**Music supplement to the Lutezine to Lute News 127 (October 2018): Melchior Neusidler part 2 -settings of Der alten Weiber Tantz - Fantasias and Recercars of Antonio Becchi and the Hirsch lute book - more settings of The Nightingale and John Dowland JD44, JD81 plus Music for the Strangs**

**Melchior Neusidler part 2**

For the second part of the Melchior Neusidler series here is another group of fantasia, intabulation and dance in settings in F and G. The fantasia is for 6-course lute and in G major (assuming a lute in G) and printed in the second book of Melchior's Italian tablature edition of 1566. The fantasia is transcribed into German tablature in Drusina's 1573 edition of Melchior's 1566 books and into French tablature in Phalèse and Bellère's *Theatrum Musicum Longe* of 1571. It turns up again with some significant variants and alternative barring a few decades later in Besard's *Thesaurus Harmonicus* where it is mistakenly attributed to Fabrizio Dentice and is also found in Mathew Holmes first lute book from the 1590s ascribed to CK, whose initials also appear at the end of several pieces in the Cambridge manuscript Add.3056 probably as a sign that CK collected rather than composed them as they include music known to be by others.[[1]](#footnote-1) The same fantasia is transposed down a tone to F major in a German tablature manuscript with a 7th course in F added as noted in the title by the phrase *auff 13 Saiten*, that is, on 13 strings or single top course and the rest paired (MN2ai). Holmes' version is nearly identical to Melchior's print and is included here as MN2aii, whereas Besard's setting is quite different in places and so is also included as MN2aiii. The vocal intabulation is of Verdelot's madrigal *Vita della mia vita* (life of my life), and Melchior's setting in G is also found in Phalèse and Bellère's 1571 print and Jobin's *Das Erste Büch* of 1572. In the earlier 1568 edition of *Theatrum Musicum*, Phalèse & Bellère included a different intabulation of it, and two more settings are in the prints of Valderrabano and Barberiis. The dance is Melchior's setting of *Der alten Weiber* (the old woman) with three strains of 4-bars each with divisions and a triple time after-dance from his *Teutsch Lautenbuch* of 1574. Didn't mention Jacobs 10

**MN2ai.** PL-Kj 40598, ff. 17r-18r *Fantasia auff 13 Saiten* [[2]](#footnote-2) pp. 6-7

**MN2aii.** GB-Cu Dd.2.11, ff. 79v-80r *A fancy C K* [[3]](#footnote-3) 8-9

Neusidler II 1566, pp. 40-42 *Recercar secondo[[4]](#footnote-4)*

Phalèse and Bellère 1571, ff. 14v-15r *Fantasia 2*

Neusidler 1573, sigs. L3v-L4r *Recercar Secondo* [[5]](#footnote-5)

**MN2aiii.** Besard 1603, ff. 14v-15r *Fantasia Fabricij Dentici Neapolitani[[6]](#footnote-6)* 10-

**MN2b.** Neusidler I 1566, pp. 7-8 5 *Vita de la mia uita* 12-13

Neusidler I 1573, sigs. B4v-C1r *5* *Vita de la mia Vita*

Phalése and Bellére 1571, f. 57v *Vita della mia vita*

Jobin 1572, sigs. C1v-C2v 5. *Vita de la mia vita*

cf. Barberiis V 1546, ff. 16r-16v *Vitta de la mia uitta* - in A; Valderrabano 1547, f. 39r *Vita de la mia vita* - *segunda parte Quel foco che*; Phalèse & Bellère 1568, f. 50v *Vita della mia vita*; cf. Verdelot 1536, ff. 23r-24r *Vita de la mia uita* - lute song

**MN2c/H2a.** Neusidler 1574, sig. K4r *Der alten Weiber Tantz - Volget der Hupffauff* - Hudson 2 (see below for cognates) 14

**Der alten Weiber Tantz**

This is the third in the series of the fifteen most popular Deutsche Dantz in Richard Hudson's *The Allemande, The Balletto, and The Tanz* (Cambridge University Press 1986). MN2c above is one setting and ten more are included here, although H2i is the bass only and H2k is a simple cittern accompaniment lacking the melody. The lute settings are in one of two keys all with three strains of 4-bars each with or without divisions and sources are from the prints of Drusina and Waissel and settings in the Jan Arpin (Czech) manuscript and an Austrian manuscript, all in German tablature. A setting by the Fleming Adrian Denss is in French tablature and another is in Italian tablature in the lost Chilesotti manuscript with a title that translates as 'a German piece'. The tune is also used in a setting for 6-course cittern (H2h). So, this is another example of a deutsch dantz migrating around Europe.

Allemande Imperial in Denss 1594 91r = Loss - any more?

**H2a/MN2c.** Neusidler 1574, sig. K4r *Der alten Weiber Tantz - Volget der Hupffauf* p. 14

**H2b.** Waissel 1591, sig. C2r *17. Tantz - Sprung* 16

**H2c.** Denss 1594, f. 91r *Allemande Imperial* 16

**H2d.** D-Z 115.3 (Arpin), f. 9v *Tanecz* - nachtanz 17

**H2e.** D-Z 115.3, f. 10r untitled - nachtanz (a tone up) 17

**H2f.** Drusina 1556, sig. l2r *Tantz - Sprunck* 18

**H2g.** A-Wn 19259, f. 4r *Der Hertzog Augusti Dantz* 18

**H2h.** I-BDG chilesotti, p. 144 *Un pezzo tedesco - Nachtantz* 19

**H2i.** D-B 40588, p. 17 *Alter Weyber Tantz* 19

**H2j.** Kargel 1575, sig. H3r *Almanda Imperiala - RePrinse Der nach Tanz*

- 6-c cittern (italian tuning) 20

**H2k.** CH-Dberther, p. 436 *Alte Wiber und Satan. Ein Dantz Nachdantz* - cittern (french tuning) 85

keyboard: Schmid 1577, sig. Z3v *Der Imperial. Ein Fürstlicher Hofdantz - Der Hupfauf*; Ammerbach 1583, p. 197 *Ein Schlesier Dantz - Proportio*

