

**MUSIC SUPPLEMENT TO LUTE NEWS 120 (DECEMBER 2016): RENAISSANCE LUTE MUSIC BY MERCURY
D'ORLEANS AND RENÉ MESANGEAU; TWO BALLADS & DOWLAND PART 21: GALLIARDS JD20, 39, 40**

MERCURY D'ORLEANS

Mercure is the name of two different lutenist composers, one known as Mercury d'Orleans (Latin: Mercurius Aurelianensis) from the ascriptions of twenty five renaissance lute solos in sources mainly from the first two decades of the seventeenth century, and the other J(ean) Mercure found in English court records and the ascriptions to twenty seven lute solos in baroque (D minor) tuning in sources from after 1650. The complete lute music of Mercury d'Orleans is edited here and in the accompanying *Lutezine*.¹ The family name Mercure is recorded in Orleans in the sixteenth century, although it is has also been suggested that the composer may have been in the service of Philippe-Emmanuel de Lorraine, duke of Meroeur and Penthievre (1558–1602), and adopted his employer's name. More concordant versions of his music are now known and n° 25 & 26 are additional to the CNRS edition.² He is assumed to be a French lute composer from Orleans active from the end of the sixteenth century, but he is not recorded in France,³ and his music is not found in French sources. Rather, it is mainly in manuscripts from Germany, so he may have found employment there. Mercure was listed by Gumpelzhaimer as a living French composer in 1621,⁴ and he is in the composer lists as 'Mercurius Aurelianensis' in Besard's *Thesaurus Harmonicus* (Köln 1603), the same list copied in Philip Hainhofer's lute book (D-W Guelf. 18.8 dated 1603), and in the composer list in Fuhrmann's *Testudo Gallo-Germanica* (Frankfurt 1615). Two items are ascribed *Mercurij d'Orleans* in the Schele lute book, one dated 1615. However, the majority of titles only include the name Mercury, or just the initial M in Fuhrmann, and in some cases this could be a reference to the Roman god Mercury - a possibility for the Ballets (n° 18-24), because of their association with court ballets, especially the *Balletto du Roi Mercury* (n° 19). This is unlikely for *Schlacht vor Pavia Mercurii*, and the courantes and voltes, such as n° 8-11 listed sequentially in Schele as *Courante mercurij*, *Courante ejusdem*, *Courante ejusdem authoris*, that is by the same author. All the music is ascribed only in a single source, except two sources name him for n° 14 as well as n° 23 and all three for n° 13. The ascriptions can be assumed to refer to a single composer of this period, apart from four that are doubly ascribed, n° 4 also to Gauthier (presumably Ennemond), n° 6 to Moy and n° 7 and 25 to Saman leaving doubt about who composed these. His music is typical of French lute solos of the time and hence his stylistic traits are not easy to identify, and one can wonder how much he was a leader or follower in its development. He composed in a wide range of genres, surviving examples including a prelude, a galliarde, courantes, voltes, bransles and ballets, a version of each included here, as well as a passemazzo-gagliarda pair and the *Schlacht vor Pavia* and preceding prelude, all edited in the *Lutezine*.

not in CNRS - * edited in CNRS edition.

1. *D-Hs ND VI 3238, p. 4 *Praeludium Mercurij d'Orleans* p. 4
- 2a. *D-W Guelf. 18.8, ff. 114r-117r *Passo è mezzo 1. parte Mercurius Aurelianensis / 2^a parte / 3^a parte / quarta parte / 5^a parte / 6^a parte / 7^a parte / 8^a parte / 9^a parte*
- 2b. *D-W Guelf. 18.8, ff. 117r-118r *Gagliarda 1^a parte / 2^a parte / 3^a parte / 4^a parte / 5^a parte* *Lutezine*
3. *Fuhrmann 1615, p. 130 *Galliarda Mercurii 18 / Galliarda 18* 21
4. *D-Hs ND VI 3238 (Schele), p. 16 *Corante Mercurij* 5
GB-Cfm 689, f. 65r *Courante* [Ennemond?] *Gauthier*
GB-Cu Nn.6.36, f. 25v ii *Curant* *Lutezine*
5. D-Ngm 33748 I, f. 75v *Corant* 5
*D-Hs ND VI 3238, p. 31 *Courante Mercurij a Orleans A[nn]o 1615*
6. D-Mbs 21646 (Werl), f. 73v *Couranta 32* 6
#D-B N 479, ff. 13v-14r *Courante*
D-Dl M 297, p. 113 untitled
*D-Hs ND VI 3238, p. 48 *Corante Mercurij*
D-Hs ND VI 3238, p. 87 iii *Courante*
#GB-Cu Nn.6.36, f. 25v i *Curante*
#GB-Lam 603, f. 43v untitled
#GB-Lbl Add.38539, f. 17v *A Volte* *Lutezine*
#RUS-SPan O N° 124, f. 40r *Cor*
#Moy *Le Petit Bouquet* 1631, f. 15v *Courante par de moy*
7. *D-Hs ND VI 3238, pp. 64-65 *Courante Mercurij* 6
8. *D-Hs ND VI 3238, p. 65 *Courante mercurij* 8
9. *D-Hs ND VI 3238, p. 65 *Courante ejusdem* [Mercurij] 9

