**Music supplement to the Lutezine to Lute News 143 (October 2022): Melchior Neusidler part 13**

**- more Dowland in the Joachim Loss MS - comparison of sources of a Josquin motet**

**- Branles in German & Italian Lute prints**

**Melchior Neusidler part 13**

Returning to the Melchior Neusidler series, here is a group of three items comprising recercar, intabulation and dance all in d minor and from manuscript sources, only one source of each known. They are highly accomplished examples of their genre but unfortunately rather difficult to play, like much of Melchior's music! I have not identified the themes of the recercar MN12a - more of a polyphonic fantasia - nor the text or other settings of the lied intabulated in MN13b. The dance is a duple-time passamezzo with 16-bar A and B strains in the pattern AABBA. The A strain is set to the passamezzo antico ground (two bars each of scale degrees i-VII-i-V-III-VII-i/V-i or chord sequence d-C-d-A-F-C-d/A-D) and the B strain to the romanesca ground (the same as the passamezzo antico except beginning with scale degree III/A chord instead of i/d) all then rearranged as a triple time saltarello ending with a short coda.

**MN13a.** D-DEl BB 12150, ff. 27v-28r *3 Ricercar MN* 4-6

**MN13b.** D-Sl G.1.4 I, f. 44v *Frölich vnd frei on alle rew A. 5 M. N.* 7

**MN13c.** D-DEl BB 12150, ff. 47r-50r *Passa e mezo Venetiana M. N.* - *Saltarelle* 8-13

**Dowland in Joachim Loss MS**

Here are settings of five of Dowland's works in the recently rediscovered Joachim Loss lute book that resurfaced recently as a set of photographs in the archive of the German lute scholar Franz Julius Giesbert (1896-1972), all significantly different to the other known settings and more satisfactory in some places but corrupt in others, slightly reconstructed here with details in the commentary.[[1]](#footnote-1) All of them lead to further insights into the possible originals Dowland might have played which we can only guess at through the haze of possible scribal errors in the surviving sources.[[2]](#footnote-2) JD15 comprises unique but orphan divisions of the first and third strains of the Lachrimae Pavan identified by Magnus Andersson - to add to the forty five or so concordances cognates and parodies we already have. JD36 is called Mr. Knight's Galliard in the two English sources and all three have somewhat awkward figuration in places, the Loss version different to the other two and more satisfactory in some places but less so in others. JD41 is only the third sources of Queen Elizabeth's (a.k.a Katherine Darcy's) Galliard known, the other two found in English sources, an earlier version dedicated to Katherine Darcy in Mathew Holmes' first lute book, and a later version dedicated posthumousy to Queen Elizabeth I published by Robert Dowland in 1610. The first strain and division include quite distinct figuration, but it is in the second strain that one suspects that Loss gets it right (despite the corrupt bars 18-19) whereas the English sources are corrupt - particularly barring in 6:4 rather than 9:4 - unless the continental scribe or performer could not cope with the complex rhythms of the original and simplified it into a standard form. JD42 is a setting the Earl of Essex Galliard that is not too different to English souces but is distinct from any of the thirty four sources we already have - note the descending phrase in deceding minor thirds in bar three. JD61 is a very different setting of Orlando sleepeth to the seventeen other known sources - especially the harmony of the duple time B strain.

**JD15.** D-Dl 1.V.8, f. 99v untitled - divisions to A & C only 14

all other sources edited for *Lute News/Lutezine* 122, 123, 128, 129[[3]](#footnote-3)

**JD41.** D-Dl 1.V.8, f. 51v *Gagliarda* 15

GB-Cu Dd.2.11, f. 59r *K Darcyes galliard* edited for *Lute News* 113

*Varietie* 1610, sig. M1v *Galliard 2 The most sacred*

*Queene Elizabeth, her Galliard* - DowlandCLM 41 *Lute News* 113

**JD36.** D-Dl 1.V.8, f. 14r *Galiarda* 16

GB-Cu Dd.5.78.3, f. 56r *Mr Knights galliard Jo Dowland* *Lute News* 126

GB-Cu Dd.9.33, f. 19v *Mr Knights Galliard J. Dowla*(and)

- DowlandCLM 36 *Lute News* 126

**JD42.** D-Dl 1.V.8, f. 11r untitled 16-17

all other sources edited for *Lute News* 107[[4]](#footnote-4)

**JD61.** D-Dl 1.V.8, f. 69v *Intrada Anglica* (Orlando sleepeth) 17

all other sources edited for *Lute News* 102[[5]](#footnote-5)

As an appendix here is a typically English galliard, although I have not so far identified it from elsewhere. It is in the Königsberg lute book and the facsimile edition identifies it as a cognate for 'Fortuna' which I have only now realised it is not.

