THE LUTE SOCIETY MUSIC EDITIONS



THE LUTE MUSIC OF PHILIP ROSSETER

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Edited by Robert Spencer and revised by John H. Robinson and Stewart M^cCoy

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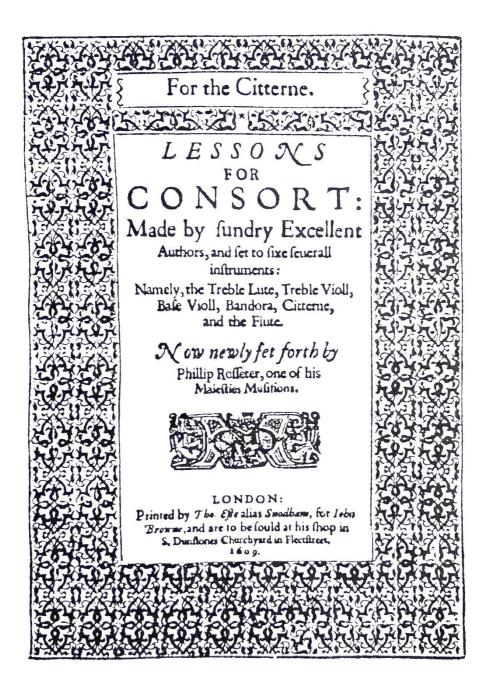
Published by The Lute Society 1998/revised 2023 Tel: (+44/0)1483 202159 e-mail: Lutesoc@aol.com

Website: www.lutesoc.co.uk

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Title page of cittern part of Rosseter's Lessons for Consort (London, 1609).

INTRODUCTION

In a lawsuit of 1601 Philip Rosseter gave his age as 33, indicating that he was born in 1567 or 1568. The lawsuit concerned the printing of Dowland's *Second Booke of Songs*² and Rosseter's signature to his deposition is here reproduced:

Phill Roffeter

Philip was a member of a family named Rosseter frequently mentioned in Dutch archives of the early seventeenth century.3 However, it is not known where he was born or how he received his musical training, but we can assume that, as he did not take a degree at university, he was probably apprenticed to a lutenist (as was Daniel Bacheler), or to an important family (as was Robert Johnson). Dedications of his music and books show that in 1596 he was indebted to Bridget Morrison-Radcliffe, Countess of Sussex (1582-1623)⁴ who lived at New Hall, Boreham, Essex and Clerkenwell,⁵ and in 1609 to Sir William Gascoigne (1569-1642) of Sedbury Hall, Gilling, Yorkshire, when the dedication refers to 'yours favours to myself'.6 His Ayres of 1601 was dedicated to Sir Thomas Monson (1564-1641),⁷ but Rosseter clearly addressed Monson as patron of Thomas Campion, whose ayres Rosseter printed together with his own. The name of his son Dudley (born c.1601) suggests a connection with Robert Dudley, Earl of Leicester, but as Leicester had died in 1588 it is difficult to see what connection. Possibly it was the Christian name of Philip's father.

Three galliards ascribed to Rosseter were printed in

¹ See Diana Poulton *John Dowland* (London, Faber & Faber 1972 & 1982), pp. 245-247; Nigel Fortune 'Philip Rosseter and his songs' *The Lute Society Journal* vii (1965), pp. 7-14; John Jeffreys *The life and works of Philip Rosseter* (Aylesbury, Roberton Publications 1990) reviewed by Christopher Morrongiello The Lute 31 (1991); Ian Harwood 'Rosseter, Philip' *Oxford Dictionary of National Biography*

William Barley's *A New Booke of Tabliture for the Orpharion* (1596),⁵ identified only by the initials P. R., (cf. facsimile of sig. B3r reproduced on p. 17 of this edition). They are included in this edition as lute solos 5b, 7 & 8.

In the 1601 lawsuit mentioned above, Rosseter was styled 'musition' living in 'the parish of St Briggettes', that is, St Bride's; and this was confirmed in the *Booke of Ayres* printed in the same year (see facsimile pages reproduced on pp. xi, xii & xiii of this edition), which were 'to be solde at his house in Fleetstreete neere to the Grayhound'. In the *Ayres* he styled himself 'Lutenist'. Three daughters, Elizabeth, Ursula and Mary, were christened in St Bride's 1598-1600, and he was still living in Fleet Street in 1604, when he wrote in the *Liber Amicorum* of the German traveller Hans von Bodeck.⁸

At midsummer in 1604 Rosseter was appointed lutenist to King James I at a salary of £20 a year plus £16 2s 6d livery, in the place of Walter Pierce who had been a 'musician for the three lutes' (consort lutenist) since July 1589. Rosseter's court wages and payments for lute strings are recorded annually from 1606 until 1623, and it is noteworthy that the strings were for a bass lute from 1620 onwards. 10

In 1609 Rosseter printed his *Lessons for Consort* (see facsimile pages reproduced on pp. ii, vi & 1 of this edition), of which only the flute part survives complete.⁶ The unique copy of the cittern part lacks nos. 22-25, and only fragments of nos. 5-9 of the lute parts survive. No copy is known of the treble viol, bass viol or bandora part-books.

In February 1613 Rosseter was employed as a lutenist in Chapman's Maske of the Middle Temple and

Library, 13568 (lacking sigs. G2-M2, i.e. all the songs by Rosseter); and Cambridge, Mass., Harvard University, Houghton Library, 21332 (lacking quires A and G). Modern edition, ed. E. H. Fellowes The English School of Lutenist Song Writers first series, iv (London, Stainer and Bell 1922), pp. viii-ix (1923), and xiii (1924); vols viii-ix revised by Thurston Dart in new series The English Lute-Songs (London, Stainer and Bell 1966). Facsimile edition, David Greer (ed.) English Lute Songs (1597-1632) 36 (Menston, Scolar Press 1970, reprinted 1977). See also Peter Warlock The English Ayre (London, Oxford University Press 1926), pp. 106-110; Erik S. Ryding 'Collaboration between Campion and Rosseter?' Journal of the Lute Society of America xix (1986), pp. 13-28; and Robin Headlam Wells 'Ars amatoria: Philip Rosseter and the Tudor court lyric' Music and Letters 70 (1989), pp. 58-71.

- ⁸ Kenneth Sparr 'Some unobserved information about John Dowland, Thomas Campion and Philip Rosseter' *The Late* xxvii (1987), pp. 35-37.
- ⁹ Andrew Ashbee Records of English Court Music (RECM) iv (Menston, Scolar Press 1986), pp. 9 & 76; RECM viii (Menston, Scolar Press 1995), p. 56; Andrew Ashbee and David Lasocki with Peter Holman and Fiona Kisby A Biographical Dictionary of English Court Musicians 1485-1714 (Aldershot, Ashgate 1998), II, pp. 973-975; John M. Ward 'The King's Luters, 1593-1612: Philip Rosseter' Journal of the Lute Society of America x (1977), p. 111.
- 10 RECM iv, pp. 109, 110 & 113.

² Public Record Office, REQ/2/203/4, p. 14.

³ Christiaan Vlam and Thurston Dart 'Rosseters in Holland' Galpin Society Journal xi (1958), pp. 63-69.

⁴ In 1592 she married Robert Radcliffe (1569-1629), 5th Earl of Sussex from 1593.

William Barley A new Booke of Tabliture (London 1596). Modern edition, ed. W. W. Newcomb Lute Music of Shakespeare's Time. William Barley: A new Booke of Tabliture, 1596. Edited and transcribed for keyboard with the original tablature (University Park & London, Pennsylvania University Press 1966).

⁶ Philip Rosseter Lessons for Consort (London, 1609). Surviving parts in London, Royal College of Music, B105 (cittern, lacking sig. C4, nos. 22-25); New York, New York Public Library, Drexel 5433.5 (flute); Oxford, Bodleian Library, Mus. 157 b.1 (lute, fragments of sigs. C2, D1 & D2, nos. 5-9). See also Ian Harwood 'Rosseter's Lessons for Consort of 1609' The Lute Society Journal vii (1965), pp. 15-23

⁷ Philip Rosseter A Booke of Ayres (London 1601). Copies in London, British Library, K.2.i.3; San Marino, California, Huntington

Lincoln's Inn, together with John and Robert Dowland, Thomas Ford, Thomas Cutting and Robert Taylor.¹¹

From 1609 we hear of Rosseter's connection with the theatre, particularly his management of the Children of Whitefriars, later renamed Children of the Queen's Revels. ¹² In 1615 he was principal partner in a scheme to build a new theatre at Porter's Hall, Blackfriars, but on completion two years later city opposition compelled them to pull it down. ¹³

In 1620 Rosseter's friend Thomas Campion died and 'did give all that he had unto Mr Phillip Rosseter, and wished that his estate had bin farr more' amounting to only twenty two pounds. ¹⁴ Rosseter himself died on 5th May 1623 and was buried on the 7th at St Dunstan-in-the-West 'out of Fetter Lane', ¹⁵ where he was presumably living at the time of his death. Rosseter's place at court was taken by Maurice Webster.

Ten lute solos and one consort lute part are ascribed to Rosseter and are reproduced here. The genres represented are prelude (1), fantasia (1), pavan (2), galliard (6) and almain (1). Seven are known from one source each only and the other four are found in two sources each. When more than one source survives, each version is reproduced separately. Versions of both Fantasia no. 2 and Pavan no. 3 are found in Pickering

and Mylius and are identical throughout except for minor differences in figuration and rhythm, some passages more satisfactory in one source or the other. Fantasia no. 2 was considered by Diana Poulton to be a doubtful attribution to John Dowland due to the similarity with his other chromatic fantasias.¹⁷ However, the authors see no reason to doubt the ascription to Rosseter given that the elaborate divisions to nos. 3, 6a and 10, assuming that Rosseter did composed the divisions, show him to be capable of lute composition with the complexity of the Fantasia and a lack of chromaticism in other compositions by him may only reflect the paucity of his surviving music. The sources include copying errors and omissions the more obvious of which have been amended editorially. The two versions of Galliard 5, in Barley and Herbert, are identical apart from a few differences in figuration. The two sources of Galliard no. 6 differ in that one in Dd.9.33 includes divisions and the other in Pickeringe lacking divisions. The strains of the two sources are closely concordant with some differences in figuration. Pickeringe also shows a tendency for the melodic phrasing to be distributed differently across barlines in strains A and C, suggesting that it is a corrupt copy and so has been amended editorially.

EDITORIAL METHOD

All pieces are notated in French tablature in the original sources and editorial changes are listed in the inventory and changes are indicated in grey in the tablature (the tablature software did not permit this for changes in beamed rhythm signs and hatched diapasons. Changes are indicated by the bar number and position of the note in the bar, followed by the fret and course on the lute where the note would be played. For example, 3/1 refers to the first note in the third bar, and c5 indicates the second fret on the fifth course. Barring

and beamed rhythm signs have been standardised without comment. Ornament signs and dots under tablature letters indicating right hand fingering have been included when found in the original sources. Nos. 6a and 10 are from Mathew Holmes third lute book, Dd.9.33 in which he adopted a shorthand form of notating rhythm signs. The rhythm signs are mainly beamed and he omitted many rhythm signs and substituted a dot only above the stave to represent dotted rhythms in many places, tacitly expanded editorially here.

ACKNOWLEDGMENTS

The first version of this edition was prepared by Robert Spencer in 1989, but not published. It was revised for publication in 1998 following his untimely death in 1997 and has now been revised again. The tablature is set using Wayne Cripps' TAB programme version 4.3.70 on an Apple Macintosh Intel Core i5 running OS 10.14.6 Mojave.

¹¹ W. P. Baildon *The Records of the Honourable Society of Lincoln's Inn* The Black Books (1897-1902), II, pp. 155 & 156.

¹² RECM IV, pp. 42, 91 & 234; RECM VIII, p. 72; E. K. Chambers The Elizabethan Stage (Oxford, Clarendon Press 1923), p. 343.

¹³ David Greer 'Rosseter, Philip' Grove Music Online.

