

MUSIC SUPPLEMENT TO LUTE NEWS 128 (DECEMBER 2018): LUTE MUSIC ASSOCIATED WITH BATAILLE BELLEVILLE BOËSSET HÉART & TESSIER - JOHN DOWLAND PART 29: PAVANS 9-11 AND SETTINGS OF THE BALLAD TUNES BROWNING & WHO LIST TO LEAD A SOLDIERS LIFE

This supplement includes all the solos I know for renaissance lute associated with five French composers associated with the courts of Henry IV (r.1589-1610) and Louis XIII (r.1610-1643).¹ Three of them were known for publishing air de cour for voice and lute or vocal ensemble and one for staging court ballets, but it is likely they also played the lute and composed some solos for it. But some of music here was probably arranged as lute solos from music for other forces by others. Most of the music here is found in the lute book of Edward Lord Herbert of Cherbury, which he would probably have witnessed first-hand at the French court in the capacity of English ambassador. The biographical information on the composers is summarised from Francois-Pierre Goy's introduction to the forthcoming Lute Society facsimile edition, or from Grove Music Online.

Gabriel BATAILLE

Gabriel Bataille was born in 1574 or 1575 and is recorded in 1600 as a clerk of Germain Regnault, a member of the Parliament of Paris. Pierre Ballard published six books of *Airs de différents auteurs mis en tablature de luth par Gabriel Bataille* between 1608 and 1615. In 1617 Bataille became master of music for the Queen-mother Marie de Medicis, a position he shared with Antoine Boësset. By 1624 he was also in the service of Queen Anna of Austria, and served both Queens simultaneously until he died in 1630. There seems no reason to doubt that he composed the prelude (1), fantasia (2), cadence (6) and the two courantes ascribed to him (3-4), but the lute arrangement of his air *Ma bergere non legere* (5a) may have been by some else. Both strains are also included as the third and fourth strains of a Ballet in Fuhrmann's *Testudo Gallo-Germanica* published in Nürnberg in 1615 (5b).²

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|----------------------------------------------------------------------------------------------------------------|------|
| 1. GB-Cfm 689, f. 19r <i>Prelude Bataille</i> | p. 5 |
| 2. GB-Cfm 689, f. 12r <i>Fantasia Bataille</i> | 6 |
| 3. D-KNu K.16a.6745,qu, ³ p. 15 <i>Courante de la Bataille</i> | 7 |
| 4. GB-Cfm 689, f. 69v <i>Courante Bataille</i> | 8 |
| 5a. RF-SPan O N° 124, f. 35v <i>Ballet</i> | 8 |
| model: Bataille <i>Airs ... Quatriesme Livre</i> 1613, ff. 10v-11r <i>Ma bergere non legere</i> - voice & lute | |
| 5b. Fuhrmann 1615, p. 149 <i>Ballet 2 - suite</i> - C & D sections | 9 |
| 6. GB-Cfm 689, f. 39v <i>Cadence. Bataille</i> | 10 |

Jacques de BELLEVILLE

The ten lute solos here were probably composed by, or some dedicated to, Jacques de Belleville who is recorded as a dancer and choreographer in French court ballets between 1615 and 1632. He was also director of the King's ballets and composed the dances for several of them. As well as the solos for renaissance lute here, he was renowned as a mandora player and Pierre Ballard's *Tablature de Luth de differens auteurs* published in 1631 included six of his lute solos in transitional tuning (dedff).⁴ He was buried on 1st August 1637 in the parish of Saint-Sulpice, and a *Courante Les larmes de Belleville* for baroque lute is probably a tombeau on his death.⁵ He is the only composer here that was included in the CNRS *Corpus des*

Luthistes Français series. No 4b is a lute setting ascribed to Belleville (concordant with the anonymous 4a) of the air de cour *Bien qu'un cruel martire* published by Guédron for voices and Bataille as a lute song. No. 5a-d are settings of the tune of Boyer's air *Sa beauté extreme*, and 5a was either composed by Belleville or named in his honour. The other sources including settings in four different 'keys' are quite different and so are probably arrangements by a number of others, including the Lespine and (Ennemond?) Gauthier of the titles of some, assuming none of the ascriptions are in error.

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|------------------------------------------------------------------------------------------------------------------------|-------|
| 1. GB-Cfm 689 (Herbert), f. 10v <i>Courante. / de Belleville</i> | p. 14 |
| - CLFBel ⁶ Incipit 2 | |
| 2a. GB-Cfm 689, f. 65v <i>Courante. / Belleville</i> | 14-15 |
| - CLFBel 7 | |
| 2b. B-Bc 26.369, ff. 20r & 3r untitled | 15 |
| 3. GB-Cfm 689, f. 11v <i>Courante / Belleville</i> | 16 |
| - CLFBel Incipit 3 | |
| 4a. RF-SPan O N° 124, f. 36r <i>Canzon</i> | 16 |
| 4b. GB-Cfm 689, f. 69v <i>Courante. / Belleville / sur /</i> | |
| <i>Bien qu'un cruel / martire</i> - CLFBel 10 | 17 |
| Pierre Guédron <i>Airs de cour A quatre et cinq parties</i> 1608, ff. 54v-55r <i>Bien qu'un cruel martire</i> - voices | |
| Gabriel Bataille <i>Airs de differens auteurs mis en tablature</i> 1608, ff. 27v-28r <i>Bien qu'un cruel martire</i> | |
| 5a. D-B N 479, ff. 59v-60r <i>Belleville</i> - C minor | 18 |
| model: <i>Premier Livre d'Airs a quatre parties de Ian Boyer</i> 1619, ff. 9v-10r <i>Sa beauté extreme</i> - voice | |
| CH-SO DA 111, f. 41v [Co]urante L'Espine ⁷ | |
| D-Dl M 297, p. 82 <i>Courant</i> | |
| RUS-SPan O No.124, f. 35r <i>Cor</i> | |
| 5b. CZ-Pnm IV.G.18, ff. 20v-21r <i>Courante Gothier</i> - F minor | 19 |
| = CH-SO DA 111, f. 42r <i>Alto modo</i> | |
| GB-Lbl Sloane 1021, ff. 49v-50r <i>Ich habe mein Liebchen zum Tantz gefuret</i> | |
| <i>Curant</i> | |
| 5c. I-Tn IV 23/2, ff. 12v-13r <i>Courente</i> - D minor | 20 |
| CH-Bu F.IX.53, ff. 13v-14r <i>Courante</i> | |
| D-LEM II.6.15, p. 264 <i>Current Con</i> : | |
| GB-HAdolmetsch II.B.1, f. 239r <i>Courante</i> | |
| 5d. Valerius 1626, p. 271 <i>Stem: Courante Françoisse</i> | |
| <i>Of: Angenietij, &c</i> - G minor | 20 |
| cf. Starter <i>Friesche Lusthof</i> 1621, pp. 177-178 <i>O Angenietij</i> - text only | |
| cognate in transitional tuning (efdeh): CH-BEsa 123, p. 123 untitled | |
| mandora: D-Us 133a, f. 6v untitled; D-Us 133b, ff. 3r & 58v-60r <i>Courante</i> | |
| recorder: Eyck 1654, ff. 62v-63r <i>De France Courant</i> | |
| 6. GB-Cfm 689, f. 66r <i>Courante Belleville</i> - CLFBel 8 | 21 |
| 7. GB-Cfm 689, f. 11r <i>Courante. de Belleville</i> - CLFBel 6 | 21 |
| 8. GB-Cfm 689, f. 70r <i>Volte. Belleville</i> - CLFBel 11 | 24 |
| 9. GB-En Dep.314/23, f. 31r <i>SCurent: La belluill</i> - trans from edeff | 24 |
| 10. GB-Cfm 689, f. 68r <i>Volte: Belleville</i> - CLFBel 9 | 25 |
| = B-Br 26.369, ff. 20r-19v untitled | |

Antoine BOËSSET

Antoine Boësset (1586-1643) was a French composer who held several court posts concurrently, including 'Maître de la musique de la reine' from 1617 and 'Surintendant de la musique de la chambre du roy' from 1623. He was the most prolific composer of airs de cour and he published sixteen books of *Air de cour avec la tablature de Luth* and *Airs de cour à quatre et cinque parties* between 1617 and 1643 (about 200 airs

Mons de Belleville.

