MUSIC SUPPLEMENT TO LUTE NEWS 100:
THE COMPLETE SETTINGS OF EASIER LUTE SOLOS BY JOHN DOWLAND

For volume 100 of Lute News,[1] this tablature supplement begins a series of the lute solos of John Dowland in which all known versions are presented for comparison, and is intended as an appendix to the complete edition of his music published by Diana Poulton.[2] Here are nine pieces mainly for 6-course renaissance lute that include a prelude, a march, three almaines, and four items with the fanciful titles choyce, delight, thinge or nothing, and jump, the latter probably referring to a dance step. Six of them are dedicated to one of four presumably noble or prominent ladies.[3] The occasions that prompted the dedications are not known, but it is possible some were Dowland's lute pupils,[4] for which he composed and dedicated a piece for them to play, maybe for a family gathering, such as a birthday celebration.[5] Alternatively, the music may have been composed for performance at festive occasions and dedicated to the ladies of the households of his patrons, or as a paid commission. It also seems likely that Dowland composed them all rather than arranging pre-existing popular tunes,[6] as all nine have characteristics of his style and the versions are generally but not always (see below) closely concordant. That is, apart from the introduction of variants in harmony and figuration of divisions, or the addition of diapasons (7th course in F or D), or transposition into different keys. It seems likely that Dowland would have varied how he performed his own music, or adapted the versions he gave his students to play, particularly over many years. So variant versions would be copied down at different times, although his music seems to have survived in quite faithful copies. However, the surviving settings offer a glimpse of the forms in which his music circulated, and provides the opportunity to choose a version that best suits our ability.

The twenty three versions of nº 48 are found in prints and manuscripts dated to the 1580s to 1620s. Settings are found in six English manuscripts (ascribed in four), as well as three foreign prints (two ascribed) and nine continental manuscripts (ascribed in four), with three versions found in one manuscript (D-LEm II.6.15) and four in another (Thysius/NL-Lu 1666). Many are concordant, although the versions in the prints of Besard, Fuhrmann and van den Hove have the traits of the compiler's own arrangements. Twelve versions, including all those in English sources, are in G major, and a further nine are in F major and two in C major, although no settings in F or C are found in English sources. This almaine has five sections [ABCDE], used in different combinations with or without repeats, the most complete and arguably the most satisfactory version being nº 48k from a continental manuscript. The divisions of nº 48m are a single melodic line suggestive of a consort part, and nº 48l is closely concordant with nº 48m but adds bass notes rendering it a more satisfactory solo. Nº 48c is found incomplete on fragmentary pages recovered from the binding of other books, and so missing tablature and rhythm signs (in grey here) have been reconstructed from the closely concordant version nº 48d. Nº 48p, t & u use only the first strain to which has been added two further unrelated strains. Settings for bandora, cittern or keyboard are also known, as well as the use of the tune as a Dutch song accompaniment (but see footnote 6). Lady Laiton/Leighton is probably Winifred (*d.*1616), daughter of Simon Harcourt of Ellenhall in Staffordshire, and wife of Sir William Leighton, poet and composer, and knighted in 1603, whose *Teares and Lamentations* of 1613/1614 included works by Dowland. Alternatively she could be the wife of Sir Thomas Laiton of Shropshire, Captain of Guernsey, knighted in 1579 and mentioned in New Years Gifts to Elizabeth 1576-1600, or even the wife of Edward Layton, knighted in 1591.

Two pieces, nº 50 & 56, are dedicated to a Mistress White, titled Thinge (or Choyce) and Nothinge, although the music of the two is not related, and may not even have been for the same Mrs. White. Possible dedicatees are Agnes Cecil, sister to William Cecil Lord Burghley, who married Thomas White of Tuxford, Nottinghamshire, or alternatively Anne Pilcher, wife of Rowland Whyte/White, Master of the Posts in the employ of Robert Sidney, or else one of a large family of Whites in the book trade, one the wife of the incumbent of St. Dunstan's-in-the West, near Fetters Lane where Dowland lived. Only a single version of nº 56 is known, but nº 50 survives in nine versions, in one continental and six English manuscripts spanning the 1580s to the 1610s, and one of the latter is the only one ascribed to Dowland. Nº 50b is from the same fragmentary source as nº 48c (see above) and has similarly been reconstructed based on the concordant version nº 50a. Most versions are in the key of G, but the one in the ML lute book (GB-Lbl Add.38539) is in F, and one in each key are adjacent in the Sampson lute book (GB-Lam 602). Curiously the version in the Jane Pickeringe lute book (GB-Lbl Eg.2046) is only remotely related to Dowland's composition. Two versions in F are also found as accompaniments to a song in a continental manuscript, the same title also found in a consort version in a continental print, and the music is also called a Polish Dance in a continental keyboard source.

The identity of Mrs. Nichols, the dedicatee of nº 52, is not known. Lute solo versions are found unascribed in two English manuscripts, but the attribution is given in the consort version in Dowland's Lachrimae of 1604, the consort lute part from it that Hove included in Delitiae Musicae of 1612, and in a consort version in a print of Thomas Simpson. The ascription is also found in one of the four continental versions for lute. One of the latter seems to have a German song title suggesting the tune was used as a song accompaniment, although this version is also the only one with divisions. All the lute solos are closely concordant, except for the one in Johann Rude's print that seems to be an unsatisfactory attempt

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[1] Initiated by Stephen Haynes 25 years ago, in 1986!

[2] Numbering of pieces is taken from Diana Poulton and Basil Lam (eds.) *The Collected Lute Music of John Dowland* (London, Faber, 1974, reprinted 1978 & 1981) [DowlandCLM], and the number accompanies the version used by Poulton and Lam. Also, versions marked * are not listed in DowlandCLM. Non-lute cognates are listed in footnotes and the description of the sources represented here can be found in the bibliography to the facsimile edition of GB-Cu Dd.2.11 (Albury, The Lute Society 2010).

[3] Information mainly from DowlandCLM and Diana Poulton *John Dowland* (London, Faber, 1972/R1982) and DNB on-line.

[4] The dedicatee of nº 50 bears the appellation Mistris, M^ris and M^rs, nº 52 Mistris and M^rs, nº 55 M^rs and M^ris, and nº 77 Mistris. So it seems Mistris/M^ris and M^rs are used interchangeably, and from which their marital status is not clear. In contrast, nº 48 is dedicated to Lady Laiton/Leighton all three times the dedication appears, suggesting she already had a knighted husband at the time.

[5] Five versions (plus a cognate) of nº 50 and 4 versions of nº 55 include the dedication, but only one version (plus two cognates) of nº 48 and only the consort version of nº 52 bear the dedicatees name, so its possible previously composed music was recycled in the case of some of the dedicatees.

[6] However, the opening of nº 48 is quite similar to the Dutch national anthem, Wilhelmus van Nassouwe. See the tablature supplement to *Lute News* 46 (June 1998), nº 25 and Tablature Sheet C49, for a setting by Elias Mertel.

at his own embellished setting.

Only one of the four versions of nº 55 in English sources is ascribed to Dowland, in William Barley's print of 1596. One of the two continental sources is also ascribed, and two anonymous versions for consort are found in Praetorius' Terpsichore of 1612. However, English and continental versions are closely concordant, although only the third strain is found in nº 55a, which is preceded by two strains of Wilsons Wilde. Mrs. Winter could be Catherine, niece of William 3rd Lord Vaux and daughter of Catherine Vaux and Sir Thomas Throckmorton, who married William Winter, or maybe she is Jean or Jane Ingleby who married George Winter, whose sons Robert and Thomas Winter were leading conspirators in the Gun Powder Plot.

The single version of nº 65 is presumably dedicated to Fernando Stanley (1559-1594) who was called to Parliament as Lord Strange in 1588-9, retaining the title until he became the fifth Earl of Derby upon his father's death in 1593. The single version nº 77 is not ascribed to Dowland, but was included in DowlandCLM as a doubtful attribution. The dedicatee could be a young Elizabeth Norris,[7] later to become Baroness Norris, who was daughter of Francis, Baron Norris of Rycote (1579-1622) and 1st Earl of Berkshire, who married Lady Bridget de Vere in 1599.

One version of nº 98 survives and is the only prelude known of John Dowland's. Finally, the almaine nº 99 with the obscure title of Dowland's Midnight, is known from two quite similar versions in two English sources from around 1620.[8]

Tablature and barring, together with ornaments, vertical and horizontal ties, and dots under tablature letters indicating off beats, have been reproduced as in the original sources. Repeats of sections have been standardised, except for their omission in all versions of nº 48. All originals are in French tablature, except for those from A-Lla hs.475, D-LEm II.6.15 and DK-Kk Thott 841 4º, which have been transcribed from German tablature.

Worklist

50. Mistress White's Thinge [versions in G and F major][9]

a. GB-Cu Dd.2.11, f. 63v *W. Thinge*
b. GB-Cu Add.2764(2), f. 6r untitled and incomplete
c. DK-Kk Thott 841 4º (Fabricius), f. 13v *Mein hertz mit schmertz*
d. US-NHub Music deposit 1 (Wickhambrook), f. 15r ~~*Wlti*~~ *Mistris / Whittes thinge Jhone Dowlande* [DowlandCLM 50]
e. DK-Kk Thott 841 4º, ff. 14r-14v *Ein schon Liedt / Alio modo*
f. GB-Lam 602 (Sampson), f. 7r *Mrs Whites choyce /* ~~*per Henricum Sampson scriptorem libri*~~
g. GB-Lam 602, f. 7r *Mrs Whites choice*
h. GB-Lbl Add.38539 (ML), f. 2r *Mris Whites / Choyse*
i. GB-Lbl Eg.2046 (Pickeringe), f. 19r untitled

52. Mistress Nichol's Almaine [G major][10]

a. GB-Cu Dd.2.11, f. 100v untitled [DowlandCLM 52]
b. D-LEm II.6.15, p. 296 *Ballet .17.*
c. GB-Gu Euing 25, f. 24r untitled
d. D-B Mus.40141 (Nauclerus), f. 46v *Dolandi Saltarella*
e.* PL-Kj Mus.40143, f. 60v *Chanson Inglese*
f. Rude *Florum Musicae* 1600 II, sig. II2v *115* [index: *Entrata*]
g. D-LEm II.6.15, p. 448 *Sieh hertz aller liebstes bild wie bin ich heut den dir so hold*

56. Mrs. White's Nothing [G minor]

GB-Cu Dd.2.11, f. 22r *Mrs. Whites Nothinge. Jo Dowlande, Bacheler of Musicke* [DowlandCLM 56]

48. Lady Laiton's Almain [versions in G, F and C major][11]

a. A-Lla hs.475 (Eijserrt), f. 28r *Allemande Dollannd Englessa*
b. D-LEm II.6.15, p. 498 *Anglicum*
c. GB-Cu Add.2764(2), f. 10v untitled and incomplete
d. GB-Cu Dd.2.11, f. 48r *Allmaine J. Dowland* [DowlandCLM 48]
e. GB-WPforester welde, f. 5r *Almayne Dowland*
f. NL-Lu 1666 (Thysius), ff. 492v-493r untitled
g. US-NHub Music deposit 1, f. 17r *ane almane*
h. NL-Lu 1666, f. 492r ii untitled
i. GB-Lam 601 (Mynshall), f. 10r *The Sedreppetis Lamentation / Dowlands allmen*
j. D-LEm II.6.15, p. 491 *Almanda Dulandi*
k.* PL-Kj Mus.40143, ff. 59v-60r *Allemande Inglese 1602 21 Martij*
l. D-Hs ND VI 3238 (Schele), pp. 145-6 *Allmande Doulant*
m. US-Ws V.b.280 (Folger), f. 11v *the Lady Laitons Almane / Jo doulande* [DowlandCLM 48a]
n. Besard *Thesaurus* 1603, f. 139v *Chorea Anglicana Doolandi*
o. Fuhrmann *Testudo* 1615, p. 80 *Chorea Anglica.* [header *Subplementum.*]
p.* D-LEm II.6.6, 7v-8r *Balett/ ta.*
q. D-LEm II.6.15, p. 367 *Chorea Anglica 5*
r. Hove *Delitiae Musicae* 1612, f. 59r *Ballet Englese/ Incerte*
s.* LT-Va 285-MF-LXXIX (Königsberg), f. 66v *Engelsch Stück*
t.* D-LEm III.11.26, p. 2 *Pa Anglica*
u. NL-Lu 1666, f. 492r i *Mr Daulants Almande*
v.* D-Ngm 33748/I, f. 36v *Volte Pauana*
w. NL-Lu 1666, ff. 492v untitled

55. Mistress Winter's Jump [C major][12]

a.* D-Lr 2000 (Harling), pp. 12-3 *Currant* [third strain only]
b. GB-Lbl Add.31392, f. 23r *mrs winters Jumpp*
c. GB-Gu Euing 25, f. 24v untitled
d. Barley *New Booke of Tabliture* 1596, sig. D1r *Mistris Winters Iumpe made by I.D. /Mris Winters Jump by J.D.* [orpharion]
e. US-Ws V.b.280, f. 5v *winter gomps* [DowlandCLM 55]
f. D-LEm II.6.15, p. 241 *Currant Dulandi 8*

99. Mr. Dowland's Midnight [in D]

a. GB-Lam 603, f. 26v *Mr Dowlands Midnight* [DowlandCLM 99]
b.* GB-En K.33b, part III, after p. 65 *Almaine*

98. Preludium

GB-Lam 603, f. 29r *Preludium By Mr Dowland*

65. Lord Strang's March [in G]

GB-Cu Dd.2.11, f. 58r *Lord Strangs March J. D.*

77. Mistris Norris' Delight [in B flat]

IRL-Dm Z.3.2.13, p. 382 *Mistris Norrisis Delight*

John H. Robinson, November 2011

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[7] Diana Poulton and Robert Spencer read the dedicatees name as Norrish's, whereas John Ward's reading is Norisis. There are no Norrish's in The Peerage or DNB, so it is assumed the dedicatee is a member of the Norris family.

[8] Bar 6 of nº 99b is an editorial reconstruction where the ends of the staves were cut of during binding after the music was copied.

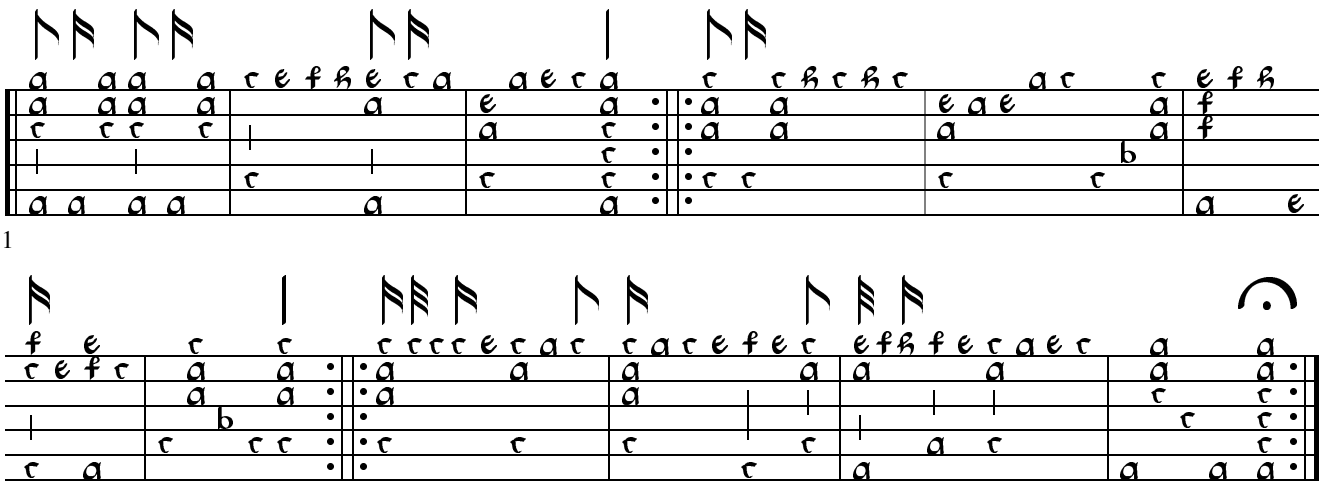
[9] Cittern: GB-Cu Dd.4.23, f. 31v *Mrs Whyte.* Keyboard: *PL-Kj 40098, no. 99 *Ein Annder Polnischer Tantz.* Instrumental ensemble à 5: *Haußmann *Rest* 1603, no. 89 *Mein Hertz mit schmertz ist überall verwundet &c.*

[10] String consort à 5 and lute: Dowland *Lost* 1604, sigs. M1v-M2r *Mrs /Mistresse Nichols Almand: / 20 Io. Dowland*; Hove *Delitiae Musicae* 1612, f. 58r *Almande / Ioan Douland* [lute part]; Instrumental ensemble: *Hausmann *Rest* 1603, *LXXI* [à 5]; *Simpson *Taffel-Consort* 1621, no. 8 *Aria Johan: Douland* [à 4]; *GB-Lbl Add.10444, no. 26 *An Allmaine* [à 2].

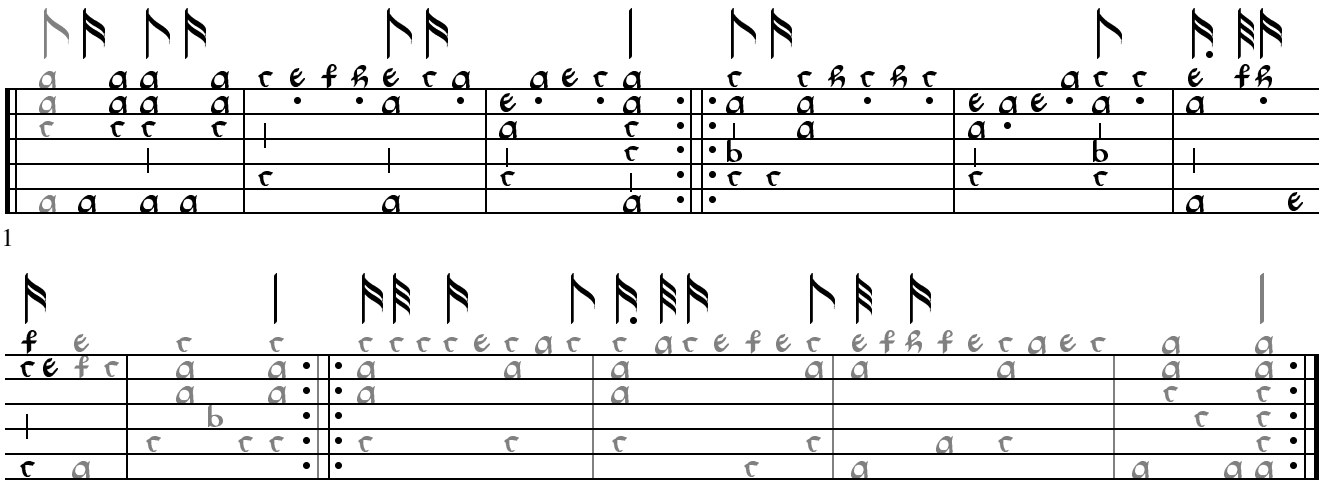
[11] Bandora: GB-Lam 600, f. 11r *Dowlandes allmaine.* Cittern: *GB-Cu Dd.14.24, f. 28v *Dowlands Allamine*; US-CA Mus.181, ff. 13v-14r *Doulan Gallia Doulandes Galliarde.* Keyboard: *F-Pn Rés.1186, ff. 120v-121r *ye Lady Layton's Allmaine*; *GB-Ob D.143, ff. 6v-5v *Dowlands almayne* [bars 1-45]; *S-Sk 1, f. 10v, *Allemande*; *US-NYp 5609, pp. 94-95 *Ye Lady Layton's Allmaine.* Vocal à 3: *Camphuysson 1647, p. 197 *Doulants Almande*; *Camphuysson 1655, p. 222 *Doulants Almande*; *Camphuysson 1675, p. 157 untitled.

