

# LUTEZINE TO LUTE NEWS 118 (JULY 2016): SETTINGS OF BALLADS ROW WELL YE MARINERS, BARA FOSTERS DREAM & WILSONS WILD; MORE SETTINGS OF JOHN DOWLAND'S LANGTON PAVAN AND GALLIARD AND LORENZINO'S PRELUDES AND TOCCATAS, SETTINGS OF BERGAMASCA & ALBERT DE RIPPE PART 10: FANTASIES N° 7-8.

## Row well ye mariners

Remarkably this ballad tune registered in the 1560s that Thomas Robinson set for the lute in 1603 is found almost unaltered in Playford's *Dancing Master* of 1651 and in Thomas D'Urfey's *Pills* of 1719. It is possible that it is even older as it may have been a dance tune in the *Maske of niij Maryners* performed for Queen Mary at Hallowtide in 1554.<sup>1</sup> 'Roow well yow mariners' also appears as a dance tune in the list from Lleweli Hall in North Wales written in the 1590s.<sup>2</sup> What may be the original ballad 'Roowe well ye marynors' was entered in the Registers of the Stationers' Company by William Peckeringe in 1565-6,<sup>3</sup> and related ballads followed, presumably all to the same tune: William Peckerynge's *Roo well ye marynors moralyed* and John Alde's *stande fast ye marynours* in 1566-7, Alexander Lacy's *Row well ye marynors moralyed* with *ye story of JONAS* and *Rowe well GODEs marynours* plus John Alde's *Rowe well ye marynors moralyed* and *Rowe well CHRISTEs marynours* all four in 1567-8, and finally John Sampson's *Rowe well ye marynours* for *those that loke bygge* in 1569-70. However, none of these ballad texts have survived. The tune is also called for in other ballads from the 1570s and later,<sup>4</sup> and the complex melody requires a twelve-line stanza which these ballads fit. Richard Jones's *A Handefull of Pleasant Delites* of 1584 (and probably a lost 1566 edition), n° 8 is 'A proper sonet, wherein the Louer dolefully sheweth his grief to his L(ove) & requireth pity' to the tune of 'How well, ye mariners'. The latest source is Thomas D'Urfey's *Wit and Mirth or Pills to Purge Melancholy* published in 1719, which prints the melody without naming it for the bawdy song 'John and Joan' beginning 'If't please you for to hear, And listen a while what I shall tell'.<sup>5</sup>

- R1. Robinson *Schoole of Musick* 1603, sig. D2r *Row well you Marriners* p. 4  
 R2. Playford *The Dancing Master* 1652, p. 102 *Row well ye Marriners*  
 - arranged from violin melody 4

## Bara Fosters Dream

The series of Roxburghe Ballads edited from sixteenth/seventeenth century sources and published in the nineteenth century,<sup>6</sup> includes 'Barra Faustus Dream To a pleasant New Tune' beginning 'When of late I sought my bed, Sad my thoughts, I could not slumber'. It lacks the music and the source of the original broadside is not given or now known, but presumably was sung to the tune *Bara Fosters/ Faustus's Dream* known from settings for lute (13), cittern (3), mandore (1), lyra viol (2) and keyboard from around 1605 and later.<sup>7</sup> In some sources the tune is titled 'Phoebus is long over the sea' from the third line of the second verse of the ballad, and in others it is called 'Come sweet love let sorrow cease' from the beginning of the fifth verse. The title is lacking in the two English lute settings, and a variety of titles are found in continental prints and manuscripts, including 'Engels Bara vastres drom/ Phoebus is lang over zee' in Dutch sources, and the latter is the tune name in Dutch songbooks for which nearly fifty entries are found in the Dutch Song Database ([www.liederenbank.nl](http://www.liederenbank.nl)). The title 'Ach wie bin ich von hertzen betrübt' in German sources is presumably another text it was sung to, and four verses beginning with these words accompany one of the three settings in the Stobaeus lute book (n° D12). A song called 'The Shephard's Joy: to the tune of Bara Faustus's Dream' beginning 'Come sweet love let sorrow cease' in Richard Johnson's *Golden Garland of Princely Delights* 3rd edition published in 1620 comprising just the fifth verse, followed by three more verses not in the earlier ballad. Other song settings are known from later in the seventeenth century.<sup>8</sup>

