MUSIC SUPPLEMENT FOR THE LUTEZINE TO LUTE NEWS 133 (APRIL 2020): MELCHIOR NEUSIDLER PART 7 - BETLER TANTZ - THE DUKE OF SOMERSETS DUMP - AN ENGLISH BATTLE - DANCES WITH OSTINATO BASS - MUSIC ON THE HUNTS UP GROUND AND THE RECERCARS OF SIMON GINTZLER

BETLER - BEGGAR'S - TANTZ - HUDSON 3

Richard Hudson commented that *Der Betler Tantz* is one of the earliest popular melodies from Germany, appearing first in Hans Newsidler's book of 1540 and that it seems to be confined to German sources.[1] But he listed only four sources, Newsidler 1540 and 1544, Heckel 1556/1562 and D-Mbs 1512 and I am now aware of seven additional sources (including another Newsidler edition). They are mainly of German provenance plus two from Switzerland (CH-Bu F.IX.70 & SAM 1) and one from England (US-Ws V.a.159). One of the additional manuscript sources was copied *c.*1525 so that the dantz is even earlier than Hudson thought, and another manuscript is dated in the 1590s extending the use of the music considerably to Hudson's latest source, Heckel 1562. The lute settings over this long period are remarkably similar: all in C, first strain ending on the dominant, with three strains nearly always of 4/4/6 (or 8/8/12) bars and followed with a triple time after dance (not H3e). Most lack divisions on the strains, but a few have divisions on one or two but never all three strains. The settings are mainly in 2- or 3- voice harmony, except the last two, of a later date, have more 4-voice chords. One manuscript source (H3h) is an exact concordance for the setting in Heckel (H3i), and the three settings in Newsidler's prints are not quite identical but differ in minor details (treat them as a spot the difference puzzle). However, comparison of the other settings reveals an interesting variety of figuration of this rustic beggar's dantz. The settings all bear the same title, with variant or corrupt spellings,[2] except the English source (H3b) just calls it an almaine and is also more distantly related.

H3a. A-Wn 41950 (Blindhamer, *c.*1525), f. 12v *Ach betler - Der Nach dantz betler* p. 1
H3b. US-Ws V.a.159 (Gile Lodge, 1570s),[3] f. 18r *Almaine* - (untitled) 1
H3c. D-Mbs 1512 (*c.*1533/1544), ff. 49v-50r *Ein gueter danntz Der petler hd - Der hupff auff hd* 2
H3d. PL-WRk 352 (*c.*1538-44), ff. 65v-66r *Tantz - Hupffauff Barbel* 3
H3e. D-B 40588 (1552), p. 71 *Bättler tantz* 3
H3f. Newsidler 1540, sigs. D1r-D1v *Der Bethler tantz - Hupff auff* 4
H3g. Newsidler *Das Erst* 1544, sigs. D2v-D3r *Der petler tantz - Der hupff auff zum petler tantz* 5
H3h. Newsidler 1547, sigs. C3v-C4r *Der petler tantz - Der hupff auff zum petler tantz* 6
H3i. Heckel 1556/1562, pp. 151-153 *Der Betler Tantz - Proportz auff den Betler* 7
H3j. CH-SAM 1 (1563), ff. 16v-17r *Der bättler Tantz* 8
H3k. PL-Kj W 510 (*c.*1563-70, ff. 45r-45v *Bettler dantz - Nach dantz* 9
H3l. CH-Bu F.IX.70 (Wurstisen, 1594+), p. 251 *XXXVIIII Der Bettler dantz - Nachdantz* 10

THE DUKE OF SOMERSETS DUMP

When the nine-year old Edward VI ascended the throne in 1547, his uncle Edward Seymour (*c.*1500-1552), the Earl of Hertford, became Lord High Treasurer, Protector of the Realm and created Duke of Somerset (the Portrait right by an unknown artist is at Longleat House). However, his political rivals were responsible for his fall from grace and he was imprisoned in the Tower of London in May 1549 then again in October 1551 before being beheaded for treason in January 1552. The dump could have been dedicated to him when he was in prison awaiting execution or posthumously. It is found in Roy.App.58 among the lute solos copied at the end of the 1550s, but was not composed especially for him. It is a cognate for music known from three earlier sources: a *padoana* in the lute book of Vincenzo Capirola *c.*1517, Hans Newsidler's *Ein Newes Lautenbuchlein* published in Nürnberg in 1540 and a *pauana* in the autograph lute book of Giovanni Pacalono dated 1565 and now in the Duomo at Castelfranco Venuto. All four are for six course lute with the sixth course tuned down a tone from G to F (assuming a lute in G pitch). The settings are all variations on an 8- or 16- bar strain, with six, eight or ten variations, S3 and S4 adding a reprise, and are all in common time throughout except S3 comprises four variations plus a 4-bar reprise followed by four variations in triple time as an after dance.

Duke of Somerset

So how was the music transmitted from Italy to Germany and England? The version in the Capirola lute book dated *c.*1517 is the earliest source but Capirola may not have composed it and only have arranged an existing dance. It is found again in Germany in 1540 and then again, in Padua, in Pacalono's manuscript reliably dated 1565 twice, specifically indicating when and where he was copying two of the other pieces.[4] Interestsingly, on f. 106v of Pacalono's manuscript we find the inscription *Qui finisse li tenori delli balli Sopra scritti per sonare con tre Liuti conposti p[er] me giouani Pacalono Paduano Scriti a richiesta del s.or thomaso paro Inglese mio compare et patrone* [Here ends the tenors of the dances above written to play with three lutes composed by Giouani Pacalono of Padua Written on request of Sir Thomas Parr my English friend and patron'. The association of Thomaso Paro [= Thomas Parr] with Giovanni Pacalono in Padua would provide a possible link with the scribe of the lute music in Roy.App.58 when Thomas returned to England, except that it was copied before the end of the 1550s, a long time before Pacalono was copying his manuscript. Hoever, in 1565 an ageing Pacalono could have been copying his manuscript from music he composed or collected in his youth when Thomas Parr was his Patron. Unfortunately, it has proven impossible to shed more light on the timing by identifying Sir Thomas Parr. A noble Parr family were Lords of the Manor of Kendal in Westmorland (now Cumbria), and the most famous member was Catherine (1512-1548), sixth wife of Henry VIII. Her father was the knight and courtier Sir Thomas Parr (*c.*1483-1517), but he died too early to be Pacalono's patron and the name Thomas is not amongst his children or family in the following decades of the sixteenth century.

S1. GB-Lbl Roy.App.58, ff. 51v-52r *The Duke of Sondsetts Dompe - sett ye base a note lower for ye foosad song* [5] pp. 40-41
S2. US-Cn Case VM 140.C25 (Capirola), ff. 27v-28r *Padoana descorda nel ton s*[anc]*ta tr*[inita]*s* [index: *Padoana belissima, come sta tirnitas*][6] 42-43
S3. Hans Newsidler *Ein Newes Lautenbuchlein* 1540, sigs. f2r-f3v *Ein seer guter welscher tantz im abzug - Hupffauff Saltarella* 44-45
S4. I-CFVd w.s, ff. 54r-55r *Pauana detta la descordata* 46-49

MELCHIOR NEWSIDLER PART 7

Here is another group of pieces by Melchior Neusidler, a fantasia, a vocal intabulation and a dance, all in F. The fantasia is much easier to play than much of Melchior's music and is ascribed by his initials only in the lute book of Emmanuel Wurstisen and is untitled and anonymous in a close concordance from Mertel's *Hortus Musicalis*. The broken figuration in bars 53-63 is similar to passages in some of his other fantasias so it probably is by him. The vocal intabulation is of *Io mi son giovinetta* by Alfonso Ferrabosco's father Domenico found in Melchior's Venetian print of 1566 (and Benedict de Drusina's

[1] Richard Hudson *The Allemande, The Balletto, and the Tanz:* I *The History;* II *The Music* (Cambridge University Press 1986)

[2] Thanks to Rainer aus dem Spring for comments and translation of the titles.

[3] Identification in John M. Ward *Music for Elizabethan Lutes* (Clarendon 1992), p. 88. Ward also lists IRL-Dtc 410/1 (Dallis), p. 218 *Almande 1* as a cognate, but it is *Almande Don Frederico* [all settings edited for *Lute News* 121 (April 2017)] although the two almandes do have similar opening bars.

[4] One in Italian: *Tenore del Saltarello della Borroncina: - 1565 In Padua alli 15 di Maggio* on f. 105v; and another in Latin: *Jouani Pacalono Paduano manu propria 1565. Patauij die xv mensis May:* on f. 108r.

[5] Also edited by Chris Goodwin for *Lute News* 38 (June 1996).

[6] Bars 112/2 to 118/2 & 120/2 to 124/2 of variation 7 use a special feature that I am unable to notate in the TAB programme, which is splitting the 3rd course so that each of the two strings are stopped separately - I have only shown the lower string of the pair and for every note on the 3rd course, I omitted d3 on the upper string.

German tablature edition of 1573 of Melchior's two Venetian prints), although attributed to Orlando Lasso by Phalèse presumably in error in a concordant source. It is a minor third higher and quite distinct from the setting ascribed to Alfonso Ferrabosco in the supplement to the accompanying *Lute News* 133. The dantz is from Melchior's print of 1574 and the two strains with divisions are a 4-voice arrangement that is awkward to play. I only know two other settings and they are also 4-voice arrangements but a 4th lower and easier to play, both included here.

MN7a. Basel F.IX.70, pp. 44-46 *VIII Fantasia MN* pp. 34-35
Mertel 1615, pp. 187-188 Phantasia et Fuga *52*
MN7b. Neusidler 1566 I, pp. 4-5 *Io mi son giouinetta* [7] 36-37
Neusidler 1573 I, sig. B3r-B3v *III Io mi son giouenetta* - Domenico Ferrabosco; Phalése and Bellére 1571, f. 55r *Io mi son giovinetta Orlando*
MN7c. Neusidler 1574, sigs. K3-K3v *Die alt Schwiger* (the old sisters?) - *Volget der Hupffauff* 38
MN7capp 1. D-Sl G.I.4 I, f. 36r *Der alt schwiger* 39
MN7capp 2. CH-Bu F.IX.70, p. 271 *LXXXXVIII Die alte Schwiger* - *Nachdantz* 39

THE ENGLISH BATTLE

There are several battle pieces for lute or keyboard in English sources, quite distinct from the more famous settings of Clement Jannequin's *La Battaglia* commemorating the battle of Marignano in 1515 or Matthias Werrecore's *Die Schlacht vor Pavia/La Battaglia Taliana* commemorating the battle of Pavia in 1525. Here is an English Battle piece in triple time for lute found in closely concordant versions in four English sources, three for lute solo and one for two lutes in unison, in addition to a quite different battle piece in the Dallis lute book to be edited in future. The sources date from the 1580s to the second decade of 17th-century Both the earliest, in the Folger-Dowland lute book (**B1**), and the latest, in the ML lute book, are extensively annotated with ornaments. The settings are long (the one here 323 bars) and divided into a medley of galliard-like sections and a long passage of treble figures over a tonic drone. John Dowland's Battle Galliards JD20, 39 & 40 use similar treble figures imitating trumpets and drums.[8] John Ward commented that playing a battle piece on the lute was 'stupefying' probably even for Elizabethan and Jacobean lutenists, but that it may have brought to mind the excitement of the ensemble settings accompanying military exercises,[9] such as witnessed by Henry Machin at the muster held in July 1559 when:

> 'at 5 of the cloke at nyght the Queen [came] in to the galere of [Greenwich] parke gatt, and the inbassadurs and lordes [in a] grett nombur, and ... they rod to and fro ... to sett the ii battelles in a-ray; and after came trumpeters bluwing [on] both partes, and the drumes and fluttes; and iij ansettes in every bat[elle]'; so they marchyd forward, and so the gunes shott and the mores-pykes [en]contered to-gether with gratt larum ... and by and by the trumpetes and the drumes and gones play'd, and shott, and so they whent to-gether as fast as they could ...'.[10]

A later example includes the military exercises performed in 1638 in the Merchant-Taylor's Hall by Gentlemen of the Artillery Garden:

> 'Behold how Londons armed Infantry, Through practise in true Rules of Souldery. By the Drums martiall Musick often led The Pyrrhic dance do now distinctly tread' [preface]; 'The Cornets having play'd once over, the Targettiers, nine in a company, martched into the Hall, and without delay opposed each other; drawing into Figures, nine against nine; performing ten several forms, making their encounters and varying their Figures, all according to the distinct sounds of their Musick. Having performed their severall encounters upon each figure, they shook hands, and saluted each other, then joyntly together they did their obeysance to the Nobility, Aldermen, and Gentry, and lastly fell off in the nature of a Sillabans and so quit the Hall. Next martched into the Hall, Captaine Mulli-Aken-Achmat with his Saracens in great state; their musick was a Turky-Drum, and a hideous-noise-making Pipe (made of a Buffalas horn) ...' [p. 2].[11]

Editorial changes to the tablature are shown in grey, including bars missing in the Folger-Dowland source but present in one or more of the concordant sources.

B1. US-Ws V.b.280 (Folger), ff. 19v-21v *the Battle* pp. 50-55
GB-Cu Dd.2.11 ff. 29v-31r untitled
GB-Lbl Add.38539 (ML), ff. 23v-25r *the Battle* [12]
GB-Lbl Eg.2046 (Pickeringe), ff. 52v-54r *the battelle the batell for ii lutes*
cf. IRL-Dtc 410/1 (Dallis), pp. 60-67 *battle - pauen*
keyboard: F-Pn Rés.1185, pp. 290-297 *A Battle. and no Battle: frigian musique* (John Bull); F-Pn Rés.1186, ff. 93v-99v *The Battle* = GB-Lbl Add.10337 (Rogers), ff. 11v-18r *The Battaile* = GB-Lbl Mus.1591 (Nevell), ff. 18r-32r *the: battell*: = GB-Och 431 ff. 11r-16v *Mr Birds Battle* = GB-PLlancelyn bunbury, ff. 17v-27r *The battle by mr: bird*; S-Skma 1 (Eysbock), ff. 60v-61r *Pauana de la Batalie*
GB-Cu Dd.3.18 *Battell R Reade* - orphan mixed consort lute part

RUSTIC DANCES WITH OSTINATO BASS

To follow the battle piece above and continue the theme of monotony as a metaphor for life under lockdown, here is more music with a repetitive bass. It was surprising to find so many of these unusual compositions in the original sources,[13] which probably reflects the popularity of adapting for the lute music for rustic instruments with limited melodic range and drone accompaniment, such as the racket, bagpipes and hurdy-gurdy for accompanying folk dances.[14] D1, 3 and 8-15 are for renaissance lute in the usual vieil ton tuning but with ostinato bass on a single note, whereas D2 & 4-7 are in alternative tunings that create a drone on chords of open strings and for 5-course lute except D7 which uses a sixth course a fourth below the fifth course. They are reproduced here as in the original (I retuned a modern guitar to play them!) as well as transcribed for renaissance lute, which simplified the drone chords to a single note. The tuning of Newsidler's *Der Juden Tantz* (D2),[15] was misinterpreted by Willi Apel in 1942, as 'one of the earliest examples, if not the earliest, of satire in music ... expressed by cacophonous dissonances', because he did not notice Newsidler's error in describing it, using the German tablature cipher *t* for e2 instead of *7* for f2 and so tuning the top string to F sharp instead of G, later explained and corrected by Michael Morrow.[16] D5-7 are three pieces in Heckel's prints that are in a similar drone tuning that differs from Newsidler only in the tuning of the 4th course a 4th higher.[17] The two tuning both work for the pieces by Newsidler and Heckel! D4 and D5 are cognate settings of Newsidler's Juden Tantz found in Heckel's print and a manuscript in German tablature.[18] Newsidler's books include another piece D11 with an ostinato bass in C but in vieil ton tuning, and the titles of D12-15 suggest lute settings of music for bagpipes (Dudey/Duda) or trumpet (Tuba?). D13a in a recently discovered manuscript in Braunschweig is ascribed to Albert Dlugoraj, an otherwise unknown composition by him.[19] Heckel had trouble with rhythm and barring of these dances and so they have been freely reconstructed here (changes in grey). D9 is also in Heckel but in vieil ton tuning and was edited for the *Lutezine* to *Lute News* 124 (December 2017) in D minor as in the original but is transcribed down a tone into C minor which plays better and matches other items in C here. D16-18 are three items (the last two similar) from a Swiss manuscript in German tablature

[7] Other lute intabulations: D-B Hove 1, ff. 3v-5v Io mi son giouinetta A4; D-Mbs 266, ff. 11v-12r Io mi son giouinetta; D-Mbs 266, f. 103r Io mi son giouinetta; D-Mbs 269, f. 14v *Io Mi sono Giouinetta Prima pars*; PL-Kj 40032, p. 76/f. 28v *Io mi son Guianeta a4 - La sec*[on]*da parte* [Io vo per verdi prati] *a4*; Galilei 1563, p. 34 *Io mi son giovinetta - Io vo per verdi prati*; Galilei 1568, p. 27 *Io mi son giovinetta* = Galilei 1584, p. 47 *Io mi son giovinetta*; Jobin 1572, sig. C2v *6. Io mi son giovinetta*; Fallamero 1584, p. 26 *Io mi son giovinetta*. Cittern: Virchi 1574, p. 15 *Io mi son giovinetta*. Keyboard: Schmid 1577, sig. S2v *Io mi son giovanetta Fr. à Bosco a4*; Ammerbach 1583, p. 134 *Jo Mison jovenette*.

[8] Edited for *Lute News* 120 and *Lutezine* (December 2016).

[9] See John M. Ward 'A Dowland Miscellany' *JLSA* x (1977) pp. 139-140.

[10] A. Feuillerat *Documents relating to the Revels at Court* (Louvain 1914), p. 116.

[11] William Barliffe *Mars His Triumph, or the description of an Exercise* ... 1645: https://quod.lib.umich.edu/e/eebo/A04909.0001.001?view=toc

[12] Played by Elizabeth Kenny including all the ornaments on her CD *Flying Horse: Music form the ML Lutebook* (Hyperion CDA67776, 2009).

[13] D3c, D5ii and D8 were also in the supplement to *Lute News* 133 but have been duplicated here to keep all these examples of the genre together.

[14] All illustrated in Michael Praetorius *Theatrum Instrumentorum* (Wolfenbüttel 1620), plates X (*Racketten*), XI (*Dudey*), XXII (hurdy-gurdy), VIII (*Trommer*) and XXIII (*Trummeln*).

[15] Newsidler's tuning changes vieil ton by lowering the fourth course by 3 frets and raising the fifth course two frets so they are in unison.

[16] Willi Apel *The Notation of Polyphonic Music* (Medieval Academy of America 1942/R1953) pp. 78-81; Michael Morrow 'Ayre on the F sharp string' *The Lute Society Journal* 2 (1960), pp. 9-12.

[17] Heckel retunes the 4th to 6th courses to an octave below the 4th fret of the 2nd course, the open 2nd course and the open 3rd course, respectively - so fret-intervals of ffdef from 1st to 6th-course.

[18] Tuning not indicated so could be either Newsidler's or Heckel's.

[19] His music was edited for *Lute News* 62 (June 2002) & 63 (September 2002).

and are notated for a five-course renaissance lute with the lower course down a tone. This can be deduced from the final chord of D16i & 17i, which is clearly a modified B flat chord shape, and so the tuning is the 5-course lute equivalent of scordatura tuning of a six-course lute with the lowest course a fifth rather than a fourth below the one above. However, rather than lower the fifth course, in the transcriptions the other courses have been raised by a tone so it is in C which are easier to play. It is not clear what the title *Lerman* in D16 means (although it is similar to the opening of D1 which is called French in the title), but the titles of D17 & 18 seem to refer to battle cries and so are presumably also battle pieces.[20] If nothing else, they provide good teaching material to practice rhythmic figures at a single pitch. D10 has no tune and probably is just a didactic exercise. App. 1-2 are further examples imitating trumpet calls but without the ostinato bass and App 3 is a dump with a tonic-dominant ostinato bass. The Duchy of Milan changed hands several times in the sixteenth century and it is not clear which Duke is the dedicatee of this Dump, copied by Mathew Holmes in the first few folios of his first lute book in or just before the 1590s. The Duchy became a state of the Holy Roman Empire under Charles I of Spain (1500-1558), and his son Philip II (1527-1598) of Spain was Duke of Milan 1540-1598 followed by his son Philip III (1578-1621). But an earlier history of the Duchy was popularised in Philip Massinger's play *The Duke of Milan* first performed in 1621 the year Holmes died and loosely based on the celebrated story of the loss of the Duchy to the French by Duke Ludovico Sforza (1542-1508) who died in prison in France. So the dump may celebrate the much earlier story.

D1. D-Mbs 1512, ff. 61v-62r *Der frantzosisches dantz* - cf. no. D15 p. 11
D2i. Newsidler 1544b, sig. R4v-S1r *Hie volget der Juden Tantz - Der hupff auff* - lute tuned (ffedf) 12
D2ii. transcribed 13
D3a. CH-Bu F.IX.70, p. 267 *LXXIIII Schäffer* 12
D3b. D-Lr 2000, p. 72 *Scheffer dantz* 13
D3c. D-LEm II.6.15, p. 371 i *Schafer* (shepherd's) *Tantz 15* 13
D4i. Heckel *Tenor* 1556, pp. 169-171 *Erstlich der Juden Tantz* [21] 14-15
D4ii. transcribed 16-17
D5i. PL-WRk 352, ff. 52v-53r *29 Judn Tantz* 15
D5ii. transcribed 17
D6i. Heckel *Tenor* 1556a, pp. 174-177 *Der Kochelsperger Tantz - Proportz* - (ffdeh) 18
D6ii. transcribed 19
D7i. Heckel *Tenor* 1556a, pp. 177-180 *Ein Schweitzer Tantz der sibentaler genandt - Proportz* - (ffdef) 20
D7ii. transcribed 21
D8. D-LEm II.6.15, p. 406 ii *Chorea pastorum*[22] 22
D9. Heckel *Tenor* 1556a, pp. 162-165 *Ein guter Bayrischer Bauren Tantz - Proportz* - LN124 down a tone 22-23
D10. D-Mbs 270, f. 5r untitled 24
D11. Newsidler 1540, sigs. B4r-B4v *Es reyt ein armes Reuterlein auss - hupff auff* 25
D12. US-Ws V.a.159, f. 9r *The Bagpipes* 25
D13a. D-BSstb C 39 2°, f. 104r *Polonica Dudey ab Alberti Ambrosio Dluglorsky* 26
D13b. D-BSstb C 39 2°, loose sheet: f. 1r untitled 27
D14. D-B 4022, f. 46v *Duda* 28
D15. D-B 4022, f. 42r *Tuba* 28
D16i. CH-SAM 2, f. 1v *Lerman lerman HD* - (ffehf) - cf. no. D1 29
D16ii. transcribed 29
D17i. CH-SAM 2, f. 1r *Ain feldtgeschray* - (ffehf) [battle cry] 30
D17ii. transcribed 31
D18i. CH-SAM 2, f. 1v *Ein guetts feldtgeschray schweizerisch HD* [23] 32
D18ii. transcribed 33
App 1. D-B 4022, f. 14v *Balletto Rutteno* 32
App 2. D-B 4022, f. 41v *Balletto Rutteno* 33
App 3. GB-Cu Dd.2.11, f. 3v *Duke of Millanes Dump* 76

[20] Thank you to Rainer aus dem Spring for this suggested translation.
[21] Different to D-Lr KN 146, no. 63 *Juden Tantz. Ex clavi. G.bmol* - keyboard.
[22] I have no copy of Ammerbach 1571, f. 50v *Pastorum Dantz - Proportio* = Ammerbach 1583, p. 200 *Ein ander Dantz* - keyboard for concordance.
[23] Thank you to Magnus Anderson for pointing these out to me.

More Music on Hunts Up ground

Here is the remaining music that I know that is associated with the *Hunts Up* ground.[24] Settings to the ground of the tunes known as the *English*, *Old* and/or *New Hunts Up* were edited for *Lute News* 131 (October 2019) and the *Lutezine* to *Lute News* 132 (December 2019). In addition, a number of other ballad or country dance tunes were set to the *Hunts Up* ground. One, *Chow Bente*, was also in *Lute News* 131 and here are all the settings for plucked and bowed instruments of the others tunes known to me, namely *In Pescod Time*, *Go Merrily Wheel/Trike my wheel, Grimstock* and *To Westminster*, so that 41 settings in all have been included in the series.

In Peascod Time

The supplement to *Lute News* 133 included variations for lute on newly identified as on the ballad tune *In Peascod Time*,[25] and the cittern setting in Anthony Holborn's *The Cittharn Schoole* is here to confirm that it is the correct tune, plus a list of the only other settings known which are for keyboard and mixed consort.[26]

HU15a. GB-Cu Dd.2.11, f. 54r untitled *Lute News*
HU15b. Holborne 1597, sigs. C1v-C2r *In pescod time* pp. 56-57
B-D Lynar A2, pp. 53-58 untitled - keyboard
= GB-Lbl RM.23.1.4 (Cosyn), ff. 85v-88r *Mr Orlano Gibbons Bacheller of Musick:* [index: *The Hunts up*] - keyboard = US-NYp Drexel 5612, pp. 22-27 *Mr Gibbons Peascod time* - keyboard
Walsingham no. 32 *In Pescod time* - cittern and bass viol consort parts[27]

Go merrily wheel - Trike my wheel - Sweet Oliver

This tune, which is very similar to the old Hunts Up, is presumably for a country dance called *Go merrily wheel* or *Trike my wheel*, as I can find no record of either title as a ballad text or a tune called for to accompany other English ballads. However, the setting in the Thysius lute book (HU16m) is titled *Brande Soet olivier* suggesting it might be the tune to the presumed ballad that Touchstone quotes in Shakespeare's *As you like it* [act III, scene iii]: 'O sweet Oliver, O brave Oliver, Leave me not behind thee'.[28] Also, the titles of HU16d & h suggest it may have been used to accompany a German song, and Starter set a Dutch text to it. The fourteen settings with a variety of titles, all in C major except HU16j is in F major, match the same tune to a 'close relative' [Ward] of the Hunts Up ground, mostly changing II-II to IV-V in bars 5-8, the first half of the ground for the A strain and the second half for the B strain. The keyboard, mixed consort and song cognates also use the same tune.

HU16a. IRL-Dtc 408/I, p. 104 *trike my whele* p. 26
HU16b. GB-Cu Dd.2.11, f. 64r *Go merely Wheele* 30
HU16c. D-LEm II.6.23, pp. 12-13 *Curante* 31
HU16d. PL-Kj 40159, f. 17v *Kum mein feines lieb* 37
HU16e. Playford MRLV 1661, p. 95 *98 Hunt is up* - arranged from lyra viol 'bagpipe tuning' (fha) VdGS 9964[29] Playford T74 37
HU16f. LT-Va 285-MF-LXXIX, f. 15r *Tantz N* 39
HU16g. D-Lr 2000, p. 12 *Schönes freulein* 41
HU16h. GB-Lbl Sloane 1021, f. 79v *Komh, mein Liebchen - Anglica*[m] 45
HU16i. D-LEm II.6.15, p. 490 *Anglicum* 49
HU16j. D-LEm II.6.15, p. 373 *Chorea Ang: 20* 57
HU16k. D-Kl 4o.108 I, f. 1v *Ballet* 57
HU16li. ground reconstructed in Lundgren 50[30] 57
HU16lii. GB-Cu Dd.3.18, ff. 40v-41r *Go merely wheele* - treble 58-59
HU16m. NL-Lu 1666, f. 472r *Brande soet olivier* 63
F-Pn Rés.1186, f. 59v *R*[obert] *Cr*[eighton] - keyboard
F-Pn Rés.5609, p. 143 untitled - keyboard
GB-Cu Dd.5.20, f. 4v *Go merely Wheele:* - bass viol part
GB-Cu Dd.5.21, f. 5r *Go merely Wheele* - recorder part
GB-Cu Dd.14.24, f. 22r *go merely wheele* - cittern part
Starter *Friesche Lust-Hof* 1621, p. 123 *Stemme: O myn Engelyn, ô myn Teubelyn* - song accompaniment to 'Luchtige Maeghden ...'

[24] Bass notes or chords on degrees of the scale I-I-II-II-IV-I-V-I. For a discussion of his family of tunes see John M. Ward 'Hunt's Up' *Proc Roy Mus Assoc* 106 (1979-80), pp. 1-25: I sometimes disagree with Ward on assigning versions to the HU16 and 17 groups.
[25] Different to *Gathering Peascods* which is another ballad referring to the same pea-picking seasonal event, and versions will be edited for a Lutezine soon.
[26] GB-Cfm 168, pp. 385-388 *Pescodd Time* is William Byrd's keyboard setting of a different tune on the Hunts Up ground so titled in error = GB-Lbl Mus.1591 (Nevell), f. 46r-52r? *the huntes upp: mr: w: birde laus: sit: deo* = GB-Cfm 168, pp. 108-111 *The Hunts up William Byrd* = GB-Cfm 782 (Tisdale), ff. 80v-82r *Corrigiter: or ye old hunts upp.*
[27] US-OAm (Mills College) Parton (cittern); GB-Hu DD HO 20/3 (bass viol). Title without music in the flute and treble viol part books.
[28] See Diana Poulton *English Ballad Tunes* (Cambridge, Gamut, 1975), no. 10: *Oliver Sweet Oliver.*
[29] Viola da Gamba thematic index (scroll down to fhn tuning): http://vdgs.org.uk/thematic/05-ANON-TABLATURE-F.pdf
[30] Lundgren-Edition *50 English Duets for Two Renaissance Lutes* - http://www.luteonline.se

GRIMSTOCK

I can find nothing in the literature to suggest that *Grimstock* was a ballad, and its appearance in Playford *The English Dancing Master* suggests that it was a country dance. The similarity to the stage persona of comic actors such as Stockfish for John Spencer and Pickle Herring for Robert Reynolds, suggests Grimstock could also have been a tune named after a stage character, and familiarity with the performance of English actors touring the continent could explain its appearance in Northern European lute books in which it is only identified as English.[31] The parts of the incomplete mixed consort setting give the same music (but the melody on treble viol or lute does not survive) the variant title of *Grimstone*. The eight settings here all use the same tune in the A strain plus one of two different tunes in the B strain, except a different tune again in some. The ground is a 'distant relative' [Ward] of the Hunts Up and varies between sources, especially the B strain.

HU17a. Playford 1651 & 1652 (2ed), p. 14 *Grimstock* - trans violin p. 24
HU17b. D-B Danzig 4022, f. 42v *Anglicum* 61
HU17c. D-LEm II.6.15, p. 495 *Anglicum* 67
HU17d. GB-Cu Dd.9.33, f. 81v *Grimstock* - trans bandora 67
HU17e. D-BAU 13.4°.85, f. 86r *Chorea Anglica* 69
HU17f. GB-Cu Dd.5.78.3, f. 75v untitled 69
HU17g. GB-Cu Dd.4.23, f. 6r *Grimstock* - cittern 71
HU17h. Playford 1666, sig. D1v *40 Grimstock* - cittern 71
GB-Lbl Add.15,118, f. 30v *Grimstock* - bass viol
GB-Cu Dd.5.20, f. 8r *Grimstone* - bass viol part
GB-Cu Dd.5.21, f. 8r *Grimstone* - recorder part

TO WESTMINSTER

A ballad tune called *To Westminster*, as titled in Mathew Holmes lute book Dd.2.11,[32] was not included in Chappell or Simpson,[33] and in *Music for Elizabethan Lutes* (Clarendon Press 1992), John Ward described the lute solo of that title as a medley of tunes in three strains each with repeats, noting that the Hunts Up ground is used in the second strain on p. 102 and the second and third strains on p. 97. The third strain does bear a remote similarity to the Hunts Up ground (I-I-I-VI-IV-I-V-I) but finding it in the second strain is rather a stretch of the imagination: the bass notes do rise a tone from bars 1-2 to 3-4, but the scale degrees are V-V-VI-VI - or VII-VII-I-I if you consider this strain is in the dominant of C compared to A and C in the tonic of F.

Ward also identified the tune of the first strain of the medley In Westminster in Dd.2.11 as 'Malkin was a country maid' without giving his reasons. As long ago as 1924, in describing ballads referring to 'Malkin' Hyder E. Rollins noted that a tune of that name was quoted in Thomas Ravenscroft *Pammelia* 1609, sigs. F2v-F3r, no. 75.[34] The same tune is also found in a keyboard arrangement in GB-BEBgreen bunbury, f. 7r with the tite *The maukin*. However, Christopher Goodwin drew attention to the fact that Ravenscroft no 75 referred to by Rollins is a catch for five voices beginning 'Come follow me merily my mates' that quotes both 'In Westminster' and 'Malkin is a country maid'.[35] The fourth to eighth lines of the text read 'Malkin was a country maid, a country maid tricke and trim, tricke and trim as she might be, she would needes to the Court shee said to sell milke and firmenty, hey hoe, haue with you now to Westminster, but before you come there, because the way is farre some prety talke lets heare'. Goodwin speculated that Ravenscroft quoted and stitched together snippets from two different ballads in his catch and Ravenscroft accompanies the text 'Malkin was a country maid' with the 'Malkin' tune as in the keyboard setting and the text 'haue with you now to Westminster' with the tune of the beginning of the first strain of the lute variations 'In Westminster'. The two tunes are quite similar but distinguishable, and it looks like Ward picked 'Malkin which was the wrong one for the medley in Dd.2.11, which after all has the clue in the title 'In Westminster', and the tune is confirmed in the Dutch cognates.

A cognate version of To Westminster is also in two Dutch sources (HU18c & d). Apart from the similar title and being set in duple rather than triple time, the first and third strains of the Dutch setting carries the same melodies as the first and second strains of the lute variations, but the second strain is different: also no sign of the Hunts Up ground can be found in the Dutch cognates, and the *brande* in the title suggests it was used for dancing.

HU18a. GB-Cu Dd.2.11, f. 66v *To Westminster* pp. 72-73
HU18b. IRL-Dm Z.3.2.13, p. 364 untitled 74-75
HU18c. Hove 1612, f. 61r *Brande Westmunster* - HoveB[36] 281 73
HU18d. NL-Lu 1666, f. 444r *Brande Westminster* 75

RECERCARS BY SIMON GINTZLER

Simon Gintzler, a German name, is known from *Intabolatura de Lauto di Simon Gintzler Musico* published in Venezia by Antonio Gardane in 1547. It contains six recercari presumably composed by him, as well as thirty vocal works presumably intabulated by him, all notated in Italian tablature. Extensive use of a cross next to tablature numbers (in Italian tablature and letters here) indicating held notes (tenuto), suggests he wanted to ensure the legato lines of the themes in his recercari were observed. The print is subtitled *Libro Primo* but no other lute book by him is known, although in *Grove Music Online* Hans Radke mentions a second edition in 1589 - not in Howard Meyer Brown *Instrumental Music Printed before 1600* (Harvard University Press 1965). Gintzler dedicated his lute book to his patron Cristoforo Madruzzo (1512-78), Cardinal and Prince-Bishop of Trent in Northern Italy, by whom he was probably employed as a musician. If so he would have accompanied Madruzzo on his travels to Spain, the Netherlands, Flanders and Germany, which could explain how some of Gintzler's music found its way into the lute prints of Hans Gerle in Nürnberg (in *Eyn Newes sehr Künstliche Lautenbuch* 1552, an anthology of Italian lute music transcribed into German tablature) and Pierre Phalèse in Leuven and later Antwerp (in *Hortus Musarum* 1552, *Theatrum Musicum* 1563 and/or *Luculentum Theatrum Musicum*, transcribed into French tablature). Gerle and Phalèse copied the recercari introducing a few minor changes in figuration and embellishment. Gerle acknowledges him by name (Simon Gintzler) and Phalèse also attributes the pieces that he borrowed to him, but uses another German form of his name, Simon Sentler, sometimes Latinised to Sentlerus. Gerle and Phalèse included four recercari each, titled preambel in Gerle and fantasia in Phalèse, but not the same four so that all six are in the prints of one or the other.

G1. Gintzler 1547, sigs. A2v-A3v *Recercar primo* pp. 60-61
Gerle 1552, sigs. D3r-D4r *Das 12. Preambel Simon Gintzler*
G2. Gintzler 1547, sigs. A3v-B1r *Recercar segondo* 62-63
Gerle 1552, sigs. D4r-E1v *Das 13. Preambel*
G3. Gintzler 1547, sigs. B1r-B2r *Recercar Terzo* 64-65
Gerle 1552, sigs. E1v-E2v *Das 14. Preambel*
Phalèse 1552, sig. B3v *Fantasia Simon Sentler*
Phalèse 1563, f. 4v *Fantasia Simo*[n] *Se*[n]*tler*
Phalèse 1568, f. 1v *Fantasia Simon Sentler*
G4. Gintzler 1547, sigs. B2v-B3r *Recercar Quarto* 66-67
Phalèse 1552, sig. B1v *Fantasia Simon Sentler*
Phalèse 1563, f. 6r *Fantasia Simo*[n] *Se*[n]*tler*
G5. Gintzler 1547, sigs. B3v-B4r *Recercar Quinto* 68-69
Phalèse 1552, sigs. A1v-A2r *Fantasia Simon Sentlerus*
G6. Gintzler 1547, sigs. B4v-C1r *Recercar Sexto* 70
Gerle 1552, sigs. E3r-E3v *Das 15. Preambel*
Phalèse 1552, sig. B4v *Fantasia Simon Sentler*

John H. Robinson - April 2020

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[31] Some edited for *Lute News* 54 and the forthcoming Lute Society Edition of *Masque and Stage Music for Renaissance Lute*.

[32] Confusingly misread in Dd.2.11 as *To me I must* in Julia Craig-McFeely's doctoral thesis.

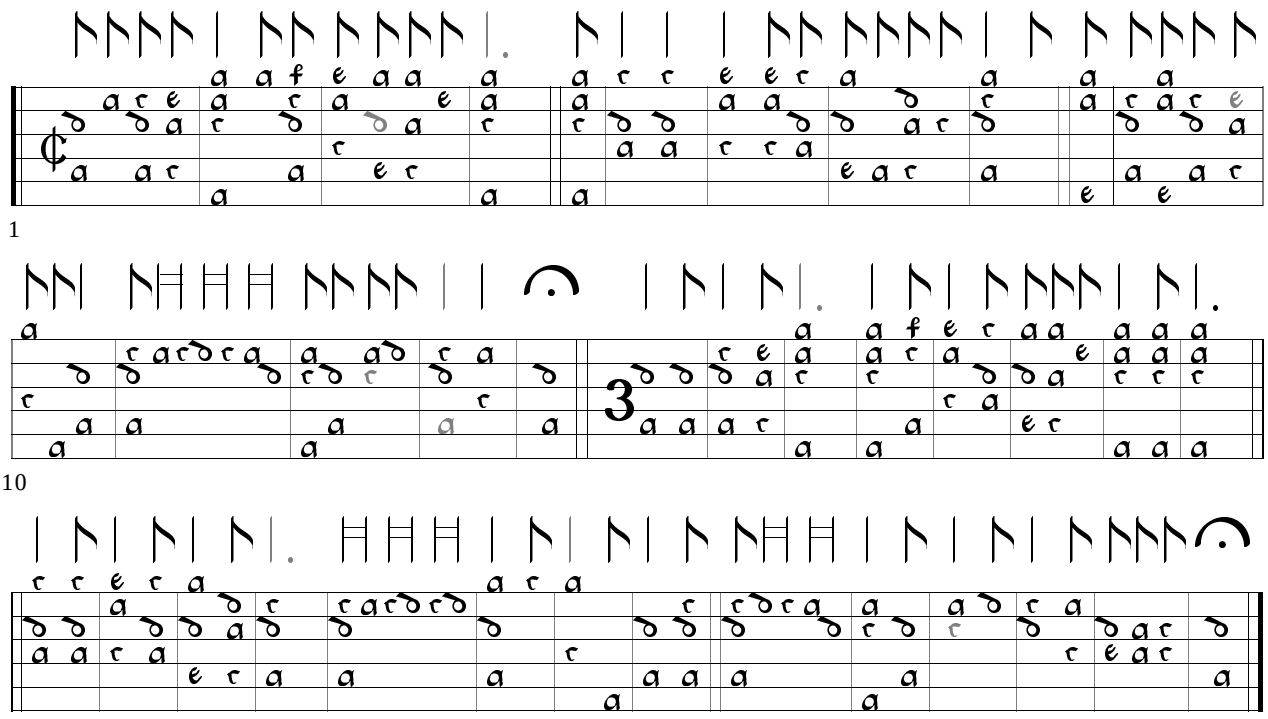
[33] William Chappell, revised H. Ellis Wooldridge *Old English Popular Music* (Macmillan 1893/reprinted New York 1961); Claude M. Simpson *The British Broadside Ballad and its Music* (Rutgers University Press 1966).

[34] Hyder E. Rollins 'An Analytical Index to the Ballad-Entries in the Registers of the Company of Stationers of London' *Studies in Philology* 21 (1924), pp. 1-324. A ballad 'A defence of mylke maydes agaynste the terme of Mawken' was licensed to William Griffith in 1563-4 (Rollins 532), with 'Mawken was a Counttry mayde moralysed' licensed to Alex Lacy the same year (Rollins 1693). The tune is also quoted by the character Gauter in the play John Phillip *Patient Grissell* 1566 (sig. D4v line 839): 'Singe and then go out. To the tune of malkin', and is presumably the same as *makinge was a kuntraye mayd* in the list of dance tunes from the 1590s that were used at Lleweni Hall in North Wales.

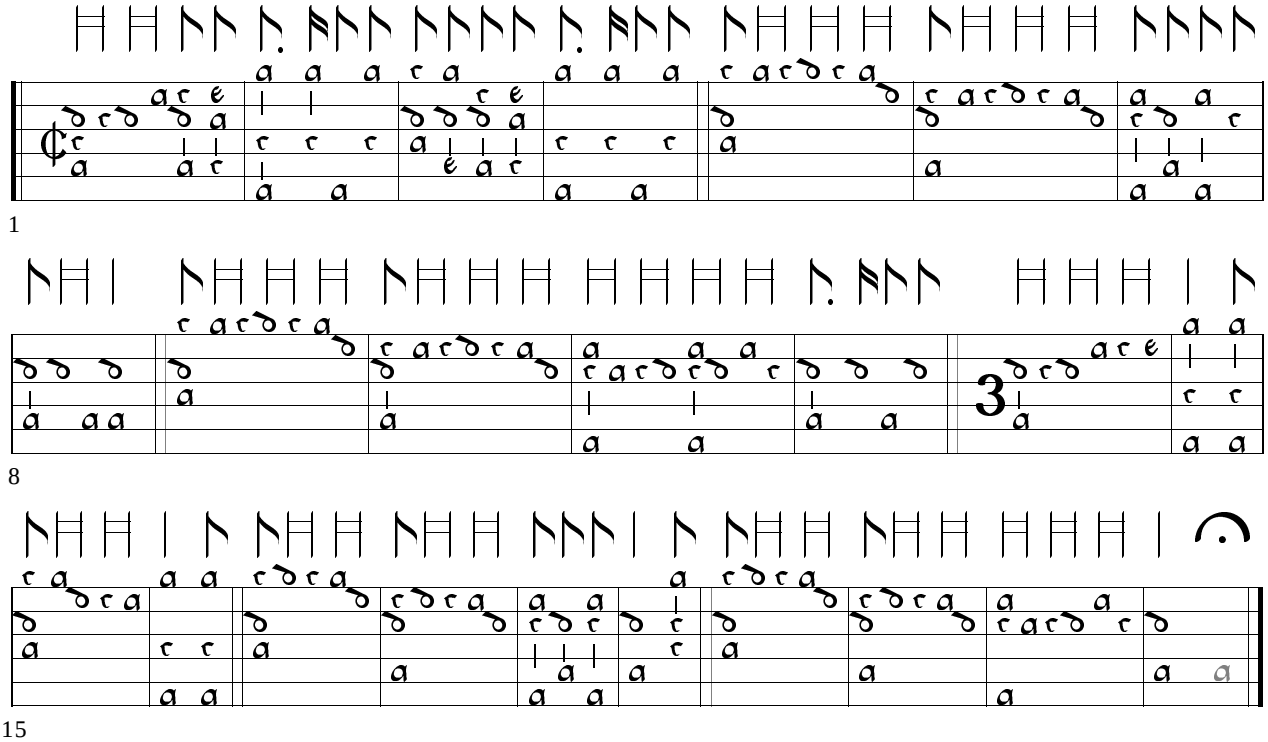
[35] Christopher Goodwin 'The words for "To Westminster"' *Lute News* 76 (December 2005), pp. 20-21.

[36] Jan Burgers *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgescheidenis 2013).

