

**MUSIC SUPPLEMENT TO LUTE NEWS 114 (JULY 2015): COMPLETE LUTE MUSIC OF JULIEN PERRICHON,  
CORRENTE BY PEDRIZZANO & LORENZINO & JOHN DOWLAND PART 15: PAVAN (16) AND GALLIARD (35)**

This is a supplement of renaissance French music, except for a few appendices and ending with more Dowland. The *Lutezine* to this *Lute News* includes more versions of music by Perrichon, as well as anonymous French dances from the Donaueschingen manuscript and settings of the ballads *Mal Sims* (and the related *Farewell dear love*), *Light of love* and *Sellenger's Round*, ending with two more de Rippe fantasies.

**JULIEN PERRICHON<sup>1</sup>**

Julien Perrichon was born in 1566, son of Jehan Perrichon violinist at the French court. By the age of ten the young Perrichon was already noted as a student of the lute in court records for 1576, and in 1595 when about 30 he was employed as groom and lute player in ordinary to the French King Henry IV (reigned 1589-1610). However, he predeceased his father soon afterwards probably in 1597 which may be why some of the lute solos are ascribed to the father in posthumous sources although almost certainly all Julien's (see titles of n° 11 & n° 13). *Johannes Perrichonius* also appears in the table of composers in Besard's *Thesaurus Harmonicus* (reproduced in Philipp Hainhofer's lute book) and *Joh. Perichonius* in the list in Fuhrmann's *Testudo Gallo-Germanica*. Julien was presumably taught by the previous court lutenists, Vaumesnil (employed 1559-1584) and La Grotte (1559-1589), and in his short career he established a considerable reputation, the number of surviving sources of his music, especially the most popular n° 17 & 18 (19 & 23 versions, respectively), suggesting his music was widely known outside France. He is alluded to in a number of prints and manuscripts both during and after his short life. In book two of *Le Passe-Temps* (Paris 1595/2nd ed. 1597) the author Francois le Poulchre, a Knight of the Order of the Holy Spirit under Henry IV, relates an anecdote that the king is better suited to administering justice to the people than discussing with *Vaumeny* or *Perichon* whether the top course of the lute should have one or two strings.<sup>2</sup> In 1607, Caesar of Nostradame refers to Perrichon as the Apollo of France, amongst a list of the lutenists *Fabrice de Naple* & *Laurentin de Rome*, *Vaumeny*, *Edinton*, *Francisque de Milan* and *Bagfar Polonois*.<sup>3</sup> In *Terpsichore* published in 1612, Praetorius arranges Perrichon's courante n° 18 for instrumental ensemble and praises *Perrichon* as a very skilful lutenist.<sup>4</sup> A sonnet 'Sur la mort de seu Mr. Perrichon' signed by Jodey and dated 1618-1620 is in MS Français 884 [f. 222r] in the Bibliothèque nationale de France, and in *Gymnasma* (Strasbourg, 1621) Gumpelzhaimer refers to Perrichon, Bocquet and Jacques Polonois as the most famous players of the lute formerly in France. In *Harmonie Universelle* published in Paris in 1636, Marin Mersenne relates that 'As for those that excelled in playing the Lute, those of the first rank were Vosmeny, and his brother, Charles and Iagues Hedinton the Scots, Polonois, and Iulian Perichon from Paris, and those excellent players of the Lute still living, like the Gautier, l'Enclos, Marandé, and several others, and those that compose tablature for this instrument, like Mezangeau, Vincent, etc.'<sup>5</sup> The latest reference is in Margaret Burwell's lute book, copied in England c.1660-1672, relating that 'Vomigny Perrichon and the Polack are furthest Lutinists in the memory of man that deserve to be menconed and to have a Statue upon the Mount of Parnassus for haveing given us the Rudiments of the Lute...'<sup>6</sup> He was also honoured by parody, in that Jacob Reys composed a courante for lute *Sur la Courante de Perrichon* [n° 18b, although ascribed to Ballard in *Variété*]; Antoine Francisque's *Le Tresor d'Orphée* from 1600 includes a galliard for lute on a volte of Perrichon although the volte is not now known.<sup>7</sup> Castaldi's *Capricci a due stromenti* of 1622 includes theorbo arrangements of n° 18 & 20, and Calvi's *Intavolatura di chitarra e chitarriglia* 1646 sets n° 17 for guitar. Finally, two settings of n° 18 are titled 'Le Testament de Perichon', one for lute and the other in the Kajoni codex, a Transylvanian keyboard manuscript.<sup>8</sup>

The twenty-one known lute solos include five preludes, four galliards, eleven courantes/volts and an arrangement of the popular tune *En me revenant*, but titled *La Nonette* by Fuhrmann,<sup>9</sup> and are found in prints and manuscripts of French, Italian, German, Eastern European, English and Scandinavian provenance. The major sources are Besard's *Thesaurus Harmonicus* of 1603 [10 items], Elias Mertel's *Hortus Musicalis* of 1615 [4] and the lute books of Lord Herbert of Cherbury [9], Johannes Aegidius Berner von Rettenwert [5], Philipp Hainhofer [4] and Pietro Paolo Raimondo [4]. Only one or a few of the versions of even his most popular pieces bear Perrichon's name, so it is fortunate that Besard and Herbert included ascriptions to fifteen items, as the composers are not

identified elsewhere. The other six items are ascribed in just six out of a total of thirty-five sources in all. N° 18 survives in multiple versions in two different keys, one in each key ascribed to Perrichon. The multiple versions of n° 17 and 18 include a few conflicts of attribution, with Amb. Alb., Ballard, Besard and Mathias being credited, but probably only with their own arrangements, and n° 18c is ascribed to Perrichon and arranged by DB. The versions selected here include some in different keys [n° 7, 16 & 18] and favour the few that include divisions, but we do not know if any of the divisions are Perrichon's own. A commentary for all the music here can be found on p. 3. Only a few compositions are known by Edinthon, Vausmesnil and La Grotte,<sup>10</sup> and so Perrichon's legacy of music may leave us a more substantial impression of the characteristic sound of renaissance French lute music with the dotted rhythms and flowing linear divisions of the courantes and voltes heard at the French court in the later sixteenth century, before the *stile brisé* was developed by the later court lutenists in the seventeenth century: Ennemond Gauthier (employed 1600-1631), Pierre (1609-1627) and Luc (1615-c.1630) Despond,<sup>11</sup> La Barre (1618-<1656), René Saman (1619-1625),<sup>12</sup> René Mesangeau (1619-1638) and François Richard (1629-1638?).

1. \*GB-Cfm MU MS 689 (Herbert), f. 1v *Prelude. Perrichon.* p. 3
2. \*GB-Cfm MU MS 689, f. 30r *Prelude Perrichon.* 4  
GB-Cu Nn.6.36, f. 30r *A fancy*; I-COc 1.1.20 (Raimondo), ff. 22v-23r *Corrente Franciese*; Mertel *Hortus Musicalis* 1615, p. 153 [Phantasia et Fuga] 24; cf. D-BAU 13.4°.85, p. 6 *Phantasia* [opening bars only]
3. \*GB-Cfm MU MS 689, f. 31v *Prelude. Perrichon.* 5  
I-COc 1.1.20, ff. 15v-16r *Fuga*  
Mertel 1615, pp. 152-153 [Phantasia et Fuga] 23
4. Mertel 1615, p. 2 [Praeludium] 4 6  
\*GB-Cfm MU MS 689, f. 61r *Prelude Perrichon.*
5. Mertel 1615, p. 5 [Praeludium] 11 7  
\*GB-Cfm MU MS 689, f. 61r *Prelude Perrichon.*
6. \*Besard *Thesaurus Harmonicus* 1603, f. 112v *Galliarda Perrichonij* 24
- 7a. GB-HAdolmetsch II.B.1, f. 99r *Galliarde* 19
- 7b. \*Besard 1603, f. 121v *Galliarda Perrichonij* 20  
\*CZ-Pnm IV.G.18 (Rettenwert), 53 f. 38v *Gaillarde Perrichonij*
8. \*Besard 1603, ff. 121v-122r *Galliarda Perrich.* 22-23
9. \*Besard 1603, f. 122v *Galliarda eiusdem* [Perrichonij] 21
10. #D-Hs ND VI 3238 (Schele), p. 33 ii *Corante* 9  
\*Besard 1603, f. 152v *Courante de Perrichon*
11. #Dowland *Variété* 1610, sig. Q1v *Iohn Perrichon his Coranto / 2* 14  
GB-Lam 603 (Board), f. 18v *Corrant M<sup>o</sup> Lettice Riche her Corrant*;  
\*Besard 1603, f. 152v *Courante de Perr*
12. \*Besard 1603, f. 159r *Courante de Perichon* 14-15  
#D-BAU 13.4°.85, p. 16 *Courante*; I-COc 1.1.20, f. 23v *Corrente Gagliarda*
13. #D-W Guelf.18.8 XII, f. 289r *Vne Courante francoise Joan. Perrichonij* 15  
cf. #CZ-Pnm IV.G.18, ff. 132v-133r *Curante*; F-Pn Rés.1108, f. 46r *Correntia*; Fuhrmann *Testudo Gallo-Germanica* 1615, p. 124 *Corrant* <sup>13</sup>
14. #D-W Guelf.18.8 XII (Hainhofer), f. 289r ii *Vng aultre J. Per.* 6
15. GB-HAdolmetsch II.B.1, f. 108r *Volte* 13  
#D-W Guelf.18.8 XII, f. 289r *Vng aultre J. P.*; #D-W Guelf.18.8 XII, f. 289v *La mesme courante*; Besard 1603, f. 160r *Volte*
- 16a. CZ-Pnm IV.G.18, f. 24v-25r *Volte* 16  
D-Kl 4° Mus. 108.1 (Montbuisson), f. 21v *Volte*; \*GB-Cfm MU MS 689, f. 11r *Courante. Perrichon / Perrichon*; PL-Kj Mus.40143, f. 43v *Volta*; Besard 1603, f. 166r *Volte*
- 16b. D-Kl 4° Mus. 108.1, f. 58v *Volte* 17
- 17a. LT-Va 285-MF-LXXIX (Königsberg), f. 2r NB 8
- 17b. #D-BAU Druck 13.4°.85, p. 18 *Courant* 9  
CZ-Pnm IV.G.18, f. 33v-34r untitled; CZ-Pnm IV.G.18, f. 36v *Corante*; #D-Dl M 297, p. 92 *Courant*; <sup>14</sup> D-LEM II.6.15, p. 254 *Courant Amb: Alb*; <sup>15</sup> F-Pn Rés.Vmd.31, f. 44r *Courante de Frasnies Francese*; \*GB-Cfm MU MS 689, f. 27r *Courante. Perrichon*; #GB-Cu Dd.9.33, f. 75r *Mr Mathias* [Mason]; <sup>16</sup> GB-HAdolmetsch II.B.1, ff. 12v-13r *Courante*; GB-Lam 603, f. 29r *Corrant*; #GB-Lbl Add.15117, f. 2v *Corrant*; LT-Va 285-MF-LXXIX, f. 1v *Volte NB*; S-B 2245 (Beckman), ff. 9v-10r *Corant*; US-SFsc M2.1 M3 (de Bellis), p. 49 *Corente in soprano*; #Fuhrmann 1615, p. 171 *Courante 14. / Courante 14*; cognate in C: GB-Lbl Add.38539 (ML), f. 8r *A Corant*; cf. cognate: I-PESC Rari b.10, f. 9v *Corrente Francese*; cognate for guitar: Calvi *Intavolatura di chitarra e chitarriglia* 1646, p. 34-35 *Corrente*.
- 18a. CZ-Pu XXIII.174 (Schmall), ff. 43r-43v *Carranta* [in F] 10-11  
D-KNa W 4o 328, f. 6r *Courante*; D-Ngm 33748/I, f. 20r *Corändia*; D-Ngm 33748/I, f. 27r *Cor*; \*GB-Cfm MU MS 689, f. 30r *Courante du mesme. [Perrichon]*; GB-Cfm MU MS 689, f. 33r untitled; GB-Cu Dd.9.33, f. 56v *Corrant*; GB-HAdolmetsch II.B.1, ff. 178v-179r *Le Testament de Perichon*; GB-Lbl Add.38539, ff. 26v-27r *Corant*; LT-Va 285-MF-LXXIX, f. 4v i

