

MUSIC SUPPLEMENT TO LUTE NEWS 102 (APRIL 2013): LUTE MUSIC OF EDWARD COLLARD

Worklist¹

1. **Pavan** - C-G-C Ward 3
GB-Cu Dd.5.78.3, ff. 4v-5r *Edw Coll Paven* - AA8BB8CC8 - 7D
2. **Pavan** - G-C-G Ward 4
GB-Cu Dd.9.33, ff. 65v-66r *Edw: Collarde* - AA8BB8CC8 - 6-c
3. **Anthony Mildmay's Pavan** - C-G-C Ward 1
GB-Cu Dd.5.78.3 (c.1595), ff. 53v-54r *Mr Ant Mildmaies Paven*.
Ed: Collard - AA8BB8½CC8 - 7D
4. **Galliard to Anthony Mildmay's Pavan** - C-D-C Ward 2
GB-Cu Dd.5.78.3, ff. 54v-55r *The Galliard E.C.* AA8BB8C8 7D
5. **Variations on Walsingham** - F minor Ward 9
a. GB-Cu Add.3056 (c.1610), f. 9v untitled - 4 variations of 8/3x12 bars - 6-c
b. GB-Cu Dd.2.11 (c.1588-c.1600), ff. 96v-97r *Collard* - 7 variations of 8/3x12 bars - 7F
c. GB-WPforester welde (c.1600), ff. 9v-10r *As I went to Walsingham Mr Collard* - 7 variations of 8/3x12/8/2x12 bars - 6-c
6. **Galliard** - D-F-D Ward 6
GB-Lbl Eg.2046 (Pickeringe, c.1616-50), f. 28r *A Galyard by Mr Edmond Collarde* - AA8BB8CC8 - 7D
7. **The Maye Galliard** - C-G-C Ward 5
a. GB-Cu Dd.5.78.3, ff. 33v *Collard* - A8B8C9 - 6-c
b. GB-WPforester welde (c.1600), f. 9r *The Maye Galliard Mr Collard* - AA8BB8CC8 - 6-c
c. US-CA Mus.181 (Otley, c.1600 and >1650), ff. 9r-9v *Ga: 5 / Gal: Collyard p Ro: Spr:* - A8B8C8 cittern solo
8. **Variations on Go from my Window** - F major Ward 8
GB-Cu Dd.9.33 (c.1600), ff. 31v-32r *Collarde* - 6 x 8 bars - 6-c
9. **Variations on a Ground** - G minor Ward 7
a. GB-Cu Dd.5.78.3, ff. 41v-42v *Collard* - 7 x 16 bars - 6-c
b. GB-Cu Dd.2.11, ff. 101r-101v untitled - 7 x 16 bars - 6-c

Here is all the known music ascribed to Edward Collard,² recorded as one of the three lutes in Elizabeth I's court for the brief period of 1598-1599.³ He may be the Edward Collard, son of William, baptised at St Peter's, Sandwich, in Kent in January 1560, and the Edward Collard who married Dorothy Hykeman at St. Bride's, Fleet Street in December 1590. He was probably the father of five children named Collard in records of baptisms in the parish of St. Martin's in the Fields, and maybe of Edmund son of Edmund <sic> [1592] at St. Andrews in Holborn. He was probably the Edward Collard who witnessed a bond signed by Sir Walter Raleigh in 1585.⁴ Court accounts show that John Johnson was paid as one of 'the three lutes' to Elizabeth I from 1579, and when he died in 1594 his place remained vacant until temporarily filled by Edward Collard in 1598-9. Collard is not mentioned after the accession of James I in 1603, and must have died before 1604, when his place was taken by Robert Johnson.⁵

Collard's music, all in English manuscripts, comprises three Pavans, three Galliards and three sets of variations, the latter on the ballad tunes *As I went to Walsingham* and *Go from My Window*, and a Ground.⁶ Christopher Morongello has suggested that the ascription 'Edmund' to n° 6 could refer to his son [the Edmund born 1592?]. The Pavan and Galliard n° 3 and 4 form a pair dedicated to Anthony Mildmay, probably the country gentleman from Apethorpe in Northamptonshire (d.1617), eldest son of Sir Walter Mildmay (Chancellor of the Exchequer) and Mary Walsingham (sister of Sir Francis Walsingham). He was ambassador to Henry IV of France in 1597 and his portrait hangs in Emmanuel College, Cambridge, which his father founded. The title of the Pavan calls him 'Mr.' and so was presumably composed before he was knighted in 1596.⁷ It is not known what Maye refers to in n° 7.

John H Robinson, February 2013

¹ Commentary: 1. 1/5 - a6 added; 2/7 - a6 crossed out; 10/1 - a6 instead of a5; 10-11 - bar line 7 notes to the left; 15/7 - a5 crossed out; 20/2 - crotchet instead of minim; 21-22 - bar line 4 notes to the right; 22-23 - bar line 3 notes to the right; 23-24 - bar lines absent; 25-26 - bar line 4 notes to the left; 26-27 - bar line 11 notes to the right; 29/10 - a1 crossed out; 32-33 & 40-41 single instead of double bar lines; 43/9 - d6 crossed out. 2. 15/14-15 and 48/24-25 - bar lines added. 3. 6/3 - a6 crossed out; 8-9 & 16-17 - double bar lines absent; 14/9 - f2 unclear; 16/11 - d1 instead of e1; 31/5-8 - inserted at the end of the stave below; 32/11 - c1 instead of e1; 40/1 - d3 unclear, d2 added; 40/8 - a1 unclear. 4. 3/6 - c1 written over e1?; 8-9 & 32-33 - double bar line absent; 13/1 - d2 written over f2? 5. All three versions are closely concordant, although 5a has only 4 variations, compared to the 7 of 5b and 5c. Each variation has A and B sections of 4 bars each in the pattern AB or ABB which is why variations are either 8 or 12 bars in length and explains the irregular placement of double bar lines, reproduced here as in the originals. Thus 5a has 4 variations of 8/12/12 bars and the same 4 variations (with minor variants) plus 3 additional variations of 8/12/12 bars are added to 5b and 5c, which are concordant between the two. 5a. 23/4 - f5 added. 5b. 4-5 - '2' written above bar line; 8-9 - grey notes and rhythm signs obscured by damage to manuscript; 14/6 - a4 added; 33/5 - e3 crossed out and f4 added later in original; 38/3-4 - an attempt at correction obscures b3 and d4; 39/3 - c4 and c5 crossed out; 50-51 - bar line absent; 60/1-4 - 8 quavers c1a4?-d1-f1-d1-a1-c1-d1-a1 overwritten with 4 crotchets d2a4-d1a2-c1d3-a1b3 in original; 60/5 - c1d2a4? overwritten with d2d3a4 in original; 67/2-3 & 6-7 - grey notes obscured by damage to manuscript. 5c. ornaments and right hand fingering dots added and there are many minor variants compared with n° 5b; 67/1-2 - quavers changed to semiquavers; 69/11-12 - crotchet quaver changed to 2 quavers. 6. 47-48 - bar line 2 notes to the left. 7a. no changes. 7b. ornaments and right hand fingering dots added, otherwise strains closely concordant to n° 7a with some variants. 7c. no changes. 8. 11/15 - c2 changed to e2; 19/1 - crotchet absent; 41/10-11 - bar line added; 42-43 & 43-44 - bar line 8 notes to the left; 44-45 - bar line 12 notes to the left; 45-46 - bar line 13 notes to the left; 47-48 - bar line absent. 9a. the two versions also differ only in minor variants at 47/8, 55/1, 59/7, 100/5 or 9 and 103/1; 12/5 - b2 instead of a2; 19/1 - f2 added; 27/1 - a2 absent; 41/1 - dot to crotchet crossed out; 43/4 - a2 crossed out; 66/11 - c4 unclear; 92/4 - d4 instead of d3. 9b. Grey notes and rhythm signs (plus the dotted minims which I cannot grey in TAB) in bars 1-7, 12-14, 22-23, 32, 100-102, 106-107 and 112 are obscured by damage to the manuscript (although the few interspersed black notes are visible) and have been reconstructed here from n° 9a; 21-22 - bar line absent; 35/5 - c2 written over a2 in original; 89/3 - e4 unclear. See Lute Society facsimile editions of Dd.2.11 and Welde, and on-line facsimile of Otley at <http://pds.lib.harvard.edu/pds/view/22398305>

² Lute Society tablature sheets series 6 n° 1-7 includes a version of each of his nine compositions copied by hand by Philip MacCleod-Coupe, some reprinted in *Lute News* 61 (April 2002) [n° 5], 63 (September 2002) [n° 7 & 8a], 66 (June 2003) [n° 9a], 71 (October 2003) [n° 1] and 87 (October 2008) [n° 2]. N° 5c was also included in the Lutezine to *Lute News* 104 (December 2012).

