues trebble*] = US-Ws V.b.280 (Folger), f. 5r i *the terble to grien sliuis* - duet treble (Lundgren 12); US-Ws V.b.280, f. 5r ii *the ground to green sliuis* - duet ground. Cittern: GB-Cu Dd.4.23, f. 25r *Green Sleeues*; Playford *A Booke of New Lessons for the Cithern* 1652, p. 31 *Greene-Sleeves*. Bass viol: GB-Lcm II.F.10(2), pp. 114-115 (ff. 50v-51r) *Green Sleeues*. Mixed consort: GB-Cu Dd.5.20, f. 6r *Greene Sleues* - bass viol; GB-Cu Dd.5.21, f. 10r *Green Sleeues* - flute; LT-Va 285-MF-LXXIX, f. 40r *Greene slehes* - bandora. Violin melody: GB-Lbl Add.29371, f. 37v *Pudding & Pies*; Playford *Dancing Master* 7th 1686, p. 186 *Greensleeves and Pudding Pies*; Playford *Dancing Master* 17th ed 1721, p. 113 *Greensleeves and yellow lace* = Walsh *Compleat Country Dancing Master* 1718 I, no 36 *Green Sleeves and Pudding Pyes* (different to Walsh 1718 no 33 *Puddings and Pies*); Playford *Division Violin* 1685, sigs. F1r-F1v *27 Green Sleeves, to a Ground with Division./ The Ground to Green Sleeves.* [index: *A Division on a Ground, called, Green-Sleeves and Pudding Pyes*].

Greensleeves is probably the best known popular tune of all in the present day.[[5]](#footnote-5) The tune is a descant on the Romanesca or sometimes the Passamezzo Antico harmonic ground, the two only differing in the first note/chord.[[6]](#footnote-6) Of the twenty-five or so sources of the tune (including 9 for lute solo or duet, 3 for cittern, 1 for bass viol, 3 parts for mixed consort, 3 for violin and 3 for keyboard), five are reproduced here and another thirteen originals or arrangements are in the *Lutezine*. Those here are the only two solo renaissance lute settings in English sources: one anonymous and from the manuscript dated *c.*1605 bound with the William Ballet lute book, 'handled ineptly and characterized by clumsiness' according to John Ward, and the other ascribed to Francis Cutting in Add.31392 copied *c.*1595. To these is added one of three similar settings from the Thysius lute book copied 1595-1600, the setting in Joachim van den Hove's *Florida* of 1600 and a simple harmonic progression in the Ridout cittern manuscript. The sources of the tune date from the 1590s or later and *grine slifes* appears in the list of dance tunes from Lleweni Hall in North Wales written in the 1590s.[[7]](#footnote-7) But the tune was presumably known earlier, as seven ballads relating to Greensleeves were registered with the Stationers Company during 1580 and 1581.[[8]](#footnote-8) The first of these is the ballad 'A newe northen Dittye of ye Ladye Greene Sleves' beginning 'Alas, my Love, ye do me wrong' by Richard Jones and entered on 3 September 1580 (Rollins 1892),[[9]](#footnote-9) and it is the only one for which text has survived and it begins 'Greensleeues was all my ioy, Greensleeues was my delight', but recognised from the refrain 'Alas my loue, ye do me wrong' in Clement Robinsons' *A Handefull of pleasant delites* published by Richard Jones in an edition of 1584, no 7 headed 'A new Courtly Sonet, of the Lady Green sleeues. To the new tune of Greensleeues'.