**Music supplement to the Lutezine for Lute News 139 (October 2021): Lute intabulations of music by Thomas Stoltzer - Passingmeasures Pavans and Galliards**

**Thomas Stoltzer**

Thomas Stoltzer/Stolczer/Scholczer (*c.*1480->1544?) was born in Silesia, Poland and although it has been suggested that he was killed in the Battle of Mohács when the Turks defeated the Hungarians in 1526, it is more likely he was drowned in a river in Carpathia in 1544 or later. He probably studied music with Heinrich Finck who was in Poland while Stoltzer was young and he often quoted Finck's music in his own compositions. He was an ordained priest and supporter of Martin Luther. He was employed in Buda as Kapellmeister at the court of Ludwig II of Hungary (*r.*1517-1526) during which time he was a prolific composer and almost as famous as Finck and Hofhaimer in Germany in the first half of the sixteenth century. Around one hundred and fifty vocal works by Stoltzer are found in around thirty prints and sixty manuscripts, but only three are known to have been intabulated for lute and are found in a small group of German tablature sources. The date range of the sources spans 1532 (Gerle) to after 1563 (W510 is the shelf mark of a copy of Wyssenback 1563 that contains manuscript additions , so it is possible the earliest lute settings were made during Stoltzer's lifetime and one wonders if he knew of them or played the lute himself.

The best known to lutenists is Stoltzer's song *Ich klag den Tag und alle Stund* (**S1**) intabulated for lute by Hans Newsidler in his first print, of 1536. But there are sixteen sources of it for lute in a range of setting in three tonalities, and one is a duet. All have the same sections of 5, 3, 4, 3 & 6 bars as in the vocal model, and S1n, S1q and the Heckel duet S1o/p add a final flourish. Some of the sources are closely concordant but differ in fine details as well as in annotations for right and left hand fingering and all of them are included here for comparison. Newsidler included it in six of his prints and revised editions in two different tonalities, and subtly changed the figuration every time and added left (but not always the most effective!) or right hand fingering to some of them. The manuscript S 226 is a handwritten copy of Newsidler's first print and so includes nearly exact copies (S1e, S1m). More elaborate settings are found in the two settings in D-Mbs 1512 from the 1540s (S1a & S1n). Hans Gerle's earlier print of 1532 includes two settings (S1c & S1q) for lute and one for an ensemble of four viols. In his duet for lutes a tone apart Heckel seems to have reworked Gerle's solo and added a second part that fits well echoing the faster passages and filling the gaps where the rests are between sections. Seven sources of *Entlaubet ist der Walde* (**S2**) for lute also include settings in three tonalities, with simple settings in four of Hans Newsidler's prints that again differ in the annotations for right or left hand fingering, in addition to two settings with more elaborate figuration in manuscript sources (S2a & S2b). Five sources of *So wünsch ich ihr ain gute Nacht* (**S3**) include settings in two different tonalities. Unlike the first two songs, the setting in Hans Newsidler's first print, copied almost identically into manuscript S 226, is not a simple didactic exercise but has fuller figuration as does the distinct manuscript setting (S3c). The other two are in the prints of Drusina and Ochsenkün and are a tone higher and closely related.

