**Lutezine to Lute News 113 (April 2015): More settings of Frog Galliard, Smith's Almaine & Lord Willoughby/Roland; music for Packington, 13 appendices & Albert de Rippe Part 5: Fantasies No 18-19**

Here are all the remaining mainly continental settings of the **Frog Galliard, Smith's Almaine** and **Lord Willoughby** (Dowland CLM no 23, 47 and 66) known to me, other than those by John Dowland that are included in *Lute News* 113. Four more anonymous settings of no 23 are in G, one a duet for unison lutes, and ten more are in F, one of these a duet for lutes a fourth apart, i.e. lutes in G and D.[[1]](#endnote-1) Settings are also here for bandora and mandore, both also transcribed for lute, and two for cittern. Nine are titled Frog or some corruption of it, and one is called Rechenberger's and another Engels Nou Nou. Six more anonymous settings of no 47, only one with a dedication to Smythe, include three with single line divisions that are like duet or consort parts. Four are in the usual key of D minor but two are in C minor, one a solo in Per Brahe's lute book, and the other in William Ballet's lute book that is more like a consort or second lute part. The remaining versions of no 66 include eighteen (two in D minor and the rest in C minor) for lute plus two settings for bandora, and one for cittern. All are anonymous, but include versions in the printed lute books of Thomas Robinson, Joachim van den Hove, Nicolas Vallet and Adrian Valerius, and so presumed to be their own arrangements. The dedication to Lord Willoughby only occurs in English sources, and most of the continental titles refer to Roland, except the Dutch sources name Robert, the other character from the jig *Rowland and the Sexton*. For an explanation of the titles, see *Lute News* 113.

Also included are thirteen **appendices** of assorted items. No 1, 3, 4, 7 are short pieces from Mathew Holmes duet and consort lute book Dd.3.18 that seem to carry the melody and hence stand alone; no 2i-ii *Ballet des Grenouilles* for mandore and transcribed for lute, is unrelated to the Frog Galliard, and also different to the music for the French Ballet des Grenouilles arranged for instrumental ensemble à 5 in Praetorius *Terpsichore*, p. 141 and for lute as *Ballet des Manans* in Ballard *Premier Livre de Tablature* 1611, p. 31;[[2]](#endnote-2) no 5 and 6 are two galliards from continental sources with melody and harmonies seemingly influenced by the Frog Galliard; no 8a-b are two versions of the tune quoted in bar 27 of K Darcy's/Queen Elizabeth's Galliard (DowlandCLM 41) referred to in *Lute News* 113, which is probably the ballad *Come o'er the bourn, Bessy, to me* in Shakespeare's King Lear (III, vi) quoting the text beginning *Come ouer the born bessy* of *A Songe between the Quenes majestie and England* licensed to William Birch in the Stationers Register in 1558, celebrating Elizabeth I's (Bessy) accession to the throne, see GB-Lbl Add.5665, ff. 143v-144r *Come over the burn, Bess*; no 9a-h are all the versions of the *Cobbler* of Bordeaux/ *Cobbler's Jig*[[3]](#endnote-3) to go with The Shoemaker's Wife, DowlandCLM no 58 in *Lute News* as a further reference to the shoemaker's trade; no 10 *And now to bed*, and no 11 *Malts come down* are anonymous lute variations on two additional ballads,[[4]](#endnote-4) and no 12 is *Guillims Dumpe* from Peter Leycester's book of tablature for lyra viol tuned luteway, and is accompanied by the instruction *to be played either with a viole sticke, or with the fingers as you play upon a Lute*, so can be played on a 6-course renaissance lute. The title clearly reads Dumpe, but it seems more like a Thump, as the bass notes with dots under them is typical notation for notes to be thumped, as explained in the preface of John Playford's *Musick's Recreation on the Lyra Viol* (1652) 'a letter which hath this mark under it :. which is called a Thump or the striking the string onely with the Finger of your left hand'; finally, John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* x (1977), p. 66 says no 13 here is a cittern setting of K Darcy's/Queen Elizabeth's Galliard (DowlandCLM 41), which it clearly is not.