- untitled; Besard 1603, f. 156r *Courante*; Moy *Petit Boquet* 1631, f. 10r *Courante par ballart*; cf. Castaldi *Capricci a due stromenti* 1622, p. 67 Le sonate che seguono sono Forastiere in habito tiobesco 1<sup>a</sup> [theorbo]
- 18b. D-Hs ND VI 3238, p. 88 i *Courante* [parody] 11  
GB-Cfm MU MS 689, f. 36v *Sur la Courante de Perrichon Jacob*; Dowland 1610, sig. Q1v *Coranto 1 [Monsieur Ballard his Coranto]* PolakP<sup>17</sup> p. 137
- 18c. D-B Danzig 4022, ff. 15v-16r *Perichon misse* DB<sup>18</sup> [in C] 12-13  
CH-SO DA 111, f. 45v-46r [Coura]nte de Perrichon; CZ-Pnm IV.G.18, f. 106r *Courante JBB(esard)*; D-Ngm 33748/I, f. 23r *Cor*; GB-HAdolmetsch II.B.1, ff. 18v-19r *Courante*; LT-Va 285-MF-LXXIX, f. 4v ii untitled; Ballard *Diverses Pièces Mises Sur Le Luth* 1614, pp. 36-37 [Courante] *Quatorsiesme* CLFBal II,<sup>19</sup> p. 33; Besard *Novus Partus* 1617, n° 26 ii *Courante Testudo Maior* [lute I of duet] = CH-Bfenyves, ff. 36v-37r *Courante Maior IBB(esard)*; cf. Besard 1617, n° 26 ii *Coarante I.B.B. Testudo Minor* [lute 2].
19. \*Besard 1603, f. 162v *Volte de Perrichon*<sup>20</sup> 18  
D-Ngm 33748 I, f. 36r *Volte*; PL-Kj 40143, ff. 49r 49v-50r *Volte*
20. \*GB-Cfm MU MS 689, f. 74r *Volte Perrichon*: 19  
Dowland 1610, sig. S2r *Volte*; cf. Castaldi 1622, p. 72 Le sonate che seguono sono Forastiere in habito tiobesco 1<sup>a</sup> [theorbo]
21. \*Fuhrmann 1615, p. 43 *La Nonette, Perichonis Subplem[n]tu[m] folii* 23  
Additional: 22. CH-SO DA 111, f. 18r (Volte) *Perrichon* - not in CLFPerr 32

## APPENDICES

The first two are a ballet and volte from the Barbarino lute book.<sup>21</sup>

- App 1. PL-Kj 40032, p. 351 *Ballo francese* 5  
App 2. PL-Kj 40032, p. 400 *Volta* 7

Next is a ballad called 'Hockley in the Hole' that was sung to the tune of the Fiddler in the Stocks, and in Thomas Jordan's play *The Walkes of Islington and Hogsdon*, licensed in 1641, the character Trimwel sings: *I have been a Fiddler these fifteen year, / And never was put in Stocks before. / If an good fellow will give me some Beer, / I'll Fiddle and fuddle, and ne'er give o're.*<sup>22</sup> 'Hockley in the hole' in Playford's *Dancing Master*, arranged for lute here, is the same tune as 'I have been a fiddler this fourteen year' in the Ridout cittern manuscript.

- App 3a. Playford *Dancing Master* 1652, p. 82 *Hockley i'th hole* - violin/lute 16  
App 3b. US-CAh 182 (Ridout), f. 80v *I have bene a fiedler this 14 year*  
- chromatic cittern in Italian tuning 17  
cf. Playford *Musicks Recreation on the Lyra Viol* 1661, p. 94 *I have been a Piper* - lyra viol bagpipe tuning fh-n [Traficante 47] VdGS 9963

<sup>1</sup> Numbering from André Souris, Monique Rollin, Jean-Michel Vaccaro (eds.) *Œuvres de Vaumesnil, Edinthon, Perrichon, Raël, Montbuisson, La Grotte, Saman, La Barre* (Paris: Éditions du CNRS, 1974), pp. 18-19, \* = versions edited and # = concordances/cognates listed by Souris et al. No new pieces but additional concordances now known - many identified by François-Pierre Goy, to whom thanks are due for comments on the text here.

<sup>2</sup> The passage reads: *Quant aux Roys c'est à eux à rendre justice aux hommes, les entretenir par le commandement de Dieu, & teneur de leurs Edits (qui s'y doyent conformer) en leur obéissance, c'est à eux à maintenir en leurs privilèges, leurs sujets, en gratifiant les bons, & punissant les méchans ces exercices à la vérité leur seans mieux que les ouir débattre avec Vaumeny, ou Perichon, qu'une chanterelle sur un luy vaut mieux que deux qui sont sugettes à falsifier le ton, ou que deux quintes se suynantes seroyent de mauuaise grace.* Thank you to Anthony Bailes for this reference.

<sup>3</sup> Vers FUNEBRES sur la mort de Charles du Verdier Escuyer de monseig. le Duc de Guise. Et tre excellent joueur de luth... par Caesar de Nostradame Gentil-Homme Provençal. A Tolose 1607, p. 13: *Tu verras Perrichon, qui donnoit esperance / D'estre un jour le miracle at l'apello de France / Qui ravissoit les Roys, à qui couppa les jours...* facsimile: <http://gallicalabs.bnf.fr/ark:/12148/btv1b8623327q/f13.image>  
Thank you to Anthony Bailes for this reference.

<sup>4</sup> IV / 36. 60. *unnd ist der Perichon ein trefflicher Lautenist gewesen* - online facsimile: [http://imslp.org/wiki/Terpischore\\_Musarum\\_Aoniarum\\_\(Praetorius\\_Michael\)](http://imslp.org/wiki/Terpischore_Musarum_Aoniarum_(Praetorius_Michael))

<sup>5</sup> The passage reads: *Quant à ceux qui ont excellé, à jouer du Luth, l'on fait tenir le premier rang à Vosmeny, & à son frere, à Charles & Jaques Hedinton Escossois, au Polonois, & à l'italien Perichon Parisien, Ausquels on peut ajouter les excellens joueurs de Luth qui vivent maintenant, comme les sieurs Gautier, l'Enclos, Marandé, & plusieurs autres, & ceux qui composent de la tablature pour cet instrument, comme Mezangeau, Vincent, &c.* - from the *Premier preface generale au lecteur*, sig. A5v. Facsimile: [http://petrucci.mus.auth.gr/imglnks/usimg/e/ee/IMSLP77422-PMLP156089-MersenneM\\_HarmUniv\\_Prt1\\_01.pdf](http://petrucci.mus.auth.gr/imglnks/usimg/e/ee/IMSLP77422-PMLP156089-MersenneM_HarmUniv_Prt1_01.pdf)

<sup>6</sup> *The Burnell lute tutor* (GB-Lam Ms. 604, facsimile: Leeds, Boethius 1974), f. 5r.

<sup>7</sup> Francisque *Le Trésor d'Orphée* (Paris, Ballard 1600/facsimile: Genève, Minkoff 1975), ff. 13v-14r *Gaillarde faicte sur une volte de feu Perrichon* - made on a volt of the late Perrichon].

<sup>8</sup> See endnotes 18 & 20.

<sup>9</sup> *Almond Nonette* is an alternative title for settings of another popular tune, *Une jeune fille*. *Une jeune fille* and *En me revenant* will be edited in later Lutezines.

<sup>10</sup> See *Lute News* 107 (October 2013) 'French lute composers - Monsieurs de La Grotte, La Barre, Varennes, Lanclos, Nognies, Vaumesnil and Salomon'.

<sup>11</sup> See *Lute News* 99 (October 2011) 'Lute music ascribed to Pierre or Luc Despont, and to D'.

<sup>12</sup> See *Lute News* 102 (July 2011) 'Lute Music by René Saman'.

<sup>13</sup> It was a surprise to discover this cognate for a courante ascribed to Santino Garsi da Parma: 21 versions were edited in the *Lutezine* to *Lute News* 111

And here are two three-strain courantes by two Italians, the first the only known lute solo by Giulio Pedrizzano/ Mascarone lutenist at the Concerto Palatino of Bologna 1589-1602. His father Cesare Mascarone held the post before him (1526-1571), and Giulio is possibly the sitter in the painting c.1593-4 *The Lute Player Mascheroni* by Annibale Carracci (1560-1609), familiar from the cover of Diana Poulton's *A Tutor for the Renaissance Lute* (Schott 1991).<sup>23</sup> The second is the only courante by Lorenzino (Tracetti)/Laurencini,<sup>24</sup> a close concordance in German tablature with the chords filled out more is incomplete (AAB only).



- App 4a. US-BE 757 (Berkeley), f. 29r *Una Corente del Ped(x)iz(z)ano* 25  
App 4b. cf. F-Pn Rés.941, f. 18r [C]arante 31

- App 5. Fuhrmann 1615, p. 169 *Courante Laurentzini* Crawford<sup>25</sup> 23 26-27  
D-LEM II.6.15, p. 256 *Courante Laurentzini* Carlone<sup>26</sup> 46

DOWLAND PART 15<sup>27</sup>

The Dowland series continues with a pavan and galliard from the second and third of Mathew Holmes lute books, both in G minor and for 6-course lute but otherwise unrelated and both examples of his consummate skill in division writing (see especially the third strain of the pavan). The unique copy of the three-strain pavan with divisions opens with the Lachrimae theme but is thereafter different to any of the seven Lachrimae pavans. In the complete Dowland edition, Diana Poulton thought bar eighteen was confused and substituted the same bar from the division, and also substituted the cadence of strain three in the final bars and reproduced the original reading in the commentary, omitting illegible notes and the last six quavers flagged as triplets. The original readings have been restored here from the online digital images.<sup>28</sup> The English version of the three-strain galliard is ascribed and includes divisions, whereas the unascribed closely concordant continental version lacks divisions, and is barred in six minims.<sup>29</sup>

- JD16. GB-Dd.5.78.3, ff. 47v-48r (Pavan) J Dowlande 27-29  
JD35a. GB-Dd.9.33, f. 37v *Galliard J Dow(land)de* 30  
JD35b. NL-Lu 1666 (Thysius), f. 26v *Gallarde* 31

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(October 2014), n° 30: 12 are in F, 5 in C, one in transitional tuning, as well as 3 in B flat to which this one can be added. If the older Garsi rather than Perrichon composed it, then Perrichon could have made the B flat arrangement, unless the ascription in Hainhofer is in error.