- D1. GB-Cu Nn.6.36, f. 20r untitled 5  
 D2. GB-Lbl Eg.2046 (PICKERINGE), f. 24r iii *A toy* 5  
 D3. IRL-Dtc 408/I, p. 29 *Barrow fosters dreame* - lyra viol (ffeff) VdGS 6435 6  
 D4. GB-Lam 600, f. 36v ii untitled - transcribed for lute  
 from lyra viol (ffhfh) - VdGS 9468 6  
 D5. GB-Lbl Sloane 1021, f. 77r *Curante/ Ach wie bin ich von Herzen* 7  
 D6. Valerius 1626, p. 111 *Engels Bara vastres drom. Of: Phoebus is lang over zee.* 7  
 D7. D-LEm II.6.15, p. 453 *Ach wie bin ich von hertzen betrübt* 8  
 D8. GB-Lbl Sloane 1021, f. 76r *Chanson Angloise/ Ach wie bin ich von Herzen betrübt* 8-9  
 D9. LT-Va 285-MF-LXXIX (Königsberg), f. 42r untitled 9  
 D10. D-DI M 297, p. 109 *Ach wie bin ich von hertzen betrübt* 10  
 D11. PL-Kj 40159, ff. 9v-10r *Ach wie bin ich Von Herten betruett* 10-11  
 D12. GB-Lbl Sloane 1021, f. 75v *Ein Klage Lied/ Ach wie bin ich von Herten betrübt* 11  
 D13. GB-En Adv.5.2.15 (Skene), p. 223 *Com suet love lett sorrow cease*  
 - transcribed from mandore (ffhfh) 11  
 D14. LT-Va 285-MF-LXXIX, f. 59r *Faustus Danntz* 12  
 D15. LT-Va 285-MF-LXXIX, f. 66v *Borrfosters Proae* 12  
 D16. Vallet *Secretum Musarum* 1615, p. 93 *Chanson angloise* 13  
 D17i&ii. Valerius 1626, p. 111 *Engels Bara vastres drom.*  
*Of: Phoebus is lang over zee* - diatonic cittern in french tuning 14  
 & transcribed for chromatic cittern in italian tuning 14  
 D18. US-CAh 182 (Ridout), f. 71r *Barra ffofosts Dreame 15* - chromatic cittern  
 in Italian tuning 14  
 D19i&ii. GB-En 9450 (Edwards), f. 42v *Come suet loue let sorow ceasse*

- diatonic cittern in french tuning 15  
 & transcribed for chromatic cittern in italian tuning 15

## Wilson's Wild

As no original text is known it is conceivable that this tune was composed as a Jig for the comic actor Robert Wilson, who was active from 1572 until he died in 1600 and was connected with plays intended for Philip Henslowe's Rose Theatre.<sup>9</sup> Wilson's Wild was used as a ballad tune, including for Thomas Deloney's 'The Queenes visiting of the Campe at Tilsburie with her entertainment there, To the Tune of *Wilsons wilde*' entered in the Stationers Register in 1588 and published the same year. Its subject was Queen Elizabeth I's visit of the army at Tilbury in August 1588 to await the expected arrival of the Spanish Armada. Instrumental settings of the tune fit the text of Deloney's ballad, and the tune with the titles *Wilsons Wilde*, *Wilsons Wile*, *Wolseys Wild* and *Woodsons Willd* is found in seven versions for lute and six for chromatic cittern in Italian tuning, as well as four for keyboard including one set by William Byrd.<sup>10</sup> Other ballads of the 1580s call for the tune *Wilsons tune* or *Wilsons new tune* but the texts do not fit *Wilsons Wild* and is presumably a different tune. Also *Wilsons delight* is quoted as a popular tune in Richard Braithwaite's satire *Strappado for the Devil* of 1615, which may or may not have been the same tune.<sup>11</sup>

[Additional: Thomas Deloney's Works: Miscellaneous Ballads - A proper newe sonet 'declaring the lamentation of Beckles (a market towne in Suffolke), which was in the great winde vpon S. Andrewes eue last past most pittifully burned with fire, to the losse by estimation of twentie thousande pound and vpwarde, and to the number of foure score dwelling houses, 1586 'To Wilsons Tune' Also the English Broadside Ballad Archive (<https://ebba.english.ucs.edu>) includes two ballad by Thomas Deloney, 'A proper newe sonet declaring the lamentation of Beckles [in] Suffolke ... 'To Wilsons tune' from 1586 [ID 37086] and 'The Queenes visiting of the Campe at Tilsburie with her entertainment there. To the Tune of Wilsons wilde' from 1588 [ID 36797].

- W1. IRL-Dtc 408/II, p. 112 *Wilsons Wile* 15  
 W2. US-Ws V.b.280 (Folger), f. 3r *wilsons wilde* 16  
 W3. GB-Lam 602 (Mynshall), f. 4r untitled 16-17  
 W4. Dd.2.11, f. 68v *Wilsons Wyld* 17  
 W5. D-DI M 297, p. 133 *Anglica Doy* 17  
 W6. D-LEm II.6.15, p. 237 *Curante 1* 18  
 W7. D-Lr 2000 (Harling), pp. 12-13 *Curran* - third strain replaced by third strain of *Mrs. Winters Jump* - Dowland CLM 55 18  
 W8. Playford *New Lessons for the Citharen* 1652, p. 2 5 *Wilsons wilde* - cittern 18  
 W9 GB-Cu Dd.4.23, ff. 5v-6r *Wilsons Wyld* - cittern 19  
 W10. US-CAh Mus.181 (Otley), f. 16r *Wilsons / Wilde* - cittern 19  
 W11. Playford *Musick's Delight on the Cithren* 1666, sig. B5r 11 *Wilsons Wild* - cittern 20  
 W12. US-CAh Mus.179 (Boteler), f. 7r *wilsons wilde* - cittern 20  
 W13. J-Tn BM-4540-ne, sig. 14r *Woodsons Willd*<sup>12</sup> - cittern 20

