**Lutezine to Lute News 107 (October 2013): Arrangements of the Earl of Essex Galliard/Can She Excuse, Essex Dump and ballads Excuse Me and The Woods so Wild**

As an appendix to the tablature supplement in *Lute News* 107: Complete settings of The Earl of Essex galliard/Can she excuse (DowlandCLM no 42), here are all the other versions of the galliard. Also included are a dump dedicated to the 1st Earl of Essex and settings of the ballads The Woods So Wild that Dowland quotes in the third strain of the galliard, and Excuse Me, based on Dowland's galliard the third strain of which is also reminiscent of the tune of Woods so wild.

Dowland's Galliard is known in a variety of settings for six to ten course lutes mainly in C minor with additional settings in F, G and D minor, as well as two consort lute parts [no 42-25 & 26], and settings for cittern [no 42-34] and lyra viol [no 42-33], the latter tuned luteway so can be played on a lute. Lute settings were made by Daniel Bacheler, Joachim van den Hove, Gregory Huwet, Valentin Strobel, and Nicolas Vallet. Two arrangements are probably by Daniel Bacheler [DowlandCLM 89], no 42-23 ascribed *DB* and no 42-22 untitled but concordant, despite deviating significantly, one using a 7th course in D and the other a 9-course lute, and Diana Poulton commenting that the two diverge after the first few bars.[[1]](#endnote-1) No 42-23 also unusually includes four divisions of the third strain, as if Bacheler began to write a set of variations on The Woods So Wild. Hove and Vallet presumably made their own arrangements for inclusion in their prints [no 42-21 & 24a-b]. A setting in Johannes Nauclerus' lute book [no 42-15] is ascribed to Gregorij, which must be Gregory Huwet with whom Dowland spent time at the courts of Kassel and Wolfenbüttel. No 42-13, 14 & 16 are concordant with no 42-15, all sharing the A natural in bar 2 whereas Dowland's lute solos use A flat, and so seem to all be variants of Huwet's setting.[[2]](#endnote-2) Valentin Strobel's arrangement [no 42-17 & 18] also includes the A flat, and no 42-17 includes a second strain comprising repeated chords more like an accompaniment, absent in the otherwise concordant no 42-18 but also found in the cognate versions no 42-19 & 20. Two from D-Ngm 33748/I [no 42-27 & 28] are in G minor, and one of them [no 42-28] fits as a lute trio with two others in C minor [42-18 & 20] adjacent in the manuscript where they are numbered 1, 2 and 3.[[3]](#endnote-3) Three of the four versions in Nauclerus [no 42-29 to 31] are in F minor and closely concordant, no 42-30 a fairly accurate transcription of no 42-29 from French into German tablature. The version in Philip Hainhofer's lute book [no 42-32] is ascribed to Joan Dooland but is an arrangement in D minor. Five versions in D-Ngm 33748/1 are misnamed Galliard Pipers [no 42-13, 16, 18, 20 & 28], which is an understandable scribal error as the rising melody in the opening of these versions of the Essex galliard are quite similar to that of Piper's galliard [DowlandCLM 19]. The five-part setting in Conrad Hagius *Newe Kunstliche Musicalische Intraden* (Nürnberg 1616), no 46 *Pypers Galliard à 5* is also a misnamed version of Dowland's Essex galliard, recognisable from the bass part although the cantus book is missing.

No 3 is a galliard in a Le Roy lute print with an opening melody that may have influenced Dowland's galliard. No 5 & 7, a lyra viol galliard and a lute intabulation of music by Hassler also use opening themes similar to the first strain of Dowland's galliard. No 1a-c are settings of the ballad Excuse Me, for lute, violin (arranged for lute) and cittern, a parody that became a popular tribute to Dowland's galliard for a century or so.[[4]](#endnote-4) No 2a-e are four lute settings of the ballad The Woods So Wild - no 2b a lute transcription probably by Francis Cutting of William Byrd's keyboard variations**[[5]](#endnote-5)** - and an arrangement of Playford's later version for violin.

