

MUSIC SUPPLEMENT TO LUTE NEWS 102 (JULY 2012): LUTE MUSIC BY RENÉ SAMAN

This tablature supplement includes all the music by the French court lutenist René Saman, which amounts to ten courantes, all for 9- or 10- course lute in renaissance tuning. Although his music was edited in 1974,¹ the edition has been long out of print and additional versions have been identified in the interim. Apart from his name appearing in Robert Dowland's *Varietie* in 1610, René Saman is first mentioned as lutenist to the Queen-mother Marie de Medici (1575-1649) in 1615-1616. In 1619 he was appointed lute master of the children of the royal chapel and lutenist in Louis XIII's (1601-1643) chamber.² In 1625 and 1626 he is recorded as prior of the priory of Saint-Hilaire-sur-Yerre in the diocese of Chartres, and in 1629 as chaplain of the Notre-Dame chapel in the church of Barberey-Saint-Sulpice in the diocese of Troyes. He was unmarried, and had a half brother Jehan Mesnager, also a court lutenist. René was buried in Paris on 12 April 1630.³

The courantes are all in two strains, some with divisions to one or both strains. Two alternative versions are included for three items, one with the earlier linear style of division writing, and the other with a more broken style representing a precursor of the stile brisé characteristic of French baroque lute music.⁴ Only one version of each [except two for n° 1] is ascribed to Saman and only half include divisions. It is difficult to know which of the divisions were composed by Saman, although it seems likely he composed those in the two versions ascribed to him that have divisions. Versions with distinct divisions suggests arrangements by others, or alternatively that he changed the divisions over the time.⁵ Eight of the courantes are found with an ascription to Saman in Lord Herbert of Cherbury's lute book, as are two of the three by him in Robert Dowland's *Varietie* published in 1610. Anonymous versions are also found in the Margaret Board and ML lute books.⁶ Apart from an ascribed courante in Besard's *Novus Partus* from 1617, none of the concordant and cognate settings bear ascriptions, so we are to be grateful that Lord Herbert recorded the composers name, and it is likely the ascriptions are reliable because he collected the music for his manuscript during his sojourns in Paris in 1608 and 1619-1624, and he may even have acquired music directly from Saman. One version also bears the name of Mercure [n° 1] and another of La Grotte [n° 9] and these do not seem like distinct arrangements, so the authorship must remain in some doubt. However, Luys de Moy put his name to versions of n° 3 and 4 in his *Petit Bouquet* of 1631 and a version of n° 4 is ascribed to Ballard, as well as Robert Ballard including versions of n° 3, 4 & 5 in his prints. It is assumed that both arranged music

composed by Saman for use in their own publications.

Worklist⁷

- 1a. GB-Lbl Add.38539 (ML), f. 25r *Corant* [C FEDC AA'BB']
- 1b. CH-Bu F.IX.53, ff. 11r-12r *Courante* [C FE-C AA'BB']
CZ-Pnm IV.G.18, ff. 122v-123r *Courante* [AA'B]; D-B 4022, f. 11v *Courant* [AA'BB']; D-B autogr. Hove 1, f. 31r, *Courante* [AA'BB']; D-Hs ND VI 3238 (Schele), p. 64 *Corante Mercurij A^{os} 1615* [AA'BB']; D-Hs ND VI 3238, p. 87 *Courante* [AB]; D-KNa Best.7020 Nr.328, f. 4r *Courant* [AB]; D-Mbs Mus.21646 (Werl), f. 91r untitled [AA'B]; Ngm 33748/I, f. 29v *Courant* [ABB']; GB-Cfm Mus.689 (Herbert), f. 65r *Courante Saman* [AB]; I-Tn Ris.Mus.IV.23/2, ff. 5v-6r *Courente* [AB]; Dowland *Varietie* 1610, sig. Q2v *Mounsier Saman his Coranto - Coranto 4* [AA'BB'] [CLFVau-Saman 2]; Fuhrmann *Testudo Gallo-Germanica* 1615, p. 162 *Courante 2* [AB]; *Petit Bouquet* Moy 1631, f. 31v *Courante* [AB]; cf. CZ-Pnm IV.G.18, f. 80v *Courante D* [AB, 4th higher]
- 1c. CZ-Pnm IV.G.18, f. 99r *Courante* [C FE-C AA']
2. Dowland 1610, sig. R1v *Coranto 7* [C FEC AB]; GB-Cfm Mus.689, f. 66v *Courante Samant* [AB] [CLFVau-Saman 9]
- 3a. D-B 4022, f. 15r untitled [c FE^bC AB]; GB-Cfm Mus.689, f. 63v *Courante Saman* [AB] [CLFVau-Saman 8]
- 3b. D-Ngm 33748/I, ff. 47v-48r *Cor:* [c FE^bC AA'BB']; Ballard 1614, pp. 18-19 *Courante Troisième* [AA'BB']; Moy 1631, ff. 19v-20r *Courante par de moy* [AA'BB']; cf. Praetorius *Tersichore* 1612, p. 85 *Courante CXXXII, à 4 M.P.C.* [instr. ens.]
- 4a. GB-Lbl Add.38539, f. 6r *A Corant* [c -E^b-C AA'BB']
- 4b. Ballard 1614, pp. 16-17 *Courante Seconde* [c FE^bDC AA'BB'] [CLFBal II, pp. 16-18]; RUS-SPan O No.124 (Swan), f. 24r untitled [AA'B]; CZ-Pnm IV.G.18, ff. 91r 93v & 94v *Curant* [AA'BB']; D-B 4022, f. 8v *Courant Bal* [AA'BC]; D-Hs ND VI 3238, pp. 85-86 *Courante* [AA'BB']; D-Hs ND VI 3238, pp. 86-87 *Courante* [AA'BB']; D-Kl 4^oMus.108 I, f. 78v *Courante* [AB]; D-Ngm 33748/I, ff. 20v-21r *Coranda and Variatio* [AA'BB']; D-Ngm 33748/I, ff. 30v-31r *Coranda and Variatio* [AA'BB']; GB-Cfm Mus.689, f. 41r *Courante Saman* [AB] [CLFVau-Saman 5]; RUS-SPan O No 124, ff. 33v-34r *Cor:* [AA'BB']; Moy 1631, ff. 13v-14r *Courante par de moy* [AA'B]; Moy 1631, ff. 14v-15r *Courante sur le mesme Air par de moy* [ABC]
5. Dowland 1610, sig. R1r *Mounsier Saman Coranto 5* [E^b FE^bD AA'BB'] [CLFVau-Saman 3]; Ballard 1612, pp. 60-61 *Les Angeliques Première* [AA'BB']
6. GB-Cfm Mus.689, f. 61v *Courante Saman* [c FE^bC AB] [CLFVau-Saman 7]
7. GB-Cfm Mus.689, f. 70r *Courante Samant* [c FE^bDC AB] [CLFVau-Saman 10]
8. GB-Cfm Mus.689, f. 47r *Courante Saman* [B^b FE^bB^b AA'BB'] [CLFVau-Saman 6]; D-B 4022, f. 12v *Courante ?turm* [AA'BB']
9. GB-Cfm Mus.689, f. 31v *Courante Ballard Saman* [F FEC AB] [CLFVau-Saman 4]; GB-HAdolmetsch II.B.1, f. 179v *Courante de la Grotte* [AB] [not in CLFVau-La Grotte]
10. Besard *Novus Partus* 1617, p. 42 *Courante du Sieur Samand accordetuo 8 chorus in elami duro* [C FE-C AB] [CLFVau-Saman 1]
John H. Robinson May 2012

¹ *Œuvres de Vaumesnil, Edinthon, Perrichon, Rael, Montbuisson, La Grotte, Saman, La Barre* (André Souris, Monique Rollin & Jean-Michel Vaccaro, eds., Paris, CNRS 1974) [= CLFVau-Saman], one of 36 editions in the series *Corpus des Luthistes Français* published by the Centre National de la Recherche Scientifique in Paris 1958-1997 [for a full list including which are still in print see <http://www.cnrseditions.fr/83>].

² Hence he would have known Luc and Pierre Despont, also lutenists to the King or Queen mother around the same time, see tablature supplement to *Lute News* 99 (October 2011).

³ Information from CLF-Vau and François-Pierre Goy's introduction to forthcoming Lute Society facsimile edition of the Herbert MS.

⁴ Email j.h.robinson@me.com for a pdf of tablature for all versions.

⁵ In the way that John Dowland revised his own music for publication in *Varietie*.

⁶ Tablature in Board and ML includes useful playing indications [reproduced here] including slurs, vertical ties, right hand fingering [. = index, .. = middle], and ornaments [# = shake, x = fall, ' = backfall].

⁷ Major or minor key, 9 or 10-c diapason tuning, and sections with and without divisions in square brackets. Critical commentary: 1a. double bar lines absent. 1b. 6/>3 a2 added; 18/6 d4 instead of d3; 60/6 b5 instead of b4. 1c. none. 2. 18/1 minim instead of crotchet; 19/3 a8 instead of a7; 20/1 a9 instead of a8; 34 minim dotted. 3a. 9/1 g5 instead of g4; 14-15 barline absent; 24/1 a7 instead of a8. 3b. Double bar lines absent; first r-s crotchet instead of quaver; 34 bar repeated; 51/5 a1 & c4 separated; 55/1 r-s absent. 4a. double bar lines absent. 4b. double bar lines absent; 38/2 to 39/1 extra. 5. double bar lines absent; 13/4 b1 instead of a1; 72/2-3 b2 & d3 vertically aligned. 6. none. 7. 1st r-s crotchet instead of quaver; 5/1, 6/2, 22/1, 25/2, 30/2 //a instead of /a; 31/1 ///c instead of //a. 8. double bar lines absent; 23/2 /a instead of //a; 49/1 r-s absent. 9. 6/3 crotchet absent, CNRS reconstructs r-s for 5-6 as minim-crotchet-barline-minim-2 quavers; one bar expanded to two bars by adding grey notes in a marginal insert; 32 minim dotted. 10. first bar line absent; 9/1 a6 not clear. Thanks to Roger Traversac for access to a digital copy of Ballard 1614.