³ Andrew Ashbee and David Lasocki *Biographical Dictionary of English Court Musicians* (Aldershot, Ashgate 1998), vol. 1 p. 276.

⁴ John M. Ward, A Dowland Miscellany, *Journal of the Lute Society of America* x (1977), pp. 110-111 [Ward's numbering included in worklist here].

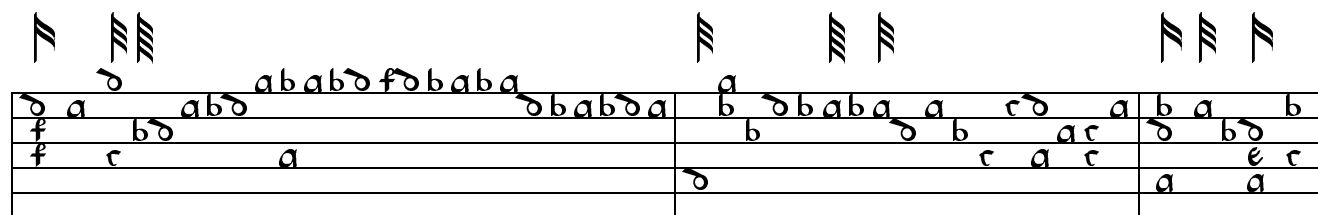
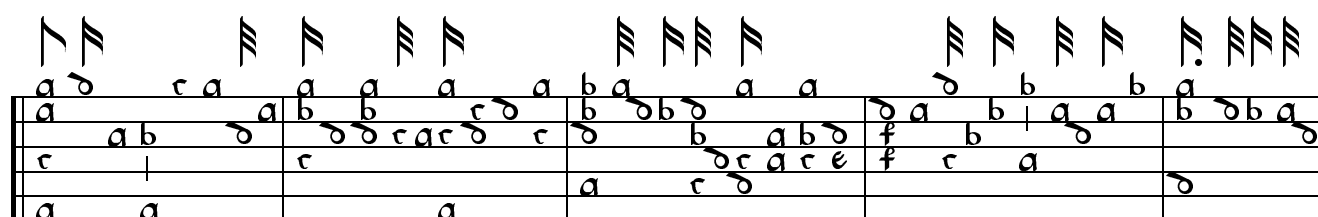
⁵ Andrew Ashbee, *Records of English Court Music* (Aldershot, Scolar Press) vi (1992) 159, declared accounts from the Audit Office and Pipe Office by the Treasurer of the Chamber for Michaelmas 1598 to Michaelmas 1599 'Edwarde Collarde, in the room of John Johnson, deceased, due for 1¼ years, from St. John the Baptist 1598 to Michaelmas 41 Elizabeth [1599], by warrant under the privy Signet dated 7 June 1599: £25.0s.0d; viii (1995) 49: Docquet from the Signet Office dated 18 June 1599 'The Place of one of her Majesty's musicians for the three lutes granted to Edward Collard, £20 a year, from Michaelmas last, for life, which place John Johnson, deceased, late had'.

⁶ The ground is gde^bdfB^bdG, also set by William Byrd for keyboard: GB-Lbl Mus.1591, f. 153v *bugh asbtions grownde : mr w: birde*; GB-Cfm 168, pp. 111-114 *T[he]gians*. *Ground : William Byrd*; GB-Lbl RM24.d.3, ff. 196v-203r *A grounde : Mr Byrd*; GB-Lbl Add.30485, ff. 61r-65r *Mr Birde's Ground*; see *Musica Britannica* 27-28 n° 20 and Nigel North (ed.) *William Byrd: Music for Lute* (OUP 1973), n° 14. North also speculates that the lute setting of Byrd's Galliard that follows the ground in Dd.2.11 on f. 101v may also be by Collard (to be included in a future supplement on Byrd).

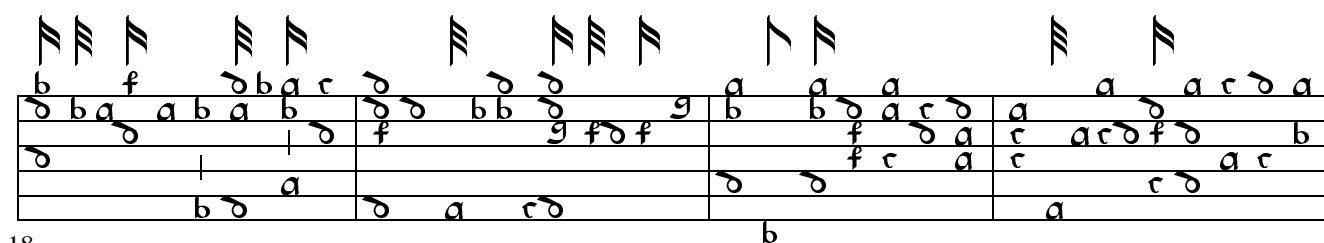
⁷ One version of Dowland's King of Denmark Galliard [CLMJJD40] is titled: *Mr Mildmay's Galliard J D.* in GB-Cu Dd.9.33, f. 23r. Robert Johnson composed a galliard titled *My Lady Mildmay's Delight* in Welde, ff. 15v-16r, probably dedicated to Anthony Mildmay's wife Grace, daughter of Sir Henry Sherington of Lacock, Wiltshire, see the Memoirs of Thomas Birch (1754), <http://books.google.com.au/books?hl=en&id=A78sAAAAAAAJ>