The title also appears in a mid-16th-century contents list of music now missing in GB-Lbl Sloane 2329 [*I must go wauke the wudes so wylld*],[[6]](#endnote-6) twice in the Lleweni list of popular tunes of 1591 [no 48 & 55 *Woodes so wilde*],[[7]](#endnote-7) and in a medley in Thomas Ravenscroft's *Pamelia* of 1609.[[8]](#endnote-8) No 4 is a galliard that quotes the Woods so wild in the 3rd strain, and although anonymous, is reminiscent of the music by Francis Cutting. Finally, no 6a-b are lute settings of a song reputedly sung by the 1st Earl of Essex (the father of the dedicatee of Dowland's galliard) the night before he died in 1576 and 'he willed his musician to play on the virginals, and to sing "Play thee my song, Will Hewes, and I will sing it myself" '.[[9]](#endnote-9)

[Additional: see Chris Goodwin 'Will you go walk the woods so wild and the question of popular music' *Lute News* 64 (December 2002), pp. 1018; also Lute News 106 (July 2013), p. 6, David van Edwards: Sir Peter Carew who is described as singing with Henry VIII 'certeyne songes they called fremen songs, as namely "By the bancke as I lay", and "As I walked the wode so wylde" (John Stevens *Music & Poetry in the early Tudor court* p. 44). Tune quoted in the medley F-Pn Rés.1122, 1-4 Ut re mee Fa Sol la Byrdes bars 25-41; Playford *Musick's Delight on the Cithren* 1666, sig. D2v *Greenwood* - cittern - see LZtoLN116; Haußmann *Gerbipol Neue Intrade mit sechs und fünff Stimmen* Nürnberg, 1604, no. 59 *Galliarda II*; GB-Lbl Sloane 2329, f. 2v tune list: 14. *I must go wauke the wudes so wylld*. Versions of Essex Galliard [JD43] misnamed Pipers: D-BAU Druck 13.4°85, p. 31 *Galiarda Pipers*; D-Ngm 33748/I, ff. 7r-7v *Galliard Pipers No. 2* = Fuhrmann 1615, pp. 121-122 *Galliarda 12/ .2. V*[alentin].*S*[trobel]. [header *V. S. Variatio secunda*]; D-Ngm 33748/I, f. 65v *Galiarta Pipers*; D-Ngm 33748/I, ff. 7v-8r *Galliard Pipers No. 3*]

**Worklist**[[10]](#endnote-10)

**JD42. Earl of Essex Galliard[[11]](#endnote-11)**

42-13. D-Ngm 33748/I, f. 65v *Galiarta Pipers*

42-14. Fuhrmann 1615, p. 121 *Galliarda 12*

42-15. D-B 40141, f. 239r *Galliarda Gregorii* HowetR[[12]](#endnote-12) no 10

42-16. D-BAU Druck 13.4°85, p. 31 *Galiarda Pipers*

42-17. Fuhrmann 1615, p. 122 *.2. V*[alentin]. *S*[trobel]. [header *V. S. Variatio secunda.*]

42-18. D-Ngm 33748/I, ff. 7r-7v-6v *Galliard Pipers No. 2*

42-19. D-KNh R.242, ff. 136v-137r *Galliarda anglica /vel ultima sic*

42-20. D-Ngm 33748/I, f. 6v *Galliard Pipers No. 1 basslauten clause*

42-21. Hove 1601, f. 99r *Galiarda* HoveB[[13]](#endnote-13) 210

42-22. GB-Cu Add.3056, f. 48r untitled DowlandCLM 89

42-23. GB-Cfm Mus.689, f. 55r *Gall mr. D B* BachelerL[[14]](#endnote-14) App. 2

42-24a. Vallet 1615, p. 36 *Gaillarde du comte essex*

42-24b. Vallet 1615, pp. 37-38 *Seconde partie A.10*

42-25. GB-Cu Nn.6.36, f. 37r (34r) untitled [consort lute part]

42-26. Dowland 1604, sigs. H1v-H2r *The Earle of Essex Galiard. / 12 / Io. Dowland* [consort lute part][[15]](#endnote-15)

42-27. D-Ngm 33748/I, f. 66r [*Galiarta Pipers*] *Aliter* [G minor]

42-28. D-Ngm 33748/I, ff. 7v-8r *Galliard Pipers No. 3* [G minor]

42-29. D-B 40141 (Nauclerus), f. 123v *Galliarda* [F minor]

42-30. D-B 40141, f. 239v *Galliarda* [F minor]

42-31. D-B 40141, f. 30r *Galliarda* [F minor]

42-32. D-W Guelf. 18.8/VI, f. 185v *Gagliarda inglese Bell*[issim]*a Joan Dooland* [D minor]

42-33. IRL-Dtc 408/I, pp. 36-37 *A galliard Lute way* [lyra viol - ffeff]

42-34. Thomas Robinson *New Cithern Lessons* 1609, sigs. E2v-E3r *A Galliard can she excuse my wrongs* [cittern]

