MUSIC SUPPLEMENT TO LUTE NEWS 130 (JULY 2019): MORE PRELUDES AND FANTASIES OF JACOB REYS JOHN DOWLAND PART 31: GALLIARDS JD38, 76, 82, 84, 91 & 104 - SETTINGS OF GREEN GARTERS, WAKEFIELD ON A GREEN, WHETELIES WHEATSHEAFE, TRENCHMORE & THE ENGLISH CLOCK DANCE

31

JACOB REYS/JACQUES POLONOIS

PRELUDES

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P13. GB-Cfm 689, f. 74r i Prelude Polonois	6
P14. GB-Cfm 689, f. 79v i Prelude Jacob	8
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F2. Besard 1603, f. 172v Fantasia noua Jacobi Reys - WDMP 22/81	24-25
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App 1. NL-Lu 1666, f. 160r Fantasia Augusta

The series of music by Jacob Reys/Polonois³ continues here with the second half of the ascribed preludes and fantasies: the remaining six of the fifteen preludes and nine of the nineteen fantasies, numbered as in the modern edition.⁴ The tablature is organised in key sequence: A flat major (P15), A minor (P13, P14, F15, F16), B flat minor (P10, F11), C minor (P11, P12, F2), C major (F6), E flat major (F9, F19), E flat minor (F18) and E major (F5), six of which have been recorded to my knowledge.⁵ The first half of the preludes and fantasies were in Lute News 126,6 nine preludes and ten fantasies: in D minor (P5, F14), F major (P1, P3, P4, F1), F minor (P2, P7-9, F7-8, F10, F12-13), G major (F3), G minor (P6), G major/minor (F4) and A flat minor (F17). Jacob's preludes and fantasias are diverse in style as well as range of keys so that it is difficult to recognize characteristic traits, suggesting he was a versatile composer unless more of the attributions are in error than the few that we know of (see below).

The Herbert manuscript is by far the major source of Jacob's music (40 of the 60 or so pieces and all but three of those here). Curiously in Herbert thirty are ascribed to Jacob and another ten to Polonois, and none of titles of the concordances confirm that they are the same composer. However, the two names are linked in Hove's Delitiae Musicae of 1612 with four pieces ascribed Jacques Pollonois, so it seems likely that Edward Herbert collected the music without realising they were by the same composer, whom he would not have met because Jacob died in 1605 before Edward was first in Paris as James I's ambassador in 1608. Besard included ten pieces ascribed to Jacob Reys in Thesaurus Harmonicus of 1603 (including F2 here),

also assumed to be the same composer. One fantasia here (F19) is also ascribed *Polonois* in a manuscript of German provenance and now in Bautzen, which presumably refers to Jacob. Another fantasia (F5) unique to Fuhrmann's *Testudo Gallo-Germanica* of 1615 ascribed *Pollac* is also assumed to be by Jacob in the modern editions of Szczepanska and Pozniak. But it is the only work in Fuhrmann's print to use the name *Pollac*, and his list of composers in the preface includes separate entries for *Sig. Iacob* and *Sig. Polonos* - similar to the separate Jacob and Polonois ascriptions in the Herbert manuscript, see below. F5 could be by Jacob, but Fuhrmann might also have meant another lutenist from Poland, such as Kasper Sielicki⁷ or Petrus Konopacky, but not Diomedes as Fuhrmann entered *Diomedes Venetus* separately in his list of composers.

Unusual for the lute, F15 and F16 are in the key of A minor or plagal Aeolian mode ending on the dominant.9 Bars 35-38 of F16 are corrupt in the original and retained in the Pozniak edition, but I have reconstructed it (details in the commentary at the end of the Lutezine accompanying this Lute News). Also, in P10 the barring misses the strong beats from bar 25 to the end of the original, which I, and Pozniak, adjusted editorially by changing the first two notes of bar 25 from quavers to crotchets and then moving bar lines by a crotchet from then on. Only one source of each of the preludes and fantasias here are known, except for two of the fantasias: the two sources of F5 are nearly identical but the minor variants in Mertel, sometimes better readings such as in bars 11-12. The ascribed version of F19 in the Bautzen manuscript is corrupt in the first stave resulting in incomplete polyphony which seems correct in Mertel. The alternative versions of these two are in the accompanying Lutezine. Two fantasias in Besard's Thesaurus Harmonicus are ascribed Jac. Reys but both are concordant with fantasias in Melchior Neusidler's Il Primo Libro published in Venice in 1566 and the title page confirms that Melchior composed them, 10 suggesting Besard's ascriptions of these two (and who knows how many more in his print) were in error. They are included in the Lutezine as fantasias of Melchior. Also, Fantasia Augusta from the Thysius lute book is included as a doubtful attribution to Jacob here (App 1). In the table of composers in the preface to Besard's Thesaurus Harmonicus, copied in Philip Hainhofer's lute books (D-W Guelf.18.7/18.8) as well as in Gumpelzhaimer's Gymnasma of 1621, Jacob is referred to as 'Iacobus Reys Augustanus' and in Varietie of Lute Lessons Robert Dowland includes a fantasia 'Composed by the most famous Jacobus Reis of Augusta' (F4 in Lute News 126) suggesting an association of Jacob with Augsburg. None is known and it seems more likely to be an error confusing him with Melchior Neusidler who was in Augsburg, maybe similar confusion to Besard's misattributions above.

¹ Maria Szczepanska (ed.) Jakub Polak, Preludia, fantazje i tance na lutnie Wydawnictwo Dawnej Muzyki Polskiej 22 (Kraków, Polskie Wydawnictwo Muzyczne 1951).

² Pozniak, Jakub Polak/Jacob Polonois: The Collected Works (Kraków, Polskie Wydawniactwo Muzyczne 1993), who assumed '+' in the original of F19 were ornaments but they are surely tenuto/hold signs!

³ The series of music by Jacob Polak so far: a galliard in *Lute News* 10 (January 1989); eight items (P1, C2, C8, V2, V6, G1, F1 & F6) in *Lute News* 34 (May 1995); *En me revenant* in *Lutezine* to *Lute News* 115 (October 2015); *Un jeune fillette* in *Lutezine* to *Lute News* 119 (October 2016); courantes (C1-8) and voltes (V1-8) and a biographical sketch in *Lute News* 123 (October 2017); nine preludes (P1-9) and ten fantasias (F1, F3-4, F8-9, F10, F13-14 & F17) in *Lute News* 126 (July 2018); the second half of preludes fantasias are here in *Lute News* 130 (July 2019); and the sarabande two ballet four bransle four galliards and a few miscellaneous pieces will follow in the near future.

⁴ Pozniak 1993, op. cit.; and P1 & F1 were edited for Lute News 34 (May 1995).

⁵ Recordings of the preludes and fantasias here: Paul Kieffer Jacques Le Pollonois: Pièces de Luth (Aevitas AE-12157, 2015): tracks 1 (P11), 6 (F6), 9 (P15), 15 (P13), 16 (P14), 17 (F15), 18 (F5); and Joachim Held Polish Lute Music (Hanssler Classic CD HC19034, 2019): track 29 (F6).

⁶ I have since noticed an error in the tablature for F7, in bar 122/1 the chord is a course too low, so get your copy off the shelf now and pencil in a change of a2a3d4a7 to a1a2d3a6 if you haven't already.

⁷ See Piotr Pozniak 'Kasper Sielicki, ein polnischer Lautenspieler-Komponist' Die Laute XII (2017) pp. 39-61.

⁸ Music by both edited for Lute News 82 (June 2007).

⁹ Thank you to Wilfred Foxe for clarifying this for me.

¹⁰ Libro Intabolatura di Liuto di Melchior Neysidler Alemano, Sonatore di Liuto in Augusta, one sono Madrigali, Canzone Francesi, Pass'e mezi, Saltarelli, & alcuni suoi Ricercari (... and some of his ricercars).

WAKEFIELD ON A GREEN

WG1. Morlaye Le Second Livre de ... Guiterne 1553 ff. 27v-28r

Hornepipe d'Angleterre - guiterne p. 19

GB-Cu Dd.3.18, ff. 11v-12r Jo: Johnson wakefilde on a green - treble

JohnsonB 65 IRL-Dm Z.3.2.13 (Marsh), pp. 146-148 untitled - treble and ground cf. GB-Lbl Add.30485, ff. 56r-57v wakefild on a greene - keyboard

Wakefilde on a green is the title of a treble of twenty-three variations on a short four-bar tune ascribed to John Johnson in Mathew Holmes' manuscript of lute duet and consort parts, and the same treble but with the ground is found untitled in the Marsh lute book, both sources from the 1580s. John Ward identified the same tune in a set of eight variations for gittern, printed in Paris for Guillaume Morlaye in 1553.11 Wakefild on a greene is also the title of a set of three variations on a similar four-bar ground but with a different melody for keyboard in the early seventeenth century Wray manuscript (GB-Lbl Add.30485). Morlaye's setting is transcribed for lute here and John Johnson's treble and ground duet and a lute transcription of the keyboard tune are in the Lutezine.12 'Wakefylde and agrene, a ballett' is entered in the Stationer's Company Register for 1557/8 (Rollins 2829) soon after publication of Morlaye's gittern setting, suggesting the tune was known in England as early as the mid-sixteenth century. The earlier ballad was probably reworked as 'The jolly Pinder of Wakefeild' registered a century or so later in 1675 (Rollins 1308),13 as this entry presumably refers to broadsides from the 1680s headed "The Jolly Pinder of Wakefield with Robin Hood, Scarlet, and John To an excellent Tune' beginning 'In Wakefield there lives a jolly Pinder in Wakefield all on a Green' (EBBA 20721, 30380, 33341, 33347, 33349, 35499, 35981 - http://ebba.english.ucsb.edu. The earlier and/or later ballad was probably accompanied by one or both of the two tunes above. Wakefield is a cathedral city in West Yorkshire recorded in the Domesday Book in 1086, becoming a centre for the woollen and tanning trades in medieval times. It was the location of the Battle of Wakefield in 1480 during the Wars of the Roses and a Royalist stronghold in the Civil War (1642-1651). A pinder or poundmaster was a local government official in charge of a pound for stray livestock, and the story is about a pinder challenging Robin Hood and his men who 'Dare make a trespass to the town of Wakefield' (line 7 of the ballad).14

TRENCHMORE

T1. GB-Cu Nn.6.36, ff. 30v-31r untitled 22-23 T2. US-Ws V.b.280. f. 87v untitled 23 T3. US-Ws V.a.159, ff. 10r-10v & 12r Trenchmore T4. Playford 1651, p. 103 Trenchmore - arr from violin GB-Cu Dd.3.18, ff. 12v-13r Trenchmoore Jo: Johnson - duet treble = GB-Lcm loan 2019-01 (formerly WPforester welde), ff. 11v-12r Trenchmore - duet treble and ground = IRL-Dm Z.3.2.13,(Marsh), pp. 139-141 untitled duet treble and ground - JohnsonB 66. GB-Lbl Eg.2046, f. 51v <88v> Gau(ltier tuning - edeff) Trenschmore; GB-En Acc. 9769 84/1/6 (Balcarres), p. 67 Trenchmore by david grieve - baroque lute (dfedf). Cittern: US-CAh 179 (Boteler), f. 44v trench more; US-CAh 182 (Ridout), f. 66r Trench more; US-CAh 182, f. 78r Trenchmore. Keyboard: F-Pn Rés.1186, ff. 32r-32v Trench=more; US-NYp Drexel 5609, p. 119 Trenchmore. Violin: Walsh 1718 I, p. 149 200 Trenchmore / Long ways for as many as will - violin

Trenchmore¹⁵ is the name of a popular dance or type of dance with fast tripping rhythms from the middle of the sixteenth century. The

¹¹ John M. Ward Music for Elizabethan Lutes (OUP 1992), p. 104 fn322.

title may refer to an Irish dance from a place called An Trinse Mór or Trenchmore in the barony of Kells, county Kilkenny and the site of the Shanna-chushlawn-Threenshamoore, or old castle of Trenchmore, no trace of which now survives.¹⁶ The music is a 4-bar dance tune with a strong alternating tonic-dominant rhythm but less than memorable tune of rising and falling scalar phrases. The lute solos that survive are fragmentary settings in the lute book inscribed Giles Lodge from the 1560s (T3) and the Folger Dowland lute book from the 1590s (T2) and a highly accomplished set of eleven variations in Mathew Holmes' last lute book from c.1605-1615 (T1)17 in addition to a treble and ground duet by John Johnson (in the Lutezine). A setting is also found in the later section of the Pickeringe lute book in the transitional 'Gaultier' tuning edeff and the keyboard manuscript probably compiled by Robert Creighton (F-Pn Rés.1186) both from a.1630. It is also found in the mid-seventeenth century Boteler and Ridout cittern manuscripts and Playford's The Dancing Master of 1651, and into the eighteenth century in the Balcarres lute book copied £.1695-1701 in baroque lute tuning (dfedf) and as a melody for violin in Walsh's The Compleat Country Dancing Master of 1718.