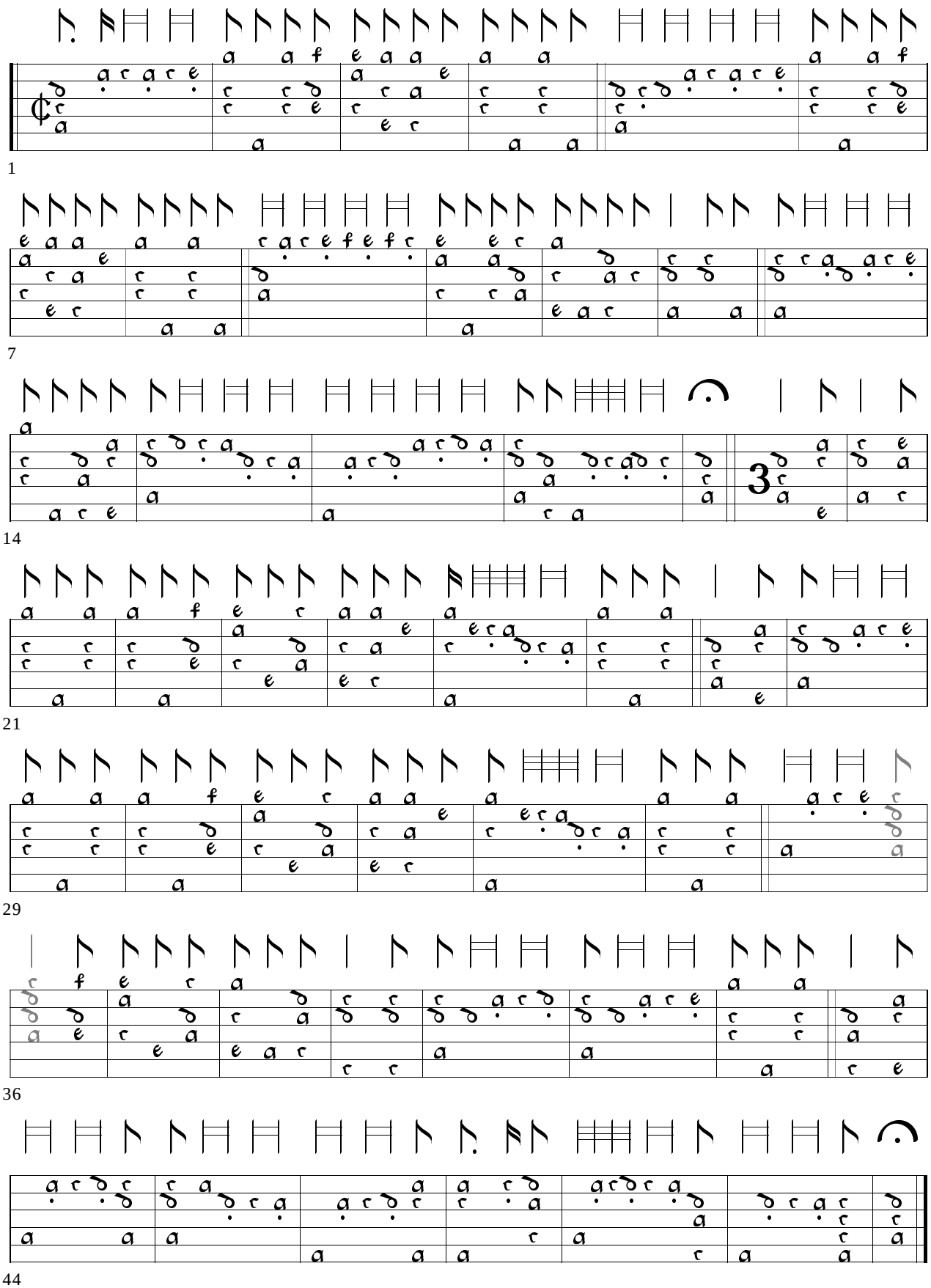
H3a. Ach Betler - Nach Dantz - AB4C6-AB8C6 A-Wn 41950, f. 12v



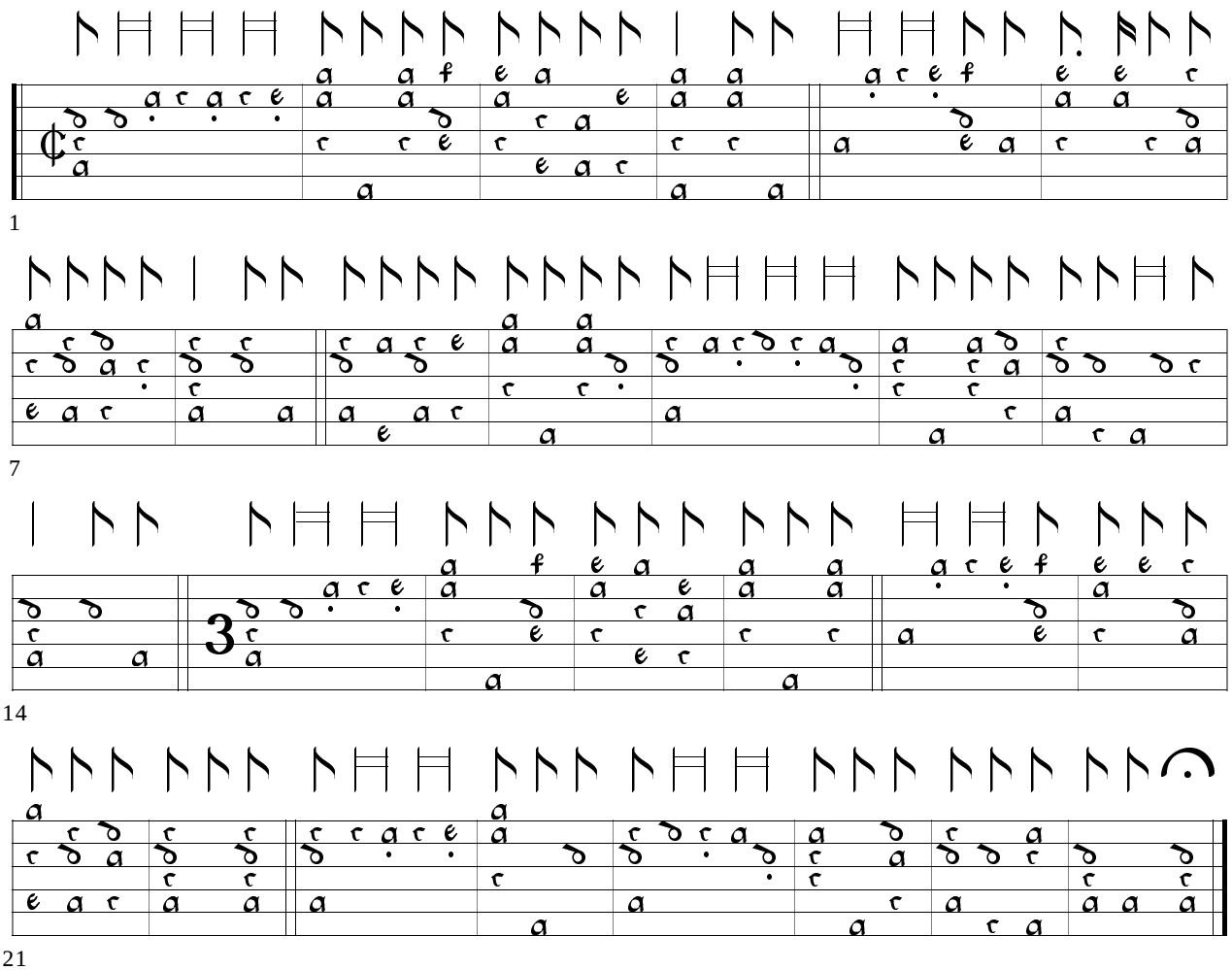
H3b. Almaine - (untitled) - ABB4-ABB4 US-Ws V.a.159, f. 18r



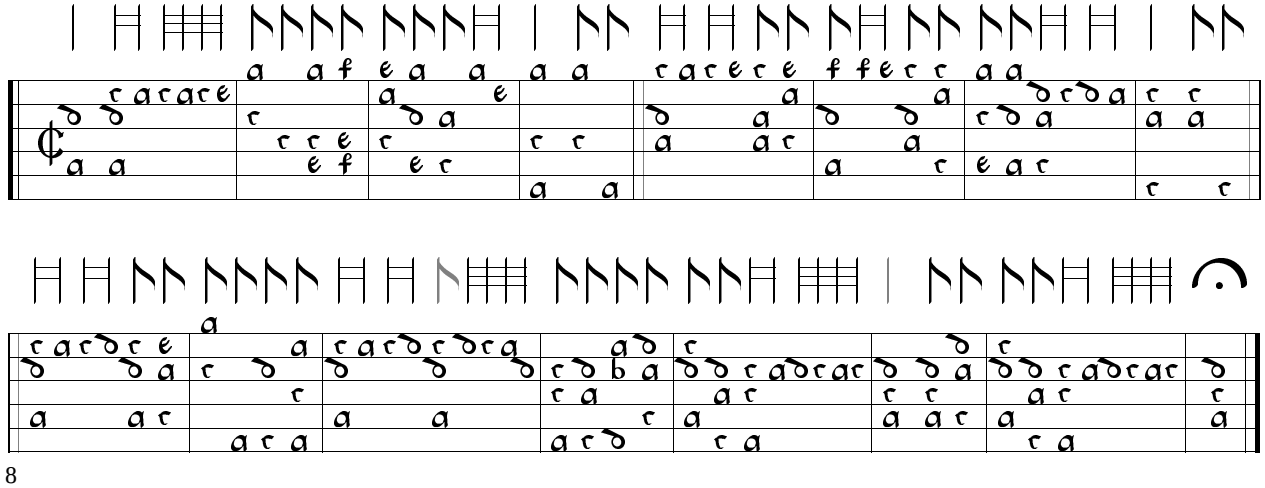
H3c. Danntz der Petler - Hupff auff - AAB4C6-AABC8 D-Mbs 1512 ff. 49v-50r



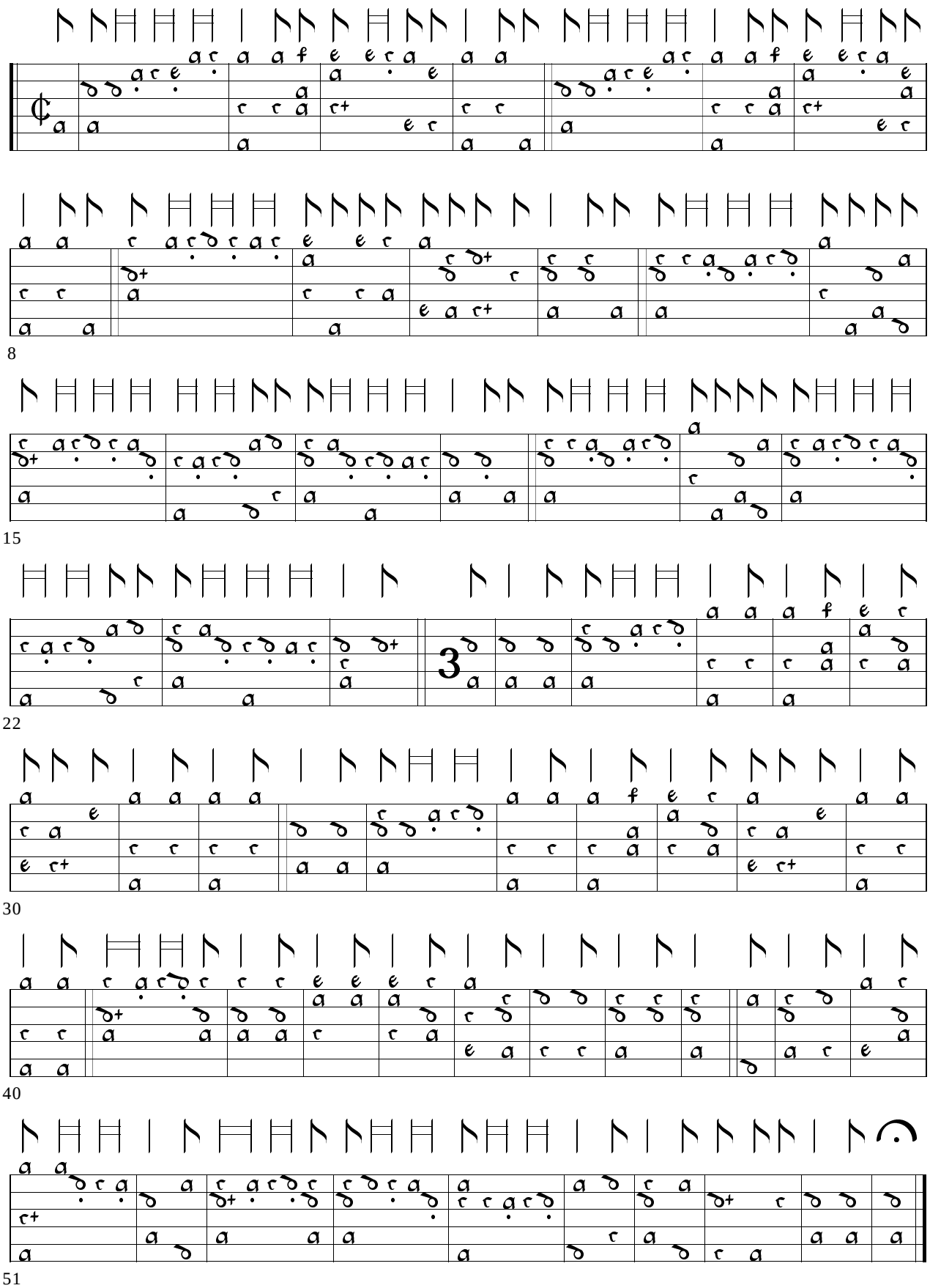
H3d. Tantz - Hupffauff Barbel - AB4C6-AB4C6 PL-WRk 352, ff. 65v-66r



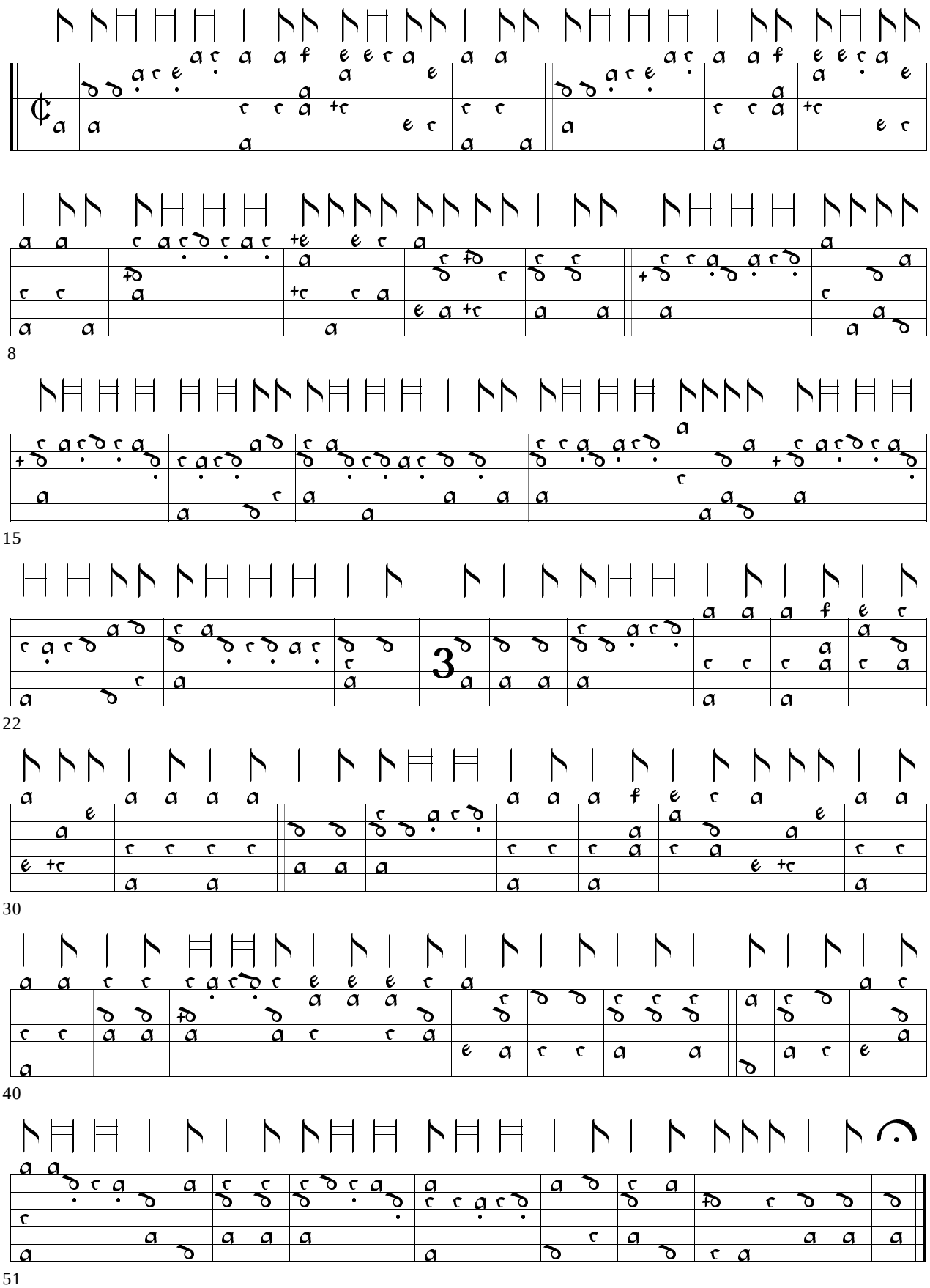
H3e. Battler Tantz - AB4C8 D-B 40588, p. 71



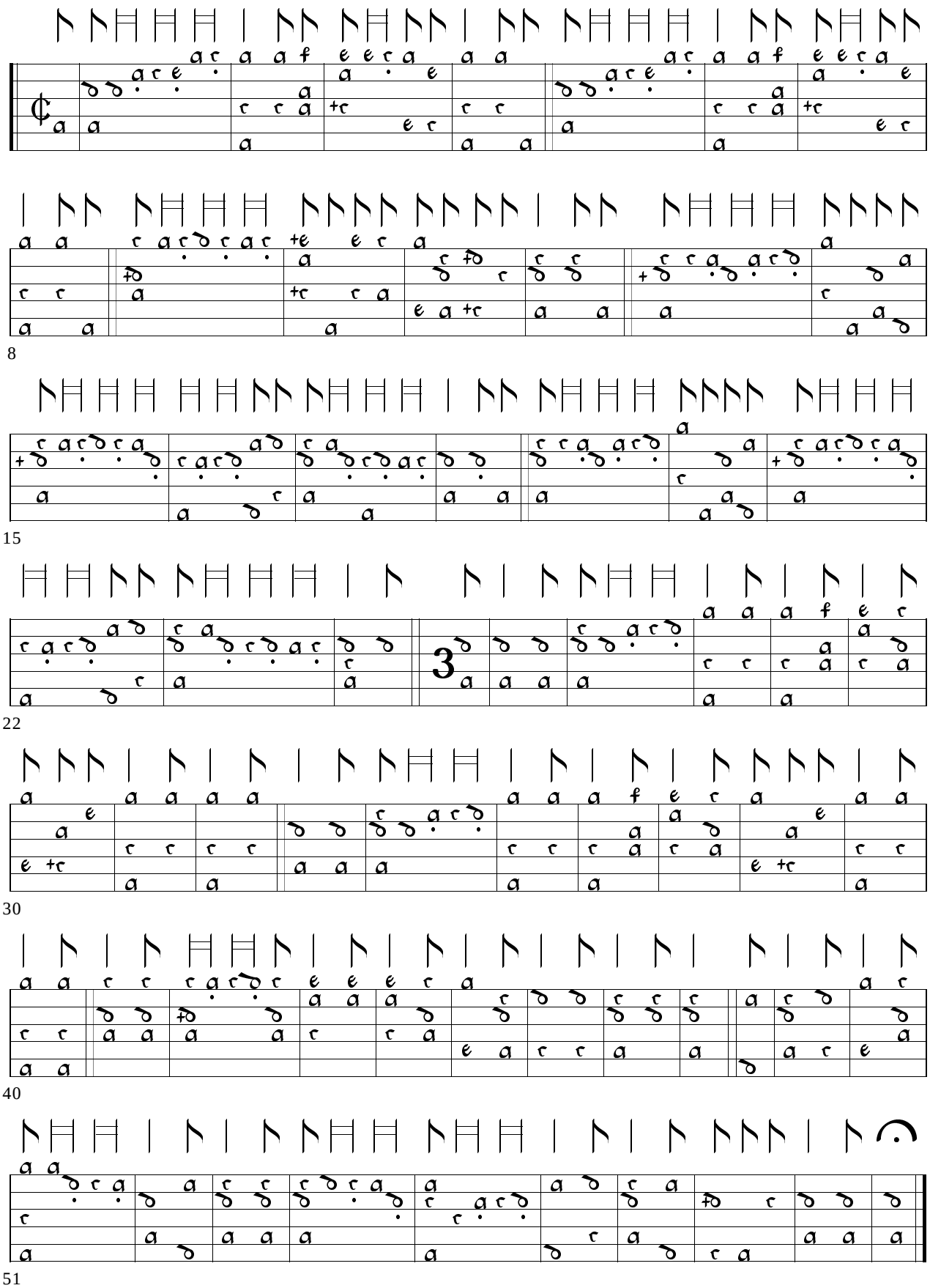
H3f. Bethler Tantz - Hupff Auff - AAB4CC6-AAB8C12 Newsidler 1540, sigs. D1r-D1v



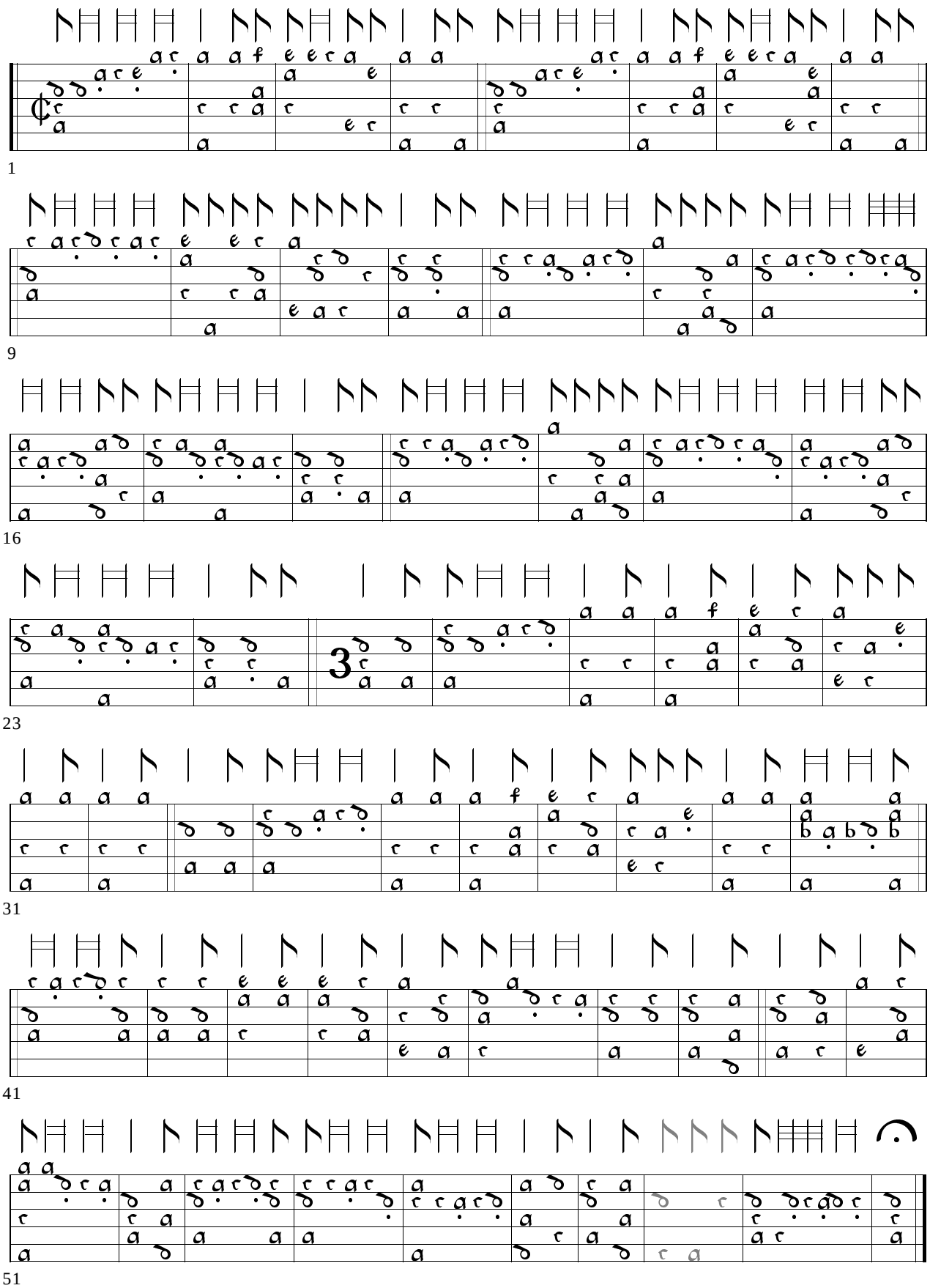
H3g. Petler Tantz - Hupff Auff - AAB4CC6-AAB8C12 Newsidler 1544, sigs. D2v-D3r



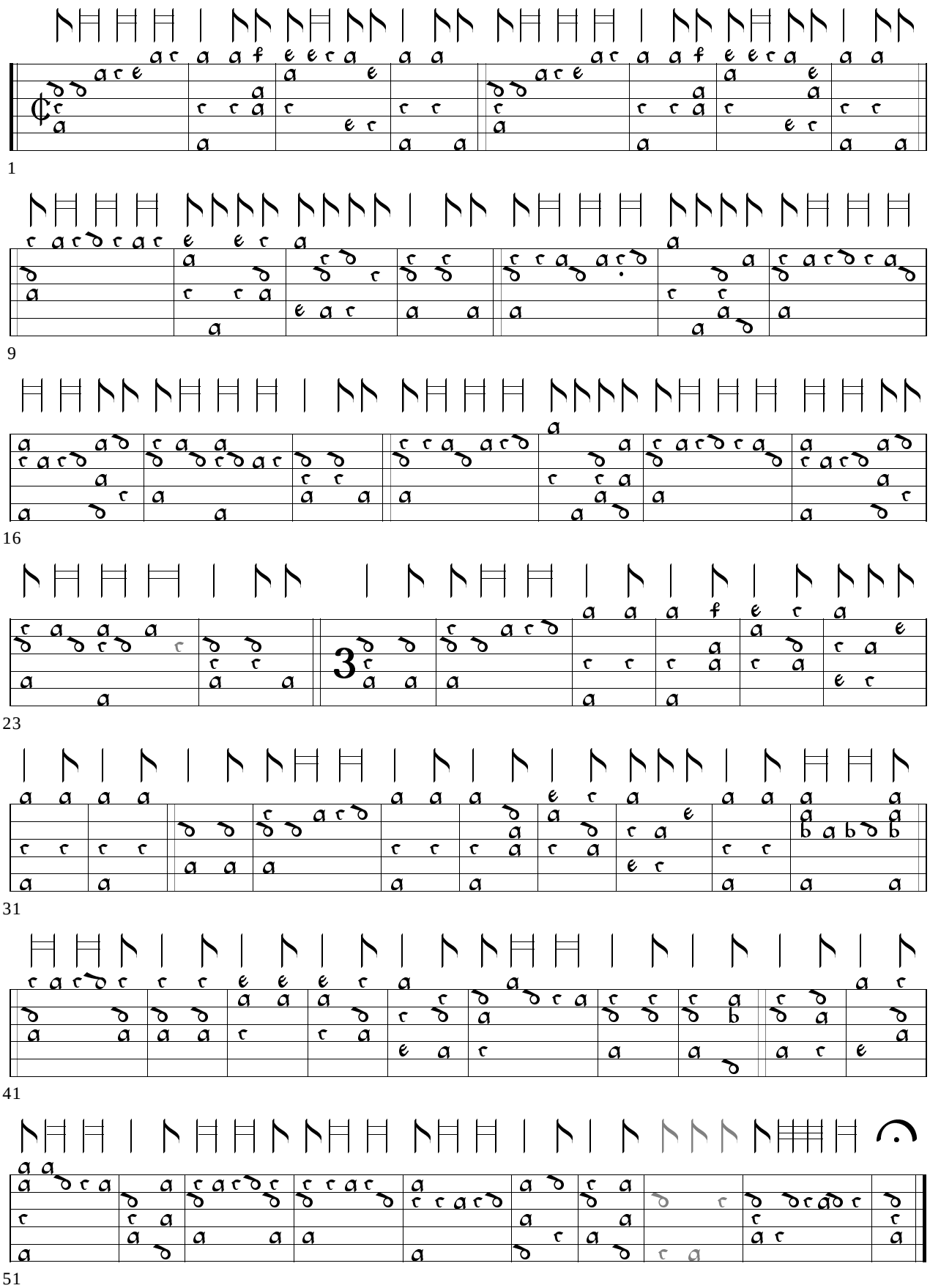
H3h. Petler Tantz - Hupff Auff - AAB4CC6-AAB8C12 Newsidler 1547, sigs. C3v-C4r



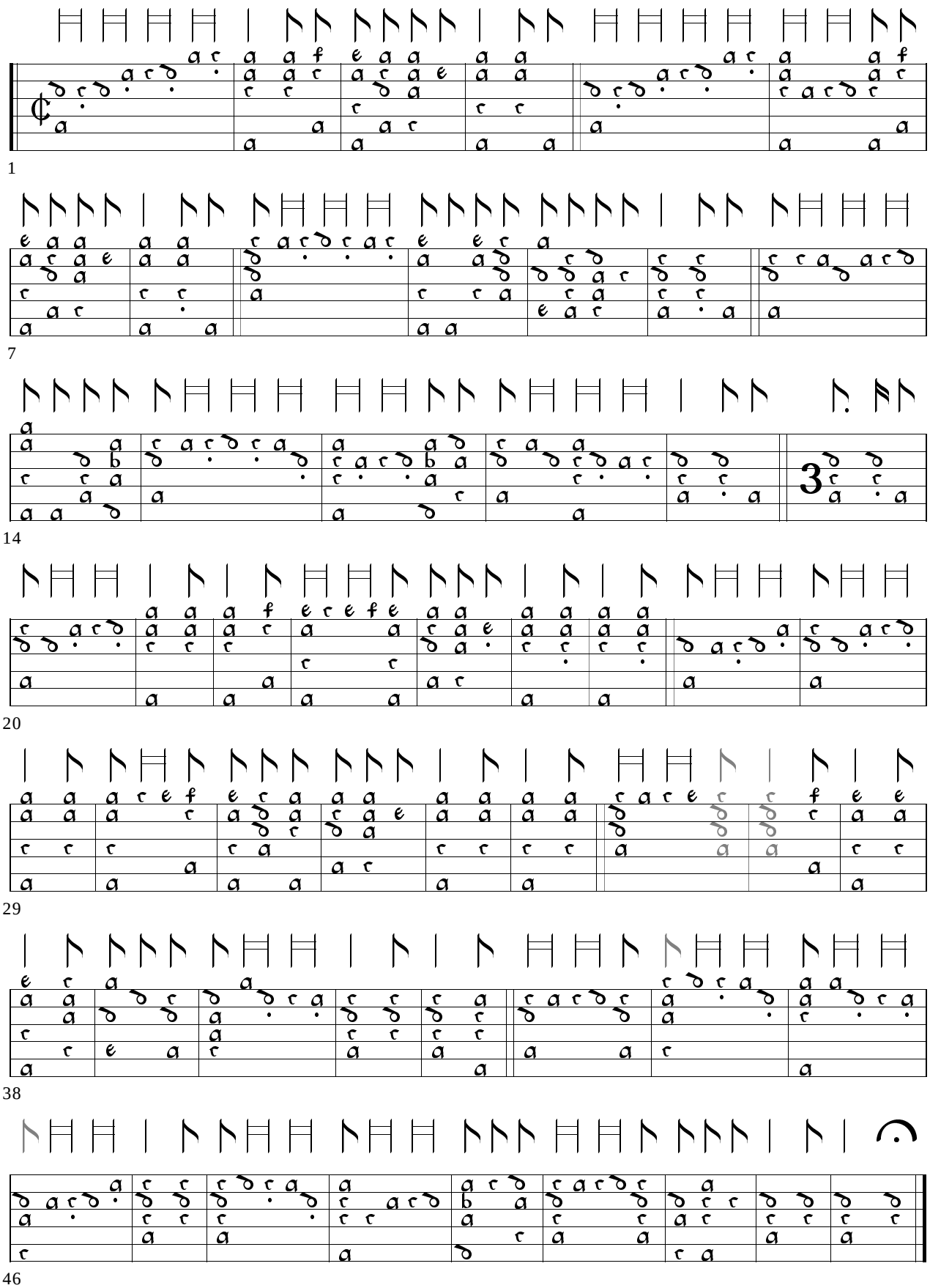
H3i. Betler Tantz - Proportz - AAB4CC6-AAB8C12 Heckel 1556 & 1562, pp. 151-153



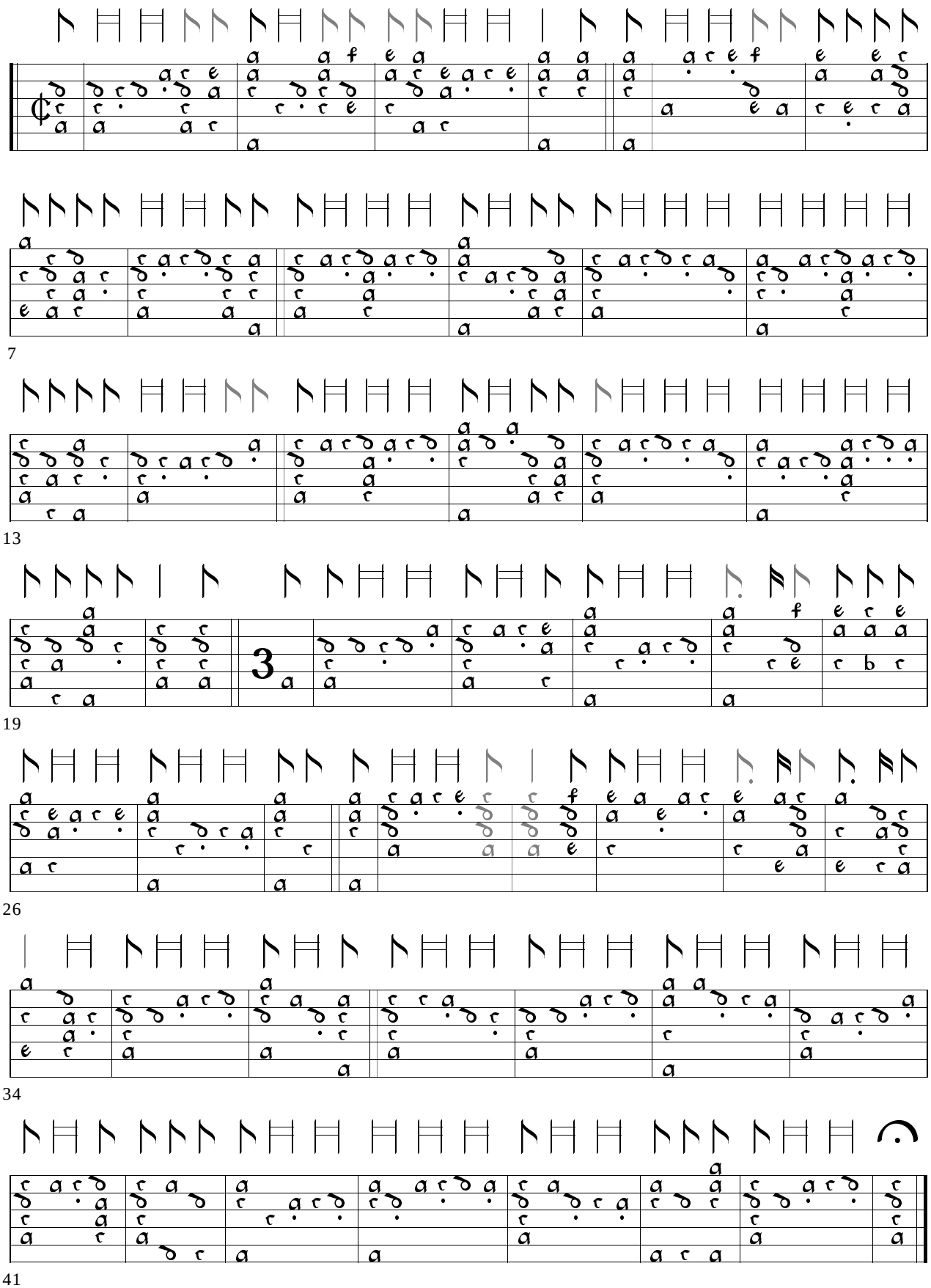
H3j. Battler Tantz - Proportz - AAB4CC6-AAB8C12 CH-SAM 1, ff. 16v-17r



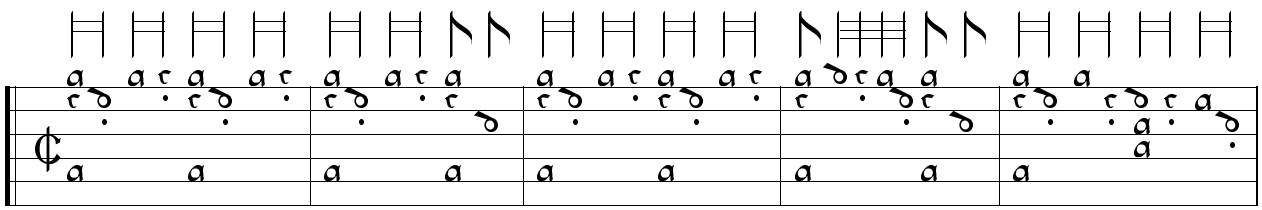
H3k. Bettler Dantz - Nach Dantz - AAB4C6-AAB8C12 PL-Kj W 510, ff. 45r-45v



H3l. Bettler Dantz - Nachdantz - AB4CC6-AB8C12 CH-Bu F.IX.70, p. 251



D1. Frantzosen Dannz - Saltarell(o) darauff - A8B9-CC6D8+5 D-Mbs 1512, ff. 61v-62r



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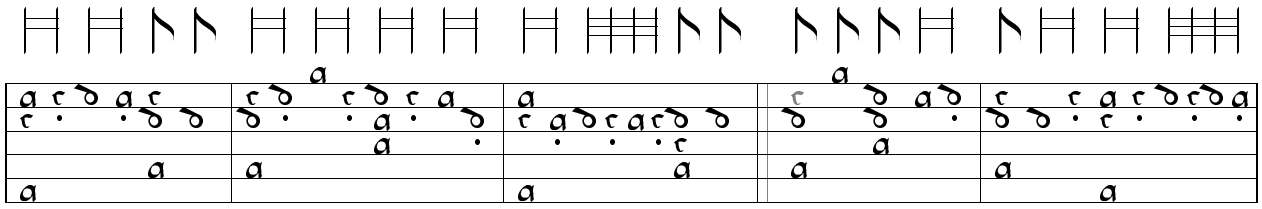

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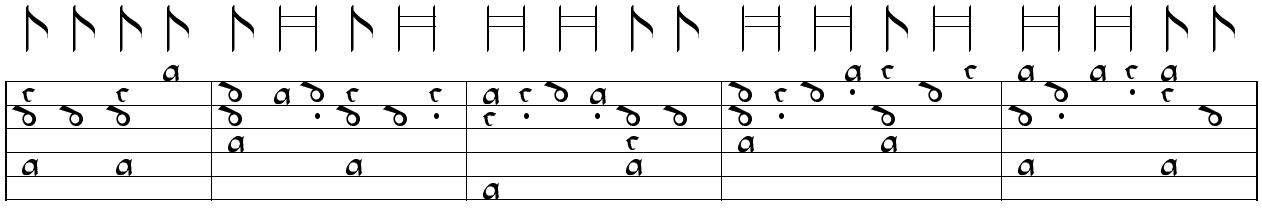

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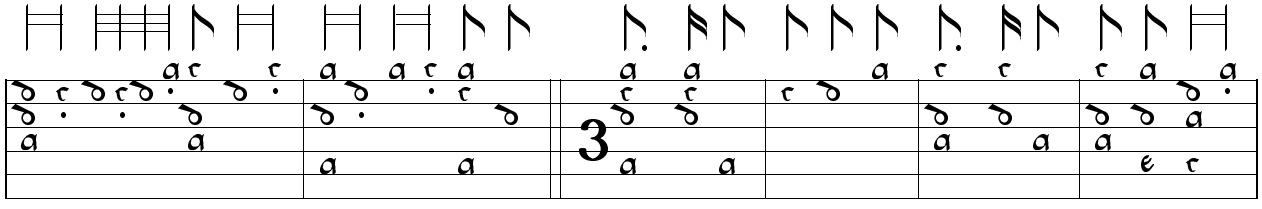

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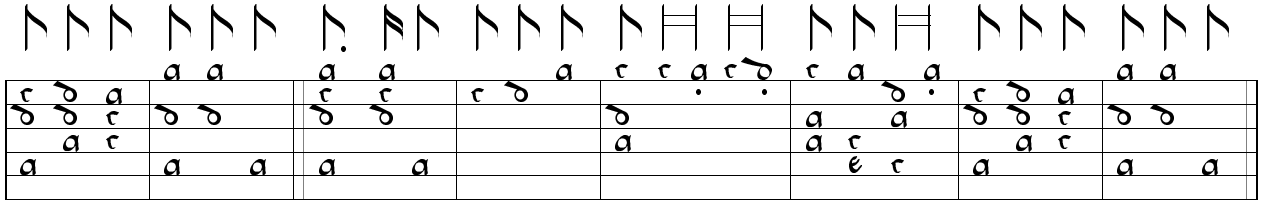

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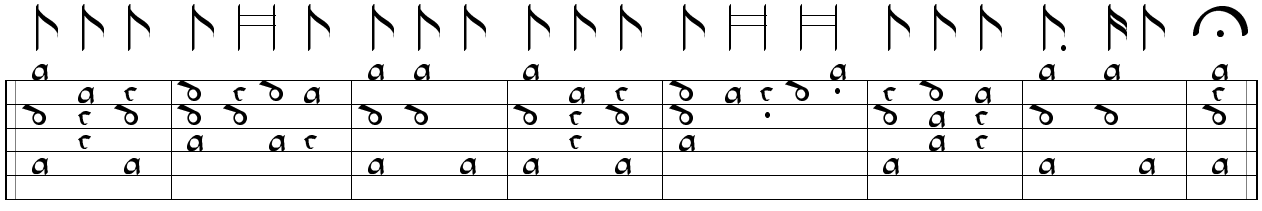

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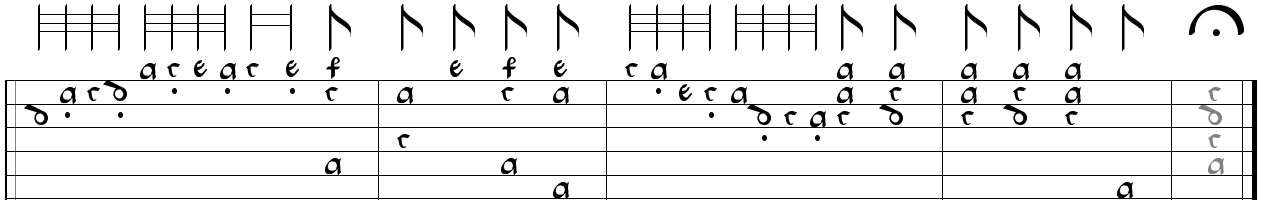

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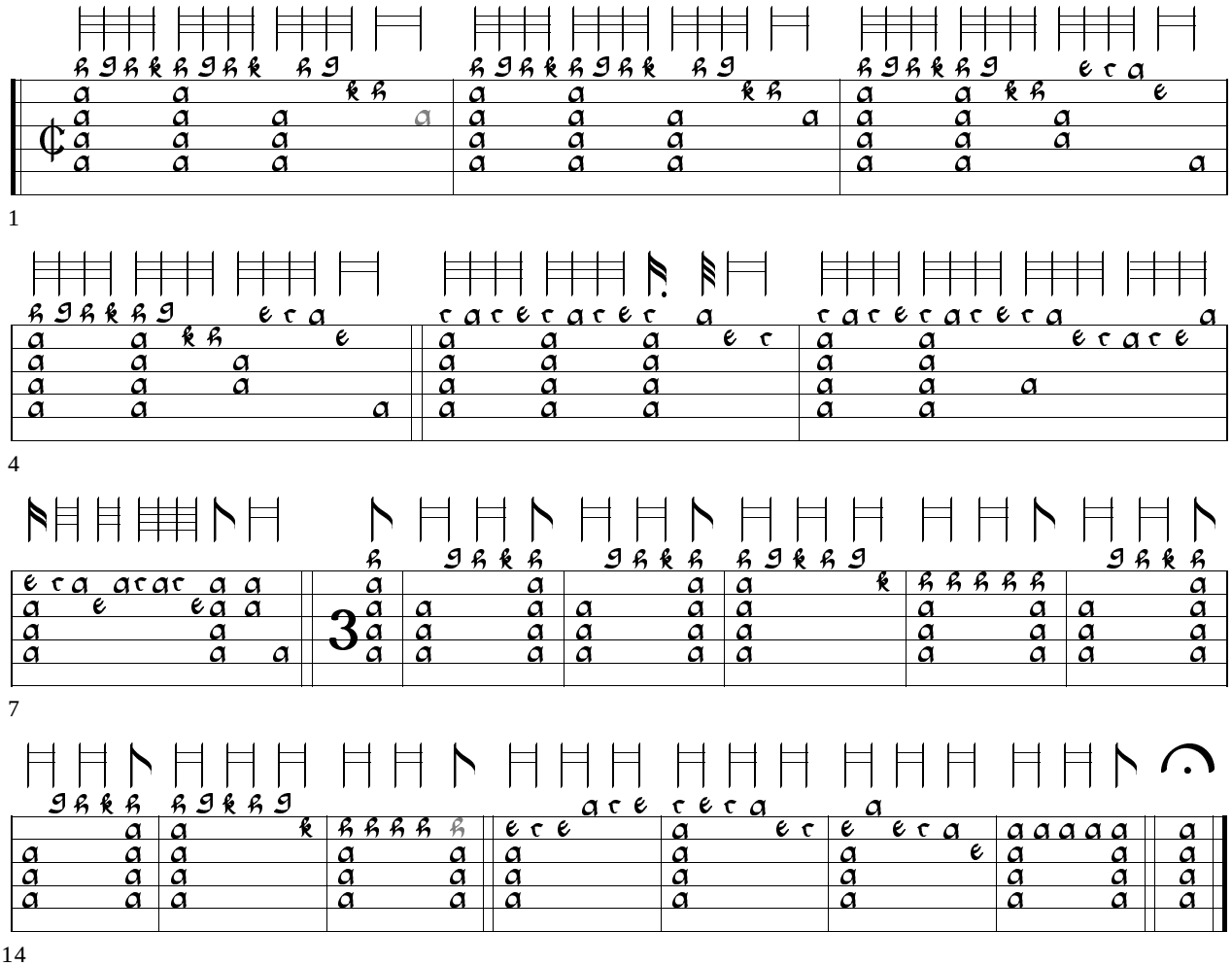
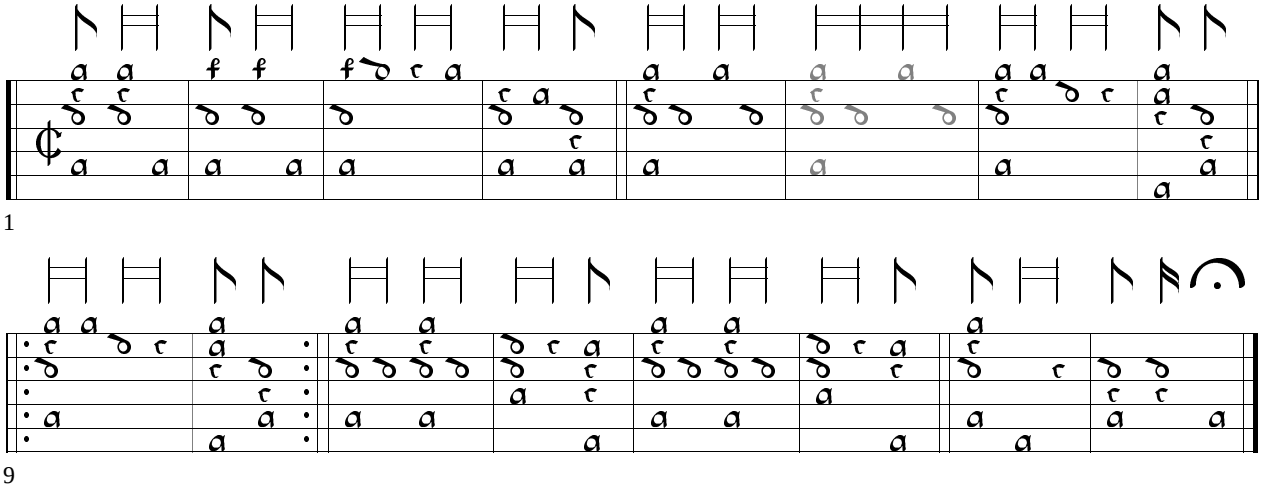
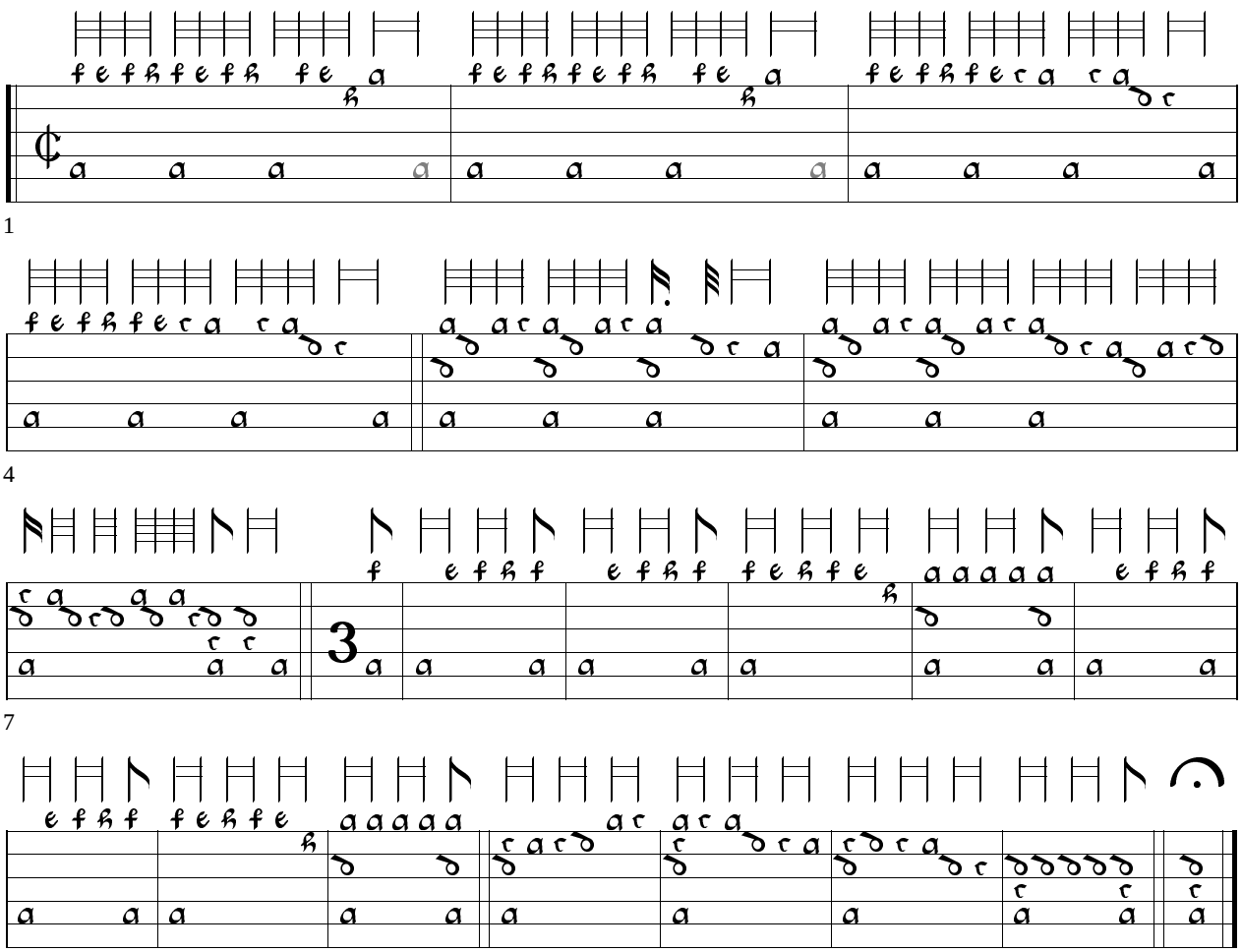
D2i. Juden Tantz - hupff auff - (ffha) A4B3-A8B4+1 Newsidler 1544b, sigs. R4v-S1r



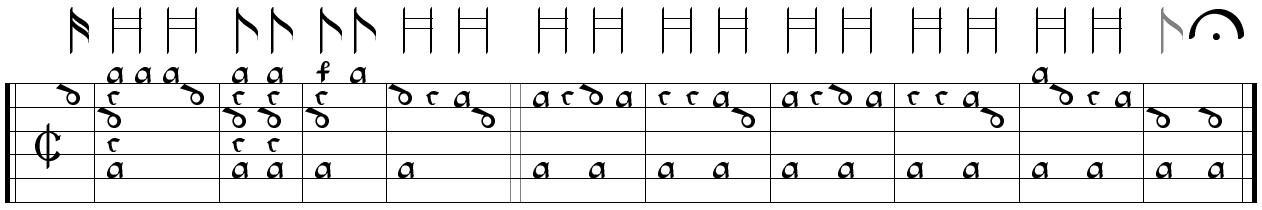
D3a. Schaffer (dantz) - A4B4C2D4E2 CH-Bu F.IX.70, p. 267



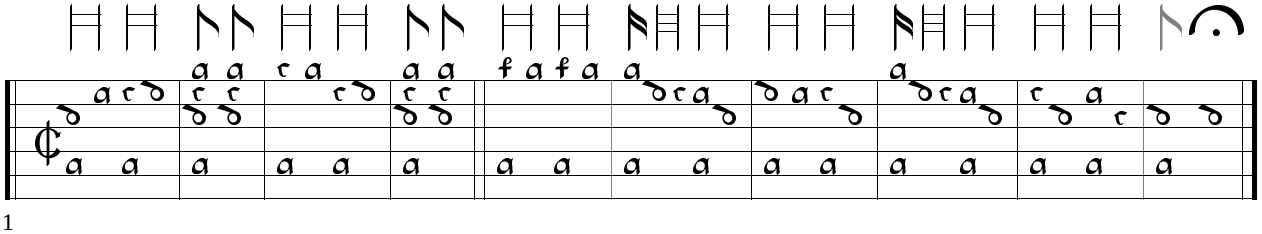
D2ii. Juden Tantz - hupff auff - transcribed — Newsidler 1544b, sig. R4v-S1r



