**Music supplement for the Lutezine to Lute News 129 (April 2019): Melchior Neusidler part 4 - settings of Allemande Braunes megdelein and La Spagnoletta - more settings of ballads Come live with me and be my love, the milkmaids - Milken Peale, The Maids in constrite, Come Sweet Love Let Sorrow Cease, Come Love Lets Walk Into The Spring, Now the spring is come - Ballo di Mantua, Bacheler's Pavans and Dowland's Lachrimae Pavan (JD15)**

**Melchior Neusidler part 4**

The fourth in the series of music by Melchior Neusidler includes a recercar, a vocal intabulation and a dance all in G major. The recercar is only found in a manuscript in German tablature ascribed with the initials 'MN' but there seems little doubt to whom it refers as there are other pieces ascribed with the initials that are known to be by him in the same manuscript. The intabulation is an elaborate setting of Thomas Crecquillon's chanson *Un gay bergier* first published in 1543. It has a memorable melody that is repeated five times in the first five bars. The intabulation for lute is in the same key (assuming a lute tuned in G) as the vocal model and was published in Melchior's *Teutsch Lautenbuch* thirty years later in 1574. There are fourteen other sources forlute in G, as well as eleven settings a tone lower in F major. Most of the intabulations are quite similar to each other and share passages with the one in Melchior's print but vary considerably in the degree of embellishment of the vocal line into running passages of quavers and semiquaver cadential flourishes. Phalèse included settings in twelve of his prints and reprints between 1545 and 1573, often reworking the intabulation rather than repeating it identically. Phalèse included settings in both G and F, in some cases side by side in the same print. Nearly all the sources predate Melchior's 1574 publication, and Phalèse's earliest print to include it was published only a year or so after the publication of the vocal original when Melchior was only about ten years old. Considering the overall similarity of the sources it seems unlikely that Melchior made the intabulation in his print himself, rather he added the embellishment to an existing intabulation that seems to be the basis for most of the others too.[[1]](#footnote-1) Phalèse's earliest setting, in F, is included here as Appendix. 2a, and the latest known setting, for 11 course chitarrone (with the two upper courses lowered by an octave) from the early seventeenth century when vocal intabulations for lute are rarely found, is included as Appendix 2b. The dance MN4c is also from Melchior's 1574 print, and the title translates as 'A slender brown-skinned (=peasant) girl has caught my eye',[[2]](#footnote-2) and is unrelated to the music of the similarly titled dance *Allemande Braunes megdelein* (that is, a different brown-skinned peasant girl), edited below.

**MN4a.** D-DEl BB 12150, ff. 29r-30r 4 *Recercare MN* [[3]](#footnote-3) pp. 5-7

**MN4b.** Neusidler 1574, sigs. G2r-G3r 13. *Vng gai Bergier. quatuor vocum. Tomas Qriquilon* - in G[[4]](#footnote-4) 8-9

**App 2a.** Phalèse *Des Chansons* I 1545, pp. 46-47 *Vng gay bergier* - in F[[5]](#footnote-5) 10-11

**App 2b.** PL-Kj 40591, ff. 5r-6r untitled - chitarrone 11-13

model:[[6]](#footnote-6) *Premier Livre des Chansons a quatre parties* (Antwerp, Susato 1543), f. 16r *Ung gay bergier prioit une bergiere à quatre voix*; modern edition: Barton Hudson *et al.*, *Thomas Crecquillon Opera Omnia* Corpus Mensurabilis Musicae 63 vol 18 no. 139.

