**Music supplement for the Lutezine to Lute News 125 (April 2018):**

**Settings of Gut gesell du musst wandern and Dulcina: more settings of Calleno Casturami, Dowland Fantasias and Fin de Gaillarde plus a selection of Chromatic lute solos**

**Dulcina**

An arrangement of the tune Dulcina for 7-course lute is the last piece in the Board lute book in the hand that was copying *c.*1621. A keyboard setting is in the Fitzwilliam Virginal Book (GB-Cfm 168, copied *c.*1619) where it is titled *Daunce* (transcribed for lute here) and Sabol suggested it was one of the sixteen antimasque dances listed in the surviving masque rubric from the *The Masque of Flowers,* presented by the gentlemen of Grays Inn in the Banqueting Hall of Whitehall Palace on 16th January 1614 as part of the celebrations of the marriage of Robert Carr, Earl of Somerset and Lady Frances Howard.[[1]](#footnote-1) The title *dulcina* is also found in manuscript additions of cittern tablature added to a copy of Joannes Thomas Freigius' *Paedagogus* (Basel 1582) in St Johns' College, Cambridge.[[2]](#footnote-2) The tune is also titled *Turkische Intrada* arranged for instrumental ensemble in William Brade's *Newe auserlesene Branden, Intraden, Mascheraden, Baletten* of 1617, for keyboard in the Zweibrucken (D-ZW H 42) and Drallius (D-Lr K.N.146) keyboard manuscripts and for violin in the Breslau MS 115.[[3]](#footnote-3) The tune is listed with other popular songs in Izaak Walton's *The Compleat Angler* of 1653(chapter II, p. 65),[[4]](#footnote-4) when the Milk-woman exclaims 'What song was it, I pray? Was it, *Come, Shepherds, deck your herds*? or, *As at noon Dulcina rested*? or, *Phillida flouts me*? or, *Chevy Chace*? or, *Johnny Armstrong*? or, *Troy Town*?' and Piscator replies 'No, it is none of those'. What may be the original song 'As at noon Dulcina rested / In a sweet and shady bower / Came a shepherd and requested / In her lap to sleep an hour;/ But from her look a wound he took,/ So deep that for a boon,/ The nymph he pray'd, whereto she said,/ Forgo me now; come to me soon' is set to the tune in Giles Earle's songbook (GB-Lbl Add.24665, dated 1615), and the same text headed 'On Dulcina' is found much later set to a different tune in the second part of *Westminster Drollery* of 1672 (I, pp. 59-61)[[5]](#footnote-5) and reprinted in Thomas D'Urfey's *Pills to Purge Melancholy* of1719-1720 (VI, pp. 206-209).[[6]](#footnote-6) A line from the song is used as an alternative tune name in 'Dulcina, to the tune of fforgoe me nowe come to me sone', recorded in the Stationers Register for a change of printer in 1615 (Rollins 650)[[7]](#footnote-7) and 'The shepards wooing' to the text 'As at noon Dulcina rested' with the refrain 'Forgo me now, come to me soon' was registered in 1656 (Rollins 2419). Broadsides of the same text published in the 1670s are titled 'An excelent Ditty, called The Shepheards woing faire Dulcina To a new tune called Dulcina' beginning 'As at noone Dulcina rested, In her sweet and shady bower' (EBBA 21673, 30834, 32827, 34782, 36112; Bod23815/ RoudV18713).[[8]](#footnote-8) Another text for the tune, from *c.*1585-1616 is 'An excellent newe dyttye, wherein fayre Dulcina complayneth for the absence of her dearest Coridon, but at length is comforted by his presence To The Tune of Dulcina' beginning 'The golden god Hyperion by Thetis is saluted', a broadside of which is not known but it is included in the Shirburn Ballads.[[9]](#footnote-9) A number of unrelated ballads in broadsides published throughout the seventeenth century also call for the tune either titled *Dulcina*, or *As at Noon Dulcina Rested*.[[10]](#footnote-10) One of these is titled 'The mad merry Pranks of Robin Good-fellow', which presumably gave rise to the alternative tune title *Robin Goodfellow* used in a number of other ballads,[[11]](#footnote-11) and another has the refrain 'First kisse, and bid me welcome home' which is also used as an alternative tune title in a later ballad.[[12]](#footnote-12) The tune names *Dulcina*, *All in a garden green* and *Walsingham* have been added by hand to the British Library copy of William Slatyer's *Psalmes, or Songs of Sion: Turned into the language and set to the tunes of a strange land* of 1642, presumably indicating that some of the psalms could be sung to them.[[13]](#footnote-13) Also *As at noone Dulcina rested* is indicated as a tune for 'A Caroll for Innocents day' in *Good and True, Fresh and New, Christmas Carols* published in 1642, and *Dulcina* for 'A Carrol for Christmas-day in the morning' in *New Christmas Carrols c.*1662.

