**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]](#footnote-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 *Chiacona*, f. 137v *Chiacona*; 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 *Ciachone*; I-Nc 7664, f. 64r *Gicona*; 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 *Passagagi 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 Grühenbühel 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 versions 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]](#footnote-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]](#footnote-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]](#footnote-4) According to Diana Poulton,[[5]](#footnote-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]](#footnote-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 pavyn*

*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

**JD8gi&ii.** 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]](#footnote-7)

JD8a. Barley 1596, sigs. E3r-F1r *Pipers Pauin By I. D.* *Lute News*

**JD8j.** D-Kl 4oMus.108 I, ff. 70v-71r *pipers paduan* 33

**JD8k.** Hove *Delitiae Musicae* 1612, f. 37v *Pavana Pijper Dovvlant* 34

**JD8l.** GB-Lam 600, f. 89r iii *Pipers Pauin* - bandora part 40

**JD8m.** Morley 1599, sig. A4r *4 Captaine Pipers Pauin* - 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 Pauin* - cittern part 44

**Pipers Galliard**

JD19a. GB-Cu Dd.5.78.3, ff. 21v & 10r untitled[[8]](#footnote-8) *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*

*his 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 *GAillarde* 35

**JD19k.** GB-Lam 603 (Board), f. 21v *Yf my Complaynts Jo Dowla B: M* 36

**JD19l.** Besard 1603, f. 107v *Galliarda Ioannis Doland* 37

**JD19m.** Dowland 1597, sigs. B2v-C1r *IIII. If my complaints*

*could passions move* - lute song*[[9]](#footnote-9)* 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 Pauin* - 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 Pauin* - 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

**More versions of Greensleeves**

G1. IRL-Dtc 408/I, p. 104 *greene sleues* *Lute News*

G2. NL-Lu 1666, ff. 390v-391r untitled[[10]](#footnote-10) *Lute News*

G3. GB-Lbl Add.31392, f. 29r *Greensleeves by maister Cuttinge* *Lute News*

G4. Hove *Florida* 1601, f. 107v *Griensliefs* *Lute News*

G5. US-CAh 182 (Ridout), f. 67r *Grene sleeves* - chromatic cittern *Lute News*

**G6.** NL-Lu 1666, f. 390r *Gruen sleefs ey touiou met all myn here* p. 9

**G7ab.** LT-Va 285-MF-LXXIX, f. 40r *Greene slehes* - bandora part/trans 13

**G8ab.** A-GÖ II, f. 89r *Gigue Angloise* - baroque lute (dfedf) and trans 14

**G9.** NL-Lu 1666, f. 390v *Greene sleves 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, no 36 *Green Sleeves and Pudding Pyes* - violin [cf. no 33 *Puddings and Pies*]

**G11.** GB-Cu Dd.4.23, f. 25r ii *Green Sleeues* - cittern 36

**G12i&ii.** GB-Lcm II.F.10(2), ff. 50v-51r *Green Sleeues* - 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 Pyes*] - arr. from violin 51-53 & 50

**G14ab.** GB-En Acc.9769 (Balcarres), pp. 62-63 *Green sleeves*

- baroque lute (dfedf) and trans to vieil ton 54-55 & 56-57

**G15ia.** US-Ws V.b.280 (Folger), f. 5r i *the terble to grien sliuis*

- duet treble Lundgren[[11]](#footnote-11) 12 58

**G15ib**. GB-Lam 601, ff. 3r-3v - *greenesleueus* [*Greensleeues trebble*] - duet treble 59

**G15ii**. US-Ws V.b.280, f. 5r ii *the ground to green sliuis* - duet ground 59

**G16i.** GB-Cu Dd.3.18, ff. 8v-9r *Green Sleeues* - duet treble Lundgren 49 60-63

**G16iiab**. US-Ws V.b.280, f. 5r ii *the ground to green sliuis* - duet ground 63

**G17.** Playford *A New Booke of Lessons for the Citharn* 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]](#footnote-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]](#footnote-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]](#footnote-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]](#footnote-15) Mynshall and Dd.3.18 lack the ground, but the one from Folger fits both.[[16]](#footnote-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]](#footnote-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]](#footnote-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]](#footnote-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]](#footnote-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 vieil ton 64

**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]](#footnote-21) and is also probably intended by the title *Sundaye morning* in the list of dance tunes from Lleweni Hall in North Wales written in the 1590s.[[22]](#footnote-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 1631)[[23]](#footnote-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 eare, 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. A keyboard setting of the same tune but titled *A man had three sons* (after one of Aesops fables - no 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*.[[24]](#footnote-24)

**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.[[25]](#footnote-25) 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,[[26]](#footnote-26) although others with this title are different.

