**Music supplement for the Lutezine to Lute News 126 (July 2018): Melchior Neusidler part 1 with additional settings of Mein Hertz ist frisch, mein gmüt ist frey - and a continuation of Jakob Polak Preludes & Fantasias, ballad settings and Dowland galliards JD 25/34/36/37**

**Melchior Neusidler part 1**

This is the first in a series of lute music of Melchior Neusidler, beginning with a fantasia,[[1]](#footnote-1) an intabulation and a dance in the same key. The fantasia (MN1a) is unique to a source in German tablature ascribed *MN*. The intabulation (MN1b) and dance (MN1c) are in Melchior's *Teutsch Lautenbuch* published by Bernhard Jobin in Strasbourg in 1574 also in German tablature. The intabulation is of Arcadelt's madrigal *O felici occhi miei* (Oh my happy eyes), and settings by Giovanni Maria da Crema, Miguel de Fuenllana and Perino Fiorentino are also included here for comparison (App 2-4). The dance is Melchior's setting of the Duetsche Dantz *Mein Hertz ist frisch, mein Gmüt ist frey* (My heart is fresh, my mind is free) coupled with a triple time hupfauff, and more settings of this dance are included in the section 'Hudson 9' below. All three are transcribed into French tablature here.

**MN1a.** PL-Kj 40598, ff. 9v-10r *Fantasia MN 7.* pp. 6-7

**MN1b.** Neusidler 1574, sigs. H3v-H4r *19. O felici oichi miei. quatuor vocum. Archadelt.* [index: *Matrigali. O; Felici ochi miei*]- german tablature 8-9

= D-W Guelf. 18.7, ff. 114v-115r *ô felici occhj miei* - Italian tablature

model: *Il primo libro di madrigali d'Archadelt a quatro* (Gardane, Venice, 1539), pp. 47-48 (cantus) 47-48 (tenor) 47-48 (altus) 47-48 (bassus)

*O Felici occhi miei* [[2]](#footnote-2)

cf. Ortiz *Tolledano Libro Premero* 1553, pp. 69-83 untitled à4 - *Recercada primera/segunda/ tercera/ quarta sobra O felici occhi miei* - viol and keyboard; Ruffo *Capricci in Musica a tre voci* 1564, f. 5r *O Felici ochi mei* - à 3

**MN1c/H9b.** Neusidler 1574, sigs. L1v-L2r *Mein Hertz ist frisch,*

*mein Gmüt ist frey - Volget der Hupffauff*  10-11

**more versions of Dowland Galliards 25/34/36/37**

JD25(a). GB-Cu Dd.2.11, f. 12r *Dowl Mellancoly Galliard* *Lute News*

**JD25b.** GB-Gu Euing 25, f. 24v untitled 28

**JD25app.** Fuhrmann 1615, p. 119 *Subplementum* 29

JD34(a). GB-Cu Dd.9.33, f. 29r *Mignarda Jo*(hn) *Dowlande*

**JD34b.** GB-Cu Dd.2.11, f. 77r *Mignarde* 30

**JD34c.** GB-Cu Dd.5.78.3, f. 31v *J.D.* 30-31

**JD34d.** Dowland 1604, sigs. I1v-I2r *M. Henry Noel*

*his Galliard. 14 Io. Dowland* - lute part 31

**JD34e.** Dowland *A Pilgrimes Solace* 1612, sigs. D1v-D2r

*V. Shall I strive with words to move* - lute song 32-33

JD36(a). GB-Cu Dd.5.78.3, f. 56r *Mr Knights galliard Jo Dowland*

**JD36b.** GB-Cu Dd.9.33, f. 19v *Mr Knights Galliard J. Dowla*(and) 34

**JD36app.** GB-Ctc O.16.2, p. 123 *La mini--ard* 34-35

JD37i(a)&ii(a). Dowland 1597, sig. L2v *My Lord Chamberlaine*

*his Galliard* *Cantvs* & *Bassvs* [index: *A Galliard for two to play vpon*

*one Lute*, title page: *Also an inuention by the said Author*

*for two to play vpon one Lute* - lute II *Lute News*

GB-Cu Dd.9.33, f. 90r untitled - lute I

**JD37ib&iib.** Dowland 1613, sig. L2v *My Lord Chamberlaine his Galliard*

*Cantvs* & *Bassvs* - lute I & II 36

**JD37ic.** GB-Cu Dd.9.33, f. 90r untitled - lute I 37

- coupled with a repeat of JD37ia Dowland 1597 - lute II

**JD37appi&ii.** GB-Cu Add.8844, f. 32v untitled - duet lutes I & II 19

One of two sources of Dowland's Melancholy galliard **JD25** was in the supplement to *Lute News* 126 and also used in DowlandCLM. The other source is edited here and is nearly identical with subtle differences frequently in chord filling, occasionally in figuration (see bars 33 and 37 of JD25b) and especially in the accidentals (see bars 5 repeated in 13, 22 repeated in 30, and 47). Euing also handles the elision between strains awkwardly at the end of the first strain and its repeat extending both to nine bars (see bar 1 and 9). JD25app is a completely different setting from Fuhrmann (not listed by Poulton or Ward) that nevertheless follows the melodic outline and harmony throughout, copying the D natural (h1) rather than D flat (g1) in bar 13 from Euing bars 22/30.

