

MUSIC SUPPLEMENT TO LUTE NEWS 110 (JULY 2014): COLLECTED LUTE MUSIC OF ROBERT JOHNSON

PART II: FANTASIA PAVANS GALLIARDS & CORANTO

Worklist¹

1. **Fantasia** [d]
GB-Cfm 689 (Herbert), f. 16r *Fantasia* R: *Jhonsou*: S1, L1
2. **Coranto** [C]²
GB-Lam 603 (Board), f. 27r *The Prince his Cornt Ro John / The prince his Corranto* L19
3. **Pavan** [c]
a. GB-Lbl Add.38539 (ML), f. 22v *A Pavin by M^{re} Robert Johnson*³
b. GB-Cfm 689, f. 60v *Pauana Ro: Jhonsou*. S4, L4
4. **Galliard** [d] for lyra viol VdGS⁴ Robert Johnson 11
a. GB-Cu Dd.5.20, f. 36v *Galliard / Robt Johnson* [transcribed for lute]
b. GB-Cu Dd.5.20, f. 36v *Galliard / Robt Johnson* [lyra viol (ffhfh)]
5. **Pavan** [f]⁵
a. GB-Cfm 689, ff. 22v-23r *Pauana Ro: Jhonsou*. S2
b. GB-Lbl Add.38539, f. 9v *A Pavin by M^{re} Robert Johnson* L2
6. **Galliard (Lady Mildemays Delight)** [g]⁶
a. GB-Lbl Add.38539, f. 16v *M^{re} Johnsons gallyard* S5, L6
b. LT-Va 285-MF-LXXIX (Königsberg), f. 20v *Galliard / per M^{re} Jonson*
7. **Pavan** [f] lute transcription from keyboard by Nigel North
GB-Cfm mus.168, pp. 72-73 *Pavana 1. / Rob Johnson. sett by Giles Farnabie* B1652
GB-Cfm 782, ff. 95v-96r *Pauana: Mr Robert Johnson* B1839
8. **Galliard** [d & g]⁷
a. GB-Lbl Add.38539, ff. 20v-21r *A gallyard* [d] Sabol⁸ 306, S6, L5
b. GB-Gu Euing 25, f. 49r untitled [g]
9. **Pavan** [c]⁹
a. GB-Cfm 689, ff. 55v-56r *Pauana R: Johnson*. S3
b. GB-Lbl Add.38539, ff. 31v-32r *a pavin of m^{re} Robert Johnson* L3

As a follow up to the tablature supplement of Robert Johnson's almaines in *Lute News* 108,¹⁰ this second part includes all versions of his fantasia, pavans, galliards and coranto, for lute, and one for lyra viol.¹¹ A few of these also survive in keyboard transcriptions. A biography of Robert Johnson (c.1583-1633) can be found in part 1, and his music is well represented in recordings.¹² Two modern editions have been published, the first edited by Albert Sundermann in staff notation with facsimiles but no edited tablature, and the second a version of each without critical commentary edited by Rainer Luckhardt.

The Fantasia opens with a theme repeated in bars 1, 2, 4, 11 & 13 that probably derives from a vocal model although it has not been identified.¹³ Lord Herbert of Cherbury copied the three lute pavans, but quite unusual for him, the two that have divisions are incomplete with errors as well as missing rhythm signs and absent or misplaced bar lines in places, reconstructed here mainly based on Sundermann. All three are also in the ML lute book, only one of them with divisions. The versions are closely concordant but ML includes a lot of playing indications including ornaments whereas Herbert is plain tablature. Another pavan survives only as a keyboard transcription, almost certainly of an original lute solo, and Nigel North was kind enough to provide staff notation for his lute transcription of it (which he plays on his Robert Johnson CD) and so tablature is included here. The two lute galliards survive in many concordant versions (eleven for n° 6 & seven for n° 8). One English and one continental version of each plus one ascribed to John Dowland [DowlandCLM83] are reproduced here and the remainder in the *Lutezine*. A third galliard (n° 4) for lyra viol is included both as the original for lyra viol tuned 'Alfonso way' as well as in my transcription for 7-course lute. Finally, the Coranto is the only example of the genre ascribed to Robert Johnson.¹⁴

John H Robinson June 2014

¹ A critical commentary can be found in the Lutezine accompanying this *Lute News*. Thanks to Mike Ashley for comments on my editing of n° 1.

² Presumably dedicated to James I's eldest son Prince Henry who died in 1612. See also Johnson's Prince's Almaine and Prince's Masques 1, 2 & 3 in the supplements to *Lute News* 67 and 108. For instr. ens.: William Brade *Neue auserlesene liebliche Branden* 1617, n° 36 *Corante Robb Johnson* [a 5]. For keyboard [B423: GB-Cfm mus.168, p. 329 *Corrãto*; GB-Cfm mus.168, p. 378 *Corrãto*.

³ In a different hand to most of the manuscript.

⁴ <http://www.vdgs.org.uk/thematic.html> [go to 'R' and scroll down].

⁵ For keyboard: GB-Cfm 782 (Tisdale), f. 96v *John Holmes Pavan: Robin Smarts Delight* [B1792].

