**Lutezine to Lute News 116 (December 2015): More versions of Daniel Bacheler & James Harding galliards and John Dowland no 28, the lute music of Tobias Khüne, Lord Zouche's March & Albert de Rippe Part 8: Fantasie no 12**

Here are the remaining versions of the **galliards by Daniel Bacheler** in *Lute News* 116,[[1]](#endnote-1) with two more closely concordant versions of DB20, one concordant version of DB30, and all ten more of the settings of DB25, his galliard To plead my faith. The versions of DB25 are all in the same key and for 6 to 9 course lutes, found in eight English, of which 6 are ascribed, and three continental sources, two ascribed to Dowland in error. DB25a-h, the first six with divisions to the three 8-bar strains, are all closely concordant apart from being adapted for lutes with different diapasons and with minor but significant variants. DB25d-g also include ornaments, tenuto signs and dots for right hand fingering. DB25i-k are three identical continental settings (apart from one adapted for a 7th course in F rather than in D) probably an arrangment by Besard and copied from his print into the two manuscripts. This setting is similar to the versions in English sources, but the third strain is rather garbled. Also included are the two versions of Bacheler's setting of Dowland's Earl of Essex Galliard (DowlandCLF no 42),[[2]](#endnote-2) and a concordant version of Bacheler's setting of James Harding's galliard (DBapp3b), together with two different consort lute parts, a duet and four lute solo versions of a different setting of Harding's galliard in B flat (JH1-8). Mathew Holmes copied the strains of the latter only into his second lute book Dd.5.78.3, and copied divisions only into the third Dd.9.33 - merged here (JH2+3). Holmes also copied a version with different divisions into his fourth lute book Nn.6.36. The continental versions JH7 & JH8 look like duet parts for lutes a fifth apart but they do not fit well.

Holman Lachrimae 1604 pp. 69-70 'Giles Hobie his galliard is virtually a parody of James Harding galliard'. Hardings galliard may also have been paired with Lachrimae.

LN sez DB35b in LZ and there is a commentary but no tablature.

**DB20b.** GB-Cu Dd.2.11, f. 97r *D. B.* p. 4

**DB20c.** \*GB-Cu Dd.5.78.3, f. 52v *D. B.* 6

**DB25b.** †GB-Cu Dd.2.11, f. 99v untitled 8

**DB25c.** IRL-Dtc 408/1, p. 17 *A Galliard by Daniell Batcheler* 10

**DB25d.** \*GB-Lbl Add. 38539 (ML), f. 15v *A gallyard by*

*Mer Dan Bacheler* 12

**DB25e.** GB-Lam 603 (Board), f. 16r (G)*ally / Gallyard /*

*A Gall: of Mr Danyell Bachelers* 14

**DB25f.** GB-Cu Dd.4.22, ff. 6v-7r *a galliard Dani. Batchi.* 16

**DB25g.** GB-WPwelde-forester, f. 7v *Galliard. Daniell Bacheler* 17

**DB25h.** GB-Gu Euing 25, f. 21r untitled 18

**DB25i.** Besard 1603, f. 120v *Galliarda Ioannis Dooland*. 18

= **DB25j.** D-Ngm 33748 I, f. 16r *Gagliarda Jona Doolandt* 19

= **DB25k.** GB-HAdolmetsch II.B.1 ff. 95v-96r *Galliard* 19

**DB30b.** GB-Lbl Eg.2046, f. 30r *A Galyard by Mr Daniell Bachler* 20

**DBapp2a.** GB-Cfm Mus. 689 (Herbert), f. 55r *Gall mr. D B* 22

**DBapp2b.** GB-Cu Add. 3056, f. 48r untitled 24

**DBapp3b.** GB-Cu Dd.5.78.3, f. 25r *J G* 21

cognates for **James Harding's galliard**:[[3]](#endnote-3)

**JH1.** GB-Cu Dd.3.18, f. 34r *James Galliarde* - lute part 23

**JH2.** GB-Cu Dd.5.78.3, f. 45r untitled 26

**JH3.** GB-Cu Dd.9.33, f. 85v *Division to Ja*[mes] *Gall*[iard] 26

**JH4.** GB-Cu Dd.3.18, f. 58v *James his Galliard* - lute part 28

**JH5.** GB-Cfm 689, f. 9v *Gagliarda. by mr Jeames* 29

**JH6.** GB-Cu Nn.6.36, f. 1v untitled 30

**JH7.** D-Ngm 33748/I, f. 8v *Galliard Zames Cantus* [duet lute I] 32

**JH8.** D-Ngm 33748/I, f. 9r *Galliard Zames Pasus* [duet lute II] 33

Here are two other concordant versions of **Lady North's galliard**, one with and one without divisions, to go with the one in *Lute News* 116, which I suggested might be by Daniel Bacheler.

