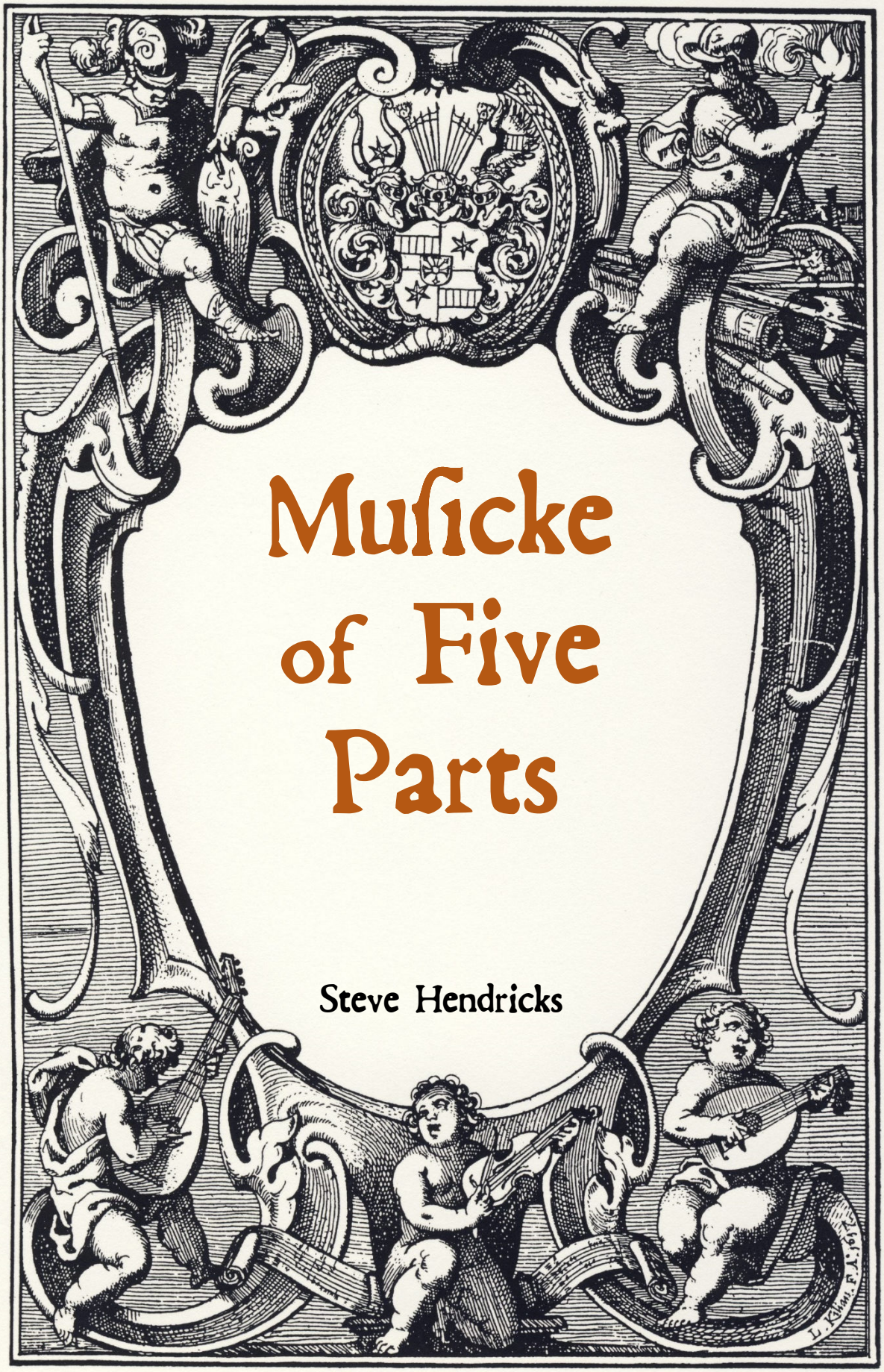
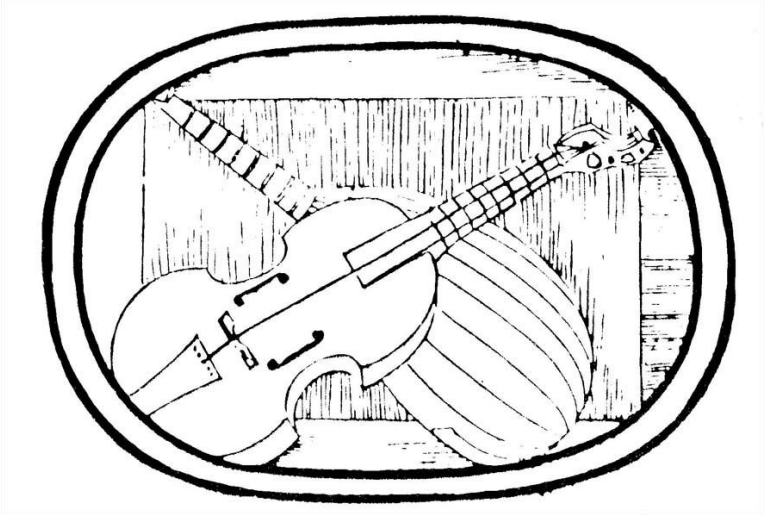


Muſicke of Five Parts

Steve Hendricks

Musicke
of Five Parts

Steve Hendricks



Steve Hendricks Music
San Diego

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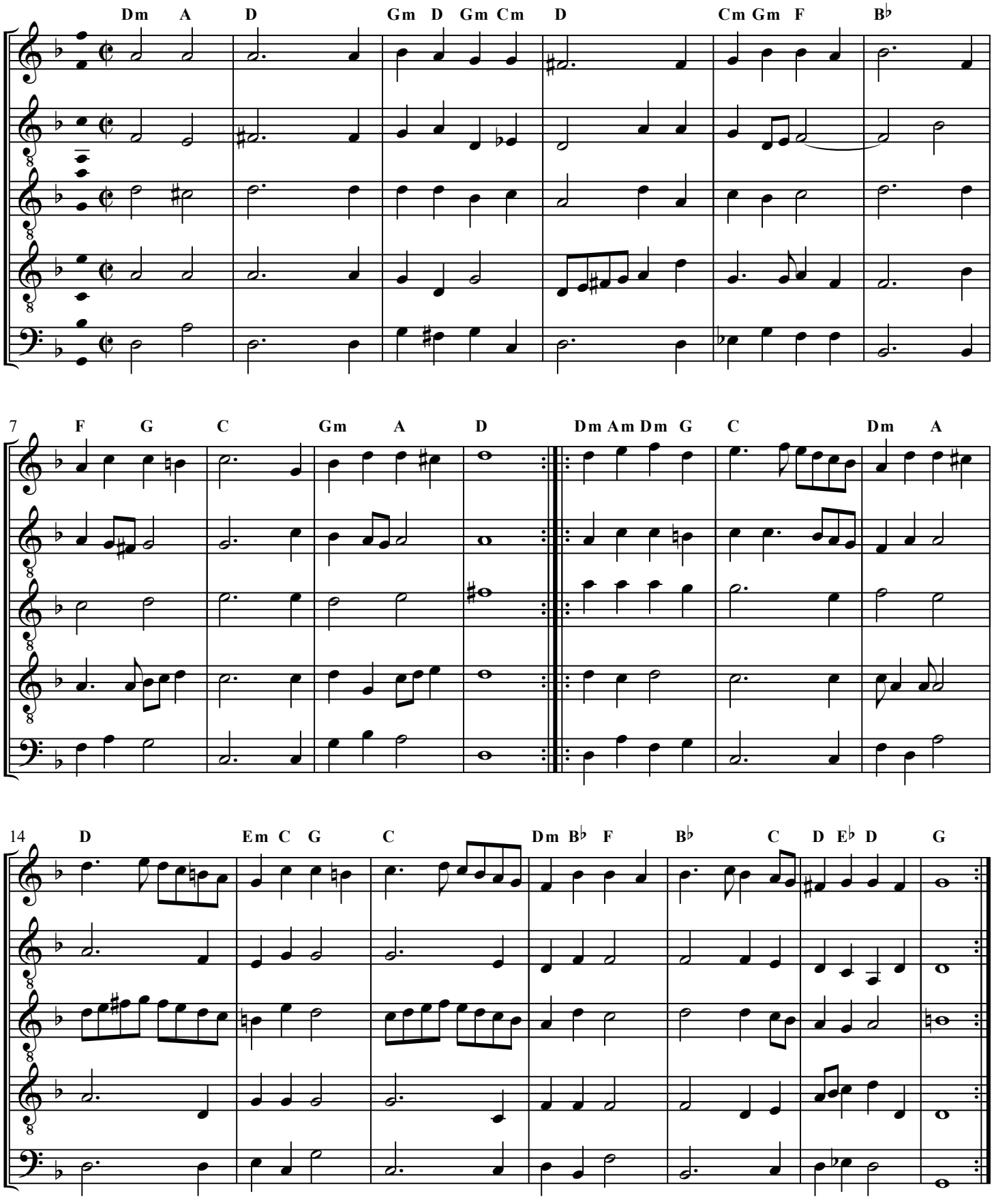
Allemanda Tregian

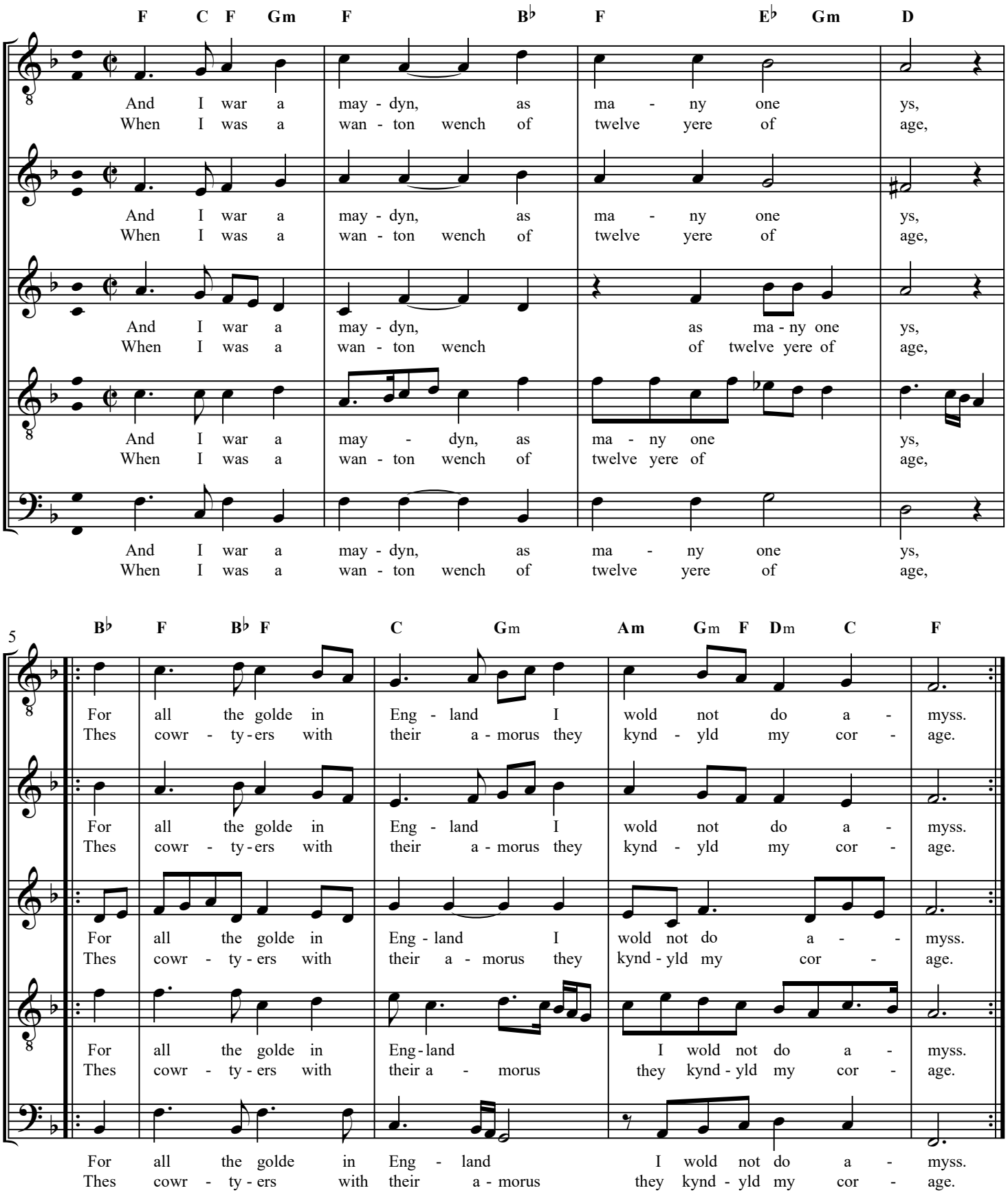
Peter Philips (c.1560-1628)
Tregian Manuscript, BL MS
Egerton 3665, 1609-1619



And I war a maydyn

verses 1-2

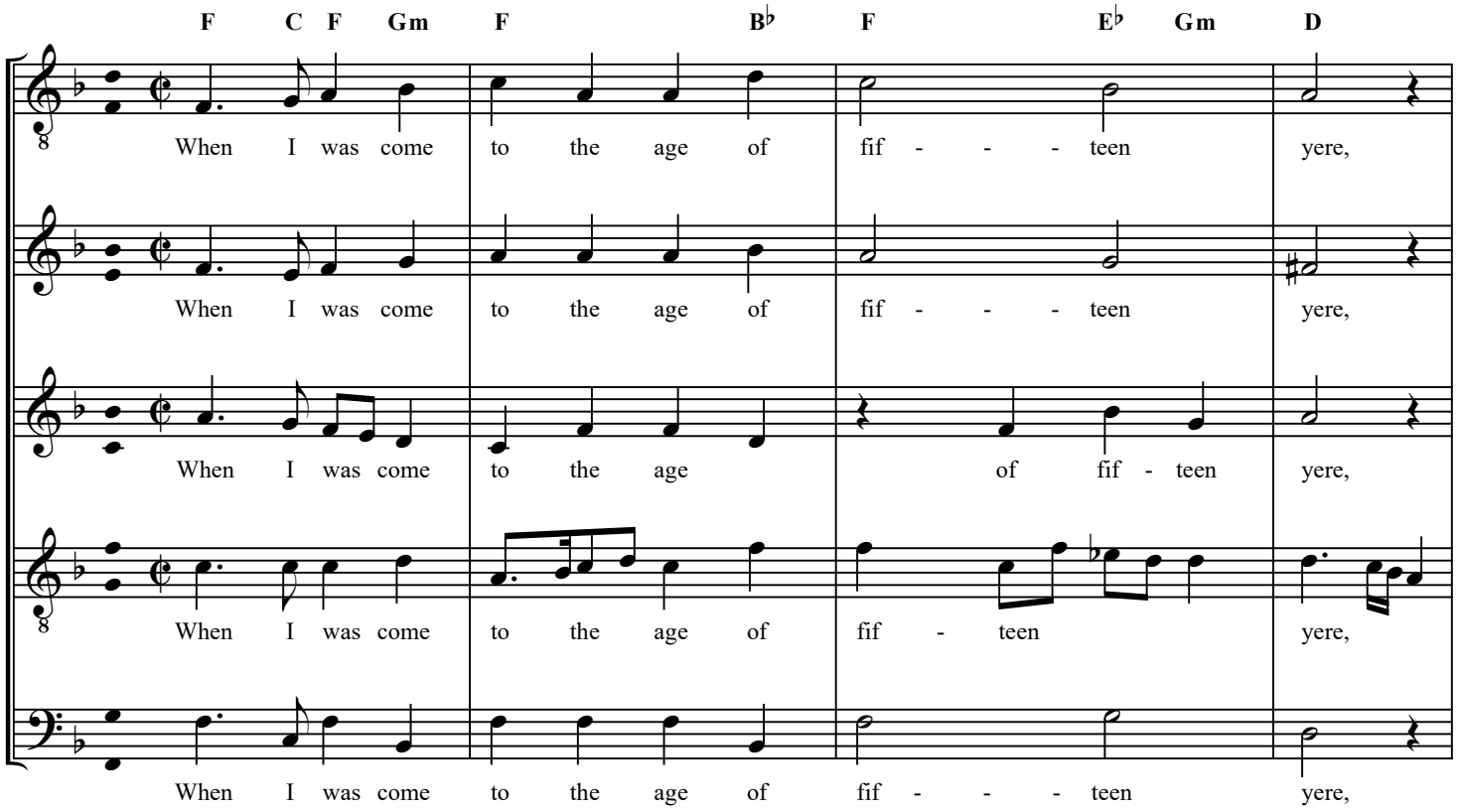
Anon., Henry VIII manuscript,
British Library Add MS 31922,
c.1510-1520

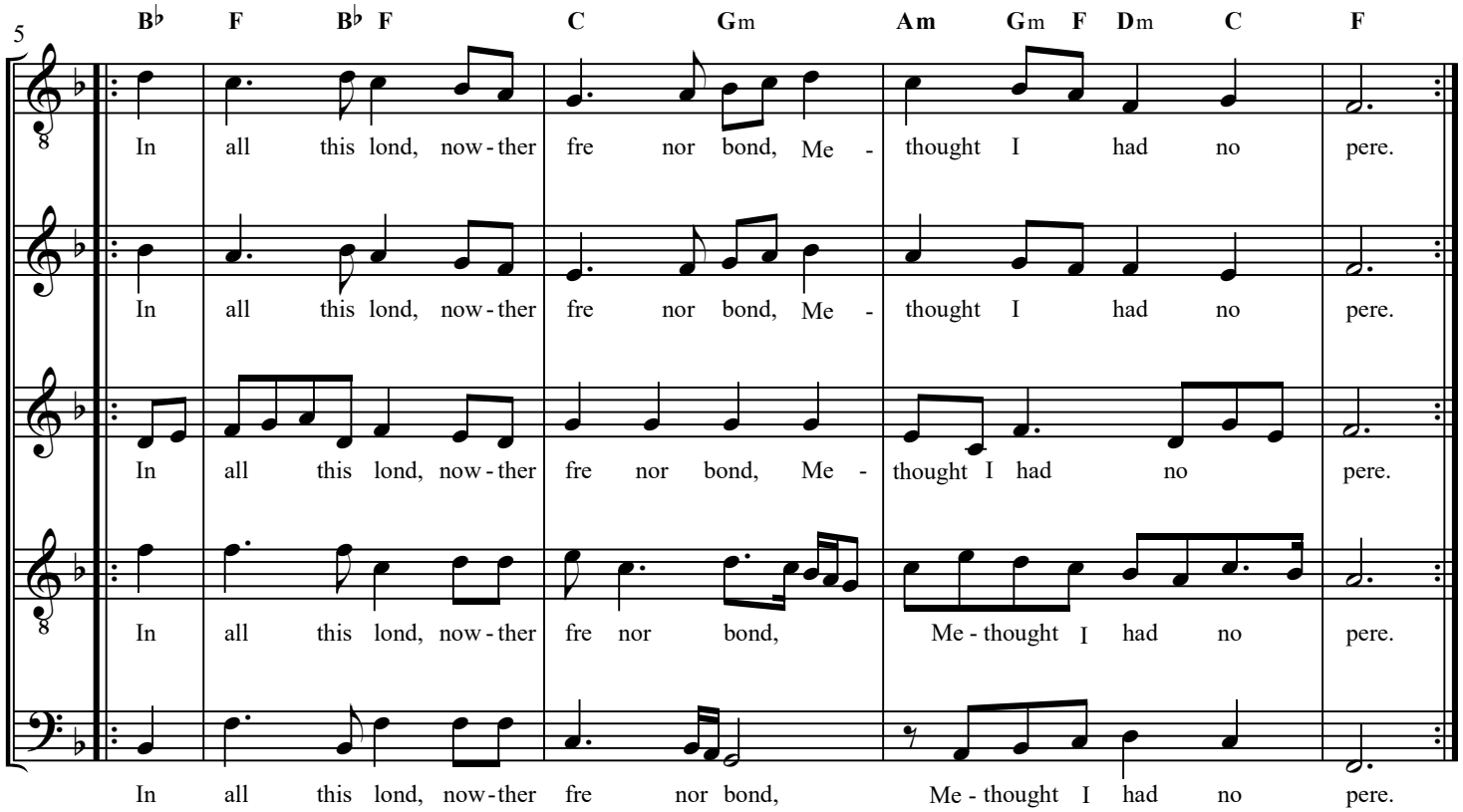


Tenor vocal line moved to top staff

And I war a maydyn

verse 3

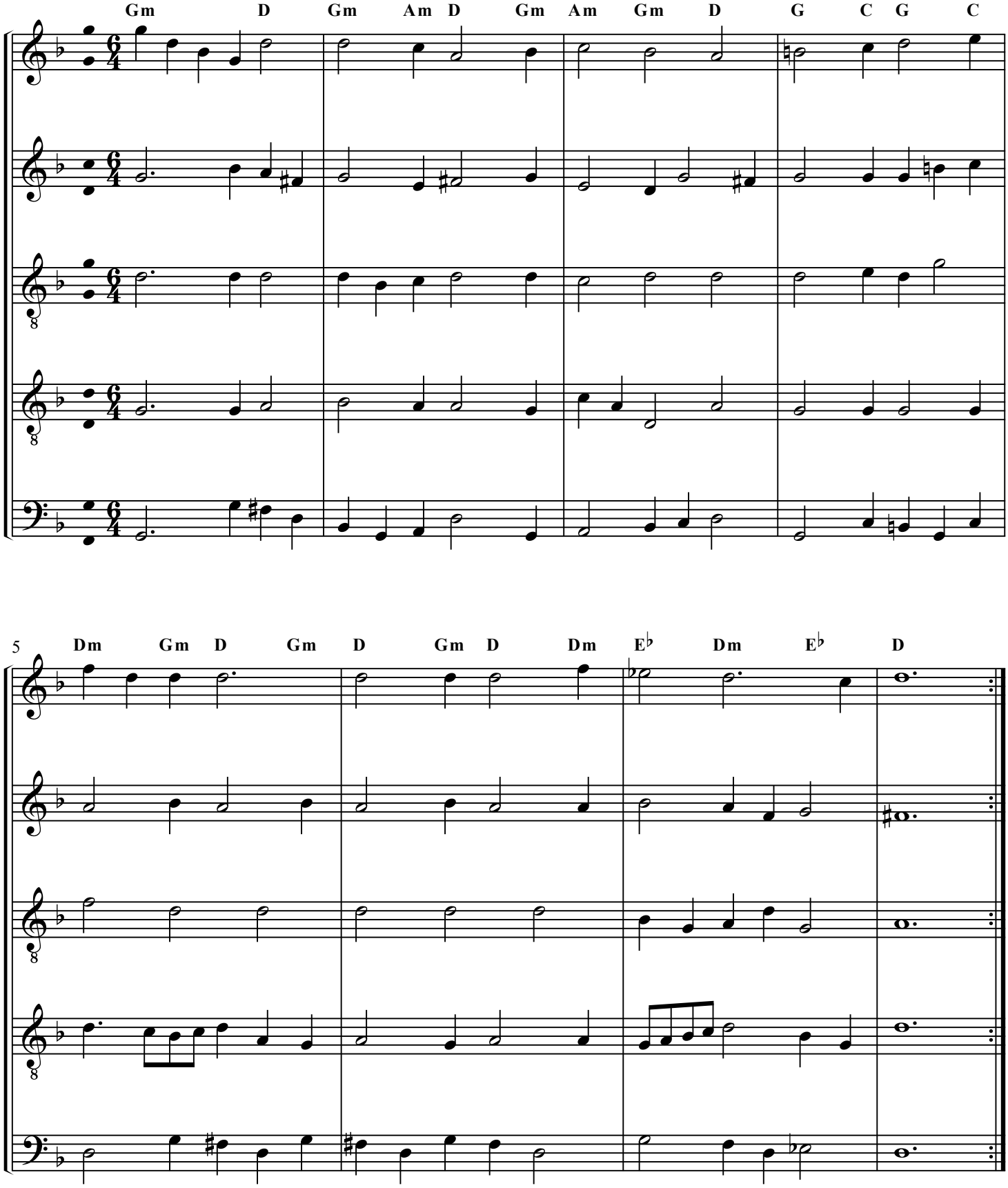


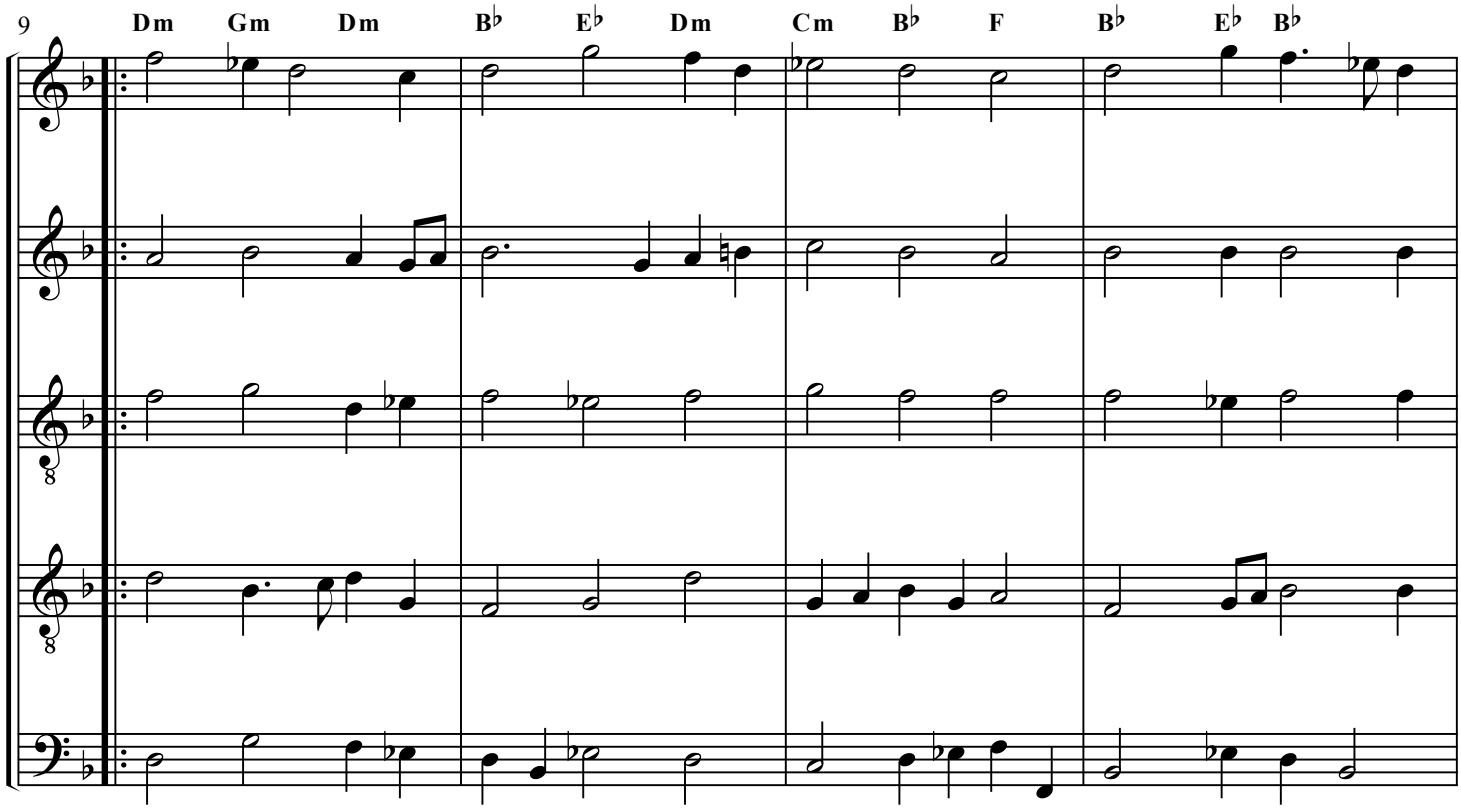


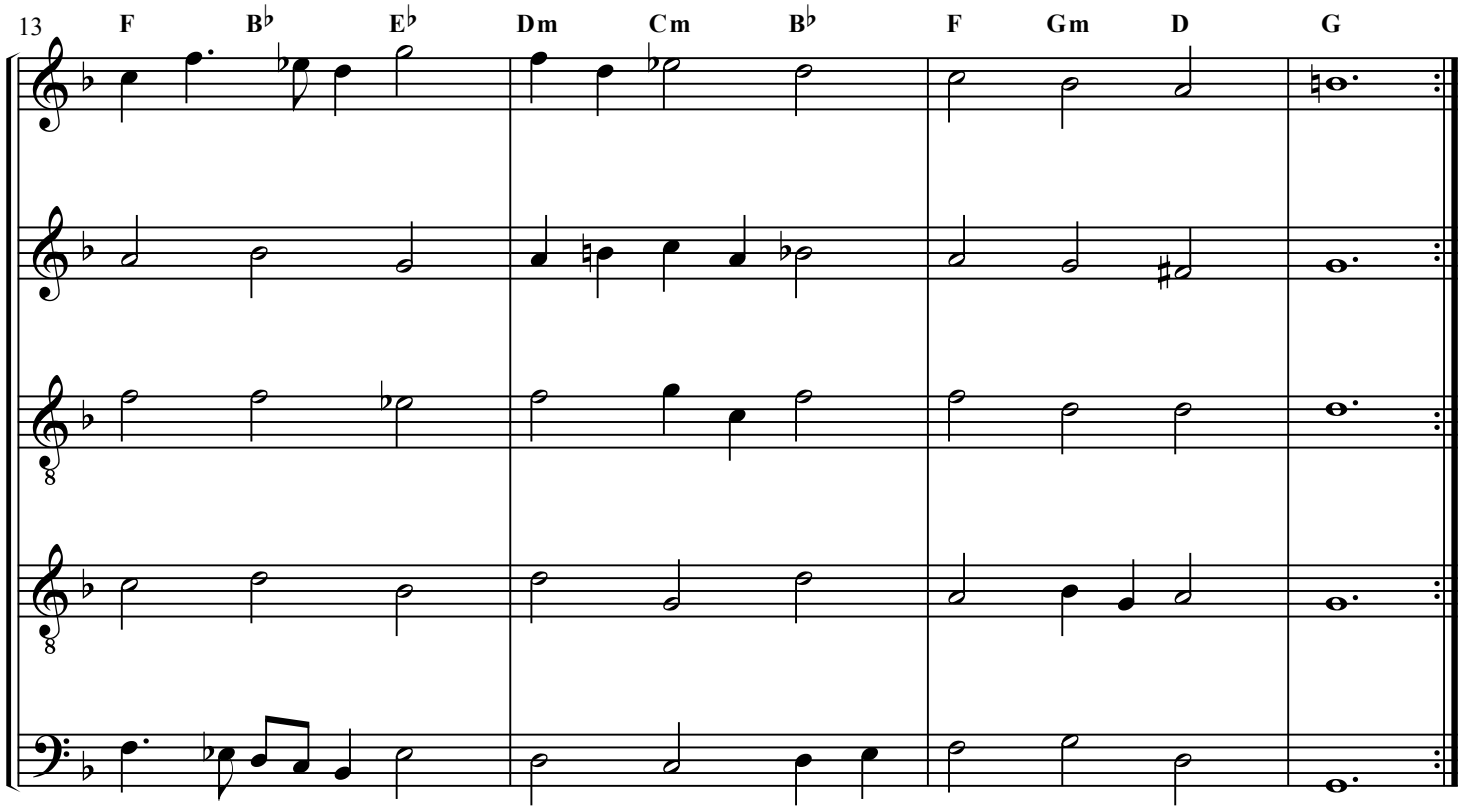
Tenor vocal line moved to top staff

As it fell on a holie Eve

Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599



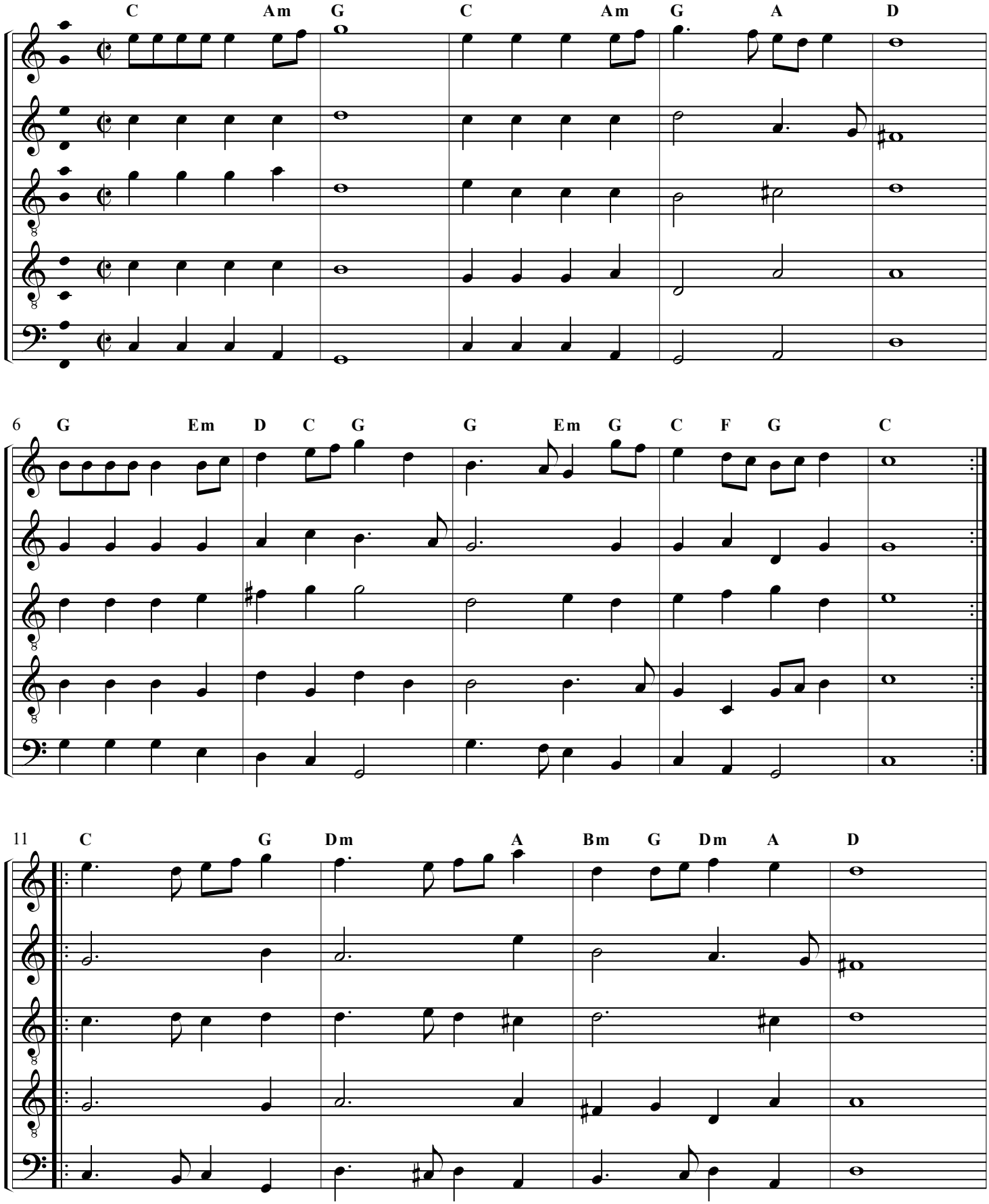

9
Dm Gm Dm B♭ E♭ Dm Cm B♭ F B♭ E♭ B♭

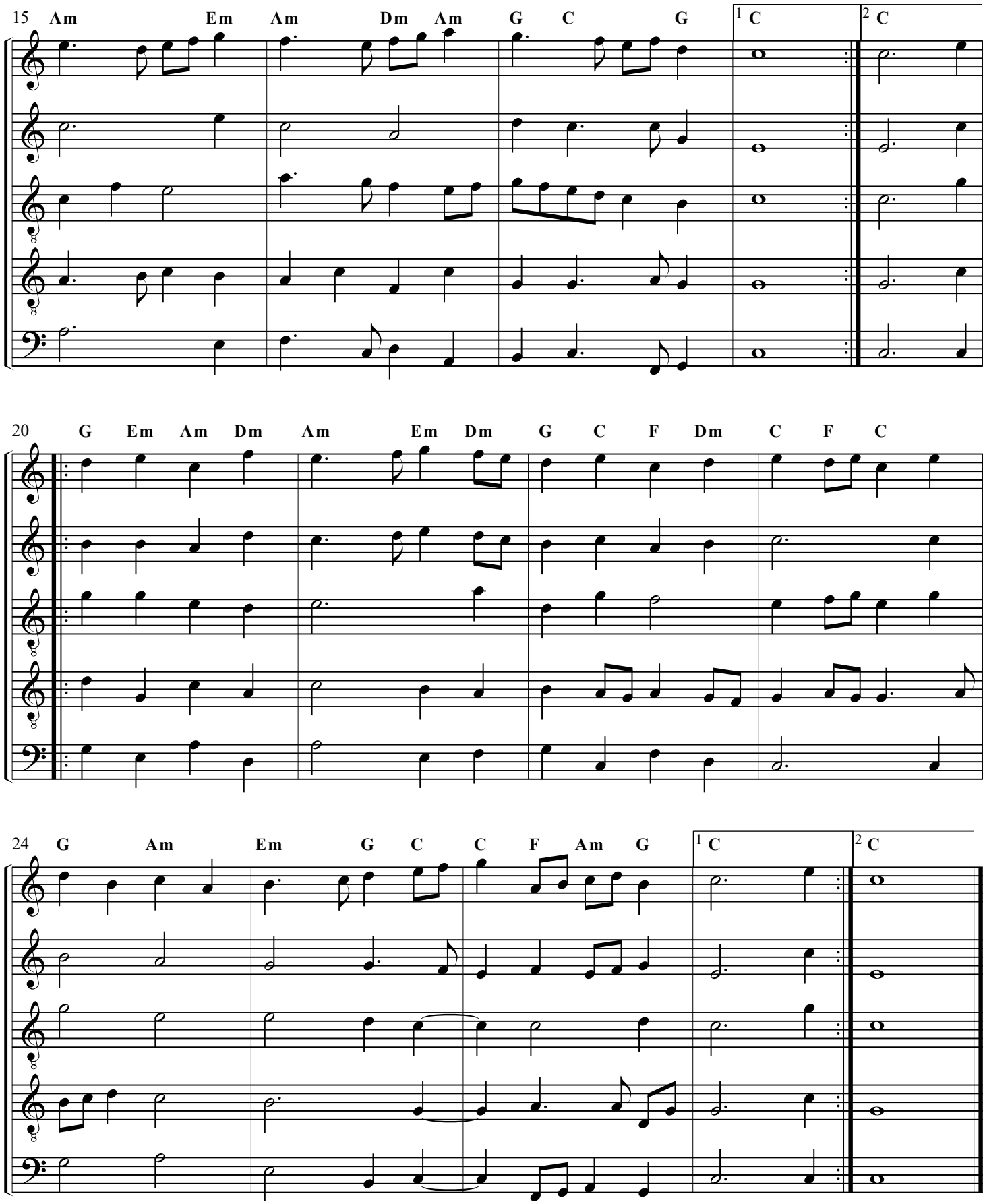

13
F B♭ E♭ Dm Cm B♭ F Gm D G

Ballet des cocqs

CCLIV

Michael Praetorius (c.1571-1621)
Terpsichore, 1612

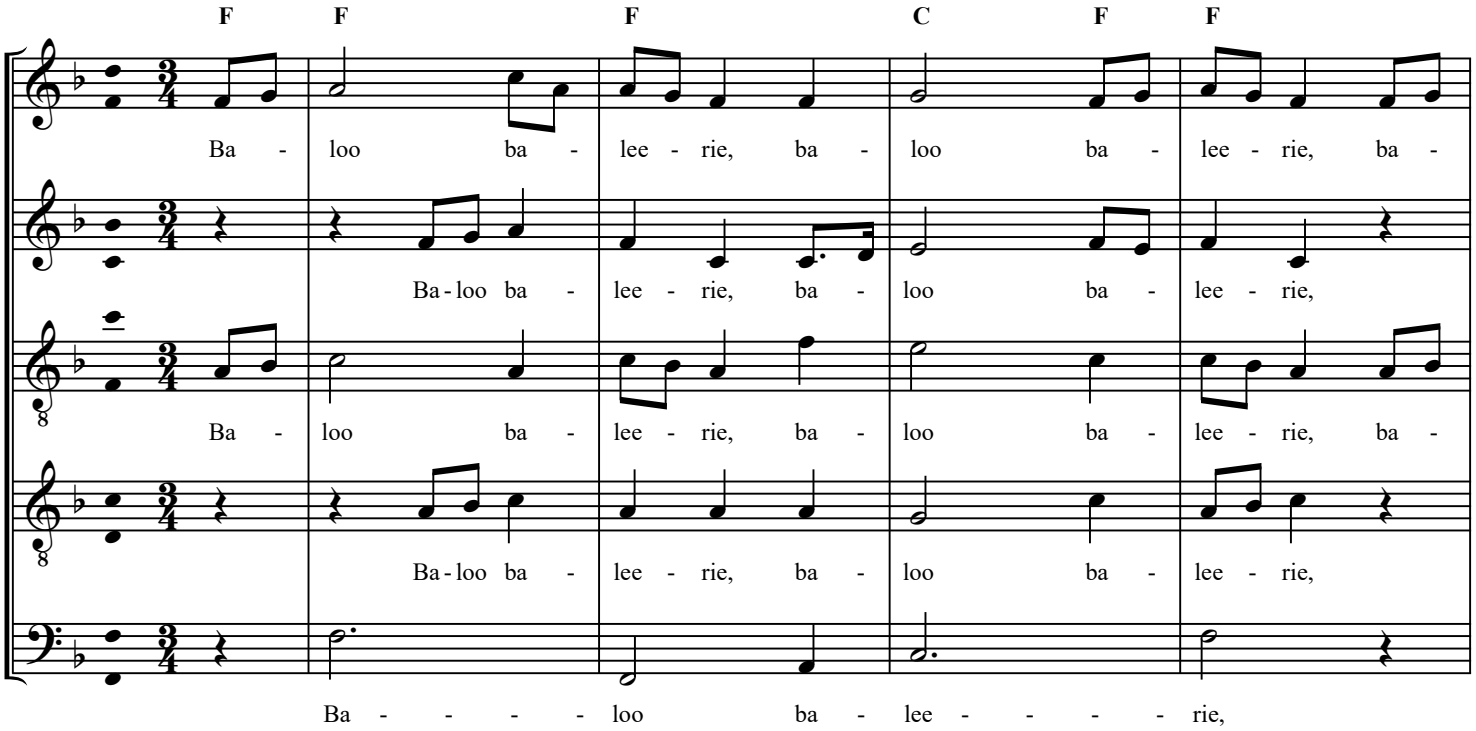


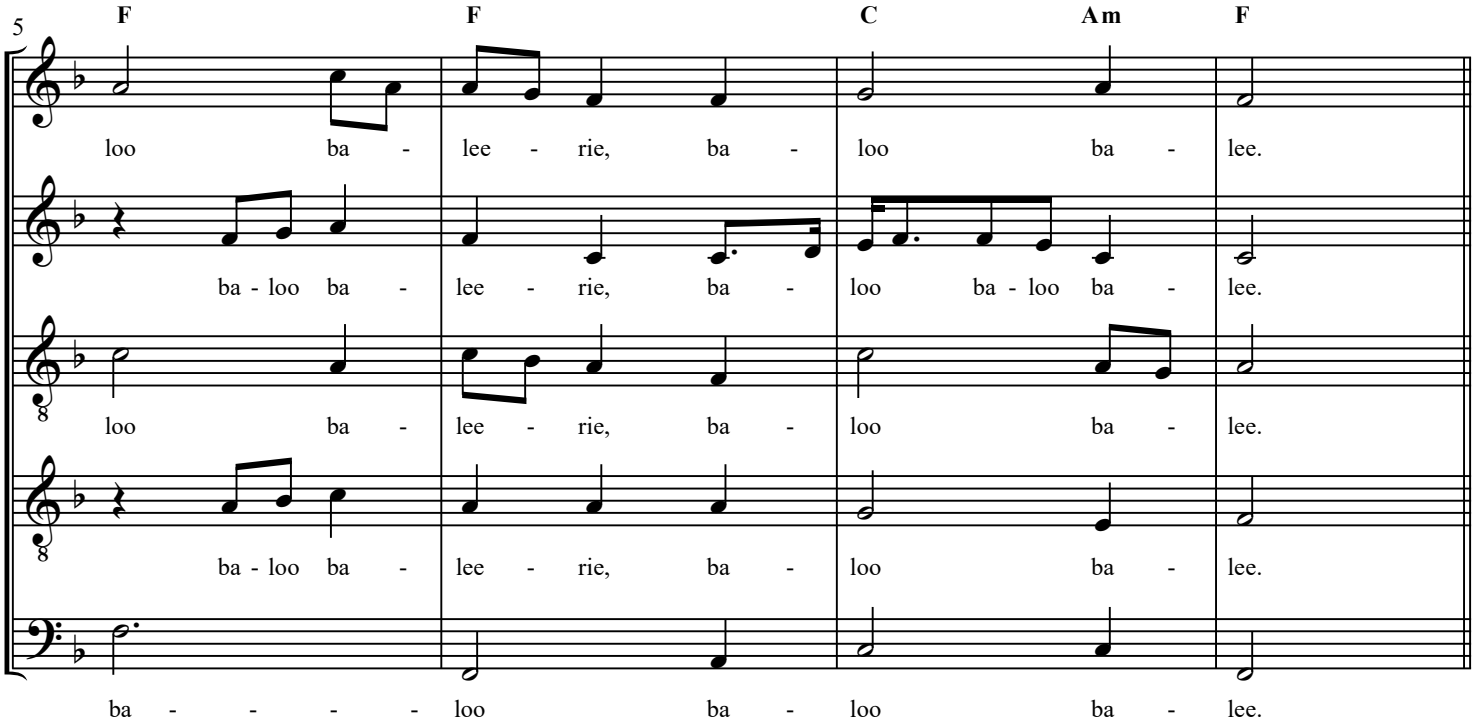

15 Am Em Am Dm Am G C G 1 C 2 C
20 G Em Am Dm Am Em Dm G C F Dm C F C
24 G Am Em G C C F Am G 1 C 2 C

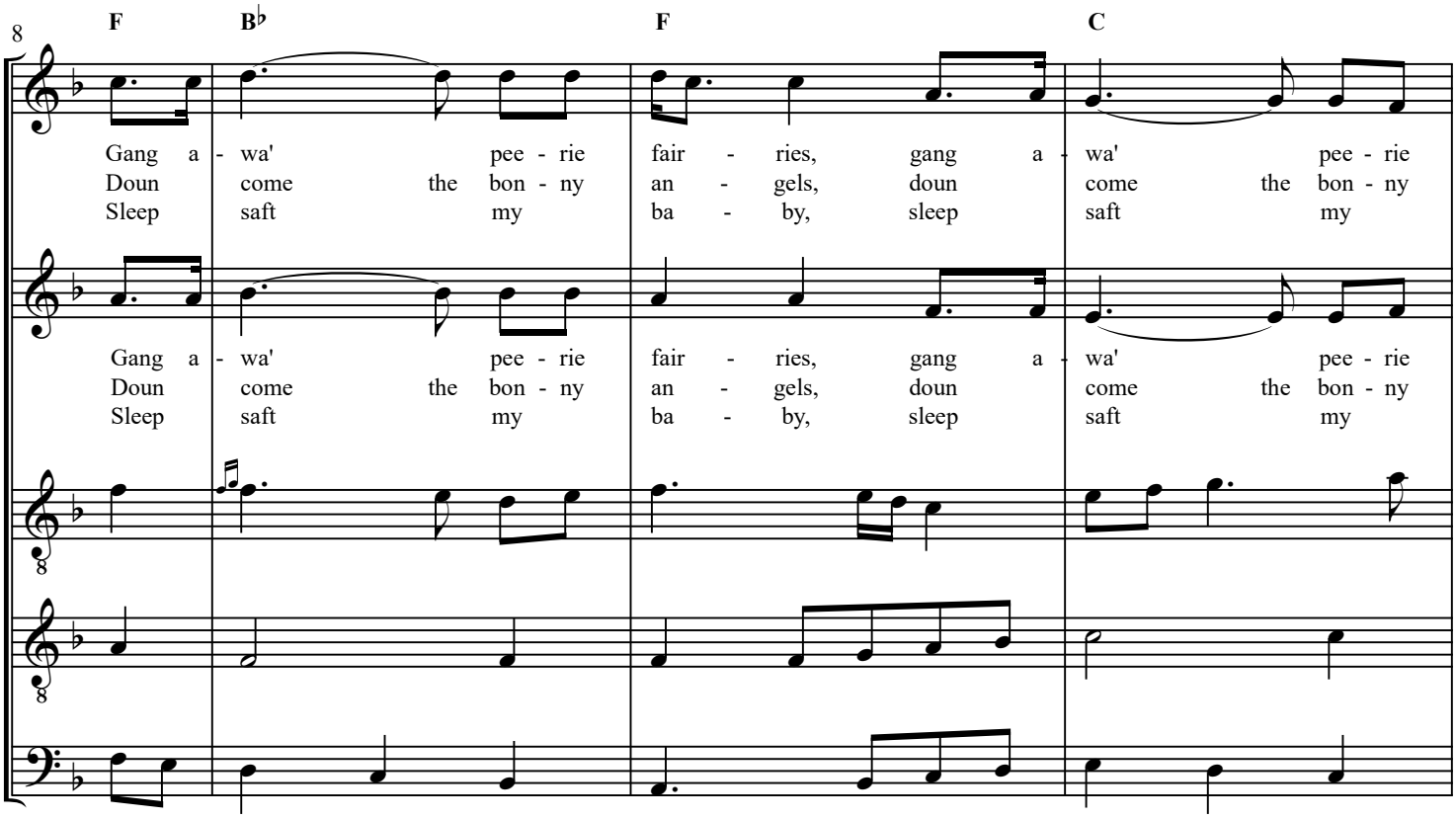
Baloo baleerie

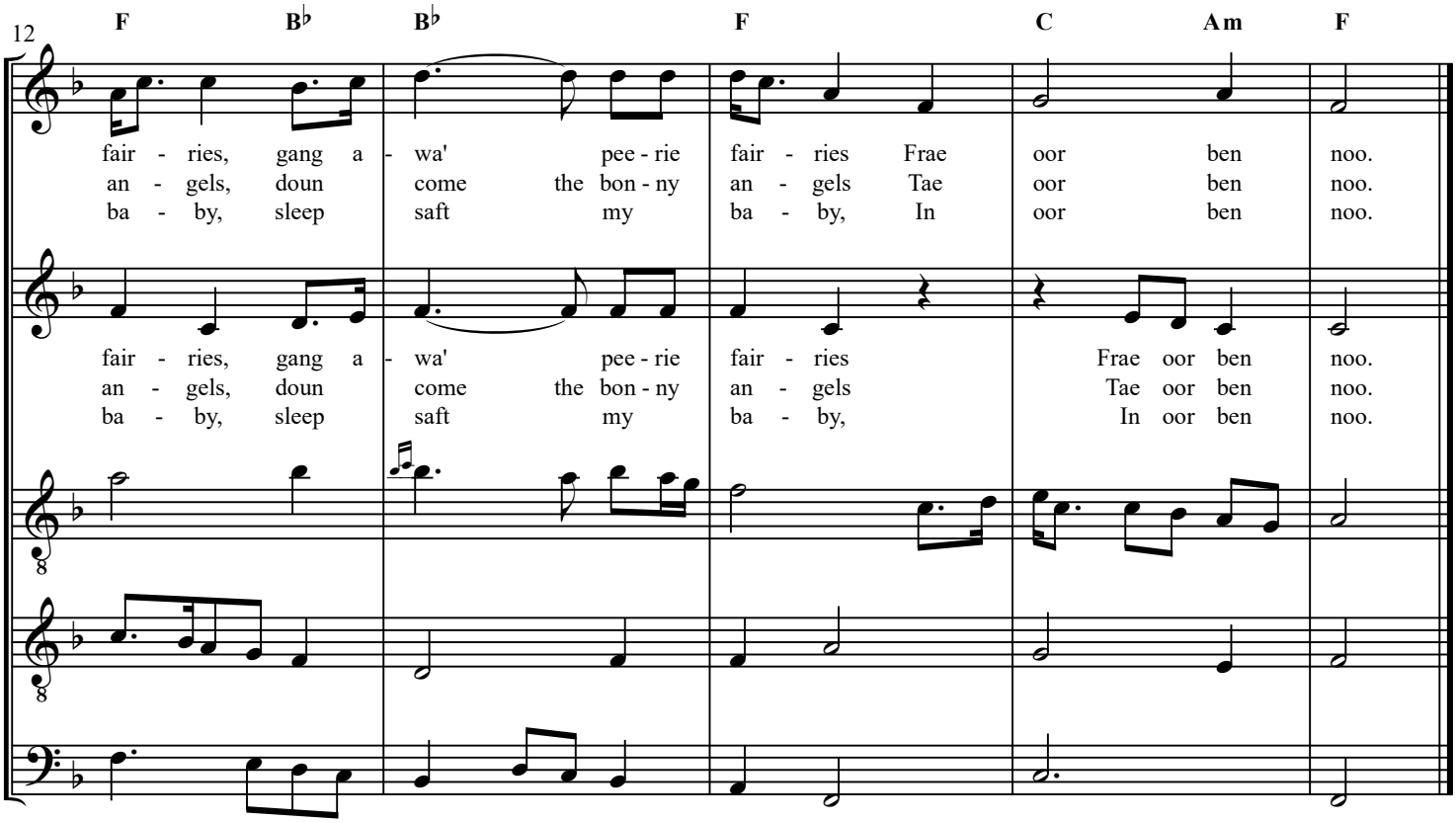
a lullaby

Scottish traditional







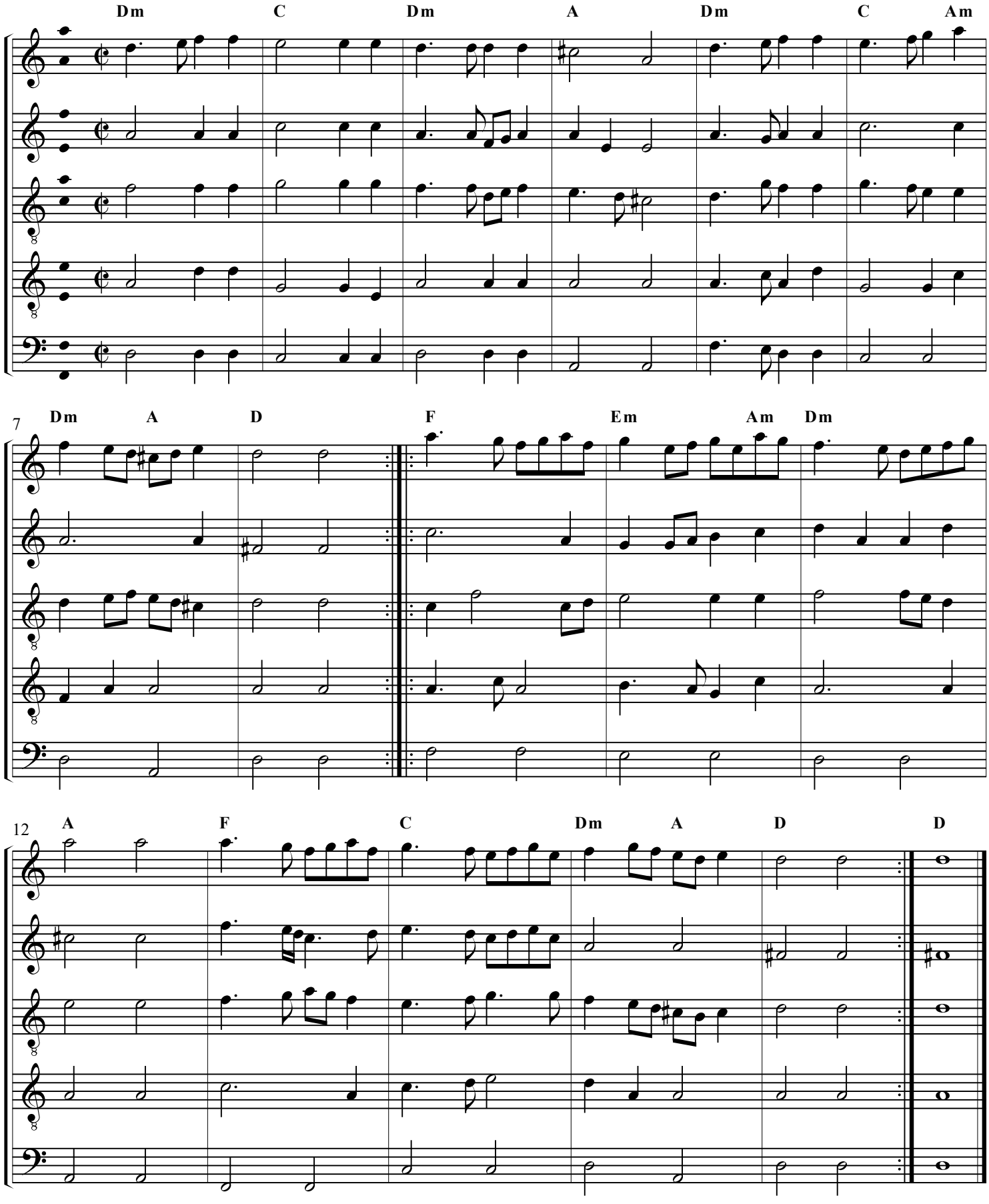


Translation: Go away, little fairies from our room.
Come down, fair angels, to our room.
Sleep softly, my baby, in our room.

