

LUTEZINE TO LUTE NEWS 109 (APRIL 2014) PART 1:

OTHER ARRANGEMENTS OF THE BALLADS GO FROM MY WINDOW AND LOATH TO DEPART

Worklist¹1. Go from my Window²

- a. GB-Lbl Add.31392, ff. 26v-27r *goe from my wyndowe by maister Frauncis Pilkington Bachelor of Mu*:³
- b. D-Kl 4^oMus.108/I, f. 1r *Go frome Winde etc*:
- c. GB-Cu Dd.9.33, ff. 31v-32r (Edward) *Collarde*⁴
- d. Robinson *Schoole of Musicke* 1603, sig. H1r *Goe from my Window*.
- e. GB-Cu Dd.5.78.3, f. 40v T[homas] R[obinson].
- f. GB-Lam 603 (Board), f. 10r [Go]e fro [m]y - *When will my love come Howme - Goe from my wyndowe By mr Ri: Allysonn*
- g. US-Ws V.b.280 (Folger), f. 17r *Go from my windo*
- hi. GB-Cu Dd.2.11, f. 3r *Go from my Window* [as originally copied]
- i. Hove *Florida* 1601, f. 107v *Honsup* HoveB⁵ 268
- hii. GB-Cu Dd.2.11, f. 3r *Go from my Window* [as altered by scribe]
- j. NL-Lu 1666 (Thysius), p. 395 iii untitled
- k. NL-Lu 1666, p. 395 iv *Goe from my Window*
- l. GB-Gu Euing 25, ff. 48v-49r untitled
- m. GB-Cu Dd.4.23, f. 5v *Go from my window* [cittern]
- n. Playford (1st ed. *et seq.*) 1651 & (4th+ ed. *et seq.*) 1670, p. 8 *The New Exchange or Durham Stable* [violin harmonised for lute]
- o. Holborne *Citharn Schoole* 1597, sig. D2v *Go from my window* [cittern]
- p. NL-Lu 1666, p. 395 i *Comme gentijl heardma[n]*
- q. NL-Lu 1666, p. 395 ii untitled
- r. US-LAuc M286M4 L992 (Mansell lyra viol MS), f. 24r untitled
- s. GB-Cu Dd.2.11, f. 53v [galliard] F[rauncis] C[utting] CuttingB⁶ 24
- t. I-Fn Gal VI, p. 119 *La Matriciana*
- u. GB-Lbl Add.15117, ff. 10v-11r *a dialogue / Come gentle heardman* [lute song]

2. Loth to Depart⁷

- a. GB-Gu Euing 25, f. 31r untitled
- b. NL-Lu 1666, f. 394v *Alter part*
- c. GB-Lam 603, f. 7v *Lothe to Depart*
- d. Ravenscroft 1609, sig. F2r *Canon: sing with thy mouth* [harmonised for lute]
- e. GB-Cu Dd.2.11, f. 9r *Lothe to Departe*
- f. GB-Lbl Eg.2046 (Pickeringe), f. 33r untitled
- g. GB-Gu Euing 25, f. 28r untitled
- h. GB-Lam 600 (Browne), f. 92v *Tell me John W.S.* [bandora feff and transcribed for lute]
- i. NL-Lu 1666, f. 20r *Gailliarde Tell messon*
- j. GB-Ob Mus.Sch.221, p. 13 T[homas]: G[regorie]: *Loath to depart*: lyra viol (fhfhf) and transcription for lute VdGS⁸ Gregory 74

As an appendix to Dowland's setting of the ballads *Go from my window* and *Loth to depart* in the accompanying *Lute News* 109, all the other lute versions are included here together with those for cittern, bandora (plus lute transcription), lyra viol (plus lute transcription) and violin (arranged for lute).⁹ In March 1587/8 John Wolfe obtained a license to print a ballad called *Goe from my Window*, although it may have been known earlier as included in *A Compendious Book of Godly & Spiritual Songs* from 1567 is the verse *Qubo is at my windo, qubo, qubo? / Go from my windo, go, go / Qubo callis thair, sa hyke ane stranger / Go from my windo, go*.¹⁰ Later *Go from my window* is named as the tune for singing the fourth part of George Attowell's *Frauncis New Jigge* c.1595,¹¹ and in Francis Beaumont & John Fletcher's play *The Knight of the Burning Pestle* first performed in 1607 probably at the Blackfriars Theatre, in which Old Merrythought sings *Go from my window, love, go / Go from my window, my dear / The wind and the rain / Will drive you back again / You cannot be lodged here* although not fitting the tune.

As well as Dowland's version, settings are ascribed to Richard Allison (n^o 1f)¹², Edward Collarde (n^o 1c), Francis Pilkington (n^o 1a), two different settings to Thomas Robinson (n^o 1d,e), and one presumably by Joachim van den Hove which he printed in 1601 with the (erroneous?) title *Honsup*, as well as a cittern setting by Anthony Holborne (n^o 1o). Four anonymous lute settings and one for cittern are also found in English manuscripts (n^o 1g,h,i,r),¹³ and although lute variations

by Francis Cutting are not known, he quoted the tune in the first strain of a galliard (n^o 1s, in G). Settings of *Go from my window* are also in two continental manuscripts, one statement of the tune in the lute book of Princess Elisabeth of Hessen (n^o 1b) and four in different keys (in C/C/F/G - all the other lute settings including Dowland's are in F) on the same page of the lute book owned by Johann Thysius but copied by Adrian Smout beginning c.1590, the first titled *Comme gentijl heardman* and the last *Goe from my window* (n^o 1j,k,p,q).¹⁴ The first of these titles accords with a song to the tune beginning *Come gentle heardman* found in GB-Lbl Add.15117 dated c.1614 (n^o 1u, lute accompaniment in G).¹⁵ The tune is also used for eight songs to a variety of texts in Dutch song books,¹⁶ and is also similar to the first strain of a galliard called *La Matriciana* (n^o 1t, in G) in a large manuscript anthology of Italian dances copied by none other than Vincenzo Galilei in 1584.¹⁷ Finally, n^o 1n is a later variant violin melody in G from John Playford's *Dancing Master* harmonised for the lute here. The lute settings are for a 6-course lute except n^o 1b,g,p use a 7th course tuned to F (assuming a lute in G), and n^o 1d,f&l a 7th in D (although 1d&f only use it stopped on the 3rd fret as an F).

Loth to depart is a common title for any song sung or tune played on taking leave of friends,¹⁸ although all seven known settings for lute (including Dowland's) and one for bandora reproduced here use the same tune. Two other tunes are known, one to a canon by Thomas Ravenscroft in *Deuteromelia* of 1609 (melody arranged for lute as n^o 2d, see facsimile on p. 3 here)¹⁹ and the other by Thomas Gregory for lyra viol (n^o 2j).²⁰ The title *Loth to depart* is included in a tune list without the music compiled in the 1590s at Llewenni Hall in Denbigh, North Wales,²¹ and *Loth(e)/Loath to depart* is a tune quoted or called for in a number of plays and printed broadsides from the late sixteenth and for much of the seventeenth centuries. Richard Edward's play *Damon and Pythias* from 1571 alludes to the tune in Damon's lines *Loth I am to departe, [w]ith sobbes my trembling tounge doth stay, / Oh Musicke, sounde my dolefull playntes when I am gone my way* (sig. E1v).²² Later references include Richard Tarlton's *Newes out of Purgatorie* published in 1590, in 'The tale of the two lovers of Pisa, and why they were whipped in Purgatory with nettles' is found the line *and so, with a Loath to depart, they took their leaves* (sig. G3v); a ballad called *London's Loathe to depart* was published to mark the departure of the Earl of Essex to Ireland as commander of the invading British forces in 1599;²³ the line *The old woman is loath to depart, she never sung other tune in her life* in Middleton, Massinger and Rowley's *The Old Law* published in 1656 (but probably performed as early as 1599);²⁴ Beaumont and Fletcher's *Wit at Several Weapons* published in 1647 in which in act II scene 2 Pompey exits singing *Loath to depart*; and as late as 1661 in *Antidote to Melancholy* is found the line *Then Will and his sweetheart did call for Loth to depart*.²⁵ Two texts of a song called *loath to depart* but lacking the music are found in John Cotgrave's *Wit's Interpreter* of 1655, and although the words he prints do not fit the main tune here several extant variants of the text do.²⁶ The jig *A proper new ballett, intituled Rowlands god Sonne, To the tune of loth to departe* from before 1592,²⁷ does not specify which tune, but the text begins *Tell me Jhon why art thou soe sade, tell me Jhon, tell me Jhon, what iste will make thee glade*, which matches the title of two instrumental settings of the tune, one in the Thysius lute book (n^o 2i) titled *Gailliarde Tell messon*, and the other a very similar bandora version (n^o 2h) titled *Tell me John* (followed by *W.S.*, presumably the initials of the arranger²⁸). This might suggest that the tune intended in Rowland's Godson is the same as the one used in the majority of extant settings including the first section of the *Tell me John*

versions, but it does not fit the words and John Ward wasn't convinced it was the same tune, saying that it 'has sometimes been mistaken for the ballad tune'.²⁹

John H. Robinson, March 2014

¹ Commentary: for 6-course lute unless specified otherwise. **1a.** six variations of 16 bars - 2nd to 6th numbered 1-5; 26/3 - crotchet absent; 61/5 - d2 a note to the right above d6; 81/3 - d2 added. **1b.** A2B2; 7th in F; bar lines absent; between 2-3 - repeat sign below stave to indicate repeat of last two bars; 4/12 - crotchet instead of minim. **1c.** 6 variations of 8 bars; 11/15 - c2 changed to e2; 19/1 - crotchet absent; 32/8 - semibreve instead of minim; 36/9 - crotchet absent; 41/10-11 - bar line added; 42-43 & 43-44 - bar line 8 notes to the left; 44-45 - bar line 12 notes to the left; 45-46 - bar line 13 notes to the left; 47-48 - bar line absent. **1d.** 4 variations of 8 bars; 7th in D; no changes. **1e.** 3 variations of 8 bars followed by 1 of 16 bars; 15/6 - a5 crossed out; 25 - triple time signature absent but crotchet triplets beamed to show rhythm; 32/3 - semibreve instead of dotted minim. **1f.** 3 variations of 8 bars; 7th in D; no changes. **1g.** 5 variations of 8 bars; 7th in F used once; no changes. **1h-i.** as originally copied, **ii.** as altered by the scribe; 6 variations of 8 bars; 17-33 and 47-50 crossed out and bars 29-34 copied again at the end and a duplicate of bar 28 is copied again after that; 29 - triple time signature absent; 33 - time signature absent. **1i.** 1 variation of 8 bars; 7th in F; no changes. **1j.** 1 variation of 16 bars; no changes. **1k.** 1 variations of 8 bars; 4-5 - double bar line added. **1l.** 5 variations of 8 bars followed by 2 variations of 16 bars (in triple time) and then 1 variation of 8 bars; 7th in D; 8/2 - a7 instead of d7; 11/1 - c3c4 absent; 26/7 - d6 instead of d7; 37/9 - scribe wrote c1 over a1; 37/16 - d5 instead of e5; 39/6 - scribe wrote d2 over a2; 42 & 72 - time signatures absent but beamed rhythm signs show triple and duple time; 80/2 - scribe wrote c2 over an illegible letter; 72-88 - barred in 2 instead of 4 minims; 85/1 - a4 crossed out. **1m.** 6 variations of 4 bars; chromatic cittern (Italian tuning); 1/1, 5/1 - minims absent; 6/1-2, 7/1-2 - dot as abbreviation for dotted crotchet-quaver; 10/1, 13/1, 14/1, 17/119/1, 19/8, 21/6 - crotchets absent; 21/4-8 - f3-h3-h3-b2g3-h2f3 instead of c3-e3-f3-c2e3-e2c3. **1n.** The first stave is the 8-bar tune from the 1st edition of Playford's *Dancing Master* 1651, and the second stave is the same 8-bar tune but including the variants introduced in the 4th edition of 1670; violin harmonised for lute. **1o.** 3 variations of 16 bars; chromatic cittern (Italian tuning); 1/2 - d1 instead of h1; 36/2 - d2 instead of e2. **1p.** 1 variation of 16 bars; 7th in F; no changes. **1q.** 1 variation of 16 bars; 6/2 - e4 instead of c2. **1r.** 2 variations of 16 bars; no changes. **1s.** tune in the first strain; AABBC8; no changes. **1t.** ABBB20; no changes. **1u.** lute song; 2 variations of 8 bars repeated for each of the six and a half verses. **1u.** lute and voice; 3-4, 7-8 11-12 & 14-15 - bar lines absent 4/2 - a2 instead of e2; 4/5-6 - crotchets instead of minims; 4/5 - semibreve in vocal part absent; after 4/after 6 - minim and a on 7th course added; 12/1 - dotted semibreve in vocal part instead of semibreve; 12/2 - semibreve in vocal part absent; 13-16 - words from 2nd line of 2nd verse crossed out and replaced by words of 4th line of 1st verse; 16/5 - semibreve absent in vocal part. **2a.** triple time in D-G; A8; 7th in D; no changes. **2b.** duple time in C-F; A8; 7th in F; 7/14 - d1 absent. **2c.** triple time in C-F; A16B16; 7th in D; 8-9 & 24-25 - single instead of double bar lines. **2d.** triple time in G; melody and rhythm signs original, and harmonized for lute. **2e.** triple time in C-F; 8B8A8B8A8B8; 8-9 - single instead of double bar line; 34/4, 36/4 & 38/7 - semibreves instead of dotted minims; 40/6 - semibreve (and fermata over double bar line) instead of fermata. **2f.** triple time in G-C; AAA24; 9/2 - a2b3 instead of a1b218 - bar absent; 29/1 - crotchets instead of quavers; 58/1 - 2 quavers instead of crotchet; 72-1-2 - f1c2 and a5 lined vertically instead of f1c2 - a5. **2g.** triple time in C-F; ABABA8; 29-30 - inserted at end of stave. **2h-i.** copied twice, the first identical to the second but crossed out; 6-course bandora (feffc); triple time; ABC8; double bar lines absent; 2/2 - d5 instead of d4; 3/1, 5/1, 17/1, 19/1, 20/1 & 22/1 - crotchets instead of dotted crotchets; 4/1, 8/1, 16/1 & 24 - minims instead of dotted minims; 12/1 - crotchet instead of dotted minim; **2h-ii.** transcribed for lute; triple time in C-F; ABC8; same changes as in 2g-i; **2i.** triple time in C-F; ABC8; 7th in F; double bar lines absent; 18/3 - f2 instead of f1; 19/5 - h3 instead of g3. **2j-i.** lra viol (fhfhf); triple time; A14B13; 27/1 dotted minim (and fermata over double bar line) instead of fermata. **2j-ii.** transcribed for lute; A14B13; triple time in D; same changes as in 2i-i; 14/1 - f3 changed to a3.

² Mixed consort: GB-Cu Add.2764(2), f. 9v untitled fragment [lute]; GB-Cu Dd.3.18, ff. 34v-35r *Go from my window*. Ri: *Alison* [lute]; US-OAm Parton, pp. 24-25 .33. *Go from my Window / Sett by Mr. Allison* [cittern]; GB-Cu Dd.5.21, f. 12v untitled [recorder]; GB-Hu DD HO 20/2, .33. *Go from my Wyndoe / Set by Mr Allison* [flute]; GB-Hu DD HO 20/1, .33. *Go from my Wyndoe / Set by Mr Richard Allison* [treble viol]; GB-Hu DD HO 20/3, .33. *Go from my Wyndoe / Set by Mr R: Allison* [bass viol]; Morley 1599/1611, no. 12 *Goe From My Window* [lute, bandora, cittern, flute, treble viol, bass viol]. Modern edition: Sydney Beck *The First Book of Consort Lessons Collected by Thomas Morley 1599 & 1611* (New York, Peters, 1959), n° 12. Keyboard: F-Pn Rés.1122, p. 153 *goe from my window Tho Tomkins octobr. 1650 goe From my window* [fragment]; F-Pn Rés.1186, f. 119r *Goe from my window*; F-Pn Rés.1186/II, pp. 46-49 *Go from my window*; GB-Cfm Mus.168, pp. 21-23 *Goe from my window Thomas Morley*; GB-Cfm Mus.168, pp. 78-80 *Goe from my window Jhon Munday*; GB-Lbl RM.23.1.4,

ff. 83r-84r *Goe from my windoe William Byrd*; GB-Lbl RM.24.d.3, ff. 163v-167r *Goe from my windoe Mr: Byrd*; US-NYp Drexel 5609, p. 93 *Goe from my window*; US-NYp Drexel 5612, pp. 31-33 D. Bull. *Go from my window goe*.

³ Also in tablature supplement to *Lute News* 69 (March 2004), n° 15.

⁴ Also in tablature supplement to *Lute News* 105 (April 2013), n° 8.

⁵ Jan Burgers (ed.) *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgeschiedenis 2013).

⁶ Jan Burgers (ed.) *Francis Cutting: Collected Lute Music* (Lübeck, Tree Edition, 2002), n° 24.

⁷ Keyboard: F-Pn Rés.1186, f. 57v untitled; GB-Cfm Mus.168, pp. 333-334. *Loth to depart 21 Giles Farnaby*; D-ZW (Zweibrücken), n° 38 *Curant Ang*: 2.

⁸ Viola da Gamba Society thematic index:

<http://www.vdgs.org.uk/files/thematicIndex/G.pdf>

⁹ The number of variations in each are listed in the commentary. Recordings of n° 64 and 69 are included in the complete Dowland sets: Nigel North [64] and Anthony Baines [69] *Dowland: Complete Lute Music* (L'Oiseau Lyre D187D5, 1980, 5-vinyl LP box set); Paul O'Dette *John Dowland: Complete Lute Works* vol. 1 (Harmonia Mundi HMX 2907160.64, 1995); Jakob Lindberg *John Dowland: The Complete Solo Lute Music* (BIS SACD 1724, 1994/2008); Nigel North *John Dowland Complete Lute Music* vol. 4 (NAXOS 8.570284, 2009); as well as Nigel North *Go from my Window: English Renaissance Ballad Tunes for the Lute* (LINN CKD176, 2003), together with Edward Collard's setting of n° 64; and the setting of n° 64 in Thomas Robinson's print is also on Christopher Wilson and Shirley Rumsey *Antony Holborne and Thomas Robinson: Pavans and Galliards* (NAXOS 8.553874, 1998) and Joachim Held *Merry Melancholy: English Lute Music of the 16th Century* (Hänssler Classic CD98.600, 2010).

¹⁰ H. Ellis Wooldridge *Old English Popular Music* (London, Henderson & Spalding 1893/reprinted New York, Jack Brussel 1961), a revised edition of William Chappell's *Popular Music of Olden Time* (Chappell and Macmillan 1838/1840), vol. i, p. 146; Claude M. Simpson *The British Broadside Ballad and Its Music* (New Jersey, Rutgers University Press, 1966), pp. 257-259.

¹¹ Full text in Charles Read Baskerville *The Elizabethan Jig and Related Song Drama* (University of Chicago 1929/ reprinted New York, Dover, 1965), p. 458. For facsimiles and transcriptions see the University of California English Broadside Ballad Archive: <http://ebba.english.ucsb.edu>

¹² The origin of the alternative *When will my love come Homme* is not known to me.

¹³ John M. Ward *Music for Elizabethan Lutes* (Clarendon Press, 1992) vol. 1, p. 97, fn 280: states that the untitled item on GB-Cu Dd.2.11, ff. 33v-34r is a medley alternating variations of Monsieur's *Almaine* and *Go from my window*, but seems to be only a setting of Monsieur's *Almaine*.

¹⁴ Facsimile: Leiden and Utrecht, Nederlandse Luitvereniging and Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 2009.

¹⁵ One of several dialogues for two rustics discussing a girl too fair or too fickle for them; see also Byrd's *Who made thee Hob forsake the plough* (1589, n° 41) and *How now shepherd what means that?* in BL Add MS 29481, f. 10r, in ed. David Greer *Songs from Manuscript Sources* vol. 2 (Stainer & Bell, 1979) n° 6. Thanks to Chris Goodwin and Din Ghani for help editing it.

¹⁶ See Dutch Song Database: <http://www.liederenbank.nl/index.php?lan=en>

¹⁷ I-Fn Gal VI: *Libro d'intanulatura di liuto ... Vicentio Galilei scritto l'anno 1584 parte prima*. Facsimile: Firenze, Studio per Edizioni Scelte, 1992.

¹⁸ Simpson, *op cit.*, pp. 456-457; Chappell, *op cit.*, p. 102.

¹⁹ To the words: *Sing with thy mouth, sing with thy heart, / Like faithfull friends sing loath to depart. / Though friends together may not always remaine, / Yet loath to depart sing once againe.*

²⁰ The initials TG may only refer to the 'Thomas Gregory' tuning used.

²¹ Described in the tablature supplement to *Lute News* 106 (July 2013) - and see Sally Harper 'An Elizabethan Tune List from Llewenni Hall, North Wales' *RMA Research Chronicle* n° 38 (2005) pp. 45-98. It is n° 31 in the list.

²² Facsimile: <https://archive.org/details/damonpithias00edwarich>

²³ Diana Poulton *John Dowland* (London, Faber, 1972/R1982), p. 173.

²⁴ Chappell, *op cit.*, p. 102.

²⁵ A Welsh tune called *Anodd Ymadael* (= Loath to Depart) beginning 'Mewn bwthyn diaddurn yn ymyl y nant' is listed in The Fiddler's Companion: http://www.ibiblio.org/fiddlers/LOA_LOM.htm - which gives the source as Edward Jones *The Musical and Poetical Relics of the Welsh Bards* (1784), but I cannot find it in the facsimile on the IMSLP website: http://japanese.imslp.info/files/imglnks/usimg/7/72/IMSLP40016-PMILP87702-Jones_Welsh_Bards_1784.pdf

²⁶ Simpson, *op cit.*, p. 456.