⁶ N° 6c. US-Ws V.b.280 (Folger), f. 22r *Johnsons gallyard*; 6d. D-Ngm 33748/I, f. 11r *Galliarda*; 6e. GB-Cu Nn.6.36, f. 11r *Galliard Ro Johnson*; 6f. D-B N 479, ff. 12v-13r *Galliarda*; 6g. CZ-Pnm G.IV.18, ff. 173v-174r *Galliarde*; 6h. D-Ngm 33748/I, f. 2r *Galliard / Aliter* NB; 6i. GB-WPforester welde, ff. 15v-16r *My Lady Mildemays Delight*; 6j. D-Ngm 33748/I, f. 1v *Galliarda*, and JD83 later in this supplement: GB-Lam 601 (Mynshall), f. 12v *Dowlands galliard*. Probably Grace Sharrington/Sherrington (c.1552-1620), daughter of Sir Henry Sharrington of Lacock Abbey in Wiltshire, who married Anthony Mildmay in 1567, and so titled Lady Mildmay when he was knighted in 1597 - she was a hostess and musician and also dispensed medicines on a large scale. <http://www.sciencemuseum.org.uk/broughttolife/people/ladygracemildmay.aspx>

⁷ N° 8c. GB-Lam 603, f. 19r *A Gallya Mr Allyson / A Gallyard*; 8d. GB-Cu Dd.9.33, ff. 45v-46r *Ro Johnson*; 8e. GB-Cu Dd.9.33, f. 74v *R Johnson*; 8f. GB-Lbl Eg.2046 (Pickeringe), f. 36r *A Galyerd*. For keyboard (first 4-bars only?): (B1742) GB-Lbl RM23.1.4 (Cosyn), ff. 89v-90r *Galliard / Mr Orlando Gibbons*; GB-Och 1113, p. 221 *Galliard o.g.*; US-NYp Drexel 5612, p. 163 *Lady Hattons Galliard*. Probably Elizabeth Hatton (1578-1646), daughter of Thomas Cecil first earl of Exeter (1542-1623), who married William Hatton in the 1590s, see <http://www.oxforddnb.com/view/printable/68059>

A Lady Elizabeth Hatton is also the subject of a legend about her gruesome murder in Bleeding Heart Yard, still to be found in London's East End - <http://www.mysteriousbritain.co.uk/england/greater-london/legends/bleeding-heart-yard-and-lady-elizabeth-hatton.html>

⁸ Andrew J. Sabol, *Four Hundred Songs and Dances from the Stuart Masque* (Hanover: Brown University, 1978/ reprinted New England University Press, 1982).

⁹ Tenor viol and bass duet: GB-Ob Mus.Sch.D.245, pp. 213 *Johnson for the tenor viol* - in tablature; GB-Ob Mus.Sch.D.246, pp. 230 [bass in staff notation]

¹⁰ The masque dances probably composed by Robert Johnson were edited for the tablature supplement to *Lute News* 67 (September 2003), and Lute Society tablature sheet C95.

¹¹ Albert Sundermann (ed.) *Robert Johnson: Complete Works for Solo Lute* (London: Oxford University Press, 1972), keyboard transcription and facsimiles [S numbers]; Rainer Luckhardt (ed.) *Robert Johnson: Complete Lute Music* (Emmendingen, Seicento, 1998), tablature without commentary [L numbers]. David Lumsden *An Anthology of English Lute Music* (London, Schott, 1953) also included one item [n° 1] in keyboard transcription. Lists of additional items and concordances to the incomplete Sundermann edition are found in: Peter Holman 'New sources of music by Robert Johnson' *Lute Society Journal* xx (1978), pp. 43-52; Brian Jeffery 'The lute music of Robert Johnson' *Early Music* ii (1974) 105-109; John M. Ward *A Dowland Miscellany*: Appendix K *JLSA X* (1977) pp. 111-112; and Virginia Brookes *British Keyboard Music to c. 1660: Sources and Thematic Index* (Oxford: Clarendon Press, 1996) [B numbers].