Trenchmore is extensively quoted in contemporary literature, the first known in the records from Loseley Park near Guildford of the charges & expenses for the wardrobe of the Lorde of Misrule at the court of Edward VI in 1550/1, of 'Appareil ... made for: his daunsers: thre garmentes of sarsenett with iij payre of sloppes of owde store for them that daunsed trenchemore the makinge besides the stuff ... iijs',18 and it is referred to periodically thereafter until the early decades of the eighteenth century: 19 William Bulleyn A Dialogue both pleasaunte and pietiful 1564 'He plaieth tricke upon the Gitterne, and daunce Trenchemore and Hey de Gie, and telleth newes from Terra Florida'; Raphaell Holinshed Chronicles of England, Scotland, and Ireland 1577 'these iapes and gibes are onelie fit for ruffians, vices, swashbucklers & tosspots. And trulie they beeset a diuine as well, as for an asse to twang quipassa on a harpe or gitterne, or for an ape to friske trenchmoore in a pair of buskins and a doublet'; Stephen Gosson Schoole of Abuse 1579 'Domitian suffered playing and dauncing so long in Theaters, that Paris led the shaking of sheetes with Domitia and Mnester the Trenchmour with Messalina'; William Webbe A Discourse of English Poetrie 1586 'neither is there anie tune or stroke which may be sung or plaide on instruments, which hath not some poetical ditties framed according to the numbers thereof, some to Rogero, some to Trenchmore, to downe right Squire, to Galliardes, to Pauines, to Yygges, to Brawles, to all manner of tunes which everie Fidler knowes better than my selfe'; Nicolas Breton Wits Trenchmour, In a conference had betwixt a Scoller and an Angler 1597 in the dedication 'offering to your patience a president of so simple a wit, as dauncing a Trenchmour in the shadow of vnderstanding, dares not come into the light without the comfort of your good countenaunce' and near the end 'For, say quoth he, that though some few I found of extraordinary good spirits, and yet among a number of these countrey daunces, I did light on such a Galiard, as had a trick above Trenchmour, and could speake more to the purpose then many of the wiues of the Parish'; Thomas Deloney History of the gentle craft 1598 'like one dancing the Trenchmore, he stamp'd up and down the yard, holding his hips in his hands'; Will Kempe Nine Daies Wonder 1600 dedication 'Some sweare, in a Trenchmore I haue trode a good way to winne the world' and on 'the second dayes iourney ... In this towne [Burntwood = Brentwood] two

1-324. The Register of the Stationer's Company also includes 'Pinder of Wakefeild being the mad merry history of George a Greene the lusty Pinder of the North &c.', probably a book, registered in 1632 (Rollins 2089).

The tune is not included in Claude M. Simpson The British Broadside Ballad and its Music (New Brunswick, Rutgers University Press, 1966), but to his description of the tune The Bailiff's daughter of Islington (p. 29) he adds the footnote: "E. F. Rimbault, in Gutch's Robin Hoole, 1847, II, 434, reprinted as the tune of "The Jolly Pinder of Wakefield' the 'Baily's Daughter' music from The Jovial Crew. Rimbault did not mention the ballad opera but named as the source of his tune 'an old MS. in lute tablature, formerly in the collection of the Rev. Mr. Costling, of Canterbury'. What he called 'another copy of this tune' in Cambridge University MS Dd.3.18 is evidently 'Wakefilde on a green' f. 11v, an entirely different air. Its title, coming from the burden of 'The Jolly Pinder' probably led Rimbault to an association which the music does not justify." This manuscript was probably for lyra viol and owned by the famous Canterbury bass singer John Gostling (1644-1733), but a manuscript with theis music in does not seem to have survived. Thank you to Tim Crawford, Andrew Ashbee and Matthew Spring for the information.

¹³ 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.

¹⁴ An English actor named Edward Wakefield had a quarrel with Thomas Sackville in a tavern in Brunswick in 1597 according to Wolfenbüttell court records; he probably came from Wakefield, see Albert Cohn Shakespeare in Germany (1865), pp. 33-34, available online as a free Google e-book.

¹⁵ Trenchmore was listed in the title to the supplement for the Lutezine to Lute News 128 in error.

¹⁶ William Carrigan History of the Diocese of Ossory (Dublin 1902) II pp. 336-337.

¹⁷ Played on an orpharion by Paul O'Dette's on his CD Robin Hood: Elizabethan Ballad Settings (harmonia mundi HMU 907265, 2001) track 23.

¹⁸ Albert Feuillerat Documents relating to revels at court in the time of King Edward VI and Queen Mary (Louvain 1914), p. 79, online at:

https://archive.org/details/documentsrelatin00greauoft/page/n6

19 Confirmed from online facsimiles and text transcripts, but excluding others referred to in 19th and 20th century literature not yet confirmed.

Cut-purses were taken, that with other two of their companions followed mee from London ... and after a dance of Trenchmore at the whipping crosse, they were sent backe to London'; Thomas Weelkes's Ayeres or Phantasticke Spirites 1608 song 6 'Fill the pipe once more, My braines dance trenchmore. It is headdy, I am geeddy'; Francis Beaumont and John Fletcher Island Princess c.1619-21 published 1647 act 5 scene 1 'Like grindle tails, with their heels upward; All the windows i' th' town dance a new trenchmore'; Lodowick Barry Ram-Alley 1611 act II scene i, Justice Tutchin 'Well I shall catch him in a narrow roome, Where neither of us can flinch; If I do, Ile make him dance a trenchmoore to my sword'; John Taylor A Very Merry Wherryferry Voyage 1622 'Me thinkes Moriscoes are within my braines, And Heyes and Antiques run through all my vaines: Heigh, to the tune of Trenchmore I could write, The valiant men of Cromer's sad affright'; and John Selden (1584-1654) in his Discourses, or Table-Talk published 1684 contrasts the court of Elizabeth with that of Charles I as symbolized by the dance: '[In Elizabeth's time] Att a Solemne dancing, first you have the grave measures, then the Corantoes & the Galliards, & all this is kept upp wth ceremony, att length to Trenchmore, and the Cushion-Dance, and then all the Company dance, Lord and Groom, Lady and Kitchen-Maid, no distinction. So in our Court, in Queen Elizabeth's time, Gravity and State were kept up. In King James time things were pretty well But in K[ing] Charles time there has binn nothing but Trenchmore & the Cushion dance, omnium gatherum, totty polly, hoyte come toyte'.

Although the tune is not called for by name in surviving broadside ballad sheets, Thomas Ravenscroft Deuteromelia, 1609 includes settings of two 'Freemens Songs to 4. Voices' to the tune without naming it: 'Tomorrow the Fox will come to towne' (No. XX) and 'Willy prethe goe to bed' (No. XXI), the latter also in Thomas D'Urfey Pills to Purge Melancholy 1699-1714, pp. 51-52 with the music. However, the political song 'A New Ballad: To the Tune of Trench-more' beginning 'What do Members now ail, To the King to turn Tail' in Thomas Tebb & Thophilus Sanders' Poems on Affairs of State vol. III 1704/R1716 (p. 139/124 - free Google e-book), might be expected to have used it but it lacks the music and the words do not fit the tune here. Also, the broadside entitled 'The West-Country Jigg: Or, A Trenchmore Galliard' calls for 'a Merry Scotch Tune, Or, Up with Aley Aley' beginning 'Jack's a naughty Boy, for calling his mother wh[ore]' which is different music,²⁰ but the text of verse two 'Four-and-twenty lasses went over Trenchmore Lee' and the final verse of twelve 'And wish that Trenchmore Lasses they may live merry and long', does seem to confirm that Trenchmore was a place.21

WHETELIES WHEATSHEAFE

WW1. Robinson SoM 1603, sig. Iir *AN ALMAIGNE* p. 29 Robinson 1609, sig. H2r *Whetelies wheat sheafe* - cittern

Thomas Robinson included a cittern solo titled *Whetelies wheat sheafe* in *New Cytharen Lessons* published in 1609, six years after printing a setting of the same tune for lute titled *An Almaigne* in *The Schoole of Musicke* published in 1603. The title may refer to a ballad tune that Robinson knew, but I have found no other source of the music or reference to a text of that or a similar name in the ballad literature. The lute setting is here and the cittern solo in the accompanying *Lutezine*.

GREEN GARTERS

G1. GB-Cu Dd.3.18, ff. 23v-24r *Greene Garters* - arr. from treble 35 GB-Cu Dd.5.20, f. 6r *Green Garters* - bass viol of mixed consort GB-Cu Dd.5.21, f. 10v *Green garters* - recorder of mixed consort

The sixteenth century tune in duple time here called *Green Garters* is extracted from the set of variations on it in the treble and ground duet

²⁰ J. Woodfall Ebsworth *The Roxburghe Ballads* vol. VII (1893), pp. 342-345, online: https://archive.org/details/roxburgheballads07chapuoft/page/n8

(the complete duet is in the Lutezine) and incomplete mixed consort parts copied by Matthew Holmes in Oxford in the 1580s. It is different to the dance tune in triple time for violin titled Blue petticoats or Green Garters in John Playford's The Dancing Master first published in 1651. Both of these are different to the tune called for in the broadside ballad headed 'The Longing Shepherdess: or, Lady lie neer me. To the Tune of, Lady lie neer me: or, The Green Garter' beginning 'All in the Month of May, when all things blossom' (EBBA 36018 1650? & 21057 1663-74; Bod23507 Roud V18896 http://ballads.bodleian.ox.ac.uk). This latter tune was probably used for the ballad 'The Courteous Sheapardesse' that is found in the Stationer's Company Register for 1639 (Rollins 419)²² and known from a broadside headed 'The courteous Shepherdesse. Who, though her Love so often denies, The Northern Lad, at last, obtaines the Prize. To the Tune of, Laddy lye neere me' beginning 'Blith Lad, I prethee goe, thou wilt deceive me' (EBBA 36209).²³ The tune with the title Lady lie near me is known from settings for lute in transitional tuning in two Scottish lute books (edited for Lute News 73 and one reproduced in the Lutezine accompanying this Lute News).24 Another country dance known from the nineteenth century is called Bonny green garters sung to text beginning 'O here's to the ladies, we love them so well, though some are regular tartars, It's off with their stockings, and off with their shoes, and off with their bonny green garters' which is still danced and sung by Morris Men in the village of Bampton near Oxford (search YouTube for a video clip) to a number of tunes, different again from the one here.