²⁷ Full text in Baskerville, *op cit.*, p. 437-443.

²⁸ WS may be William Sanders, London Wait in the 1640s, or one of two William Simmes matriculating from Exeter College Oxford in 1585 and 1607 (father and son?). One was in the service of the Earl of Dorset in 1608 and probably composed fantasies for viol consort and verse anthems - see: <http://www.vdgs.org.uk/files/thematicIndex/Si.pdf> - and a pavan and galliard ascribed *Sims* in GB-Cu Nn.6.36 may be by the same composer, see tablature supplement to *Lute News* 45 (March 1998), n° 8/9.

²⁹ John M. Ward 'Apropos 'The British Broadside Ballad and Its Music' *JAMA* 20 (1967), p. 57.

Commentary to *Lute Music ascribed to Giovanni 'Nanni' da Milano and other Giovannis in Lute News* 109

Sources: **D-B 4022** – Berlin, Staatsbibliothek zu Berlin, Preussischer Kulturbesitz (formerly Danzig /Gdansk), MS 4022, copied in French tablature c.1615-20, facsimile: Lübeck, Tree Edition 2013; **I-PeSc b.10** – Pesaro Biblioteca Musicale Statale del Conservatorio di Musica G.Rossini Ms. b.10 [olim Pc.40a /7346a/Ed.137]: *Intavolatura per Luto* copied in Italian tablature c.1600 /1625-40; **B-Br II.275** – Bibliothèque Royale de Belgique, Bruxelles, Mus. Ms. II.275. *Questo libro e di Raffaello Canalcanti* copied in Italian tablature and dated 1590; **D-SI G.I.4** – Stuttgart, Bad Württembergische Landesbibliothek (olim Donaueschingen, Fürstlich Fürsten-bergisches Hofbibliothek, copied in German tablature in Munich c.1595-1625; **D-DEI BB 12150** – Dessau, Staatsbibliothek (formerly Landesbibliothek Sachsen-Anhalt), Ms. BB 12150, copied in German tablature by M. Philippus Agricola beginning 1580; **I-Fn XIX.179** – Florence, Biblioteca Nazionale Centrale, MS Fondo Magl. classe XIX.179, copied in Italian tablature at the end of the 16th-c; **US-RO M140.V186** – Rochester University, New York, Eastman School of Music, Sibley Music Library, M140 V186S, manuscript additions in French tablature c.1630 to a copy of Vallet's *Paradisus Musicus* 1618. Commentary: 1. 55 bars; 8th course in D; 3/1 - crotchet instead of dotted crotchet; 3/3 - quaver a note to the right; 6/3 - quaver crossed out; 32/4 - crotchet a note to the right; 45/4-5 - quavers absent; 54/3 - quaver instead of dotted crotchet; 54/4-10 - 5 semiquavers 2 quavers instead of 3 quavers 4 semiquavers. 2. A16B16; 7th course in F; 2/1 - d4a5 instead of e4f5; 3/1 - c5 instead of d5; 7/1 - minim instead of dotted minim; 9/1, 10/1, 11/1, 22/1 - crotchets instead of dotted crotchets; 31/2 - crotchet absent; 32/1 - minim a6 absent. 3. AB12; 7th course in &, 10th in C; 6/1, 7/1, 8/1 - crotchets instead of dotted crotchets; 13/2 - a2 instead of a1; 16/2 - c2 before instead of after f1c2d3a10; 18/1 - b2 instead of b3; 24/1 - minim instead of dotted minim. 4. A8B5C5; 7th course in F; anacrusis, 7/8-9 - semiquavers instead of quavers; 1/1-4, 3/1-4, 8/1 - quavers instead of crotchets; 2/1 - crotchet absent and f1 instead of h1; 2/4, 9/4-5, 11/6 - crotchet absent; 5/8 - crotchet instead of quaver; 8/5 - quaver absent; 8/6 - d1 absent; 10/7 - c1 absent; 11/7-8 - c2-a2 crossed out; 12-13 6 crotchets instead of minim, 4 quavers semibreve; 12-13, 17-18 - bar lines absent; 16/2 -

a6 instead of a5; 17/1 - minim absent. 5. A11B12; 6-course lute; bar lines absent (except 22-23). 6. A21B12; 6-course lute; bar lines absent; 13/1 - dotted crotchet instead of dotted minim; 21/1 - a5 added; 26/3 - crotchet 3 notes to the right; 29/1 - semibreve instead of dotted semibreve. 7. A15 [end missing - as continuation after page turn is an unrelated piece in duple time?]; 8th course in D; 8/1 - e4 instead of e3. 8. A10B7C11; 8th course in D; double bar lines absent; 4/1 - h2 instead of f2; 24/4 - c3 instead of c4. 9. AB8; 8th course in D; double bar line absent; 17/1 - fermata instead of minim; 17/2 - rhythm sign absent. 10a. ABC8; 7th course in F. 10b. ABC8; 7th course in F; 16-17 single instead of double bar line. 10c. A8B8C4; 6-course lute; 4/2 - c4 instead of f2; 6/1 - a5 instead of e4; 8/1 - minim instead of dotted minim; 11/1 - a3 instead of a2; 19/4 - c2 instead of f2. 11. A10B8B7C6// AA8BB8C10C9DD8E8E14 - separate piece from bar 32? (not necessarily by Giovanni Pietro); 7th course in F; anacrusis - crotchet instead of minim, and preceded by a rest; double bar lines absent except at 9/2-3 & 25-26; 10/1-3 & 39/1-3 - rhythm signs absent; 10/between 2-3 - a5 added; 10/before 3 & 39/before 3 - rest added; 31/1-2 - single bar line and rest added; 31/2 - crotchet instead of minim; 44/1-2 - crotchets instead of quavers; 44/45 - bar line absent; 107/6 - c6 instead of c5; 118-120 - scribe stopped copying in the middle of a stave so end missing. 12. AB8; 6-course lute; 8/5 - d2 instead of c2; 8-9 - single instead of double bar line. 13. A6B8C8; 6-course lute; bar lines absent (except double bar lines); 1/2 - crotchet a note to the right; 2/2 - crotchet 2 notes to the right; 6/1, 14/1, 17/1-2 & 22/1 - rhythm signs absent; 15/1 - minim a note to the right; 18/1-3 - crotchets instead of minims; 20/1 - crotchet 2 notes to the right; 21/3 - minim 2 notes to the left. 14. transcribed from a poor xerox copy; ABC4; 7th course in F; rhythm signs and bar lines (except double bar lines) absent; 5/1 - d2 instead of b2; 10/4 - b2 absent. 15. A15B17C15; 7th course in F, 8th in E, 9th in D & 10th in C; 11/6 - c5 instead of e5; 44/4 - quavers instead of semiquavers; 45/1 - crotchet crossed out. 16. A14B26; 7th course in F, 8th in E, 9th in D & 10th in C; 1/5 - crotchet absent; 33/3 - d3 instead of d4; 39/3 - e4 instead of e3.

Facsimile of Thomas Ravenscroft *Deuteromelia* of 1609, sig. F2r *Rounds or Catches of 4. Voices* n° 28

28

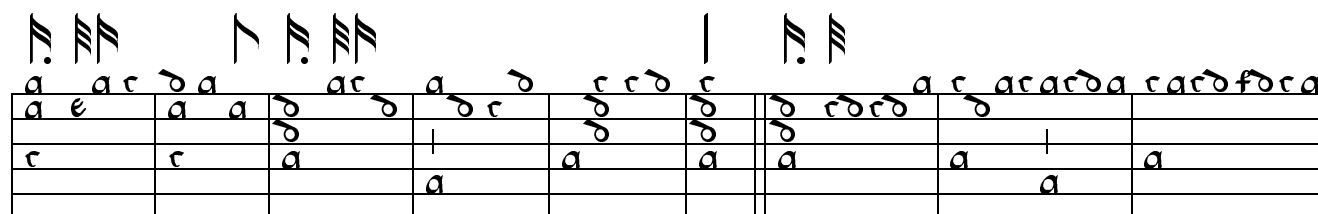
Ing with thy mouth, sing with thy heart like

faithfull friends, sing loath to depart, though friends together may not

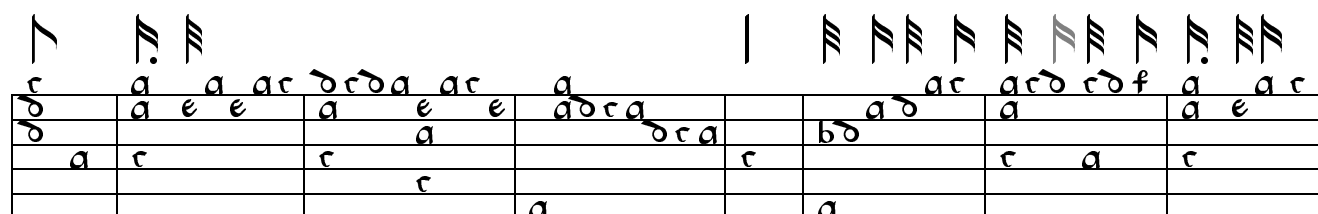
always remaine, yet loath to depart sing once againe.



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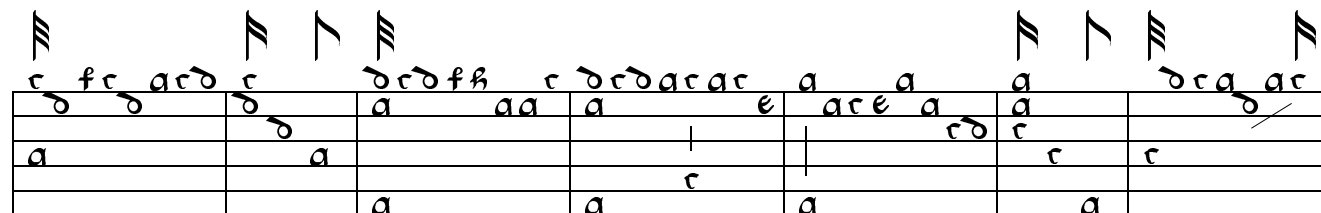
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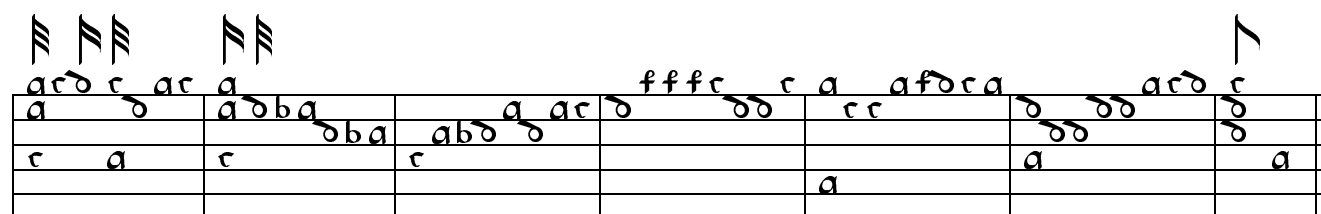
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74



81



88

1b. Go frome Winde etc

D-Kl 4oMus.108 I, f. 1r



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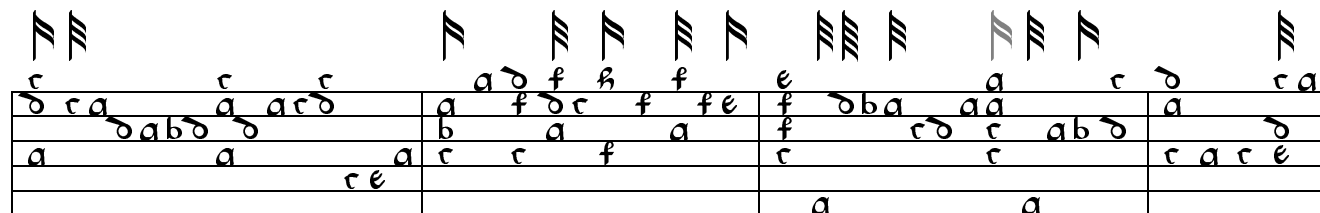
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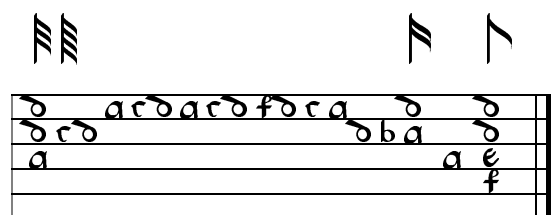
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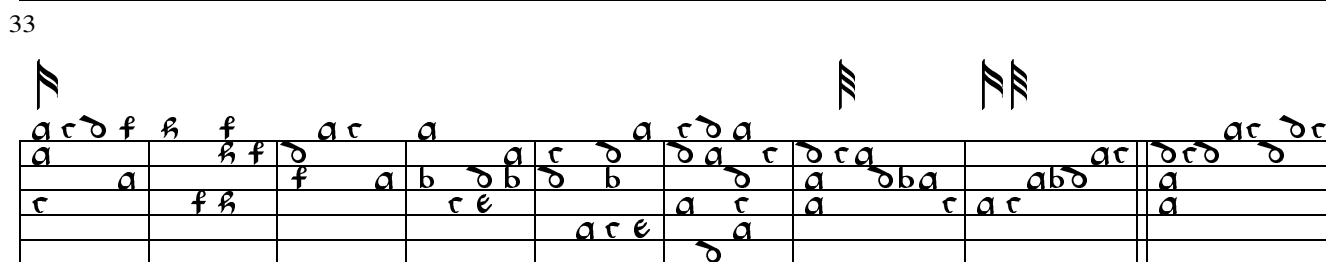
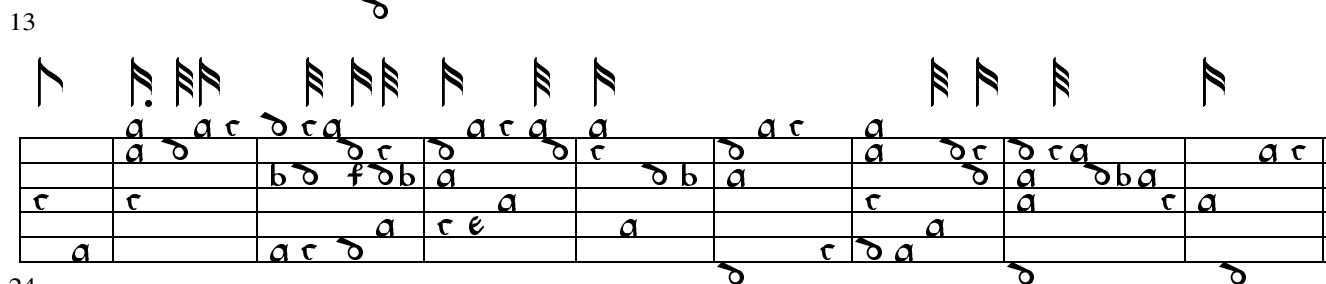
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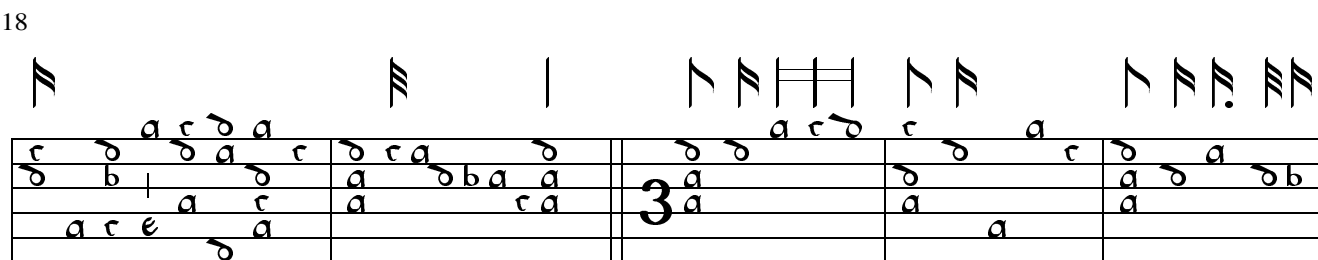
1d. Goe from my Window (Thomas Robinson)

Robinson 1603, sig. H1r



1e. (Go from my window) - T(homas) R(obinson)

GB-Cu Dd.5.78.3, f. 40v



1f. Goe from my wyndowe Ri(chard) Allysonn

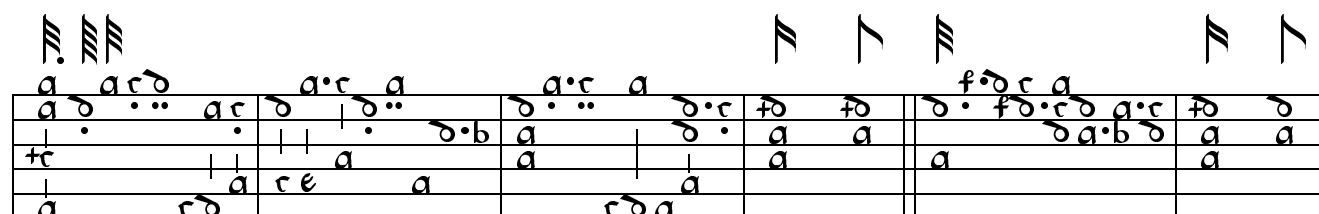
GB-Lam 603, f. 10r



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1g. Go from my windo(w)

US-Ws V.b.280, f. 17r



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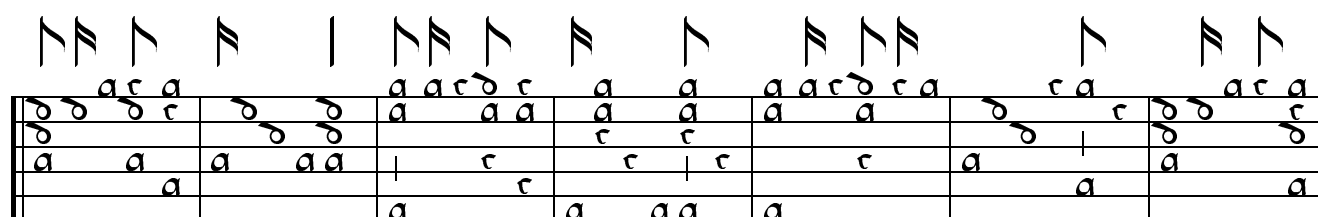
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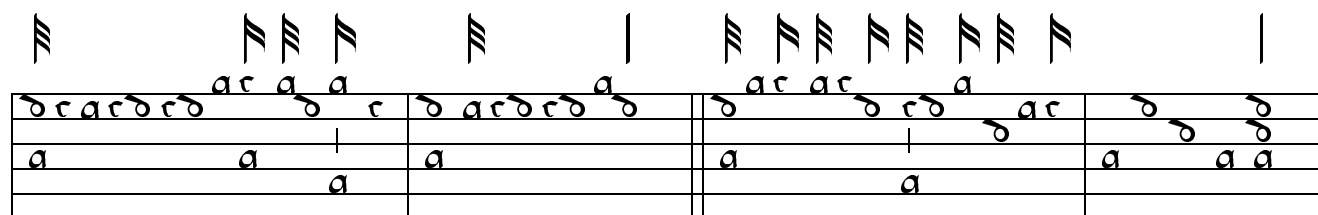
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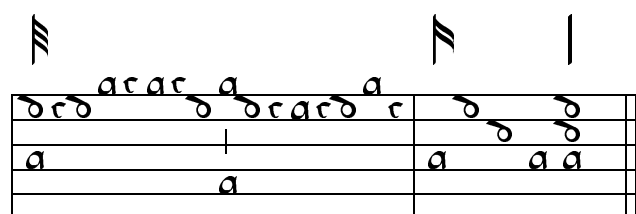




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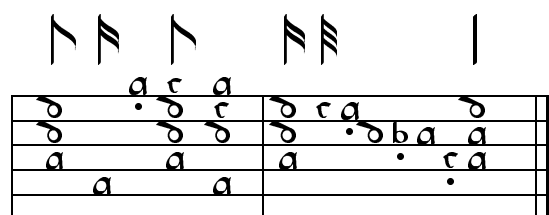
49

1i. Honsup

Hove 1601 f. 107v



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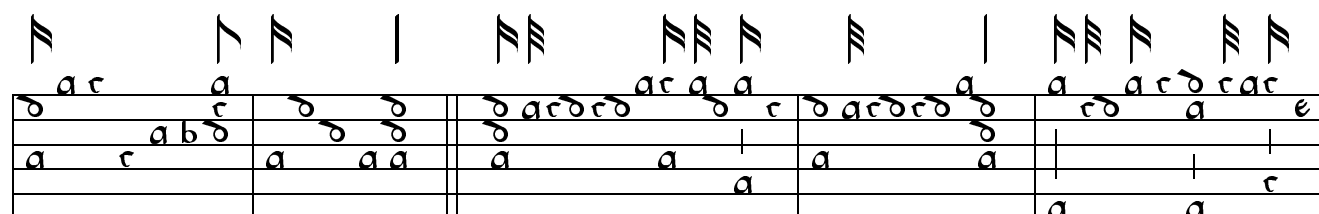
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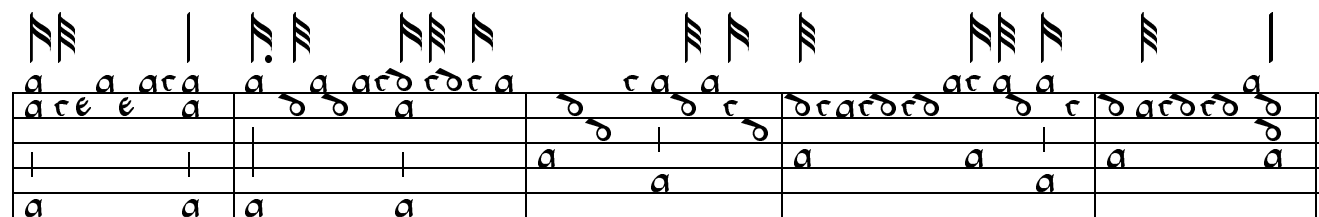
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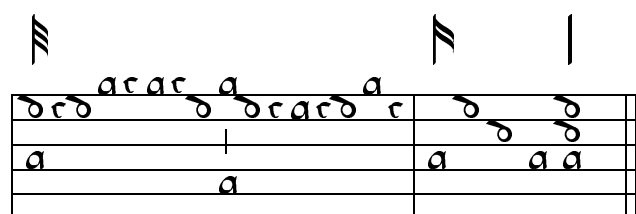




