

MUSIC SUPPLEMENT TO LUTE NEWS 129 (APRIL 2019): DANIEL BACHELER PAVANS PART 3: DB2-5 & APP 4-6 - JOHN DOWLAND PART 30: PAVANS JD94 & JD95 - SETTINGS OF BALLADS COME LIVE WITH ME AND BE MY LOVE, THE MERRY MILKMAIDS/THE MILKING PAIL, COME SWEET LOVE LET SORROW CEASE & COME LOVE LETS WALK INTO THE SPRING & NOW THE SPRING IS COME

DANIEL BACHELER PAVANS PART 3

DB2. GB-Cfm Mus. 689, ff. 5v-6r <i>Pauana del medesimo</i> (Sr Danielli Inglese) - altered	pp. 8-9
GB-Cfm Mus. 689, ff. 5v-6r <i>Pauana del medesimo</i> (Sr Danielli Inglese) - original - Morongiello in <i>Lute News</i> 69 (March 2004)	<i>Lutezine</i>
DB3. GB-Cu Nn.6.36, ff. 4v-5r <i>Pauan Mr D.B.</i> - Morongiello in <i>Lute News</i> 74 (June 2005)	10-11
DB4. GB-Cu Nn.6.36, ff. 34v-35r [37v-38r] <i>Mr D B</i>	12-14
DB5. GB-Cu Nn.6.36, ff. 36v-37r [39v-40r] <i>Mr D B</i>	16-17
DBapp 4. Fuhrmann 1615, pp. 51-52 <i>Pavana secunda</i> [header: <i>Pavana Englese</i>]	18-19
GB-Cu Add. 3056, f. 63v untitled [AA' only]	<i>Lutezine</i>
Mylius 1622, pp. 50-51 <i>Pauana Anglica alia</i> ¹	<i>Lutezine</i>
DBapp 5. GB-Cu Nn.6.36, f. 36v untitled (pavan)	20-21
DBapp 6a. GB-Nn.6.36, ff. 41v-42r untitled trans fefhd ²	22-24
DBapp 6b. GB-Cu Nn.6.36, f. 42v untitled - trans fefhd	24-25

To continue the Daniel Bacheler series, here are the remaining four ascribed pavans (DB2-5)³ plus three more of doubtful attribution (DBapp 4-6).⁴ The keys/tonalities assuming a lute in nominal G pitch are G major for DB2-4 and DBapp 4, A minor for DB5, D minor/G minor for DBapp 5, and C minor for the pavan-galliard pair DBapp 6a/6b (transcribed here for renaissance lute from the transitional tuning fefhd).⁵

DB2 is notated with an 8th course in D on which is played a rising motif in both the first and last strains by stopping it on the second and fourth frets instead of crossing on to the 7th course. This pavan is only found in the Herbert manuscript and the title is written in Italian as *Pauana del medesimo* referring to the composer *Sr Danielli Inglese* of the previous piece (assumed to be Daniel Bacheler), suggesting it was not copied from an English source. Following copying, another hand has added annotations in the form of revisions, and Christopher Morrongiello has suggested the hand could be that of Daniel Bacheler himself.⁶ The reading seems to be accurate with 12/12/14 bars in the three strains and divisions (see commentary at the end of the *Lutezine* for suggested errors such as bars 47-48 missing), and the amendments may be Bacheler's later revision of the pavan or else his own

corrections to a variant source that Herbert acquired on the continent. The altered version is reproduced here and the original in the accompanying *Lutezine*.

DB3-5 are all three ascribed with the initials *D.B.*, assumed to be Daniel Bacheler, and are unique to Mathew Holmes' final lute book, Nn.6.36 copied c.1605-15, DB3 near the beginning and DB4 and 5 at the end of the manuscript. All three include what seem like errors, irregular barring and florid figuration in the divisions deviating from the melodic and harmonic progression of the strains.

The version of DB3 that Holmes' acquired to copy is for 9-course lute and flawed by a couple of dozen apparent errors mainly in barring and rhythm signs deviating from a regular pavan structure. The A and C strains have of 12 bars each with matching repeats, but the B strain has eleven bars extended to twelve bars by florid figuration in the division.

DB4 is for a lute with an 8th course tuned in D which is only used in the cadence to the second strain and repeat. It has three strains of 16, 11 and 11 bars with repeats, the C strain division adding a bar (77) that duplicates the previous bar with additional elaborate figuration.

DB5 is for a 9-course lute with three strains all of odd numbers of bars (9/11/11) and the divisions add an extra bar to each of the first and third strains (bars 15 and 58). So one does wonder if Holmes came by these pavans as early drafts that Bacheler had not yet worked through to completion.

Although not ascribed in either the incomplete version of DBapp 4 in Add.3056, as the title is missing, or in the complete versions in the continental prints of Fuhrmann and Mylius, the figuration throughout especially in the divisions leaves little doubt that this pavan was composed by Daniel Bacheler. The seventh course in D is used sparingly, but does not appear in the incomplete version in 3056. The three sources are closely concordant once the errors are corrected, and the other two sources are edited in the *Lutezine*. The pavans in Nn.6.36 represent the most elaborate compositions by Bacheler and it is interesting to compare them with the two pavans by Dowland also here (JD94/95). He probably

¹ Also edited for *Lute News* 80 (December 2006).

² Also edited for *Lute News* 80 (December 2006).

³ Numbering from Martin Long *Daniell Bacheler Selected Works for Lute* (London, Oxford University Press 1970). Recordings of the pavans here: Paul O'Dette *Daniel Bacheler: The Bacheler's Delight* (Harmonia Mundi 907389, 2006): track 2 (DB2); tracks 25 & 26 (DBapp 6ab). The other pavans were edited in *Lute News* 119 (October 2016) for DB10-15 and *Lute News* 122 (July 2017) for DB6-9 & DB16-19. And the rest of his music was in *Lutezine* to *Lute News* 110 (July 2014) for Mounsieur's almaine DB40; *Lute News* 112 (December 2014) for the four corantos DB36-39; *Lute News* 113 (April 2015) for the fantasia DB1; *Lute News* 115 (October 2015) for the round/variations on en me revenant DB43; *Lute News* 116 (December 2015) for the galliards DB20-34 plus almaine DB35 and song *To plead my faith* DB50; *Lute News* 119 (October 2016) for the variations on une jeune fillette DB41; *Lute News* 125 (April 2018) for the ground/variations on fin de galliard DB42; and his six preludes DB44-49 to follow.

