**Music supplement to the Lutezine for Lute News 128 (December 2018): Melchior Neusidler part 3 and settings of Wie möcht ich frölich werden - more settings of Who list to lead a soldiers life & Browning, Dowland JD9-11 and arrangements of Lachrimae Pavan JD15**

**Melchior Neusidler part 3**

Here is another group of a fantasia, vocal intabulation and dance by Melchior Neusidler. The fantasia is known from two closely concordant versions, one in an English manuscript that includes music of German and Italian origin, and the other in the lute book of Michael Eijsertt of Nürnberg, the latter including intabulations of works by Hans Leo Hassler and others and fifteen English lute solos and duet parts as page fillers.[[1]](#footnote-1) The vocal intabulation here is the madrigal *Carita di Signor* known from a vocal setting in Annibale Padovano *Il Primo Libro de Madrigali a cinque voci* (Venezia, Gardano 1564), no. 4 and a keyboard setting in Cipriano de Rore *Tutti I Madrigali* (Venezia, Gardano 1577), f. 4vas well as an instrumental arrangement in Dalla Casa *Il Vero Modo di Minuir* (Venezia, Gardano 1584), p. 12*.* The lute intabulation from Melchior's print was copied almost exactly in Phalèse's *Theatrum Musicum Longe* of 1571, although Phalèse included a much simpler setting in the previous edition of *Theatrum Musicum* from 1568, f. 44v. A lute setting in Mbs.266, f. 4v is also largely concordant with Melchior's print although different in figuration in places. The title, together with that of the madrigal *Signor mio caro* that precedes it in Melchior's print, comes from Francesco Petrarca's *Canzoniere* no. 266.[[2]](#footnote-2) The titles *Signor mio caro. 7/ Carità di signori. 8* without any tablature are also found in a section of intabulations from Rore's *Tutti I Madrigali* in the lute manuscript G.1.4 (formerly known as the Donaueschingen MS but now in Würtenbergische Landesbibliothek Stuttgart, book II, f. 42v). The dance is a setting of the lieder *Wie möcht ich frölich werden* (see below).

**MN3a.** GB-Cu Add.3056, ff. 40v-42r *Fantasia Newsadler* pp. 4-7

**=** A-Lla 475 (Eijsertt), ff. 68v-69r *Fantasia MN* [[3]](#footnote-3)

cf. D-DEl BB 12150, ff. 44v-46v *Phantasia M.N.* - tone higher

**MN3b.** Neusidler I 1566, pp. xi-xii *Carita di Signor* 8-9

= Neusidler *Tabulatura* 1573, sigs. C2v-C3r *8 Carita di Signor*

= Phalèse & Bellère 1571, ff. 61v-62r *Carita di signore*

**MN3c.** Neusidler 1574, sigs. K4r-K4v *Wie möcht ich*

*frölich werden - Volget der Hupffauff* 10-11

**Deutscher Dantz from Hudson: H14**

Wie möcht ich frölich werden is an example of a lieder arranged and adapted as a dance (*Tantz weyß*) in duple time with an after dance in triple time.[[4]](#footnote-4) It is no. 14 of the most popular deutsche dantz in Richard Hudson's *The Allemande, The Balletto, and The Tanz* (Cambridge University Press 1986). Melchior Neusidler's setting is above and another nine are here. The sources are from Germany, Switzerland and the Low Countries showing transmission around Europe and note that Melchior and his father Hans Newsidler both arranged it for their prints twenty-five years apart. The number and sequence of the sections vary considerable and the settings are found in two different tonalities (nominally C minor for the majority and D minor in Jobin's print), which are the same tonalities of the two parts of what are presumed to be a duet for lutes a tone apart, given that they are on the same opening of the manuscript with one part inverted so that they can be played from the manuscript by two lutenists sitting opposite each other (I have not played them as a duet so do not know how well they fit together).