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43



47

1j. (Come gentijl heardman)

NL-Lu 1666, p. 395 iii



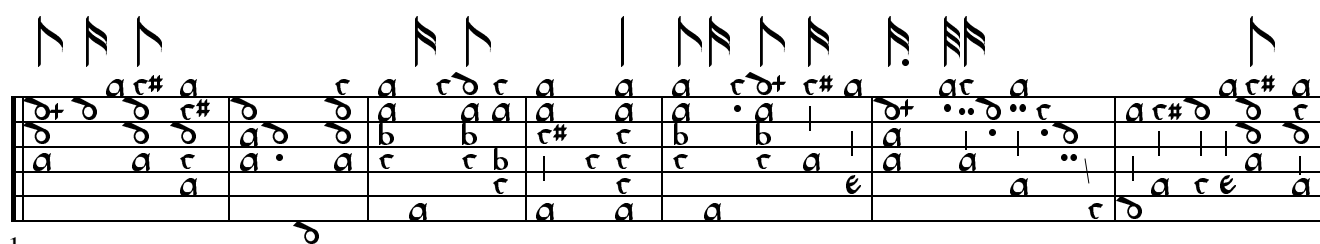
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1k. Goe frou my Window

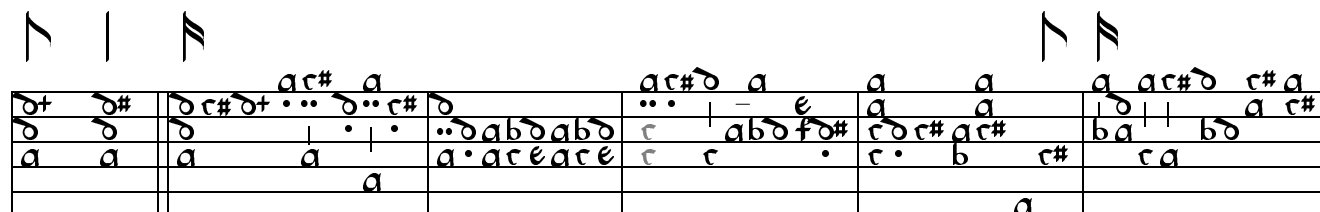
NL-Lu 1666, p. 395 iv



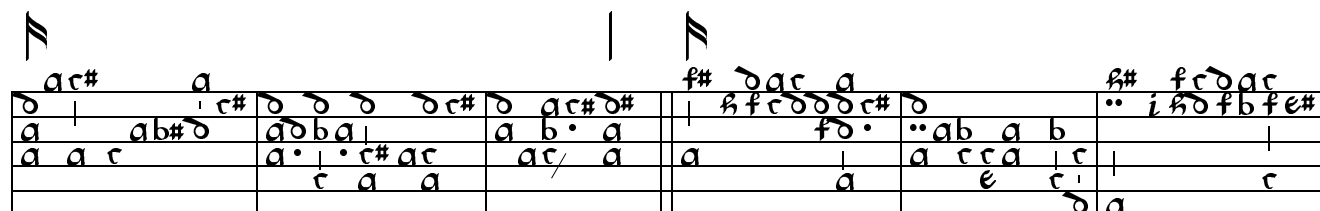
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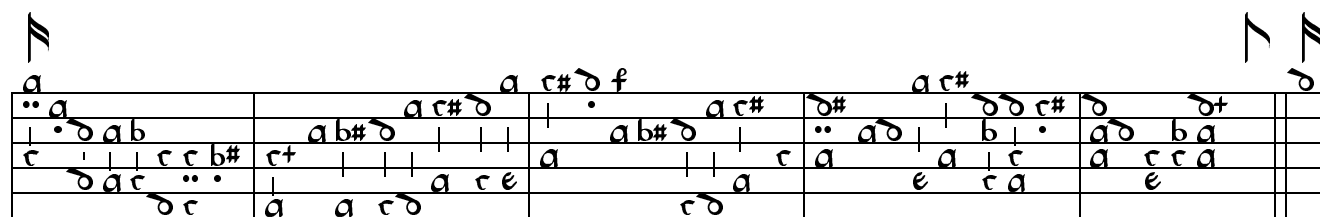
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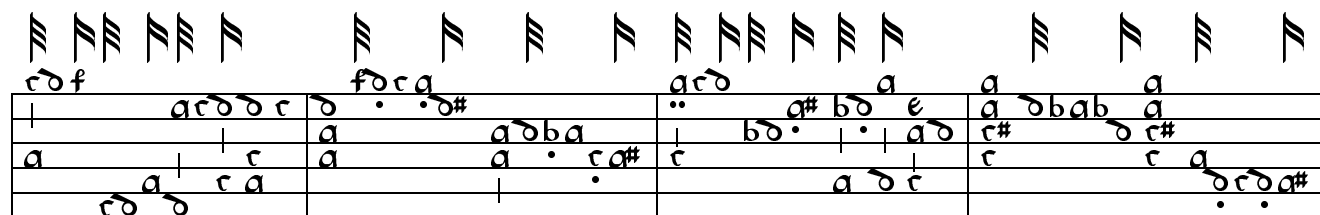
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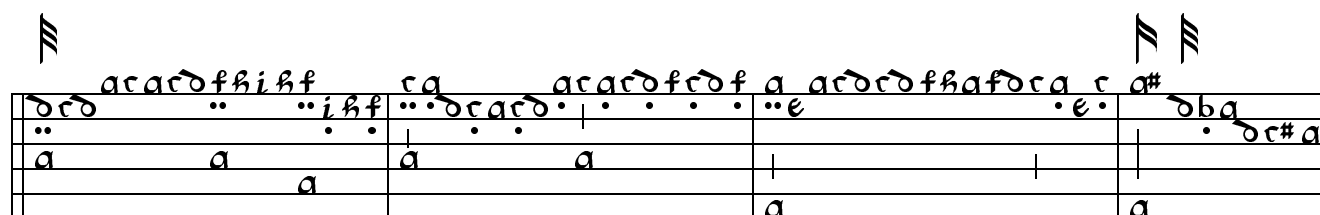
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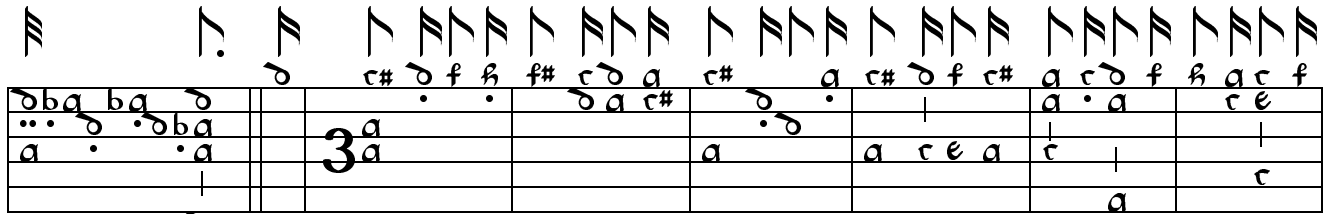
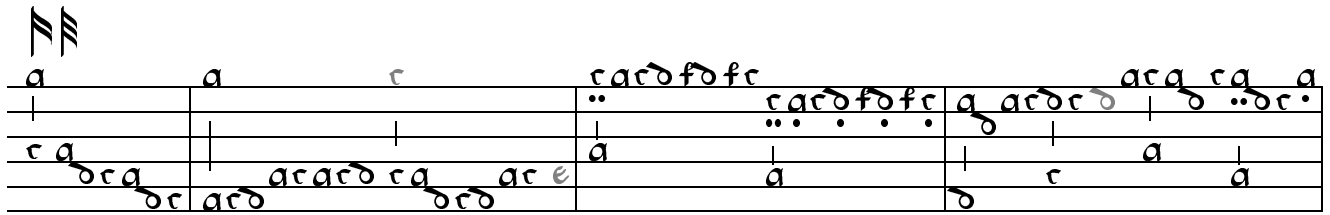
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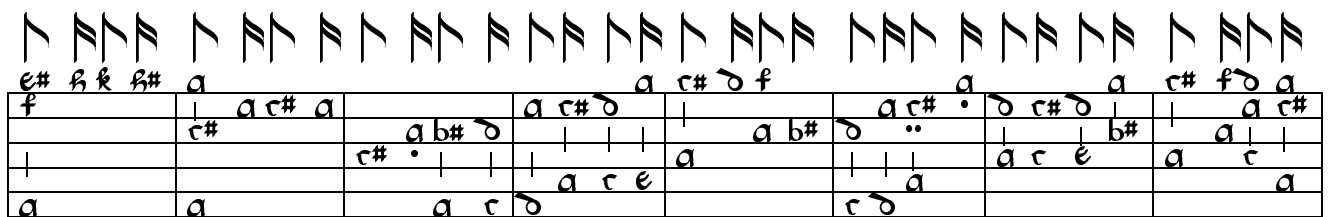
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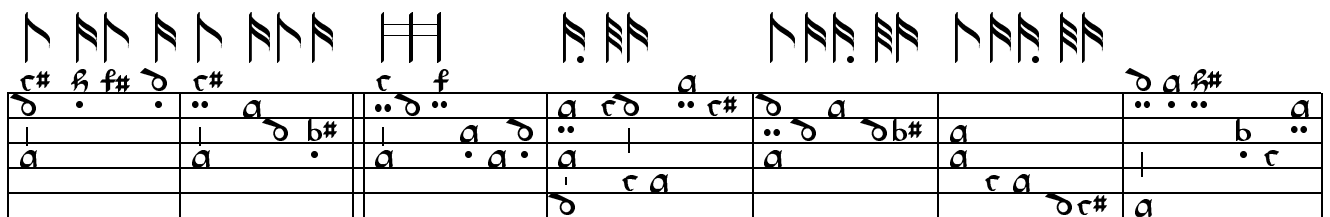
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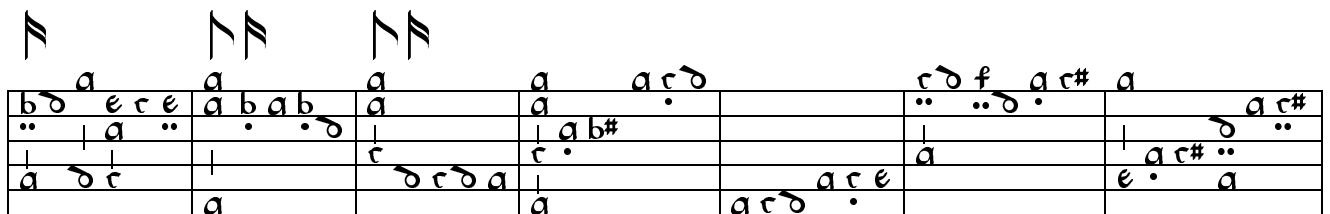
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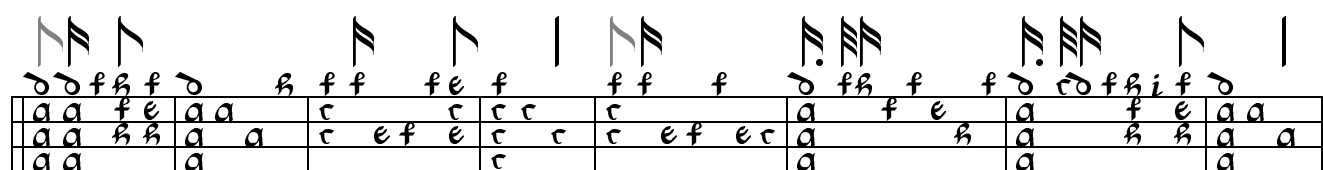
69



75

1m. Go from my Window - cittern

GB-Cu Dd.4.23, f. 5v



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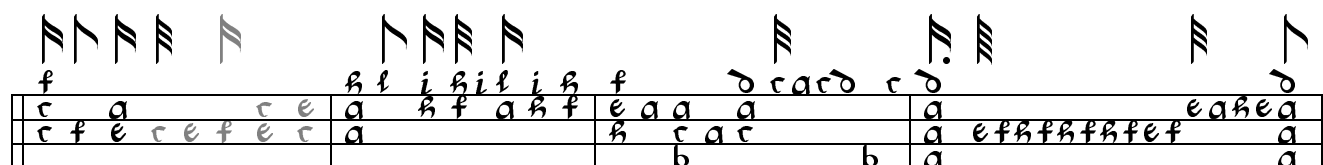
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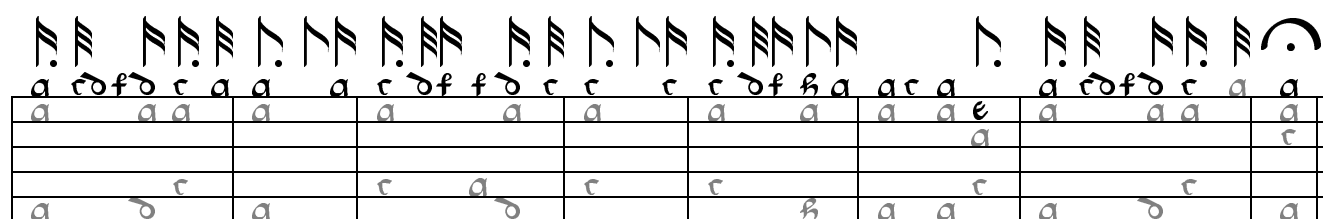
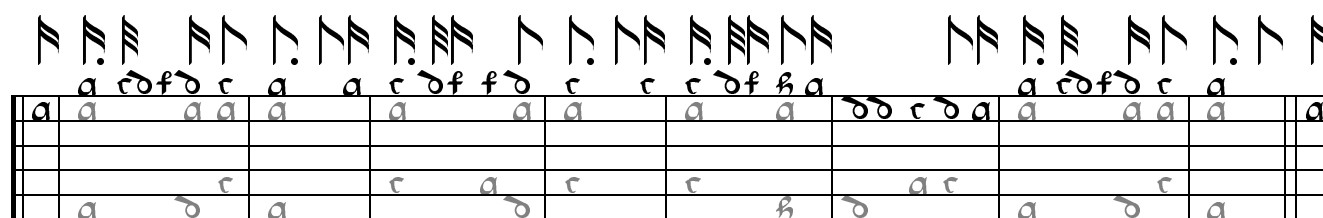
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21

1n. The New Exchange - violin arranged for lute

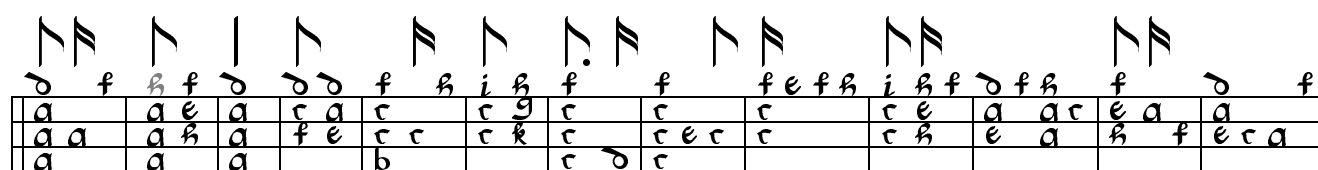
Playford 1651 & 1670, p. 8



9

10. Go from my window - cittern

Holborne 1597, sig. D2v



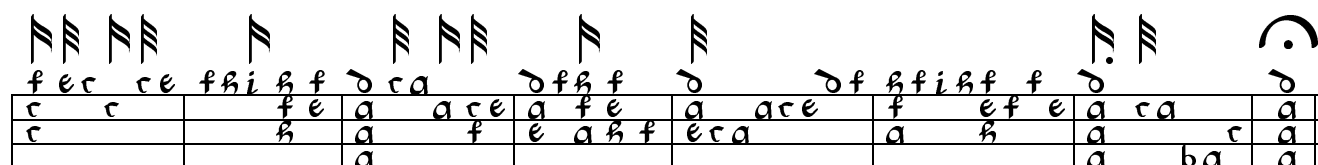
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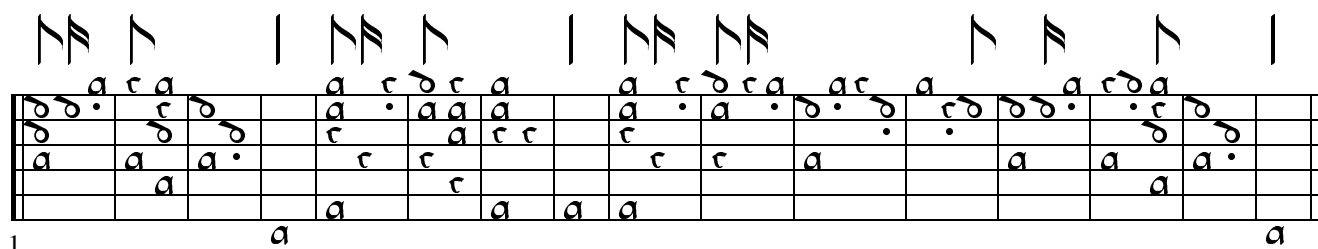
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41

1p. Comme gentijl heardman

NL-Lu 1666, p. 395 i



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1q. (Come gentijl heardman)

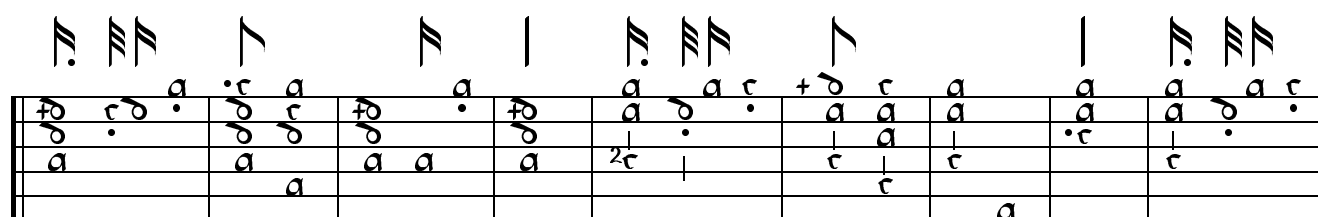
NL-Lu 1666, p. 395 ii



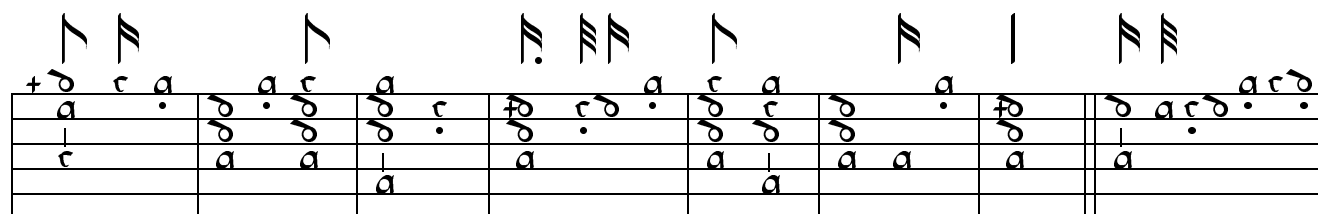
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1r. (Go from my window)

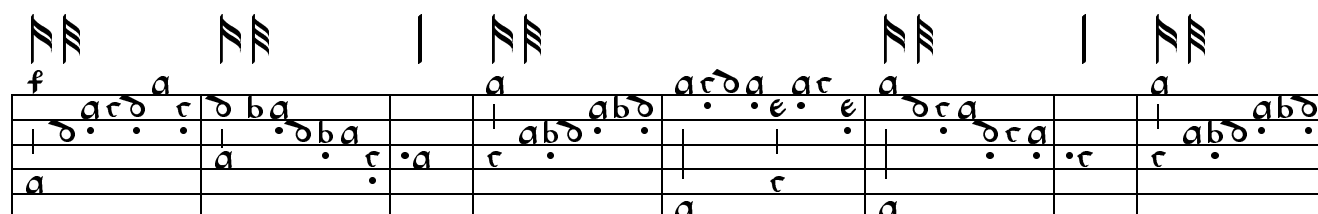
US-LAuc M 286 M4 L992, f. 24r



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18



26

2a. (Loth to depart)

GB-Gu Euing 25, f. 31r



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2b. (Loth to depart) Alter part

NL-Lu 1666, f. 394v



1

1s. (Galliard) F(rancis) C(utting)

GB-Cu Dd.2.11, f. 53v

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35

First system of musical notation for '1t. La Matriciana'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a style that combines traditional notation with modern rhythmic notation. The notes are: a, a, c, e, c, a, c, a, a, e, f, e, c, c, b, c, c, a, a, e, c, a. The rhythm is indicated by a series of vertical lines and dots above the notes.

Second system of musical notation for '1t. La Matriciana'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a style that combines traditional notation with modern rhythmic notation. The notes are: a, a, c, e, c, a, c, a, a, e, f, e, c, c, b, c, c, a, a, e, c, a. The rhythm is indicated by a series of vertical lines and dots above the notes.

11

Third system of musical notation for '1t. La Matriciana'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a style that combines traditional notation with modern rhythmic notation. The notes are: a, a, c, e, c, a, c, a, a, e, f, e, c, c, b, c, c, a, a, e, c, a. The rhythm is indicated by a series of vertical lines and dots above the notes.

