**Lutezine to Lute News 121 (April 2017): Ballad settings: Carman's Whistle & A health to Betty - more versions of Lorenzino Tracetti/Vincenzo Pinti Fantasias and settings of John Dowland JD60 Come away & JD79 What if a day and Almande Don Frederico / Gar lustig ist spazieren gehn**

**and The Queen's Almaine & Albert de Rippe part 13: Fantasie 2**

This supplement is an appendix to the music of Lorenzino Tracetti/Vincenzo Pinti (additional versions of some of the fantasias) and John Dowland (the remaining settings of *What if a day* and *Come again* as well as instrumental settings of *Sleep wayward thoughts* plus lute song versions) that are in *Lute News* 121, as well as including settings of additional ballad tunes, all the settings of *Almande Don Frederico/ Gar lustig ist spazieren gehn* and The Queen's Almaine plus the penultimate instalment of the fantasies of Albert de Rippe.[[1]](#footnote-1)

**The Carman's Whistle**

**CW1.** GB-Lbl Eg.2046, f. 32v *Carmans Whistle by M Johnsonne -*

JohnsonB[[2]](#footnote-2) 32a pp. 6-7

**CW2.** GB-Cu Dd.5.78.3, ff. 48v-49r *Carmans Whistle* - JohnsonB 32b 8-9

Variations on the tune of this name in the two strain form ABB are found in two sources, Mathew Holmes second lute book GB-Cu Dd.5.78.3 (copied *c.*1595-1600) with four variations and in Jane Pickeringe's lute book (in the first part, copied *c.*1616-20), ascribed *Mr Johnsonne* with five variations. The first two variations are nearly identical in the two sources but the rest are quite different, and so totalling seven distinct variations in all. As to which Johnson is intended, it is likely to be John rather than Robert, or possibly arranged by someone for lute from a setting by Edward. Seven versions of an unrelated keyboard setting by William Byrd are also known.[[3]](#footnote-3) A letter dated 1592 by Henry Chettle (1564-*c.*1607) prefixed to Anthony Munday's translation of *Gerileon of England* (part 2 sig. A4r), comments that 'I maruell who the deuell is his Printer [who] would bee so impudent to print such odious and lasciuious ribauldrie, as *Watkins Ale*, *The Carmans Whistle*, and sundrie such other', a criticism he repeats in his pamphlet *Kind-Heart's-Dream*: 'they hear no better matter but the lascivious undersongs of *Watkins Ale*, *The Carman's Whistle*, *Chopping-Knives*, and *Friar Foxtail* (a.k.a. The Friar and the Nun), and that with such odious and detested boldness, as if there be any one line in those lewd songs than other more abominable'. References to the musical activities of carmen (a carman was a driver of a horse and cart for delivering goods), playing the whistle in particular, are found in Shakespeare's *The Second Part of King Henry IV*, written *c.*1596-9: in the last lines of act 3 Falstaff describes Justice Shallow as 'A came ever in the rearward of the fashion, and sung those tunes to the overscutch'd huswifes that he heard the carmen whistle, and swear they were his fancies or his good-nights'. Also, in Ben Johnson's comedy *Bartholomew Fair* acted in 1614, act 1 scene 1, Waspe says of the young Master that 'he has learn'd nothing but to sing Catches ... If he meet but a carman in the street and I find him not talk to keep him off him, he will whistle him all his tunes over at night, in his sleep'.[[4]](#footnote-4) Although not recorded in the surviving Stationers Registers, Chettles' comments and a lute setting from the 1590s suggest a ballad was known in the 16th-c. It may be the same as the ballad from the late seventeenth century 'The Courteous Carman and the Amorous Maid. or, The Carman's Whistle ... to the tune of The Carman's Whistle; or, Lord Willoughby's March' (an alternative tune that also fits the text) beginning 'As I abroad was walking by the breaking of the day' (EBBA[[5]](#footnote-5) 32828, 32829, 35148; Roud[[6]](#footnote-6) 18821). The sexual inuendos that Chettle objected to are clear in the lines 'Thou hast as rare a whistle as ever Carman had' in verse 8, and 'The bonny Carman's whistle shall for my mony go' in verse 12. 'The Comber's Whistle, or the Sport of the Spring' beginning 'All in a pleasant morning, in the merry month of May' licensed to Sir Roger L'Estange, so before 1685 (Roud V33165), is a close paraphrase of 'The Courteous Carman' above and may have used the same tune. Another ballads to the tune is 'All is ours and our Husbands, Or the Country Hosteses Vindication' beginning 'Come all you Tribes of Hostises' to the tune of 'Carmens Whistle, or High Boys up go we' (an alternative tune) (EBBA 35886, 30111, 33238, 35076).

**A Health to Betty**

**B1a.** GB-Ctc O.16.2, p. 136 *A Toy* p. 13

**B1b.** GB-Ctc O.16.2, p. 118 *A Health to Betty* 13

**B2.** GB-Lbl Add.63852, f. 115r ii *A health to Betty* - transcribed

from lyra viol (edfhf) - VdGS 7931 18

**B3.** Playford *Dancing Master* 1st 1651 & 9th 1695, p. 21 *A Health*

*to Betty* - arranged for lute from violin melody 18

**B4.** GB-DU Mus.10455 (Wighton copy of Blaikie), pp. 4-5 *A Health*

*to Betty* - transcribed from lyra viol (edfhf) 19

**B5.** GB-Lbl Add.59869,[[7]](#footnote-7) f. 24r *A Health to Bety* - transcribed

from lyra viol (edfhf) 19

**B6a.** Ford 1607, sig. K2v *What you will* - lute I trans from lyra viol (fefhf) 20

**B6b.** Ford 1607, sig. L1r *What you will* - lute II trans from lyra viol (fefhf) 21

**B7a.** Mathew 1652, p. 14 *What you will* - transcribed for lute in vieil ton 22

**B7b.** Mathew *The Lutes Apology* 1652, p. 14 *What you will* - lute (dedff) 22

**B8.** *Orpheus Caledonius* 1733, I, pp. 51-53 *XXV A Health to BETTY*

- transcribed from texted cantus and bass 22

**B9.** Holborne *Cittharn Schoole*, sig. D1r *What you will* - chromatic cittern 23

**B10.** Playford *Musick's Delight on the Cithren* 1666, sig. D2v *42 Health*

*to Betty* - chromatic cittern 23

**B11.** GB-Lam 603, ff. 44v-45r *What you will* 24

**App 1a.** GB-Lbl Eg.2046, f. 51v *Besse Bell* - trans. for lute in vieil ton 5

**App 1b.** GB-Lbl Eg.2046, f. 51v *Besse Bell Gau*(thier tuning edeff) 5

[Additional: GB-Lbl Add.29371, f. 27v Besse Bell - violin;