**MN4c.** Neusidler 1574, sig. L3r *Mir ist ein feins brauns mägetlin gefallen*

*in meinen sin - Volget der Hupffauff* - in G 14-15

Paix 1583, ff. 169r-169v *Ist mir ein fein braun Meg - Nachtantz* - keyboard

**Deutscher Dantz Hudson no. 13**

The next in the series of the most popular Deutsche Dantz listed by Richard Hudson,[[7]](#footnote-7) is titled *Allemande Braunes megdelein* in German sources, *Almande Bruijnsmedelijn* or *smeechdelijn/ Brun Smeedelyn* in the Low Countries, *Todescha* in Italy, and untitled in an English keyboard source. It is another example of the wide transmission of a deservedly popular tune of probable German origin. It is an almande named after a brown-skinned (= peasant) girl, but is a different tune to the similarly titled MN4c, above. The titles in sources from the Low Countries such as *Bruijnsmedelijn*, *Smeedelyn* and *Smeechdelijn* are corruptions of the German title and are not the correct Dutch words (maagdelein, maechdelijn, meechdelyn), and suggest the original dance tune came from Germany.[[8]](#footnote-8) The earliest known German source to use the opening phrase of the tune, but quite probably quoting an existing popular melody, is the lied *Ach Gredlein faht mit mir übern Rhein* by Stephan Zirler in Georg Forster *Der Ander Theil kurtzweiliger guter frischen teutscher Liedlein* (Nürnberg 1540), no. 74. However, the tune is also quoted in the middle section of Claudin de Sermisy's chanson *Au joly boys*, first published in Paris in *Trente et une chanson musicales a quatre parties* [3e livre], Attaingnant 1529, f. 4v. Eleven settings for lute and two for cittern (all reproducing both strains of the tune complete except H13k from Negri's *Le Gratie d'Amour* of 1602) are edited here, and a list of cognates for other instruments is appended below.

**H13a.** NL-Lu 1666, f. 490r i *Almande Bruijnsmedelijn* p. 16

**H13b.** Phalèse 1568, f. 87v *Almande smeechdelijn* 16

**H13c.** D-KNu K 16.a 6745 qu., p. 11 *Allemande Braunes megdelein* 17

**H13d.** PL-Kj 40143, f. 64r *Allemande Brauns megd.* 17

**H13e.** NL-At 208.A.27, f. 71r *LXXXI.Das Meidlein das ist hubsch vnd fein* 18

**H13f.** NL-Lu 1666, f. 490r ii untitled 18

**H13g.** Jobin 1573, sigs. H3r-H3v *Tantz* 19

**H13h.** Waissel 1591, sig. D3v *39. Tantz - Sprung* 20

**H13i.** Caroso 1581, ff. 53r-53v *Balletto Bassa Ducale* - lute plus melody

in mensural notation in score = Caroso 1600, p. 259 *Bassa Savella [[9]](#footnote-9)* 21

**H13j.** I-MOe C311 (Bottegari), f. 30r *Ballo alla Tedesca* 21

**H13k.** Negri *Le Gratie d'Amore* 1602, p. 187 *dell'Alemana d'Amore* 22

**H13l-i.** Vreedman 1569, f. 2r *Almande bruynsmedelijn* - diatonic cittern (french tuning) 24

**H13l-ii.** transcribed for chromatic cittern (italian tuning) 25

**H13m-i** Phalèse & Bellère 1570, f. 51v *Almande bruynsmedelijn* - diatonic cittern (french tuning) 24

**H13m-ii** transcribed for chromatic cittern (italian tuning) 25

Cognates for cittern: F-Pn Rothschild I 411 [lost?], f. 13r *Allemande*. Keyboard: D-B 40098 (Normiger), f. ? *Ein ander Teuttscher Tanntz*; GB-Lbl Add.29485 (van Soldt), f. 2r *almand brun smeedlyn - reprynse brun smeedelyn*; IRL-Dtc 410/II (Dublin virginal manuscript),[[10]](#footnote-10) f. 21r untitled; S-Skma 1 (Eysbock), f. 36r *Deutsche dans*.

Instrumental ensemble: Tielman Susato *Het derde musyck boexken*[*Dancerye*] (Antwerp 1551), f. 12v *Den VII. Allemaigne*; Pierre Phalèse *Liber Primus Leviorem Carminum* (Leuven 1571), f. 9r *Almande Smedelijn*; Giorgio Mainerio *Il Primo Libro de Balli* (Venezia, Gardano 1578), p. 10 *Todescha - Saltarello*; Pierre Phalèse & Pierre Bellère *Chorearum Molliorum Collectanea* 1583, f. 18v - *Almande Bruynsmedelijn*. Voice: Jan Fruytier *Ecclesciasticus* (Antwerp 1565), p. 97 *Frisch Meechdelijng*

**Daniel Bacheler Pavans - continued**

Of the four pavans ascribed to Daniel Bacheler and three of doubtful attribution in *Lute News* 129, only one is known from other sources, DBapp 4, so the other two versions are included here, one incomplete with the A strain and division only, and the other in Mylius's *Thesaurus Gratiarum* of 1622 (the final stave seems unrelated but is included here). Also, the pavan from the Herbert manuscript DB2, was altered after copying and the altered version was in *Lute News* 129, so the original version is included here for comparison. Also, the pavan and galliard pair DBapp 6a/b for lute in transitional tuning was transcribed for renaissance lute in *Lute News* 129, so the original versions are included here.

