

MUSIC SUPPLEMENT TO LUTE NEWS 107 (OCTOBER 2013): FRENCH LUTE COMPOSERS - MONSIEURS DE LA GROTTÉ, LA BARRE, VARENNES, LANCLOS, NOGNIES, VAUMESNIL AND SALOMON

This tablature supplement includes all the known lute music by seven French composers.¹ Nos 1-2 are ascribed **La Grotte** (one also attributed to Saman).² The only known composer of this name is Nicolas de la Grotte who was a musician at the French court around 1560-1590. In 1557 he was keyboard player for Antoine de Bourbon, King of Navarre (reigned 1555-1565), and from 1560 organist to Charles IX of France. From 1576 to 1587 he is recorded as organist and servant of duke Henri of Anjou who became Henri III (1574-1589), and published vocal music and contributed to court ballets. He was praised for playing keyboard and other instruments, perhaps the lute, and last recorded in 1602.³ However, the music ascribed to La Grotte is only found in two sources from about 1620, and the divisions to no 1 are in the later style brise, casting some doubt on the attribution unless these are later arrangements with divisions added by someone else (Besard?). No 3 is an anonymous response to no 2. Many members of the family Chabanceau de **La Barre** were court composers and musicians in the 16th and 17th centuries. The founder was organist Pierre (d.1600) and his sons by his first wife included Claude, royal virginalist 1598-1600 and Louis XIII's master of music in 1615, and the lutenist Pierre 'l'ainé' (1572->1626) not recorded as court musician. The organist Pierre's son by a second marriage was the more famous Pierre 'le jeune' (1592-1656), court organist and musician from around 1618, who also staged court ballets. Pierre le jeune's son Pierre (1634-1710) was court lutenist and theorbist from 1655, and praised by Constantin Huygens in correspondence with Pierre's father. So Pierre le jeune is probably composer of the courante published by Besard in 1617 [no 5], and his son Pierre composer of the later baroque solo [no 4a-b]. No 6 & 7 from the lute book of Emmanuel Wursten of Basel, dated 1591-4, are ascribed to **Monsieur de Varennes** who is otherwise unknown. Varenne is included in a number of place names south east of Paris, so he was possibly a Parisian lutenist. A lutenist-singer named Varenne was a member of a French embassy in Sweden in 1634-5, which is too late to be the composer of the ballet and volte here and so may be a descendant.⁴ Due to the difference in spelling it is unlikely that **Mr. Salomon** [no 8] is Jacques Salmon born c.1545 and served the Duke of Anjou (1571) and Henri III (1575-83) as singer. He also wrote music for Beaujoyeux's *Balet comique de la Roynie* of 1581. An alternative is the Mr. Salomon recorded in Köln in the 1590s.⁵ No 9 & 10 are in Mersenne extraordinaire/English Gauthier tuning and the sources date from the 1640s, *Salomon* in these cases possibly referring to a song title rather than a composer.⁶ **Henri de Lanclos** was a nobleman b.1592/3 and courtier in the service of Charles II, duke of Elbeuf (1586-1657). He pursued a military career and in 1620 entered the service of Timoléon d'Épinay becoming captain in his private regiment. He is reported to have visited Ennemond Gaultier in 1647 when they played lutes together for 36 hours.⁷ He absconded after a murder, probably going to Italy as Bullen Reymes heard him play lute in Florence. He died fighting near Rouen in 1649. In *Harmonie Universelle* (1636) Mersenne named him the foremost lutenist of the time, and on his death Denis Gaultier composed a *Tombeau de Lanclos* [CLFDGa no 29].⁸ Both lute solos ascribed to him [no 11 & 12] are also attributed to the better known composers Jacob Pollonois and

Charles Lespine, so the attributions to him may be in error.⁹ Guillaume Le Boulanger, Lord of **Vaumesnil** [no 11-15] was lutenist at the French court from 1559, successively serving François II (reigned 1559-1560), Charles IX (d.1574) and Henri III (d.1589). In 1575-1583 he was also lutenist to François d'Alençon, duke of Anjou and Henry III's brother. As early as 1559 the poet Jodelle ranked him among the foremost musicians. In 1579 Guillaume and his brother Jehan, also a lutenist, accompanied the duke of Anjou to England to pursue his marriage proposal to Elizabeth I. In 1580 Vaumesnil left Henri III's service and is not recorded after 1584 so may have died soon after. A Vaumesnil is recorded in 1597 accompanying a psalm on the lute in the Louvre and as lutenist and singer at Honfleur in 1611, although these may refer to his younger brother Jehan. In 1636 Mersenne lists Vosmeny and his brother foremost among lutenists. La Grotte and Vaumesnil were both at the French court from the 1560s to 1580s so were probably acquainted. The surviving music of Vaumesnil shows an Italian influence with a contrapuntal fantasia (also ascribed to a Polish lutenist) and three galliards, apart from one courante. **Monsieur Nognies** [no 13] is not known other than from the ascription in Philip Hainhofer's lute book, and the name is quite possibly a corruption of Vomigny/Vaumesnil.¹⁰

Worklist¹¹

1. CZ-Pnm IV.G.18, ff. 107v-108r *Courante de la Grotte*
GB-HAdolmetsch II.B.1, ff. 53v-55r *Courante*
GB-HAdolmetsch II.B.1, ff. 181v-182v *Courante du Sieur de la Grotte*
Besard 1617, p. 41 *Courante du Sieur de la Grotte* CLF-La Grotte 1¹²
2. GB-HAdolmetsch II.B.1, f. 179v *Courante de la Grotte*
GB-Cfm 689, f. 31v *Courante Ballade Saman* CLF-Saman 4
3. GB-HAdolmetsch II.B.1, f. 180r *Response de la precedente*
- 4a. F-B 279.152 (Saizenay I), p. 5 *Courante de Mr. de Labarre* - 11-course
baroque lute (dfedf) CLF-La Barre App.
- 4b. transcribed for 10-course renaissance lute
5. Besard 1617, p. 38 *Courante du Sieur de la Barre* CLF-La Barre 1
CZ-Pnm IV.G.18, 49v-50r *Courante*
GB-HAdolmetsch II.B.1, ff. 266v-277r *Courante*
6. CH-Bu F.IX.70, p. 294 *Ballet de Mons. de Varennes*
7. CH-Bu F.IX.70, p. 293 *Volte du Sieur de Varennes*
- 8a. D-B N 479, f. 20v *Courante de Mr Salomon*
- 8b. US-R M 140 V 186S, p. 34 untitled
- 9a. A-KR L 81, f. 51v *Salomon* (edeff)
US-R 96 L 973, no. 12 *Salomon* (mandore)
- 9b. transcribed for 10-course renaissance lute
- 10a. D-Sl 1214, p. 29 & 17 *Salomon* (edeff)
- 10b. transcribed for 10-course renaissance lute
- 11a. GB-Cfm Mus.689, f. 64v *Courante Lanclos*
- 11b. D-Ngm 33748/I, f. 43r *Corändt de Mr Jacob* not in PolakP¹³
12. Moy *Le Petit Bouquet* 1631, f. 8v *Volte par Lancloe*
A-KR L81, f. 144r *Corrent Françoise AB*; CH-Bu F.IX.53, ff. 3v-4v *Courante*;
CZ-Pnm G.IV.18, ff. 57v-58r *Volte Lepin*; GB-HAdolmetsch II.B.1, ff. 124v-125r *Volte*; RUS-Span ON 124, f. 81r untitled; S-B PB fil.172, f. 41v *Volta*;
US-R M.140.V186.S, p. 2 untitled.
13. D-W Guelf. 18.8 XII, f. 290v *Volte tres excellente de monsr Nognies*
14. D-W Guelf. 18.8 VI (Hainhofer), ff. 181v-182r (18v-19r) *Gagliarda francese molto gioconda m: de vaumenij*¹⁴ CLF-Vaumesnil 2
15. I-BDG w.s. (Chilesotti),¹⁵ p. 222 *Gagliarda nova de monsieur de Voumenil* not in CLF-Vau
16. B-Bc S.26.369, f. 16v *Courante Vommaney* not in CLF-Vau
17. Besard 1603, ff. 171v-172r *Fantasia de Monsieur de Vaumeny* CLFVau 1
D-Hs ND VI 3238, f. 40r *Fantasia Petrus Konopacj*
18. NL-Lu 1666 (Thysius), f. 21r *Gaillarde de Vommenj* not in CLF-Vau
John H Robinson, October 2013

