

**LUTEZINE TO LUTE NEWS 115 (OCTOBER 2015): ADDITIONAL VERSIONS OF GAGLIARDE BY THE KNIGHT OF THE LUTE; GAGLIARDE BY GIOVANNI MARIA RADINO; SETTINGS OF LA TAMBARINO; THE BALLADS THE BLACKSMITH, WHEN DAPHNE DID FROM PHOEBUS FLY, ALL YOU THAT LOVE GOOD FELLOWS AND CAN YOU NOT HIT IT MY GOOD MAN; SETTINGS OF THE POPULAR TUNE EN ME REVENANT/MORE PALATINO & ALBERT DE RIPPE PART 7: FANTASIES N° 13-15**

**KNIGHT OF THE LUTE GAGLIARDE CONTINUED**

<b>L2b.</b> I-PESc b.10, ff. 11v-12r <i>Gagliarda dell' Cavaliere del leuto</i> <sup>1</sup>	C233
<b>L2c.</b> B-Br Lit. S.16.663, ff. 3v-5r untitled	
<b>L15b.</b> D-Hbusch w.s. (Herold), ff. 22r-23r <i>Galliarda</i> <sup>3</sup>	C32
<b>L15c.</b> Piccinini 1623, pp. 60-61 <i>Gagliarda VI</i> - archlute <sup>4</sup>	
<b>L15d.</b> CDN-Mc w.s., ff. 61v-63r <i>Gagliarda</i> - incipit only <sup>5</sup>	C36

The twenty gagliarde by Lorenzino Tracetti and/or Vincenzo Pinti were edited in *Lute News* 115, and only three of these are known in more than one source (two of n° L5, three of n° L2 and four of n° L15). No 5a and 5b were both in *Lute News* 115, so the additional versions of n° L2 and L15 are edited here. Two sources of n° L2 are ascribed, both to Cavagliere, and only one of n° L15, to Equitis Romani, so both are likely to be by Vincenzo Pinti. All three versions of n° L2 are corrupt in the originals and editorial changes are listed in the commentary on p. 30 of *Lute News* 115, and shown in grey in the tablature.<sup>6</sup> N° 15c is an arrangement of an earlier gagliarde for 13-c archlute included in Alessandro Piccinini's *Libro Primo* published in 1623. On p. 8 of his preface, Piccinini relates that the Cavalier del Liuto relished playing the newly developed archlute, more likely to be Vincenzo Pinti who died in 1608, than Lorenzino Tracetti who died in 1590. So Piccinini was presumably honouring the memory of Vincenzo Pinti, and one wonders whether Piccinini or Pinti made the archlute arrangement of the earlier lute gagliarda as it is unascrived.

<b>App 1.</b> PL-Kj 40032, p. 313 <i>Cipriano</i>	p. 7
<b>App 2.</b> PL-Kj 40032, p. 315 <i>Saltarello Juan Farnese</i>	p. 9
<b>App 3.</b> PL-Kj 40032, p. 374 <i>Fresch' e gagliarda</i>	p. 9
<b>App 4.</b> D-KNa W 40 328, f. 8v <i>Courant</i>	p. 11
<b>App 5.</b> PL-Kj 40032, p. 314 <i>Milaneze</i>	p. 12
<b>App 6.</b> PL-Kj 40032, p. 380 ii <i>q(uarante)</i>	p. 25
<b>App 7.</b> Gerle 1546, sigs. R4v-S1r <i>En reuenan</i>	p. 96

Seven appendices are here as page fillers; appendix 1 sounds like an Italian gagliarda with cognate versions in two Czech manuscripts and a German print.<sup>7</sup> It seems unlikely it is by Cipriano de Rore (c.1515-1565), madrigal composer and maestro di cappella in Parma from 1546, so is probably by an unknown composer of this name or could be named after a place; appendix 2 could be by or dedicated to Juan/Giovanni Farnese, although no one of this name is recorded from the noble family of Farnese at Parma; appendix 3 is a typical Italian gagliarda and not an intabulation of Clemens non Papa's *Frisque et Gaillard*,<sup>8</sup> so the meaning of the title is not clear; appendix 4 is another cognate of a courante by Santino Garsi da Parma and known as Brett's coranto in England;<sup>9</sup> appendix 5 is a version of the popular Italian dance-song also known as Val Cerca;<sup>10</sup> appendix 6 is a courante with similar opening bars to the

Tambarino Gagliarda (see below) with original left and right hand fingering; and appendix 7 has a similar title to the popular song En me revenant (see below), but the music is unrelated.

**GAGLIARDE OF GIOVANNI MARIA RADINO**

Here are four gagliarde by a contemporary of Tracetti and Pinti, the Paduan organist Giovanni Maria Radino (d.1607) who published two books of music in Venice in 1592, one for keyboard and the other including the same music intabulated for solo lute. The remaining contents of his slim lute book are a Passamezo-Gagliarda pair and two Paduanas.<sup>11</sup>

- R1.** Radino 1592, sig. C4v *Gagliarda Prima*
- R2.** Radino 1592, sigs. D1r-D1v *Gagliarda Seconda*
- R3.** Radino 1592, sigs. D2r-D2v *Gagliarda Terza*
- R4.** Radino 1592, sig. D3r-D3v *Gagliarda Quarta*

**LA TAMBARINO GAGLIARDE**

Here are all the versions of a type of gagliarda called Tambarina/Tamburino or similar, apparently named after the third strain imitation of the drone-like roll of a tambourine, all based on similar musical material is arranged in a variety of ways. N° T1-T7 are closely concordant but with variants, and n° 8 & 9 only change the upper voices of the B strain. N° T10-14 are a different group that changes the second half of the first strain and all the B strain, varying and shortening the C strain in length, then adding a D strain (bars 31-34 of n° T11 were corrupt and reconstructed here). N° T15 is concordant with n° T10-14 apart from omitting the B strain altogether. N° Tapp1-3 are a more remote group beginning with the same four bars but continuing quite differently with only hints of the same material, and these do not have 'Tamburina' in the title or the 'tambourine' strain. N° Tapp4 is titled Volte Tambourina but is unrelated to the gagliarde also lacking the tambourine strain. N° T1 is probably the easiest to play, and n° T6 the longest and most elaborate, probably Giovanni Antonio Terzi's arrangement of a popular gagliarda rather than his own composition.<sup>12</sup>

- T1.** US-BEm 757, ff. 18v-19r *La Tanbarina - La Tanbarina*
- T2.** D-B 4022, f. 20v *Jan Barino Galiarda*
- T3.** D-Sl 1.G.4 III, f. 59r *Tamburino*
- T4.** I-BDGchilesotti, f. 24r *Ein gut stuck*
- T5.** I-TRc 1947, f. 13r *Il ta(m)burino*
- T6.** Terzi 1599, pp. 4-5 *Gagliarda detta Tamburino*
- T7.** PL-Kj 40032, pp. 332-333 *Gagliarda*
- T8.** B-Br II.275, f. 69v *La Tanburina Gagliarda musicale* [index: *La Tanburina Del fiorenza Gagliarda*]
- T9.** US-BEm 760, f. 24r *il tanbarino*
- T10.** D-W Guelph 18.8 VIII, f. 242r *Tamburino (Balli Padouani la maggior parte di Nicolai Legname)*<sup>13</sup>
- T11.** PL-Kj 40032, p. 387 *La Tamburina*

<sup>1</sup> **L2a.** F-Pn Rés.Vnd.29, ff. 5v-6r *Gagliarda del Cavaliere* is in *Lute News*.

<sup>2</sup> Numbering from Mariagrazia Carlone 'The Knights of the Lute: Musical Sources' *Journal of the Lute Society of America* xxxviii (2005), pp. 1-45.

<sup>3</sup> **L15a.** Besard 1603, f. 107v *Galliarda equitis Romani* is in *Lute News*.

<sup>4</sup> In the commentary for n° L15c on p. 30 of *Lute News* 115, I incorrectly changed the last two quavers to crochets.

<sup>5</sup> The Montreal MS was unavailable but when I visited to see the manuscript in 2014, the Bibliothèque du Conservatoire de Musique informed me of plans to digitise it.

<sup>6</sup> Apart from the gagliarde by the Knight of the Lute and the de Rippe fantasies there is no commentary for the music in this supplement, but editorial additions, reconstructions and other changes are shown in grey.

<sup>7</sup> Cognates: CZ-Pu 59r.469, f. 21v *Ciprian*; D-Z 115.3 (Arpin), f. 16v *Ciprian: Gal.* In B flat: CZ-Pu 59r.469, f. 34r *Cyprianska*; D-Z 115.3 (Arpin), f. 24r *Cyprian. Gal.*; Waissel *Tabulatura* 1573, sig. M1r *Gagliarda Cypriana*.

<sup>8</sup> Thanks to Jan Burgers for the suggestion.

<sup>9</sup> 21 versions were edited in the *Lutezine to Lute News* 111 (October 2014).

<sup>10</sup> See the *Lutezine to Lute News* 109 (April 2014), pp. 31, 48, 49 & 85 for two other settings and a list of cognates.

<sup>11</sup> *Il Primo Libro d'Intavolatura di Balli d'Arpicordo di Gio. Maria Radino organista in S. Gio di Verdara in Padova. Nuovamente Composti, & con ogni diligenza Stampati* (Venezia, Giacomo Vincenti 1592/modern edition: Susan Ellingworth (ed.) *Corpus of Early Keyboard Music* 33 (Middleton WI, A-R Editions 1968) Brown 1592, unique copy in B-Br, and *Intavolatura di Balli per sonar di Liuto di Gio. Maria Radino* (Venezia, Giacomo Vincenti 1592/facsimile: Studio per Edizioni Scelte, Firenze 1996) Brown 1592, unique copy in I-Fc. The first keyboard padoana arranged for two lutes can be found at:

[http://imslp.org/wiki/Padoana\\_Prima\\_\(Radino,\\_Giovanni\\_Maria\)](http://imslp.org/wiki/Padoana_Prima_(Radino,_Giovanni_Maria))

and the keyboard version of the first gagliarde can be heard played at: <https://www.youtube.com/watch?v=c6wqhDCK5IM>

<sup>12</sup> Played on Paul Beier & Craig Marchitelli's CD *Terzi: Il Secondo Libro de Intavolatura di Liuto* (Stradivarius STR 33590, 2002), track 4.

[Additional: cf. Volte du Tambour: Besard 1617, sig. 14v/1 *Volte du tambour TESTUDO MAIOR*; Drallius No. 198 *Volte du Tambour* - keyboard; instrumental ensemble: Brade 1621 No. 9; Klosmann 21r/2 LXI. à4. *Volte du Tambour*; Simpson 1621 No. 23 *Volta*; Praetorius 1612 CXCLX. à5. *Volte du Tambour*. M.P.C. / CCXLV. à4. *Volte du Tambour*. M.P.C.]

<sup>13</sup> Also edited for *Lute News* 92 (December 2009), n° 14.

- T12.** D-B 4022, ff. 5v-6r (I)*ambarina* (G)*aliarda* (Al)*ess Pi(cc)inin(i)*  
**T13.** CZ-Pnm IV.G.18, ff. 172v-173v *galliarde tambourina*  
**T14.** GB-HAdolmetsch II.B.1, ff. 102v-104r *Galliarde Tambourina*  
**T15.** I-TRc 1947, ff. 23r-23v *la tamburina*  
**Tapp1.** D-W Guelf 18.8 VI f. 175r *Gagliarda Diomedes*<sup>14</sup>  
**Tapp2.** D-W Guelf 18.8 VI, f. 175v *Eadem gagliarda alio modo*  
**Tapp3.** D-W Guelf 18.8 VI, f. 176r *La medesima gagliarda Di un'altro maestro Hort(ensio). Perla*<sup>15</sup>  
**Tapp4.** GB-HAdolmetsch II.B.1, f. 104v *Volte Tambourina*  
 cf. Praetorius 1612 *Cl. à5. M.P.C. Courante/ CLXXXVI. à4. M.P.C. Courante.*

### THE BLACKSMITH

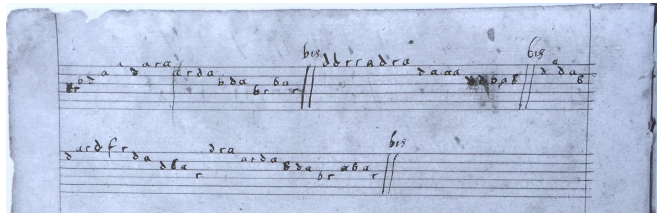
Only these lute and cittern versions of this tune are known and no ballad to fit this tune survives, although *blache smith* appears as a dance tune in the list from Lleweli Hall in North Wales written in the 1590s.<sup>16</sup> It is different to the tune related to Greensleaves used to accompany James Smith's poem *The Blacksmith* from 1656, or the ballad of *The Blacksmith* beginning 'Of all the Sciences under/beneath the sunne', found as n° 121 in John Gamble's *Commonplace Book* of 1659.<sup>17</sup>

- B1.** IRL-Dtc 408/II, p. 84 *The Blacksmith* p. 31  
**B2.** US-CAh 179 (Boteler), f. 43v *The Blacksmith* - cittern p. 31

### WHEN DAPHNE DID FROM PHOEBUS FLY

*A pleasant new Ballad of Daphne: To a new tune* to the text 'When Daphne from faire Phoebus did flie, / the West winde most sweetly did blow in her face: / Her silken Scarfe scarce shaddowed her eyes, / The God cried, O pitie, and held her in chace, / Stay, Nymph, stay, Nymph, cries Apollo, / Tarry, and turn thee, sweet nymph, stay, ...' is found in an early seventeenth century broadside. The ballad text was paraphrased (at III/i as 'Tarry and kiss me; sweet Nymph stay' from line 6 of the ballad) in Ford's *The Witch of Edmonton* performed in 1621, and is found in the Giles Earle songbook (GB-Lbl Add.24665, f. 67v *When Daphne from faire Phoebus did flie*) and the printed ballad chapbook of Thomas Deloney *Royal Garland of Love and Delight* (1674), as well as *The Garland of Delight* (1681) and *Cupid's Garland* (undated).<sup>18</sup> The tune was also popular for instrumental settings in England and the Netherlands,<sup>19</sup> arranged for lute, lyra viol, recorder, violin, keyboard and instrumental ensemble.<sup>20</sup> The five known versions for lute are included here, together with a cittern version, one for a lyra viol tuned like a renaissance lute, and my arrangement of the violin tune from Playford's *Dancing Master*. N° D1 required some rejigging of the corrupt rhythm signs, whereas n° D2 needed complete reconstruction of rhythm and barring (see illustration of the original from the Lute Society

facsimile edition below); Valerius embellished n° D6 to the point of awkwardness, so an alternative simplified version is also provided. However, his diatonic cittern setting (n° D7) seems competent, and is transcribed for chromatic cittern.