**App 1.** LT-Va 285-MF-LXXIX, f. 60r untitled 18

**Branles in German and Italian prints**

Here is another selection of bransles,[[6]](#footnote-6) this time from prints published in Germany and Italy - but not including the two prints of Jean Baptiste Besard that he published outside France which were included in the selection from French prints in *Lute News* 140. Some are unique and others are nearly identical to prints published in France and the Netherlands and so possibly copied or adapted from them also with some overlap between the German prints. However, yet others are quite different settings of the same music, suggesting transmission as dances rather than particular settings around Europe. Fuhrmann's ten are a diverse assortment some a long way from the typical rustic examples and hardly dancable and include ascriptions to Mercure and Jacob. B28 in Fuhrmann is a setting of an air de cour also in Besard's *Thesaurus Harmonicus* with cognates in six sources in total only one titled branle and all are included here as page fillers. B28b seems incomplete omitting the first two bars of the A strain at the beginning and the title Chorea Angica might indicate that it was played by a company of English actors performing on the continent. Only three Italian prints include branles, the Barberiis print including just one, a *Brando Franzese*, recognising its origins soon after the earliest examples in the prints of Phalèse in the 1540s. No more appeared in Italy until four in Terzi's lute book of 1599, two with cognates in Besard although Terzi's are much more satisfactory. Four Brando are in Cesare Negri's dance manual of 1602 reproduced identically in 1604 and the music extracted as a tablature-only print *Balletti Moderni* published by Gardano in 1611.[[7]](#footnote-7) Negri's comprise suites including up to eight duple and triple time dances with a header explaining that the sections are each played up to four times each followed by a repeat or two of the first section.

**Jobin *Das Ander Buch* 1573[[8]](#footnote-8)**

**B1.** Jobin 1573, sigs. E3r-E3v *Branle de Bourgoingne* - cf. B8 19

Le Roy 1551, f. 36r *Premier Branle de bourgonge*

Phalèse 1568, f. 89r *Branles de Bourgoingnes* [1]

Phalèse 1571, f. 121v *Branle de Bourgoingnes* [1]

**B2.** Jobin 1573, sigs. E3v-E4r *Branle 2* 20

Le Roy 1551, f. 36v *Second branle*

Phalèse 1568, f. 89r *Branles de Bourgoingne*s [2]

Phalèse 1571, f. 121v *Branles de Bourgoingne*s [2]

cf. Ballard 1614, p. 52 (*Branle de Village*) *Second*

Besard 1617, sig. K1v *Bransle de village 2 Testudo Maior*

S-Uu 412, f. 2v *Bra*[n]*sle*

**B3.** Jobin 1573, sig. E4r i *Branle 3* - B9 20-21

Le Roy 1551, ff. 37r-37v *Tiers branle*

Phalèse 1568, f. 89r *Branles de Bourgoingne* [3]

Phalèse 1571, f. 121v *Branles de Bourgoingne*s [3]