[Additional: 42-35. D-Dl 1.V.8, f. 11r untitled]

**1. Excuse me[[16]](#endnote-16)**

1a. Playford *Dancing Master* 7th ed. 1703, p. 188 *Excuse me* [violin - arranged for lute]

1b. LT-Va 285-MF-LXXIX, f. 58v *Excusa me*

1c. Robinson 1609, sigs. F3v-F4r *Excuse me* [cittern]

**2. Woods so Wild**

2a. Playford *Dancing Master* 1st ed. 1651, p. 16 *Greenwood* [violin - arranged for lute]

2b. GB-Gu Euing 25, ff. 33r-34v untitled CuttingB 55; ByrdN 7[[17]](#endnote-17)

2c. US-Ws V.a.159, f. 3r *Will ye go walke the woode so wilde* [written in lower margin in a different hand: *Cha*[rles] *Jackson*][[18]](#endnote-18)

2d. IRL-Dtc 408/II, p. 84 iii *the woodes so wild*

2e. *Farle become*

**3.** Le Roy *A Briefe and easye instru*[c]*tion* 1568 ff. 38v-39r *The fifth Gaillarda Milanoise*

**4.** GB-Gu Euing 25, f. 44v untitled - sounds like FC [not in CuttingB]

**5.** D-LEm II.6.23, ff. 19v-20r *Hasla* - Hassler RISM A/I H 4241, p. 15

**6a**. GB-Lam 601, f. 6v *the Earle of Essikes dumpte* [index: *The Erlle Essix dumpe*]

**6b.** US-Ws V.a.159, f. 13v *O heavenly god. my L. of Essex songe- qth wm. hewese*

**7.** GB-Och 439, p. 107 untitled [lyra viol - ffhfh]

*John H. Robinson, October 2013*

**Practice Pieces - Clausula Coloratura Diminutio Dirata Exercitia Finale Leufenlein Passagio etc. for the Lutezine to Lute News 107 (October 2013)**

All the practice passages and cadential flourishes I know for renaissance lute that are scattered throughout didactic lute manuscripts and other sources are collected together here and arranged more or less by tonality. They are either untitled or titled clausula, coloratura, diminutio, exercitium, finale, leufenlein, passagio, tyrada/tirata/dirata. A few similar items named prelude, tochata, fantasia or recercar have been included, but it is not possible to draw a clear distinction as many more examples of these genre include passagi-like sections. Most of the cadential flourishes are crammed onto a few pages of each of two manuscripts, one the lute book of Johannes Fridericus [D-LEm II.6.23, early 17th-c], with 39 separate passages on 6 pages [no 74 & 75], and the lute book of Thomas Dallis [IRL-Dtc 410/I] from the 1580s, with 143 passages spread over 8 pages [no 78a-h]. These provide a comprehensive catalogue of possible cadential transitions from tonic, subdominant or dominant to the tonic in a variety of keys for improvised cadences. Although mostly anonymous, one each is ascribed to Castillo, Giovanni Battista, Joachim van den Hove and Luys Maymon, and no 1 is based on a Francesco da Milano fantasia [Ness 33], whereas no 31a-e are 5 *clausula* [endings] presumably for Lassus' chanson Susanne ung jour.

The music is for 6-course renaissance lute, sometimes with 7th tuned to F or D (plus one with 7th inF & 8th in D and a few with 10th in C). The passagios are characterised by rising and falling sequences, in some cases spanning the open 7th to the 12th fret of the first course. Over half include dots under tablature letters to indicate left hand fingering (one dot for index finger, two dots for middle finger), and a few also include right hand fingering (1 for index, 2 for middle, 3 for ring, and 4 for little finger - note the second finger slide down in no 19b bar 4). The originals are notated in French, Italian or German tablature with either no, or a variety of types of rhythm signs, standardised to French tablature and grid rhythm signs - the latter to render rhythm easier to sight read. The descending sequence of no 67a-c is also quoted in no 32, as well as in Phalese *Des Chansons* 1545, p. 2 *Praeludium* (edited in tablature supplement to *Lute News* 88, no. 11).No commentary of editorial changes is included, but most of the editing is shown in the tablature in grey.