- D1.** NL-HOWfa 1667-1 (Enkhuizen),<sup>21</sup> f. 4v *Daphne* p. 31  
**D2.** US-Ws V.b.280 (Folger), f. 86v untitled p. 35  
**D3.** D-Kl 40.108.1 (Montbuisson), f. 26v untitled p. 37  
**D4.** US-NHub osborn fb7, f. 82r *Daphne* p. 41  
**D5.** Playford *The Dancing Master* 1651, p. 30 *Daphne* [the Shepherdess in later editions] (arranged for lute from violin melody) p. 41  
**D6i&ii.** Valerius 1626 pp. 30-31 *Engelsche Daphne* - original and adapted pp. 42-43  
**D7i&ii.** Valerius 1626 p. 31 *Engelsche Daphne* (diatonic cittern setting & transcribed for chromatic cittern) pp. 42-43  
**D8.** GB-Mp BRm 832.Vu.51 (Manchester lyra viol book), p. 15 *Daphne*. R. S. - lyra viol tuned lute way VdGS<sup>22</sup> Sumarte 16 p. 44  
 GB-Lbl Add.63852, f. 89r *Daphne* - lyra viol (defth)  
 [Additional: Vallet 1642 f. 38r *Daphné*, RF-SPan Q N 204, f. 21v *Courante Daphne* - keyboard; Eyck and other Dutch sources.]

### ALL YOU THAT LOVE GOOD FELLOWS - NOWELLS DELIGHT

Although no ballad named *All those that love/are/be good fellows* is known, the tune is called for by this name in many seventeenth century ballads and plays,<sup>23</sup> for example, in the Shirburn Ballads, f. 229r *No. LXVII That gallant prince Graaf Maurice to the tune of All those that are good fellows* beginning 'A true discourse of the winning of the towne of (Rhein)Berke ... 1601',<sup>24</sup> and the ballad *Good Neues from Virginia* in 1623, as well as *The Honour of a London Prentice* registered in 1656, which is probably from the sixteenth century, and the tune is often referred to as *The London Prentice* in seventeenth century sources. The tune is known by a variety of other titles, such as in the two continental lute versions here (n° N2 & N3), and as *Nancie* in a keyboard setting by Thomas Morley.<sup>25</sup> The lute setting of the tune in the Welde lute book (n° N1) is titled *Nowells Delight*, and the tune for the song in Starter's song book *Friesche Lust-Hof* of 1621 is called *Sir Eduward Nouwels delight* and so was probably dedicated to Sir Edward Noel (1582-1643),<sup>26</sup> knighted in 1611 and made Lord Noel of Ridlington in

<sup>14</sup> Also edited for *Lute News* 85 (April 2008), n° 9.

<sup>15</sup> Modern edition: *Collected Lute Solos of Hortensio Perla of Padua and Pomponio of Bologna* (Lübeck: TREE Edition, 2000), n° 3.

<sup>16</sup> Sally Harper 'An Elizabethan Tune List from Lleweli Hall, North Wales' *RMA Research Chronicle* no 38 (2005) pp. 45-98.

<sup>17</sup> See John M. Ward, 'Sprightly & Cheerful Musick: Notes on the cittern, gittern and guitar in 16th- and 17th-century England', *Lute Society Journal* xxi (1979-1981), p. 179; Claude M. Simpson *The British Broadside Ballad & Its Music* (New Brunswick, Rutgers University Press 1966), pp. 273-275 & 277.

<sup>18</sup> Simpson, *ibid.*, pp. 163-164.

<sup>19</sup> Ruth van Baak Griffioen *Jacob van Eyck's Der Flytten Lust-hof (1644-1655)* Muziekhistorische monografieën 13 (Utrecht 1991/reprinted KVM 2005), pp. 162-167, gives another 29 Dutch song books up to 1780; and search title 'Toen Daph ne de overschoone maagd' at <http://www.liederenbank.nl>

<sup>20</sup> Cognates for keyboard: D-Lr Mus. ant. pract. K.N.146 (Drallius), n° 212 *Courant*; F-Pn Rés.1186, ff. 55v-56r *When Daphne did from Phoebus flie*; NL-Uim camphuyzen MS II, ff. 37v-39r *Daphne*; GB-Cfm 168 (Fitzwilliam virginal book), pp. 210-212 *Daphne 5 / Giles Farnaby*; GB-Lml 46.78/748 (Cromwell), f. 4v *Daphny*; RUS-SPan QN204, f. 21v *Courante Daphne*; US-NYp Drexel 5609, pp. 138-9 *When Daphne did from Phoebus flie*. Recorder: Van Eyck 1649, ff. 3v-5r *Doen Daphne (d'over schoone Maeght)*; Van Eyck 1649, f. 42r *Tweede Daphne*; Van Eyck 1649, ff. 66v-69v *Derde, Doen Daphne d'over*. Carillon: B-Gar Reg.96.2 (Voorslach MS) *Doen Daphne, &c set 13 May 1662*. Violin: Playford *The Dancing Master* 1651, p. 30 *Daphne* [for the Shepherdess]. Violin and bass: Vallet *Apollos soete Lier* 1642 III, n° 6 *Daphne*. Instrumental ensemble à 5: GB-Lbl Add.17786-9 & 17791, f. 7r *Daphne* [MB22 no. 63]. Song: GB-Lbl Add.24665 (Giles Earle songbook c.1615), f. 67v *When Daphne from faire Phoebus did flie*; US-LAuc (Robert Taft songbook) MS without shelfmark, f. 148v *When daphne did &c* [4 voices]; Starter c1622, p. 181 *Doen Daphne d'overschoone Maeght*; Starter

1624, p. 155 *Doen Daphne d'overschoone Maeght*; John Forbes *Songs and Fancies* (Edinburgh, 1662), no 21 *When Father Adam first did flee*. Different to *Tell me Daphne*: GB-Lbl Eg.2046, ff. 35v-36r *Daphney and Corridon*, by John Whitfeild [edited in *Lute News* 56 (December 2000)]; GB-Lam 603 (Board), f. 40r untitled. Lyra-viol tuned defth, VdGS 7982: GB-Lbl Add.63852, f. 114v *Lady Arbellay*. Keyboard: GB-Cfm 168 (FVB), pp. 393-394 *Tell me, Daphne / Giles Farnaby*; GB-Lbl Add.30486, f. 22r *Goe no more a rushing*. Song: US-LAuc taitt, ff. 35v-36r 4 *Tell me Daphne where away*.

<sup>21</sup> For a description of this recently discovered source, see Jan W.J. Burgers, Louis Peter Grijp and John H. Robinson 'A newly discovered Dutch lute book: MS Enkhuizen 1667-1', in: Jan W.J. Burgers, Tim Crawford and Matthew Spring (eds.), *The Lute and its Music in the Netherlands in the seventeenth century. Proceedings of the International Lute Symposium Utrecht, 30 August 2013* (Cambridge Scholars Publishing 2016), pp. 301-345.

<sup>22</sup> Viola da Gamba Society: <http://www.vdgs.org.uk/thematic.html>

<sup>23</sup> Simpson, *ibid.*, pp. 13-16; William Chappell, revised H. Ellis Woolridge *Old English Popular Music* (London, Macmillan, 1893/reprinted New York 1961), part I, p. 262.

<sup>24</sup> *The Shirburn Ballads 1585-1616*, edited from the manuscripts by Andrew Clark (Oxford, Clarendon 1907), p. 272.

<sup>25</sup> Keyboard: GB-Cfm 168, pp. 28-30 *Nancie: Thomas Morley*. Recorder: Eyck 1646, f. 5r *Silvester inde Morgenstond*. Instrumental ensemble: Haubmann 1603, n° 74 [a5], untitled; D-Uu Sch.130a, n° 5 *Tantz - Nachdantz* [index: *Jager auffzug - Nachdantz*] [discant] D-Uu Sch.130a, n° 6 *Der Jager - Nachdantz* [index: *Jager auffzug - Nachdantz*] [bassus]. Song: Starter 1621, p. 179, *Sir Eduward Nouwels delight*.

<sup>26</sup> David Greer, '... Thou court's delight: Biographical notes on Henry Noel' *The Lute Society Journal* xvii (1975), p. 56.



1617 and later second Viscount Cambden. He was nephew of Sir Henry Noel (d1597), Dowland's patron and dedicatee of his *M. Henry Noel his Galiard* for consort n° 14 in *Lachrimae or Seaven Teares* of 1604, as well of the funeral psalms *Lamentatio Henrici Noel*. The opening bars are the same as Dowland's Mrs. Nichols' *Almaine* (DowlandCLM n° 52), edited in *Lute News* 100 (December 2011), and to the march known to this day as 'The British Grenadiers! Starter set the Dutch ballad *Silvester inde Morgenstond* to the tune, and the latter title was used for recorder variations in van Eyck's *Der Flyhten Lust-Hof* in 1646 and became the tune indication in dozens of Dutch song books throughout the seventeenth century.<sup>27</sup> Valentin Haussmann also set text beginning 'Es weinet Sion herb und klaget sehr' to the tune in *Rest von Polnischen und andern Tantzten* (Nürnberg 1603), no. 74.<sup>28</sup>

- N1. GB-WPforester-weld, f. 7r *Novells Delight* p. 45  
 N2. LT-Va 285-MF-LXXIX, f. 14v *Mitt Lust von wenigen Tagen* p. 45  
 N3. D-B 4022, f. 21r *Balletto Dantichano* p. 56

#### CAN YOU NOT HIT IT MY GOOD MAN?

There are two lute settings of this ballad, one with the incomplete title *hit*: in the manuscript bound with the Ballet lute book (n° C1 here), and the other titled *Chanson Englesia* in the Dallis lute book (n° C2 here). Neither Lumsden's thesis, John M. Ward's articles on the two manuscripts, nor Julia Craig McFeely's PhD thesis,<sup>29</sup> recognised the relationship of the lute settings to the two keyboard versions titled *Can you not hitt it my good man?* The Dallis version is identical to that in Adriaenssen's *Pratum Musicum* of 1584, which was also in the reprint of 1600, and Spiessens' book on the life and works of Emanuel Adriaenssen<sup>30</sup> did not identify the English ballad it was based on. However, Virginia Brookes' catalogue of English keyboard music,<sup>31</sup> lists the Ballet lute book as a cognate of the keyboard settings, and her thematic incipit matches the tune. Also, although the ballad is not in Simpson,<sup>32</sup> Brookes also draws attention to its inclusion as *Canst thou not hit it* in Chappell's *Old English Popular Music*.<sup>33</sup> Chappell transcribes the version from the Ballet lute book and refers to an entry in the Stationers' Register for 1579 related to the ballad: The online transcript for 1578-9 reads:<sup>34</sup> '16 Julij. Hughe Jaxon. ..., for his Licence to printe a ballat intytuled *There is a better game, if you could hit yt iij!*'. Also *can you not hit it* appears as a dance tune in the Lleweli list from the 1590s,<sup>35</sup> and Chappell alludes to the comedy *Wily Beguiled* probably by George Peele and printed in 1606, in which towards the end the character Cricket sings *To give my wench a kiss. And then dance Canst thou not hit it?* &c, and Chappell also noted the quote in Shakespeare's *Love's Labour Lost* (act iv, sc. 1, l. 18-19),

when Rosaline sings: *Thou canst not hit it, hit it, hit it, / Thou canst not hit it, my good man.*

- C1. IRL-Dtc 408/II, p. 84 *hit*: p. 56  
 C2. IRL-Dtc 410/I, p. 170 *Altra chanson englesia* p. 56  
 Adriaenssen *Pratum Musicum* 1584, f. 92v *Altra chanson englesia*; Adriaenssen *Pratum Musicum* 1600, f. 78v [Branle Englesie] *Autrement* = D-D1 1.V.8, f. 70r *Altera Canson Englesia*. Keyboard cognates: F-Pn Rés.1186, f. 67v *Can you not hitt it my good man?*; US-NYP Drexel 5609, p. 150 *Can you not hitt it my good man?*.

#### EN ME REVENANT DE SAINT NICOLAS, ALMANDE GRATIE MORE PALATINO LA NONETTE



The tune of the diversely titled instrumental settings probably all derive from a 4-part French Air published by Le Roy and Ballard in *Airs de cour. Mis en musique à quatre & cinq parties de plusieurs auteurs* (Paris 1597), ff. 13r-13v.<sup>35</sup> The first of ten stanzas reads 'En me revenant / De saint nicolas / Rencôntray trois nonnes / Quand ie remue tout branle / Qui non salua / Quand le remue tout va' [While I was returning on St. Nicolas' day (or possibly from a town called St. Nicolas?), I met three nuns - when I'm on the move, everything dances - who greeted us - when I'm on the move, everything goes]. St. Nicolas' day is celebrated across Western Europe, as shown in *Sinterklaas* (the feast of Saint Nicolas, on the evening of the 5th December) dated c.1665-8 and by the Dutch painter Jan Steen and now in the Rijksmuseum (see image above). Saint Nicolas is the origin of the Anglo-American Santa Claus or Father Christmas myths popularised in the nineteenth century. The settings are called En me revenant, Branle de St Nicolas, or Almande Gratie (probably referring to the three nuns, or graces of the text). The tune was later used for a Latin contrafactum of a German student drinking song to the words 'More palatino / Bibimus ne gutta supersit / Unde suam possit / Musca levare sitim / Sic bibimus sic vivimus / In Academicis in Academicis' [In Palatinate style, we drink, lest a drop be left over from which a fly could slake its thirst. That's how we drink, that's how we live, in Academia, in Academia].<sup>36</sup> The titles seem to be used indiscriminately, rather than associated with particular arrangements of the tune. Apart from Bachelor's Round in F, which is the most extensive and accomplished variations on the tune, there are another twenty eight renaissance lute settings in F, seven in B flat (n° 1a-d & 2-4), and one in C (n° 5). N° 33 is for three lutes and two melody instruments, and the lute parts

<sup>27</sup> Griffioen, *ibid.*, pp. 321-324.