¹⁴ A. H. Bullen (ed.) The Complete English Works of Thomas Campion (London, Sidgwick and Jackson 1903), p. xxix; Percival Vivian Campion's Works (Oxford, Clarendon Press 1929, reprinted 1966).

¹⁵ His will (PCC Lpro, PROB 10/401, register copy PROB 11/141) was proved by his sons Dudley and Hugh.

¹⁶ In The Renaissance Guitar (1974) pp. 104-105, Frederick Noad printed a guitar transcription entitled 'Mrs Taylor's Galliard by Philip Rosseter' from GB-Cu Dd.5.78.3, ff. 8r & 8v, where the title is 'Mrs fr. Taylers Galliard Ro Kenn' and the composers name is expanded on f. 7v to 'Ro[bert] Kennerley'. Noad presumably misread Ro Kenn as Rosseter.

¹⁷ D. Poulton & B. Lam, The Collected Lute Music of John Dowland (London: Faber 1974, 1978 and 1981), no. 71.

SOURCES

D-Kl 4° 108/I	Kassel, Landesbibliothek, MS 4° Mus.108 I: Princess Elizabeth of Hessen/Victor Montbuisson lute book, £1611. Facsimile edition (Kassell, Barenreiter 2005). online facsimile: https://orka.bibliothek.uni-kassel.de/viewer/image/1484138262748/1/
CD CC (00)	
GB-Cfm 689	Cambridge, Fitzwilliam Museum, Music MS 689: Lord Herbert of Cherbury's Lute Book, c.1616/7-1640. Facsimile edition (Albury, The Lute Society Music Editions 2019).
GB-Cu Dd.9.33	Cambridge, University Library, MS Dd.9.33, copied by Matthew Holmes, £1600-1605.
	online facsimile: https://cudl.lib.cam.ac.uk/view/MS-DD-00009-00033/1
GB-Lam 603	London, Royal Academy of Music, Robert Spencer Collection: Margaret Boards's Lute Book, a. 1620-1630. Facsimile edition (Leeds and Dublin, Boethius Press 1976).
	Online facsimile: https://lib.ram.ac.uk/cgi-bin/koha/opac-detail.pl?biblionumber=69879
GB-Lbl Eg.2046	London, British Library, MS Egerton 2046: Jane Pickeringe's Lute Book, £.1616-1650. Facsimile edition (Clarabricken, Boethius Press 1985).
	Online facsimile:
	$https://searcharchives.bl.uk/primo_library/libweb/action/dlDisplay.do?vid=IAMS_VU2\&search_scope=default_scope\&docId=IAMS032-001982975\&fn=permalink$
Barley 1596	William Barley <i>A new Booke of Tabliture for the Orpharion</i> (London 1596). Copies in London, British Library, K.1.c.18; Helmingham Hall, Suffolk; Royal College of Music, G12/1-3. Facsimile edition (Stuttgart, Cornetto 2000).
	Online facsimile: https://repository.royalholloway.ac.uk/items/543662bb-90a6-43ff-9f50-849f99e5de3f/1/
Mylius 1622	Johann Daniel Mylius <i>Thesaurus Gratiarum</i> (Frankfurt am Main 1622). Copy in Kraków, Biblioteka Jagielloñska.
	ILLUSTRATIONS
p. iv	Title page of cittern part of Rosseter's Lessons for Consort (London 1609), by permission of the
	Royal College of Music, London.
p. viii	Dedication from Rosseter's Lessons for Consort 1609, by permission of the Royal College of Music.
p. xiii	Title page of Rosseter's Ayres 1601, by permission of the British Library.
p. xiv	Dedication from Rosseter's Ayres 1601, by permission of the British Library.
p. xv	Address to the reader from Rosseter's Ayres 1601, by permission of the British Library.
p. 1	Address to the reader from Rosseter's Lessons for Consort 1609, by permission of Royal College of
	Music.

Facsimile of no. 5b from sig. B3r of Barley's A new Booke of Tabliture for the Orpharion 1596, by

Facsimile of no. 9 from Princess Elizabeth of Hessen's lute book (D-Kl 4° 108/I, f. 99r).

permission of the British Library.

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TO THE RIGHT VERTVOVS AND HONOVRABLE KNIGHT,

Sir William Gascoyne of Sedburie.



IR, your affection to Musicke, and beneficence to the Professiones thereof, and particularly your fauours to my selfe,
have emboldened me to present to your worthy protection
these slowers gathered out of divers Gardens, and now by
mee Consorted and divulged for the benefit of many. Nature hath so ordered the whole world by Harmonic, that
there can be nothing in it persect but it is also Musicall; and
therefore no good Spirit is sound, which Musicke of some

fort or other doth not delight. But in your Noble and humane spirit, Musicke lyes embrack with love, grack with favour, nourish with daily benevolence at home, and free bountie abroad. To whom may I then better recommend these my Labours than to you i who maintaines in your house such as can lively expresse them, and whose name abroad is alone sufficient to protest them. Accept then (Honourable Knight) this poore presentment of my good-will, and sruit of my gratefull mindes suffer them to passe under the shadow of your savour and number me among them that are b. undever to love and honour you.

Yours in all dutifull affection

PHILLIP ROSSETER.

Dedication from Rosseter's Lessons for Consort 1609.

INVENTORY OF MUSIC WITH CONCORDANCES AND NOTES

1. Prelude

GB-Cfm 689, f. 10r ii Prelude P: Rosseter

Thirteen bars in G minor with 7th course tuned to F, 8th to D and 9th to C.

8-9 - bar line absent

2. Fantasia

a. GB-Lbl Eg.2046, ff. 23v-24r A Fantasia

In G minor with 7th course tuned to D

1-2, 3-4, 68-69 - bar lines absent

23/3 - c4 absent

65/4 - d1 instead of d2

78/before 5 - c2e3e4c6 crossed out

129/9 - c1 instead of b1

131/13 - e4 instead of e3

133/5-6 - bar line added

b. Mylius 1622, pp. 28-29 Grammatica Rosideri Angli generosi

Title translates as 'chromatic piece by the English Gentleman

In G minor with 7th course tuned to F and 8th to D

10/2-3 - c1 & e3 vertically instead of horizontally aligned

13/5 - b3 absent

16/5 - e5 absent

19/1 - a2 instead of b2

20/1-2 - quavers instead of crotchets

20/1 - a8 instead of b7

20/3 - a8 instead of a7

20/5 - a9 instead of c8

20-21 - bar line displaced a note to the right

21/6 - a6 instead of a8

21/6-7 - crotchets instead of dotted quaver semiquaver

22/6 - d3 instead of e4

23/9 - a2 instead of a3

25/8 - c3 instead of c4

27/1 - e2 instead of a2

28/7 - a8 instead of a7

30/2 - d2 instead of f2 34/1 - a2 instead of b2

36/7 - e2 instead of d2 37/7 - b3c4 instead of c3b4

38/3-4 - a2-b2 instead of a3-b3

40/6 - c5 instead of c4

44/10 - d3 instead of d2

45/6 - b8 instead of b7

47 - 6 minim bar retained

52/2 - c5 instead of c4

54/11-12 - bar line added

55/<1, 68/<1 - time signatures absent

65/6 - f5 instead of f4

65-66 - bar line absent

66/6 - a5 instead of a4

69/12 - c1 absent

73/3-4 - e5-a4 absent

74/15-16 - d6-a5 instead of c6-d6

76/1 - e4 absent

77/7-8 - semiquavers instead of quavers

80/5 - a6 below previous f1 instead

85 - dotted quaver semiquaver 6 quavers instead of dotted crotchet quaver 6 crotchets

85/2 - a3 instead of a4

85/3 - c6 instead of e6

86/1 - c5 absent

89/6 - a5 absent

3. Pavan

a. GB-Lbl Eg.2046, ff. 25v-26r A Pavin by Rossesters

In G minor with 7th course tuned to D

Three strains of 20, 19 and 19 bars with divisions

Length of bars doubled in the first statement of each strain but not in the divisions, standardised editorially

15/2 - f1 instead of h1

15/4 - a3c4 instead of a4c5

22/1 - d5 instead of d6

26/11 - d1 instead of d3

27/7 - a5 instead of a4

34/6 - 12 instead of i2

36/1 - a5 absent

36/13 - a3 absent

38/1-8 - absent, reconstructed editorially

38-39, 39-40 - bar line displaced 8 events to the right

40/9 - semibreve instead of minim

40-41 - single instead of double bar line

51/4 - a5 absent

54/1 - h2 absent

54/3 - d2 instead of b2

55-56 - bar line absent

57/6 - f1 instead of a1

69/1-8 - quavers instead of semiquavers

69/10 - f2 instead of f1

70/2 - a5 instead of a4

74/1 - a3 absent

88/3 - g4 added

89/1 - c2d3a5 instead of d2d3a4

91/1 - f1 & a5 vertically instead of horizontally aligned

91-92 - bar line displaced a note to the right

93/1 - a5 absent

112/7 - c4 instead of c5

115/7-21 - quaver 14 semiquavers instead of semiquaver 14

demisemiquavers

115-116 - bar line displaced 8 notes to the left

b. Mylius 1622, pp. 59-61 Pauana Anglica

In G minor with 7th course tuned to F, 8th to D and 9th to C Three strains of 10, 9 and 18 bars with divisions (10 bars in division to third strain)

6/5 - i1 absent

9/1 - b3c4 instead of b4c5

10/3 - c3 instead of c4

13/17-27 - dotted crotchet 10 semiquavers instead of

dotted quaver 10 demisemiquavers

13-14 - bar line displaced 8 events to the right

16/23, 17/7, 17/21, 18/7, 18/21 - semiquaver

displaced a note left

17/11 - d6 instead of d5

18/28 - c1 absent

19/1 - a8 instead of a6

20/17-20 - absent, added editorialy from 3a

22/4 - a8 instead of a9 23-24, 28-29 - bar lines absent

27/8 - c4 instead of e4 28/6-12 - absent, added editorialy from 3a

32/28 - d2 absent

33/between 4-5 - c3 added

33/11 - d1 absent

33/29-32 - semiquavers instead of demisemiquavers

34/4 - d1 instead of f1

34/17-24 - demisemiquavers instead of semiquavers

35/7-8 - quavers absent

35-36, 36-37 - bar lines displaced 14 events to the left 36/1 - f4 instead of f5

36/22 - b2 instead of b3

38/1 - dotted quaver instead of dotted crotchet

38/10-11- c3-e3 absent

38-39 - single instead of double bar line

40/2 to 41/1 - absent, added editorialy from 3a

42/3 - i3 absent

45-46 - bar line displaced 3 events to the right

46/8 - a2 instead of a1

46-47 - bar line displaced 9 events to the right
49/10 - a8 instead of a6
50/9-12 - 4 quavers instead of quaver 2 semiquavers crotchet
51/12 - quaver instead of crotchet
52/27 - f3 instead of g3
54/13 - f3 instead of i3
54/19 - semiquaver instead of dotted quaver
54/23-24 - quavers instead of semiquavers
55/1 - a4 instead of a5
56/between 9-10 - c1-e1 added
56/15-16 - bar line added
56/20-34 - quaver 14 semiquavers instead of semiquaver 14
demisemiquavers
57/1 - a5 instead of a6

4. Pavan

GB-Cfm 689, f. 21r Pauana Ph: Rosseter

In F minor with 7th course tuned to F, 8th to E flat and 9th to C. Three strains of 24, 19 and 22 bars without divisions 7-8, 15-16, 22-23, 30-31 - bar lines absent 23/2 - quaver absent 33-34, 38-39, 46-47, 54-55 - bar lines absent 60/4 - a2 instead of a1

5. Countess of Sussex Galliard 3 (to pavan 4)

a. GB-Cfm 689, f. 21v Gagliarda della Pauana

In F minor with 7th course tuned to F Three strains of 8 bars without divisions 6-7, 12-13, 18-19 - bar lines absent

b. Barley 1596, sig. B3r: Another galliard of the Countesse of Sussex. -- P.R. (Philip Rosseter) for orpharion