⁴ The appendices of doubtful works in Long's edition of selected works were: **App 1.** GB-Cu Nn.6.36, ff. 13v-14r untitled pavan for *Lute News* 119 (October 2016); **App 2.** GB-Cfm 689, f. 55r *Gall mr. D B* & GB-Cu Add.3056, f. 48r untitled (Bacheler arrangement of Dowland Earl of Essex Galliard DowlandCLM42) for *Lutezine* to *Lute News* 107 (October 2013); **App 3.** GB-Lcm (*olim*

WPforester, recently acquired by the Royal College of Music) weld, f. 9v *Galiard Daniell Bacheler* (Harding's) for *Lute News* 116 (December 2015); and **App 4.** edited here. I have numbered additional appendices as follows: **App 5.** GB-Cu Nn.6.36, f. 36v untitled pavan edited here; **App 6a&b.** GB-Nn.6.36, ff. 41v-42v untitled pavan and galliard in transitional tuning edited here; **App 7.** GB-Cu Nn.6.36, f. 3v untitled (galliard) in *Lutezine* to *Lute News* 116 (December 2015); **App 8.** GB-Cu Dd.5.78.3, f. 69r *Daniels jigge* in *Lute News* 116 (December 2015) and Martin Shepherd *The Complete Works of John Danyel* (The Lute Society 1997) app 3; **App 9.** GB-Cu Dd.5.78.3, ff. 62v-63r *My Lady Norths gall(iard)*, GB-Cu Add.3056, f. 46v untitled, GB-Cu Dd.5.78.3, 36r untitled in *Lute News* 116 (December 2015); **App 10.** GB-Lbl Eg.2046 (Pickeringe), ff. 26v-27r *Mall Symes* - Jacob Heringman suggested Bacheler as composer in the sleeve notes to Jacob Heringman's CD *Jane Pickeringe's Lute Book* (Avie AV0002, 2002) - edited for the *Lutezine* to *Lute News* 114 (July 2015)].

⁵ The pavan and galliard were transcribed into B flat minor in *Lute News* 80 (December 2006) but it is more satisfactory transcribing a tone higher as here. Compare with Bacheler's three pavans in C minor DB6-8 in *Lute News* 122 (July 2017).

⁶ Christopher Morrongiello 'Notes from the scriptorium of Daniel Bacheler' *Lute News* no. 69 (April 2004), p. 11.

composed them later in his life (if they are authentic), and if so they might illustrate how two of the great English lute composers differed in adapting to the changing fashions in lute music in the first decades of the seventeenth century.

DBapp 5 & 6ab are unique to Nn.6.36, the major source of Bachelier's music, and although not ascribed, it is possible that he composed them. The anonymous pavan DBpp 5 is embedded in a section of pieces ascribed to Daniel Bachelier and so could possibly be by Bachelier but Holmes omitted to add the ascription. However, there are few recognisable traits of his and the divisions are not in the characteristic style of the attributed pavans in the same manuscript. It is of particular interest that the pavan and galliard pair DBapp 6ab are in a transitional tuning (the original in the *Lutezine* and transcribed for viel ton tuning here), and if they are by Bachelier then they are the only examples we have of Bachelier's interest in the new tunings coming from France just before he died in 1619, aged 46. If not then whoever composed them may have been writing in a similar style to Bachelier and they were also accessible enough for Holmes to have collected and copied them at the very end of his last lute book, maybe not long before he himself died, in 1621.

COME LIVE WITH ME AND BE MY LOVE

There is no known lute setting of the tune for the famous poem 'The passionate shepheard to his love' beginning 'Come live with me, and be my Loue, And we will all the pleasures proue That vallies, Groues, hills and fields, Woods, or steepie mountaines yeelds'. A setting of the ballad with the music was published Sir John Hawkins in 1778, but he did not cite the earlier source it came from, and the octave leaps in the tune make it likely that he set an instrumental version to the words rather than having seen an original song accompaniment. So the original music is only known from William Corkine's set of variations on it amongst the *Lessons for the Lyræ Violin* in *The Second Booke of Ayres* published in 1612, transcribed for renaissance lute here.⁷

The poem was written by Christopher Marlowe (1564-1593) sometime before 1593 but only published in 1599, posthumously. It was the subject of a response by Sir Walter Raleigh called 'The Nymph's Reply to the Shepherd' the two poems often appearing together. and John Donne wrote a parody called 'The Bait'. The text of Marlow's poem was published as poem XIX in William Jaggard *The Passionate Pilgrims* in 1599, as well as in John Bodenham (or Nicholas Ling?) *Englands Helicon or The Muses Harmony* 1600 (2nd ed. 1614, sigs. P3v-P4r), Thomas Deloney *Strange Histories* 1602, 'Cant. IIII The imprisonment of Queene *Elenor* to the tune of: come live with me and be my loue'; then under the title of 'The Milkmaid's Song' in Izaak Walton *The Compleat Angler* of 1653 (pp. 66-69 with John Donne's parody on pp. 184-185).

⁷ William Chappell *Popular Music of the Olden Time* [PMOT] (London, Cramer, Beale and Chappell 1855-6), p. 123; Claude M. Simpson *The British Broadside Ballad and Its Music* (New Brunswick, Rutgers University Press 1966), pp. 119-122; Frederick W. Sternfeld 'Come Live with Me and Be My Love' in: *The Hidden Harmony: Essays in Honor of Philip Wheelwright* (New York, Odyssey Press 1966), pp. 173-192.

⁸ Broadside Ballads Online at the Bodleian Libraries:

<http://ballads.bodleian.ox.ac.uk>

⁹ University of California Santa Barbara: English Broadside Ballad Archive: <http://ebba.english.ucsb.edu>

¹⁰ 'The Dying Tears of a True Lover forsaken ... The Tune is, Come live with me' beginning 'Those gentle hearts that true love crave' (Bod18642 V11748; Bod23659 Roud V11748; EBBA36063; 21372, 35138; 35911; 34008; 30610; 31742); 'A most sorrowfull

Lines from it were quoted by Shakespeare in the *The Merry Wives of Windsor* written in the mid 1590s [act III, scene i, lines 15-18 Alexander text], Sir Hugh Evans singing a passage from the second and third verses ['To shallow rivers, to whose falls,/ Melodious birds sings madrigals./ There will we make our [b]eds of roses,/ And a thousand fragrant posies']. The ballad appeared in broadsides titled 'Come live with me, &c' (Bod⁸ 10595 fourth ballad Roud V17271; Bod4835 fifth ballad Roud V17271) or as 'A most excellent Ditty of the Louers promises to his beloued ... To a sweet new tune called, Live with me and be my Love' (EBBA⁹ 30141 dated 1619-1629). Many other ballads were also set to the tune.¹⁰ The text was set as a 4-part madrigal to different music by William Sterndale Bennett in 1846, and by others since.