Branle de la Torche

XV

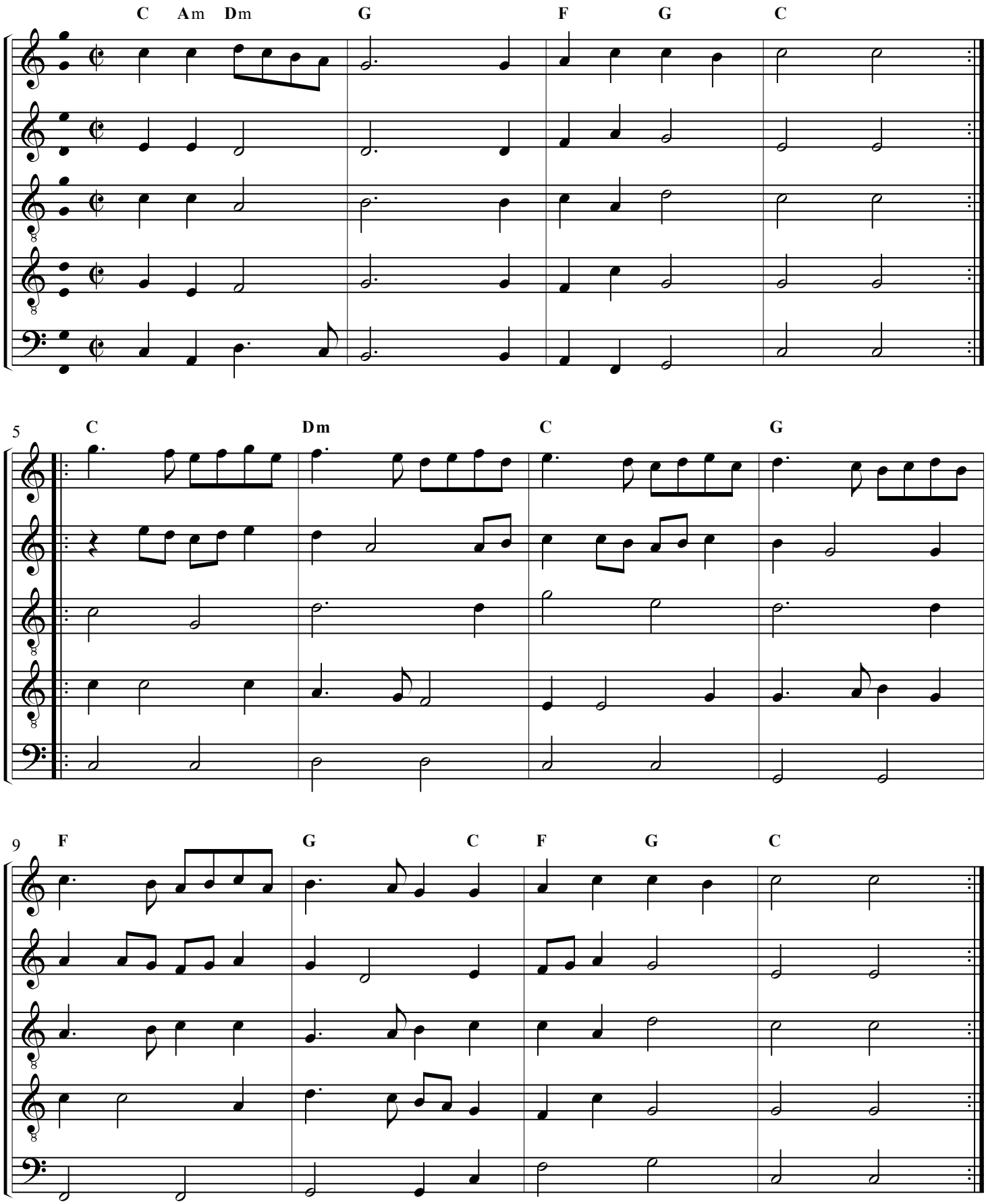
Michael Praetorius (c.1571-1621)
Terpsichore, 1612



Branle de l'Official

Official Branle

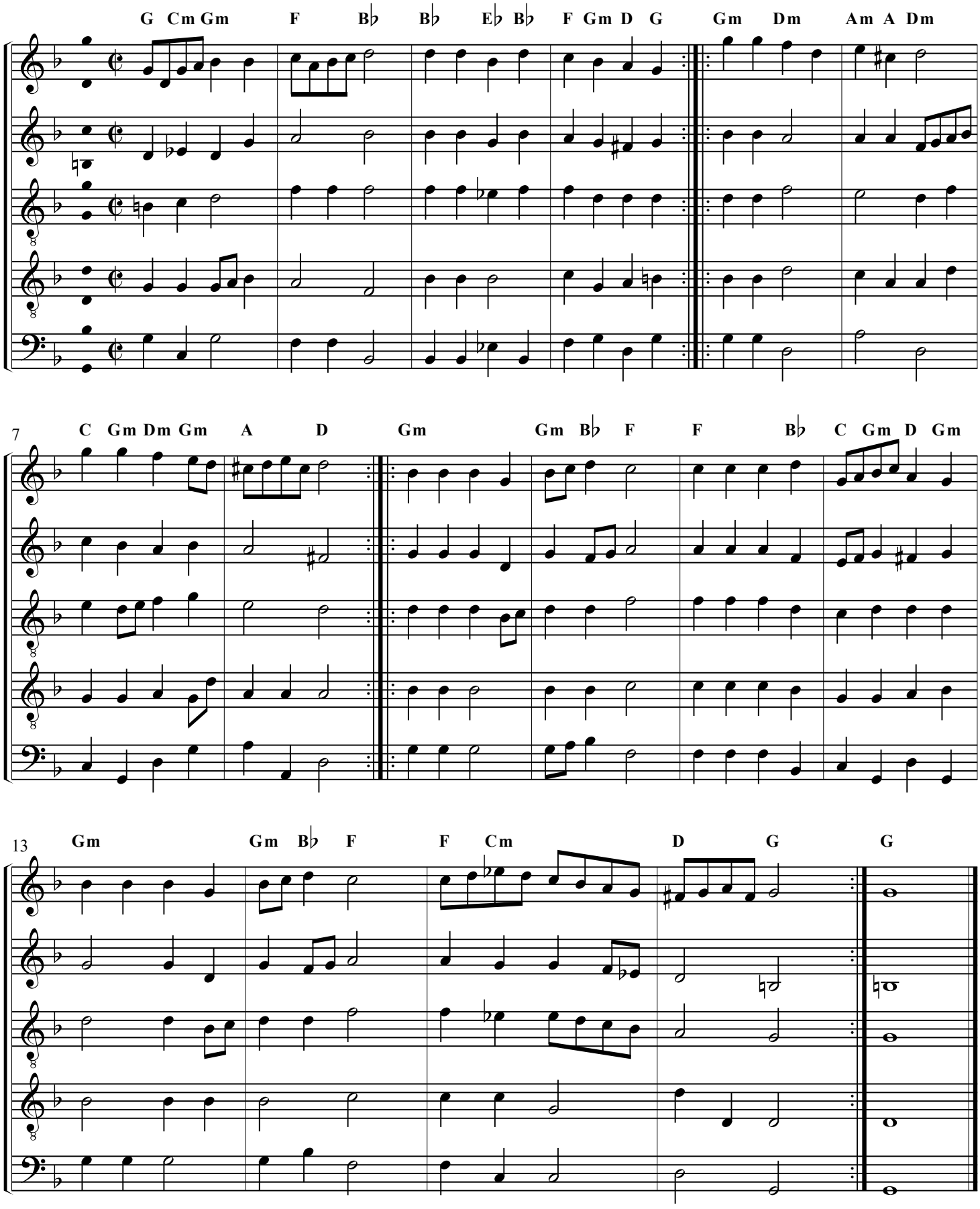
Thoinot Arbeau (1520-1595)
Orchesographie, 1589



Bransle de Montirande

XI

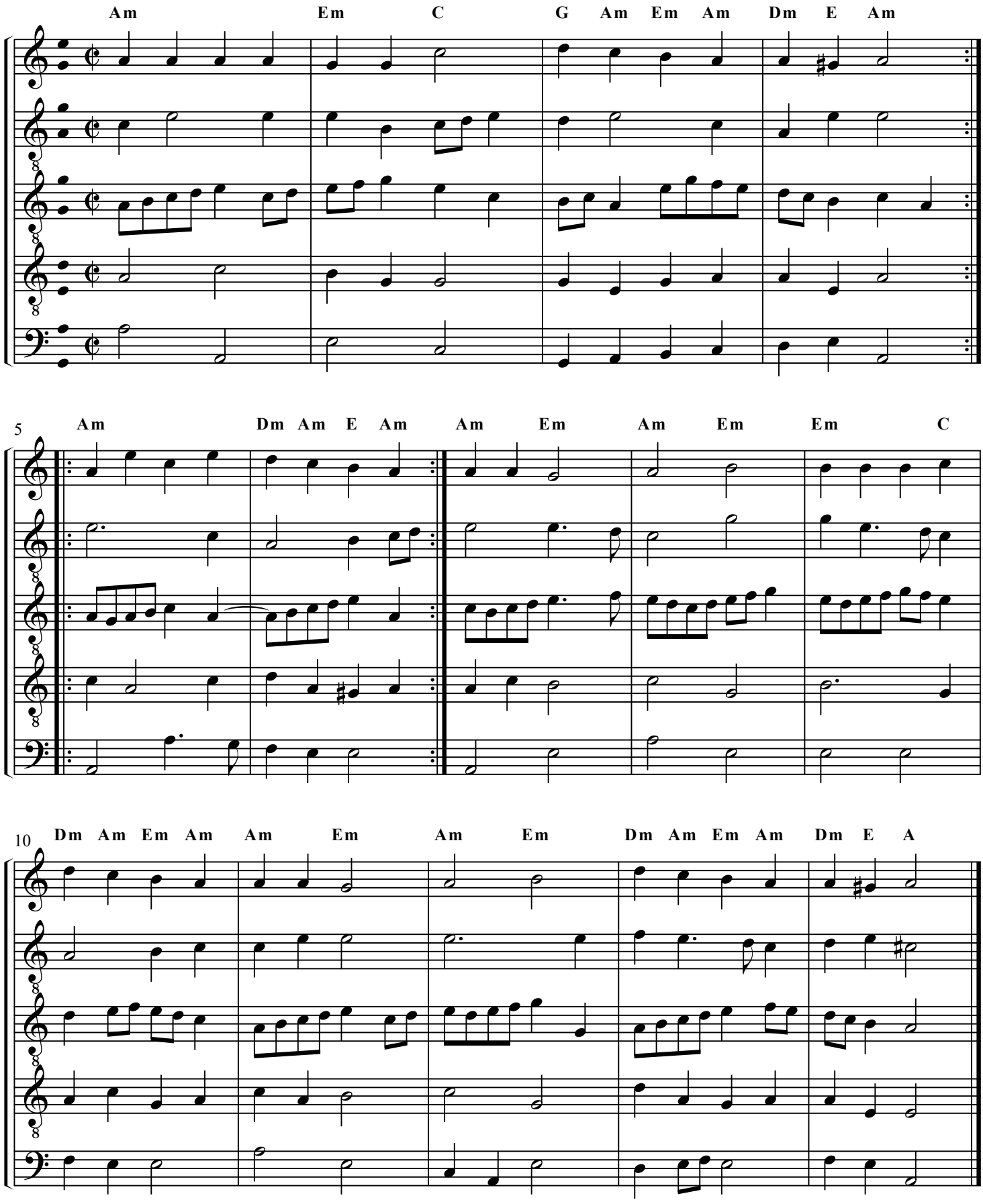
Pierre Francisque Caroubel
(before 1576-1611)
Terpsichore, 1612



Branle des Lavandieres

Washerwomen's Branle

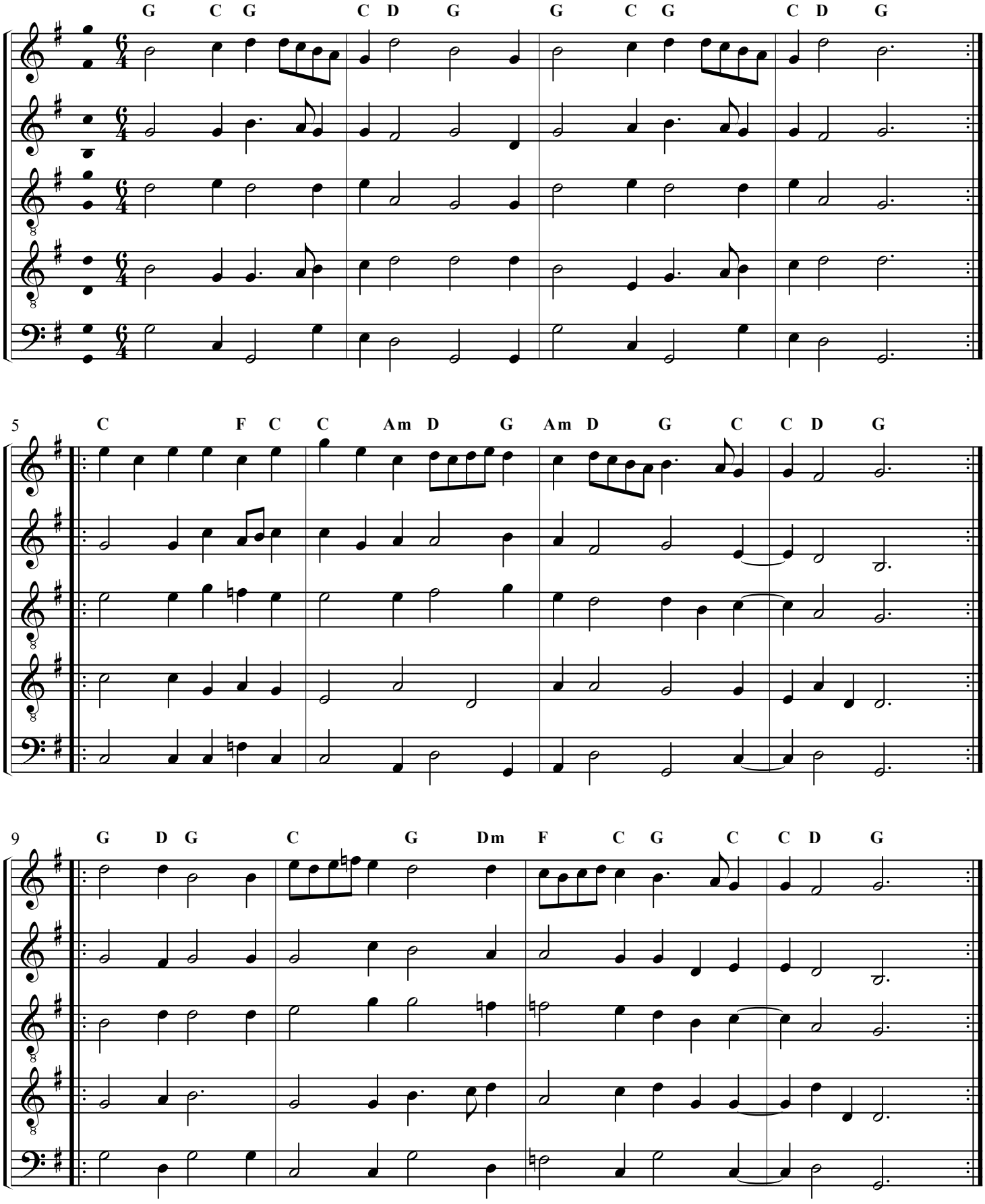
Thoinot Arbeau (1520-1595)
Orchesographie, 1589



Bransle double de Poictou 2

I

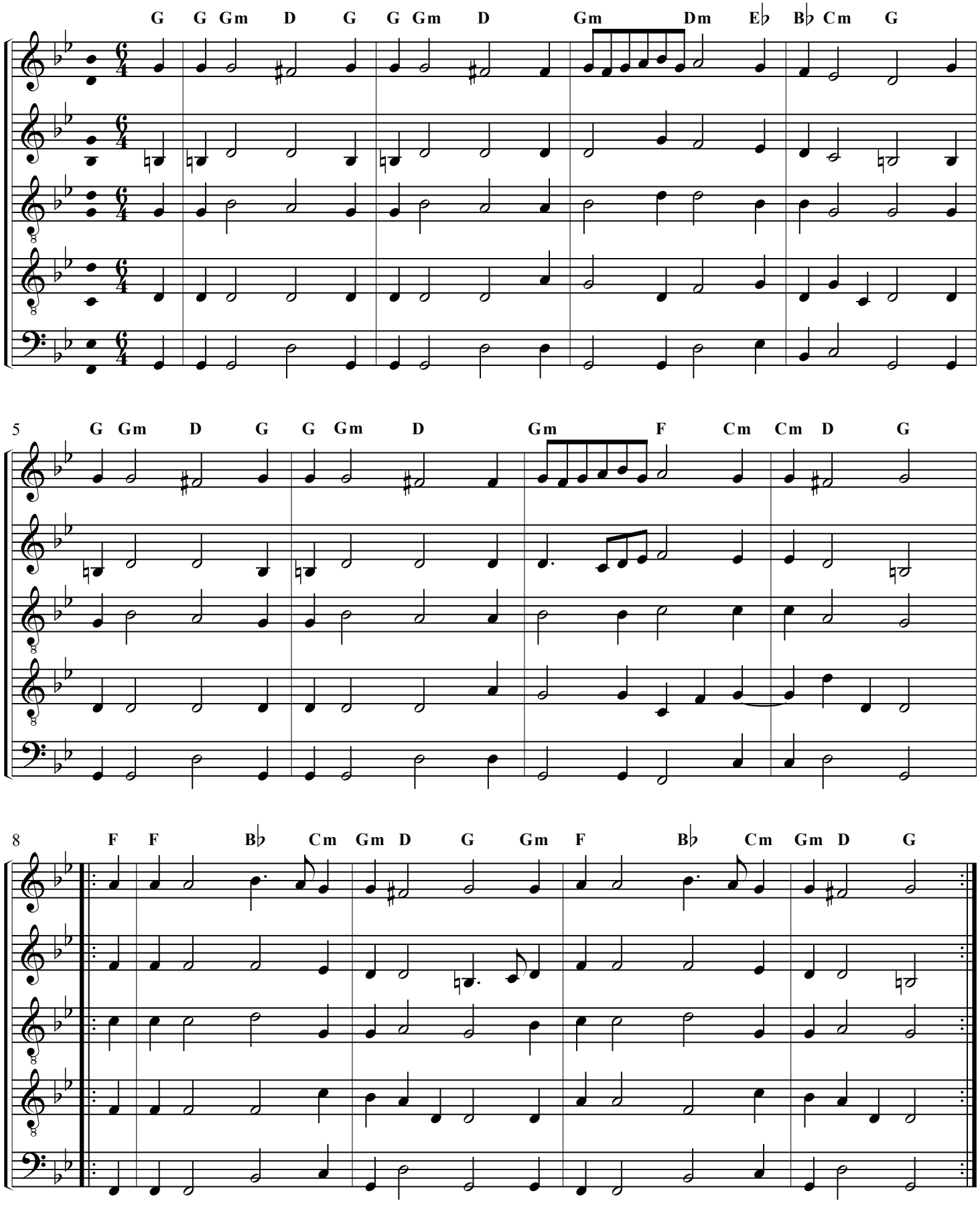
Pierre Francisque Caroubel
(before 1576-1611)
Terpsichore, 1612



Bransle Gay 2

I

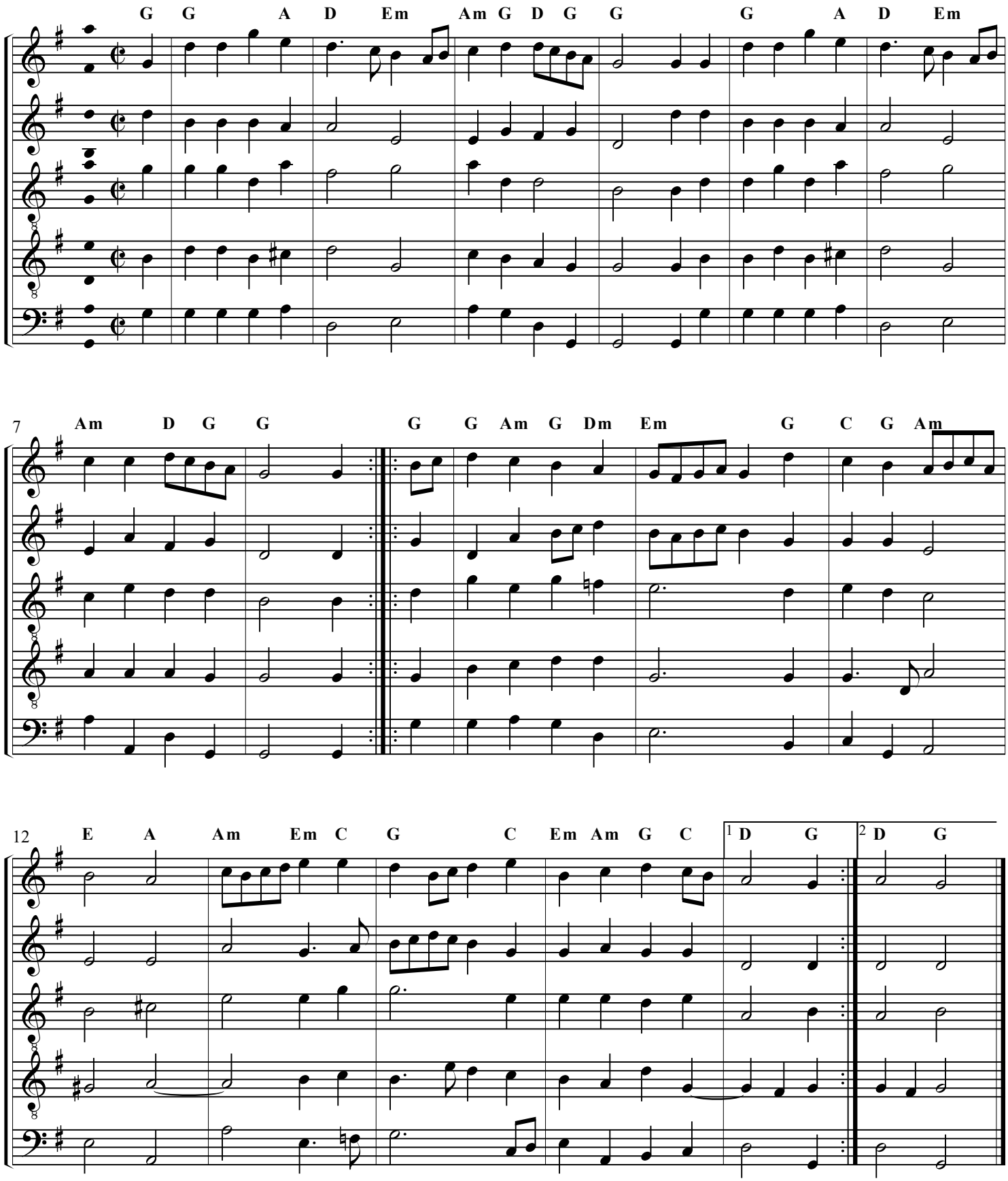
Pierre Francisque Caroubel
(before 1576-1611)
Terpsichore, 1612



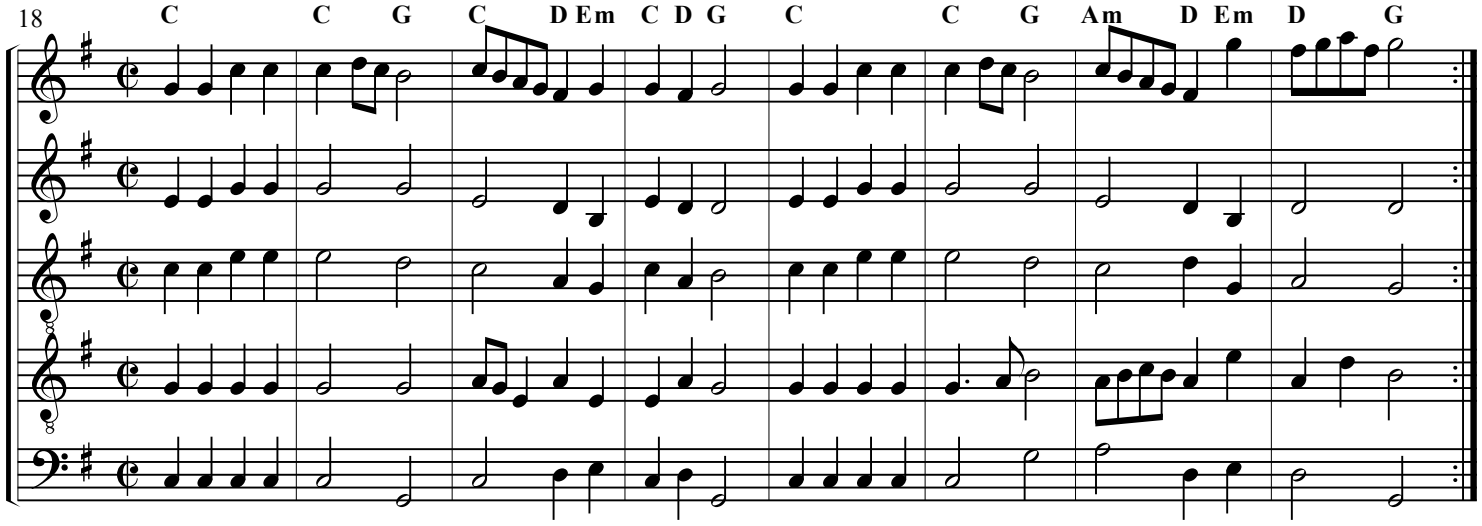
Bransle de Villages Suite XIV

Michael Praetorius (c.1571-1621)
Terpsichore, 1612

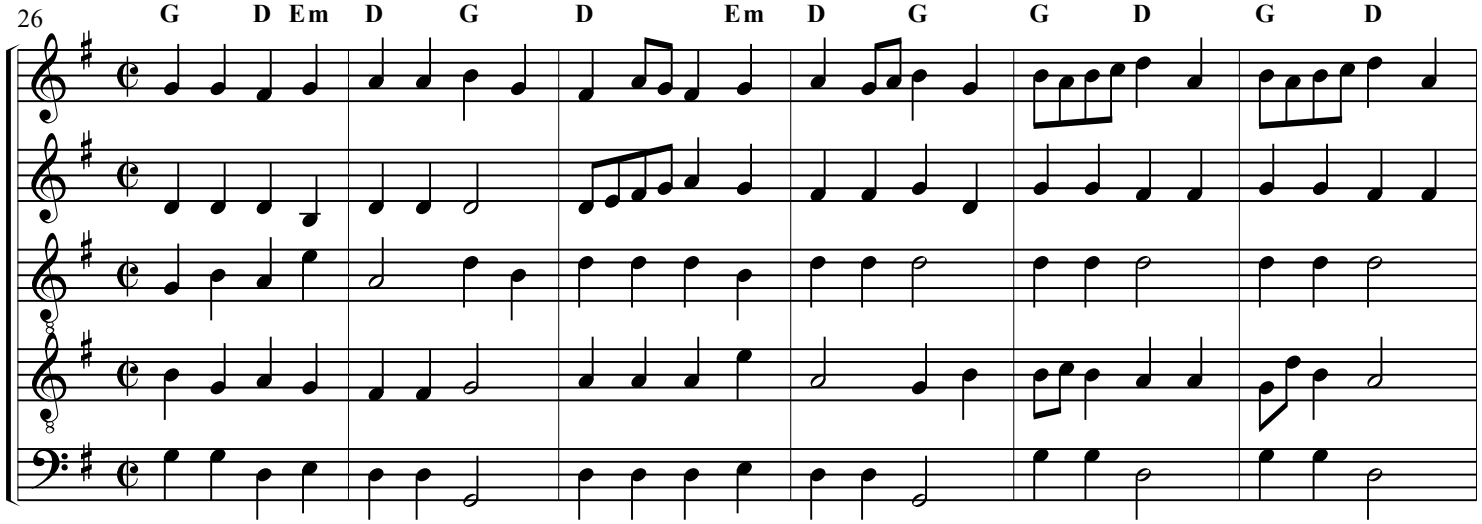
Bransle de Villages 1

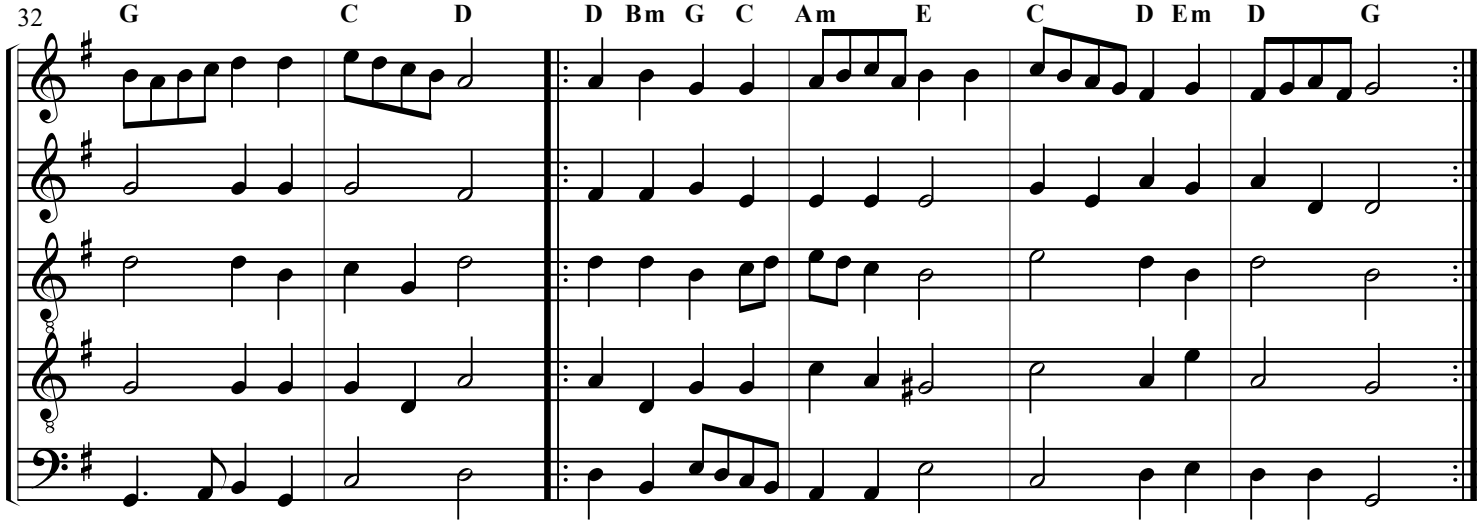


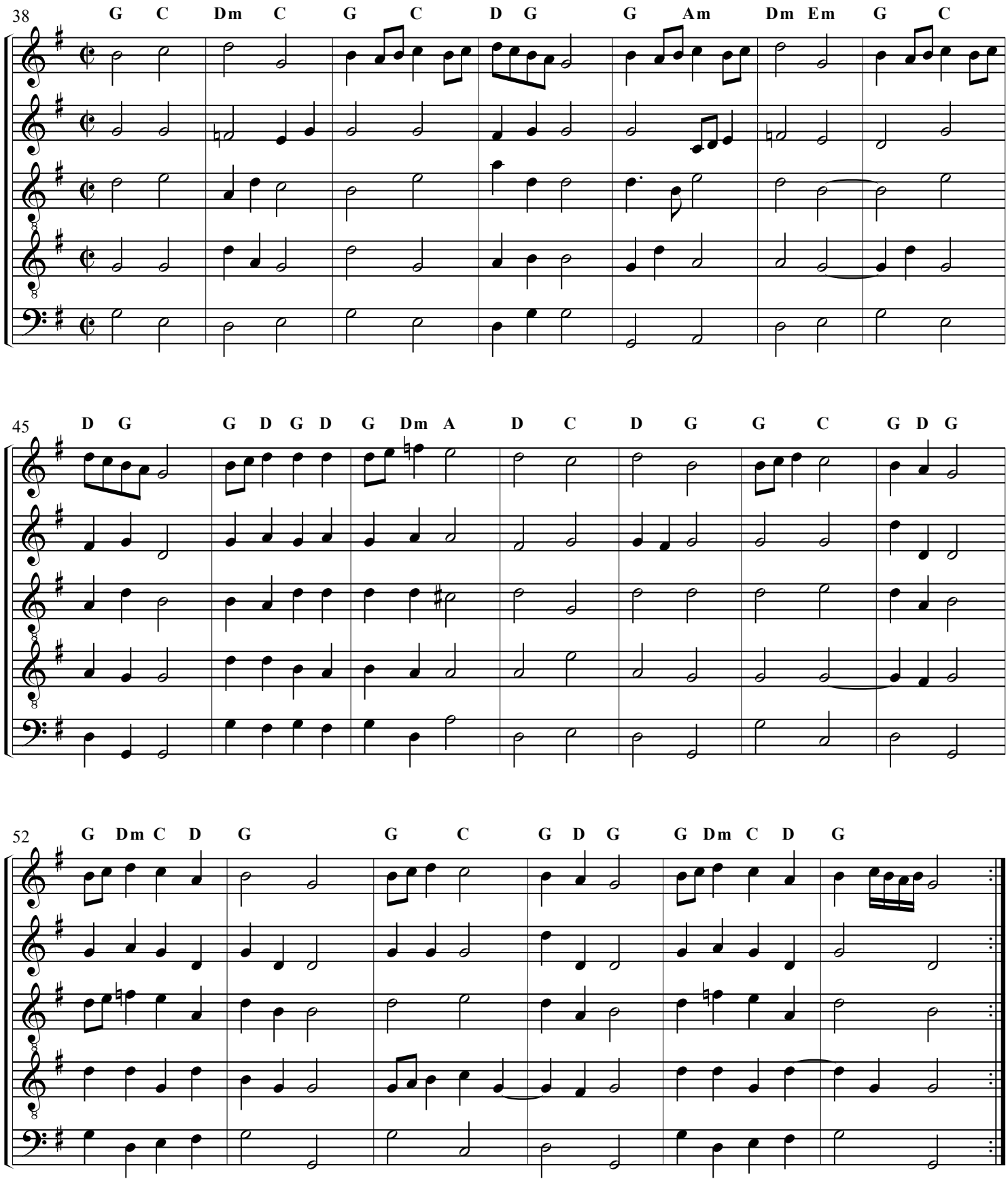
Bransle de Villages 2

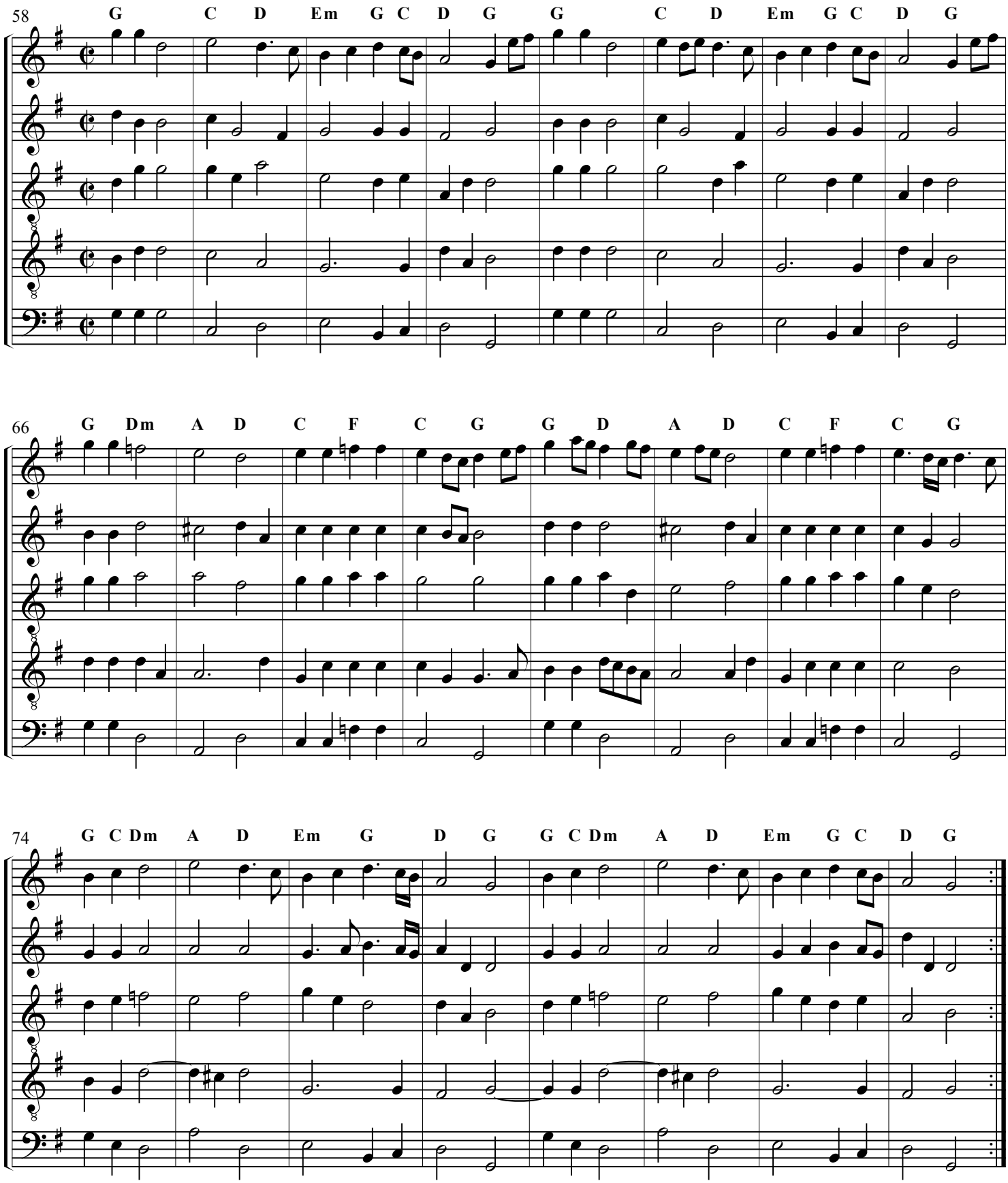


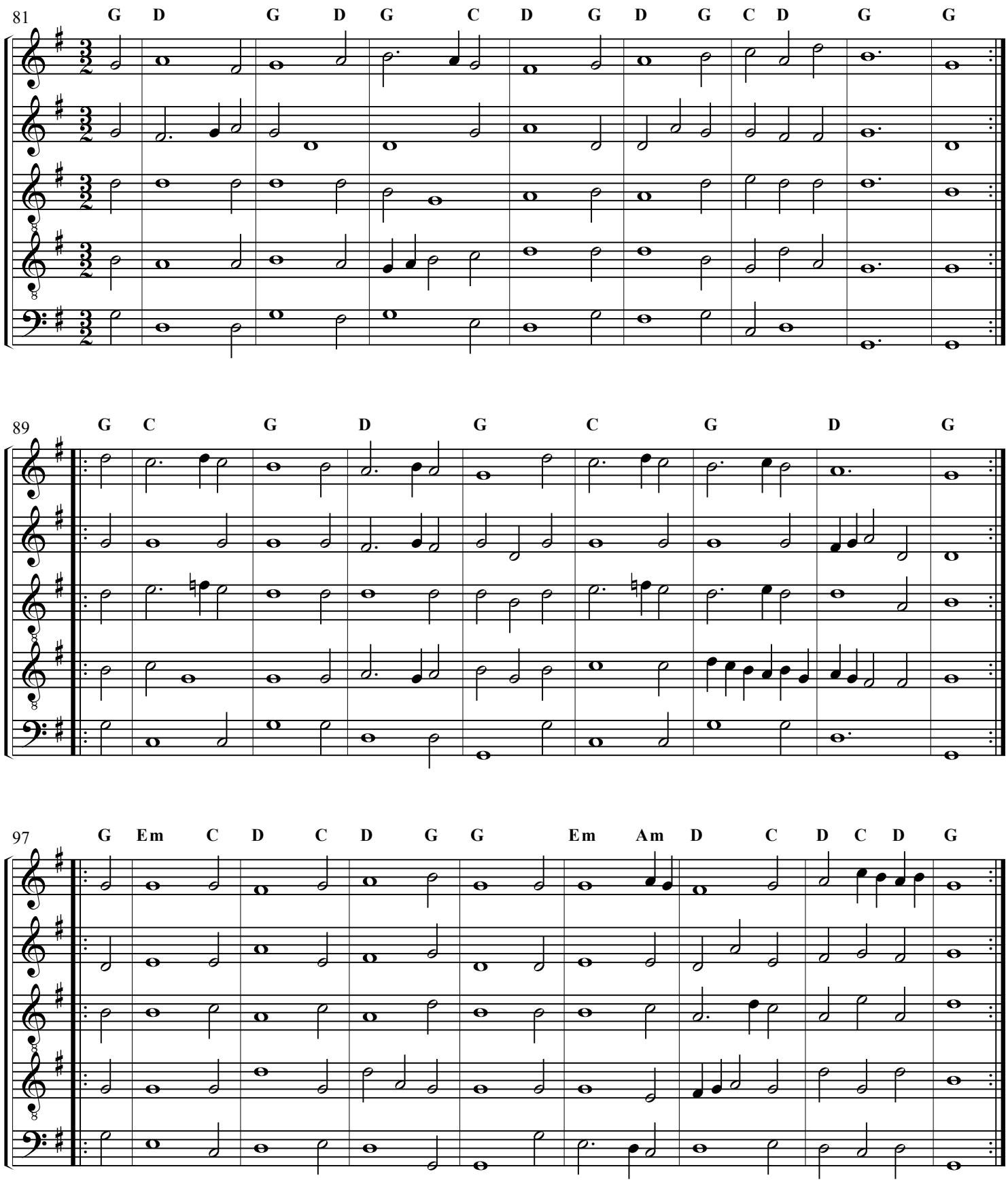
Bransle de Villages 3

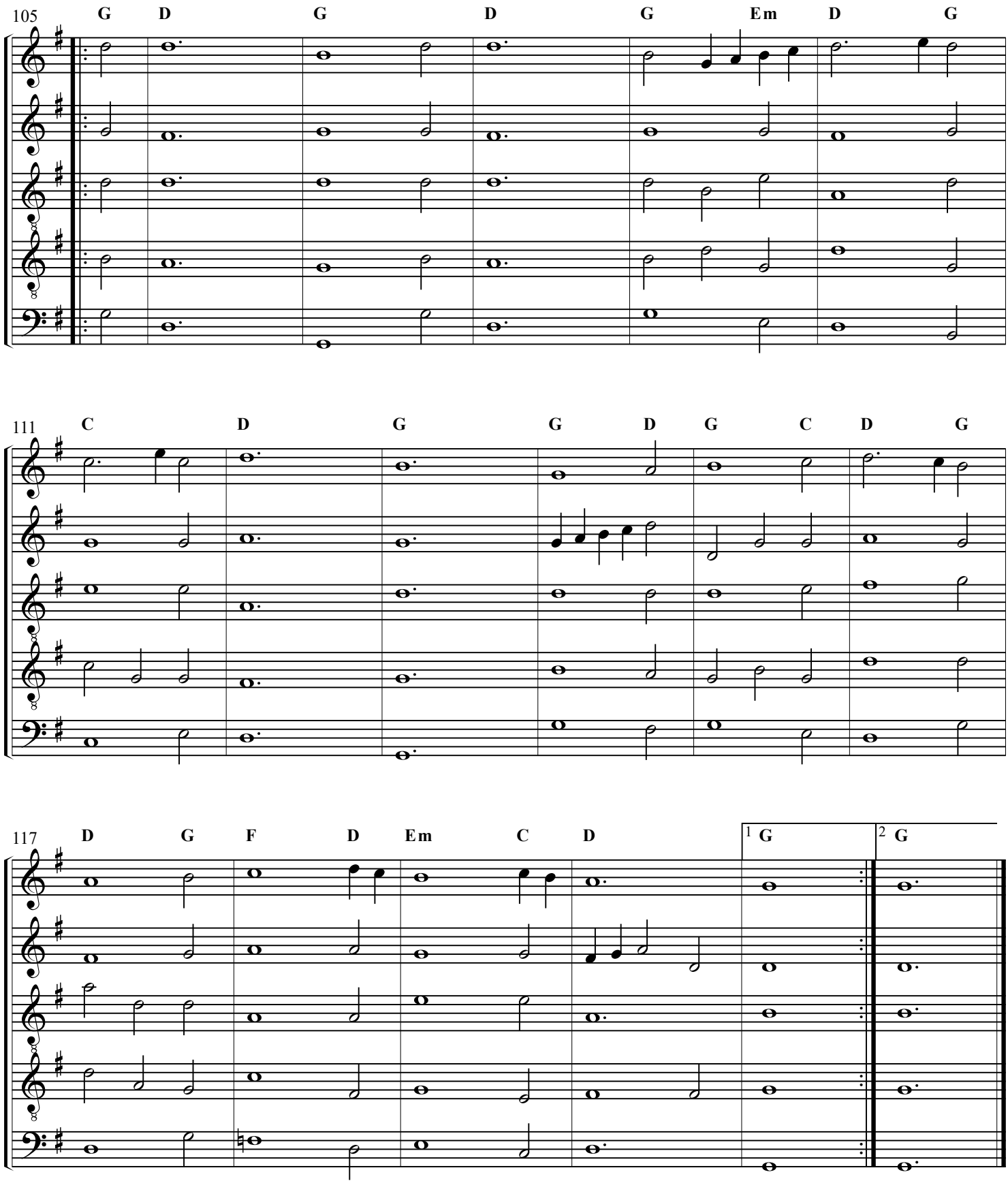





38
G C Dm C G C D G G Am Dm Em G C
45
D G G D G D G Dm A D C D G G C G D G
52
G Dm C D G G C G D G G Dm C D G


58
G C D Em G C D G G C D Em G C D G
66
G Dm A D C F C G G D A D C F C G
74
G C Dm A D Em G D G G C Dm A D Em G C D G

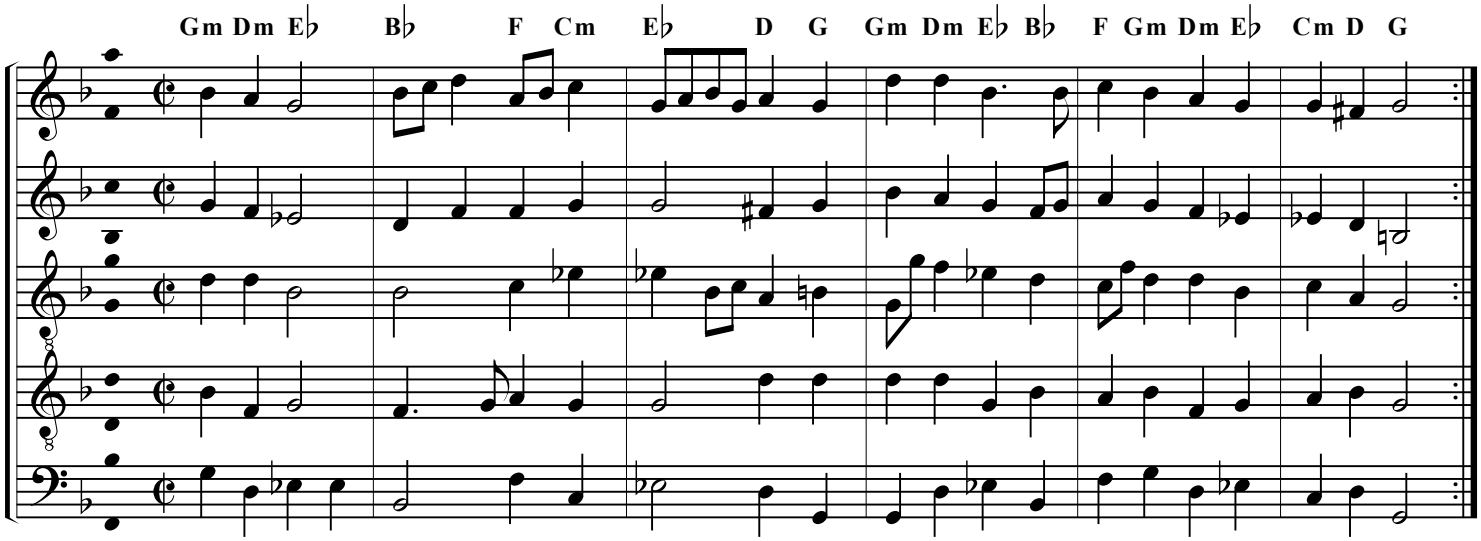

81
G D G D G C D G D G C D G G
89
G C G D G C G D G
97
G Em C D C D G G Em Am D C D C D G

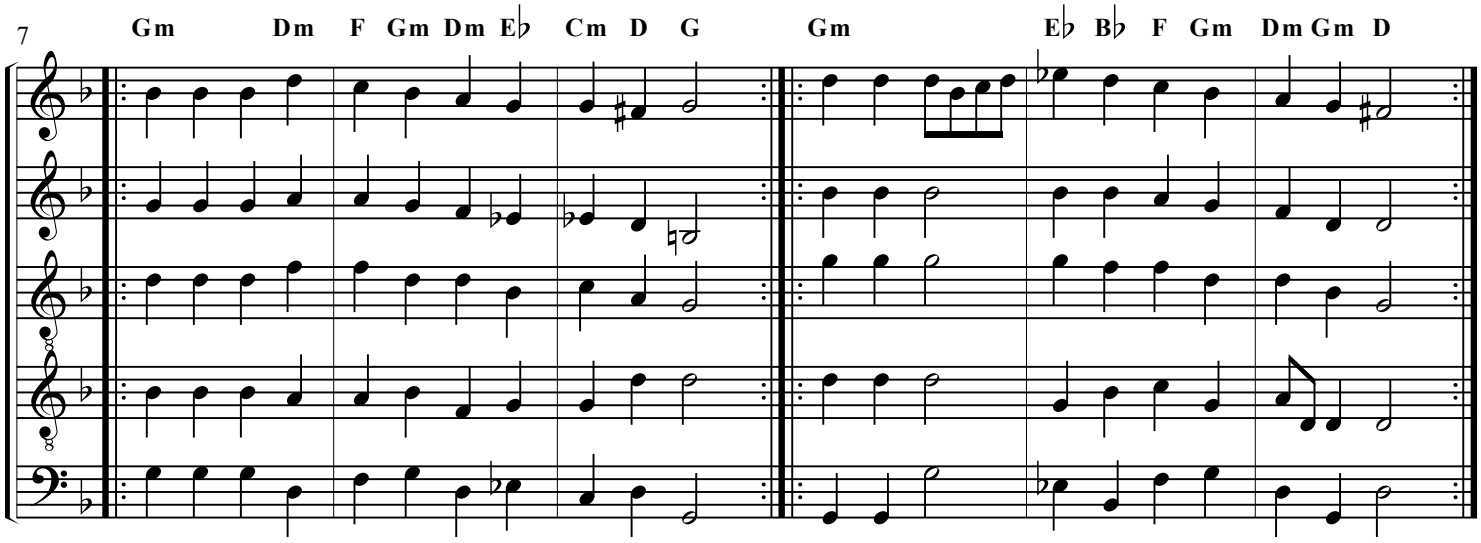

105
G D G D G Em D G
111
C D G G D G C D G
117
D G F D Em C D
1 G
2 G

Bransle suite I

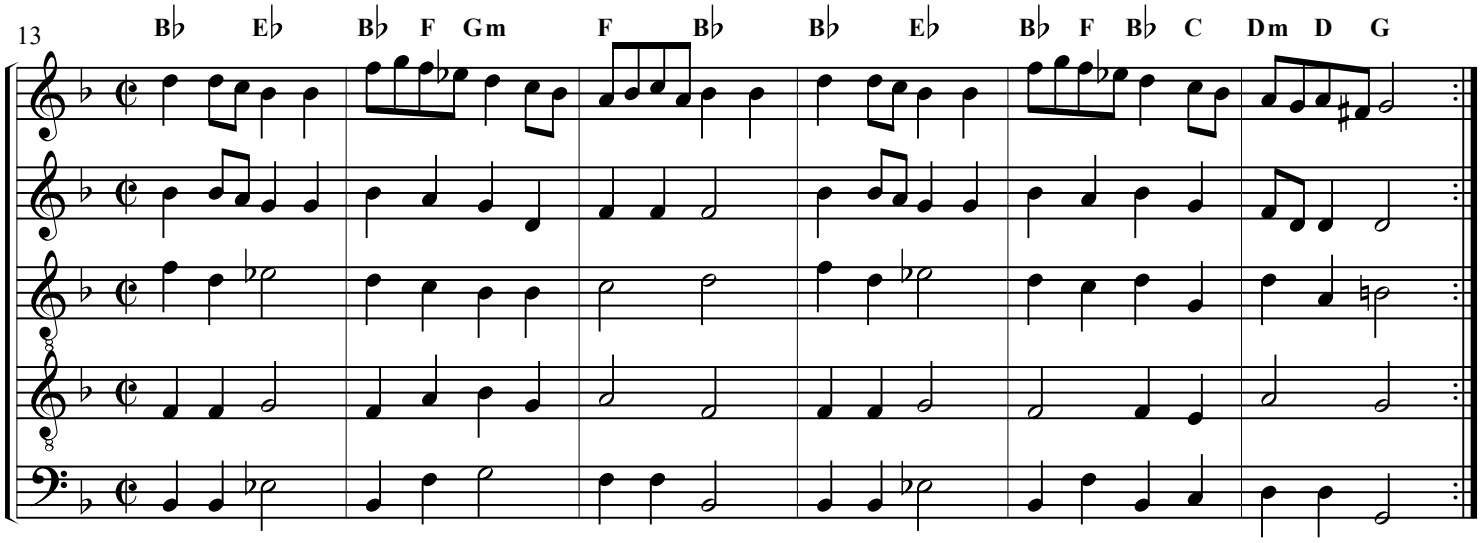
Pierre Francisque Caroubel
(before 1576-1611)
Terpsichore, 1612

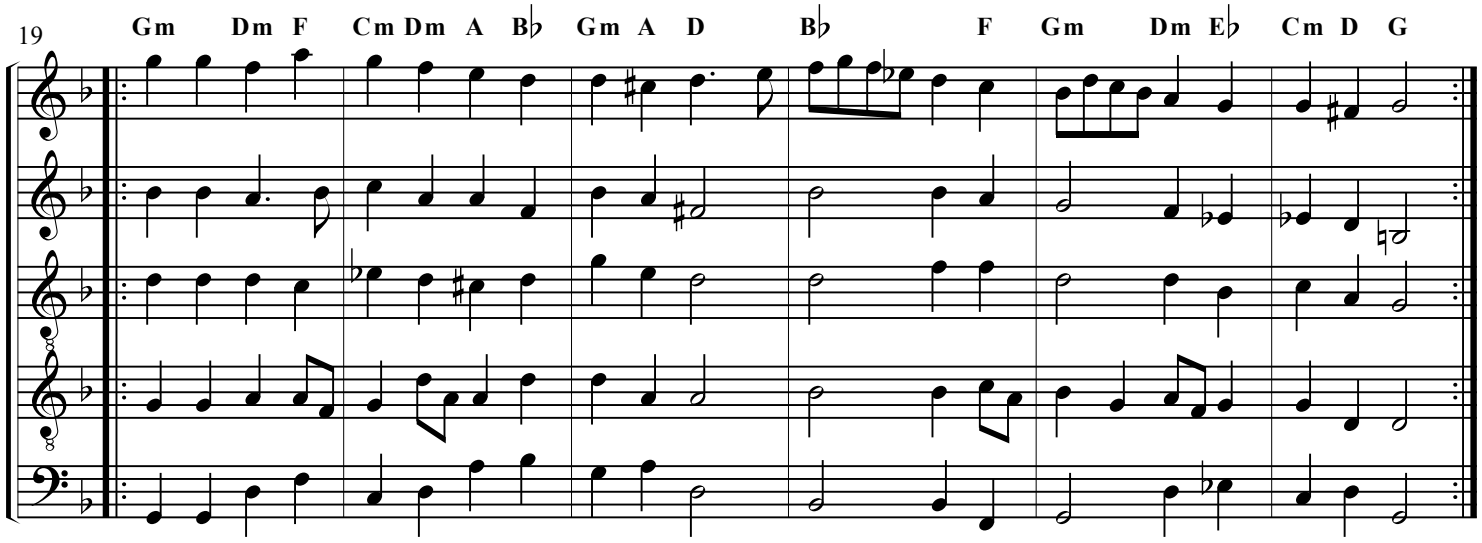
Bransle simple La, la, la, je ne l'ose dire



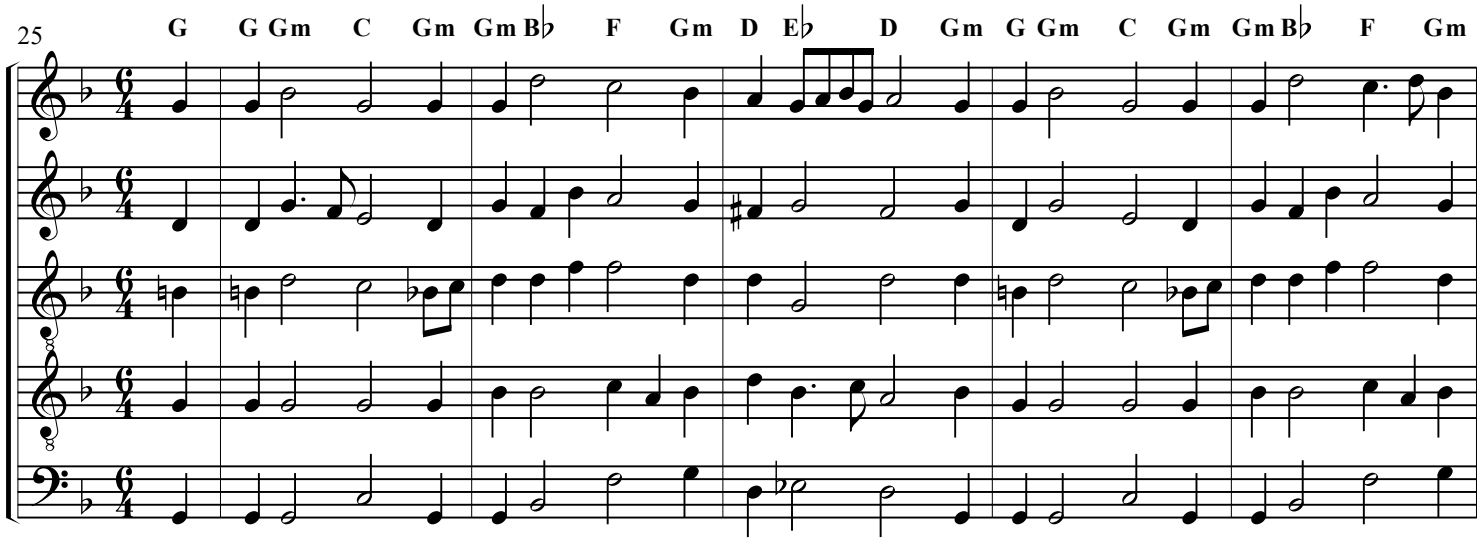


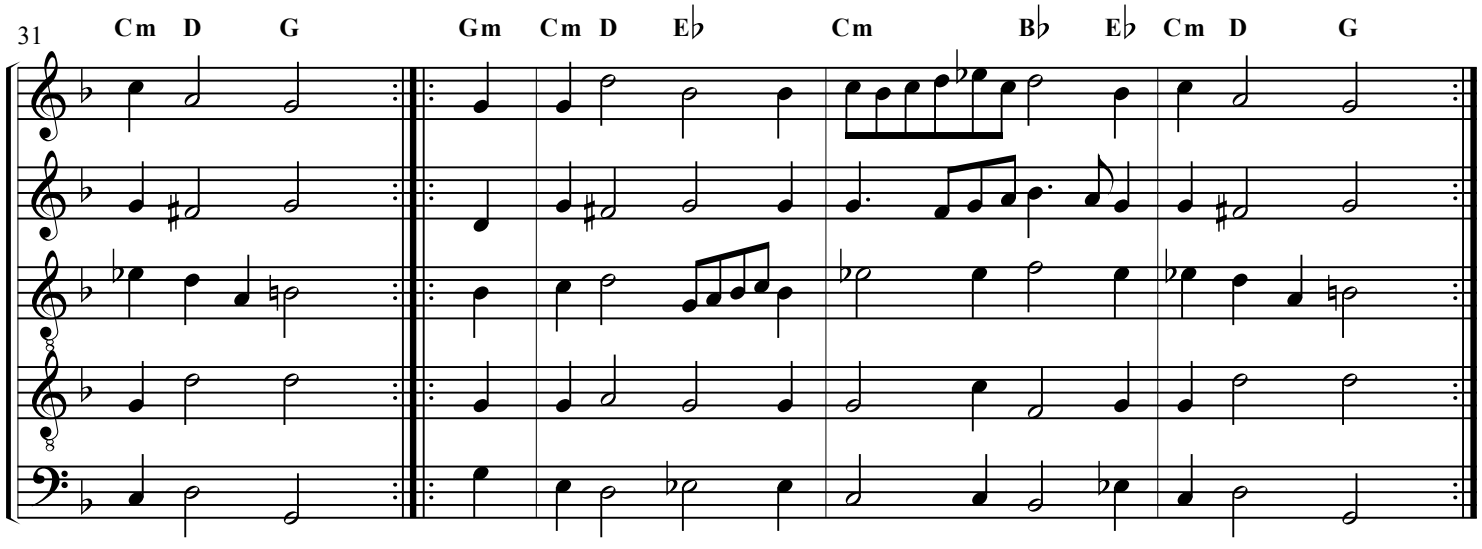
Bransle simple




19
Gm Dm F Cm Dm A B♭ Gm A D B♭ F Gm Dm E♭ Cm D G

Bransle gay

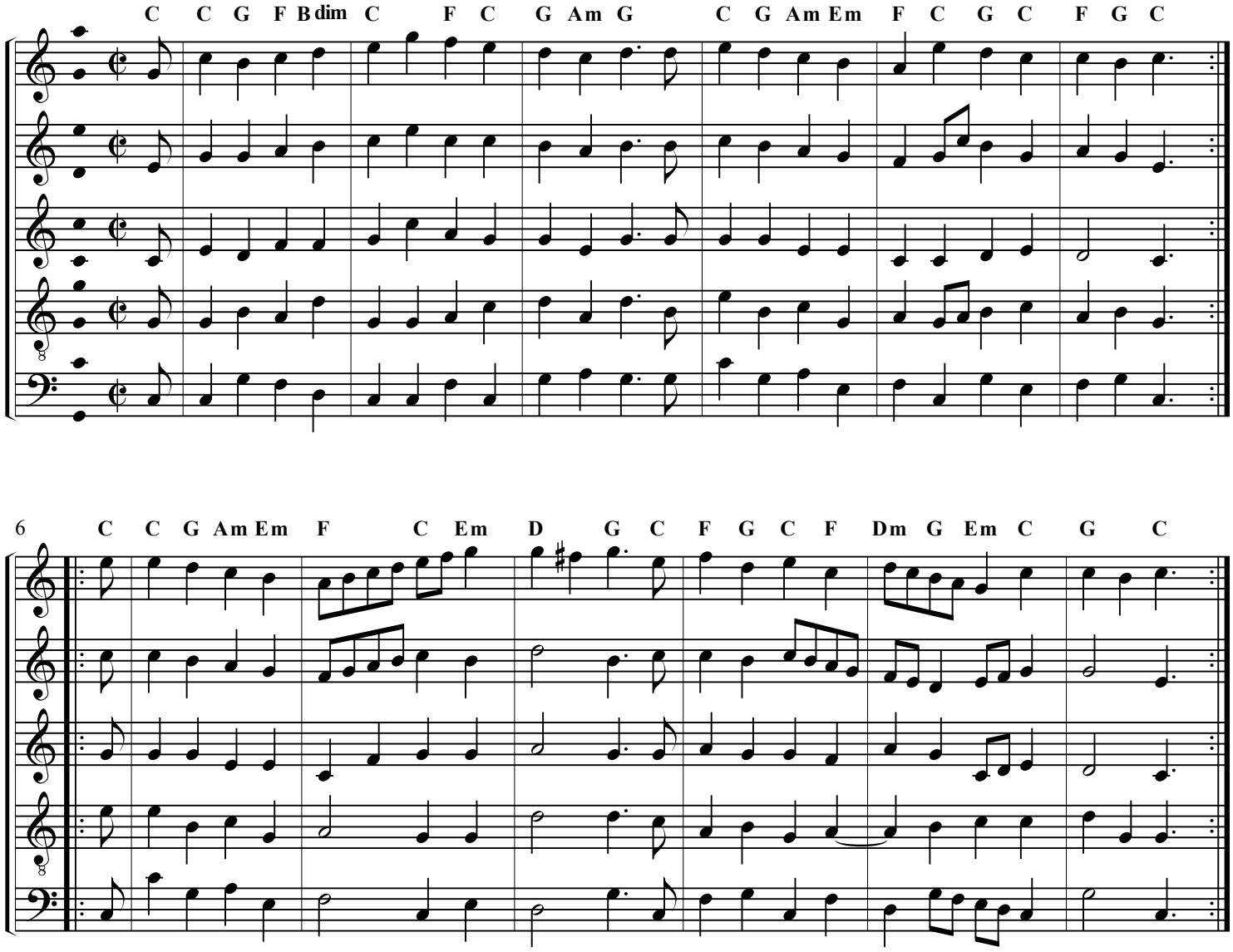

25
G G Gm C Gm Gm B♭ F Gm D E♭ D Gm G Gm C Gm Gm B♭ F Gm


31
Cm D G Gm Cm D E♭ Cm B♭ E♭ Cm D G

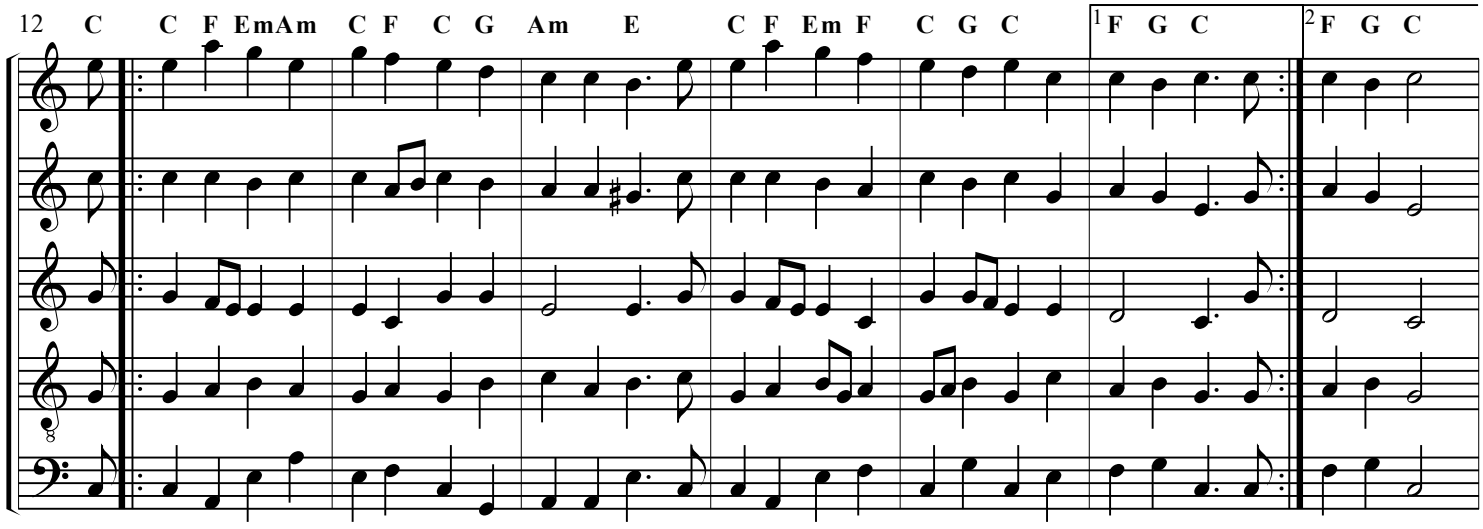
Bransle suite IV

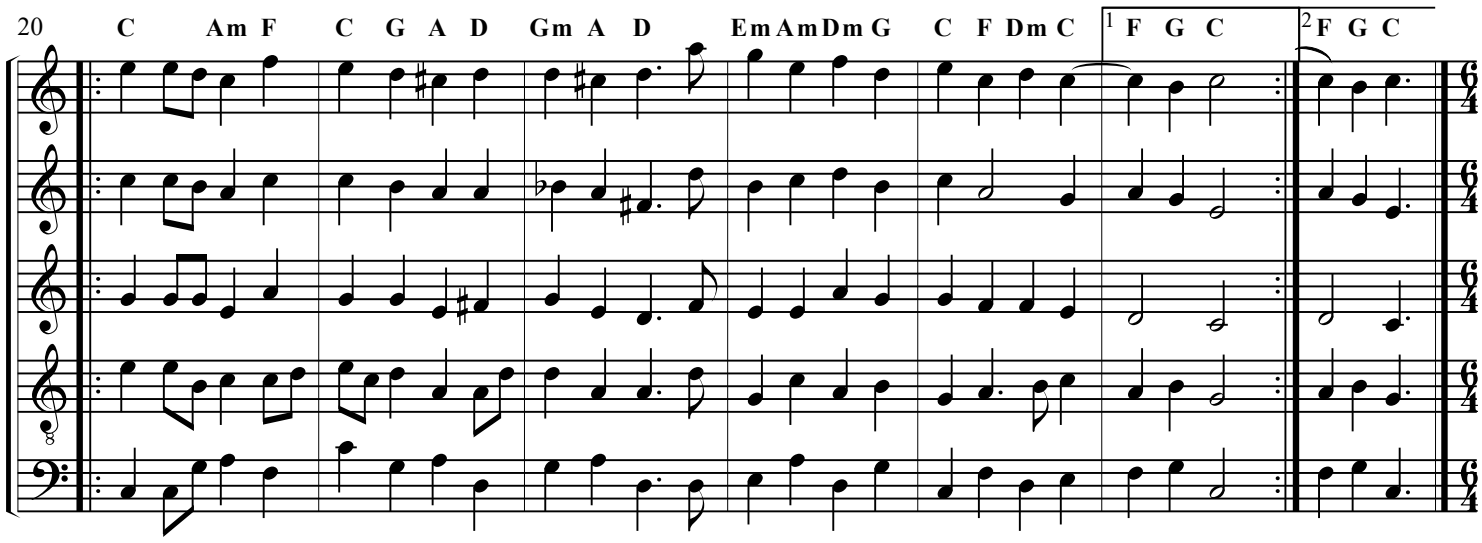
Pierre Francisque Caroubel
(before 1576-1611)
Terpsichore, 1612