**DB2b.** GB-Cfm Mus. 689, ff. 5v-6r *Pauana del medesimo* (Sr Danielli Inglese) - original pp. 28-29

altered version *Lute News*

**DBapp 4b.** GB-Cu Add. 3056, f. 63v untitled [AA' only] 30

**DBapp 4c.** Mylius 1622, pp. 50-51 *Pauana Anglica alia* 32-33

Fuhrmann 1615, pp. 51-52 *Pavana secunda* [*Pavana Englese*] *Lute News*

**DBapp 6aii.** GB-Nn.6.36, ff. 41v-42r untitled - (fefhd) 34-36

transcribed into viel ton *Lute News*

**DBapp 6bii.** GB-Cu Nn.6.36, f. 42v untitled - (fefhd) 36-37

transcribed into viel ton *Lute News*

Here is an anonymous English pavan known from three nearly identical versions in Mathew Holmes first and second lute books, all three lacking divisions.

**App 3.** GB-Cu Dd.2.11, f. 11r untitled 82

GB-Cu Dd.2.11, f. 11r untitled; GB-Cu Dd.5.78.3, f. 66r untitled

**LA Spagnoletta**

Spagnoletta is the name of an Italian dance tune presumably based on a song about a Spanish girl, first appearing in late sixteenth century and found in more than seventy instrumental settings for lute, cittern, guitar, keyboard and instrumental ensemble.[[11]](#footnote-11) The tune is set to a ground that varies considerably between sources, as can be seen in the fifty-three lute settings edited here all for renaissance lute except the last two which are for lutes in French flat tuning and baroque, D minor, tuning, also transcribed into vieil ton here. As well as different tonalities (nominal minor keys of C, D, F and G) there are lute settings in both duple and triple time. The tune is known by a variety of titles, and the provenance of the sources (Italy, Germany, England, The Netherlands, France and Austria) suggest that it was popular all over Europe. There are also many cognates for strummed guitar as well as instrumental ensemble and keyboard instruments, including one in the Fitzwilliam virginal book (GB-Cfm 168), pp. 405-406 *The old Spagnioletta Giles Farnaby*.[[12]](#footnote-12) Settings have been reconstructed here (in grey) to correct apparent errors,[[13]](#footnote-13) adjusting irregular rhythms, with quite a few sources lacking rhythm signs all together, and adding bars to complete the regular structure. The (corrupt) title of S17 is *Spyerelit reforme*, but another source with a similar title *Spagnolette Reforme* (App 4) is different music.