**B4.** Jobin 1573, sigs. F1v-F2r *Les quatres Bransles* - B14[[9]](#footnote-9) 21

cf. D-KNh R 242, f. 203r *Quater Brand*

F-Pn Res.941, f. 19v (qua)*ttre* (bra)*nde*

F-Pn Rés. 941, ff. 34r-34v *quattre brant*

NL-Lt 1666, ff. 443r-443v untitled

US-Ws V.a.159, ff. 15v-16r *Quarter brawles*

Phalèse IIII 1546/1573, sig. kk3r *Quatre branles*

Phalèse I 1549, sig. H1v *Quatre brant*

NL-Lt 1666, f. 443r *Quater Brande* - in F

**B5.** Jobin 1573, sigs. E4v-F1v *Branles de N. Rans* 22-23

Phalèse 1568, ff. 90r-90v *Branles de N. Rans Fin des Branles de Nic. Rans*

**B6.** Jobin 1573, sigs. E4r-E4v *Branle de Champaigne* - B7 24

Phalese 1563, f. 68v *Bra*(n)*t Cha*(m)*paigne* *- Reprinse*

Phalèse 1568, f. 88v *Bra*(n)*dt Cha*(m)*paigne*

**Waissel *Tablatura* 1591/R1592** - Register: *Branlen VIII[[10]](#footnote-10)*

**B7.** Waissel 1591, sig. M3v *4. Branle de Champaigne* - B6 25

**B8.** Waissel 1591, sig. M3r *1. Branle de Bourgoingne* - cf. B1 26

**B9.** Waissel 1591, sig. M3r *2. Branle de Bourgoingne* - B3 26-27

**B10.** Waissel 1591, sig. M4r *7. Branle de Angleterre[[11]](#footnote-11)* 27

**B11.** Waissel 1591, sig. M3v *3. Branle de Champaigne* 28

**B12.** Waissel 1591, sig. M3v *5. Branle de Poictou simple* 28

**B13.** Waissel 1591, sig. M4r *8. Branle commune* 28

**B14.** Waissel 1591, sig. M4r 6. *Quatres Branles* - cf. B4 29

**Denss *Florilegium* 1594**

**B15.** Denss 1594, f. 94v ii *Branle de Poitou* 29

D-Dl 1.V.8, f. 80r *Branle de poitou*

**B16.** Denss 1594, f. 94r *Branle* 30

D-Dl 1.V.8, ff. 93r-92v *Branle*

**B17.** Denss 1594, f. 94v i *Branle double* 30

D-Dl 1.V.8, f. 79r *Branle double*

**B18a.** Denss 1594, f. 95r *Ronde* 31

D-Dl 1.V.8, ff. 80r-79v-80v-81r *Ronde*

**B18b.** D-LEm II.6.15, p. 200 *Galliarda Ronde 17* 48

**B19** Denss 1594, f. 95v *Branle* 32

D-Dl 1.V.8, ff. 80v-81r *Branle*

**Fuhrmann *Testudo-Gallo Germanica* 1615**

**B20.** Fuhrmann 1615, pp. 136 *Bransle d.Britag. 2. Bransle 2.* 33

**B21.** Fuhrmann 1615, p. 137 *Bransle incerti Authoris. 3. Bransle 3* 34-35

**B22.** Fuhrmann 1615, p. 143 *Bransle Noveau. M*[ercurii]. *7. Bransle M.7.* 35

**B23.** Fuhrmann 1615, p. 138-139 *Branle d(e) la Roine 4* (1-6)

*incerti Authoris* 36-37

LT-Va 285-MF-LXXIX, f. 68r [Ali]*us* [Cant]*us Brandle Murir* - 1 only

D-Kl 4o.108 I (Montbuisson), ff. 68v *1. Branles de la Royne* - 2 only

cf. 4th down in C:

CZ-Pnm IV.G.18, f. 137v *Bransle* - 1 only

GB-HAdolmetsch II.B.1, ff. 231v-235r *Branle 1 - 2 - 3 - 4 - 5 - 6*

S-B 2245 (Beckmann), f. 36v *Pranle* - 1 only

Vallet 1616, pp. 12-14 *Branle de la royne* [1] *2 3 4 5 6*

Praetorius 1612, *XVII. à. BRANSLE de la Royne. / 1.*

*Bransle de la Royne. / M. P. C. 2 3 4 5 6* - instr. ens. à 4

**B24.** Fuhrmann 1615, p. 144 *Bransle Mercurii. / Bransle M* 38

**B25.** Fuhrmann 1615, p. 141 *Bransle 5* 38-39

[header: *Bransle d. S. Nicola. p. Sig.Jacobum. 5*][[12]](#footnote-12)

**B26.** Fuhrmann 1615, p. 142 *Bransle 6*  40-41

[header (in error?): *Bransle d. S. Nicola. p. Sig. Jacobum. 6*]

**B27.** Fuhrmann 1615, p. 61 ii *Subplement* (Branle de village) 41

CZ-Pnm IV.G.18, f. 86r ii *Subplement*

**B28a.** Fuhrmann p. 37 *Je trouve sur l`herbe assise* 41

**B28b.** D-LEm II.6.15, pp. 374-375 *Chorea Anglica 22* 43

**B28c.** CH-Bu F.IX.70, p. 318 *Branle Jay trouve sur l`herbe assise* 45

**B28d.** Besard 1603, f. 81v *Jay treuue sur l`herbe assise* 51

**B28e.** NL-Lt 1666, f. 376v *J'aij trouve suij l`herbe* 53

**B28f.** NL-Lt 1666, f. 372\*v untitled 91

**B29.** Fuhrmann 1615, pp. 134-135 *Bransle 1 - BRansle 1* 42-43

cf. Francisque 15v *Premier Branle simple* - ABC only

cf. Besard 1603, f. 146v *Branle a corde auallee* (fefhf)