Bransle simple

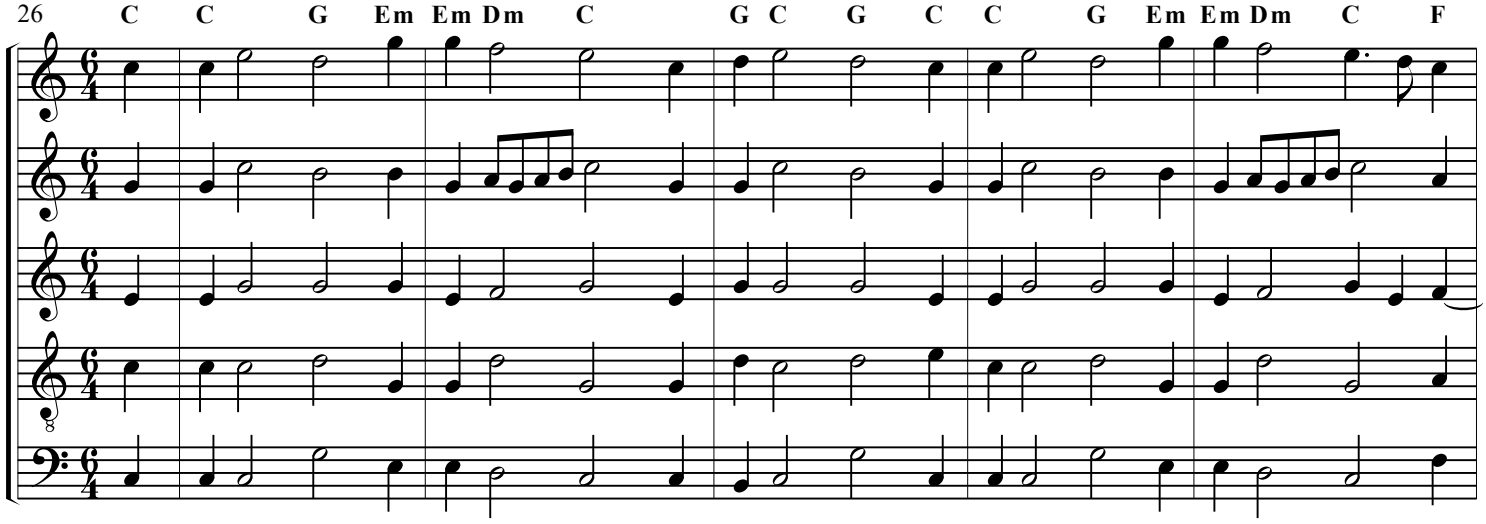


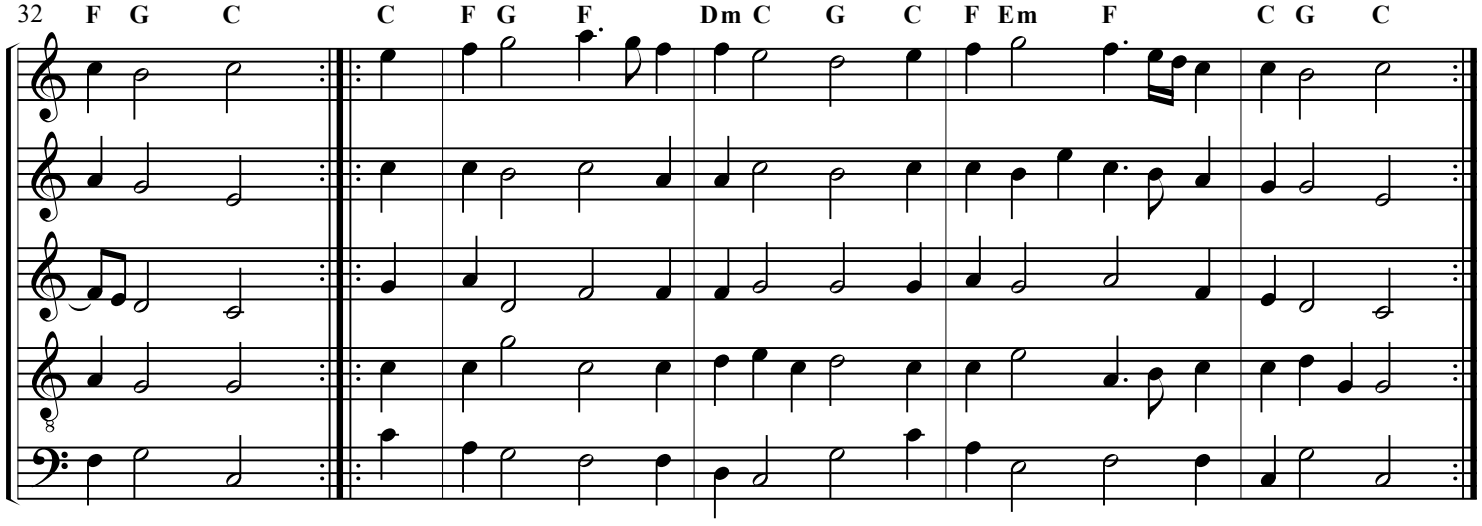
Bransle simple 2





Bransle Gay 1

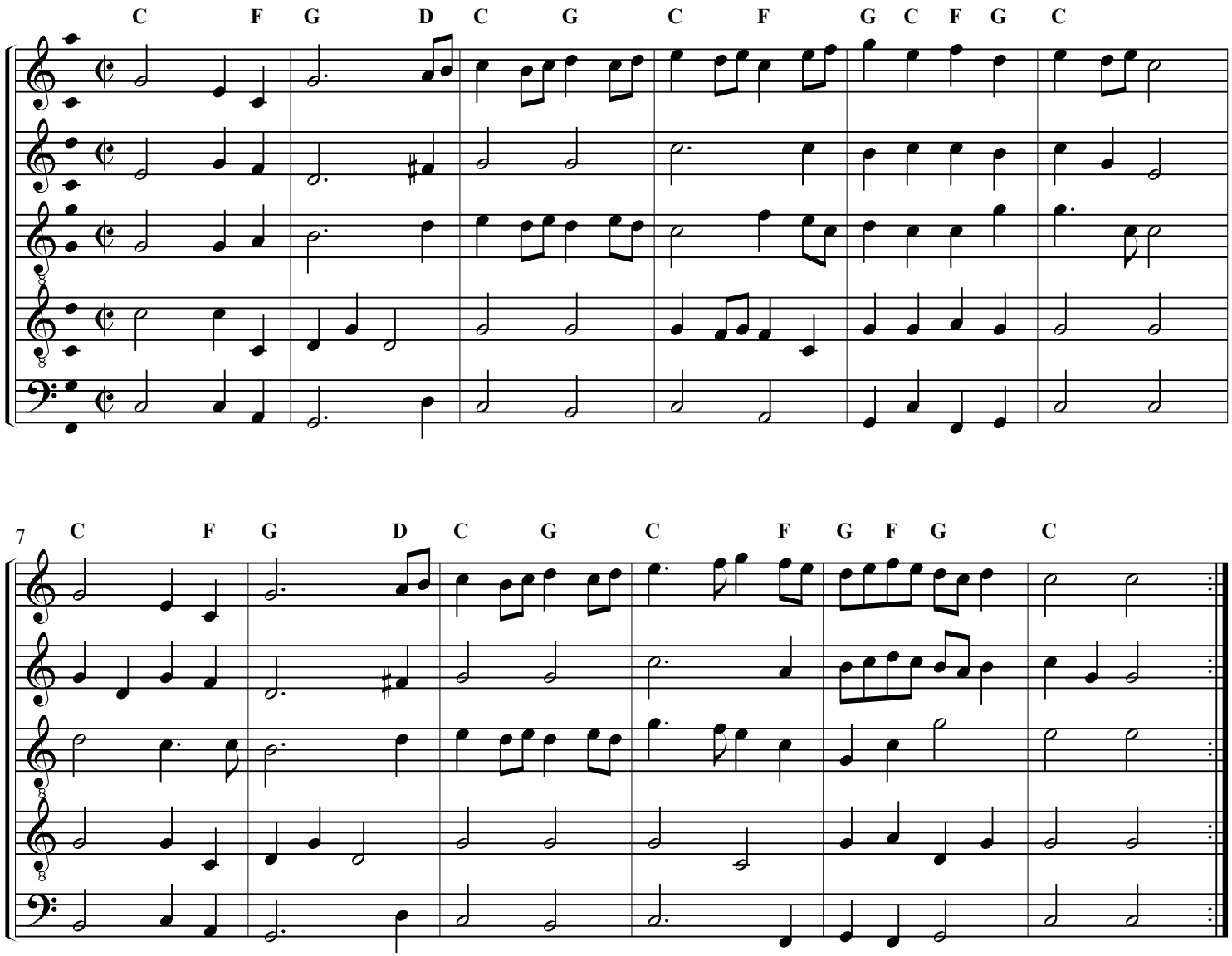




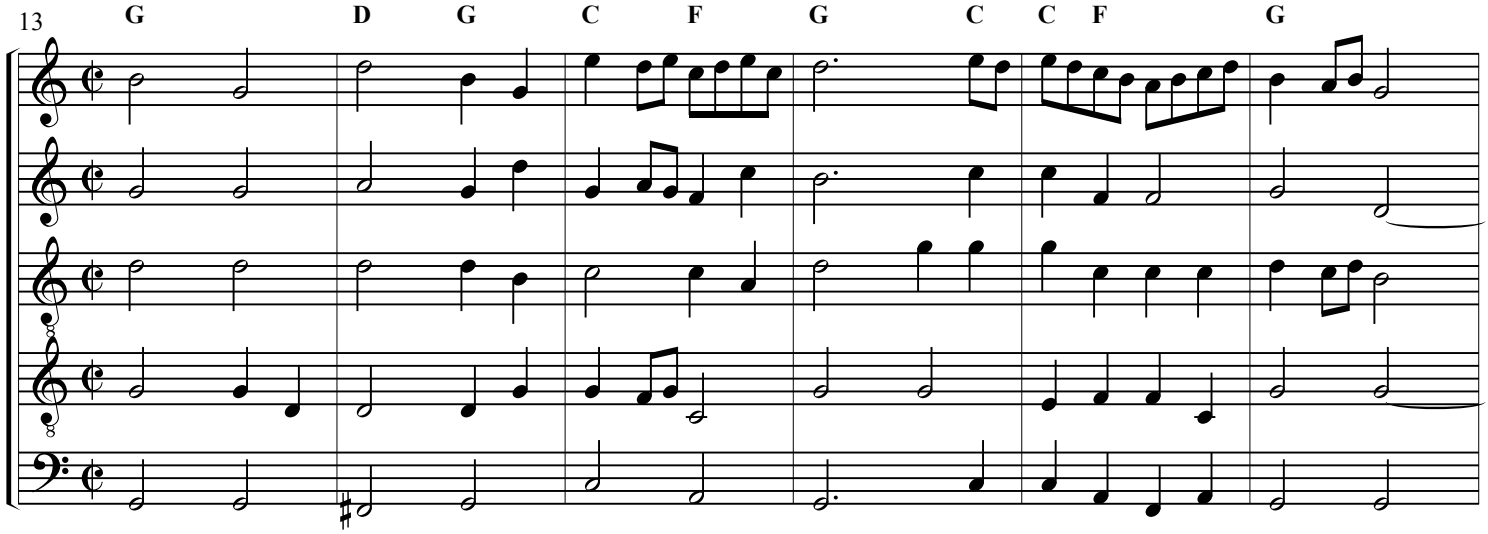
Bransle simple de Novelle suite II

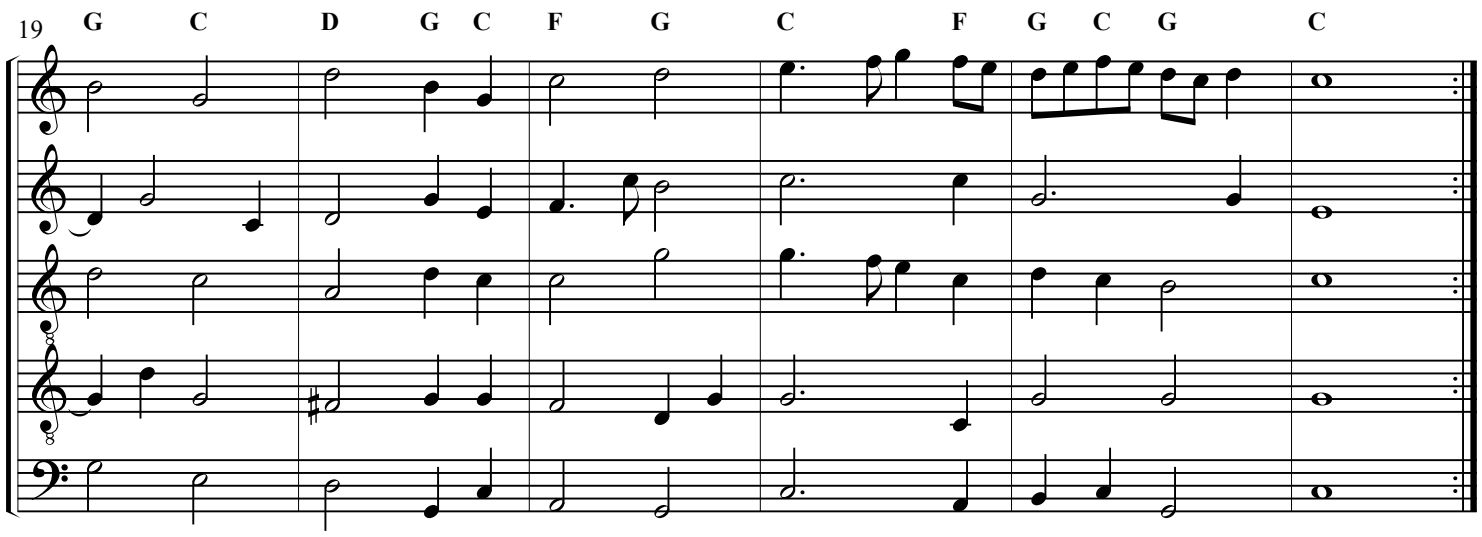
Michael Praetorius (c.1571-1621)
Terpsichore, 1612

Bransle simple de Novelle 3



Bransle simple de Novelle 2





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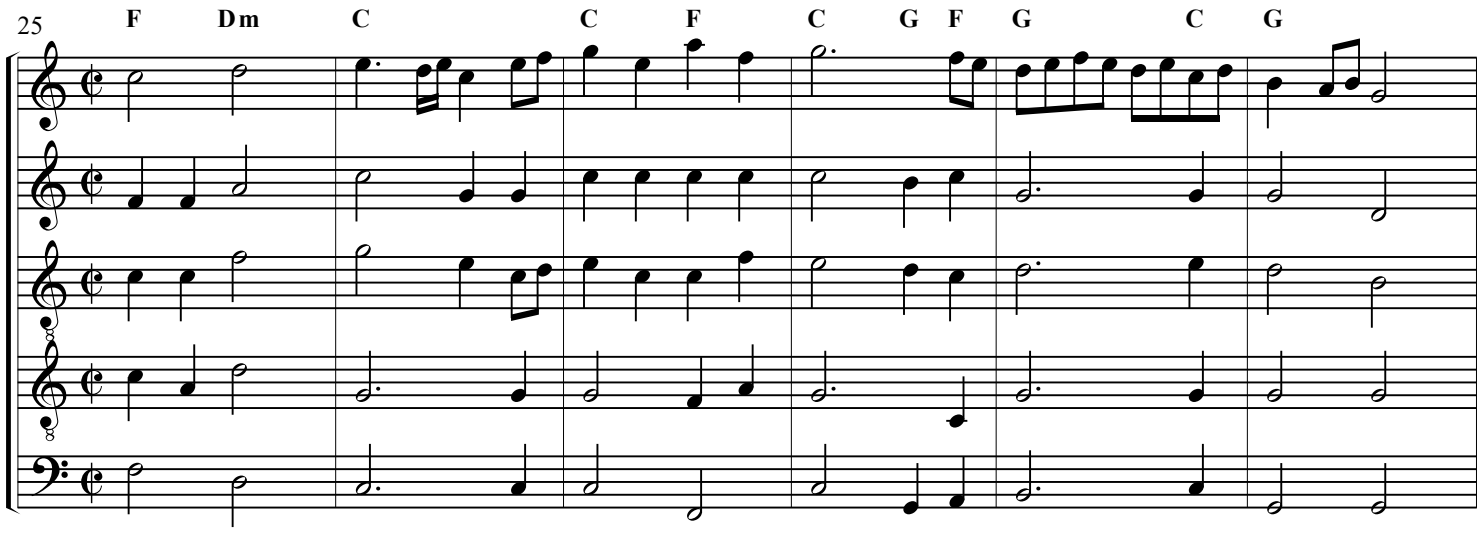
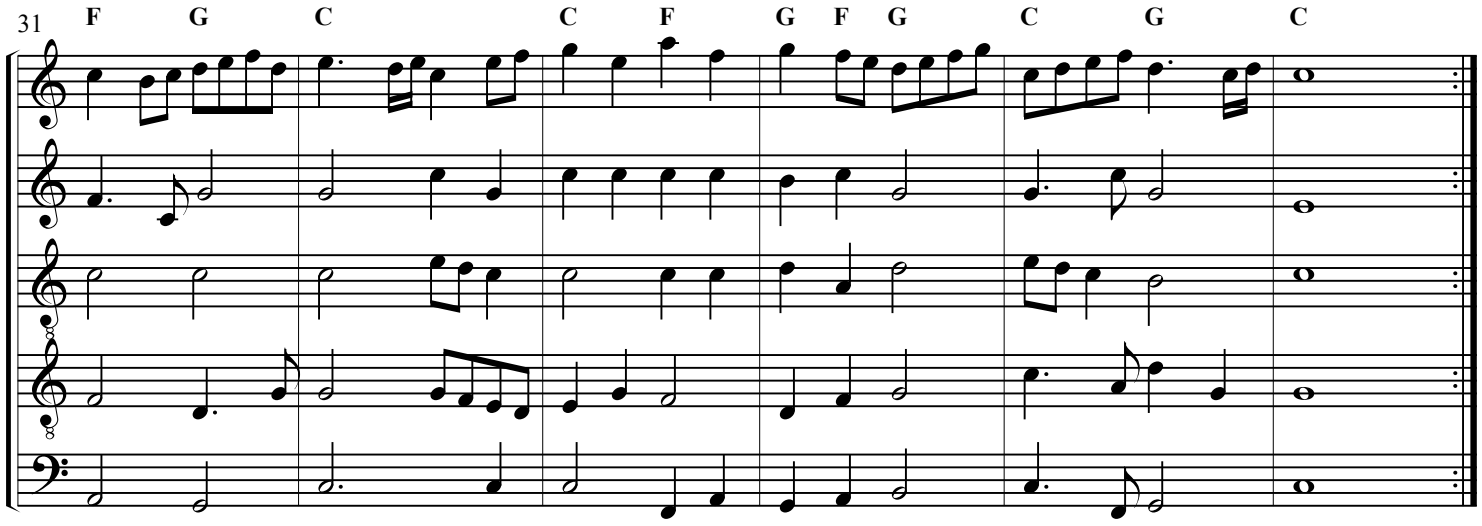
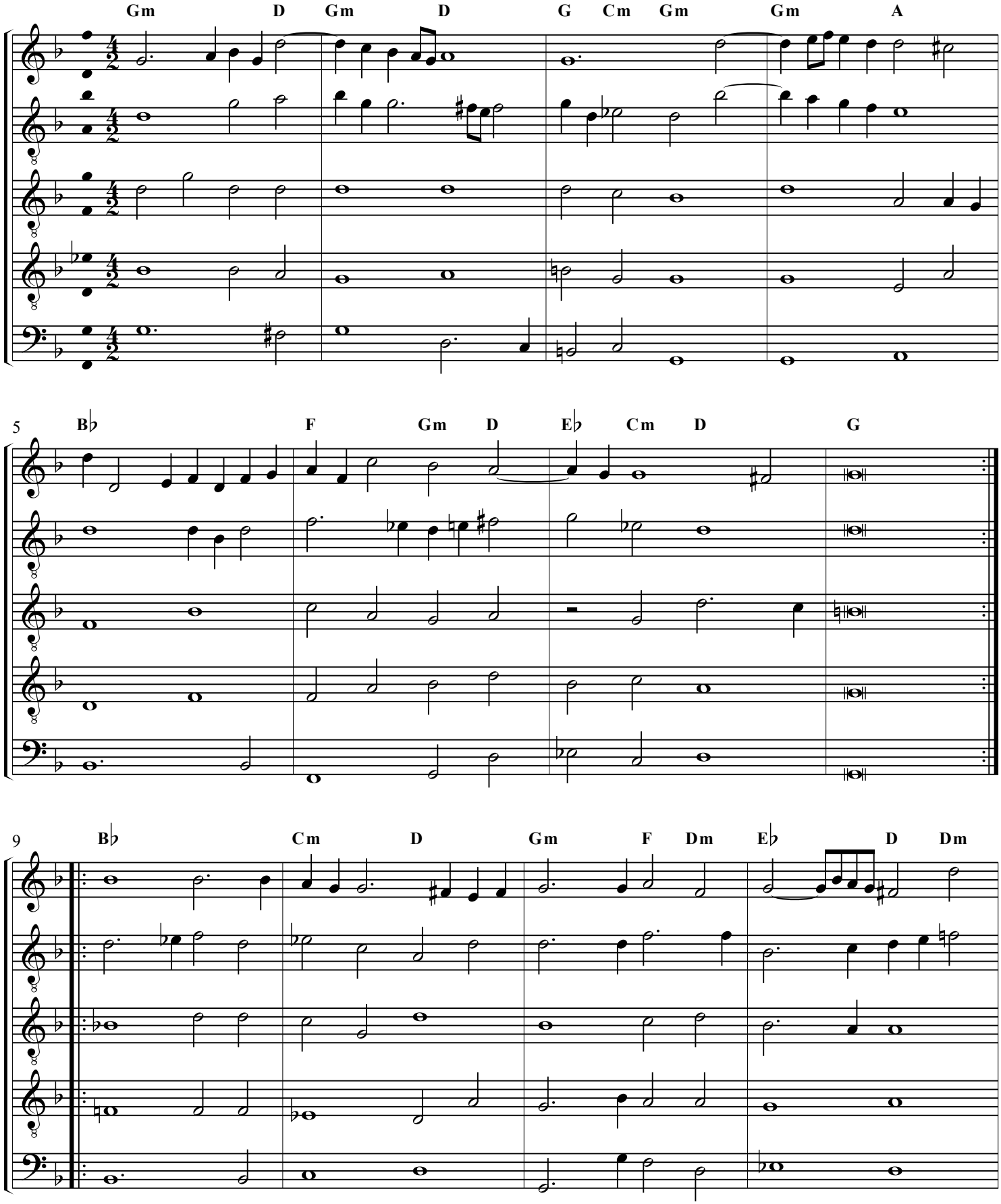


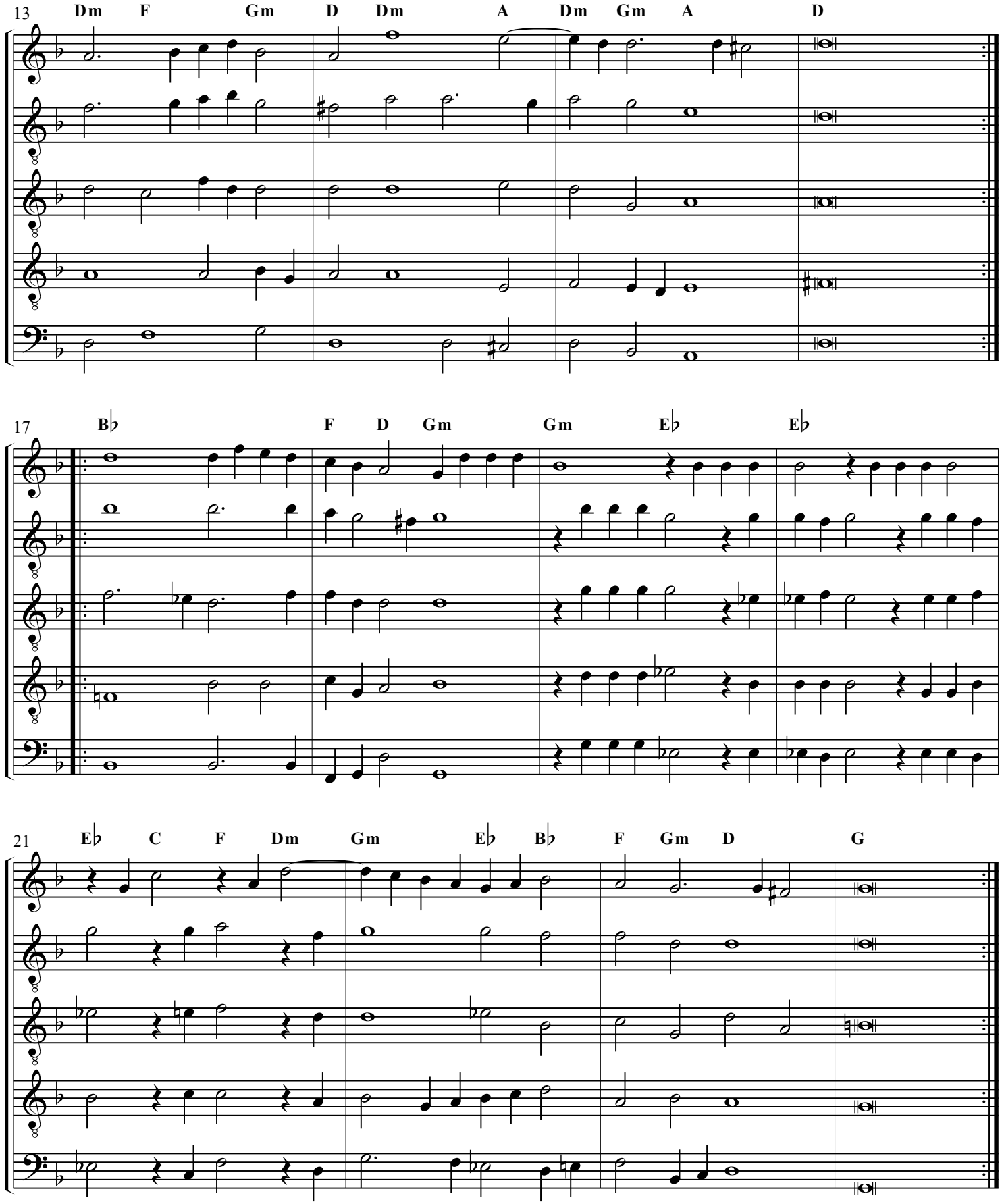


Captaine Pipers Pavin

John Dowland (1563-1626)
Consort Lessons, 1599 & 1611,
Thomas Morley (1558-1603)
& lute manuscripts

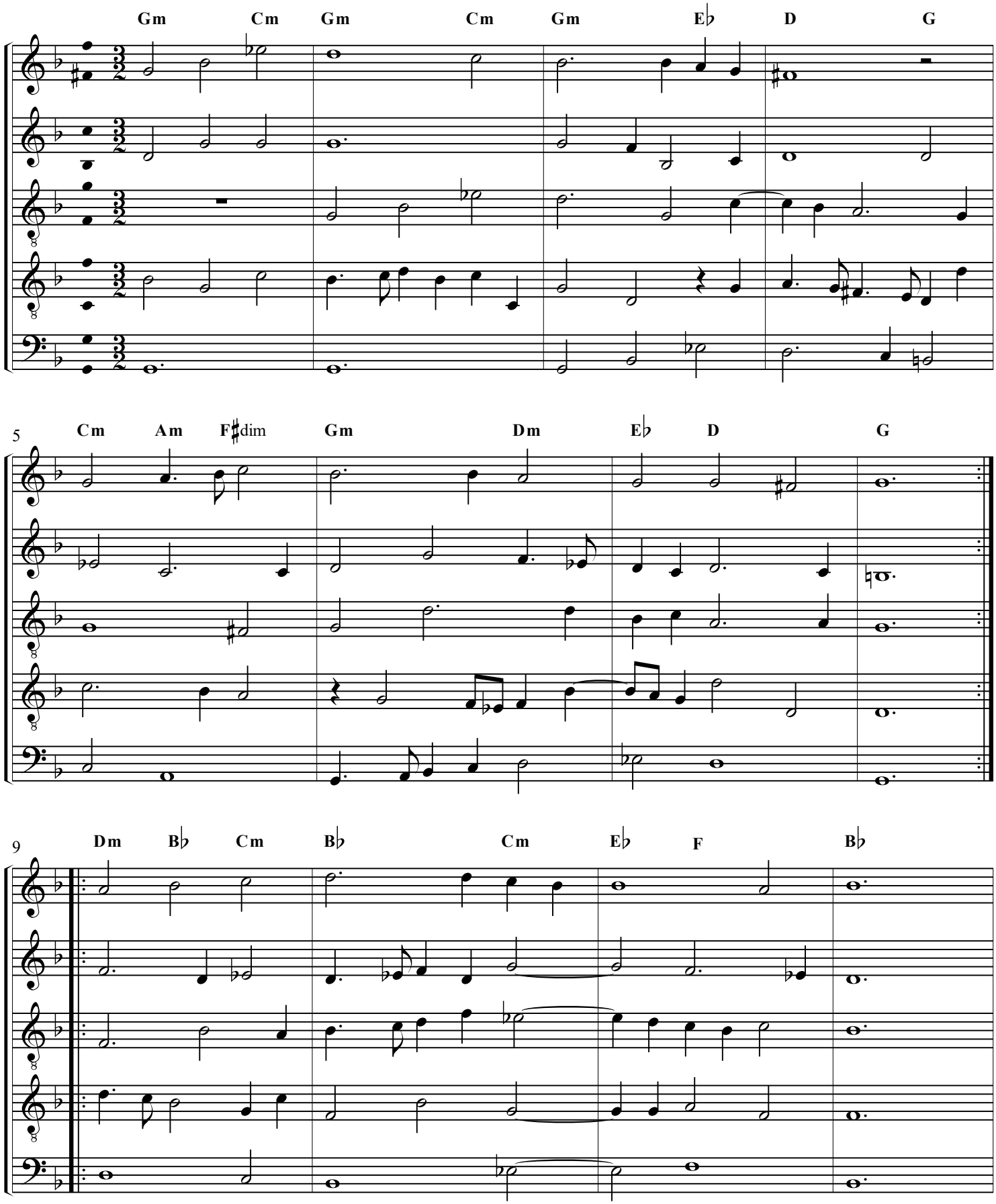


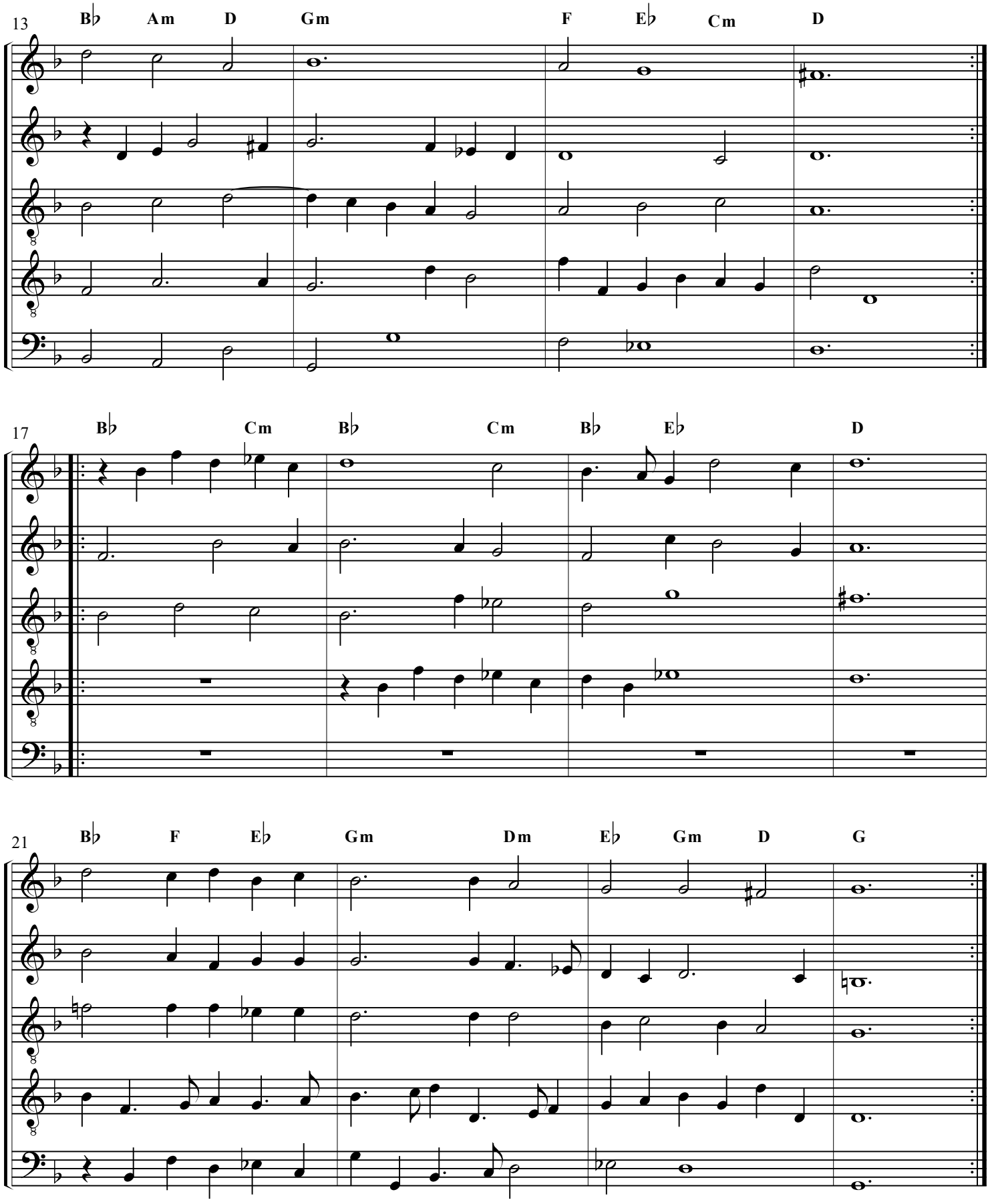
Adapted by Steve Hendricks


13
Dm F Gm D Dm A Dm Gm A D
17
B♭ F D Gm Gm E♭ E♭
21
E♭ C F Dm Gm E♭ B♭ F Gm D G

Captaine Digorie Piper his Galiard

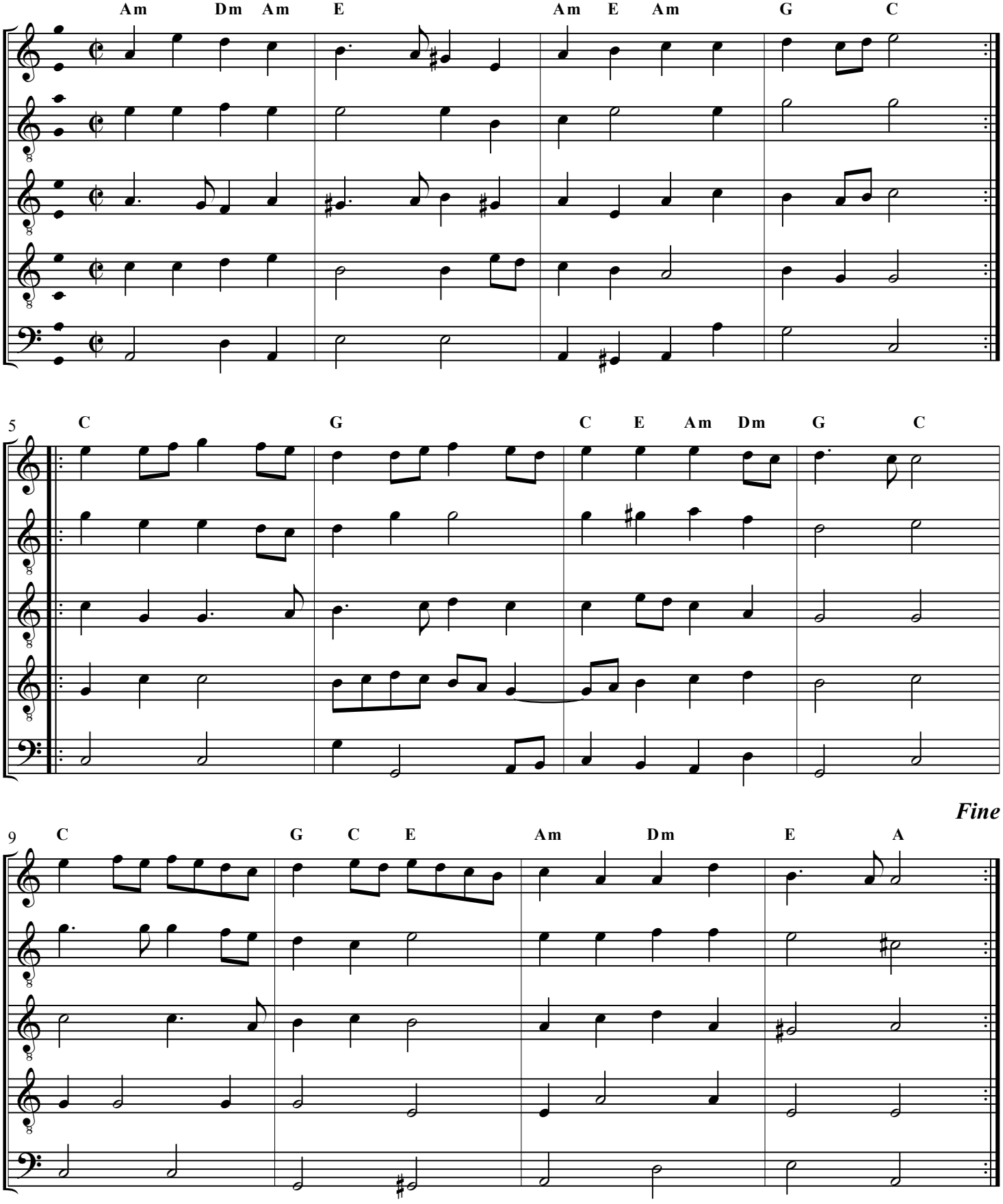
John Dowland (1563-1626)
Lachrimae, or Seaven Teares, 1605

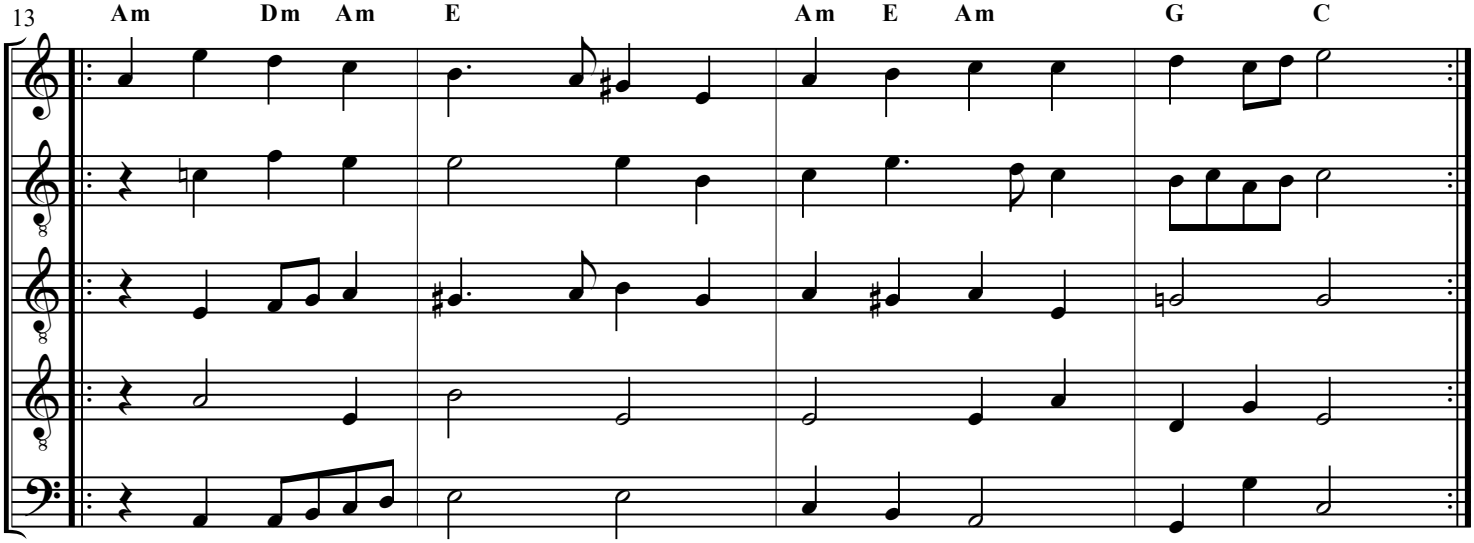


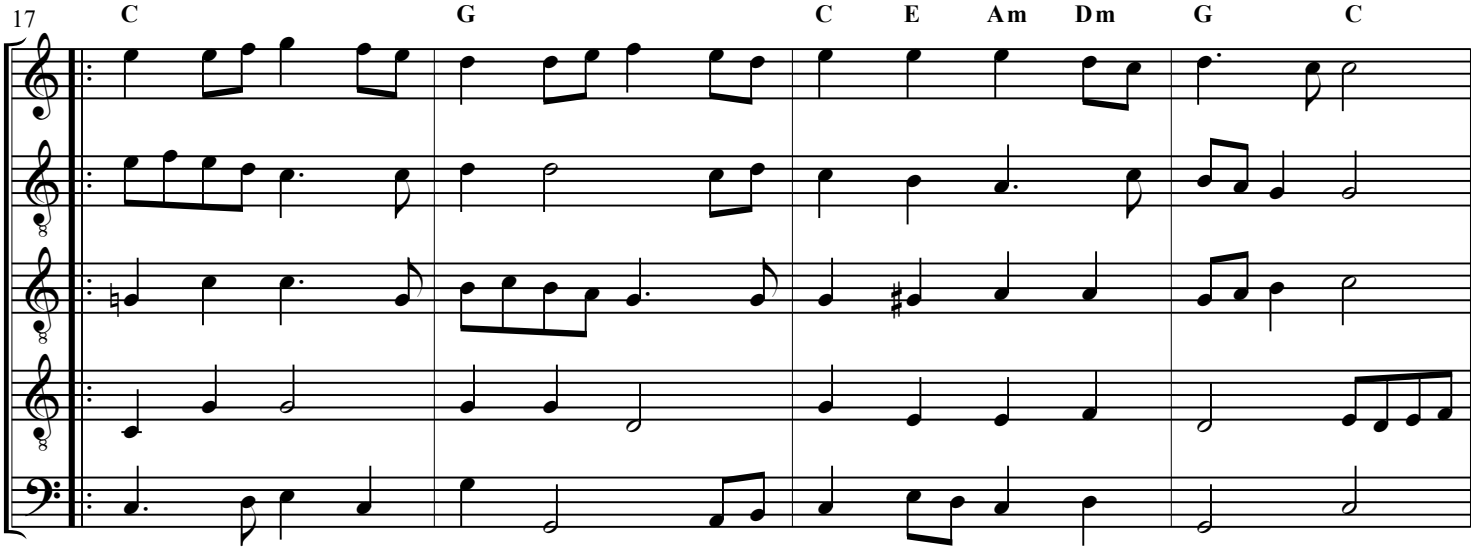

13
B♭ Am D Gm F E♭ Cm D
17
B♭ Cm B♭ Cm B♭ E♭ D
21
B♭ F E♭ Gm Dm E♭ Gm D G

Chestnut

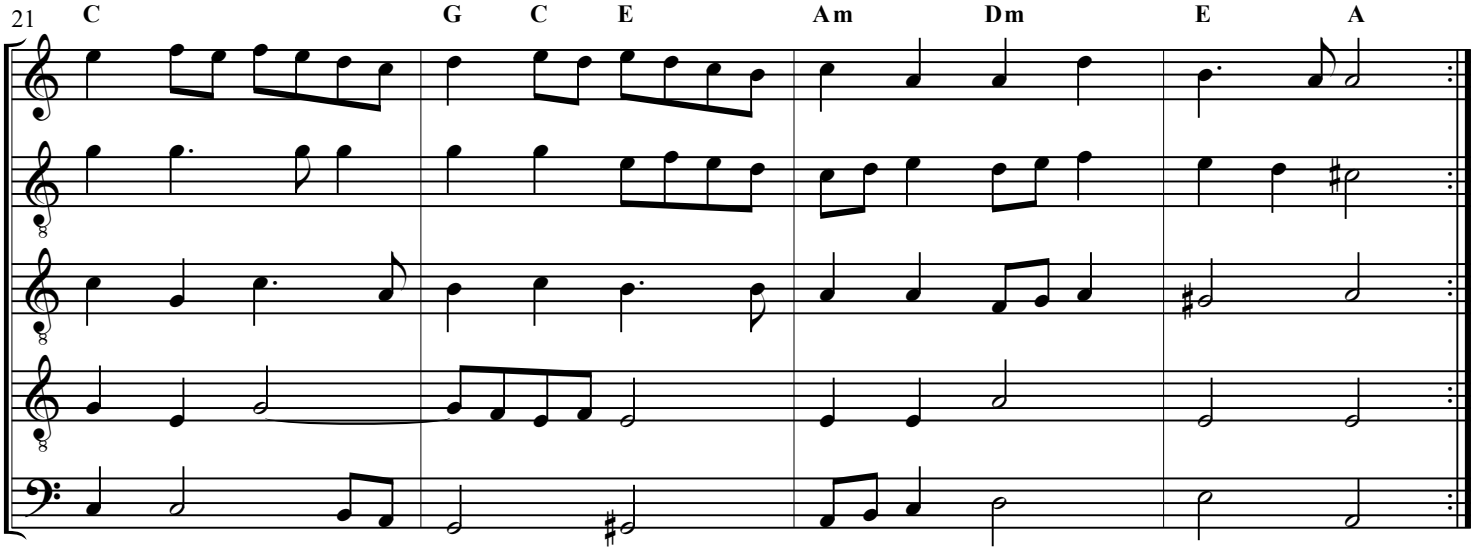
Anon., tune from
Virginal MS Rés. 1185, c.1635





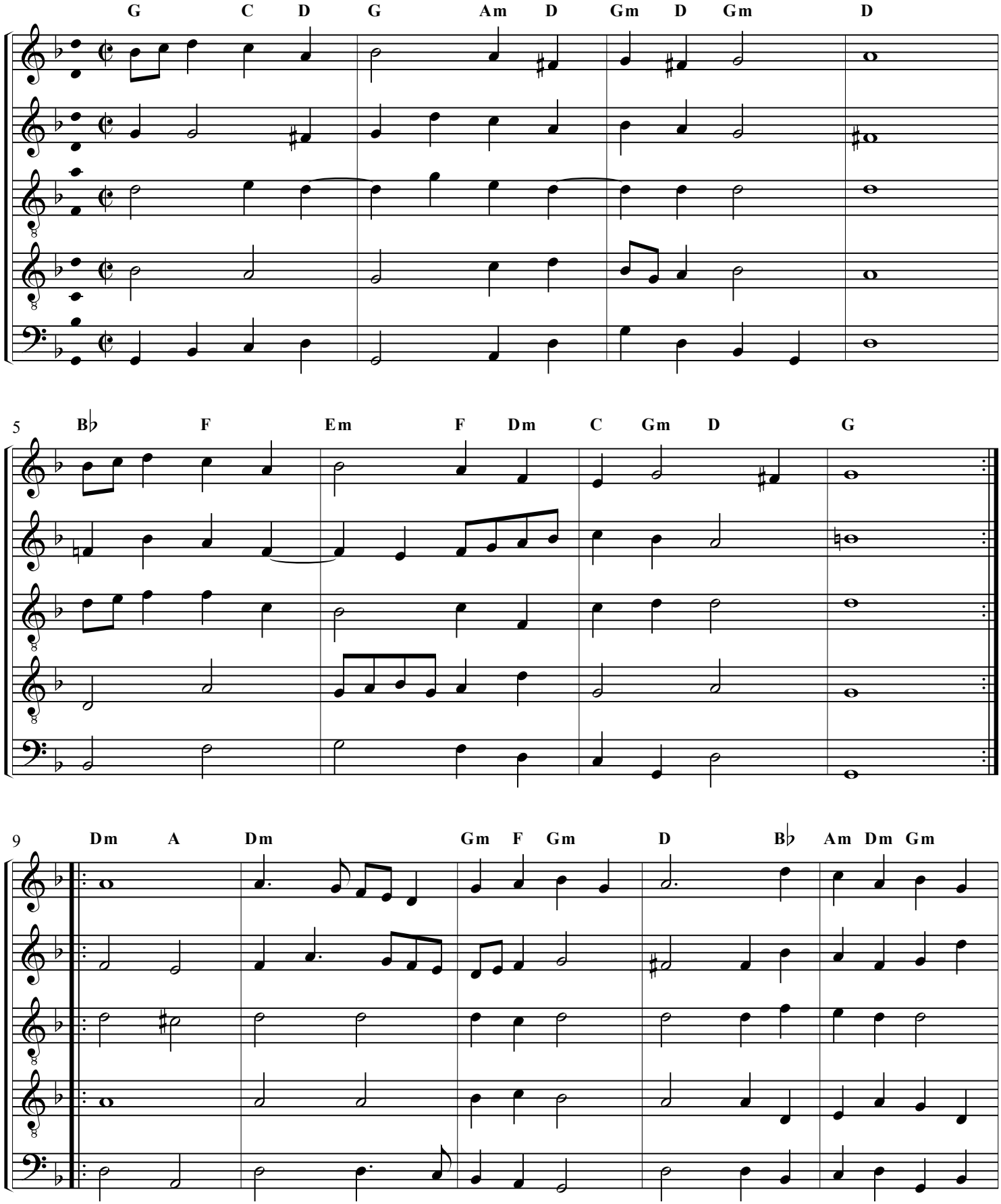


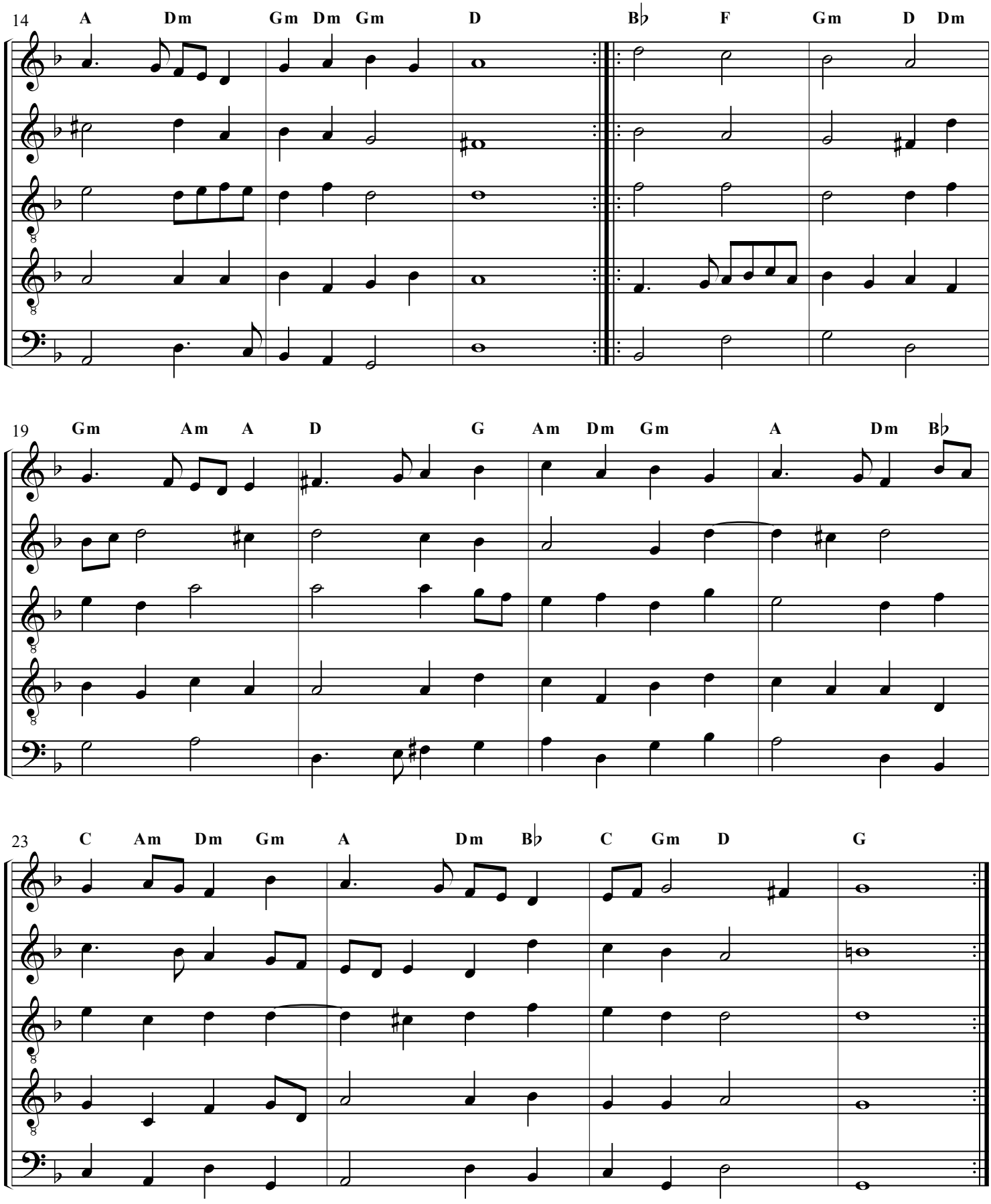
DC al Fine



The Choise

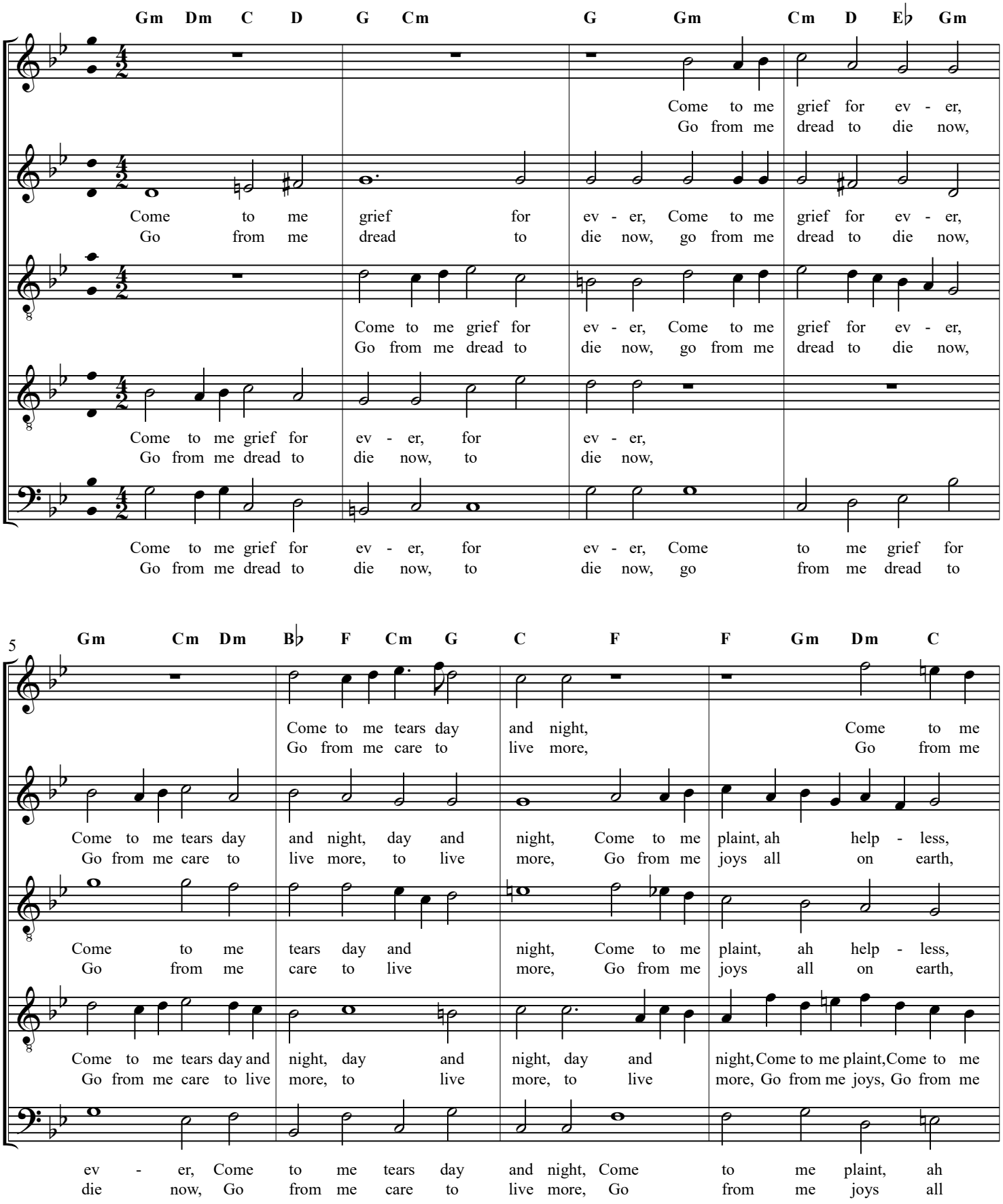
Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599

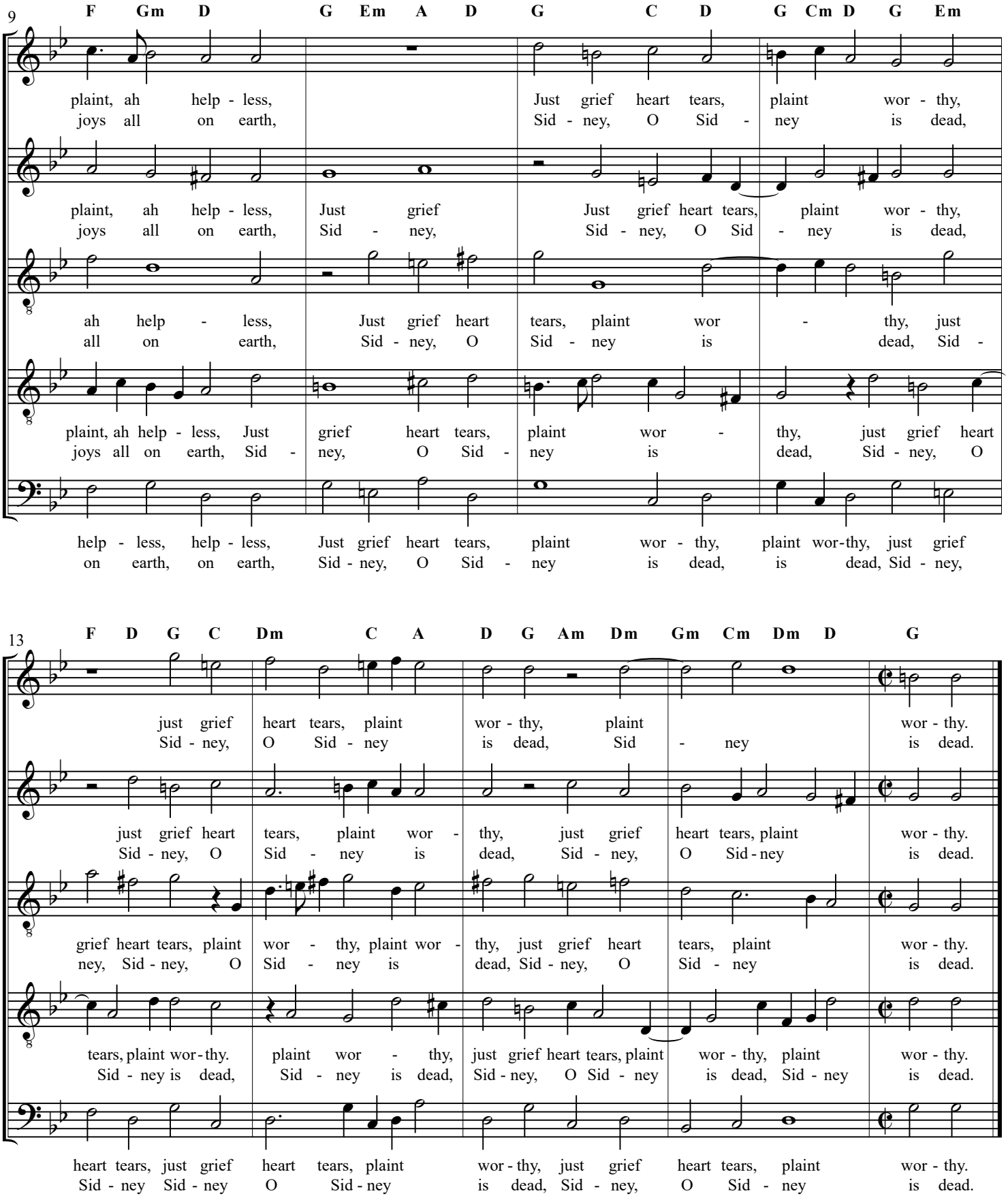



14
A Dm Gm Dm Gm D B♭ F Gm D Dm
19
Gm Am A D G Am Dm Gm A Dm B♭
23
C Am Dm Gm A Dm B♭ C Gm D G

Come to me grief for ever

William Byrd (1543-1623)
Psalmes, Sonets and Songs, 1588

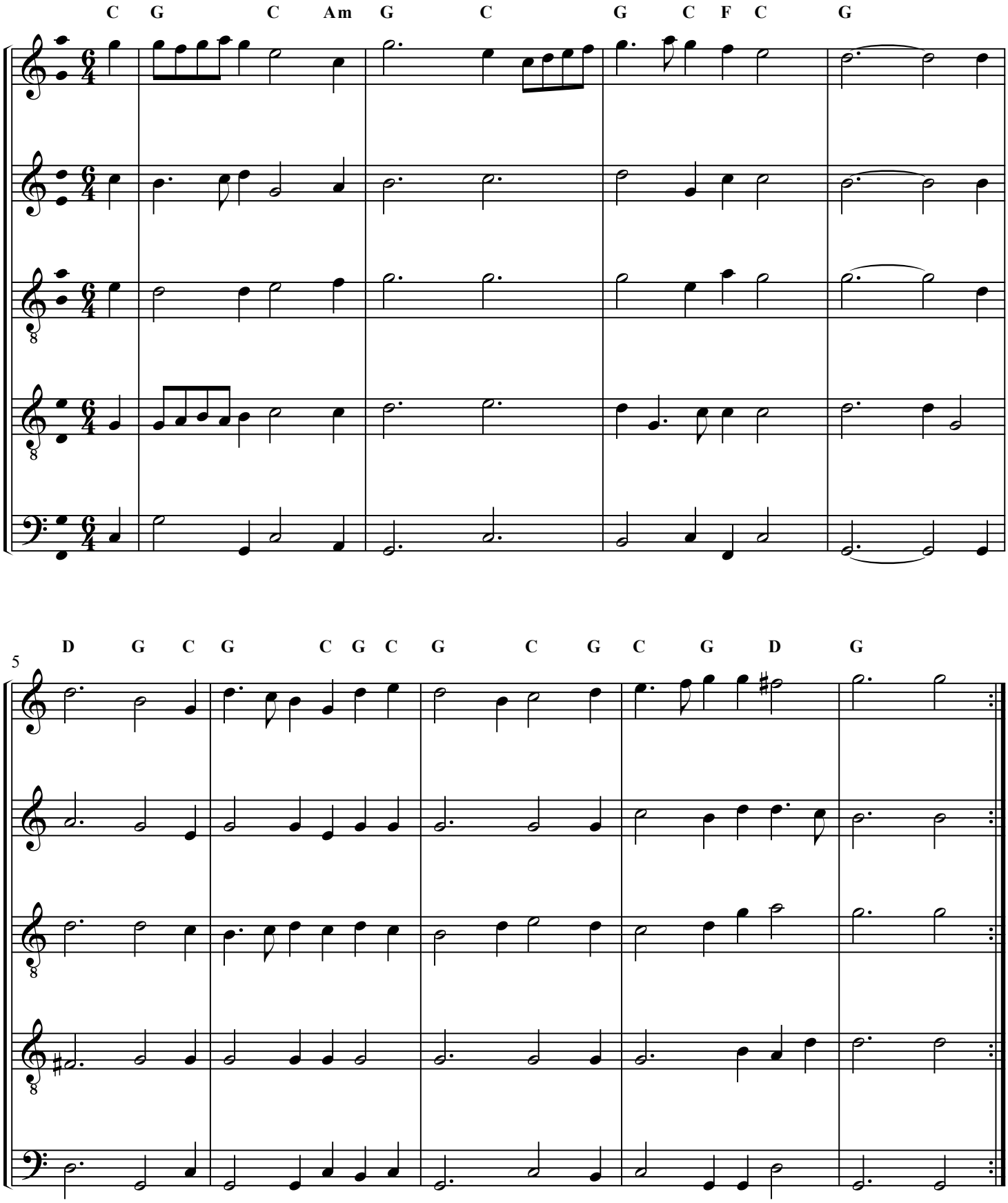


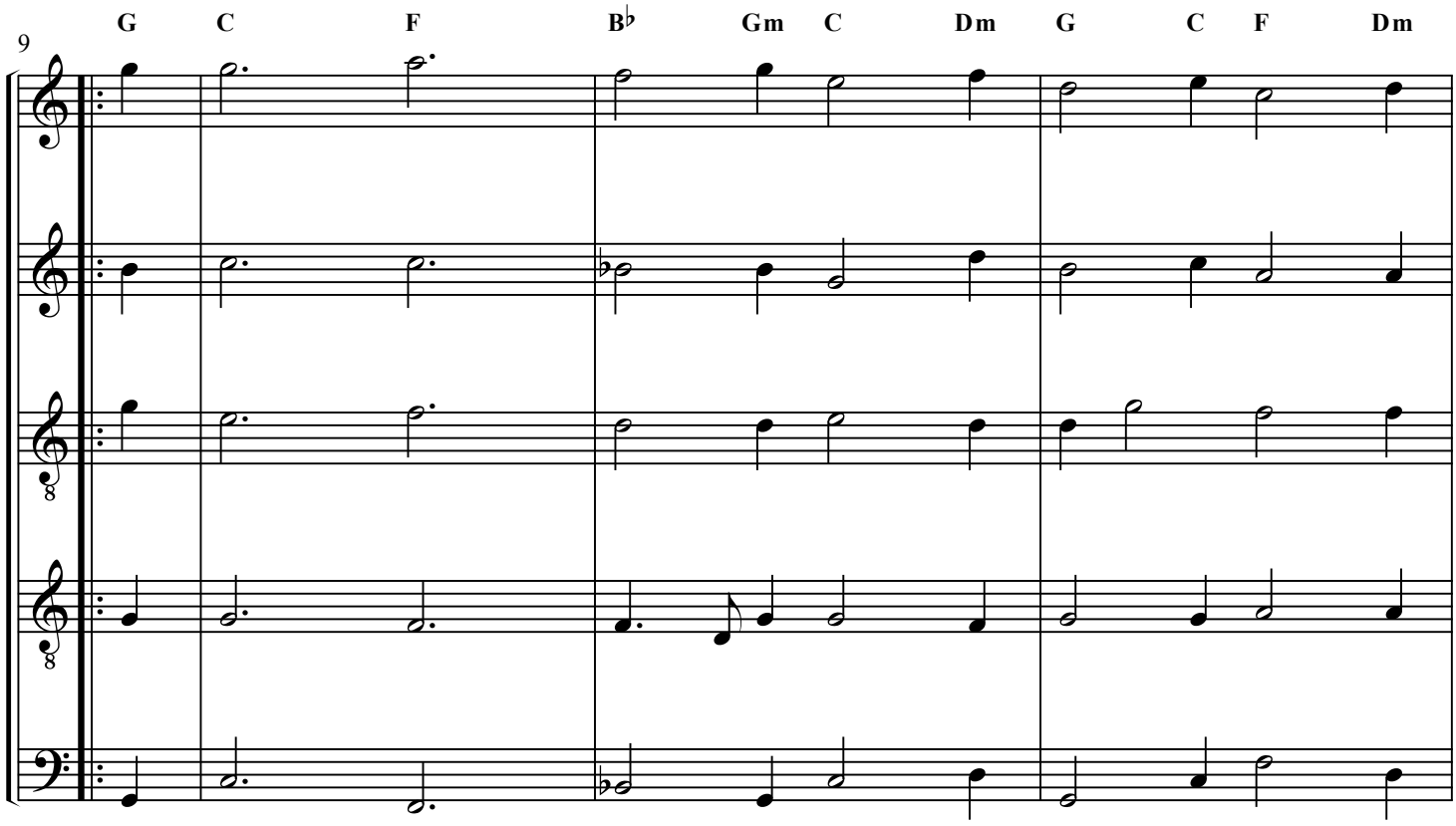

9
F Gm D G Em A D G C D G Cm D G Em
plaint, ah help - less, Just grief heart tears, plaint wor - thy,
joys all on earth, Sid - ney, O Sid - ney is dead,
plaint, ah help - less, Just grief Just grief heart tears, plaint wor - thy,
joys all on earth, Sid - ney, Sid - ney, O Sid - ney is dead,
ah help - less, Just grief heart tears, plaint wor - thy, just
all on earth, Sid - ney, O Sid - ney is dead, Sid -
plaint, ah help - less, Just grief heart tears, plaint wor - thy, just grief heart
joys all on earth, Sid - ney, O Sid - ney is dead, Sid - ney, O
help - less, help - less, Just grief heart tears, plaint wor - thy, plaint wor-thy, just grief
on earth, on earth, Sid - ney, O Sid - ney is dead, is dead, Sid - ney,
13
F D G C Dm C A D G Am Dm Gm Cm Dm D G
just grief heart tears, plaint wor - thy, plaint wor - thy.
Sid - ney, O Sid - ney is dead, Sid - ney is dead.
just grief heart tears, plaint wor - thy, just grief heart tears, plaint wor - thy.
Sid - ney, O Sid - ney is dead, Sid - ney, O Sid - ney is dead.
grief heart tears, plaint wor - thy, plaint wor - thy, just grief heart tears, plaint wor - thy.
ney, Sid - ney, O Sid - ney is dead, Sid - ney, O Sid - ney is dead.
tears, plaint wor - thy. plaint wor - thy, just grief heart tears, plaint wor - thy, plaint wor - thy.
Sid - ney is dead, Sid - ney is dead, Sid - ney, O Sid - ney is dead, Sid - ney is dead.
heart tears, just grief heart tears, plaint wor - thy, just grief heart tears, plaint wor - thy.
Sid - ney Sid - ney O Sid - ney is dead, Sid - ney, O Sid - ney is dead.