**d triple time**

**S1.** I-Vnm IV.1793, f. 23v *Spagnoletta*  41

**S2.** GB-Lam 603, f. 18v *Corrant - Coranto* (spanioletta) 41

**S3.** CDN-Mc w.s., f. 30r *Spagnoletto* 42

**S4.** I-BDGchilesotti, p. 181 illegible title 42-43

**S5.** D-LEm II.6.15, p. 255 *Courante* 43

**S6.** US-BE 757, f. 1r *Spagnioletta*  44

**S7.** US-BE 761, pp. 10-11 *Spagnoletto*  45

**S8.** D-LEm II.6.23, f. 8v *Curant*  45

**S9.** US-BE 761, pp. 6-7 *Spagnoletto*  46

**S10.** D-LEm II.6.23, f. 43r *Vel initiu*  46

**S11.** D-W Guelf. 18.8 IV, ff. 5r-5v *Eadem alio modo*  47

**d duple time**

**S12.** D-Hbusch, f. 42r *Balletto* p. 47

**S13.** B-Br II.275, f. 10r ii *Spagnoletta* [index: *Bo spagnoletta*] 48

**S14.** Gardano *Balletti Moderni* 1611, p. 2 [6] *Spagnoletto*  48

**S15.** §Negri *Le Gratie d'Amour* 1602, p. 117 *Spagnoletto*  48

= Negri *Nuove Inventioni di Balli* 1604, p. 117 *Spagnoletto*

**S16.** §US-SFsc M2.1 M3, p. 83 *Spagnoletto in Basso*  49

**c triple time**

**S17.** GB-Eu Laing III.487 (Rowallan), p. 14 *Spyerelit reforme* 49

**S18.** D-LEm II.6.23, f. 34r *Spagnoletta*  50

**S19.** D-W Guelf. 18.8 IV, f. 5v *Alio modo*  50

**S20.** F-Pn Rés.941, ff. 6r-6v *Spagnoletta*  51

**S21.** B-Br 16.662, f. 2v untitled 51

**S22.** §I-Lr 774, ff. 20r-20v *Spagnioletta*  52

**S23.** I-TRc 1947, f. 4r *Corenta della spagnioletto* still to recon 52-53

**S24.** §Caroso 1581, ff. 163v-164r *Spagnoletta* 54

**S25.** §Caroso 1600, p. 151 *Spagnoletta Nuoua al modo di Madrigalia*  55

**S26.** F-Pn Rés.941, f. 41r (S)*pagnoletto*  56

**S27.** §I-Fn Magl XIX.105 f. 11v *Spagnoletta*  56

**S28.** F-Pn Rés.Vmd.28, f. 2r *La spagnioletta*  57

**S29.** F-Pn Rés.Vmd.28, f. 8v *La spagnioletta*  57

**S30.** Hove 1601, f. 103v *Spagnollette*  58

**S31.** D-LEm II.6.23, f. 38v *Curanti Span:* 59

**S32.** §I-Fn Magl.XIX.179, f. 3v *fine della spanioletta* 59

**S33.** I-Nc 7664, f. 8v *Spagnoletta* - incipit only[[14]](#footnote-14) 60

**S34.** I-Nc 7664, f. 12r *Spagnoletta* - incipit only 60

**S35.** I-Fn Magl XIX.106 f. 41r *Spagnoletta* - incipit only 60

**c duple time**

**S36.** B-Br II.275 (Cavalcanti), f. 10r i *Spagnoletta* [index: *Bo spagnoletta*] 60

**S37.** D-B Danzig 4022, f. 14v *la spagnoletta*  60

**S38.** F-Pn Rés.Vmd.31, f. 4r *Spagnoletto*  61

**f triple time**

**S39.** NL-Lu 1666, f. 377v *L‘Espagnollette* 61

**S40.** LT-Va 285-MF-LXXIX, f. 71v *Spanioletta*  62

**S41.** Fuhrmann 1615, p. 55 *Pavana Spagnolet 1 [[15]](#footnote-15)* 63

**S42.** D-LEm II.6.15, p. 495 *Spagnol*(etta) 63

**S43.** D-B Danzig 4022 f. 24r *Spagnoletta*  64

**S44.** I-TRc 1947, f. 14v *La spagnoletto* 64

**f duple time**

**S45.** §US-SFsc M2.1 M3 (de Bellis), p. 83 *Spagnoletta in sopr*(ano) 65

**S46.** A-KR L81, f. 125r *La Spagnioleta*  65

**S47.** CZ-Pu XXIII.F.174 (Scmal), f. 45v *Spaniolet* 65

**g triple time**

**S48.** §US-SFsc M2.1 M3, p. 59 *Spagnoletto* 66

**S49.** D-W Guelf. 18.8 IV, f. 5r *Il ballo, che si chiama la Spagnoletta*  67

**S50.** D-W Guelf. 18.8, f. 262r *Spagnoletta*  68

**S51.** I-TRc 1947, f. 20r *Spagnoletta* 68

**other tunings**

**S52a.** D-Sl 1214 p. 44 *spagniolet* - Mersenne Extraordinaire (edeff) 69

**S52b.** D-Sl 1214 p. 44 *spagniolet* - trans to vieil ton 69

**S53a.** B-Br S.15.132, f. 6r *Spagnioletta* - 12-c baroque lute (dfedf) 70

**S53b.** B-Br Litt. S. No.15.132, f. 6r *Spagnioletta* - trans to vieil ton 70

**App 4.** D-B Hove 1, f. 160r *Spagnolette Reforme* 23

[Additional: GB-Lbl Sloane 1021 f. 53r *Courante Spanniolette*

F-Pn Rés. Vmc. 127, ff. 39r-39v *Spangnoletta*]