¹ See François-Pierre Goy 'L'air de cour et les instruments à cordes pincées' in: Georgie Durosoir *Poésie, Musique et Société. L'air de cour en France au XVIIe siècle* (Sprimont 2006).

² The first two strains are tconcordant with Ballard *Premier Livre de Tablature de Luth* 1611, p. 15 (Ballet de la Reine Entree de Luths) *Second* and Vallet *Secretum Musarum/Paradisus Musicus Testudinis* 1615, p. 54 *Ballet A.9*.

³ Thank you to Peter Király for a copy of this source.

⁴ The manuscript S-Uu instr.mus.hs.409 also includes music ascribed to him for instrumental ensemble: no. 44 *Allamanda Mr: Belleville* & no. 139 *Serenade*

⁵ D-B 40600, 32v-33r *Courante*; GB-LAN w.s. (Hender Robarts Lute Book, c. 1654-1668), f. D6r *Courante les larmes de Belleville*.

⁶ André Souris, Monique Rollin *Oeuvres de Chancy, Bouvier, Belleville, Dubuisson, Chevalier* Corpus des Luthistes Français (Paris, Éditions du Centre national de la recherche scientifique 1967), pp. xvii-xix.

⁷ All versions are edited in 'Charles de Lespine Lutenist and Composer' on Kenneth Sparr's website (no. 26a-k): <http://www.tabulatura.com/LespineV4jhr.pdf>

in total). Here are lute settings of two of them, an anonymous setting of *En fortant de nos froides prisons* and a setting of *J'avois brisé mes fers* arranged by Gauthier, probably Ennemond, as a courante on the tune of the duple time air.

1. GB-Cfm 689, f. 50r ii *Courante Gauthier*
sur J'avois brisé mes fers p. 10
 model: Boësset *Airs de cour Premier Livre* 1617, ff. 5v-6r *L'Avois brisé mes fers* - voice
2. D-Us 132, p. 38 untitled 28
 D-Us 132, p. 39 untitled (unfinished) - mandora
 model: Boësset *Airs de cour ... Douzième Livre* 1624, ff. 10v-11r *En fortant de nos froides prisons* - voice and lute

Jean or Marin HÉART

The four courantes here by Heart may be by Jean Héart (1592->1649) composer of two sarabandes for baroque lute⁸ who was the son of a Parisian organist and spinet maker of the same name. He is recorded as a lute player in 1616 and was still alive in 1649, and could therefore have composed the music here in vieil ton when he was younger. Alternatively, they could be by Marin Héart (c.1570s-<1638) *maître joueur de luth* 1598-1618 and as a fencing master in 1621. Jean and Marin were probably related because both were witnesses to a marriage contract in 1615 and Jean's mother was godmother to Marin's son Pierre born in 1598.⁹ The first courante is known from nine sources in three different 'keys' for lute with highly variable figuration especially in the divisions of the same two-strain courante. Only the one in the Herbert lute book is ascribed and so Heart either composed the original and others made arrangements, or Heart could have made this arrangement of a pre-existent courante. A keyboard setting of the same courante is ascribed to Gautier, which could be an error or be a keyboard setting of an arrangement by one the Gauthiers family of lutenists, or even the keyboard arrangement is by a Gauthier.¹⁰ The other three courantes here are unique to the Herbert lute book with no reason to doubt the ascription to Heart.

1. GB-Cfm 689, f. 41r *Courante Heart* 25
- 2a. GB-Cfm 689, ff. 62v-63r *Courante Heart* - C minor 26-27
 CH-SO DA 111, f. 18v *Courante*; D-Hs ND VI 3238, pp. 84-85
Courante; D-Ngm 33748/1, ff. 27v-28r *Corand*; GB-HAdolmetsch II.B.1, ff. 58v-59r *Courante*; Ballard *Diverses Pièces Mises Sur Le Luth* 1614, pp. 30-31 (*Courante*) *Dixiesme*
- 2b. Fuhrmann 1615, p. 168 *Courante 11* - G minor 28
 D-Dl Ms. 297, p. 83, *Courant*; D-Lr 2000, p. 47 *Curant*
- 2c. Besard 1603, f. 159v ii *Courante* - B flat minor 29
 cf. D-B Lynar A1, p. 301-302 *Courant de Gautier* - keyboard
3. GB-Cfm 689, f. 63r i *Courante Heart* 29
4. GB-Cfm 689, f. 63r ii *Courante Heart* 30

Charles or Velère TESSIER

Charles Tessier was probably the son of the Breton composer Guillaume Tessier/Tixier active in Lyons in 1575.¹¹ He probably visited England after 1580 and published a book of chansons and airs in London in 1597 titled *Premier livre de chansons et airs de cour tant en français qu'en italien et en gascon à 4 et 5 parties: mis en musique par le sieur C[h]arles Tessier, musicien de la chambre du Roy*, dedicated to Lady Penelope Rich, sister of the 2nd Earl of Essex.¹² The lute solo *Ballet Tessier* (2) in Mylius

Thesaurus Gratiarum (Frankfurt, Hartmann 1622) could be by him or his possible relative Valère Tessier, a lutenist active in Paris in 1609. Three cognate versions are included here.

- 1a. A-SPL KK 35, p. 75 untitled p. 30
- 1b. Mylius 1622, p. 91 *Balletto Tessier* 31
- 1c. F-Pn Rés. F.993,¹³ f. 2v *Ballet* 31

JOHN DOWLAND

For the 29th part of the Dowland series here are three pavans all ascribed to him and linked by the use of Latin phrases in the titles: *Semper Dowland semper dolens* (JD9), *Solus cum sola* (JD10) and *Solus sine sola* (JD11).¹⁴

Three sources for lute solo and three for consort lute are known for JD9. Dowland published the consort lute part in *Lachrimae* in 1604, and the lute part was copied with some alteration into two continental solo lute sources, Hove's *Delitiae Musica* of 1612 and the lute book of Johann Aegidius Berner von Rettenwert c.1623-7. The three solo versions are closely concordant with small but significant variants and the consort parts follow the solos closely except in the final bars, and so also work as solos. The version here is from the Pickeringe lute book which is for 6-course lute and quite accurate with just a dozen apparent errors¹⁵ - the most significant being the omission of bar 24, which is present in all the other sources, which are edited in the *Lutezine* with a detailed comparison and a critical commentary.

