**Music supplement to the Lutezine to Lute News 130 (July 2019): Settings of Prinzen dantz and La Traditora - Melchior Neusidler Part 5 - more settings of Jacob Fantasias, Dowland Galliards 84/91/104 and ballads: Wakefield on a green, Trenchmore, Whetelies wheatsheafe, Green Garters -**

**The English Clock Dance & additional tunes on Bells**

**Deutscher Dantz - Hudson 10: Prinzen dantz**

The series of the most popular Deutsch Dantz listed in Richard Hudson's *The Allemande, The Balletto, and the Tanz:* (Cambridge University Press 1986) continues here with all the settings I could find on the tune known as *Der Printzen Tantz*, *Almande du Prince, Heckerling und Haberstro* (H10c-e).[[1]](#footnote-1) The lute arrangements of the two-strain tune with or without divisions are mainly in G minor, apart from H10w is in F minor and H10p-q, s-t & cc in C minor, and H10d is a duet for lutes a fourth apart. Hans Leo Hassler used the tune in the first strain of his three-strain *Jungfrau, dein schöne Gestalt* (H10w-bb). The tune seems to have been known widely in Europe as the sources originate from Austria, Denmark, England, France. Germany, Italy, The Netherlands, Poland and Switzerland.[[2]](#footnote-2)

**H10a.** Heckel Tenor 1556/1562, pp. 132-135 *Der Printzen Tantz*

*- Proportz auff den Tantz* 5

**H10b.** \*D-LEm II.6.7, sigs. K1v-K2r *Nun volgt der guck guck*

*Tantz weyss - Der auff vnd auff* 6

**H10c.** NL-At 208.A.27, f. 70v *Heckerling und Haberstro etc. LXXIX* 6

**H10di.** DK-Kk Thott 4o.841, f. 76v i *Heckerling und Haberstro*

*- Proport* - lute I of duet 7

**H10dii.** DK-Kk Thott 4o.841, f. 76v ii *Heckerling und Haberstro*

*- Bass* - lute II of duet[[3]](#footnote-3) 7

**H10e.** \*CH-Bu F.IX.70, p. 258 *LVI Heckerlin - Nachdantz* 8

**H10f.** I-Lg 774, f. 18v *Di bello Amante Alamanna* 8

**H10g.** I-BDG w.s. (Chilesotti), p. 35 *Danza* 9

**H10h.** I-BDG w.s., p. 240 *Allemanda* 9

**H10i.** \*A-Wn 18821, f. 7v4 untitled 9

**H10j.** Gorzanis 1563, p. 52 *Bal Todesco / La sua padoana[[4]](#footnote-4)* 10

**H10k.** Waissel 1591, sig. D2r *35. Tantz - Sprung* 11

**H10l.** NL-Lu 1666, f. 503v *Allemande* 11

**H10m.** Gorzanis 1560s/R1579, sigs. K2v-K3r *Balo Todesco*

*- La sua galiarda* 12

**H10n.** CH-Bu F.X.11, f. 19r *Des Printzen tantz - Proportio* 12

**H10o.** PL-Kj W 510, f. 19v *chorea* - (nach tantz) 13

**H10p.** \*F-LYm 6244, f. 4r *Deh no piu guerra* (no more war) 13

**H10q.** \*D-MÜwl 439 (Schenckinck), f. 88r *Des Princen dantz*

*- Sequitur tripla* 14

**H10r.** \*A-Wn 18821, f. 7v2-3 untitled 14

**H10s.** Becchi 1568, p. 40 *Madame mi domanda*

*- La madema in altro modo* 15

**H10t.** \*D-Sl G I 4/I, f. 39v *Prinzendantz* / (saltarello) 16

**H10u.** I-Lg 774, f. 31r *C'amor e fatto á* 16

**H10v.** A-Wn 18821, f. 8r *6.* 17

Cognates, for cittern: Viaera 1564 f. 33v *Almande du Prince / Reprinse;* = Phalèse & Bellère 1570, f. 52r *Almande du Prince / Reprinse*; Vreedman 1569, f. 1r *Almande du Prince* */ Le Reprinse*; Kargel 1578, sigs. M1r-M1v *Almande du Prince / Reprinse* = Phalèse & Bellère 1582, f. 77r *Almande Prince / Reprinse*. Keyboard: GB-Lbl Add.29485 (van soldt c. 1570), f. 12v *Almande Prynce*; IRL-Dtc 410/II (Dubin Virginal Book), ff. 18r -18v untitled - (reprise); S-Uu Vok.mus.hs.132, ff. 30v-31r *Ein Ander Tantz Hecherlingk wndt haberstro*; Ammerbach 1571 46v *Was das Töchterlein haben wil* = \*Ammerbach 1583, p. 193 *Heckerling und Haberstro*. Guitar: Millioni 1627, p. 30 *Balletto di Madame*. Instrumental ensemble: Susato 1551, f. 12v *Den VIII. Allemaingne*; d'Estrée 1559, ff. 6r/8r/8v *Le Petit Ballet* - à4; Phalèse & Bellère 1571, no. 18 *Almande prince*

Intabulation of setting by Hans Leo Hassler *Neüe Teütsche Gesang nach art der welschen Madrigalien und Canzonetten* (Augsburg, Schönigk, 1596, reissued Nürnberg, Kauffmann, 1604 & 1609), *Jungfrau, dein schöne Gestalt* - à4.[[5]](#footnote-5)