JOHN DOWLAND GALLIARDS JD38/76/82/84/91/104

JD38. Dowland A Musical Banquet 1610, sig. B1r The Right Honourable the Lord Viscount Lisle, Lord Chamberlaine to the Queenes most excellent Maiestie, his Galliard/ Iohn Douland, Batcheler of Musick. [index: Syr Robert Sidney his Galliard] pp. 12-13 JD76a. GB-Gu Euing 25, f. 42r untitled - DowlandCLM 76 13 **JD76b.** GB-Cu Dd.9.33, f. 19v *Galliard W Th* 2.1 JD82. GB-Cu Dd.9.33, ff. 22r-21v Dowland F. Cutting 6-7 - CuttingB²⁵ 36 JD84. GB-Lbl Hirsch M.1353, f. 5r untitled 8-9 GB-Cu Dd.9.33, f. 17r Hasellwoods Galliard Jo Dowland - DowlandCLM 84; HolborneS26 47a/b Instrumental ensemble: Holborne 1599, sig. B1v Galliard JD91a. GB-Cu Dd.2.11, f. 52r ii Susanna Galliard 32 - DowlandCLM 91 = CH-Bu F.IX.70, pp. 101-102 XLIIII Susanne JD91b. D-Ngm 33748 I, f. 14r Gall: Susanne 32 this is JD38/91! 2nd & 3rd strain [1st str from bar 3]! Dowland 1604, sigs. L2v-M1r M. Buctons Galiard - lute part cf. Füllsack & Hildebrand 1607, no. 18b Galliard Jhon Douland instrumental ensemble à 5 JD104a. GB-Lbl Hirsch M.1353, f. 7r untitled 18-19 DowlandCLM 104 **JD104b.** GB-Cu Dd.2.11, f. 41r untitled 33 GB-Cu Dd.2.11, f. 44r untitled - bandora Nordstrom 86 US-CA Mus.181, f. 10v Ga[lliard] 7 Dowland p[er] Ro[bert] Sp[rignell]- chromatic cittern in italian tuning App 2. GB-Cu Dd.2.11, f. 52r iii untitled 33

Here are six galliards to continue the complete Dowland series.²⁷ **JD38** was published in Robert Dowland's song book *A Musicall Banquet* in 1610 and bears the ascription 'Iohn Douland, Batchelar of Musick'. Both the song book and the galliard are dedicated to Sir Robert Sidney (1563-1626), who was knighted in 1586, became Lord Chamberlain to queen Anne of Denmark, James I's wife, in 1603 and created Viscount

²¹ William Chappell *Popular Music of the Olden Time* (London 1855-6) II p. 769;
J. P. Cunningham 'The Country Dance: Early References' *Journal of the English Folk Dance and Song Society* 9 no. 3 (1962) pp. 148-154; Simpson 1966, op. cit.,
pp. 716-718; John M. Ward 'Apropos: The British Broadside Ballad and Its Music' *JAMS* xx (1967) pp. 77-78.

²² Presumably unrelated to Rollins 2036, 'A paire of garters for yonge menne to weare yat serue the Lord God and Lyve in his feare' registered in 1578.

²³ William Chappell, revised H. Ellis Wooldridge Old English Popular Music (Macmillan 1893/R 1961), part I, p. 319; Simpson 1966, op. cit., pp. 423-424.

²⁴ Recorded by Rob MacKillop Flowers of the Forest: Scottish traditional music for lute

mandour cittern & guittar (Green Trax CDTRAX 155, 1998) and Ronn McFarlane Highland King: The Scottish Lute II (Dorian DOR-90257, 1999).

²⁵ Jan Burgers Francis Cutting: Collected Lute Music (Lubeck, Tree Edition 2002).

²⁶ Rainer aus dem Spring Anthony Holborne Music for Lute and Bandora (Albury, Lute Society Edition 2001).

²⁷ Diana Poulton and Basil Lam Collected Lute Music of John Dowland (Faber 1974 2/1978 3/1981) [DowlandCLM], pp. 326, 337-340; Diana Poulton John Dowland (Faber 1972 2/1982), pp. 150-151, 178, 180-181, 366-368, 409; John M. Ward A Dowland Miscellany JLSA X (1977), pp. 28-29, 66, 71; John M. Ward Sprightly & Cheerful Musick, Lute Society Journal xxi (1979-81), p. 148.

Lisle in 1605 (so it is curious that Robert Dowland still refers to him in the table of contents only as Sir Robert Sidney in A Musicall Banquet five years later). It is closely related to the anonymous Susanna Galliard (JD91) found in Matthew Holmes first lute book copied a.1588-1595 which is presumably an earlier version of JD38 composed by Dowland. He also reworked it into a galliard for consort, no. 19 in his Lachrimae, or Seaven Teares published in 1604 where it is dedicated to M. Bucton. The identity of the dedicatee is uncertain, but he may be the courier named Buckton referred to in a letter from Paris dated 1582 to Principal Secretary Sir Francis Walsingham from Sir Henry Cobham, Elizabeth I's French Ambassador whom Dowland was with in Paris.²⁸ A close concordance for JD91 titled Susanne is found in the lute book of Emanuel Wurstisen from Basel copied £.1594-1615,29 and a cognate lute setting is titled Gall(iard) Susanne in a German manuscript now in Nürnberg copied c.1615-20,30 and an arrangement for instrumental ensemble is in Füllsack & Hildebrand Außerlesener Paduanen und Galliarden Erster Theil published in 1607, XVIII[b] Galliard à 5 Ihon Douland.31 The titles are a clue to the fact that the galliard is a pastiche of music from Orlando de Lassus' setting of the poem Susanne un jour by Guillaume Guéroult (1507-1569) based on the biblical story of Susannah and the Elders. It was originally set by Didier Lupi Second (c.1520->1559) and later adapted by Lassus, as well as Cipriano de Rore, Gerard van Turnhout, Claude Le Jeune, and Eustache Du Caurroy. The appearance of Dowland's galliard on the continent also suggests it may have been part of the music used in the play Susanna written by Henry Julius (1564-1613) Duke of Brunswick and staged at Wolfenbüttell in 1593 by the English actors Robert Browne and Thomas Sackville.³² John Ward first described the extent of the material Dowland borrowed, and Peter Holman commented that 'nearly every note [of the the consort setting] comes from Lassus'!33 Dedicating it to two different people and publication of this galliard entirely based on borrowed material, is a credit to Dowland's ingenuity! DowlandCLM included the galliard JD76 as 'anonymous but probably by Dowland' because 'The opening phrase ... is the same as that of (JD)19, 'Pipers Galliard' and many of Dowland's characteristics of composition are present in the piece (no examples given). In addition to the stylistic indications its position in the Euing MS, between (JD)3 Farwell and (JD)72, might also point to Dowland as composer.' However, Poulton's caveat to another doubtful attribution is apt: 'It is, however, all too easy for an author to lay claim to most of the attractive anonymous pieces for his, or her, particular composer!' Poulton considered the W th in the title of one version, reminiscent of the title of JD50 Mrs Whites Thinge (edited in Lute News 100), to be a scribal error or confusion. The two sources both lack divisions and differ in the figuration of the opening bar as well as minor details, both versions included here for comparison. JD82 and JD84 are included in DowlandCLM as 'attributed to Dowland, probably incorrectly'. The ascription of **JD82** to F Cutting is added in the

²⁸ 'I have received the packet you sent me by Buckton' quoted in Ward 1977,

usual location for titles in Holmes' lute books below the final double bar line, and *Dowland* is written more hastily by Holmes, probably later, in the centre of the bottom margin of the page. Both DowlandCLM and Burgers' Cutting edition attribute it to Cutting. JD84 is a lute setting of a galliard for instrumental ensemble in Anthony Holborne's Pavans, Galliards, Almains ... in five parts published in 1597. Poulton considered that 'there is no reason to doubt that Holborne is the original composer. If Dowland is connected in any way with this piece it can only be as arranger for the lute' and John Ward added that 'Mathew Holmes ... may have ascribed it to Dowland because the melody of the first strain is very like that of the latter's Sir John Souch's Galliard' (JD26 - edited in Lute News 103). Judging the version in Hirsch to be 'very inaccurate; the divisions are undistinguished [I disagree!] and the bass is frequently inconsistent with the bass of the statement' DowlandCLM reproduced the version in Dd.9.33 which lacks divisions. The Hirsch setting with divisions is here and the one in Dd.9.33 is in the Lutezine. The dedicatee may be Thomas Haselwood who signed a letter to the Cecils from Colchester in 1595.34 JD104 was new to the third edition of DowlandCLM after John Ward identified Ga 7 Dowland p Ro Sp, a Dowland galliard arranged for cittern by Robert Sprignell, in the Otley cittern book as a cognate for two anonymous lute solos and one for bandora. A lute setting in G with divisions is in the Hirsch lute book, and another a tone lower plus a bandora solo, both lacking divisions are in Holmes' first lute book Dd.2.11. The two lute settings are here and cittern and bandora settings, together with a repeat of the lute setting in F with the addition of divisions transposed from the setting in G are in the Lutezine. Of these six galliards, all but JD84 begin with rising figures, albeit with different intervals and at different pitches. The page filler App 2. is anonymous and follows Susanna Galliard (JD91) in Dd.2.11; the third strain is like the third strain of Dowland's song 'Come againe, sweet loue' no. XVII in The First Book of Songes 1597 and the lute solo JD60 (edited for Lute News 121).

ENGLISH CLOCK DANCE

K1. D-B N 479 (Grühenbühel), f. 68r Ballet p. 27 US-R Vault M 140 V186S (Sibley), p. 37 Chanson anglese Valerius 1626, pp. 150-151 d'Engelsche klocke dans - lute, cittern, voice Starter Friesche Lust-hof 1621, p. 44 D'Engelsche Kloke Dauns - song

Amongst the tunes Adriaen Valerius adopted to set songs in his Nederlantsche Gedenck-Klanck of 1626 is one called d'Engelsche klocke dans, which is also used to accompany dozens of songs in Dutch song books between 1621 and 1757.35 However, I can find no source of music from England or literary reference to a contemporary English clock dance. Valerius' setting is rather crude, and more satisfactory lute solos on the tune are found titled Chanson anglese and Ballet in two manuscript sources - one included here and the other with Valerius's setting in the Lutezine. A different tune with the Swedish title Engelska klockan (English clock) is found in a number of Swedish sources (two for lyra viol, five for keyboard and one for cithrinchen), none for lute but one for lyra viol transcribed for lute in the Lutezine.

Addendum to Lute News 129.36

John H. Robinson - July 2019

op. cit., p. 81. ²⁹ A cognate for Dowland's galliard that I identified in 2007, and not a vocal intabulation of Lassus' chanson Susanne un jour as listed in the Wurstisen inventory in Christian Meyer Sources Manuscrites en Tablature Luth et Theorbe c.1500-1800: I (Éditions Valentin Koerner 1991), p. 15.

³⁰ See Ward 1977, op. cit., pp. 28-29.

³¹ See Peter Holman Four and Twenty Fiddlers: The Violin at the English Court 1540-1690 (Oxford, Clarendon 1993), pp. 165-167.