**S1. Ich klag den Tag und alle Stund** [I rue the day and every hour]

Ich klag den tag und alle stund das mein außbund nit hat sein gsund

derhalb verwundt mein hertz in leid auß gutem grund

**Bb: S1a.** D-Mbs 1512, f. 3v *Ich clag den tag vnnd alle stund Hd* p. 1

**S1b.** Newsidler 1544b, sig. D3r *Ich klag den tag und alle stund* 1

**S1c.** Gerle 1532, sig. K4r *Ich klag den Tag* - Smith[[1]](#footnote-1) 7 2

**S1d.** Newsidler 1536a, sig. d3v *Ich klag den tag* 2

**S1e.** S-Sk S 226, f. 5v *Ich klag den tag* 2

**S1f.** Newsidler 1549, sig. d4r *Ich klag den tag und alle stundt* 3

**F: S1g.** Newsidler 1540, sig. D3v *Ich klag den Tag* 3

**S1h.** Newsidler 1544a, sig. C1v *Ich klag den Tag* 4

**S1i.** Newsidler 1547, sig. D4v *Ich klag den tag* 4

**S1j.** PL-Kj W 510, ff. 17v-18r *Ich klag den tag* 5

**S1k.** US-NHub 31,[[2]](#footnote-2) ff. 15v-16r *Ich Clag den Tag* 5

**S1l.** Newsidler 1536a, sigs. k1r-k1v *Ich klag den tag* Shepherd[[3]](#footnote-3) 17 6

**S1m.** S-Sk S 226, ff. 51r-51v *Ich klag den tag* 6-7

**S1n.** D-Mbs 1512, f. 20v *Ich klag den tag vnd alle stundt hd* 7

**S1o.** Heckel Discant 1556/1562, pp. 3-5 *Ich klag den Tag* 8

**G: S1p.** Heckel Tenor 1556/1562, p. 3 *Ich klag den Tag vnd alle stund*

*im abzug. Discant* 9

**S1q.** Gerle 1532, sig. N2v *Ich klag den Tag* 10

Königsberg Gen. 2.150, no. 10 *Ich klag den Tag vnd alle Stund* - lost

cf. Gerle 1532, sig. C2r *Ich clag den Tag* - 4 viols

**S2. Entlaubet ist der Walde** [Defoliated is the forest]

Entlaubet ist der Walde gen diesem Winter kalt

Beraubet werd ich balde mein Lieb, das macht mich alt.

Daß ich die Schön muß meiden die mir gefallen tut

bringt mir man'gfältig Leiden macht mir fast schweren Mut

**Bb: S2a.** PL-WRk 352, ff. 53v-54r *Der walde ist Entlaubet* 11

**Eb: S2b.** D-Mbs 1512, f. 9v *Entlaubet ist der walde hd* 12

**S2c.** Newsidler 1536a, sig. e1r *Entlaubet ist uns der walde* 13

**S2d.** S-Sk S 226, ff. 7v-8r *Entlaubet ist der walte* 13

**F: S2e.** Newsidler 1544a, sig. A4v *Entlaubet ist uns der walde* 14

**S2f.** Newsidler 1544b, sig. D4r *Entlaubet ist uns der walde* 14

**S2g.** Newsidler 1547, sig. A4v *Entlaubet ist uns der walde* 14

cf. Gerle 1532, sig. D2r *Entlaubet ist der walde* - 4 viols

**S3. So wünsch ich ihr ain gute Nacht** [So I wish her a good night][[4]](#footnote-4)

So wünsch ich ir ein gute nacht zu hunderttausend stunden

Wann ich in sich so freüdt er mich er hat mein hertz

besessen darumb ich meim hertzen brin und kan sein nitvergessen

**A: S3a.** Ochsenkün 1558, f. 79v *So wünsch ich ir ain gute nacht.*

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**S3b.** Drusina 1556, sig. b4v *So wunsch ich ihr* 16-17

**G: S3c.** CH-SAM 2, f. 2r *So wunsch jch jr ain guette Nacht* 17

**S3d.** Newsidler 1536a, sigs. m4r-m4v *So wunsch ich ir ein gute nacht* 18

**S3b.** S-Sk S 226, ff. 56v-57r *So wunsch Ich Ir ain gute nacht* 19

cf. Ammerbach 1571, f. 45v *So wünsch ich ihr ein gute nacht* - keyboard

Ammerbach 1583; p. 59 *So wündsche ich ir eine gute nacht* - keyboard

**Passingmeasures Pavans and Galliards**

As summarised in *Lute News* 139, earlier English lute sources include a preponderance of music based on descants above Italian harmonic grounds, in particular two forms of the passamezzo, one based on the passamezzo antico and frequently called 'passingmeasures' and the other on the passamezzo moderno or 'quadro/quadran' - explored in a future *Lutezine*. The grounds were mostly set as the common- and triple-time dances pavan and galliard, respectively, but as a series of variations rather than in distinct strains with divisions.[[5]](#footnote-5) However, music based on Italian grounds fell out of fashion by the time Thomas Morley published *A Plaine and Easie Introduction to Practicall Musicke* in 1597 in which he is disparaging about the characteristic walking bass of music on grounds: 'you sing you know not what, it should seeme you came latelie from a Barbers shop, where you had *Gregory Walker* - That name in derision they haue giuen this quadrant pauan, because it walketh amongst the Barbars and Fidlers, more common then any other'.