10. *D-Hs ND VI 3238, p. 66 *Courante ejusdem authoris* [Mercurij] 10
11. *D-Ngm 33748 I, f. 63r *Courante Mercurij* 8
12. *Besard 1603, ff. 161v-162r *Volta ejusdem* [Mercurii] 14
GB-Lbl 38539, f. 20r *A Volte* *Lutezine*
13. #LT-Va 285-MF-LXXIX, f. 56r ii *Volte Mercurij* 12
*Besard *Thesaurus Harmonicus* 1603, f. 161v *Volta Mercurij*
#GB-HAdolmetch II.B.1, ff. 115v-116r *Volta Mercurij*
14. *Fuhrmann 1615, p. 177 *Volte Mercurii. Gerire / Volte* 12-13
CZ-Pnm IV.G.18, ff. 58v-59r *Volte Mercurij*
#D-Hbusch herold, ff. 4r-4v *Volte*
#B-Bc 26369, f. 3v untitled *Lutezine*
15. *D-Ngm 33748 I, f. 51r *Volte Mercurij* 13
16. *Fuhrmann 1615, p. 143 *Branle Noveau M. 7 / Branle M. 7* 19
17. *Fuhrmann 1615, p. 144 *Branle Mercurii / Branle M.* 20
18. *Fuhrmann 1615, p. 157 *Ballet 19 / Ballet M. 19* 14
19. *D-B 4022, f. 11r *Balletto du Roij Mercurij* 15
#GB-HAdolmetch II.B.1, ff. 191v-192r *Les grand Ballets du Roy* *Lutezine*
Ballard *Premier Livre* 1611, pp. 10-11 *Ballet de M. Le Daifin Premier chant - Second - Troisieme* *Lutezine*
20. *D-Ngm 33748 I, f. 67r *Ballet Mercury* 16
21. *D-Ngm 33748 I, f. 68r *Ballet Mercury* 16
#D-Hbusch herold, ff. 2v-3r *Ballet*
#GB-HAdolmetsch II.B.1, ff. 209v-210r *Ballet*
#F-Pn Vmd.29, ff. 9r-9v *Ballo Franzese* *Lutezine*
Hove *Delitiae Musicae* 1612, f. 58v *Ballet* *Lutezine*
D-Kl 108.I (Montbuisson), f. 60r *Ballet de la déesse diane* *Lutezine*
22. #LT-Va 285-MF-LXXIX (Königsberg), ff. 75r-75v *Ballet* 6 17
*CZ-Pnm IV.G.18, ff. 152v-153r *Ballet*
D-LEm II.6.15, p. 300 *Ballet del Mercurus 22*
D-Ngm 33748 I, f. 40r *Ballet*
23. S-Sk PB fil 172, ff. 13v-14r *Balletto* 18-19
*D-Kl 4° Mus. 108 I, ff. 66v-67r *ballet de mercure* *Lutezine*
D-LEm II.6.15, pp. 298-299 *Ballet del Mercurus 22*
S-Sk PB fil 172, ff. 26r-26v *Favorite*
- 24a. *Fuhrmann 1615, p. 184 *Praeludium Auff die Schlacht Pavia. Mercurii / Praeludium* = D-LEm II.6.23, ff. 24v-25r *Praeludium* *Lutezine*
Besard 1603, f. 167v *Bataille de Panie* [bars 1-11]
- 24b. *Fuhrmann 1615, pp. 185-190 *Schlacht vor Pavia Mercurii / La e Grre. I. - cf. D-Us 133b, ff. 94v-97r untitled - mandore* *Lutezine*
Besard 1603 167v-168r *Bataille de Panie* [bars 12+]
25. D-Hs ND VI 3238, p. 64 *Corante Mercurij A^{os} 1615* 7
D-Mbs Mus.21646, f. 91r untitled
CH-Bu F.IX.53, ff. 11r-12r *Corante* see *Lute News* 102 Saman n° 1b
CZ-Pnm IV.G.18, f. 80v *Courante D. [4th higher]*
CZ-Pnm IV.G.18, f. 99r *Courante [4th higher?]* see *Lute News* 102 n° 1c
CZ-Pnm IV.G.18, ff. 122v-123r *Courante*
D-B 4022 (Danzig), f. 11v *Courant*
D-B autogr. Hove 1, f. 31r, *Courante* HoveB,⁷ n° 385
D-Hs ND VI 3238, p. 87 ii *Courante* [AB only]
D-KNa Best.7020 Nr.328 (W 4° 328), f. 4r *Courant*
D-Ngm 33748/I, f. 29v *Corandi*
GB-Cfm Mus.689 (Herbert), f. 65r *Courante Saman*
GB-Lbl Add.38539 (ML), f. 25r ii *Corant* see *Lute News* 102 n° 1a
I-Tn Ris.Mus.IV.23/2, ff. 5v-6r *Courent*
Dowland 1610, sig. Q2v *Mounsier Saman bis Coranto*
- *Coranto 4 CLFVau Saman, n° 2*
Fuhrmann *Testudo Gallo-Germanica* 1615, p. 162 *Courante 2*
Moy 1631, f. 31v *Courante*
26. #D-Lr 2000 (Harling), p. 26 *Ballet Mercurij* 18

PEPPER IS BLACK

Pepper is Black is one of seven dance tunes named in a passage in Thomas Nashe's *Have with you to Saffron-Walden* published in 1596,⁸ and *peper is blac* is in the tune list from the 1590s used at Llewenni Hall in Denbigh, home of the courtier John Salusbury (c.1566-1612).⁹ A keyboard setting of the tune called *pepper* is in F-Pn Rés.1186 compiled in the 1630s, one stave from which was copied into John Hawkins keyboard manuscript (US-NYp Drexel 5609) in the late 18th-c. The tune, titled *Peppers Black*, is also a dance tune set for violin in John Playford's *The Dancing Master* published in 1651 (n° P1 here), where he describes it as a *Round for as many as will*. However, the tune was known earlier, as an untitled set of variations for lute on it is in the Marsh lute book from the 1580s (n° P2), and presumably the same tune is referred to in the ballad 'Prepare ye to the plowe. To the tune of Pepper is blacke', licensed to Richard

Jones and recorded in the Stationers Register for the period 1569-70,¹⁰ the text surviving as 'Prepare ye to the plowe' beginning 'Loke vp, my Lordes, and marke my wordes' attributing it to William Elderton (d. 1592).¹¹

- P1. Playford *Dancing Master* 1651, p. 41 *Peppers Black*
- transcribed from violin 4
P2. IRL-Dm Z.3.2.13, pp. 44-45 untitled 30-31

LOVE WILL FIND OUT THE WAY

A ballad 'Truths Integrity, or, a Curious Northern Ditty called, Love will find out the Way' beginning 'Over the Mountains and under the waves' (Roud¹² 13167, 1663-74; and EBBA¹³ 32920, 1624-80 and 32055, 1655-8), is presumably the original text for the instrumental settings titled either *Love will find out the Way* or *Over the Mountains* for gittern (1), lute (2), cittern (5) and lyra viol (5) - all different and included here - and a setting for keyboard. A ballad *Love will find out the way* is also quoted in Richard Brome's play *Asparagus Garden* acted in 1635 (Act I scene 2 line 72). Another now lost ballad 'The Answer to Love will find out the way' was entered in the Stationers Register for 1633, so the original ballad 'Truths Integrity' presumably predated it, although it was (re-)entered in the Stationers Register in 1656 and again in 1675.¹⁴ James Shirley's comedy *The Constant Maid* of 1640 was reprinted with the title *Love will find out the way* by J. B. in 1661 and again in 1667 this time by J. S(hirley?). John Forbes *Songs and Fancies* 1666, pp. 94-95 *The XLV Song* sets the tune to 'Over the mountains and under the caves; Over the fountains, and under the waves' with a paraphrase of the rest of the original text and the refrain 'Love will find out the way'. Also the complete broadside text with music is found in Thomas D'Urfey's *Pills to Purge Melancholy* published 1719-1720 (book VI, pp. 86-89) titled 'Love will find out the Way' beginning 'Over the Mountains', and a shorter version was published in a number of other 18th and 19th century song books. Other ballads from the late 17th century called for the tune 'Love will find out the way', including 'The Country-mans New Care away' (EBBA 30029, 1635? & 33190, 1601-1640) and 'Strephon and Cloris' (EBBA 21204, 30900, 32032, 32033, 32034, 32647, 32648 & 34700, all 1650+), or to the 'Tune of Over the Mountains' for 'The Skilful Doctor; Or, The Compleat Mountebank' (EBBA 21926, 1685-8). The ballad 'The jolly Shepherd, and jovial Shepherdess, or A pastoral dialogue between Alexis and Celia' 'To a New Pleasant Tune; Or, Strephon and Cloris' beginning 'Alas my dear Celia' (Roud V10088), probably refers to the same tune named from the ballad 'Strephon and Cloris', above. A number of other ballads with similar texts might have used the same tune, such as 'The beggar girl' beginning 'Over the mountains and over the moor' (Roud V1304) and 'A new song called The haw tree' beginning 'Out over yon mountain and o'er yon lang muir' (Roud V3109).