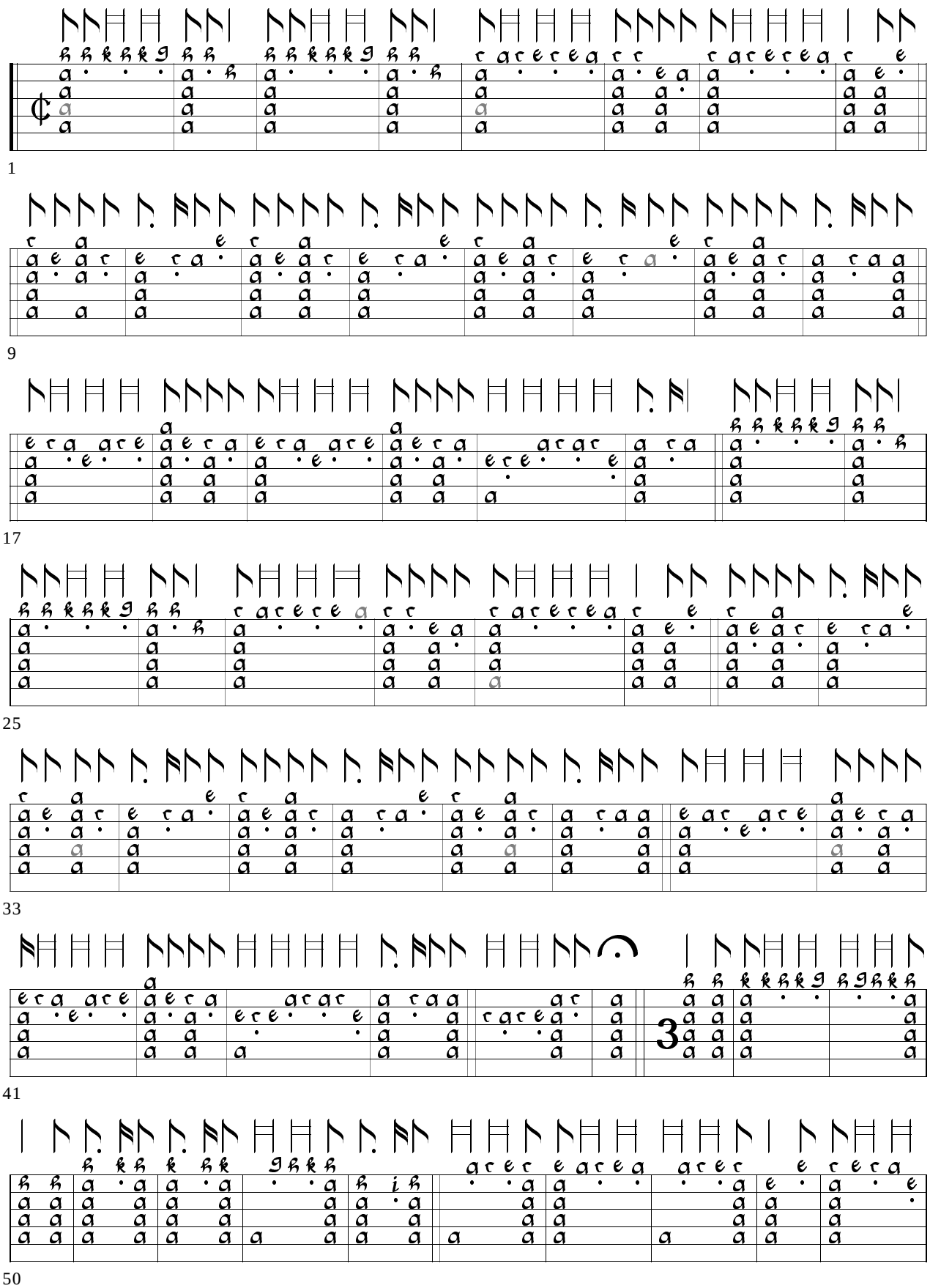
D3b. Scheffer Dantz - A4B6 — D-Lr 2000, p. 72

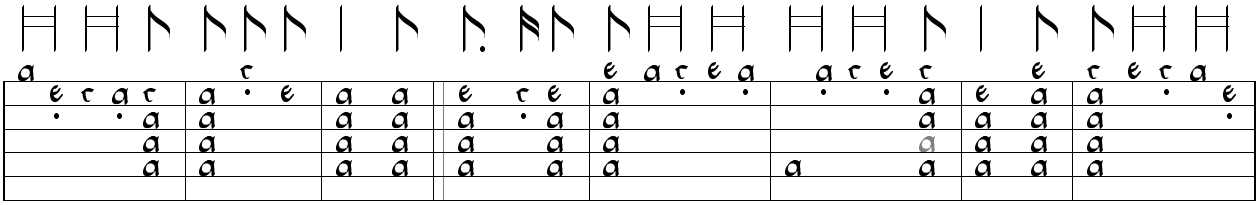


D3c. Schafer Tantz - A4B6 — D-LEm II.6.15, p. 371



D4i. Juden Tantz - Proportz - (ffde) 2xAB8C6+2-ABCAB8 Heckel 1556a, pp. 169-174





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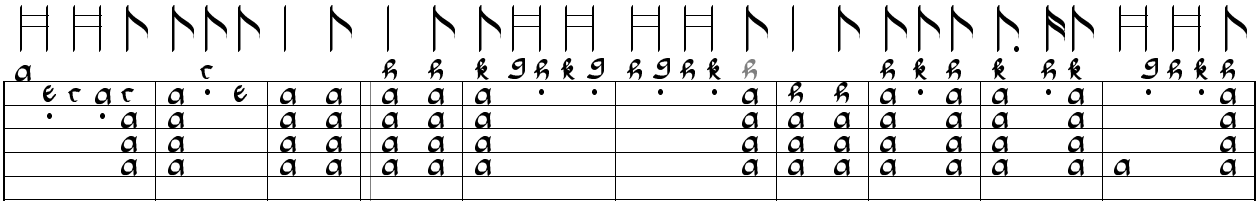

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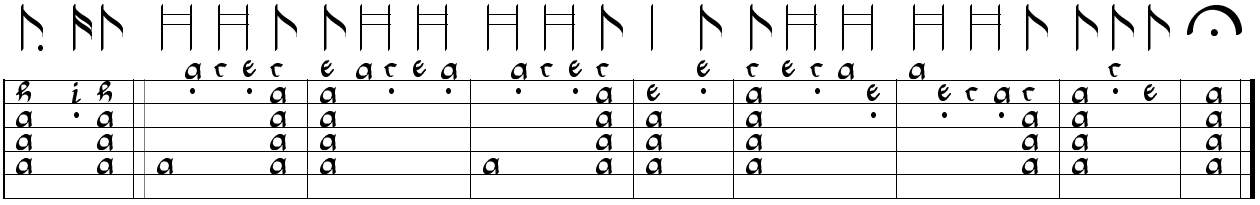

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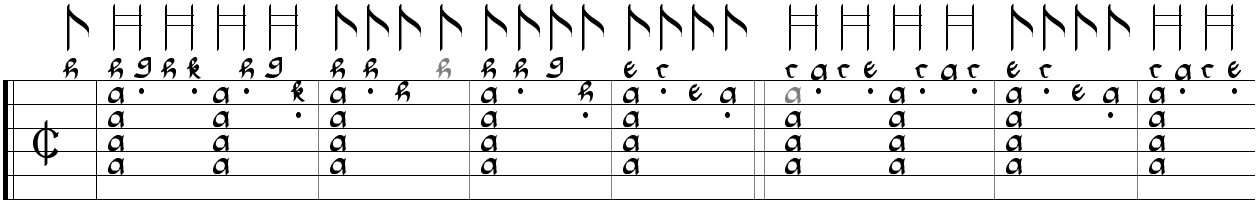
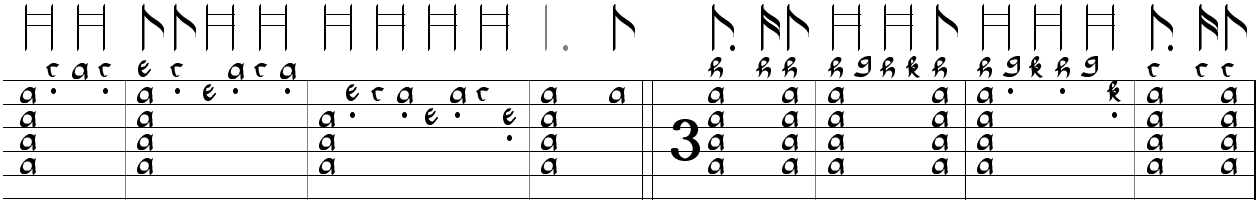
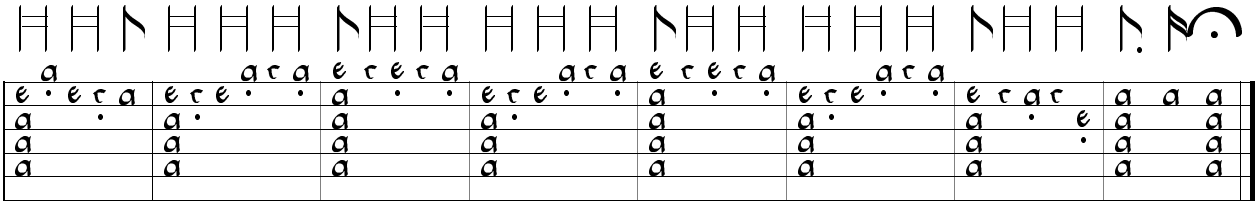
D5i. Jud(e)n Tantz - (ffha or ffde) A4B6-A4B8 PL-WRk 352, ff. 52v-53r







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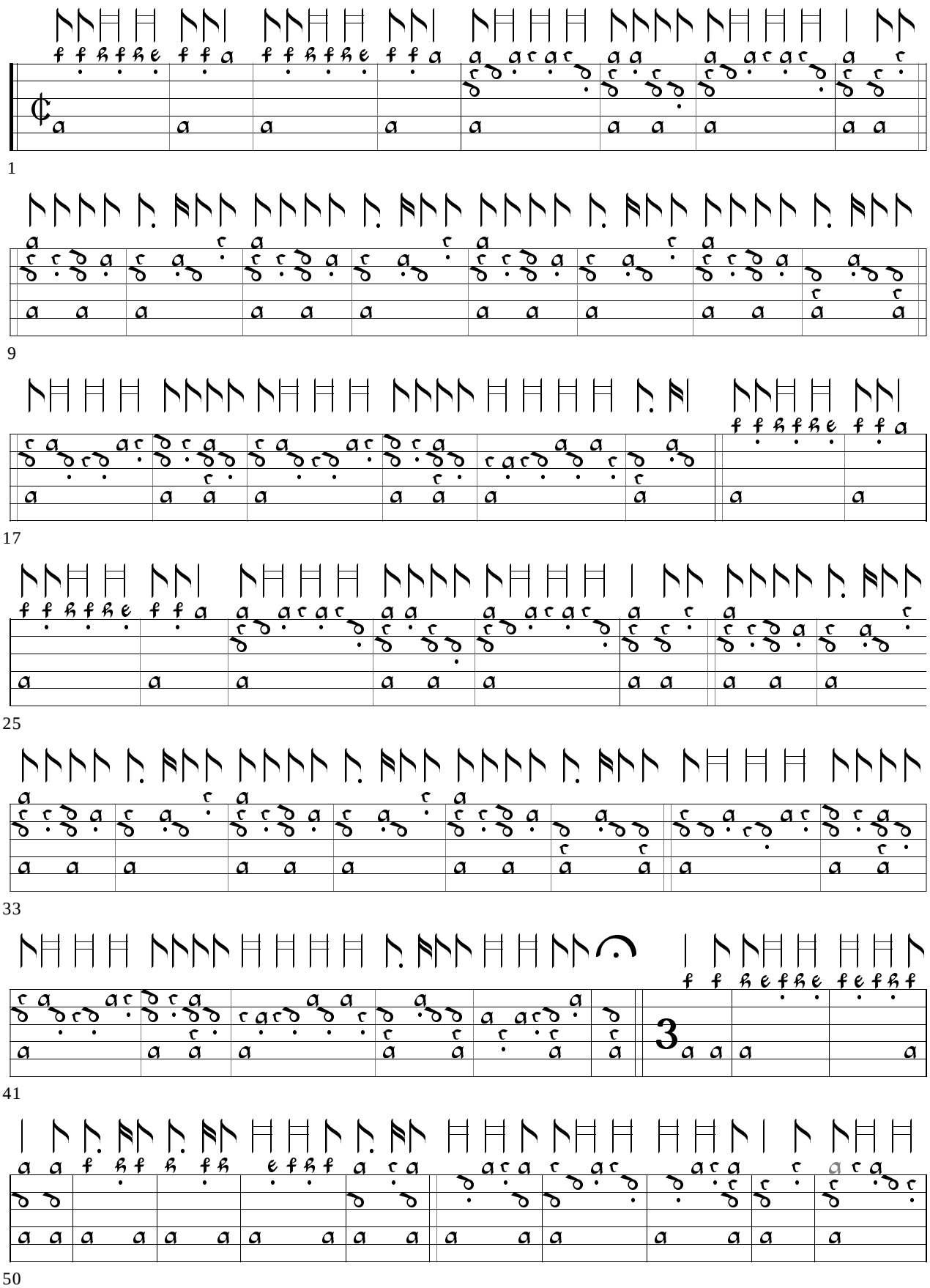
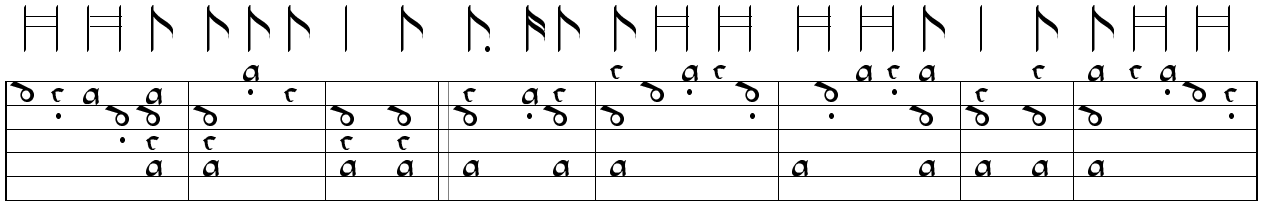
D4ii. Juden Tantz - Proportz - transcribed Heckel 1556a, pp. 169-174





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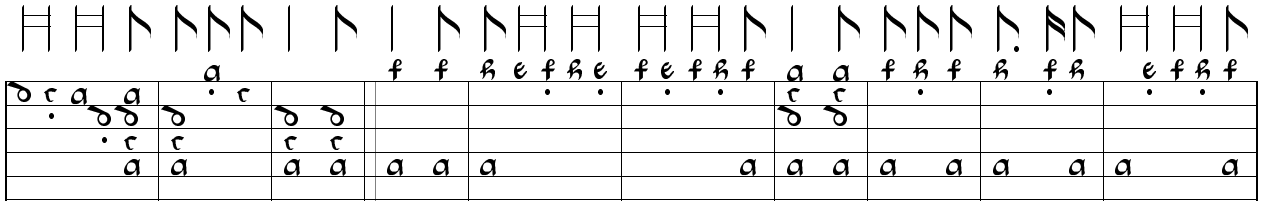

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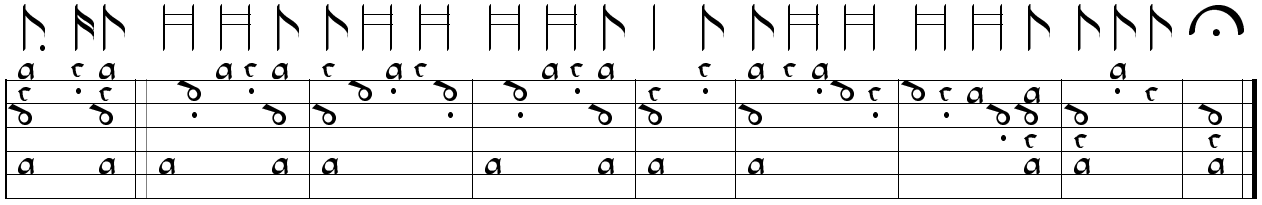

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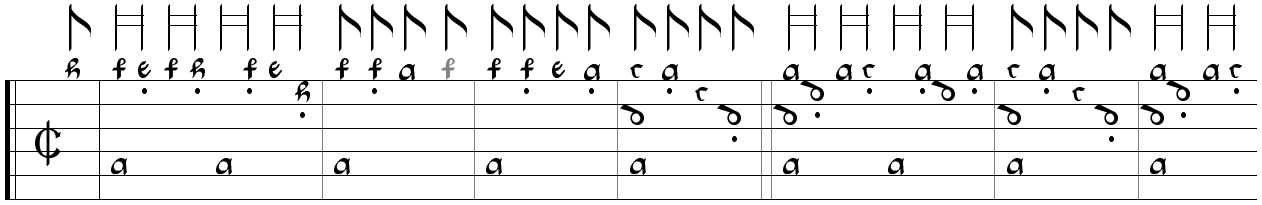
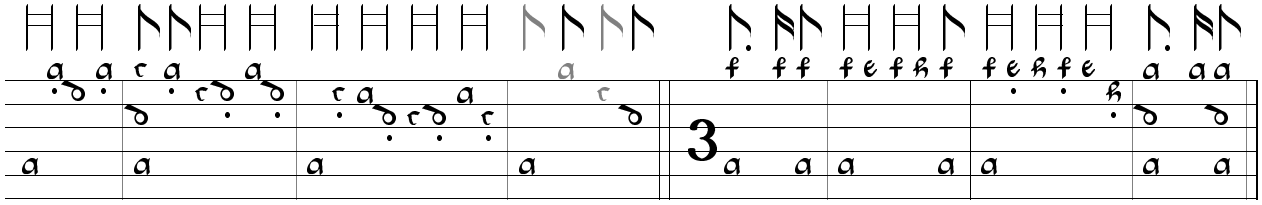
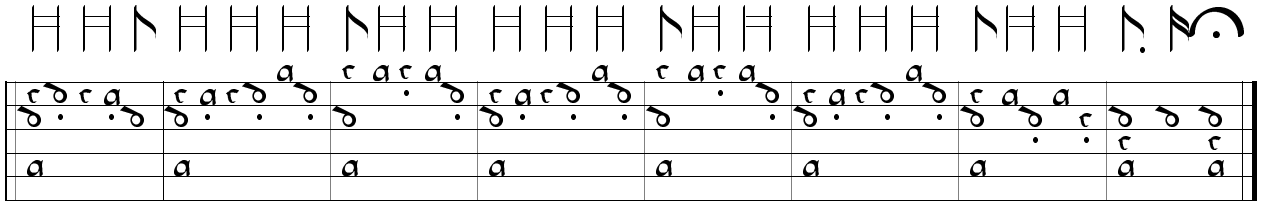
D5ii. Jud(e)n Tantz - transcribed PL-WRk 352, ff. 52v-53r







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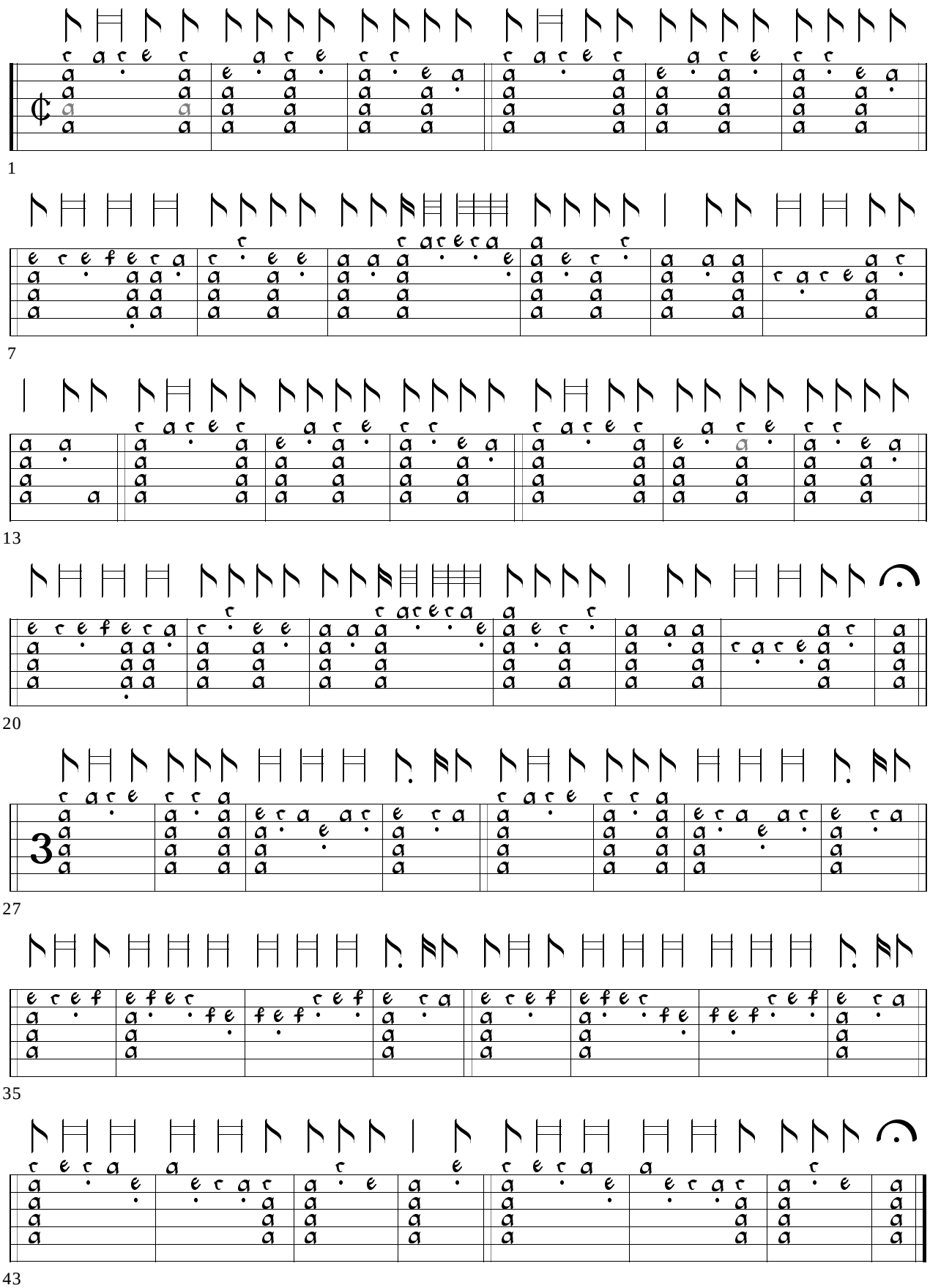
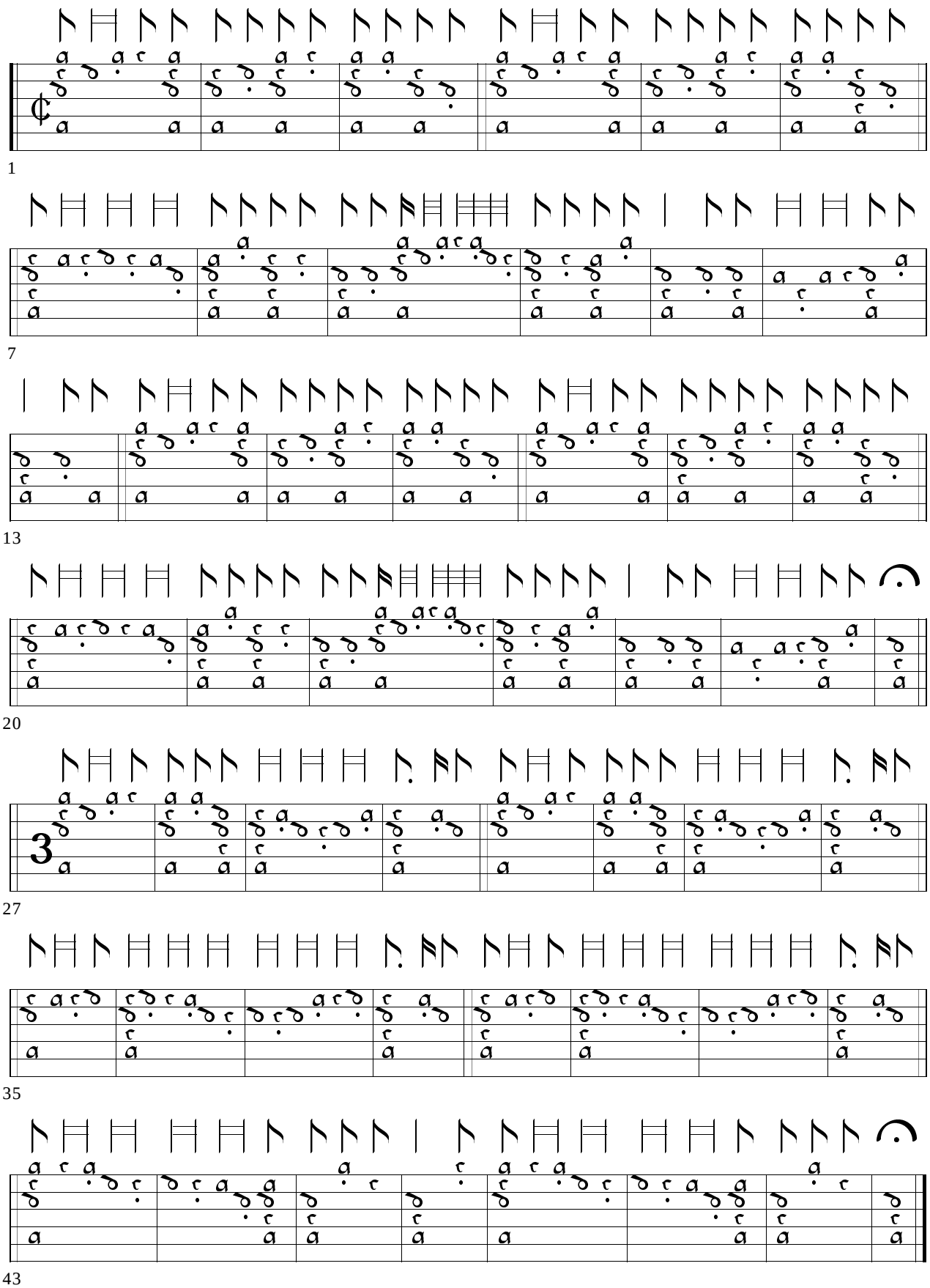
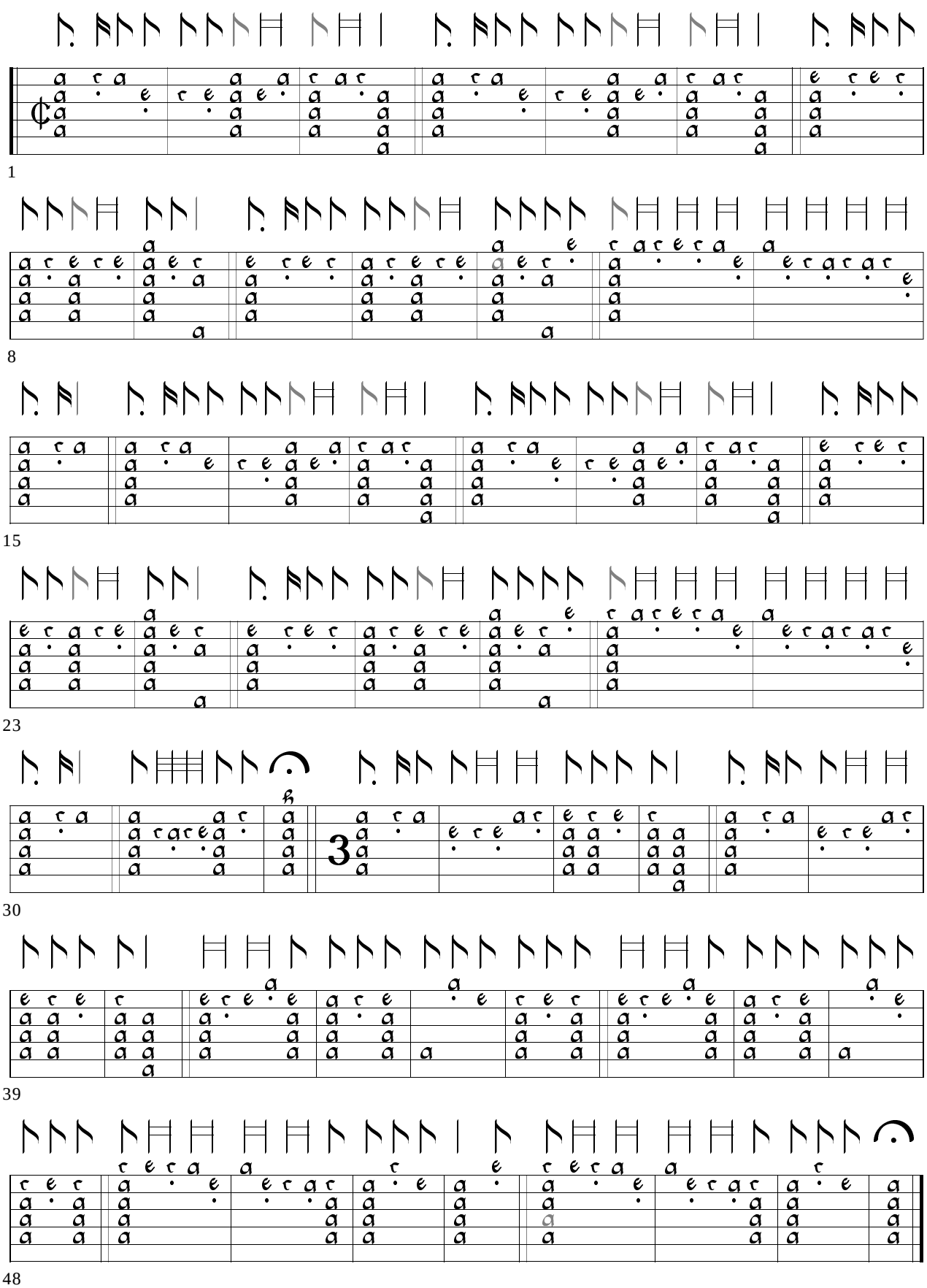
D6i. Kochelsperger Tantz - Proportz (ffde) AA3B7x2-AABBCC4 Heckel 1556a, pp. 174-177



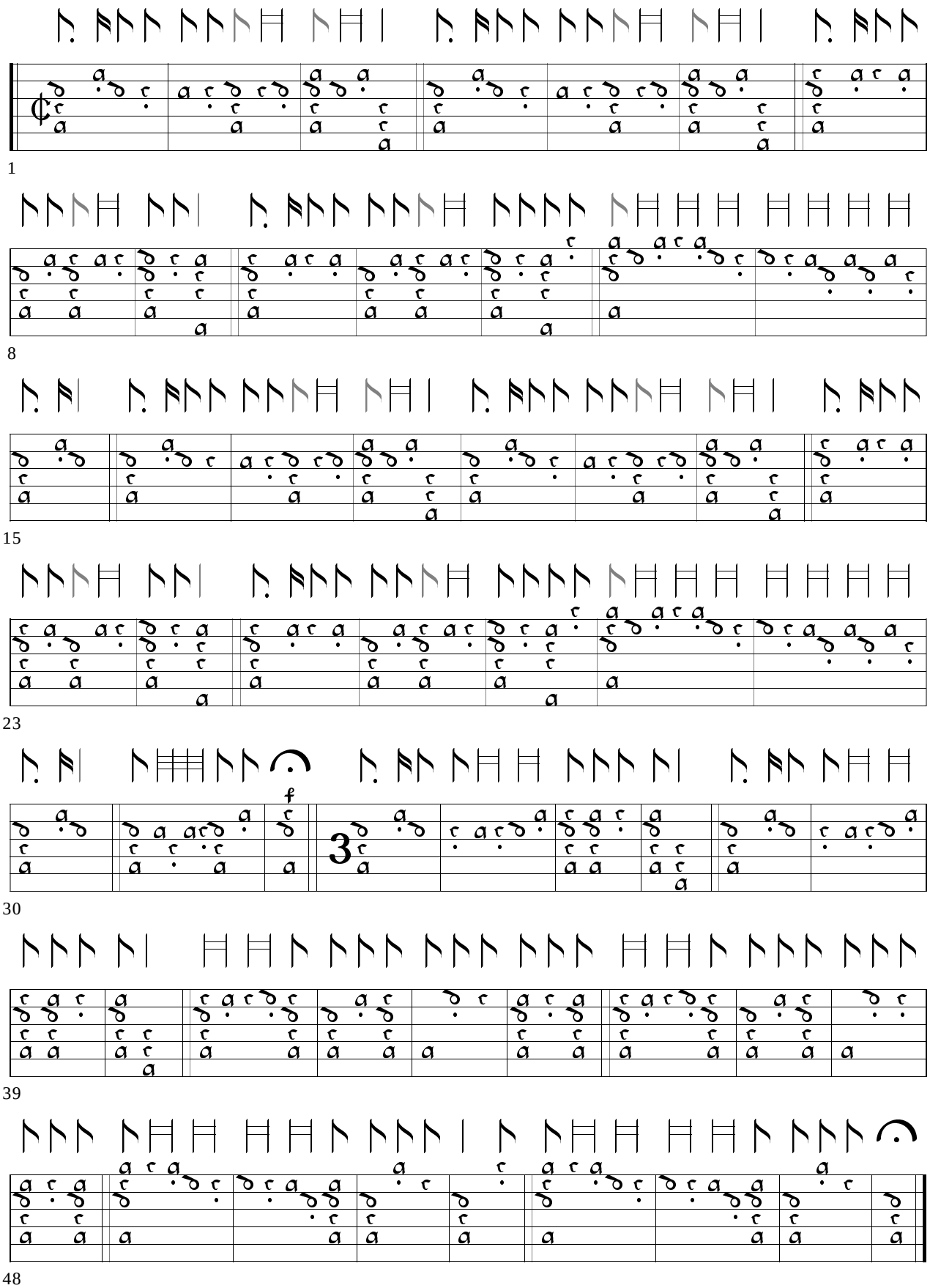
D6ii. Kochelsperger Tantz - Proportz - transcribed Heckel 1556a, pp. 174-177



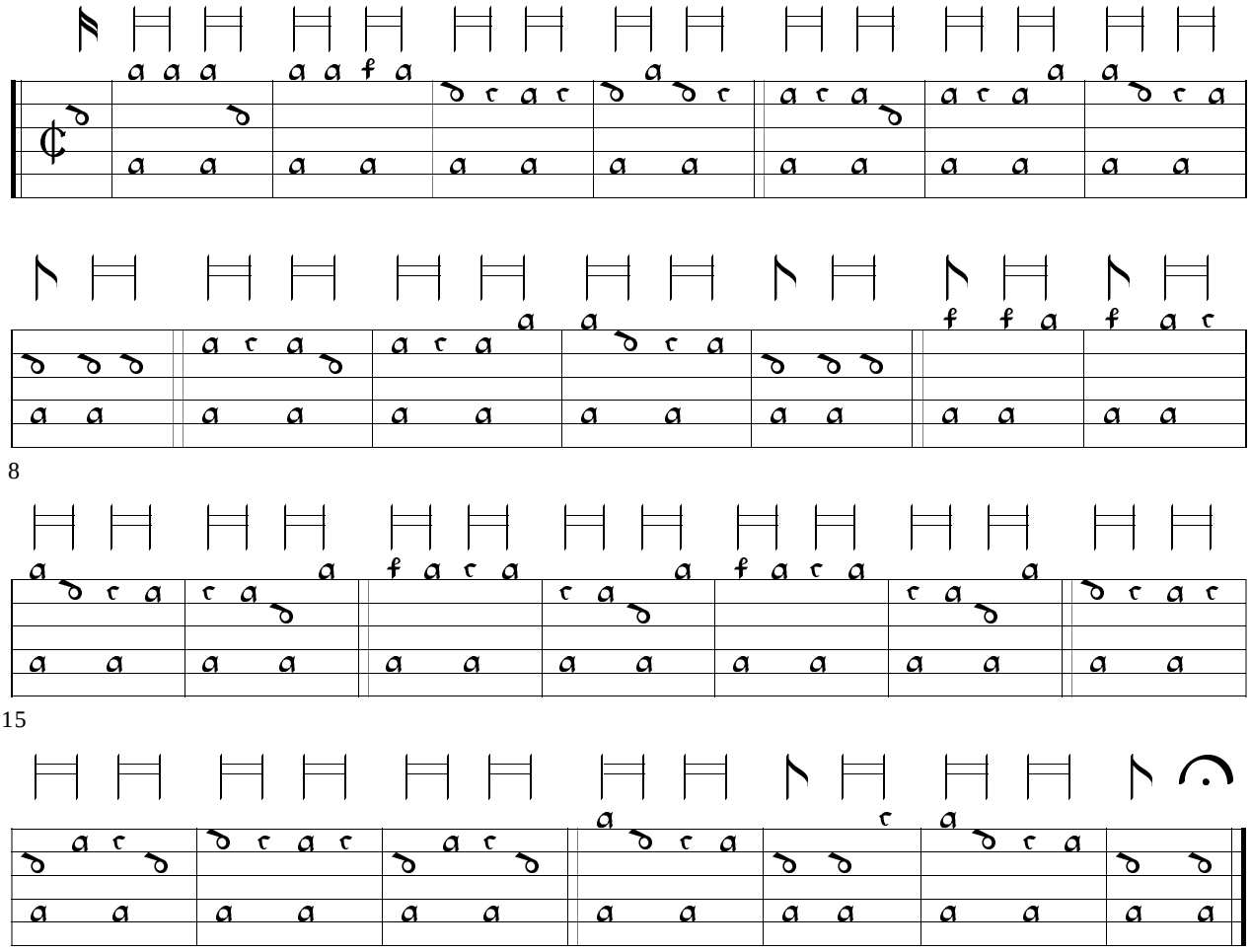
D7i. Schweitzer Tantz - Proportz - (ffdef) - 2xAABBC3+2-AABBCC4 Heckel 1556, pp. 177-80



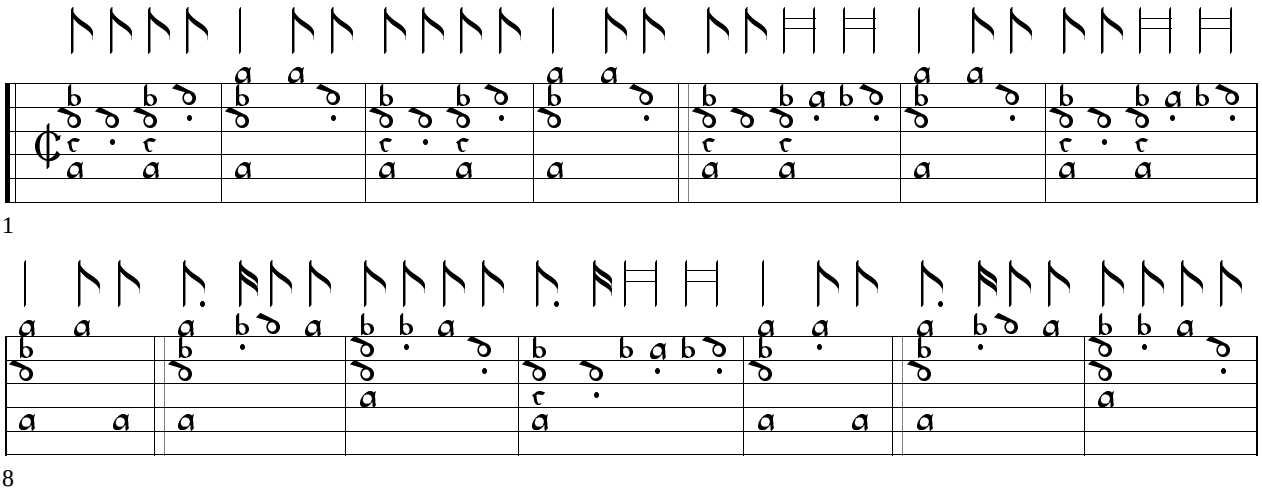
D7ii. Schweitzer Tantz - Proportz - transcribed Heckel 1556, pp. 177-180

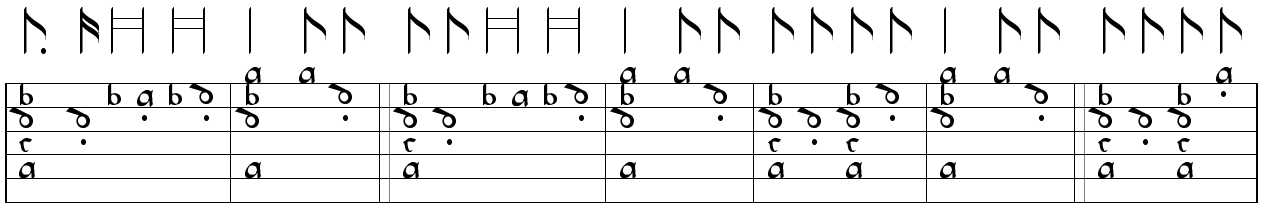


D8. Chorea pastorum - 7x4bars D-LEm II.6.15, p. 406



D9. Bayrischer Bauren Tantz - Proportz - AABBCC4-AABBC8 Heckel 1556a, pp. 162-165





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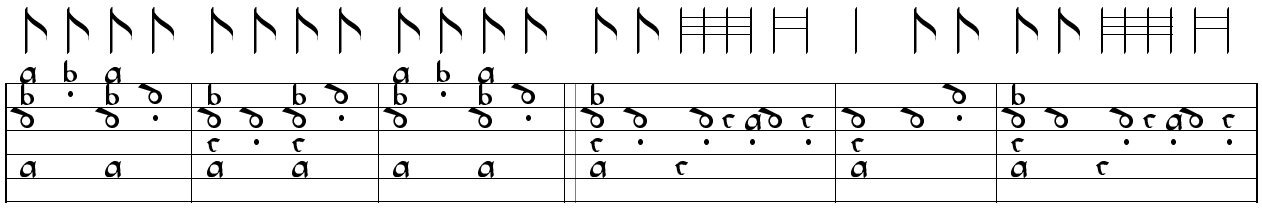

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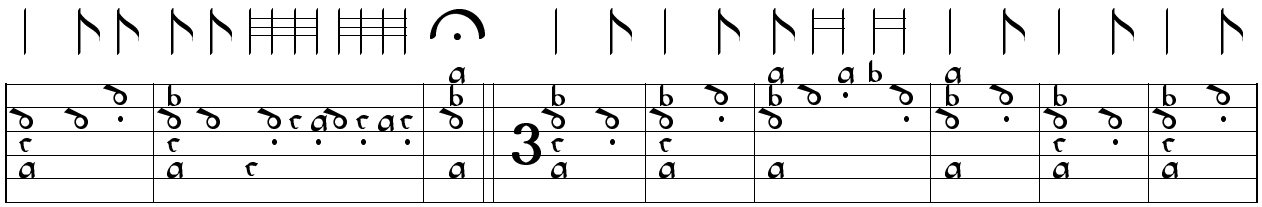

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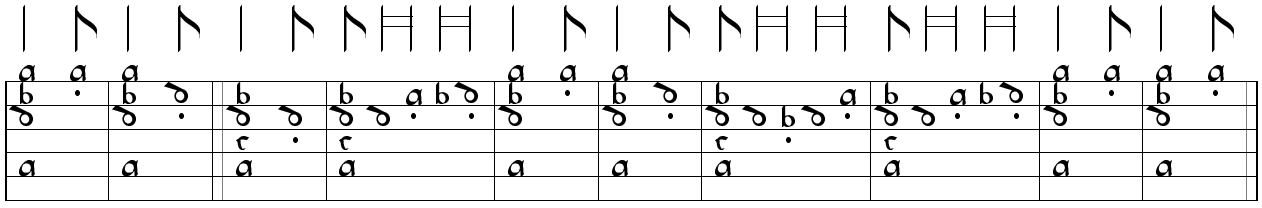

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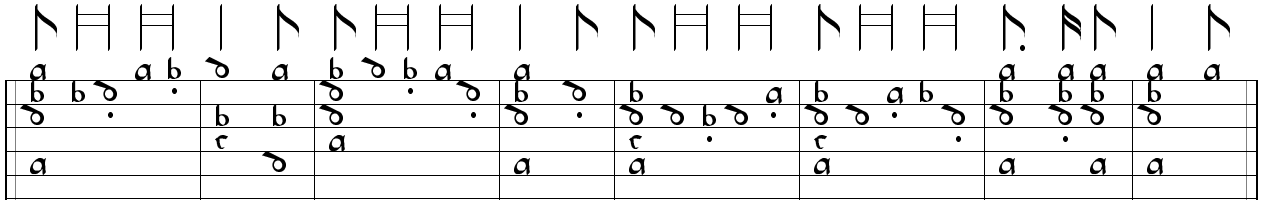

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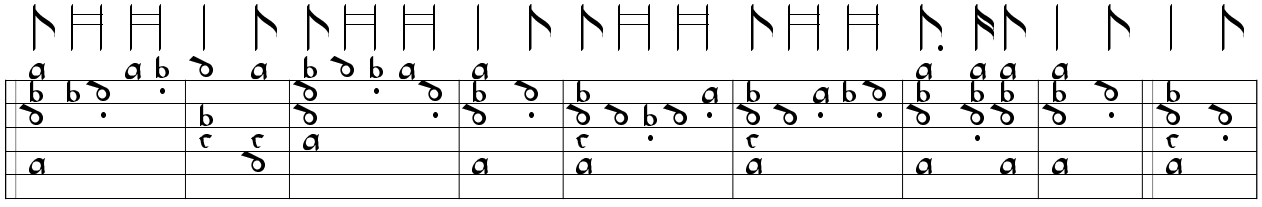

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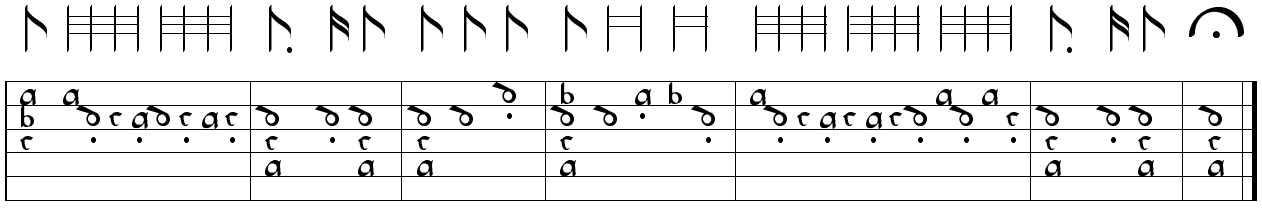
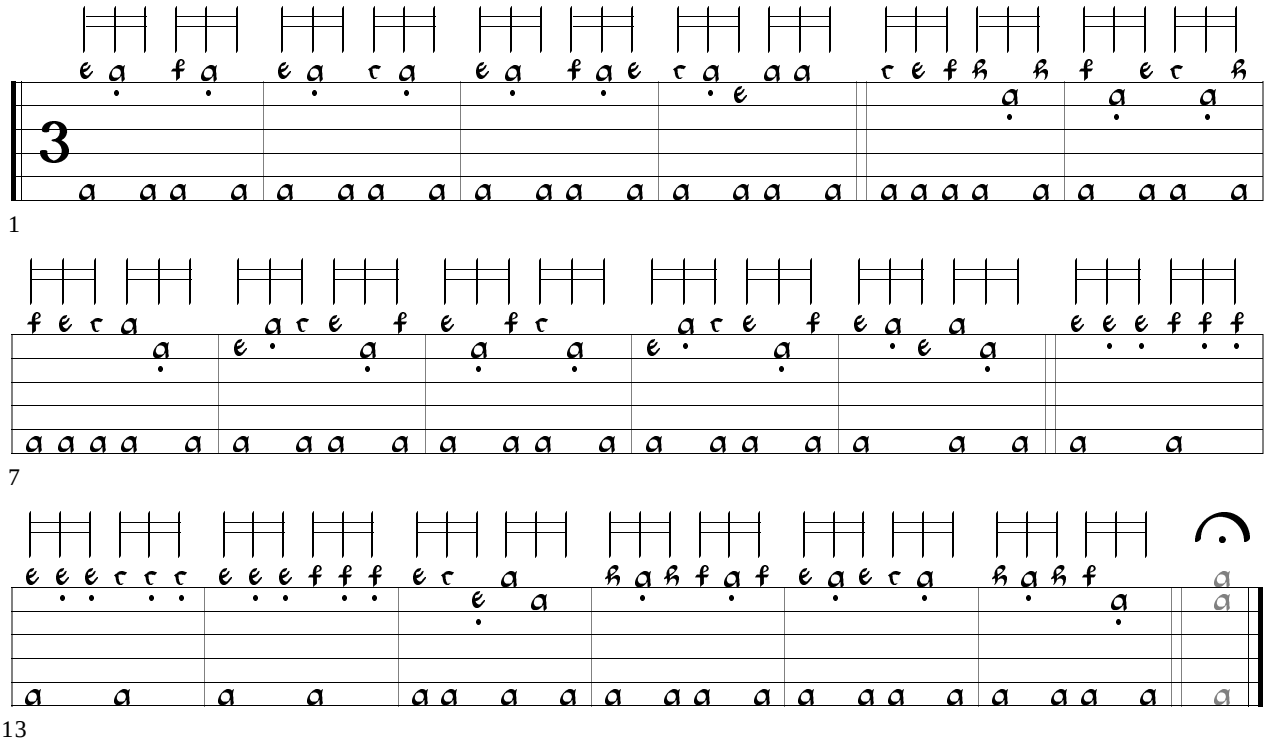
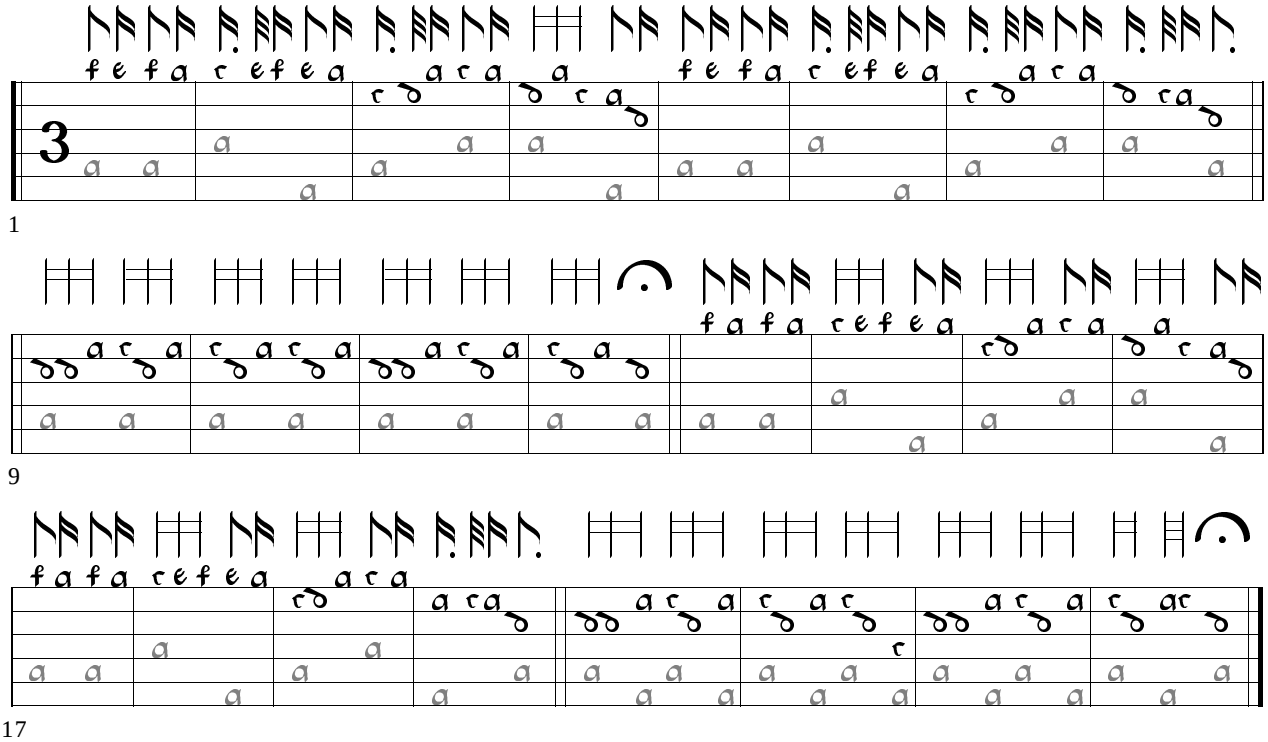