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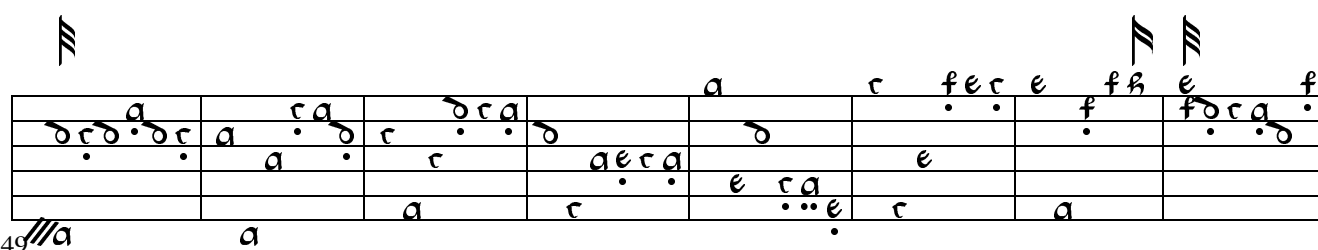
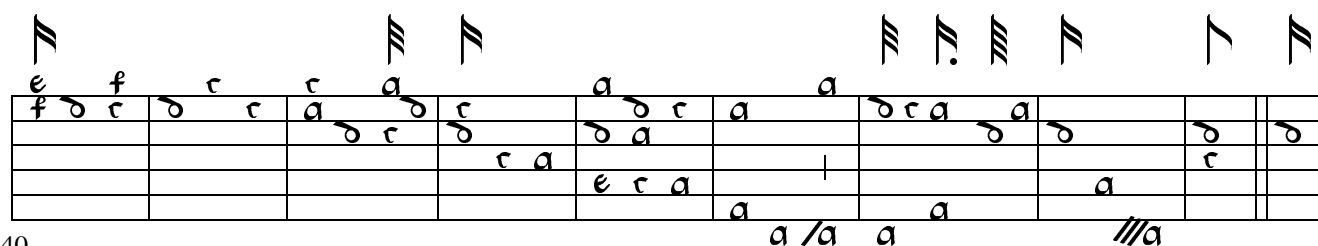
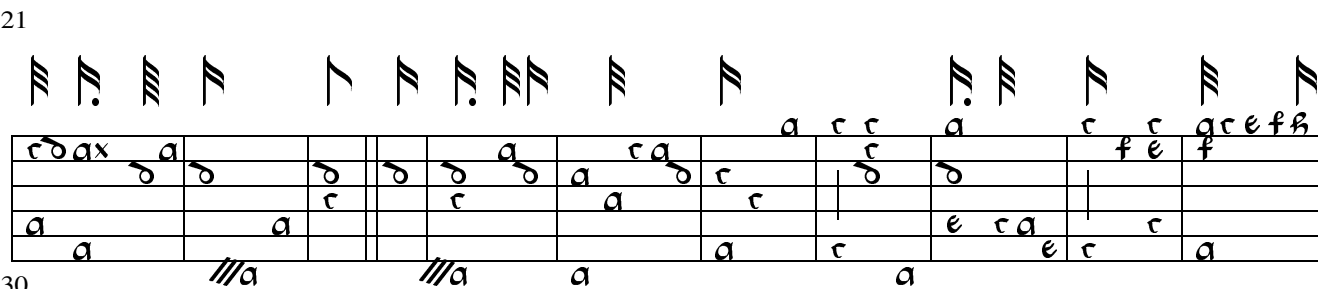
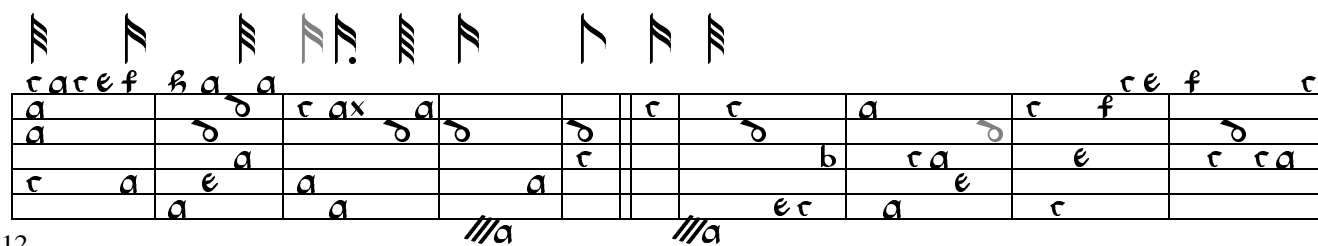
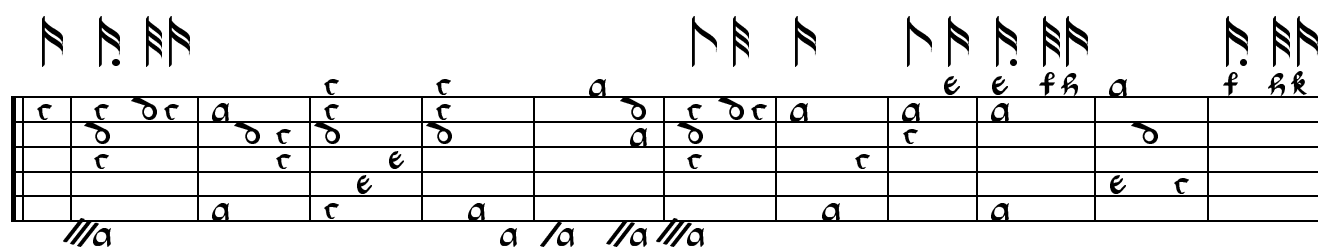
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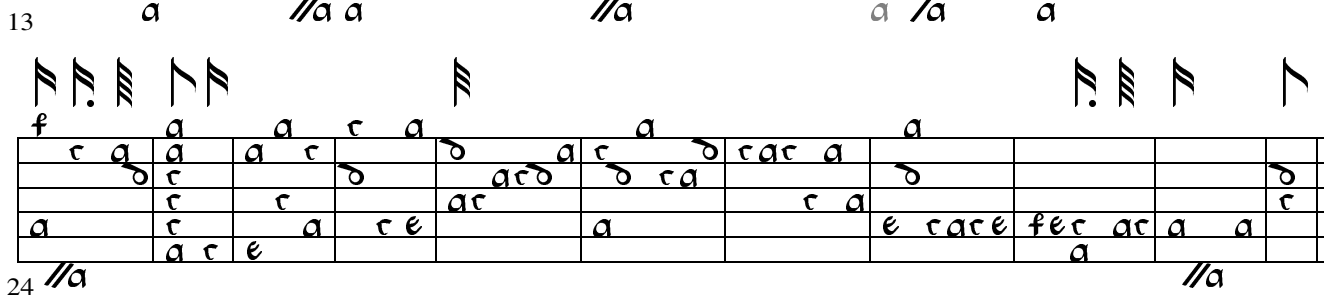
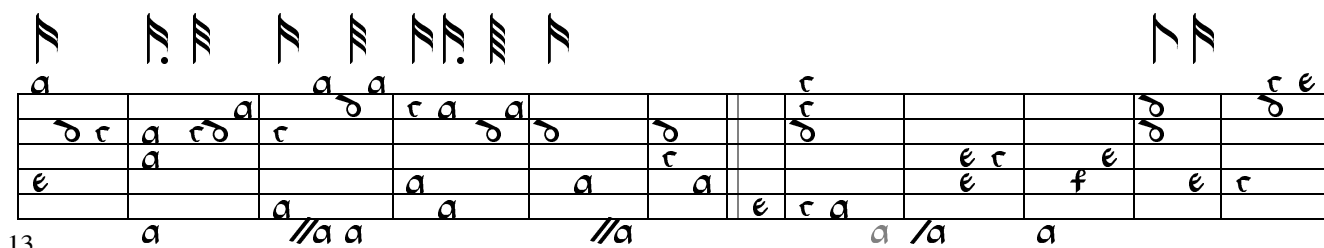
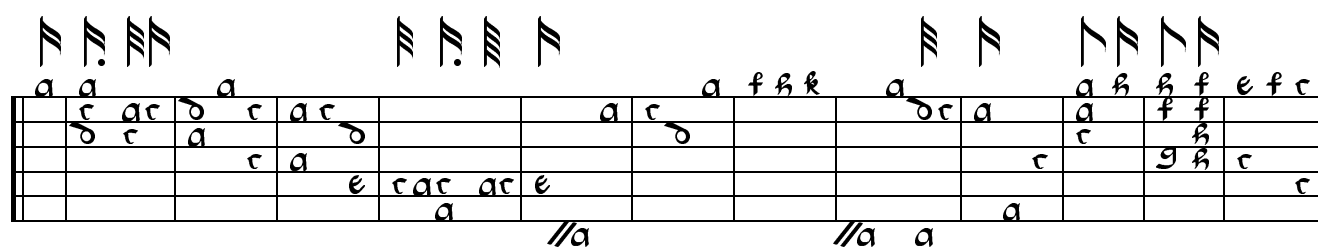
1b. Courante - AA'16BB'16