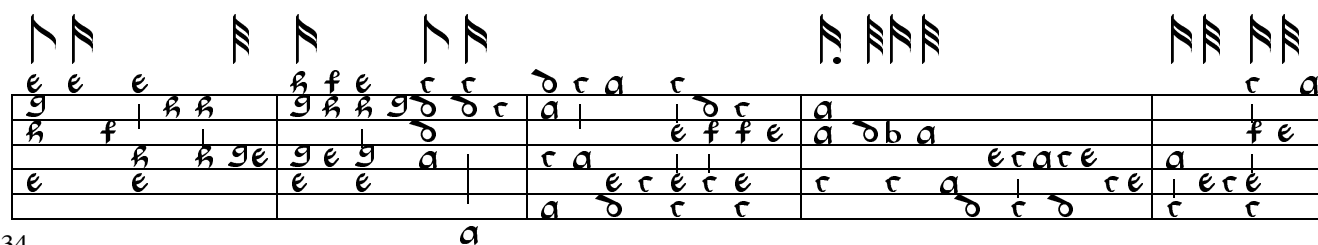
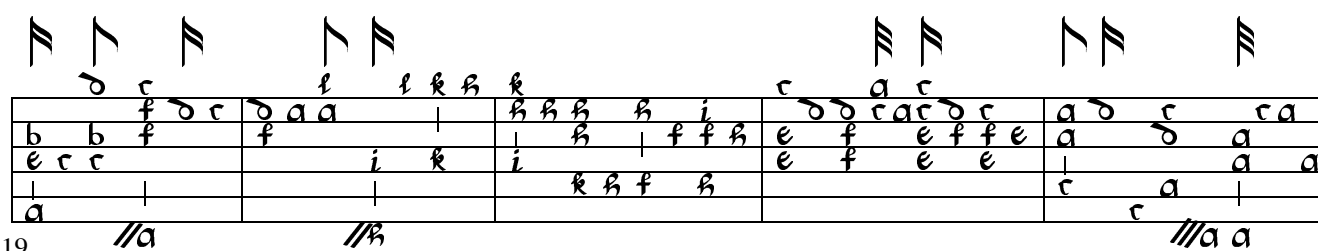
¹² Lynda Sayce *The Golden Age Restor'd: Lute music of John and Robert Johnson* (Dervorguilla DRVCD101, 1992), n° 1, 3 & 5, 6, 8 & 9; Paul O'Dette *Lord Herbert of Cherbury's Lute Book* (Harmonia Mundi 907068, 1992), n° 1 & 9; Anthony Rooley, Emma Kirkby & David Thomas *Shakespeares Lutenist: Theatre music by Robert Johnson* (Virgin Classics CDC 7 59321 2, 1993), n° 1, 2, 6 & 9; Liz Kenny & Robin Blaze *English Lute Songs* (HyperionCDA67126, 2000), n° 1; Matthew Wadsworth *Awake Delights: Lute solos and songs from Shakespeare's England by Robert Johnson* (Avie AV2053, 2004), n° 1, 5, 6 & 9; Elizabeth Kenny *Flying Horse: Music from the ML Lute Book* (Hyperion CDA67776, 2009), n° 3, 5 & 9; Nigel North *Robert Johnson: The Prince's Almaine and other dances for lute* (NAXOS 8.572178, 2010), n° 1-3 & 5-9; Jakob Lindberg *Jacobean Lute Music* (BIS-2055, 2013), n° 1 & 5.

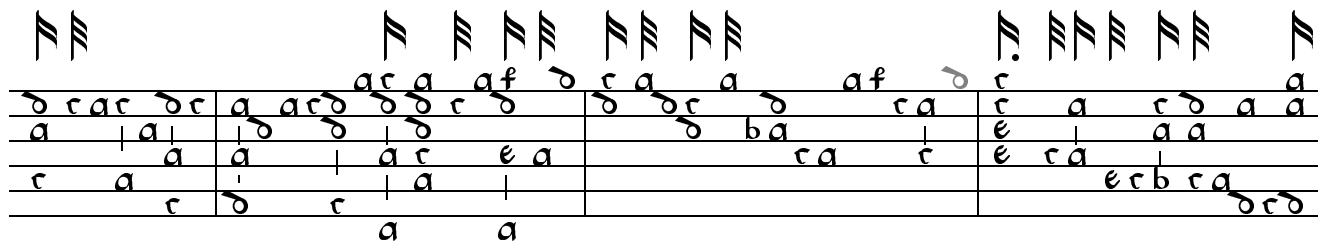
¹³ The theme also used throughout *Fantasia Seconda dell'Autore in Terzi Il Secondo Libro de Intavolatura di Luto* (Venice, Vincenti 1599), and is similar to the theme of Philip van Wilder's *Si vous voulez*, see David Humphreys, Stewart McCoy & Ian Harwood *Philip van Wilder: Music for Lute and Chansons Transcriptions for one and two lutes and for Voice and Lute* (Albury, Lute Society, 2003), n° 9, as well as the lute duet part in GB-Eu Dc.5.125, ff. 77v-78r *a fantasia by mr marchant for two lutes* [treble], edited in *Lute News* 47 (September 1998), n° 6a, with a second part by David Humphreys in *Lute News* 53 (February 2000).

¹⁴ Peter Holman has suggested that two similar but anonymous lyra viol corantos may also be by him: GB-Lbl Add.63852 (Boynton), f. 104r *Princes Toy* and GB-Mp BRm 832 Vu 51 (MLVB), f. 49r *The Princes Coranto*, found in the *Lutezine*.

