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

Worklist[1]

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 Wallsingam 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 Walsigham and Go from My Window, and a Ground.[6] Christopher Morongiello has suggested that the ascription 'Edmund' to no 6 could refer to his son [the Edmund born 1592?]. The Pavan and Galliard no 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 no 7.

John H Robinson, February 2013

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[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 8/12/12/12 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 no 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 no 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 no 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 no 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) [no 5], 63 (September 2002) [no 7 & 8a], 66 (June 2003) [no 9a], 71 (October 2003) [no 1] and 87 (October 2008) [no 2]. No 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. I p. 276.

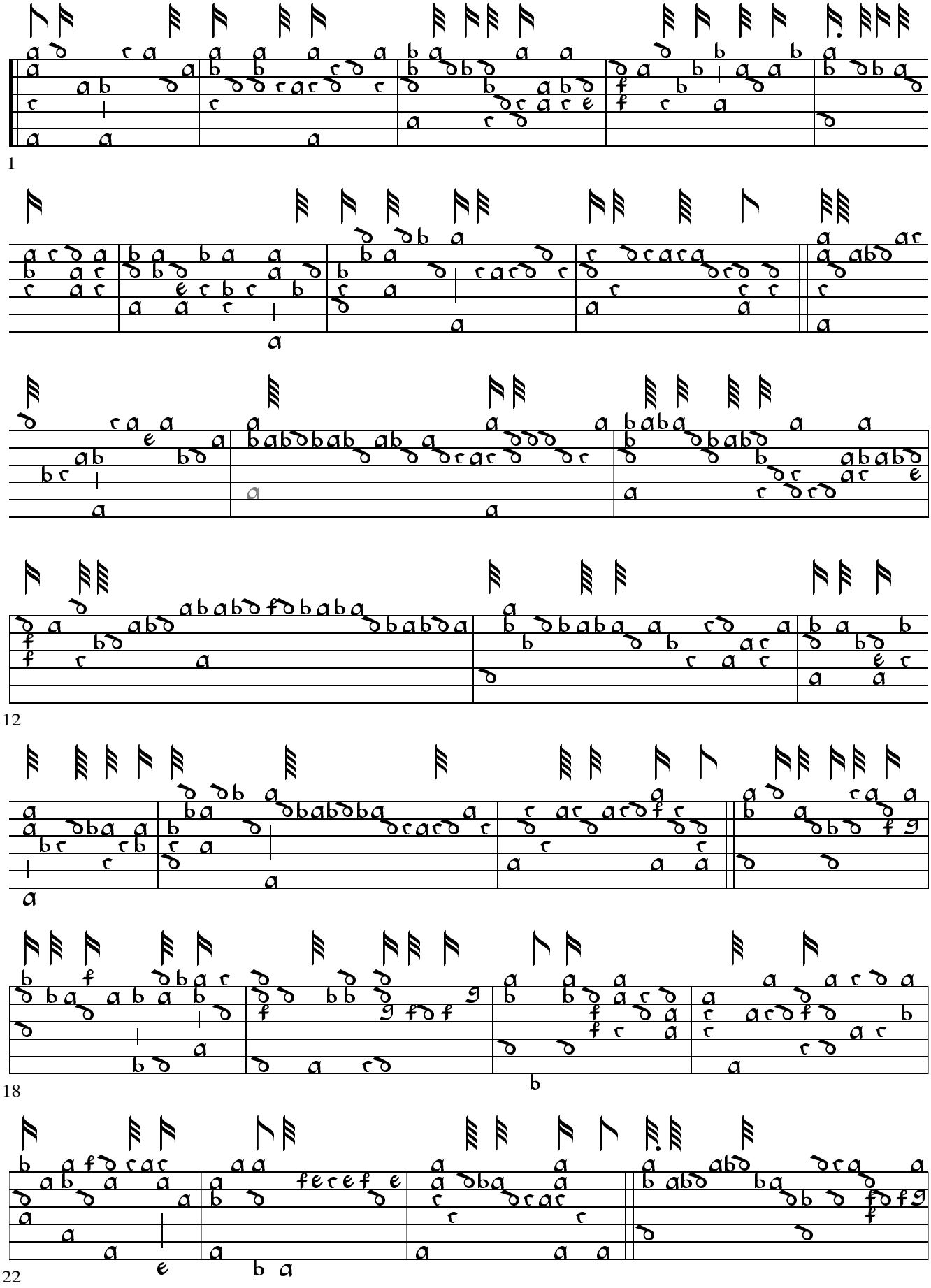
[4] John M. Ward, A Dowland Miscellany, *Journal of the Lute Society of America* x (1977), pp. 110-111 [Ward's numbering included in worklist here].

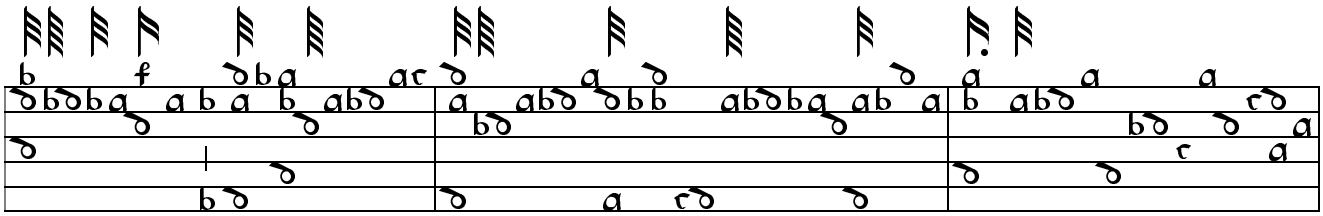
[5] Andrew Ashbee, *Records of English Court Music* (Aldershot, Scolar Press) vi (1992) 159, declared accounts from the Audit Office and Pipe Office by the Treasurer of the Chamber for Michaelmas 1598 to Michaelmas 1599 'Edwarde Collarde, in the room of John Johnson, deceased, due for 1¼ years, from 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♭dfB♭dG, also set by William Byrd for keyboard: GB-Lbl Mus.1591, f. 153v *hugh ashtons grownde : mr w: birde*; GB-Cfm 168, pp. 111-114 *Tr*[egians]. *Ground : William Byrd*; GB-Lbl RM24.d.3, ff. 196v-203r *A grounde : Mr Byrd*; GB-Lbl Add.30485, f.f 61r-65r *Mr Birds Ground*; see *Musica Britannica* 27-28 no 20 and Nigel North (ed.) *William Byrd: Music for Lute* (OUP 1973), no 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 [CLMJD40] is titled: *Mr Mildmays Galliard J D.* in GB-Cu Dd.9.33, f. 23r. Robert Johnson composed a galliard titled *My Lady Mildemays 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=A78sAAAAMAAJ

1. Pavan - Edward Collard GB-Cu Dd.5.78.3, ff. 4v-5r





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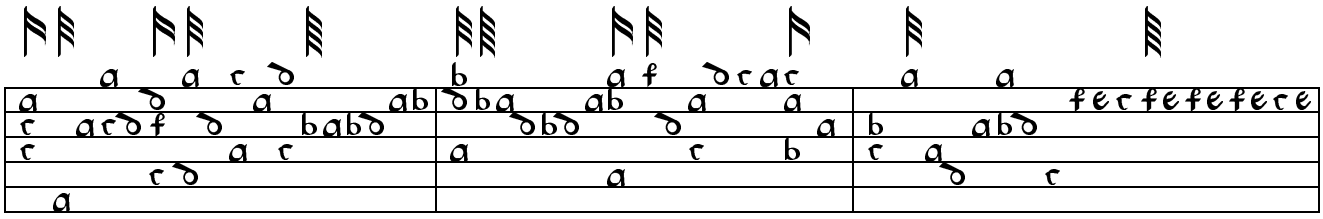

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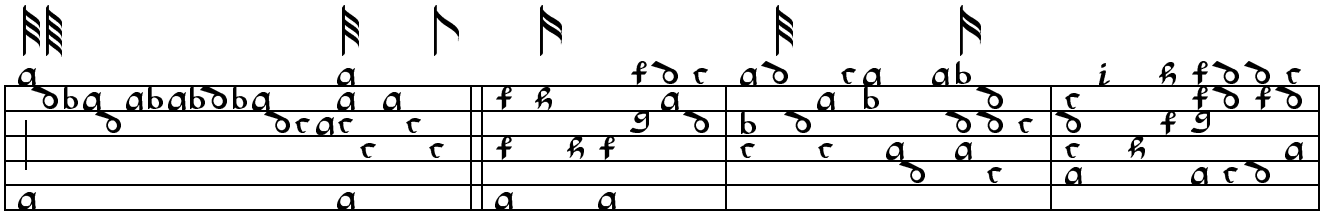

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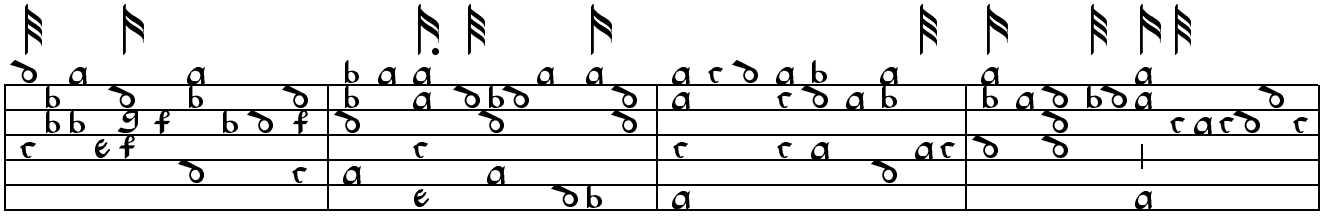

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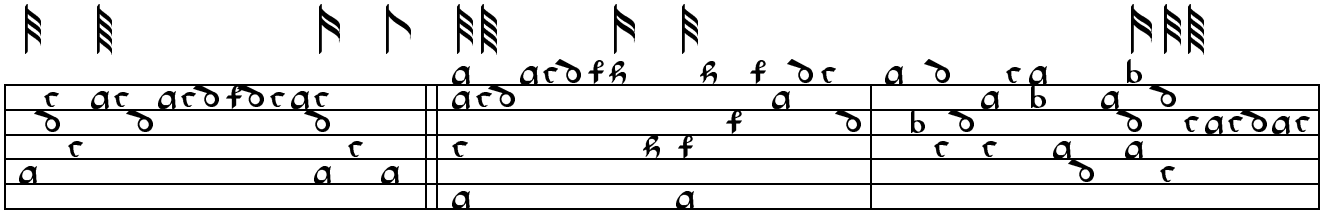

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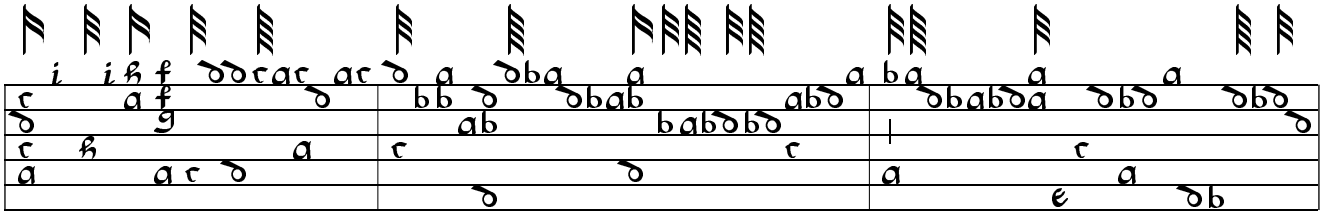

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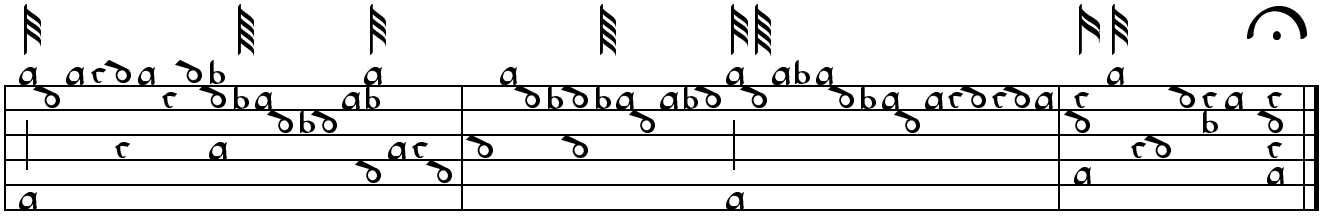

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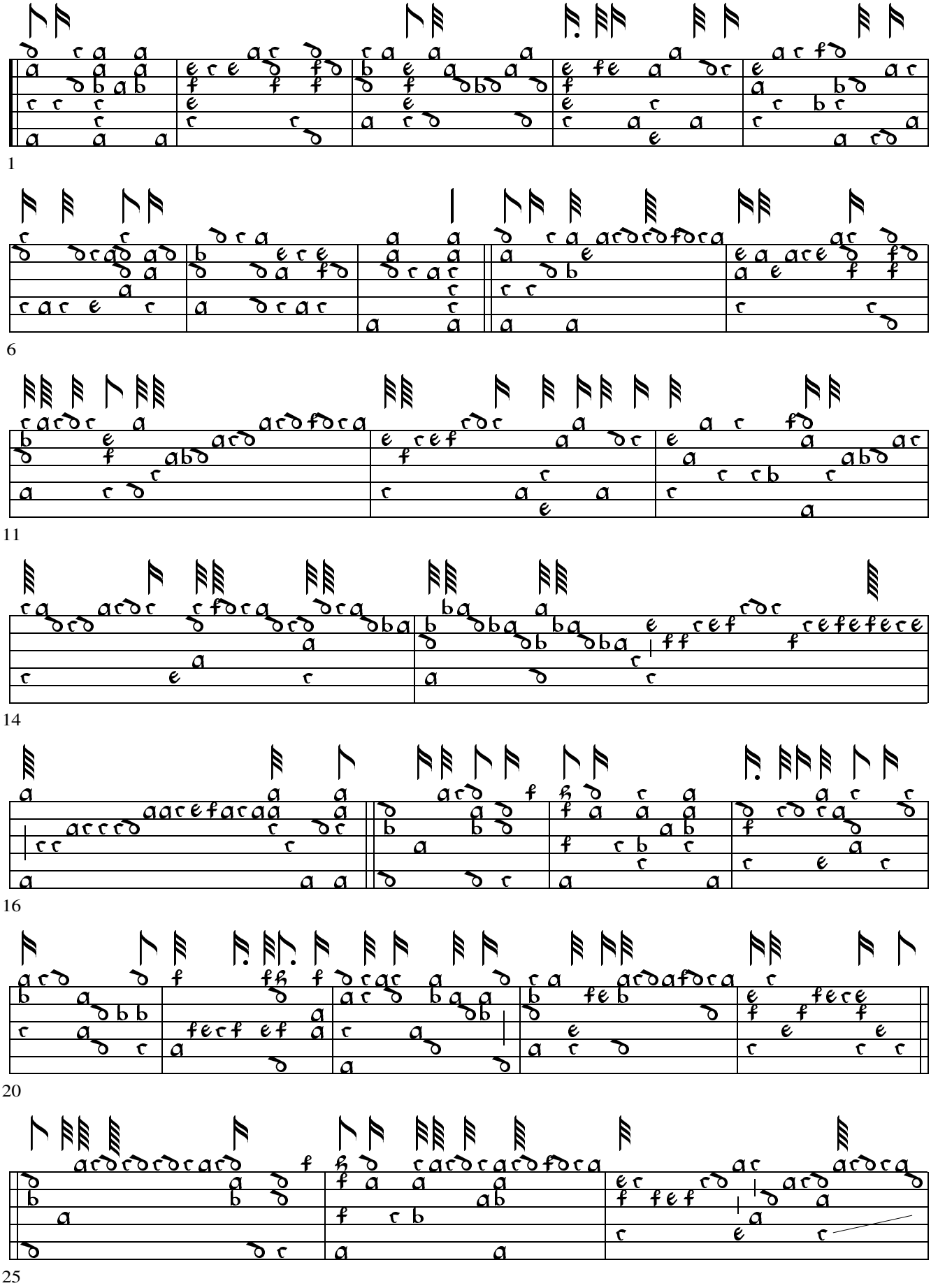
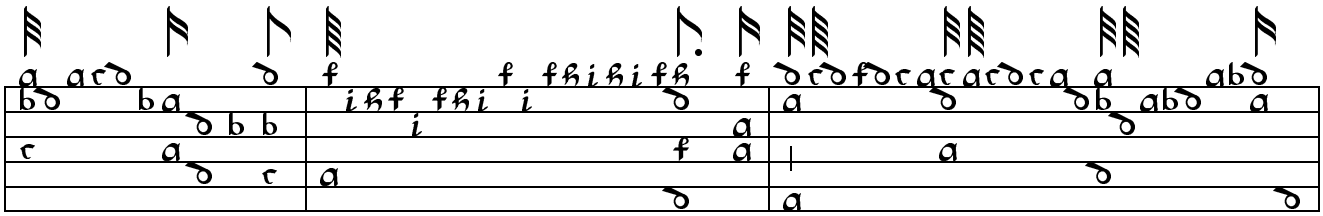
2. Pavan - Edward Collard GB-Cu Dd.9.33, ff. 65v-66r





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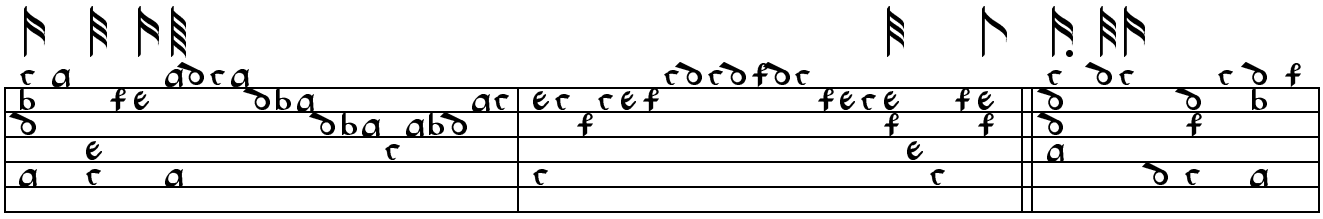

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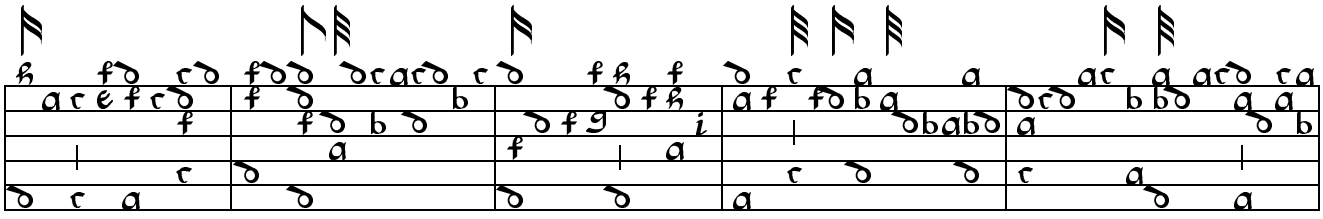

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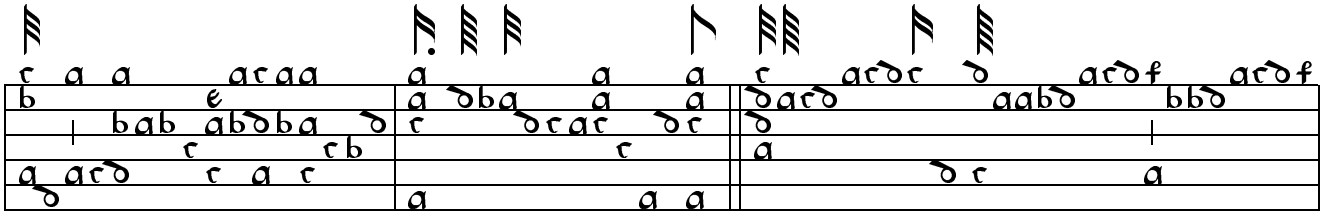

