**Music supplement to Lute News 107 (October 2013): French Lute Composers - Monsieurs de La Grotte, La Barre, Varennes, Lanclos, Nognies, Vaumesnil and Salomon**

This tablature supplement includes all the known lute music by seven French composers.[[1]](#footnote-1) No 1-2 are ascribed **La Grotte** (one also attributed to Saman).[[2]](#footnote-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]](#footnote-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'aîné' (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 Wurstisen 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]](#footnote-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 Royne* of 1581. An alternative is the Mr. Salomon recorded in Köln in the 1590s.[[5]](#footnote-5) No 9 & 10are 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]](#footnote-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]](#footnote-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 Gaulthier composed a *Tombeau de Lenclos* [CLFDGa no 29].[[8]](#footnote-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]](#footnote-9) Guillaume Le Boulanger, Lord of **Vaumesnil** [no 14-18] 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]](#footnote-10) [Addendum in LN 109: D-Sl G.1.4 III, f. 47v *Gagliarda de Mons(ieu)r de Vaumenil*; D-W Guelf 18.8 VI, f. 171r *Gagliarda J. B. Besard* CLFBes. Mersenne *Harmonie Universelle* 1636 sig. A5v: *Vosmeny*; Baron *Untersuchung* 1727, pp. 69-70:*Vaumenii*.]

**Worklist**[[11]](#footnote-11)

**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 1[[12]](#footnote-12)

**2.** GB-HAdolmetsch II.B.1, f. 179v *Courante de la Grotte*

GB-Cfm 689, f. 31v *Courante ~~Ballarde~~ Saman* CLF-Saman 4

**3.** GB-HAdolmetsch II.B.1, f. 180r *Response de la precedente*

**4ab.** F-B 279.152 (Saizenay I), p. 5 *Courante de Mr. de Labarre* - 11-course baroque lute (dfedf) & transcribed CLF-La Barre App.

**5.** Besard1617, 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

**9ab.** A-KR L 81, f. 51v *Salamon* (edeff) & transcribed for 10-c lute

US-R 96 L 973, no. 12 *Sallomon* (mandore)

**10ab.** D-Sl 1214, p. 29 & 17 *Salomon* (edeff) & transcribed for 10-c

**11a.** GB-Cfm Mus.689, f. 64v *Courante Lanclos*

**11b.** D-Ngm 33748/I, f. 43r *Corändt de Mr Jacob* not in PolakP[[13]](#footnote-13)

**12.** Moy *Le Petit Boucquet* 1631, f. 8v *Volte par Lancloe*

A-KR L81, f. 144r *Corrent Francese 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]](#footnote-14)* CLF-Vaumesnil 2

**15.** I-BDG w.s. (Chilesotti),[[15]](#footnote-15) p. 222 *Gagliarda nova de monsieur de Voumenil* not in CLF-Vau

**16.** B-Bc S.26.369, f. 16v *Courrente Vommaney* not in CLF-Vau

**17.** Besard 1603, ff. 171v-172r *Fantasie de Monsieur de Vaumeny* CLFVau 1

D-Hs ND VI 3238, f. 40r *Fantasia Petrus Konopacij*

**18.** NL-Lu 1666 (Thysius), f. 21r *Gaillarde de Vommenj* not in CLF-Vau

*John H Robinson, October 2013*

**Music supplement to Lute News 107 (October 2013): Complete settings of lute solos by John Dowland part 8: no 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 (DowlandCLM[[16]](#footnote-16) no 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.[[17]](#footnote-17) The song and the galliard have been discussed at some length by Diana Poulton.[[18]](#footnote-18) 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 no 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*.**[[19]](#footnote-19)**

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 no 42-1. Only no 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.

**Worklist[[20]](#footnote-20)**

42-1. US-Ws V.b.280, f. 16r *Can she excuse / Jo doulande* CLM 42

42-2. Barley (orpharion) 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 4o Mus.108 I (Princess Elisabeth's), f. 2r *Gagliarda*

