**Lutezine to Lute News 104 (December 2012): The Walsingham Tune**

This Lutezine contribution explores lute music based on the melody known as ‘Walsingham’ or ‘As I went to Walsinghmam’, one of a family of related tunes.[[1]](#endnote-1) The Shrine of our Lady in the village of Walsingham, halfway between Norfolk and King’s Lynn in the county of Norfolk in the UK, dates back to 1061 when Richeldis de Faverches, a Saxon noblewoman, had a vision in which the Virgin Mary showed her the house in Nazareth where Gabriel had announced the news of the birth of Jesus and asked her to build an exact replica of the house. The original shrine was destroyed in 1538 during the Reformation, but Walsingham has been a place of pilgramage until the present day [see present statue of Our Lady of Walsingham with infant Jesus above].[[2]](#endnote-2) The tune associated with pilgrimage to Walsingham, characterised by a rising and falling 5-note melodic phrase in the first two bars repeated at the same pitch in the third and fourth bars, is recorded in a 16th-century ballad manuscript,[[3]](#endnote-3) and became the subject of sets of variations and quotations in music for lute and other instruments in the late 16th and early 17th centuries.

Different versions of five lute solos are included here. No 1 is a Galliard by John Dowland [DowlandCLM no 31] for 6-course lute that opens the first strain with the Walsingham tune, and the two known versions, both untitled, are edited here [no 1a & 1b]. No 2 includes all seven sets of lute variations on the Walsingham tune (no 2a-g):[[4]](#endnote-4) an anonymous setting as well as those ascribed to John Marchant,[[5]](#endnote-5) John Dowland, Francis Cutting, John Johnson, Anthony Holborne and Edward Collard, all side-by-side so we can compare them. All are known from a single source each, except Cutting’s and Collard’s settings, found in four and three closely concordant versions, respectively, one of each is reproduced here.[[6]](#endnote-6) The variations for lute, lyra viol, cittern, keyboard (including settings by William Byrd and John Bull) or mixed consort are mainly titled ‘Walsingham’, or in some cases ‘As I went to Walsingham’. Poulton considered that Dowland’s set ‘is far less satisfactory’ and queries ‘whether this is Dowland below his normal form’, or whether it was copied from a poor source.[[7]](#endnote-7)

No 3 is a Galliard ascribed to Gregory Huwet in eleven of the 29 versions, all reproduced here.[[8]](#endnote-8) A huge variety of distinct settings all based on the same three strains, in four different keys, suggest that either Huwet composed it and others made their own arrangements, including Tobias Khun (no 3p & 3q), John Dowland (no 3g & 3k), and Zasij, (no 3x), going by other ascriptions, or else Huwet was celebrated only for making an arrangement of an existing Galliard. It has been linked with the Walsingham tune, despite the fact that, unlike the English form of the tune, the 5-note melody in bars 1 and 2 is repeated a tone higher in bars 3 and 4 in all the 27 of the continental versions and *Walsingham* does not appear in any of the titles. In fact, although two continenal versions refer to it as from England (no 3c & 3w), it is curious that only two, closely concordant, versions are found in English sources (no 3a & 3b). One of these is titled *As I went to Walsingham* and remarkably the opening has been changed from the continental form (begins on g` in the G minor versions), to fit the Walsingham tune (begins on b flat`). Furthermore, the second bar of no 3a is the same unusual figuration as the first of Dowland’s variations (no 2c), and its tempting to speculate that it was Dowland himself who modified Huwet’s Galliard on his return to England after spending time with Huwet on the continent. In addition, two versions of the continental form of Huwet’s Galliard (no 3i & 3k), both in the Königsberg lute book, are ascribed to Dowland. One has the three strains without divisions, and the other is an elaborate set of divisions which are corrupt and incomplete largely lacking rhythm signs and bar lines but a reconstruction has been attempted here. So are these two versions Dowland’s own arrangements of Huwet’s Galliard made while they were together at the courts of Wolfenbüttel or Hesse? Although omitted by Poulton, it is suggested that the settings of Huwet’s Galliard ascribed to Dowland could be added to Dowland’s works.

No 4 is another Galliard using the same tune as Huwet’s in the first strain. Fourteen versions are known and edited here, mostly in Italian tablature and in Italian sources. Most settings are anonymous, although versions in the Hainhofer lute book are ascribed to the Roman lutenist Laurencini, the french lutenist Vausmenil and Bofart (presumably Valentin Bacfark) and another version to an unnamed Jew (un ebreo), all distinct enough to suggest that these composers made their own arrangements of an existing Galliard. It seems likely to be coincidence that the opening melody of the first strain of this Italian Galliard is similar to the tune associated with the Shrine in Walsingham in England. And it follows that the Galliard that Huwet composed or arranged could have been based on the tune found in the Italian Galliard, and that he was unaware of similarity to the English Walsingham tune, possibly until Dowland pointed it out to him! No 5 is another triple time lute solo that uses the Italian tune in the first strain.