## Lorenzino Tracetti Preludes/Toccatas - continued<sup>13</sup>

A version of each of the preludes and toccatas of Lorenzino Tracetti were edited in *Lute News* 118, and all the other known versions were also listed. These other versions are nearly identical or closely concordant, apart from some that differ substantially but are presumably Lorenzino preludes modified by others - all included here. C50b is barred awkwardly and ends with a more elaborate cadence in Besard, which is less satisfactory than the Raimondo version (C50a). Reyman's *Notes Musicae* of 1598 includes C55b, a more elaborate reworking of C55a. C58b from the Barbarino manuscript is a short version based on the first five and last four bars of C58a in Besard. C59b in the Montbuisson manuscript begins with six innacurate and different bars to C59a in Besard, but is then closely concordant. C61b from Mertel omits the first three bars of C61a in Besard but is then concordant. C63b from Fuhrmann is concordant with C63a in Besard, with significant variation in figuration throughout. C73b in Mertel is a closer concordance for the version in Add.3056, and both differ in many details from the version in Besard, which is closer to that in the Montbuisson manuscript. C79b is from Vincenzo Galilei's *Fronimo* of 1584, but is concordant with C79a ascribed to Laurencini in Besard: Galilei could have printed music by Lorenzino, or else Besard mistakenly credited Lorenzino with a recercar of Galilei's. All the alternative versions of C81 are included here. As described in *Lute News* 118, the Carlone catalogue<sup>14</sup> lists three versions for C81 to which can be added two more (\* in the inventory below). Also C85 and C89 are concordant with the first eighteen bars, and it is now possible to identify C88 from the lost lute book inscribed Joachim von Loss (D-DI 1-V-8) as another complete version, thanks to the generous help of Joachim Lüdtke who has the recently discovered photographs of this manuscript. Finally, C47b, C47c & C49b are versions of preludes C47 and C49 that are entirely different except for sharing the first few bars. However, they continue in a style typical of Lorenzino, and so could be considered doubtful attributions or imitations of his style by others. In addition, bars 4-8 of C49a is found identically in bars 7-9 of a prelude in Mertel (C49app1), and a concordant version in the Grünbüchel lute book (C49app2),

which seems to be a didactic exercise of extended similar sequences.

<b>C47b.</b> Fuhrmann 1615, p. 3 <i>Praeludiu</i> [header: <i>Praeludium Incerti Autoris</i> ]	p. 21
<b>C47c.</b> Mertel 1615, p. 94 <i>Preludia</i> 181	31
<b>C49b.</b> Mertel 1615, pp. 43-44 <i>Preludia</i> 93	29
<b>C49app1.</b> Mertel 1615, pp. 40-41 <i>Praeludium</i>	38-39
<b>C49app2.</b> D-B N479 (Grünbüchel), ff. 31r-32r <i>Praeludium</i>	40-41
<b>C50b.</b> Besard 1603, f. 12v ii <i>Praeludium Laurencini</i>	22
<b>C55b.</b> Reyman <i>Noctes Musicae</i> 1598, sig. A1r <i>Praeludij primi</i> ad notam G sol re ut melos molle	23
<b>C58b.</b> PL-Kj 40032 (Barbarini), p. 243 <i>Preludio</i>	22
<b>C59b.</b> *D-Kl 4 <sup>o</sup> Mus.108 I (Montbuisson), ff. 14v-15r <i>Prelude</i>	24-25
<b>C61b.</b> Mertel 1615, pp. 31-32 <i>Preludia</i> 73	42
<b>C63b.</b> Fuhrmann 1615, p. 29 untitled	33
<b>C73b.</b> Mertel 1615, pp. 46-47 <i>Preludia</i> 99	26-27
<b>C79b.</b> Besard 1603, f. 12r ii <i>Praeludium Laurencini</i>	25
<b>C81b.</b> *D-LEm II.6.15, pp. 62-63 untitled	28-29
<b>C81c.</b> *CZ-Pnm IV.G.8, ff. 43v-45r <i>Tocata</i>	30-31
<b>C81d.</b> Besard 1603, ff. 10v-11r <i>Praelud. Equitis Romani</i>	32-33
<b>C81e.</b> GB-Cu Add.3056, ff. 29v-30r <i>Exercitium(m) Equitis Romani</i>	34-35
<b>C81f.</b> PL-Kj 40143, ff. 33v-34r <i>Fuga equitis Romani</i> [C89]	35
<b>C81g.</b> D-Dl 1-V-8 (Loss), f. 75v <i>Praeambulum del Cavaglier del liuto</i> [C88]	36-37
<b>C81h.</b> CH-Bu F.IX.70 (Wurstisen), p. 15 <i>Praeambulum Equitis Rom.</i> [C85]	37