GB-Lbl RM23.1.4, f. 37r *What you will* - keyboard different tune]

No ballad text with the title, first line or refrain 'A Health to Betty' is known, but other ballads call for the tune: 'The Northern Turtle, wailing his unhappy fate in being deprived of his sweet mate: to a new Northern tune, or A health to Betty' (EBBA 20021/20022, *c.*1628-30); 'Advice or, an Heroic Epistle to Mr. Fra(ncis). Villiers' to the tune of 'A Health to Betty' beginning 'Leave off your Ogling Francis' (GB-Lbl Harl.7319, p. 278), with another version dated 1682 naming the tune as 'heres A health to Betty' (GB-Lbl Harl.6914, p. 58); Martin Parker's 'Fourepence halfpenny Farthing: Or, A Woman will haue the Oddes',[[8]](#footnote-8) beginning 'One morning bright, for my delight' to the tune of 'Besse Bell, or a health to Betty' recorded in the Stationers Register in 1629 (EBBA 20127, *c.*1629) - *Besse Bell* is an alternative tune and a lute setting is included here as **App 1a-b**;[[9]](#footnote-9) 'The paire of Northern Turtles' *c.*1635 beginning 'Farewell, farewell, my dearest dear', sung 'To a new Northerne Tune, or, A health to Betty' (EBBA 30219, 1624). A later use of probably the same tune is a broadside of 1689 'The Boast of Great Britain' to the tune of 'Good Health to Betty: Or, Queen Mary's Lamentation' beginning 'We had a Roman Queen of late' (EBBA 22276, 1689). The tune was still in use into the 18th-century, as in Thomas d'Urfey's *Pills to purge Melancholy* 1719 (vol. II no 110) 'The Female Quarrel; or, A Lampoon upon Phillida and Chloris, to the tune of a country dance, call'd A Health to Betty', and William Thompson's *Orpheus Caledonius* 1725 includes a drinking song 'O let us Swim in Blood of Grapes' set to the tune without naming it (melody arranged here as **B8**).[[10]](#footnote-10) No reference to the ballad tune 'A health to Betty' could be found in poems or plays, but six settings, three for lute (**B1a-b** & **B7**), three lyra viol (**B2, B4 & B5**) and a lute arrangement of a violin melody (**B3**) are edited here.[[11]](#footnote-11) In *The Lutes Apology*, Richard Mathew set the tune for lute in french flat tuning calling it *What you will* (**B7**), but other instrumental settings with the title *What you will* for lute (**B11**), two lyra viols (arranged for two lutes here as **B6a-b**) or cittern (**B9-10**) use different tunes, so the title may be more generic, as no ballad called or beginning *What you will* could be found. Nor were quotations of 'What you will' found, but note the title of Shakespeare's 'Twelfth Night or What you will' from *c.*1600-1601, and Maria's line in it (act I scene 5) 'Go you, Malvolio: if it be a suit from the count, I am sick, or not at home; what you will, to dismiss it' although this is probably a common phrase not quoting a ballad.

**P4.** GB-Mp BRm 832 Vu 51 (Manchester Gamba Book), p. 92 *The Pigges of Rumsey* - lyra viol (bagpipe tuning fhn) - VdGS[[12]](#footnote-12) 9984 p. 30

**App 2.** F-Pn Res.941, f. 32v *Ballet* 11

P4 is a variant title and tune for Peg a Ramsay, to go with the three versions in *Lute News* 121. And the ballet here is a one-stave page filler reminiscent of music of French Ballets or English masques.

**John Dowland more versions of JD60 Come again JD79 What if a day & Sleep wayward thoughts**

**JD60(a).** GB-Cu Nn.6.36, f. 21v *Come away* - DowlandCLM 60 *Lute News*

**JD60b.** US-CA Mus.181 (Otley), f. 11r *All the daye* /

*Al the daye* - chromatic cittern in italian tuning 9

**JD60c.** D-Kl 4o 108/I, f. 1v *Paduana* in F 10

**JD60d.** D-Kl 4o 108/I, f. 64v *Paduana Anglois* - in C 10

**JD60e.** D-Kl 4o 108/I, ff. 64v-65r untitled variation - in C 11

**JD60f.** D-LEm II.6.15, p. 472 *Commia guinae Dulandi 5* - in F 12

**JD60g.** D-LEm II.6.15, p. 502 *Commia Doulandi* - in F 12

**JD60h.** Valerius 1626, p. 167 *Stem: Engels Com again, metten Bas:*

*Ende is een tWeespraeck tusschen Ian ende Pieter* 13

**JD60i-i.** Valerius 1626, p. 167 *Engels Com again* - diatonic cittern

in french tuning - LZ-JDCit 14

**JD60i-ii.** Valerius 1626, pp. 166-167 *Engels Com again*

- transcribed for chromatic cittern in italian tuning 14

**JD60j.** Dowland 1597/R16134, sigs. I1v-I2r *XVII. Come againe:*

*sweet loue doth now inuite* - lute song 15

The solo lute setting of Dowland's *Come againe* (although titled *Come away*) from Mathew Holmes last manuscript, Nn.6.36 copied *c.*1605-15, was in the supplement to *Lute News* 121 (**JD60**), and the lute song plus all the other cognate instrumental settings, except the keyboard and bass viol versions,[[13]](#footnote-13) are edited here.[[14]](#footnote-14) As described in *Lute News*, there are two texts for the song, one of two verses beginning *Come againe: sweet loue doth now unuite*, and another four verses beginning *All the day*,[[15]](#footnote-15) the latter used as title for the setting in the Otley cittern book as well as the bass viol solo in Mathew Holmes consort part book GB-Cu Dd.5.20. The six other lute settings are from continental sources, including a lute solo, cittern solo and Dutch song 'Ende is een tWeespraeck tusschen Ian ende Pieter' beginning 'Ach bitter-heyt! Ach! ach! waer vliedé wy?' in Valerius' print of 1626, and the others are in two lute manuscripts: two are titled *Commia Dulandi* and *Commia guinae Dulandi*, presumably corruptions of *Come again*, in D-LEm II.6.15 of Leipzig provenance, and three solo lute settings (one a division to one of the others) in two different keys with the title *Paduana Anglois* plus Italian text set to a corrupt version of the tune,[[16]](#footnote-16) are in the lute book of Princess Elizabeth of Hessen. Although based on one of Dowland songs, there is nothing to suggest that he made any of the instrumental arrangements himself.