Hove 1601, f. 105r *Bransles* [1] - cordes avallée (fefhd) HoveB 359

GB-Lam pauer, ff. 180v-181r *Branle* - cordes avallée (fefhd)

**Barberiis *Intabolatura di Liuto Libro Nono* 1549**

**B30.** Barberiis IX 1549, sig. c3r *Brando Franzese* 44

**Terzi *Il Secondo Libro de Intavolatura di Liuto* 1599**

**B31.** Terzi 1599, p. 68 i *Branle Terzo* 44

cf. Besard 1603, f. 142r *Branle gay* - lacking B strain

**B32.** Terzi 1599, p. 67 ii *Branle Secondo* 46

**B33.** Terzi 1599, pp. 68-69 *Branle simple Francese* 46-47

**B34.** Terzi 1599, p. 67 i *Branle Francese duble*  48

cf. Besard 1603, ff. 142v-143r *Branle gay*

**Negri *Le Gratie D’Amore* 1602/1604/Gardano *Balletti Moderni* 1611**

**B35.** Negri 1602, pp. 129-130 *La Musica della sonata con l'Intauolatura del liuto del Brando gentil.* 49

instructions say in six parts, play first and second four times, third to sixth twice each and then play the first again twice.

Negri 1604, p. 126 *Brando gentile*

Balletti Moderni 1611, pp. [3]-4 *Brando Gentil*

**B36.** Negri 1602, pp. 154-155 *La Musica della sonata con l'Intauolatura del liuto del detto Brando, di Cales.* 50-51

Negri 1604, p. 152 *BRANDO di Cales*

Balletti Moderni 1611, pp. [11-12] *Brando di Cales*

**B37.** Negri 1602, pp. 294-296 *La Musica della sonata con l'Intauolatura*

*del liuto del Brando* 52-53

Negri 1604, p. 291 *Brando detto Alta Regina* [The great queen]

Balletti Moderni 1611, pp. 27-28 *BRANDO Secondo*

- bars 55-70 are a triple time setting of Vecchi's aria 'Sò ben mi chi hà buon tempo'

**B38.** Negri 1602, pp. 167-168 *La Musica della sonata con l'Intauolatura*

*del liuto del Brando detto la Biscia* 54

Negri 1604, p. 165 *La Bissa amorosa* [The amorous snake]

Balletti Moderni 1611, p. 13 *TEDESCA, Detta La Biscia*

**All Sources of Josquin's motet Qui Habitat**

As an appendix to the Josquin motets in the accompanying *Lute News* I have included here all five complete settings (plus a fragment) of one of them: J24. Qui habitat in adjutorio altissimi - Non accedat ad te malum, and the first page of the superius of the earliest vocal source illustrated on p. 3 from the facsimile on the IMSLP website. A comparison of all the sources reveals an informative spectrum of intabulations all are closely related to the vocal model but differing in the degree to which they vocal texture is adapted to become a lute solo largely by a progressive increase in the amount of embellishment. At one level you have the opportunity to select a source that suits your preference and ability, but a more detailed comparsion if you have the time to play them all several times reveals the sheer variety of possible figuration surrounding the wonderful melodies and harmonies laid out before you like never before! The variable levels of embellishment begs the question of how fast the motet should be played - it is tempting to speed up the less embellished sources to sound the melodies but this pace might then be difficult to maintain as the embellishment increases.[[13]](#footnote-13) Incidentally, the degrees of embellishment also influences page layout to avoid staves that are too spaced or too cramped for the same number of bars - so it was not possible to balance staves of the same number of bars to facilitate comparison of sources although the bars are numbered.