**Fantasias & Recercars published by Antonio Becchi**

Records show that Antonio Becchi was born in Parma in 1522 and died there in 1566.[[7]](#footnote-7) Girolamo Scotto published a lute book by Becchi posthumously in 1568,[[8]](#footnote-8) and no second volume is known presumably because he died young. On the title page (see facsimile below) he claims to have composed the music but the nine fantasias and recercars, all edited here,[[9]](#footnote-9) include arrangements all transposed up or down a tone of three known from Francesco Spinacino's *Intabulatura de Lauto* *Libro secondo* published by Petrucci in 1507 (B5, B6 & B8),[[10]](#footnote-10) and one by Francesco da Milano first published in 1546 (B7). The Spinacino originals were edited for *Lute News* 104 (December 2012),[[11]](#footnote-11) and two variants of the Francesco original are reproduced here (B7b&c) for comparison, the first also edited in Ness[[12]](#footnote-12) and in *Lute News* 77 (April 2006) in the complete Francesco series. Becchi's transposition is based on the version published in Venice (B7b). Two Becchi fantasias also utilise variants of *vieil ton* tuning, B4 tuning the sixth course down a tone, and B8 with the unique tuning of the fifth course tuned down a tone (despite the Spinacino original being in vieil ton): both have been adapted to *vieil ton* here (changes in grey). B2 and B3 are good examples of italianate fantasias for lute and may be borrowed from lost prints, the former reminiscent of Francesco in places and reprinted by Pierre Phalèse in 1571. The figuration of B1, B3, B4 & B9 is not idiomatic for the lute and so could be Becchi's intabulation of consort music. In fact, the first is an intabulation of an anonymous chanson published in 1530 (B1b is a different lute intabulation). All nine have been edited slightly to make them easier to play (changes in grey). B9 is very long at 248 bars and is episodic with several attractive sections of polyphonic imitation (see bars 1-18, 25-34, 54-68 & 83-96). It is awkward on the lute and might have sounded better played by an instrumental consort. The strong beats fall in the middle of bars from bar 132 to the end in the original which may have been a type setting error at the printers and so two minims have been changed to crotchets in bar 132 and barring moved by a minim from then until the end.

**B1a.** Becchi 1568, p. 79 *Fantasia* p. 22

direct intabulation of L'aultre jour (RISM 15303 no. 14: anon)

**B1b.** D-Mbs 266, f. 64r 117 *L'autre jour par un matin* 23

= D-Mbs 267, f. 42r *Laultre iour ie vys par vng matyn la fille de notre voysin qui se tenoyt a vng gensdarme alarm alarme*

**B2.** Becchi 1568, p. 80 *Fantasia* 24

Phalèse & Bellère 1571, f. 10r *Fantasia*

**B3**. Becchi 1568, p. 81 *Fantasia* 26-27

**B4.** Becchi 1568, p. 82 *Fantasia per accordar il lauto in altro modo* 27

**B5.** Becchi 1568, pp. 82-83 *Recercare* 28

Spinacino II 1507, ff. 54v-55r *Recercare Francesco Spinacino* - tone lower

**B6.** Becchi 1568, pp. 84-85 *Fantasia* 29

Spinacino II 1507, ff. 53v-54r *Recercare Francesco Spinacino* - tone higher

**B7a.** Becchi 1568, pp. 85-86 *Recercare* - Ness App 13 (a tone down) 30-31

**B7b.** Milano/Borrono/Scotto II 1546, ff. 30v-31r *Fantesia del diuino Francescho da Milano* - Ness 26 32-33

Milano/Gardane I 1546, sigs. E1r-E2r *Fantesia di F. da milano*

Phalèse *Carminum* IIII 1546, sigs. aa4v-bb1r *Fantasie de Francoys de Milan*

Milano/Gardane I1556, ff. 17r-17v *Fantesia di F. da milano*

Milano/Scotto I 1563, pp. 29-30 *Fantasia di F. da milano*

Phalèse *Selectissimorum* 1573, sigs. aa4v-bb1r *Fantasie de Francoys de Milan*

S-Uu 412, f. 27r untitled - fragment of first 34 bars (not in Ness)

**B7c.** F-Pn Rés.429, ff. 81v-83r *Recercata di francesco milanese* 34-35

Sulzbach II 1536, ff. 22v-23r R [header: *Recercata di Francesco Milanese*] - neapolitan tablature

**B8.** Becchi 1568, p. 87 *Recercare per accorda il lauto in altro modo* 36

Spinacino II 1507, ff. 51v-52r *Recercare Francesco Spinacino* - tone higher

**B9.** Becchi 1568, pp. 88-91 *Recercare* 38-41

**The Nightingale - continued**

One lute setting of the Nightingale was in *Lute News* 127 and another eleven are here, for lute in French flat tuning (1) and cittern (3), as well as lute transcriptions of settings for cithrinchen (1),[[13]](#footnote-13) mandore (1) and lyra viol (4).[[14]](#footnote-14) In addition, appendices 1-4 are other tunes with nightingale in their titles: *Die Nachtegale Int Wilde* and *Schwing dich auf Na*(c)*htigall* for lute and *The Chirping of the Nightingale* and *The Mocke Nightingale* for cittern.[[15]](#footnote-15) Two instrumental settings of the Dutch song *Die Nachtegale Int Wilde* are found in a continental lute manuscript and the tune, often with the alternative title *Branle maîtresse*, is called for to accompany other songs in Dutch song books and manuscripts dating from the 1580s.[[16]](#footnote-16) *Schwing dich auf Nahtigall* is a German song listed in Ludwig Erk & Franz Magnus Böhme *Deutscher Liederhort*, vol. II (Leipzig 1893) no. 492. Tony another