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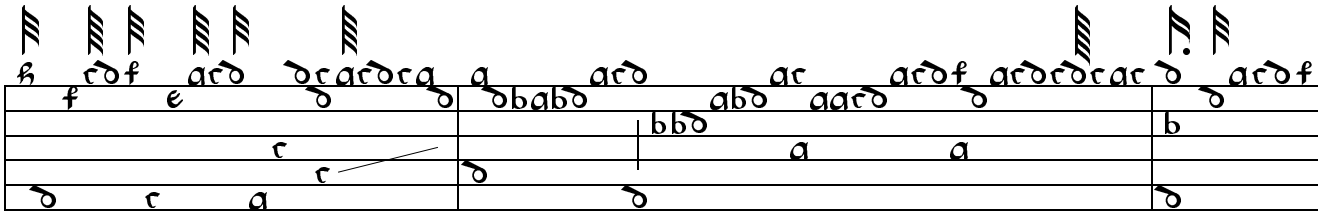

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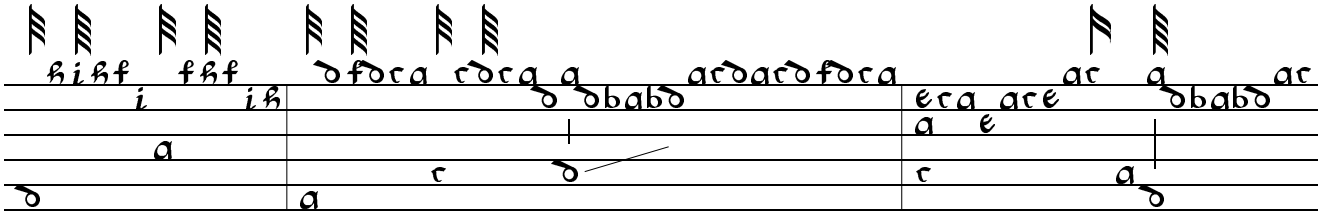
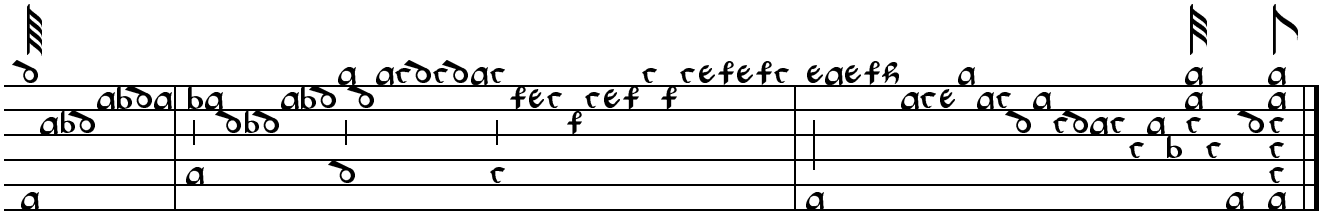
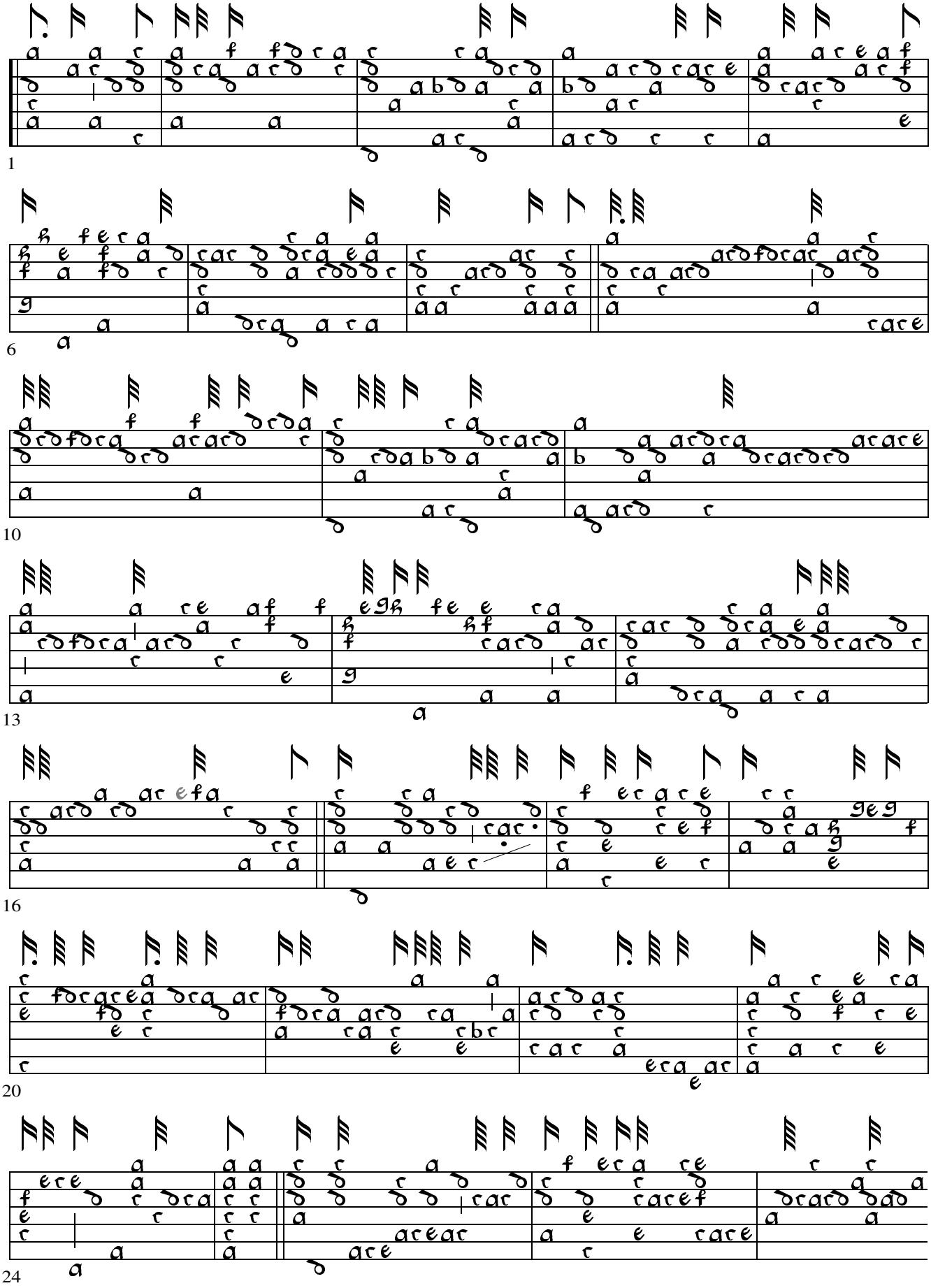
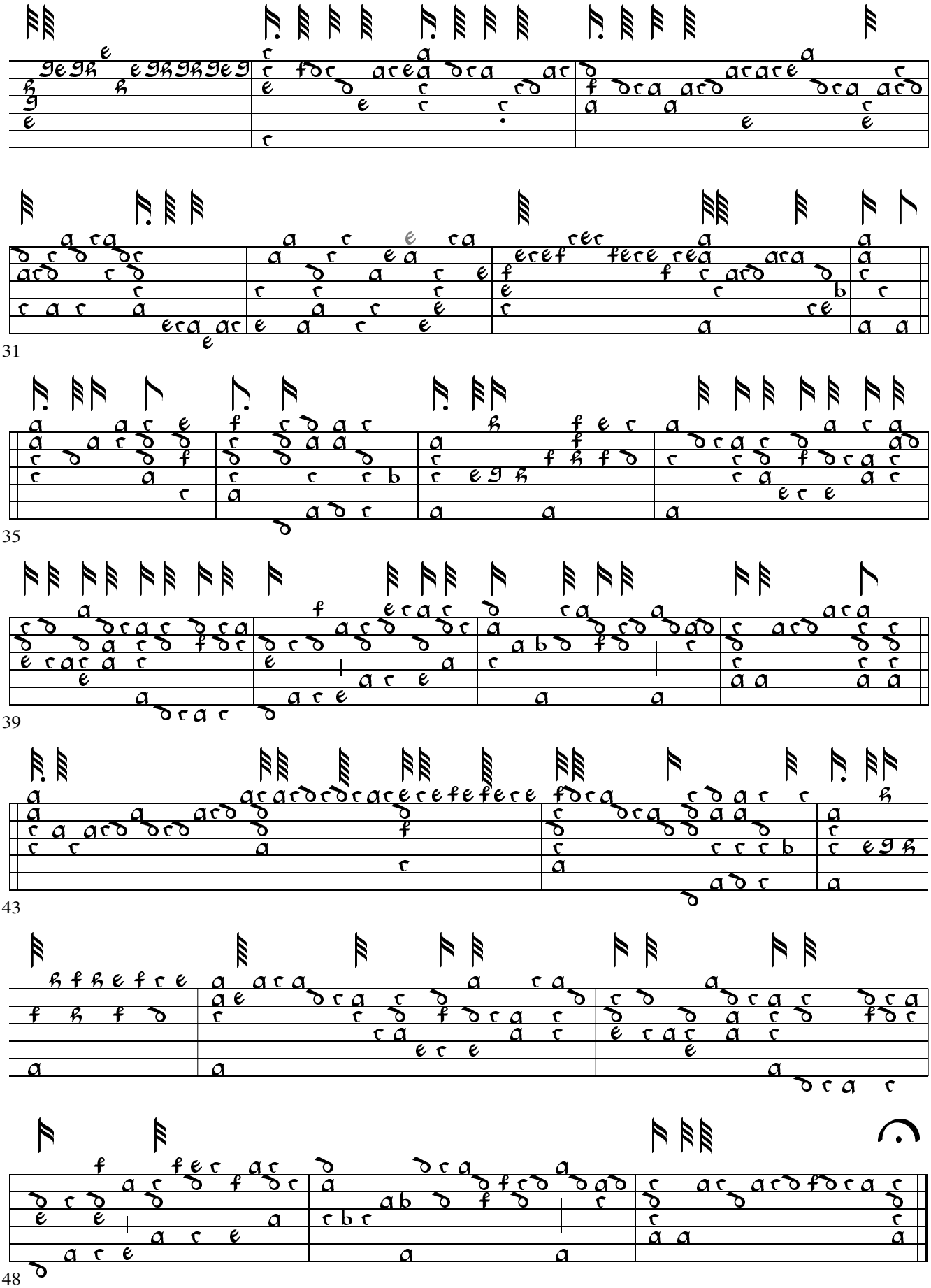




3. Mr Anthony Mildmays Pavan - Edward Collard GB-Cu Dd.5.78.3, ff. 53v-54v

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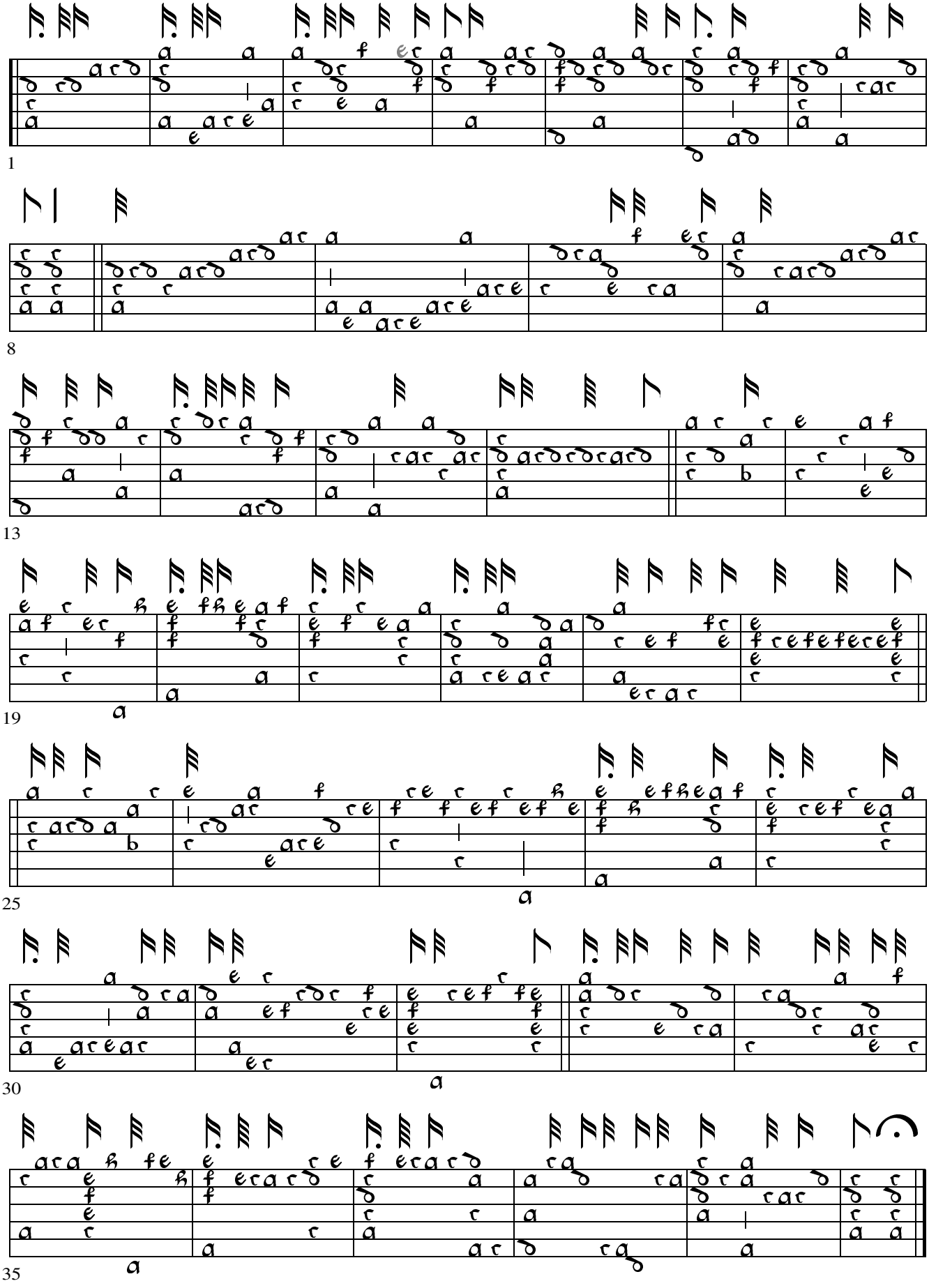
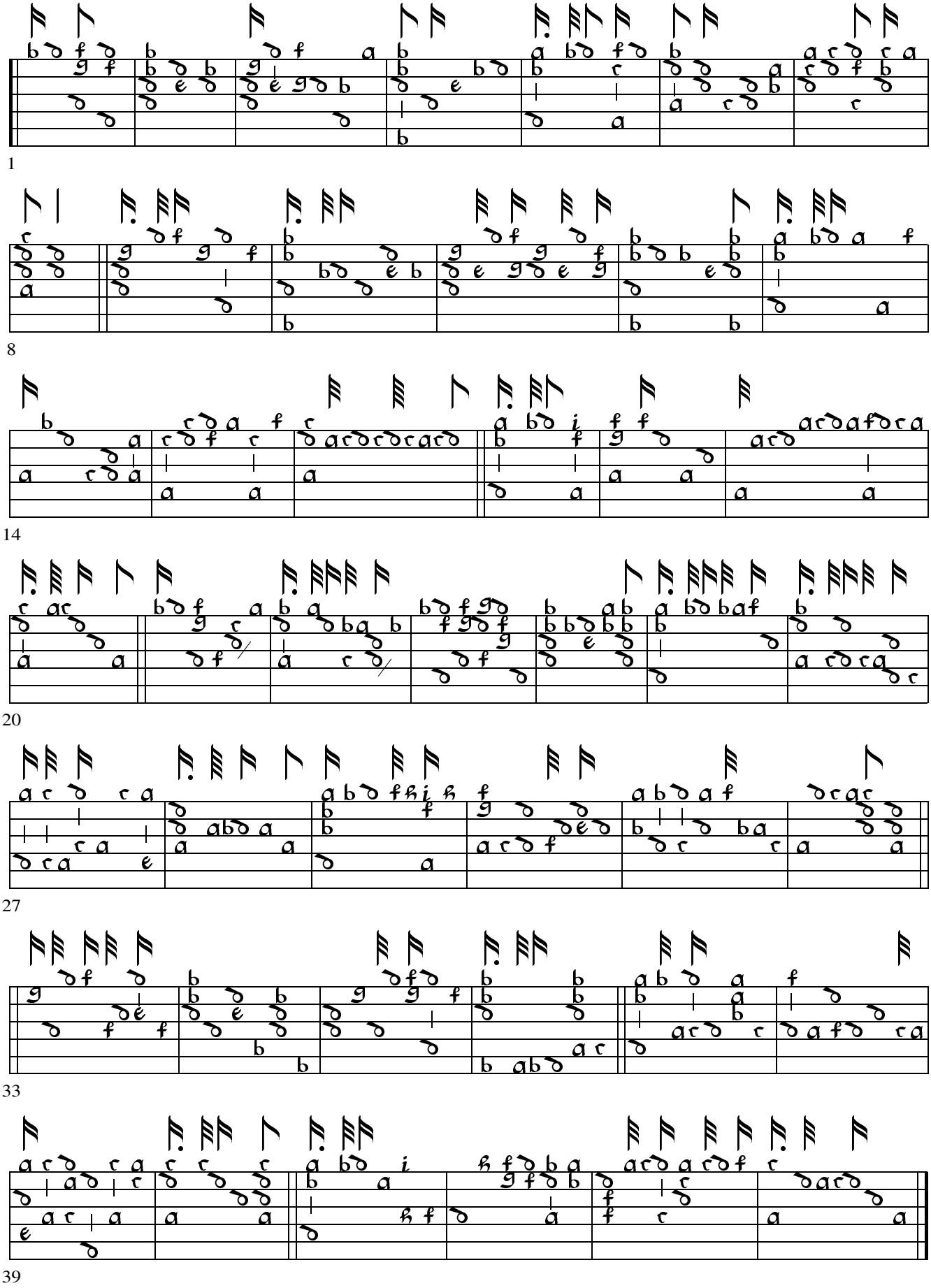
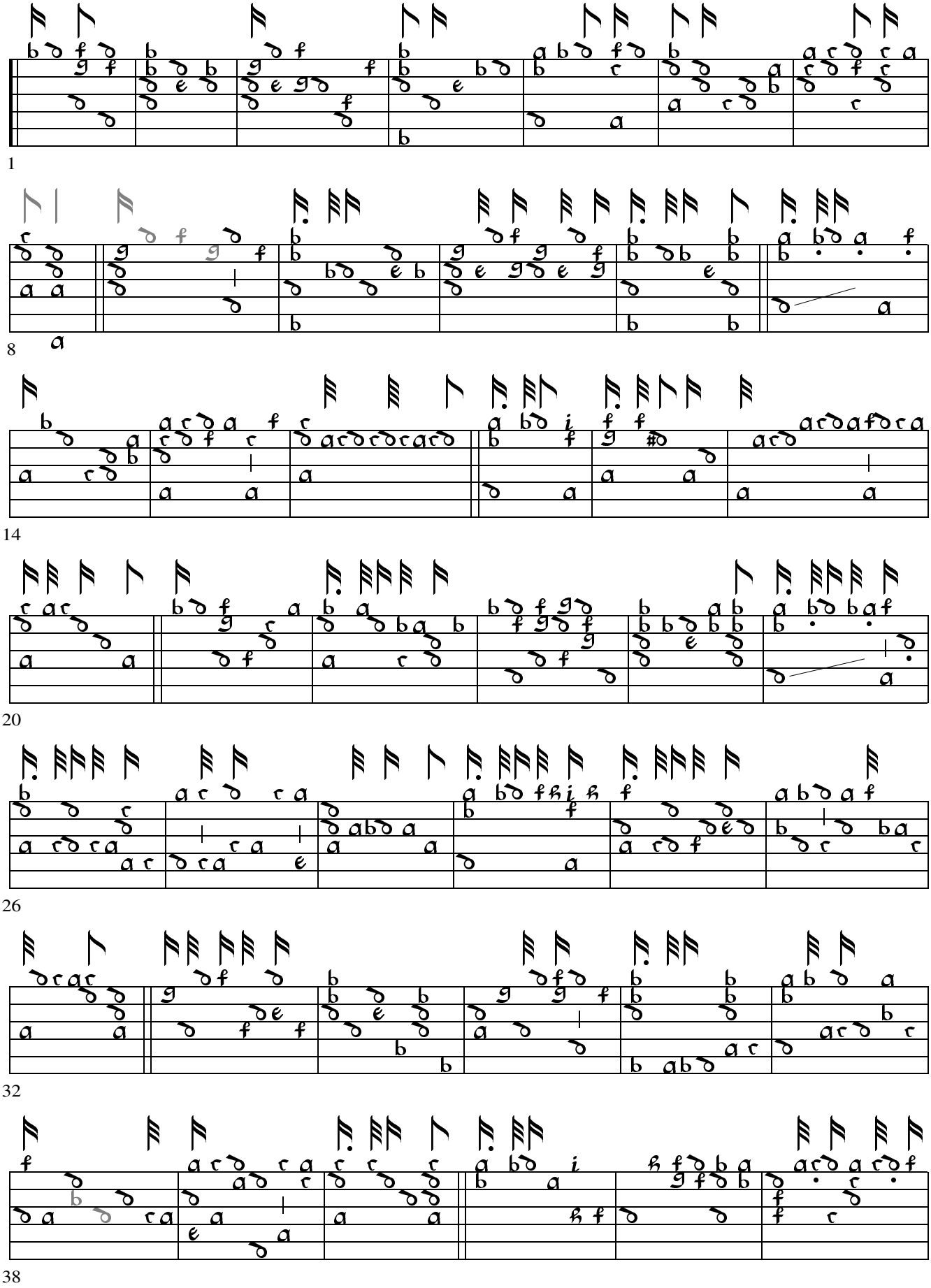
4. Mr Anthony Mildmays Galliard - Edward Collard GB-Cu Dd.5.78.3, ff. 54v-55r