1. Corkine 1612, sigs. G2v-H1r *Come live with me, and be my Loue* - trans lyra viol (ffhfh) pp. 6-7



THE MERRY MILKMAIDS - THE MILKING PAIL

The song above, 'Come live with me and be my love', in Izaak Walton's *The Compleat Angler* 1653 (pp. 66-69) is titled 'The Milk-maid's song' to the tune *Come live with me*, which prompted inclusion of another ballad tune here, called *The Merry Milkmaids* or *The Milking Pail*. The tune is known from a variety of instrumental arrangements for lute (1), flageolet (1), lyra viol (4), violin (5) and keyboard (6). Their titles such as *The Merry Milkmaid(s)*, *The Milking Peale* and *The nymphs and y/(an gods)* are adopted from the titles or lines from one or other of the ballads to the tune, described below. The only setting for lute is in French flat tuning, from c.1630 about the time the ballad was first published - transcribed for renaissance lute here (the original is in the *Lutezine*) but the dotted rhythms are awkward and so a transcription from a

Song, setting forth the miserable end of Banister ... To the tune of, Live with me and be my love' beginning 'If ever wight had cause to rue' (EBBA20265; 20655); 'The woful Lamentation of Mistris Jane Shore ... To the Tune of, Live with me' beginning 'IF Rosamond that was so fair' (Bod700/17772/17954/18363/18369/24163/Roud V5248; EBBA 31268, 32020, 35475, 20229, 32019, 30101, 36025); and then naming the tune *Jane Shore*: 'The Age and Life of Man ... To the Tune of, Jane Shore' beginning 'As I was wandring all alone' (Bod23541 Roud V21053 [Bod17295 Roud V9249 [tune name Isle of Kill]; Bod5563 Roud V9249; EBBA31654; another text with the same title: Bod18397 Roud V491); and parodies on the ballad of Jane Shore which may or may be to the same tune: 'With the Ghost of Jane Shore' (EBBA32734); 'A New Ballad of King Edward and Jane Shore. To the Tune of, St. George for England and the Dragon' (EBBA30969).

more satisfactory lyra viol setting of the tune is included here too, and additional settings are edited in the *Lutezine*.

The original ballad was probably 'The merry milk-maids' beginning 'Ye nymphs and silvan-gods' (Bod23424) the same text with two other titles 'An Excellent New Play-House Song, Call'd The Bonny Milk-Maids' (EBBA33830, 22056, 21062, 33829, 33828) and 'The Milking Pail To an Excellent new Tune' (EBBA34214, 34245), and another setting of the same text beginning with the sixth verse is 'The Innocent Country Maids Delight. or, A Description of the Lives of the Lasses of London. Set to an Excellent Country Dance' beginning 'Some Lasses are nice and strange' with the refrain 'to carry the milking-Pail' (EBBA35287, 33710, 30690).¹¹ The same text is in Thomas D'Urfey *Pills to Purge Melancholy* of 1719 (vol I, pp. 237-239) and titled 'The Bonny Milk-Maid Sung in my Play of Don Quixote' but is set to a different tune. Ten or so other ballads from the 1630s onwards were set to the tune,¹² and the tune was name *Ye Nymphs and Sylvan/Sylvian Gods* and used in a dozen ballad operas in the eighteenth century, seven with the music. However, the air XXXI called *The merry Milk-Maids* used in the opera *Momus turn'd Fabulist* of 1729, p. 47, is a different tune.

- 2a. GB-En P637 R787.1, ff. 5v-6r *The Milking Peale barp sharp* - trans lyra viol (defhf) VdGS 7553 p. 14
= GB-En Dep 314 no. 24, p. 14 i *the Milken pealle / barp sharp* - (defhf)
- 2b. GB-Ctc O.16.2, p. 5 *Milk maids* - trans lute (dedff) 21
GB-Ctc O.16.2, p. 4 i *Milk maids* - lute (dedff)
GB-Ctc O.16.2, p. 4 ii untitled bars 1-9 without rhythm signs (dedff)
Lyra viol: Playford *Musick's Recreation on the Lyra Viol* 1669, p. 18 *The Merry Milk-Maid* - (defhf) VdGS¹³ 7031 T 92; GB-Cu Dd.6.48, f. 14v *The merry merry milkmaids* (defhf). Violin: GB-En 3296, f. 64r *Milking peall* - violin; GB-NTsa Sant 1, p. 115 *The Milking Pale*; GB-NTu, Bell-White 46 (Leyden), f. 56r *The milkeine pell*; Playford DM 1651, p. 31 *The merry, merry milkmaids / The merry milkmaids in green*; Walsh 1718, I no. 27 *The merry Milkmaids*. Keyboard: F-Pn Rés.1186 f. 36r *A dance*; GB-Lbl Add. 22099, f. 9v *The nymphs and syl*; GB-Lml 46.78/748 (Cromwell), ff. 22v-23r *The Milke maide*; GB-Och 92, f. 13r *Catching of Birds to morrow*; US-NYp Drexel 5609 p. 123 *A Dance*; US-NYp Drexel 5612 p. 180 *The milke maide*. Flageolet: Hare *Youth's Delight on the Flageolet, the Third Part* 1697, f. 3r *Milkin Pail*

COME SWEET LOVE LET SORROW CEASE

The title of this mandore solo (transcribed for lute here) comes from a song that the tune accompanied called 'The Shepherds Joy' beginning 'Come sweet Loue, let sorrow cease, Banish frownes leaue of(f) discention' found in Richard Johnson *Golden Garland of Princely Pleasures* published in 1620, and reprinted in John Forbes *Songs and Fancies* of 1662, no. 32

and elsewhere.¹⁴ The song is 'To the tune of Barra Faustus Dreame,' which is the name this tune is better known as from the many instrumental setting for lute (14), keyboard (7), cittern (3), lyra viol (2) and mixed consort (1) - many edited for *Lute News* 118 and its accompanying *Lutezine*, and so none are reproduced here. It derives from a now lost broadside 'Bar'ra Faustus' Dream' beginning 'When of late I sought my bed, Sad my thoughts, I could not slumber' sung 'To a Pleasant New Tune' preserved as one of the Roxburghe Ballads (RBVIII/596). The tune was also popular on the continent and was used in many settings of the Dutch song *Phoebus is lang over zee* ('Phoebus long over the sea' is the thirteenth line of the Roxburghe broadside)¹⁵ and in instrumental settings from Germany many of titled *Ach wie bin ich von hertzen betrübt* although no song text beginning with this is known.

