**Music supplement to Lute News 120 (December 2016): Renaissance lute music by Mercury D'Orleans and René Mesangeau; two ballads & Dowland part 21: galliards JD20, 39, 40**

**Mercury d'Orleans**

Mercure is the name of two different lutenist composers, one known as Mercury d'Orleans (Latin: Mercurius Aurelianensis) from the ascriptions of twenty five renaissance lute solos in sources mainly from the first two decades of the seventeenth century, and the other J(ean) Mercure found in English court records and the ascriptions to twenty seven lute solos in baroque (D minor) tuning in sources from after 1650. The complete lute music of Mercury d'Orleans is edited here and in the accompanying *Lutezine*.[[1]](#endnote-1) The family name Mercure is recorded in Orleans in the sixteenth century, although it has also been suggested that the composer may have been in the service of Philippe-Emmanuel de Lorraine, duke of Mercoeur and Penthièvre (1558–1602), and adopted his employer's name. More concordant versions of his music are now known and no 25 & 26 are additional to the CNRS edition.[[2]](#endnote-2) He is assumed to be a French lute composer from Orleans active from the end of the sixteenth century, but he is not recorded in France,[[3]](#endnote-3) and his music is not found in French sources. Rather, it is mainly in manuscripts from Germany, so he may have found employment there. Mercure was listed by Gumpelzhaimer as a living French composer in 1621,[[4]](#endnote-4) and he is in the composer lists as 'Mercurius Aurelianensis' in Besard's *Thesaurus Harmonicus* (Köln 1603), the same list copied in Philip Hainhofer's lute book (D-W Guelf. 18.8 dated 1603), and in the composer list in Fuhrmann's *Testudo Gallo-Germanica* (Frankfurt 1615). Two items are ascribed *Mercurÿ d'Orleans* in the Schele lute book, one dated 1615. However, the majority of titles only include the name Mercury, or just the initial M in Fuhrmann, and in some cases this could be a reference to the Roman god Mercury - a possibility for the Ballets (no 18-24), because of their association with court ballets, especially the *Balletto du Roi Mercury* (no 19). This is unlikely for *Schlacht vor Pavia Mercurii*, and the courantes and voltes, such as no 8-11 listed sequentially in Schele as *Courante mercurÿ, Courante ejusdem, Courante eiusdem authoris*, that is by the same author. All the music is ascribed only in a single source, except two sources name him for no 14 as well as no 23 and all three for no 13. The ascriptions can be assumed to refer to a single composer of this period, apart from four that are doubly ascribed, no 4 also to Gauthier (presumably Ennemond), no 6 to Moy and no 7 and 25 to Saman leaving doubt about who composed these. His music is typical of French lute solos of the time and hence his stylistic traits are not easy to identify, and one can wonder how much he was a leader or follower in its development. He composed in a wide range of genres, surviving examples including a prelude, a galliarde, courantes, voltes, bransles and ballets, a version of each included here, as well as a passemezzo-gagliarda pair and the *Schlacht vor Pavia* and preceding prelude, all edited in the *Lutezine*.

[Additional: D-Llm Mus hs 512 Inv.-Nr. 9647, *Bolletta Mercurij* - keyboard]

# not in CNRS - \* edited in CNRS edition.

**1.** \*D-Hs ND VI 3238, p. 4 *Praeludium Mercurÿ d'Orleans* p. 4

2a.\*D-W Guelf. 18.8, ff. 114r-117r *Passo è mezzo 1. parte Mercurius Aurelinensis / 2a parte /3a parte /quarta parte/5ta parte/6ta parte/7ma parte/8a parte/9a parte*

2b. \*D-W Guelf. 18.8, ff. 117r-118r *Gagliarda 1a parte/2a parte/*

*3a parte /4ta parte /5ta parte* [[5]](#endnote-5) *Lutezine*

**3.** \*Fuhrmann 1615, p. 130 *Galliarda Mercurii 18 / Galliarda 18* 21

**4.** \*D-Hs ND VI 3238 (Schele), p. 16 *Corante Mercurÿ* 5

GB-Cfm 689, f. 65r *Courante* [Ennemond?] *Gauthier*

GB-Cu Nn.6.36, f. 25v ii *Currant* *Lutezine*

**5.** D-Ngm 33748 I, f. 75v *Corant* 5

\*D-Hs ND VI 3238, p. 31 *Courante Mercurÿ a Orleans A*[nn]*o 1615*

**6.** D-Mbs 21646 (Werl), f. 73v *Couranta 32* 6

#D-B N 479, ff. 13v-14r *Courante*

D-Dl M 297, p. 113 untitled

\*D-Hs ND VI 3238, p. 48 *Corante Mercurÿ*

D-Hs ND VI 3238, p. 87 iii *Courante*

#GB-Cu Nn.6.36, f. 25v i *Currante*

#GB-Lam 603, f. 43v untitled

#GB-Lbl Add.38539, f. 17v *A Volte* *Lutezine*

#RUS-SPan O N° 124, f. 40r *Cor:*

#Moy *Le Petit Boucquet* 1631, f. 15v *Courante par de moy*

D-B Danzig 4022, f. 1v *Balardz*

**7.** \*D-Hs ND VI 3238, pp. 64-65 *Courante Mercurÿ* 6

**8.** \*D-Hs ND VI 3238, p. 65 *Courante mercurÿ* 8

**9.** \*D-Hs ND VI 3238, p. 65 *Courante ejusdem* [Mercurÿ] 9

**10.** \*D-Hs ND VI 3238, p. 66 *Courante eiusdem authoris* [Mercurÿ] 10

**11.** \*D-Ngm 33748 I, f. 63r *Courante Mercurÿ* 8

**12.** \*Besard 1603, ff. 161v-162r *Volta eiusdem* [Mercurii] 14

GB-Lbl 38539, f. 20r *A Volte* *Lutezine*

**13.** #LT-Va 285-MF-LXXIX, f. 56r ii *Volte Mercurij* 12

\*Besard *Thesaurus Harmonicus* 1603, f. 161v *Volta Mercurij*

#GB-HAdolmetch II.B.1, ff. 115v-116r *Volta Mercurij*

**14.** \*Fuhrmann 1615, p. 177 *Volte Mercurii. Gerire / Volte* 12-13

CZ-Pnm IV.G.18, ff. 58v-59r *Volte Mercurij*

#D-Hbusch herold, ff. 4r-4v *Volte*

#B-Bc 26369, f. 3v untitled *Lutezine*

**15.** \*D-Ngm 33748 I, f. 51r *Volte Mercurÿ* 13

**16.** \*Fuhrmann 1615, p. 143 *Branle Noveau M. 7 / Branle M. 7* 19

**17.** \*Fuhrmann 1615, p. 144 *Branle Mercurii / Branle M.* 20

**18.** \*Fuhrmann 1615, p. 157 *Ballet 19 / Ballet M. 19* 14

**19.** \*D-B 4022, f. 11r *Balletto du Roÿ Mercurÿ* 15

#GB-HAdolmetch II.B.1, ff. 191v-192r *Les grand Balletts du Roy* *Lutezine*

Ballard *Premier Livre* 1611, pp. 10-11 *Ballet de M. Le Davfin Premier chant - Second - Troisieme*  *Lutezine*

**20.** \*D-Ngm 33748 I, f. 67r *Ballet Mercury* 16

**21.** \*D-Ngm 33748 I, f. 68r *Ballet Mercurÿ* 16

#D-Hbusch herold, ff. 2v-3r *Ballet* - HoveB no 386

#GB-HAdolmetsch II.B.1, ff. 209v-210r *Ballet*

#F-Pn Vmd.29, ff. 9r-9v *Ballo Franzese*

Hove *Delitiae Musicae* 1612, f. 58v *Ballet* - HoveB no 276 *Lutezine*

D-Kl 108.I (Montbuisson), f. 60r *Ballet de la déesse diane* *Lutezine*

**22.** #LT-Va 285-MF-LXXIX (Königsberg), ff. 75r-75v *Ballet* [[6]](#endnote-6) 17

\*CZ-Pnm IV.G.18, ff. 152v-153r *Ballet*

D-LEm II.6.15, p. 300 *Ballet del Mercurs 22*

D-Ngm 33748 I, f. 40r *Ballet*

**23.** S-Sk PB fil 172, ff. 13v-14r *Balletto* 18-19

\*D-Kl 4° Mus. 108 I, ff. 66v-67r *ballet de mercure Lutezine*

D-LEm II.6.15, pp. 298-299 *Ballet del Mercurs 22*

S-Sk PB fil 172, ff. 26r-26v *Favorite*

24a. \*Fuhrmann 1615, p. 184 *Praeludium Auff die Schlacht Pavia. Mercurii / Praeludium* = D-LEm II.6.23, ff. 24v-25r *Praeludium* *Lutezine*

