

MUSIC SUPPLEMENT TO LUTE NEWS 135 (OCTOBER 2020): JOHN JOHNSON'S MUSIC IN CONTINENTAL SOURCES PART 1 PLUS ADDITIONAL COGNATES OF MOUNSIEUR'S ALMAINE

JOHN JOHNSON'S MUSIC ABROAD - PART 1

The availability of collected editions¹ of the music of the English court lutenist and first known great native English lute composer John Johnson (*d.*1594) has until now led me to exclude his music from tablature supplements. However, an interest in the transmission of English lute music to continental Europe led me to consider his music found in continental sources as well as to rediscover just how rewarding his music is to play. I would like to dedicate this supplement to the memory of Julian Bream who was a great pioneer and champion of English lute music and his concerts and recordings prompted my interest in the lute in the 1960s.

None of the continental sources bear Johnson's name and he is not known to have travelled beyond England so it is likely his music was introduced to the continent by others, especially troupes of travelling English actors and musicians. The continental sources are listed in the collected editions but only as secondary sources and so were not chosen as musical examples. Thus, editing the continental versions (eight here, plus Rogero in the *Lutezine* and another eight in a subsequent supplement) serves as an appendix to the collected editions and reveals the diversity in figuration of essentially the same music as it was transmitted to the continent from source to source or from one player to another (see the detailed analysis of sources in JohnsonB referred to in fn 1 here). Also the continental settings are often simpler versions in which the melodies and harmonies can be more clearly heard free of excess embellishment better exposing the beauty of the music of Johnson the Elder. All his music is for six course lute apart from a few later sources including some of the continental settings (JJ2a, 6a, 7d,e,h) that add a seventh course tuned to F or D. Each continental version here is accompanied by one of the English sources for comparison, usually different to the ones used in the collected editions. I have also listed all the concordances I know as well as the recordings known to me of the music included here.²

A number John Johnson's works survive in versions for solo lute, lute duet, keyboard and mixed consort and it is not clear how close any of them are to his original intentions and which are arrangements by others. Three of a total of thirty six lute solos and sixteen duets ascribed to him are also found in arrangements for solo bandora and another five for solo cittern in addition to six for mixed consort and seven for keyboard - presumably all these arranged by others.

JJ1 is a pavan in C major with three strains of 6, 6 and 4 bars based on the passomezzo moderno ground (I-IV-I-V-I-IV-I/V-I). It is found without ascription in Joachim van den Hove's *Florida* published in Utrecht in 1600 (JJ1a), which is a close concordance for a pavan ascribed to John Johnson in one English source and just Johnson in another. Hove seems to have followed a version of the original English setting (see JJ1b for comparison) rather than attempting any arrangement himself, apart from simplifying the figuration here and there

and substituting his own bar eleven which is uncharacteristic of Johnson. Fragments of the A and B strains and repeats are also found in the page fragments GB-Och 1280,³ and a bandora setting with different divisions is ascribed to A(nthony) Holburn, who may have arranged Johnson's original unless the ascription by Mathew Holmes is an error.

JJ1a. Hove *Florida* 1601, f. 91r *Panana* - HoveB⁴ 364 pp. 2-3

JJ1b. GB-Cu 8844 (Trumbull), ff. 5v-6r *A pavan m^r Johnson* 4-5 - JohnsonB 4; HolbornS⁵ 87

GB-Cu Dd.2.11, f. 69r *Paven A Holburn* - bandora HolbornS 69

GB-Och 1280, f. [2r] untitled fragments

IRL-Dtc 408/II, p. 100 *a pavin of Jhon Jhonsons* - lacking divisions

La vecchia, Italian for the old woman, is the title of a three strain pavan, sometimes paired with a galliard, in a variety of settings in English sources for lute, bandora, cittern, mixed consort and keyboard and it was called for to accompany a song in Anthony Munday *A Banquet of Daintie Conceits* in 1588.⁶ La vecchia uses both the tune and the passomezzo antico ground (i-VII-i-V-III-VII-i/V-i) of the Italian tune Paganina first published as *Pass'e mezzo della Paganina / Saltarello* in a setting for instrumental ensemble in Giorgio Maniero *Il Primo Libro di Balli* (Venezia 1578). One of the many settings of La vecchia pavan is found untitled in a lute book of German provenance inscribed Ernst Schele (JJ2a), which is concordant, except the divisions, with a lute setting titled *Levecha pavin m Johnson* (in the style of John Johnson not his son Robert) in the Folger-Dowland lute book (JJ2b), and an untitled fragment of the first twelve bars. The divisions in the Schele setting consist mainly of a single upper voice in semiquavers lacking any chords or bass notes, suggesting it is a lute part of a mixed consort setting. The divisions to both the Schele and Folger settings are quite different but are both mainly fast melodic passages although Folger includes some of the bass notes of the harmony and so this setting seems to be intermediate between a consort and solo setting. I have added similar bass notes editorially to the Schele setting to make it more like a solo to facilitate comparison with Folger. But you will see that the divisions in the cognate solos in the *Lutezine* have more rhythmic and harmonic complexity, so it seems that a satisfactory solo setting by John Johnson does not survive. A duet for two lutes in unison with equal parts (that is not treble and ground) of La vecchia pavan (and galliard) is also ascribed to Johnson in one of the four English sources (both parts together only in one source). As with the consort part in Schele, there are fast passages of melody without bass notes but in the duet parts the fast passages alternate between the lutes within the same strain rather than being confined only to the divisions as in the consort part. Interestingly none of the passages in the duet correspond to the figuration in Johnson's solos above. All the sources of La Vecchia pavan and galliard and Paganina that I know for lute are edited in the accompanying *Lutezine*.

JJ2a. D-Hs ND VI 3238 (Schele), pp. 143-144 untitled 6-7

JJ2b. US-Ws V.b.280 (Folger), f. 12r *Levecha pavin m^r Johnson* 8-9

¹ Jan W. J. Burgers *John Johnson: Collected Lute Music* (Lübeck, Tree Edition, 2001); *The Lute Works of John Johnson* Monuments of the Lutenist Art III (Columbus, Editions Orphée 1994).

² Lynda Sayce *The Golden Age Restor'd: Lute Music of John & Robert Johnson* (Dervorguilla DRVCD 101, 1992): 3, 4, 6; Christopher Wilson & Shirley Rumsey *John Johnson Lute Music* (NAXOS 8,550776, 1995/2003): 3, 4, 6; Paul O'Dette *The Royal Lutes: Music of Henry VIII and Elizabeth I's favourite Lutenists* (Harmonia Mundi HMU 907313, 2002): 6; Nigel North *Go from my Window: English Renaissance Ballad tunes* (LINN CKD 176, 2003): 7; Joachim Held *Merry Melancholy: English Lute Music of the sixteenth century* (Hänssler Classic CD98.600, 2010): 1.

³ For a facsimile see Julia Craig-McFeely 'Fragments of English Lute Music II: Oxford Libraries' *The Lute* 33 (1993), pp. 34-58, who did not identify the fragments as from Johnson's pavan.

⁴ Jan W. J. Burgers (ed.) *Joachim van den Hove: Life and Works* (Utrecht, KVN 2013).

⁵ Rainer aus dem Spring (ed.) *Anthony Holborne: Music for Lute and Bandora 2 vols* (Albury, The Lute Society 2001).

⁶ 'Ditties contained in this Booke. The 20. to *La vecchia Pavin*', beginning 'Who list to see a patterne of abuse, Or reade a tale, which manie rue with teares', so not about an old woman, and lacking music.