[[10]](#footnote-10) A first edition of *Handefull* was probably published in 1566 and so would have predated the registered ballad. William Cobbold's quodlibet *New Fashions* for five voices from before 1622,[[11]](#footnote-11) comprises a series of ballad tunes over variations on the tune *Browning*,[[12]](#footnote-12) and the second line is 'Grenesleues ys all my Joy, greene sleues ys my delight, grenesleeues ys my hart of gold, & who but Ladye griensleeues' set to the music of the greensleeves tune, the refrain of the 'A new Courtly Sonet' in *Handefull*, above. However, although *Handefull* referred to *Greensleeves* as a new tune, a tune named *Grenleve* lacking the music is found in a pocket book of dance tunes and choreographies called the Gresley Dance Collection, dating to *c.*1500, which could refer to the tune here.[[13]](#footnote-13) The tune either titled *Green sleeves*, or a variety of alternative names (including *The Jews Corant*, *The Blacksmith* and *Which Nobody can deny*, mainly identified only by inference based on the use of the refrain 'Which Nobody can deny') is called for in dozens of unrelated ballads in the seventeenth and eighteenth centuries.[[14]](#footnote-14) The tune is also found in the Netherlands, as instrumental settings in two books of dance music and in a manuscript of music for bass viol,[[15]](#footnote-15) in addition to the lute solos in Hove's *Florida* and the Thysius lute book. Greensleeves is also frequently quoted in literary sources from the sixteenth century onwards. Thomas Nashe's play *Have with you to Saffron-Walden* published in 1596, refers to *Greensleeves* as a dance tune when Respo says of Dick Harvey 'when his wench or friskin was footing it aloft on the green, with foot out and foot in, and as busy as might be at *Rogero*, *Basilino*, *Turkelony*, *All the Flowers of the Broom*, *Pepper is Black*, *Greensleeves*, *Peggie Ramsey*, he came sneaking behind a tree and looked on'. Two references to the tune are found in Shakespeare's *Merry Wives of Windsor* written *c.*1597, one in act 2 scene 1 when Mrs Ford says 'I would have sworn his disposition would have gone to the truth of his words: but they do no more adhere and keep pace together, than the Hundredth Psalm to the tune of Green Sleeves' and the other in act 5 scene 5 when Falstaff says 'Let the sky rain potatoes; let it thunder to the tune of Green Sleeves'. Other quotes include John Fletcher's play *Woman's Prize, or the Tamer Tamed* *c.*1611, act 3 scene 5 when Petruchio says 'Put now upon me? and by Lady *Green-sleeves?*Am I grown so tame after all my triumphs?', John Philips' poem 'A Medly' in *The Sportive Witt* of 1656 begins 'I Prethee sweet Rose pull up thy cloaths,/ And let me see thy (...) / Fortune my foe, why didst thou frown on (...)/ Green sleeves and Pudding-pies', and in Matthew Prior's poem *Alma, or the Progress of the Mind* *c.*1716, Canto II: 'The dance affected nimble Peg,/ Old Madge bewitch'd, at sixty-one / Calls for Green Sleeves and Jumping Joan./ In public mask or private ball,/ From Lincoln's-inn to Goldsmith's-Hall'.