19

Fourth system of musical notation for '1t. La Matriciana'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a style that combines traditional notation with modern rhythmic notation. The notes are: a, a, c, e, c, a, c, a, a, e, f, e, c, c, b, c, c, a, a, e, c, a. The rhythm is indicated by a series of vertical lines and dots above the notes.

28

Fifth system of musical notation for '1t. La Matriciana'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a style that combines traditional notation with modern rhythmic notation. The notes are: a, a, c, e, c, a, c, a, a, e, f, e, c, c, b, c, c, a, a, e, c, a. The rhythm is indicated by a series of vertical lines and dots above the notes.

35

Sixth system of musical notation for '1t. La Matriciana'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a style that combines traditional notation with modern rhythmic notation. The notes are: a, a, c, e, c, a, c, a, a, e, f, e, c, c, b, c, c, a, a, e, c, a. The rhythm is indicated by a series of vertical lines and dots above the notes.

43

Seventh system of musical notation for '1t. La Matriciana'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a style that combines traditional notation with modern rhythmic notation. The notes are: a, a, c, e, c, a, c, a, a, e, f, e, c, c, b, c, c, a, a, e, c, a. The rhythm is indicated by a series of vertical lines and dots above the notes.

52

1u. Come gentle heardman

GB-Lbl Add.15117, f. 10v

Come gen - tle heard - man sitt with me and tune thy pipe by myne

1

heare un - der - neathe this wil - lowe tree to sheild the hote sonne shyne.

5

Al - las poore pas - tor nowe I fynde thy love is lodgd to highe

9

that of thy flock thou hast no mynde but feedst a wan - ton eye.

SHEPHERD: Come gentle heardman, sitt with me and tune thy pipe by myne
heare vnderneathe this willowe tree to sheild the hote sonne shyne.

HERDSMAN: Alas poore pastor nowe I fynd, thy love is lodgd to(o) highe
that of thy flock thow hast no mynde but feedst a wanton eye.

SHEPHERD: Here I haue framed my sommers bower of prooffe for phebus beames
and deckt it up with many a flower sweet seated by the streames
for daphne ever once a day these flowry bancks doth walk
and in her bosom bears a roas(e), the pride of many a stalke.

but leaves the humble hart behind that would her garlands dight
and shee sweet soule the more unkeind to sett trewe love soe light
yet though that others beare the bell as in her favor blest
her shepher(d) loveth her as well as those whom shee loves best.

HERDSMAN: If daintie daphnes lookes befitt thy doating harts desire
be sure that far beyond thy lott thy liking doth aspire
to love soe sweet a nymphe as shee and look for love againe
is fortune fitting heigh degree not for a shepherd swayne.

for she of lordly ladds is lovde and sought of great estates
her favor scornes to be enjoyed of us poore lowly mates
I reed thee therefor(e) now be wise, goe with me to our wake
wher(e) lovely lasses be not nice, ther(e) like and choose thy make

where are noe pearles nor gould to view, nor pride of sylkin sight
but petticoats of scarlet here that vayles the skinn more wight.
wher(e) is noe muske nor amber fyne to please the dayntie nose,
but wher(e) is worne the sweet woodbynd the violet and the rose

ther(e) trewest turtles bee to gett for love and little cost
ther(e) sweet desire is payd his debt and labor syldome lost.

2d. Canon: Sing with thy mouth - arranged for lute

Ravenscroft 1609, sig. F2r

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9

Measures 1-8 of the piece. The notation is written on a four-line staff. The notes are: a, a, a, f, b, a, a, b, a, f, b, a, a, a, f, b, a, a, b, a, a, a. The notes are written in a stylized, early modern notation.

Measures 9-15 of the piece. The notation is written on a four-line staff. The notes are: f, a, a, b, a, a, b, b, a, f, a, a, b, b, a, a, f, b, b. The notes are written in a stylized, early modern notation.

Measures 16-21 of the piece. The notation is written on a four-line staff. The notes are: a, a, f, b, a, a, b, f, f, b, a, a, a, f, a, a, f. The notes are written in a stylized, early modern notation.

Measures 22-28 of the piece. The notation is written on a four-line staff. The notes are: a, b, a, a, b, a, a, a, a, f, b, a, a, f, b, f, b, a. The notes are written in a stylized, early modern notation.

Measures 29-34 of the piece. The notation is written on a four-line staff. The notes are: a, a, f, a, f, b, a, a, b, f, b, a, a, a, a, a, b, a, a, b, a, b, f, b, a. The notes are written in a stylized, early modern notation.

Measures 35-40 of the piece. The notation is written on a four-line staff. The notes are: a, b, a, f, b, a, a, a, f, a, a, f, b, a, a, b, f, b, a, b, a, b, a, a, a. The notes are written in a stylized, early modern notation.

2f. (loth to depart)

GB-Lbl Eg.2046, f. 33r

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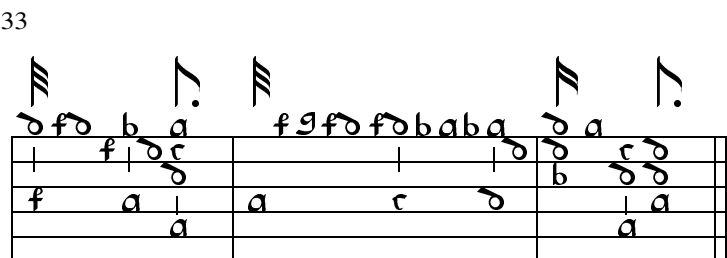
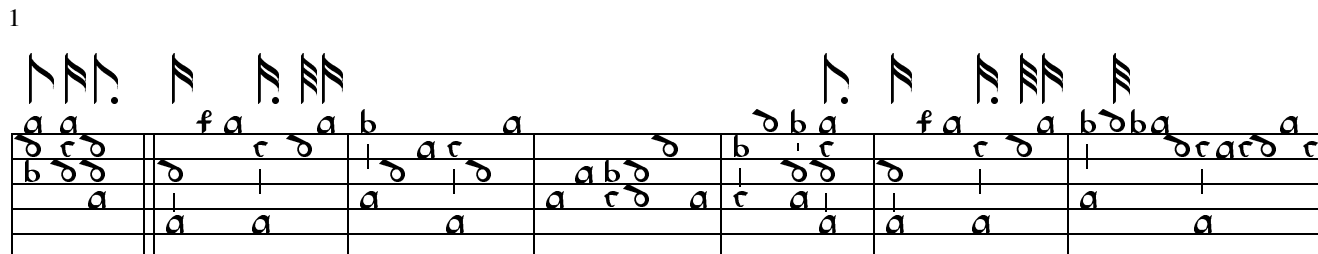
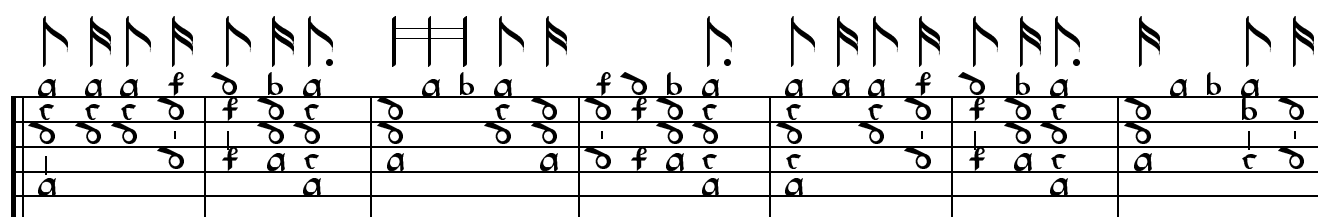
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65



2h-i. Tell me John W. S. - bandora (feffc)

GB-Lam 600, f. 92v



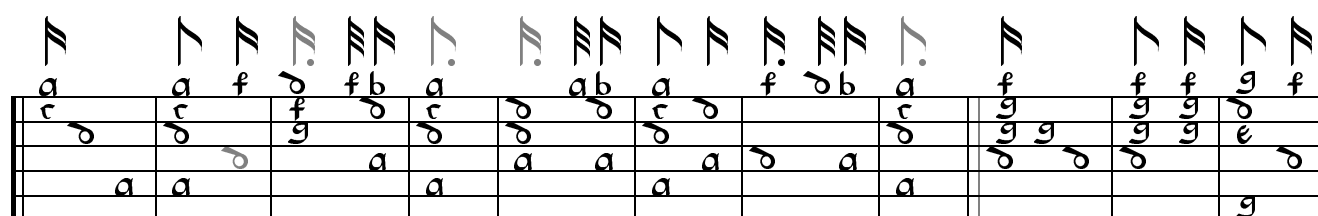
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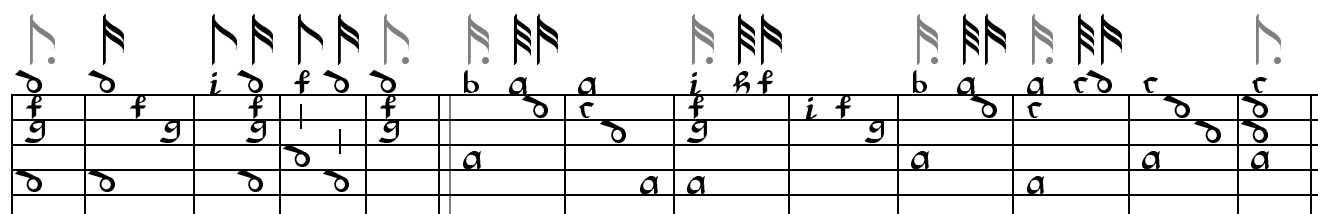
12

2h-ii. Tell me John W. S. - transcribed for lute

GB-Lam 600, f. 92v



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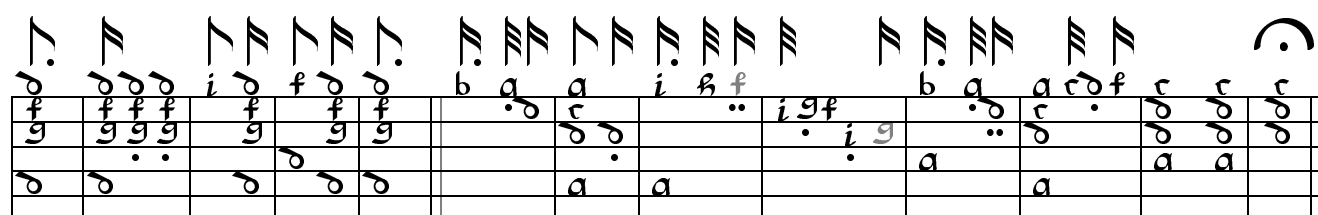
12

2i. Gailliarde Tel messon

NL-Lu 1666, f. 20r



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12

2j-i. T(homas): G(regorie): Loath to depart: - lyra viol (efffe)

GB-Ob Mus.Sch.221, p. 13

[illegible]

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[illegible]

10

The first system of musical notation for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under G, 'Rose' under A, 'Tree' under Bb, and 'The' under A. The word 'The' is also written under the final D note.

19

2j-ii. T(homas): G(regorie): Loath to depart: - transcribed for lute GB-Ob Mus.Sch.221, p. 13

GB-Ob Mus.Sch.221, p. 13

a c a	d c a a	a c e f	a d c a c f	c a c d e	a c e b

1

c	r r r	d c a	e a	a c	b f c	a c	a	c	f e b c
					a	a	a		
						c			

10

19

LUTEZINE TO LUTE NEWS 109 (APRIL 2014) PART 2: ITALIAN LUTE SOLOS BY MORE GIOVANNIS AND THE ANONYMOUS ITALIAN DANCES FROM THE DONAUESCHINGEN MS

Worklist¹

Giuseppe Giovanni

- 1ia. PL-Kj 40032 (Barbarini MS), p. 227 *Ricerata prima da Giuseppe Gio.*²
- 1ib. PL-Kj 40032, p. 228 *Ricerare dal Sig.^r Giuseppe Giovanni*
- 1ii. PL-Kj 40032, pp. 228-229 *seconda parte*
- 1iii. PL-Kj 40032, pp. 229-230 *3.^a parte*
- 1iv. PL-Kj 40032, p. 230-231 *4.^a parte*

Giovanni Battista Milano

- 2a. PL-Kj 40032, p. 75 *Di Gio: B:*
- 2b. DL-DHnmi Kluis A 20 (Siena MS), f. 72r *Fantasia*
- 3. PL-Kj 40032, p. 117 *Passagio di giovani Batista / dirata di finale*²
- 4. PL-Kj 40032, pp. 169-170 *Pass'emezzj di Gio: Batt^a*

Anonymous Italian dances in the Donaueschingen MS

Book I

- 5. D-Sl G.I.4/I, f. 7r *Gagliarda*
- 6. D-Sl G.I.4/I, f. 9r *Gagliarda*
- 7. D-Sl G.I.4/I, f. 8v *Il Brunello*
= CDN-Mc (Montreal), f. 96r *Il Brunello*
- 8. D-Sl G.I.4/I, f. 8v *Riprese*
- 9. D-Sl G.I.4/I, ff. 8v-9r *Gaillarde*
- 10. D-Sl G.I.4/I, f. 9v *Val cerca*
- 11. D-Sl G.I.4/I, f. 9v *Item* (Val cerca)
- 12. D-Sl G.I.4/I, f. 10v *La feraresa*
cf. D-Mbs 1627 12v-13r *La ferare* (in G)
- 13. D-Sl G.I.4/I, f. 10v *Gagliarda La bella figlia*
- 14. D-Sl G.I.4/I, f. 32v untitled
- 15. D-Sl G.I.4/I, f. 32r untitled
- 16. D-Sl G.I.4/I, f. 32v *Gagliarda*
- 17. D-Sl G.I.4/I, f. 32v *Gagliarda dj HSM*
- 18. D-Sl G.I.4/I, f. 32v *Gagliarda dj HSM*
- 19. D-Sl G.I.4/I, ff. 10v-11r *La rocha il fuso*

Book II

- 20. D-Sl G.I.4/II, f. 79v *La rocha il fuso*
- 21. D-Sl G.I.4/II, f. 79v *Item* (La rocha il fuso)
- 22. D-Sl G.I.4/II, f. 79r *Gaillarde quelque chose changer de mon CTD*
- 23. D-Sl G.I.4/II, f. 80v *Chi passa per questa strada*
- 24. D-Sl G.I.4/II, f. 80v *Chi passa*

Book III

- 25. D-Sl G.I.4/III, ff. 36v *Gagl*
- 26. D-Sl G.I.4/III, f. 49v *Gagliard*
- 27. D-Sl G.I.4/III, ff. 36v-37r *Ripresa* cf. n° 30
- 28. D-Sl G.I.4/III, f. 47v *Gagliarda*
- 29. D-Sl G.I.4/III, f. 30r *Gagliarda*
- 30. D-Sl G.I.4/III, ff. 49v-51r *Ripresa* cf. n° 27
- 31. D-Sl G.I.4/III, f. 55r (Gagliarda)
- 32a. D-Sl G.I.4/III, f. 52v *Galliarde*
- 32b. CH-Bu F.IX.70 (Wurstisen MS), p. 330 *Galliarde AF*³
- 33. D-Sl G.I.4/III, f. 54v *Gagliarda*
- 34. D-Sl G.I.4/III, f. 53r *Gagliarda La Gentile*

This part of the Lutezine is an extension of the tablature supplement on Italian lute music by composers with the name Giovanni in *Lute News* 109, which included Nanni/Giovanni da Milano, Giovanni Pietro, Giovanni Pauli and Giulio Giovanni.⁴ Here are the few extant lute solos by Giuseppe Giovanni (n° 1-2) and Giovanni Battista Milano (n° 3-5),⁵ in style more likely to belong to the early decades of the 17th century. All are found in the Barbarino lute book copied in Italian tablature by a Spanish scribe in Naples in the late 16th to early 17th centuries, and now in Kraków (PL-Kj 40032).

Giuseppe Giovanni is known only by the recercar here in four parts (n° 1i-iv), the first part in two versions, and in all totalling 285 bars. It is presumed that Giovanni Battista in the Barbarino manuscript is the same composer as the Giovanni Battista Milano to whom five contrapunti and tenore duet parts are ascribed in the Raphaelo Cavalcanti lute book, and is different to Nanni/Giovanni da Milano of the lute solos in *Lute News* 109, whose 30 contrapunti and tenore are found alongside those ascribed to Giovanni Battista da Milano in the Cavalcanti lute book. Hence he seems to be another unknown lutenist composer.⁶ He is represented by a

passagio,⁷ a fantasia,⁸ and a long and repetitive passemazzo, the end missing and so reconstructed here (n° 2-4). The fantasia (n° 2a) is ascribed in Barbarini and adheres here to the bar lines in the original, whereas the source of n° 2b is anonymous and lacks bar lines so barring has been reconstructed in an attempt to fit the phrasing.

To continue the Italian theme of this part of the Lutezine, the above, ascribed items are followed by all the anonymous Italian dances in the Donaueschingen manuscript (D-Sl G.I.4), which was discovered in the Fürstlich Fürstenbergisches Hofbibliothek in Donaueschingen by Arthur Ness in the 1970s, and recently acquired by the Bad Württembergische Landesbibliothek in Stuttgart. This huge 430 page manuscript in three separate books (I-III) was copied in German tablature by a single scribe c.1595-1625 probably at the Bavarian court in Munich.⁹ It includes a large number of vocal intabulations, as well as thirty (mainly?) Italian dances, in style from earlier in the 16th century. All but two are Gagliarda or other triple time forms, two similar ones with extended riprese, and also includes one or more settings of the well known dance-songs Chi Passa, Val Cerca and Rocha il Fuso.¹⁰ This dance music is an interesting retrospective sample of Italian music transmitted over the Alps into Northern Europe, all anonymous except for three bearing initials [H.S.M. & C. T(oldius). D(ector)] probably of the arrangers.¹¹

John H Robinson - March 2014

¹ N° 1-4 were transcribed from Italian into French tablature and n° 5-34 from German into French tablature. No critical commentary is provided, but most editorial changes are shown in grey in the tablature. Note that the sources of n° 2b and 29 lack bar lines.

² Also edited for the Lutezine to *Lute News* 107 (October 2013).

³ Also edited for *Lute News* 60 (December 2001), n° 17.

⁴ All of which seem to have names distinct from the more famous Giovanni's for whom much lute music is known and available: Giovanni Pacalono, Giovanni Maria da Crema, Giovanni Antonio Terzi da Bergamo or Giovanni Girolamo Kapsberger.

⁵ But not other Giovanni's with only one or two surviving lute solos: Giovanni Galletti [I-Fn Magl.XIX.30, f. 22v *La Monica di Gio. Galletti*], Giovanni Cavaccio [CDN-Mc, ff. 91r-92r *Canzone del Canaccio a quattro uoci*; 104r-105r *Canzone di Gio. Canaccio*] or Giovanni Antonio Severino, son of Vicencello and brother of Giulio and Pompeo Severino all lutenists [NL-DHnmi A 20 (Siena MS), ff. 2v-3r (fantasia) *G^{mo} Severino*, edited in John Griffiths and Dinko Fabris *Neapolitan Lute Music* (Middleton WI, A-R Editions 2004)].

⁶ Pietro Paulo Borrone's son was named Giovanni Battista (da Milano) but clearly belongs to a previous generation, see Franco Pavan's introduction to the facsimile edition of Francesco da Milano and Pietro Paulo Borrone's *Intavolatura di Liuto Libro Secondo* Venice, Castelvioni 1548 (Bologna, Forni 2002).

⁷ Also edited in the Lutezine to *Lute News* 107, October 2013, n° 42.

⁸ The fantasia survives in two versions, ascribed and barred in Barbarini, but not very satisfactorily, and anonymous and unbarred in Siena so bar lines have been added to reflect phrasing. The concordance in Siena is found in a section of 11 fantasias and 14 toccatas for a 7-course lute at the end of the manuscript.

⁹ Arthur J. Ness 'A Physician's Lute Book' *JLSA* xl (2007) 84-86. Complete inventory in Christian Meyer *Sources Manuscrites en Tablature: Luth et Theorbe II: Germany* (Baden-Baden & Bouxwiller, Éditions Valentin Koerner 1994), pp. 80-96.

¹⁰ In fact n° 11, 20 & 24 look like second lute parts to no 10, 19/21 and 23. See p. 85 for a list of cognate versions.

¹¹ In addition four galliards and a phantasia by Caspari (the Polish court lutenist Kasper Sielicki) from D-Sl G.I.4 were edited in the supplement to *Lute News* 82 (June 2007).