[12] Instrumental ensemble à 4: Praetorius *Terpsichore* 1612, *CLVII Courante Incerti* & *CLXXXV Galliard Incerti.*

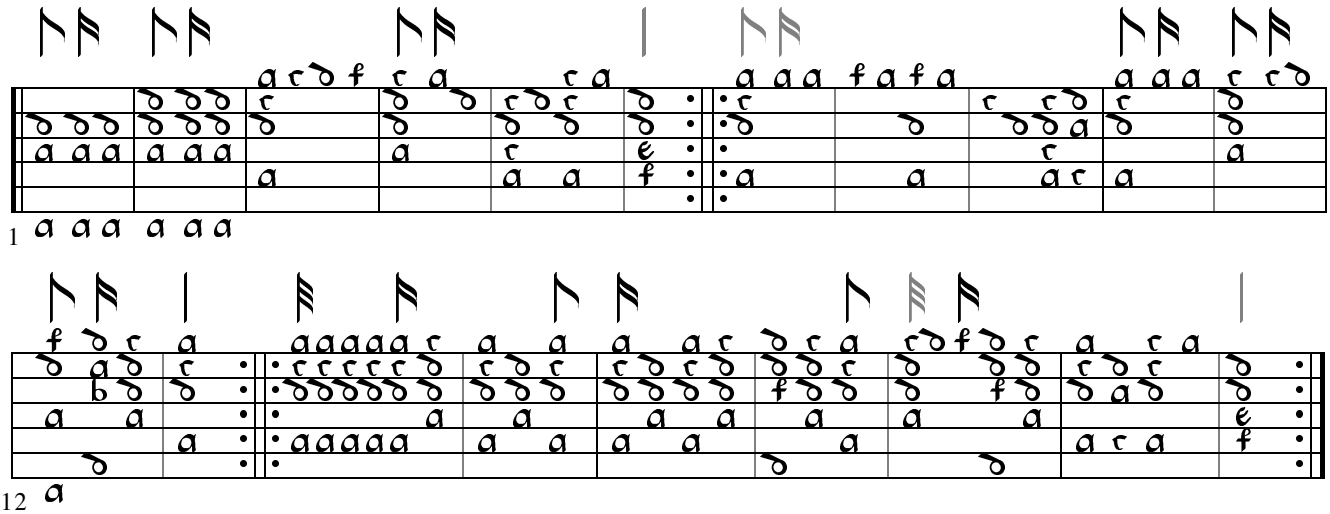
50a. W. Thinge - ABC GB-Cu Dd.2.11, f. 63v



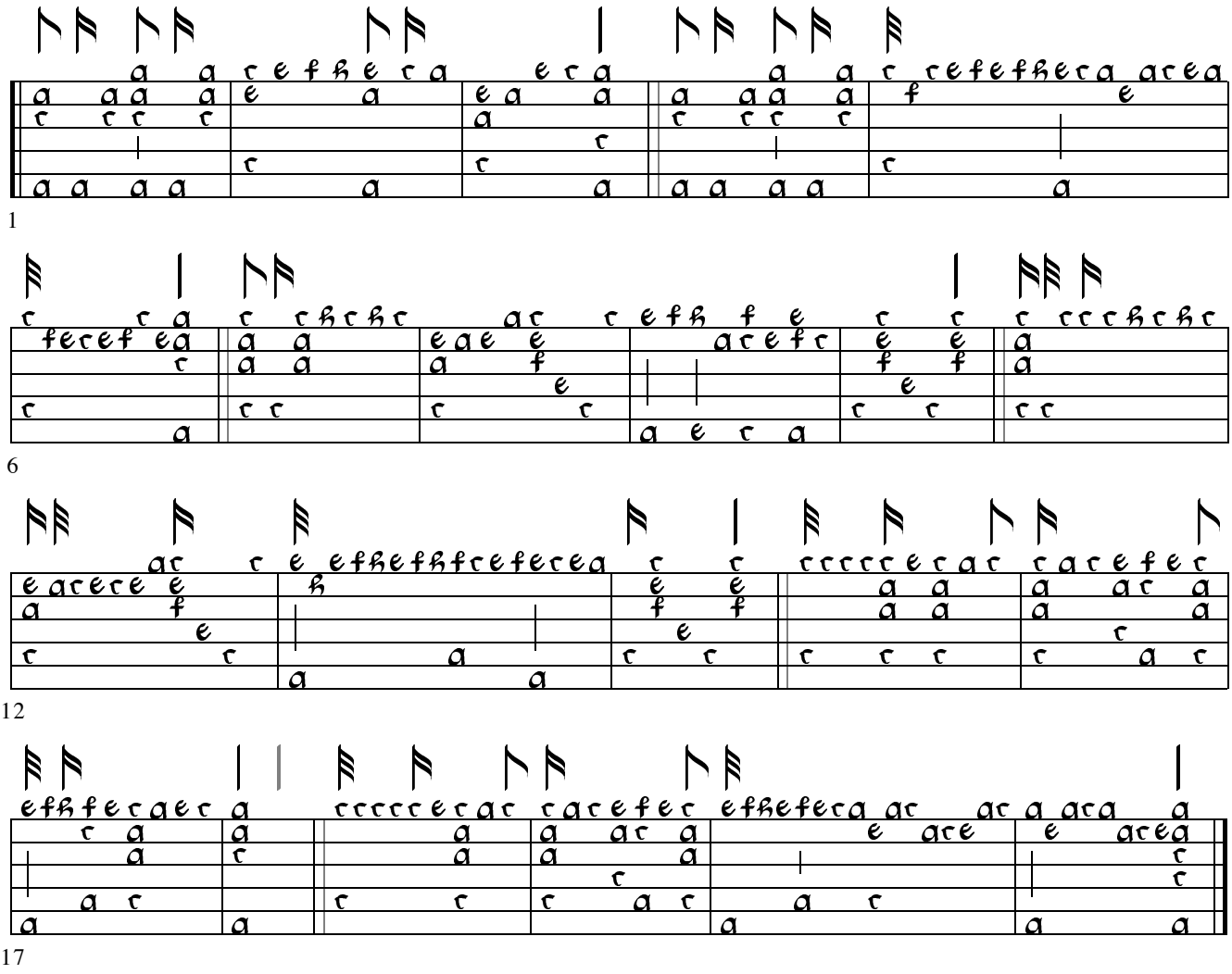
50b. Untitled - ABC GB-Cu Add.2764(2), f. 6r



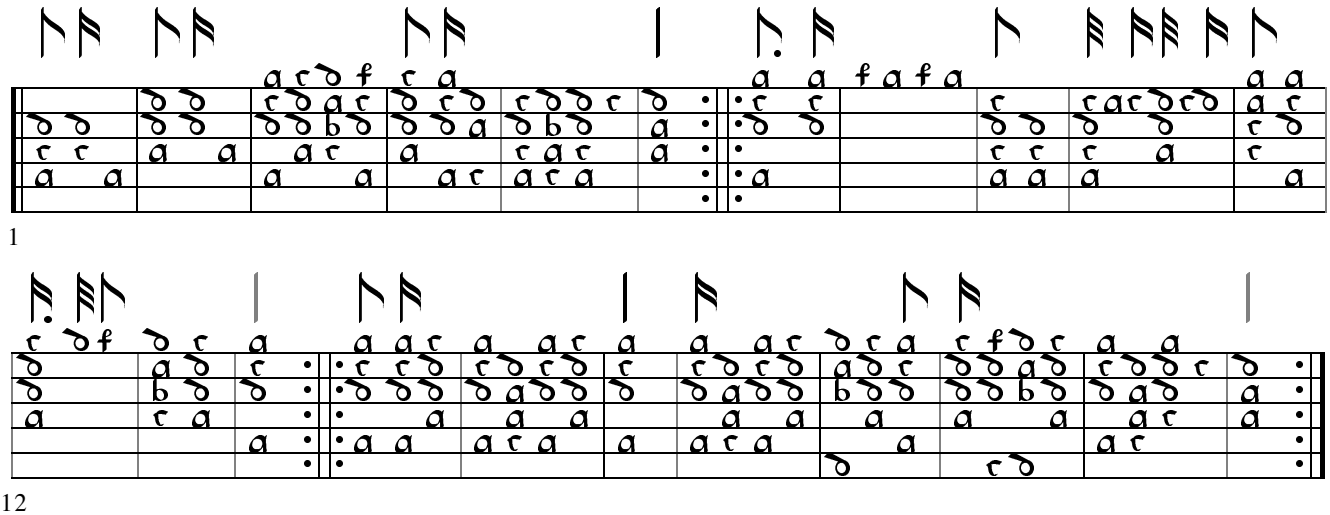
50c. Mein hertz mit schmertz - ABC DK-Kk Thott 841 4o, f. 13v



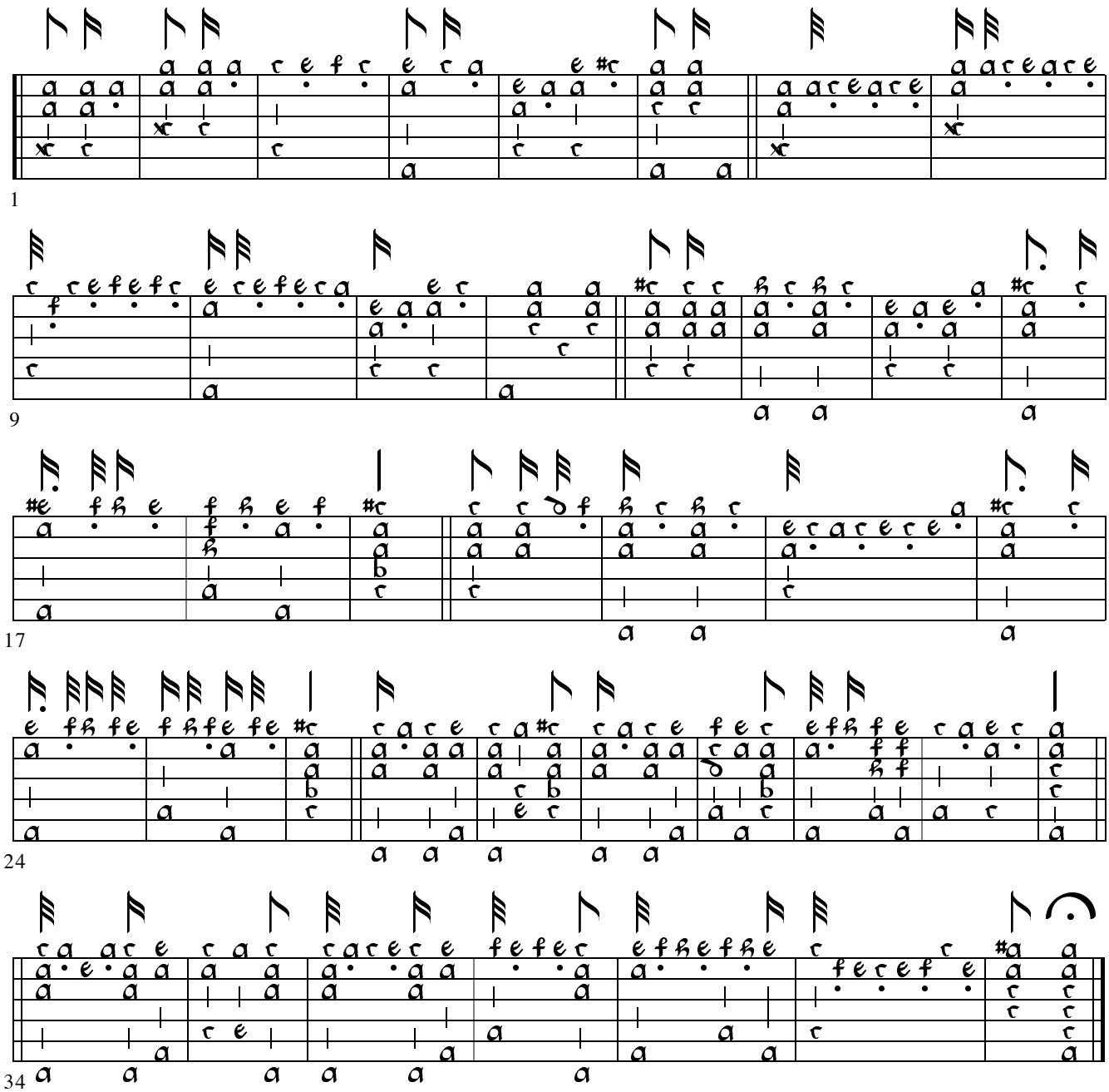
50d. Mistris Whittes thinge Jhone Dowlande - AABBCC US-NHub Music Dep. 1, f. 15r



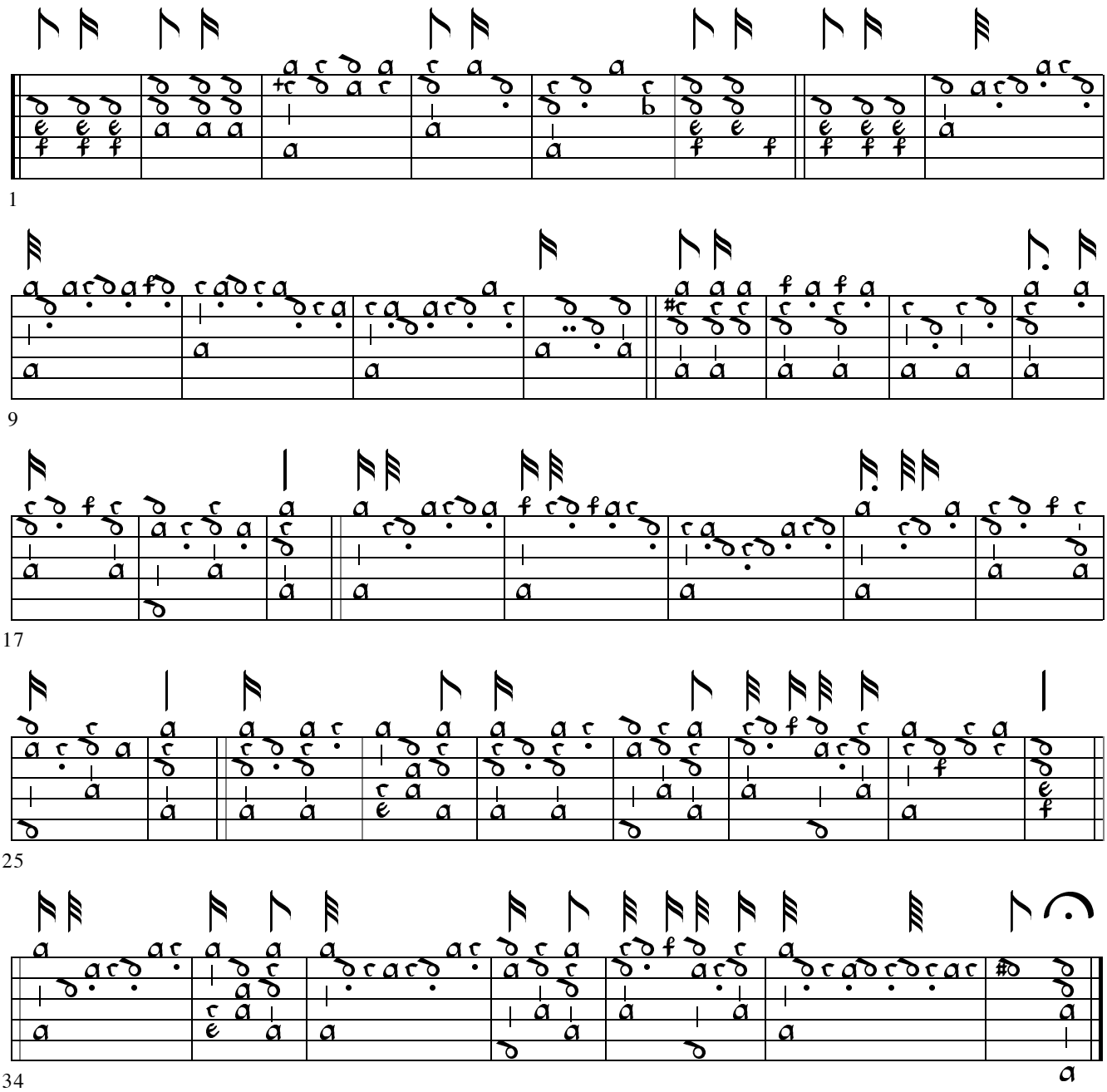
50e. Ein schon Liedt Alio modo - ABC DK-Kk Thott 841 4o, f. 14r



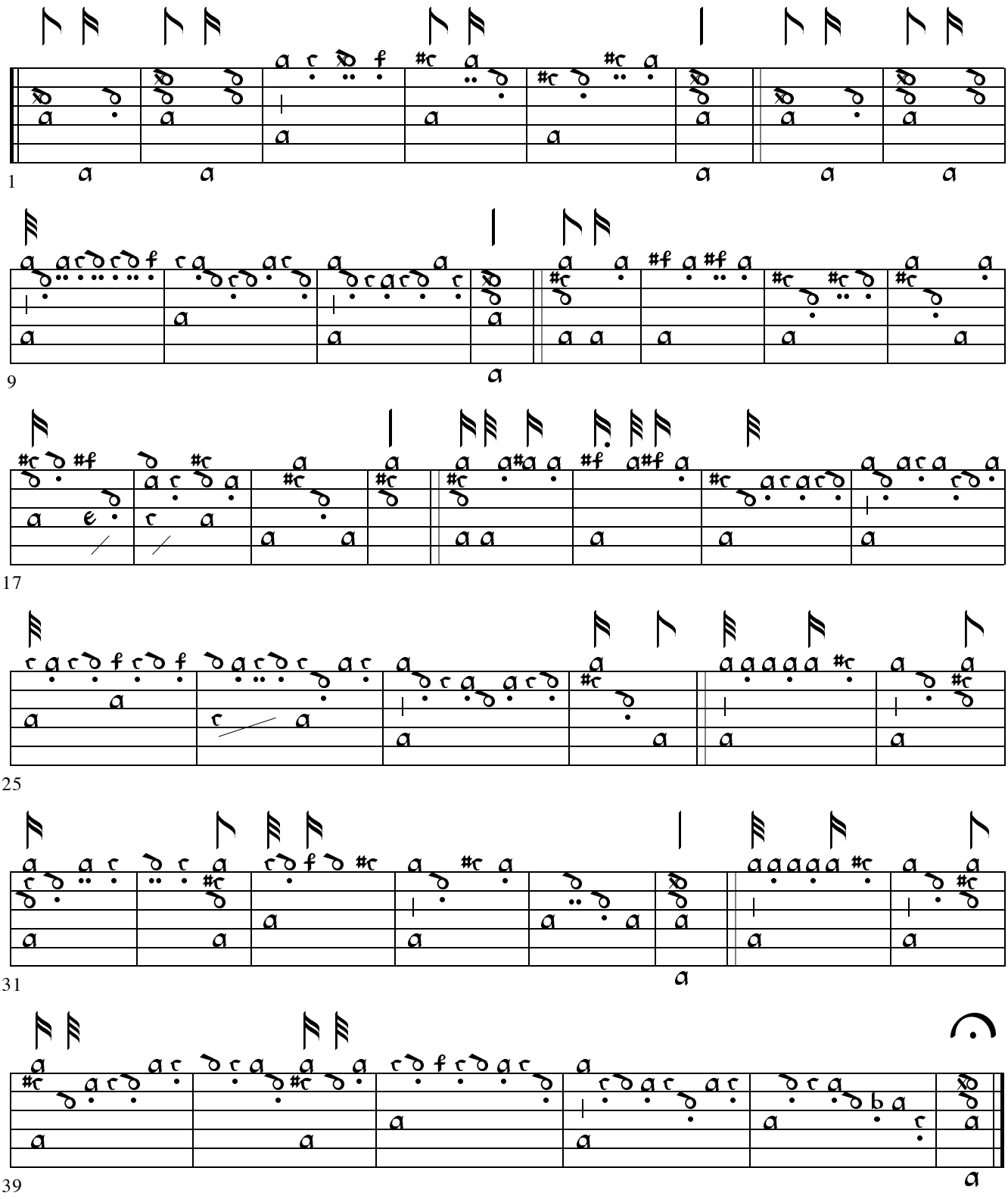
50f. Mrs Whites Choyce - AABBCC GB-Lam 602, f. 7r ii



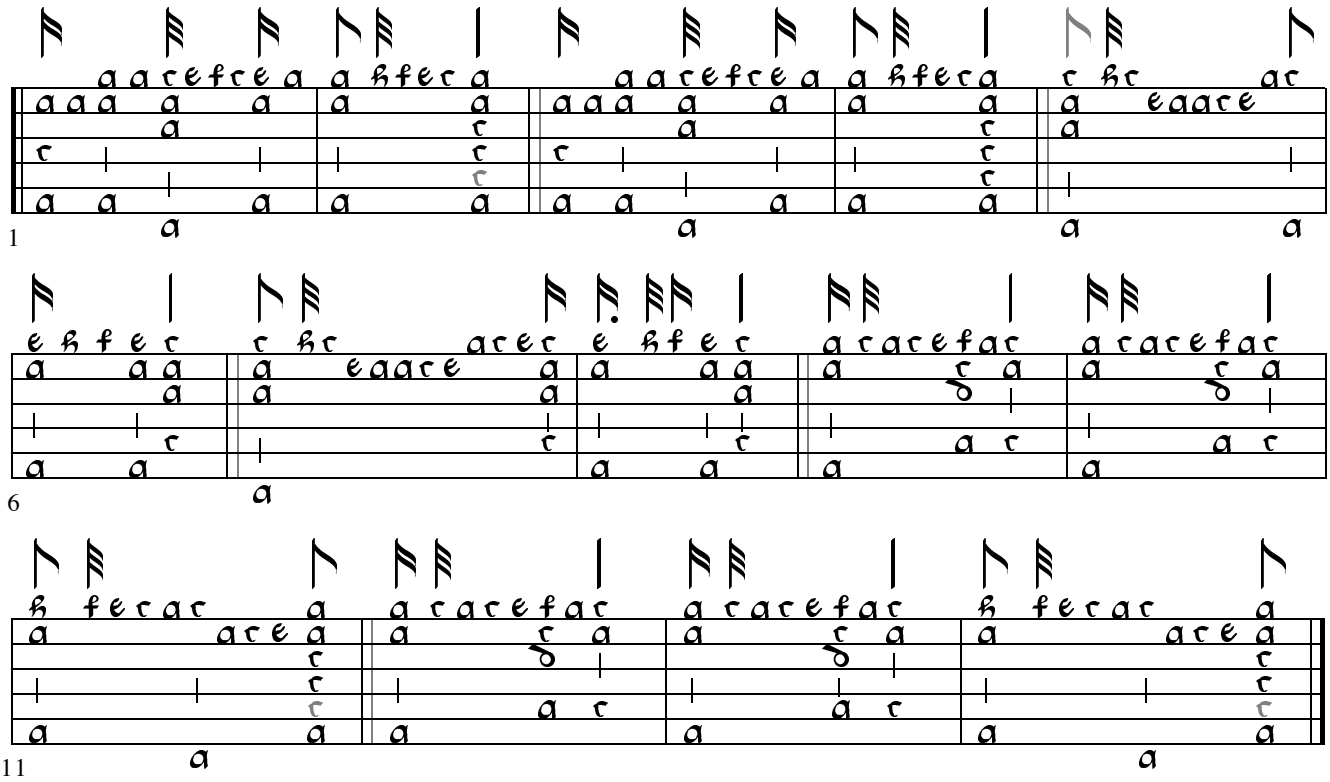
50g. Mrs. Whites choice - AABBCC GB-Lam 602. f. 7r i



