**Lutezine to Lute News 109 (April 2014) part 1:**

**Other arrangements of the ballads Go from my Window and Loth to Depart**

**Worklist**[[1]](#endnote-1)

**1. Go from my Window**[[2]](#endnote-2)

**a.** GB-Lbl Add.31392, ff. 26v-27r *goe from my wyndowe by maister Frauncis Pilkington Bacheler of Mu:* [[3]](#endnote-3)

**b.** D-Kl 4oMus.108/I, f. 1r *Go frome Winde etc:*

**c.** GB-Cu Dd.9.33, ff. 31v-32r (Edward) *Collarde* [[4]](#endnote-4)

**d.** Robinson *Schoole of Musicke* 1603, sig. H1r *Goe from my Window.*

**e.** GB-Cu Dd.5.78.3, f. 40v *T*[homas] *R*[obinson]*.*

**f.** GB-Lam 603 (Board), f. 10r [Go]*e fro* [m]*y - When will my love come Howme - Goe from my wyndowe By mr Ri: Allysonn*

**g.** US-Ws V.b.280 (Folger), f. 17r *Go from my windo*

**hi.** GB-Cu Dd.2.11, f. 3r *Go from my Window* [as originally copied]

**hii.** GB-Cu Dd.2.11, f. 3r *Go from my Window* [as altered by scribe]

**i.** Hove *Florida* 1601, f. 107v *Honsup* HoveB[[5]](#endnote-5) 268

**j.** NL-Lu 1666 (Thysius), p. 395 iii untitled

**k.** NL-Lu 1666, p. 395 iv *Goe frou my Window*

**l.** GB-Gu Euing 25, ff. 48v-49r untitled

**m.** GB-Cu Dd.4.23, f. 5v *Go from my window* [cittern]

**n.** Playford (1st ed. *et seq.*) 1651 & (4th+ ed. *et seq.*) 1670, p. 8 *The New Exchange* or *Durham Stable* [violin harmonised for lute]

**o.** Holborne *Citharn Schoole* 1597, sig. D2v *Go from my window* [cittern]

**p.** NL-Lu 1666, p. 395 i *Comme gentijl heardma*[n] - Poulton no. 1[[6]](#endnote-6)

**q.** NL-Lu 1666, p. 395 ii untitled

**r.** US-LAuc M286M4 L992 (Mansell lyra viol MS), f. 24r untitled

**s.** GB-Cu Dd.2.11, f. 53v [galliard] *F*[rancis] *C*[utting] CuttingB[[7]](#endnote-7) 24

**t.** I-Fn Gal VI, p. 119 *La Matriciana*

**u**. GB-Lbl Add.15117, ff. 10v-11r *a dialogue / Come gentle heardman* [lute song]

**2. Loth to Depart**[[8]](#endnote-8)

**a.** GB-Gu Euing 25, f. 31r untitled

**b.** NL-Lu 1666, f. 394v *Alter part*

**c.** GB-Lam 603, f. 7v *Lothe to Depart*

**d.** Ravencroft 1609, sig. F2r *Canon: sing with thy mouth* [harmonised]

**e.** GB-Cu Dd.2.11, f. 9r *Lothe to Departe*

**f.** GB-Lbl Eg.2046 (Pickeringe), f. 33r untitled

**g.** GB-Gu Euing 25, f. 28r untitled

**h.** GB-Lam 600 (Browne), f. 92v *Tell me John W.S.* [bandora feffc and transcribed for lute]

**i.** NL-Lu 1666, f. 20r *Gailliarde Tell messon*

**j.** GB-Ob Mus.Sch.221, p. 13 *T*[homas]*: G*[regorie]*: Loath to depart:* lyra viol (fhfhf) and transcription for lute VdGS[[9]](#endnote-9) Gregory 74