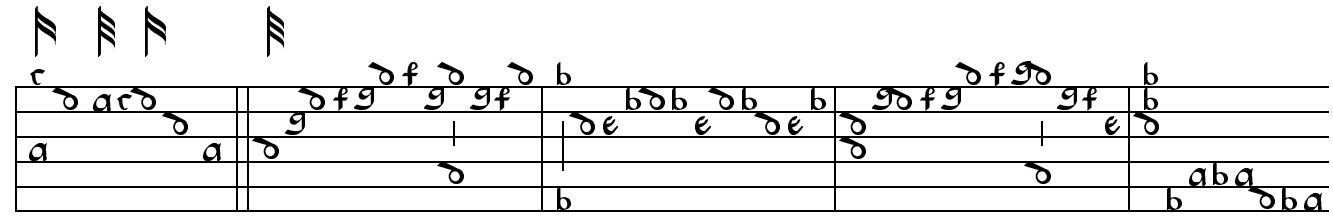


5a. Walsingham - Edward Collard GB-Cu Add.3056, f. 9v



5b. Walsingham - Edward Collard GB-Cu Dd.2.11, f. 96v-97r





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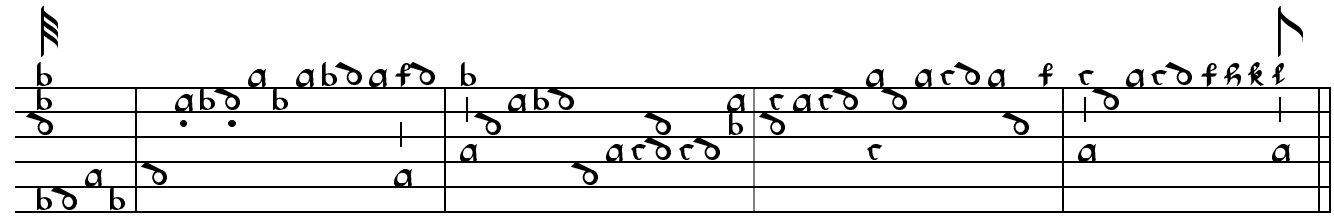

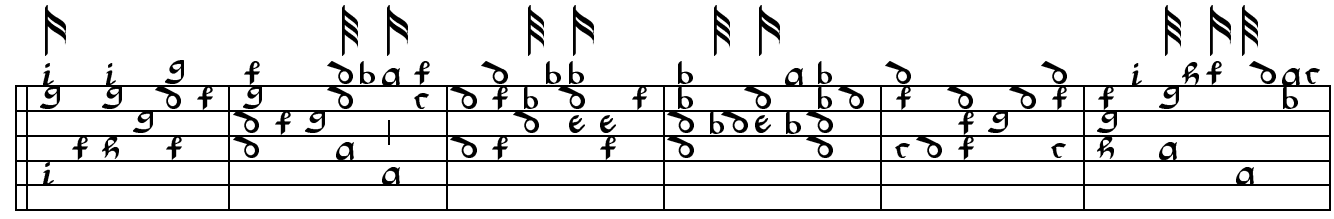

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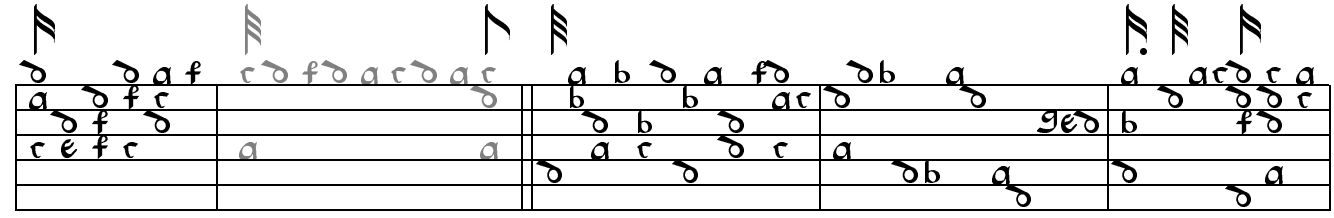

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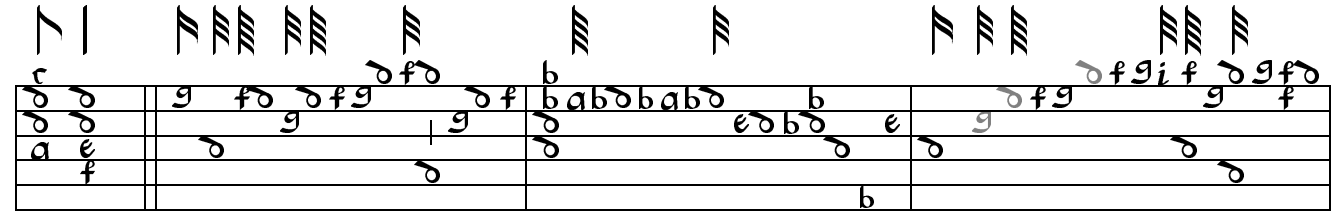

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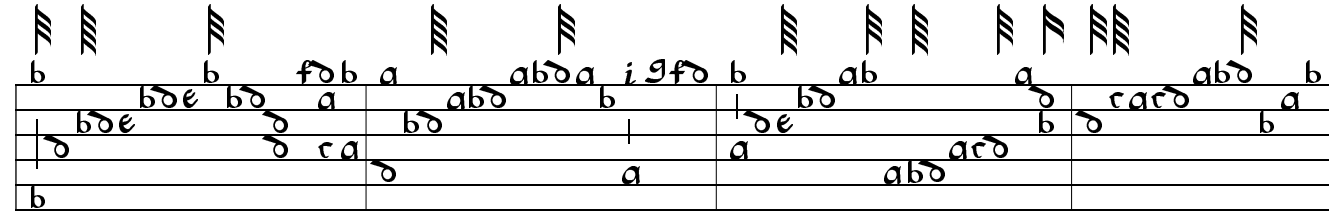

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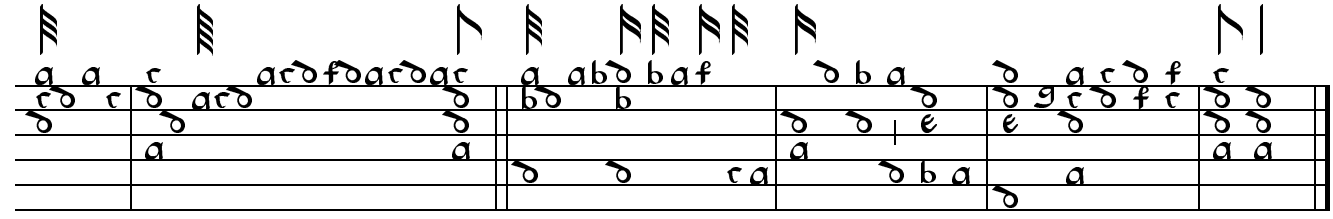
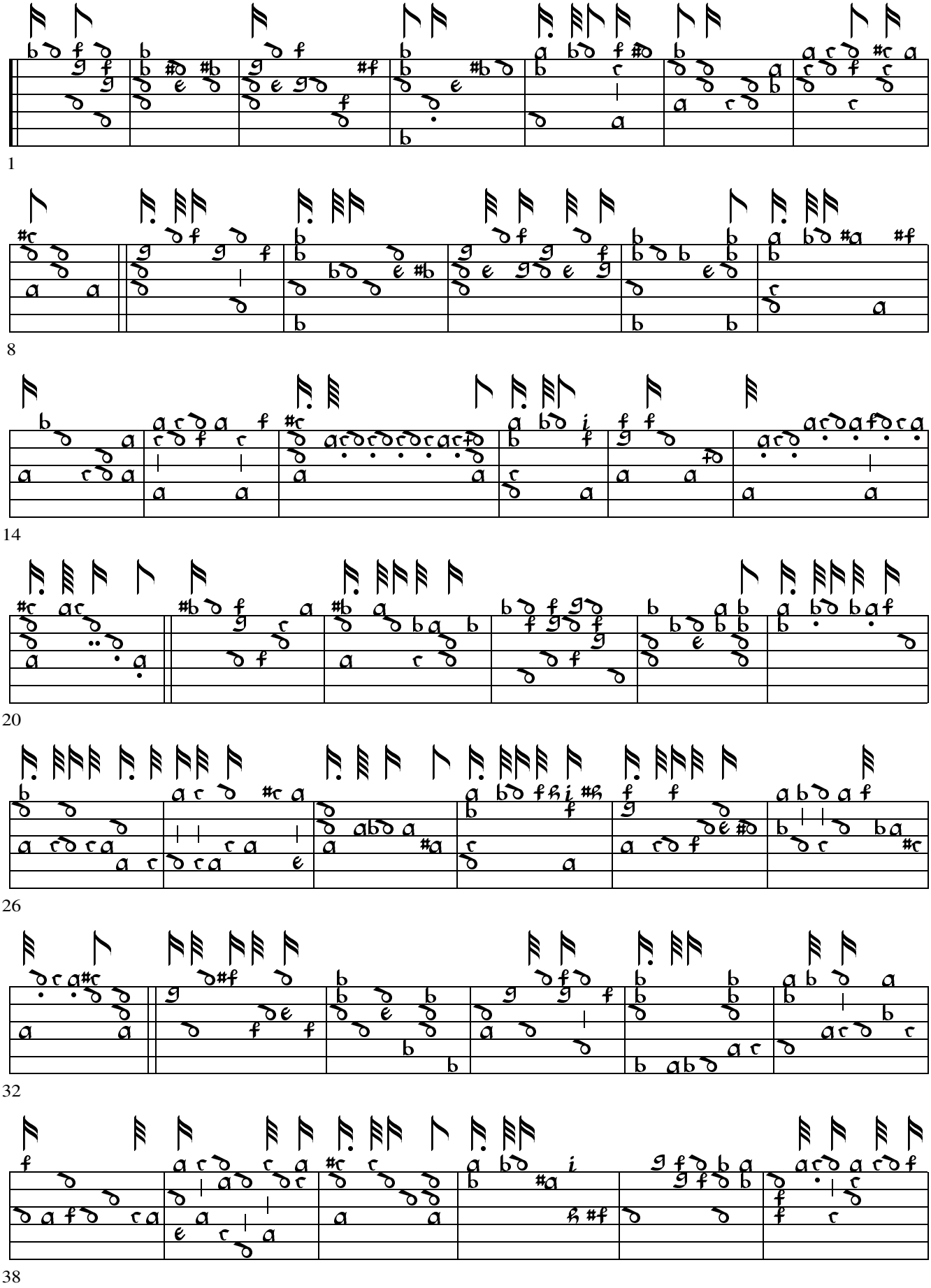
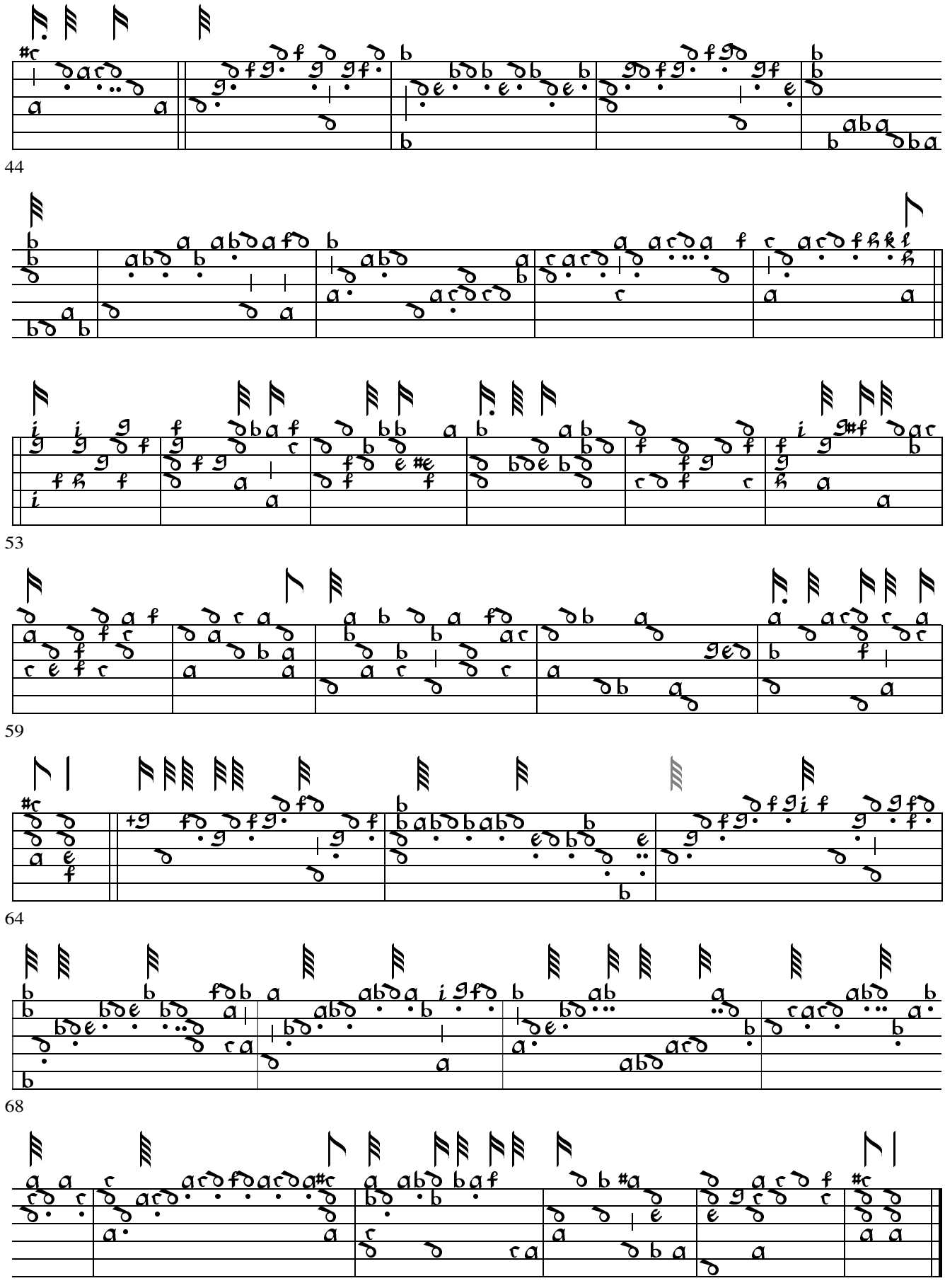