**D1.** GB-Lam 603, f. 83v *Dulcyna* [[14]](#footnote-14) 5

**D2.** GB-Cfm 168, p. 311 *Daunce* - transcribed for lute from keyboard 5

**Gut gesell du musst wandern**

This is the first of a series of Deutsche Dantz, based on a list of the fifteen most popular German dances in Richard Hudson's *The Allemande, The Balletto, and the Tanz* (CUP 1986) vol. I p. 35.[[15]](#footnote-15) The theme of Hudson's book is the migration across Europe over about a century of tunes of earlier Deutsche Tantz to be adapted and adopted into the dance traditions of other European centres of music. Here are 14 lute settings of Hudson no 4 on the tune for the German secular song *Gut gesell du must wandern*. This dantz is a good example of migration as the sources are from Bohemia (now Czech Republic) (1), Denmark (1), Germany (4), Italy (4), Switzerland (1) and The Netherlands (3 in 1 source). The German sources call it Tantz or use the name of the lied the dance is based on (although Waissel included it in a section of Polish dances), whereas the Italian sources refer to it as a balletto acknowledging the German origin in the terms *alemano* and *Todesco* and a version in the Thysius lute book is dedicated to the Swedish Queen, possibly Christina wife of Karl IX Vasa or Maria Eleonora wife of Gustav II Adolph Vasa. The text of the Lied *Gut gsell du must wandern* was published in two different versions both *c.*1580, and the instrumental settings are found in sources in the date range 1580s-1630. The first letter of each verse from the text in the Kölner Liederbuchlein spells the name Grunvald, who may be the composer, whereas the text is quite different in the Frankfurter Liederbuchlein.[[16]](#footnote-16) The tablature in Petrus Fabricius' lute book (H4h) is accompanied by the complete 9 verses of the Frankfurter Liederbuchlein text,[[17]](#footnote-17) and the first verse of the same text is also written below the tablature in Hainhofer (H4a). Some sources add a nachdantz in triple time and note the typical cadences characteristic of Deutsche Tantz and Allemande.[[18]](#footnote-18)

**H4a.** D-W Guelf. 18.8 IV, ff. 17r-17v *Deutscher Dantz Guet*

*gesell du must wandern - Nachdantz Gut gesell vnd du must wandern* 8-9

**H4b.** D-W Guelf. 18.8 IV, f. 17r *Anfang dises dantz auf ein andere weiß* 9

**H4c.** Barbetta 1585, pp. 22-23 *Baletto Todesco ditto il Terzo*

*- Gagliarda del baletto Terzo* 10-11

**H4d.** #D-Sl G.I.4 I, f. 38r *Gut gsell du must wandern* - duet part? 11

**H4e.** Terzi 1599, p. 22 *Balletto alemano* 12

**H4f.** NL-Lu 1666, f. 497v untitled 13

**H4g.** #CZ-Pu XXIII.F.174, ff. 20r-20v *Gut gsell vnndt Ich mues wandern* 13

**H4h.** #DK-Kk Thott 4o 841, f. 63v *Gudt gesell du must wanderen* 14

**H4i.** #Negri 1602 255 *Balletto detto Bizzarria d'Amore* 14

**H4j.** #Waissel 1591,[[19]](#footnote-19) sig. E3v *26. Tantz* (section: *Polnische Tantz*)[[20]](#footnote-20) 14

**H4k.** NL-Lu 1666, f. 497r *Almande Regine Sweden* 15

**H4l.** NL-Lu 1666, f. 497r untitled 15

**H4m.** #I-PESc b.10, f. 24v *Balletto arpeggiato* 16

**H4n.** #CH-Bu F-IX.70, p. 278 ii *CXVIII. Dantz - Nachdantz* 16-17

Ammerbach 1583, p. 203 *Gut gsell du muss wandern - Proportio tripla* - keyboard #cognates not in Hudson

**Appendix of Chromatic lute music**

**App 1.** GB-HAdolmetsch II.B.1, ff. 93v-94r *Galliarde* 18-19

**App 2.** Castaldi 1622, p. 61 *Chromatica Corrente* 19

**App 3.** Gianoncelli 1650, p. 17 *Tastegiata* 20

**App 4.** Melii II 1614, p. 24 *Corrente Chromatica detta la Bernardella* 20-21

**App 5.** Kapsberger 1640, p. 48 *Corrente 7ma* - chitarrone[[21]](#footnote-21) 21

**App 6a.** GB-Cfm 689, f. 38r *Fantasia Diomedes* 22

**App 6b.** Molinaro 1599, pp. 125-126 *Fantasia XXV di Gio*(vanni)

*Battista dalla Gostena* 23

Six chromatic pieces for lute (or chitarrone) are included here (App 1-6) to accompany Dowland's chromatic fantasias (JD2, 3, 71, 72): an anonymous galliard, also edited in *Lute News* 48 (December 1998), one each from the prints of Castaldi,[[22]](#footnote-22) Gianoncelli, Melii and Kapsberger, the latter for chitarrone with the first and second courses down an octave, and a chromatic fantasia ascribed to Diomedes in the Herbert lute book, probably Diomedes' transposition of a fantasia found in Molinaro's *Intavolatura di Liuto* of 1599 composed by Molinaro's uncle Gostena. Appendices 7-10 are page fillers.

**App 7.** I-Las 774 (Lucca), f. 11v *Fiorentina* 57

**App 8.** CZ-Pnm IV.G.8, ff. 86v-87r *Balletto del S*(erenissi)*mo Alberto* 59

**App 9.** D-Ngm 33741 II, f. 3v *Calata* 61

**App 10.** D-BAU 13.4o.85, p. 51 Untitled (based on La Barriera) 71

**Dowland Fantasias - continued**

JD1(a). GB-Lbl Add.31392, ff. 13v-14v *A fantasie. / Maister Dowland* - DowlandCLM 1 *Lute News*