<sup>28</sup> Robert B. Lynn and Klaus-Peter Koch *Valentin Haussmann (1565/70-ca. 1614): A Thematic-Documentary Catalogue of His Works* (Stuyvesant NY: Pendragon Press, 1997), no. 472.

<sup>29</sup> David Lumsden *The Sources of English Lute Music (1540-1620)*, (doctoral thesis, Cambridge University 1955); John M. Ward 'The Lute Books of Trinity College, Dublin, II: Ms. D.1.21 (The so-called Ballet Lute Book)' *The Lute Society Journal* x (1968), pp. 15-32 and 'The Lute Books of Trinity College, Dublin, I: Ms. D.3.30/I: The so-called Dallis Lute Book' *The Lute Society Journal* ix (1967), pp. 17-40; Julia Craig-McFeely *English Lute Manuscripts and Scribes 1530-1630* (doctoral dissertation, Oxford University 1993), which misidentifies it as *Lusty Gallant*. Unrelated to the Robert Johnson *Alman hit it and take it*, edited in *Lute News* 108 (December 2013), n° 5, or Mr. Strange Gregory *bits/bills* in GB-Cu Dd.2.11, f. 10r, edited in *Lute News* 56 (December 2000), n° 1b.

<sup>30</sup> Godlieve Speissens *Leven en werk van de Antwerpse Luitcomponist Emanuel Adriaenssen* I. Tekst; II. Muzikale Bloemlezing (Brussels, Paleis der Academiën 1974), I, pp. 285-286; II, n° 34. Anthony part of track 24, also plays Adriaenssen's version on his CD *Lute Music of the Netherlands* (Carpe Diem, CD-16289, 2012), but also was not aware of the English ballad that inspired it.

<sup>31</sup> Virginia Brookes *British Keyboard Music to c.1660: Sources and Thematic Index* (Oxford, Clarendon 1996), n° 404.

<sup>32</sup> Simpson, *ibid.*

<sup>33</sup> Chappell, *ibid.*, p. 249.

<sup>34</sup> <https://archive.org/stream/extractsfromreg02collgoog/extractsfromreg02collgoog.djvu.txt>

<sup>35</sup> Lost lute solo: Königsberg Staatsarchiv S.S.25, ff. 1r-1v & 12v *More Palatino*. Guitar accompaniments of strummed chords in French tablature: F-Pn Rés. 1402, p. 5 *Branle de Saint NiColas* (guitar feff); F-Psg 2344, f. 3v *Branle de St Nicolas* (guitar feff); F-Psg 2351, f. 6r *Branle de St Nicolas* (guitar feff) - thank you to Gary Boye for copies. Cognates for keyboard: A-Wm XIV.714, ff. 216v-217r *Allemand* [probably by Sweelinck, see SweelinckOO I/III n° 7]; A-Wn 17771, f. 160v *Revenant per Johan. Bull*; B-Br 926, f. 18r *Allemande St Nicholas*; D-Lr Mus. ant. pract. K.N.146 (Drallius), n° 62 *More palatino*; D-Lr Mus. ant. pract. K.N.148 (Witzendorf), n° 23 *More Palatino*; DK-Kk Mu 6806.1399 (Ryge), n° 10 *More Palatino* [Buxtehude]; F-Pc Rés.1185, pp. 30-31 *Almaine*: Or: Gibbons; GB-Lbl Add.10337, f. 27v *Almaygne*: Mr. Johnson; GB-Lbl Add.36661, f. 40r *The Italian Ground*: By Mr. Orlando Gibbons; GB-Och 1113, pp. 219-220 *Almaine Orlan. Gibbons*; Pepusch 18/I [lost], p. 88 *Dr. Bull voor my gemaect, En revenant*; RO-MC 6199 (cod 35) (Kajoni), n° 242 *Rumen re(vena)nt de Saint Nicolas*; US-NYP 5609, pp. 32-33 *Almaygne Mr. [Robert?] Johnson*; US-NYP 5612, p. 120-121 *The Italian Grounde Mr. Orlando Gibbons*. Recorder: Eyck 1644, f. 36v *Vande Lombart*; Eyck 1649, f. 38v *Vande Lombart*; Eyck 1649, f. 94r-94v *More Palatino, met 2*. Bass in mensural notation: D-Us 132, p. 6 *En rever*; D-Us 132, p. 7 *En rever*. - untitled. Lute song: F-VAL 429, f. 6v *En me revenant de Saint Nicolas*; F-VAL 429, f. 43r *En me revenant de Saint Nicolas*. Vocal à 4: Le Roy & Ballard *Airs de cour. Mis en musique à quatre & cinq parties de plusieurs auteurs* (Paris) 1596<sup>6</sup> & 1597<sup>11</sup>, ff. 12v-13r *En m'en revenant de saint nicolas*. See Ruth van Baak Griffioen *ibid.*, pp. 220-225 for additional Dutch vocal sources.

<sup>36</sup> Translation from Griffioen, *ibid.*, p. 225.

are reproduced here without editing into a working ensemble piece - the testudo major plays as a lute solo and the other two lute parts are glosses around the melody. A setting in B flat is ascribed to Jacobum in one source, assumed to be Jacob Reys/Jakob Polak/Jacques Polonois, and the other three are anonymous but concordant (n° 1a-d), although a setting that is similar (n° 2) is ascribed to another 'Jacobum', Jacob Murer. Presumably, the arrangements in the printed sources were made by their editors, Adriaenssen, van den Hove and Fuhrmann, the latter for the anonymous one of three settings in his lute anthology *Testudo Gallo-Germanica* published in 1615 (the other two are ascribed to Jacobum [Polak?] and [Julien?] Perichonis, the latter titled La Nonette, probably another reference to the nuns of the text). Five settings (n° 24, 25, 27-29) are found in the lute book of Johann Stobaeus (Lbl Sloane 1021), ascribed with the abbreviated names Leonis, Kul., [Franz?] Madel and Decker, presumably members of his musical circle. It is easy to imagine the settings are the results of a competition to arrange the tune, in which case I think Decker would have won, although all of them are clearly amateurs. If you are searching for a short or long version that you can play, then n° 15 is a good place for beginners to start, before progressing through Jacob's setting (n° 1a-d) on the route towards the virtuoso variations of Fuhrmann (n° 10) and Daniel Bacheler. There are also settings for lutes in transitional (n° 35 in English Gauthier or Mersenne Extraordinaire tuning & 38 tuned harp way) or baroque (n° 34) tunings, as well as five settings for 4- or 5- course mandore in three different tunings (n° 26, 32, 36, 27 & 39).

[Additional: D-Lr 2000, p. 10 *Ballet*; PL-Kj 40622, f. 15r *Brandel Nicolai* - cithrinchen.]

- DB43. Daniel Bacheler**<sup>37</sup> BachelerL<sup>38</sup> n° 43  
**DB43a.** GB-Lbl Eg. 2046, f. 28v *A Carranta - Lute News*  
**DB43b.** GB-Cu Add.3056, ff. 43v-44r untitled  
**DB43c.** GB-Ctc O.16.2, pp. 139-138 *mr Daniell Bachelers Round*<sup>39</sup>  
**DB43d.** GB-Lbl Add.38539, ff. 8v-9r *Almayne*  
**1. Jacob Polonois** PolakP<sup>40</sup> pp. 145-146  
**1a.** GB-Lbl Sloane 1021, f. 65r-65v *MORE PALATINO*  
**1b.** GB-Cfm 689, f. 44r *En me reuenant*. 3r. <sup>41</sup>  
**1c.** Fuhrmann 1615, p. 141 *Branle d. S. Nicola. p. Sig. Jacobum*  
**1d.** D-B 4022, f. 17r *Canallant a S. Nicola Chanson*  
**2.** CH-SO DA 111, ff. 33v-34r *En me reuenant de S<sup>t</sup> Nicolas / A D: Jacobo Murer*  
**3.** CH-SO DA 111, ff. 38r-38v *En (me) reuenant de S<sup>t</sup> Nicolas J:]W:*  
**4.** CH-SO DA 111, ff. 38v-40r *Idem*  
**5.** D-HRD FÜ 9829, ff. 10v-11r 8. *More Palatino / Variatio.*  
**6.** D-LEm IL.6.15, p. 460 *Flore paladino*  
**7.** D-LEm IL.6.15, p. 500 *En me reuenant*  
**8.** I-Fn Magl. XIX 105, f. 13r *More Palatino*  
**9a.** B-Bc 26.369, f. 9v *Allemande grassie*  
**9b.** Hove 1601, f. 109r *Almande Gratie* HoveB<sup>42</sup> n° 229  
**10.** Fuhrmann 1615, pp. 158-159 *Ballet 20. [header: Ballet 20. En me reuenant].*  
**11.** GB-Cfm 689, f. 31r *En me reuenant*  
**12.** Fuhrmann 1615, p. 43 *Subpleme[n]tu[m] folii. [header: La Nonette Perichonis] (Julien Perrichon)*<sup>43</sup>  
**13.** GB-Eu Laing III.487 (Rowallan), pp. 8-9 *Sibit Sant Nikola*  
**14.** D-Dl M 297 pp. 132-133 *More Palatino*  
**15.** D-B N479, f. 2v untitled

- 16.** CH-SO DA 111, f. 43v *En moy reuenant de S. Nicolas*  
**17.** LT-Va 285-MF-LXXIX, f. 65r *Matthiae deß Röm: Kayserfl Auffzug in Franckfurdt geschehen*  
**18a.** Adriaenssen 1600, f. 75r *Almande*<sup>44</sup>  
**18b.** Adriaenssen 1600, f. 75r *Autrement*  
**19.** D-B N479, ff. 8v-9r *Mascarate En m'en reuenant* [right hand half of page torn out - the page reconstructed here]  
**20.** S-B PB fil.172 (Per Brahes), ff. 35v-36r *More Palatino*  
**21.** S-B PB fil.172, f. 37r *More Palatino*  
**22.** GB-Lam 603 (Board), f. 25v *Almayne*  
**23.** F-Sn R.10710 (mss adds Besard 1617), f. 2r *Furst Joachim Ernsts von Anhalt Lied, so es frewlin Sibillen von Solms gmacht*  
**24.** GB-Lbl Sloane 1021, f. 65v ii *Aliud Leonis*  
**25.** GB-Lbl Sloane 1021, f. 65v iii *Aliud*  
**26.** D-Us 132, p. 71 *nicola ton nuveau de la mandore* (5-c mandore hefh)  
**27.** GB-Lbl Sloane 1021, f. 66r i *More pal. Kul.*  
**28.** GB-Lbl Sloane 1021, f. 66r ii *Aliud Madel*  
**29.** GB-Lbl Sloane 1021, f. 66v *Aliud Deck[er]*  
**30.** D-B Danzig 4022, f. 47r *Chorea Anglica*  
**31.** NL-HOWa 1667-1, f. 2r *More palatino*  
**32.** François Sieur de Chancy *Tabulature de mandore* Paris, 1629, f. 5v *En m'en reuenant de S. Nicolas* (mandore fffh)<sup>45</sup>  
**33i-iii.** Besard 1617, n° 9 *en Reuenant de Saint Nicolas Nova Testudo* [F] / *Testudo maior* [Bflat] / *Testudo minor* [F] / *Superius* / *Bassus*.  
**34.** F-Pn Vm7 6213, p. 25 *Branle de St Nicolas* (11-c lute dfdfdf)  
**35.** CH-Bu F.IX.53, f. 64v untitled (10-c lute edeff)  
**36.** GB-En Adv. 5.2.15, pp. 120-123 *Alman Nichols* (mandore hfhf)  
**37.** D-Us 133a, ff. 1v-2r *En reuenant de S<sup>t</sup> Nicolas* (mandore hfhf)  
**38.** D-Us 132, p. 70 *ballet de S<sup>t</sup> nicolas* (10-course lute fdeff)  
**39.** D-Us 133b, ff. 1v-2r *En reuenant de S<sup>t</sup> Nicolas* (mandore hfhf)  
**40.** D-Us 133b, ff. 32v-33r *Quand je remue tout branle* (mandore hfhf)

#### ALBERT DE RIPPE/ALBERTO RIPA<sup>46</sup>

This supplement ends with the seventh part in the series of the complete fantasies of Alberto Ripa/Albert de Rippe, reproducing the three fantasies from Fezandat book IV printed in 1554. N° 13 and 14 are unique to Fezandat's print, the first can be heard on Hopkinson Smith's recording devoted to de Rippe,<sup>47</sup> and look out for the characteristic sequence of suspensions early on. The second is set without using the first course, so a good standby to play if your top string breaks during a concert. N° 15 is found in two additional sources with sufficient differences to include all three here. The Fezandat and Le Roy prints are concordant throughout except for 35 variants, two quite major: bars 91-92 in Le Roy are absent in Fezandat, and the final 5 and 6 bars are different. The title of the manuscript version (n° 15c) suggests it was copied from the Le Roy print, and the first 61 bars are the same except for variants in bars 10, 11, 13, 21-23, 31, 33, 35, 43 & 44, but then it is completely different although typical of de Rippe. This shortens it from the 146 bars of the Le Roy print to 98 bars and so makes a more economical version to perform.

**Rippe13.** Fezandat IV 1554s, ff. 2r-5r *Fantasie*

**Rippe14.** Fezandat IV 1554s, ff. 5v-7v *Fantasie pour jouer sans chanterelle*

**Rippe15a.** Fezandat IV 1554s, ff. 8r-10r *Fantasie*

**Rippe15b.** Le Roy & Ballard I 1562s, ff. 22v-24r *Fantasie neufiesme*

**Rippe15c.** D-Mbs mus.266, f. 67r *Recercar de M Alberto de Rippe. La neufiesme fantasia du premier Livre*

John H Robinson - October 2015

<sup>37</sup> DB43a. GB-Lbl Eg. 2046, f. 28v *A Carranta* is in *Lute News* 115.