In F minor with 7th course tuned to F
Three strains of 8 bars without divisions
6-7, 13-14, 19-20 - bar lines absent
11/4-5 - g2 vertically instead of horizontally aligned with f4d5
17/3-4 - quavers instead of crotchets
18/2 - right hand fingering dot below following a1 instead of f1
22/4-5 - e3 vertically instead of horizontally aligned with a4
24/2 - a6 instead of a7

6. Galliard

a. GB-Cu Dd.9.33, ff. 47v-48r untitled

In G minor with 7th course tuned to D Three strains of 8 bars each with divisions 5/1-2, 5/3-4, 5/5-6, 6/5-6 - dotted crotchets quavers instead of dotted quavers semiquavers 7-8 - bar line displaced a minim to the right 10/5 - scribe altered h4 to f4 11/7 - scribe altered f1 to h1 11/14 - d1 instead of f1 12/1 - minim present but a2a46 absent 9-10, 12-13, 21-22, 27-28, 31-32 - bar lines absent 15/12-13 - bar line added 32/13-21 - 2 semiquavers 6 demisemiquavers semiquaver instead of 8 demisemiquavers minim 32/17 - c3 instead of f3 37/2 - a1 instead of d1 40/1 - minim absent 43/8-10 - 2 semiquavers quaver instead of semiquaver quaver semiquaver (to match 43/15-17) 48/6 - m1 instead of n1 (probably notated correctly for a lute lacking an 11th fret glued to the soundboard) 48/10 - quaver instead of dotted quaver

b. GB-Lbl Eg.2046, f. 26r A galyerd by Rossesters

In G minor for 6-course lute

Three strains of 8 bars without divisions

4/3-6 - quavers instead of crotchets

4-5, 5-6 - bar lines displaced a minim to the right

6/5-7 - 2 crotchets minim instead of 2 quavers crotchet

8-9, 16-17 - '2' above double bar lines at the end of A and B (but not C)

strains indicating repeat of previous section

17/1 - a3 instead of a4

18/1 - semibreve instead of dotted semibreve

18-19, 19-20, 22-23, 23-24 - bar lines absent

19/2-3, 23/2-3 - bar lines added

20/1 - minim instead of dotted semibreve

22/1-4 - dotted crotchet quaver twice instead of minim crotchet twice

7. Countess of Sussex Galliard 1

Barley 1596, sig. B1r-B1v *THE Countesse of Sussex Galliard.* -- *P:R.* (Philip Rosseter) for orpharion

In C minor with 7th course tuned to F

Three strains of 8 bars without divisions

6/4 - a5 absent

6/5 - a5 instead of a4

7/2 - f7 instead of a7

11/4 - e2 instead of b2

12/3 - c7 added

12/4 - f7 added

8. Countess of Sussex Galliard 2

Barley, sig. B2r-B2v Another galliard of the Countesse of Sussex.

-- PP. (Philip Rosseter?) for orpharion

It is assumed that PP is a misprint for PR as nos. 5b & 7 have related titles and are ascribed to PR.

In G major with 7th course tuned to F

Three strains of 8, 8 and 10 bars without divisions

8/1 - dotted minim instead of dotted crotchet

16-17 - '2' above double bar line indicating repeat of previous section (but not found at end of other sections)

18/4 - d4 instead of d3

18/5 - c2c3a6 instead of c3c4a6

22/5-6, 23/5-6, 24/5-6 - bar lines added

26/7 - a5 instead of c5

9. Galliard

D-Kl 4° 108/I, f. 99r i galliard PR (Philip Rosseter) cf. GB-Cfm 168, pp. 396-397 Rosseters Galliard --Sett by Giles Farnaby - keyboard

In F major with 7th course tuned to F and 9th to C Three strains of 8 bars without divisions No changes to the tablature.

10. La Bergere Galliard

GB-Cu Dd.9.33, ff. 46r-46v Rosseter - lute part cf. mixed consort no. 18 where cognates are listed

In G minor with 7th course tuned to D

Two strains of 16 bars with divisions

1/1-3, 10/1, 14/1, 16/1, 18/1 - minims absent

3/4, 5/5 - a7 instead of d7

6-7, 11-12, 17-18, 21-22, 36-37, 49-50, 54-55, 58-59, 62-63 - bar lines absent

15/3 - //a instead of a for 7D

18/2 - a6 absent due to missing corner of page

23/6, 24/1, 24/4, 24/7, 26/1, 28/1, 29/1, 29/4, 30/4, 33/3-6,

34/3-6, 50/6 - crotchets absent

31/1 - d2 crossed out

35/1 - a1 absent

38-39 - double instead of single bar line

54/1-8 - quavers absent

63/8 - c1 crossed out

11. Almain

GB-Lam 603, f. 28v i An Almayne Philip Rosseter

In *G* with 7th course tuned to *D*Three strains of 8 bars without divisions 3/5 - quaver instead of crotchet 13/5, 14/5 - minims instead of crotchets 23/1 - b7 instead of e7

PHILIP ROSSETER'S PUBLICATIONS AND OTHER SETTINGS OF HIS MUSIC

Lute songs

Philip Rosseter A Booke of Ayres (London 1601).¹⁸

by T/homas]. C/ampion].

I. My sweetest Lesbia

II. Though you are yoong

cf. Add.15117, f. 8r thoughe you are younge

& I am olde - bandora

III. I care not for these Ladies

IIII. Follow they faire sunne

V. My louve hath vowed VI. When to her lute

VI. When to her lute
VI. Turn backe you wanton flier

VIII. It fell on a sommers daie

IX. The Sypres curten

X. Follow your Saint

XI. Faire if you expect admiring

XII. Thou art not faire

XIII. She wehre she flies

XIV. Blame not my cheekes

XV. When the God of merrie love

XVI. Mistris since you so much desire

XVII. Your faire lookes enflame

XVIII. The man of life vpright

XIX. Harke all you Ladies XX. When thou must home

XXI. Come let vs sound with melodie

made by Philip Rosseter

I. Sweete come againe

II. And would you see

III. No grauve for woe

IIII. If I vrge my kinde desires

V. What hearts content

VI. Let him that will be free

VI. Reprouve not loue

VIII. And would you faine

IX. When Laura smiles

X. Long hath mine eies

XI. Though far from ioy

XII. Shall I come if I swim

XIII. Aie me that loue

XIV. Shall then a trayterous

XV. If I hope I pine

XVI. Vnlesse there were consent

XVII. If she forsakes me

XVIII. What is a daie

XIX. Kind is vnkindnesse

XX. What then is louve but

XXI. Whether men doe laugh

Mixed Consort

Philip Rosseter Lessons for Consort (London 1609)¹⁹

- 1. Captaine Lesters Galliard Philip Rosseter
- 2. Pauin Philip Rosseter
- 3. Prannels Pauin Anthonie Holborne
- 4. Galliard to Prannels Pauin John Baxter
- 5. Now is the Moneth of May Thomas Morley model: Morley 1595, 20 no. 3 NOw is the month

[moneth] of Maying - 5 voices

D-LEm II.6.15, p. 494 Anglicum - lute, first strain only

GB-Lbl Add.15117, f. 10r The peacefull westerne winde - lute song

LT-Va 285-MF-LXXIX, f. 8r Feines Lieb du wirst nachkommen - lute

LT-Va 285-MF-LXXIX, f. 59r Allemande à Globe

6. The Sacred end Pauin - Thomas Morley

A-Lla Hs.275, f. 24r Pauana Englessa - lute²¹

A-Lla Hs.512, ff. 88v-89r Paduana de Sacradent - keyboard

D-HRD Fü 9829, f. 21v N.B. Pauana Sacradent: quaerar numero 16. immediate sequenti [no music]

D-HRD Fü 9829, ff. 22v-23r 21 / Panana Sacradent - lute

D-Kl 4º 125[1-5], no. 34 untitled - instr. ens. à5

D-LEm II.6.15, pp. 98-99 Pauana Sacradenti / 14 D-LEm II.6.15, pp. 106-107 Pauana Sacradenti - lute

GB-Cu Add.8844, ff. 2v-3r untitled - lute

GB-Cu Dd.9.33, ff. 25v-26r untitled - lute

GB-Lam 600, f. 90r the sacred ende - bandora part

NL-Lu 1666, f. 148r *The sacred ende* - lute part

- 7. Galliard to Sacred end John Baxter
- 8. (Shewes and nightly revels) Thomas Lupo
 cf. Thomas Campion The Description of a Maske ... in honour
 of the Lord Hayes (London, Iohn Windett 1607), sigs. D4vE1r These Songses were vsed in the Maske, ... the third and last by
 M, Lupo, ... and though the last three Ayres were deuised onely for
 dauncing, yet they are here set forth with words that they may be
 sung to the Lute or Violl; 'Shewes & nightly reuels signes of
 ioy and peace fill royall Britaines court while cruell warre
 farre off doth rage for euer hence'
- 9. Southernes Pauin Thomas Morley

D-Kl 4º MS mus. 125(1-5), no. 4 untitled - instrumental ensemble à5

GB-Cfm 168, pp. 286-287 Pavana/ Thomas Morley - keyboard

GB-Cfm 168, pp. 398-401 *Pavane Giles Farnaby* - keyboard GB-Lam 600, f. 17r, *Wallisis Pauen* - bandora part

Nordstrom²² C4; Edwards²³ 29

US-NYp Drexel 5612, pp. 220-222 A Pavion Mr. Bird-keyboard

10. Infernum (Pavan) - Anthonie Holborne

HolborneS²⁴ 19

GB-Cu Dd.5.78.3, ff. 12v-13r A: H: I[nfernum]. - lute

GB-Gu Euing 25, ff. 22v-23r untitled - lute

Holborne PGA 1599, no. 21 *Infernum* - instrumental ensemble à5

¹⁸ Facsimile edition (London, Scolar Press 1977). Twenty one songs by Thomas Campion followed by twenty one by Philip Rosseter. A convincing case was made in Ryding 1986, op. cit. that Rosseter composed the lute accompaniments to the song texts by Campion, as well as his own. See fn 7.

¹⁹ See fn 6.

²⁰ Thomas Morley *The First Booke of Ballets to five voices* (1595).

²¹ All lute settings edited for *Lute News* 61 (April 2002).

²² Lyle Nordstrom *The Bandora its Music and Sources* (Warren, Michigan 1992).

²³ Warwick Edwards Music for Mixed Consort, Musica Britannica XL (London, Stainer and Bell 1977).

²⁴ Rainer aus dem Spring (ed.) Anthony Holborne: Music for Lute and Bandora vols. I & II (Albury, The Lute Society, 2001).