Besard 1603, f. 167v *Battaille de Pauie* [bars 1-11]

24b.\*Fuhrmann 1615, pp. 185-190 *Schlacht vor Pavia Mercurii /*

*La e Grre. M. -* cf. D-Us 133b, ff. 94v-97r untitled - mandore *Lutezine*

Besard 1603 167v-168r *Battaille de Pauie* [bars 12+]

**25.** D-Hs ND VI 3238, p. 64 *Corante Mercurÿ Aos 1615* 7

D-Mbs Mus.21646, f. 91r untitled

CH-Bu F.IX.53, ff. 11r-12r *Courante* see *Lute News* 102 Saman no 1b

CZ-Pnm IV.G.18, f. 80v *Courante D.* [4th higher]

CZ-Pnm IV.G.18, f. 99r *Courante* [4th higher?] see *Lute News* 102 no 1c

CZ-Pnm IV.G.18, ff. 122v-123r *Courante*

D-B 4022 (Danzig), f. 11v *Courant*

D-B autogr. Hove 1, f. 31r, *Courante* - HoveB,[[7]](#endnote-7) no 385

D-Hs ND VI 3238, p. 87 ii *Courante* [AB only]

D-KNa Best.7020 Nr.328 (W 4o 328), f. 4r *Courant*

D-Ngm 33748/I, f. 29v *Corandt*

GB-Cfm Mus.689 (Herbert), f. 65r *Courante Saman*

GB-Lbl Add.38539 (ML), f. 25r ii *Corant* see *Lute News* 102 no 1a

I-Tn Ris.Mus.IV.23/2, ff. 5v-6r *Courente*

Dowland 1610, sig. Q2v *Mounsier Saman his Coranto*

*- Coranto 4* CLFVau Saman, n° 2

Fuhrmann *Testudo Gallo-Germanica* 1615, p. 162 *Courante 2*

Moy 1631, f. 31v *Courante*

**26.** #D-Lr 2000 (Harling), p. 26 *Ballet Mercurij* 18

**Pepper is Black**

*Pepper is Black* is one of seven dance tunes named in a passage in Thomas Nashe’s *Have with you to Saffron-Walden* published in 1596,[[8]](#endnote-8) and *peper is blac* is in the tune list from the 1590s used at Lleweni Hall in Denbigh, home of the courtier John Salusbury (*c*.1566-1612).[[9]](#endnote-9) A keyboard setting of the tune called *pepper* is in F-Pn Rés.1186 compiled in the 1630s, one stave from which was copied into John Hawkins keyboard manuscript (US-NYp Drexel 5609) in the late 18th-c. The tune, titled *Peppers Black*, is also a dance tune set for violin in John Playford's *The Dancing Master* published in 1651 (no P1 here), where he describes it as a *Round for as many as will*. However, the tune was known earlier, as an untitled set of variations for lute on it is in the Marsh lute book from the 1580s (no P2), and presumably the same tune is referred to in the ballad 'Prepare ye to the plowe. To the tune of Pepper is blacke', licensed to Richard Jones and recorded in the Stationers Register for the period 1569-70,[[10]](#endnote-10) the text surviving as 'Prepare ye to the plowe' beginning 'Loke vp, my Lordes, and marke my wordes' attributing it to William Elderton (d. 1592).[[11]](#endnote-11)

**P1.** Playford *Dancing Master* 1651, p. 41 *Peppers Black*

- transcribed from violin 4

**P2.** IRL-Dm Z.3.2.13, pp. 44-45 untitled 30-31

**Love will find out the way**

A ballad 'Truths Integrity, or, a Curious Northern Ditty called, Love will find out the Way' beginning 'Over the Mountains and under the waves' (Roud[[12]](#endnote-12) 13167, 1663-74; and EBBA[[13]](#endnote-13) 32920, 1624-80 and 32055, 1655-8), is presumably the original text for the instrumental settings titled either *Love will find out the Way* or *Over the Mountains* for gittern (1), lute (2), cittern (5) and lyra viol (5) - all different and included here - and a setting for keyboard. A ballad *Love will find out the way* is also quoted in Richard Brome's play *Asparagus Garden* acted in 1635 (Act I scene 2 line 72). Another now lost ballad 'The Answere to Love will find out the way' was entered in the Stationers Register for 1633, so the original ballad 'Truths Integrity' presumably predated it, although it was (re-)entered in the Stationers Register in 1656 and again in 1675.[[14]](#endnote-14) James Shirley's comedy *The Constant Maid* of 1640 was reprinted with the title *Love will find out the way* by *J. B.* in 1661 and again in 1667 this time by *J. S*(hirley?). John Forbes *Songs and Fancies* 1666, pp. 94-95 *The XLV Song* sets the tune to 'Over the mountains and under the caves; Over the fountains, and under the waves' with a paraphrase of the rest of the original text and the refrain 'Love will find out the way'. Also the complete broadside text with music is found in Thomas D'Urfey's *Pills to Purge Melancholy* published 1719-1720 (book VI, pp. 86-89) titled 'Love will find out the Way' beginning 'Over the Mountains', and a shorter version was published in a number of other 18th and 19th century song books. Other ballads from the late 17th century called for the tune 'Love will find out the way', including 'The Country-mans New Care away' (EBBA 30029, 1635? & 33190, 1601-1640) and 'Strephon and Cloris' (EBBA 21204, 30900, 32032, 32033, 32034, 32647, 32648 & 34700, all 1650+), or to the 'Tune of Over the Mountains' for 'The Skilful Doctor; Or, The Compleat Mountebank' (EBBA 21926, 1685-8). The ballad 'The jolly Shepherd, and jovial Shepherdess, or A pastoral dialogue between Alexis and Celia' 'To a New Pleasant Tune; Or, Strephon and Cloris' beginning 'Alas my dear Celia' (Roud V10088), probably refers to the same tune named from the ballad 'Strephon and Cloris', above. A number of other ballads with similar texts might have used the same tune, such as 'The beggar girl' beginning 'Over the mountains and over the moor' (Roud V1304) and 'A new song called The haw tree' beginning 'Out over yon mountain and o'er yon lang muir' (Roud V3109).

**OM1.** GB-Ctc O.16.2, p. 135 *Over The Mountains* [[15]](#endnote-15) 11

**OM2a** GB-Lam 603, f. 38v *Loue will find out the way*

- transcribed for renaissance lute 11

**OM2b.** GB-Lam 603, f. 38v *Loue will find out the way* - lute tuned edeff 22

**OM3.** GB Lbl Add.63852, f. 117r *Over the mountaines*

- transcribed from lyra viol (defhf) 11

**OM4.** GB-En Dep.214 no.24, p. 6 *Ouer the mountains*

- transcribed from lyra viol (defhf) 11

**OM5.** Playford *A Booke of New Lessons for the Gittern* 1652, p. 7 *Over the mountaines* - gittern (play on lute courses 2-4) 20

**OM6.** Playford *A Musicall Banquet* 1651, p. 6 *Over the Mountaines*

- transcribed from lyra viol (fefhf) 22

**OM7.** Playford *Musicks Recreation on the Lyra Viol* 1652, p. 2 *Over the Mountaines* - transcribed from lyra viol (fefhf) 22

**OM8.** Playford *Musicks Recreation on the Lyra Viol* 1669, p. 2 *Over the Mountaines* - transcribed from lyra viol (defhf) 22

**OM9.** US-CAh Mus 181, f. 16v *Over the mountaines* - cittern 32

**OM10.** Playford *A Booke of New Lessons for the Cithern* 1652, p. 4

*Over the Mountaines* - cittern 32

**OM11(a).** GB-En 9450, f. 41v *Ouer the mountaines*

- transcribed for chromatic cittern in italian tuning 32

**OM11b.** GB-En 9450, f. 41v *Ouer the mountaines*

- diatonic cittern in french tuning 27

**OM12.** Playford 1666, sig. B3v *Over the mountains* - cittern 32

**OM13.** US-CAh Mus 179, f. 4r *Ouer the mountaines* - cittern 32

Keyboard: F-Pn Rés. 1186, f. 135r *Over the mountaines*; US-NYp Drexel 5609, p. 136 *Over the Mountains*; and GB-NTu Bell-White 46 (Leyden lyra viol MS), f. 17r *Over the mountains* - in index but music lacking.