**Come live with me and be my love**

A transcription for lute of William Corkine's lyra viol variations on the tune *Come live with me and be my love* was in *Lute News* 129, and the only other source of the tune is a setting of the text of the poem to music published Sir John Hawkins in 1778. However, Hawkins did not cite the original source it came from, and the octave leaps in the tune make it likely that he set an instrumental version to the words rather than having seen an original song accompaniment. As an alternative, in his article on the tune, Sternfeld set the words to the tune in Corkine, and his song setting is reproduced here but with a tablature accompaniment (the lute doubles the melody throughout).[[16]](#footnote-16)

1(a).Corkine 1612, sigs. G2v-H1r *Come liue with me, and be my Loue* - trans lyra viol (ffhfh) *Lute News*

**1b.** Sternfeld's song setting with tablature accompaniment 26

**the milkmaids - Milken Peale**

Two versions of the tune *The Milkmaids* /*The Milking Pail* were in *Lute News* 129, transcriptions of a lyra viol source and a setting for lute in French flat tuning. Two virtually identical lute settings were copied on adjacent pages of manuscript O.16.2, and the first nine bars were copied again but without rhythm signs, but the tablature is difficult to read due to the poor quality of the microfilm available[[17]](#footnote-17) and the clutter of playing indications as well as left and right hand fingering. The version copied on p. 5 was used here and for the transcription in *Lute News* and the original setting in French flat tuning is included here, together with two more lyra viol transcriptions.

2a. GB-En P637 R787.1, ff. 5v-6r *The Milking Peale harp sharp* - lyra viol (defhf) VdGS 7553 *Lute News*

2b(i).GB-Ctc O.16.2, p. 5 *Milk maids* - trans lute (dedff) *Lute News*

GB-Ctc O.16.2, p. 4 i *Milk maids* - lute(dedff)

GB-Ctc O.16.2, p. 4 ii untitled bars 1-9 without rhythm signs (dedff)

**2bii.** GB-Ctc O.16.2, p. 5 *Milk maids* - in french flat tuning (dedff) p. 15

**2c.** GB-Cu Dd.6.48, f. 14v *The merry merry milkmaids*

- trans lyra viol (defhf) 27

**2d.** Playford MRLV 1669 *The Merry Milk-Maid*

- trans lyra viol (defhf) VdGS T 92 27

**The Maids in constrite**

This set of three variations on a tune from Jane Pickeringe's lute book is included here as an appendix to the settings of *The Milkmaids*, although no ballad of this name is known and the tune seems to be unique to this source. Also, it is not clear what the word *constrite* means.

**App 1.** GB-Lbl Eg.2046, f. 30r *The Maids in Constrite* [[18]](#footnote-18) 4

**Come Sweet Love Let Sorrow Cease**

An instrumental setting of the song *Come sweet love let sorrow cease* was in *Lute News*. It uses the tune known as *Bara Faustus Dream* many settings of which were edited for *Lute News* 118 and its accompanying *Lutezine*,. One from Jane Pickeringe's lute book is reproduced here.

**3b.** GB-Lbl Eg.2046, f. 24r *A Toye* 22

3(a). GB-En Adv.5.2.15 (Skene), p. 223 *Com sueat love lett sorrow cease*

- transcribed from mandore (hfhf) *Lute News*

**Come Love Lets Walk Into The Spring**

There are no lute settings of this tune and the transcription of the mandora setting in *Lute News* 129 is accompanied here by transcriptions of four lyra viol settings.