**H14a = MN3c.** Neusidler 1574, sigs. K4r-K4v *Wie möcht ich*

*frölich werden - Volget der Hupffauff [[5]](#footnote-5)* 10-11

**H14b. §**PL-Kj W 510, f. 54r *Ein schöner dantz wie Möcht ich*

*frölich werden* 11

**H14c.** Newsidler 1549, sigs. i1r-i1v *Wie möcht ich frölich*

*werden Tantz weyß - Volgt der Hupff auff* 12-13

**H14d.** Adriaenssen 1592, ff. 81v-82r *Almande* 14-15

= Adriaenssen 1584, f. 85v *Almande*

**H14e.** Heckel *Tenor* 1556/1562, pp. 100-104 *Graff Johan von Nassaw*

*Dantz, Wie kan ich frölich werden - Proportz darauff* pp. 16-17

**H14f. §**CH-Bu F.IX.70, p. 273 *CVII Wie möcht ich frölich werdenn* 17

**H14g.** NL-At 208.A.27, ff. 62v-63r *Graff Johann Von Nassaw tantz LVII - Saltarello* 18

**H14h. §**CH-Bu F.IX.70, pp. 244-245 *XXVI Wie möcht ich*

*frölich werden* 20-21

**H14i-i.** PL-Kj 40598, f. 128v *68 Tantz Wie mecht ich*

*frölich werden -* Lute I of duet for lutes a tone apart 22

**H14i-ii.** PL-Kj 40598, f. 129r 68 *Tantz Wie mecht ich*

*frölich werden N. R.* [Nicolas Rans?] - Lute II of duet 23

**H14j.** Jobin 1573, sig. H1r *Dantz - Nach dantz* 24-25

§ not in Hudson

**more Browning & Soldiers life**

A short arrangement of the tune of *Browning/The leaves be green/The nuts be brown* was in *Lute News* 128, and here are John Danyel's fifteen variations for solo lute as well as eleven variations set as a treble and ground duet probably by John Johnson. John Danyel's variations are found in nearly identical versions in his *Songs for the Lute Viol and Voice* of 1606 and the manuscript Add.3056, both in an unusual transitional tuning (assuming the nominal pitch f'#-c'#-a-e-A-G-E-D-A flat or intervals by fret of fefhc plus four diapasons). At this pitch, each variation begins in A minor and ends in G minor, the initials of Anne Greene, daughter of Sir William Gre(e)ne of Milton of the title and dedicatee of Danyel's book of songs. The manuscript source is annotated with extensive ornaments so both versions are included here, together with a transcription for lute in vieil ton tuning.[[6]](#footnote-6). All three sources of the treble are virtually identical and so only one is included here.[[7]](#footnote-7)

*Lute News* also included three settings of *Who list to lead a souldiers life* and here is one more of three variations from Playford's *New Lessons for the Gittern* of 1652 transcribed for 6-course lute.

Appendices 1-3 are page fillers, the title of the first suggesting a satirical ballad or court song not known to me from elsewhere,[[8]](#footnote-8) the second two settings a tone apart of an untitled and unidentified ballad or masque tune on a tonic-dominant or submediant-tonic ground, and the third an untitled and otherwise unknown ballad or masque tune in two strains each on tonic-dominant and tonic-supertonic grounds.

L1. GB-Lbl Eg.2046, f. 15r (The Leaves be green, the nuts be brown)

- arranged from treble and ground duet *Lute News*

**L2ai.** Danyel *Songs for the Lute Viol and Voice* 1606, sigs. L1v-L2v

*Mrs Anne Grene her leaves bee greene* 26-28

**L2b.** GB-Cu Add.3056, ff. 60r-61v *Mrs Anne Grene her leaves bee greene* 29-31

**L2aii.** transcribed for vieil ton by Martin Shepherd 32-34

**L3i.** GB-Lbl Eg.2046, ff. 14v-15r *A treble* - JohnsonB[[9]](#footnote-9) 73 35-37

GB-Cu Dd.3.18, f. 17v *The Nutts be Browne* - treble Lundgren[[10]](#footnote-10) 17