3. GB-En Adv.5.2.15 (Skene), p. 223 *Com sneat love lett sorrow cease* - transcribed from mandore (hfhf) p. 15
GB-En 9450 (Edwards), f. 42v *Come sueit loue let sorow cease* - diatonic cittern

COME LOVE LETS WALK INTO THE SPRING

Henry Youll published three verses of an anonymous poem beginning 'Come, love, let's walk into the Spring' in 1608 in his *Canzonets to Three Voices* [no. II, sigs. B1v-B2r], with a different tune for each verse none of which are the ballad tune here known from instrumental settings for mandore (1), lyra viol (4) and keyboard (2). No lute settings are known although the title without the music was written into George Farquhar Graham's copy of the now lost Straloch lute book, and transcriptions from mandore and two lyra viol settings are transcribed for lute here (and more are in the *Lutezine*).

The ballad text was published as a broadside 'The Lover's Delight: or, A pleasant Pastorall Sonnet. To a new Court Tune' (EBBA30137 - 1624-80) beginning with the three verses from Youll plus eight more and another fourteen in 'The second part, To the same tune'.¹⁶ Although this broadside lacks music it is assumed that it was accompanied by the tune here. Five verses with the music of the tune here are in the verse and prose miscellany c.1620 US-CAh Eng. 628, p. 322, four verses are in the Thomas Wode vocal part books 1560-c.1592, and the same three verses beginning 'Come, love, lets walk in yonder spring' is in John Forbes *Songs and Fancies* 1662 (no. 14 sigs. D4v-E1r). In Forbes 1666 and 1682 it is also followed by 'Another of the same' with three verses of a spiritual parody beginning 'Come, Lord, let's walk

¹¹ Chappell, *PMOT*, *op. cit.*, I, pp. 295-299; Simpson, *op. cit.*, pp. 490-493; John Ward 'Apropos: The British Broadside Ballad and Its Music' *Journal of the American Musicological Society* xx (1967), p. 58.

¹² Three were recorded in the Stationers Register and broadsides are known for them as follows: the first is 'The Milke-maids life: or, A pretty new Ditty, To a curious new tune called, The Milke-maids Dumps' beginning 'You Rurall goddesses' with the refrain 'To carry the milking pail' (Rollins 1760 dated March 1634, EBBA30170) also included as song XX in Henry Bold *Latine Songs, with their English* of 1685 (p. 70); 'Keep a good tongue in your head To the tune of the Milkmaids' beginning 'I Marryd a wife of late' (Rollins 1345 dated July 1634, EBBA30344); and 'Hold your hands honest Men, To the tune of, Keepe a good tongue' beginning: 'I Have as compleat a man' (Rollins 1128, dated August 1634, EBBA30345); the second is 'The milk maid/Where are you going to my pretty maid' beginning 'Where are you going to my pretty maid' (Bod22537, 2072 & 9067, 15521, 7188 & 974); and the third is 'The Milkmaid' beginning 'As cross the fields I chanc'd to stray, I met a pretty milk maid' (Bod1490). And other ballads in broadsides calling for the tune are 'The London Lasses Vindication: or, Their Just Resentment against Country Milk maids To the Tune of, The Milking-pail' beginning: 'The Country

Damsels boast' (EBBA 22089 - 1672-1696?); 'The Conquer'd Lady: OR, The Country Wooing. Tune, The Milking-pale' beginning 'Young Nelly, my Heart's delight' (EBBA22051); 'The Plowman's Praise: Or, A New Song in Answer to the Bonny Milkmaid To the Tune of, The Bonny Milkmaid' beginning 'A Country life is sweet' (EBBA22099); 'The Witty Lass of Lime-street. To the Tune of, The Bonny Milk-maid' beginning 'Young Women and Lasses too' (EBBA22441), and probably more.

¹³ See Viola da Gamba Society thematic index (numbers are from '03 to '05 Anon' listed by tuning or by 'composer names' listed alphabetically and 'I' numbers are from the Playford index in '06 Tables': <http://vdgs.org.uk/thematic/>

¹⁴ Chappell *PMOT*, *op. cit.*, I p. 240; Simpson, *op. cit.*, pp. 34-36; James Porter *Defining Strains: The musical life of Scots in the seventeenth century* (Oxford, Peter Lang 2007), Appendix III, p. 340

¹⁵ Search the Dutch Song Database: <http://www.liederenbank.nl/index.php?lan=en>

¹⁶ First verse: 'Come love, lets walke into the springe, where wee will heare the blackbird singe; The Robin Redbreast, and the Thrush, the nightingale on thornie bush, Their musick sweetly Carrowing, that to my love Content may bring'.

on Sion Hill', and 'The VII. Song' with the different text 'The thoughts of men do daily change' set to the same tune.¹⁷

4. GB-En Adv. 5.2.15 (Skene), pp. 181-182 *Com Love lett us walk into the Springe* - trans mandore (hfhf) p. 15
 Lyra viol: GB-N¹u, Bell-White 46 (Leyden), f. 37r *Come Love lets walk harp flat* - lyra viol (edfhf) VdGS 7945; GB-Eu P637 R787.1, f. 4v *Come Love Lets walke into the spring* - (edfhf); GB-Cu Dd.6.48, f. 13v *Come love follow to the Spring* - (defhf) VdGS 7211; GB-En Dep. 314/24 (Sutherland), p. 22 *Come love lets walk Harp flat* - (edfhf).
 Keyboard: GB-En 3296, ff. 54v-55r *Come love lets walk* - and a verse of text; GB-En Dep 314 no. 24, p. 26r *Com lov lets walk* - keyboard