**JD79(a).** US-Ws V.b.280, f. 23r untitled *Lute News*

**JD79b.** GB-CHEr DLT/B31, f. 53r *What if a day*

- lyra viol (ffeff) - Sumarte 12 p. 24

**JD79c.** US-Ws V.b.280, f. 87r *what if* [a] *day or a nigihte or a yere* 25

**JD79d.** GB-Lbl Eg.2046, f. 19r untitled 25

**JD79e.** GB-Cu Add.8844, f. 2r untitled 25

**JD79f.** GB-Cu Dd.9.33, f. 62v untitled 26

**JD79g.** CH-Bu F.IX.53, f. 19r untitled 26

**JD79h.** D-B 40141 (Nauclerus), f. 186v untitled 27

**JD79i.** Valerius 1626, pp. 247-248 *Commedianten dans* [*Berg op Zoom*] 27

**JD79j-i.** GB-En Acc.9769 84/1/6 (Balcarres), p. 127 *What if day,*

*a month, or a year* - transcribed for renaissance lute 28

**JD79j-ii.** GB-En Acc.9769 84/1/6 (Balcarres), p. 127 *What if day,*

*a month, or a year, with the 9th lowed, halfe a note, Jean mores way,*

*mr Beck* - baroque lute (dfedf) 28

**JD79k-i.** GB-En Adv.5.2.15 (Skene), pp. 107-8 *What if a day*

- mandore 29

**JD79k-ii.** GB-En Adv.5.2.15, pp. 107-108 *What if a day*

- transcribed for lute 29

**JD79l.** GB-Mp BRm 832 Vu 51, p. 12 *What if a daye*

*-* lyra viol (ffeff) Sumarte 12 30

**JD79m.** GB-Lbl Add.63852, f. 114r *Whatt if a day* - lyra viol (defhf) 31

**JD79n.** GB-En Dep.314 no. 24, p. 20 *What if a day Harp flat*

- lyra viol (edfhf) 31

= GB-En P637 R787.1, f. 18v *What if a Day harp flat*

= GB-DU Mus.10455 (Wighton copy of Blaikie), p. 1

*What if a day?* - lyra viol (edfhf)

**JD79o.** GB-En P637 R787.1, f. 4v *What if a day* - lyra viol (defhf) 31

**=** GB-En Dep.314 no. 24, p. 16 *What if A day a herp sherp*

**=** GB-En Dep.314 no. 24, p. 10 untitled incomplete

- lyra viol (defhf) VdGS 7581

**JD79p.** GB-CHEr DLT/B31, f. 7r *What if a Day Alfonso waye* - ffhfh 32

**JD79q-i.** Valerius 1626, pp. 247-248 *Commedianten dans* [*Berg op Zoom*]

- cittern 33

**JD79q-ii.** Valerius 1626, pp. 247-248 *Commedianten dans* [*Berg op Zoom*]

- cittern 33

**JD79r.** GB-Cu Dd.4.23, f. 32r *What is day or a night or an hower* - cittern 34

**JD79s-i.** GB-En 9450 (Edwards), f. 42r *Quhat if a day* - diatonic cittern 34

**JD79s-ii.** GB-En 9450, f. 42r *Quhat if a day* - chromatic cittern 35

**JD79t.** Robinson 1609, sig. K2r *What if day* - chromatic cittern 35

The lute solo setting of Thomas Campion's song *What if a day* copied in John Dowland's hand into the Folger lute book is in the supplement to *Lute News* 121, and another nineteen settings for lute, cittern, mandore and lyra viol (the latter two transcribed for lute) are edited here.[[17]](#footnote-17) Of these JD79f from Holmes' third lute book Dd.9.33, copied *c.*1600-1605 is the best. Many sources of the text and music, or just the text, are known (although none for voice and lute), but the tune is not called for in other ballads, except to Dutch texts in Dutch songbooks.[[18]](#footnote-18) However, in the British Library copy of William Slatyer's *Psalmes or Songs of Sion* of 1642, the tune title is added by hand next to Psalm 126, probably meaning that it was sung to it. The song was altered and amplified in a number of broadside editions with the title 'A Friends aduice: In an excellent Ditty, concerning the variable changes in this world. To a pleasant new tune' beginning 'What if a day or a month, or a yeare', entered in the Stationers Register in December 1614 (Rollins 2909) and known from a number of editions (EBBA 20643, undated; 30074, 1619-1629?; 20250, 1625?; 30653, 1663?; 31245 33889 & 34956, 1663-1674?; and Roud V580). The original song also seems to have inspired Robert Jones' songs 'What if I seeke for Loue of thee' no 18 in *The First Booke of Songs or Ayres* of 1600 and 'Whither runneth my sweet heart' no 12 in *The Second Booke of Songs and Ayres* of 1601, and is related to the madrigal to similar text but different music for 'What if a day or a month or a yeare' in Richard Allison's *An Howres Recreation in Music* 1606. It was also quoted in the line 'This any man may sing or say / I'th'ditty call'd What if a Day' in Samuel Butler's poem *Hudibras* published in 1663.[[19]](#footnote-19)

The majority of instrumental settings are titled simply *What if a day*, although six are untitled and some have extended titles: only JD79j and Creighton's keyboard setting adheres to the ballad text *What if a* *day* [or] a *month or a year*, with variants *What if a day or a night or a year* in the Folger-Dowland lute book (JD79c),[[20]](#footnote-20) and *What is a day or a night or an hour* in Mathew Holmes' solo cittern manuscript (JD79r).[[21]](#footnote-21) Five lute settings are in English sources and one each Scottish, Dutch, German and Swiss. Five are in C minor (assuming a lute tuned in nominal G pitch), F.IX.53 in F minor, Trumbull and Valerius in G minor, and the baroque lute version in the Balcarres lute book is transcribed into G minor here. The ten settings for lyra viol, several nearly identical, are in four different lyra tunings, but all transcribed satisfactorily into C minor, as did the setting for mandore.