64

D10. Untitled - A4B7C7+1 D-Mbs 270, f. 5r

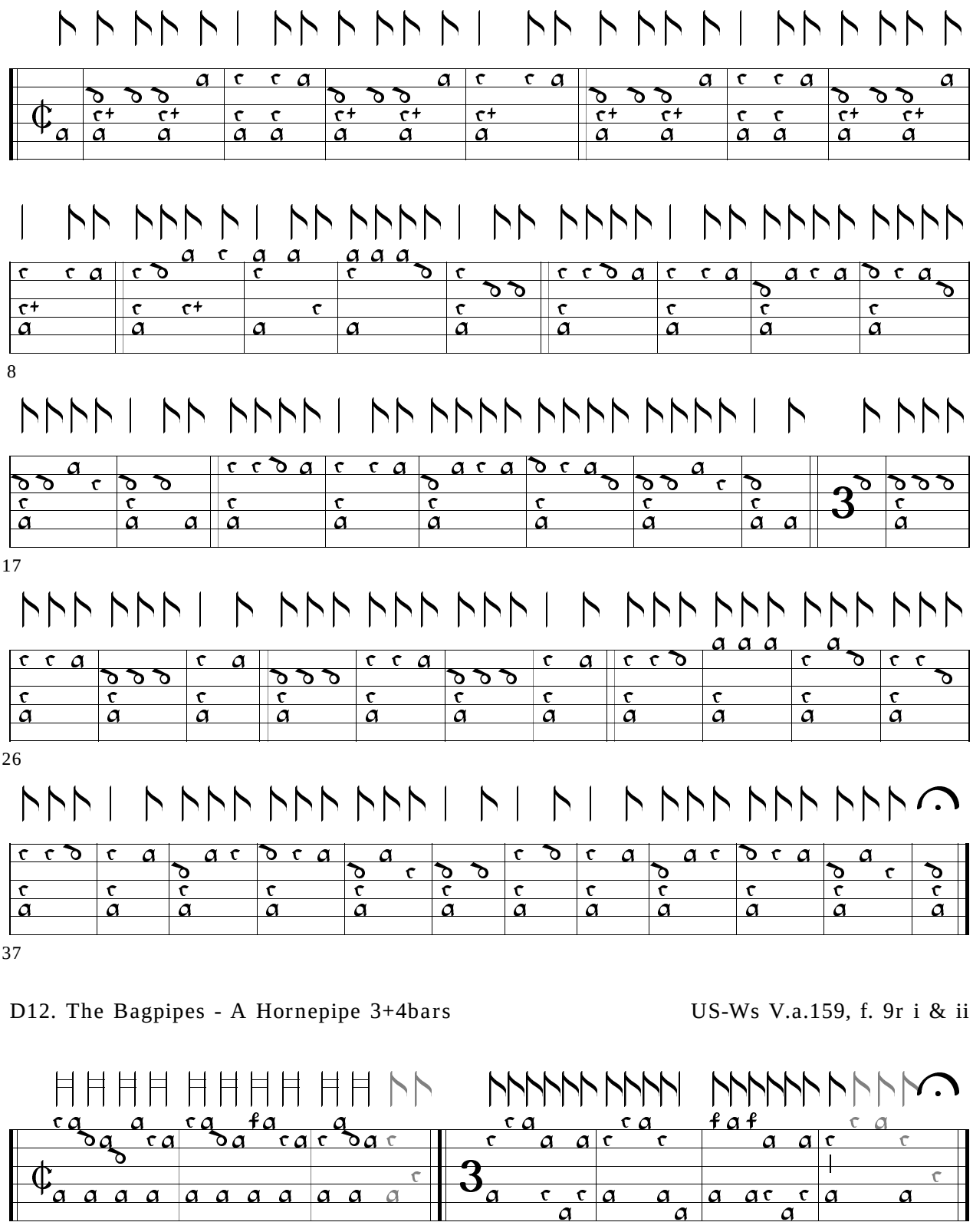


HU17a. Grimstock - trans violin AAB4x2 Playford 1651 & 1652 (2ed), p. 14



D11. Es reyt ein armes Reuterlein auss - hupff auff - AA4B4CC6-AA4B16

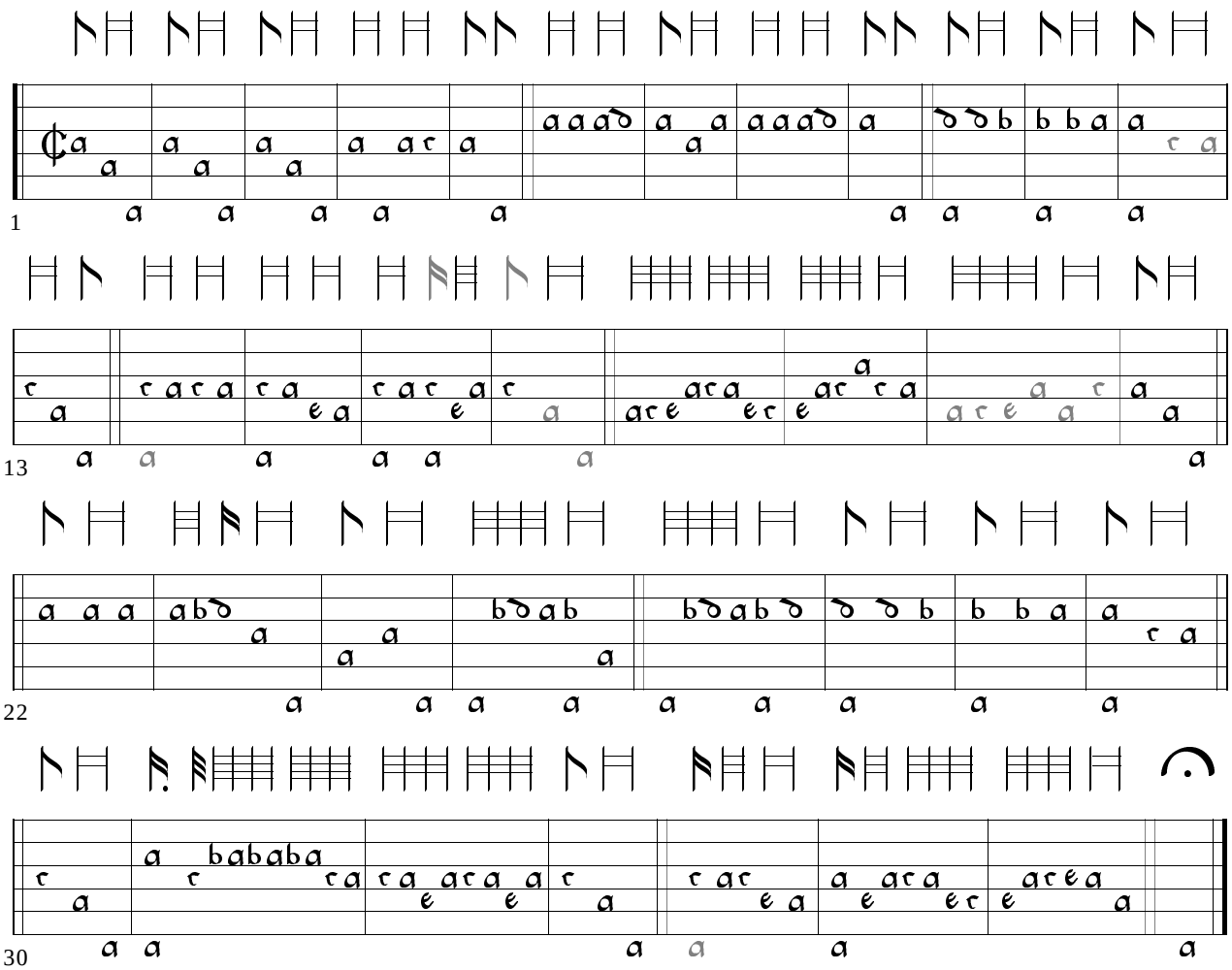
Newsidler 1540, sigs. B4r-B4v



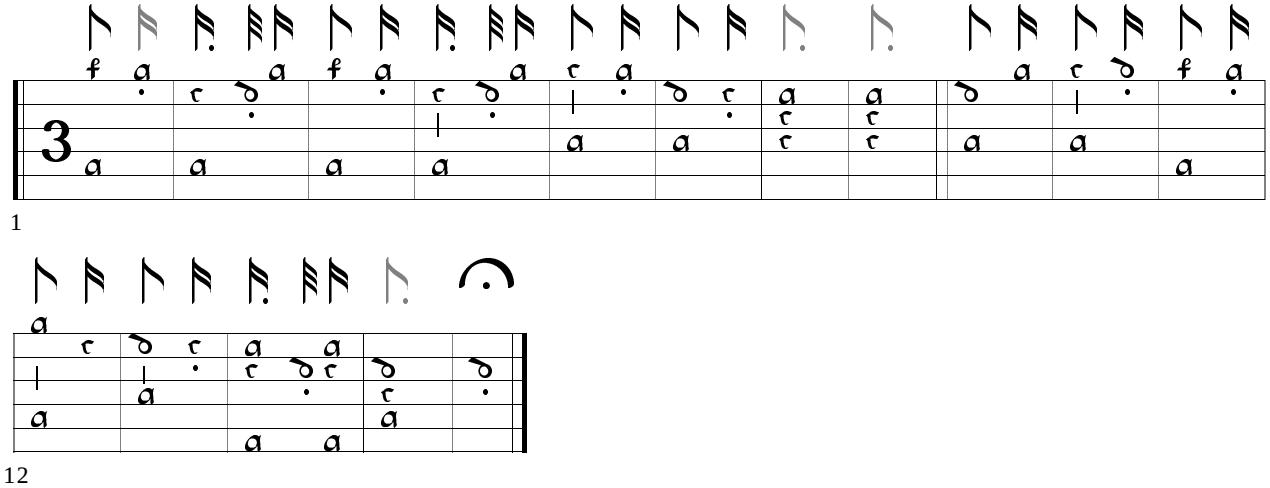
D12. The Bagpipes - A Hornepipe 3+4bars

US-Ws V.a.159, f. 9r i & ii

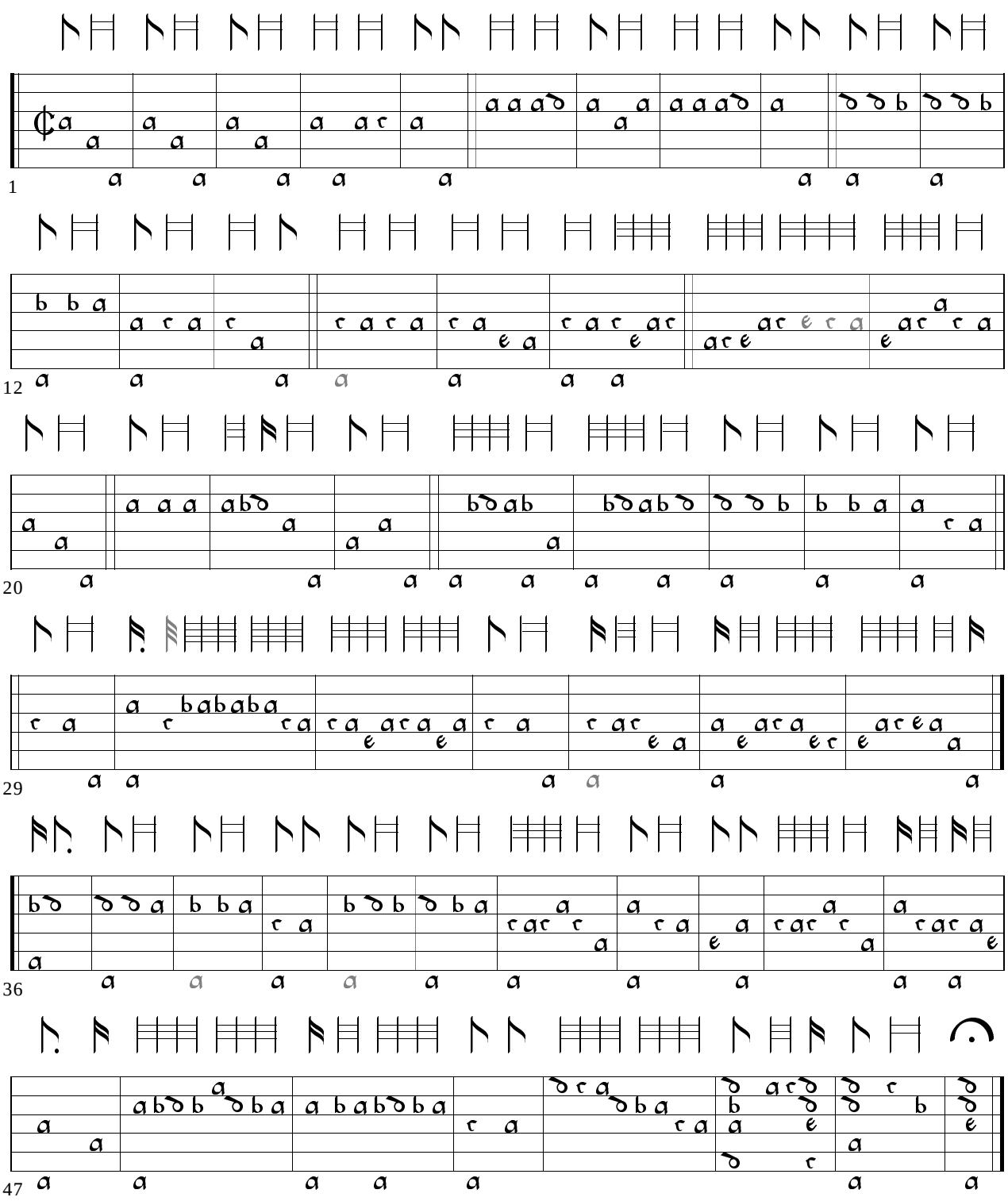
D13a. Polonica Dudey Alberti Ambrosio Dluglorsky - 7F D-BSstb C 39 2o, f. 104r



HU16a. Trike my whele - A8B8 IRL-Dtc 408/II, p. 104

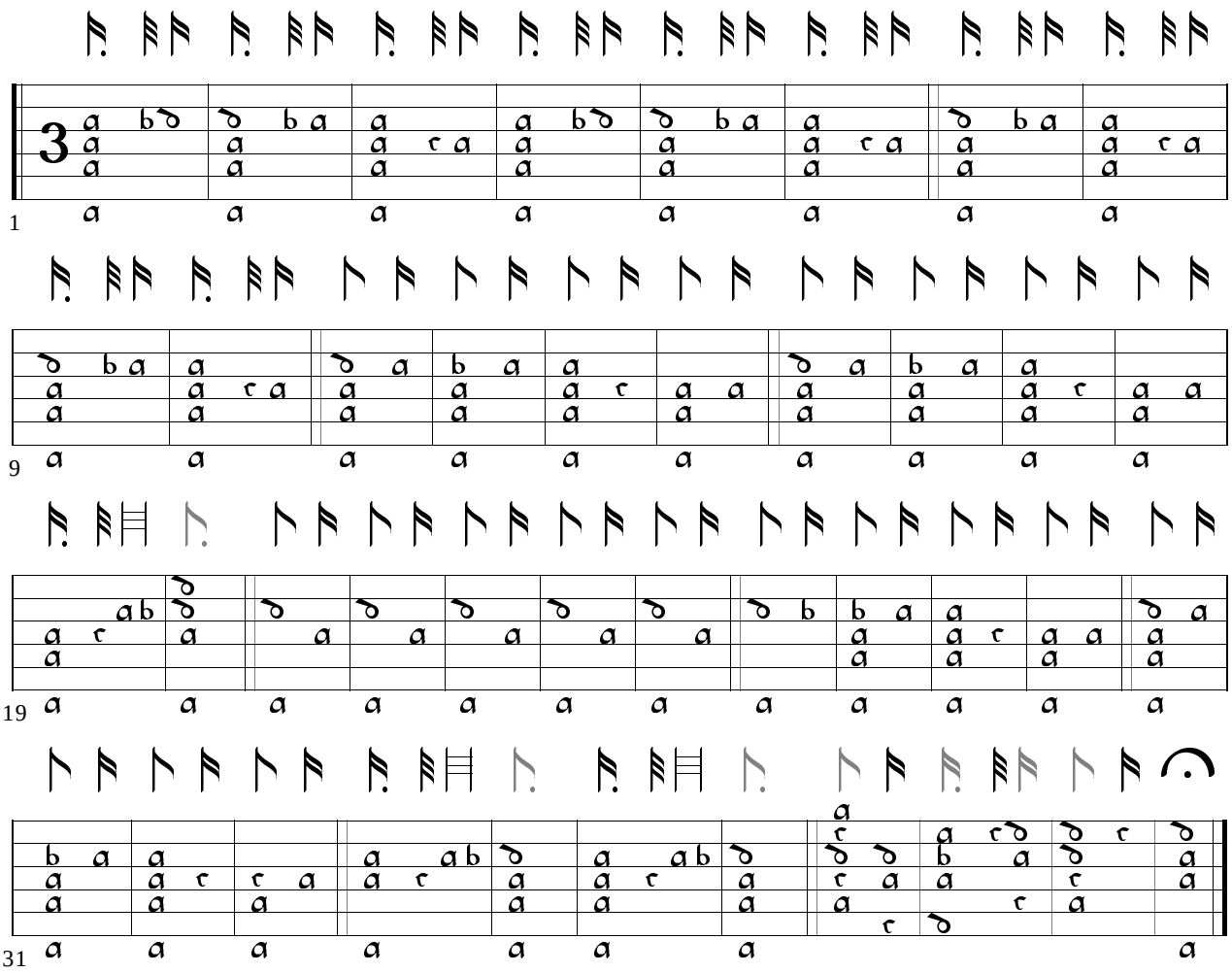


D13b. Untitled - 7F D-BSstb C 39 2o, loose leaf f. 1r



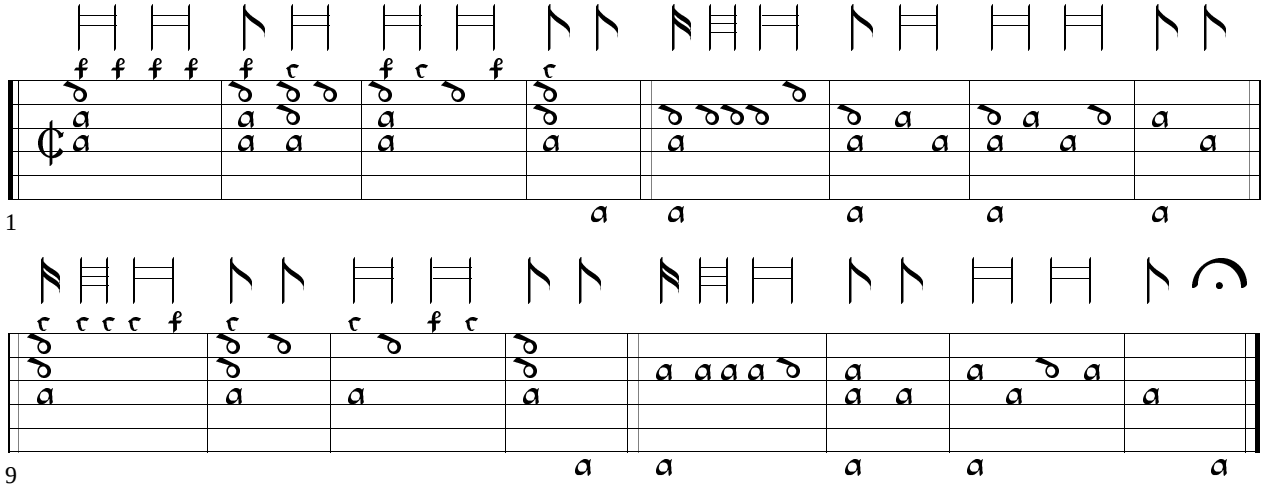
D14. Duda - 7F

D-B 4022, f. 46v

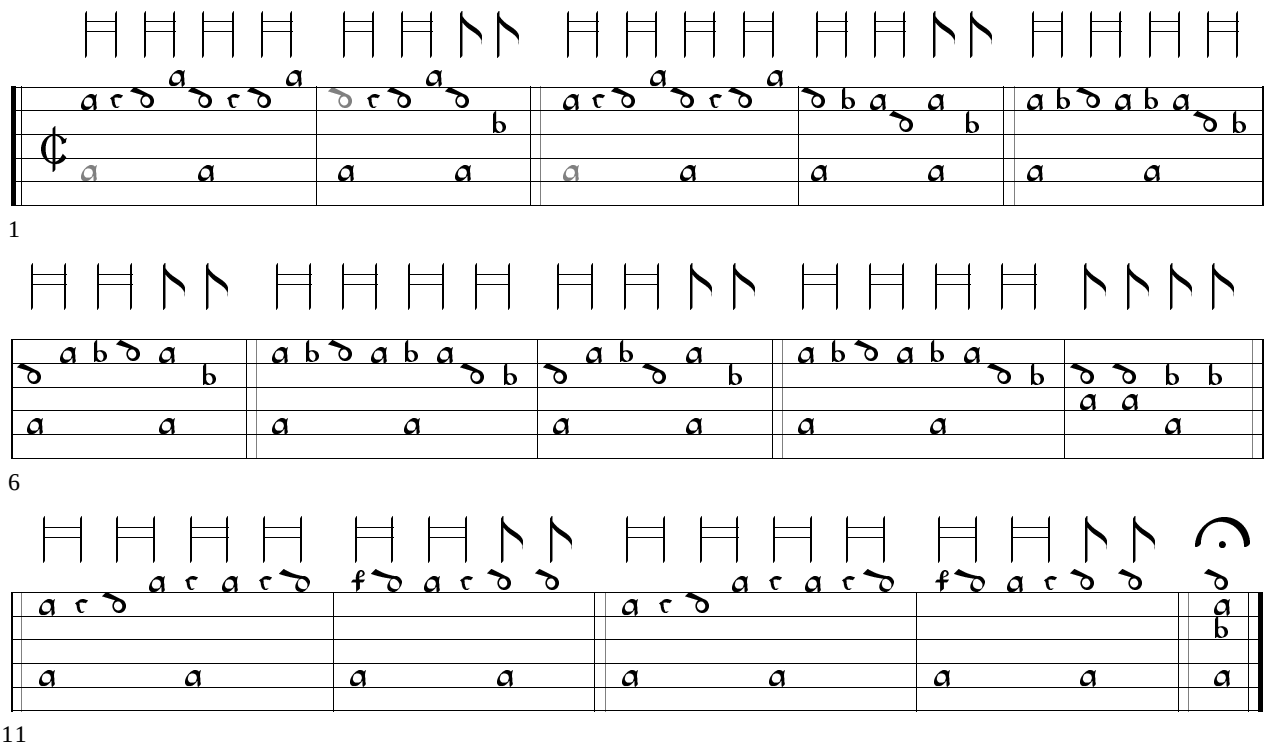


D15. Tuba - 7F 4x4bars

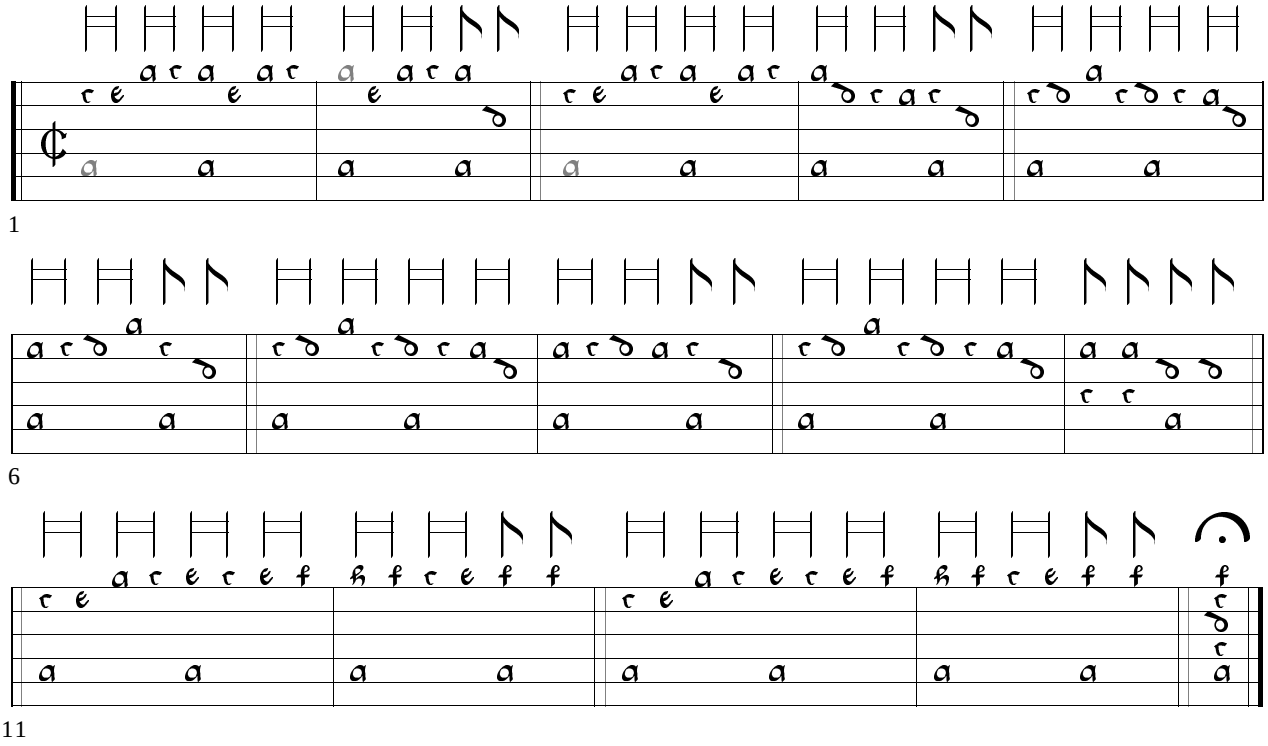
D-B 4022, f. 42r



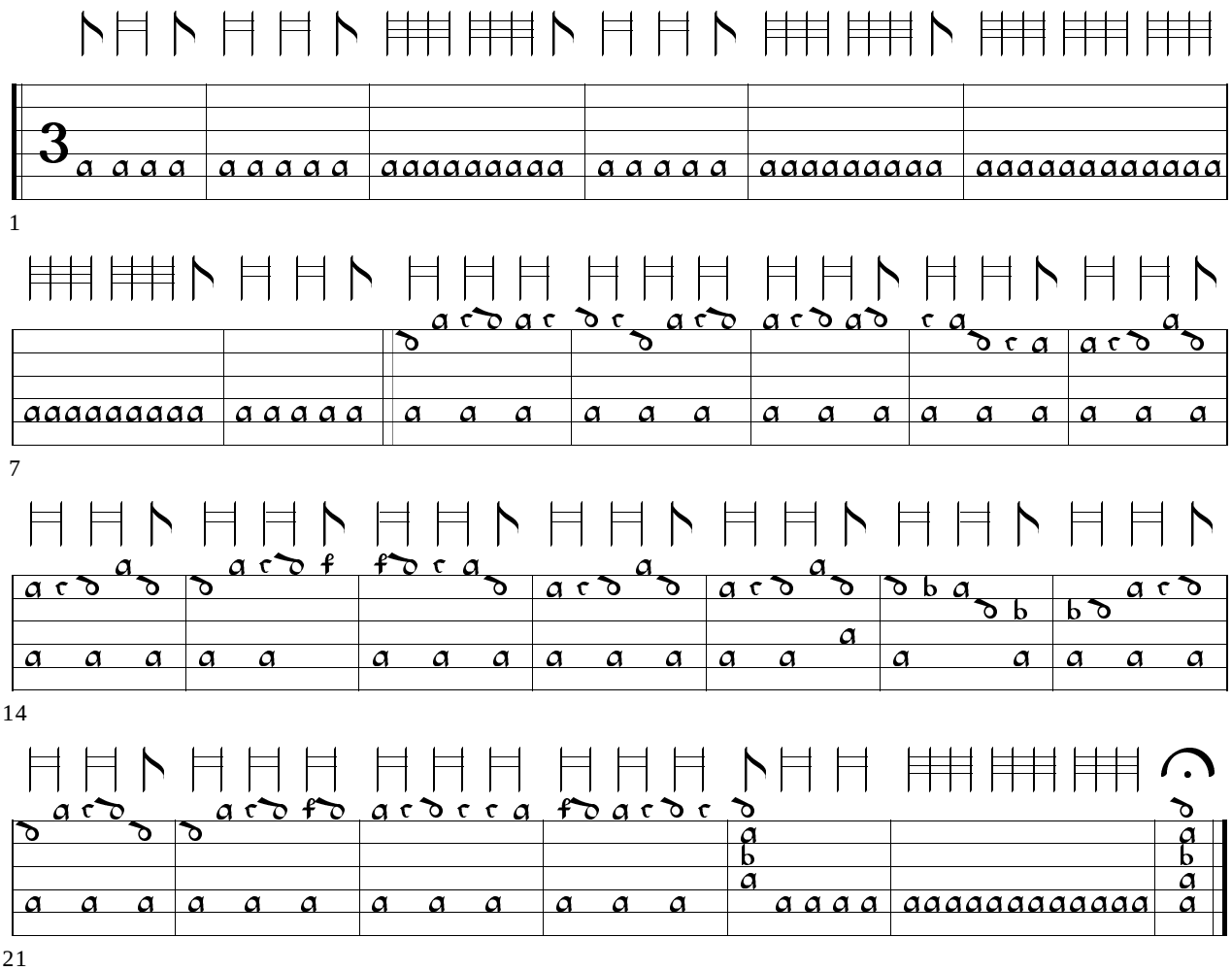
D16i. Lerman lerman - (5-course ffeh) 7x2bars+1 CH-SAM 2, f. 1v



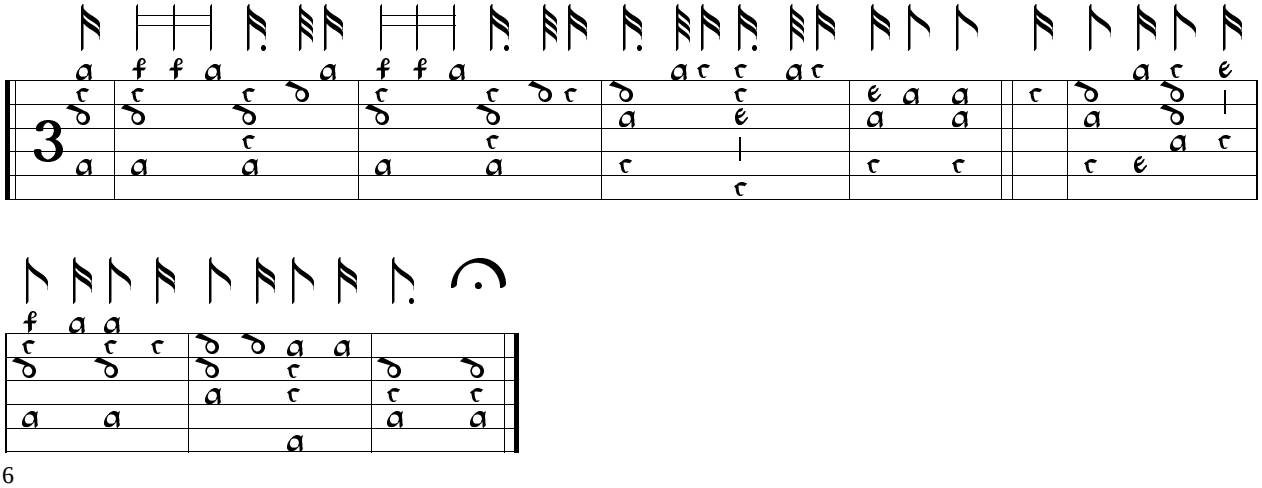
D16ii. Lerman lerman - transcribed CH-SAM 2, f. 1v



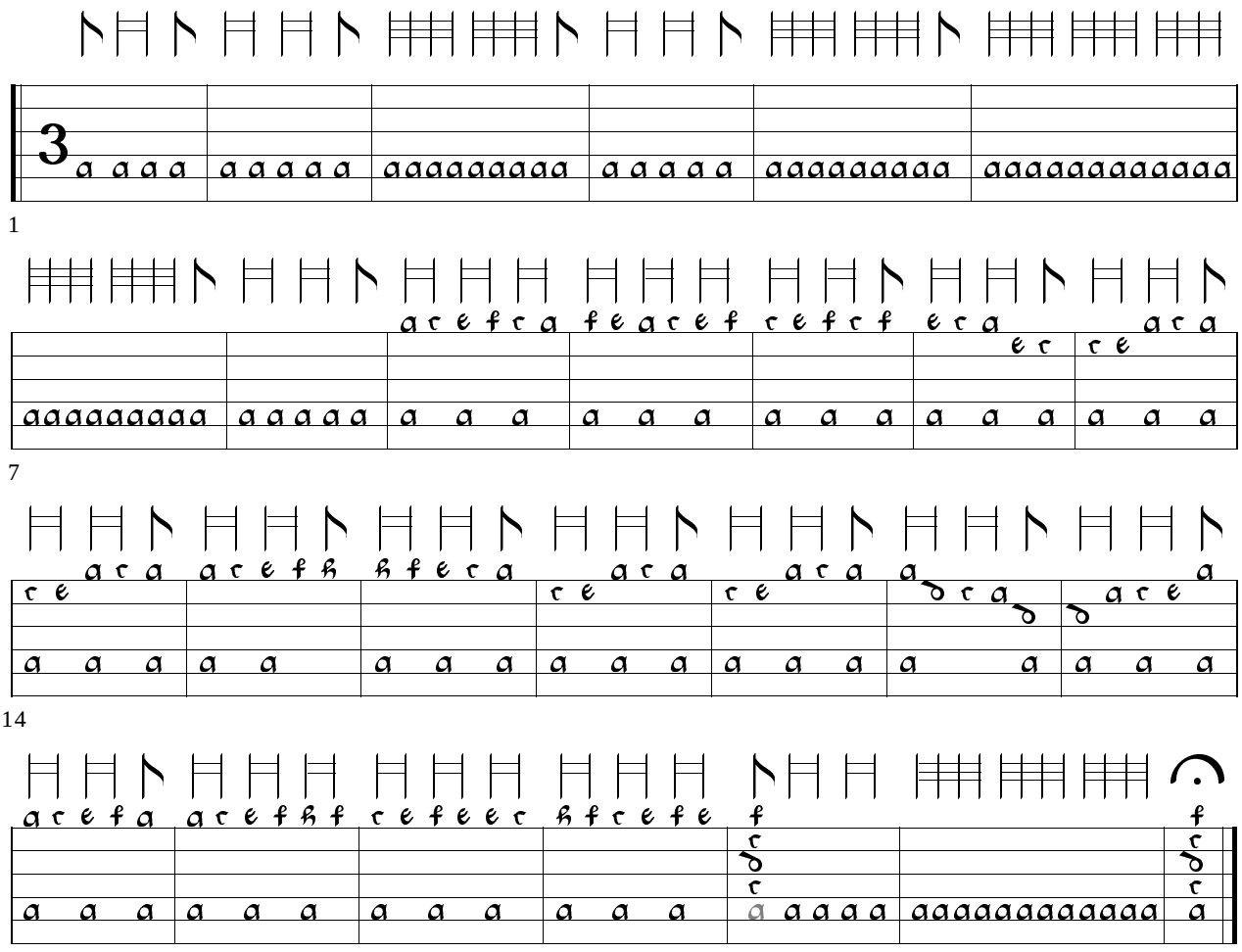
D17i. Ain feldtgeschray - (5-course ffeh) A8B19 CH-SAM 2, f. 1r



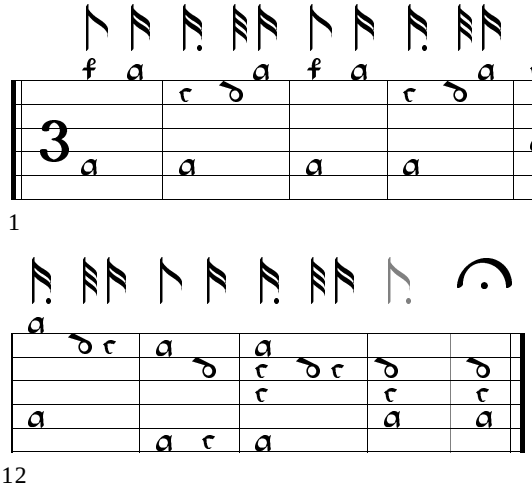
HU16b. Go merely Wheele - A4B4 GB-Cu Dd.2.11, f. 64r



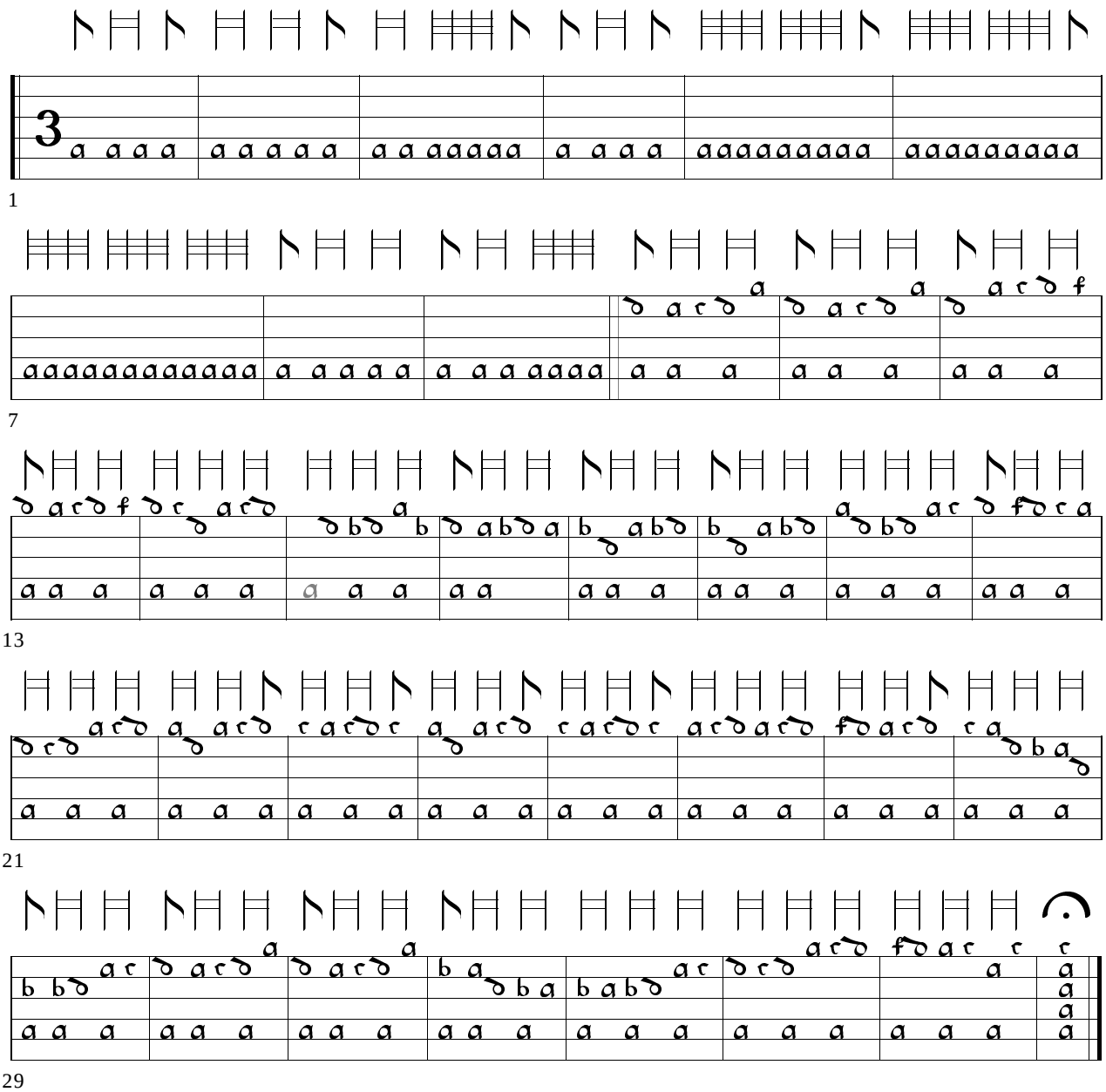
D17ii. Ain feldtgeschray - transcribed CH-SAM 2, f. 1r



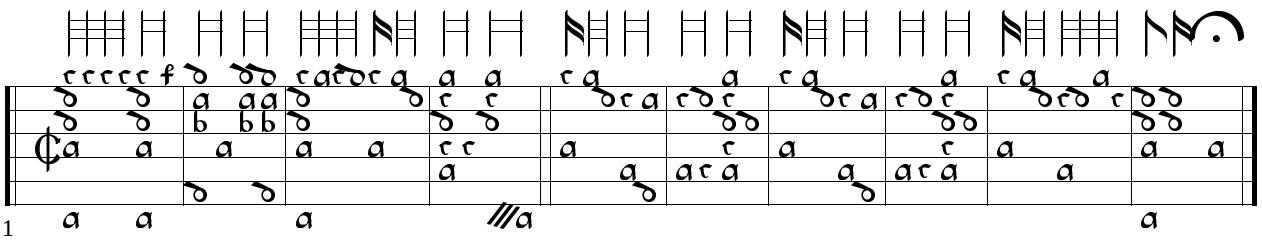
HU16c. Curante - 7F AB8 D-LEm II.6.23, pp. 12-13



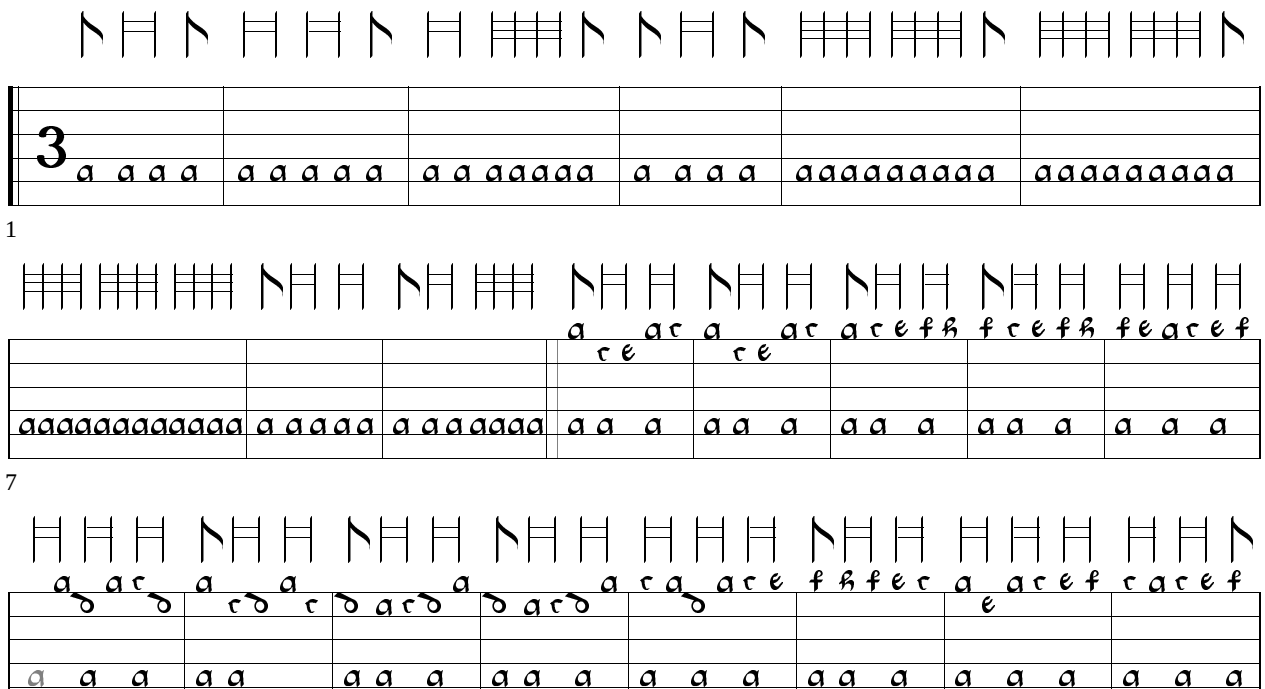
D18i. Ein guetts feldtgeschray schweizerisch HD - (5-course ffeh) A9B27 CH-SAM 2, f. 1v



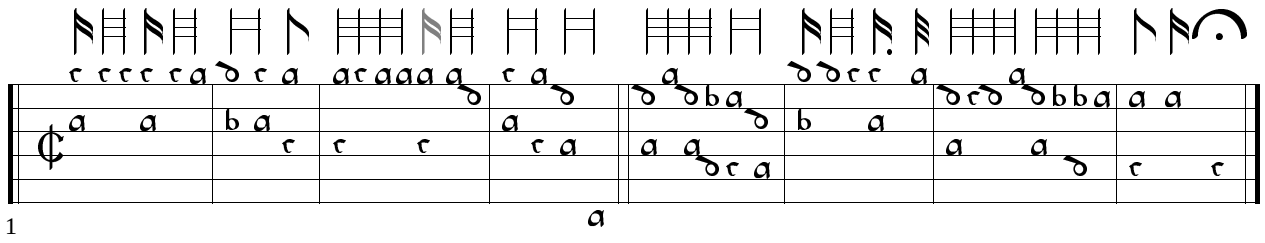
App 1. Balletto Rutteno - 7F10C A4B6 D-B 4022, f. 14v



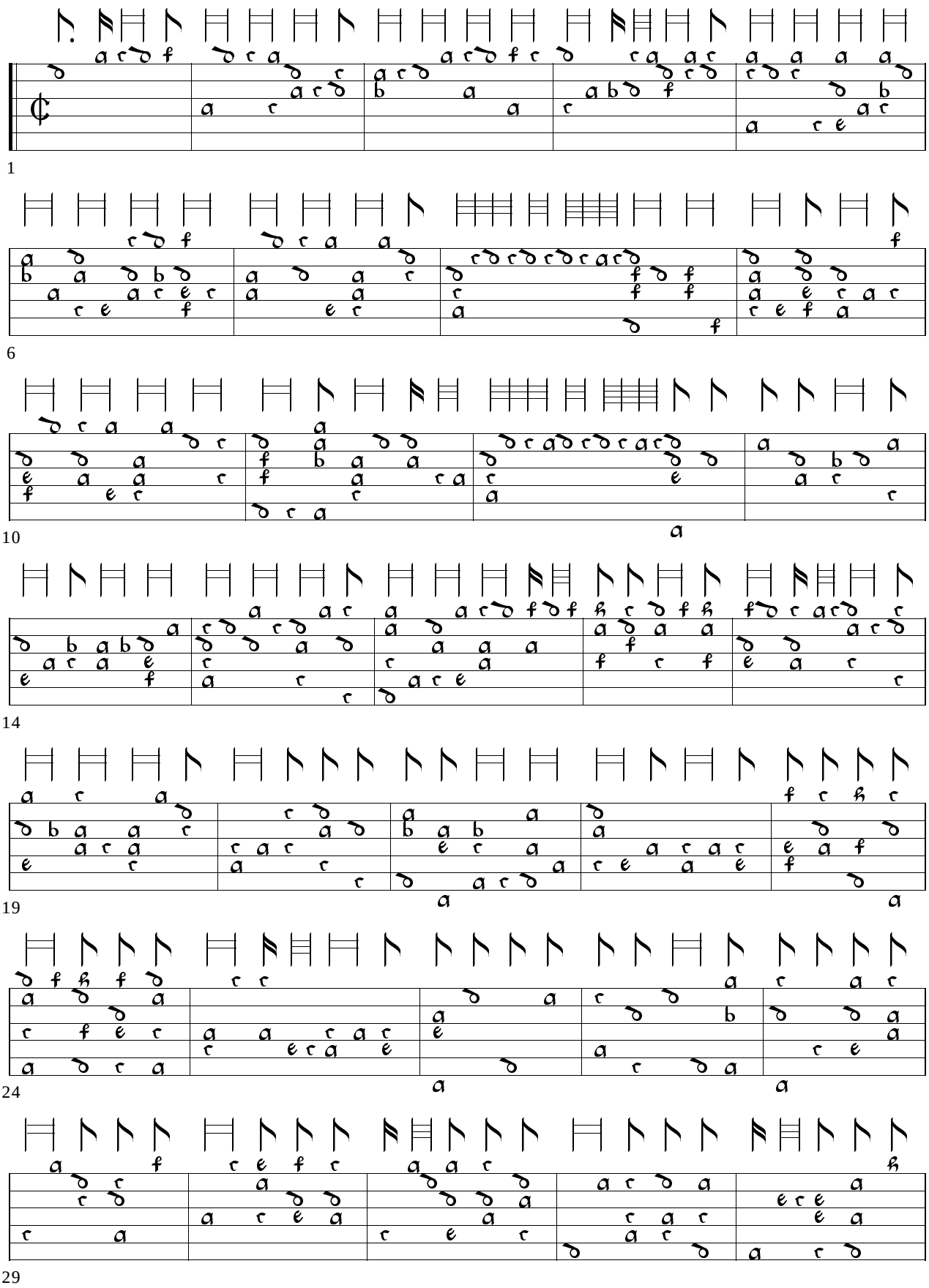
D18ii. Ein guetts feldtgeschray schweizerisch HD - transcribed CH-SAM 2, f. 1v