1. Pavan - Edward Collard

GB-Cu Dd.5.78.3, ff. 4v-5r



12



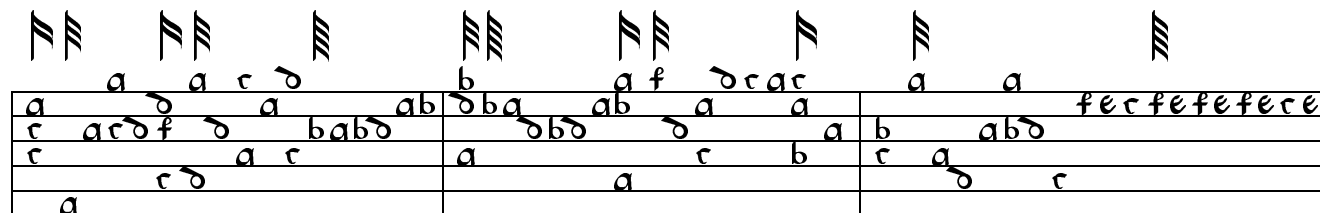
18



22



26



29



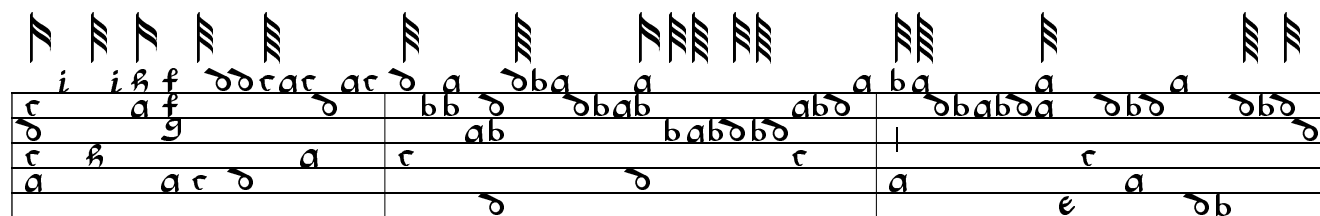
32



36



40



43



46

2. Pavan - Edward Collard

GB-Cu Dd.9.33, ff. 65v-66r

1

6

11

14

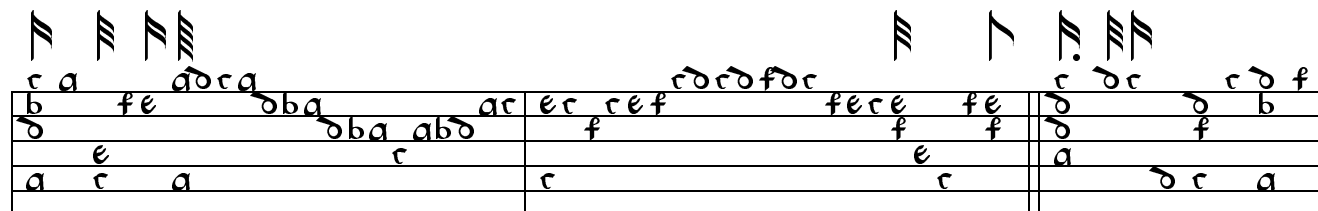
16

20

25



28



31



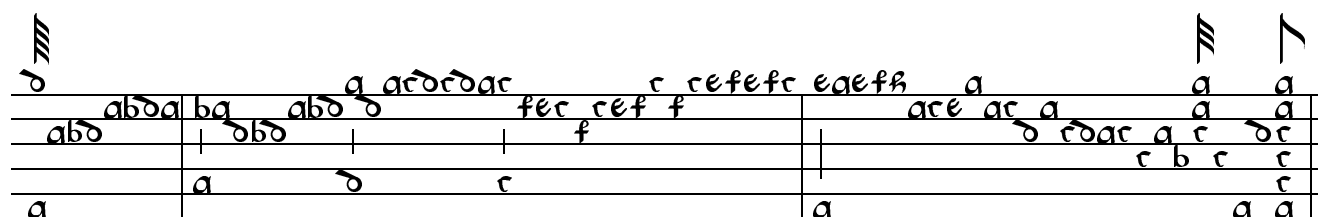
34



39



42



3. Mr Anthony Mildmays Pavan - Edward Collard

GB-Cu Dd.5.78.3, ff. 53v-54v

Measures 1-5 of the piece. The notation is written on five staves. The first staff contains a single melodic line with notes and rests. The second staff contains a single melodic line with notes and rests. The third staff contains a single melodic line with notes and rests. The fourth staff contains a single melodic line with notes and rests. The fifth staff contains a single melodic line with notes and rests.

Measures 6-10 of the piece. The notation is written on five staves. The first staff contains a single melodic line with notes and rests. The second staff contains a single melodic line with notes and rests. The third staff contains a single melodic line with notes and rests. The fourth staff contains a single melodic line with notes and rests. The fifth staff contains a single melodic line with notes and rests.

Measures 11-15 of the piece. The notation is written on five staves. The first staff contains a single melodic line with notes and rests. The second staff contains a single melodic line with notes and rests. The third staff contains a single melodic line with notes and rests. The fourth staff contains a single melodic line with notes and rests. The fifth staff contains a single melodic line with notes and rests.

Measures 16-20 of the piece. The notation is written on five staves. The first staff contains a single melodic line with notes and rests. The second staff contains a single melodic line with notes and rests. The third staff contains a single melodic line with notes and rests. The fourth staff contains a single melodic line with notes and rests. The fifth staff contains a single melodic line with notes and rests.

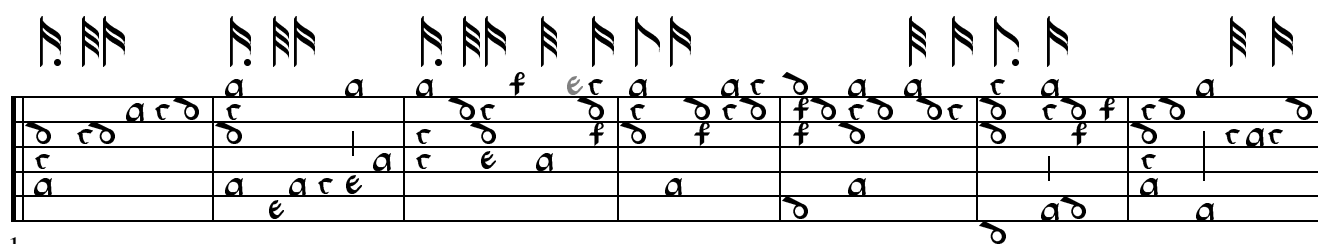
Measures 21-25 of the piece. The notation is written on five staves. The first staff contains a single melodic line with notes and rests. The second staff contains a single melodic line with notes and rests. The third staff contains a single melodic line with notes and rests. The fourth staff contains a single melodic line with notes and rests. The fifth staff contains a single melodic line with notes and rests.

Measures 26-30 of the piece. The notation is written on five staves. The first staff contains a single melodic line with notes and rests. The second staff contains a single melodic line with notes and rests. The third staff contains a single melodic line with notes and rests. The fourth staff contains a single melodic line with notes and rests. The fifth staff contains a single melodic line with notes and rests.

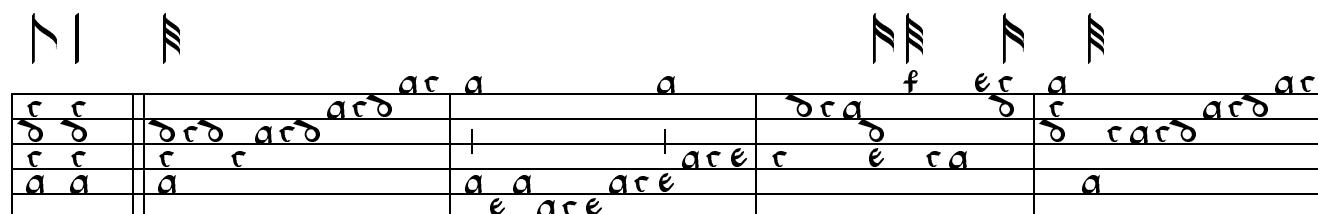
Measures 31-35 of the piece. The notation is written on five staves. The first staff contains a single melodic line with notes and rests. The second staff contains a single melodic line with notes and rests. The third staff contains a single melodic line with notes and rests. The fourth staff contains a single melodic line with notes and rests. The fifth staff contains a single melodic line with notes and rests.

