**Lutezine to Lute News 122 (July 2017): More versions of Daniel Bacheler pavans & John Dowland's Lachrimae - settings of Squires galliard, Half Hanniken, Jog On/Hanskin, Up tails all & What you please/ Tres choses & Albert de Rippe part 14: Fantasie 1**

**More versions of Daniel Bacheler pavans**

One version each of Daniel Bacheler's pavans DB6-9 & 16-19 were edited in *Lute News* 122.[[1]](#footnote-1) Five of them, DB6-9 & 19, are unique to a single source, and the additional versions of DB16-18 are edited here with a commentary for all versions at the end of this *Lutezine*. In addition, although DB8 is unique to the Cherbury lute book, it was later annotated in a different hand (thought to be Bacheler himself) adding more dotted rhythms and completely replacing the division to the last strain. The annotated version is in *Lute News* 122 and the original is here for comparison. The two versions of DB16, one in Robert Dowland's *Varietie* in *Lute News* and the other in Holmes' Nn.6.36 here, both use a 7th course in F and are nearly identical with just a few significant minor variants in figuration. DB17 is also known from two sources, one in Nn.6.36 in *Lute News* and the other in the Herbert lute book here. Both use a 7th course in F and are nearly identical and accurately copied with about 20 apparent minor errors, and half a bar missing in the division to the A strain in both. The version in Herbert has not been annotated by the later scribe, who instead crossed out all the tablature. Four versions of DB18 all using a 7th course in F are known. The version from Pickeringe was in *Lute News*, and the closely concordant version in Herbert and the two in continental prints are here. The later scribe of Herbert made eight annotations (incorporated here) mostly changing the original readings to match the version in Pickeringe (details in commentary). The two versions in continental prints of Fuhrmann published in Nürnberg in 1615 and Mylius published in Frankfurt in 1622 are barred in 4 rather than 2 minims and surprisingly are closely concordant with the versions in English sources, once the twenty five or so apparent errors and omission of a half bar in the C strain in Fuhrmann, and about twenty largely different errors in Mylius are corrected.

**DB8b.** GB-Cfm Mus.689, ff. 52v-53r *Pauana mr Daniel* - original pp. 6-7

**DB16b.** GB-Cu Nn.6.36, ff. 11v-12r *Mr D B. Pavana* 8-10

**DB17b.** GB-Cfm Mus.689, f. 20v *Pauana mr Daniel Bacheler* 10-11

**DB18b. \***GB-Cfm Mus.689, ff. 19v-20r *Pauana. mr Daniel. Bacheler* 12-14

**DB18c.** Fuhrmann 1615, pp. 56-58 *Pavana quarta* 15-17

**DB18d.** Mylius 1622, pp. 57-58 *Pauana Anglica* 18-20

\* edited by Long

**Half Hanniken - Jog on / Hanskin**

*Half Hanniken* and *Hanskin* are similar titles but two different tunes,[[2]](#footnote-2) and allusions to both titles, such as Hankin, Hankin Booby, Hannikin Booby and Hannikin, seem to have been used as terms of contempt or to refer to a clown from the early sixteenth until the late seventeenth century, and so they may well have been signature tunes for clowns on the stage.[[3]](#footnote-3)

No ballads seem to have been set to either of the two tunes. However, the title *halfe haniking* is in the list of dance tunes from the 1590s that were used at Lleweni Hall, home of the courtier John Salusbury (c.1566-1612).[[4]](#footnote-4) Even earlier, it may be the same dance tune as *Hankin boby* referred to in Nicholas Udall's (c.1507-1556) play *Thersites* from 1537 (alternatively it could instead be the tune *Hanskin*, see below).[[5]](#footnote-5) The later section of the Board lute book, dated c.1630, includes a setting titled *half hanniken* for lute and two other settings are called *Courente* in a Bavarian manuscript from c.1640-5. All three are in the so-called English Gautier transitional tuning, which transcribed well into vieil ton (HH1-3). Playford included the dance tune as *Halfe Hannikin* in the first edition of *The Dancing Master* in 1651, introducing a variant B strain in the 4th edition, arranged for lute here. Two mid seventeenth century cittern manuscripts also include the same tune and title. It may also be the same as the country dance *Huff Hamukin* referred to in Sir Henry Herbert's office book of revels and plays performed at Whitehall at Christmas 1622/3.[[6]](#footnote-6)