### John Dowland's Langton pavan and galliard - continued

A version each of Langton's pavan (DowlandCLM 14) and the unrelated Langton's galliard (DowlandCLM 33) were edited in *Lute News* 118, and all the other versions of each are reproduced here: four solo and two consort versions of the pavan, which are found in one of Mathew Holmes manuscripts, two continental prints and, with major revisions, presumably by John Dowland himself, in his son Robert's *Varietie* published in 1610. The earlier version in Dd.5.78.3 and the two continental prints are for a lute with a seventh course in D, and the revision requires a seventh in F and eighth in D, and includes more elaborate figuration and dotted rhythms of strains and divisions. Also the B strain of the earlier version is only seven bars long, whereas the revision increased it to eight partly by adding a beat to the second bar shifting bar lines and changing strong to weak beats. The versions published in Fuhrmann's *Testudo Gallo-Germanica* of 1615 and Mylius's *Thesaurus Gratiarum* of 1622 are not the editors own arrangements as they are closely concordant with the version in Dd.5.78.3, apart from introducing a large number of errors in tablature letters and rhythm signs (see commentary of changes on pp. 123-124). However, Mylius has more variants and Fuhrmann includes many dotted rhythms that are absent in Dd.5.78.3 but present in *Varietie*, so it seems Fuhrmann and Mylius copied from different exemplars. Hove's *Delitiae Musicae* of 1612 included the consort part of Langton's pavan from Dowland's *Lachrimae* of 1604 as if it were a lute solo. It is nearly identical except for omitting the ninth course in C used in *Lachrimae*, barring in two instead of four minims and about twenty minor differences in figuration. Two versions of the galliard are known: the ascribed version from Dd.9.33 is in the *Lute News* supplement and the untitled version from the Euing lute book is here. The two are nearly identical with a few extra notes added to chords and additional dotted rhythms in Dd.9.33. The form of the galliard is unusual with unequal number of bars in the strains, and between the A strain and its division - divisions lacking in the B and C strains but a sign indicates repeating the C strain (copied out in full here). Also unusual is the continuous transition into the C strain without a cadence and the sequence of dotted rhythms crossing bar lines and figuration up to the fourteenth fret on the first string in the C strain. The B strain quotes the battle theme from Dowland's King of Denmark's galliard JD40 and his galliard JD20, but a military association for the presumed dedicatee is not recorded.

<b>JD14(a).</b> Dd.5.78.3, ff. 2v-3r untitled - DowlandCLM 14	<i>Lute News</i>
<b>JD14b.</b> Dowland 1610, sigs. K1v-K2v <i>Composed by Iohn Dowland Batcheler of Musicke. / Pavin. 5/ Sir Iohn Langton his Pavin.</i> - DowlandCLM 14a	43-45
<b>JD14c.</b> Fuhrmann 1615, pp. 53-55 <i>Pavana tertia</i> . [header <i>Pavana Englese tertia</i> .]	46-48
<b>JD14d.</b> Mylius 1622, pp. 48-49 <i>Pauana Anglica Excellens. 3<sup>15</sup></i>	48-50
<b>JD14e.</b> Dowland <i>Lachrimae</i> 1604, sigs. G1v-G2r M. <i>John Langtons Pauan / 10 / Io. Dowland lute part from for consort setting for lute and 5 viols</i>	52
<b>JD14f.</b> Hove 1612, f. 36v <i>Pavana. / Ioan Dowlant. lute part</i>	53
<b>JD33(a).</b> GB-Cu Dd.9.33, ff. 17v-18r <i>Mr Langtons galliard</i> <i>Mr Dow Bach. of Mus.</i>	in <i>Lute News</i>
<b>JD33b.</b> GB-Gu Euing 25, f. 18v untitled	54-55

### Bergamasca

As an appendix to the *Bargamasco Bocqueti* edited in *Lute News* 117 (April 2016) n° 31, here are all the other settings known to me for lute, liuto attiorbata and chitarrone in renaissance (ffeff), transitional (edeff - English Gauthier/Mersenne Extraordinaire) and baroque (D minor dfedf & D major edfef) tunings, as well as for cittern (B1 & B69), guitar (B68) and mandore (B70),<sup>16</sup> and several can be heard on CD.<sup>17</sup> The bergamasca is a sixteenth-century dance depicting the reputedly awkward manners of the inhabitants of Bergamo in Northern Italy, and Bergamasca or similar spelling is the title of instrumental variations on

the tune set to a 4-chord ground (tonic-subdominant-dominant-tonic or I-IV-V-I) in sixteenth and seventeenth century sources, some titled Pantalon after a popular seventeenth century dance in France. Most versions are anonymous but a few sources bear composer or arranger attributions such as Jean-Baptiste Besard and Hortense Perla, and Fuhrmann's print includes a setting ascribed to Valentin Strobel and Joachim van den Hove's print one by Giovanni Battista Domenicho. Also, Abondante, Barbeta, Gianoncelli, Kapsberger, Piccinini and Vallet presumably made arrangements for their prints. The versions here comprise a huge range from easy settings in different keys (e.g. B4, B14, B18 & B27 in C and B59 in F), through intermediate (B48 & B50) to elaborate extended virtuoso variations (B16 in C or B42, B45 or B52 in F), including a 250-bar contrapunto B46 that could be accompanied by B59 as a ground. The ground is also used in other instrumental settings,<sup>18</sup> including treble and ground duets B75 by John Johnson and B76 possibly also by him.<sup>19</sup> This version of B75 has bass notes added to the first eight treble variations, to be omitted when playing as a duet. [Additional: B71-73 are now complete rather than incipit only and tablature for additional items has been added: B75 & 79-85.