¹ The CLF references are to: André Souris, Monique Rollin & Jean-Michel Vaccaro (eds.) *Oeuvres de Vaumesnil, Edinthon, Perrichon, Rael, Montbuisson, La Grotte, Saman, La Barre* (Paris, CNRS 1974), the source of most of the biographical information.

² Edited for *Lute News* 102, no 9.

³ Archives nationales, Minutier central, LXXIII, 153, f. 344r - thanks to François-Pierre Goy for this information.

⁴ Thank you to Kenneth Sparr for this information, see 7th paragraph of his French Lutenists and French Lute Music in Sweden:
<http://www.tabulatura.com/FRELUTE.htm>

⁵ Text in the lute manuscript PL-Kj Mus.40143 associated with Besard, reads '1594 ... Coloni Mr Salomon' (f. 5r) and '1594. 21.7bris Colon. a Rh M. Salom.' (f. 11v), see Peter Király, 'Jean Baptiste Besard: New and neglected biographical information' *The Lute* xxxv (1995), p. 64.

⁶ Suggested by François-Pierre Goy, personal communication.

⁷ Gédéon Tallemant des Réaux, *Historiettes*, c.1659.

⁸ Hear it on Anthony Bailes' *Gaultier: Apollon Orateur* (Ramée CD RAM0904 2009), track 11.

⁹ For all versions of no 12 see: <http://www.tabulatura.com/Lespine.htm>

¹⁰ Suggested by François-Pierre Goy, personal communication.

¹¹ Commentary is on p. 32 of the in Lutezine accompanying this *Lute News*.

¹² Hear it at: <http://www.youtube.com/watch?v=YHUHgxKzqq8>

¹³ Piotr Pozniak (ed.) *Jakob Polak Collected Works* (Kralów, PWM 1993).

¹⁴ Cognates listed in Lutezine accompanying *Lute News* 107.

¹⁵ Edited from Dick Hoban (ed.) *Oscar Chilesotti's Da Un Codice Lauten-buch in Lute Tablature* (Fort Worth TX, Lyre Music 1994).

1. Courante de la Grotte - 7F8Eb9D10C

CZ-Pnm IV.G.18, ff. 107v-108r

1

10

19

26

33

41

48

3. Response a la precedente - 7F8Eb9D10C

GB-HAdolmetsch II.B.1, f. 180r

11

22

31

4i. Courante de Mr. de Labarre - baroque lute (dfedf) 7F8Eb9D10C11Bf F-B 279.152, p. 5

5

9 /a

13

4ii. Courante de Mr. de Labarre - transcribed for 10-c renaissance lute

5 /a

9 /a

13

5. Courante du Sieur de la Barre - 7F9D

Besard 1617, p. 38

1 2 3 4 5 6 7 8 9 10

11

11 12 13 14 15 16 17 18 19 20

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21 22 23 24 25 26 27 28 29 30

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31 32 33 34 35 36 37 38 39 40

29

41 42 43 44 45 46 47 48 49 50

42

51 52 53 54 55 56 57 58 59 60

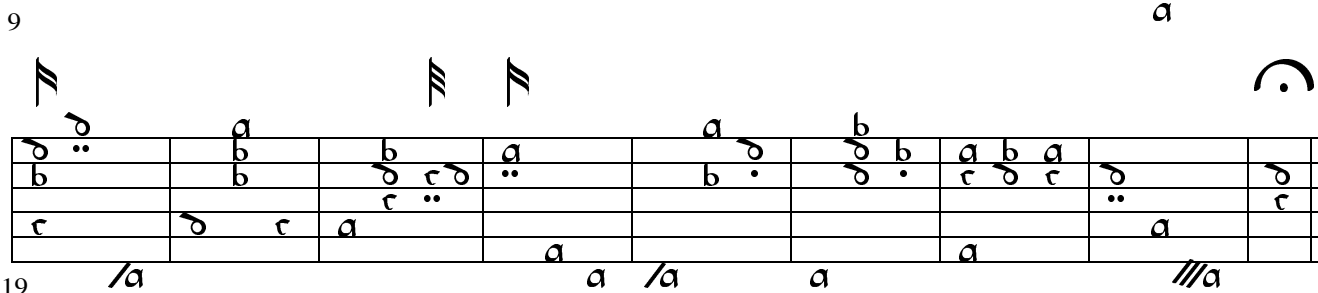
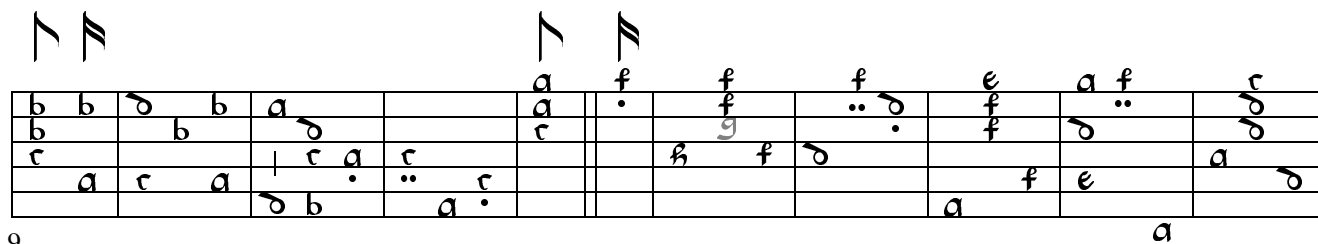
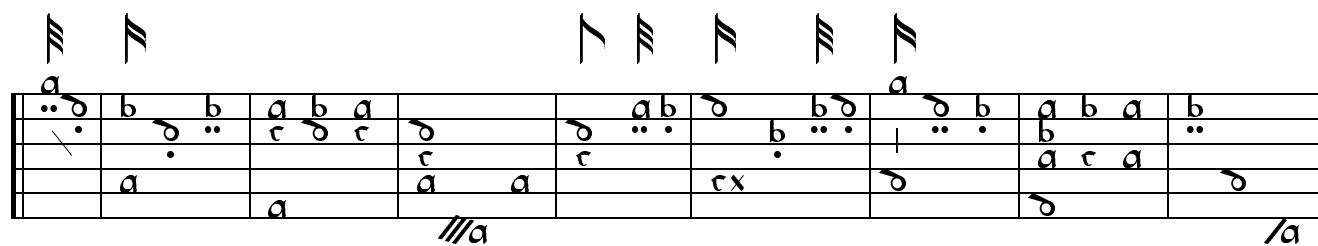
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61 62 63 64 65 66 67 68 69 70