**HH1i.** GB-Lam 603 (Board), f. 38r *half hanniken* - edeff [[7]](#footnote-7) p. 22

**HH1ii.** GB-Lam 603, f. 38r *half hanniken* - trans. to vieil ton 23

**HH2i.** D-DO 1214, f. 7r *Courente* - lute tuned edeff 22

**HH2ii.** D-DO 1214, f. 7r *Courente* - trans for vieil ton 23

**HH3i.** D-DO 1214, f. 19r *Cour:* - lute tuned edeff 22

**HH3ii.** D-DO 1214, f. 19r *Cour:* - trans for vieil ton 23

**HH4.** Playford *The Dancing Master* 1651 & 1670, p. 43 *Halfe Hannikin*

- arranged from violin with 2 versions of B strain 53

**HH5.** US-CA Mus.182 (Ridout), f. 66v *Halfe Hannikinge* - cittern 55

**HH6.** US-CA Mus.179 (Boteler), f. 24r *half hannikin* - cittern 61

A dance tune called *Jog on* in Playford's *The Dancing Master* (arranged for lute as H2 here), is to a song found in Shakespeare's play *The Winter's Tale*, first performed 1611, at the end of Act iv, Scene 3, when Autolycus sings 'Jog on, jog on the foot path-way, And merrily hen't the stile-a; Your merry heart goes all the day Your sad tires in a mile-a'. This is the first of three verses of a song also found in *The Antidote against Melancholy* of 1661,[[8]](#footnote-8) and the same text with the music of *Jog on* is in John Hilton's *Catch that Catch Can* 1667, p. 85.[[9]](#footnote-9) The text of a ballad 'An old song on the Spanish Armado' beginning, 'Some years of late, in eighty-eight As I doe well remember' is found in Archie Armstrong's *Banquet of Jests* 1640,[[10]](#footnote-10) and several other books of verse without music later in the seventeenth century, and the same text titled 'Sir Francis Drake: Or, Eighty Eight' is set to the tune *Jog on* in Thomas D'Urphey's *Pills to Purge Melancholy* IV 1719, p. 37.[[11]](#footnote-11) With the alternative name *Eighty Eight*, the same tune was used for a number of other songs including Walter Pope's 'The Catholick Ballad: or an invitation to Popery, Upon considerable Grounds and Reasons. To the Tune of 88' beginning 'Since Pop'ry of late is so much in debate, And great strivings have been to restore it' (EBBA ID 36152; 36228; 34993 - includes music; 33693 1653-1681?; 30025 - includes music, 1689; 34994; and Bod490; Bod23319 - includes music; Bod10915 - Roud30468 & 23228 - includes music, 1678; Bod542 - includes music, 1679; Bod5185 & Bod5186 1674), as well as the related ballads, 'Reflections upon The Catholick Ballad' (EBBA 33688, 1675) and 'Room for a Ballad, or, A Ballad for Rome being A Continuation of the Catholick Ballad inviting to Popery (EBBA 32606, 32740, 1670-1708?). 'The Catholick Ballad' is also found in *Pills to purge Melancholy*, IV 1719, pp. 32-34.

*Jog on* is the same tune as a keyboard setting by Richard Farnaby in the Fitzwilliam virginal book (GB-Cfm 168, pp. 416-418) titled *Hanskin*, which is the name of the tune in several Dutch lute books (H1, H3-5), and is also used in close to a hundred songs in Dutch song books.[[12]](#footnote-12) No ballad texts for Hanskin are known, and the tune is likely to have originated on the continent.[[13]](#footnote-13)

**H1.** NL-Lu 1666, f. 435r *Courante van Hansken* [in G]/untitled [in F] p. 53

**H2.** Playford *The Dancing Master* 1651, p. 45 *Jog on* - arr. from violin 63

**H3.** Hove *Florida* 1601, f. 110r *Hansken is so fraeyen*

[index: *Hansken is so fraeyen gesel*] 70

**H4.** NL-Lu 1666 (Thysius), f. 431r *Courante* (quotes the tune) 70

**H5.** Adriaenssen *Novum Pratum Musicum* 1592, f. 82r *Courante* 71

**What you please - Tres choses**

*What you please* is the title of a tune found in Playford's *Dancing Master* 1651 and Walsh's *Compleat Country Dancing Master* 1718 (arranged for lute here as W1) and *Musick's Delight on the Cithren* 1666 (W2). The use of the tune in ballads is ambiguous, because no ballad text with this title is known and it is not always clear whether 'what you please' is used as a specific tune title or as a figurative expression.[[14]](#footnote-14) For example, a ballad 'A new game at cards' was licensed with the Stationers Company in 1656,[[15]](#footnote-15) presumably referring to the broadside ballad 'A New game at Cards or, The three Nimble Shuffling Cheaters. To a pleasant new tune, Or, what you please' beginning 'You Gallants all that love to play, At Cards to pass the time away' (EBBA[[16]](#footnote-16) ID31796 and Bod664[[17]](#footnote-17) - Roud V4233). The pleasant new tune is a different tune titled *A new game at cards* identified in other sources,[[18]](#footnote-18) and *what you please* could be either an alternative tune or a direction to pick a tune of your choice. Also see the equally ambiguous title of the song *seignr Baptist what you please you always cry, what you please I still reply* in GB-Lbl Add.63852 (Boynton), ff. 73v-73r. A different tune is inscribed *What you please* in Lady Elizabeth Cromwell's guitar book from the 1680s, transcribed for lute here as W3.

The tune Playford and Walsh call *What you please* may have been known much earlier if John Ward was correct in identifying *What you please* as the ground to the first part of the medley *Tres choses*: the anonymous bandora solo in William Barley's *New Booke of Tabliture* of 1596, and a different bandora setting attributed to Anthony Holborne in Mathew Holmes' first lute book and different again to the anonymous solo cittern setting, all three also from the 1590s. The title translates as 'three things', the other two things/grounds being the passamezo antico in the second part and the romanesca in the third part.[[19]](#footnote-19) However, Ward does not elaborate on the details of his identification, and it is a puzzle given that the melody in Playford is not clearly present in any of the three distinct settings of *Tres choses*, also the ground of the first strain does not fit the tune, and a setting of the tune complete with harmony does not seem to have survived. Nevertheless, the versions of *Tres choses* are reproduced here (W4-5), as it was a good opportunity not only to include tablature for the cittern and two bandora settings but was also a chance to transcribe the two bandora settings for lute as no original lute solo of this medley is known. The setting in Barley needed some reconstruction and seems to be lacking the second half of the first strain compared to its division, restored here by repeating bars 25-32.