**JDapp-a.** Dowland 1597/R1613, sig. G1v *Sleep, waiward thoughts*

- lute song p. 16

**JDapp-b.** GB-Och Mus.439, p. 46 Untitled - accompaniment

transcribed from lyra viol (fefhf) 17

**JDapp-ci.** GB-En Adv.5.2.15, pp. 108-109 *Floodis of teares*

(Sleep Wayward thoughts) - mandore (hfhf) 17

**JDapp-cii.** GB-En Adv.5.2.15, pp. 108-109 *Floodis of teares*

(Sleep Wayward thoughts) - transcribed from mandore (hfhf) 17

**JDapp-d.** GB-En Dep 314 no. 24, p. 6 *Sleep way ward thoughts*

- transcribed from lyra viol (defhf) 18

*Sleep wayward thoughts* is the thirteenth song in Dowland's *First Booke of Songes or Ayres* of 1597, also found in sixteen other vocal sources.[[22]](#footnote-22) It is also known from four instrumental settings, for keyboard in GB-Lbl Add.15117, f. 22v untitled, as well as one for mandore, a lyra viol solo and a lyra viol accompaniment for the song, the last three transcribed for lute here (**JDapp-b-d**). Curiously, the Scottish vocal sources[[23]](#footnote-23) include the song more-or-less as in Dowland's print, apart from adding a third verse, and two of them add an alternative setting of the same music using the text from another Dowland song, *If floods of tears*, the eleventh song in Dowland's *Second Book of Ayres* of 1600. The setting for mandore also bears the title *Floodis of teares*. The song is alluded to in George Chapman's play *Eastward Hoe* performed in 1605, when Girtred quotes the fifth line of verse one of the song saying 'Thus while she sleeps I sorrow for her sake' (sig. A4v), and the title is quoted in *Euerie Woman in her Humor* (1609), when Philautus says to the boy 'Boy, sleepe wayward thoughts' (sig. B1v).[[24]](#footnote-24)

**Additional settings of Fantasias of**

**Lorenzino Tracetti & Vincenzo Pinti**

One version of each of the fantasias ascribed to Lorenzino Tracetti and/or Vincenzo Pinto were edited in the supplement to *Lute News* 121, and additional versions are included here. **C66b** in Besard is closely concordant with as C66a in 40032 except for variant rhythms altering barring and the latter is extended by inserting ten bars (15-24 in C66b) between bars 13 and 14. **C71b** in Barbarini is nearly identical to the version in Siena, and is closely concordant with C71a in Schele, itself identical to Besard. C71a and C71b do not begin the same, bars 1-3 of C71b an alternative replacing bars 1-7 of C71a, and the figuration throughout is then quite different. **C72b** is closely concordant with C72a with variants altering rhythm and barring and two bars in Besard (C72b bars 21/8 to 23/7) are extended to seventeen bars in 40032 (C72a bars 50/1 to 67/1). **C72c** in Mertel is not concordant with C72a but uses the same theme transposed down a tone and shares characteristic Lorenzino figuration ending with the same cadence as C66. The versions of **C80** are all closely concordant, especially Besard and *Varietie*, with some significant differences mostly in Raimondo (see the commentary for a detailed comparison). The version in Galilei adds five bars between bars 79-80 of the other versions; the six bars 108-114 in Raimondo and Galilei are substituted with a single bridging bar in Besard and *Varietie*; and Raimondo extends the penultimate bar of the others into a five bar cadential flourish. **C82b** from *Varietie* is closely concordant with C82a from Herbert for the most part (bars 1-33 = 1-67), but then *Varietie* finishes with ten bars (33/2 to 42/6) that are different to the more extended forty bars in Herbert (67/3 to 107), although the last two bars are similar. Carlone's C82/2 in Mertel is a different style of fantasia only beginning with a related theme, and is not included here.

The differences between versions of ostensibly the same fantasia described here argue against the idea of the transmission of a finished and complete composition, particularly in the case of a free form genre such as the fantasia. It seems likely that lutenist composers such as Lorenzino varied and improvised around their musical material over time so that different versions came into the hands of lutenists and copyists. Besard is the major source of the music of Tracetti/Pinti and his *Thesaurus Harmonicus* of 1603, dedicated to 'Laurencini Romani', includes eleven of the fourteen fantasias here. One wonders how faithfully Besard (and indeed all editors and copyists) reproduced fantasias from his exemplars, and to what extent he conflated and edited them in his own taste.