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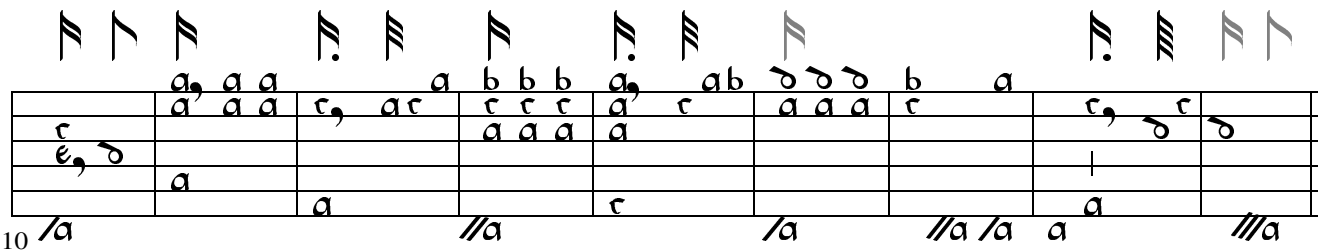
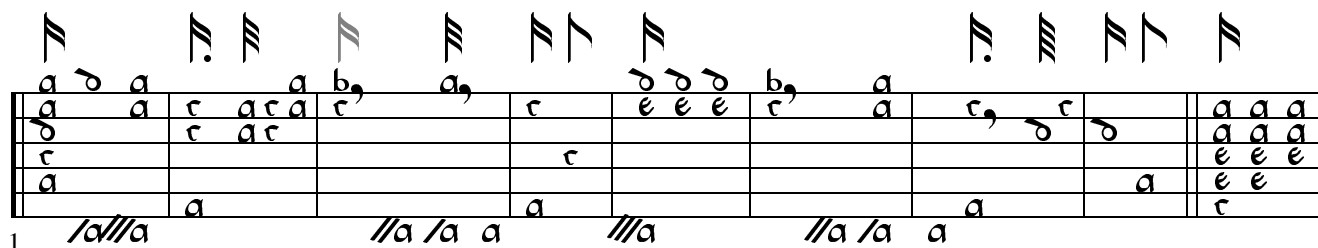
8a. Courante de Mr Salomon - 7F8Eb10C

D-B N 479, f. 20v



9i. (Courante) Salamon (edeff) 7F8E9D10C

A-KR L 81, f. 51v



8b. Untitled - 7F8Eb9D10C

US-R M 140 V 186S, p. 34

Measures 1-18 of the musical score. The notation is written on three staves. The first staff contains a series of notes and rests, with some notes marked with a 'b' (flat) and a 'c' (crescendo). The second staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo). The third staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo). The score is divided into two systems, with measures 1-9 in the first system and measures 10-18 in the second system. The notation includes various musical symbols such as notes, rests, and dynamic markings.

10

19

9ii. (Courante) Salamon - transcribed for lute in vieil ton

A-KR L 81, f. 51v

Measures 1-10 of the musical score. The notation is written on three staves. The first staff contains a series of notes and rests, with some notes marked with a 'b' (flat) and a 'c' (crescendo). The second staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo). The third staff contains a series of notes and rests, with some notes marked with a 'c' (crescendo). The score is divided into two systems, with measures 1-5 in the first system and measures 6-10 in the second system. The notation includes various musical symbols such as notes, rests, and dynamic markings.

1

10

10ai. Salomon - 7F8E9D10C (edeff)

D-Sl Mus.1214, p. 17

6

10

10bi. Salomon - 7F8E9D10C11A (edeff)

D-Sl Mus.1214, p. 29

7

14

10aii. Salomon - transcribed for 10-course renaissance lute

6

10

10bii. Salomon - transcribed for 10-course renaissance lute

7

14

11a. Courante Lanclos - 7F8Eb9C

GB-Cfm Mus.689, f. 64v

First system of musical notation for 'Courante Lanclos'. It features a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats). The system concludes with a repeat sign and a fermata over the final note.

Second system of musical notation for 'Courante Lanclos'. It continues the piece with similar rhythmic patterns and accidentals. The system ends with a repeat sign and a fermata.

Third system of musical notation for 'Courante Lanclos'. It includes a variety of rhythmic figures and accidentals. The system concludes with a repeat sign and a fermata.

11b. Corandt de Mr Jacob - 7F8Eb9C

D-Ngm 33748 I, f. 43r

First system of musical notation for 'Corandt de Mr Jacob'. It features a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values and accidentals. The system concludes with a repeat sign and a fermata.

Second system of musical notation for 'Corandt de Mr Jacob'. It continues the piece with similar rhythmic patterns and accidentals. The system ends with a repeat sign and a fermata.

Third system of musical notation for 'Corandt de Mr Jacob'. It includes a variety of rhythmic figures and accidentals. The system concludes with a repeat sign and a fermata.

12. Volte par Lancloe - 7F8Eb10C

Moy 1631, f. 8v

12. Volte par Lancloe - 7F8Eb10C

Moy 1631, f. 8v

1

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The musical score for 'Volte par Lancloe' is written on three systems. Each system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (c, e, f, h, k, a, b, d, r, s, t, u, v, w, x, y, z) and accidentals (sharps, flats, naturals). The score is divided into measures by vertical bar lines. The first system starts with a measure number '1' and ends with a double bar line. The second system starts with a measure number '10' and ends with a double bar line. The third system starts with a measure number '21' and ends with a double bar line. The notation is complex, with many notes and accidentals, and includes some unusual symbols like 'f', 'h', 'k', 'a', 'b', 'd', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'.