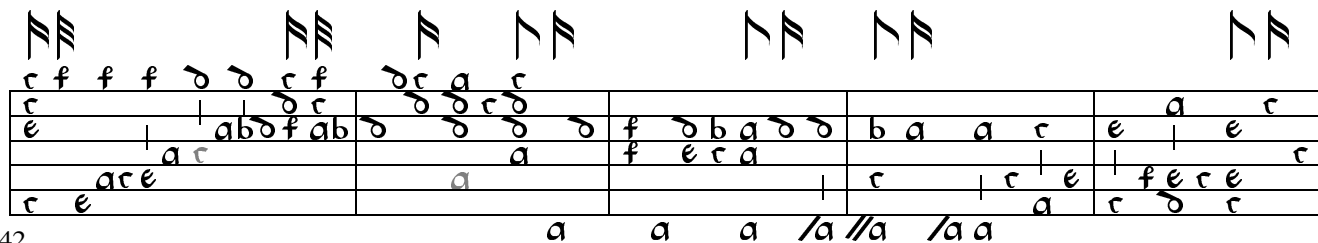
1. Fantasie R(ober) Jhonson

GB-Cfm 689, f. 16r





42



47

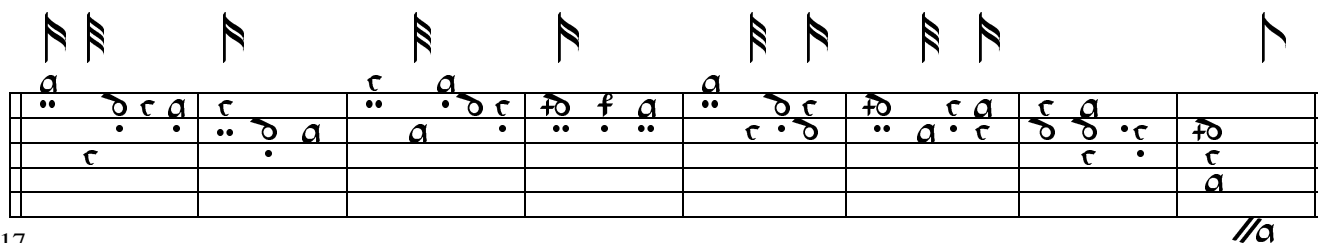


2. The Prince his Corranto Ro(bert) John(son)

GB-Lam 603, f. 27r



9



17

3a. A Pauin by Mr Robert Johnson

GB-Lbl Add.38539, f. 22v

Measures 1-8 of the piece. The notation is written on a three-staff system. Above the staves are rhythmic flags. The notes are: 1. a, 2. #a, 3. #c, 4. b, 5. f, 6. #c, 7. a, 8. b. There are various accidentals and ties throughout the system.

1

Measures 9-15 of the piece. The notation is written on a three-staff system. Above the staves are rhythmic flags. The notes are: 9. a, 10. #b, 11. b, 12. f, 13. f, 14. #c, 15. a. There are various accidentals and ties throughout the system.

9

Measures 16-23 of the piece. The notation is written on a three-staff system. Above the staves are rhythmic flags. The notes are: 16. a, 17. #c, 18. a, 19. a, 20. f, 21. #c, 22. a, 23. b. There are various accidentals and ties throughout the system.

16

Measures 24-31 of the piece. The notation is written on a three-staff system. Above the staves are rhythmic flags. The notes are: 24. a, 25. #c, 26. a, 27. b, 28. a, 29. a, 30. #c, 31. a. There are various accidentals and ties throughout the system.

24

Measures 32-39 of the piece. The notation is written on a three-staff system. Above the staves are rhythmic flags. The notes are: 32. a, 33. a, 34. a, 35. b, 36. b, 37. #c, 38. a, 39. a. There are various accidentals and ties throughout the system.

32

Measures 40-46 of the piece. The notation is written on a three-staff system. Above the staves are rhythmic flags. The notes are: 40. a, 41. a, 42. b, 43. b, 44. #c, 45. a, 46. a. There are various accidentals and ties throughout the system.

40

Measures 47-53 of the piece. The notation is written on a three-staff system. Above the staves are rhythmic flags. The notes are: 47. f, 48. f, 49. #c, 50. #c, 51. #c, 52. #c, 53. a. There are various accidentals and ties throughout the system.