This supplement also includes all the versions of two anonymous items dedicated to **Packington** (Bockington), one called Packington's Pound/Compound (no P1a-l) the other a Galliard (no P2a-e). The former is presumably dedicated to Sir John Packington (1549-1625/7) of Westwood near Worcester, who was a favourite of Elizabeth I for his wit and physique and reputedly he once laid a wager with three other courtiers that he could swim down the river Thames from Westminter to London Bridge but the Queen forbade it. However, the pound is not the value of the bet, because he also constructed a lake at Westwood that encroached on the highway and he cut through the embankments which flooded the neighbouring countryside, and so this is the more likely (com)pound celebrated in the lute solo that became so popular in England and abroad.[[5]](#endnote-5) The galliard was attributed to John Johnson in Jan Burgers complete edition on stylistic grounds, and so could be dedicated to John Packington before he was knighted in 1587, or maybe to one of his ancestors: his great uncle Sir John (d. 1560), or his father Sir Thomas (1530-1571), but probably not his grandfather Sir Robert Packington who was murdered in 1537. It is interesting to see how the six versions differ in handling of the hemiola rhythms in 2nd, 4th and 6th bars of the third strain.

No commentary is provided for the tablature, other than the de Rippe fantasies, but editorial changes are shown in grey and the diapasons (i.e. 7D is a D on the 7th course assuming a lute in G) and number of strains and bars in them (i.e. AABB8 means two strains A and B with repeats all of 8 bars each).

**JD23f.** LT-Va285-MF-LXXIX (Königsberg), f. 5v untitled

**JD23g.** D-Hs ND VI 3238 (Schele), pp. 144-145 *Frogge Galliard*

**JD23h.** NL-Lu 1666, f. 28v *Frayge Gaillarde*

**JD23i-i.** D-Ngm 33748/I, f. 9v *galliarda Frog Cantus* [duet - lute I]

**JD23i-ii.** D-Ngm 33748/I, f. 10r *galliarda Frog Pasus* [duet - lute II]

**JD23j.** D-B N 479, ff. 60v-62r *Frog galiard/ 2 deel* [=second part]*[[6]](#endnote-6)*

**JD23k.** D-Dl M 297, p. 134 *Galliardt Gantz berü*[hm]*bt* (=very famous)

**JD23l.** NL-Lu BPL 2792, f. 19r *gaillarde[[7]](#endnote-7)*

**JD23m.** S-B PB fil.172 (Per Brahe), ff. 15v-16r *Galiarda the frog*

**JD23n.** D-Lr 2000 (Harling), pp. 4-5 *Galliard*

**JD23o.** D-Ngm 33748/I,[[8]](#endnote-8) f. 13v *Galliarda*

**JD23p.** D-LEm II.6.15, p. 230-231 *Galliarda I.A.F*.[[9]](#endnote-9)

**JD23q.** D-LEm II.6.15, pp. 198-199 *Rechenbergers Galliardt 15*

**JD23r.** Valerius, 1626, pp. 54-55 *Engels Nou, Nou* [index *Nou, nou*]

**JD23si.** LT-Va 285-MF-LXXIX, f. 21r *Galliarda Frosce* [lute I]

**JD23sii.** LT-Va 285-MF-LXXIX, f. 22v *Galliarda Frisco. Bass* [lute II]

**JD23ti&ii.** Valerius, 1626, pp. 54-55 *Engels Nou, Nou* [index *Nou, nou*] (diatonic cittern in french and chromatic cittern in Italian tuning)

**JD23ui&ii.** LT-Va 285-MF-LXXIX, f. 40v *The Frogs Galliard* [du]*plici modo 1. / 2. Variatio* (bandora and transcription for lute)

