MUSIC SUPPLEMENT TO LUTE NEWS 125 (APRIL 2018): JOHN DOWLAND PART 26 - THE FANTASIAS (JD1-7, 71-74 & 101) - SETTINGS OF CALLENO CASTURAMI AND THE HEMP-DRESSER & DANIEL BACHELER'S VARIATIONS ON FIN DE GAILLIARDE (DB42)

JOHN DOWLAND FANTASIAS

My first tablature supplement was a selection from one of Hans Newsidler's prints for *Lute News* 26 in April 1993 and I have produced four a year since so that this is my hundredth.[1] I have chosen the pinnacle of the English Golden Age, the complete fantasias of John Dowland: JD1-7 and the doubtful attributions JD71-74 plus JD101.[2] One version of each is included here (not always the same one as in DowlandCLM) and all the other versions have been edited for the *Lutezine* accompanying this *Lute News*. We now know of ten sources for JD1, six of JD6, five of JD3, four of JD2, three of JD7, two of JD4 and one of JD5, and the doubtful attributions JD71-74 and the dubious JD101 are known from one source each, except two of JD71. All the English versions are found in eight manuscripts (the earliest Dd.5.78.3 copied *c.*1595-1600 and the latest the ML lute book *c.*1616), apart from the version of JD1 in Robert Dowland's *Varietie* of 1610. Mathew Holmes' manuscripts are represented, with versions of JD3 in Dd.5.78.3, JD2, 4, 6, 7 & 73 in Dd.9.33 and JD6 in Nn.6.36. However, there are none in Dd.2.11, which does include forty-three other Dowland pieces distributed throughout the manuscript, as well as twenty-eight other fantasias so Holmes did not seem to be avoiding them. This together with the dates of the other sources (see above and below), and the fact that versions of all the fantasias are for a lute with a seventh course tuned to D (or an 8th or 9th tuned to D in a few cases), suggesting that Dowland composed fantasias, those that survive at least, relatively late in his career. The continental prints date from 1615 and 1622 and the manuscripts from after 1592 for the Lvov MS and *c.*1620 for the Loss lute book, and the concordance between continental and English sources is not surprising considering Dowland spent so much time abroad. There are nearly as many versions in continental manuscripts and prints as there are in English sources, and all versions are closely concordant but with a scattering of apparent errors and a fascinating diversity of minor variants that reward close study: the range of variant readings add another dimension to the edited and sometimes conflated single versions (two of JD1) in DowlandCLM.[3] Mathew Holmes' short hand notation of rhythm in his last two lute books also led Poulton to comment that 'in the writing of the time marks the scribe has left many ambiguous passages'. Thus, Poulton missed the significance of the dots above staves without rhythm signs as indicating dotted rhythms, which have been incorporated here (see versions of JD2, 4, 6, 7 & 73 in Dd.9.33 and Nn.6.36). Sometimes the variants are viable alternatives or even correct apparent errors in the English versions including those in DowlandCLM (e.g. JD71), but other variants are less satisfactory. However, as well as correcting obvious errors, I have retained variants that are probably not errors in an attempt to preserve a diversity of readings (details in the critical commentary at the end of the *Lutezine*). A discussion of the origins of some of the themes of the fantasias and their possible influences, as well as the doubtful attributions have been published by Diana Poulton, John M. Ward and Paul O'Dette.[4] Details of the fantasias known from more than one source can be found in the *Lutezine* and are discussed there, but the unique version of JD5 as well as JD72-74 that are not titled or ascribed and unique to a single source are briefly described here. JD5 is untitled and begins with what seems to be a 6-bar strain of a pavan that is similar to Dowland's Lady Russell pavan (JD17) and one of his Galliards (JD34). JD72 includes both ascending and descending chromatic hexachords unlike Dowland's chromatic fantasias although it is placed amongst a series of other Dowland works. JD73 follows a Dowland fantasia and begins with a theme reminiscent of the ballad tune *All in a garden green*,[5] and JD74 begins with the same theme as JD1, but lacks the characteristic structural unity of Dowland.[6] All three doubtful works have Dowland characteristics so he may have composed them but they could be imitations by others. JD101 is ascribed but is out of character and may only be a pale reflection of a genuine Dowland work.

JD1. GB-Lbl Add.31392, ff. 13v-14v *A fantasie. / Maister Dowland* - DowlandCLM 1 3-5
#B-Bc Littera S 26.369, ff. 19r/19v/17r untitled (bars 67 to end)
#D-Dl 1.V.8 (Loss), ff. 43v-44r *Fantasia Joh. Dulant*
GB-Cu Add.3056, ff. 8v-9r *John Dowlande BM*
GB-Gu Euing 25, ff. 16v-17r untitled
GB-Lbl Add.38539, ff. 14v-15r untitled
GB-Lbl Eg.2046, ff. 24v-25r *A Fantasia*
S-B PB fil.172, ff. 27v-31r *Fuga*
Besard 1603, ff. 170v-171v *Fantasia Ioannis Doolandi.*
Dowland 1610, sigs. H1r-H2r *Fantasie 7 Composed by Iohn Douland, Batchelar of Musicke* - DowlandCLM 1a
JD2. GB-Cu Dd.9.33, ff. 16v-17r *forlorne Hope fancye Mr Dowland Bach of Musicke* - DowlandCLM 2 6-7
UKR-LVu 1400/I (Lvov), ff. 62v-64r Fantasia
Mertel 1615, pp. 210-211 (Phantasiae et Fugae) *70*
#Mylius 1622, pp. 37-38 *Fantasia*
JD3. GB-Cu Dd.5.78.3, ff. 43v-44r *farwell Jo dowlande* - DowlandCLM 3 8-9
GB-Gu Euing 25, ff. 41v-42r untitled
UKR-LVu 1400/I, ff. 49v-51r *fantasia*
Fuhrmann 1615, pp. 18-19 *Fantasia Fantasia 6*
Mylius 1622, pp. 1-2 *Grammatica Illustris Doulandi*
JD4. GB-Cu Dd.9.33, ff. 41v-42r *Far*[e]*well Jo. Dowlande* - DowlandCLM 4 10-11
GB-Cu Dd.9.33, f. 50v untitled - bars 1-35 only
JD5. GB-Cu Add.3056, ff. 17v-18r *J. Dowland* 12-13
#GB-Cu Add.3056, f. 33v *This before* [fragment of bars 1-4]
JD6. GB-Cu Nn.6.36, ff. 32v-33r untitled 14-15
GB-Cu Add.3056, ff. 7v-8r *A Fancy Mr. Dowlande BM* - DowlandCLM 6
GB-Cu Dd.9.33, ff. 43v-44r untitled
UKR-LVu 1400/I, ff. 39v-41r *Fantasi*
Mertel 1615, pp. 208-209 (Phantasiae et Fugae) *69*
Mylius 1622, pp. 30-31 *Fantasia*
JD7. GB-Gu Euing 25, ff. 35r-36r untitled 16-18
#D-Dl 1.V.8, ff. 43v-44r *Fantasia Gregorij Houuet*
GB-Cu Dd.9.33, ff. 6v-7r *A fancy Jo Dow* - DowlandCLM 7
JD71. GB-Lbl Eg. 2046, ff. 23v-24r *A Fantasia* - DowlandCLM 71 22-25
Mylius 1622, pp. 28-29 *Grammatica Rosideri Angli generosi*
JD72. GB-Gu Euing 25, ff. 42v-43r untitled 25-27
JD73. GB-Cu Dd.9.33, ff. 44v-45v untitled 29-31
JD74. GB-Lbl Add.31392, f. 24r untitled 32
JD101. D-W Guelf. 18.8/III, f. 210r *Phantasia. Dooland*[7] 7

CALLENO CASTURAMI

The title *calleno casturami* of the keyboard variations by William Byrd also quoted in Shakespeare's *Henry V* written *c.*1599,[8] is thought to be a corruption of an Irish phrase variously interpreted as 'Cailin ó chois tSiúire mé' (I am a girl from beside <the river> Suir'), 'Cailín óg a stór' (Young girl, O treasure), and 'Chailin Og, an Stiuir Thu Mi' (Young maid will you guide me).[9] The same tune may have been intended by the title *cali his onestie* in the tune list compiled in the 1590s at Lleweni Hall in Denbigh, North Wales.[10] The music is known from a lute setting called *calleno* in a manuscript copied *c.*1605 and bound with the William Ballet lute book, a lute duet, several cittern

arrangements and an incomplete setting for mixed consort, in addition to the six variations for keyboard by William Byrd (transcribed for lute in the *Lutezine*). A ballad by John Alde called 'Callin o custure me' was entered in the Stationers Register in 1582,[11] which may refer to song nº 14 in Richard Jones's *Handefull of Pleasant Delites* of 1584, 'A Sonet of a Louer in the praise of his lady. To Calen o Custure me: sung at euerie lines end' beginning 'When as I view your comly grace, Calen o Custure me, Your golden haires, your angels face, Calen o Custure me'.[12] The tune was called for in an unrelated ballad, 'A pleasant Song made by a Souldier, whose bringing up had been dainty ... To an excellent tune, called, Calino' (EBBA 20034 c.1630; 21708, 1663-74 & 31024, 1658-64).[13] Two settings are here and another six in the *Lutezine*.

C1. IRL-Dtc 408/II, p. 85 *calleno* 11
C2. J-Tn BM-4540-ne, sig. D2v *Callino* 13
cf. IRL-Dtc 410/I (Dallis), p. 79 *busons nous*
Cittern:[14] GB-Cu Dd.4.23, f. 23v *Callino*; GB-Cu Dd.4.23, f. 19r *Callino* [Thomas?] *Robinson*; US-CAh 181 (Otley), ff. 6v-7r *Callino*; 4v & 5r *the rest of Callino*; 5r *Callino: -- Calli*[n]*o:*
GB-Cfm 168, p. 277 *Callino Casturame / William Byrd* - keyboard
GB-Cu Dd.3.18 f. 3: *Callinoe* - Treble and ground duet
Incomplete mixed consort setting: GB-Cu Dd.5.20, f. 3r *Callinoe* - bass viol part; GB-Cu Dd.5.21, f. 10r *Callinoe* - recorder part; GB-Cu Dd.14.24, f. 9r *Callinoe* - cittern part

The Hemp Dresser - Hemp and Flax

The tune called *hemp and flax or tedro* in the later section of the Board lute book, copied *c.*1630, is the same as the dance tune for violin (arranged for lute here) in Playford's *The Dancing Master* called *The London gentlewoman Or the hemp dresser* and in later editions *The London Maid*. The lute setting in Board is in the transitional tuning known as English Gauthier (and transcribed for renaissance lute here). I have not found the origin of the title in the Board lute book, but Playford's title come from the poem called 'The Hemp Dresser' beginning 'There was a London gentlewoman, That lov'd a country man-a, And she did desire his company, A little now and then-a. This man he was a hemp-dresser, And dressing was his trade-a, And he did kiss the mistress, sir, And now and then the maid-a' with a 'Fa la' refrain, published in 1685 as song sixteen of *Latine songs with their English, and poems by Henry Bold; collected and perfected by Captain William Bold*,[15] but presumably known much earlier. The tune was also called for in a ballad by Charles Blount published *c.*1679 called 'The Sale of Esau's Birth-right; OR, The New Buckingham Ballad, To the Tune of the London Gentlewoman, or Little Peggy Ramsey' (the latter an alternative tune; versions of which were edited for *Lute News* 121) (See EBBA 32166, 33819, 33820, 34366, 34367, 35144, 35145, 35146, 34915, 35143, 35534; and Bod596,[16] Bod6347, Bod13594 - RoudV8173). *The Hemp-dressers* is also mentioned as a popular tune in *A Second Tale of a Tub or The History of Robert Powel, the puppet-showman* published in 1715.[17] The tune is also called for in Thomas D'Urfey's *A Third Collection of New Songs* 1685, 'The *Winchester Christening,* the Sequel of the *Winchester* Wedding: A new Song, set to the Tune of a pretty Country Dance, called, *The Hemp-dresser*' beginning: 'The Sun had loos'd his weary Team, and turn'd his Steeds a grazing'.[18] This song is also in also in D'Urfey's *Pills to Purge Melancholy* 1719 (vol. I pp. 320-322) and many 18th-c Ballad Operas, usually calling the tune *The sun had loos'd his weary team* from D'Urfey's song text although others call it *Jone stoop'd down*.[19] Robert Burns' song 'The Deil's awa wi' the Exciseman' is to the same tune.[20]

H1a. GB-Lam 603, f. 38r *hemp and flax or tedro* - lute (edeff) 28
H1b. GB-Lam 603, f. 38r *hemp and flax or tedro* - transcribed 28
H2. Playford *DM* 1651, p. 58 *The London gentlewoman Or the hemp dresser / The London Maid* - arranged from violin melody 28
= GB-Lbl Add.29371, f. 44v *Hemp Dresser* - violin; Walsh 1718, p. 219 *161 Hemp Dresser* - violin

Daniel Bacheler Fin de Galliard

The Bacheler series continues with his set of fifteen variations (DB42) on the continental galliard known as Fin de Galliard and used at the end of suites of dances as a represa. App 1. is a representative version for comparison and fifteen more cognates are in the *Lutezine*. The rhythm is irregular as often is in the many Bacheler pieces in Holmes' last lute book, Nn.6.36, and here Bacheler may have been experimenting not always successfully with digression from the strict triple time rhythm of the Galliard on which it is modelled.

DB42. GB-Cu Nn.6.36, ff. 6v-7r *Mr D B.* 19-21
App 1. A-SPL KK 35,[21] p. 37 *Fin de Gaillarde* 31

John H. Robinson - March 2018

[1] A list of contents can be found at: http://www.lutesociety.org/pages/john-robinson

[2] Note that cognates for Dowland's Lachrimae Pavan (JD15) are titled Fantasia in two continental sources: Besard *Thesaurus Harmonicus* 1603, ff. 16v-17r *Fantasia Ioannis Dooland Angli Lachrima* and D-B Mus.40141 (Nauclerus), ff. 36v-38r *Fantasia Joannis Dulandi.*

[3] The concordances marked # are additional to those identified by Poulton or Ward, in particular note that the version of JD2 in Mylius was missed despite inclusion of Mylius' versions of JD3 and 6 in the revised edition of DowlandCLM. The concordances for JD1 and JD7, the latter ascribed to Gregory Huwet, in the lute book associated with Joachim vom Loss was kindly communicated to me by Joachim Lüdkte. They were identified from the photographs of the lost manuscript that were recently rediscovered by Matthias Schneider, whom I would like to thank, together with the Board of the German Lute Society, for permission to include them.

[4] Diana Poulton and Basil Lam *Collected Lute Music of John Dowland* (Faber 1974/R1978 & 1981) [DowlandCLM], pp. 315-316, 337 & 340; Diana Poulton *John Dowland* (Faber 1972/R1982), pp. 112-118, 175-177 & 452-453; John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* x (1977), pp. 32-35, 58-59 & 71; Paul O'Dette 'Dowland's iPod: some possible models for John Dowland's lute fantasias' *Early Music* 41/2 (2013) pp. 306-316.

[5] Version were edited for *Lute News* 116 (December 2015).

[6] Thank you to Martin Shepherd for help with placement of the ornaments.

[7] Also edited for *Lute News* 105 (April 2013).

[8] In act 4, scene i, the King's soldier Pistol replies to French soldiers with the gibberish 'Cality! Calen o custure me! Art thou a gentleman? '.

[9] William Chappell, revised H. Ellis Wooldridge *Old English Popular Music* (London, Macmillan, 1893/reprinted New York 1961), p. 84; Claude M. Simpson *The British Broadside Ballad and Its Music* (New Brunswick, Rutgers University Press, 1966), pp. 79-80, John Ward 'Apropos: The British Broadside Ballad and Its Music' *JAMS* xx (1967), pp. 33-34 and 'Music for "A Handefull of pleasant delites"' *JAMS* 10 nº 3 (1957) pp. 161-162.

[10] Sally Harper 'An Elizabethan Tune List from Lleweni Hall, North Wales' *RMA Research Chronicle* no 38 (2005) pp. 45-98.

[11] Hyder E. Rollins 'An Analytical Index to the Ballad-Entries in the Registers of the Company of Stationers of London' *Studies in Philology* 21/1 (1924), pp. 1-324, no. 259; see also 260 'Callino Shryll over Gaddeshill', registered 5 September 1586.

[12] Facsimile: https://archive.org/details/handfulofpleasan00robiuoft; John M. Ward 'Music for A Handfull of pleasant delites' *JAMS* X (1957) pp. 151-180, including Ward's setting of the text to the music.

[13] http://ebba.english.ucsb.edu

[14] Also edited for the *Lutezine* to *Lute News* 105 (April 2013).

[15] https://quod.lib.umich.edu/e/eebo/A28578.0001.001?rgn=main;view=fulltext

[16] See: http://ballads.bodleian.ox.ac.uk

[17] See p. 179 of: https://archive.org/details/secondtaleoftubo00burn

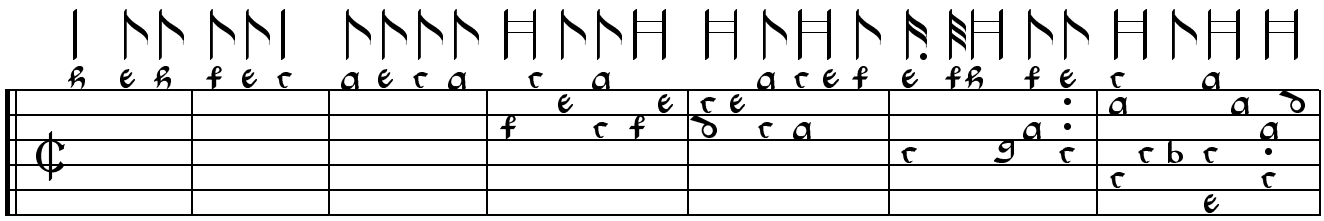
[18] See p. 8 of modern edition: https://quod.lib.umich.edu/e/eebo/A37024.0001.001/1:3?rgn=div1;view=fulltex

[19] William Chappell *A Collection of National English Airs,*1840, nº 148; William Chappell *Popular Music of the Olden Time* 1855-6, I p. 312; Wooldridge 1893, *op. cit.*, p. 297; Simpson, *op. cit.*, pp. 302-304.

[20] See the music at: https://www.scotslanguage.com/articles/view/id/4885/type/referance

[21] See Dieter Kirsch & John H. Robinson *Die Lautentabulatur im Stift St. Paul im Lavanttal/ The Lute Manuscript in the Monastery of St. Paul im Lavanttal*, facsimile edition (Klagenfurt am Wörthersee, Verlag des Geschichtsvereines für Kärnten, 2018), nº 10.