Spero (p avan) - Anthonie Holborne
HolborneS 25
 D-BAU 13.4°.85, p. 37 Panana Spero - lute
Holborne PGA 1599, no. 23 Spero - instrumental
ensemble à5

- 12. Millicent Pauin Richard Allison
- 13. Millicent galliard Richard Allison
- 14. Cepida Pauin John Farmer
- 15. Cepida Galliard John Farmer
- 16. Alieta Vita Incertus

model: Gastoldi Balletti a cinque voci (Phalèse 1593), no. 1 L'innamorato

A-Lla 475, f. 58v Alieta Vita - lute

CZ-Pnm IV-G.18, f. 87v/88v Alleta Vita - lute

D-B Danzig 4022, f. 14r iv Alietta Vitta

D-B Danzig 4022, f. 42r ii *Alitta vitta* - lute

D-B Danzig 4022, f. 42r i Alio modo

D-B Hove 1, f. 165v A lieta vita a 5 - lute

D-HRD Fü 9829, f. 15v 13. A lita vita Ballet - lute

D-LEm II.6.15, pp. 470-471 Alitta Vitta - lute

D-LEm II.6.23, f. 5v Alleta vita - lute

Adriaenssen 1600, ff. 39v-40r A lieta vita Amor Gio Gia Gastoldi - lute & 2 voices

Gardano 1611, p. 4 Lavinia gagliarda

17. Galliard to de la Tromba - Richard Allison

cf. GB-AB 27, pp. 27-28 *Del' tromba Galliard* - lute II paired with De la Tromba Pavin:

Morley 1599/1611, nº 3 De la Trombo Pavin - mixed consort Beck²⁵ 3

GB-Cu Dd.2.11, f. 82v De la Tromba pauen to the Bandora

D-LEm II.6.15, pp. 94-95 Pauana del'La tromba 12

D-LEm II.6.15, pp. 96-97 Pauana del'La tromba 13

GB-Lbl Eg.2046, ff. 7v-8r delatrumba for ii luttes - lute I

GB-Lbl Eg.2046, ff. 6v-7r delatrumba for ii luttes - lute II

GB-AB 27, pp. 26-27 Pauen Del' tromba - lute II

GB-Lam 602, ff. 10v-11r delatrumba - lute II

GB-Cu Dd.3.18, ff. 45v-46r *De La Tromba. 2. treble* [index: *2 p*[ar]*t*] - treble

GB-Cu Dd.3.18, f. 40r *De la Tromba Pauen* - lute part Dd.14.24, f. 17v *De la tromba Pauen* - cittern part

Dd.5.20, f. 5r De La Tromba Pauen - bass viol part

Dd.5.21, f. 5r De La Tromba Pauen - recorder part Lam 600, f. 18r De la tromba Pauin - bandora part US-OAm Parton, f. 1r 1. The Lady Frances Sidneys Godmorowe - Mr. Richard Allison - cittern part GB-Hu DD HO 20/2, 1. The Lady Frances Sidneys Goodmorowe - Mr. Richard Allison - flute part GB-Hu DD HO 20/3, 1. The Lady Frances Sidneys Godmorowe - Mr. Ric: Allison - bass viol part GB-Cu Dd.3.18, f. 40r De la Tromba Pauen GB-Cu Dd.3.18, ff. 45v-46r De La Tromba [pavan]. 2. treble [index: 2 p[ar]i]

18. Labergere (Galliard) - Incertus

model: Chanson *Le bergier et la bergiere* by Io[annes] Gallus (= Jean Lecocq) in *Vingt et six chansons musicales & nouuelles a cincq parties* (Antwerp, Tylman Susato 1543?).

cf. lute solo no. 10

cf. mixed consort parts

GB-Cu Dd.3.18, f. 41r La Bergera Galliard - lute

GB-Lam 603, f. 23r The Prince of Portinggall his gallyard - lute

GB-Cu Dd.5.21, f. 5v La Bergera galliarde - recorder

GB-Cu Dd.5.20, f. 3r La Bergera Galliarde - bass viol

GB-Cu Dd.14.24, f. 18r La bergera Galliarde - cittern

cf. other ensemble parts

GB-Lbl Add.31390, f. 103r le bergere - viol

GB-Lbl Add.32377, f. 5v Le Bergyre - viol

- 19. The Queenes Pauin Anthonie Holborne
- 20. Moue now D[octor]. Campion
- Galliard to the Knell Richard Allison
 paired with Allison's Knell:
 Morley The First Booke of Consort Lessons 1599/1611, no.
 11 ALysons/ALlisons Knell Beck 11
- 22. untitled Thomas Lupo
- 23. Barrow Faustus Dreame Edmund Kete ²⁶
- 24. A ligge Philip Rosseter
- 25. Mall Simmes Incertus ²⁷

Keyboard

GB-Cfm 168,²⁸ pp. 396-397 Rosseters Galliard set by Giles Farnaby - keyboard cf. lute solo no. 9

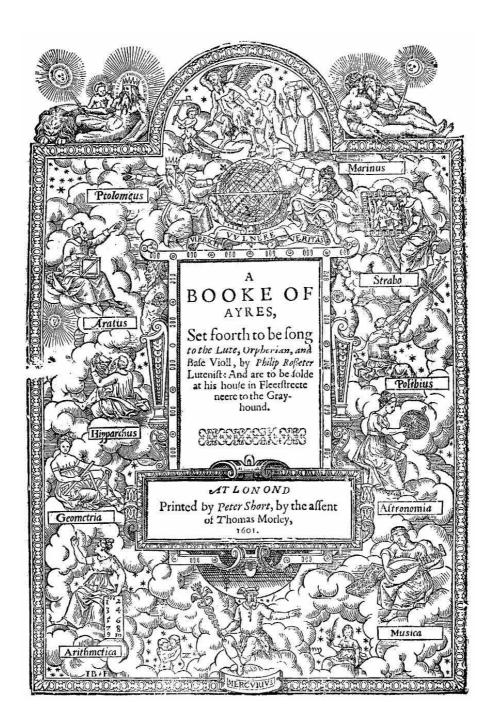
Dover Publications, 1963), no. 283, pp. 250-251; John Baxendale and Francis Knights (eds.) *The Fitzwilliam Virginal Book* (Lyrebird Music 2020), no. 283, pp. 339-342 and facsimile in Plate 06 on p. 343.

²⁵ Sydney Beck The First Book of Consort Lessons collected by Thomas Morley, 1599 & 1611 (New York Public Library 1959).

²⁶ All lute settings edited in *Lutezine* to *Lute News* 118 (July 2016).

²⁷ All lute settings edited in *Lute News* 114 (July 2015).

²⁸ Modern edition: J.A. Fuller Maitland and W. Barclay Squire *The Fitzwilliam Virginal Book* (London 1899, reprinted New York,



Title page of Rosseter's Ayres 1601.



TO THE RIGHT VERTVOVS

AND WORTHY KNIGHT, SIR

THOMÁS MOVNSON.



IR, the generall voice of your worthines, and the manie particular fauours which I have heard Matter (ampion (with dutifull respect often acknowledge himselfe to have received from you) have embolded mee to present this Booke of Ayres to your fauourable indgement, and gracious protection; especially because the first ranke of songs are of his owne composition, made at his vacant

houres, and privately emparted to his friends, whereby they grew both publicke, and (as coine crackt in exchange) corrupted: some of them both words and notes vnrespectively challenged by others. In regard of which wronges, though his selfe neglects these light fruits as superstuous blossomes of his deeper Studies, yet hath it pleased him vpon my entreaty, to grant me the impression of part of them, to which I have added an equal number of mine owne. And this two-faced fanus thus in one bodie vnited, I humbly entreate you to entertaine and defend, chiefely in respect of the affection which I suppose you beare him, who I am assured doth above allothers love and honour you. And for my part, I shall thinke my selfe happie if in anie service I may deserve this favour.

Your Worships humbly denoted,

PHILIP ROSSETER.

Dedication from Rosseter's Ayres 1601.



TO THE READER.



HAT Epigrams are in Poetrie, the same are Ayres in musicke, then in their chiese persection when they are short and well seasoned. But to clogg a light song with a long Presudium, is to corrupt the nature of it. Manierests in Musicke were invented either for necessitie of the suge, or granted as a harmonical licence in songs of many parts:

but in Ayres 1 find no vee they have, unlesse it be to make a vulgar, and triviall modulation seeme to the ignorant strange, and to the indicial tedious. A naked Ayre without guide, or prop, or colour but his owne, is easily censured of cuerie eare, and requires so much the more invention to make it please. And as Martiall speakes in desence of his short Epigrams, so may I say in th'apologie of Ayres, that where there is a full volume, there can be no imputation of shortnes. The Lyricke Poets among the Greekes, and Latines were first inventers of Ayres, tying themselves strictly to the number, and value of their sillables, of which force you shall find here onely one song in Saphicke verse, the rest are after the salcion of the time, eare-pleasing rimes without Arte. The subject of them is for the most part amorous, and why not amorous fongs, as well as amorous attires? Or why not new Ayres, as well as new fascions? For the Note and Tableture, if they satisfie the most, we have our desire, let expert masters please themselves with better. And if anie light error hath escaped vs , the skilfull may easily correct it, the onskilfull will hardly perceive it. But there are some, who to appeare the more deepe, and singular in their judgement, will admit no Musicke but that which is long, intricate, bated with fuge, chaind with sincopation, and where the nature of euerie word is precisely exprest in the Note, like the old exploided action in Comedies, when if they did pronounce Memeni, they would point to the binder part of their heads, if Video, put their finger in their eye. But such childish observing of words is altogether ridiculous. and we ought to maintaine as well in Notes, as in action a manly carriage, gracing no word, but that which is eminent, and emphaticall. Neuertheles, as in Poesse we give the preheminence to the Heroicall Poeme, fo in Musicke we yeeld the chiefe place to the grave, and well invented Motet, but not to every harsh and dull confused Fantasie, where in multitude of points the Harmonic is quite drowned. Ayres baue both their Art and pleasure, and I will conclude of them as the Poet did in his censure, of Catullus the Lyricke, and Vergil the Heroicke writer:

Tantum magna fuo debet Verona Catullo: Quantum parua fuo Mantua Vergilio.

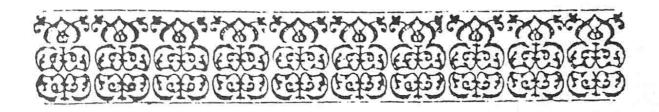
Address to the reader from Rosseter's Ayres 1601.

1. Prelude

GB-Cfm 689, f. 10r ii

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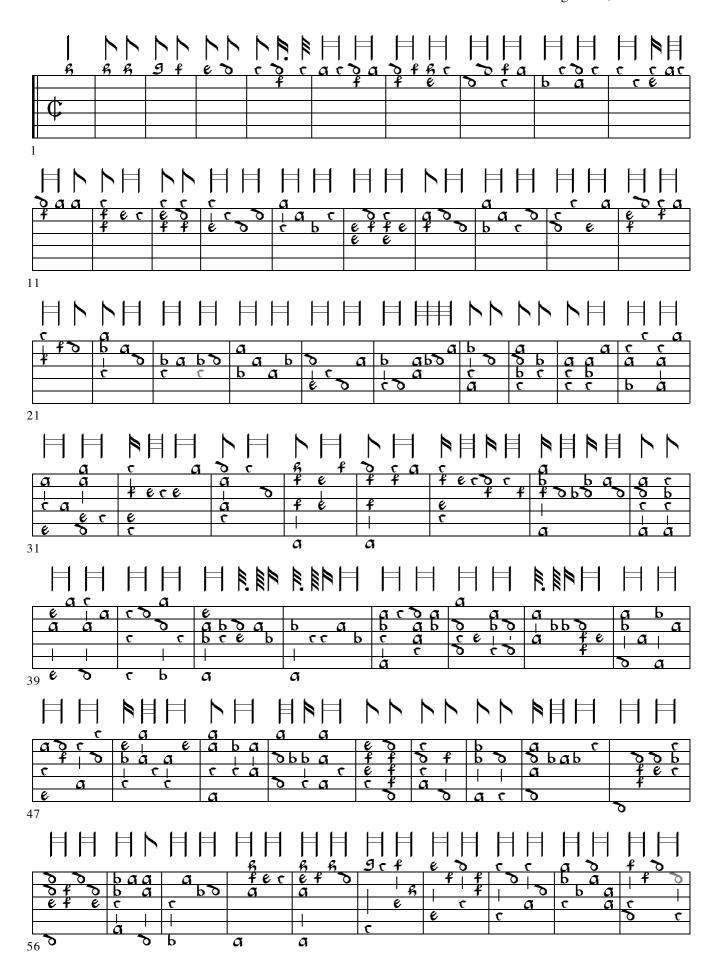


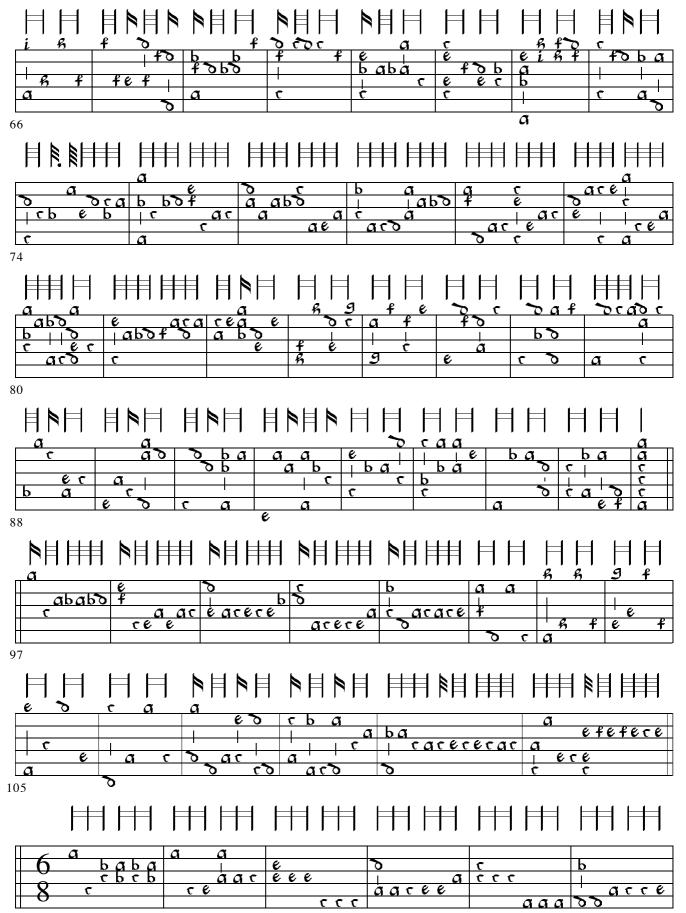
To the Reader.