**JD23v-i&ii.** GB-En Adv.5.2.15 (Skene), pp. 35-40 *Froggis Galziard* (5­-c mandore tuned hfhf and 6-c lute transcription)

**JD23w.** Robinson *New Citharen Lessons* 1609, sig. G1r *24 The Frogge* (chromatic cittern in italian tuning)

**JD47d.** GB-Cu Add.2764(2), f. 10r untitled [first strain and begin-ning of division only, reconstructed based on JD47e-f]

**JD47e.** GB-Lbl Add.38539, f. 8v *Smythes Allmayne* - consort or duet part? DowlandCLM[[10]](#endnote-10) 47a

**JD47f.** D-Hs ND VI 3238, p. 148 *Allmande* [consort or duet part?]

**JD47g.** D-B 40141 (Nauclerus), f. 43r *Almande Angl.*

**JD47h.**  D-KA Bd.A.678, f. 21r *Almand* (in German tablature)

**JD47i.** NL-Lu 1666 (Thysius), f. 503r *Allemande Angloyse*

**JD47j.** S-B PB fil.172, ff. 16v-17r *Balletto*

**JD47k.** IRL-Dtc 408/I (Ballet), p. 7 untitled [duet or consort part?]

**JD66j.** LT-Va 285-MF-LXXIX, f. 14v *Rolandt*

**JD66k.** D-B 4022 (Danzig), f. 49v *Rolandt lieber Rolandt*

**JD66li&ii.** LT-Va 285-MF-LXXIX, f. 41r *Ach Nachbaur Rolandt* [bandora and transcribed for lute]

**JD66m.** GB-Ob Top.gen.c.90, 99v *Rowland[[11]](#endnote-11)*

**JD66n.** CZ-Pu XXIII.F.174, f. 16v *Roland*

**JD66o.** DK-Kk Thott 841,4o (Fabritius), f. 12v 9 *Rolant Eiusdem Autoris* [Caspari H(a)usmanni] text: *Schöns lieb ich thue dir klagen*

**JD66p.** CH-Bu F.IX.70 (Wurstisen), pp. 331-332 *Der Englisch Roland/ Alio modo/ Alio modo* (German tablature)[[12]](#endnote-12)

**JD66q.** D-LEm II.6.15, p. 372 *Der Rolandt 18*

**JD66r.** Vallet *Secretum Musarum* 1615, pp. 47-48 *Soet Robbert A.9*

**JD66s.** Besard *Thesaurus Harmonicus* 1603, f. 134v *Allemande*

**JD66t.** PL-Kj Mus.40143, f. 24r *Roland/ vei si variatur* [=or if it varies]

**JD66u.** NL-Lu 1666, f. 389r i *Soet, Soet Robertgen*

**JD66v.** Hove *Florida* 1601, f. 107v *Soet Robert* HoveB[[13]](#endnote-13) 270

**JD66w.** Robinson *The Schoole of Musicke* 1603, sigs. K2v-L1v *My Lord Willobies welcome home*

**JD66x.** GB-Lbl Eg.2046 (Pickeringe), f. 33v *My lord Willoughbies welcome home Mr Byrd*

**JD66y.** D-W Guelf. 18.8/IV (Hainhofer), f. 34r *Deutscher Danz* [*Lied von Englischen Comedianten alhie gemacht Rueland O nachbaur lieber Robert*]

**JD66z.** CZ-Pnm XIII.B.237 (Jacobides), no 8 *O nactbar Voulandt*

[but not the version by Dowland]

**JD66aa.** CZ-Pu XXIII.F.174 (Scmal), f. 21v *Roland*

**JD66bbi&ii.** GB-Cu Dd.2.11, f. 14v untitled [bandora and transcribed for lute]

**JD66cc.** Valerius *Nederlansche-Gedanck-Clank* 1626 p. 83 *Soet soet Robbertgen* [index *Soet Robbert*]

**JD66ddi&ii.** Valerius 1626 p. 83 *Soet soet Robbertgen* [index *Soet Robbert*] - diatonic cittern in french and chromatic cittern in italian tuning