<sup>38</sup> Martin Long (ed.) *Daniel Bacheler Selected Works for Lute* (London, Oxford University press, 1970).

<sup>39</sup> Bars 1- 34 missing due to a lost page and substituted from DB34b.

<sup>40</sup> Piotr Pozniak (ed.) *Jakob Polak Collected Works* (Kraków, PWM 1993).

<sup>41</sup> Played on Paul O'Dette's CD *Lord Herbert of Cherbury's Lute Book* (Harmonia Mundi 907068, 1992), track 1.

<sup>42</sup> Jan Burgers (ed.) *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgeschiedenis 2013). Played on Massimo Marchese's CD *Joachim van den Hove Florida* (Brilliant Classics 94962, 202015), track 7.

<sup>43</sup> Also edited in the tablature supplement to *Lute News* 114 (July 2015), n° 21.

<sup>44</sup> Spiessens 1974, *ibid.*, I, p. 46.

<sup>45</sup> Thank you to Andreas Schlegel for a copy.

<sup>46</sup> The commentary n° Rippe13-15 is on page 30 of the *Lute News* supplement.

<sup>47</sup> Numbering of fantasies from Jean-Michel Vaccaro *Oeuvres D'Albert de Rippe I: Fantasies* (Paris, CNRS 1972). Sources: *Quatriemesme Livre de Tabulature de Leut* (Paris, Fezandat 1554) Brown 1554s; *Premier Livre de Tabulature de Leut* (Paris, Le Roy & Ballard 1562/facsimile Lübeck, Tree Edition, 2009) Brown 1562s. Recording: Hopkinson Smith CD *Tablature de Leut: Albert de Rippe* (AstréeE 7734, 1978), n° 13. See also Lyle Nordstrom 'Albert de Rippe Jouer de luth de Roy' *Early Music* 7:3 (1979) 378-385.

L15b. Gagliarda - 7F8D9C A9C8D14

D-Hbusch, ff. 22r-23r

1

3

7

11

16

21

27

1

8

14

18

23

30

34

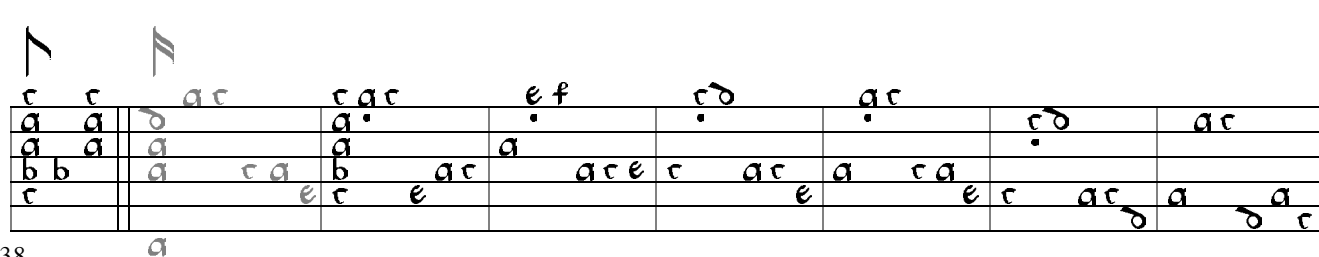
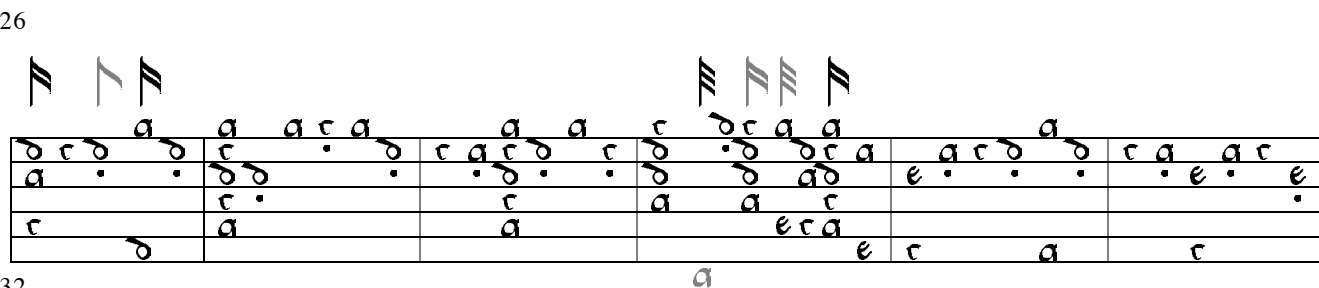
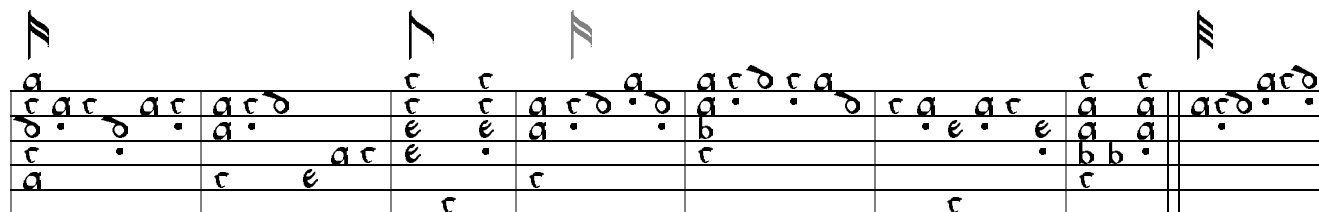
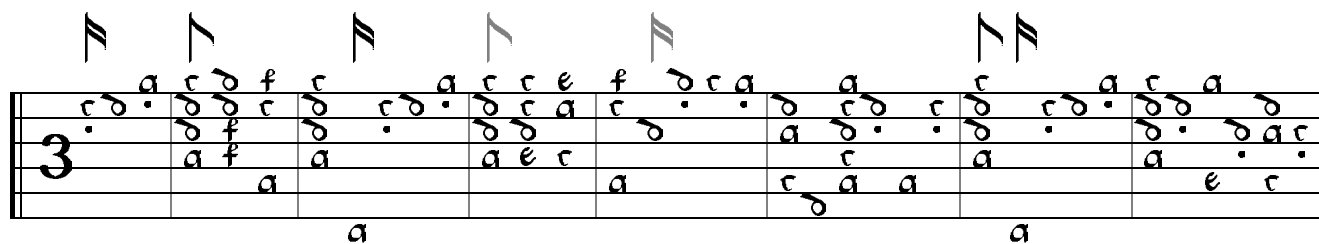
App 1. Cipriano - AA8

PL-Kj 40032, p. 313

10

L15d. Gagliarda - ? ? CDN-Mc w.s., ff. 61v-63r

1







3

8

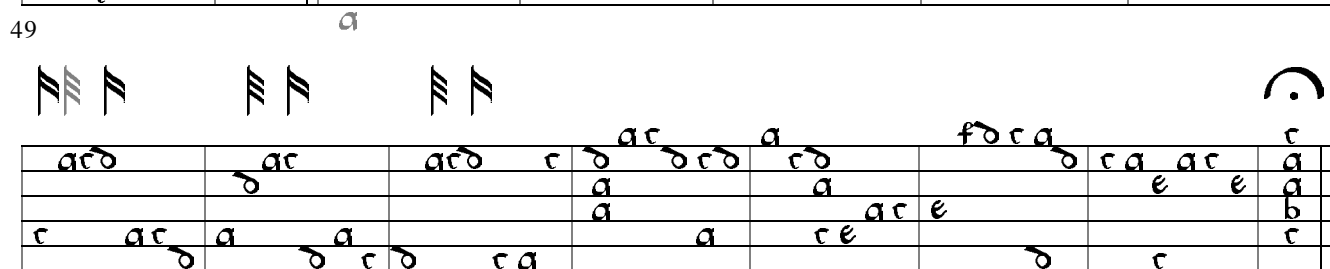
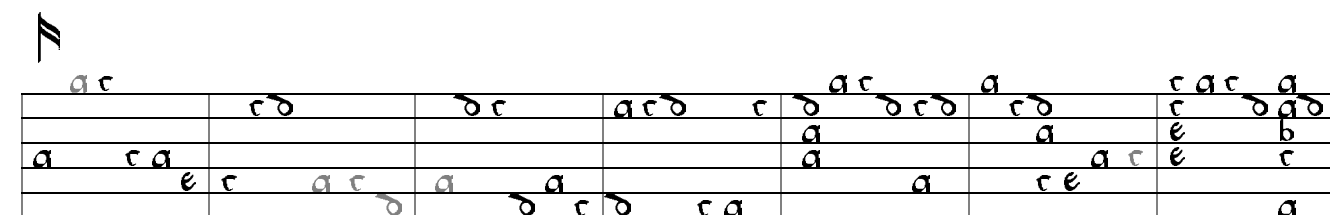
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25

31

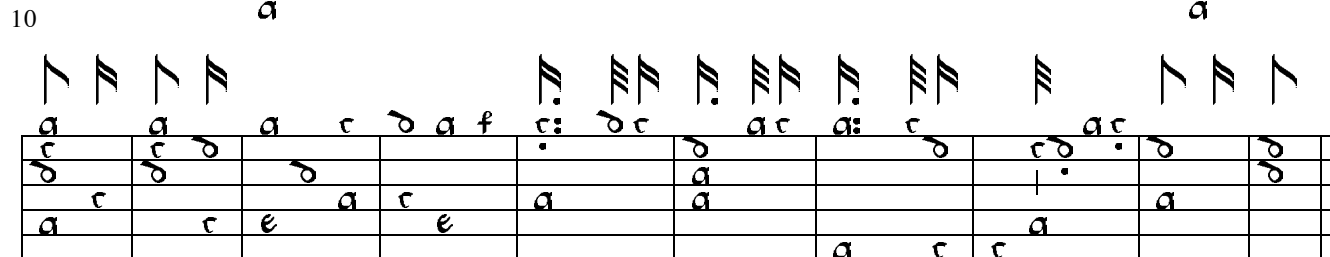
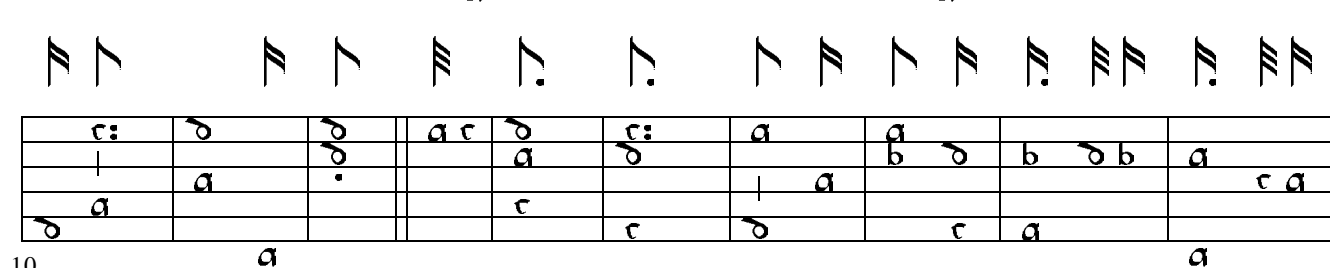
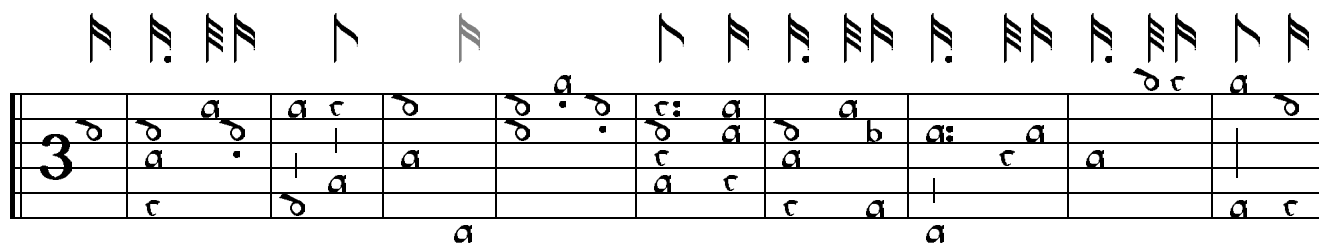
36