NOW THE SPRING IS COME

Robert Spencer identified an untitled lute arrangement of this tune in the Board lute book as the music used to accompany the ballad 'A Louers desire for his best beloved: or, Come away, come away, and doe not stay. To an excellent new Court Tune' beginning 'Now the spring is come', as the words are set to the music as one of three songs added to Elizabeth Rogers's Virginal Book (GB-Lbl Add.10337, f. 22v). The text is also one of the Roxburghe Ballads as one of a collection of broadsides (EBBA 30138 - 1619-29).¹⁸ The music for the tune is also in John Gamble's Commonplace Book dated 1659 (US-NYp Drexel 4257, no. 60),¹⁹ where it is set to the text from the ballad 'Christmas Lamentation, For the losse of his Acquaintance, showing how he is forst to leave the Country, and come to London. To the tune of, Now the Spring is come' beginning 'Christmas is my name, farre have I gone, ... without regard' (EBBA 30037 1624-80?).²⁰ The tune is an example of a ballad tune also known as a masque dance although it is not clear which came first: it is called *The second of the Lords* in a setting for treble and bass in a manuscript of masque music (GB-Lbl Add.10444, f. 26v, for an unidentified Masque of Lords see Sabol 94).²¹ The tune is similar to Giuseppe Cenci's madrigal 'Fuggi, fuggi, fuggi da questo cielo' also known from instrumental settings called *Ballo di Mantua* in continental sources and as *New rant* for lute in French flat tuning in Richard Mathew's *The Lutes Apology* 1652 and *Fugga, Fugga, or the Italian Rant*, or similar, in Playford's and other English sources for gittern, lyra viol, violin and keyboard - full listing and several settings edited in the *Lutezine*.

5. GB-Lam 603, f. 39v untitled (now the spring is come)²² 15
 GB-Lbl Add. 10337 (Rogers's Virginal Book), f. 22v *Now ye spring has come, turne to thy Loue* - song setting of the first stanza for voice with melody in mensural notation
 GB-Lbl Add.10444, f. 26v *The second of the Lords* - treble & 78v *The second of the Lords* - bassus
 US-NYp Drexel 4257 (John Gamble's Commonplace Book 1659), no. 60 *Christmas is my name*

JOHN DOWLAND

- JD94. D-Hs ND VI 3238, pp. 28-31 *Pauana Johan Douland* 26-30
 JD95. D-Hs ND VI 3238, pp. 49-51 *La Mia Barbara Johan Doulande Bacheler* pp. 30-33
 cognates: Thomas Simpson *Opusculum* 1610, *Pauan XI Canto à 5 Johann Douland* cf. *Galliard XII Canto à 5 Thomas Simpson*
 S-Uu Mus.MS.408 (Gustav Düben's keyboard book), ff. 5v-7r
Paduana à Paul Sibern [Sifert] - keyboard

The two pavans JD94 and JD95 requiring eighth and ninth courses of the lute, respectively, are ascribed to *Johan Douland(e)* and are unique to a continental manuscript inscribed *Tabulatur Buch - Musica & vinum latificant hominis* (music and wine gladden the heart of men) - *Ernst Schele Anno 1619*. They were not known to Diana Poulton when *The Collected Lute Music of John Dowland* was first published in 1974, but were included in later editions. In the opinion of Poulton, they were 'of dubious authenticity',²³ but the second is ascribed to Dowland in both the Schele lute book and Thomas Simpson's arrangement for instrumental ensemble although the keyboard setting is ascribed to *Paul Sibern*, although probably only indicating the arranger. The ascending chromatic theme in the third strain of JD94 is characteristic of Dowland, although it is difficult to find the Dowland traits in the flowing lines of JD 95. Also, it is not known who or what the title *La Mia Barbara* refers to. Although Dowland's earlier works were still copied into lute books of the first two decades of the seventeenth century, these two pavans may be a rare glimpse of what he was actually composing later in his life.

The following allemande, prelude and toy are included as page fillers. The Italian nobleman Alessandro Farnese was Duke of Parma (1586-1592) and Governor of the Spanish Netherlands (1578-1592), and so is probably the Prince of Parma to whom this Allemande (App 1) is dedicated. Whether the dedication was intended to praise or mock the Prince is not known, given the unpopularity of Spanish occupation of the Netherlands! The prelude in F is short but effective and the toy seems to be no more than two forms of figuration around an alternating dominant-tonic 4-bar ground in triple time.



Prince of Parma

- App 1 CH-Bu F.IX.70, p. 264 LXXIII *Alemande Pricipis Parmensis* 5
 App 2. CZ-Pnm IV.G.18, f. 45r untitled (prelude) 19
 App 3. GB-Lbl Eg.2046 (Pickeringe), f. 22r *A Toy* 33

John H. Robinson - April 2019

¹⁷ Sources listed in Kenneth Elliott and Helena Mennie Shire *Music of Scotland 1500-1700* Musica Britannica XV (London, Stainer and Bell 1975), no. 64.

¹⁸ First verse: 'Now the spring is come, turne to thy Love ... make no delay: While the flowers spring, & the birds do sing, their sweet tunes ... and doe not stay, Where I will fill thy lap full of flowres, And cover thee with shadie bowres, come away ... and doe not stay.'

¹⁹ Online facsimile at:
<https://digitalcollections.nypl.org/items/447ac830-9257-0134-83b3-00505686a51c#/?uuiid=4965cb60-9257-0134-a73c-00505686a51c>

²⁰ Chappell *PMOT*, *op. cit.*, II 463-465; William Chappell, revised H. Ellis Wooldridge *Old English Popular Music* [OEPM] (London, Macmillan 1893/reprinted New York 1961), pp. 194-195; Simpson, *op. cit.*, pp. 526-527; Ward *Apropos*, *op. cit.*, p. 59.

²¹ Andrew J. Sabol *Four Hundred Songs and Dances from the Stuart Masque* (Hanover, Brown University 1978/R New England University Press 1982), p. 571.

²² The second strain (bars 6-7) begins identically to the first two bars of GB-Lbl Add.38539 (ML), f. 2v *Allmayne per: John Sturt* - see *Lute News* 53 (April 2000).

²³ Diana Poulton and Basil Lam *Collected Lute Music of John Dowland* (Faber 1974/R1978 & 1981), p. 339.

App 1. Alemande Pricipis Parmensis - AA6B8B10

CH-Bu F.IX.70, p. 264

Measures 1-5 of the piece. The notation is in a single system with three staves. The first staff contains a series of rhythmic flags and beams. The second staff contains a series of rhythmic flags and beams. The third staff contains a series of rhythmic flags and beams.

Measures 6-10 of the piece. The notation is in a single system with three staves. The first staff contains a series of rhythmic flags and beams. The second staff contains a series of rhythmic flags and beams. The third staff contains a series of rhythmic flags and beams.

Measures 11-15 of the piece. The notation is in a single system with three staves. The first staff contains a series of rhythmic flags and beams. The second staff contains a series of rhythmic flags and beams. The third staff contains a series of rhythmic flags and beams.