- OM1. GB-Ctc O.16.2, p. 135 *Over The Mountains* ¹⁵ 11
OM2a GB-Lam 603, f. 38v *Love will find out the way*
- transcribed for renaissance lute 11
OM2b. GB-Lam 603, f. 38v *Love will find out the way* - lute tuned edeff 22
OM3. GB Lbl Add.63852, f. 117r *Over the mountaines*
- transcribed from lyra viol (defhf) 11
OM4. GB-En Dep.214 no.24, p. 6 *Ouer the mountains*
- transcribed from lyra viol (defhf) 11
OM5. Playford *A Booke of New Lessons for the Gittern* 1652, p. 7 *Over the mountaines* - gittern (play on lute courses 2-4) 20
OM6. Playford *A Muscicall Banquet* 1651, p. 6 *Over the Mountaines*
- transcribed from lyra viol (fefhf) 22
OM7. Playford *Musicks Recreation on the Lyra Viol* 1652, p. 2 *Over the Mountaines* - transcribed from lyra viol (fefhf) 22
OM8. Playford *Musicks Recreation on the Lyra Viol* 1669, p. 2 *Over the Mountaines* - transcribed from lyra viol (defhf) 22
OM9. US-CAh Mus 181, f. 16v *Over the mountaines* - cittern 32
OM10. Playford *A Booke of New Lessons for the Cithern* 1652, p. 4
Over the Mountaines - cittern 32
OM11(a). GB-En 9450, f. 41v *Ouer the mountaines*
- transcribed for chromatic cittern in italian tuning 32
OM11b. GB-En 9450, f. 41v *Ouer the mountaines*
- diatonic cittern in french tuning 27
OM12. Playford 1666, sig. B3v *Over the mountains* - cittern 32
OM13. US-CAh Mus 179, f. 4r *Ouer the mountaines* - cittern 32
Keyboard: F-Pn Rés. 1186, f. 135r *Over the mountaines*; US-NYp Drexel 5609, p. 136 *Over the Mountains*; and GB-N'Tu Bell-White 46 (Leyden lyra viol MS), f. 17r *Over the mountains* - in index but music lacking.

RENÉ MESANGEAU

Nearly fifty lute solos in transitional tunings are ascribed to René Mesangeau, including many in Pierre Ballard's prints of 1631 (12) and 1638 (19).¹⁶ From 1621 he was *musicien ordinaire du roi* at the French court of Louis XIII (reigned 1610-1643), but records of his activities have not survived. By 1621 he was already recognised by Gumpelzhaimer in Strasbourg as a celebrated living French [lute] master.¹⁷ In fact, Mesangeau seems to have been in Germany prior to 1617, as Besard included a lute solo in renaissance tuning by him in *Novus Partus*, the title appended with the acknowledgement that 'A most versed colleague in music ... has composed this French dance to please the author',¹⁸ and six lute solos in renaissance lute tuning are ascribed to Mesangeau in sources of German origin dating from the 1620s, all edited here. Mersenne praised him as a composer in 1636,¹⁹ and as a pioneer in lute technique by the scribe of the Burwell lute tutor, copied c.1660-72.²⁰ When he died in 1638, Ennemond Gaultier (1575-1651)²¹ composed a Tombeau for him, and another anonymous *Tombeau de Mesangeau* is known.²² Also a suite for two lutes by William Lawes begins with an allemande by Mesangeau from Pierre Ballard's 1638 print [p. 22], Lawes adding a contrapartie. Mesangeau also visited England in 1631 according to his English pupil Bullen Reymes.²³ It seems that he played renaissance lute early in his career, but led or followed the trend in the development of transitional tunings during his employment at the French court.²⁴

- # not in CNRS edition²⁵ - * edited in CNRS edition
M1. #GB-HAdolmetsch II.B.1, ff. 63v-64r *Courante du Sieur Mesangeau* 23
CH-Bu F.IX.53, ff. 12v-13r *Courante du Mesangeau*
CH-Bfenyves, f. 39r *Courante du Sieur Mesangeau*
CZ-Pnm IV.G.18, ff. 9v-10r *Courante Messengeau*
*Besard 1617, p. 43 *Courante du Sieur Mesangeau / Hanc choream Gallicam peritissimus Mus. Col.^{ma} vl. ingratia auth. composuit*
M2. *CZ-Pnm IV.G.18, f. 16r *Courante de Mesengeau* 24
#GB-HAdolmetsch II.B.1, f. 186v *Aultre du mesme Ton de Mesangeau*
M3. *CZ-Pnm IV.G.18, f. 19r *Courante Messengeau* 24
#GB-HAdolmetsch II.B.1, f. 271v *Courante*
M4. CZ-Pnm IV.G.18, ff. 69v-70r *Courante Messengeau* 25
#Foscarini 1632/1640, p. 54/2, *Seconda corrente Francese* - guitar
M5. CZ-Pnm IV.G.18, f. 70v *Courante Messengeau* 25
#Foscarini 1632 [and 1640], p. 54/1, *Corrente Francese* - guitar
M6. CZ-Pnm IV.G.18, f. 71r *Courante Messengeau* 26

DOWLAND'S BATTLE GALLIARDS

Dowland's galliards JD20, JD39 and JD40 here, as well as JD33 which was edited for *Lute News* 118 (July 2016), are largely different galliards that quote phrases from the anonymous battle settings in English sources,²⁶ but not quoting directly from the related *La Guerre / La Bataille* by Jannequin or *Die Schlacht vor Pavia / La Battaglia Taliana* by Werrecore.²⁷ One version of each of the three galliards is edited here and the rest are in the *Lutezine* accompanying this *Lute News*. JD20 is for 6-course lute with three four-bar strains each with divisions. The first strain could be a precursor of JD40 and so is probably an early composition of Dowland. Four of the five versions are ascribed to Dowland. The version in the Thysius lute book is nearly identical to one of the two in Dd.2.11, and the other two for lute are quite different, and one wonders which if any is Dowland's own setting. The orphan consort part for bandora is also included here. JD39 is unique to the Folger-Dowland lute book and does not share battle phrases with the other two here, but is titled round battle galliard and bars 1 and 19 sound like trumpet calls reminiscent of other battle pieces. Although it plays satisfactorily as a lute solo, it also fits as a lute part with the recorder, cittern and bass viol parts in Mathew Holmes' consort books. The seventeen versions of the galliard JD40 are for 7 to 10-course lutes with three strains of eight bars, the first four bars of each repeated in the second four. The twenty-four bars of the three strains are then repeated like sets of variations. Six in English sources and the one in Fuhrmann have four variations and are closely concordant. Mathew Holmes' copied 2 variations on f. 23r of Dd.9.33 (c.1600-1605) and then completed it with another other two on f. 94v, linking them with the phrase *plus in prima pal[te libri]* as a title to the latter. The version in the Sampson lute book has three variations, and that in the Board lute book has seven, adding three more to the usual four. The Königsberg version has two variations and is also concordant with

the English versions. The lute part from Dowland's *Lachrimae* of 1604 and another six continental versions have just one statement of the three strains. These continental sources seem closer to the lute part than the other more elaborate English lute solos, some of which are also heavily ornamented (see them all in the *Lutezine*). The galliard is titled battle galliard in five sources and is also dedicated to two different patrons, the earliest to Mr. Mildmay, presumably the English politician Anthony Mildmay before he was knighted in 1597.²⁸ Then three versions are dedicated to the King of Denmark, after he was employed at the Danish court 1598-1603. Nine versions are ascribed to Dowland including some of the continental versions, but only two refer specifically to John and then by initials only, and Fuhrmann ascribed it to Robert Dowland. Curiously, the Sampson manuscript, c.1609, ascribes it to Johnson, presumably Robert but in error. One of the three versions in Leipzig II.6.15 (in C major when all the others are in D) ascribed it to Gregory (Huwet?), who may have borrowed it when he travelled with Dowland in Germany. It is likely that John Dowland composed it and probably wrote the four sets of variations in the several closely concordant versions and arrangers produced the garbled versions.