13. Volte tres excellente de Mons(ieu)r Nognies - 7F8Eb9C

D-W Guelf. 18.8 XII, f. 290v

13. Volte tres excellente de Mons(ieu)r Nognies - 7F8Eb9C

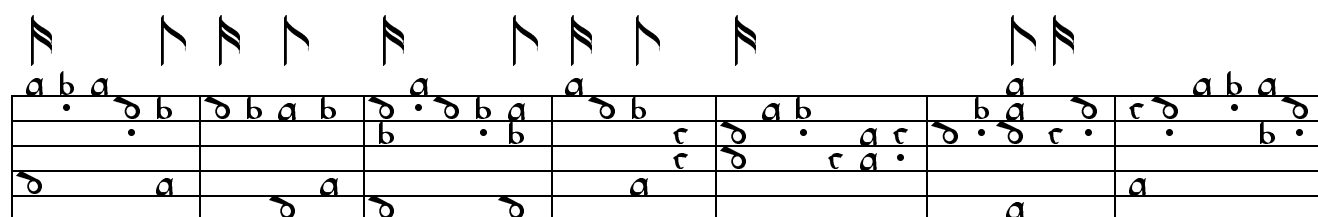
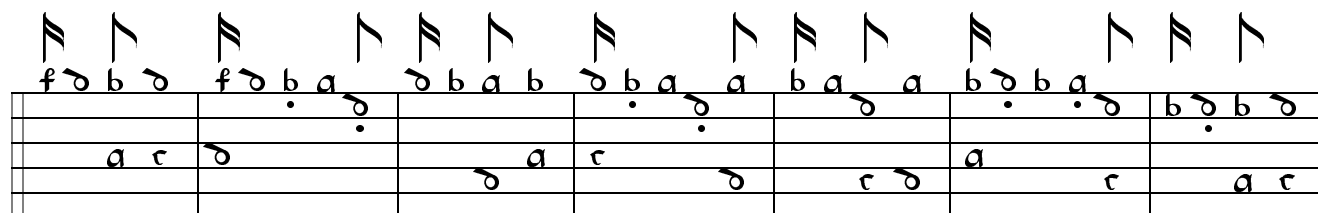
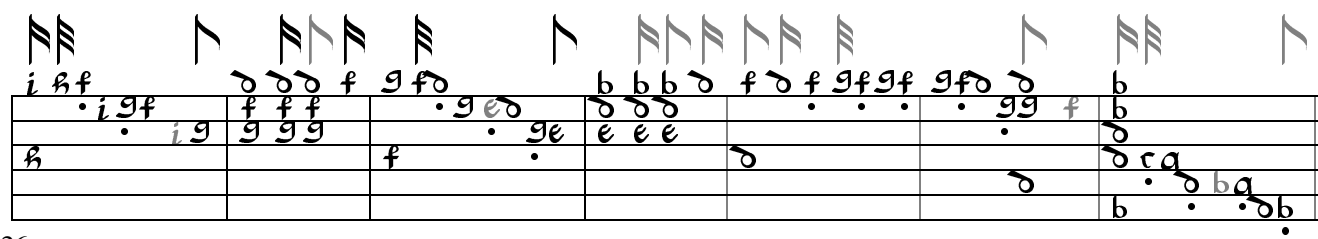
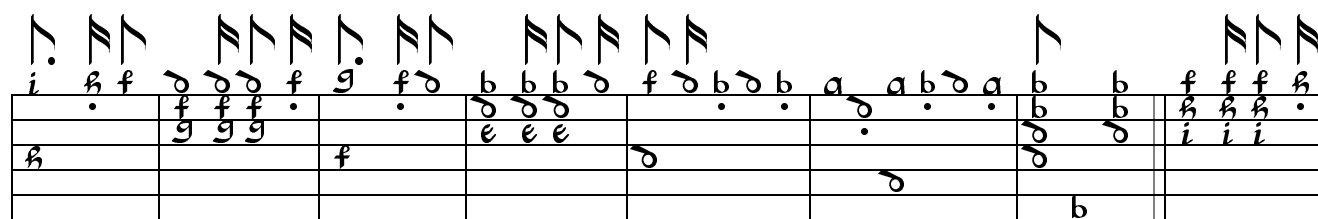
D-W Guelf. 18.8 XII, f. 290v

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The musical score for 'Volte tres excellente de Mons(ieu)r Nognies' is written on three systems. Each system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (c, e, f, h, k, a, b, d, r, s, t, u, v, w, x, y, z) and accidentals (sharps, flats, naturals). The score is divided into measures by vertical bar lines. The first system starts with a measure number '1' and ends with a double bar line. The second system starts with a measure number '11' and ends with a double bar line. The third system starts with a measure number '20' and ends with a double bar line. The notation is complex, with many notes and accidentals, and includes some unusual symbols like 'f', 'h', 'k', 'a', 'b', 'd', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'.



47

54

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15. Gagliarda nova de monsieur de Voumenil

I-BDG w.s., p. 222

9

18

16. Courrent Vommaney - 7F9C

B-Bc S.26.369, f. 16v

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17. Fantasie de Monsieur de Vaumeny - 7F

Besard 1603, ff. 171v-172

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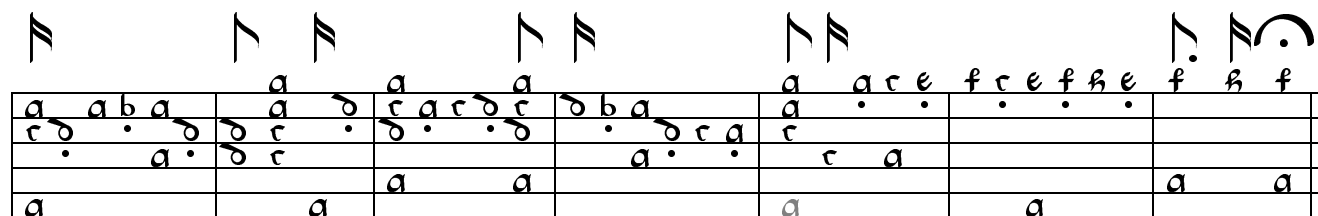
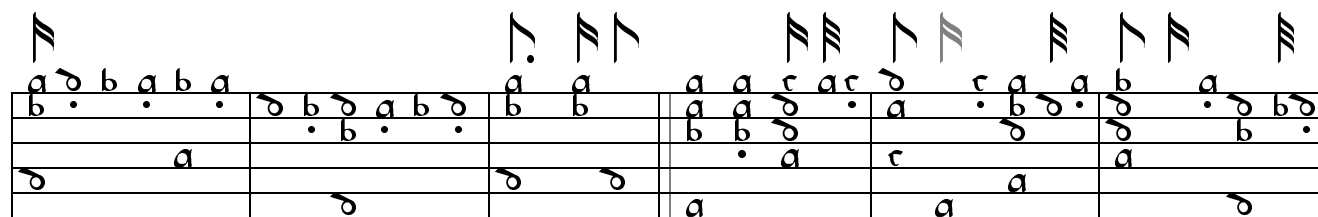
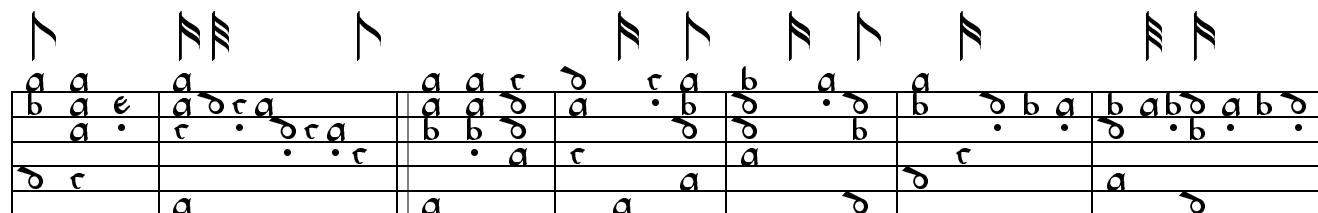
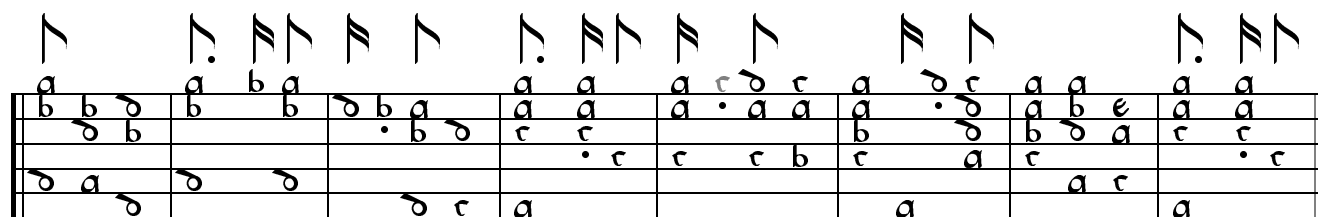
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MUSIC SUPPLEMENT TO LUTE NEWS 107 (OCTOBER 2013): COMPLETE SETTINGS OF LUTE SOLOS BY JOHN DOWLAND PART 8: N° 42 - THE EARL OF ESSEX GALLIARD OR CAN SHE EXCUSE