[Additional: D-Ngm 33748/I, f. 37r untitled; D-B N 479, f. 50v untitled; D-B 40588, p. 65 *Nachloufflin*; S-B 2245 (Beckmann)*,* clausula? on ff. 2r 3r 4r 5r 6r 7r 7v 11v 12r 12v 35v 36r 38r & 38v *leufflein*]

**Worklist**

1. D-Hs ND VI 3238 (Schele), pp. 100-101 *Tyrada* [cf. Ness 33]

2. PL-Kj 40032, p. 107 ii *Dirata*

3. PL-Kj 40032, p. 9 C*Lausola*

4. D-Hs ND VI 3238, p. 2 ii *Passaggio*

5. PL-Kj 40032, p. 132 ii untitled

6. D-Hs ND VI 3238, p. 95 untitled

7. PL-Kj 40032, p. 132 iii untitled and incomplete

8. CZ-Pnm IV.G.18 (Rettenwert), f. 39r i *Passaggio*

9. CZ-Pnm IV.G.18, f. 67r i *Passaggio*

10. CZ-Pnm IV.G.18, f. 215r ii untitled

11. D-LEm II.6.15, p. 7 *Exercitium*

12. D-LEm II.6.15, p. 3 *Finale*

13. PL-Kj 40032, p. 105 ii *Flores para taner de Luys Maymon*

14a. CH-Bu F.IX.70 (Wurstisen), p. 12 *Exercitium*

14b. D-LEm II.6.15, p. 5 *Exercitium*

15. PL-Kj 40032, p. 105 i *Passos de Castillo*

16. GB-Cu Dd.5.78.3, f. 68r untitled

17a. GB-Cu Dd.5.78.3, f. 6r untitled

17b. D-Hs ND VI 3238, p. 140 untitled

17c. GB-Lam 603 (Board), f. 3v untitled

18. D-LEm II.6.15, p. 12 *Finale in G*

19a. D-Hs ND VI 3238, p. 1 i *Passaggio*

19b. PL-Kj 40032, p. 132 i untitled

19c. Mertel *Hortus Musicalis* 1615, p. 86 *Praeludia 168*

20a. D-Hs ND VI 3238, p. 1 ii untitled

20b. Mertel *Hortus Musicalis* 1615, p. 75 *Praeludia 152*

21. Mertel *Hortus Musicalis* 1615, p. 65 *Praeludia 138* cf. 19b

22. F-Pn Rés.941, ff. 16v-17r *Fantasia*

23. PL-Kj 40032, p. 107 iii *Dirata di fuga*

24. D-LEm II.6.15, p. 9 *Ex G sol re ut B mol Finale nel coloratura*

25. D-LEm II.6.15, p. 11 *Rx*

26. D-LEm II.6.15, p. 14 *Finale*

27. D-LEm II.6.15, p. 13 *Finale*

28. D-LEm II.6.15, p. 14 *Finale*

29. D-LEm II.6.15, p. 17 untitled

30. D-LEm II.6.15, p. 17 *Finale*

31a. PL-Kj 40032, p. 50 *Clausola di Susanna*

31b. PL-Kj 40032, p. 51 *Clausola di Susanna*

31c. PL-Kj 40032, p. 107 *Clausola di Susanna*

31d. PL-Kj 40032, p. 105 iv *Clausola di Susanna*

31e. PL-Kj 40032, p. 105 iii *Clausola di Susanna*

32. D-LEm II.6.15, p. 15 *Aliud*

33. D-LEm II.6.15, pp. 8-9 untitled

34. PL-Kj 40143, f. 39r *Diminutio*