CH-Bu F.IX.53, ff. 11r-12r



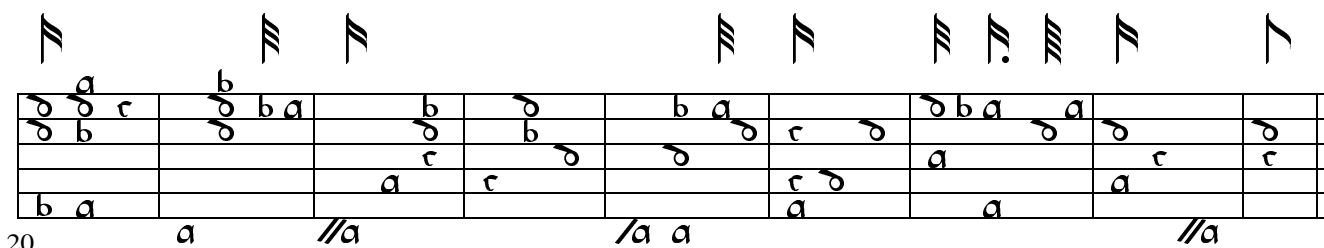
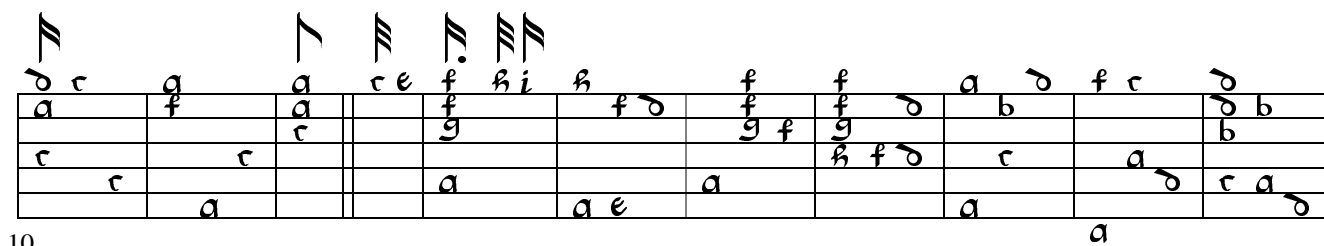
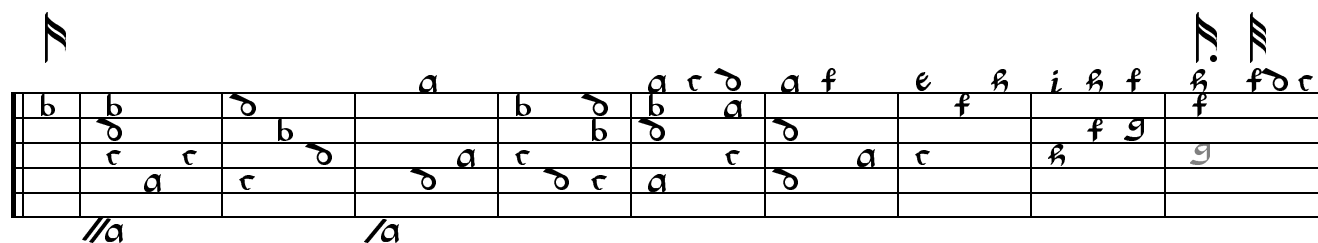
2. Coranto 7 - A18B16

Dowland 1610, sig. R1v



3a. untitled - A12B16

D-B 4022, f. 15r



3b. Cor: - AA'12BB'16

D-Ngm 33748/I, ff. 47v-48r

First system of musical notation (measures 1-11). The notation is written on a four-staff system. The notes are: a, b, a, b, a, a, a, a, f, e, f, i, f, f, d, c, e, a. There are various accidentals (sharps, flats, naturals) and dynamic markings (f, i). The system ends with a double bar line and a repeat sign.

Second system of musical notation (measures 12-20). The notation is written on a four-staff system. The notes are: a, b, a, b, a, a, a, a, a, c, d, a, a, a, a, b, a, a. There are various accidentals (sharps, flats, naturals) and dynamic markings (f, i). The system ends with a double bar line and a repeat sign.

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Third system of musical notation (measures 21-29). The notation is written on a four-staff system. The notes are: a, b, a, b, a, a, a, a, a, c, e, f, f, e, c, e, f, a, b, d, b. There are various accidentals (sharps, flats, naturals) and dynamic markings (f, i). The system ends with a double bar line and a repeat sign.

21

Fourth system of musical notation (measures 30-38). The notation is written on a four-staff system. The notes are: a, b, a, b, a, a, a, a, a, a, b, d, b, a, a, a, a, a. There are various accidentals (sharps, flats, naturals) and dynamic markings (f, i). The system ends with a double bar line and a repeat sign.

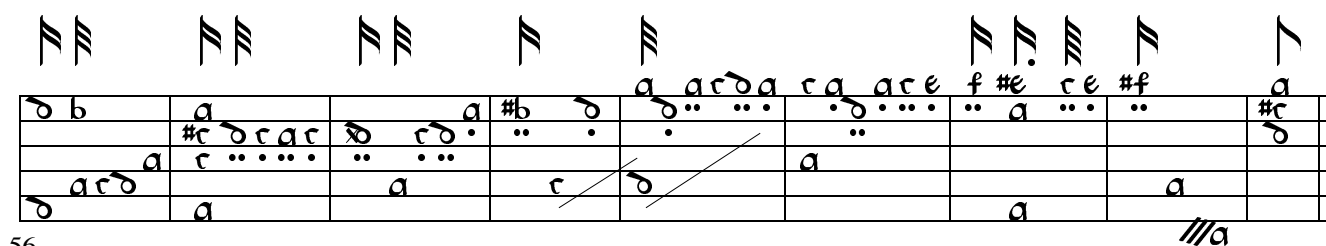
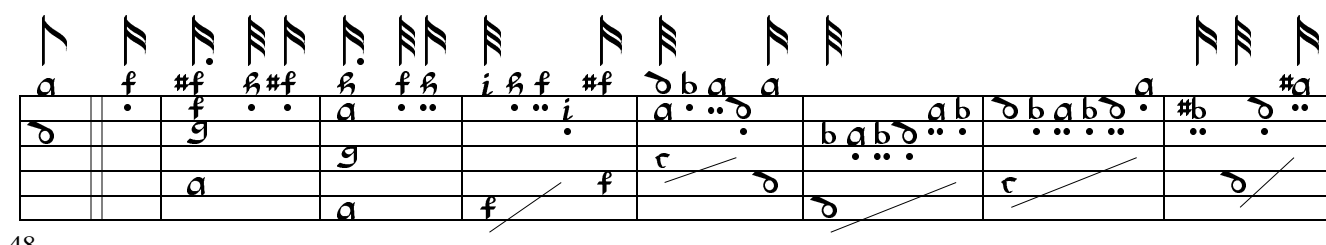
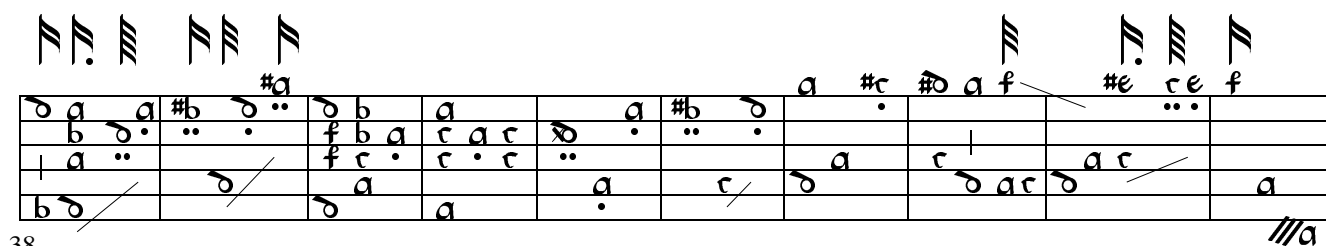
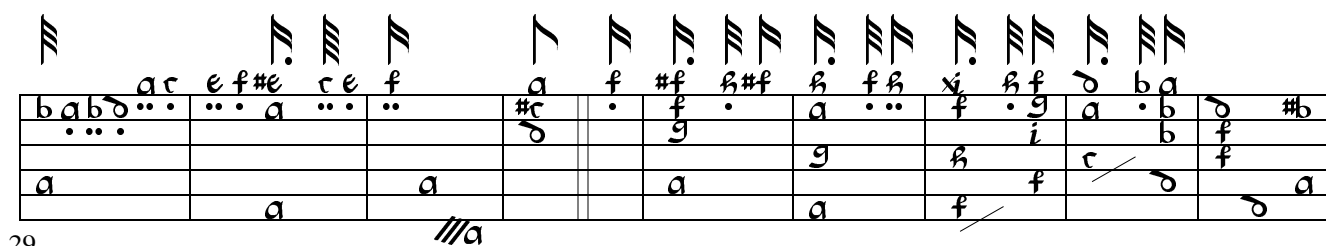
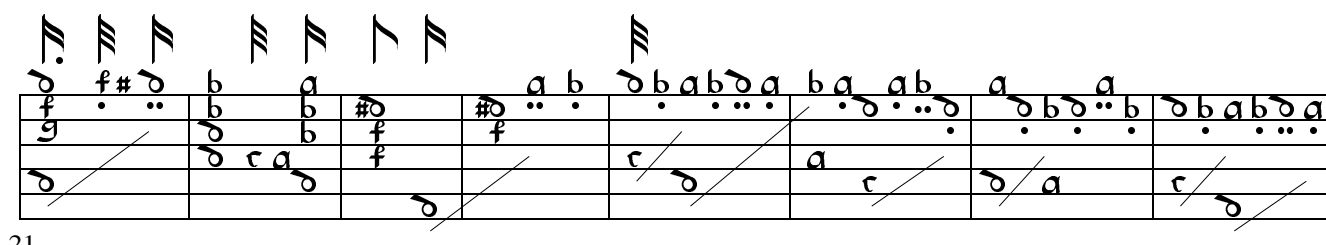
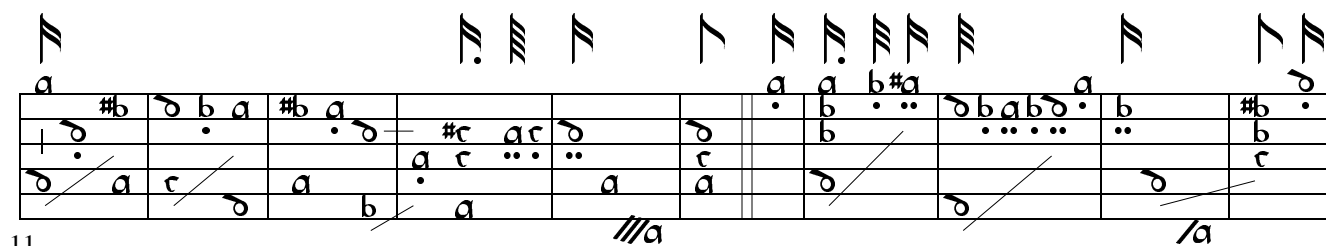
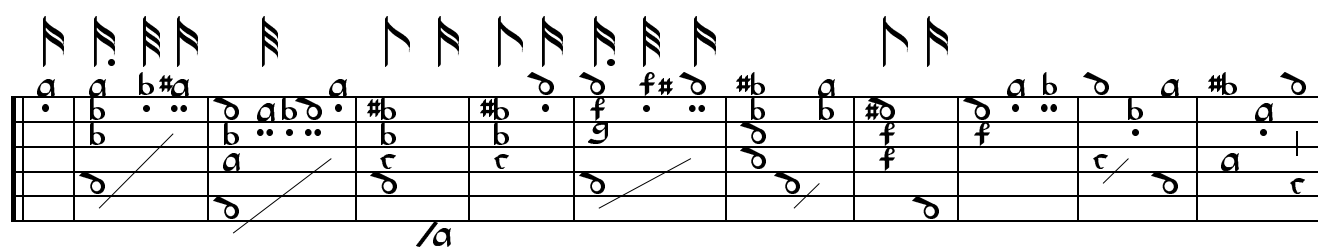
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Fifth system of musical notation (measures 39-39). The notation is written on a four-staff system. The notes are: a, b, a, b, a, a, a, a, a, a, a, b, d, b, a, a, a, a. There are various accidentals (sharps, flats, naturals) and dynamic markings (f, i). The system ends with a double bar line and a repeat sign.