**Toccatas**

**T1.** Castelioni 1536, f. 13v *Tochata da sonare nel fine del ballo* p. 6

index: *Tocata nel fin del Ballo*

**T2.** Castelioni 1536, f. 17v *Tochata nel fine del Ballo* 6

index: *Tocata nel fine del Ballo*

**T3.** Castelioni 1536, f. 24v *Tochata del Diuino Fran. Da Milano* 6

index: *Tochata del Diuino Fran. Da Milano* - Ness no 92

**T4.** Castelioni 1536, f. 53v *Thochata* 7

index: *Tocata p.p.b.* [Pietro Paulo Borrono][[16]](#footnote-16)

**T5.** Bernadino Balletti *Intabolatura de Lauto* 1554, sig. D4r *10 Tocata* 7

**T6.** Terzi *Libro de Intavolatura* 1599, p. 26 *Toccata de l'Auttore* 7

**T7.** I-PEas sec.xvii (Doni), pp. 106-107 *Toccata* 8-9

**T8.** Mertel 1615, p. 70 (Praeludia) *144* 9

**T9.** PL-Kj 40032 (Barbarino), p. 241 *tochatina de*(l) *Liuto* 10

**T10.** PL-Kj 40032, p. 211 *Tochata* 11

**T11.** D-LEm II.6.23, f. 16v *Toccata* 12

**T12.** PL-Kj 40153 (Dusiacki), f. 45r untitled 12

**T13.** PL-Kj 40032, p. 66 *Tokata* 13

**T14.** Casteliono 1548, f. 2r untitled (music example in *Regola*) 13

**T15.** Mertel 1615, p. 83 (Praeludia) *164* 14

**T16.** I-PEas sec.xvii, pp. 104-105 *Toccata* 15

**T17.** I-COc 1.1.20 (Raimondo), ff. 87v-88r *Toccata* 16

**T18.** Mertel 1615, pp. 63-64 (Praeludia) *135* 16-17

**T19.** Mertel 1615, p. 64 (Praeludia) *136* 17

**T20.** PL-Kj 40032, p. 249 *Tochata* 18

**T21.** PL-Kj 40032, p. 213 *Tiento ouer Tochata* 19

**T22.** PL-Kj 40032, p. 259 *Tochatina* 20

**T23.** I-TRc 1947/5, f. 7r *Tocata* 20

**T24.** I-COc 1.1.20, f. 1r *Toccata* 21

**T25.** Mertel 1615, p. 51 (Praeludia) *107* 21

**T26.** I-COc 1.1.20, ff. 34v-35r *toccata* 22

**T27.** Mertel 1615, p. 52 (Praeludia) *109* 22-23

**T28.** D-Hbusch (Herold), ff. 6r-6v *Toccado* 23

**T29.** CDN-Mc w.s. (Montreal),[[17]](#footnote-17) f. 21r *Toccata* 24

**T30.** D-Hs ND VI 3238 (Schele), p. 74 *Toccate* - HoveB[[18]](#footnote-18) 6 24

**T31.** D-Hs ND VI 3238, pp. 8-9 *Toccate* - HoveB2 25

**T32.** I-COc 1.1.20, ff. 41v-42r *Toccata* 26

**T33.** Mertel 1615, p. 14 (Praeludia) *31* 27

**T34.** Mertel 1615, pp. 7-8 (Praeludia) *16* 28

**T35.** D-Hs ND VI 3238, pp. 101-102 *Toccata* 28-29

A Toccata is defined by the musicologist John Caldwell in Grove Music Online as a piece of music 'intended primarily as a display of manual dexterity, often free in form and almost always for a solo keyboard instrument'. Although referring to the earliest occurrence of the word as in Casteliono’s *Intabolatura de leuto de diversi autori* published in Milan in 1536 (T1-4 here), this is the only example for lute in Caldwell's entry. This seems unrepresentative from what many lutenists know of the elaborate toccatas by Piccinini and Kapsberger, and maybe also from the one hundred and fifty or so others known for lute, theorbo and chitarrone. This supplement reproduces thirty-five examples for lute from nine Italian and five other sources copied or published over more than a century (1530s-1640s),[[19]](#footnote-19) as the first part of a survey the genre. They are mostly anonymous and titled toccata or similar, and typical examples are included from Mertel's *Hortus Musicalis* of 1615 where they are untitled and included in his numerical series of *Preludiae*. The Italian verb toccare means to touch consistent with a toccata as a practice exercise rather like the earlier forms of lute solo called Tastar de corde and recercare, as well as prelude, all also implying 'warming up' exercises for lutenists. Although the surviving examples titled toccata or similar (Tocata, Toccada, Toccata, Tochata, Tochatina, Tokata) are often similar to others lute solos titled prelude, recercare, fantasia and particularly passaggio,[[20]](#footnote-20) it seems clear that the form developed into a distinct genre characterised by a lack of melodic progression in favour of extended ascending and descending runs and sequences of arpeggiated harmonic progressions. Many include chordal passages (for example see T15 bars 10-12 & 29-30), which were probably arpeggiated as indicated in the Doni manuscript, as in other sources, by the sign ://: for arpeggiation below apparently static chords (see T7 & T16).

**John Dowland - Pipers Pavan & Galliard**

**JD8.** Barley *A new Booke of Tabliture (Lute)* 1596, sigs. E3r-F1r *A Pauen for the Lute - Pipers Pauin By I. D.* pp. 30-32

**Cognates for the short form A strain**:[[21]](#footnote-21) D-Kl 4oMus.108 I, ff. 70v-71r *pipers paduan*; Hove 1612, f. 37v *Pavana Pijper Dovvlant*

**Cognates for the long form A strain**:[[22]](#footnote-22) A-Lla hs.475, f. 22r *Pauane*; GB-Cu Add.3056, ff. 2v-3r *Pipers pauen. by John Dowlande / B.M.*; GB-Cu Dd.2.11, ff. 46v-47r *Pauen J.D.* - DowlandCLM 8; GB-Gu Euing 25, f. 29v untitled; GB-Lbl Add.31392, ff. 27v-28r *maister Pypers pavyn by mayster Dowland*; GB-Lbl Eg.2046, ff. 19v-20r *Pipers Pavinge my Mr dowlande*