**App1b.** GB-Cu Add.3056, f. 46v untitled 3

**App1c.** GB-Cu Dd.5.78.3, f. 36r untitled 5

This is an anonymous galliard in Bacheler's style amongst ascribed pieces in Holmes fourth lute book Nn.6.36.

**App3.** GB-Cu Nn.6.36, f. 3v (galliard) 34

Plus I found another setting of **Sellingers round** - as an addendum to the rest that were in the *Lutezine* to *Lute News* 114.

**App4.** A-KR L64, f. 30r *Corrente* 5

**JOHN DOWLAND extras[[4]](#endnote-4)**

Here are the six additional versions of Dowland's galliard (JD28) on Bacheler's galliard on To plead my faith (DB25) to complement the one in *Lute News* 116. Five of the total of seven are ascribed to Dowland, the other two anonymous. Bacheler's setting preceeds Dowland's in the ML lute book and follows it in the Euing lute book. All are in the same key and closely concordant, except adapted for 7-, 8- or 10-course lute, with ornaments, tenuto signs and right hand fingering dots in two. However three variants, one in each strain, suggest transmission of two distinct versions - one with simpler rhythms and hence possibly earlier in JD28e-g, and a later version with more dotted rhythms in JD28a-d.[[5]](#endnote-5) The versions in Elisabeth of Hessen's lute book (D-Kl 4o.Mus.108 I) may have been copied from Fuhrmann (they share four errors) and both in the earlier group, but the errors are absent in the third member of the group, the version in the Euing lute book.

**JD28b.** GB-Cfm Mus.689, ff. 54v-55r *Galliarda J: D:* 44

**JD28c.** GB-Lam 603, ff. 16v-17r *Galliard DB A Galliard*

*By Mr Jo Dowland Bacheler of Museque* 46

**JD28d.** GB-Lbl Add.38539, ff. 15v-16r *A gallyard upon*

*the gallyard before by Mr Dowland* 48

**JD28e.** GB-Gu Euing 25, ff. 20v-21r untitled 50

**JD28f.** D-Kl 4o.Mus.108 I, ff. 94v-95r *Galliarda Dullande* 52

**JD28g.** Fuhrmann 1615, pp. 108-110 *Galliardo 2*

header: *Galliarda incerti Authoris. 2.* 54

**TOBIAS KHÜNE (1564->1614)**

I have assembled the complete lute solos ascribed to Tobias Khün/ Kün (or Thobias Khüne as he signed himself), German court musician from Halberstadt, studying at Helmstedt University from 1576. He was appointed at the Wolfenbüttel court on 15 November 1587 as a singer at the court chapel and lutenist in the privy chamber of Julius Duke of Brunswick 1568-1589 with salary payments recorded up to 1591, but was fired following the accession of Heinrich Julius in 1589.[[6]](#endnote-6) A fuga, two pavans and three galliards are ascribed to him, found only in prints and manuscripts of German provenance, but ascriptions of the same music to Gregory Huwet in other sources casts doubt about whether he composed all, or any, of them. Versions of a pavan and three galliards are in Fuhrmann's *Testudo Gallo-Germanica* published in Frankfurt in 1615 ascribed *T. K.*, expanded to *Tobias Kün* in the list of composers in the preface. Two pavans and a galliard are in Rude's *Flores/Florum Musicae* published in Heidelberg in 1600 one ascribed *T.K.* and the other two *Gregory Huberti*,but to Khün elsewhere. Others are found in three manuscripts, a pavan probably copied from Fuhrmann but ascribed *dullande* in Elisabeth of Hessen's lute book, a galliard ascribed *Tobiae Kühnen* in Leipzig II.6.15, and a fuga and galliard ascribed *Tobiae Kühnen*/*Tobiae* in the lost lute book inscribed Joachim von Loss (D-Dl 1-V-8). Photographs of the latter have recently been found and so with the generous help of Joachim Lüdtke these two items are included here. Gregory Huwet was appointed lutenist at the Wolfenbüttel court in 1591,[[7]](#endnote-7) and Khün's familiarity with the music of Dowland and Huwet suggest that he returned to Halberstadt, where Huwet lived and he may also have met Dowland when the latter visited Wolfenbüttel in 1594.