4. Mr Anthony Mildmays Galliard - Edward Collard

GB-Cu Dd.5.78.3, ff. 54v-55r



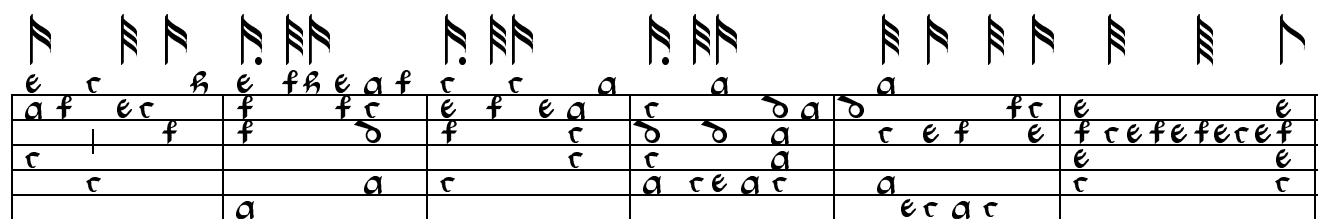
1



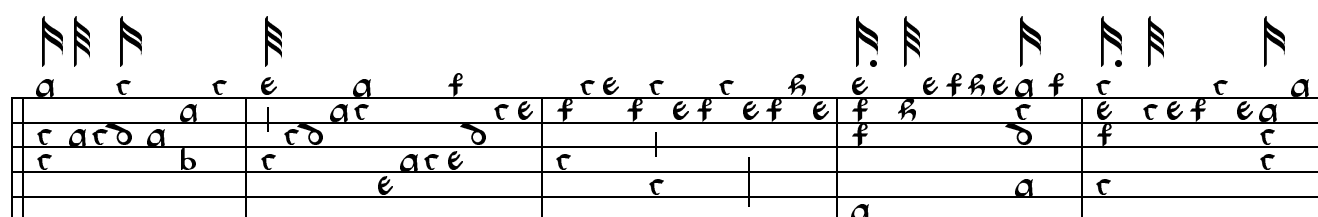
8



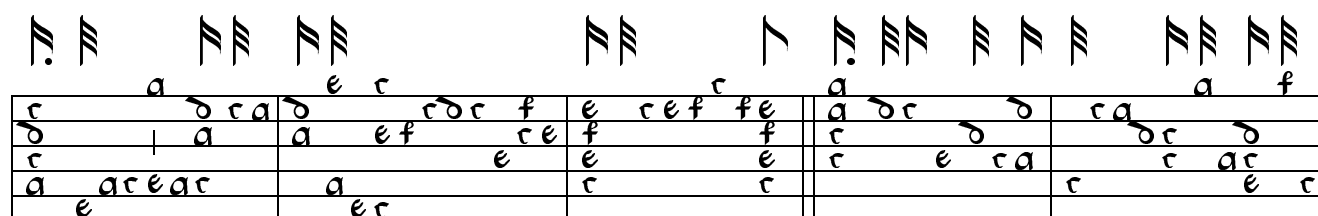
13



19



25



30



35

5a. Walsingham - Edward Collard

GB-Cu Add.3056, f. 9v

1

The musical score for 'The Rose Tree' is presented in a system with five staves. The notation is a form of musical shorthand, likely a simplified version of a traditional notation system. The first staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo) and a 'f' (forte). The second staff contains a series of notes and rests, with some notes marked with a 'c' and a 'f'. The third staff contains a series of notes and rests, with some notes marked with a 'c' and a 'f'. The fourth staff contains a series of notes and rests, with some notes marked with a 'c' and a 'f'. The fifth staff contains a series of notes and rests, with some notes marked with a 'c' and a 'f'. The score is divided into measures by vertical bar lines.

8

[illegible]

14

Handwritten musical score for "The Rose Tree" on a three-staff system. The notation includes rhythmic values (c, ar, f, g, b, a, r, e) and accidentals (flat, natural) for the melody and bass line. The score is divided into measures by vertical bar lines.

20

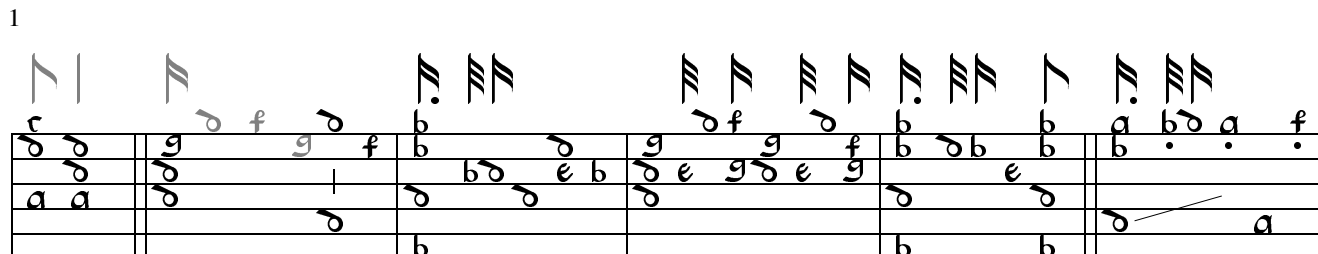
27

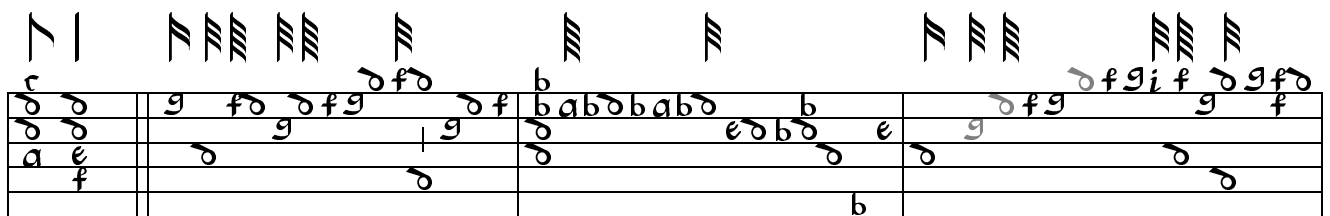
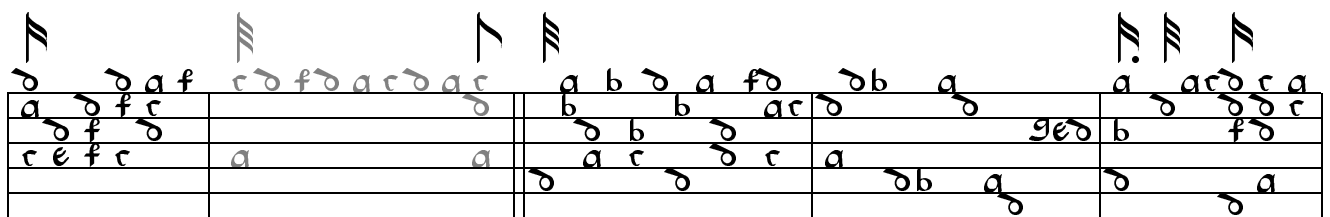
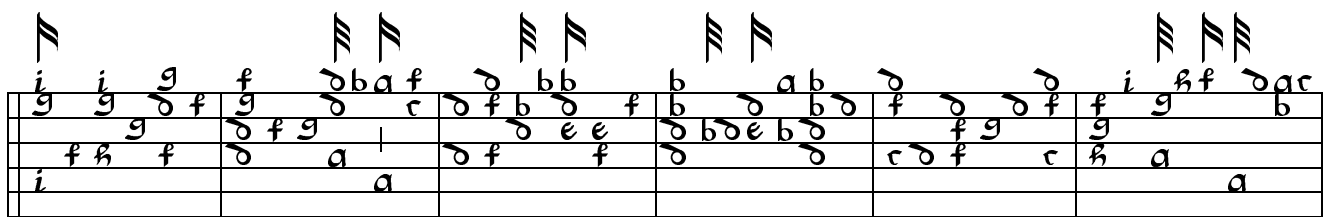
[illegible]

33

Handwritten musical notation for a piece in 3/4 time, featuring a treble and bass staff. The notation includes notes, rests, and dynamic markings (f, p) in a cursive style.