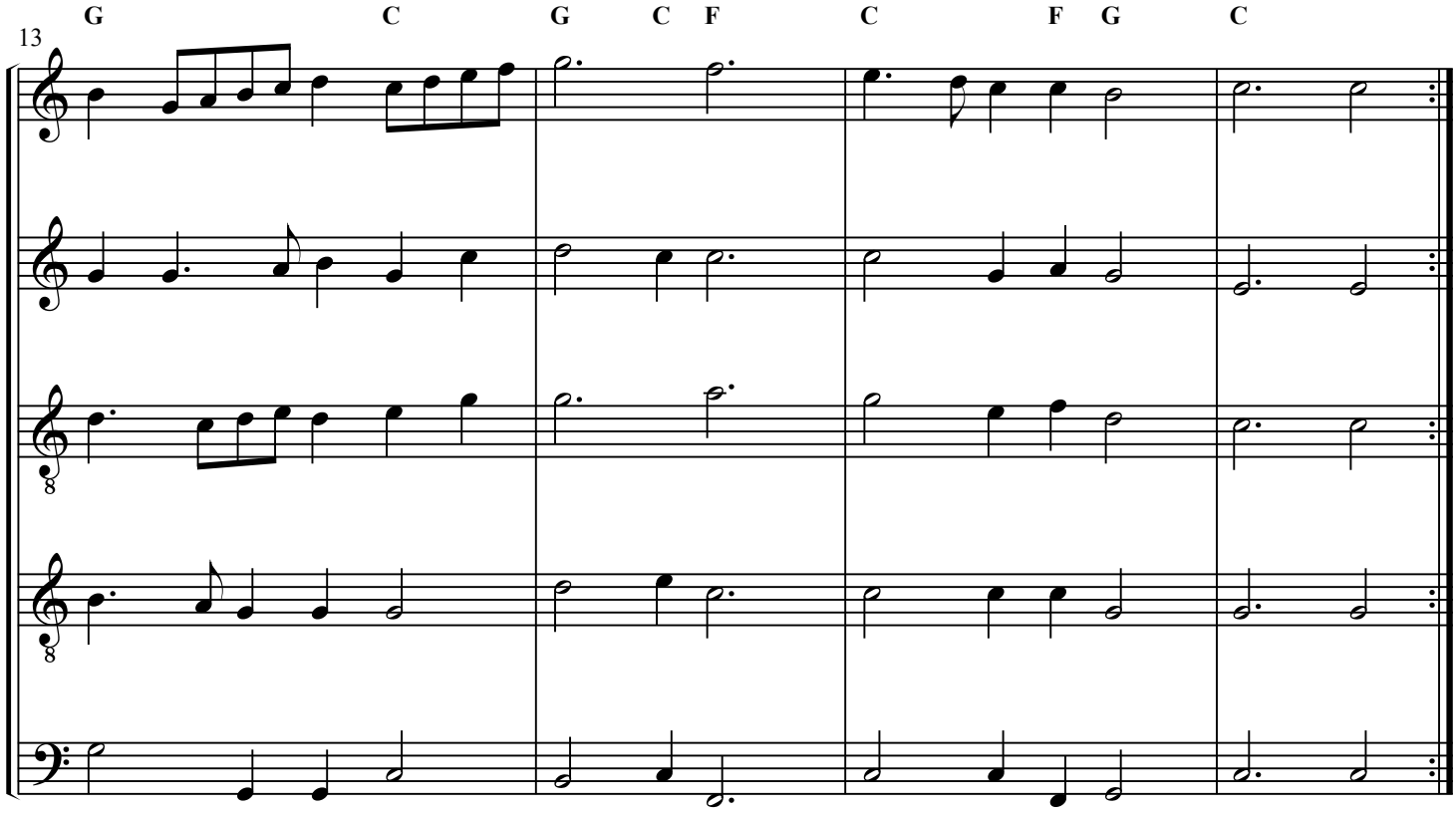
Courante

XLIII

Pierre Francisque Caroubel
(before 1576-1611)
Terpsichore, 1612



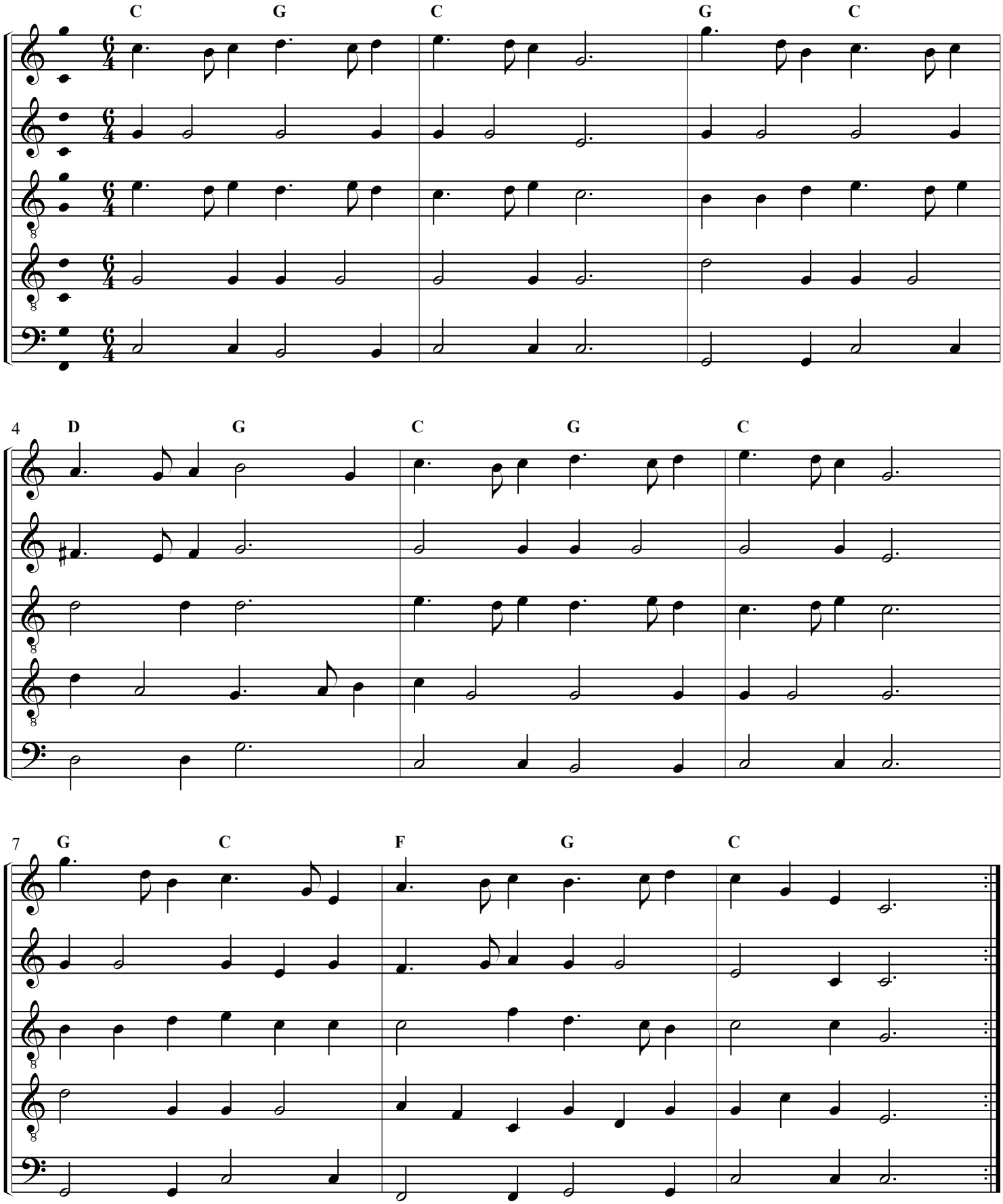

9
G C F B♭ Gm C Dm G C F Dm


13
G C G C F C F G C

Courante

L

Michael Praetorius (c.1571-1621)
Terpsichore, 1612



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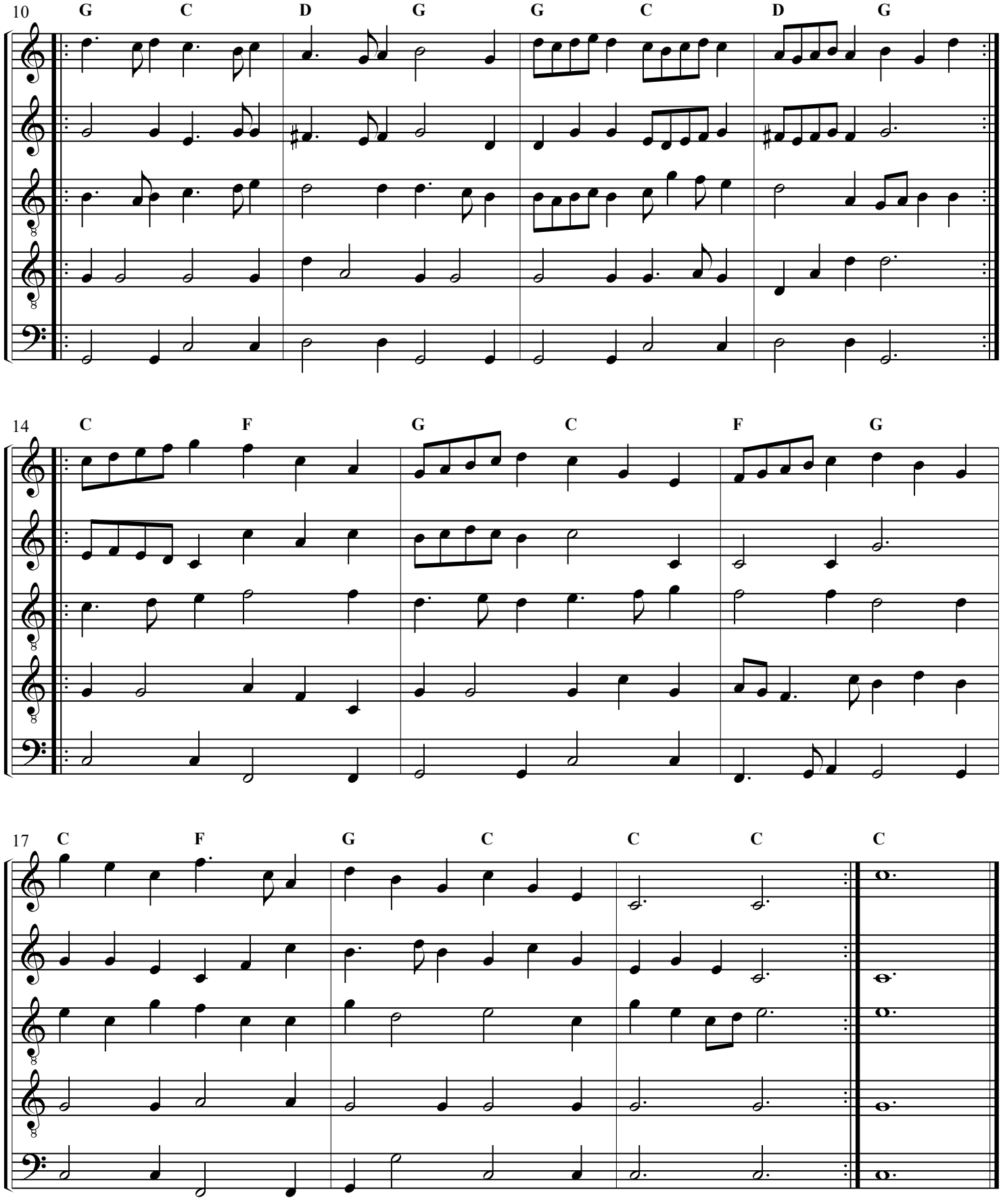
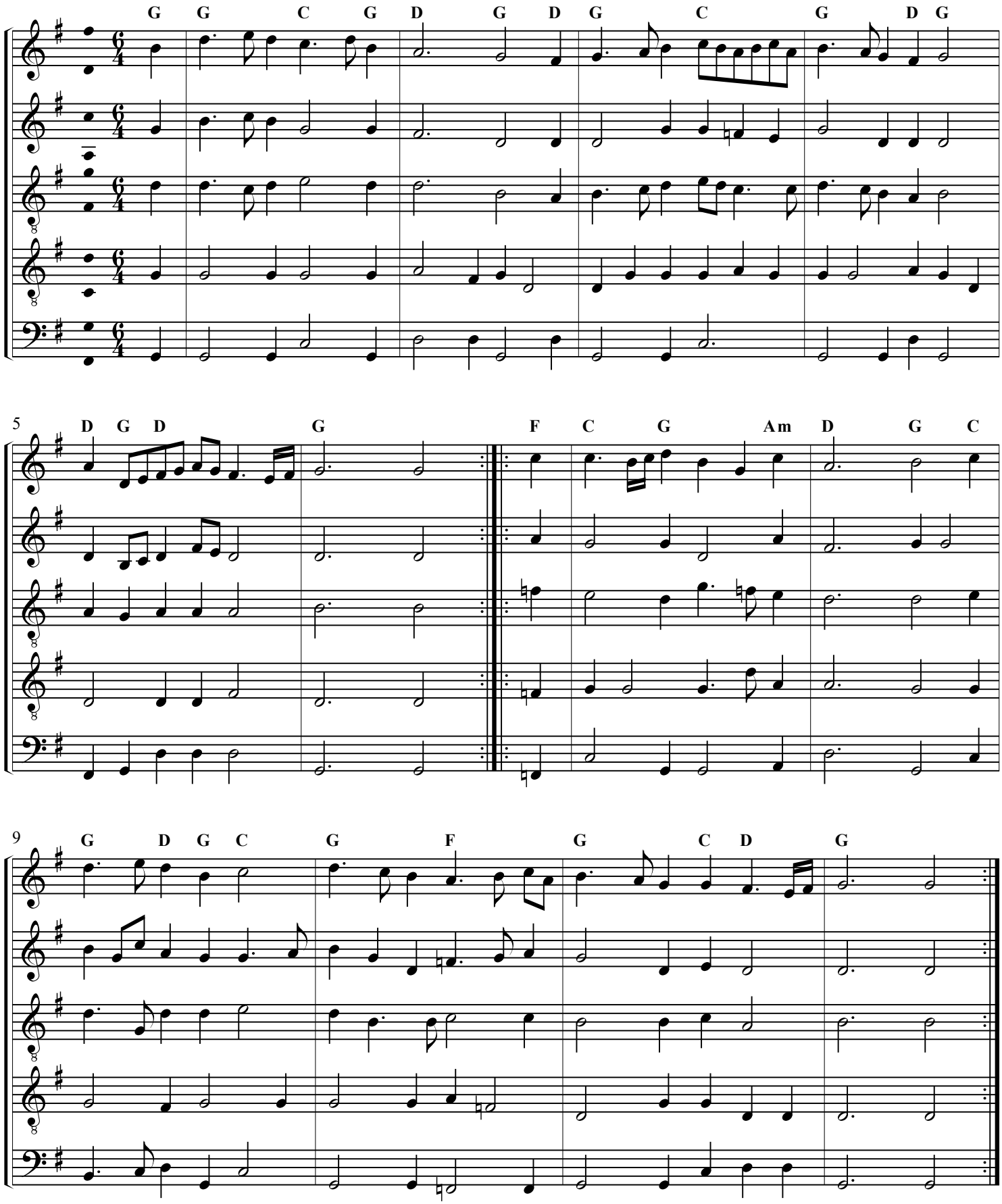

10
G C D G G C D G
14
C F G C F G
17
C F G C C C C

Courante de la Royne

LI

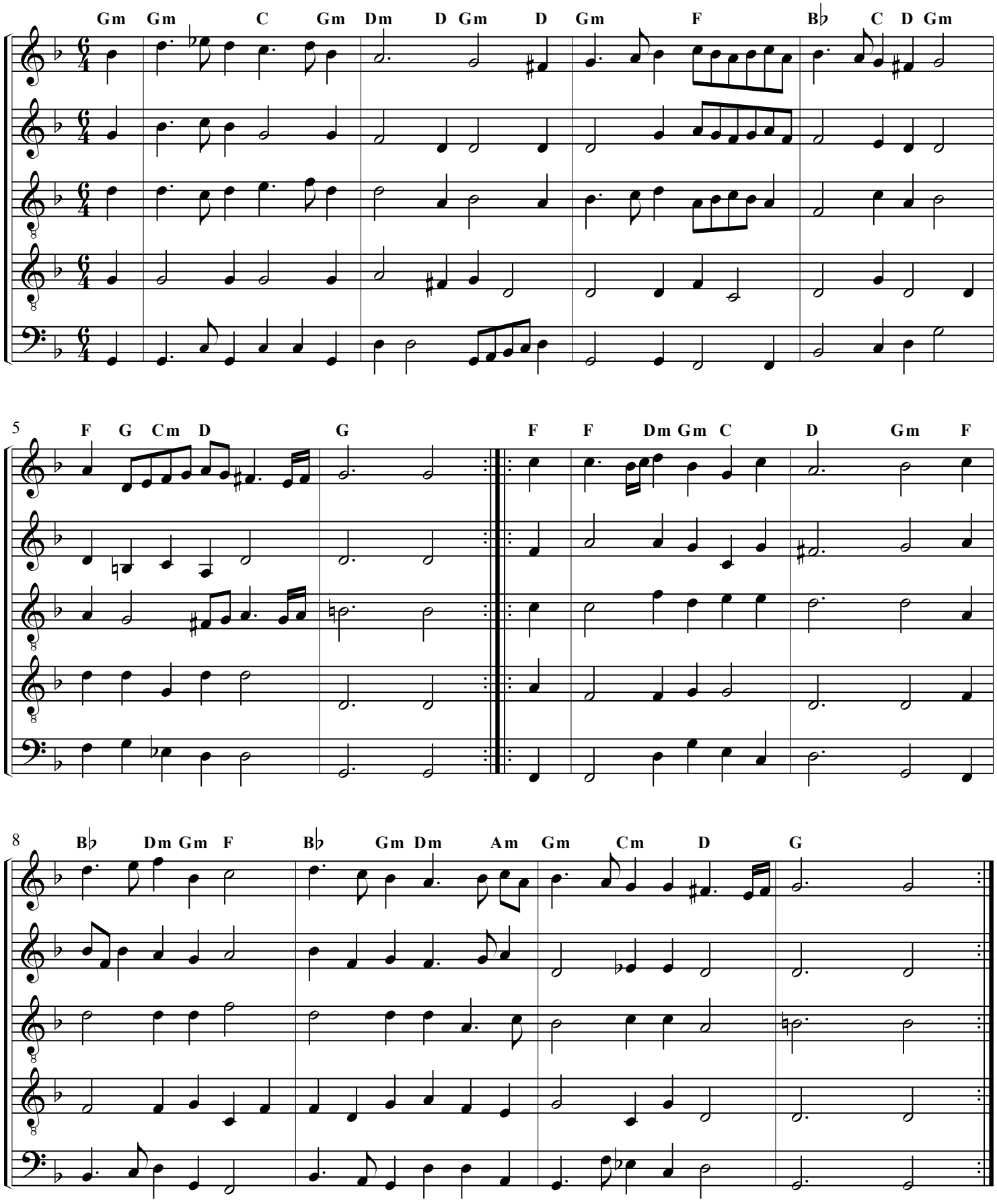
Michael Praetorius (c.1571-1621)
Terpsichore, 1612



Originally a fifth higher.

Courante de la Royne

LII

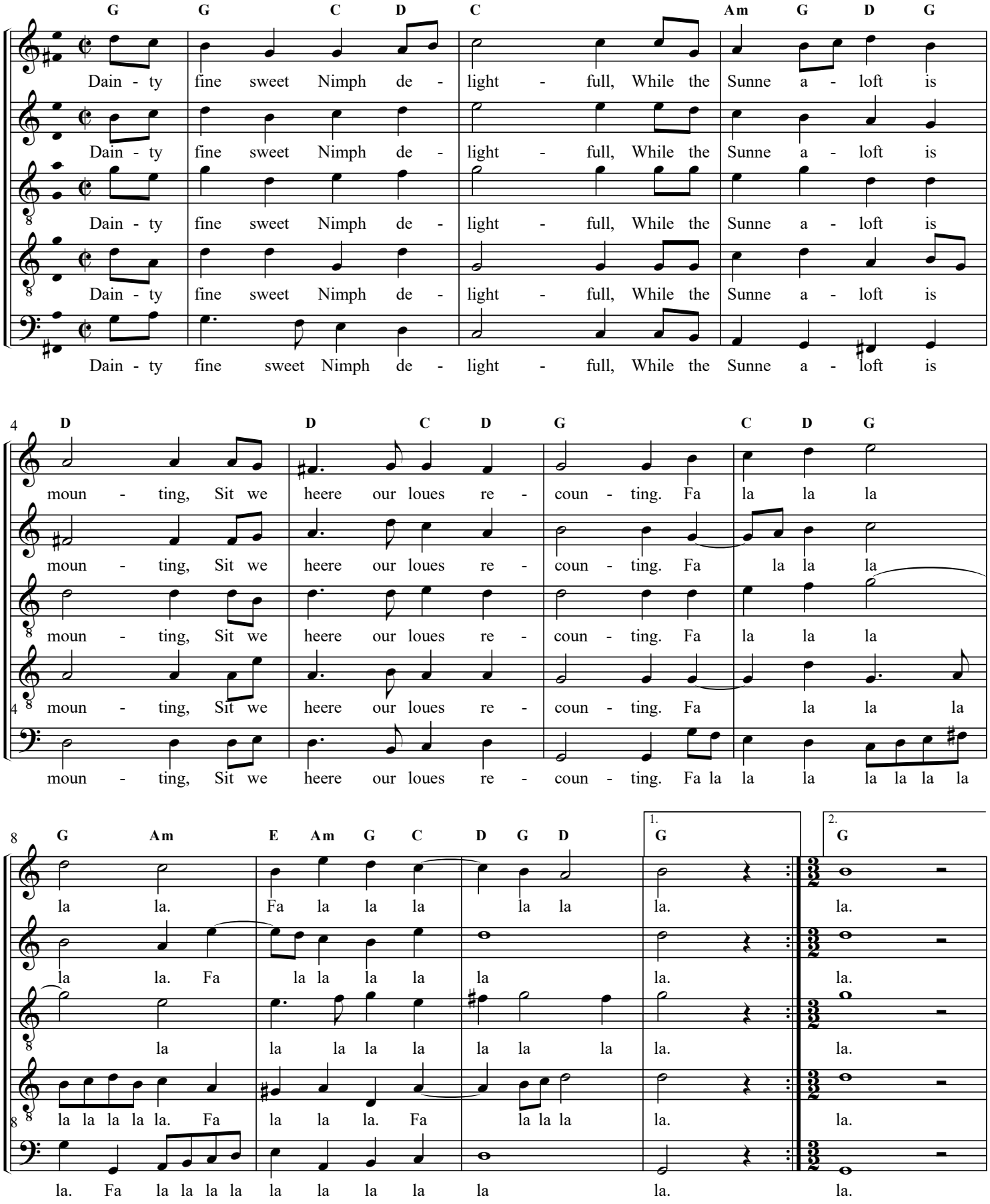


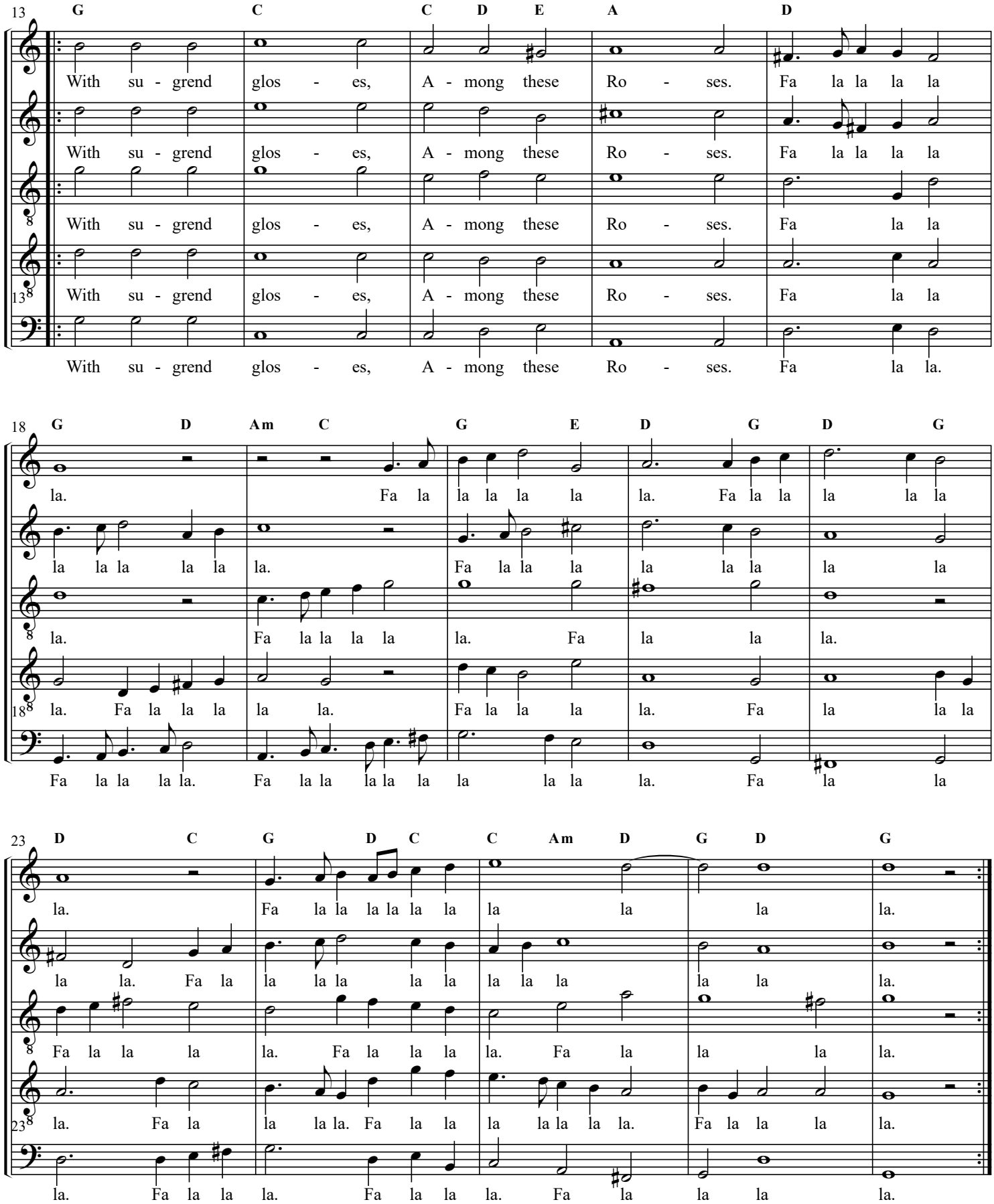
Originally a fifth higher.

Dainty fine sweet Nimph delightfull

verse 1

Thomas Morley (1558-1603)
The first booke of balletts to five voyces, 1595



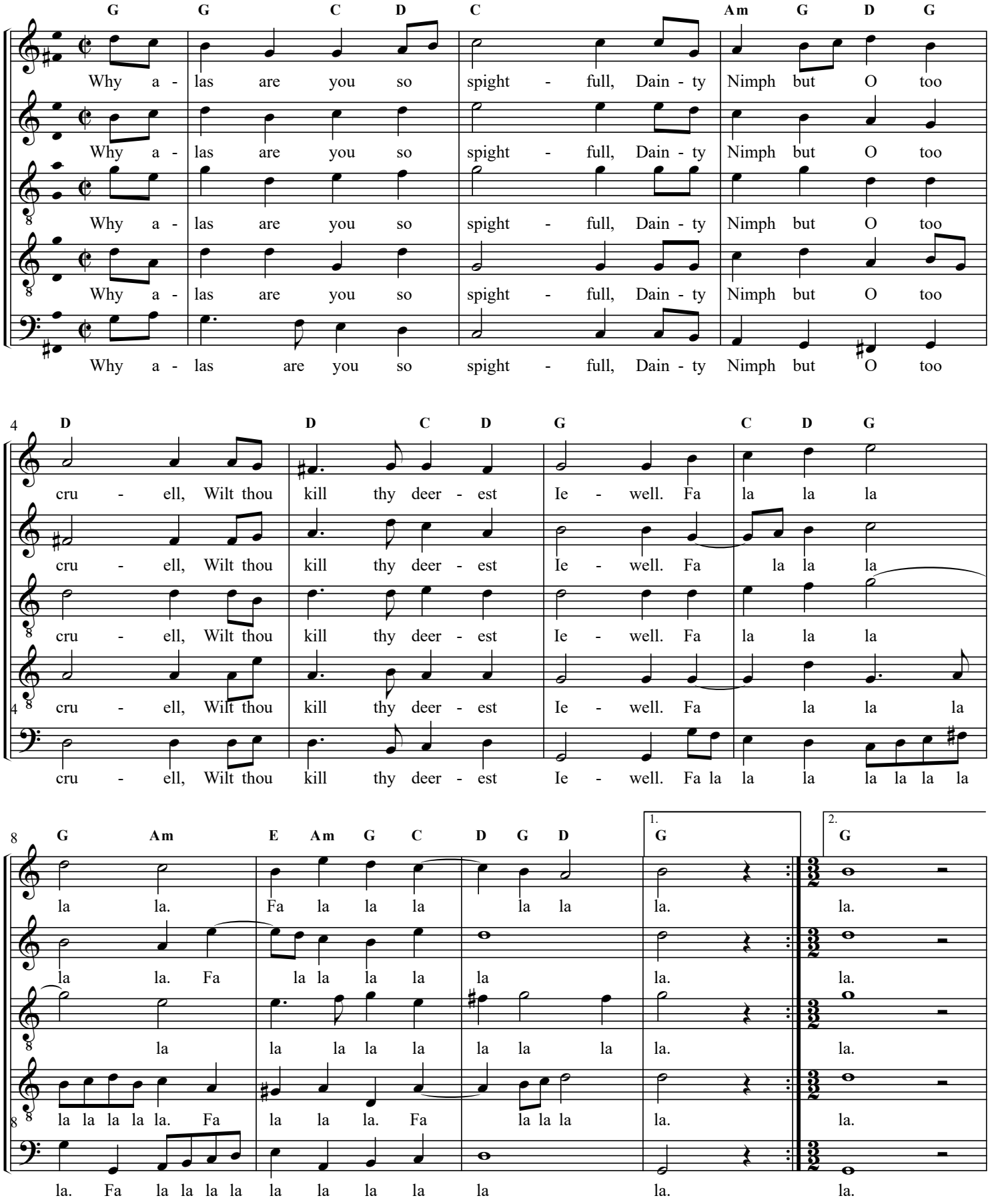


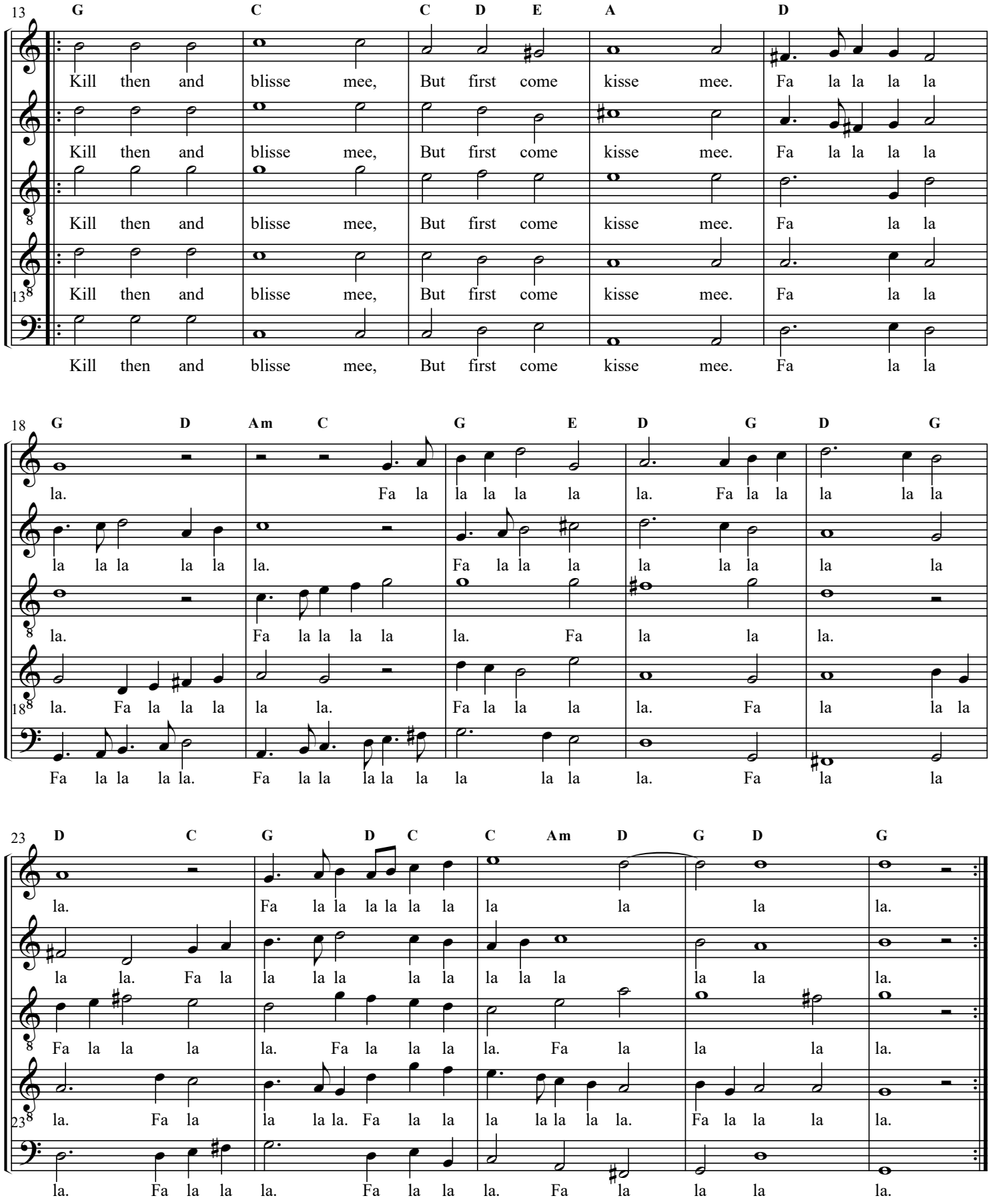
verse 2 on following pages

Dainty fine sweet Nimph delightfull

verse 2

Thomas Morley (1558-1603)
The first booke of balletts to five voyces, 1595

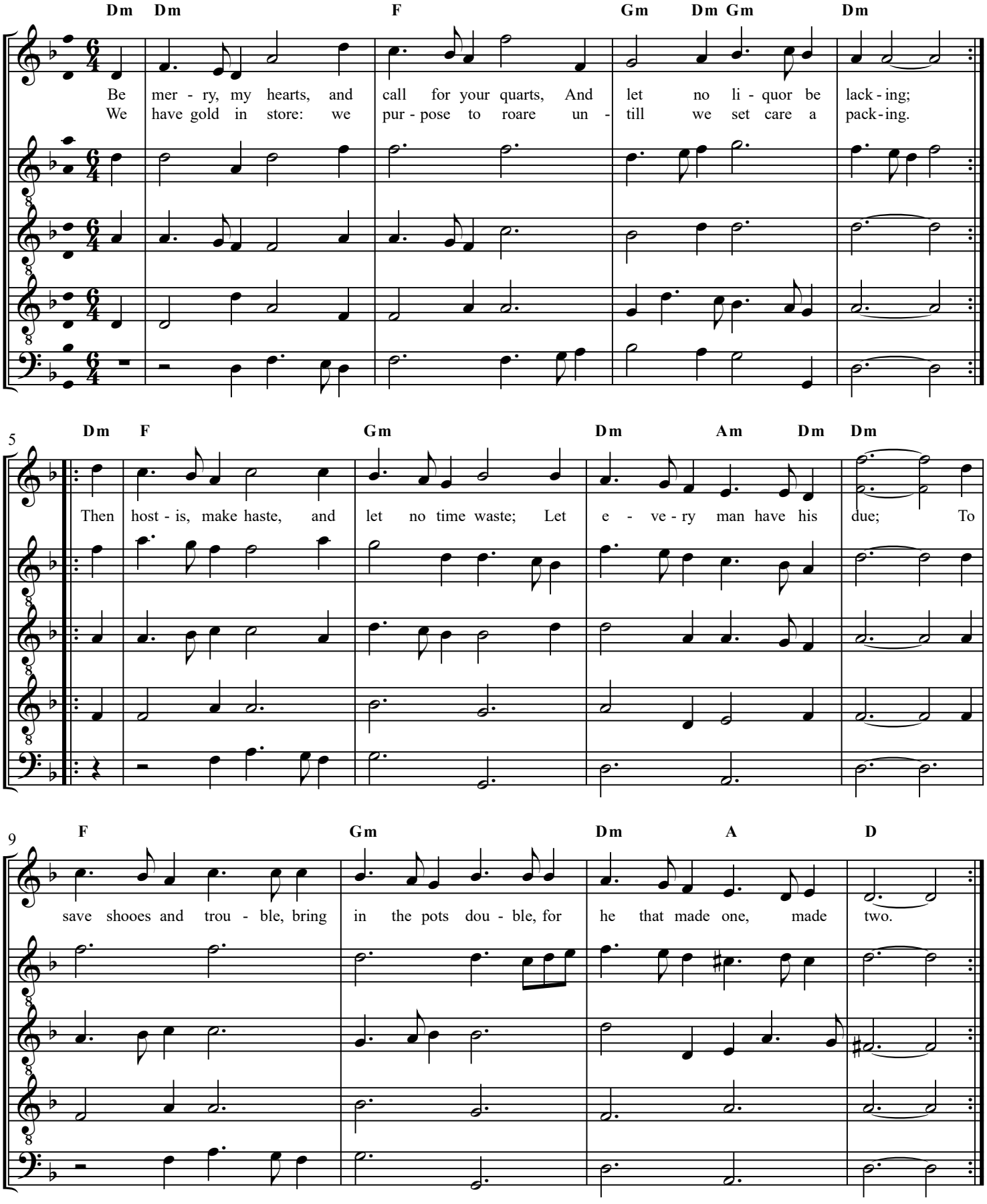



13
G C C D E A D
Kill then and blisse mee, But first come kisse mee. Fa la la la la
Kill then and blisse mee, But first come kisse mee. Fa la la la la
Kill then and blisse mee, But first come kisse mee. Fa la la
Kill then and blisse mee, But first come kisse mee. Fa la la
Kill then and blisse mee, But first come kisse mee. Fa la la
18
G D Am C G E D G D G
la. Fa la la la la la. Fa la la la la la
la la la la la la. Fa la la la la la la la la
la. Fa la la la la la. Fa la la la.
la. Fa la la la la la la. Fa la la la la la
Fa la la la la. Fa la la la la la la la. Fa la la
23
D C G D C C Am D G D G
la. Fa la la la la la la la la la.
la la. Fa la la la la la la la la la la la.
Fa la la la la. Fa la la la la. Fa la la la la.
la. Fa la la la la. Fa la la la la la. Fa la la la.
la. Fa la la la. Fa la la la. Fa la la la la.

Drive the cold winter away

A Health to all Good-Fellowes

anon. lyrics, 1615-1640?
tune: John Playford (1623-1686)
The English Dancing Master, 1651



Setting by Steve Hendricks

for the dance: 3x

2.He drinke up my drinke, and speak what I thinke;
strong drinke will make us speake truely ;
We cannot be termed all drunkards confirmed,
so long as we are not unruly.
Wee'le drinke and be civill, intending no evil;
if none be offended at me,
As I did before, so He adde once more
and he that made two, made three.

3.The greedy Curmudgin sits all the day snudging
at home with browne bread and small beare;
To Coffer up wealth he starveth himselfe,—
scarce eats a good meale in a yeare:
But He not do so, how ere the world go
so long as I ' ve money in store;
I scorne for to faile—go, fill us more Ale,
for he that made three, made foure.

4.Why sit you thus sadly? because I call madly
I meane not to leave in the lurch;
My reckoning He pay ere I go away,
else hang me as high as a Church.
Perhaps you will say this is not the way;
they must pine that in this world will thrive;
No matter for that, wee'le laugh and be fat,
for he that made foure, made five.

5.To those my good friends my love so extends,
I cannot truely expresse it;
When with you I meet, your words are so sweet,
I am unwilling to misse it.
I hate all base slaves, that their money saves,
and all those that use base tricks;
For with joviall blades I'm as mery as the maids;
and he that made five, made six,

6.Then drinke about round, till sorrow be drownd,
and let us sing hey doune a derry;
I cannot endure to sit thus demure,
for hither I came to be merry:
Then plucke up a good heart before we depart;
with my Hostesse we will make even;
For I am set a madding, and still will be adding;
For he that made six, made seven.

7.Sad melancholly will bring us to folly,
and this is deaths principall magnet;
But this course I will take,—it never shall make
me looke otherwise than an agnet.
And in more content my time shall be spent,
and He pay every man his right;
Then, Hostesse, go fill, and stand not so still,
for he that made seven, made eight.

8.At home, I confesse, with my wife, honest Besse,
I practise good husbandry well;
I followed my calling to keepe me from falling ;
my neighbours about me that dwell
Wil praise me at large for maintaining my charge;
but when I to drinking incline,
I scorne for shrinke,—go fetch us more drinke ;
for he that made eight, made nine.

9.Then while we are here wee'le drinke Ale & Beer,
and freely our money wee'le spend :
Let no man take care for paying his share,
if need be, He pay for my friend.
Then, Hostesse, make haste, and let no time waste ;
You're welcome all, kind Gentlemen :
Never feare to carowse while there is beere in the house;
for he that made nine, made ten.

10.Then, Hostesse, be quicker, and bring us more liquor,
and let no attendance be missing ;
I cannot content me to see the pot empty,—
a full cup is well worth the kissing.
Then, Hostesse, go fetch us some, for till you do come
we are of all joyes bereaven ;
You know what I meane, make haste, come againe;
for he that made ten, made eleven.

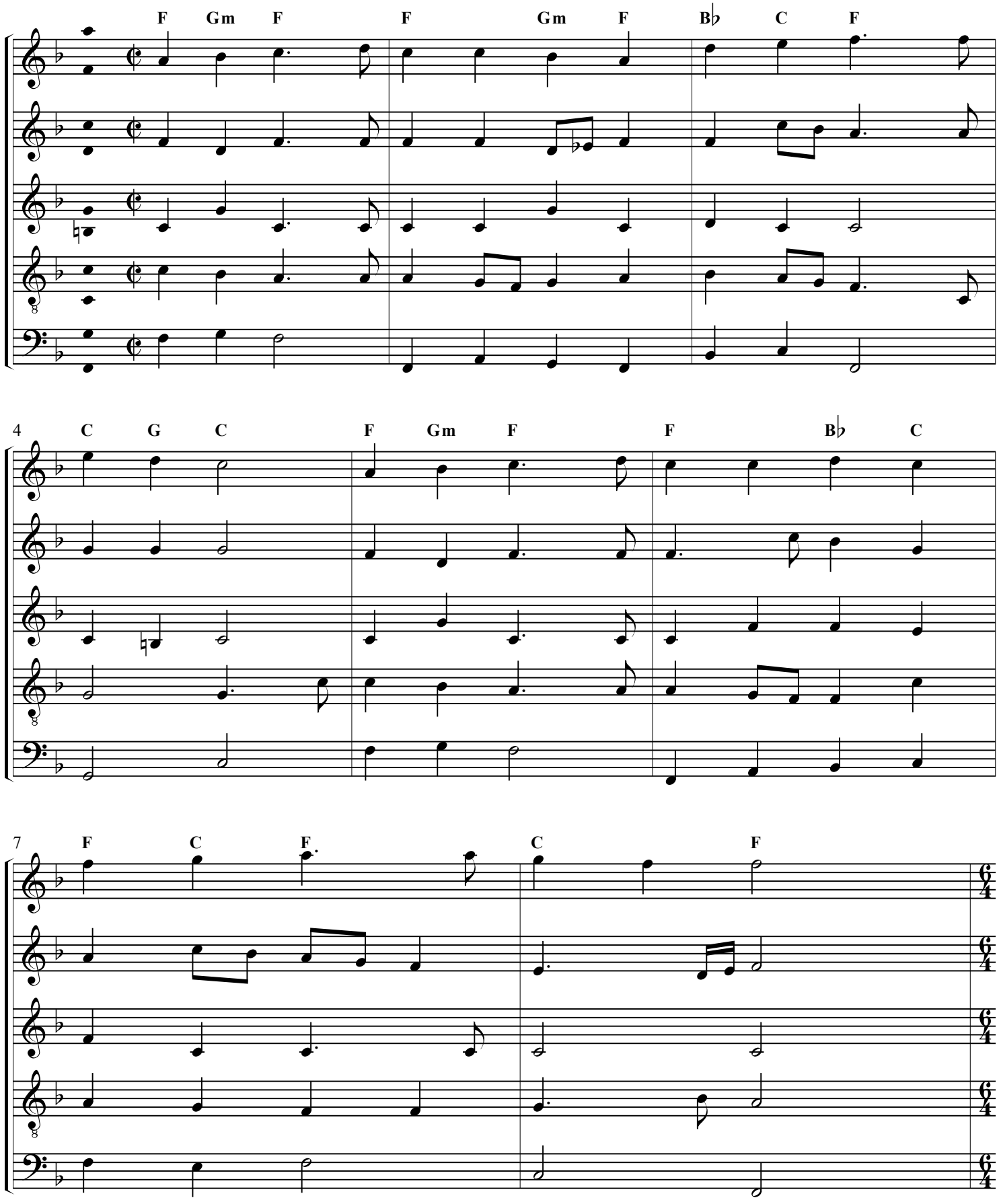
11.With merry sollaces, quite voyd of all malice,
with honest good fellowes that's here,
No cursing nor swearing, no staring nor tearing,
amongst us do seeme to appeare.
When we have spent all, to labour we fall,
for a living wee'le dig or wee'le delve ;
Determin'd to be bounteous and free :
he that made eleven, made twelve.

12.Now I think it is fit, and most requisit,
to drinke a health to our wives ;
The which being done, wee'le pay and be gone,
strong drinke all our wits now deprives :
Then Hostesse, let's know the summe that we owe,—
twelve pence there is for certaine ;
Then fill th'other pot, and here's money for't;
for he that made twelve, made thirteene.

Dulcina

Türckische Intrada

William Brade (1560-1630)
Newe Ausserlesene liebliche Branden, 1617



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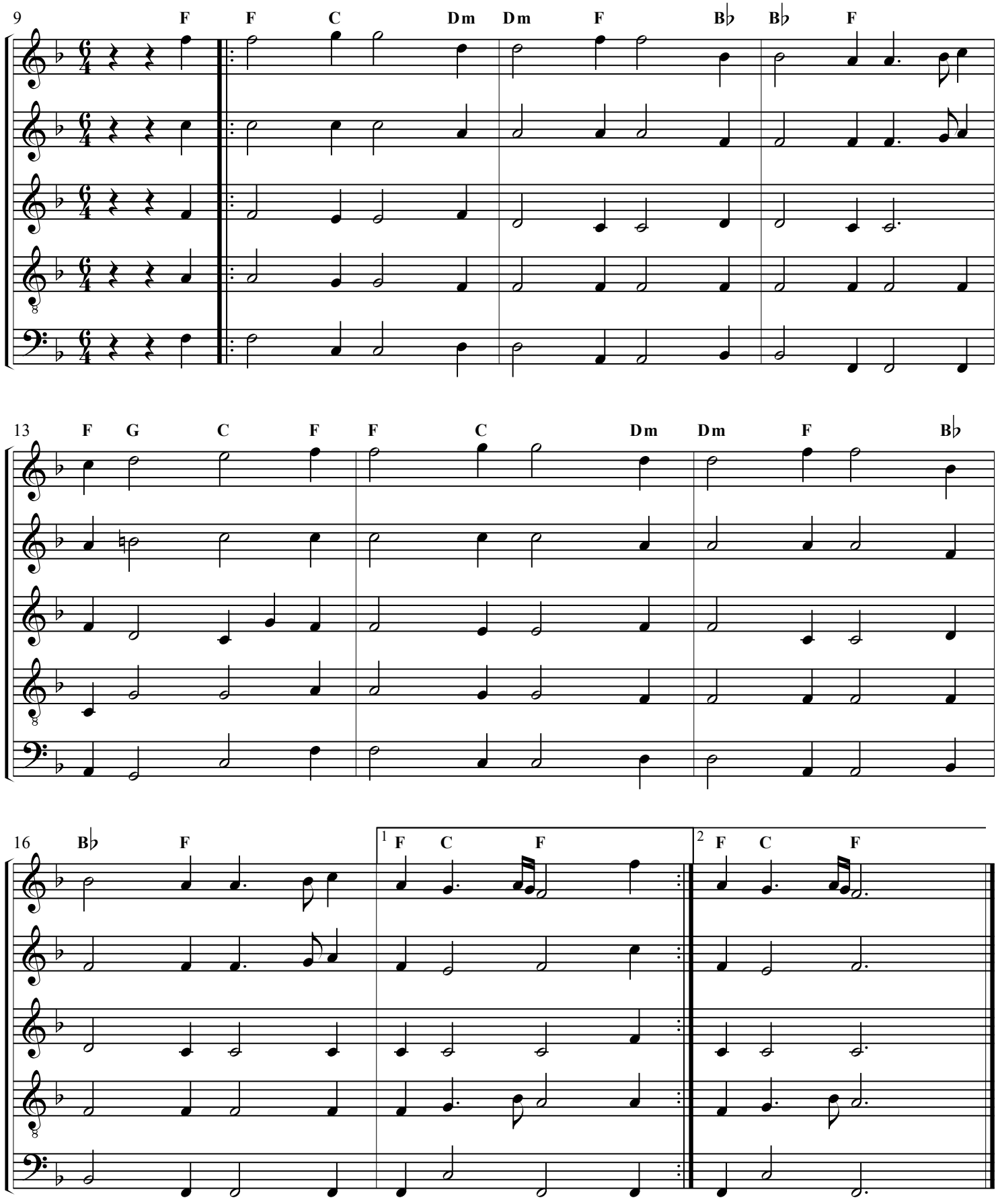
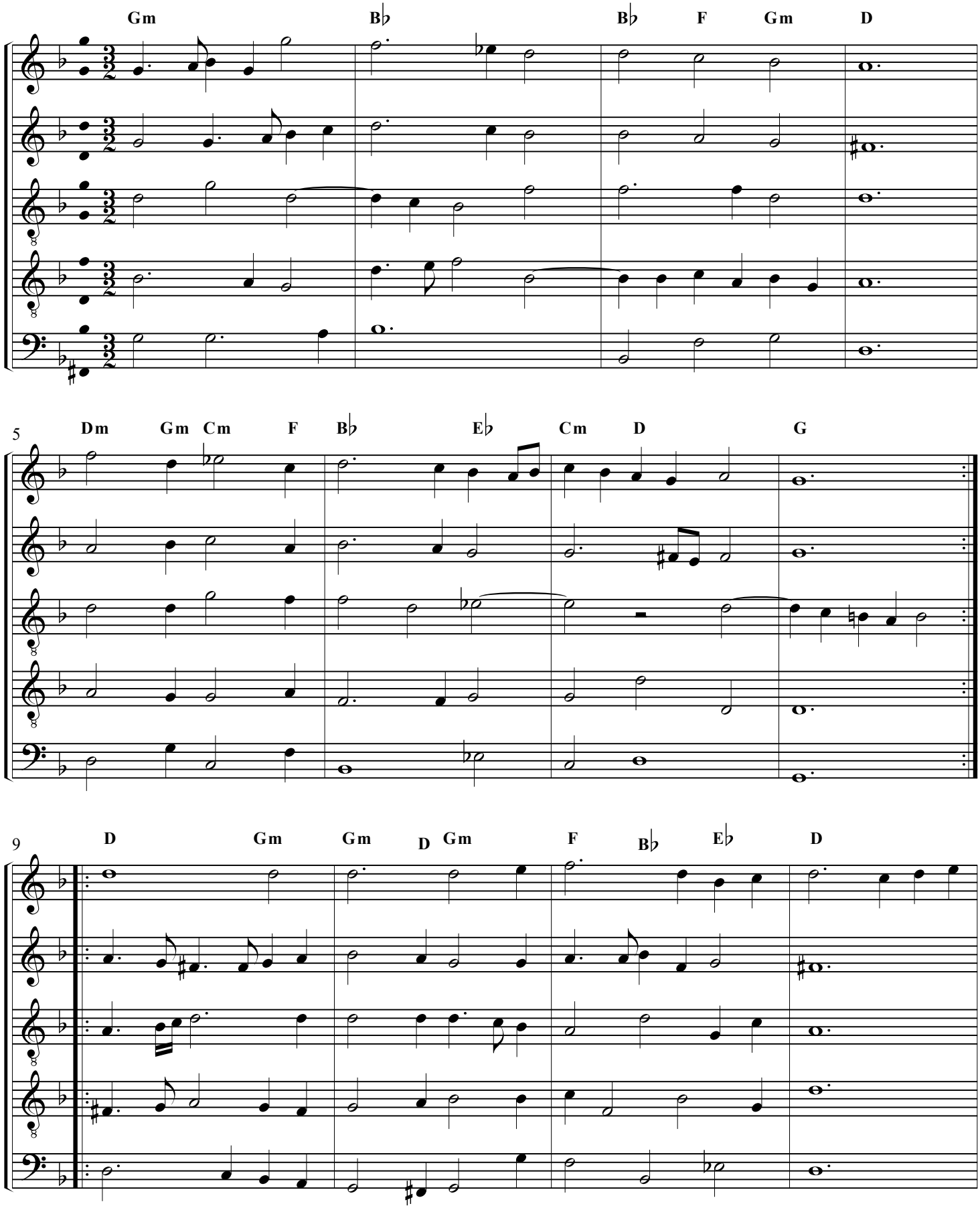
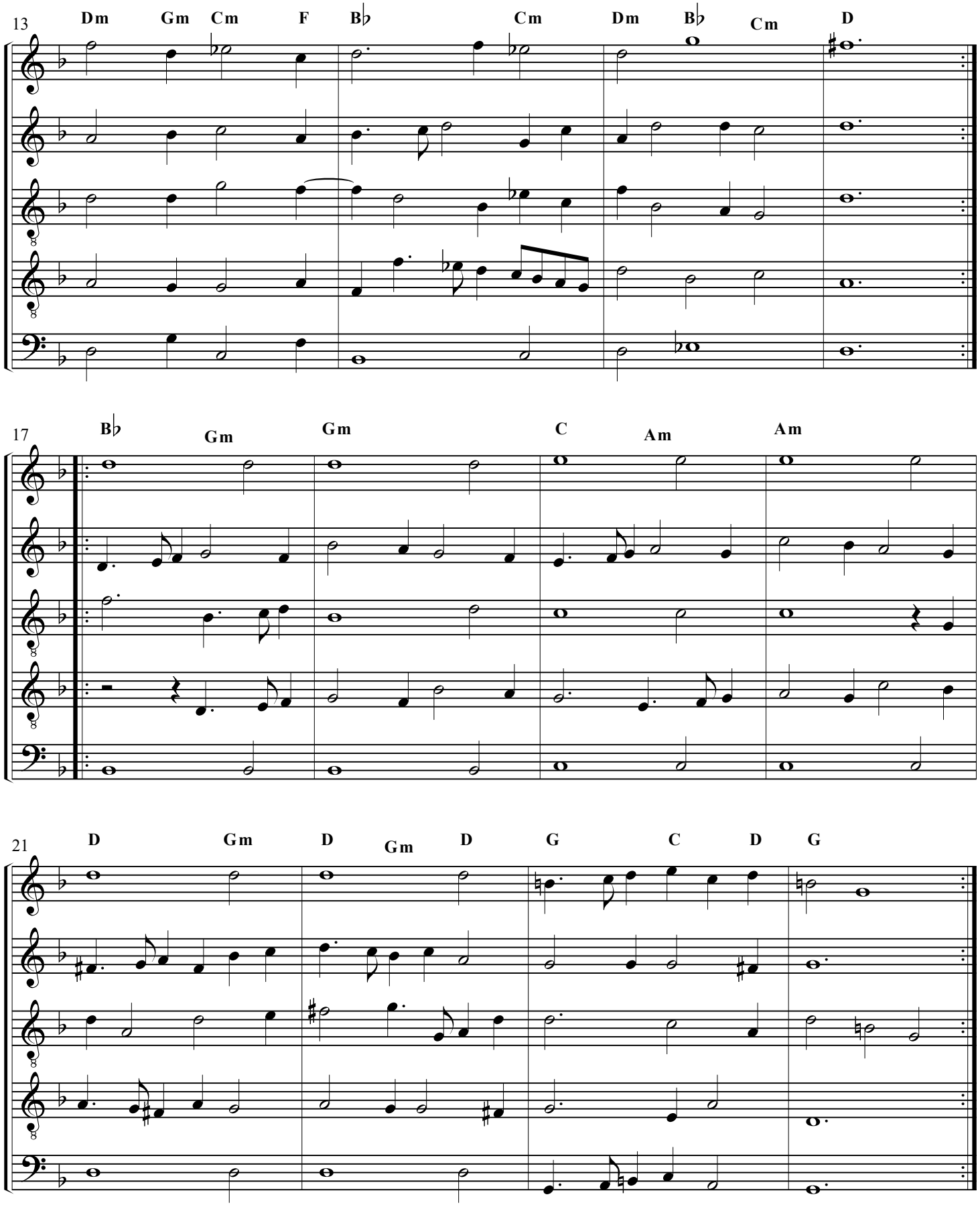

9
F F C Dm Dm F B♭ B♭ F
13
F G C F F C Dm Dm F B♭
16
B♭ F
1 F C F
2 F C F

the Earl of Essex Galiard

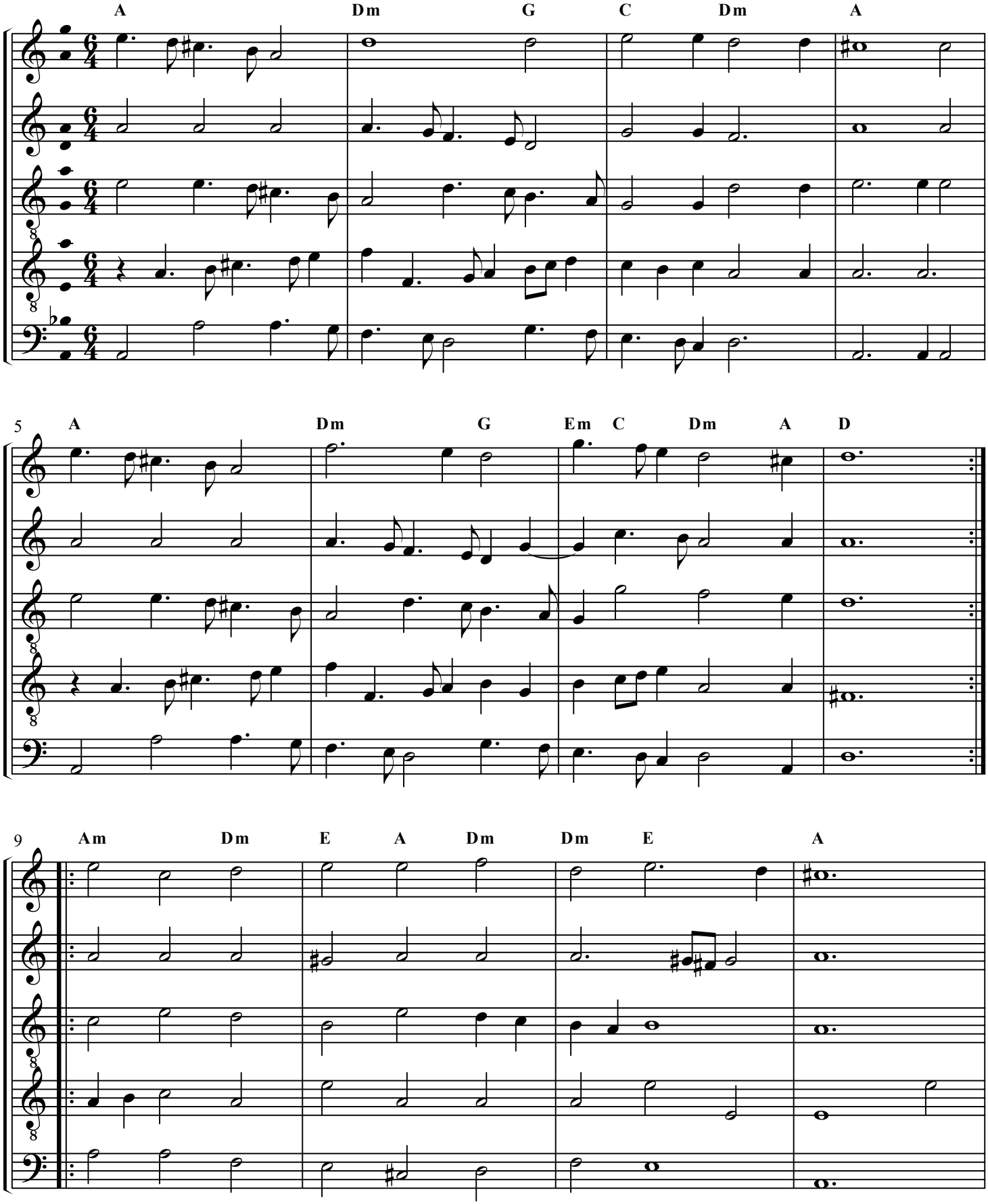
John Dowland (1563-1626)
Lachrimae, or Seaven Teares, 1605

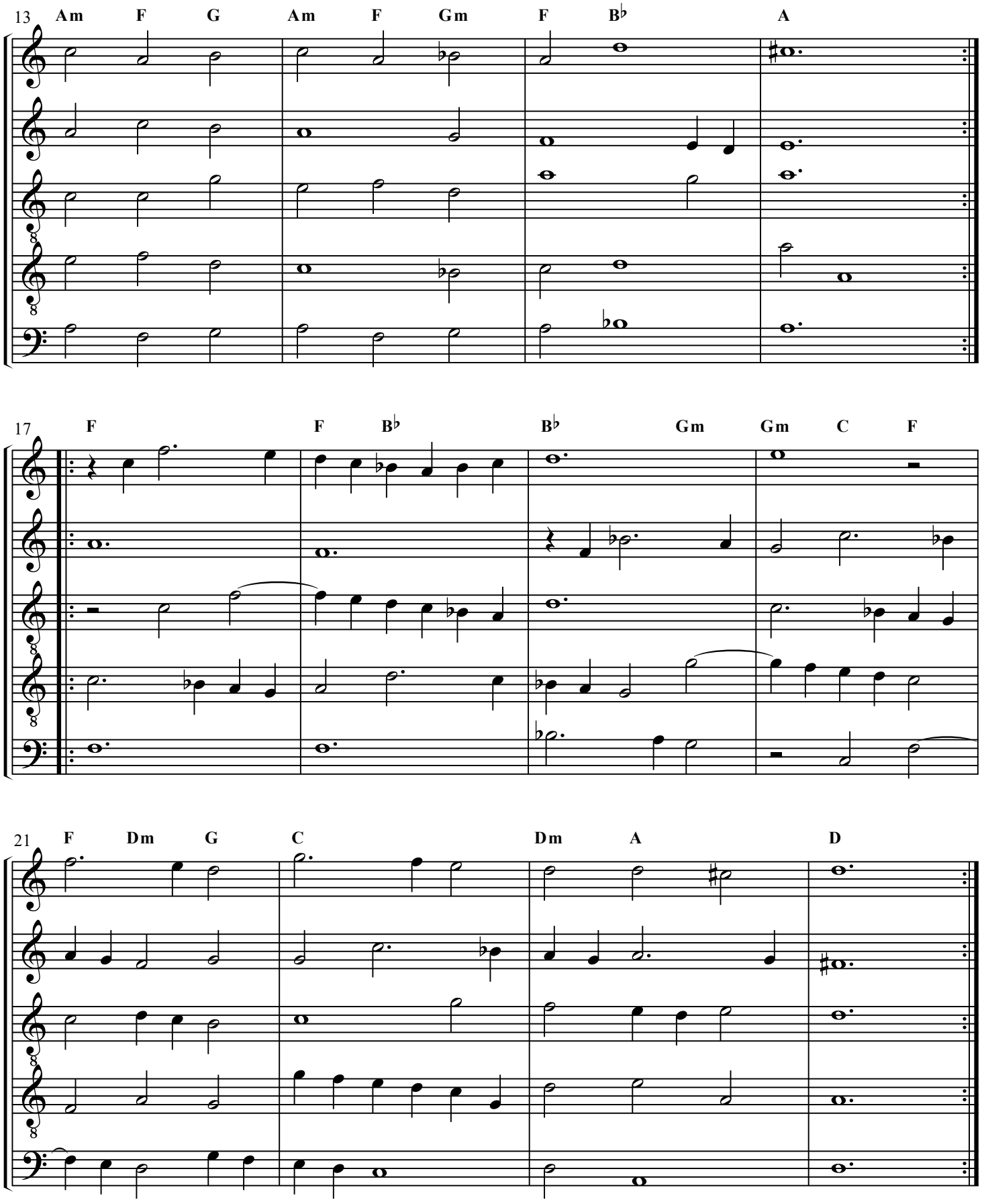



13
Dm Gm Cm F B♭ Cm Dm B♭ Cm D
17
B♭ Gm Gm C Am Am
21
D Gm D Gm D G C D G

Ecce quam bonum

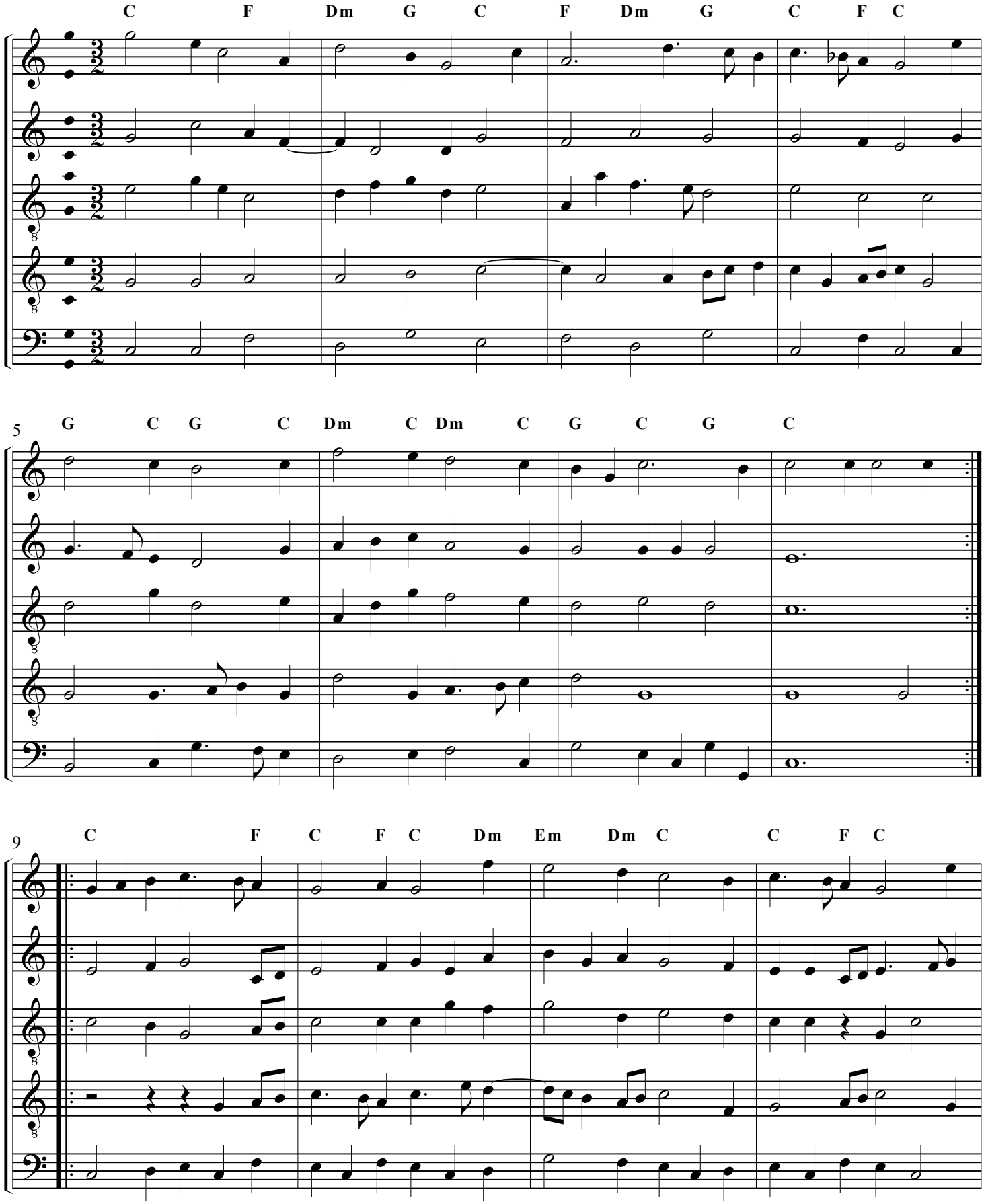
Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599