The passamezzo antico/passingmeasures is the harmonic sequence or ground on the scale degrees i-VII-i-V-III-VII-i/V-I or the common variant i-VII-i-V-I-VII-i/V-I.[[6]](#footnote-6) The sixty-seven examples found in English sources (and P43Gc & P50 English music in continental sources) for lute in five different tonalities/keys, bandora, gittern and cittern are all included here.[[7]](#footnote-7) Pavan and galliard pairs are given the same number and designated i & ii, concordant settings share the same number followed by a/b/c, and the numbers for duet parts are followed by T for treble and G for ground.[[8]](#footnote-8) The concordant sources are quite close throughout or resticted to certain variations, but there are also many examples of the short motifs over one or a few bars shared between settings, which are assumed to represent a generic style for improvising variations on a ground in England rather than pointing to the same composer or a stemmatic relationship between sources. In some cases the same variations, possibly by different composers, are combined in different ways by the copyist in a pastiche.[[9]](#footnote-9) The majority are titled passing-measures or similar, but untitled variations on the passamezzo antico are also included. I have not studied the continental settings that thoroughly but am not aware of any concordances between English and continental sources - apart from a few exceptions excluded here[[10]](#footnote-10) - and from the characteristics of the figuration it seems likely that most of the settings here were composed or arranged by Englishmen or others employed in England in what was becoming an independent English style, rather than being imports from the continent. Although the majority are anonymous, from the ascriptions it seems that the genre attracted some of the major composers: Richard Allison (P14), John Danyel (P46), Anthony Holborn (P58, P60 & P62 all for cittern), John Johnson (P31, P38), Thomas Robinson (P49, P55, P56, P67 of which three are for cittern) as well as Weston[[11]](#footnote-11) (P18), but none are known by the Italian Alfonso Ferrabosco the Elder. Apart from two solos ascribed to John Johnson, no duet settings by the duet master are known, and it is probably not surprising that none are known by the Golden Age pioneer John Dowland. John Johnson was the English composer most likely to have been influenced by Italian grounds in England, so it is tempting to suggest that at least some of the anonymous solo and duet settings are in fact by him,[[12]](#footnote-12) and many modern lutenists have done just this. However such speculation is a can of worms[[13]](#footnote-13) and I am more inclined towards caution. Johnson grew up and developed his style under the influence of the musical mileu of many professional lutenist-composers most of whom cannot now be identified, and so given the lack of information it would be naîve to make assumptions that music with similar albeit generic traits that survives 'must' be by one of the composers that we do know.[[14]](#footnote-14)

At least eleven items here are lute parts for treble and ground duets and for P47 and P49 both parts survive. In contrast, P28 and P41-P45 are orphan grounds, while P16, P24i/ii and P40i/ii are orphan trebles, for which the other parts are not known. However, as they are based on the same ground (or the variant of it for P40 and P44) then the orphan trebles and grounds in the same key should fit together - and Stefan Lundgren also reconstructed the ground P40G for P40Tib. In addition to the lute settings, three more are for gittern (P51-P53 - can also be played on the 2nd-4th courses of a lute) and six are for bandora. P25 and P29 are solo variations, whereas P36 is from a bandora part book for mixed consort, P45 is a ground for a duet or consort setting and P34 & P35 could be simple solos, or else duet or consort parts. All but one has been directly transcribed for lute - the exception is P29 which is found in two concordant versions so that one is reproduced here for 7-course bandora (P29a), and as it is set in high fret positions, the other is transcribed for lute a minor third lower transforming it into a lute solo that is easier to play (P29b). The bandora versions are included in the appropriate sections for the apparent keys they are in if played on a lute in G pitch. Fourteen settings are for cittern (P54-P66), three as pavan-galliard pairs, all for chromatic cittern in Italian tuning as is most English cittern music, except one setting for 14-course archcittern in Thomas Robinson's *New Citharen Lessons* 1609 (P67) and three for chromatic cittern in French tuning (P64-P66) including a pavan galliard pair. The diverse range of cittern settings are anonymous except for three ascribed to Thomas Robinson (P55, P56 & P67) and two to Anthony Holborne (P58 & P60), the latter amongst the most accomplished music for the instrument but difficult to play - some of the simpler settings are easier (P54 & P59).[[15]](#footnote-15)