<sup>14</sup> Also edited in *114 Early to Intermediate Pieces for Renaissance Lute* (Albany: Lute Society Music Editions, 2010).

<sup>15</sup> Also edited for *Lute News* 63 (September 2002) 'Collected Lute Music of Albert Dlugoraj: Part 2', n° 22.

<sup>16</sup> Also edited in *Lute News* 47 (September 1998) 'Complete Lute Music of Mathias Mason and John Marchant', n° 3.

<sup>17</sup> Piotr Pozniak (ed.) *Jakob Polak Collected Works* (Kraków, PWM 1993).

<sup>18</sup> The French word 'misse' translates as 'put' probably meaning arranged by, the unidentified DB. Instrumental ensemble: \*Praetorius *Terpsichore* 1612, p. 54 LX *Courant de Perichou*. 1. à 5. Incerti, pp. 54-55 LXI *Courant de Perichou*. 2. à 5. M. P. C., p. 102 CLXXIV *Courante de Perichou*, à 4. Incerti. Keyboard: D-Lr Mus. ant. pract. KN 146, n° 82 *Courante-La Duretta*; GB-Lbl RM.23.1.4, f. 67r *Duretta*; RO-MCsm 6199 Cod. 35 (Kajoni codex), n° 248 *Courante Du Testament de Perichon* - transcribed for guitar in Szabó István (ed.) *European Dance Melodies for Guitar (Codex Kajoni, 1642)* (Budapest, Rózsavölgyi és Társa Kft., undated), n° 7 (reviewed in *The Lute* 51 (2011), pp. 85-88).

<sup>19</sup> André Souris, Sylvie Spyket & Monique Rollin (eds.) *Robert Ballard Deuxième livre 1614* (Paris: Éditions du CNRS, 1976).

<sup>20</sup> Keyboard: RO-MCsm 6199 Cod. 35 (Kajoni), n° 263 *Volte ad Imitationem* - transcribed for guitar in Szabó István, *op. cit.*, n° 8.

<sup>21</sup> Two of over fifty anonymous french dances in this large lute or vihuela manuscript in Italian tablature copied in Naples around 1600.

<sup>22</sup> Quoted from John M. Ward 'Sprightly and Cheerful Musick' *Lute Society Journal* xxi (1979-1981), pp. 194-195 & 234.

<sup>23</sup> According to Victor Coelho *The Manuscript Sources of Seventeenth Century Italian Lute Music* (New York, Garland 1995), p. 53. However, the corrente does not use barré chords on higher frets as shown in the painting!

<sup>24</sup> Mariagrazia Carlone 'The Knights of the Lute' *Journal of the Lute society of America*, vol. 37 (2004), pp. 1-125.

<sup>25</sup> Tim Crawford *Thirty Pieces for Lute by Laurencini* (The Lute Society Music Editions, 1979), n° 23.

<sup>26</sup> Mariagrazia Carlone 'The Knights of the Lute: Musical Sources' *Journal of the Lute Society of America* xxxviii (2005), pp. 1-45.

<sup>27</sup> Numbering from Diana Poulton and Basil Lam (eds.) *The Collected Lute Music of John Dowland* (London, Faber, 1974, reprinted 1978 & 1981); see also Diana Poulton *John Dowland* (London, Faber, 1972/R1982), pp. 133 & 149.

<sup>28</sup> Cambridge Digital Library: <http://cudl.lib.cam.ac.uk/collections/music>

<sup>29</sup> Recordings are listed with the commentary at the end of the *Lutezine*.

**Commentary: Perrichon:** 1. bars 7-8, 15-16, 30-31 & 50-51 - bar lines absent; 46/1 - b3 instead of b4; 54/5 - crotchet absent; 54/7-8 - semiquavers instead of demisemiquavers. 2. 7-8 & 33/4 - bar line absent; 23/8 - f2 instead of f3; 37/1 - dotted crotchet instead of quaver; 37/6 - crotchet instead of quaver; 38/2 - fermata absent. 3. 28/1 & 4 - crotchets instead of quavers; 29/1 - dotted minim instead of fermata. 4. dots under letters to indicate off beats plucked with right hand index finger; 26/2 - a8 instead of a9. 5. occasional dots under letters to indicate offbeats plucked with right hand index finger. 6. original barring in 6 minims retained; double bar lines absent; 13/11-14 - quavers instead of semiquavers; 16/10-11, 20/6-7, 22/8-9 & 24/9-10 - bar line added; 17-18 & 23-24 - bar line 5 notes to the left; 18-19 - bar line 7 notes to the left; 19-20 - bar line 6 notes to the left; 21-22 - bar line 10 notes to the left. 22/5-8 - quavers instead of crotchets. 7a. 5/1 - d3 absent. 7b. 6 instead of 3 minims per bar; double bar lines absent; 23/1 - semibreve absent; 32/2-4 - c2-a2-d2 instead of d2-c2-a2; 33/5 - c2 instead of c2. 8. 6 instead of 3 minims per bar; double bar lines absent; 8/2-3 & 32-33 - double bar lines absent; 24/1 - semibreve instead of dotted semibreve; 37/1-2 - d2-c2 absent; 38/8 - c3 instead of b3. 9. 6 instead of 3 minims per bar; duple instead of triple time signature; 8/8 - c2 instead of c1; 16/1 - c1 absent; 16-17 double bar line absent. 10. dots under letters to indicate off beats plucked with right hand index finger; 7/2 - a7 instead of a9; 8/2 - dotted minim instead of crotchet and g4 instead of h4; 13/3 - a4 instead of a5. 11c. double bar lines absent; 24/2 - sign to indicate repeating final 10 bars below f4. 34/1 - dotted minim instead of minim. 12. 6 instead of 3 crotchets per bar. 13a. Italian tablature; dots under letters to indicate off beats plucked with right hand index finger in bars 12-13 only; first bar line absent; 1/1 - dotted crotchet absent; 1/3 - crotchet absent; 9/1 - d2a3 instead of d3a4; 11/1-2 - double bar line added; 11/2 - crotchet a4 absent; 12/1-2 - single instead of double bar line; 12/1-3 - minims instead of crotchets; 15/1 & 19/1 - minim instead of dotted minim; 24/1 - c2 instead of b2; 24-25 - rhythm signs absent; 27-28 - bar line absent. 14. rhythm signs absent; 8/1-2 - double bar line absent; 15-16 - bar line absent. 15. all rhythm signs double length except fermata; 6/1 - fermata instead of dotted minim; 6-7 - single instead of double bar line; 20/2 - d3 instead of d2. 16a. Italian tablature; 5/1-2 - quavers absent. 16b. dots under letters to indicate off beats plucked with right hand index finger - dots under adjacent notes may indicate plucking pairs of notes with index and middle fingers and dot under partial chords (7/4) to be plucked with fingers only; 'x' tenuto sign for notes to be held; 22/1 - b6 barely legible; 30/3 - fermata absent. 17a. double bar lines absent; diapasons notated as a for 7F and 10 for 10C; 14/4-5 - scribe crossed out semiquaver and added quaver crotchet; 21/1 - a4 instead of d4; 23/2 & 41/3 - crotchets absent; 39/1 - d4 added; 47/2-3 - quavers instead of semiquavers; 47/4 - b5 instead of b6; 49 - rhythm signs absent. 17b. 4/2 - a6 - a7; 7/2 & 32/1 - crotchets a note to the right; 17/3 & 20/3 - crotchets absent; 19-20 - bar line absent; 32/1 - crotchet - dotted crotchet; 34/1 - fermata absent. 18a. German tablature; double bar line absent; 3/2 - a7 instead of a9; 7 - bar absent; 11/1 - a4 instead of a1; 12/1-2 - crotchets instead of quavers; 14/3 - h1 instead of g1; 24/4 - d3 instead of d2; 26/3-4, 30/3-4, 70/3-4 & 78/3-4 - quavers instead of semiquavers; 31/2 & 63/1 - a8 instead of a9; 42/1 - d3 instead of d2; 53/3 & 54/1 - i5-g5 instead of d5-b5 [same ciphers hatched rather than not hatched]; 57/4 - b1 instead of d1; 74/1 - a4 instead of d4. 18b. 15/1 - f3 added; 16/2 - c3 added; 22/2 - d5 instead of d6; 23/1 - d4 added; 23-24 - bar of minim b1d2e3d4b5 crotchet d4 added; 25/1 - f3 instead of e3; 28/2 - h3 instead of i3. 18c. double bar lines absent; 1/3 - c4 added and a6 instead of e6; 2/2-3 - quavers instead of semiquavers; 2/4 to 3/3 - crotchets absent; 5/3 - a2 instead of a1; 8/1 - crotchet instead of dotted crotchet; 8/3 - crotchet absent; 9/1, 15/1, 51/1 & 59/1 - crotchet instead of dotted crotchet; 9/3 - crotchet a note to the right; 10/3-4 - quavers instead of semiquavers; 14/1, 49/1 & 55/1 - minim instead of crotchet; 14/4 - crotchet absent; 15/3 to 16/3 & 78/1-3 - crotchets absent; 17/3 - a6 instead of a7; 19/2, 38/2, 58/2 & 78/2 - a8 instead of a9; 20 - bar absent; 39/1-3 - minims instead of crotchets; 39/3 - a4 instead of a5; 57/4-5 - d3d5 aligned instead of d3-d5; 63/1 - quaver instead of crotchet; 72/1 - d6 instead of d5; after 72/3 - a5 added; 76/1 - a6 instead of a7; 76/3 - c3 instead of h4; 77/2 - a8 instead of a9; 79/1 - f1-a5 separated instead of f1a5 aligned; 80/1 - minim and fermata above double bar line. 19. 6 instead of 3 minims per bar; anacrusis - crotchet added to left of first minim; 21/1 - crotchet instead of minim; 23/1-4 - a2a3c5-e3-a2-c2 absent; 23/between 3-4 - a3-c3 added; 26/2-3 - bar line added; 26/between 3-4 - a3-c3 added; 30/2-3 - bar line added; 33-34 - double bar line absent. 20a. 8th course notated as //a instead of /a; 11/2 - c4 instead of d4; 23/1-3 - crotchets absent; 23/1 & 3 - scribe crossed out h2 and added h3; 31/1 - d3e4 instead of d4e5; 39/3 - fermata absent. 21. double bar lines absent; 4/3-4 - semiquavers instead of quavers; 5/7 - c2 instead of a2c4; 15/1 - e6 instead of c6; 22-23 - bar line absent. App1. Italian tablature; no changes. App 2. Italian tablature; first course not used (sans chanterelle) until penultimate bar, but transposing notes and chords in high positions to use first course makes it easier to play although losing the special effect of the sonority; 8/2 & 9/3 - crotchets absent; 8-9 & 21-22 - bar lines absent; 9/1 - dotted crotchet absent; 19/1 - a3d5 instead of d3a5; 21/5 - l1 instead of h1; 21/after 6 - l1-k1 added; 22/2 - l4 instead of h4. App 3a. original violin melody transposed down a 5th and bass notes added. App. 3b. bar lines absent (except 2-3 and double bar line); 3/before 1 - minim b1 added; 4/4 - crotchet instead of minim; 5-8 rhythm dotted minim crotchet quaver 6 crotchets dotted minim crotchet quaver 2 crotchets dotted minim crotchet 3 quavers instead of dotted crotchet quaver 2 crotchets minim crotchet minim crotchet minim dotted crotchet quaver 2 crotchets minim dotted crotchet quaver crotchet minim fermata. App. 4a. Italian tablature; double bar lines absent; dots under tablature numbers/letters to