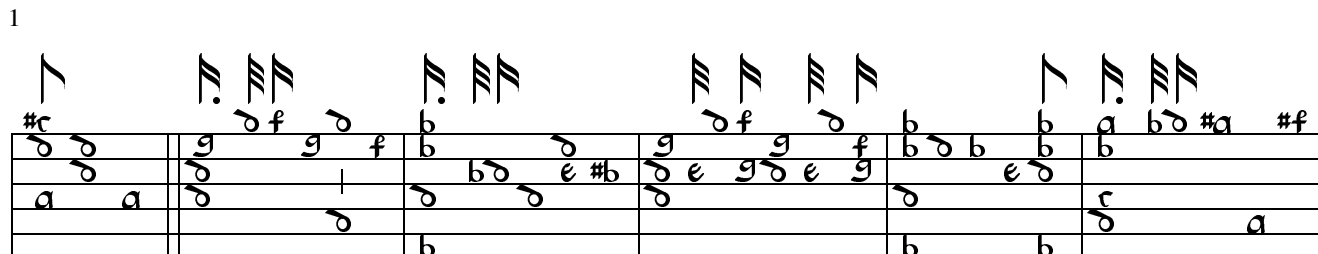
39





5c. As I went to Walsingham - Edward Collard

GB-WPforester welde, ff. 9v-10r



A musical score for the song 'The Rose Tree'. The score is written on five staves. The first staff is a treble clef with a key signature of one flat (B-flat). The melody is written on the first staff. The second staff is a bass clef with a key signature of one flat (B-flat). The bass line is written on the second staff. The third staff is a treble clef with a key signature of one flat (B-flat). The third line is written on the third staff. The fourth staff is a bass clef with a key signature of one flat (B-flat). The fourth line is written on the fourth staff. The fifth staff is a treble clef with a key signature of one flat (B-flat). The fifth line is written on the fifth staff. The score is divided into four measures. The first measure contains the first line of the melody and bass line. The second measure contains the second line of the melody and bass line. The third measure contains the third line of the melody and bass line. The fourth measure contains the fourth line of the melody and bass line. The score ends with a double bar line.

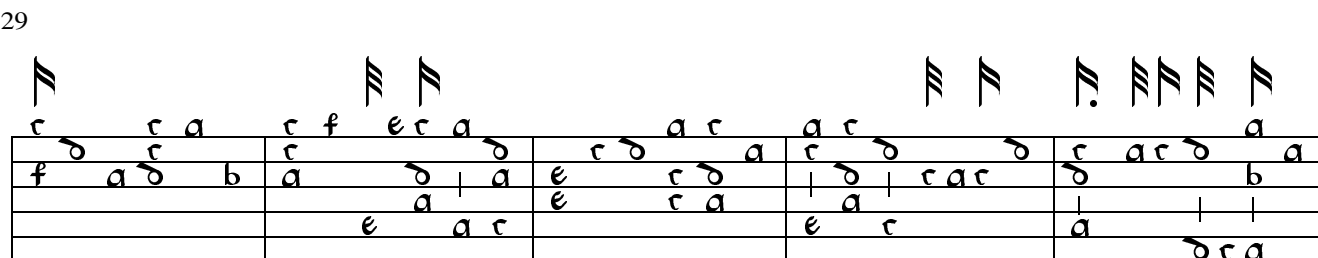
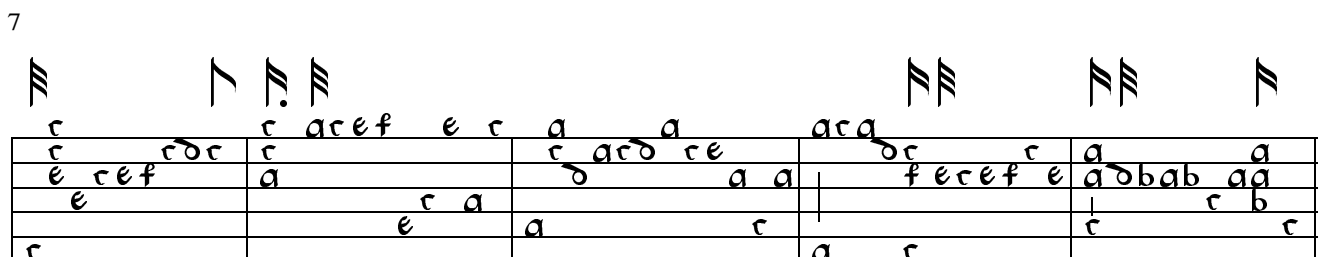
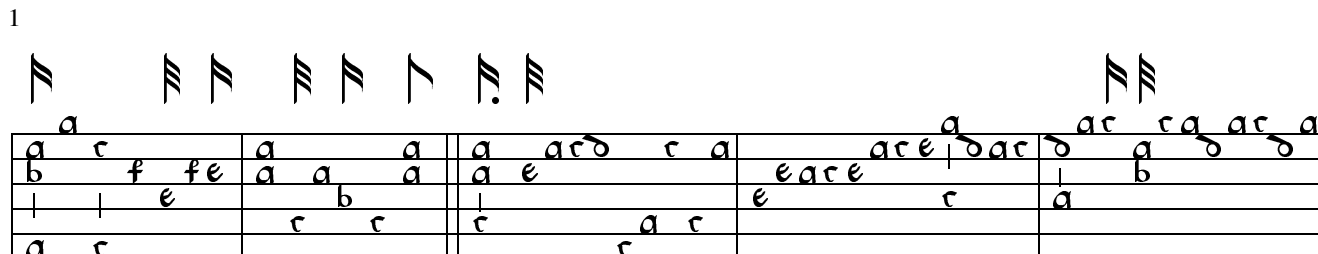
[illegible]

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for voice and piano. The piano part includes a prelude with a key signature change to G major and a tempo marking of "Allegretto". The vocal melody is in G major, with lyrics in German. The piano accompaniment features a simple harmonic pattern in the right hand and a more complex bass line in the left hand.

[illegible]

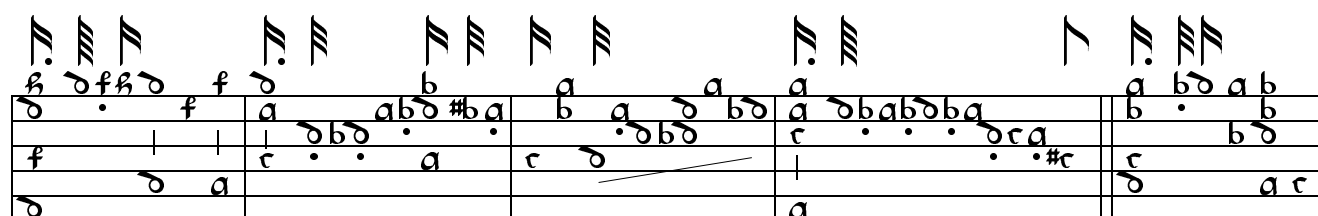
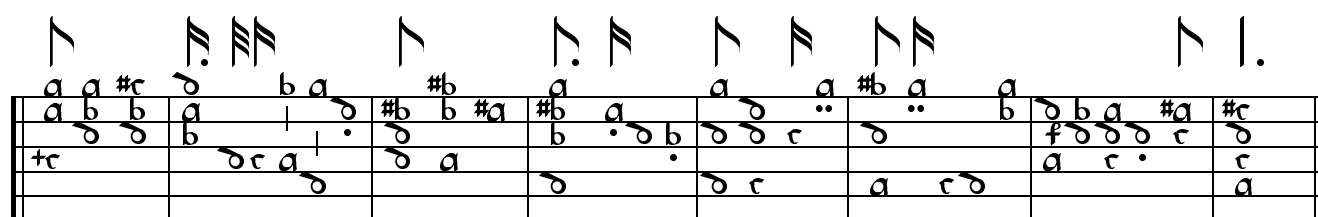
6. A Galliard - Edmund Collard

