**Lutezine to Lute News 114 (July 2015): More versions of Perrichon 11, 13, 15, 17, 18 & 20 anonymous French dances from the Donaueschingen lute book; Ballads Mall Sims, Light of Love and Sellenger's Round & Albert de Rippe Part 6: Fantasies No 16-17**

The supplement to this *Lutezine* includes more versions of music by Perrichon, anonymous French music from a German tablature manuscript, a couple of courantes by Italian composers, complete sets of arrangements of three more ballad tunes for lute or other plucked instruments, and ends with two more fantasies by Albert de Rippe. A commentary to all the music in the supplement in *Lute News* and the de Rippe fantasies (but not the rest of the music here) is on p. 103, and reconstructions and editorial changes are in grey.

**Perrichon - additional versions**

Additional versions of Perrichon no 11, 13, 15, 17, 18, 19 & 20 were chosen as examples of the versions of his music that found its way into prints and manuscripts from every corner of Europe, as well as examples with ornaments and fingering indications. No P11b is probably dedicated to Lettice Rich (>1581-1619), 4th child of Lord Robert Rich and Penelope Devereux (herself dedicatee of Dowland's Lady Rich Galliard), the Mistress suggesting dedication before she married Sir George Carey (1541-1616), date uncertain. The versions of no 17 are all concordant, except no 17e & 17g are cognates and 17i is a surprisingly close cognate for guitar. The opening bar of no 18 is the same as an anonymous courante titled *la durette*, maybe a corruption of the name de Retz, i.e. Jacob Polak, and could have been intentionally quoting Perrichon's courante.[[1]](#endnote-1) No 18h includes divisions probably by Ballard for his print, and no 18j and 20b are Castaldi's theorbo settings which were the first and last of his fourteen sonate (the illustration from below no 20b in the print is reproduced below it here too). Papp is Francisque's parody on a lost volt by Perrichon.

**P11b.** GB-Lam 603 (Board), f. 18v *Corrant Mris Lettice Riche her Corranto* p. 4

**P13b.** Fuhrmann *Testudo Gallo-Germanica* 1615, p. 124 *Courant*  5

**P15b.** D-W Guelf.18.8 (Hainhofer) XII, f. 289r *Vng aulte J. P.* 4

**P17c.** GB-Cfm MU MS 689 (Herbert), f. 27r *Courante. Perrichon* 5

**P17d.** GB-Lbl Add.15117, f. 2v *Curranto* 6

**P17e.** I-PESc Rari b.10, f. 9v *Corrente Francese* 6

**P17f.** S-B 2245 (Beckman), ff. 9v-10r *Courant* 7

**P17g.** GB-Lbl Add.38539 (ML), f. 8r *A Corant* 7

**P17h.** US-SFsc M2.1 M3 (de Bellis), p. 49 *Corente in soprano* 8

**P17i.** Calvi *Intavolatura di chitarra* 1646, p. 34-35 *Corrente* - guitar[[2]](#endnote-2) 8

**P18d.** GB-Cfm MU MS 689, f. 33runtitled[[3]](#endnote-3) 9

**P18e.** CH-SO DA 111, f. 45v-46r (Coura)*nte de Perichon* 10

**P18f.** D-Ngm 33748/I, f. 27r *Cor* 10-11

**P18g.** D-KNa W 4o 328, f. 6r *Courante* 11

**P18h.** Ballard *Diverses Piesces Mises Svr Le Luth* 1614, pp. 36-37 [Courante] *Quatorsiesme* - CLFBal II,[[4]](#endnote-4) p. 33 12-13

**P18i.** GB-Lbl Add.38539, ff. 26v-27r *Corant* 14

**P18j.** Castaldi *Capricci a due stromenti* 1622, p. 67 (Le sonate che seguono sono Forastiere in habito tiorbesco) *1a* [theorbo][[5]](#endnote-5) 15

**P19b.** D-Ngm 33748 I, f. 36r *Volt* 16

**P20b.** Castaldi 1622, p. 72 (Le sonate ...) *14a* [theorbo] 17

**P23.** Francisque *Le Tresor d'Orphée* 1600, f. 13v-14r *Gaillarde faicte sur*

*une volte de feu Perrichon* (made on a volt of the late Perrichon) 18-19

Here is a third setting of the ballad *Hockley in the Hole* to go with the only other two known versions that are edited *Lute News*.

