**Lutezine to Lute News 120 (December 2016): - Put on your smock and Whoop do me no harm - music by Hieronymus Wully - Mercury d'Orleans continued - John Dowland Battles continued - Monaca/Alemano settings & Albert de Rippe part 12: Fantasie 3**

**Put on your smock / Pretty Nancy**

*Put on your Smock a’ Monday* is one of ten dance tunes referred to in a passage in Thomas Heywood's *A Woman Killed with Kindness* of 1603.[[1]](#endnote-1) It is also quoted in the anonymous play *The Pilgrimage to Parnassus* of 1599,[[2]](#endnote-2) and in John Fletcher's *Lovers Cure or The Martial Maid*, revived in 1625.[[3]](#endnote-3) No ballads of this name or that call for the tune are known, but it survives in instrumental settings for lute, cittern and mandore. It is also set as a dance tune for violin in John Playford's *The Dancing Master* from the 4th edition. One of the cittern settings is titled *Pret*(t)*y Nancy*, which may refer to the text of a now lost ballad sung to it, and the tune is used as the 'Stemme: I have a love so fair, so Constant firme and kinde' to the text beginning ''Drou-voedster van myn ieugd' in Jan Starter *Friesche Lusthof* 1621, pp. 81-82.[[4]](#endnote-4) Here are eight settings of this single strain 8-bar tune, one for lute, two for mandore (one in lute tuning and the other transcribed for lute), three for cittern, one for violin transcribed for lute, and the fragment in the Folger lute book which begins similarly.[[5]](#endnote-5)

**P1.** GB-En Adv.5.2.18 (Straloch), p. 8 *Put on thy sark on Munday* [[6]](#endnote-6) p. 4

**P2.** cf. US-Ws V.b.280 (Folger), f. 87r untitled fragment 4

**P3.** Playford 1670, p. 90 *Put on thy Smock a Monday* - violin 4

**P4.** GB-En Adv.5.2.15 (Skene), pp. 97-99 *Pitt on your shirt on Monday*

- mandore (ffef) which is lute tuning 4

**P5.** GB-En Adv.5.2.15, pp. 136-137 *Pitt on your shirt on Monday*

- transcribed from mandore (hfhf) 5

**P6.** GB-En 9477 (Millar/McAlman), f. 73r untitled - chromatic cittern 5

**P7i&ii.** GB-En 9450 (Edwards), f. 41r *Put on your sark on monenday*

- diatonic cittern in french tuning

and transcribed for chromatic cittern in italian tuning 5

**P8.** Dd.4.23, f. 6v ii *Prety Nancy* - chromatic cittern 24

**Whoop do me no harm good man**

No original ballad text of this name is known but variations of a tune on the passamezo moderno ground with this title for lyra viol was published by William Corkine in 1610 (transcribed for lute here) and variations for keyboard also survive from around the same date.[[7]](#endnote-7) The title is also associated with settings of the tune for lyra viol by Richard Sumarte and anonymously for cittern. William Shakespeare quotes the tune in *The Winter's Tale* written *c.*1611:

Serv[ant]: '... he makes the maid to answer *Whoop, do me no harm, good man* - puts him off, slights him, with *Whoop, do me no harm, good man*'

Several other ballads from the early decades of the seventeenth century call for the tune, including 'A merry Ballad of a rich Maid' 'To the tune of, hoop doe me no harme good man' (EBBA 20114)[[8]](#endnote-8) and 'The Golden Age, Or, An Age of plaine-dealing' 'To a pleasant new Court tune: Or, Whoope doe me no harme good man' (EBBA 20066), the latter also probably giving the name to the same tune as in 'Doctor Dogoods directions' 'To the tune of The Golden age' (EBBA30052), 'The Honest Age' 'To the tune of the Golden age' (EBBA 20068) and 'The wiving age' 'To the tune of the Golden age' (EBBA 20178). The latter in turn probably gave the tune another alternative name as in 'I tell you, John Jarret, you'l breake' 'To the tune of the wiving Age (EBBA 20075), 'The Cooper of Norfolke' 'To the tune of The wiving age (EBBA 20188, 20256, 30027, 31705, 32938, & 32949), and 'The cunning Age' 'To the Tune of The Wiving Age' (EBBA 20194). The tune was probably also used for other related ballads such as 'The silver Age ... To a pleasant new Court tune (EBBA 20067) and 'The Cheating Age' 'To a pleasant new tune' (EBBA 20069). A song 'To ye tune of Whoope! doe me noe harme, good man' beginning 'There was an old lad, Rode on an old pad' is also included in Fry's *Pieces of Ancient Poetry* 1814, p. 21, purportedly from a mid seventeenth century manuscript of mainly Elizabethan poetry now not known. The tune title is also quoted in John Ford's play *The Fancies Chaste and Noble* published 1638,[[9]](#endnote-9) and in *The Famous History of Friar Bacon*, published in 1627 but possibly from as early as 1555.[[10]](#endnote-10) Also a ballad called *Of Johnny and Jinny* in John Ford's *Westmynster Drollery* of 1672, part II p. 72, with the refrain 'Whoop Jinny, come down to me' might have been sung to the same tune. [Additional: Sabol no. 398 - connection with Masque of Flowers]