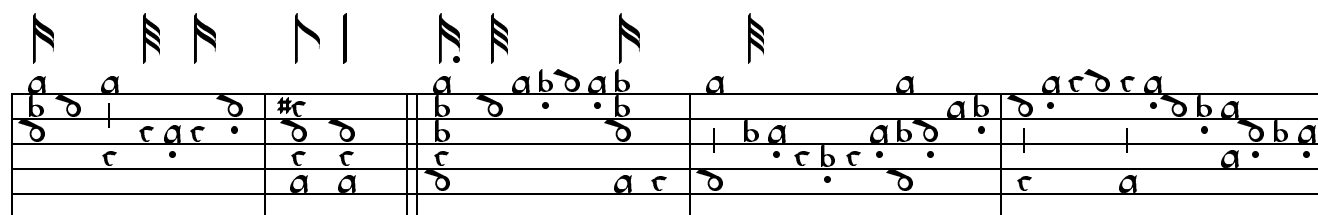
GB-Lbl Eg.2046, f. 28r



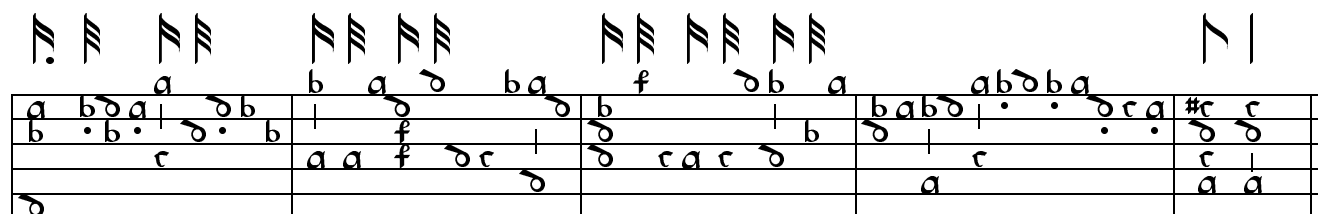
7b. The Maye Galliard - Edward Collard

GB-WPforester welde, f. 9r





39



44

7c. Galliard by Edward Collard - for cittern

US-CA Mus.181, ff. 9r-9v



1



7



15



21

8. Go from my window - Edward Collard

GB-Cu Dd.9.33, ff. 31v-32r

Measures 1-6 of the piece. The notation is written on a five-line staff. Above the staff, there are various rhythmic symbols (vertical strokes with flags) and some letters (a, b, c, d, e, f). The staff itself contains a series of notes and rests, with some letters (a, b, c, d, e, f) written below the notes. The first measure starts with a '1' below the staff.

Measures 7-10 of the piece. The notation continues on a five-line staff with rhythmic symbols and letters above and below the staff. A '7' is written below the first measure of this system.

Measures 11-13 of the piece. The notation continues on a five-line staff with rhythmic symbols and letters above and below the staff. A '10' is written below the first measure of this system.

Measures 14-16 of the piece. The notation continues on a five-line staff with rhythmic symbols and letters above and below the staff. A '13' is written below the first measure of this system.

Measures 17-20 of the piece. The notation continues on a five-line staff with rhythmic symbols and letters above and below the staff. A '17' is written below the first measure of this system.

Measures 21-24 of the piece. The notation continues on a five-line staff with rhythmic symbols and letters above and below the staff. A '21' is written below the first measure of this system.

Measures 25-28 of the piece. The notation continues on a five-line staff with rhythmic symbols and letters above and below the staff. A '25' is written below the first measure of this system.

29 30 31 32

29

33 34 35 36

33

37 38 39 40

37

41 42 43

40

44 45 46

43

47 48 49

45

50 51 52

47

1

Measures 1-8 of the piece. The notation includes a treble clef and a key signature of one flat (B-flat). 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 and rests. The piece begins with a repeat sign and a fermata over the first note.

9

Measures 9-15 of the piece. The notation continues with a treble clef and a key signature of one flat. The melody and bass line are written on their respective staves, featuring a variety of note values and rests.

16

Measures 16-23 of the piece. The notation continues with a treble clef and a key signature of one flat. The melody and bass line are written on their respective staves, featuring a variety of note values and rests.

24

Measures 24-30 of the piece. The notation continues with a treble clef and a key signature of one flat. The melody and bass line are written on their respective staves, featuring a variety of note values and rests.

31

Measures 31-35 of the piece. The notation continues with a treble clef and a key signature of one flat. The melody and bass line are written on their respective staves, featuring a variety of note values and rests.

36

Measures 36-39 of the piece. The notation continues with a treble clef and a key signature of one flat. The melody and bass line are written on their respective staves, featuring a variety of note values and rests.

40

Measures 40-43 of the piece. The notation continues with a treble clef and a key signature of one flat. The melody and bass line are written on their respective staves, featuring a variety of note values and rests.

C A B D C		F A B D C		A B D C	
C A B D C		F A B D C		A B D C	
C A B D C		F A B D C		A B D C	
C A B D C		F A B D C		A B D C	

45

50

e e	e a	a b a	b a	a b a b
a a	a b a	a a	a a	b b
c	c b c			
B	c e			b b

55

[illegible]

60

a	a	a	a	a					b	b		
a b d	b d	a b d b a	d b d b a	b a	c b c	a	c a	a	e	c d	a c	

65

The image shows a musical score for the song "The Rose Tree" in G major. The score is written on a treble and bass staff. The treble staff contains the melody, and the bass staff contains the accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system consists of four measures, and the second system consists of four measures. The melody is written in a simple, folk-like style, and the accompaniment is a simple bass line. The score is written in a clear, legible font, and the musical notation is accurate.

70

a	o b a	f f o r c a	o c a	a c a	a	o b a	a b o a b a b a
a	o b a	a	a	a	c	o b a	c
	c	g	c	c	c	b	c
o	o	f	c	c	a	a	a a

76

81

88

95

100

104

108

9b. A Ground - Edward Collard

GB-Cu Dd.2.11, ff. 101r-101v

1

9

16

24

31

36

40

45

50

55

60

65

70

76

81

81

88

88

95

95

100

100

104

104

108

108

JD22a. Untitled

GB-Cu Dd.2.11, f. 56r

[illegible]

f	f	r	e	d	c	a	a	c	a	f	d	c	a	f	c	a	c	a
a	a	a	f	a	d	a	d	b	b	a	a	a	a	c	a	a	a	a
		a	f	b	d	b	a	b	a	a	b	a	b	d	a	c	a	a
		b			a	c		b		f	a	c	c	d	a	c		b
		r					c	d	c		c	d	a	c	a		c	b
f			a	d				a	d	d					a			a

7

[illegible]

14

[illegible]

20

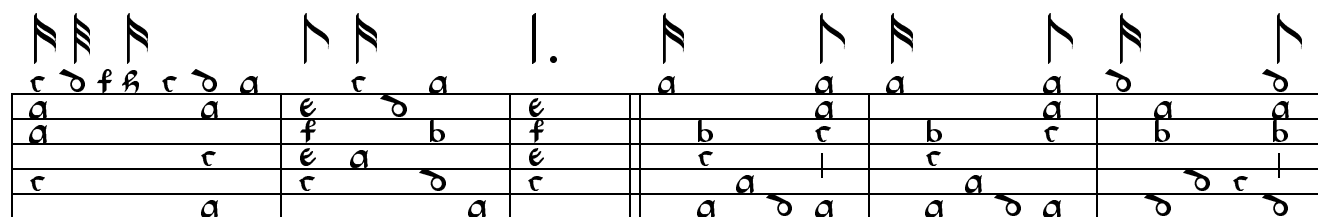
JD22b. Dowlands Galliard

GB-Cu Dd.2.11, f. 60r

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

[illegible]