indicate plucking with right hand index finger for single notes or fingers only for chords; 1/1, 5/1, 17/1 & 37/1 - crotchet instead of dotted crotchet; 15/1 - d5 instead of d6; 39/2 - d2 instead of c2 and minim absent; 47-48 - double instead of single bar line; 48/1 - minim instead of crotchet; 48/3 - fermata absent. App 4b. rhythm signs and bar lines absent; 6/1-2 - a2 instead of b2; 7/1 - b1b2d3 absent; 8/1 - minim b1b2d3b6 absent; 9/3 & 10/2 - c1 instead of b1; 16/1 - a4 absent. App 5. notation of diapasons ♯ [7F] a [8D] & /a [9C] instead of a /a & //a; 11-12, 21-22, 79-80, 81-82 - bar lines absent; 14/1 - f3 instead of f4; 20/1 - e4 instead of c4; 21/5 - a9 instead of a8; 22/5 - d9 instead of d6; 64/1 - crotchet instead of dotted crotchet; 70/3 - d2 instead of c2; 80/1-2 - rhythm signs absent; 81/1 - dotted quaver instead of quaver; 81/5 - crotchet absent; 82/1-2 - c1d2-d1 instead of c2d3-d2. JD16. 3/1 - d2 crossed out; 3/7 - scribe altered a1 to d1; 7/2 - f2 instead of f3, error missed by Poulton; 7/3 - Poulton omits b3; 7/4 - Poulton changes a3 to d3; 12-13 - bar line 8 notes to the left; 13-14 - bar line 9 notes to the left; 15/12-13 - bar line added; 13/17 - a2 crossed out; 17/1 - scribe altered b1 to a1; 17/4 - scribe altered b3 to d3; 18 - Poulton substitutes bar 26 as 'tablature confused'; 21/3 - Poulton adds c2; 21/7 - Poulton adds a6; 22-23 - bar line 4 notes to the left; 27/6 - a5 crossed out; 30/13 - a4 instead of a5; 30/19-22 - semiquavers instead of quavers, error missed by Poulton; 30-31 - bar line 6 notes to the left; 31-32 - bar lines 16 notes to the left; 32/16-17 - bar line added; 34/8 - c4 crossed out; 36/5 - dot under d1 added; 38/5 - Poulton adds c6; 43/13 - a3 crossed out; 48/13-16 and 49/1-19 - Poulton substitutes 40/11-14 and reproduces the original in the commentary but ignores the triplet rhythm of the last 4 notes that are clearly notated in the original; 49/17 - scribe altered a1 to e1 or e1 to a1; 48-49 - bar lines 4 notes to the left; 49/20 - minim instead of fermata. JD35a. 27-28 - bar line absent; 28/2 - d5 crossed out. JD35b. 2-3 - bar line absent; 5/4 - a5 added; 8/between 1 & 2 - c1a4 added; 8/3 - a5 instead of d5; 8/6-9 - semiquavers instead of quavers; 10/7-9 - quavers instead of crotchets; 11/1 - a3 instead of a4; 12/5 - d2 instead of e2. RECORDINGS of JD16 and JD35 are included in the Complete Dowland CD sets: Nigel North [16] & Anthony Rooley [35] part of *Dowland: Complete Lute Music* (L'Oiseau-Lyre [vinyl LPs] D187D5, 1980); Jakob Lindberg *John Dowland: The Complete Solo Lute Music* (BIS SACD 1724, 1994/2008); Paul O'Dette *John Dowland: Complete Lute Works* vol. 1 [35] & vol 3 [16] (Harmonia Mundi HMX 2907160.64, 1996/7); Nigel North *John Dowland: Complete Lute Music* vol 2 [16 & vol 4 [35] (NAXOS 8.557586 8.557862 8.570449 8.570284, 2006-2009). See also Roger Savage 'This is the record of John: eight decades of Dowland on disc' *Early Music* 41/2 (2013) pp. 281-294. For tablature for these and all Dowland's works as pdf, midi, frono and TAB files go to Igor Varfolomeev's website: [http://www.lute.ru/library\\_eng/lutetab.htm](http://www.lute.ru/library_eng/lutetab.htm) Rippe 16a. Italian tablature; dots under tablature to indicate off beats or notes to be plucked with the right hand index finger; 31/2 - f4 instead of e4 (f4 in Scotto & e4 in Gerle); 94/2 - f1 instead of e1 (f1 in Scotto & d1 in Gerle); 95/3 - f1 instead of d1 (f1 in Scotto & d1 in Gerle); 132/3 - b3 absent; 154 - bar absent (present in Scotto & Gerle); 161/1 - c5 instead of d5 (c5 in Scotto & d5 in Gerle); 198/1 - d2 absent (absent in Acotto & present in Gerle); 226/3 - c5 instead of a5 (c5 in Scotto & a5 in Gerle); additional changes in Scotto: barring irregularly distributed between 2, 4 and 6 minims per bar; dots under tablature to indicate off beats or notes to be plucked with the right hand index finger; 33/1 - d1 absent (present in Gerle); 79/1 - minim absent (present in Gerle); 82/2 - h3 instead of h2 (h2 in Gerle); 136/1 - a1 without dot instead of a2 with dot (a2 in Gerle); 139/1 - dot under a1 absent; additional changes in Gerle: German tablature, barred in 2 minims per bar and lacking dots for right hand fingering but adds 'x' for many of the held notes; 46/1 - f4 instead of g4; 69/1 - e4 instead of a3; 91/2 - d5 instead of e5; 93/2 - d5 added; 108/1 - e5 absent; 109/1 - c5 absent; 119/1 - e4 instead of a2; 127/1-4 - 2 crotchets c2e4-e3 instead of 4 quavers e4-c2e3-f3e3; 163/1-2 - c4-b4 instead of b4-c4; 180/1 - c4 added; 191/2 - a3 instead of c4; 240/1 - a5 absent; 241/1-2 - a6-c5 instead of c5-a6; 243/3-4 - minim a2a3a4c5 instead of 2 crotchets b2a3a4c5-a2; 262/1 - c4 absent. Rippe 16b. 31/2 - f4 instead of e4; 46/2 - c4 instead of e4; 64/1 - a4 instead of a3; 77/1 - h4 instead of k4; 101/1 - c5 instead of e5; 113/2 - d1 instead of d1; 163/1 - a4 instead of c4; 190/1 & 3 - a2 instead of a4; 198/3 - d1 instead of c1; 209/3 - c1 instead of a1; 218/2 - a2 absent; 222/2 - d3 instead of b3; 231/3 - a3 instead of a2. Rippe 17. 70/1 - f3 instead of i3; 149 - barline both before and after time signature; 167/1 - a5 absent.

**Addendum to the Lutezine accompanying Lute News 113 (April 2015): Packington's Pound** is the most popular single tune associated with ballads before 1700, with more than a hundred. The earliest broadside is 'A new ballade, shewing the cruell robberies and lewde lyfe of Phillip Collins alias Osburne, commonye called Phillip of the West, who was prest to death at newgate in London the third of December last past 1597 to the tune of Paggingtons rounde' beginning 'There was a proud Banker, a theefe by his traide' (Andrew Clarke *The Shirburn Ballads 1585-1616*, Oxford, Clarendon Press 1907, p. 130), see Simpson, *op cit.*, pp. 564-570. Chappell (pp. 259-260) transcribed the version from the Fitzwilliam Virginal Book and of the versions edited in the Lutezine lists only Nn.636 (nº P1c) and Barley 1596 (nº P1k). This portrait of Sir John Packington, nicknamed 'lusty' by Elizabeth I, was at the family seat of Westwood House, near Droitwich in Worcestershire. The music is also found in the vocal cognate Starter *Friesche Lusthof* 1621, p. 10 *Stemme: Peckingtons pond* to the words 'Goddinne wiens minne myn sinnen altyd'.





## 1. Prelude Perrichon - G minor 7F 8D

GB-Cfm MU MS 689, f. 1v

1

9

17

25

33

41

49

## 2. Prelude Perrichon - F minor 7F8Eflat9C

GB-Cfm MU MS 689, f. 30r

1

8

15

21

27

33



## 3. Prelude Perrichon - F minor 7F9C

GB-Cfm MU MS 689, f. 31v

1

7

13

19

24

## App 1. Ballo francese - A4B7

PL-Kj 40032, p. 351

1

## 4. Praeludium 4 - C minor 7F8Eflat9C

Mertel 1615, p. 2

1

f g	f .d .a	b .d .b .a	b .a
g h	c	.d c a .	c a a
	a		a b .d

9

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

15

2:

14. (Courante) J(oan) Per(ichon) - F minor 7F A8B8

D-W Guelf. 18.8 XII, f. 289r

1

9



## 5. Praeludium 11 - C major 7F8E9C

Mertel 1615, p. 5

1

8

14

20

//a /a

//a

//a

## App 2. Volta - A10B12

PL-Kj 40032, p. 400

1

12

## 17a. (Courante) - F minor 7F10C AA16B18

LT-Va 285-MF-LXXIX, f. 2r

Measures 1-8 of the Courante in F minor. The notation is on a three-staff system. Above the staves are rhythmic flags and dynamic markings (f, b). The first staff has a '3' time signature. The second and third staves contain notes and rests. Measure 8 ends with a double bar line and a repeat sign.

Measures 9-16 of the Courante in F minor. The notation is on a three-staff system. Above the staves are rhythmic flags and dynamic markings (f, b). The first staff has a '3' time signature. The second and third staves contain notes and rests. Measure 16 ends with a double bar line and a repeat sign.

Measures 17-24 of the Courante in F minor. The notation is on a three-staff system. Above the staves are rhythmic flags and dynamic markings (f, b). The first staff has a '3' time signature. The second and third staves contain notes and rests. Measure 24 ends with a double bar line and a repeat sign.

Measures 25-32 of the Courante in F minor. The notation is on a three-staff system. Above the staves are rhythmic flags and dynamic markings (f, b). The first staff has a '3' time signature. The second and third staves contain notes and rests. Measure 32 ends with a double bar line and a repeat sign.

Measures 33-40 of the Courante in F minor. The notation is on a three-staff system. Above the staves are rhythmic flags and dynamic markings (f, b). The first staff has a '3' time signature. The second and third staves contain notes and rests. Measure 40 ends with a double bar line and a repeat sign.