**W1.** Corkine *Ayres* 1610, sigs. F1v-F2r *Whoope do me no harme goodman* - transcribed from lyra viol (ffhfh)

- VdGS Corkine no 10 6-7

**W2.** US-CAh Mus.182 (Ridout), f. 70r *Doe me noe harme good man*

- chromatic cittern 17

**W3.** GB-Mp BRm 832 Vu 51, pp. 14-15 *Whoop do me no harm*

*R*(ichard)*. S*(umarte). - lyra viol (ffeff) VdGS Sumarte no 15 18

Keyboard, anonymous: GB-Lbl Add.30486, f. 21r *Hoope do me no:*

Orlando Gibbons: D-B Lynar A2, p. 52 untitled; F-Pn 1186/II, pp. 35-36 *Do mee no harme good man* [later hand: *The word to this Air, is in the History of Friar Bacon*]; GB-Och 47, pp. 46-47 *A Ground*; GB-Och 431, ff. 2v-3r *whoop doe me no harme good man set by orlando gibbons*; GB-PLlancelyn bunbury. f. 1r *Mr. Gibbons*.

**Greenwood - Woods so wild**

As an appendix to the complete settings of the woods so wild in the *Lutezine* to *Lute News* 107 (October 2013), here is a cittern version titled Greenwood, the same title used for the setting in Playford's *Dancing Master* of 1652. No ballads are known that call for the tune, but John Vowell alias Hoker (d.1575) *Life of Sir Peter Carew* includes 'Sir Peter Carew (1512-1575) having a pleasant voice, the king (Henry VIII) would often use him to sing with him certain songs they call Freemen Songs, as namely, *By the banke as I lay*, and *As I walked the wode so wylde*.' (p. 40 in the modern edition by John Mclean, 1857).[[11]](#endnote-11)

**G1.** Playford 1666, sig. D2v *Greenwood* - cittern 53

**Hieronymus Wully**

These five dances ascribed to Hieronymus Wully, probably a Jewish composer, are found in one Polish and two Swiss manuscripts. The short prelude bearing the initials HW could be by the same person. He could have been a lutenist, but the settings are awkward, reconstructed here to better suit the lute, suggesting they are literal lute arrangements of music he composed for another instrumental or ensemble.