Holmes copied the Mignarde galliard **JD34** into three of his lute books, the one in Dd.9.33 used in DowlandCLM and edited in the supplement to *Lute News* 126,[[3]](#footnote-3) and the other two from Dd.2.11 and Dd.5.78.3, together with the lute part from the consort setting and the lute song 'Shall I strive with words to move', are included here. Of the three solo lute settings Dd.9.33 is the only one with divisions, which Poulton doubted were Dowland's own based on style. Curiously *Mignarde* has four strains with repeats in the sequence AABCBCDD, and the repeats of the B and C strains are not divisions except for an embellished phrase three bars from the end of each (bars 38 and 46). The three sources are very similar but differ in many details of figuration, Dd.2.11 and Dd.5.78 being closer to each other than to Dd.9.33. Poulton thought that all three may have 'reached the writer in the form of staff notation since he appears to have had great difficulty with the accidentals, especially in the case of D#' (g3). However, this seems unlikely because Holmes, the scribe, had already copied it into two of his previous lute books with alternative readings for D natural/D sharp (see g3/f3 in JD34a bars 5, 49 and 54 and he altered f1 to g1 in bar 4), so it seems likely he faithfully copied tablature exemplars that differed in accidentals as all these alternatives sound valid. In fact, close study of all the sources increases the appreciation of this unusual galliard by Dowland. **JDapp34** is a different piece with a similar title that is a better candidate than Dowland's *Mignarde* for the music referred to in Philip Massinger's play *The Excellent Comedy* performed *c.*1618 (act III scene ii p. 41) when Lisander says 'Play the first weapon [dancing], come strike, strike I say / Yes, yes, you shall be first, Ile observe Court Rules / *A Gallard Laminiard*',[[4]](#footnote-4) however it is more like a courante than a galliard.

Holmes copied **JD36** into two of his lute books neither with divisions, the one in Dd.5.78.3 edited in the supplement to *Lute News* 26, where the possible dedicatee the seafaring Master John Knight was also discussed. The other, from Dd.9.33 and used in DowlandCLM, is included here. The two sources are identical except for a few minor variants (see bars 4, 10, 15, 23 & 24).

The duet **JD37** 'for two to play upon one lute' as printed in the 1597 edition of Dowland's *First Booke of Ayres* was in the supplement to *Lute News* 126 and the amended version of both parts from the 1613 edition here as well as lute I from Dd.9.33 coupled with the 1597 version of lute II. I have compared copies of all five editions of the print, and determined that the 1597, 1600 and 1603 editions are identical except for the final note of lute II in 1600, 1603 substituted e2 for f2 in error. Then a number of variants are introduced in the 1606 edition (see commentary). The 1606 edition also included substantial rewriting of the lute accompaniments to some of the songs about which Poulton commented that '[t]here can be no doubt, in my opinion, that the alterations were made by Dowland himself', and if so he probably amended the duet too.[[5]](#footnote-5) The 1613 edition is identical to 1606 except for introducing additional errors~~,~~ details in the commentary at the end of this Lutezine). Thus, significant revisions were made to the duet for the 1606 edition, and the 1613 edition follows that of 1606 (adding a couple of errors) rather than the earlier editions. Dd.9.33 includes the e2 as the final note of lute I as in the 1600 and 1603 editions as well as variants found in the 1597, 1600 and 1603 plus a few other variants not found in any of the printed editions.

John Ward drew attention to the similar duet copied in score in the Trumbull lute book that is also for two to play upon one lute (**JD37app**),[[6]](#footnote-6) suggesting it is 'perhaps a first draft, or another composer's work which provided Dowland with a point of departure for his own, or a parody on Dowland's duet by someone else'.

**Mein Hertz ist frisch (Hudson 9)**

**H9a. #**DK-Kk Thott 4o.841, f. 83r *Tantz der Cardinall - Preces virg. Rost:* 7

**H9b.** (= **MN1c** above) Neusidler 1574, sigs. L1v-L2r *Mein Hertz*

*ist frisch, mein Gmüt ist frey - Volget der Hupffauff*  8-9

**H9c.** Waissel *Tabulatura* 1591, sig. D3r *37. Tantz - Sprung* 11

**H9d. #**CH-Bu F.IX.70, p. 279 CXXI. *Dantz - Nachdantz* 12

**H9e. #**CH-Bu F.IX.70, p. 281 CXXVI. *Dantz - Sprung* 12-13

**H9f.** DK-Kk Thott 4o.841, f. 79v *Mein Hertz ist frisch* - [proportz] 13

**H9g.** Jobin 1573, sigs. G3v-G4r *Dantz - Nach*  14-15

**#** cognates not in Hudson[[7]](#footnote-7)

*Mein Hertz ist frisch, mein Gmüt ist frey* is the ninth of fifteen dances selected by Richard Hudson as examples in his study of transmission of Deutsche Dantz tunes.[[8]](#footnote-8) Melchior Neusidler's setting is above as MN1c/H9b and another six settings for lute all in German tablature are listed below and transcribed into French tablature here: two in German prints, *Das Erste Buch newerlessner fleissiger Lautenstück* published by Bernhard Jobin in Strasbourg and *Tabulatura Allerley künstlicher* published by Matthäus Waissel in Frankfurt, and the rest in manuscripts, two settings in the lute book of Petrus Fabritius of Danish provenance and two in the lute book of Emanuel Würstisen of Swiss provenance.