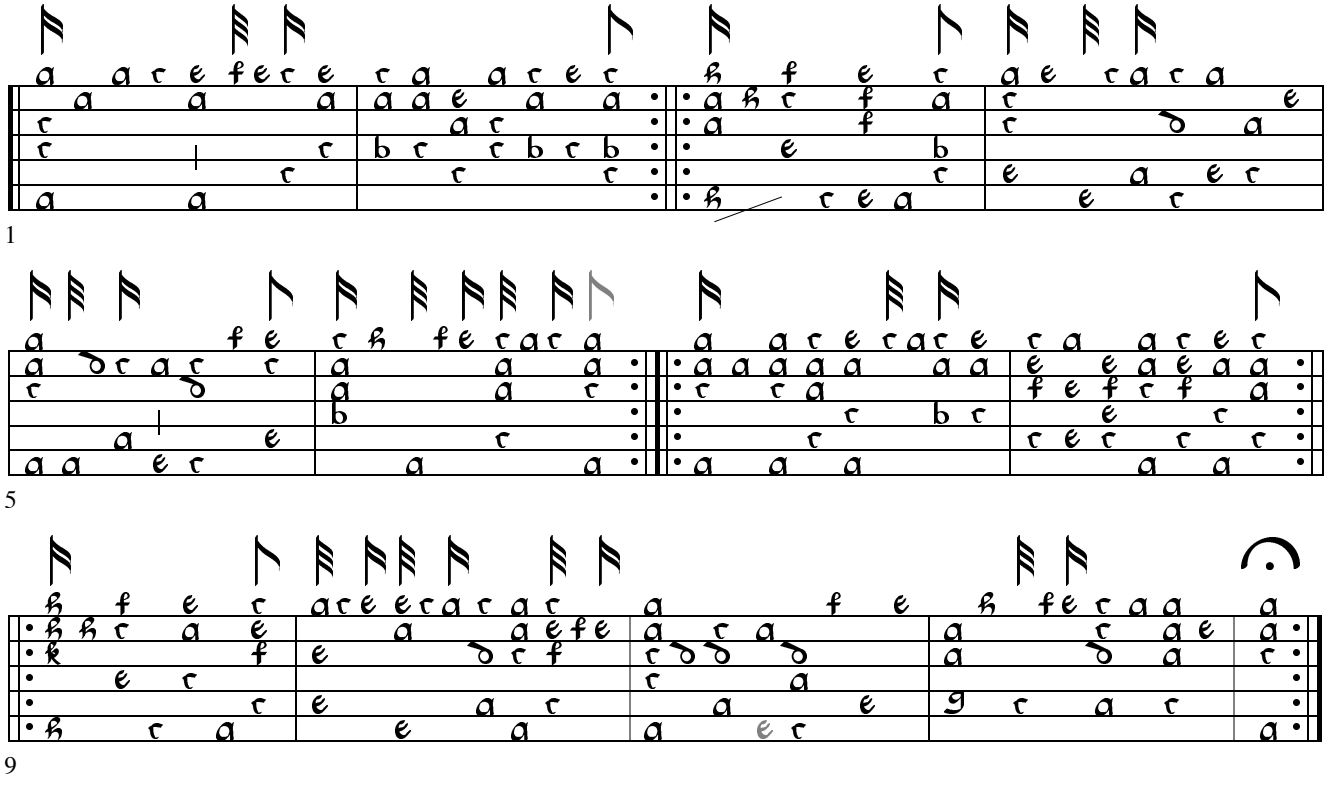
50h. Mris. Whites Choyse - AABBCC GB-Lbl Add.38539, f. 2r



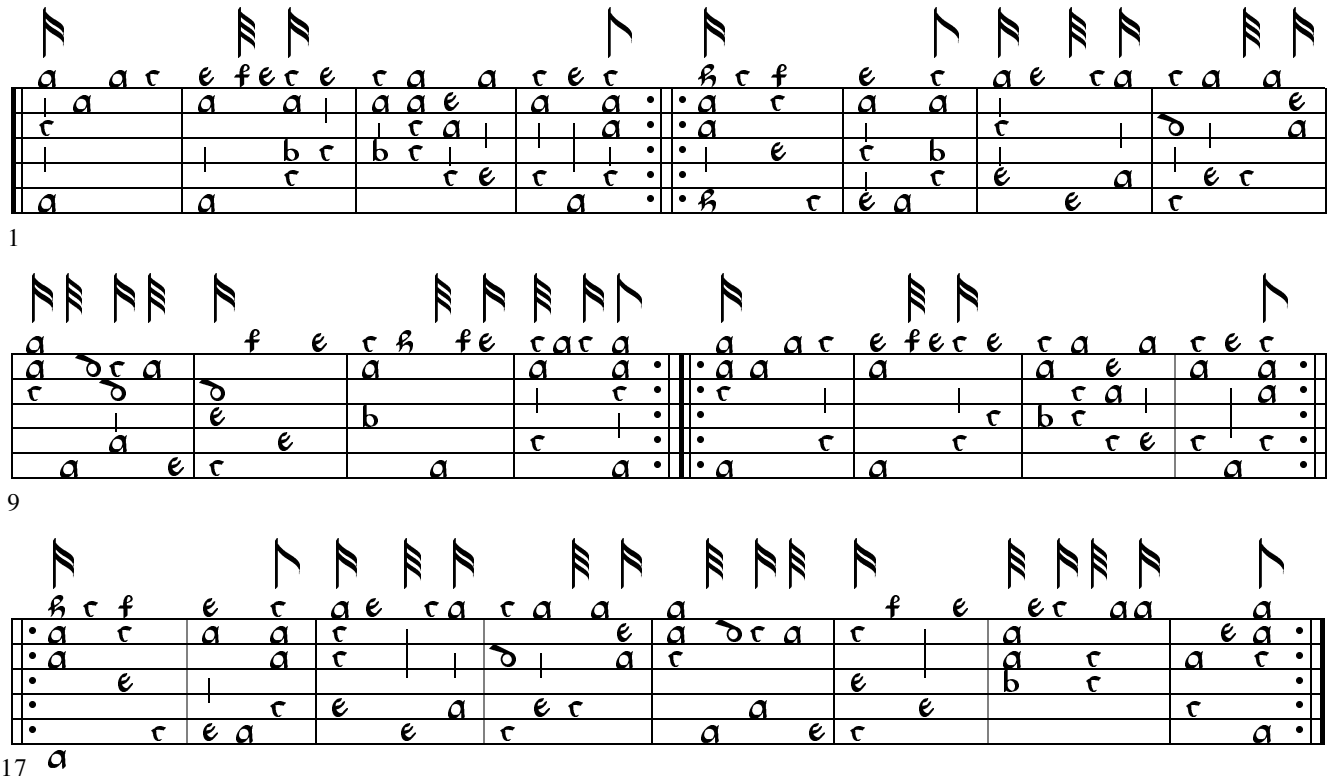
50i. Untitled - AABBCC GB-Lbl Eg.2046, f. 19r



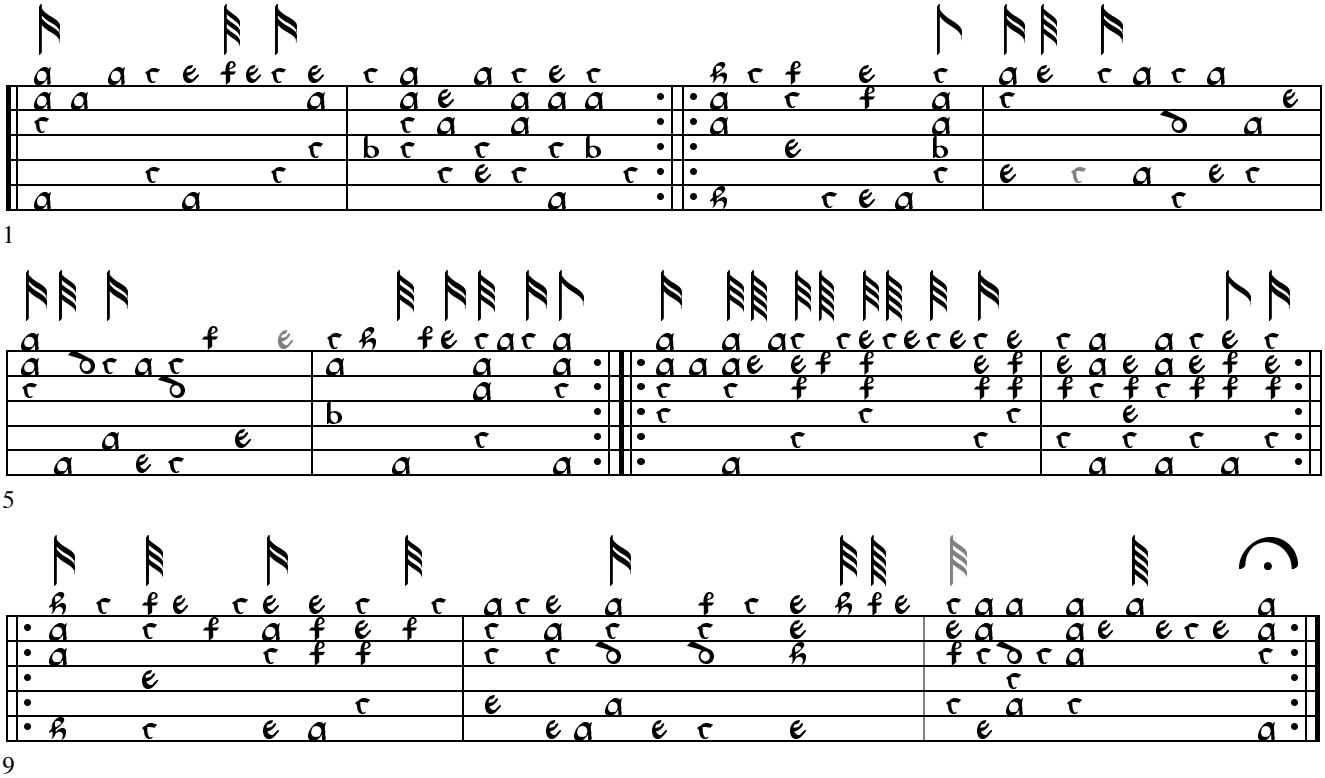
52a-b. Untitled - Ballet - AB-AB GB-Cu Dd.2.11, f. 100v - D-LEm II.6.15, p. 296



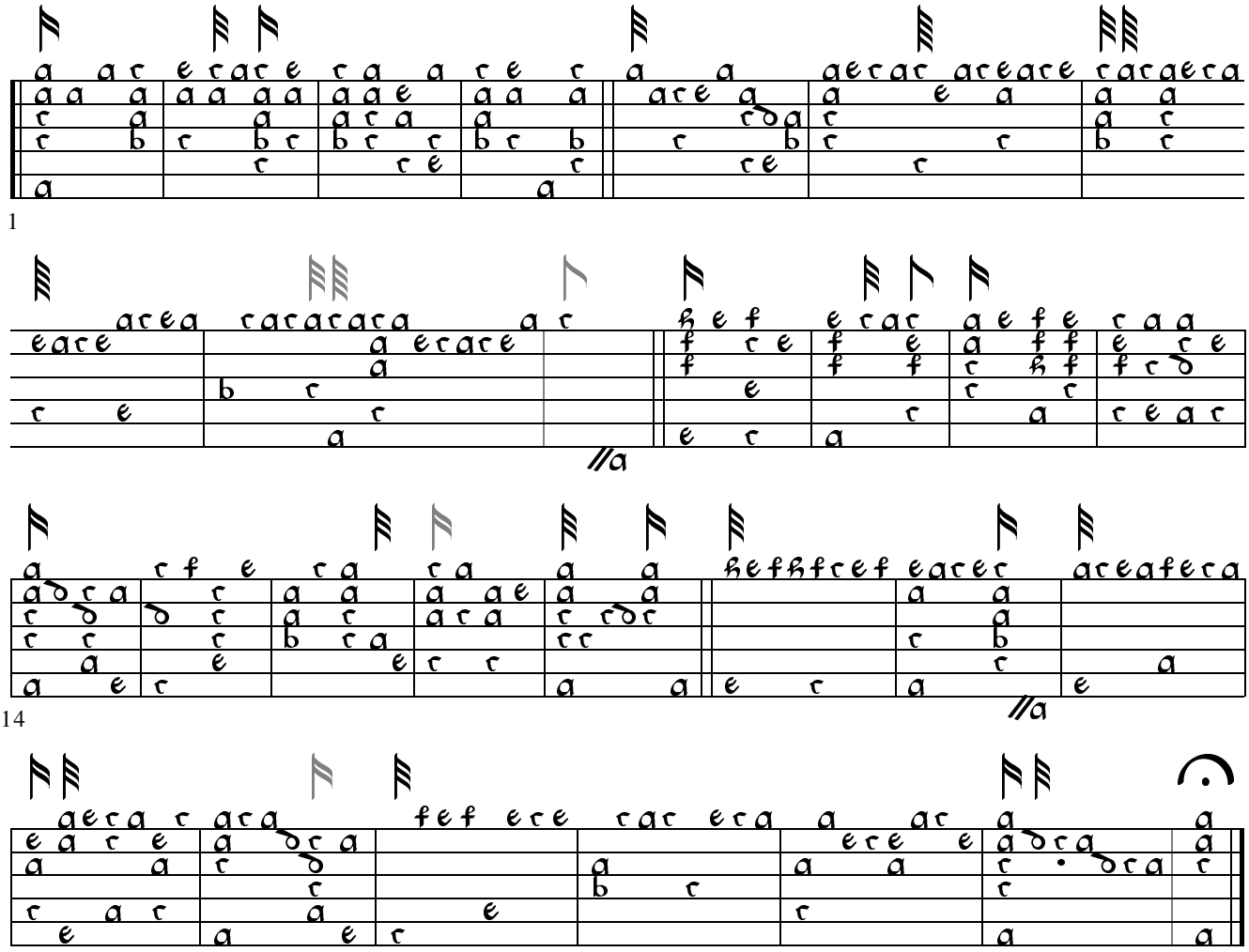
52c-d. Untitled - Dolandi Saltarella - AB-ABGB-Gu Euing 25, f. 24r - D-B Mus.40141, f. 46v



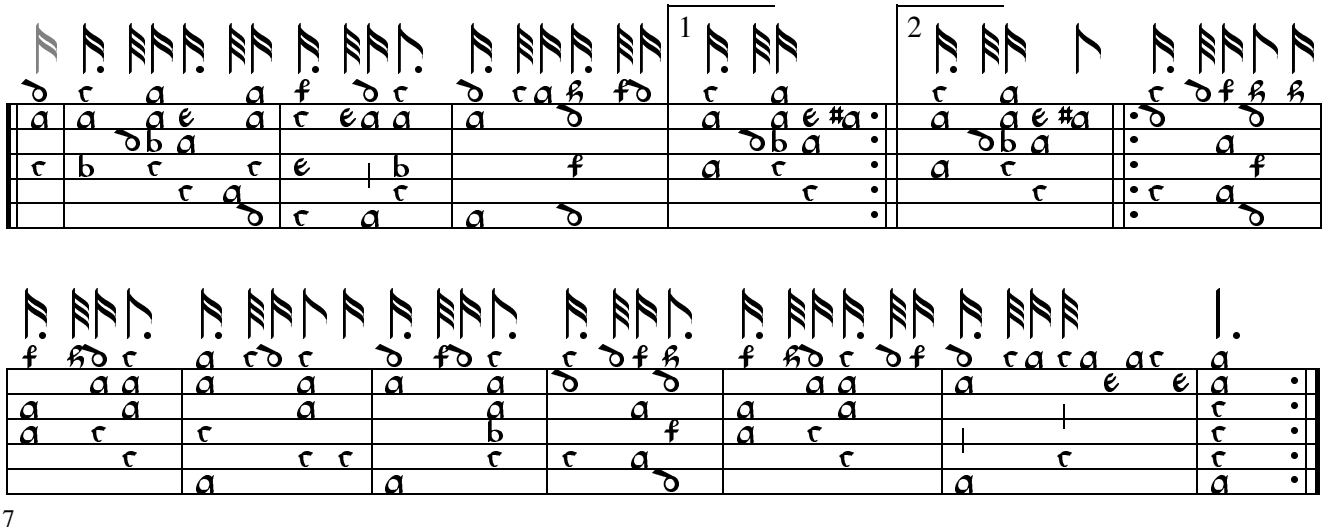
52e-f. Chanson Inglese - Entrata - AB-AB PL-Kj Mus.40143, f. 60v - Rude 1600 II, sig. II2v



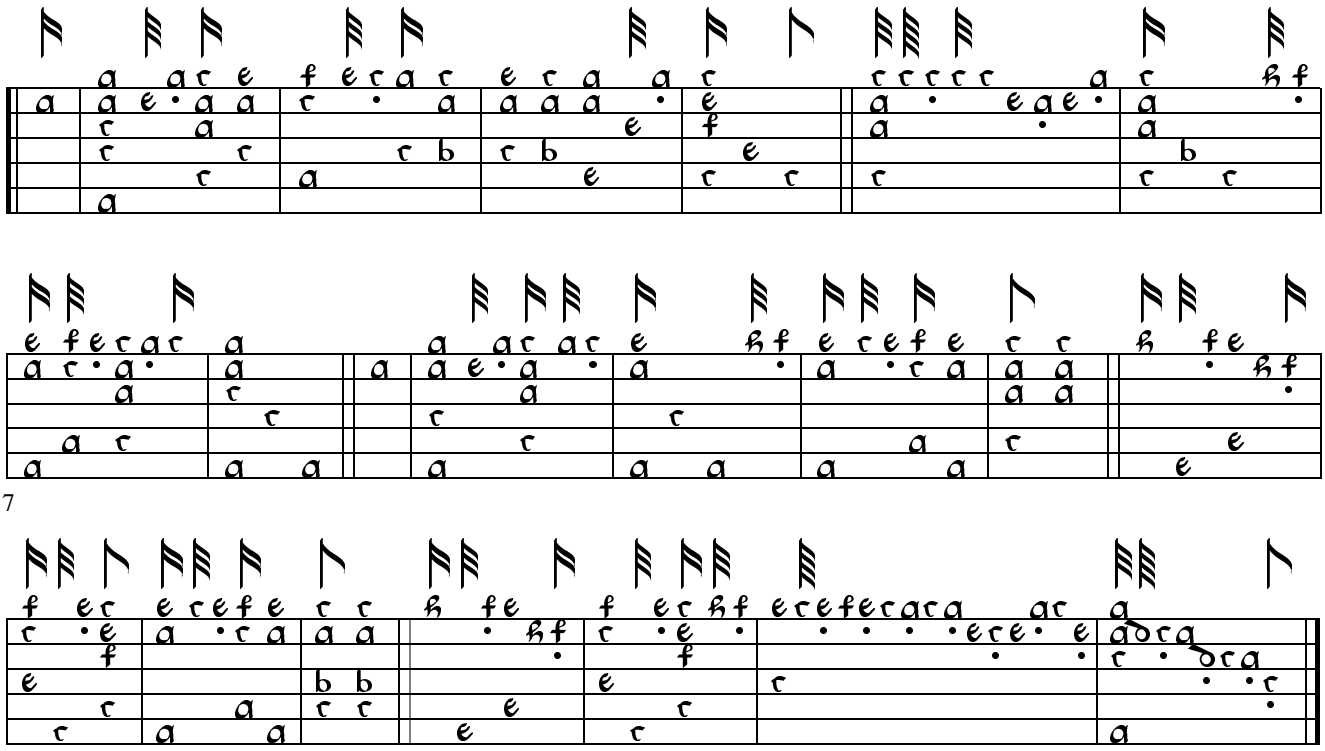
52g. Sieh hertz aller liebstes - AABB D-LEm II.6.15, p. 448