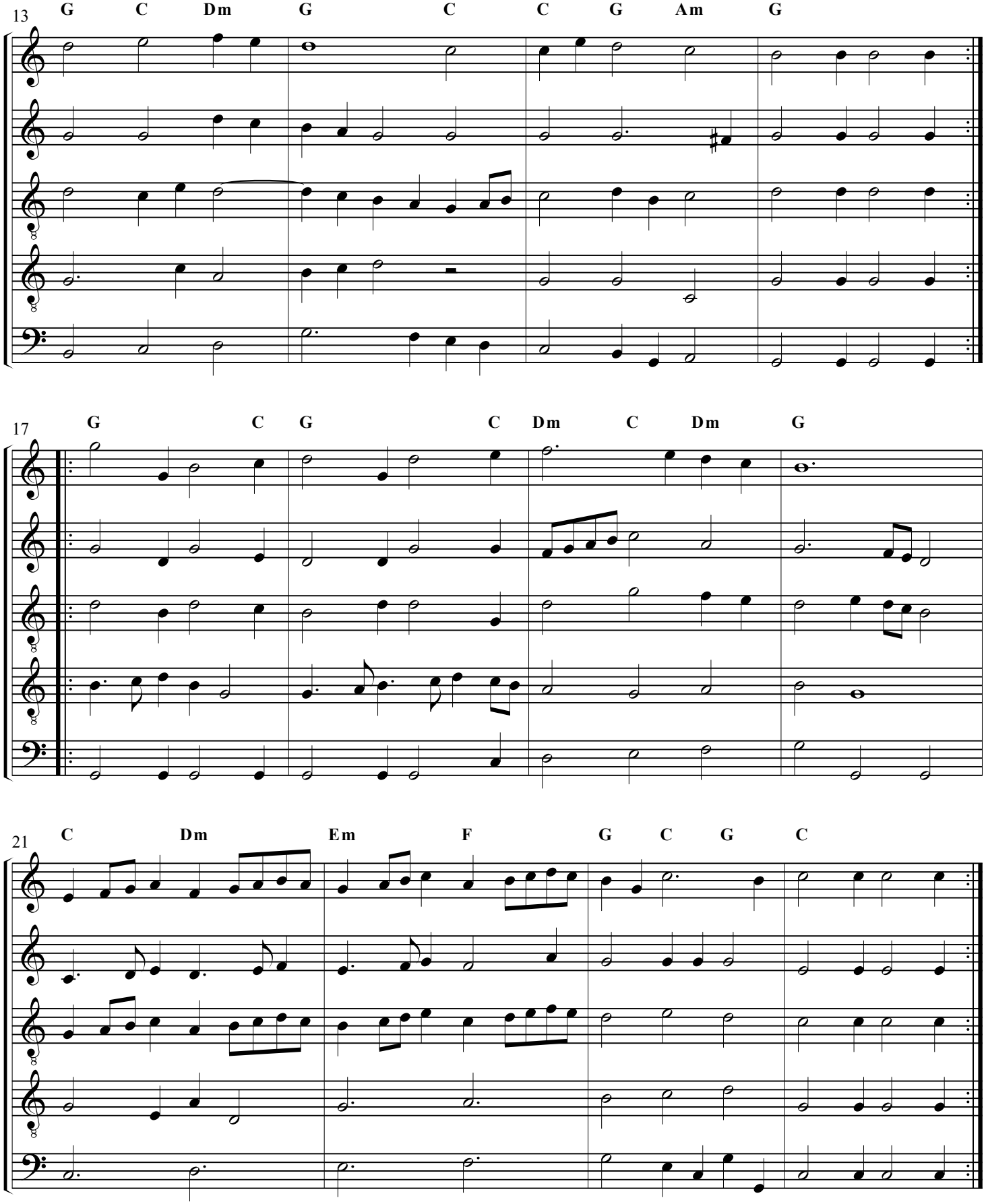



13
Am F G Am F Gm F B♭ A
17
F F B♭ B♭ Gm Gm C F
21
F Dm G C Dm A D

the Fairie-round

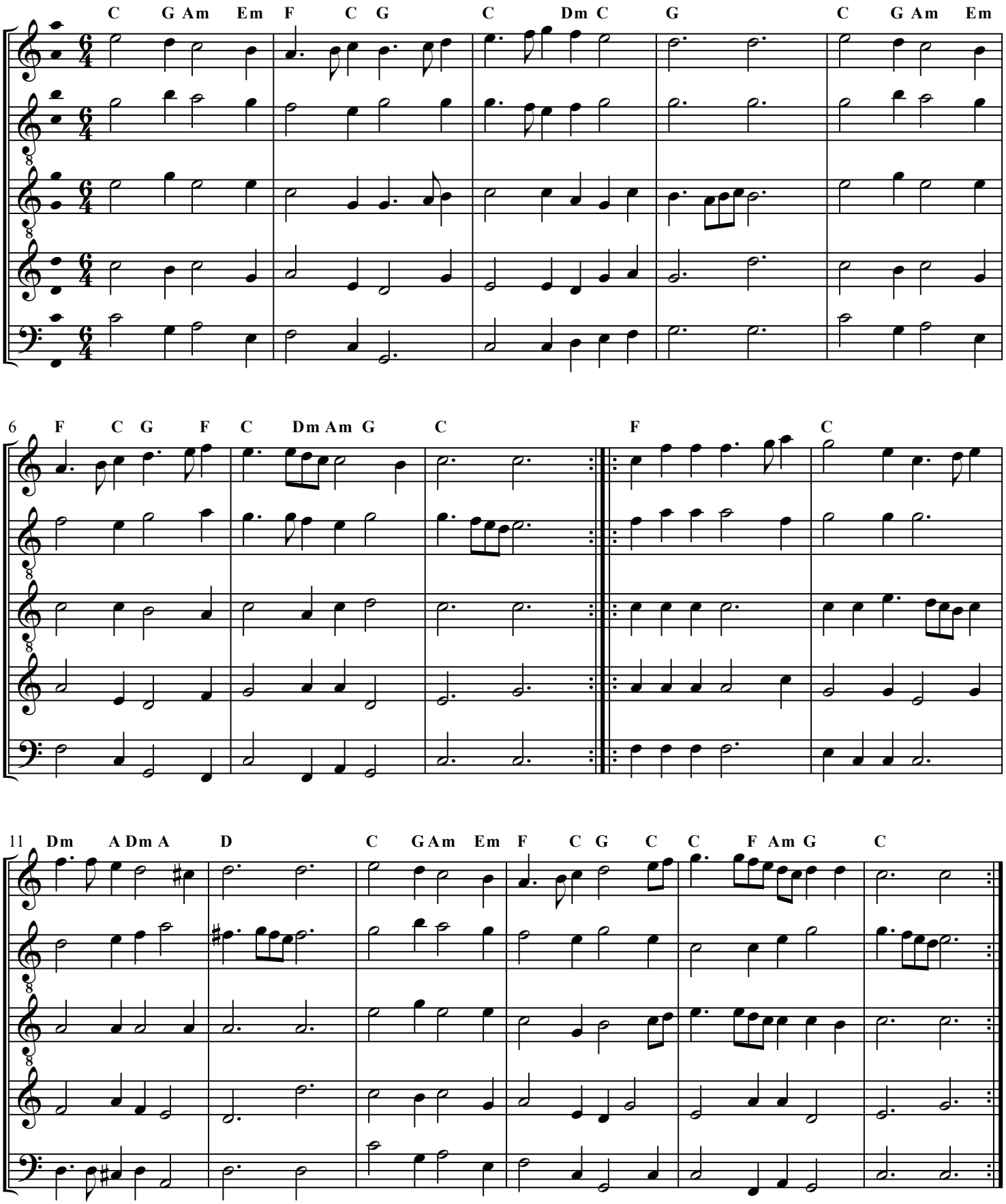
Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599




13
G C Dm G C C G Am G
17
G C G C Dm C Dm G
21
C Dm Em F G C G C

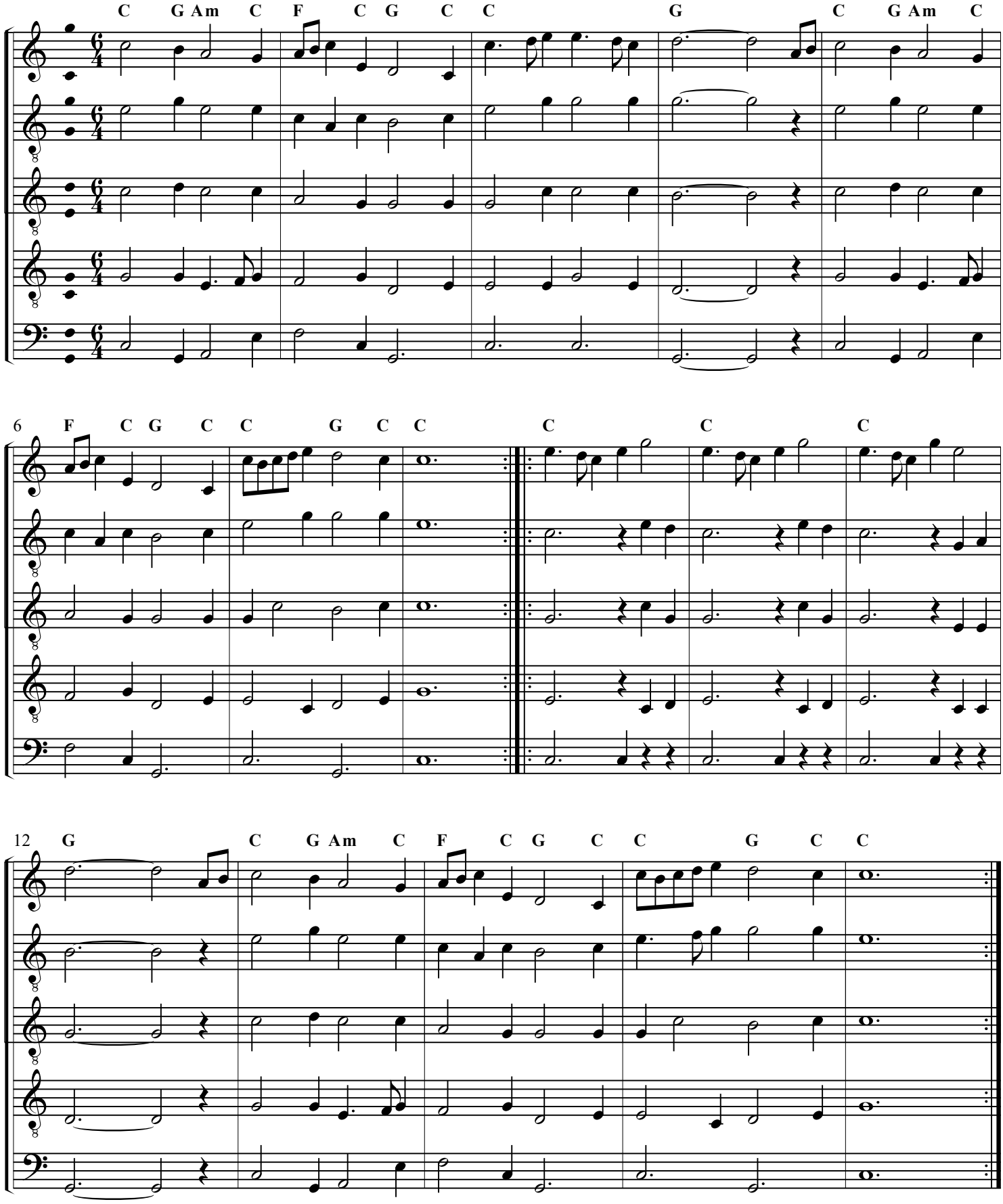
The Frog Galliard

John Dowland (1563-1626)
Consort Lessons, 1599 & 1611,
Thomas Morley (1558-1603)



Jumpe at my Cozen

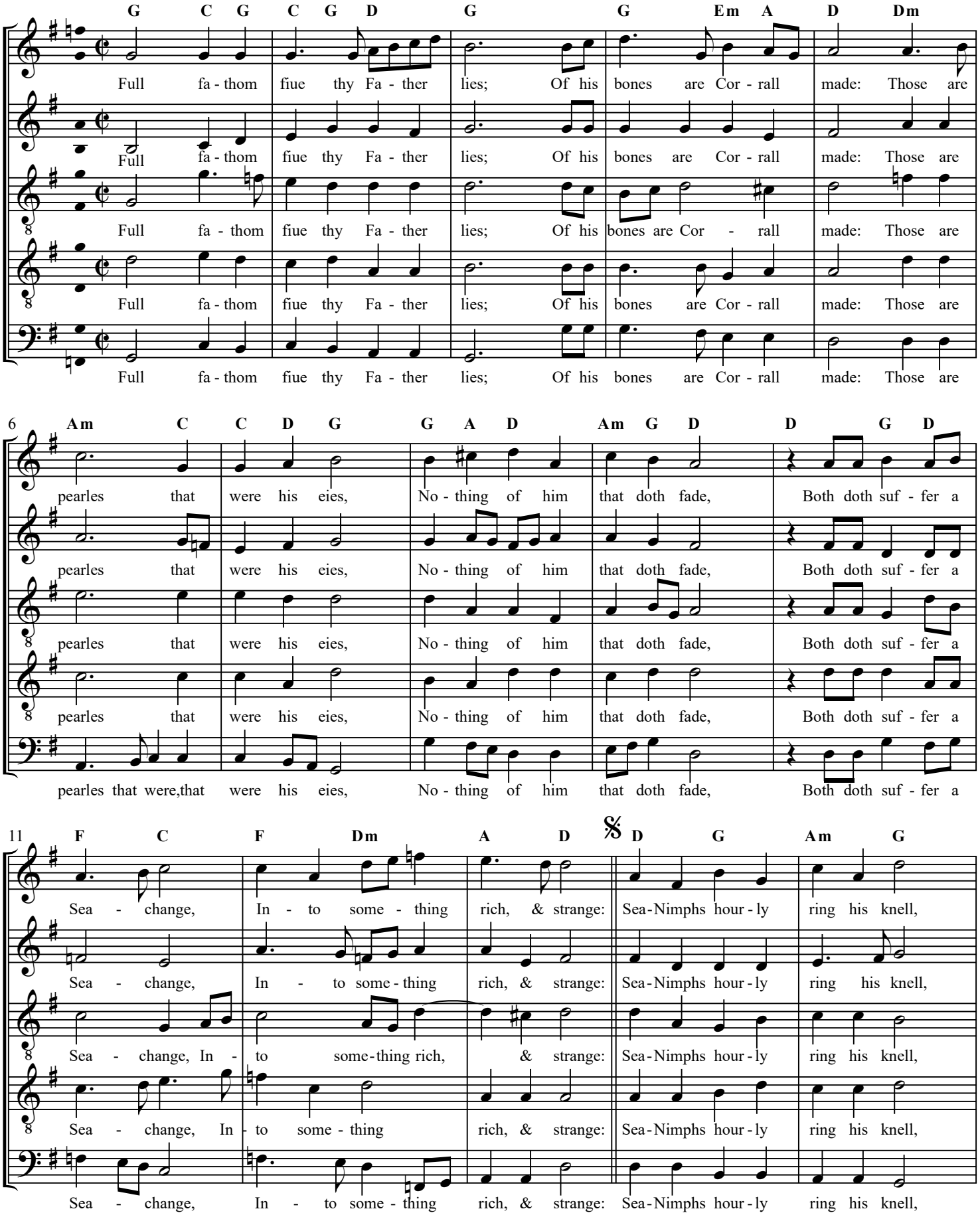
Anon., from Virginal MS
Rés. 1186, 1635-1638



Adapted by Steve Hendricks

Full fathom fiue

William Shakespeare (1564-1616)
Robert Johnson (c.1560-1633)
The Tempest, c.1603



Fine

16 **G** **C** **D** **Am** **G** **C** **G** **D** **G**

Harke now I heare them, Harke now I heare them, ding, dong bell.

Harke now I heare them, Harke now I heare them, ding, ding - dong bell.

Harke now I heare now I heare them, Harke now I heare now I heare them, ding - dong bell.

Harke now I heare them, Harke now I heare them, ding - dong bell.

Harke I heare, now I heare them, Harke now I heare them, ding - dong bell.

21 **G** **C** **G** **Dm** **Em** **G** **C** **G** **C** **G**

Ding, dong, ding, dong bell. Ding, dong,

Ding, dong, ding, dong bell. Ding, dong,

Ding, dong, ding dong bell. Ding,

Ding, dong, ding, dong, ding, dong bell.

Ding, dong bell. Ding, ding dong bell. Ding,

D.S. al Fine

26 **Am** **G** **D** **G** **D** **G** **C** **G** **D** **G**

ding dong bell. Ding, dong, ding, dong bell.

ding, dong bell. Ding, dong, bell. Ding, dong, ding, ding, dong bell.

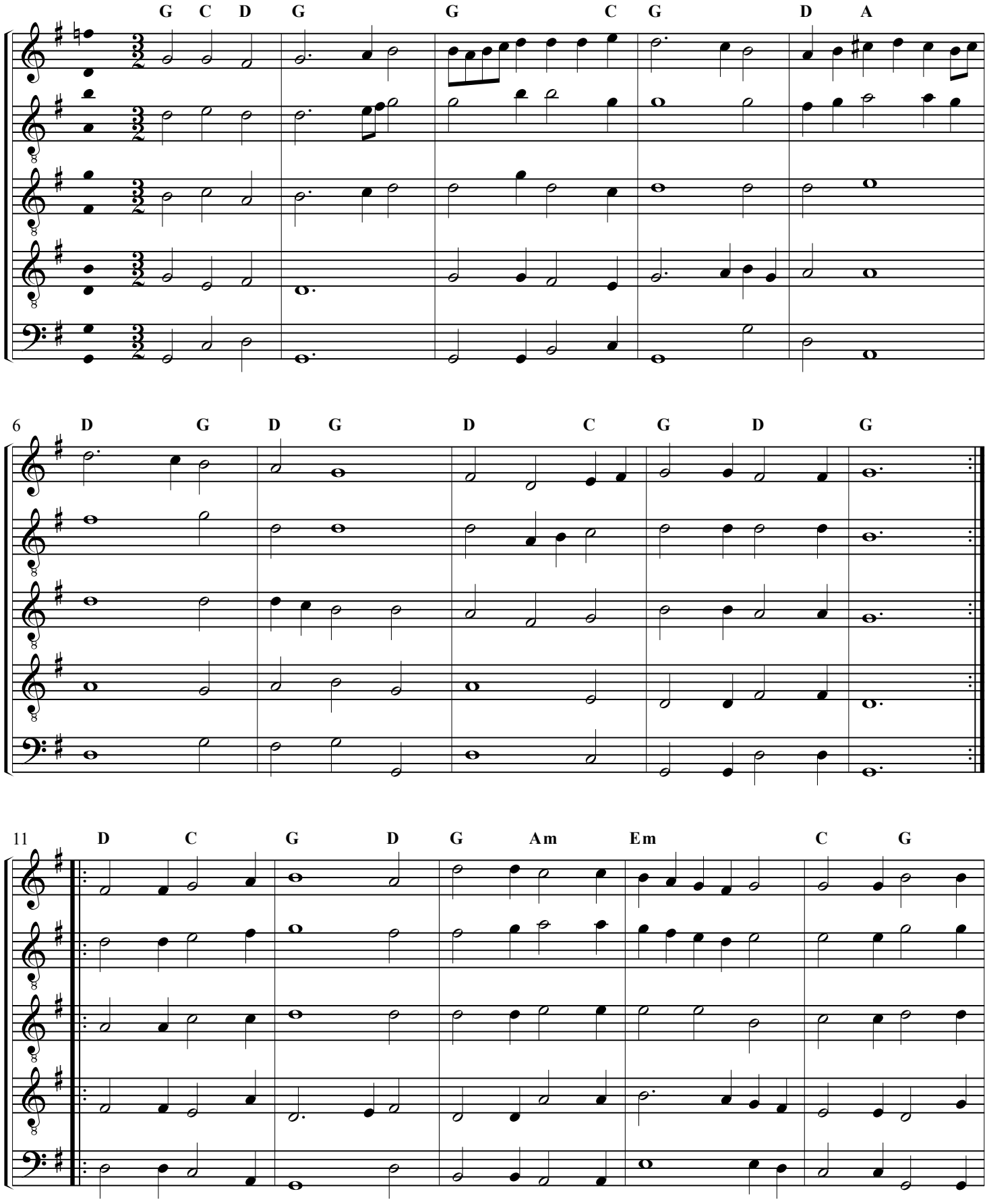
dong, ding dong bell. Ding, dong bell. Ding, ding, dong, ding, dong bell.

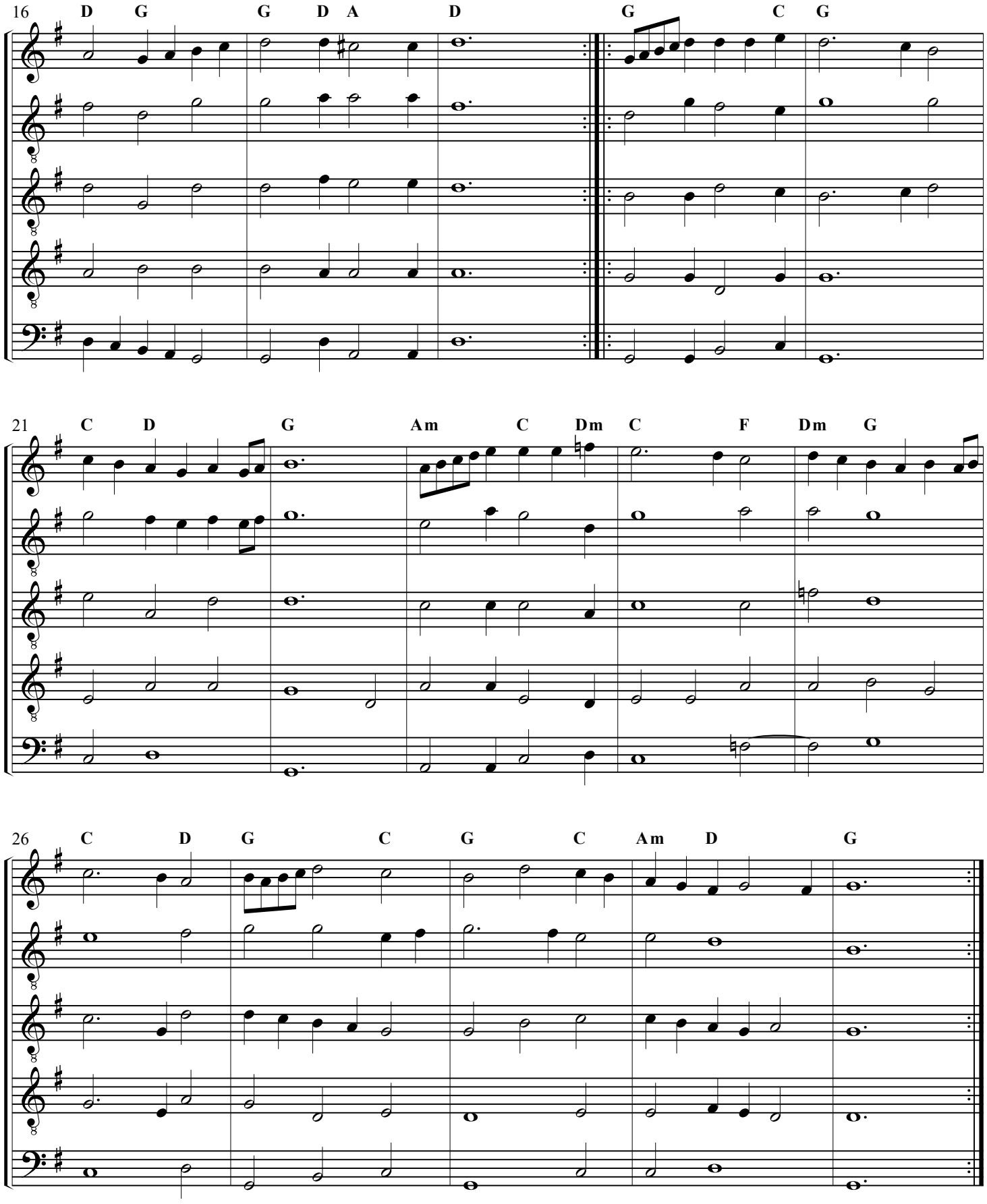
Ding, dong bell. Ding, dong, ding, dong bell. Ding, dong, ding, dong bell.

ding, dong, Ding, dong, ding dong bell. Ding, dong bell.

Gaillarde CCLXXXVII

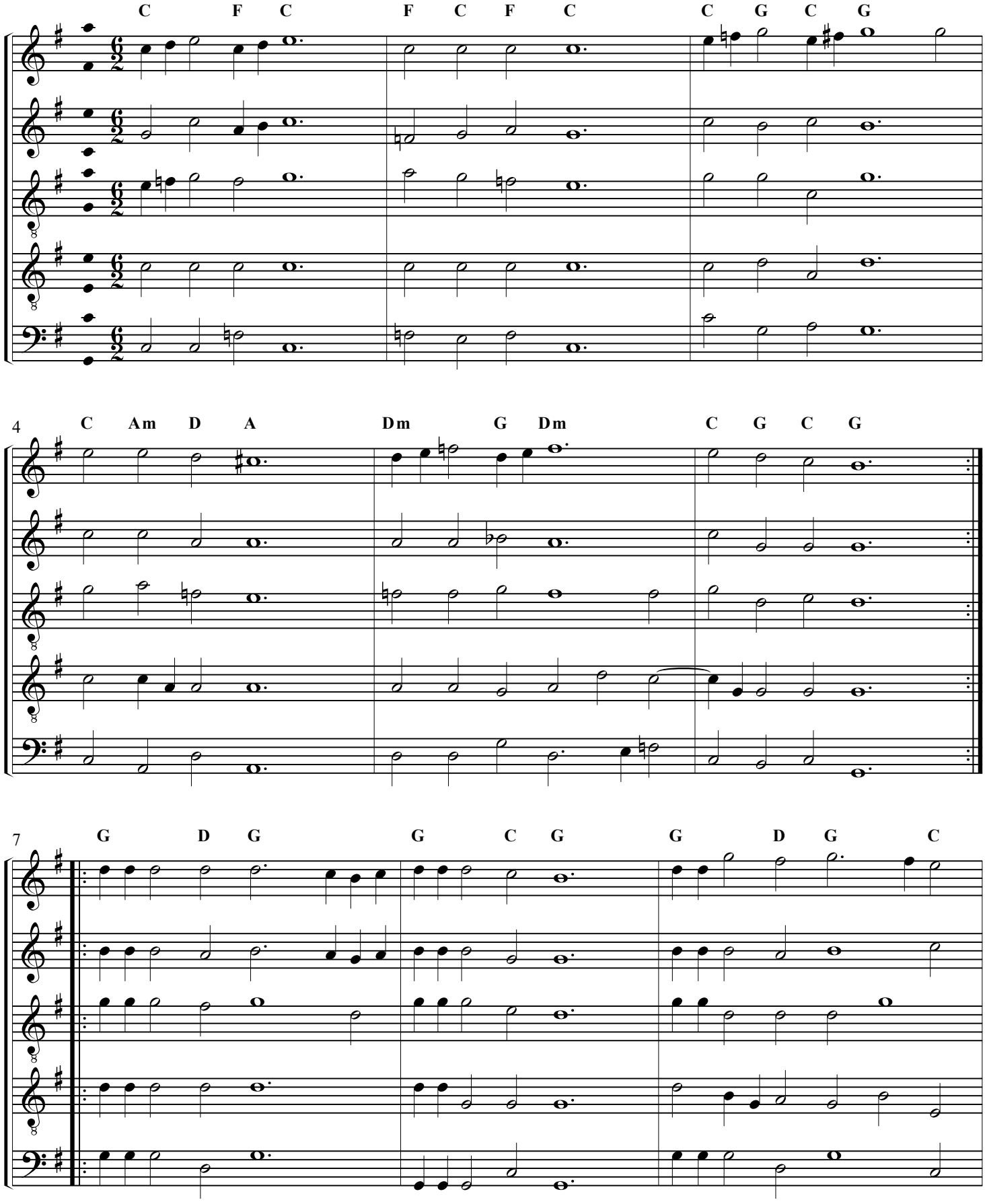
Pierre Francisque Caroubel
(before 1576-1611)
from *Terpsichore*, 1612

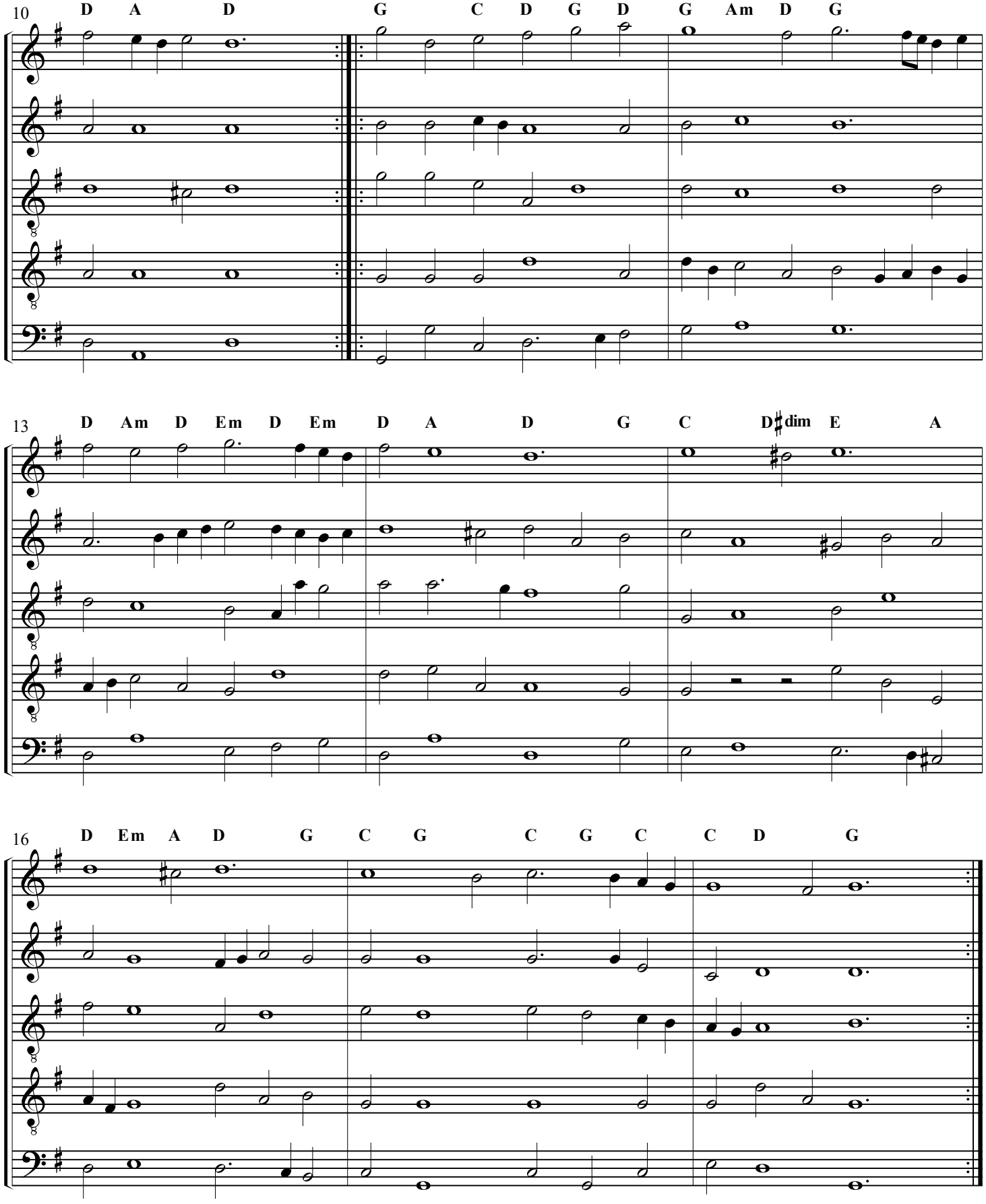



16
D G G D A D G C G
21
C D G Am C Dm C F Dm G
26
C D G C G C Am D G

Galliard 20

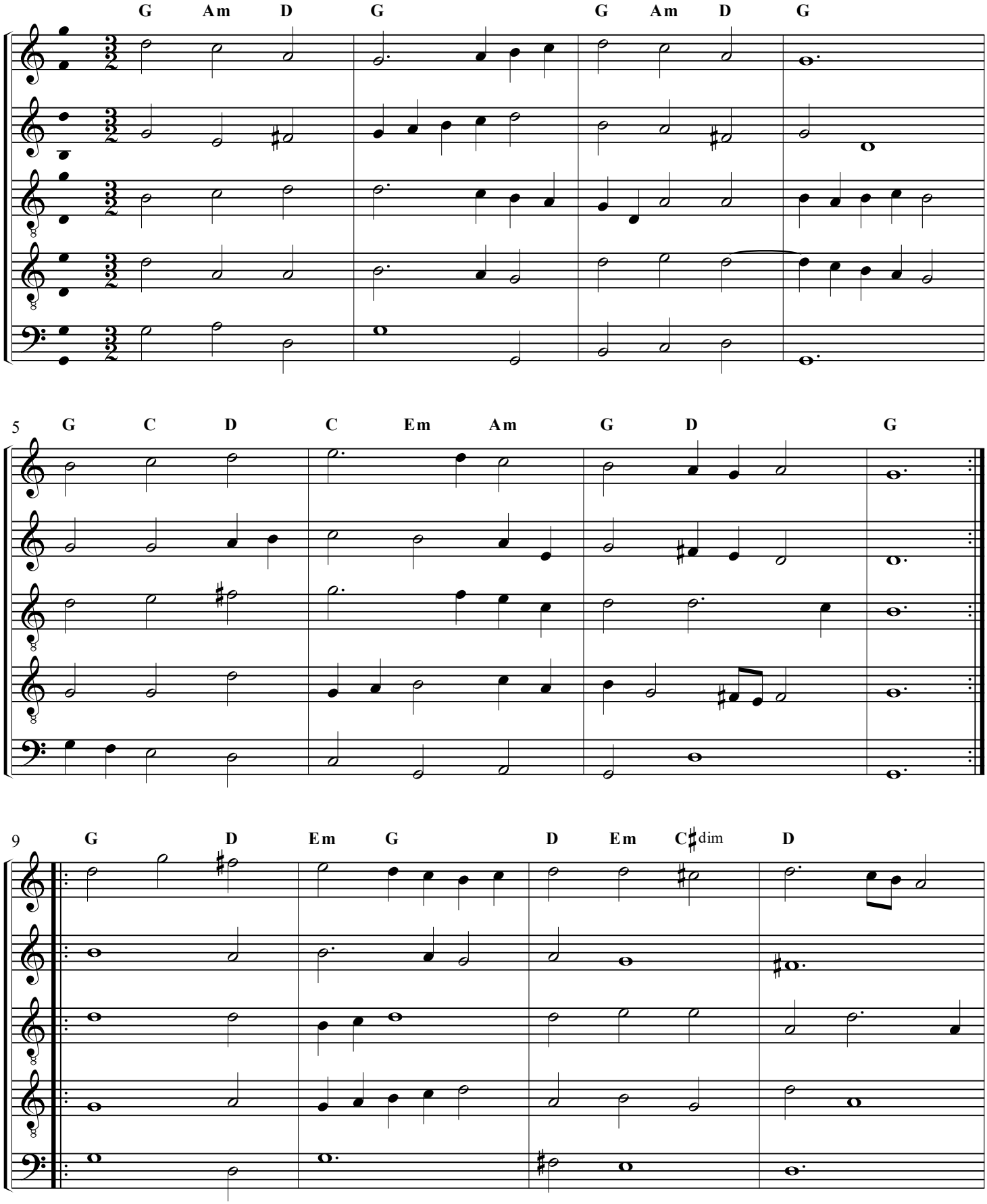
Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599

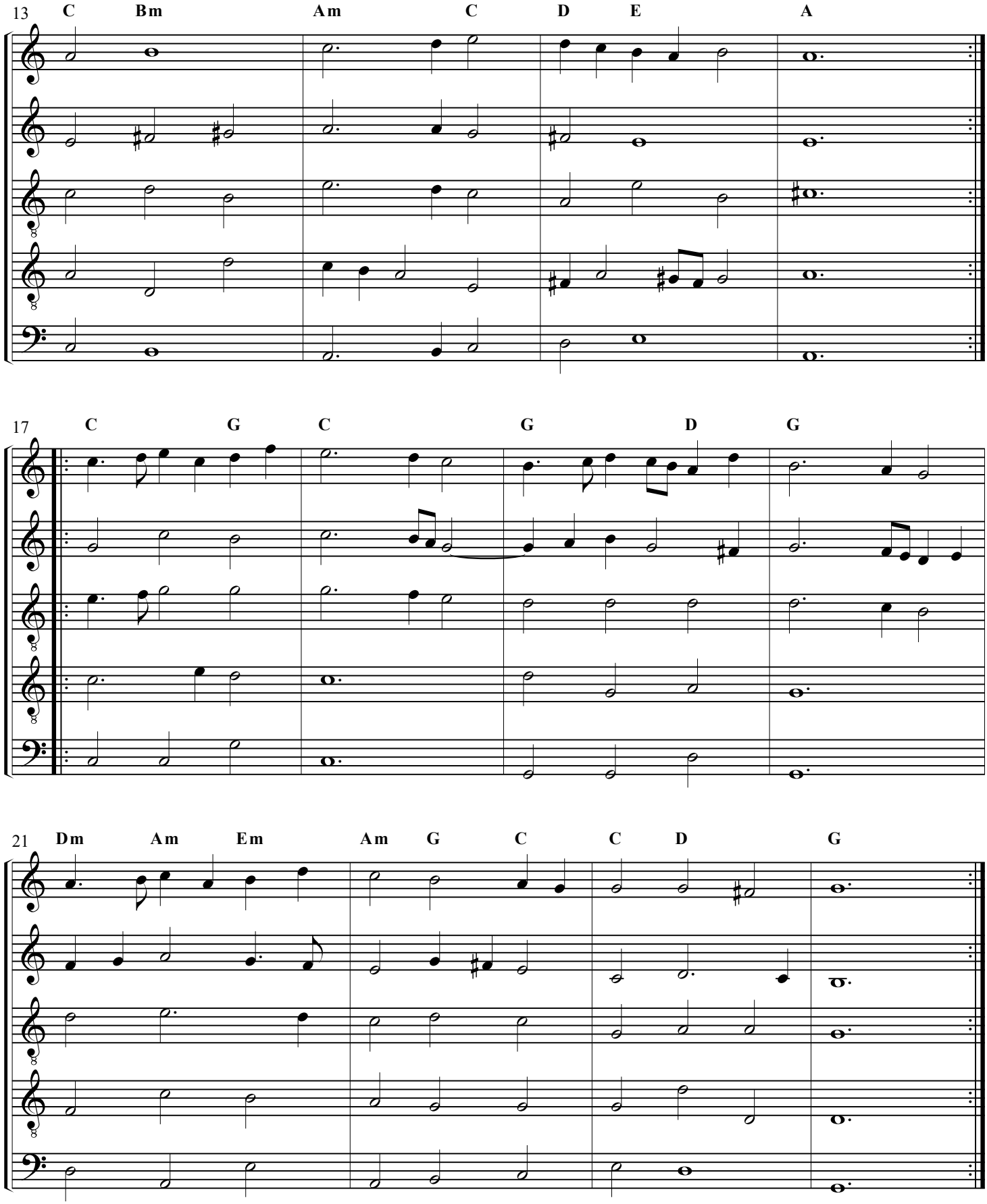



10
D A D G C D G D G Am D G
13
D Am D Em D Em D A D G C D♯dim E A
16
D Em A D G C G C G C C D G

Galliard 40

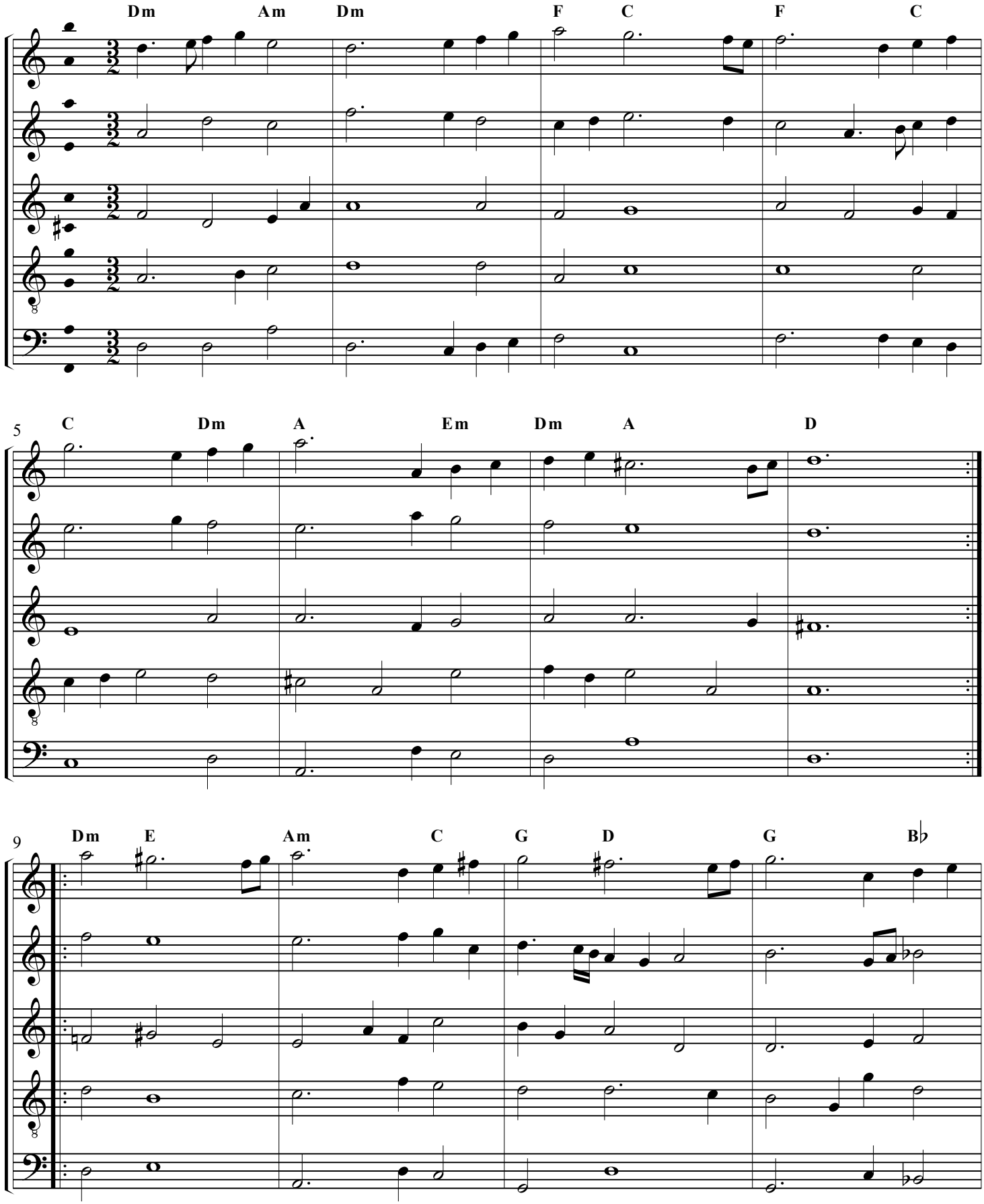
Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599