**H10w.** \*A-Lla 475, f. 54r *Junckfraw dein schön gestalt 33* 17

**H10x.** \*D-B 4022, f. 24r untitled 18

**H10y.** \*LT-Va 285-MF-LXXIX, f. 16r *Jungfraw euewr schoene Gestalt / Couramte Ende auch ein Tantz* 18-19

**H10z.** \*D-W Guelf. 18.7/II, f. 110r *Jungfrau dein schöne* - text below 19

**H10aa.** \*D-B 4022, f. 49r *Jungfrau dein schön gestalt erfreut mich sehr*

- (Virgo your beautiful form pleases me very much) 20

**H10bb.** \*D-KA A.678, f. 2r *3. Jungfraw dein schon gestalt 4 Voc:* 21

**H10cc.** \*B-Br II.275 (Cavalcanti), f. 8r *Rose e viole [[6]](#footnote-6)* 23

\* cognates additional to Hudson

**English Clock Dance - cont.**

A version of a tune that Adriaen Valerius referred to as *d‘Engelsche klocke dans* (the English Clock Dance) was in *Lute News* 130 and three more settings are here, Valerius' lute and cittern settings and another for lute titled *Chanson anglese* confirming its English provenance. Starter's *Friesche Lust-hof* 1621, p. 44 sets a song to the same tune calling it *D‘Engelscbe Kloke Dauns* and it is used after that in dozens of Dutch song books up to 1757, although no English sources of the tune are known.[[7]](#footnote-7)

K1.D-B N 479 (Grühenbühel), f. 68r *Ballet* *Lute News*

**K2.** US-R Vault M 140 V186S (Sibley), p. 37 *Chanson anglese* 22

**K3a.** Valerius 1626, pp. 150-151 *d‘Engelsche klocke dans* 22

**K3bi.** Valerius 1626, p. 151 *d‘Engelsche Klocke Dans* - diatonic cittern 23

**K3bii.** Valerius 1626, p. 151 *d‘Engelsche Klocke Dans* - transcribed

for chromatic cittern 23

**More music associated with Bells**

A different tune to the above in Swedish sources is known as *Engelska Klockan*, Swedish for 'English Clock'. The sources are for cithrinchen, lyra viol and keyboard but none for lute, so a lyra viol setting is transcribed for lute here (**App 1b**). The same tune is also set for cithrinchen in a German source and is called *Englisch glocken* (transcribed for lute as **App 1b**), although in German this means 'English Bell'. Settings of English tunes associated with bells were edited for *Lute News* 126 (July 2018) and its *Lutezine*,[[8]](#footnote-8) and several more are here including settings titled *Cloche*, French for bells. **App 2** is a transcription of one of the many sources of Simon Ives' *La cloche/ The Chimes* for lyra viol. **App 3, 4 & 7** are more settings of *The Bells of Osney*, the first the quotation of the tune in sections 8-10 of the medley *Browne Besse Sweet Bess Com*[e] *Ouer To Me* from the Welde lute book,[[9]](#footnote-9) the second a reconstruction of a fragment lacking bar lines and rhythm signs in the Folger-Dowland lute book,[[10]](#footnote-10) and the third two settings for lyra viol in renaissance lute tuning. **App 5** is *Ringing or Bell-Galliard* for lute in French flat tuning in Thomas Mace's *Musick's Monument* of 1676, and **App 6abc** are three settings of [Ennemond?] Gauthier's *Bells of Paris,* two in renaissance tuning and one for baroque lute. Finally, **App 8** is David Kellner's *Campanella* for baroque lute from his print of 1747 nearly identical versions of which are in two manuscript sources (one misattributed to Weiss). It is no coincidence that Kellner was employed for most of his life in Stockholm as *carillonneur* (bell ringer) at the German Church, Sankta Gertruds Kyrka, as well as organist at the Jacobi Kyrka. The title means little bells in Italian, but also refers to campanella fingering as a manner of playing melodies across several strings so the successive notes ring out like a peel of bells of which Kellner's piece is a good example, especially when played by a virtuoso.[[11]](#footnote-11)

**App. 1a.** PL-Kj 60422,[[12]](#footnote-12) f. 6r *Englisch glocken* - trans cithrinchen 24

**App. 1b.** S-L Wenster G 35, f. 2v *Engelska Klockan*

- trans lyra viol (defhf) 24

cognates: S-Klm MS 21.068, f. 27v *Ballet* - lyra viol; cithringen: S-L Wenster G 30, 2 *Balletto*; keyboard: S-K MS 4a, ff. 2v-3r *Engelska klockan*; S-K MS 4a, f. 20v *Scherwentzel*; S-L Wenster N 10, pp. 4-5 *Engelska klockan*; S-Uu Ihre 284, p. 158 *Engelsk Kloch*; S-Uu Ihre 286, ff. 14v-15r *Aria von viol di gamb*

**App. 2.** GB-Mp 832 Vu 51, 133 i *La cloche* - trans lyra viol (defhf) 24

Simon Ives VdGs Ives 31,[[13]](#footnote-13) for lyra viol (defhf): GB-Cu Dd.6.48, f. 2v *La cloche*; GB-Lbl Add.59869, f. 13r ii; GB-Lbl Add.63852, f. 86v untitled; GB-Ob F575, f. 12r *Simon Ives / The Chimes*; GB-Ob F575, f. 89v *Simon Ives / The Chimes*; GB-Ob F578, f. 23r untitled; Playford MRLV 1652-5, p. 29 *41 La Cloche*; Playford MRLV 1661, p. 11 *15 La Cloche* */ Mr. Simon Ives;* Playford MRLV 1669, p. 16 *27 Second Lesson, with a Thump*; Playford MRLV 1682, pp. 34-35 47 *Saraband*; for lyra viol (efdef): GB-Ob F578, f. 6r untitled