GB-Cu Dd.9.33, ff. 63v-64r untitled - treble

**L3ii.** GB-Lbl Eg.2046, ff. 14v-15r *A treble* *the grownd to the treble before* 35/37

S1. US-NHub osborn fb7, f. 89r *Lustie Soldier* *Lute News*

S2. GB-Lam 603, f. 38r *the Soulders life* - trans from edeff *Lute News*

S3. Playford *DM* 1551 & 1696 (9th), p. 65 *Souldiers Life* - violin *Lute News*

**S4.** Playford 1652, p. 6 *The Souldiers Life* - trans gittern 13

keyboard: GB-Lbl Add.10337, f. 18v *The Souldiers delight* = US-NYp Drexel 5609, p. 25 *The Soldiers delight*; F-Pn Rés.1186, f. 99r *Ye Souldiours dance Will: Byrd* = US-NYp Drexel 5609 p. 67 *The Soldiers dance*

**App 1.** GB-Ctc O.16.2, p. 135 *Come to the court* *and be all made knightes* 9

**App 2a.** GB-Lam 603, f. 27v ii untitled 25

**App 2b.** GB-Lam 603, f. 27v ii untitled 57

**App 3.** GB-Lbl Eg.2046 (Pickeringe), f. 15r untitled 84

**John Dowland**

One version of each of JD9-11 were in *Lute News* 128, and all the additional tablature sources are here. Five more versions of **JD9** include two closely concordant lute solos in English manuscripts, a setting in the lute book of Johann Aegidius Berner von Rettenwert copied accurately but with significant variants,[[11]](#footnote-11) plus the lute part to Dowland's setting for lute and viol consort of 1604 which can be played as a solo. It differs mainly in the dramatic rising and falling figure in the final few bars and the curious incomplete final cadence, found in all the consort parts so unlikely to be a printer's error. The lute part was copied quite faithfully into Joachim van den Hove's *Delitiae Musicae* of 1612 as if it was a lute solo. The sources are for 6–, 7-, 8- or 9-course lute and DowlandCLM chose the unadorned version in the Euing lute book with a 7th course in D, whereas I chose the ornamented setting for 6-course lute in Jane Pickeringe's lute book for *Lute News*.[[12]](#footnote-12) The English sources and the consort lute part are barred so that the bar lines in the final four bars miss the strong beat, which is largely avoided in the Johann Aegidius Berner setting raising the possibility that the English sources stem from a corrupt original. The version in the Welde lute book includes a different final bar to the others and I have added a crotchet in bar 33 to bring the strong beats back to the beginning of bars 34 and 35, as an attempt at reconstruction. Another seven sources of **JD10** are here, five for a lute of 6- to 10-courses, a setting by Richard Sumarte for lyra viol tuned lute way, and an orphan cittern part for which no other mixed consort parts are known. Three lute settings in English manuscripts are closely concordant and include divisions on the first two strains only. Again, DowlandCLM chose the plain version in the Euing lute book for 7-course lute whereas I chose the ornamented version for 9-course lute from the Board lute book for *Lute News*. A fourth English source is William Barley's *A New Booke of Tabliture* of 1596, from the Orpharion section, which lacks divisions and is error free. The final lute source is a manuscript of Leipzig provenance, presenting a plain setting without divisions. The English source of **JD11**, for 6-course lute and with divisions, was in *Lute News*, and the only other source is Johann Rude's *Flores/Florum Musicae* of 1600, also for 6-course lute but lacking divisions and and differing in many details of figuration.