**René Mesangeau**

Nearly fifty lute solos in transitional tunings are ascribed to René Mesangeau, including many in Pierre Ballard's prints of 1631 (12) and 1638 (19).[[16]](#endnote-16) From 1621 he was *musicien ordinaire du roi* at the French court of Louis XIII (reigned 1610-1643), but records of his activities have not survived. By 1621 he was already recognised by Gumpelzhaimer in Strasbourg as a celebrated living French [lute] master.[[17]](#endnote-17) In fact, Mesangeau seems to have been in Germany prior to 1617, as Besard included a lute solo in renaissance tuning by him in *Novus Partus,* the title appended with the acknowledgement that 'A most versed colleague in music ... has composed this French dance to please the author',[[18]](#endnote-18) and six lute solos in renaissance lute tuning are ascribed to Mesangeau in sources of German origin dating from the 1620s, all edited here. Mersenne praised him as a composer in 1636,[[19]](#endnote-19) and the scribe of the Burwell lute tutor as a pioneer in lute technique, copied *c.*1660-72.[[20]](#endnote-20) When he died in 1638, Ennemond Gaultier (1575-1651)[[21]](#endnote-21) composed a Tombeau for him, and another anonymous *Tombeau de Mesengeau* is known.[[22]](#endnote-22) Also a suite for two lutes by William Lawes begins with an allemande by Mesangeau from Pierre Ballard's 1638 print [p. 22], Lawes adding a contrapartie. Mesangeau also visited England in 1631 according to his English pupil Bullen Reymes.[[23]](#endnote-23) It seems that he played renaissance lute early in his career, but led or followed the trend in the development of transitional tunings during his employment at the French court.[[24]](#endnote-24)

# not in CNRS edition[[25]](#endnote-25) - \* edited in CNRS edition

**M1.** #GB-HAdolmetsch II.B.1, ff. 63v-64r *Courante du Sieur Mesangeau* 23

CH-Bu F.IX.53, ff. 12v-13r *Courante du Mesangeau*

CH-Bfenyves, f. 39r *Courante du Sieur Mesangeau*

CZ-Pnm IV.G.18, ff. 9v-10r *Courante Messengeau*

\*Besard 1617, p. 43 *Courante du Sieur Mesangeau / Hanc choream*

*Gallicam peritissimus Mus. Col.ma vl. ingratia auth. composuit*

**M2.** \*CZ-Pnm IV.G.18, f. 16r *Courante de Mesengeau* 24

#GB-HAdolmetsch II.B.1, f. 186v *Aultre du mesme Ton de Mesangeau*

**M3.** \*CZ-Pnm IV.G.18, f. 19r *Courante Messengeau* 24

#GB-HAdolmetsch II.B.1, f. 271v *Courante*

**M4.** CZ-Pnm IV.G.18, ff. 69v-70r *Courante Messengeau* 25

#Foscarini 1632/1640, p. 54/2, *Seconda corrente Francese* - guitar

**M5.** CZ-Pnm IV.G.18, f. 70v *Courante Messengeau* 25

#Foscarini 1632 [and 1640], p. 54/1, *Corrente Francese* - guitar

**M6.** CZ-Pnm IV.G.18, f. 71r *Courante Messengeau* 26

**Dowland's Battle Galliards**

Dowland's galliards JD20, JD39 and JD40 here, as well as JD33 which was edited for *Lute News* 118 (July 2016), are largely different galliards that quote phrases from the anonymous battle settings in English sources,[[26]](#endnote-26) but not quoting directly from the related *La Guerre /La Battaille* by Jannequin or *Die Schlacht vor Pavia/La Battaglia Taliana* by Werrecore.[[27]](#endnote-27) One version of each of the three galliards is edited here and the rest are in the *Lutezine* accompanying this *Lute News*. **JD20** is for 6-course lute with three four-bar strains each with divisions. The first strain could be a precursor of JD40 and so is probably an early composition of Dowland. Four of the five versions are ascribed to Dowland. The version in the Thysius lute book is nearly identical to one of the two in Dd.2.11 apart from using a 7th course in F just once, and the other two for lute are quite different, and one wonders which if any is Dowland's own setting. An orphan consort part for bandora is also known. **JD39** is unique to the Folger-Dowland lute book and does not share battle phrases with the other two here, but is titled round battle galliard and bars 1 and 19 sound like trumpet calls reminiscent of other battle pieces. Although it plays satisfactorily as a lute solo, it also fits as a lute part with the recorder, cittern and bass viol parts in Mathew Holmes' consort books. The seventeen versions of the galliard **JD40** are for 7 to 10-course lutes with three strains of eight bars, the first four bars of each repeated in the second four. The twenty-four bars of the three strains are then repeated like sets of variations. Six in English sources and the one in Fuhrmann have four variations and are closely concordant. Mathew Holmes' copied 2 variations on f. 23r of Dd.9.33 (*c.*1600-1605) and then completed it with another other two on f. 94v, linking them with the phrase *plus in prima pa*[rte libri] as a title to the latter. The version in the Sampson lute book has three variations, and that in the Board lute book has seven, adding three more to the usual four. The Königsberg version has two variations and is also concordant with the English versions. The lute part from Dowland's Lachrimae of 1604 and another six continental versions have just one statement of the three strains. These continental sources seem closer to the lute part than the other more elaborate English lute solos, some of which are also heavily ornamented (see them all in the *Lutezine*). The galliard is titled battle galliard in five sources and is also dedicated to two different patrons, the earliest to Mr. Mildmay, presumably the English politician Anthony Mildmay before he was knighted in 1597.[[28]](#endnote-28) Then three versions are dedicated to the King of Denmark, after he was employed at the Danish court 1598-1603. Nine versions are ascribed to Dowland including some of the continental versions, but only two refer specifically to John and then by initials only, and Fuhrmann ascribed it to Robert Dowland. Curiously, the Sampson manuscript, *c.*1609, ascribes it to Johnson, presumably Robert but in error. One of the three versions in Leipzig II.6.15 (in C major when all the others are in D) ascribed it to Gregory (Huwet?), who may have borrowed it when he travelled with Dowland in Germany. It is likely that John Dowland composed it and probably wrote the four sets of variations in the several closely concordant versions and arrangers produced the garbled versions.

**JD20.** NL-Lu 1666, f. 22r *Douwlantes Gailliarde* 27

GB-Cu Dd.2.11, f. 7v *Dowlands Galliard* DowlandCLM 20

GB-Cu Dd.2.11, f. 67v untitled

GB-Lam 602, f. 6v *A Galliard by Dowla*

GB-Lam 600 (Browne), f. 10v *Dowlands Galliard* - bandora

**JD39.** US-Ws V.b.280, f. 6r *Doulands Rounde Battell Galyarde* 26

GB-Cu Dd.5.20, f. 5r *Do: Round Battell galliarde* - bass viol part

GB-Cu Dd.5.21, f. 5v *Dowlands round Battell galliarde* - recorder part

GB-Cu Dd.14.24, f. 36v - *Dowlands Rounde b galliarde* - cittern part

**JD40.** US-Ws V.b.280, ff. 10v-11r *The Battell Gallyard*

*Mr Dowland* 28-29

GB-Lbl Eg.2046 (Pickeringe), ff. 17v-18r *the battell galyerd by mr. dowlande*

GB-WPforester welde, f. 5v *The Battle Galliard*

GB-Cu Dd.9.33, f. 23r *Mr Mildmays Galliard J D.* & f. 94v *Dowlande plus in prima pa*[rte libri]

GB-Lam 602 (Sampson), f. 7v *The battaile Galliarde by Johnson*

Dowland *Varietie* 1610, sigs. L2v-M1r *the most high and mightie Christianus the fourth King of Denmarke, his Galliard. / Galliard. 1 / Iohn Dowland, Batcheler of Musick.* DowlandCLM 40

GB-Lbl Add.38539 (ML), ff. 12v-13r *the Battle galliard by me Dowland*

Fuhrmann 1615, pp. 112-113 *Galliarda Robert. Doulandt. 5.[[29]](#endnote-29)*

GB-Lam 603 (Board), ff. 17v-18r *The kinge of Den his gall/ the kinge of Denm/ Mr Dowland his Battle gally*

Dowland *Lachrimae* 1604, sigs. G2v-H1r *The King of Denmarks Galiard./ 11 / Io. Dowland* string consort a5 and lute

LT-Va 285-MF-LXXIX (Königsberg), ff. 22v-23r *Galliarda Anglic Dulandt / Variatio*