Six sources of JD10 for lute are known, as well as one for lyra viol in lute tuning, two for keyboard and two incomplete consort settings: an orphan cittern part for mixed consort and three parts of a set of five for viols. All sources except Barley and the Leipzig manuscript have divisions, but only to the first and second strains. The sources are closely concordant, although Dd.2.11 has more variant readings and the Leipzig manuscript is a much simpler, though attractive, setting. The version from the Board lute book with ornaments and right-hand fingering is included here and the rest are in the *Lutezine*.

JD11 is dedicated to *Brigide Fleetwood*, probably Brigide, daughter of Thomas Fleetwood Esquire of the Vache, Chalfont St. Giles, Master of the Mint and Sheriff of the County of Buckinghamshire from 1564. In 1589 she married Sir William Smith, nephew and heir of Sir Thomas Smith, Principal Secretary of State to Edward VI and then to Elizabeth I and so the pavan was presumably composed before she was married in 1589 when Dowland was in his early twenties. There are two sources, one with divisions in Mathew Holmes' third lute book copied c.1600-1605 so it seems that he acquired a copy a decade or more after Dowland composed it. The other source, which lacks divisions, is in Johan Rude's *Flores Musicae/Florum Musicae* published by Voegel in Heidelberg in 1600, where it is titled *Paduana I.D.* in the index. The barring is different in places and the third strain is rearranged into nine rather than eight and a half bars (edited in the accompanying *Lutezine*).

The full title of JD9 *Semper Dowland semper dolens* translates as something like 'always Dowland, always aching' and not only expresses his temperament or at least his persona but

⁸ D-B 40068 (dated 1656 & 1674), f. 47r *Sarabande Del Monsieur Jean Heart, ton meme* and ff. 50v-51r, *Sarabande De Mons. J. Hear* - both in d-minor tuning.

⁹ Yolande de Brossard *Musiciens de Paris 1535-1792: actes d'état civil d'après le fichier Laborde de la Bibliothèque nationale* (Paris, Picard 1965), pp. 146-147.

¹⁰ Illustrating the likelihood that the more sources of a composition we find, the less sure we are who composed it!

¹¹ Lute arrangements of an air from Guillaume Tessier *Airs tant français, italiens qu'espagnols réduits en musique à 4 & 5 parties* (Paris, Le Roy & Ballard 1582), ff. 18v-9r are in CH-Bu F.IX.70, p. 101 *XLI Le petit enfant Amour* and F-AIXm 17, f. 71r *Le petit enfant Amour*.

¹² Frank Dobbins 'The Lute Airs of Charles Tessier' *The Lute Society Journal* xx

(1978) 23-42.

¹³ Thank you to François-Pierre Goy for a copy of this source.

¹⁴ Diana Poulton and Basil Lam *Collected Lute Music of John Dowland* (Faber 1974/R1978 & 1981), pp. 42-51 & 318-319; Diana Poulton *John Dowland* (Faber 1972/R1982), pp. 119-121; John M. Ward 'A Dowland Miscellany' *JLSA* x (1977), pp. 60 & 131-132.

¹⁵ DowlandCLM comments that it was 'Adapted for a six-course lute by omitting all notes that fall on the 7th [course], with disastrous effects on the harmony! I disagree, as the 7th is only used four times in the source used for the edition, and only in one place is the harmony affected, bar 9, and easily restored by adding b4 to the final chord in the bar.

also shows how to pronounce his name, that is rhyming with 'dough' not with 'cow' presuming that the rhyming was intended. Dowland was presumably influenced in his choice of the title *Solus cum sola* by something he had heard or read, such as 'Tout a par moy. Canon ien ay mon sol. Canon solus cum sola' amongst the *Motetti novi e canzoni francese a quatro sopra doi* (Venice 1520), or the cheeky Latin proverb *Solus cum sola non cogibuntur orare pater noster* (a man and a woman alone together will not think of saying their Pater Noster). Poulton suggested that the titles of JD10 (man with woman?) and JD11 (man without woman?) form a contrasting pair and the latter could be an esoteric joke connected with some incident in the Fleetwood family that is now obscure.

- JD9.** GB-WPforester welde, f. 14v *Semper dolens* pp. 4-5
GB-Gu Euing 25, f. 25r untitled - DowlandCLM 9
GB-Lbl Eg.2046 (Pickeringe), f.31v *Dowlandes Lamentation 'Semp dolent'*
viol consort à 5 and lute: Dowland *Lachrimae* 1604, sigs. E2v-F2r
Semper Dowland semper dolens 8 Io. Dowland; CZ-Pnm IV.G.18, ff. 40v-42r
[38v-40r] *Pavana Dowland* - lute part; Hove *Delitiae Musicae* 1612, ff. 38v-39r *Semper Dowland semper dolens* / Ioan Doulant - lute part HoveB¹⁶ 368
- JD10.** GB-Lam 603 (Board), ff. 10v-11r *Solus cum sola* JD / *Solus cum sola* / *Solus cum sola* by Mr Dowland Bachelor of Musick 12-13
D-LEM IL.6.15, pp.104-105 *Pavana* 17
GB-Cu Dd.2.11, f. 58v *Solus cu[m] sola* J Dowl
GB-Gu Euing 25, ff. 27v-28r untitled - DowlandCLM 10
GB-Lbl Add.31392, ff. 14v-15r *Solus cu sola*. Dowland
Barley *Orpharion* 1596, sig. B3v-B4r *Solus cum Sola* made by I.D.
cognates for lyra viol (ffeff): GB-Mr 832 Vu 51, pp. 20-21 *Solus cum sola*. / R(ichard). S(umarte); viol consort à5: GB-Lcm 1145, p. 12 *Solus cum sola* Pavin - 3 parts only - VdGS 1628; mixed consort: GB-Cu Dd.14.24, f. 27r *Solus cu(m) sola* - cittern part only; keyboard: US-NYp Drexel 5612, pp. 222-224 *A Pavion Solus cum so la*; D-B (olim Breslau Stadtsbibliothek) 114, f. 76r *Solus Cum sola* gesetz A. H. - bars 1-3 only
- JD11.** GB-Cu Dd.9.33, ff. 33v-34r *Mrs Brigide fleetwoods pauen als Solus sine sola* Jo Dowland - DowlandCLM 10 22-23
Rude 1600 II, sigs. iir-iv 110 [index: *Paduana* I.D.]