Dd.3.18, f. 22v *Nigh*[t]*ingale* - duet part; mixed consort:

N1. GB-Ctc O.16.2, p. 130 untitled *Lute News*

**N2.** Mace *Musick's Monument* 1676, p. 201 *Nightingal* (dedff) 15

**N3.** GB-NTu Bell-white 46 (Leyden), ff. 33v-34r *The Nightingall*

- trans lyra viol (defhf) 37

**N4.** US-CAh MS Mus. 179 (Boteler), ff. 15v-16r *The nightingale* - cittern 37

**N5.** PL-Kj 40622, ff. 17v-18r *English Nachtigall* - trans cithrinchen (feff) 47

**N6.** GB-Mp 832 Vu 51, p. 21 *The Nightingale* *R*[ichard]*: S*[umarte]*:* - trans lyra viol (ffeff) p. 49

**N7.** US-CAh MS Mus. 179 (Boteler), f. 15r untitled - cittern 51

**N8.** Playford MB 1651, pp. 8-9 *Nightingall* - trans lyra viol (defhf) 59

Playford *MRLV* 1652, p. 14 22 *Nightingale* - lyra viol (defhf)

Playford *MRLV* 1669, pp. 24-25 *39 The Nightingale* - lyra viol (defhf)

Playford *MRLV* 1682, pp. 12-13 *18 THE Nightingale* - lyra viol(defhf)

GB-En P637 R787.1, f. 3r *Nightingall* - lyra viol (defhf)

S-Skma Tabulatur No. 3, ff. 77r-76v *Engelske Nachtigall* - lyra (defhf)

**N9.** GB-En P637 R787.1, ff. 31v-32r *The Nightingall harp #* - lyra viol (defhf) is it too much like N7? 73

**N10.** GB-En Adv.5.2.15, pp. 109-110 *nightingall* - trans mandore (hfhf) 77

**N11.** US-CAh MS Mus. 181 (Otley), f. 16r *The nightingale* - cittern 104

Playford *New Citharen Lessons* 1652, p. 3 *6 The Nightingale* - cittern

**N12.** GB-En Acc.9769 84/1/6 (Balcarres), p. 60 *The Nightingale,*

*with a division by mr Beck* (dfedf)[[17]](#footnote-17) 114-115

GB-En Acc.9769 84/1/6, p. 59 *The Nightingale, John Morisons way without any division, by mr Beck* (dfedf) - bars 1-26 only

**App 1a.** F-Pn 1186, f. 62v *The mocke Nightingale Mr. Silver* - keyboard 21

**App 1b.** US-CAh 179, ff. 18r-17v *The Mocke Nightingale* - cittern 21

**App 2a.** PL-Kj 40143, f. 54r *Die Nachtegale Int Wilde* 65

**App 2b.** PL-Kj 40143, f. 63r *Nachtegale Int Wilde* 65

**App 3.** D-LEm II.6.15 p. 437 *Schwing dich auf Nahtigall* 69

**App 4.** Playford 1666, sig. C7r *The Chirping of the Nightingale* - cittern 73

Other instruments:

GB-Och 1114, f. 28v *The nightingale* - violin

Eyck 1644/1646/1649, ff 32r-32v/34r-34v *Engels Nachtegaeltje* - recorder

Greeting1675/1680/1682, sigs. A1v-A2r/A3r *3 The Nightingale* - flageolet

keyboard: DK-Kk 376, f. 12v *Engelendische nachtigall*; F-Pn Rés.1186, f. 35v *The Nightingale* = US-Nyp 5609, pp. 122-123 *The Nightingale*; F-Pn Rés.1186, f. 62v *The Nightingale Mr. Henry Loosemore* = US-NYp 5609, p. 144 *The Nightingale Mr. Henry Loosemore*; GB-Och 1236, p. 13 *The Nightingale*; GB-Lbl Add.10337, f. 9r *The Nightingale* = US-NYp 5609, p. 11 *The Nightingale*; J-Tn N-3 35, f. 8v *The Nighting Gail*; S-K musikhandschrift 4a, ff. 57v-58r *Engelska Nächtergal*; S-Sk S 228, ff. 40v-41r *Engelischer Nachtigal*; S-Uu instr.mus.hs.410, pp. 4-5 *Engelska Nächtergalen*; S-Uu Ihre 284, pp. 146-147 *Englische Nachtigall*; S-Uu 285, pp. 94-95 *Englische Nachtigall*; US-NYp 5609, p. 162 *The Nightingale*; US-NYp 5612, p. 147 *The Nightingale*; US-NYp 5612, pp. 150-151 *The Nightingale*

Thank you to Mike Beauvois for bringing to my attention another item to add to the 'bells' theme in the last *Lutezine*, App 1 here.

**App 5.** Playford 1666, pp. 1-2 *The foure and twenty Changes on 6 Bells* - chromatic cittern (italian tuning) 25

**App 6.** GB-Cu Dd.6.48, ff. 32v-33r *The Bells* - trans lyra viol (defhf) 25

I have not found any reference to ballads or songs to identify the following two 8-bar tunes titled *the clinke* (app 7) and *only joye* (app 8) from Mathew Holmes third lute book, included here as page fillers.