**W1.** Walsh 1718 I, no. 99 *What you Please* - arr. from violin melody p. 20

= Playford *The Dancing Master* 1665, p. 113 *What you please* - violin

**W2.** Playford *Musick's Delight on the Cithren* 1666, sig. B4r

*8 What you please* - cittern 20

**W3.** US-CAh Mus.139,[[20]](#footnote-20) seq.73 *~~round~~ what you please* - trans. guitar 47

**W4i.** Barley (Bandora) 1596, sigs. D2v-D3v *Treschoses* - bandora 60-61

**W4ii.** Barley 1596, sigs. D2v-D3v *Treschoses* - trans for lute 62-63

**W5i.** GB-Cu Dd.2.11, ff. 35v-36r *Tres choses A. Holborn*

- bandora HolborneS[[21]](#footnote-21) 77 64-65

**W5ii.** GB-Cu Dd.2.11, ff. 35v-36r *Tres choses A. Holborn* - trans lute 66-67

**W6.** GB-Cu Dd.4.23, ff. 9v-10r *Tres Choses* - cittern solo 68-69

**Up tails all & Jiggy Joggy**

Three lute settings from the early seventeenth century of two, three and eight variations on a 4-bar dance tune with a distinctive ground are known, but it is only from the keyboard variations by Giles Farnaby and the violin tune in Playford's *Dancing Master* 1651 that the title is given as *Up tails all*.[[22]](#footnote-22) Although no candidate text for a ballad of this name are known, two later Commonwealth broadsides call for the tune: the first 'A Psalme Sung by the People, before the Bone-fires, Made in and about the City of London, On the 11th February 1659. To the Tune of, Up tayles all' beginning 'Come lets take the Rump' (Bod24377 Roud V28082, 1660), and the second 'A vindication of the Rump: or The Rump advanc'd, To the Tune of, Up tails all' beginning 'Full many a ballad hath been penn'd' (Bod584 Roud V11285, *c.*1659). Also a song beginning 'Fly merry News among the Crews' has the refrain 'To/At up-tails all' in Thomas D'Urphey's *Pills to Purge Melancholy* IV 1719,[[23]](#footnote-23) pp. 176-178, but is in fact headed 'The Friar and the Nun' with music for the tune of that name(also edited in *Lute News* 122 and here), which Chappell suggested is a printers error and the text is therefore likely to be a later ballad to the tune *Up tails all*.[[24]](#footnote-24) 'Up tails all' is also quoted as a dance or song in a number of plays and poems, usually in the context of sexual inuendo: Thomas Dekker's play *The Shoemakers Holiday* 1607 (Act II scene i line 63),[[25]](#footnote-25) in the line of *Sybil the Maid*: 'Faith, then haue at up tailes all. Ile go Iiggy-Ioggy to London, and be here in a trice, yong mistris' (for the other tune *Jiggy Joggy* see below). Also Sharpham's play *The Fleire* 1607 (Act III scene i)[[26]](#footnote-26) includes the lines *Knight*: 'Shees wondrous musicall too.' *Fleire*: 'Verie true, she euerie day sings Iohn for the King, and at Vp tailes all, shees perfect.' *Knight*. 'Be these good tunes Fleir?' *Fleire*: 'Excellent, excellent sir, farre better then your Scottish Iigges.' Then in Francis Beaumont and John Fletcher's play *The Coxcomb* performed *c.*1608-1610 (Act I scene i)[[27]](#footnote-27) is found the lines *Richardo.* 'No more I will not, Boy, lay me down, and rowle me to a Whore.' *... Silvio.* 'Then set your foot to my foot, and up tailes all.' *Viola.* 'That is *Richardo*, what a noise they make!', and in John Vanburgh's play *The Provoked Wife* 1697 (Act V scene 1)[[28]](#footnote-28) are the lines *Madem*: 'Why vat be the matter?' *Razor*: 'The matter? - why, uptails all's the matter.' Also, a poem 'Up tailes all' beginning 'Begin with a kiss' and ending 'For love he doth call /For his Uptailes all; /And that's the part to be acted.' is included in Robert Herrick's *Hesperides* 1648.[[29]](#footnote-29) Also, Chappell (PMOT), *op. cit.*, p. 149 refers to an allusion to *up tails all* in Ben Johnson's play *Every man out of his humour* published in 1600, but a specific mention of 'up tails all' was not found.[[30]](#footnote-30)

A tune called *Jiggy-Joggy*, another sexual inuendo implied,is mentioned in the same quote as Up tails all in Thomas Dekker's play *The Shoemakers Holiday* 1607 (see above), and the only known version is reproduced here (J1). The Shirburn Ballads (1585-1616)[[31]](#footnote-31) include a ballad headed 'My heart is in pain my body within. The second part of Jeamye. To the tune of Gigg-a-gogge, or Woddycocke'[[32]](#footnote-32) beginning 'My hart is impure my body within'. As the text fits the tune here, then *Gigg-a-gogge* may be a variant of the tune name *Jiggy-Joggy*. Another ballad, printed as a Broadside c.1663-74, 'A Job for a Ioyner or A good Workman well imploy'd, This Maid must have a Workman come in hast Because she could not live no longer chast, and John the Joyner is the Man must do, Her Job and make the bed go Jigg a Jog goo' is to the 'Tune of, Over the water, fain I would pass, or Jig a Jog-goo &c' beginning 'Come and attend young Virgins all' (Bod882 Roud V7460). Again the text fits the tune here so *Jig a Jog-goo* seems to be another variant name for the same tune.[[33]](#footnote-33)