As an appendix to Dowland's setting of the ballads *Go from my window* and *Loth to depart* in the accompanying *Lute News* 109, all the other lute versions are included here together with those for cittern, bandora (plus lute transcription), lyra viol (plus lute transcription) and violin (arranged for lute).[[10]](#endnote-10) In March 1587/8 John Wolfe obtained a license to print a ballad called *Goe from my Window*, although it may have been known earlier as included in *A Compendious Book of Godly & Spiritual Songs* from 1567 is the verse *Quho is at my windo, quho, quho? / Go from my windo, go, go / Quho callis thair, sa lyke ane stranger / Go from my windo, go*.[[11]](#endnote-11) Later *Go from my window* is named as the tune for singing the fourth part of George Attowell's *Frauncis New Jigge* *c.*1595,[[12]](#endnote-12) and in Francis Beaumont & John Fletcher's play *The Knight of the Burning Pestle* first performed in 1607 probably at the Blackfriars Theatre, in which Old Merrythought sings *Go from my window, love, go / Go from my window, my dear / The wind and the rain / Will drive you back again / You cannot be lodged here* although not fitting the tune.

As well as Dowland's version, settings are ascribed to Richard Allison (no 1f)[[13]](#endnote-13), Edward Collarde (no 1c), Francis Pilkington (no 1a), two different settings to Thomas Robinson (no 1d,e), and one presumably by Joachim van den Hove which he printed in 1601 with the (erroneous?) title *Honsup*, as well as a cittern setting by Anthony Holborne (no 1o). Four anonymous lute settings and one for cittern are also found in English manuscripts (no 1g,h,l,r),[[14]](#endnote-14) and although lute variations by Francis Cutting are not known, he quoted the tune in the first strain of a galliard (no 1s, in G). Settings of *Go from my window* are also in two continental manuscripts, one statement of the tune in the lute book of Princess Elisabeth of Hessen (no 1b) and four in different keys (in C/C/F/G - all the other lute settings including Dowland's are in F) on the same page of the lute book owned by Johann Thysius but copied by Adrian Smout beginning *c.*1590, the first titled *Comme gentijl heardma*n and the last *Goe frou my windou* (no 1j,k,p,q).[[15]](#endnote-15) The first of these titles accords with a song to the tune beginning *Come gentle heardman* found in GB-Lbl Add.15117 dated *c.*1614 (no 1u, lute accompaniment in G).[[16]](#endnote-16) The tune is also used for eight songs to a variety of texts in Dutch song books,[[17]](#endnote-17) and is also similar to the first strain of a galliard called *La Matriciana* (no 1t, in G) in a large manuscript anthology of Italian dances copied by none other than Vincenzo Galilei in 1584.[[18]](#endnote-18) Finally, no 1n is a later variant violin melody in G from John Playford's *Dancing Master* harmonised for the lute here. The lute settings are for a 6-course lute except no 1b,g,p use a 7th course tuned to F (assuming a lute in G), and no 1d,f&l a 7th in D (although 1d&f only use it stopped on the 3rd fret as an F).[[19]](#endnote-19)

Loth to depart is a common title for any song sung or tune played on taking leave of friends,[[20]](#endnote-20) although all seven known settings for lute (including Dowland's) and one for bandora reproduced here use the same tune. Two other tunes are known, one to a canon by Thomas Ravenscroft in *Deuteromelia* of 1609 (melody arranged for lute as no 2d, see facsimile on p. 3 here)[[21]](#endnote-21) and the other by Thomas Gregory for lyra viol (no 2j).[[22]](#endnote-22) The title *Loth to depart* is included in a tune list without the music compiled in the 1590s at Lleweni Hall in Denbigh, North Wales,[[23]](#endnote-23) and Loth(e)/Loath to depart is a tune quoted or called for in a number of plays and printed broadsides from the late sixteenth and for much of the seventeenth centuries. Richard Edward's play *Damon and Pithias* from 1571 alludes to the tune in Damon's lines *Loth I am to departe,* [w]*ith sobbes my trembling tounge doth stay, / Oh Musicke, sounde my dolefull playntes when I am gone my way* (sig. E1v).[[24]](#endnote-24) Later references include Richard Tarlton's *Newes out of Purgatorie* published in 1590, in 'The tale of the two lovers of Pisa, and why they were whipped in Purgatory with nettles' is found the line *and so, with a Loath to depart, they took their leaves (*sig. G3v); a ballad called *London’s Loathe to depart* was published to mark the departure of the Earl of Essex to Ireland as commander of the invading British forces in 1599;[[25]](#endnote-25) the line *The old woman is loath to depart, she never sung other tune in her life* in Middleton, Massinger and Rowley's *The Old Law* published in 1656 (but probably performed as early as 1599);[[26]](#endnote-26) Beaumont and Fletcher's *Wit at Several Weapons* published in 1647 in which in act II scene 2 Pompey exits singing *Loath to depart*; and as late as 1661 in *Antidote to Melancholy* is found the line *Then Will and his sweethart did call for Loth to depart*.[[27]](#endnote-27) Two texts of a song called *loath to depart* but lacking the music are found in John Cotgrave's *Wit's Interpreter* of 1655, and although the words he prints do not fit the main tune here several extant variants of the text do.[[28]](#endnote-28) The jig *A proper new ballett, intituled Rowlands god Sonne, To the tune of loth to departe* from before 1592,[[29]](#endnote-29) does not specify which tune, but the text begins *Tell me Jhon why art thow soe sade, tell me Jhon, tell me Jhon, what iste will make thee glade*, which matches the title of two instrumental settings of the tune, one in the Thysius lute book (no 2i) titled *Gailliarde Tell messon*, and the other a very similar bandora version (no 2h) titled *Tell me John* (followed by *W.S.*, presumably the initials of the arranger[[30]](#endnote-30)). This might suggest that the tune intended in Rowland's Godson is the same as the one used in the majority of extant settings including the first section of the Tell me John versions, but it does not fit the words and John Ward wasn't convinced it was the same tune, saying that it 'has sometimes been mistaken for the ballad tune'.[[31]](#endnote-31)