S-B PB fil.172 (Per Bhahes), f. 33r, *Galiarda Englese*

D-LEm II.6.15, p. 198 *Galliarda Gre/gorij .14.*

D-B 40141 (Nauclerus), f. 239r *Galliarda Dulandi*

D-LEm II.6.15, p. 518 *Anglicus aer*

D-Lr 2000 (Harling), p. 68 *Galliardt Duland.*

D-LEm II.6.15, p. 202 *Galliarda / 21*

*John H. Robinson - November 2016*

**Commentary to Lute News 120 and some music in this Lutezine.**

**Mercure 1.** dots under tablature letters for right hand index fingering; 1/1 - b1 instead of h1 and a8 instead of a9; 3/13 - c5 instead of c6; 4/1, 10/1, 15/8 & 17/1 - a8 instead of a9; 6/9 - c3 instead of d3; 9/1 - e4 instead of a9; 16/1 - a9 instead of c6; 17/4 - e2 instead of c2; 18/2 - fermata absent. **2a.** *Lutezine.* one or two dots under tablature letters for right hand index and middle fingering; variations 1 to 3 (bars 1- 97) bar lengths double to 4 instead of 2 minims per bar; 18/1, 20/1, 21/1 & 270/3 - x as hold signs on lowest note; 33/1, 129/1& 254/1 - fermata instead of crotchet; 64/1 & 191/1- fermata instead of minim; 73/1 - c6 instead of c5; 96/1 - fermata instead of dotted minim; 98/1-2 - minims absent; 105/6 - crotchet a note to the right; 111/3 - c1e2e3 instead of c1c2e3e4; 124/1 - crotchet absent; 134/1 - e4 instead of e5; 135-136 - bar line a note to the right; 136/2-4 - 3 crotchets c6-a2b3d6-a1c2d3a5 absent; 140/1 - c6 instead of a6; 140/3 - a5 instead of d6; between 145-146 - previous two bars repeated; 147-148, 178-179 & 180-181 - bar lines absent; 160 - this bar functions as the last bar of variation 5 and first bar of variation 6 so the latter is only 31 bars; 161/1, 164/1, 192/3, 193/1, 203/4-5, 213/1-4; 215/1-4 & 231/2 - quavers instead of crotchets; 162/1 - c2 instead of d2; between 162-163 - bar of crotchet c1d2d3a4 6 quavers a2-c2-d2-a1-c1-d1 added; between 188-189 - 3 bars added: 8 quavers c1-a1-d1-c1-a1-d2-c2-a2 bar line 4 crotchets c2e3e4-c1-a2f2f3-a1 bar line crotchet c1c2e3e4 7 quavers a2-c2-d2-a1-c1-d1; 198/4 - a6 instead of a7; 202/3 - c3 instead of d3; 207/4 - a1 absent; 214 - bar absent; 215/4 - a2 instead of c2; 217/1 - b4 instead of b3; 218/1 - crotchet instead of dotted crotchet; 222/2-3, 223/8, 246/4-5, 242/3-4 & 246/4-5 - crotchets instead of quavers; 223 - this bar functions as the last bar of variation 7 and first bar of variation 8 so the latter is only 31 bars; 224/4 & 252/5 - i3 instead of a3; 231/3 - quavers begin a note to the left; 232/4 - d1a2 instead of c1c2; 236/1-4 & 240/1-4 - 4 quavers instead of crotchet 2 quavers crotchet; 239/4 - c3 instead of d2; 242/6 - b3 instead of c3; 242-243 - bar line a note to the left; 254/2 - a1 instead of e3; 277/3 - a7 instead of a6. **2b.** *Lutezine.* one or two dots under tablature letters for right hand index and middle fingering; 16/2 - crotchet absent; 22/1 - d2 instead of c2; 31/1 to 32/1 - 1 bar of minim a2a3c5 2 crotchets a2a3-a4 minim a2a3c5 instead of 2 bars of dotted minim a2a3c5 3 crotchets a1-e2-c2 bar line dotted minim a2a3c5; 34/3-6 - 3 crotchets a1-d2-c2 instead of 4 crotchets d1-c1-a1-d2; 36/2-11 - 10 crotchets instead of 10 quavers; 36/2-6 - c1c2e3c5-c2-f3-e3-c3 instead of d3-c3-d3-a2-c2; 39/1 & 64/1- minim instead of dotted minim; 39/2 to 33/4 & 41/2-5 - absent; 44/1 - crotchet instead of minim; 47-48 - same notes but 1 bar of 2 crotchets 2 minims instead of 2 bars of dotted minim crotchet minim bar line semibreve; 55 - bar absent; 61/5-6 - c1a2 instead of c1-a1; 64/btw 1-2 - fermata c6 added; 77/4 - c5 added; 80/1 - minim instead of fermata and followed by fermata c6. **3.** F on 7th notated as ~~a~~ instead of a, D on 8th as a instead of /a, and C on 9th as /a instead of //a; 15-16 & 25-26 - bar lines absent; 17/2 - a9 added; 17/3 - a8 added; 19/6-13 - quavers instead of semiquavers; 22/1 - crotchet instead of minim. **4(a).** vertical ties and occasional dots under tablature letters for right hand index fingering; 5/1 - a6 instead of a7; 12/3 - f1 instead of f2; 13/1 - e2 instead of c2; 15/2 & 31/2 - a8 instead of a9; 22/2-3 - d2-c2 instead of f2-e2; 26/2 - a8 instead of a7; 28/2 - a5 instead of a7; 29/3 - e4 instead of e5; 32/1 - minim instead of fermata. **4b.** *Lutezine.* occasional vertical ties and # ornaments; 9-10, 17-18 & 26-27 - bar lines absent; 14/3 - a1 crossed out; 27/2 - a7 instead of a8; 32/1 - minim instead of fermata; nealy identical to the version ascibed to Gaultier. **5.** vertical ties and occasional dots under tablature letters for right hand index fingering; 17/1-3 crotchets absent; 27/3 - c4 instead of c5; 34/3-5 - dotted minim 2 quavers instead of dotted crotchet 2 semiquavers; 36/1 - fermata absent; nearly identical to the version in Schele. **6(a).** 4/3 - a5 instead of a4; 5/1 - c4 added; 19/1 - e4 added; 27/1 - a10 added; 32/1 - minim instead of crotchet; 34/1 - minim instead of fermata. **6b.** *Lutezine.* occasional vertical and horizontal ties, #, comma and x ornaments and one or two dots under tablature letters to indicate right hand index or middle fingering; 10-11 - bar line absent; 34/1-2 - double bar line absent; 52/1 - minim and fermata over double bar line instead of fermata. **7.** vertical ties and occasional dots under tablature letters for right hand index fingering; 12/2 - a5 instead of a4; 32/1 - fermata absent. **8.** vertical ties and occasional dots under tablature letters for right hand index fingering; 3/2 - a9 instead of a8; 13-14 - bar line absent; 14/1 - minim a5 absent; 15/1 - a5 absent; 20/4 - b2 instead of d2; 28/4 - d1 instead of d2; 29/3-4 - crotchet quaver instead of 2 quavers; 31/1 - minim instead of fermata. **9.** vertical ties and occasional dots under tablature letters for right hand index fingering; 4/2 - d4 instead of d5; 12/2-3 - d4-c4 instead of d5-c5; 34/2-3 - double bar line absent; 34/between 2-3 - bar line minim b2b3c4d5 added; 36 - bar numbering wrong so should be 35 and one out until the end; 51/2 - fermata absent. **10.** vertical ties and occasional dots under tablature letters for right hand index fingering; 6/2 - c2 instead of d2; 20/between 2-3 - bar line minim b2b3c4d5 added; 25/1 - a5 absent; 40/2 - fermata absent. **11.** 3/2 - a3b4 instead of b3a4; 12/1 - quaver instead of crotchet; 15/1 - minim d3c4 absent; 15-16 - bar line absent; 24/1 - crotchet instead of dotted crotchet; 27/1-3 - crotchets absent; 28/1 - minim instead of fermata. **12(a).** first bar line, 2-3 and then every other bar line absent (so barred in 6 instead of 3 crotchets per bar); 1/1 - a7 below f1 to the left instead; 33/3-4 - quavers instead of semiquavers. **12b.** *Lutezine*. occasional vertical and horizontal ties, # and x ornaments and one or two dots under tablature letters to indicate right hand index or middle fingering; 26/1 - d6 absent; 28/1-2, 29/1-2, 30/1-2 & 31/1-2 - dotted crotchet quaver instead of dotted quaver semiquaver; bars 21 & 36 additional to version 12a. **13.