**The Bells of Osney**[[9]](#footnote-9)

B1a. J-Tn BM-4540-ne, sig. C1v *the Bells of Osn*(ney) *Lute News*

B1b. US-Ws V.a.280, f. 87v untitled *Lute News*

B1c. GB-Lam 603 (Board), ff. 13v-14r, *Premero Ri*[chard]*:*

*Ally*[son]*/ Premero/ Premero* - fifth section *Lute News*

**B1d.** GB-Cfm 168, pp. 132-134 *The Bells / William Byrd*

- trans keyboard[[10]](#footnote-10) 20-24

Five other settings for keyboard: F-Pn Rés.1186, f. 41r *R: cr* = US-NYp Drexel 5609, p. 144 untitled; F-Pn Rés.1186, f. 92v *ye Bells of Osney* / *ye bells of Osney* = US-NYp Drexel 5609, p. 156 *The Bells of Osney* / *The Bells of Osney*; F-Pn Rés.1185, p. 297 [*A Battle and no Battle: frigian musique*] *bells of Osney, very quick: 20 times* [John Bull?]; F-Pn Rés.1186 I, ff. 36r-36v *Upon ye Bells* = GB-Och 47, pp. 53-54 *Upon ye Bells*; GB-Lbl Add.10337 (Rogers), f. 18r *The Buriing of the dead The end of the Battel* = GB-PLlancelyn bunbury, f. 27r *The Bells* = US-NYp Drexel 5609, p. 24 *The Burying of ye Dead* *The end of ye: Battell*

**B1e.** Robinson 1603, sig. D1v *Twenty waies vpon the bels* - duet 24-25

**B1f.** GB-Lam 601 (Mynshall), f. 8r *Doulands Bells* [[11]](#footnote-11) 26

**B1g.** GB-Cu Dd.2.11, f. 87v *Primiero* - fifth section 26

**B1h.** GB-Cu Dd.4.23, ff. 19v-20r *Primero* - cittern 26

Ravenscroft *Deuteromelia* 1609, sig. D1r *14 The great bels of Oe*s*ney*

- round or catch for 3 voices 4

[Additional: GB-Cu Dd.6.48, f. 32v *The Bells* - lv (defhf)

GB-CHEr DLT/B 31, f. 52r *Bells - The Bells* - lyra viol (ffeff)]

Three settings of the tune *The Bells of Osney* were edited in the supplement to *Lute News* 126, and a further five settings are included here, Thomas Robinson's treble and ground duet *Twenty waies upon the bells*, a transcription for lute of William Byrd's keyboard variations in the Fitzwilliam virginal book,[[12]](#footnote-12) and settings of the fifth section of *Premiero* that quote the tune for lute and cittern, together with a version of Dowland's Lady Rich galliard (JD43) that also alludes to the tune in the third strain. However, Thomas Ravenscroft's catch for three voices 'The great bels of Oesney they ring, they jing, they ring, they jing, the Tenor of them goeth merily' does not use the same tune - see facsimile on p. 4. Settings of other music related to bells is also included here - see below: *Bow Bells*, *Toll Toll Gentle Bell*, *The Bonny Christ Church Bells* and a *Bell Almaine*.

**Bow Bells**

**B2ai.** Playford 1652, p. 11 *19 Bow Bells* - gittern 29

**B2aii.** Playford 1652, p. 11 *19 Bow Bells* - transcribed from gittern 15

**B2b.** GB-Mp 832 Vu 51, p. 37 ii *Bowe Bells* - trans lyra viol (fefhf) 27

**=** Playford *Musical Banquet* 1651, p. 10 *12 Bow Bells. Lyra way*

- lyra viol (fefhf) - Playford T 232

**B2c.** GB-Ob F.575, f. 20v *# H* / *Bow Bells* - trans lyra viol (defhf)

- VdGS[[13]](#footnote-13) 8206 27

**B2d.** Playford 1652, p. 19 *39 Bow Bels* - cittern 38

= US-CA 181 (Otley), f. 19r *Bow Bells* - cittern

Keyboard: US-NYp Drexel 5609, p. 233 *Bow Bells* = Playford *Musicks Hand-maid* 1663/1678, sig. D3r *30 Bow Bells*; GB-Och 1236 f. 12v *Bow Bells set to ye virginall by W*(illiam) *Ellis*; instrumental ensemble à 3: US-NH filmer 3, f. 70r *Bow belles*.

Bow Bells refers to the bells of the church of St. Mary-le-Bow, Cheapside, London. A church was on the site in Saxon times and a medieval replacement was destroyed by the London tornado of 1091. In the later Norman period the church was known as 'St Mary de Arcubus' as it was famed for its stone arches or 'bows'. An later building was destroyed in the Great Fire of London in 1666 and rebuilt again, by Christopher Wren but much of it was destroyed by a bomb during the Blitz in 1941.[[14]](#footnote-14) Broadsides from the mid-seventeenth century and later are known of a ballad called 'The crafty London apprentice, or Bow bells' (Bod8000, Bod8645, Bod9590, Bod10675 - Roud 12560) or just 'Bow Bells' (Bod8053) beginning 'When I was a prentice in fair London town' but without naming a tune. One broadside called 'The crafty London apprentice, or Bow bells' uses a paraphrase of the story beginning 'You London dames, that love to range' (Bod24061). Other verses includes the phrase 'Bow Bells began to ring' or similar. Bow Bells was also called for as an alternative tune for a different ballad 'The hasty bride-groom: or, The rarest sport that hath been try'd, between a lusty bride-groom and his bride,To the tune of Bass his carrier, or Bow Bells' beginning 'Come from ye temple away to the bed' (Bod23176, Roud V6916), indicating a choice of two tunes.[[15]](#footnote-15) The tune to the ballad is probably the *Bow Bells* published by Playford in the mid-seventeenth century as instrumental arrangements for cittern, gittern, lyra viol and keyboard. Other settings are also known for lyra viol, instrumental ensemble à 3 and one for keyboard by William Ellis.[[16]](#footnote-16) Cittern and gittern settings together with a transcription for lute of the gittern setting and two for lyra viol are edited here.