5c. As I went to Walsingham - Edward Collard GB-WPforester welde, ff. 9v-10r

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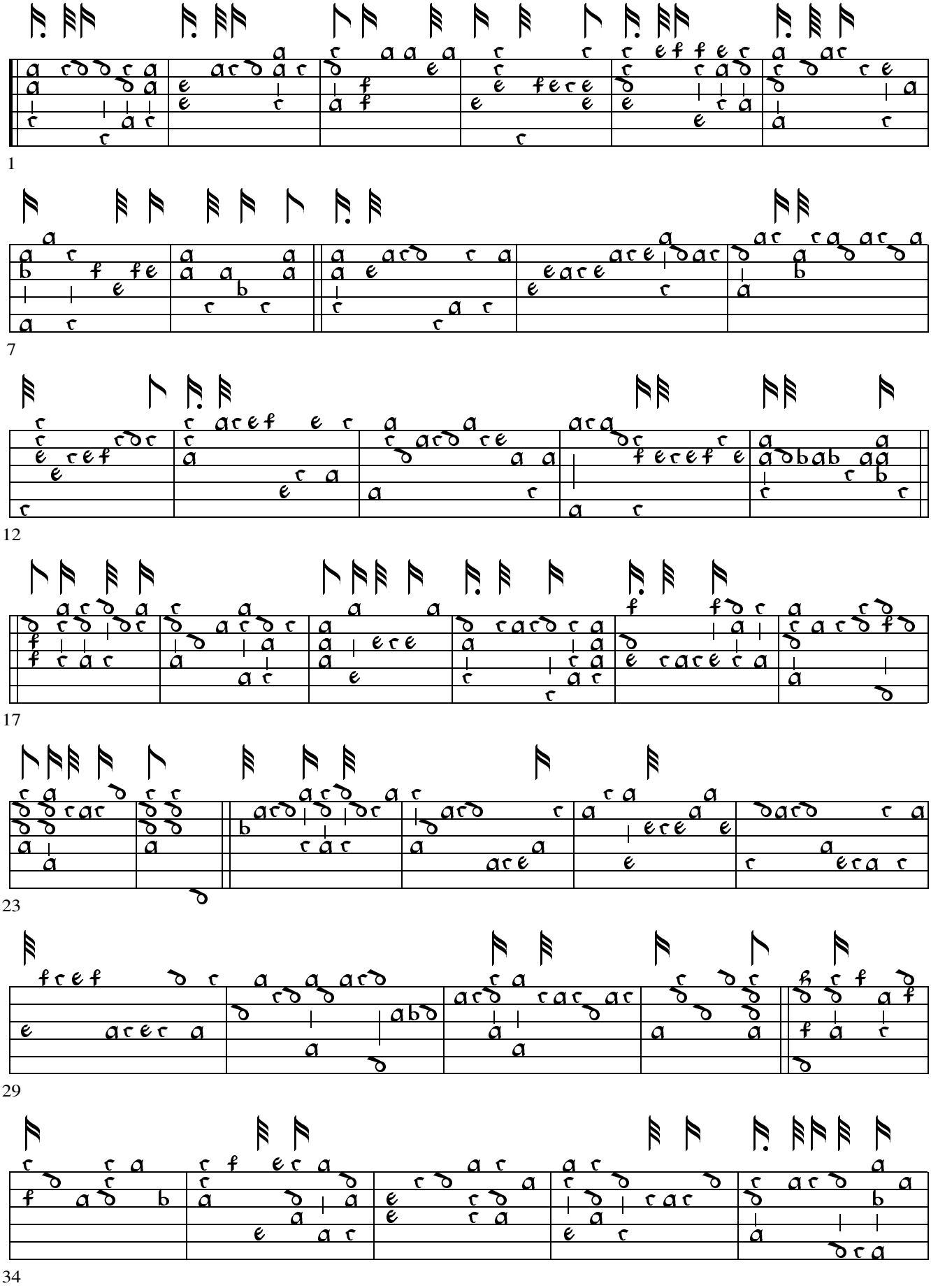
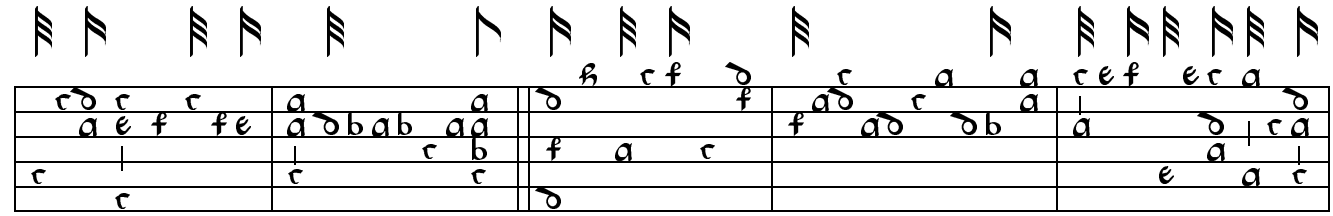
6. A Galliard - Edmund Collard GB-Lbl Eg.2046, f. 28r





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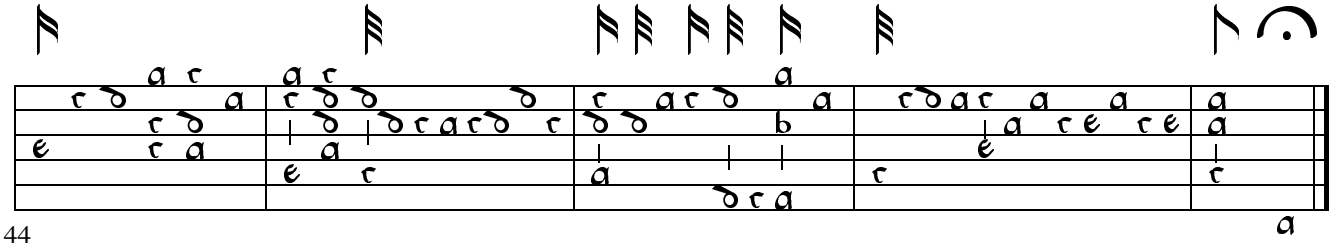

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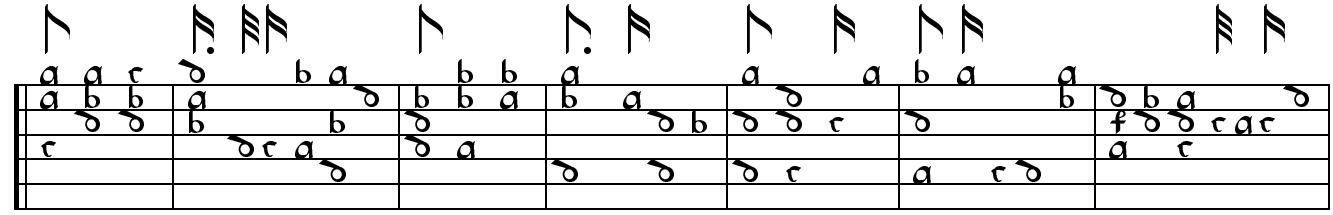
7a. Galliard - Edward Collard GB-Cu Dd.5.78.3, ff. 33v



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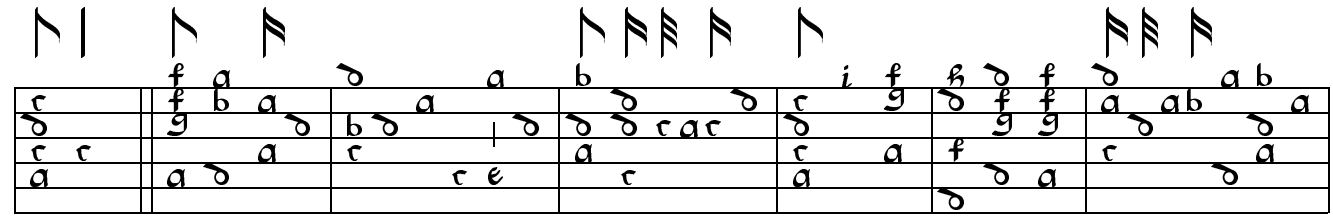

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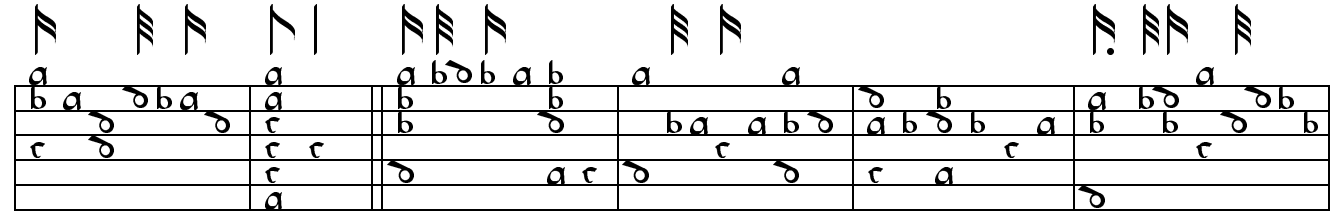

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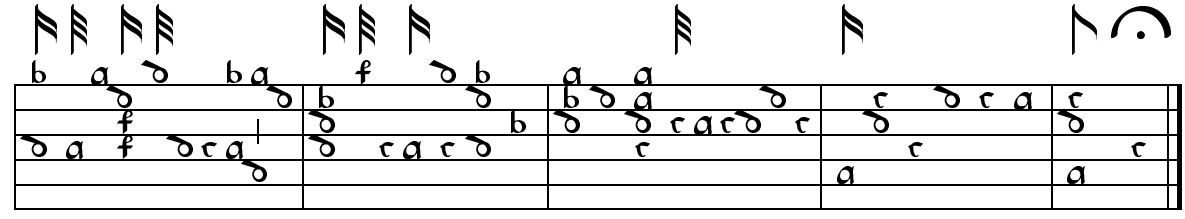

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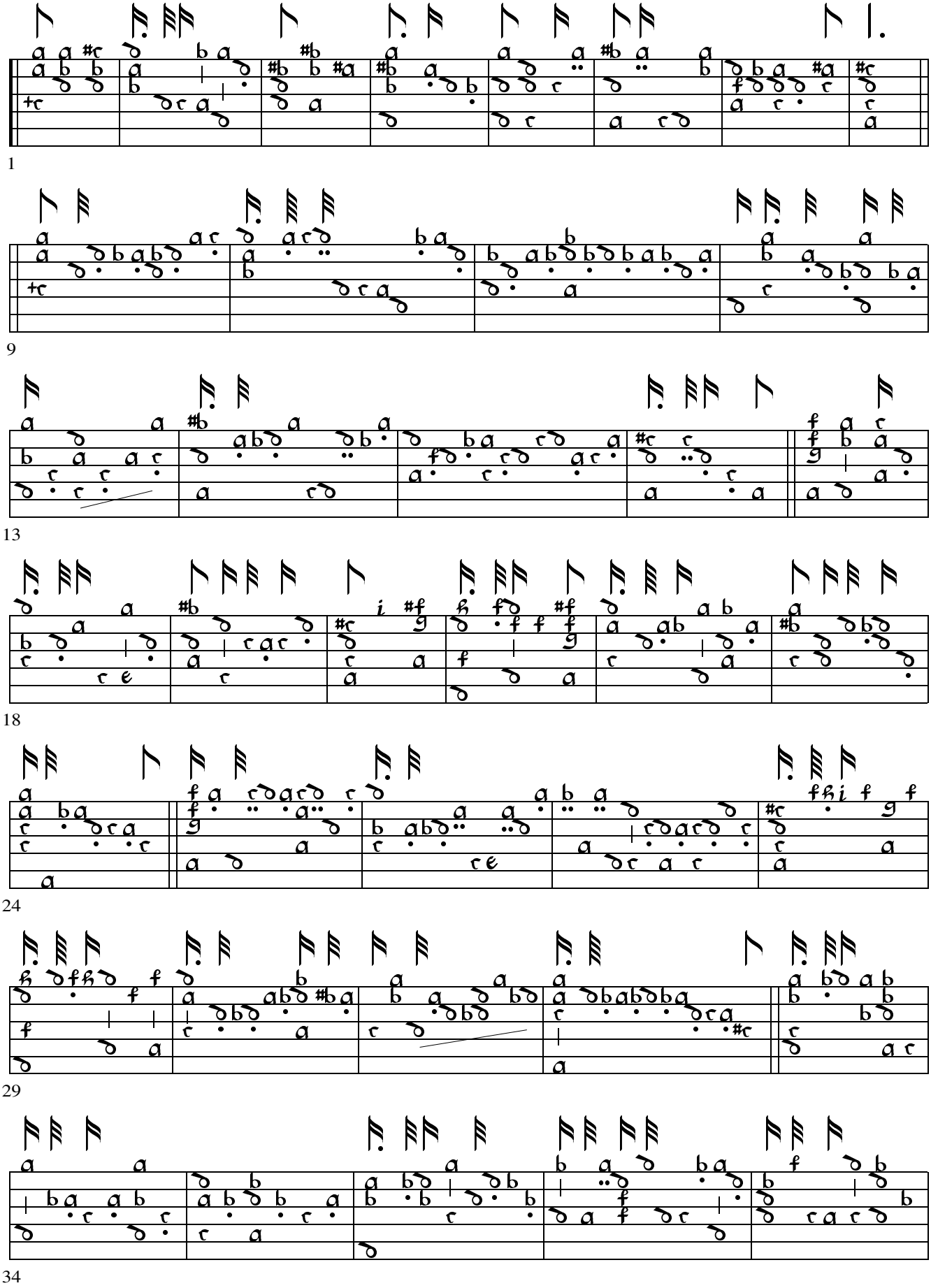
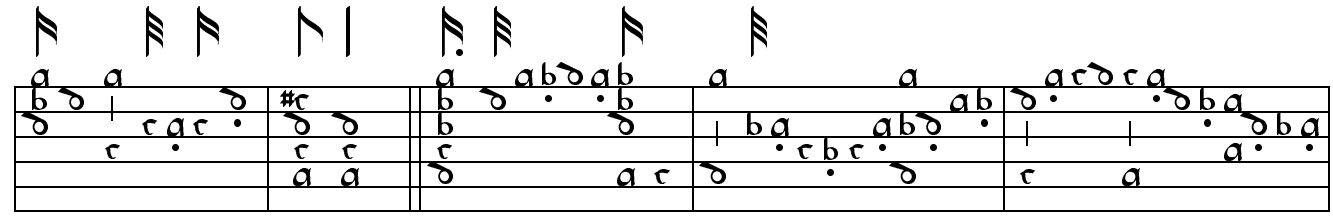
7b. The Maye Galliard - Edward Collard GB-WPforester welde, f. 9r





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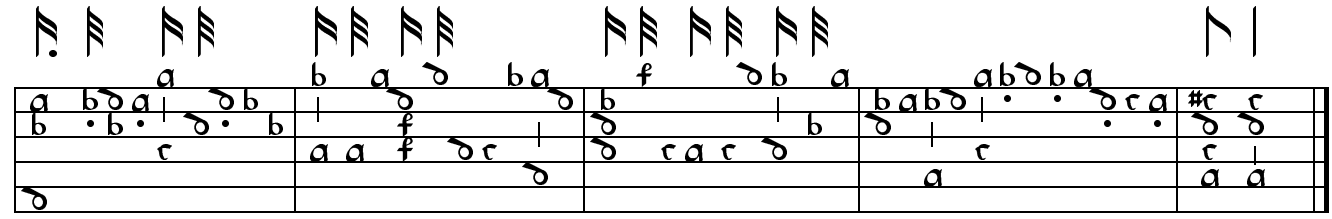

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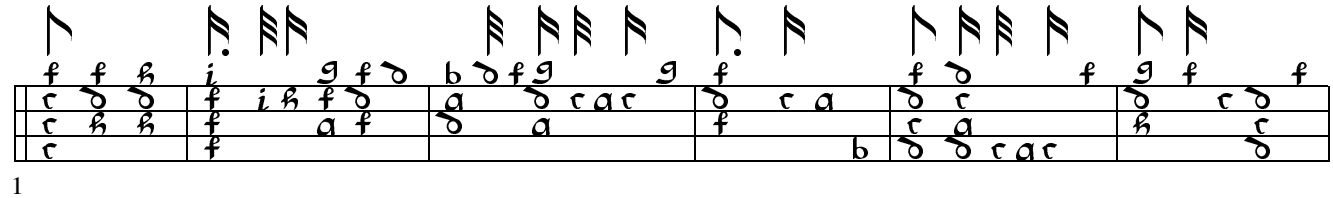
7c. Galliard by Edward Collard - for cittern US-CA Mus.181, ff. 9r-9v



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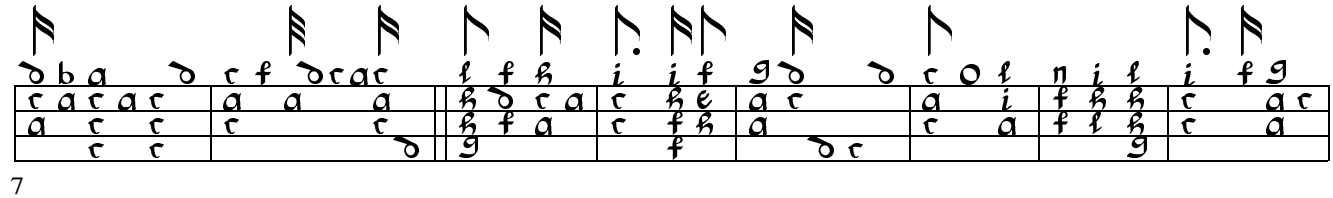

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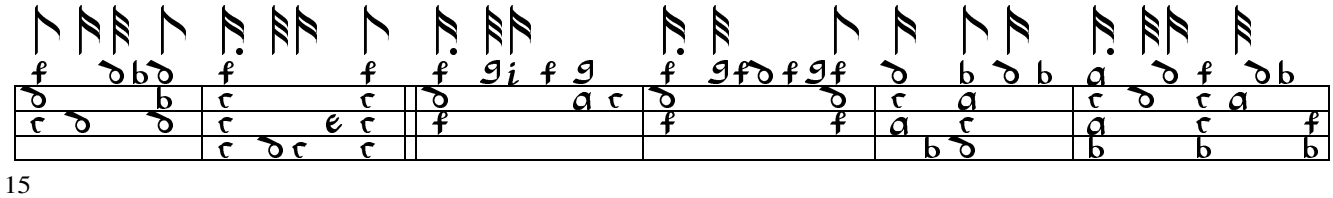

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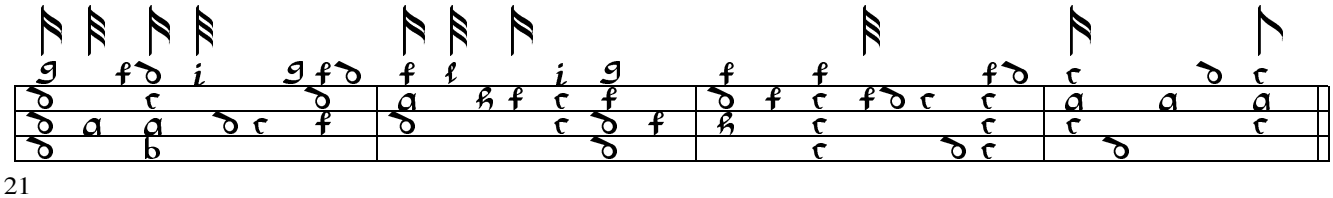

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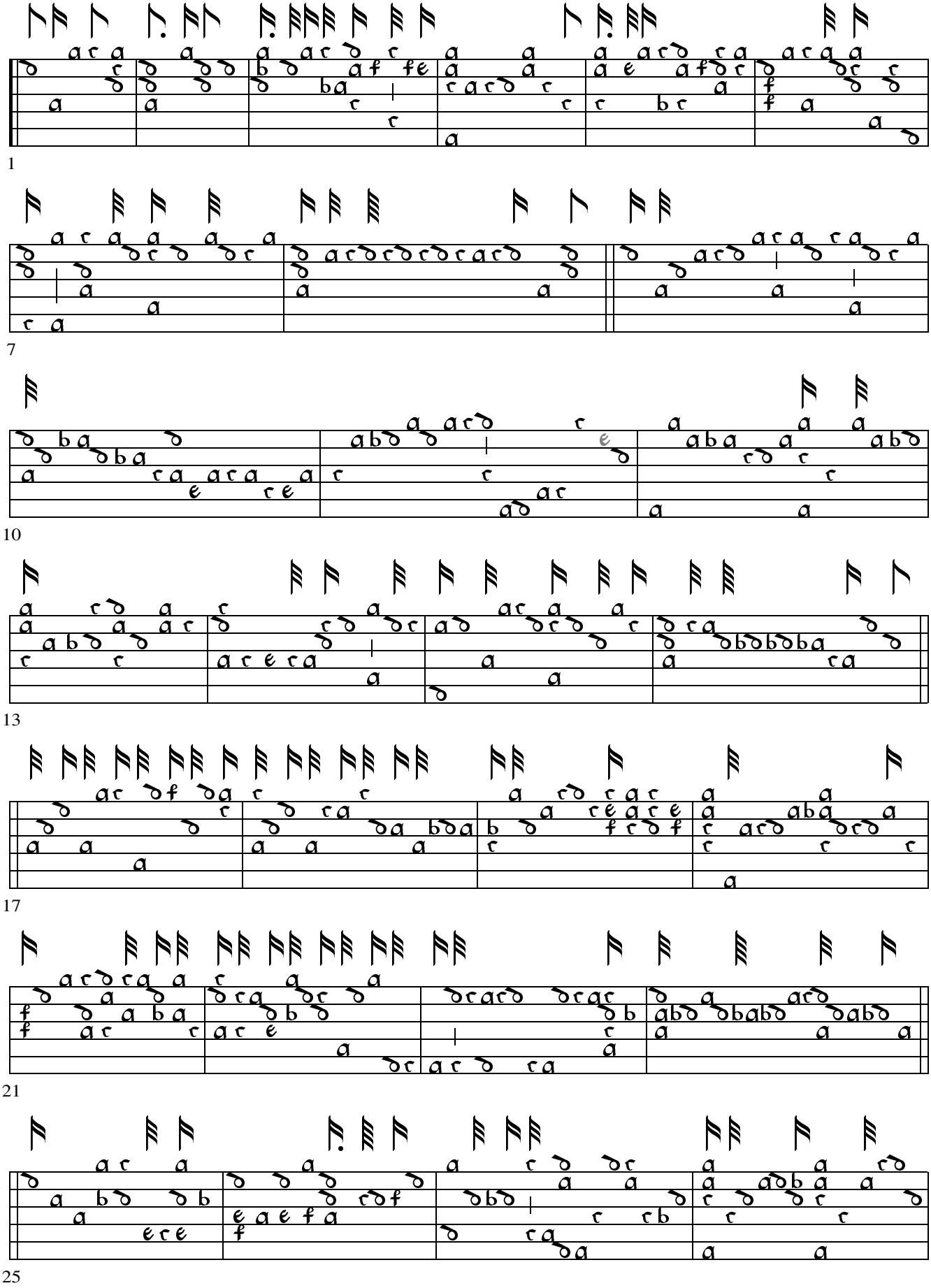
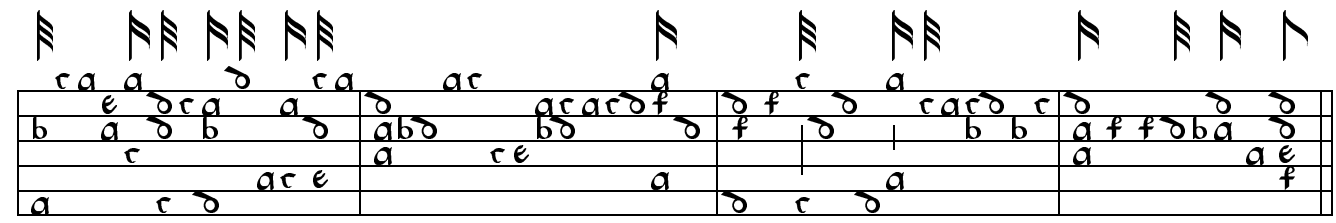
8. Go from my window - Edward Collard GB-Cu Dd.9.33, ff. 31v-32r