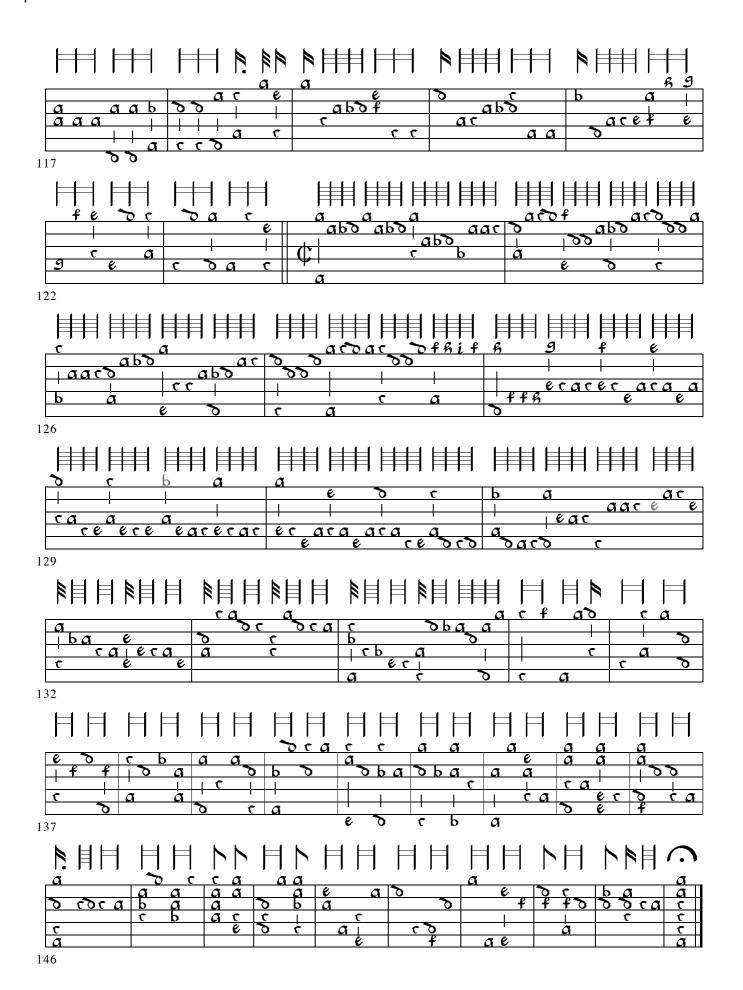
HE good successe and francke entertainment which the late imprinted Set of Consort bookes generally received, have given mee incouragement to second them with these my gatherings; most of the Songs being of their inventions whose memorie onely remaines, because I would be loth to rob any living men

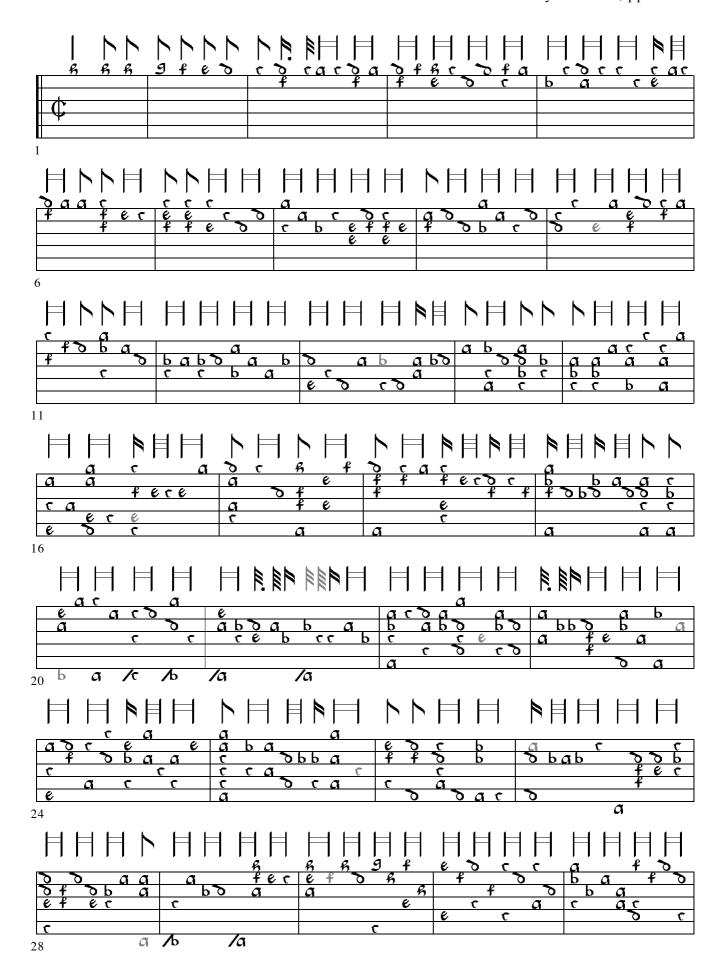
of the fruit of their owne labours, not knowing what private intent they may have to convert them to their more peculiar vie. The Authours names I have severally prefixt, that every man might obtaine his right; And as for my industry in disposing them, I submit it to thy free censure.

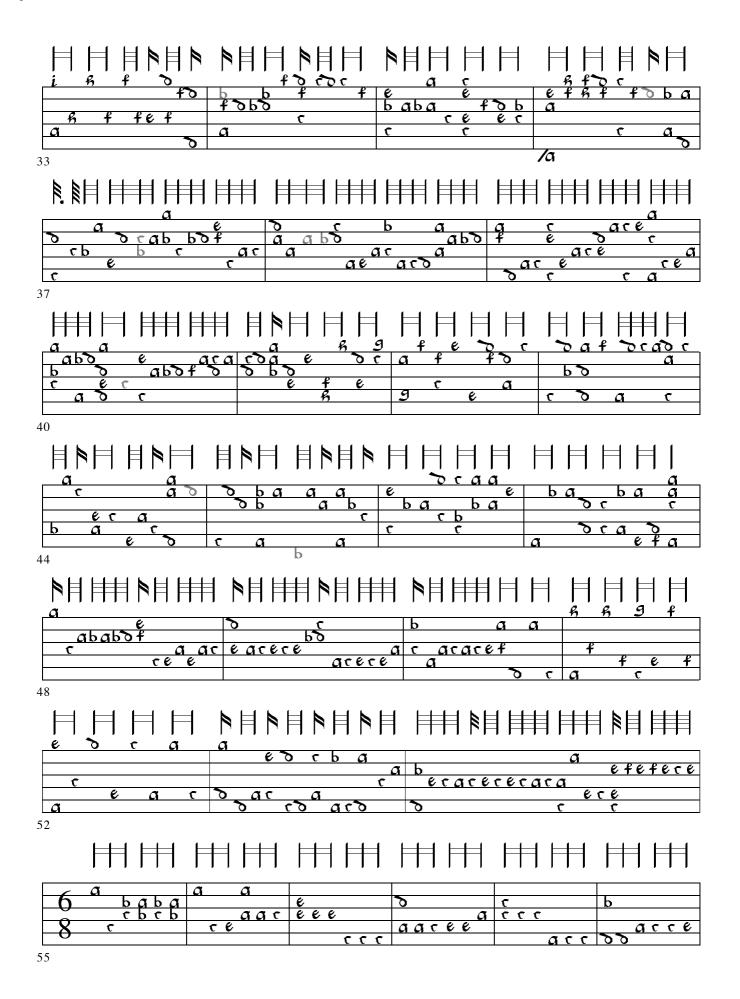
PHILLIP ROSSETER.