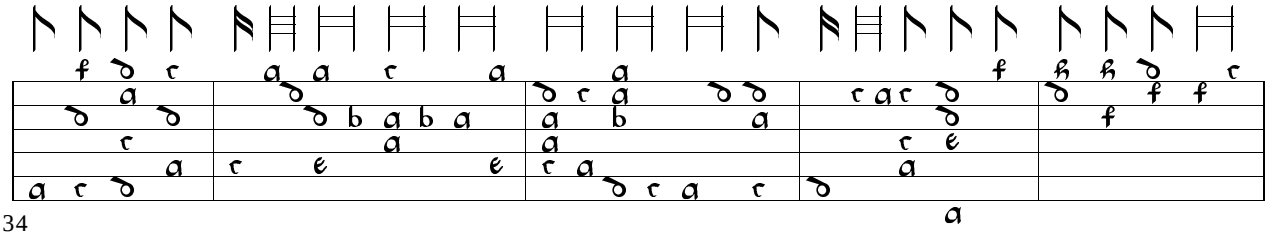


App 2. Balletto Rutteno - 7F AB4 D-B 4022, f. 41v



MN7a. Fantasia - Melchior Neusidler - 7F CH-Bu F.IX.70, pp. 44-46

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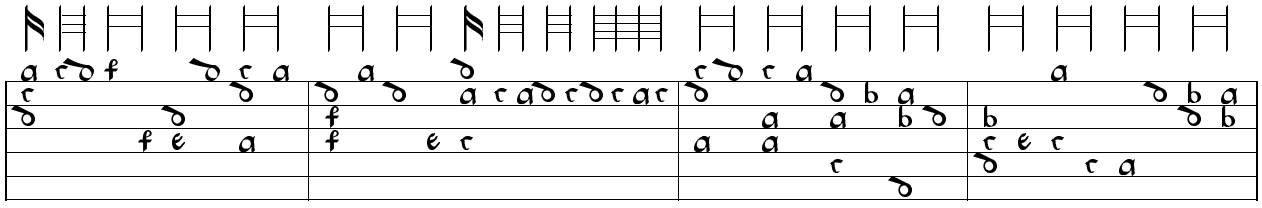
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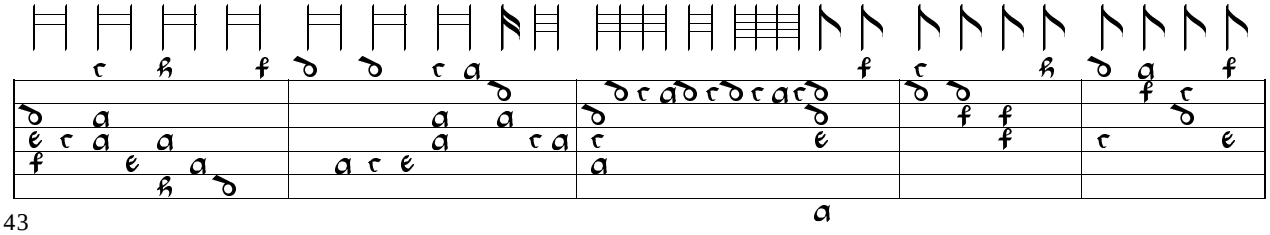
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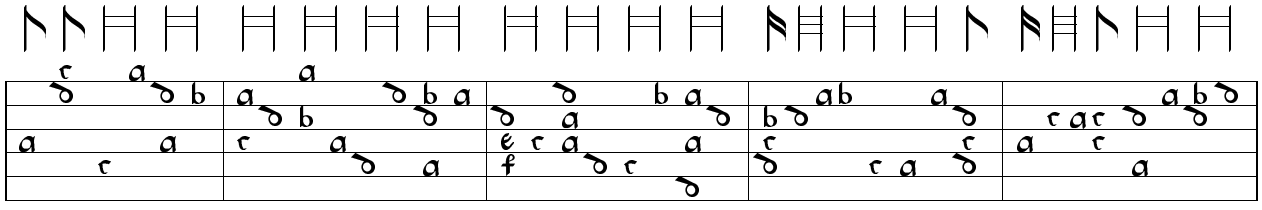
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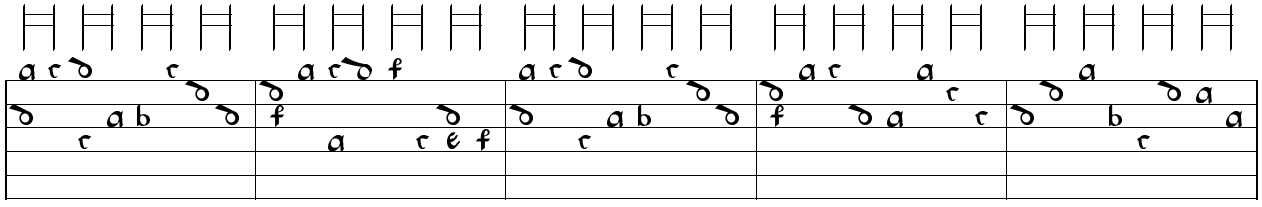
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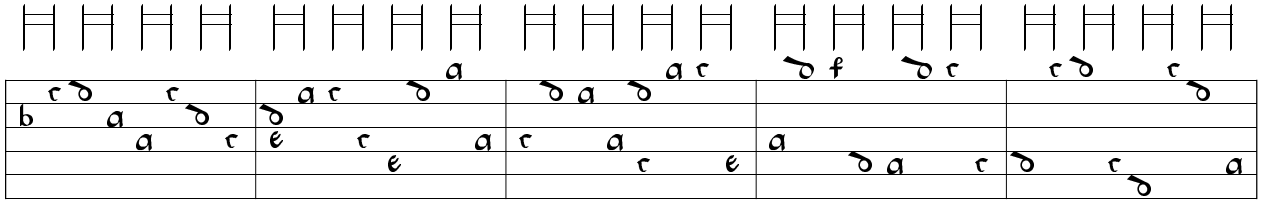
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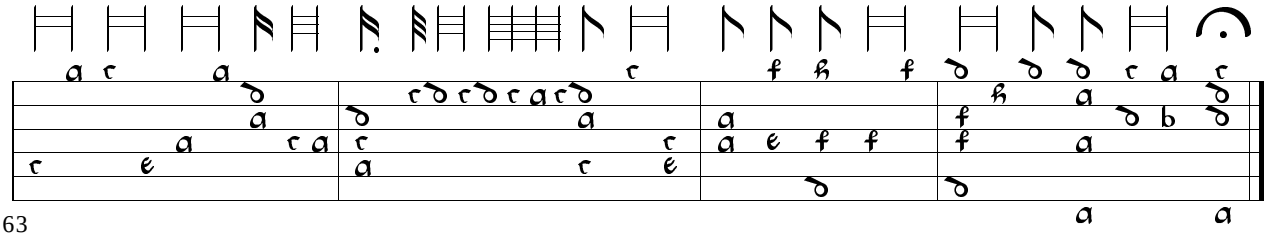
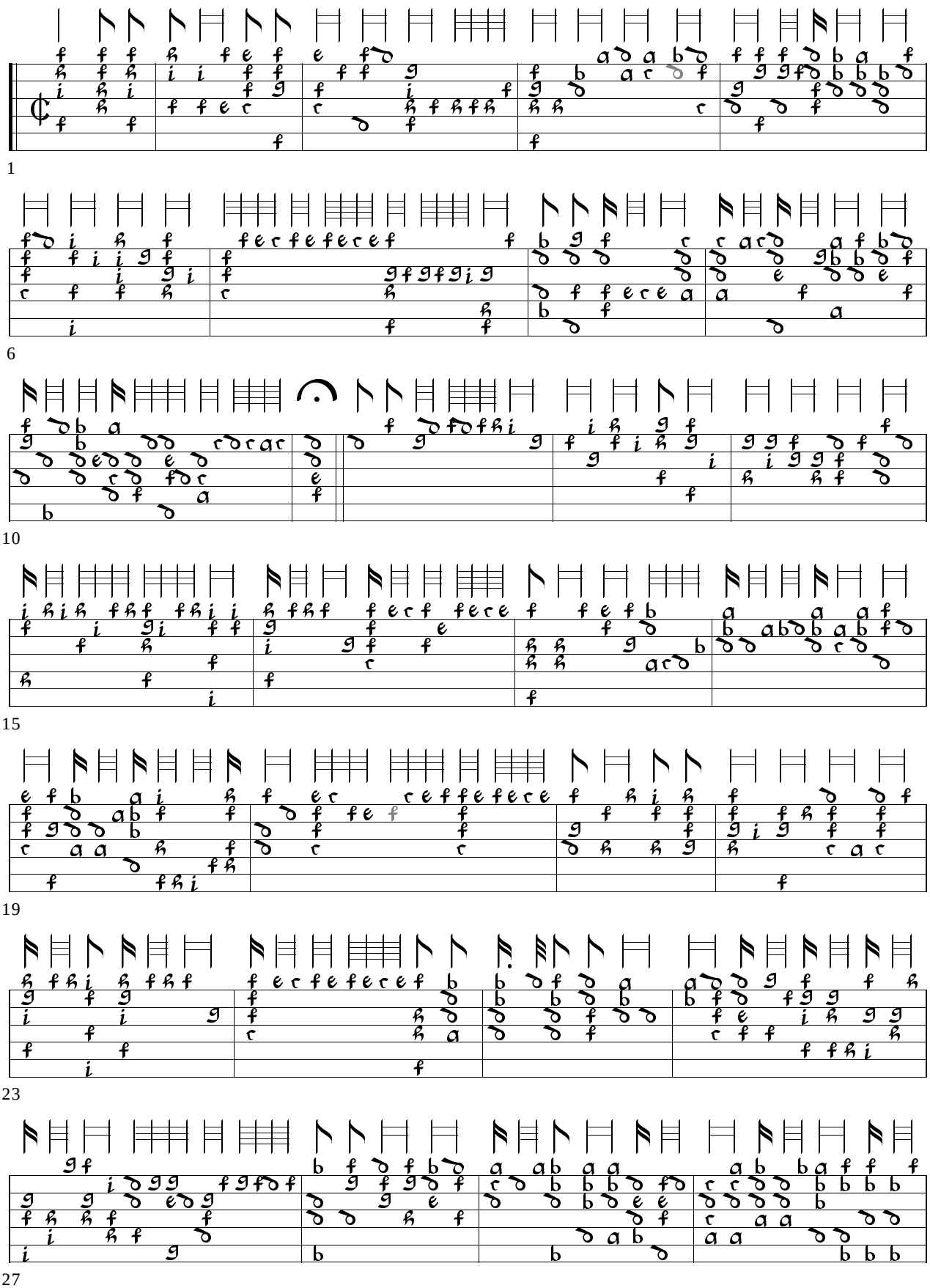
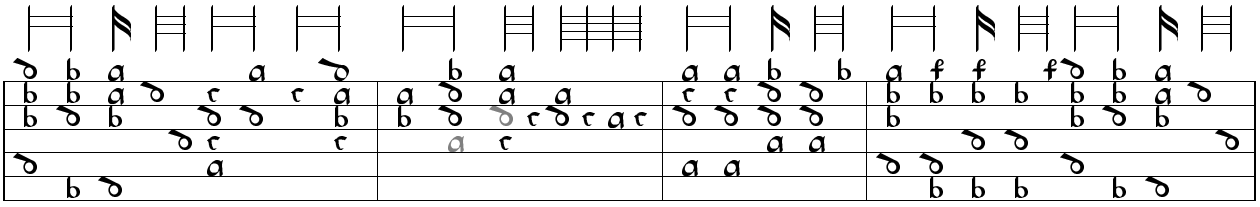

63

MN7b. Io mi son giouinetta - Melchior Neusidler Neusidler I 1566, pp. 4-5





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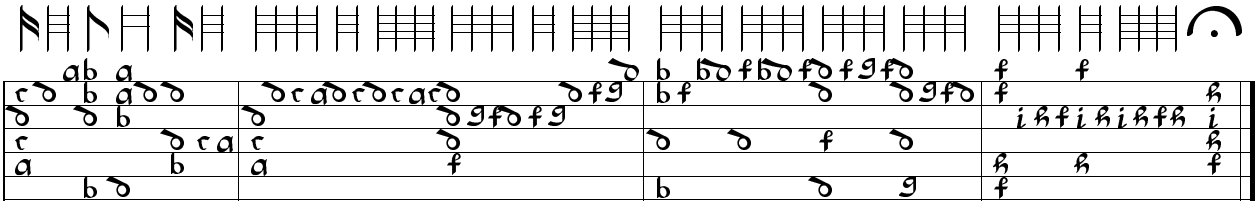

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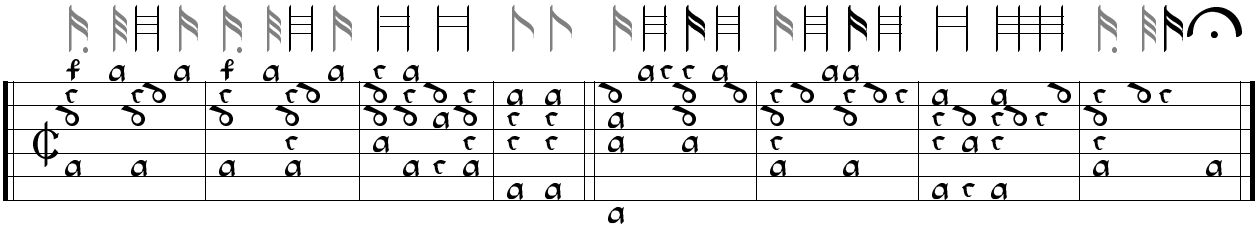
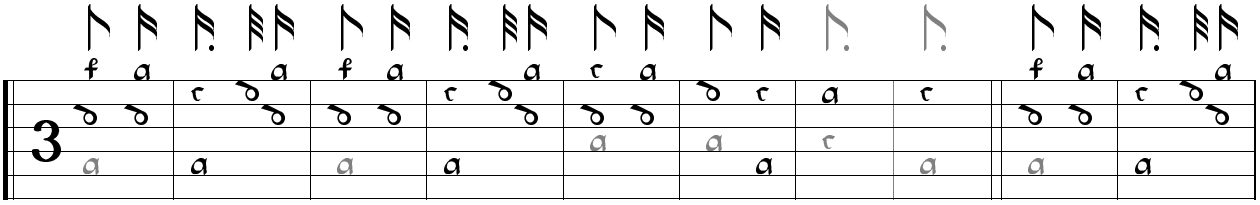
HU16d. Kumb mein feines lieb - 7F A4B4 PL-Kj 40159, ff. 17v-18r



HU16e. Hunt is up - arr. lyra viol AABB8 Playford MRLV 1661, p. 95



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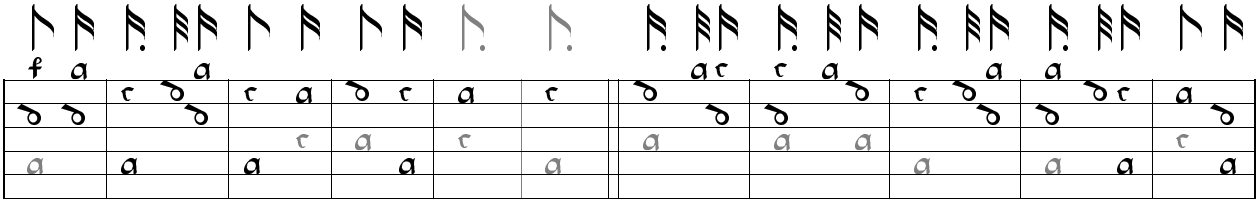

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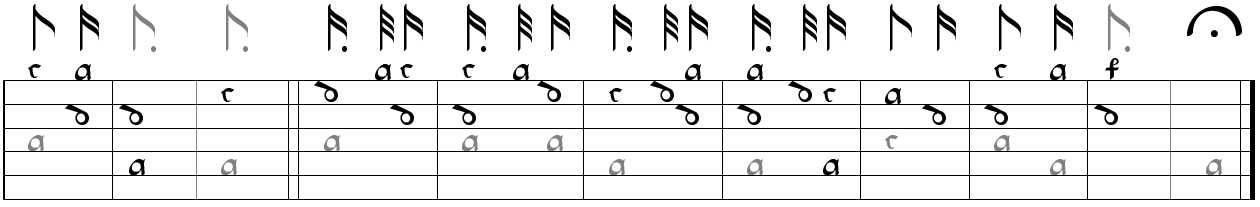

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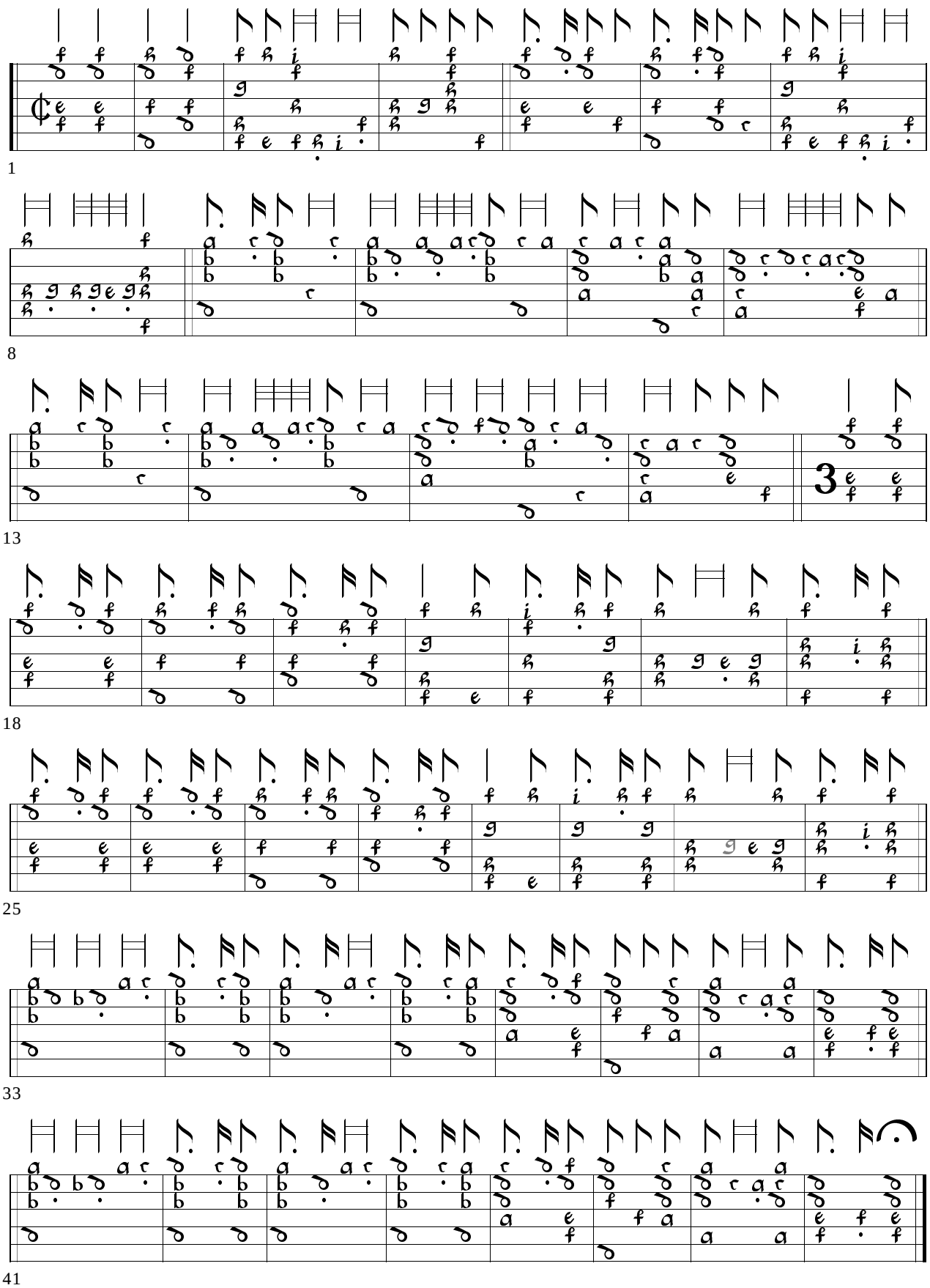
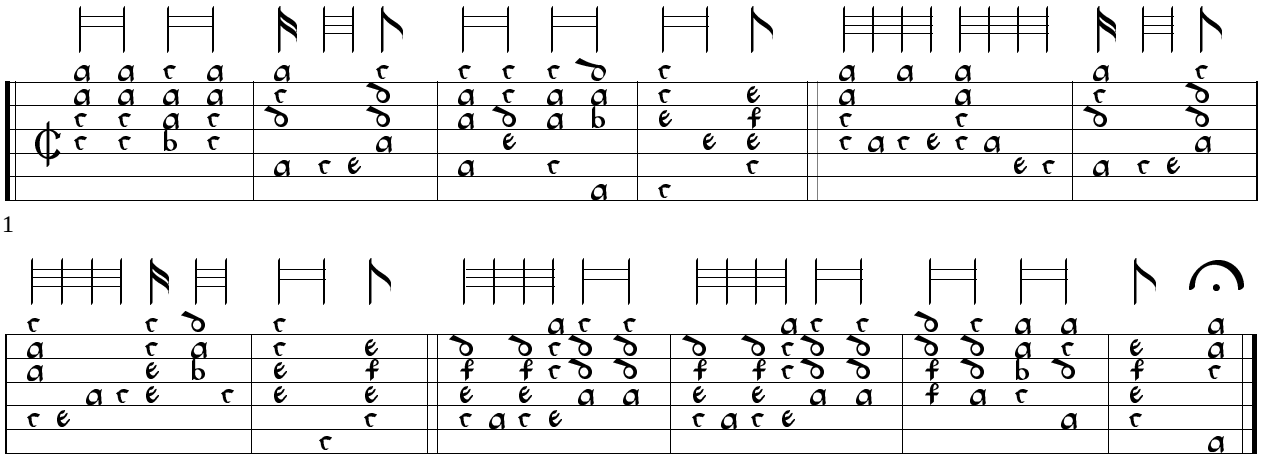
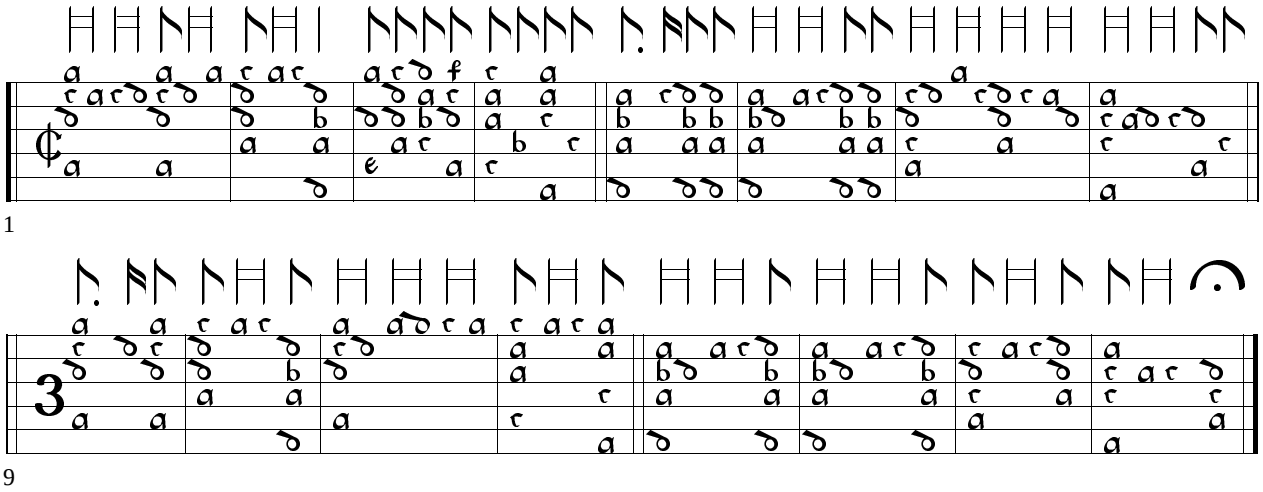
MN7c. Die Alt Schwiger - Hupffauff - AABB4-AABB8 Neusidler 1574, sigs. K3r-K3v



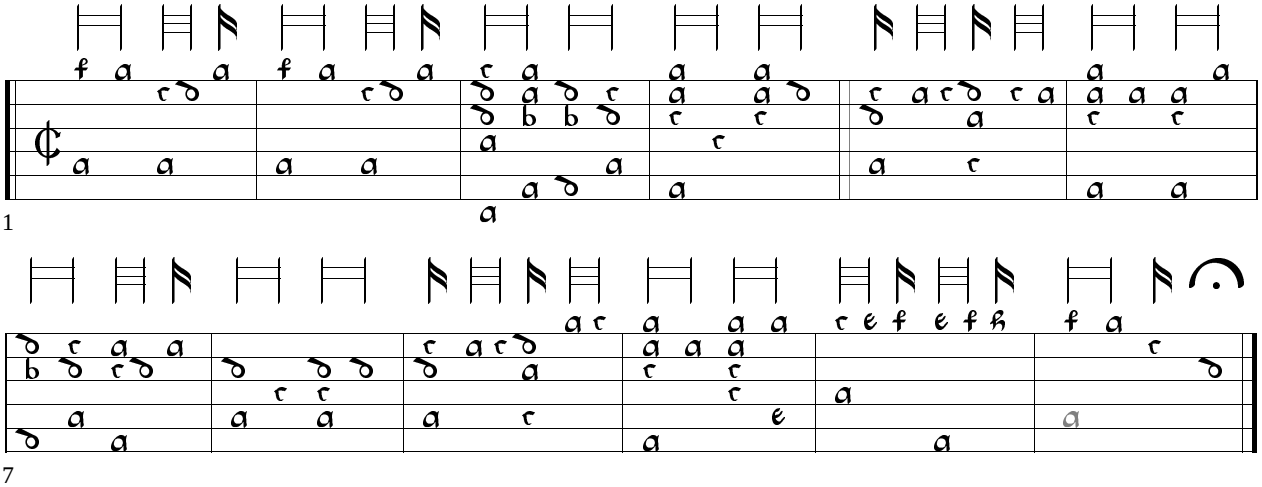
MN7c-app 1. Der Alt Schwiger - AAB4 D-Sl G.I.4 I, f. 36r



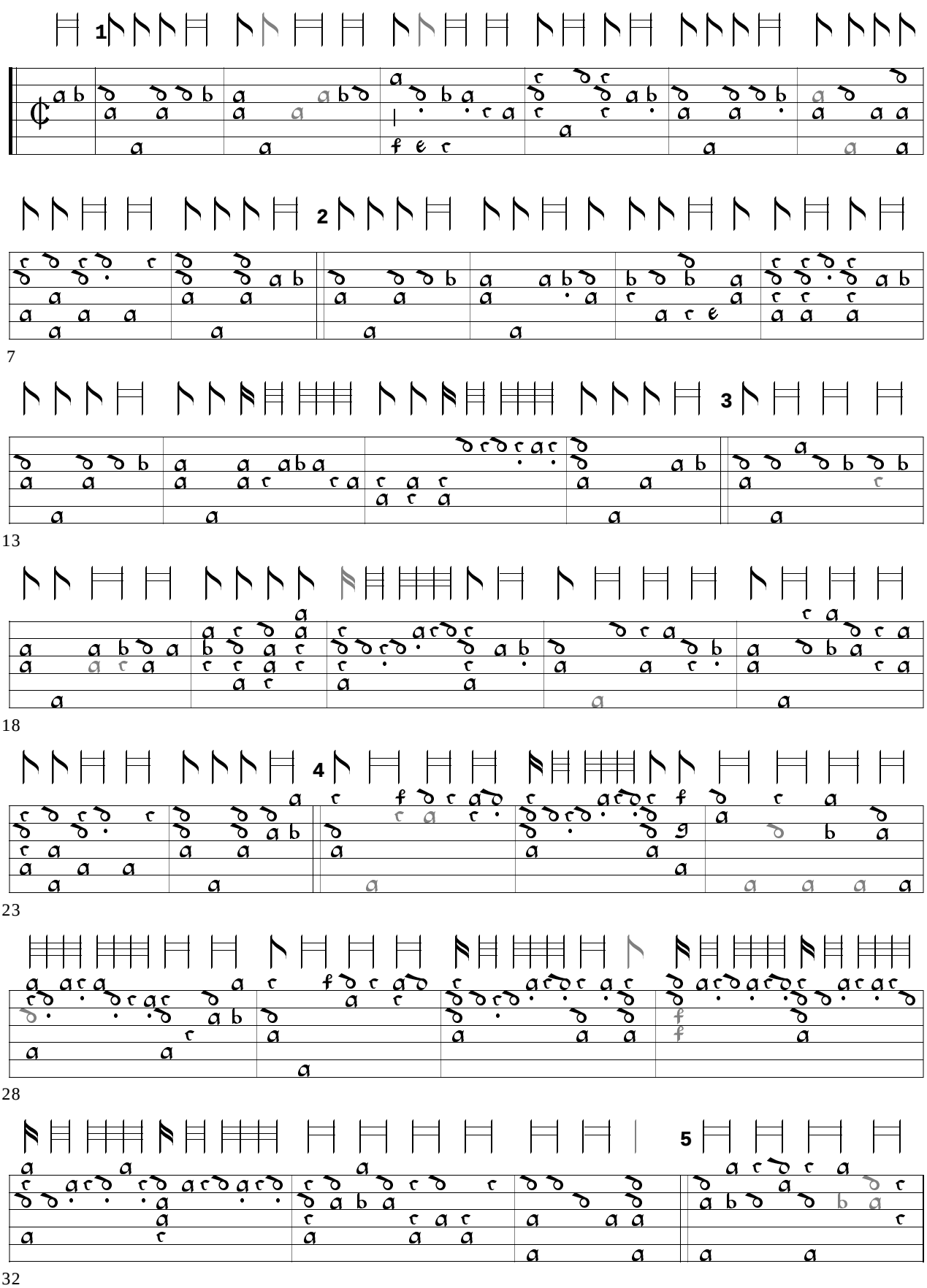
MN7c-app 2. Die Alte Schwiger - Nachdantz - AB-AB4 CH-Bu F.IX.70, p. 271

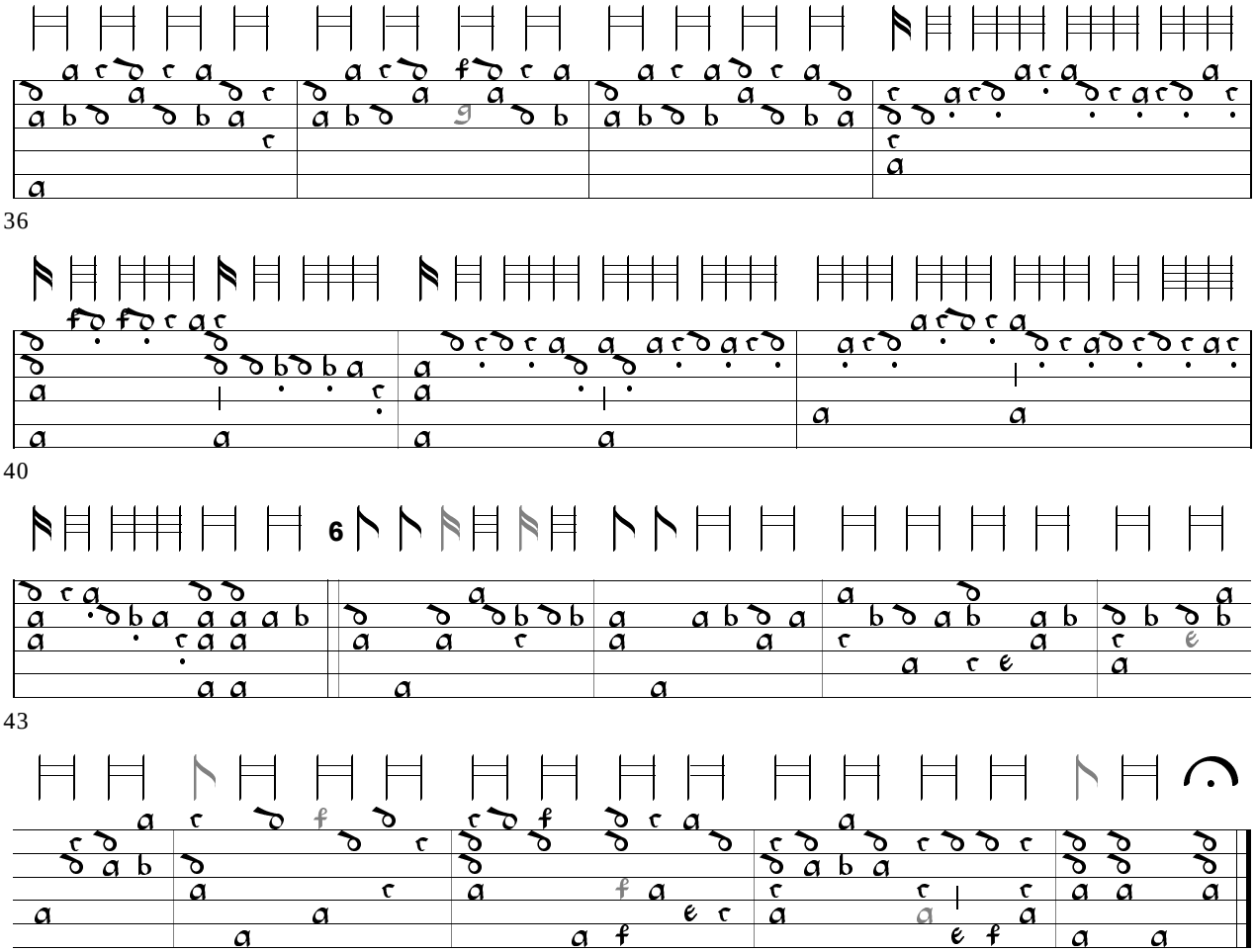


HU16f. Tantz - 7F A4B8 LT-Va 285-MF-LXXIX, f. 15r

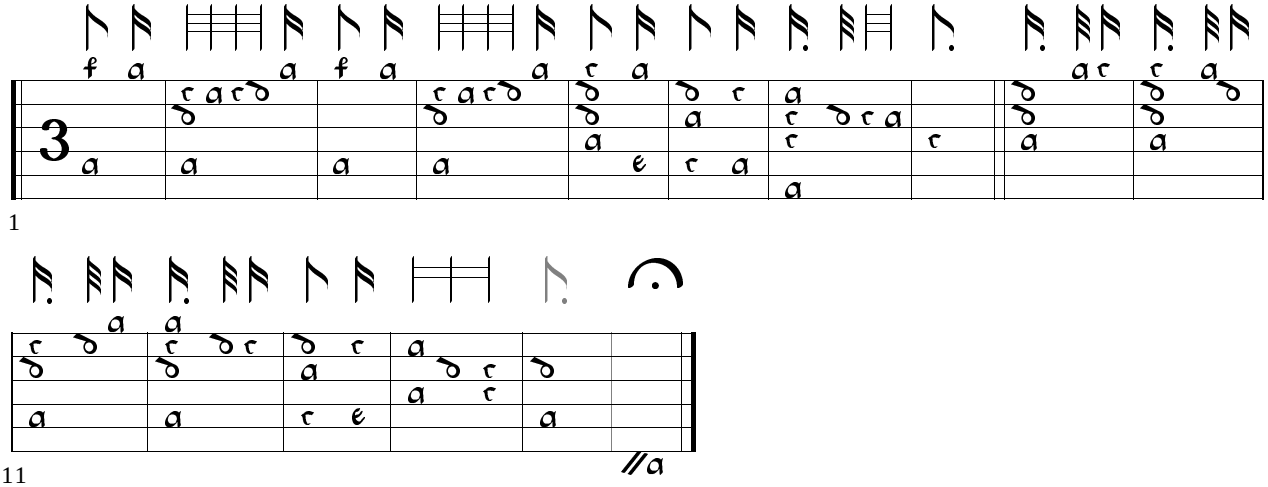


S1. The Duke of Sondsetts Dompe - 6F 6x8bars GB-Lbl Roy.App.58, ff. 51v-52r

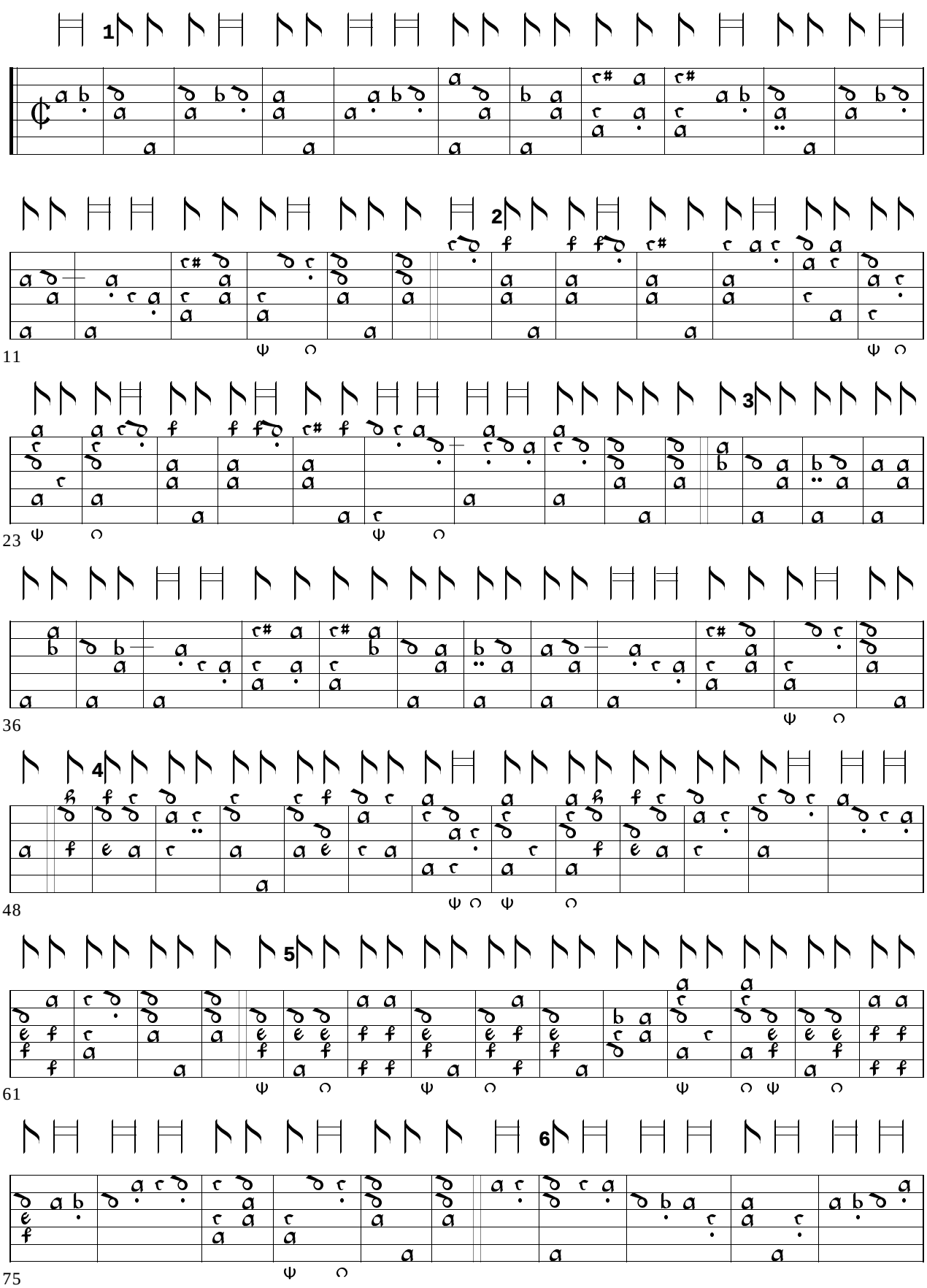


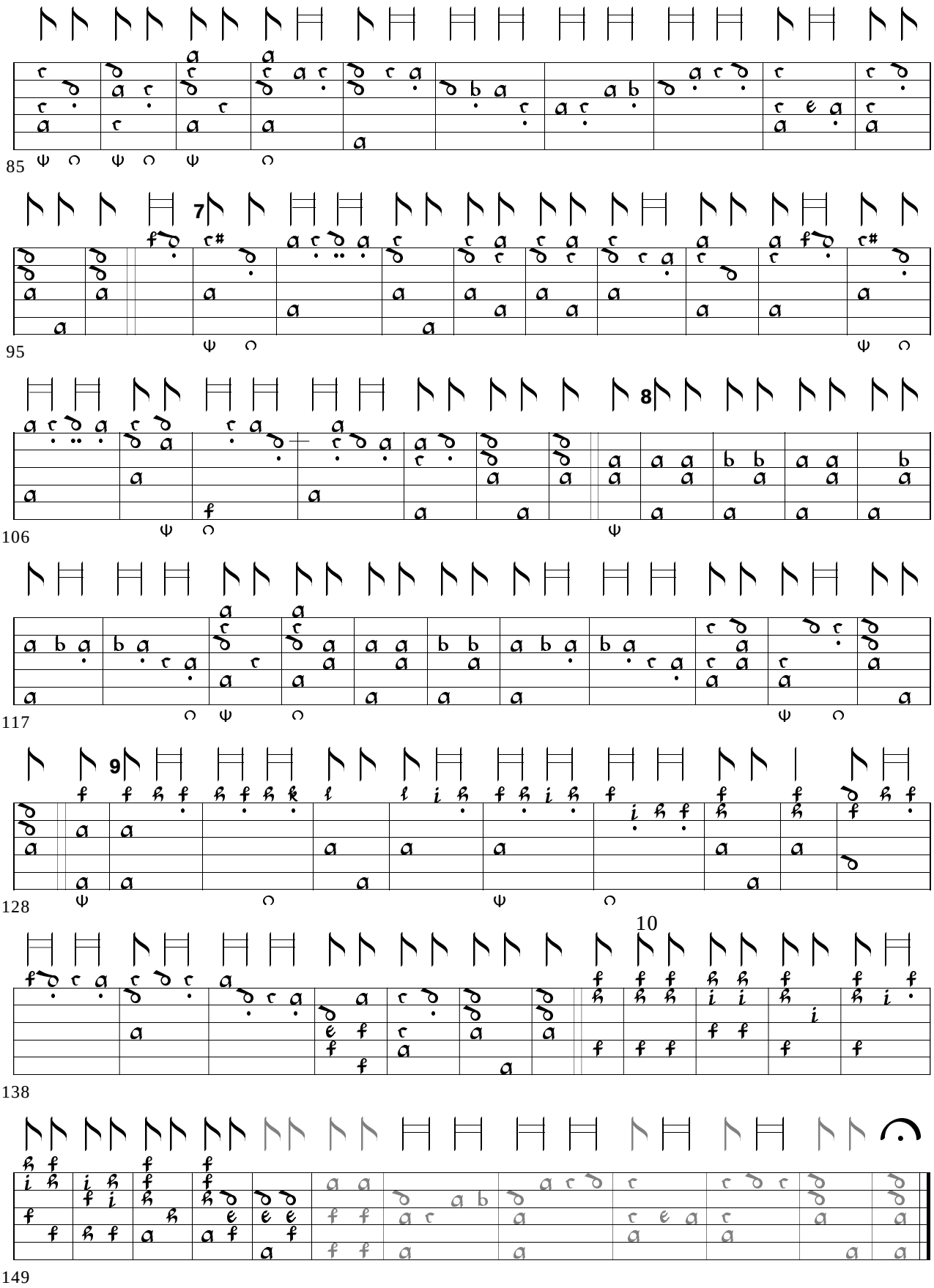


HU16g. Schones freulein - 9C A4B4 D-Lr 2000, p. 12



S2. Padoana Belissima - 6F 10x16bars US-Cn Case VM 140.C25, ff. 27v-28r

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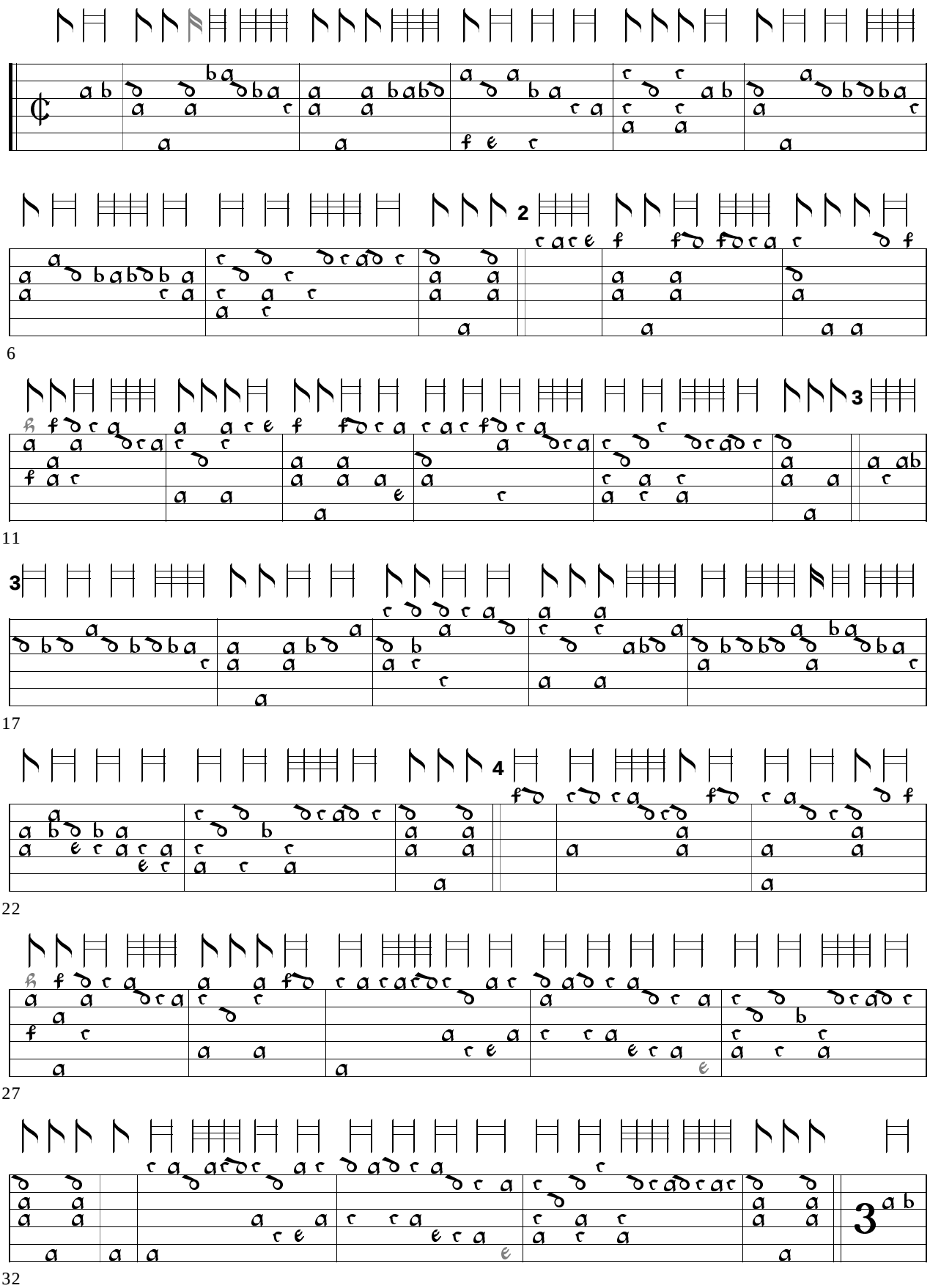
S3. Welscher tantz - Hupffauff - 6F 4x8+4-4x8bars Newsidler 1540, sigs. F2r-F3v



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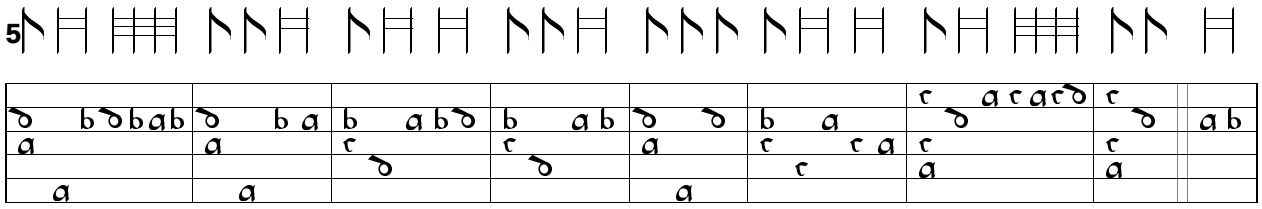