**C66b.** Besard 1603, f. 20r *Fantasia Laurencini* - Crawford[[25]](#footnote-25) 22 p. 37

C66(a). PL-Kj 40032 (Barbarini), p. 209 *Tiento de sesto tono* *Lute News*

**C71b.** PL-Kj 40032, p. 130 untitled 46

NL-Hnmi Kluis A 20 (Siena), p. 72 *Fantasia*

cf. C71(a). D-Hs ND VI 3238 (Schele), p. 137 *Fantasia L* *Lute News*

Besard *Thesaurus Harmonicus* 1603, f. 22r *Fantasia Laurenc.*

**C72b.** Besard 1603, f. 13v *Fantasia Laurencini* 47-63 different 36-37

**C72c.** Mertel 1615, pp. 195-196 *Phantasiae et Fugae 59* 38-39

C72(a). PL-Kj 40032, pp. 208-209 *Fantasia* *Lute News*

**C80b.** Galilei 1584, p. 116 [index: *Ricercare a 4 voci di B. M.*] 40-41

Besard 1603, ff. 26v-27r *Fantasia Laurencini*

**C80c.** Dowland 1610, sigs. F2v-G1r *Fantasie 4 Composed by the most famous and divine Laurencini of Rome* 42-43

C80(a). I-COc 1.1.20 (Raimondo), ff. 46v-49r *Fantasia* *Lute News*

**C82b.** Dowland 1610, sigs. F1v-F2r *Fantasia 2 Composed*

*by the most famous, the Knight of the Lute* 44-45

Besard 1603, f. 27v *Fantasia Equitis Romani*

C82(a). GB-Cfm 689, ff. 14v-15r *Fantasia Lorenzino* *Lute News*

cf. Mertel 1615, pp. 264-266 *Phantasiae et Fugae 111* - C82/2

**Almande Don Frederico / Gar lustig ist spazieren gehn and The Queen's Almaine**



Here are all the settings for lute and cittern of the 4-strain tune known as *Almande Don Frederico* in the Netherlands and *Gar lustig ist spazieren gehn* in Germany.[[26]](#footnote-26) The Dutch title is likely to have been named after the commander and diplomat Fernando Alvarez de Toledo (1507-1582), 3rd Duke of Alba, called and The Iron Duke when he was Spanish governor of the Netherlands (1567-1573) (picture right). He successfully defeated the armies of William of Orange and Louis of Nassau in 1568 and captured Zutphen, Naarden and Haarlem in campaigns, but failed to suppress the Dutch rebellion and Philip II recalled him to Spain in 1573. Adriaen Valerius' illustrated compendium of folk poems set to popular tunes titled *Nederlandtsche Gedenck-Clanck* published in 1626. On page 15 Valerius included the allegorical engraving on the next page of the crushing of the Netherlands represented as the lion in the centre by Don Frederico in the bottom left hand corner, while Philip king of Spain second from the left looks on. Settings of the four strains of the tune titled *Almande Don Frederico* or simply *Almande* were probably arranged by Joachim van den Hove, Emmanuel Adrienssen, Pierre Phalèse and Jean-Baptiste Besard for their prints (no 3-7, 9-11 & 19 and 12 only begins the same). Settings of the same four strains are titled *Gar lustig ist spazieren gehn*, or *dantz* (12-13, 15-30), with or without divisions and some followed by a triple time *nachdantz* (15, 16, 19, 20, 24-29). The thirty settings for lute, bandora or cittern with examples for lute in four different keys (C, D, F and G minor, assuming lute in G pitch) are mostly distinct (4=5, 7=8, 10=11, 25=26, and 19 & 21 omit the same bars).

**1.** Hove 1601, f. 100v *Almande Don Frederico* - HoveB[[27]](#footnote-27) 224 p. 47

**2.** Besard 1603, f. 130r *Allemande* 48

**3.** US-RO M140 V186S, pp. 40-41 untitled 48

**4.** D-Mbs pr.93, ff. 64v & 65v *Alemande* 49

**5.** Adriaenssen 1584, f. 86v *Almande de don Frederico* 50-51

**=** Adriaenssen 1600, f. 73r *Almande de don Frederico*

**6a.** Phalese & Bellere 1582, ff. 75v-76r *Almande de don Frederico*

- diatonic cittern in french tuning 52

**6b.** Phalese & Bellere 1582, ff. 75v-76r *Almande de don Frederico*

- transcribed for chromatic cittern in italian tuning 52

**7.** IRL-Dtc 410/I, p. 218 *Almande.1.* 52

**8.** Phalèse & Bellère *Thesaurus Musicus* 1574, ff. 78v-79r *Almande* 53

**9.** cf. Phalèse & Bellère 1574, f. 78v *Almande* 53

**10.** GB-NO Mi LM 16, ff. 18v-19r *grenes* *allman* 54

**11.** IRL-Dm Z.3.2.13, p. 123 untitled 55

**12.** D-Hbusch w.s. (Herold), ff. 16v-17v *Fein lustigh ist spazieren gehen*

- HoveB 231 57

**13.** CZ-Pu XXIII.F.174 (Scmal), ff. 19v-20r *Gar lustig ist spatziren gah* 58

**14.** NL-Lu 1666 (Thysius), f. 507r *Allemande* 58-69

**15.** D-KNh R 242, ff. 228v-229r *Gar lustig ist spazieren gahn - Saltar* 59

**16.** CH-Bu F.IX.70, p. 269 *Lieblich ist es spazieren gehn - Sprunckh* 60

**17.** CH-Bu F.IX.70, p. 264 *Dantz* 60-61

**18.** PL-Kj 40161, f. 1r *Gar lustig ich spazieren gieng* 62

**19.** LT-Va 285-MF-LXXIX, f. 12r *Gahr lustisch Ist spazierengehen Proportio* 58

**20.** Waissel 1591, sig. B3r *Tantz Sprung* 62-63

**21.** DK-Kk Thott 841 4o, f. 92v *Gar lustig ist spacieren gahn* [[28]](#footnote-28) 63

**22.** D-Kl 4° Mus. 108.1, f. 26v *Landtgraues Alman* [[29]](#footnote-29) 64

**23.** D-Dl M 297, pp. 74-75 untitled 64

**24.** D-B 40141, ff. 94r-94v *Gar Lustig Ist Spatzeren Gan Proportio NB* 65

**25.** CH-Bu F.IX.70, pp. 261-262 *Ein liebsliche guter dantz*

*M*[elchior]*. N*[eusidler]*. - Hupfauff* 66-67

**26.** Neusidler 1574, sigs. K2r-K3r *Ein lieblicher vnd sehr guter Tantz*

*- Volget der hupffauff* 68-69

**27.** D-W Guelf 18.8 IV, f. 18v-19r *Deutscher dantz - nachdantz* 70

**28.** D-W Guelf 18.8 IV, f. 31r *Deutscher dantz - nachdantz* 71

**29.** Waissel 1573, sig. M1v *Tantz Sprunck* 72-73

**30.** CH-Bu F.IX.70, p. 268 *Ganz lustig ist es spacierenn gehn* 73

[Additional: D-LEm II.6.15, p. 439 *Es woldt eins bauren* - 1st strain; DK-Kk Thott 841 4o, f. 77v *Tantz*; Jobin 1573 sigs. G1v-G2r *Tantz - Nach dantz*; F-Pn Rés.F.496, p. 3 *Almande* - ensemble; Schmid 1577, sigs. Z4r-Z4v *Ein guter Dantz Man ledt uns zu der Hochzeit freud V.- Volget der Hopeldantz darauf*]