Measures 41-48 of the Courante in F minor. The notation is on a three-staff system. Above the staves are rhythmic flags and dynamic markings (f, b). The first staff has a '3' time signature. The second and third staves contain notes and rests. Measure 48 ends with a double bar line and a repeat sign.

## 17b. Courant - F minor 7F9C A16B18

D-BAU 13.4o.85, p. 18

3

13

23

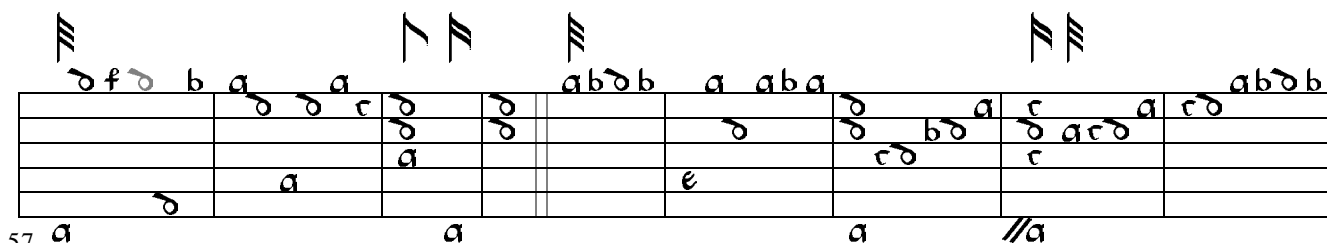
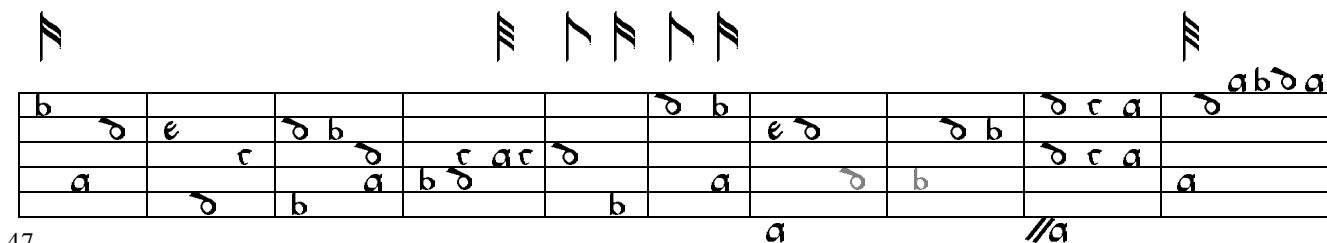
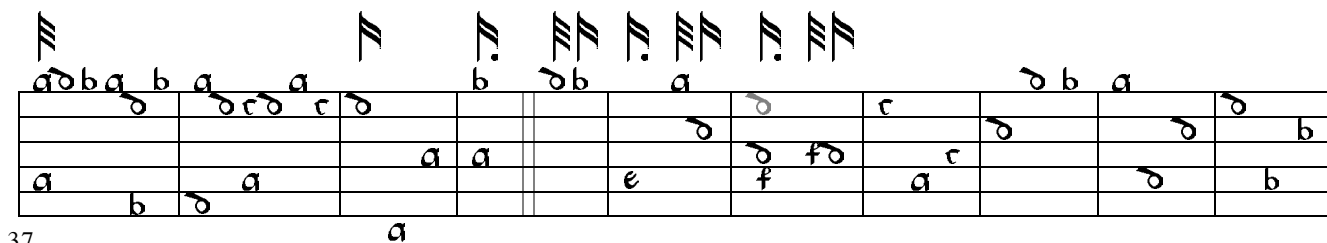
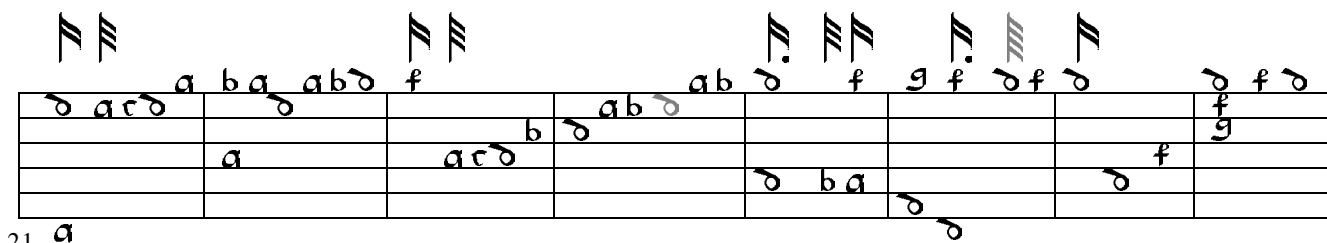
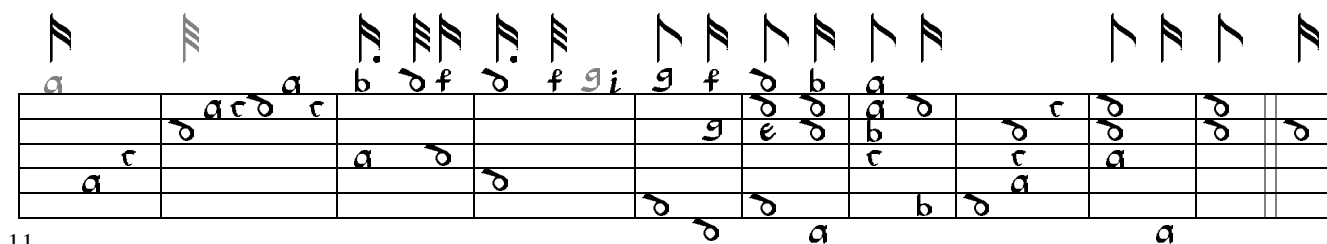
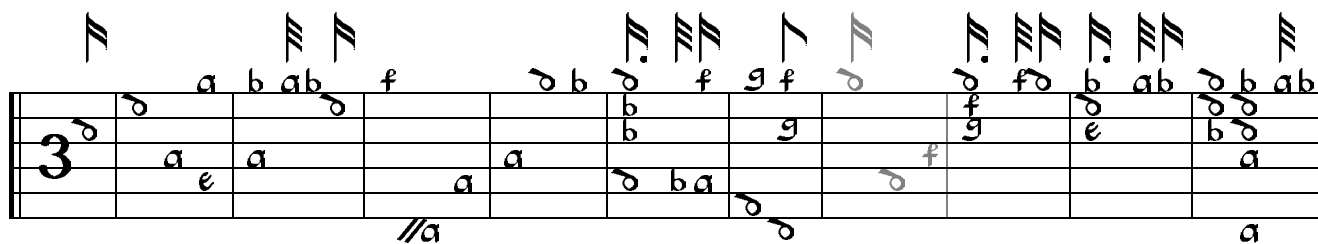
## 10. Corante - F minor 7F9C A8B16

D-Hs ND VI 3238, p. 33

3

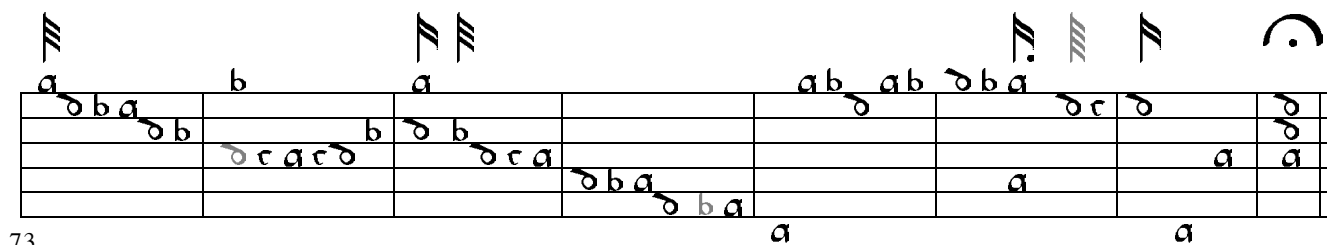
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17





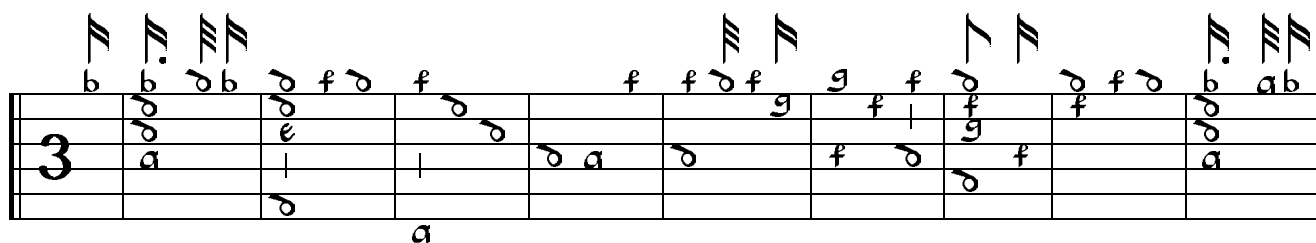
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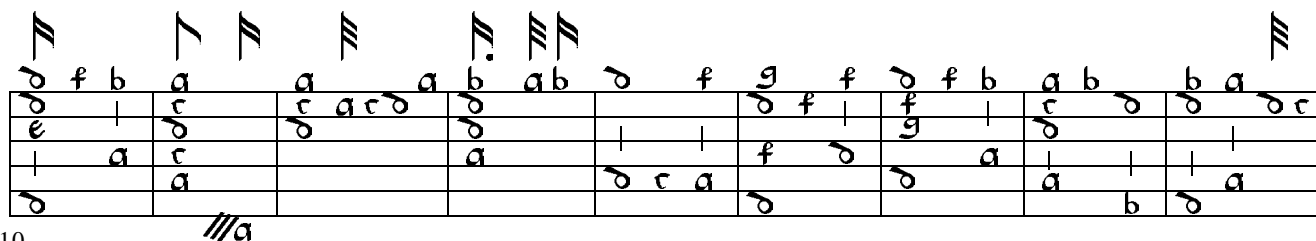
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18b. Courante (parody by Jacob) - F minor 7F10C A20B18