** F on 7th notated as /a instead of a, and C on 8th? as //a instead of /a; 2-3, 4-5, 6-7, 8-9, 10-11, 12-13, 14-15, 18-19, 20-21, 22-23, 24-25, 26-27, 28-29, 30-31, 31-32, 33-34 - bar lines absent; 5/2 - a6 absent; 18/1 - minim instead of dotted minim; 35/3 - fermata absent. **14(a).** F on 7th notated as ~~a~~ instead of a, and D on 8th as a instead of /a; double bar lines absent; 13/2 - c1 instead of e1; 14/2 - e5 below following c1 instead; 18/2 - a7 added below d2; 28/1 - minim instead of dotted minim; 29/2 - a5 instead of a4. **14b.** *Lutezine.* 23/4 - d6 instead of e6; 36-37 - bar line absent; 38/2 - crotchet instead of fermata. **15.** one vertical tie; 7/3 & 8/3 to 9/2 - quavers instead of crotchets; 12 - minim a1a2c3c4 crotchet h1 absent; between 17-18 - bar of crotchet b2d3c4a6 4 quavers a2-b2-d2-a1 added; 19/2 - a4 absent; 25/2-3 - c5-a5 crossed out; 26/1 - quaver instead of dotted crotchet; 28/3 - fermata absent. **16.** C on 9th notated as /a instead of //a; 1/2 - h4 instead of h5; 5/4-6 - 3 crotchets instead of 2 quavers crotchet; 15-16 - bar line absent. **17.** F on 7th notated as ~~a~~ instead of a, D on 8th as a instead of /a, and C on 9th as /a instead of //a; 7-8 & 19-20 - bar line absent; 14/1-2 - dotted minim crotchet instead of dotted crotchet quaver; 20/2 - d2 absent; 24/1-2 - 2 quavers instead of 2 semiquavers. **18.** F on 7th notated as ~~a~~ instead of a, D on 8th as a instead of /a, and C on 9th as /a instead of //a; 8/5 - crotchet absent; 9/1 - quaver instead of crotchet. **19(a).** F on 7th notated as ~~a~~ instead of a, D on 8th as a instead of /a, and C on 9th as /a instead of //a (like Fuhrmann!); 2/5 - f1 instead of e1; 3/1 - 2 quavers c4-f1f2g3a5 instead of crotchet f1f2g3a5; 5/4 - b4 instead of b3; 6/5 - quaver instead of dotted crotchet; 9/5 - quaver instead of dotted quaver; 10/7 & 37/2 - crotchet absent; 11/1 - quaver instead of crotchet; 11-12 - bar line absent; 12/2 - dotted minim absent; 14/5-6 - bar line inserted; 16-17 & 24-25 - single instead of double bar line; 17/2 - a7 instead of a9; 17/6-7 - crotchet quaver instead of dotted quaver semiquaver; 29 - triple time signature absent; 36/2-3 - dotted crotchet quaver instead of dotted quaver semiquaver; 43/1 - dotted crotchet absent. **19b.** *Lutezine.* anacrusis, 3/2, 9/1 & 18/2 - a8 instead of a10; 1/2 & 10/2 - a9 instead of a10; 11/4-5 - c1-e1e6 instead of a1-c1; 14/1 - a8 instead of a9; 14/after 6 - barline a1d3-c3 added; 27/2 & 46/2-3 - crotchets absent; 51/6-7 - c1-d1 crossed out; 52/5 - crotchet a note to the right; 55/1 - minim instead of fermata and c4 instead of a5. **19c.** *Lutezine.* horizontal ties and dots under tablature letters for right hand index fingering; 5/1-4 - dotted crotchet 3 semiquavers instead of dotted quaver semiquaver 2 quavers. **20.** 3/5-6 - d3-c3 instead of d2-c2; 9/6 & 17/6 - crotchets absent; 10/1 - c4 added. **21(a).** one vertical tie; 5/6 - i6 instead of a5; 19/3 - a3 instead of a4. **21b*.*** dots under tablature letters for right hand index fingering; 17/4 - h1f4 instead of i1h4. **21c.** *Lutezine.* dots under tablature letters to indicate right hand fingering (adjacent single dots may indicate index or middle finger and dots under chord to pluck with fingers only) and x hold signs; bar lines absent except double bar line at 8-9 and a single bar line at 20/2-3; 2-3 - one bar of 2 crotchets 4 quavers instead of 2 bars of 2 minims and 4 crotchets; 16/3-4 - repeat signs below stave (and below final chord at 20/3) instead of double bar line; in a different key to the other versions. **22.** one or two dots under tablature letters to indicate right hand index or middle fingering; double bar lines absent; 9/2 & 19/3 - a5 instead of a7; 28/4 - scribe altered a2 to d2; 32/4 - d1 instead of d2; 44/3 - minim instead of fermata **23(a).** commas and + as ornaments and one or two dots under tablature letters to indicate right hand index or middle fingering and left hand fingering (1 for index, 2 for middle, 3 for ring and 4 for little finger); 3/1 - 3 instead of 1 dots for left hand fingering; 3/2 - 2 instead of 4 dots for left hand fingering; 6/6 to 7/2, 9/5, 11/3-4, 12/5 to 13/1, 15/5, 23/1 & 23/6 to 24/2 - crotchets absent; 7/1 - d6 added; 8/1-2 - a7 and b1d2d3 vertically aligned but separated by scribe with an oblique line; 9/1, 11/1 & 15/1 - crotchets instead of dotted crotchets; 10/2 & 14/3 - minims absent; 24/3 - fermata absent. **23b.** dots under tablature letters to indicate right hand fingering (adjacent single dots may indicate index or middle finger and dots under chord to pluck with fingers only) and x hold signs; bar lines absent except double bar lines and single bar line at 24/1-2; in a different key to the other versions. **24a.** *Lutezine*. 7/5-6 - 2 crotchets instead of 2 quavers. **24b.** *Lutezine*. 4/1 & 12/1 - minims instead of dotted minims; 28/1 & 71/11 - a7 absent; 29 - bar absent; 30/1 - a6 instead of a7; 33-34, 126-127 & 215-216 - single instead of double bar lines; 37/3 - l1 instead of k1; 44/6 - a2 instead of a3; 58-59, 68-69, 80-81, 89-90, 140-141, 151-152, 175-176, 178-179, 191-192, 196-197, 206-207, 216-217, 218-219, 219-220, 220-221, 221-222, 224-225, 225-226, 227-228, 228-229, 229-230, 231-232 - bar lines absent; 81/1 to 90/6 - semiquavers instead of quavers; 111/2 - dotted minim instead of minim; 145/6-7 - bar line added; 149/6 - e2 instead of c2; 152/1-2 - quavers instead of semiquavers; 166/5 & 173/5 - a5 absent; 168/13-14 & 175/14-15 - d2-c2 absent; 170/15-18 - semiquavers instead of demisemiquavers; 178/1 - quaver instead of dotted quaver; 189/1 - semibreve instead of minim; 191/1 - crotchet instead of dotted crotchet; 191/4 - crotchet instead of quaver; 191/6 - quaver absent; 198/3 - crotchet d1f2 absent; 205/1 to 209/1 i3-i3-f2-f2-h2-h2-f2-i3 | f2-f2-f2-h2-f2-f2-h2-f2 | f2-h2-f2-f2-h2-k2-l2-k2 | l2-h2-f2-h2-f2-h2-f2-h2 | d2- instead of l1-l1-n1-n1-p1-p1-n1-l1 | n1-n1-n1-p1-n1-n1-p1-n1 | n1-p1-n1-n1-p1-r1-t1-r1 | t1-p1-n1-p1-n1-p1-n1-p1 | l1, i.e lowering it an octave; 206/2 - semiquaver instead of quaver; 216 - triple time signature absent; 216/9, 217/9, 218/5, 219/5, 220/5, 221/5, 222/9, 223/9, 224/9, 225/9, 226/15, 227/15, 228/15, 229/15, 230/17, 231/17 - crotchets absent; 220/4 - c4 instead of a4; 222/3 & 223/3 - l1 instead of k1; 222-223, 226-227 & 230-231 - bar lines a note to the left; 226/7 - d2 instead of a2; 227/1, 228/1 & 229/1 - quavers instead of dotted quavers; 230/1 & 231/1 - semiquaver rests absent. Besard's setting **25.** vertical ties and occasional dots under tablature letters for right hand index fingering; double bar lines absent; 13/3 - a5 instead of a4; 15/1 - d2 instead of d3; 47/1-2 - d3 and a10 vertically aligned below a crotchet; 53/2 - c1 added; between 54-55 - previous bar duplicated (except 54/1 f1 instead of c1); 61/1-6 - 2 bars of 3 crotchets instead of 1 bar of 6 quavers; 63/2 - //a [a9] instead of /a [a8]; 64/1 - minim instead of fermata. **26.** one horizontal tie and occasional left hand fingering; 6-7 & 14-15 - bar lines absent; 11/1 - f3 absent; 11/4 & 15/1 - a4 absent; 15/4 - minim instead of fermata.