<b>B1.</b> US-CAh 179 (Boteler), f. 45v <i>burgemaske</i> - chromatic cittern	19
<b>B2.</b> D-LEm II.6.15, p. 389 <i>Pergamasc 43</i>	22
<b>B3.</b> CZ-Pu XXIII.F.174 (Schmal), f. 13r <i>Bergamasc</i>	25
<b>B4.</b> D-B autogr.Hove 1, ff. 166r-165v <i>Bargama</i> - HoveB <sup>20</sup> 303	27
<b>B5.</b> D-LEm II.6.23, f. 59v untitled	41
<b>B6.</b> D-Sl 1214, p. 27 <i>Barga=masco</i> - (edeff)	41
<b>B7.</b> D-B autogr.Hove 1, f. 166r <i>Bargamasca</i> - HoveB <sup>21</sup> 302	45
<b>B8.</b> D-B 4022 f. 14r <i>Bargamas</i>	51
<b>B9.</b> CH-Bu F.IX.70 (Wurstisen), p. 288 <i>Bergamasca</i>	51
<b>B10.</b> D-Lr 2000 (Harling), pp. 64-66 untitled	56-57
<b>B11.</b> D-Lr 2000, p. 17 <i>Bargamasco</i>	57
<b>B12.</b> LT-Va 285-MF-LXXIX (Königsberg), f. 64v untitled	57
<b>B13.</b> A-KR L 81, f. 152v <i>Bergamasco</i>	58
<b>B14.</b> A-KR L 64, f. 28v untitled	58
<b>B15.</b> D-KNh R 242 (Romers), ff. 203v-204r <i>Burgemasco</i>	58
<b>B16.</b> D-Mbs 21646 (Werl), ff. 91r-90v <i>Bargamasco</i>	59
<b>B17.</b> D-Mbs Mus. pr. 93, f. IVv <i>Bergamasco</i>	60
<b>B18.</b> D-Ngm 33748 I, ff. 1v-2r <i>Bergamo</i>	60
<b>B19.</b> GB-Lbl Sloane 1021 (Stobaeus), f. 69r <i>Bergamasco</i>	60
<b>B20.</b> GB-Lbl Sloane 1021, f. 69r <i>Aliter Bergam</i>	61
<b>B21.</b> GB-Lbl Sloane 1021, ff. 69r-69v <i>Aliter Th. Lind. Lub.</i>	61
<b>B22.</b> D-LEm II.6.15, p. 367 <i>Pamarasken / Tantz 6</i>	61
<b>B23.</b> NL-Lu 1666 (Thysius), f. 398r untitled	62
<b>B24.</b> RUS-Span O N° 124 (Swan), f. 38v <i>Bargamasco</i>	62
<b>B25.</b> Piccinini 1639, pp. 16-20 <i>Bergamasco</i> - liuto attiorbato	63-65
<b>B26.</b> US-SFsc M2.1 M3 (De Bellis), p. 85 <i>Bergamasca</i>	66
<b>B27.</b> S-B 172 (Per Brahes), f. 18r <i>Bergamasco</i>	66
<b>B28.</b> US-BE 761, p. 1 <i>bergamasco</i>	66
<b>B29.</b> PL-Kj 40143, f. 99v <i>Bergomas A° 1602 20. Octobr.</i>	67
<b>B30.</b> S-B 172, f. 10r <i>Bergamasca</i>	67
<b>B31.</b> NL-Lu 1666, f. 397r i <i>Bargamasco</i>	67
<b>B32.</b> F-Pn Rés.941, f. 32r <i>Bergamasca</i>	67
<b>B33.</b> F-Pn Rés.Vmd.31, ff. 45v-46r untitled	68
<b>B34.</b> NL-Lu 1666, f. 397v ii untitled	68
<b>B35.</b> CH-Bu F.IX.70 p. 291 <i>Bergamasca</i>	68
<b>B36.</b> D-B 4022 ff. 45v-46r <i>Bergamasca</i>	69
<b>B37.</b> D-BAU 13.4 <sup>o</sup> .85, p. 47 <i>Bergamasco</i>	69
<b>B38.</b> LT-Va 285-MF-LXXIX, f. 4r untitled cf. HoveB 387	69
<b>B39.</b> LT-Va 285-MF-LXXIX, f. 68v <i>Bargamasco</i> cf. HoveB 387	70
<b>B40.</b> D-B autogr.Hove 1, ff. 167r-166v <i>Bargamasca</i> - HoveB 301	70-71
<b>B41.</b> Barbeta 1585, p. 14 <i>Moresca Quarta, Deta la Bergamasca</i> <sup>22</sup>	72
<b>B42a.</b> Fuhrmann 1615, pp. 182-184 <i>Pergamasco</i> [header: <i>Pergamasco V[alentin]. S[trobel].</i> ] <sup>23</sup>	73-75
<b>B42b.</b> D-Dl M 297, pp. 174-179 <i>Pergamasco</i>	76-78
<b>B43.</b> GB-Lbl Sloane 1021, f. 69v (aliter)	75
<b>B44.</b> NL-Lu 1666, f. 397v iii untitled	78
<b>B45a.</b> D-Hbusch, ff. 28r-31v <i>Bergamasca</i> - HoveB 387 & part of 388	79-81
<b>B45b.</b> D-Hs ND VI 3238, pp. 10-11 <i>Bargamasco di Gioan. Battista Domenicho</i> - HoveB 387	82-84
<b>B45c.</b> Hove 1612, ff. 54v-55r <i>Bargamasca/Giovan Battista Domenicho</i> - HoveB 387	84-86
<b>B46.</b> D-Hs ND VI 3238 (Schele), pp. 12-16 <i>Contrapunto sopra alla bergamasco del Me</i> - HoveB 388	87-93
<b>B47.</b> D-Mbs 21646, f. 6v <i>Bergamasco/ Doubla</i> - (edeff)	93
<b>B48.</b> D-KNh R 242, ff. 204v-205r <i>Bergamasco</i>	94
<b>B49.</b> PL-Kj 40032, p. 351 <i>Bergamasca</i> ragment of final three bars only	94
<b>B50.</b> D-LEm II.6.15, pp. 172-173 <i>Pargamasco</i>	95
<b>B51.</b> US-BE 761, pp. 5-6 <i>Bergamasco</i>	95
<b>B52a.</b> Vallet 1615, pp. 41-42 <i>Les pantalons A.9.</i>	96-97
<b>B52b.</b> GB-HAdolmettsch II.B.1, ff. 228r-231r <i>Bergamasco</i>	98-99