56

App 4. Courant - 7F A12B16

D-KNa W 4o 328, f. 8v



19

1

9

14

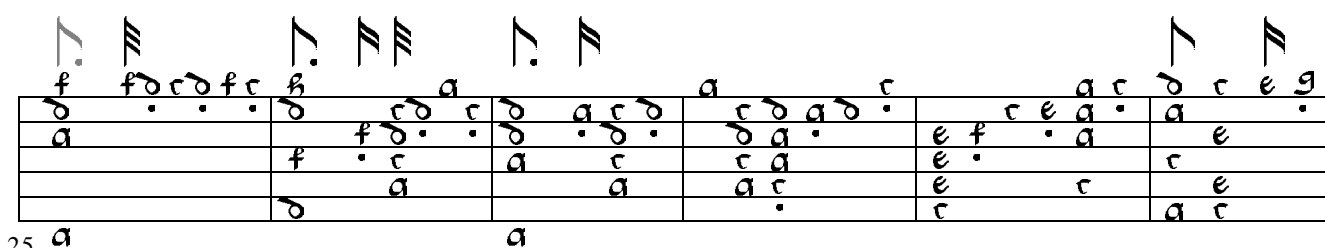
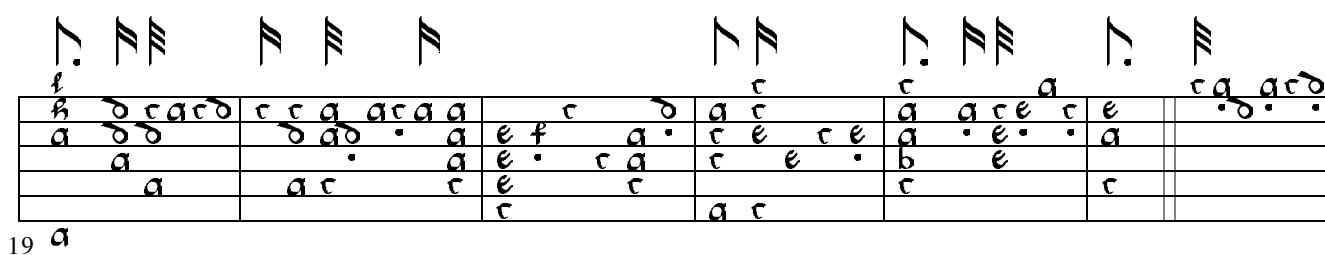
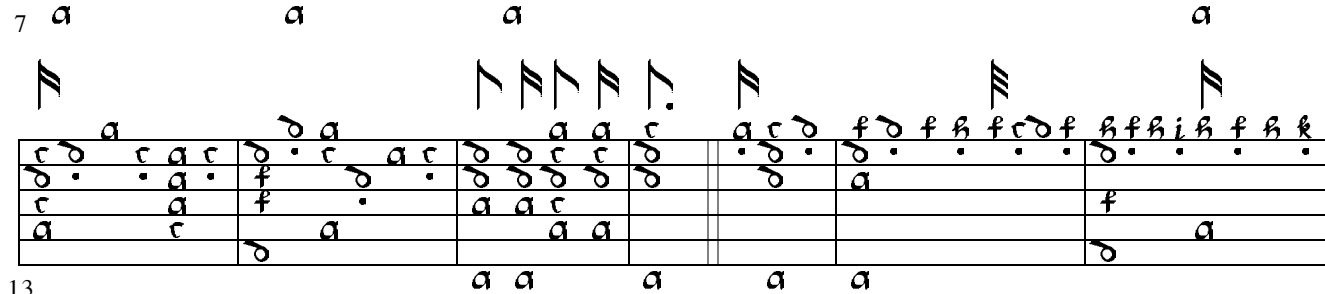
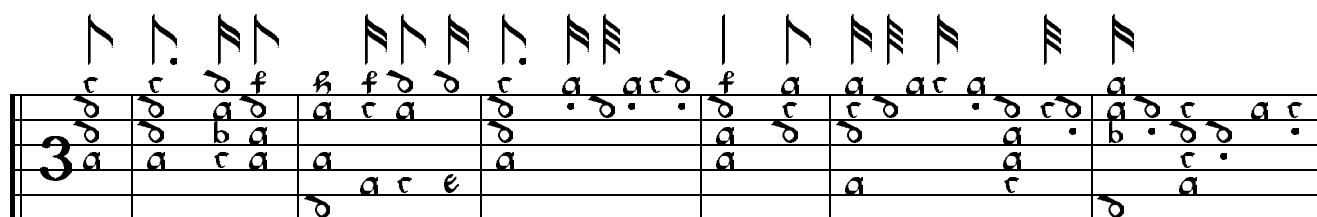
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33

## R1. Gagliarda Prima - 7F AABBB8

Radino 1592, sig. C4v





## R2. Gagliarda Seconda - 7F AABBBCC8

Radino 1592, sigs. D1r-D1v

1 a

9 a

16 a a a

23 a a a

28 a a a a a

34 a a a

42 a a

## R3. Gagliarda Terza - 7F AA6BB4CC8

Radino 1592, sigs. D2r-D2v

1

8

15

20

27

32

## R4. Gagliarda Quarta - 7F AA8BB10CC8

Radino 1592, sig. D3r-D3v

3

8

16

23

30

36

45

1 a a a

8 a a

15 a a a a a a a a

22 a a a a a a a a

29 a a a a a a a a

T2. Jan Barino Galiarda - 7F A8B10C16

D-B 4022, f. 20v

3

1

8

15

22

29



T3. Tamburino - 7F A8B10C16

D-Sl 1.G.4 III, f. 59r

1 a a a a a a a

8 a a a a a a a

15 a a a a a a a

22 a a a a a a a

29 a a a a a a a

Measures 1-7 of the piece. The notation is in a three-staff system. Above the staves are various musical symbols including slurs, accents, and dynamic markings like 'f' and 'ff'. The notes are written in a stylized, early modern notation. The first measure starts with a large '3' in the first staff, indicating a triple meter.

1

Measures 8-14 of the piece. The notation continues in the three-staff system. Above the staves are various musical symbols including slurs, accents, and dynamic markings like 'f' and 'ff'. The notes are written in a stylized, early modern notation.

8

Measures 15-21 of the piece. The notation continues in the three-staff system. Above the staves are various musical symbols including slurs, accents, and dynamic markings like 'f' and 'ff'. The notes are written in a stylized, early modern notation.

15

Measures 22-28 of the piece. The notation continues in the three-staff system. Above the staves are various musical symbols including slurs, accents, and dynamic markings like 'f' and 'ff'. The notes are written in a stylized, early modern notation.

22

Measures 29-35 of the piece. The notation continues in the three-staff system. Above the staves are various musical symbols including slurs, accents, and dynamic markings like 'f' and 'ff'. The notes are written in a stylized, early modern notation. The piece ends with a final cadence symbol in the last measure.

29

3

1

8

12

16

24

30

36

1

9

13

17

25

30

35

41

41

48

48

54

54

59

59

64

64



1 a a a a a a a

8 a a a a a a a

14 a a a a a a a

20 a a a a a a a

26 a a a a a a a

31 a a a a a a a

37 a a a a a a a



T8. La TanBurina Gagliarda musichale - 7F A8B10C16

B-Br II.275, f. 69v

[illegible]

T9. Il Tanburino - 7F A8B10C16

US-BEm 760, f. 24r

First system of musical notation (measures 1-7). The notation is written on a three-staff system. Above the staves are rhythmic flags and some letters (f, h, a). The first staff has a large '3' in the first measure. The notes are mostly quarter and eighth notes, with some rests. The letters 'a' and 'f' are written below the staves in some measures.

Second system of musical notation (measures 8-14). The notation continues on a three-staff system. Above the staves are rhythmic flags and some letters (f, h, a). The notes are mostly quarter and eighth notes, with some rests. The letters 'a' and 'f' are written below the staves in some measures.

Third system of musical notation (measures 15-21). The notation continues on a three-staff system. Above the staves are rhythmic flags and some letters (f, h, a). The notes are mostly quarter and eighth notes, with some rests. The letters 'a' and 'f' are written below the staves in some measures.

Fourth system of musical notation (measures 22-26). The notation continues on a three-staff system. Above the staves are rhythmic flags and some letters (f, h, a). The notes are mostly quarter and eighth notes, with some rests. The letters 'a' and 'f' are written below the staves in some measures.

Fifth system of musical notation (measures 27-31). The notation continues on a three-staff system. Above the staves are rhythmic flags and some letters (f, h, a). The notes are mostly quarter and eighth notes, with some rests. The letters 'a' and 'f' are written below the staves in some measures. The system ends with a double bar line and a fermata symbol.

27

1

8

15

22

27

32

T11. La Tamburina - 7D A8B8C12D8

PL-Kj 40032, p. 387

The musical score is written for a single melodic line on a five-line staff. It begins with a 3/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'ff' (fortissimo). The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The key signature is not explicitly stated, but the notes are primarily natural, with some flats (B-flat and E-flat) appearing in later measures. The score is organized into systems, with measure numbers 1, 7, 13, 19, 25, and 31 indicated at the beginning of their respective systems. The final measure of the system starting at measure 31 ends with a fermata.

1

7

13

19

25

31

1 a a a a a a //a a

9 a a a a a a //a

14 a a a a a a //a

21 a a a a a a a

28 a a a a

34

39 a a

## D1. Daphne - 7F9D10C A8B8C12

NL-HOwfa 1667-1, f. 4v

10

19

28

## B1. The Blacksmith - AB4

IRL-Dtc 408-I, p. 84

1

## B2. The Blacksmith - cittern AB4

US-CAh 179 (Boteler), f. 43v

1



1 2 3 4 5 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 32 33 34

35 36 37 38

40

45

49

Tapp4. Volte Tambourina - 7F A9B11

GB-HAdolmetsch II.B.1, f. 104v

3

9

17

## T14. Galliarda Tambourina - 7FC10 AA8B8C12DD8 GB-HAdolmetsch II.B.1, ff. 102v-104r

1 2 3 4 5 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 32 33 34

35 36 37 38

40

45

49

D2. (Daphne) - A8B8C12

US-Ws V.b.280, f. 86v

10

19

1

7

12

18

23

27

31

[illegible]

36

[illegible]

40

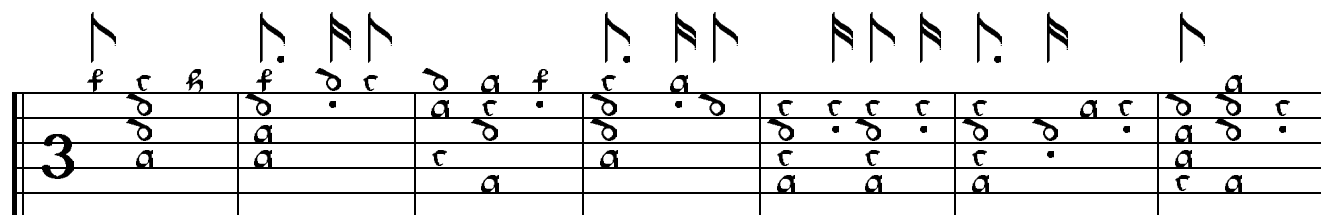
D3. (Daphne) - A4B4C6

D-K1 4o.108.1, f. 26v

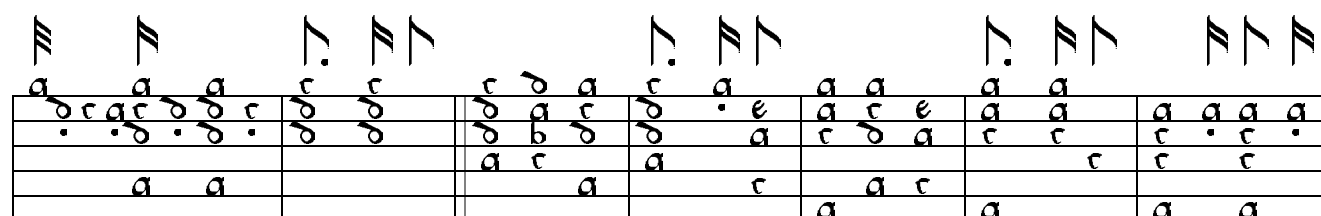
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f h i l h e f h i h f a b d a b d a a b d a c r d c r a c d a h h a d d a a

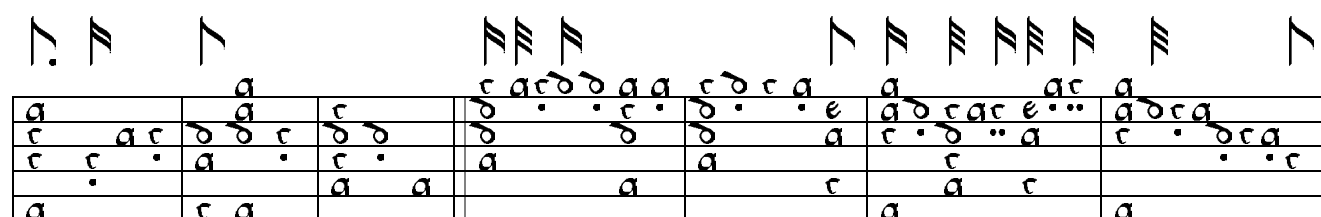
10



8 a



15 a a



22



29



35

a

a

a

1

8

15

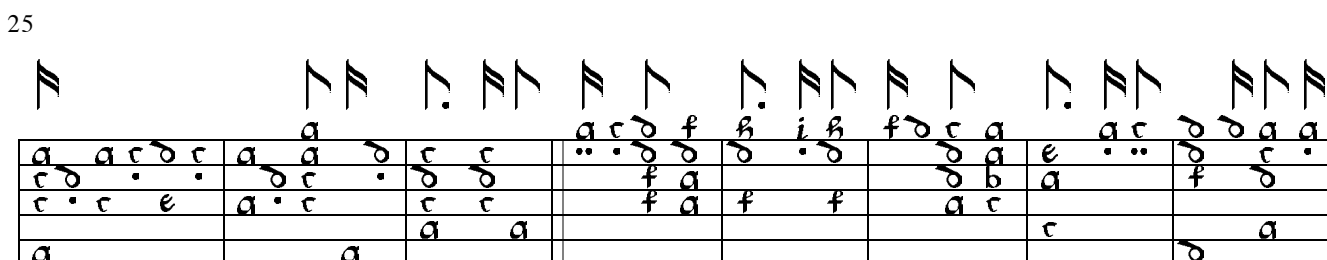
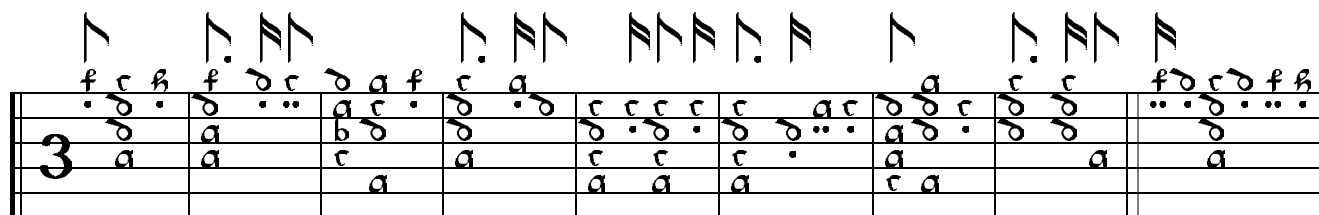
22

29

38

46





10

Playford 1651, p. 30

19

## D6i. Engelsche Daphne - 7F A8B8C12

Valerius 1626 pp. 30-31

[illegible][illegible]

7

[illegible]

13

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

21                      a

21

## D7i. Engelsche Daphne - diatonic cittern A8B8C16

Valerius 1626 p. 31

[illegible]