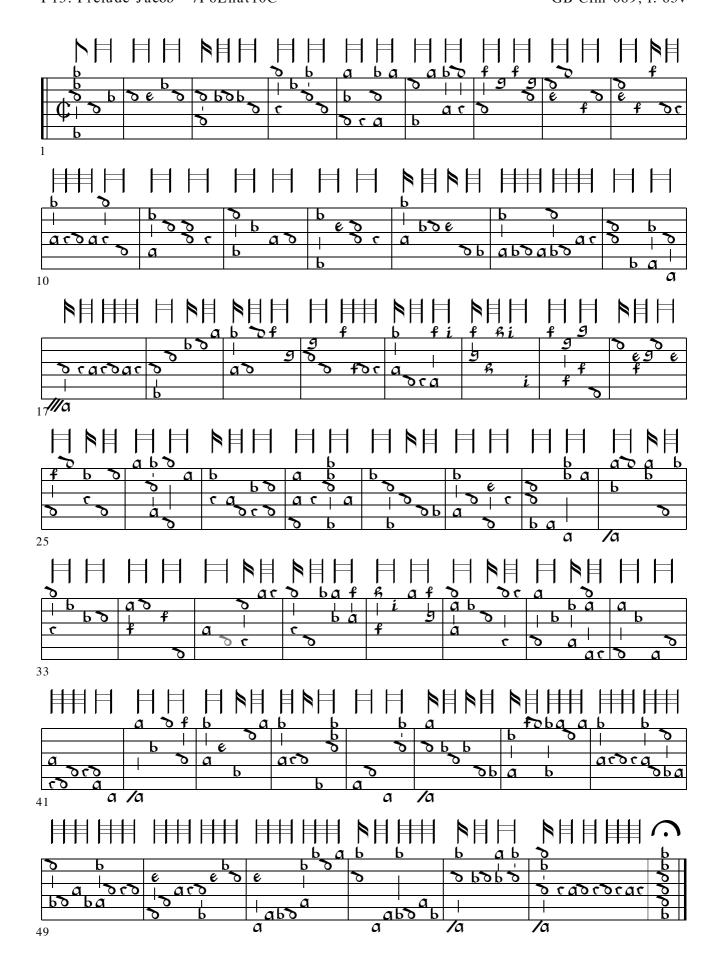
³² Act IV scene 4 of the play includes 'Inmittelst kommen die Instrumentisten, vnd Spielen der Susannen zu Ehren vnd Glückwünschung Susanna unjour' [In the meantime the instrumentalists and the play Susanna honoured and congratulated Susanna un jour].

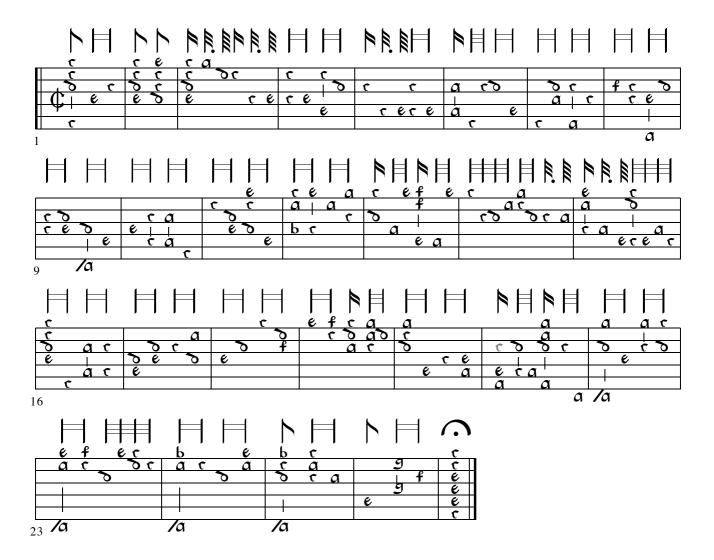
³³ Peter Holman Dowland Lachrimae (1604) (Cambridge University Press 1999), p. 71. Ward's comparison (1977, op. cit., p. 28): M Buctons galiard bars 1-8 (Lassus 1-6, 13-14), bars 9-16 (Lassus 28-29, 32-34, 49-50) & bars 17-24 (Lassus 53-58, end); Lute settings of Susanne un jour will appear in the next instalment in the Lorenzino series, and the next in the Jacob Reys series will include GB-Cfm 689, f. 67v Susanna un jour de Jacob, which François-Pierre Goy has identified as a setting of Ave maris stella.

³⁴ Calendar of MSS of the Marquis of Salisbury at Hatfield House V 341 & 433. 35 Searching the Dutch Song Database at http://www.liederenbank.nl/ came

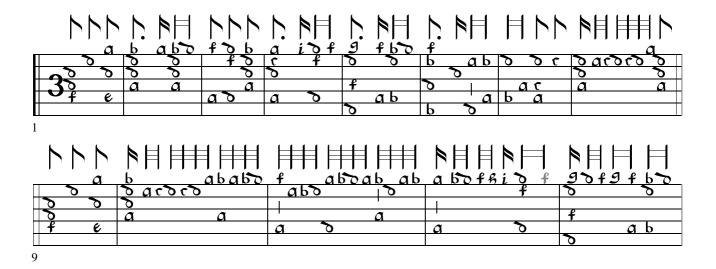
up with sixty-four hits for klokkedans. ³⁶ Thank you to Mike Ashley for pointing it out a wrong note on p. 32 in JD95

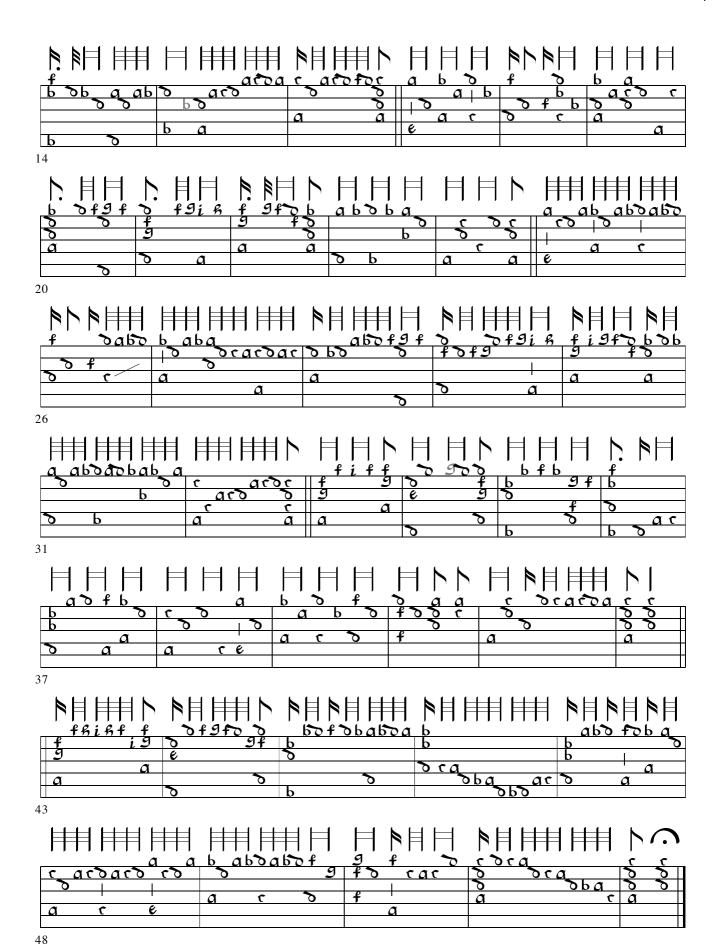
⁻ bar 63/3 reads c1 not f1in the original; also on p. 7 the a2 in bar 58/5 of Corkine's setting of Come live with me is my error so omit it.

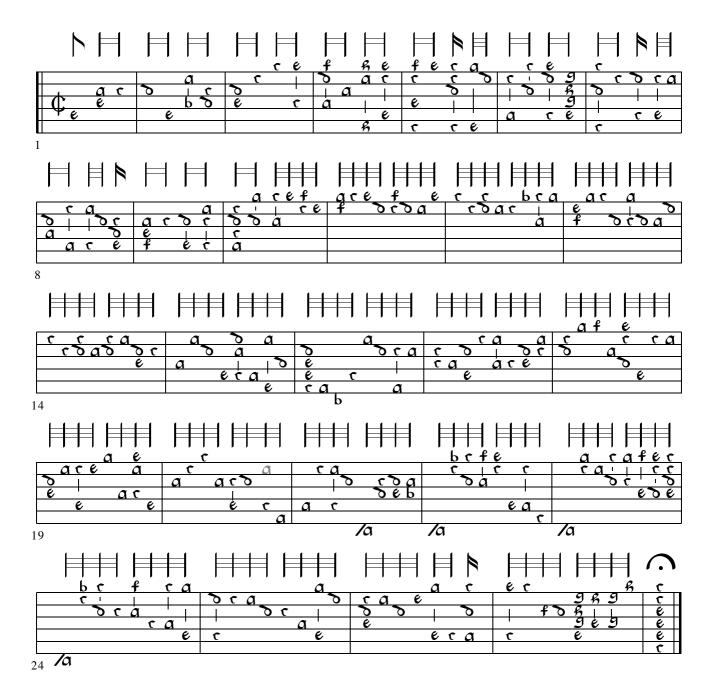




JD82. (Galliard) Francis Cutting arr. Dowland? - AA8BB8CC10 GB-Cu Dd.9.33, ff. 22r-21v