**JD1b.** \*B-Bc Littera S 26.369, ff. 19r/19v/17r untitled 24-26

**JD1c.** \*D-Dl 1.V.8 (Loss), ff. 7v & 43r *Fantasia Joh. Dulant* 27-29

**JD1d.** GB-Cu Add.3056, ff. 8v-9r *John Dowlande BM* 30-32

**JD1e.** GB-Gu Euing 25, ff. 16v-17r untitled 33-35

**JD1f.** GB-Lbl Eg.2046, ff. 24v-25r *A Fantasi* 36-38

**JD1g.** S-B PB fil.172 (Per Brahe), ff. 27v-31r *Fuga* 39-41

**JD1h.** Besard 1603, ff. 170v-171v *Fantasia Ioannis Doolandi.* 42-44

**JD1i.** Dowland 1610, sigs. H1r-H2r *Fantasie 7 Composed*

*by Iohn Douland, Batchelar of Musicke* - DowlandCLM 1a 45-47

**JD1j.** GB-Lbl Add.38539 (ML), ff. 14v-15r untitled 48-51

JD2(a). GB-Cu Dd.9.33, ff. 16v-17r *forlorne Hope fancye*

*Mr Dowland Bach of Musicke* - DowlandCLM 2 *Lute News*

**JD2b.** UKR-LVu 1400/I (Lvov), ff. 62v-64r *Fantasia* 56-57

**JD2c.** Mertel 1615, pp. 210-211 (Phantasiae et Fugae) *70* 58-59

**JD2d.** \*Mylius 1622, pp. 37-38 *Fantasia* 60-61

JD3a. GB-Cu Dd.5.78.3, ff. 43v-44r *farwell Jo dowlande*

- DowlandCLM 3 - title and ascription in Dowland's hand *Lute News*

**JD3b.** GB-Gu Euing 25, ff. 41v-42r untitled 62-63

**JD3c.** UKR-LVu 1400/I, ff. 49v-51r *fantasia* 64-65

**JD3d.** Fuhrmann 1615, pp. 18-19 *Fantasia* *Fantasia 6* 66-67

**JD3e.** Mylius 1622, pp. 1-2 *Grammatica Illustriss: Doulandi* 68-69

JD4(a). GB-Cu Dd.9.33, ff. 41v-42r *Farwell Jo. Dowlande*

- DowlandCLM 4 *Lute News*

**JD4b.** GB-Cu Dd.9.33, f. 50v untitled - bars 1-35 only 70-71

JD5. GB-Cu Add.3056, ff. 17v-18r *J.Dowland* - DowlandCLM 5 *Lute News*

GB-Cu Add.3056, f. 33v untitled bars 1-4

JD6(a). GB-Cu Nn.6.36, ff. 32v-33r untitled *Lute News*

**JD6b.** GB-Cu Add.3056, ff. 7v-8r *A Fancy Mr. Dowlande BM*

- DowlandCLM 6 72-73

**JD6c.** GB-Cu Dd.9.33, ff. 43v-44r untitled 74-75

**JD6d.** UKR-LVu 1400/I, ff. 39v-41r *Fantasi* 76-77

**JD6e.** Mertel 1615, pp. 208-209 (Phantasiae et Fugae) *69* 78-79

**JD6f.** Mylius 1622, pp. 30-31 *Fantasia* 80-81

JD7(a). GB-Gu Euing 25, ff. 35r-36r untitled *Lute News*

**JD7b.** \*D-Dl 1.V.8, ff. 42v-43r *Fantasia Gregorij Houuet* 82-84

**JD7c.** GB-Cu Dd.9.33, ff. 6v-7r *A fancy Jo Dow*

- DowlandCLM 7 85-87

JD71(a). GB-Lbl Eg. 2046, ff. 23v-24r *A Fantasia* - DowlandCLM 71 *Lute News*

**JD71b.** Mylius 1622, pp. 28-29 *Grammatica Rosideri Angli generosi* 89-91

JD72. GB-Gu Euing 25, ff. 42v-43r untitled *Lute News*

JD73. GB-Cu Dd.9.33, ff. 44v-45v untitled *Lute News*

JD74. GB-Lbl Add.31392, f. 24r untitled *Lute News*

JD101. D-W Guelf. 18.7/III, f. 210r *Phantasia. Dooland* [[23]](#footnote-23) *Lute News*

A version of each of Dowland's fantasias was in the supplement to *Lute News* 125, and all the other known sources are edited here (single sources only are known for JD5, JD72-74 and JD101 so no additional versions are here). All the sources are closely concordant with significant variants and apparent errors and different barring (details in the commentary at the end of this *Lutezine*). Some versions also provide right hand fingering and ornaments (JD1j the most extensive). The sources not known to Poulton are marked with an asterix in the list above. The main continental sources are the prints of Mertel, who included versions of JD2 & 6 barring them in two rather than four minims per bar, and Mylius who included JD2, 3, 6 and 71 (of these, JD2 & 6 seem to have been copied from Mertel with some amendments), and in two manuscripts: one in Lvov is a source for JD1, 3 and 6 and the other is the lost manuscript D-Dl 1.V.8 (the so-called Joachim Loss lute book) for versions of JD1 & 7 which were recently identified by Joachim Lüdtke.[[24]](#footnote-24) A detailed comparative analysis of the different sources of Dowland's fantasias would more than fill a book and is not attempted here, apart from brief mention of a few selective highlights.[[25]](#footnote-25) A detailed discussion of the origins of the themes of the fantasias and their possible influences as well as arguments for the inclusion of the doubtful attributions were published by Diana Poulton, John Ward and Paul O'Dette,[[26]](#footnote-26) and a thematic analysis of JD4 has just been published.[[27]](#footnote-27)