**HW1.** CH-Bu F.IX.70, p. 289 *CXLI Tantz Hyer Vull - Nachdantz* 8

**HW2.** PL-Lu M 6983, f. 107r *Ein Tanz. Hieronymi Wully* 8-9

**HW3.** PL-Lu M 6983, f. 107v *Ein ander Tantz Hier: Wull:* 9

**HW4.** PL-Lu M 6983, f. 107v *Ein ander ejusdem* (Hieronymus Wully) 9

**HW5.** CH-Bu F.IX.70, p. 317 *XLIX. Galliarda Hyer Vull* 10

**HW6.** CH-SAM Ms. M 1, f. 4r *Praeludium HW* 10

**=** CH-SAM Ms. M 1, f. 14v *Praeludium HW* - lacking rhythm signs

**Mercure continued[[12]](#endnote-12)**

One version of all of the lute solos by Mercury d'Orleans was in *Lute News* 120, except a passemezzo-gagliarda pair and the *Schlacht vor Pavia* with preceding prelude, which are included here. Also here are additional versions of some of the others that are in English sources or are sufficiently different to warrant inclusion for comparison; some are in a different key (no 21c & 23b) or have divisions on the strains although not necessarily Mercure's own. Considering how accomplished and attractive much of Mercure's music is, it is surprising that little of it has been recorded.[[13]](#endnote-13) No 24 commemorates the battle of Pavia (just south of Milan) from nearly a century earlier in 1525, when the army of Francis I of France was defeated by the Spanish army of the Hapsburg Holy Roman Emperor Charles V. The version of the prelude no 24a in D-LEm II.6.23 is identical to Fuhrmann, and the one in Besard is concordant but attempts unsucessfully to arrange it in triple time. The shorter 80-bar version of no 24b in Besard's *Thesaurus Harmonicus* of 1603 is more-or-less concordant with the first 80 of the 248 bars of the setting in Fuhrmann's *Testudo Gallo-Germanica* of 1615, and the first few bars are quoted in the otherwise different *Bataille* setting in the Schermar manuscript 133b.[[14]](#endnote-14) Two different cognate versions of no 19 are included here, and one was probably arranged by Robert Ballard for his *Premier Livre* published in Paris probably in 1611 and arranged for lute from the music to the Ballet de M. le Dauphin performed for king Louis XIII on 28 February 1610. The version in *Lute News* titled *Balletto du Roÿ Mercurÿ* could indicate that Mercury does not refer to the composer but is an allusion to the god Mercury, and it seems unlikely that Mercure composed music for French court ballets and is not recorded as being employed in France.

**2a.** \*D-W Guelf. 18.8, ff. 114r-117r *Passo è mezzo 1. parte / 2a parte / 3a parte /quarta parte /5ta parte /6ta parte /7ma parte /8a parte /9a parte* 11-15

**2b.** \*D-W Guelf. 18.8, ff. 117r-118r *Gagliarda 1a parte /2a parte /3a parte /4ta parte /5ta parte* 16-17

**4(a)** D-Hs ND VI 3238 (Schele), p. 16 *Corante Mercurÿ* *Lute News*

**4b.** GB-Cu Nn.6.36, f. 25v ii *Currant* 26

GB-Cfm 689, f. 65r *Courante* [Ennemond?] *Gauthier*

**6(a).** D-Mbs 21646 (Werl), f. 73v *Couranta 32* *Lute News*

**6b.** GB-Lbl Add.38539 (ML), f. 17v *A Volte* 25

D-B N 479, ff. 13v-14r *Courante*

D-Dl M 297, p. 113 untitled

D-Hs ND VI 3238, p. 48 *Corante Mercurÿ*

D-Hs ND VI 3238, p. 87 iii *Courante*

GB-Cu Nn.6.36, f. 25v i *Currante*

GB-Lam 603, f. 43v untitled

RUS-SPan O N° 124, f. 40r *Cor:*

Moy *Le Petit Boucquet* 1631, f. 15v *Courante par de moy*

**12(a).** Besard 1603, ff. 161v-162r *Volta eiusdem* *Lute News*

**12b.** GB-Lbl 38539, f. 20r *A Volte* 26-27

**14(a).** Fuhrmann 1615, p. 177 *Volte Mercurii. Gerire* *Lute News*

**14b.** B-Bc 26369, f. 3v untitled 27

CZ-Pnm IV.G.18, ff. 58v-59r *Volte Mercurij*

D-Hbusch herold, ff. 4r-4v *Volte*

**19(a).** D-B 4022, f. 11r *Balletto du Roÿ Mercurÿ* *Lute News*

**19b.** #GB-HAdolmetch II.B.1, ff. 191v-192r *Les grand Balletts du Roy* 28-29

A10B4C4-D8E8-F6G6H9

**19c.** Ballard *Premier Livre* 1611, pp. 10-11 *Ballet de M. Le Davfin*

*Premier chant - Second - Troisieme*  30-31

**21(a).** D-Ngm 33748 I, f. 68r *Ballet Mercurÿ* *Lute News*

**21b.** Hove *Delitiae Musicae* 1612, f. 58v *Ballet* - HoveB,[[15]](#endnote-15) no 276 32

**21c.** D-Kl 4° Mus. 108.I (Montbuisson), f. 60r *Ballet de la déesse diane* 32

D-Hbusch herold, ff. 2v-3r *Ballet* - HoveB, no 386

GB-HAdolmetsch II.B.1, ff. 209v-210r *Ballet*

F-Pn Vmd.29, ff. 9r-9v *Ballo Franzese*

**23(a).** S-Sk PB fil 172, ff. 13v-14r *Balletto* *Lute News*

**23b.** \*D-Kl 4° Mus. 108 I, ff. 66v-67r *ballet de mercure* 33

D-LEm II.6.15, pp. 298-299 *Ballet del Mercurs 22*

S-Sk PB fil 172, ff. 26r-26v *Favorite*

**24a.** \*Fuhrmann 1615, p. 184 *Praeludium Auff die Schlacht Pavia. Mercurii / Praeludium* 18

D-LEm II.6.23, ff. 24v-25r *Praeludium*

Besard 1603 167v *Battaille de Pauie* [bars 1-11]