**In C minor:** chords of ground - c Bb c G Eb [or c] Bb c/G C

**P1i.** US-Ws V.b.280 (Folger), f. 2r *passimeseners* *passinmesers pauin* p. 20

**P1ii.** US-Ws V.b.280, f. 2r *passinmesers galiard* 20

**P2i.** US-Ws V.a.159 (Giles Lodge), ff. 5v-6r *Passa mesurs gliarde* 21

**P2ii.** US-Ws V.a.159, ff. 9v-10r *The passe a mesures pavion* 21

**P3i.** IRL-Dtc 410/I (Dallis), p. 18 *Le passe Meze de pauana* 22

**P3ii.** IRL-Dtc 410/I, p. 19 *The passa Meze gailiard* 22

**P4i.** IRL-Dtc 410/I, p. 137 *pass* 23

**P4ii.** IRL-Dtc 410/I, pp. 136 & 137 *gaiiarde to pass sup* 23

**P5ia.** GB-Eu Dc.5.125, ff. 3v-5v *Passingmeasures Pavan* 24-27

end missing and last variation reconstructed to 16 bars

**P5ib**. GB-Lbl Stowe 389, f. 123r illegible title[[16]](#footnote-16) 28

**P5ic.** IRL Dtc 408/II, p. 86 *a pavin* 28-29

**P6.** IRL-Dtc 410/I, p. 136 untitled 29

**P7.** GB-AB 27 (Brogyntyn), pp. 20-21 *Passemesurs: pauen:* 30-31

**P8.** GB-Cu Add.8844, f. 4r *The passinges meseners galiard 16 sembr*[eves] 31

**P9.** IRL-Dtc 410/I pp. 190-191 untitled 32

**P10.** GB-Lam 601 (Mynshall), f. 8v *The Passingmessures Galliarde* 33

**P11ia.** GB-AB 27, pp. 22-23 *Passemesurs: pauen:* pp. 34-37

**P11ib.** IRL-Dm Z.3.2.13 (Marsh), pp. 10-12 untitled 38-41

**P11ii.** IRL-Dm Z.3.2.13, pp. 12-13 untitled 42-44

**P12.** IRL-Dtc 410/I, p. 189 *The passe MEze pauin* 37

**P13.** GB-Lbl Add.31392, ff. 15v-16r *passing measures pavin* 45-47

**P14i.** GB-Lam 603 (Board), ff. 8v-9r *Passeme Pavan R: A:*

*- Passemesu Pavan By Mr Rich: Allysonn* 48-50

**P14ii.** GB-Lam 603, ff. 9v-10r *Passemesu Gally R: A:*  52-53

*- The Gallyard to the pauan before by Mr Ri. Allysonn*

**P15a.** GB-Cu Dd.2.11, f. 2r untitled 50

**P15b.** US-Ws V.b.280, f. 1r untitled - fragment[[17]](#footnote-17) 58

**P16T.** GB-Eu Dc.5.125, ff. 64v-65r untitled - treble 51

**P17.** IRL-Dtc 410/I, p. 142-147 *pass. mor / passmes. pauan* 54-58

**P18a.** GB-Lbl Add.38539, ff. 10v-11r *the Passameasures Pauin* 59-61

**P18b.** IRL-Dm Z.3.2.13, pp. 50-54 [Inci]*pit* [Wes]*tons pau*[an]:

- *West. Pau:*  62-67

**P19.** IRL-Dm Z.3.2.13, pp. 376-378 untitled 68-70

**P20.** IRL-Dtc 410/I, p. 135 untitled 70-71

**P21.** IRL-Dtc 410/I, pp. 188-190 *The passoMeze pauin* 71

**P22i.** GB-Cu Dd.2.11, ff. 89v-90r *Pauan passe meaz*[ures] 72-74

**P22ii.** GB-Cu Dd.2.11, ff. 90v-91r-90r untitled[[18]](#footnote-18) 75-79

**P23.** IRL-Dtc 410/I, pp. 48-49 untitled 79

**P24Ti.** GB-Cu Dd.3.18, ff. 42v-43v *The Passemeazures Pauen* - treble 80-83

**P24Tii.** GB-Cu Dd.3.18, ff. 43v-44r *The Galliard* - treble 84-85

**P25.** GB-Cu Dd.2.11, f. 83v *Passemezures* - trans bandora N64[[19]](#footnote-19) 86-87

**In D minor:** chords of ground usually - d C d A F [or d] C d/A D

**P26.** IRL-Dtc 410/I, pp. 140-141 *quadro* [*sic*!] *pauane* 88-89

**P27.** IRL-Dtc 410/I, pp. 198-199 untitled 90-91

**In B flat minor:** chords of ground - bb Ab bb F Db [or bb] Ab bb/F Bb

**P28G.** GB-AB 27, p. 21 (*passmesurs pauen* in code) - ground 91

**P29a.** GB-Cu Dd.2.11, f. 84r *Passemeasures* - bandora N61 92-93

**In F minor:** chords of ground - f Eb f C A [or f] Eb f/C F

**P30.** IRL-Dm Z.3.2.13, pp. 130-131 untitled 94-96

**P31a.** GB-Cu Dd.2.11, f. 62v (Pavan) *J: Johnson* 96-97

**P31b.** GB-Cu Dd.2.11, f. 74v (Pavan) *Jo: Johnson* - JohnsonB 21 98-99

**P32.** IRL-Dtc 410/I, p. 71 ii *passingmease* [[20]](#footnote-20) 99

**P33.** IRL-Dtc 410/I, pp. 228-229 untitled 100-101

**P34.** IRL Dtc 408/I, p. 5 *passing measures Pavin* - trans bandora N- 101

**P35i.** IRL-Dtc 410/I, p. 226 *Passemeasurs pavan. pandore* 102

- transcribed from bandora N63