*John H. Robinson, March 2014*

1. Commentary: for 6-course lute unless specified otherwise. **1a.** six variations of 16 bars - 2nd to 6th numbered 1-5; 26/3 - crotchet absent; 61/5 - d2 a note to the right above d6; 81/3 - d2 added. **1b.** A2B2; 7th in F; bar lines absent; between 2-3 - repeat sign below stave to indicate repeat of last two bars; 4/12 - crotchet instead of minim. **1c.** 6 variations of 8 bars; 11/15 - c2 changed to e2; 19/1 - crotchet absent; 32/8 - semibreve instead of minim; 36/9 - crotchet absent; 41/10-11 - bar line added; 42-43 & 43-44 - bar line 8 notes to the left; 44-45 - bar line 12 notes to the left; 45-46 - bar line 13 notes to the left; 47-48 - bar line absent. **1d.** 4 variations of 8 bars; 7th in D; no changes. **1e.** 3 variations of 8 bars followed by 1 of 16 bars; 15/6 - a5 crossed out; 25 - triple time signature absent but crotchet triplets beamed to show rhythm; 32/3 - semibreve instead of dotted minim. **1f.** 3 variations of 8 bars; 7th in D; no changes. **1g.** 5 variations of 8 bars; 7th in F used once; no changes. **1h-i.** as originally copied, **ii.** as altered by the scribe; 6 variations of 8; bars 17-33 and 47-50 crossed out and bars 29-34 copied again at the end and a duplicate of bar 28 is copied again after that; 29 - triple time signature absent; 33 - time signature absent. **1i.** 1 variation of 8 bars; 7th in F; no changes. **1j.** 1 variation of 16 bars; no changes. **1k.** 1 variations of 8 bars; 4-5 - double bar line added. **1l.** 5 variations of 8 bars followed by 2 variations of 16 bars (in triple time) and then 1 variation of 8 bars; 7th in D; 8/2 - a7 instead of d7; 11/1 - c3c4 absent; 26/7 - d6 instead of d7; 37/9 - scribe wrote c1 over a1; 37/16 - d5 instead of e5; 39/6 - scribe wrote d2 over a2; 42 & 72 - time signatures absent but beamed rhythm signs show triple and duple time; 80/2 - scribe wrote c2 over an illegible letter; 72-88 - barred in 2 instead of 4 minims; 85/1 - a4 crossed out. **1m.** 6 variations of 4 bars; chromatic cittern (Italian tuning); 1/1, 5/1 - minims absent; 6/1-2, 7/1-2 - dot as abbreviation for dotted crotchet-quaver; 10/1, 13/1, 14/1, 17/119/1, 19/8, 21/6 - crotchets absent; 21/4-8 - f3-h3-h3-b2g3-h2f3 instead of c3-e3-f3-c2e3-e2c3. **1n.** The first stave is the 8-bar tune from the 1st edition of Playford's *Dancing Master* 1651, and the second stave is the same 8-bar tune but including the variants introduced in the 4th edition of 1670; violin harmonised for lute. **1o.** 3 variations of 16 bars; chromatic cittern (Italian tuning); 1/2 - d1 instead of h1; 36/2 - d2 instead of e2. **1p.** 1 variation of 16 bars; 7th in F; no changes. **1q.** 1 variation of 16 bars; 6/2 - e4 instead of c2. **1r.** 2 variations of 16 bars; no changes. **1s.** tune in the first strain; AABBC8; no changes. **1t.** ABBB20; no changes. **1u.** lute song; 2 variations of 8 bars repeated for each of the six and a half verses. **1u**. lute and voice; 3-4, 7-8 11-12 & 14-15 - bar lines absent 4/2 - a2 instead of e2; 4/5-6 - crotchets instead of minims; 4/5 - semibreve in vocal part absent; after 4/after 6 - minim and a on 7th course added; 12/1 - dotted semibreve in vocal part instead of semibreve; 12/2 - semibreve in vocal part absent; 13-16 - words from 2nd line of 2nd verse crossed out and replaced by words of 4th line of 1st verse; 16/5 - semibreve absent in vocal part. **2a.** triple time in D-G; A8; 7th in D; no changes. **2b.** duple time in C-F; A8; 7th in F; 7/14 - d1 absent. **2c.