**24b.** \*Fuhrmann 1615, pp. 185-190 *Schlacht vor Pavia Mercurii /*

*La e Grre. M.* 19-24

Besard 1603 167v-168r *Battaille de Pauie*

cf. D-Usch 133b, ff. 94v-97r *Bataille* - bars 1-2 & 4-5

**John Dowland Battles continued**

A version each of Dowland's galliards JD20, JD39 and JD40 were in *Lute News* 120, and all the other known versions for lute, bandora and cittern are included here.[[16]](#endnote-16) The title refer to the quotation of phrases from the anonymous battle settings in English sources,[[17]](#endnote-17) although not quoting directly from the related *La Guerre / La Battaille* by Jannequin or *Die Schlacht vor Pavia/La Battaglia Taliana* by Werrecore [and see Mercure no 24 above]. Note the similarity of phrase in bar 5 of JD20e and bars 1 and 5 of JD40q. A version of **JD20** that uses a 7th course in F just once was in *Lute News* 120, and the other four lute versions, for 6-course lute, are edited here together with the orphan consort bandora part and a transcription for lute. The lute solo setting of **JD39(a)** in *Lute News* 120 also fits as a consort part with the recorder, cittern and bass viol parts in Mathew Holmes' consort books, and so the tablature for the cittern part is included here as **JD39b**. One of the versions of the battle galliard **JD40** was in *Lute News* 120, and all the other sixteen are edited here. The galliard has three strains of eight bars and these twenty-four bars are repeated in the form of variations. Six versions in English sources and the one in Fuhrmann have four variations and are closely concordant, apart from the varying degrees of added ornaments and right hand fingering indications that range from none to many. The position and frequency of ornaments and the fingering are worthy of more detailed study, which I have not attempted here. The settings in the Königsberg, Sampson and Board lute books are also concordant with the other English versions and have two, three and seven variations, respectively, the last in Board in the form of extended 10-bar A and B strains only. The lute part from Dowland's *Lachrimae* of 1604 and another six continental versions comprise just one statement of each of the three strains and the latter are quite diverse or corrupt in places and are presumably arrangements by others (the final version ascribed to Gregory), although they bear similarities to the lute part. All versions are in D except the last one is in C, and eight versions are for 7-course lute (all but one 7th in D), seven for 8-course (7th in F, 8th in D) and two for 9-course (7th in F, 8th in E and 9th in D, although not using the 8th course so that an 8th in D could be substituted for the 9th in D).

**JD20(a).** NL-Lu 1666 (Thysius), f. 22r *Douwlantes Gailliarde* *Lute News*

**JD20b.** GB-Cu Dd.2.11, f. 7v *Dowlands Galliard* - DowlandCLM 20 32

**JD20c.** GB-Cu Dd.2.11, f. 67v untitled 32

**JD20d.** GB-Lam 602, f. 6v *A Galliard by Dowla* 33

**JD20ei.** GB-Lam 600 (Browne), f. 10v *Dowlands Galliard* - bandora 34

**JD20eii.** transcribed for lute 34

**JD39(a).** US-Ws V.b.280, f. 6r *Doulands Rounde Battell Galyarde* *Lute News*

**JD39b.** GB-Cu Dd.14.24, f. 36v *Dowlands Rounde b galliarde* - cittern part 31

GB-Cu Dd.5.20, f. 5r *Do: Round Battell galliarde* - bass viol part

GB-Cu Dd.5.21, f. 5v *Dowlands round Battell galliarde* - recorder part

**JD40(a).** US-Ws V.b.280, ff. 10v-11r *The Battell Gallyard Mr Dowland* *Lute News*

**JD40b.** LT-Va 285-MF-LXXIX (Königsberg), ff. 22v-23r *Galliarda*

*Anglic Dulandt / Variatio* 35

**JD40c.** GB-Lbl Eg.2046 (Pickeringe), ff. 17v-18r *the battell galyerd by mr. dowlande* 36-37

**JD40d.** GB-WPforester welde, f. 5v *The Battle Galliard* 38-39

**JD40e.** GB-Cu Dd.9.33, f. 23r *Mr Mildmays Galliard J D.* continued as

GB-Cu Dd.9.33, f. 94v *Dowlande plus in prima pa*[rte libri] 40-41

**JD40f.** GB-Lam 602 (Sampson), f. 7v *The battaile Galliarde by Johnson* 42-43

**JD40g.** D-B 40141 (Nauclerus), f. 239r *Galliarda Dulandi* 43

**JD40h.** Dowland *Varietie* 1610, sigs. L2v-M1r *the most high and mightie Christianus the fourth King of Denmarke, his Galliard. / Galliard. 1*