- JD20.** NL-Lu 1666, f. 22r *Dowland's Gailliarde* 27
 GB-Cu Dd.2.11, f. 7v *Dowlands Gailliarde* DowlandCLM 20
 GB-Cu Dd.2.11, f. 67v untitled
 GB-Lam 602, f. 6v *A Gailliar by Dowla*
 GB-Lam 600 (Browne), f. 10v *Dowlands Gailliarde* - bandora
- JD39.** US-Ws V.b.280, f. 6r *Dowlands Rounde Battell Galyarde* 26
 GB-Cu Dd.5.20, f. 5r *Do: Rounnd Battell galliarde* - bass viol part
 GB-Cu Dd.5.21, f. 5v *Dowlands round Battell galliarde* - recorder part
 GB-Cu Dd.14.24, f. 36v - *Dowlands Rounde b galliarde* - cittern part
- JD40.** US-Ws V.b.280, ff. 10v-11r *The Battell Gallyard*
Mr Dowland 28-29
 GB-Lbl Eg.2046 (Pickeringe), ff. 17v-18r *the battell galyerd by mr. dowlande*
 GB-WPforester welde, f. 5v *The Battle Gailliarde*
 GB-Cu Dd.9.33, f. 23r *Mr Mildmays Gailliarde* J D. & f. 94v *Dowlande plus in prima pa[rt]e libri*
 GB-Lam 602 (Sampson), f. 7v *The battaile Gailliarde by Johnson*
 Dowland *Varietie* 1610, sigs. L2v-M1r *the most high and mightie Christians the fourth King of Denmarke, his Gailliarde. 1 / Iohn Dowland, Batcheler of Musick.* DowlandCLM 40
 GB-Lbl Add.38539 (ML), ff. 12v-13r *the Battle galliarde by mr Dowland*
 Fuhrmann 1615, pp. 112-113 *Gailliarde Robert. Dowlandi. 5.*²⁹
 GB-Lam 603 (Board), ff. 17v-18r *The kinge of Den his gall/ the kinge of Denm/ Mr Dowland his Battle gally*
 Dowland *Lachrimae* 1604, sigs. G2v-H1r *The King of Denmarks Galiard. / 11 / Io. Dowland string consort a5 and lute*
 LT-Va 285-MF-LXXIX (Königsberg), ff. 22v-23r *Gailliarde Anglic Dulandi / Variatio*
 S-B PB fil.172 (Per Bhahes), f. 33r, *Galiarda Englese*
 D-LEm II.6.15, p. 198 *Gailliarde Gre/ gorij. 14.*
 D-B 40141 (Nauclerus), f. 239r *Gailliarde Dulandi*
 D-LEm II.6.15, p. 518 *Anglicus aer*
 D-Lr 2000 (Harling), p. 68 *Gailliarde Duland.*
 D-LEm II.6.15, p. 202 *Gailliarde / 21*

John H. Robinson - November 2016

¹ Biography and Numbering from Monique Rollin & Jean-Michel Vaccaro (eds.) *Oeuvres des Mercuries* (Paris, Corpus des Luthistes Français 1977).
² Two courantes ascribed to Mercury are on p. 64 of Schele, one listed as n° 7 in the CNRS edition and the other is omitted (n° 25 here): the two concordances CNRS list for n° 7 (*Varietie* and Werl) are for n° 25 not n° 7.
³ Apart from a record of 'Jehan Mercyre, joueur d'instruments', in Paris in 1618, personal communication from François-Pierre Goy.
⁴ Adam Gumpelzhaimer *Gymnasma De Exercitiis Academicorum* (Strasbourg, Zetzner 1621) Partitionis Secundae / Sectio I. De Musica [p. 100]: *Celeberrimi testudinarii ... In Gallia ... Hodiè* [i.e. living in 1621] *Gauliter, Mesangeau, Bellard, Conard, Mercure.*
⁵ The CNRS edition lists D-B 40141, ff. 43v-44r *Passomezo b moll* & ff. 45v-46r *Gailliarde* as cognates but the similarity is very remote.
⁶ The CNRS edition lists a cognate for violin and bass in the now lost PL-WRu MS 114, f. 50r *Ballet Mercurij.*
⁷ Jan Burgers (ed.) *Joachim van den Hove: Life and Works* (Utrecht 2013).
⁸ Online facsimile of modern edition (p. 70): http://www.oxford-shakespeare.com/Nashe/Have_With_You_To_Saffron_Walden.pdf (p. 70) lists *Rogero, Basilino, Turkelony, All the Flowers of the Broom, Pepper is Black, Greensleaves, Peggie Ramsey.*
⁹ See Sally Harper 'An Elizabethan Tune List from Llewenni Hall, North Wales' *RMA Research Chronicle* n° 38 (2005) pp. 45-98, and the list is reproduced in the *Lutezine* to *Lute News* 106 (July 2013).