**App 7.** GB-Cu Dd.9.33, f. 37r *The Clinke* 72

**App 8.** GB-Cu Dd.9.33, f. 5r *Only ioye* 118

**App 9.** GB-Cu Dd.9.33, f. 60r untitled (galliard) 122

**Fantasias from the Hirsch lute book**

Nothing was known about this manuscript until it was bought by Paul Hirsch from the Newcastle upon Tyne bookseller Arthur Rogers in 1942. It was then acquired by the British Museum (now the British Library) in 1946. Following enquiries about its provenance Ian Harwood was informed by Arthur Rogers in 1958 that 'I believe it turned up in a box of miscellaneous items at a local weekly sale'. It has been known as the Hirsch lute book, but 'HO' is stamped on both the front and back sixteenth-century calf covers, presumable the initials of the original owner. The tablature is found in two sections (ff. 1r-21v and 64r-69r) separated by eighty-two pages of blank ruled staves (ff. 22r-63r) and followed by another thirty-four pages of blank staves (ff. 69v-86r). Fifteen fantasias are found in the first section and another eleven in the second section. According to Robert Spencer the fantasias were copied in three different hands, the first copying Hi1-15 in the first section and Hi18 & 25 in the second section. The other two hands copied fantasias in the second section only, the second hand copying Hi19-24 and the third Hi16 & 17. Thus, the music in the second section copied by different hands is interleaved rather than in distinct blocks consistent with the scribes working concurrently. Only two of the twenty-six bear ascriptions (*Mr* John? *Merchant* and *An*thony *holborne*), but all seem to be fantasias and the composers of others are known from concordances in other sources: William Byrd *d.*1623 (Hi15) repeated here from the accompanying *Lute News* 127; Alfonso Ferrabosco the elder *d.*1588 (Hi2, 4, 5, 17 & 26);[[18]](#footnote-18) Anthony Holborne *d.*1602 (Hi16 & 19); John? Marchant *d.*1611? (Hi1a);[[19]](#footnote-19) Francesco da Milano *d.*1543 (Hi18 & 20?); Renaldo Paradiso *d.*1570 (Hi11)[[20]](#footnote-20) and one is from the 1584 print of Emanuel Adriaenssen (Hi14) but was not necessarily composed by him.[[21]](#footnote-21) The dates of the known composers suggest a retrospective collection of fantasias. Concordances for eleven are found in Mathew Holmes' lute manuscripts: nine, copied in Hirsch by hands 1, 2 and 3, are in Dd.2.11 (Hi2, 3, 4, 10, 11, 14, 17, 19, 20) and two, copied in Hirsch by hands 1 and 3, are in Dd.9.33 (H12 & 16). Thus, the concordances in Holmes do not correlate with a particular copyist in Hirsch. Most of the fantasias seem to be of English provenance, although the Francesco fantasias are obviously not. Nine are also found in continental sources (Hi2, 3, 5, 14, 16, 18, 19, 20 & 24), including some by English composers. Four fantasias (Hi3, 14, 16 & 19) are also known in settings for bandora and, like the Becchi fantasias above, some (e.g. Hi8-13, 17, 23 & 26) are not idiomatic for the lute and are probably lute arrangements of three or four part instrumental or vocal consort music, and three (Hi8, 9 & 17) are known in consort settings. Hi11 is also presumably a lute intabulation of a keyboard original.

**Hi1a.** GB-AB 27 (Brogyntyn), p. 15 *Mr / Mer/chant:* (fantasia) - lute I of a duet[[22]](#footnote-22) p. 52

**Hi1b.** GB-Lbl Hirsch M.1353, f. 6v untitled - lute II of a duet 53

**Hi2.** GB-Lbl Hirsch M.1353, ff. 8v-9r untitled 54-55

GB-Cfm Mus.689 (Herbert), f. 44r *Fantasia Alfonso Ferabosco*

GB-Cu Add.8844, f. 29v untitled fragments[[23]](#footnote-23)

GB-Cu Dd.2.11, f. 21v *fantazia Alfonso ferabosco* - FerraboscoN[[24]](#footnote-24) 3a

Dowland 1610, sigs. G1r-G1v *Fantasia 5 Composed by the most*

*Artificiall and famous Alfonso Ferrabosco of Bologna*

cf. Besard 1603, f. 32r *Fantasia Alphonsi Ferrabosci*- FerraboscoN 3b

**Hi3.** GB-Lbl Hirsch 1353, f. 13r untitled 56

D-Hbusch herold, ff. 13v-14r *Fantasia* - HoveB[[25]](#footnote-25) 361

GB-Cu Dd.2.11, f. 37v untitled - bandora

PL-Kj 40032, p. 203 *Fantasia Fantastica d’Inghilterra ma piena d’ogni soauita*

Mertel 1615, pp. 146-147 Phantasia *17*

cf. Hove Florida 1601, f. 3v *Fantasia tertia* - HoveB 54

**Hi4.** GB-Lbl Hirsch M.1353, ff. 13v-14r untitled 57-59

GB-Cu Dd.2.11, ff. 16v-17r *fantasia Alfon: ferab* - FerraboscoN 5

GB-WPforester welde, ff. 12v-13r *Fantazia Alphonso Ferrabosco*

**Hi5.** GB-Lbl Hirsch M.1353, f. 14r untitled

Besard 1603, f. 32v *Fantasia Alf. Ferrab* - FerraboscoN 4 60

**Hi6.** GB-Lbl Hirsch 1353, ff. 14v-15r untitled 61-63

=Siena 47r-47v untitled - Andre 18/3/19 Geluit 79

**Hi7.** GB-Lbl Hirsch 1353, f. 15r untitled 64

**Hi8.** GB-Lbl Hirsch 1353, f. 15v untitled 66-67

**Hi9.** GB-Lbl Hirsch 1353, f. 16r untitled 68-69

**Hi10.** GB-Lbl Hirsch 1353, ff. 16v-17r untitled 70-72

GB-Cu Dd.2.11, f. 40r untitled

**Hi11.** GB-Lbl Hirsch 1353, f. 17v untitled 74-75

GB-Cu Dd.2.11, ff. 50v-51r *fantazy Renaldo Paradiso*

keyboard: GB-Lbl Add.30485, ff. 42r-43v *A fancy mr renold*

**Hi12.** GB-Lbl Hirsch 1353, f. 18r untitled pp. 76-77

GB-Cu Dd.9.33 ff. 86v-87r *a fancy* - not copied by Mathew Holmes!