- JohnsonB 117
 US-NH Deposit 1 (Wickhambrook), f. 14r untitled (bars 1-12 only)
 equal duet:
 US-NH Deposit 1, f. 15v i untitled - lute I
 - JohnsonB 51a; Spencer⁸ 3a; Lundgren⁹ 4a
 GB-Lbl Eg.2046, f. 4r *the pauchoe for ii lutes Johnson* - lute I incomplete
 IRL-Dtc 408/I, p. 45 *Lavecho for two Lutes* - lute I
 US-NH Deposit 1, f. 15v ii untitled - lute II
 - JohnsonB 51b; Spencer 3b; Lundgren 4b
 = GB-AB I/27 (Brogyntyn), pp. 28-29 *Leueche pauen* - lute II

JJ3a is a lute setting without divisions of John Johnson's Flat pavan. It is found in a manuscript copied at the Königsberg court of the Dukes of Prussia probably in association with the troupe of English actors under John Spencer alias Stockfish, who were based in Königsberg c.1605-c.1619, or possibly another troupe who performed periodically in Königsberg under George Webster and including Richard Machin, to whom music is ascribed in the manuscript.¹⁰ Johnson's Flat pavan, probably named after the flattened note in the opening melody, is known from more than twenty sources for lute (see **JJ3b** for an English example), mixed consort and keyboard, and JJ3a here is the only one not of English provenance. The lute solos, including the continental source, are all quite closely concordant. As with JJ1 above, the music was called for to accompany one of the ditties in Munday 1588.¹¹ Figuration in the divisions of the lute solos, equal duet and treble and ground duets (with settings in both F and G minor) and the consort lute parts are concordant in places and so are possibly all arrangements by John Johnson himself or musicians associated directly with him. These related settings for different instrumental forces are good examples to compare solo, equal duet, treble and consort parts. The solos include harmony throughout the strains and divisions, although in the divisions the melody is often obscured by semiquaver passages punctuated with only occasional bass notes (see JJ4b for an example). In the equal duets the parts (not edited here) are similar both including alternating semiquaver passages lacking bass notes and chordal sequences within strains as well as repeats to produce echo effects between the two lutes. The consort lute parts are similar to the equal duet parts except that the strains are all chordal and the divisions all quaver and semiquaver passages almost entirely lacking bass notes. Finally, the duet trebles comprise continuous semiquaver passages except for bass notes only at cadences, and the chordal harmony is confined throughout to the lower voices of the ground for the second lute. However, the differing extent to which settings adhere to these patterns introduces ambiguity in assigning some to one use or another when there is no clue in the titles (such as US-Ws V.b.280, f. 10r *the flatt pavin for consorte*), that is if they were considered distinct rather than interchangeable in their use. For example, the lute setting GB-Cu Dd.3.18, ff. 60v-61r *flatt Pauen* consists of mainly quaver and semiquaver passages with only three bass notes and so looks like a treble, but then it is concordant in many places with the consort lute settings despite lacking bass notes and is very different to the duet treble settings (the lute parts are edited in the *Lutezine*).

- JJ3a.** LT-Va 285-MF-LXXIX, f. 55r *Flatt Pauan* NB p. 10
JJ3b. GB-Cu Dd.2.11, f. 87r *The flatt pauen Jo Johnson* 10-11
 GB-Gu Euing 25, f. 8v untitled
 GB-Lam 601 (Mynshall), f. 4v *the flate pauiane* [index: *The flatt pauion*]
 GB-Lam 603 (Board), f. 2v *Flatt Pavin Flatt Pavin Mr Johnso[n]*
 - JohnsonB 13b

- IRL-Dtc 408/I, p. 18 *The flat Paven* - JohnsonB 13a
 IRL-Dtc 410/I (Dallis), p. 92 NB *Jhonsons Flatt pavin*
 Equal Lute duet: JohnsonB 53
 GB-Lbl Eg.2046, ff. 4v-5r *the flatt pavion for ij lutes by Johnson* - lute I
 GB-Lbl Eg.2046, f. 5r *the flatt pavion for ij lutes by Johnson* - lute II
 GB-Cu Add.8844, f. 15r untitled - lute II
 T&G duet in F minor: JohnsonB 55 (ground reconstructed)
 GB-Cu Dd.3.18, f. 21v *The flatt pavien* - treble - Lundgren 24a
 T&G duet in G minor: (no ground)
 GB-Cu Add.8844, ff. 17v-19r untitled - treble
 GB-Cu Dd.3.18, ff. 60v-61r *flatt Pauen* - treble
 Mixed consort:
 GB-Cu Add.8844, f. 10r *The flatt pavien* - lute part
 GB-Cu Dd.3.18, ff. 60v-61r *flatt Pauen* - lute part
 GB-Cu Dd.9.33, ff. 90v-91r *flatt pavien* - lute part
 US-Ws V.b.280, f. 10r *the flatt pavin for consorte* - lute part
 GB-Lam 600, f. 13v *Flat Pavin* - bandora part
 LT-Va 285-MF-LXXIX (Königsberg), f. 39r *Flatt pavin* - bandora part
 GB-Cu Dd.14.24, f. 3v *The flatt pavien* - cittern part
 US-CA Mus.181 (Odey), f. 2v *Jhonsones pavien* - cittern part
 US-CA Mus.181, f. 37v *Flat Pa / the flatt pavine* - cittern part
 US-OAm Parton, p. 19.24. *The Flatt Pavien* - cittern part
 GB-Hu DD HO 20/2, no. 24 *The Flatt Pavien* - flute part
 IRL-Dtc 410/I, p. 264 untitled - treble viol part
 GB-Cu Dd.5.20, f. 2r *The flatt pavien* - bass viol part
 GB-Hu DD HO 20/3, no. 24 *The Flatt Pavien* - bass viol part
 Keyboard:
 GB-Cfm Mus.168 (FVB), pp. 397-398 *The Flatt Pavan Giles Farnaby*;
 GB-Lbl Add.30485, ff. 54v-55r *flatt pauen Mr Jonsons*;
 GB-Lbl Add.36661, f. 56r *Mr Johnson's flatt Pavin A pavin*;
 US-CLwr ML431/D24, p. 138a, fragment 35 *Flat pavin*;
 US-NYp Drexel 5609, pp. 114-115 *A Pavine*
 = F-Pn Rés.1186, ff. 27v-28r *A pavine*
 IRL-Dtc 410/I, p. 264 untitled - mensural notation for treble and alto

JJ4a is titled *Gailliarde* and found without divisions near the beginning of the huge Thysius lute book, copied by Adriaan Smout from about c.1595. It is the only continental source of the galliard to John Johnson's Flat pavan. As with the pavan, sources of the galliard include settings for lute solo (see **JJ4b** for an example) and equal duet, as well as treble and ground duet (although the ground does not survive but has been reconstructed), and mixed consort but only parts for cittern and bass viol are known. The five solo lute settings, including the continental source, are all in C minor and closely concordant.

The Flat pavan and paired galliard are found together in the Mynshall and Dublin (408/II) manuscripts, and both are in Mathew Holmes first lute book, Dd.2.11 copied over the long the period c.1588-1600, but the pavan is on near the end on f. 87r of 102 folios whereas the galliard is right at the beginning on f. 1v. He may have collected and copied them on separate occasions widely spaced in time, or else he might have entered them together but after copying the pavan on a page towards the end he looked back for a space for the galliard on empty staves which he found in the first few pages.

- JJ4a.** NL-Lu 1666 (Thysius), f. 28r *Gailliarde* p. 12
JJ4b. GB-Cu Dd.2.11, f. 1v *Gailliarde to the / flatt pauen* 12-13
 GB-Cu Dd.9.33, f. 92v untitled - first strain only
 GB-Lam 601, f. 5r *the galliard to the flat pavu* [index: *the galliard to the same*]
 IRL-Dtc 408/I, p. 19 *The flat Paven Galliard The flatt Pauen* - JohnsonB 14
 Equal lute duet: JohnsonB 54
 GB-Lbl Eg.2046, f. 5v *the galyerd to the flatt pavion for ij lutes by Johnson* - I
 GB-Lbl Eg.2046, ff. 5v-6r *the galyerd to the flatt pavion for ij lutes by Johnson* - lute II
 Duet treble: JohnsonB 56
 GB-Cu Dd.3.18, f. 22r *Gailliarde to the flatt pauen* - treble - no ground
 Mixed consort:
 US-CA Mus.181, f. 2v *The galliard* - cittern part
 GB-Cu Dd.5.20, f. 2r *Gailliarde to the flatt pavien* - bass viol part

⁷ An anonymous untitled galliard in the Marsh lute book (IRL-Dm Z.3.2.13, p. 264) forms an obvious pair with Johnson's La vecchia pavan (edited in the *Lutezine*) and was included in JohnsonB as no. 12.

⁸ Robert Spencer *Tablature for Two Lutes 3* (Stainer & Bell 1983).