**P35ii.** IRL-Dtc 410/I, p. 227 *passames gail. pand* 102

- transcribed from bandora N87

**P36i.** GB-Lam 600 (Browne), f. 11v *Passemesurs Pavin* 103

- transcribed from bandora partNC56

**P36ii.** GB-Lam 600, f. 11v *Passemesurs Galliard* 103

- transcribed from bandora part NC73

**P37.** US-Wc V.a.159, ff. 8v-9r *A Pavion* 104

**In G minor:** chords of ground - g F g D Bb [g] F g/D G

**P29b.** GB-Cu Dd.2.11, ff. 65v-66r *Passm Pauen* 105-107

- transcribed and transposed down from bandora N61

**P38ia.** US-NH Music Deposit 1, ff. 16v-17r untitled - JohnsonB 19 108-9

**P38ib**. GB-Cu Dd.3.18, ff. 24v-25r *Passemeaz Pauen Mr Jo: Johnson*  110-1

**P38ii**. GB-Cu Dd.3.18, ff. 25v-26r *Passemeaz Galliard* 112-113

- JohnsonB 20 unascribed but assumed to be by Johnson

**P39.** US-NYd'Andrea,[[21]](#footnote-21) f. 1r *Pa Pa* 114-115

- reconstructed from damaged pages

**P40Gi.** Ground reconstructed by Stefan Lundgren 115

**P40Tia.** GB-Lam 601, ff. 2v-3r *passingmesurs pauian* 116-118

**P40Tib.** IRL-Dm Z.3.2.13, pp. 142-144 *Treble* - Lundgren[[22]](#footnote-22) 48 118-120

**P40Tic.** GB-Cu Dd.3.18, ff. 1v-2r *Passemeasures Pauen* - treble 121-123

**P40Tiia.** GB-Cu Dd.3.18, f. 2v *Galliard to the Passemeasures* - treble 124-5

North[[23]](#footnote-23) I/10

**P40Tiib.** GB-Cu Dd.3.18, ff. 41v-42r *Galliard to the Passemeaz* - treble 126-129

**P41G.** IRL-Dm Z.3.2.13, p. 424 untitled - ground 120

**P42G.** GB-Cu Dd.4.22, f. 2v i untitled - ground 129

**P43Ga.** IRL-Dtc 408/II, p. 85 *ye ground to passingmeasures pavin* 130

**P43Gb.** IRL-Dm Z.3.2.13, p. 419 ii untitled - ground 130

**P43Gc.** UKR-LVu 1400/I (Lvov), ff. 100r-100v/108r-108v untitled 131

**P44G.** IRL-Dm Z.3.2.13, p. 419 i *the ground* 132

**P45G.** IRL-Dm Z.3.2.13, p. 398 untitled - trans bandora N62 132

**P46.** IRL-Dm Z.3.2.13, pp. 424-425 untitled p. 133

**P47T.** GB-Cu Dd.3.18 ff. 62r-63r *Jo Daniell* - treble Lundgren 22a 134-137

**P47G.** GB-Cu Dd.3.18 f. 63r *The ground* - Lundgren 22b 137

**P48.** IRL-Dtc 410/I, pp. 46-47 untitled 138

**P49T.** Robinson 1603, sig. F1r *Passamezo galyard* - treble 139

**P49G.** Robinson 1603, sig. F1r *Heere followeth the ground to this Treble* 138

- North 2/1; Lundgren 46

**P50.** D-Usch 131b, f. 8r *Englische Tantz - Nachlauff* 140

**Gittern (feff)** - or play on 2nd-4th courses of lute

**P51.** US-NHub osborn 13, f. 43r i *Pasy Measure* (galliard) 141

**P52.** US-NHub osborn 13, f. 43r ii *The Galliard* 141

**P53.** GB-Lbl 40513 (Mulliner), ff. 120v-121v Untitled (pavan) 142

**Chromatic cittern french tuning**

**P54i.** GB-Cu Dd.14.24, f. 2v *Passmezures Pauen* 143

**P54ii.** GB-Cu Dd.14.24, f. 3r *Passm Galliard* 143

**P55i.** Robinson 1609, sigs. E4v-F1r *Passamezo Pauen* 144-145

**P55ii.** Robinson 1609, sigs. G3v-G4r *Passamezo Galiard* 148

**P56.** GB-Cu Dd.4.23, f.21v *Passemesures* [pavan] [Thomas] *Robinson*] 145

**P57.** GB-Cu Dd.4.23, ff.26v-27r *Passemeasures* [pavan] 146-147

**P58a.** Holborne *The Cittharn Schoole* 1597, sigs. E2v-E4r *Pauane*

*passamezo* - cittern HolborneK[[24]](#footnote-24) no 28 149-151