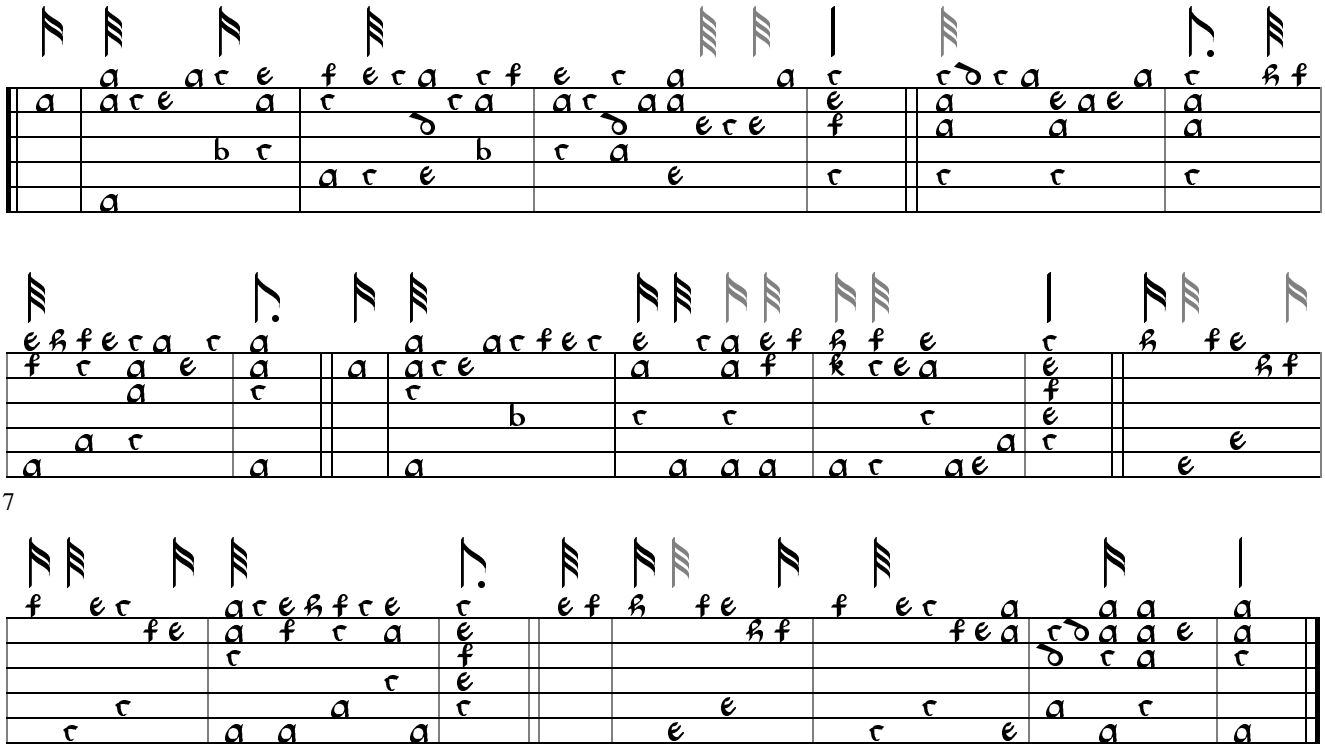
56. Mrs. Whites Nothinge Jo Dowlande Bacheler of Musicke - AB GB-Cu Dd.2.11, f. 22r



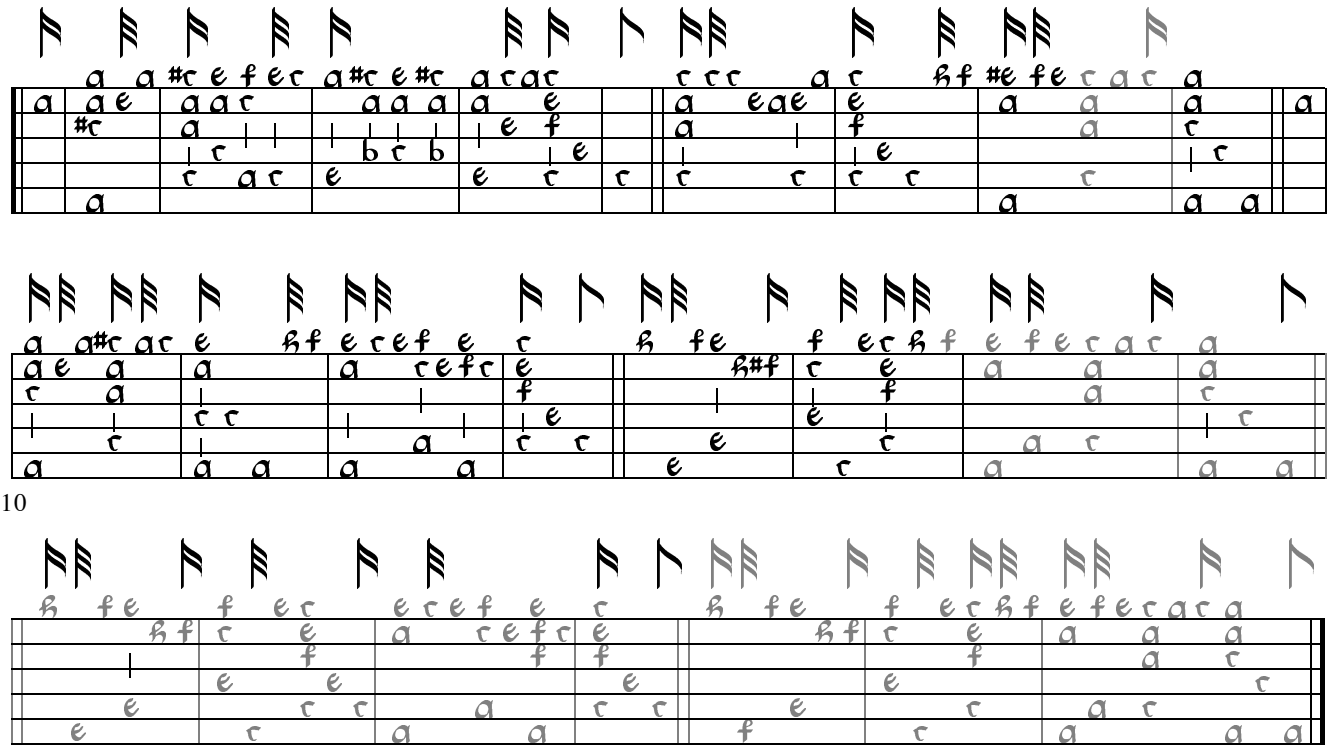
48a. Allemande Dollannd Englessa - ABCED A-Lla hs.475, f. 28r



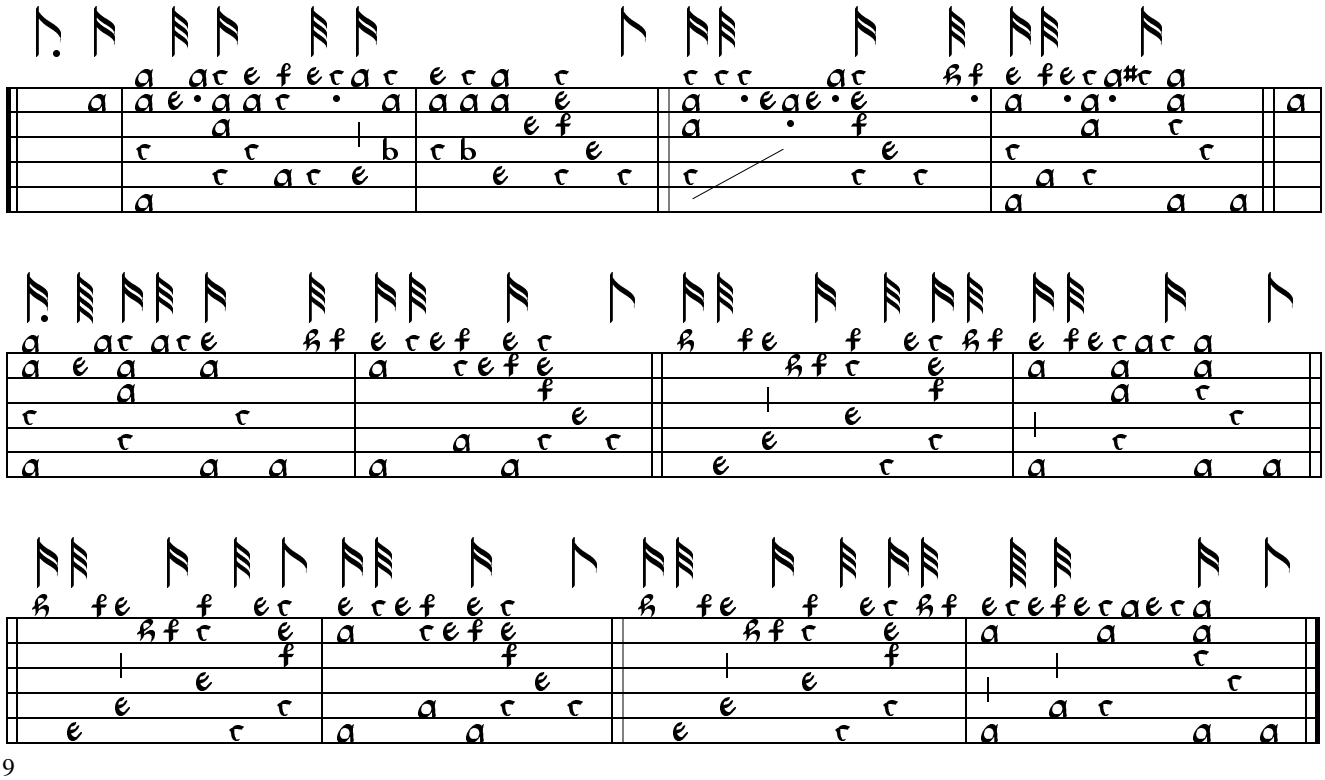
48b. Anglicum - ABCED D-LEm II.6.15, p. 498



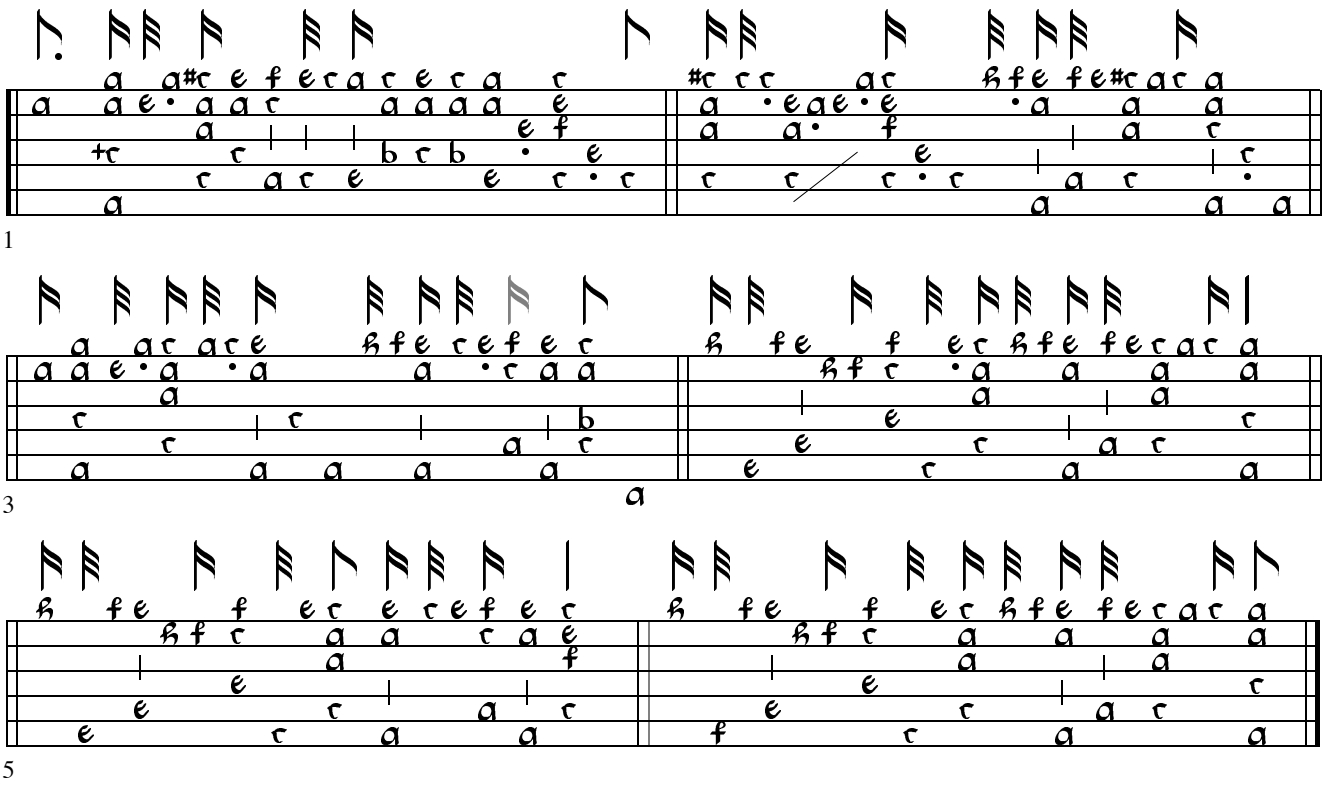
48c. Untitled - ABCDED GB-Cu Add.2764(2), f. 10v



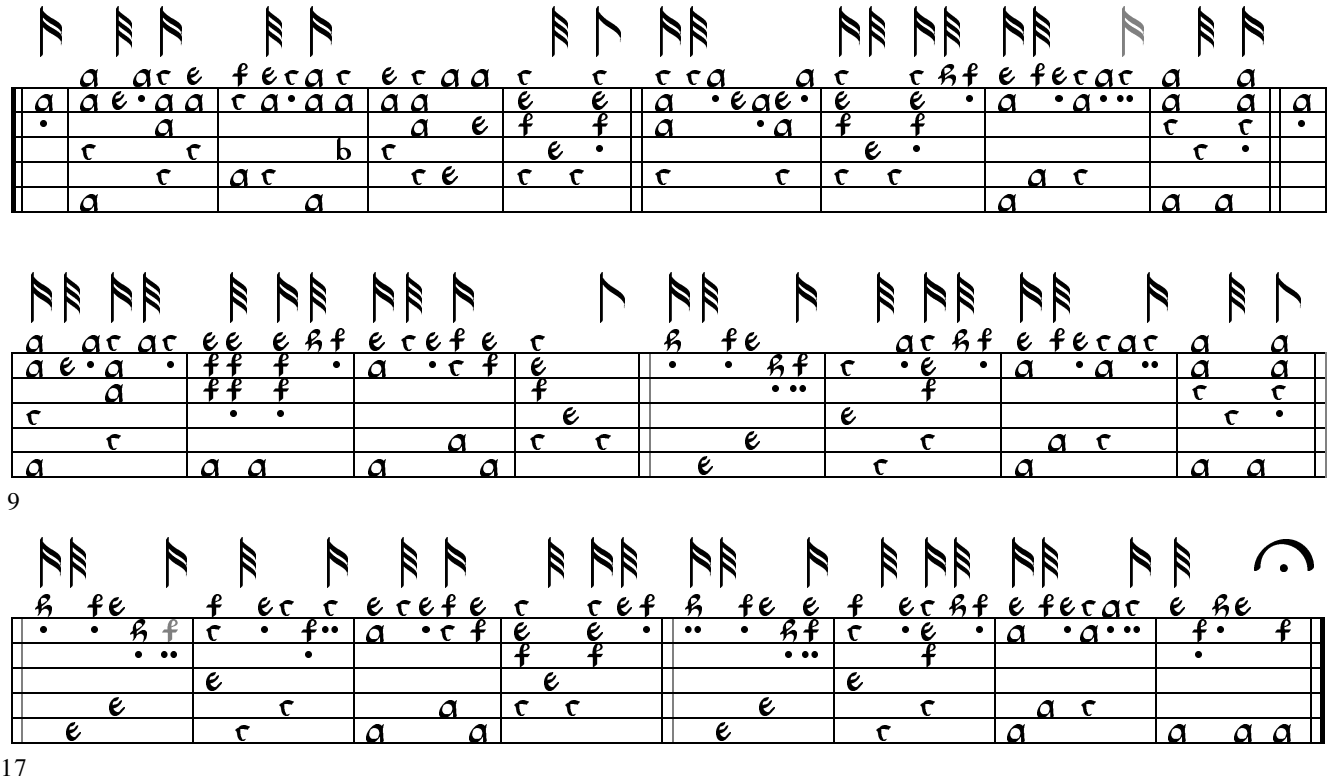
48d. Allmaine J. Dowland - ABCDED GB-Cu Dd.2.11, f. 48r