7



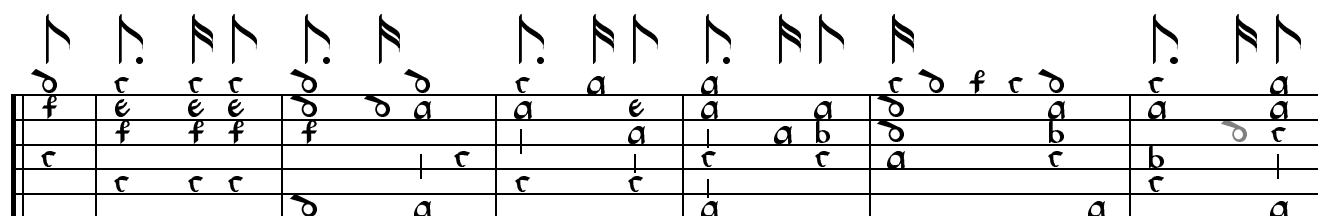
14



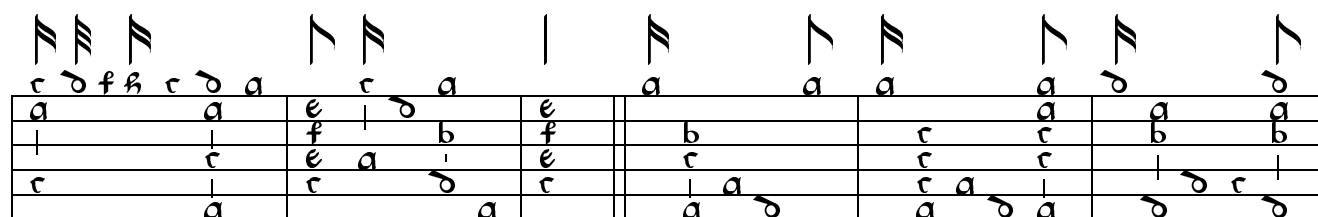
20

JD22c. Untitled

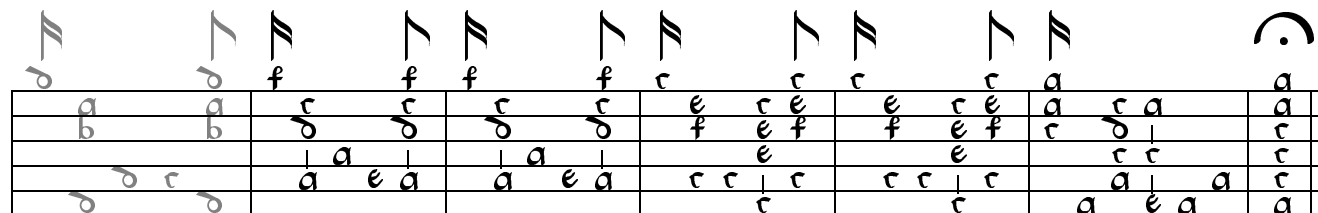
GB-Gu Euing 25, f. 23r



7



14



20



43

48

JD22e. A Gallyard

GB-Lam 603, f. 22v

7 a

14

20

JD22f. Galliarde John Dowland - cittern

GB-Cu Dd.4.23, f. 28r

[illegible][illegible]

7

f g i l f g d c d c f d f c a c a r d c d d d d g g

14

21

JD22g. Galiarda Gregory

D-LEm II.6.15, p. 235

D	E	F G		A	B C	D E	F G
a	e	f f	f	d	d	a e	a a
	f	f f	f		d	a e	a a
c			f	f		c c	c c
						a a	a a

[illegible]

7

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

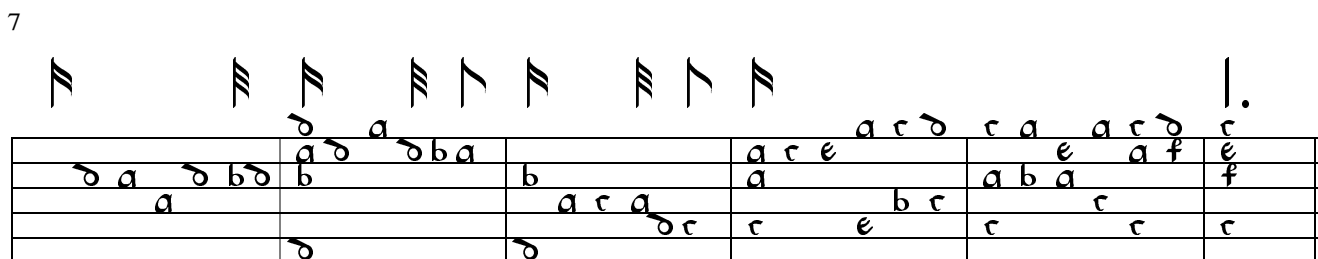
14

 $\frac{1}{a}$



JD22h. 98 Gagliarda

Rude II 1600, sigs hh2v-hh3r



14 a



20

JD101. Phantasia Dooland

D-W Guelf. 18.7 III, f. 17r 210r



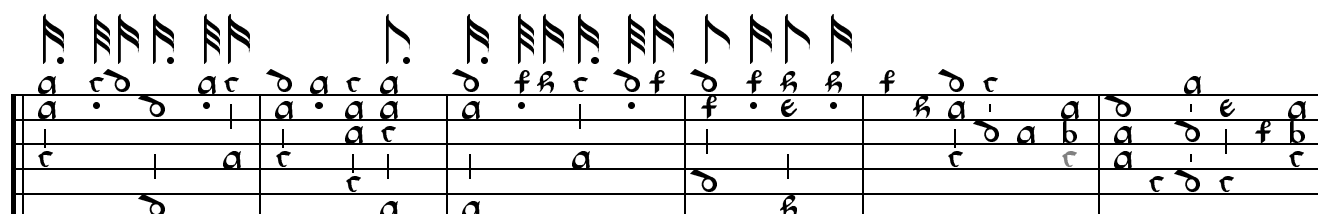
1



6

JDapp. Mrs. Jane Leightons Choyce

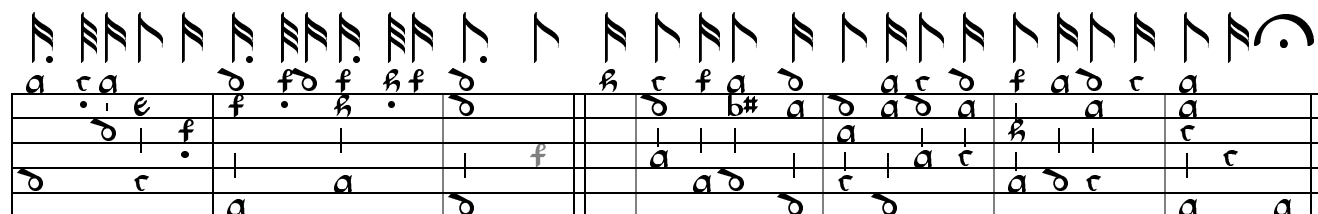
GB-Lam 601, f. 6v



1



7



14

MUSIC SUPPLEMENT TO LUTE NEWS 105: COMPLETE SETTINGS OF LUTE SOLOS BY JOHN DOWLAND

PART 6: DOWLAND'S FIRST GALLIARD [22] AND PHANTASIA [101] PLUS AN APPENDIX

Here are a Phantasia [DowlandCLM n° 101]¹ and a Galliard [DowlandCLM n° 22] in the series of complete versions of lute solos of music by John Dowland. The Phantasia is ascribed Dooland, presumably John Dowland, and a single version is known, in Philip Hainhofer's lute book.² Poulton thought that this and another two items in the same manuscript 'although possibly derived from compositions by Dowland, are hardly convincing in the form in which they appear in this MS'.