**Toll toll gentle bell**

**B3a.** Playford 1652, p. 5 *10 Towle, towle, Gentle Bell* - cittern 38

= US-CA 181 (Otley), f. 17r *Towle, towle, Gentle Bell* - cittern

**B3bi.** Playford 1652, p. 1 *1 Towle, towle gentle Bell* - gittern 38

**B3bii.** Playford 1652, p. 1 *1 Towle, towle gentle Bell* - trans from gittern 15

A ballad or tune of this name is not included in Chappell or Simpson and I can find no other reference to it except for a poem by Sir John Denham (1615-1669) called 'On My Lord Croft's and My Journey into Poland' beginning 'Toll, toll, Gentle bell, for the soul of the pure ones in Pole, Which are damned in our scroll' used as the text of a song in honour of an embassy to Poland which Denham and Lord Crofts undertook for Charles II in 1651.[[17]](#footnote-17) The events of the poem predate by a year Playford publishing the tune and so it is probably the music intended to sing it. Cittern and gittern settings together with a transcription for lute of the gittern setting are included here.

**Bell Almaine**

**B4.** GB-Lam 603 (Board), f. 31r *Bell Almayne* 5

This lute solo is not bell-like and so it is not clear what the title refers to and the music was not found elsewhere.

**The Bonny Christ Church Bells**

**B5a.** Playford 1682, p. 18 *Oh the Bonny Christ-Church Bells*

- transcribed from lyra viol (defhf) - Playford T 184 49

= GB-NTu Bell-White 46 (Leyden), f. 42v *oh the bonny Christ Church Bells*

- lyra viol (defhf) - VdGS 7042

**B5b.** GB-Lbl Add.59869 (Cartwright), f. 15r *O the Bonny Christ*

*Church Bells* - transcribed from lyra viol (defhf) 49

Playford T*he Dancing Master* 1675, p. 17 *Christchurch Bells* - violin (the tune is exactly the same as Playford 1682)

GB-En 21716, p. 42 *The bonny Christ Church bells* - violin

Greeting 1682, sig. I1v *72 Christ Church Bells* - flageolet

GB-SA Mansfield (Scone Palace music book), unnumbered *O the bonny Christ Church bells* - song

[Additional: Playford 1666, pp. 1-2 *The foure and twenty Changes on 6 Bells* - cittern]

In the preface to his copy (GB-En Adv 5.2.19) of the Leyden lyra viol manuscript (GB-NTu Bell-White 46), George Farquhar Graham (1789–1867) commented 'Oh the bonny Christ-Church bells, a Catch composed by the Celebrated Dean Aldrich, who died in 1710, aged 63' referring to Henry Aldrich, Dean of Christ Church, Oxford, (1617-1710).[[18]](#footnote-18) The catch was published in the supplement of John Playford *The Musical Companion* of 1673 and in several of his later prints, and he included instrumental settings of the tune in *Musicks Recreation on the Viol, Lyra-way* of 1682 (copied into the Leyden lyra viol manuscript), and he arranged exactly the same tune for violin in the seventeenth edition of his *The Dancing Master* of 1675. Other settings for lyra viol, violin and flageolet are also known, and two lyra viol settings are arranged for lute here. It was also included in Henry Bold's *Latine Songs, with their English* 1685, p. 122 as Song XXXII 'Oh the merry Christ-Church Bells'. Copies of a broadside 'Merry Christ Church Bells' are known (Bod974 Roud V17274) with the first verse 'Hark! the bonny Christ-Church bells, one, two, three, four, five, six. They sound so woundy great, wondrous sweet, And they troul so merrily, merrily. Tingle, tingle, ting, goes the small, bell at nine, To call the bearers home; But the devil a man, Will leave his can. Till he hears the mighty Tom'.[[19]](#footnote-19) Other ballads also call for the tune.[[20]](#footnote-20) The tune usually called *Christ-Church Bells* was also used in published collections in the seventeenth century and several eighteenth century ballad operas.[[21]](#footnote-21)

**A miller would a riding go**

M1. GB-Lwa 105, f. 1r *Ane miller Whould a woing rid* *Lute News*

**M2.** Holborne 1597, sig. C4v *The Miller* - cittern 35

An overview of the recorded uses of this ballad with tablature for a lute solo setting was in the supplement to *Lute News* 126 and the only other known source is the cittern arrangement included here.

**Nutmegs and Ginger**

N1.F-Pn Rés.1186, f. 108r *R. Cr*(eighton?).

[index: *nutmegs & ginger*] - transcribed from keyboard *Lute News*

= US-NYp Drexel 5609, p. 80 *R. Cr*.