48e. Almayne Dowland - ABCDED GB-WPforester welde, f. 5r

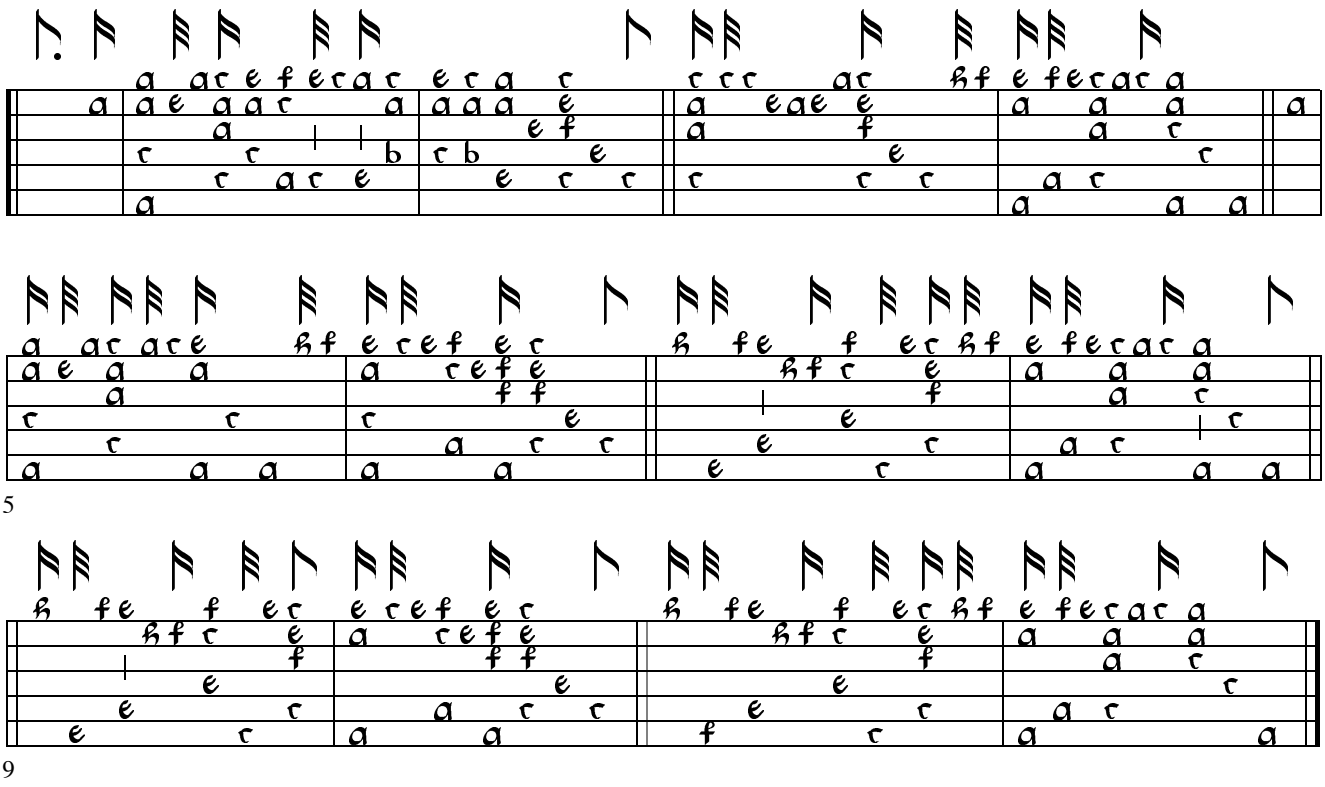


48f. Untitled - ABCDED NL-Lu 1666, ff. 492v-493r



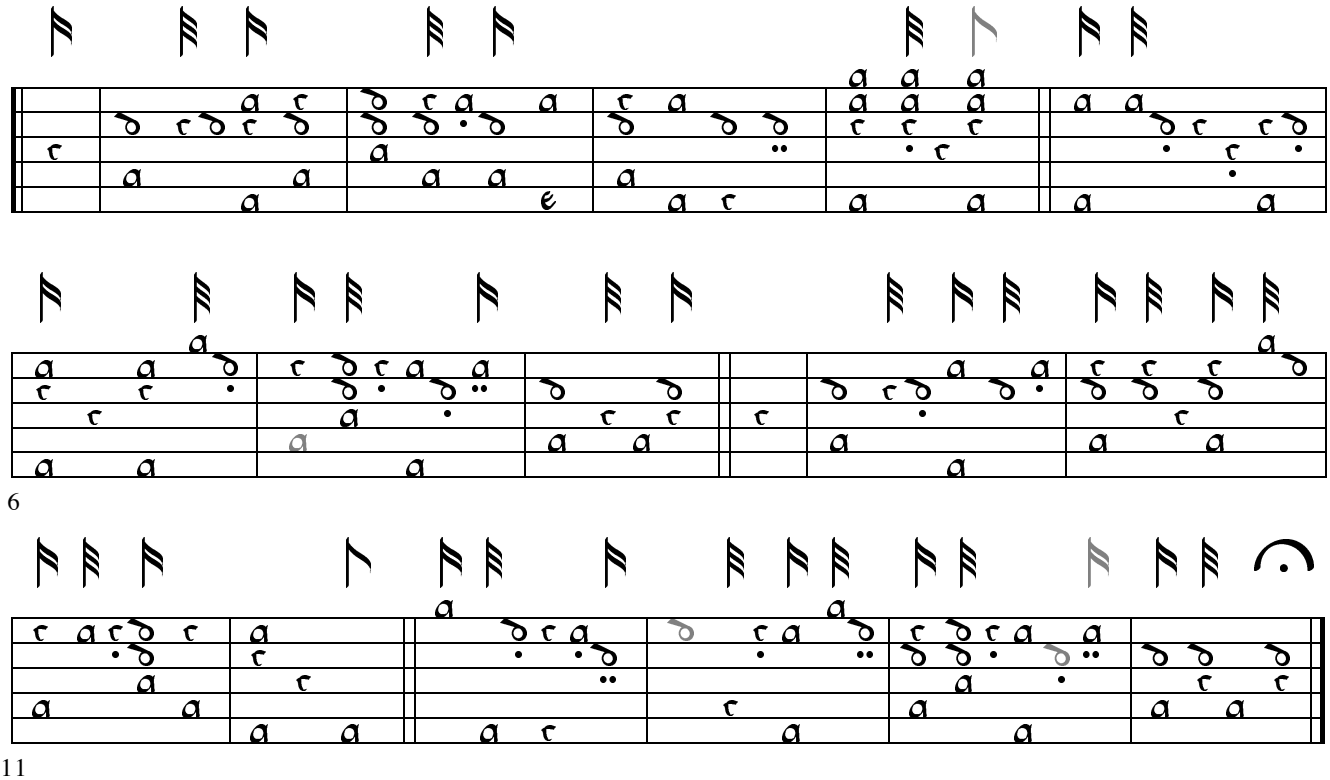
48g. ane almane - ABCDED

US-NHub Music Dep. 1, f. 17r

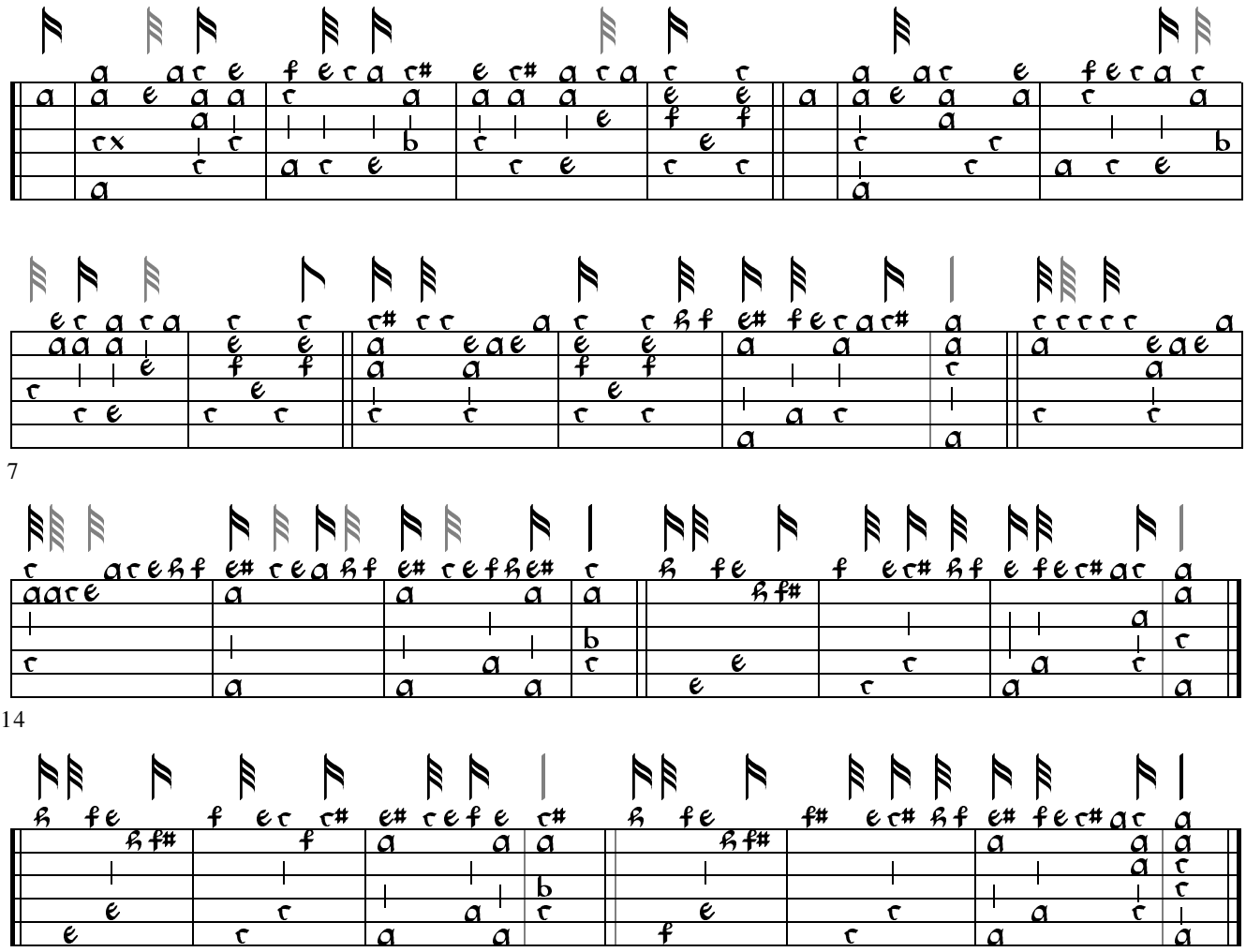


48h. Untitled - ABCD

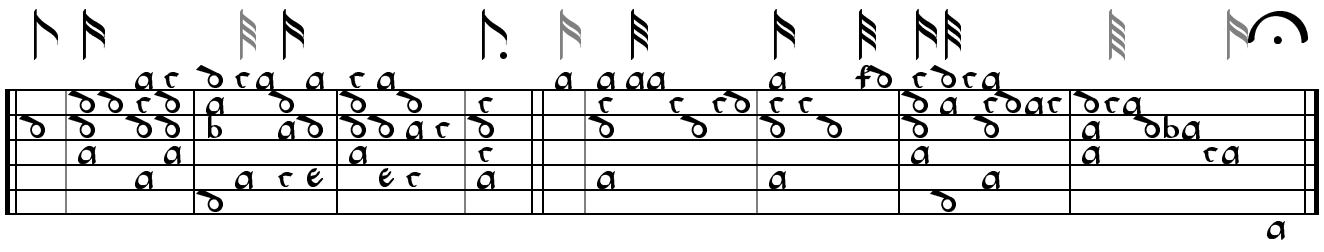
NL-Lu 1666, f. 492r ii



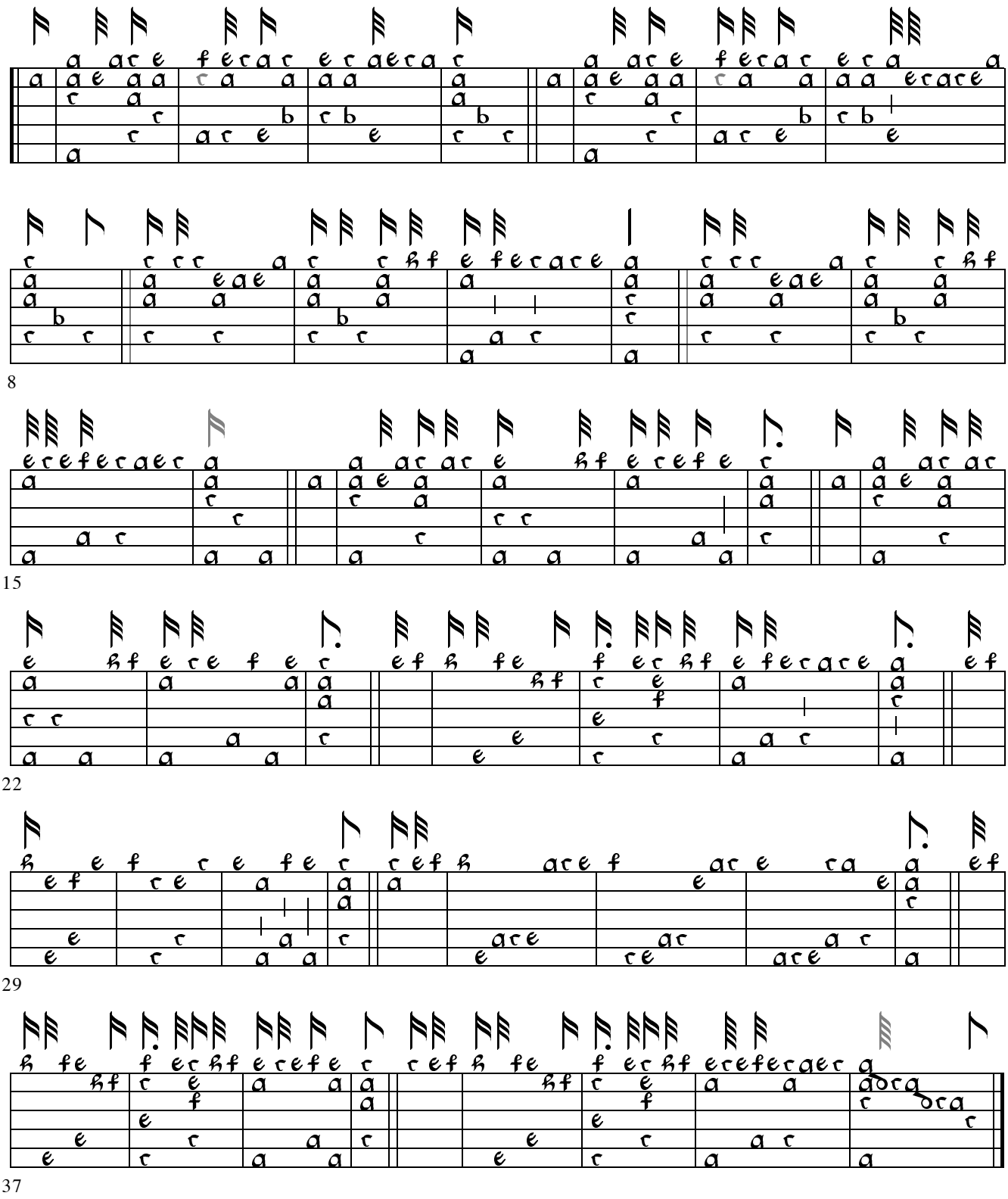
48i. The Sedreppetis Lamentation - Dowlands allmen - AABBDED GB-Lam 601, f. 10r



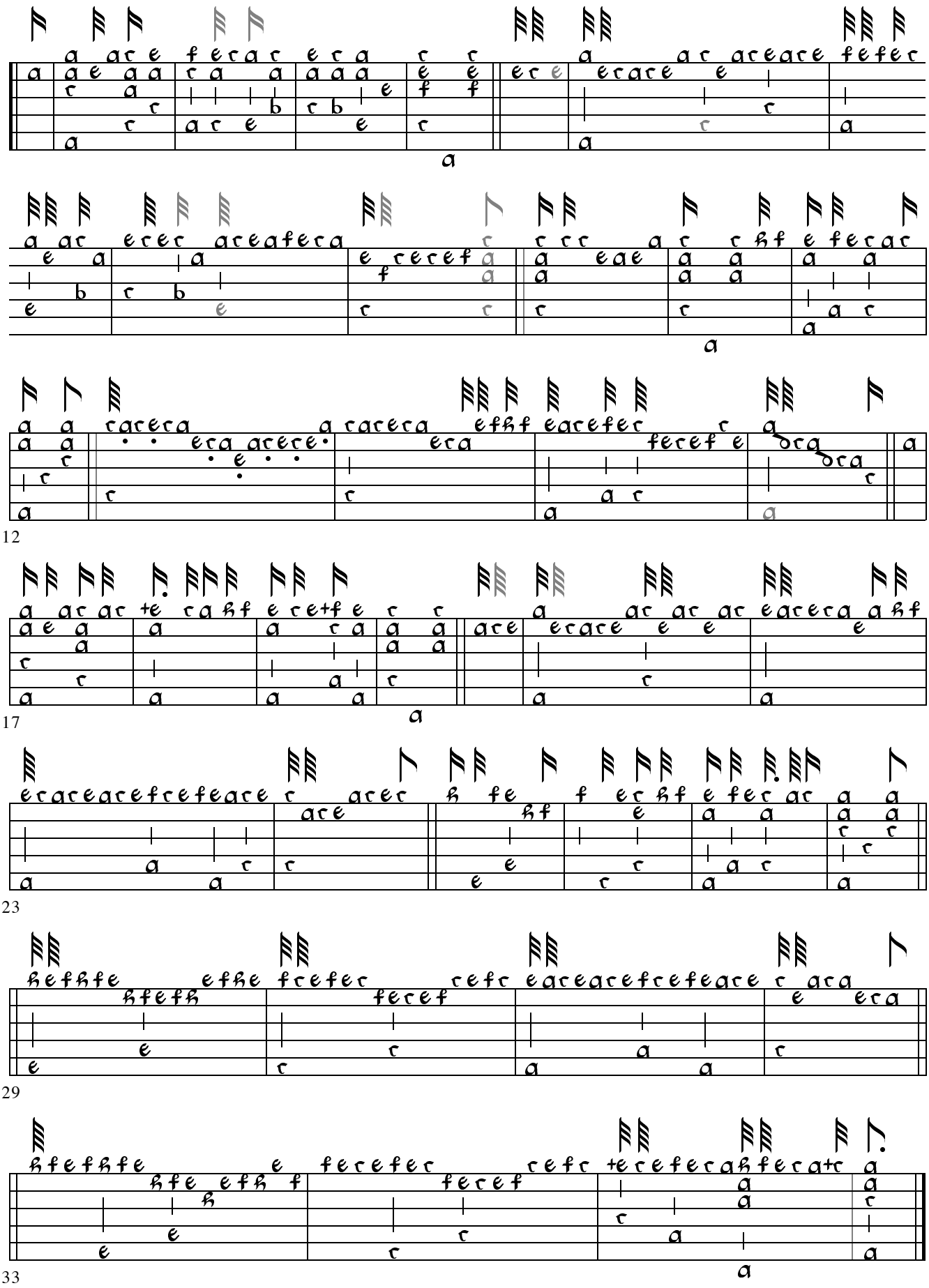
48j. Almanda Dulandi - AB D-LEm II.6.15, p. 491



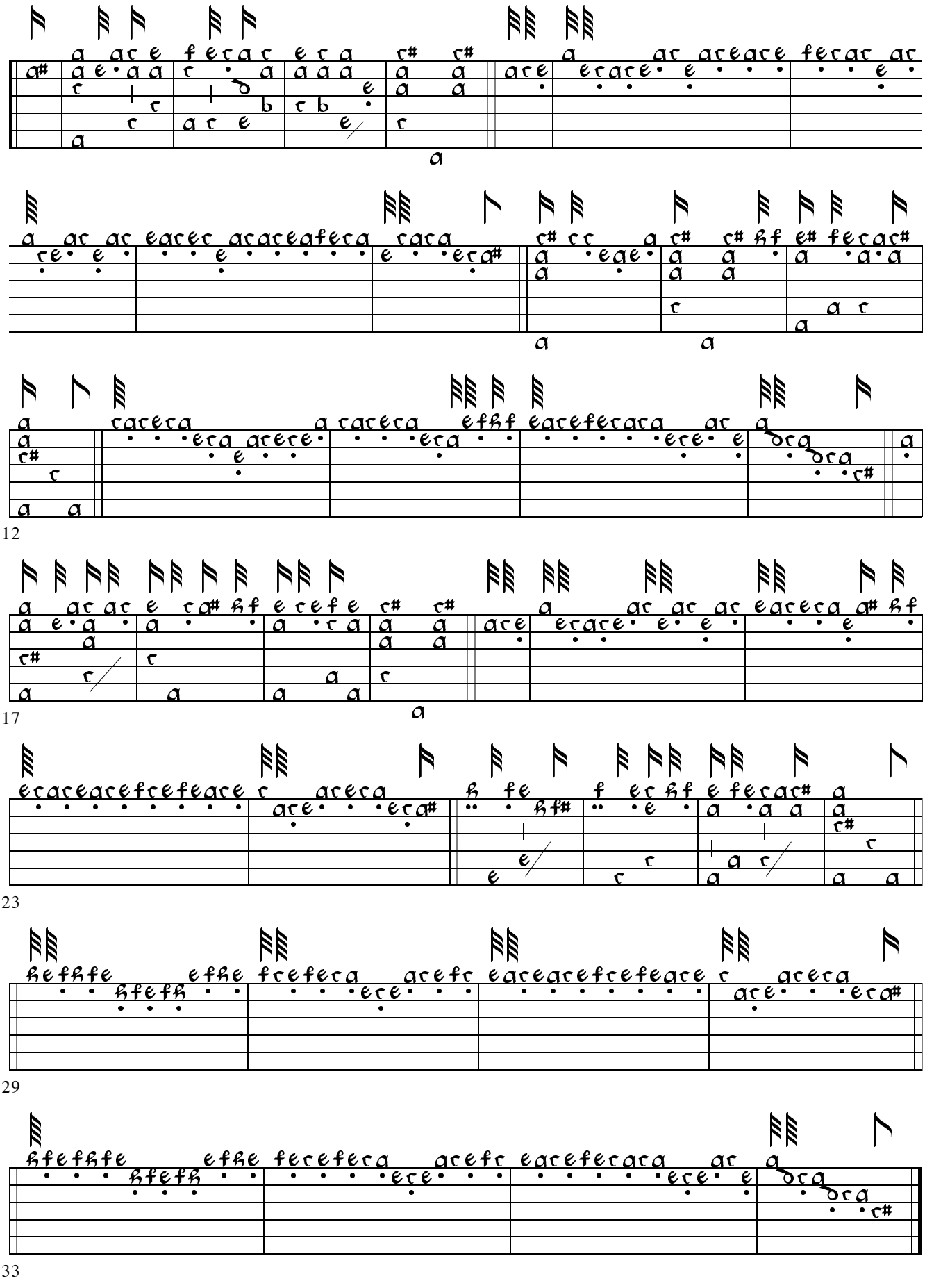
48k. Allemande Inglese - AABBCCDEDED PL-Kj Mus.40143, ff. 59v-60r



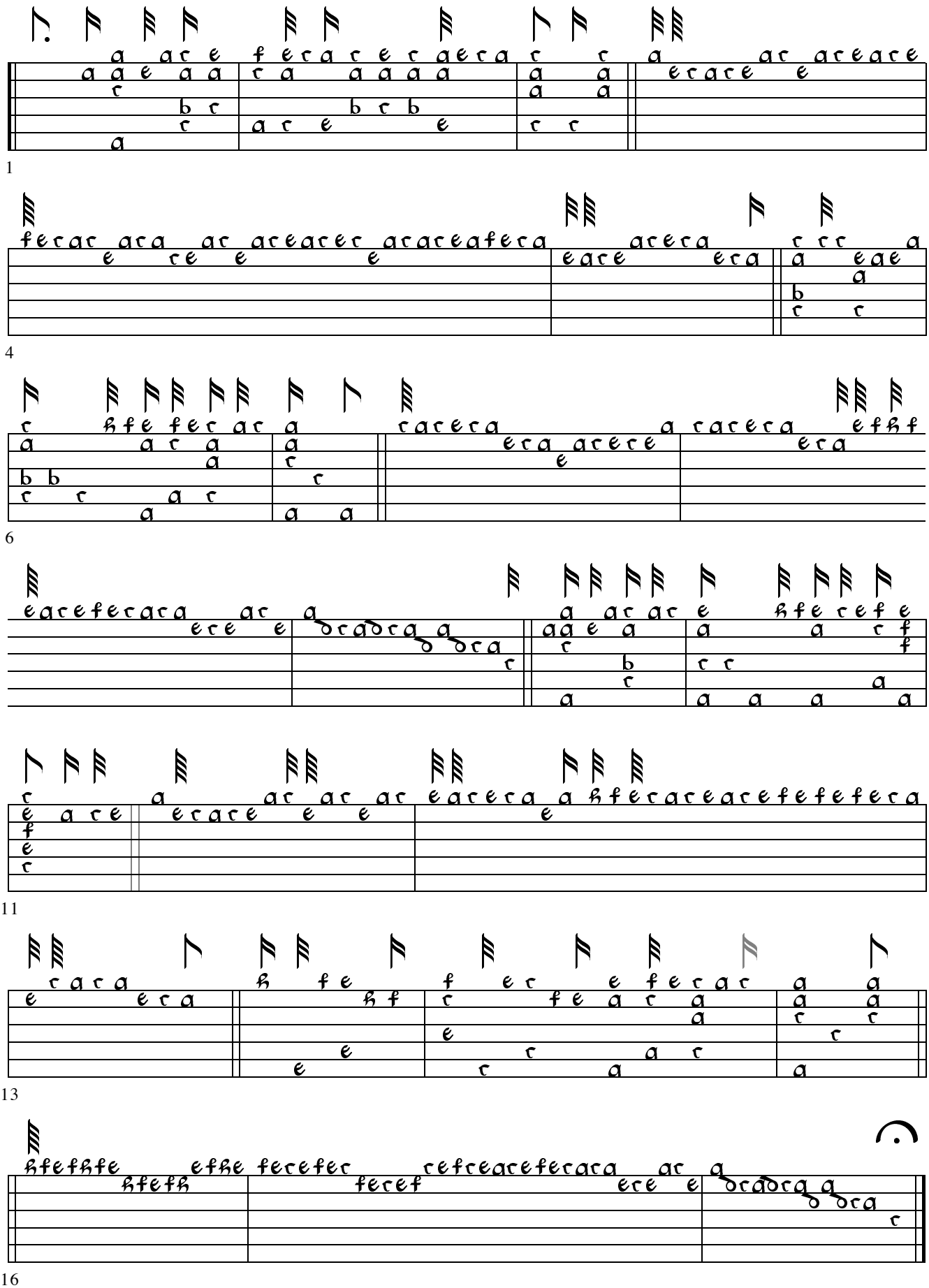
48l. Allmande Doulant - AABBCCDED D-Hs ND VI 3238, pp. 145-146