**Appendices**

**1.** GB-Cu Dd.3.18, f. 38r *Reads La Volta* (duple time)

**2i.** D-Usch Sign.133a, ff. 3v-4r *Ballet des Grenouille* (4c mandore hfh)

**2ii.** *Ballet des Grenouille* - transcribed for lute

**3.** GB-Cu Dd.3.18, f. 24r *A Jigge R. Reade ye first*

**4.** GB-Cu Dd.3.18, f. 8r *French Volta* (in duple time)

**5a.** Waissel *Tablatura* 1591, sig. L1v *Gailliarda 24* (German tablature)

**5b.** D-Sl G.I.4 III, f. 33v *Galliarde*

**5c.** D-LEm II.6.15, p. 208 *Galliarda 28*

**6a.** D-KNh R.242 (Romers), f. 136v *Galliarda*

**6b.** Waissel *Lautenbuch* 1592, sig. f3r *Gailliarda 7* (German tablature)

**7.** GB-Cu Dd.3.18, f. 31r *A Jigg R Read*

**8a.** GB-Cu Dd.2.11, f. 80v *Over the Broom Bessy*

**8b.** GB-WPforester welde, f. 6r *Browne Besse Sweet Bess com(e) ouer to me*

**9a.** US-NHub Osborn fb7, f. 81r *The Cobler*

**9bi&ii.** Playford *Dancing Master* 6th ed. 1679, p. 6, & 17th ed. 1721, p. ? *The Coblers Jigg* - violin[[14]](#endnote-14) arranged for lute

**9c.** US-Ws V.b.280, f. 9r *the Cobler*

**9d.** GB-Lbl Add.38539, f. 7v *The Cobler*

**9e.** NL-Lu 1666, f. 393r *Het was een Engelsch boerken schoen lappen soud’ hij doen* & NL-Lu 1666, f. 384v untitled

**9fi&ii.** GB-Lam 600, f. 89r *the cobler of Burdeaux* (bandora part and transcribed for lute)

**9g.** Valerius 1626, p. 62 *Op’t Engels Lapperken* (index: *Cobbeler, of: het Engelsch Lapperken*)

**9hi&ii.** Valerius 1626, p. 63 *Op’t Engels Lapperken* - diatonic cittern in french and chromatic cittern in italian tuning