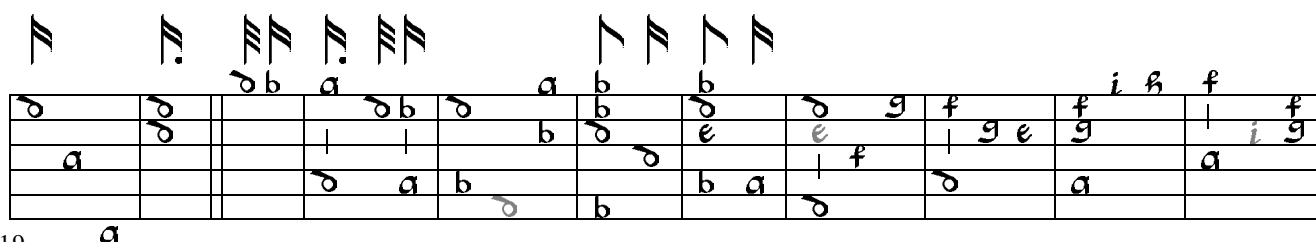
D-Hs ND VI 3238, p. 88



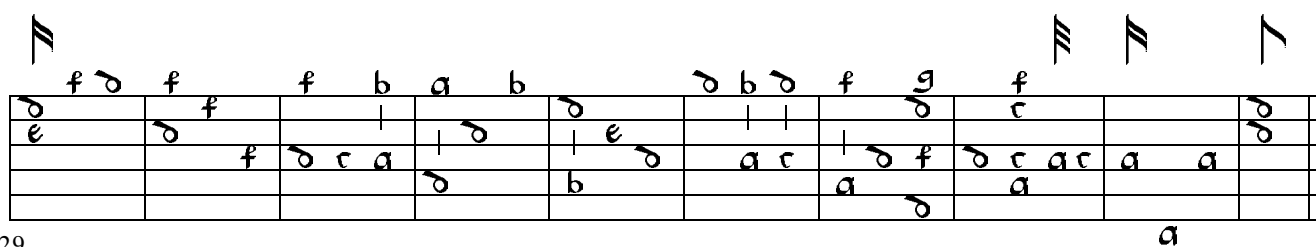
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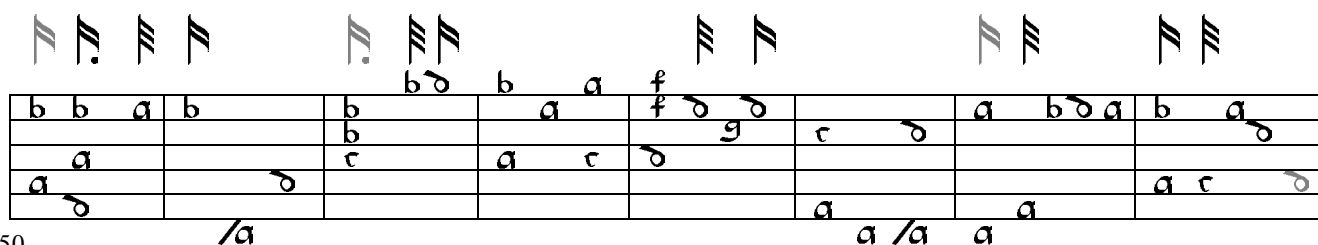
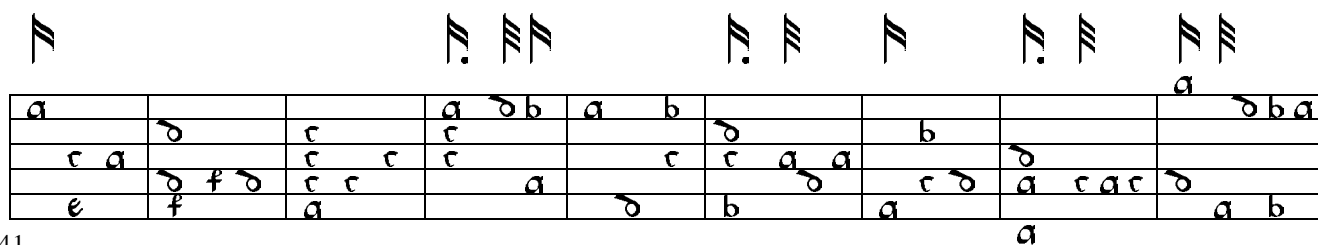
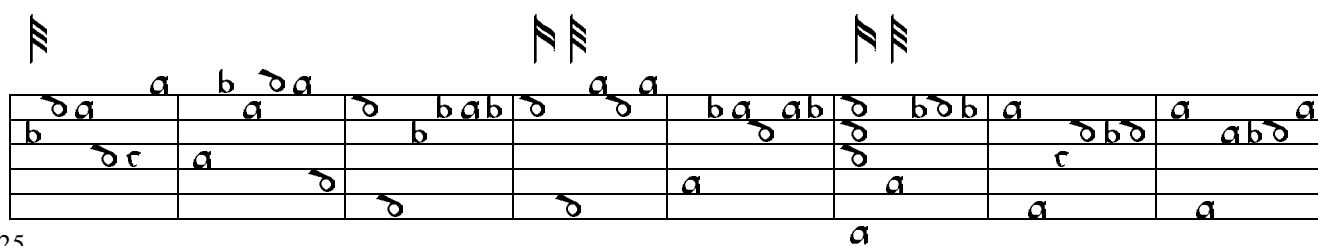
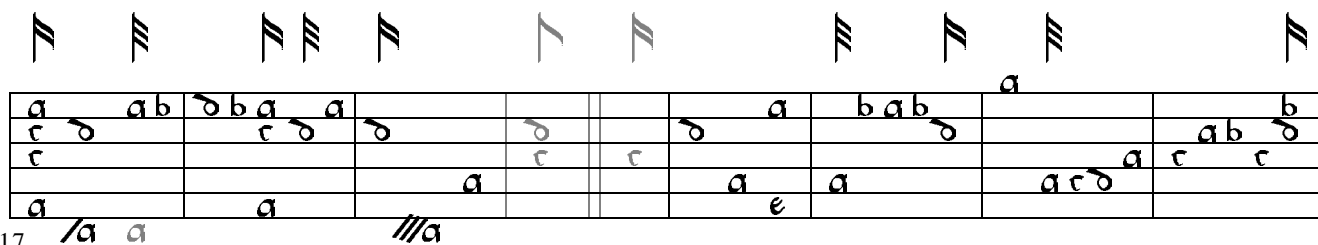
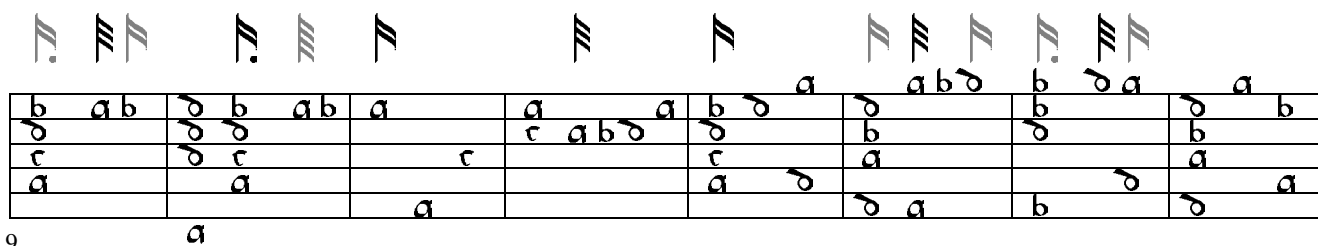
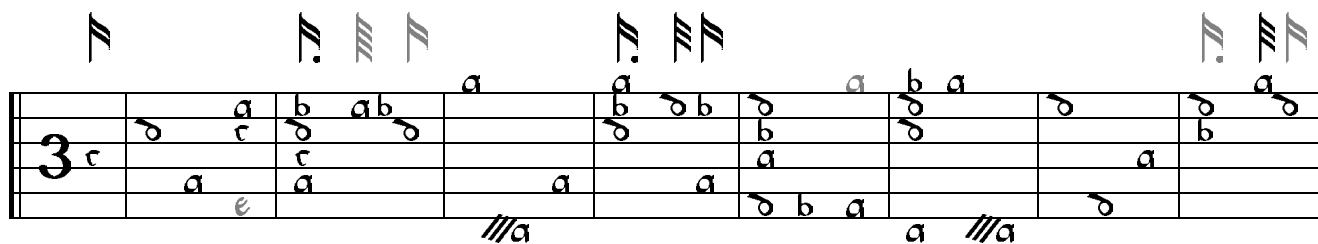


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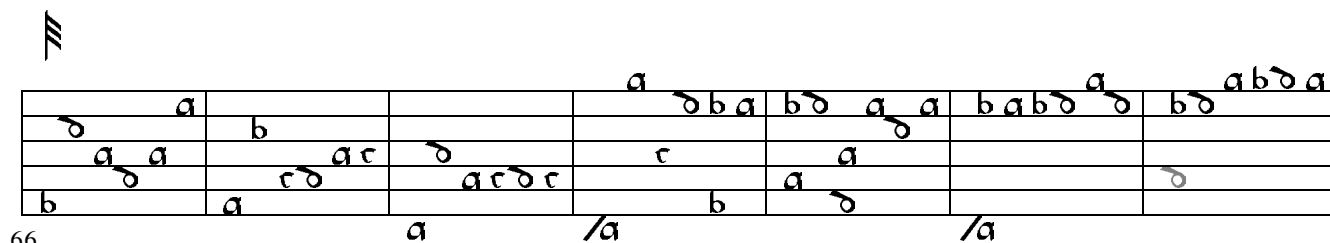
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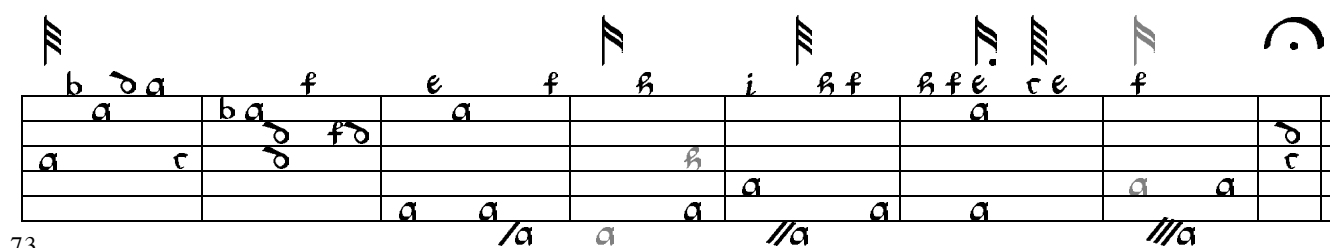




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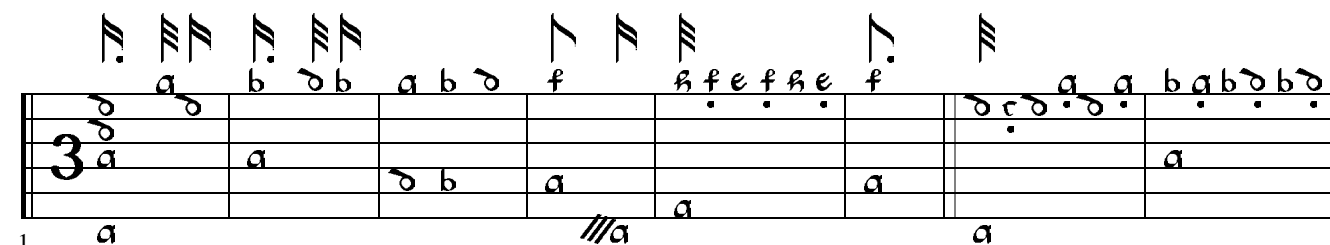
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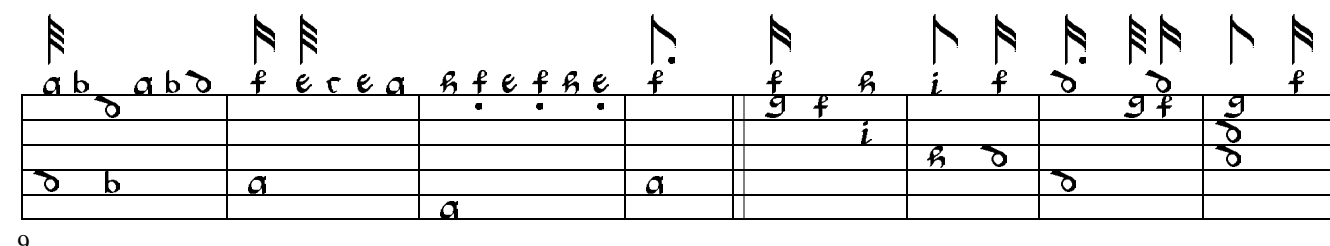
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15. Volte - F minor 7F10C AA6B10