4(a). GB-En Adv. 5.2.15 (Skene), pp. 181-182 *Com Love lett us*

*walk into the Springe* - trans mandora (hfhf) *Lute News*

**4b.** GB-NTu, Bell-White 46 (Leyden), f. 37r *Come Love lets walk harp flat* - lyra viol (edfhf) VdGS 7945 23

**4c.** GB-Eu P637 R787.1, [[19]](#footnote-19) f. 4v *Come Love Lets walke into the spring*

*-* trans lyra viol(edfhf) 23

**4d.** GB-Cu Dd.6.48, f. 13v *Come love follow to the Spring* - trans lyra viol (defhf) VdGS 7211 26

**4e.** GB-En Dep. 314/24 (Sutherland), p. 22 *Come love lets walk Harp flat*

- trans lyra viol (edfhf) 30

**Now the spring is come - Ballo di Mantua**

As mentioned in *Lute News* 129, the tune *Now the spring is come* from the Board lute book is related to the melody of Giuseppe Cenci's madrigal 'Fuggi, fuggi, fuggi da questo cielo' instrumental settings of which are known as *Ballo di Mantua* in continental sources and as *The New rant* or *The Italian Rant* in English sources for gittern, lyra viol, violin and keyboard. It also seems to have been known as a Polish dance, and has remained popular since, notably being quoted in the Israeli national anthem *Hatikvah* and in Smetana's symphonic poem *Vltava* from *Má vlast*. Five arrangements for renaissance lute with transcriptions of a setting for gittern and three for lyra viol are edited here, and a list is below of additional settings for lute in renaissance (7), transitional (2) and baroque (6) tuning, as well for guitar (2), violin (1) and keyboard (2).

5(a). GB-Lam 603, f. 39v untitled  *Lute News*

**5b.** PL-Kj 40153 (Dusiacki), f. 12v *Palaco Ballo* p. 4

**5c.** I-Vnm IV-1793, ff. 9v-10r *Ballo di Mantoua* 31

**5d.** Playford 1652, p. 4 *Fugga, Fugga, or the Italian Rant* - trans gittern 31

**5e**. CH-SO DO 111, f. 19v *Chançon Italienne* 38

**5f**. PL-Kj 40153, f. 14v *Ballo Palaco* 20 38

**5g.** D-B Danzig 4022, f. 20v *B*(allo) *P*(olacho)[[20]](#footnote-20) 39

**5h.** D-Kl 108.2, f. 12v untitled - lyra viol tuned lute way (ffeff) 39

**5i.** GB-Lbl Add.63852, f. 115v *The New Rant* - trans lyra viol

(edfhf) VdGS 7805 40

**5j.** Playford *Musicks Recreation on the Lyra Viol* 1669, p. 51 *73 The Italian Rant* - lyra viol (edfhf) Playford T 167 40

Cognates: I-BRfranchi w.s., f. 15r *Fugi, fugi fugi*; I-Fn Magl. XIX.45, f. 2r *Ballo di Mantova*; I-Fn Magl. XIX.45, f. 5v *Ballo di Mantova*; I-PEas sec.XVII (Doni), p. 32 *Ballo di Mantova per O*; I-PEas sec.XVII (Doni), p. 32 *Mutanza della Ceccona per O*; I-Vnm IV-1793, f. 3v *Ballo di Mantoua*; I-Vnm IV-1793, f. 24v *Ballo di Mantoua*.

Lutes in transitional tunings: D-Sl 1214, p. 39 *Ballo di Mantua* - Mersenne extraordinaire (edeff); Mathew 1652, p. 11 *New Rant* - French flat (dedff).

Lute in baroque tuning: A-GÖ 2 (Göttweig), f. 67v *Air*; D-SWl 641, pp. 130-131 *Chanson*; F-AIXm 17 (Reynaud), f. 113v *Pantolon, la Cascauillane ...*; GB-En Acc. 9769 84/1.6 (Balcarres), p. 85 *My Mistress is pretty, by monsieur Mouton* - MoutonCLF, p. liii.PL-Lw 1985, f. 20v *ballet*; PL-LZu M 3779, f. 5r *Le Branle de Mantoue.*

Guitar: I-Fc Barbera MS G.F.83, f. 158r *Fuggi, fuggi da questo cielo Guiseppino*; Pico 1608, p. 16 *Ballo di Mantva*.

Violin: Playford *The Dancing Master* (3rd ed 1st supp.) 1657, p. 31 *An Italian Rant*.

Keyboard: Playford *Musicks Hand-maide* 1663 I no. 29 *Italian Rant*; Playford *Musicks Hand-maide* 1678 I no. 29 *Italian Rant*.