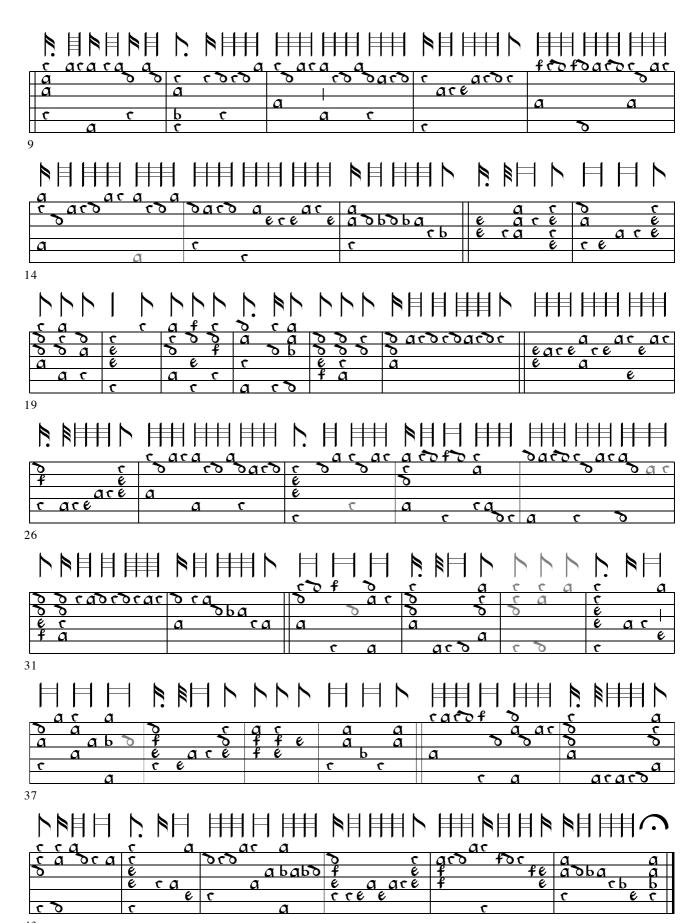


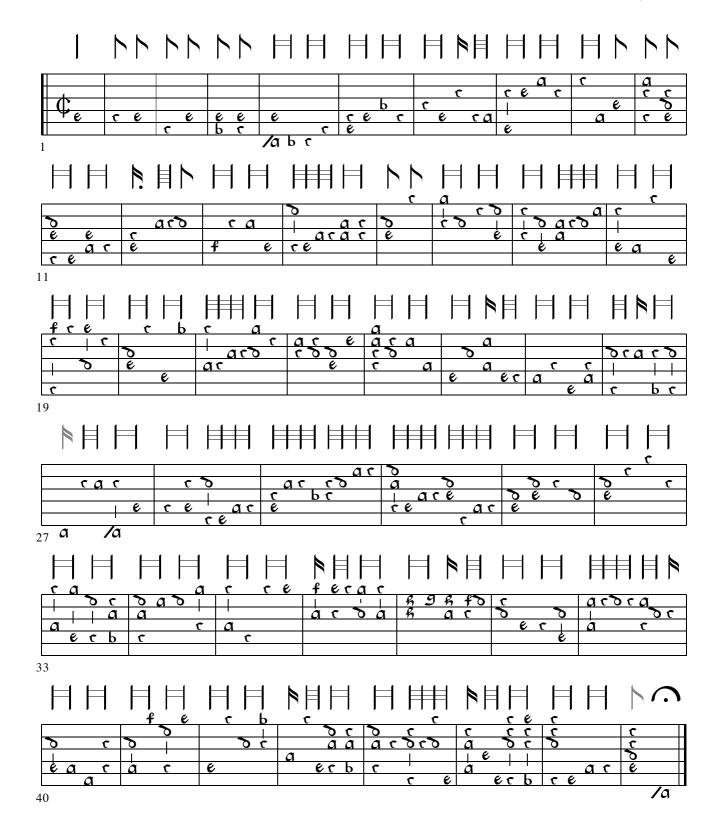


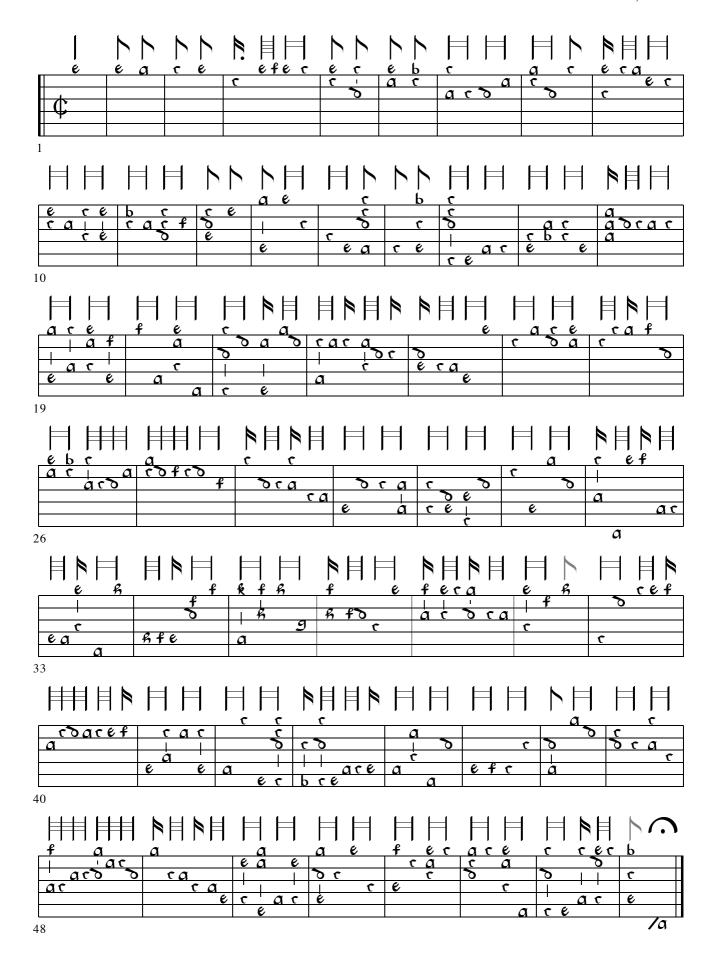
JD84. (Hasellwoods Galliard) - AABBCC8

GB-Lbl Hirsch M.1353, f. 5r

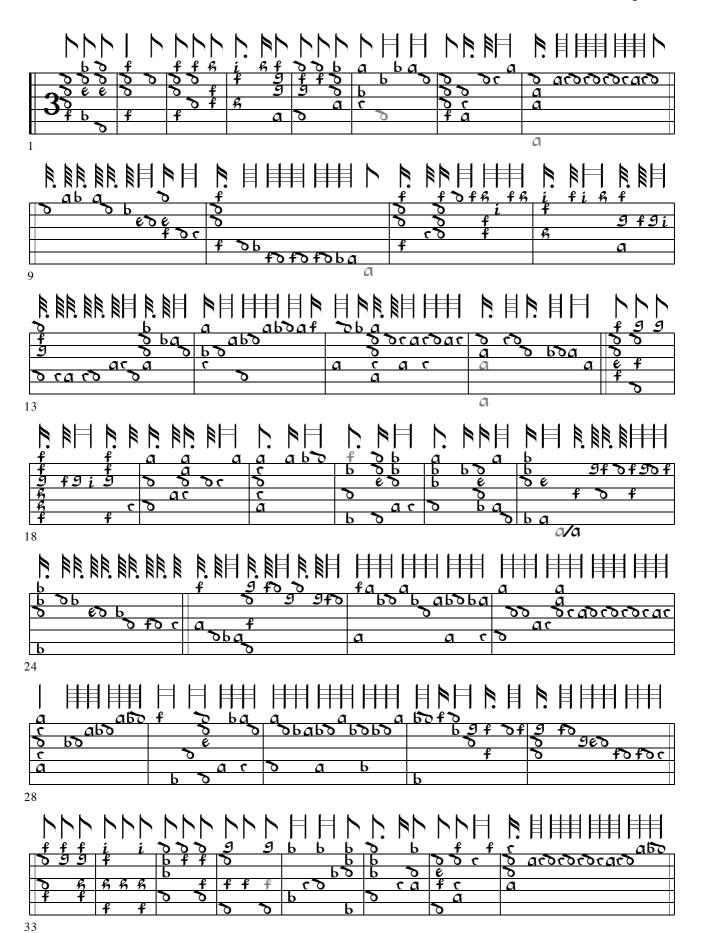
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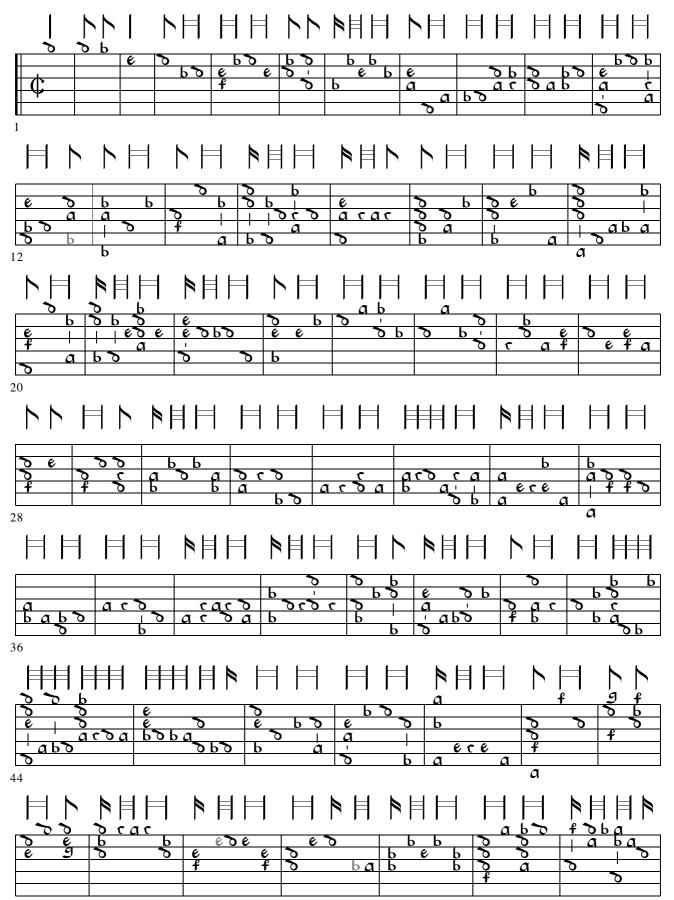


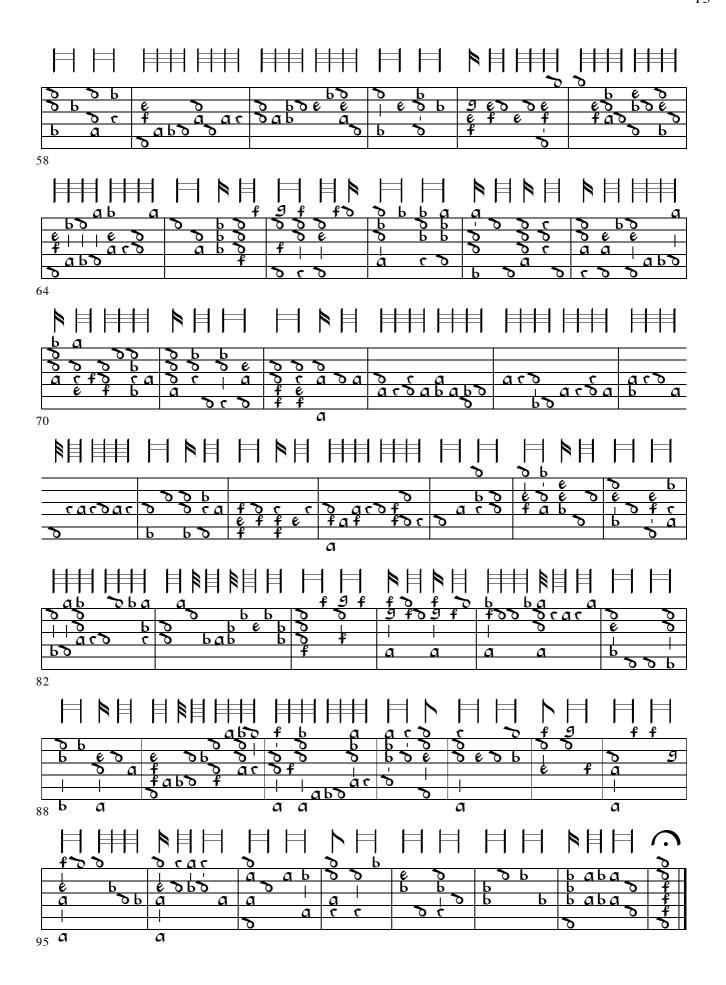


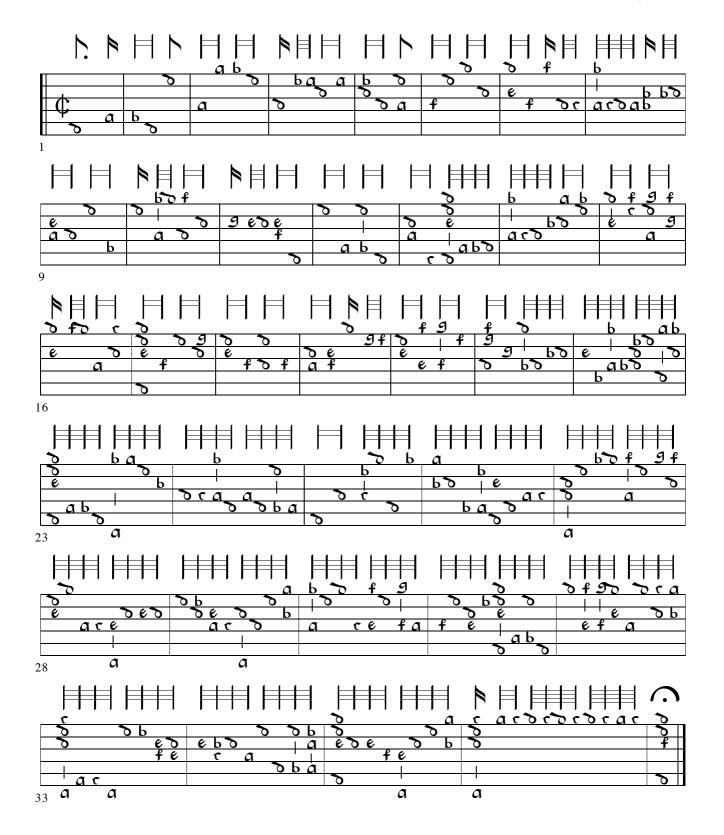
JD38. Lord Viscount Lisle his Galliard - 7D8Eflat AABBCC8 Dowland MB 1610, sig. B1r