[Additional: Mike Beauvois 19/8/17 informed me it is the same tune as Blind Beggar of Bethnal Green in LN117]

**U1.** GB-Cu Nn.6.36, f. 10v untitled[[34]](#footnote-34) pp. 24-25

**U2.** GB-Cu Dd.9.33, f. 95v untitled[[35]](#footnote-35) 25

**U3.** GB-Lbl Eg.2046, f. 34r *A Toye* 25

**U4.** Playford *Dancing Master* 1651, p. 97 *Up tailes all* - arr. from violin 52

GB-Cfm 168, pp. 352-355 *Up T*[ails]*. all 32 Giles Farnaby* - keyboard

**J1.** GB-Cu Dd.9.33, f. 77r *Jiggy Joggy* [[36]](#footnote-36) 5

**Three sheep skins & Friar and the nun - continued**

Three versions of each of these two ballad tunes were in the supplement to *Lute News*, and two more of each are included here - a lute arrangement of a violin tune and a duet for two citterns in unison of both tunes.[[37]](#footnote-37)

Four appendices are added as page fillers, App 1. an untitled country dance tune in English Gauthier tuning also transcribed for vieil ton, and App 2. a ballad or dance tune with an obscure title, neither known from elsewhere. Appendices 3 & 4 are dances from continental manuscripts, the first more like maske music than the title suggests.

**T4.** Playford *The* *Dancing Master* 10th ed. 1698, p. 215 *Three sheep-skins/*

*ship skins* - arr. from violin p. 17

= Walsh 1718, f. [7r] *16 Three Sheep Skins* - violin

**T5i.** Robinson *New Citharn Lessons* 1609, sigs. I4v-K1v

*For two Citharens* - duet in unison cittern I 72

**T5ii.** Thomas Robinson *New Citharn Lessons* 1609, sigs. I4v-K1v

*For two Citharens* - duet in unison cittern II 73

**F4i.** Robinson 1609, sigs. C3v, C4v, D1v & D2v *A Iigge for two*

*Citherens / T. R*.- duet in unison cittern I 74-75

**F4ii.** Robinson 1609, sigs. C4r, D1r, D2r & D3r *A Iigge for two*

*Citherens / T. R*. - duet in unison cittern II 76-77

**F5.** Walsh 1718 I, p. 141 *192 Fryar and the Nun* - arr. from violin 69

**F6.** Playford 1666, sig. D2r *41* *The Fryar and the Nun* - chrom. cittern 71

**App 1.** IRL-Dtc 408/II, p. 112 *Wil~~sor~~ Soane* 14

**App 2a.** GB-Lbl Eg.2046, f. 50v untitled - (edeff) 42

**App 2b.** GB-Lbl Eg.2046, f. 50v untitled - trans for vieil ton 42

**App 3.** CZ-Pnm IV.G.18, f. 138r *Curant* 81

**App 4.** D-BAU 13.4o.85, p. 79 *Danntz*

**More versions of John Dowland's Lachrimae**

Three G minor settings, one for 6-course and two for 7-course lute, of what is assumed to be John Dowland's own setting of the Lachrimae Pavan and his own Galliard to Lachrimae (JD46) were in *Lute News* 122. The other nine concordant versions of the pavan from English sources are all reproduced here. All the staves have been lined up for comparison (hence some staves are cramped or spaced out in places), and all editorial changes are listed in the commentary at the end of this *Lutezine* (and most changes are in grey in the tablature). Additional concordant versions are found in continental sources and will be edited together with the many cognates (in both English and continental sources) in later *Lute News* supplements and *Lutezines*. The diversity in notation and especially ornaments and fingering provide insight into a variety of original performance possibilities. It is interesting that Dowland seems to have sanctioned the version in Board that is heavily annotated with playing instructions as it is thought that the tenuto are added in his in own hand, presumably in the course of teaching Margaret himself.[[38]](#footnote-38) About half of the settings here are for a six-course lute, and a seventh or eighth course is required in JD15c, e, h, k & l. The version in Barley (JD15i) is surprisingly accurate, apart from a few type-setting errors, given Dowland's probable criticism of it as 'false and imperfect';[[39]](#footnote-39) it also includes useful indications of tenuto, right hand fingering and ornaments, as well as significant variants. All versions adhere to the same structure of three strains and divisions of A16, B16 and C17 bars (A8, B8, and C8½ bars in JD15d, e & f, barred in 4, the rest barred in 2 minims per bar). The aim was to present all the versions and not venture at this stage to describe and analyse all the differences. The Complete Dowland edition included the single version JD15f here, amended with quite a number of editorial changes including conflation from other versions (see commentary). Further discussion and comparison of sources can be found in an online study by Tim Crawford and Michael Gale.[[40]](#footnote-40) JD15m is a two-bar fragment, enough to see that it is quite different but is included here. Addenda to the versions in *Lute News* 122: JD15a - change my error of a2 to a1 in bar 27/8; JD15c - bar 11/2 - a1a2 instead of a2a3; 21/8-11 - 4 quavers instead of semiquavers; 23/5-6 - 2 crotchets instead of quavers.