	/		/	.	//		.	//	//		/		//	/														
m	n	k	k	f	f	e	e	d	b	a			f	f	k	f	e	d	b	f	n	k						
k		g	a	e	a	d	d	d	a		r	a	r	d	e	r	d			e	e	a		e	k	a		
m		i		g	a	e	d	n	a		d			d						g	g	a		r		g	m	a

10

$\parallel$	$\nearrow$	$\searrow$	$\parallel$	$\searrow$	$\searrow$	$\parallel$	$\mid$	$\parallel$	$\searrow$	$\parallel$	$\searrow$	$\mid$	$\searrow$		
p n m k	f	e	d	c	b	a	x	e f	b	e	d	c	b	a	r
a	e	e	d	a	a	a	i		e	d	a	a	a	e	n
	e	e	d	a	a	a	i		e	d	a	a	a	e	n

20

## D6ii. Engelsche Daphne - 7F A8B8C12 adapted

Valerius 1626 pp. 30-31

3

13

21

## D7ii. Engelsche Daphne - chromatic cittern A8B8C16

Valerius 1626 p. 31

3

10

20

## D8. Daphne. R(ichard) S(umarte) - lyra viol lute way (ffeff) A4B4C6x2

GB-Mp BRm 832.Vu.51, p. 15

3  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

7  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

13  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

19  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

24  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

## N2. Mitt Lust von wenigen Tagen - 7D A4B8C8

[illegible][illegible][illegible]

14

1

1 a a a a a a a

8 a a a a a a a

14 a a a a a a a

19 a a a a a a a

24 a a a a a a a

30 a a a a a a a

35 a a a a a a a

41 a

45 a a

49 a a

56 a

59

62 a

67 a



1

1

8

14

19

2

24

30

35

41 a

45 a

49 a a

56 a

59

62 a

67 a a

1

8

14

19

24

30

35

41 a

---

45
 **$\alpha$**

F <sup>b</sup> D f #c	a#c a	f d #c a	
e c /	a		

[illegible][illegible]

56 a

$\text{a c d} \cdot \text{a c a} \cdot \text{d c a} \cdot$   
 $\text{a b d} \cdot \text{a b a b} \cdot$   
 $\text{c} \cdot \text{a c e} \cdot \text{a d c a} \cdot$   
 $\text{d} \cdot \text{c d a c a} \cdot \text{d c} \cdot$

59

[illegible]62 a a

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth, and dotted notes), rests, and accidentals (sharps, flats, naturals). The piece concludes with a double bar line and a repeat sign.

67  $\alpha \parallel \alpha$   $\alpha$   $\alpha$

1 7 11 11

8 11 7 8

14 7 7 11

20 8 7 11

26 8 7 8 7

32 8

37 7 7 11 7

43

1b. En me reuenant (Jacob) - 7F8Ef AA4BB8

GB-Cfm 689, f. 44r

1

8

14

20

1

1

8

14

20

26

32

37

43

2. En reuenant de St. Nicolas A D: Jacobo Murer  
- 7F8Ef9D10Bf ABB8x2

CH-SO DA 111, ff. 33v-34r

1

8

14

20

26



## N3. Balletto Dantichano (All you that love good fellows) - 7F A4B8C8

D-B 4022, f. 21r

10

## C1. (Can you not) hit (it my good man?) - AB4

IRL-Dtc 408/II, p. 84

1

## C2. Altra Chanson Englesa - AB8

IRL-Dtc 410/I, p. 170

9

## 1d. Cauallant a S. Nicola Chanson (Jacob) - 7F8Ef AA4BB8AA4B8 D-B Danzig 4022, f. 17r

1

8

14

20

26

32

37

1

7

14

20

26

32

38

The musical score is written on a single staff with a key signature of one flat (B-flat). It consists of 38 measures. The notation includes various rhythmic values (minims, crotchets, quavers, and semibreves) and repeat signs (double bar lines with dots). The score is divided into systems, with measure numbers 1, 7, 14, 20, 26, 32, and 38 marked at the beginning of their respective systems. The final measure (38) ends with a double bar line and a repeat sign.

## 4. (En me revenant) - 7F8Ef10Bf - AA16-A16

CH-SO DA 111, ff. 38v-40r

The musical score is presented in three systems, each consisting of a vocal line (top staff) and a lute tablature line (bottom staff). The notation is in mensural style with square notes and rests. The tablature uses letters 'a' and 'b' on a six-line staff to represent fret positions. Above the staves, there are various lute-specific symbols, including vertical strokes and slanted lines, which likely represent fretting or picking techniques. The score is divided into measures by vertical bar lines. Some measures contain multiple notes, while others are single notes or rests. The tablature line often contains letters 'a' and 'b' corresponding to the notes in the vocal line. The score is numbered with measure numbers 7, 13, 19, 27, 35, and 43 at the beginning of their respective systems.

7

13

19

27

35

43

The musical score is written in mensural notation on five-line staves. It features rhythmic flags (vertical lines with flags) above the staves, indicating specific rhythmic values. The notes are represented by letters: 'a', 'c', 'e', 'f', 'g', and 'r'. The score is divided into six systems, each starting with a measure number (1, 7, 13, 19, 25, 31). The notation includes various note values and rests, with some measures containing multiple notes or complex rhythmic patterns. The overall structure suggests a single melodic line with a specific rhythmic profile.

1 10 10 10 8

7 7 8 7 7 10

13 10 10 10

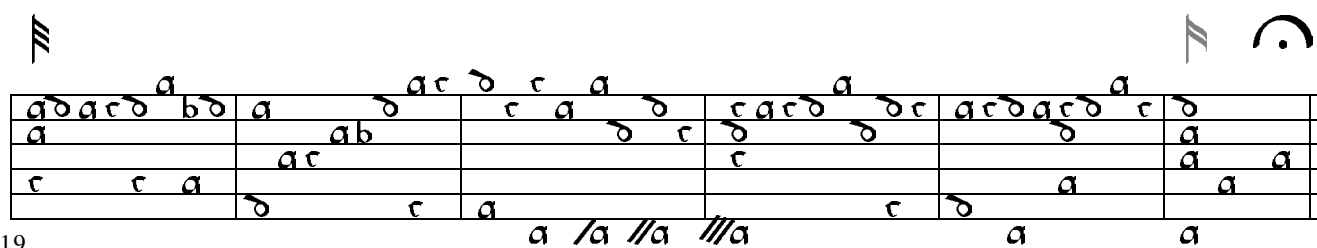
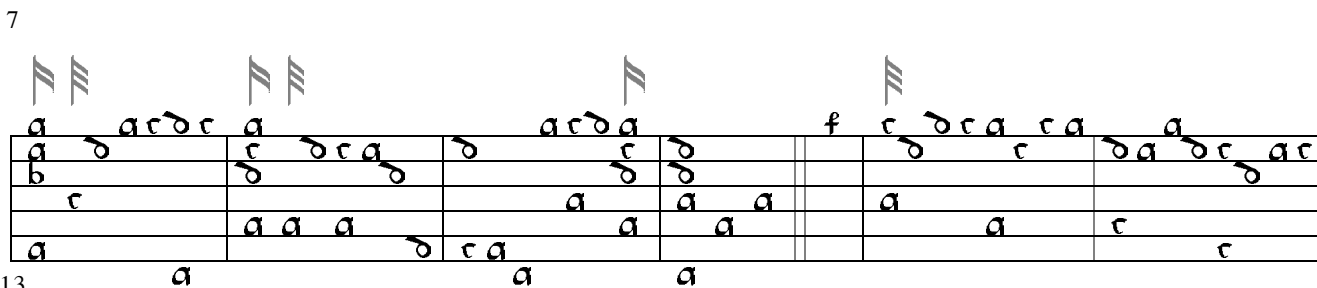
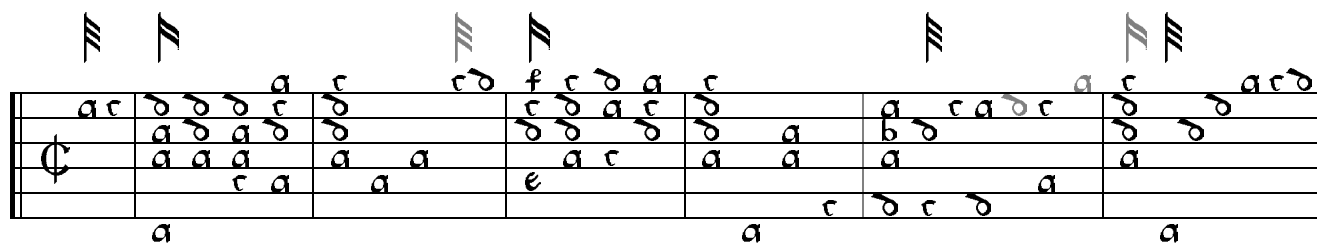
19 10 10 8 8 7

25 9 10 8

31 8 7 9 10

## 6. Flore paladino - 7F8Ef9D10C ABB8

D-LEm II.6.15, p. 460



## 7. En me reuenant - 7F10C A4B8

D-LEm II.6.15, p. 500



## 8. More Palatino - 7F ABB8

I-Fn Magl. XIX 105, f. 13r

Handwritten musical score for '8. More Palatino - 7F ABB8'. The score is written on four systems of three staves each. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). Above the staves, there are several groups of three parallel slanted lines, likely indicating fingerings or breathings. The first system is marked with a '7' below it. The second system is also marked with a '7'. The third system is marked with a '13' and a '7'. The fourth system is marked with a '19' and a '7'. The score ends with a double bar line and a fermata.

## 9a. Allemande grassie - 7F AA2BB4

B-Bc 26.369, f. 9v

Handwritten musical score for '9a. Allemande grassie - 7F AA2BB4'. The score is written on two systems of three staves each. The notation includes various rhythmic values and accidentals. Above the staves, there are several groups of three parallel slanted lines. The first system is marked with a '1' below it. The second system is marked with a '4' below it. The score ends with a double bar line and a fermata.

First system of the musical score for 'Almande Gratie'. It consists of two staves. The upper staff contains a sequence of notes with various accidentals (sharps, flats, naturals) and rests, with some notes marked with a 'f' (forte). The lower staff contains a simpler sequence of notes and rests. The system concludes with a repeat sign and a fermata over the final note.

## 9b. Almande Gratie - 7F AAA2BB4

Hove 1601, f. 109r

Second system of the musical score for 'Almande Gratie'. It consists of two staves. The upper staff contains a sequence of notes with various accidentals and rests, with some notes marked with a 'f' (forte). The lower staff contains a simpler sequence of notes and rests. The system concludes with a repeat sign and a fermata over the final note.

1 a

4 a a a

a a a a

a a a a

a a a a



Measures 1-5 of the piece. The notation includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written on a single staff, and the bass line is written on a single staff. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The key signature is one flat (B-flat).

Measures 6-10 of the piece. The notation includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written on a single staff, and the bass line is written on a single staff. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The key signature is one flat (B-flat).

Measures 11-15 of the piece. The notation includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written on a single staff, and the bass line is written on a single staff. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The key signature is one flat (B-flat).

Measures 16-20 of the piece. The notation includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written on a single staff, and the bass line is written on a single staff. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The key signature is one flat (B-flat).

Measures 21-25 of the piece. The notation includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written on a single staff, and the bass line is written on a single staff. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The key signature is one flat (B-flat).

Measures 26-31 of the piece. The notation includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written on a single staff, and the bass line is written on a single staff. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The key signature is one flat (B-flat).

Measures 32-36 of the piece. The notation includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written on a single staff, and the bass line is written on a single staff. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The key signature is one flat (B-flat).

38

38

43

43

49

49

55

55

59

59

66

66

66

## 11. En me reuenant - 7F8D AA4BB8

GB-Cfm 689, f. 31r

1

7

13

19

The musical score for 'En me reuenant' is presented in four systems. Each system consists of a vocal line (top staff) and a lute line (bottom staff). The vocal line features a variety of note values including minims, crotchets, and quavers, often beamed together. The lute line is primarily composed of minims and crotchets. Above the vocal staff, there are numerous slurs and dynamic markings such as 'f' (forte) and 'c' (crescendo). The piece is marked with a '1' at the beginning and a '7' after the first system. The key signature is one flat (B-flat), and the time signature is common time (C).

## 12. La Nonette Perichonis - 7F8E10C AA4BB8

Fuhrmann 1615, p. 43

1

7

The musical score for 'La Nonette Perichonis' is presented in two systems. Each system consists of a vocal line (top staff) and a lute line (bottom staff). The vocal line features a variety of note values including minims, crotchets, and quavers, often beamed together. The lute line is primarily composed of minims and crotchets. Above the vocal staff, there are numerous slurs and dynamic markings such as 'f' (forte) and 'c' (crescendo). The piece is marked with a '1' at the beginning and a '7' after the first system. The key signature is one flat (B-flat), and the time signature is common time (C).