Five lute versions of the Galliard [n° 22a-e], two ascribed to Dowland, are known and found exclusively in English manuscripts. In addition, ascribed settings for solo cittern [n° 22f] and mixed consort with parts for cittern, recorder and bass viol are known, other parts to make up the usual mixed consort [bandora, treble viol], presumably now missing. The mixed consort setting bears the title *Dowlands first galliarde* suggesting it was an early composition, possibly the first galliard Dowland composed. Three lute versions were copied by Mathew Holmes into Dd.2.11, one of them the only version with divisions. All 5 lute versions are quite closely concordant, n° 22b and 22c especially close to each other. However, the handling of the final strain in n° 22a-d is awkward and seems to have been revised in n° 22d-e, the former near the end of Dd.2.11 and the other in the later Board MS and both with a 7th course in D. A *Galliarde Gregorj*, presumably by Gregory Huwet, is based on Dowland's Galliard and found in a large German lute manuscript and in Johan Rude's *Flores Musicae* of 1600, included here as n° 22g-h.³ The first strain is the same as Dowland's Galliard, the second strain is different, and the third strain is similar to Dowland's although shortened from 10 to 8 bars by omitting repeats of bars 1, 3 & 5 and using a different final 3 bars. John M. Ward quoted DowlandCLM n° 22 as an example of the extent to which different versions of the same music either transmit variants of Dowland's compositions or represent arrangements by others. He concludes that none of the surviving versions can be directly linked with Dowland and that n° 22b & 22c are probably consort parts.⁴

In the facsimile edition of the Mynshall lute book, Robert Spencer suggested that *Mrs Jane Leightons choyce* was similar in style to music by either John Dowland or Francis Pilkington, and so it is included here as an appendix to the works of Dowland. Although a Jane Leighton is not found in the records, she might be a member of the family of Sir William Leighton (1565-1622), poet and composer who published *Teares or Lamentations of a Sorrowful Soule* in 1614, to

which Dowland contributed.⁵

Worklist⁶

22. Dowland's First Galliard

- a. GB-Cu Dd.2.11, f. 56r untitled [A8B8C10]
- b. GB-Cu Dd.2.11, f. 60r *Dow[lands] galliard* [A8B8C10]
- c. GB-Gu Euing 25, f. 23r untitled [A8B8C10]
- d. GB-Cu Dd.2.11, f. 95r *Dowlands Galliarde* [AA'8BB'8CC'10 [DowlandCLM 22]
- e. GB-Lam 603, f. 22v *A Galliard / A Galliard* [A8B8C10]
- f. GB-Cu Dd.4.23, f. 28r *Galliarde Jo. Dowl.* [A8B9C10 cittern]
- g. D-LEm II.6.15, p. 235 *Galliarde Gregorj 38* [A8B12C7]
- h. Rude II 1600, sigs hh2v-hh3r 98 *Gagliarda* [A8B11C7]

101. Phantasia

D-W Guelf. 18.7 III, f. 17r *Phantasia Dooland* [DowlandCLM 101]

App. Mrs Jane Leighton's Choyce

GB-Lam 601, f. 6v *Mrs Jane Leightons choyce* [A8B4C4D4]

John H. Robinson, January 2013

⁵ As she is styled Mrs. then she probably married into the Leighton family. Dowland's Lady Laiton's [=Leighton's] Almaine [DowlandCLM n° 48]⁵ is probably dedicated to Sir William's wife Winifred.

⁶ Sources: D-LEm II.6.15 – Leipzig, Musikbibliothek der Stadt, Ms. II.6.15, 1619. Facsimile: Lübeck, Tree Edition, 2001; D-W Guelf. 18.7 III – Wolfenbüttel, Herzog August Bibliothek, Codex Guelferbytanus 18.7 Augusteus 2°: Philipp Hainhofer lute book, dated 1603; GB-Cu Dd.2.11 – Ms. Dd.2.11, c.1588-c.1600. Facsimile: Albury, Lute Society, 2010; GB-Cu Dd.4.23 – Ms. Dd.4.23 (cittern), c.1595; GB-Cu Dd.5.20 – Ms. Dd.5.20 (consort bass viol), c.1590-1600; GB-Cu Dd.5.21 – Ms. Dd.5.21 (consort recorder), c.1590-1600; GB-Cu Dd.14.24 – Ms. Dd.14.24 (consort cittern), c.1590-1600; GB-Gu Euing 25 – Glasgow, University Library, MS Euing 25 (formerly R.d.43): Euing lute book, c.1600; GB-Lam 601 – London, Royal Academy of Music, MS 601: Richard Mynshall lute book, c.1597-1599. Facsimile: Leeds, Boethius Press, 1975; GB-Lam 603 – London, Royal Academy of Music, MS 603: Margaret Board lute book, c.1620-30. Facsimile: Leeds, Boethius Press, 1976; Rude II 1600 – Johann Rude, *Florum Musicae, Liber Secundus* (Heidelberg, 1600). Facsimile: Stuttgart, Cornetto, 2005. Commentary: **22a.** 6-course; 13/2 - b3 crossed out by scribe; 13/4 - a2 crossed out by scribe; 13/after 5 - 2 crotchets b3-c4 crossed out by scribe; 16/3 - a1 crossed out by scribe; 17/1 - b3 crossed out by scribe; 18/2 - b3 crossed out by scribe. **22b.** 6-course; 6/2 - d2 crossed out corrected it to d3 by scribe; 15/5 - a5 crossed out by scribe; 18/4 - e6 corrected by scribe to d6. **22c.** 6-course; 6/2 & 13/2 - d2 changed to d3; 20 - bar absent and *bis* written by scribe beneath previous bar to indicate repeat. **22d.** 6-course but 7th course in D added later in addition to the c5 at 2/1, 4/1 & 3, 7/1 & 3, 9/1 & 7, 11/1 & 9, 14/1, 15/1 & 6, 21/1, 29/1 & 3, 30/1; 8/1-2 - double bar line a note to the right; 11/9 - c5 crossed out by scribe; 22/1 - b4 crossed out by scribe; 34/5 - c1 corrected to a1 by scribe; 46/1 - d6 crossed out by scribe; 49/1 - a5 crossed out by scribe; 50 - bar absent and *bis* written by scribe beneath previous bar to indicate repeat; 51/1 - Poulton changed c4 to c3. **22e.** 7th course in D used once; 1/1 - b3 added by the scribe. **22f.** 4-course cittern in Italian tuning, the English norm, as shown at end of tablature; 9/4-5 - inserted in margin. **22g.** German tablature with 8th course in D used once; 8/8 - crotchet 2 notes to the right; 15/4 - quaver a note to the left; 15/6 - crotchet a note to the right; 16/3-4 - f1-c4 changed to c4-a4; 19/2 - crotchet absent; 25/4 - quaver a note to the right; 27/2 - quaver 2 notes to the right. **22h.** 7th course in F used once; 14-15 - bar line absent. **101.** Italian tablature for 6-course lute - no changes. **App.** 6-course; 2/4, 8/3 & 10/3 - semibreves changed to dotted minims; 5/6 - a4 changed to c4; 16/2 - f4 absent; 16-17 - bar line absent; 17-18 to 19-20 - bar line a note to the left.

¹ DowlandCLM - 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.

² Online colour facsimile: <http://diglib.hab.de/wdb.php?dir=mss%2F18-7-aug-2f&pointer=0> and <http://diglib.hab.de/wdb.php?dir=mss%2F18-8-aug-2f&pointer=0>

³ Edited in HowetR, n° 9, and see John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* x (1977), App. N.

⁴ John M. Ward *ibid*, pp. 37-39 & 62, and Appendix Q on pp. 134-136 is a reconstruction of the consort setting, using 22b as the lute part. Mixed consort parts: GB-Cu Dd.14.24, f. 34v *Dowlands 1 Galliarde* [cittern]; GB-Cu Dd.5.21, f. 5v *Dowlands first galliarde* [recorder]; GB-Cu Dd.5.20, f. 5r *Dowlands first galliarde* [bass viol].