JD9a. GB-Lbl Eg.2046 (Pickeringe), f.31v *Dowlandes*

*Lamentation ‘Semp dolent’* *Lute News*

**JD9b.** GB-WPforester welde, f. 14v *Semper dolens* pp. 38-39

**JD9c.** GB-Gu Euing 25, f. 25r untitled - DowlandCLM 9 40-41

**JD9d.** Dowland *Lachrimae* 1604, sigs. E2v-F2r *Semper Dowland*

*semper dolens 8 Io. Dowland* - viol consort à 5 and lute: 42-43

**JD9e.** CZ-Pnm IV.G.18, ff. 40v-42r [38v-40r] *Pavana Douland* 44-45

**JD9f.** Hove *Delitiae Musicae* 1612, ff. 38v-39r *Semper Dowlant*

*semper dolens / Ioan Doulant* - lute part HoveB[[13]](#footnote-13) 368 46-47

JD10a. GB-Lam 603 (Board), ff. 10v-11r *Solus com sola JD /*

*Solus cum sola / Solus com sola by Mr Dowland Bacheler of Musick* *Lute News*

**JD10b.** GB-Cu Dd.2.11, f. 58v *Solus cu[m] sola J Dowl* 48-49

**JD10c.** GB-Gu Euing 25, ff. 27v-28r untitled - DowlandCLM 10 50-51

**JD10d.** GB-Lbl Add.31392, ff. 14v-15r *Solus cu sola. Dowland* 52-53

**JD10e.** Barley *Orpharion* 1596, sig. B3v-B4r *Solus cum Sola made by I.D.* 54

**JD10f.** D-LEm II.6.15, pp.104-105 *Pauana 17* 55

**JD10g.** GB-Mr 832 Vu 51, pp. 20-21 *Solus cum sola. / R*(ichard)*. S*(umarte). - lyra viol (ffeff) 56

**JD10h.** GB-Cu Dd.14.24, f. 27r *Solus cu*(m) *sola* - cittern part 57

viol consort à5: GB-Lcm 1145, p. 12 *Solus cum sola Pavin* - 3 parts only - VdGS 1628; keyboard: US-NYp Drexel 5612, pp. 222-224 *A Pavion Solus com so la*; D-B (*olim* Breslau Stadtsbibliothek) 114, f. 76r *Solus Cum sola gesetz a A. H.* - bars 1-3 only

JD11a.GB-Cu Dd.9.33, ff. 33v-34r *Mrs Brigide fleetwoods pauen*

*als Solus sine sola Jo Dowland* - DowlandCLM 10 *Lute News*

**JD11b.** Rude 1600 II, sigs. iir-iiv *110* [index: *Paduana I.D.*] 58

**Arrangements of Lachrimae pavan JD15**

The principal settings of Dowland's Lachrimae pavan in G minor and A minor were edited for *Lute News* 122 and 123 (July and October 2017) and their accompanying *Lutezines*. Here is the first half of the remaining arrangements and parodies assumed to be by others (and so numbered in sequence as JD15app)[[14]](#footnote-14) found in English and continental prints and manuscripts, including three sources of a setting ascribed to Valentin Strobel,[[15]](#footnote-15) three different settings probably all by Joachim van den Hove, and settings probably made by Johann Rude, Jean-Baptiste Besard and Adrian Valerius for inclusion in their prints of 1600, 1603 and 1626, respectively.[[16]](#footnote-16) Strobel's setting is known from three concordant sources, Fuhrmann's print of 1615, an almost identical version copied into a Bavarian manuscript later owned by Arnold Dolmetsch and the same setting but with significant variants of figuration in the English manus cript Add.3056. The version in the latter is one of several pieces that bear the initials C.K., and the same manuscript includes two other settings of Lachrimae, JD15app 7 with very different divisions to the Dowland setting, and JD15app 10 which is parody of the melodic and harmonic framework of the Lachrimae pavan with such elaborate divisions that it is hardly recognisable in many places and the sequence of strains places the usual third strain before the second. Besard's version was copied almost identically into the lute book of Johann Nauclerus. Besard and Valerius did not deviate much from the English settings, unlike Rude and particularly van den Hove who embellished all three strains with divisions of cascading quavers and semiquavers characteristic of other lute music by him. Two of the settings by Hove were also accompanied by triple-time galliards quite different from Dowland's own Lachrimae Galliard (JD46). The settings here provide an extensive range of alternative figuration of Dowland's famous pavan that all have their merits if you have time to study them [Additional: B-Bc 26.369, ff. 11r, 13v-13r *Pavana Lachrymae*]