¹⁰ William Chappell *Popular Music of the Olden Time* 1855-6 I, p. 121; William Chappell, revised H. Ellis Wooldridge *Old English Popular Music* (London, Macmillan, 1893/reprinted New York 1961), I, p. 290; Claude M. Simpson *The British Broadside Ballad and Its Music* (New Brunswick, Rutgers University Press, 1966), p. 575.
¹¹ Joseph Lilly *A Collection of Seventy-Nine Black-letter Ballads and Broadside* (1867) p. 174: <https://archive.org/details/acollectionseve01huthgoog>
¹² Broadside Ballads Online at the Bodleian Libraries: <http://ballads.bodleian.ox.ac.uk>
¹³ University of California Santa Barbara: English Broadside Ballad Archive <http://ebba.english.ucsb.edu>
¹⁴ Chappell *ibid.* (OEPM), I, p. 189; Chappell, *ibid.* (PMOT), I, pp. 303-305 (where he claims that a version is in the Skene MS, but it is not listed by Simpson and I cannot find it - but there is an accompanied song setting in GB-En 9477 (Millar), f. 72r *Over the mountains*); Simpson, *ibid.*, pp. 472-474.
¹⁵ Edited in Diana Poulton *English Ballad Tunes* (Cambridge, Gamut, 1975), no. 8 and *Lute News* 83 (October 2007).
¹⁶ Accords nouveau website of Andreas Schlegel and François-Pierre Goy http://www.accordsnouveaux.ch/de/DownloadD/files/PAN_PAN.pdf includes 49 lute solos by Mesangeau, of which 23 are in French Flat tuning (dedff), 12 in Mesangeau tuning (ddef), 11 in English Gauthier or Mersenne Extraordinaire tuning (edeff) and 10 in Lawrence or Harp Way Flat tuning (fedff), of which 7 are duplicated in more than one tuning.
¹⁷ See endnote 4.
¹⁸ *Courante du Sieur Mesangeau Hanc choream Gallicam peritissimus Mus. Col.™ vl. ingratia auth. composuit* - thank you to Matthias Rösel for the translation.
¹⁹ Marin Mersenne *Harmonie Universelle* (Paris 1636), Première Preface Generale au Lecteur, sig. A5v: *Ausquels on peut ajouter les excellens joueurs de Luth qui vivent maintenant, comme les sieurs Gantier, l'Enclos, Marandé, & plusieurs autres, & ceux qui composent de la tablature pour cet instrument, comme Mezangeau, Vincent, &c.*
²⁰ GB-Lam Ms. 614 (facsimile: Leeds, Boethius Press 1974), ff. 5r-5v: *Afterwards Monsieur Mezangeot appeared upon the Stage of Musicke and using the Lute with nynetend Strings bath soe polished the Composition and the playing of it that w[i]thout Contradiction we must give him the praise.*
²¹ Vieux Gaultier's works also include music for both renaissance and baroque lutes - see tablature supplement to *Lute News* 42 (June 1997).
²² D & E Gaultier *Livre de Tablature* c.1672, pp. 8-9 *Tombeau de Mezangeau, Du vieux Gaultier* - Bill Carter identified the final 7 bars as a transposition of the last 7 bars of GB-Cfm 689 (Herbert), ff. 13v *fantasia Diomedes*. (The *Gigue Du vieux* G in D & E Gaultier *Livre de Tablature* c.1672, pp. 10-11 of is also called testament or tombeau de Mezangeau in other sources); Perrine *Livre de Musique pour le Lut* c.1683, pp. 3-4 *Allemande ou Tombeau de Mezangeau du V. G.*; D-B Danzig 4230, ff. 67v-68r *Testament V. G.* (contepartie). Anon: F-Pn Vm7 6211, ff. 31v-32r *Tombeau de Mesengeau* (dedff); D-Kl 2° 61.L1, f. 23r *Tombeau de M: Messangior - baryton* (fedff).
²³ François-Pierre Goy 'Luth et guitare dans le journal et la correspondance (1631-1636) de Bullen Reymes' in *Luths et luthistes en Occident: actes du colloque organisé par la Cité de la musique, 13-15 mai 1998* (Paris, Cité de la Musique 1999), p. 189 available online at: http://www.accordsnouveaux.ch/de/DownloadD/files/Luth_et_guitare_Reymes.pdf.
²⁴ François-Pierre Goy has identified Mesangeau as the copyist of a manuscript of 14 French dances for renaissance lute (I-Tn IV.23/2, c.1620), as well an unmeasured prelude and setting of La Vignonne in the lute book of Wolfgang von Grünbühel (D-B N 479), but none of the music he copied can be identified as his own compositions, see François-Pierre Goy 'Some additional information on Wolfgang von Grünbühel's lute book' *The Lute* 48 (2008) p. 76-77. Thank you to François-Pierre for this information and for comments and additional concordances.
²⁵ André Souris & Monique Rollin (eds.) *Oeuvres de René Mesangeau* (Paris, Corpus des Luthistes Français 1971).
²⁶ The English battles pieces are listed in the accompanying *Lutezine*.
²⁷ Diana Poulton and Basil Lam *Collected Lute Music of John Dowland* (Faber 1974/R1978 & 1981) [DowlandCLM]; Diana Poulton *John Dowland* (Faber 1972/R1982), pp. 138-142; John M. Ward *A Dowland Miscellany* JLSA X (1977), pp. 139-140.
²⁸ Probably Anthony Mildmay (c.1549-1617) of Apethorpe Northants, MP for Wiltshire and English ambassador in Paris 1597, and so presumably dedicated before he was knighted in 1597. <http://www.historyofparliamentonline.org/volume/1558-1603/member/mildmay-anthony-1549-1617>
 Also, Robert Johnson dedicated a pavan to Lady Mildmay, probably Anthony's wife Grace (c.1552-1620), edited for *Lute News* 110 (July 2014). Grace was daughter of Sir Henry Sharrington of Lacock Abbey in Wiltshire and married Anthony Mildmay in 1567, so was titled Lady Mildmay when he was knighted in 1597.
²⁹ Also edited for 'Lute Music ascribed to Robert Dowland' in *Lute News* 74 (June 2005).

1. Praeludium Mercury d'Orleans - 7F8E9D

D-Hs ND VI 3238, p. 4

1 //a

5

8 //a

11

14 //a

P1. Pepper is Black - transcribed down a tone from violin A4B4

Playford 1651, p. 41

3

4. Corante Mercury - AB16 7F8E9C

D-Hs ND VI 3238, p. 16

11

22

5. Corant (Mercury) - A18B18 10C

D-Ngm 33748 I, f. 75v

13

26

6. Couranta (Mercury) - A16B18 7F8E10C

D-Mbs 21646, f. 73v ii

First system of musical notation for 'Couranta (Mercury)'. It features a treble clef and a 3/4 time signature. The notation includes various rhythmic values (c, d, e, f, a, r) and accidentals (sharps, flats). The system concludes with a repeat sign and a fermata.

Second system of musical notation for 'Couranta (Mercury)'. It continues the piece with similar rhythmic and melodic patterns. The system ends with a repeat sign and a fermata.

Third system of musical notation for 'Couranta (Mercury)'. It features a treble clef and a 3/4 time signature. The notation includes various rhythmic values (c, d, e, f, a, r) and accidentals (sharps, flats). The system concludes with a repeat sign and a fermata.

7. Corante Mercury - A16B16 10C

D-Hs ND VI 3238, pp. 64-65

First system of musical notation for 'Corante Mercury'. It features a treble clef and a 3/4 time signature. The notation includes various rhythmic values (c, d, e, f, a, r) and accidentals (sharps, flats). The system concludes with a repeat sign and a fermata.

Second system of musical notation for 'Corante Mercury'. It continues the piece with similar rhythmic and melodic patterns. The system ends with a repeat sign and a fermata.

Third system of musical notation for 'Corante Mercury'. It features a treble clef and a 3/4 time signature. The notation includes various rhythmic values (c, d, e, f, a, r) and accidentals (sharps, flats). The system concludes with a repeat sign and a fermata.

25. Corante Mercury - 7F8E10C

D-Hs ND VI 3238, p. 64

10

11

20

30

40

49

57

8. Courante Mercury - A14B17? 8Eflat

D-Hs ND VI 3238, p. 65 i

First system of musical notation for '8. Courante Mercury'. It features a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The first measure is marked with a '3' in a circle. The system ends with a repeat sign.

Second system of musical notation for '8. Courante Mercury'. It continues the piece with similar rhythmic patterns and a repeat sign at the end.

11

Third system of musical notation for '8. Courante Mercury'. It includes a repeat sign and a final cadence symbol at the end.

22

11. Courante Mercury - A15B13 7F8Eflat9C

D-Ngm 33748 I, f. 63r

First system of musical notation for '11. Courante Mercury'. It features a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The notation includes various rhythmic values and rests. The first measure is marked with a '3' in a circle. The system ends with a repeat sign.

Second system of musical notation for '11. Courante Mercury'. It continues the piece with similar rhythmic patterns and a repeat sign at the end.