⁹ Stefan Lundgren *English Duets for Two Renaissance Lutes* vols. I-IV (München, Lundgren 1986).

¹⁰ Jerzy Limon *Gentleman of a Company: English Players in Central and Eastern Europe 1590-1660* (Cambridge University Press 1985), pp. 69-81.

¹¹ 'The 6. to the flatte Pavin' beginning 'When I sometime begin to thinke vpon / the frailtie of this present life' [lacks the music].

A galliard in Besard's *Thesaurus Harmonicus* published in Köln in 1603 (**JJ5a**) is concordant with *Jonsones gallyard* in the Willoughby lute book also found in three concordant and untitled settings without ascription in the Marsh lute book (**JJ5b**). From the dating of the sources to the 1580s and style it is assumed to be by John Johnson. It is unusual in being mainly confined to the upper four courses of the lute. Besard included divisions to the first two strains only with quite different figuration in places adding bass notes to the division to the second strain. He may have been following his exemplar or could have rewritten it himself. The first four bars are similar to the beginning of the third strain of a galliard ascribed *J.D.* in GB-Cu Dd.5.78.3, f. 49v and assumed to be by John Dowland (DowlandCLM 27) so it is possible Dowland was quoting John Johnson unless it is just coincidence.

- JJ5a.** Besard 1603, ff. 109v-110r *Galliarda* p. 14
JJ5b. IRL-Dm Z.3.2.13 (Marsh), p. 365 untitled 15
 GB-NO Mi LM 16 (Willoughby), ff. 31r-31v *Jonsones gallyard*
 IRL-Dm Z.3.2.13, p. 90 untitled - JohnsonB 22
 IRL-Dm Z.3.2.13, p. 91 untitled

The country dance *Gathering peascods* set for violin is in John Playford's *The Dancing Master* of 1651 and all subsequent editions.¹² No text or reference to a ballad called *Gathering peascods* is known but the music is found in instrumental settings for lute, bandora and keyboard from the 1590s and later under several alternative titles. Quite similar settings are titled *The Gathering of pescodes* in the Board lute book (**JJ6b**) and *Brande Piscet* (**JJ6a**) (probably a corruption of the English title)/ *Chanson Angloise* in Valerius' *Nederlandsche Ghedenck-Clanck* published in Haarlem in 1626. It is also called *Johnsons Toy* and *Jo Johnsons Allmaine* in three settings for lute or bandora (see **JJ6c/d**), so either John Johnson composed the tune that became a popular country dance with the title *Gathering peascods*, or he arranged music that was already popular. Either way he presumably intended it for lute and someone else then arranged it for bandora retaining the ascription to him. Regardless of who set it, the bandora arrangement, transcribed for lute here, is the best version. It is also known by yet another title, *Allins Jig* and although it is not in the style of the leaping dance of the jig it is assumed to refer to the famous actor Edward Alleyn (1566-1620),¹³ and so may have been adopted as his signature tune when he appeared on stage, and he might even have danced to it. An association with the stage is suggested by the appearance of an untitled lute setting in D-B Danzig 4022, a manuscript of Gdansk provenance that probably includes English music brought by troupes of English actors who are recorded as visiting Gdansk between 1600 and 1619.¹⁴ All the versions for plucked instruments are edited in the *Lutezine* where it is treated as ballad/country dance tune.

- JJ6a.** NL-Lu 1666, f. 456v *Brande Piscet. Chanson Angloise* 16
JJ6b. D-B Danzig 4022, f. 43v untitled - not in JohnsonB 16
JJ6c. GB-Cu Dd.2.11, f. 20v *Johnsons Toy* 17
JJ6d. GB-Cu Dd.9.33, f. 82r *Jo Johnsons Allmaine* 17

¹² The first two bars are the same as one of the two ballad tunes known as *All in a garden green* / *Onder de Lindegrone* [edited for LN116 (December 2016)].

¹³ Alternatively, Allin could be the professional singer John Alleyn 'that most excellent tenor voyce, and exact singer (her mat^{tes} seruant, *mr. Io. Allin*)' who sang the song 'If all the ages of the earth' by Alfonso Ferrabosco (II) in Ben Jonson's *Queens Masque* performed in the Whitehall Banqueting House in 1609, see Peter Walls *Music in the English Courty Masque 1604-1640* (Clarendon Press, Oxford 1996), p. 3.

¹⁴ See Limon 1985, *op. cit.*, pp 37-62.

¹⁵ Lyle Nordstrom *The Bandora: Its Music and Sources* (Pinewood, Warren, Michigan, Harmonie Park Press 1992).

¹⁶ Also edited in *Masque and Stage Music for Renaissance Lute* (Albury, Lute Society Music Editions 2020), no. 82.

¹⁷ All listed in John M. Ward *Music for Elizabethan Lutes* (Oxford, Clarendon 1992), p. 97 fn 283. The supplement to the *Lutezine* to *Lute News* 133 (April

- transcribed from bandora - Nordstrom¹⁵ 15

GB-Lam 603, f. 26r *The Gathering of pescodes*

GB-Cu Dd.9.33, f. 28r *Allins Jigg*¹⁶

GB-Cu Dd.2.11, f. 56r *Allmaine Jo Johnson* - JohnsonB 31

cf. Playford DM 1651, p. 96 *Gathering Peascods* - violin

A-Lla Mus.Hs.512 inv.9647, f. 10r *11 Englosa* - keyboard

Medleys were a popular genre of instrumental and vocal music in the Tudor period,¹⁷ although few with medley in the title. Medleys comprise a series of unrelated dance-like movements or ballad tunes of different lengths and meter, the first few in common time followed by others in triple time (a structural form shared with typical masque dances!). Two sets for lute are titled medley, in some sources called old and new medley, one by John Johnson and the other anonymous but similar to the first and characteristic of Johnson's style and so probably also by him.¹⁸ These two comprise sections in common and triple time, none using recognisable ballad tunes or country dances. It is a challenge to get the pace right to play these medleys and a slow beginning is necessary to accommodate the changes in meter, and Thomas Robinson's advice for playing lessons springs to mind:

"Therefore whensoever there is a lesson giuen you to play at the first sight. First looke it ouer before you offer to play it, for these reasons following. First see what manner of lesson it is, whether it bee a *set Song, Innomine, Pauen, Galliard, Almaine, ligue, Lauolta, Coranta, Country dance, or Toy*, whatsoever, according to the nature of the lesson, to giue it his grace with grautie or quicknes. Secondly by looking it ouer, you shall see the fastest time in all the lesson contained, that accordingly you may so begin as you may goe through without check."¹⁹

Johnson's old medley is found in over twenty sources, in settings for lute, cittern, keyboard, voice and mixed consort, and is the third composition by Johnson here that was called for to accompany text in Munday 1588.²⁰ The sixteen sources for lute include settings in four different keys/tonalities, most in C minor with a few a tone higher in D minor or a fourth lower in G minor and one in F minor. The sources are all quite similar (except **JJ7h**) and share the same seven sections, three in duple and four in triple time. The Old Medley also seems to have been Johnson's most popular work on the continent represented by six sources, including settings in C, D and the only one known in F minor. These follow the English settings quite closely but mainly lack divisions and exhibit variable degrees of success in barring the second and third sections with their irregular rhythms punctuated with rests (as does the English source **JJ7f**), but all versions here have been edited to match each other. Eight sources in four keys, five continental and three English, are all edited here to permit comparison of the surprising range of settings of Johnson's popular medley.

The two closely related continental sources in D minor (**JJ7a/b**) are simplified and lack divisions compared to the two English sources in the same key (e.g. **JJ7c**).

- JJ7a.** DK-Kk Thott.841.4o, f. 115r *Padoana Anglica* NB p. 18
JJ7b. Waissel *Tabulatura* 1591, sig. L2v 2. *Padoana* 19
 = Waissel *Tabulatura* 1592, sig. L2v 2. *Padoana*

2020) included settings of medleys on the hunts up ground.

¹⁸ The title Medley is also used for a setting of Primiero in the Fitzwilliam virginal book (GB-Cfm 168, pp. 291-293 *Medley William Byrd*).