*/ Iohn Dowland, Batcheler of Musick.* - DowlandCLM 40 44-45

**JD40i.** GB-Lbl Add.38539, ff. 12v-13r *the Battle galliard by me Dowland* 46-47

**JD40j.** Fuhrmann 1615, pp. 112-113 *Galliarda Robert. Doulandt. 5.* 48-49

**JD40k.** GB-Lam 603 (Board), ff. 17v-18r *The kinge of Den his gall/*

*the kinge of Denm/ Mr Dowland his Battle gally* 50-53

**JD40l.** Dowland 1604, sigs. G2v-H1r *The King of Denmarks Galiard./*

*11 / Io. Dowland* - consort lute part 53

**JD40m.** D-LEm II.6.15, p. 518 *Anglicus aer* 54

**JD40n.** D-Lr 2000 (Harling), p. 68 *Galliardt Duland.* 54

**JD40o.** D-LEm II.6.15, p. 202 *Galliarda / 21* 54

**JD40p.** S-B PB fil.172, f. 33r, *Galiarda Englese* 55

**JD40q.** D-LEm II.6.15, p. 198 *Galliarda Gre/gorij .14.* 55

**La Monaca/La Alemano**

Here are nearly all the settings for lute and theorbo/chitarrone that I know for *La Alemana* or *Madre non mi far Monaca* (mother do not make me a nun) often shortened to *La Monaca*, as this popular tune was known in Italy.[[18]](#endnote-18) The same tune was titled *Une jeune fillette* and *Almande nonette* in France and the Low Countries, and *Ich ging einmal spazieren* and *Von Gott will ich nicht* in Germany, settings of which were in the *Lutezine* to *Lute News* 119. In a letter of October 11 1572 to her brother Francesco Maria II, Lavinia della Rovere recalls the first two lines of a song 'Madre non mi far monaca, Che non mi voglio fare' suggesting that it was already popular by the 1570s, and in fact the text was known from the fifteenth century but to a different tune than the one here.[[19]](#endnote-19) Thirty-five complete settings are edited here, plus incipits for the last four as I have not yet found copies of these sources.[[20]](#endnote-20) No M26 comes from the defective Modena B manuscript and The Partita 1-3 and all but the final thirteen bars of the B strain repeat of Partita 4 are missing, and a not very satisfactory attempt has been made to reconstruct as much as possible. Note also that many of the sources consulted here are Italian lute manuscripts located in Italy that are poorly represented in facsimile editions so are inaccessible. In fact, I know of two other versions, I-Fn Magl.XIX.30, ff. 13v-14r *La Monacha* and ff. 22v-24r *La Monaca di Gio. Galletti* but the xeroxes I made from the Lute Society of America microfilm are too illegible to arrive at a satisfactory reading, although I was able to read the tablature for no M2 from the same source. Many guitar books from the seventeenth century also include *Madre non mi far Monaca* with guitar accompaniment, listed by Wendland but not here.

**M1a.** D-Sl G.I.4 I, ff. 40v-41r *Ball Alemano IATB* 56

[Iohan Antonio Terzi Bergamo? - but different to no M27]