JD15a. GB-Lbl Eg.2046, ff. 16v-17r *Lacrime by dowlande* *Lute News*

JD15b. GB-Lbl Add.38539, ff. 22v-23r *Lacrime Pauin*

*by mer John Dowland* *Lute News*

JD15c. US-Ws V.b.280, ff. 18v-19r *Lachrame mr Dowland* *Lute News*

**JD15d.** GB-Lbl Add.6402, f. 1r *Lacrame* 21

**JD15e.** GB-Cu Dd.2.11, f. 81v untitled 26-27

**JD15f.** GB-Cu Dd.5.78.3, ff. 9v & 21r *J: D* - DowlandCLM 15 28-29

**JD15g.** GB-WPforester welde, f. 4v *Pauane Lachrimæ Mr Dowland* 30-31

**JD15h.** GB-Lam 603, ff. 11v-12r *Lachremae J: D: /Lachrymae*

*Made By Mr Jo: Dowland: Bacheler of Musique* 32-33

**JD15i.** Barley 1596a [lute], sigs. E1r-E2v *Lacrime by I. D.* 34-35

- [Jan Burgers thinks it was arranged by Cutting!, see CuttingB 51]

**JD15j.** GB-Lbl Add.31392, ff. 35v-36r *Dowlands Lachrimae. /*

*Lachrimae of maister Dowland.* 36-37

**JD15k.** GB-Gu Euing 25, ff. 25v-26r untitled 38-39

**JD15l.** GB-Cfm Mus.689, ff. 8v-9r *Pauana by J. Dowlande Lachrimae* 40-41

**JD15m.** GB-Lam 601, f. 11r untitled, first 2 bars - 6-course lute 57

**Squires Galliard**

John Coperario staged the 'Squires Masque' with text by Thomas Campion for performance in Whitehall Palace in 1613, but *Squires Galliard* cannot have been from it as some of the English sources predate the masque by a few decades.[[41]](#footnote-41) However, it may have been music from a much earlier masque or was used in the theatre. Four lute solos are known in English sources and thirteen in continental sources, only one of the latter retaining the original title (S13). The music of Squires Galliard was also arranged as a lute duet (S16), cittern solo (S21), and for mixed consort (cittern and bandora parts: S19, S20, S22) in sources from as early as the 1580s. The titles *My Lo*[rd] *Strange his galiarde* (S5)and *The Earl of Derbes galliard* (S21) both refer to Ferdinando Stanley (1559-1594), known as Baron Strange and then as the 5th Earl of Derby from 1593. He was the patron of a troupe of actors known as 'Lord Strange's Men' in the 1580s and from 1593 as 'The Earl of Derby's Men'. The same actors probably later joined other troupes of English players touring Northern Germany taking the music they knew with them, probably accounting for the transmission of Squires Galliard to the continent.[[42]](#footnote-42) Two settings are titled *Galliard Lacrym* and *Gaillarda Paduana Lachrymae* (S6 & S8), suggesting it was paired with the Lachrymae pavan in performance. Five versions in three different keys found in the lute book of Michael Eysertt of Nürnberg call it *Galliarda Englessa*. Note the variety in figuration, particularly in the memorable third strain.

S1. IRL-Dtc 408/I (Ballet), p. 15 *Squires Galliard* *Lute News*

**S2.** D-Dl 1.V.8 (Loss), f. 50v *Gagliarda[[43]](#footnote-43)* p. 43

**S3.** GB-Cu Dd.2.11, f. 71v *Squiors Galliard* 44

**S4.** D-LEm III.11.26, f. 3r untitled 45

**S5.** US-NHub Deposit 1 (Wick), f. 10r *My Lo: strange his galiarde* 45

**S6.** LT-Va 285-MF-LXXIX, f. 23v *Gaillarda Paduana Lachrymae* 46-47

**S7.** D-Lr 2000 (Harling), pp. 6-7 untitled 47

**S8.** GB-Lbl Sloane 1021 (Stobaeus), ff. 44v-45r *Galliard Lacrymae* 48

**S9.** D-B 40141 (Nauclerus), f. 29r *Galliarda* 48

**S10.** GB-Cu Dd.2.11, ff. 49v-50r *Squiers Galliard* 49

**S11.** A-Lla hs.475 (Eysertt), f. 94v *Galliarda Englessa* 50

**S12.** A-Lla hs.475, f. 95v *Alio modo* 50

**S13.** NL-Lu 1666 (Thysius), f. 27v *Squyres Gallarde* 51

**S14.** A-Lla hs.475, f. 95v *Galliarda Englessa* 51

**S15.** A-Lla hs.475, f. 23r *Galliarda Englessa* 52

**S16i.** reconstructed by Göran Söllscher (duet lute I )[[44]](#footnote-44) 54-55

**S16ii.** GB-Lam 602 (Sampson), ff. 12v-13r *a galiard for ii lute* (II) 56-57

**S17.** A-Lla hs.475, f. 94v *Allimodo* 55

**S18.** CZ-Pnm IV.G.18, f. 174v *Galliarde* 57

**S19.** GB-Dd.14.24, f. 21v *Squiers Galliard* - consort cittern[[45]](#footnote-45) 58

**S20.** US-OAm Parton MS, f. 7v *Squiers Galliard* - consort cittern[[46]](#footnote-46) 58

**S21.** US-CAh 181 (Otley), f. 3v *The earell of derbes galliard* - cittern 58

**S22a.** GB-Lam 600 (Browne), f. 14v *Squires galliard* - consort bandora 59

**S22b.** GB-Lam 600, f. 14v *Squires galliard* - transcribed for lute 59

**Addendum to Lutezine to Lute News 121**

An additional version of the B strain only of Dowland's *Come away* JD60 found in the lute book associated with Johann Stobaeus of Königsberg is edited here, as an appendix to all the other instrumental settings that were in the supplement and *Lutezine* to *Lute News* 121. It is closely concordant with the two versions in another Eastern German manuscript, and has a similar, although abbreviated, title. Also, the following additional cognate can be added: I-Tn Foà 7, ff. 54v-57r *Pavana Come* - keyboard.