**App 3.** GB-Lcm loan 2019-01 (formerly WPforester welde), f. 6r

Bells of Osney 8-10th sections of *Browne Besse Sweet Bess*

*Com*[e] *Ouer To Me* 27

**App 4.** US-Ws V.b.280. f. 87v1-2untitled (Bells of Osney) [[14]](#footnote-14) 30

**App 5.** Mace 1676, p. 180 *Ringing, or Bell-Galliard* - lute in French flat tuning (dedff) 56

**App 6a.** Besard 1617, n° 47 *Campanae Parisiensis Incerti authoris* 60

**App 6b.** GB-Cfm 689, f. 42r *Cloches Mr* [Ennemond?] *Gauthier* 101

**App 6c.** D-LEm II.6.24, ff. 79v-80r *Campana Parisiens* - baroque lute (dfedf) 93

**App 7.** GB-CHEr DLT/B 31, f. 52r *Bells - The Bells* - lyra viol (ffeff) 62

**App 8.** David Kellner *XVI Auserlesene Lauten Stucke* 1747, pp. 40-41 *Campanella D Dur presto assai* - baroque lute (dfedf) 62-63

= D-Mbs5632, f. 56v *Campanella del Sigre Weiss*

= PL-WRu 60019, p. 15 *D Dur Campanella praesto assai*

[Additional: GB-Cu Dd.6.48, f. 32v *Bells* [of Osney]

**Melchior Neusidler Part 5**

Here is another group of pieces by Melchior Neusidler comprising two fantasias, a vocal intabulation and a dance all in F major or minor. The fantasias are in Melchior's first Venetian print of 1566 the title page of which claims that he composed them.[[15]](#footnote-15) However, they are ascribed to Jacob Reys in Besard's *Thesaurus Harmonicus,* and these closely concordant versions are also edited here, see the Jacob Reys/Jacques Pollonois section below. The vocal intabulation is a setting of a secular chanson using the text of the first verse ('Du fond de ma pensée / au fond de tous ennuis / à toi s'est adressée / ma clameur jour et nuit' - cantus firmus in the tenor part) of Clément Marot's setting of De profundis clamavi (Psalm 130). The dance is unique to Melchior's *Teutsch Lauten Buch* of 1574 and the title suggests he may have composed it for his patrons, the Fuggers. The dance is attractive and not too difficult to play but the other pieces here are, characteristically for much of Melchior's lute music, more than a challenge for all but the virtuosi amongst us. This is a pity because the harmonies and unusual chord figurations in the chanson are delightful and the fantasias include passages of highly accomplished and embellished polyphony.

**MN5a-1.** Newsidler *Il Primo Libro* 1566, pp. 33-35 *Ricercar Secundo* 25-27

Phalése & Bellére 1571, ff. 17v-18r *Fantasia 5.*

Neusidler 1573, sigs. E3v-E4r *Recercar Secundo.*

Besard 1603, f. 20v-21r *Fantasia Jac. Reys.*App 1ii above

WDMP 22/5; JacobP app 1/ii

**MN5a-2.** Newsidler *Il Primo Libro* 1566, pp. 37-38 *Ricercar Quarto* 28-29

Phalése & Bellére 1571, ff. 19v-20r *Fantasia 7.*

Neusidler 1573, sigs. F1v-F2r *Recercar Quarto*

PL-Kj 40598, ff. 30v-31r *Fantasia*

Besard 1603, ff. 19v-20r *Fantasia Jac. Reys*

WDMP 22/6; JacobP app 1/iApp1i above

**MN5b.** Neusidler 1574, sigs. F3v-F4r *10. Du fond de ma pensee.*

*Quatuor vocum. Orlando di lassus* 30

**MN5c** Neusidler 1574, (no. 31a), sig. K3r *30. Der Fuggerin Dantz*

*- Volget der Hupffauff* 31

**Green Garters - cont.**

An editorial arrangement of the tune of *Green garters* for solo lute was in *Lute News* 130, based on John Johnson's duet treble of eight variations on the tune. The complete treble and ground duet is included here, with a reconstructed ground as no original is known - in two versions to fit the common and triple time variations. As a broadside is known headed 'The Longing Shepherdess: or, Lady lie neer me. To the Tune of, Lady lie neer me: or, The Green Garter', two versions of *Lady lie near me*, presumably an alternative tune to accompany the ballad, is included here as **App 9a & b**.

**G2i.** GB-Cu Dd.3.18, ff. 23v-24r *Greene Garters*

[index: *Green Garters*] - treble 37-39

**G2iia.** ground reconstructed by Lundgren[[16]](#footnote-16) for variations 1-3 & 5-7 39

**G2iib.** ground reconstructed for variations 4 & 8 39

cf. for mixed consort: GB-Cu Dd.5.20, f. 6r *Green Garters* - bass viol part; GB-Cu Dd.5.21, f. 10v *Green garters* - recorder part

**App 9ab.** GB-En Dep.314 no.23 (Wemys), f. 44r *Ladi ly nier mee*

- lute tuned (edeff)[[17]](#footnote-17) and transcribed 49

**Whetelies wheatsheafe - cont.**

The lute setting of this tune from Thomas Robinson's *The Schoole of Musicke* was included in *Lute News* 130, and the cittern solo from his *New Citharen Lessons* titled *Whetelies wheat sheafe*,that may refer to a ballad tune that Robinson knew, is reproduced here.