**M1b.** D-Sl G.I.4 I, f. 41r *La proportion dt pto ballo* 56-57

**M2.** I-Fn Magl.XIX.30, ff. 5v-6r *La Monanacha* 57

**M3.** Barbetta 1585, p. 20 *Balletto Francese detto Allemande* 58

**M4.** F-Pn Res.941, ff. 9r-9v *allemand* 58-59

**M5.** F-Pn Res.941, ff. 9v-10r [Alle]*ma*[n]*de* 59

**M6.** US-BE 757, ff. 8v-9v *La Alemana in soprano* 60-61

**M7.** US-BE 760, f. 25v *Alemana* 62

**M8.** US-SFsc M2.1 M3 (de Bellis), p. 55 *Alemana in soprano balletto* 62-63

**M9.** PL-Kj 40153, f. 20r *La Monicha* 63

**M10.** I-PESc b.10, f. 15r *Monica* 64

**M11.** F-Pn Rés Vmd.29, f. 22r untitled 64

**M12.** Caroso 1581, f. 135r *Balletto Alta Morona La sua Sciolta* 65

**M13.** F-Pn Rés Vmd.29, f. 4r *Principio della Monicha* 65

**M14.** Caroso 1600, p. ††3r-†††1v *Celeste Giglio - volta - Canario* 66-67

**M15.** F-Pn Rés Vmd.29, f. 4r *Monicha* 68

**M16.** I-PESc b.10, f. 26r *Monica* 68-69

**M17.** I-PESc b.10, f. 24r *Monica in Tenore* 69

**M18a.** I-Bas IV-86/746, ff. 5v-6r *Alemana* 70

**M18b.** I-Bas IV-86/746, ff. 6v-7r *La sua corente* 70-71

**M19.** F-Pn Rés Vmd.31, ff. 11v-12r *Alemanna* 71

**M20.** PL-Kj mus.40591, f. 2r untitled 72

**M21.** GB-WMl (Thynne), ff. 77v-77r & 76r-75v *La Mo*[nic]*a* [[21]](#endnote-21) 73

**M22.** F-Pn Res Vmd.30, ff. 6r 6v & 7r-7v *Monaca* - cf. M21 74-75

**M23.** F-Pn Rés Vmd.29, f. 1r *La Monica* 75

**M24.** I-PESc b.10, f. 14v *Monica* 76

**M25.** F-Pn Rés.1108, f. 46v *La luchina* - theorbo 76-77

**M26.** I-MOs B, f. 8v & 8r *Partita* part of *Partita 4* 77

**M27a.** Terzi 1593, pp. 115-117 *Ballo Tedesco & Francese* 78-80

**M27b.** Terzi 1593, p. 117 *Il Saltarello del prescritto ballo* 80

**M28.** cf. Gorzanis 1579, sigs. K3v-K4r *Balo todesco La sua Gagliarda* 81

**M29.** D-B Danzig 4022, ff. 4r-4r *Courrante Sophla Monycha V. B*.[[22]](#endnote-22) 82

**M30.** D-B Danzig 4022, ff. 1v-4r [M]*onycha* 83-87

**M31.** Piccinini 1623, pp. 104-106 *Partite variate sopra quest’Aria*

*francese deta l’Alemana* 88-91

**M32.** B-Br 16.662, f. 27v *Monicha* 91

**M33.** Piccinini 1623, pp. 84-85 Corrente *XII Fatta sopra l'aria*

*Francese, che sta a carte* 92

**M34.** I-Lg 774, f. 31r *Alemanna* [different tune?] 92

**M35.** Piccinini 1623, p. 107 Corrente *VI Sopra l'Alemana - Partita* 93

**M36.** I-Nc 7664, f. 22v *Monacha* - incipit only 33

**M37.** I-Nc 7664, f. 70v *Monacha* - incipit only 33

**M38.** I-PESc b.14, f. 2v *Monicha* - incipit only 96

**M39.** CDN-Mc w.s., f. 67r & 67v *Monaca* 97-98

[Additional: I-TRc 1947, f. 8v *Baletto allemana*, f. 8v *Allemana*, 21r *Baletto della Alemana*, f. 21v *Baletto alemano*]

**Albert de Rippe Fantasie 3**

This supplement ends with the twelfth part in the series of complete fantasies of Alberto da Ripa/Albert de Rippe, reproducing the third of the six fantasies in Fezandat's first volume, published in 1552 and reprinted with identical tablature in 1553.[[23]](#endnote-23) This version may have been the exemplar for the version in the Marsh lute book from the 1580s as most of the variants and errors are the same. Another almost identical version is also in the first volume of the series of Rippe's works published by Le Roy and Ballard, probably all in the 1550s but now only known from a presumed reprint in 1562. The fantasie is 228 bars long and quotes the theme of Philippe Verdelot's madrigal Dormend’un giorno [model: RISM A/I 153820 no 18 for 5 voices],[[24]](#endnote-24) and abounds with Rippe's attractive lute figuration so that it is curious that no recordings have been made to my knowledge.

**R3.** IRL-Dm Z.3.2.13 (Marsh), pp. 28-29 untitled 94-96

Fezandet I 1552, ff. 8v-10v *Fantasie* [index: *La troisieme fant*.]