48m. The Lady Laitons Almone Jo. Doulande - AABBCCDED US-Ws V.b.280, f. 11v

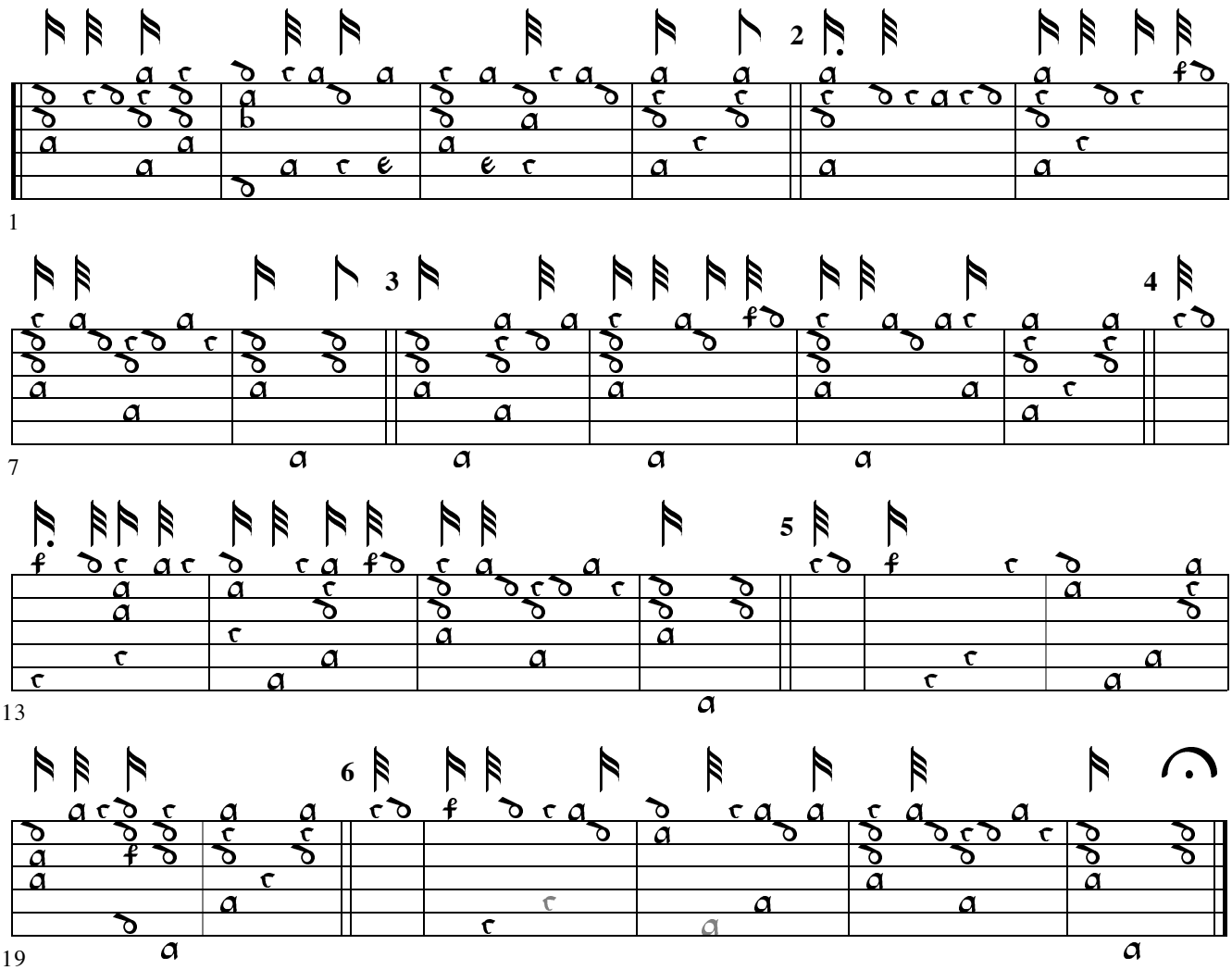


48n. Chorea Anglicana Doolandi - AABBCCDD Besard 1603, f. 139v



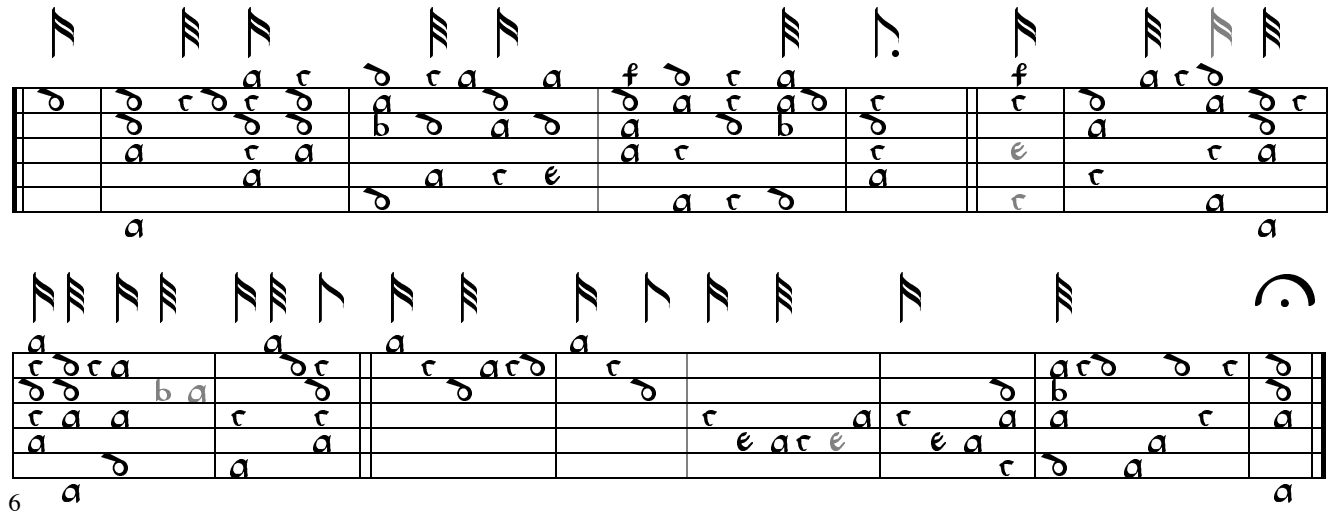
48o. Chorea Anglica - ABCDED

Fuhrmann 1615, p. 80

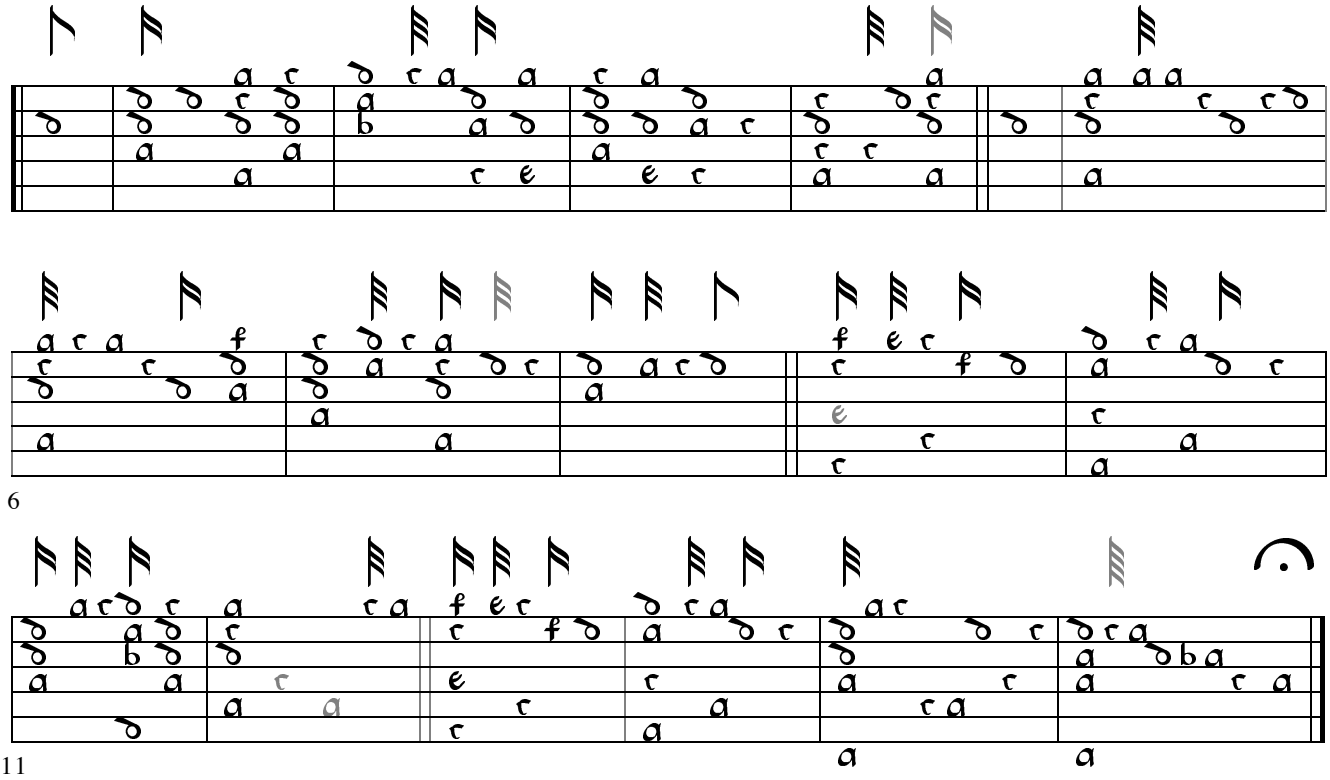


48p. Ballet - Abc

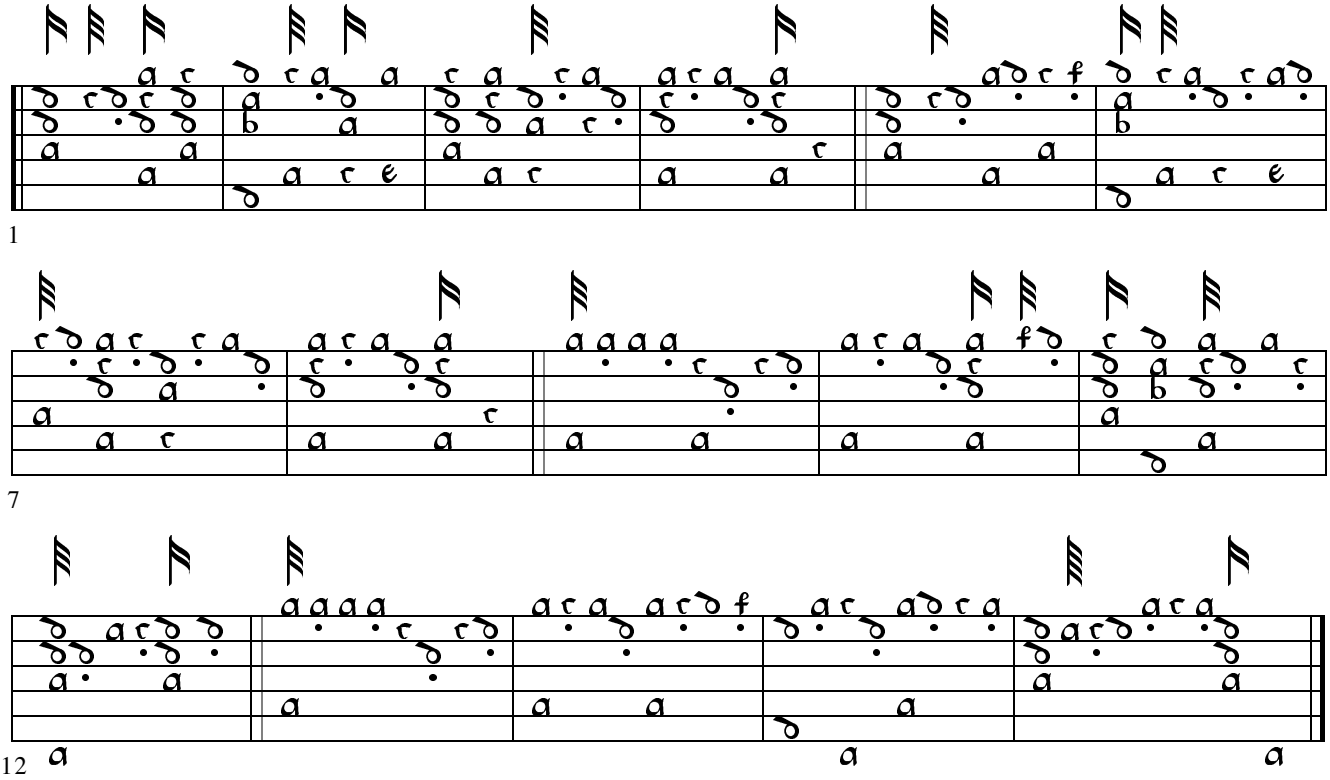
D-LEm II.6.6, ff. 7v-8r



48q. Chorea Anglica - ABED D-LEm II.6.15, p. 367

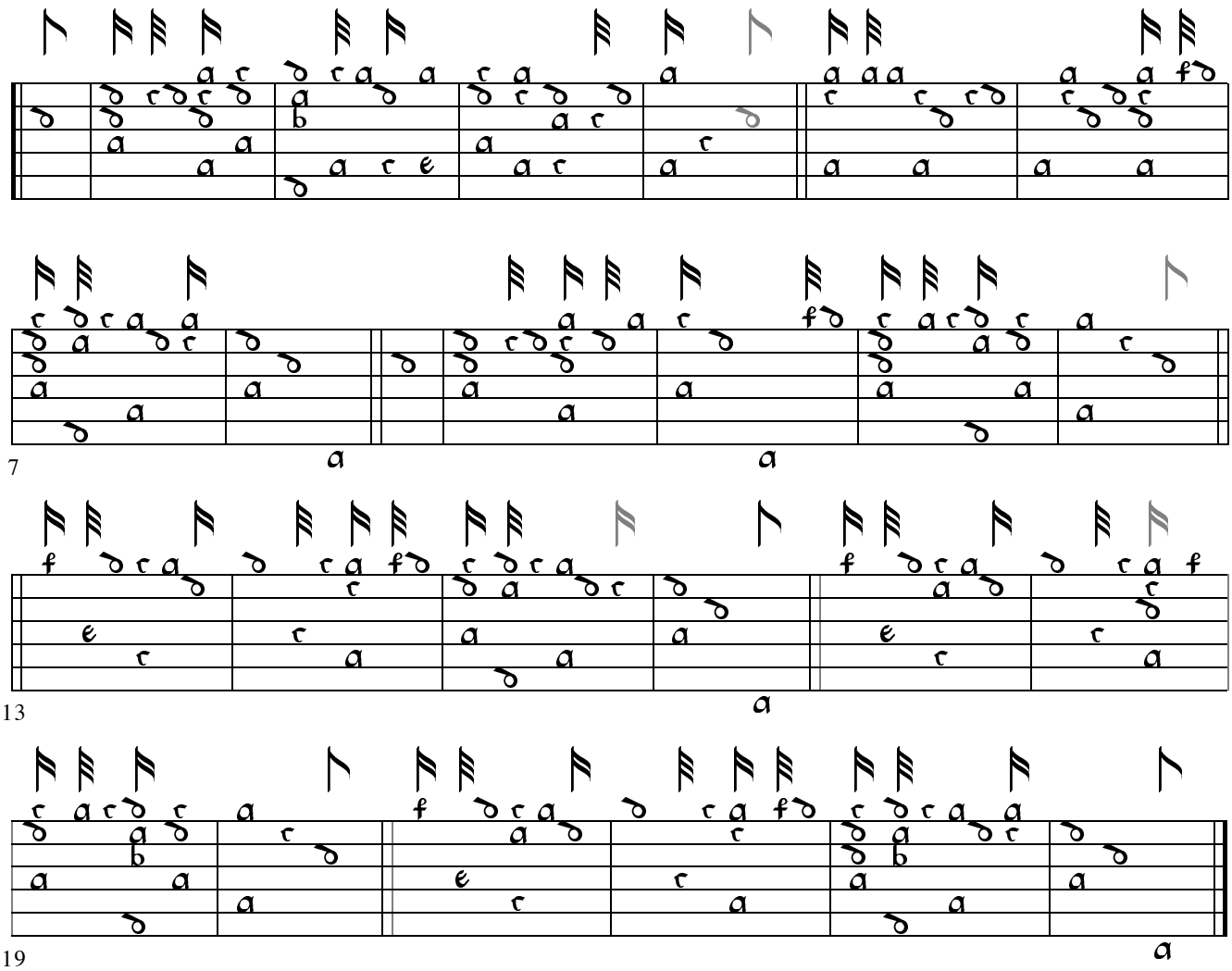


48r. Ballet Englese - AABB Hove 1612, f. 59r



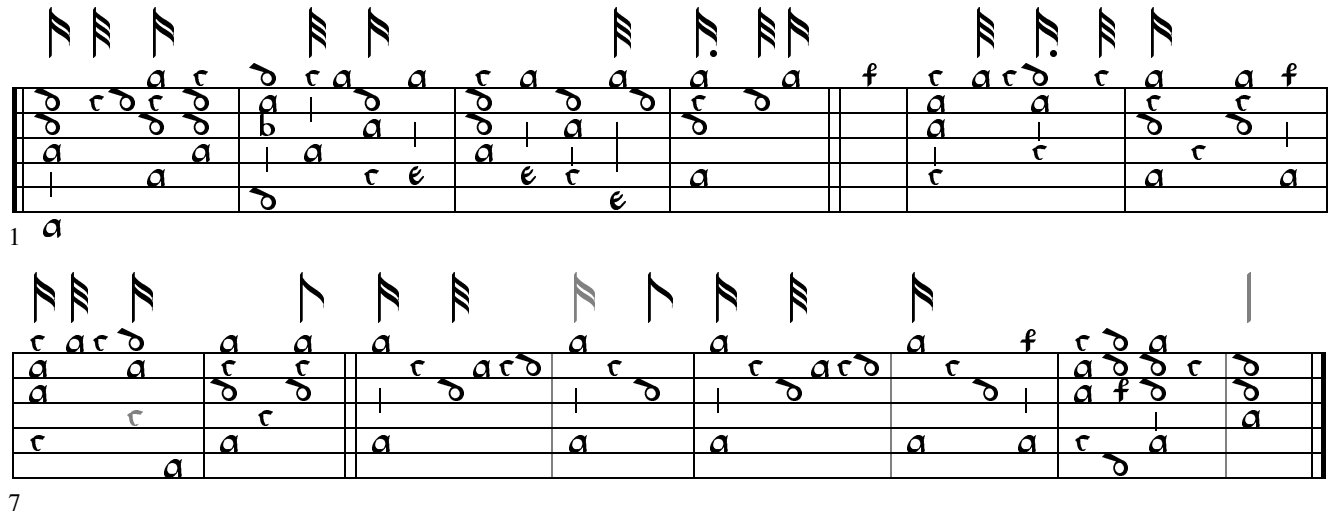
48s. Engelsch Stuck - ABCDED