**Hi13.** GB-Lbl Hirsch 1353, ff. 19v-20r untitled 78-80

**Hi14.** GB-Lbl Hirsch 1353, f. 20r untitled 80-81

GB-Cu Dd.2.11, f. 22r untitled; GB-Cu Dd.2.11, f. 52v *Ban* - bandora

Adriaenssen 1584, f. 5r *Fantasia* [5]

**Hi15.** GB-Lbl Hirsch 1353, f. 21v untitled 82-83

GB-Lbl Add.29246, ff. 41v-42r *Mr. Birde. Fantasia*

- lute intabulation of three lower voices (lacking cantus)

F-Pn Rés.1122, p. 16 *A Fancy Fantacy William Byrde* - short score

consort à4:[[26]](#footnote-26) GB-Ob Mus.Sch.D.245, p. 104 (I), D.246, p. 105 (II), D.247, f. 23v (IV) *10 mr Birde* - viol consort (lacking III); US-NYp Drexel 4181, ff. 180v-181r (I), 4184, ff. 151v-152r (II), 4182, ff. 184v-185r (III), 4183, ff. 166v-187r (IV) *4 voc. Mr Bird fantasia*; Byrd *Psalmes Songs and Sonnets* 1611, no. 15 *4.Voc. Fantazia*

**Hi16.** GB-Lbl Hirsch 1353, f. 64r *fantasia An holborne* - HolborneS 2a 84-85

cognates in G: GB-Cu Dd.9.33, ff. 84v-85r *fantazia* - HolborneS[[27]](#footnote-27) 2b;

Mertel 1615, pp. 223-224 Phantasia *80*

GB-Cu Dd.2.11, f. 65r untitled - bandora - HolborneS 63

**Hi17.** GB-Lbl Hirsch M.1353, f. 64v *ut / re / mi / fa / sol* 86

GB-Cu Dd.2.11, f. 54v untitled

viol consort à3: GB-Lbl RM.24.d.2 (Baldwin), ff. 118v-119r *alfonso ... ut re mi fa* (I)*/ ut re mi fa* (II) */ mr: alfonso: ferrabosco* (III); GB-Lbl Add.41157, f. 9r *ut re my fa sol la* - à3; GB-Lcm 2036, ff. 26v-27r *ut re my fa sol la* - à3

**Hi18.** GB-Lbl Hirsch 1353, f. 64v untitled - Gregory[[28]](#footnote-28) 8 87

Castilliono *Libro Secundo* 1548, ff. 27v-28r *Fantasia del diuino Francesco da Milano*; Scotto *Libro Ottavo* 1548, sigs. F4vE1r *Fantasia del diuino Francesco da Milano* - Ness[[29]](#footnote-29) 62

**Hi19.** GB-Lbl Hirsch 1353, ff. 65r untitled - HolborneS 3 88-89

GB-Cu Add.8844, f. 1r untitled

Mertel 1615, p. 191 Phantasia *56*

GB-Cu Dd.2.11, f. 28r *fantazia Anth. Holburn* - bandora - HolborneS 61

**Hi20.** GB-Lbl Hirsch 1353, f. 65v untitled - Gregory 20 90-91

Mertel 1615, pp. 222-223 Phantasia *79* - nearly identical!

GB-Cu Dd.2.11, f. 18r *fantazia*

cf. GB-Cu Dd.2.11, f. 16r i *fantasia fran: de milan* - Ness 83; Gregory 10

**Hi21.** GB-Lbl Hirsch 1353, ff. 65v-66r untitled 92-93

**Hi22.** GB-Lbl Hirsch 1353, ff. 66v-67r untitled 94-96

**Hi23.** GB-Lbl Hirsch 1353, f. 67v untitled 96-97

**Hi24.** GB-Lbl Hirsch 1353, ff. 67v-68r untitled 98-99

CND-Mc w.s. (Montreal), f. 47v

begins the same as Mertel 1615, pp. 148-149 Phantasia *19*

**Hi25.** GB-Lbl Hirsch 1353, f. 68v untitled[[30]](#footnote-30) 100-101

**Hi26.** GB-Lbl Hirsch 1353, ff. 68v-69r untitled 102-104

cf. GB-Och 78-82, f. 15v *Quam magnificata sunt* from *Benedic anima mea* (Alfonso Ferrabosco I)

**John Dowland part 28 - continued**

Two sources of The Earl of Derby's Galliard (JD44a & B) were in *Lute News* and the other seven are edited here as well as the third part of a set of passamezo variations from an Italian manuscript based on the same theme. The sources differ in many details of figuration and it is now impossible to determine which were Dowland's own rather than interpretations by others. In fact, in my view it is not certain that Dowland himself rather than his son Robert or some other collected and edited the tablature for *Varietie* in 1610. Like JD544b, JD44d and JD44f lack divisions, ~~the~~ whereas the rest include them. JD44c & JD44e are from Holmes last lute book both with written out ornamental shakes, but they are significantly different even when the errors are corrected. The other two are in continental sources, the one in the Herold lute book only having divisions to the first two strains.

JD44a. GB-Lam 602 (Sampson), f. 13v *a galiarde by mr Dowland Lute News*

JD44b. GB-Cu Dd.5.78.3, f. 38r *J D Lute News*

**JD44c.** GB-Cu Nn.6.36, f. 2r *The Erle of Darbies Galiard by Mr Jo. Dowland* - DowlandCLM 44 pp. 42-43

**JD44d.** GB-Gu Euing 25, f. 21r untitled 44

**JD44e.** GB-Cu Nn.6.36, f. 1r untitled 44-45

**JD44f.** GB-WPforester welde, f. 7r *Galliard Dowlande* 45

**JD44g.** Dowland 1610, sig. M2v *The Right Honourable Ferdinando*

*Earle of Darby, his Galliard* - DowlandCLM 44a 46-47

**JD44h**. D-Hs ND VI 3238, p. 142 *Mij lord of Darbois Galliard.*

*M. Johan Doulandt* 48-49

**JD44i.** D-Hbusch (Herold), ff. 39v-40v *Galliarda* - not in CLM 50

**JD44app.** CDN-Mc w.s. (Montreal), ff. 80r-80v (Passemezzo) *3a. p*[art]*e* 51

The only lute solo version of Tarleton's Jig is untitled and in Holmes first lute book, but it was amended in places after he copied it: the original version was in *Lute News* and the amended version is here and the amended version was included in DowlandCLM as a doubtful attribution. The title is provided in the mixed consort setting and the lute part from it carries the melody in places and so rests in a couple of bars have been filled in to make it playable as a solo. The cittern part is also here, as well as a solo cittern setting titled *Tarletons Willy*, which I have also transcribed for lute.