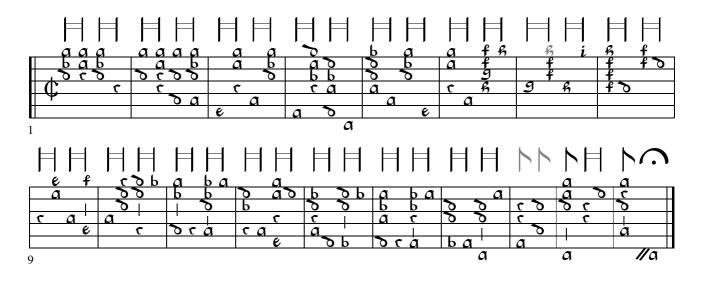






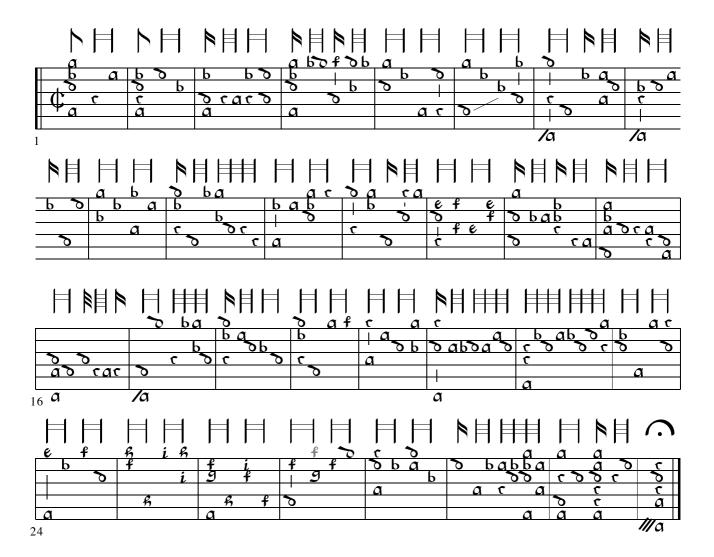


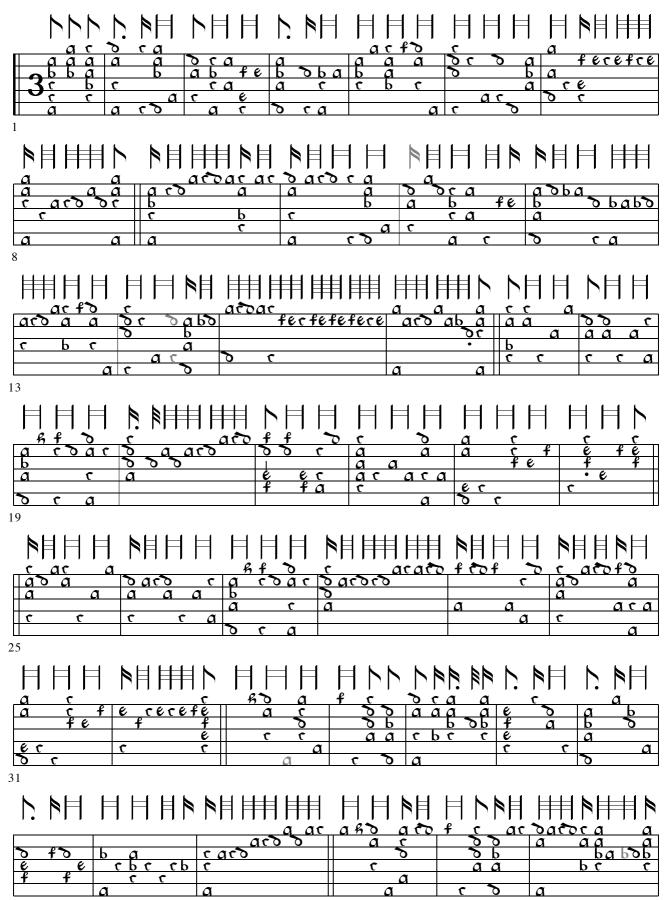




P12. Prelude Jacob - 7F8Eflat10C

GB-Cfm 689, f. 52r ii





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Morlaye II 1553 ff. 27v-28r

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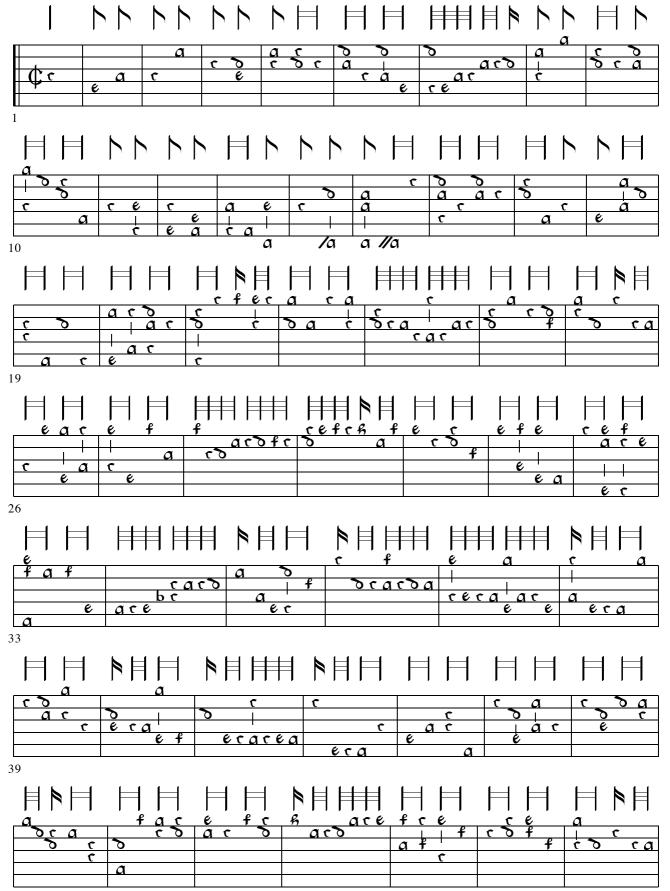
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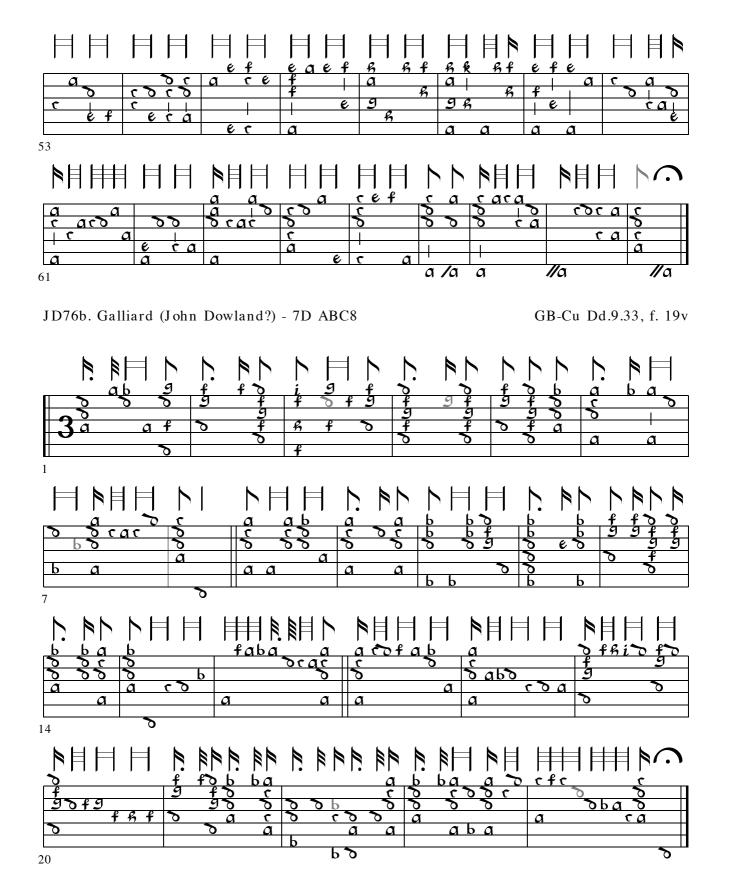
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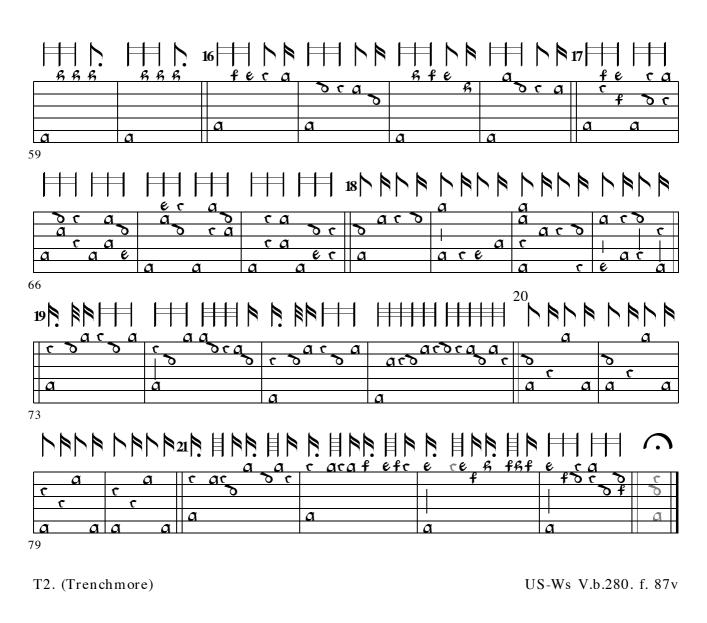
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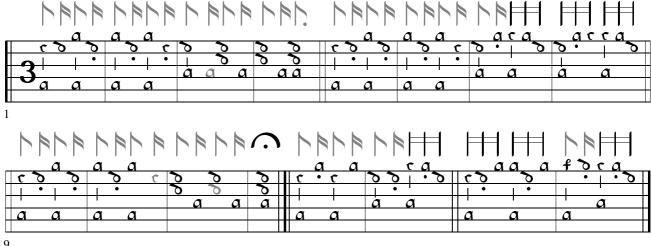
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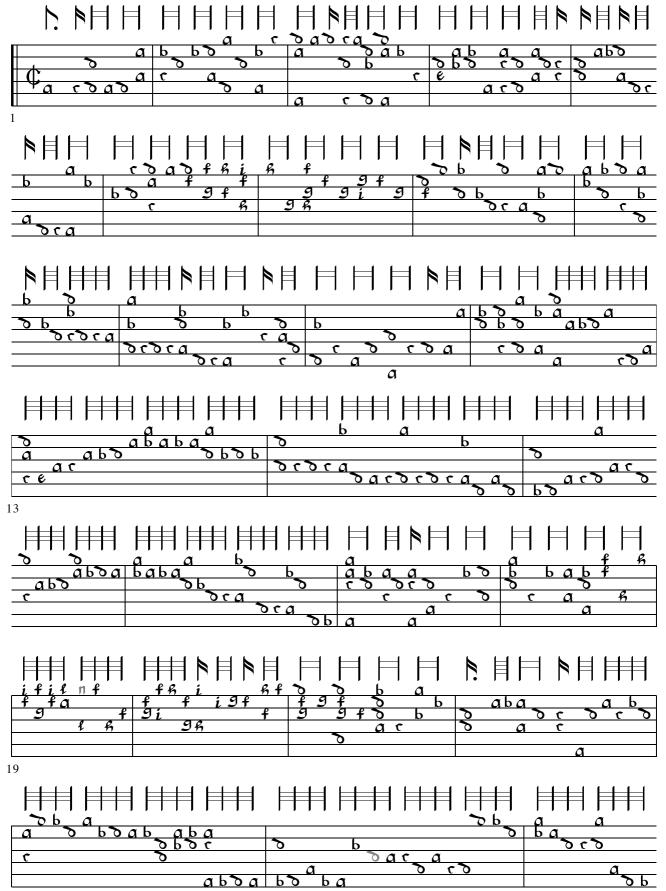