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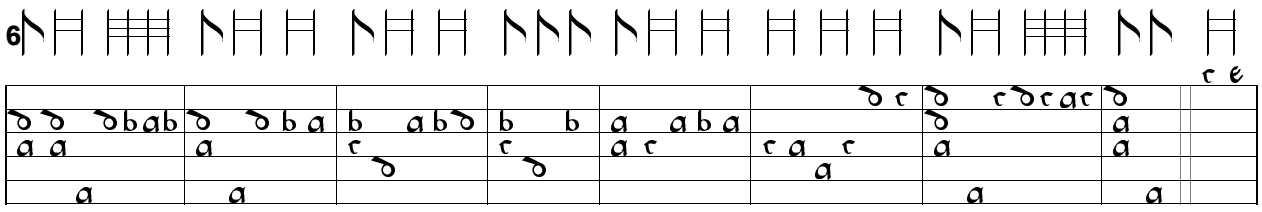

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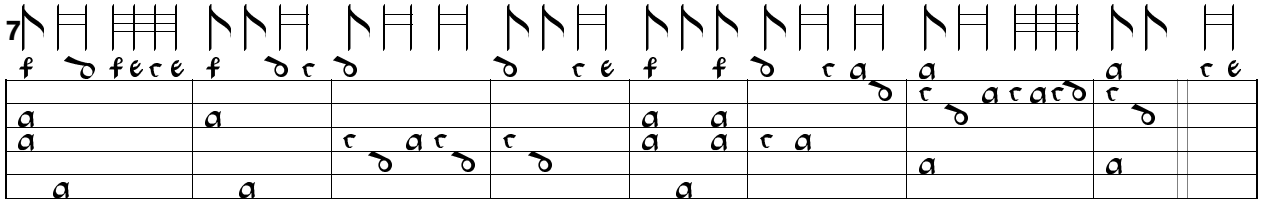

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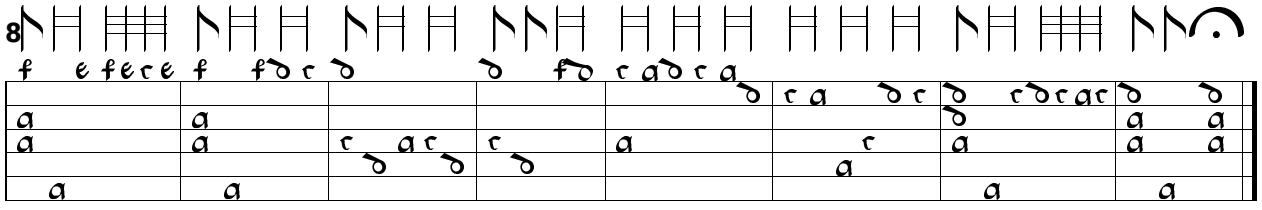

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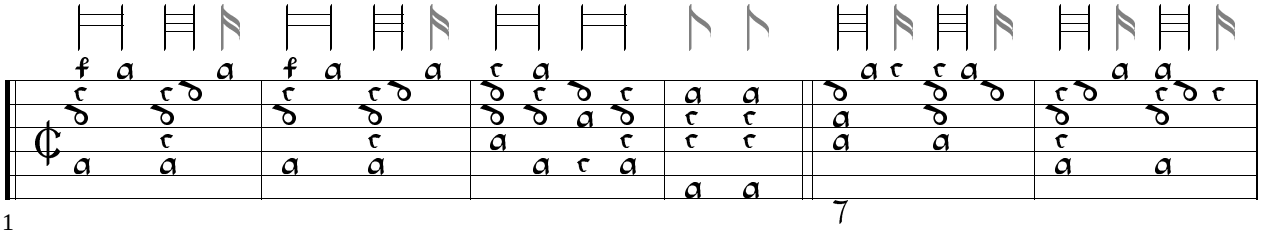
HU16h. Komb, mein Liebchen Anglicum - 7F10C A4B4 GB-Lbl Sloane 1021, f. 79v



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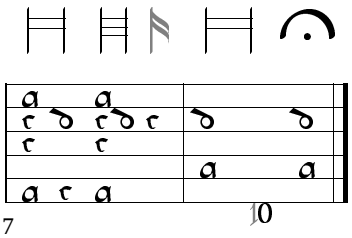

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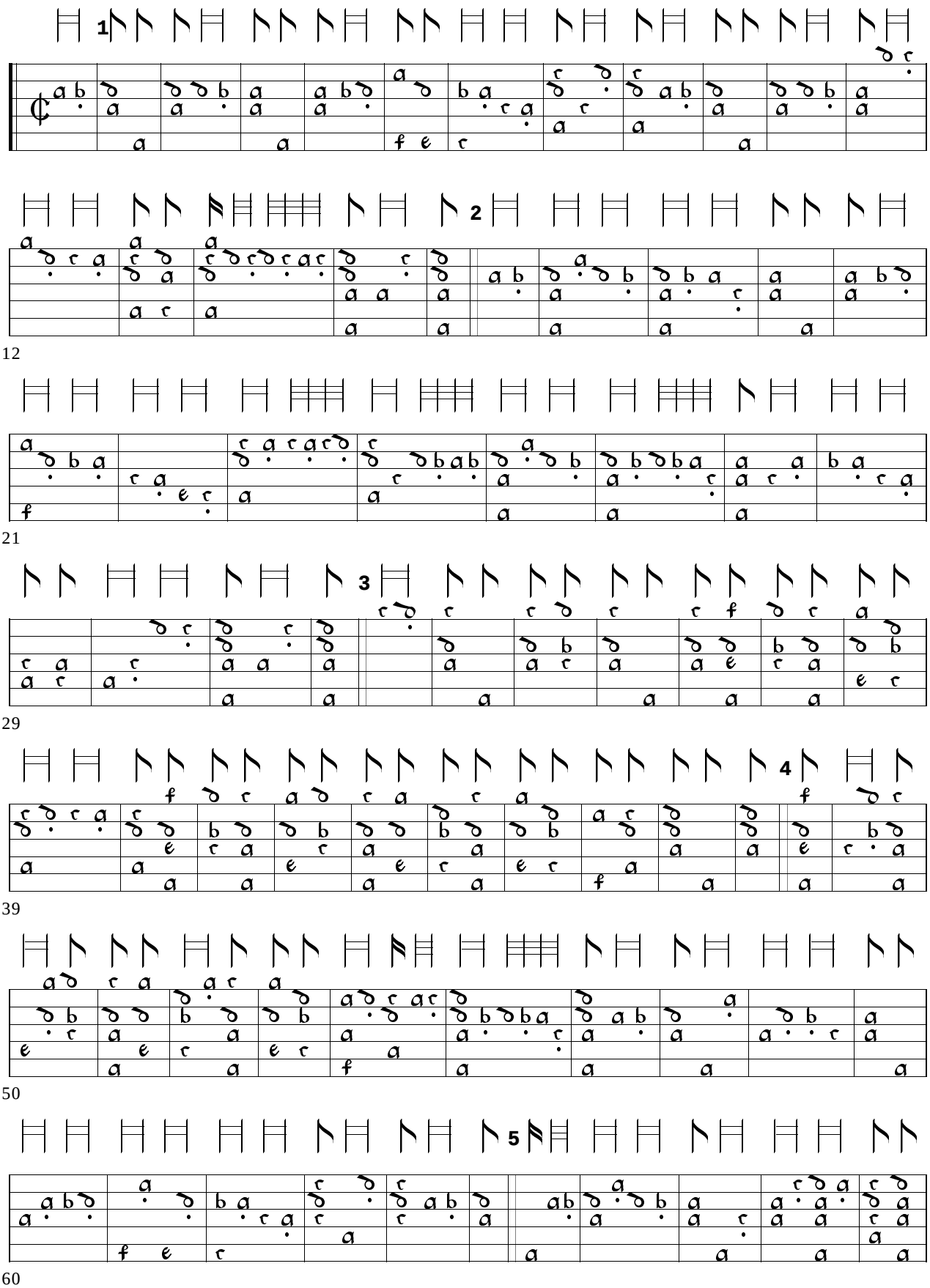
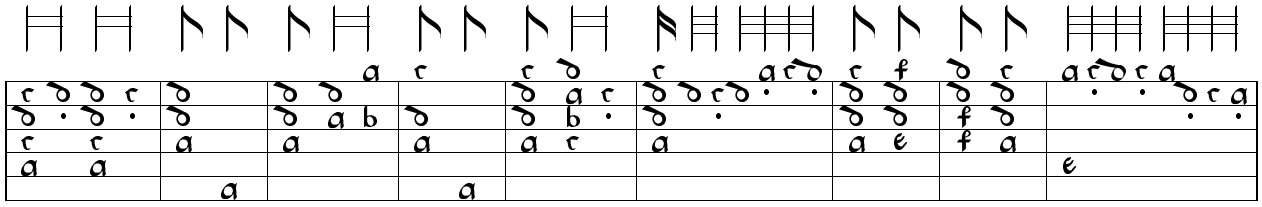
S4. Pauana detta la descordata - 6F 10x16+22bars I-CFVd w.s, ff. 54r-55r





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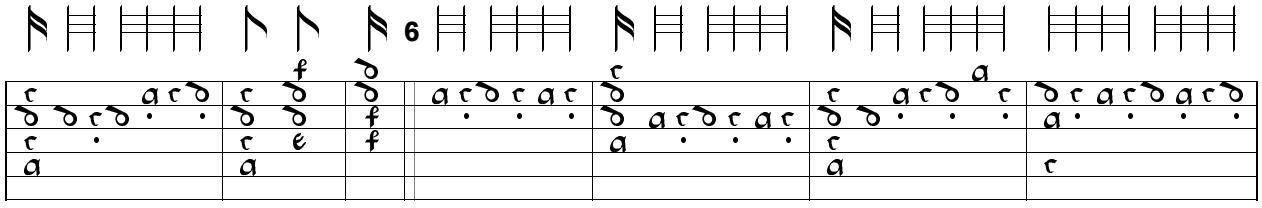

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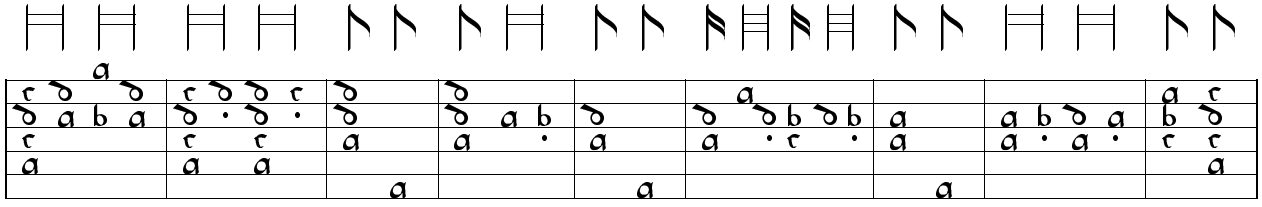

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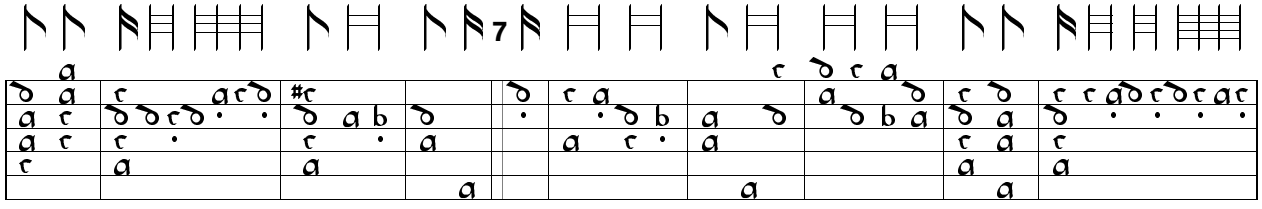

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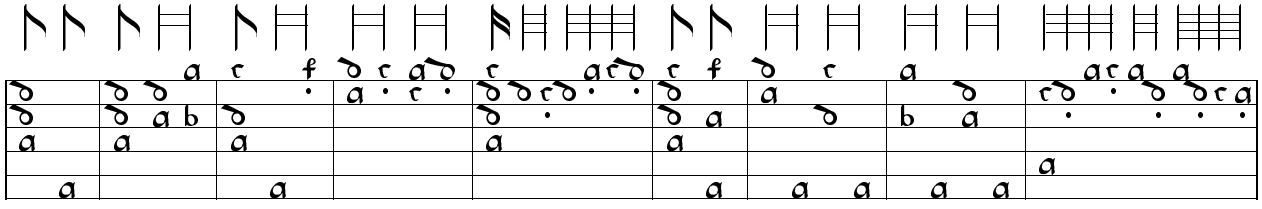

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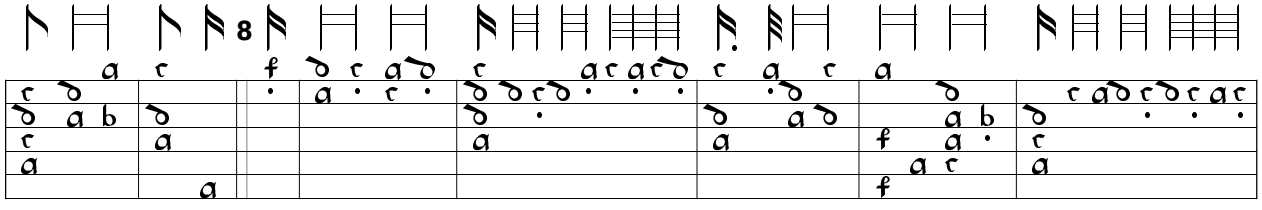

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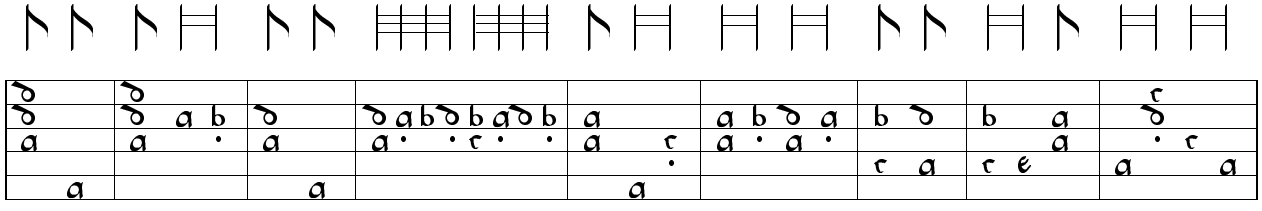

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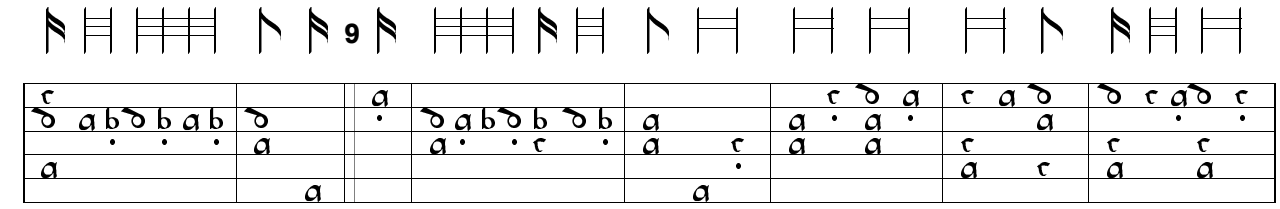

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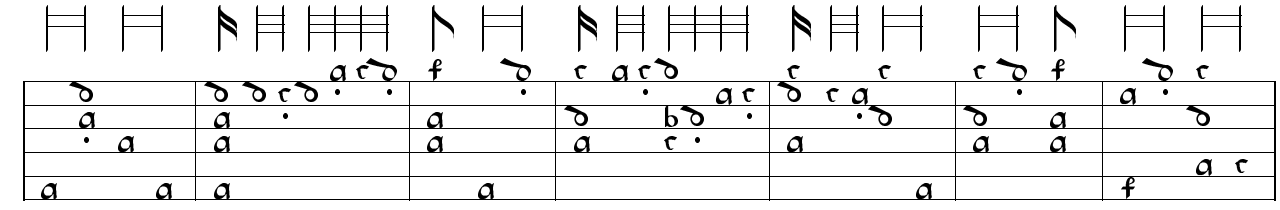

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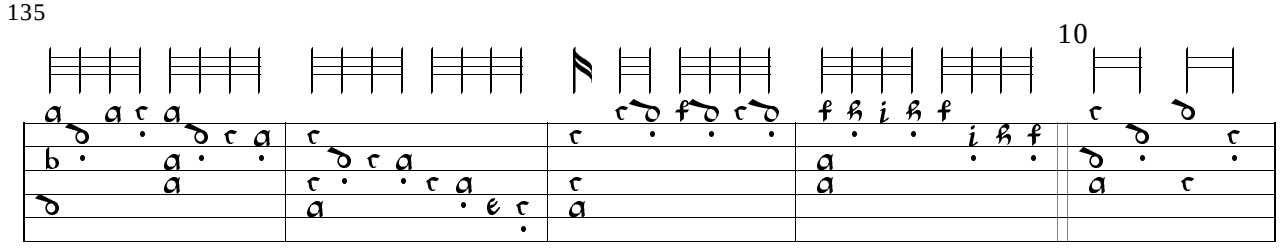

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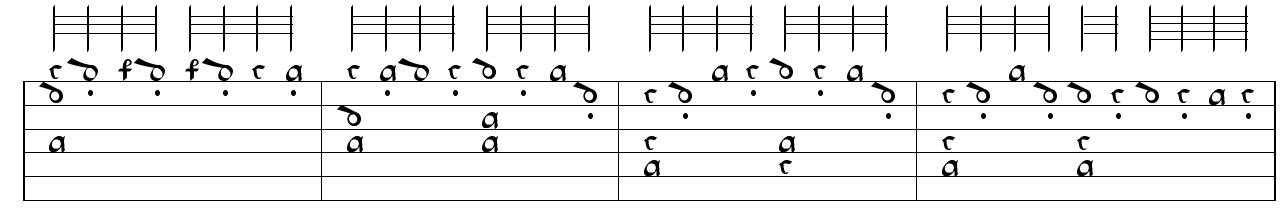

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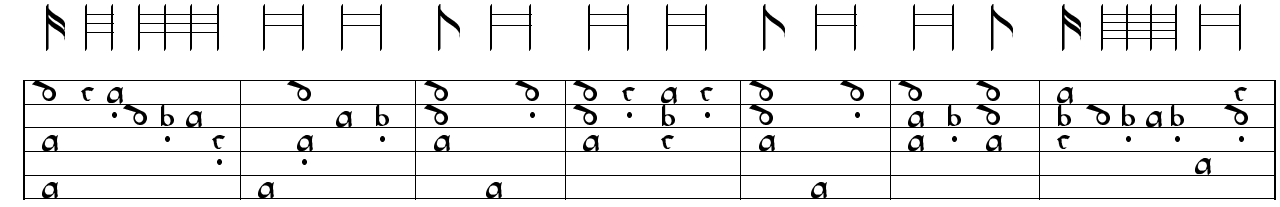

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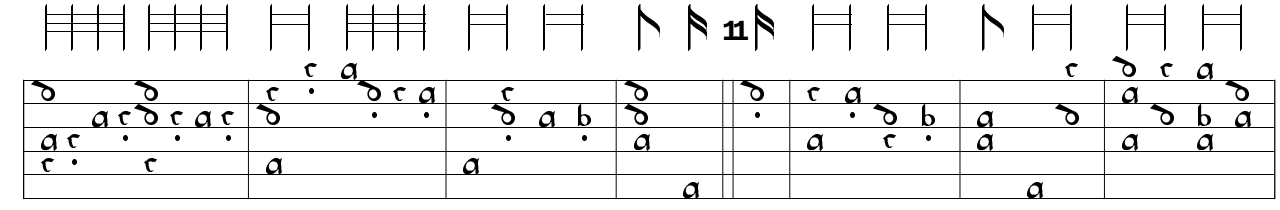

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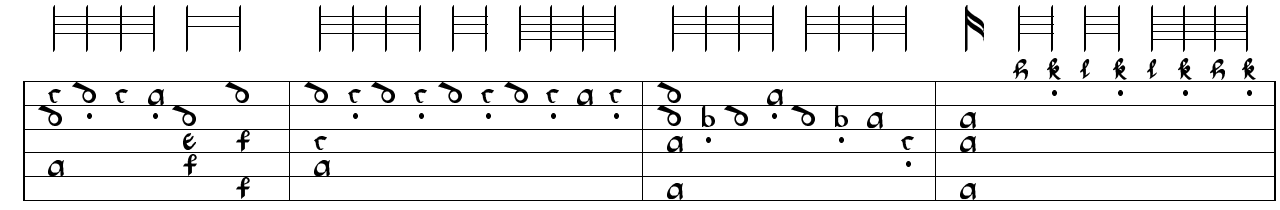

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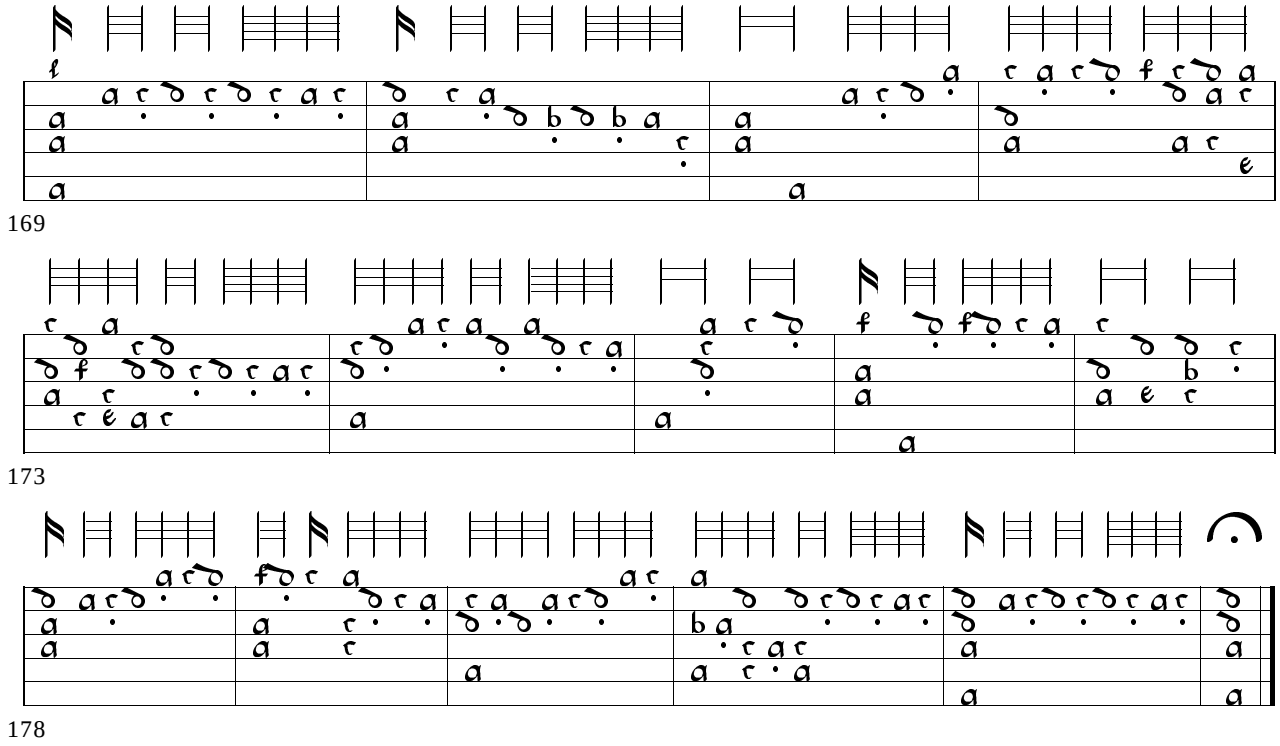
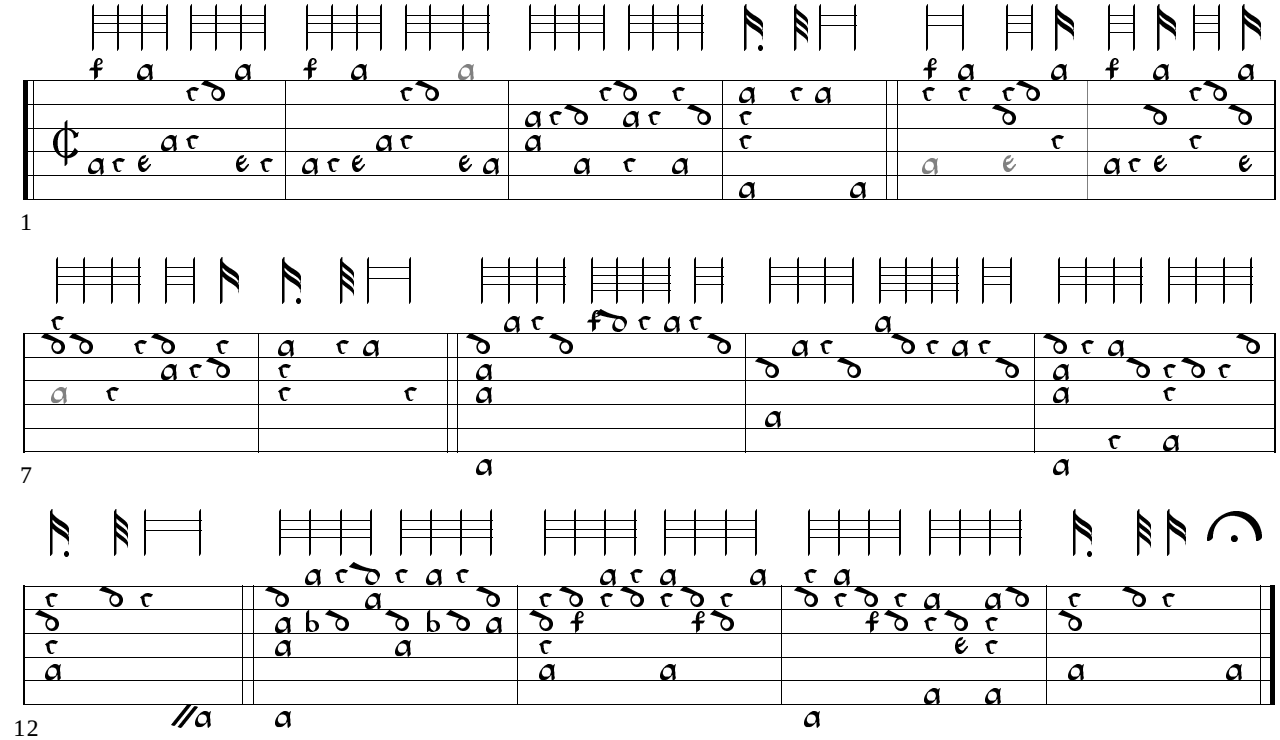
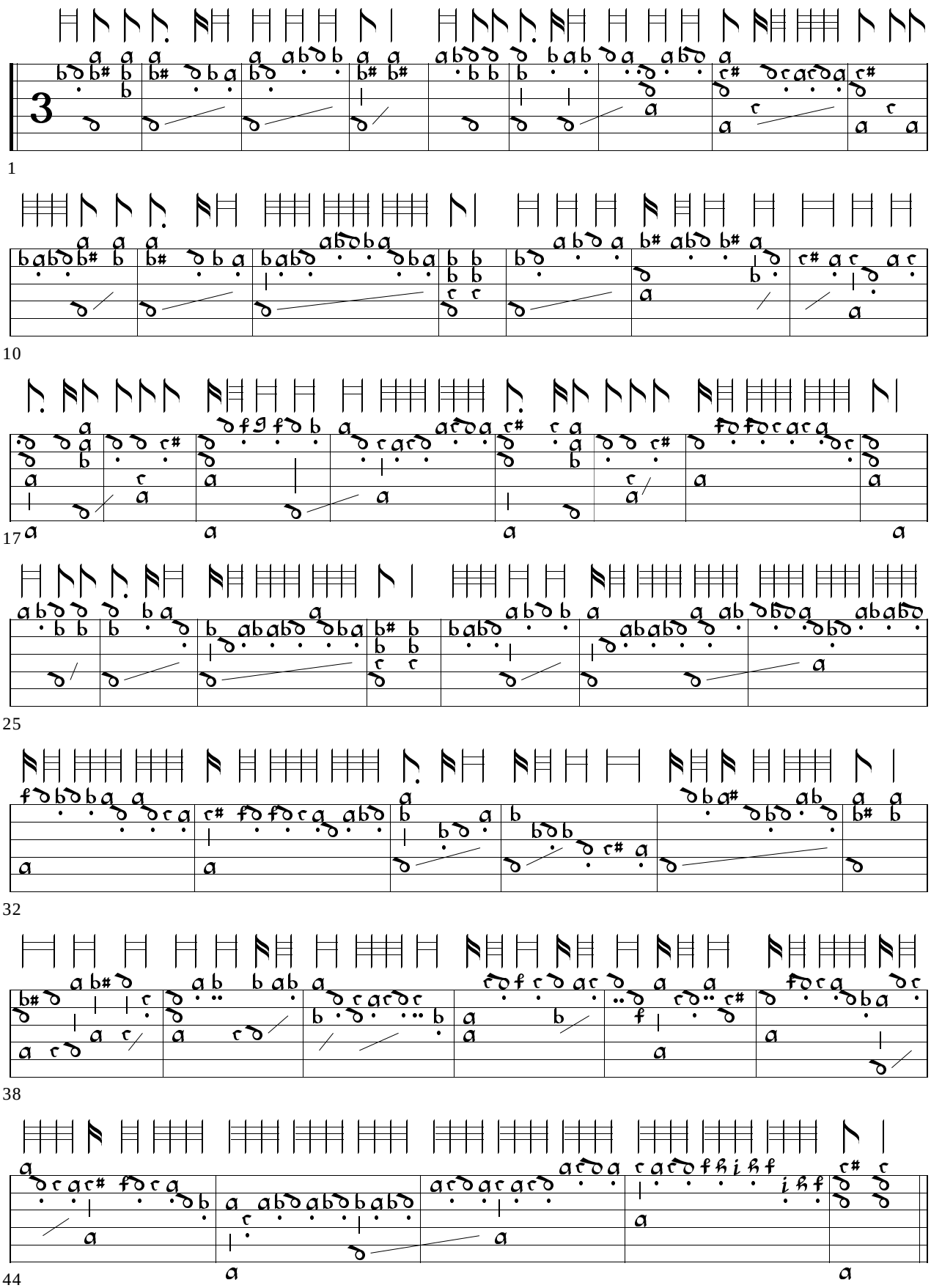
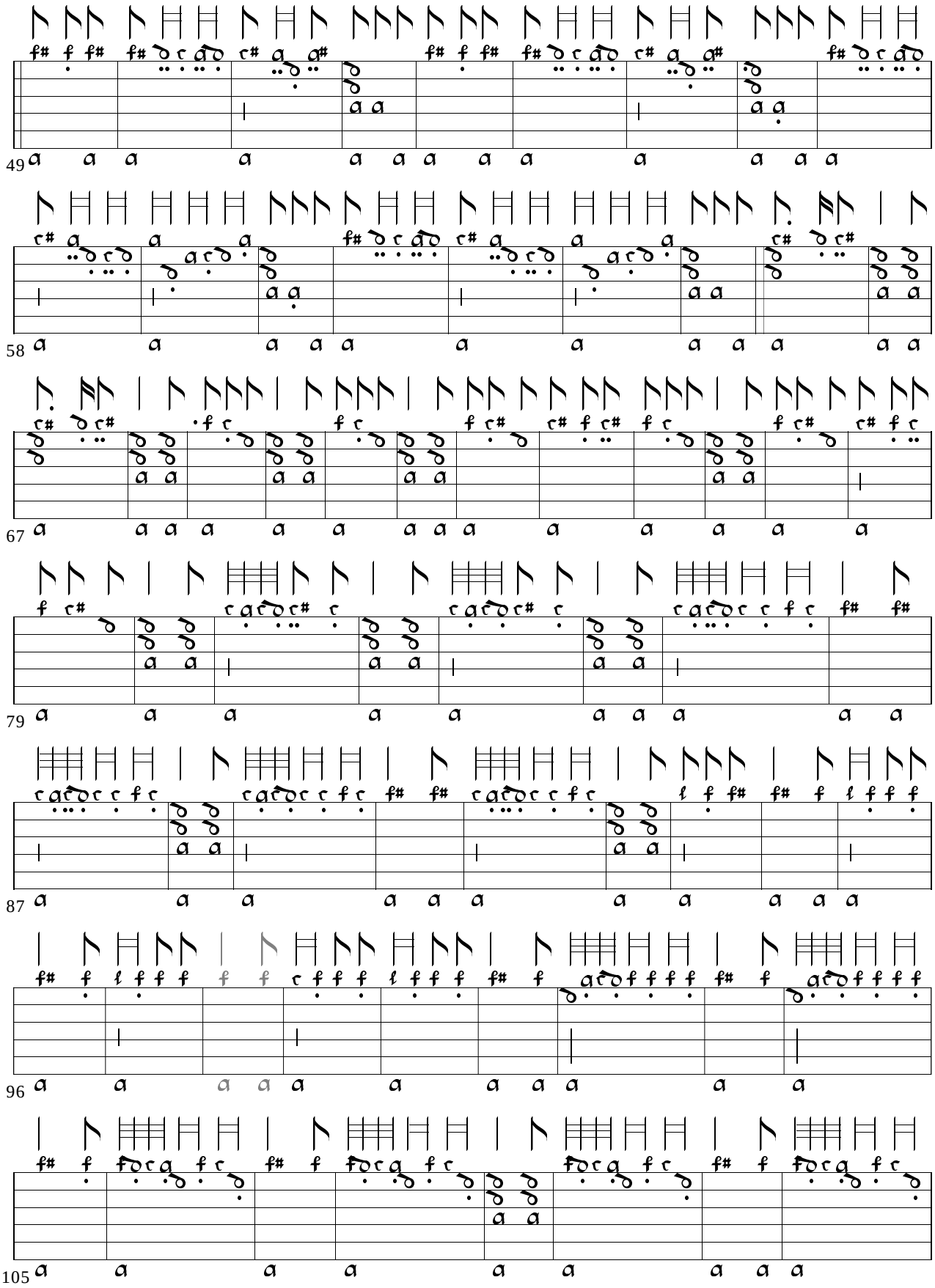


HU16i. Anglicum - 7F9C AA4BB4 D-LEm II.6.15, p. 490



B1. The Battle - 7F US-Ws V.b.280, ff. 19v-21v

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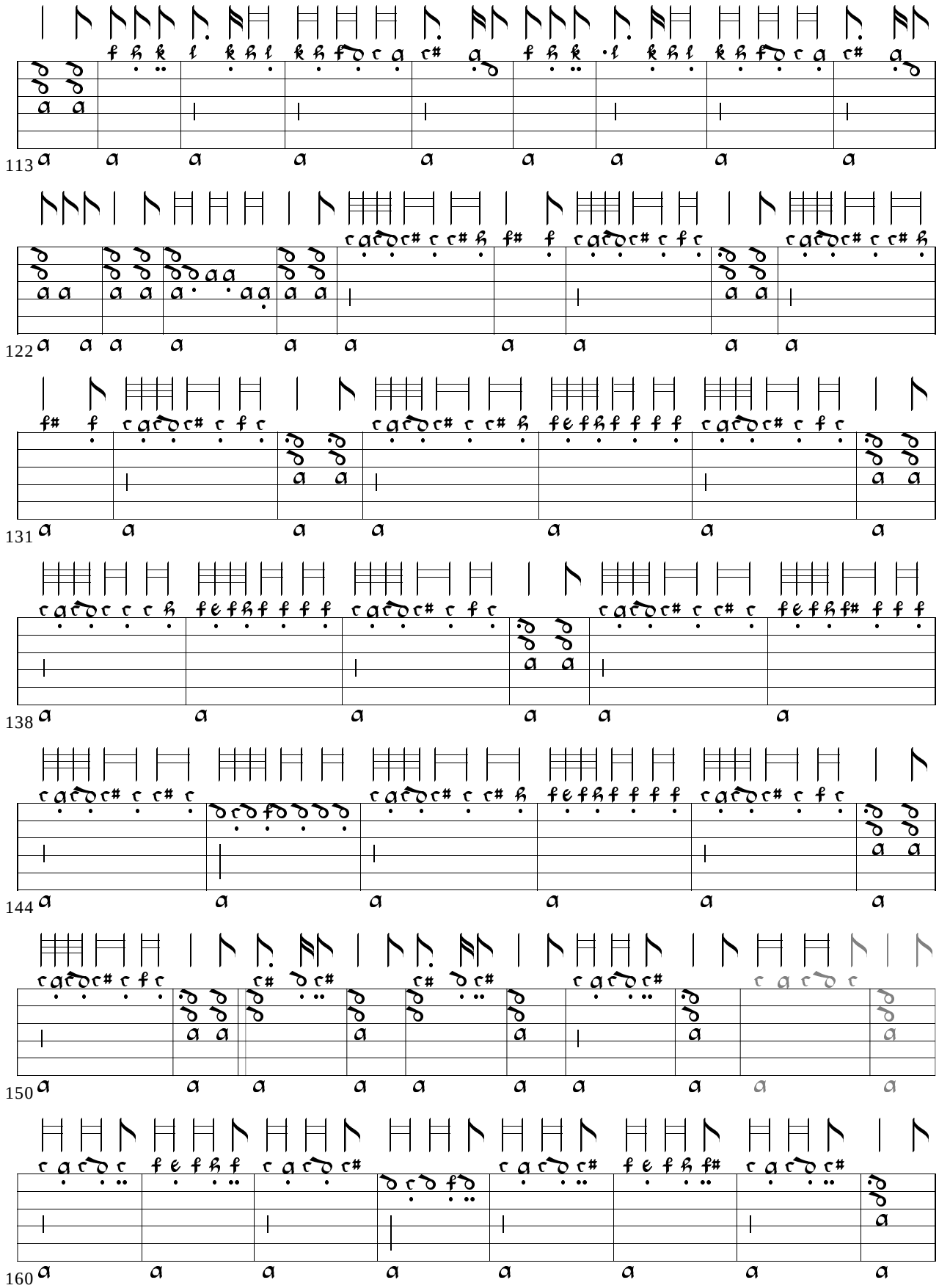
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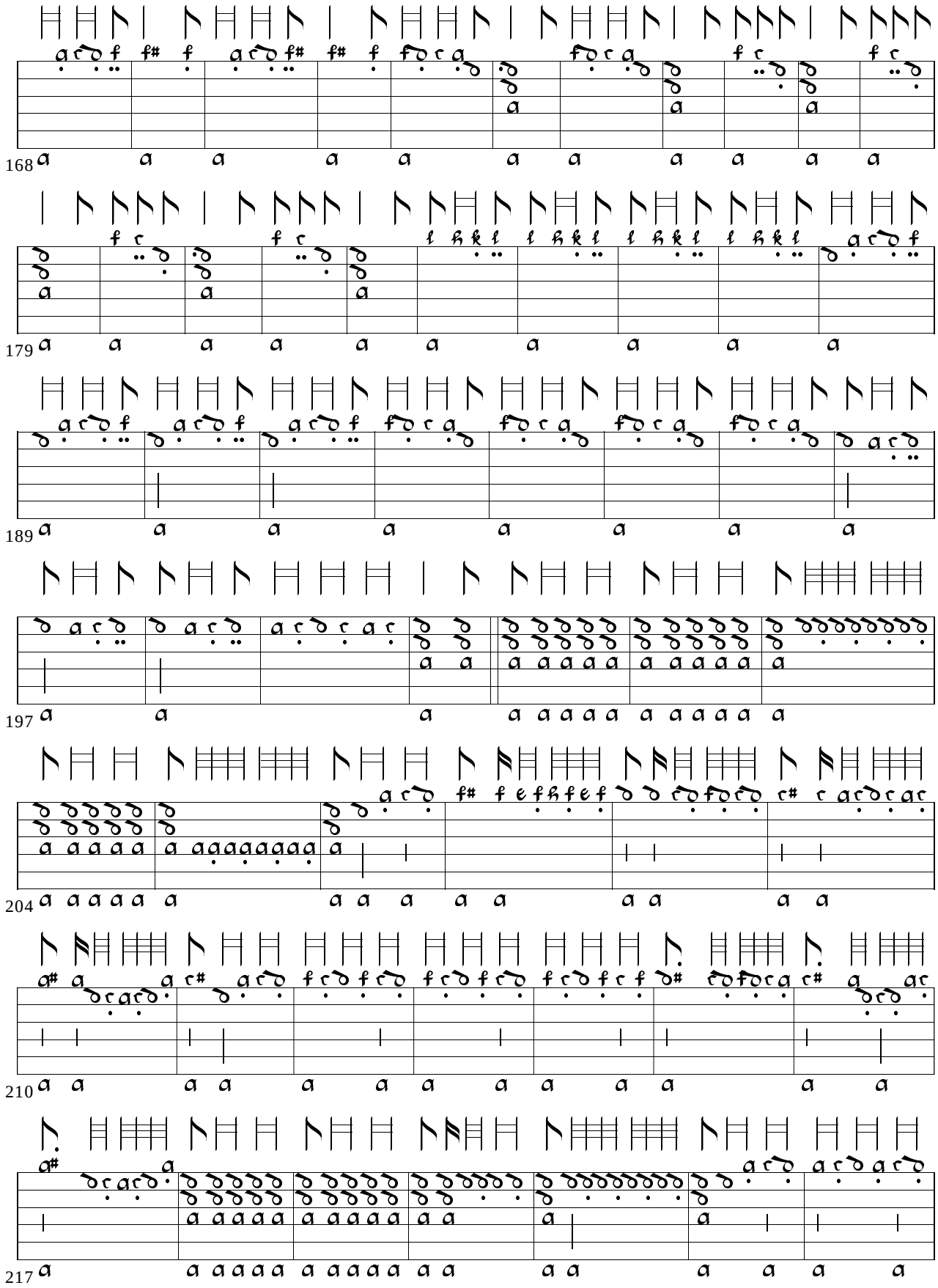

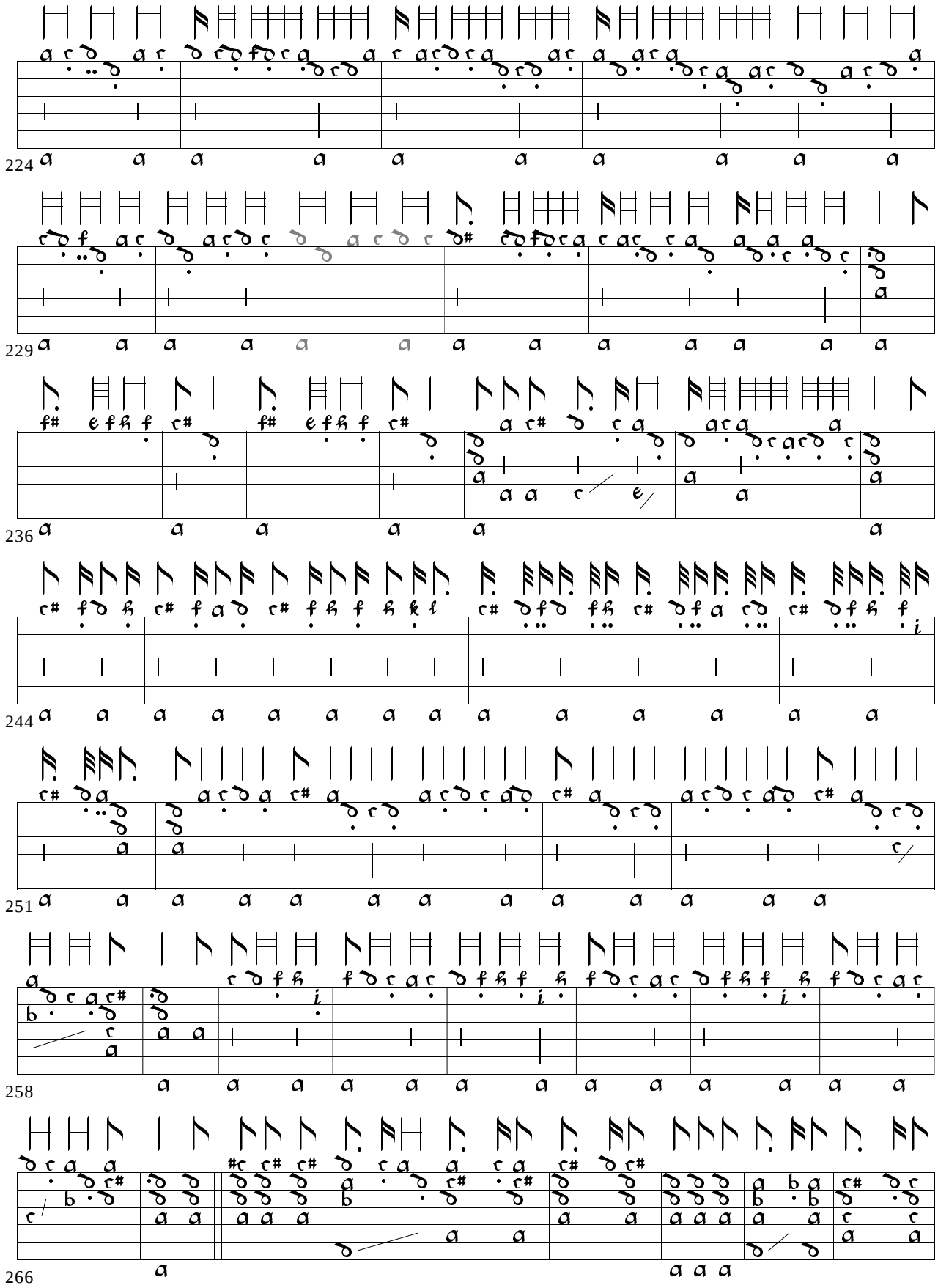
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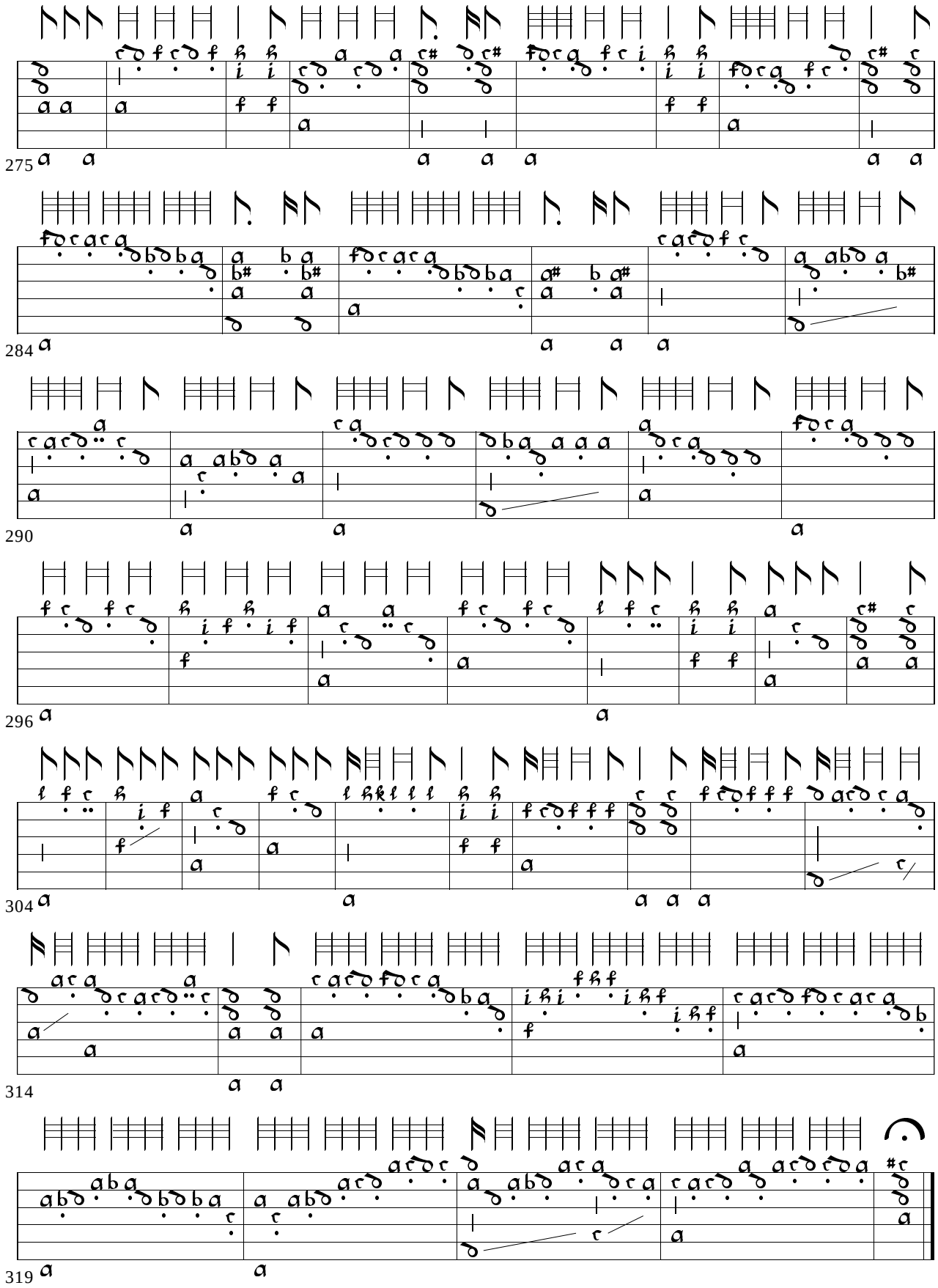
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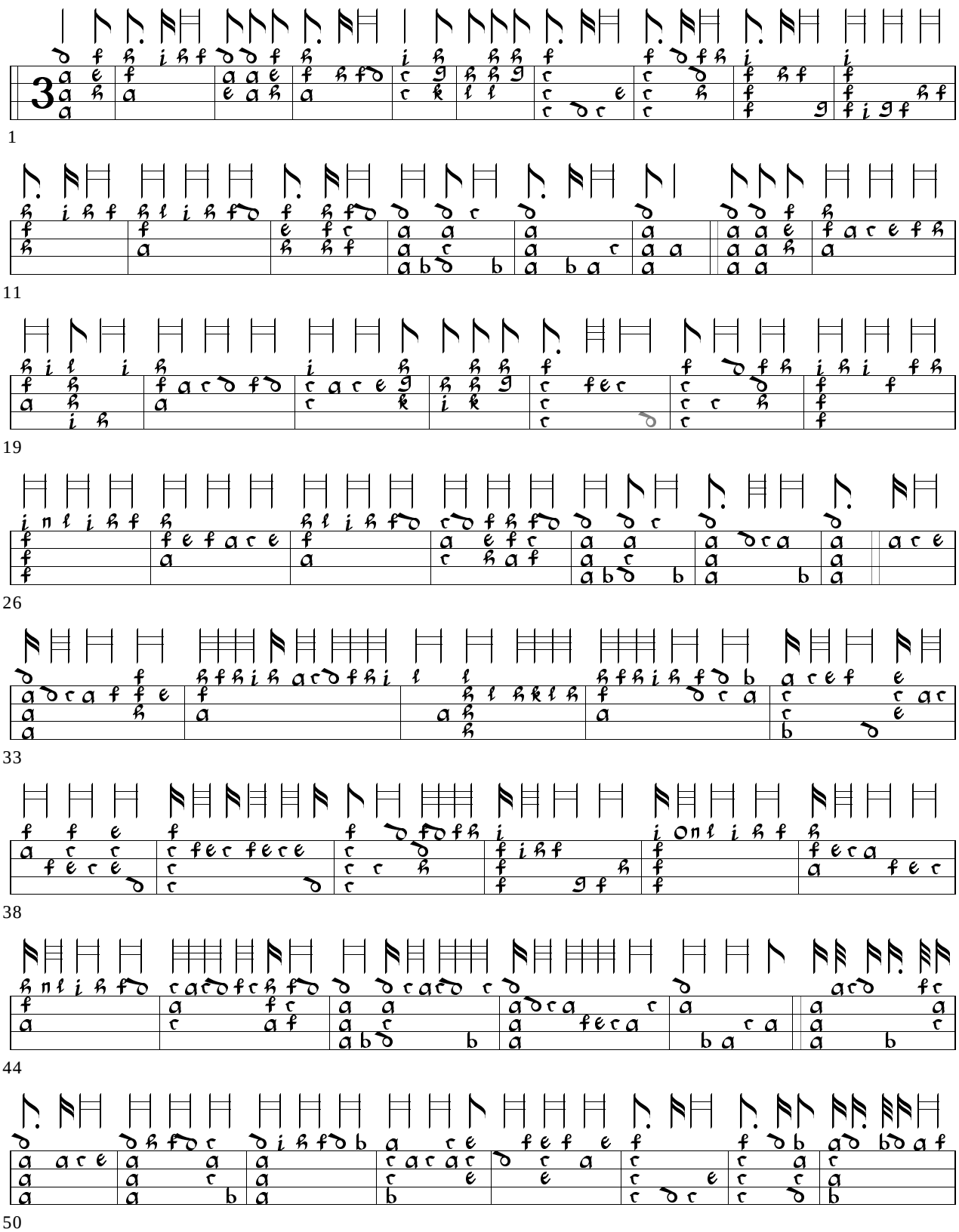
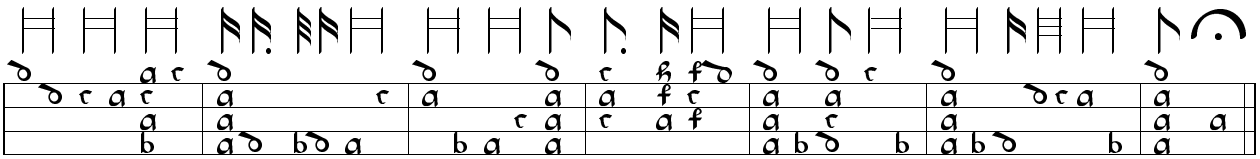
HU15b. In Pescod Time - cittern 4x16bars Holborne The Cittharn Schoole 1597, sig. C1v