**Mesangeau M1.** 1/1 & 1/3 - single dots for right hand fingering added under d2; 6/1 - crotchet instead of minim; 11/2 - quaver absent; 14/3 & 15/1 - crotchets absent; 19-20 & 23-24 - bar lines absent; 27/1-2 & 43/1-2 - double bar lines absent; 45/1 - f3 added; 50/3 - f3 instead of e3; 52/6 - f1 instead of a1; 59/1 - minim instead of fermata; the other versions are nall nearly identical. **M2.** italian tablature; 8/1 - crotchet absent; 28/1 - minim instead of fermata; the other version is closely concordant. **M3.** italian tablature; occasional dots under tablature numbers (letters here) for plucking with right hand index finger; 21/2 - tablature number obscure; 23/1 - minim instead of fermata; the other version is closely concordant. **M4.** italian tablature; 23 - bar absent; 30/1 - minim instead of fermata. **M5.** italian tablature; 3/1 & 4/1- crotchets absent; 19/4 - b1 crossed out; 26/3 - a9 crossed out; 28/1 - minim instead of fermata. **M6.** italian tablature; 10/2 - c5 instead of c4; 26/1 - minim instead of fermata.

**Dowland** **JD20(a)**. *Lute News.* one or two dots under tablature letters to indicate right hand index or middle fingering; double bar lines absent; 5-6, 13-14 & 20-21 - bar lines absent. **JD20b.** *Lutezine.* occasional vertical and horizontal ties; 4-5, 12-13 & 20-21 - single instead of double bar lines; 6-7 - bar line absent; 24/8 - fermata above minim instead of fermata. **JD20c.** *Lutezine.* 7/1-2 - bar line crossed out; 7/3-4 - scribed changed 2 minims to 2 crotchets. **JD20d.** *Lutezine.* vertical ties, # ornaments and dots under tablature letters for right hand index fingering; 7/2 - c2 added; 15-16 - bar line absent; 20-21 - single instead of double bar lines; 23/5-7 - c2-e2-c2 crossed out; 23/9 - e3 crossed out; 24/8 - semibreve and fermata above double bar line instead of fermata. **JD20ei.** *Lutezine.* 4-5, 12-13 & 16-17 - single instead of double bar lines; 12/2 - minim instead of semibreve; 17/1 - minim instead of dotted minim; 18/2 to 19/6 - 10 instead of 9 crotchet rhythm signs; 18-19 & 19-20 - bar lines absent; 20/2 - minim instead of fermata. **JD20eii.***Lutezine. Lutezine.* transcribed from jd40ei. **JD39**(a). *Lute News.* single dots under tablature letters to indicate right hand index fingering, horizontal ties used as hold signs and occasional # ornament; 3/3 - b3c4 instead of b4c5; 5/2 - c3e5 crossed out; 18/4-5 - bar line crossed out; 24/5 - fermata above minim instead of fermata. **JD39b.** *Lutezine.* consort cittern part; 24/2 - minim instead of fermata. **JD40(a).** *Lute News.* one or two dots under tablature letters to indicate right hand index or middle fingering, horizontal and vertical ties, and # ornament to right of tablature letters; double bar lines absent except at 48-49; 30-31 - bar line absent. **JD40b.** *Lutezine.* vertical ties; double bar lines absent; 8/1 - c4 instead of c5; 22-23 & 85-86 - bar lines absent; 33/1 - a5 instead of a4; 40/1 - d6 instead of d7; 42/1-2 - dotted crotchet quaver instead of dotted minim crotchet; 96/2 - fermata above semibreve instead of fermata. **JD40c.** *Lutezine.* vertical ties, dots under tablature letters to indicate right hand index fingering (dot at 10/3 could be an error or indicate middle finger) and + ornaments to the left of tablature letters (right hand horizontal arm of plus sign absent in original); double bar lines absent except at 24-25, 48-49 & 72-73; 18/1 & 20/2 - a7 absent; 31/6-7 - quavers instead of semiquavers; 36/12 - minim d2 absent; 37/8 - fingering dot below previous c1 instead of h1; 85/3 - tablature letter unclear; 94/1 & 4-6 and 95/1-3 & 5 - tablature letters absent due to damage to page; 96/2 - semibreve instead of fermata. **JD40d.** *Lutezine.* vertical and horizontal ties, dots under tablature letters to indicate right hand index fingering and # ornaments to left the tablature letter; 1/1 - scribe crossed out c5 with # and added a7; 20-21, 28-29, 36-37, 60-61, 84-85 & 92-93 - double instead of single bar line; 22-23, 41-42, 68-69 & 81-82 - bar lines absent; 24-25 & 40-41 - single instead of double bar line; 37/1 - scribe crossed out a5 and added a4 and then crossed it out; 47/1 - c6 crossed out; 48-49 - fermata above double bar line; 70/2 - scribe changed l1 to m1; 78/6 - c2 crossed out; 96/2 - semibreve instead of fermata. **JD40e.** *Lutezine.* vertical ties, one or two dots under tablature letters to indicate right hand index or middle fingering and # ornaments below the tablature letter; 4/1 - semibreve instead of minim; 8-9, 16-17, 32-33, 40-41, 56-57 & 64-65 - single instead of double bar line; 13/3-4 - scribe changed 2 crotchets to two minims; 34-35 - bar line absent; 44-45 & 60-61 - double instead of single bar line; bars 69-72 - omitted and inserted on the stave below the end; 74/4-7 - scribed changed quavers to crotchets; 76/2 - semibreve- instead of fermata. **JD40f.** *Lutezine.* German tablature; 3/1 - dotted minim e2a3c5 absent; 3/2-3 - quavers absent; 3-4, 6-7, 7-8 & 10-11 - bar lines absent; 4/1 & 8/1 - minims instead of dotted semibreves; 6/4-5 - 2 crotchets a1-d2 absent; 7/3-4 - bar line added; 9/1 - d6 instead of c5; 10/1 - h5 instead of h6 and crotchet instead of dotted crotchet; 10/3-6 - crotchets absent; 11 - rhythm signs absent; 11-12 - bar line a note to the left; 12/1 - minim a note to the left. **JD40g.** *Lutezine.* German tablature; 1/1-3 & 5/1-3 - 2 crotchets minim instead of 3 minims; 2/1, 3/1, 6/1, 7/1 & 8/1 - dotted crotchets instead of dotted minims; 4/1 - dotted crotchet instead of minim; 4/4 - minim absent; 6-7 - bar line absent; 9/3 - crotchet 2 notes to the right; 9/5 - a3 absent; 10/1-3 - quaver dotted crotchet quaver instead of dotted minim 2 crotchets; 10/3 - c5 absent; 11/3 - dotted crotchet absent; 12/1-3 - dotted crotchet 2 quavers instead of dotted minim crotchet fermata. **JD40h.** *Lutezine.* rhythm signs half length (except crotchet at 9/9); one or two dots under tablature letters for left hand index and middle fingering and comma ornaments; 12/2 - minim and fermata above double bar line instead of fermata. **JD40i.** *Lutezine.* German tablature; 4/2 - semibreve absent; 7/between 1-2 - d2-c2 added; 7/after 3 - c2-d2 added; 7/3 - minim absent; 7-8 - bar line absent; 8/1 - dotted semibreve absent; 9/3 - g1 absent; 10/1 - d6 absent; 11/5 - minim a note to the left; 12/2 - fermata absent. **JD40j.** *Lutezine.* double bar lines absent; 3/1 & 23/1 - dotted minims instead of minims; 3/4 - minim absent and c5 instead of c6; 4/1-2 - semibreve minim instead of minim semibreve; 5 - bar omitted and added above as an insert; 7/1, 18/1, 31/1 & 42/1 - a7 absent; 10/1 - minim instead of dotted minim and a5 instead of d7; 11/3 - crotchet instead of dotted crotchet; 11/5 - crotchet a note to the right; 15/7 - quaver a note to the right; 17-20 - dots with the enclosing bar lines indicate repeating these 4 bars to complete an 8-bar C strain; 22/2-5 - crotchets absent; 24-25 - single instead of double bar line; 26/1 - d1 added; 27-28 - 2 bars absent; 29/2 - a2 added; 33/1 - e1 instead of l1; 34/8-9 - crotchet quaver a note to the left; 35/1 - d2 instead of d1; 35/4-8 - d1-c1-a1-c1-d1 crossed out; 36/2-11 - quavers instead of semiquavers; 36/11-12 - bar line added; 36/12-13 - minim semibreve instead of 2 quavers; 45/between 8-9 - f1-h1-e1 added; 47/2 - d3 instead of d2. **JD40k.** *Lutezine.* double bar lines absent; 4/2 - semibreve absent; 6/1 - a9 instead of a8; 39/8-9 - bar line added; 72/2 - a7 instead of a8; 81-82 - bar line absent; 84/2 - a8 instead of a7; 89/7 - g1 absent; 96/9 - minim instead of fermata. **JD40l.** *Lutezine.* vertical and horizontal ties, one or two dots under tablature letters to indicate right hand index or middle fingering and x and # ornaments to the left of tablature letters; 8-9, 56-57 & 80-81 - single instead of double bar lines; 23-24, 31-32, 49-50, 65-66 & 73-74 - bar line absent; 71/1-2 dotted crotchet quaver obscured by hole in the paper; 96/2 - minim and fermata above double bar line instead of fermata. **JD40m.** *Lutezine.* 8-9, 16-17, 32-33, 40-41, 56-57, 64-65 & 80-81 - single instead of double bar lines; 22/1, 72/2 - a9 instead of a8; 26-27, 53-54 & 78-79 - bar lines absent; bar 27 - all rhythm signs displaced a note to the left; 30/1, 31/1, 46/1, 90/1 & 92/2 - a7 instead of a8; 34/9 - d2 absent; 43/5-6 - quavers instead of crotchets; 44-45 - double instead of single bar lines; 54/3 - crotchet 2 notes to the right; 60/3, 64/3 & 84/2 - a8 instead of a7; 65/6 - h1 instead of k1; 77 - bar absent. **JD40n.** *Lutezine.* vertical ties, one or two dots under tablature letters to indicate right hand index or middle fingering and + and • ornaments to the left of tablature letters; double bar lines absent except at 24-25, 40-41, 48-49, 72-73, 96-97, 121-122 & 144-145; 54/1 - c4 and c5 washed out instead of c5; 58-59, 78-79 & 114-115 - bar line absent; 165 - semibreve instead of fermata. **JD40o.** *Lutezine.* 8-9 & 16-17 - single instead of double bar lines; 15/3 - crotchet instead of dotted crotchet; 17/4 - semiquaver instead of quaver; 19/4 - crotchet instead of quaver; 24/2 - semibreve instead of fermata. **JD40p.** *Lutezine.* # ornaments; 2/2-4 - quavers instead of crotchets; 6/2-4 - crotchets absent; 8/2 - semibreve absent; 8-9 - single instead of double bar line; 12/1-3 & 16/1-3 - minims absent; 12-13 & 20-21 - double instead of single bar line; 14/1-4 - dotted minim 3 crotchets absent; 15/5-8 - quavers absent; 18/1 - minim instead of dotted minim; 18/3 & 19/5 to 20/3 - minims absent; 21/1 & 21/5 - crotchets instead of dotted crotchets; 22/1-4 & 22/7 - crotchets absent; 22/4 - e1 instead of a1; bars 23 & 24 - rhythm signs absent. **JD40q.** *Lutezine.* German tablature; 8/1 & 12/1 - semibreve instead of dotted semibreve; 11/3 - d6 absent; 13-16 - bars reconstructed as a repeat of previous 4 bars to complete an 8-bar strain B; 20-21 - single instead of double bar line; 24/1 - semibreve instead of fermata.