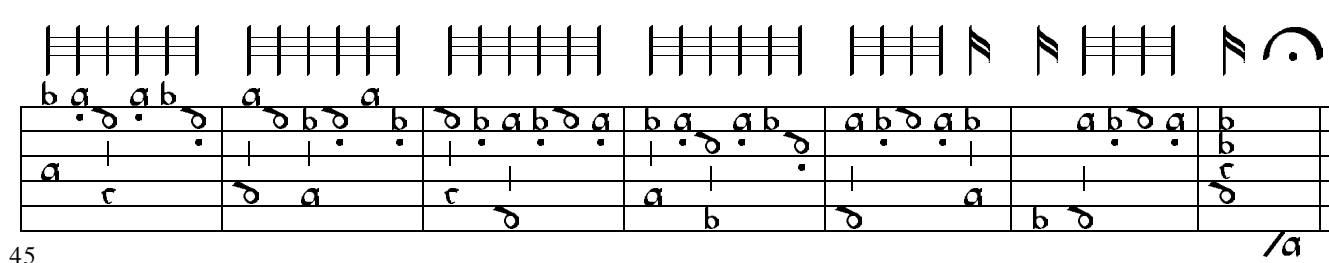
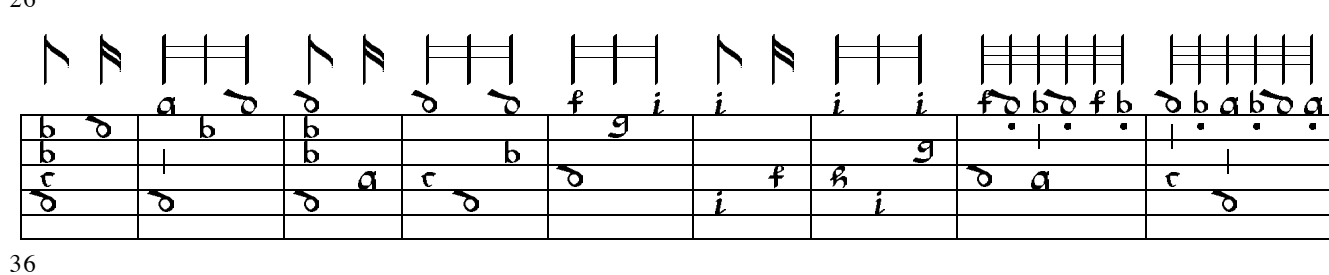
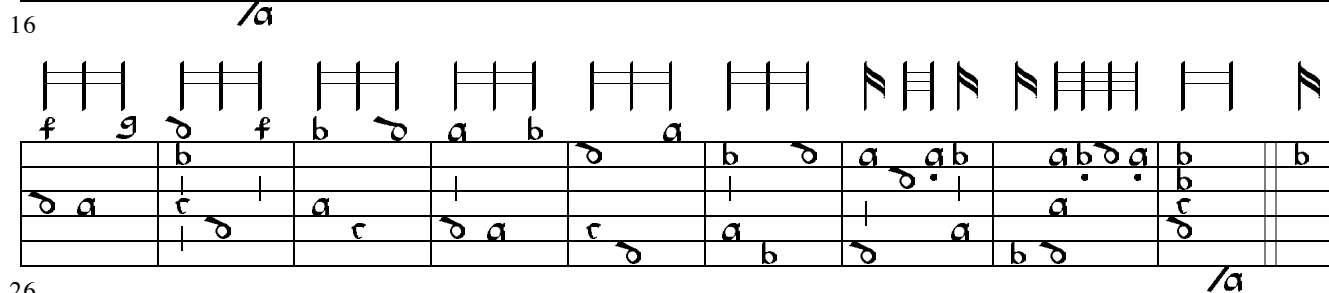
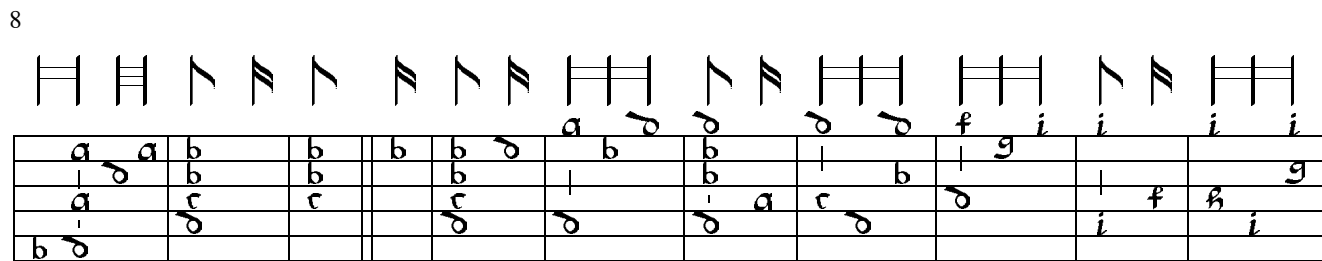
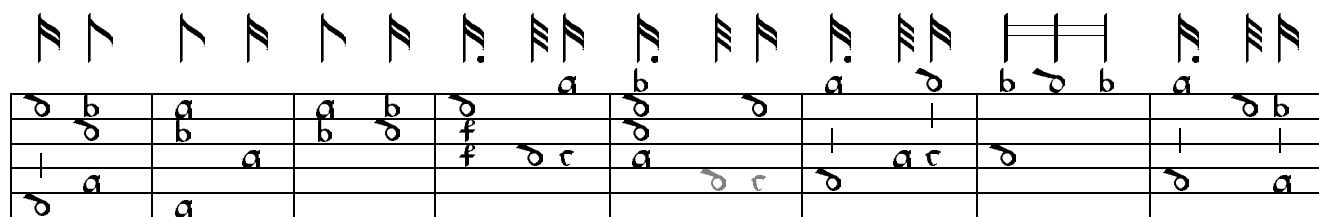
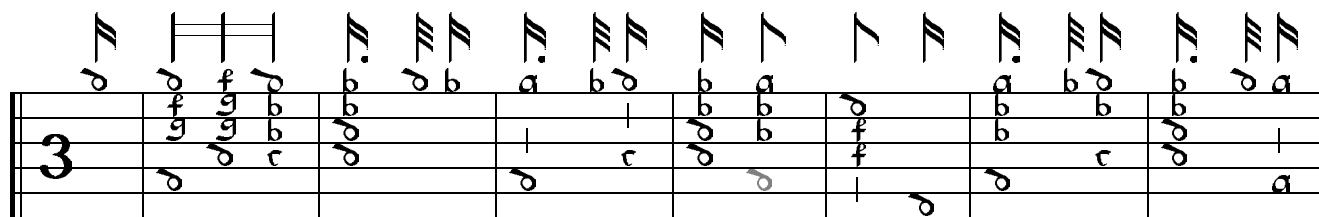
12

Third system of musical notation for '11. Courante Mercury'. It includes a repeat sign and a final cadence symbol at the end.

21

9. Courante (Mercury) - A18BB16 8Eflat

D-Hs ND VI 3238, p. 65 ii



10. Corante (Mercury) - A20B20 7F8Eflat

D-Hs ND VI 3238, p. 66

3

/a

9

a

18

/a

25

32

38

/a

OM1-2a. Over The Mountains - A4B8

GB-Ctc O.16.2, p. 135

Loue will find out the way - transcribed for renaissance lute A4B8

GB-Lam 603, f. 38v

1

9

17

OM3-4. Over the mountains

GB Lbl Add.63852, f. 117r & GB-En Dep.214 no.24, p. 6

- transcribed from lyra viol (defhf) A4B8-A4B8

1

9

17

13. Volte Mercury - A16B19 7F8C

LT-Va 285-MF-LXXIX, f. 56r ii

First system of musical notation for 'Volte Mercury'. It features a treble clef and a 3/4 time signature. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The melody is written on a single staff, with the bass line indicated by a '3' in a circle. The system ends with a repeat sign.