BROWNING

This ballad tune is known as *Browning*, *The leaves be green*, *Mrs Anne Grene her leaves bee greene* and *The nuts be brown* from settings for lute, keyboard and instrumental consort.¹⁷ No simple setting for renaissance lute or other plucked instruments is known and so I arranged an 8-bar strain and division from the treble and ground duet by John Johnson here, and Johnson's complete duet and the extended variations by John Danyel in the transitional tuning (fefhc) and a viel ton transcription are edited in the *Lutezine*. No ballad text is known but some of the sources of William Byrd's setting for instrumental consort à5 is accompanied by text 'The leaues be greene, the nuts be browne, They hang soe

high thay will not come downe' which does fit the tune. William Cobbold's *New Fashions* for five voices is a quodlibet of popular ballad tunes superimposed on a set of variations on *Browning*, which is also used for a round or catch for three voices called *Browning Madam* in Thomas Ravenscroft *Deuteromelia* 1609, sig. C3v.¹⁸

- L1.** GB-Lbl Eg.2046, f. 15r (The Leaves be green, the nuts be brown) - arranged from treble and ground duet p. 27
Danyel 1606, sigs. L1v-L2v *Mrs Anne Grene her leaves bee greene*
= GB-Cu Add.3056, ff. 60r-61v *Mrs Anne Grene her leaves bee greene* - Treble and ground duet: GB-Cu Dd.3.18, f. 17v *The Nuts be Browne* - treble JohnsonB¹⁹ 73 = GB-Lbl Eg.2046, ff. 14v-15r *A treble / the ground to the treble before*; GB-Cu Dd.9.33, ff. 63v-64r untitled - treble
Keyboard settings: GB-Cfm 168, pp. 362-363 *The Leaves bee greene* 2 William Inglot; GB-Lbl Mus.1591 (Nevell), ff. 34-42v? *the barelye breake mr w birde* (strain 5). Consort setting by William Byrd: Add.17792-6, ff. 64v/34r/68r/70v/63v 5 voc: *Browninge* - instr. ens. (I-V); Add.29996, f. 153v *The leaves Bee greene: A ground mr Will: Byrd* A most Excellent piece: *laus deo: William Byrde* - instr ens (I-IV in score); GB-Lbl Add.31390, ff. 124v-125r *The leaves be greene qd mr byrde* - instr ens (I-V); GB-Lbl Add.32377, f. 2r Mr Byrd - (I); GB-Ob Mus.Sch. e.423, p. 149 29 v voc *Browninge Mr William Byrde* / Mr Byrde - (II); GB-Och 984-8, ff. 65r/65t/65r/61r *Browning William Byrde* - instr ens (I-V); GB-Ram Ten 389, p. 86 *mr Byrde* [index *Browning: mr B*] - part II; US- Ws V.a.408, f. 1r untitled - part I. Consort setting by Clement Woodcocke: Add.31390, ff. 142v-143r *browning my dear qd clement woodcocke* - (I-V). Consort setting by Stoninge: Add.31390, ff. 78v-79r *browning my dere d mr Stoninges* - (I-V).

(WHO LIST TO LEAD) A SOLDIERS LIFE

This tune is known as *The soldiers life/delight/dance* and *Lustie soldier* in sources for lute, gittern, violin and keyboard, and are all versions of the ballad tune *Who list to lead a souldiers life*.²⁰ William Byrd's programmatic suite for keyboard called *The Battle* end with *The Soldiers dance*, but it is not certain that he composed this section. Seven ballads are known that call for the tune 'A soldier's life', 'Who list to lead a soldier's life' or 'The soldiers delight', but only five fit the tune so that the other two are probably to a different tune of the same name.²¹

- S1.** US-NHub osborn fb7, f. 89r *Lustie Soldier* 11
S2. GB-Lam 603, f. 38r *the Souldiers life* - trans from edeff 11
S3. Playford *The Dancing Master* 1551 & 1696 (9th), p. 65 *Souldiers Life* - trans violin 11
Playford 1652 p. 6 *The Souldiers Life* - trans gittern *Lutezine*
keyboard: GB-Lbl Add.10337, f. 18v *The Souldiers delight* = US-NYp
Drexel 5609, p. 25 *The Soldiers delight*, F-Pn Rés.1186, f. 99r *Ye Souldiours dance Will: Byrd* = US-NYp Drexel 5609 p. 67 *The Soldiers dance*

A commentary to all the music in this tablature supplement will be found at the end of the accompanying *Lutezine*.

John H. Robinson - December 2018

¹⁶ Jan Burgers *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgeschiedenis 2013).

¹⁷ William Chappell, revised H. Ellis Wooldridge *Old English Popular Music* (London, Macmillan, 1893/reprinted New York 1961), i 154-155; John Ward 'Apropos: The British Broadside Ballad and Its Music' *JAMS* xx (1967), p. 69fn; Ian Payne 'New Light on 'New Fashions' by William Cobbold (1560-1639) of Norwich' *Chefs* 30 (2002), pp. 11-37.

¹⁸ To the words 'Browning Madam, browning Madame, so merrily wee sing browning Madame, The fayrest flower in the garden greene, is in my louses breast full comely scene, And with all others compare she can, therefore now let us sing Browning Madame'

¹⁹ Jan Burgers *John Johnson: Collected Lute Music* (Lübeck, Tree Edition 2001).

²⁰ William Chappell *Popular Music of the Olden Time* 1855-6, I 144; Claude M. Simpson *The British Broadside Ballad and Its Music* (New Brunswick, Rutgers University Press 1966), pp. 773-775.

²¹ 'The Joyfull Peace, concluded betweene the King of Denmarke and the King of Sweden ... To the tune of who list to lead a Soldiers life' beginning 'The Lord of Hosts hath blest no Land As he hath blessed ours' (EBBA ID 20042, dated 1613, University of California Santa Barbara: English Broadside Ballad Archive: <http://ebba.english.ucsb.edu>); 'A Song of an English Knight, that married the royall Princesse ... To the Tune of, Who list to lead a Souldiers life' beginning 'Eighth Henry ruling in this Land' and 'A Song of the life and death of King Richard the Third

... To the tune of, Who list to lead a Souldiers life' beginning 'In England once there reigned a King' both in Richard Johnson's *Golden Garland of Princely Pleasures* 1620 (3rd ed.) pp. 44 & of:

<https://quod.lib.umich.edu/e/eebo/A04553.0001.001?rgn=main;view=fulttext>; 'The Country-Maids Delight ... a ... song in praise of a Plowman' beginning 'You young-men and Maids that in Country doth dwell' to be sung to 'the souldiers delight Or, the seamans adieu to his dear' (alternative tune); and 'Of A Maid that was deep in Love, With a Souldier brave and bold Sir' beginning 'When first this Couple fell in Love' to be sung to 'the Souldiers delight' (No. 1302 of the collection of 1,466 broadsides in the possession of the Earl of Crawford, Balcarres, Scotland, listed in Bibliotheca Lindesiana: *Catalogue of a Collection of English Ballads of the XVIIth and XVIIIth Centuries*, 1890. The two ballads that may be to a different tune are 'Of the Imprisonment of King Edward the second' beginning 'When Isabell faire Englands Queene in wofull warres had victorious beene' in Thomas Deloney's *Strange Histories* of 1607, and 'Enter the Harper, and sing to the tune of Who list to lead a Souldiers life. Goe too, goe too, you Brittaines all, And plaie the men both great and small ...' in George Peele's play *The Famous Chronicle of King Edward the First* published in 1593, P. 4 of: <https://quod.lib.umich.edu/e/eebo/A09224.0001.001?rgn=main;view=fulttext>