47

55 //a /a /a a a a

63 /a a a a a

4a. Galliard Rob(er)t Johnson - transcribed for lute with 7D

GB-Cu Dd.5.20, f. 36v

1 a

9 a a

17 a

1

6

11

17

22

27

32

5a. Pauana Ro(bert) Jhonson

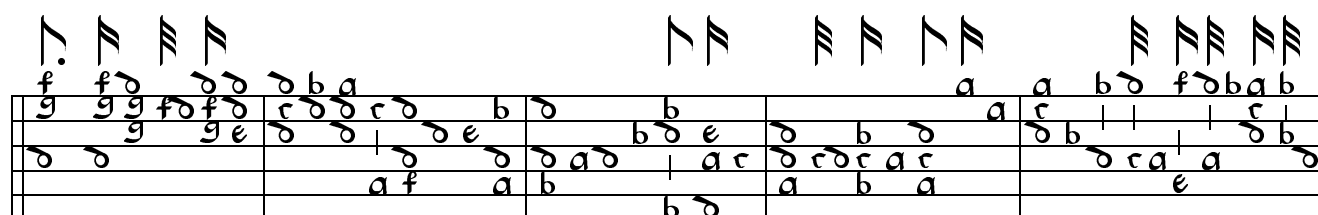
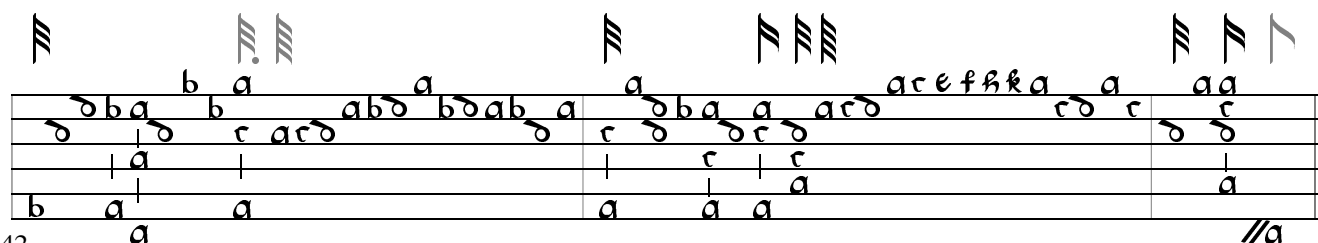
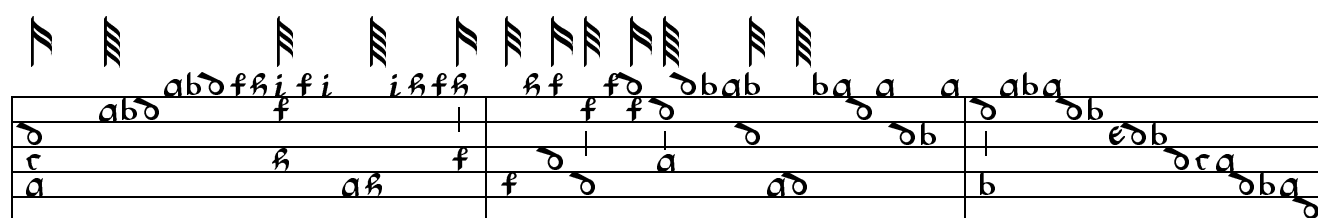
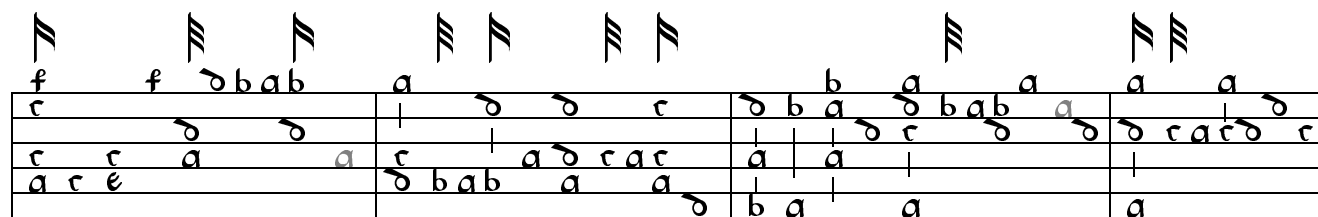
GB-Cfm 689, ff. 22v-23r

The Rose Tree

9 // a

[illegible]

16



50

54

58

5b. A Pauin by Mr Robert Johnson

GB-Lbl Add.38539, f. 9v

Measures 1-7 of the piece. The notation is written on three staves. The first staff contains a series of notes with various accidentals (sharps, flats, naturals) and some ledger lines. The second and third staves contain a more complex melodic line with many accidentals and some ledger lines. The notes are often beamed together in groups of four or six.

Measures 8-15 of the piece. The notation continues on three staves. The first staff has a series of notes with accidentals. The second and third staves show a more complex melodic line with many accidentals and some ledger lines. The notes are often beamed together in groups of four or six.

Measures 16-22 of the piece. The notation continues on three staves. The first staff has a series of notes with accidentals. The second and third staves show a more complex melodic line with many accidentals and some ledger lines. The notes are often beamed together in groups of four or six.

Measures 23-29 of the piece. The notation continues on three staves. The first staff has a series of notes with accidentals. The second and third staves show a more complex melodic line with many accidentals and some ledger lines. The notes are often beamed together in groups of four or six.

Measures 30-36 of the piece. The notation continues on three staves. The first staff has a series of notes with accidentals. The second and third staves show a more complex melodic line with many accidentals and some ledger lines. The notes are often beamed together in groups of four or six.

Measures 37-41 of the piece. The notation continues on three staves. The first staff has a series of notes with accidentals. The second and third staves show a more complex melodic line with many accidentals and some ledger lines. The notes are often beamed together in groups of four or six.

Measures 42-48 of the piece. The notation continues on three staves. The first staff has a series of notes with accidentals. The second and third staves show a more complex melodic line with many accidentals and some ledger lines. The notes are often beamed together in groups of four or six.

50

56

62

4b. Galliard Rob(er)t Johnson - lyra viol (ffhf)

GB-Cu Dd.5.20, f. 36v

1

9

17

6a. Mr Johnsons Gallyard

GB-Lbl Add.38539, f. 16v

Measures 1-7 of the piece. The notation is written on a three-staff system. The first staff contains the melody with various accidentals and note values. The second and third staves provide harmonic support. Measure numbers 1, 8, 13, 18, 25, 30, and 35 are indicated at the start of their respective systems.

Measures 8-12 of the piece. The notation continues on the three-staff system. Measure numbers 8, 13, 18, 25, 30, and 35 are indicated at the start of their respective systems.

Measures 13-17 of the piece. The notation continues on the three-staff system. Measure numbers 13, 18, 25, 30, and 35 are indicated at the start of their respective systems.

Measures 18-24 of the piece. The notation continues on the three-staff system. Measure numbers 18, 25, 30, and 35 are indicated at the start of their respective systems.

Measures 25-29 of the piece. The notation continues on the three-staff system. Measure numbers 25, 30, and 35 are indicated at the start of their respective systems.

Measures 30-34 of the piece. The notation continues on the three-staff system. Measure numbers 30, 35, and 40 are indicated at the start of their respective systems.