JD1. A Fantasie (John) Dowland - 7D GB-Lbl Add.31392, ff. 13v-14v



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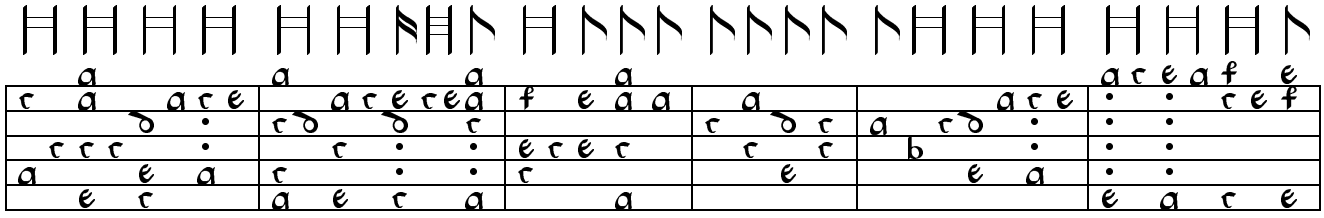

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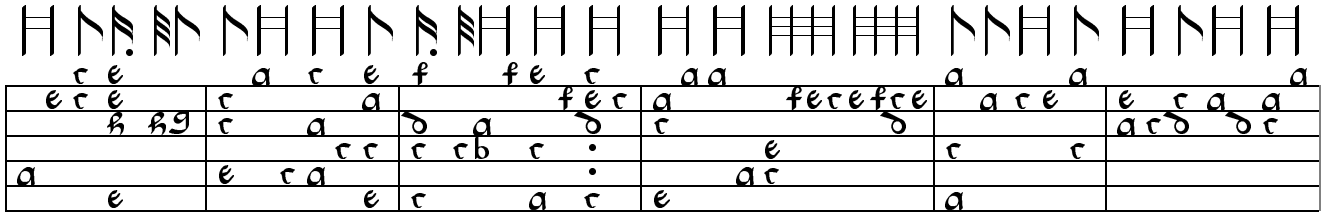

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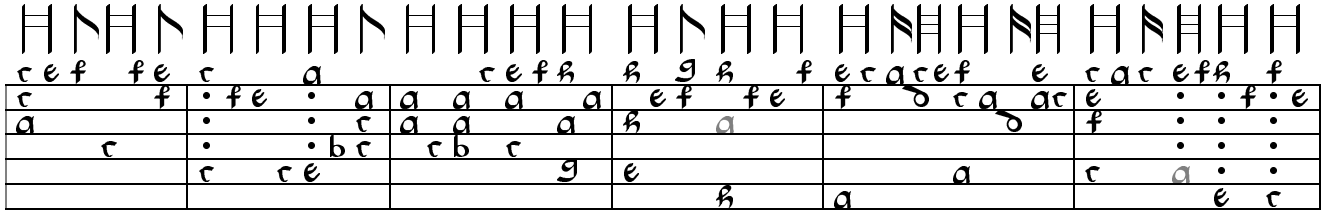

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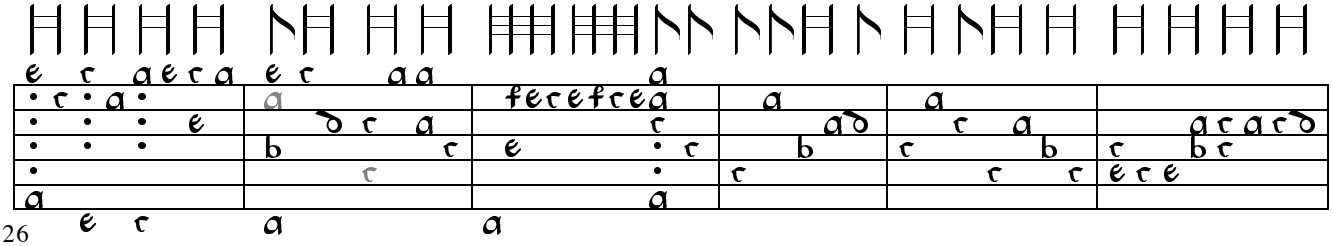

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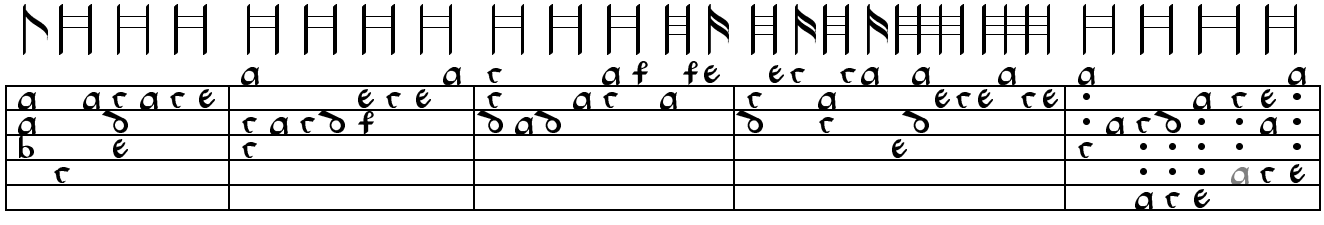

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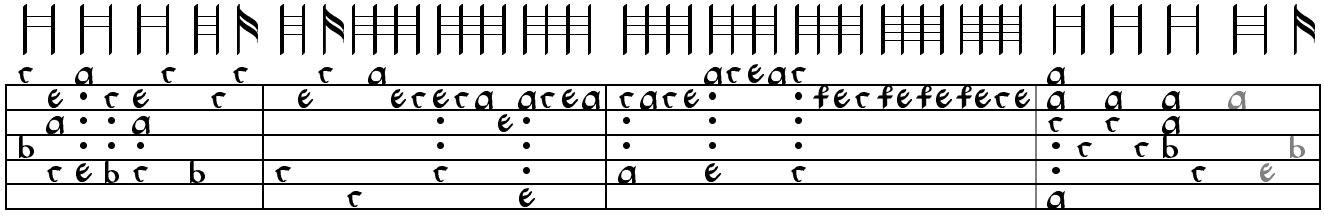

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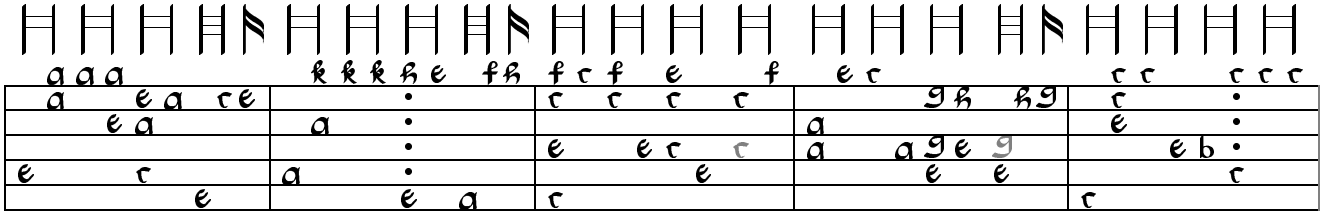

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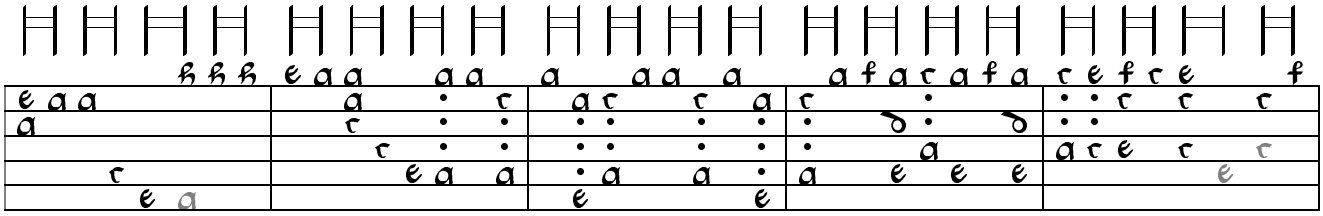

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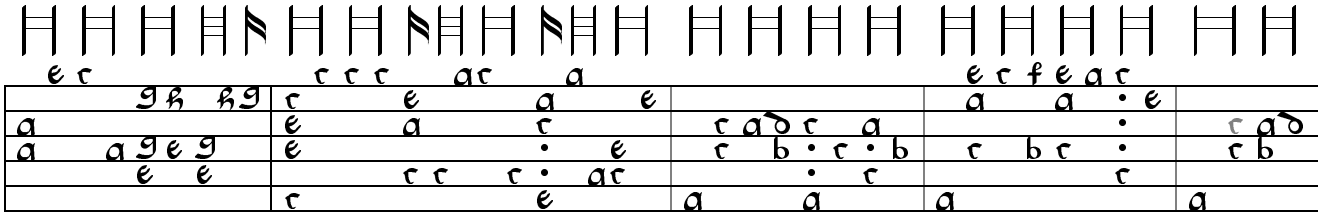

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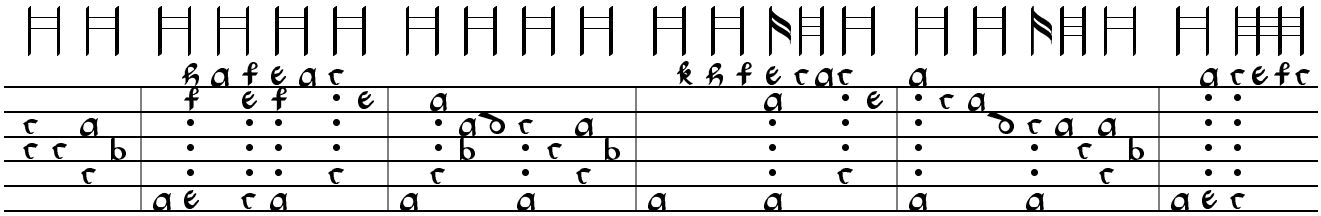

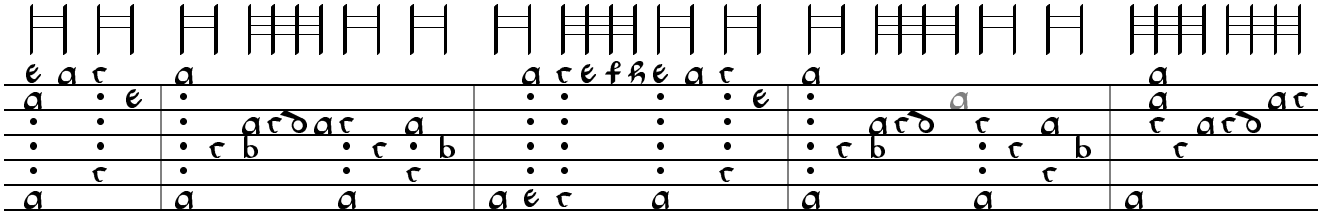

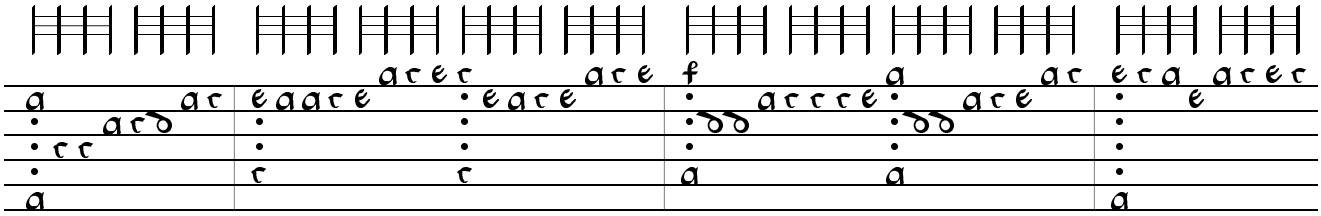

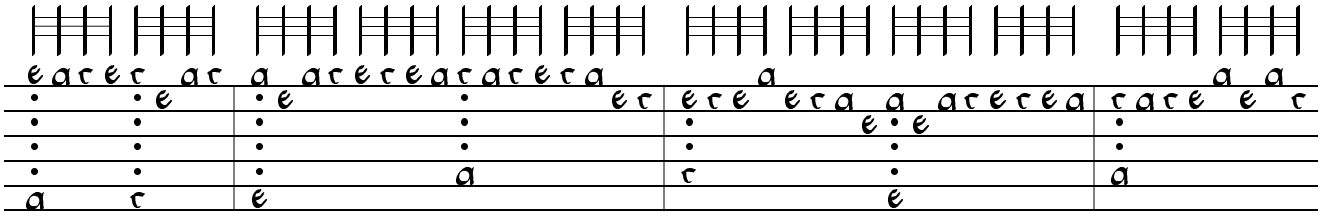

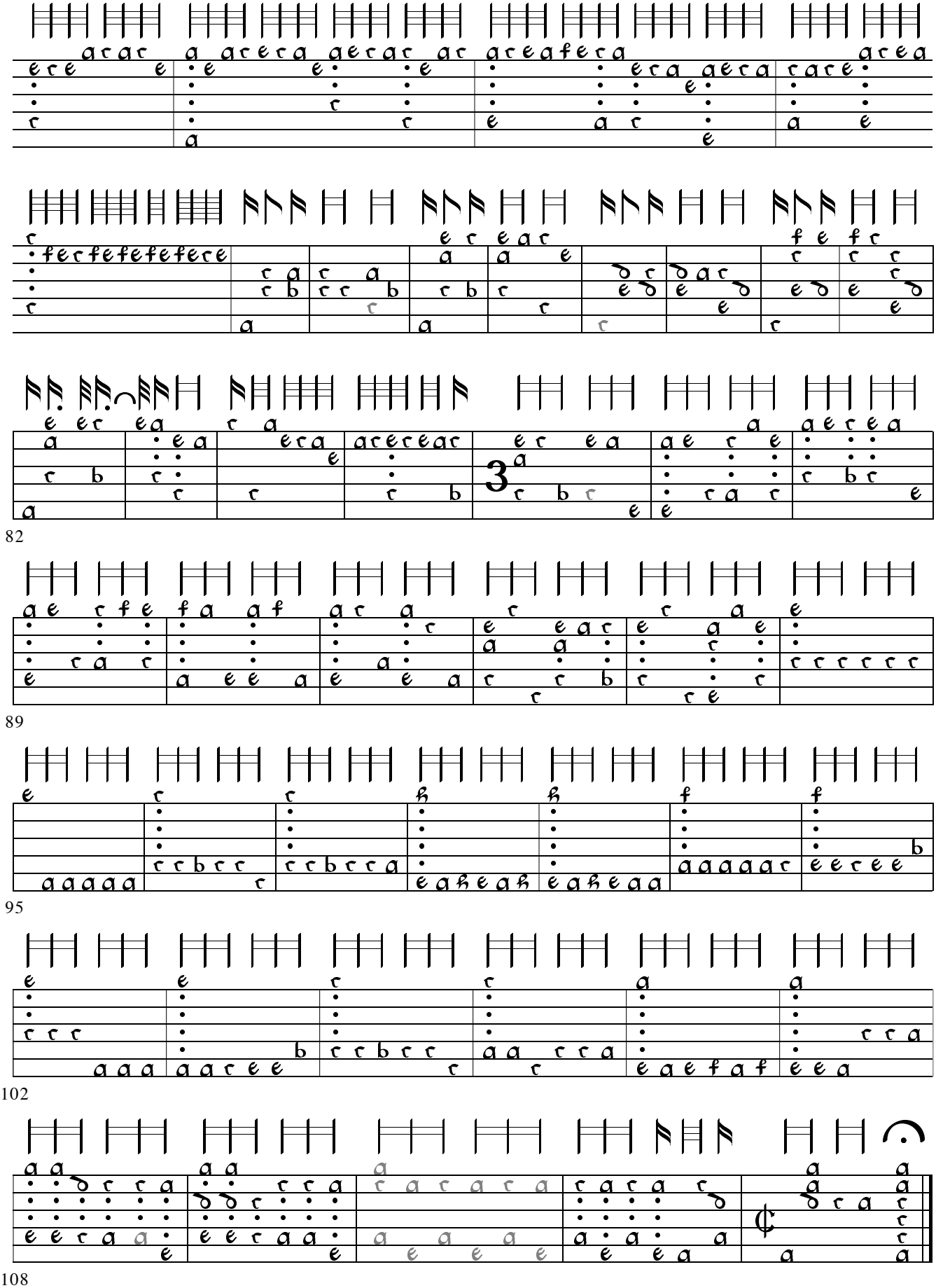
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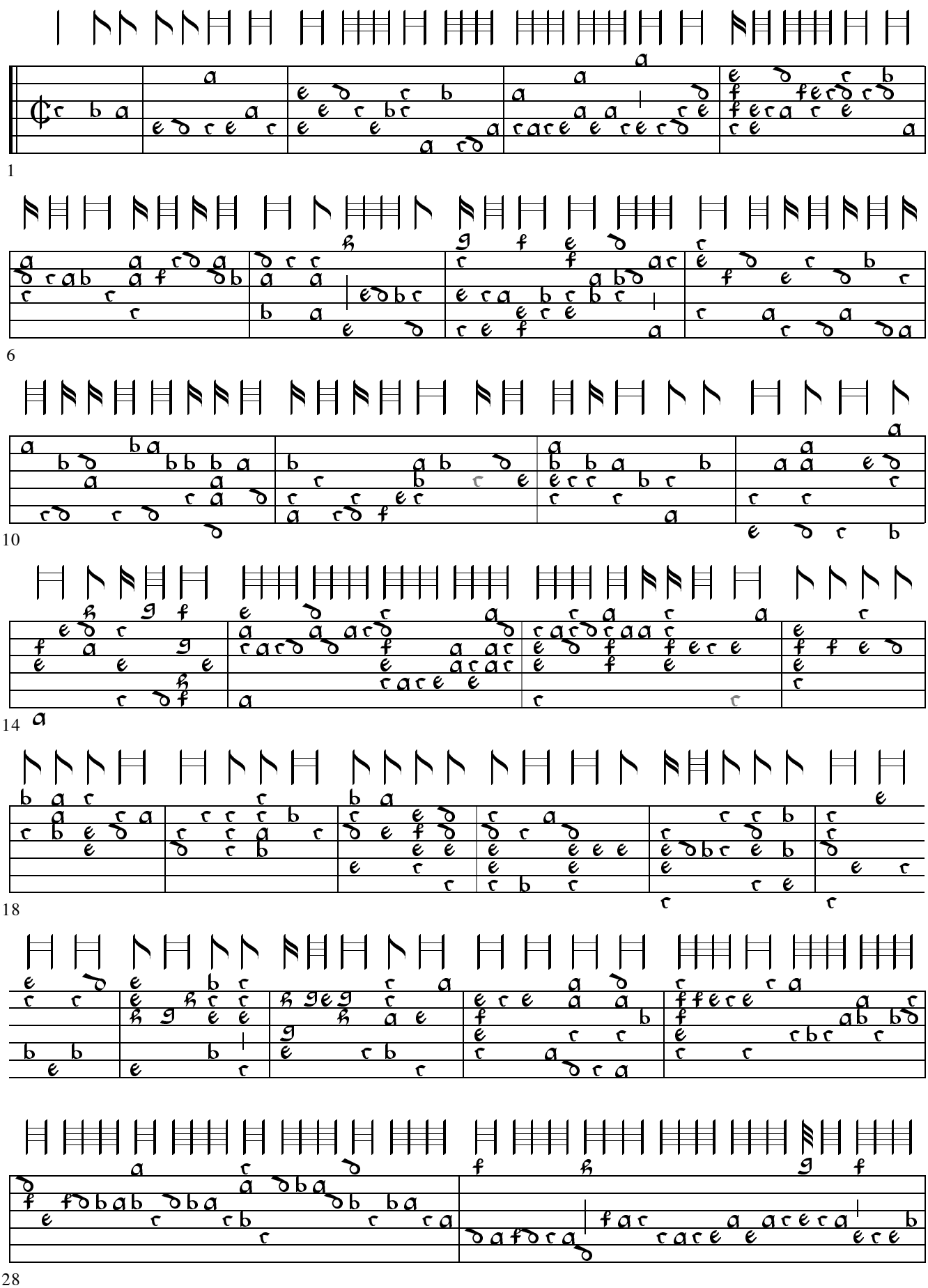
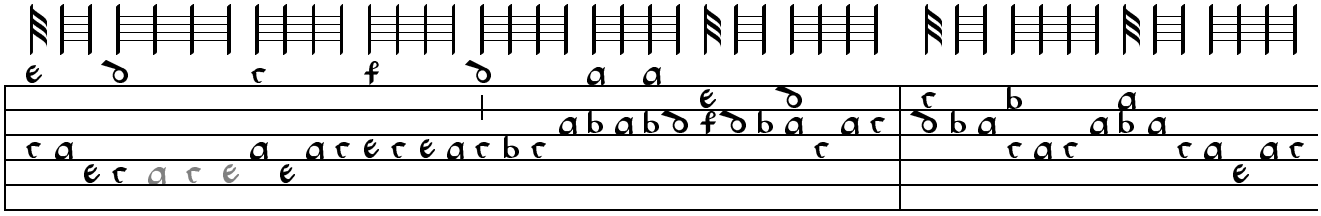
JD2. Forlorne Hope Fancye (John) Dowland - 7D GB-Cu Dd.9.33, ff. 16v-17r





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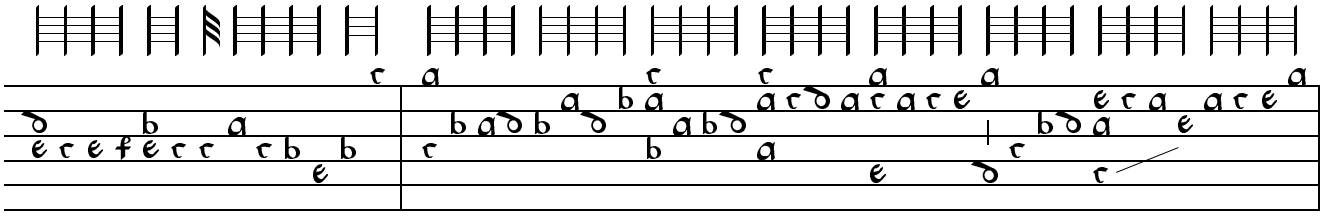

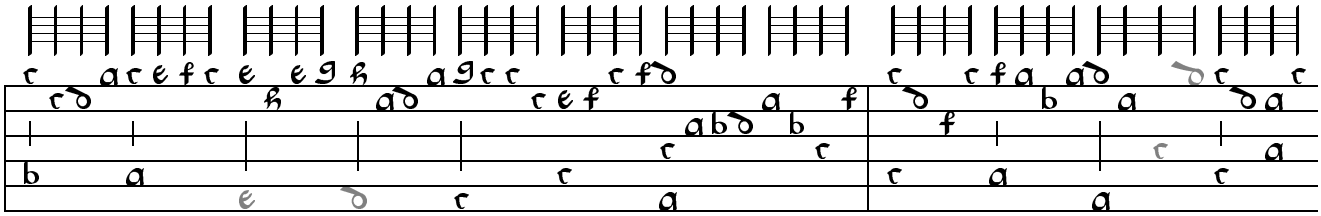

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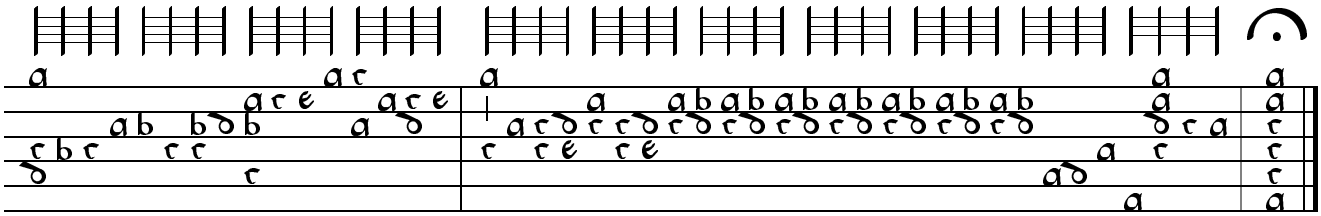
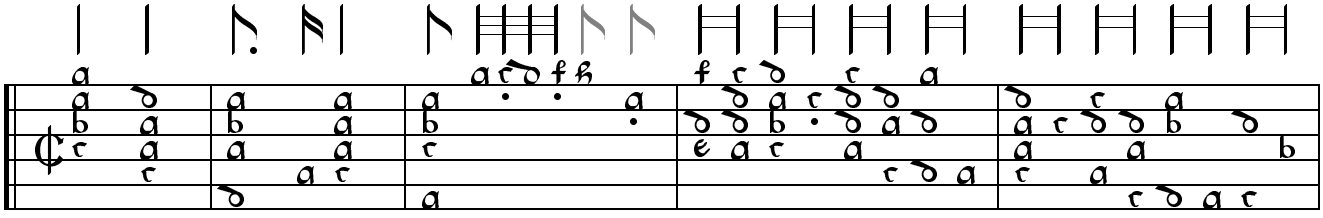