13

17

25

28

28

31

31

34

34

Bataille 1. Prelude Bataille - 7F8E9C

GB-Cfm 689, f. 19r

1

1

8

8

15

15

1

11

21

32

41

50

60

Bataille 3. Courante de la Bataille - 7F AA16B18

D-KNu K.16a.6745,qu, p. 15

3

9

17

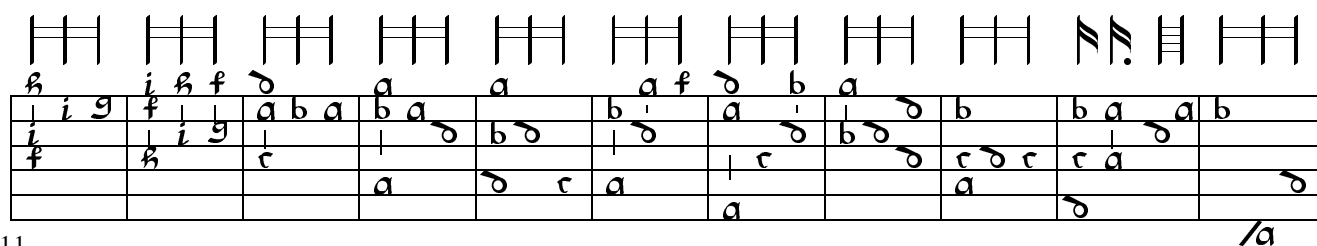
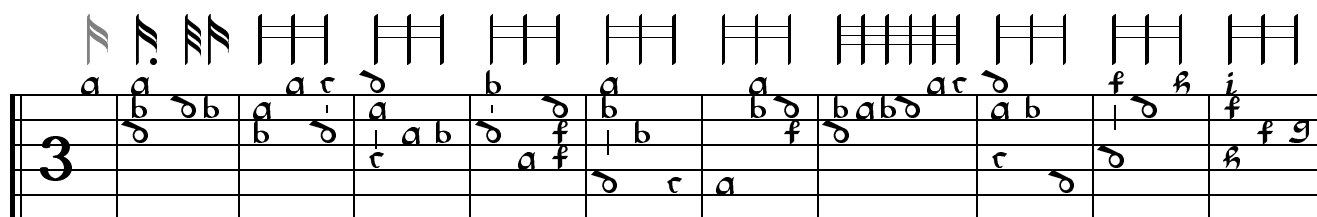
25

33

42

Bataille 4. Courante Battaille - 7F8Ef9C A22B20

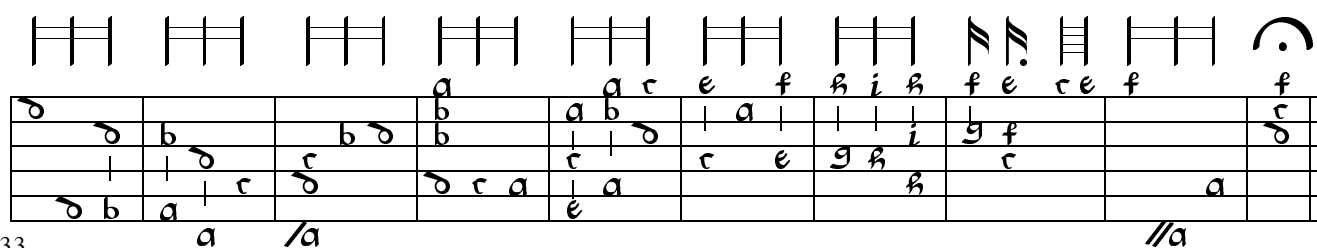
GB-Cfm 689, f. 69v



11



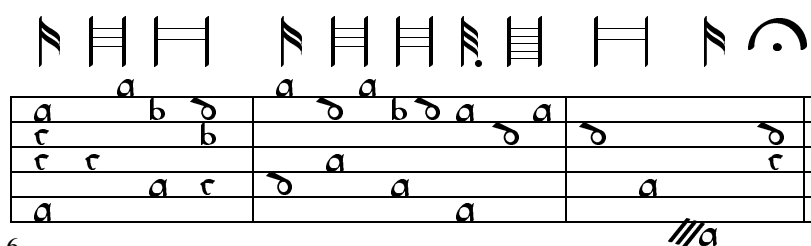
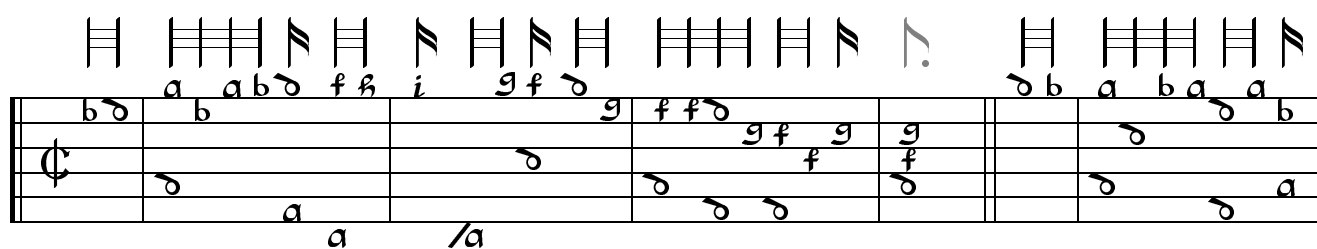
22



33

Bataille 5a. Ballet (Ma bergere non legere) - 7F8Ef10C A4B4

RF-SPan O No 124, f. 35v



6

1

7

suite

12

17

22

27

Bataille 6. Cadence Bataille - 8Eflat

GB-Cfm 689, f. 39v

1 /a

12 /a /a

Boesset 1. Courante sur J'avois brise mes fers - 7F8Ef10Bf A14B16

GB-Cfm 689, f. 50r

3 //a

8 e a

16 a //a /a a

23 //a a

S1-2. The Soldiers Life - 2x8bars

US-NH Hub osborn fb7 f. 89r - GB-Lam 603 f. 38r

Measures 1-5 of S1-2. The notation is in 3/4 time. The melody consists of eighth and sixteenth notes, and the bass line consists of eighth notes. The key signature has one flat (B-flat).

Measures 6-10 of S1-2. The notation continues the melody and bass line from the previous system. Measure 10 ends with a double bar line.

Measures 11-15 of S1-2. The notation continues the melody and bass line. Measure 15 ends with a double bar line and a repeat sign.

11

S3. The Soldiers Life - trans violin 2x8bars

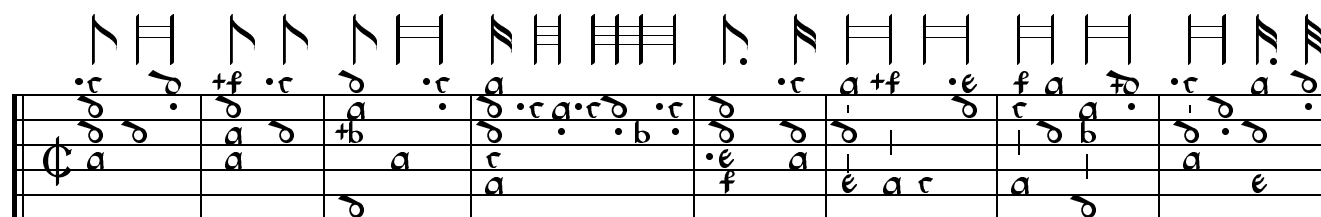
Playford DM 1551, p. 65

Measures 1-5 of S3. The notation is in 3/4 time. The melody consists of eighth and sixteenth notes, and the bass line consists of eighth notes. The key signature has one flat (B-flat).