The version of fantasia **JD1** in Add.31392 reproduced in DowlandCLM was edited in *Lute News* and the other nine known sources are reproduced here. The sources are largely concordant but abound with apparent errors and variant readings and irregular barring.[[28]](#footnote-28) Distinguishing apparent errors from variants is rather subjective, and it is difficult to be sure what was acceptable at the time. For examples of most sources have c2c3 in bars 43/7 and 50/7 when the alternate c2c4 in others seems better, but neither resolve well to the a3a4 in the following bar. However, the a6 instead of c6 in all but one (JD1f) source in bar 79 (in JD1a) does seem to be an error in the harmony. In contrast to minor differences, three sources include significant additions or omissions (the Per Brahe lute book (JD1g), Besard's *Thesaurus Harmonicus* (JD1h) and *Varietie* (JD1i), particularly in the equivalent of bars 53-64 in JD1(a). In DowlandCLM the version in *Varietie* (JD1i) was considered distinct and so included separately with the comment that it 'appears to have been revised by Dowland himself' (Dowland CLM p. 317) and that 'this version is musically more satisfying and represents Dowland's mature revision of the work' (DowlandDP p. 113), the validity of which I now question. JD1i in *Varietie* is in fact closely concordant with the other sources apart from a 2-bar repeat, two omissions and very few changes in figuration - I have not reconstructed the missing bars to retain the version more-or-less as in DowlandCLM. The omissions are two minims from the beginning of bar 29, and seven bars in the middle of bar 44 both found in all other sources. Consequently, bar lines are displaced between the two omissions, then two bars are inserted as bars 57-58 that are a repeat of bars 55-56. The only significant change in figuration is the more embellished form of bar 40/6-11. With regard to the omission in bar 29, it is noteworthy that the scribe of JD1c made an error in bar 29 and squeezed in a missing half bar, and the scribe of JD1g failed to complete bars 29-32 omitting all the rhythm signs. It is also possible that the omission in *Varietie* is a copying or printing error rather than a conscious revision. Also, on closer inspection of the bars omitted in *Varietie* equivalent of bars 45-51 of JD1(a), it will be seen that the omission begins and ends with a similar bar of an A major chord with repeated notes of c1. This could be explained as a copying or type setting error due to the eye skipping to a similar bar a stave below in the exemplar, rather than Dowland consciously omitting this delightful passage that is so characteristic of him. Again, it seems more likely this omission in *Varietie* is an error rather than a revision, particularly as other sources also have omissions in different places, such as half of bar 44 and bars 59-60 in JD1g, the latter equivalent to bars 60-61 omitted in JD1h, and six sources (JD1a,b,e,f,g,h) omit a bar in the final stave (bar 111 in JD1(a)), five of the exactly the same chord sequence (all these omissions are reconstructed here). And then the insertion of bars 57-58 in *Varietie* is also difficult to justify as an improvement. Bars 53-64 (in JD1a) is based on five related melodic phrases each repeated an octave lower.[[29]](#footnote-29) However, JD1c, g, h & i all seem to corrupt this sequence. JD1g inserts an out of sequence repeat at the beginning of this passage (bars 55/7 to 59/5), JD1d & h omit the two bars of the fourth phrase, and JD1j (*Varietie*) repeats the two bars of the fifth phrase (57-58 repeating 55-56), so that all four ruin the flow and symmetry of this sublime passage of five echoed phrases. In addition, JD1g embellishes the phrases (particularly bars 53 & 63) and JD1h omits the upper octave 4th phrase (bars 60-61). In the case of *Varietie*, it is difficult to accept that the insertion was a conscious attempt by Dowland to improve the fantasia as it is no better or worse than the additions and omissions in other sources. The omissions and additions in *Varietie* are therefore likely to be copying or type setting errors and it seems more likely that this version is not 'Dowland's mature revision' but 'false and imperfect' work of the editor or printer, to use Dowland's own words of criticism for other printed versions of his lute music![[30]](#footnote-30)

One English and three continental sources of **JD2** are nearly identical but note the minor differences in the English source JD2a (see bars 30, 33, 34 and an awkward figuration in bar 5) not present in the continental sources.

Two English and three continental sources of **JD3** are nearly identical. One continental source, in Lvov, is closer to the two English sources, but the other two continental sources include some significant variants which they share. In Fuhrmann and Mylius the same variant rhythm is found in bar 19, the end of bar 24 is simplified and the rhythm in the penultimate bar is more satisfactory. In addition, Fuhrmann embellishes the final bar whereas Mylius truncates it, and in bar 46 both truncate the run in the bass and Fuhrman also truncates the bass run in bar 42 (these have not been reconstructed). However, all three continental sources have a different variant run in the bass in bar 38, the best in Lvov.

**JD4b** is a copy of the first 35 bars of JD4a a few pages further on in the same manuscript. JD4a has been used here to complete the incomplete version of JD4b. The two are identical except for minor errors and omissions and a change in dotted rhythm in bars 28 & 29.

The six versions of **JD6**, three in English and three in continental sources exhibit some significant variants including irregular barring. JD6e&f are linked by the omission of bars 22-25 in Mylius (45-50 in Mertel) which are exactly one stave in Mertel suggesting the former was based on the latter, with some amendments. Other similarities are the omission of bar 31/1-4 in Mylius (62 in Mertel) and the rhythms are halved in bars 10-11 (20-21) and 21-22 (42-45). The halving of the rhythm signs in bars 10-11 is also shared with the English source JD6c.