**App 3c.** Playford *Musicks Recreation on the Lyra Viol* 1661, p. 94 *I have been a Piper* - lyra viol bagpipe tuning [Traficante 47] VdGS 9963[[6]](#endnote-6) 13

To continue with the French theme, here are all the anonymous French dances from the Donaueschingen manuscript (now in Stuttgart), copied in German tablature probably at the court of the Holy Roman Emperor in Munich.[[7]](#endnote-7) The eight unique courantes and volts are quite uniform in style, and the linear divisions as well as dating of the manuscript to *c.*1580-1595, suggest they are contemporary with Perrichon's active period and Charles Bocquet was employed in Munich and could have brought the French music to the court. The four branles are similar to settings in other sources.[[8]](#endnote-8)

**Don 1.** D-Sl G.I.4 I, f. 31v iii *Volte* 20

**Don 2.** D-Sl G.I.4 I, f. 30v ii *Volte* 20-21

**Don 3.** D-Sl G.I.4 III, f. 49r *Volte* 21

**Don 4.** D-Sl G.I.4 I, f. 31v ii (Courante) 22

**Don 5.** D-Sl G.I.4 I, f. 30r *Volte de Franza* 22-23

**Don 6.** D-Sl G.I.4 III, ff. 29v-30r *Volte* 23

**Don 7.** D-Sl G.I.4 I, f. 32r (Volte) 24

**Don 8.** D-Sl G.I.4 III, f. 54r iii *Courante* 25

**Don 9.** D-Sl G.I.4 III, f. 33v *Bransle de Poytou en Cornamuse* 26

**Don 10.** D-Sl G.I.4 III, f. 33v *Sequita* 27

**Don 11.** D-Sl G.I.4 I, f. 31r *Chorea Rusticorum Gallorum* 27

**Don 12.** D-Sl G.I.4 I, f. 30v i *Branle* = D-Sl G.I.4 I, f. 31v i untitled 28

**1. Mall Symes**[[9]](#endnote-9)

No Ballads to this tune are known and it is not included in Simpson.[[10]](#endnote-10) However, William Chappell[[11]](#endnote-11) transcribes the keyboard version from the Fitzwilliam Virginal Book and listed five versions including just two for lute, from Vallet 1615 (no 1ee here) and Valerius 1626 (no 1jj &1s). We now know over fifty settings of the tune, under a variety of titles. Eight in G minor are found in English lute sources, all but one titled Mal Sims or similar, one extending to A and B strains with repeats all four times over (no 1v).[[12]](#endnote-12) But this masterpiece of variation form, and in fact all the settings, lack composer or arranger's names (although Hove, Vallet and Valerius presumably made the arrangements for their prints). An exception is a keyboard setting in the Eysbock MS ascribed to Dowland, suggesting a lost lute solo, but Christopher Hogwood assumed the attribution was an error.[[13]](#footnote-1) The meaning of the English title is also obscure, but could refer to a stage character, such as Sym the Clown.[[14]](#endnote-13) Twenty-six lute settings are found in continental sources (eight in the Königsberg lute book), several referring to it as English, but the alternative title *La bella Francescina* or *Paduana Franciscina* refers to an Italian folk song. The settings are all different except that no 1c & l, no 1 h, n & v and no 11r & 1t are related. Versions are known in four keys and duple or triple time and represent a spectrum of ways of arranging this memorable tune for 6-10 course renaissance lutes, from simpler settings (no 1e, 1f, 1i & 1y) to virtuoso displays (no 1i &1v). A duet for lyra viol tuned like a lute, and solos for mandore and cittern are also included. The versions in some sources are corrupt and needed reconstruction.[[15]](#endnote-14) John Ward[[16]](#endnote-15) identified the similarity of Mal Sims to the tune Wanton Season, and Chappell (p. 272) includes a transcription of the keyboard version from Add.30486 f. 22r *Wanton Season* and lists Dd.ix.33 as another source, although this is Mal Sims (no 1t). The tune is also related to Robert Jones' lute song *Farewell dear love*, and several versions for lute are known, all edited here (App. 2a-h). In Shakespeare's *Twelfth Night* [II/3/96-101] after lines by Malvolio ending in the word 'Farewell' Sir Toby sings 'Farewell, dear heart, since I must needs be gone', the Clown continuing 'His eyes do show his days are almost done' and Sir Toby replies 'But I will never die', paraphrasing Robert Jones' song. [Additional: Matthysz 1649, II f. 35 *Malle Symes* - instrumental ensemble; Bellerophon 1695 p. 138 *Stemme: Slaep ô soete slaep*]

**G minor: 1a.** D-LEm II.6.15, p. 168 *Intrada Angellica* 29

**1b.** LT-Va 285-MF-LXXIX (Königsberg), f. 54v iii *Alia ejusdem Basis* 29

**1c.** LT-Va 285-MF-LXXIX, f. 41v untitled 30

**1d.** D-B Danzig 4022, f. 43v *Mal sims* 31

**1e.** GB-Lbl Add.6402, f. 2r *Dumesai* 31

**1f-i.** US-NHub fb7, f. 81v *Mall Sims* - lute I 32

**1f-ii.** reconstructed by Stewart McCoy[[17]](#endnote-16) - lute II 32

**1g.** Valerius *Nederlandsche Gedenck-Clank* 1626 pp. 207-208 *t Engels Malsims, metten Bas: zynde op een twee-spraeck gestelt, tusschen A ende B*. 33