**N2.** GB-Cu Dd.2.11, f. 99v *Kemps Jigge* 57

**N3.** Dd.3.18, f. 33r *Nuttmigs / and Ginger* (index: *Nuttmigs and Ginger*) - lute part - variant of bars 1-5 of 2nd strain at bottom of f. 33r 57

**N4.** NL-Lu 1666 (Thysius), f. 486v *Quyns Almand.* 58

**N5.** US-Ws V.b.280 (Folger), f. 4v *The parlement* 58

**N6.** D-B Danzig 4022, f. 44r *The Parlament Engella*[n]*t* 58

**N7.** PL-Kj 40143, f. 63v *A*[nn]*o 1603 In. Decemb./ Engels Liedlein* 59

**N8.** CH-Bu F.IX.70 (Würstisen), p. 329 *Chorea Anglica A. F.* 59

**N9.** D-LEm II.6.15, p. 389 *Der Jungen Herren tantz* 59

**N10.** Dd.14.24, f. 37r *Nuttmigs and / Ginger* - cittern part 65

GB-Cu Dd.5.20, f. 7v *Nutmigs and / Ginger -* bass viol part

GB-Cu Dd.5.21, f. 7r *Nutmigs & ging*[er] - recorder part

[cf. D-LEm II.6.15, p. 373 *Chorea Anglica* - B strain only (A is grimstock)]

A summary of the uses of this tune with a variety of titles together with one lute setting was included in the supplement to *Lute News* 126. Another seven lute solos plus a consort lute part (with the rests filled in to make it playable as a solo) and the consort cittern part from the same set are included here. The continental sources for lute suggest it is an example of an English tune transmitted by touring companies of English Actors.

**See the building**

S1. GB-Ctc O.16.2, p. 136 *The Building* - lute *Lute News*

**S2.** GB-Mp BRm 832 Vu 51, p. 19 *The Buildings*

*R*[icharde]. *S*[umarte]. - lyra viol (ffeff) 39

**S3.** GB-Lbl 63852, f. 100v *The Buildings* - trans lyra viol (ffhfh) 39

**S4.** GB-Lam 600, f. 39r *See the Buildings* - trans lyra viol (fhfhf) 40

**S5.** US-LAuc M286 M4 L992 (Mansell), f. 27r *Eights*

*See the building* - transcribed from lyra viol (fhfhf) 40

**S6.** Playford MRLV 1669, pp. 60-61 *86 Ayr* - *Mr. Simon Ive*

- trans lyra viol (edfhf) Playford T 233 41

**S7.** Playford MRLV 1682, pp. 84-85 *35 Ayre by Mr. Simon Ives*

- trans lyra viol (edfhf) VdGS Ives 119 41

**S8.** Playford 1652, p. 30 *53 See the Building* - cittern 41

Lyra viol duet:

GB-Ob D.245 & D246, p. 154 & 178 *See the buildinge* (fhfhf)

IRL-Dm Z3.4.13, f. 15r *See the Buildings By: S: I:* (fhfhf)

Keyboard cognates:

GB-Och 431, f. 4v *The Buildings*

GB-Och 437, f. 4r untitled

GB-PLlancelyn bunbury, f. 12v *The Buildings*

GB-PLlancelyn bunbury, ff. 27v-28r *The buildings*

US-NYp Drexel 5612, p. 80 untitled

Vocal settings:

US-LAuc C6968 M4, p. 16 *The Building* - treble, tenor (bass lost)

GB-Ckc Rowe 321, p. 3 The Building bass (treble, tenor lost)

GB-CAR (Thomas Smith part books), altus p. 111 - voice, the only source with text and music together.

Simpson *A Compendium of Practical Musick* 1678, p. 183 *See the building*? - treble & bass (tenor lost)

The origins and wide distribution of this tune together with the only lute setting was in the supplement to *Lute News* 126, and a setting for cittern plus transcriptions for lute of another six for lyra viol are included here.[[22]](#footnote-22)

**The voice of the earth**

V1. US-NHub osborn fb7, f. 81v *The Angell's Voyce* *Lute News*

**V2.** IRL-Dtc 408/II, p. 113 *The Voice of the Earthe* 52

**V3.** Fuhrmann 1615, p. 101 *Spectri eujusdam sonus nocturnus.*

*E(lias) M(ertel) A(rgentoratensis) Subplementum. Variatio 1. .2.*[[23]](#footnote-23) 52-53

**V4.** US-Ws V.b.280, ff. 7v-8r *the voice* 54-55

**V5.** D-Kl 4o.108.1, f. 24r *Besardes Dantz* 56

**V6.** Holborne 1597, sig. C1r *Thee voyce* - cittern 56

The version edited for the supplement to *Lute News* 126 is complimented here by four more lute settings and one for cittern. Its appearance in continental sources again suggest it was transmitted by touring companies of English Actors.