**JD15app 5.** Valerius 1626, pp. 217-218 *Pavane Lachrime met den Bass* p. 75

- lute part here, also 2-voice and cittern settings

**JD15app 6a.** Fuhrmann 1615, pp. 60-61 *Pavana sexta*

header: *Lachrimae. V*[alentin] *S*[trobel]*.* 76-77

**JD15app 6b.** GB-HAdolmetsch II.B.1, ff. 225v-227r *Pavana Lacryme* 78-79

**JD15app 6c.** GB-Cu Add.3056, ff. 36v-37r *Lacrimae C.K.* 80-81

**JD15app 7.** GB-Cu Add.3056, ff. 4v-5r *Lacrimae*

*by MR Dowlande. BM.*  82-84

**JD15app 8.** Rude 1600, sigs. GG5v-GG6r *91* 85

[index: *Pavana à 5 voc. Dulandi Angli*]

**JD15app 9a.** Besard 1603, ff. 16v-17r *Fantasia Ioannis Dooland Angli Lachrimae* 86-87

**JD15app 9b.** D-B 40141, ff. 36v-38r *Fantasia Joannis Dulandi* 88-89

**JD15app 10.** GB-Cu Add.3056, ff. 14v-15r untitled 90-92

**JD15app 11i.** D-Hbusch, ff. 24r-28r *Pauana Lachrime*

- HoveB 199a 92-94

**JD15app 11ii.** D-Hbusch, ff. 27r-28r *Galliarda Lachrima* - HoveB199b 95

**JD15app 12.** D-Hs ND.VI .3238, pp. 17-19 *Pauana Lachrimae Joachimi vanden Houen den 16 Febr Anno 1614* - HoveB 200 96-99

**JD15app 13i.** Hove 1601, ff. 94r-95r *Pavana Lachrime*

- HoveB 198a 99-101

**JD15app 13ii.** Hove 1601, f. 95r *Reprinse sequitur* - HoveB 198b 102

**Jacques de Belleville**

The ten lute solos ascribed to Belleville were in *Lute News* 128, and additional versions of two of them are here. No. 6b is an exact concordance for 6a, but the other sources of no. 5 are so diverse that Belleville made the one arrangement ascribed to him and the rest are presumably settings of the tune of Boyer's *Sa beauté extreme* by others, including Charles Lespine and one of the Gauthier's according to the ascriptions.

5a. D-B N 479, ff. 59v-60r *Belleuille* - C minor *Lute News*

**5e.** CH-SO DA 111, f. 41v [Co]*urante* *L’Espine*[[17]](#footnote-17) 59

**5f.** D-Dl M 297, p. 82 *Courant* 59

**5g.** RUS-SPan O No.124, f. 35r *Cor:* 64

5b.CZ-Pnm IV.G.18, ff. 20v-21r *Courante Gothier* - F minor *Lute News*

= **5h.** CH-SO DA 111, f. 42r *Alio modo* 60

**5i.** GB-Lbl Sloane 1021, ff. 49v-50r *Ich habe mein Liebchen*

*zum Tantze gefuret Curant* 61

5c. I-Tn IV 23/2, ff. 12v-13r *Courente* - D minor *Lute News*

**5j.** CH-Bu F.IX.53, ff. 13v-14r *Courante* 62

**5k.** D-LEm II.6.15, p. 264 *Current Con:* 63

**5l.** GB-HAdolmetsch II.B.1, f. 239r *Courante* 63

5d. Valerius 1626, pp. 270-271 *Stem: Courante Françoyse* - G minor

*Of: Angenietij, &c* -lute (plus voice & cittern) *Lute News*

cf. Starter 1621, pp. 177-178 *O Angenietij -* text only)

**5m.** CH-BEsa 123, p. 123 untitled - transitional tuning (efdeh) 64

cf. D-Us 133a, f. 6v untitled - mandora

D-Us 133b, ff. 3r & 58v-60r *Courante* - mandora

Eyck 1654, ff. 62v-63r *De France Courant* - recorder

cf. Boyer *Premier Livre d’Airs a quatre parties de Ian Boyer* (Paris, Boyer 1619, ff. 9v-10r *Sa beauté extreme* - voice