35. D-Hs ND VI 3238, 8p. 3 ii *Passaggie*

36. D-Hs ND VI 3238, p. 2 i *Passaggio*

37. D-Hs ND VI 3238, p. 2 iii *Passaggio J. V. d. n A*[nn]*os 1614*

38a. CZ-Pnm IV.G.18, ff. 147v-148r *Passaggio*

38b. GB-HAdolmetsch II.B.1, ff. 263v-264r *Fuga sive passagio*

39. PL-Kj 40032, p. 176 *Passagg*

40. D-Hs ND VI 3238, p. 116 ii untited

41. PL-Kj 40032, p. 131 untitled

42. PL-Kj 40032, p. 117 *Passagio di giovani Batista dirata di finale*

43. D-Hs ND VI 3238, p. 16 untitled

44. CZ-Pnm IV.G.18, f. 215v i untitled

45. D-Hs ND VI 3238, p. 45 *Passagie*

46. PL-Kj 40153, ff. 46r-46v *Tirata*

47. D-LEm II.6.15, p. 10 *Finale*

48. B-Br 26.369, ff. 14r & 11v *Exercitium per far la mano*

49. D-LEm II.6.15, p. 10 *Finale*

50. PL-Kj 40032, p. 107 i *altra Dirata*

51. D-LEm II.6.15, p. 18 *Coloratura*

52. D-LEm II.6.15, p. 19 *Finale*

53. I-COc 1.1.20 (Raimondi), ff. 1v-2r *Preambulo*

54. D-LEm II.6.15, p. 21 *Leufenlein*

55. D-LEm II.6.15, p. 22 *Rx*

56. D-LEm II.6.15, p. 21 *Exercitium*

57. D-Kl 4° Mus. 108 I, f. 72v *Finale*

58. D-Kl 4° Mus. 108 I, f. 73r i untitled

59a-e. D-Kl 4° Mus. 108 I, f. 100r *Finale* [5]

59f. D-Kl 4° Mus. 108 I, f. 73r ii untitled

60. D-LEm II.6.15, pp. 18-19 *Finale*

61. PL-Kj 40032, p. 73 untitled (exercise)

62a. D-Hs ND VI 3238, p. 1 iii *Passaggio*

62b. Mertel *Hortus Musicalis* 1615, p. 92 *Praeludia 177*

63. PL-Kj 40032, p. 105v passage

64. D-LEm II.6.15, p. 12 *Finale*

65. PL-Kj 40591, f. 62v untitled (exercises)

66. PL-Kj 40032, p. 11 *Alta tochata / tochata*

67. D-LEm II.6.15, p. 19 *Finale*

68a. Mertel *Hortus Musicalis* 1615, p. 79 *Praeludia 159*

68b. D-Hs ND VI 3238, p. 116 i untitled

68c. D-LEm II.6.15, p. 15 *Exercitium*

69. D-Mbs 266, f. 38v untitled

70. CZ-Pnm IV.G.18, f. 39r ii untitled

71. D-LEm II.6.15, p. 17 *Clausula*

72. D-LEm II.6.15, p. 10 *Finale ex C. sol. fa. ut*

73. I-COc 1.1.20, f. 12r *Passaggio*

74. D-LEm II.6.23, ff. 27r-29v *finale* [39]

75. D-LEm II.6.23, f. 14r *Finale*

76. CZ-Pu XXIII.F.174 (Smal), f. 12v *Leufl*[ein]

77. PL-Kj 40032, p. 400 *Final di Courante* [to *Courante* on p. 401]

78a-h. IRL-Dtc 410/I, pp. 229-234 & 236-237 untitled [143]