[Additional: GB-Cu Dd.5.20, f. 36v *Galliard Robt Johnson* - lyra viol (ffhfh) Walsingham tune]

**Worklist[[9]](#endnote-9)**

**Galliard - John Dowland**

1a-JD31. GB-Cu Dd.2.11, f. 82v untitled - John Dowland [DowlandCLM 31][[10]](#endnote-10)

1b-JD31. GB-Cu Dd.5.78.3, f. 37r *J:D.* - John Dowland

**Variations on the Walsingham Tune**

G minor

2a. GB-Cu Dd.9.33, f. 21r *Walsingham* - anon

2b. GB-Cu Dd.9.33, ff. 26v-28r *Walsingham Marchannt -* John Marchant

2c-JD67. GB-Cu Dd.9.33, ff. 67v-68r *Wallsingham Jo Dowland* - John Dowland[DowlandCLM 67]

F minor

2d. GB-Gu Euing 25, ff. 43v-44r untitled - Francis Cutting

GB-Cu Dd.2.11, f. 96r *Fr. Cutting* [CuttingB 48i][[11]](#endnote-11)

GB-Cu Dd.5.78.3, ff. 50v-51r *F: C.*

Barley 1596, sigs. D2r-D3r *Walsinggham made by Francis Cutting / Walsingame by. Fr.C.* [orpharion, CuttingB 48ii]

2e. GB-Cu Dd.2.11, f. 98r *Jo Johnson* - John Johnson [JohnsonB 34][[12]](#endnote-12)

2f. GB-Cu Dd.5.78.3, f. 12r *A. H.* - Anthony Holborne[HolborneS 58][[13]](#endnote-13)

2g. GB-WPforester welde, ff. 9v-10r *As I went to Wallsingam Mr Collard* - Edward Collard

GB-Cu Add.3056, f. 9v untitled

GB-Cu Dd.2.11, ff. 96v-97r *Collard*

**Galliard - Gregory Huwet**[[14]](#endnote-14)

G minor

3a. US-NHub Mus.Dep.1, f. 17r *As I wente to* *walsinghame*

3b. GB-Cu Dd.2.11, f. 29r Untitled

3c. DK-Kk Thott 841,4o, f. 110r *Galliarda Anglica*

3d. D-KNh R.242, f. 129v *Galliarda Gregoris;*

3e. LT-Va 285-MF-LXXIX, f. 42r *NB*

3f. D-LEm II.6.15, pp. 212-213 *Galliarda 33 Gregorij: Huwet*

3g. B-Bc S 26.369, ff. 15v, 12r, 13r *Galliarde Monsieur Gregorij*

3h. S-B 2245, ff. 5v-6r *Galliarda Gregorij*

3i. LT-Va 285- MF-LXXIX, f. 66r *Galliarda Dulandi*

3j. D-LEm III.2.26, f. 8r *Galliarda Gregorij* [4 bar fragment]

3k. LT-Va 285-MF- LXXIX, f. 24r *Johan Doulandt Galliard*

3l. D-Ngm 33748.I, ff. 69v-70r *Tertius Modus*

3m. Rude 1600, sigs. hh2r-hh2v *97* [index: *Gagliarda G.H.*]

3n. D-BAU Druck 13.4°85, f. 35r *Galiarda*

D minor

3o. D-B 4022, f. 47r untitled

3p. D-LEm II.6.15, p. 187 *Galiarda Tobiae Kuhnen*

3q. Fuhrmann 1615, pp. 110-111 *Galliarda .3. T K*

3r. Rude 1600, sig. gg6v *93*a[index: *Galliardae Gregorij Huberti variatio prima*]

3s. Rude 1600, sigs. gg6v-hh1r *93*b[index: *Variatio secunda*]

3t. D-Ngm 33748.I, f. 2v *Galliarda Gregorij*

F minor

3u. D-BAU Druck 13.4°85, f. 33r *Galiard*

3v. D-LEm II.6.23, ff. 36v-37r untitled [last 6 bars absent - reconstructed based on BAU p. 33]