13

19

## 13. Swit Sant Nikolas - 7F AA4BB8

GB-Eu Laing III.487 (Rowallan), pp. 8-9

1

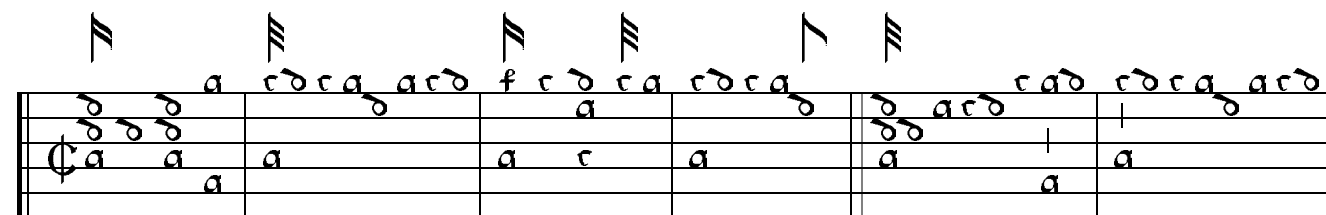
7

14

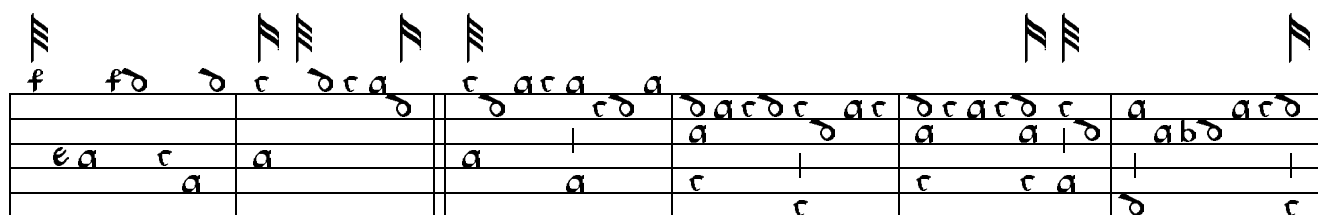
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## 14. More Palatino - 7F8E9D10C AA4BB8

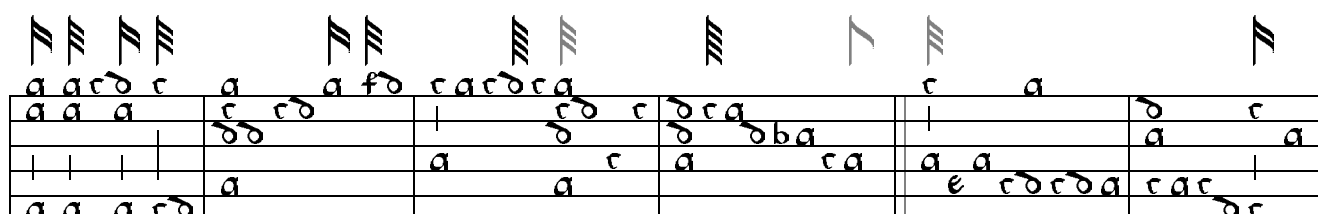
D-D1 M 297 pp. 132-133



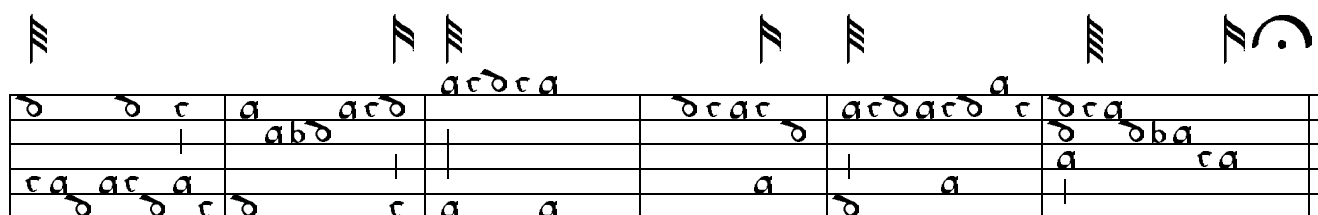
1



7



13

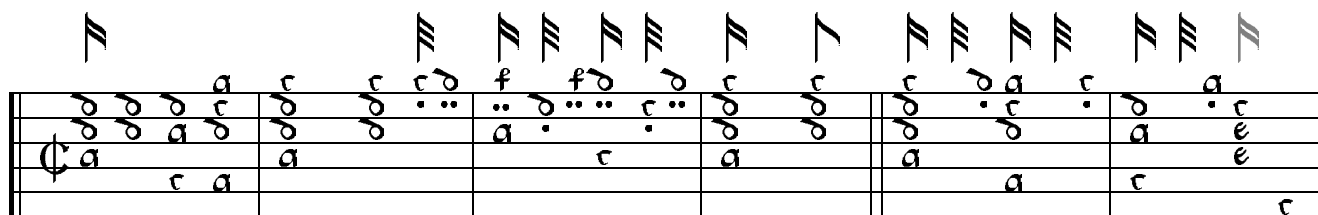


19

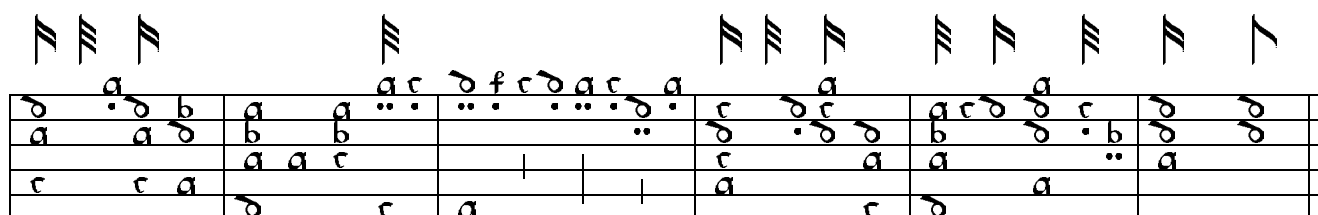
7 8 9 10 a 7

## 15. Untitled - 7F8Ef9D10C A4B8

D-B N479, f. 2v



1



7

## 16. En moy revenant de S. Nicolas - 7F10C AA4BB8

CH-SO DA 111, f. 43v

16. En moy revenant de S. Nicolas - 7F10C AA4BB8

CH-SO DA 111, f. 43v

1 a a a a a

7 a a //a //a

13 a a

19 a a

Detailed description: This block contains the musical notation for the first system of 'En moy revenant de S. Nicolas'. It consists of four systems of staves. Each system has a vocal line (top) and a lute line (bottom). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The first system is marked with a '1' and the second with a '7'. The third system is marked with a '13' and the fourth with a '19'. The notation is in a historical style, likely from a 16th-century manuscript.

## 17. Matthiae de Rom - 7F A2B4

LT-Va 285-MF-LXXIX, f. 65r

17. Matthiae de Rom - 7F A2B4

LT-Va 285-MF-LXXIX, f. 65r

1 a a a a a

4 a a a a a

Detailed description: This block contains the musical notation for the first system of 'Matthiae de Rom'. It consists of two systems of staves. Each system has a vocal line (top) and a lute line (bottom). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The first system is marked with a '1' and the second with a '4'. The notation is in a historical style, likely from a 16th-century manuscript.

## 18a. Almande - 7F AA2BB4

Adriaenssen 1600, f. 75r

1 a a a a a a a

5 a a a a a a a

9 a a a a a a a

## 18b. Autrement - 7F AA2BB4

Adriaenssen 1600, f. 75r

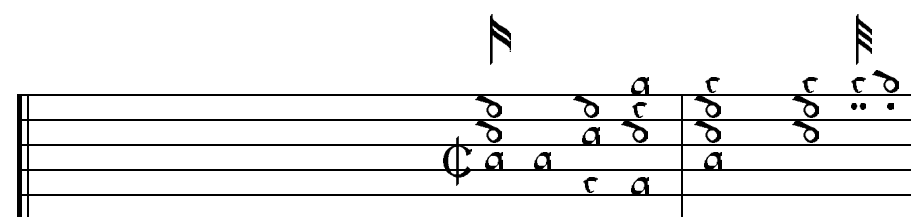
1 a a a a a a a

5 a a a a a a a

9 a a a a a a a

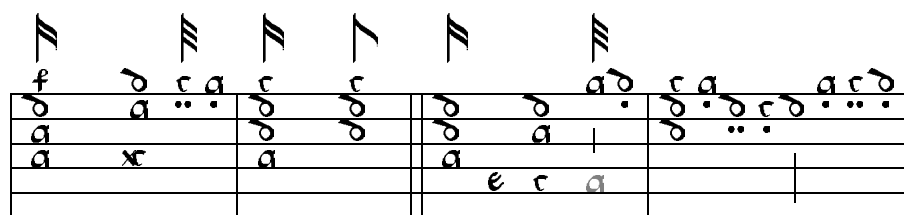
## 19. Mascarate En m'en reuenant (right side of 2nd page torn out)

D-B N479, ff. 8v-9r



1

a



3

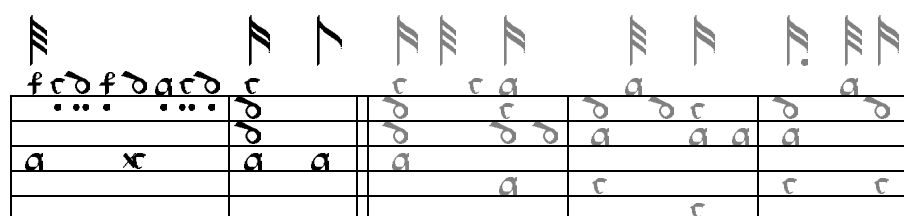
a

a

a

a

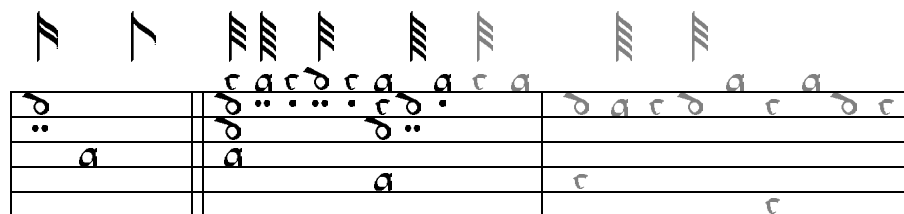
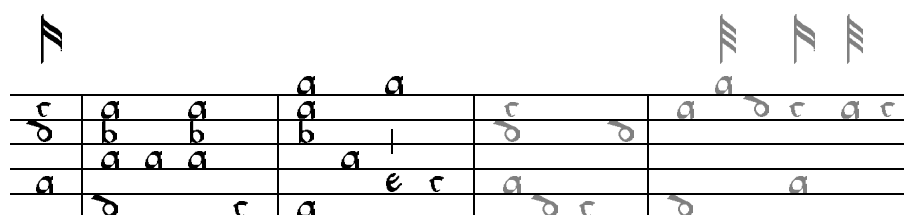
a



7

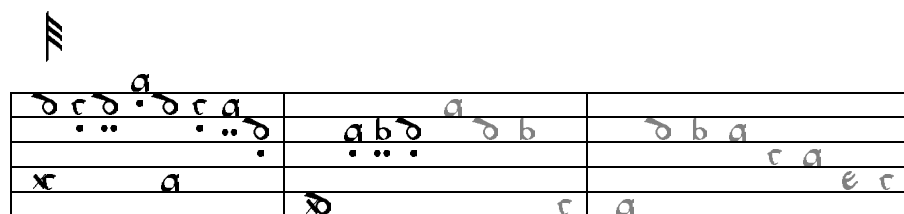
a

a

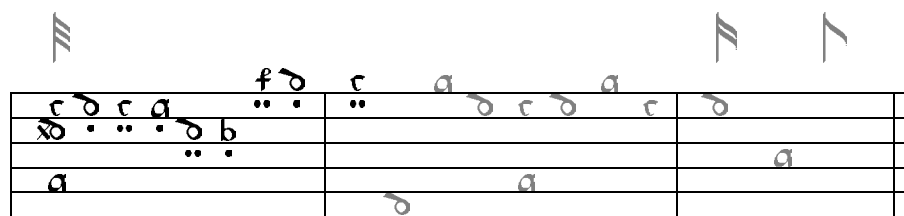


16

a



19



22

a





## 22. Almayne - 7F9C AA4BB8

GB-Lam 603, f. 25v

8

16

## 23. Furst Joachim Ernsts von Anhalt Lied - 7F A4B8

F-Sn R.107 10, f. 2r

6

## 24. Aliud Leonis - 7F A4B8

GB-Lbl Sloane 1021, f. 65v ii

[illegible]

25. Aliud - 7F A4B8

GB-Lbl Sloane 1021, f. 65v iii

26. Nicola ton nouveau de la mandore - 5-course mandore (hefh) A4B4

D-US 132, p. 71

1

## 27. More pal. Kul. - 7F8E9D10C A4BB9

GB-Lbl Sloane 1021, f. 66r i

1 7 7 7

8 7 8 9 10 7

16 7

This musical score is for a piece titled 'More pal. Kul.' with the identifier 7F8E9D10C A4BB9. It is from GB-Lbl Sloane 1021, folio 66r i. The score is written on three systems of three staves each. The notation includes various rhythmic values (c, d, b, e, f) and accidentals (sharps, flats, naturals). Above the staves, there are several vertical bar lines and some slanted lines. The first system starts with a '1' and has a '7' below it. The second system starts with an '8' and has '7 8 9 10' below it. The third system starts with a '16' and has a '7' below it. The score ends with a double bar line and a fermata.

## 28. Aliud Madel - 7F A6B8

GB-Lbl Sloane 1021, f. 66r ii

1 7 7

7 7

This musical score is for a piece titled 'Aliud Madel' with the identifier 7F A6B8. It is from GB-Lbl Sloane 1021, folio 66r ii. The score is written on two systems of three staves each. The notation includes various rhythmic values (c, d, b, e, f) and accidentals (sharps, flats, naturals). Above the staves, there are several vertical bar lines and some slanted lines. The first system starts with a '1' and has a '7' below it. The second system starts with a '7' and has a '7' below it. The score ends with a double bar line and a fermata.

## 29. Aliud Deck(er) - 7F8Ef9D10C AA4BB8

GB-Lbl Sloane 1021, f. 66v

Handwritten musical score for 'Aliud Deck(er)' on a four-staff system. The notation includes various rhythmic values (c, d, b, a, f, e) and accidentals (sharps, flats, naturals). Above the staves are numerous repeat signs (double and triple slashes) and some single note stems. The score is divided into measures by vertical bar lines. At the bottom of the system, there are measure numbers: 7, 10, 14, 20, and 21. A double bar line with a repeat sign is located after measure 10. The system ends with a final cadence symbol (a circle with a dot inside).

## 30. Chorea Anglica - 7F A4B8

D-B Danzig 4022, f. 47r

Handwritten musical score for 'Chorea Anglica' on a four-staff system. The notation includes various rhythmic values (c, d, b, a, f, e) and accidentals (sharps, flats, naturals). Above the staves are numerous repeat signs (double and triple slashes) and some single note stems. The score is divided into measures by vertical bar lines. At the bottom of the system, there are measure numbers: 1, 8, and 9. A double bar line with a repeat sign is located after measure 8. The system ends with a final cadence symbol (a circle with a dot inside).