¹⁹ Robinson *The Schoole of Musikee* 1603, sigs. C2r-C2v. He continues: 'All these reasons well considered, you shall finde in them such necessitie, such truth, such ease, with such content & delight, as you will confesse, that it were impossible to play well with out the knowledge therof: For true Art maketh hard things easie, labour maketh hard things perfect, or (to speake more truly) ready.'

²⁰ 'Ditties contained in this Booke. The 3. to *Johnsons Medley*', presumably the old medley, beginning 'When fond desire, had drawne my mind to Loue: / Hard was my happe, and fierce the fittes, / I was enforst to proue', and it must have been a challenge singing the text to it given the complexity of sections and their meter.

JJ7c. GB-Lbl Add.31392, ff. 18v-19v *medley* pp. 20-21
IRL-Dm Z.3.2.13, p. 272 untitled

Another four continental sources are in C minor (two edited here JJ7d/e and two more settings in Valerius and the Thysius lute book are almost identical to the ones in Adriaenssen and the Marsh lute book, respectively. The setting in the Fabritius lute book (**JJ7d**) is quite close but simplified compared to the five English sources (e.g. **JJ7f**). However, the version in Adriaenssen's (**JJ7e**) is an unsatisfactory rendering that is quite different to the original. The B and C sections halve rhythm sign duration with two not four minims in a bar and the E and F sections are rather awkward in duple rather than triple time compared with the other sources. Valerius is barred more accurately than Adriaenssen omitting the plain statement of the first section and beginning with the division of the first section from Adriaenssen.

JJ7d. DK-Kk Thott.841.4o (Fabritius), ff. 115r-115v *Alio modo*
/ *Magdlini* / *transponiert* 22

JJ7e. Adriaenssen 1584, f. 92r *Pauane è l'Englesa* 23
[index: *Padoanes à l'Englesa*] not in the revised edition of 1600
= Valerius 1626, pp. 99-100r *Pavane Medehyn*²¹

JJ7f. IRL-Dm Z.3.2.13, pp. 270-271 untitled 24-25
= NL-Lu 1666, ff. 192r-193r *Le Medly*
GB-Cu Add.2764(2), ff. 3v-5r *the olde Medley*
GB-Cu Dd.2.11, ff. 88v-89r *Olde Meddley Jo Johnson* - JohnsonB 36a
GB-Lcm loan 2019-1 (Weld), ff. 8v-9r *The Medley Mr Johnson - ditto* B 36b

Two English versions are in G minor, a key not represented in continental sources. The lower register of those in G has led some modern editors to assume they are accompaniments or second parts of lute duets. But in my opinion the setting in the Brogyntyn lute book (**JJ7g**) at least maintains just as much melodic and rhythmic interest as the solo settings in other keys that they are probably also solos. A comparison of settings in different keys reveals the same melodic phrases appearing in different voices so they are not direct transpositions. Finally, one setting in F minor is unique to the Thysius lute book, with quite different figuration and only the first three sections in duple time (**JJ7h**), the melodies often at the same pitch as the settings in D minor.

JJ7g. GB-AB 27, pp. 16-17 *Medley: J: J.* 26-27
cf. IRL-Dtc 410/1, p. 53 *medlye*

In F minor:

JJ7h. NL-Lu 1666, f. 142v *Pavane Maechdelijn* 28
cognates for other instruments:
GB-Cfm 168, pp. 355-356 *Jhonsons Medley Edward Johnson* - keyboard
GB-Cfm 782, ff. 74v-76r *Johnsons Medley by Mr Randall* - keyboard
GB-Cu Dd.4.23, f. 7v *The Olde Meddly* - cittern
GB-Cu Dd.4.23, f. 21r *The Medley Jn J* - cittern
GB-En 9450 (Edwards), f. 8r *the flaming fyre* - untexted song
GB-En 9450, ff. 30r-31r *The flaming fire in fornice close yt fries* - song
GB-Eu La.III.488, p. 25 *The flaming fire 4 Vocum* - untexted song
GB-Lbl RM24.d.3, ff. 95v-86r untitled [index: *Byrd*] - keyboard
US-CA Mus.181, ff. 1v-2r *the medley* - cittern part
Valerius 1626, pp. 99-100r *Pavane Medehyn* - cittern

The anonymous new medley is similar to Johnson's old medley but with all different melodies, again none recognisable, and with ten rather than seven sections, the first seven in duple

time followed by three in triple time. It is found in only three sources for lute all in C major, two English and the other in one of the prints of Matthäus Weissel, his second lute book published in Frankfurt in 1591 and in a second edition the following year, as well as one for keyboard and an orphan cittern part of a mixed consort setting. Three of the six sources call it new medley and one just the medley. The lute sources are concordant throughout, two English with divisions to all ten parts and nearly identical (see **JJ8b**). The continental setting is simpler, with divisions to only the fifth to seventh and tenth sections and different figuration and sometimes harmony in many places (see **JJ8a**), so either Weissel's exemplar was a different version or else he or his editor adapted it for inclusion in his print.

JJ8a. Weissel *Tabulatura* 1591, sig. L3v 4. *Padoana* pp. 28-29
= Weissel *Tabulatura* 1592, sig. L3v 4. *Padoana*

JJ8b. GB-Cu 8844, ff. 6v-7r *the new Medly* 30-32
GB-Lbl Eg.2046, ff. 34v-35r *The Madlay* - JohnsonB 47
GB-Cu Dd.14.24, ff. 27v-28r *The new Meddley* - cittern part
GB-Lbl RM24.d.3 (Forster), ff. 74r-77r *The new Medley* - keyboard

APPENDIX

The eleven page fillers include five additional cognates for Monsieur's almaine (**App 1, 2, 4, 6 & 11**) that I was unaware of when I edited all the versions I knew at the time for *Lute News* 110 (July 2014).²² Of these five, the divisions of App 11 use virtuosic semiquavers figures that are nevertheless easy to play but App 6 is the simplest and most noteworthy - I can imagine hearing it ring out clearly from the stage to highlight the antics of a comic actor during a theatrical performance by an English Theatre Company in a city somewhere in Northern Europe! **App 3, 5, 9 & 10** are four one-stave page fillers that are unica from the recently discovered manuscript at the monastery of St Paul in Austria, three probably local tunes but one English as indicated by the title but otherwise unknown.²³ **App 7-8** are two short anonymous galliards in continental sources, the second an additional source (plus an additional concordance) of the English galliard G3 edited for the *Lutezine* to *Lute News* 132 (December 2019).

App 1. D-Lr 2000 (Harling), p. 61 <i>Groß Ach und Wehe</i> - Hausmann Lynn ²⁴ 290	1
App 2. LT-Va 285-MF-LXXIX, f. 68r <i>Gross ach und wehe</i>	3
App 3. A-SPL KK 35, p. 49 <i>Angloise</i>	3
App 4. GB-Lbl Sloane 1021, f. 72r <i>Chorea polonica</i>	5
App 5. A-SPL KK 35, p. 50 <i>Lerchen blatz</i> [birdkeeper] cf. A-SPL KK 35, p. 56 <i>Lärchen blatz</i>	5
App 6. D-BAU 13.4 ^o .85, p. 84 <i>Angloise</i>	7
App 7. GB-HAdolmetsch II.B.1, f. 91r <i>Galliarde</i>	9
App 8. D-B 4022, f. 45v <i>Galliarde</i> Hove 1601, f. 101r <i>Galliarde</i> - HoveB 331	9
App 9. A-SPL KK 35, p. 52 <i>Calle</i>	13
App 10. A-SPL KK 35, p. 54 <i>Ade mein Schatz ich scheidt</i> [Goodbye darling I am leaving]	30
App 11. CH-SO DO 111, f. 44r-42v <i>Cupido</i> ²⁵	33

A critical commentary of editorial changes to the music in this supplement (except the appendix) is at the end of the *Lutezine*.

John H. Robinson - September 2020

²¹ Jan W.J. Burgers *Adrian Valerius Nederlandsche Gedenck-clank (1626) ...* (Lübeck, Tree Edition 2020), no. 28.

²² App 4 was edited in *A Compendium of 178 Polish Dances for Renaissance Lute* (Lute Society Music Editions, 2016), no. 144 and App 6 was included in the tablature supplement to *Lute News* 51 (September 1999) without recognising them as cognates for Monsieur's Almaine.