The next in the Dowland series is the galliard known as Can She Excuse My Wrongs or The Earl of Essex Galliard (DowlandCLM¹ n° 42/42a & 89). The dedicatee is Robert Devereux who became 2nd Earl of Essex in 1576, Queen Elizabeth's favourite from 1587 and was executed for treason in 1601 (painting of him after Marcus Gheeraerts the Younger left). Most versions are untitled or called only galliard, and a single lute setting (plus two keyboard and one each for cittern and mixed consort) bears the title of the lute song Can She Excuse My Wrongs based on the galliard and published in Dowland's *First Booke of Ayres* in 1597. Dowland seems to have approved of using the song title for the lute solo as his signature follows it in the source.² The song and the galliard have been discussed at some length by Diana Poulton.³ The galliard was first dedicated to the Earl of Essex in Dowland's book of consort music for 5 viols and lute of 1604, and then used in his son Robert's *Varietie of Lute Lessons* in 1610 (and in settings by Vallet in 1615 and later Dutch song books), so it seems that an existing galliard was dedicated to him posthumously. The third strain of the galliard incorporates the ballad tune The Woods So Wild, an example of Dowland quoting existing popular music. Twelve concordant versions are edited here, seven from English prints and manuscripts, and five from continental manuscripts (all for 6-course lute except the continental version n° 42-11 uses a 7th-course in F). All the arrangements by others for lute, cittern and lyra viol, together with settings of the ballads The Woods So Wild and Excuse Me are in the Lutezine accompanying this *Lute News*.⁴

The versions in Dd.2.11 and Hirsch seem to represent an earlier form lacking the dotted rhythm in the opening

bars. Barley's version follows these quite closely (the end of the 2nd strain most like Hirsch), and copies some of the ornaments found in n° 42-1. Only n° 42-1, 3 and 5 have divisions (42-5 only strains A & B), which are all quite similar but most elaborate in the version in *Varietie*, and may all be Dowland's own. The five continental versions included here are concordant with Dowland's setting, three similar versions using the dotted rhythms of the opening in the lute book of Princess Elisabeth of Hessen copied in Kassel (one the A strain only) where Dowland spent some time and suggesting direct transmission to her or her lute teacher Victor Montbuisson. The version in Michael Eysertt's lute book copied in Nürnberg, and the duet setting in the Thysius lute book from Leyden, seem to be closer to the earlier versions, but not copied from Barley. Eysertt's manuscript includes much English music although his connection with English music, including this Dowland galliard, is not known.

Worklist⁵

- 42-1. US-Ws V.b.280, f. 16r *Can she excuse / Jo doulande* CLM 42
- 42-2. Barley (orphanion) 1596, sig. B4v *A Galliard made by I.D./ A Galliarde by I.D.*
- 42-3. Dowland 1610 (*Varietie*), sig. M2r *The Right Honourable Robert, Earle of Essex high Marshall of England, his Galliard. Galliard 3/ Iohn Dowland. Batcheler of Musick.* DowlandCLM 42a
- 42-4. GB-Cu Dd.2.11, f. 62v untitled
- 42-5. GB-Gu Euing 25, f. 24r untitled
- 42-6. GB-Lbl M.1353 (Hirsch), f. 11v untitled
- 42-7. GB-Cu Dd.2.11, f. 40v untitled
- 42-8a. NL-Lu 1666, f. 22v *Can shee excuse?* duet part, lute I in G
- 42-8b. NL-Lu 1666 (Thysius), f. 22v untitled duet part, lute II in D
- 42-9. D-Kl 4^o Mus.108 I (Princess Elisabeth's), f. 2r *Gagliarda*
- 42-10. D-Kl 4^o Mus.108 I, ff. 56v-57r *dauilant Gagliarde*
- 42-11. A-Lla hs.475 (Eysertt), f. 41r *Galliarda Englessa*
- 42-12. D-Kl 4^o Mus.108 I, f. 2v untitled

John H Robinson, October 2013

¹ Diana Poulton and Basil Lam (eds.) *The Collected Lute Music of John Dowland* (London, Faber, 1974, reprinted 1978 & 1981); and see John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* x (1977), pp. 66-68.