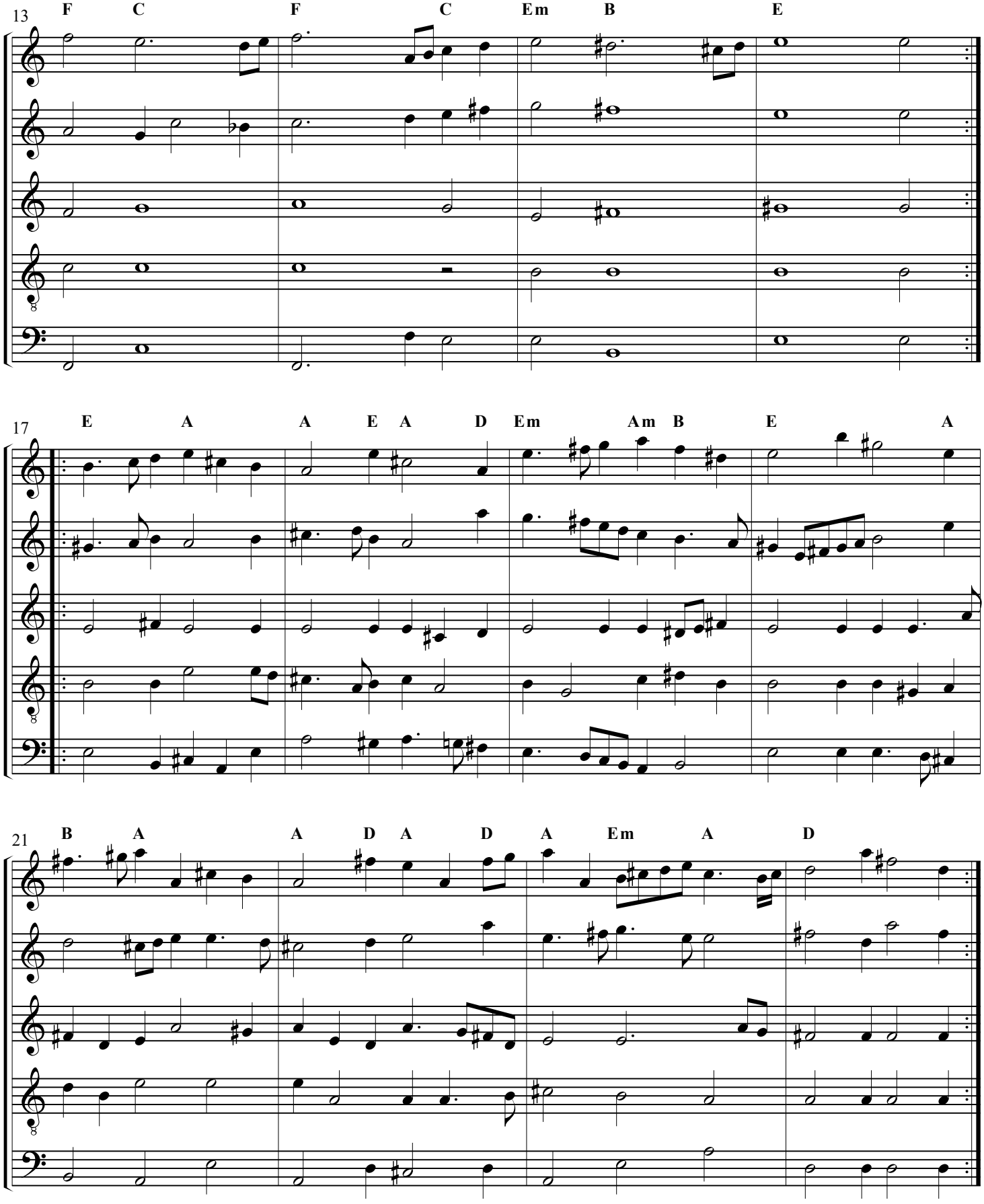



13
C
Bm
Am
C
D
E
A
17
C
G
C
G
D
G
21
Dm
Am
Em
Am
G
C
C
D
G

Galliard XI

Thomas Simpson (1582-c.1628)
Opus Newer Paduanen..., 1617

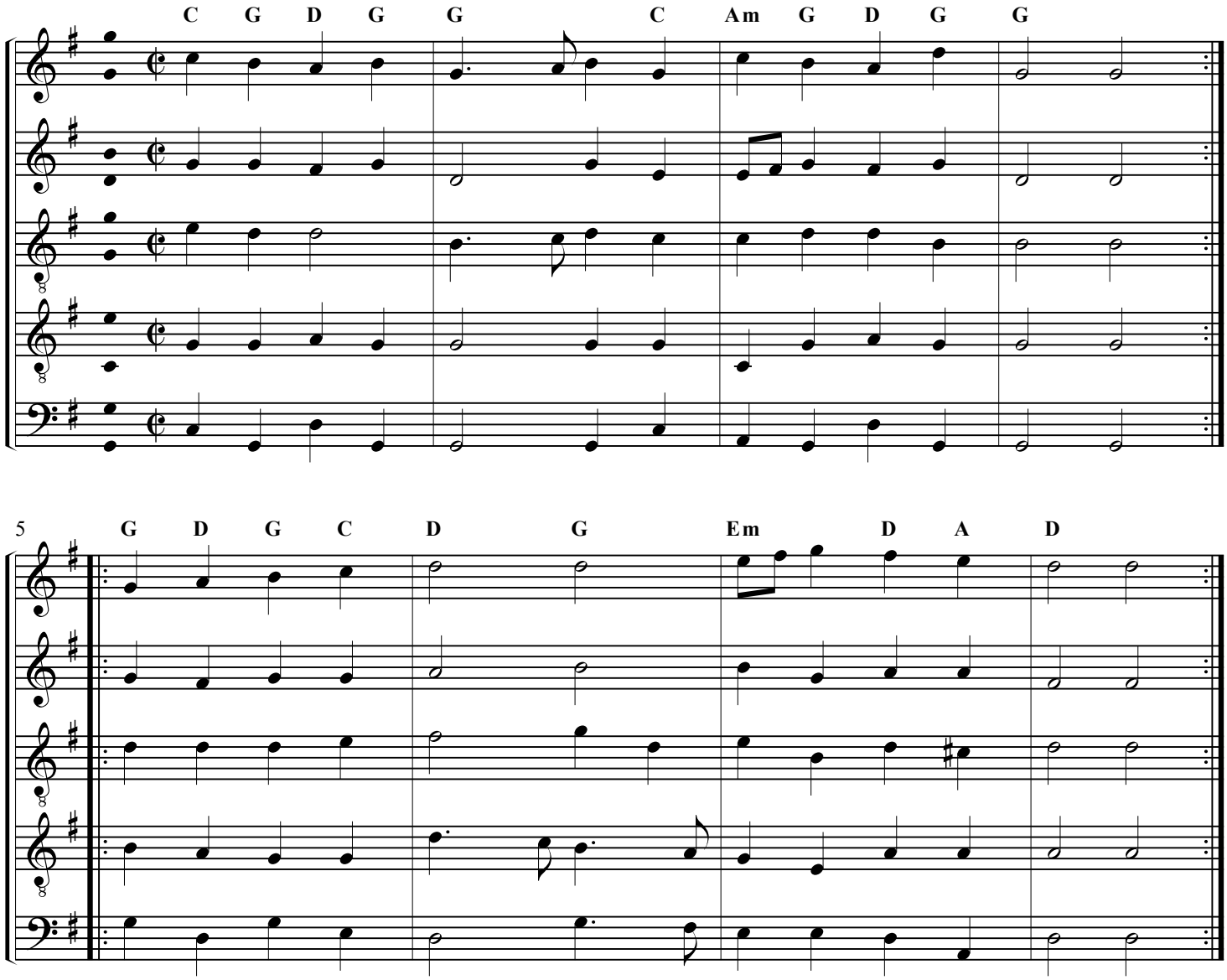



13
F C F C Em B E
17
E A A E A D Em Am B E A
21
B A A D A D A Em A D

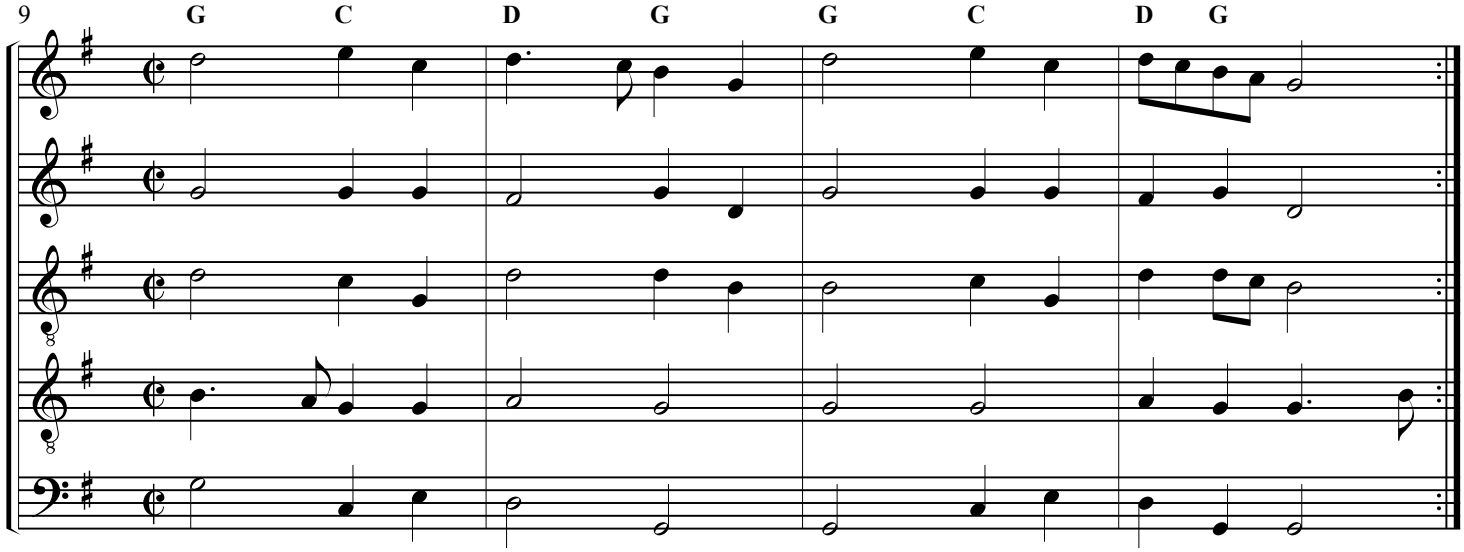
Gavotte suite I

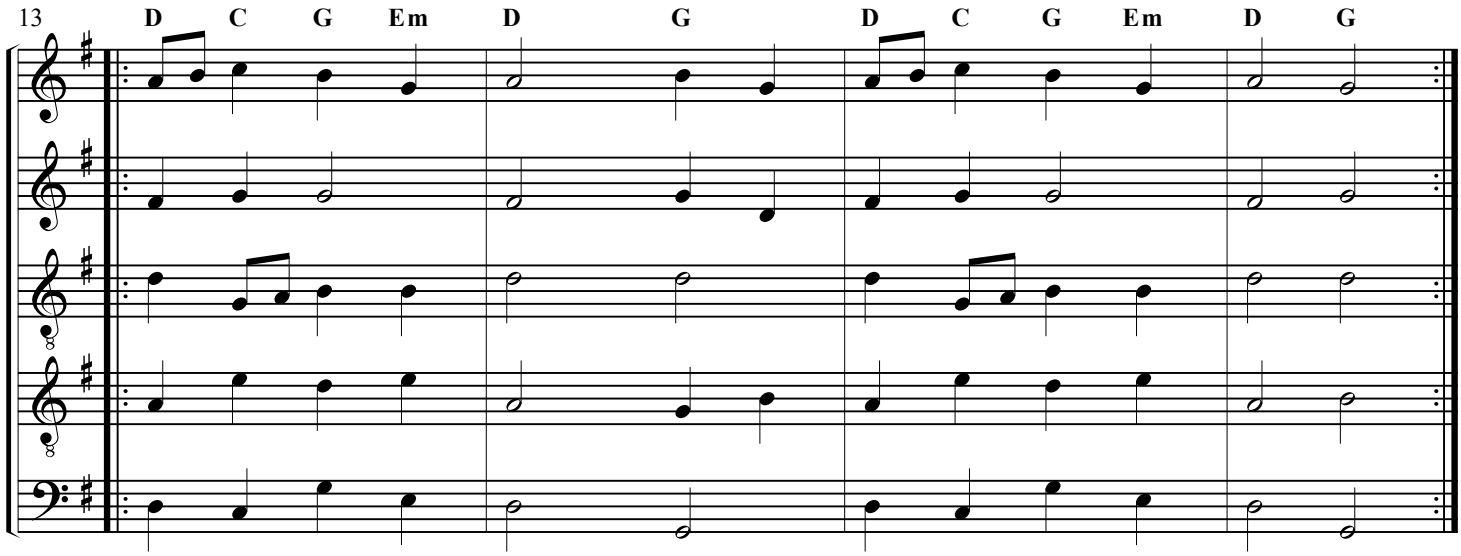
Gavotte 1

Pierre Francisque Caroubel
(before 1576-1611)
Terpsichore, 1612

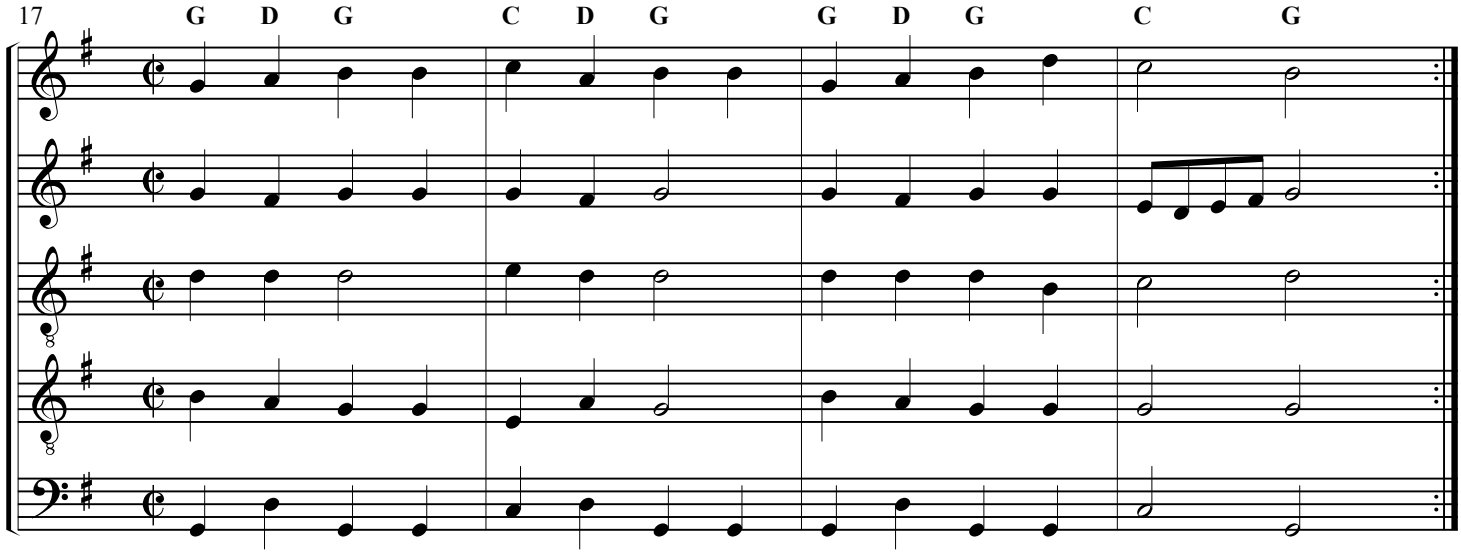


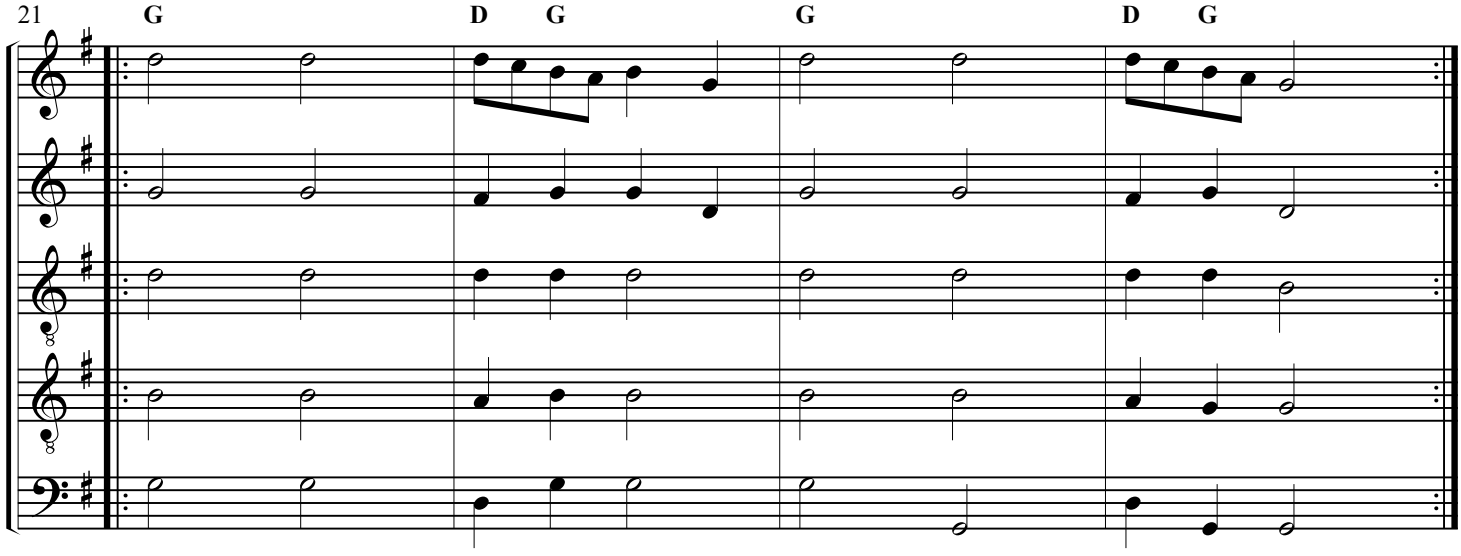
Gavotte 2





Gavotte 3

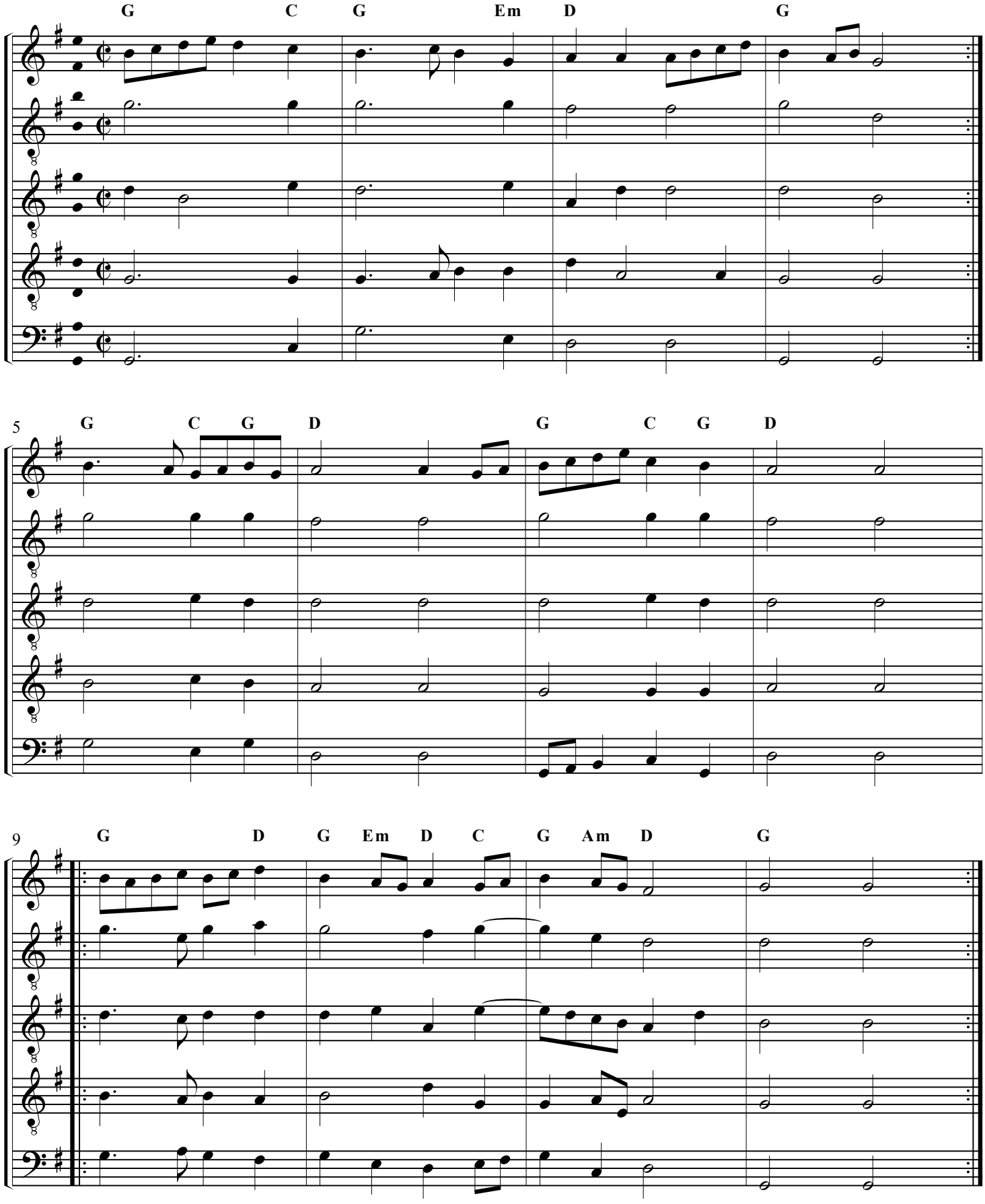




Gavotte 6

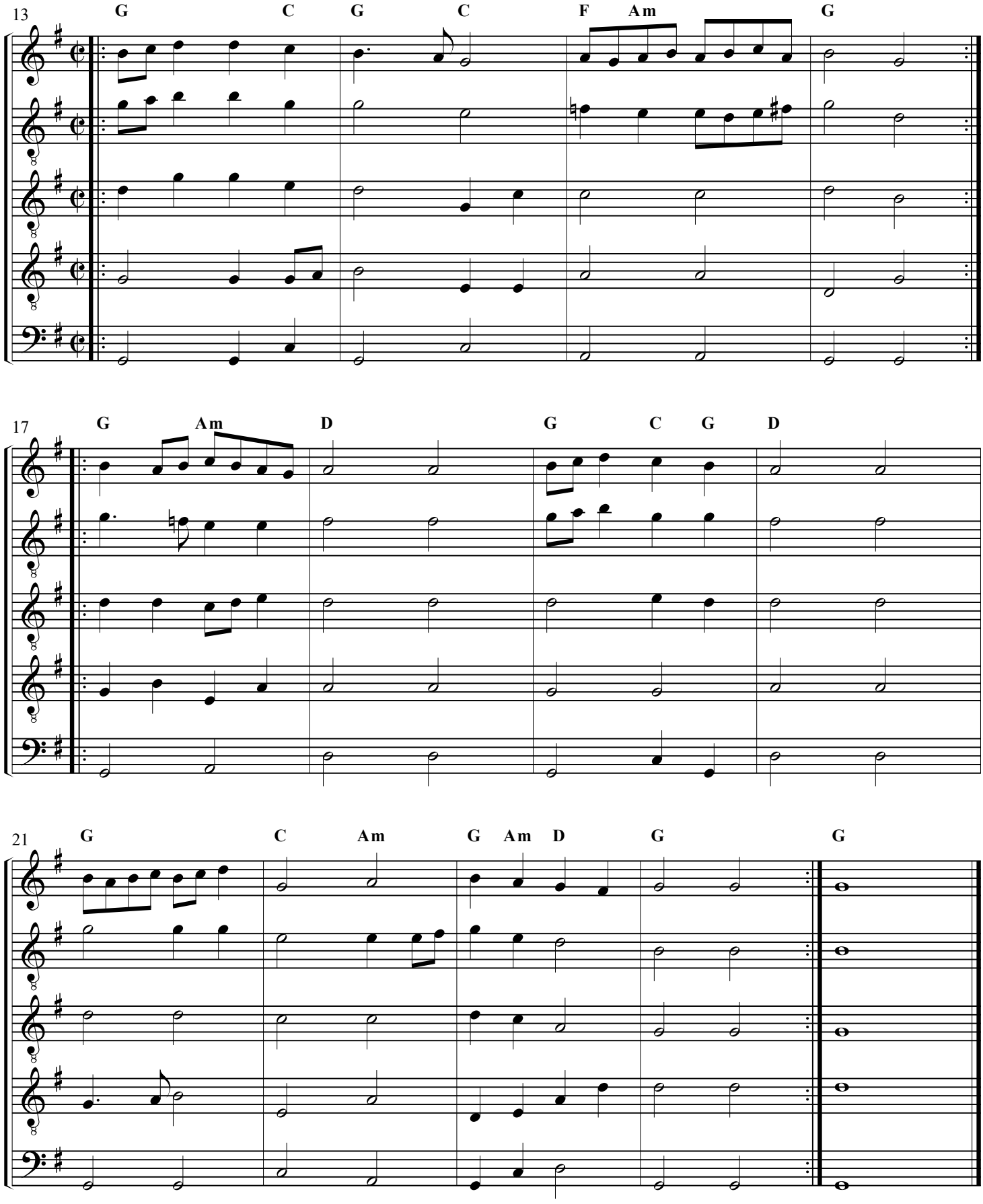
I

Pierre Francisque Caroubel
(before 1576-1611)
Terpsichore, 1612



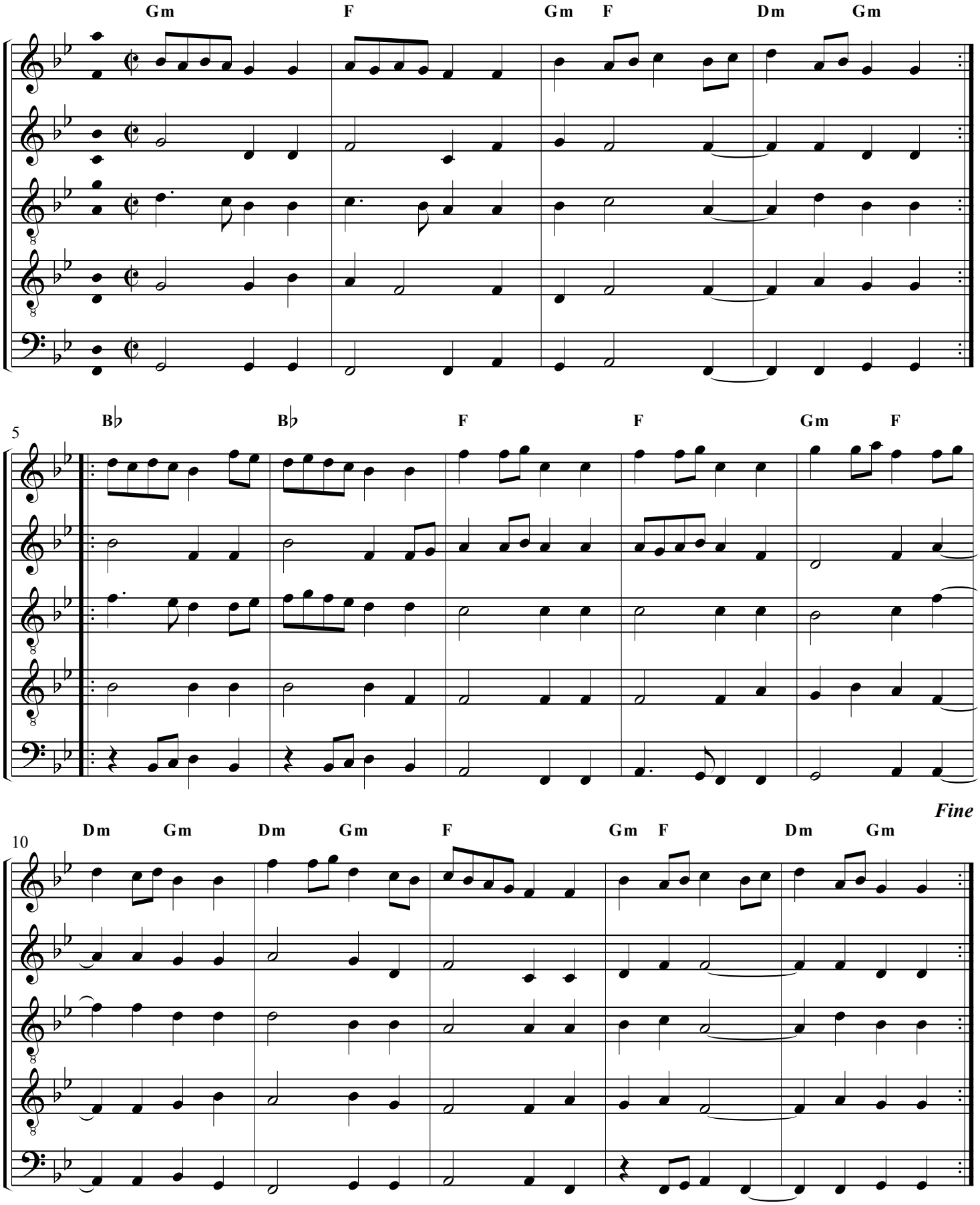
Gilotte

I



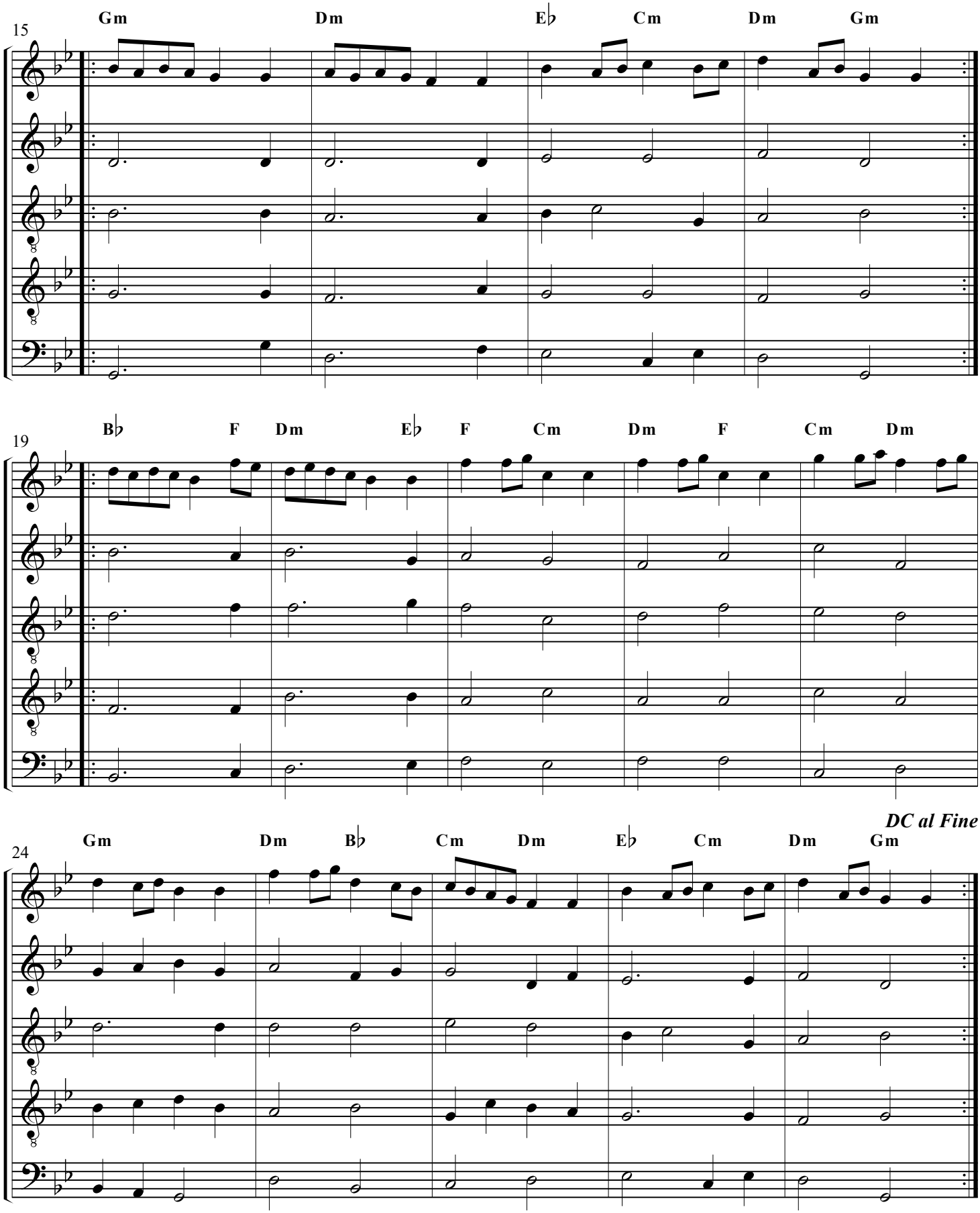
The Glory of the west

John Playford (1623-1686)
the English Dancing Master, 1651



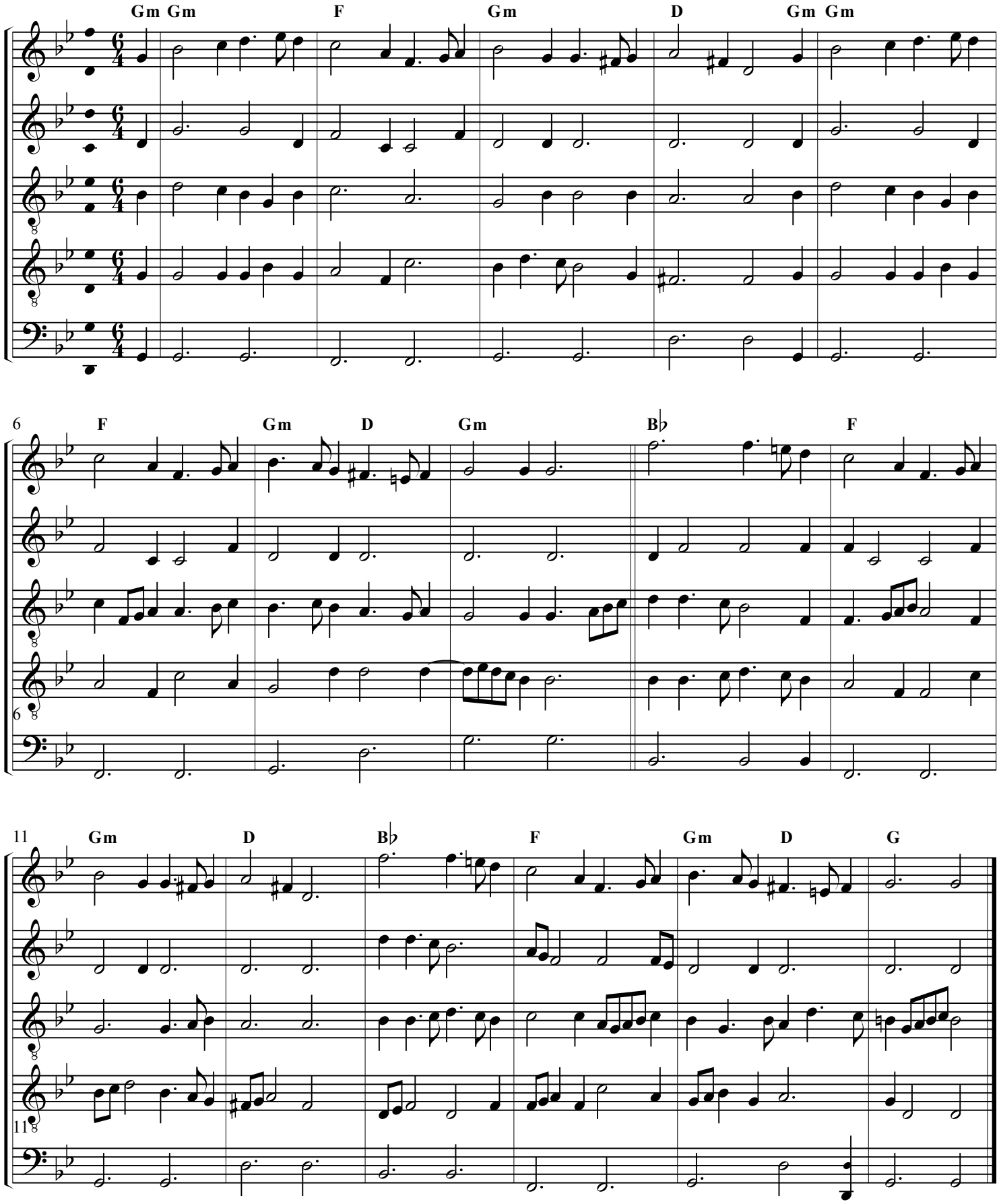
Setting by Steve Hendricks

A variation


15
Gm Dm E♭ Cm Dm Gm
19
B♭ F Dm E♭ F Cm Dm F Cm Dm
DC al Fine
24
Gm Dm B♭ Cm Dm E♭ Cm Dm Gm

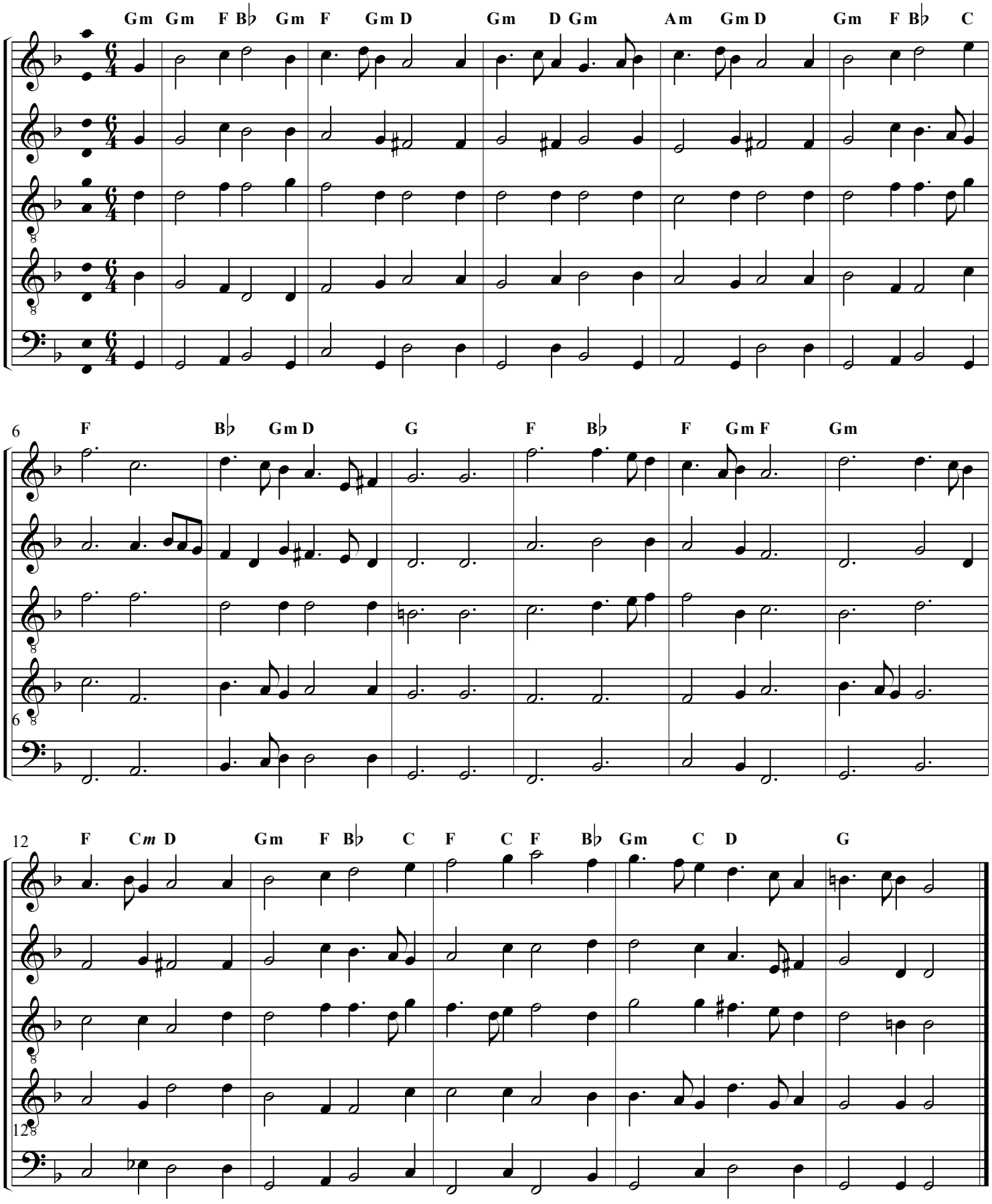
Greensleeves

William Ballet Lute Book, 1580,
Trinity College IE TCD MS 408



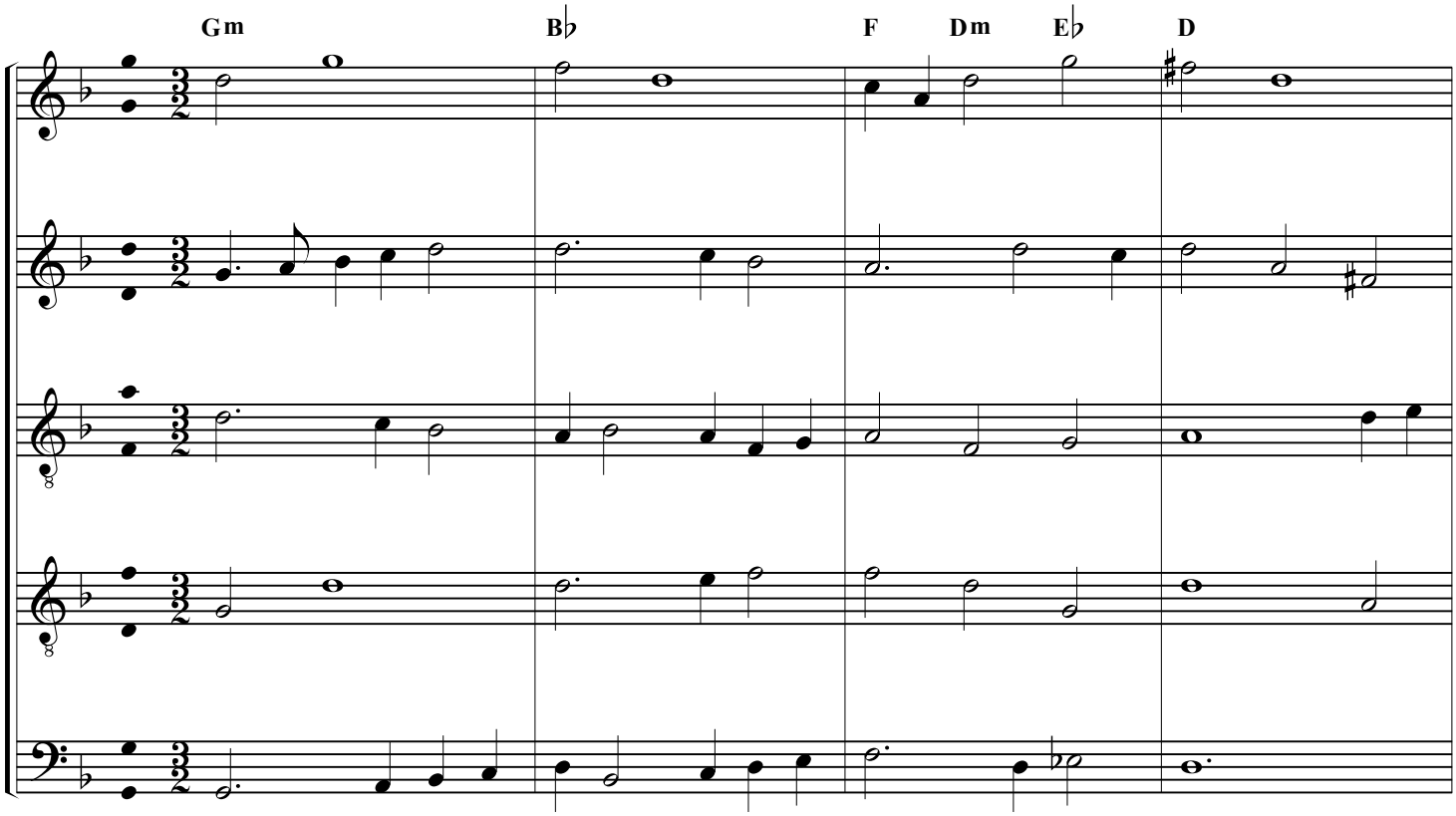
Greensleeves

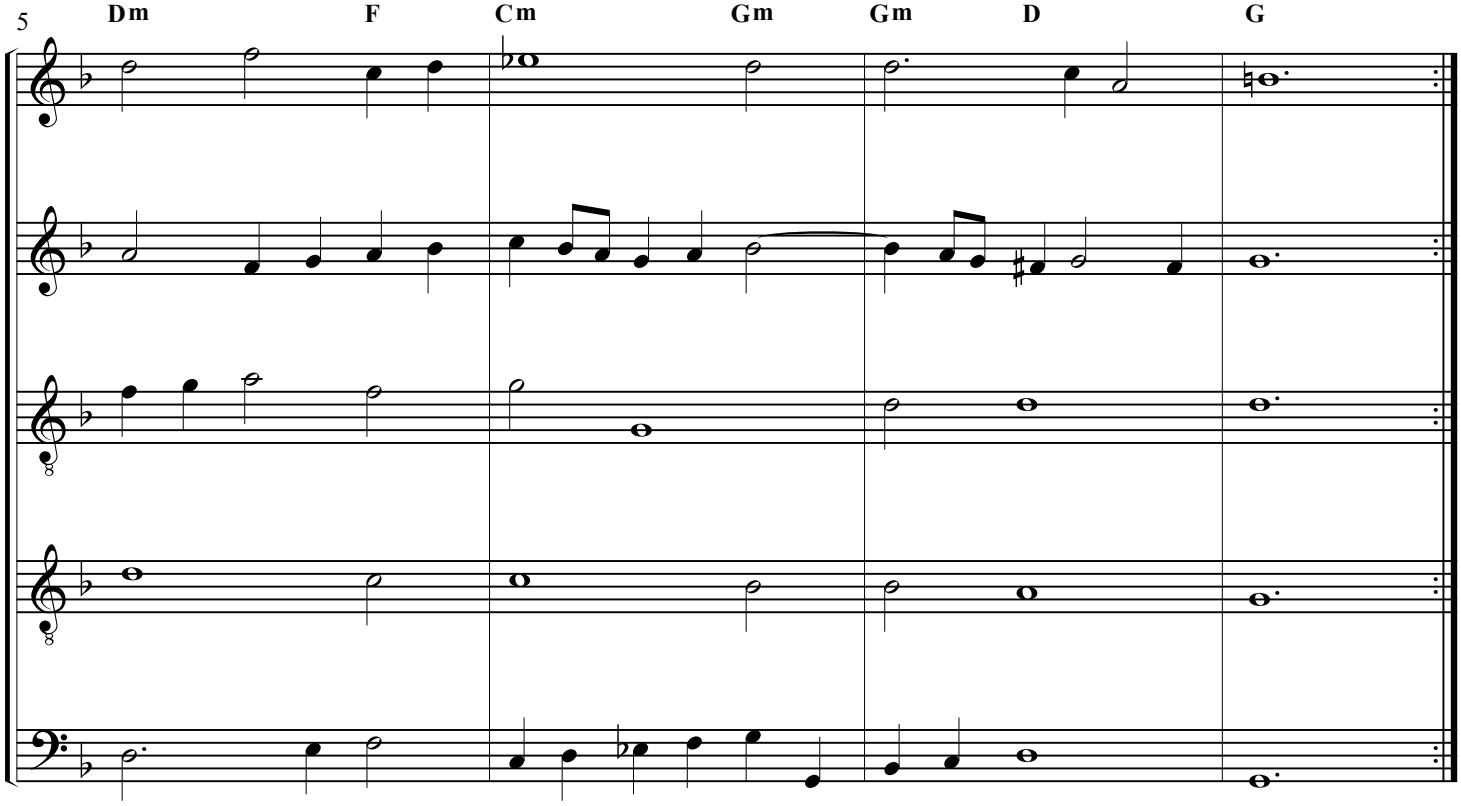
Francis Cutting (c.1550-1595/6)
British Library, MS Add.31392, c.1605

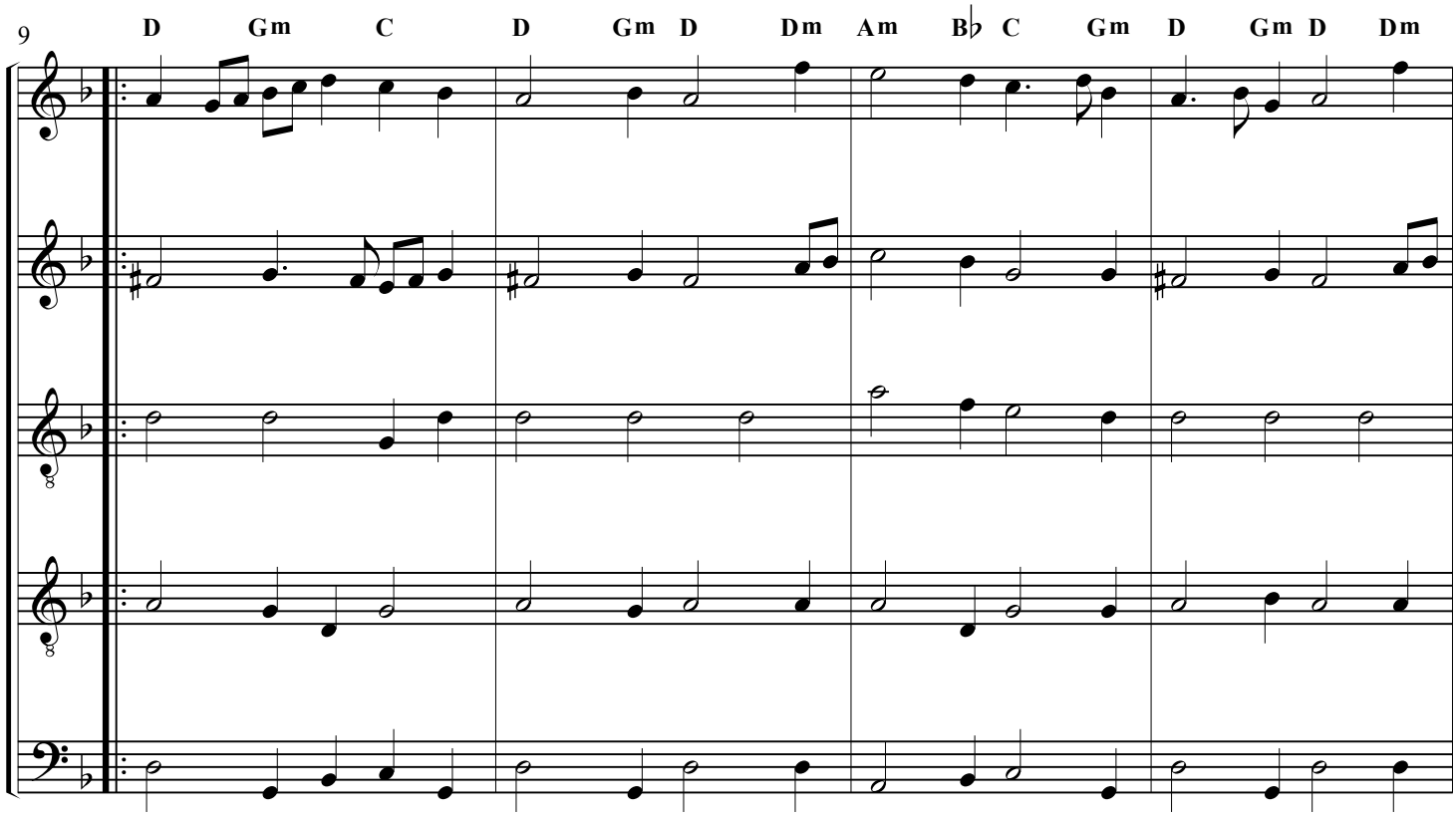


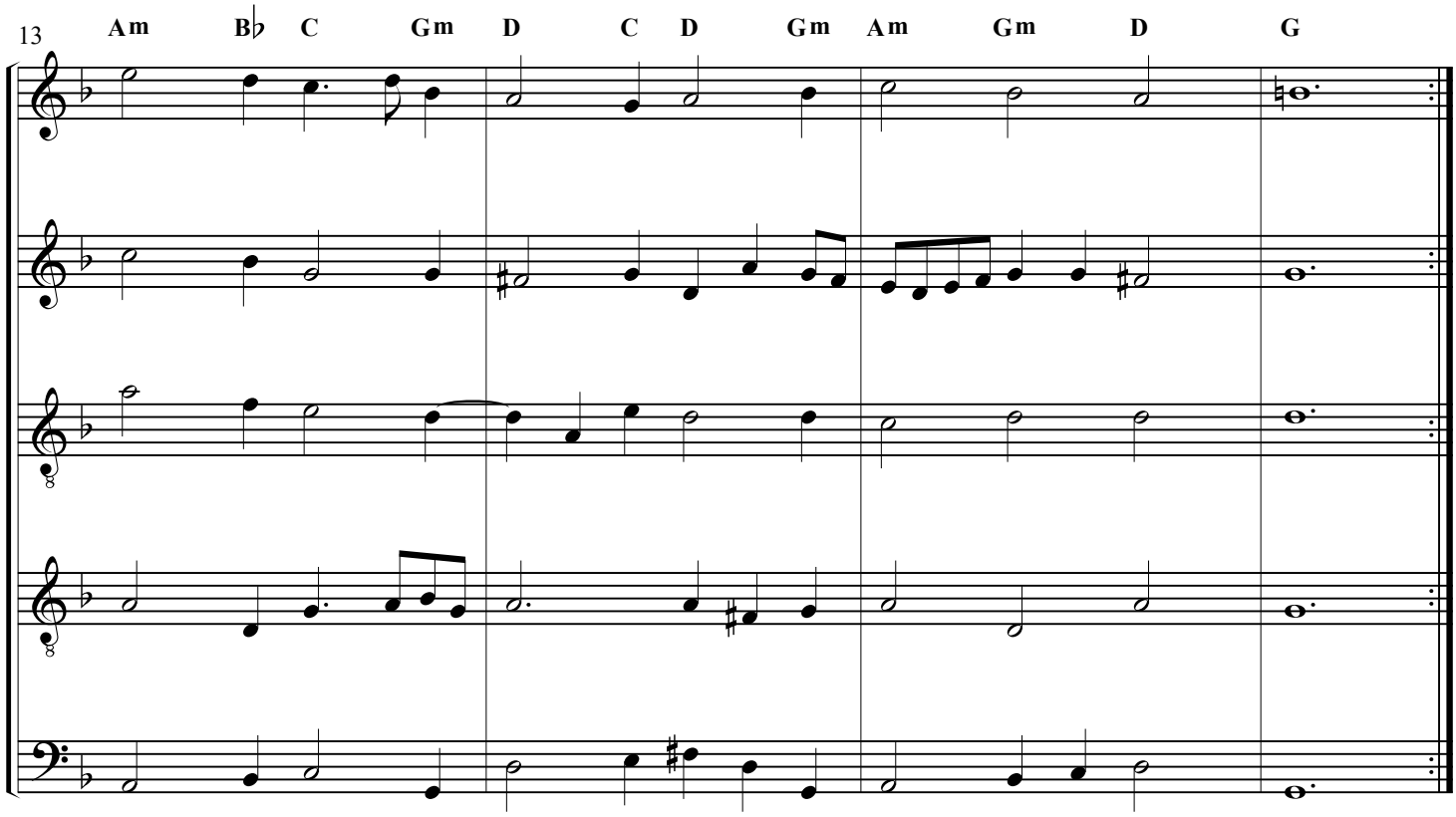
Heigh ho holiday

Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599



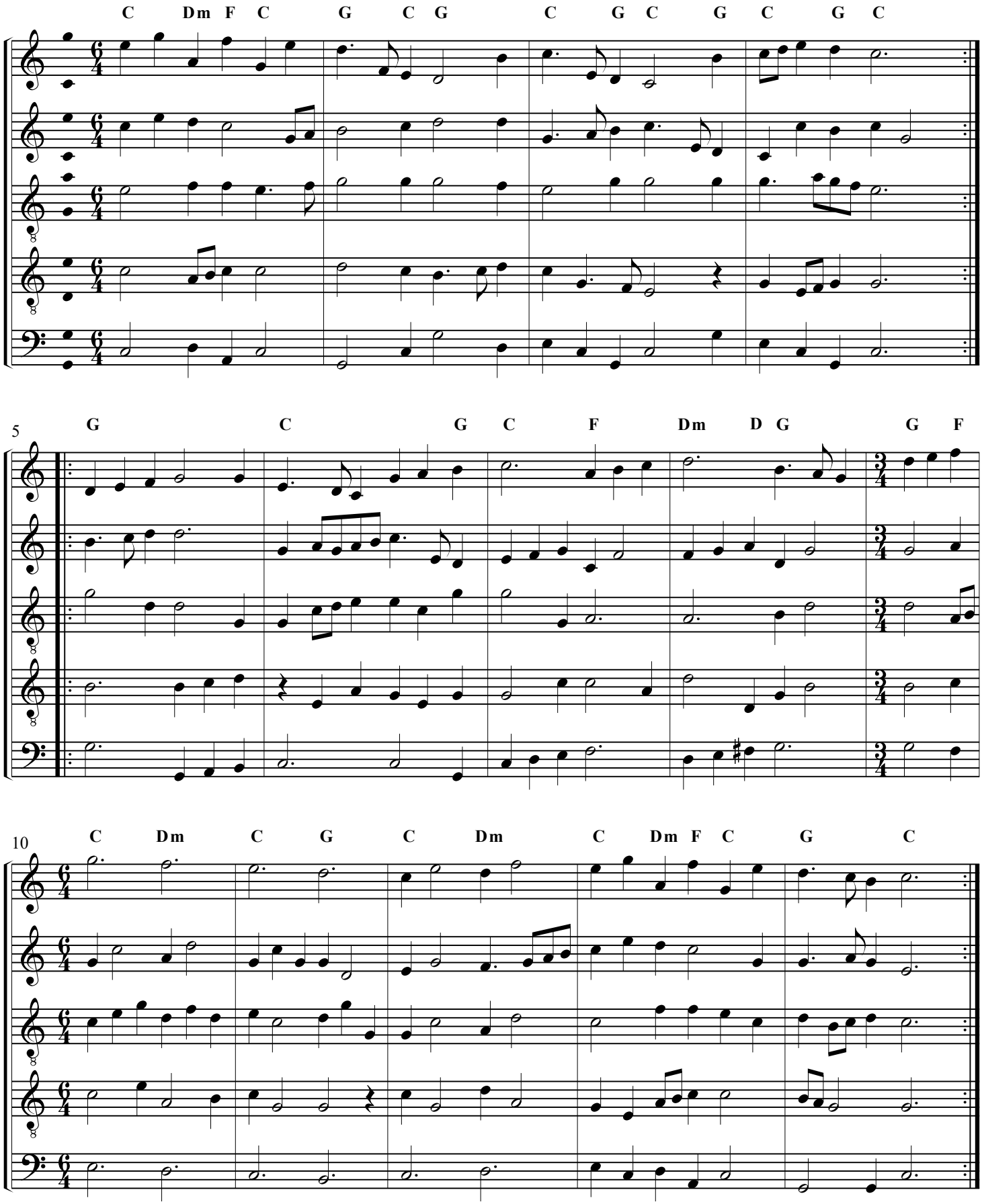



9
D Gm C D Gm D Dm Am B♭ C Gm D Gm D Dm


13
Am B♭ C Gm D C D Gm Am Gm D G

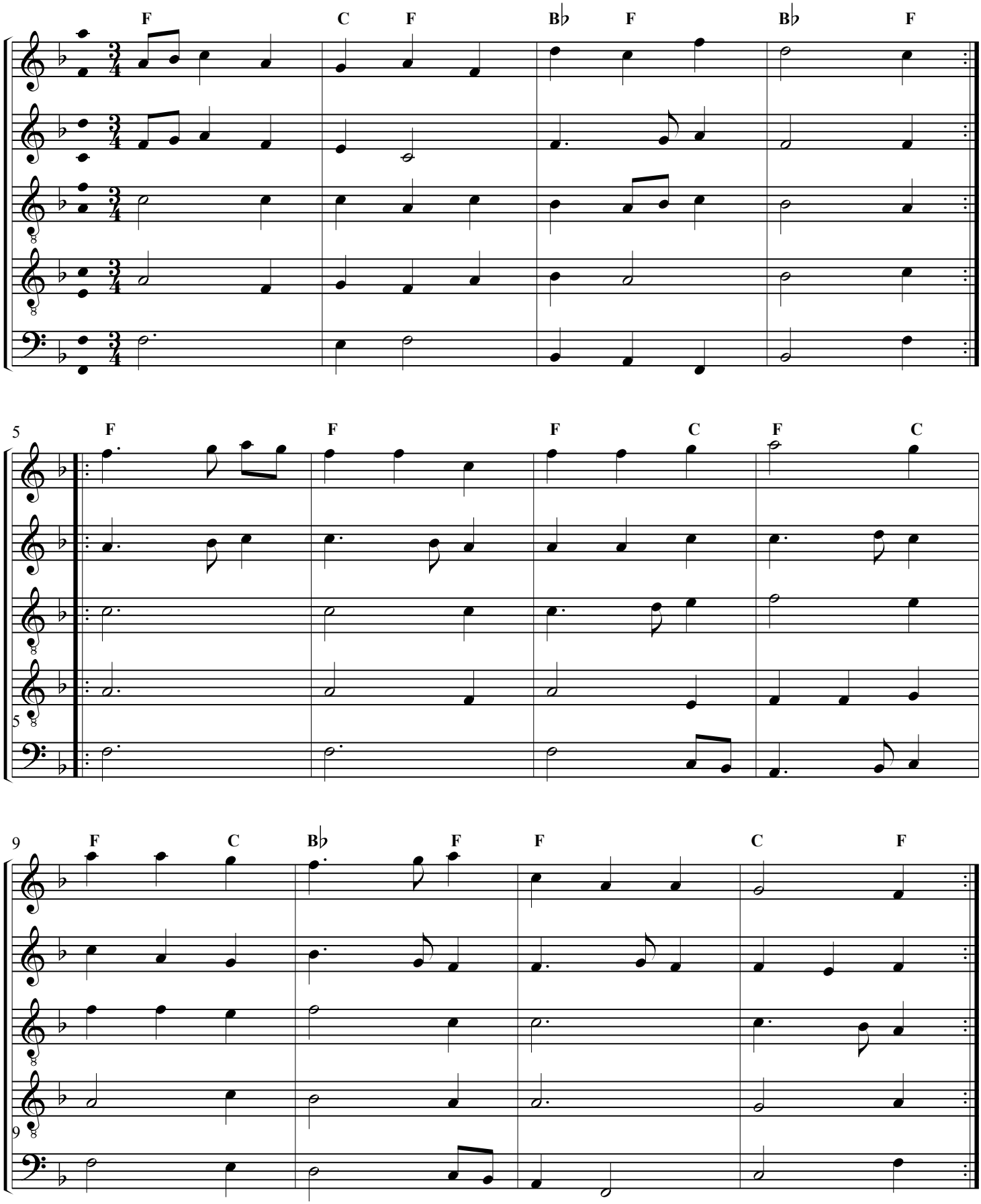
Hollis Berrie

Anon, British Library
MSS 17786-89, 17791



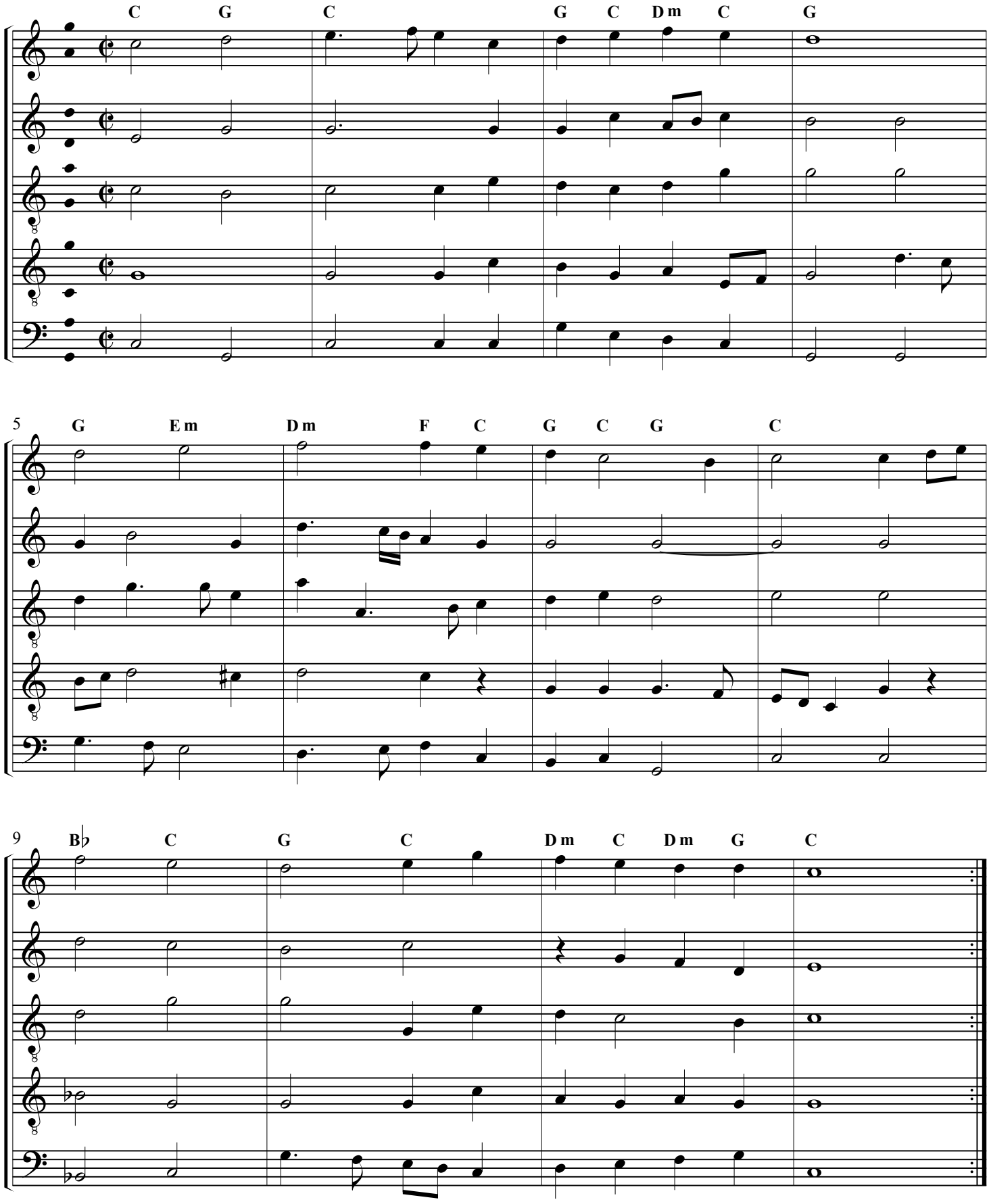
Lady lye neare mee

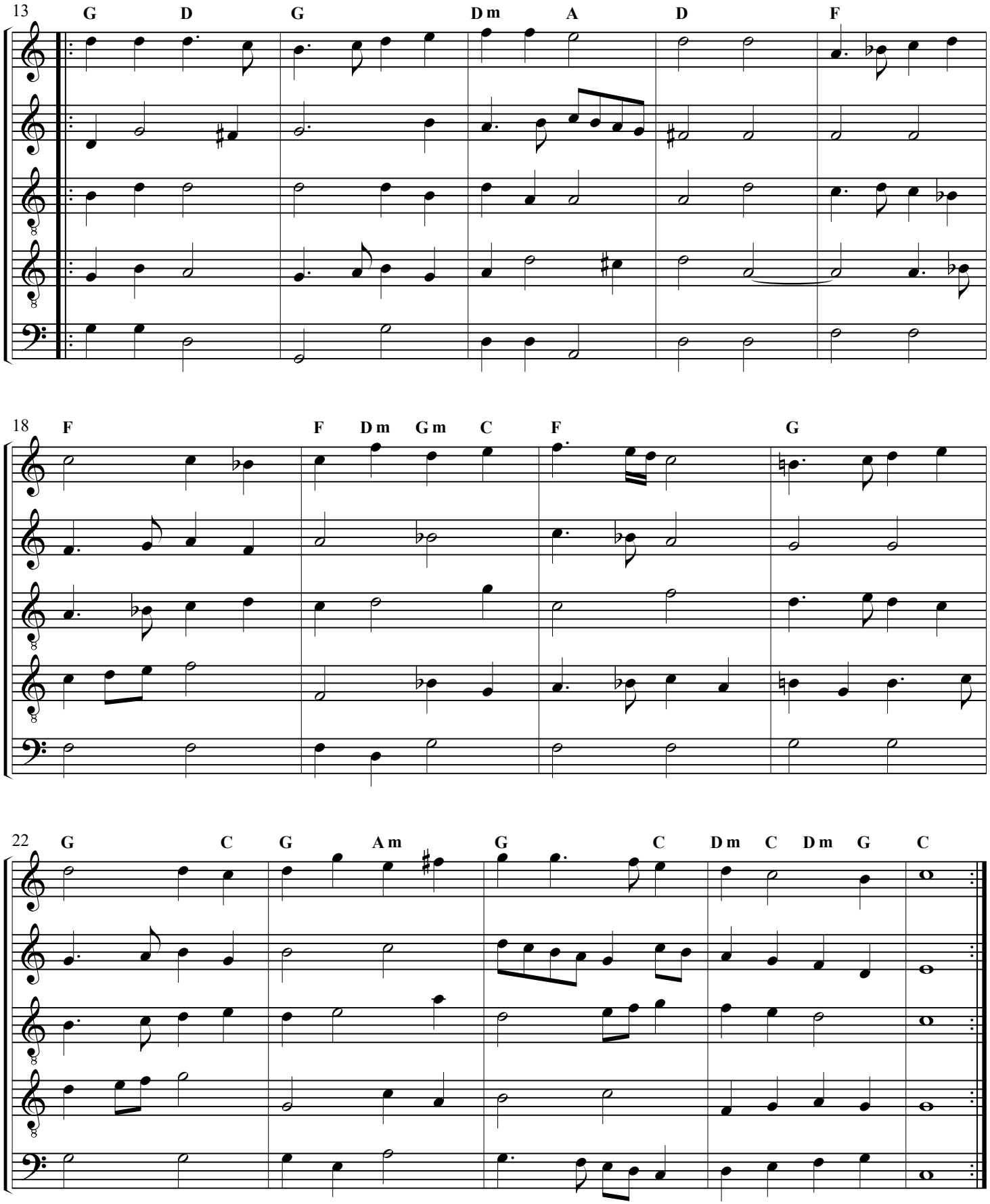
John Playford (1623-1686)
the English Dancing Master, 1651



the Honie-suckle

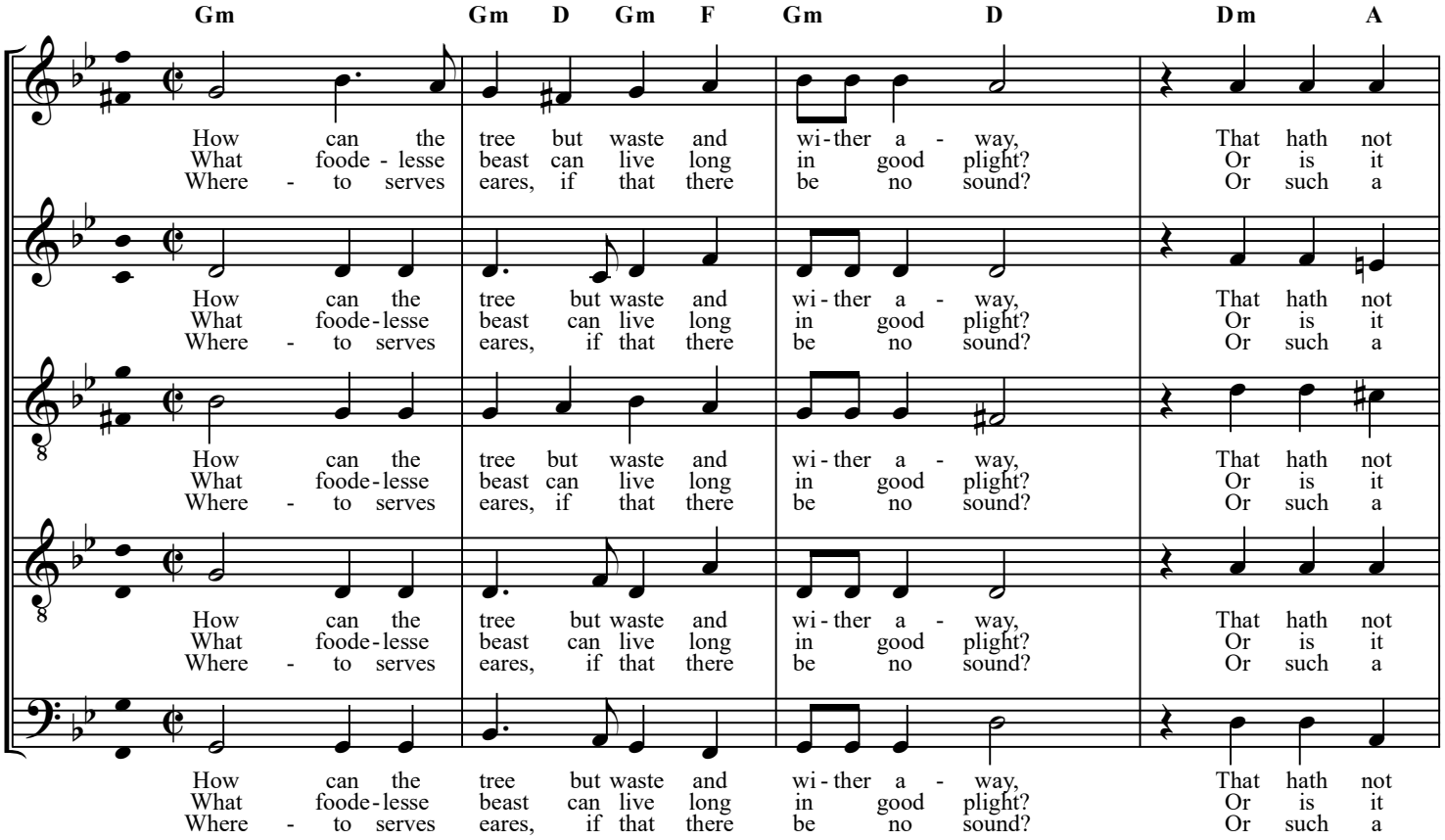
Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599

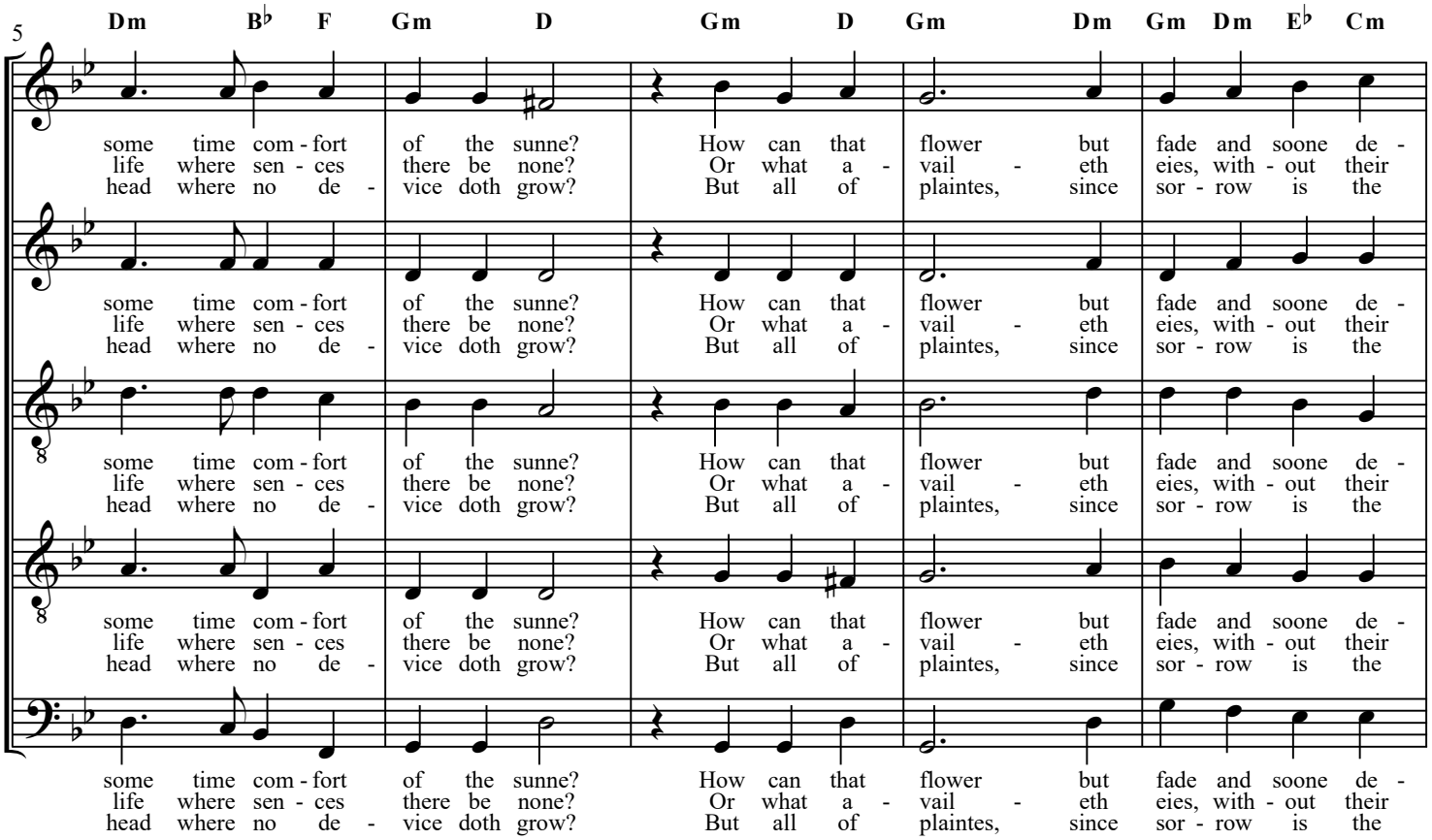


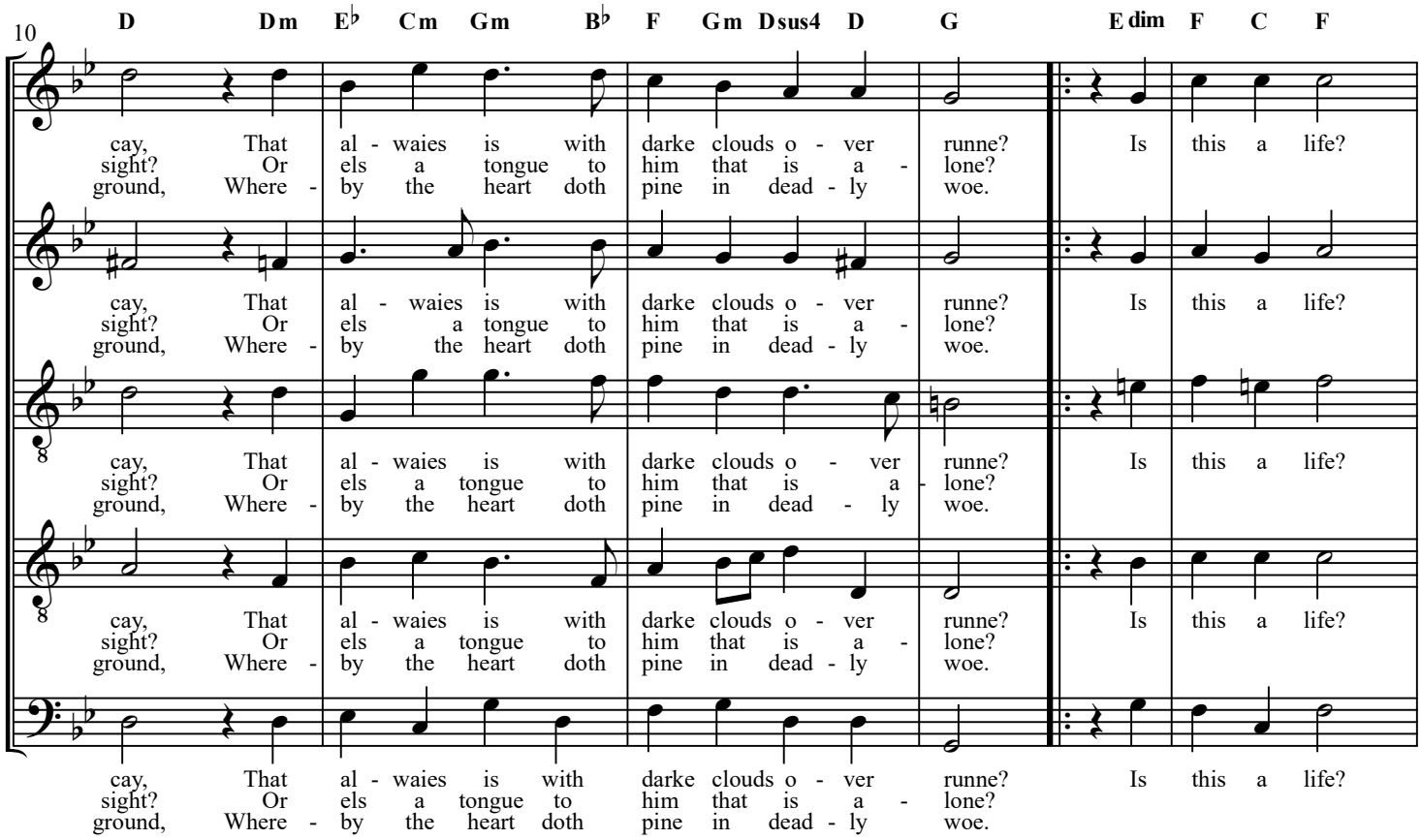

13
G D G Dm A D F
18
F F Dm Gm C F G
22
G C G Am G C Dm C Dm G C

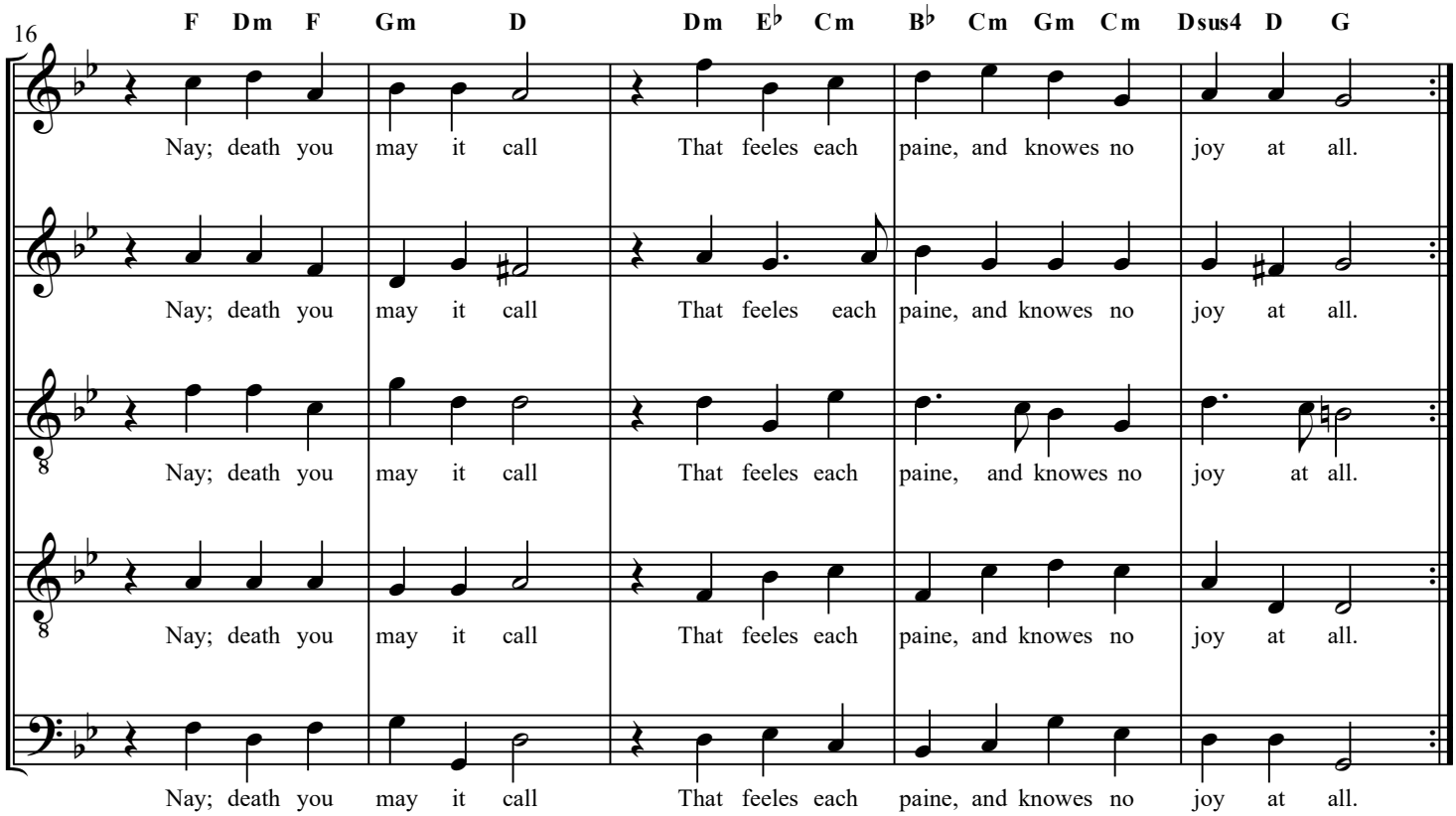
How can the tree

Thomas, Lord Vaux (1509-1556)
Christ Church, Oxford
MSS 984-988, 1581-1588



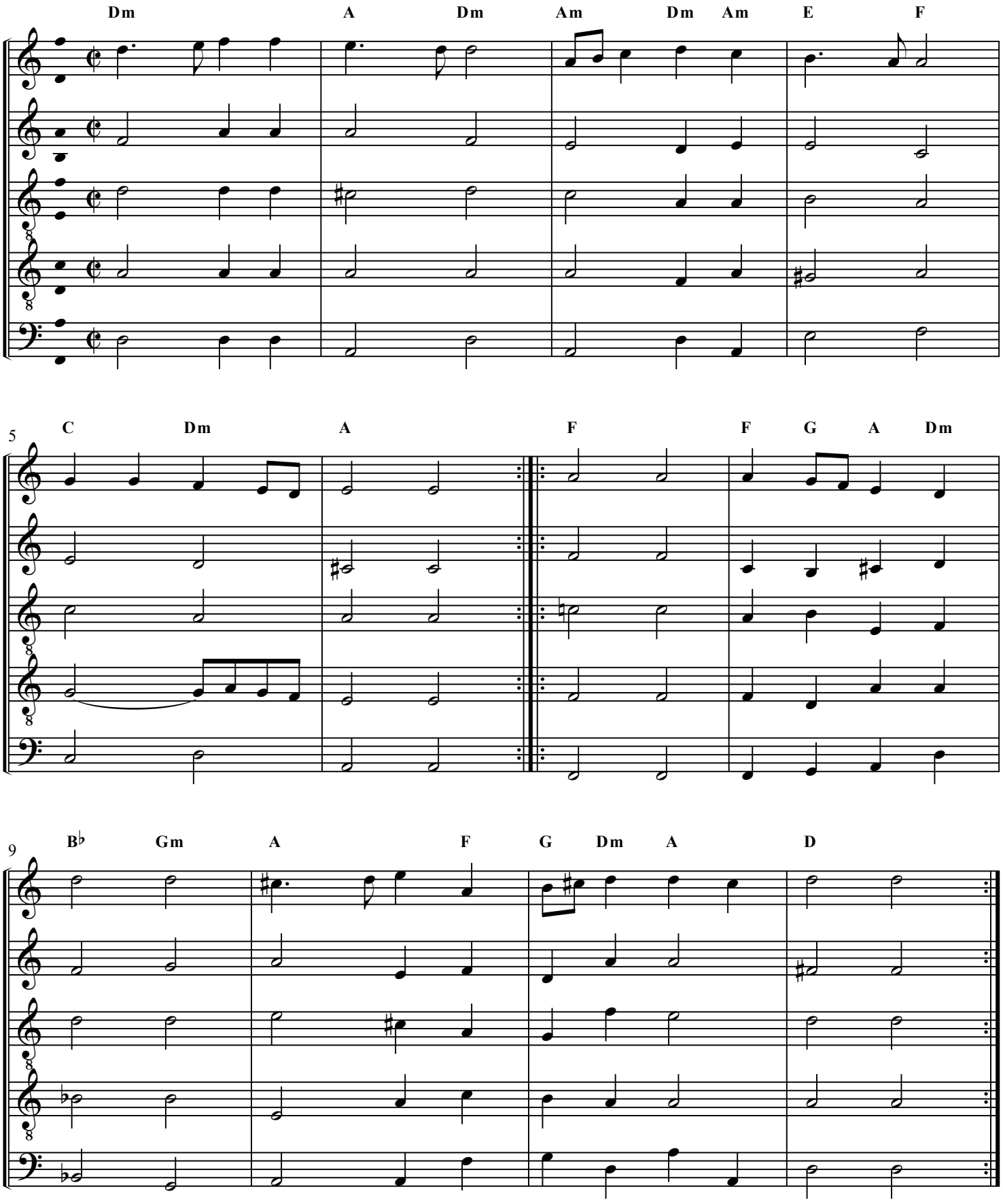



10
D Dm E♭ Cm Gm B♭ F Gm Dsus4 D G E dim F C F
cay, That al - waies is with darke clouds o - ver runne? Is this a life?
sight? Or els a tongue to him that is a - lone?
ground, Where - by the heart doth pine in dead - ly woe.


16
F Dm F Gm D Dm E♭ Cm B♭ Cm Gm Cm Dsus4 D G
Nay; death you may it call That feeles each paine, and knowes no joy at all.

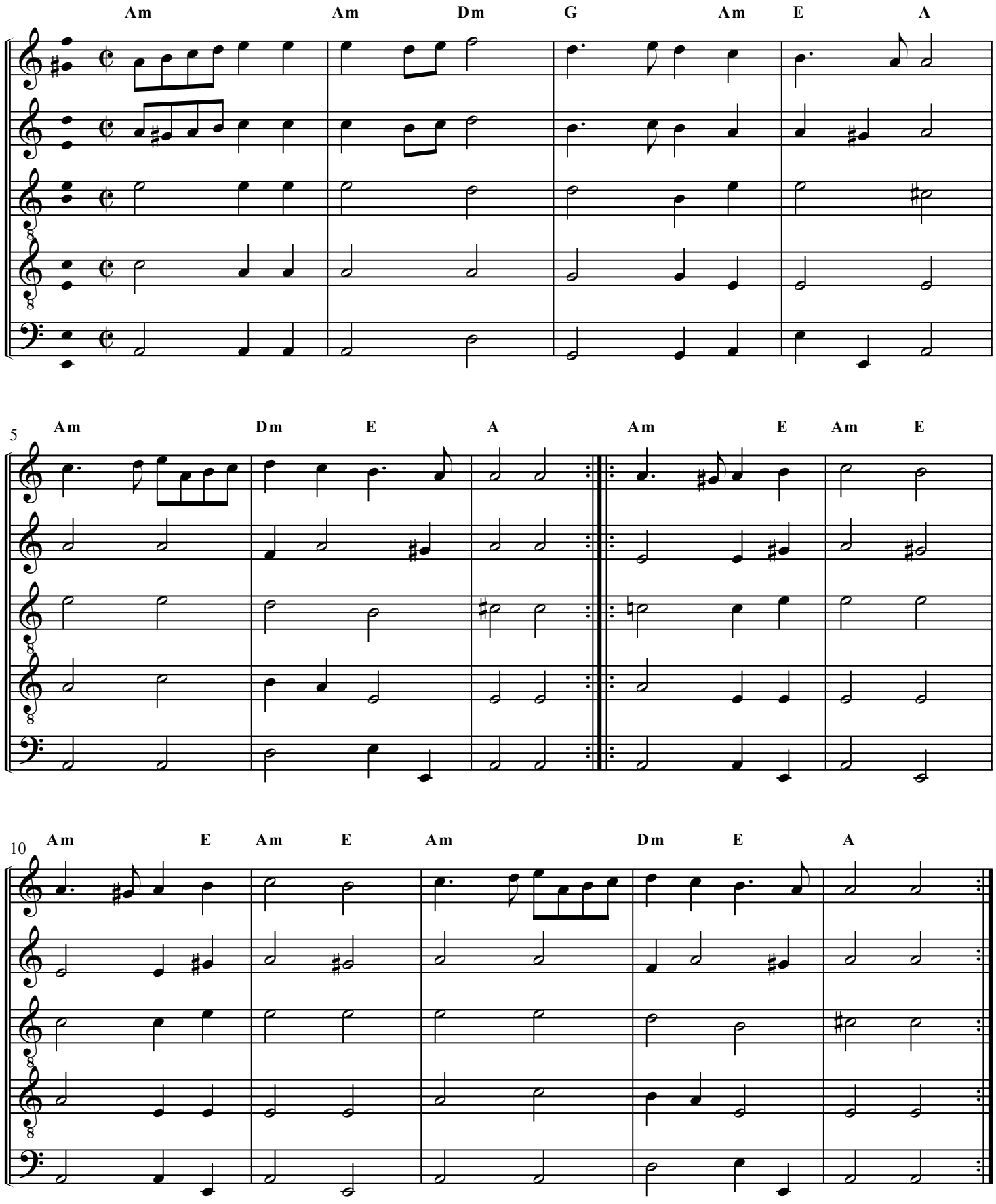
Chorea Hungarica

Anon, 16th C.