JD101. Phantasia Dooland D-W Guelf. 18.7 III, f. 210r



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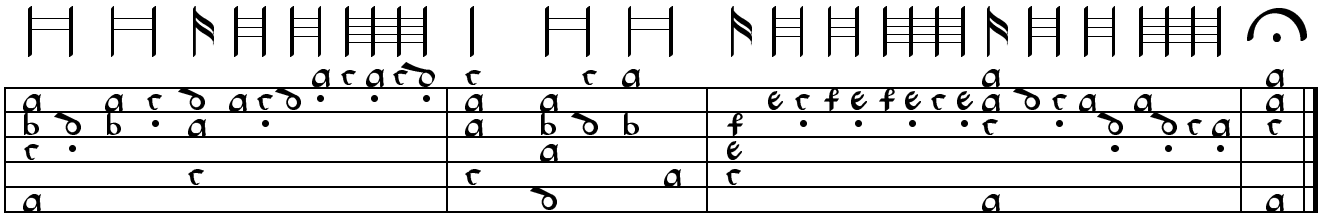

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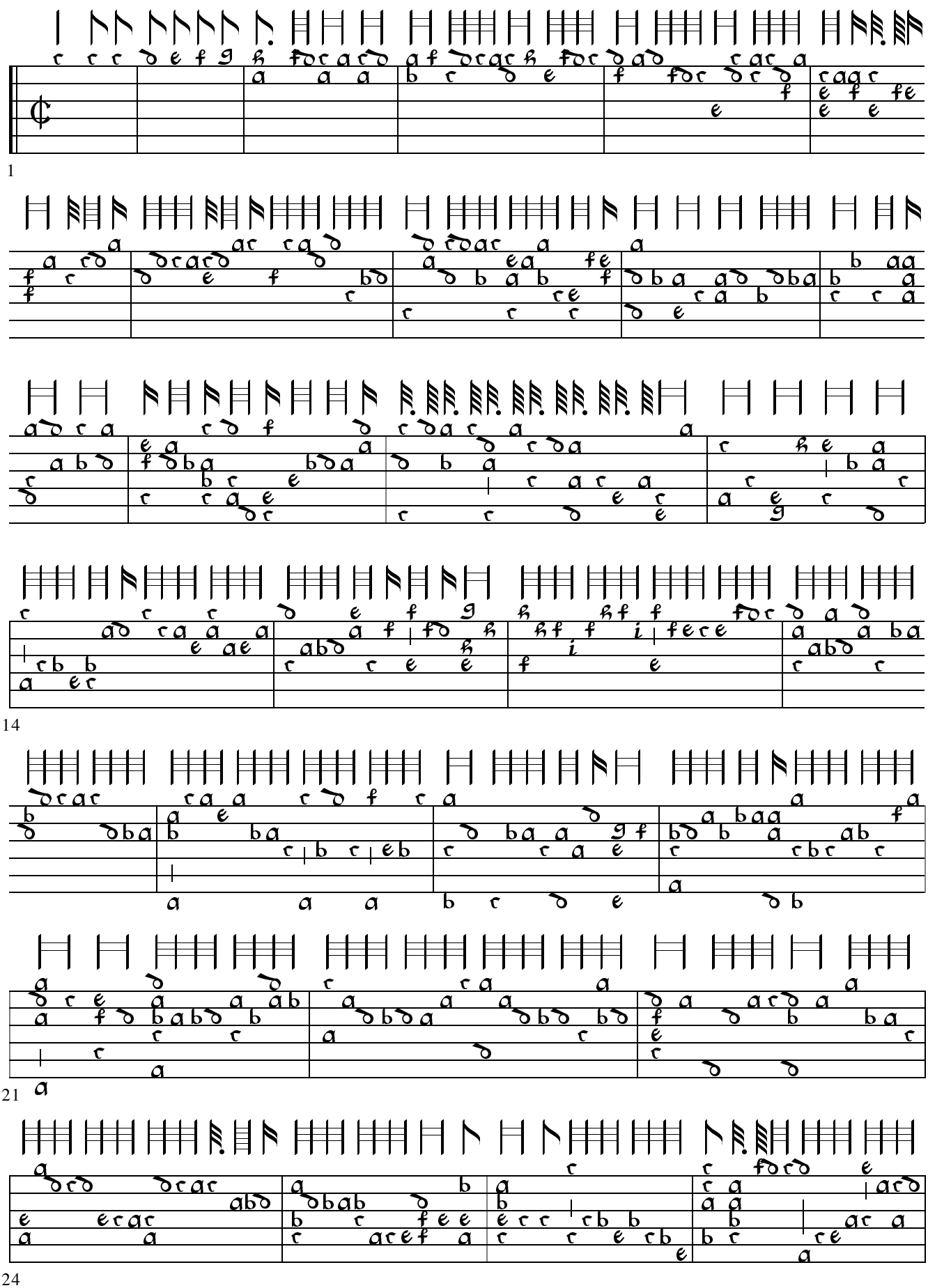
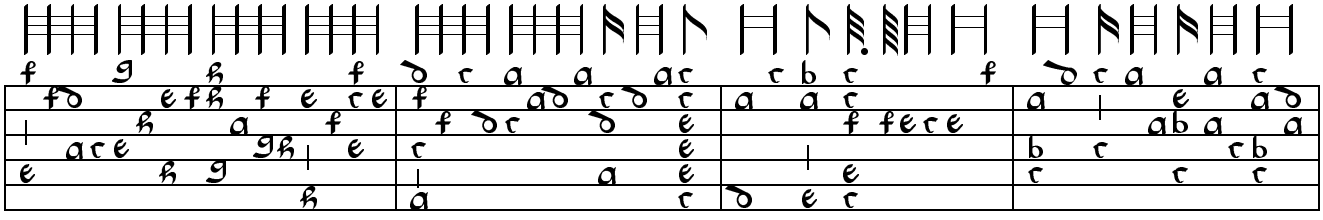
JD3. Far(e)well Jo(hn) Dowlande - 7D GB-Cu Dd.5.78.3, ff. 43v-44r

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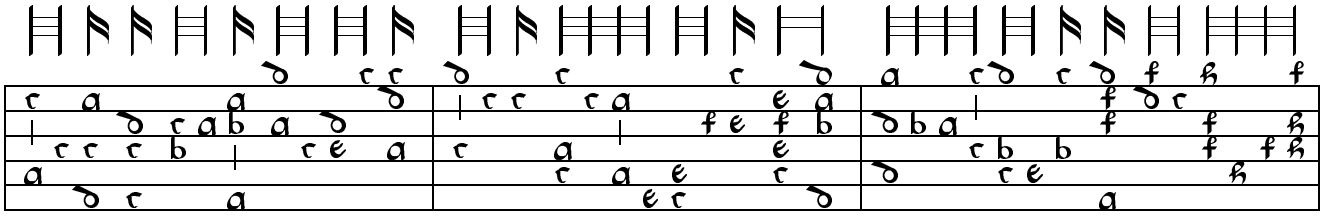
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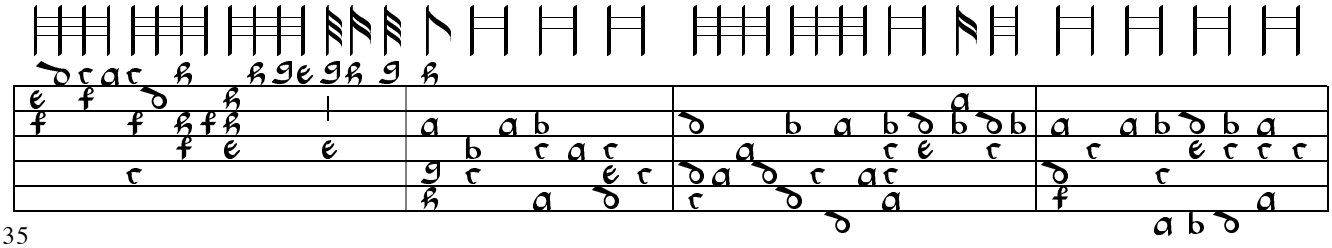
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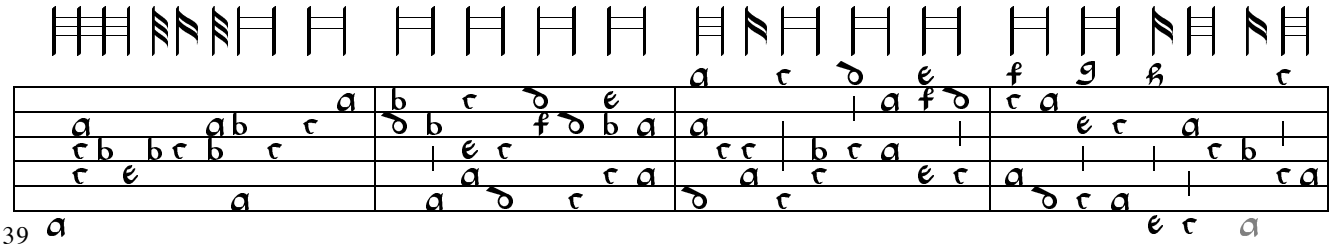
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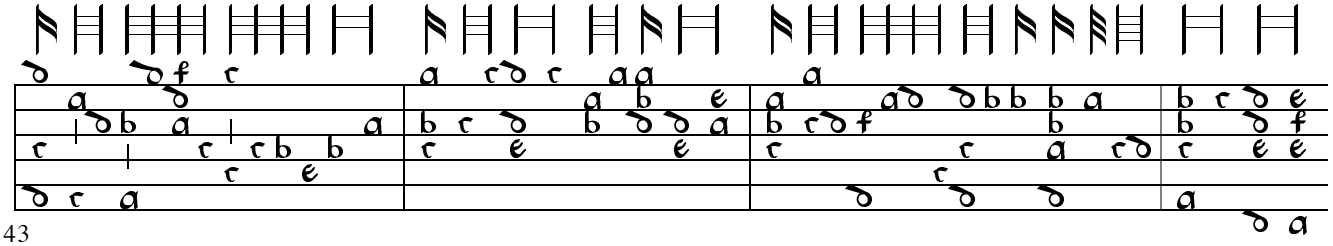
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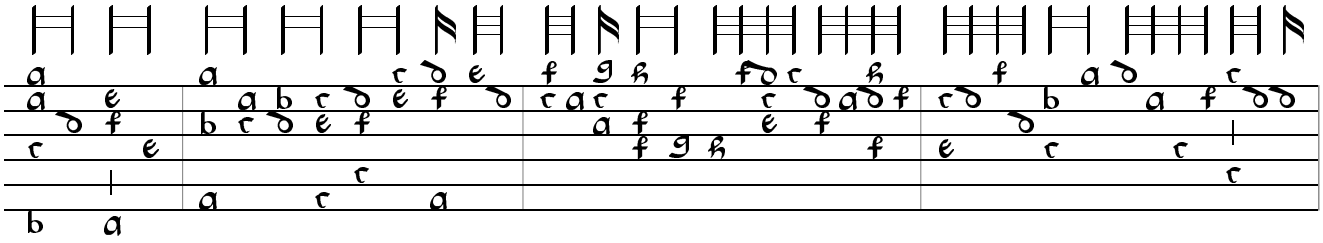

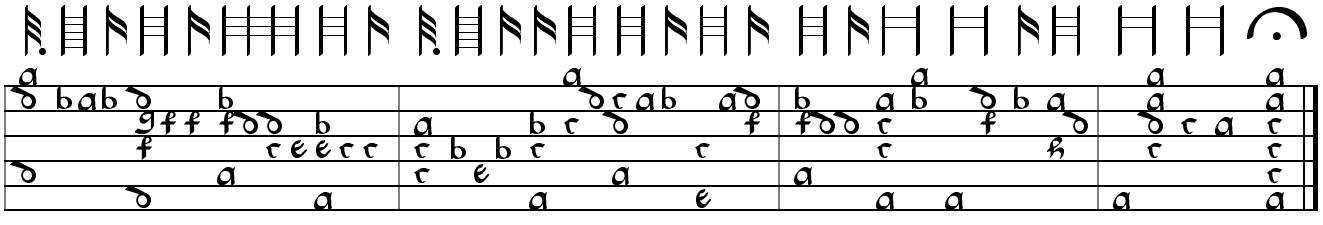
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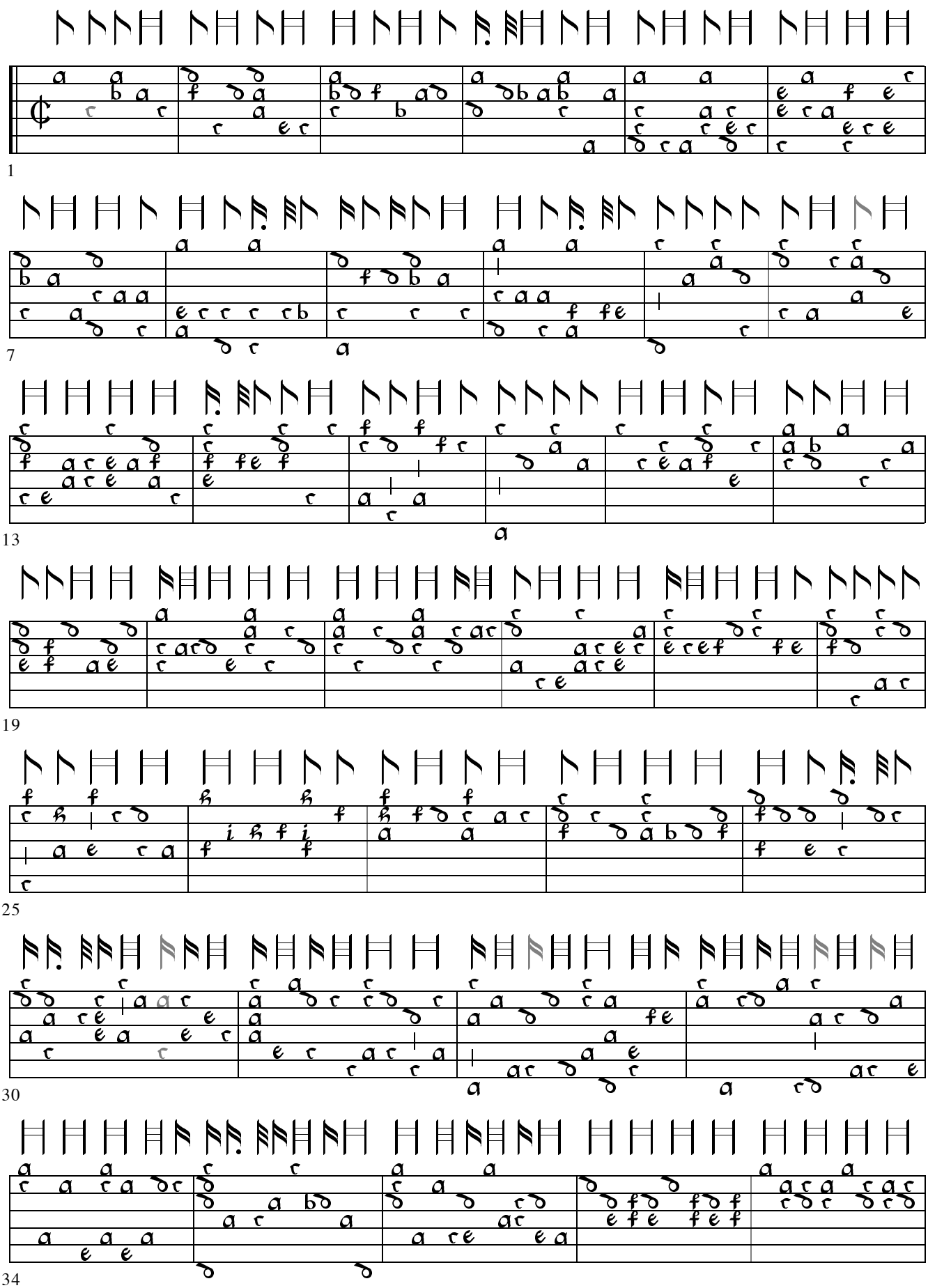
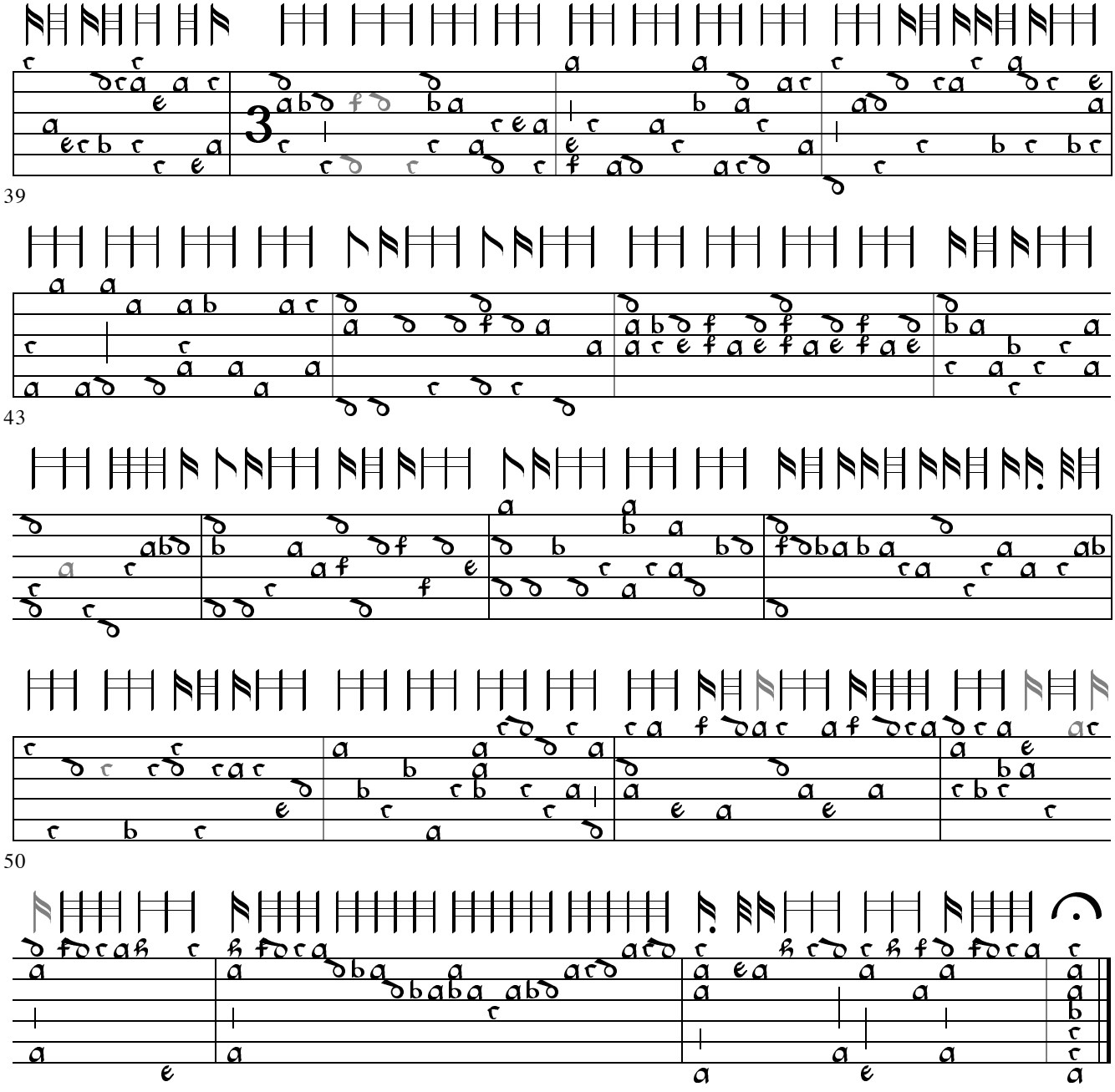
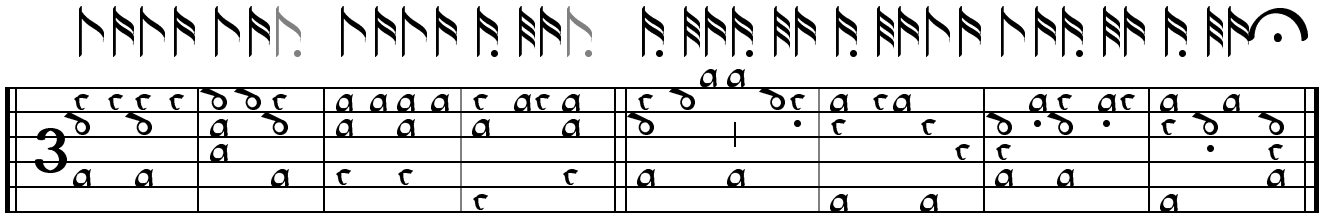
JD4. Far(e)well Jo(hn) Dowlande - 7D GB-Cu Dd.9.33, ff. 41v-42r