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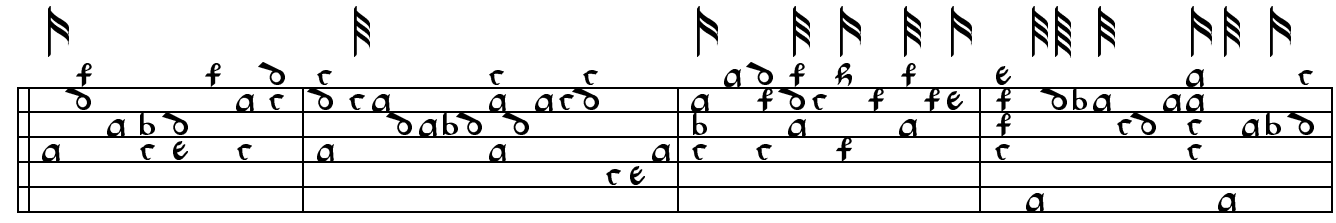

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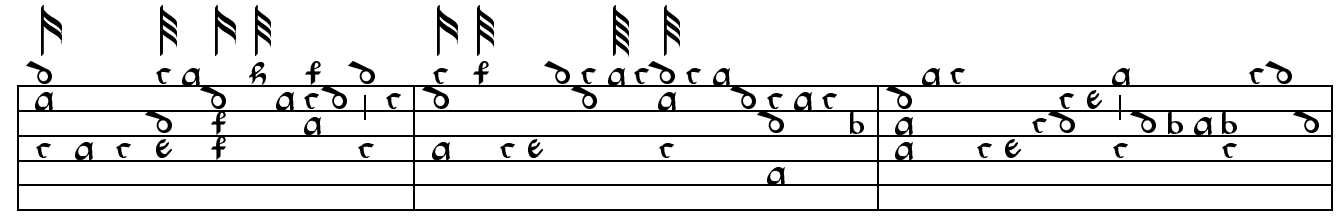

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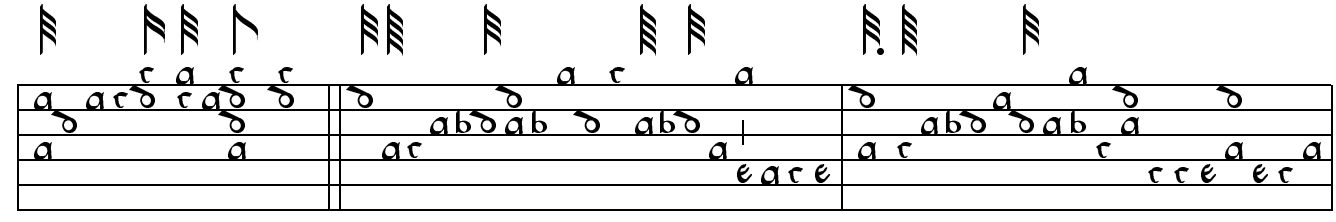

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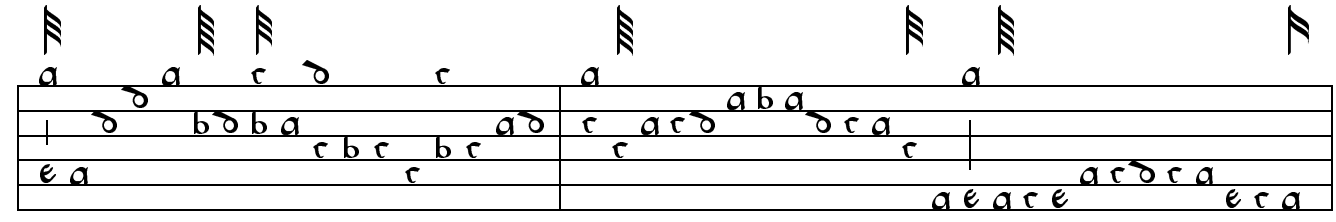

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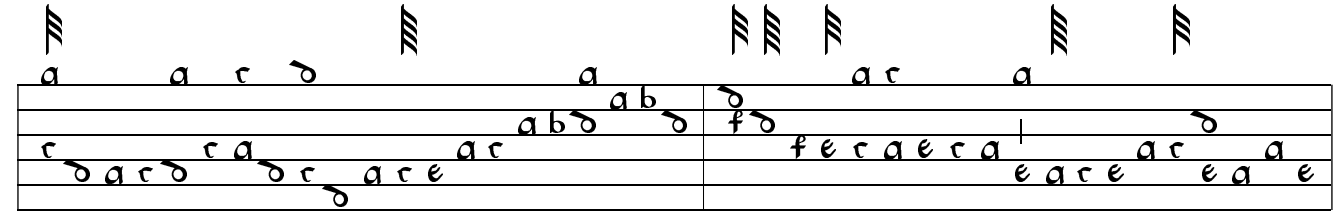

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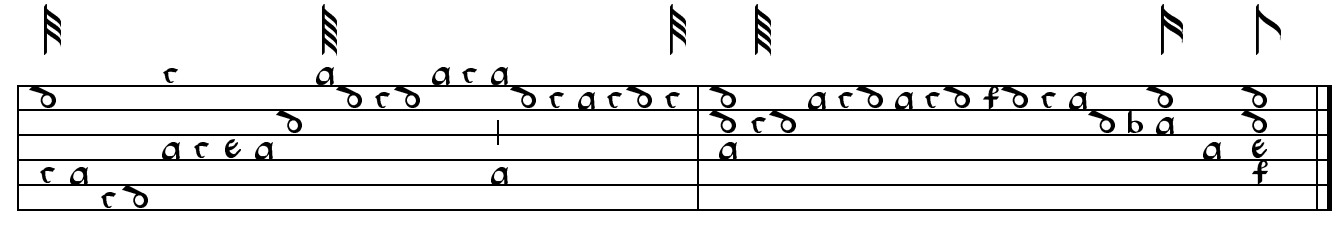

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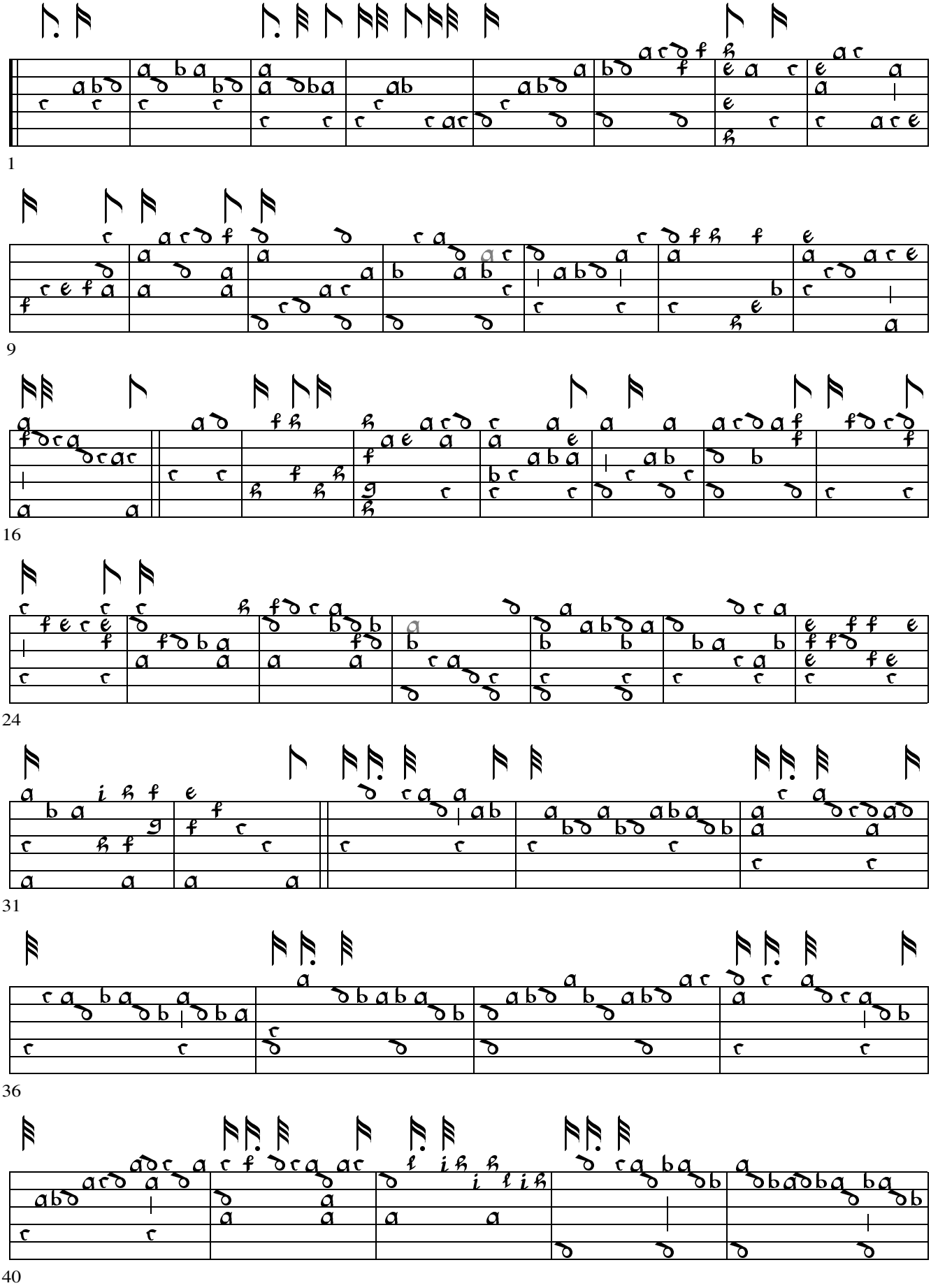
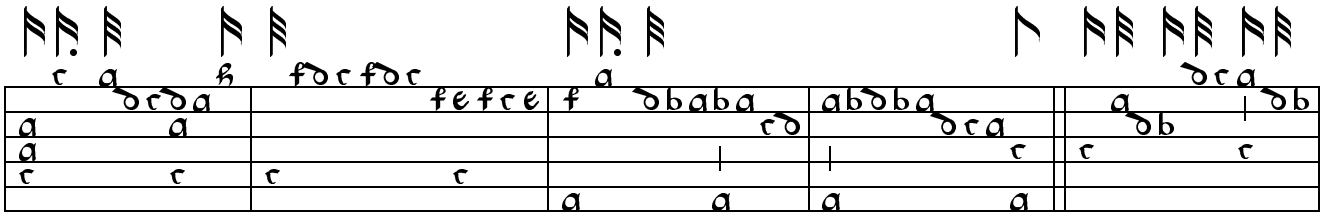
9a. A Ground - Edward Collard GB-Cu Dd.5.78.3, ff. 41v-42v





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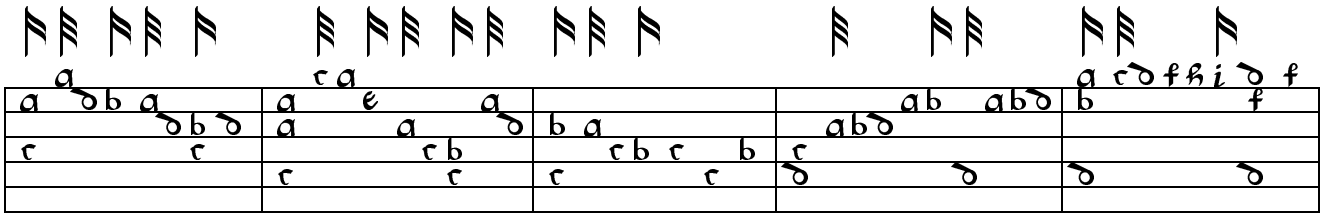

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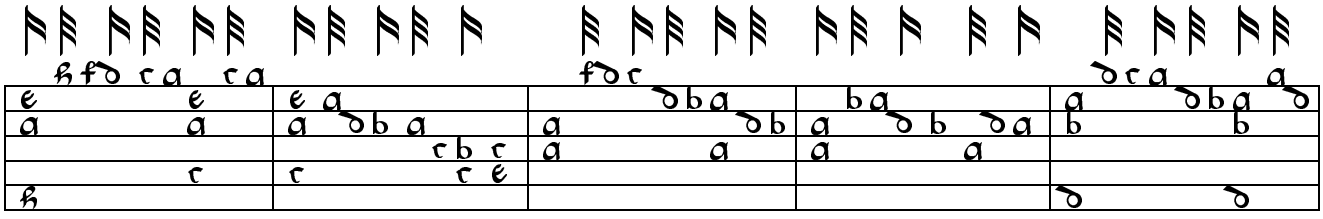

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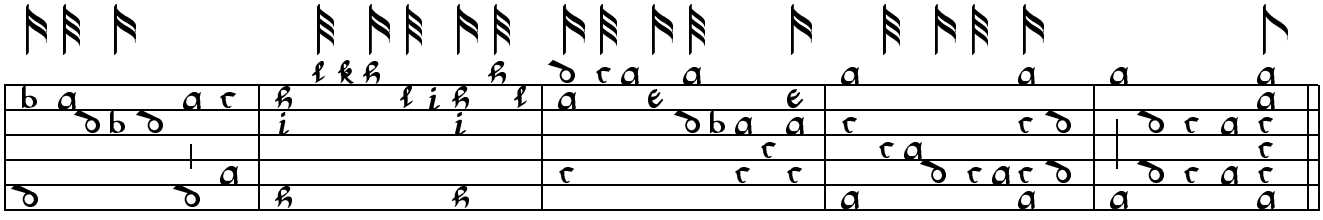

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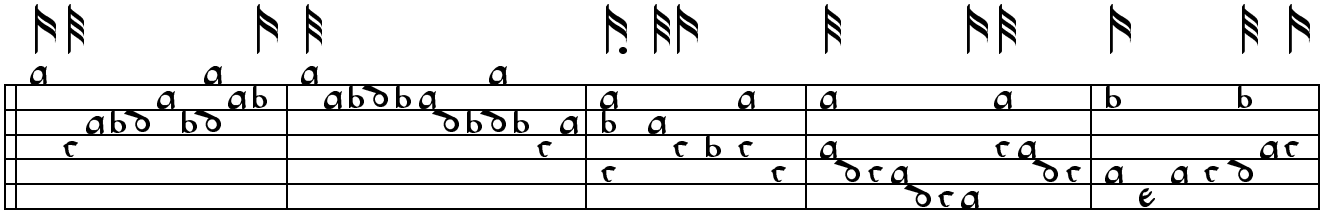

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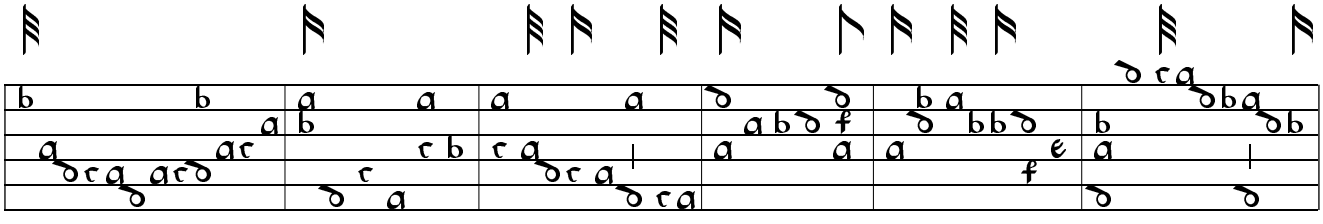

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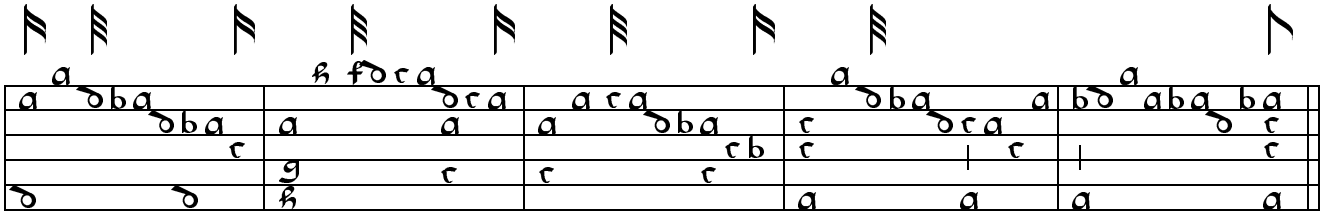