WW1. Robinson 1603, sig. Iir *AN ALMAIGNE* *Lute News*

**WW2.** Robinson 1609, sig. H2r *Whetelies wheat sheafe* - cittern 44

**Jacob Reys/Jacques Pollonois - cont.**

Only two of the preludes and fantasias assumed to be by Jacob Reys in *Lute News* 130 are known from more than one source, and the one other version of each is included here. The version of **F5** in Mertel here is barred in 2 rather than 4 minims per bar, but is otherwise nearly identical to Fuhrmann apart from Mertel's better readings for a number of apparent errors in Fuhrmann and a few significant variants (details in critical commentary at the end of this *Lutezine*). The opening nine-note theme of **F19** is repeated four times beginning in bars 1, 3, 5 and 9 in the anonymous version in Mertel in *Lute News* 130. However, the ascribed version in Bautzen here is less satisfactory because although the two are nearly identical, Bautzen lacks bars 8 and 36 of Mertel and garbles the second repeat of the opening theme by omitting half of bars 3 and 4 of Mertel and corrupting the adjacent figuration so the theme is interupted. These two are followed by two fantasias ascribed to Jacob Reys in Besard's *Thesaurus Harmonicus* (**App 10 & 12**) but both are concordant with fantasias in Melchior Neusidler's *Il Primo Libro* published in Venice in 1566 (MN5a-1 & 2 above) and the title page of Melchior's print confirms that he composed them, so Besard's ascriptions are presumably in error.

Also included here are seven anonymous fantasias in a variety of keys: **App 13** in F minor, **App 11 & 14** in F major, **App 15** in A flat minor, **App 16** in B flat minor, **App 17** in E flat minor and **App 18** in E major. Three are from Mertel'sprint and are positioned adjacent to fantasias ascribed to Jacob in other sources (F19 here and F17 in *Lute News* 126), probably a result of Mertel grouping similar fantasias together regardless of composer although it is possible that they are also by Jacob. The other four are the only fantasias in the Herbert manuscript that lack a composer ascription, and as they are unique to the manuscript they remain anonymous.

**F5b.** Mertel 1615, pp. 270-271 Phantasiae et Fugae *115* 50-51

Fuhrmann 1615, pp. 15-16 *Fantasia de Pollac. 4 Lute News*

**F19b.** D-BAU 13.4o.85, p. 5 *Phantasia Polonois* 52-53

Mertel 1615, pp. 199-200 Phantasia et Fuga *63 Lute News*

**App 10.** Besard 1603, f. 20v-21r *Fantasia Jac. Reys* 54-56

WDMP[[18]](#footnote-18) 22/5; JacobP[[19]](#footnote-19) app 1/ii

**App 11.** Mertel 1615, pp. 196-197 Phantasia *60* 57

**App 12.** Besard 1603, ff. 19v-20r *Fantasia Jac. Reys*

WDMP 22/6; JacobP app 1/i 58-59

**App 13.** GB-Cfm 689, f. 58r untitled (Fantasia?) 60-61

**App 14.** Mertel 1615, p. 182 Phantasia *48* 64

**App 15.** Mertel 1615, pp. 198-199 Phantasia *62* 65

**App 16.** GB-Cfm 689, f. 35v *Fantasia* 66-67

**App 17.** GB-Cfm 689, ff. 85v-86r *Fantasia* 68-71

**App 18.** GB-Cfm 689, ff. 76v-77r *Fantasia* 72-73

A few more page fillers:

**App 19.** GB-Cu Dd.9.33, ff. 83v-84r untitled [Almaine?] 53

**App 20.** D-B 4022, f. 21r *Ballo Inglesse* 67

**App 21.** D-LEm II.6.15, p. 439 *Es woldt eins bauren* [[20]](#footnote-20) 71

**App 22.** D-BAU 13.4o.85, p. 79 *Danntz* 107

**Wakefield on a green - cont.**

A transcription for lute of the tune *Wakefilde on a green* from a guitar setting by Guillaume Morlaye was included in *Lute News* 130, and John Johnson's treble and ground duet, as well as a transcription of the first three variations of a keyboard setting on the same 4-bar ground but with a different tune, are included here. The treble from Holmes' duet and consort lute part book Dd.3.18 is used here but it lacks the ground, which is provided from the Marsh lute book where the duet is complete. The treble in the Marsh lute book is nearly identical to Dd.3.18.[[21]](#footnote-21)

WG1. Morlaye *Le Second Livre de ...de Guiterne* 1553, ff. 27v-28r

*Hornepipe d'Angleterre* - guiterne *Lute News*

**WG2i.** GB-Cu Dd.3.18, ff. 11v-12r *Jo: Johnson wakefilde on a green*

[index: *wakefeld on a green*] - treble JohnsonB[[22]](#footnote-22) 65 34-36

= IRL-Dm Z.3.2.13 (Marsh), pp. 146-148 untitled - treble

**WG2ii.** IRL-Dm Z.3.2.13, p. 148 untitled - ground 36

**WG3.** GB-Lbl Add.30485, ff. 56r-57v *wakefild on a greene*

- first 3 of 25 variations transcribed from keyboard[[23]](#footnote-23) 33

**Trenchmore - cont.**

A summary of the many literary quotations of the popular dance or type of dance Trenchmore, as well as four lute settings ranging from a simple statement reconstructed from a fragment in the Folger-Dowland lute book to elaborate variations in Mathew Holmes last lute book Nn.6.36, were in *Lute News* 130. These are followed here by six more settings: John Johnson's treble and ground duet (with two different grounds), as well as settings of *Trenchmore* in French flat transitional and baroque lute tuning (and transcriptions for renaissance lute) and three settings for cittern. Three sources for John Johnson's treble are known all nearly identical throughout.[[24]](#footnote-24) The setting in the Welde lute book (recently acquired by the Royal College of Music - GB-Lcm Loan 2019-01) is edited here, because it has more ornaments as well as right hand fingering indications, whereas the Marsh lute book includes right hand fingering but fewer ornaments and Holmes' lute part book Dd.3.18 lacks both.