## 31. More palatino - A4BB8

NL-HOwfa 1667-1, 2r

Handwritten musical score for 'More palatino' on a four-line staff. The notation includes various rhythmic values (c, d, r, f, a) and accidentals (sharps, flats, naturals). Above the staff, there are numerous slanted lines representing trills or ornaments. The score is divided into measures by vertical bar lines. The first measure is marked with a '1' below the staff. The piece concludes with a double bar line and a final 'a' below the staff.

## 32. En m'en revenant de S. Nicolas - 4-c mandore (ffh) ABB8

Chancy 1629, f. 5v

Handwritten musical score for 'En m'en revenant de S. Nicolas' on a four-line staff. The notation includes various rhythmic values (c, d, r, f, a, e, h) and accidentals (sharps, flats, naturals). Above the staff, there are numerous slanted lines representing trills or ornaments. The score is divided into measures by vertical bar lines. The first measure is marked with a '1' below the staff. The piece concludes with a double bar line and a final 'a' below the staff.

## 33i. Testudo maior - 7F8Ef9D10Bf A

Besard 1617, no. 9

1

6

12

18

## 34. Branle de St Nicolas - 11-course baroque lute (dfedf) A4B8

F-Pn Vm7 6213, p. 25

6

9

7

8

7

8

7

11

9

C

10

15

20



33iii. En Reuenant de Saint Nicolas Nova Testudo - 7F10C AA4BB8

Besard 1617, no. 9

[illegible]

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of eighth and quarter notes, with some rests. The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The score is divided into two systems by a double bar line. The first system contains the first four measures, and the second system contains the last two measures. The melody ends with a double bar line and a repeat sign.

10

The first system of musical notation for 'The Rose Tree' consists of five staves. Above the staves are various musical symbols: a double bar line, a repeat sign, a single bar line, a repeat sign, a triple bar line, a repeat sign, a triple bar line, a repeat sign, and a fermata. The notes are written in a simplified, stylized manner. The first staff contains the notes: a, a, c, a, a, a, d, c, a. The second staff contains: a, c, a, b, d, b, a, c, a, c, a. The third staff contains: a, c, c, a, a, a, c, a, c, a. The fourth staff contains: d, c, a, c, a, c, a, a, a, a. The fifth staff contains: d, a, c, a, c, a, a, a, a, a. The system is numbered 20 at the bottom left.

## 35. Untitled fragment - 10-course (edeff) AA4

CH-Bu F.IX.53, f. 64v

Fragment 35: Untitled fragment - 10-course (edeff) AA4. The notation shows a single staff with a treble clef and a common time signature. The melody consists of various note values (c, d, e, f, g, a, b) and rests, with some notes marked with accidentals (sharps and flats). Above the staff, there are several groups of three parallel slanted lines, likely indicating fingerings or breath marks. The fragment ends with a double bar line and a repeat sign.

## 36. Alman Nichols - 5-c mandore (hfhf) A8B8B7

GB-En Adv.5.2.15, pp. 120-123

Fragment 36: Alman Nichols - 5-c mandore (hfhf) A8B8B7. The notation shows a single staff with a treble clef and a common time signature. The melody consists of various note values (c, d, e, f, g, a, b) and rests, with some notes marked with accidentals (sharps and flats). Above the staff, there are several groups of three parallel slanted lines, likely indicating fingerings or breath marks. The fragment is divided into four systems, each starting with a measure number (1, 8, 15, and an unlabeled system). The fragment ends with a double bar line and a repeat sign.

## 37. En reuenant de St. Nicolas - 4-course mandore (hfh) AA4BB8

D-Us 133a, ff. 1v-2r

1

7

13

19

## 38. Ballet de St Nicolas - lute harp way (fdeff) 7F10C A10

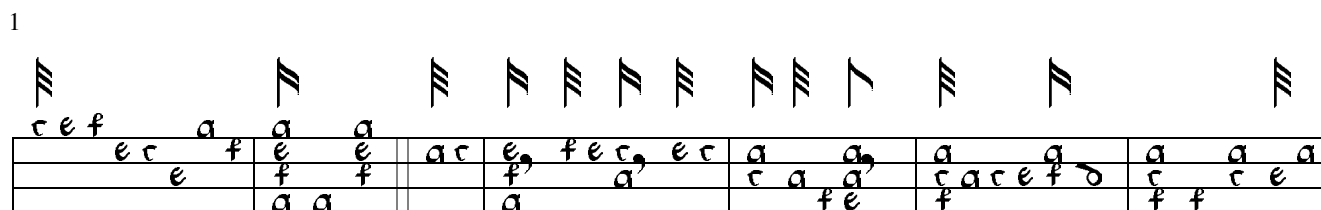
D-Us 132, p. 70

1

7

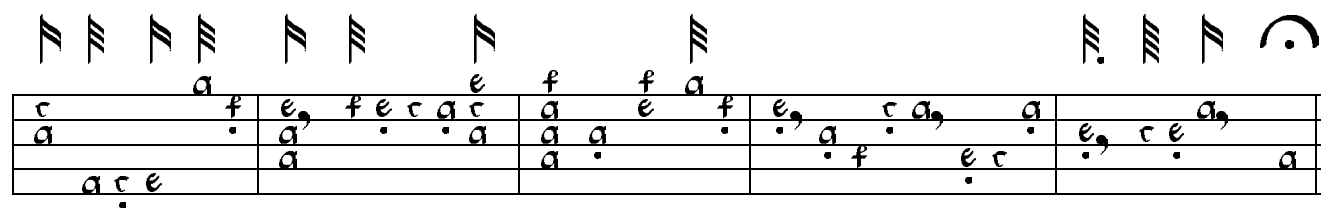
## 39. En revenant de St. Nicolas - 4-course mandore (hfh) AA4BB8

D-Us 133b, ff. 1v-2r



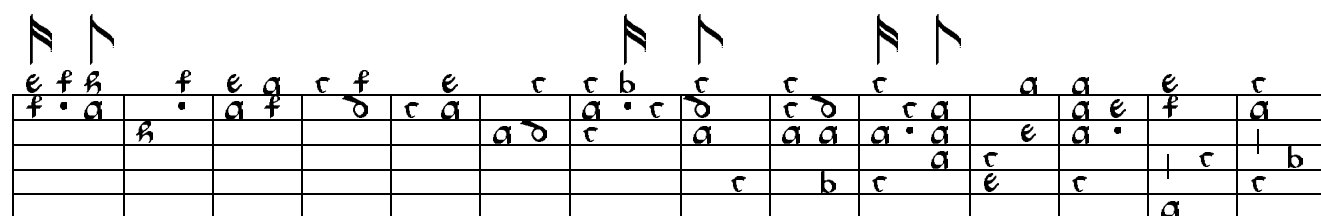
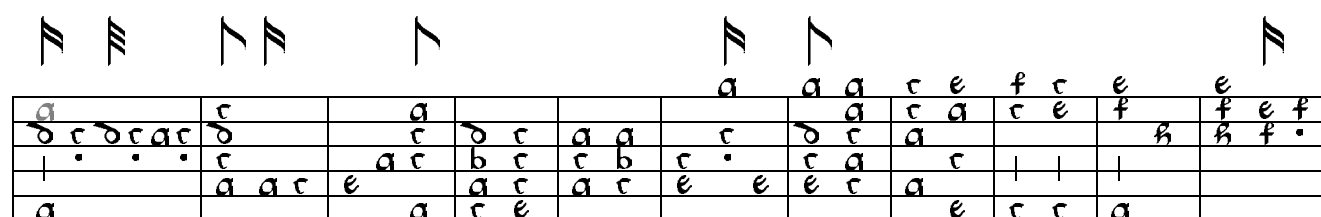
## 40. Quand je remue tout branle - 5-course mandore (hfhf) AA4B10

D-Us 133b, ff. 32v-33r



## Rippe13. Fantasie

Fezandat IV 1554, ff. 2r-5r



84

84

97

97

108

108

121

121

132

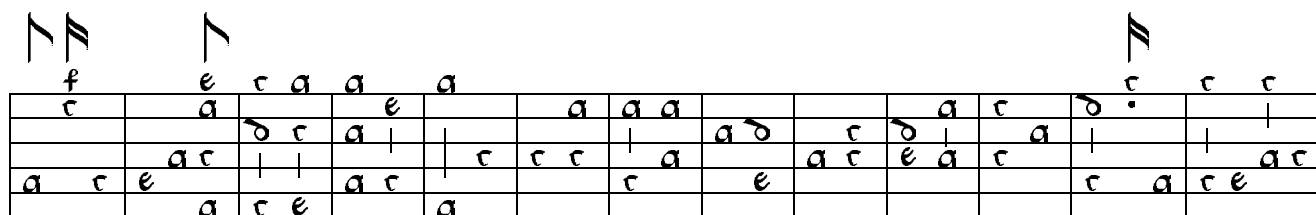
132

145

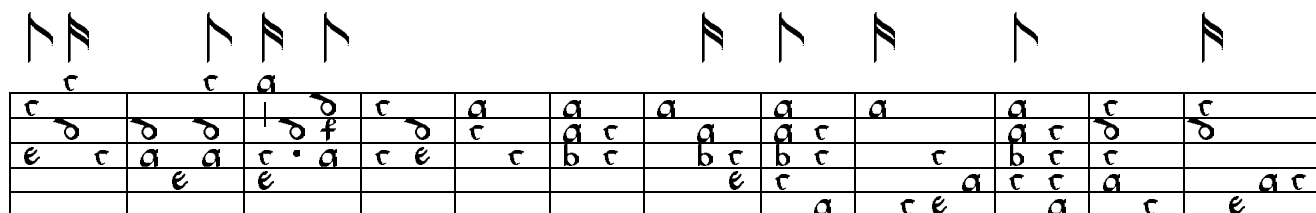
145

160

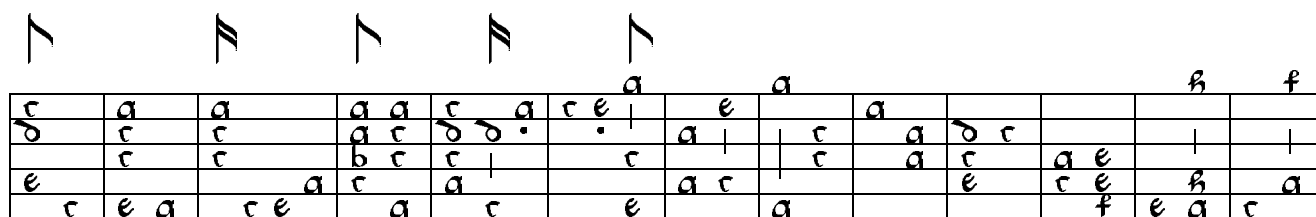
160



172



185



197



210



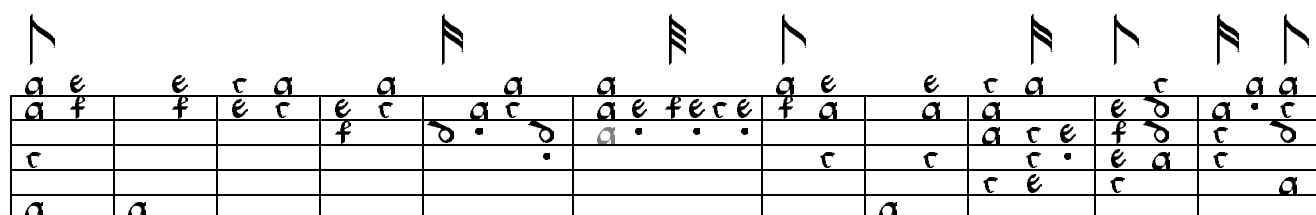
221



233



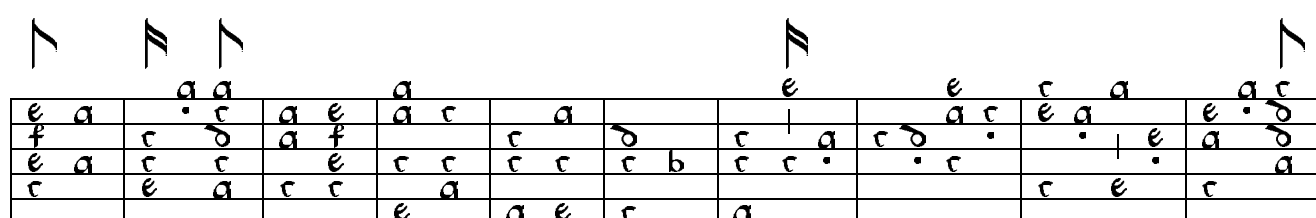
245



255



266



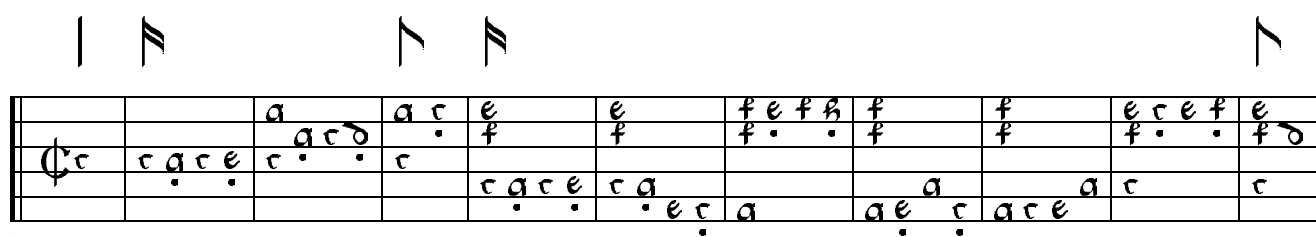
276



286

Rippe14. Fantasie pour jouer sans chanterelle

Fezandat IV 1554, ff. 5v-7v



1



12



a	a	a				a		a	a	a	
a	a	a	a	a	a	a	a	a	a	a	a

23

	a	a	a	a	a	a	a	a	a	a	a	f

35

			a	a	a	a	a	a	a	a	a	a

48


62


74


87


100



194

205

217

Rippe15c. Recercar de M Alberto de Rippe

D-Mbs 266, f. 67r

1

15

26

36

36

45

45

56

56

66

66

77

77

87

87

1

15

25

35

44

55

65

75

86

96

105

114

124

134



75

86

98

107

116

126

136