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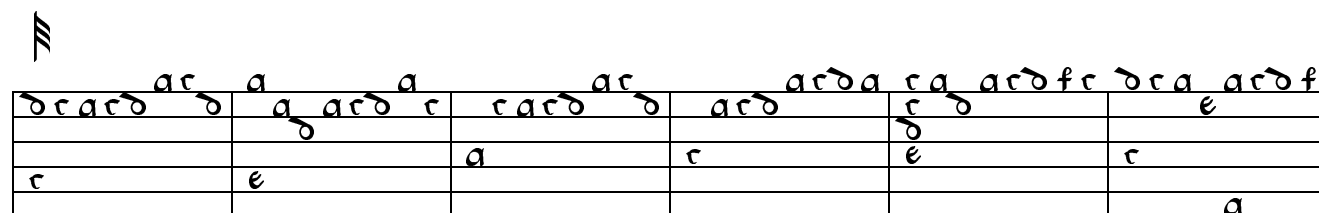
1ii. Seconda parte - 7D

PL-Kj 40032, pp. 228-229

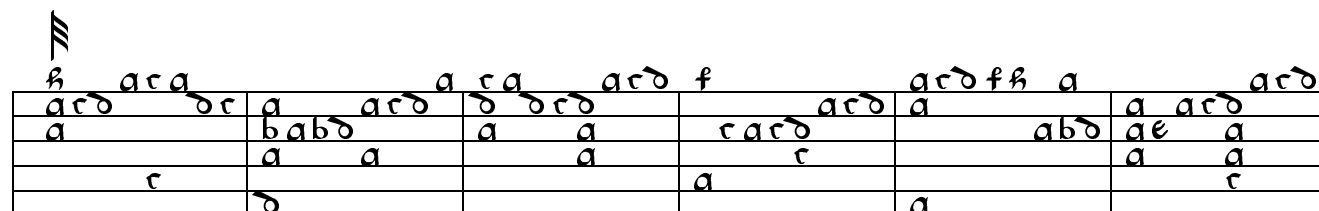
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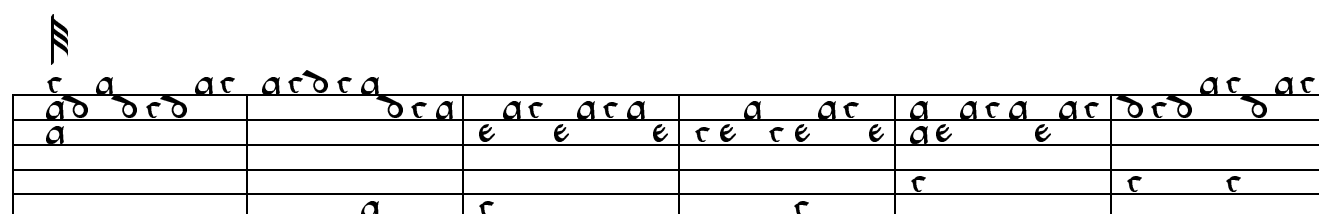
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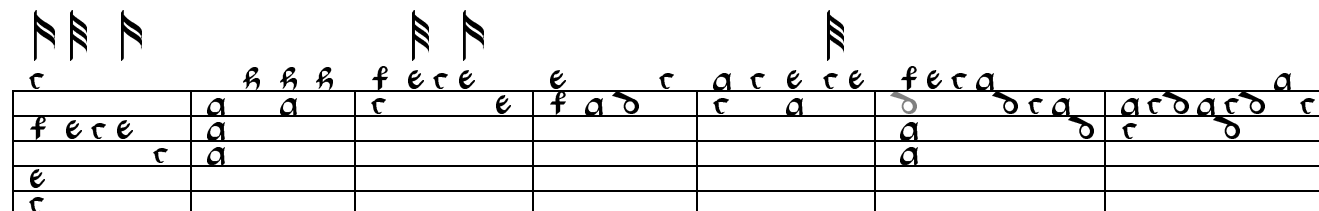
33

Iiii. Terza parte - 6-course

PL-Kj 40032, pp. 229-230



1



11

♩		♩		♩		e a		a a c r		r a c a c e		a r d a c e f c	
δ	c a			a	δ			a	a	c	δ	a c a c e	a r d
a	δ c a			a	δ			a	a	c	δ	a c a c e	a r d
	c a		a c e c a		e e e		c	a	c		e		a
			e e e e		c		e						e

18

♩		♩		♩		♩		♩				
e		a	c		a r d a r d	a	δ		a a	a		a r d a
	δ	a	c	δ	δ			f	c	δ	a	a
c	e e e	a	c		e		c		a	c		a r d a
					c c c		e		c c c	e		a a a

25

♩		♩		♩		♩		♩					
a a a	c	e	f	e c a	c	a	e r e	a c e a	c f e c a c e a	c	e	h e	f
c	a a a	c	e f	e e			e e		a	c			
δ				f	f				a	c			c c
c					e								e

33

♩		♩		♩		♩		♩				
c		a		c f c e	a c	a	a	a h h k	h	f	e	
e		c		c a		a	e c e	e	a			
a	a		δ	δ		δ	c c	a	c		a	f c δ
b		c	a	e	b	c		c				c c e

41

♩		♩		♩		♩		♩					
a a	c	e e f	e			c	e	f e e f	h	k	h	f	e
a	c	δ		a a c e	f								
c	δ	δ		c c a	f								
					c		c e e	c					

49

♩		♩		♩		♩		♩			
e	e	f	e	a		a a		a a a c	e e f	h	
f	f		f	c	a						
f	f		f	δ	c	δ	c c c δ	a			
c		e		c			c b c b c b c b c b b	c	c	f	c

57

♩		♩		♩		♩		♩			
a a	δ	a		c f f e	c	a a a	δ	a h h f	e a a		c c
δ	δ	δ	δ			b b	δ	c			
e		a a	e					c	a		e e c
		e	c								

65

73

82

91

PL-Kj 40032, p. 230-231

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10

19

28

28

37

37

46

46

55

55

64

64

73

73

82

82

89 a

95

102 *a*

109

117

q

2a. Di Gio(vanni) B(attista) - 7D

PL-Kj 40032, p. 75

a d c a c		d		a c e f b		a c		4 2 f 2 d c a 2 d	
a d c a c		d		c e . . .		a c e .		a c e f e f e f e r e	
a						a c e .		f	

1

[illegible]

7

12

12

e . a c e f a		r d . a		d . a c d .		f d . a c d .		a		a 1 c 2 d 4 f	
		r d .									
		c e . b c						a c e . a		c	
		c e .		a							

16

[illegible]

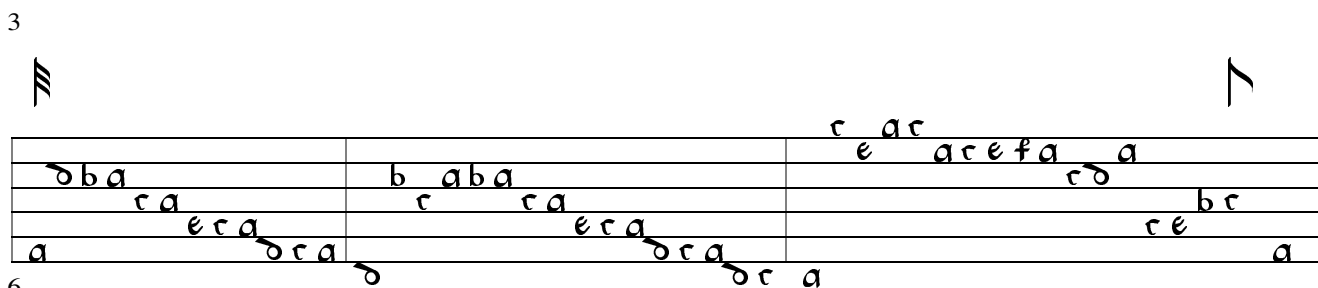
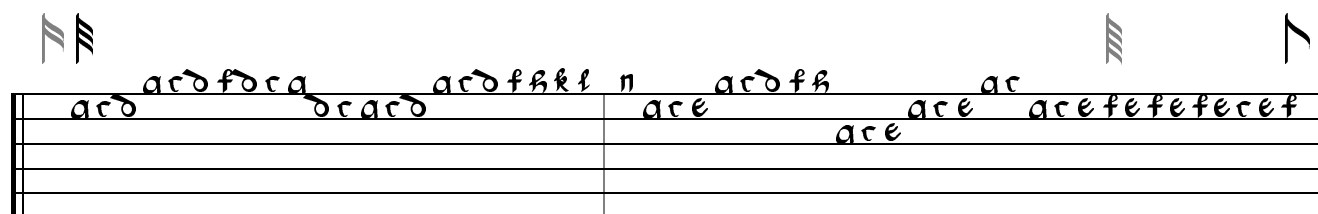
22

The first system of musical notation for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The notes are: A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under A4, 'Rose' under B4, 'Tree' under A4, 'The' under G4, 'Rose' under F4, 'Tree' under E4, 'The' under D4, and 'Rose' under C4.

28

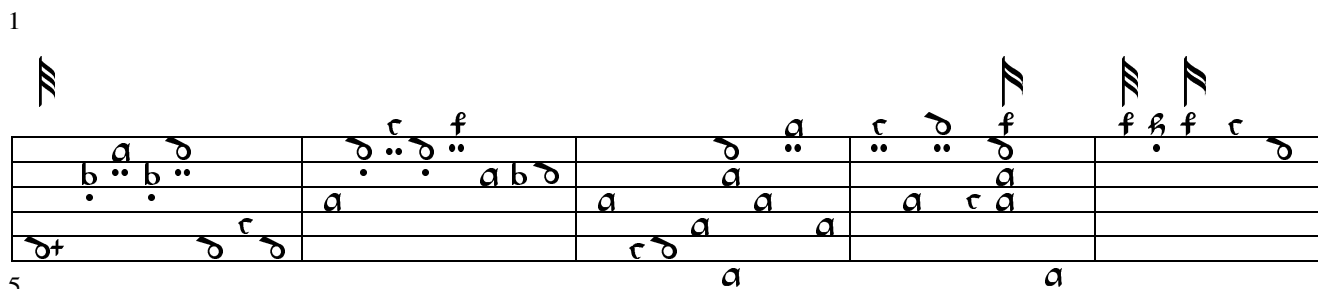
2b. Fantasia - 7D

DL-Hnmi Kluis A 20, f. 72r



3. Passagio di Giovanni Batista - dirata di finale - 7F

PL-Kj 40032, p. 117



38

44

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56

62

69

75

81

81 a a a

87

87 a

93

93 a a a

100

100 a a a

108

108

116

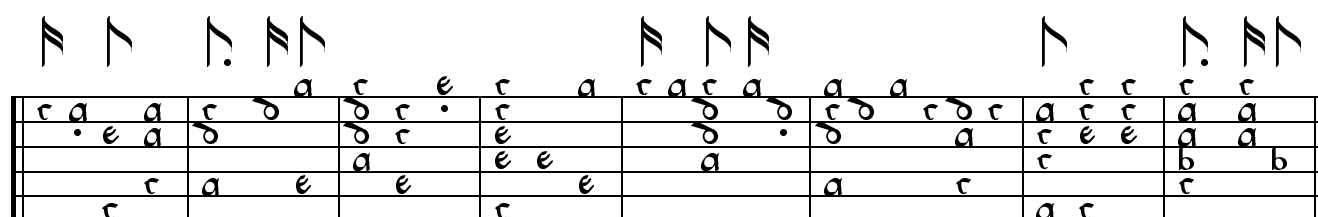
116 a

124

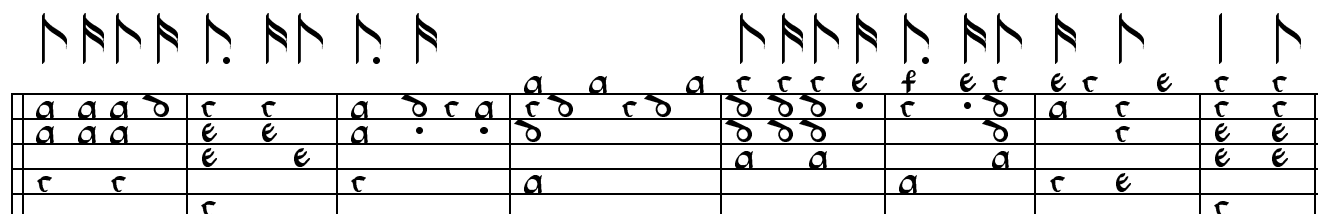
124 a a

5. Gagliarda - ABC8

D-Sl G.I.4 I, f. 7r



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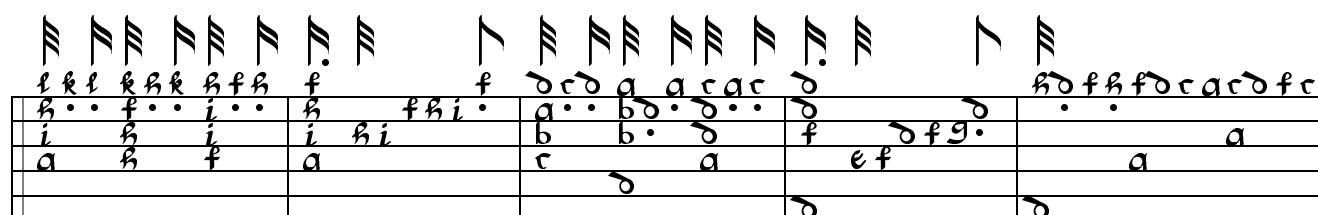
17

6. Gagliarda - AA8B13?C7? 7F8D

D-Sl G.I.4 I, f. 9r



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14



20



27



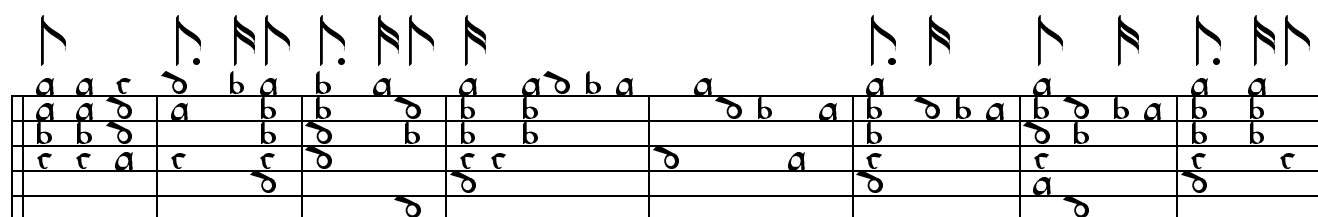
33

7. Il Brunello - ABC8

D-Sl G.I.4 I, f. 8v



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8. Riprese - A9?A8B16C11?

D-Sl G.I.4 I, f. 8v

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15

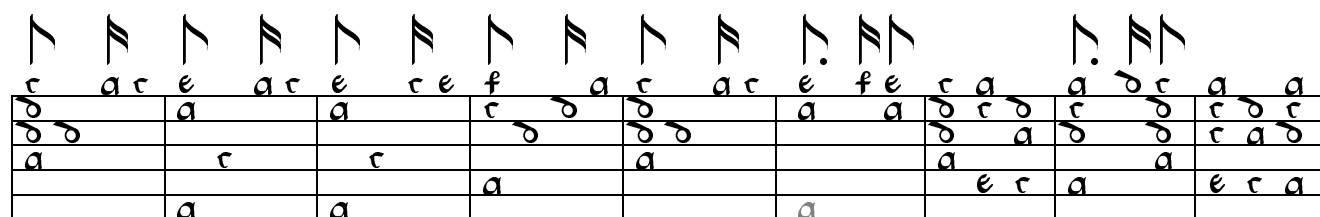
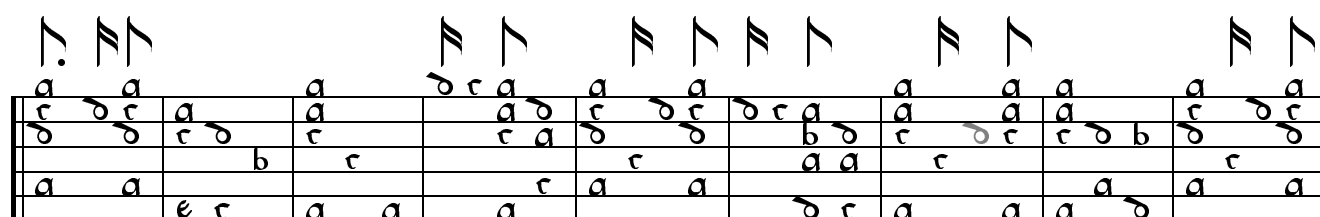
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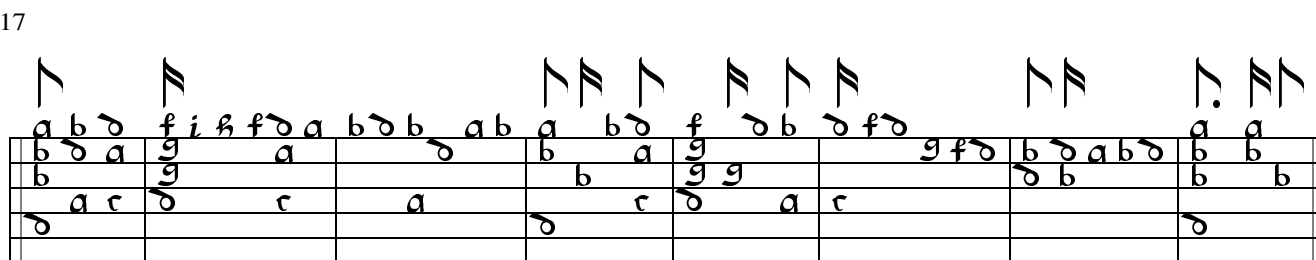
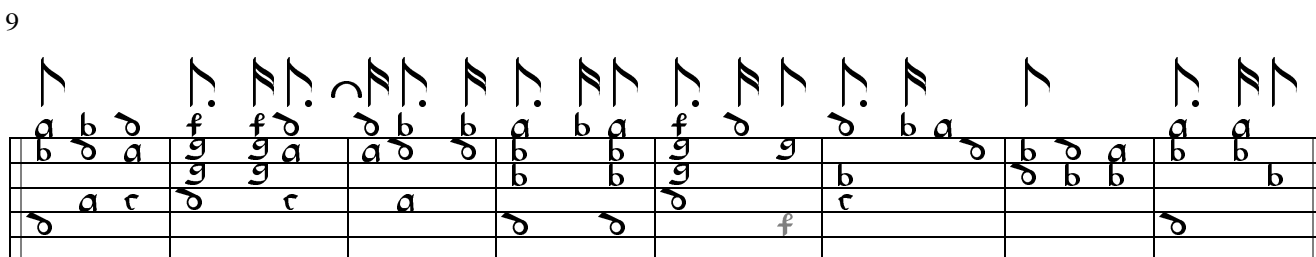
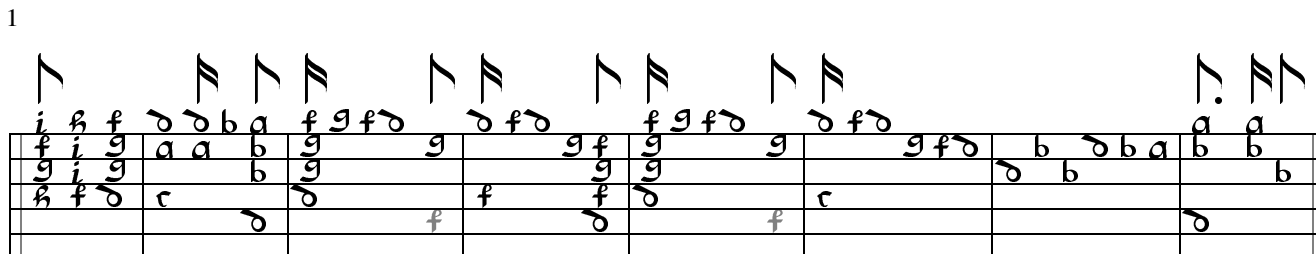
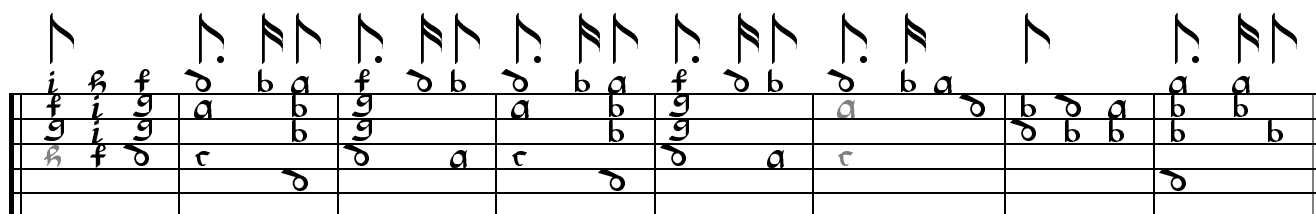
30

38

9. Gaillarde - A32B31?

D-Sl G.I.4 I, ff. 8v-9r





11. Item (Val Cerca) - AA8BB8CC4

D-SI G.I.4 I, f. 9v

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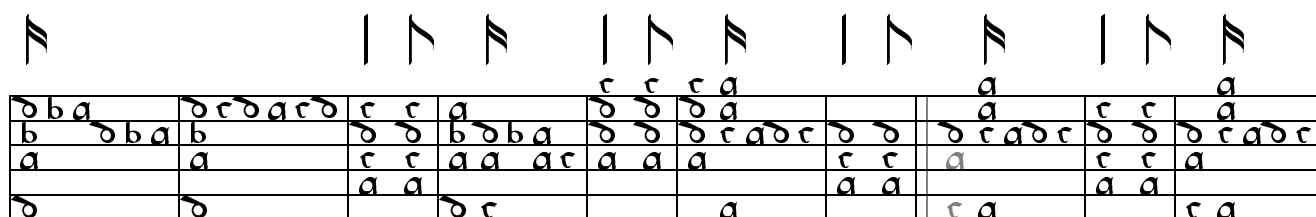
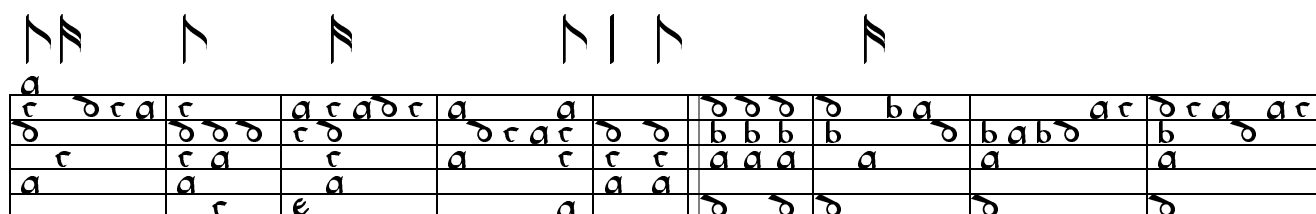
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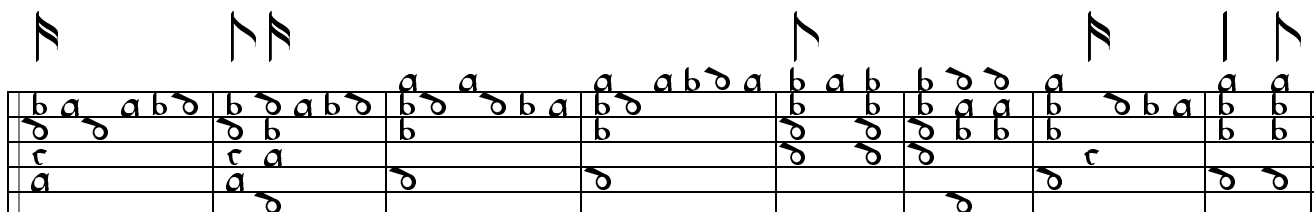
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33