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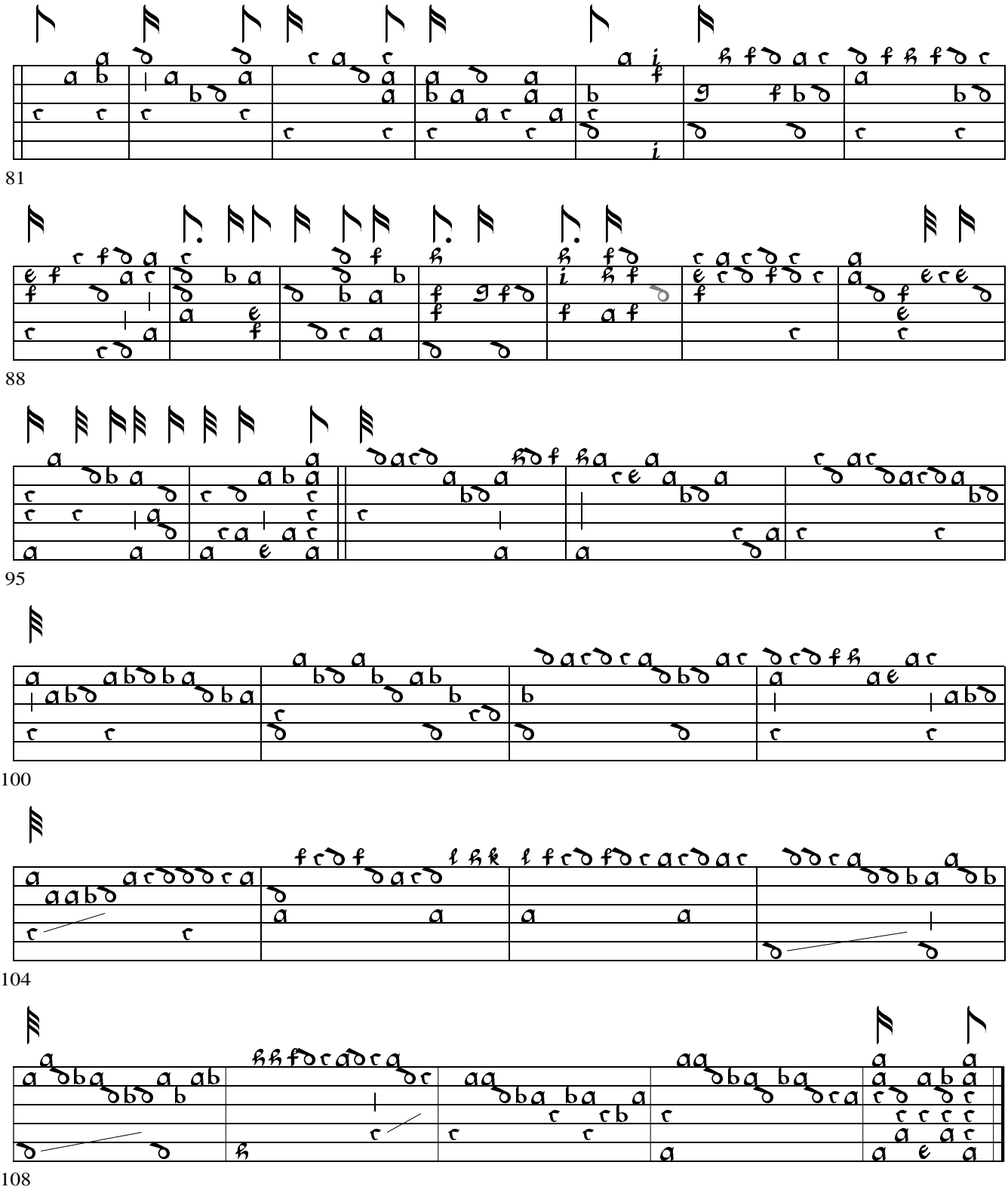
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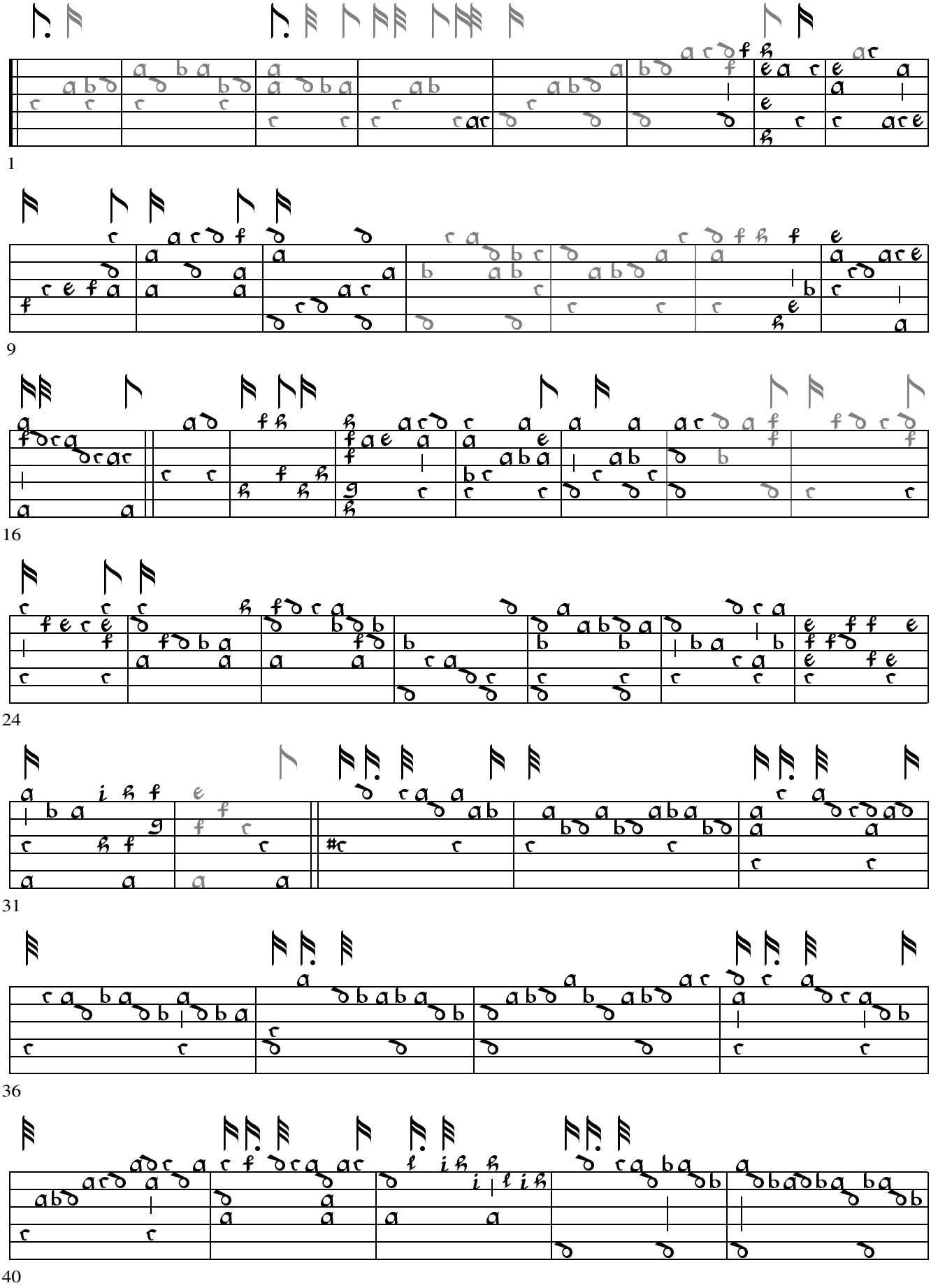
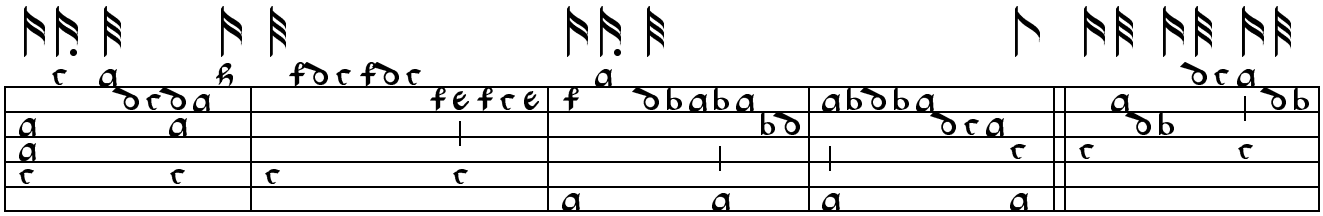
9b. A Ground - Edward Collard GB-Cu Dd.2.11, ff. 101r-101v





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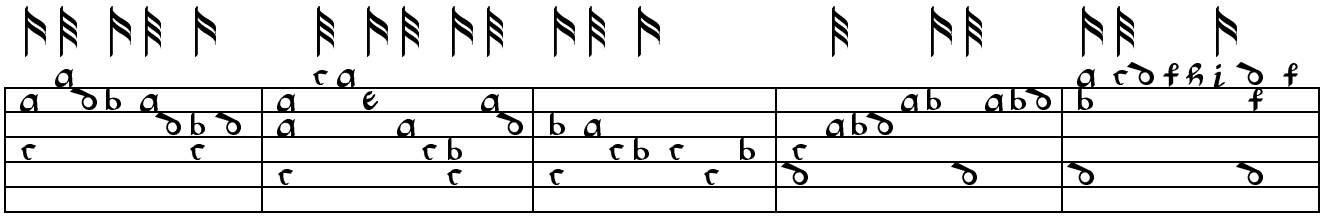

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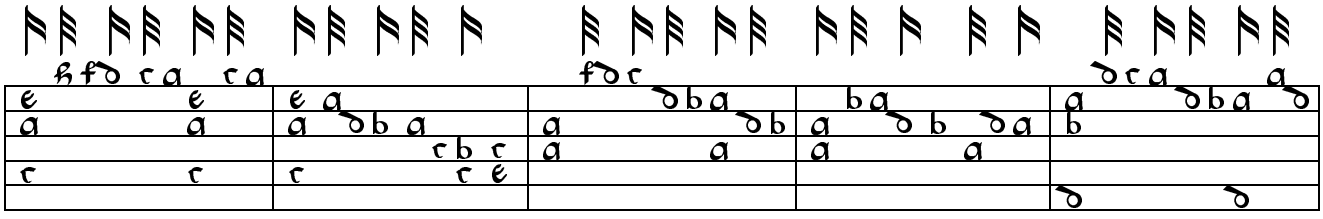

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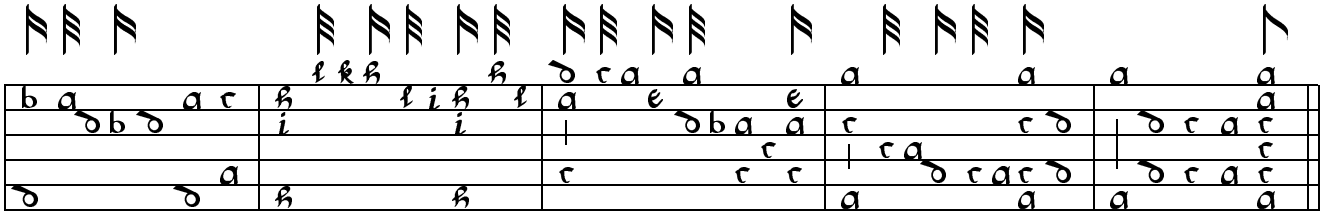

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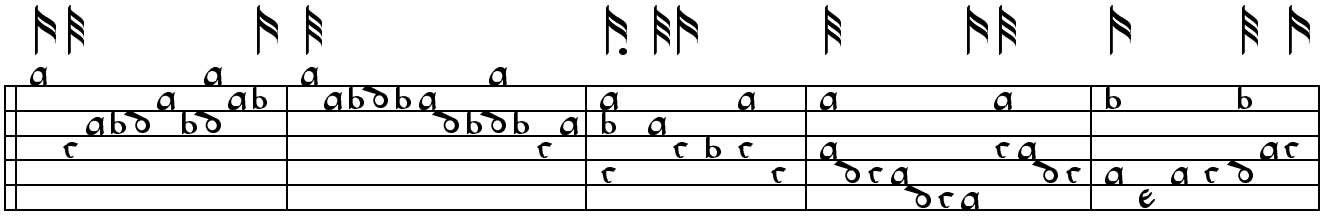

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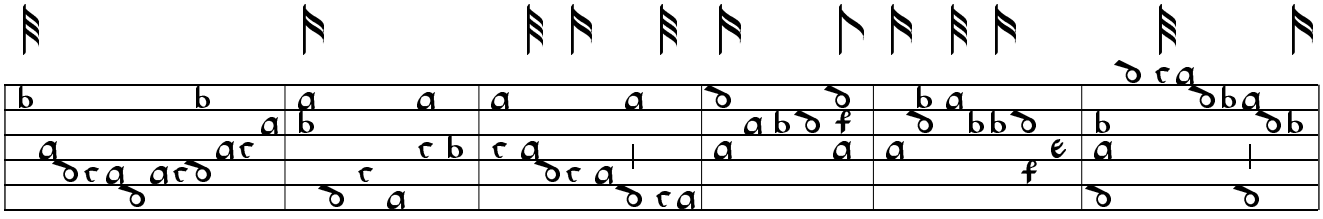

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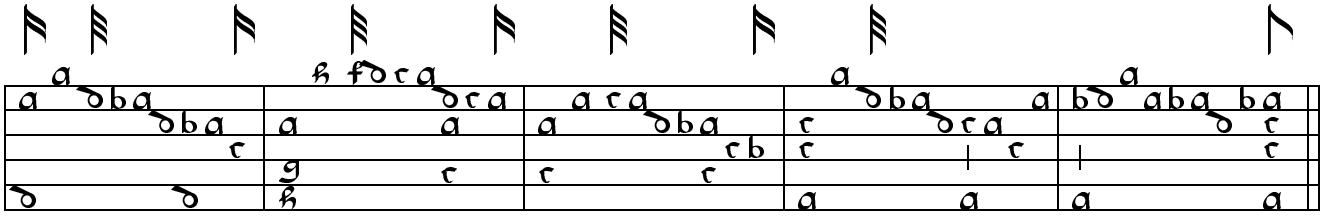

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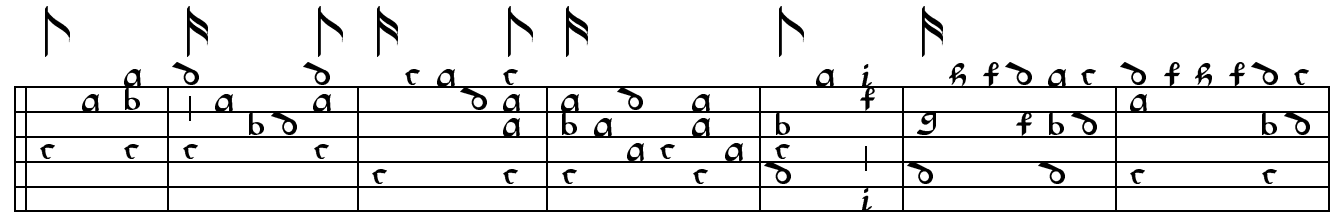

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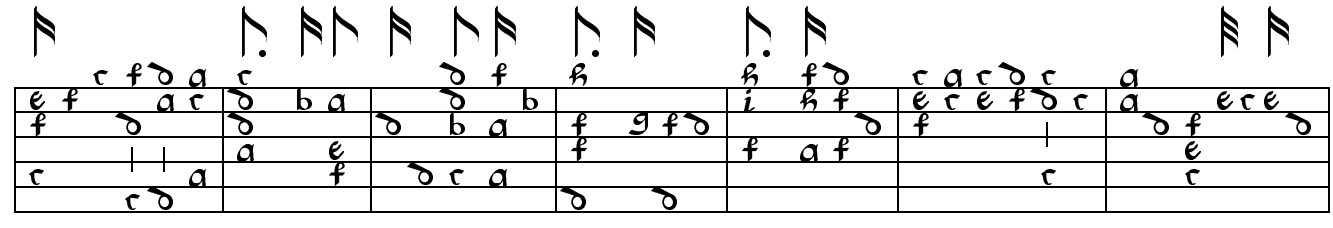

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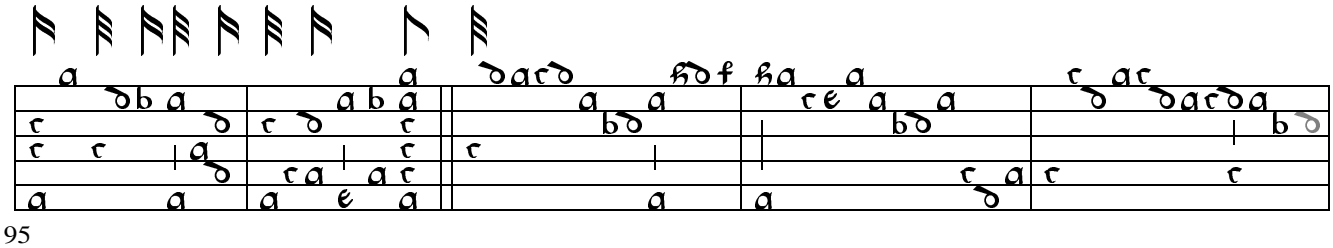

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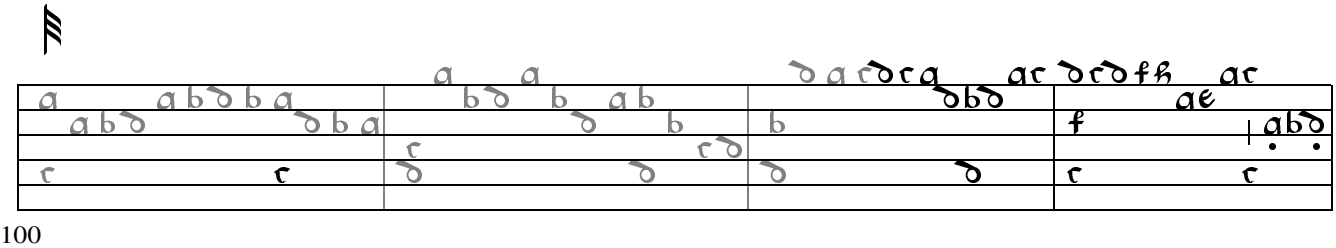

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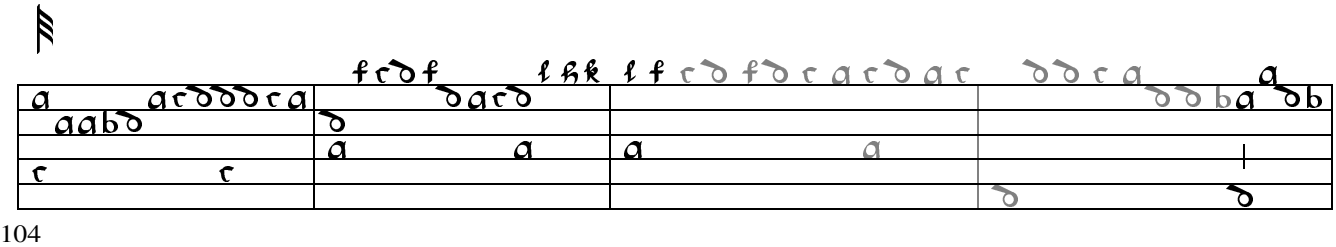

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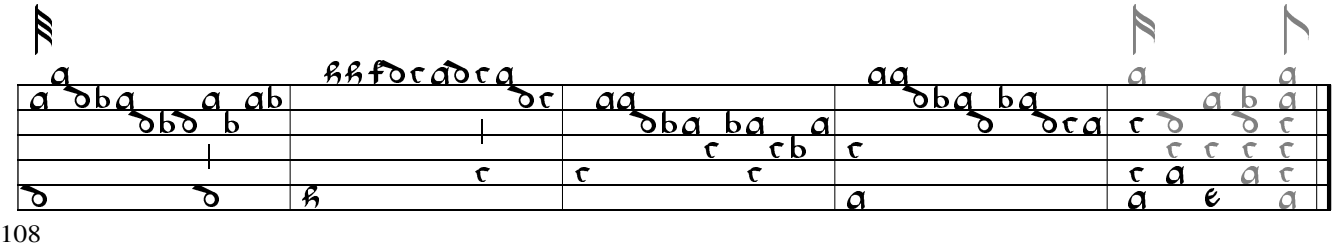