Measures 35-39 of the piece. The notation continues on the three-staff system. Measure numbers 35, 40, and 45 are indicated at the start of their respective systems.

41 //a

46 //a

6b. Galliard per Mr Jo(h)nson

LT-Va 285-MF-LXXIX, f. 20v

1

9 a

19 a

27

7. Pavana Rob(ert) Johnson

transcribed for lute by Nigel North

1 a a a a //a a

8 /a a //a //a

14 //a //a //a /a

20 /a a //a //a a a

26 //a //a /a a

33 /a a a a

37

45

53

59

8a. A Gallyard

GB-Lbl Add.38539, ff. 20v-21r

Measures 1-8 of the piece. The notation is written on a four-line staff. Above the staff are rhythmic flags and some accidentals. The notes are written in a shorthand style, with some letters (a, c, e, f) and accidentals (#, b) indicating pitch. Measure 1 starts with a double bar line and a repeat sign. Measure 8 ends with a double bar line and a repeat sign.

Measures 9-13 of the piece. The notation continues on a four-line staff. Measure 9 starts with a double bar line and a repeat sign. Measure 13 ends with a double bar line and a repeat sign.

Measures 14-19 of the piece. The notation continues on a four-line staff. Measure 14 starts with a double bar line and a repeat sign. Measure 19 ends with a double bar line and a repeat sign.

Measures 20-25 of the piece. The notation continues on a four-line staff. Measure 20 starts with a double bar line and a repeat sign. Measure 25 ends with a double bar line and a repeat sign.

Measures 26-30 of the piece. The notation continues on a four-line staff. Measure 26 starts with a double bar line and a repeat sign. Measure 30 ends with a double bar line and a repeat sign.

Measures 31-36 of the piece. The notation continues on a four-line staff. Measure 31 starts with a double bar line and a repeat sign. Measure 36 ends with a double bar line and a repeat sign.

Measures 37-40 of the piece. The notation continues on a four-line staff. Measure 37 starts with a double bar line and a repeat sign. Measure 40 ends with a double bar line and a repeat sign.

42

42

8b. Untitled

GB-Gu Euing 25, f. 49r

1

1

9

9

16

16

1 //a a /a a

//a //a //a //a

a /a a

17 //a //a

22 /a a //a //c /a a

26

29

29

32

32

36

36

40

40

44

44

48

48

52

52

Measures 1-7 of the piece. The notation is written on three staves. Above the staves are various rhythmic symbols (vertical lines and flags). The notes are written on the staves, with some accidentals (sharps, flats, naturals) and ligatures. The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be common time (C).

1 //a a /a a

Measures 8-14 of the piece. The notation continues on three staves with various rhythmic symbols and notes. The key signature remains one flat.

8 //a

Measures 15-21 of the piece. The notation continues on three staves with various rhythmic symbols and notes. The key signature remains one flat.

15 //a //a a /a

Measures 22-24 of the piece. The notation continues on three staves with various rhythmic symbols and notes. The key signature remains one flat.

a

Measures 25-29 of the piece. The notation continues on three staves with various rhythmic symbols and notes. The key signature remains one flat.

25 //a

Measures 30-37 of the piece. The notation continues on three staves with various rhythmic symbols and notes. The key signature remains one flat.

30 //a

Measures 38-44 of the piece. The notation continues on three staves with various rhythmic symbols and notes. The key signature remains one flat.

38 a //a //a /a /a a

45

50

55

60

68

76

83

89

94

1. Mownser - anon

IRL-Dm Z.3.2.13, p. 18

1

9

17

39

40 41 42 43 44 45

46

46 47 48 49 50 51

52

52 53 54 55 56 57

58

58 59 60 61 62 63 64 65

66

66 67 68 69 70 71 72

73

73 74 75 76 77 78

79

79 80 81 82 83 84

85

91

f e r a a e r a a a

98

a f e a a c e r a r a e r a a f

105

e f h a e f c e r e f e r a a f e f h f g h f e r a

111

a f e a a e r f e f e r e r f h g e r e f h f e r e

118

f e r a r a a a r e r e a r e f e f e r e a r e r e f e r e g h g

124

e f h f h f e f h f e r e f e r e f e r e f e r e e r a r e r e c a e r a a a

1

1

8

8

15

15

23

23

29

29

34

34

39

39

46

46

52

52

58

58

JD106c. Mounsters Almane

US-NH Deposit 1, f. 17r

1

1

8

8

15

15

JD106d. (Monsieur s Almaine)

GB-Cu Dd.3.18, f. 35v

A A	E F E	A F E	A A	A C E C A	E E	A C E	A F
c d c d	f f	f	c	c d	f f d c a	c e f	c
c	e e	c	c	c c e		c e	c
e	c c a						
a	e c a c	a a					a a

1

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

9

a		a e		f e		f e		r f		h		g e		r e		f h		f e		r e		f e		r a	
a b c a		a e		f		f		r		g		r		e		h		f		e		r		a	
		r		f		f		d		h		e		h		f		f		d					
		e						e		g		e													
a		a		a		a		e		e		r		r		a									

16

e r a a a are re ar e f e f r e . are re fe re e c

a	f e	a	e	a	a r d	a r d	g h g	f o r
d r	d	r			r	a r d		f e r
e		r		r			g	
		a	a	a	a	r	e	r