Measures 6-10 of S3. The notation continues the melody and bass line from the previous system. Measure 10 ends with a double bar line.

Measures 11-15 of S3. The notation continues the melody and bass line. Measure 15 ends with a double bar line and a repeat sign.

11



1



9



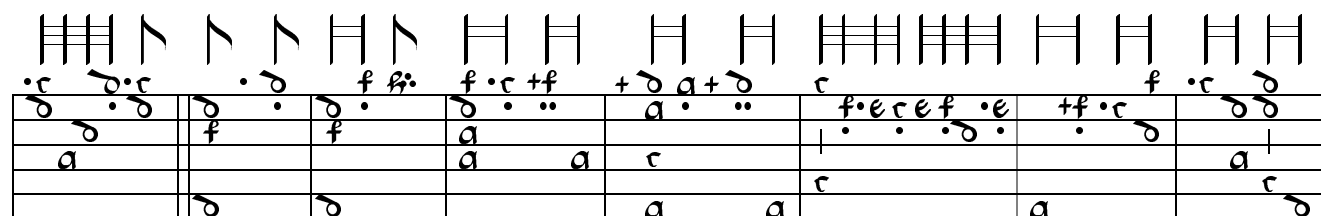
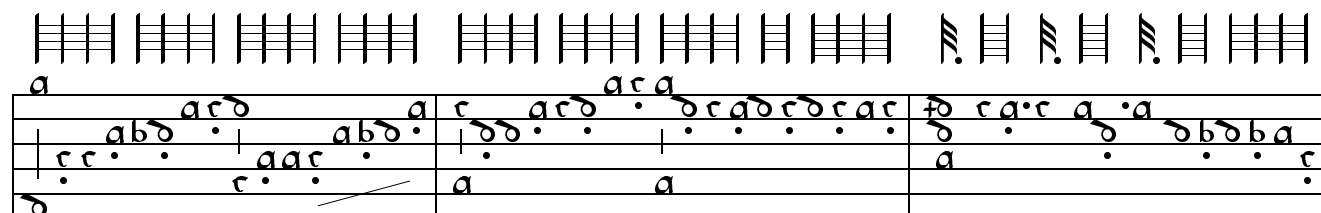
16 a



21



29



32

40

46

<i>do fi do i fi</i>	<i>c</i>	<i>fo c fo</i>	<i>c do</i>	<i>c a c a</i>	<i>+f do c</i>
<i>i</i>	<i>f e c f e f e c e</i>	<i>fo c fo</i>	<i>c do</i>	<i>c a c a</i>	<i>+f do c</i>
<i>a</i>	<i>c</i>	<i>a</i>	<i>a e r a do</i>	<i>a c</i>	<i>a</i>

52

58

63

70

The Rose Tree

76

Belleville 1. Courante de Belleville - 7F8D9C A14B20

GB-Cfm 689, f. 10v

1

10

18

27

Belleville 2a. Courante Belleville - 7F8E9C A18B16

GB-Cfm 689, f. 65v

3

10

19

19

27

27

Belleville 2b. Untitled - 7F8E10C AA18

B-Bc 26.369, ff. 20r & 3r

33

41

11

49

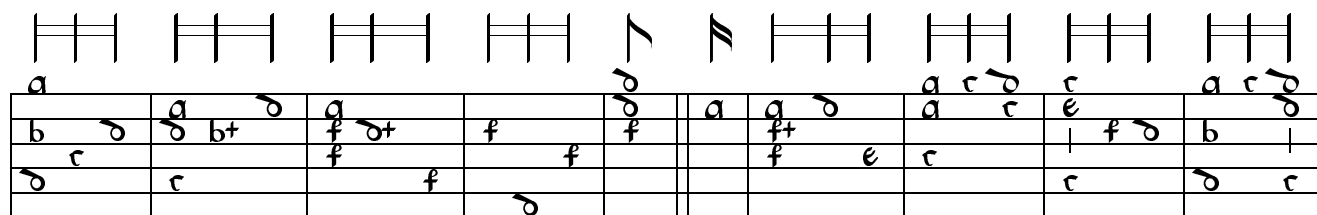
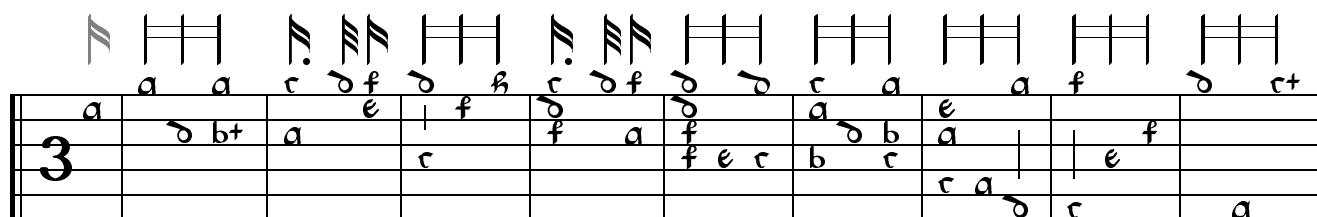
21