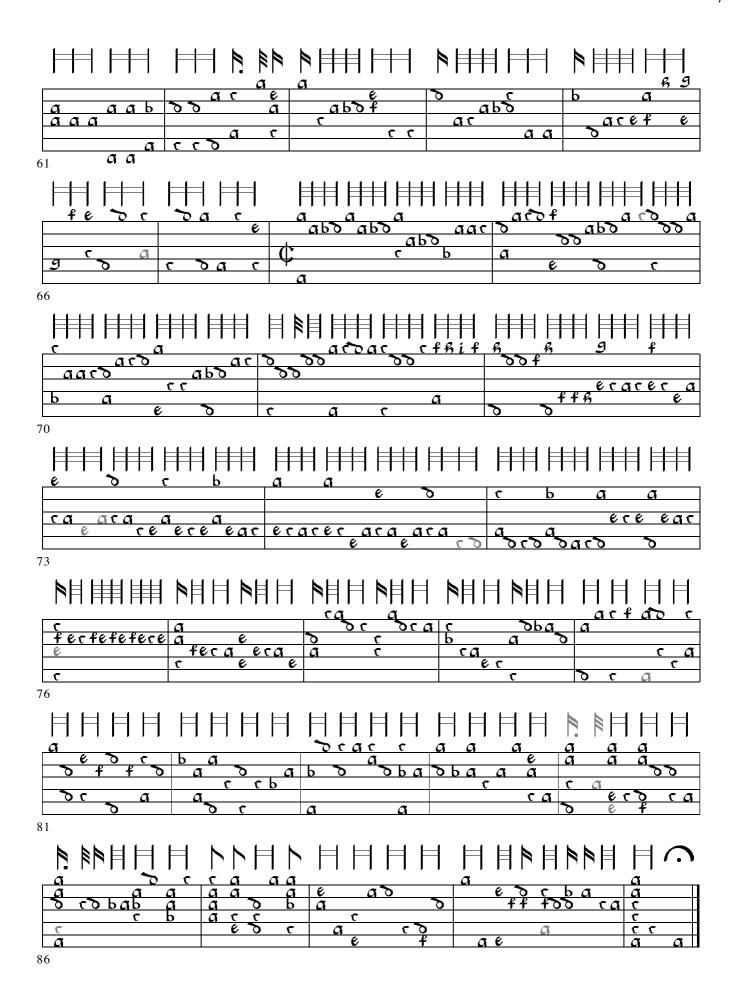


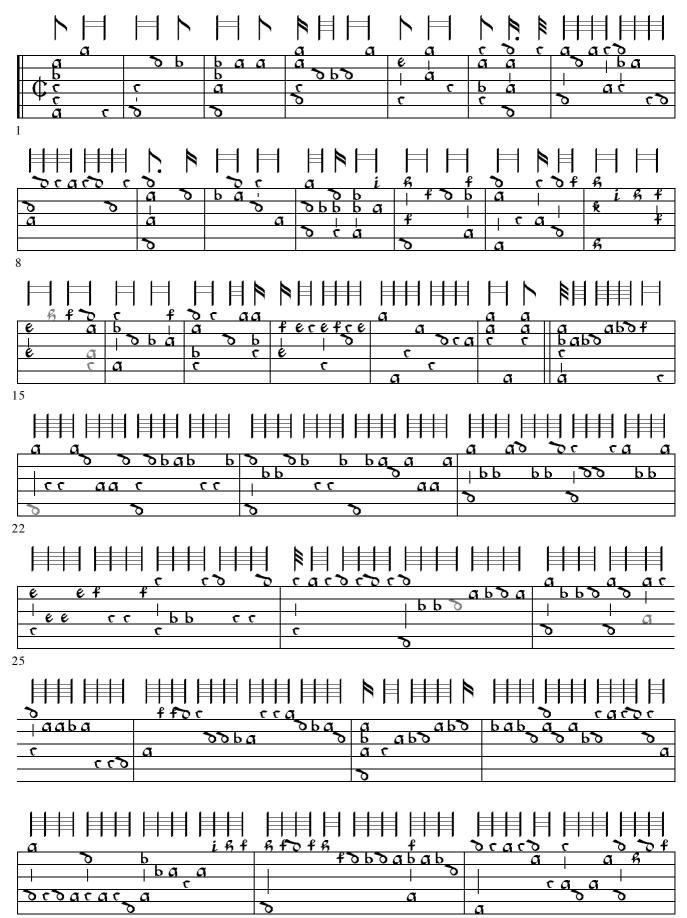


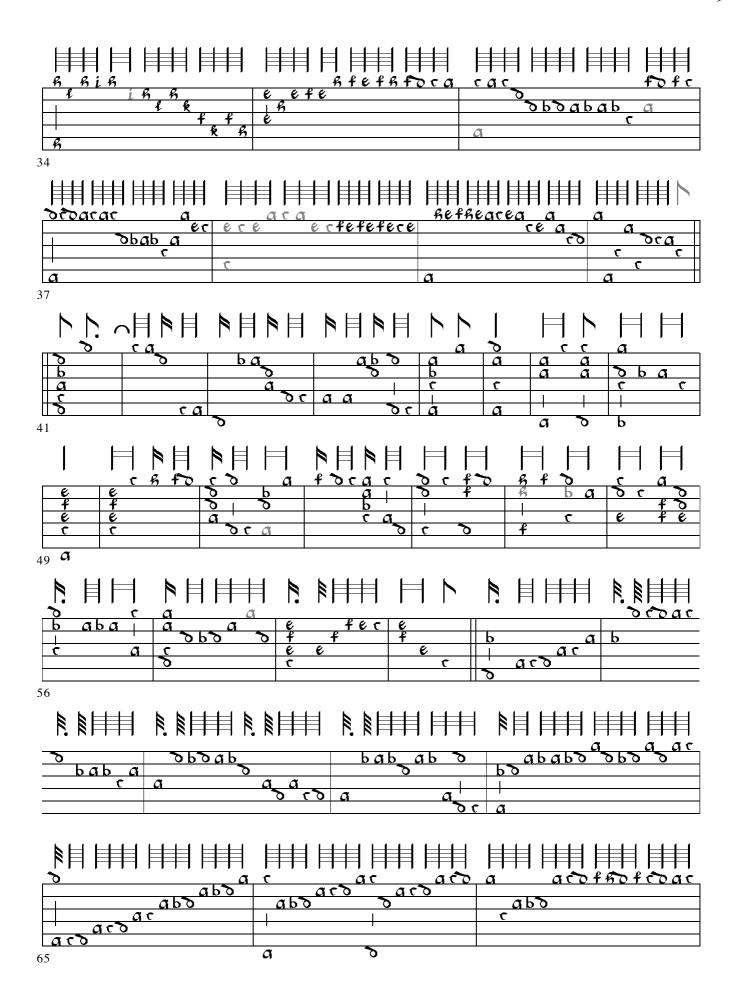


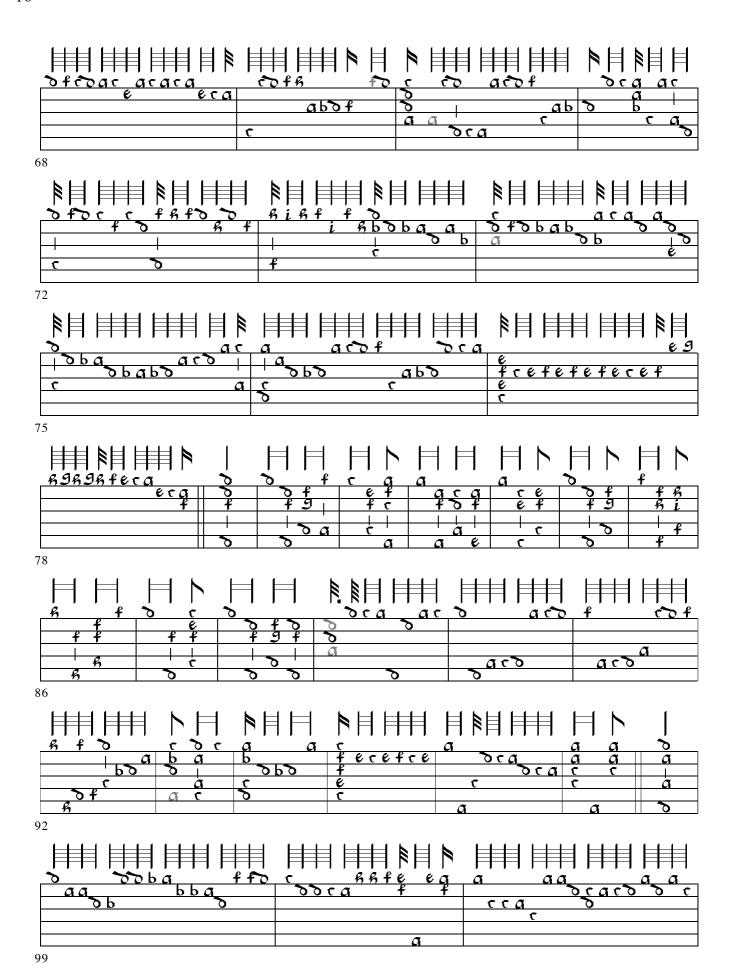






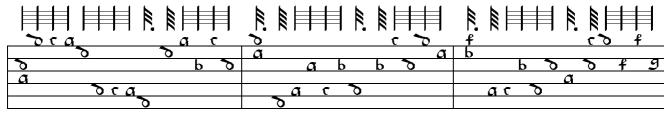






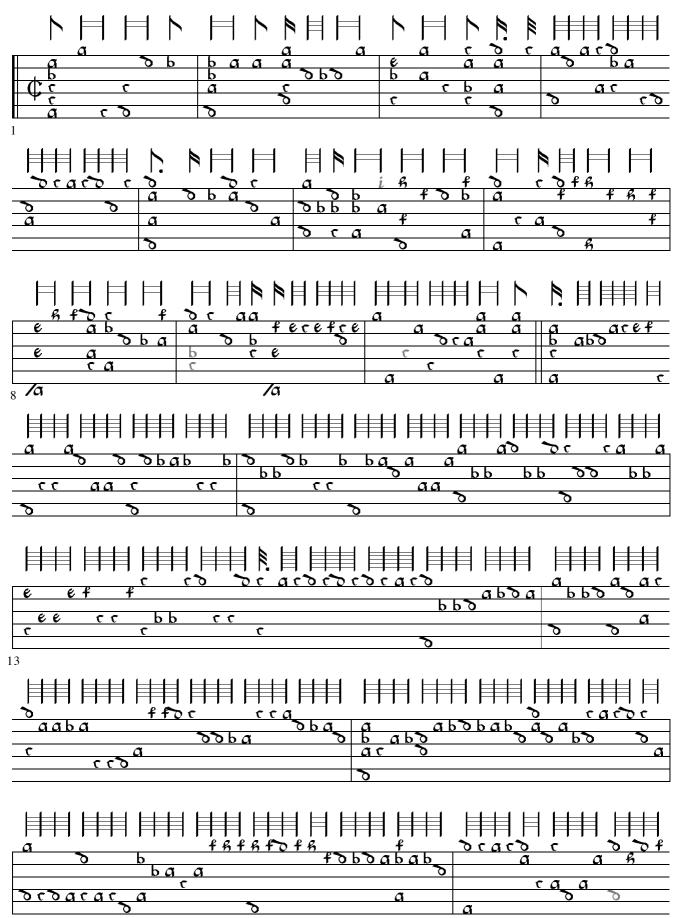


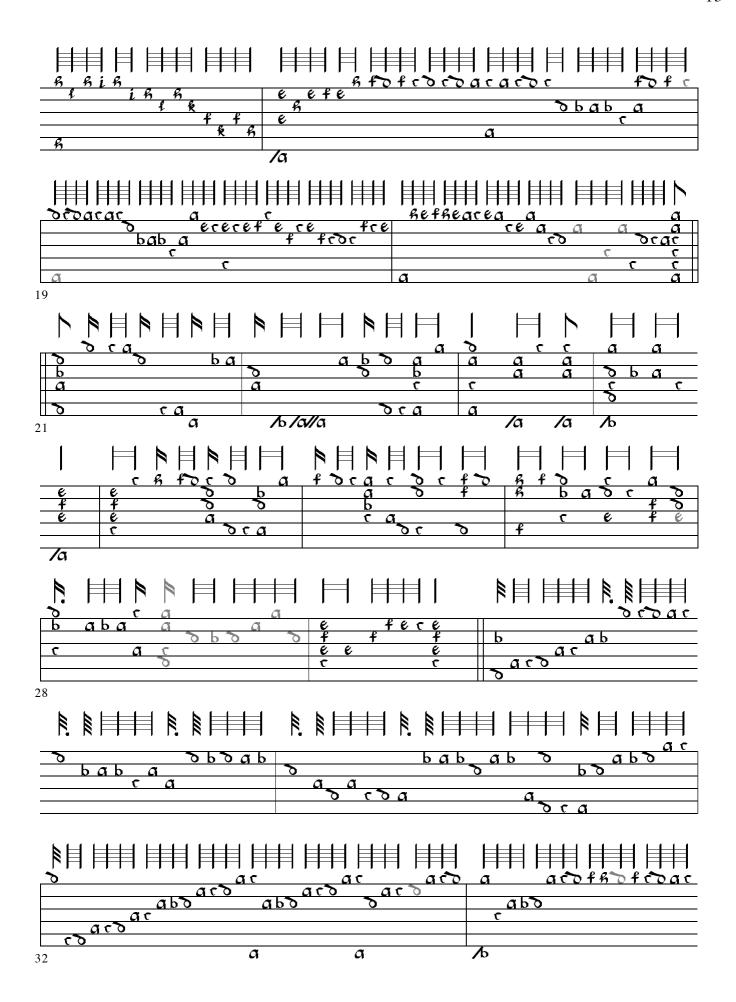
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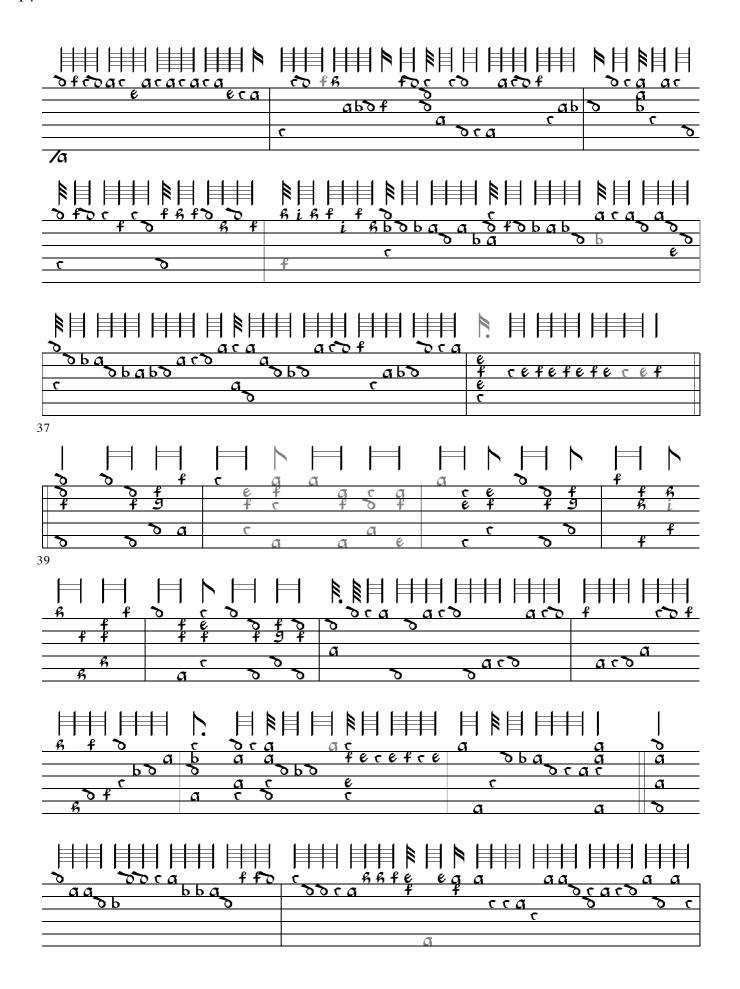