79. D-Mbs 271, f. 18v Untitled

*John H. Robinson, September 2013*

1. Diana Poulton and Basil Lam (eds.) *The Collected Lute Music of John Dowland* (London, Faber, 1974, reprinted 1978 & 1981), p. 339. [↑](#endnote-ref-1)
2. See discussion of the A natural in relation to the Dowland's song setting in Diana Poulton *John Dowland* (London, Faber, 1972/R1982), pp. 224-230. [↑](#endnote-ref-2)
3. Thanks to Tim Crawford for this information. I have edited 42-28 as a solo, removing the rests in bars 1 & 9, but it could be reconstructed by reversing the editorial changes listed in the commentary. [↑](#endnote-ref-3)
4. John M. Ward 'Excuse me: A dance to a tune of John Dowland's making' in: *Libraries, History, Diplomacy, and the Performing Arts*, Essays in Honor of Carleton Sprague Smith (Stuyvessant NY, Prendragon Press, 1991), pp. 379-388 - thanks to Charlotte Kolczynski and Arthur Ness for a copy. [↑](#endnote-ref-4)
5. Keyboard: GB-Cfm 168, pp. 167-168 *The Woods so Wild: William Byrd*; GB-Lbl Mus.1591 (Nevell), ff. 109r-112v *will yow walke the woodes soe wylde: mr.w: bird anno dni 1590* / *will you walk the woods soe wylde*; GB-Lbl RM24.d.3 (Forster), ff. 61v-65r *The wood soe wylde*; GB-Lbl Add.30485 ff. 67r-68v *walke the woods so wilde / By Bird 1590 / mr bird / mr birds wanringe the woods*; GB-Lbl Add.31403 ff. 23v-25r *The wood so wylde: Mr William Byrd*. [↑](#endnote-ref-5)
6. John M. Ward *Music for Elizabethan Lutes* I (Oxford, Clarendon 1992), p. 43. [↑](#endnote-ref-6)
7. The Lleweni list is described in the Lutezine: *Music associated with Robin Hood* accompanying *Lute News* 106 (July 2013). [↑](#endnote-ref-7)
8. No 30 sig. C3r *Rounds or Catches of foure Voices* to the words *Shall I goe walke the woods so wild, wandering here and there as I was once full sore beguild, what remedy though alas for loue I die with woe.*  [↑](#endnote-ref-8)
9. Song setting: IRL-Dtc 410/I, pp. 202-203 *O Hevenly God*, in Chris Goodwin (ed.) *The English Lute Song before Dowland I: Songs from the Dallis Manuscript c.1583* (Albury, Lute Society1996), no 16; Michael Fink *Down in the Dompes: The Collected English Lute Dumps* (Westminster CA, LGV 2008), no 22-24 - the song and both lute settings. [↑](#endnote-ref-9)
10. Critical commentary - in C minor for lute unless stated otherwise. **42-13.** the rhythm signs for the five versions in the manuscript are poorly lined up above the notes they apply to and have been corrected tacitly here and in no 42-18, 42-20, 42-27& 42-28; 24/2 - dotted minim instead of fermata. **42-14.** 9-10 & 22-23 - bar line absent; 14/2 - quaver instead of crotchet; *Verte, habebis variatonem secundam* written at the end, referring to 42-17. **42-15.** 19/1-2 - 2 crotchets instead of dotted crotchet quaver. **42-16.** 2/1 - minim changed to dotted minim; 11/2 - d2 instead of b2; 13/3 - c2 instead of b2; 13/3-4 & 23/3-4 - bar lines added. **42-17.** 1-2 & 3-4 - bar lines 2 notes to left; 2/between 1-2 & 4/between 1-2 - bar line added; 6-7 & 7-8 - bar lines a note to the right; 8-9 & 24-25 - single instead of double bar lines; 9/6-7 - quaver absent, c5-a5 instead of a5-c5; 10/1 - crotchet instead of dotted minim; 10-11 - bar line three notes to left; 11/between 7-8 - d2-a1-b1-a1 added; 13/6 - a5 instead of a4; 25/2 - a2 instead of b2; 31/4 - crotchet a note to left; 37 - bar absent; 40/1 - minim instead of dotted semibreve; 40-41 & 41-42 - bar lines absent. **42-18.** 9/6-7 - c5-a5 instead of a5-c5; 48/1 - crotchet absent; 41-48 - the repeat of the third strain is inserted on the previous page, and was assumed by Diana Poulton [DowlandCLM 42] to be part of the version 42-20 here. **42-19.** 6-7, 24-25 - bar lines absent; 10/3 & 18/1 - minims absent; 21 - bar absent; 27/1, 29/1, 31/1, 33/1, 35/1, 36/1, 37/1 - crotchets instead of dotted crotchets; 31/3 - quaver absent; 32/1 - fermata instead of dotted semiquaver; 32-33 - *vel ultima sic* written on stave before additional C section; 34/2 - d5 under previous event; 36/2 - d2 absent; 37/3 - crotchet absent; 38/between 1-2 - c4 added; 39/1-3 - minim crotchet minim instead of dotted crotchet quaver crotchet; 40 - rhythm signs absent. **42-20.