LT-Va 285-MF-LXXIX, f. 66v

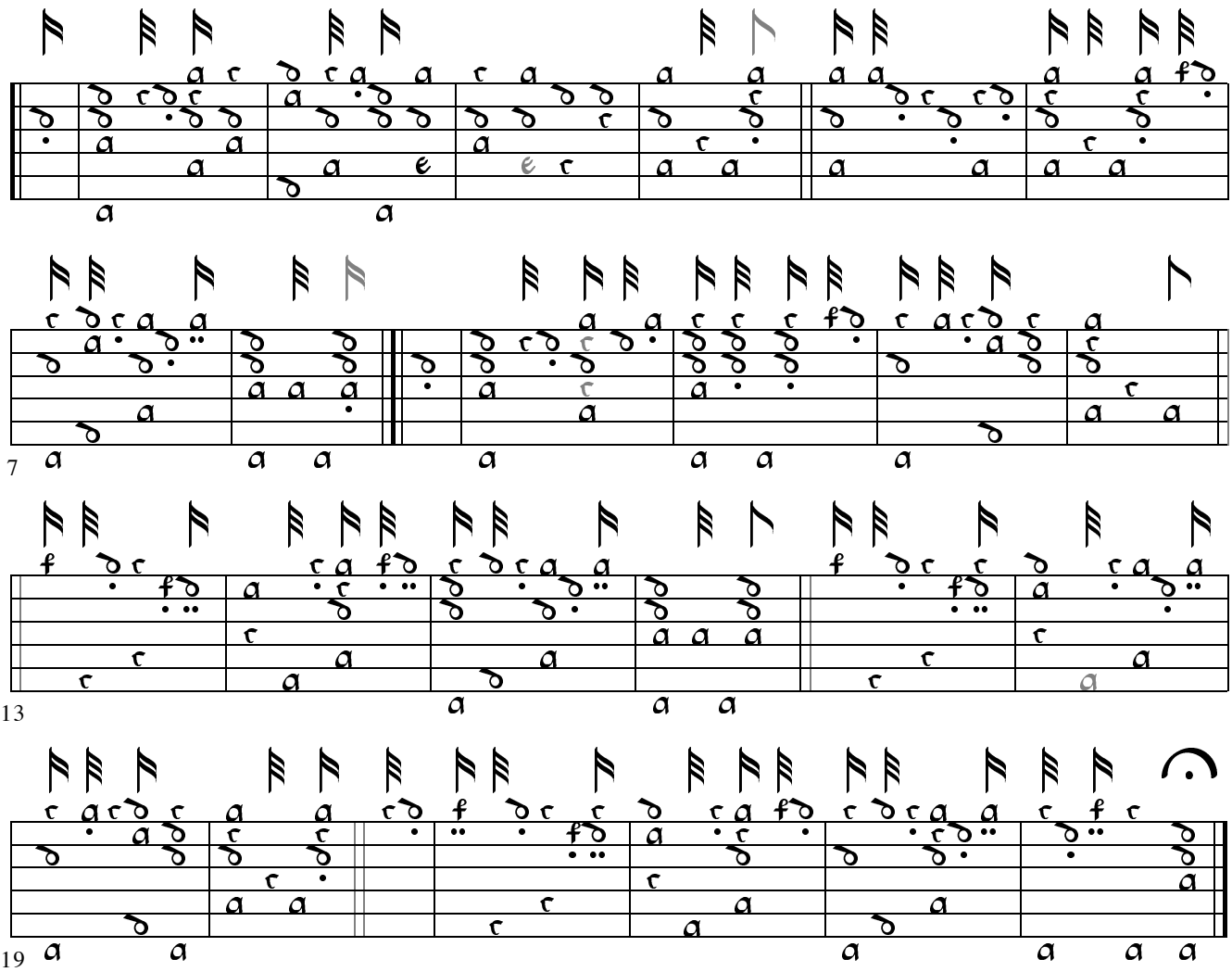


48t. Pa. Anglica - Abc

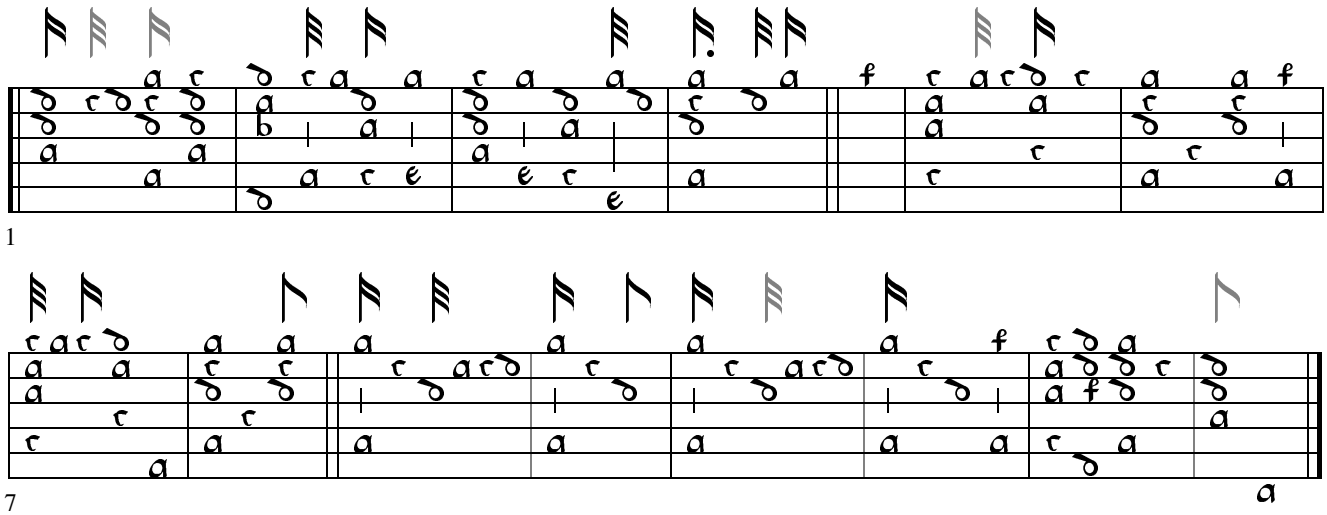
D-LEm III.11.26, p. 2



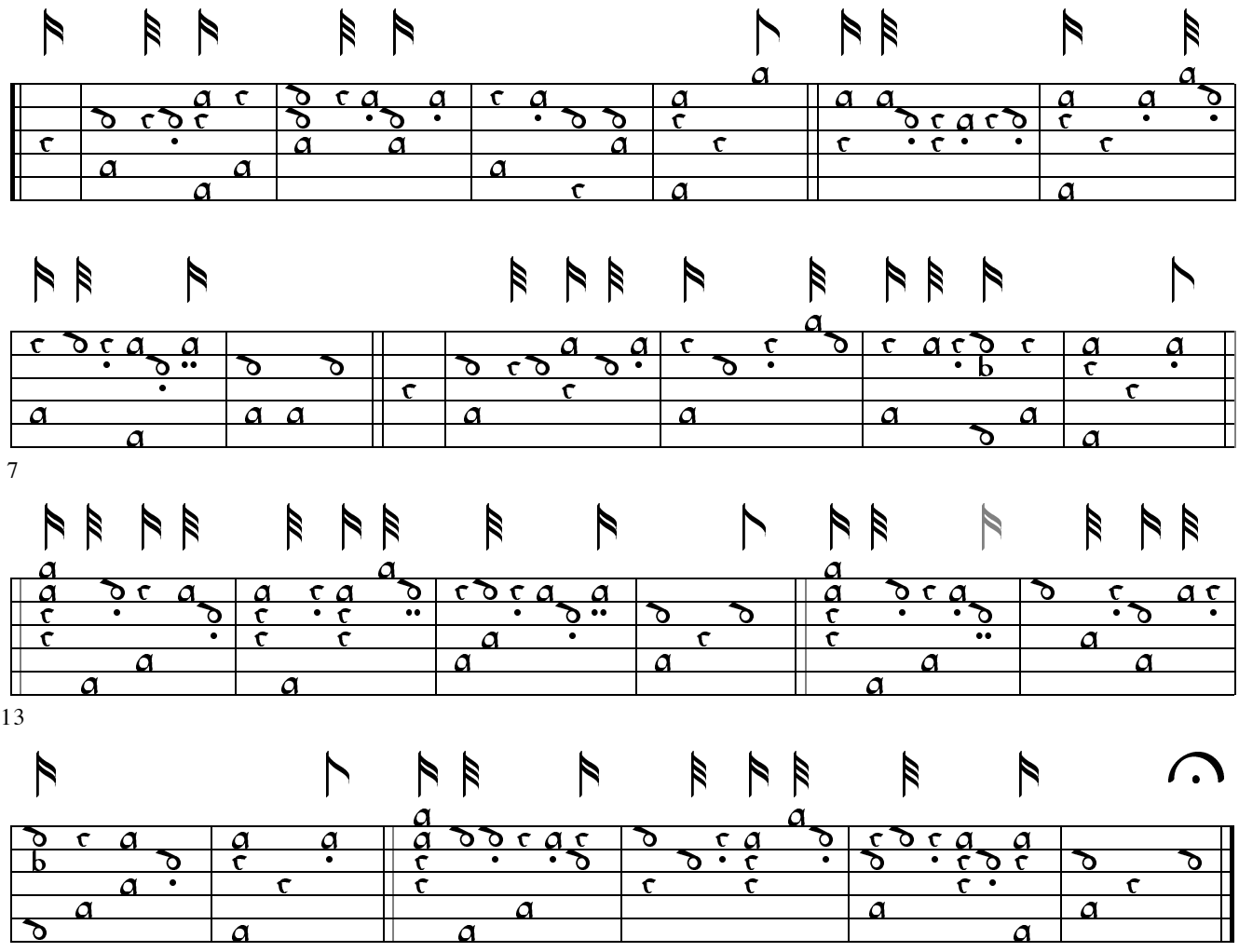
48u. Mr. Daulants almande - ABCDED NL-Lu 1666, f. 492r i



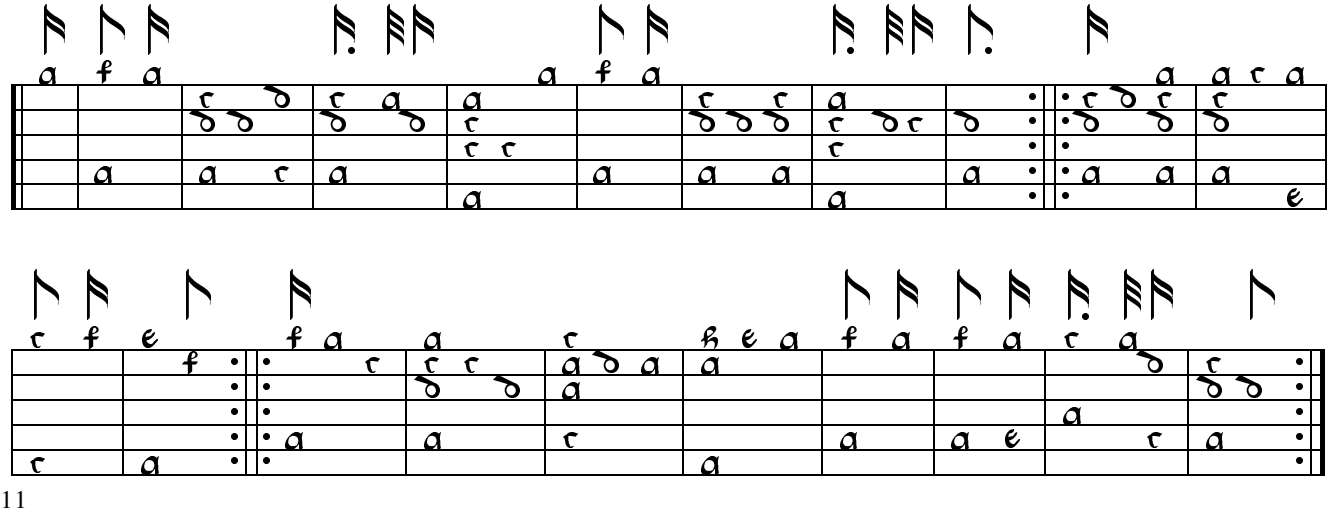
48v. Volte Pauana - Abc D-Ngm 33748-I, f. 36v



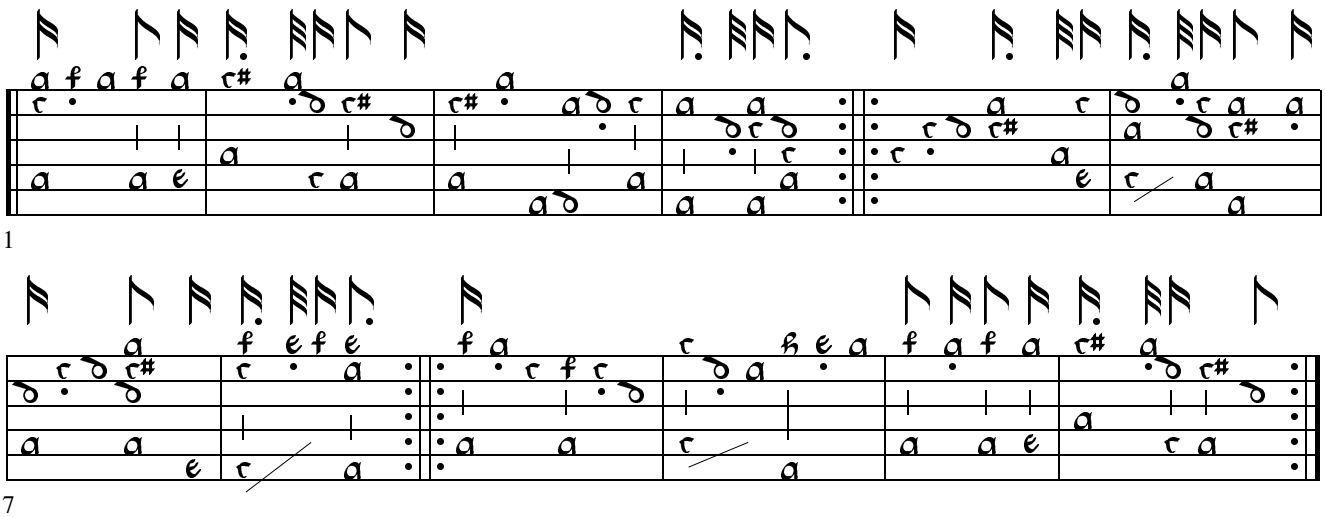
48w. Untitled - ABCDED NL-Lu 1666, ff. 492v



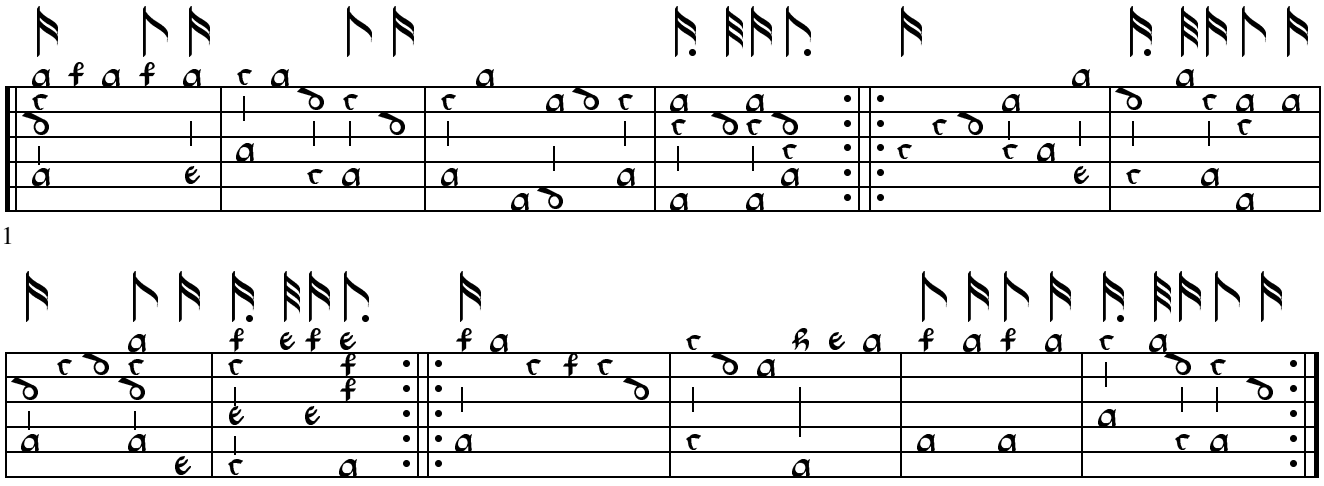
55a. Currant - abC D-Lr 2000, pp. 12-13



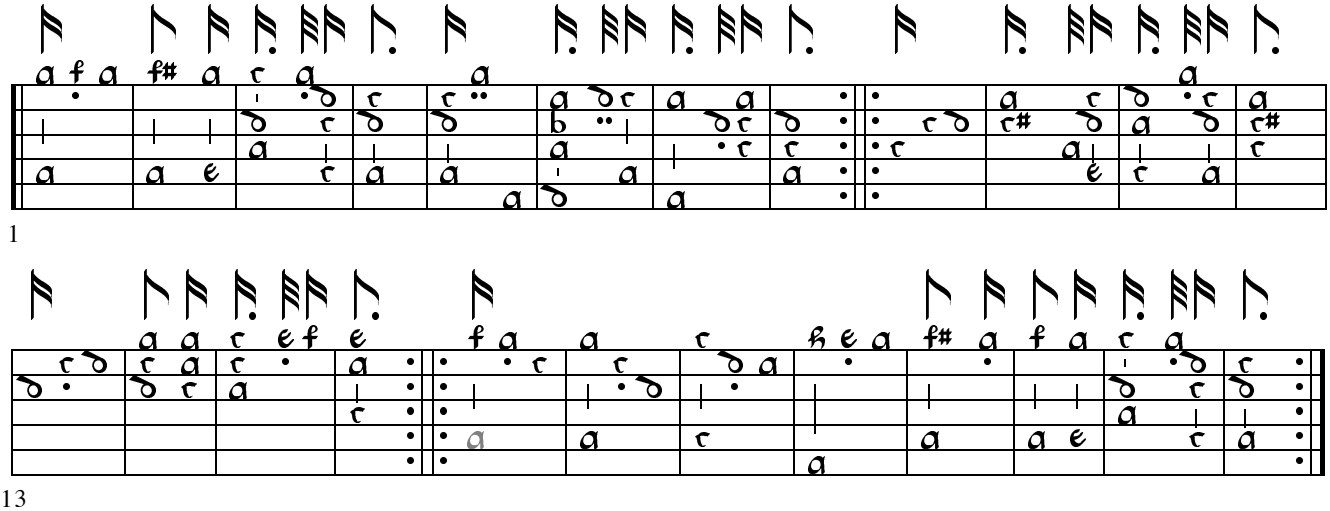
55b. Mrs. Winters Jumpp - ABC GB-Lbl Add.31392, f. 23r