**More arrangements of Lachrimae pavan JD15 [[21]](#footnote-21)**

Here are the remaining settings of Dowland's Lachrimae pavan for solo lute, all from continental manuscripts. All lack divisions except the last, which then includes two divisions on the second strain. All are for six-course lute, except JD15app 14 uses a seventh course in D and JD15app 15 an eighth course in D. They range from being quite close to the English settings except for what are presumed to be corrupt readings introduced during transmission (e.g. JD15app 16, 20 & 21) to quite distinct arrangements with different figuration presumably by unnamed others (e.g. JD15app 18, 19 and especially 22).

**JD15app 14.** B-Bc 26.369, ff. 11r 13v-13r *Pavana Lachrymae* 71

**JD15app 15.** D-Kl 4o Mus.108/I, ff. 55v-56r *pauana lacrima* 72-73

**JD15app 16.** DK-Kk Thott 841,4o, ff. 109v-110r *Lachrim: Angelica* 73

**JD15app 17.** D-Kl 4o Mus.108/I, ff. 5r-5v *pauana lacrima*  74

**JD15app 18.** D-LEm II.6.15, pp. 78-79 *Pauana Lachrijmae* 75

**JD15app 19.** LT-Va 285-MF-LXXIX, f. 24v *Lachrimae* 76

**JD15app 20.** D-KNh R242, ff. 103v-104r *Pavana Lachrijmae*  76

**JD15app 21.** NL-Lu 1666, f. 388v *Lacrime* 77

**JD15app 22.** GB-Lbl Sloane 1021, ff. 21v-22r *Pavan Lacrymae* 79-81

A commentary for all the music in the *Lute News* supplement, but only the music of Bacheler and Dowland here, is found at the end of this *Lutezine*.

*John H. Robinson - April 2019*

1. Curiously, a repeated error is introduced in Melchior's print by sharpening the F (e2 instead of d2) in the F-chords in bars 9, 11, 22 and 24. [↑](#footnote-ref-1)
2. Thank you to Mathias Rösel for translation of the German titles. [↑](#footnote-ref-2)
3. Recording: Paul O'Dette *Lute Music Melchior Neusidler* (Harmonia Mundi 907388, 2008), track 18. [↑](#footnote-ref-3)
4. Cognates in G: D-B 40632, ff. 5v-6r *Vng gai bergier*; D-Mbs 266, ff. 126r-126v *Ungey Bergier*; PL-Kj 40032, pp. 128-129 *Un gay bergier*; PL-Kj W 510, ff. 32r-32v untitled - crossed out and unfinished; PL-Kj W 510, ff. 60r-61r *Vng gay bergier*; UKR-LVu 1400/I, ff. 59r-60r *Vngoi berger*; Phalèse *Des Chansons* III 1547, sigs. Bb4v-Cc1v *Vng gay bergiere*; Phalèse *Carminum ad Testudinis* III 1547, sigs. Bb4v-Cc1v *Vng gay bergiere*; Ochsenkun 1558, ff. 86v-87r *Vng gay bergiere Crequillon*; Phalèse *Theatrum Musicum* 1568, f. 20v *Vn gay bergier, Alio modo*; Becchi 1568, pp. 72-74 *vn gai bargier*; Phalèse and Bellère *Theatrum Musicum Longe* 1571, f. 30v *Vng gay bergier. Alio modo*; Phalèse *Cantionum Gallicarum* 1573, sigs. Bb4v-Cc1v *Vng gay bergiere*; Barbetta 1582, sigs. H2v-H3r *Vngay Bergier a. 4. C. Ianequim*. [↑](#footnote-ref-4)
5. Cognates in F: D-Sl G I 4/II, ff. 56v-57r *Vng gai bergier*; PL-Kj 40032, pp. 74-75 *Ungay Bergier Chanson francois*; PL-Kj 40032, pp. 118-119 *Ungay bergier Canzon francese*; Phalèse *Des Chansons* I 1547, sigs. F1v-F2r *Vng gay bergier*; Phalèse *Carminum quae Chely* I 1547, sigs. F1v-F2r *Vng gay bergier*; Phalèse *Carminum quae Chely* I 1549, sigs. G3v-G4r *Vng gay bergier*; Phalèse *Hortus Musarum* 1552, p. 30 *Vng gay bergiere*; Phalèse *Theatrum Musicum* 1563, f. 22v *Vng gay bergier*, p. 38; Phalèse *Theatrum Musicum* 1568, f. 20r *Vn gay bergier* = Phalèse & Bellère *Theatrum Musicum Longe* 1571, f. 30r *Vn gay bergier*; Waissel 1573, sigs. D1v-D2r *17 Vng gay bergier G. M.* [Guillaume Morlaye?]. [↑](#footnote-ref-5)
6. First stanza: 'Ung gay bergier prioit une bergiere / En luy faisant du jeu d’amours requeste:/ Allez, dict elle, tirés vous arriere,/ Vostre penser je treuve deshonneste:/ Ne pensés pas que feroie tel deffault,/ Par quoy cessez faire telle priere,/ Car tu n’as pas la lance qui me fault'. [↑](#footnote-ref-6)
7. Richard Hudson *The Allemande, The Balletto, and the Tanz:* I *The History;* II *The Music* (Cambridge University Press 1986), pp. 37-38, 45, 65, although H13c & d here not listed. [↑](#footnote-ref-7)
8. Thank you to Jan Burgers for his interpretation of the Dutch titles. [↑](#footnote-ref-8)
9. But different to Caroso 1581, f. 74r *Bassa Savella*. [↑](#footnote-ref-9)
10. John M. Ward *The Dublin Virginal Manuscript* with an introduction and commentary (Mainz, Schott revised edition 1983). [↑](#footnote-ref-10)
11. See Richard Hudson 'Spagnoletta [spagnoletto]' *Grove Music Online*, although listing only 9 [marked § in the worklist] of the 53 lute settings here, and I can add Klosmann*Amoenitatum Musicalium Hortulus* 1622, no. 28 *Spagnoletta* - for instrumental ensemble à 4 recently accessible online at:

    <http://dlibra.kul.pl/dlibra/doccontent?id=15506> [↑](#footnote-ref-11)
12. The title distinguishes it from a different tune known in England as the new spagnoletta, see the lute setting in US-NHub Osborn fb7, f. 89v *The new Spanaletto* and for keyboard in GB-Cfm 168, pp. 100-101 *Spagnioletta 3 Giles Farnabie.* [↑](#footnote-ref-12)
13. Parts of the final staves needed reconstruction because they are illegible due to the poor quality of the published facsimile of the source for S23. [↑](#footnote-ref-13)
14. Incipits for S33-35 from Victor Coelho *The Manuscript Sources of Seventeenth Century Italian Lute Music* (New York, Garland 1995), pp. 306, 401 & 403. [↑](#footnote-ref-14)
15. On the same page of Fuhrmann is *Pavana Spagnolet 2*, a setting of the *Spanish pavan*, edited for the Lutezine to *Lute News* 112 (December 2014). [↑](#footnote-ref-15)
16. Frederick W. Sternfeld 'Come Live with Me and Be My Love' in: *The Hidden Harmony: Essays in Honor of Philip Wheelwright* (New York, Odyssey Press 1966), pp. 173-192. [↑](#footnote-ref-16)
17. The library of Trinity College Cambridge are currently assessing whether to digitise the manuscript to add to their website in the near future. [↑](#footnote-ref-17)
18. Ian Harwood *Ten Easy Pieces for the Lute* (Cambridge, Gamut 1963), no. 4. [↑](#footnote-ref-18)
19. Thank you to Andrew Ashbee for copies of tablature from this source. [↑](#footnote-ref-19)
20. Also edited in *A Compendium of 178 Polish Dances for Renaissance Lute* (Albury, Lute Society Music Editions, 2016), nos. 5 & 176, respectively. [↑](#footnote-ref-20)
21. Thirteen concordant 'Dowland' versions in G minor were in *Lute News* 122 [JD15a-c] and its *Lutezine* [JD15d-m], four solos for lute and one for bandora, the lute parts to Dowland's seven lachrimae pavans for consort and four solo arrangements, in A minor apart from two arrangements in C minor and one in F minor were in *Lute News* 123 [J15n-p] and *Lutezine* [JD15q-r, LOST1-7 and JD15app1-4], and nine arrangements for solo lute in the *Lutezine* to *Lute News* 128 [JD15app 5-13]. So forty-one versions have been edited so far with a only few consort part to follow. [↑](#footnote-ref-21)