²³ Dieter Kirsch and John H. Robinson 'The lute manuscript in the art collection of the monastery library of Sankt Paul in Lavanttal (A-SPL KK

35)' *The Lute* 55 (2015) pp. 1-20.

²⁴ Robert B. Lynn & Klaus-Peter Koch *Valentin Haussmann: A Thematic-Documentary Catalogue of his Works* (Stuyvesant, Pendragon Press 1997). Haussmann *Venusgarten* 1602, no. 17 *Groß ach un weh empfindt mein hertze* [My heart feels great and hurts]. Did Haussmann borrow the tune that was originally English, although the Sloane 1021 scribe thought it was Polish.

²⁵ Not related to CH-SO DO 111, f. 41r *Cupido*; S-B PB fil 172 (Per Brahes), f. 14v *Cupido*.

App 1. Gross ach und wehe (Mounsieurs Almaine) - 7F AABB8

D-Lr 2000, p. 61

1 a a a

7 a a a a

12 a a a

17 a a a

23 a a a a

28 a a a a

1

6

9

12

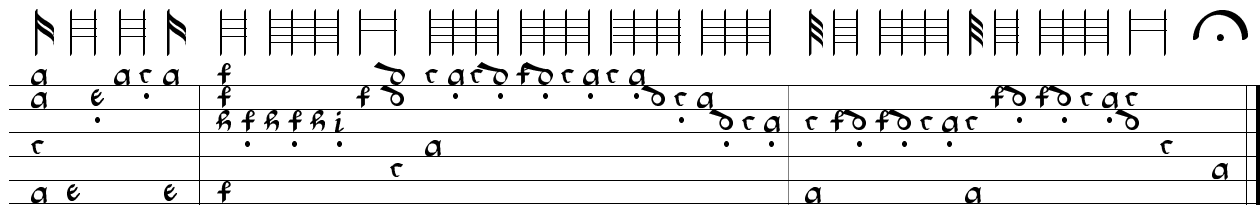
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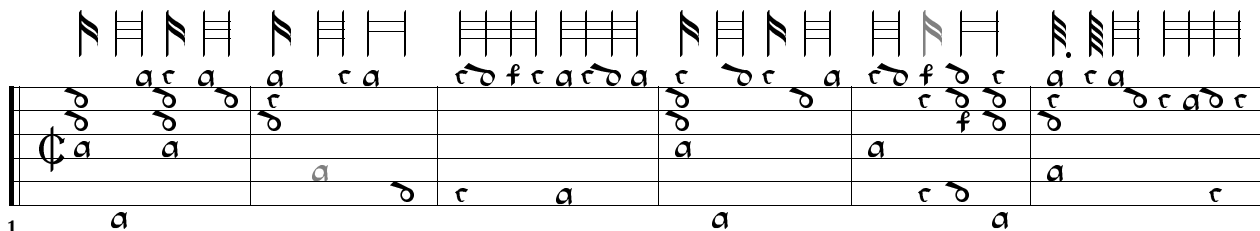
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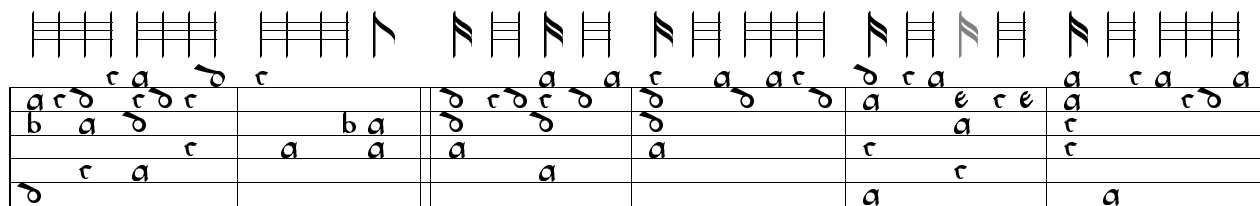
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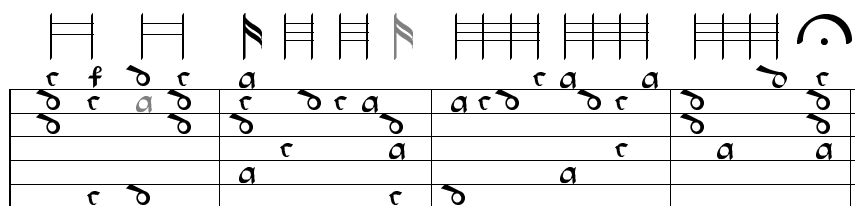
App 2. Gross ach und wehe (Mounsieurs Almaine) - 7F AB8 LT-Va 285-MF-LXXIX, f. 68r



1



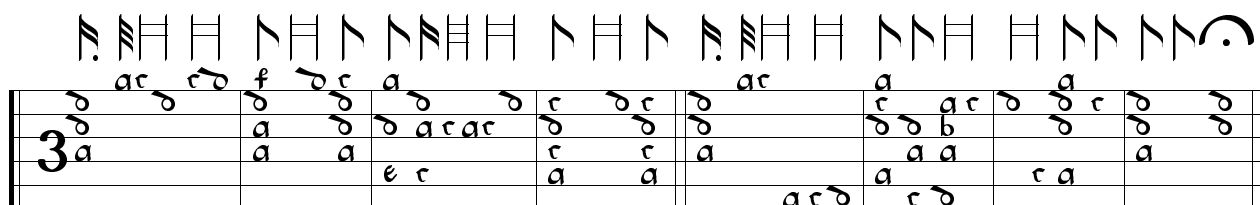
7



13

App 3. Angloise - 7F10C AB4

A-SPL KK 35, p. 49



1

JJ1b. A Pauan mr Johnson - AABB6CC4

GB-Cu 8844, ff. 5v-6r

1

1

6

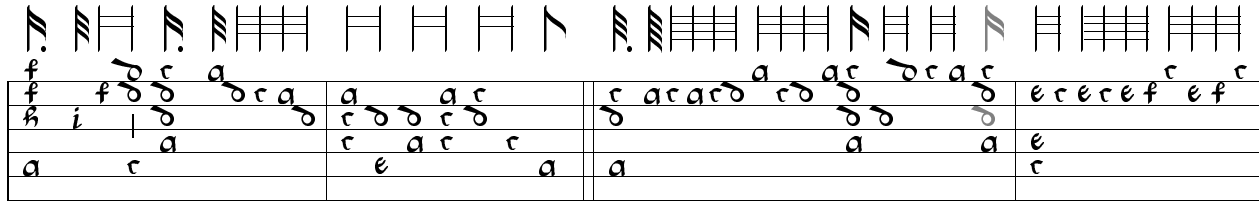
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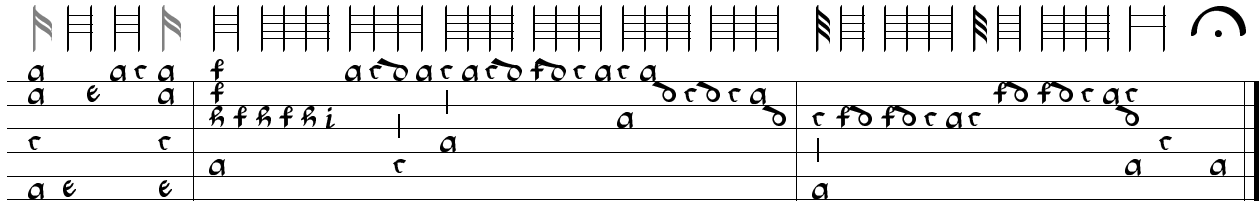
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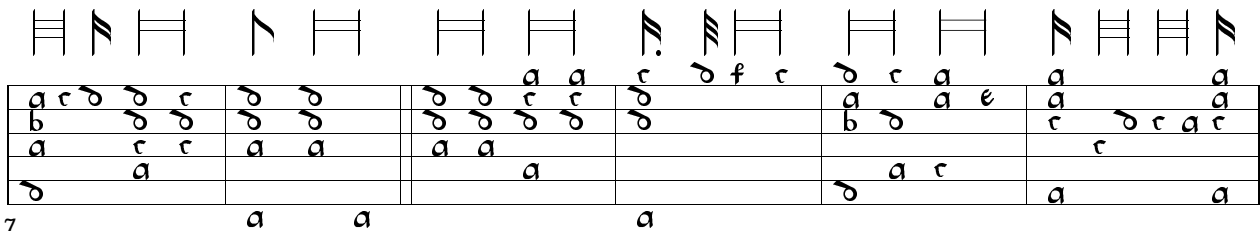
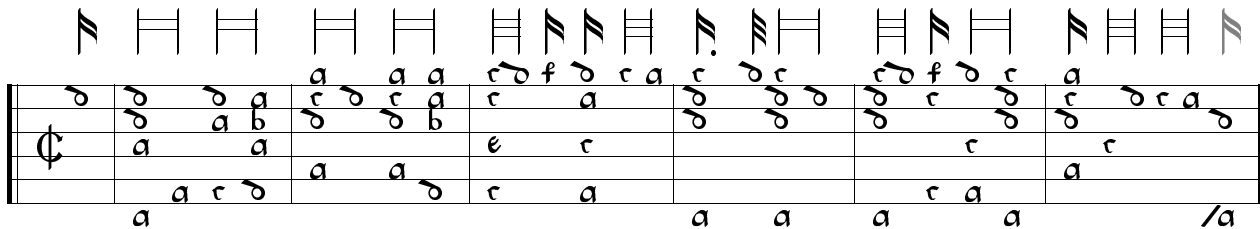