55c. Untitled - ABC GB-Gu Euing 25, f. 24v

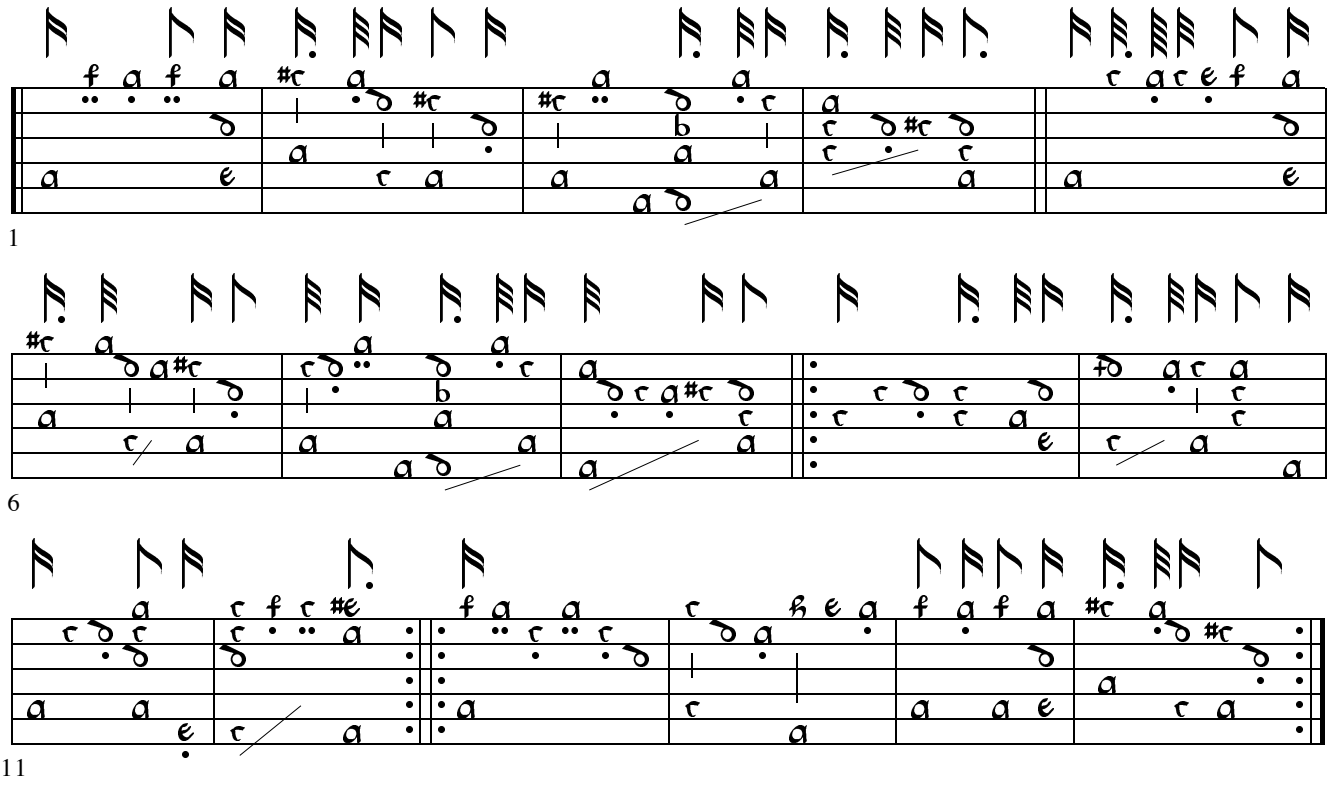


55d. Mistris Winters Jumpe made by I.D. - ABC Barley 1596, sig. D1r



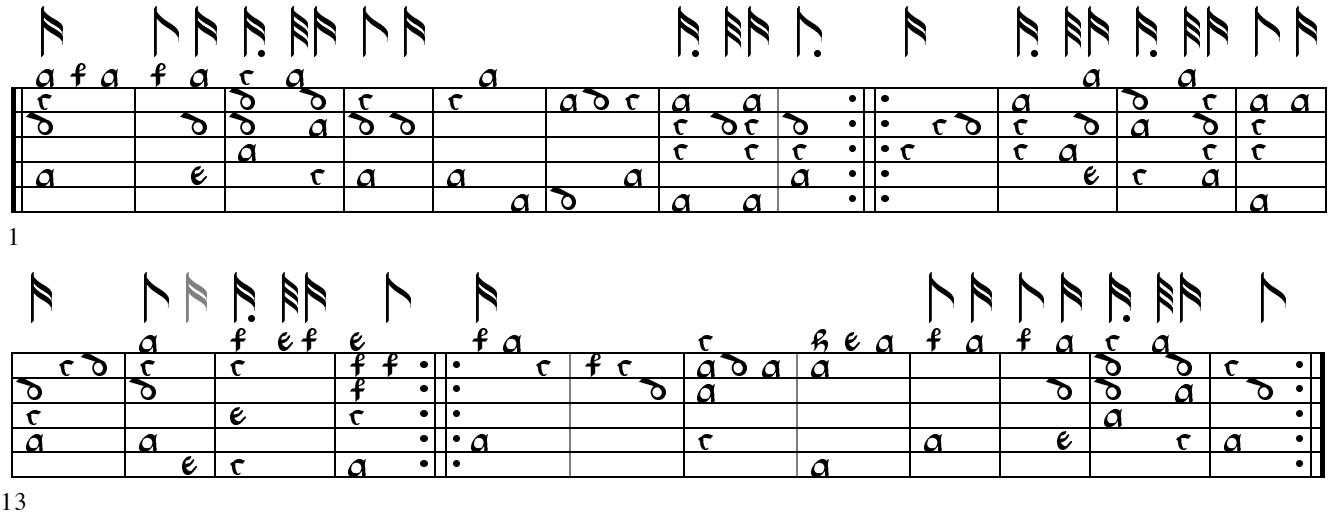
55e. Winter Gomps - AABC

US-Ws V.b.280, f. 5v

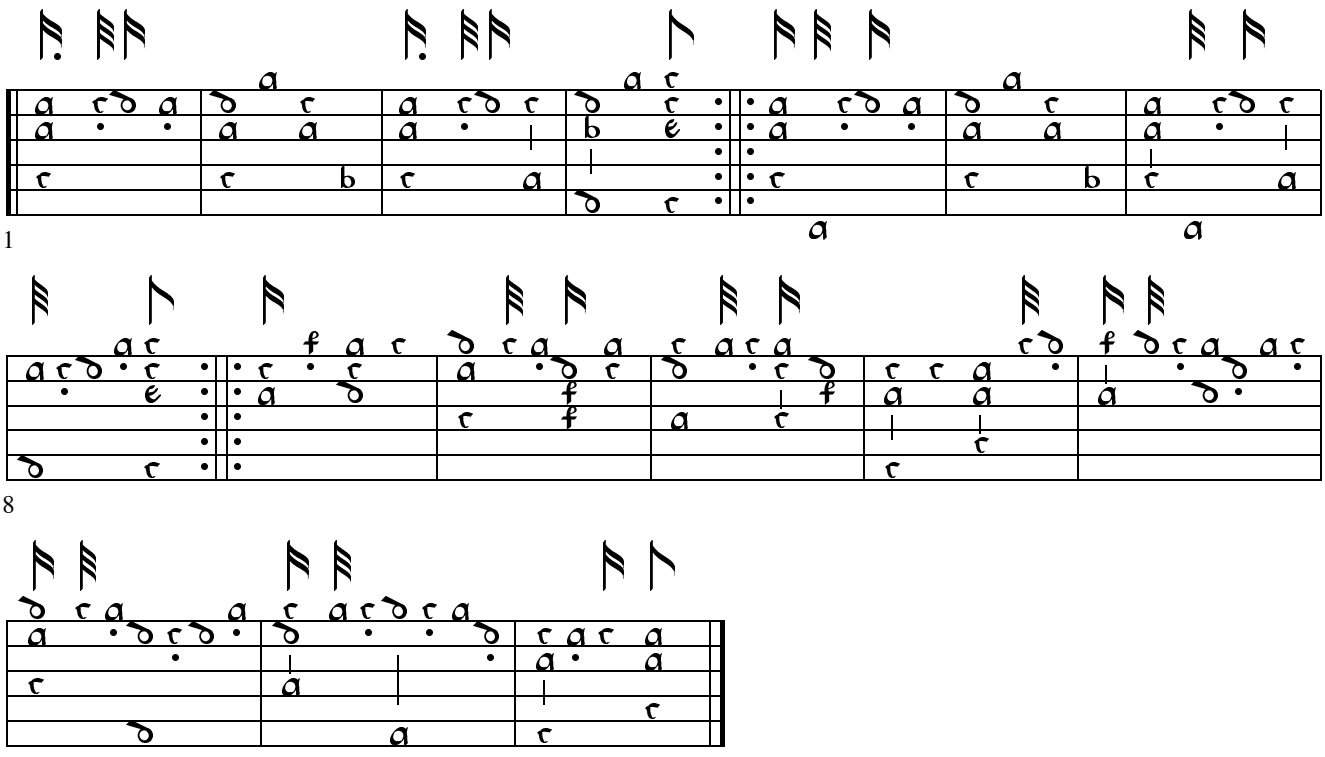


55f. Currant Dulandi - ABC

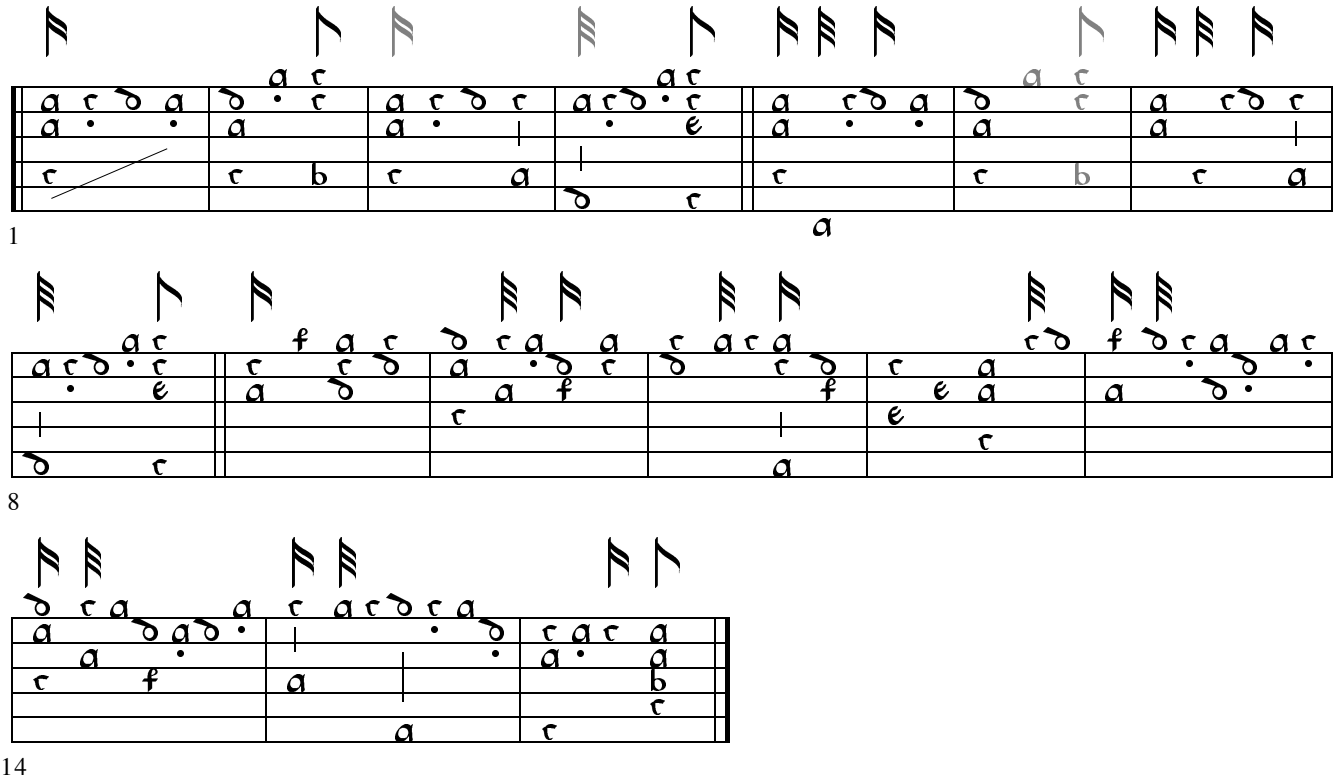
D-LEm II.6.15, p. 241



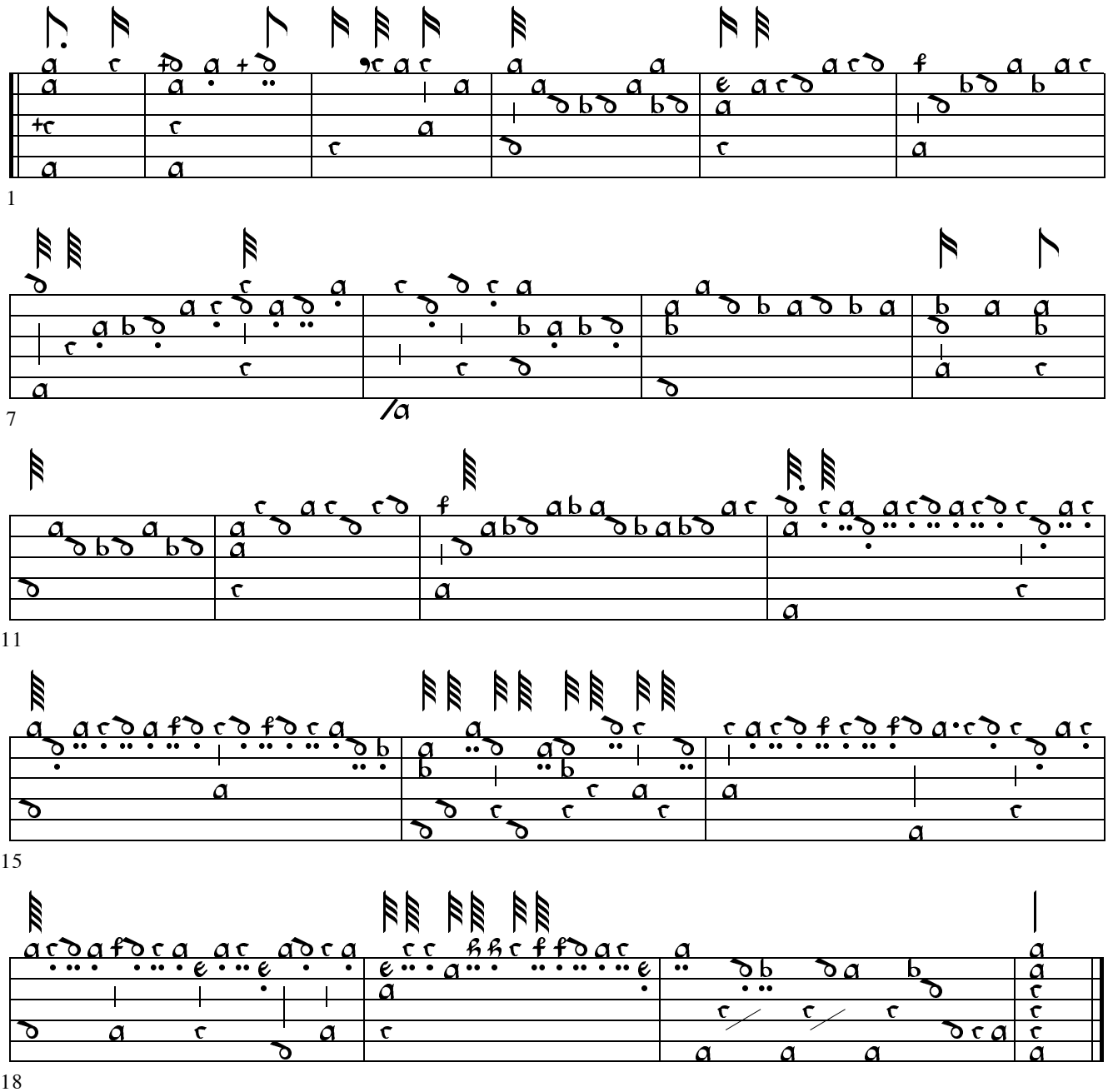
99a. Mr. Dowlands Midnight - DowlandCLM 99 GB-Lam 603, f. 26v



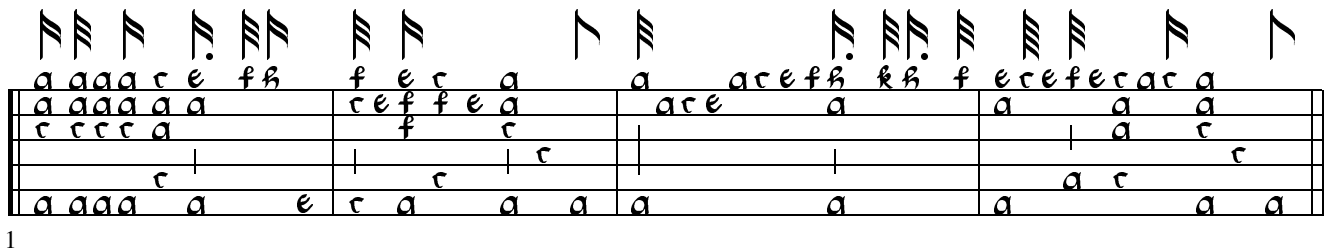
99b. Almaine GB-En K.33b, part III, after p. 65

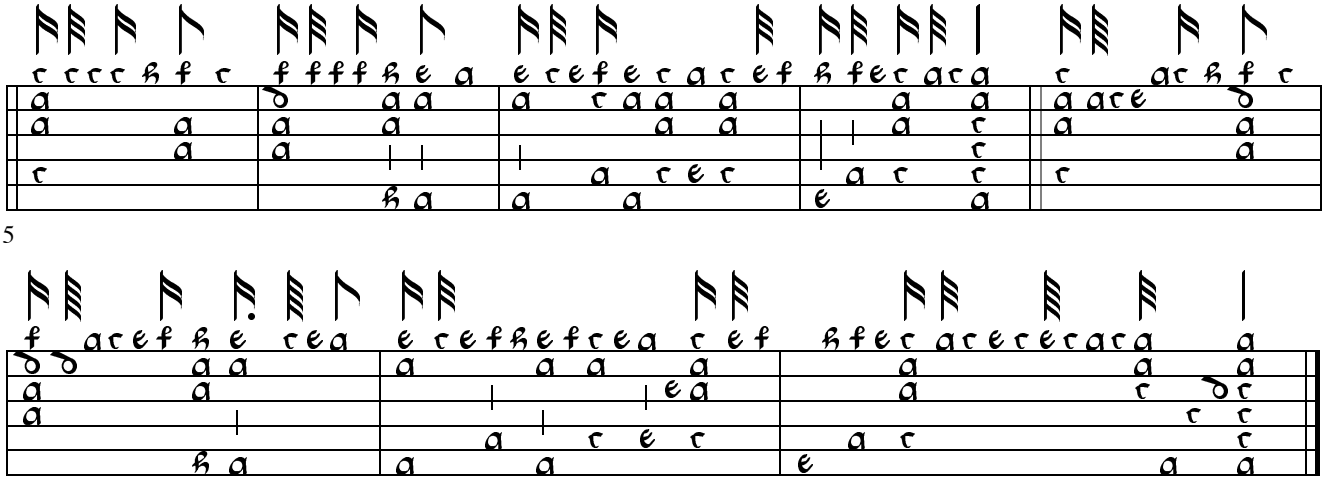
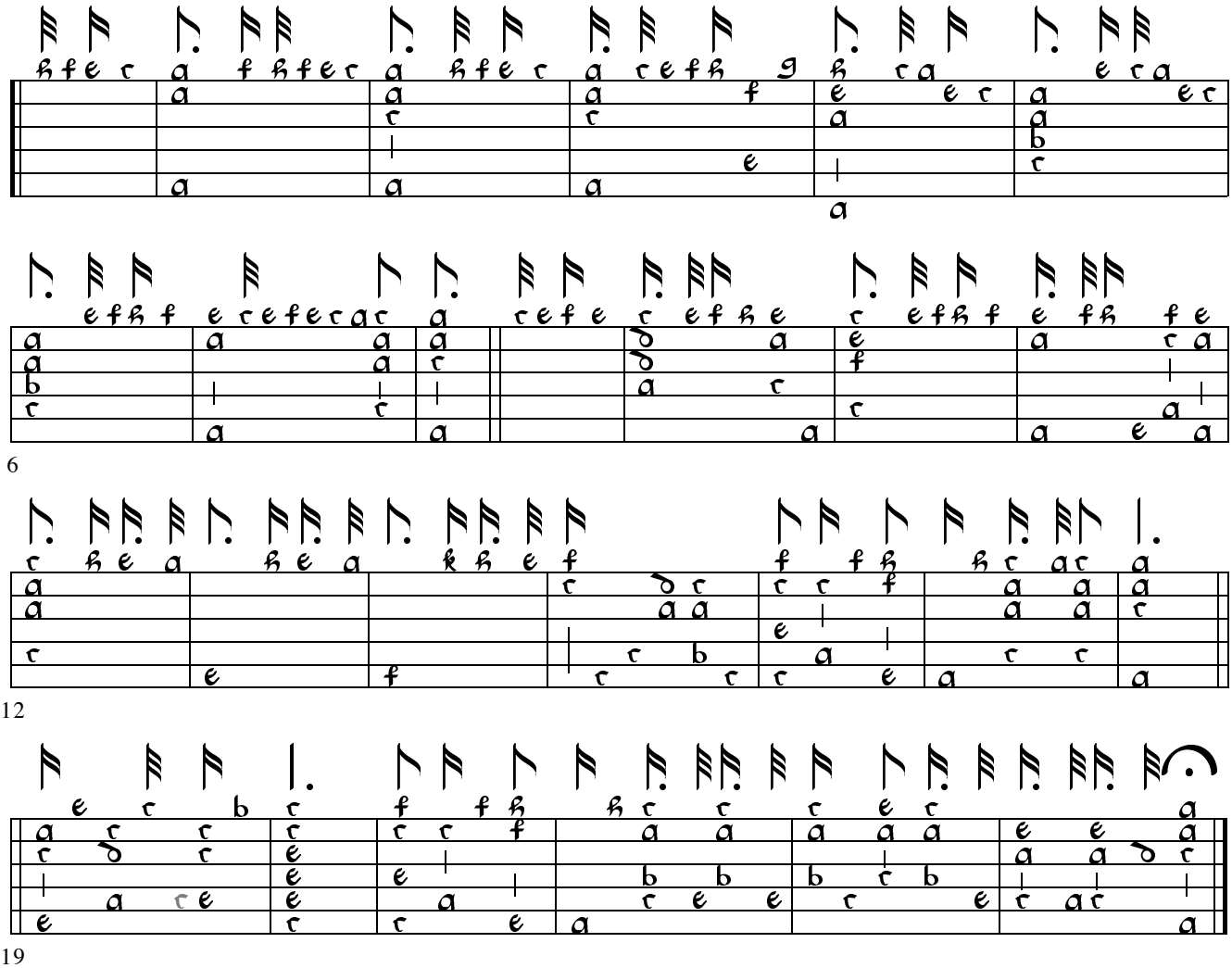


98. Preludium GB-Lam 603, f. 29r



65. Lord Strangs March J. D. GB-Cu Dd.2.11, f. 58r





77. Mistris Norris's Delight IRL-Dm Z.3.2.13, p. 382