JD81i. GB-Cu Dd.2.11, f. 56r untitled - original *Lute News*

**JD81ii.** GB-Cu Dd.2.11, f. 56r untitled - annotated DowlandCLM 81 13

**JD81app 1.** GB-Cu Dd.3.18, f. 53r *Tarleton Jigg* - consort lute 89

**JD81app 2i.** GB-Cu Dd.4.23, f. 25r *Tarletons Willy* - trans for lute 91

**JD81app 2ii.** GB-Cu Dd.4.23, f. 25r *Tarletons Willy* - cittern 99

**JD81app 3.** GB-Cu Dd.14.24, f. 17r *Tarletons Jigge* - consort cittern 101

cf. GB-Cu Dd.5.21, f. 5r *Tarletons Jigge* - consort recorder

GB-Cu Dd.5.20, f. 5r *Tarletons Jigge* - consort bass viol

A critical commentary for all the Dowland and Byrd settings is at the end of this supplement.

**Music for Lord, Earl and Lady Strange**

All the sources of John Dowland's galliard dedicated to Ferdinando Stanley 5th Earl of Derby are included here and in the accompanying *Lute News* 127. The Earls of Derby up to Ferdinando were also titled Baron Strange, and four lute solos and one for cittern are dedicated to Lord, Earl or Lady Strange all edited here and probably all dedicated through associations with the stage.[[31]](#footnote-31) The first (**S1**) has the curious title *Mr Strange Gregory hitts* [or *hills*] which may or may not be a reference to a Strang family member. **S2** is Lord Strange's galliard from the Marsh Lute book, from the 1580s. **S3 & S4** are both settings of Squires galliard probably from a masque of that name and settings are known from the 1580s:[[32]](#footnote-32) one here dedicated to Lord Strange and the other to the Earl of Derby. **S5** is a march for Lord Strange and *JD* in the title presumably refers to John Dowland as composer (DowlandCLM 65). The dedicatee(s) of S2-5 could be either of two Earls of Derby and Lord Strange, Henry Stanley (1531-1593) 4th Earl of Derby 12th Baron Strange or his son Ferdinando (1559-1594) 5th Earl of Derby 13th Baron Strange who were both patrons of the company of acrobats and actors known as Lord Strange's Men from the 1560s until their name changed to Derby's Men in 1593. Ferdinando was known as 'Ferdinando Lord Straunge' when he was summoned to parliament in the 1570s before he became the 5th Earl of Derby when Henry died in 1593. The almaine **S6** is ascribed to Robert Johnson (1583-1633) and dedicated to Lady Strange. She could be Margaret Clifford (1540-1596) Henry Stanley's wife although she died when Johnson was only thirteen. The other candidate is Alice Spencer (1559-1637) who married Ferdinando in 1579, presuming she retained the title of Lady Strange after Ferdinando died in 1594 and after she married Thomas Egerton (1540-1617) Baron Ellesmere in 1600 when Robert Johnson was still only seventeen. Incidentally, the almaine is not related musically to the Def Leppard song 'Lady Strange' from their 1981 album *High 'n' Dry*.

**S1.** GB-Cu Dd.2.11, f. 10r *Mr Strange Gregory hitts[[33]](#footnote-33)* p. 20

**S2.** IRL-Dm Z.3.2.13, p. 357 *Gall*(iard) *Lord Stra*(nge) */ L* 105

**S3.** US-NHub Deposit 1, f. 10r *My Lo*(rd) *Strange his Galiarde* 108

**S4.** US-CAh 181, f. 3v *The Earell of Derbes Galliard* - cittern 108

**S5/JD65.** GB-Cu Dd.2.11, f. 58r *Lord Strangs March J. D.*[[34]](#footnote-34) 109

**S6.** GB-Cu Dd.9.33, f. 42v *My La*(dy) *Strangs Ro*(bert) *Johnson* 109

**More versions of music by William Byrd**

One source of each of thirteen lute arrangements of music by William Byrd were included in the tablature supplement to *Lute News* 127, and all the other sources for lute or cittern are included here (the illustration right is the Van der Gucht engraving of William Byrd *c.*1700).[[35]](#footnote-35) **1b** is the incomplete intabulation for lute of the Byrd four-part fantazia lacking the upper part. It is in the same key as the complete solo in *Lute News* which makes for easy comparison. **5b** is Francis Cutting's setting of Byrd's Pavana Bray for orpharion from William Barley's *A New Booke of Tabliture* of 1596. It is nearly identical to the setting in Holmes' Dd.9.33 (when a few errors are corrected in both)[[36]](#footnote-36) but lacks divisions and includes a few ornaments and right-hand fingering dots throughout. Three more settings of Byrd's galliard (**7b-d**) plus two for cittern (**7e-f**) are included here. **7(a)** in *Lute News* and **7b** & **7c** here are all in the same key (F minor) and have three strains of eight bars all with divisions but differ considerably in figuration. **App 9** is an anonymous galliard that follows 7c in Dd.9.33 and begins with a theme very like several of Byrd's keyboard galliards but does not seem to be a setting of any of them. **7d** is a different setting and is a tone higher (G minor). It follows Collard's setting of Hugh Aston's Ground (13b below) on the last page of tablature in Holmes' Dd.2.11 and Christopher Morrongiello has suggested this lute arrangement of the galliard (**7d**) might also be by Collard. The cittern settings (**7e&f**) faithfully retain the three strains of eight bars but without divisions and are quite different to each other, one anonymous and the other presumably arranged by Anthony Holborne for his print *The Cittharn Schoole* of 1597. Also, **7e** has a relatively independent second part for a bass instrument (viol?). **10b** is the incomplete intabulation for lute of Byrd's four-part Lullaby lacking the upper part, which is set a 4th (i.e. a course on the lute) higher but otherwise follows the lute solo 10a fairly faithfully, and **10c** is a solo cittern setting. **13b** is nearly identical to 13a but the page is badly damaged and the missing tablature is reconstructed from 13a (shown in grey).