[Additional: D-Mbs 1512, ff. 51v-53r *Der Furstin pauren danntz hd* - *Der auf vnnd auff hd*; NL-Lt 1666, f. 417r *Enghelschen boeren dans* - untitled; Arbeau 1589, f. 90v *Tabulature de la dance de la haye*; Webster's *Westward Hoe* (1604) act V, Gozlin: 'you shall go on fidling, and I follow dancing Lantara: curry your instruments: play and away'.]

**B1.** NL-Lu 1666 (Thysius), f. 411r *Den boeren dans* p. 65

**B2.** NL-Lu 1666, f. 410r *Boeren dans* 66

**B3.** PL-Kj 40143, f. 97r *Boerendans* 66

**B4.** NL-Lu 1666, f. 356v *Ey de bruyt lach op haer bedde* 66

**B5.** PL-Kj 40143, f. 95r *Baurendantz 1602 20. Octobris* 67

**B6.** NL-M Coll. 169 I-4,[[27]](#footnote-27) sig. L3v *Die Koye* 67

**B7.** IRL-Dtc 410/I (Dallis), p. 77 *the hay* 68

**B8.** GB-Cu Dd.9.33, f. 92r *Robinsons May* 68

**B9.** GB-Cu Nn.6.36, f. 3r *Lantiero* 69

**B10.** Robinson *Schoole of Muscicke* 1603, sig. M2v *Lantero* 69

**B11.** GB-Cu Dd.5.78.3, f. 44v *The Bowres Daunce* 69

**B12.** GB-Cu Nn.6.36, f. 3r *The Boores Dawnce* 69

**B13.** CH-Bu F.IX.70, p. 267 *LXXXIII. Baurenn Dantz* 70

**B14.** PL-Kj 40143, f. 59v *Bauren Dantz* 70

**B15.** PL-Kj 40143, f. 95r *Idem* 70

**B16.** D-LEm II.6.15, p. 371 *Pauren tantz 16* 71

cf. D-B 4022, f. 42v *Hayducken Tanz* & *B Ungaro*

**B17.** D-W Guelf. 18.8, f. 35r *Trab trab Schimmel trab - Nachdantz* 71

**B18.** Heckel *Tenor* 1556/1562, pp. 162-165 *Ein guter Bayrischer Bauren*

*Tantz - Proportz daruff den Bauren Tantz* 72-73

**B19.** Hove *Florida* 1601, f. 107r *Hollansche Boerendans* 73

**B20.** Denss 1594, f. 96r *Pauren Tantz - Reprise - Variatio* 74

= D-Dl 1-V-8 (Loss), ff. 81v-82r *Der Pauren tanzt* [[28]](#footnote-28)

**B21ab.** Phalèse & Bellère HC1582, f. 79r *Hoboken* - cittern 75

**B22.** NL-Lu 1666, ff. 466r *Brande Hoboken* - untitled 76-77

**B23ab.** Phalèse & Bellère HC1582, f. 79v *Den boeren dans* - cittern 78

**B24ab.** Vreedman 1569, f. 15v *Branle hoboken* - cittern 79

= Phalèse & Bellère HC1570, f. 71v *Branle hoboken*

Keyboard cognates: GB-Lbl Add.29485 (van Soldt), f. 15r *Brabandenschen ronden dans ofte Brande* (final section of a medley); IRL-Dtc 410/II (Dublin Virginal Book, p. 304 untitled. For instrumental ensemble à 4: Susato 1551, f. 10r *Den hoboecken dans*; Phalèse & Bellère 1571, f. 20r *Den hoboecken dans*; Phalèse & Bellère 1583, f. 34r *Hoboken dans*.

**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).[[29]](#footnote-29) 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 for da Crema 23: both 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 *Fantasia 7a* - lute I Ness App. 23 82

**da Crema 5dii.** Matelart 1559, f. 12r *De Io. Matelart a voci pari* - lute II 83

= D-Sl G.I.4 II, f. 31v *Phantasia settima a voce pari*

**da Crema 8b.** D-LEm II.6.15, pp. 54-55 - Darsie[[30]](#footnote-30) 39 84

**da Crema 9b.** F-Pn Rés.429, ff. 135r-136r *Recercar J*[ulio da] *M*[odena] 85

**da Crema 9c.** S-Skma Sackska samlingen, f. 39v *Praeambulum* 86

**da Crema 11b.** Gardano 1546, sig. B4v *Recercar undecimo*

- Darsie 11 Ness[[31]](#footnote-31) app 14 87

**da Crema 11c.** Scotto 1546, ff. 9r-9v *Recerchar Vnde=cimo* 88

**da Crema 11d.** Gerle 1552, sigs. C1r-C1v *Das 6. Preambel* [*Joan Maria*] 89

**da Crema 11e.** Mertel 1615, p. 140 *Phantasia et Fuga 9* 90

**da Crema 11f.** CH-Bu F.IX.70, p. 41 *II Fantasia* 91

**da Crema 11g.** CH-Bu F.IX.70, p. 56 *XVIIII Fantasie commune D.M.* 92

**da Crema 11h.** I-Fn Magl.XIX.168, f. 11v *Ricercha Franco Milanese* - Ness 84 93

**da Crema 11i.** Heckel 1556/1562 Discant, pp. 229-230 *Allde* 94

**da Crema 12b.** NL-DHnmi Kluis A.20, f. 14r untitled [*Terzi Toni*] 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 *Recercar Salamonis* 99