57

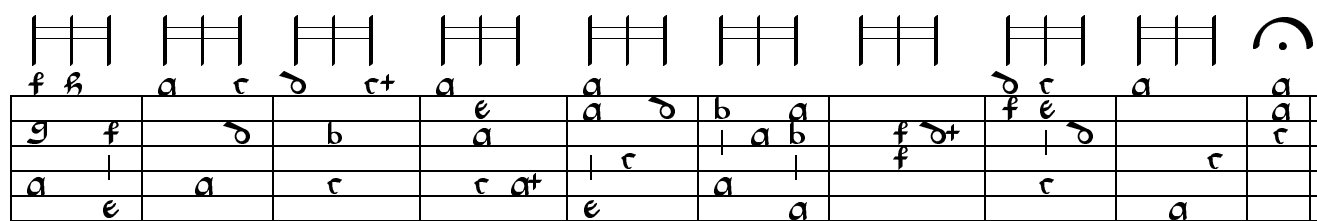
28

Belleville 3. Courante Belleville - 8Ef A14B14

GB-Cfm 689, f. 11v



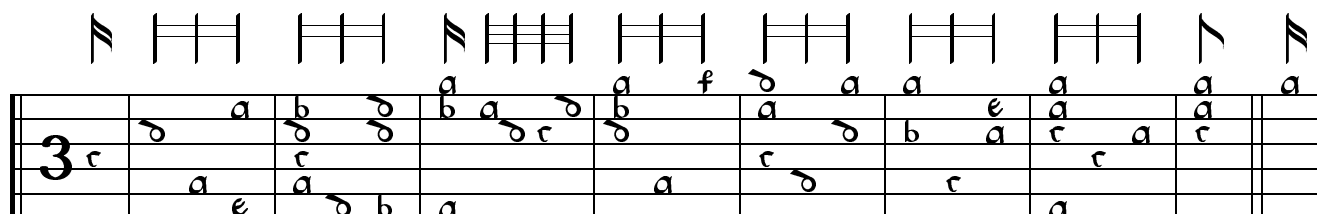
10



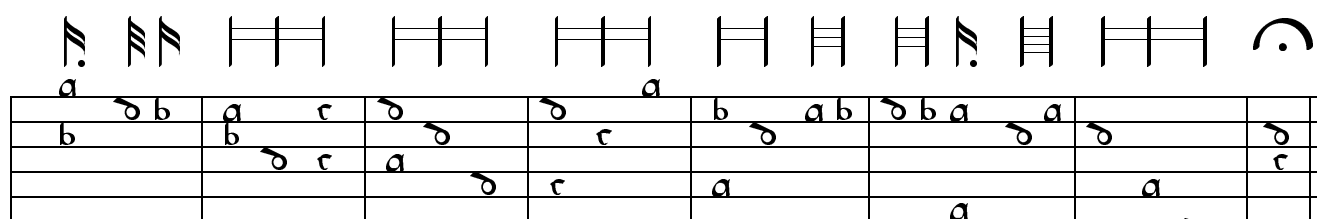
19

Belleville 4a. Canzon - 7F9C A8B16

RF-SPan O No 124, f. 36r



9



17 /a

///a

Belleville 4b. Courante Belleville sur bien qu'un cruel martir
7F8Ef9C AA8B15C8

GB-Cfm 689, f. 69v

Belleville 5a. (Courante) Belleville - 7F8Ef10C AA12BB14
(Sa beaut extreme)

D-B N 479, ff. 59v-60r

3

10

19

27

37

45

The musical score is presented in a three-staff system. The first staff contains the melody, while the second and third staves provide harmonic support. The time signature is 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Numerous accidentals (sharps, flats, naturals) are used throughout the piece. Dynamic markings like 'f' (forte) and 'g' (grace) are present. The score is divided into measures, with measure numbers 9, 18, 26, 36, and 45 indicated at the beginning of their respective systems. The piece ends with a fermata on the final note.

Measure 1: *a*
 Measure 2: *a*
 Measure 3: *a*
 Measure 4: *a*
 Measure 5: *a*
 Measure 6: *a*
 Measure 7: *a*
 Measure 8: *a*
 Measure 9: *a*
 Measure 10: *a*
 Measure 11: *a*
 Measure 12: *a*
 Measure 13: *a*
 Measure 14: *a*
 Measure 15: *a*
 Measure 16: *a*
 Measure 17: *a*
 Measure 18: *a*
 Measure 19: *a*
 Measure 20: *a*
 Measure 21: *a*
 Measure 22: *a*
 Measure 23: *a*
 Measure 24: *a*
 Measure 25: *a*
 Measure 26: *a*
 Measure 27: *a*
 Measure 28: *a*
 Measure 29: *a*
 Measure 30: *a*
 Measure 31: *a*
 Measure 32: *a*
 Measure 33: *a*
 Measure 34: *a*
 Measure 35: *a*
 Measure 36: *a*
 Measure 37: *a*
 Measure 38: *a*
 Measure 39: *a*
 Measure 40: *a*
 Measure 41: *a*
 Measure 42: *a*
 Measure 43: *a*
 Measure 44: *a*
 Measure 45: *a*

Belleville 5c. Courente - 7F9D A12B14

I-Tn IV.23.2, ff. 12v-13r

3

//a

9

a a

18

//a a //a

Belleville 5d. Courante Francoyse - 7F A12B13

Valerius 1626 p. 271

3

a

9

a

18

Belleville 6. Courante Belleville - 7F8E10C A16B20

GB-Cfm 689, f. 66r

3

9

17

27

Belleville 7. Courante del (Belleville) - 7F A10B12

GB-Cfm 689, f. 11r

3

1

12

1

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

6

Example 6

10

H H H H H H H H H H H H H H H H H H H H H H H H H H H

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

a d r a r r a r a a f d r f o r d o r r r

a d f d c e f e

e a a | r e a r e e

e e r a e | a a r e r e r

r c e r e c r

13



17

[illegible][illegible]

[illegible]

29

32

The Rose Tree

<p>re fe c fe e e f e c ref e r r c c c</p>									
<p>c ef c g c r r r r c g c c g c f o r d r r c c</p>									
<p>d r c r e d e e d e d e d e d e e e e f e e e</p>									
<p>e e e e e e e e a r e c r r r</p>									

40

Example 6

44

[illegible]

51

Belleville 8. Volte Belleville - 7F8Ef10C A18B16

GB-Cfm 689, f. 70r

1

3

9

18

27

Belleville 9. Curent: La bellvell(e) - transcribed 7F A8B10

GB-En Dep.314 no. 23, f. 31r

The musical score for 'The Rose Tree' is presented in two systems. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass staves). The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The accompaniment features a steady eighth-note bass line and a treble line with chords and single notes. The second system continues the melody and accompaniment, ending with a double bar line and a repeat sign. The melody in the second system includes a final measure with a whole note and a repeat sign. The accompaniment continues with the same rhythmic pattern, ending with a double bar line and a repeat sign.

Belleville 10. Volte Belleville - 7F8Ef10C A12B14

GB-Cfm 689, f. 68r

1

9

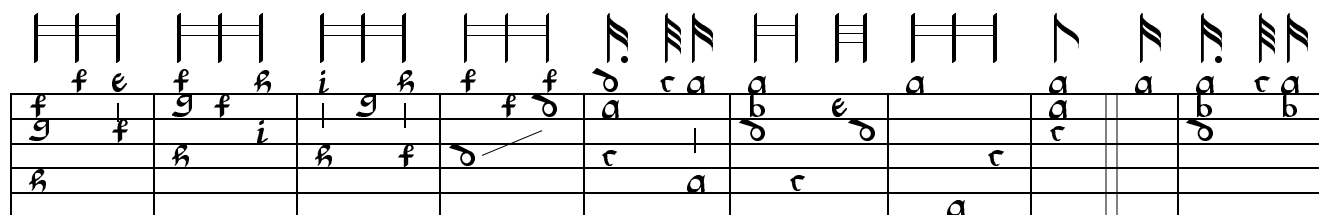
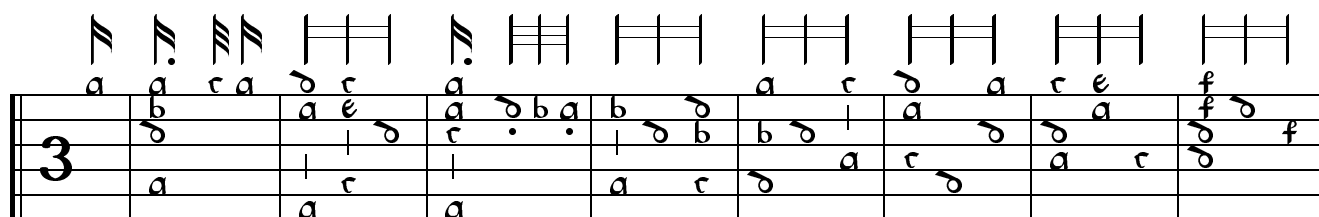
18