Three versions are found in English sources; one in the Thomas Dallis lute book (no 7) is an incomplete copy from Phalèse and Bellère's *Thesaurus Musicus* of 1574 (no 8); the other two from the Marsh and Willoughby lute books are nearly identical to each other. The latter is titled *grenes allman*,[[30]](#footnote-30) which could alternatively be read *quenes allman*! However, music titled *The Queen's Almaine* found in English sources (included here as App. 3-7),[[31]](#footnote-31) are settings of *Une jeune fillette*.[[32]](#footnote-32) The Queen's Almaine is one of about a dozen dance tunes for which steps are described in all eight sets of surviving English dance instructions from the 1570s and later, usually headed 'The oulde measures'.[[33]](#footnote-33) The tune was also used to set ballad texts, such as 'Of the horyble and woful destruccion of Ierusalem' beginning 'An Emperour Vaspasian / Some tyme in Rome there was', licensed to John Barker in 1568-9 (Rollins 1147), for which copies from the 1560s and later call for the tune *the Queenes Almayne* (EBBA 32085 *c.*1569; and Roud V30561 *c.*1655-8). The dance tune called *The Oulde Almaine* is usually adjacent to *The Queen's almaine* in the dance instructions, and the tune of the latter is titled *The Oulde Almaine* in Anthony Holborne's *Cittharn Schoole* of 1597 (App. 5 here). *The Queens Almon* (App. 8 here)is included as a cognate by Simpson,[[34]](#footnote-34) but is a different tune, and is presumably for a different queen![[35]](#footnote-35)

**App 3.** GB-Cu Dd.4.23, f. 32v *The queenes Allmaine* - chromatic cittern 39

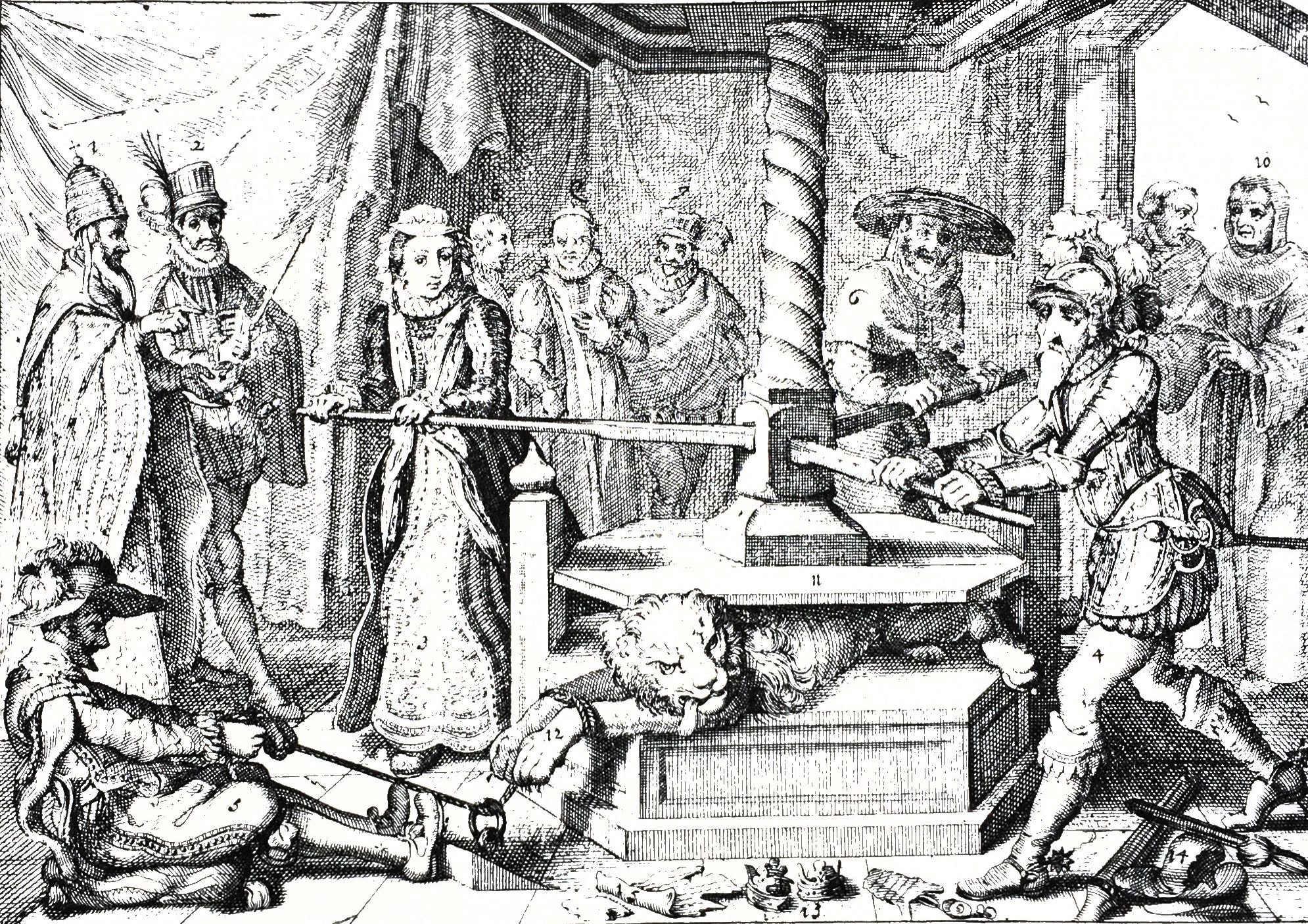
**App 4.** GB-Cu Add.8844, f. 15r untitled 45

**App 5.** Holborne 1597, sig. B4v *The oulde Almaine* - cittern 51

**App 6.** IRL-Dtc 410/1, p. 47 *the queenes almayne* 53

**App 7a.** IRL-Dtc 410/1, p. 223 *quenes almande* - bandora 56

**App 7b.** IRL-Dtc 410/1, p. 223 *quenes almande* - trans for lute 56



**App 8.** GB-NTu Bell White 46 (Leyden), f. 29r 41r *The Queens*

*Almon* - transcribed from lyra viol (defhf) 56

**Albert de Rippe / Alberto Ripa**

Here is the second of the six fantasies in Fezandat's first of six books of the lute music of Albert de Rippe, also found in a nearly identical version as the second fantasie in the first of Le Roy and Ballard's five books of de Rippe's lute music.[[36]](#footnote-36) A third nearly identical version (the variants closer to Fezandat) is found in the Siena lute manuscript, where it is ascribed to *Franc*(esc)*o da Parigi*, usually assumed to be Francesco da Milano.[[37]](#footnote-37) But from the characteristics shared with his other fantasies, it is surely by de Rippe. The twenty or so differences between versions are listed in the commentary on page 76-77.