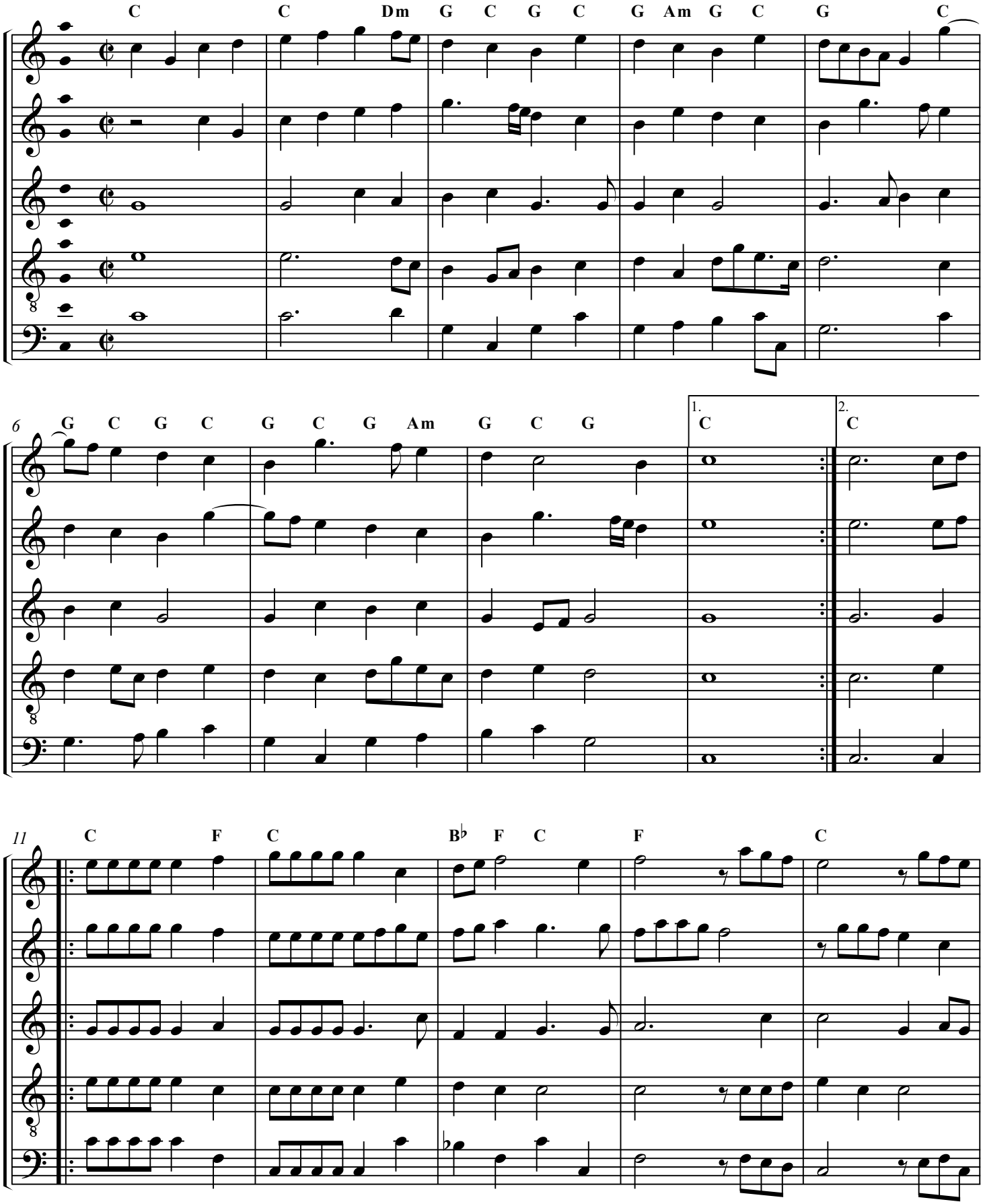
Intrada

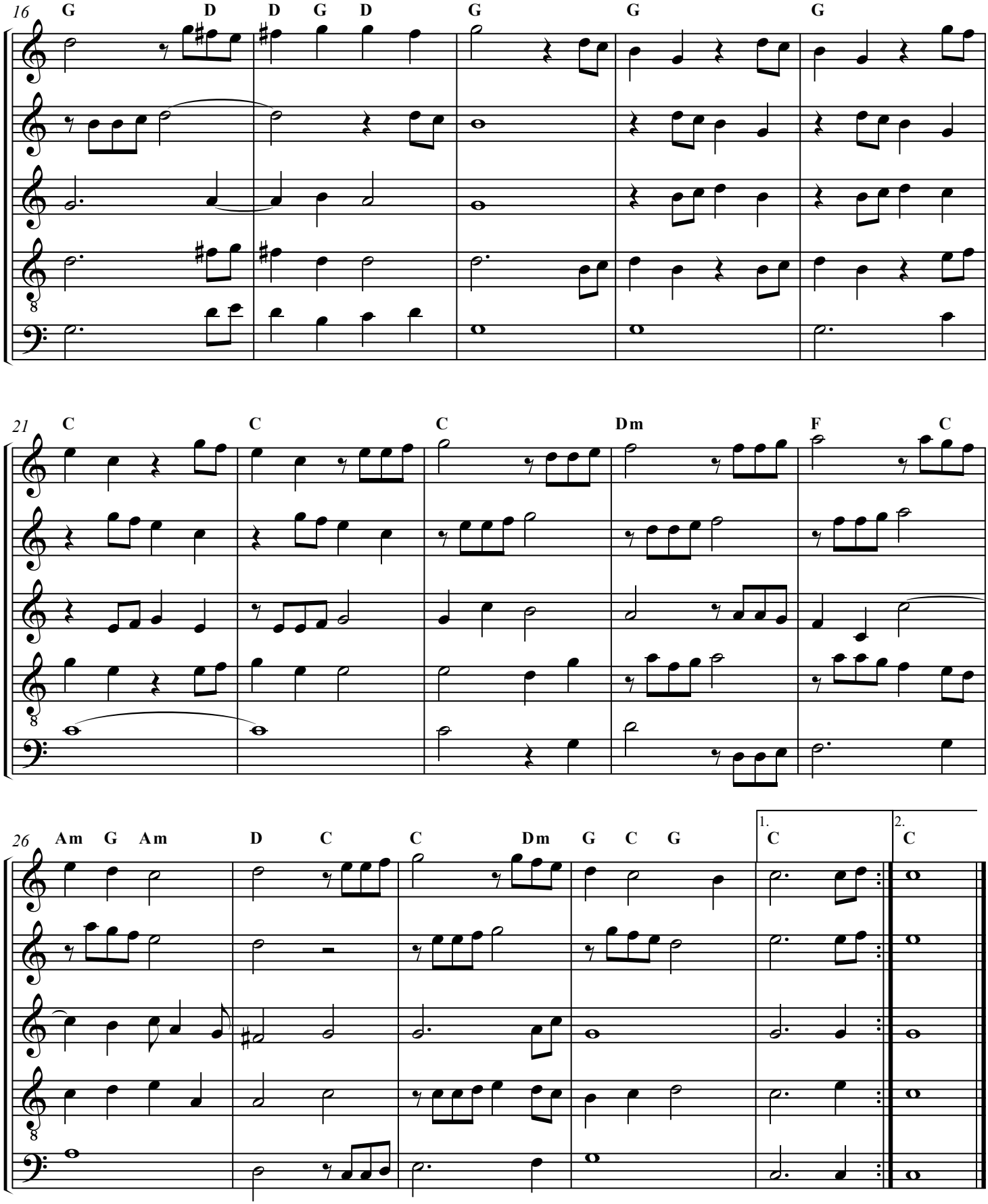
Anon, 16th C.



Intrada II

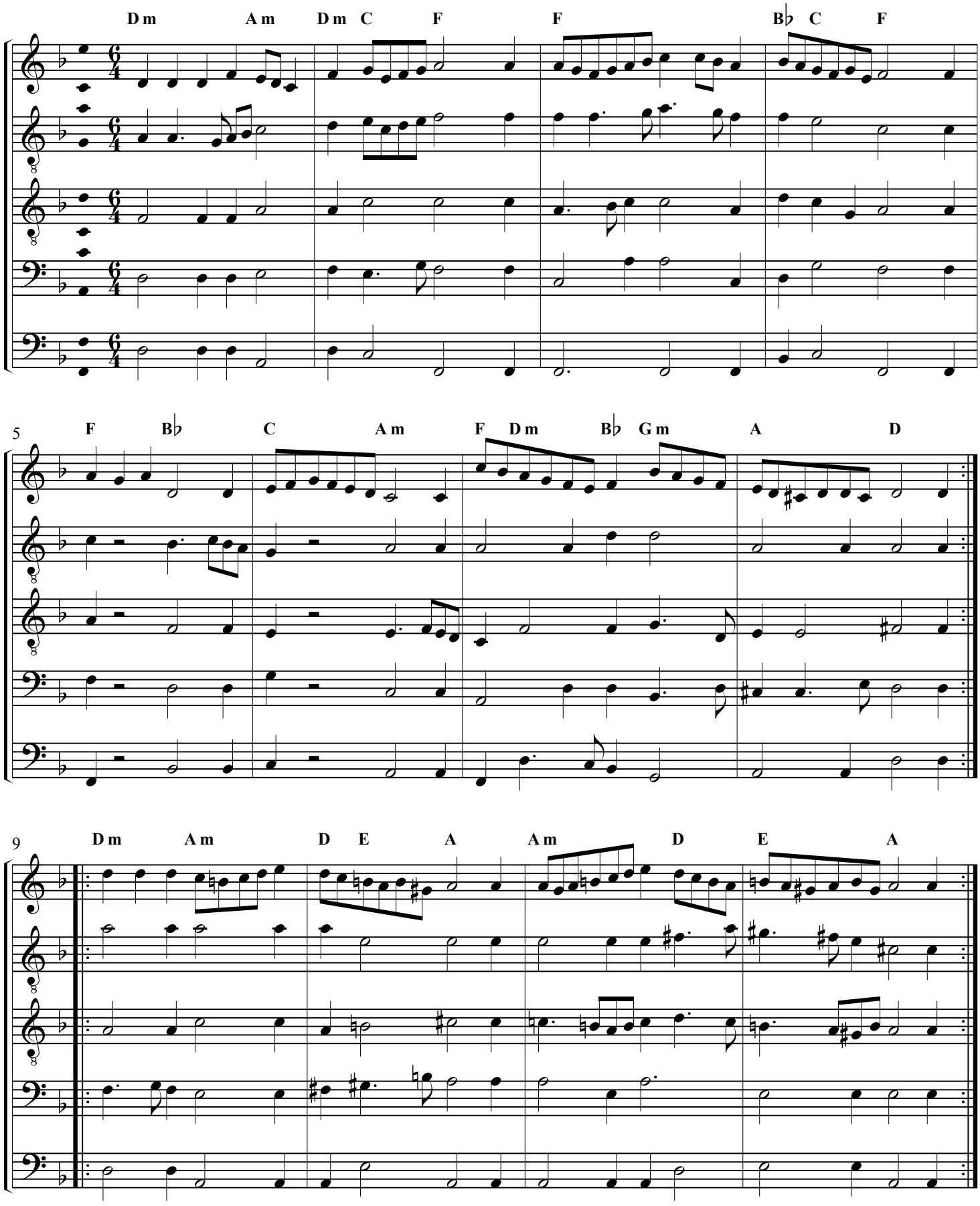
Thomas Simpson (1582-c.1628)
Opus Newer Paduanen..., 1617




16
G D D G D G G G
21
C C C Dm F C
26
Am G Am D C C Dm G C G
1.
C
2.
C

Jouyssance vous donneray

Thoinot Arbeau (1520-1595)
Orchesographie, 1589

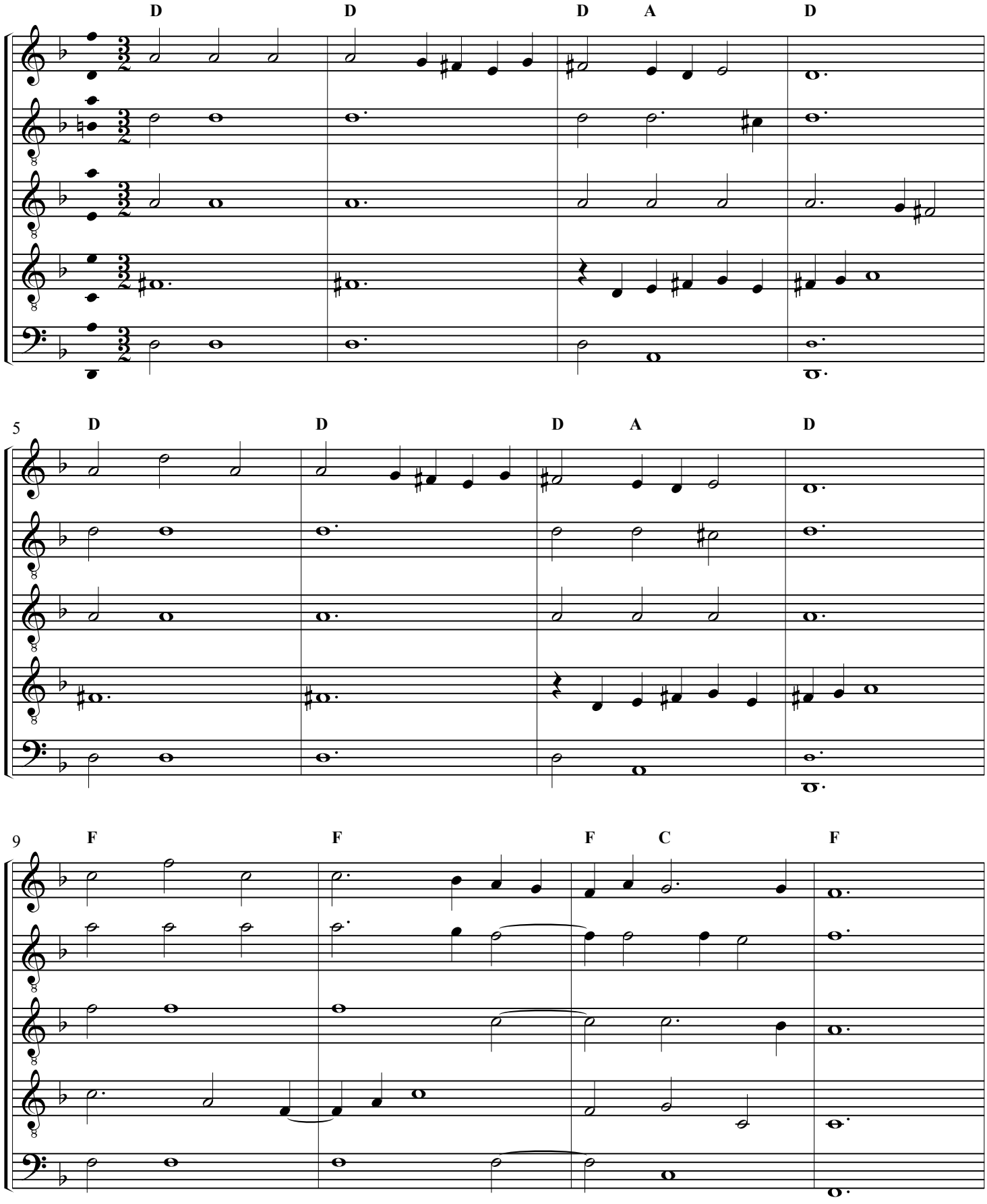


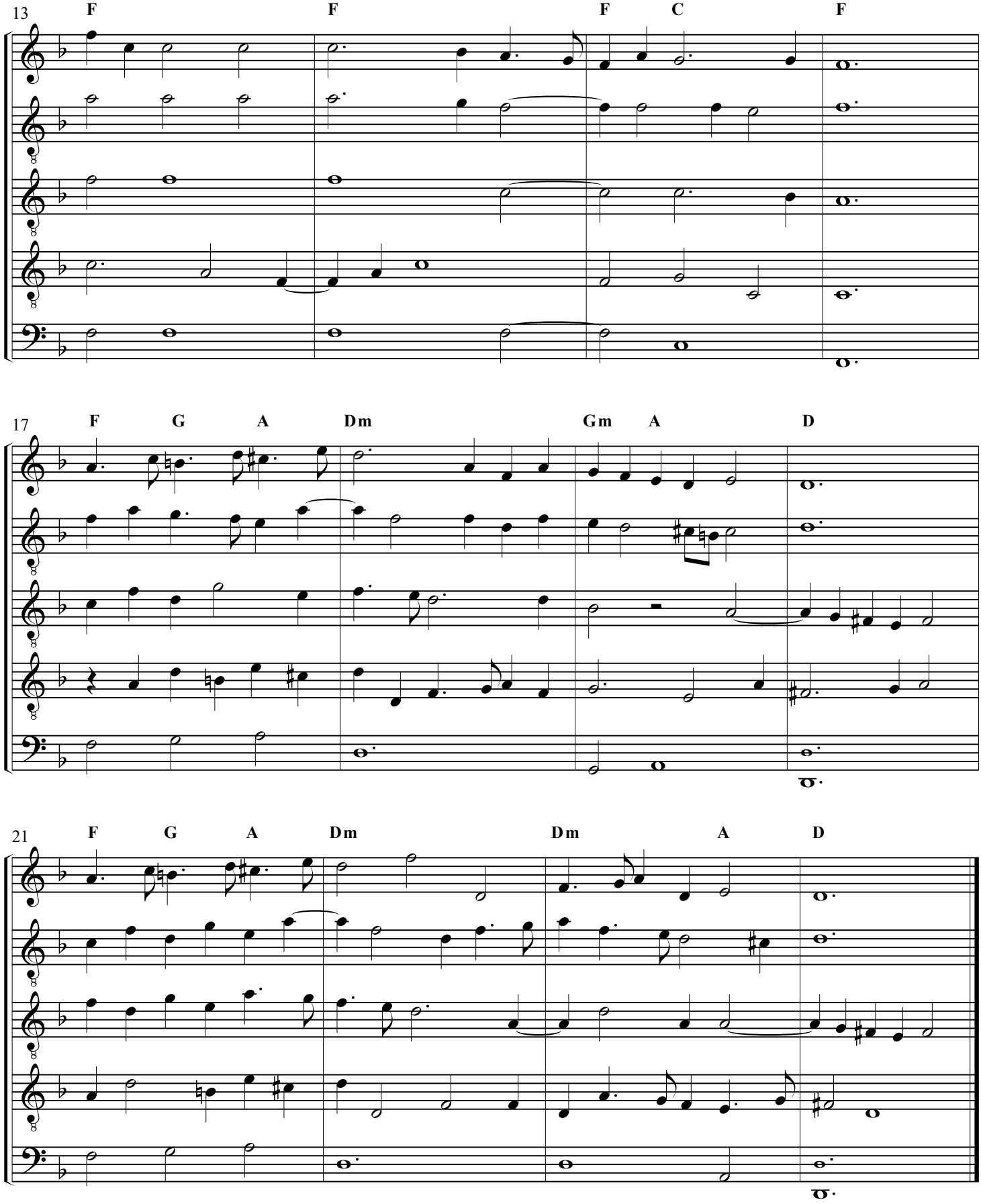
13 Dm Am Dm F F B♭ C F

17 F B♭ C Am F Dm B♭ Gm A D

the King of Denmarks Galiard

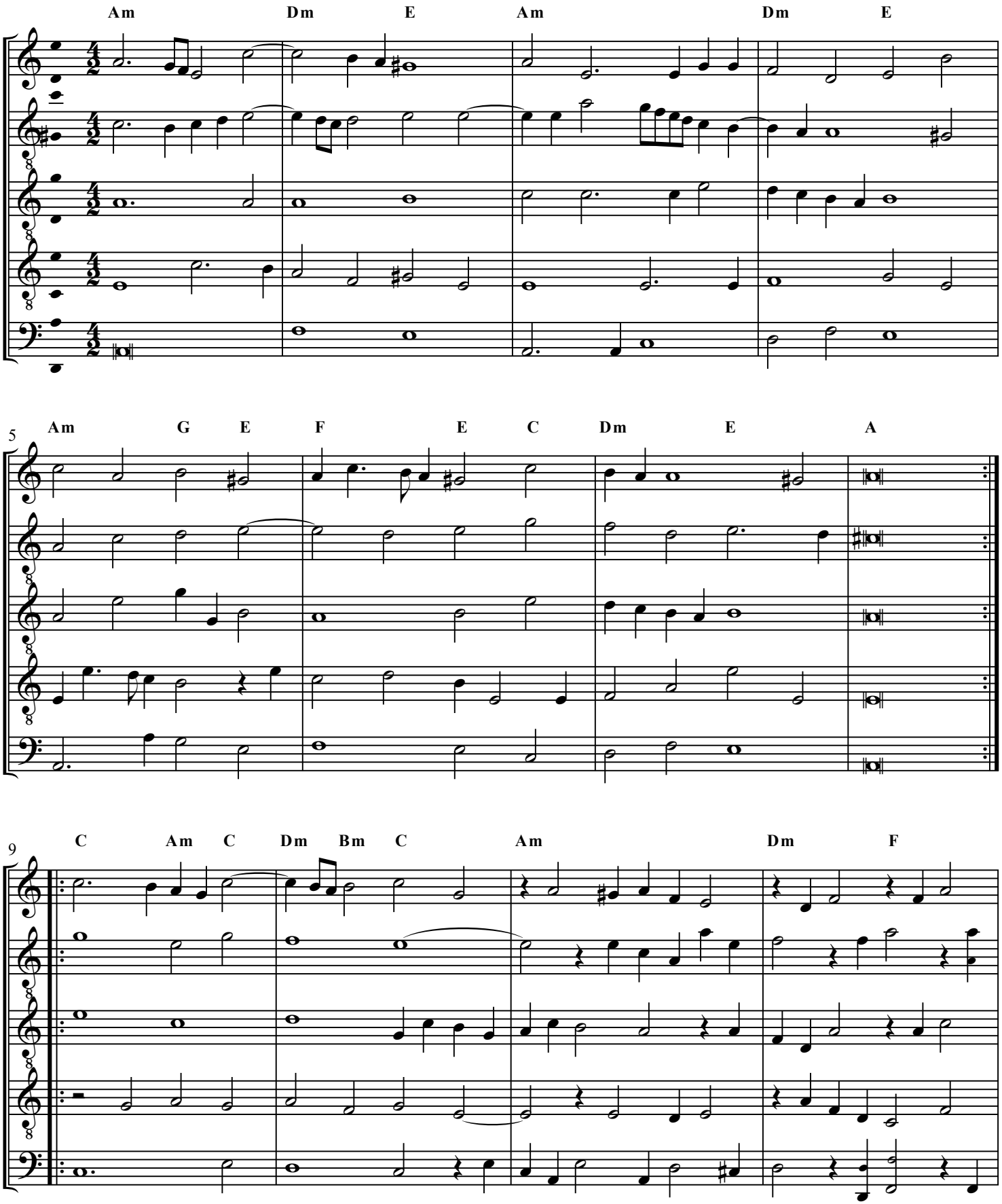
John Dowland (1563-1626)
Lachrimae, or Seaven Teares, 1605

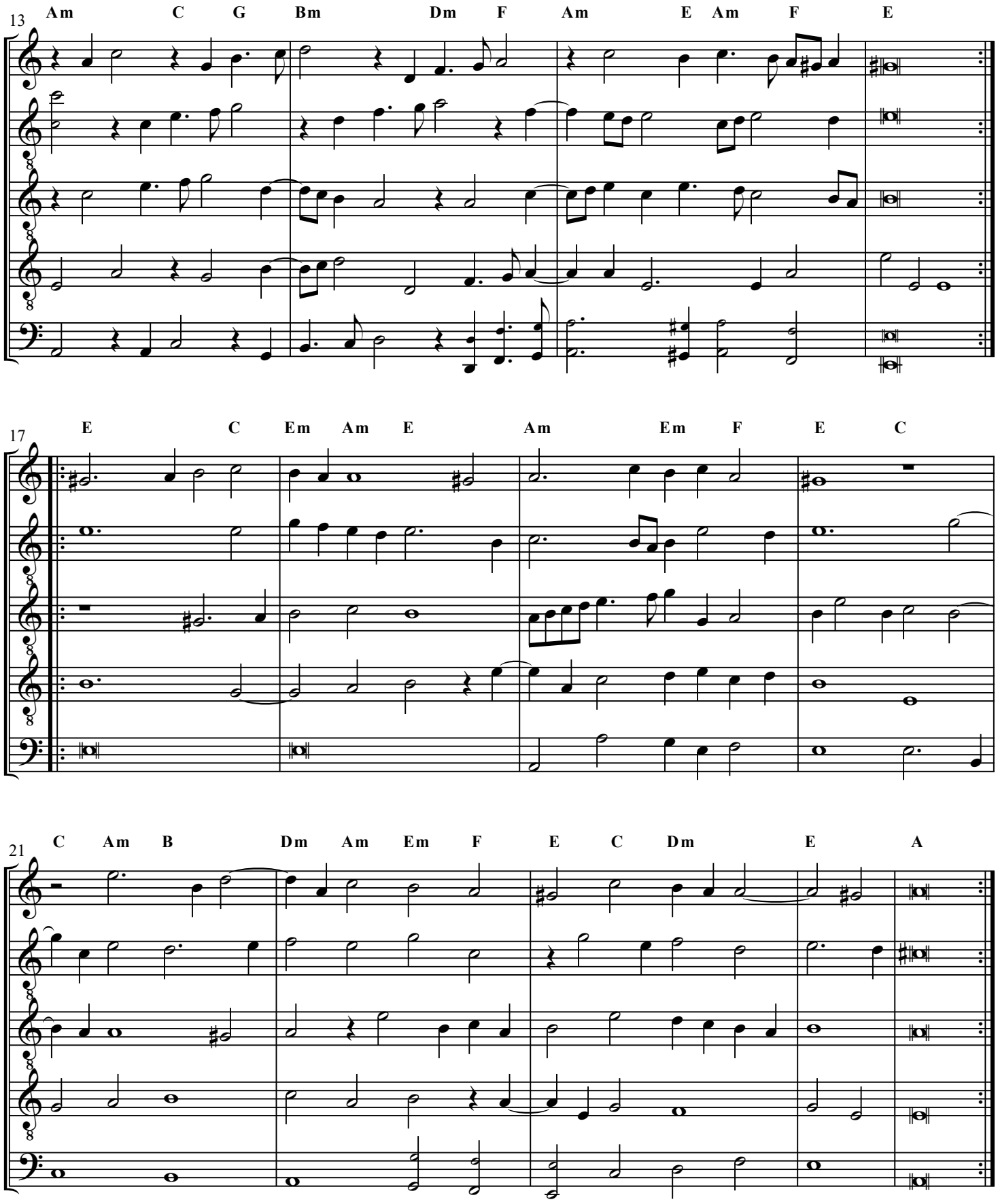



13
F
F
F
C
F
17
F
G
A
Dm
Gm
A
D
21
F
G
A
Dm
Dm
A
D

Lachrimae Antiquae

John Dowland (c.1563-1626)
Lachrimae, or Seaven Teares, 1604

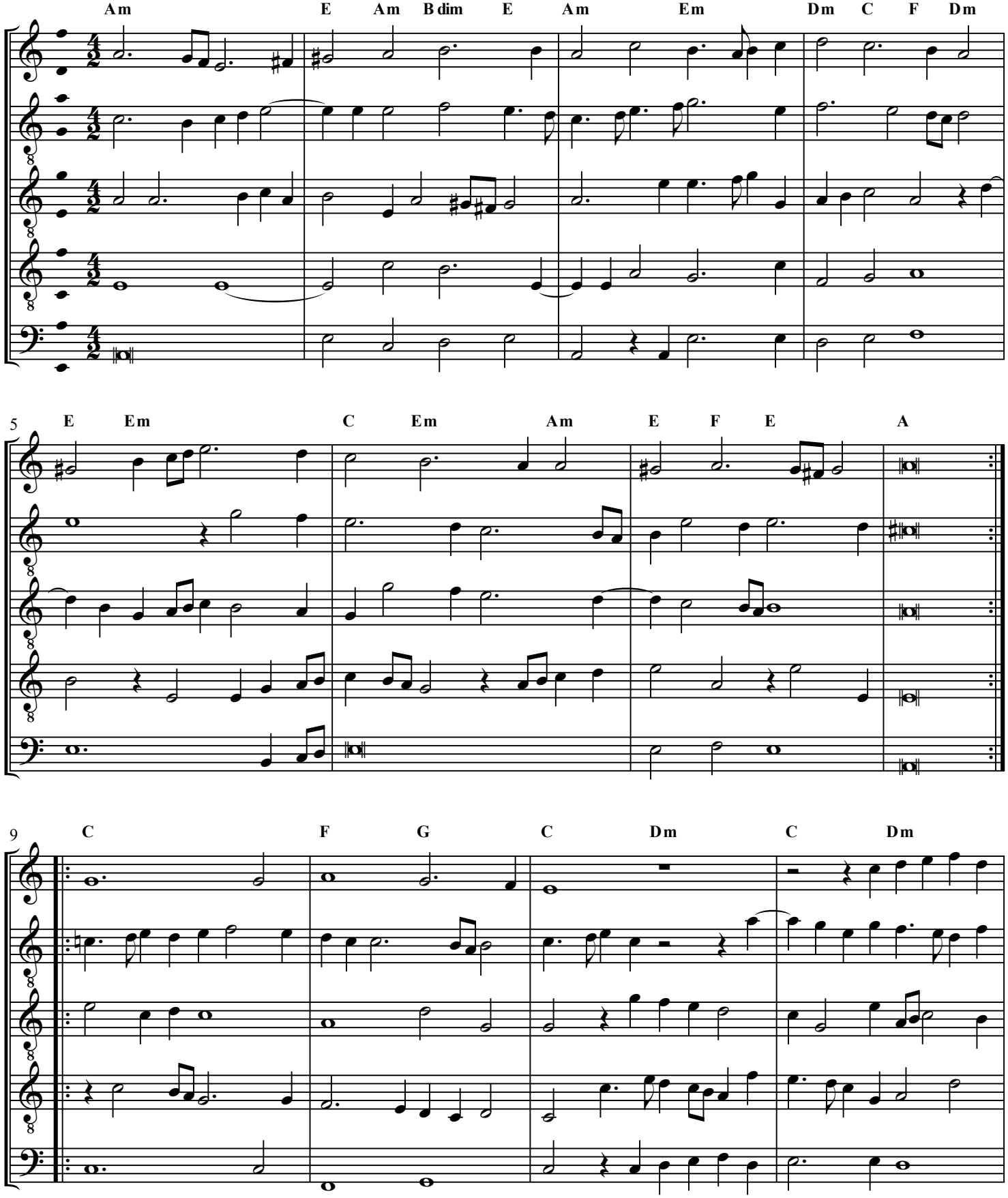


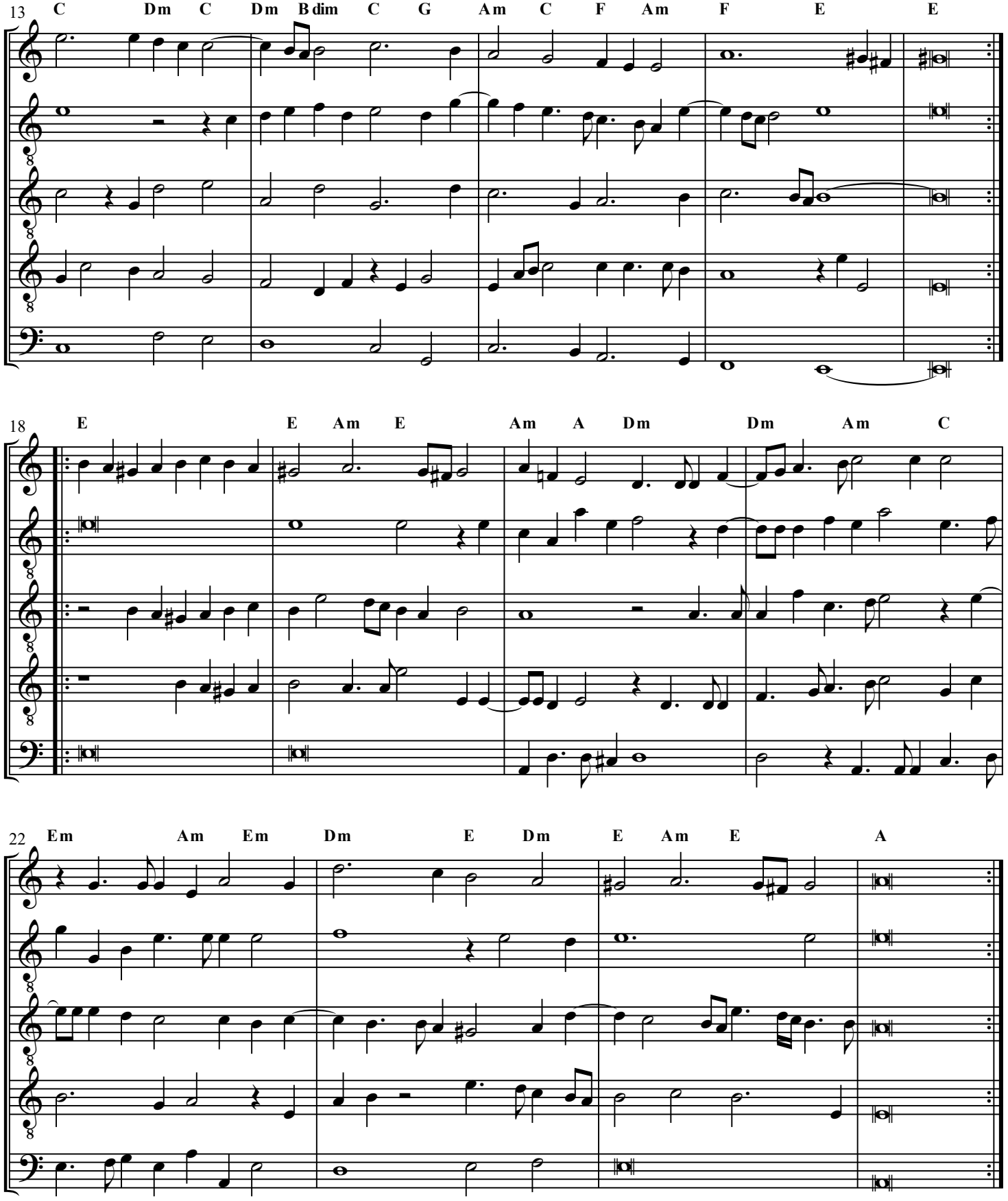

13
Am C G Bm Dm F Am E Am F E
17
E C Em Am E Am Em F E C
21
C Am B Dm Am Em F E C Dm E A

Pavan

(Lachrimae Antiquae Nova)

John Dowland (c.1563-1626) &
Thomas Simpson (1582-1628)
Opusculum Neuwer Pauanen…, 1610



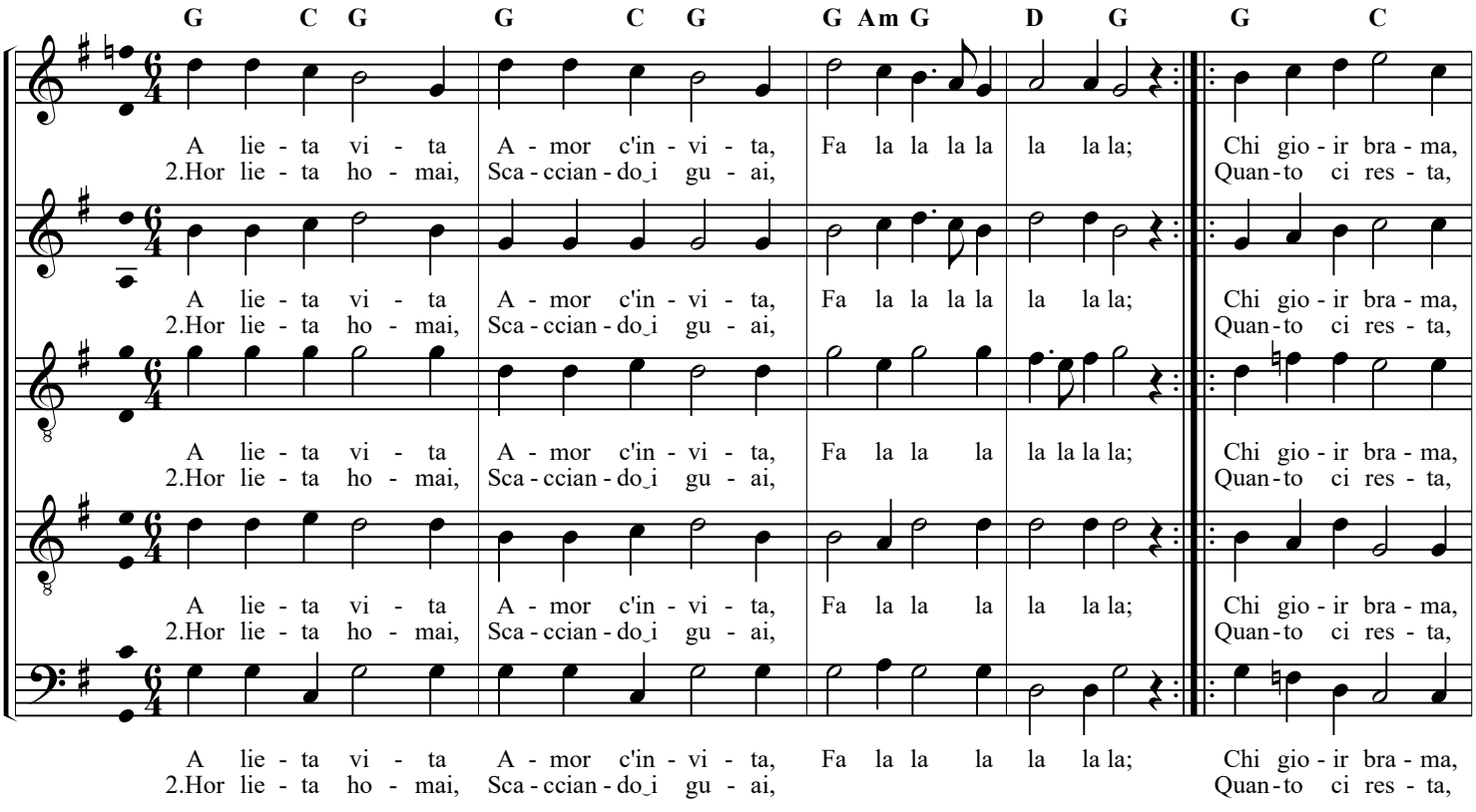

13
C Dm C Dm Bdim C G Am C F Am F E E
18
E E Am E Am A Dm Dm Am C
22
Em Am Em Dm E Dm E Am E A

L'Innamorato

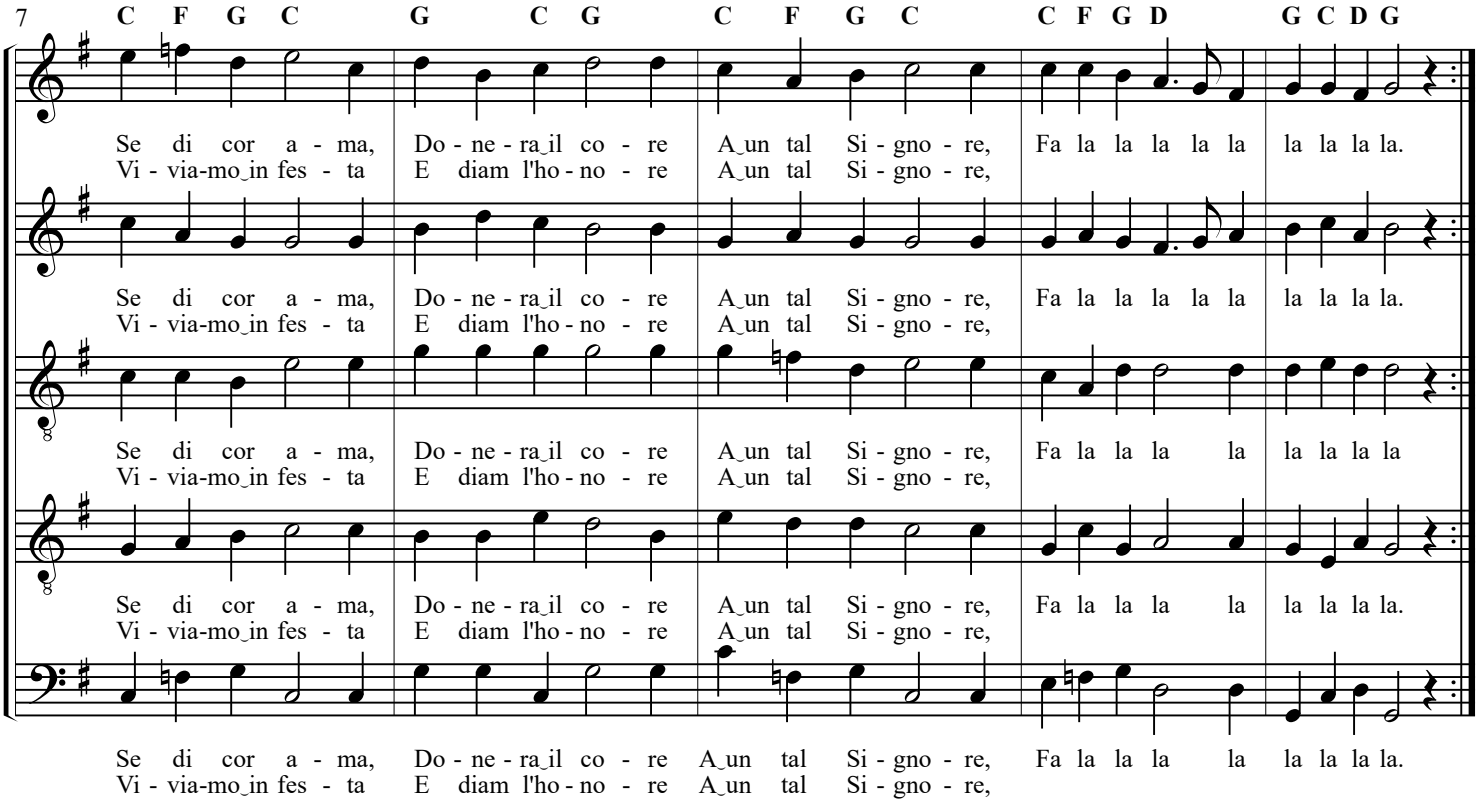
The Enamored One

Giovanni Giacomo Gastoldi
(c.1554-1609)

Balletti a cinque voci, 1591



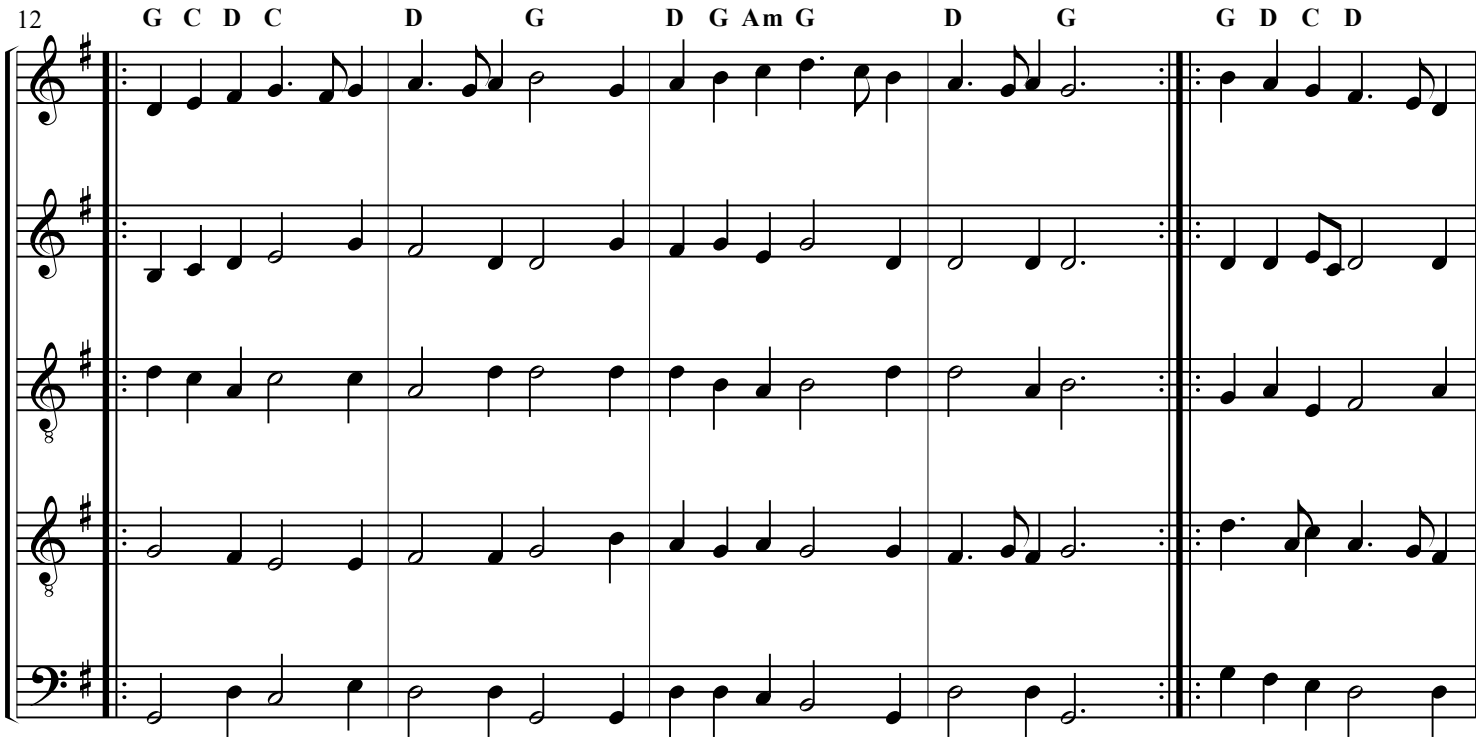
Fine



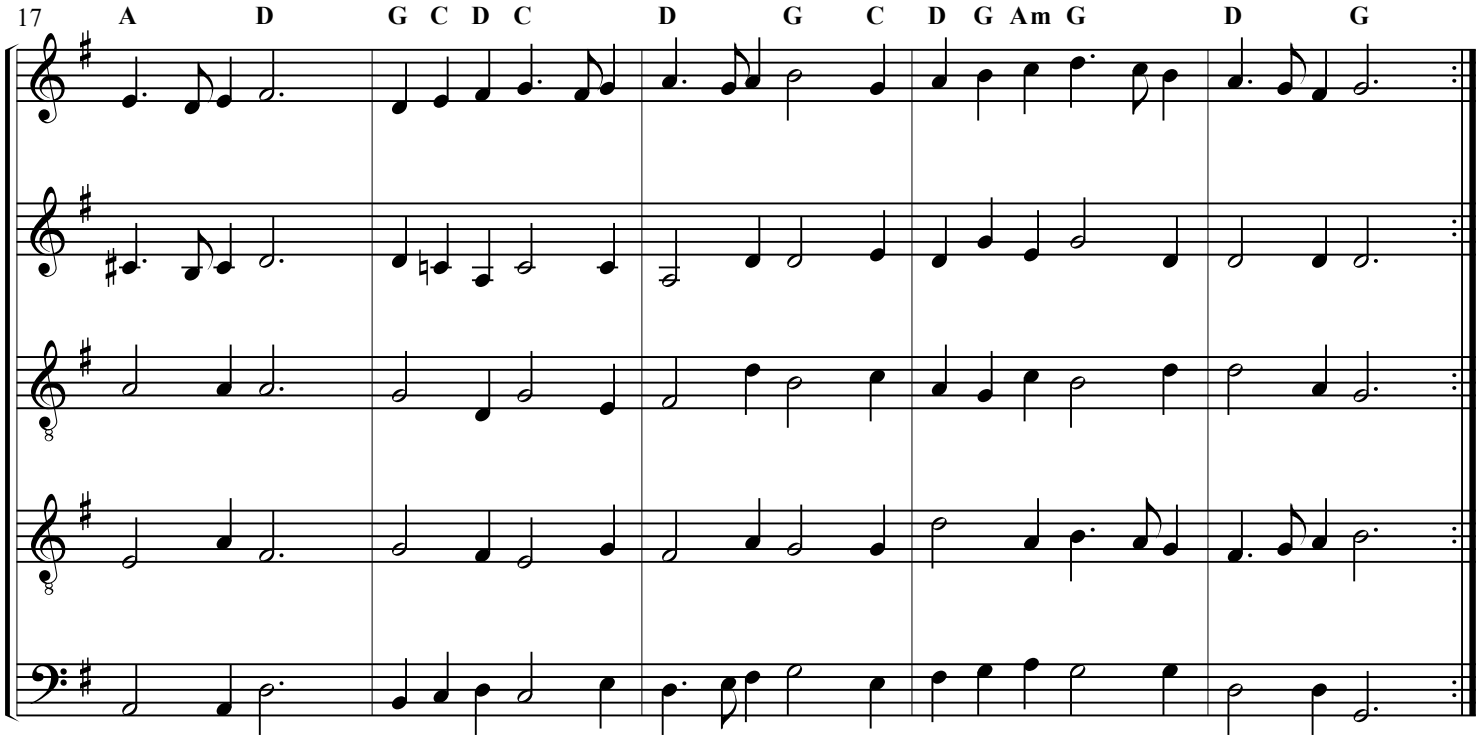
Alta Mendozza

C and D sections

Cesare Negri
(c.1535-after 1604)
Le Gratie d'Amore, 1602

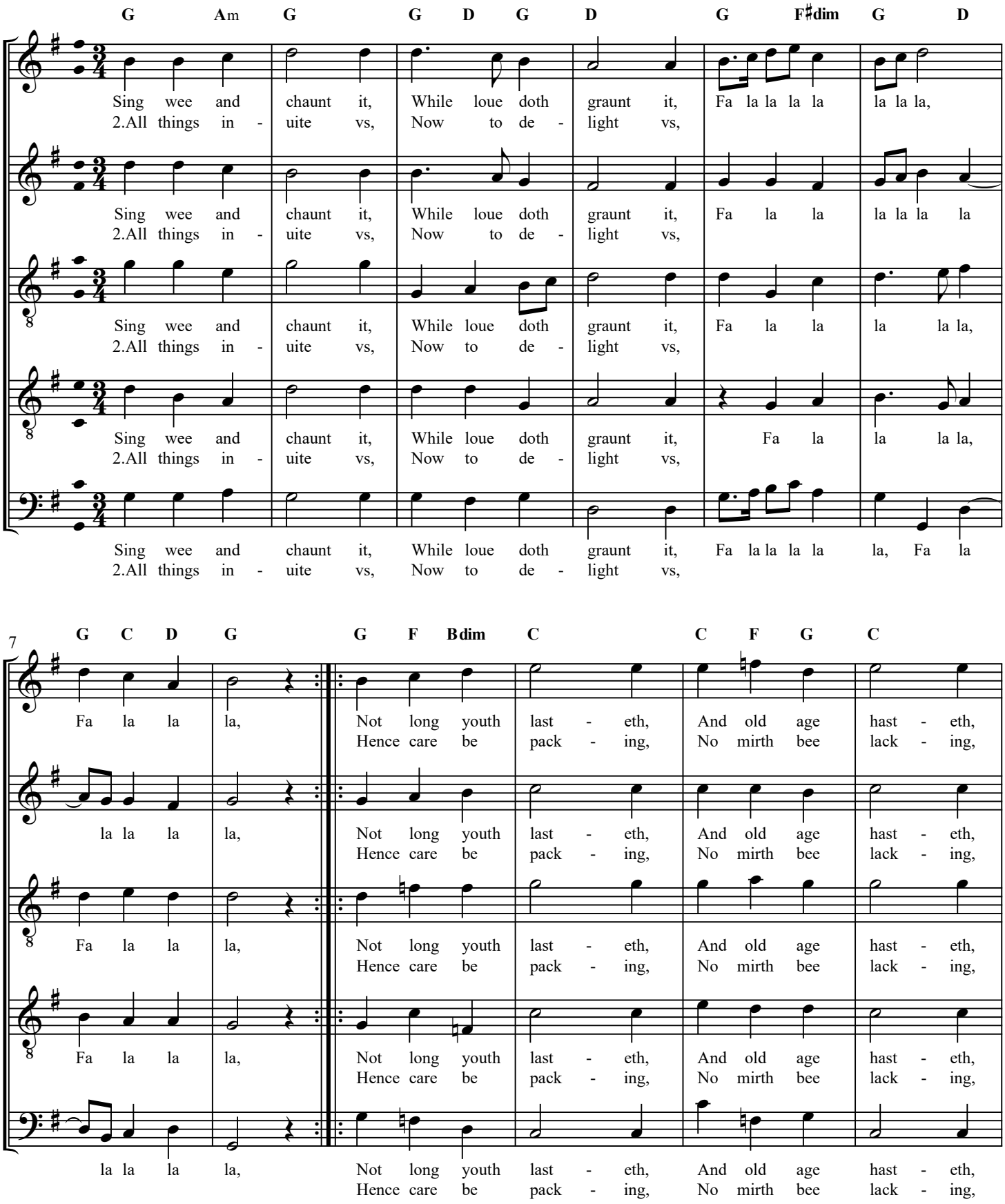


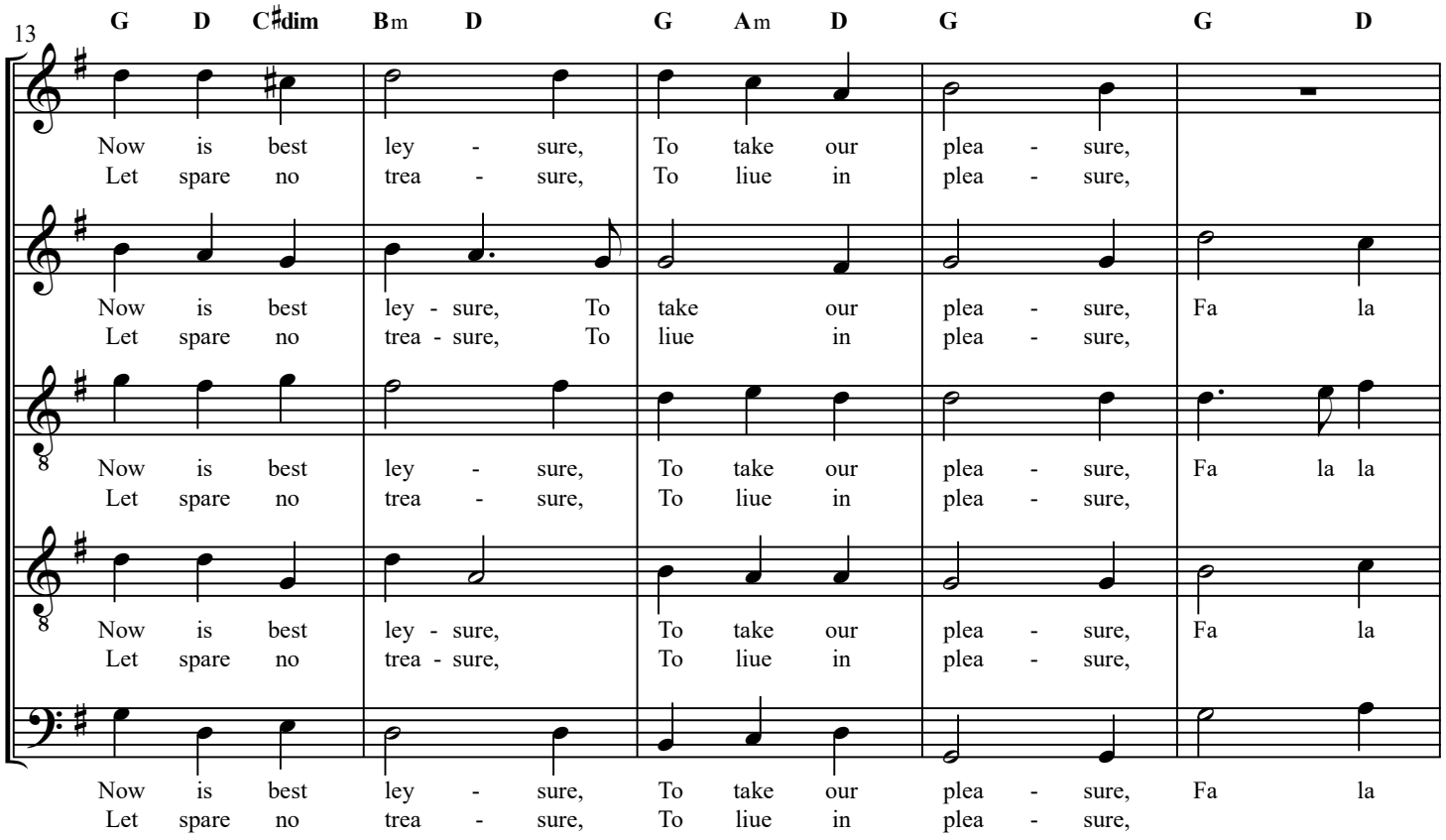
D.C. al Fine

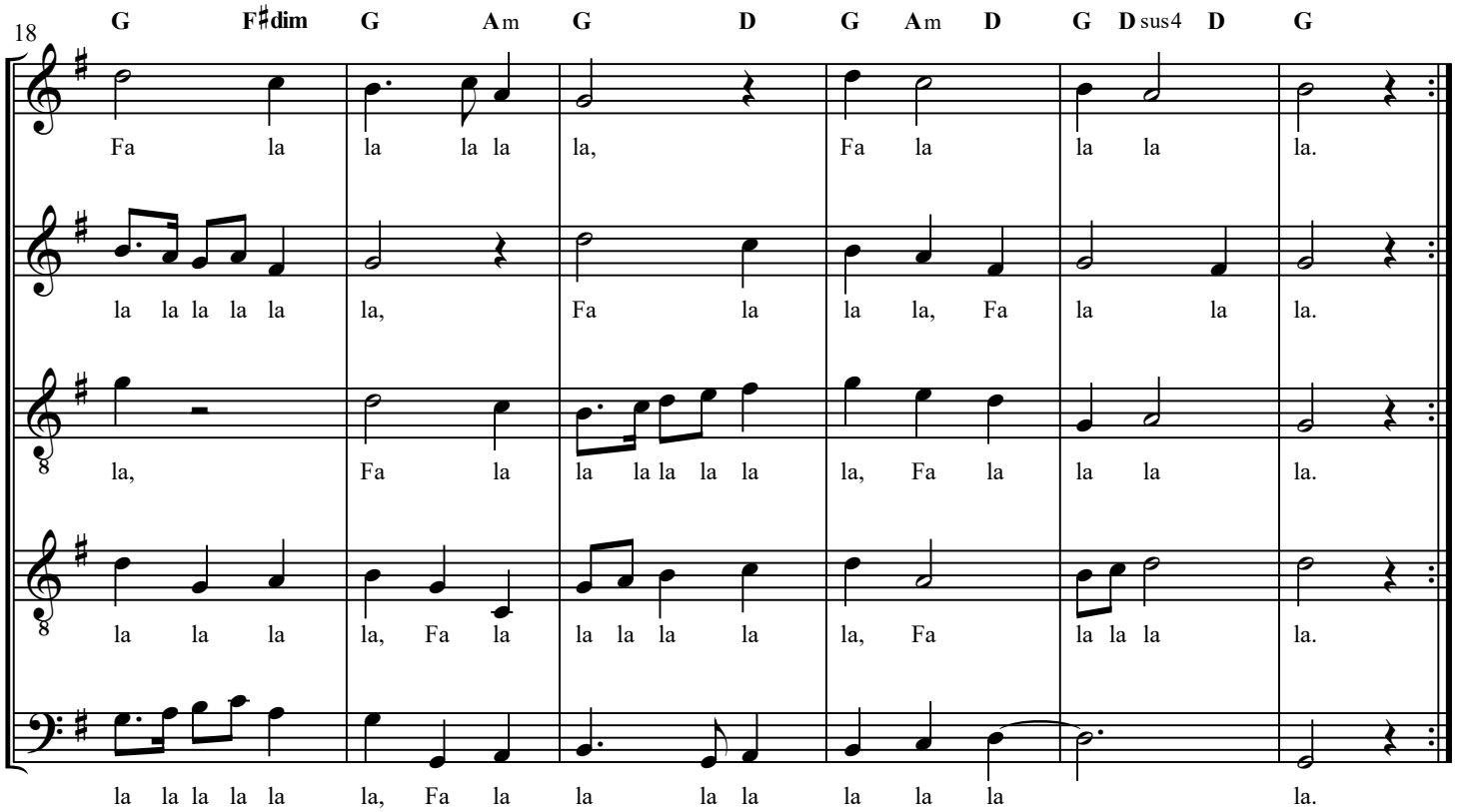


Sing wee and chaunt it

Thomas Morley (1558-1603)
The first booke of balletts to five voyces, 1595

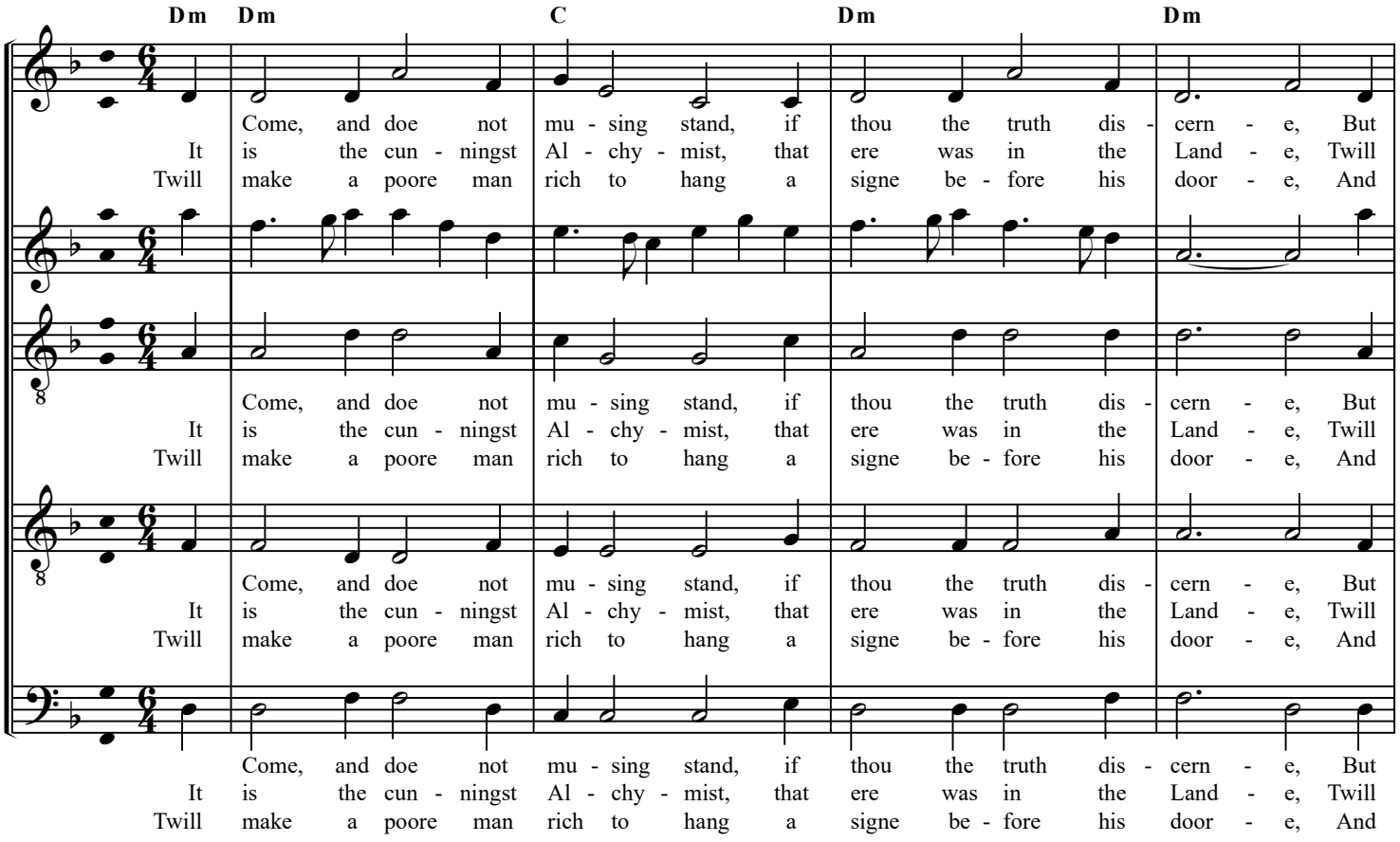


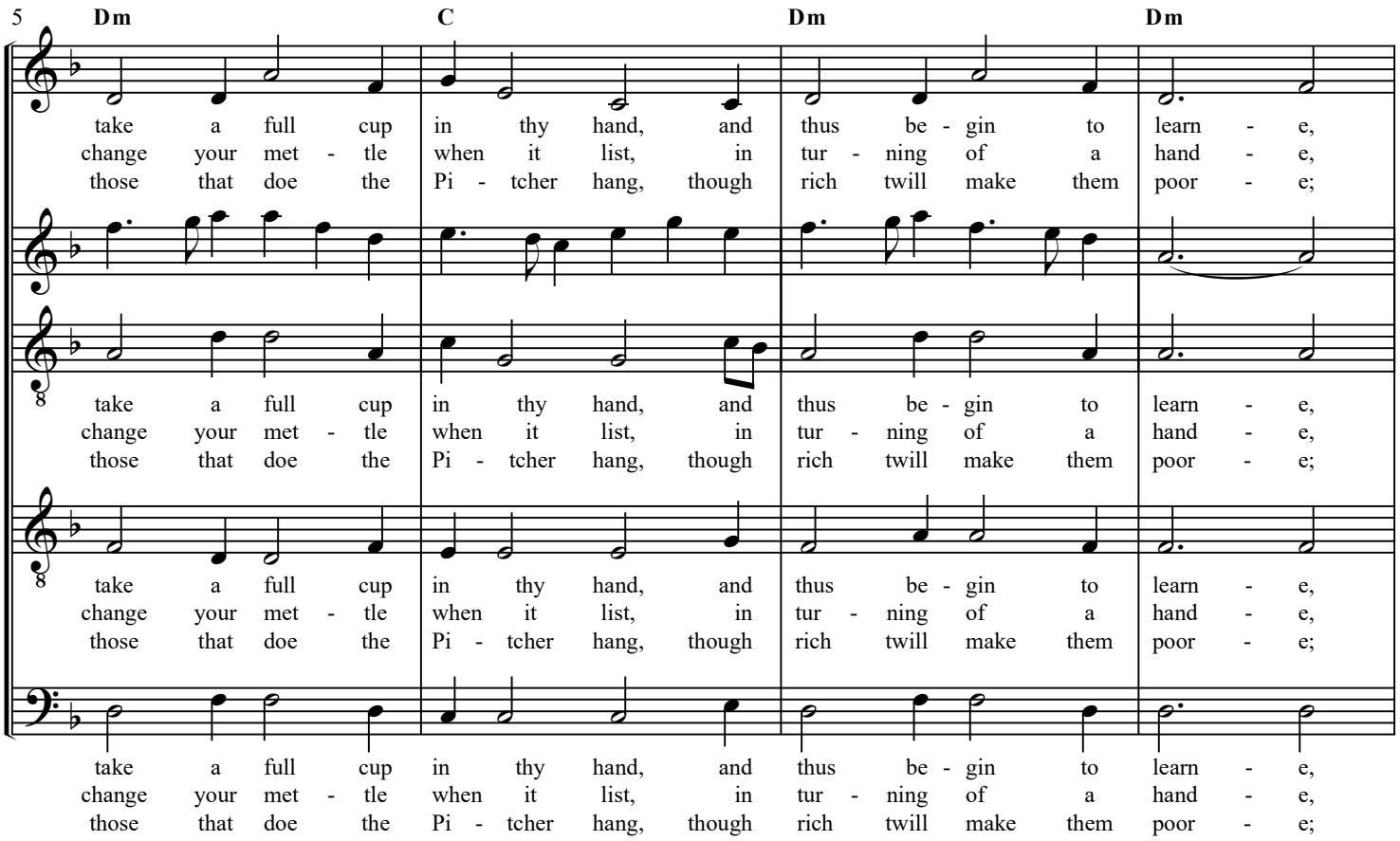

13
G D C♯dim Bm D G Am D G G D
Now is best ley - sure, To take our plea - sure,
Let spare no trea - sure, To liue in plea - sure,
Now is best ley - sure, To take our plea - sure, Fa la
Let spare no trea - sure, To liue in plea - sure,
Now is best ley - sure, To take our plea - sure, Fa la la
Let spare no trea - sure, To liue in plea - sure,
Now is best ley - sure, To take our plea - sure, Fa la
Let spare no trea - sure, To liue in plea - sure,
Now is best ley - sure, To take our plea - sure, Fa la
Let spare no trea - sure, To liue in plea - sure,


18
G F♯dim G Am G D G Am D G Dsus4 D G
Fa la la la la la, Fa la la la la.
la la la la la la, Fa la la la, Fa la la la.
la, Fa la la la la la la la, Fa la la la la.
la la la la, Fa la la la la la la, Fa la la la la.
la la la la la la, Fa la la la la la la la.