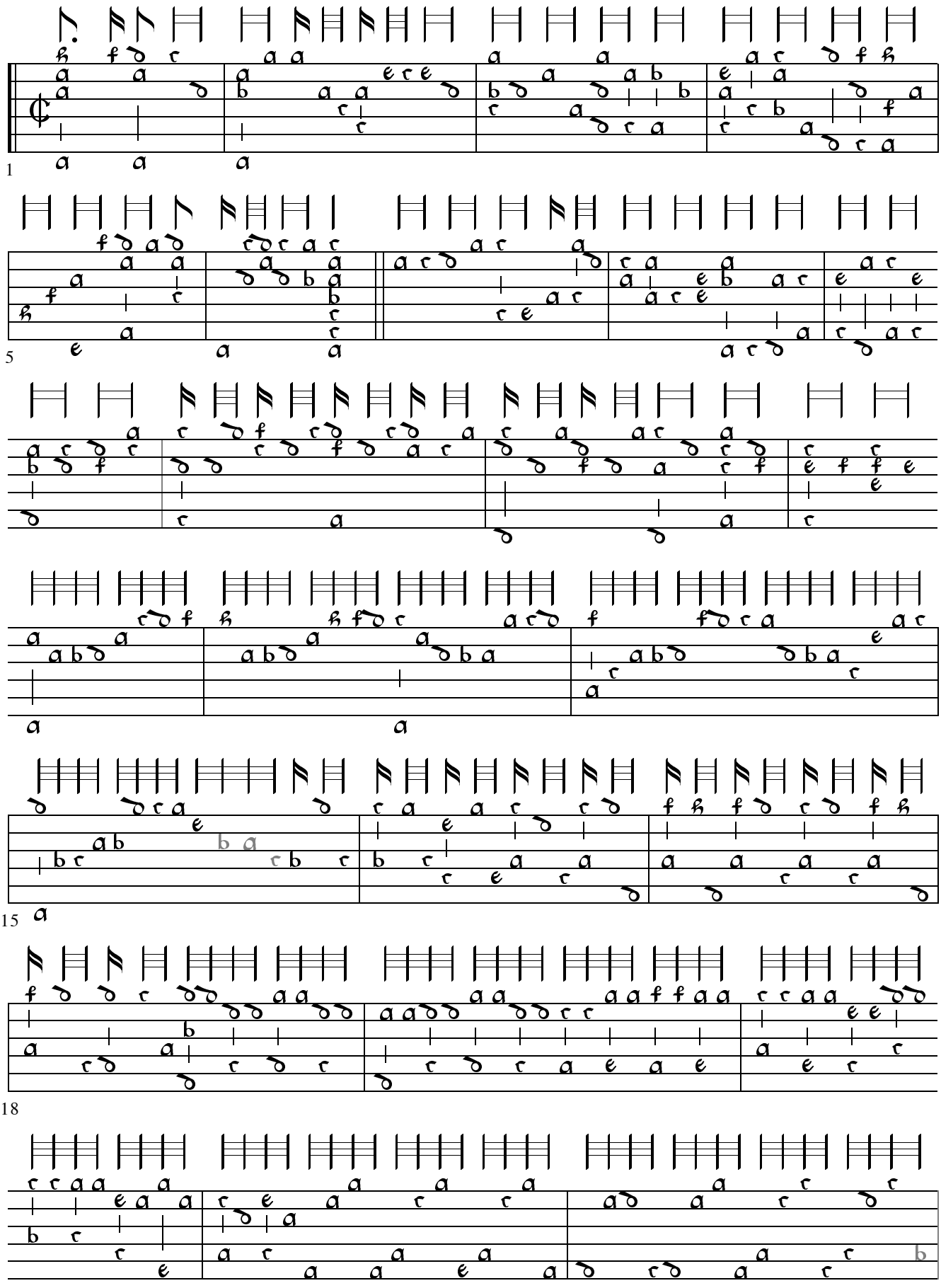


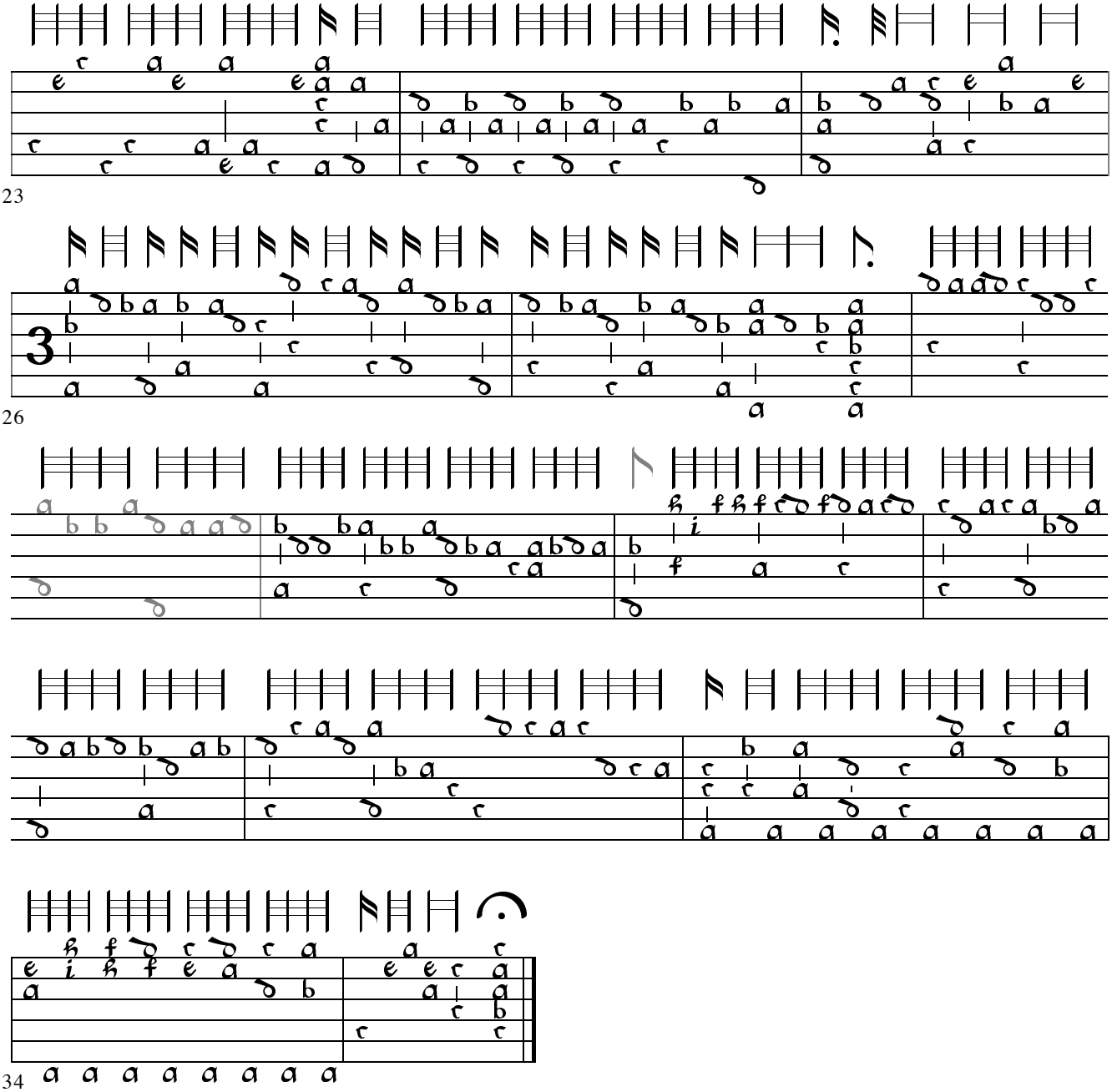


C1. Calleno - AB4 IRL-Dtc 408 II, p. 85

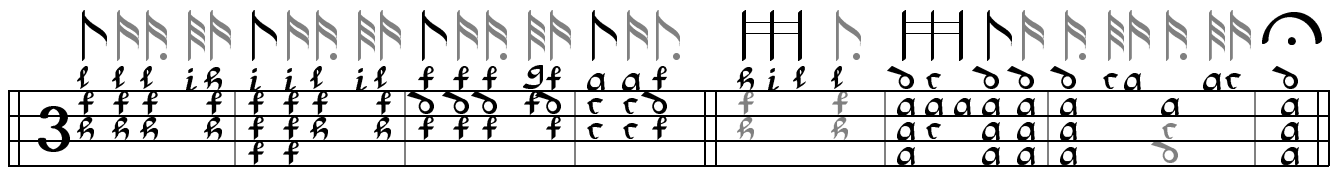


JD5. (Fantasia) J(ohn) Dowland - 7D GB-Cu Add.3056, ff. 17v-18r

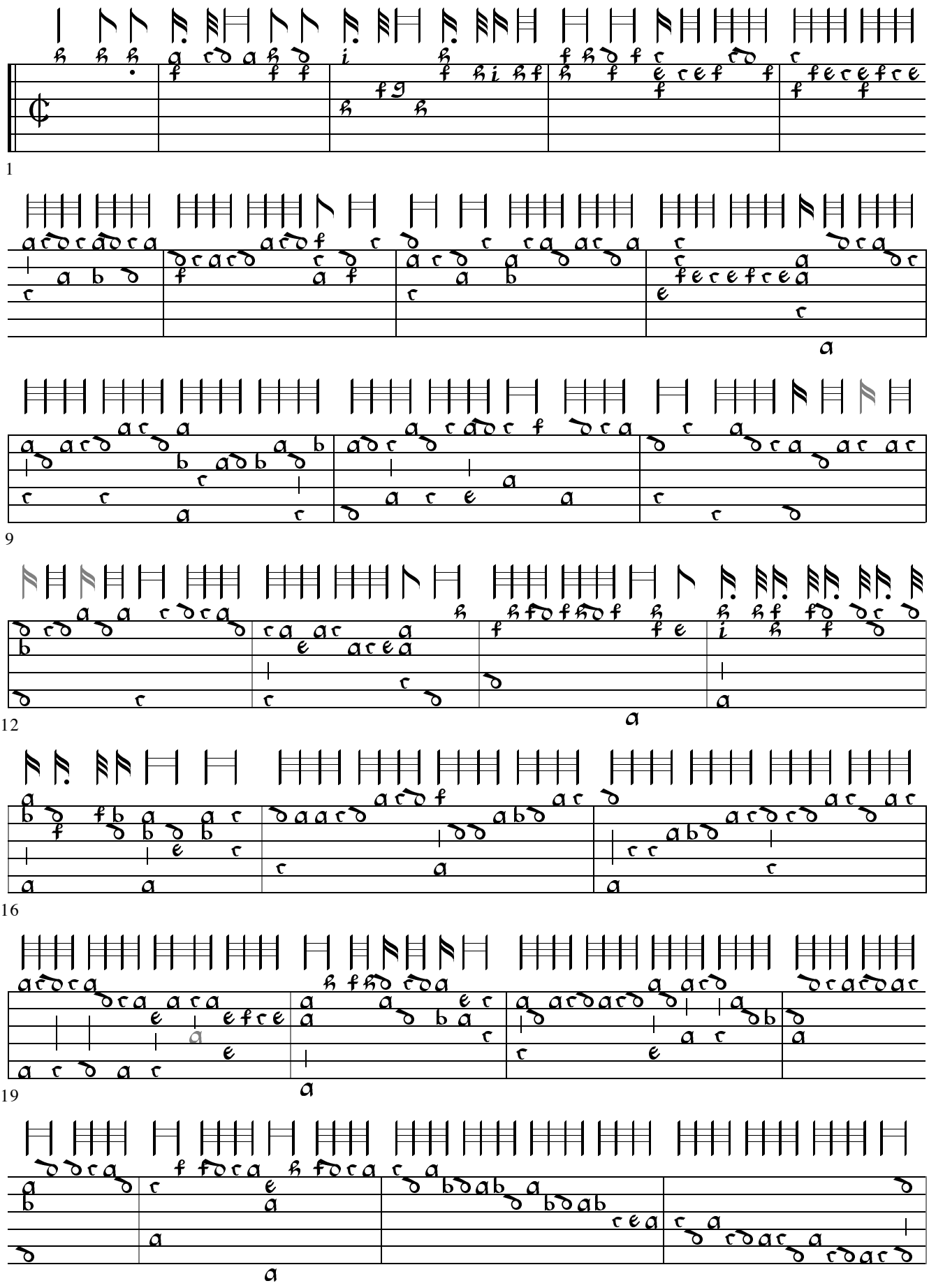


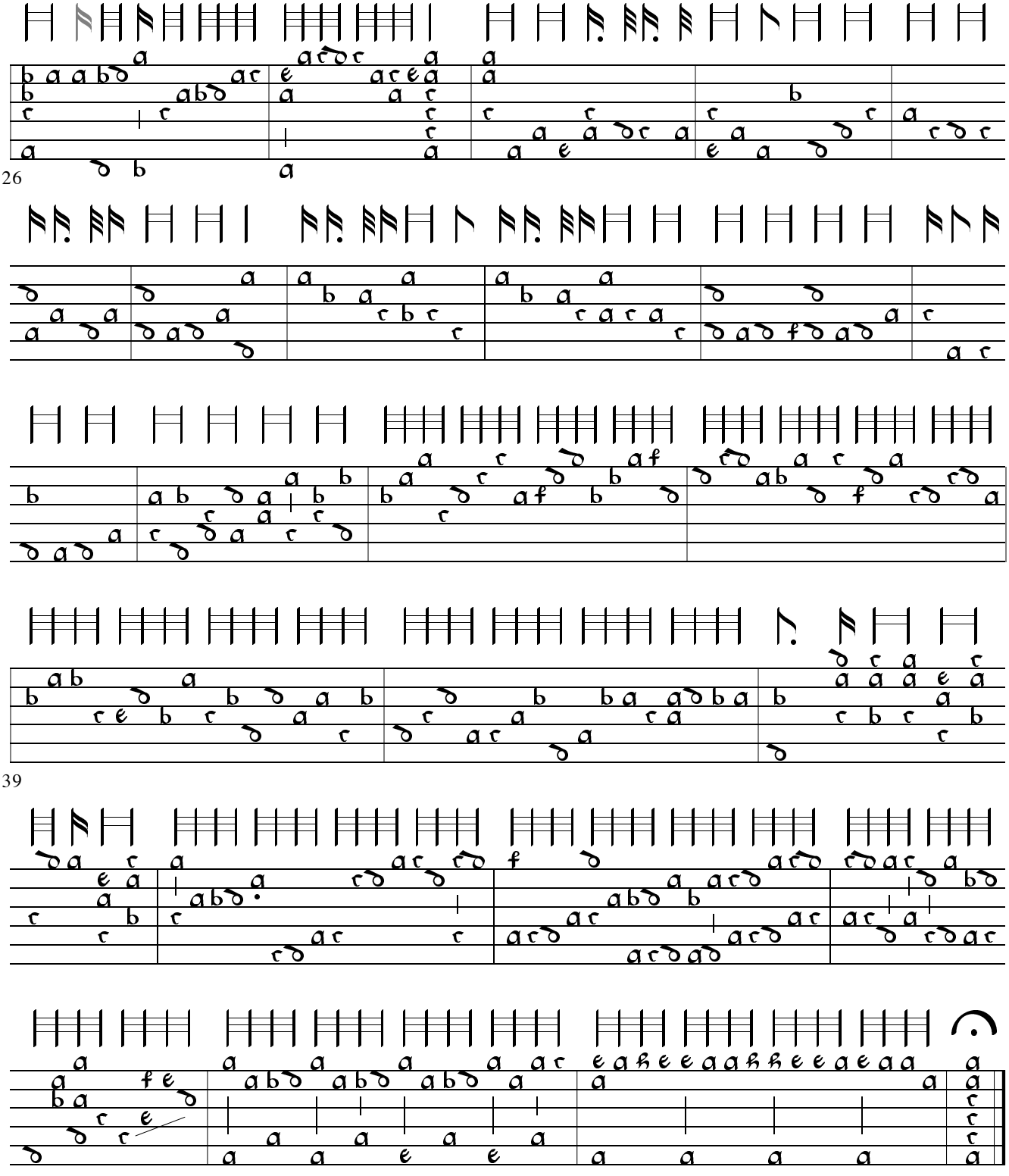


C2. Callino - cittern AB4 J-Tn BM-4540-ne, sig. D2v



JD6. (Fantasia John Dowland) - 7D GB-Cu Nn.6.36, ff. 29v-30r

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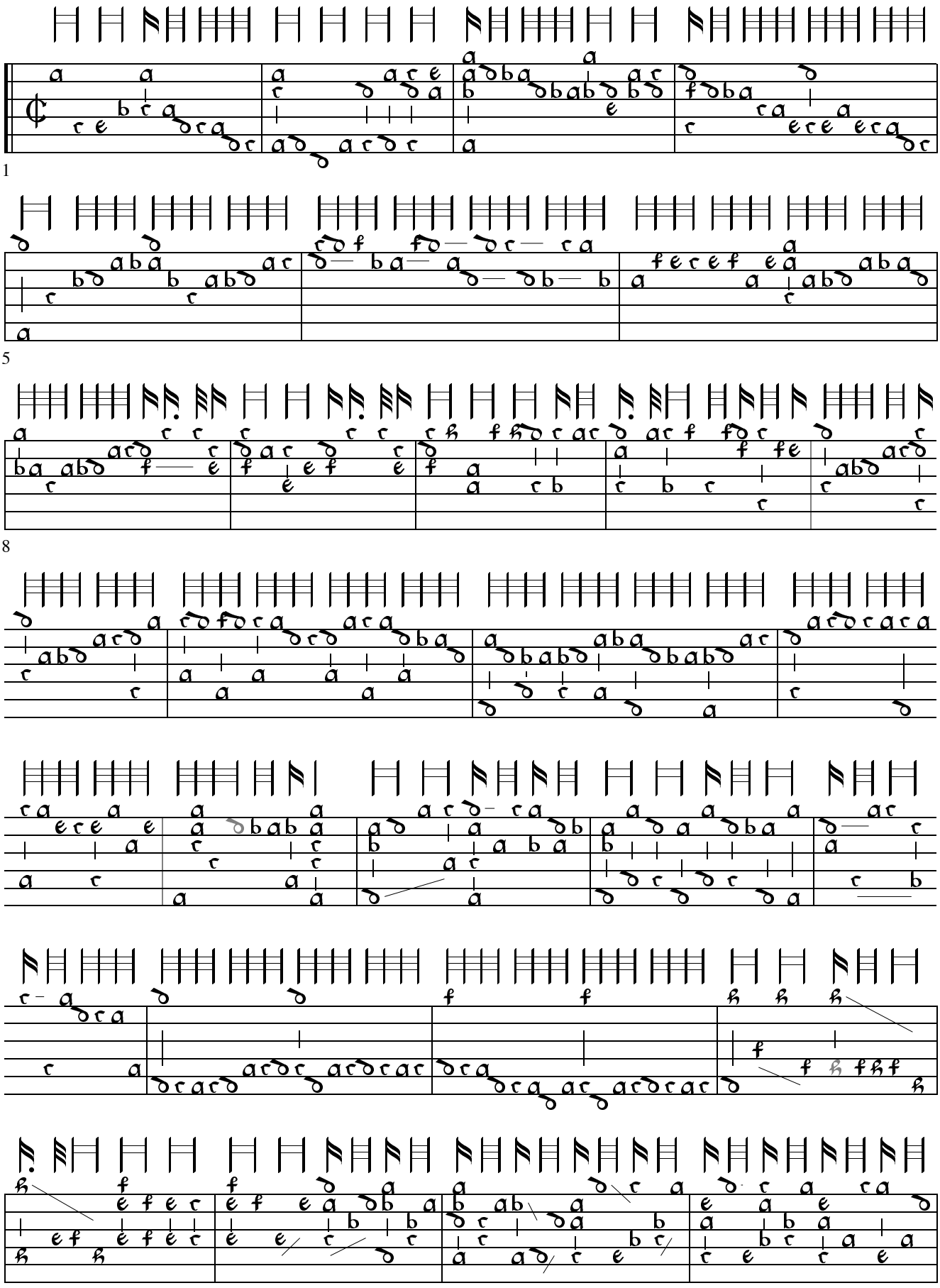
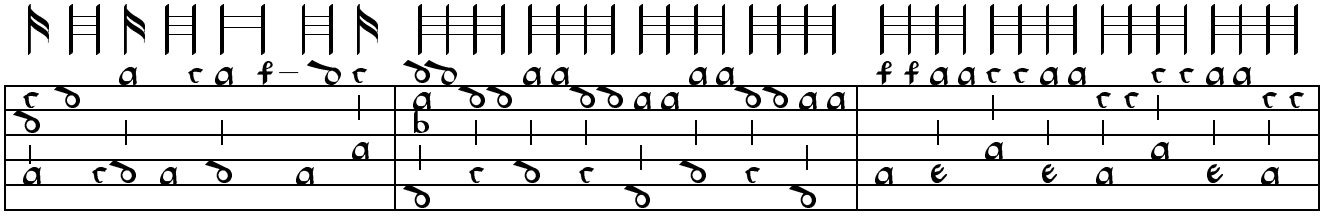
JD7. (Fantasia John Dowland) - 7D GB-Gu Euing 25, ff. 35r-36r