3w. A-Lla Hs.475, f. 95r *Galliarda Englessa*

3x. D-Ngm 33748.I, f. 68v *Galiarta Zasij*

3y. D-Ngm 33748.I, f. 69r *Galiarda Secundus Modus*

3z. D-B Mus.40141, f. 61r *Galliarda Gregorij*

3aa. D-Ngm 33748.I, f. 14v *Gall: Gregorj*

[additional: A-SPL KK 35, p. 37 *Galliarda Zas.*]

C minor

3bb. D-K K.16a.6745qu., f. 12r Gall*iarde*

3cc. I-Gu M.VIII.24, ff. 119v-120r *Gagliard Angl*

**Galliarda** F minor

4a. PL-Kj Mus.40032, p. 323 *Galliarda Romana*

4b. I-Fn Gal 6, p. 269 *Gagliarda*

4c. B-Bc mus.16.663, f. 8r untitled

4d. US-BE 757, f. 20v *Una Gallarda di un ebreo*

4e. D-Ngm 33748.I, ff. 17v-18r *Galiarda*

4f. Besard 1603, f. 111v *Galliarda*

4g. US-BE 761, f. 6v untitled

4h. D-W Guelf. 18.8/VI, ff. 181v-182r *Gagliarda francese molto gioconda m: de Vaumenij* [CLFVau 2]

4i. NL-DHnmi 28 B 39, f. 113r untitled

4j. D-W Guelf. 18.8/VI, ff. 183v-184r *Gagliarda Bella Laurencini* [Carlone-Lorenzino 30]

4k. CZ-Pnm G.IV.18, ff. 116v-117r *Galliarda*

4l. GB-HAdolmetsch II.B.1, ff. 6v-7r *Galliarde*

4m. D-W Guelf. 18.8/VI, f. 187v *Gagliarda Bocfart, Hungary*

4n. D-W Guelf. 18.8/VI, ff. 184r-184v *La medesima in un altro tono* [G minor] [Carlone-Lorenzino 31]