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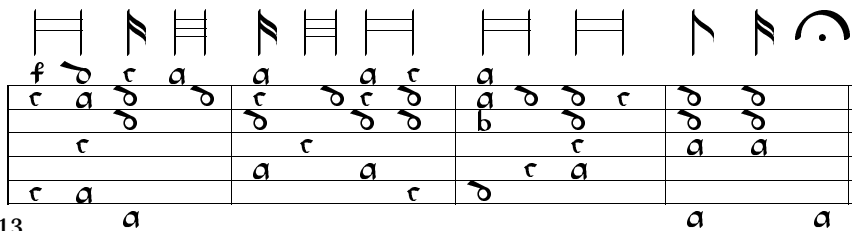


App 4. Chorea Polonica (Mounsieurs Almaine) - 7F8E AB8

GB-Lbl Sloane 1021, f. 72r



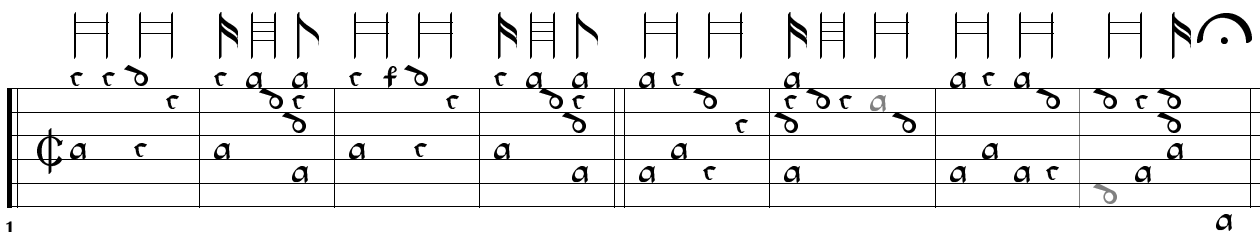
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13

App 5. Lerchen blatz - 7F AB4

A-SPL KK 35, p. 50



1

28

31

36

42

45

App 6. Angloise (Mounsieurs Almaine) - 7F AB8

D-BAU 13.40.85, p. 84

1

9

JJ2b. Levecha Pavin mr Johnson - AABBBCC4

US-Ws V.b.280, f. 12r

First system of musical notation for JJ2b. Levecha Pavin mr Johnson. The notation includes a treble clef, a common time signature (C), and a key signature of one sharp (F#). The system is divided into four measures.

Second system of musical notation for JJ2b. Levecha Pavin mr Johnson. The notation includes a treble clef, a common time signature (C), and a key signature of one sharp (F#). The system is divided into four measures.

4

Third system of musical notation for JJ2b. Levecha Pavin mr Johnson. The notation includes a treble clef, a common time signature (C), and a key signature of one sharp (F#). The system is divided into four measures.

Fourth system of musical notation for JJ2b. Levecha Pavin mr Johnson. The notation includes a treble clef, a common time signature (C), and a key signature of one sharp (F#). The system is divided into four measures.

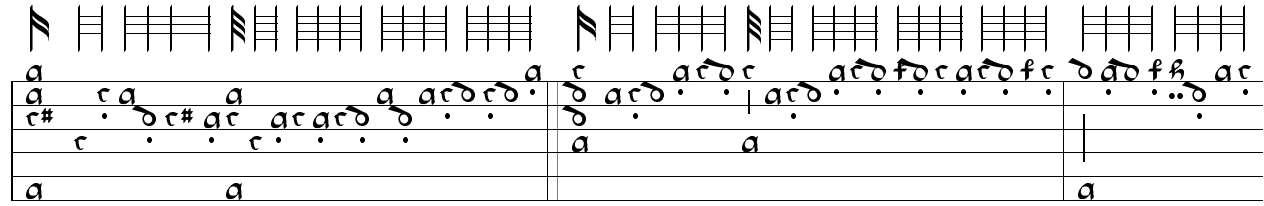
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Fifth system of musical notation for JJ2b. Levecha Pavin mr Johnson. The notation includes a treble clef, a common time signature (C), and a key signature of one sharp (F#). The system is divided into four measures.

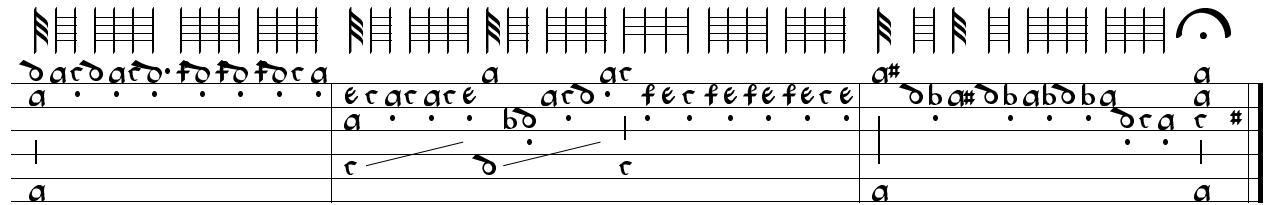
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Sixth system of musical notation for JJ2b. Levecha Pavin mr Johnson. The notation includes a treble clef, a common time signature (C), and a key signature of one sharp (F#). The system is divided into four measures.

Seventh system of musical notation for JJ2b. Levecha Pavin mr Johnson. The notation includes a treble clef, a common time signature (C), and a key signature of one sharp (F#). The system is divided into four measures.

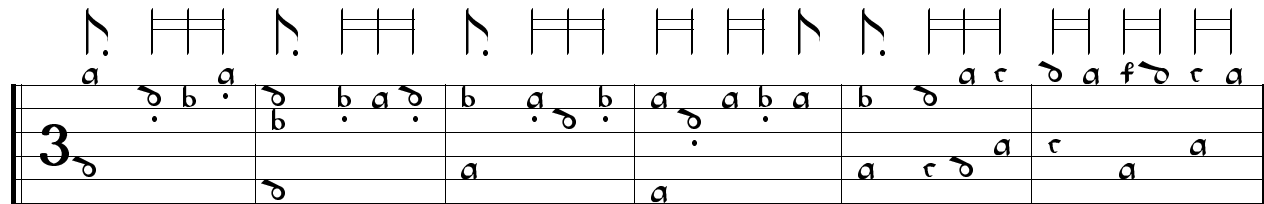


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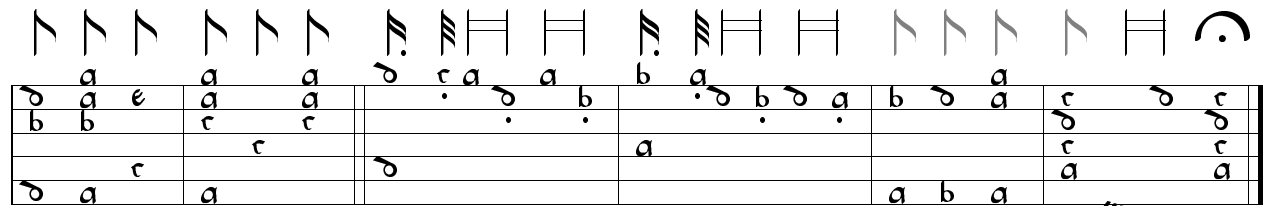