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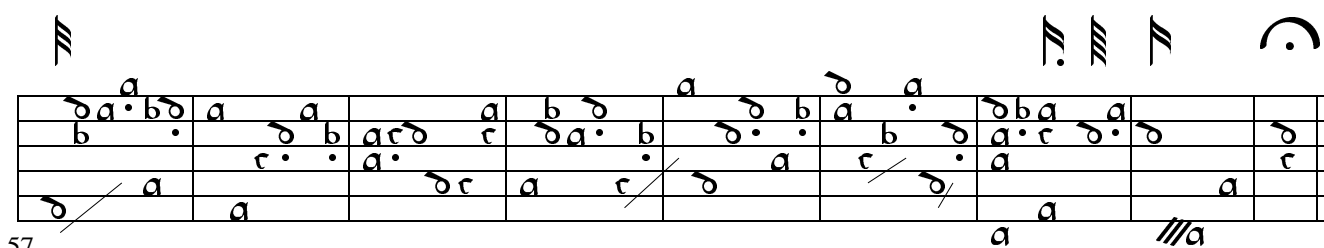
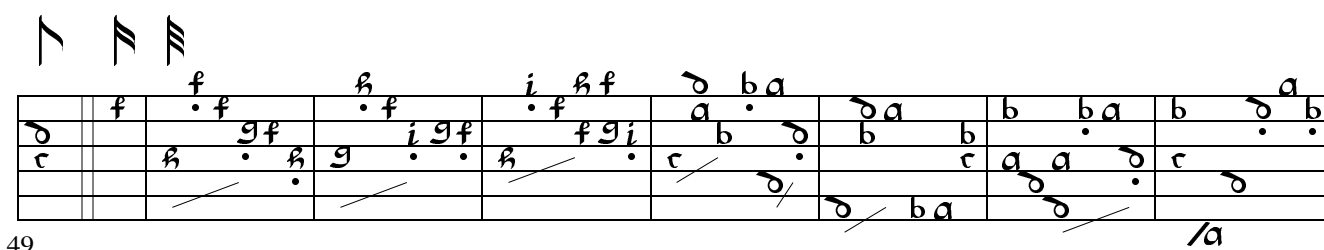
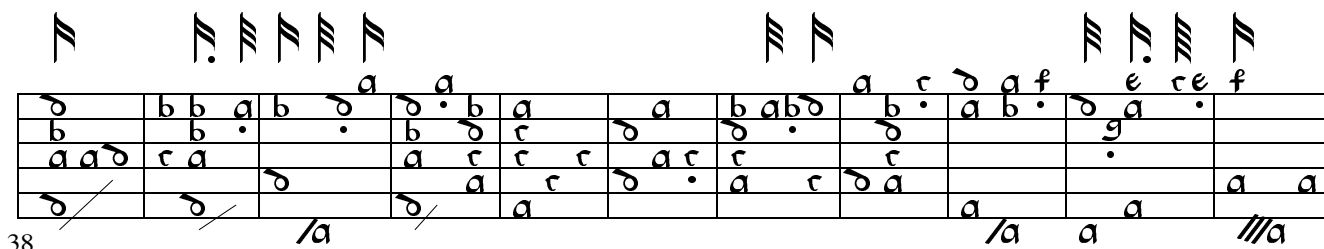
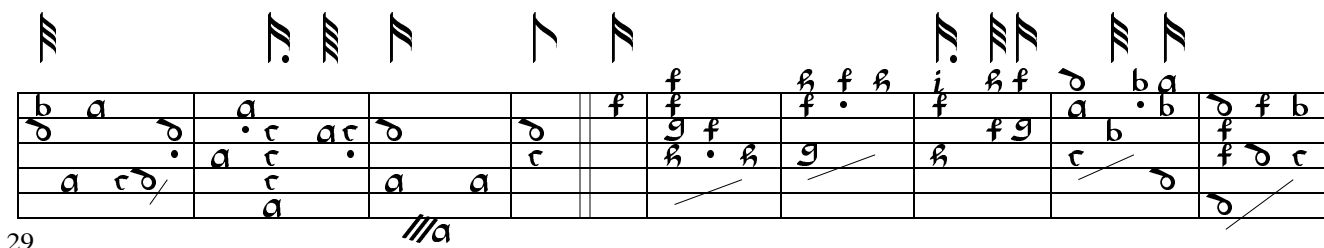
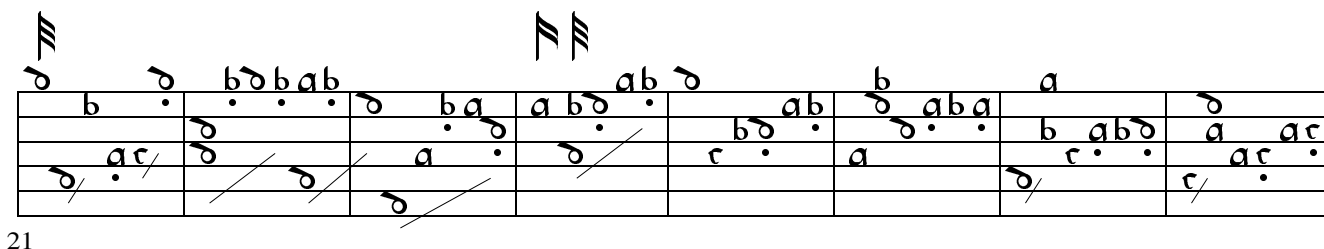
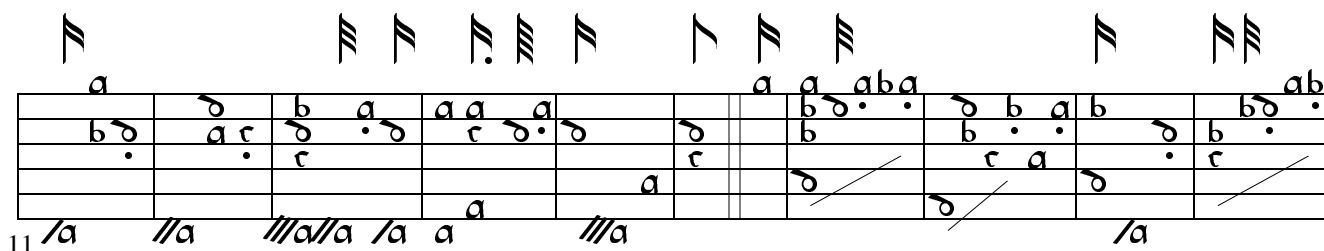
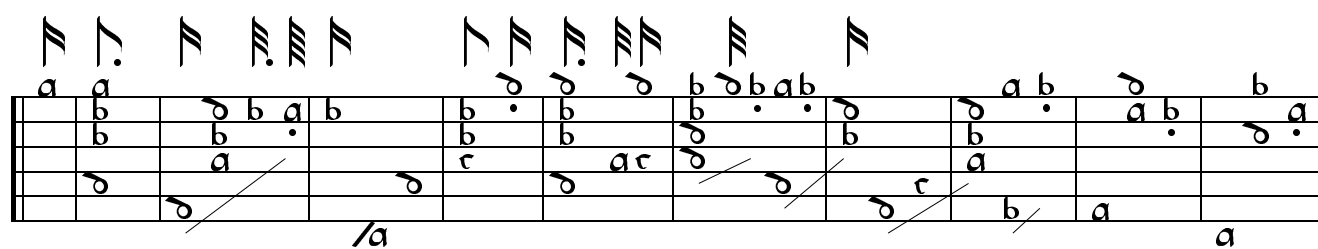
Sixth system of musical notation (measures 40-48). The notation is written on a four-staff system. The notes are: a, b, a, b, a, a, a, a, a, a, a, a, a, a, a, a, a, a. There are various accidentals (sharps, flats, naturals) and dynamic markings (f, i). The system ends with a double bar line and a repeat sign.

48



4b. Courante Seconde - AA'16B17B'16

Ballard 1614, pp. 16-17



5. Mounsier Saman Coranto 5 - AA'16BB'26 - CNRS

Dowland 1610, sig. R1r

[illegible]

Second system of musical notation for 'The Great Wall' exercise, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes across five staves, with a repeat sign at the end.