Of the three sources of **JD7** the continental version is ascribed to Gregory Huwet and shares more variants with the version in Holmes' Dd.9.33 than it does with the Euing lute book. The version ascribed to Huwet, probably thought to be the composer just because he played it, has interesting minor variants in bars 19, 23-24, 25 & 27 & 38, but in bar 32 corrupts the syncopated rhythm displacing bar lines by 2 minims until bar 60 and then the barring is 2 instead of 4 dotted minims until bar 72. The version in Holmes' Dd.9.33, reproduced in DowlandCLM, corrupts the syncopated rhythm in bars 8 & 9, has fewer dotted crotchets in bars 45-46, and the figuration in bar 70/9-12 is awkward, compared to the other two sources. Euing omits the semiquaver flourishes in bars 20-21, and changes the figuration in bar 73. Curiously, all three versions have c4 in bar 68/15, which seems to be an error for d4, and each have a different bass sequence in bar 55.

**JD71a** is anonymous in the Pickering lute book and *Rosideri Angli* in the title of the version in Mylius might be a reference to Philip Rosseter, either in error or because he composed it. However, the descending chromatic hexachord, similar to the one in JD2 together with other features are characteristic of Dowland.[[31]](#footnote-31) The two sources are the same in bars 5-11 in Pickeringe (3-6 in Mylius) but I have changed Pickeringe editorially to lengthen the c1 in bar 3 and consequently moved bar lines and then adjusted the rhythm in bar 11. Both sources have a6 at 46/3 (23/8), changed editorially to a5. Some variants in Mylius seem to be better readings: the bass notes in bars 102-103 (51) sound better; the second triplet in bar 114 (59) is a repeated a6 in Pickering but an ascending a6-[a6]-c6 in Mylius; Mylius uses quavers and Pickering semiquavers in bars 123-134 (68-79); the h1 is repeated in bar 127/1-4 (72/1-8) which matches the repeat of the first note of the chromatic run down elsewhere in the fantasia; Mylius continues the chromatic descent in bar 128/9 (73/13); Mylius is better in bar 146 (86/1-4); and in the final bars 152-155 (89-90), the two sources have the same tablature letters but the rhythm in Mylius works better. I have incorporated some of Mylius' readings as alterations to what seem like errors in Pickeringe found in *Lute News*. However, Mylius is corrupt in other places: he avoids the dissonance in bars 37 & 67 (19/1 & 34/1); in bars 39-42 (20-21), 55-56 (28) and 141-143 (83-84) he completely disregards the theme in the bass; and in bars 130 (75-76) he substitutes a different reading including a bar of 3 crotchets. A comparison of sources rewards close study and provides many surprises that deviate from the versions in DowlandCLM that we have come to know and accept through habit despite some now probably being errors.

Three appendices are related to Dowland fantasias. Two are from Mertel's *Hortus Musicalis* of 1615, App 11 using the theme of JD1, and App 12 follows two known Dowland fantasias both unascribed in Mertel (DowlandCLM 6e & 2c) and includes characteristics of Dowland such as the final sequence similar to the end of *Semper Dowland Semper dolens* (DowlandCLM 9). However, Mertel's placing of it may only reflect his grouping of similar fantasias, and Dowland is probably not composer. App 13 is a toccata 'called the Morone' and includes passages reminiscent of JD1. One wonders if this is the sort of music Dowland heard in Italy that influenced his own style.[[32]](#footnote-32) The three sources are more-or-less concordant throughout but all have lacuna of unsatisfactory passages of a bar or two and so the source used has been modified with substitutions of better readings from the others.

**App 11.** Mertel 1615, pp. 226-228 (*Phantasia) 83* 92-93

**App 12.** Mertel 1615, pp. 211-212 (*Phantasia)* *71* 94-95

**App 13.** F-Pn Rés.Vmd.29, f. 5r *Toccada detta il Morone* 113

I-PEas Sec.XVII (Doni), pp. 78-79 untitled

NL-DHnmi Kluis A.20 (Siena), f. 70v *Fantasia*

**Calleno Casturami - continued**

An introduction to the ballad tune known as *Calleno casturami* with two settings was in *Lute News* 125, to which several more are added here: a lute treble that is probably from a duet for which Stefan Lundgren wrote a ground, my lute transcription of Byrd's keyboard variations,[[33]](#footnote-33) four cittern settings (one also transcribed for lute),[[34]](#footnote-34) and a galliard titled *Busons nous (belle)* that has been claimed to quote the tune, but this seems to be at the very limit of a cognate source.[[35]](#footnote-35)

[See <https://earlymusicmuse.com/?s=calleno&submit=Search>]

C1. IRL-Dtc 408/II, p. 85 *calleno* *Lute News*

C2(a). J-Tn BM-4540-ne, sig. D2v *Callino* - cittern *Lute News*

**C2b.** J-Tn BM-4540-ne, sig. D2v *Callino* - transcribed for lute 9

**C3.** GB-Cfm 168, p. 277 *Callino Casturame / William Byrd*

- keyboard transcribed for lute 6-7

= GB-Lbl Add.30485, ff. 96v-97r *calinoe: Mr Birds Calinoe:* [in a later

hand: *Calino Castorame In the Virginal Book by Bird*] - keyboard

**C4.** GB-Cu Dd.4.23, f. 19r *Callino* [Thomas?] *Robinson* 7

**C5a.** GB-Cu Dd.4.23, f. 23v *Callino* - cittern 51

**C5b.** GB-Cu Dd.14.24, f. 9r *Callinoe* - cittern solo 51

**C6i.** GB-Cu Dd.3.18 f. 3: *Callinoe* - duet? treble 52-53

**C6ii.** ground reconstructed by Stefan Lundgren 53

**C7.** US-CAh 181 (Otley), ff. 6v-7r *Callino - verte folio recto 2 fol:*

*ad hanc nota* - 4v *the rest of Callino / Loavos? same?* -

f. 5r *Callino: -- Calli*[n]*o:* [margin: *the 2 pt. otherwise:*] - cittern 54-55