**Pepper is Black P1.** C (d2) changed to C# (e2) in 2nd edition of Playford. **P2.** rhythm signs double length in source; occasional vertical ties; double bar lines absent (except at 31-32, 35-36, 64-65 & 96-97) and double instead of single bar lines at 31-32 & 35-36; 6/1 - a3 instead of b3; 27 - bar added after the last stave marked + to be inserted here; 27-3 to 28/2 absent; 29/1 - a5 crossed out; 34/1 - a5 absent; 58/1-3 - d1-b2-a2 instead of d3-a2-b2; 79/1 - c3 instead of d3; 86/2 - f5 instead of f4; 107/4 - b2 instead of b3; 121/2-3 - scribe alter 2 crotchets to 2 minims (2 crotchets here).

**Over the mountains OM1.** vertical ties and •, with short vertical line below the dot in the original, as ornament; one and two dots used once each for left hand fingering; 4/2 - minim instead of crotchet; 9-10 - bar line absent. **OM2a** vertical ties and # x and : as ornaments; 17/between 3-4 - another c2 added and quaver above it crossed out; 17-18, 18-19, 19-20 & 23-24 - bar lines absent; 21/1 - dotted crotchet absent; 24/1-2 - crotchet and fermata absent. **OM2b.** vertical and one horizontal tie, # : (dots all round tablature letter in original) + and comma as ornaments; same alterations as OM3b plus 24/1 - c4a5 absent. **OM3.** horizontal ties and # + for ornaments; 3-4, 5-6, 10-11 & 11-12 - bar lines absent; 4/1 - a4d6 absent; 8/1 - dotted minim instead of minim; 12/1 - a4 absent. **OM4.** horizontal ties and ornaments • and : (short vertical bar preceeding note in original); bars 13-14 - rhythm signs not clear in original; 15/1 - crotchet instead of minim; 15-16 & 16-17 - bar lines absent; 16/1 & 24/1 - a4 absent; 18-19 & 19-20 - bar line a note to the right; 22/3-6 - quavers instead of semiquavers; 22-23 - bar line 2 notes to the left; 23/3-4 - minim crotchet instead of dotted crotchet quaver; 23-24 - bar line a note to the left. **OM5.** horizontal ties; 8/1 - a3 instead of c3; 8-9 - bar line absent; 12/1 - dotted minim instead of fermata. **OM6.** horizontal ties; 4/1 - crotchet instead of minim and a4 absent; 7-8 - bar line absent; 8/1 - b3 instead of d3; 12/1 - minim instead of dotted minim. **OM7.** horizontal ties; 24/1 - a4 absent. **OM8.** horizontal ties; 28/1 & 36/1 - a4 absent; 32/1 - b3 instead of d3. **OM9 (var 1).** copied from Playford 1652, and so all the same changes as OM10. **OM10 (var 2).** barred in common time with 2 minims per bar instead of triple time with 3 crotchets per bar; the only single bar lines are at 1/1-2, 2/2-3, 3-4, 6/2-3, 7-8, 9-10 & 11/1-2; 16/1 - dotted minim instead of minim; 18/1-2 - quavers instead of crotchets; 19/1 - a3 instead of c3; 20/1 - semibreve instead of minim; 23/2 - crotchet instead of dotted crotchet; 24/2 - crotchet l1 absent. **OM11(a) (var 3).** all rhythm signs absent; 26/1 - a2 instead of f2f3; 29/1-2 & 30/2-3 - bar lines added; 32/3 - h1 instead of i1; 34/1 - c3 absent. **OM11b.** all rhythm signs absent; 5/1-2 & 6/2-3 - bar lines added; 8 - my bar numbering is wrong - there are two bar number 8; 8/3 - g1 instead of h1. **OM12 (var 4).** barred in common time with 2 minims per bar instead of triple time with 3 crotchets per bar; the only single bar lines are at 37-38, 39/1-2, 42/2-3, 43-44, 44-45, 46/2-3 & 47-48 and double bar line at 40/1-2; 37/1 - minim instead of crotchet; 41/1, 45/1 & 47/2 - crotchet instead of dotted crotchet; 42/1 & 46/1 - quavers instead of crotchets; 44/1 - dotted minim instead of minim; 47/2 - c3 instead of c2; 48/1 - dotted minim a2h3 instead of minim c1a2c3d4. **OM13 (var 5).** all rhythm signs absent and the single bar lines only at 54/2-3, 56/1-2 & 58/2-3; 48/2-3 - 2 quavers b4-d4 absent; 50/1 & 56/3 - c1 instead of b1; 54/1-2 - a3-a4 instead of a4-a3; 56/1 - f2f3 instead of a2a3d4.

**RIPPE R3.** occasional dots under tablature letters for left hand index fingering and occasional horizontal ties; 10/1 - a5 instead of a4 (a5 in Fezandat and a4 in Le Roy); 37/2 - e2 instead of d1 (e2 in Fezandat and d1 in Le Roy); 42/2 - h3 instead of h4 (h4 in Fezandat and Le Roy); 57/3 - c4 in Marsh and Le Roy, f4 in Fezandat; 82/1 - c4 instead of e4 (c4 in Fezandat and e4 in Le Roy); 82/2 - a6 absent (a2f3f4a6 in Fezandat and a2f3e4a6 in Le Roy); 95/1 - c3 instead of b3 (c3 in Fezandat and Le Roy); between 109-110 - bar of a2a3c5-c4a6-a2b4c5 crossed out; 112/1 - b2 in Marsh and Fezandat, e2 in Le Roy; 113 - bar absent in Le Roy; 119/1 - a1 instead of c1 (c1 in Fezandat and Le Roy); 128/3 - c4 in Marsh and Fezandat, c5 in LeRoy; 146/2 - b4 absent (b4 in Fezandat and Le Roy); 148/1 - a6 instead of a5 (a5 in Fezandat and Le Roy); 179/3 - a6 instead of a5 (a5 in Fezandat and Le Roy); 206/1 - a6 absent; 224/1 - a1b2a3d6 instead of a2b3a4d6 (a1b2a3d6 in Fezandat and a1b3a4d6 in Le Roy); 227-228 - bar line absent in Le Roy.