12

	 ba		 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	 b	 a	 g	 f	 e	 d	 c	
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22

[illegible]

32

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

43

[illegible]

53

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

62

69

77

6. Courante Saman - A20B20 - CNRS

GB-Cfm Mus.689, f. 61v

85

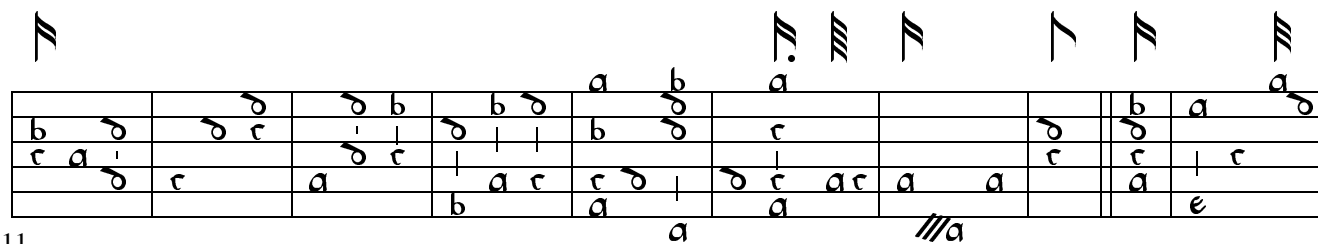
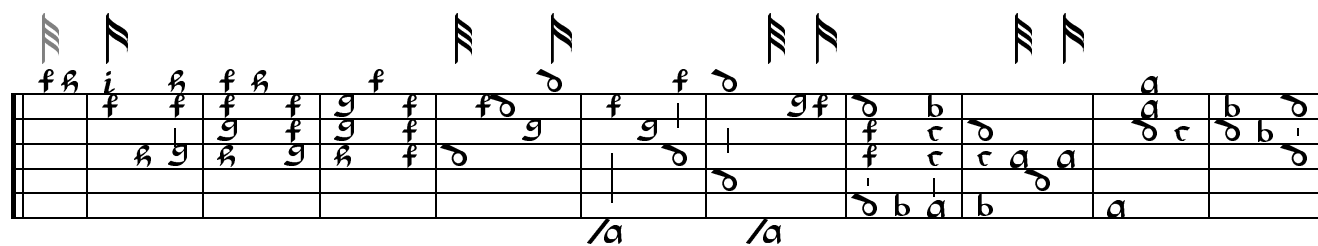
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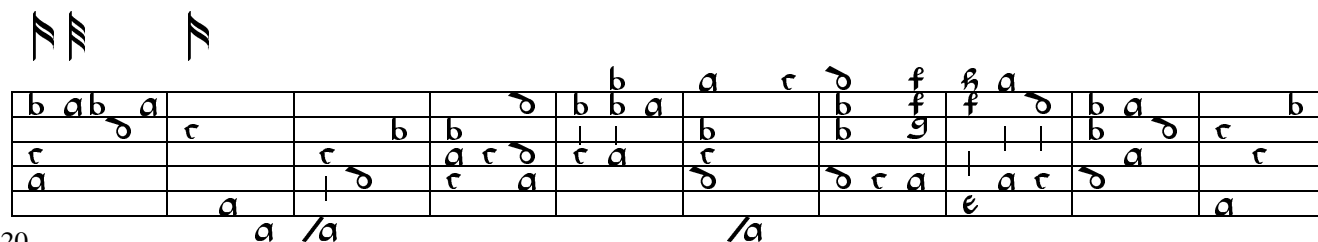
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7. Courante Samant - A18B20 - CNRS

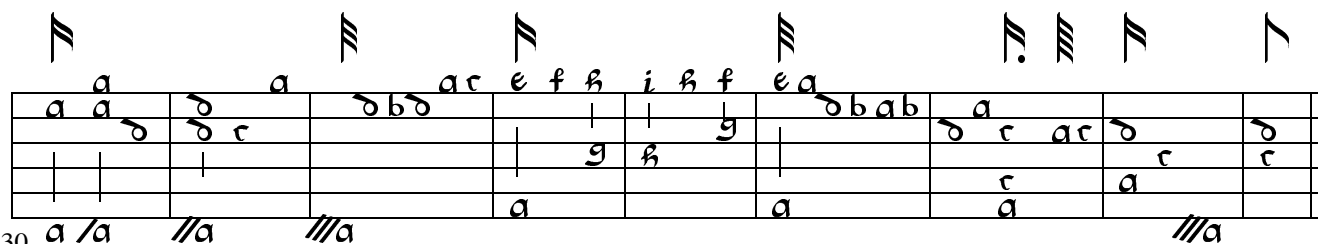
GB-Cfm Mus.689, f. 70r



11



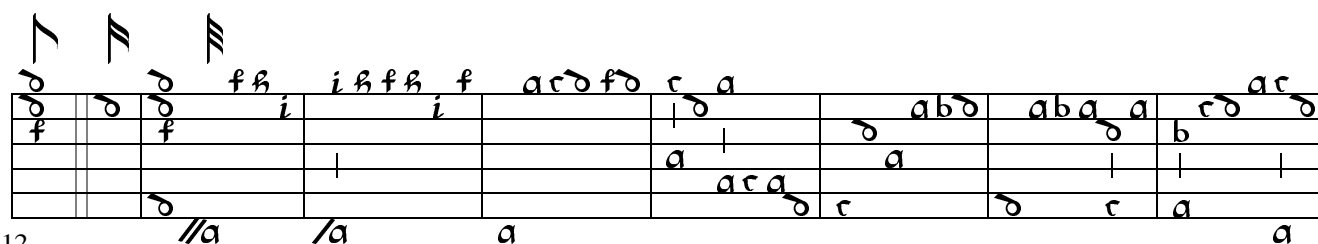
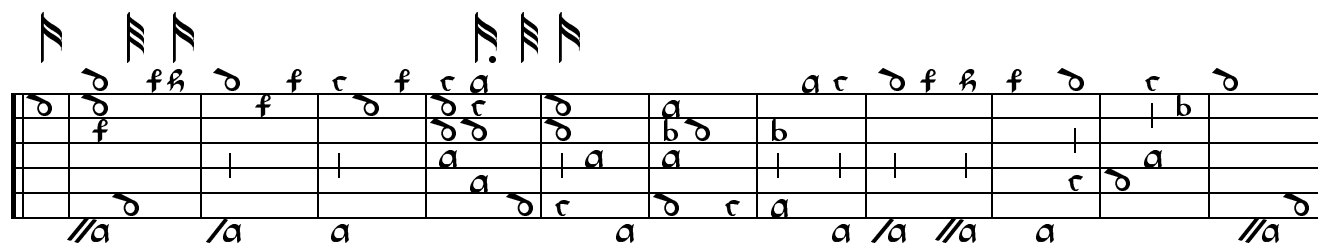
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8. Courante Saman - AA'12B12B'13 - CNRS

GB-Cfm Mus.689, f. 47r



12

20 /a 21 a 22 //a 23 //a 24 a 25 a 26 a /a 27 a 28 a 29 a 30 a

31 f /a 32 a 33 a 34 //a 35 a 36 a 37 a 38 a 39 a 40 a

41 /a 42 a 43 a 44 a 45 a 46 a 47 a 48 a 49 a 50 a

9. Courante Saman - A14B18 - CNRS

GB-Cfm Mus.689, f. 31v

51 a 52 a 53 a 54 a 55 a 56 a 57 a 58 a 59 a 60 a

61 f 62 a 63 a 64 a 65 a 66 a 67 a 68 a 69 a 70 a

71 a 72 a 73 a 74 a 75 a 76 a 77 a 78 a 79 a 80 a

10. Courante du Sieur Samand - A15B15 - CNRS

Besard 1617, p. 42

First system of musical notation for 'Courante du Sieur Samand'. It consists of a single staff with a treble clef. The notation includes various rhythmic values (crotchets, quavers, minims, crotchets with beams) and accidentals (sharps, naturals). The melody is written in a single line, with some notes beamed together. The system ends with a double bar line and a repeat sign.

Second system of musical notation for 'Courante du Sieur Samand'. It continues the melody from the first system. The notation includes various rhythmic values and accidentals. The system ends with a double bar line and a repeat sign.

11

Third system of musical notation for 'Courante du Sieur Samand'. It continues the melody from the second system. The notation includes various rhythmic values and accidentals. The system ends with a double bar line and a repeat sign.

21

1c. Courante

CZ-Pnm IV.G.18, f. 99r

First system of musical notation for '1c. Courante'. It consists of a single staff with a treble clef. The notation includes various rhythmic values (crotchets, quavers, minims, crotchets with beams) and accidentals (sharps, naturals). The melody is written in a single line, with some notes beamed together. The system ends with a double bar line and a repeat sign.

Second system of musical notation for '1c. Courante'. It continues the melody from the first system. The notation includes various rhythmic values and accidentals. The system ends with a double bar line and a repeat sign.

11

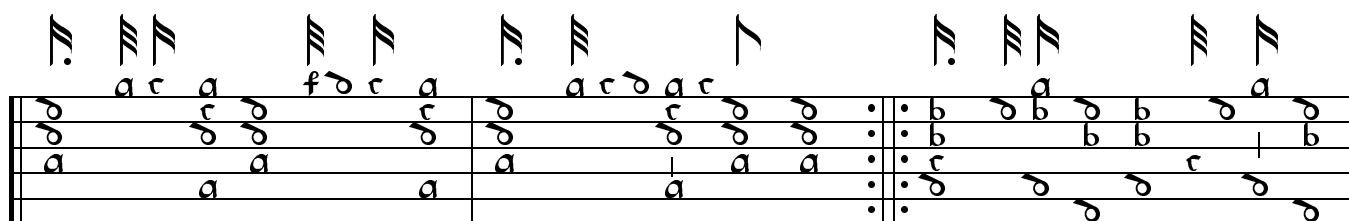
Third system of musical notation for '1c. Courante'. It continues the melody from the second system. The notation includes various rhythmic values and accidentals. The system ends with a double bar line and a repeat sign.