Second system of musical notation for 'Volte Mercury'. It continues the melody from the first system, featuring similar rhythmic patterns and accidentals. The system ends with a repeat sign.

Third system of musical notation for 'Volte Mercury'. It continues the melody, with a variety of rhythmic values and accidentals. The system ends with a repeat sign.

Fourth system of musical notation for 'Volte Mercury'. It concludes the piece with a final cadence. The system ends with a repeat sign.

14. Volte Mercury - AA8B22 8D

Fuhrmann 1615, p. 177

First system of musical notation for 'Volte Mercury'. It features a treble clef and a 3/4 time signature. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The melody is written on a single staff, with the bass line indicated by a '3' in a circle. The system ends with a repeat sign.

Second system of musical notation for 'Volte Mercury'. It continues the melody from the first system, featuring similar rhythmic patterns and accidentals. The system ends with a repeat sign.

16

24

31

15. Volte Mercury - A12B16 7F8D

D-Ngm 33748 I, f. 51r

10

19

12. Volta (Mercury) - A16B18 7F

Besard 1603, ff. 161v-162r

First system of musical notation for '12. Volta (Mercury)'. It features a treble clef and a 3/4 time signature. The melody is written on a single staff with various note values (quarter, eighth, and sixteenth notes) and rests. The key signature has one flat (B-flat). The system ends with a repeat sign.

Second system of musical notation for '12. Volta (Mercury)'. It continues the melody from the first system. The notation includes various note values and rests, with a repeat sign at the end of the system.

Third system of musical notation for '12. Volta (Mercury)'. It continues the melody. The notation includes various note values and rests, with a repeat sign at the end of the system.

Fourth system of musical notation for '12. Volta (Mercury)'. It continues the melody. The notation includes various note values and rests, with a repeat sign at the end of the system.

18. Ballet M(ercure) - A6B8 7F8D9C

Fuhrmann 1615, p. 157

First system of musical notation for '18. Ballet M(ercure)'. It features a treble clef and a 3/4 time signature. The melody is written on a single staff with various note values (quarter, eighth, and sixteenth notes) and rests. The key signature has one flat (B-flat). The system ends with a repeat sign.

Second system of musical notation for '18. Ballet M(ercure)'. It continues the melody from the first system. The notation includes various note values and rests, with a repeat sign at the end of the system.

1

8

15

21

27

37

20. Ballet Mercury - A4B6C8 7F

D-Ngm 33748 I, f. 67r

1 a a a a

7 a a

13 a a a

21. Ballet Mercury - A8B8C8 7F

D-Ngm 33748 I, f. 68r

1 a a

8 a

17 a

The image displays a musical score for a ballet piece titled "Ballet (Mercure)". The score is written for a single melodic line, likely a lute or a similar stringed instrument, as indicated by the single staff and the use of a C-clef. The notation is a form of early modern musical shorthand, featuring a series of vertical strokes (flags) and horizontal lines (beams) to represent notes and rests. The score is divided into measures by vertical bar lines. Above the staff, there are various symbols, including a large 'C' at the beginning, which likely indicates the time signature or a specific mode. The score is organized into systems, with measures grouped together. The first system starts at measure 1 and ends at measure 7. The second system starts at measure 8 and ends at measure 13. The third system starts at measure 14 and ends at measure 19. The fourth system starts at measure 20 and ends at measure 26. The fifth system starts at measure 27 and ends at measure 32. The sixth system starts at measure 33 and ends at measure 38. The seventh system starts at measure 39 and ends at measure 44. The score concludes with a final measure marked with a double bar line and a fermata-like symbol. The notation is dense and complex, reflecting the intricate nature of early modern musical notation.

1

8

14

20

27

39

26. Ballet Mercury - A8B7 7F

D-Lr 2000, p. 26

1

6

12

23. Balletto (Mercure) - A7B7C10 7F8Eflat10C

S-Sk PB fil 172, ff. 13v-14r

1

7

13

19

19

/a a //a a a

16. Bransle Nouveau M(ercure) - A12B12 9C

Fuhrmann 1615, p. 143

1

7

11

//a

16

21

//a

17. Bransle Mercury - A12B12 7F9C

Fuhrmann 1615, p. 144

1

8

Musical notation for the first system of 'The Song of the Loaves'. It features a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes. Below the staff, the lyrics 'a b a d f d i h i f h a d b a b a' are written.

13

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

a b o b b a c d r a h g h c a //a

10

19

OM5. Over the mountains - gittern A4B8

Playford 1652, p. 7

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and a large number '3' at the beginning. The notes are labeled with letters: a, b, c, d, e, f, g. The notation is written in a medieval style, with some notes having a '3' above them, possibly indicating a triplet or a specific rhythmic value. The staff is divided into measures by vertical bar lines.

1

δ							
a	a		a	c		e	c
		e	c	e	a	/	
						e	c
						a	a
							a
							f

9

3. Galliarda Mercury A8B8C10 7F8D9C

Fuhrmann 1615, p. 130

1 a a a a

6 a a a a

11 a a a a

16 a a a a

21 a a a a

26 a

OM6-8. Over the mountains

Playford 1651, p. 6, 1652, p. 2 & 1669, p. 2

- trans from lyra viol (fefhf-fefhf-defhf) A4B8-A4B8-A4B8

[illegible]

OM2b. Love will find out the way - lute tuned edeff A4B8

GB-Lam 603, f. 38v

M1. Courante Mesangeau - A17B10CC16 7F8Eflat10C GB-HAdolmetsch II.B.1, ff. 63v-64r

1

10

18

26

35

44

52

M2. Courante de Mesengeau - A14B14 7F8E9D10C

CZ-Pnm IV.G.18, f. 16r

10

19

M3. Courante Messengeau - A10B13 7F8Eflat9Dflat10C

CZ-Pnm IV.G.18, f. 19r

8

16

M4. Courante Messengeau - A14B16 7F8Eflat9D

CZ-Pnm IV.G.18, ff. 69v-70r

M5. Courante Messengeau - A14B14 9D10C

CZ-Pnm IV.G.18, f. 70v

M6. Courante Messengeau - A14B12 9D

CZ-Pnm IV.G.18, f. 71r

18

JD39. Doulands Rounde Battell Galyarde - A8B8C8

US-Ws V.b.280, f. 6r

17

JD20. Douwlantes Gailliarde - 7F AA4BB4CC4

NL-Lu 1666, f. 22r

20

OM11b. Over the mountains - diatonic cittern

GB-En 9450, f. 41v

8

1

3

9

16

23

31

37

43

P2. (Pepper is Black) - A8B8CC8x4

IRL-Dm Z.3.2.13, pp. 44-45

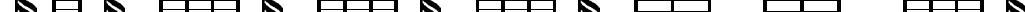
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11

Musical notation for the first system of the exercise, showing various rhythmic patterns and accidentals.

