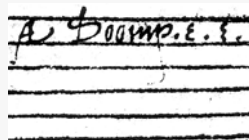
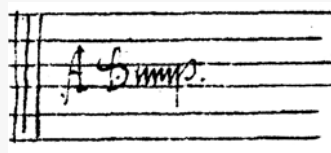


Down in the Dumps

*The Collected
English Lute Dumps*

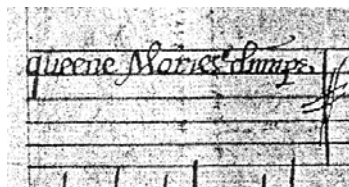


**transcribed & edited
by
Michael Fink**

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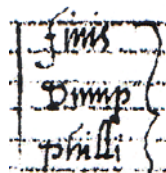
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(8-9) Militis dump

[Anon.]

8. Marsh Version

1 2

3 4

5 6

7 8

9 10

11 12

28

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32

34

- 4) Lowest two fingering symbols in 31392 only.
- 5) This symbol in Lodge only.
- 6) This symbol in 31392 only.
- 7) 31392 shows "c" on course 4.
- 8) In Lodge, these fingerings appear one course higher.
- 9) Fingering is "d" in 31392.
- 10) In Lodge, last two "d c" fingerings are missing and rhythm is incorrect.

8, 9. Militis Dump/A Dump, (Anon.), Ward nos. 7-8. Ward (1951) lists 31392 as No. 7, and *Lodge* as No. 8, noting that they are concordances. The contents of *Marsh*, however, did not become generally known until Lumsden (1955), so this source was not considered at first. *Lodge* and 31392 are similar enough to allow a merger into one edited version. However, *Marsh* differs in some respects, notably:

- An additional measure at m. 13 and at m.20; and
- The seeming parallel 4ths in m. 22, which may actually be meant to offer the player a choice of courses for the passage.

Thus, we present two readings of the anonymous *Militis Dump*. It is based on the Bergamasca ground. Slight deviations from this pattern occur in the pattern beginning at m. 13 and 21 of the *Lodge/31392* version and corresponding places in the *Marsh* version. However, the most remarkable deviations are the added measures (13 and 20) in the *Marsh* version. Both are marked as repeated, and the even rhythm in both seems to serve to mark time. However, their positions relative to the variations are different. M. 13 simply divides the third variation from the fourth. M.20, on the other hand, is an insertion after the first two measures of the fifth variation. Since *Lodge* was compiled earlier than *Marsh*, and 31392 later, and neither contain these measures, the question of why the *Marsh* scribe included them is puzzling.