13. Gagliarda La Bella Figlia - AA8B8

D-SI G.I.4 I, f. 10v



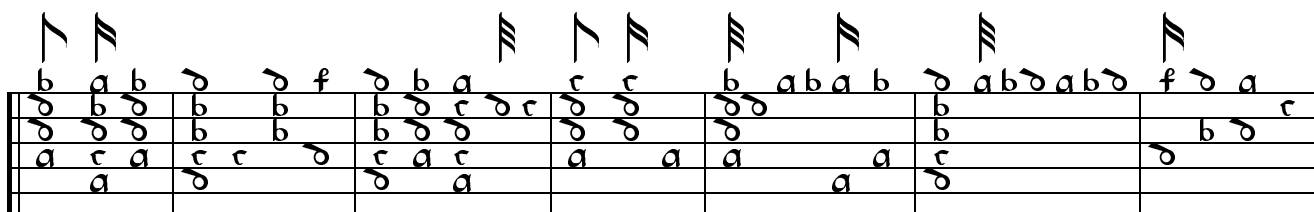
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17

14. Untitled - ABC8

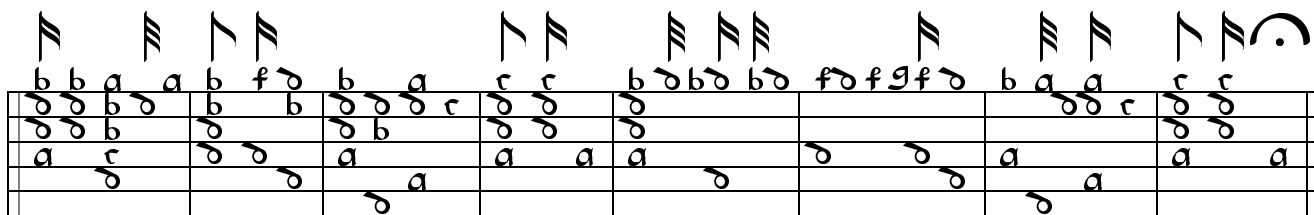
D-SI G.I.4 I, f. 32v



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17

15. Untitled - AA8 7F

D-S1 G.I.4 I, f. 32r

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16. Gagliarda - ABC7

D-S1 G.I.4 I, f. 32v

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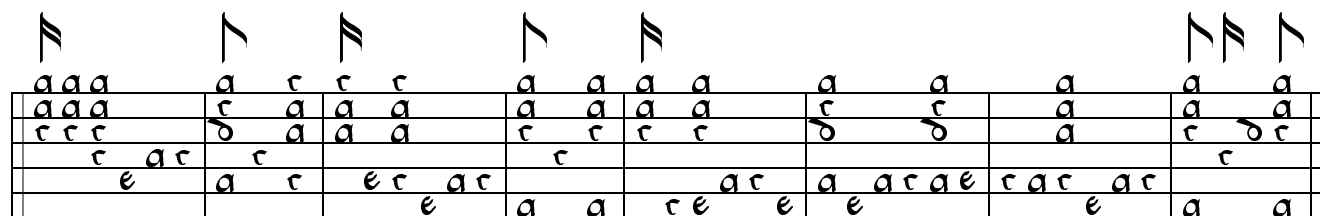
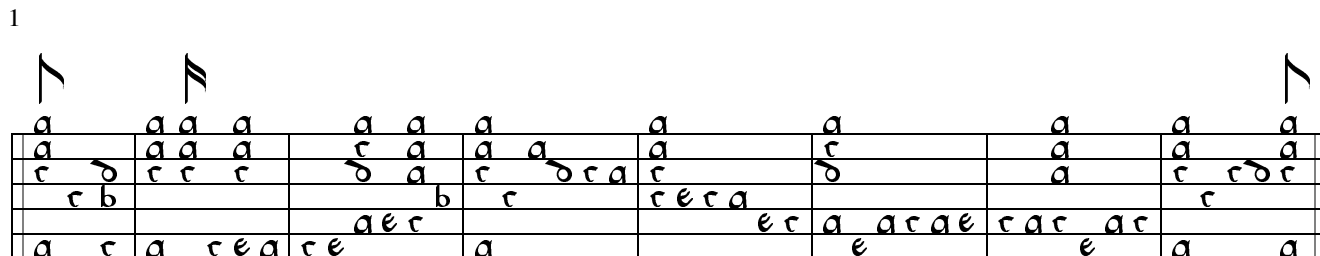
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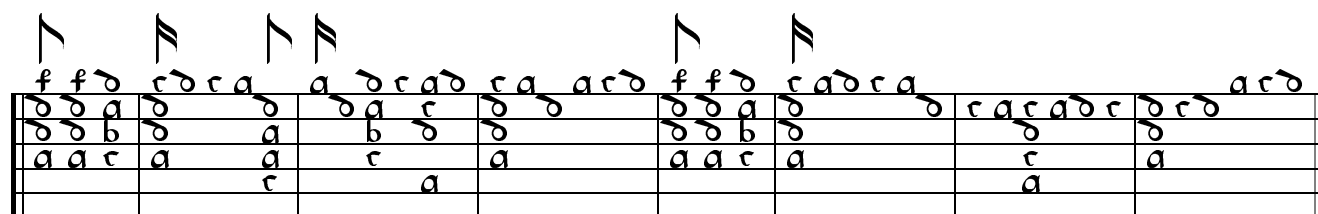
28

34

20. La Rocha il Fuso - AA8BB8CC8

D-SI G.I.4 II, f. 79v

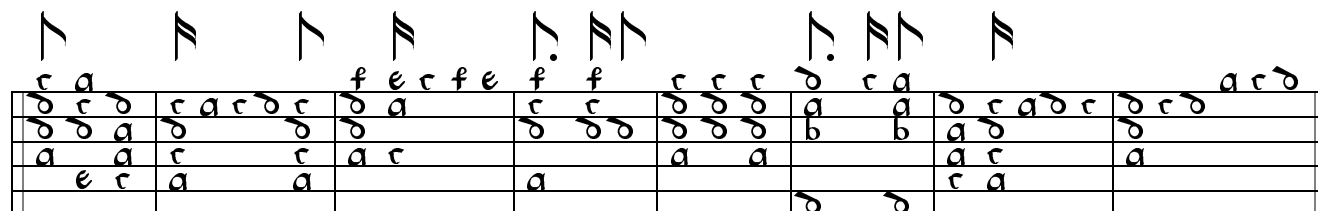




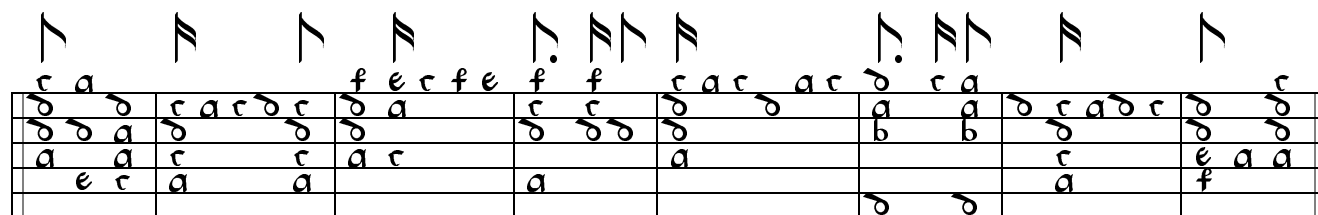
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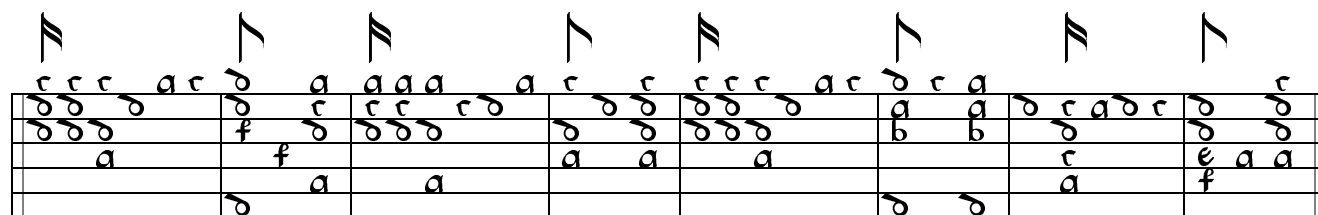
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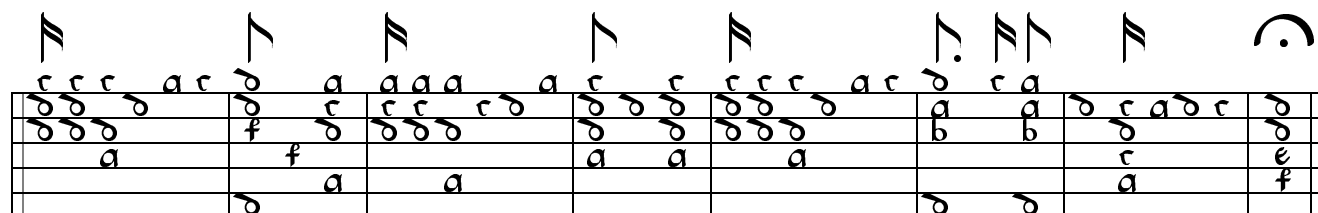
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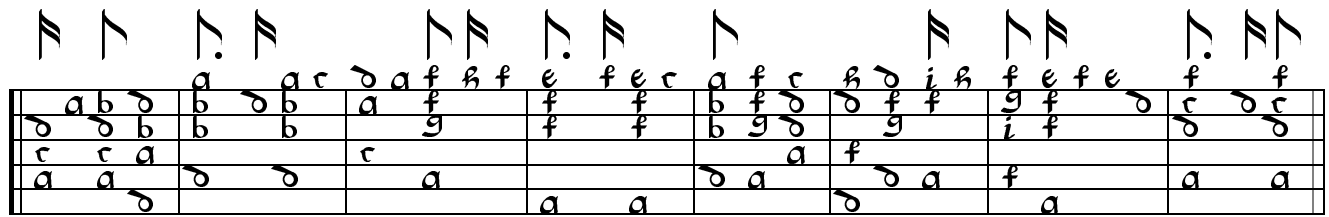


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22. Gaillarde - de mon C. T(oldius). D(octor). - AA8B12C12

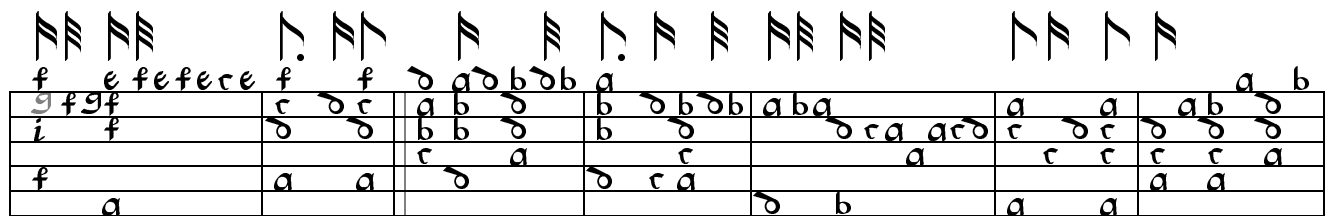
D-SI G.I.4 II, f. 79r



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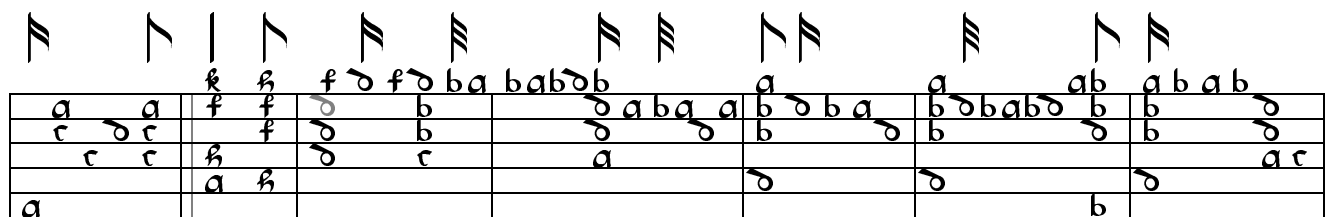
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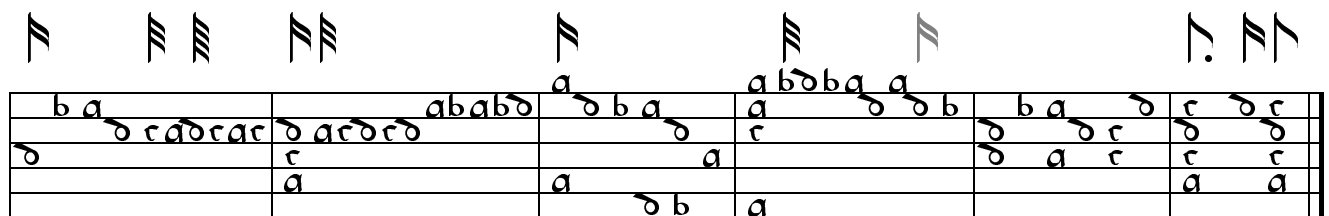
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22



28



35

23. Chi Passa per questa strada - AA8BB12 7F

D-SI G.I.4 II, f. 80v

First system of musical notation (measures 1-8). It features a three-staff system with a treble clef. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats). The key signature has one flat (B-flat). The system concludes with a repeat sign.

Second system of musical notation (measures 9-16). It continues the three-staff system. The notation includes various rhythmic values and accidentals. The system concludes with a repeat sign.

Third system of musical notation (measures 17-23). It continues the three-staff system. The notation includes various rhythmic values and accidentals. The system concludes with a repeat sign.

Fourth system of musical notation (measures 24-31). It continues the three-staff system. The notation includes various rhythmic values and accidentals. The system concludes with a repeat sign.

Fifth system of musical notation (measures 32-39). It continues the three-staff system. The notation includes various rhythmic values and accidentals. The system concludes with a repeat sign.

24. Chi Passa - AA8BB12

D-S1 G.I.4 II, f. 80v

C	C	C		C	C		C	C		C	C	C	C	C	C
e	e	e		e	e		e	e		a	a	e	a	a	e
		e			e		e			b	c		e		b
										c				c	
c	c			c	c		c	c				a	c		c

f.	ff	ff		f		ff		f	ff		f	ff		f
c	c	c	c	c	c	c	c	c	a	c	c	c	c	a
c	c	c	c	c	c	c	c	a	a	c	c	a	a	c
e	e	e	e	e	e	e	e	a	c	e	e	a	a	c
	e			e		e		b				c	b	c
								c				c	b	c
c		c	b	c	e	c	b	c	e	c	c	e	a	c

9

\nearrow	\nearrow					\nearrow	\nearrow	\nearrow					\nearrow	\nearrow			\nearrow	\nearrow
a	a			a	a	a		a	a	a			a	c	a	c	a	a
c	c			c			a	c	c	c			c				c	a
b	b			b	b		b	c					b		b		c	c
						a	c						a				c	
a		a	c	a	c	e		a		c	a							
	e											c	b	a		c		a

17

[illegible]

24

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32

25. Gagl(iarda) - AA8BB8C8

D-SI G.I.4 III, f. 36v

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23

31

46

27. Ripresa

D-SI G.I.4 III, ff. 36v-37r

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18

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36

43

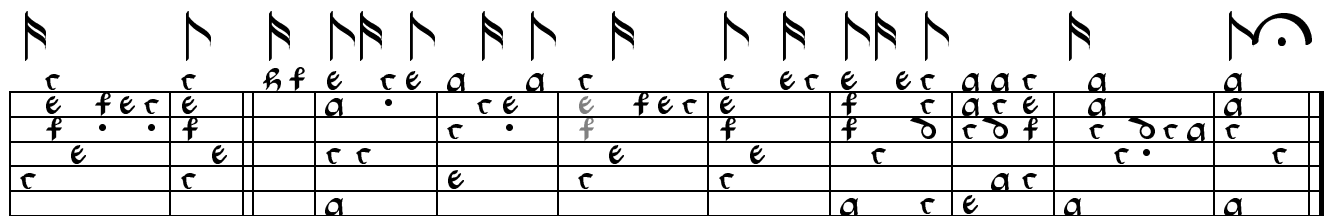
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28. Gagliarda - ABC8

D-Sl G.I.4 III, f. 47v



8



15

29. Gagliarda - A8B10 7F

D-Sl G.I.4 III, f. 30r



1



9

30. Ripresa

D-SI G.I.4 III, ff. 49v-51r

1

1

8

8

15

15

21

21

28

28

36

36

43

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65

74

81

88

94

f e c a	a e e e c e	a a	a c a	c e f e c e c a
δ δ δ δ	δ δ δ δ	δ δ	δ δ	δ δ δ δ
δ δ δ δ	δ δ δ δ	δ δ	δ δ	δ δ δ δ
δ δ δ δ	δ δ δ δ	δ δ	δ δ	δ δ δ δ

100

c a a c a	a e f h e e f e	f e f c a c e c e	f e c a	a e e e c e
δ δ δ δ	δ δ δ δ	δ δ δ δ	δ δ	δ δ δ δ
δ δ δ δ	δ δ δ δ	δ δ δ δ	δ δ	δ δ δ δ
δ δ δ δ	δ δ δ δ	δ δ δ δ	δ δ	δ δ δ δ

105

a a c a	f f f f e	f e c a	a a c e	a c e
δ δ δ δ	δ δ δ δ	δ δ δ δ	δ δ δ δ	δ δ δ δ
δ δ δ δ	δ δ δ δ	δ δ δ δ	δ δ δ δ	δ δ δ δ
δ δ δ δ	δ δ δ δ	δ δ δ δ	δ δ δ δ	δ δ δ δ

110

a a c h h	k f h e f c a	a a c a	c c a	c c e
δ δ δ δ	δ δ δ δ	δ δ δ δ	δ δ δ δ	δ δ δ δ
δ δ δ δ	δ δ δ δ	δ δ δ δ	δ δ δ δ	δ δ δ δ
δ δ δ δ	δ δ δ δ	δ δ δ δ	δ δ δ δ	δ δ δ δ

118

h f e c a	k h f e c a	h f e c a	a f f e
δ δ δ δ	δ δ δ δ	δ δ δ δ	δ δ δ δ
δ δ δ δ	δ δ δ δ	δ δ δ δ	δ δ δ δ
δ δ δ δ	δ δ δ δ	δ δ δ δ	δ δ δ δ

126

c a a a a c e a a	a a c e a a	a a c e a a	a a c e a a
δ δ δ δ δ δ	δ δ δ δ δ δ	δ δ δ δ δ δ	δ δ δ δ δ δ
δ δ δ δ δ δ	δ δ δ δ δ δ	δ δ δ δ δ δ	δ δ δ δ δ δ
δ δ δ δ δ δ	δ δ δ δ δ δ	δ δ δ δ δ δ	δ δ δ δ δ δ

133

a c e f e a c a	a a c e a a	a a c e a a	a a c e a a
δ δ δ δ δ δ	δ δ δ δ δ δ	δ δ δ δ δ δ	δ δ δ δ δ δ
δ δ δ δ δ δ	δ δ δ δ δ δ	δ δ δ δ δ δ	δ δ δ δ δ δ
δ δ δ δ δ δ	δ δ δ δ δ δ	δ δ δ δ δ δ	δ δ δ δ δ δ

140

147

153

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163

177

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186

195

199

31. (Gagliarda) - A8B6C8

D-Sl G.I.4 III, f. 55r



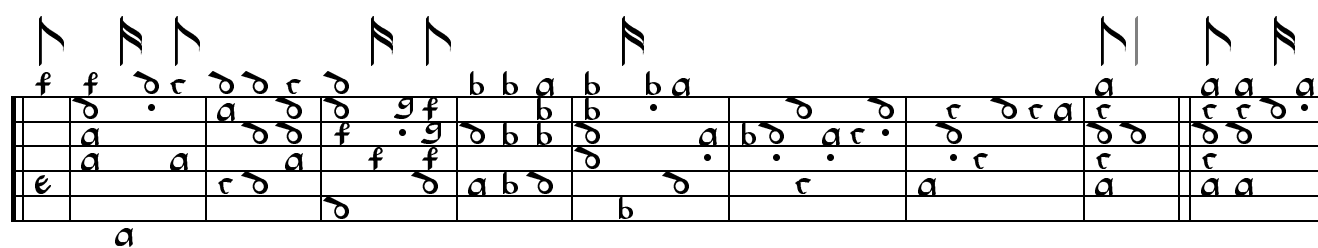
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12