22

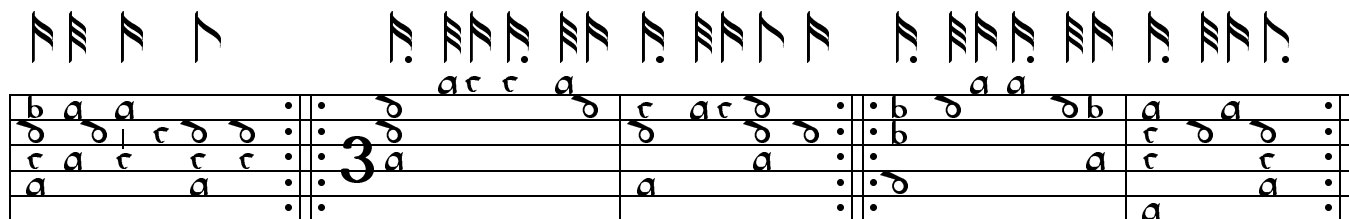
THE COMPLETE SETTINGS OF LUTE SOLOS BY JOHN DOWLAND PART 3
ORLANDO SLEEPETH CLMJD 61

61a. Orlando Sleepeth J: D. - DowlandCLM 61

GB-Cu Dd.2.11, f. 55v



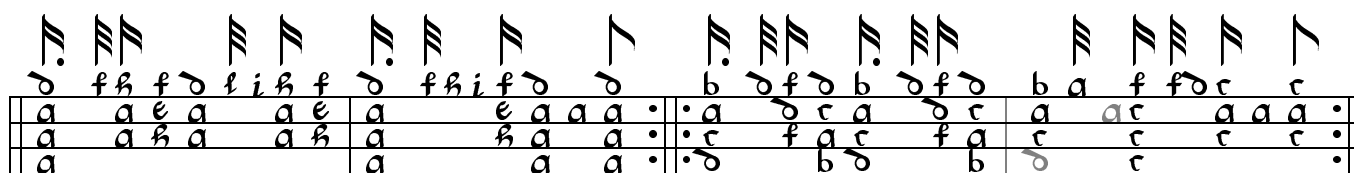
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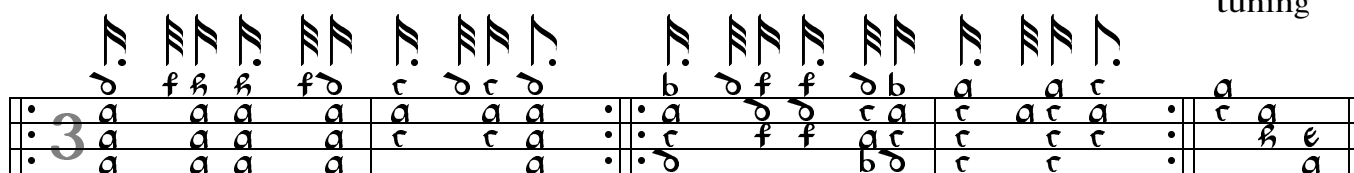
4

61b. Orlando sleepeth

GB-Cu D.d.14.24, f. 16v



1



5

61c. Orlando

GB-Lam 603, f. 1r

1 a

8 //a a

14

61d. Orlando - Anglesa

NL-Lu 1666, f. 399r i

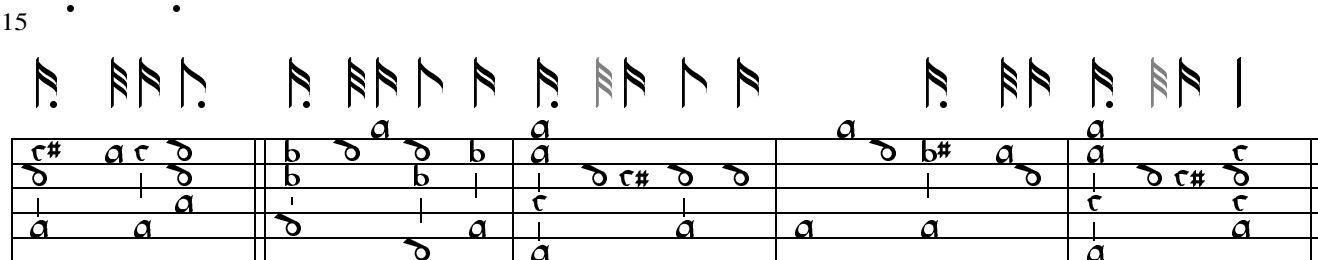
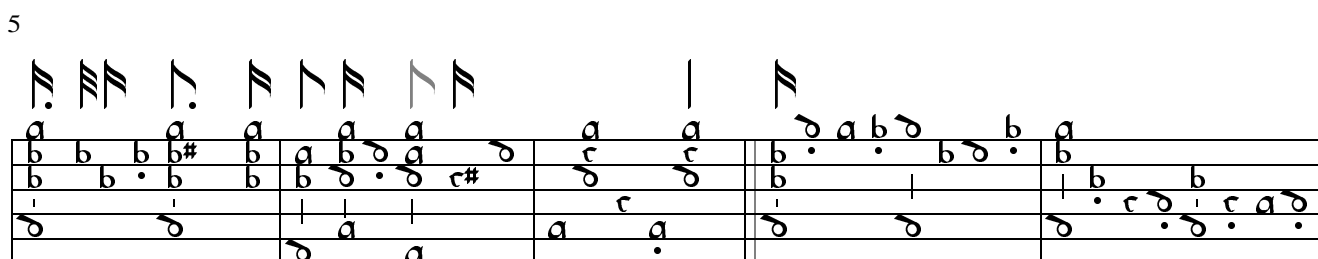
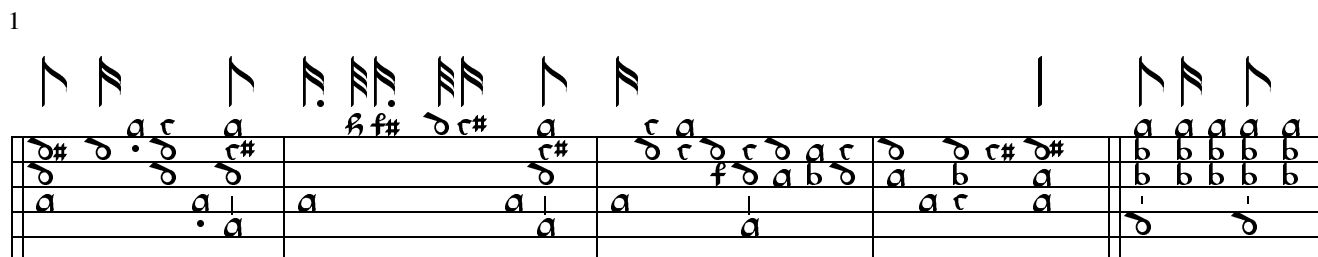
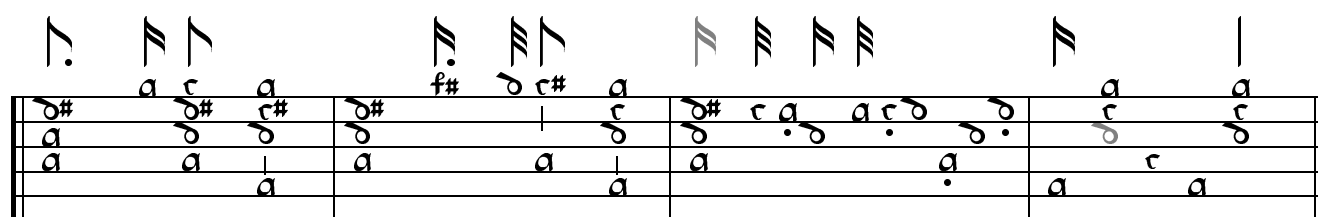
1 a a a a a