Measures 16-20 of the piece. The notation is in a single system with three staves. The first staff contains a series of rhythmic flags and beams. The second staff contains a series of rhythmic flags and beams. The third staff contains a series of rhythmic flags and beams.

Measures 21-25 of the piece. The notation is in a single system with three staves. The first staff contains a series of rhythmic flags and beams. The second staff contains a series of rhythmic flags and beams. The third staff contains a series of rhythmic flags and beams.

Measures 26-30 of the piece. The notation is in a single system with three staves. The first staff contains a series of rhythmic flags and beams. The second staff contains a series of rhythmic flags and beams. The third staff contains a series of rhythmic flags and beams.

1. Come live with me and be my love - 7D trans lyra viol

Corkine 1612, sigs. G2v-H1r

1

1

11

21

26

31

37

42

48

48

54

54

59

59

63

63

67

67

72

72

78

78

1

9

15

22

29

36

b a c e f		e c a c a a a a a a		f e c e		f k k e g h	
c c e c		a e c		h f		c a	
c		c		c		c	
e e c a				f e c		a k	

40

[illegible]

45

5.1

51

[illegible]

59

65

The Rose Tree

72

/a/

9

Exercise 15 consists of three measures of music. The first measure contains two groups of six eighth notes each, followed by a quarter note. The second measure contains two groups of six eighth notes each, followed by a quarter note. The third measure contains two groups of six eighth notes each, followed by a quarter note. Below the musical notation are four rows of letter combinations corresponding to the notes above them.

f e ef e	a r	r e ref h
. . . fefhfe	areare	a ar a
. h	f e face	o o ca
e		cacera
	/a	e r re

14



 k ararefch f ge g h g h ferefeca a a acardca

 r d f e a e r eafref e a a acardca

 h a a r d

 a e e ar a

 /a /a a

19

24

[illegible]

30

Musical notation for Exercise 36, featuring a series of rhythmic patterns (vertical lines) and a corresponding staff with notes and rests.

30

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

40

area f e c h f e c a

area	f e c	h f e c a	a a a	e f h h f e c a c
	a c f	e a e c	a a	e f f h f a
	f e	f	a	f h h a
	e	e	c c	g h a c
a	c a c			e e //a

/a /a /a //a

a e e c e a f e c a c c e ß f e c a a c

a	a	a a	c c a a	a a c e	a	a f	a	e c a	e a
		d a a	a a a					d c	a a d
c c	b c	c	c b c	c a	c b	c ß e		c c b	c c
a				e c	a	/a	/a		

50

[illegible]

58

a	a ac e ce	a a
a	a e a a	car dcd e
c		cbr
c	bc	hgh e

64

[illegible]

68

 $\overline{1a}$

1

9

17

21

25

29




32

The Rose Tree

G A B C B A G F# E D

The Rose Tree

40

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

45

<p>a f e c b b b c b c b c b b c f f e f a a c a a</p>									
<p>a c c a a e . . . e . a c d a d c d c d</p>									
<p>c</p>									
<p></p>									

48

c a	f e c a	a c	a c e a h g
o c a o	c a	e a g	a a
o c a o	c a	f	a a
			c a a a
			e

52

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

57

aa			a			a		
f e			a a a			a		
e			a			a		
ar			a			a		
e			a			a		

64

ae a e ca				e e f f f f e f e ca				a				a			
eae e e ca				f f f f f f f f				ca ar da				a a a a a			
f af								o o o				a a a a a			
								r				a a a a a			
				a				a a e a				a e a a a			

69

73

76

GB-En P637 R787.1, ff. 5v-6r

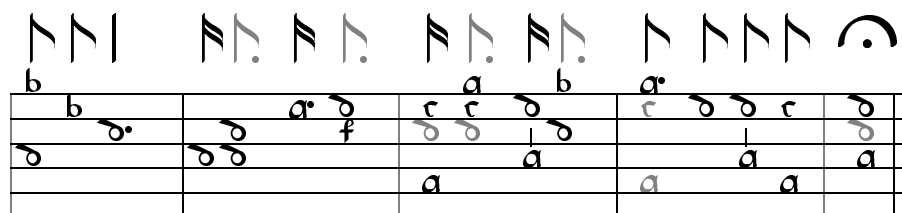
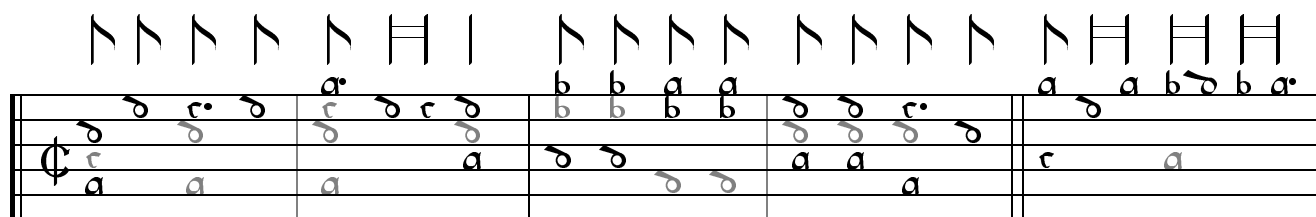
11