**Piece in 3:4**

5. PL-Kj 40159, f. 11r *Allerschonstes bilt erzeig*

*John H Robinson, November 2012[[15]](#endnote-15)*

**Commentary: 1a.** 3/6 Poulton changed original f6 to d2f5; 5/6 Poulton changed d2 to a2; 6/3 a3 changed to a2 as Poulton; 6/6 Poulton changed a3 to a4; 11/5 Poulton changed a5 to a4; 17/4 c3 changed to b3 as in Poulton; 24/1 c3 added as in Poulton. **1b.** same changes as in 1a. **2a.** 14/1 a7 crossed out and a6 added, but a7 matches same bar at 5/4; 36/7 a7 changed to d7, assuming 7th tuned to D as used at 5/4, 14/1 and 42/1; 24-25 double bar line absent; 47-48 bar line absent. **2b.** 21/5 f5 instead of f3; 21/6 a2 crossed out; 30/7 a6 changed to a5; 32/1 c3 changed to c4; 35/3 d4 added; 67/2 g2 changed to h2; 81-82 bar line 5 after notes to the right; 86/16 a6 changed to a5; 96/16 semibreve changed to minim. **2c.** rhythm signs absent at 4/1, 8/1, 12/1, 19/5, 21/1, 21/4, 22/1, 22/4, 23/1, 33/8, 52/1, 52/7, 53/1, 59/1, 70/5; 7/1 c1 absent, Poulton replaced d2 with c1; 15/1 Poulton changed a4 to f4; h3 changed to f3 as in Poulton; 16/10 g2 changed to f2 as in Poulton; 24/5-8 d2-a1-c1-e1 changed to d3-a2-c2-e2 as in Poulton; 26/1 Poulton changes a6 to d6 without comment; 29/4 e1 changed to i1 not in Poulton; 36/3 minim changed to semibreve; 36-37 double bar line absent; 37/8 scribe changed a2 to d2 Poulton; 38/5 Poulton adds c5; 38-39 bar line a note to the right, 39/1 a5 absent and crotchet changed to minim, 39-40 bar line 2 notes to the right, all changed as in Poulton; 42/3-7 c4a5-c5-a6 absent due to damage to manuscript reconstructed as in Poulton; 44/1 changed to c3 as in Poulton; 51/4 h3 changed to f3 not noted by Poulton; 63/9 a4 changed to a3 in Poulton; 68/1 d3 changed to c3 as in Poulton; 71/6 a4 added; 79/1-5 c5-d5-a5 absent due to damage to the manuscript reconstructed as in Poulton; 82/12-14 and 83/1 b3-a3-b3 and rhythm signs absent due to damage to the manuscript reconstructed as in Poulton; 84/7 Poulton changed a1 to e1. **2d.** 28/1 49/1 d4 absentd2a4 changed to b2d4; 31/1 d5 changed to d6; 35/7 i2 changed to f2; 43/6 f1d2 changed to d1f2; 51/1 b6 changed to b5; 6/1-3 d2d3-f3f4-d2e4f5 crossed out; 52/5 c3 changed to d3. **2e.** 1/1-4 crotchet b1b2d3d4-d1 minim f1g2-d1f2 absent due to damage to manuscript. **2f.** no changes. **2g.** 67/1-2 quavers changed to semiquavers; 69/11-12 crotchet quaver changed to 2 quavers. **3a.** 22/6 d2 changed to d3. **3b.** 5/4 3 crossed out. **3c.** 2-3 and 15-16 bar lines absent; 5/3 a7 written over c6 changed to d6; 5/5 a7 written over c6 changed to a7. **3d.** 2 rhythm signs absent; 5/3-6 quavers absent and notes unclear; 6/2-3 quavers absent; 10/4 d6 absent; 15/2 d6 changed to d5; 18/2 a1 changed to a3; 19/6 c3 changed to c4; 21-22 bar line absent; 24/1 a4 absent. **3e.** 7/5 c3a6 changed to a3c5. **3f.** 1/7-10 semiquavers absent; 4/4 f4 changed to f3; 5/4 h4 changed to i3; 5/5 k1 changed to i1; 6/2 g4 changed to a2; 10/4 a6 absent; 10/5-6 crotchets changed to quavers; 15/1 c5 absent; 27-28 bar line absent; 16/1 quaver changed to crotchet. **3g.** 22 crotchet 2 minims crotchet changed to minim 2 crotchets minim. **3h.** 2/1 and 8/1 minim changed to crotchet; 2/8 and 8/8 crotchet changed to minim; 14/3-4 crotchets absent; 14/5 crotchet changed to minim; 17/5 and 19/5 a7 changed to a6; 26/1 a1c2d3 absent; 26/2-3 crotchet quaver changed to 2 quavers; 26/9 e2 absent; 27/1 minim changed to crotchet; 28/1 crotchet absent. **3i.