**JD19.** GB-Cu Dd.5.78.3, ff. 21v & 10r untitled[[23]](#footnote-23) 32-33

GB-Cu Add.3056, ff. 3v-4r *The galliard to the pauan before* - DowlandCLM 88; GB-Cu Dd.2.11, f. 53r untitled - DowlandCLM 19; GB-Cu Dd.9.33, f. 73v untitled; GB-Gu Euing 25, f. 28v untitled; GB-Lam 603, f. 21v *Yf my Complaynts Jo Dowla B M*; GB-Lbl Add.31392, ff. 28v-29r *maister Pypers galiard by maister Dowland*; GB-Lbl M.1353, f. 11r untitled. Cognates: GB-HAdolmetsch II.B.1, ff. 92v-92r *Galliarde*; Francisque 1600, f. 13r *GAillarde*; Besard 1603, f. 107v *Galliarda Ioannis Doland*. Lute song: Dowland 1597, sigs. B2v-C1r *IIII. If my complaints could passions move*.

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

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

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

*John H. Robinson - December 2017*[[32]](#footnote-32)

**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 ofc4; 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 lyra 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 bat 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 dotes 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 vieil 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. **G16iia. ground** same as G15ii but barred in four minims. **G16iib.** same as G16iia 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;24/3 - a2 instead of a1; 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.

1. Also edited in *Fifty-eight Very Easy Pieces for Renaissance Lute* (Albury, Lute Society Music Editions, 1999), no. 49. [↑](#footnote-ref-1)
2. Jan Burgers (ed.) *Francis Cutting: Collected Lute Music* (Lübeck, Tree Edition 2002). [↑](#footnote-ref-2)
3. Reported by Tim Crawford in 'Teaching and learning the lute in Baroque Austria' *Lute News* 116 (December 2015) p. 22. [↑](#footnote-ref-3)
4. *English Duets for Two Renaissance Lutes* vols. I-IV (München, Lundgren 1986). [↑](#footnote-ref-4)
5. Partly because Ralph Vaughan Williams quoted the tune (as well as Lovely Joan) for an interlude in his opera *Sir John in Love* 1924-8, then adapted for orchestra in 1934 by Ralph Greaves as the *Fantasia on Greensleeves*. [↑](#footnote-ref-5)
6. The 8-bar Romanesca uses the chord sequence III/VII/i/V/III/VII/i-V/i (that is chords Bf/F/G minor/D/Bflat/F/G minor-D/G minor for most of the settings) and the Passamezo Antico uses i (g) instead of III (B flat) for the first chord. [↑](#footnote-ref-6)
7. Sally Harper ‘An Elizabethan Tune List from Lleweni Hall, North Wales’ *RMA Research Chronicle* no 38 (2005) pp. 45-98. [↑](#footnote-ref-7)
8. William Chappell *Popular Music of the Olden Time* (London, Cramer, Beale and Chappell, 1855-6) [PMOT], pp. 227-233; William Chappell, revised H. Ellis Wooldridge *Old English Popular Music* (London, Macmillan, 1893/reprinted New York 1961)[OEPM], p. 239-242; Claude M. Simpson *The British Broadside Ballad and its Music* (New Brunswick: Rutgers University Press, 1966), pp. 268-278. [↑](#footnote-ref-8)
9. The other six are no 1049/1050/1051/1390/1742/2276 in Hyder E. Rollins 'An Analytical Index to the Ballad-Entries in the Registers of the Company of Stationers of London' *Studies in Philology* 21/1 (1924), pp. 1-324. [↑](#footnote-ref-9)
10. First stanza 'Alas my loue, ye do me wrong, / to cast me off discurteously:/ And I haue loued you so long. / Delighting in your companie.' and refrain 'Greensleeues was all my ioy,/ Greensleeues was mydelight:/ Greensleeues was my heart of gold, / And who but Ladie Greensleeues'. Full text on pp. 17-20 of: <https://archive.org/details/handfulofpleasan00robiuoft> [↑](#footnote-ref-10)
11. The sources are GB-Lbl Add.18936-9 and GB-Lcm 684(1-4) both lacking the quintus. For the other tunes used see John M. Ward 'Apropos: The British Broadside Ballad and Its Music' *JAMS* xx (1967), pp. 68-69. [↑](#footnote-ref-11)
12. According to Ian Payne 'New Light On 'New Fashions' By William Cobbold (1560-1639) Of Norwich' *Chelys* 30 (2002) pp. 11-37. [↑](#footnote-ref-12)
13. David Fallows 'The Gresley Dance Collection, c.1500' *Research Chronicle* 29 (1996) 1-20. [↑](#footnote-ref-13)
14. For details search 'greensleeves' on the English Broadside Ballad Archive <http://ebba.english.ucsb.edu> and Broadside Ballads Online at the Bodleian Libraries <http://ballads.bodleian.ox.ac.uk> [↑](#footnote-ref-14)
15. For details search for 'greensleeves' in the Dutch Song Database:

    <http://www.liederenbank.nl/index.php?lan=en> [↑](#footnote-ref-15)
16. Edited together with all his fantasias for *Lute News* 75 (October 2005). [↑](#footnote-ref-16)
17. I am grateful to Tim Crawford for photographs of the manuscript. [↑](#footnote-ref-17)
18. Jan Burgers (ed.) *Joachim van den Hove: Life and Works* (Utrecht, KVNM 2013). [↑](#footnote-ref-18)
19. Three Toccatas by Lorenzino, C67, C69 & C70 were edited for *Lute News* 118 (July 2016). [↑](#footnote-ref-19)
20. Seventy-nine passaggio were edited for the *Lutezine* to *Lute News* 107 (October 2013). [↑](#footnote-ref-20)
21. Short form A strain for keyboard [see Christopher Hogwood 'John Dowland on the keyboard' *Early Music* 41/2 (2013) pp. 255-272]: GB-Cfm Mus.168, pp. 298-299 *Pipers paven / Martin Peerson*; US-NYp Drexel 5612, p. 4 *Captaine Pipers Pavion A Pavion*. Mixed consort: GB-Lam 600, f. 89r *Pipers Pauin* - bandora; GB-Cu Dd.5.20, f. 3v *Captaine Pipers Pauen* - bass viol; GB-Cu Dd.5.21, f. 3v *Captain Pipers Pauin* - recorder; GB-Cu Dd.14.24, f. 32v *Capt. Pipers Pauen* - cittern; Morley 1599, no 4 *Captaine Pipers Pauin* - cittern, pandora, flute & bass viol. Instrumental ensemble: D-Kl 4oMus.125(1-5), no 49 untitled - à 5; GB-Lbl Add.36484, f. 22v *Daulans paven* - bass viol; Hagius *Newe Kunstliche Musicalische* 1616, no 24 [*Pypers*] *Pavan. à 4*;Hagius 1616, no 48 [*Pypers*] *Pavan. à 4. Medias voces composuit C. H.* Vocal settings: GB-En 9450, f. 7r *Duland his pauen callit gaudean* - cantus of à 4; GB-Eu La.III.488, ff. 27v-28 *Doulandis Pauane* - cantus of à 4; Leeuw *Christelijcke Plicht-Rymen* 1648, p. 232 *Zangh: C. Pypers Pavane. ofte Daer wort ghereden-sifft* 'Wiens zielen dor den Echt gesmolten sijn tot een'; Ringers *Stichtelijk sang-prieel* 1686, p. 159 *Sang: C. Pypers Pavane* 'Propheet: Ja steun op God', and probably Janssen *Christelijck Vermaeck* 1645, p. 229 *Toon: C. Pypers Pavane* 'Een vroom, oprechte ziel, die hier Godtsaligh leeft' but lacks music.