**C8.** IRL-Dtc 410/I (Dallis), p. 79 *busons nous* 88

Phalèse & Bellère *Theatrum Musicum* 1568, f. 85v (and 1571, f. 120v) *Gailliarda Baisons nouse belle*; Hove Florida 1610, f. 97r *Galiarde*

Incomplete mixed consort setting: GB-Cu Dd.5.20, f. 3r *Callinoe* - bass viol; GB-Cu Dd.5.21, f. 10r *Callinoe* - recorder

**Fin de Gaillarde**

The supplement to *Lute News* 125 included Daniel Bacheler's variations on the continental galliard known as Fin de Galliard, together with one of the continental cognates. Here are another fifteen cognates of essentially the same music.[[36]](#footnote-36) The title Fin de Galliard is often used for the represa or final section of a suite of dances. The cognates here provide are many and varied and F7-9 were presumably arranged by Francisque, Besard and Vallet for their prints, and F12 is probably by one of the French court lutenists Charles or Jacques Edinthon, from the Scottish Haddington family.[[37]](#footnote-37)

The tablature in the Margaret Wemyss lute book for F15 is very corrupt and has been reconstructed based on Martin Eastwell's common time reconstruction played on his CD *Lady Maggie's Lilt: Music from the Lute Book of Lady Margaret Wemyss* (Music&Media MMC104, 2012), track 2. Note that F6, F13 and F15 are titled *cinque pas* or similar, referring to the five-step pattern of the galliard and a generic term for a variety of different galliards.

**F1.** S-B PB fil.172 (Per Brahes), f. 42v *Galliarda* 95

= A-SPL KK 35, p. 37 *Fin de gaillarde* *Lute News*

**F2.** D-Hbusch w.s. (Herold), ff. 32v-33r *Galliarda* 96

**F3.** GB-HAdolmetsch II.B.1, ff. 85v-86r *Fin de galliarde* 97

**F4.** I-PEas sec.XVII (Doni), pp. 84-85 *Gagliarda* 98

**F5.** I-Ra 1608,[[38]](#footnote-38) f. 28r untitled 99

**F6.** F-Pn Rés.Vmd.31, f. 47r *Cinq Passi* 99

**F7.** Francisque 1600 ff. 12r-12v *Fin de Gaillarde* 100-101

**F8.** Besard 1603, ff. 110r-111v *Galliarda* 102-103

**F9a.** Vallet 1615, pp. 39-40 *Fin de gailliard A.9.* - CLFVal 32[[39]](#footnote-39) 104-106

**F9b.** GB-HAdolmetsch II.B.1, ff. 86v-89r *Fin de gaillarde* 107-109

**F10.** GB-HAdolmetsch II.B.1, ff. 97v-98r *Galliarde* 106

**F11.** I-COc 1.1.20 (Raimondo), ff. 45r-45v *G*[alliarda] 109

**F12.** S-Uu instr.mus.412, f. 21r *Fin des g*(aillarde) 110

(section heading: *Chansones de hedinton*)

**F13.** A-KR L81, f. 149v ii *Cingue Basso* 110

**F14.** GB-Eu Laing III.487 (Rowallan), p. 15 untitled 111

**F15.** GB-En Dep.314/23 (Wemyss), ff. 22v-23r *Sinkapas* 111

*John H. Robinson - May 2018*[[40]](#footnote-40)



1. Andrew J. Sabol *Four Hundred Songs and Dances from the Stuart Masque* (Hanover, Brown University, 1978, reprinted New England University Press 1982) no. 400 and see pp. 578-579 & 620-621. [↑](#footnote-ref-1)
2. Fragment of final bar of b4-d4-a4-c3-a3-d1a2a3a4 lacking rhythm signs on a 4-line stave for chromatic cittern in italian tuning. Thank you to Kathryn McKee, Special Collections librarian of St John's College, Cambridge for photographs of the pages containing music. [↑](#footnote-ref-2)
3. Thank you to Peter Holman for the confirmation and information from the doctoral thesis of Brian P. Brooks 'Breslau MS. 114 [and 115] and the violin in early seventeenth-century Germany' (Graduate School of Cornell University, January 2003). [↑](#footnote-ref-3)
4. [http://www.biodiversitylibrary.org/item/74569 - page/14/mode/1up](http://www.biodiversitylibrary.org/item/74569#page/14/mode/1up) [↑](#footnote-ref-4)
5. <https://archive.org/details/westminsterdroll00ebswuoft> [↑](#footnote-ref-5)
6. <http://ks.petruccimusiclibrary.org/files/imglnks/usimg/7/7d/IMSLP101099-PMLP144559-witmirthorpills_vol6.pdf> [↑](#footnote-ref-6)
7. 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. [↑](#footnote-ref-7)
8. University of California Santa Barbara: English Broadside Ballad Archive (EBBA): <http://ebba.english.ucsb.edu> and Broadside Ballads Online at the Bodleian Libraries (Bod): <http://ballads.bodleian.ox.ac.uk> [↑](#footnote-ref-8)
9. *The Shirburn Ballads 1585-1616* edited by Andrew Clark (Oxford, Clarendon 1907), pp. 64-66 no. XIII. Online facsimile:

   <https://archive.org/stream/shirburnballads100claruoft#page/64/mode/2up> [↑](#footnote-ref-9)
10. 'The Tune is, As at Noon Dulcina Rested': 'The true Lovers Good-morrow. A brace of Valentines I here present' beginning: 'Batchelor. In the month of February, the green leaves begin to spring' (EBBA 21063, 34717, 33336; Bod1839, Bod23882, Bod23899, Bod24229/RoudV32855); 'To the tune of Dulcina': 'The desperate Damsells Tragedy OR The faithlesse young man' by Martin Parker, beginning 'In the gallant month of June, When sweet roses are in prime' (EBBA 30060, 33335); 'A delicate new Ditty, composed upon the Posie of a Ring, being; I fancie none but the alone: sent as a New-yeares gift, by a Lover to his Sweet-heart' beginning 'Thou that art so sweete a creature, that above all earthly ioy' (EBBA 20103, 30055, 31757, 36080), so maybe also the ballad 'The True hearted L(over) To the tune I fancy none but thee' beginning 'My loving friend I doe commend' if the same tune was known by this alternative name; 'An excellent new Ballad of the Birth and Passion, of our Saviour Christ' beginning 'Jury came to Jerusalem, all the World was taxed then' (EBBA 20651, 30269, 31766, 36061; Bod23047/ RoudV12333); 'A Pleasant new Song betwixt a Saylor and his Love' beginning: 'What doth ayle my Love so sadly in such heavy dumps to stand?' and refrain: 'First kisse, and bid me welcome home' (EBBA 20198, 21818, 21822, 30249, 31875; Bod1883); 'A Proverbe old, yet nere forgot, Tis good to strike while the Irons hott. Or, Counsell to all Young men that are poore, To Marry with Widowes now while there is store' by Martin Parker, beginning 'All you Young-men who would Marry, and enjoy your hearts content' (EBBA 20179); 'A Penny-worth of good Counsell. To Widdowes, and to Maides, this Counsell I send free; And let them looke before they leape, or, that they married bee' by Martin Parker, beginning 'Of late it was my chance to walke for recreation in the Spring' (EBBA 30215); 'The mad merry Pranks of Robin Good-fellow' beginning: 'From Obrion in Fairy Land' (EBBA 20274, 30163, 31962, 31963). [↑](#footnote-ref-10)
11. 'To the Tune of Robin Goodfellow': 'The Downfall of Dancing; OR, The overthrow of three Fidlers, and three Bagg-Pipe-Players' beginning 'Three Pipers, and three Fidlers too, they all belonged to a Gang' (EBBA 21201) refrain 'up tails all' (see settings of *up tails all* in the *Lutezine* to *Lute News* 122 (July 2017)); 'A New Song. To the Tune of Robin Goodfellow' beginning 'Though S(haftesbury) is cleared by The Cunning Ignoramus Sway' (EBBA 32344, 34830, 35599); and 'The Bare-faced Tories: A New Song' beginning 'What a Pox care we for Law' (Bodleian Ashmole G.16 [55]). [↑](#footnote-ref-11)
12. 'A new Carroll of the birth of ... Jesus Christ ' in *New Carrolls,* 1661, sig. A3r. [↑](#footnote-ref-12)
13. David Greer, '"What if a Day" - an Examination of the Words and Music' *Music & Letters* 43 (1962), pp. 310-311. [↑](#footnote-ref-13)
14. Also edited for *Lute News* 66 (June 2003), but the second strain has been reconstructed here based on the keyboard version D2. [↑](#footnote-ref-14)
15. I have previously edited two from the list, no 5 *Ich gieng einmal spazieren* (a.k.a *Un jeune fillette*) in the Lutezines to *Lute News* 119 (October 2016) and 120 (December 2016), and no 8 *Man ledt uns zu der Hochzeit freud* (a.k.a. *Almande Don Frederico*) in the Lutezine to *Lute News* 121 (April 2017). [↑](#footnote-ref-15)
16. *Liederbüchlein*, Köln, Heinrich Nettesheim, c.1580; see Charles A. Williams 'Grünwald's Song' *The Journal of English and Germanic Philology* 18 (1919) pp. 236-241 online at: <https://archive.org/details/jstor-27713789>