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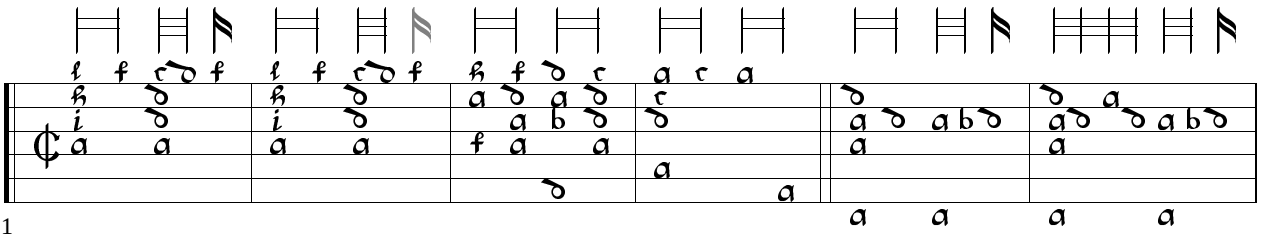
HU16j. Chorea Anglica - 7F AA4B4 D-LEm II.6.15, p. 373



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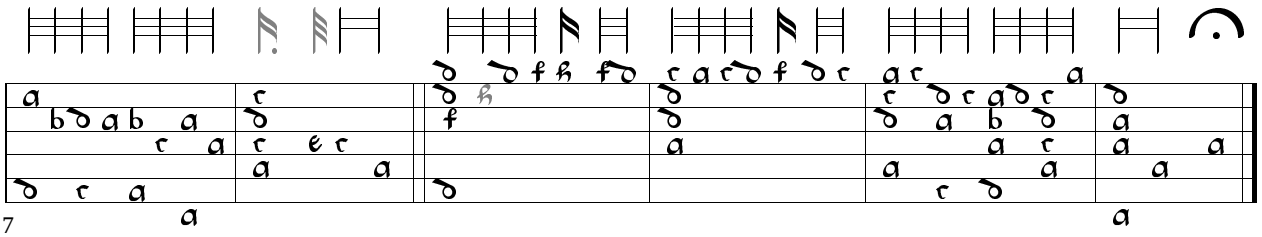

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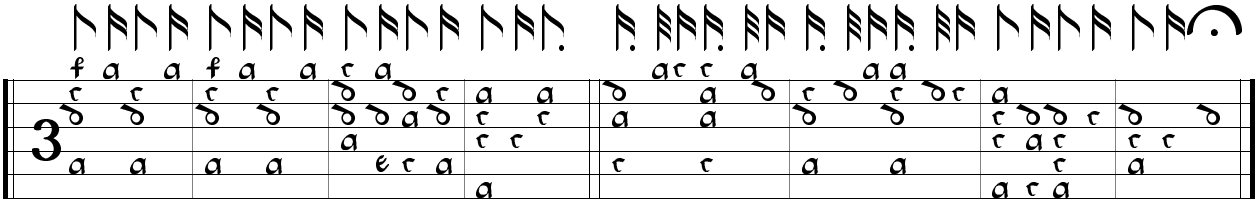
HU16k. Ballet - A4B4 D-Kl 4o.108 I, f. 1v



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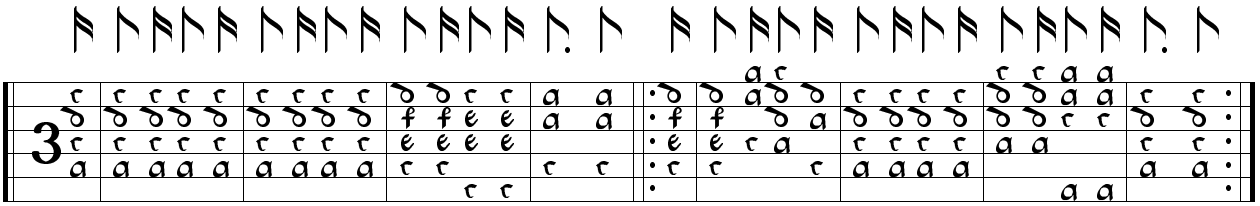
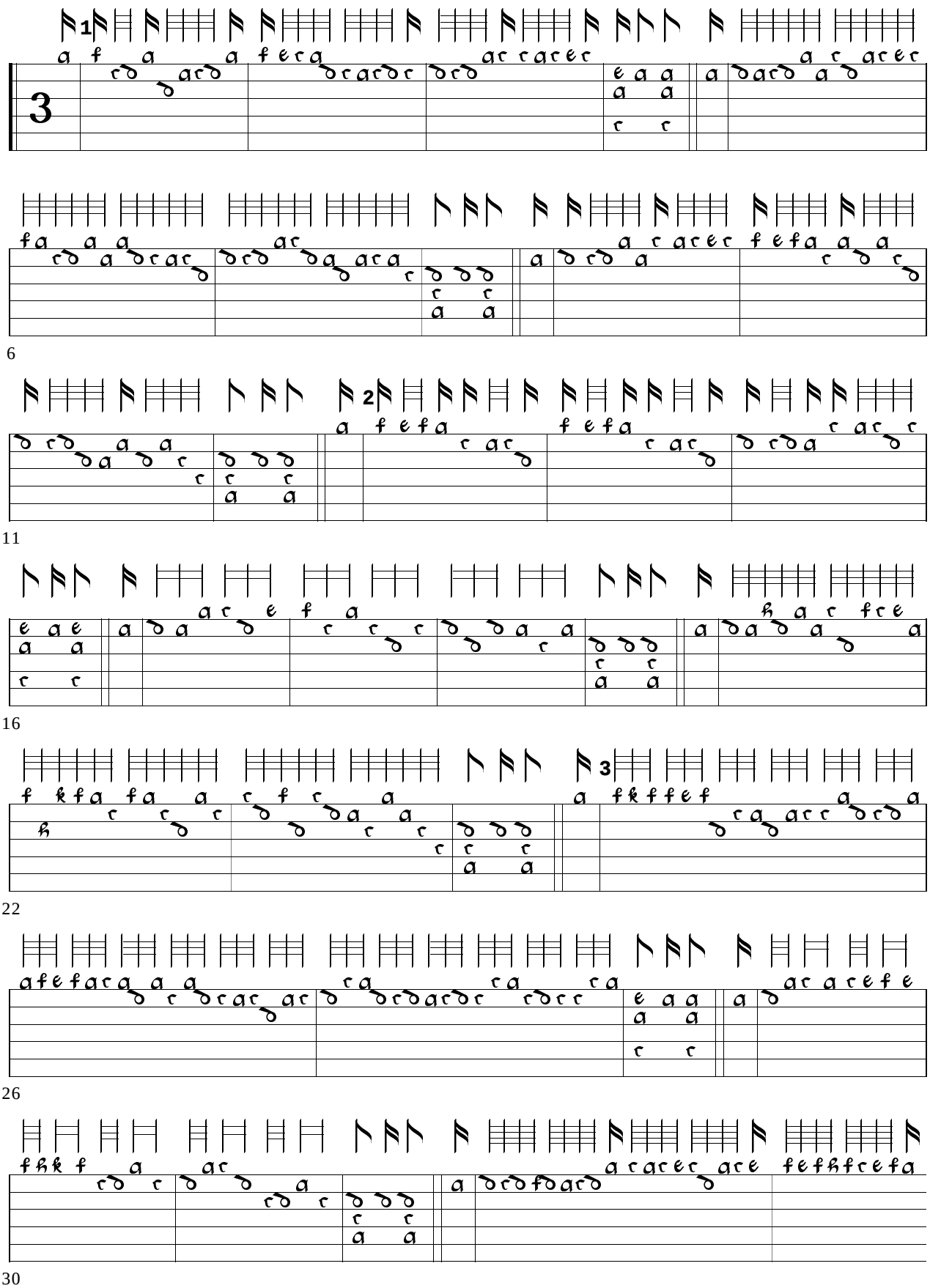
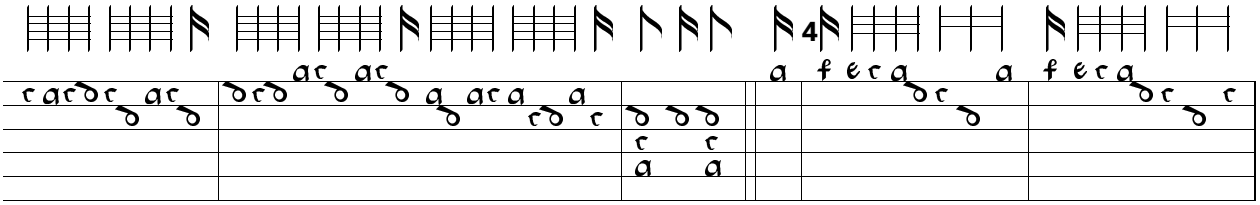
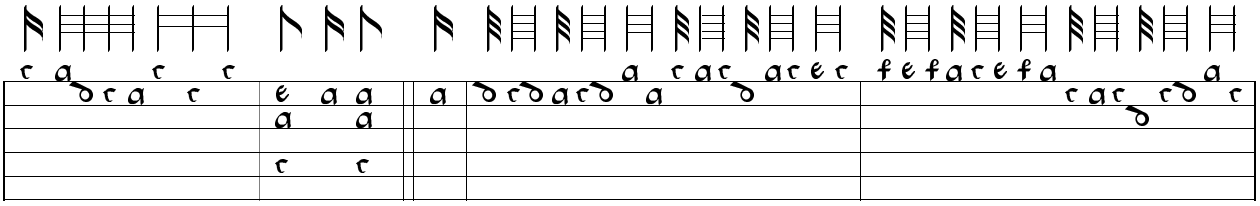
HU16li. (Go merely wheele - ground) ABB4 - reconstructed in Lundgren 50



HU16lii. Go merely wheele - treble 5xABB4bars GB-Cu Dd.3.18, ff. 40v-41r







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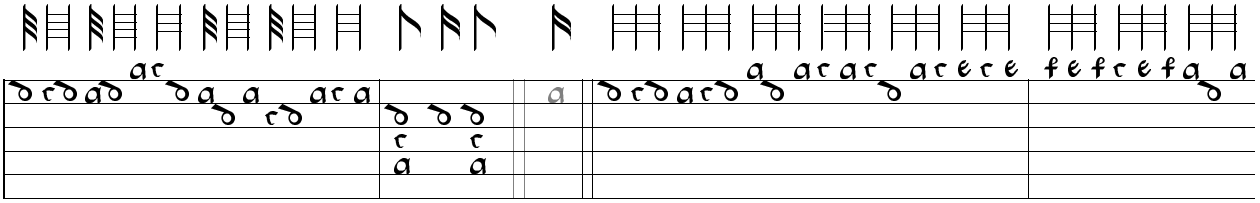

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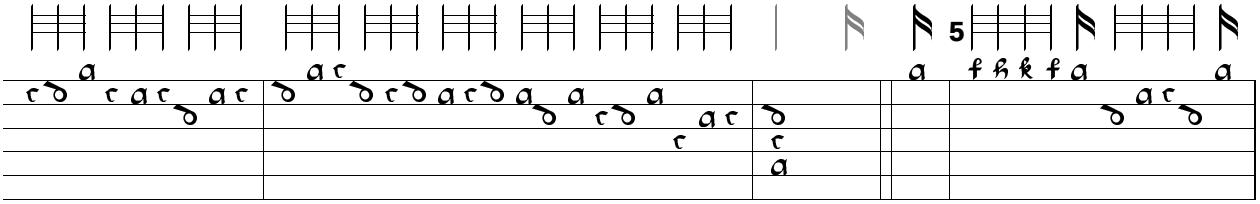

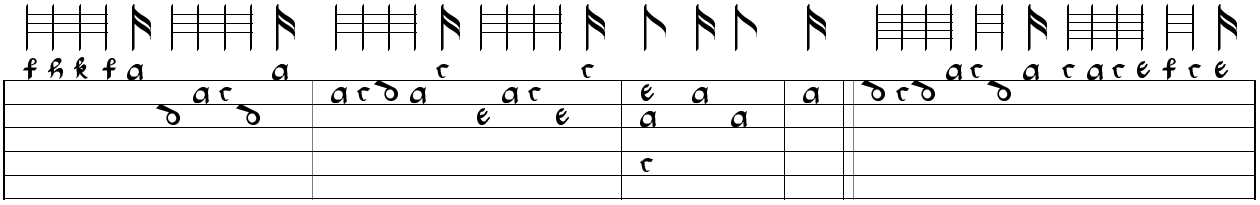

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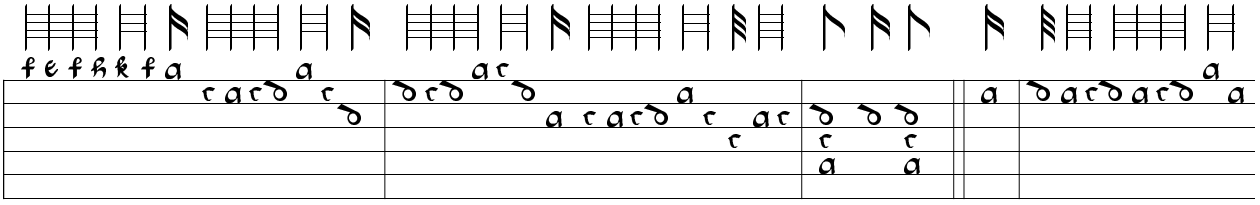

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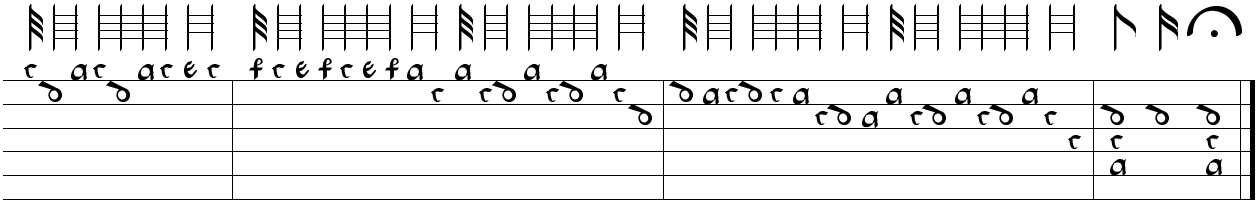
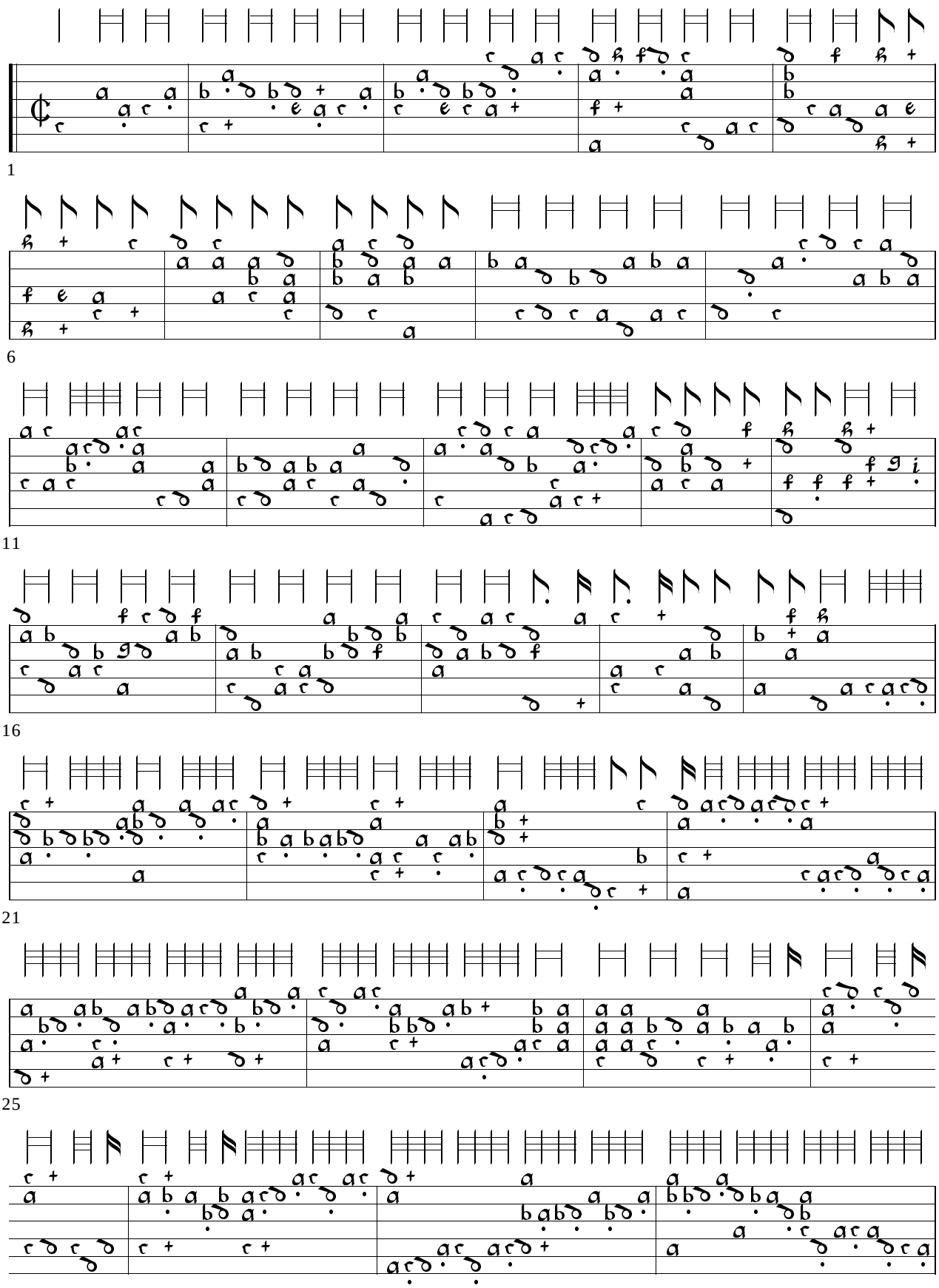
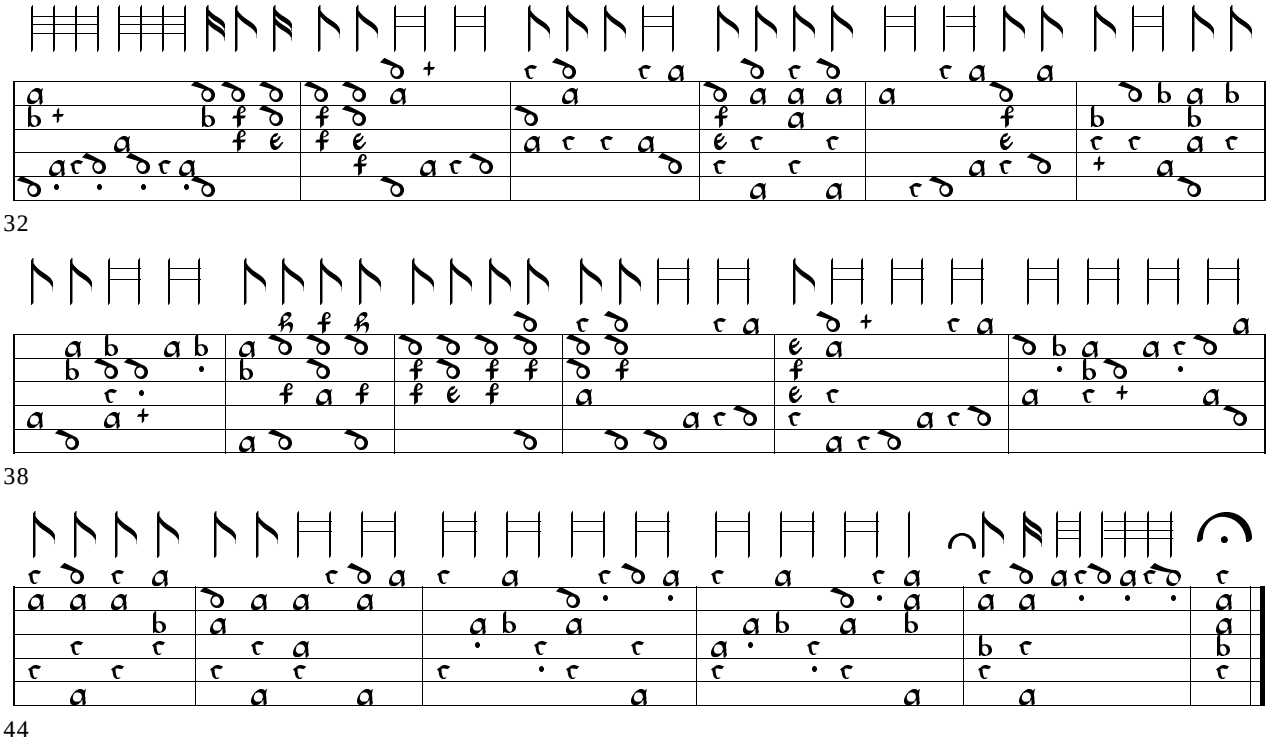


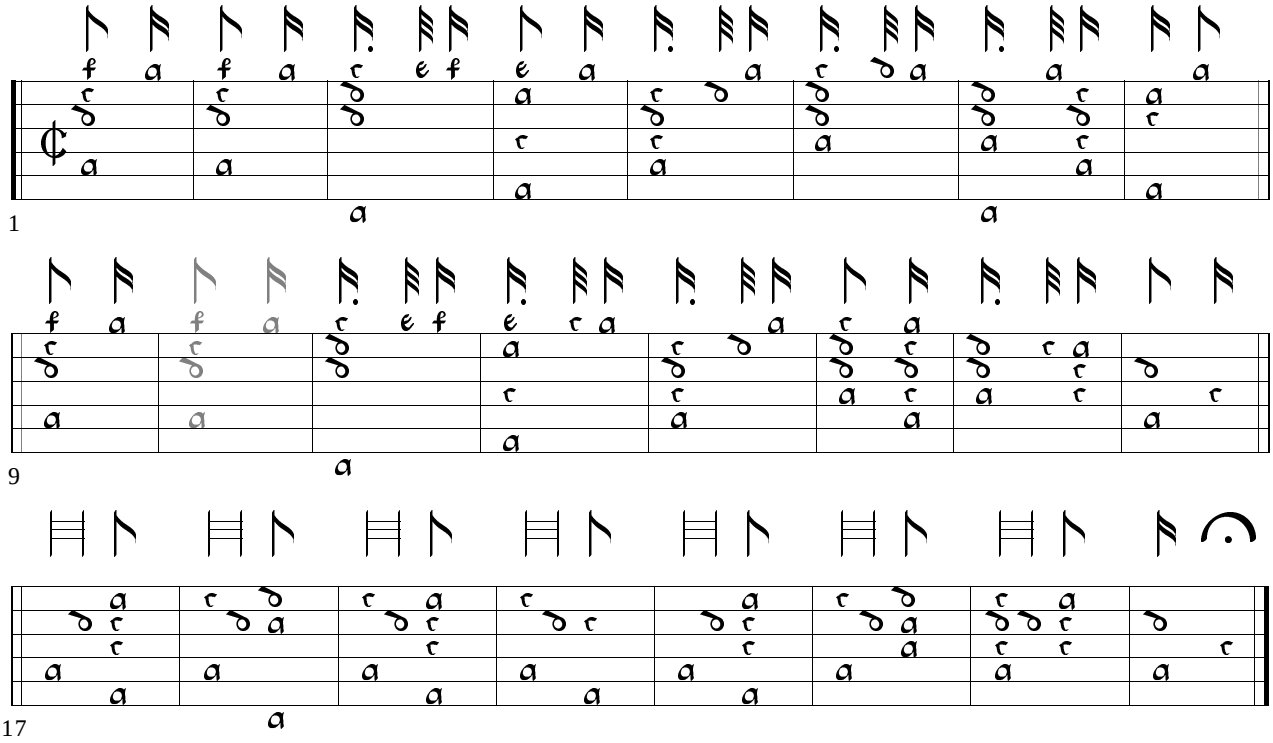
G1. Recercar Primo

Gintzler 1547, sigs. A2v-A3v

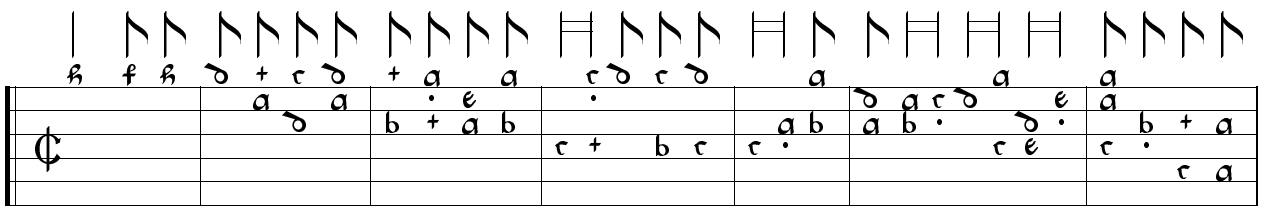




HU17b. Anglicum - 7F AAB8 D-B Danzig 4022, f. 42v



G2. Recercar Segondo Gintzler 1547, sigs. A3v-B1r



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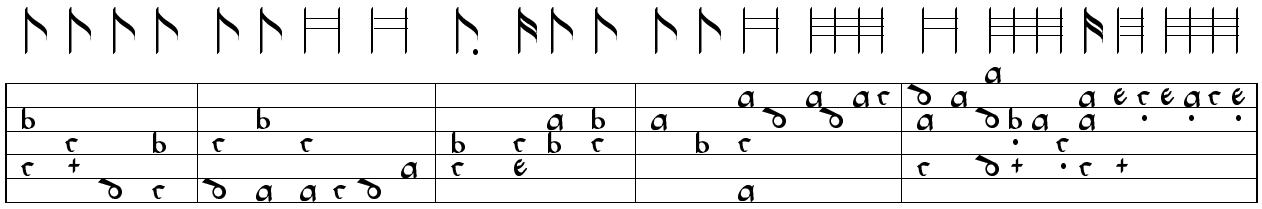

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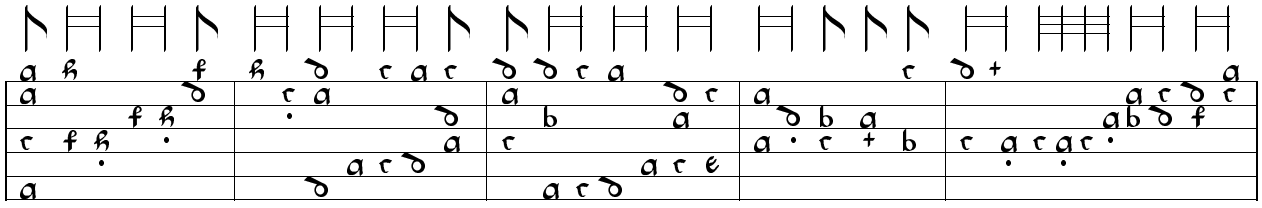

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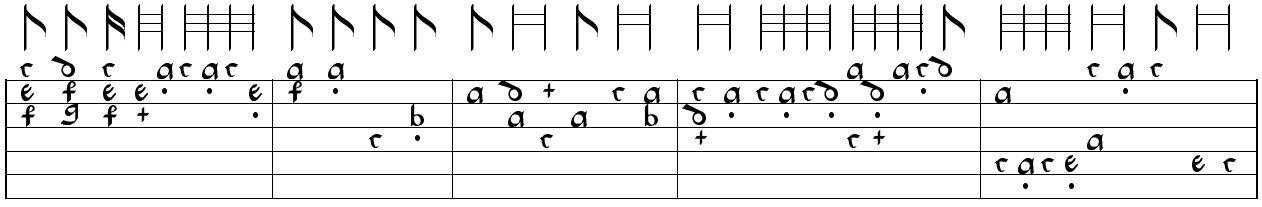

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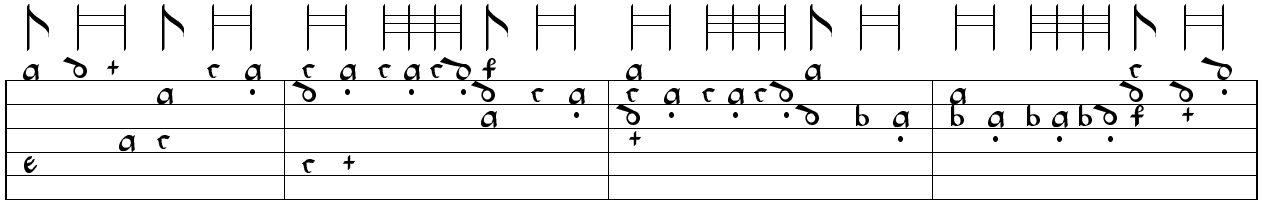

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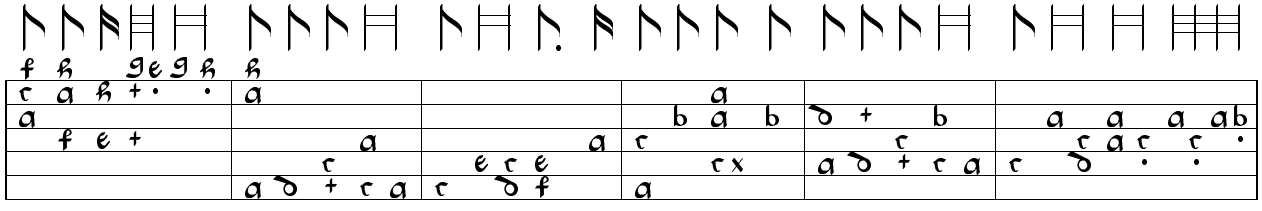

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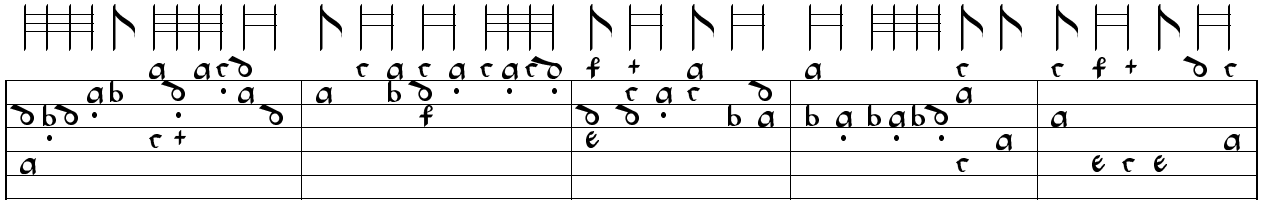

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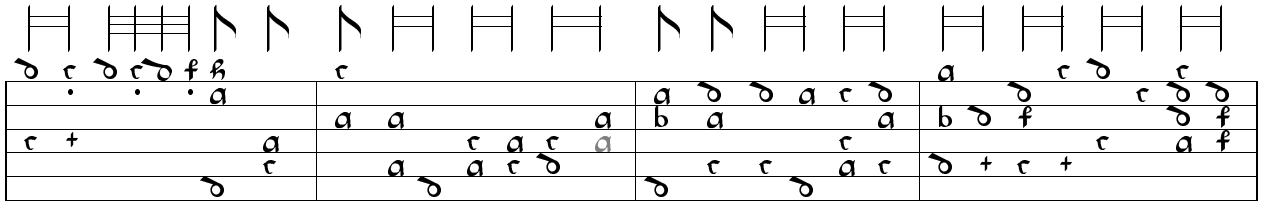

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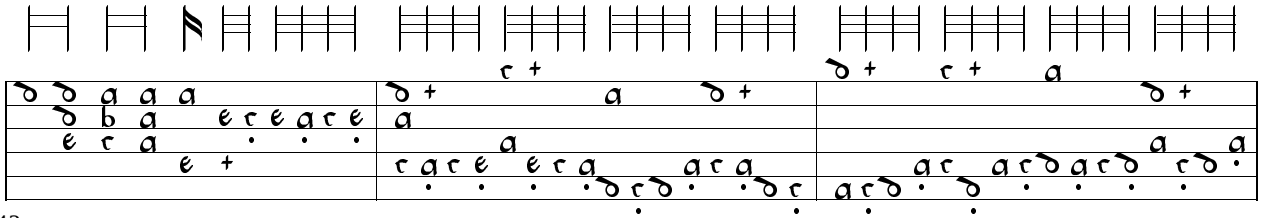

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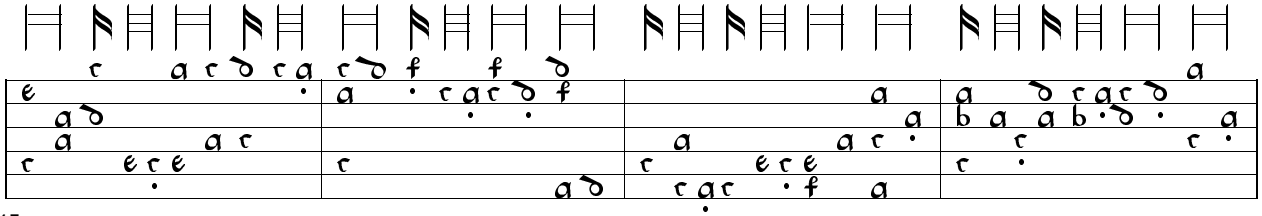

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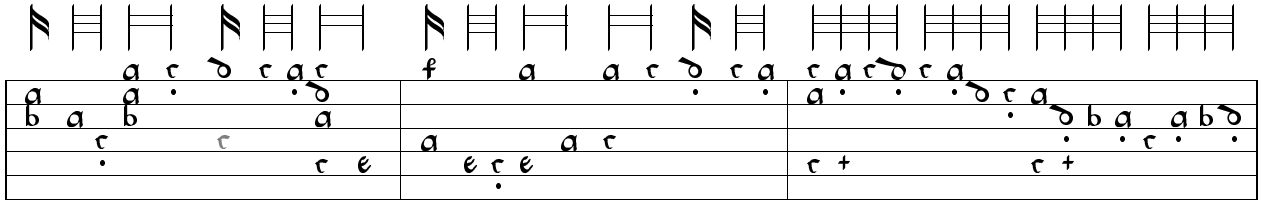

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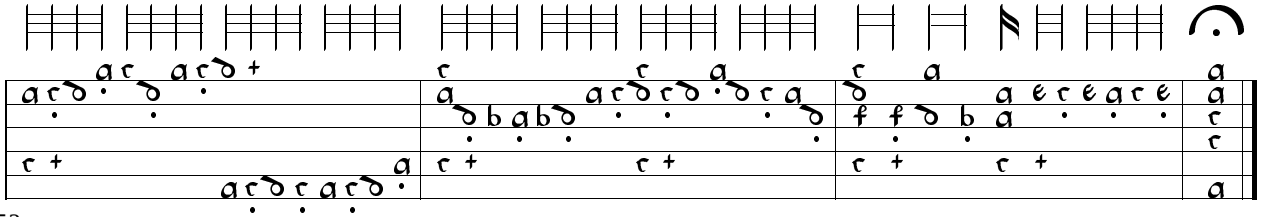

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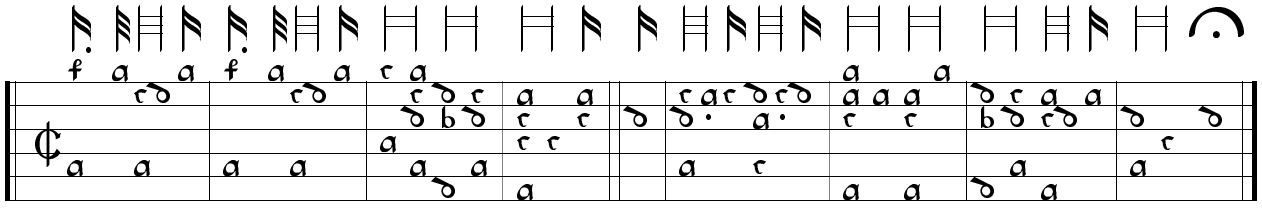
HU16m. Brande de soet Olivier - A4B4 NL-Lu 1666, f. 472r



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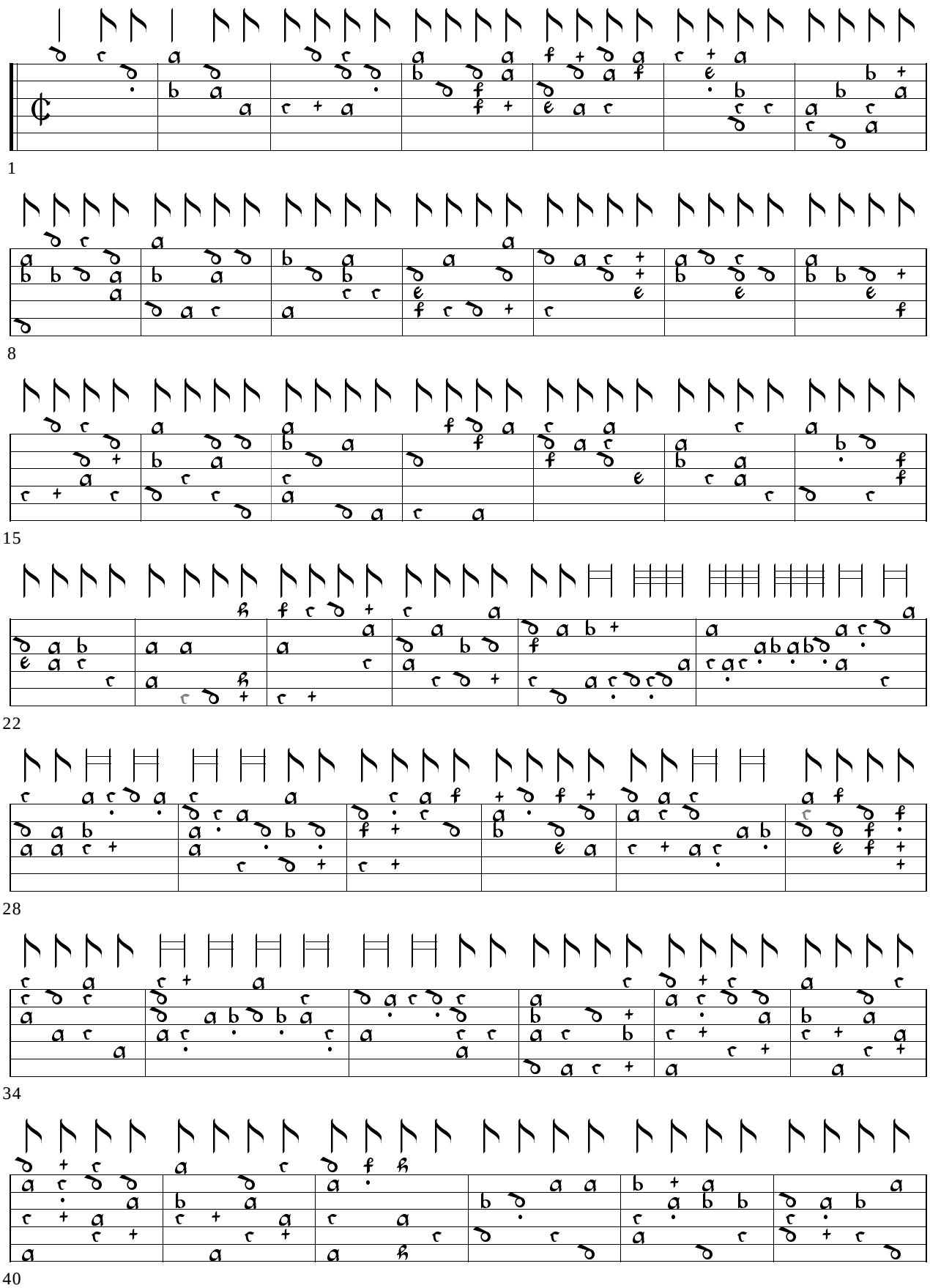
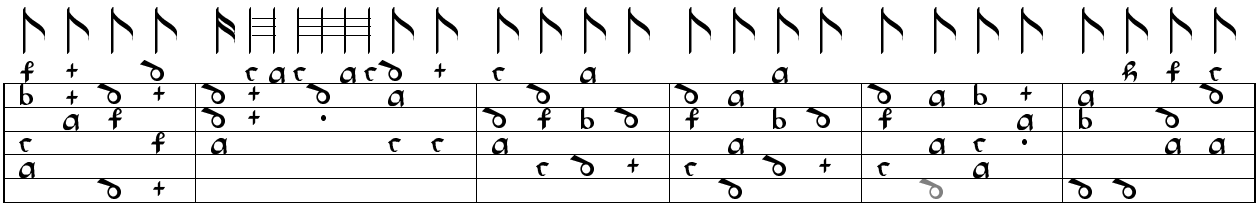
G3. Recercar Terzo Gintzler 1547, sigs. B1r-B2r





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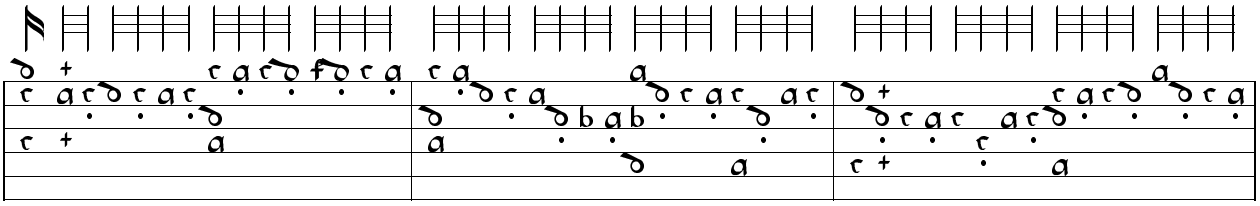

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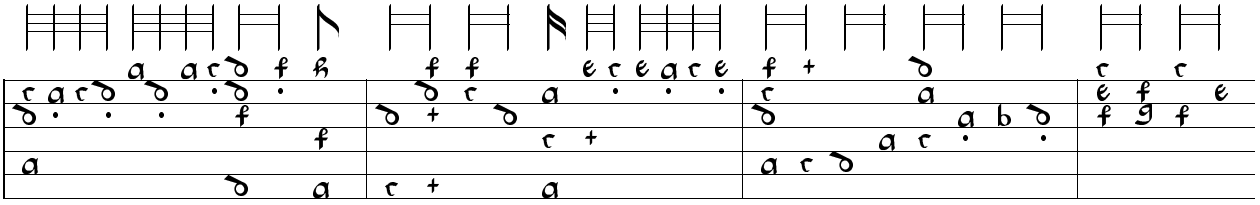

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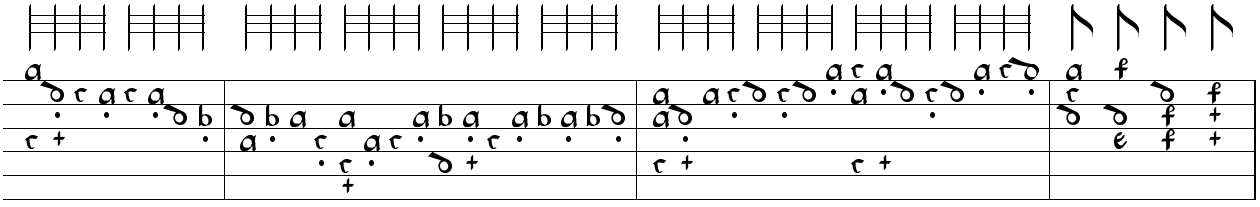

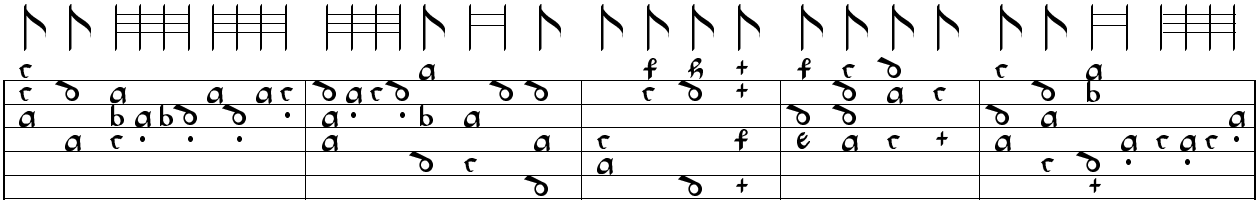

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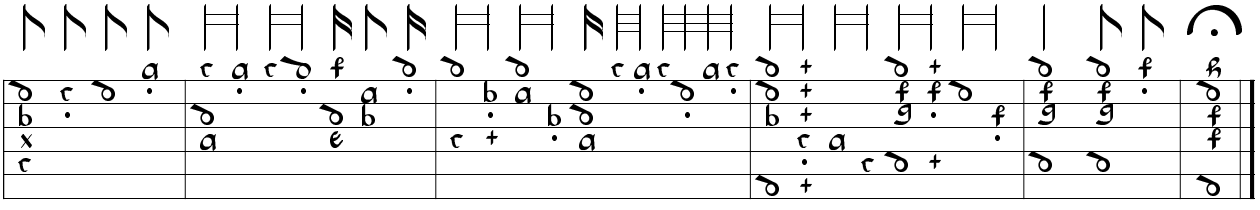