*John H. Robinson - January 2018*

1. Recordings: Nigel North *Alessandro Piccinini Intavolatura di Liuto et di Chitarrone* (Arcana A6, 1994), track 24; Joachim Held *Che Soavitá* (Hanssler Classic CDD98.260, 2007), track 25. [↑](#footnote-ref-1)
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. [↑](#footnote-ref-2)
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. [↑](#footnote-ref-3)
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*. [↑](#footnote-ref-4)
5. Diana Poulton and Basil Lam *Collected Lute Music of John Dowland* (Faber 1974/R1978 & 1981) [DowlandCLM], p. 322. [↑](#footnote-ref-5)
6. Cognates for other instruments in the long form were listed in the supplement to *Lute News* 124. [↑](#footnote-ref-6)
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/> [↑](#footnote-ref-7)
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. [↑](#footnote-ref-8)
9. The other stanza: 'Can love be rich, and yet I want? / Is love my Judge, and yet I am condemnd? /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 despaire, which truely 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 despaire' which presumably translates to the modern equivalent 'May hear despaire' not ''May here despaire'. For the 4-voice setting see also David Greer *John Dowland: Ayres for four voices* (*Musica Britannica* VI revised 2000), no 4. [↑](#footnote-ref-9)
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. [↑](#footnote-ref-10)
11. *English Duets for Two Renaissance Lutes* vols. I-IV (München, Lundgren 1986). [↑](#footnote-ref-11)
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> [↑](#footnote-ref-12)
13. Of the seventeen settings edited here, eight are in common time, and nine plus the keyboard setting are in triple time. [↑](#footnote-ref-13)
14. Tim Crawford 'Teaching and learning the lute in baroque Austria' *Lute News* 116 (December 2015), p. 23. [↑](#footnote-ref-14)
15. Mixed consort parts: GB-Cu Dd.5.20, f. 6r *Greene Sleues* - bass viol part; GB-Cu Dd.5.21, f. 10r *Green Sleeues* - flute part. [↑](#footnote-ref-15)
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. [↑](#footnote-ref-16)
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. [↑](#footnote-ref-17)
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. [↑](#footnote-ref-18)
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 Greensleeues?**’** in: J. A. Caldwell, E. D. Olleson and S. Wollenberg (eds) *The Well Enchanting Skill: Essays in Honour of F. W. Sternfeld*, (Oxford: Clarenden, 1990), pp. 181-212. The relevant verses are:

    1. Green sleeves and pudden-pyes, 3. Green sleeves and yellow lace,

    Come tell me where my true love lyes, Maids, maids, come, marry apace!

    And I'll be wi' her ere she rise: The batchelors are in a pitiful case

    Fidle a' the gither! To fiddle a' the gither. [↑](#footnote-ref-19)
20. See Hans Hecht *Songs from David Herd's Manuscripts* Edinburgh 1904, p. 171. [↑](#footnote-ref-20)
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 fooles* and *shaking of sheetes*. Alternatively, *Sund* could refer to the game or dance *Sundry flings*. [↑](#footnote-ref-21)
22. Sally Harper ‘An Elizabethan Tune List from Lleweni Hall, North Wales’ *RMA Research Chronicle* no 38 (2005) pp. 45-98. [↑](#footnote-ref-22)
23. University of California Santa Barbara: English Broadside Ballad Archive at <http://ebba.english.ucsb.edu> [↑](#footnote-ref-23)
24. 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. [↑](#footnote-ref-24)
25. 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. [↑](#footnote-ref-25)
26. Thank you to Jan Burgers for the suggestion. [↑](#footnote-ref-26)
27. See Henri Vanhulst 'A Fragment of a Lost Lutebook Printed by Phalese (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]4). [↑](#footnote-ref-27)
28. Thank you to Joachim Lüdkte for confirming the exact concordance of Dens in the recently rediscovered photographs of the lost lute book associated with Joachim Loss. [↑](#footnote-ref-28)
29. Edited in Gordon Gregory *Duets by Francesco da Milano and Joanne Matelart* (Albury, Lute Society Music Editions 1997), no 7. [↑](#footnote-ref-29)
30. Richard Darsie *Giovanni Maria da Crema / Julio Segni da Modena: The Ricercars for Solo Lute* (Davis CA, Silver Sound Publications 1996). [↑](#footnote-ref-30)
31. 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! [↑](#footnote-ref-31)