** 1/2 a1 changed to c1; 2/2 crotchet a note to the left; 4/1-4 crotchets absent; 16/4 minim absent; 21/2-3 and 22/2-3 quavers absent; 23/2 and 24/2 quaver a note to the left; 24/4 crotchet a note to the left; 25/4 c4 absent. **3j.** 2/8 crotchet a note to the right; 2/9 ‘12’ [for 12th course] changed to a6; 3/6 ‘13’ [for 13th course] changed to a7; 4/ 9 ‘10’ for 10th course changed to ///a; 5-8 absent and reconstructed. **3k.** rhythm signs and bar lines largely absent and reconstructed here using all the original tablature letters, except for the following changes: 3/3 h1-h6 changed to h1h6; 6/4 e5 changed to a1; 6/6 d3 absent; 8/5 b3 changed to b4; 11/1 c4a6 changed to b3d6; 14/5-8 c1a7-a6-c6-d6-a7 changed to c1-a8-c8-a7; 20/1-2 a2c5 changed to c5-a2; 20/8 d3 absent; 21/9-10 a2c6 changed to a2-c6; 24/1-2 a1a6 changed to a1-a6; 23/3-4 f1-d1a3 changed to fa3-d1; 24/4 a3 changed to b3; 24/5-7 d3-a2-c2 absent26/2-3 f1c4 changed to c4-f1; 26/10-11 a1e5 changed to a1-e5; 30/3 e2 changed to c2; 32/1 and 34/1 c1-c5 changed to c1c5; 34/between 1-2 c4 added; 37/5 d1 absent; 37/6 c2 changed to c1; 39/1 h2-h6 changed to h2h6; 40/8 a2c3a6 absent. **3l.** 1/1 and 4/1 semiquavers changed to quavers; 8/9 crotchet changed to minim; 10/5 c5 absent; 10-11 and 22-23 bar lines absent; 12/1 crotchet absent; 14/1 quaver absent; 15/5 d4 changed to d5; 16/4 c2 absent; 27/9 crotchet absent. **3m.** 3-4, 13-14 and 23-24 bar lines absent; 6/2 g4 changed to a2; 12/6 quaver absent; 23/5 crotchet a note to the left. **3n.** 42 quaver 2 notes to the right; 5/4 quaver changed to crotchet; 6/1 minim changed to crotchet; 8/8 minim absent; 16/1 d2 changed to e2. **3o.** 1/5 c5 changed to c6; between 9-10 first 3 events of bar 11 copied in error and crossed out; 11/4 d5 changed to d6. **3p.** 4/5 d4 changed to e4; 7/3 quaver changed to crotchet; 8/1 c2 changed to e2; 9/1 crotchet changed to dotted crotchet; 10/6 a4 changed to c4; 13/1 c2c3e5 changed to c1c2e4; 13/2 to 16/1 rhythm signs absent; 14/5 a7 changed to a5; 14/6 a7 added; 17/2 quaver added; 19-20 bar line absent; 23/6 c3 changed to f2. **3q.** 2/2 crotchet a note to the left; 8-9 and 24-25 double bar lines absent; 11/5 a1 changed to c1; 16/7-8 c5-a5 changed to e5-c5; 25/1-8 quavers changed to semiquavers; 30/1-4 quavers changed to semiquavers; 40/4 minim absent. **3r.** 1/4, 2/4, 4/11 and 5/6 crotchet a note to the left; 3-4 and 15-16 bar lines absent; 5/7 quaver a note to the left; 7/3 a7 changed to d7; 11/4 h5 added; 11/6 k4 changed to i4; 12/1 k4 absent; 12/4 a7 changed to d7; 12/10 a4 added; 14/4 crotchet 2 notes to the right; 15/5 a7 changed to d7; 19/1 a3 changed to a2; 21/1 a7 changed to d7; 22/1 a3 added; 23/8-9 h1-f1 absent. **3s.** 14/1 c3a4b5 changed to e3e4c6; 14/4 crotchet a note to the left; 18-19 and 24-25 bar lines absent; 21/1 a7 changed to d7; 24/9-16 quavers changed to semiquavers. **3t.** 2/1 minim changed to dotted minim; 3/3 minim absent; 5/2 quaver a note to the right; 7/1 quaver absent; 10/1 quaver changed to crotchet; 12/2 a/// changed to a//; 13/2 quaver a note to the left; 13/4 crotchet 2 notes to the left; 13/5 crotchet a note to the left; 14/5 a7 changed to a8; 15/2 quaver a note to the left; 16/1 crotchet absent; 18/6 a7 changed to a8; 19/7 quaver 2 notes to the right; 21/1 quaver absent; 21/7-8 bar line added; 23/2 crotchet changed to quaver; 24/1 to 26/1 rhythm signs absent; 25/2 a7 changed to a8; 26/4 to 27/1 rhythm signs absent; 26-27 bar line absent. **3u.