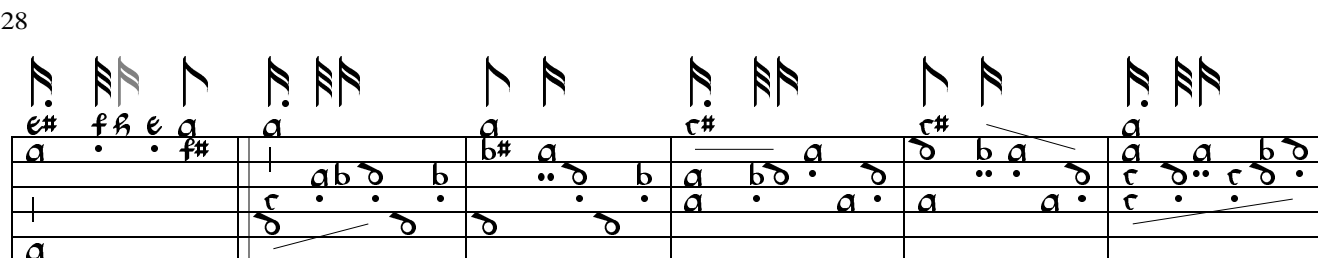
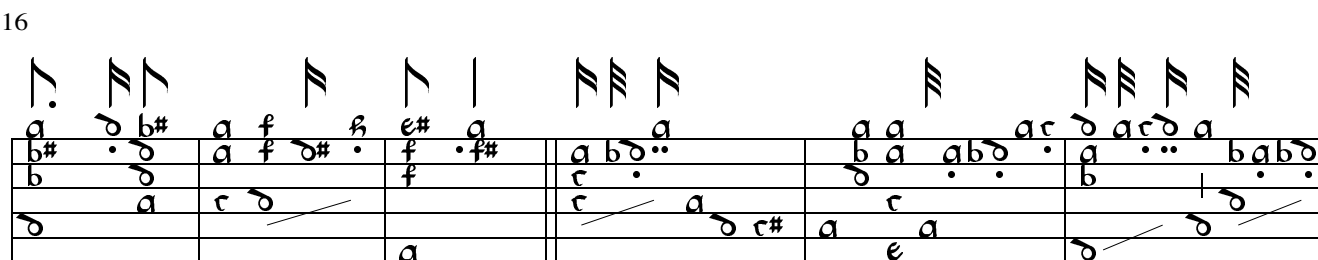
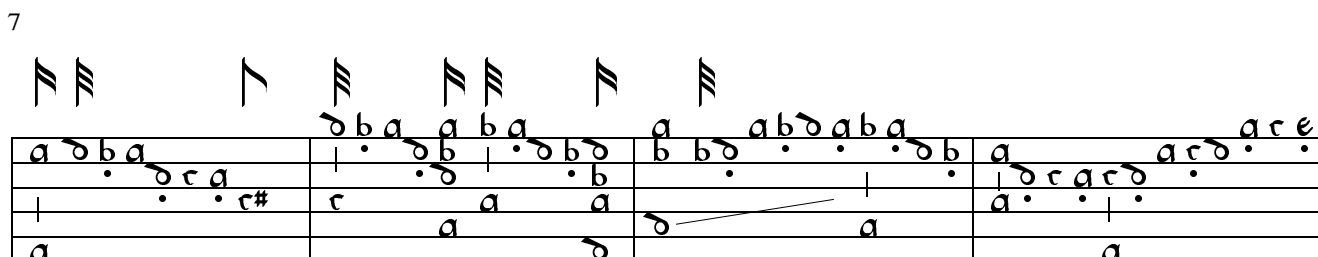
² The title of the version in the Tisdale keyboard manuscript [GB-Cfm 782] *Galliard can she excuse and may serve to lachrymae* - see fn 4 below - suggests it was used as a galliard to follow Dowland's Lachrimae Pavan, although this is not likely to have been the case for the extant lute settings as they are in different keys.

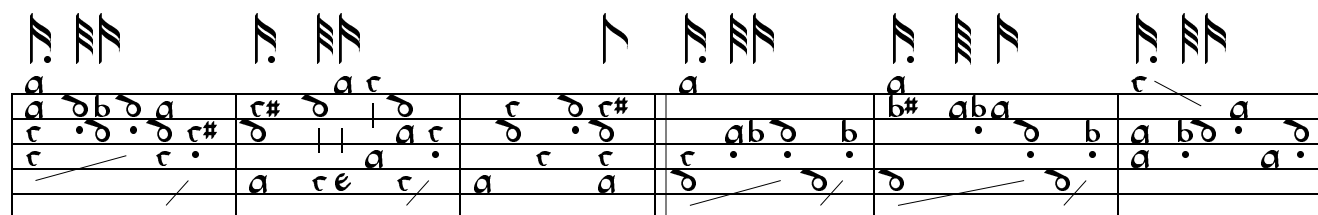
³ Diana Poulton *John Dowland* (London, Faber, 1972/R1982), pp. 152-157 & 224-230.

⁴ All other versions are listed in the Lutezine accompanying this *Lute News*. String consort a5 and lute: Dowland 1604, sigs. H1v-H2r *The Earle of Essex Galliard*./12/ 1o. Dowland [see 42-25 for 9-course lute part]. Keyboard: D-Lr Mus. ant. pract. KN 146 (Drallius), n° 71 *Galliarde. Ex clavi G. bmo!*; GB-Cfm Mus. 168, p. 306 *Can shee*; GB-Cfm Mus. 782 (Tisdale), ff. 79v-80r *Galliard can she excuse and may serve to lachrymae*; S-Skma 1 (Eysbock), f. 62v *Galliard*. Mixed consort: Morley *Consort Lessons* 1599/1611, n° 6 *Galliard, Can shee Excuse* [GB-Cu Nn.6.36, f. 37r (34r) untitled - fits as a lute part, see n° 42-26 in the Lutezine]. Instrumental ensemble: Conrad Hagius *Neue Kunstliche Musicalische Intradn* (Nürnberg 1616), no 46 *Pypers Galliard à 5*. Vocal settings: Dowland 1597, n° 5 *Can she excuse my wrongs*; DK-Kk Thott 841,4^o, f. 68r *131 Woltt ihr hörn ein neuws*; DK-Kk Thott 841,4^o, f. 73v *152 Ach Winter kalt*. Camphuysen *Stichtelycke Ryemen* 1624 (and later editions), p. 48 *Galliard Essex* [text: *Waneer de groote dag*]; Voigtländer *Allerhand Oden unnd Lieder* 1642, pp. 19-21: *XVI Weiber nehmen ist keon Pferde kauff* [text: *Jung gesell wilt freyen*] - for a facsimiles see: [http://imslp.org/wiki/Camphuysen's_Stichtelycke_Ryemen_\(Camphuysen,_Dirk_Rafealszoon\);](http://imslp.org/wiki/Camphuysen's_Stichtelycke_Ryemen_(Camphuysen,_Dirk_Rafealszoon);) and http://conquest.imslp.info/files/imglnks/usimg/e/e5/IMSLP92752-PMLP191272-9_pdfsam_vgtl-kplt.pdf