23

e f g a b c d e f	h	f e r e f e f e r e	f	e r a c e r e c a r e c a r e	e	r a		a
	a	f	r	a	f e r e f e f e r e			a
	h		f	d	d r			d r a r
e					e			r
					r			a
								a

JD83. Dowlands Galliard

GB-Lam 601, f. 12v

G	A	F	G [#]	F [#] G [#]	G [#]	A	B		G [#]	A	B	A	G	F	
G	A	F	G	A	G	A	B	A	G	A	B	A	G	F	
B			A		B			A		A			A	B	G
C	A							C	A					B [#]	
				A	C	A		C		A			B [#]	A	A

1

9

9 10 11 12 13

14

14 15 16 17 18

20

19 20 21 22 23

27

24 25 26 27 28

31

29 30 31 32 33

38

34 35 36 37

44

38 39 40 41 42 43

1 a

10

17 a a a a a a

23 a

29

34 a

40

47

52

58

63

67

72

78

83

88

94

99

104

110

MUSIC SUPPLEMENT TO LUTE NEWS 110 (JULY 2014): THE COMPLETE SETTINGS OF LUTE SOLOS BY JOHN DOWLAND - PART 11: n° 83 GALLIARD & n° 106 MONSIEUR'S ALMAINE

Worklist¹

1. Monsieur's Almaine - anon²

IRL-Dm Z.3.2.13, p. 18 *Mounser*

JD106. Monsieur's Almaine

- a. GB-Cu Dd.2.11, ff. 33v-34r untitled
- b. I-Gu M VIII.24, ff. 140r-139v *Almande Monsieur Johan Dowland Angl(um)*
- c. US-NH Deposit 1 (Wickhambrook), f. 17r *mounser's almaine*
- d. GB-Cu Dd.3.18, f. 35v untitled

JD83.

DowlandCLM 86

GB-Lam 601 (Mynshall), f. 12v *Dowlands galliard*
(in fact a galliard by Robert Johnson, see RJ6 above)

JD69 revised

DowlandCLM 69

GB-Cu Dd.9.33, ff. 68v-69v *Loth to departe Jo Dowland*

The eleventh instalment in the complete Dowland series includes a setting of Monsieur's Almaine ascribed to John Dowland but not included in the Collected Lute Music [DowlandCLM] or in the additions listed by John Ward,³ but given the number 106 here to follow on from the 105 in DowlandCLM. The ascribed version is one of the manuscript additions to a copy of Jean Baptiste Besard's *Thesaurus Harmonicus* published in 1603 now at the University of Genoa (n° 106b) comprising an A section of 16 bars followed by a B section of 8+8 bars all twice over. Three concordant but anonymous versions are known in English manuscripts: one untitled and anonymous in Dd.2.11 (n° 106a) adding a further two varied AB sections making four in all. It seems likely that all four were composed by Dowland, assuming the ascription in Genoa is correct. The Wickhambrook manuscript also includes a concordant setting (n° 106c), but only of the opening A section and the first 8 bars of the B section. Interestingly, in the course of editing all the versions of Mounseur's Almaine, I discovered that what was assumed previously to be a lute part in Mathew Holmes' consort and duet manuscript Dd.3.18, is in fact nearly identical to the last AB section of the version in Dd.2.11. Nordstrom had previously commented that the Dd.3.18 setting did not match the other consort parts in the Holmes part books or the consort parts in Thomas Morley's *Book of Consort Lessons* (1599/R1611), and that it was added later to the manuscript and omitted from the index.⁴ So it now seems Homes copied an incomplete Dowland lute solo into his lute part book.

An anonymous setting from the Marsh lute book (copied c.1580s) is probably the earliest known setting, included here as n° 1, the first of the other settings for lute, bandora, cittern and lra viol all of which can be found in the accompanying *Lutezine*. This and a ballad licensed in 1588 by Thomas Deloney called 'A ioyful new Ballad, Declaring the happie obtaining of the great Galleazzo' to the tune of 'Mounseurs Almaine'⁵ suggests that Dowland, and the others to whom variation sets are ascribed, wrote the variations on a pre-existent tune from earlier in Elizabeth's reign. As for the title, it was customary to refer to the King's brother as Monsieur, and so the almaine could have been named after François, Duke of Anjou (b.1555-d.1584), brother of Henry III of France (reigned 1574-1589), in view of François' courtship of Elizabeth I from 1579.⁶ Alternatively, 'Mounseur Simpkin' was one of the sobriquets of the actor and dancer Will Kemp (d.1603),⁷ in which case the composer of the original tune could have written it for Kemp at any time in his stage career.

DowlandCLM 83 is a version of a galliard ascribed to Robert Johnson in four of the eleven lute settings, and

dedicated to Lady Mildmay in one of the remaining versions that are all anonymous (all reproduced here in *Lute News* 110 and the accompanying *Lutezine*). The version ascribed to Dowland is so closely concordant to those ascribed to Johnson that a separate setting by Dowland seems unlikely so that the ascription to Dowland is probably in error.

As an addendum to *Lute News* 109 (April 2014), here is a slightly revised version of Dowland's *Loth to Depart* (DowlandCLM 69), because my final pdf mistakenly included a version without edits from DowlandCLM correcting a few errors in the original, and I since found minor omissions of my own (listed in the commentary).