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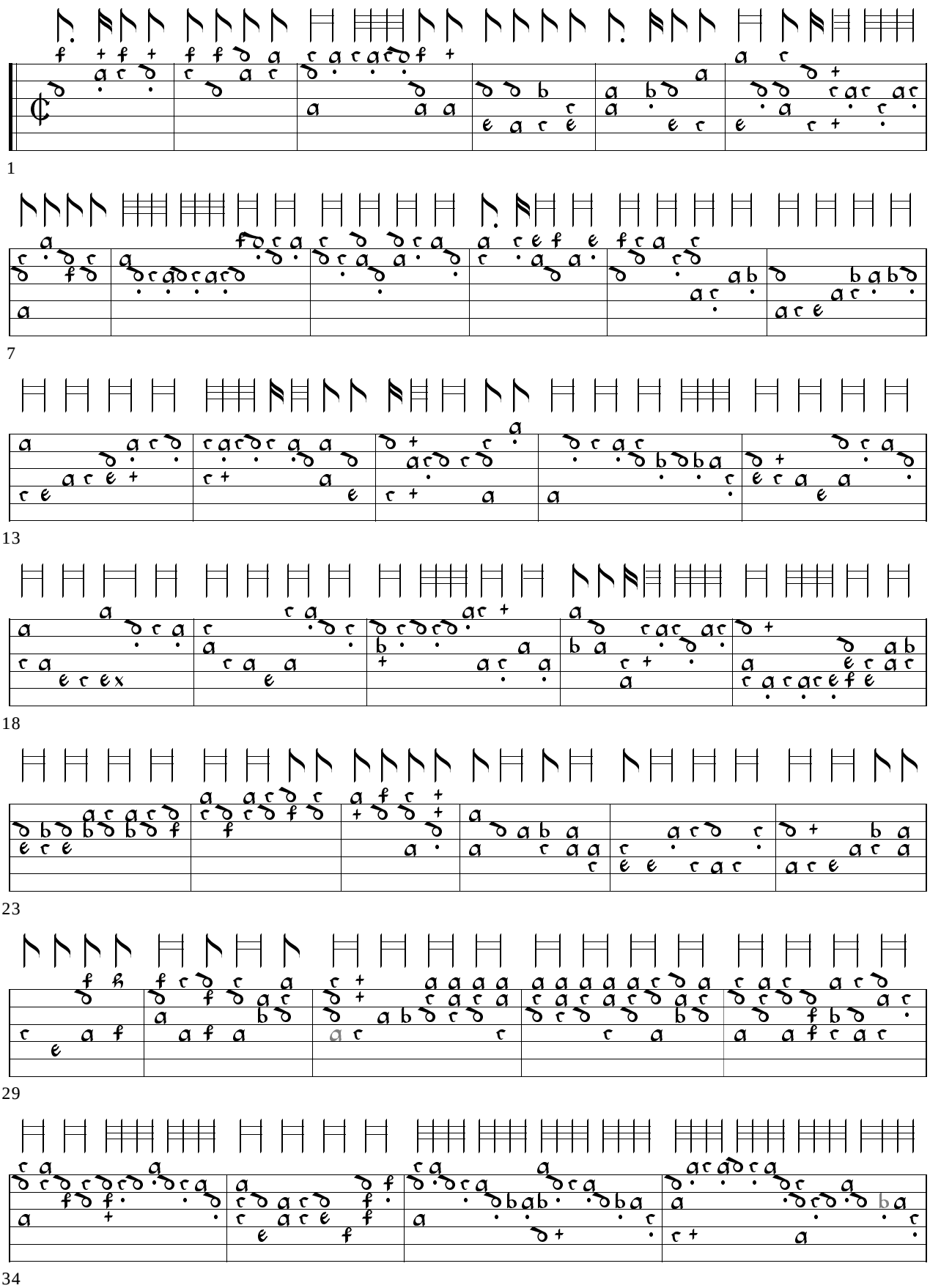
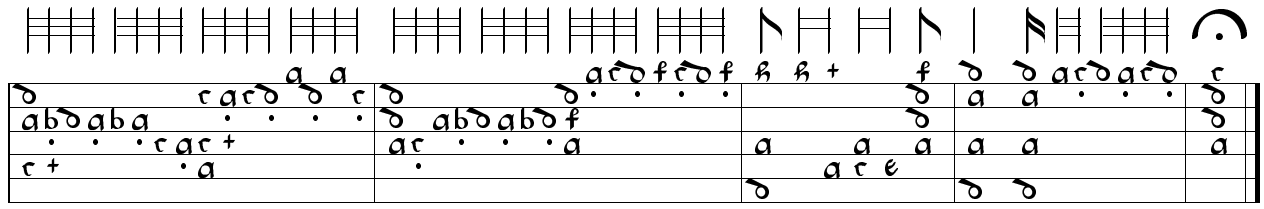
G4. Recercar Quarto Gintzler 1547, sigs. B2v-B3r





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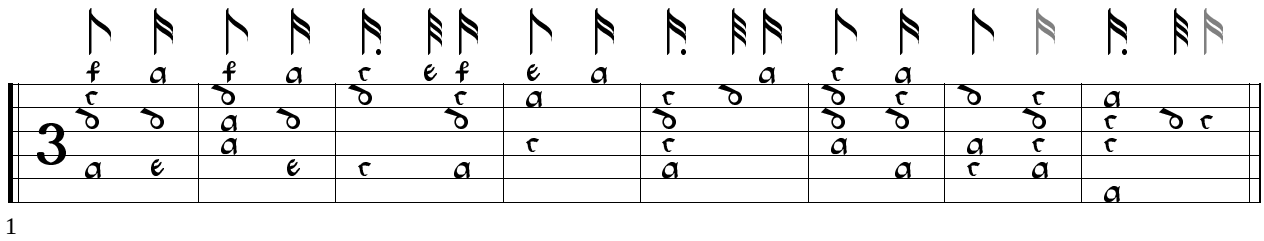
HU17c. Anglicum - 7F A8BB4A8 D-LEm II.6.15 p. 495



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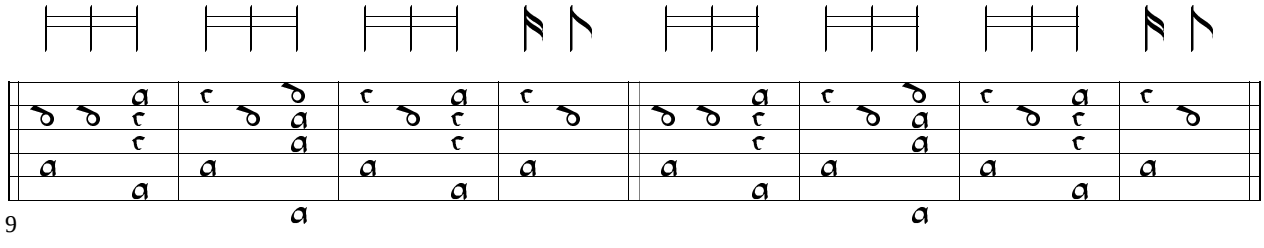

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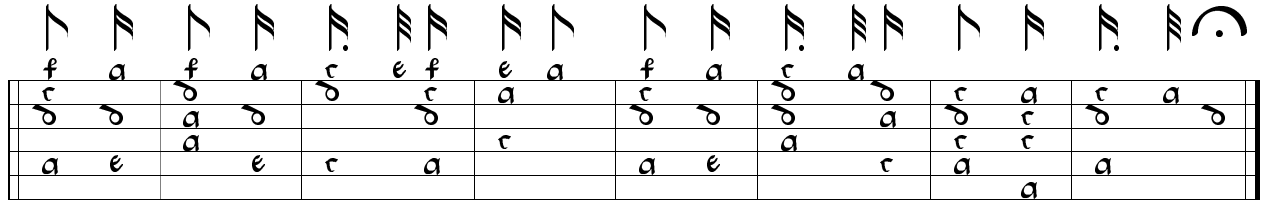

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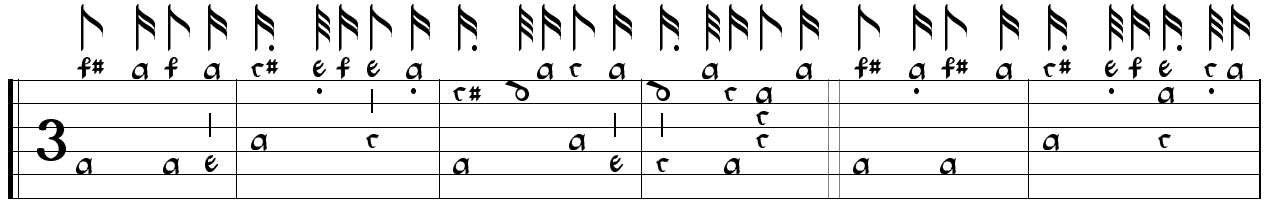
HU17d. Grimstock - trans bandora AAB4 GB-Cu Dd.9.33, f. 81v



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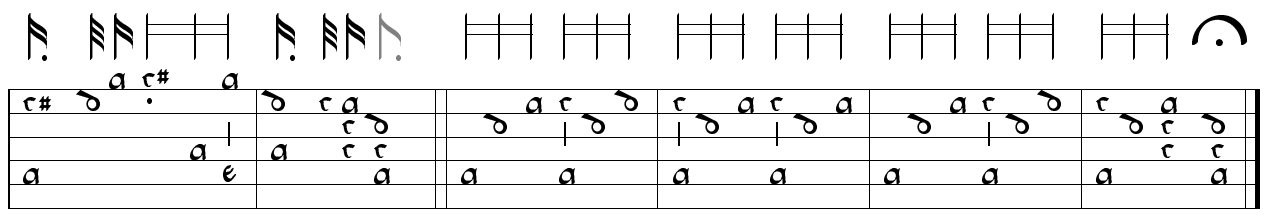

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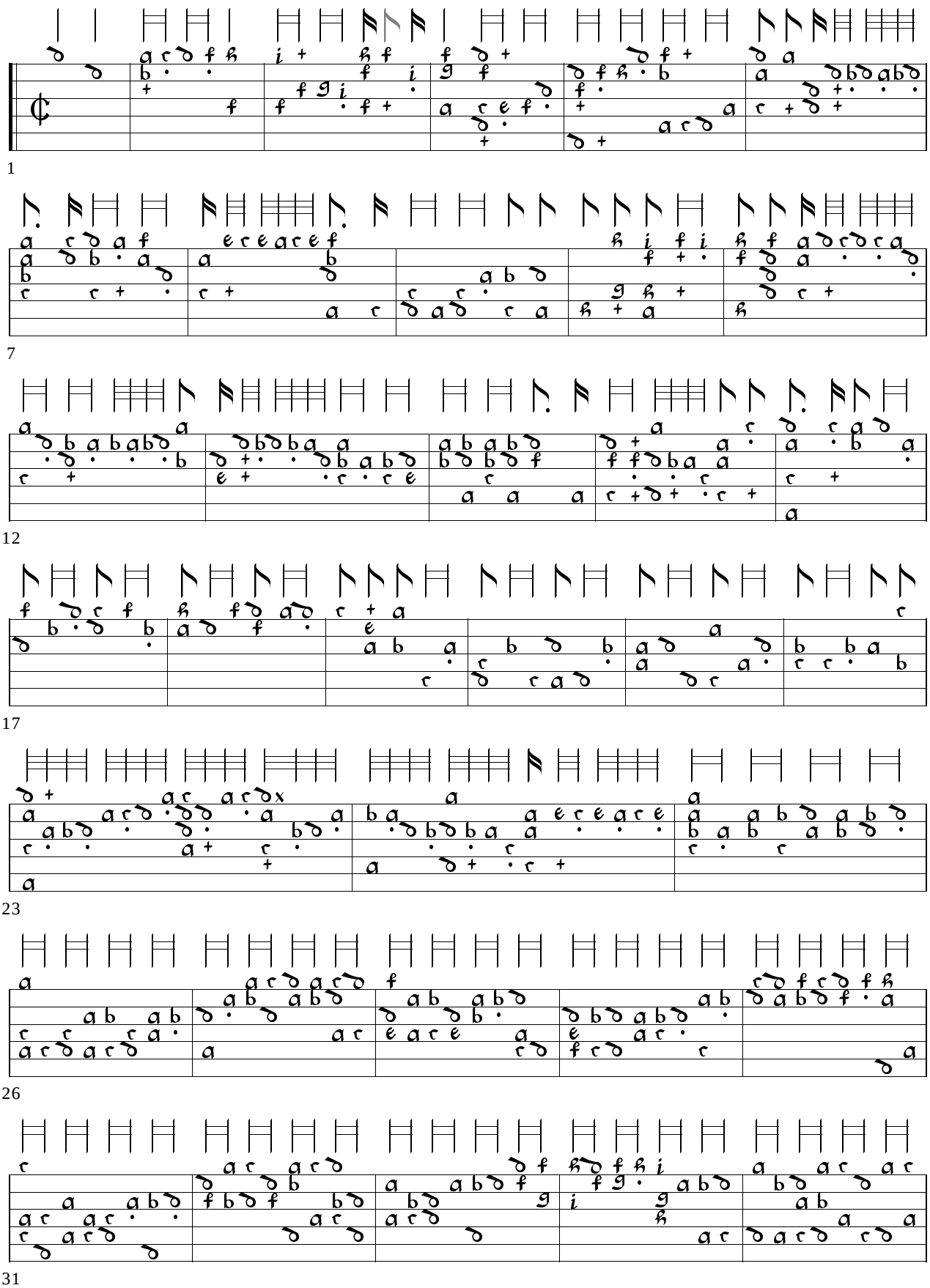
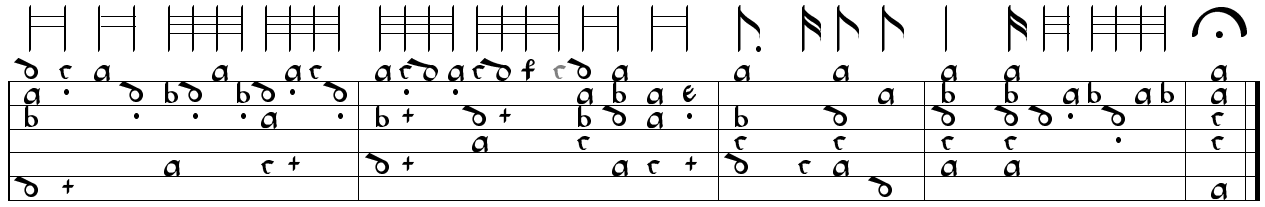
G5. Recercar Quinto Gintzler 1547, sigs. B3v-B4r





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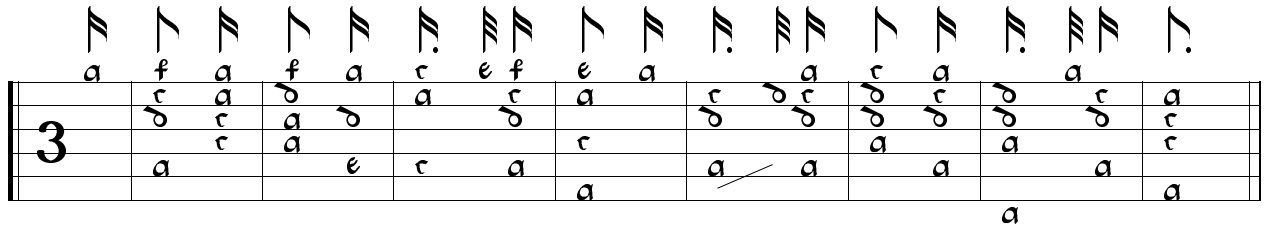
HU17e. Chorea Anglica - 7F AA8BB4 D-BAU 13.4o.85, p. 86



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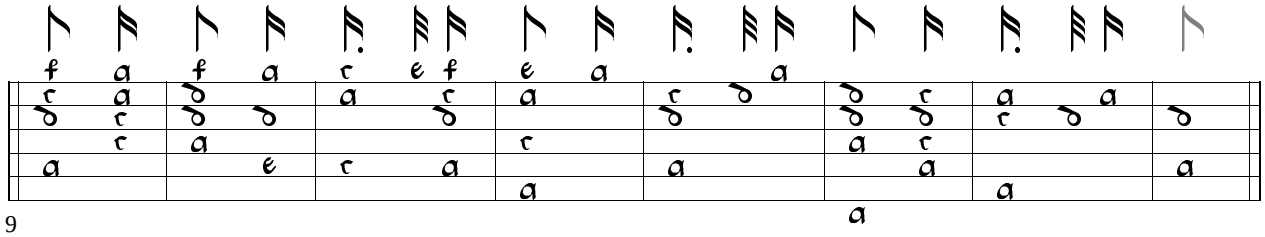

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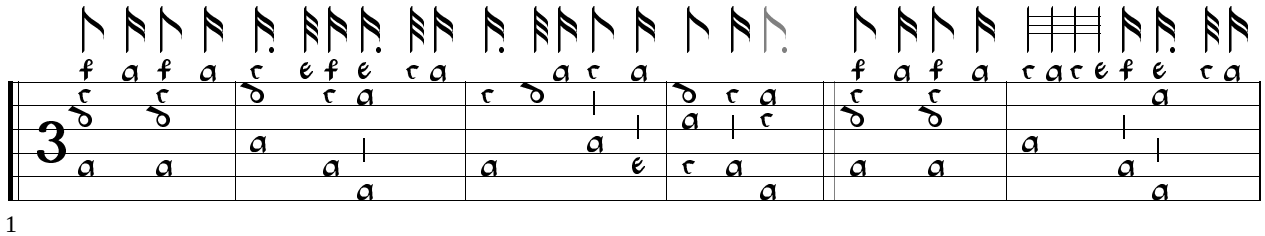
HU17f. (Grimstock) - AAB4 GB-Cu Dd.5.78.3, f. 75v



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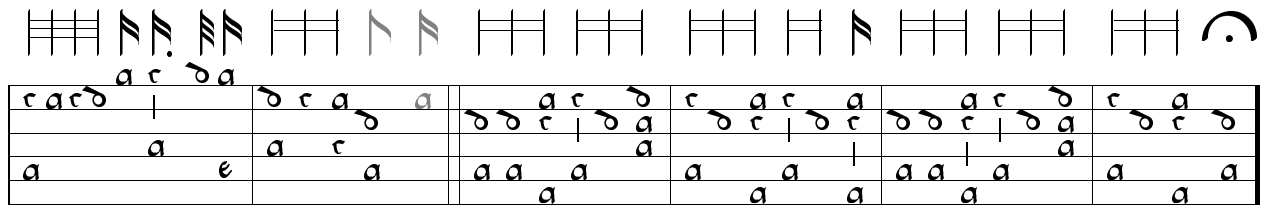

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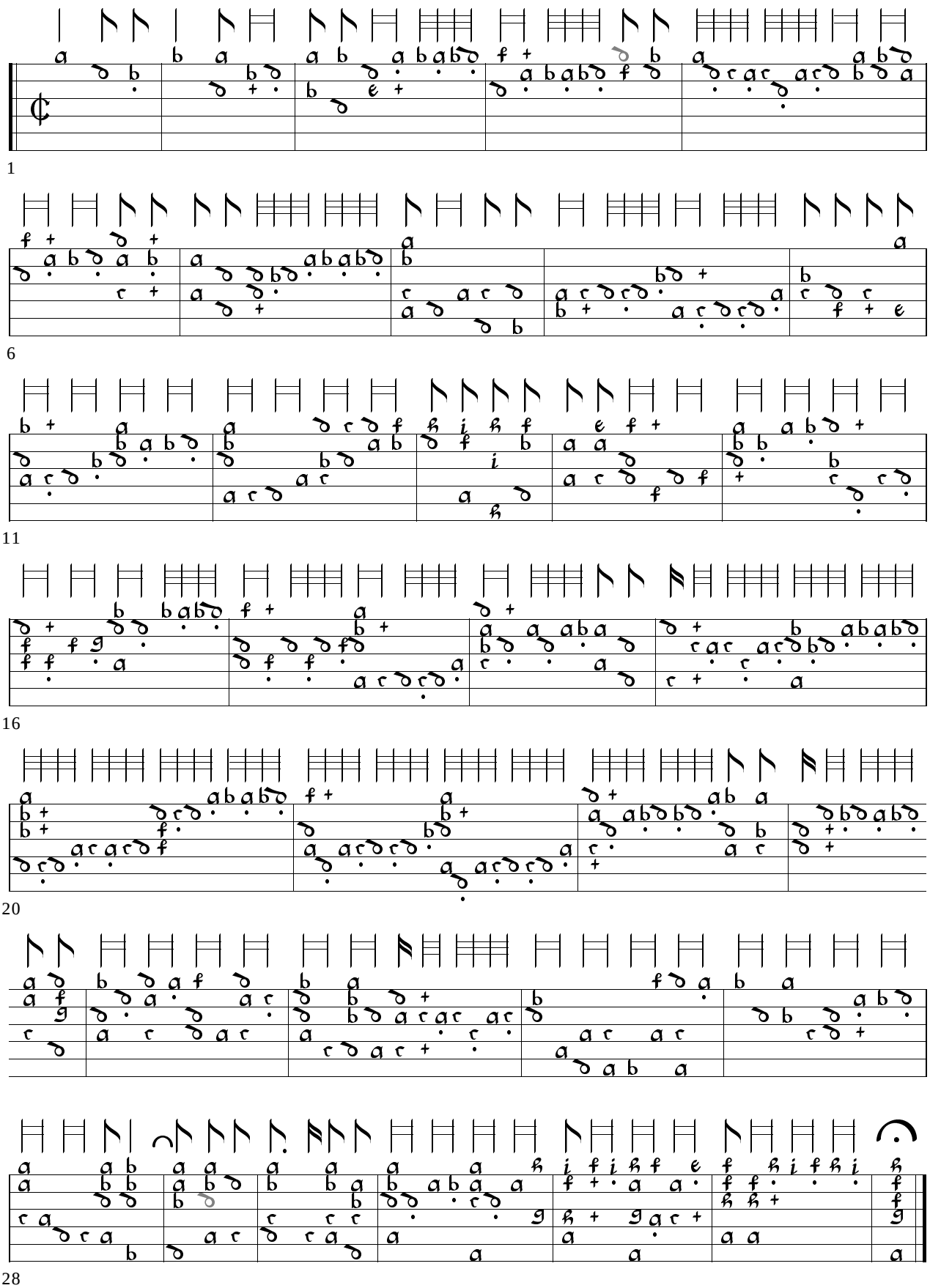
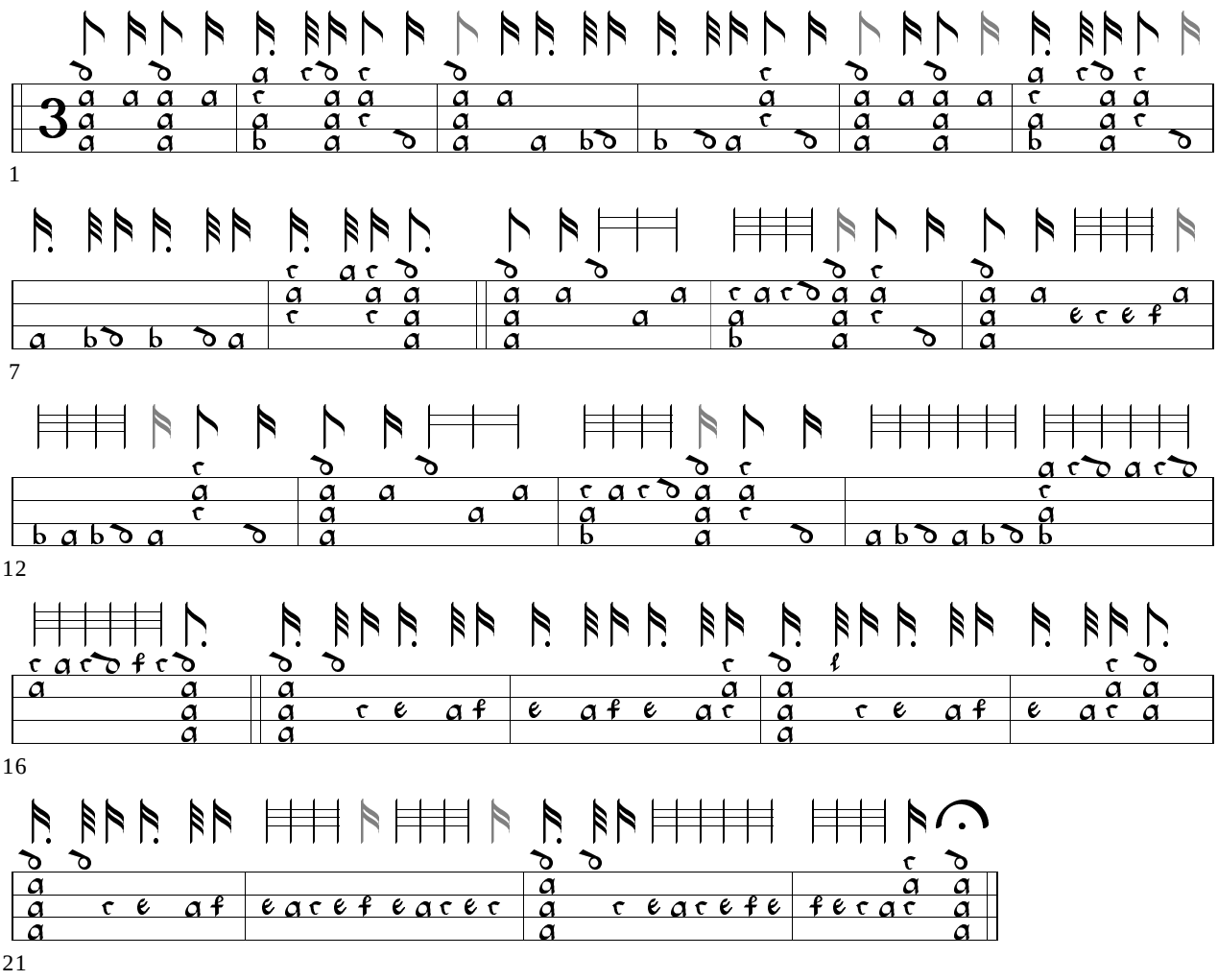
G6. Recercar Sexto

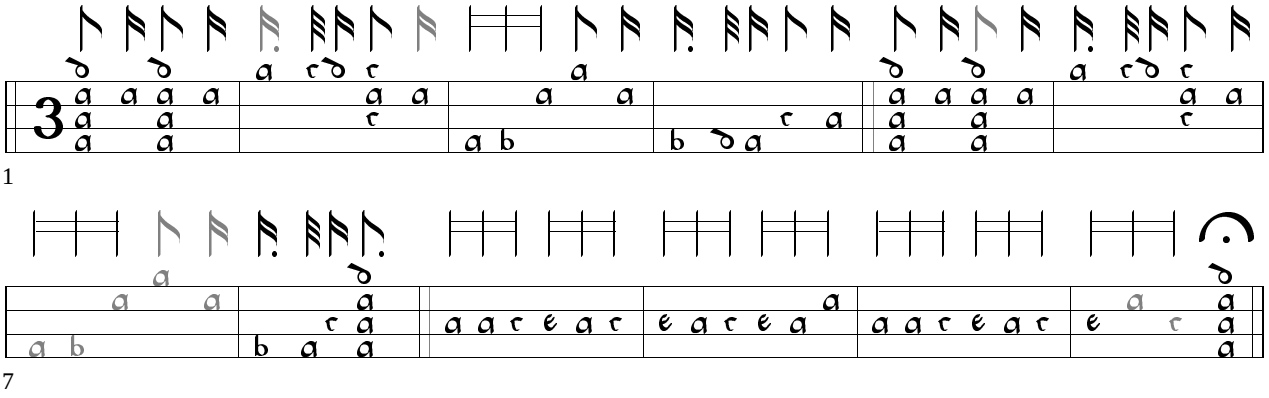
Gintzler 1547, sigs. B4v-C1r



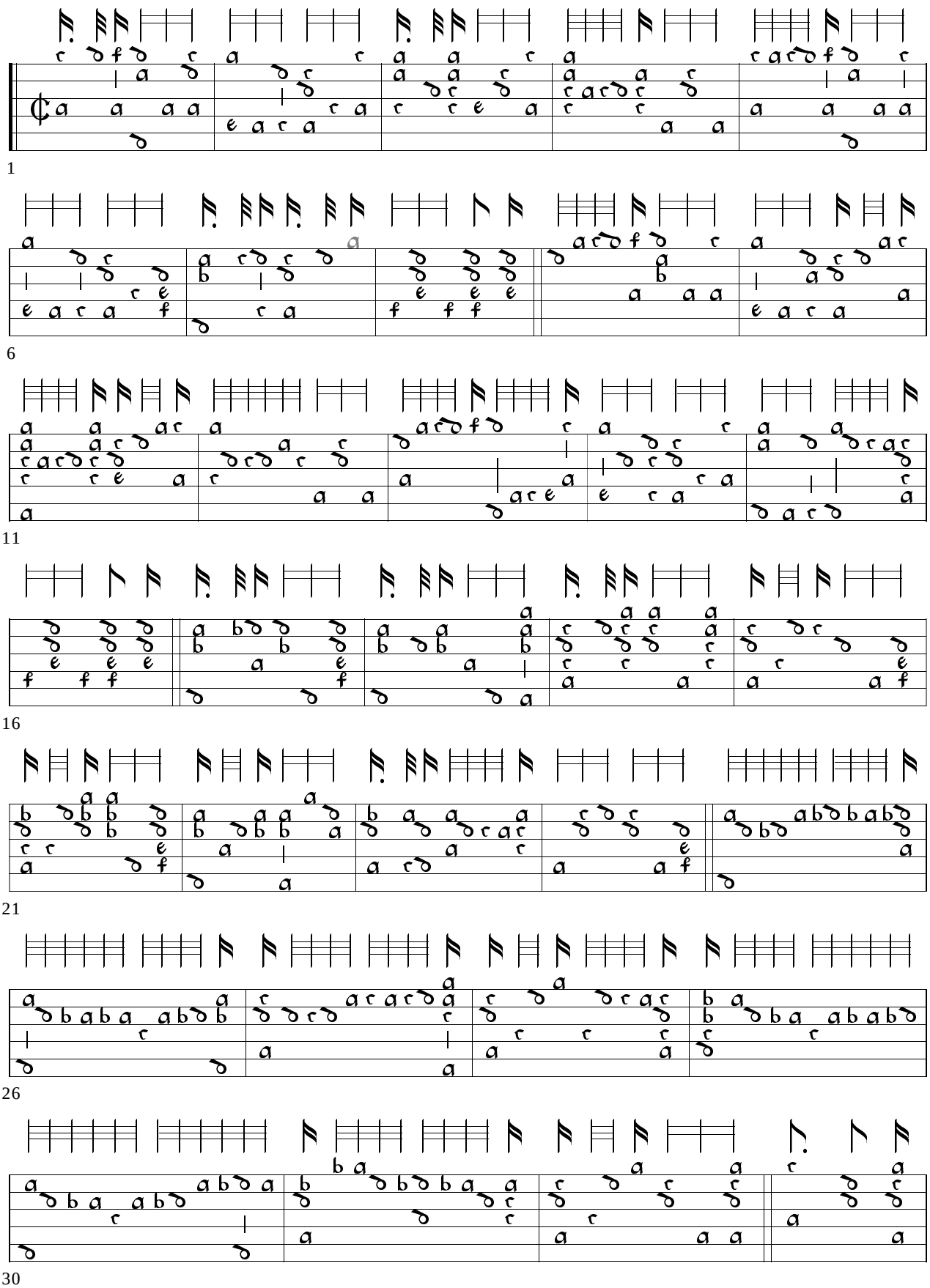
HU17g. Grimstock - cittern AAC8 GB-Cu Dd.4.23, f. 6r

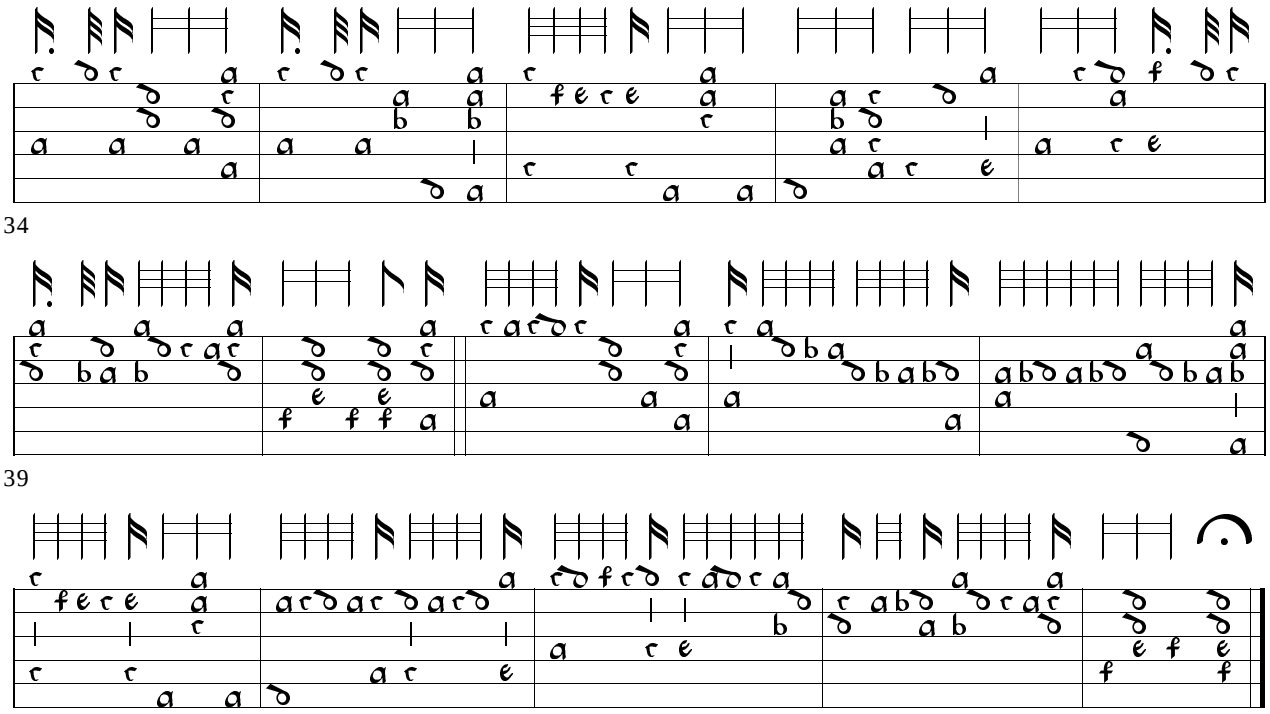


HU17h. Grimstock - cittern AAB4 Playford 1666, sig. D1v

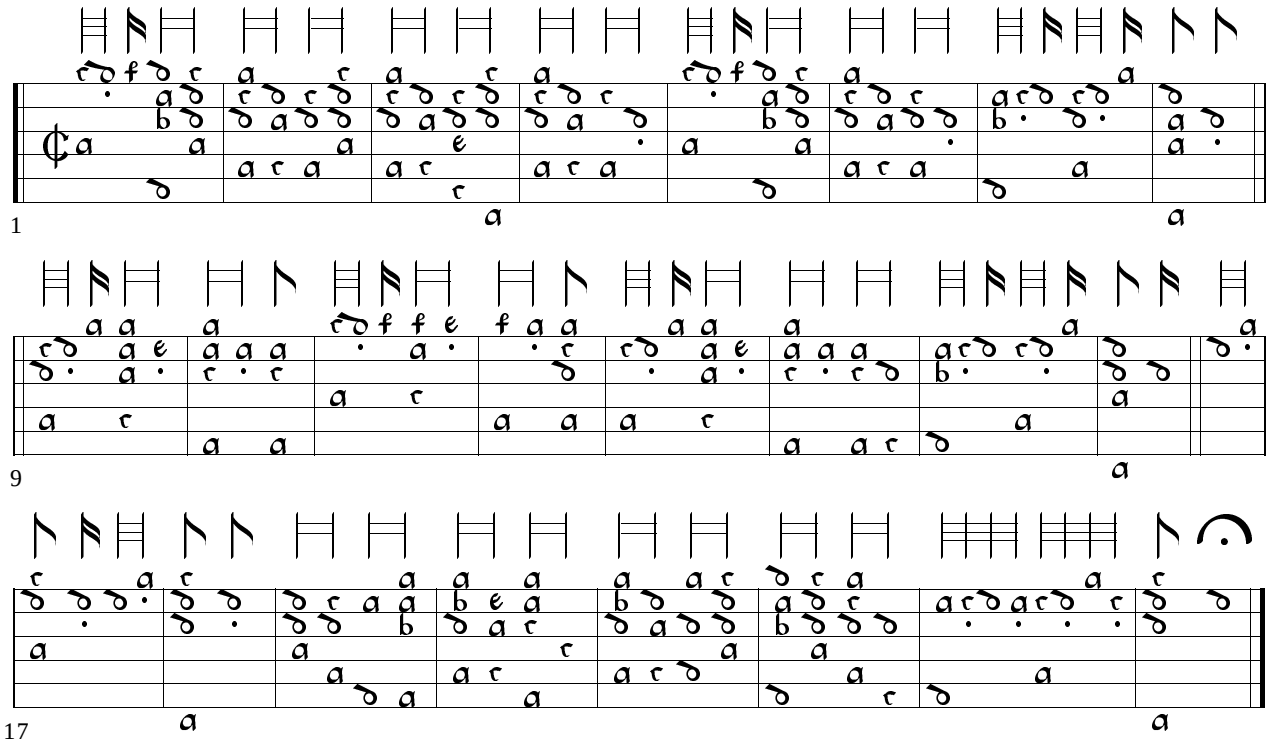


HU18a. To Westminster - AABBCC8 GB-Cu Dd.2.11, f. 66v

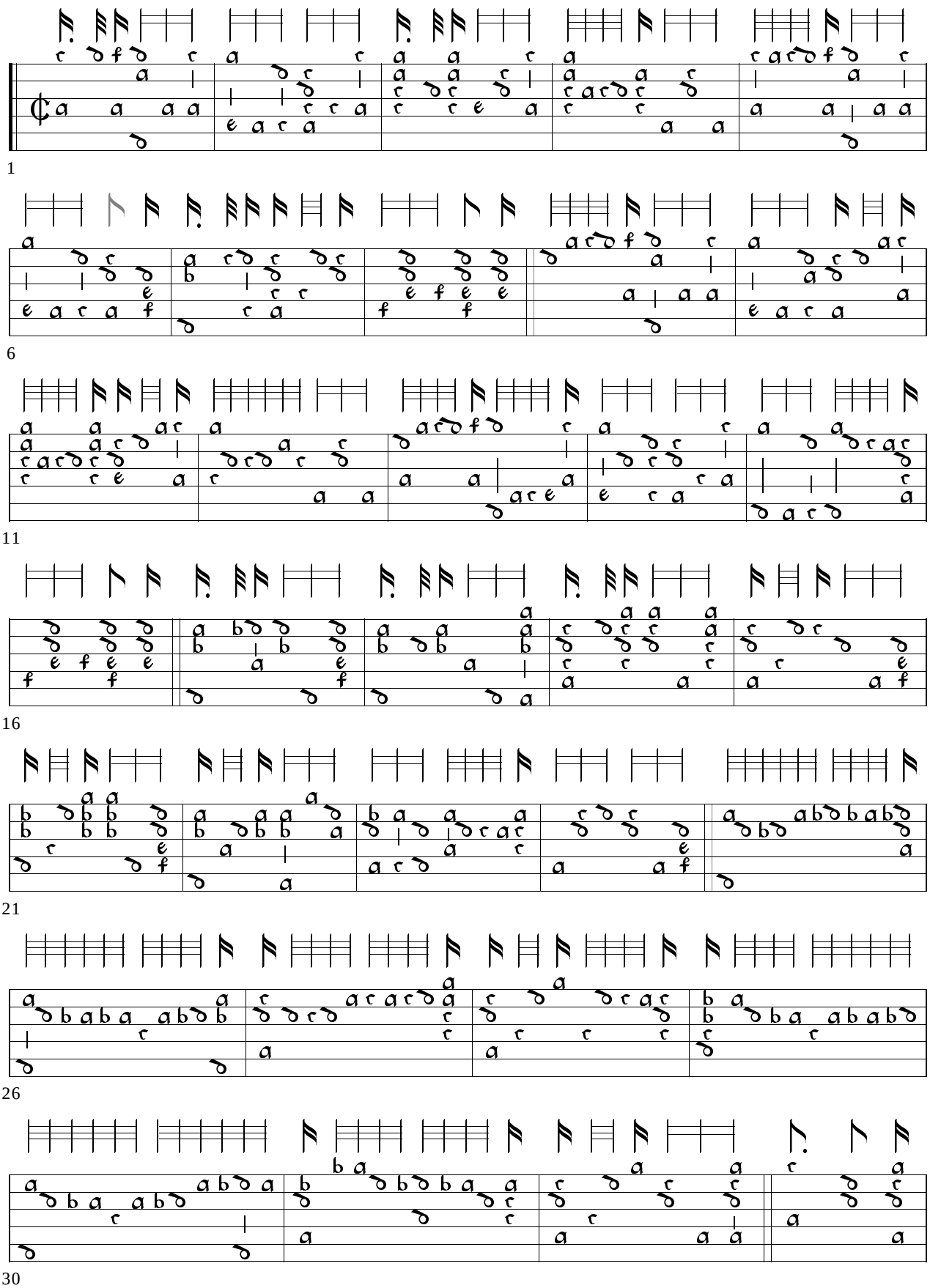


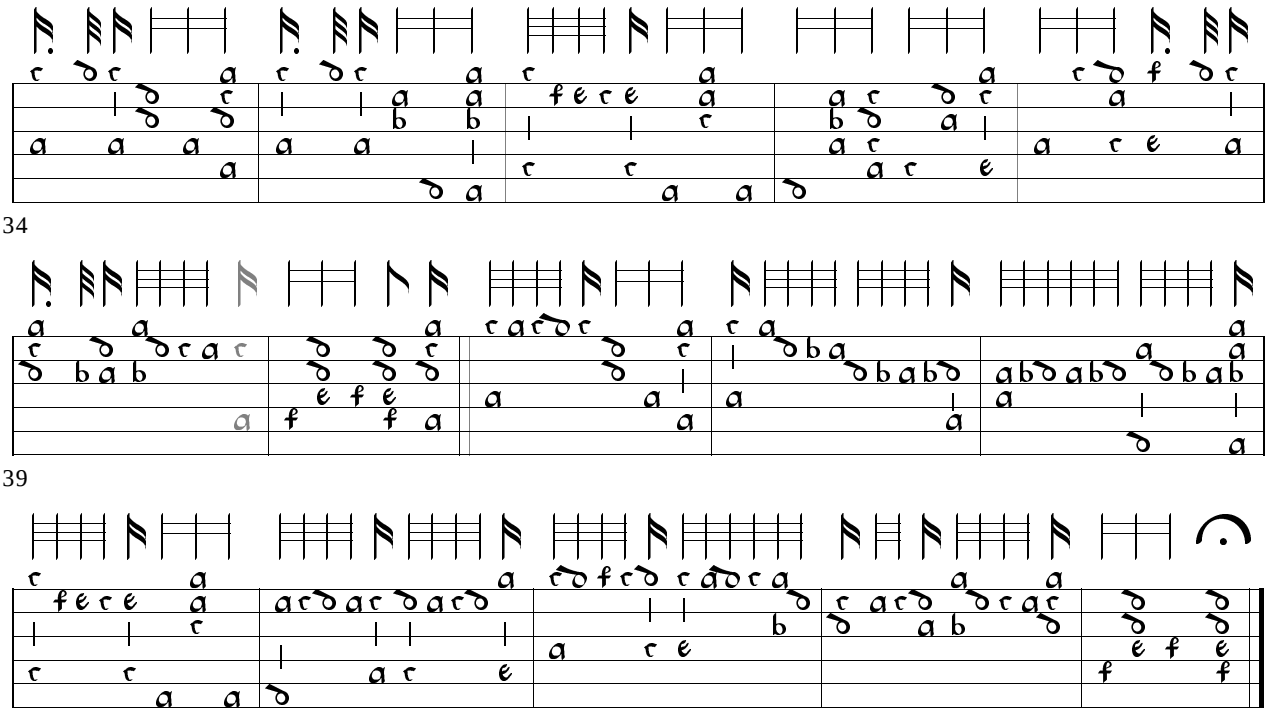


HU18c. Brande Westmunster - 7F ABC8 Hove 1612, f. 61r

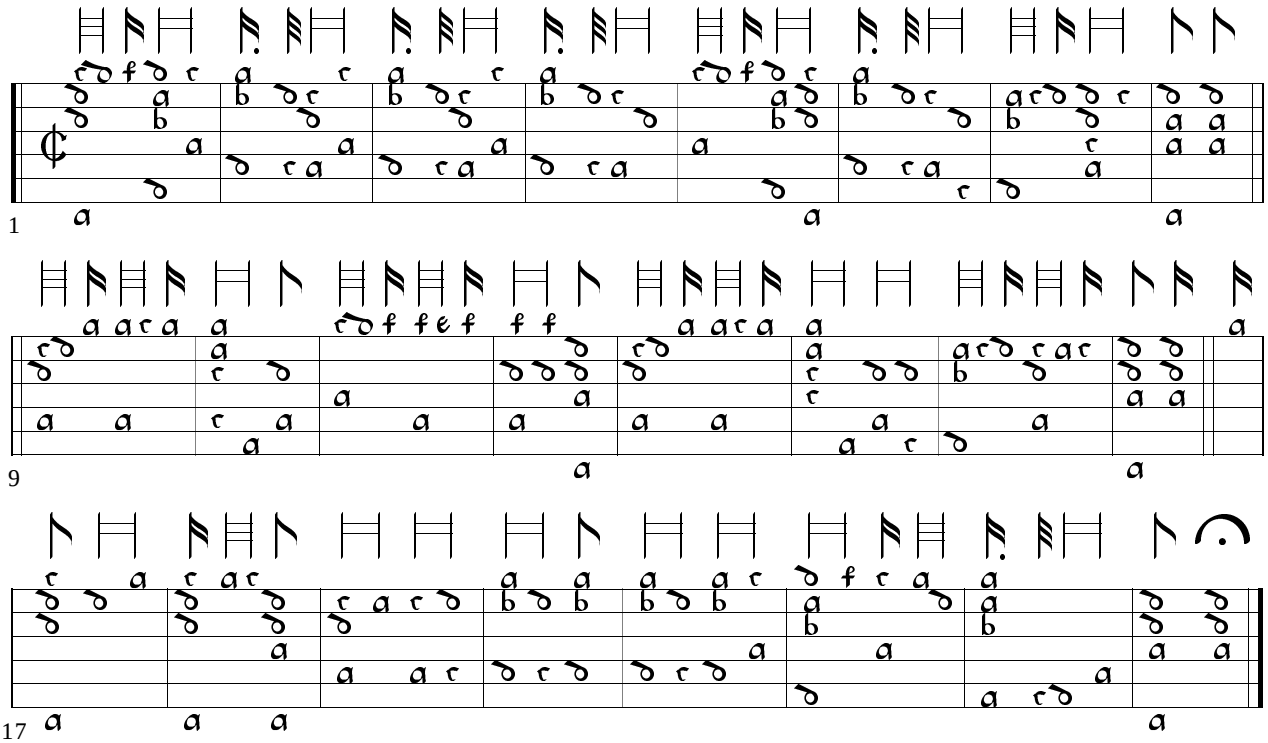
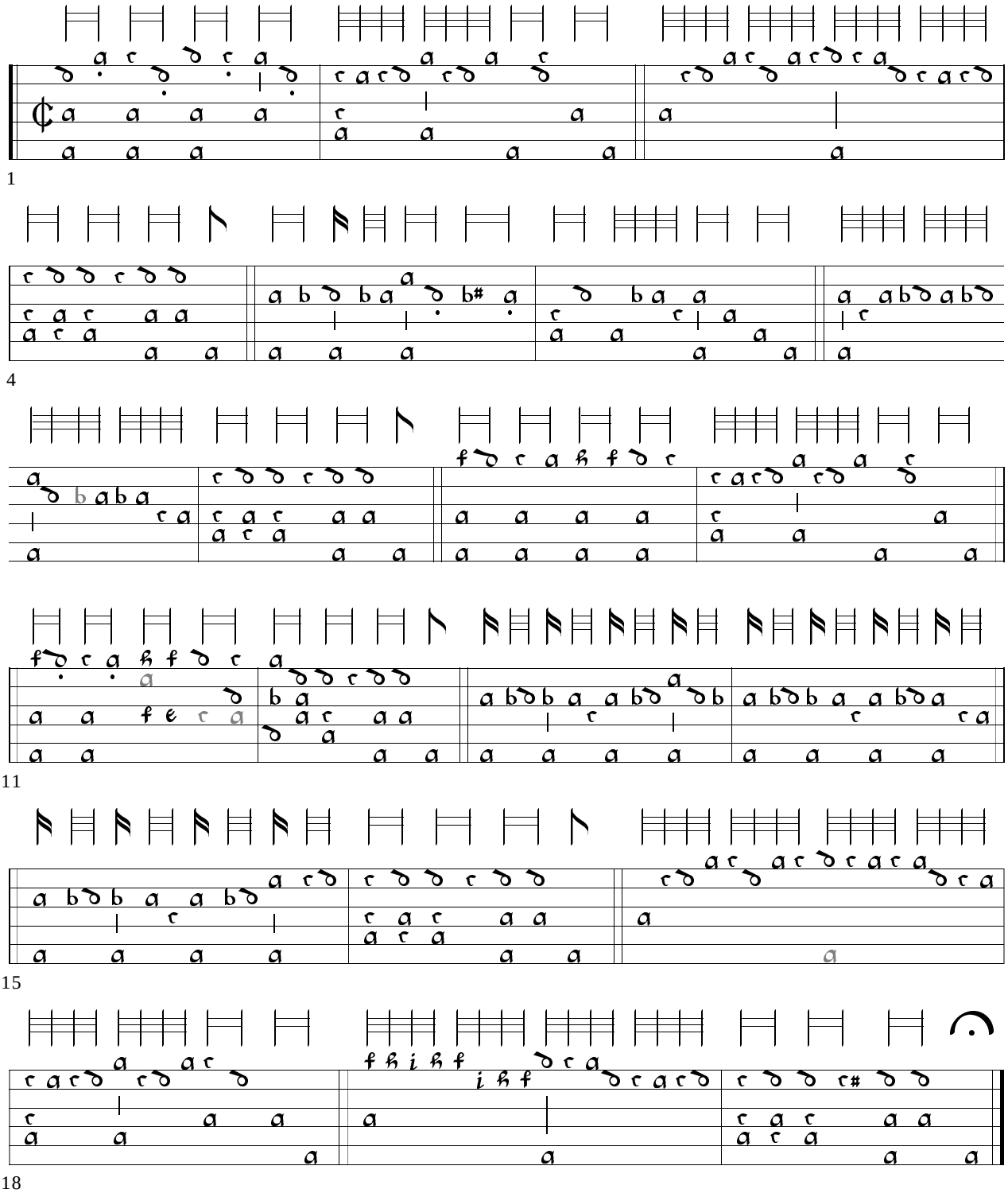


HU18b. (To Westminster) - AABBCC8 IRL-Dm Z.3.2.13, p. 364





HU18d. Brande Westminster - 7F ABC8 NL-Lu 1666, f. 444r



App 3. Duke of Millanes Dump - 6F AABBAABBAA2 GB-Cu Dd.2.11, f. 3v