T1. GB-Cu Nn.6.36, ff. 33v-34r untitled[[25]](#footnote-25) *Lute News*

T2. US-Ws V.b.280. f. 87v1-2 untitled *Lute News*

T3. US-Ws V.a.159, ff. 10r-10v & 12r *Trenchmore* *Lute News*

T4. Playford 1651, p. 103 *Trenchmore* - arr from violin *Lute News*

**T5a/b.** GB-En Acc. 9769 84/1/6 (Balcarres), p. 67 *Trenchmore by david grieve* - baroque lute (dfedf) and transcribed to vieil ton 32

**T6a/b.** GB-Lbl Eg.2046, f. 51v *Gau*(ltier tuning) *Trenschmore* - transitional tuning (edeff) and transcribed to vieil ton 33

**T7i.** GB-Lcm Loan 2019-01 (Welde), ff. 11v-12r *Trenchmore* - T 40-43

GB-Cu Dd.3.18, ff. 12v-13r *Trenchmoore Jo: Johnson* - treble[[26]](#footnote-26)

= IRL-Dm Z.3.2.13, pp. 139-141 untitled treble - JohnsonB 66

**T7iia.** GB-Lcm Loan 2019-01 (Welde), f. 11v untitled - ground 43

**T7iib.** IRL-Dm Z.3.2.13, p. 139 untitled - ground 43

**T8.** US-CAh 179 (Boteler), f. 44v *Trench more* - chromatic cittern 43

**T9.** US-CAh 182 (Ridout), f. 66r *Trench more* - chromatic cittern 43

**T10.** US-CAh 182, f. 78r *Trench more* - chromatic cittern 43

Cognates, for violin: Walsh 1718 I, p. 149 *200 Trenchmore / Long ways for as many as will*; for keyboard: F-Pn Rés.1186, ff. 32r-32v *Trench=more*; US-NYp Drexel 5609, p. 119 *Trenchmore*

**La Traditora**

Italian dance-songs or villotta from fifteenth and sixteenth century Italy were the music of the common people but were rarely written down. However, Knud Jeppesen has shown that many have been preserved as *centones* or snippets of tunes and texts patched together included in frotolla, which are the secular part songs of the upper classes of Italian society.[[27]](#footnote-27) Ottaviano Petrucci published frotolla in eleven printed volumes between 1501 and 1514. The tenor part of a frottole in *centone* form by Ludovic Fogliano in Petrucci's *frottole libro nono* of 1508, f. 38v, begins 'Fortuna du gran tempo' and the second stave includes the snippet 'La traditora la vol chio mora' [That treacherous girl, she wishes me to die] presumably quoting an earlier Venetian villotta, also known from later quotations in a play and a poem,[[28]](#footnote-28) as well as the many instrumental settings for lute and other instruments with the title *La traditora la uol ch'io mora* in a keyboard source but usually abbreviated to *La Traditora*. All the lute settings I know are edited here and are based on the same tune (except L25 and the second Pacalono trio LT28), which is however different to the music accompanying Petrucci's frottole - see facsimile page below. The settings vary considerably and the sources are from Italy and beyond, the tune reaching England, Germany, Sweden and The Netherlands, suggesting the tune earned popularity across Europe distinct from the original song. Twenty five settings in triple time for solo 6-course lute in four keys/tonalities are included together with a duet for lutes a tone apart (LT26), an orphan tenor part (LT19) and two lute trios for superius, tenor a fourth and a bassus a fifth lower. Some of the settings are related (LT2/3/4 and LT6/7) and are all anonymous except for one in a suite of dances by Pietro Paulo Borrono printed in the 1530s (LT14) and another ascribed *MD. La.*, that is Marco dall Aquila (LT8). These two and the anonymous setting in D-Mbs 1512 (LT15, lacking the A strain) are probably the earliest settings here. Nearly all settings of La Traditora here have three strains of 8, 8 and 12 bars, some with divisions to some or all strains (LT3/6/8-10/14/17/21/22/23 & 27) and others extending to an additional one or two strains (LT8/9/12/14/21/26 & 27). Many required a greater or lesser degree of reconstruction to add or regularise barring and rhythm signs, but I was unable to reconstruct a satisfactory version of LT29 in time so it is included here unedited as in the source, and if you reconstruct a playable reading let me know.

In A minor

**LT1.** Phalèse 1545, p. 77-78 *La Traditora - Repete* 74-75

In C minor

**LT2.** PL-Kj W.510, f. 59v *La traditora Saltarello* no rhythm signs 75

**LT3.** Waissel 1573, sig. L3r *37 La Traditora. Gagliarda* 76

**LT4.** NL-At 208.A.27, f. 46v *XXV. La Traditora gagliarda*

*M[attheus]:* *W[aissel]:* 76-77

**LT5.** A-Wn 18827, ff. 10v-11r *La Traditora* 77

**LT6.** D-Mbs 272, ff. 54v-55r *La traditora* 78-79

**LT7.** Phalèse *Carminum Liber Primus* 1549 sig. I3v *Traditora* 79

**LT8.** D-Mbs Mus.266, f. 33v *No 3. de la traditora. MD. La.* 80

**LT9.** D-B Mus. ant. theor. F-100 [manuscript additions to the unique copy of Attaingnant 1529], ff. 54r 55r 59v & 60v? untitled (*Verte ad sequens foliu*[m] - turn to the next folio) 81

**LT10.** Waissel 1592, sig. F1r *3. Gaillarda. La Traditora* 82

**LT11.** S-Uu Instr.mus.hs.412, f. 32v *Guaillarde La traditora* 83

**LT12.** Paladin 1540s, ff. 21r-22r *Gaillarde - La Reprinse* [[29]](#footnote-29) 84-85

**LT13.** US-NHub Osborn 13,[[30]](#footnote-30) ff. 19r-19v *traditore galliard* - 6F 85

In D minor

**LT14.** Casteliono *Intabulatura de Leuto* 1536, f. 38r *Saltarello la traditorella*

*- alt*[r]*o modo - Le Riprese* [Pietro Paulo Borrono] 86-87

= Scotto *La Intabolatura de Lauto de diversi autori* 1563, pp. 20-21 *Saltarello detto la traditorella - altro modo - Le reprinse*