    First verse of Kolner Liederbuch text: *Gvt Gesell vnnd du must wandern, das Megdlein liebet ein anderen, welches ich geliebet hab, bey der bin ich schabab, kan dir nicht gnugsam klagen, mein elend, schmertz vnd pein, aber ich hoff es sol sich noch an jr rechen fein.* [Translated by Rainer aus ddem Spring: Dear fellow you have to go now, The maid loves another, Whom I have loved, I am not welcome to her, I cannot deplore enough, my distress, pain and anguish, However, I hope I shall have fine revenge on her.] [↑](#footnote-ref-16)
17. Transcribed in the exemplary facsimile and modern edition of the Fabricius lute book published by Jarchow Verlag in 2013. [↑](#footnote-ref-17)
18. For example, H4a bars 31-32 & 39-40; H4c bars 19-20 & 55-56; H4d bars 7-8 & 15-16; H4e bars 19-20, 27-28 & 31-32; H4f bars 7-8 & 9-10; H4g bars 11-12 & 15-16; and H4l bars 11-12. [↑](#footnote-ref-18)
19. The unique copy of Waissel's *Tabulatura* of 1591 is incomplete and the 1592 reprint was thought lost until photographs were rediscovered recently, see Andreas Schlegel 'The Story behind the Dohna Waissel prints' *Lute News* 121 (April 2017), pp. 37-39. [↑](#footnote-ref-19)
20. Also edited in *A Compendium of 178 Polish Dances for Renaissance Lute* Lute Society Music Editions 2016, no 91, before I realised it was a version of this German Lied. [↑](#footnote-ref-20)
21. Thank you to John Reeve for checking it on his chitarrone. [↑](#footnote-ref-21)
22. The illustration of birds on p. 4 are from Bellerofonte Castaldi *Capricci due strumenti* (Modena 1622), p. 42. [↑](#footnote-ref-22)
23. Also edited for *Lute News* 105 (April 2013). [↑](#footnote-ref-23)
24. Thank you to Joachim Lüdtke for copies of the recently rediscovered photographs of the manuscriptso that JD1c and JD7b can be include here. [↑](#footnote-ref-24)
25. Quotations additional to Poulton/Ward/O'Dette are Richard Reade's 5-part mixed consort *Fancy* (GB-Cu Dd.3.18, ff. 33v-34r *Reades* - lute; GB-Cu Dd.5.21, f. 7v *A fancy R Reade* - recorder; GB-Cu Dd.14.24, ff. 37v-38r *Reads fancy* - cittern) is based on the theme of JD1, see Matthew Spring *The Lute in Britain* (OUP 2001), pp. 196-198. Also, the distinctive phrase in bars 40-42 of JD1 imitates bars 12-15 of GB-Cu Dd.2.11, f. 61r *Pauen Alfonso* (Ferrabosco I), edited in *Lute News* 103 (September 2012) no 2a. [↑](#footnote-ref-25)
26. Diana Poulton and Basil Lam *Collected Lute Music of John Dowland* (Faber 1974/R1978 & 1981) [DowlandCLM], pp. 315-316, 337 & 340; Diana Poulton *John Dowland* (Faber 1972/R1982) [DowlandDP], pp. 112-118, 175-177 & 452-453; John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* x (1977), pp. 32-35, 58-59 & 71; Paul O’Dette 'Dowland’s iPod: some possible models for John Dowland’s lute fantasias' *Early Music* 41/2 (2013) pp. 306-316. [↑](#footnote-ref-26)
27. Katalin Koltai 'A kaleidoscope of motives or conscious unity? A formal analysis of motivic development in John Dowland’s chromatic lute fantasie Farewell' *LSAQ* 52/2-3 (2017), pp. 19-26. [↑](#footnote-ref-27)
28. Note that JD1b is from a fragmentary source with many pages missing including the beginning of this fantasia and so it has been reconstructed from JD1(a). [↑](#footnote-ref-28)
29. The upper octave of the first phrase is preceded (bar 53) and followed (bar 55) by the lower octave repeat. [↑](#footnote-ref-29)
30. In the preface to *The First Booke of Songes* of 1597, see DowlandDP, p. 48. [↑](#footnote-ref-30)
31. JD3 is based on an ascending chromatic hexachord, as is the anonymous JD72 which also includes ascending mainly pentachords. See Diana Poulton 'Dowland Rehabilitated' *The Musical Times* 118 (1977) pp. 25-28, explains that 'The use of chromaticism, especially the chromatic fourth was associated with grief, and Dowland introduced chromaticism in many cases, where he was setting words expressing sorrow…. Furthermore, the ascending chromatic line, as a receding motion, portrays the act of farewell very well'. [↑](#footnote-ref-31)
32. The theme of JD1 also appears in bars 11-13 of *Fantasia Diomedis* in Besard *Thesaurus Harmonicus* 1603, ff. 24v-25r, edited in the tablature supplement for the Diomedes series part 5 in *Lute News* 97 (March 2011), no 15. [↑](#footnote-ref-32)
33. The upper, right hand, parts were transcribed down an octave keeping the lower, left hand, parts the same to fit within the compass of the lute. Then redundant notes were omitted and the whole was transcribed up a fourth from C to F. [↑](#footnote-ref-33)
34. Also edited for a supplement of cittern settings of ballads for the *Lutezine* to *Lute News* 105 (April 2013). [↑](#footnote-ref-34)
35. Sally Harper ‘An Elizabethan Tune List from Lleweni Hall, North Wales’ RMA Research Chronicle no 38 (2005) p. 68; Julia Craig-McFeely 'English Lute Manuscripts and Scribes, 1530-1630' (doctoral dissertation, University of Oxford, 1994) Appendix 1, who curiously suggests the title could indicate an arrangement by Antoine Busnois (1430-1492)! [↑](#footnote-ref-35)
36. Cognates: Gervaise 1555, f. 6v *Fin de Gaillarde* - instrumental ensemble à4; Vallet *Apolloos soete Lier* 1642, part II, no 34 *Fin de Gaillarde* - à2. Different to D-Uu 239, ff. 31v-33r? *gaillarde Fin de gaillarde ou Cinq pas a Corde avallée* - mandora. [↑](#footnote-ref-36)
37. Lute music ascribed to Charles or Jacques Edinthon/Haddington will be edited for a future *Lute News*. [↑](#footnote-ref-37)
38. Thank you to Franco Pavan for a copy of the manuscript. [↑](#footnote-ref-38)
39. Monique Rollin (ed.) *Oeuvres de Nicolas Vallet pour luth seul* vols. I & II (Paris, CNRS 1989). [↑](#footnote-ref-39)
40. The hundred tablature supplements I have edited for *Lute News* 26 (April 1993) to 125 (May 2018) and the first 24 Lutezines includes 4,202 items of music on 4,045 pages, which is very nearly a piece of music every two days for 25 years! An index of the contents of the first 50 can be found at:

    <https://www.lutesociety.org/pages/index-of-tabulature-supplements>

    and an index of the second 50 and then beyond is in preparation. [↑](#footnote-ref-40)