20

30

3. Come sweet love let sorrow cease - trans mandore A4B6

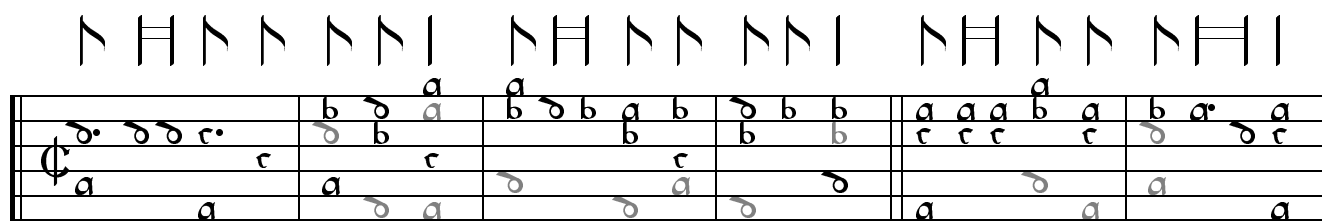
GB-En Adv.5.2.15, p. 223



5

4. Come love let us walk into the spring - trans A4B5

GB-En Adv.5.2.15, pp. 181-182



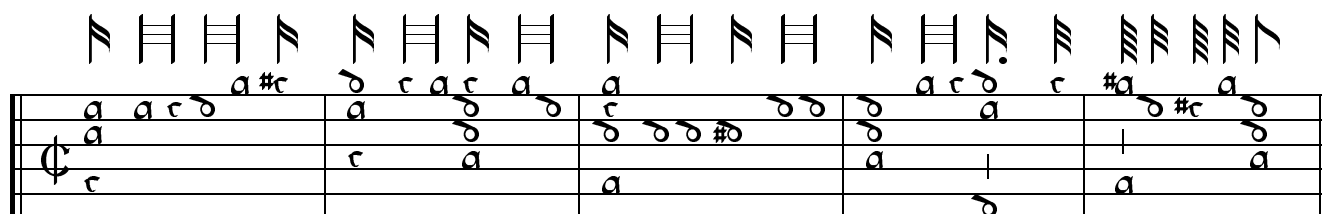
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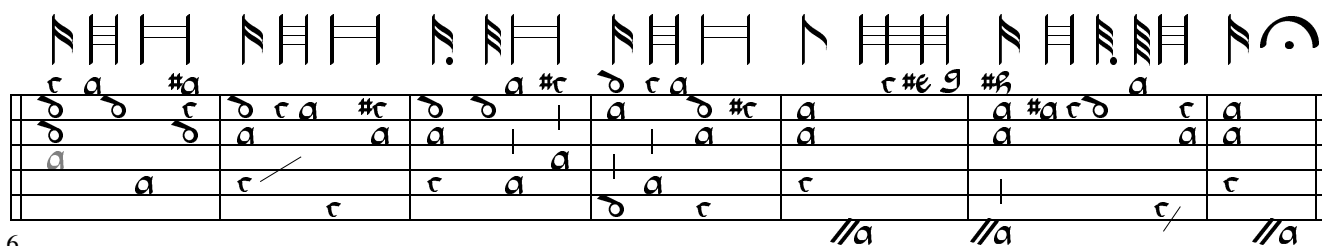
7

5. Now the spring is come - 9D A5B7

GB-Lam 603, f. 39v



1



6

DB5. (Pavan) D(aniel) B(achelor) - 7F8E9C A9A10BB11C11C12 GB-Cu Nn.6.36, ff. 36v-37r

1

7 /a /a

12

17 /a /a /a /a

24

29 a /a /a /a

33 /a //a

Musical notation for "The Rose Tree" in G major, 2/4 time. The score is written on a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The time signature is 2/4. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The bass line consists of eighth and sixteenth notes, with some beamed sixteenth notes. The piece ends with a double bar line.

37

The Rose Tree

40 a /a //a //a

40

[illegible]

46

[illegible]

51

Our Father who art in Heaven
 Hallowed be thy name
 Thy kingdom come
 Thy will be done on earth as it is in Heaven

56

[illegible]

60

a

ere	a	a	h hfe ehfeca	ccac haf	ac era acera
a a d	a a d	a	a h	a a d	e
c c	c	c			c b
	a	a	a		a

The Rose Tree

a

[illegible]

11

Handwritten musical notation on a five-line staff. The notation consists of vertical stems and flags, with some stems having horizontal lines (beams) connecting them. Below the staff, there are several lines of text, including the letters 'e', 'f', 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z', and some numbers like '18' and '9'.

a

c a ac hgh ar a re c a ac ac af fe e
g ere a ae a era f e re f ae af re a
f

21

23

26

30

33

App 2. (prelude) - 7F

CZ-Pnm IV.G.18, f. 45r

1

9

13

17

24

29

30

<i>f</i> <i>a</i> <i>.</i> <i>f</i> <i>o</i> <i>r</i> <i>f</i> <i>o</i> <i>c</i> <i>a</i> <i>c</i>		<i>e</i> <i>b</i>		<i>a</i> <i>i</i>		<i>f</i> <i>i</i> <i>f</i> <i>i</i>	
<i>f</i>		<i>f</i>		<i>a</i> <i>b</i>		<i>i</i>	
<i>e</i>		<i>c</i> <i>c</i>		<i>a</i> <i>a</i>			
<i>c</i>		<i>c</i> <i>c</i>		<i>c</i> <i>a</i> <i>i</i>			
		<i>a</i>		<i>a</i> <i>i</i>			

[illegible]

Musical notation for "The Rose Tree" in G major, 2/4 time. The notation is on a four-staff system. The first staff has a treble clef and a key signature of one sharp (F#). The melody is written on the first staff. The second staff has a bass clef and contains the bass line. The third and fourth staves are empty. The music consists of two measures. The first measure contains the notes G4, A4, B4, A4, G4, F#4, E4, D4. The second measure contains the notes C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The piece ends with a double bar line and a repeat sign.

2b. The Milk Maids - trans dedff A8B12

GB-Ctc 0.16.2, p. 5

[illegible]

8

The musical score for 'The Rose Tree' is presented on a single system with five staves. The notation is a mix of traditional musical symbols and simplified, possibly computer-generated, symbols. The first staff contains a series of rhythmic and melodic symbols, including vertical lines, dots, and curved lines. The second staff contains a series of notes and rests, with some notes having stems. The third staff contains a series of notes and rests, with some notes having stems. The fourth staff contains a series of notes and rests, with some notes having stems. The fifth staff contains a series of notes and rests, with some notes having stems. The score is divided into measures by vertical bar lines.

1

9

14

18

22

26

30

42

42

42

47

47

51

51

55

55

60

60

65

65

71

75

79 **a**

83

GB-Nn.6.36, f. 42v

1

7

12

17

24

29

34

40

45

1 4 6

7 8 9 10 11

12 13 14 15 16

17 18 19 20

21 22 23 24

25 26 27

28 29 30

31

31

34

34

37

37

41

41

46

46

52

52

57

57

60 /a //a

63

66 //a a

69 /a a

72 /a /a /a

76 /a

81

85

Handwritten musical notation system 85. It consists of three staves. The top staff has a series of vertical lines with notes above them: f, h, i, h, f, h, n, l, i, h, f, h, f, a, f, i, c, c, a, a, a, b, b. The middle staff has notes: a, a. The bottom staff has notes: a, a.

85

89

Handwritten musical notation system 89. It consists of three staves. The top staff has notes: b, a, a, b, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. The middle staff has notes: a, a. The bottom staff has notes: a, a.

89

93

Handwritten musical notation system 93. It consists of three staves. The top staff has notes: a, b, a, b, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. The middle staff has notes: a, a. The bottom staff has notes: a, a.

93

97

Handwritten musical notation system 97. It consists of three staves. The top staff has notes: a, b, a, b, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. The middle staff has notes: a, a. The bottom staff has notes: a, a.