**1h.** US-Ws V.b.280 (Folger), f. 15v *Mall: Symes* 34

**1i.** GB-Lbl Add.38539 (ML), ff. 9v-10r *Mall Simmes* 35

**1j.** LT-Va 285-MF-LXXIX, f. 6r untitled 36

= **1k.** LT-Va 285-MF-LXXIX, f. 54v i *Paduana Franciscina* *Bass* 36-37

**1l.** LT-Va 285-MF-LXXIX, f. 35r *Intrada Hass*[ler?]*: NB* 37

**1m.** Hove *Delitiae Musicae* 1612, f. 59r *Ballet Englese / Incerte* 38

**1n.** GB-Lam 601 (Mynshall), f. 11v untitled [index: *Mall Symes*] 38-39

- bottom half of page torn out, reconstructed from no 1h

**1o.** D-Kl 4o Mus.108 (Montbuisson), f. 4r *Paduana* 40

**1p.** D-LEm II.6.15, p. 483 *Matrigalia 17* 40

**1q.** GB-Lbl Sloane 1021, ff. 76v-77r *Labellana Fran* 41

**1r.** GB-Cu Add.3056, f. 43r *Mall Symms* 42

**1s.** Vallet *Secretum Musarum I* 1615, p. 92 *Bal Anglois / Mal Simmes*. 43

**1t-i&ii.** GB-Cu Dd.9.33, ff. 62v-63r *Mall Sims* 44-45

as copied by Mathew Holmes and as he subsequently altered it

**1u-i.** GB-Ob Mus.Sch.D.245, p. 3 untitled - duet lyra viol I (ffefh) 46

**1u-ii.** GB-Ob Mus.Sch.D.246, p. 3 *Mall Simes* - duet lyra viol II[[18]](#endnote-17) 47

**1v.** GB-Lbl Eg.2046 (Pickeringe), ff. 26v-27r *Mall Symes* 48-52

**App 2a.** GB-En Adv.5.2.15, p. 6 *O Sillie soule alace* - mandore (hfhf) 52

**D minor: 1w.** D-LEm II.6.15, p. 97 *Paduana* 53

**\*App 2b.** Valerius 1626, pp. 68-69 *Slaep soete slaep* 53

**1x.** D-Dl M 297, pp. 136-138 *Englischer Leufherger* 54-55

**1y.** D-B 40141 (Nauclerus), f. 187r untitled 55

**1z.** D-Kl 4o Mus.108, ff. 59v-60r *Ballett ángloys* 56

**1aa.** LT-Va 285-MF-LXXIX, f. 54v ii *Paduana Francis*: 57

**1bb.** LT-Va 285-MF-LXXIX, f. 58r *Pavan Fran*: 57

D-B 40141, f. 36r *Intrada NB*

**1cc.** D-LEm III.11.26, p. 2 *Chorea Anglica* 58

**\*1dd.** Rodauer MS,[[19]](#endnote-18) p. 7 reconstructed from fragment of last 6 bars 58

**C minor: 1ee.** Vallet *Secretum Musarum II* 1616, pp. 8-9 *Malsimmes*. 59

**1ff.** D-Ngm 33748/I, f. 76r *franzisgina* 60

**1gg.** GB-Lbl Sloane 1021, f. 77v i *Labella Franciscana* *alias Dannenbaum* 60

**1hh.** GB-Lbl Sloane 1021, f. 77v iv *Littawe Engelsche Leuffauch* 61

**App 1.** D-Mbs 1512, f. 67r *La bella Francisq*g*ina H. D.* - unrelated! 61

**F minor: 1ii.** D-B N 479, ff. 64v-65r *Franciscano* 62

**1jj-i&ii.** Valerius 1626 p. 208 *t Engels Malsims* - diatonic cittern in french tuning, transcribed for chromatic cittern in italian tuning 63