App 7. Galliarde - 10C A8B4

GB-HAdolmetsch II.B.1, f. 91r



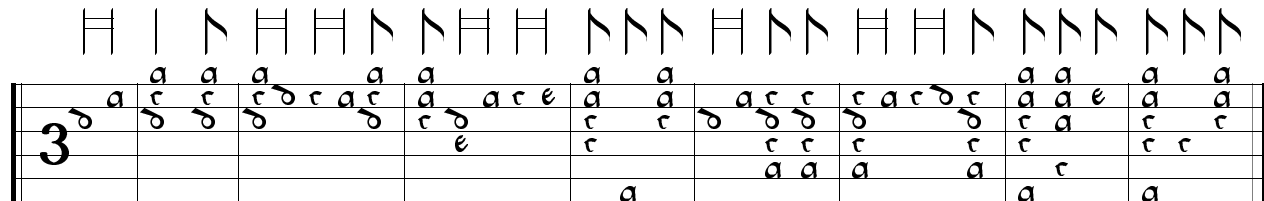
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7

App 8. Galiarda - 7F AB8

D-B 4022, f. 45v



9

JJ3a. Flatt Pauan - AB4

LT-Va 285-MF-LXXIX, f. 55r

1

5

9

JJ3b. The Flatt Pauen Jo Johnson - AABBBCC4

GB-Cu Dd.2.11, f. 87r

1

5

Musical notation system 10. The staff features a series of rhythmic patterns represented by vertical lines of varying heights. The notes are written in a stylized, non-standard notation, including letters like 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z' and symbols like '#', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'. The notation is complex and appears to be a form of musical shorthand or a specific dialect of musical notation.

10

Musical notation system 11. The staff features a series of rhythmic patterns represented by vertical lines of varying heights. The notes are written in a stylized, non-standard notation, including letters like 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z' and symbols like '#', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'. The notation is complex and appears to be a form of musical shorthand or a specific dialect of musical notation.

Musical notation system 12. The staff features a series of rhythmic patterns represented by vertical lines of varying heights. The notes are written in a stylized, non-standard notation, including letters like 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z' and symbols like '#', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'. The notation is complex and appears to be a form of musical shorthand or a specific dialect of musical notation.

15

Musical notation system 13. The staff features a series of rhythmic patterns represented by vertical lines of varying heights. The notes are written in a stylized, non-standard notation, including letters like 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z' and symbols like '#', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'. The notation is complex and appears to be a form of musical shorthand or a specific dialect of musical notation.

18

Musical notation system 14. The staff features a series of rhythmic patterns represented by vertical lines of varying heights. The notes are written in a stylized, non-standard notation, including letters like 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z' and symbols like '#', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'. The notation is complex and appears to be a form of musical shorthand or a specific dialect of musical notation.

21

Musical notation system 15. The staff features a series of rhythmic patterns represented by vertical lines of varying heights. The notes are written in a stylized, non-standard notation, including letters like 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z' and symbols like '#', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'. The notation is complex and appears to be a form of musical shorthand or a specific dialect of musical notation.

23

1

9

17

GB-Cu Dd.2.11, f. 1v

1

9

14

JJ5a. Galliarda - AABBC8

Besard 1603, ff. 109v-110r

3

1

9

15

22

29

36

JJ5b. (Johnsons Gallyard) - AABBC8

IRL-Dm Z.3.2.13, p. 365

1

9

15

22

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36

43

8

15

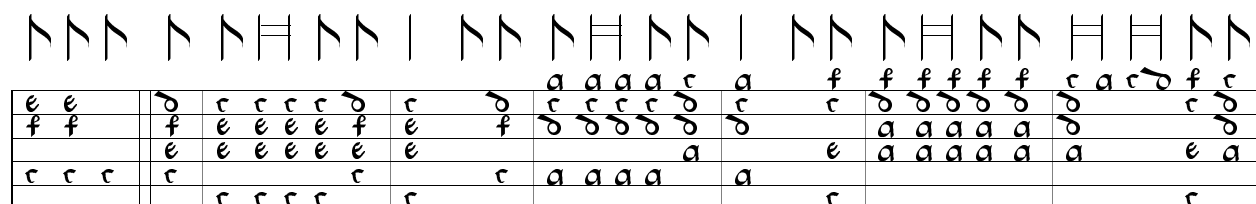
D-B 4022, f. 43v

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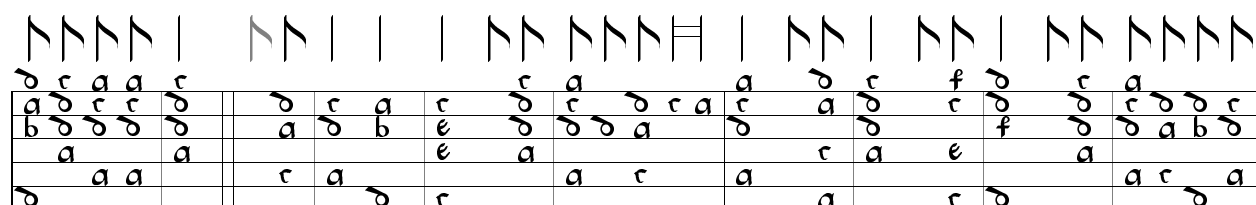
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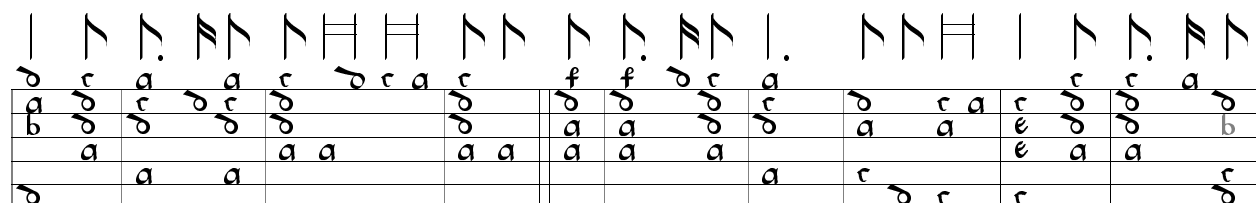
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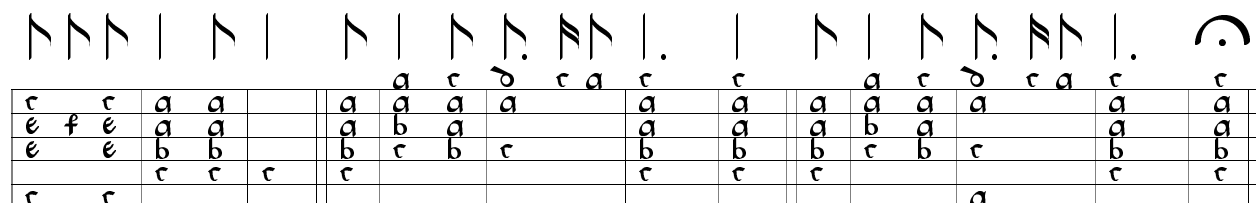
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24



33



42

JJ7b. Padoana - ABC8-D4EF8GG4

Waissel 1591, sig. L2v

1

8

15

24

33

42

JJ7c. (The) Medley - AABBC8-DDEEFFGG4

GB-Lbl Add.31392, ff. 18v-19v

1

7

14

17

25

30

36

43

48

56

63

68

74

1

8

15

24

33

42

JJ7e. Pauane a l'Englesa - 7F AA8BC4-D4-EF4G2

Adriaenssen 1584, f. 92r

Measures 1-6 of the piece. The notation features a treble clef and a common time signature (C). The melody is written on a five-line staff with various note values (minims, crotchets, quavers) and rests. The bass line is written on a four-line staff with similar note values. The key signature is one flat (B-flat).