    Search Pypers Pavane in Dutch Song Database - <http://www.liederenbank.nl/> [↑](#footnote-ref-21)
22. Long form A strain for bandora: GB-Cu Dd.2.11, f. 82r *C. pipers Pauen*. Cittern: GB-Cu Dd.4.23, f. 27v *Dowlands pauen*. Vocal settings: Camphuysen SR 1624, p. 87 *Sang: C. Pypers Pavane* [text *Daer word gereden-sift, hoedanig heer schappy*]; Camphuysen 1647, p. 110 *Sang: C. Pypers Pavane* [text: *Daer word gereden-fift*]; Camphuysen 1655, p. 123 *Sang: C. Pypers Pavane* [text: *Daer word gereden-fift*?]. I have not yet ascertained which form the keyboard version is in S-Skma 1 (Eysbock), f. 57r, *Quis vis ingenius*. [↑](#footnote-ref-22)
23. Cognates for cittern: GB-Cu Dd.4.23, f. 4v*Pipers Galliard Jo Dowland. Tho Robinson*; GB-Cu Dd.4.23, f. 28r *Galliard. J: Dowl*; US-CAh 181, f. 14r *Dowlands Gal*; Robinson *New Citharen Lessons* 1609, sigs. D4v-E1r *Pipers Galiard.* Lyra viol: Corkine 1612, sig. G1v *If my complaints*. Viol consort and lute: Dowland 1604, sigs. L1v-L2r *Captaine Digorie Piper his Galiard /18 / Io. Dowland*. Mixed consort: GB-Lam 600, f. 89r *Captayne Pipers Galliard* - bandora; Morley 1599, no 5 *Galliard to Captaine Pipers Pauin* - cittern, pandora, flute & bass viol. Instrumental ensemble: GB-Lbl Add.36484, f. 22v *The galyeard* - bass viol. Keyboard, in G minor: D-Lr Mus.ant.pract.KN 146 (Drallius), ff. 173v-175r *Galliarde*; GB-Lbl RM.24.d.3, ff. 222v-224r *If my complaints or Pypers gal.* = GB-Och 431, ff. 18v-19r *If my complaintes could passions move./Mr Birde/ If my complaintes could passions move Wym Birde*; GB-Och 437, f. 10v untitled, incomplete first strain and two bars of second strain; PL-Kj Mus.40316, ff. 30v-31r *Galliarda. Pietro Philippi*; US-NYp Drexel 5612, p. 4 *The Galliard*. Keyboard, in A minor: GB-Cfm Mus.168, pp. 299-300 & 302-303 *Pipers galliard/ Doctor Bull/ Variatio Ejusdem*; PL-Kj Mus.40316, ff. 8v-9r *Galliard*. Vocal settings: F-Pn Rés.1186, f. 7v untitled?; GB-Cfm 782 (Tisdale), f. 62v untitled? - bass; GB-En 9450 7r *The galeard* - cantus of à 4. [↑](#footnote-ref-23)
24. Diana Poulton and Basil Lam *Collected Lute Music of John Dowland* (Faber 1974/R1978 & 1981) [DowlandCLM], pp. 37-41, 317-318 & 340 for JD8, pp. 85-87, 259-261, 322 & 338-340 for JD19/88. Diana Poulton *John Dowland* [Poulton JD] (Faber 1972/R1982), p. 118 for JD8, pp. 134-138 & 224 for JD19. John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* x (1977), pp. 59-60 & 129-130 for JD8, pp. 61 & 73 for JD19. [↑](#footnote-ref-24)
25. Diana Poulton 'Captain Digory Piper of the 'Sweepestake'' *The Lute Society Journal* iv (1962) pp. 17-22. [↑](#footnote-ref-25)
26. Cittern versions for the pavan and galliard were edited for the *Lutezine* to *Lute News* 108 (December 2013). [↑](#footnote-ref-26)
27. Ward 'Miscellany', *op. cit.*, pp. 59-60 & 130. [↑](#footnote-ref-27)
28. DowlandCLM, *op cit.*, p. 317. [↑](#footnote-ref-28)
29. DowlandCLM, *op cit.*, p. 322. [↑](#footnote-ref-29)
30. PoultonJD, *op cit.*, p. 135. However, Peter Holman in *Dowland Lachrimae (1604)* (Cambridge University Press 1999), p. 68, seems less convinced that the lute solo was composed first. [↑](#footnote-ref-30)
31. D-BAU Druck 13.4°85, p. 31 *Galiarda Pipers* = Fuhrmann 1615, pp. 121-122 *Galliarda 12/ .2. V*(alentin). *S*(trobel); D-Ngm 33748/I, f. 6v *Galliard Pipers No. 1 basslauten clause*; D-Ngm 33748/I, ff. 7r-7v-6v *Galliard Pipers No. 2*; D-Ngm 33748/I, ff. 7v-8r *Galliard Pipers No. 3*; D-Ngm 33748/I, f. 65v *Galiarta Pipers*; D-Ngm 33748/I, f. 66r (Galiarta Pipers) *Aliter*; - all edited in the *Lutezine* to *Lute News* 107 (October 2013); Hagius 1616, no 46 *Pypers Galliard. à 4 Correct*. [↑](#footnote-ref-31)
32. A commentary on all the music here will be found at the end of the *Lutezine*. [↑](#footnote-ref-32)