** 2/4 d2 changed to b3; 5/3, 13/3 and 20/3 crotchet 3 notes to the right; 10/2 a7 absent; 11/1 minim changed to crotchet; 16/3 crotchet added; 21/3 crotchet absent; 21-22 and 25-26 bar lines absent. **3v.** rhythm signs and bar lines absent except double bar lines between sections; 6/1 f1 absent; 14/5 minim a1b2d5 absent; 18/2 c2 absent; 22-29 absent reconstructed based on bars 19-26 of no 3u. **3w.** no changes. **3x.** 3/1 and 4/1 d2 changed to b2; 3/3 d2d5 changed to b2d4; 5-6 and 25-26 bar lines absent; 7/5 e5 changed to a5; 10/4 b6 changed to c6; 11/1 c3 changed to b3; 14/1 minim changed to dotted minim; 14/2 crotchet absent; 21/5 a4 absent; 24/4 minim absent; 26/1 minim absent. **3y.** rhythm signs half length in all bars except 1, 3, 5, 20, 22 and 26; 1/3, 3/3, 5/3, 20/3 and 22/3 rhythm sign absent; 1/5 a6 changed to a5; 16/3 c3 changed to a5; 18-19 bar line absent; 21/1 a2 changed to b2; 23/4-6 b4-a4-d5 changed to b5-a5-d6; 24/3 rhythm sign absent. **3z.** 3/1 and 3/3 d2 changed to b2; 6/1 and 9/1 a4 absent; 11/4 a3 added; 13/between 5-6 d5 added; 14/2 crotchet absent; 14/4 a3 changed to a4; 15/5 c2-d6 changed to c2d6; 16/2 and 17/1 rhythm signs absent; 18/1 d2 changed to b2 and a5 added; 18/2 a5 absent; 18/3 d2a4 changed to a1b2; 22/2 crotchet absent; 23/1 b3 changed to d3; 23/3 minim absent and d2b6 changed to a2d6; 26/1 a4 absent. **3aa.** 2/2-3 d3a7 changed to d3-a7; 7/4-5 c2d3 changed to c2-d3; 8/1-2 2 crotchets changed to dotted minim crotchet; 9/4 quaver a note to the right; 14/7 quaver changed to crotchet; 17/4 crotchet a note to the left; 19/2 quaver 2 notes to the right; 22/1 d6 absent; 26/7 crotchet a note to the left; 28/2 semibreve absent. **3bb.** 8/1 d2c3a4 changed to d3c4a5; 9/4 d5 added; 13/1 a4 added; 16/3 and 21/3 quavers a note to the left; 25/6 a5 changed to a6. **3cc.** 7/6 semiquaver changed to quaver; 10/3 minim absent; 12/1 crotchet changed to dotted crotchet; 12/3 crotchet absent; 21/3 c2 changed to b2; 23/1 a5 changed to c5; 23/3 c2 changed to b2; 26/1 minim absent. **4a.** double bar lines absent; 1/5 c3 changed to c4; 6/6 d2 changed to d1; 10/3 f1 changed to i1; 13/3 f2 changed to f1; 38/3 e4 changed to f4; 56/2 c2 added; 56/3-4 b3-a3 absent. **4b.** double bar lines absent; 3/1 d3 crossed out; 7/3 minim a note to the left; 12/6-9 quavers changed to semiquavers; 23/1 crotchet absent; 43/1 d5 changed to d4. **4c.** bar lines absent, except between sections;1/between 3-4 minim d1a4 added; 2/1 c1 changed to b1; 4/1-2 and 6/1-2 2 crotchets changed to dotted minim crotchet; 11/2 crotchet a note to the right; 12/1 minim a note to the right; 14-16, 25-27, 29, 30 duple time rythm of 4 crotchets seems the best way to reconstruct these bars; 17/2 crotchet changed to minim; 28/1 crotchet 2 notes to the left. **4d.** 8/1 a5 changed to a3; 13/3 minim absent; 17/4 crotchet a note to the right; 18/5 crotchet 2 notes to the left; 19/5, 20/5, 21/5, 23/3 and 23/6 quavers changed to crotchets; 20/1 and 21/1 crotchets changed to quavers; 23/4 minim changed to quaver; 26/2 crotchet changed to semibreve. **4e.