32a. Galliarde - A8B11? 7F

D-Sl G.I.4 III, f. 52v



a

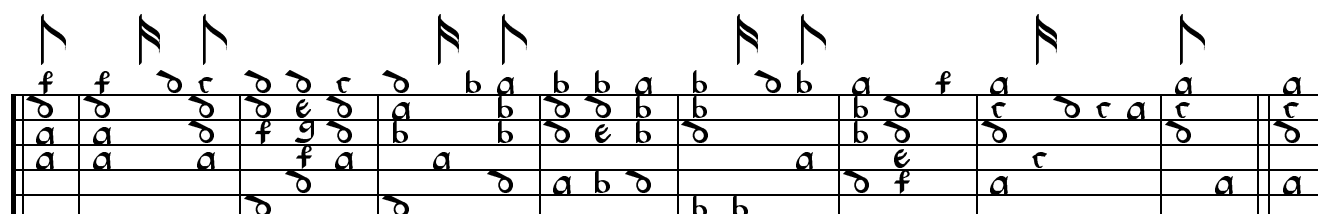


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a

32b. Galliarda A. F. - A8B9? 7F

CH-Bu F.IX.70, p. 330



a



9

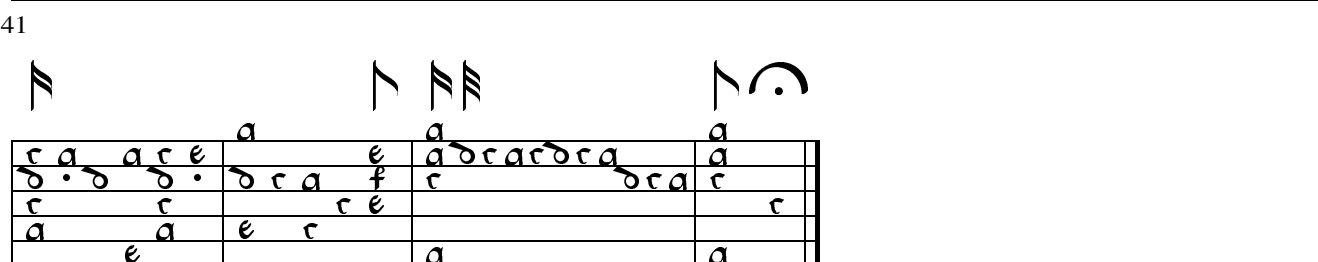
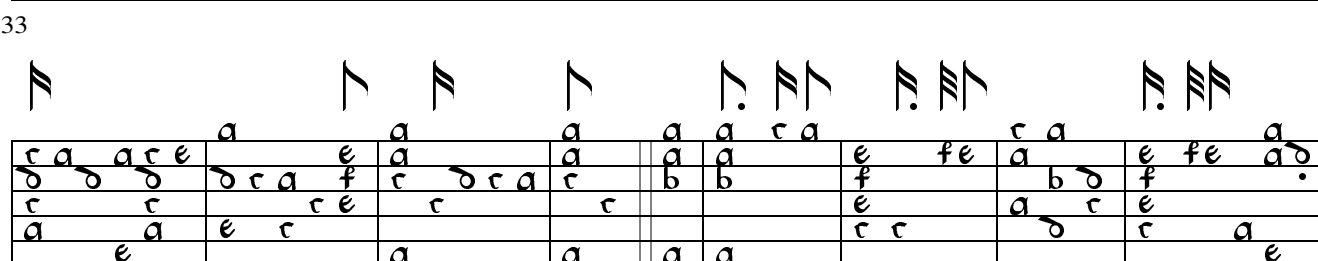
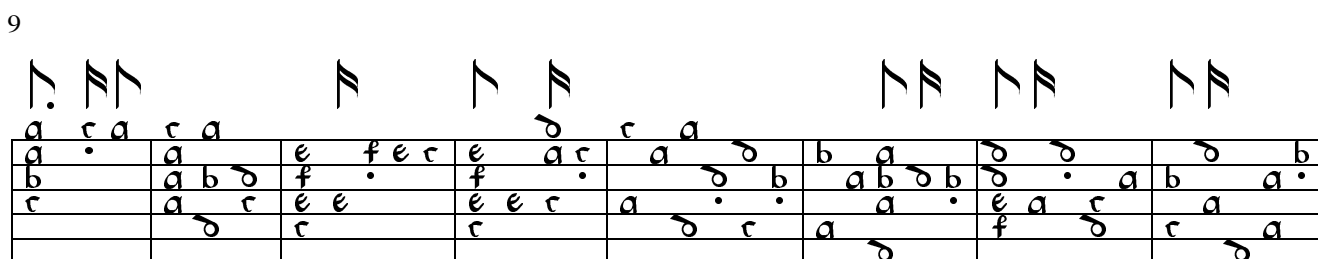
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a

a

33. Gagliarda - AA8BB10CC8

D-SI G.I.4 III, f. 54v



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38

LUTEZINE TO LUTE NEWS 109 (APRIL 2014): FANTASIES BY ALBERT DE RIPPE, PART 1: THE TWO GUITAR FANTASIES WITH TRANSCRIPTIONS FOR LUTE

This final part of the Lutezine begins a series of the complete fantasies of the Italian lutenist-composer Alberto da Ripa, or Albert de Rippe as he was known in France. He was born in Mantua to a noble family c.1500 and it is thought that he was taught by one of the Mantuan court lutenists employed by Federico II Gonzaga (Marquess 1519-1530), the most likely being Giovanni Angelo Testagrossa (1470-1530). In 1528 he entered the service of the Valois King Francis I of France as *jouer de lut* progressing to *valet de chambre du roi* in 1532. After the death of Francis in 1547, he remained in the service of Francis' successor Henry II until the lutenist died in 1551.¹ The only compositions of his printed in his lifetime were three fantasies published in Milan by Antonio Castelfrion in 1536.² However, de Rippe kept a catalogue of his compositions and in 1552 his pupil Guillaume Morlaye obtained a royal privilege to publish them posthumously, so Morlaye edited them in a series of six volumes between 1552 and 1558 for publication by Michel Fezandat in Paris.³ Volume I is known from editions published in 1552 and 1553, so it is possible that reissues of other volumes were published but are now not known. Morlaye also included two fantasies by de Rippe in his fourth volume of music for renaissance guitar, published in 1552 (see below).⁴ The French royal printers Adrian Le Roy and Robert Ballard published five more volumes of de Rippe's music,⁵ overlapping considerably in content with Morlaye's prints. The surviving prints of Le Roy and Ballard are dated 1562, after Morlaye's privilege expired, except for volume IV which bears the date 1553. This is curious because it would not only have contravened Morlaye's privilege, but also implies that volumes I-III had already been first published before volume IV appeared in 1553, but are now lost, although it is possible that volume V of 1562 was new rather than a reissue of a previous edition. It also seems curious that there is no known edition of volume IV in 1562 the year all the others volumes appeared, although it may simply be lost. Pierre Phalèse and Jean Bellère published seven of de Rippe's fantasies in Antwerp in the anthology *Thesaurus Musicus* in 1574, and some of the fantasies were also copied into a number of manuscript sources. Thanks to the posthumous efforts of Morlaye and Le Roy and Ballard nearly a hundred lute solos in total by de Rippe are known comprising 28 fantasies, 10 motets, 51 chansons and 10 dances, all edited in a complete edition by Jean-Michel Vaccaro and published in Paris by the Centre Nationale de la Recherche Scientifique in the 1970s.⁶

The first in the present series reproduces the two unique guitar fantasies tht Morlaye published in 1552,⁷ which I have numbered n° 27 & 28 to follow on from the 26 lute fantasies. The first is for the regularly tuned 4-course renaissance guitar with intervals of 4th/3rd/4th/4th [fret intervals of feff] between courses starting from the top, which is the same as the 2nd to 5th courses of a renaissance lute. The 4th course of the guitar for the second fantasie is tuned a tone lower [so a 5th below the 3rd course] as indicated by the phrase *Il est noter que la Fantasie sequente se ioue a corde aualée* printed at the beginning of the original tablature, giving the fret intervals between courses of ffeh. It occurred to me when playing these on the narrow compass of a 4-course guitar that the high fret positions of notes on the first course [up to 10th or 11th fret] were not idiomatic for the guitar suggesting that

Morlaye might have arranged them for guitar from a lute original, and nothing else suggests that de Rippe composed for the guitar. So I transcribed them for lute by placing the guitar tablature on the 2nd to 5th courses of the lute (and for the second fantasie the lowered 4th course of the guitar onto the 6th course of the lute) and then moved the notes on higher fret positions of the 1st course of the guitar up onto the 1st course of the lute. The result does seem to confirm that the originals may indeed have been composed for lute.

Worklist⁸

Rippe 27a. Fezandat IV 1552, ff. 1r-4v *Fantasie* [header: *Fantasie D'Albert*] - transcribed for 6-course lute

Rippe 27b. Fezandat IV 1552, ff. 1r-4v *Fantasie* - guitar [feff]

Rippe 28a. Fezandat IV 1552, ff. 4v-8r *Fantasie* [header: *Fantasie D'Albert*] - transcribed for 6-course lute

Rippe 28b. Fezandat IV 1552, ff. 4v-8r *Fantasie* - guitar [feffh]

John H Robinson - March 2014

¹ Mainly from Douglas Alton Smith *A History of the Lute from Antiquity to the Renaissance* (The Lute Society of America, 2002), pp. 198-202.

² *Intabolatura de Lento de diversi autori* (Giovanni Antonio Castelfrion / Castiglioni, Milan, 1536) [Brown 1536₉ - Howard Meyer Brown *Instrumental Music Printed Before 1600: A Bibliography* (Cambridge MA, Harvard University Press, 1965)]. Facsimile edition: Florence, Studio Per Edizioni Scelte, 1979. In addition parodies of a few were published in the vihuela prints of Narvaez in 1538 (one printed again by Pierre Phalèse in 1546), Mudarra in 1546 and Valderrabano in 1547.

³ Fezandat Vol. I 1552₈ & 1553₈ [Fantasies 1-6]; II 1554₆ [7-9]; III 1554₇ [10-12]; IV 1554₈ [13-15]; V 1555₄ [16-17]; VI 1558₆ [18-19]. Copies are listed in Brown, using RISM sigla: I 1552 edition in F-Pc & F-Pth and 1553 edition in B-Br [& GB-Lbl shelf mark K.7.c.19, not in Brown]; II in F-Pth; III in B-Br & F-Pth; IV in B-Br & F-Pth; V in B-Br & F-Th; VI in B-Br. The current whereabouts of the copies that were in F-Pth, the library of Geneviève Thibault La Comtesse Hubert de Chambure who died in Strasbourg 31 August 1975, is unknown.

⁴ Guillaume Morlaye *Quatriesme Livre ... de Guyterre* (Paris, Michel Fezandat 1552), facsimile: Monaco, Chanterelle 1980.

⁵ Le Roy & Ballard Vol. I 1562₈ [fantasies 1-3, 7-11, 15]; II 1562₉ [none]; III 1562₁₀ [none]; IV 1553₉ [20-24]; V 1562₁₁ [12, 19, 25-26]. To complete the series a *Sixiesme Livre de Luth* containing no music by de Rippe was published by Le Roy and Ballard in 1559 [1559₄] - suggesting that the date of the 1553 edition of volume IV was not a misprint! Copies listed in Brown: I in D-Mbs & D-ROu; II in D-Mbs & D-ROu; III in D-Mbs & D-ROu; IV in B-Br, D-Mbs & D-ROu; V in D-Mbs & D-ROu. Facsimiles of Le Roy and Ballard I-VI from the Rostock [D-ROu] copies: Lübeck, Tree Edition 2009.

⁶ Jean-Michel Vaccaro *Oeuvres D'Albert de Rippe I: Fantasies* (Paris, CNRS 1972); II: Motets & Chansons (Paris, CNRS 1974); III: Chansons & Dances (Paris, CNRS 1975) - vol III is still in print: http://www.cnrseditions.fr/search.php?search_query=rippe&submit_search=Rechercher

⁷ Hopkinson Smith plays both on renaissance guitar on CD *Tablature de Lute: Albert de Rippe* (AstréeE 7734, 1978).

⁸ Commentary: **Rippe 27b.** 41/8 - d2 instead of a2; 66/1 - h1 instead of g1; 88/3 - d2d4 instead of d1d3; 103/4 - a4 instead of d4; 188/2 - k1 instead of l1 (9th fret not present on the guitar?); 220/3 - h1 instead of g1. **Rippe 28b.** 38/1 - c3 instead of a3; 102/2 & 215/2 - f3 instead of e3; 118/3, 119/1 & 3 - e2 instead of d2; 118/4 - c2 instead of b2; 191/4 - e4 instead of f4; 197/1 - a4 instead of a3; 207/1,3,5 & 208/1- k1 instead of l1; 208/3 - e4k1 instead of l1g4.

Rippe 27i. Fantasie d'Albert - adapted for 6-c lute

Morlaye IV 1552, ff. 1r-4v

The musical score for 'The Rose Tree' is presented in a single system. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. Above the staff, there are various musical notations including a vertical bar line, a quarter note, a pair of eighth notes, a pair of sixteenth notes, a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, a quarter note, a pair of eighth notes, and a pair of sixteenth notes. The melody itself consists of a series of notes and rests, with some notes marked with a 'b' (flat) and others with a 'f' (forte). The notes are written in a standard musical notation, with stems and flags indicating the rhythm. The score is a single system, and the melody is the only part shown.

1

			b	b	a b	a	a	.	a a	b b	a	b
. g r	d a c d	c a r	r	a c	b . a d	c . c . c . c .	b	b	b b	b a	b b	
f	f . f .	d r	a r	d			a					a

14

26

Handwritten musical notation for a 12-measure piece in 2/4 time. The notation is written on a five-line staff. Above the staff are 12 rhythmic flags indicating the duration of each note. The notes are: 1. quarter note Bb, 2. quarter note Bb, 3. quarter note Bb, 4. quarter note A, 5. quarter note A, 6. quarter note A, 7. quarter note Bb, 8. quarter note Bb, 9. quarter note Bb, 10. quarter note C, 11. quarter note C, 12. quarter note C. The notes are written in a stylized, handwritten font. The key signature has one flat (Bb). The time signature is 2/4.

38

48

60

[illegible]

73

173

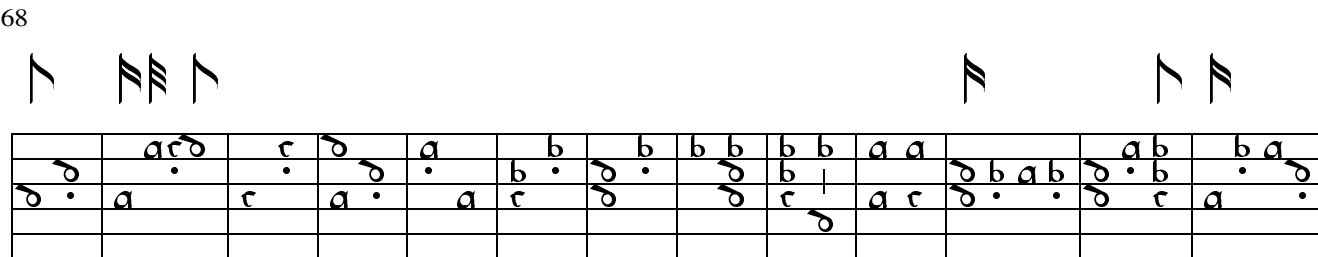
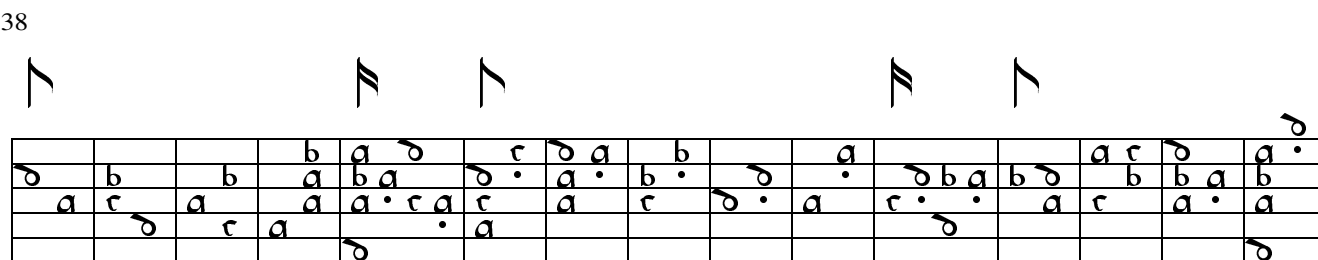
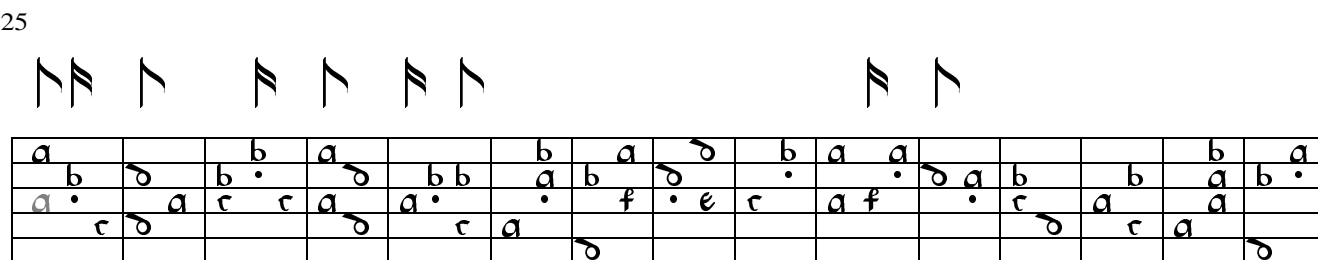
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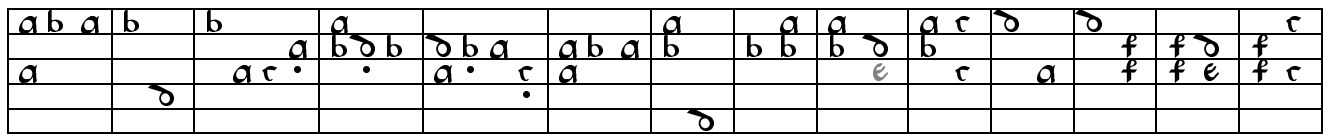
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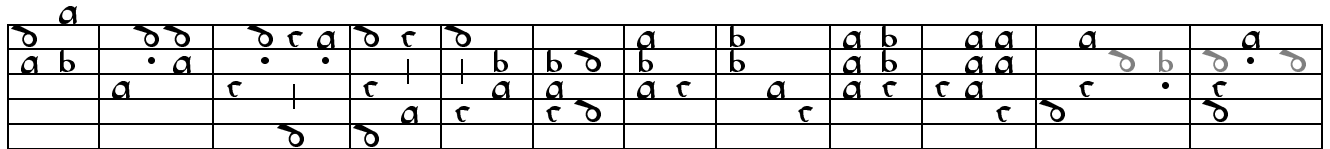
Rippe 28i. Fantasie d'Albert - adapted for 6-c lute

Morlaye IV 1552, ff. 4v-8r

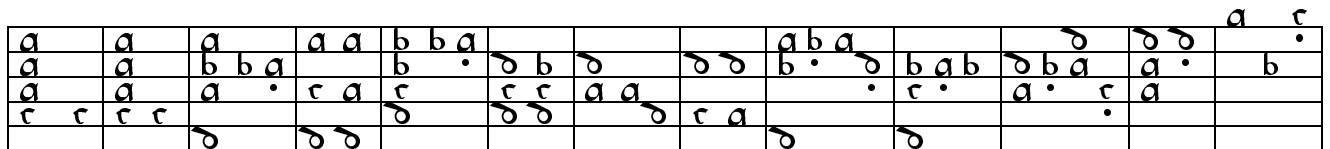




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108



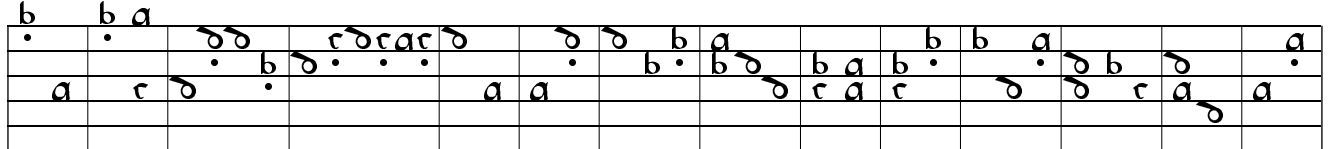
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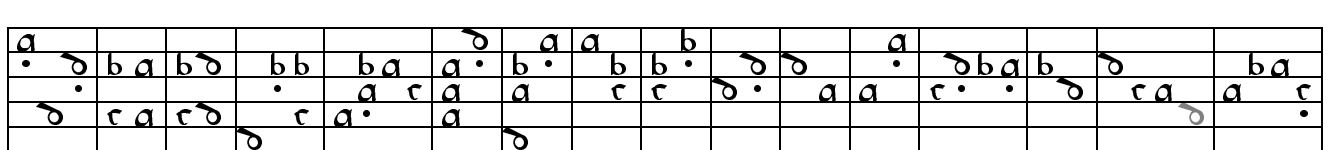
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148