**J24ia.** D-Mbs 267, ff. 14v-16r *Qui habitat 4or vocum Josquin*

*- pr*[im]*a par*[s] 55-57

**J24iia.** D-Mbs 267, ff. 16r-17r *Sec*[un]*da pars Non accadatt* 58-60

**J24ib.** D-Mbs 272, ff. 77v, 79r, 78v *Qui habitat der erst taill* 60-64

**J24iib.** D-Mbs 272, ff. 78r, 79v-80r *Qui habitat der ander taill* 64-66

**J24ic.** Gerle 1533, ff. 74v-77v *Qui habitat* *Lute News*/67-70

**J24iic.** Gerle 1533, ff. 78r-80r *Der ander teil. Non accedat* *Lute News*/71-73

**J24id.** Ochsenkun 1558, ff. 27r-28v *Qui habitat. IIII Vocum.*

*Iosquin de Pres* 74-78

**J24iid.** Ochsenkun 1558, ff. 29r-30r *Qui habitat. IIII Vocum.*

[Non accedat] *Iosquin de Pres* 79-82

**J24ie.** Bakfark 1565/1569, ff. 19r-21r *Qui habitat in adiutorio*

*altissimi, in protectione Dei coeli comorabitu.* 82-86

*4 Voc. i pars Iosquin. De pres* - BakfarkH[[14]](#footnote-14) II/31a

**J24iie.** Bakfark 1565/1569, ff. 21r-23r *Non accedat ad te malum,*

*secunda pars* - BakfarkH II/31b 87-90

- bars 1-25 double length rhythm signs compared to other sources -

**J24if.** D-Lr 1196, p. 4 *Qui habitat in adiutorio altissimi Iosquini* 91

- bars 1-22

*John H. Robinson - October 2022*



Grapheus *Novum insigne opus musicum* (Nürnberg, Formschneider 1537), f. 50r

1. Commentary: **JD15.** 1/1-7 - crotchet 6 quavers instead of quaver 6 semiquavers; 2-3, 5-6, 6-7, 10-17 - bar lines absent; 4/6 - b6 added; 5/9-10 - c1 crossed out; 10/6 - crotchet absent; 16/13-18 - semiquavers instead of demisemiquavers. **JD36**. scribe confused whether diapason is 7F or 7D; 2/1 - d7 instead of a7; 5/5 - c5 instead of c6; 10/1 - minim instead of crotchet; 10/5-6 - 2 quavers instead of 2 crotchets; 15/1 - c5 instead of c6; 15/3 - a5 absent; 17/2, 20/1 - a7 instead of d7; additional variants compared to other two sources: 3/6 - d6 instead of d7 (changed to e6 in Dd.5.78.3); 5/1 - d7 instead of a7; 7/1 - a6 instead of a7; 9/1, 22/1 - a7 instead of d7; 9/4 to 10/6; 18/1 - a2b3a6 instead of a2a3a7; 22/3 - a4 instead of a2; 23/1-3 crotchet 2 quavers instead of 2 quavers crotchet; 24/1 - c4 instead of a7. **JD41.** 8-9, 16-17, 28-29 - single instead of double bar lines; 18/1-3 - 3 crotchets a1-h1-e1 absent; 18/5 - e1 absent; 19/4 - dotted minim absent, 20/5 - crotchet absent. **JD42.** bar lines displaced in A strain; 1/1 - c2 instead of instead of a5; 4/1 - minim instead of semibreve; 4-5 to 6-7 - bar lines displaced a minim to the right; 7/1 - minim instead of crotchet; 7/4-5 - crotchet instead of quavers; 9/2 - c2 instead of d3; 19/6 - d2 instead of d3; 22/3 -d1 instead o d2. **JD61.** 3-4, 7-14 - bar lines absent; 5-6 - bar line displaced 2 minims to the right; 6-7 - single instead of double bar line; 8/1-2, 10/1-2, 12-1-2, 14/1 - minims instead of dotted minims; 11/1, 13/1 - crochets instead of dotted minims. App 1. 8-9, 24-25, 32-33, 40-41 - single instead of double bar lines; 21/3 - h1 instead of g1; 29/2 - h2 instead of g2; 30/1 - d6 instead of d5; 38/1 - d4a6 instead of a5; 40/2 - minim instead of semibreve; 45/ 3-6 - 2 crotchets instead of 4 quavers and c4-d4 absent. [↑](#footnote-ref-1)