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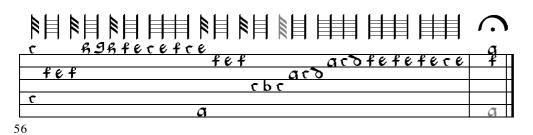




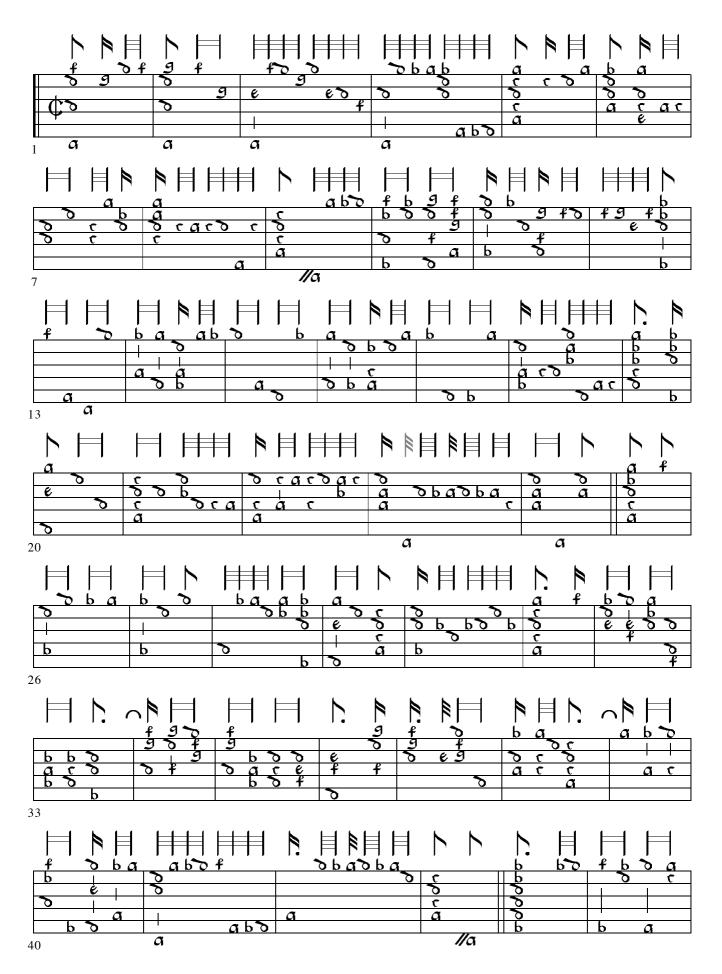


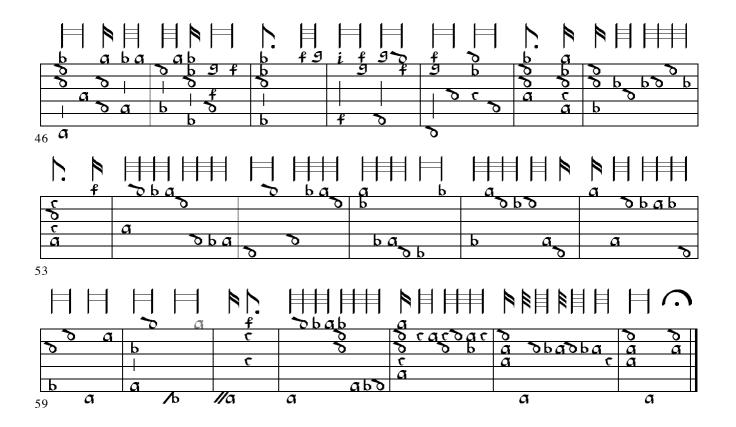


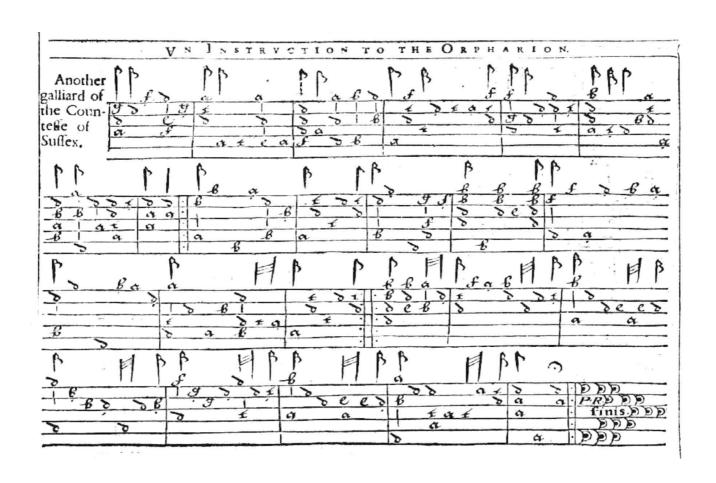




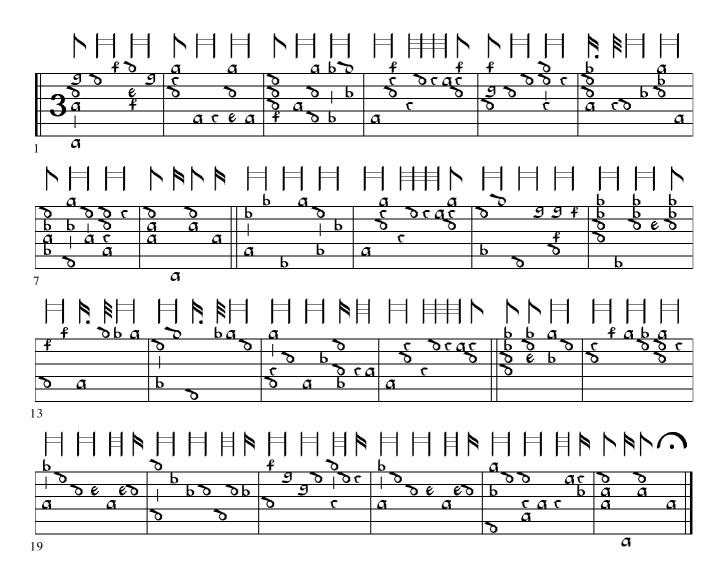
4. Pavan GB-Cfm 689, f. 21r

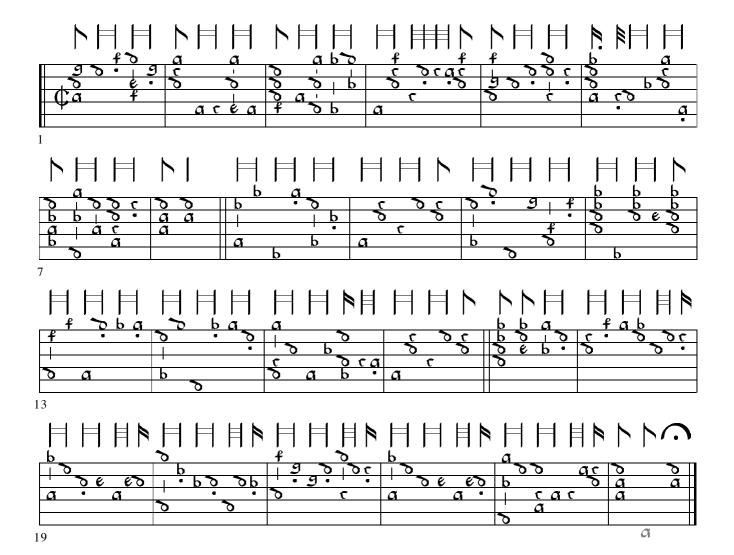


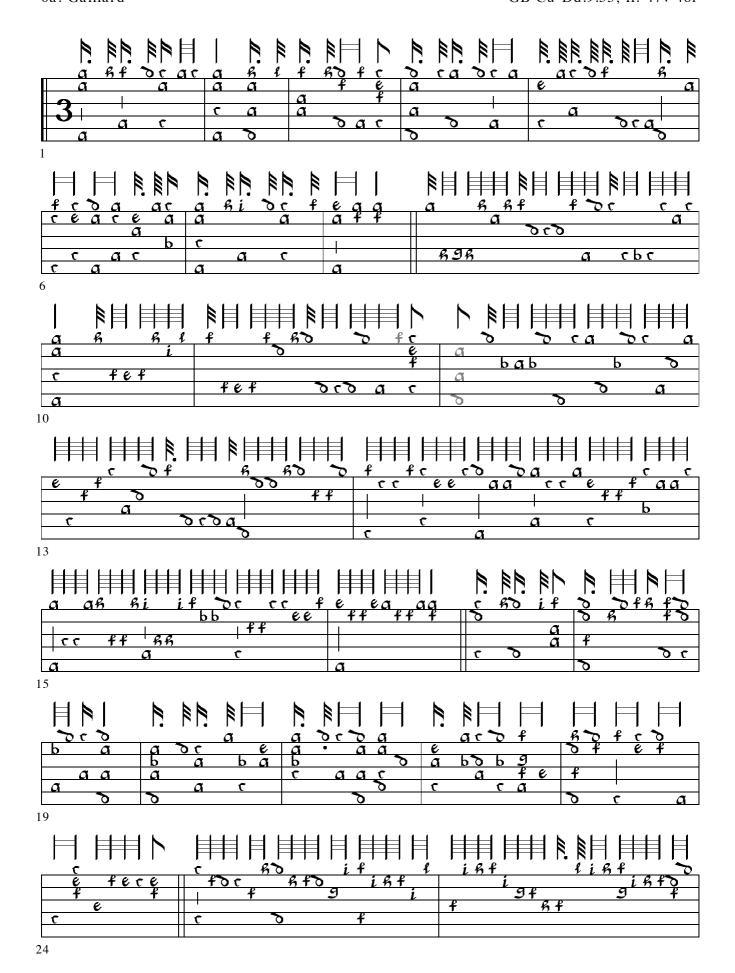