163



177

193

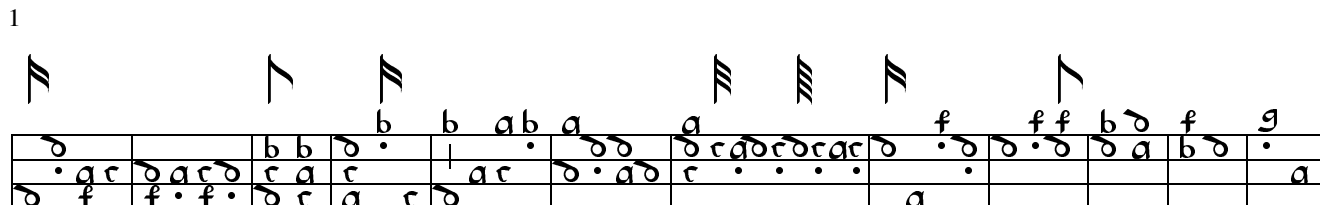
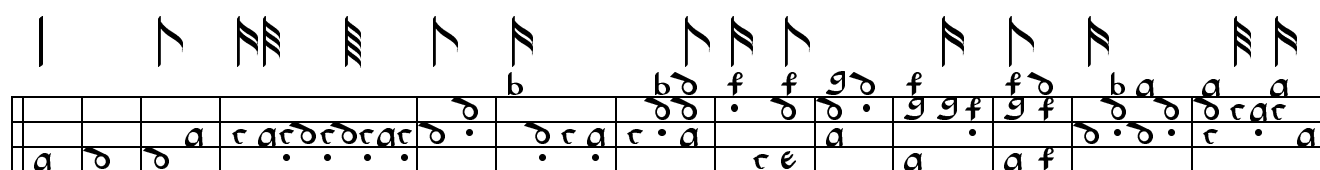
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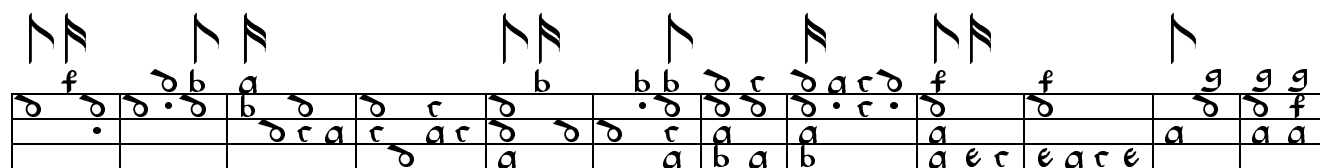
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255



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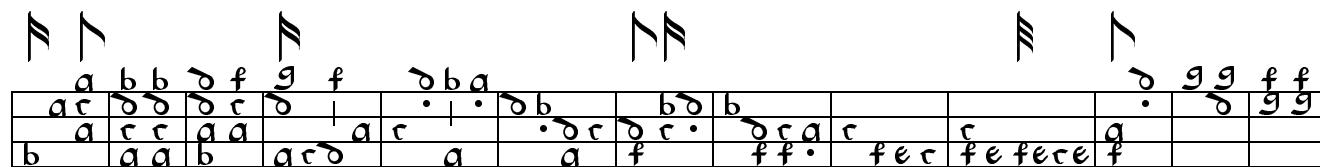
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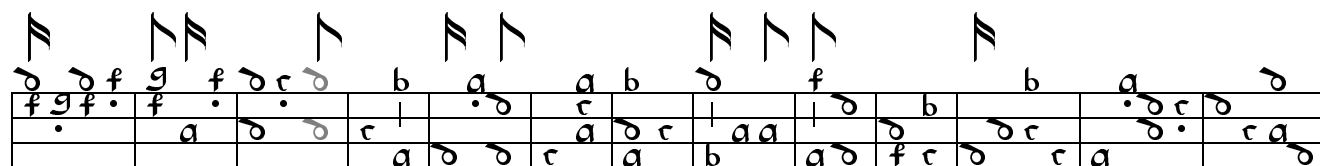
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73



86



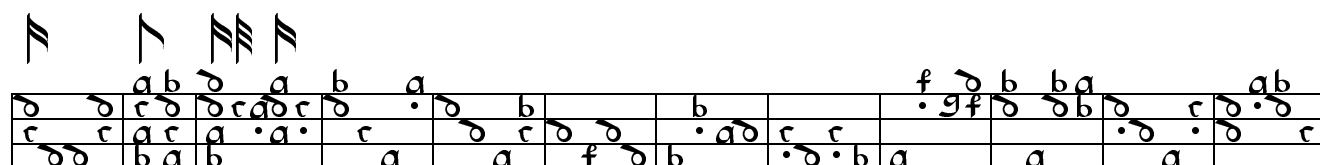
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111



124



137



149



161



173



189

201

215

Rippe 28ii. Fantasie d'Albert - guitar (4th course a tone lower) Morlaye IV 1552, ff. 4v-8r

1

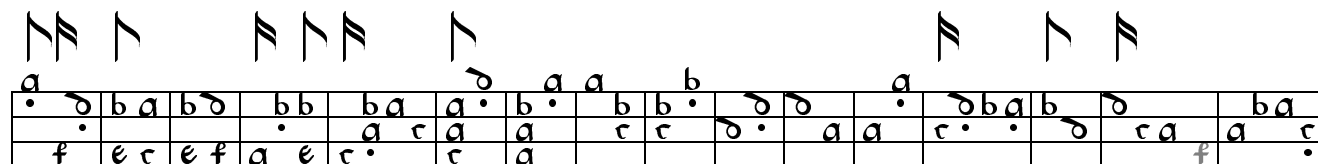
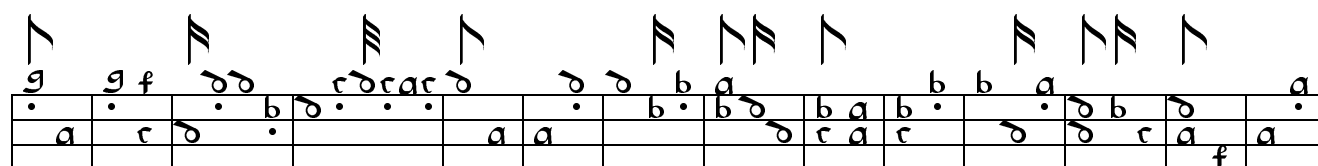
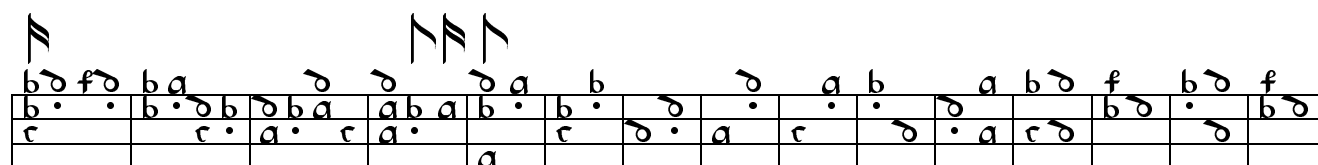
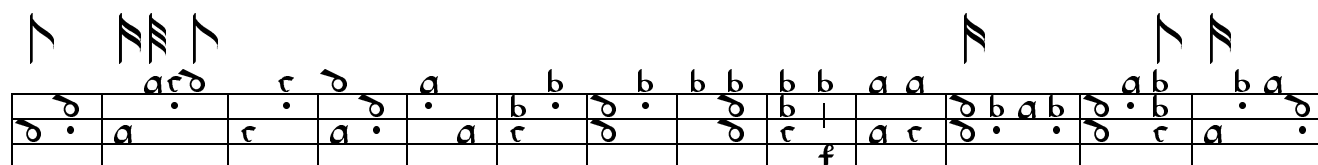
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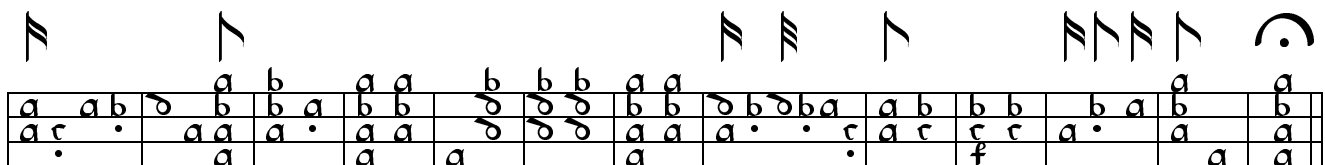
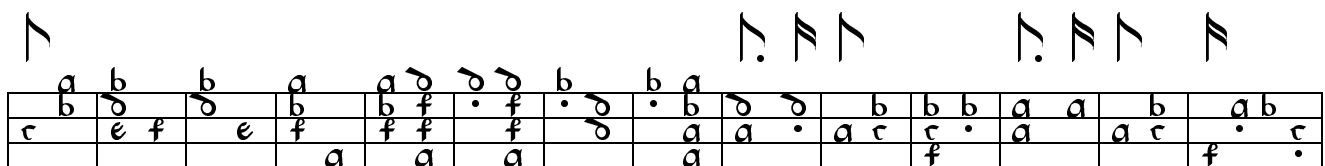
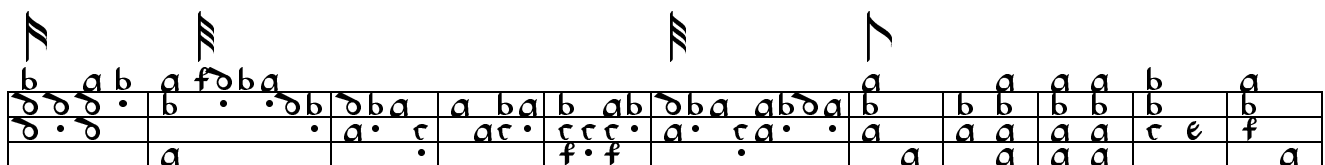
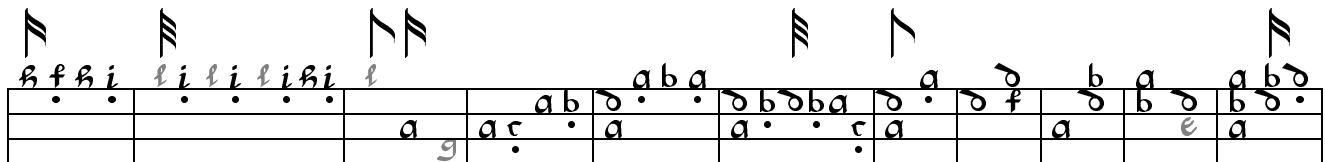
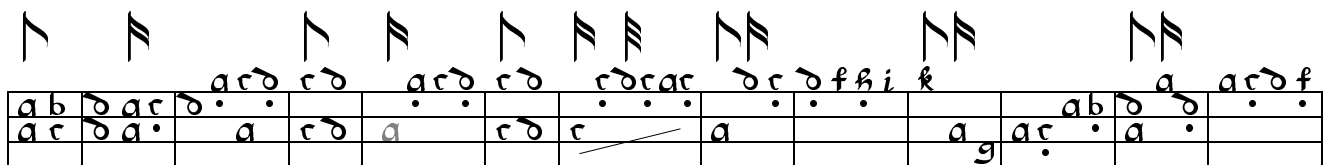
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Cognate versions of Chi Passa [per Questa Strada], Val Cerca and Rocha il Fuso

Chi Passa: Vocal model: Filippo Azzaiolo 1557, n° 9 *Chi passa persta strada*, cf. Simpson, pp. 101-103. Cognates for lute: A-Wn 19259, f. 3v *Chi passa*; CH-Bu F.IX.23, f. 16v *Chi passo p. questa strada*; CH-Bu F.IX.70, pp. 307 *I Chipassa* / *II Alio modo* & 308 *III Chipassa* & 312 *Chipassa*; CZ-Bsa G.10.1400, f. 3v *Chepassa*; CZ-Pu 59r.469, ff. 14v-15r *Chipassa* / untitled; D-B 40141 (Nauclerus), f. 99v *Chi passa*; D-DEI BB 12150, ff. 34v-36r *Chi Passa per questa strata* M[elchior] N[eu]sidler; D-DI 1-V-8 (Loss), f. 50r *Chipassa*; D-KNh R 242 (Romers), ff. 131v-132r *Galliarda Chi passa* & 137v-138 *Galliard Chipass.* / untitled; D-SI G.I.4/II, ff. 80v *Chi passa per questa strada* & 80v *Chi passa*; D-Z 115.3 (Arpin), ff. 9v-10r *Chipass* / untitled; DK-Kk Thott 841,4° (Fabritius), f. 140r *Chipassa*; F-Pn Rés.429, ff. 12v *chi Passa Per questa Strata* & f. 47v-48v *Chi Passa per questa strata*; GB-Cu Add.2764(2), f.12v *Chi Passa*; GB-NO Mi LM 16 (Willoughby), 85r *Qui passa*; IRL-Dtc 408/II, p. 86 *Qui passa* & 87 *Qui passa*; IRL-Dtc 410/I (Dallis), pp. 1 untitled & 3 *Gal chi passa*; IRL-Dm Z.3.2.13 (Marsh), pp. 30 untitled & 30/248-251 *Cottons* & 73 untitled & 251 untitled & 360-361 *Qui pass:* & 419 untitled fragment; LT-Va 285-MF-LXXIX, ff. 57r *Chipass* & 65r *Chipass*; NL-At Ms. 208.A.27, f. 47v *Qui Passa gagliarda*; Gorzanis 1563₈, pp. 19 *Passamezo detto o perfida che sei* & 20 *Padoana del detto* & 20 *Saltarel del ditto* & 53 *Padoana detta chi passa per questa strada*; Phalèse 1568₇, f. 82v *Chi Passa*; Phalèse & Bellère 1571₆, f. 120v *Chi passa*; Jobin 1573₂, sig. D3r *Galliarda Chi passa*; Waissel 1573₃, sig. L3r *Chi passa. Gagliarda*; Phalèse & Bellère 1574₇, f. 81r *Galliarda Chi Passa*; Adriansen 1584₆, ff. 82v-83r *Chi passa*; Waissel 1592₁₂, sigs. F1v 4. *Galliarda. Chi passa* & F2r 4. *Galliarda. Chi passa. Lute duet:* GB-Cu Dd.3.18, ff. 7v-8r *Chi Passa Jo Johnson* = IRL-Dm Z.3.2.13, pp. 151-153 untitled [duet treble, JohnsonB n° 63, ground reconstructed]; GB-NO Mi LM 16 (Willoughby), ff. 83v-84r *Qui passa in the lowest key* [lute II] & 84v-85r *Qui passa in the hygher keye* [lute I]; Phalèse 1568₇, f. 62v *Chi passa* = Phalèse & Bellère 1571₆, ff. 100v-101r *Chi passa* / *Chi passa. Lute quartet:* NL-Lu 1666, ff. 7r-12v *Galliarda Chipassa Sups* / *Galliarda Chipassa Contrat* / *Galliarda Chipassa. In Basso* / *Galliarda Chipassa. In Tenor. Bandora:* IRL-Dm Z.3.2.13, p. 380 untitled / untitled; IRL-Dtc 410/I, p. 227 *qui passa pandore. Cittern:* CZ-Bsa G.10.1400, f. IVr [68v] *Chipassa*; GB-Cu Dd.4.23, f. 31r *Chi passa*; GB-Lbl 40513, ff. 122v-123r *quepasse*; GB-NO Mi LM 16, ff. 87v-88r *Qui passa* & 89r untitled & 90r *Qui passa*; Viacra 1564₇, f. 19 *Chi passa*; Vreedman 1569₆, f. 41v *Chi passa*; Holborne 1597₆, sig. C3r *Qui pass*; Robinson 1609, sig. B3v manuscript additions: *qui passa. Gitterne:* GB-Lbl 30513, ff. 119v-120r [untitled]. **Keyboard:** GB-Lbl 29485, f. 5r *Galliard Qny passe*; Ammerbach 1583₂, pp. 173-175 *Chi passa per questa strada*.

Val Cerca: Music using the tune found in *Val cerca* is also known by several other titles: *Galliarda Reine/Royne d'Ecosse*, presumably referring to Mary Stuart (1542-1587) Queen of Scots, and by her marriage to Henry II of France, she was queen consort of France (although there is also a different galliard with this title); *Galliard Milanoise* (although many other galliards also bear this title); and the Dutch song *Wij sal mij troetelen* (although also set to another tune); and sometimes anonymous or only titled galliard. Cognates for lute: D-SI G.I.4/I, f. 9v *Val cerca* / *Item*; F-LYm 6244, ff. 12v-13r *Val cerca*; I-CFVd, f. 108r *Val cerca Gagliarda*; Waissel 1573₃, sig. L4v *Val cerca. Gagliarda*; Barbeta 1585₁, p. 44 *Saltarello 4. detto O la val cerca. cf.*

Galliarda Reine/Royne d'Ecosse: Phalèse 1568₇, f. 82r *Galliarda la Royne d'escosse*. Cittern: Viacra 1564₇, f. 33r *Gaiarda de la Royne de Eschosse* = Vreedman 1569₆, f. 44v *Gaiarda la royne d'Eschosse* = Phalèse & Bellère 1582₅, f. 63v *Galliarda de la Royne d'Ecosse*. Instrumental ensemble à 4: Phalèse & Bellère 1571₅, f. 16v *Gaillarde d'ecosse* = Phalèse & Bellère 1583₇, f. 15r *Gaillarde d'ecosse*. Different tune: Lute quartet: NL-Lu1666, ff. 13v-14r *Gallarde de Royne d'escosse Sups* / *Bassus* / *Contraten* / *Tenor. cf. Galliard Milanoise:* S-Su instr.mus.hs.412, ff. 17v-18r *Milanoise*; Le Roy 1568₃, f. 36v *The thirde Milanoise*. Cittern: Phalèse & Bellère 1570₃, f. 48r *Quatrieme milanoise*. Guitar: Phalèse & Bellère 1570₄, f. 67r *Troisieme gaillarde milanoise. cf. Wij sal mij troetelen:* Lute quartet: NL-Lu 1666, f. 24v-25v *Wie sal mijn troetelen. Supes* / *Wie sal mijn troetelen* / *Wie sal mijn troetelen. Tenor* / *Contratenor*. Cittern: Vreedman 1568₆, f. 50v *Gaill Wij sal mij troetelen*; Phalèse 1568₇, f. 85v *Gaill Wij sal mij troetelen*. A different tune: NL-Lu 1666, f. 24r i *Galliarda France. Wie sal mijn troetelen. cf. CZ-Pu XXIII.F.174* (Schmall), ff. 47r *Gagliarda* & 48r *Gagliarda*; CH-Bu F.IX.70, pp. 303 *XVI Galliarda* & 309 *XXXI Gaillarde*; D-Z 115.3, f. 32r untitled; NL-Lu 1666, f. 24r ii untitled; Morlaye 1558₃, f. 22r *Gaillarde piem[on]toise*; Phalèse 1563₁₂, f. 61r *Gagliarde*; Jobin 1573₂, sig. D4r *Galliarda*; Waissel 1592₁₂, sig. F2v 6. *Galliarda*. Keyboard: Ammerbach 1583₂, p. 177 *Ein ander Galliath*. Instrumental ensemble à 4: Etienne du Tertre 1557₄, f. 1v *Gaillarde premiere*.

Rocha el Fuso: Cognates for lute: CH-Bu F.IX.70, pp. 145-146 *VII Passamezo/ Racalfuso/ Saltarello*; D-Mbs mus.1511b, f. 23v *La rocha/ el fuso*; D-Mbs mus.1511d, ff. 16v-17v *dagi la rocha/ al fuso*; D-Mbs mus.9516, ff. 6v-9v *Bassameso Rochelfuso/ Saltarella*; D-SI G.I.4/I, ff. 10v-11r *La rocha il fuso* & 79v *La rocha il fuso* & 79v *Item*; DK-Kk Thott 841 4° (Fabritius), f. 114r *La Rocha el/ fuso Gagli/ ardo*; GB-Lbl Roy.App.58, f. 55r untitled; I-CFVd, f. 87v *Rocha el fuso gagliarda*; IRL-Dtc 410 (Dallis), pp. 250-251 *Pass de la Rocha el fuso*; NL-At 208.A.27, f. 47r *LA ROCHA el fuso: M: W: XXVI*; PL-Kj W 510, f. 48v: *Galiarde La catel col fuso*; UKR-LVu 1400/I (Lvov), ff. 18r-19r *Rochalfazo*; US-Ws 159 (Giles Lodge), f. 7v: *Alebon galiarde*; Attaignant 1530₃, f. 6r *La Roche P. B.*; Attaignant 1530₃, f. 9r *Basse dance. s[ans] roch / reconpe/ Tordior*; Rotta 1546₁₅ = 1546₁₆, f. 20v *La rocha'l fuso*; Milano and Borrono 1546₈, f. 17v *Saltarello secondo detta la rocha el fuso*; Phalèse 1546₂₀, sig. ii1v untitled; Balletti 1554₁, f. 8v *La Rocha il Fuso*; Drusina 1556₂, sig. k4v *La rocha el fuso*; Gorzanis 1561₂, sig. F2r *Pass'e mezo de la Roca el Fuso/ Padoana del ditto*; Pacoloni 1564, n° 3 *Passamezo della Rocca el Fuso/ Padoana ... / Salterello ...* [lute trio]; cf. Viacra 1564₇, f. 6v *Passamezode la Rocha el Fuso/ Padoana .../ Il suo Saltarello* [cittern part]; Phalèse 1568₇, f. 87r *Almande de la rocha el fuso*; Waissel 1573₃, sig. L2v *La Rocha el fuso. Gagliarda*; Waissel 1592₁₂, sig. E4v *Galliarda. La Rocha el fuso. For solo cittern:* Phalèse and Bellère 1582₅, f. 63r *La Gaillarde roche el fuso. For guitar:* Le Roy 1551₃, f. 15v *Gaillarde la roquo el fuso/ La Gaillarde precedente plus diminuee*; Phalèse and Bellère 1570₄, f. 65r *Gaillarde la Roque el fuz*; Morlaye 1552₅, f. 19v *Gaillarde. Les cinq pas. For instrumentl ensemble:* GB-Lbl Roy.App.59-62 (Arundel), n° 9 *La rocha el fuso* [à 4] & n° 15 *El tu tu* [à 4]; Estrées 1559₃, f. 13r 6 *Gaillarde, Les cinq pas* à 5; Phalèse and Bellère 1571₅, f. 15r *La roque Gaillarde* [à 4] = Phalèse and Bellère 1583₇, f. 13v *Gaillarde La roque el fuso* [à 4].