1(a). GB-Lbl Hirsch 1353, f. 21v untitled *Lute News*

**1b.** GB-Lbl Add.29246, ff. 41v-42r *Mr. Birde. Fantasia*

- lute intabulation of three lower voices (lacking cantus) 106-107

5(a). GB-Cu Dd 9.33, ff. 12v-13r *Pauan fr Cutting* *Lute News*

**5b.** Barley 1596 (Orpharion), sigs. D3v-D4v *Master Birds Pauan set by Francis Cutting - Apauan by Mr Byrde* 5

7(a). GB-WPforester welde, f. 8r *The Galiard Mr Birde* *Lute News*

**7b.** GB-Lbl Hirsch M.1353, f. 2r untitled 110

**7c.** GB-Cu Dd 9.33, ff. 59v-60r untitled 111

**7d.** GB-Cu Dd 2.11, f. 101v *Mr Birdes* 112-113

**7e.** Holborne 1597, sigs. I3v-I4r *Maister Birds Galliard* - cittern & bass 113

**7f.** GB-Cu Dd.4.23, f. 1v *Mr. Birds Galliarde* - cittern 115

10(a). GB-Cu Dd 9.33, ff. 4v-5r *Mr Birdes Lullaby*

*set by fr. Cutting* *Lute News*

**10b.** GB-Lbl Add.31992, ff. 21v-22r *fol. 46 Mr Byrde Lullaby*

*La.p.al.3.t.* 116-117

**10c.** GB-Cu Dd.4.23, f. 8v *lullaby* - cittern solo 118

13(a). GB-Cu Dd.5.78.3, ff. 41v-42v *Collard* *Lute News*

**13b.** GB-Cu Dd.2.11, ff. 101-101v untitled[[37]](#footnote-37) 119-121

*John H. Robinson - November 2018*

1. All edited in *Lute News* 52 (December 1999). [↑](#footnote-ref-1)
2. Also edited for *Fantasias and Recercars transcribed from Manuscripts in German Tablature c.1520-1580* (Lübeck: TREE Edition, 2010), no. 30. [↑](#footnote-ref-2)
3. Also edited for *Lute News* 52 (December 1999). [↑](#footnote-ref-3)
4. Edited in Charles Jacobs *Melchior Neusidler Intabolatura di Liuto (Venice 1566)* (Ottawa, Institute of Mediaeval Music 1994), no. 11; played by Paul O'Dette on CD *Lute Music of Melchior Neusidler* (harmonia mundi HMU907388, 2008) track 9. [↑](#footnote-ref-4)
5. Edited for *Fantasias and Recercars transcribed from Prints in German tablature* (Lübeck: Tree Edition, 2008), no. 19. [↑](#footnote-ref-5)
6. Edited in John Griffiths & Dinko Fabris *Neapolitan Lute Music* (A-R Editions 2004), no. 28. [↑](#footnote-ref-6)
7. Jeanette B. Holland and Arthur J. Ness, 'Becchi, (marc') Antonio di' *Grove Music Online* - accessed 24/10/2018. [↑](#footnote-ref-7)
8. Online facsimiles of both of the known copies:

   <http://digital.onb.ac.at/RepViewer/viewer.faces?doc=DTL_6698935&order=1&view=SINGLE>

   <https://www.loc.gov/resource/ihas.200215672.0/?sp=185> [↑](#footnote-ref-8)
9. B3 was also edited for *Lute News* 28 (November 1993). [↑](#footnote-ref-9)
10. JBC online facsimile:

    [https://jbc.bj.uj.edu.pl//dlibra/results?action=AdvancedSearchAction&type=-3&val1=Publisher:Ottaviano+Petrucci](https://jbc.bj.uj.edu.pl/dlibra/results?action=AdvancedSearchAction&type=-3&val1=Publisher:Ottaviano+Petrucci) [↑](#footnote-ref-10)
11. And in the new Lute Society edition *158 Early Cinquecento Preludes and Recercars for Renaissance Lute many of easy to intermediate standard and including all those by Bossinensis, Capirola, Dalza and Spinacino* (Lute Society 2018). [↑](#footnote-ref-11)
12. Arthur J. Ness *The Lute Music of Francesco Canova da Milano (1497-1543)* (Cambridge, Harvard University Press, 1970). Note that Ness 26 bars 23-30 are the same as Alberto Ripa Recercar 13 [Fezandet IV 15548, ff. 2r-5r *Fantasie* edited in *Lute News* 115 (October 2015)] bars 112-119 (identified in Endre Deák 'Bakfark miscellanea' *Die Laute* XI 2013, p. 26). [↑](#footnote-ref-12)
13. Biblioteka Jagiellońska online facsimile:

    <https://jbc.bj.uj.edu.pl/dlibra/publication/294347/edition/281717/content?ref=desc> [↑](#footnote-ref-13)
14. Thank you to Andrew Ashbee for copies of pages from GB-En P637 R787.1; the lost Scone Palace lyra viol manuscript included *The Nightingale*. [↑](#footnote-ref-14)
15. The following have not been included: A different tune called *The new nightingale* found in keyboard settings in GB-Lml 46.78/748 (Cromwell), f. 12r *A Toy* & 13r *The new nightingall* and US-NYp Drexel 5612, p. 112 untitled; Pers *Bellerophon* 1695, p. 173 *Het Nachtegaelken Kleyne* lacks music to identify the tune; three 3- or 4-voice canons to different music are found in Thomas Ravenscroft's *Pammelia* 1609*,* '20 The Nightingale' beginning 'The Nightingale, the mery Nightingale, she sweetly sits and sings', '8 Well fare the Nightingale' and '61 The Lark Linit and Nightingale'; several pieces of different genres have 'Rossignol' (= nightingale) in the title; and a ballet/almond for 12-course lute (tuned dedff) by Ennemond Gauthier is titled *Old Gautiers Nightingale* in one source (J-Tn N-4/42, ff. 3v-4r). [↑](#footnote-ref-15)
16. Search the Dutch Song Database for *Branle maîtresse*, *Die Nachtegale Int Wilde* and *nightingale* at: <http://www.liederenbank.nl/index.php?lan=en> [↑](#footnote-ref-16)
17. Also edited by Eric Franklin for *Lute News* 96 (December 2010) tablature supplement p. 36, curiously headed as transcribed into vieil ton (renaissance) tuning but in fact it is in the original baroque tuning. [↑](#footnote-ref-17)
18. Also edited in *Lute News* 89 (April 2009). [↑](#footnote-ref-18)
19. Also edited in *Lute News* 47 (September 1998). [↑](#footnote-ref-19)
20. Also edited in *Lute News* 50 (June 1999); Renaldo Paradiso was appointed court flautist in 1568 and died in 1570. [↑](#footnote-ref-20)
21. Deák Endre's identified a number of quotations in fantasias in Adriaenssen's prints: *Pratum Musicum* 1584 Fantasia 1 bars 79-95 = Ness 55 bars 195-228; Fantasia 2 bars 17-65 = Paladin 1560, ff. 1r-2r Fantasia bars 45-140; Fantasia 3 bars 39-42 = Ness 56 bars 74-80; Fantasia 4 bars 21-29, 31-44, 47-52 = Ness 56 bars 1-17, Ness 65 bars 101-128 = Ness 56 bars 37-46. *Novum Pratum Musicum* 1591 Fantasia 1 bars 11, 12-13, 14-15, 17-22 = Bakfark 1565, ff. 1v-3r Fantasia 1 bars 12 & 25, 62-63, 6-7, 35-40. Shared between Adrienssen's two prints: *Novum Pratum Musicum* 1592 Fantasia 4 bars 49-52, 55-58 = *Pratum Musicum* 1584 Fantasia 4 bars 53-56, 56-59 (and Fantasia 3 bars 51-54), personal communication. [↑](#footnote-ref-21)
22. Also edited with the complete lute music of John Marchant in *Lute News* 47 (September 1998) plus addenda in *Lute News* 49 and 53. John Marchant was Gentleman in Ordinary of the Chapel Royal from 1593 and may have been the ‘Mr Marchant' referred to in a letter of 1611 as 'lately deceased who taught the princes[s] (James I daughter Elizabeth) to play uppon the virginalles...’ (GB-Lbl Lansdowne MS 92 item 76). [↑](#footnote-ref-22)
23. Fragments of tablature on the ends of staves on the stub of a torn out page identified by Jan Burgers - personal communication September 2001. [↑](#footnote-ref-23)
24. Nigel North *Alfonso Ferrabosco Collected works for lute and bandora* (Oxford University Press 1979). [↑](#footnote-ref-24)
25. Jan Burgers *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgescheidenis 2013). [↑](#footnote-ref-25)
26. Kenneth Elliott *The Byrd Edition* 17: *Consort Music* (Stainer & Bell 1971) 4. [↑](#footnote-ref-26)
27. See Rainer aus dem Spring *Anthony Holborne: Music for Lute and Bandora* (Albury, The Lute Society 2001). [↑](#footnote-ref-27)
28. Gordon Gregory *Francesco da Milano Fantasias in British Manuscript Sources* (Albury, Lute Society Music Editions 1998). [↑](#footnote-ref-28)
29. Arthur J. Ness *The Lute Music of Francesco Canova da Milano 1497-1543* (Cambridge, Harvard University Press 1970). [↑](#footnote-ref-29)
30. Also edited for the Lutezine to *Lute News* 126 (July 2018). [↑](#footnote-ref-30)
31. The Earls around at Dowland's time were Edward Stanley (1509-1572) 3rd Earl of Derby from 1521 and 11th Baron Strange; his son Henry Stanley (1531-1593) 4th Earl of Derby from 1572 and 12th Baron Strange; his son Ferdinando Stanley (1559-1594) 5th Earl of Derby from 1593 and 13th Baron Strange, and Ferdinando's brother William Stanley (1561-1642) 6th Earl of Derby (from 1594) who was not a Baron Strange. [↑](#footnote-ref-31)
32. 22 settings of Squires galliard were edited for *Lute News* 122 (July 2017). [↑](#footnote-ref-32)
33. Also edited for *Lute News* 56 (December 2000). [↑](#footnote-ref-33)
34. Also edited for *Lute News* 100 (December 2011). [↑](#footnote-ref-34)
35. Music by Byrd (including one pavan and a galliard) arranged for four lutes can be heard on the new Venere Lute Quartet CD *Ornythology: Byrd and Friends* (Gamut Music 2018): <https://shop.gamutmusic.com/ornythology-byrd-and-friends/> [↑](#footnote-ref-35)
36. Note my error in bar 22/2 of 5a where I now see that I added h5 instead of a5 in *Lute News*. [↑](#footnote-ref-36)
37. In the Byrd worklist in *Lute News* 127 I incorrectly gave the Dd.2.11 version as the one included and the one in Nigel North's edition, but in fct it was the Dd.5.78 version in both cases. The Dd.2.11 version is included here. [↑](#footnote-ref-37)