** 25/before 1 - minim & crotchet rest added; 25/3 - crotchet absent; 25-26 to 29-30 - bar lines 3 crotchets to the left; 29/4 to end - rhythm signs absent; 30/2 - c4 instead of c5; 30/4-7 - b2d3-d2-a2c4-c3 absent. **42-21.** double bar lines absent and mainly barred in 6 minims per bar reconstructed to 3 minims per bar; 2/2 - crotchet 3 notes to the left; 13/5 - b3 instead of d3; 42/8 - crotchet 2 notes to the right; 49/1 - fermata absent. **42-22.** 1/5-6 - f1-c5 absent; 2/2 - a7 instead of b7; 10/7-9 - b1-d2-a1 absent; 10-11 - bar line 4 notes to the left; 28-29 - double instead of single bar line; 31/6 - d2 below previous f1; 48 - rhythm signs absent and last 5 notes lost at page edge. **42-23.** 16/12 - crotchet changed editorially to minim; 25/4 - a1 added by a different scribe (Daniel Bacheler?); 38/4 - crotchet a note to the left; 43/10, 44/1 - crotchet-quaver added by a different hand; 40/2, 48/2, 56/2 - &c written in the stave instead of //a. **42-24a.** no changes. **42-24b.** AABBCC8 7F8Ef9D10C; 20/8 - minim absent; 32-33, 40-41 - single instead of double bar lines. **42-25.** consort lute part; 5/4 & 12/2 - crotchet instead of quaver; 14/3 - quaver instead of dotted crotchet; 17/4 - a7 instead of a8; 22/4 & 23/1 - a9 instead of a8. **42-26.** consort lute part;all # below notes they apply to; 14/8 - d6 crossed out; 19/1 - scribe scratched f1 out and added c1; 20/1 - dotted minim instead of minim; 24-25, 32-33, 40-41 - single instead of double bar lines; 35/1 - scribe added d3; 35/2 - scribe altered b2 to d2; 39/6 - d2 instead of e2; 48/8 - crotchet with fermata above double bar line. **42-27.** 3/1 - f6 instead of f7; 20/3 - crotchet absent. **42-28.** 1/<1 - semibreve rest added; 1-2 - bar line 2 notes to the left; 2/1-3 - 2 quavers crotchet instead of dotted minim crotchet minim; 4/4 - f3 instead of f4; 9/<1 - semibreve rest added; 9-10 - bar line 2 notes to the left; 10/1-3 - dotted crotchet quaver instead of dotted minim crotchet minim; 10/2 - crotchet i1 absent; 16/8 - crotchet instead of minim; 23/2 - d4 instead of d3; 28/1 - minim instead of crotchet; 33-34 to 37-38 - bar lines 3 notes to the left; 35/<1 - minim rest added; 38/4-6 - d1a2-a6-c1d3 absent; 39/1 - e1-c4 instead of a1-c3; 39/3 - a1 instead of e1. **42-29.** 1/3 - k1 - l1; 5/3 - f1g2i3f5 absent; 5/4 - i1d3 instead of g1f4; 5/6 - crotchet absent; 9/2 - crotchet a note to the right; 10/<1 - c2 inserted; 10/1-2 - minim crotchet a note to the left; 13-14 - bar line absent; 14/1 - dotted minim instead of minim; 14/4, 15/3, 21/4 - minims absent; 17/1, 19/1, 21/1, 22/1, 23/1 - crotchets instead of dotted crotchets; 23/4-6 - quaver instead of crotchet. **42-30.** concordant with 42-29 with the same errors, except for the following changes; 1/3 - corrects k1 to l1; 2/2 - h3 instead of h1; 5/4 - corrects i1 to g1; 8/1, 16/1 - semibreves instead of dotted semibreves; 21/4-5 - crotchet quaver instead of minim crotchet; 22/2 - a5 added; 23/4-6 - corrects quavers to crotchets. **42-31.** 7/3 - a5 under previous note and dotted minim instead of minim; 10/1 - d1 crossed out; 14/1 - dotted minim instead of minim; 15/5 - d6 under previous note; 21/4 - minim absent. **42-32.** original in Italian tablature; 3/4 - c5 under previous d2; 21/1 - e2 instead of e4. **42-33.** 7/1 - c3 instead of d3; 10/5-6 - d3-b3 scratched out. **42-34.** 40/1 - crotchet instead of minim. **1a.** Melody for violin transposed down a 5th and bass notes added editorially; first appeared in 5th edition of 1658 with the following differences: bar 5 - melody d1-f1-d1-c1-d1-c1 with same rhythm; 18/3-4 - as 13/1-3; 20-21 - as bars 7-8. **1b.** all rhythm signs and bar lines absent (except double bar lines, single bar line between 8/1-2 and 2 quavers at 15/2-3); 4/1, 11/1, 18/1 - 2 written above stave; 4/>1 - scribe later added minim a7 [D]. **1c.** 6-7, 78-79 - bar lines absent; 5/1 - quaver instead of minim; 80/1 - dotted minim instead of fermata. **2a.