11 a a

18 a a

61e. orlando furiosoe

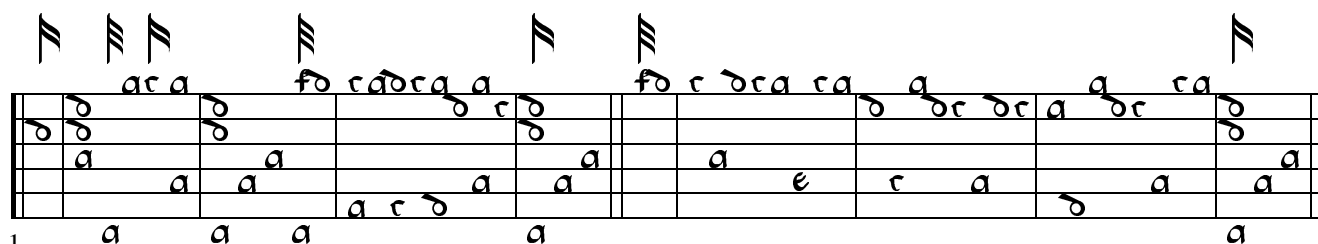
GB-Lam 601, f. 5v



20

App. Ballet

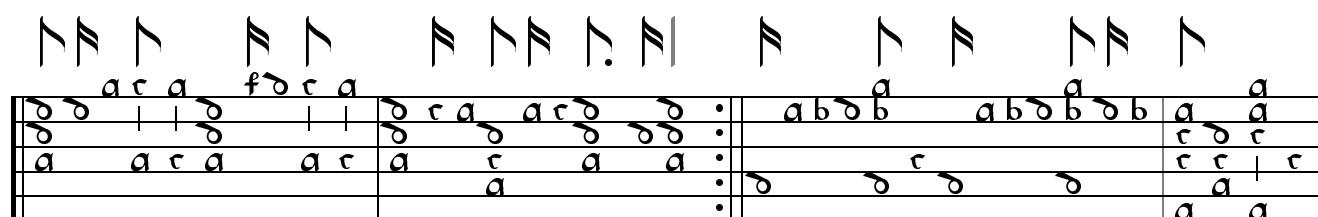
D-Lr 2000, p. 21



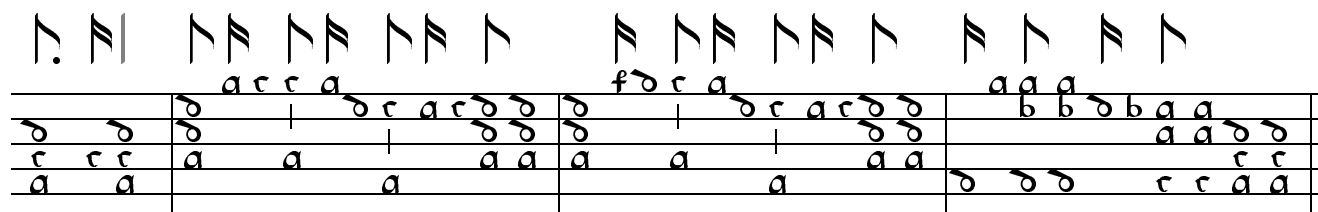
1 a a a a c d a a e c a d a a a

61f. Orlando

IRL-Dtc 408/II, f. 111r ii



1



61g. Orlandi

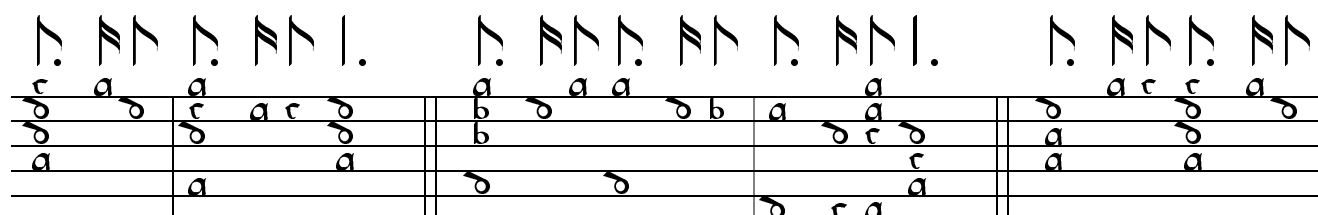
CZ-Pnm XIII.B.237, no. 83



1



7



17

61h. Englesa

CZ-Pu XXIII.F.174, f. 22v

1 a a a a a a a a

8 a a

61i. Orlandus

D-BAU Druck 13.4o.85, p. 50 ii

1 a a a a a a a a

2 a a a a a a a a

3 a a a a a a a a

4 a a a a a a a a

5 a a a a a a a a

6 a a a a a a a a

7 a a a a a a a a

8 a a a a a a a a

9 a a a a a a a a

10 a a a a a a a a

11 a a a a a a a a

12 a a a a a a a a

13 a a a a a a a a

14 a a a a a a a a

15 a a a a a a a a

16 a a a a a a a a

17 a a a a a a a a

18 a a a a a a a a

19 a a a a a a a a

20 a a a a a a a a

61j. Englisch aufzug

D-KA Bd.A.678, f. 22r

[illegible]

16

61k. Padoana Anglica

DK-Kk Thott 841,4o, f. 115r

[illegible][illegible]

611. Orlando Chanson Englesae - Reprinsae

Hove 1601, f. 106r

1 a a a a a

6 a a a

9 a a a a

13 a a a a

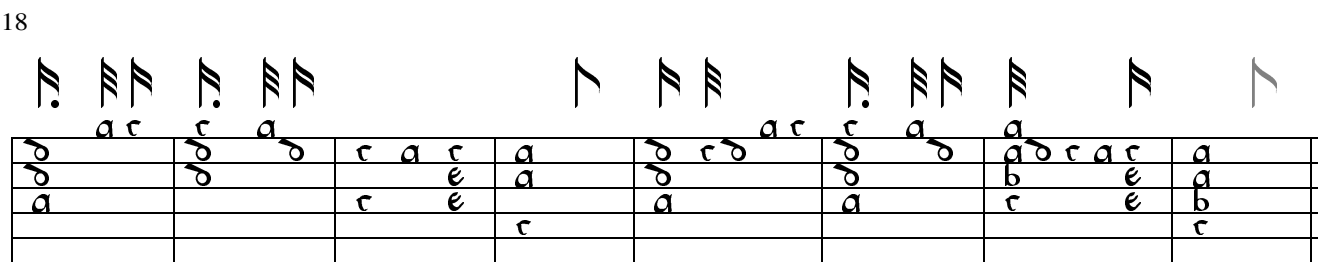
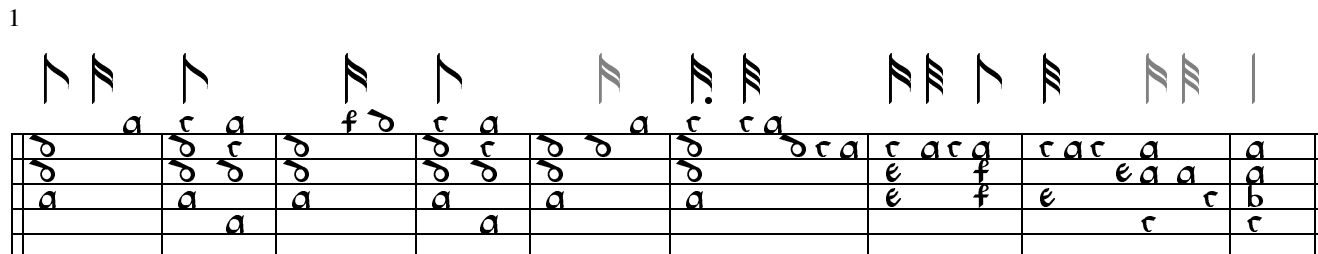
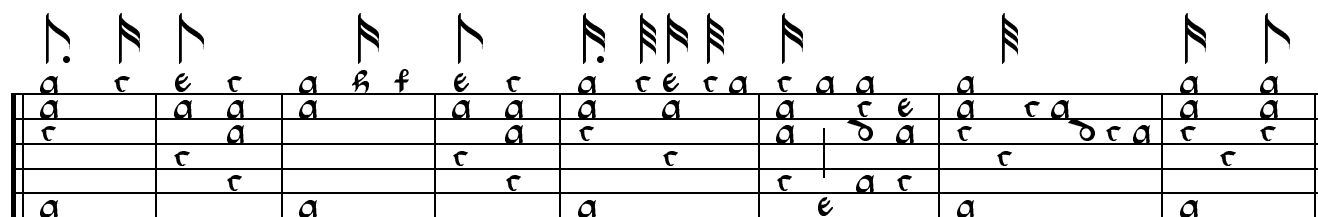
17 a a a a

19 a a a a

24 a a a a

61m. Pauana Orlandj

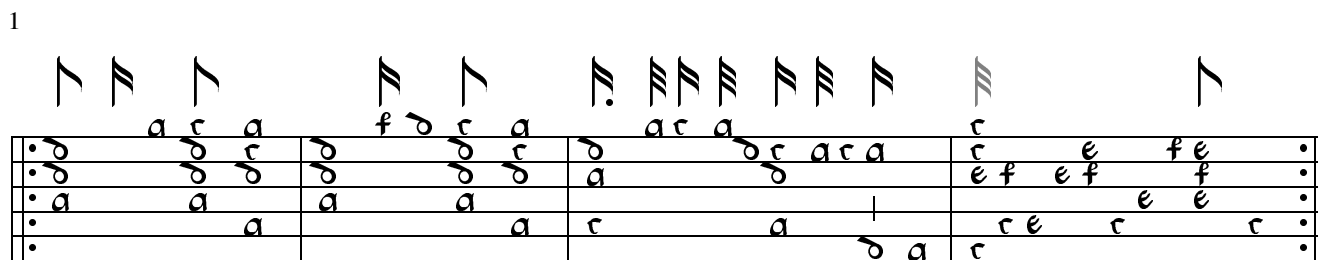
D-BAU Druck 13.4o.85, p. 50 i



26 a /a /a

61n. Pavana anglica

D-KNh R.242, f. 104r



5 a a

9

17

61o. Orlando Furioso

D-Kl 4o Mus.108 I, f. 23v

1

7

13

61p. untitled

NL-Lu 1666, f. 399r ii

1

2

3

4

5

6

7

61q. Orlandus furiosus Elias Mertel

Fuhrmann 1615, p. 47

1

7

12

18

61r. Engel dantz - Nachdantz

D-W Guelf. 18.8 IV, f. 37v

The image shows a musical score for the song "The Rose Tree". It is written in G major (one sharp, F#) and 3/4 time. The score is for voice and piano. The voice part is in treble clef, and the piano accompaniment is in bass clef. The melody is simple and catchy, with a chorus that repeats. The piano accompaniment provides a steady harmonic support with chords and single notes.

1

[illegible]

8

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a single melodic line on a five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of 16 measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half), C3 (half). The piece ends with a double bar line.

14

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a single melodic line on a five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of 18 measures, ending with a repeat sign. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter). The final measure is a repeat of the first measure.

20

The musical score for 'The Rose Tree' is presented in a system of five staves. The first staff is a vocal line with lyrics underneath. The second staff is a piano accompaniment line. The third staff is a bass line. The fourth and fifth staves are additional accompaniment lines. The score is divided into two measures by a double bar line. The first measure contains the lyrics 'The Rose Tree' and the second measure contains the lyrics 'The Rose Tree'. The music is in a 3/4 time signature, indicated by the '3' in the first measure of the piano accompaniment line.

26

33

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The melody is written in a treble clef and consists of 16 measures. The notes are as follows:

- Measure 1: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Measure 2: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter).
- Measure 3: E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter).
- Measure 4: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter).
- Measure 5: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).
- Measure 6: A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter).
- Measure 7: B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter).
- Measure 8: C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter).
- Measure 9: D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter).
- Measure 10: E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter).
- Measure 11: F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter).
- Measure 12: G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter), G6 (quarter).
- Measure 13: A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter), G6 (quarter), A6 (quarter).
- Measure 14: B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter).
- Measure 15: C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter).
- Measure 16: D6 (quarter), E6 (quarter), F6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter), D7 (quarter).