6a. GB-Cfm 689, f. 68r *Volte: Belleuille* - CLFBel 9 *Lute News*

**6b.** B-Br 26.369, ff. 20r-19v untitled 66

**Jean or Marin Héart**

Four courantes ascribed to Héart were in *Lute News* 128. Three are unique to the Herbert manuscript and one is known from multiple versions in different keys, the rest edited here. The figuration of the same two-strain courant is highly variable, especially in the divisions, and it is possible that Heart either composed the original and others made arrangements, or Heart made an arrangement of an existing courante. Either way comparing a variety of ways of setting the same music is a useful exercise. The setting in Ballard's *Libro Secondo* is the most elaborate and the use of qxtremely fluid *stile brisé* in the divisions suggests that it is a later arrangement by Ballard rather than a courante he composed himself.

2a. GB-Cfm 689, ff. 62v-63r *Courante Heart* - in C minor *Lute News*

**2d.** D-Ngm 33748/I, ff. 27v-28r *Corandt* p. 65

**2e.** CH-SO DA 111, f. 18v *Courente*  68

**2f.** D-Hs ND VI 3238, pp. 84-85 *Courante*  68-69

**2g.** GB-HAdolmetsch II.B.1, ff. 58v-59r *Courante*  74

**2h.** Ballard 1614, pp. 30-31 (Courante) *Dixiesme*  70-71

2b. Fuhrmann 1615, p. 168 *Courante 11* - in G minor *Lute News*

**2i.** D-Dl Ms. 297, p. 83, *Courant*  66-67

**= 2j.** D-Lr 2000, p. 47 *Curant* 67

2c.Besard 1603, f. 159v ii *Courante* - in B flat minor *Lute News*

cf. keyboard: D-B Lynar A1, pp. 301-302 *Courant de Gautier*

**Appendices:**

Here are the anonymous courantes from an English and an Italian lute manuscript, seven named as *courante* from the Board lute book and three named *arie francese* from a collection of tablature copied by Vincenzo Galilei. Although titled courante, five lack an anacrusis and so could be voltes. App 5 is in fact a setting of the *spagnoletta*,[[18]](#footnote-18) and App 12 is more like a ballad setting than a courante.

**App 4.** GB-Lam 603, f. 7r *Corant - A Corranto* 19

**App 5.** I-Fn Gal 6, p. 267 i *Arie francese* 21

**App 6.** GB-Lam 603, f. 15v *Corranto* 39

**App 7.** GB-Lam 603, f. 18v *Corrant - Coranto* 41

**App 8.** GB-Lam 603, f. 22v ii *Corran - Corrant* 43

GB-Cu Dd.5.78, f. 68v *Brall*; NL-Lu 1666 (Thysius), f. 371v untitled

**App 9.** GB-Lam 603, f. 25r *Coranto* 45

**App 10.** I-Fn Gal 6, p. 267 ii *Arie francese* 47

**App 11.** GB-Lam 603, f. 24r *Coranto - Corranto* 71

**App 12.** GB-Lam 603, f. 19r *Corranto - A Corranto* 72

**App 13.** GB-Lam 603, f. 22v i *Corranto - Corranto* 72-73

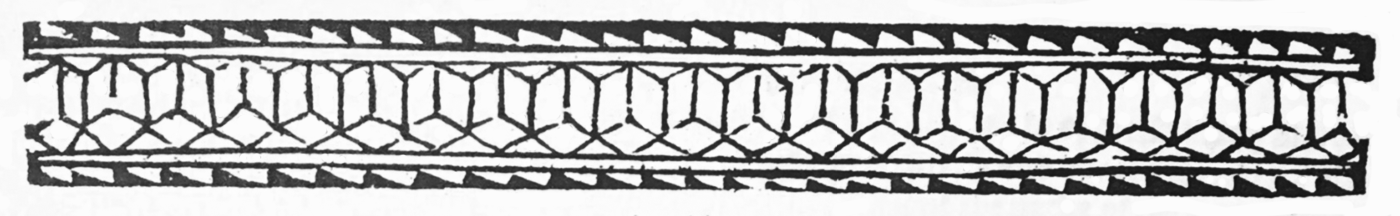
GB-Cu Dd.2.11, f. 72v *Currant*

**App 14.** I-Fn Gal 6, p. 267 iii *Arie francese* 73

A critical commentary for all the music in the *Lute News* supplement and all the music by Dowland is at the end of this Lutezine.