97

99

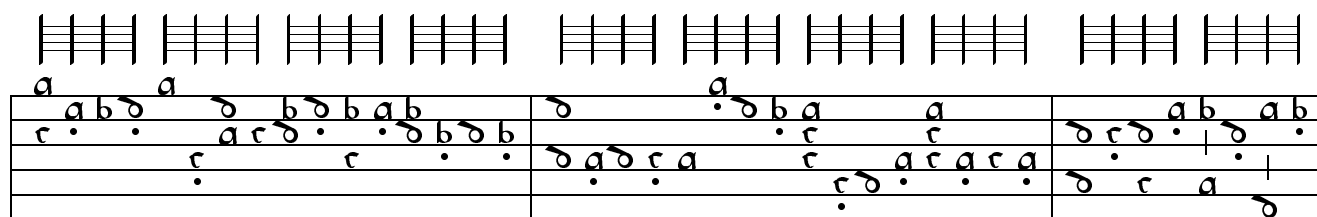
Handwritten musical notation system 99. It consists of three staves. The top staff has notes: a, a. The middle staff has notes: a, a. The bottom staff has notes: a, a.

99

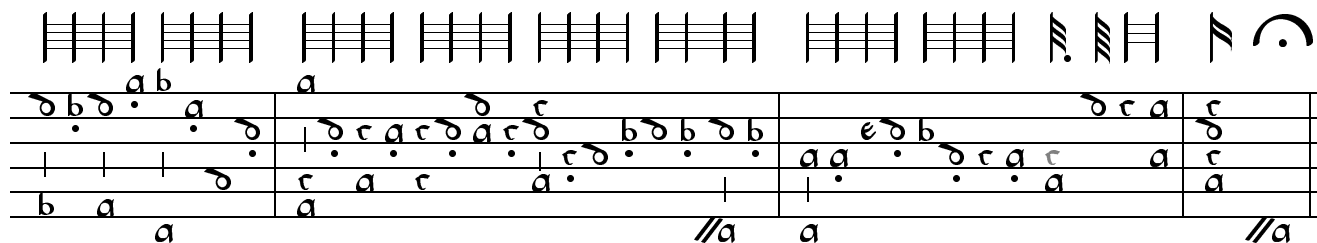
104

Handwritten musical notation system 104. It consists of three staves. The top staff has notes: a, b, a, b, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. The middle staff has notes: a, a. The bottom staff has notes: a, a.

104

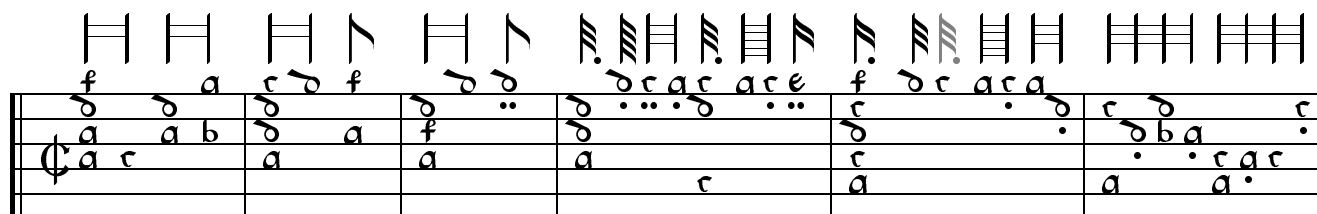


107



JD95. La Mia Barbara - 7F8D AA15BB16CC18

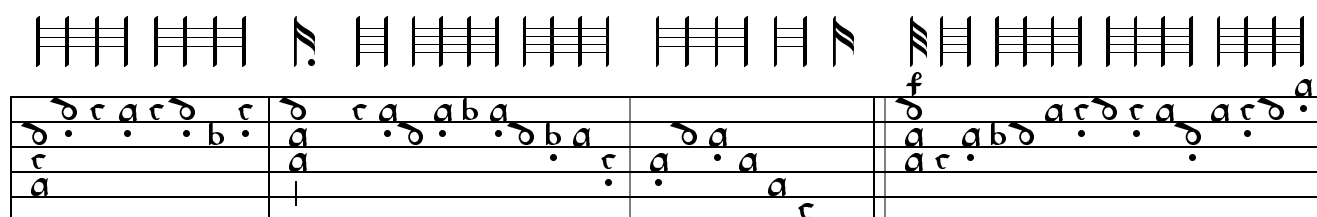
D-Hs ND VI 3238, pp. 49-51



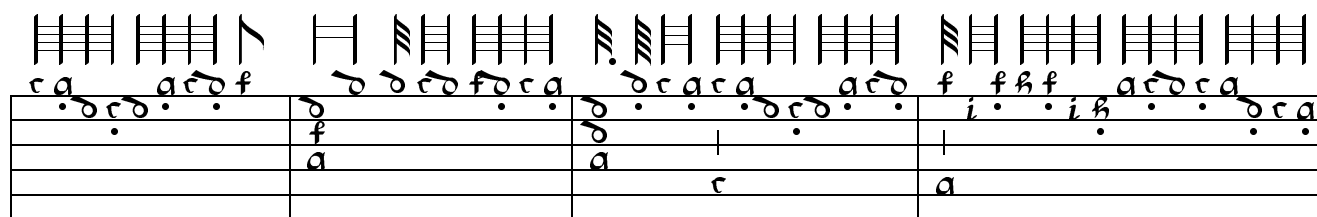
1



7



13



17

21

25

28

32

38

44

49

53

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols (vertical lines, beams) and letters (c, e, f, a, b, d) placed above and below the staff lines. The system is divided into four measures by vertical bar lines.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols and letters. The system is divided into four measures. Below the staff, there are some additional markings, including the letter 'a'.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols and letters. The system is divided into four measures. Below the staff, there are some additional markings, including the letter 'a'.

59

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols and letters. The system is divided into four measures. Below the staff, there are some additional markings, including the letter 'a'.

62

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols and letters. The system is divided into four measures. Below the staff, there are some additional markings, including the letter 'a'.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols and letters. The system is divided into four measures. Below the staff, there are some additional markings, including the letter 'a'.

72

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols and letters. The system is divided into four measures. Below the staff, there are some additional markings, including the letter 'a'.

77

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols and letters. The system is divided into four measures. Below the staff, there are some additional markings, including the letter 'a'.

82

89

92

92

92

App 3. A Toye - 2x4bars

GB-Lbl Eg.2046, f. 22r

3