40

THE COMPLETE SETTINGS OF LUTE SOLOS BY JOHN DOWLAND PART 3: N° 61 - ORLANDO SLEEPETH

The third in the series of alternative Dowland settings includes all known lute arrangements of the music he used for the lute solo Orlando Sleepeth [DowlandCLM 61].⁸ The only version ascribed to Dowland is in the earliest source [n° 61a], and only this and one of the two cittern solos are titled *Orlando sleepeth*, others being titled *Orlando*, *Orlando furioso*, *Orlando's musique* or, in continental sources, referring to it as of English origin. John Ward suggested that the title refers to a particular dramatic situation, probably the masque-like scene in Robert Greene's play *The Historie of Orlando Furioso* in which the character Melissa charms Orlando to sleep and, as the stage directions from 1594 describe, 'satyres enter with musique and plai about him, which done they staie, he awaketh and speakes' [lines 1257-59].⁹ The play was probably written in 1591, and published in 1594, appearing in a list of performances in Philip Henslowe's Diary of the period 1592-1609,¹⁰ as having been staged at the Rose Theatre by Lord Strange's Men in February 1591. Robert Greene was accused in 1592 of selling the play to the Queen's Players, and then, when they were touring in the country, selling it again to the Admiral's Men.¹¹ The music is presumed to be unrelated to the original Italian epic poem *Orlando Furioso* (Mad Orlando) by Ludovico Ariosto, recorded in 1516 and published in 1532, a continuation of Matteo Maria Boiardo's unfinished romance *Orlando Innamorato* published posthumously in 1495.

In addition to the lute solo titled *Orlando Sleepeth* and ascribed J.D. (n° 61a in F/C), sixteen other lute versions are included here (11 in F/C, 5 in G/D and one in B^b/F), none concordant with Dowland's setting. Parts for a mixed consort setting and a number of song settings that all use the same tune and refer to Orlando, but not to Dowland, are also known.¹² So it seems likely that Dowland arranged an existing English popular tune.¹³ However, it is also possible that Dowland composed the original tune, which was then arranged by others to leave us this diverse array of settings. Either way, it is not known who made the anonymous arrangements, although that in the print of Hove [n° 61l] sound a lot like his own, and Fuhrmann credits Elias Mertel with the one in his print [n° 61q]. The version in Richard Mynshall's lute book [GB-Lam 601] is particularly attractive, despite the corrupt reading at the end of the first section [reconstructed here]. Interestingly, a cittern setting (n° 61b)

considered to be a consort part by Diana Poulton but recognised as a solo by Lyle Nordstrom, is closely concordant with Dowland's lute solo and bears the same title, and these lute and cittern settings are both in manuscripts copied by Mathew Holmes.

Worklist

61. Orlando sleepeth¹⁴

- a. GB-Cu Dd.2.11, f. 55v *Orlando Sleepeth J D* [F/C][CLM]D 61
- b. GB-Cu Dd.14.24, f. 16v *Orlando sleepeth* [cittern solo]
- c. GB-Lam 603, f. 1r *Orlando* [F/C]
- d. NL-Lu 1666, f. 399r *Orlando - Anglesa* [F/C]
- e. GB-Lam 601, f. 5v *orlando furioso 1597* [F/C]
- App. *D-Lr 2000, p. 21 *Ballet* [F]
- f. IRL-Dtc 408/II, f. 111r *Orlando* [F/C]
- g. *CZ-Pnm XIII.B.237, no. 83 *Orlandi / proportio* [F/C]
- h. CZ-Pu XXIII.F.174, f. 22v *Englesa* [F/C]
- i. *D-BAU Druck 13.4°85, p. 50 ii *Orlandus* [F/C]
- j. *D-KA Bd.A.678, f. 22r *Englisch auffzug* [F/C]
- k. *DK-Kk Thott 841,4°, f. 115r *Padoana Anglica* [F/C]
- l. Hove 1601, f. 106r *Orlando Chanson Englesae*. [index: *Orlando, Chanson Englesae*] [F/C]
- m. *D-BAU Druck 13.4°85, p. 50 i *Pauana Orlandj* [G/D]
- n. *D-KNh R.242, f. 104r *Panana anglica* [G/D]
- o. D-Kl 4° Mus.108 I, f. 23v *Orlando Furioso* [G/D]
- p. *NL-Lu 1666, f. 399r untitled [G/D]
- q. Fuhrmann 1615, p. 47 *Orlandus furiosus* [header *Subplementum folii. E. M. A. - Elias Mertel*][G/D]
- r. *D-W Guelf. 18.8/IV, f. 37v *Engel dantz / Nachdantz* [B^b/F]

John H. Robinson, May 2012¹⁵

¹⁴ Critical commentary [added at the suggestion of Stewart M oyl]: a. 7/6 a5 crossed out. b. 3-4 bar line absent; 4/1 a4 instead of d4; 4/3 d2 instead of a2; 5 triple time signature absent. c. 19/1 b2 crossed out. d. none. e. 2/2 crotchet not dotted; 3/1 minim instead of crotchet; 3/between 4-5 a5 added; 3/6-7 bar line; 3/7-10 crotchets instead of quavers; 4/2 d4 instead of d3; 10/3-4 quavers instead of crotchets; 11/4 dotted crotchet instead of minim; 17 triple time signature absent; 17/3 quaver instead of crotchet; 18/1 crotchet not dotted; 19/1-3 quavers instead of crotchets; 22/2 semiquaver instead of quaver; 23/1-3 quavers instead of crotchets; 24/2 semiquaver instead of quaver. f. 1/4-5 bar line; 2/7 minim not dotted; 3-4 bar line absent; 4/5 r-s [rhythm sign] and chord obscured; 4/7 r-s absent. g. 3/2, 4/2, 6/4, 7/1, 9/2, 10/2 a hyphen in original instead of tablature letters reconstructed in grey; all other grey r-s and tablature letters reconstructed because of damage to the manuscript [except TAB does not permit greying of dotted r-s or diaspasns]; 13/4 minim instead of dotted semibreve; 15/4, 17/4, 19/4 semibreves not dotted; 21/1-2 2 quavers instead of semibreve minim. h. bars 1 and 3 r-s half duration; 6/2 minim instead of crotchet; 8-9 dotted single instead of dotted double bar line. i. 3/1 minim not dotted; bar 8 F chord in grey and dots to double bar line absent, but presence of E flat chord following it assumes repeat; 14-16 r-s absent; 17 triple time signature absent; 17-18 to 23-24 bar lines absent. j. 8/1, 15/1 semibreves absent; 23/1 semibreve not dotted. k. 3/2 d2d2 instead of d2b3; 5/6 a3 instead of b3; 9-10 bar line absent. l. all double bar lines editorial; 8/8 crotchet instead of minim; 13/2 semiquaver instead of quaver; 13-14 to 14-15 bar line two minims to left; 16/3-4, 22/5-6, 28/6-7 bar lines added. m. 13/3 three quavers instead of minim 2 crotchets; 16/5 to 17/1, 33/2 r-s absent. n. dots absent from all dotted r-s; 3/5-6, 4/7-8, 7/5-6, 8/4-5 bar lines added; 3/8 a4 instead of a5; 4/8 r-s absent; 8/1-8 crotchets instead of quavers; 20/2, 24/2 a7 [F] instead of a8 [D]; 23-24 bar line a note to the left. o. all single bar lines absent; 13/4, 15/4, 17/6 semibreves not dotted. p. none. q. 11-12, 13-14 bar lines absent; 21/1, 23/1 crotchets dotted. r. bar lines absent except 29-30; 29/1-2 r-s a note to the left; 29/3 d6 absent.

¹⁵ Here are three amendments to the tablature supplement on the 'Fantasias and Recercars of Giacomo Gorzanis' in *Lute News* 101: no 9 bar 3 position 5 reads d1a2b3c4 not a1a2b3c4 in the original; and the rhythm of bar 22/1-7 was reproduced as in the original but is an error and needs reconstruction to read dotted crotchet 5 quavers crotchet [thanks to Bor Zuljan]. Also to the concordance list in fn 15 can now be added I-CFVc w.s. (Castelfranco - see new Forni facsimile), ff. 19v-21v *Passo e meso Milanese* [= Gorzanis I 1561, sigs. A2r-A4v *Passo e mezzo antico primo*, all 6 parts].

⁸ Diana Poulton and Basil Lam (eds.) *The Collected Lute Music of John Dowland* (London, Faber, 1974, reprinted 1978 & 1981), p. 333; John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* x (1977), pp. 69-70; Diana Poulton *John Dowland* (London, Faber, 1972/R1982), pp. 164-165. Versions marked * are not listed in DowlandCLM.

⁹ John M. Ward 'Music for a handfull of pleasant delites' *JAMS* x (1957), p. 171 fn71. For the text see: <http://www.luminarium.org/editions/orlando.htm> [searchable].

¹⁰ Walter W. Greg (ed.) (London, A.H. Bullen, 1904), p. 13. See on-line: <http://archive.org/stream/henslowesdiary01hensuoft#page/n7/mode/2up>

¹¹ See on-line: <http://www.henslowe-alley.org.uk/essays/orlando.html>

¹² Mixed consort: *LT-Va 285-MF-LXXIX, f. 1r *Orlando Treble Consorte* [lute]; *US-CA Mus.182 (Ridout), f. 79v *Orlando 29* [cittern]; *LT-Va 285-MF-LXXIX, f. 1r *Orlando. Pandora* [bandora]. Songs: Clarke A (ed) *The Shirburn Ballads* (Oxford, Clarendon, 1901), pp. 236-237, the text *My deare adene, my sweet loue farnwell* set to *Orlando's musique*; *Lenaerts *Druyven-Tros der Amourensheyt* 1602, p. 100 *Van Angelica*; *Camphuysen *Stichtelycke Ryemen* 1624, p. 46 *Droom van Orlando*; *Stalpart *Gulde-Jaer Ons Zeeren* 1628, p. 40 *Den droom van Orlando*; *Stalpart *Extractum Catholicum* 1631, p. 533 *Op Orlandos droom*; Stalpart *Gulde-Jaers Feest-Daghen* 1635, p. 1022 *Den droom van Orlando*; for a listing of Dutch song settings search for 'Orlando's Dream' in <http://www.liederenbank.nl/>

¹³ Diana Poulton [1982, p. 192] commented that 'it is difficult to be sure whether Dowland is the composer or merely arranger of an already existing piece'; and Lyle Nordstrom 'The Cambridge Consort Books' *JLSA* v (1972) p. 98.