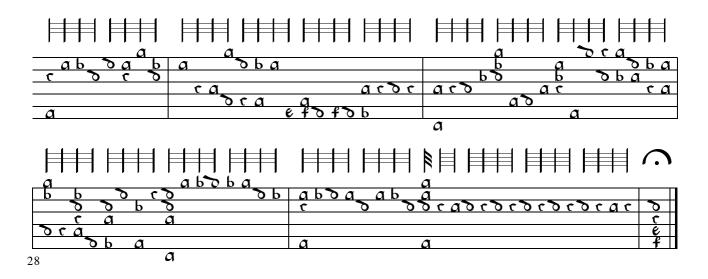


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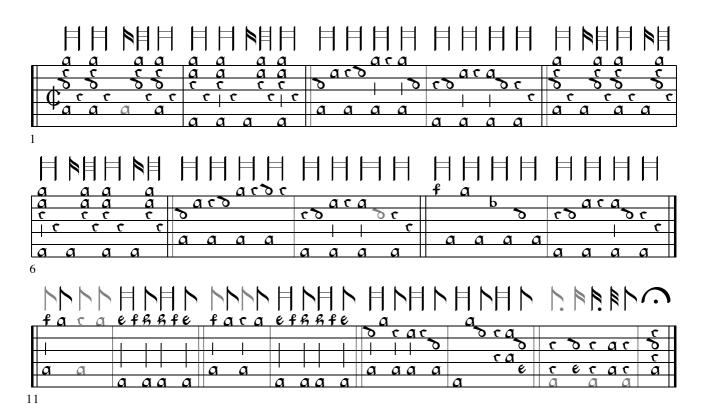






T3. Trenchmore - 9x2bars

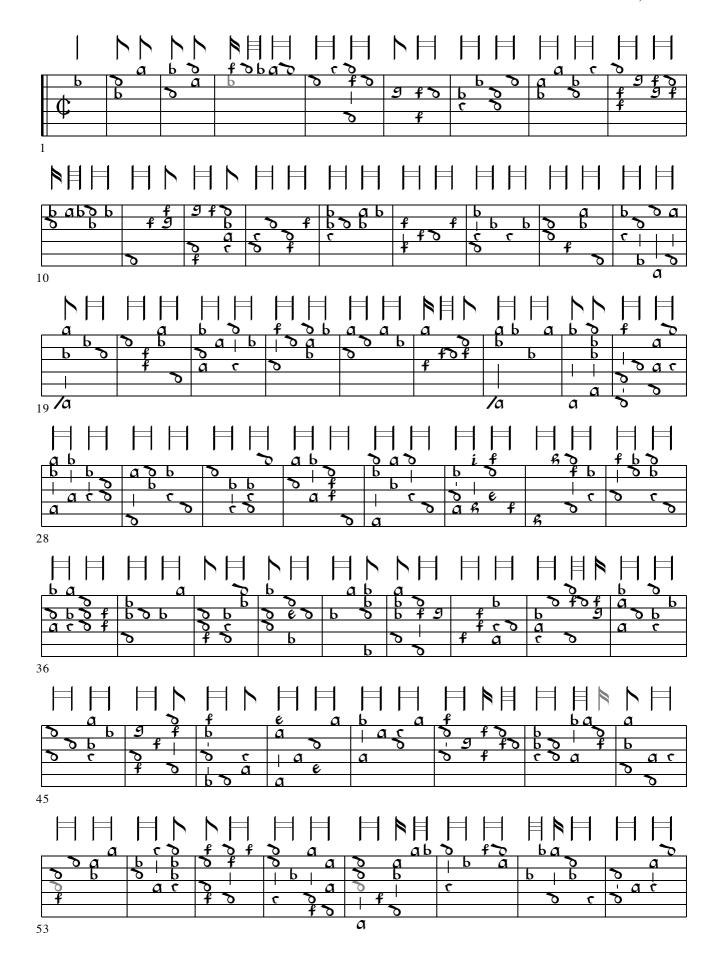
US-Ws V.a.159, ff. 10r-10v & 12r

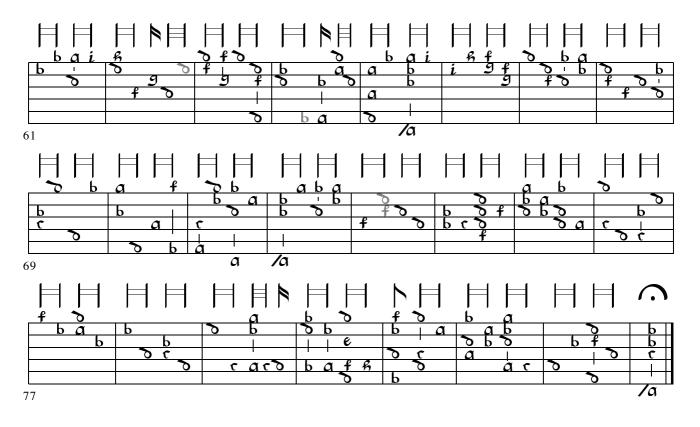


T4. Trenchmore - arr from violin 2x4bars

Playford 1651, p. 103

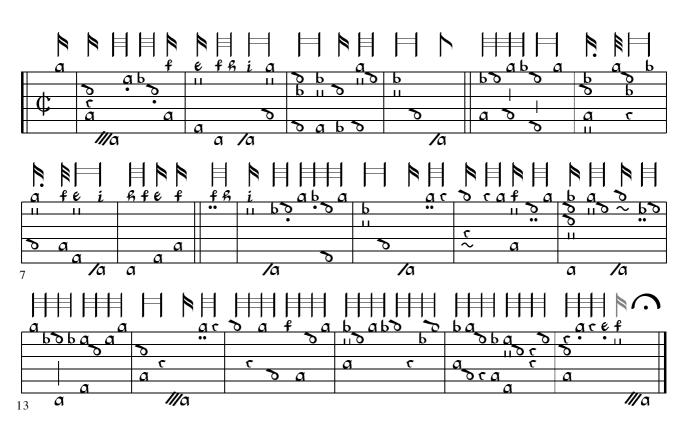
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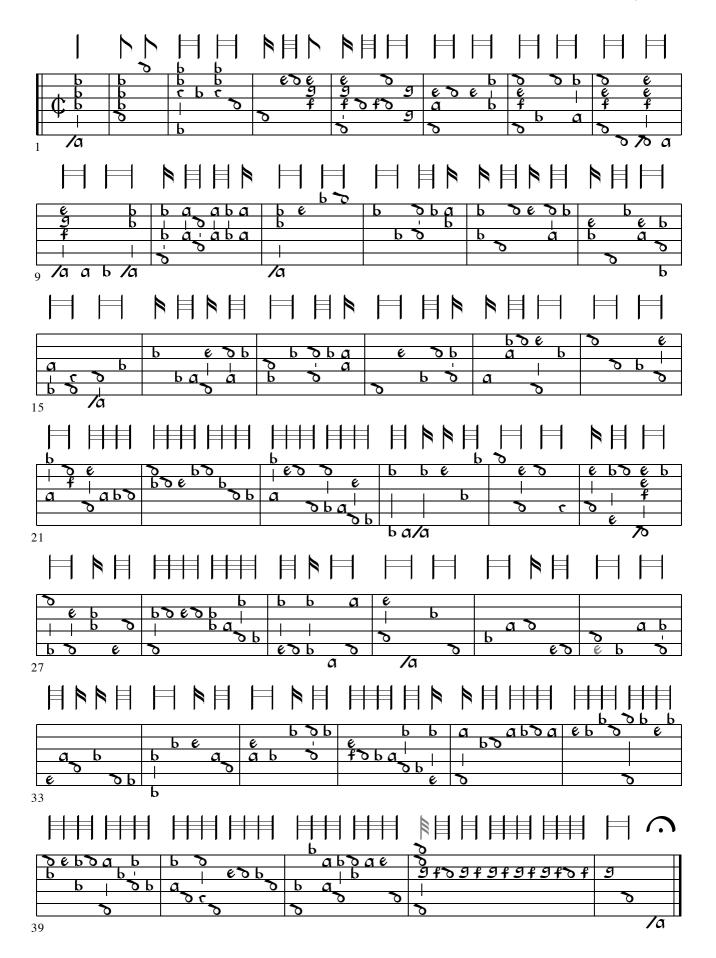




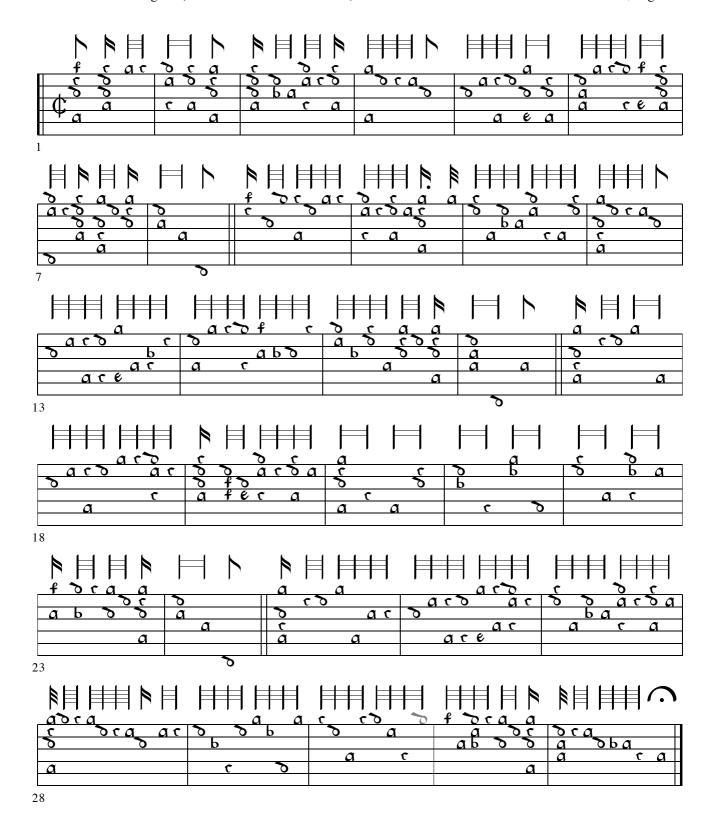
K1. Ballet (Engelsche Klocke Dans) - 7F8Eflat10C A4B4C10