2. Numbering as in Diana Poulton & Basil Lam *The Collected Lute Music of John Dowland* (London, Faber 1974 and revised 1978 and 1981). Two Dowland fantasias are also in Loss: DowlandCLM 1 on ff. 7v & 43r and DowlandCLM 7 on ff. 43v-44r both edited for the *Lutezine* to *Lute News* 125. The latter is ascribed to Gregory Huwet, and was edited for *Collected Lute Solos of Gregorius Huwet & Thobias Kühne Lutenists at the Wolfenbüttel Court* revised and extended edition withSigrid Wirth (Lübeck, TREE Edition, 2018) available as a free download on the Lute Society website. [↑](#footnote-ref-2)
3. G minor: GB-Cfm Mus.689, ff. 8v-9r *Pauana by J. Dowlande Lachrimae*; GB-Cu Dd.2.11, f. 81v untitled; GB-Cu Dd.5.78.3, ff. 9v & 21r *J: D* - DowlandCLM 15; GB-Gu Euing 25, ff. 25v-26r untitled; GB-Lam 601, f. 11r untitled, first 2 bars; GB-Lam 603, ff. 11v-12r *Lachremae J: D: /Lachrymae Made By Mr Jo: Dowland: Bacheler of Musique*; GB-Lbl Add.6402, f. 1r *Lacrame*; GB-Lbl Add.38539, ff. 22v-23r *Lacrime Pauin by mer John Dowland*; GB-Lbl Eg.2046, ff. 16v-17r *Lacrime by dowlande*; GB-Lbl Add.31392, ff. 35v-36r *Dowlands Lachrimae. / Lachrimae of maister Dowland*; GB-Lcm loan 2019-1 welde, f. 4v *Pauane Lachrimæ Mr Dowland*; US-Ws V.b.280, ff. 18v-19r *Lachrame mr Dowland*; Barley 1596a [lute], sigs. E1r-E2v *Lacrime by I. D.* - arranged by Cutting? see CuttingB 51. A minor: GB-Cu Add.2764(2), ff. 5v-6r *Dowlandes Lacrima*; GB-Cu Dd.2.11, ff. 75v & 77r *Lachrimae Jo. Dowl.*; GB-Cu Dd.2.11, f. 84v *Lachrimae J. D.* - bandora; GB-Cu Dd.3.18, ff. 16v-17r *Lachrimae* - consort lute part; GB-Lbl Hirsch 1353, f. 11v untitled; Dowland 1600, sigs. B2v-C1r *Flow my teares* - lute song. D minor: NL-Lu 1666, f. 389v *Lacryme* - consort lute part in D. Seven relted pavans ior lute and 5 viols: Dowland 1604, sig. B2r *1 Lachrimae Antiquae* (old); Dowland 1604, sig. C1r *2 Lachrimae Antiquae Nouae* (new old); Dowland 1604, sig. C2r *3 Lachrimae Gementes* (sighing); Dowland 1604, sig. D1r *4 Lachrimae Tristes* (sad); Dowland 1604, sig. D2r *5 Lachrimae Coactae* (forced); Dowland 1604, sig. E1r *6 Lachrimae Amantis* (loving); Dowland 1604, sig. E2r *7 Lachrimae Verae* (true). Arrangements: A-Llb Hs.475, f. 12r *Pauana Lachrimi*; B-Bc 26.369, ff. 11r 13v-13r *Pavana Lachrymae*;D-B 40141, ff. 36v-38r *Fantasia Joannis Dulandi*; D-Hbusch, ff. 24r-28r *Pauana Lachrime* - *Galliarda Lachrima* - HoveB199a/b; D-Hs ND.VI .3238, pp. 17-19 *Pauana Lachrimae Joachimi vanden Houen den 16 Febr Anno 1614* - HoveB 200; D-Kl 4o Mus.108/I, ff. 55v-56r *pauana lacrima*; D-Kl 4o Mus.108/I, ff. 5r-5v *pauana lacrima*; D-KNh R242, ff. 103v-104r *Pavana Lachrijmae*; D-LEm II.6.15, pp. 78-79 *Pauana Lachrijmae*; D-LEm II.6.15, pp. 122-123 *Pauana Lacrumae*; DK-Kk Thott 841,4o, ff. 109v-110r *Lachrim: Angelica*; GB-Cu Add.3056, ff. 36v-37r *Lacrimae C.K.* ; GB-Cu Add.3056, ff. 4v-5r *Lacrimae by MR Dowlande. BM.