**JD60k.** GB-Lbl Sloane 1021, f. 29v *Pavana Engla Com* - B strain p. 79

= JD60f.D-LEm II.6.15, p. 472 *Commia guinae Dulandi 5* *Lute News* 121

= JD60g. D-LEm II.6.15, p. 502 *Commia Doulandi* *Lute News* 121

All the versions I knew of the tune known as *Almande Don Frederico* in the Netherlands and *Gar lustig ist spazieren gehn* in Germany were edited in the *Lutezine* to *Lute News* 121, but I have since found two more which are included here.

**31.** Jobin 1573 sigs. G1v-G2v *Tantz - Nach dantz* 78-79

**32.** DK-Kk Thott 841 4o, ff. 77v-78r *Tantz* 80

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

**Albert de Rippe / Alberto Ripa premier fantasie**

To end the de Rippe series, here is the first of the six fantasies in the first of six books of Albert de Rippe's lute music (edited by his pupil Guillaume Morlaye and published in Paris by Fezandat in 1552 and reprinted identically in 1553), which is also the first fantasie in the first of five books of de Rippe's lute music published in Paris by Le Roy and Ballard in 1562, although probably a reprint of a now lost first edition from the early 1550s because the surviving copy of Le Roy's fourth book is dated 1553. This fantasie is also known from versions in three manuscripts, of English, German and Italian provenance, and the five largely concordant sources vary considerably in details of figuration (summarised in the commentary at the end of this *Lutezine*). The version in Fezandat is reproduced here together with one of the manuscript versions that is considerably shortened from 467 to 368 bars, which seems to have been intentional rather than a copying error as the omissions appear seamless. Some of the most difficult passages are omitted and the short version is useful if time is limited (I took 13 minutes to play 1a and 9 minutes for 1b). Fezandat 1553 is identical to Fezandat 1552 except for including the a6 at 19/1. The version in Le Roy & Ballard is nearly identical to Fezandat for all 467 bars, except for 35 minor differences. The version in Dc.5.125 is barred in 8 minims and includes 96 minor differences to Fezandat ending unfinished after 274 bars. The version in MS 266 is largely identical to Fezandat (including some of the same errors) with irregular barring, 53 minor differences with occasional lacunae where bars are added or omitted (for example, bars 42-56 are largely absent; bars 111-113 are different; and four bars are inserted instead of bar 67). An alternative final cadence is also substituted.[[47]](#footnote-47)

For a superb live performance captured on camera, hear Nigel North play the longer version (nearly 9 minutes, he plays faster than I do) on Youtube,[[48]](#footnote-48) and imagine de Rippe playing it in the king's private chamber, that is for François I, his French employer for the period *c.*1528-1547.

**Rippe1a.** Fezandet I 1552, ff. 1r-6r *Fantasie*. 82-87

[index: *Premiere fantasie. fueillet*]

= Fezandat I 1553, ff. 1r-6r *Fantasie*

**Rippe1b.** S-Uu Vok.mus.hs.87, ff. 59v-60r *fantasia di messer alberto* 88-91

Le Roy & Ballard I 1562, ff. 2r-6v *Fantasie premiere*

D-Mbs mus.266, ff. 68r-69r *Recercar Alberto de Ripe die 1. fantasia des ersten buchs*; GB-Eu Dc.5.125, ff. 90v-92v untitled