Heart 1. Courante Heart - 7F8Ef A16B16

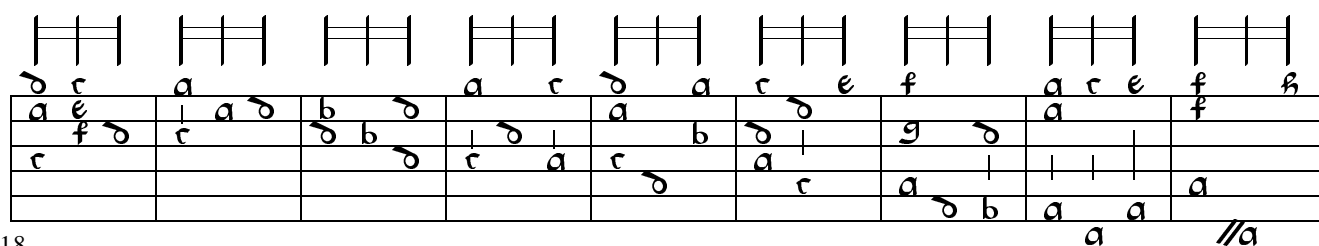
GB-Cfm 689, f. 41r

11

22



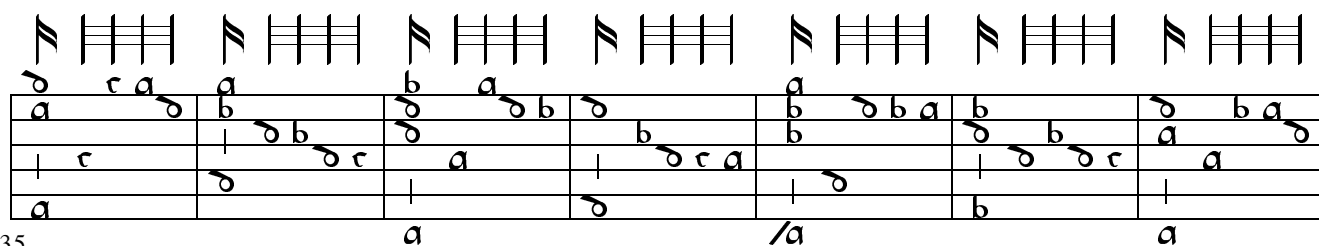
9



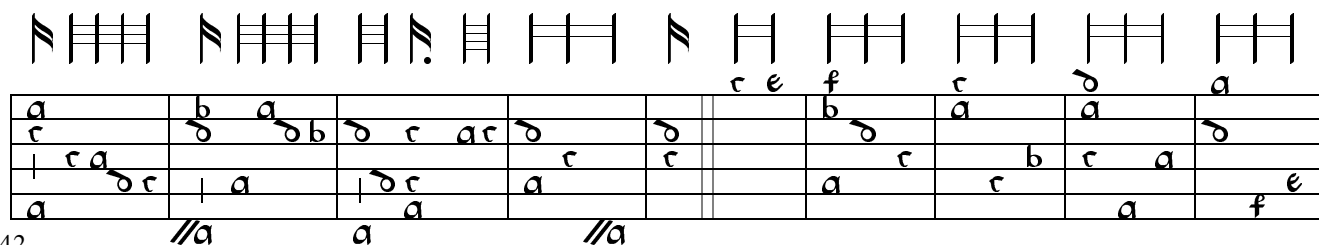
18



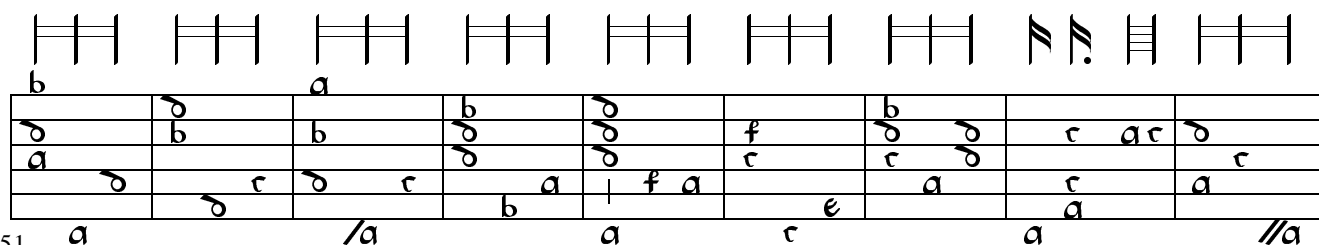
27



35



42



51

60

68

75

83

L1. (The Leaves be green, the nuts be brown) - 2x8bars arr from GB-Lbl Eg.2046, f. 15r

9

Heart 2b. Courante - 7F A15B11B12

Fuhrmann 1615, p. 168

Measures 1-10 of Heart 2b. Courante. The notation is in 3/4 time, featuring a treble and bass staff with various notes and rests. A large '3' is written in the first measure of the bass staff.

Measures 11-21 of Heart 2b. Courante. The notation continues with treble and bass staves, showing a variety of rhythmic patterns and accidentals.

Measures 22-30 of Heart 2b. Courante. The notation continues with treble and bass staves, showing a variety of rhythmic patterns and accidentals.

Measures 31-40 of Heart 2b. Courante. The notation continues with treble and bass staves, showing a variety of rhythmic patterns and accidentals.

Boesset 2. (En sortant de nos froides prisons) - 7F8Ef9D A6B4

D-Us 132, p. 38

Measures 1-5 of Boesset 2. (En sortant de nos froides prisons). The notation is in 3/4 time, featuring a treble and bass staff with various notes and rests.

Measures 6-10 of Boesset 2. (En sortant de nos froides prisons). The notation continues with treble and bass staves, showing a variety of rhythmic patterns and accidentals.

Heart 2c. Courante - 7F A8B7

Besard 1603, f. 159v ii

6

6

Handwritten musical notation on a five-line staff, featuring various rhythmic values (quarter, eighth, and sixteenth notes) and rests, concluding with a repeat sign.

11

Heart 3. Courante Heart - 7F8Ef9C A12B12

GB-Cfm 689, f. 63r

[illegible][illegible]

9

a		b	a	b	a	a		
	b					b	a	b
a	b	b			/a	a		//a

17

17

Heart 4. Courante Heart - 7F8Ef9C A18B18

GB-Cfm 689, f. 63r

Measures 1-28 of the musical score for Heart 4. Courante Heart. The score is written in 3/4 time, indicated by a '3' in a circle. The notation includes various rhythmic values (e.g., eighth, sixteenth, and thirty-second notes) and rests. The key signature is one flat (B-flat). The score is divided into systems, with measure numbers 9, 19, and 28 marked at the beginning of their respective systems. The notation includes various rhythmic values (e.g., eighth, sixteenth, and thirty-second notes) and rests. The key signature is one flat (B-flat). The score is divided into systems, with measure numbers 9, 19, and 28 marked at the beginning of their respective systems.

Tessier 1a. Untitled - 7F10C A6B7

A-SPL KK 35, p. 75

Measures 1-10 of the musical score for Tessier 1a. Untitled. The score is written in common time (C), indicated by a 'C' in a circle. The notation includes various rhythmic values (e.g., eighth, sixteenth, and thirty-second notes) and rests. The key signature is one flat (B-flat). The score is divided into systems, with measure numbers 7 and 10 marked at the beginning of their respective systems. The notation includes various rhythmic values (e.g., eighth, sixteenth, and thirty-second notes) and rests. The key signature is one flat (B-flat). The score is divided into systems, with measure numbers 7 and 10 marked at the beginning of their respective systems.

13

F-Pn Res.F.993, f. 2v