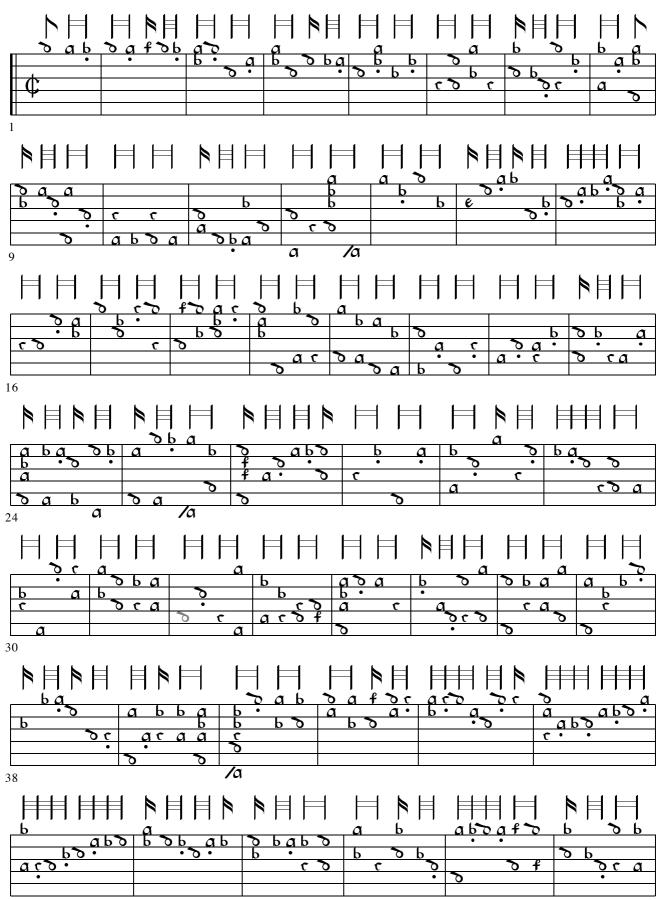
D-B N 479, f. 68r

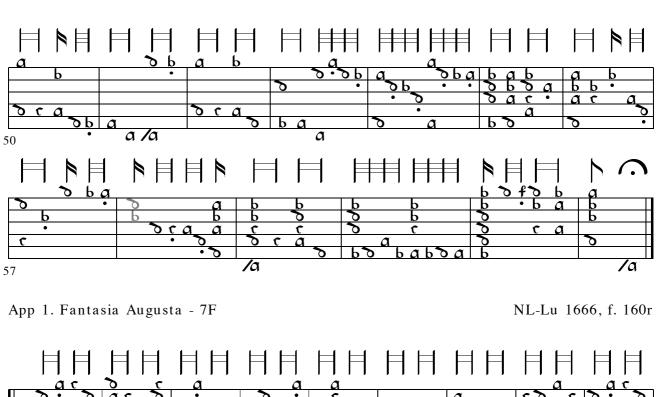


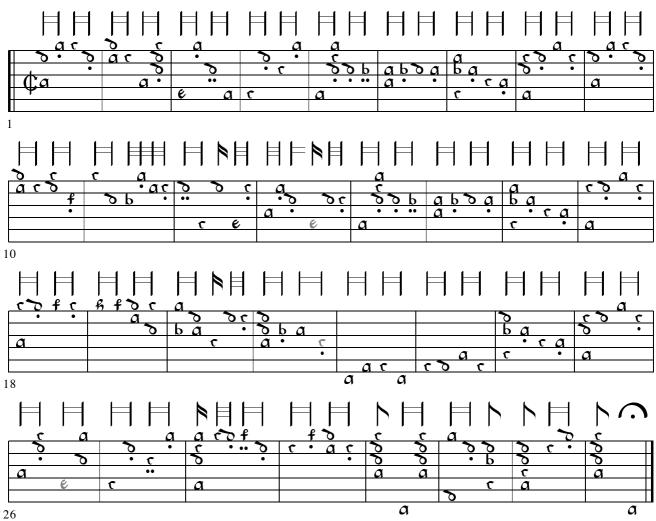


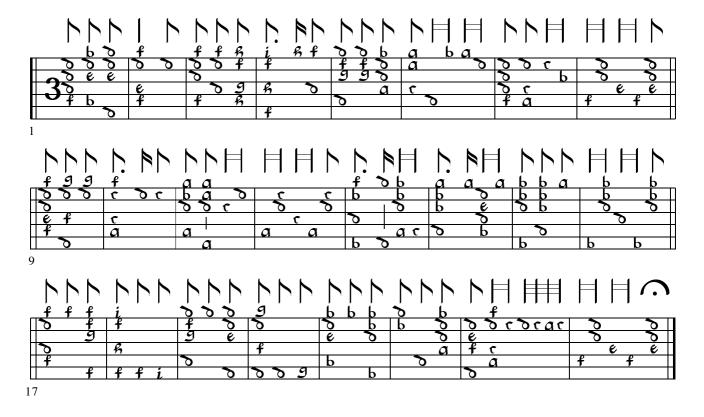
Robinson 1603, sig. Iir





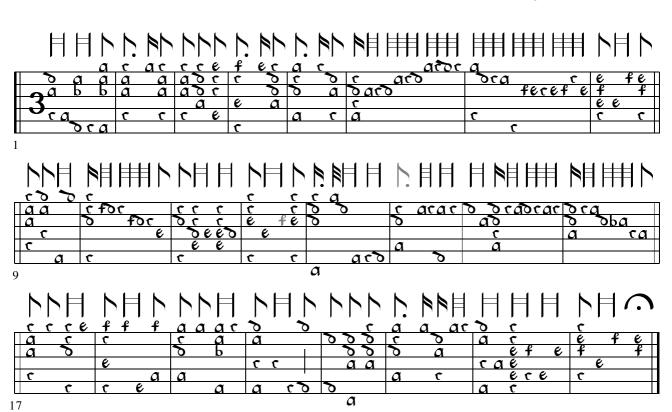


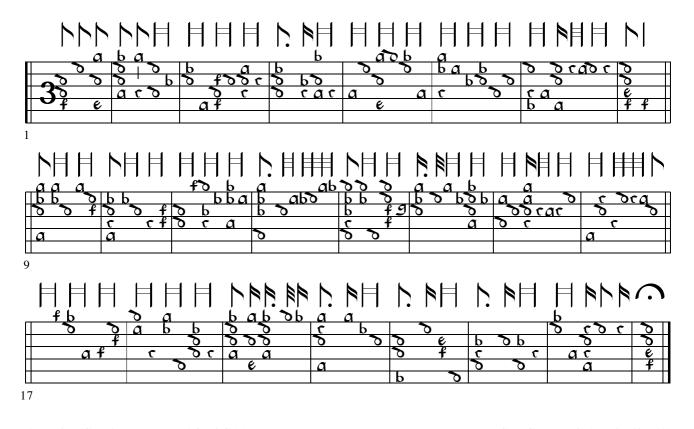




JD91b. Gall(iard) Susanne - ABC8

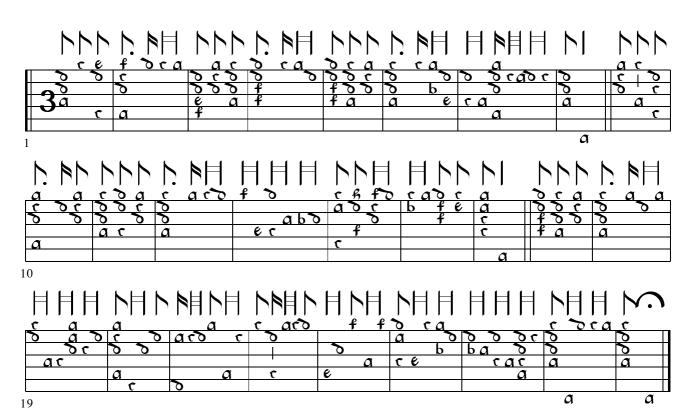
D-Ngm 33748 I, f. 14r

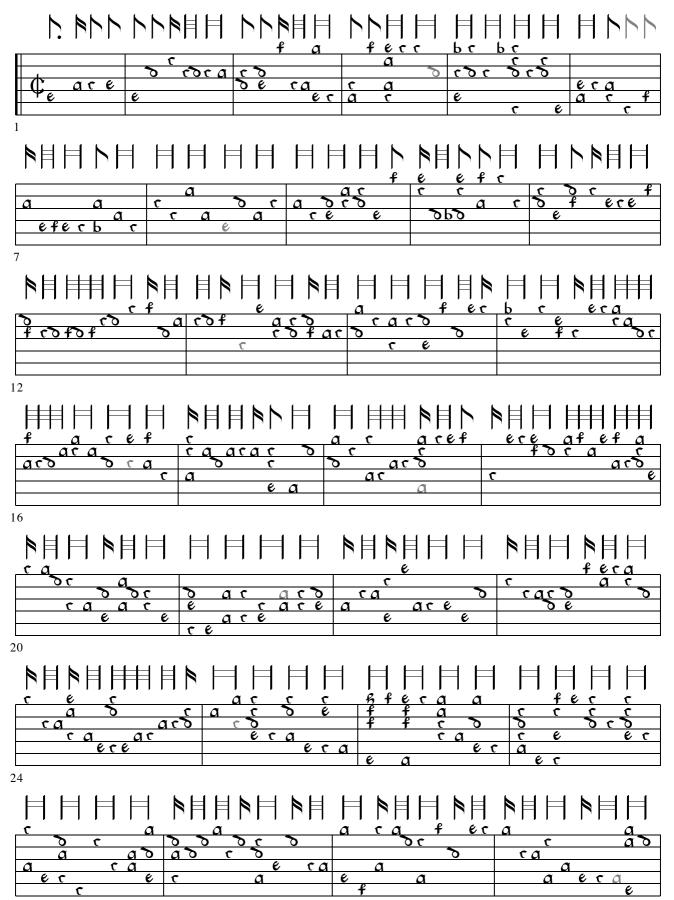


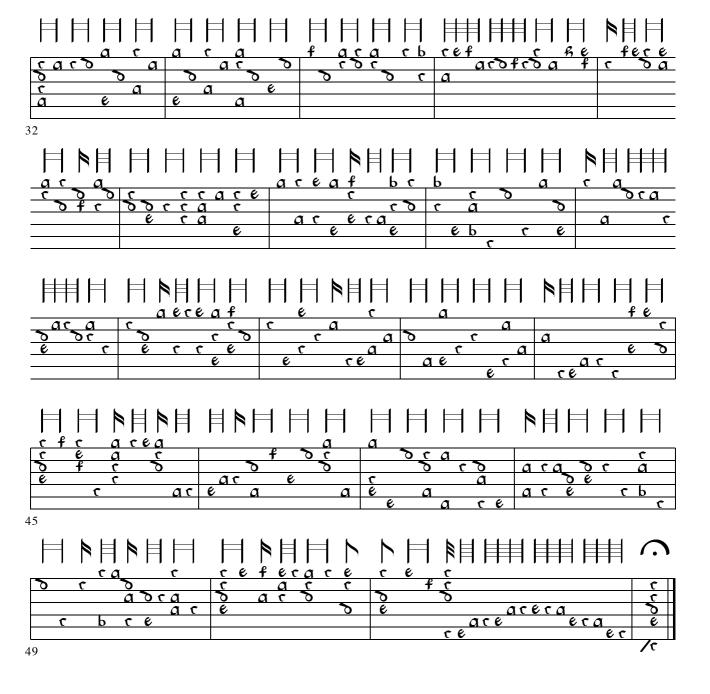


App 2. (Galliard) - 7F A8B8C11

GB-Cu Dd.2.11, f. 52r iii







G1. Greene Garters - arranged from duet

GB-Cu Dd.3.18, ff. 23v-24r