1

Measures 7-10 of the piece. The notation continues with the same staff and key signature. Measure 7 starts with a repeat sign. Measure 10 ends with a double bar line.

7

Measures 11-15 of the piece. The notation continues with the same staff and key signature. Measure 15 ends with a double bar line.

11

Measures 16-20 of the piece. The notation continues with the same staff and key signature. Measure 20 ends with a double bar line.

16

Measures 21-26 of the piece. The notation continues with the same staff and key signature. Measure 26 ends with a double bar line.

21

Measures 27-34 of the piece. The notation continues with the same staff and key signature. Measure 34 ends with a double bar line.

27

Measures 35-38 of the piece. The notation continues with the same staff and key signature. Measure 38 ends with a double bar line.

35

1

7

11

17

25

System 36: A musical score system with three staves. The top staff contains a series of eighth and sixteenth notes, some beamed together. The middle staff contains a sequence of notes with accidentals (flats and naturals). The bottom staff contains a sequence of notes, some with accidentals. The system ends with a double bar line.

36

System 44: A musical score system with three staves. The top staff contains a series of eighth and sixteenth notes, some beamed together. The middle staff contains a sequence of notes with accidentals. The bottom staff contains a sequence of notes, some with accidentals. The system ends with a double bar line and a fermata over the final note.

44

System 49: A musical score system with three staves. The top staff contains a series of eighth and sixteenth notes, some beamed together. The middle staff contains a sequence of notes with accidentals. The bottom staff contains a sequence of notes, some with accidentals. The system ends with a double bar line.

49

System 56: A musical score system with three staves. The top staff contains a series of eighth and sixteenth notes, some beamed together. The middle staff contains a sequence of notes with accidentals. The bottom staff contains a sequence of notes, some with accidentals. The system ends with a double bar line.

56

System 62: A musical score system with three staves. The top staff contains a series of eighth and sixteenth notes, some beamed together. The middle staff contains a sequence of notes with accidentals. The bottom staff contains a sequence of notes, some with accidentals. The system ends with a double bar line.

62

System 68: A musical score system with three staves. The top staff contains a series of eighth and sixteenth notes, some beamed together. The middle staff contains a sequence of notes with accidentals. The bottom staff contains a sequence of notes, some with accidentals. The system ends with a double bar line.

68

System 73: A musical score system with three staves. The top staff contains a series of eighth and sixteenth notes, some beamed together. The middle staff contains a sequence of notes with accidentals. The bottom staff contains a sequence of notes, some with accidentals. The system ends with a double bar line and a fermata over the final note.

73

1

1 2 3 4 5 6

7

7 8 9 10

11

11 12 13 14

15

15 16 17 18 19 20 21

22

22 23 24 25 26 27

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28 29 30 31 32 33

34

34 35 36 37 38 39

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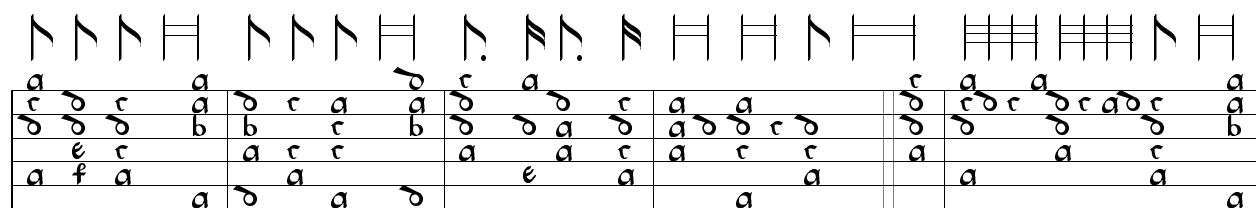
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Waissel 1591, sig. L3v

1

7

11



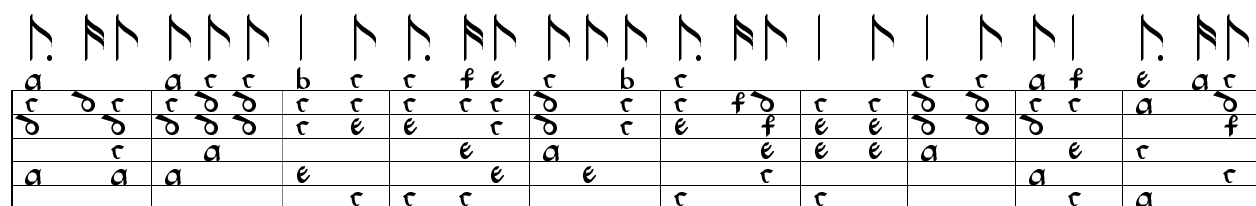
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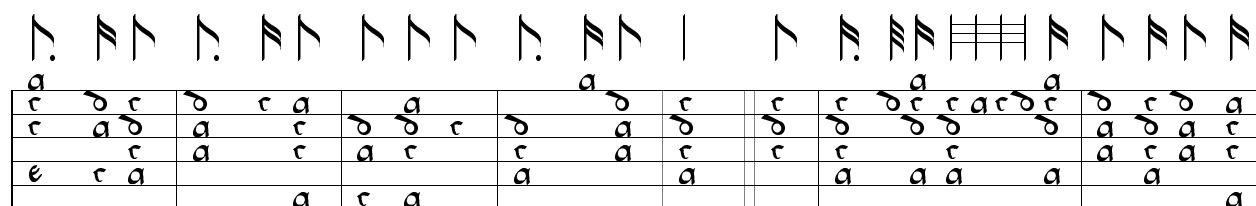
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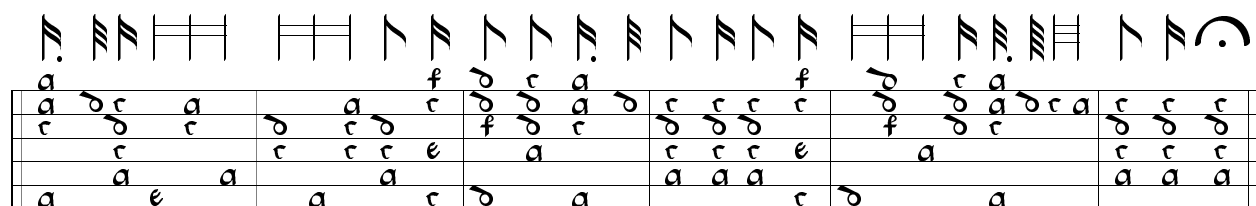
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39



46



52

1

8

8

15

15

18

21

ere f fere a ora
 er e f a e
 a

24

29

31

G	A	B	A	G	F#	E	D
G	A	B	A	G	F#	E	D
G	A	B	A	G	F#	E	D
G	A	B	A	G	F#	E	D

D	C	B	A	G	F#	E	D
D	C	B	A	G	F#	E	D
D	C	B	A	G	F#	E	D
D	C	B	A	G	F#	E	D

D	C	B	A	G	F#	E	D
D	C	B	A	G	F#	E	D
D	C	B	A	G	F#	E	D
D	C	B	A	G	F#	E	D

33

36

\dot{r} .	\dot{r} \dot{r}	\dot{r} \dot{r} \dot{r}	\dot{r} .	\dot{r} \dot{r}	\dot{r}	\dot{r} .	\dot{r} \dot{r}	\dot{r} \dot{r} \dot{r}	\dot{r} .	\dot{r} \dot{r}	\dot{r} .	\dot{r} \dot{r}	\dot{r} .	\dot{r} \dot{r} \dot{r}
r	f e	r f g	r	f d	r	r	d r	a f	e	a r	a	d r	d	r a d
d		d g	e	f	e	d	d	d r e	f	a		d	d	
e	r	e		r	e	a	a	e		r	e	a	r	e
			r		r			a r	a	e	a			e

41

[illegible]

50

57

63

69

75

81

App 10. Ade mein Schatz ich scheidt - 7F A2B4

A-SPL KK 35, p. 54

App 11. Cupido (Mounsieurs Almaine) - 7F8D AABB8

CH-SO DO 111, ff. 43r-42v

1 a a a a a a

7 a a a a a a

12 a a a a a a

17 a a a a a a

23 a a a a a a

28 a a a a a a