=Fezandat I 15538, ff. 8v-10v *Fantasie*

Le Roy & Ballard I 1562, ff. 8v-10r *Fantasie troisiesme*

*John H. Robinson, December 2*016

1. Act I, scene 2: Slime. 'I come to dance, not to quarrel. Come, what shall it be?' ... Nicholas: 'Put on your Smock a' Monday.' [↑](#endnote-ref-1)
2. Act V: Clowne. This is fine, y-faith! nowe, when they have noebodie to leave on the stage, they bringe mee up, and, which is worse, tell mee not what I shoulde saye ! Gentles, I dare saie youe looke for a fitt of mirthe. I'le therfore present unto you a proper newe love-letter of mine to the tune of Put on the smock o Mundaye, which in the heate of my charitie I pende'. [↑](#endnote-ref-2)
3. Bobadilla: 'Cannot the cooks lick their fingers without your overseeing? nor the maids make pottage, except your dogs head be in the pot? Don Lucio? Don Quot-Quean, don Spinster! wear a peticoat still, and put on your smock a' Monday; I will have a baby o'clouts made for it, like a great girl!' [↑](#endnote-ref-3)
4. William Chappell *Popular Music of the Olden Time* [PMOT] (1855-6), p. 193; William Chappell, revised H. Ellis Woolridge *Old English Popular Music* [OEPM] (1893/reprinted New York 1961),  part I, p. 234. The tune is similar to *Room for Company/Cuckolds* a.k.a *Hunt the Hare* in Thompson's *Compleat Collection of 200 Favourite Country Dances* IV (c.1780) 52, see Claude M. Simpson *The British Broadside Ballad and Its Music* (New Brunswick, Rutgers University Press, 1966), pp. 615-616. [↑](#endnote-ref-4)
5. John M. Ward 'Sprightly & Cheerful Musick' *Journal of the Lute Society* xxi (1979-81), pp. 196 & 234. [↑](#endnote-ref-5)
6. P1 & P4 also edited in *Lute News* 73 (March 2005) no 14. [↑](#endnote-ref-6)
7. Chappell *OEPM*, p. 96; Chappell *PMOT*, part I, p. 208; Simpson *ibid.*, pp. 777-779. [↑](#endnote-ref-7)
8. University of California Santa Barbara: English Broadside Ballad Archive: <http://ebba.english.ucsb.edu> [↑](#endnote-ref-8)
9. Act iii scene 3: Sec[co] [to Morona]: 'You are a scurvy fellow, and I am made a cokes, an ass; and this same filthy crone's a flirt. *Whoop do me no harm good-woman*'. [↑](#endnote-ref-9)
10. The section titled 'How Fryer Baconserved the Theeves that robbed him, and of the sport that his man Mileshad with them': 'They being asleepe on the bare ground, hee tooke their money from them, and gave them this Song for their farewell, To the tune of, *O doe me no harme good man*: You roaring boyes, and sturdy Theeves, you Pimpes, and Apple-squires.' [↑](#endnote-ref-10)
11. Chappell OEPM, pp. 119-120. [↑](#endnote-ref-11)
12. A commentary for all the music in *Lute News* 120 and the music by Mercure and Dowland here is on pp. 97-99 of this *Lutezine*. [↑](#endnote-ref-12)
13. *Lautenmusic aus dem Nürnberg Lautenbuch auf dem Originlinstrument von Pietro Railich* Christian Zimmermann (Antes BM-CD 31.9106, 1997): no 20 & 21; Liz Kenny *The Flying Horse: Music from the ML Lutebook* (Hyperion, CDA67776, 2009): no 6 played with all the ornaments! [↑](#endnote-ref-13)
14. François-Pierre Goy 'Three versions of Pierre Gaultier's Bataille (1626, 1638, 1650)' *Journal of the Lute Society of America* xlii-xliii (2009-2010) p. 26. [↑](#endnote-ref-14)
15. Jan Burgers (ed.) *Joachim van den Hove: Life and Works* (Utrecht 2013). [↑](#endnote-ref-15)
16. Diana Poulton and Basil Lam *Collected Lute Music of John Dowland* (Faber 1974/R1978 & 1981) [DowlandCLM]; Diana Poulton *John Dowland* (Faber 1972/R1982), pp. 138-142; John M. Ward *A Dowland Miscellany Journal of the Lute Society of America* X (1977), pp. 139-140. [↑](#endnote-ref-16)
17. The following English battle pieces will be included in a later *Lutezine*: IRL-Dtc 410/I (Dallis), pp. 60-67 *battle - pauen*; GB-Cu Dd.2.11 ff. 29v-31r untitled; GB-Lbl Add.38539 (ML), ff. 23v-25r *the Battle*; GB-Lbl Eg.2046 (Pickeringe), ff. 52v-54r *the battelle the batell for ii lutes* - duet; US-Ws V.b.280 (Folger), ff. 19v-21v *the Battle*; cf. GB-Eu 5.125, ff. 58v-62v; untitled **=** PL-Kj 40032, pp. 368-371 *La Batalla*. Keyboard - William Byrd: F-Pn Rés.1186, ff. 93v-99v *The Battle*; GB-Lbl Add.10337 (Rogers), ff. 11v-18r *The Battaile*; GB-Lbl Mus.1591 (Nevell), ff. 18r-32r *the battell*; GB-Och 431, ff. 11r-16v *Mr Birds Battle*; GB-PLlancelyn bunbury, ff. 17v-27r *The battle by mr: bird*. Anonymous: F-Pn Rés.1185, pp. 290-297 *A Battle. and no Battle: frigian musique*; S-Skma 1 (Eysbock), ff. 60v-61r *Pauana de la Batalie*. see John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* x (1977), pp. 139-140. [↑](#endnote-ref-17)
18. One setting, PL-Kj Mus. ms. 40032, pp. 382-385 *La Monacha ballo francese una fillette chançon françoÿs* is excluded here as it was included in the *Lutezine* to *Lute News* 119 (October 2016), no 12 with all the other settings of Une jeune fillette, some of which as sections of it were concordant. [↑](#endnote-ref-18)
19. John Wendland 'Madre non mi far Monaca: The Biography of a Renaissance Italian Folksong' *Acta Musicologica* 48 (1976) pp. 185-204 online (subscription needed): <http://www.jstor.org/stable/932314>