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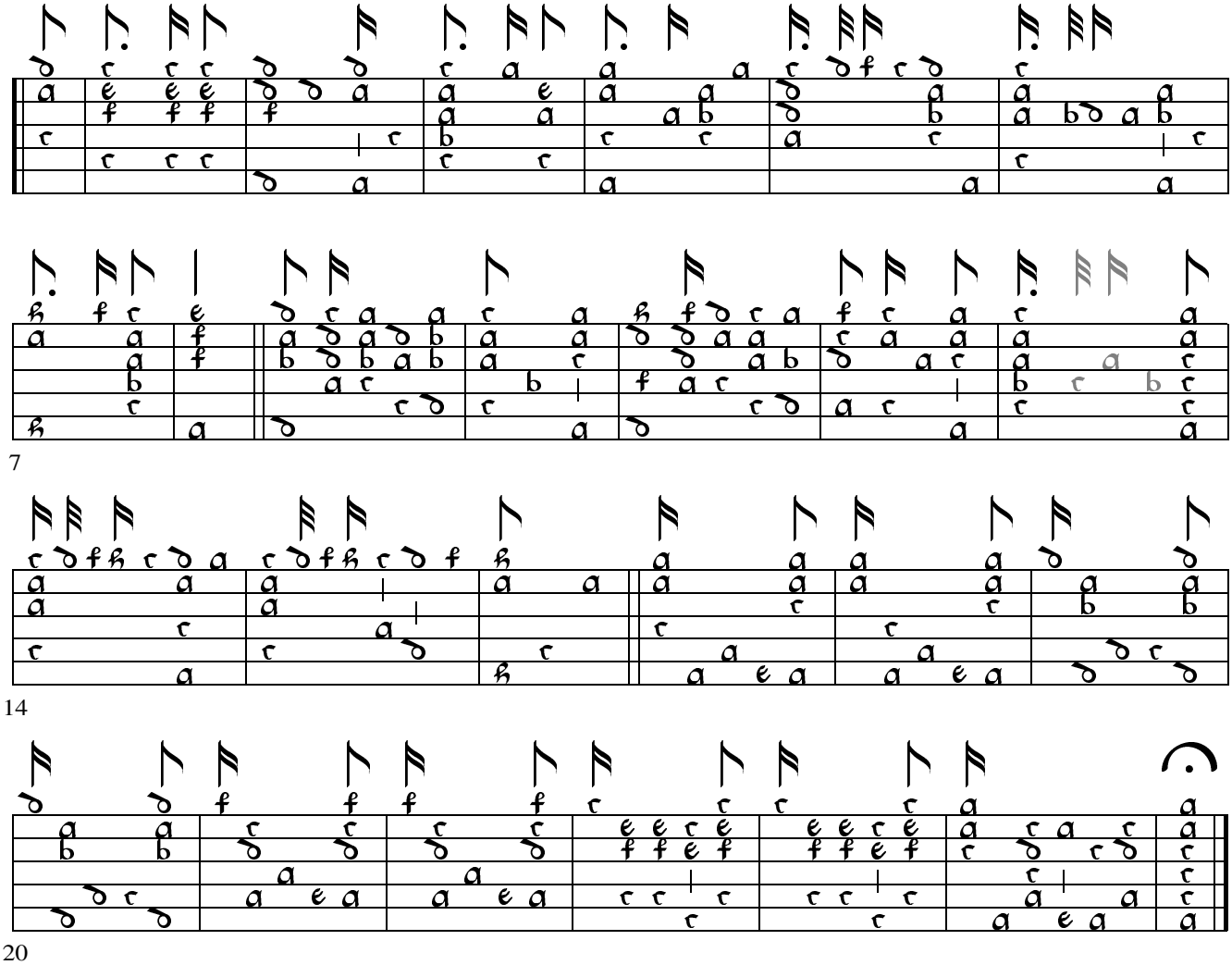
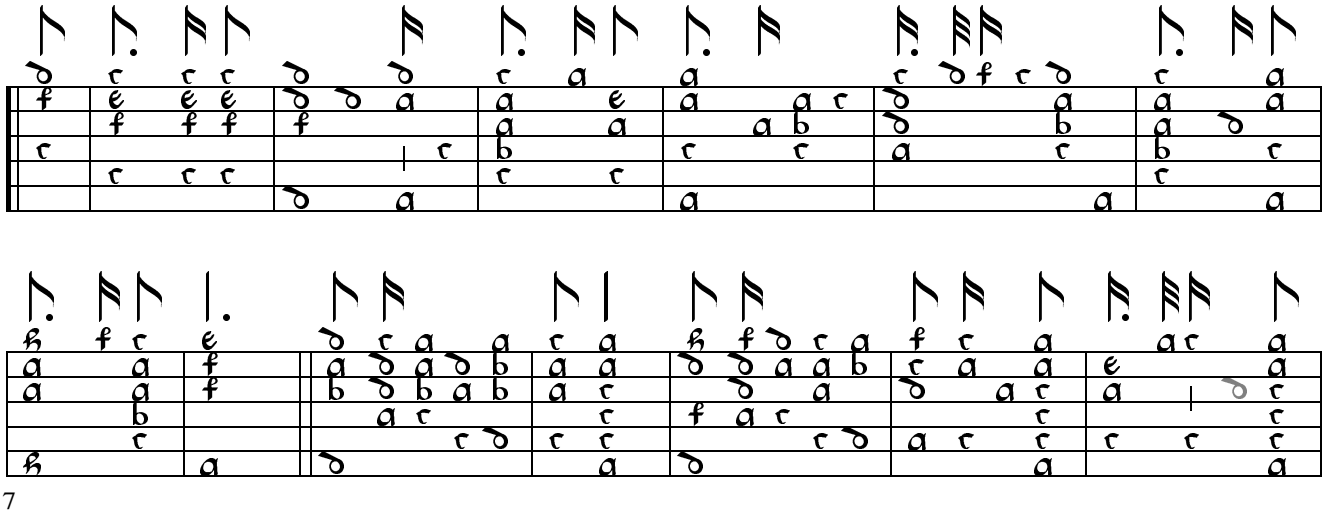
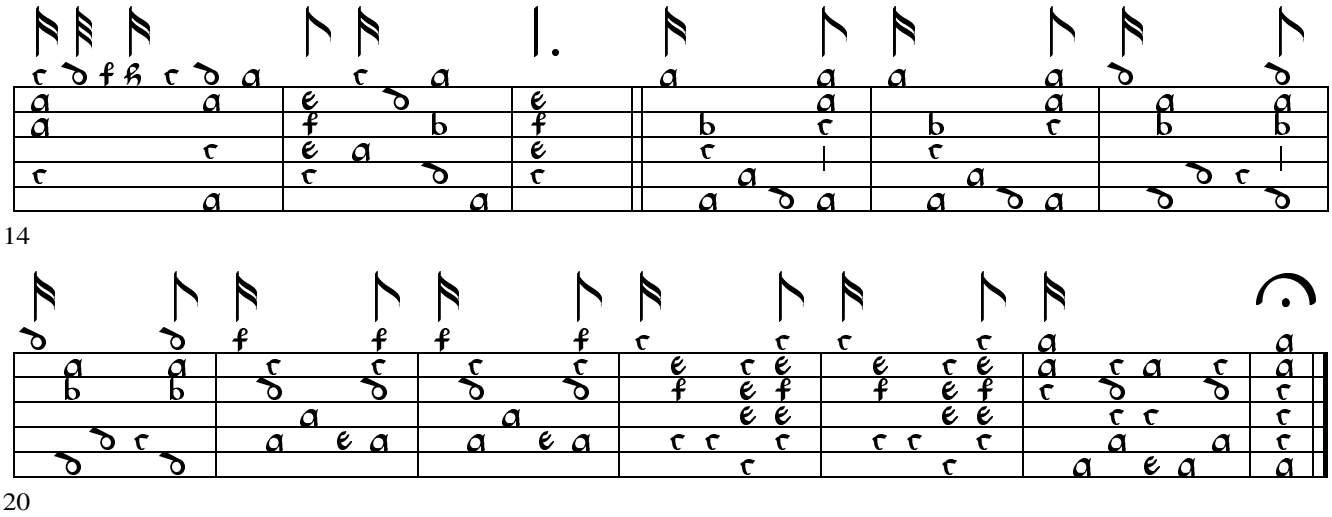
JD22a. Untitled GB-Cu Dd.2.11, f. 56r

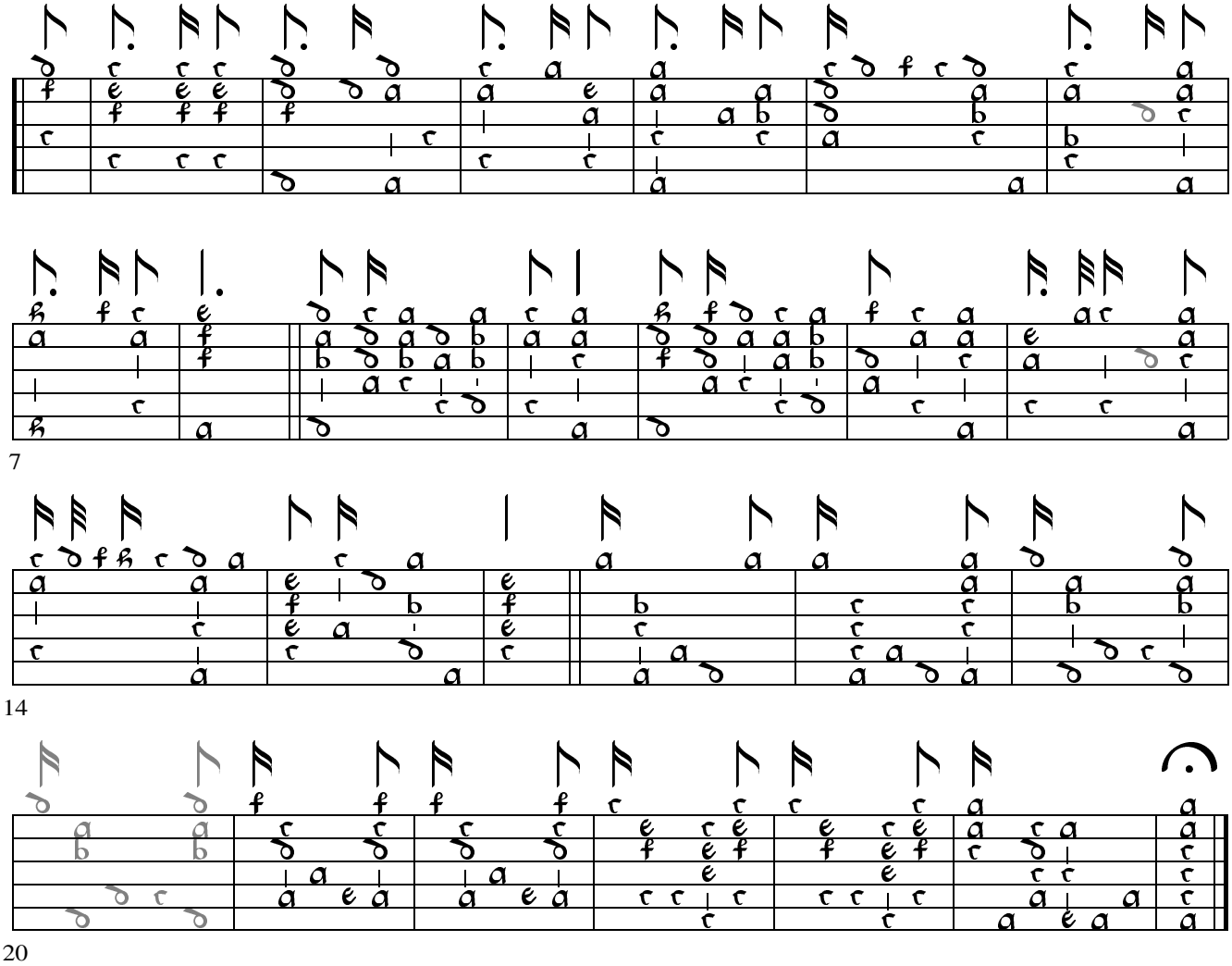


JD22b. Dowlands Galliard GB-Cu Dd.2.11, f. 60r

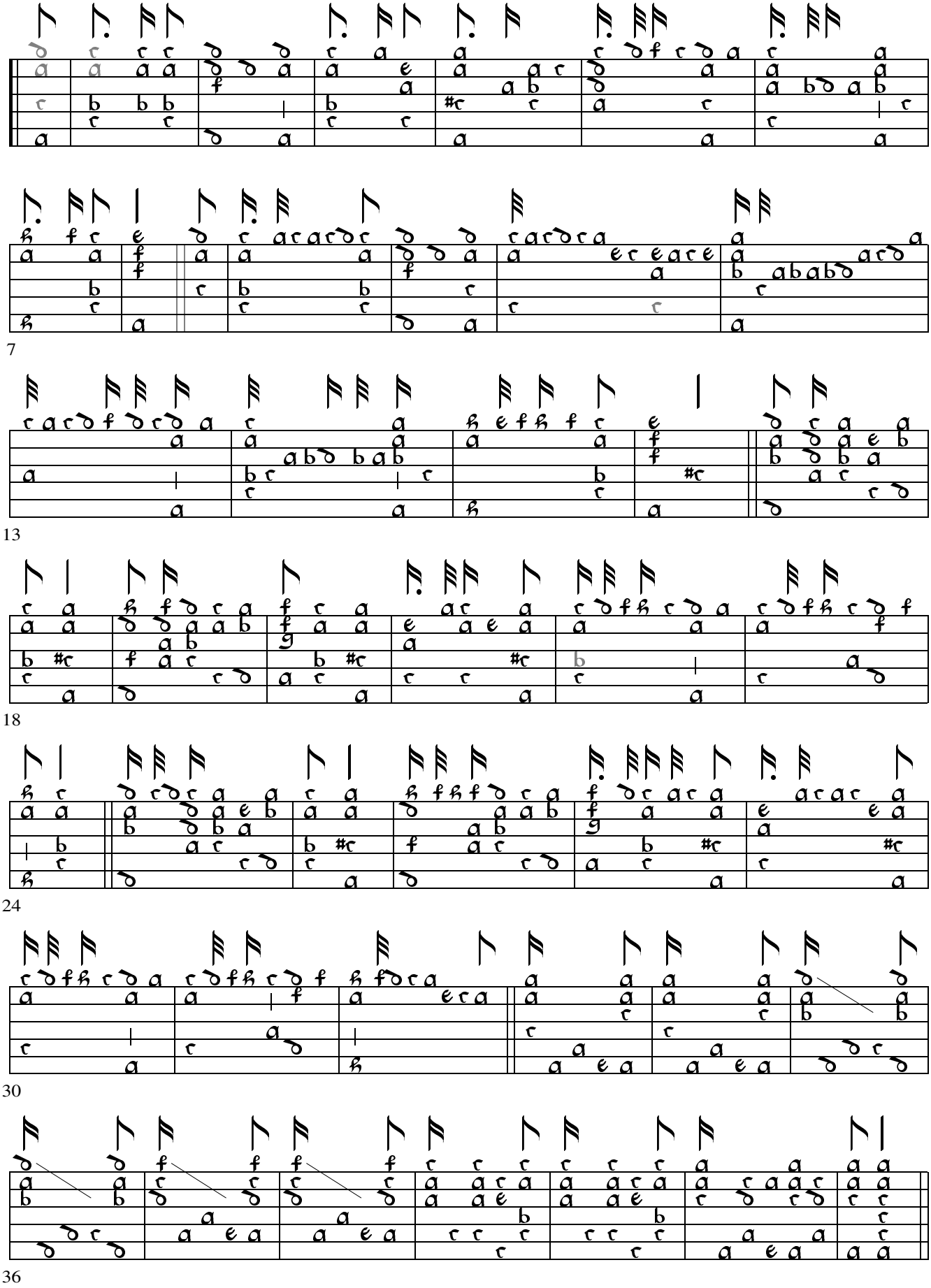


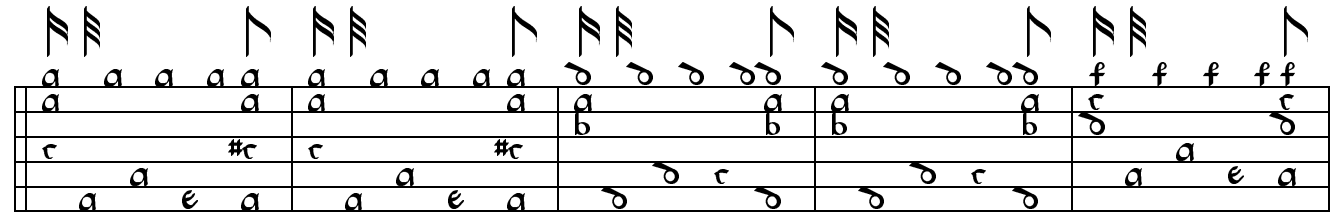


JD22c. Untitled GB-Gu Euing 25, f. 23r



JD22d. Dowlands Galliarde - DowlandCLM 22 GB-Cu Dd.2.11, f. 95r





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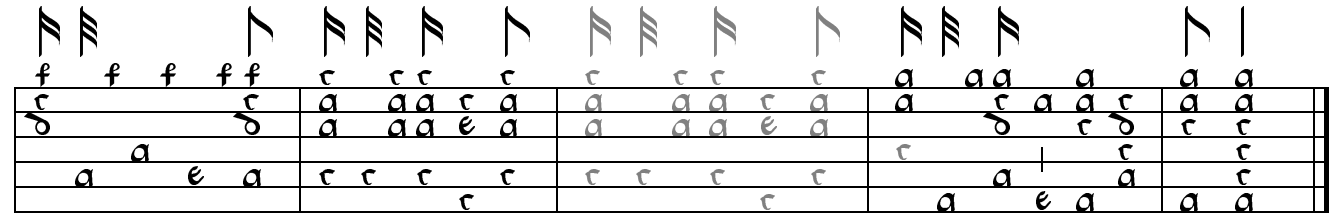
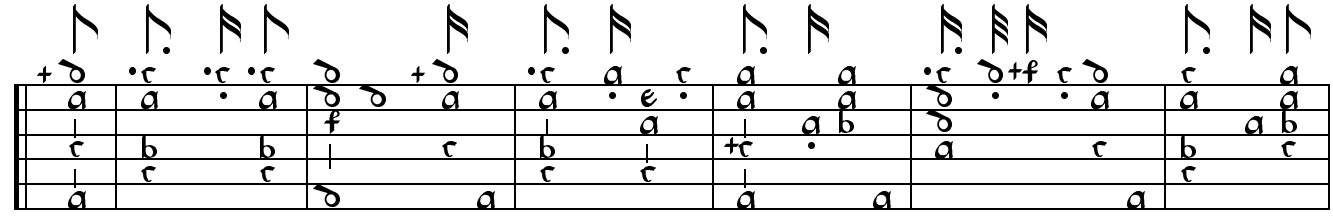


48

JD22e. A Gallyard GB-Lam 603, f. 22v



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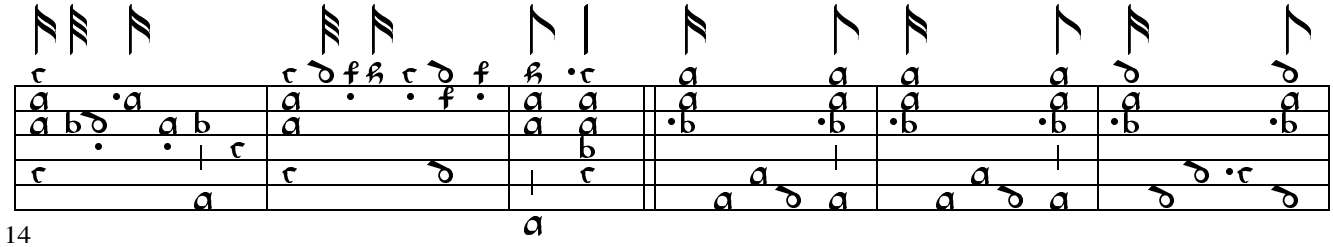