** triple time in C-F; A16B16; 7th in D; 8-9 & 24-25 - single instead of double bar lines. **2d.** triple time in G; melody and rhythm signs original, and harmonized for lute. **2e.** triple time in C-F; 8B8A8B8A8B8; 8-9 - single instead of double bar line; 34/4, 36/4 & 38/7 - semibreves instead of dotted minims; 40/6 - semibreve (and fermata over double bar line) instead of fermata. **2f.** triple time in G-C; AAA24; 9/2 - a2b3 instead of a1b218 - bar absent; 29/1 - crotchets instead of quavers; 58/1 - 2 quavers instead of crotchet; 72-1-2 - f1c2 and a5 lined vertically instead of f1c2 - a5. **2g.** triple time in C-F; ABABA8; 29-30 - inserted at end of stave. **2h-i.** copied twice, the first identical to the second but crossed out; 6-course bandora (feffc); triple time; ABC8; double bar lines absent; 2/2 - d5 instead of d4; 3/1, 5/1, 17/1, 19/1, 20/1 & 22/1 - crotchets instead of dotted crotchets; 4/1, 8/1, 16/1 & 24 - minims instead of dotted minims; 12/1 - crotchet instead of dotted minim; **2h-ii.** transcribed for lute; triple time in C-F; ABC8; same changes as in 2g-i; **2i.** triple time in C-F; ABC8; 7th in F; double bar lines absent; 18/3 - f2 instead of f1; 19/5 - h3 instead of g3. **2j-i.** lyra viol (fhfhf); triple time; A14B13; 27/1 dotted minim (and fermata over double bar line) instead of fermata. **2j-i.** transcribed for lute; A14B13; triple time in D; same changes as in 2i-i; 14/1 - f3 changed to a3. [↑](#endnote-ref-1)
2. Mixed consort: GB-Cu Add.2764(2), f. 9v untitled fragment [lute]; GB-Cu Dd.3.18, ff. 34v-35r *Go from my window. Ri: Alison* [lute]; US-OAm Parton, pp. 24-25 *.33. Go from my Windoe / Sett by Mr. Allison* [cittern]; GB-Cu Dd.5.21, f. 12v untitled [recorder]; GB-Hu DD HO 20/2, *.33. Go from my Wyndoe / Set by Mr Allison* [flute]; GB-Hu DD HO 20/1, *.33. Go from my Wyndoe / Set by Mr Richard Allison* [treble viol]; GB-Hu DD HO 20/3, *.33. Go from my Wyndoe / Set by Mr R: Allison* [bass viol]; Morley 1599/1611, no. 12 *Goe From My Window* [lute, bandora, cittern, flute, treble viol, bass viol]. Modern edition: Sydney Beck *The First Book of Consort Lessons Collected by Thomas Morley 1599 & 1611* (New York, Peters, 1959), no 12. Keyboard: F-Pn Rés.1122, p. 153 *goe from my window Tho Tomkins octobr. 1650 goe From my window* [fragment]; F-Pn Rés.1186, f. 119r *Goe from my window*; F-Pn Rés.1186/II, pp. 46-49 *Go from my window*; GB-Cfm Mus.168, pp. 21-23 *Goe from my window Thomas Morley*; GB-Cfm Mus.168, pp. 78-80 *Goe from my window Jhon Munday*; GB-Lbl RM.23.1.4, ff. 83r-84r *Goe from my windoe William Byrd:*; GB-Lbl RM.24.d.3, ff. 163v-167r *Goe from my windoe Mr: Byrd:*; US-NYp Drexel 5609, p. 93 *Goe from my window*; US-NYp Drexel 5612, pp. 31-33 *D. Bull. Go from my window goe*. [↑](#endnote-ref-2)
3. Also in tablature supplement to *Lute News* 69 (March 2004), no 15. [↑](#endnote-ref-3)
4. Also in tablature supplement to *Lute News* 105 (April 2013), no 8. [↑](#endnote-ref-4)
5. Jan Burgers (ed.) *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgescheidenis 2013). [↑](#endnote-ref-5)
6. Diana Poulton *English Ballad Tunes* (Cambridge, Gamut, 1975), no. 1. [↑](#endnote-ref-6)
7. Jan Burgers (ed.) *Francis Cutting: Collected Lute Music* (Lübeck, Tree Edition, 2002), no 24. [↑](#endnote-ref-7)
8. Keyboard: F-Pn Rés.1186, f. 57v untitled; GB-Cfm Mus.168, pp. 333-334. *Loth to depart 21 Giles Farnaby*; D-ZW (Zweibrücken), no 38 *Curant Ang: 2*. [↑](#endnote-ref-8)
9. Viola da Gamba Society thematic index:

   http://www.vdgs.org.uk/files/thematicIndex/G.pdf [↑](#endnote-ref-9)
10. The number of variations in each are listed in the commentary. Recordings of no 64 and 69 are included in the complete Dowland sets: Nigel North [64] and Anthony Bailes [69] *Dowland: Complete Lute Music* (L’Oiseau Lyre D187D5, 1980, 5-vinyl LP box set); Paul O’Dette *John Dowland: Complete Lute Works* vol. 1 (Harmonia Mundi HMX 2907160.64, 1995); Jakob Lindberg *John Dowland: The Complete Solo Lute Music* (BIS SACD 1724, 1994/2008); Nigel North *John Dowland Complete Lute Music* vol. 4 (NAXOS 8.570284, 2009); as well as Nigel North *Go from my Window: English Renaissance Ballad Tunes for the Lute* (LINN CKD176, 2003), together with Edward Collard's setting of no 64; and the setting of no 64 in Thomas Robinson's print is also on Christopher Wilson and Shirley Rumsey *Antony Holborne and Thomas Robinson: Pavans and Galliards* (NAXOS 8.553874, 1998) and Joachim Held *Merry Melancholy: English Lute Music of the 16th Century* (Hänssler Classic CD98.600, 2010). [↑](#endnote-ref-10)
11. H. Ellis Wooldridge *Old English Popular Music* (London, Henderson & Spalding 1893/reprinted New York, Jack Brussel 1961), a revised edition of William Chappell's *Popular Music of Olden Time* (Chappell and Macmillan 1838/1840), vol. i, p. 146; Claude M. Simpson *The British Broadside Ballad and Its Music* (New Jersey, Rutgers University Press, 1966), pp. 257-259. [↑](#endnote-ref-11)
12. Full text in Charles Read Baskerville *The Elizabethan Jig and Related Song Drama* (University of Chicago 1929/ reprinted New York, Dover, 1965), p. 458. For facsimiles and transcriptions see the University of California English Broadside Ballad Archive: http://ebba.english.ucsb.edu [↑](#endnote-ref-12)
13. The origin of the alternative *When will my love come Howme* is not known to me. [↑](#endnote-ref-13)
14. John M. Ward *Music for Elizabethan Lutes* (Clarendon Press, 1992) vol. 1, p. 97, fn 280: states that the untitled item on GB-Cu Dd.2.11, ff. 33v-34r is a medley alternating variations of Monsieur's Almaine and Go from my window, buts seems to be only a setting of Monsieur's Almaine. [↑](#endnote-ref-14)
15. Facsimile: Leiden and Utrecht, Nederlandse Luitvereniging and Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 2009. [↑](#endnote-ref-15)
16. One of several dialogues for two rustics discussing a girl too fair or too fickle for them; see also Byrd's *Who made thee Hob forsake the plough* (1589, no 41) and *How now shepherd what means that?* in BL Add MS 29481, f. 10r, in ed. David Greer *Songs from Manuscript Sources* vol. 2 (Stainer & Bell, 1979) no 6. Thanks to Chris Goodwin and Din Ghani for help editing it. [↑](#endnote-ref-16)
17. See Dutch Song Database: http://www.liederenbank.nl/index.php?lan=en [↑](#endnote-ref-17)