In Gumpelzhaimer

**TK1a.** Fuhrmann 1615, p. 62 *Pavana septima* header: *Respondens Lachrimae, T*[obias]. *K*[ün]. p. 7

**TK1b.** D-Kl 4° Mus. 108 I, f. 92v *Pavane dullande* 9

**TK1c.** Rude 1600, sigs. gg5r-gg5v *90* index: *Pavana a 5. voc. Gregorij Huberti* 11

**TK2a.** Rude 1600, sigs. hh3r-hh3v *100* index: *Pavana. T*(obias). *K*(ühn). 13

**TK2b.** Rude 1600, sigs. gg1v-gg2r *83* index: *Padoana* 15

**TK3a.** Rude 1600 gg6v-hh1r *93* index: *Variatio secunda* 25

**TK3b.** D-Dl 1-V-8 (Loss), f. 51r *Gagliarda Tobiae* 31

**TK3c.** D-LEm II.6.15, p. 187 *Galiarda Tobiae Kühnen* 35

**TK3d.** Fuhrmann 1615, pp. 110-111 *Galliarda 3 T*(obias)*. K*(ün)*.*

header: *Galliarda T. K.* *3* 36

**TK3e.** Rude, sig. gg6v *Galliardae Gregorij Huberti variatio prima* 58

**TK4.** Fuhrmann 1615, p. 111 *Galliarda* header: *Galliarda T. K. 4* 37

**TK5.** Fuhrmann 1615, pp. 118-119 *Galliarda. 9.* header p. 118: *Galliarda*

*incerti Authoris. 9.* header p. 119: *Galliarda T*(obias)*. K*(ün)*. 9.* 38

**TK6.** D-Dl 1-V-8, ff. 42r-42v *Fuga sup*(er) *Verleih unß friedt Tobiae Kühn* 40

**App5.** D-Kl 4o.108 I, ff. 9v-11r *Fuga* 42

TK1a is a response to Dowland's Lachrimae (DowlandCLM no 15), so the ascription *dullande* in Elisabeth of Hessen's lute book is presumably an error of association, but Rude attributes it to Huwet and Fuhrmann to Khün. Two concordant versions of the pavan TK2 are in Rude, one ascribed *T.K.* and the other anonymous. TK3 is ascribed to Khün in three versions and begins with a setting of the first strain of Huwet's famous galliard on the Walsingham tune,[[8]](#endnote-8) the second strain paraphrases Dowland's first galliard (DowlandCLM22), and the third strain is similar to the third strain of another Huwet galliard[[9]](#endnote-9) and Dowland's first galliard. Rude includes two arrangements of the same three strains, ascribing them to *Gregorij Huberti*, but maybe Khün made the parody of Huwet and Dowland's galliards. TK4 and TK5 are unique Italianate galliards ascribed *T.K.* in Fuhrmann, the first opening like a galliard by Santino Garsi da Parma,[[10]](#endnote-10) and the second a doubtful attribution as the page headers for Fuhrmann's *Galliarda 9* read *Galliarda incerti Authoris. 9* (uncertain composer) on p. 118 and *Galliarda T. K. 9* on p. 119. TK6, unique to the Loss lute book, is a highly accomplished polyphonic fuga and Joachim Lüdtke identified the title as referring to Martin Luther's German paraphrase of the hymn Da pacem Domine, with an opening theme quite similar to Huwet's fantasia in Robert Dowland's *Varietie*. So Khün may have circulated music by Huwet and others rather than compose any himself, and so Fuhrmann included some in his print assuming it to be by Khün. App5 is included here as another fuga, anonymous and from Elisabeth of Hessen's lute book, with an ending reminiscent of Huwet's fantasia.

**LORD ZOUCHE'S MARCH[[11]](#endnote-11)**

Here are all the settings of the English tune known as Lord Souch/Zouche's March/Mask, presumably dedicated to Edward la Zouche (1556-1625), 11th Baron Zouche from 1569 (pictured), diplomat and commissioner in the trial of Mary Queen of Scots in 1586.[[12]](#endnote-12) The tune is similar to All in a garden green that is in *Lute News* 116, and comes in four keys in a diversity of settings, including similar short statements of the two strains and some extended sets of variations, from continental sources including two Dutch prints and six German manuscripts. It may have been played in performances of the travelling English Comedians, accounting for its popularity on the continent.