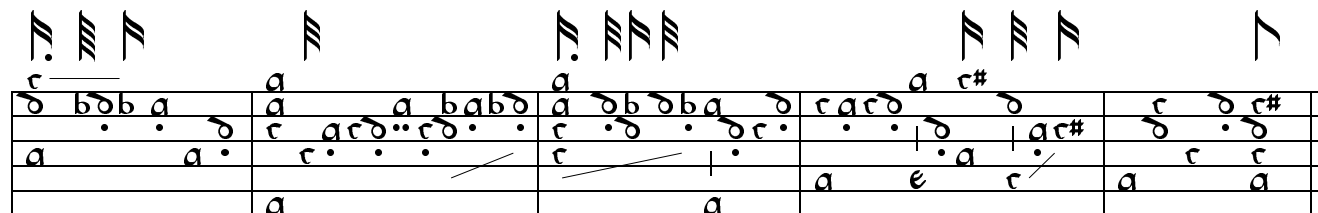
⁵ Commentary: right hand fingering dots, slurs, vertical ties and ornaments reproduced as in the original sources. All versions for 6-course lute except 7th-course tuned to F for 42-11, and 7th-course tuned to D for 42-12 and 7F8Eflat9C for 42-13; all versions have 3 strains without divisions, except 42-1, 3 & 12 have 3 strains with divisions, 42-13 has one division to the first two strains and three divisions to the third strain, 42-5 has divisions to first two strains only, 42-11 has divisions to third strain only, and 42-14 comprises only the first strain without division. **42-1:** bar 32 position 3 and 4 [32/3-4] - quavers changed editorially to crotchets; 32-33 & 40-41 - single changed editorially to double bar lines. **42-2:** 22/4 - c4 absent [in Lbl copy]. **42-3:** all double bar lines are single in the original; 40/3 - d2 absent [in the GB-Lbl copy]. **42-4:** 5/4 - a5 crossed out and a4 added as a correction in original; 17/1 - d6 altered to d5 in original; 19 - the scribe altered rhythm signs from minim 4 crotchets to dotted crotchet quaver 4 crotchets, and separating the vertically aligned a2a4; 21/1 - a1 crossed out. **42-5:** 11/6 - a4 changed editorially to a5. **42-6:** 15/2 - d5 crossed out; 17-18 - bar line absent. **42-7:** 5/4 - a5 crossed out; 7/2 - a5 crossed out; 15/2 - d5 crossed out. **42-8a:** 1/6 - c4 changed editorially to c5; 2/4-8 - absent in original; 3/4 - a3 changed editorially to b3; 3/5-9 - absent in original. **42-8b:** no changes. **42-9:** barlines absent [except double bar lines] in original; 3/between 2-3 - chord a2b3a4d6 crossed out; 5 - rhythm signs minim crotchet minim 3 crotchets in original; 5/3 - d3c4 crossed out; 6/5 - original scribe altered a4 to d4; 7/3 - minim changed editorially to crotchet; 15/1 & 16/3 - semibreve changed editorially to minim; 22/3 - crotchet a note to the right in original. **42-10:** barlines absent [except double bar lines] in original; 24/3 - d2 absent. **42-11:** 6/1 - semibreve changed editorially to dotted semibreve; 6-7 - bar line displaced two notes to the right; 7-8 - barline absent; bar 18 is in the margin with a sign where to insert it; 23/2 - c2 changed editorially to d2 and a5 changed editorially to a4; 24-25 - single bar line changed editorially to double bar line; 31/3 - original scribed altered d5 to e5. **42-12:** bar lines absent.

42-1. Can she excuse John Doulande - DowlandCLM 42 - AABBBCC8 US-Ws V.b.280, f. 16r





38



44

42-2. A Galliard made by I(ohn) D(owland) - orpharion - A8B9C8

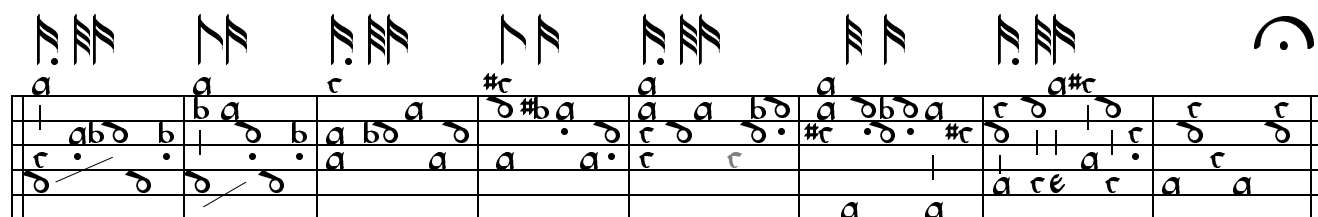
Barley 1596, sig. B4v



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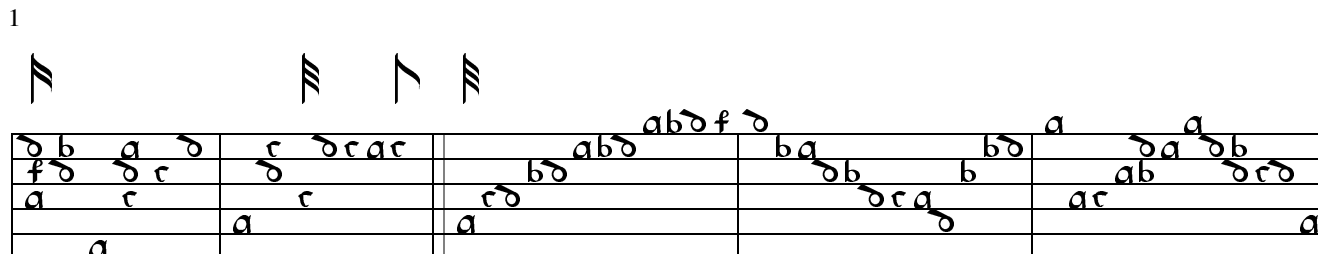


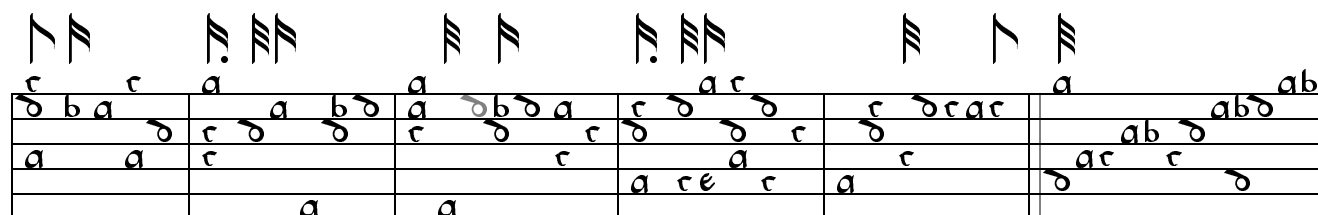
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42-3. Earle of Essex Galliard John Dowland - DowlandCLM 42a Dowland 1610, sig. M2r