**more versions of Polak preludes and fantasias**

P3(a). Besard 1603, f. 10 i *Prael. Jac. Reys* - PozniakP *Lute News*

**P3b.** Mertel 1615, p. 53 *Praeludia 110* 42

**P3c.** CH-Bu F.IX.70 (Würstisen), p. 52 *XIIII Fantasie* 43

P4(a). CZ-Pnm G.IV.18, f. 1r *Praeludiu[m]* *Lute News*

**P4b.** Besard 1603, f. 10r ii *Prael. eiuldem* [Jac. Reys] - PozniakP 44

**P4c.** D-LEm II.16.5, p. 15 *Aliud* [Praludium] bars 7-14 only 44

**P4d.** D-KNh R242 (Romers), f. 7r untitled 45

**P4e.** D-Mbs Mus. pr.93, f. 63v untitled 45

**P4f.** D-Hs ND VI 3238 (Schele), p. 133 ii untitled (bars 7-14 only) 46

**P4g.** NL-DHnmi Kluis A20 (Siena), f. 70r i *Fantasia* 46-47

P5(a). Mertel 1615, pp. 111-112 *Praeludium 205* *Lute News*

**P5b.** GB-Cfm 689 (Herbert), f. 2r i *Prelude Jacob* - PozniakP 47

P7(a). GB-Cfm 689, f. 18v i *Prelude Jacob* - PozniakP *Lute News*

**P7b.** Besard 1603, f. 5v ii *Praelud. Bocqueti* (from bar 29)[[24]](#footnote-24) 48

**P7c.** D-LEm II.6.15, p. 510 *Porquetus* 48

F17(a). GB-Cfm 689, f. 84r *Fantasie Jacob* *Lute News*

**F17b.** Mertel 1615, pp. 197-198 *Phantasia 61* 50-51

About half of the preludes and fantasias ascribed to Jacob Reis/ Jacques Pollonois/ Jakob Polak are in the keys of D minor, F major, F minor, G major, G minor or A flat minor (I said major in *Lute News* in error!), with one source of each in the supplement to *Lute News* 126, and the other versions of the few known from more than source are included here. The ascriptions to them are only found in Besard's print and the lute book of Lord Herbert of Cherbury. P3 survives in three quite distinct settings, the one in Besard ascribed and the other two anonymous. It includes some passages using a barré on the seventh fret similar to P1, and there is no reason to doubt that he composed it. In contrast, P4 has the character of a generic passaggio or practice exercise and of the seven sources only the one in Besard is ascribed. All but two of the others are concordant, P4c & d truncated to only the first eleven bars, and P4f & g only quoting short sections (P4c bars 7-14 = 2-5 of P4(a) and P4d bars 1-6 = 1-3 of P4(a)). So one wonders if he is really the originator of such a commonplace sequence rather than Besard recording it as an example of Jacob playing in this style. P5a & b are nearly identical, as are P7b & c the latter curiously duplicating the second half (from bar 29) of a prelude ascribed elsewhere to Charles Bocquet (P7a), which may point to Besard getting confused during compilation of his large anthology. F17a & b are nearly identical with some differences in figuration (see bars 4, 13, 19, 28, 33, 34, 35, 39-40, 44, 45, 46, 49, 54, 56 and 61 to end and the barring is out between bars 19 and 28.

**Appendices**

**App 1.** Trio to Piacevole from Edward Elgar's string quartet

- transcribed for lute 9

**App 2.** Gardano/Milano III 1547, sigs. E1v-E2r *O felici ochi*

*mei de P. F.* [index: *O felici ochij mei di M. Perino*] 16

= Dorico/Milano/Perino I 15[4]6, sigs. E3v-E4r *O felici occhi*

*miei di M. P*[erino] *F*[iorentino] [index: *O felici ochij mei di M. Pierino*]

= Gardano/Milano/Perino III 1562, sigs. E1v-E2r *O felici occhi*

*miei di P. F.* [index: *O felici occhi miei di Perino Fiorentino*]

= Scotto/Milano/Perino III 1563 pp. 34-35 *O felici occhij mei*

*di Pe. Fior.* [index: *O felici occhij mei di Pe. Fio.*]