Rainer email 14/2/17: Pieter de Vois, 't Uitnement kabinet I (Amsterdam, 1646) "Brande Yrlandt", No. 8

**Z1.** US-NHub osborn fb7, f. 81v *Souches March* p. 32

**Z2.** D-Ngm 33748-I, f. 38r *Anglese* 33

**Z3.** D-LEm III.11.26, p. 4 *D Do Angleterre* 39

**Z4.** D-B 40141 (Nauclerus), f. 138v *Paulo aliter Ballet* 45

**Z5.** D-LEm II.6.15, p. 295 *Balletta Anglica* 47

**Z6.** D-B 40141, f. 138r *Balletto* 51

**Z7.** D-Lr 2000 (Harling), p. 8 *Ballet* 53

**Z8.** D-B 40141, f. 38v *~~Anglica~~* 55

**Z9.** GB-Lbl Add.38539 (ML), ff. 7v-8r *the Lord Souches Maske* 56

**Z10.** US-CA Mus.181 (Otley), f. 35v *L. Sucetth March /*

*the L. Such his March*- cittern 57

**Z11.** GB-Cu Dd.4.22, f. 3v untitled 59

**Z12.** GB-Lam 601 (Mynshall), f. 7v *my lord Southes maske*

[index: *my lord souches maske*] 59

**Z13.** GB-Cu Dd.9.33, f. 88r untitled (= Z11) 60

**Z14.** LT-Va 285-MF-LXXIX (Königsberg), f. 56v *Volte* 60

**Z15i.** US-Ws V.b.280 (Folger), f. 8r *Zouch his march* 61

**Z15ii.** second part reconstructed by James Tyler[[13]](#endnote-13) 62

**Z16.** D-KA Mus. Bd. 678, f. 21r *Ballet* (= Z4) 62

**Z17.** Vallet *Secretum Musarum* I 1615, p. 91 *Branle d'Irlande A.9*. 63

**Z18.** GB-HAdolmetsch II.B.1, ff. 148v-149r *Intrada anglicana* (= Z17) 64

**Z19.** Hove *Florida* 1601, f. 106v *Chanson Englesa* HoveB 265 65

**Z20.** Hove *Florida* 1601, f. 110r *Soet Catarijntken* HoveB 272 66

**Z21.** D-LEm II.6.15, p. 395 *Chorea Angl*[ica]*:* *.50.* 66

**Z22.** D-Kl 4o Mus.108/I (Montbuisson), f. 24r *Inglesa* 67

**Z23.** GB-Cu Dd.4.23, f. 33v *Souches March* - cittern 67

**Z24.** Robinson *New Citharn Lessons* 1609, sigs. H1v-H2r *Souches March* - cittern

**Z25.** US-CA Mus.182 (Ridout), f. 74v *Souches March* - cittern 71

**cf. Z26.** NL-Lu 1666, f. 395v untitled 79

**More versions of the ballad STEP STATELY**

Here are more settings, for lyra viol (transcribed for lute), cittern and treble violin (Playford included both tablature and mensural notation), to go with those in *Lute News* 116.

**X4.** Playford *Musicks Recreation on the Lyra Viol* 1652, p. 3 *Step stately* - transcribed for lute from lyra viol (fefhf) VdGS 7010 (Playford 11) p. 17

= Playford *A Musical Banquet* 1651, p. 2 *Step stately* - lyra viol (fefhf)