** double bar lines absent; 6/3 a4 changed to d4; 7/4-5 c5-a5 changed to c2-a2; 13/1quaver absent; 13/5 crotchet absent; 15/4 quaver a note to the left; 15/9 d2 changed to c2; 22/2 d2c3 changed to c2d3; 27/2 crotchet absent; 27/3 minim absent; 27/4 crotchet a note to the left; 28/8 minim absent; 29/2 crotchet a note to the left; 29 minim a note to the left; 31/4 quaver a note to the left; 35/1 c2 changed to b1a4; 35/4 quaver absent and c5 changed to d5; 35/6 crotchet 2 notes to the right; 36/6 d5 changed to d6; 36/7 b2 absent; 37/1 c5 absent; 36-37 and 37-38 bar line 2 notes to the right; 38-39 bar line absent; 39/4 quaver a note to the left; 39/7 d5 changed to d2; 41 rhythm signs absent; 42/1 crotchet changed to minim; 42/4 quaver absent; 43/4 quaver 2 notes to the right; 45/1 a4 absent; 46/4 quaver absent; 48-49 bar line 2 notes to the right; 49/3 a5 changed to a6; 49/4 d3 changed to c3; 49-50 and 50-51 bar lines absent; 51 rhythm signs absent; 52/1 a3 changed to d3. **4f.** double bar lines absent; 21/7 g2 changed to d2. **4g.** 8/1 a5 changed to a3; 9/2, 11/2, 11/4 and 13/2 crotchet a note to the left; 9/3, 11/3 and 13/3 minim a note to the left; 9/4 d1 changed to h1; 13/4 quaver a note to the left; 14/2 crotchet a note to the right; 16/rhythm signs absent; 18/5, 19/5 and 21/5 crotchets absent; 21/1 quaver absent; 23/4 quaver absent; 24/2 crotchet absent; 26/1 minim a note to the left. **4h.** double bar lines absent; 11/1-3 2 quavers crotchet changed to 3 crotchets; 12/1 minim changed to crotchet; 12/8 crotchet changed to minim; 22 2 bars of minim 10 crotchets changed to one bar of crotchet 10 quavers; 26/between 7-8 bar line added; 27/3 minim absent; 28/5 f2; 26/between 7-8 bar line added; 27/e2; 29-31 rhythm signs absent; 30/13 a2 changed to f2; 31/5 c5 changed to b5; 46/1-2 c4-a4 changed to c2-a2; 46/6 crotchet a note to the right; 47/8 to 49/2 rhythm signs absent; 51/1, 57/1 and 63/1 crotchet absent; 62-63 bar line absent. **4i.** bar lines absent except between sections; 7/3 e4 changed to c4; 13/7 c6 changed to b6; 15/4 quaver absent; 17/1 crotchet changed to minim; 18/2-3 and 20/1-2 quaver crotchet changed to crotchet minim; 19/1 minim absent; 23/1 b6 changed to b5; 25/1&3, 27/1&3 and 29/1&3 dotted minims changed to minims; 31/1 minim absent; 32/2 crotchet absent; 40/3 d1 changed to a1; 44/7 b2 changed to b1; 48/2-3 a4-c5 changed to a3-a4. **4j.** 16/5 g3 changed to e3; 16-17 and 24-25 single bar line changed to double bar line; 33/1-2 minim crotchet absent; 33/9 a2 changed to d2. **44k.** double bar line absent. **4l.** 16/17 single bar line changed to double bar line; 19/3 minim absent. **m.** double bar lines absent; 14/9 unclear; 20/1 minim changed to dotted minim; 20/5 d6 changed to a5; 23/3 e1 changed to d1. **4n.** 5/5, 9/4 and 35/4 a3 changed to a4; 23/5 f2 changed to e2; 24/8 and 40/10 c3 changed to c4; 29/3 i2 changed to h2 and i3 absent; 34/1 b2a3 changed to a2b3; 36/1 i2 changed to h2; 40/6 semiquaver a note to the left. **5.** 3/3, 7/1, 9/2, 10/2 and 14/3 crotchet absent; 8/1 and 10/1 minim absent; 12/1 a4 changed to e4. **5.** 2/2 and 16/2 ///a changed to //a; 3/3 crotchet a note to the left; 4/2 and 8/2 ///a changed to a7; 6/1 crotchet changed to dotted crotchet; 7/1, 9/2 and 14/3 crotchet absent; 8/1 minim absent; 10/2 quaver changed to crotchet; 12/1 a4 changed to e4.