*John H. Robinson - January 2019*





1. John M. Ward 'A Dowland Miscellany' *JLSA* x (1977), p. 138 Appendix S. [↑](#footnote-ref-1)
2. See modern edition:

   <http://www.letteraturaitaliana.net/pdf/Volume_2/t319.pdf> [↑](#footnote-ref-2)
3. *Lute Fantasias and Recercars transcribed from Manuscripts in German Tablature c.1580-1630* (Lübeck: Tree Edition, 2012), no. 62. [↑](#footnote-ref-3)
4. The vocal original is in Melchior Franck's *Musicalischer Bergkreyen* of 1602, no. II, see <https://www.loc.gov/resource/ihas.200154739.0/?sp=3> [↑](#footnote-ref-4)
5. Martin Shepherd *Renaissance Lute Music from German Sources* (Albury, Lute Society Music Editions, 2000), no. 49. [↑](#footnote-ref-5)
6. For this and all the other lute music by John Danyel see Martin Shepherd *The Complete Works of John Danyel, vol. 1: Lute Music* (Albury, Lute Society Music Editions, 1997). [↑](#footnote-ref-6)
7. A notable difference is the first 6 notes of bar 37 are on the first course (d1-a1-c1-d1-c1-d1) in Dd.3.18 and Dd.9.33, and the same pitches but on the second course in Eg.2046 (i2-f2-h2-i2-h2-i2). [↑](#footnote-ref-7)
8. But no song of this title is known, although the it is reminiscent of John Skelton's poem 'why come ye not to court?' from the much earlier date 1522. The title here may refer to criticism of James I for bestowing knighthoods too freely - thank you to Chris Goodwin for the suggestion. [↑](#footnote-ref-8)
9. Jan Burgers *John Johnson: Collected Lute Music* (Lübeck, Tree Edition 2001). [↑](#footnote-ref-9)
10. Stefan Lundgren(München, Lundgren Musik Edition 1983), vol. II. [↑](#footnote-ref-10)
11. It was identified by John Ward and in *Lute News* I said it was based on the consort part, but I now realise that it is not, it is concordant with the solo sources. [↑](#footnote-ref-11)
12. DowlandCLM comments that it was 'Adapted for a six-course lute by omitting all notes that fall on the 7th [course], with disastrous effects on the harmony'. I disagree, as the 7th is only used four times in the source used for the edition, and only in one place is the harmony affected, bar 9, and easily restored by adding b4 to the final chord in the bar. [↑](#footnote-ref-12)
13. Jan Burgers *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgescheidenis 2013). [↑](#footnote-ref-13)
14. JD15app 1-4 were in *Lute News* 123, and the series continued as 5-12 here. [↑](#footnote-ref-14)
15. JD15app 6b was also edited as no. 4 of all the music by Strobel for *Lute News* 57 (March 2001), and JD15app 6c as no. 5 of all the music ascribed to C. K. for *Lute News* 52 (December 1999). [↑](#footnote-ref-15)
16. For a detailed discussion of most of the settings of the Lachrimae pavan see Michael Gale and Tim Crawford 'John Dowland's "Lachrimae" at Home and Abroad' *The Lute* xliv (2004), pp. 1-34. [↑](#footnote-ref-16)
17. All versions are also edited in 'Charles de Lespine Lutenist and Composer' on Kenneth Sparr's website (no. 26a-k):

    <http://www.tabulatura.com/LespineV4jhr.pdf> [↑](#footnote-ref-17)
18. All the lute settings of *Spagnoletta* will be edited for a future *Lutezine*. [↑](#footnote-ref-18)