**X5.** Playford *Musick's Delight on the Cithren* 1666, sig. B8v *Step Stately* - cittern 21

**X6.** Playford *A Brief Introduction to the Skill of Music* 1660, p. 89 *Step stately* - treble violin (hhh) 27

**ALBERT DE RIPPE/ALBERTO RIPA**

This supplement ends with the eighth part in the series of the complete fantasies of Alberto da Ripa/Albert de Rippe, reproducing one of the three from Fezandat book III, known from six sources and a paraphrase.[[14]](#endnote-14) It has been transmitted in three different versions, one published in Milan in 1536 which was copied into Gerle 1552 and the Marsh lute book (differences in commentary), another published by Fezandat in Paris in 1554, and the third by Le Roy and Ballard in Paris in 1562 (differences listed in commentary), although the latter was probably a reprint of an earlier edition. It is one of de Rippe's shorter and easier fantasies and rewarding to play, but has not been recorded to my knowledge. All three versions are concordant except for more than 50 differences between 12a and 12b, mainly minor changes to the figuration but also insertion of three sections of extra bars (20-26, 100-108 & 201-210 in Fezandat); and 36 additional minor differences between 12b and 12c, except for three major differences: 4 bars 25-28 in Fezandat are substituted with 6 bars 25-30 in Le Roy; 9 bars 98-106 in Fezandat are inserted between bars 99 and 100 of Le Roy, and the theme that closes the fantasie is heard in part or whole 4 times in Casteliono, 7 times in Fezandat, and 18 times in Le Roy. The CNRS edition used the Fezandat version rather than the most elaborate version found in Le Roy, and all three can be compared here. Rippe12d paraphrases parts of the Casteliono version, and I have identified 23 of the 118 bars of Valderravano (bars 63-67, 70-83 & 21-23/115-118) that quote from the 193 bars of Casteliono (bars 38-42, 97-110 & 172-175). However, I wonder if this is a parody of a complete but now lost de Rippe fantasie by Valderravano that also happened to share material with the one here. p. 69

**Rippe12a.** Casteliono *Intabolatura de Leuto de diversi autori* 1536, ff. 5r-6v *Fantasia de M. Alberto da Mantua* = Gerle 1552, sigs. J3r-K1r *Das 27. Preambel Albrecht von Mantua* = IRL-Dm Z.3.2.13 (Marsh), pp. 134-135 untitled

**Rippe12b.** Fezandet *Troisieme Livre de Tabulature de Leut* 1554, ff. 7v-10r *Fantasie*. index: *La troisiesme Fantasie* 72

**Rippe12c.** Le Roy & Ballard *Cinquiesme Livre de Tabulature de Leut* 1562,[[15]](#endnote-15) ff. 22r-24r *Fautasie* 75