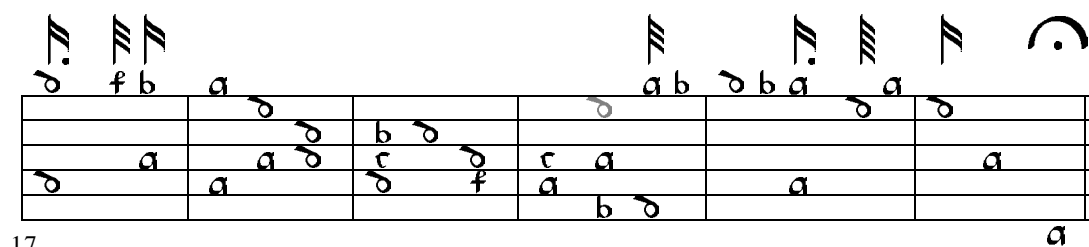
GB-HAdolmetsch II.B.1, f. 108r



1



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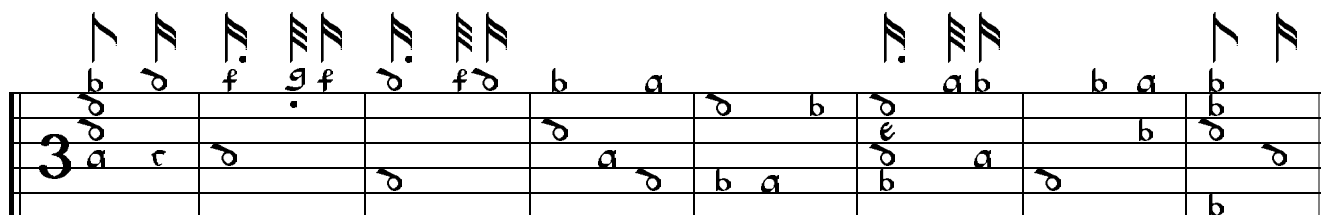


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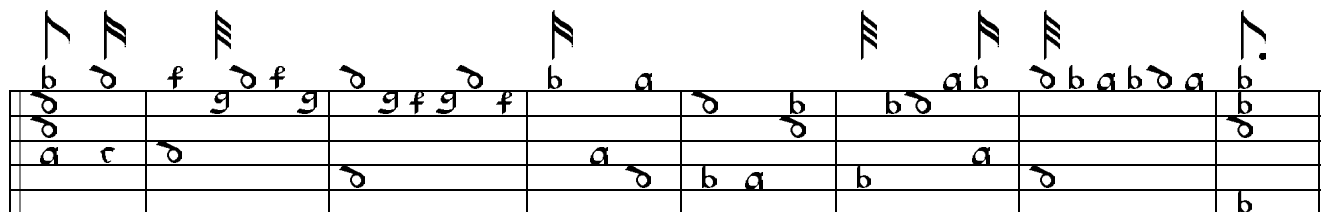


## 11. Iohn Perrichon his Coranto - D minor 7F AA8B8+10

Dowland 1610, sig. Q1v



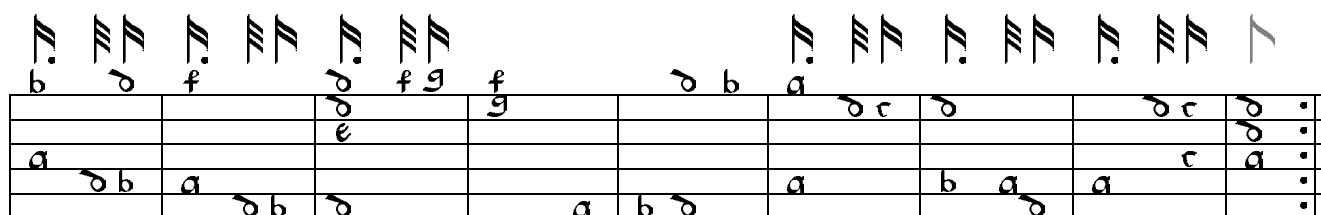
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17



26

## 12. Courante de Per(r)ichon - E flat major 7F8Eflat A20B26

Besard 1603, f. 159r



10

19

29

38

## 13. Courante Joan Perrichonij - B flat major 7F A12B16

D-W Guelf. 18.8 XII, f. 289r

1

10

20

## 16a. Volte - G minor 7F9D A14B18

CZ-Pnm IV.G.18, ff. 24v-25r

1

8

15

23

## App 3a. Hockley in the hole - arranged for lute A4B4

Playford DM 1652, p. 82

1

## 16b. Volte - F minor 7F A14B16

D-Kl 4o Mus. 108.1, f. 58v

1

8

15

23

## App 3b. I have been a fiddler this 14 year - chromatic cittern A4B4

US-CAh 182, f. 80v

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19. Volte de Perrichon - F major 7F8D9C A18BB14

Besard 1603, f. 162v

f f h f i f f h i f h k h f d c c d f  
h h i f h f h i h d a a e c c /a

[illegible][illegible]

24

The Rose Tree

The Rose Tree

40

## 20. Volte Perrichon - A major 7F8E A16B23

GB-Cfm MU MS 689, f. 74r

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11

21

31

## 7a. Galliarde - C minor 7F A9B8

GB-HAdolmetsch II.B.1, f. 99r

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3

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## 9. Galliarda (Perrichonij) - D minor 8D AA8B16

Besard 1603, f. 122v

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9

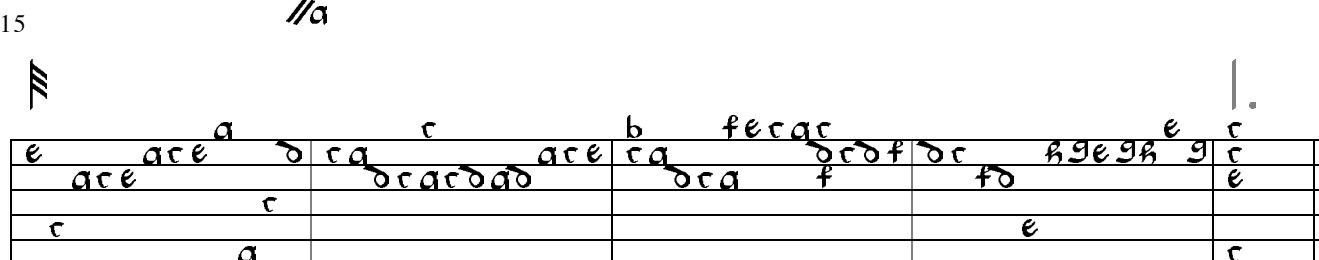
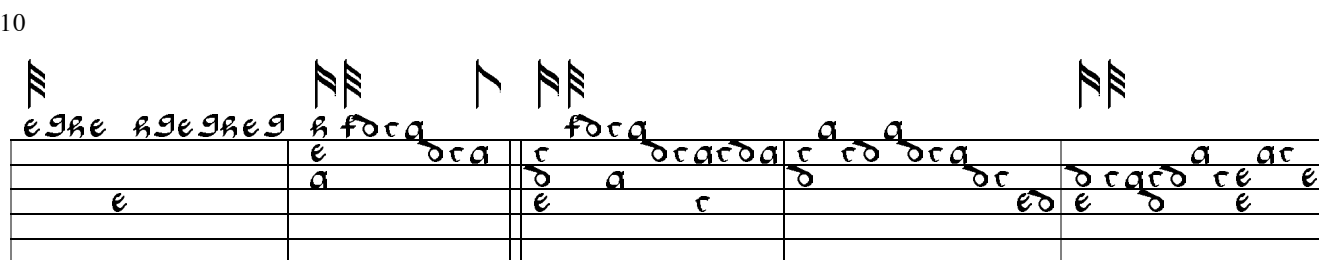
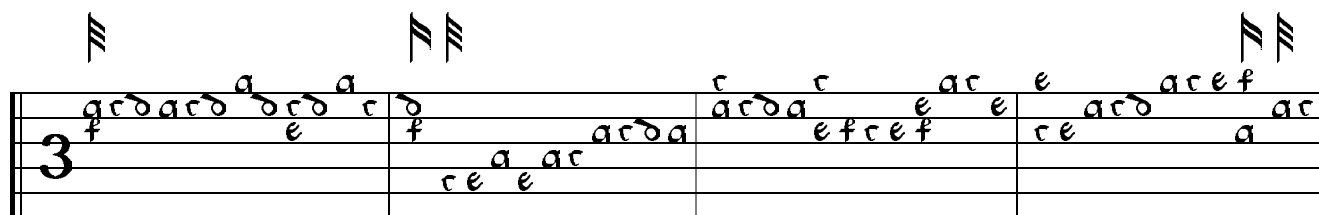
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## 8. Galliarda Perrich(on) - D minor 7F8D AA8BB8C10

Besard 1603, ff. 121v-122r



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## 21. La Nonette Perichonis - F major 7F9C A4+4B8+8