42-10. D-Kl 4o Mus.108 I, ff. 56v-57r *daulant Gagliarde*

42-11. A-Lla hs.475 (Eysertt), f. 41r *Galliarda Englessa*

42-12. D-Kl 4o Mus.108 I, f. 2v untitled

*John H Robinson, October 2013*

**Commentary to the music supplement in the accompanying Lute News 107 (October 2013): French Lute Composers - Monsieurs de La Grotte, La Barre, Varennes, Lanclos, Nognies, Vaumesnil and Salomon: 1.** A16A16C22C23; Italian tablature; 16-17, 32-33, 53-54 - single instead of double bar lines; 29/3 - a2 absent; 69/6 - d2 instead of d1; 72/2-3 - f1-d1 crossed out; 77/1 - fermata absent. The three other versions are closely concordant and differ in minor details as follows: [V1 = CZ-Pnm IV.G.18, ff. 107v-108r, V2 = GB-HAdolmetsch II.B.1, ff. 181v-182v, V3 = GB-HAdolmetsch II.B.1, ff. 53v-55r, V4 = Besard 1617, p. 41]; of the two versions in GB-HAdolmetsch II.B.1, V2 is closer to V1, and V3 closer to V4 as reflected in the use of the same title. 4/5 - d3 absent in V3; 21 - bar absent in V3; 24/1-3 - c3-a6-c4 instead of c3a6-c4-c3 in V3 & V4; 29/3 - a3 present in V2-4; 35/1 - d5 added in V2 & V4; 36/1 - b3 added in V2 & V4; 37/1 - f1 absent in V2 & V3; 37/2 - f2g3h4f6 added in V4; 38/1 - a1 instead of e1 in V4; 39/1 - c4 added in V3; 40/1 - b3 added in V2-4; 41/1 - b3 added in V2-4; 44/1 - b3 added in V2 & V4; 49/4 - b1 crossed out in V3; 55/1-2 - 2 quavers instead of dotted quaver-semiquaver in V3; 60/2 - a1 crossed out in V2; 66/3 - a5 crossed out in V3; 67/4 - a7 instead of a10 in V3; 69/6 - d2 instead of d1 in V1 & V2; 72/1 - a6 added in V3; 72/2-3 - f1-d1 instead of f2-d2 in V2; 73/4-5 - d2-c3 instead of d3-c4 in V2 & V3; 76/2-3 - a10-a5 instead of a5-a10 in V2-4; 77 - bar absent in V3 & V4. **2.** A14B18; 5-6 - 2 minims crotchet2 quavers instead of crotchet minim bar line dotted crotchet quaver crotchet to match no 3 bars 2-3; 32/1 - fermata absent. The concordant version [with many minor variants] in GB-Cfm 689, f. 31v was edited in the tablature supplement to *Lute News* 102 [July 2012], no 9. **3.** A18B22; bars 2/1 to 4/1 quote no 2 bars 4/1 to 6/1 and bars 7-13 [and 25-28] quote bars no 2 bars 20-26; 24/2-5 - c3-a1-d2-a1 instead of a1-c1-a1-d2; 40/1 - fermata absent. **4a.** for 11-course baroque lute tuned dfedf; A8B9; 8/3-4 & 17/3-4 - bar lines added; 8/4-5 - double bar line absent; 8/4-5 - dotted minim minim rest instead of minim; 17/3 - dotted minim minim rest instead of fermata. **4b.** transcribed for 10 course renaissance lute. **5.** AA14BB20; double bar lines absent; 65-66 & 67-68 - bar lines absent; 67/2 - //a absent. The two other versions are closely concordant and differ in minor details as follows: [V1 = Besard *Novus Partus* 1617, p. 38, V2 = CZ-Pnm IV.G.18, 49v-50r Italian tablature, V3 = GB-HAdolmetsch II.B.1, ff. 266v-277r]; 12/3 - a5 instead of d3 in V2 & V3; 15/6 - d3 instead of f1 in V2 & V3; 26/1 - 2 auavers c1-d2 instead of crotchet c1a2 in V2; 26/2 - a5 instead of d3 in V2; 67/2-3 - c5-a9 instead of a9-c5 in V3; 67-68 - V1 has one bar of 3 crotchets [a9 absent] instead of 2 bars of 3 crotchets barline fermata; 68/1 - minim in V2 and no rhythm sign in V3 instead of fermata. **6.** A6B8; German tablature; 1/1 & 2/1 - crotchets instead of dotted crotchets; 2/3 - crotchet absent; 2/3-4 - f3-g3 instead of g3-f3; 4/1 - i1 instead of h1; 8/1 - f3 instead of f2; 9/2 - i6 instead of f5; 9/7 - b1 instead of g2; 10/1 - minim absent. **7.** AB14; German tablature; 1/2, 3/4 & 19/3 - crotchets absent; bar lines absent except 4-5 [a note to the left]; 7-8, 9-10, 11-12, 13-14, 14-15 [single instead of double]; 16-17, 18-19, 21-22, 25-26 [2 notes to the left] & 27-28; 5/2 - a5 absent; 5/3 - a2a4 crossed out; 5/3 - minim added; 10/4 - a7 instead of c5; 11/1 - quaver and d5 absent; 12/5 - a5 below previous note instead of a6; 14/1 - a5 instead of d5; 14/1 - minim instead of dotted minim; 17/1 - dotted crotchet absent; 18/1 - minim instead of crotchet. 24/2 - d2 absent; 27/1 - quaver a note to the right. **8a.** A13B14; 14/2 - f3 instead of g3. **8b.** A15B13; 2/1 - quaver absent; 14/3 - c4 instead of c5; 28-29 - double instead of single bar line. **9a.