**1kk.** US-CA Mus.182, ff. 75v-76r *Malsymes 28*. - chromatic cittern

in italian tuning 64

**1ll.** GB-En Adv.5.2.15, pp. 3-5 *Male Simme* - 5-course mandore (hfhf) 64

**App 2c.** Vallet 1616, p. 9 *Slaep soete slaep[[20]](#endnote-19)* 65

**App 2d.** GB-HAdolmetsch II.B.1, f. 129v *Ballet* 65

**App 2e.** NL-Lu 1666, f. 402v *Waneer ich slaep*  66

**App 2f.** Robinson 1609, sigs I1v-I2r *Farewell Deare Loue* - cittern 67

**App 2g-i&ii.** Valerius 1626, p. 69 *Slaep soete slaep* - cittern 68

**App 2h.** Robert Jones *The First Booke of Songes and Ayres* 1600,

sigs. D4v-E1r *XII. Farewell Dear Love* 69

**2. Light of Love** [LOL]

A dozen settings of this ballad survive for solo lute or cittern in English and Dutch sources, and *light of love* is in the Lleweni tune list from the 1590s.[[21]](#endnote-20) Several ballads are known that call for the tune:[[22]](#endnote-21) Leonarde Gybson's 'A very proper Dittie: to the tune of Lightie Loue' beginning 'Leave lightie loue, Ladies, for feare of yll name'; 'Of the Lord Matreuers and Sir Thomas Gurney, being banished' in Thomas Deloney's *Strange Histories* 1602;[[23]](#endnote-22) a ballad licensed in 1586 on 'The poore peoples complaint Bewailing the death of their famous benefactor, the worthy [second] Earle of Bedford [Francis Russell]. To the tune of Light a Love', edited in *The Shirburn Ballads*, p. 256, p. 130; and *A New Song ... wooing of Queen Katherine, by ... Owen Tudor, lately translated out of Welch* to the tune 'Light in leue Ladies' in Richard Johnson's *Golden Garland of Princely Pleasures* 1620. Shakespeare also aludes to the tune in Two Gentlemen of Verona of 1592-4 [I/ii/79-84] '*Julia:* Some love of yours hath writ to you in rhyme. / *Lucetta:* That I might sing it, madam, to a tune. Give me a note; your ladyship can set. / *Jul:* As little by such toys as may be possible. Best sing it to the tune of "Light o' love." / *Luc:* It is too heavy for so light a tune'. Also in *Much Ado About Nothing* [III/iv/] 37-39], '*Beatrice*: I am out of all other tune, methinks. *Margaret*: 'Clap's into "light o' love"; that goes without a burden. Do you sing it, and I'll dance it'; and in Fletcher and Shakespeare's *The Two Noble Kinsmen* of 1613/4 [V/ii/50- 53], when the daughter says of the wooer: 'He'll dance the morris twenty mile an hour,/ And that will founder the best hobby-horse,/ If I have any skill, in all the parish;/ And gallops to the tune of "Light o' Love."/ What think you of this horse?' Anthony Holborne arranged the tune as a Galliard dedicated to the Countess of Ormond, probably one of the three wives of Sir Thomas Butler, Earl of Ormonde and third Earl of Ossory, most likely Elizabeth, daughter of Sir John Sheffield whom he married in 1582. The poem *Man hiding in the well* in Munday's *A Banquet of Daintie Conceits* of 1588 is headed 'This Dittie may be sung to the Countesse of Ormonds Galliard', probably meaning Light of love.