**P58b.** GB-Cu Dd.4.23, f.13v/15r *Passem measures Pauen Anth: Holburne* 151-3

**P59.** GB-Cu Dd.4.23, f.1r untitled [galliard] 153

**P60a.** Holborne *The Cittharn Schoole* 1597, sigs. D4v-E2r *Pauane*

*passamezo -* HolborneK no 27 154-156

**P60b.** GB-Cu Dd.4.23, ff.2v-3r *Passmeas*[ures pavan]

*A*[nthony]*. Holb*[orne]*:* 156-158

**P60c.** GB-Cu Dd.4.23, ff. 16v-17r *Passemeasures Pauen*

*Anth: Holburne* 158-160

**P61.** US-CAh 181, ff. 33v-33r *Alr:* - 161

**P62i.** Holborne 1597, sig. B2v *Pauane passamezo* 162

**P62ii.** Holborne 1597, sig. B2v *Galliarde* 162

**P63.** US-CAh 181, ff. 34r-33v *passe M: / pau:* 164

**Chromatic cittern italian tuning**

**P64.** GB-Lbl 40513, f. 123v untitled (pavan) 166

**P65.** GB-Lbl 40513, f. 122r *Sytherne* (galliard) 166

**P66i.** GB-NO Mi LM 16 (Willoughby), f. 88r *passmeasures pavan* - consort? 167

**P66ii.** GB-NO Mi LM 16, f. 88v *passmeasures galiard* - consort part? 167

**P68.** J-Tn BM-4540-ne, sig. C3r *Passemesures galliard* 162

**14-course cittern -** tuning

**P67**. Robinson 1609, sig. L2r *Pauana Passamezo/ Here beginneth*

*Lessons for Fourteene Course of stringes* 164-165

**Appendix**

As page fillers here are eight branles, one each from two manuscripts of German provenance and six from Princess Elizabeth of Hessen's lute book - the latter copied without bar lines. Several have repetitive motifs

reflecting the dance steps of the bransle. Cognates for App 4 & 5 are found in the same key in Fuhrmann and a fourth higher in Vallet and Dolmetsch. The same two bransles were also set for instrumental ensemble à 5 as *Bransles Loraine* 2-3 in Praetorius *Terpsichore* 1612.

Finally, JJ4g is the second cittern setting of Lord Burgh's Galliard as a continuation from the accompanying *Lute News* 139 so that all settings for lute and cittern have now been included.

**App 1.** D-LEm II.6.15, p. 491 *Brandel* p. 10

**App 2.** D-KNh R 242, f. 203v *Branle de Cambray* 11

NL-Lt 1666, f. 458r i *Brande S. Job alias Confiteor de ma jeunesse*

PL-Kj 40143, f. 21v *Brand od von de Bel 24 Augusti*

**App 3.** D-Kl 4o.108.I, f. 71v ii *Bran*(sle) *simple* 12

**App 4.** D-Kl 4o.108.I, f. 68v *Branles de la Royne 1* 41

cf. Fuhrmann 1615, p. 138 *Bransles d. la Roiine* [1]; Vallet 1616, p. 12 *Branle de la royne 1*; GB-HAdolmetsch II.B.1, f. 231v *Branle 1*;cf. LT-Va 285-MF-LXXIX, f. 68r [Ali]*us* [Cant]*us Brandle Murir*

**App 5.** D-Kl 4o.108.I, ff. 68v-69r *Branle 2* 89

cf. Fuhrmann 1615, p. 138 *Bransles d. la Roiine* 2; Vallet 1616, p. 12 *Branle de la royne 2*; GB-HAdolmetsch II.B.1, f. 232r *Branle 2*

**App 6.** D-Kl 4o.108.I, f. 71v i *Premier bransle simple* 163

**App 7.** D-Kl 4o.108.I, f. 72r i *Bransle gay* 163

**App 8.** D-Kl 4o.108.I, f. 72r ii *Bransle gay* 163

**JJ14g.** GB-Cu Dd.4.23, f. 18r *My Lord Burrow*(es) *Galliard* - cittern 160

*John H. Robinson - October 2021*



Facsimile of GB-Lbl Stowe 389, p. 123 - see P5ib on p. 28.