** for 10-course lute in English Gauthier or Mersenne Extrordinaire transitional tuning - edeff; A8B10; 3/1 & 15/1 - crotchet absent; 18 - rhythm signs absent. **9a.** A8B10; transcribed for 10 course renaissance lute; 5/2-3 - d3 absent. **10ai.** A5B2C5; 1/7 - crotchet absent; 1 & 5 - irregular bar lengths of 6 and 3 crotchets left as in original; 3/5 & 4/5 - minims instead of dotted crotchets; 4-5 - bar line a note to the left; 6-7 - *bis* above bar 6 written out as a repeat bar here; 8/6 - b1 absent; 10/2, 10/8 & 11/8 - semiquavers absent; 11/1 - dotted quaver instead of quaver; 12/1 dotted minim instead of dotted crotchet. **10bi.** A8B4C8; bars 11-12 - rhythm signs absent; 12-13 - single instead of double bar line; 19/2 - c4 instead of a4. **10aii.** transcribed for 10 course renaissance lute; A5B2C5. **10bii.** transcribed for 10 course renaissance lute. A8B4C8; 10/2 & 12/2 - a11 instead of c6. **11a.** A20B16; 19-20 - bar line absent; 19/2 - a8 instead of a9; 19/3 - c4 absent; 20/1 - crotchet instead of minim. **11b.** A20B16; 18/3 & 34/3 - quaver instead of semiquaver; 28-29 - bar line absent. **12.** A13B17; 16/2 - c2 instead of c3; 19/1 - minim instead of dotted minim; 19-20 - bar line two quavers to the left; 20/21 - bar line a crotchet to the left; 21/2 - dotted minim instead of minim. The seven other versions are all concordant but differ in many details, and versions in A-KR L81 and GB-HAdolmetsch II.B.1 include divisions to strains A & B and CZ-Pnm G.IV.18 divisions to strain A only - for tablature for all versions, and all versions of the 30 lute solos by Charles Lespine for renaissance lute see no 28 on Kenneth Sparr's website: http://www.tabulatura.com/Lespine.htm]. **13.** A12B13; Italian tablature; all diapasons shown as 0 on 7, i.e. a7; bar lines absent except at 1-2, 4-5, 6-7, 9-10, 11-12, 12-13, 13-14, 15-16, 18-19, 20-21, 24-25; 12/1 - dotted minim absent; 13/2 - a4 instead of a2; 18/2-3 - a4 instead of d6-c4; 19/1 - a4 absent; 22/3 - minim instead of crotchet; 23/1 - crotchet instead of dotted minim; 24/1 - quaver absent. **14.** AA8BB8CC16; Italian tablature; single instead of double bar lines; 7/6 - a2 instead of a4; 11/1-2 - 2 quavers instead of 2 crotchets; 12/1 - minim instead of crotchet; 12/8 - crotchet instead of minim; 17/4 - crotchet absent; 26/7 - d2d3 instead of i3; 26/between 7-8 - bar line added; 27/3 - minim absent; 28/5 - f2 instead of e2; 28/between 7-8 - f3 added; 29-30 to 32-33 - bar lines absent; 31/6 - a2 instead of f2; 29-31 & 48/8 to 50/2 - rhythm signs absent; 31/13 - a2 instead of f2; 32/5 - c5 instead of b5; 47/1-2 - c4-a4 instead of c2-a2; 47/6 - crotchet a note to the right; 50/7 - crotchet instead of minim; 52/1, 58/1 and 64/1 - crotchets absent; 63-64 - bar line absent. All other versions edited with commentary in the Lutezine to *Lute News* 104*.* Cognates: B-Bc 16.663, f. 8r untitled; CZ-Pnm IV.G.18, ff. 116v-117r *Galliarde*; D-Ngm 33748 I, ff. 17v-18r *Galiarda*; D-W Guelf. 18.8 VI, f. 187v *Gagliarda Bacfart Hungary*; GB-HAdolmetsch II.B.1 (Dolmetsch), ff. 6v-9r *Galliarde*; I-Fn Gal VI p. 269 *Gagda;* NL-Hnmi (Siena), f. 113r untitled; PL-Kj 40032, p. 323 *Galliarda Romano*; US-BE (Berkeley) 757, f. 20v *Una Galliarda di un ebreo*; US-BE (Berkeley) 761 untitled; Besard 1603, f. 111v *Galliarda*. All edited for the Lutezine to *Lute News* 102 (December 2012).**15.** A11B8C8; 17/4 - e1 instead of d1; 25/1 - d3c4 instead of a3c5; 25/2 - c3 instead of e2; 26 - c2d3c4a5-c2d3c4a5 instead of a1a2c3a6-a1a2c3c4c5a6. **16.** A8B10; no changes. **17.** 5/4 & 31/9 - semiquavers instead of quavers; 37/7 - crotchet instead of quaver; 38/3 - quaver instead of semiquaver. The version in D-Hs ND VI 3238, f. 40r wasedited for *Lute News* 82 [June 2007], Kenopacky no 2, and is concordant except lacking much of the embellishment and inserting an additional nine and a half bars between bars 34 and 35. **18.** AABBC8; single instead of double bar lines; 5/2 - d1 instead of c1; 26/2 - crotchet absent; 38/1 - a6 absent; 40/3 - minim and fermata over double bar line.