**App 3.** Gardane/da Crema 1546, sigs. H4v-I1r *O felici occhi miei* 17

= Scotto?/da Crema 1546, ff. 32v-33r *Felici ochi mei d. archadel.*

**App 4.** Fuenllana 1554 3, f. 120v *O felici occhi miei* 18

**App 5.** D-BAU 13.4o.85, p. 53 *Lamentatio* 51

**App 6.** Mertel 1615, pp. 196-197 Phantasia *60* 60

**App 7.** Mertel 1615, p. 182 Phantasia *48* 61

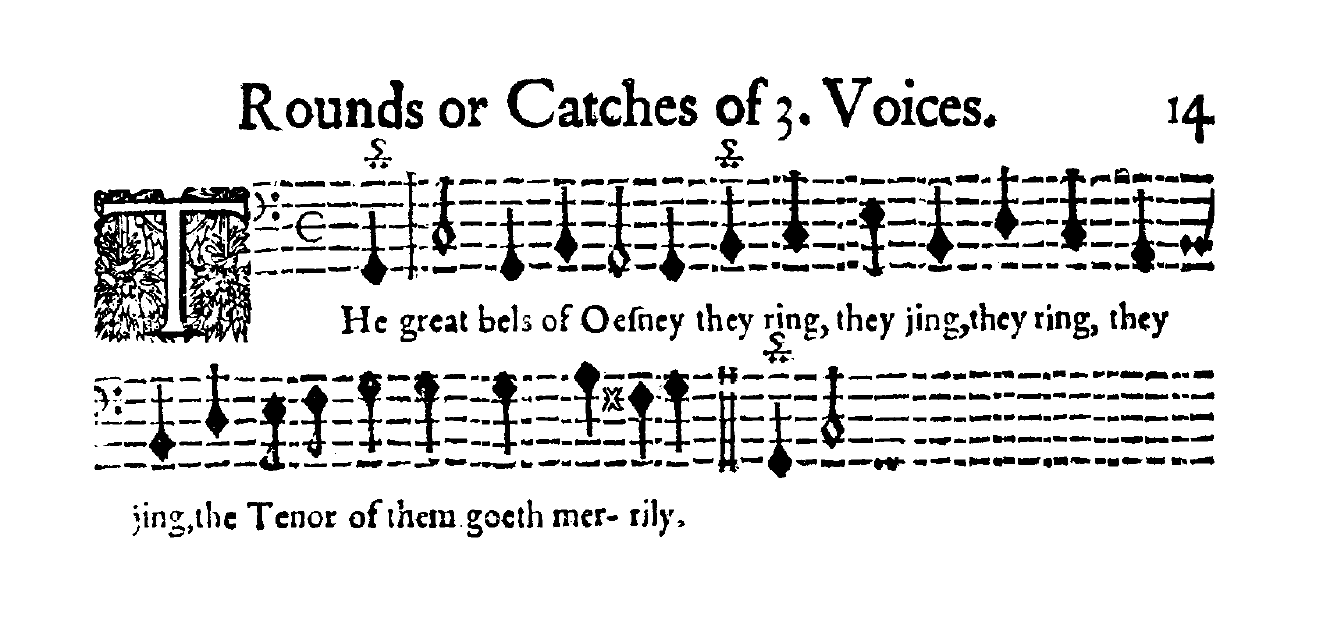
**App 8.** Mertel 1615, p. 30 Preludiu(m) *70* 62

**App 9.** Mertel 1615, pp. 198-199 Phantasia *62* 63

**App 10.** GB-Lbl Hirsch 1353, f. 68v untitled 64-65

App 1 and 5 are page fillers and App 2-4 are alternative settings of Arcadelt's madrigal *O felici occhi miei* for comparison with Melchior Neusidler's intabulation above (MN1b). **App. 6-10** include a prelude and four fantasias all anonymous that are reminiscent of one or other of preludes and fantasias of Jacob. App 6-8 are in F major and the first two begin with themes resembling Jacob's F1, and App 6 use of a barré on the seventh fret is similar to Jacob's P1 and P3. App 9 and 10 are some of the few examples in the unusual keys that Jacob also composed in (App 9 in E flat minor, and Jacob's example is not included here, and App 10 in A flat minor as is Jacob's F17). It would be meaningless to suggest that they might be by Jacob based only on occasional similarities, and they are included to illustrate that Jacob's music overall is an eclectic mixture of styles rather than uniform and recognisable as bearing a unique signature of his. The problem of the diversity in the music ascribed to him is compounded by the fact that some of the ascriptions of the preludes and fantasias (to appear in the next instalment of the Jacob series) are known to be misattributed, such as the two fantasias ascribed to him in Besard that are from a print of Melchior Neusidler, leading one to wonder whether Jacob was one of the pioneers of this generic sound which then became commonplace and adopted by others or was he the imitator of established trends current at the time he became a professional French court lutenist. It would be just as unwise to suggest that Dowland was the composer of anonymous lute solos that bear traits of his music when they might really only be the traces of the influence of his considerable reputation on other composers who heard him both at home and during his travels abroad.

*John H. Robinson - July 2018*



Ravenscroft *Deuteromelia* 1609, sig. D1r *XIIII The great bels of Oesney*.

1. *Fantasias and Recercars for Renaissance Lute,* vol. 1: *Prints in German tablature,* vol. 2: *Manuscripts in German Tablature c.1520-1580*, vol. 3: *Manuscripts in German Tablature c.1580-1630* (Lübeck: TREE Edition, 2008, 2010 & 2012). [↑](#footnote-ref-1)
2. <http://hz.imslp.info/files/imglnks/usimg/a/a7/IMSLP524210-PMLP72490-arcedelt_il_primo_libro_1541.pdf> - for facsimile. [↑](#footnote-ref-2)
3. Correction to *Lute News* 126, JD34(a): 63/11 - I did not change the error in the original of f3 to e3. [↑](#footnote-ref-3)
4. <https://quod.lib.umich.edu/e/eebo/A50091.0001.001?view=toc> [↑](#footnote-ref-4)
5. See Diana Poulton *John Dowland* (Faber 1972/R1982), pp. 216-217. [↑](#footnote-ref-5)
6. John M. Ward ‘A Dowland Miscellany’ *Journal of the Lute Society of America* x (1977), p. 66. [↑](#footnote-ref-6)
7. Hudson lists a setting in F-Pn Rés.F.496 (Philidor) 1690), p. 4 *Allemande fait l'an 1583* - à2, which I have been unable to confirm and was unable to find in the online facsimile at:

   <http://conquest.imslp.info/files/imglnks/usimg/5/55/IMSLP62748-PMLP128081-Philidor-Recueil-de-vieux-Airs-1690.pdf> [↑](#footnote-ref-7)
8. Numbering from Richard Hudson *The Allemande, The Balletto, and the Tanz:* (Cambridge University Press 1986), vols. I & II. [↑](#footnote-ref-8)
9. Bell in a different context is found in the title of GB-Lbl Eg.2046 (Pickeringe), f. 51v *Besse Bell*, edited for *Lute News* 121 (April 2007). [↑](#footnote-ref-9)
10. The nine sections are marked with double bar lines are irregular (23, 4, 7, 3, 6, 20, 8, 19, 14 bars). I have moved the three-bar section 5 to precede section 4. [↑](#footnote-ref-10)
11. All the sources of *Lady Rich Galliard* DowlandCLM 43 were edited for the supplements to *Lute News* 104 (December 2012). [↑](#footnote-ref-11)
12. The wide compass of Byrd's keyboard original has been reduced to fit on a 6-course lute by keeping the left hand/bass stave the same and transposing much of the right hand/treble stave down an octave dispensing with some of the notes in between, with the consequence of sounding even mor reptitive than the original! So it is not a faithful transcription but a lute arrangement). For a more literal transcription for two lutes by Anton Höger see: <https://imslp.org/wiki/The_Bells_(Byrd%2C_William)> [↑](#footnote-ref-12)
13. Viola da Gamba Society thematic index: <http://www.vdgs.org.uk/tab/> [↑](#footnote-ref-13)
14. According to tradition a true Cockney must be born within earshot of the sound of Bow Bells, and it is these bells that called Richard 'Dick' Whittington back to London in the ballads 'An Old ballad of Whittington and his Cat' in the line 'London bells sweetly rung, Turn again Whittington, Evermore sounding so, Turn again Whittington' - see Bells of Osney in the supplement to *Lute News* 126 and here. [↑](#footnote-ref-14)
15. See *Lute News* 119 (October 2016) for settings of *Hunters Career*. [↑](#footnote-ref-15)
16. Simpson, *op. cit.*, pp 38 & 64-65. [↑](#footnote-ref-16)
17. *Poetical Works of Edmund Waller and Sir John Denham* (George Gilfillan, Edinburgh 1842), p. 207 & 244.

    <https://archive.org/stream/poeticalworksed00wallgoog#page/n284/mode/2up/search/Poland> [↑](#footnote-ref-17)
18. An example of his wit is the following epigram of five reasons for drinking: *Si bene quid memini, causae sunt quinque bibendi; Hospitis adventus, praesens sitis atque futura, Aut vini bonitas, aut quaelibet altera causa* ('If on my theme I rightly think, There are five reasons why men drink:- Good wine; a friend; because I'm dry; Or lest I should be by and by; Or - any other reason why'. [↑](#footnote-ref-18)
19. The bell that was moved from Osney Abbey to Christ Church following Henry VIII's dissolution of the monasteries - see Bells of Osney in *Lute News* 26 and here - was renamed Tom at some time and is now in the Tom Tower, the gatehouse to Christ Church Oxford, building of which was begun by Cardinal Wolsey in 1529 and was completed by Christopher Wren in the eighteenth century; see:

    <https://en.wikipedia.org/wiki/Tom_Tower> [↑](#footnote-ref-19)
20. Nathaniel Thompson's 'Russel's Farewel. To a pleasant Tune, called, Oh, the merry Christ-Church Bells!' beginning: 'Oh, the mighty Innocence of Russel, Bedfords Son!' (EBBA 34910, 1683) also published in in *A Choice Collection of 180 Loyal Songs,* 1685 - but I did not find an online facsimile to confirm it; 'The Cries of London' beginning 'HARK! how the cries in every street Make lanes and allies ring' (EBBA 32465 31167; Bod16305 Bod Bod16302 Bod24200 Bod24227 & Bod 24231 - Roud V17274); 'Innocent Love in Triumph: OR, The Joys of Wedlock made Manifest ... To the Tune of, The Oxford Bells' beginning 'See how the charming Celia lies, upon her Bridal Bed' (EBBA 21078, 35188, 33774) also published in *A Choice Collection of 180 Loyal Songs,* p. 140 (unconfirmed) and in Thomas D'Urfey *Pills to Purge Melancholy* 1719-1720, book V, p. 252 'An Amorous Song, To the Tune of, The bonny Christ Church Bells' beginning 'See how fair and fine she lies, upon her Bridal Bed' confirming that *Oxford Bells* is an alternative name for the tune. [↑](#footnote-ref-20)
21. See Simpson, *op. cit.*, pp. 48-49: Thomas d'Urfey's *Wit and Mirth, An Antidote against Melancholy* 1682 contains the original song and three other catches, 'Oh the Presbyterian Whiggs', 'See how Charming Celia Iyes' and 'Hark, the merry Tinker's crew' and another song to the tune begins 'Oh, the Plot Discoverers' in *A Choice Collection of 180 Loyal Songs,* p. 140 (unconfirmed). [↑](#footnote-ref-21)
22. I omitted to format the cognates correctly in supplement to *Lute News* 126, so they are repeated here. [↑](#footnote-ref-22)
23. Also edited for *Collected Lute Solos ascribed to Elias Mertel* (Lübeck: TREE Edition, 2007), no 25. [↑](#footnote-ref-23)
24. See *Lute News* 117 (April 2017), Bocquet no 2 in André Souris & Monique Rollin *Œuvres des Bocquet* (Paris, Éditions CNRS, 1972). François-Pierre Goy identified bars 29-47 as concordant with a prelude ascribed to Bocquet, casting doubt on the ascription, and an additional concordance is the version in D-LEm II.6.15, p. 510 *Porquetus* - a corruption of Bocquet? [↑](#footnote-ref-24)