<b>B52c.</b> GB-Lbl Sloane 1021, ff. 68r-69r <i>Bergamasco</i>	100-101
<b>B53.</b> Kapsberger 1640, pp. 31-32 <i>Bergamasca</i> - chitarrone <sup>24</sup>	102-103
<b>B54.</b> A-KR L 81, f. 51r untitled (edef)	103
<b>B55.</b> Gianoncelli 1650, pp. 8-9 <i>Bergamasca</i> . - liuto attiorbato	104-105
<b>B56.</b> D-W Guelf. 18.8 (hainhofer), ff. 248v-249r <i>Bergamasca/</i> <i>Alio modo. Hortentij Perlae</i> - PerlaR n° 9 <sup>25</sup>	106
<b>B57.</b> Besard 1603, f. 106v <i>Bergamasco</i> I.B.Besardi	107
<b>B58.</b> NL-Lu 1666, f. 397v i untitled	108
<b>B59.</b> US-BE 759, f. 2r <i>Bergamascha</i>	108
<b>B60.</b> NL-Lu 1666, f. 397r ii untitled	108
<b>B61.</b> D-Mbs 21646, f. 87v <i>Pargemasco</i> (edef)	109
<b>B62.</b> D-B 40264, p. 90 <i>Bergamosco</i> - D major tuning (efdef)	109
<b>B63.</b> D-Mbs 21646, f. 6r <i>Duble</i> (edef)	109
<b>B64.</b> Abondante 1587, pp. 58-59 <i>Bergamasca</i> .	110-111
<b>B65.</b> I-Fn Magl.XIX.105, f. 1r <i>Bergamasco</i>	111
<b>B66.</b> I-Lg 774, f. 25r <i>Bergastro</i>	111
<b>B67.</b> GB-En Acc.9769 84/1/6 (Balcarres), p. 67 <i>Pantaloon,</i> <i>by david grieve</i> - D minor tuning (dfdef)	111
<b>B68.</b> A-KR L 81, f. 163r <i>Bergamasco</i> itar (feff)	112
<b>B69.</b> US-CAh 179, f. 44v <i>the Burgenask</i> - cittern	112
<b>B70.</b> GB-En Adv.5.2.15 (Skene), pp. 167-168 <i>Pantalone</i> - transcribed for lute from mandore (hfhf)	113
<b>B71.</b> I-Fn Magl.XIX.106, f. 1v <i>Trescon?</i>	113
<b>B72.</b> I-TRc 1947, f. 15r <i>Bergamasca</i> in <i>soprano</i>	113
<b>B73.</b> CDN-Mc w.s., ff. 39r-39v <i>Bergamasca</i>	114
<b>B74.</b> I-BDG chilesotti, p. 229 <i>Bergamasco</i> in <i>tenor</i>	115
<b>B75.</b> S-Uu Vok.mus. hs.132, f. 92r <i>Graf sat?</i> fragment of French lute tablature in a keyboard manuscript	115
<b>B76.</b> I-Bc AA360, f. 180r <i>Bergamasca</i> - incipit only	115
<b>B77.</b> treble and ground duet - JohnsonB <sup>26</sup> n° 60 treble: GB-Lbl Add.38539, ff. 4v-5r <i>A treble</i> ground: US-Ws V.b.280, ff. 6v-7r <i>The Queenes Treble / The Ground</i>	116-117
<b>B78.</b> treble and ground duet - JohnsonB n° 69 treble: GB-Lbl Add.38539, ff. 4v-5r <i>A treble</i>	118

ground: GB-Lam 603, f. 1r <i>A treble / The ground to y<sup>e</sup> treble before</i> concordances: D-Hs ND VI 3238, pp. 138-139 untitled [T]; GB- AB 27 (Brogyntyn), p. 7 <i>The grounde to A treble sett by Mr John Johnson</i> [Gx2]; GB-Cu Dd.3.18, ff. 4r-3v <i>A dum[p] / J: Johnsons 2. Dump</i> [T]; GB-Lbl Eg.2046, ff. 8v-9r <i>A Treble / the grounde to the treble before</i> [T&G]; LT-Va 285-MF-LXXIX, ff. 61v-62r <i>The queenes treble p m</i> <i>Johnson / untitled</i> [T&G]	
<b>B79.</b> F-Pn Rés. Vmc. 127, f. 18v <i>Bergamascha</i> - basso	119
<b>B80.</b> D-B N 479, f. 1r untitled	119
<b>B81.</b> F-Pn Rés. F 993, f. 2r untitled	119
<b>B82.</b> S-S S 253, ff. 108r-109r <i>Bargamasces de lespin</i>	120
<b>B83.</b> D-B N 479, ff. 70v-71r <i>Bargamasco</i>	121
<b>B84.</b> IRL-Dm Z.3.2.13, pp. 423-424 40 untitled variations on the Bergamasca ground]	122-123
<b>B85.</b> A-Wn S.M.1586, f. 26v <i>Pantolon</i> - baroque lute	129