**2a.** GB-Lam 603, f. 5r *Lighte of loue* HolborneS[[24]](#endnote-23) App 83 70

**2b.** GB-Lwa 105, 1r *light of loue* 70

**2c.** IRL-Dtc 408 II, p. 103 *lighttie loue ladyes* [[25]](#endnote-24) 70

**2d.** IRL-Dtc 410 I, p. 171 *Saltarello Englesa* 71

**2e.** NL-Lu 1666, f. 371v *Engelsche Volte* 71

**2f.** Adriaenssen *Pratum Musicum* 1584, f. 92v *Saltarello Englesa* 72

= Adriaenssen *Pratum Musicum* 1600, f. 78v *Saltarello Englese*

**2g-i&ii.** US-NJd'andrea, p. 2 *Light of Love* 72

- original and arranged in triple time

**Chromatic cittern in italian tuning:**

**2h.** US-CAh Mus.181, f. 26r *Light of Love* [[26]](#endnote-25) 73

**2i.** US-CAh Mus.181 (Otley), f. 6r *leyght of lowe* 73

**2j.** Playford *Musick's Delight on the Cithren and Gittern* 1666, sig. B3v

*Light of Love* 73

**2k.** Playford *A Booke of New Lessons for the Cithern* 1652, p. 16 *Light of Love* 73

**2l.** US-CAh Mus.179 (Boteler),[[27]](#endnote-26) f. 43v untitled 73

**2m.** GB-Cu Dd.2.11, f. 74v *The Conntes*(s) *of Ormonds Galliarde* 74

**2n.** GB-Cu Dd.2.11, f. 87r *Anth Holburne -* HolborneS 35[[28]](#endnote-27) 74

**3. Sellengers Round**[[29]](#endnote-28)

In his *History of Irish Music* published in 1905 (p. 628), W. H. Grattan Flood argues that the tune is of Irish origin and the title is a corruption of St. Leger's Round, named after Sir Anthony St. Leger, Lord Deputy of Ireland between 1540 and 1556.[[30]](#endnote-29) Eight lute settings in two keys (including a treble and ground duet, probably by John Johnson) and five cittern settings of this tune are known in English sources. One lute setting is called *the begining of the world* (no 3m), a title appearing in the Lleweni tune list, and Playford's *Dancing Master* uses both titles (no 3ii). Thomas Tomkis's comedy *Lingua* of 1607 offers the fanciful explanation *'Anamnestes*: By the same token the first tune the planets plaied, I remember *Venus* the treble ran sweet diuision vpon *Saturne* the base. The first tune they plaied was *Sellengers* round, in memory wherof euer since, it hath beene called the beginning of the world'. Another twenty settings are found in continental sources from France, Germany and the Netherlands (five in the Thysius lute book), where it is often called *Bransle d'Angleterre*. No 3i & 3k are extended variations and no 3a, 3m & 3v are probably the best simpler settings. References to the tune by one or other title in the context of dancing or singing abound,[[31]](#endnote-30) from John Pickeringe's *Horestes* of 1567 in a song beginning 'Farre well adew, that courtlycke lyfe, To warre we tend to gowe' to the tune of 'aue over the water to fluoride (sic!) or selengers round', and Philip Foulface's *Bacchus Bountie* of 1593 which alludes to 'the old hop about, commonly called Sellengar's round', to an eighteenth century burlesque *Captain Dill upon Hogg-back* of 1710, 'to the Old Tune of Sallengar's Round', and words 'At the first beginning of Sallengar's Round, the Man leap'd into the Moon'. [Additional: quoted in Thomas Heywood *A Woman kill'd with Kindnes*s, act i, sc. 2]

**In C: 3a.** US-NHub Osborn fb 7, f. 89r *Sallingers Rounde* 75

**3b.** IRL Dtc 408/II, p. 103 *sellingers rownde* [[32]](#endnote-31) 75

**3c.** US-Ws V.b.280, f. 87v iv untitled 75

**3d.** D-KNh R242, f. 203r *Volte Branle* 76

**3e.** D-KNh R242, f. 204r *Branle Angleterr*[e] 76

**3f.** LT-Va 285.MF.LXXIX, f. 58r *Brand* 76

**3g.** F-Pn Res.941, f. 20r *branle* 77

**3h.** D-B Danzig 4022, f. 20r untitled 77

**3i.** GB-Lam 603, f. 12r *Sellengers Rownd* 78-79

**3j.** CH-Bu F.IX.70, p. 291 *Bransle d'Angleterre* 79

**3k.** IRL-Dm Z.3.2.13, pp. 42-43 untitled 80-81

**3l.** D-Hs ND VI 3238, p. 59 *Courant der Meij der Meij* 81

**3m.** GB-Ctc O.16.2, p. 128 *the begining of the world* [[33]](#endnote-32) 82

**3n.** D-Kl 4o.108.1, f. 2r *Branle* 82

**3o.** US-Ws V.b.280, f. 87v iii untitled 82

**3p.** LT-Va 285.MF.LXXIX, f. 68r *Brand A*[n]*gleterre* 83

**3q.** US-NJd'andrea, p. 2 *Seleng*(er)*s Rounde* - original in duple time

and triple time reconstruction 83

**3r.** D-LEm II.6.15, p. 487 *Branles 22* 15

**3s.** NL-Lu 1666, f. 442v i untitled - duple time 84

**3t.** Hove 1612, f. 61v *Brande Engleterre* - duple time 84

**3u.** NL-Lu 1666, f. 442v ii untitled - duple time 85

**In F: 3v.** NL-Lu 1666, f. 442v iii untitled 85

**3w.** NL-Lu 1666, f. 442r i *Brande d’Angleterre* 86

Bandora part and lute transcription

**3x-i ii.** LT-Va 285.MF.LXXIX, f. 39r *selnigers Consorte* 86

**In C: 3y.** NL-Lu 1666, f. 442r ii untitled 87

**3z-ia.** IRL-Dm Z.3.2.13, p. 182 untitled - duet treble 88-89

**3z-ib.** Dd.3.18, f. 5r *Sellengers Ronnde* - duet treble - duet 90-91

Nordstrom 1972 no 8; JohnsonB[[34]](#endnote-33) no 74a

**3z-ii.** duet ground reconstructed by Stefan Lundgren (duet 18)[[35]](#endnote-34) 87

**3aa.** CZ-Pnm XIII.B.237, no 64 *Prangle de Angle tera* 87

**Diatonic cittern in French tuning and transcribed for chromatic cittern in Italian tuning:**

**3bb-i ii.** Phalese & Bellere *Hortulus Citharae* 1582, f. 82r *Branle d'Angleterre* - duple time[[36]](#endnote-35) 87 & 91

**3cc-i&ii.** Vreedman 1569 f. 21v *Branle d'angleterre* - duple time[[37]](#endnote-36) 92

**Chromatic cittern in Italian tuning:**

**3dd.** US-CAh 179 (Boteler), f. 11r [12r] *Sallingers round* 92

**3ee.** US-CAh 182, f. 79r *Sillingers Round 28* - duple time 93

**3ff.** J-Tn BM-4540-ne, sig. B4r *Sellingers Round* - duple time 94

**3gg.** US-CAh 182 (Ridout), f. 66v *Seleingers Round 3* 94

**3hh.** US-CAh 179, f. 44v [46v] *Sallingers round* - duple time 94

Violin arranged for lute:

**3ii.** Playford *Dancing Master* 1652 (2nd ed.), p. 132 *Sellenger’s Round or The beginning of the world* 94

Additional cognates:

**3jj.** A-KR L64, f. 30r *Corrente* 103

**3kk.** D-Dl 1.V.8, f. 69v *Courante* 103

**3ll.** Waissel 1591/1592, sig. M4r *7. Branle de Angleterre*] 104

**ALBERT DE RIPPE/ALBERTO RIPA**

This supplement ends with the sixth part in the series of the complete fantasies of Alberto da Ripa/Albert de Rippe, reproducing the only two fantasies from Fezandat book V,[[38]](#endnote-37) the unique no 17 and no 16 surviving in part or whole in five sources.[[39]](#endnote-38) No 16a was published in Italian tablature by Casteliono in Milan in 1536 and reproduced exactly including dots and errors (except a few differences listed in the commentary) in Scotto 1562. It was also transcribed into German tablature by Hans Gerle in 1552 including correcting most of the errors and adding new ones as well as a few interesting variants (listed in the commentary). No 16b was published by Fezandat in Paris twenty years after Castelioni's print, and although closely concordant, differs by 50 or so variants and errors. Ten bars of no 16, as well as a section of de Rippe's fantasie no 11, are quoted in an incomplete fantasie in a group of pieces by Albert de Rippe copied in Augsburg *c.*1560-1565, bound as part of the Herwart library manuscripts mus.266. After an awkward start, no 17 develops more characteristically of de Rippe, but includes a triple time section and extended flowing passages rarely found in his other fantasies.

**Rippe 16. Fantasie**

**a.** Casteliono 1536, ff. 26v-28v *Fantasia de M. Alberto da Mantua* 94-96

Gerle *Ein Newes sehr kunstliche Lautenbuch* 1552, sigs. K1r-K3v *Das 28. Preambel*; Scotto *Intabolatura de Lauto de diuersi autori* 1563, pp. 4-7 *Fantasia di Alberto da Mantoua*

**b.** Fezandet V 1555, ff. 2r-4v *Fantasie* - bars 94-104 are quoted in: 97-99

D-Mbs mus.266, ff. 67r-67v *aus de fantasia 8 dess ersten buches* bars 38-48

**Rippe 17. Fantasie**

Fezandet V 15554, ff. 5r-7v *Fantasie* 100-102

*John H Robinson - June 2015* [[40]](#endnote-39)

1. See Jean Knowlton 'A Definition of the Duret' *Music & Letters* 48 (1967) pp. 120-123, who seems to have missed the reference in Praetorius's *Terpsichore*,\* preface iv/no 37 & 60: *Courantes de Perichon und la Durette: haben den Namen von ihren Meistern* suggesting la Durette is a composer, maybe a corruption of ‘du Ret’ a variant of the name of Polish lutenist Jakob de Retz, Reis, Jacob Polak or Polonois, see Piotr Pozniak *Jacob Polonois: Collected Works* (Kraków: Polskie Wydawnictwo Muzyczne 1993), pp. 27-28. Sources: D-Kl 4° Mus. 108.1, f. 65v *Courentte de la durette*; D-Hs ND VI 3238, p. 84 *Courante*; D-Ngm 33748/I, f. 28v *Corandt*; GB-Lbl Add.38539, ff. 18v-19r *Corant*; CZ-Pnm G.IV.18, ff. 89v-90v *Curante*; CZ-Pnm G.IV.18, ff. 101v-102r *La Douret Valeti*; Vallet *Secretum Musarum* I 1615, p. 82 *La durette*; Moy *Le Petit Boucquet* 1631, ff. 22v-23r *La duret par Ballart*; Ballard *Premier Livre de Tablature de Luth* 1612, pp. 46-47 [45?] *Courante de la Reyne Sixiesme*; Valerius *Neder-Landtsche Gedenck-Clanck* 1626, pp. 118-119 *Courante durette*; aas well as another different courante: D-Hs ND VI 3238, p. 56 *Corante*; I-COc 1.1.20, ff. 2v-3r *Correte Francese*, which will all be edited for a future Lutezine. \*Facsimile:

   <http://imslp.org/wiki/Terpsichore,_Musarum_Aoniarum_(Praetorius,_Michael)> [↑](#endnote-ref-1)
2. Thank you to Gary Boye for a copy. [↑](#endnote-ref-2)
3. The original adds four bars at the end that are an alternative reading for bars 40/2 to 44/2 and so could be used in a repeat of the B section. [↑](#endnote-ref-3)
4. André Souris, Sylvie Spyket & Monique Rollin (eds.) *Robert Ballard Deuxièsme livre 1614* (Paris: Éditions du CNRS, 1976). [↑](#endnote-ref-4)
5. Identified and communicated by by François-Pierre Goy. [↑](#endnote-ref-5)
6. Playford p. 93 explains: *The Bag-pipe Tuning which is plaid on the 4. first Strings. changing the 5. string into the 4th. strings place, and Tune it an eighth to the 3. string.* <http://www.vdgs.org.uk/files/thematicIndex/03-ANON-TABLATURE-D.pdf> [↑](#endnote-ref-6)
7. Arthur J. Ness 'A Physician's Lute Book' *JLSA* xl (2007) 84-86. [↑](#endnote-ref-7)
8. Branles will be the subject of a subsequent *Lutezine*. [↑](#endnote-ref-8)
9. For mixed consort: Rosseter *Lessons for Consort* 1609, no 25 *Mall Simms. Incertus Edmond Kete*. Keyboard: Giles Farnaby, Brookes 737: F-Pn 1186, f. 118v *Mal Sims*:; GB-Cfm Mus.168, pp. 33-34 *M. S*.; GB-Lbl Add.30486, f. 21r *Mall Simms*; GB-Och 437, f. 2r *Mall Syms*; US-NYp Drexel 5609, p. 92 *Mal Sims*; US-NYp Drexel 5609, p. 227 *Mal Sims by Giles Farnaby/ This is in Queen Elizabeth’s Virginal Book*; RF-SPan 204, f. 29r *Malle Sijmen Mr JP* [Sweelinck]; US-NYp Drexel 5612, pp. 156-157 *Lessons in D soll re:/ Mall Simes*; cf. Brookes 1644: GB-Cfm Mus.168, pp. 394-395 *Mal Sims / Giles Farnaby*; GB-Lbl Add.36661, ff. 62v-63r *Mall Simmes/ Mall Sims Tho: Tunstall Ayprill the 23r 1630*. Leonard Woodeson, Brookes\* 2377: D-B Ly A1, pp. 290-291 *Malle Siemon/ Lenhardus Wooddeson*; cf. Brookes 1129: PL-Kj 40316, ff. 14v-15r *Canzon di do*. Anon: D-Lr Mus.ant.pract.K.N.146 (Drallius), no 59 *Englisch Entrada. ex clavi D.*; D-ZW w.s. (Zweibrücken), no 165 *Pavana Englica*; S-Skma 1, ff. 59v-60r *Pauan*. Brookes 1582: S-Skma 1 (Eysbock), f. 38v *Allamande Doulandt* [see Hogwood 'John Dowland on the keyboard' *Early Music* 41/2 (2013) 255-272]. \*Virginia Brookes *British Keyboard Music to c.1660: Sources and Thematic Index* (Oxford, Clarendon Press 1996). Instrumental ensemble à 5: GB-Lbl Add.17795, f. 41r *Mall Simmes*. Violin and bass: Vallet *Apoloos soete Lier* 1642, section III no 18 *Malsimmes*. Flute: van Eyck 1649, ff. 9r-9v *Malsimmes*. Song: Camphuysen *Stichtelycke Rymen* 1647, p. 12 *Engelsche Echo. Of: Malsims*;see Ruth van Baak Griffioen *Jacob van Eyck's Der Fluyten Lust-Hof* (Koninklijke VNM 2005), pp. 216-219, for the tune in Dutch songbooks. [↑](#endnote-ref-9)
10. Claude M. Simpson *The British Broadside Ballad and Its Music* (New Brunswick, Rutgers University Press, 1966). [↑](#endnote-ref-10)
11. William Chappell, revised H. Ellis Woolridge *Old English Popular Music* (London, Macmillan, 1893/reprinted New York 1961), part I, p. 262. [↑](#endnote-ref-11)
12. Recorded on Paul O'Dette's CD *Robin Hood: Elizabethan Ballad Settings* (harmonia mundi HMU 907265, 2001). [↑](#endnote-ref-12)
13. [↑](#footnote-ref-1)
14. Charles Read Baskerville *The Elizabethan Jig* (Chicago University Press 1929, reprinted New York: Dover, 1968), p. 235: a ballad by Thomas Gosson called 'Kemps new Jigge betwixt, a souldiour and a Miser and Sym the Clown' is listed in the Stationer's register for 21 October 1595. [↑](#endnote-ref-13)
15. Only the final six bars of no 1dd survive due to a missing page, which even then needed the order of bars 17 and 18 reversed and each changed from 2 bars of quavers to one of semiquavers to fit the harmony in reconstruction. [↑](#endnote-ref-14)
16. John M. Ward ‘Apropos:The British Broadside Ballad and Its Music’ *JAMS* 20 (1967) pp. 60-64. [↑](#endnote-ref-15)
17. Thank you to Stewart McCoy for permission to reproduce his reconstructed ground from the facsimile edition *Osborn fb7* (Albury, Lute Society 2007). [↑](#endnote-ref-16)
18. The sixth course has been transposed up a tone editorially. [↑](#endnote-ref-17)
19. See the description and facsimile of this recently discovered source at: <http://www.accordsnouveaux.ch/de/DownloadD/files/Rodauer_LB_141221.pdf> [↑](#endnote-ref-18)
20. *Mall Simmes* (no 1u) and *Slaep soete slaep* (App 2c) are adjacent in Vallet 1616. [↑](#endnote-ref-19)
21. See Sally Harper, ‘An Elizabethan Tune List from Lleweni Hall, North Wales, *Royal Musical Association Research Chronicle*, 38 (2005), 45–98. Facsimile:

    http://www.bangor.ac.uk/music/CAWMS/documents/Lleweni%20tunes.tif [↑](#endnote-ref-20)
22. Simpson, *op cit.*, pp. 447-448. [↑](#endnote-ref-21)
23. See John M. Ward 'Curious Tunes for Strange Histories' in Laurence Berman *Words and Music: The Scholar's View - A medley of problems and solutions compiled in honour of A. Tillman Merritt by sundry hands* (Harvard University 1972), p. 355. [↑](#endnote-ref-22)
24. HolborneS - Rainer aus dem Spring (ed.) *Anthony Holborne: Music* *for Lute and Bandora* vols. I & II (The Lute Society, 2001). [↑](#endnote-ref-23)
25. Also in Ian Harwood *Ten Easy Pieces for the Lute* (Gamut 1963), no 2. [↑](#endnote-ref-24)
26. The two versions in the Otley MS were also edited in the Lutezine to *Lute News* 106 (July 2013) 'Twenty ballads for 4-course cittern'. [↑](#endnote-ref-25)
27. Recently online: <http://nrs.harvard.edu/urn-3:FHCL.HOUGH:15822228> [↑](#endnote-ref-26)
28. Rainer aus dem Spring (ed.) *Anthony Holborne: Music for Lute and Bandora*. Vols. I & II (Albury, The Lute Society, 2001). [↑](#endnote-ref-27)
29. Thank you to Ian Pittaway for help reconstructing the cittern settings. A version in Waissel *Tabulatura* 159113, no 135 *Branle de Angleterre* were lost as the pages are missing in the unique copy and all three known copies of the reprint of 1592 were lost, see incipit in Hans-Peter Kosack *Geschichte der Laute und Lautenmusik in Preussen* (Würzburg, Konrad Trilsch, 1935), p. 119 - [until copies of both were found in Schlobitten castle (D-SCHLO) by Andi Schlegel in 2016]. Cognates for mixed consort: GB-Cu Dd.5.20, f. 6r *Sellengers round.* [bass viol]; and no 3x [consort bandora]. Violin: Estienne Roger *Oede en niuwe Hollantse Boeren Lieties en Contradansen* 1700, p. 3 *Giga*; Roger 1700, p. 7 *de Boere May*. Keyboard [William Byrd - \*Brookes 1464, 1469]: GB-Lbl Mus.1591 (Nevell), f. 166v *sellengers rownde: mr willm: birde: sellengers rownde*; GB-Cfm 168 [FVB], pp. 120-121 *Sellingers Rounde William Byrd*; US-NYp Drexel 5609, p. 215-225 *Sellinger's round - Mr. William Bird*. Anon [Brookes 997]: US-NYp Drexel 5609, p. 154 untitled; US-NYp Drexel 5609, p. 229 *Sellingers Round*; F-Pn 1186, f. 78r untitled; Playford *Musicks Hand-maid* 1663/1678, sig. B1r *Selengers Round*. \*Virginia Brookes *British Keyboard Music to c.1660: Sources and Thematic Index* (Oxford, Clarendon Press, 1996). [↑](#endnote-ref-28)
30. Full text: <http://www.libraryireland.com/IrishMusic/Contents.php> [↑](#endnote-ref-29)
31. Simpson, *op. cit.*, pp. 643-647. [↑](#endnote-ref-30)
32. *58 Very Easy Pieces for Renaissance Lute* (Lute Society Music Editions 1999), no 7. [↑](#endnote-ref-31)
33. Also included in Diana Poulton *English Ballad Tunes for the Lute* (Cambridge, Gamut 1975), no 7. [↑](#endnote-ref-32)
34. Jan Burgers (ed.) *John Johnson: Collected Lute Music* (Lübeck, Tree, 2001). [↑](#endnote-ref-33)
35. Stefan Lundgren *English Duets for Two Renaisance Lutes vol II* (München, Lundgren Musik-Edition 1983). [↑](#endnote-ref-34)
36. Thank you to Louis Grijp for a copy. [↑](#endnote-ref-35)
37. Thank you to Peter Forrester for a copy. [↑](#endnote-ref-36)
38. *Cinquiesme Livre de Tabulature de Leut* (Paris, Fezandat 1555) [15554]. [↑](#endnote-ref-37)
39. 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 16. [↑](#endnote-ref-38)
40. Ammendment to the *Lutezine* to *Lute News* 113: I omitted to quote the use of the ballad tune Packington's Pound - see paragraph with the commentary on p. 103 of this supplement. Also I omitted to edit the rhythm of bar 1 of JD66aa, to change from the original dotted crotchet 3 crotchets to dotted crotchet quaver 2 crotchets. [↑](#endnote-ref-39)