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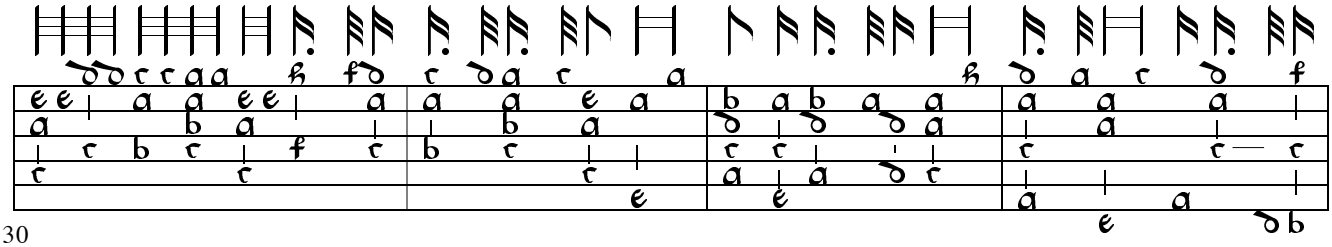

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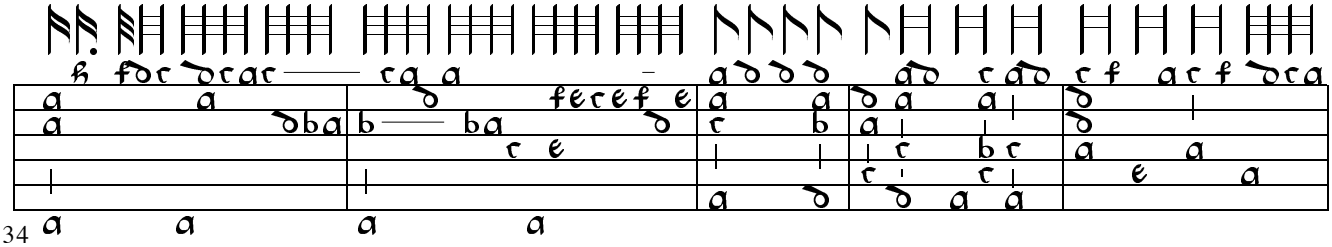

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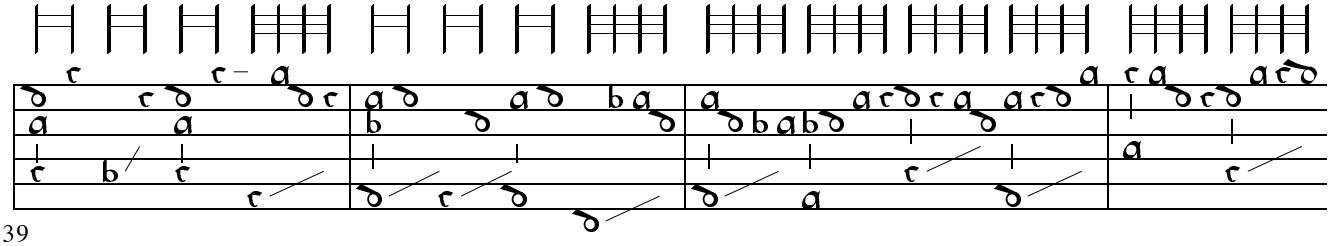

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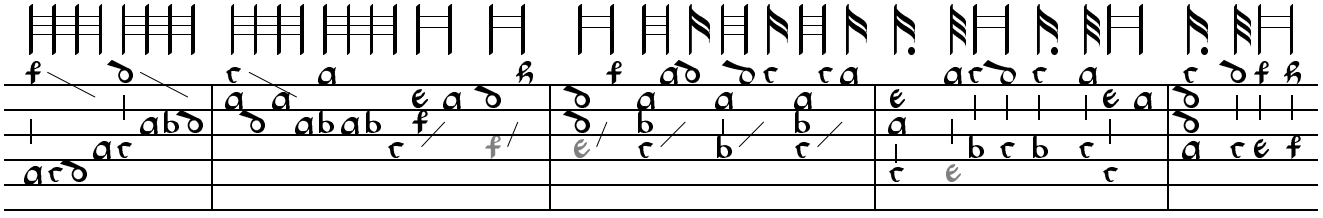

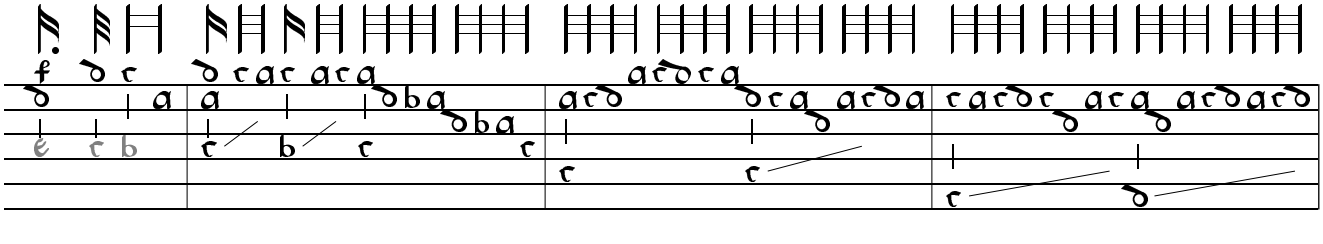

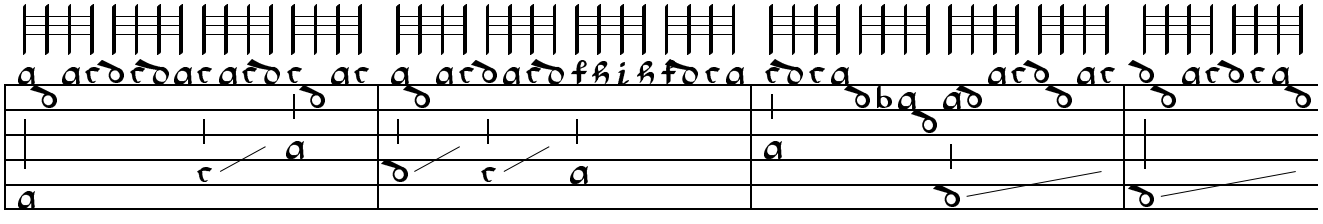

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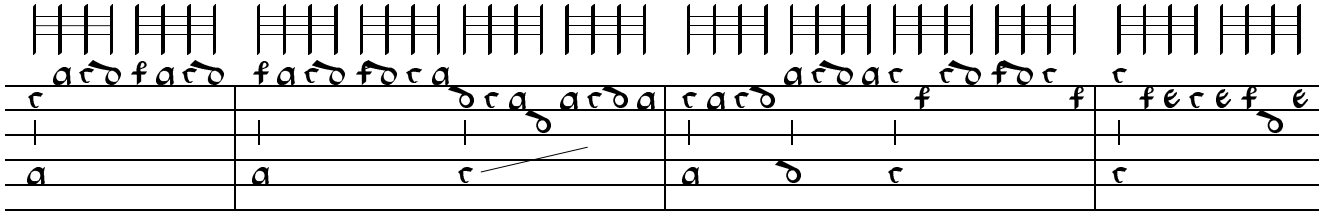

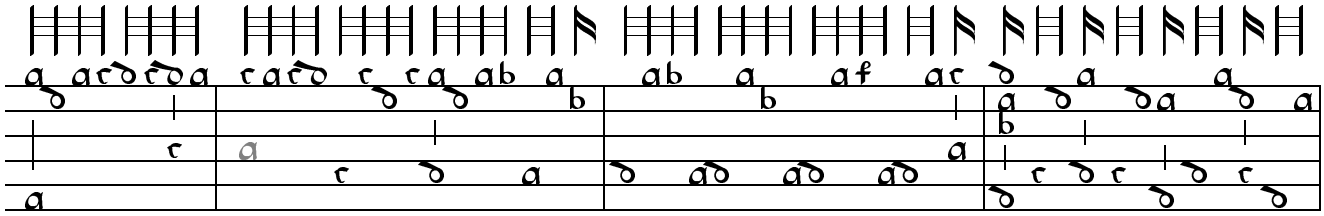

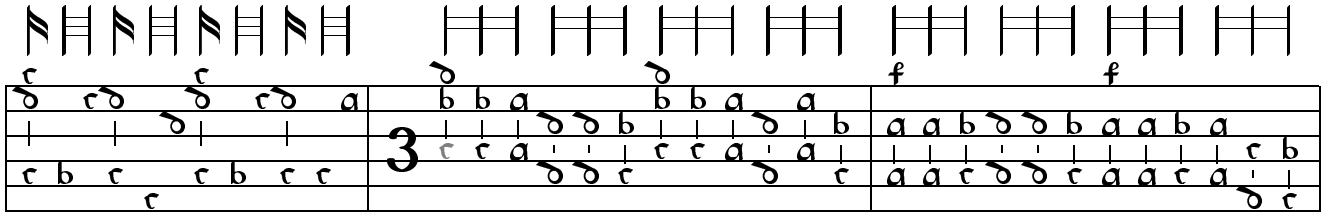

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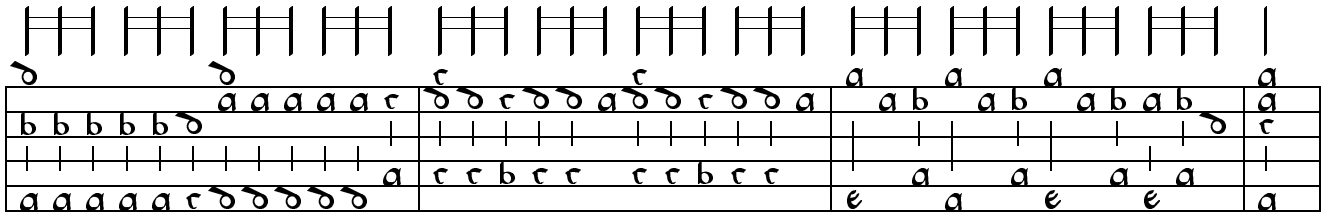

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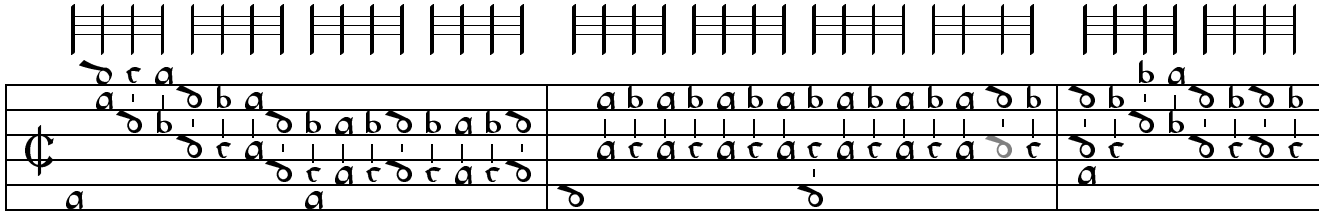

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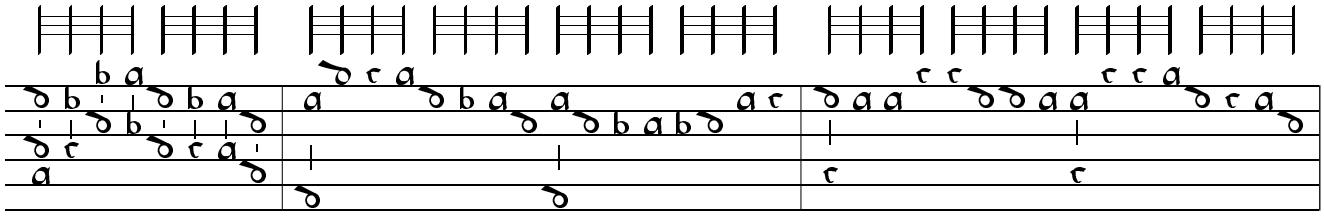
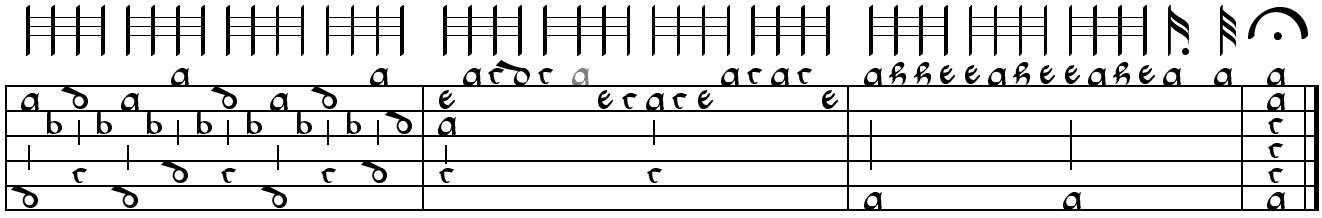
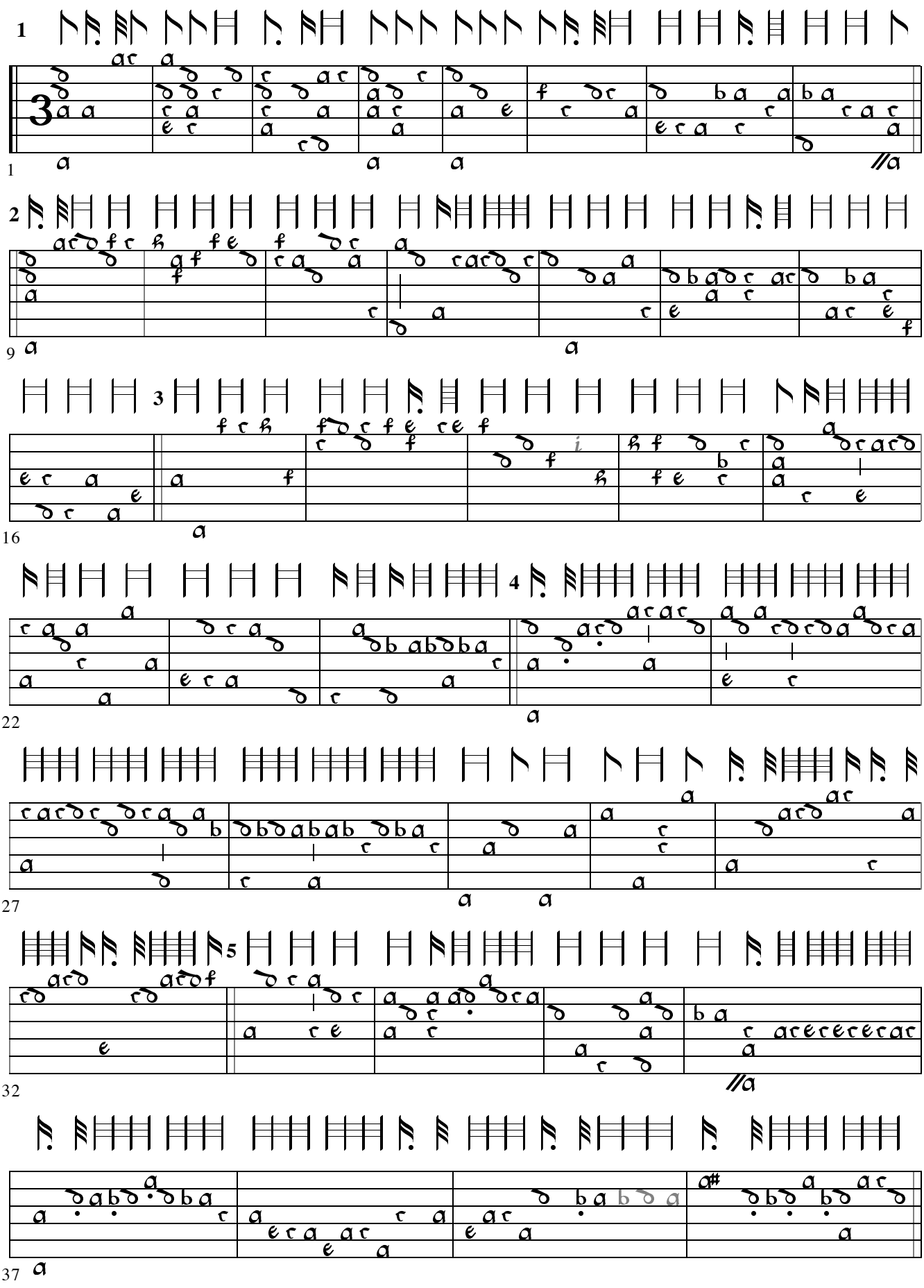
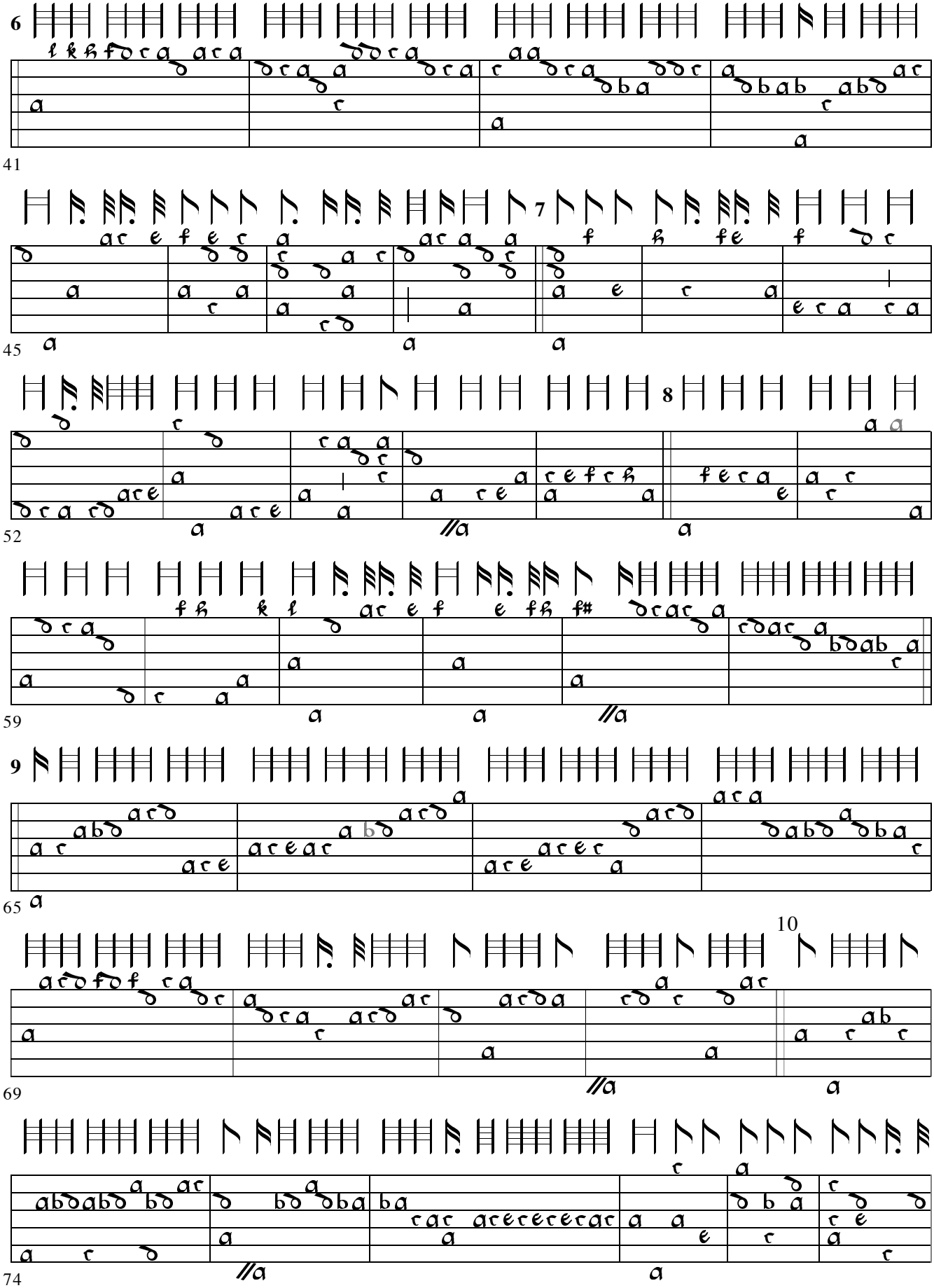




72

DB42. (Variations on Fin de Galliard) D(aniel) B(acheler) - 7F9C GB-Cu Nn.6.36, ff. 6v-7r