## ALBERT DE RIPPE/ALBERTO RIPA

This supplement ends with the tenth part in the series of the complete fantasies of Alberto da Ripa/Albert de Rippe, reproducing the remaining two of three in Fezandat's second book, both also found in Le Roy's first book.<sup>27</sup> The 246 bars of R7 and 186 bars of R8 lack rhythmic diversity but interest is maintained by long themes beginning with repeated notes and dissonant suspensions.

**Rippe7.** Fezandat II 1554<sub>6</sub>, ff. 1r-3v *Fantasie*. 124-126

Le Roy & Ballard I 1562<sub>8</sub>, ff. 10v-12v *Fantasie quatriesme*

**Rippe8.** Fezandat II 1554<sub>6</sub>, ff. 3v-5v *Fantasie*. 127-129

Le Roy & Ballard I 1562<sub>8</sub>, ff. 12v-14v *Fantasie cinquiesme*

APPENDIX to Albert de Rippe Part 9 in the *Lutezine* to *Lute News* 117 (April 2016): the incomplete sentence 'Mus.266' to 'the printed versions' in the text should have been deleted.

John H Robinson - July 2016

<sup>1</sup> William Chappell *Popular Music of the Olden Time* (1855-6) I pp. 112-113, II p. 770; Claude M. Simpson *The British Broadside Ballad and Its Music* (New Brunswick, Rutgers University Press, 1966), pp. 618-619; John M. Ward 'Music for A Handfull of pleasant delites' *J-AMS* x (1957), pp. 158-159.

<sup>2</sup> Sally Harper 'An Elizabethan Tune List from Llewenni Hall, North Wales' *RM4 Research Chronicle* no 38 (2005) pp. 45-98.

<sup>3</sup> Online facsimile: <https://archive.org/details/transcriptofregi01statuoft-look> for the pages of 'The enterynge of copies' for each year.

<sup>4</sup> Three printed in J. P. Collier *Old Ballads from Early Printed Copies* 1840 and H. L. Collmann *Ballads and Broadides* 1912, n° 69/70/75.

<sup>5</sup> [http://imslp.org/wiki/Wit\\_and\\_Mirth\\_or\\_Pills\\_to\\_Purge\\_Melancholy\\_\(D'Urfey\\_Thomas\)](http://imslp.org/wiki/Wit_and_Mirth_or_Pills_to_Purge_Melancholy_(D'Urfey_Thomas)) ... for online facsimile (pp. 191-194)

<sup>6</sup> J. Woodfall Ebsworth *The Roxburghe Ballads* vol. 8 part II, pp. 596-597.

<sup>7</sup> Versions D7, D8 & D9 were edited in *Lute News* 54 (June 2000), and D10 in *114 Early to Intermediate Pieces for Renaissance Lute from a Student's Lute Book of 1603* (Albury: Lute Society Music Editions, 2010). Keyboard cognates: D-Lr Mus. ant. pract. K.N.146 (Drallius), n° 231 *Barro Frosters treme*; D-ZW w.s. (Zweibrücken), n° 157 *Ach wie bin ich von hertzen betrübt p*; F-Pn Rés. 1186, f. 19r *Barrow Faustus*; GB-Cfm 168, pp. 35-37 *Barafostas dreame*; US-NYp Drexel 5609, p. 106 *Barrow Faustus' dreame*; GB-Cfm 168, pp. 241-245 *Barafostas Dreame 3 Thomas Tomkins*; US-NYp Drexel 5612, p. 160 *Barrowfostas. Dreame*. Mixed consort: Rosseter 1609, n° 23 *Barrow faustus Dreame. Edmund Kete*. Songs: US-LAuc Taft, f. 38v 11 *Come sweet love let sorrow cease*; Camphuysen 1647, p. 173 *SANG: Forsters Droom. Of Phoebus is lang &c.* [to 'Maec, mijnsnaren, een geklanck']; Forbes *Songs and Fancies* 1662, no. 32 *Come, sweet love, let sorrow cease*; and more. The tune is also quoted in the first three bars of the cantus vocal part of *What then is love* in Thomas Ford's *Musicke of Sundrie Kindes* (1607) n° II - thank you to Stewart McCoy for this cognate.

<sup>8</sup> Chappell *op cit.*, I, p. 240 & II, p. 775; William Chappell/revised H. Ellis Woolridge *Old English Popular Music* (London, Macmillan, 1893/reprinted New York 1961), I, p. 148; Simpson *op cit.*, pp. 34-36; John Ward 'Apropos: The British Broadside Ballad and Its Music' *J-AMS* xx (1967), p. 29.