**10.** GB-Cu Add.8844 (Trumbull), f. 3v *And now to bed* (variations)

**11.** GB-Cu Dd.9.33, f. 89v untitled (Malts come down) solo, duet or consort part?[[15]](#endnote-15)

**12.** GB-CHEr DLT B31 (Leicester), f. 51v *Guillims Dumpe* - lyra viol tuned luteway (ffeff)

**13a.** GB-Cu Dd.4.23, f. 8r untitled HolborneK[[16]](#endnote-16) 46

**13b.** Holborne *The Citharn Schoole* 1597, sigs. K4v-L1r *Galliarde.*

**Packington’s Pound**[[17]](#endnote-17)

**P1a.** CZ-Pnm IV.G.18 (Rettenwert), ff. 82r-82v *Passepied*

**P1bi.** D-B N 479, ff. 25v-26r *Courante* - unison duet lute I

**P1bii.** D-B N 479 (Grünbühel), ff. 26v-27r *Eiusdem / Discantus Secundus* - unison duet lute II

**P1c.** GB-Cu Nn.6.36, f. 21r *Pack Pound*

**P1d.** A-KR L 81, f. 155r *Englisch Coure*(nt)

**P1e.** A-KR L 81, f. 155v *Saltatio Anglica*

**P1f.** D-Dl M 297, p. 143 *Courant*

**P1g.** GB-Lwa 105 (Westminster Abbey), f. 1v *Pakingtonns pound[[18]](#endnote-18)*

**P1h.** GB-Lam 601 (Mynshall), f. 8v *packingtons compound*

**P1i.** D-Lr 2000, p. 9 *Courant Bransle*

**P1j.** NL-Lu 1666, f. 401v *Paccetonspon Chanson Englese*

**P1k.** Barley *A new Booke of Tabliture* 1596, sig. C4v *Bockingtons Pound by Fr*(ancis)*. C*(utting)*.* [orpharion] CuttingB[[19]](#endnote-19) 47

**P1l.** D-BAU 13.4o.85, p. 17 *Courant*

**P1m.** GB-Lbl Sloane 1021 (Stobaüs), f. 49r *Alia.*

**P2a.** GB-Lam 601, f. 9r *Pactkintonns galliard* JohnsonB[[20]](#endnote-20) 44a

**P2b.** GB-Lam 602 (Sampson), f. 9r *packingtoune galiarde* JohnsonB 44b

**P2c.** IRL-Dm Z.3.2.13 (Marsh), p. 266 untitled

**P2d.** GB-Cu Add.2764(2), ff. 2v-3r *Mr Pagonto*(n) *his Galyarde*

**P2e.** GB-AB 27 (Brogyntyn), p. 19 *Pag Gal*

**P2f.** GB-AB 27, p. 19 *Pag Gal* - consort or second duet lute part?

**ALBERT DE RIPPE/ALBERTO RIPA**

This supplement ends with the fifth part in the series of the complete fantasies of Alberto da Ripa/Albert de Rippe, reproducing the only two fantasies published by Guillaume Morlaye in Fezandat book VI, no 18 unique and no 19a concordant only for the first 69 bars of no 19b from Le Roy and Ballard book V.[[21]](#endnote-21)

**Rippe18.** Fezandet VI 15586, ff. 2r-4v *Fantasie*

**Rippe19a.** Fezandet VI 15586, ff. 5r-7r *Fantasie*

**Rippe19b.** Le Roy & Ballard V 156211, ff. 16 v-18v *Fantasie*

*John H Robinson - March 2015*

1. GB-En Adv.5.2.18, no 13 *Frogges Galzeart* is in the original index but tablature not copied by Gordon. [↑](#endnote-ref-1)
2. See Diana Poulton *John Dowland* (London, Faber, 1972/R1982), p. 144. [↑](#endnote-ref-2)
3. Not in Claude M. Simpson *The British Broadside Ballad and Its Music* (New Brunswick, Rutgers University Press, 1966), but William Chappell revised H. Ellis Woolridge *Old English Popular Music* (London, Macmillan, 1893/reprinted New York, Brussels, 1961), part I,  p. 279 The Cobbler's Jig reproduces the tune and lists *Bellerophon* 1622, Valerius, and Playford *Dancing Master* 1686 as sources. [↑](#endnote-ref-3)
4. Not in Simpson, *op cit*., but Chappell, *op. cit.*, p. 151 gives the tune from the keyboard setting GB-Cfm MU MS 168, pp. 269-270 *Malt's come down William Byrd*, and the tune and words from Ravenscroft *Deuteromelia* 1609, sig. D1r Rounds or Catches of 3. Voices no 15, *Mault's come downe, mault's come downe from an old Angell to a French crown, There's neuer a maide in all this town, but well she knowes that mault's come downe, The greatest drunkards in this towne, are very glad that mault's come downe*. However nothing on *And now to bed* was found. [↑](#endnote-ref-4)
5. See http://www.tudorplace.com.ar/Bios/JohnPakington.htm