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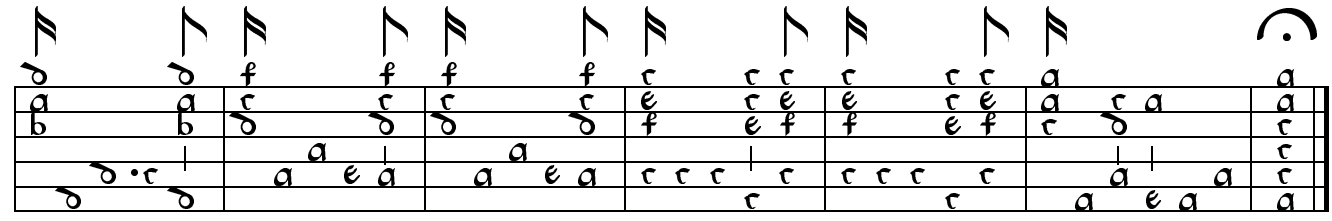

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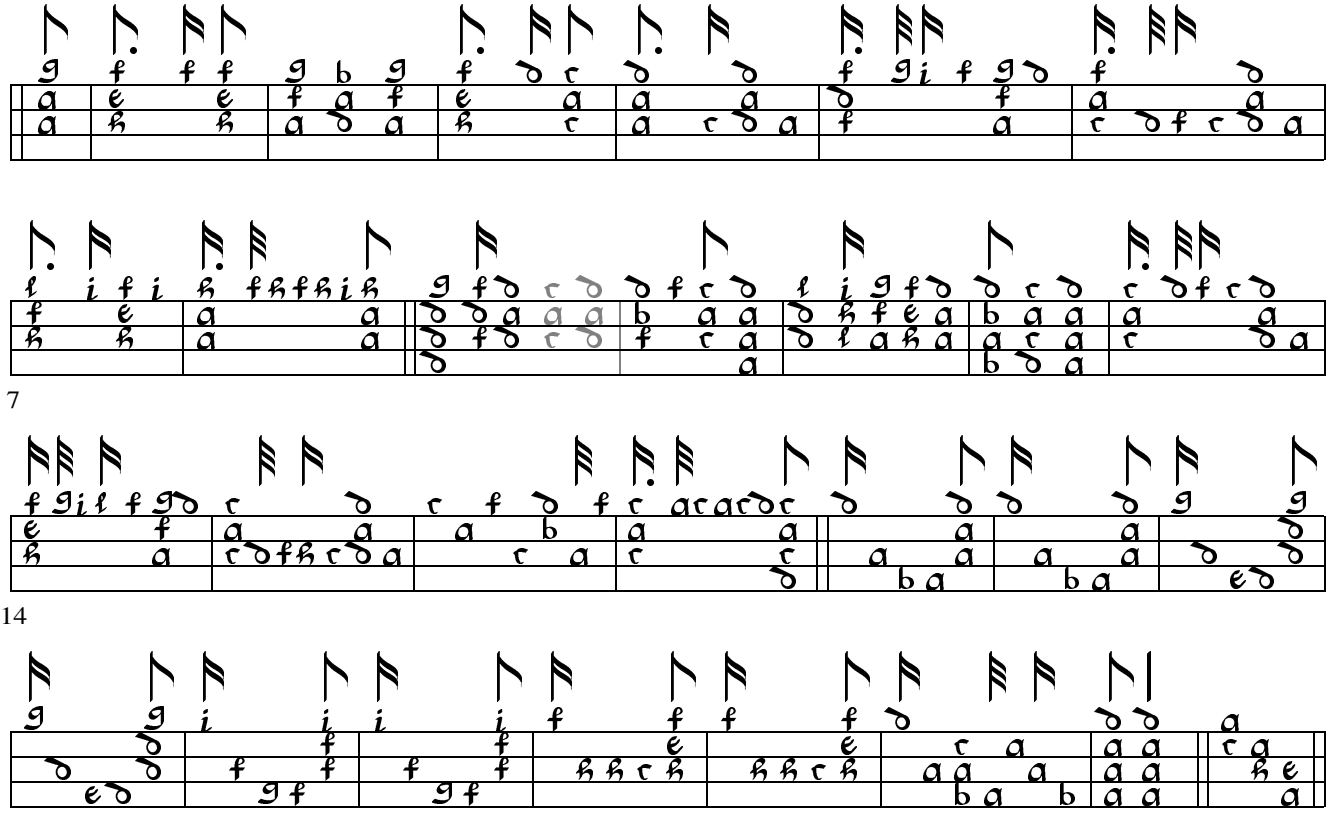
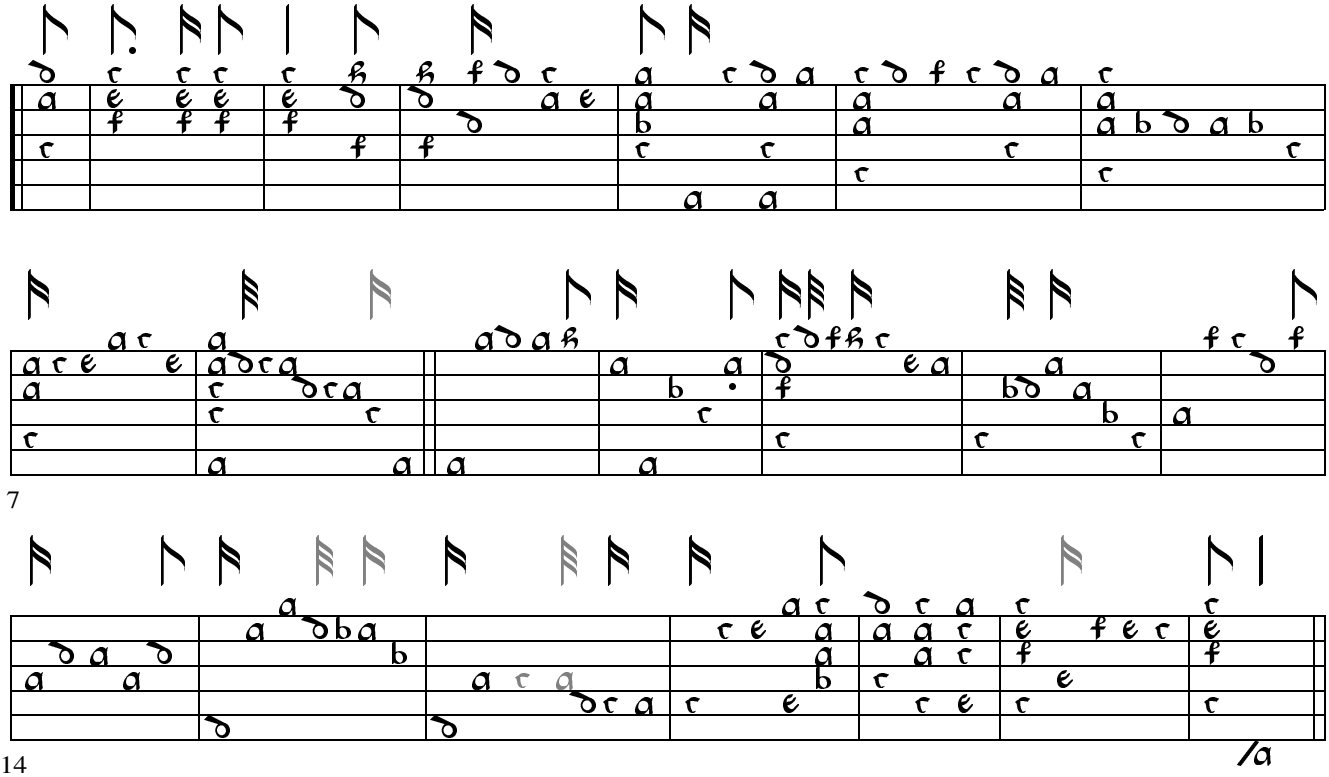
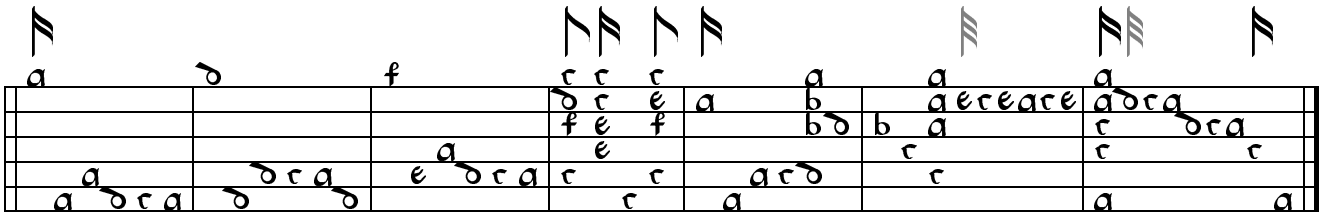
JD22f. Galliarde John Dowland - cittern GB-Cu Dd.4.23, f. 28r



JD22g. Galiarda Gregory D-LEm II.6.15, p. 235





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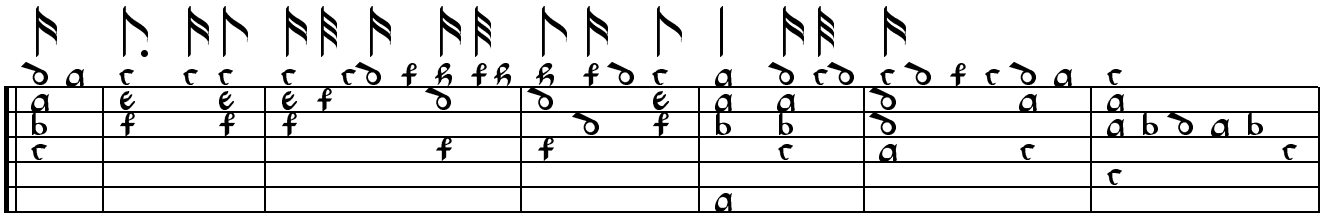
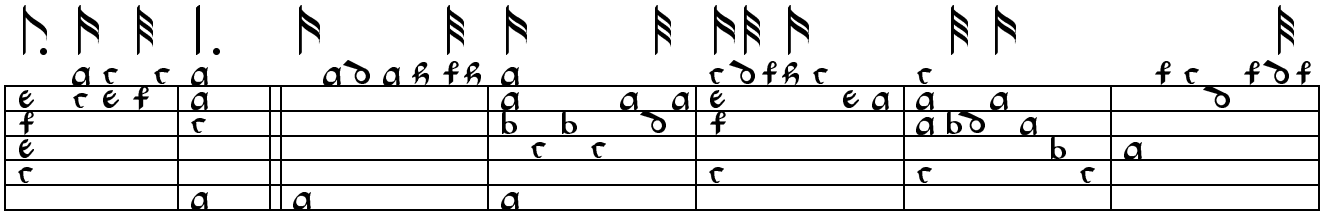
JD22h. 98 Gagliarda Rude II 1600, sigs hh2v-hh3r





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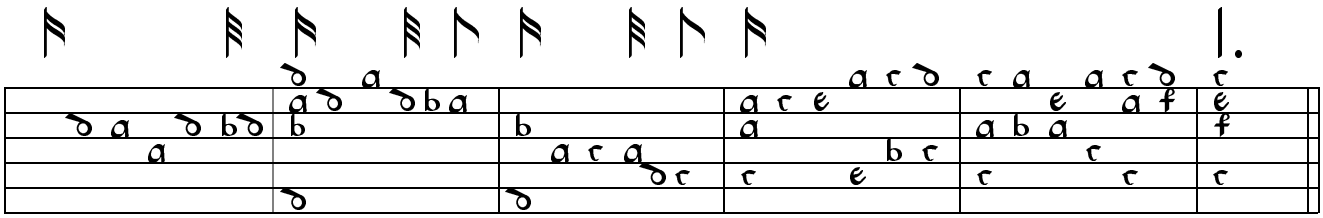

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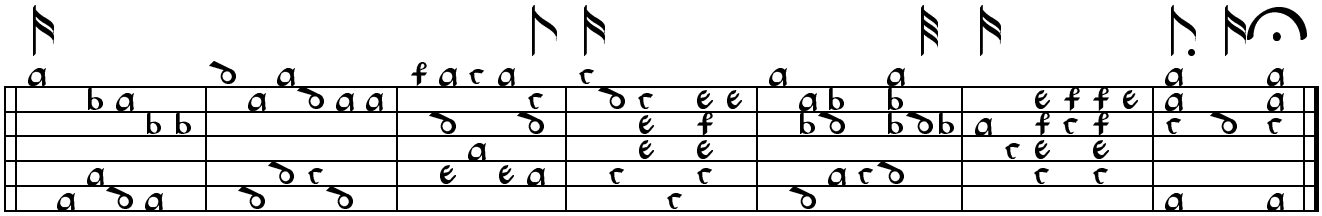
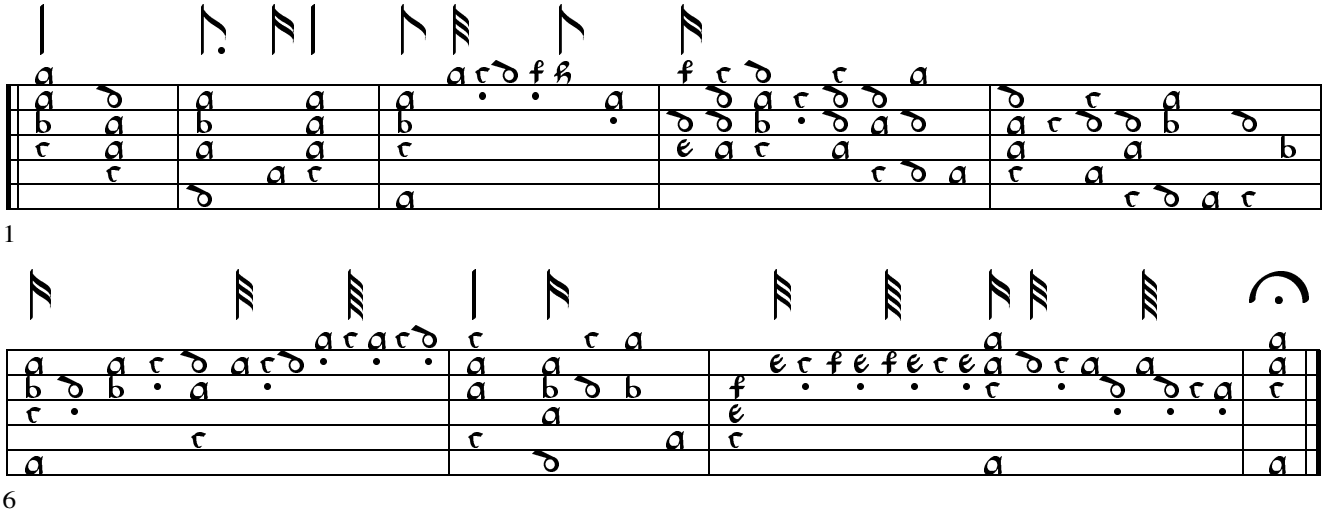
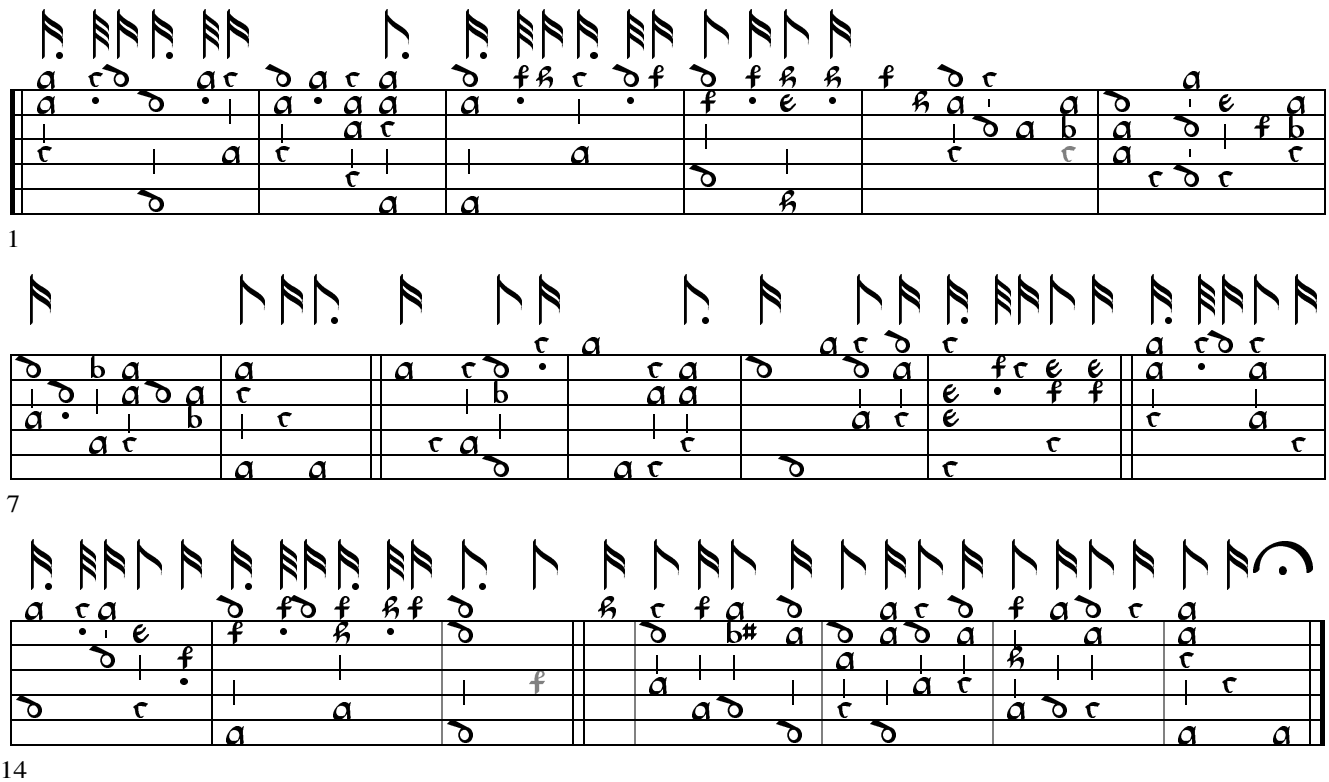


20

JD101. Phantasia Dooland D-W Guelf. 18.7 III, f. 17r 210r



JDapp. Mrs. Jane Leightons Choyce GB-Lam 601, f. 6v



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 nº 101][1] and a Galliard [DowlandCLM nº 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 [nº 22a-e], two ascribed to Dowland, are known and found exclusively in English manuscripts. In addition, ascribed settings for solo cittern [nº 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, nº 22b and 22c especially close to each other. However, the handling of the final strain in nº 22a-d is awkward and seems to have been revised in nº 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 *Galliarda Gregorÿ*, 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 nº 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 nº 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 than none of the surviving versions can be directly linked with Dowland and that nº 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]

Worklist[6]

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 Gallyard / A Gallyard* [A8B8C10]
f. GB-Cu Dd.4.23, f. 28r *Galliarde Jo. Dowl.* [A8B9C10 cittern]
g. D-LEm II.6.15, p. 235 *Galliarda Gregorÿ 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

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[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, nº 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].

[5] As she is styled Mrs. then she probably married into the Leighton family. Dowland's Lady Laiton's [=Leighton's] Almaine [DowlandCLM nº 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 – Wolffenbüttel, 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 laterin 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 notesto 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.