**Rippe2.** Le Roy & Ballard I 15628, ff. 6v-8r *Fantasie seconde* 74-75

Fezandet *Premier Livre de Tabulature de Leut* (Paris 1552), ff. 6v-8r *Fantasie*. [index: *La seconde fantasie*] = Fezandat *Premier Livre de Tabulature de Leut* (Paris 1553), ff. 6v-8r *Fantasie*

NL-DHnmi Kluis A 20 (Siena), f. 10v *Franco da Parigi*

*John H. Robinson - April 2017*

1. A commentary for all the music in the *Lute News* supplement and the additional versions of Lorenzino and Dowland items, plus the de Rippe fantasie (but not the settings of Almande Don Frederico or the additional ballad tunes) is at the end of this supplement. The tablature for lyra viol settings of the music here include curved lines below 2 or more notes bowed in one stroke, omitted from the transcriptions for lute. [↑](#footnote-ref-1)
2. Jan Burgers *John Johnson: Collected Lute Music* (Lübeck, Tree Edition, 2001) [↑](#footnote-ref-2)
3. GB-Cfm 168, pp. 106-108 *The Carmans whistle William Byrd*; GB-En 9448 (Matchett), ff. 4r-10r *The whislinge Carman August 14. 1612 Mr: Byrde:*; GB-Lbl Add.30485, ff. 65r-67r *Carmans whistle*; GB-Lbl Add.30486, ff. 19r-20v *The Carmans whistle*; GB-Lbl Add.31403, ff. 25v-26v *The Carters whissell Mr Byrd*; GB-Lbl RM24.d.3 (Forster), ff. 67r-70r untitled [index: *Ground*]; GB-Lbl Mus.1591 (Nevell), ff. 149r-153r *the carmans whistle maiester: willm: birde:*. [↑](#footnote-ref-3)
4. William Chappell *Popular Music of the Olden Time* (London, Cramer, Beale and Chappell, 1855-6) [PMOT], pp. 138-140; William Chappell revised H. Ellis Wooldridge *Old English Popular Music* (London, Macmillan, 1893/reprinted New York 1961)[OEPM], pp. 253-254; Claude M. Simpson *The British Broadside Ballad and its Music* (New Brunswick: Rutgers University Press, 1966), pp. 85-86. [↑](#footnote-ref-4)
5. English Broadside Ballad Archive (EBBA): <http://ebba.english.ucsb.edu> [↑](#footnote-ref-5)
6. Broadside Ballads Online at the Bodleian Libraries:

   <http://ballads.bodleian.ox.ac.uk> [↑](#footnote-ref-6)
7. Thank you to Andrew Ashbee for a copy. [↑](#footnote-ref-7)
8. Different to the tune 'She's got money By't or Fourepence halfpenny Farthing' called for in other ballads, see Simpson, *op. cit.*, pp. 655-657. [↑](#footnote-ref-8)
9. Cognates for keyboard: GB-Lml 46.78/748 (Cromwell), ff. 3v-4r *Besse A Bell*; violin: GB-En 1667 (Cummings), p. 28 [Bessie Bell]; GB-Eu La.III.iii (Guthrie), p. 300 *Bessie bell*; Playford *Collection of Original Scotch-Tunes* 1700, p. 8 *Bess-Bell*; song: *Orpheus Caledonius* 1725, no 2 *Bessy Bell*; and Gay *The Beggar's Opera* 1729, p. 62 *Air XLIX O Bessy Bell*. [↑](#footnote-ref-9)
10. Chappell OEPM, p. 320; Chappell PMOT, p. 259 & 366; Simpson, *op. cit.*, pp. 298-299; John M. Ward 'Apropos: The British Broadside Ballad and Its Music' *JAMS* xx (1967), p. 46. [↑](#footnote-ref-10)
11. GB-Och 439, f. 12v *What you will* - keyboard, another tune with the title. [↑](#footnote-ref-11)
12. Viola da Gamba Society: <http://www.vdgs.org.uk/thematic.html> [↑](#footnote-ref-12)
13. GB-Cu Dd.5.20, f. 26v *All the day* & f. 28r *All ye day* - bass viol; I-Tn Foà 7, ff. 55v-56v *Pauana Come* & 56r-56v *Alio modo* - keyboard. [↑](#footnote-ref-13)
14. Diana Poulton and Basil Lam *Collected Lute Music of John Dowland* (Faber 1974/R1978 & 1981) [DowlandCLM], pp. 187-188, 333 & 341; Diana Poulton *John Dowland* (Faber 1972/R1982) [PoultonJD], pp. 164 & 237; John M. Ward *A Dowland Miscellany JLSA* X (1977), pp. 69, 75 & 152. [↑](#footnote-ref-14)
15. Verse 1 of alternative text:1. All the day the sun that lends me shine / By frowns do cause me pine, / And feeds me with delay: / Her smiles my springs that makes my joys to grow, / Her frowns the Winters of my woe. [↑](#footnote-ref-15)
16. D-Kl 4o 108/I, f. 32v untitled [text: *In me non é piu vita/ che per se giur amor é gia finita / E púr mi sento gran martire / Che non si puo soffrir*] - voice and lute. [↑](#footnote-ref-16)
17. Keyboard cognates: F-Pn Rés.1186, ff. 15r-15v *What if a day or a month or a yeare* R: *Cr*[eighton]*: Octob: 27 1636*; GB-En 9450, f. 46r *What if a day*; US-NYp Drexel 5609, p. 103 *What if a day or a month or a year/ R: CR. Octr. 27. 1636*; US-NYp Drexel 5612, pp. 70-71 *What if a day/ Mr* [Thomas] *Tomkins*. [↑](#footnote-ref-17)
18. Listed in David Greer '"What if a Day" - an Examination of the Words and Music' *Music & Letters* 43 (1962), pp. 304-319 with additions in Kenneth Elliott 'What if a day' *Music & Letters* 44 (1963), p. 206; Simpson, *op. cit.*, pp. 752-754; Ward Apropos, p. 85; and Matthew Spring, facsimile edition of *The Balcarres Lute Book* The Music of Scotland 02 (Universities of Glasgow and Aberdeen 2010), vol. II, p. 295. A bass part has also been added as a manuscript addition to tract volume Z4.3.1-5 of music part books in Archbishop Marsh's Library, Dublin, detailed in David Greer *Manuscript Inscriptions in Early English Printed Music* (Ashgate 2015), p. 130. See also under 'What if a day' or 'Op Bergen Zoom' in the Dutch Song Database: <http://www.liederenbank.nl/index.php?lan=en> [↑](#footnote-ref-18)
19. See first part Canto III, 5-10 of the full text online at:

    [https://archive.org/stream/cu31924013360841 - page/n69/mode/2up](https://archive.org/stream/cu31924013360841#page/n69/mode/2up) [↑](#footnote-ref-19)
20. As in the version with music in John Lilliat's commonplace book (GB-Ob Rawl. poet.148, f. 109v 'What if a day or a night or a yeere'. [↑](#footnote-ref-20)
21. The 'is' reminiscent of the vocal setting *What is a day, what is a yeere of vaine delight and pleasur* in Philip Rosseter's *A Booke of Ayres* of 1600. It is also similar to the 'Canto quinto' beginning 'A daie, a night, an houre of sweete content' in 'Poems and Sonets of Sundry Other Noblemen and Gentlemen' that Thomas Newman appended to his 1591 edition of Philip Sidney's *Astrophel and Stella*. [↑](#footnote-ref-21)
22. Listed in David Greer *John Dowland Ayres for Four Voices* Musica Britannica VI (Stainer and Bell, revised 2000), p. 199 no 13 [↑](#footnote-ref-22)
23. For example John Forbes *Songs and Fancies* (Aberdeen, 1662), pp. 58-59 'The XVII. Song: What if a day, or a month, or a year'. [↑](#footnote-ref-23)
24. See PoultonJD, *op. cit.*, p. 233-234; Ward Apropos, p. 74. Another lute solo, galliard JD24, based on a Dowland song, *Awake sweet love*, the 17th song in *The First Booke of Songs or Ayres*, was edited for *Lute News* 111 (October 2014). [↑](#footnote-ref-24)
25. Tim Crawford (ed.) *Thirty Pieces for Lute by Laurencini* (The Lute Society Music Editions, 1979). [↑](#footnote-ref-25)
26. First of 8 verses: Gar lustig ist spazieren gahn,/ Lieblich die Sonne scheint,/ Ich weis ein Maidlein wohlgethan, / Mit der will ich noch heint/ Von Herzen fröhlich seyn,/ In ihren Burzgärtelein,/ Spazieren, 'rumführen/ Den lieben langen Tag,/ Denn ich zu diesem Maidelein/ herzlichs Berlangen hab. [↑](#footnote-ref-26)
27. Jan Burgers *Joachim van den Hove: Life and Works* (Utrecht, KVNM 2013). [↑](#footnote-ref-27)
28. The tablature is accompanied in the source by the melody in mensural notation and the eight verses of the German song [the first: Gar lustig ist spazieren gahn,/ Lieblich die Sonne scheint,/ Ich weis ein Maidlein wohlgethan, / Mit der will ich noch heint/ Von Herzen fröhlich seyn,/ In ihren Burzgärtelein,/ Spazieren, 'rumführen/ Den lieben langen Tag,/ Denn ich zu diesem Maidelein/ herzlichs Berlangen hab'. A modern edition as a lute song is included in *Petrus Fabricius Lauten- & Liederbuch: Faksimile und Transkription* (Glinde, Jarchow 2013). [↑](#footnote-ref-28)
29. Edited for *Lute News* 30 (April 1994), no 7. [↑](#footnote-ref-29)
30. Presumably an arrangement by Richard Green, a member of the Willoughby household referred to in the Willoughby lute book on ff. 10v-11r *a pauyn Bruzter owt of grenes Booke* and ff. 32v-33v *Hawles Galliard sett out p*[er] *Ry Grene*. [↑](#footnote-ref-30)
31. Either dedicated to or popular with Elizabeth I, or possibly a play on the words 'quean' and 'nun' the latter after the title *La nonette* for the tune in French sources, both slang for prostitutes (see footnote 32 here, p. 187). [↑](#footnote-ref-31)
32. Keyboard setting by William Byrd: F-Pn Rés.1186, ff. 27r-27v *The Queenes Allmaine*; GB-Cfm 168, pp. 289-290 *The Queens Alman William Byrd*; US-NYp Drexel 5609, p. 113 *The Queenes Almaine*. The many continental settings of the tune variously known as *Une jeune fillette* and *Almande nonette* in France and The Netherlands, *Ich ging einmal spazieren* and *Von Gott will ich nicht* in Germany, and *La Alemana* or *Madre non mi far Monaca* and *La Monaca* in Italy were edited in *Lute News* 119 (October 2016) and 120 (December 2016). The opening bars of the two-strain tune *Une jeune fillette* and four-strain tune of *Almande Don Frederico/ Gar lustig ist spazieren gehn* are very similar and I must confess to the error of mistakenly including cognates titled *Gar lustig ist spazieren gehn* for the setting of *Une jeune fillette* that is titled *Away I have forsworn her company* on f. 6v of *The Welde Lute Book* in footnote 15 of the Lute Society facsimile edition in 2004, and mistakenly including cognates for *The Queens Almaine* for the setting of *Allemande* (Don Frederico) on f. 507r of *The Thysius Lute Book* in the Dutch Lute Society facsimile edition of 2009. [↑](#footnote-ref-32)
33. See Ian Payne *The Almain in Britain c.1549-c.1675: A Dance Manual from Manuscript Sources* (Ashgate 2003), pp. 168-176, 187-191 & 213-241. [↑](#footnote-ref-33)
34. Simpson, *op. cit.*, pp. 590-591. [↑](#footnote-ref-34)
35. Also different to *Quyns almaine* in NL-Lu 1666, f. 486v, a version of *Kemps Jig* or *The Parliament* edited in *Lute News* 64 (December 2002). [↑](#footnote-ref-35)
36. Numbering from Jean-Michel Vaccaro *Oeuvres D'Albert de Rippe I: Fantasies* (Paris, CNRS 1972). Sources: *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>; *Premier Livre de Tabulature de Leut* (Paris, Fezandat 1552) <http://gallica.bnf.fr/ark:/12148/btv1b10308932s>

    = *Premier Livre de Tabulature de Leut* (Paris, Fezandat 1553). [↑](#footnote-ref-36)
37. Arthur J. Ness *The Lute Music of Francesco Canova da Milano (1497-1543)*, vols I & II, tablature and keyboard transcription (Cambridge MA, Harvard University Press, 1970), Appendix no 24. A reprint is now available from The Boulder Early Music Shop:

    <https://www.bems.com/music.html?q_c=75> [↑](#footnote-ref-37)