*John H. Robinson - August 2017*

1. Numbering from Martin Long (ed.) *Daniel Bacheler Selected Works for Lute* (London, Oxford University Press, 1970). The six pavans in D were edited for *Lute News* 119 (October 2016); Amendments: DB10, bar 9 position 2 - change the e2 in the original to d2; DB11, 41/1 - omit the a3 in the original; DB12, 22/1 - I changed c5 to a5 but would now retain c5. [↑](#footnote-ref-1)
2. See William Chappell *Popular Music of the Olden Time* [PMOT] 1859, I p.73; William Chappell revised H. Ellis Wooldridge *Old English Popular Music* [OEPM] (London, Macmillan, 1893/reprinted New York 1961), p. 302. [↑](#footnote-ref-2)
3. For example, John Skelton's (1463-1529) poem 'Deliberate' in *Ware the Hauke* from c.1505, includes the lines 'With troll, cytrace, and trovy. They ranged, hankin bovy' - lines 116-117 of modern text: <http://www.exclassics.com/skelton/skel041.htm>; Thomas Nashe's *Have with you to Saffron-Walden* of 1596 refers to an opponent a Welsh clown, as 'this Gobin a Grace ap Hannikin' and later 'No vulgar respects have I, what Hoppenny Hoe and his fellow Hankin Booby think of me' sig. K2r [p. 17 & 37 of the modern edition <http://www.oxford-shakespeare.com/Nashe/Have_With_You_To_Saffron_Walden.pdf>]; Sir John Mennes *Musarum Deliciae or The Muses Recreation* 1655 in the poem '*Hankins* Heigh-hoa' last verse includes 'Thus for her Love and losse, poor Hankin dyes His amorous Soule down flies To th'bottome of the Cellar, there to dwell' [p. 23 of the modern edition: <http://name.umdl.umich.edu/A89049.0001.001>]; and in Richard Brome's play *Jovial Crew* published in 1662 Rachel says of her father Esquire Oldrent: he makes us even sick of his sadness, that were wont to see my gossips cock today; mould cockle-bread; dance clutterdepouch and hannikin booby; bind barrels; or do anything before him, and he would laugh at us [Act 2 scene i, with a desciption of the bawdy games named: <https://www.hrionline.ac.uk/brome/viewOriginal.jsp?play=JC&type=TEXT>. [↑](#footnote-ref-3)
4. See Sally Harper ‘An Elizabethan Tune List from Lleweni Hall, North Wales’ RMA Research Chronicle no 38 (2005) pp. 45-98, the list of dance tunes reproduced in the *Lutezine* to *Lute News* 106 (July 2013). [↑](#footnote-ref-4)
5. 'Fare ye well, and come to my house / To drink wine and eat a piece of souse; / And we shall have minstrelsy, / That shall pipe *Hankin boby*' - See p. 214 of modern edition:

   <https://archive.org/details/sixanonymousplay00farm> [↑](#footnote-ref-5)
6. The Dramatic Records of Sir Henry Hubert, p. 50:

   <https://archive.org/details/dramaticrecordso00greaiala> 'Upon Sunday, being the 19th January, the *Princes Masque* appointed for Twelfe daye, was performed. The speeches and songs composed by Mr. Ben. Johnson, and the scene made by Mr. Inigo Jones, ... The Measures, braules, corantoes, and galliards being ended, the Masquers with the ladyes did daunce 2 contrey daunces, namely The Soldiers Marche, and Huff Hamukin, where the French Ambassadors wife and Mademoysala St Luke did (dance).' (in fact the masque was Ben Jonson's *Time Vindicated*, called *The Princes Masque* in the Dulwich College MS). [↑](#footnote-ref-6)
7. Also edited for *Lute News* 83 (October 2007). [↑](#footnote-ref-7)
8. See p. 91 of the online modern edition:

   <http://www.horntip.com/html/books_&_MSS/1600s/1661--1880s_an_antidote_against_melancholy_(HC)/1661--1880s_an_antidote_against_melancholy.pdf>] [↑](#footnote-ref-8)
9. I could not find an online text to confirm this. [↑](#footnote-ref-9)
10. Online copy of reprint of 1872, pp. 87-90:

    [https://archive.org/stream/archiearmstrongs00arms - page/n7/mode/2up](https://archive.org/stream/archiearmstrongs00arms#page/n7/mode/2up)] [↑](#footnote-ref-10)
11. For an online facsimile of all 6 volumes of Pills see:

    <http://digital.nls.uk/special-collections-of-printed-music/archive/91519824> [↑](#footnote-ref-11)
12. The Dutch Song Database online:

    <http://www.liederenbank.nl/index.php?lan=en> [↑](#footnote-ref-12)
13. See Chappell PMOT I, *op cit.*, pp. 211-213; Claude M. Simpson *The British Broadside Ballad and its Music* (New Brunswick: Rutgers University Press, 1966), pp. 392-394; John M. Ward 'Apropos: The British Broadside Ballad and Its Music' JAMS xx (1967), p. 49. [↑](#footnote-ref-13)
14. Similar to the tune title *What you will*, versions of which were edited in the *Lutezine* to *Lute News* 121 (April 2017). [↑](#footnote-ref-14)
15. Hyder E. Rollins 'An Analytical Index to the Ballad-Entries in the Registers of the Company of Stationers of London' *Studies in Philology* 21/1 (1924), pp. 1-324, no 1873. [↑](#footnote-ref-15)
16. University of California Santa Barbara: English Broadside Ballad Archive [EBBA]: <http://ebba.english.ucsb.edu> [↑](#footnote-ref-16)
17. Broadside Ballads Online at the Bodleian Libraries [Bod]:

    <http://ballads.bodleian.ox.ac.uk> [↑](#footnote-ref-17)
18. See Simpson, *op. cit*., pp. 508-511. [↑](#footnote-ref-18)
19. John M Ward *Music for Elizabethan Lutes* (Oxford, Clarendon 1992), p. 97. [↑](#footnote-ref-19)
20. Facsimile: <https://iiif.lib.harvard.edu/manifests/view/drs:50012048$73i> [↑](#footnote-ref-20)
21. Rainer aus dem Spring *Anthony Holborne Music for Lute and Bandora* (Albury, Lute Society Edition 2001). [↑](#footnote-ref-21)
22. Chappell PMOT, I, *op. cit*., p. 196, II. p. 773; Chappell OEPM, *op. cit.*, p. 149; Simpson, *op. cit*., pp. 727-728; Ward 1967, *op. cit.*, p. 78. [↑](#footnote-ref-22)
23. Online facsimile: <http://imslp.nl/imglnks/usimg/0/00/IMSLP101267-PMLP144559-pills_vol4.pdf> [↑](#footnote-ref-23)
24. Chappell OEPM, *op cit*., p. 286-287. [↑](#footnote-ref-24)
25. Online modern edition by Karl Warnke and Ludwig Proescholt 1886: [https://archive.org/stream/shoemakersholida00dekkrich - page/16/mode/2up](https://archive.org/stream/shoemakersholida00dekkrich#page/16/mode/2up) [↑](#footnote-ref-25)
26. Five pages down the online modern text edition:

    <http://quod.lib.umich.edu/cgi/t/text/text-idx?c=eebo;idno=A12078.0001.001> [↑](#footnote-ref-26)
27. Online modern text edition, p. 321:

    [https://www.gutenberg.org/files/35303/35303-h/35303-h.htm - Page\_308](https://www.gutenberg.org/files/35303/35303-h/35303-h.htm#Page_308) [↑](#footnote-ref-27)
28. Online facsimile of modern edition, p. 71:

    <https://archive.org/details/britishtheatreor09inchuoft> [↑](#footnote-ref-28)
29. Online facsimile of modern edition, p. 247:

    <https://archive.org/details/in.ernet.dli.2015.184409> [↑](#footnote-ref-29)
30. Online facsimile of modern edition:

    <https://archive.org/details/benjonsonseverym00jonsuoft> [↑](#footnote-ref-30)
31. Online facsimile of modern edition, pp. 189-191:

    <https://archive.org/details/shirburnballads100claruoft> [↑](#footnote-ref-31)
32. Versions of Wooddicocke will be edited for the next *Lute News/Lutezine*. [↑](#footnote-ref-32)
33. See Simpson, *op. cit.*, pp. 385-386; it seems the Jiggy Joggy ballads were too bawdy for inclusion by Chappell. [↑](#footnote-ref-33)
34. The version of *Uptails all* from Nn.6.36 was recorded by Paul O'Dette for his CD *Robin Hood: Elizabethan Ballad Settings* (Harmonia Mundi HMU 907265, 2001), track 2. [↑](#footnote-ref-34)
35. Diana Poulton *English Ballad Tunes for the Lute* (Cambridge, Gamut Publications 1975), no 6; Rainer Luckhardt *Easy Lute Music* volume 4: *Music from England* (Emmendingen, Seicento Edition 2012), no 27; U1-3 were also edited for *Lute News* 76 (December 2005), no 4a-c. [↑](#footnote-ref-35)
36. Poulton 1975, *op. cit*., no 4. [↑](#footnote-ref-36)
37. The version of *The Friar and the Nun* from Pickeringe (in *Lute News*) was edited in Luckhardt 2012, *op. cit.*, no 8, and recorded by Jacob Heringman for his CD *Jane Pickeringe's Lute Book* (Avie AV0002, 2002), track 24. [↑](#footnote-ref-37)
38. Michael Gale 'John Dowland, celebrity lute teacher' *Early Music* xli/2 (2013), p. 207. [↑](#footnote-ref-38)
39. Dowland's *The First Booke of Songes* 1597, sig. A1r: 'There haue bin diuers Lute-lessons of mine lately printed without my knowledge, falce and vnperfect'. [↑](#footnote-ref-39)
40. <http://www.doc.gold.ac.uk/~mas01tc/web/ECOLMtest/IMSweb/Dow2wd95REV.htm> [↑](#footnote-ref-40)
41. See Andrew J. Sabol *Four Hundred Songs and Dances from the Stuart Masque* (Hanover: Brown University, 1978/reprinted New England University Press, 1982), no. 168, GB-Lbl Add.10444, ff. 148v *Squiers Masque* for treble & bass. [↑](#footnote-ref-41)
42. See Jerzy Limon *Gentlemen of a Company: English Players in Central and Eastern Europe, 1590-1660* (Cambridge: CUP, 1985), p. 149-153, etc; Albert Cohen *Shakespeare in Germany in the Sixteenth and Seventeenth Centuries* (London, Asher & Co., 1865), Online facsimile:

    <https://archive.org/details/shakespeareinge00cohngoog> [↑](#footnote-ref-42)
43. Thank you to Joachim Lüdtke for a copy from the photographs that have recently surfaced of this lost lute book. [↑](#footnote-ref-43)
44. Stefan Lundgren *English Duets for Two Renaissance Lutes* vol IV (München 1986) no 37. [↑](#footnote-ref-44)
45. Other parts in the Holmes consort books: GB-Dd.5.20, f. 4v *Squiers galliarde* - bass viol; GB-Dd.5.21, f. 4v *Squiers galliarde* - flute. [↑](#footnote-ref-45)
46. Other parts in the Walsingham consort books: GB-Hu DD.HO.20/2, no 17 *Squires Galliard* - flute; GB-Hu DD.HO.20/1, no 17 *Squiers Galliard* - treble viol; GB-Hu DD.HO.20/3, no 17 *Squiers Galliard* - bass viol. [↑](#footnote-ref-46)
47. One bar of crotchet c1d2d3a4 6 quavers d1-c1-a1-d2-c2-a2 instead of 2 bars of 2 crotchets d2d3a4-a1 minim c1 minim d2d3a4 2 crotchets a1-d2. [↑](#footnote-ref-47)
48. <https://m.youtube.com/watch?v=cinCF3YbPk8&sns=fb> [↑](#footnote-ref-48)