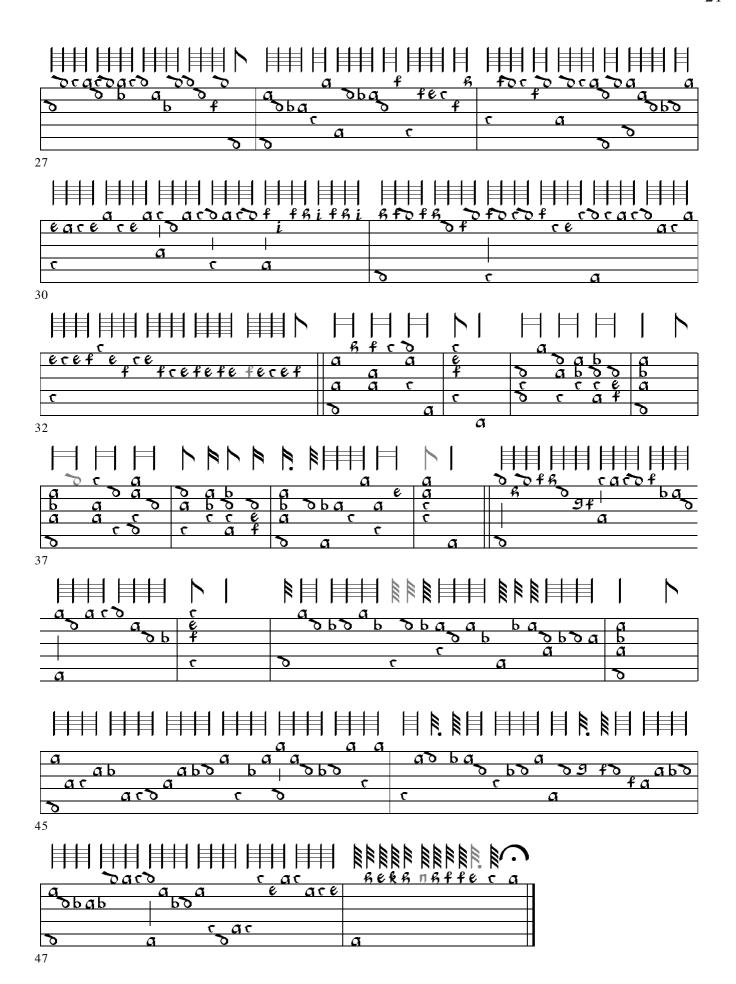


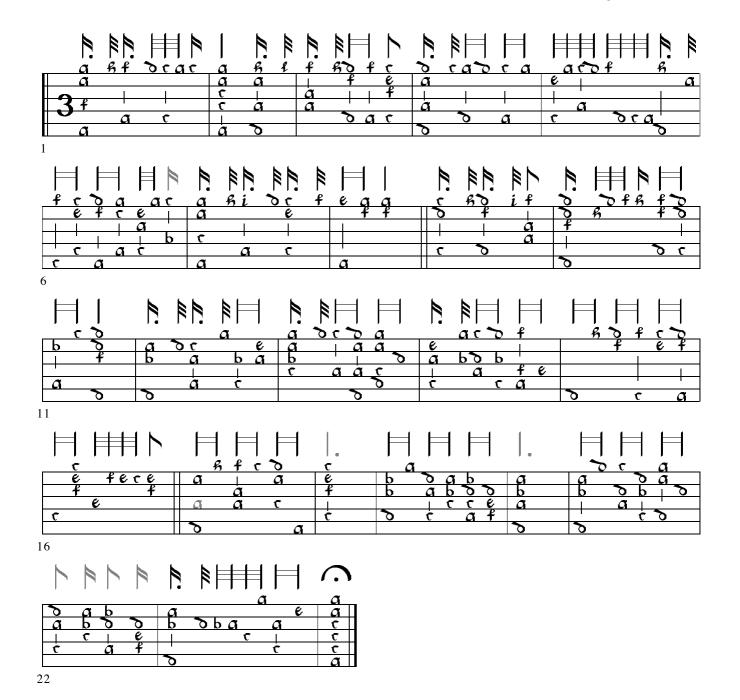
5a. Galliard GB-Cfm 689, f. 21v

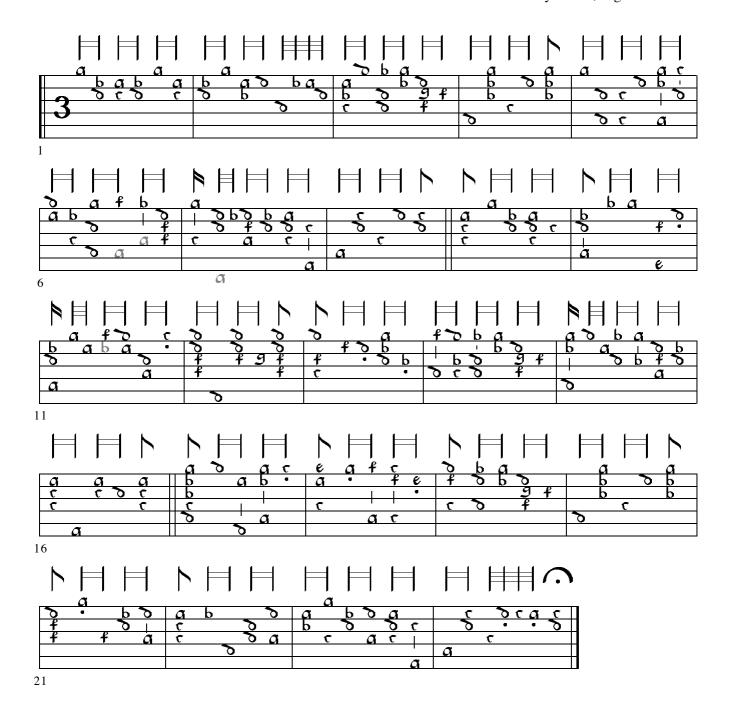


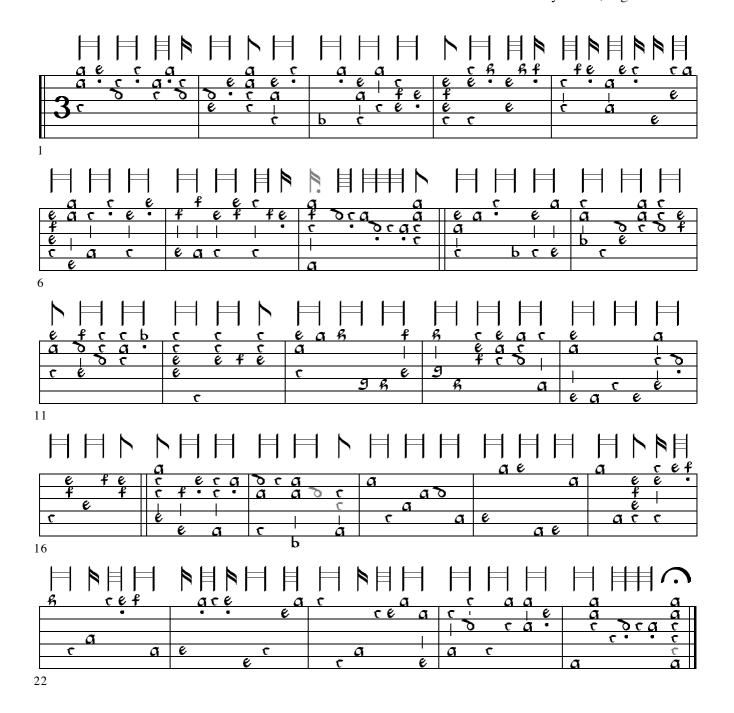




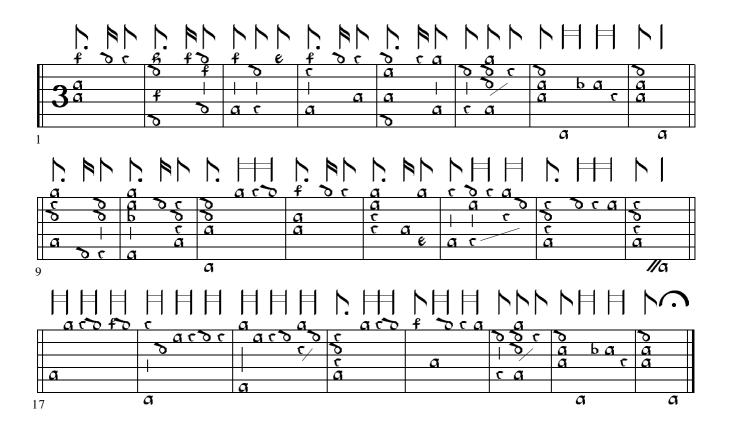




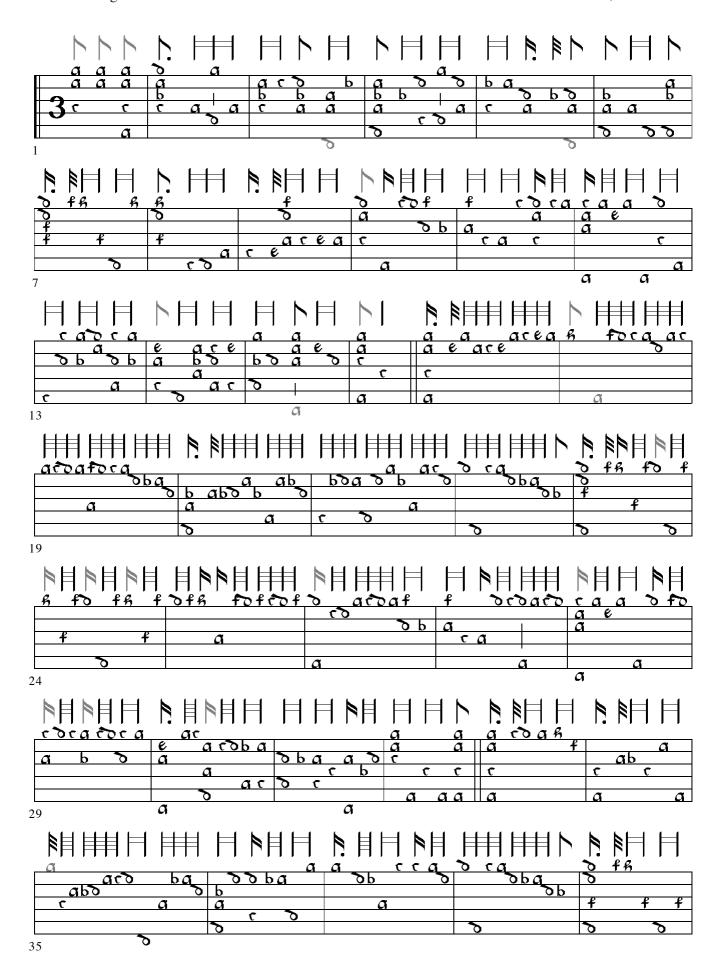


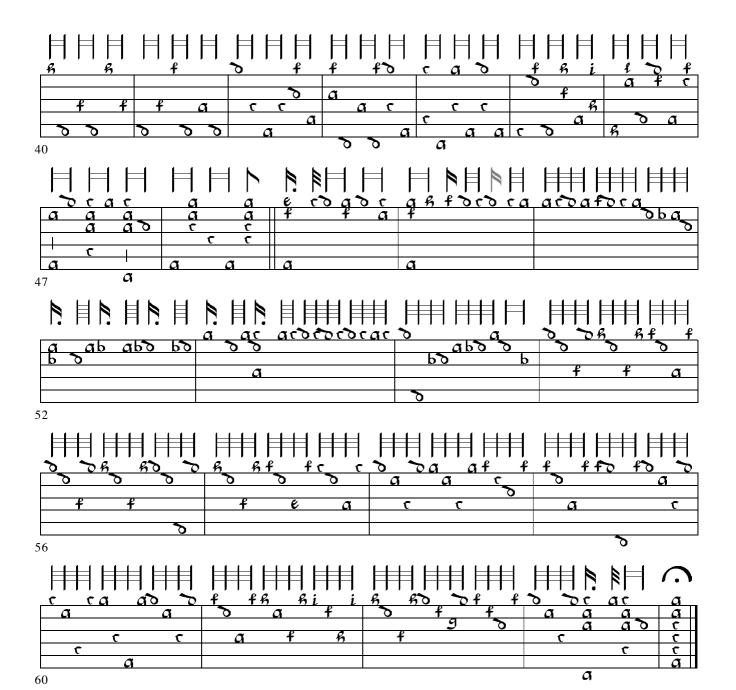


9. Galliard D-K1 4o 108 I, f. 99r









11. Almain GB-Lam 603, f. 28v