<sup>9</sup> See [https://en.wikipedia.org/wiki/Robert\\_Wilson\\_\(dramatist\)](https://en.wikipedia.org/wiki/Robert_Wilson_(dramatist))

<sup>10</sup> Version W4 was edited in Ian Harwood *Ten Easy Pieces for the Lute* (Cambridge, Gamut, 1963), n° 6, W5, W6 & W7 in *Lute News* 54 (June 2000), and W5 in *114 Early to Intermediate Pieces for Renaissance Lute from a Student's Lute Book of 1603* (Albury: Lute Society Music Editions, 2010). Keyboard cognates: F-Pn Rés. 1186, f. 17r *Wilsons wilde*; US-NYp Drexel 5609, p. 103 *Wilson's Wilde*; GB-Lbl RM24.d.3 (Forster), f. 37v *Wilsons wilde* (title and first note only copied); GB-Cfm 168, pp. 276-277 *Wolseys Wilde* William Byrd.

<sup>11</sup> Chappell I, *ibid.*, pp. 86-87; Simpson, *ibid.*, pp. 791-792.

<sup>12</sup> Could be a cittern arrangement of a setting by the same composer as D-B Ly.A1, pp. 290-291 *Malle Siemon Lenhardus Wooddeson* for keyboard.

<sup>13</sup> All versions of gagliarde were in LN115 (to which can be added another version of C33, D-W Guelf. 18.8, ff. 170v-171v *Gagliarda*).

<sup>14</sup> Mariagrazia Carlone 'The Knights of the Lute: Musical Sources' *Journal of the Lute Society of America* 38 (2005), pp. 1-45.

<sup>15</sup> Edited for *Lute News* 96 (December 2010).

<sup>16</sup> F-VE 711, f. 1r *bergamasque* is lost, I have not seen a copy of the setting in F-Pn 50, ff. 2r-2v untitled - *Romanesca*. Not related to Gorzanis 1564, sigs. E1r-E2v 12 *Saltarello dito Il Bergamasco*

<sup>17</sup> Recordings: B41 on Jakob Lindberg *La Serenissima II: Lute Music in Venice 1550-1600* (BIS CD-599, 1991/1993); B45 on Joachim Held *Lute Music of the Renaissance: The Schele Manuscript Hamburg, 1619* (Hannsler Classic CD98.218, 2005); and B53 (Kapsberger) for lute and organ on Joachim Held *Che Soavità: Italian Lute Music of the Baroque* (Hannsler Classic CD98.260, 2007); and for lute and ensemble on Rolf Lislevand *Johannes Hieronymus Kapsberger: Libro Quarto d'intavolatura di chitarone Roma 1640* (AstréeE 8515, 1993).

<sup>18</sup> Bernardino Balletti *Intavolatura de Lauto Libro Primo* 1554, sigs. A4r-B2r *Il sgazotte*; GB-Cu Dd.5.78.3, f. 59r *Jigge*; IRL-Dm Z.3.2.13 (Marsh), pp. 423-424 untitled; IRL-Dtc 408/I, pp. 12-13 *The Horne Pipe*. Cittern: Holborne *The Citharn Schoole* 1597, sigs G2v-G3v *A Horne pype*, Robinson *New Citharen Lessons* 1609, sigs. D3v-D4r *A Ground*. Keyboard: GB-Ob D.217, f. 1v untitled; GB-Lcm 2093, ff. 12r-17r *Doctor Bull's Grounds*. Mixed consort: GB-Hu DD HO 20/1, 2, 3 - treble viol/flute/ bass viol, and US-OAm Parton - cittern (Walsingham), no. 5 *The Lady Frances Sidneys Felicity* DB. The Jewes Dance: GB-Cu Dd.9.33, f. 38r *de Jerr a mort*; NL-Lu 1666, f. 419r *Schoten dans*. Keyboard: F-Pn Rés. 1186, f. 100v *ye rich Jew*; US-NYp Drexel 5609, p. 57 *The rich jew*. Mixed consort: GB-Cu Dd.3.18, f. 48r *The Jewes Dawnce* R Nicolson - lute; GB-Cu Dd.5.21, f. 12r *Jewes daunce* - recorder.

<sup>19</sup> B75 is the version with bass notes added to the first eight treble variations - omit when playing as a duet.

<sup>20</sup> Jan Burgers (ed.) *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgeschiedenis 2013).

<sup>21</sup> Jan Burgers (ed.) *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgeschiedenis, 2013).

<sup>22</sup> Gian Luca Lastraoli *Giulio Cesare Barbetta Collected Works for Lute* (Lübeck, Tree edition 2005), n° 68.

<sup>23</sup> Edited for *Lute News* 57 (March 2001).

<sup>24</sup> With re-entrant tuning of the first and second courses an octave down.

<sup>25</sup> *Collected Lute Solos of Hortensio Perla of Padua and Pomponio of Bologna* (Lübeck: TREE Edition, 2000).

<sup>26</sup> Jan Burgers *John Johnson: Collected Lute Music* (Lübeck, Tree Edition, 2001).

<sup>27</sup> Commentary on p. 124. Numbering of fantasies from Jean-Michel Vaccaro *Oeuvres D'Albert de Rippe I: Fantasies* (Paris, CNRS 1972). Sources: *Second Livre de Tablature de Leut* (Paris, Fezandat 1554); *Premier Livre de Tablature de Leut* (Paris, Le Roy and Ballard 1562/facsimile: Tree Edition 2009). Recordings: Peter Soderberg *Albert de Rippe: Fantasies and Chansons* (Alice Musik Produktion 2011) [n° 7]; none of n° 8 known to me.