* ; GB-Cu Add.3056, ff. 14v-15r untitled; GB-HAdolmetsch II.B.1, ff. 225v-227r *Pavana Lacryme*; GB-Lbl Sloane 1021, ff. 21v-22r *Pavan Lacrymae*; LT-Va 285-MF-LXXIX, f. 24v *Lachrimae*; NL-Lu 1666, f. 388v *Lacrime*; Rude 1600, sigs. GG5v-GG6r *91* [index: *Pavana à 5 voc. Dulandi Angli*]; Hove 1601, ff. 94r-95r *Pavana Lachrime* - *Reprinse sequitur* - HoveB 198a/b; Besard 1603, ff. 16v-17r *Fantasia Ioannis Dooland Angli Lachrimae*; Hove 1612, f. 2v *Preludium Lachrime* - HoveB 26; Fuhrmann 1615, pp. 60-61 *Pavana sexta* header: *Lachrimae. V*[alentin] *S*[trobel]*.*; Besard 1617, sig. D4v (*Lachrimae J. Dooland a I.B.B. in hanc concert. accomodatae*) *Testvdo Maior / Repete. et postea verte ad reliquum*; Valerius 1626, pp. 217-218 *Pavane Lachrime met den Bass* - lute 2-voices and cittern. HoveB = Jan Burgers *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgescheidenis 2013). CuttingB = Jan W.J. Burgers (ed.) Francis Cutting: Collected Lute Music (Lübeck, Tree Edition 2002). [↑](#footnote-ref-3)
4. A-Lla hs.475 (Eysertt), f. 41r *Galliarda Englessa*; D-Kl 4o Mus.108 I (Princess Elisabeth's), f. 2r *Gagliarda*; D-Kl 4o Mus.108 I, ff. 56v-57r *daulant Gagliarde*; D-Kl 4o Mus.108 I, f. 2v untitled; GB-Cu Dd.2.11, f. 40v untitled; GB-Cu Dd.2.11, f. 62v untitled; GB-Gu Euing 25, f. 24r untitled; GB-Lbl M.1353 (Hirsch), f. 11v untitled; NL-Lu 1666, f. 22v *Can shee excuse?* - duet part, lute I in G; NL-Lu 1666 (Thysius), f. 22v untitled - duet part, lute II in D; US-Ws V.b.280, f. 16r *Can she excuse Jo doulande* - DowlandCLM 42; Barley (orpharion) 1596, sig. B4v *A Galliard made by I.D. A Galliarde by I.D.*; Dowland 1610 (*Varietie*), sig. M2r *The Right Honourable Robert, Earle of Essex high Marshall of England, his Galliard. Galliard 3/ Iohn Dowland. Batcheler of Musick. -* DowlandCLM 42a.Cognates: D-B 40141, f. 30r *Galliarda* - F minor; D-B 40141 (Nauclerus), f. 123v *Galliarda* - F minor; D-B 40141, f. 239r *Galliarda Gregorii*; D-B 40141, f. 239v *Galliarda* - F minor; D-BAU Druck 13.4°85, p. 31 *Galiarda Pipers*; D-KNh R.242, ff. 136v-137r *Galliarda anglica /vel ultima sic*; D-Ngm 33748/I, f. 6v *Galliard Pipers No. 1 basslauten clause*; D-Ngm 33748/I, ff. 7r-7v-6v *Galliard Pipers No. 2*; D-Ngm 33748/I, ff. 7v-8r *Galliard Pipers No. 3* - G minor; D-Ngm 33748/I, f. 65v *Galiarta Pipers*; D-Ngm 33748/I, f. 66r [*Galiarta Pipers*] *Aliter* - G minor; D-W Guelf. 18.8/VI, f. 185v *Gagliarda inglese Bell*[issim]*a Joan Dooland* - D minor; GB-Cfm Mus.689, f. 55r *Gall mr. D B* - BachelerL App. 2; GB-Cu Add.3056, f. 48r untitled - DowlandCLM 89; GB-Cu Nn.6.36, f. 37r (34r) untitled - consort lute part; IRL-Dtc 408/I, pp. 36-37 *A galliard Lute way* - lyra viol - ffeff; Hove 1601, f. 99r *Galiarda* - HoveB 210; Dowland 1604, sigs. H1v-H2r *The Earle of Essex Galiard. / 12 / Io. Dowland* - consort lute part; Thomas Robinson *New Cithern Lessons* 1609, sigs. E2v-E3r *A Galliard can she excuse my wrongs* - cittern; Fuhrmann 1615, p. 121 *Galliarda 12*; Fuhrmann 1615, p. 122 *.2. V*[alentin]. *S*[trobel]. [header *V. S. Variatio secunda.*]; Vallet 1615, p. 36 *Gaillarde du comte essex*; Vallet 1615, pp. 37-38 *Seconde partie A.10*. [↑](#footnote-ref-4)