18. I-Fn Gal VI: *Libro d'intauolatura di liuto ... Vicentio Galilei scritto l'anno 1584 parte prima*. Facsimile: Firenze, Studio per Edizioni Scelte, 1992. [↑](#endnote-ref-18)
19. [Additional: The text only 'Come gentle heardman' in a fuller version occurs in Davison's *A Poetical Rhapsody* (1602, 1621) ascribed 'Ignoto', is in GB-Cu D.5.75, f. 39v and in the collection of Sir Arthur Gorges' poems in GB-Lbl Eg. 3165, f. 101v.] [↑](#endnote-ref-19)
20. Simpson, *op cit.*, pp. 456-457; Chappell, *op cit.*, p. 102. [↑](#endnote-ref-20)
21. To the words: *Sing with thy mouth, sing with thy heart, / Like faithfull friends sing loath to depart. / Though friends together may not alwayes remaine, / Yet loath to depart sing once againe*. [↑](#endnote-ref-21)
22. The initials TG may only refer to the 'Thomas Gregory' tuning used. [↑](#endnote-ref-22)
23. Described in the tablature supplement to *Lute News* 106 (July 2013) - and see Sally Harper ‘An Elizabethan Tune List from Lleweni Hall, North Wales’ *RMA Research Chronicle* no 38 (2005) pp. 45-98. It is no 31 in the list. [↑](#endnote-ref-23)
24. Facsimile: https://archive.org/details/damonpithias00edwarich [↑](#endnote-ref-24)
25. Diana Poulton *John Dowland* (London, Faber, 1972/R1982), p. 173. [↑](#endnote-ref-25)
26. Chappell, *op cit*., p. 102. [↑](#endnote-ref-26)
27. A Welsh tune called *Anodd Ymadael* (= Loath to Depart) beginning 'Mewn bwthyn diaddurn yn ymyl y nant' is listed in The Fiddler's Companion: http://www.ibiblio.org/fiddlers/LOA\_LOM.htm - which gives the source as Edward Jones *The Musical and Poetical Relics of the Welsh Bards* (1784), but I cannot find it in the facsimile on the IMSLP website:

    <http://javanese.imslp.info/files/imglnks/usimg/7/72/IMSLP40016-PMLP87702-Jones_Welsh_Bards_1784.pdf> [↑](#endnote-ref-27)
28. Simpson, op cit., p. 456. [↑](#endnote-ref-28)
29. Full text in Baskerville, *op cit.*, p. 437-443. [↑](#endnote-ref-29)
30. WS may be William Sanders, London Wait in the 1640s, or one of two William Simmes matriculating from Exeter College Oxford in 1585 and 1607 (father and son?). One was in the service of the Earl of Dorset in 1608 and probably composed fantasies for viol consort and verse anthems - see: http://www.vdgs.org.uk/files/thematicIndex/Si.pdf - and a pavan and galliard ascribed *Sims* in GB-Cu Nn.6.36 may be by the same composer, see tablature supplement to *Lute News* 45 (March 1998), no 8/9. [↑](#endnote-ref-30)
31. John M. Ward 'Apropos The British Broadside Ballad and Its Music' *JAMA* 20 (1967), p. 57. [Also: Pamphlet *Vox Borealis* probably written by Richard Overton: sig. C4r regarding soldiers from the King's Camp 'for they were not so far in love with the businesse, as to play Loath to depart'] [↑](#endnote-ref-31)