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42-4. Untitled - ABC8

GB-Cu Dd.2.11, f. 62v



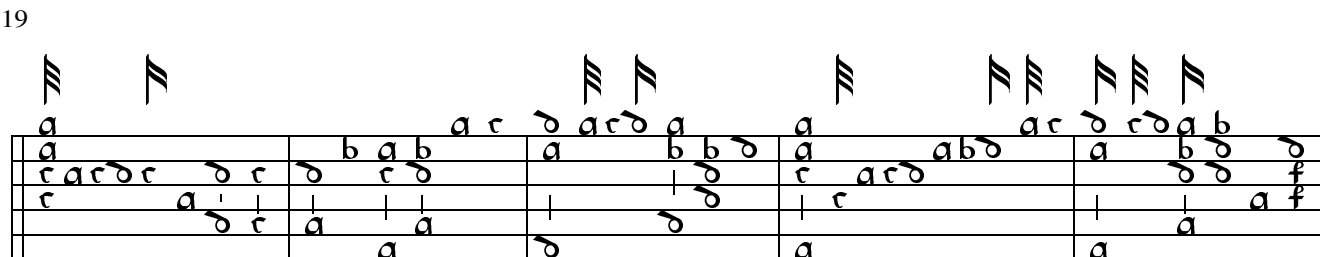
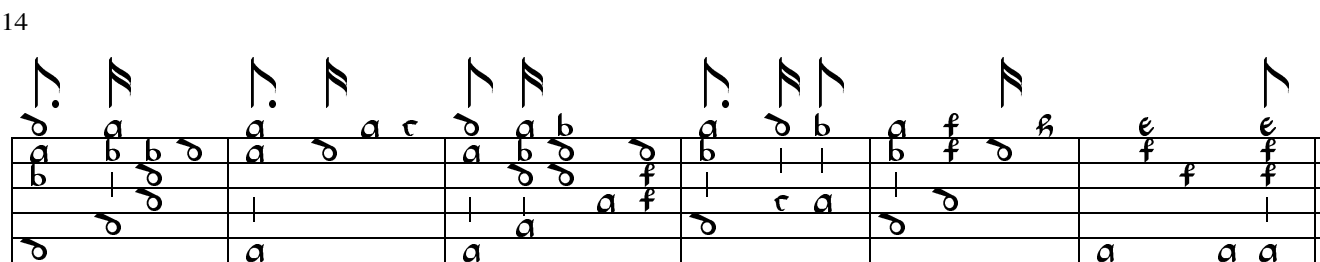
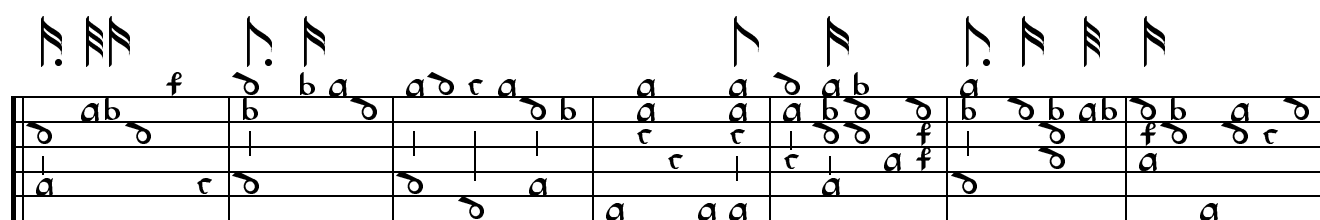
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42-6. Untitled - ABC8

GB-Lbl M.1353, f. 11v



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42-7. Untitled - ABC8

GB-Cu Dd.2.11, f. 40v



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17

42-8a. Can shee excuse? - duet lute I in G - ABC4

NL-Lu 1666, f. 22v



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5



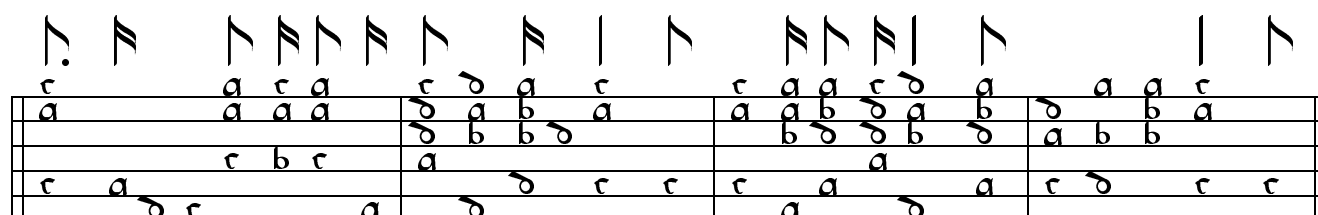
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42-8b. Untitled - duet lute II in D - ABC4

NL-Lu 1666, f. 22v



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42-9. Gagliarda - ABC8

D-Kl 4o Mus.108 I, f. 2r



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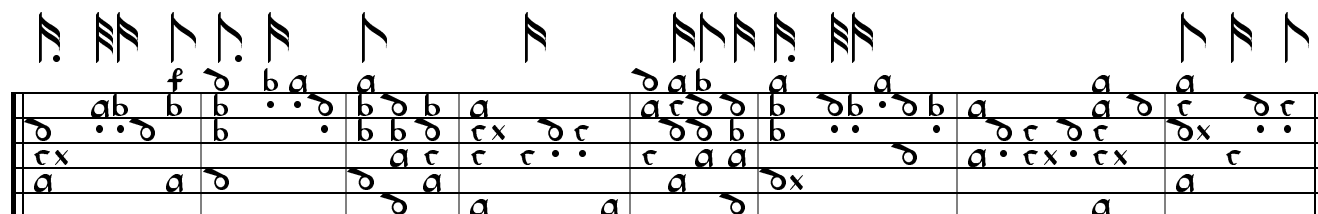
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17

42-10. Daulant Gagliarde - ABC8

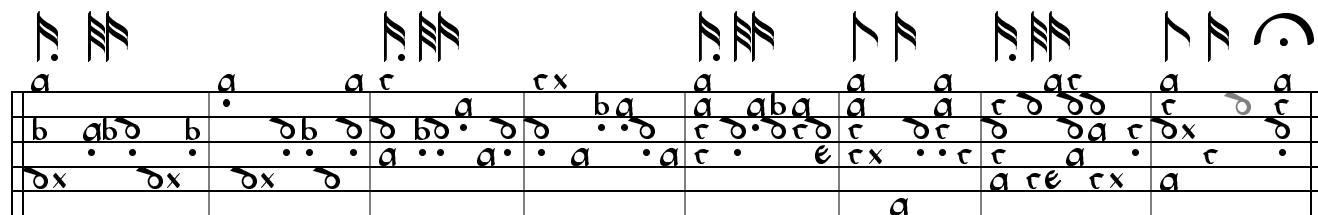
D-Kl 4o Mus.108 I, ff. 56v-57r



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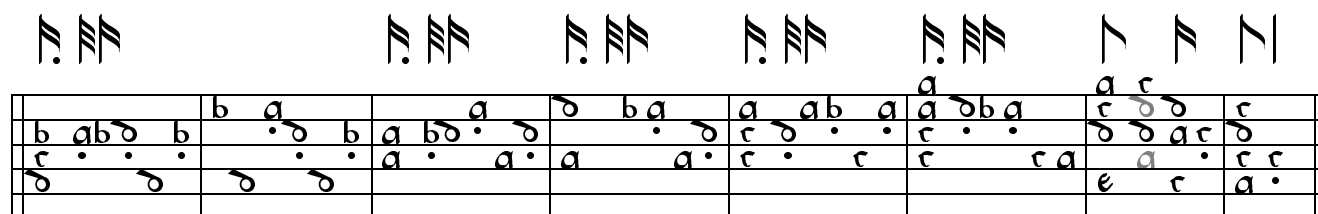
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17

42-11. Galliarda Englessa - ABCC8 7F

A-Lla hs.475, f. 41r



42-12. Untitled - AABBBCC8 7D

D-Kl 4o Mus.108 I, f. 2v