5. GB-Cu Dd.2.11, f. 55v *Orlando Sleepeth J D*; CZ-Pnm XIII.B.237, f. 36v *Orlandi* - proportio; CZ-Pu XXIII.F.174, f. 22v *Englesa*; D-BAU Druck 13.4°85, p. 50 ii *Orlandus*; D-KA Bd.A.678, f. 22r *Englisch auffzug*; DK-Kk Thott 841,4o, f. 115r *Padoana Anglica*; GB-Cu Dd.14.24, f. 16v *Orlando sleepeth* - cittern solo; GB-Lam 601, f. 5v *orlando furiosoe 1597*; GB-Lam 603, f. 1r *Orlando*; IRL-Dtc 408/II, f. 111r *Orlando*; NL-Lu 1666, f. 399r *Orlando - Anglesa*; Hove 1601, f. 106r *Orlando Chanson Englesae*. [index: *Orlando, Chanson Englese*]; cf. D-Lr 2000, p. 21 *Ballet.* In G/D: D-BAU 13.4°85, p. 50 i *Pauana Orlandj*; D-Kl 4o Mus.108 I, f. 23v *Orlando Furioso*; D-KNh R.242, f. 104r *Pavana anglica*; NL-Lu 1666, f. 399r untitled; Fuhrmann 1615, p. 47 *Orlandus furiosus* [header *Subplementum folii. E. M. A.* - Elias Mertel]. In B flat/F: D-W Guelf. 18.8/IV, f. 37v *Engel dantz / Nachdantz.*  [↑](#footnote-ref-5)
6. Themed selections of branles were recently edited for *Lute News/Lutezine* 137 and *Lutezines* 140 & 142 and more as page fillers in *Lutezines* 138 & 139. [↑](#footnote-ref-6)
7. Modern tablature edition: Michael Fink *Cesare Negri Le Gratie d'Amore: The 43 Lute Dances* (LGV Publishing 2009). [↑](#footnote-ref-7)
8. Jobin's print uses curved rhythm sign tails to indicate fingering with right hand index finger or upwards stroke of fingers only but the typesetter makes many errors using the wrong rhythm sign type blocks - so dots under letters have been tacitly edited here. [↑](#footnote-ref-8)
9. The tune was known in England as a ballad 'The cater bralles bothe Wytty and mery' was registered with the Stationers Company in 1565-6 (Rollins 265), and another ballad 'the goddes Diana &c' (Rollins 988) was registered in the same year presumably the same as no. IX in Richard Jones's *Handefull of Pleasant Delites* in 1584 titled 'The Historic of Diana and Acteon To the Quarter Braules' the text beginning' Diana and her darlings deare, Walkt once as you shall heare'. Also a setting is found in the Giles Lodge lute book (US-Ws V.a.159). [↑](#footnote-ref-9)
10. The branles in Waissel's print were not known until recently as the pages are missing in the unique copy of the 1591 edition and a copy of the 1592 edition was not known. However, Andreas Schlegel located complete copies in the possession of Alexander Fürst zu Dohna-Schlobittten who kindly agreed to making a facsimile of them available as a free download on the Lute Society website: <https://www.lutesociety.org/pages/dohna-lute-book> [↑](#footnote-ref-10)
11. The English dance tune Sellengers Round, 35 sources edited for the *Lutezine* to *Lute News* 114 (July 2015). [↑](#footnote-ref-11)
12. The tune of En me revenant de Sainct Nicolas/More Palatino, 44 sources edited for *Lute News* and *Lutezine* 115 (October 2015). Concordances: D-B 4022, f. 17r *Cauallant a S. Nicola Chanson*; GB-Cfm 689, f. 44r *En me reuenant. 3r*; GB-Lbl Sloane 1021, f. 65r-65v *MORE PALATINO*. [↑](#footnote-ref-12)
13. As a guide to speed listen to Jacob Heringman's Bakfark setting on *Black Cow* CD (Discipline Global Mobile DGM9906, 1999), tracks 12-13. [↑](#footnote-ref-13)
14. István Homolya & Dániel Benkö *Bakfark Opera Omnia* vols I-III (Editio Musica Budapest 1979). [↑](#footnote-ref-14)