1. Claude M. Simpson *The British Broadside Ballad and its Music* (New Brunswick: Rutgers University Press, 1966), pp. 741-743 ‘Walsingham’; John M. Ward *Music for Elizabethan Lutes* vol. 1 (Oxford, Claredon 1992), pp. 100-101. [↑](#endnote-ref-1)
2. See <http://www.walsingham.org.uk/> [↑](#endnote-ref-2)
3. Shirburn Castle MS 119 D 44, f. 216r *Mr Attowel’s Jigge ... To the tune of Walsingham*, see Andrew Clarke *Shirburn Ballads 1585-1616* (Oxford, Clarendon Press, 1907), pp. 244-254 *No. LXII As I went to Walsingham* [‘As I went to Walsingham, to the shrine, with speede ...’]. [↑](#endnote-ref-3)
4. Settings for lyra viol: GB-Cu Dd.5.20 f. 19r untitled; GB-Cu Nn.6.36, f. 19r untitled; GB-Cu Nn.6.36, ff. 20v-21r untitled; GB-Lbl Add.15118, f. 32v *Walsingham*; S-N 9096-3, no. 3 *Walsingame*; Corkine 1612, sigs. H1v-H2r *Walsingham.* Keyboard: F-Pn Rés.1185, pp. 217-241 *walsingame;* GB-Cfm Mus.168, pp. 1-10 *Doctor Jhon Bull;* GB-Cfm Mus.168, pp. 129-132 *Walsingham / William Byrd;* GB-Lbl Add.30486, ff. 2r-6v *As I went to walsingham: mr Birde: / Mr Birde;* GB-Lbl Mus.1591, f. 135r *have with yow: to walsingame: / maister: w: birde: have wt you to walsingame:;* GB-Lbl RM.23.1.4, ff. 74r-79v *As I went to wallsingham: / Mr Docter Bull;* GB-Lbl RM.24.d.3, ff. 39v-46r *As I went to Wallsingham: Mr Bird:;* GB-Och Mus.1113, pp. 203-208 *Walsingham / Dr John Bull.* Voice: Camphuyssen 1647, p. 100 *S menschen sterven, in sich selven*. [↑](#endnote-ref-4)
5. See tablature supplement to *Lute News* 47 (September 1998), addenda in *Lute News* 49 and 53, and Lute Society Tablature Sheet A7: ‘The Complete Lute Solos of Mathias Mason and John Marchant’, no 2. John M. Ward ‘Apropos: The British Broadside Ballad and Its Music’ *Journal of the American* *Musicological Society of* xx/1 (1967), pp. 79-83 [fn 15] drew attention to the fact that Marchant’s setting is really a set of 12 variations on the 8-bar ground [BbBbBbBbFDGD] used for the variation sets, but hardly features the Walsingham tune [only in variations 1, 2 and 5]. [↑](#endnote-ref-5)
6. **2a.** anon: six variations of 8 bars; **2b.** Marchant: twelve of 8 bars; **2c.** Dowland: seven of 12 bars; **2d.** Cutting: seven of 8 bars in all versions; **2e.** Johnson: five of 12 bars; **2f.** Holborne: one of 12 bars; and **2g.** Collard: two of 8 bars and five of 12 bars [in this and the version in Dd.2.11, and one variation of 8 bars plus 3 variations of 12 bars in the Add.3056 version]. The titles to the tablature also include details of the tuning of any diapasons [all in vieil ton/renaissance tuning]. [↑](#endnote-ref-6)
7. Diana Poulton *John Dowland* (London, Faber, 1972/R1982), pp. 171-172. [↑](#endnote-ref-7)
8. See John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* x (1977), pp. 95-96 including cognates for keyboard: D-ZW w.s., p. 122 *Galliard Gregorij;* I-Tn Foà 7, ff. 82v-83r *Gagliarda Englese*; S-Sk 1, f. 33r *Galyard Imperial*; and see tablature supplement to *Lute News* 39 (September 1996) and 40 (December 1996) *The Complete Lute Solos of Gregory Howet* and Lute Society Tablature Sheet A5 and *Collected Lute Solos by Gregory Howet* (Lübeck: TREE Edition, 1998) [Collected Lute Solos of Gregorius Huwet & Thobias Kühne Lutenists at the Wolfenbüttel Court revised and extended edition withSigrid Wirth (Lübeck, TREE Edition, 2018) no 7 - includes no 3a,c,l,o,s & w and 4f & j here [all versions edited in revised and extended edition: Sigrid Wirth and John Robinson *Collected Lute Solos of Gregorius Huwet & Thobias Kühne Lutenists at the Wolfenbüttel Court*(Lübeck, TREE Edition 2018),. It is hoped that a thourough study of the relationships between the versions of Huwet’s Galliard [e.g no 3f = 3m, and no 3x = 3z] will follow by this initial investigation at some stage. [↑](#endnote-ref-8)
9. Note that this Lutezine supplement includes two more items in the series of complete settings of the Lute Music of John Dowland, as no 1a/b are DowlandCLM 31 and no 2c is the unique version of DowlandCLM 67. [↑](#endnote-ref-9)
10. Diana Poulton and Basil Lam (eds.) *The Collected Lute Music of John Dowland* (London, Faber, 1974, reprinted 1978 & 1981). [↑](#endnote-ref-10)
11. Jan Burgers *Francis Cutting Collected Lute Music* (Lübeck, Tree Edition 2002). [↑](#endnote-ref-11)
12. Jan Burgers *John Johnson Collected Lute Music* (Lübeck, Tree Edition, 2001). [↑](#endnote-ref-12)
13. Rainer aus dem Spring *Anthony Holborne Music for Lute and Bandora* (Albury, Lute Society Editions, 2001). Cittern solo: Holborne *The Cittharn Schoole* 1597, sig. C3v *As I went to Walsingham* [↑](#endnote-ref-13)
14. Cittern solo: Dd.14.24, ff. 45v-46r untitled. Mixed consort: Dd.5.21, f. 10r *Walsingham gall:* [recorder]; Dd.5.20, f. 6v *R.Reade* [bass viol]. [↑](#endnote-ref-14)
15. Addendum to tablature supplement to previous Lutezine, with *Lute News* 103: *Complete Preludes of Hans Judenkünig, Hans Gerle and Hans Newsidler*: It was not explained that there is no music missing in Gerle Priambel 8a and 8b, and that the staves of these two concordant items are lined up to aid comparison, so that the empty bars are absent in one or other version - just play straight across the gaps. Also the matching sections of Gerle Priambel 3 and Newsidler Preambel 12 were not detailed: [Gerle followed by Newsidler] bars 13-19 = 127-132; 40-46 = 134-143; 115-121 = 153-158; 129-132 = 176-179; 214-219 = 162-173. [↑](#endnote-ref-15)