1. Biography and Numbering from Monique Rollin & Jean-Michel Vaccaro (eds.) *Oeuvres des Mercures* (Paris, Corpus des Luthistes Français 1977). [↑](#endnote-ref-1)
2. Two courantes ascribed to Mercury are on p. 64 of Schele, one listed as no 7 in the CNRS edition and the other is omitted (no 25 here): the two concordances CNRS list for no 7 (*Varietie* and Werl) are for no 25 not no 7. [↑](#endnote-ref-2)
3. Apart from a record of 'Jehan Mercyre, joueur d’instruments', in Paris in 1618, personal communication from François-Pierre Goy. [↑](#endnote-ref-3)
4. Adam Gumpelzhaimer *Gymnasma De Exercitiuis Academicorum* (Strasbourg, Zetzner 1621) Partitionis Secondae / Sectio I. De Musica [p. 100]: *Celeberrimi testudinarii ... In Gallia ... Hodiè* [i.e. living in 1621] *Gauliter*, *Mesangeau, Bellard, Conard, Mercure*. [↑](#endnote-ref-4)
5. The CNRS edition lists D-B 40141, ff. 43v-44r *Passomezo b moll* & ff. 45v-46r *Galliarda* as cognates but the similarity is very remote. [↑](#endnote-ref-5)
6. The CNRS edition lists a cognate for violin and bass in the now lost PL-WRu MS 114, f. 50r *Ballet Mercurij*. [↑](#endnote-ref-6)
7. Jan Burgers (ed.) *Joachim van den Hove: Life and Works* (Utrecht 2013). [↑](#endnote-ref-7)
8. Online facsimile of modern edition (p. 70): <http://www.oxford-shakespeare.com/Nashe/Have_With_You_To_Saffron_Walden.pdf> (p. 70) lists *Rogero, Basilino, Turkelony, All the Flowers of the Broom, Pepper is Black, Greensleeves, Peggie Ramsey*. [↑](#endnote-ref-8)
9. See Sally Harper ‘An Elizabethan Tune List from Lleweni Hall, North Wales’ *RMA Research Chronicle* no 38 (2005) pp. 45-98, and the list is reproduced in the *Lutezine* to *Lute News* 106 (July 2013). [↑](#endnote-ref-9)
10. William Chappell *Popular Music of the Olden Time* 1855-6 I, p. 121; William Chappell, revised H. Ellis Wooldridge *Old English Popular Music* (London, Macmillan, 1893/reprinted New York 1961), I, p. 290; Claude M. Simpson *The British Broadside Ballad and Its Music* (New Brunswick, Rutgers University Press, 1966), p. 575. [↑](#endnote-ref-10)
11. Joseph Lilly *A Collection of Seventy-Nine Black-letter Ballads and Broadsides* (1867) p. 174: <https://archive.org/details/acollectionseve01huthgoog> [↑](#endnote-ref-11)
12. Broadside Ballads Online at the Bodleian Libraries: <http://ballads.bodleian.ox.ac.uk> [↑](#endnote-ref-12)
13. University of California Santa Barbara: English Broadside Ballad Archive <http://ebba.english.ucsb.edu> [↑](#endnote-ref-13)
14. Chappell *ibid.* (OEPM)*,* I, p. 189; Chappell, *ibid.* (PMOT)*,* I, pp. 303-305 (where he claims that a version is in the Skene MS, but it is not listed by Simpson and I cannot find it - but there is an accompanied song setting in GB-En 9477 (Millar), f. 72r *Over the mountains*); Simpson, *ibid.*, pp. 472-474. [↑](#endnote-ref-14)
15. Edited in Diana Poulton *English Ballad Tunes* (Cambridge, Gamut, 1975), no. 8 and *Lute News* 83 (October 2007). [↑](#endnote-ref-15)
16. Accords nouveau website of Andreas Schlegel and François-Pierre Goy <http://www.accordsnouveaux.ch/de/DownloadD/files/PAN_PAN.pdf>

    includes 49 lute solos by Mesangeau, of which 23 are in French Flat tuning (dedff), 12 in Mesangeau tuning (ddeff), 11 in English Gauthier or Mersenne Extraordinaire tuning (edeff) and 10 in Lawrence or Harp Way Flat tuning (fedff), of which 7 are duplicated in more than one tuning. [↑](#endnote-ref-16)
17. See endnote 4. [↑](#endnote-ref-17)
18. *Courante du Sieur Mesangeau Hanc choream Gallicam peritissimus Mus. Col.ma vl. ingratia auth. composuit* - thank you to Matthias Rösel for the translation. [↑](#endnote-ref-18)
19. Marin Mersenne *Harmonie Universelle* (Paris 1636), Premiere Preface Generale au Lecteur, sig. A5v: *Ausquels on peut ajouter les excellens joueurs de Luth qui viuent maintenant, comme les sieurs Gautier, l'Enclos, Marandé, & plusieurs autres, & ceux qui composent de la tablature pour cet instrument, comme Mezangeau,Vincent, &c.* [↑](#endnote-ref-19)
20. GB-Lam Ms. 614 (facsimile: Leeds, Boethius Press 1974), ff. 5r-5v: *Afterwards Monsieur Mezangeot appeared upon the Stage of Musicke and using the Lute with nynetteend Strings hath soe polished the Composition and the playing of it that w[i]thout Contradiction we must give him the praise*. [↑](#endnote-ref-20)
21. Vieux Gaultier's works also include music for both renaissance and baroque lutes - see tablature supplement to *Lute News* 42 (June 1997). [↑](#endnote-ref-21)
22. D & E Gaultier *Livre de Tablature* *c.*1672, pp. 8-9 *Tombeau de Mezangeau, Du vieux Gaultier* - Bill Carter identified the final 7 bars as a transposition of the last 7 bars of GB-Cfm 689 (Herbert), ff. 13v *fantasia Diomedes*. (The *Gigue* *Du vieux G* in D & E Gaultier *Livre de Tablature* *c.*1672, pp. 10-11 of is also called testament or tombeau de Mezangeau in other sources); Perrine *Livre de Musique pour le Lut* *c.*1683, pp. 3-4 *Allemande ou Tombeau de Mezangeau du V. G.*; D-B Danzig 4230, ff. 67v-68r *Testament V. G.* (contepartie). Anon: F-Pn Vm7 6211, ff. 31v-32r *Tombeau de Mesengeau* (dedff); D-Kl 2° 61.L1, f. 23r *Tombeau de M: Messangior* - baryton (fedfh). [↑](#endnote-ref-22)
23. François-Pierre Goy 'Luth et guitare dans le journal et la correspondence (1631-1636) de Bullen Reymes' in *Luths et luthistes en Occident: actes du colloque organisé par la Cité de la musique, 13–15 mai 1998* (Paris, Cité de la Musique 1999), p. 189 available online at:

    <http://www.accordsnouveaux.ch/de/DownloadD/files/Luth_et_guitare_Reymes.pdf>. [↑](#endnote-ref-23)
24. François-Pierre Goy has identified Mesangeau as the copyist of a manuscript of 14 French dances for renaissance lute (I-Tn IV.23/2, *c.*1620), as well an unmeasured prelude and setting of La Vignonne in the lute book of Wolfgang von Grünbühel (D-B N 479), but none of the music he copied can be identified as his own compositions, see François-Pierre Goy 'Some adiitional information on Wolfgang von Grünbühel's lute book' *The Lute* 48 (2008) p. 76-77. Thank you to François-Pierre for this information and for comments and additional concordances. [↑](#endnote-ref-24)
25. André Souris & Monique Rollin (eds.) *Oeuvres de René Mesangeau* (Paris, Corpus des Luthistes Français 1971). [↑](#endnote-ref-25)
26. The English battles pieces are listed in the accompanying *Lutezine*. [↑](#endnote-ref-26)
27. Diana Poulton and Basil Lam *Collected Lute Music of John Dowland* (Faber 1974/R1978 & 1981) [DowlandCLM]; Diana Poulton *John Dowland* (Faber 1972/R1982), pp. 138-142; John M. Ward *A Dowland Miscellany JLSA* X (1977), pp. 139-140. [↑](#endnote-ref-27)
28. Probably Anthony Mildmay (c.1549-1617) of Apethorpe Northants, MP for Wiltshire and English ambassador in Paris 1597. See:

    <http://www.historyofparliamentonline.org/volume/1558-1603/member/mildmay-anthony-1549-1617>

    Also, Robert Johnson dedicated a pavan to Lady Mildmay, probably Anthony's wife Grace (c.1552-1620), edited for *Lute News* 110 (July 2014). Grace was daughter of Sir Henry Sharington of Lacock Abbey in Wiltshire and married Anthony Mildmay in 1567, so was titled Lady Mildmay when he was knighted in 1597. [↑](#endnote-ref-28)
29. Also edited for 'Lute Music ascribed to Robert Dowland' in *Lute News* 74 (June 2005). [↑](#endnote-ref-29)