**LT15.** D-Mbs 1512, f. 70r *Der drit danntz La traditora* - A strain absent 87

**LT16.** D-Mbs 1511d, f. 15r *Tenor de la traditora* 88

**LT17.** Abondante 1546, sigs. B2v-B3r *La Traditora* 88-89

= Abondante 1563, sig. B2v-B3r *La Traditora*

**LT18.** D-Mbs 266, f. 33r *La traditora No 1 ~~Cara Cossa~~ de la traditora* 90

**LT19.** Wecker *Tenor Lautenbuch* 1552, sigs. d1v-d2r *XIII.*

*La traditora, Saltarello* - lute II of duet 90-91

In G minor

**LT20.** PL-WRk 352, ff. 74v-75r *La Traditora* 91

**LT21.** D-Mbs Mus.266, f. 33r *De la traditora N.o 2* 92-93

**LT22.** A-Wn 18827, ff. 2r-2v *Saltarello ditta la tradittora* 94

**LT23.** D-Mbs Mus.1511b, f. 20v *La Traditora i*[n] *saltarello* 94-95

**LT24.** D-Mbs 272, f. 56v *la traditora* 96

**LT25.** Abondante 1546, sigs. A3r-A3v *Gagliarda el traditor*  97

lute duet

**LT26a.** D-Mbs Mus.266, f. 34r *del So*[p]*ran de la traditora* - lute I 98

**LT26b.** D-Mbs Mus.266, f. 33v *No 4. Tenor de la traditora.* - lute II 99

lute trios[[31]](#footnote-31)

**LT27a.** Pacalono 1564, ff. 41r-41v *Saltarello della Traditora*

*- Residuum* - superius 100-101

**LT27b.** Pacalono 1564, ff. 33r-33v *Saltarello della Trad*[i]*tora* -

*Residuum* - tenor 102-103

**LT27c.** Pacalono 1564, f. 16v *La Traditora - Il Traditora* - bassus 103

**LT28a.** Pacalono 1564, ff. 42v-43r *Saltarello della Traditora*

*- Residuum* - superius 104-105

**LT28b.** Pacalono 1564, ff. 34v-35r *Saltarello della Trad*[i]*tora*

- *Residuum* - tenor 106-107

**LT28c**. Pacalono 1564, f. 17r *La Traditora - Il Traditora* - bassus 105

Cognates, for keyboard: I-Vnm It.IV.1227, f. 11v *La traditora la uol ch'io mora*; instr. ens. à4: D-Mbs Mus.1503h, no. 8 *La traditora*; GB-Lbl Roy. App.59-62 (Arundel), f. 5v *La traditora*; Phalèse & Bellère 1571a, f. 12v *Gaillarde Traditore*; Phalèse & Bellère 1583, f. 11v *Gaillarde Traditore*. Melody and dance choreography: Arbeau 1589, f. 52v *Air de la gaillarde appelle, La traditore my fa morire*.[[32]](#footnote-32)

**LT29.** A-Wn 18827, ff. 1r-2r *Pasamezo de la Traditore 1. Pars*

*- Salta*(rello) 108

**John Dowland Galliards JD84/91/104 - cont.**

A version or two of each of Dowland's galliards 84, 38/91 and 104 were in *Lute News* 130, and the remaining sources of them are included here. **JD84**(a), in *Lute News*, is untitled and includes divisions, whereas the version here bears the title *Galliard*, dedication *Hasellwood* and ascription *Jo Dowland* but lacks divisions. All three strains of the two versions differ in many minor details of figuration. As described in *Lute News*, it is a lute setting of a galliard in Anthony Holborn's consort book of 1599. It was probably composed by Holborne but the consort setting lacks the dedication to Hasselwood, so it is possible Dowland made the lute arrangement and then added the dedication. *Hasellwood* is possibly the 'Lincolnshire Gentleman', Thomas Haselwood who signed a letter to the Cecils from Colchester in 1595. Dowland may have known him as the Cecils were his patrons and he dedicated his translation of *Micrologus* to Robert Cecil, Earl of Salisbury. Two more versions of **JD91**, an earlier version of his *Lord Viscount Lisle his Galliard* (JD38), are included here. One is a lute solo from a continental manuscript that is closely concordant with *Susanna Galliard* in Holme's Dd.2.11, and the other is the lute part from Dowland's consort setting.

The cittern setting of the galliard **JD104** by Robert Sprignell, the only source for the ascription to Dowland, and a bandora setting from Dd.2.11 (plus a transcription for lute) are included here. The two lute settings were in *Lute News* 130, one in G minor with divisions and the other in F minor but without divisions - so the latter is repeated here with the addition of a transcription of the divisions.

JD84a. GB-Lbl Hirsch M.1353, f. 5r untitled *Lute News*

**JD84b.** GB-Cu Dd.9.33, f. 17r *Hasellwoods Galliard Jo Dowland*

- DowlandCLM 84 44

Instrumental ensemble: Holborne *PGA* 1599, sig. B1v *Galliard*

JD91a. GB-Cu Dd.2.11, f. 52r *Susanna Galliard* *Lute News*

- DowlandCLM 91

**JD91c.** CH-Bu F.IX.70, pp. 101-102 *XLIIII Susanne* 45

JD91b.D-Ngm 33748 I, f. 14r *Gall: Susanne* *Lute News*

**JD91d.** Dowland 1604, sigs. L2v-M1r *M. Buctons Galiard* - lute part 45

cf. Füllsack & Hildebrand 1607, no. 18b *Galliard Jhon Douland* - instrumental ensemble à 5