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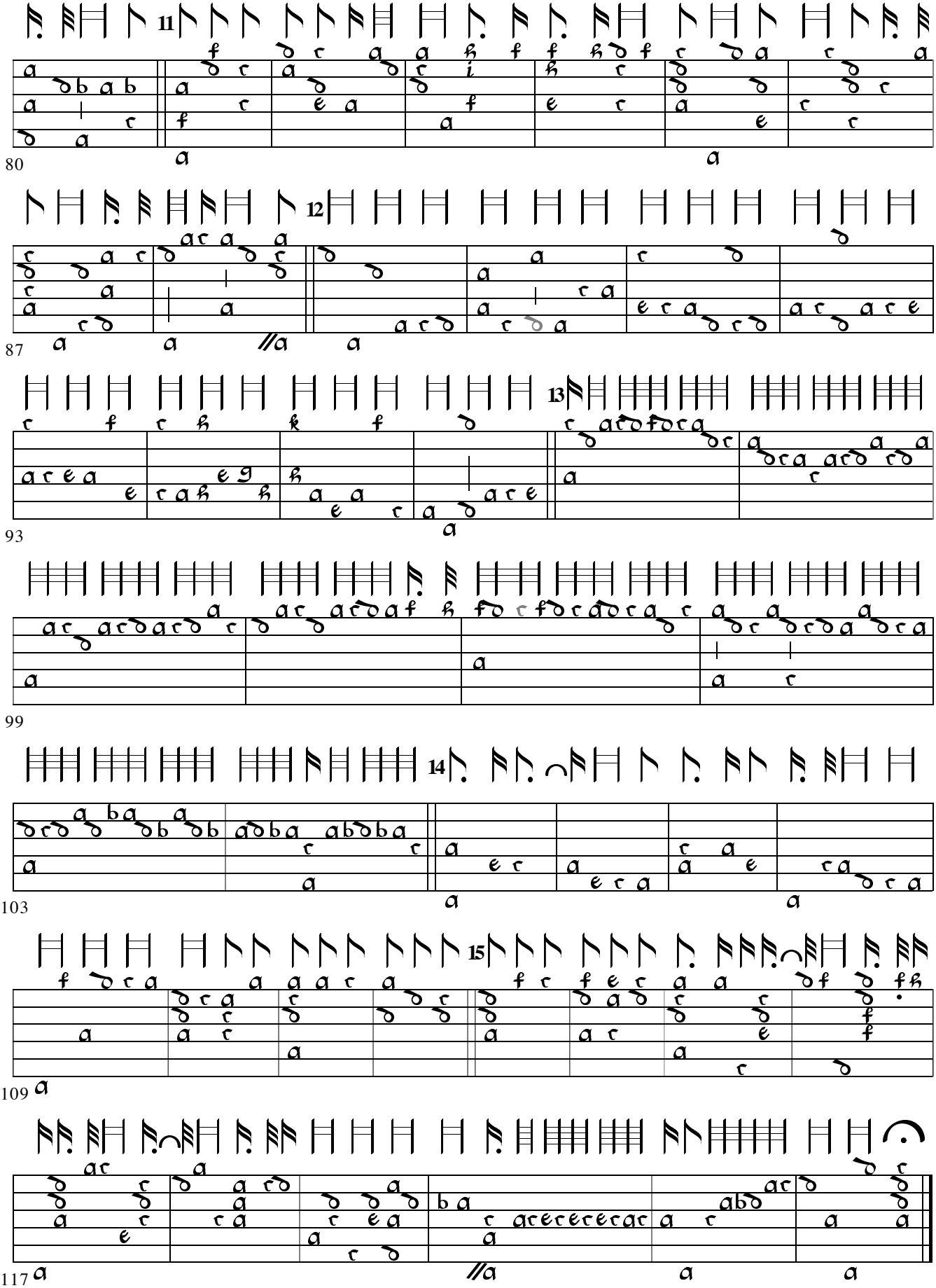
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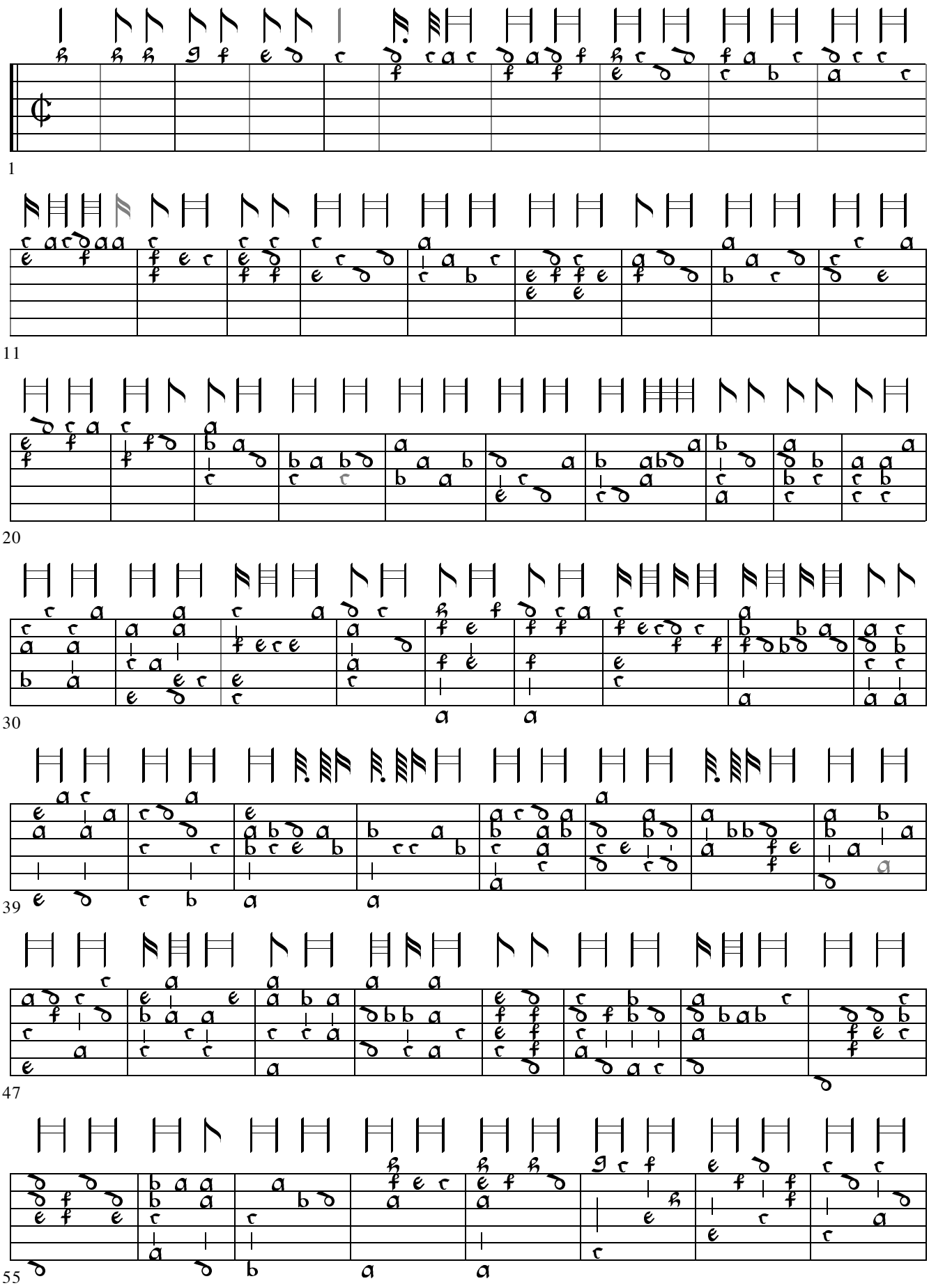
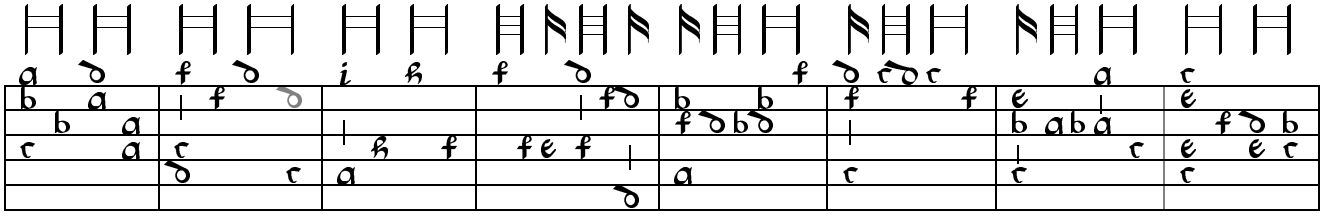
JD71. Fantasia (John Dowland?) - 7D GB-Lbl Eg. 2046, ff. 23v-24r





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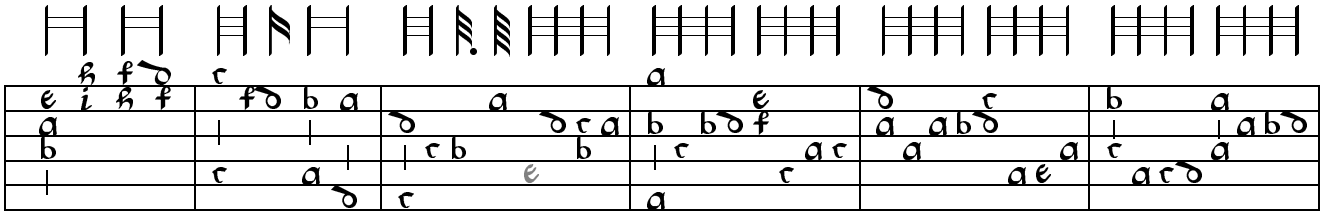

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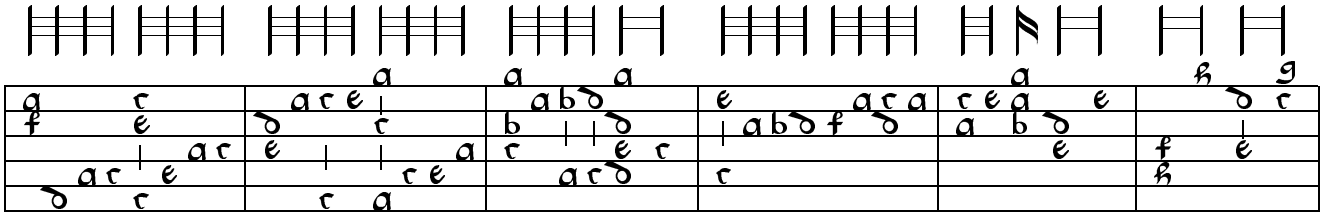

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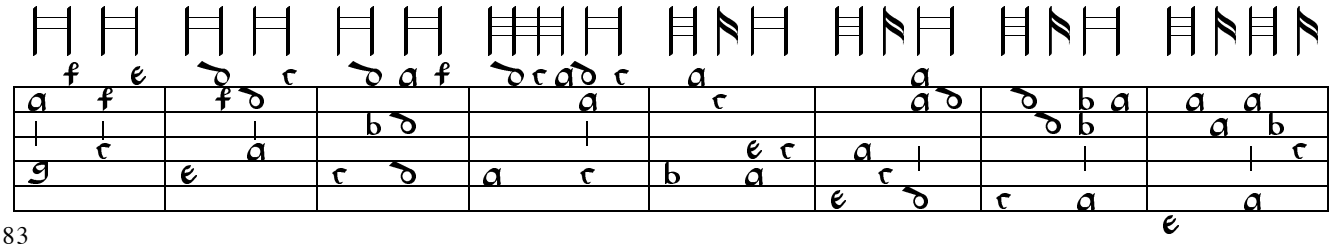

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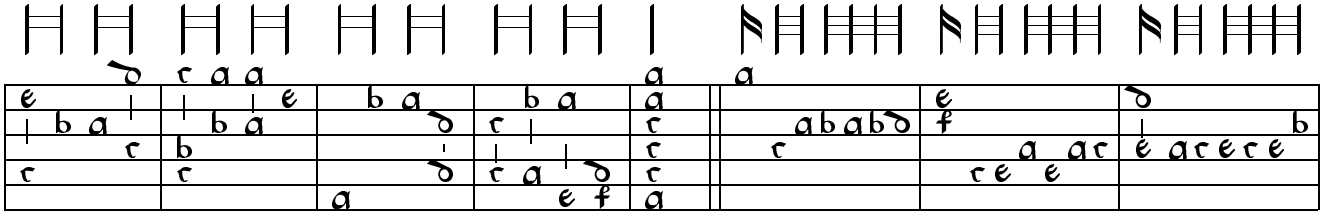

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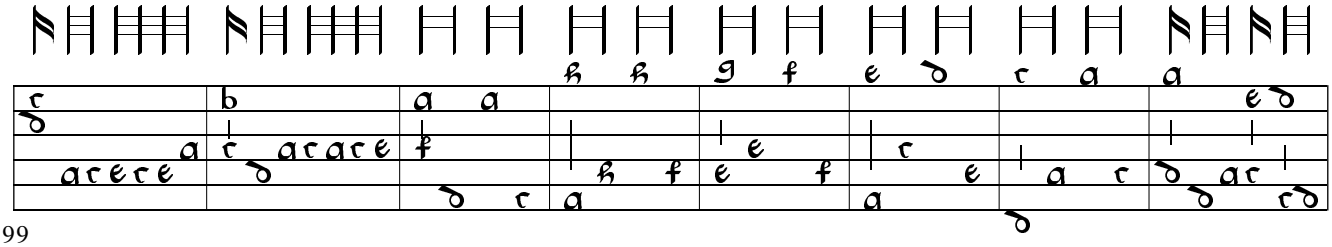

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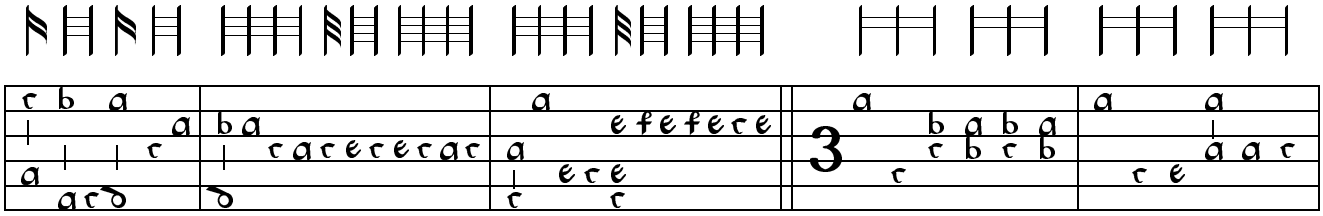

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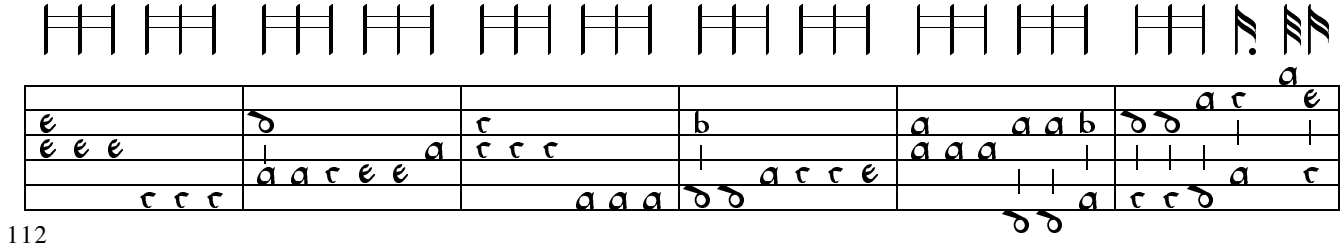
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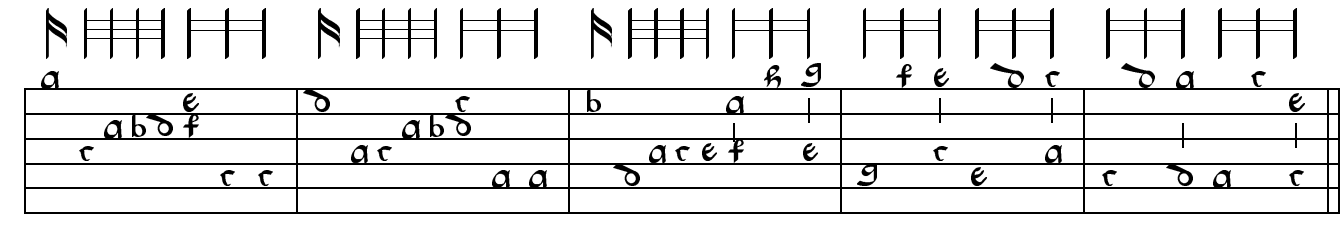
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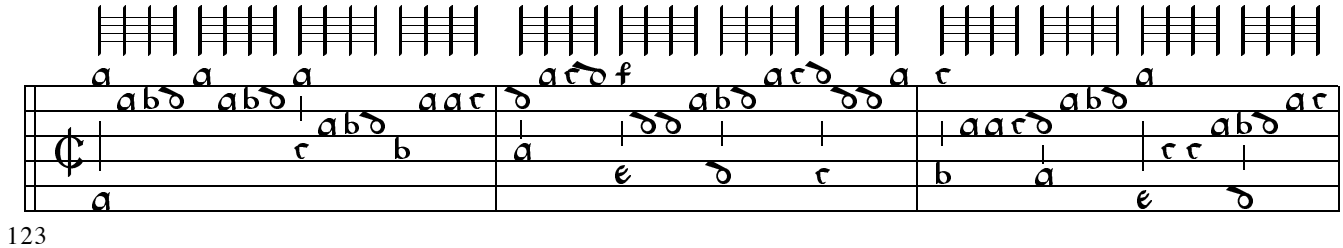
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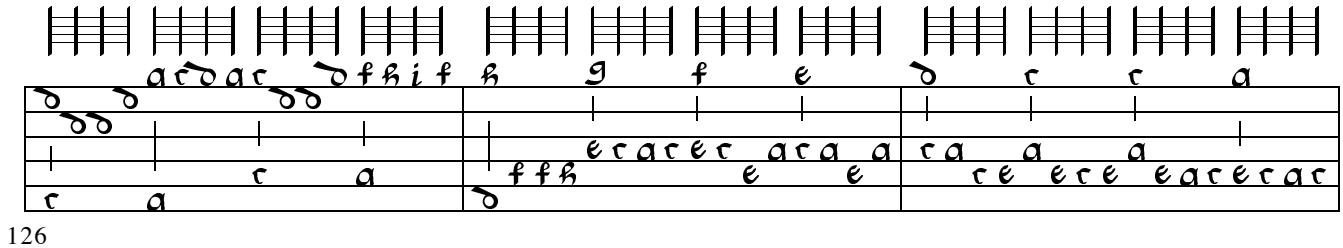
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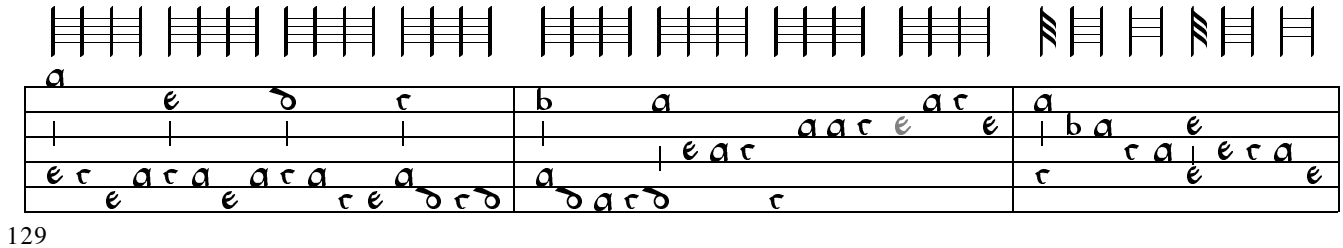
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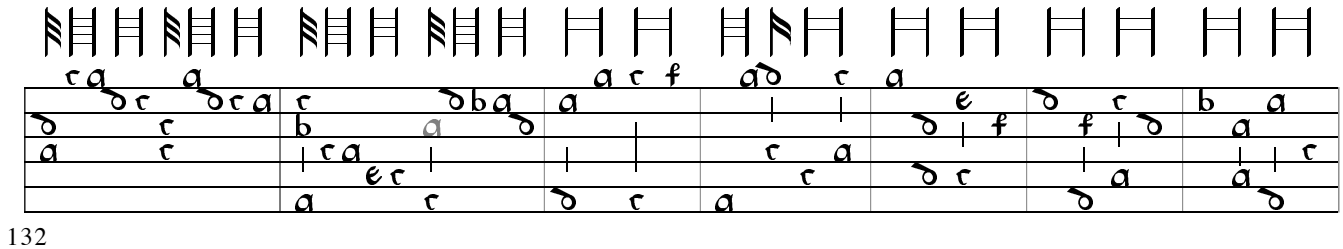
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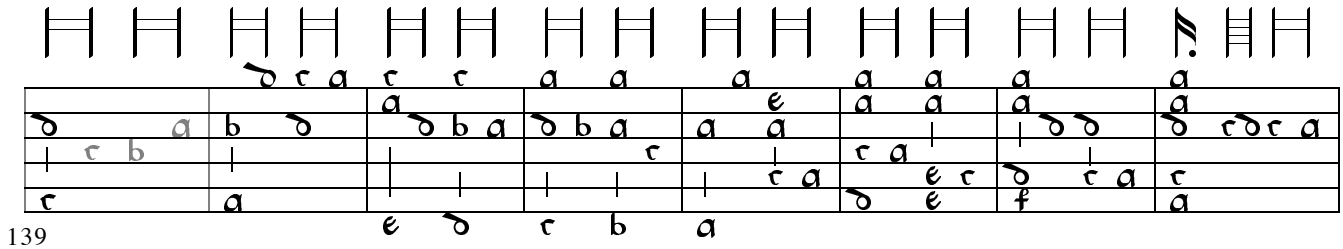
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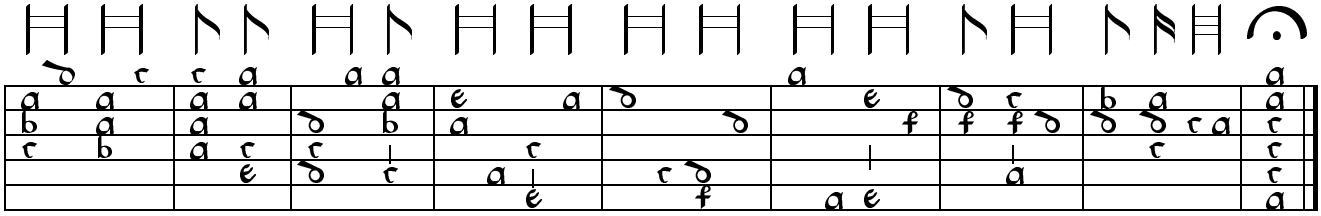
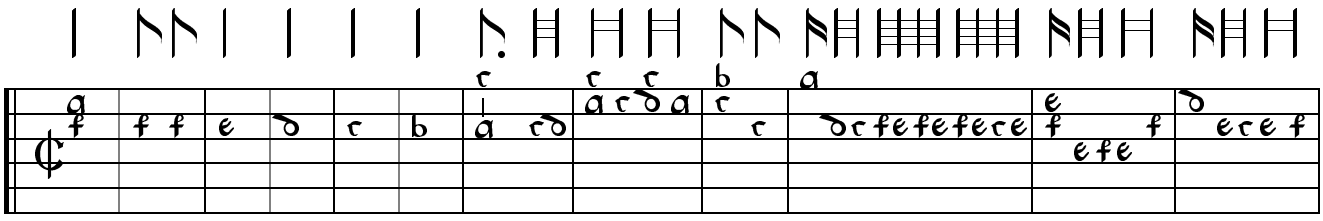