Phalèse & Bellère *Thesaurus Musicus* 1574, ff. 2r-3v *Fantasie*

**Rippe12d.** Valderravano *Libro de Musica Silva de Sirenas* 1547, f. 68r (Fantasia) *Tercero grado. Otavo tono* 78

*John H Robinson - December 2015*

1. Martin Long (ed.) *Daniel Bacheler Selected Works for Lute* (London, Oxford University Press, 1970). A commentary for the music in *Lute News* and this *Lutezine* is on pp. 80-81. Christopher Moriongiello edited the following († in worklist) in a partial Bacheler series for *Lute News* between 2004 and 2009: **Preludes**: DB46 [GB-Cfm 689, f. 58v] in *Lute News* 76 (December 2005) DB47 [GB-Cfm 689, f. 71r] in *Lute News* 80 (December 2006). **Pavans**: DB2 [GB-Cfm 689, ff. 5v-6r] in *Lute News* 69 (March 2004); DB3 [GB-Cu Nn.6.36, ff. 4v-5r] in *Lute News* 74 (June 2005); DB7 [GB-Cu Nn.6.36, ff. 42v-43r] in *Lute News* 88 (December 2008); DB10 [GB-Cu Add.3056, ff. 80v-81r] in *Lute News* 82 (June 2007); DB15 [GB-Cu Dd.5.78.3, ff. 63v-64r] in *Lute News* 91 (September 2009). **Galliards:** DB22 [GB-Cu Nn.6.36, f. 5v] in *Lute News* 72 (December 2004); DB23 [GB-Cu Nn.6.36, f. 38v] in *Lute News* 77 (March 2006); DB25 [GB-Cu Dd.2.11, f. 99v] in *Lute News* 81 (March 2007); DB28 [GB-Cu Dd.9.33, f. 15v] in *Lute News* 71 (September 2004); DB30 [GB-Cu Nn.6.36, f. 37v (40v)] in *Lute News* 70 (June 2004); DB33 [GB-Cu Dd.5.78.3, f. 30r] in *Lute News* 73 (March 2005). **Almaine:** DB35 [GB-Cfm 689, f. 26r] in *Lute News* 85 (April 2008). [↑](#endnote-ref-1)
2. Both were also edited in the *Lutezine* to *Lute News* 107 (October 2013). [↑](#endnote-ref-2)
3. Keyboard cognates: GB-Cfm 168, pp. 223-225 *Galiarda. James Harding, sett foorth by William Byrd*; GB-Lbl Add.30486, ff. 16r-17r *A galiard* [incomplete]; GB-Lbl RM24.d.3 (Forster), f. 191v *Hardings gall*; PL-Kj 40316, f. 12v *Mr James his Galliard*; US-NYp Drexel 5612, p. 188 *James his Galliard Galliard*. For mixed consort: GB-Cu Dd.5.21, f. 7r *James Galliarde/ James Galliard* [recorder]; GB-Cu Dd.5.20, f. 8r *J. Gall* [bass viol]; GB-Cu Dd.5.20, f. 30r *mer harding his galliard:* [bass viol]; GB-Cu Dd.5.20, f. 16r *James his Galliard* [bass viol]; GB-Cu Dd.5.20, f. 27r *James his Galliard* [bass viol]; GB-Och 439, p. 97 untitled [bass viol]. Five part consort: GB-Lbl Add.17786-91, no 31 *James his galliard*; GB-Lbl Add.30826-8, no 18 *James Hardings Gallyard*; US-NH Filmer 2, *No 3 galiardo de J H* [2 parts survive]; Füllsack & Hildebrand 1607, no 14 *Jacobus Harding E*[ngländer]. Treble/bass: GB-Lbl Add.15118, ff. 11v-12r untitled. [↑](#endnote-ref-3)
4. DowlandCLF used JD28a Dd.5.78.3, ff. 35v-36r *J D*. - in *Lute News* 116. [↑](#endnote-ref-4)
5. JD28a-d include both embellished phrases in bar 9 and JD28e-g omit the first phrase; JD28a-d extends the B strain to 9 bars at bars 26-27 and JD28e-g keeps the B strain to 8 bars by combining the 2 bars into one at bar 26; and JD28a-d employs dotted rhythms for bars 32-35 and JD28e-g uses undotted rhythms for the equivalent bars 31-34. [↑](#endnote-ref-5)
6. Thank you to Sigrid Wirth for biographical information. [↑](#endnote-ref-6)
7. Sigrid Wirth 'Gregorius Huwet in Wolfenbüttel' *Geluit Jaarboek* 2010, pp. 2-8. [↑](#endnote-ref-7)
8. *Collected Lute Solos by Gregory Howet* (Lübeck: Tree Edition 1998), no 7b; and all the versions of Huwet's Walsingham galliard were edited in *Lute News* 104 (December 2012), no 3o, but this paraphrase was not identified as distinct. [↑](#endnote-ref-8)
9. Huwet edition, *op cit.*, no 9. [↑](#endnote-ref-9)
10. *Lute News* 111 (October 2014) - Gagliarda by Santino Garsi da Parma, no 8. [↑](#endnote-ref-10)
11. Keyboard cognates: GB-Cfm 168 (FVB), pp. 347-348 *The L. Zouches Maske 30 Giles Farnaby*; S-Skma 1 (Eysbock), f. 5r *Simphonia Angelica*. Recorder: van Eyck *Der Fluyten Lust-Hof* 1646, ff. 18r-19r *Onder de Linde Groene*;see Ruth van Baak Griffioen *Jacob van Eyck's Der Fluyten Lust-hof (1644-c1655)* Muziekhistorische monografieën 13 (Utrecht 1991), pp. 236-239. Mixed consort: Morley *The First Booke of Consort Lessons* 1599, no 23 *The Lord Sowches Mask*. Instr. ensemble: D-Usch 130, no 82 *Englisher auffzug Intrada Anglica*. [↑](#endnote-ref-11)
12. Half of these were edited for *Lute News* 64 (December 2002). [↑](#endnote-ref-12)
13. Published in Stefan Lundgren (ed.) *English Duets for Two Renaissance Lutes* (München: Lundgren Musik-Edition, 1982), vol 1 no 13. [↑](#endnote-ref-13)
14. Numbering of fantasies from Jean-Michel Vaccaro *Oeuvres D'Albert de Rippe I: Fantasies* (Paris, CNRS 1972). [↑](#endnote-ref-14)
15. Facsimile edition: Lübeck, Tree Edition, 2009. [↑](#endnote-ref-15)