1. The CLF references are to: André Souris, Monique Rollin & Jean-Michel Vaccaro (eds.) *Oeuvres de Vaumesnil, Edinthon, Perrichon, Raël, Montbuysson, La Grotte, Saman, La Barre* (Paris, CNRS 1974), the source of most of the biographical information. [↑](#footnote-ref-1)
2. Edited for *Lute News* 102, no 9. [↑](#footnote-ref-2)
3. Archives nationales, Minutier central, LXXIII, 153, f. 344r - thanks to François-Pierre Goy for this infomation. [↑](#footnote-ref-3)
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> [↑](#footnote-ref-4)
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. [↑](#footnote-ref-5)
6. Suggested by François-Pierre Goy, personal communication. [↑](#footnote-ref-6)
7. Gédéon Tallemant des Réaux, *Historiettes*, *c.*1659. [↑](#footnote-ref-7)
8. Hear it on Anthony Bailes' *Gaultier:* *Appollon Orateur* (Ramée CD RAM0904 2009), track 11. [↑](#footnote-ref-8)
9. For all versions of no 12 see: http://www.tabulatura.com/Lespine.htm [↑](#footnote-ref-9)
10. Suggested by François-Pierre Goy, personal communication. [↑](#footnote-ref-10)
11. Commentary is on p. 32 of the in Lutezine accompanying this *Lute News*. [↑](#footnote-ref-11)
12. Hear it at: http://www.youtube.com/watch?v=YHUHgxKzqq8 [↑](#footnote-ref-12)
13. Piotr Pozniak (ed.) *Jakob Polak Collected Works* (Kralów, PWM 1993). [↑](#footnote-ref-13)
14. Cognates listed in Lutezine accompanying *Lute News* 107. [↑](#footnote-ref-14)
15. Edited from Dick Hoban (ed.) *Oscar Chilesotti's Da Un Codice Lauten-buch in Lute Tablature* (Fort Worth TX, Lyre Music 1994). [↑](#footnote-ref-15)
16. 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. [↑](#footnote-ref-16)
17. 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. [↑](#footnote-ref-17)
18. Diana Poulton *John Dowland* (London, Faber, 1972/R1982), pp. 152-157 & 224-230. [↑](#footnote-ref-18)
19. 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 Galiard./12/ Io. Dowland* [see 42-25 for 9-course lute part]. Keyboard: D-Lr Mus.ant.pract.KN 146 (Drallius), no 71 *Galliarte. Ex clavi G.bmol*; 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, no 6 *Galliard, Can shee Excuse* [GB-Cu Nn.6.36, f. 37r (34r) untitled - fits as a lute part, see no 42-26 in the Lutezine]. Instrumental ensemble: Conrad Hagius *Newe Kunstliche Musicalische Intraden* (Nürnberg 1616), no 46 *Pypers Galliard à 5*. Vocal settings: Dowland 1597, no 5 *Can she excuse my wrongs*; DK-Kk Thott 841,4o, f. 68r *131 Woltt ihr hörn ein neuws*; DK-Kk Thott 841,4o, f. 73v *152 Ach Winter kalt*. Camphuysson *Stychtelycke Rymen* 1624 (and later editions), p. 48 *Galliard Essex* [text: *Waneer de groote dag*]; Voigtländer *Allerhand Oden uvnnd 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\_Rymen\_(Camphuysen,\_Dirk\_Rafealszoon); and

    http://conquest.imslp.info/files/imglnks/usimg/e/e5/IMSLP92752-PMLP191272-9\_pdfsam\_vgtl-kplt.pdf [↑](#footnote-ref-19)
20. **Commentary for Dowland**: 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 - bar line 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. [↑](#footnote-ref-20)