JD104(a). GB-Lbl Hirsch M.1353, f. 7r untitled - in G minor *Lute News*

- DowlandCLM 84

JD104b(i)**.** GB-Cu Dd.2.11, f. 41r untitled - in F minor *Lute News*

**JD104bii.** GB-Cu Dd.2.11, f. 41r untitled 46-47

- with divisions transcribed from JD104(a)

**JD104c.** US-CA Mus.181, f. 10v *Ga*[lliard] *7 Dowland p*[er] *Ro*[bert] *Sp*[rignell] - chromatic cittern in italian tuning 47

**JD104di.** GB-Cu Dd.2.11, f. 44r untitled - bandora Nordstrom 86[[33]](#footnote-33) 48

**JD104dii.** GB-Cu Dd.2.11, f. 44r untitled - trans from bandora 48-49

A critical commentary for all the music by Jacob and Dowland is at the end of this *Lutezine* and editorially changes in these and the rest of the tablature are highlighted in grey.

*John H. Robinson - July 2019*



1. But a different tune to Adriaenssen 1584, f. 84v *Almande Prince*; Tobias Hume *The First Part of Ayres* 1605, sig. P2v *The Princes Almayne: A lesson for two to play upon one viole*; Robert Johnson's Prince's Almaine, all versions edited for *Lute News* 108 (December 2013) and the accompanying *Lutezine*, and probably *The Prince Almon* in the list of contents of the lost Straloch lute book but not included in the Graham copy (GB-En Adv.5.2.18). [↑](#footnote-ref-1)
2. Terzi 1593, pp. 124-125 *Ballo tedesco novo de l'autre* - 3rd section from bar 21 quotes the second half of Prince melody. [↑](#footnote-ref-2)
3. Reconstruction here following the transcription in the superb facsimile edition of the *Petrus Fabricius Lauten- & Liederbuch* (Hamburg, Jarchow Verlag, 2013). [↑](#footnote-ref-3)
4. Reconstruction here following the modern edition by Bor Julian and Metoda Kokole of *Gorzanis' Il Secondo Libro de Intabulatura di Liuto 1563* (Muzikoloski Institut, Ljubliana 2014). [↑](#footnote-ref-4)
5. Go to <https://www.youtube.com/watch?v=ikiIUiJOtlo> to hear it sung. [↑](#footnote-ref-5)
6. Different to: Casteliono 1536, f. 11v *Saltarelo chiamato Rose* *Viole* and Rotta 1546, f. 18r *Rose e viole* = Gerle 1546, sig. a3v *Saltarelo*. [↑](#footnote-ref-6)
7. Searching the Dutch Song Database at <http://www.liederenbank.nl/> came up with sixty-four hits for *klokkedans*. [↑](#footnote-ref-7)
8. *Bells of Osney, Bow Bells, Toll toll gentle bell, Bell Almaine* and *The Bonny Christchurch Bells*. Then two more, Playford 1666, pp. 1-2 *The foure and twenty Changes on 6 Bells* for cittern and a transcription of GB-Cu Dd.6.48, ff. 32v-33r *The Bells (Whitingtons Chimes)* - lyra viol (defhf) were later included in *Lute News* 127 (October 2018). [↑](#footnote-ref-8)
9. Edited complete in *Lute News* 113 (April 2015). [↑](#footnote-ref-9)
10. In 'The so-called "Dowland Lute Book" in the Folger Shakespeare Library' *Journal of the Lute Society of America* 9 (1976) pp. 5-29, John M. Ward identified four of the fragments of tablature filling f. 87v, the first stave includes four bars of *The Bells of Osney* (edited in *Lute News* 126), the tune of *Trenchmore* within the end of the first to fifth staves, and two settings of *Sellingers Round* on the seventh to tenth staves (edited in *Lute News* 114). It is only now on closer inspection that I have identified another setting of *The Bells of Osney* amongst the variety of fragments on third and fourth staves, App 4 here. [↑](#footnote-ref-10)
11. Such as Jakob Lindberg on his CD A Lute by Sixtus Rauwolf (BIS-2265, 2017, track 15. [↑](#footnote-ref-11)
12. <https://jbc.bj.uj.edu.pl/dlibra/docmetadata?id=281717&from=&dirids=1&ver_id=&lp=2&QI=> for online facsimile [↑](#footnote-ref-12)
13. See Viola da Gamba Society: <http://vdgs.org.uk/thematic/I.pdf> [↑](#footnote-ref-13)
14. The first fragment on f. 87v1 is also the tune of the bells, and was edited for *Lute News* 126. [↑](#footnote-ref-14)
15. *Libro Intabolatura di Liuto di Melchior Neysidler Alemano, Sonatore di Liuto in Augusta, oue sono Madrigali, Canzone Francesi, Pass'e mezi, Saltarelli, & alcuni suoi Ricercari* (... and some of his ricercars). [↑](#footnote-ref-15)
16. Lundgren 1983 *op. cit.*, no. 20. [↑](#footnote-ref-16)
17. Also edited in *Lute News* 73 (March 2005). [↑](#footnote-ref-17)
18. Maria Szczepanska (ed.) *Jakub Polak, Preludia, fantazje i tance na lutnie* Wydawnictwo Dawnej Muzyki Polskiej 22 (Kraków, Polskie Wydawnictwo Muzyczne 1951). [↑](#footnote-ref-18)
19. Pozniak, *Jakub Polak/Jacob Polonois: The Collected Works* (Kraków, Polskie Wydawniactwo Muzyczne 1993). [↑](#footnote-ref-19)
20. Begins with tune of *Gar lustig ist spazieren* a.k.a. *Almande Don Frederico*, so add to all those edited for the Lutezine to *Lute News* 121 (April 2017). [↑](#footnote-ref-20)
21. Differences in Marsh treble: 5/5 - c2 instead of a2; 17/4 - b3 instead of c3; 32/7-8 - 2 quavers instead of 2 crotchets; 42/8 - m1 instead of n1; 45/7 - d1 instead of e1; 48/10-11 - c3-a3 instead of a3-c3; 59/6-8 - d1-c1-a1 instead of f1-a1-c1; 76/2 - a5 instead of a4; 82 - all notes of this bar a line higher in error; 84-85 - reverses order of the two bars; [↑](#footnote-ref-21)
22. Jan Burgers *John Johnson: Collected Lute Music* (Lübeck, Tree Edition, 2001). [↑](#footnote-ref-22)
23. Keyboard setting edited in *Musica Britannica* 66, no. 56. [↑](#footnote-ref-23)
24. Differences: **Welde:** 58/7-8 - 2 quavers c1-a1 absent; 16/8 - a4 instead of b4 in the other two; 18/1-2 - c2-c3 instead of c3-c4 in in the other two; 27/16 - a1 instead of f1 in in the other two. **Marsh:** 2/7-9 - dotted crotchet quaver crotchet instead of 3 crotchets; bar 5 duplicated; 34/16 - i1 instead of h1. **Dd.3.18:** 14/17 - e2 instead of d2; 58/9 - d1 instead of e1. [↑](#footnote-ref-24)
25. Played superbly by Paul O'Dette on the CD *Robin Hood: Elizabethan Ballad Settings* (Harmonia Mundi, HMU 907265, 2001). [↑](#footnote-ref-25)
26. Stefan Lundgren *English Duets for Two Renaissance Lutes II* (München, Lungren Musik-Edition 1983), no. 23. [↑](#footnote-ref-26)
27. Knud Jeppesen 'Venetian Folk-Songs of the Renaissance' *Papers Read by Members of the American Musicological Society at the Annual Meeting* (September 1939), pp. 62-75. See also Caroline M. Cunningham 'Dances in Early Sixteenth-Century Italy: Relationships with "Villotte" and Franco-Flemish "Danceries"' *Musica Disciplina* 34 (1980), pp. 159-203. The dances in Caroso's *Il Ballerino* 1581 are also suites or medleys of different tunes, and in fact or the first section of *Balletto Pungente Dardo* on f. 89vis to the *La Traditora* tune. [↑](#footnote-ref-27)
28. Angelo Beolco's (c.1496-1542) play *Vaccaria Comedia del Famosissimo Ruzzante* (Venice 1561) act 5 scene 8, online facsimile p. 102: <https://archive.org/details/bub_gb_tJgK7ak9qcUC> includes: Pi[ol. cantore]: 'La Deueosa, quando le in casa. / La no me guarda, ne no me basa, / Sa uage in l'horto, la ua in lo brolo, / Sa uage in casa, la uen de fuora, / O traditora uuotu cha muora? / O traditora uuotu cha muora?' and Giovanni Battista Maganza's (aka Magagnò) *La terza parte de la rime di Magagnò, Menon e Begotto* (Venice, Zaltiero 1569), sig. C8v includes the poem called 'La traitora la vuol ch'io muora'. [↑](#footnote-ref-28)
29. Also edited for the supplement to *Lute News 114 (July 2015).* [↑](#footnote-ref-29)
30. The first strain of US-NHub Osborn 13, ff. 18v-19r *A pavin* - is a duple time setting of the traditora. [↑](#footnote-ref-30)
31. I have not edited the trios by Giouani Pacalono (spelled as he signed himself in the Castelfranco Venuto manuscript) to necessarily fit together but faithfully reproduced the original printed tablature. [↑](#footnote-ref-31)
32. *La Traditora* is last item [and the end is missing] of a recently discovered German tablature manuscript sold at Sotheby's in 2018:

    [http://www.sothebys.com/en/auctions/ecatalogue/2018/musical-manuscripts-l18402/lot.87.html](file:////Users/Robbo/Desktop/the%20composers%20not%20named,%20but%20containing%20some%20intabulations%20after%20Ludwig%20Senfl,%20Hans%20Neusidler,%20Thomas%20Stolzer%20and%20Paul%20Hofhaimer,%20including%20the%20songs%20‘Es%20wolt%20ain%20Maidlein%20wasser%20hollen’%20(by%20Senfl),%20‘Ich%20Clag%20den%20Tag’%20(by%20Stolzer)%20and%20‘Mein%20ainigs%20A’%20(by%20Hofhaimer);%20popular%20tunes%20‘Cara%20Cossa’,%20‘Wo%20soll%20ich%20mich%20hin%20kheren’%20and%20‘Es%20Ritt%20ain%20armes%20Reiiterle%20auß’%20(by%20Neusidler);%20the%20chorale%20tunes%20‘Erstanden%20ist%20der%20heillig%20christ’%20and%20‘Aus%20tieffer%20not%20schrey%20Ich%20zu%20dier%20Herr%20gott’%20(by%20Luther);%20%20dances%20such%20as%20‘Bentzenauer%20Tanz’,%20‘La%20francescina’%20and%20others,%20including%20a%20few%20three%20or%20five%20pages%20each%20(‘Feldt%20geschray’,%20‘Pass%20ē%20mezo’%20and%20‘La%20traditora’),%20all%20containing%20differences%20from%20any%20other%20recorded%20copies%20of%20these%20pieces,%20notated%20in%20German%20lute%20tablature%20on%20three%20systems%20per%20page,%20the%20pitches%20indicated%20by%20letters%20and%20numbers,%20the%20rhythms%20written%20above,%20without%20time%20signatures) [↑](#footnote-ref-32)
33. Lyle Nordstrom *The Bandora: Its Music and Sources* (Harmonie Park Press 1992). [↑](#footnote-ref-33)