147

JD72. (Fantasia John Dowland?) - 7D GB-Gu Euing 25, ff. 42v-43r



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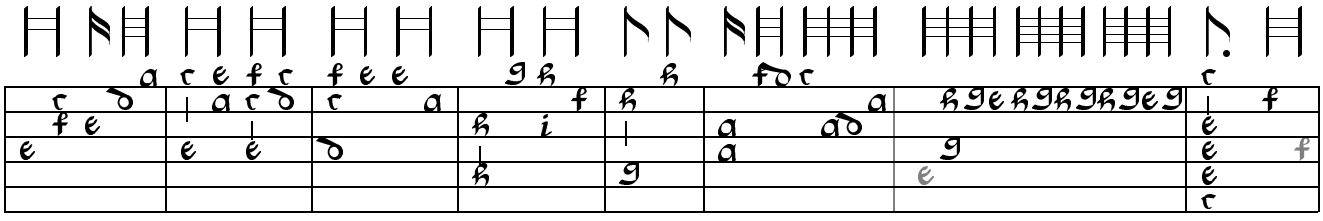

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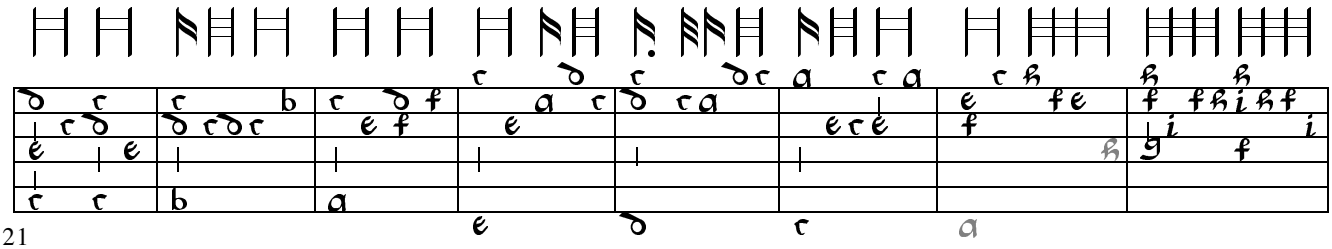

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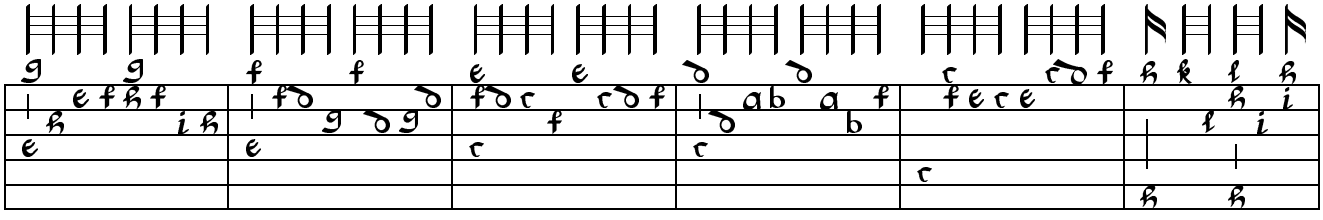

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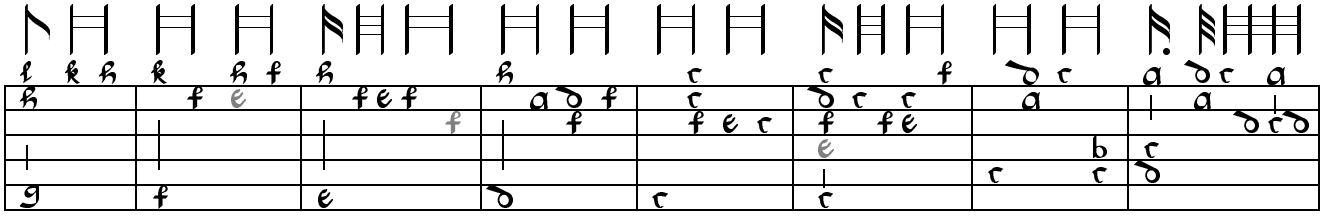

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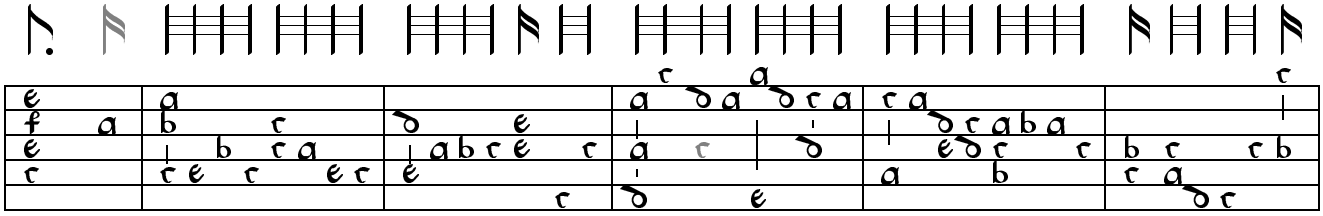

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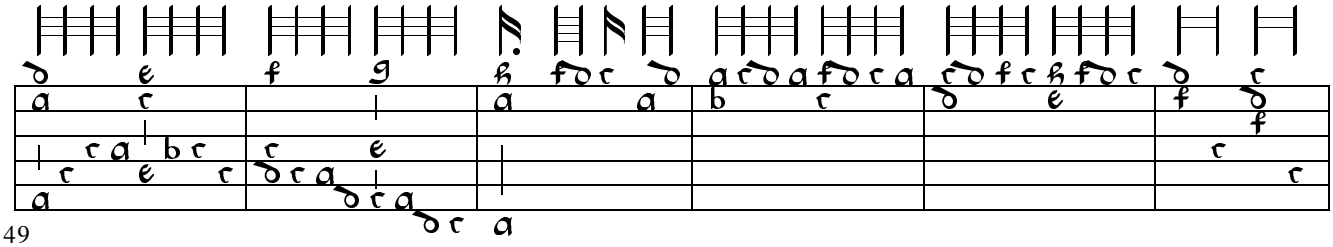

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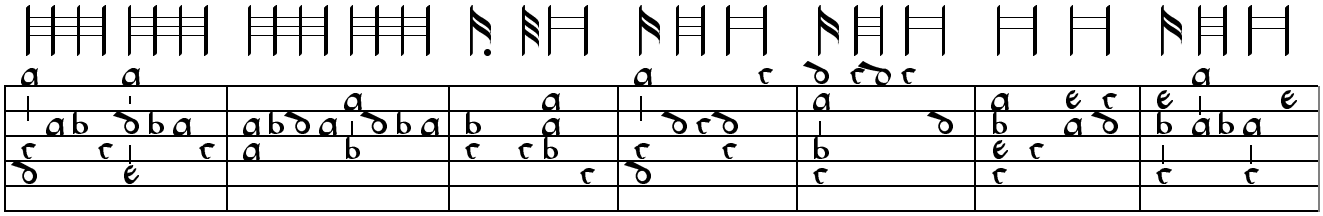

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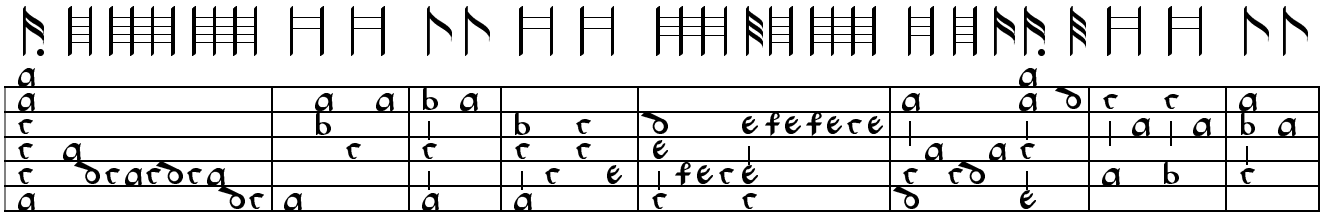

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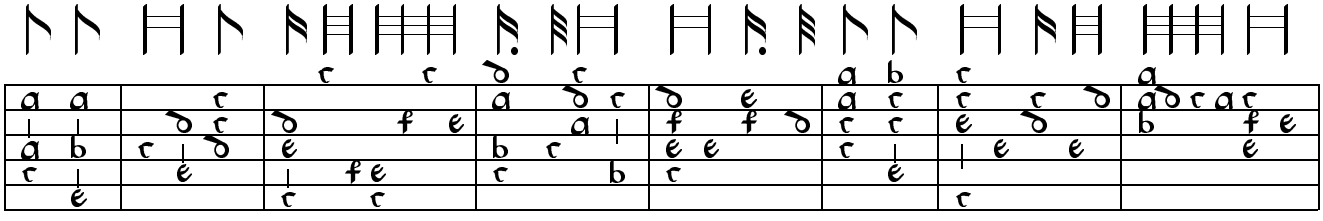

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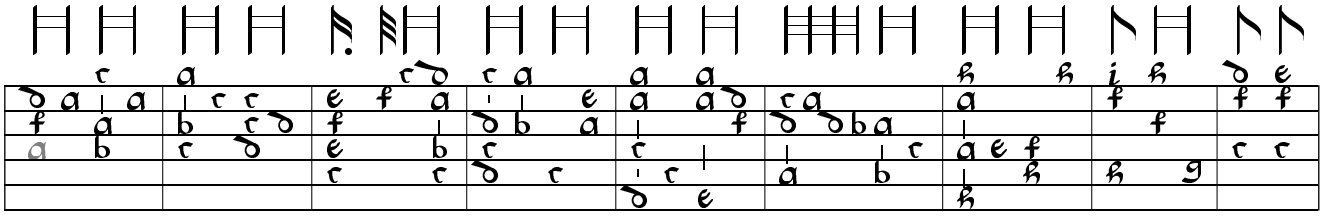

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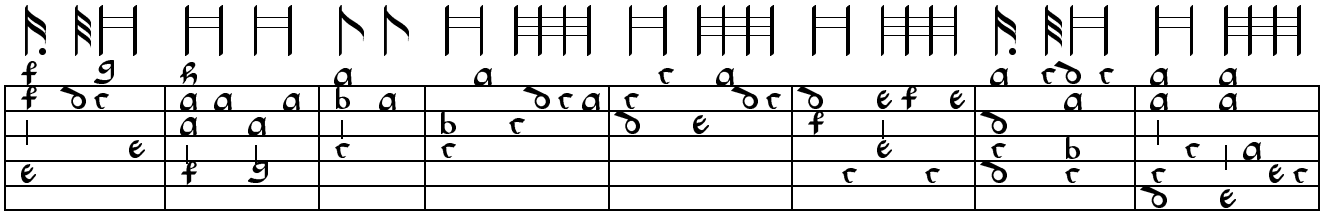

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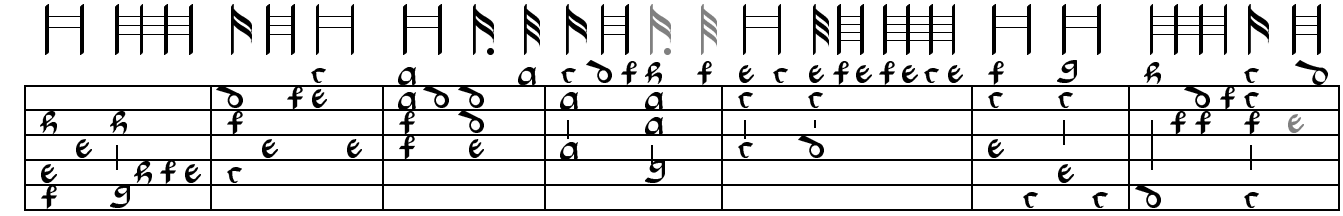

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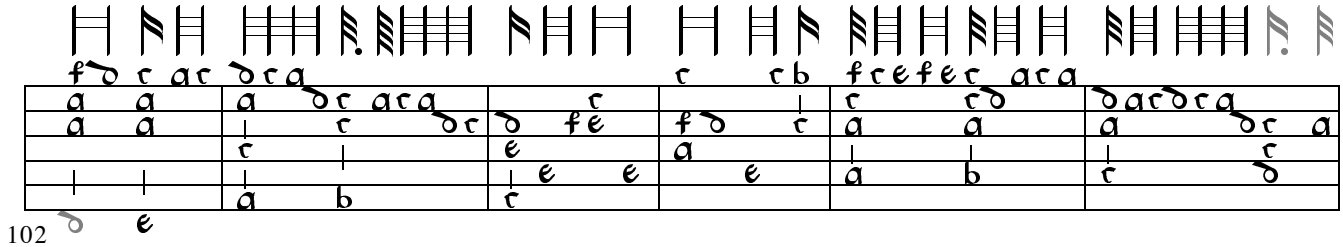

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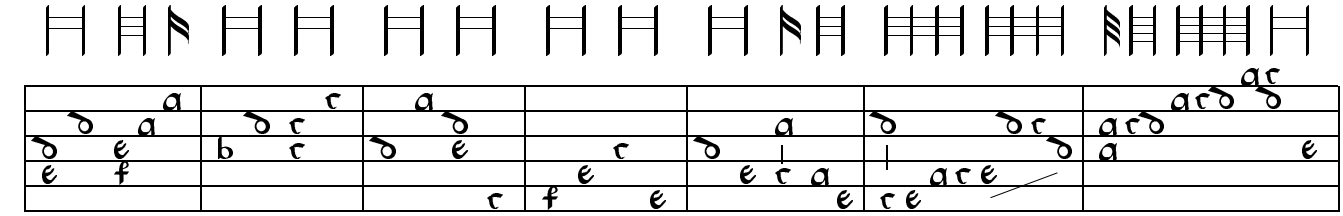

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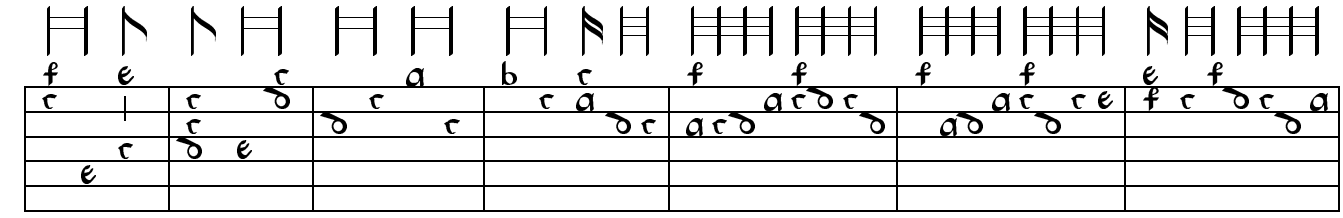

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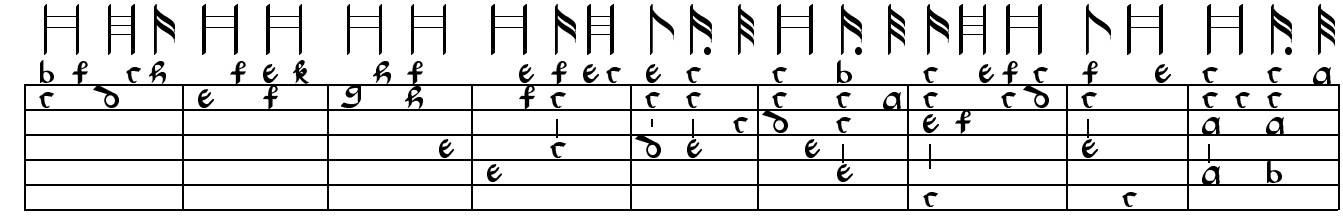

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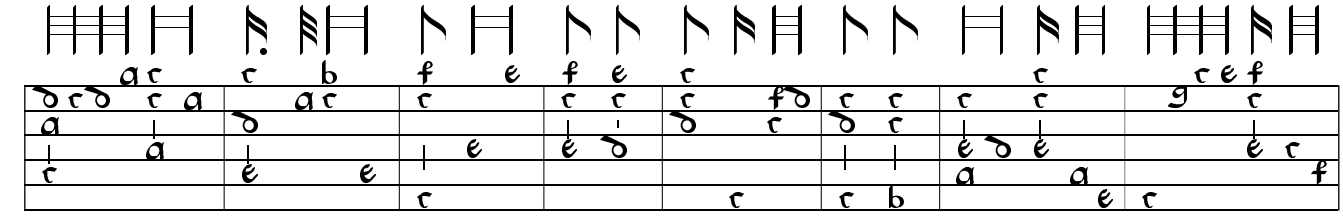

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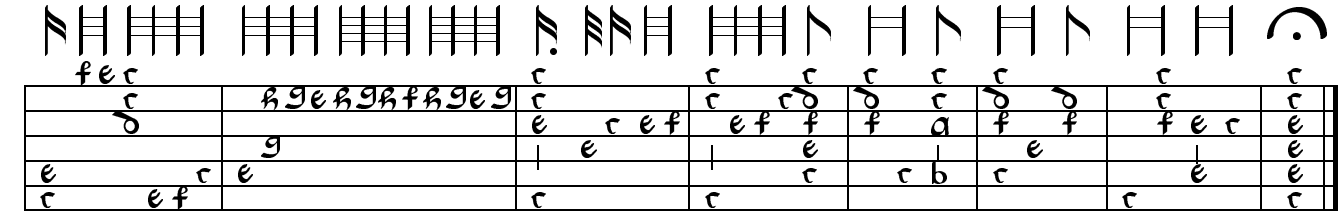