Fuhrmann 1615, p. 43

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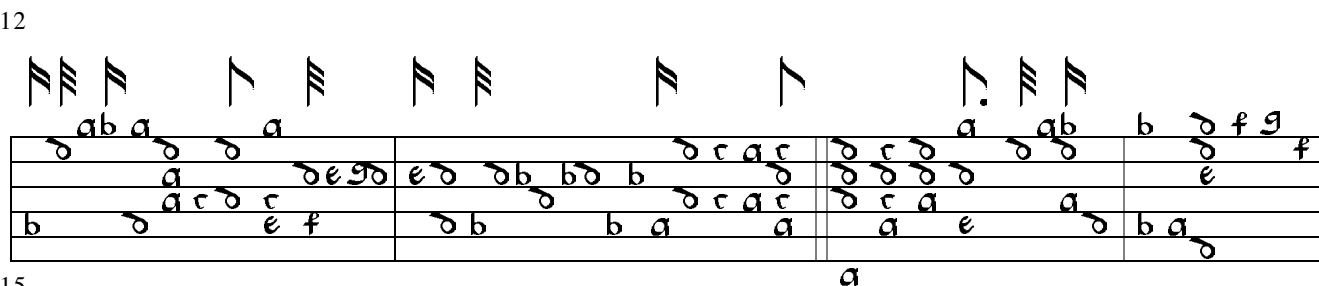
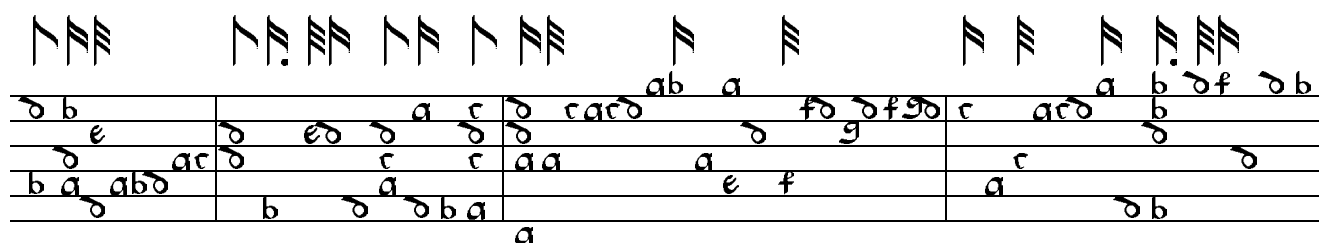
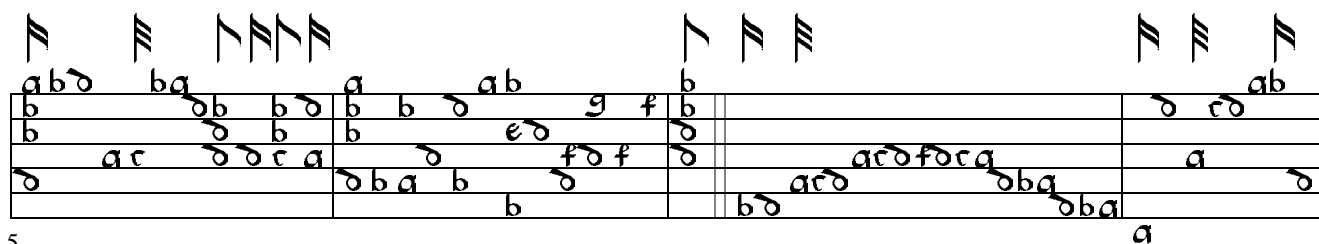
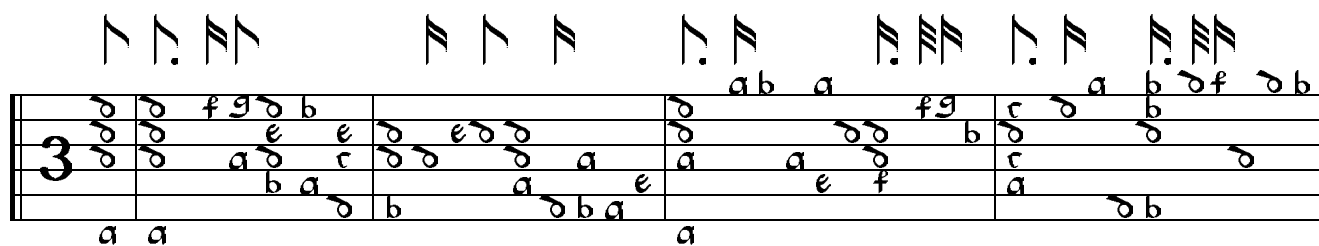
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19

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## 6. Galliarda Perrichonij - F minor 7F AA7B2CC4

Besard 1603, f. 112v



## App 4a. Corente del Pedrizzano - F minor 7F AABBBCC8

US-BE 757, f. 29r

1 a a a a a a a a a

10 a a a a a a a a a

18 a a a a a a a a a

26 a a a a a a a a a

33 a a a a a a a a a

42 a a a a a a a a a



64

a /c/a //a a

73

80

a /c /a //a a

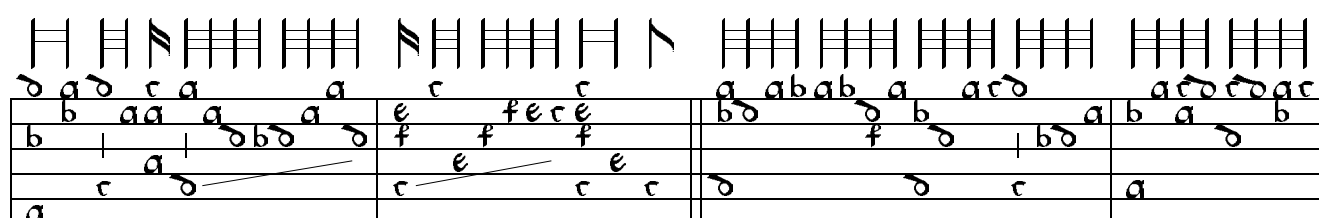
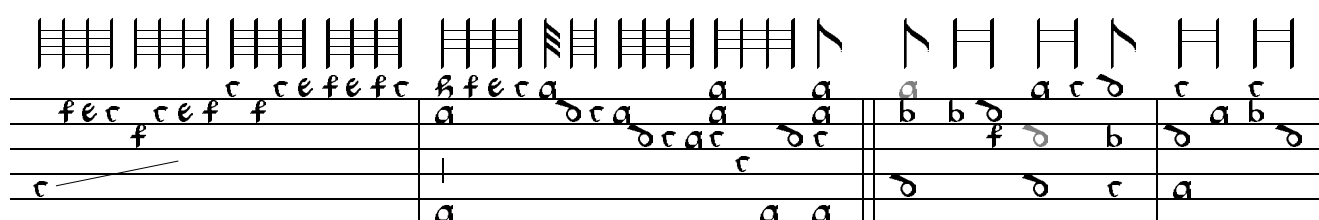
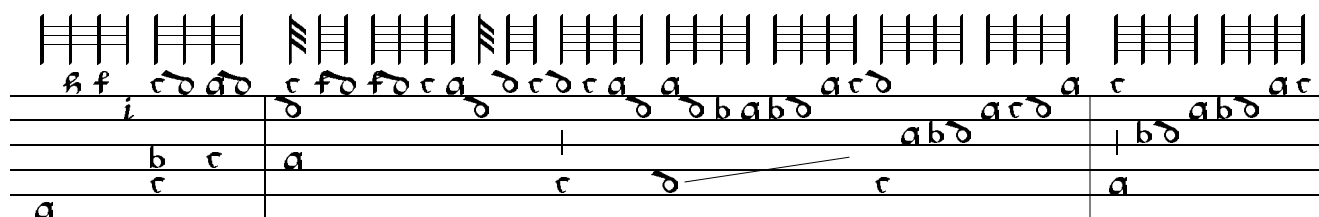
JD16. (Pavan) J(ohn) Dowlande - G minor AA8BB8C8C9

GB-Dd.5.78.3, ff. 47v-48r

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Musical score for "The Rose Tree" in G major, featuring a treble and bass staff with a guitar accompaniment. The score includes a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line with a treble clef, and the guitar accompaniment is written in a single line with a bass clef. The score is divided into three measures by bar lines. The first measure contains a treble staff with a melody starting on G4 and a bass staff with a guitar accompaniment starting on G2. The second measure contains a treble staff with a melody starting on A4 and a bass staff with a guitar accompaniment starting on A2. The third measure contains a treble staff with a melody starting on B4 and a bass staff with a guitar accompaniment starting on B2. The score ends with a double bar line and a repeat sign.

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14

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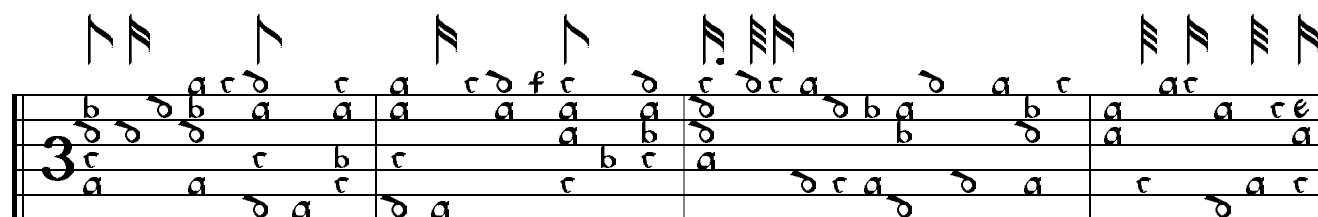
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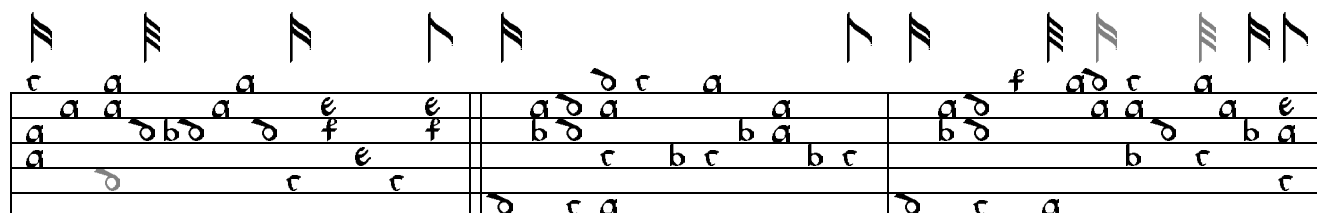
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## JD35b. Gallarde - G minor ABC4

NL-Lu 1666, f. 26v



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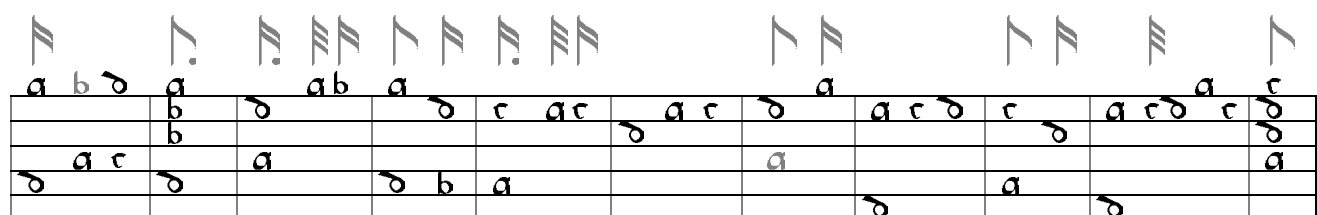
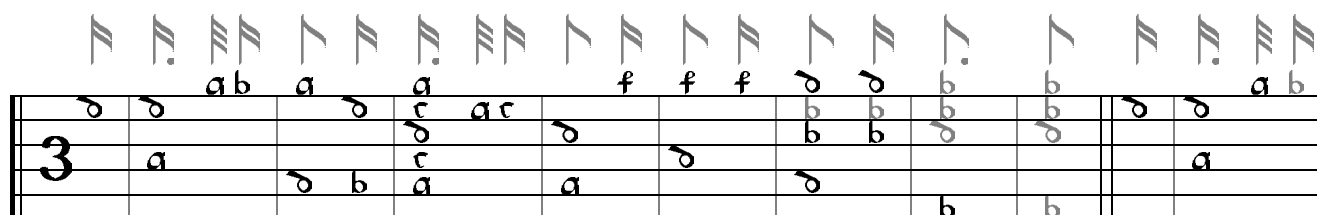
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## App 4b. (C)arante - A8B12

F-Pn Res.941, f. 18r



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## 22. (Volte) Perrichon

CH-SO DA 111, f. 18r

10

19

28

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