John H. Robinson - June 2014

¹ 1. ABB8; 6-course; bar lines absent except at 1-2, 2-3 (a note to the right), 4-5, 12-13, 17-18 & 20-21 and double bar lines; 2/1 - semibreve absent; 3/1 - d5 crossed out; 8/1 & 16/1 - semibreves instead of breves; 19/2-3 - scribe altered quavers to crotchets; 21/1-3 - crotchet 2 quavers instead of dotted crotchet quaver minim. **JD83.** AABBC8; 7D; 16/1-4 - quavers instead of crotchets; 24-25 - single instead of double bar line; 29/1 - minim changed to crotchet; 29/7-8 - quavers changed to crotchets; 41/8 - l1 instead of h1. **JD106a.** 1AB/2AB/3AB/4AB16; 6-course; 3/3 - e3 added; 16-17 - single instead of double bar line; 38/3 - b3c4 instead of a4b3; 68-69, 88-89, 108-109 & 120-121 - double instead of single bar lines; 87/1 - d2 instead of c2 and a4 crossed out; 95/1 - d2 instead of c2; 99/4 - scribe crossed c6 out and added c5; 110/7 - scribe used # to cross out an error; 123/1 scribe crossed out c5 and added c6; 126/11-13 - scribed altered a1-c1-e1 to c1-a1-c1. **JD106b.** 1AB/2AB16; 6-course; double bar lines absent; 3/4 - e3 instead of e4; 5/3 - crotchet a note to the right; 6/3-8 - quavers instead of crotchets; 7/4-5 - bar line added; 8/5 - c2 instead of a2; 10/1 - semibreve absent; 13/6 - i1 instead of h1; 20/2 - c4 instead of e4; 24/1-2 - minims absent; 24/3 - minim instead of semibreve; 25/7 - crotchet a note to the right; 26/6 & 55/10 - semiquavers begin 2 notes to the left; 28/8 - e3 absent; 33/5 - d3 absent; 35/5 - e3 instead of e4; 36/5 - minim instead of semibreve; 58/2-3 - minims absent; 61/1 - page damaged so a6 editorial. **JD106c.** A16B8; 6-course; double bar lines absent; no changes. **JD106d.** AB16; 6-course; 9/4 - f3 instead of e3; 31/531-32 - bar line absent; 32/2 - d2 added; 32/3-4 - c2-a2 instead of c3-a3. **JD69.** new edits in the revision - new edit of mine: 112/3 - c1a4 changed to d2c5. My errors corrected: 22/1-2 - I changed 2 crotchets to quaver crotchet instead of crotchet dotted crotchet; 26/1 - I used a6 in error for a7; 99/7 - I added a crotchet but quavers are correct. Additional edits by Poulton now included: 55/9 - a1 changed to d1; 57/2 - changed dotted quaver to quaver; 67/7 - h1 changed to f1; 69/4 - b3 changed to b2; 83/4 - Poulton changed h3 to i3 but I have omitted h3; 91/8 - minim instead of crotchet and a6 added editorially; 98/8 - f3 changed to f4; 103/4 - f5 omitted; 109/4 - c1 added; 112/7 - f4 changed to f5. Additional edits by Poulton not included: 44/6 - c1 added; 83/5 - d6 changed to d5. Repeat of original commentary: 7 variations of 16 bars; 7D; 21/6, 26/4, 29/1, 37/1,4,7, 38/1,4,7, 39/1, 46/7, 51/4, 54/6, 81/6, 97/4,7, 98/1,4,7, 99/1,4 & 112/1 - crotchets absent (Holmes commonly omitted rhythm signs in Dd.9.33); 46/5, 47/1-3, 74/5-6 & 107/4 - notes in grey missing due to damage to corner of the edges of original pages of the manuscript (DowlandCLM reconstructs 75/6 as a2f3d6 instead of my f3f4d6 the latter matching 77/1); 56/1 - semibreve instead of dotted semibreve; 70/1 - c4 instead of c5; 91/4 - scribe crossed out e3 and altered d4 to h4; 107/4 - scribe altered h6 to d6; 112/8 - minim with fermata over double bar line.

² Numbering of all the other versions of Monsieur's Almaine continues in the *Lutezine*.

³ Diana Poulton and Basil Lam (eds.) *The Collected Lute Music of John Dowland* (London, Faber, 1974, reprinted 1978 & 1981) = DowlandCLM; John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* x (1977).

⁴ Lyle Nordstrom 'The Cambridge Consort Books' *JLSA* V (1972), pp. 70-103 - Dd.3.18 includes four other lute solos on ff. 24v-27r.

⁵ Claude M. Simpson *The British Broadside Ballad and Its Music* (New Jersey, Rutgers University Press, 1966), pp. 495-496.

⁶ Although Elizabeth called François her 'frog', and so he is also presumed dedicatee of Dowlands Frog Galliard (DowlandCLM23).

⁷ For example in the play *Singing Simpkin*, c.1595 - see Martin Wiggins & Catherine Richardson (eds.) *British Drama 1533-1642: A Catalogue*: vol. III: 1590-1597 (OUP 2013), pp. 294-296; and Charles Read Baskerville *The Elizabethan Jig and Related Song Drama* (University of Chicago 1929/reprinted New York, Dover, 1965), p. 235.