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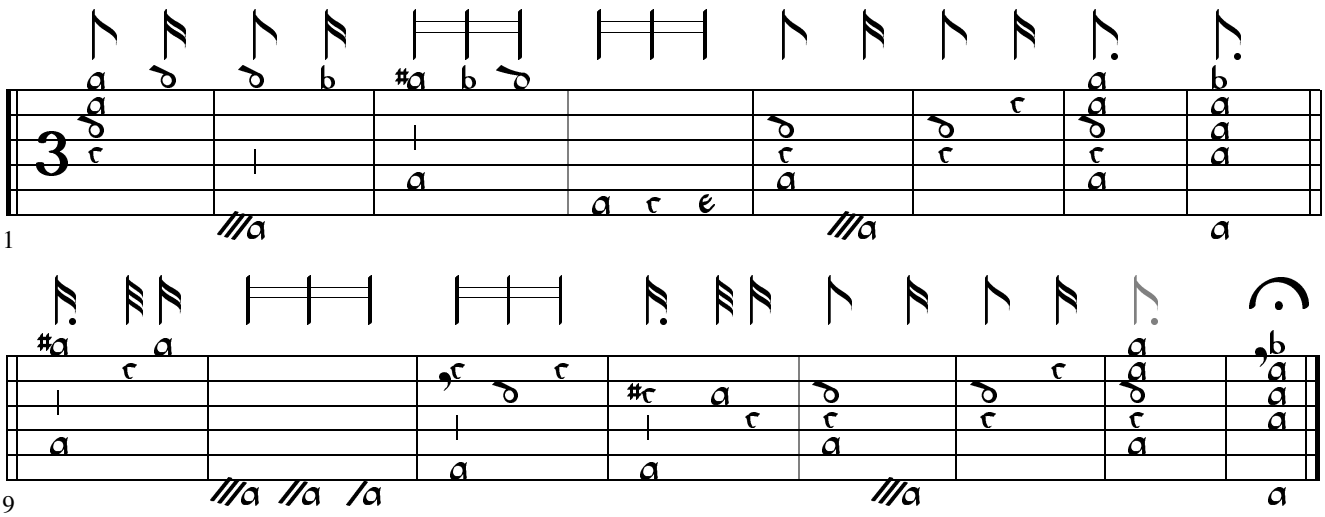
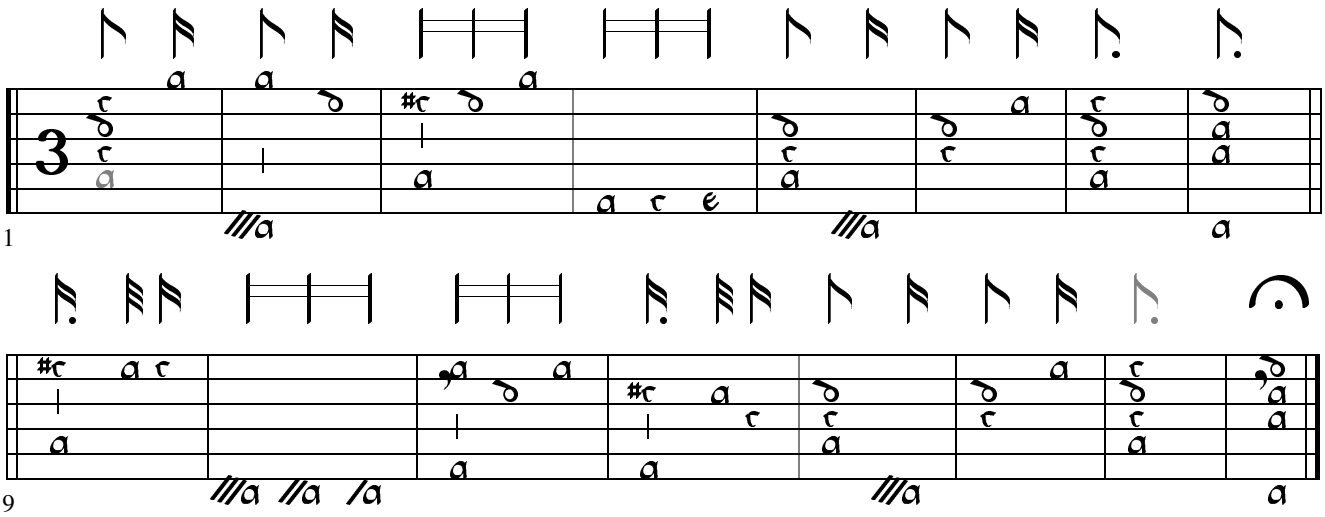
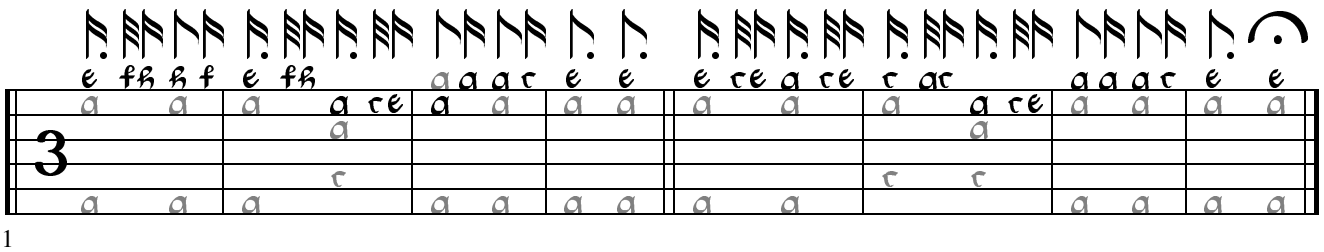
H1a. Hemp and Flax - lute tuned edeff 7F8E9D10C AB8 GB-Lam 603, f. 38r



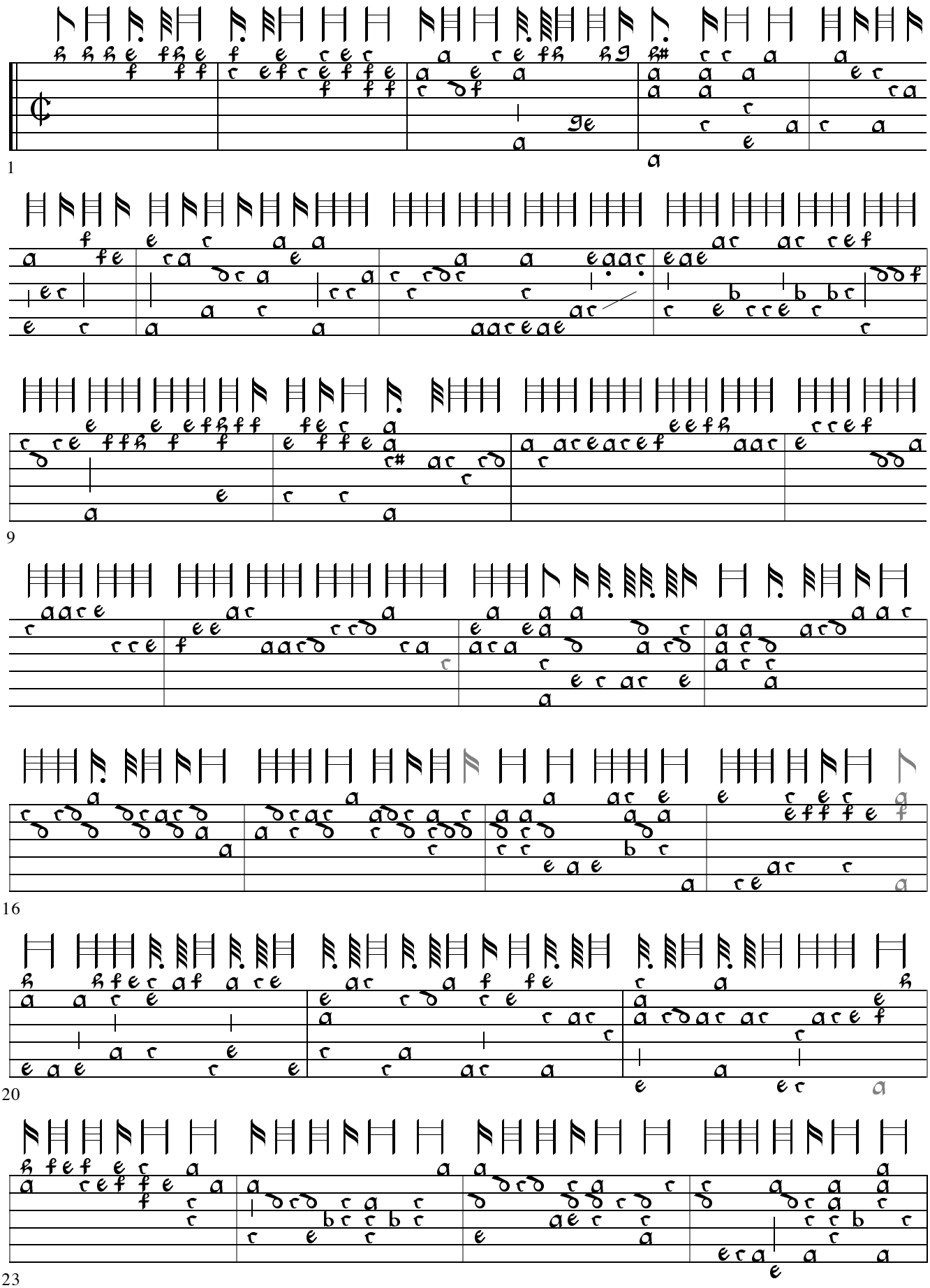
H1b. Hemp and Flax - transcribed 7F8E9D10C A8B8 GB-Lam 603, f. 38r

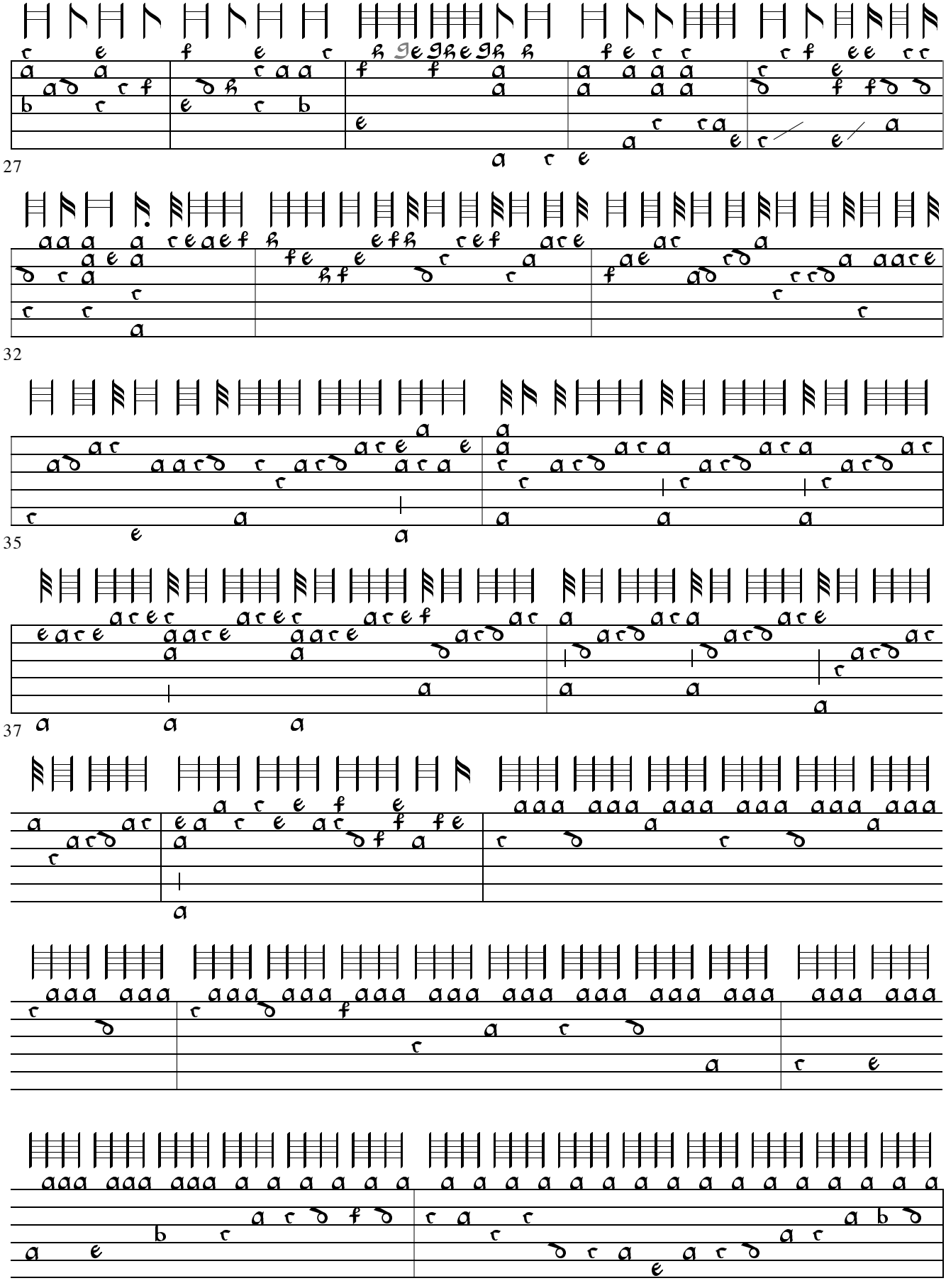


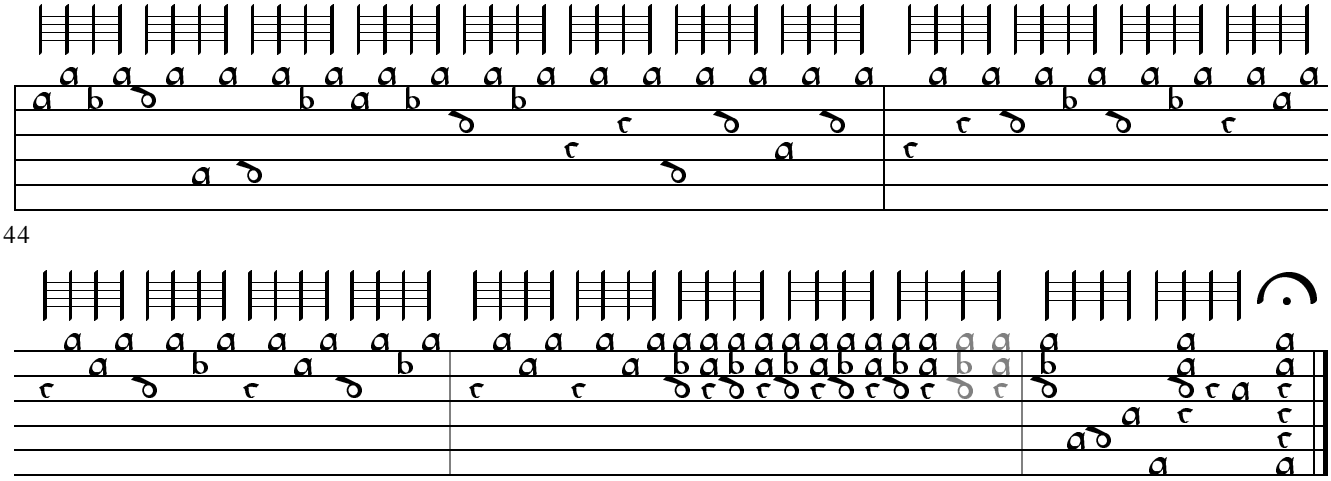
H2. The Hemp Dresser - arr. violin A4B4 Playford 1651, p. 58



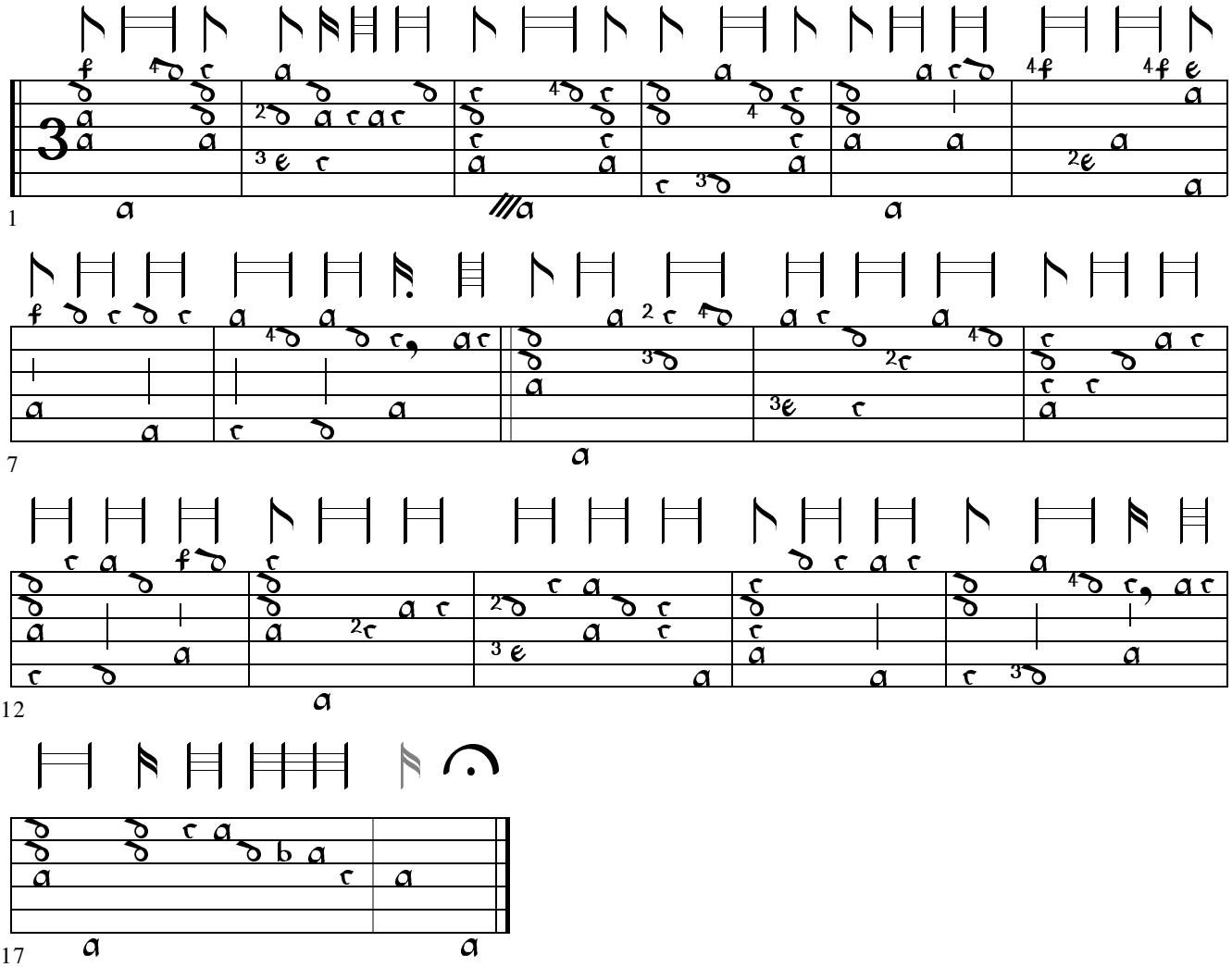
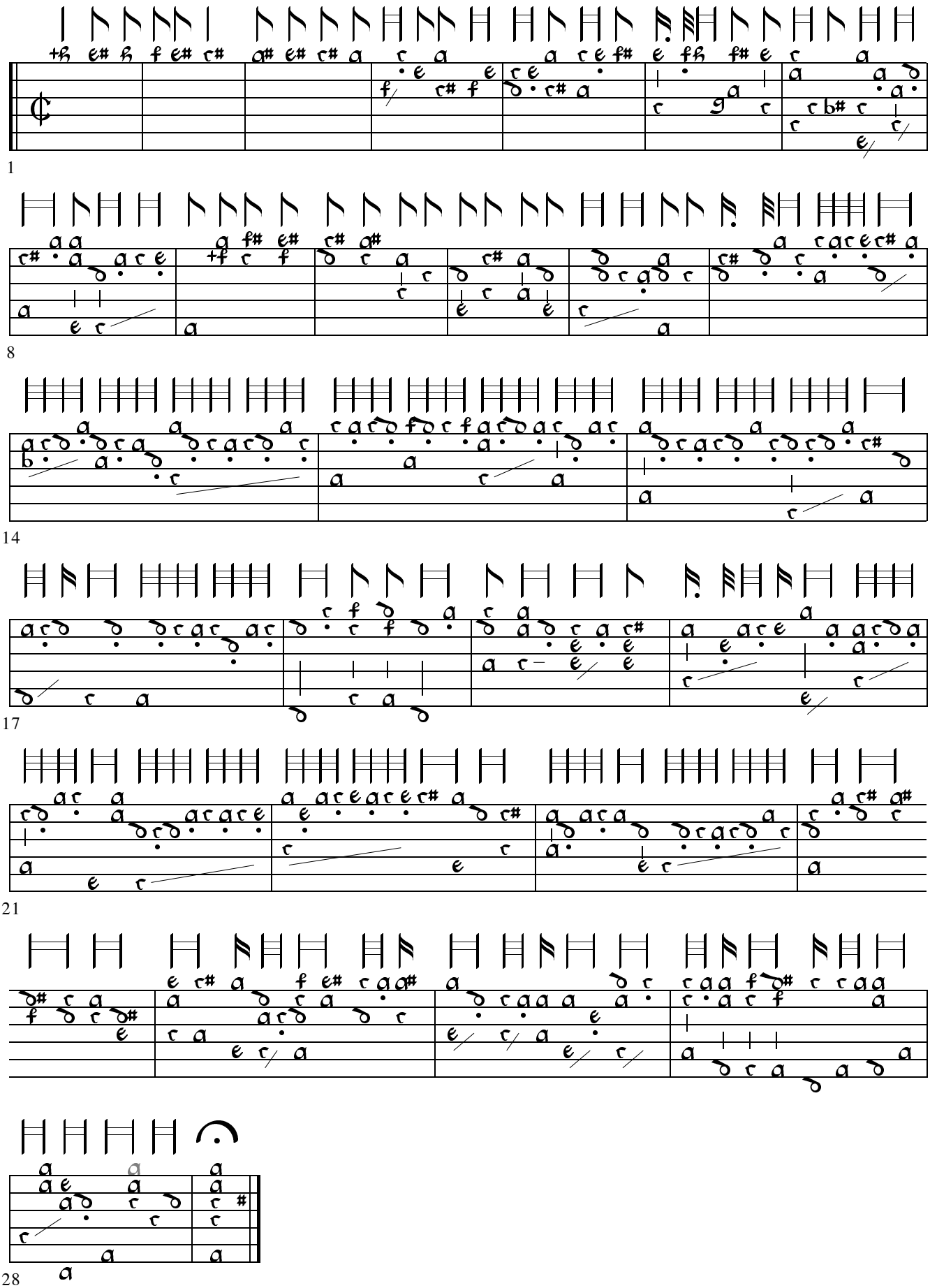
JD73. (Fantasia John Dowland?) - 7D GB-Cu Dd.9.33, ff. 44v-45v







App 1. Fin de Gaillarde - 7F10C A8A10 A-SPL KK 35, p. 37



JD74. (Fantasia John Dowland?) - 7D GB-Lbl Add.31392, f. 24r