1. Douglas Alton Smith *30 Easy Pieces for Renaissance Lute* (Tree, Lübeck 1995)

   - free online: <https://www.lutesociety.org/pages/tree-edition-files> go to 'browse and download items in Renaissance tuning' and scroll down to the last but three items. [↑](#footnote-ref-1)
2. This is the recently discovered German tablature manuscript auctioned at Sothebys in 2018 and now housed at Yale. [↑](#footnote-ref-2)
3. Martin Shepherd *Renaissance Lute Music from German Sources* (Albury, The Lute Society Music Editions 2000). [↑](#footnote-ref-3)
4. Different to setting and text with the same title probably by Melchior Finck: CH-Bu F.IX.70, p 267 *So wünsch ich Irenn ein gutte Nacht*; CH-D Berchter, p. 441 *So winsch Ich Ihr ein gute nacht* - cittern; D-B 40141, 85r *So wunsch ich jr ein gute nacht*; D-B 40141, 100r *So wunsch ich ihr ein gute Nacht*; D-LEm II.6.15, p. 416 *So wunsch ihr eine gute nacht*; D-W Guelf. 18.7, II 16v *So wünsch ich ihr ain*; D-W Guelf. 18.7, II 16v-17r *Alio modo*; DK-Kk Thott.4o.841, f. 50v *So wunsch ich ihr ein gute nacht*; NL-At 208.A.27, f. 20r *LXXX So Wündsch Ich / Ihr eyn gutte nacht. etc.*; PL-Kj W 510, 4r iii *Ich winsch ihr ein gute Nacht*; PL-Kj W 510, 17v i *So wünsch ich ihr ein gute nacht*; Fuhrmann 1615, pp. 46-47 *Cantio Germanica* [header: *So wünsch ich ihr ein gute Nacht E. M. A.*] - edited for *Lute News* 45 (March 1998) and *Collected Lute Solos ascribed to Elias Mertel* (Lübeck: TREE Edition, 2007) - free online: <https://www.lutesociety.org/pages/tree-edition-files> go to 'browse and download items in Renaissance tuning' and scroll down to 'Mertel' - in reverse alphabetical order; Kargel 1578, sig. G2v *So wunsch ich dir ain guete Nacht* - cittern = Phalèse & Bellère 1582, f. 30r *So wunsch ich gute nacht* - cittern. Valentin Haussmann *Neue teutsche weltliche Lieder* 1592, no. 22 for 5 voices - see Robert B. Lynn & Klaus-Peter Koch *Valentin Haussmann: A Thematic-Documentary Catalogue of His Works* (Pendragon Press 1997), no. 56. Not known which setting the lost source was: RF-Königsberg Gen. 2. 150, no. 42 *So wünsch ich ihr*; and different to: D-LEm II.6.15, p. 455 *So wunsch ich meiner Liebichen*; D-LEm II.6.15, p. 456 *So wunsch ich meiner libichen*. [↑](#footnote-ref-4)
5. Presumably passingmeasures is a corruption of the word passamezzo. The prints of Thomas Robinson and Anthony Holborne use the title passamezzo, but concordant versions for some of these are called passemeasures in Mathew Holmes lute books. A minority are also untitled but are included here as they are variations on the passamezzo antico ground similar to the other music here. P26 is also on the passamezzo antico ground but titled quadro, presumably in error. Also P32 is not on the passamezzo antico, see footnote 20; neither is US-NH osborn 13, f. 12r *pascy measure* which is a setting of *Cherping of the Lark*/*Muscadin* and excluded here, but see settings (but not including this one!) in *Lute News* 117 (April 2016) and *Lutezine*. [↑](#footnote-ref-5)
6. All those here use the standard passemezzo antico ground except P2, P15, P37, P39, P40, P44, & P50-P52 use the variant also found in earlier continental passamezzi settings. [↑](#footnote-ref-6)
7. The most comprehensive previous listing is in John M. Ward *Music for Elizabethan Lutes* (Clarendon Press 1992), vol I, p. 99 footnote 298. Other music in English sources is based on the passamezzo antico ground but excluded here: US-NHub osborn 13, ff. 4r-4v *Holloyne pardye,* ff. 5r-6r *the olde pardye* and f. 31v *Pardye I sayde not soe*, IRL-Dtc 410/I, p. 3 *boufons* - but not other pieces with this title, see *Lute News* 81 (March 2007) and Queen Marys Dump - the following sources were included in the tablature supplement to *Lute News* 134 (July 2020) and accompanying Lutezine:GB-Cu Add.2764(2), ff. 1r-2r *Queene Maries Dumpe*; GB-Lbl Roy.App.58 (c.1550s), f. 54v untitled; GB-Lbl Sloane 2329 (c.1550s), f. 2v *ye quenes dumpe* - music lacking; IRL-Dtc 408/I, pp. 4-5 *Queene Maries Dump*; IRL-Dtc 410/I (Dallis), pp. 192-193 untitled; US-NH osborn 13, f. 42v-43r *pavana* - guitar; US-Ws V.b.280, f. 1r *queene Maries dumpe*. [↑](#footnote-ref-7)