22



a									
c	a	c	a	c	a	c	a	c	a
d	c	d	c	d	c	d	c	d	c
a		a	a	a	a	a	a	a	
a		a		a		a		a	

34

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

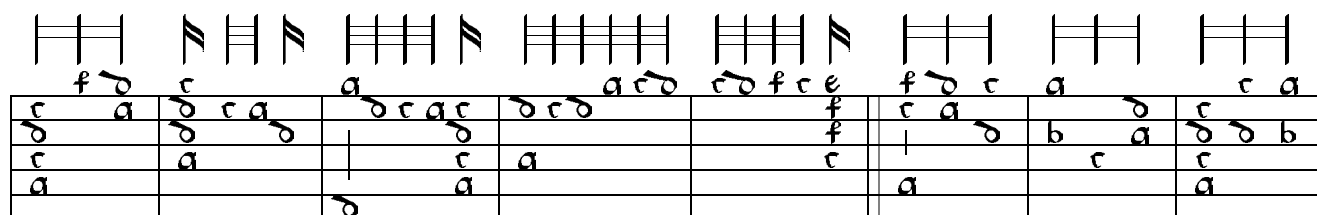
43

a a r d a	c a r d c	a a r d c	b a b a	a b b a	a b b a b	a b b a	b b a b
	a a	a	a				

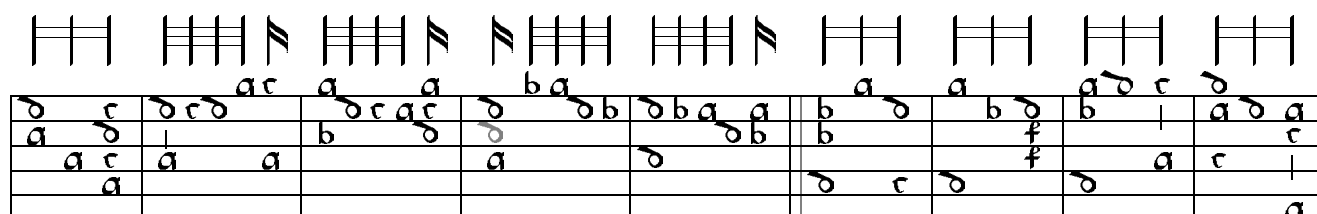
52

					3			
b a	c d f c	f d c d a	c d c	a		a	a	
d b a	a	d	d d d	d a c		d d	d d	d d a
c	a	a	e c	c		c	c	c
								a

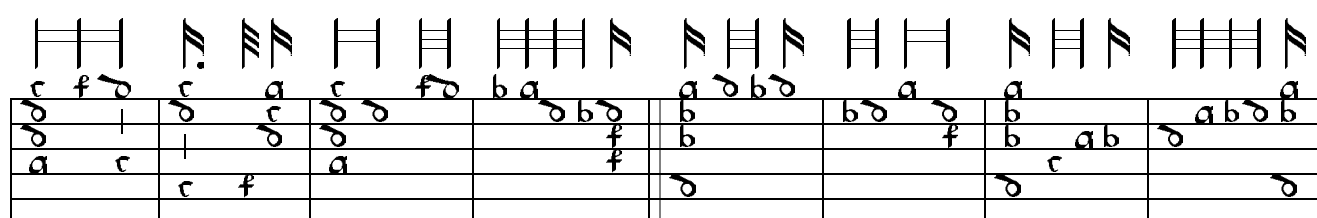
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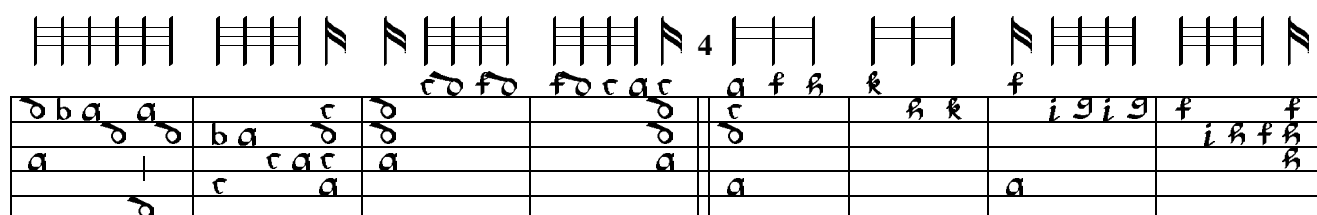
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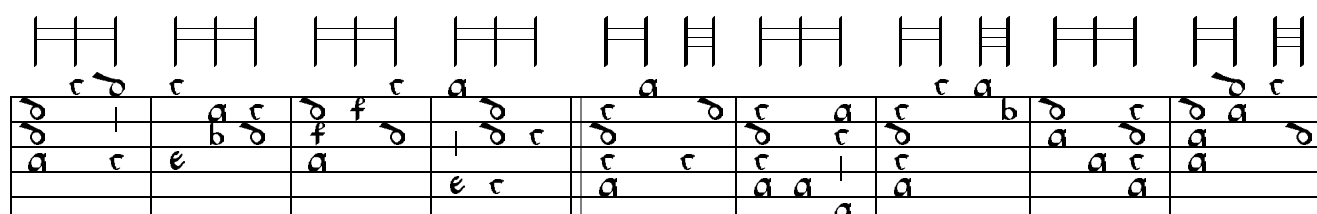
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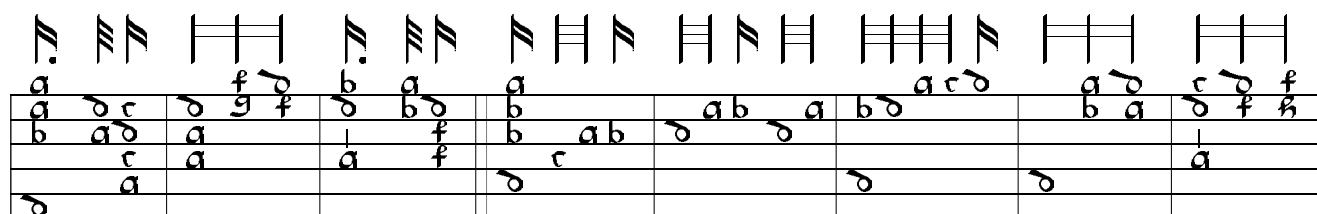
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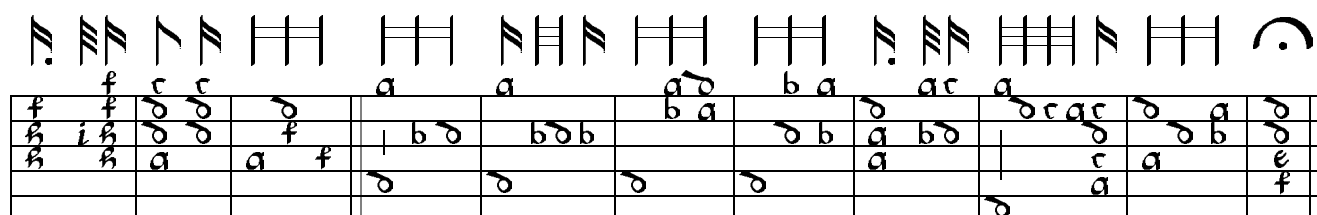
93



101



110



118

OM9-13. Over the mountains - cittern (1) US-CAh Mus 181, f. 16v (2) Playford 1652, p. 4
 - A4B8x5 (3) GB-En 9450, f. 41v (4) Playford 1666, sig. B3v & (5) US-CAh Mus 179, f. 4r

1

1

8

16

24

31

38

46

53