    Wendland lists the many other texts sung to the tune as well as instrumental settings although very few for lute. [↑](#endnote-ref-19)
20. The incipits are from Victor Coelho *The Manuscript Sources of Seventeenth-Century Italian Lute Music* (Garland 1995) pp. 385, 407, 419 & 559. [↑](#endnote-ref-20)
21. Thank you to John Reeve for a copy. [↑](#endnote-ref-21)
22. Also edited with the complete lute music of Vicenzo Bernia of Bologna for *Lute News* 106 (July 2013), no 13. [↑](#endnote-ref-22)
23. Numbering from Jean-Michel Vaccaro *Oeuvres D'Albert de Rippe I: Fantasies* (Paris, CNRS 1972). Sources: *Premier Livre de Tabulature de Leut* (Paris, Fezandat 1552) <http://gallica.bnf.fr/ark:/12148/btv1b10308932s>

    which is identical to *Premier Livre de Tabulature de Leut* (Paris, Fezandat 1553); *Premier Livre de Tabulature de Leut* (Paris, Le Roy and Ballard 1562/facsimile: Tree Edition 2009) <http://daten.digitale-sammlungen.de/0007/bsb00077412/images/index.html?fip=193.174.98.30&id=00077412&seite=5> and <http://rosdok.uni-rostock.de/resolve/id/rosdok_document_0000008474> [↑](#endnote-ref-23)
24. Other fantasia parodies: PL-Kj mus.40598, ff. 12v-13r *Fantasia super Dormendo M*(elchior) *N*(eusidler); GB-Cu Dd.2.11, f. 25v untitled (bars 1-23 and 45-57 of vocal model) = GB-Eu Dc.5.125 (Thistlethwaite), ff. 73v-74v *A fantasia*. Intabulations: Bakfark 1553, sigs. K1r-K2r *Dormend'un giorno 5. Vocum* = PL-Kj mus.40598, ff. 41v-42v *5. vocum Verdelot Dormendo Un giorno* = GB-Eu Dc.5.125, ff. 71v-73r untitled (not previously recognised as concordant with Bakfark) ~=Phalèse 1568, f. 51v *Dormiendo i giorno*; PL-Kj mus.40598, ff. 106v-106Ar *52 Dormend vng jorno* ~= IRL-Dm Z.3.2.13, pp. 400-401 *Dordo* ~= Valderrabano 1547, f. 38r *Dormendo un giorno* - with texted mensural melody; Ruffo 1564, f. 8r *Dormendo un giorno* - instrumental ensemble à3; Cabezón 1578, f. 142v *Durmendo un jorno* - keyboard. [↑](#endnote-ref-24)