** Melody for violin transposed down a 5th and bass notes added editorially; variants in the melody in 2nd edition: bar 2 - crotchet 2 minims crotchet a1-d2-a2-d2; 3/1 - dotted crotchet c2; 3/4-6 - 3 crotchets; 4/1-2 - dotted crotchet quaver crotchet f1-h1-f1; 6/1-2 - crotchet minim. **2b.** 13 variations of 8 bars followed by one variation of 10 bars; 1/6 - d1 crossed out; 3/5 - a4 instead of a5; 7/3 - d1 instead of a1; 10/1 - b1a2 instead of a1b2; 22/4 - d5 instead of d6; 36/1 - c6 instead of f6; 71/4 - a1 over previous c5; 71/6-10 - 4 quavers crotchet instead of crotchet 4 quavers; 85/between 3-4 - d2a4 repeated; 87/12 - c2 instead of c3; 91/5 - a4 instead of a5; 99/7 - a4 instead of a5; 101/8-11 - d4-c4-a4-c4 instead of d5-c5-a5-c5; 111/5 - c6 instead of c5; 113/10 - a5 instead of a6; **2c.** the only rhythm signs in the original are crotchets at 2/2, 4/3, 7/2, 7/5, 8/2, 14/2-3, 15/4; minims at 1/1, 3/5, 5/1, 7/4, 8/1, 9/1, 15/1, 16/1; semibreve at 15/3 and fermata at 16/3; rhythm signs for bars 1-8 and 14-16 largely editorial. **2d.** bar lines absent; 3 - minim crotchet dotted crotchet quaver crotchet instead of dotted crotchet quaver crotchet minim crotchet; 8/1 - semibreve instead of fermata. **2e.** copied continuously (separated by a triple barline), but the first section seems unrelated to the second; bars 1 to 8 - bar lines absent except at 4-5); 8-9 - 2 above stave indicating repeat previous section; 12/1-6 - minim crotchet minim 2 crotchets minim instead of dotted minim crotchet minim dotted minim crotchet minim; **3.** double bar lines absent; 3/1, 12/5, 26/3, 27/3 - /a added by hand and 16/5, 36/5 ///a added by hand to the British Library copy. **4.** 13/3 - minim a note to the left; 16/2 - quaver instead of semiquaver; 16/4-5 - crotchet quaver a note to the left; 17/7 - d2 instead of c2; 20/6 - b3 instead of d3; 24/7 - c2 instead of c3; 25/6 - c4 absent. **5.** no changes. **6a.** bar lines absent (except double bar lines which have *bis* written above indicating sections to be repeated) and rhythm signs reconstructed editorially without much regard for the original rhythm signs as follows: crotchets at 4/1-2, 8/1-2, 12/1-2, 15/2-3 & 16/1; minims at 6/1 & 14/1; 9/2 - a5 instead of a4; 10/2 - a3 as an insert instead of b3; 15/1 - c3a6 crossed out; 15/between 1-2 - a2 added; 15/2 - c4a5 crossed out. **6b.** no changes but irregular barring retained as in original. **7.** 4/2 - semibreve absent; 23/4 - crotchet absent. [↑](#endnote-ref-10)
11. Concordances for Dowland's settings are in accompanying *Lute News* 107. [↑](#endnote-ref-11)
12. John H. Robinson (ed.) *Gregory Howet: Collected Lute Solos* (Lübeck, Tree Edition 1998). [↑](#endnote-ref-12)
13. Jan Burgers (ed.) *Joachim van den Hove: Life and Works of a Leiden Lutenist* (Koninklijke Vereniging voor Nederlandse Musiekgescheidenis 2013). [↑](#endnote-ref-13)
14. Martin Long (ed.) *Daniel Bacheler: Selected works for lute (*London, Oxford University Press, 1972). [↑](#endnote-ref-14)
15. No 42-25 fits Morley no 6 *Galliard, Can shee Excuse* according to Sydney Beck *The First Book of Consort Lessons Collected by Thomas Morley 1599 & 1611* (New York, Peters, for New York Public Library, 1959), p. 185. No 42-26 is the lute part from the consort setting for 5 viols and lute in John Dowland's *Lachrimae or Seaven Teares* of 1604. [↑](#endnote-ref-15)
16. Keyboard: F-Pn Rés.1186, f. 117v *Excuse mee*; US-NYp 5609, pp. 90-91 E*xcuse me*; US-NYp 5609, p. 187 *Excuse me*. For violin: Playford *Dancing Master* 1686, p. 188 *Excuse me*. Recorder: Eyck 1646, 2ed 1654, ff. 30v-31r *Excusemoy*. Melody instrument: Roger *Oude en nieuwe Hollantse Boeren Lieties en Contradansen* 1700, p. 9 *Excuse moij*. [↑](#endnote-ref-16)
17. ByrdN – Nigel North (ed.) *William Byrd: Music for the Lute* (London, OUP 1976); CuttingB – Jan Burgers (ed.) *Francis Cutting: Collected Lute Music* (Lübeck, Tree Edition 2002). [↑](#endnote-ref-17)
18. *58 Very Easy Pieces for Renaissance Lute* (Albury, Lute Society, 1999), no 53, and a more literal transcription in John M. Ward *Music for Elizabethan Lutes* (Oxford, Clarendon 1992), II, p. 61. [↑](#endnote-ref-18)