   and Simpson, *op. cit.*, pp. 564-570. [↑](#endnote-ref-5)
6. Also edited for *Lute News* 84 (December 2007), no 5. [↑](#endnote-ref-6)
7. Manuscript additions to a copy of Jacob Marcus *Deliciae Batavicae: variæ elegantesque picturæ omnes Belgii antiquitates, & quicquid præterea in eo visitur, representantes, quæ ad album studiosorum conficiendum deservire possunt* (Lugduni Batavorum, Sub signo Mercurij, 1616), Leiden UB BPL 2792. Thank you to Jan Burgers for a copy. [↑](#endnote-ref-7)
8. Colour facsimile: http://dlib.gnm.de/item/Hs33748-1/html [↑](#endnote-ref-8)
9. Also edited for *Lute News* 60 (December 2001) no 18. [↑](#endnote-ref-9)
10. Diana Poulton and Basil Lam (eds.) *The Collected Lute Music of John Dowland* (London, Faber, 1974, reprinted 1978 & 1981) [↑](#endnote-ref-10)
11. Described in: Michael Gale 'Two Newly discovered English lute tablature fragments' *The Lute* XLVII (2008) pp. 54-70. [↑](#endnote-ref-11)
12. The third section is garbled and may be a consort or duet part. [↑](#endnote-ref-12)
13. Jan Burgers (ed.) *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgescheidenis 2013). [↑](#endnote-ref-13)
14. See Jeremy Barlow *The Complete Country Dance Tunes from Playford's Dancing Master* (London, Faber, 1985), no 223. [↑](#endnote-ref-14)
15. An additional or substitute bar between bars 26-27 is inserted at the bottom of f. 90r, omitted here. [↑](#endnote-ref-15)
16. Masakata Kanazawa (ed.), *The Complete Works of Anthony Holborne* vol. 2: *Music for Cittern* (Cambridge MA, Harvard University Press, 1973). [↑](#endnote-ref-16)
17. See Simpson p. 245. Keyboard: D-ZW (Zweibrücken) MS without shelfmark, no 39 *Curant 3*); F-Pn 1186, f. 101r *Packingtons pound*; GB-Cfm Mus.168, p. 296 *Pakingtons Pownde* & p. 53 *Packingtons Pound*; GB-Lbl RM.23.1.4 (Cosyn), ff. 24v-26r *Pakintons pownde Ben: Cosyn*; US-NYp 5609, p. 5 53 & 57 *Packinetons pound*. Praetorius *Terpsichore* 1612, no 123 *Courante* (instrumental ensemble à 4); Starter 1621, p. 10 *Peckingtons pond* - song. [Additional: Jeremy Barlow 'The popularity of Packington's Pound' *The Consort* (in Press?), pp. 42-63]. [↑](#endnote-ref-17)
18. Facsimile of this single leaf of tablature is in *Lute News* 53 (April 2000). [↑](#endnote-ref-18)
19. Jan Burgers *Francis Cutting: Collected Lute Music* (Lübeck, Tree Edition, 2002). [↑](#endnote-ref-19)
20. Jan Burgers *John Johnson: Collected Lute Music* (Lübeck, Tree Edition, 2001). [↑](#endnote-ref-20)
21. Commentary: **18.** 81/1 - a1 absent. **19a.** 228/2 - i5 added. **19b.** 152/2 d2c3a4 instead of d3c4a5. *Sixiesme Livre de Tabulature de Leut* (Paris, Fezandat 1558); *Cinquiesme Livre de Tabulature de Leut* (Paris, Le Roy and Ballard 1562/facsimile Lübeck, Tree Edition, 2009). Numbering of fantasies from Jean-Michel Vaccaro *Oeuvres D'Albert de Rippe I: Fantasies* (Paris, CNRS 1972). Recordings: Hopkinson Smith CD *Tabvlatvre de Leut: Albert de Rippe* (AstréeE 7734, 1978), no 18; Peter Soderberg *Albert de Rippe: Fantasies and Chansons* (Alice Musik Produktion 2011), no 18 & 19a. [↑](#endnote-ref-21)