8. I know of no consort lute parts; P36i/ii are probably consort bandora parts and P66i/ii consort cittern parts. Other parts: GB-Cu Dd.5.20, f.2r *Passemeasures Pavan* & f.6r *Galliard to the Passemeasures* - bass viol; GB-Cu Dd.5.21, f. 2r *Passmeazures Pauen* - *Passmeasures galliarde* - recorder. In the Walsingham mixed consort books, treble viol, bass viol and flute part books have titles only for nos. 25 *Passing-measures Pavan* and 26 *Passing-measures Galliard* as the music was not copied. For keyboard: GB-Cfm 168 (FVB), pp. 102-104 *Passamezzo pavan William Byrd* & 104-106 *Galiardas passamezzo William Byrd* = GB-En 9447, ff. 112v-120r *Master Bird his pasmeasour* = GB-Lbl RM24.d.3 (Forster), ff. 111r-117r *Passa measures Pavin Mr Bird* = GB-Lbl Add.30486 ff. 7v-10v *passinge mesures paven* & 11r-13v *The Galiard mr Bird* = GB-Lbl Mus.1591 (Nevell), ff. 92r-99r *the passinge measures pavian of mr w birdes* & 99v-105r *the galliarde mr w birde of the chapell the galliarde to the same*; GB-Cfm 168, pp. 142-145 *Passamezzo pavana 7 Peter Philips 1592* & 146-148 *Galiarda Passamezo 8 Peter Philips*; GB-Cfm 782 (Tisdale), ff. 84v-85r *Passmezo d'italie* & 90r-90v *Pasmeasz Pavan Mr morley*; GB-Cu Nn.6.36, f. 28r untitled; GB-En 9447, ff. 72v-81r *Kinlogh his pasmessour*; GB-Lbl Add.60577, f. 210v untitled?; IRL-Dtc 410/II (DVM), pp. 273-282 untitled (pavan and galliard). For instrumental ensemble: GB-Lbl Roy.App. 74, f. 38r *pasemesures paven* - discant part only. [↑](#footnote-ref-8)
9. P18a variations 1-2, 4-5 = P18b var 1-4; P17 var 3 & 5 = P18b var 5 & 3; P17 var 6 = P18a var 3; and P17 var 7 = P19 var 4. [↑](#footnote-ref-9)
10. The Dallis lute book includes passamezzi ascribed to David [David Janszoon Padbrué, all edited for *Lute News* 77 (March 2006) as well as direct copies of passamezzi-saltarelli from the prints of Giacomo Gorzanis. Also the Marsh lute book includes copies (one a pastiche of variations) of passamezzi from the prints of Pierre Phalèse - all these continental sources are all excluded here. [↑](#footnote-ref-10)
11. Possibly the lute player named Weston recorded in the employ of Thomas Cromwell in 1538, see *Lute News* 58 (June 2001) for more details as well as tablature for this and another pavan by Weston. [↑](#footnote-ref-11)
12. For example, P30 and P31 use similar campanella figuration, and only the latter is ascribed to Johnson and is more accomplished. [↑](#footnote-ref-12)
13. Probably originating in 1950s America as a reference to the consequences of removing the lid of a tin of worms used as fishing bait. [↑](#footnote-ref-13)
14. In the same way that in *Popular Music of the Olden Time* (1855) William Chappell stated that he found some of the music 'in the Public Library, Cambridge, among 'Dowland's manuscripts', that we now know as Mathew Holmes' manuscripts thanks to the work of Ian Harwood. Also see footnote 18. [↑](#footnote-ref-14)
15. The irregular sections lengths of the cittern settings have not been reconstructed. [↑](#footnote-ref-15)
16. Reconstructed by Christopher Goodwin in the tablature supplement to Lute News 37 (March 1996). [↑](#footnote-ref-16)
17. The fragment was identified by Peter Martin as concordant with P15a here - see *Lute News* 68 (December 2003), pp. 5-6. [↑](#footnote-ref-17)
18. Paul O'Dette plays this on YouTube calling it 'Passingmeasures Galliard - John Johnson' - <https://www.youtube.com/watch?v=BFnG2gf4nuQ> -although it is not ascribed, does not sound like Johnson to me and is not in the collected editions of his music. [↑](#footnote-ref-18)
19. Numbering from Lyle Nordstrom *The Bandora: Its Music and Sources* (Warren, Harmonie Park Press 1992); C refers to numbering for consort parts. [↑](#footnote-ref-19)
20. Despite the title this is not on the passamezzo antico ground and is instead related to Une jeune fillette also known by a variety of other titles, see *Lute News* 119 (October 2016). [↑](#footnote-ref-20)
21. This fragmentary source was in the private library of Michael d'Andrea in New York, but its location is not now known following his death in 2020. [↑](#footnote-ref-21)
22. Stefan Lundgren *50 English Duets for Two Renaissance Lutes* volume II (Lundgren Musik-Edition 1983) - [http://www.luteonline.se](http://www.luteonline.se/) [↑](#footnote-ref-22)
23. Nigel North *Tablature for Two Lutes* volumes I & II (Stainer & Bell 1983). [↑](#footnote-ref-23)
24. Masakata Kanazawa *The Complete works of Anthony Holborne* Volume II: *Music for Cittern* (Harvard University Press 1973). [↑](#footnote-ref-24)