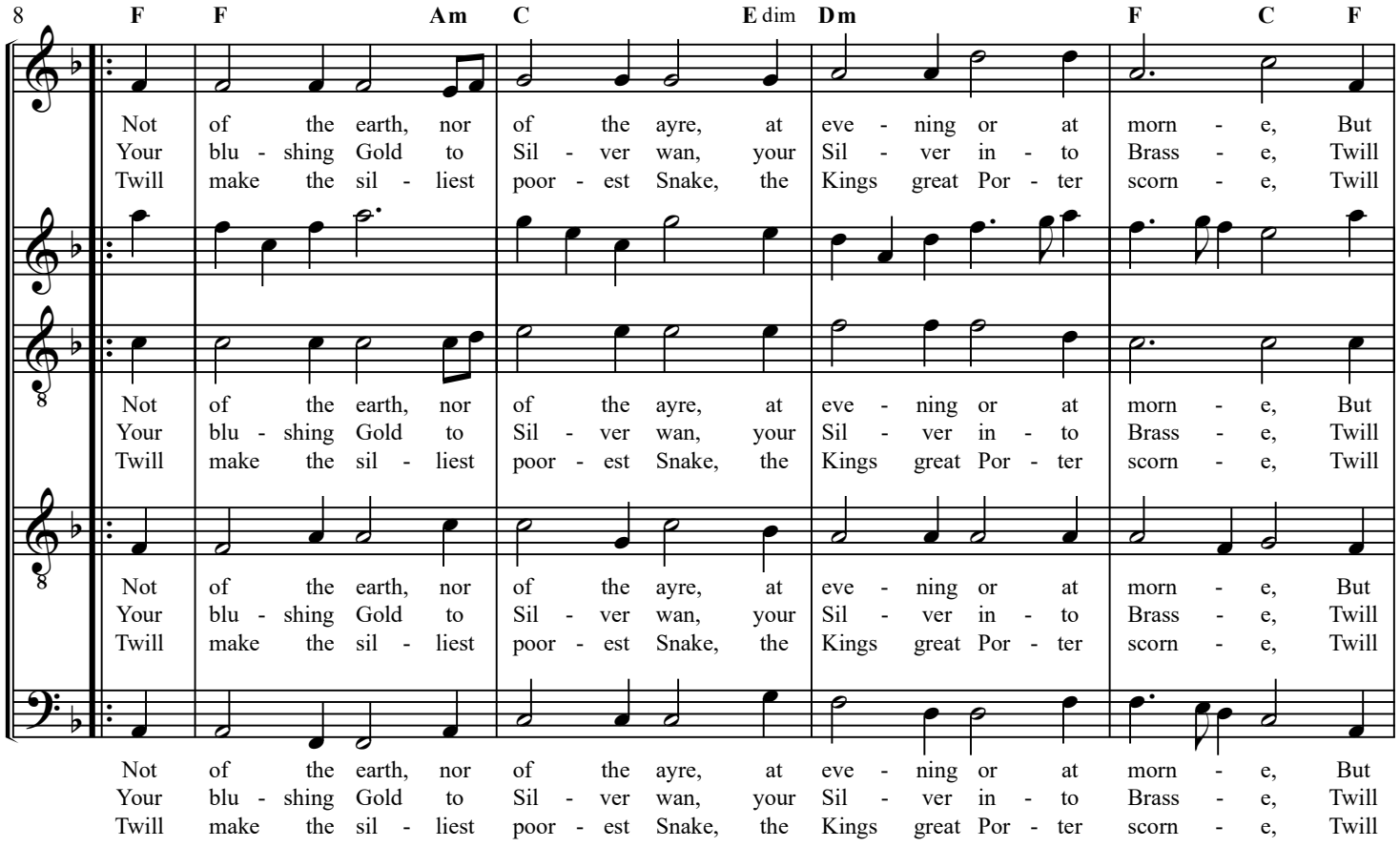
The little Barly-Corne

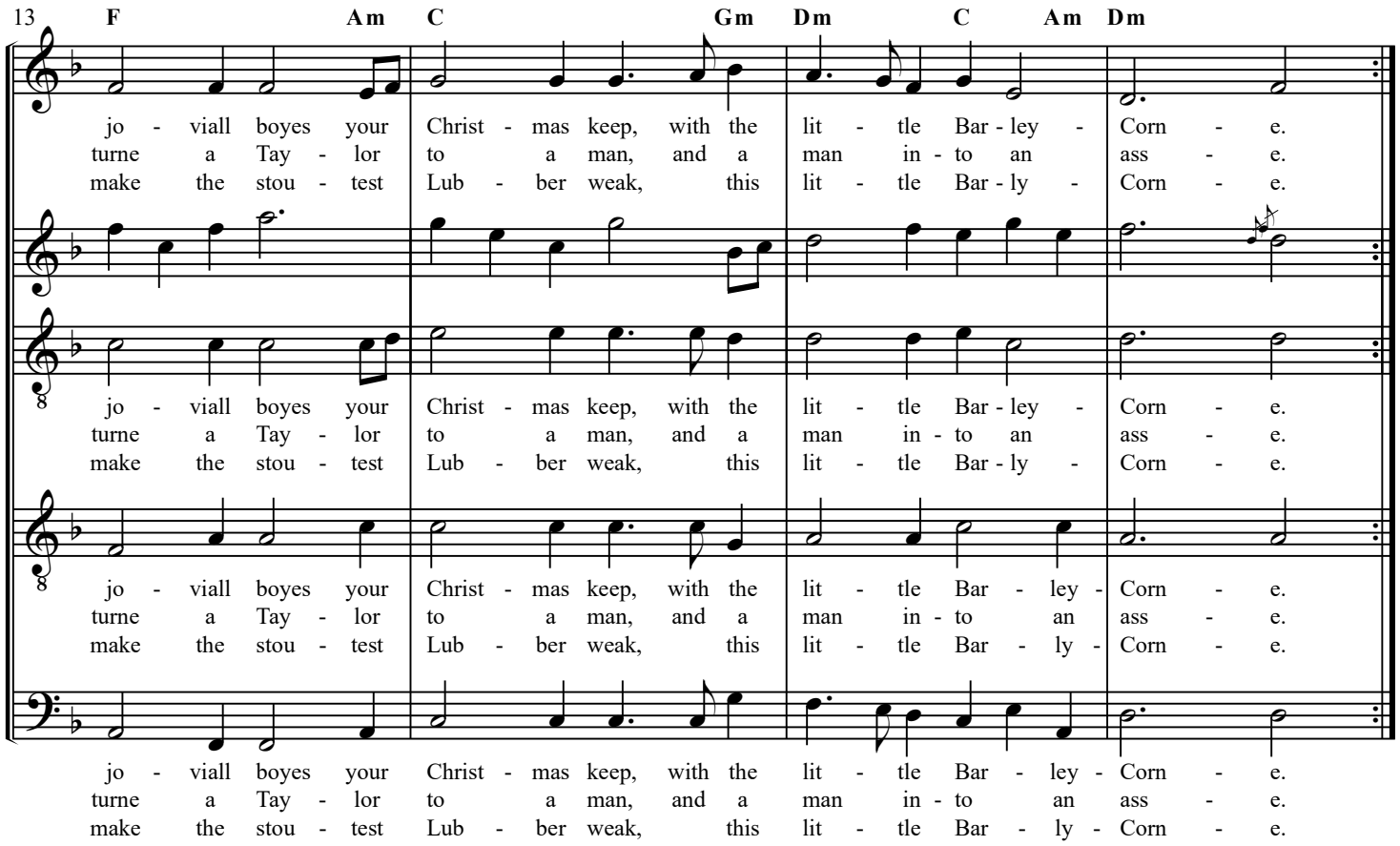
anon. broadside lyrics c.1640
tune is “From hunger and cold”





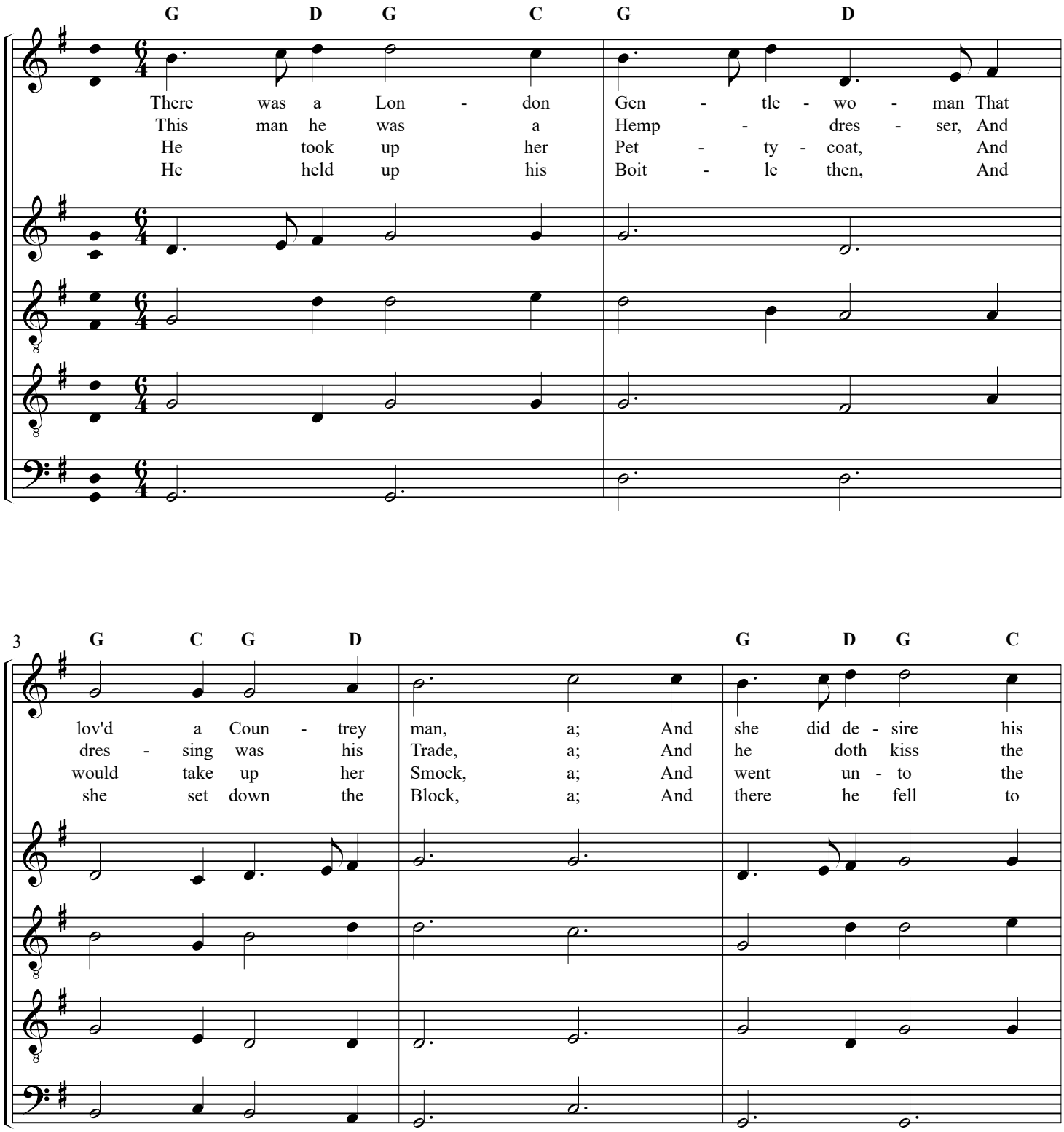
Setting by Steve Hendricks

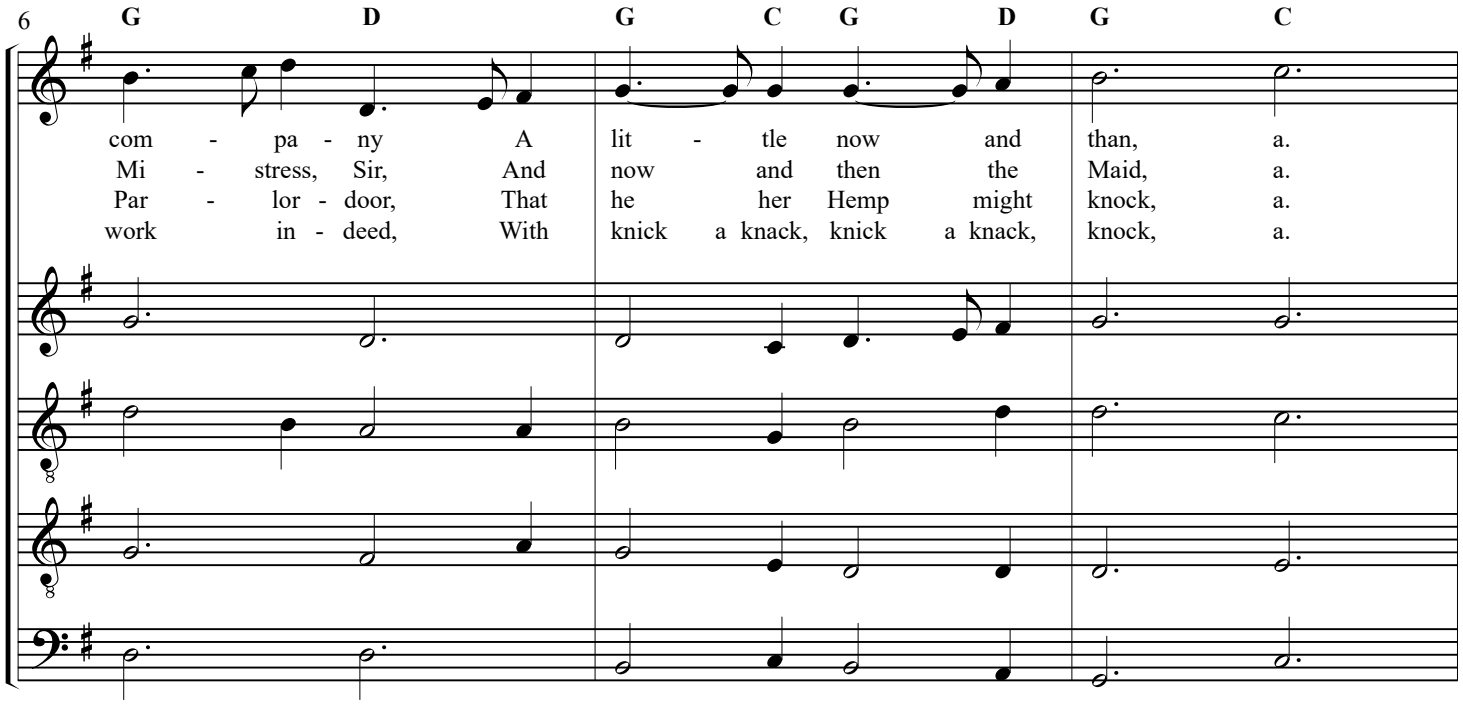

8
F F Am C E dim Dm F C F
Not of the earth, nor of the ayre, at eve - ning or at morn - e, But
Your blu - shing Gold to Sil - ver wan, your Sil - ver in - to Brass - e, Twill
Twill make the sil - liest poor - est Snake, the Kings great Por - ter scorn - e, Twill

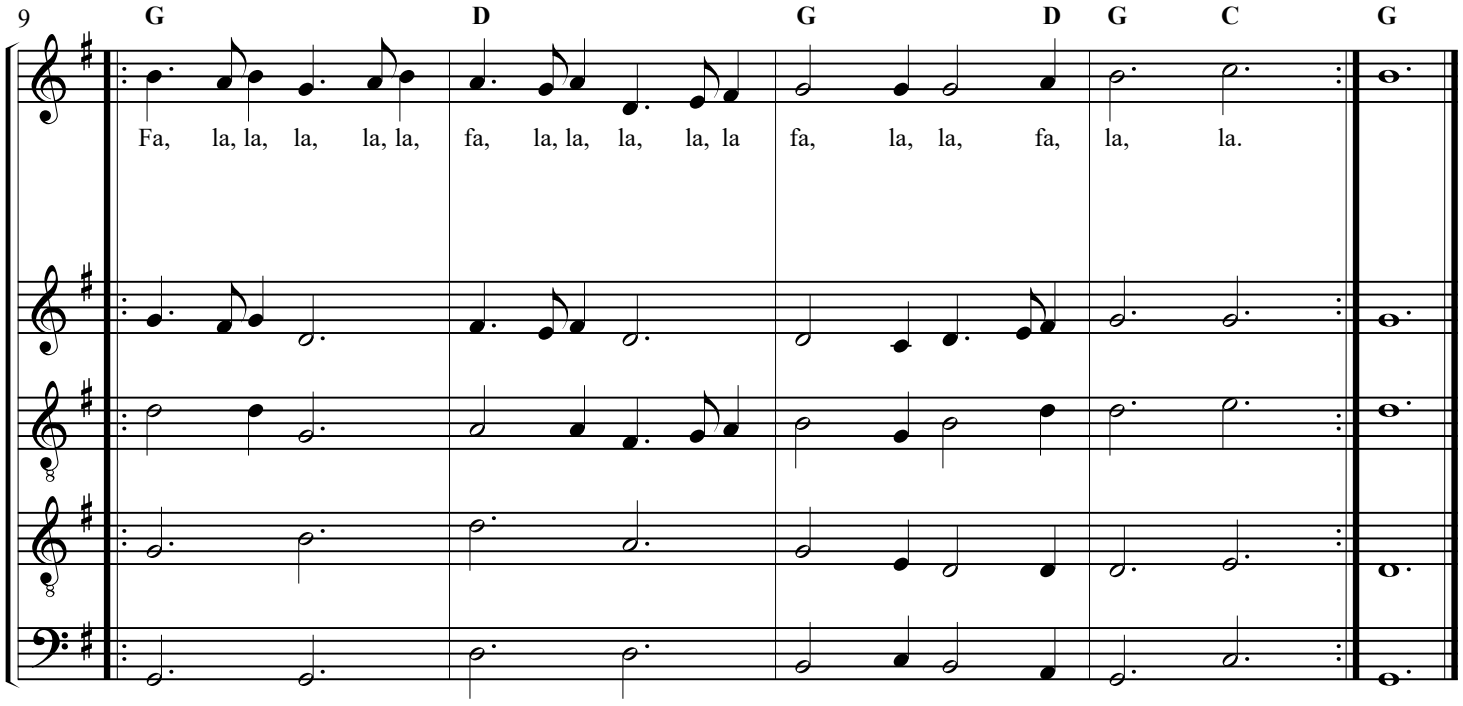

13
F Am C Gm Dm C Am Dm
jo - viall boyes your Christ - mas keep, with the lit - tle Bar - ley - Corn - e.
turne a Tay - lor to a man, and a man in - to an ass - e.
make the stou - test Lub - ber weak, this lit - tle Bar - ly - Corn - e.

The London gentlewoman
or The hemp dresser

lyrics: Anon, 17th C.
tune: John Playford (1623-1686)
the English Dancing Master, 1651

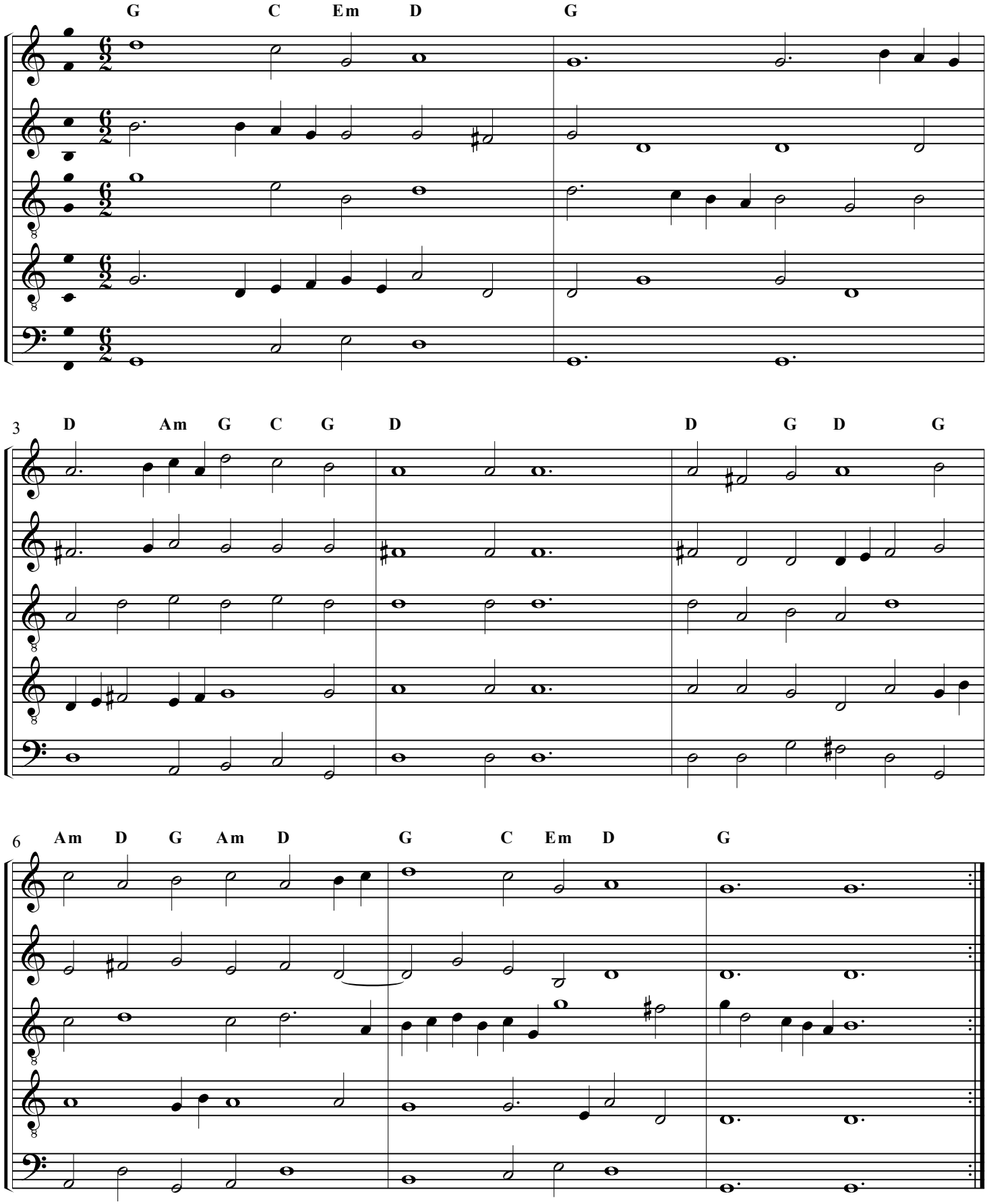


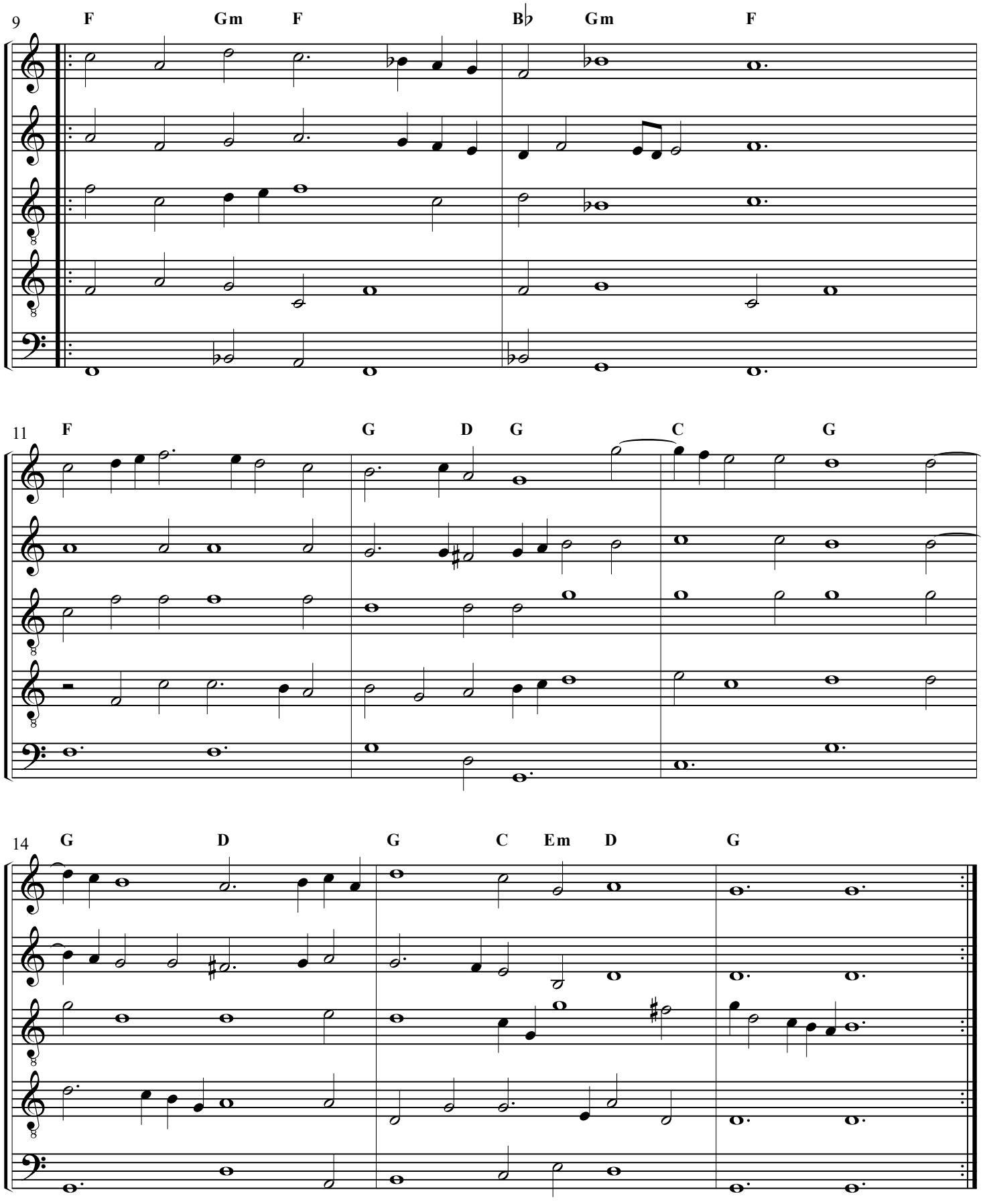

6
G D G C G D G C
com - pa - ny A lit - tle now and than, a.
Mi - stress, Sir, And now and then the Maid, a.
Par - lor - door, That he her Hemp might knock, a.
work in - deed, With knick a knack, knick a knack, knock, a.


9
G D G D G C G
Fa, la, la, la, la, la, fa, la, la, la, la, la fa, la, la, fa, la, la.

Lullabie

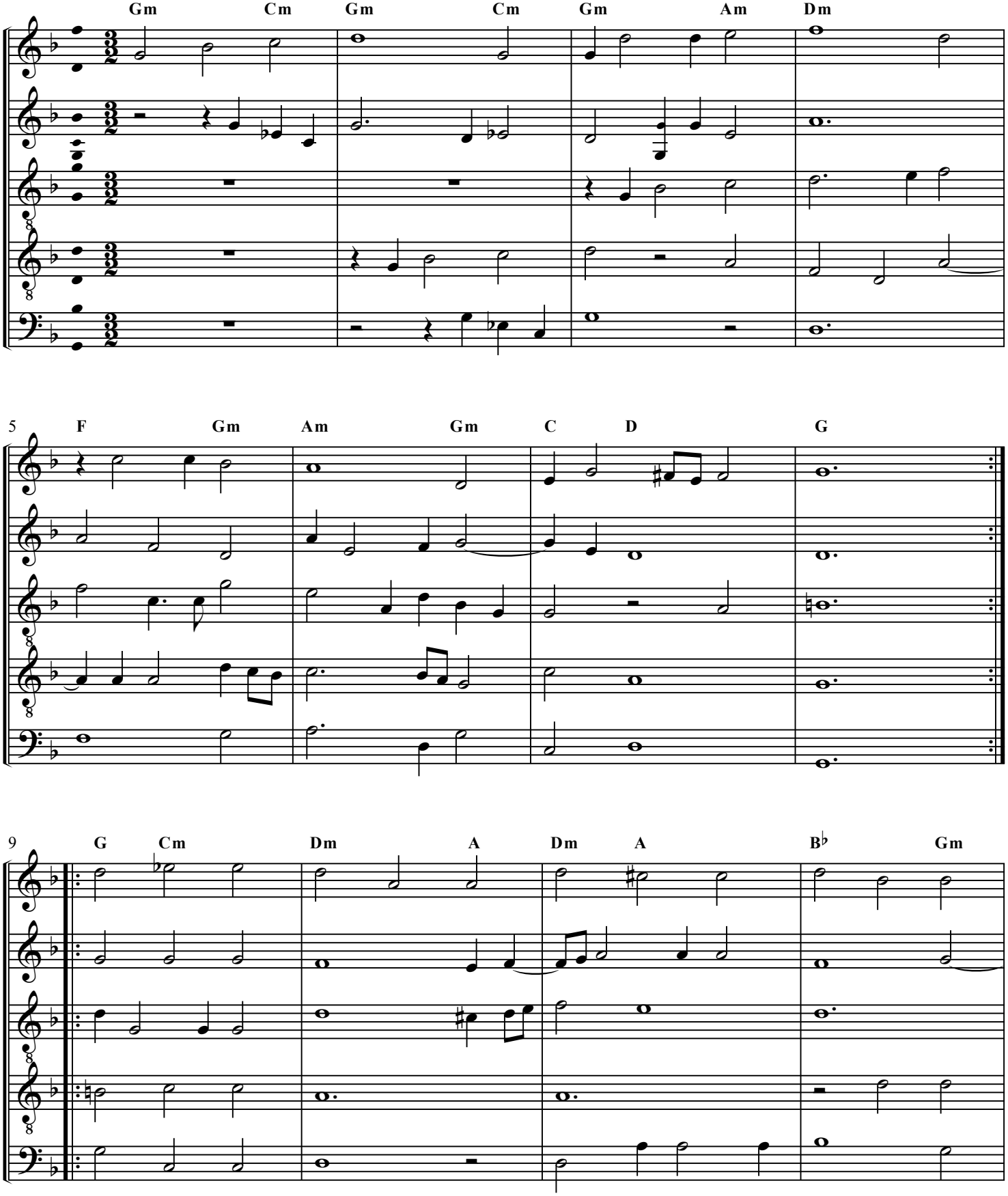
Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599

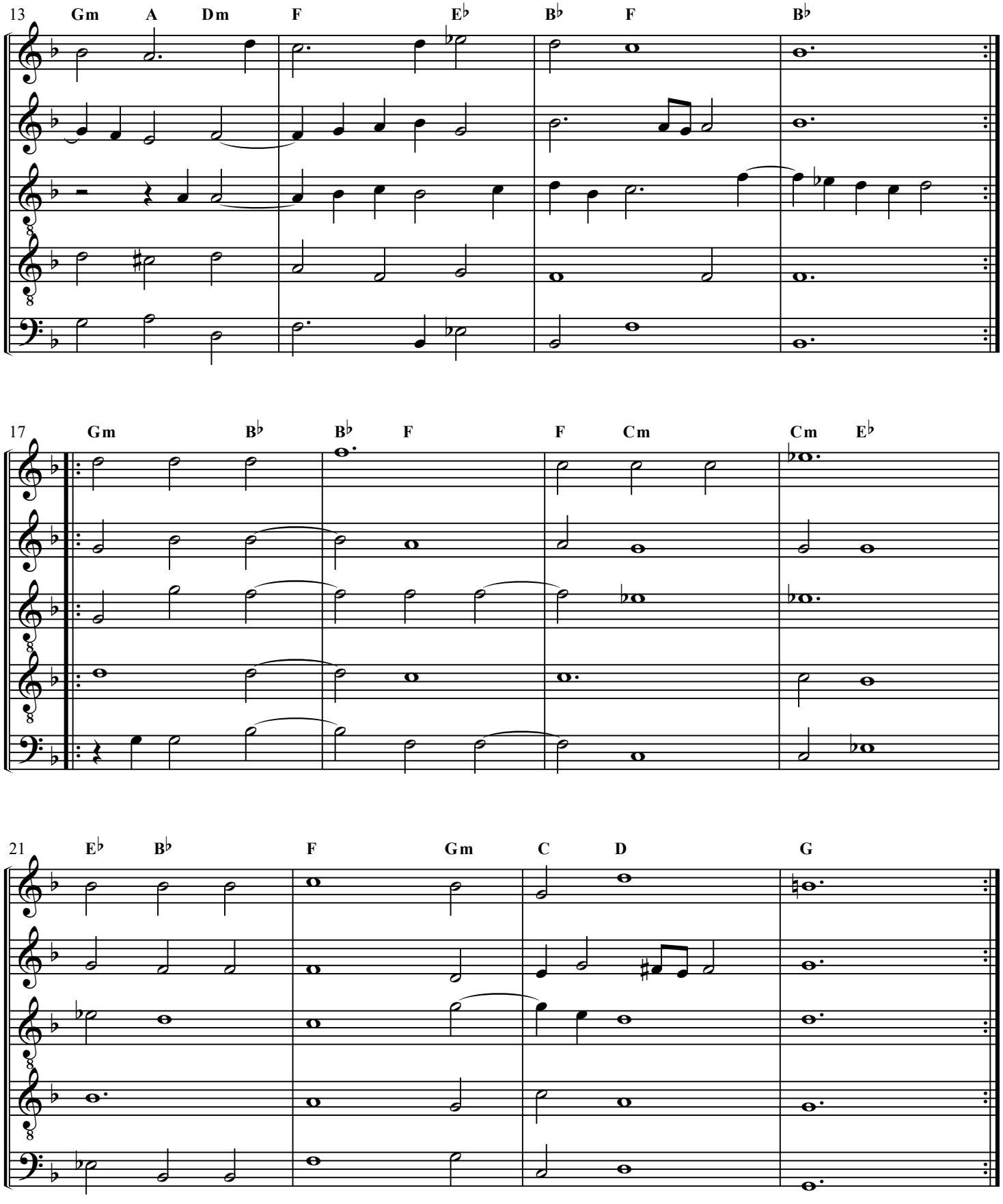



9
F
Gm
F
B♭
Gm
F
11
F
G
D
G
C
G
14
G
D
G
C
Em
D
G

M. Buctons Galiard

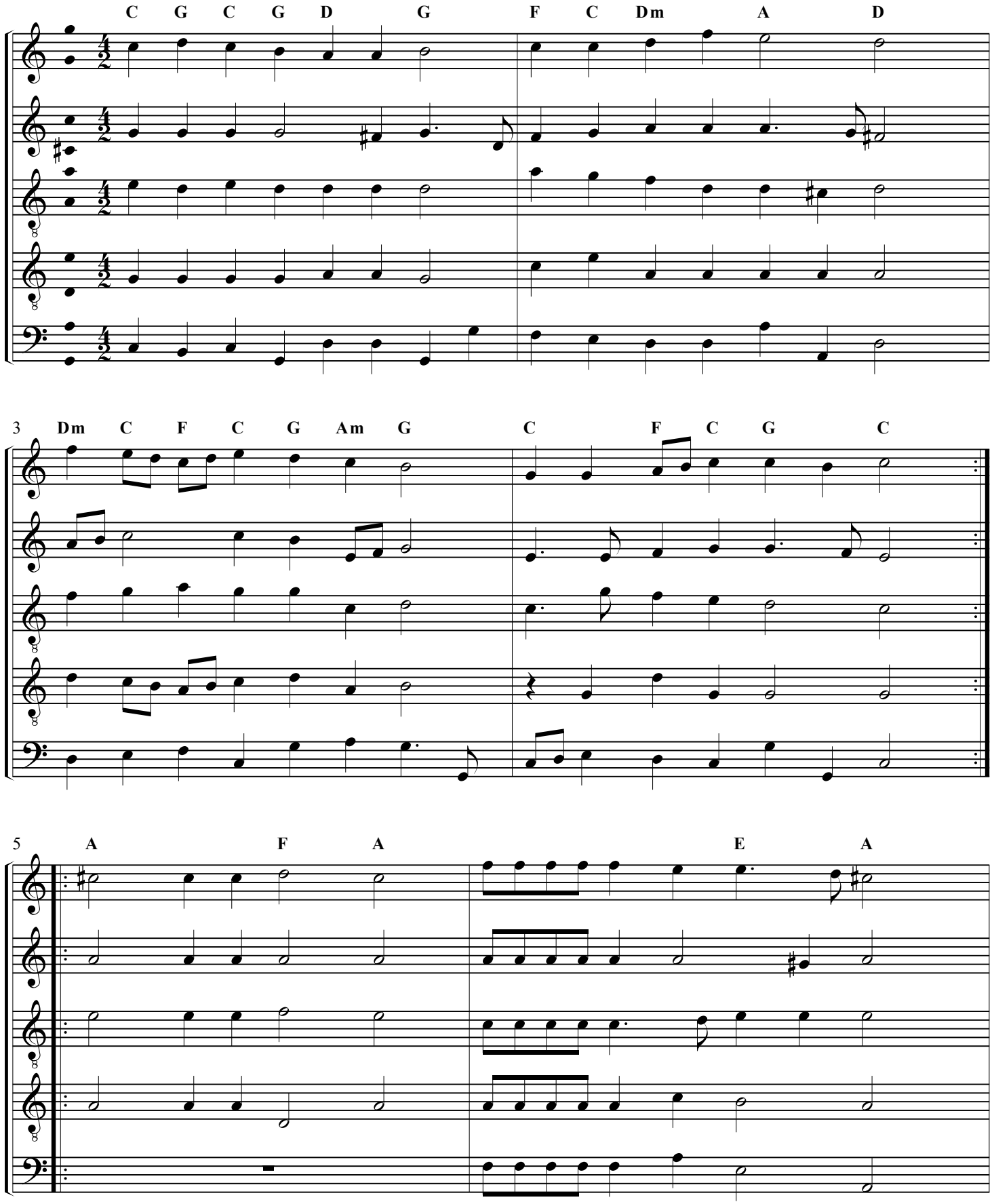
John Dowland (1563-1626)
Lachrimae, or Seaven Teares, 1605

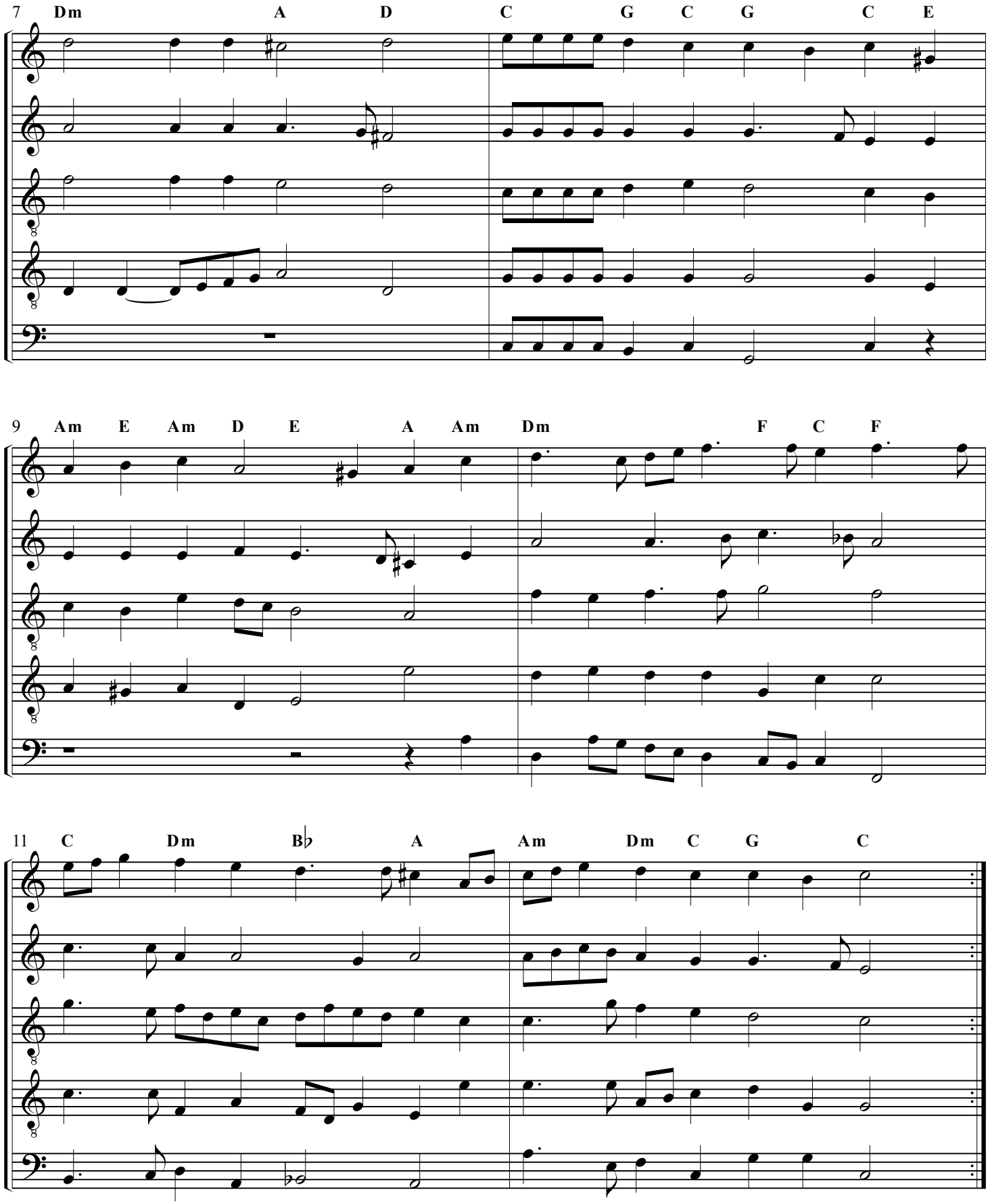



13
Gm A Dm F E♭ B♭ F B♭
17
Gm B♭ B♭ F F Cm Cm E♭
21
E♭ B♭ F Gm C D G

M. George Whitehead his Almand

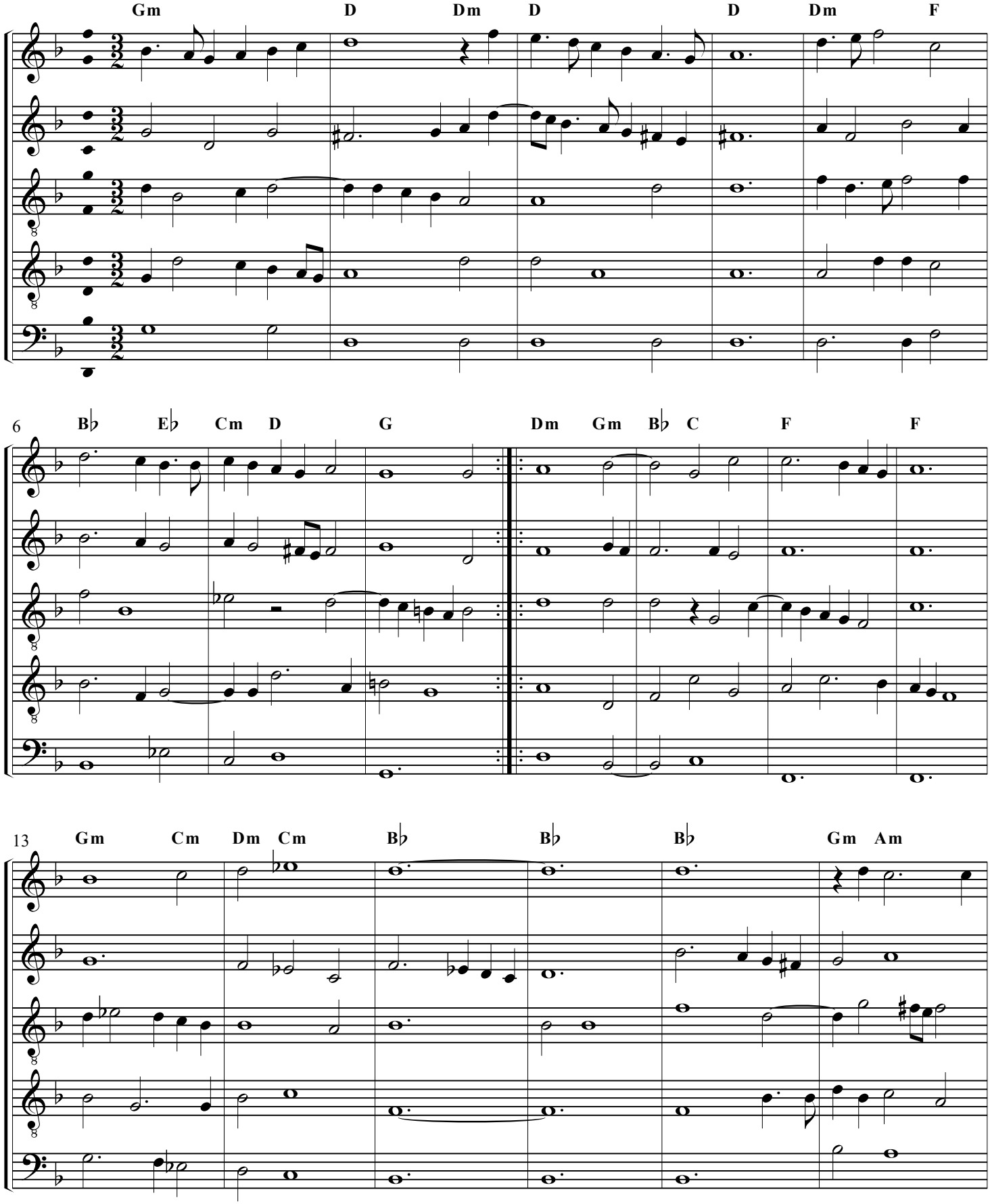
John Dowland (1563-1626)
Lachrimae, or Seaven Teares, 1605

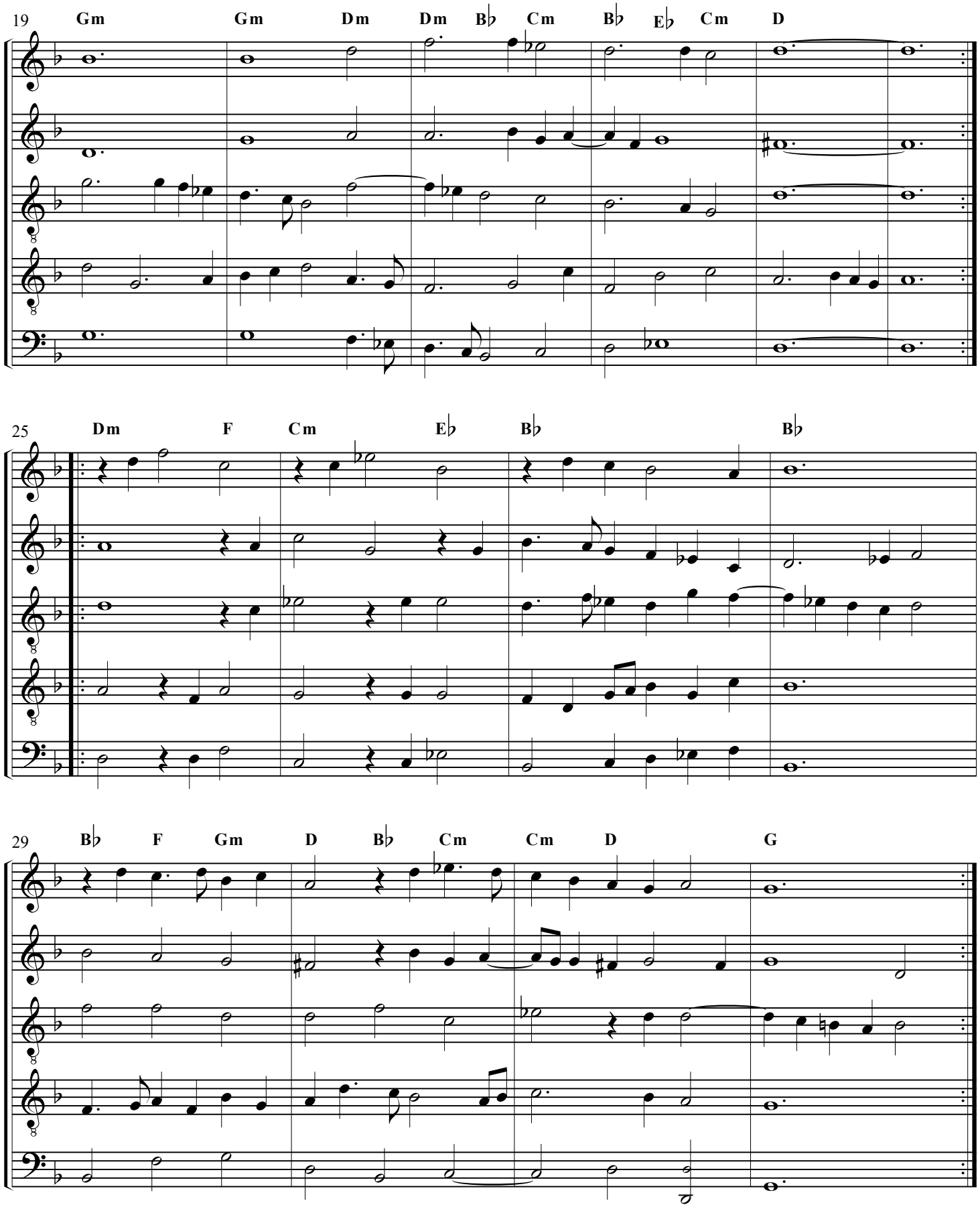



7
Dm A D C G C G C E
9
Am E Am D E A Am Dm F C F
11
C Dm B♭ A Am Dm C G C

M. Henry Noell his Galiard

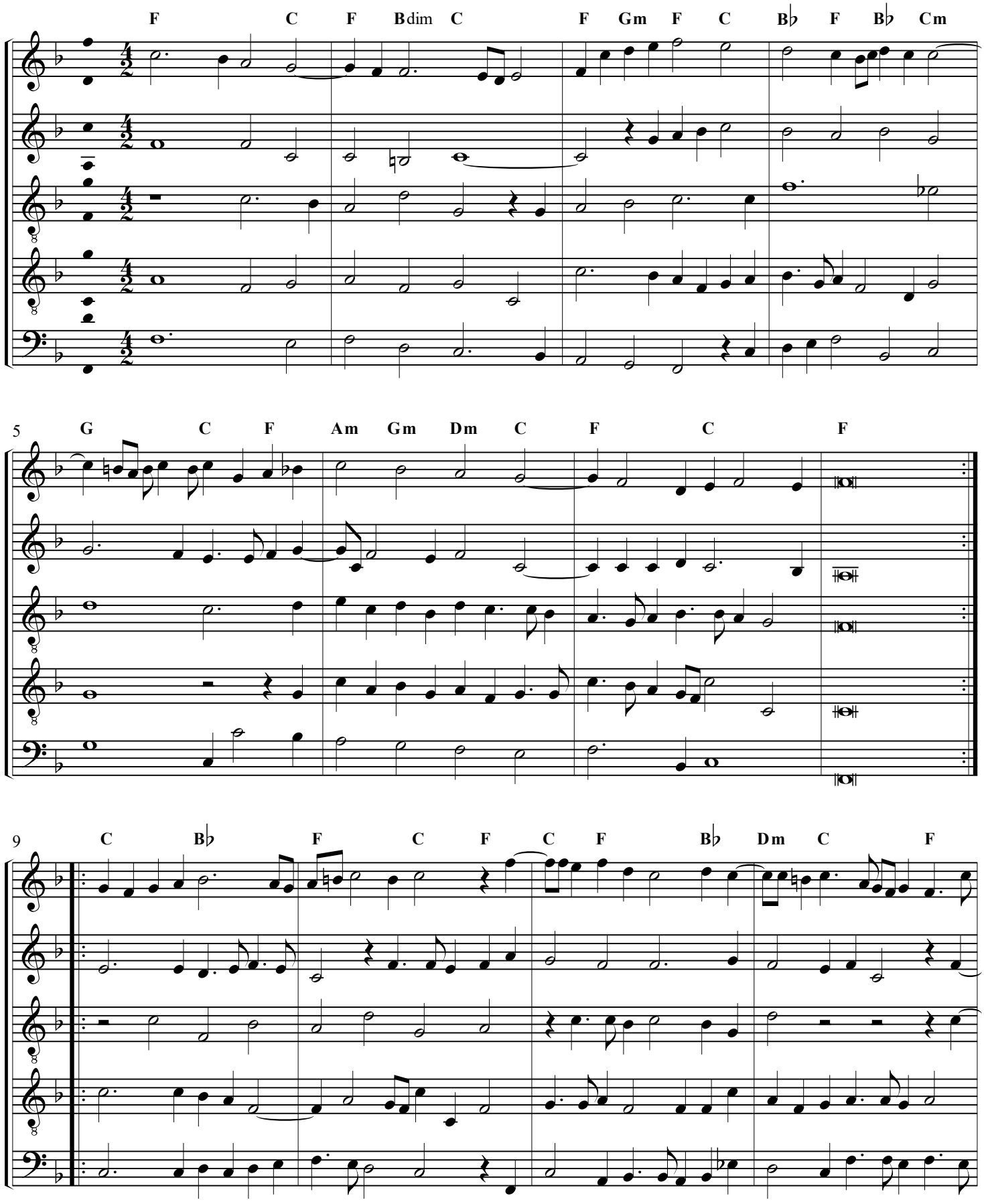
John Dowland (1563-1626)
Lacrimae, or Seaven teares, 1605

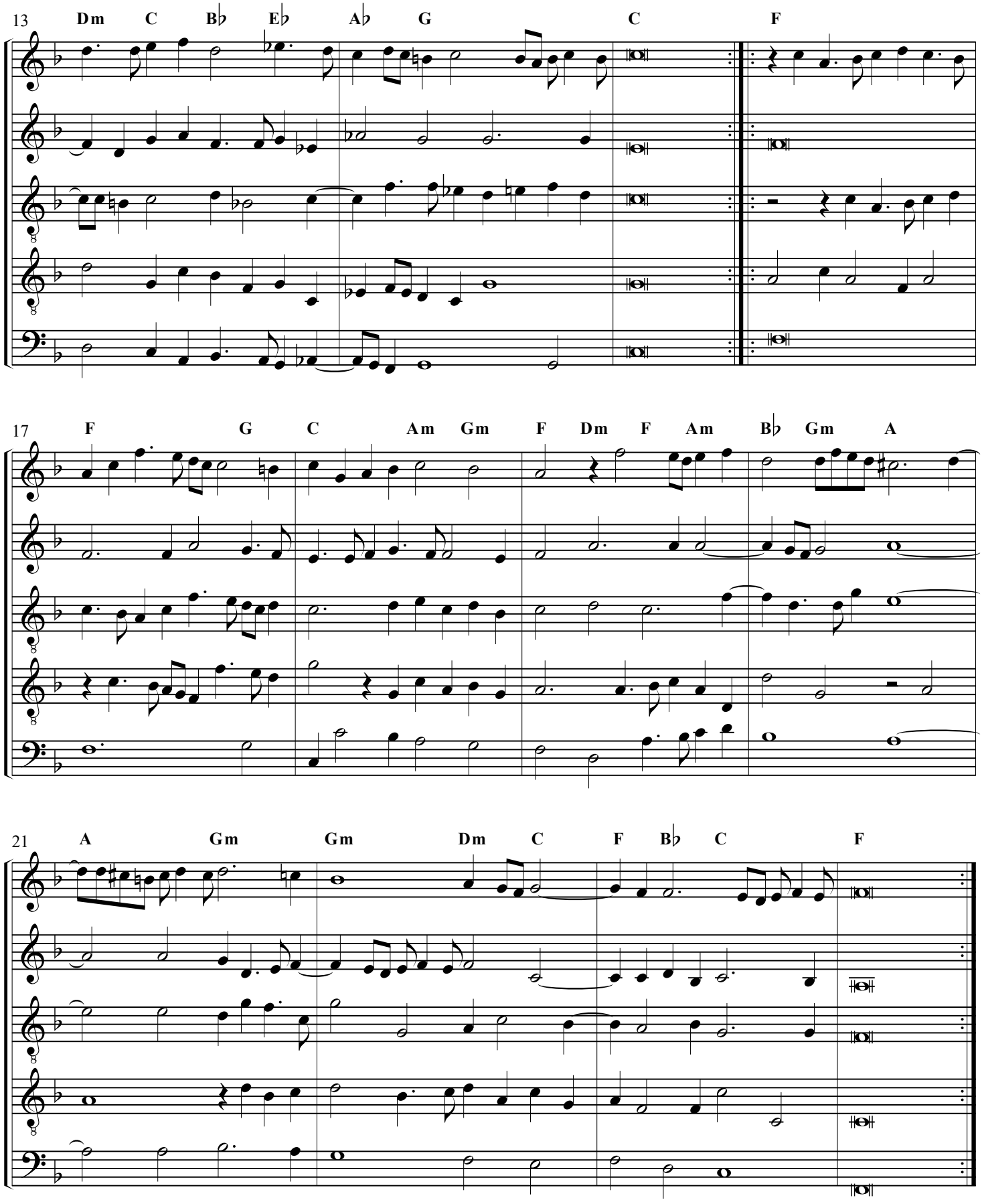



19
Gm
Gm
Dm
Dm
B♭
Cm
B♭
E♭
Cm
D
25
Dm
F
Cm
E♭
B♭
B♭
29
B♭
F
Gm
D
B♭
Cm
Cm
D
G

M. John Langtons Pavan

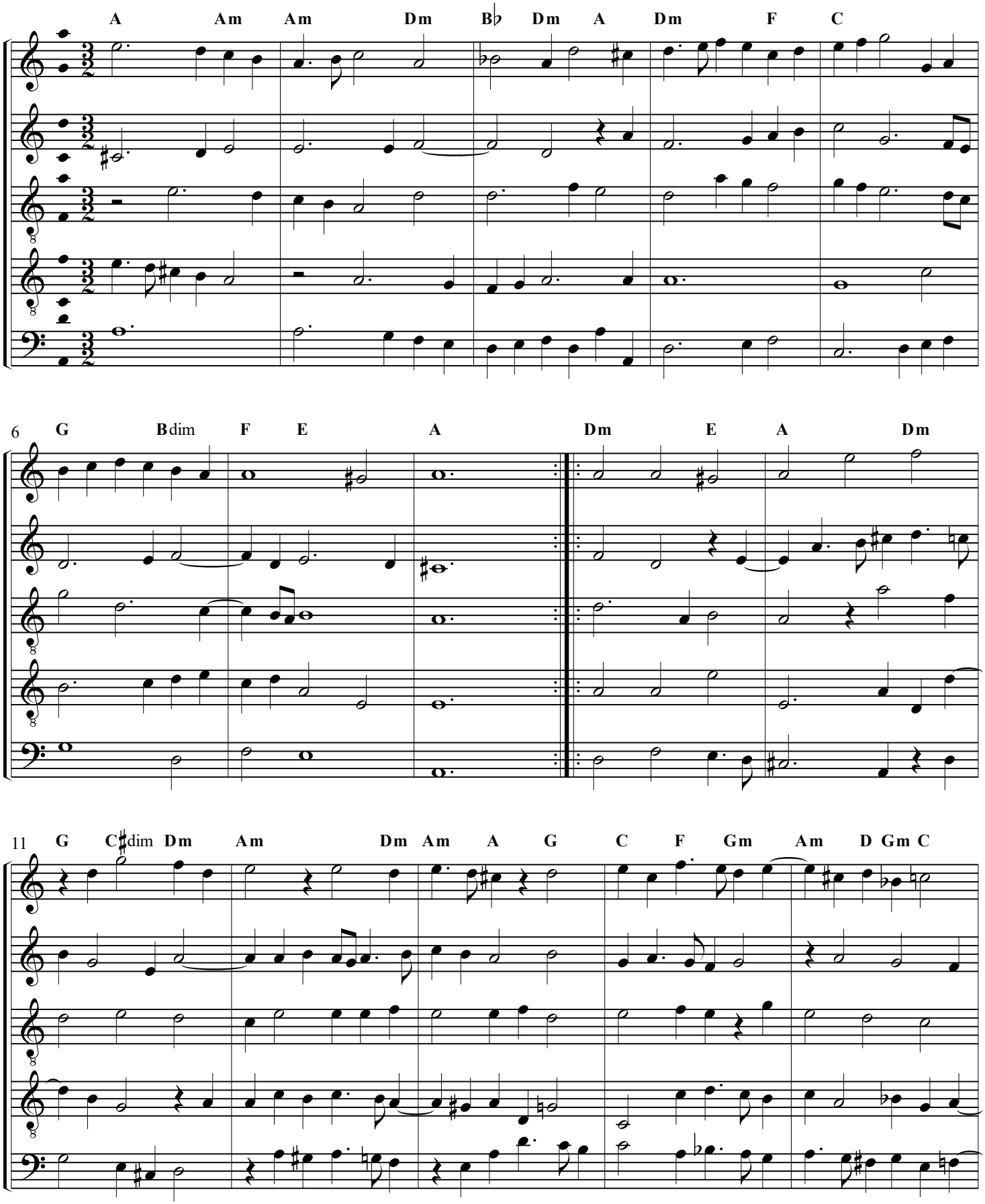
John Dowland (1563-1626)
*Lacrimae, or Seaven teare*s, 1605

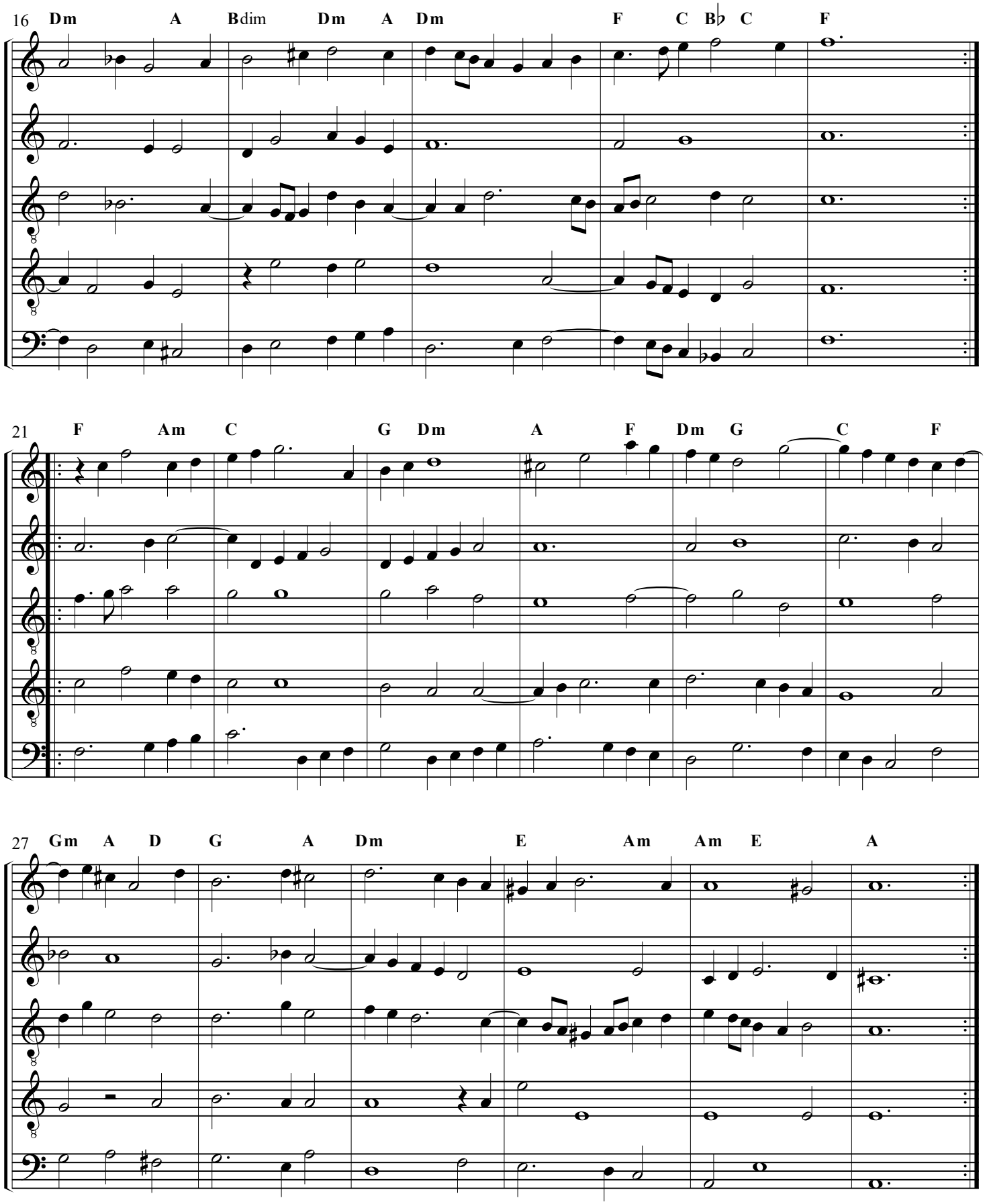



13
Dm C B♭ E♭ A♭ G C F
17
F G C Am Gm F Dm F Am B♭ Gm A
21
A Gm Gm Dm C F B♭ C F

M. Nicholas Gryffith his Galiard

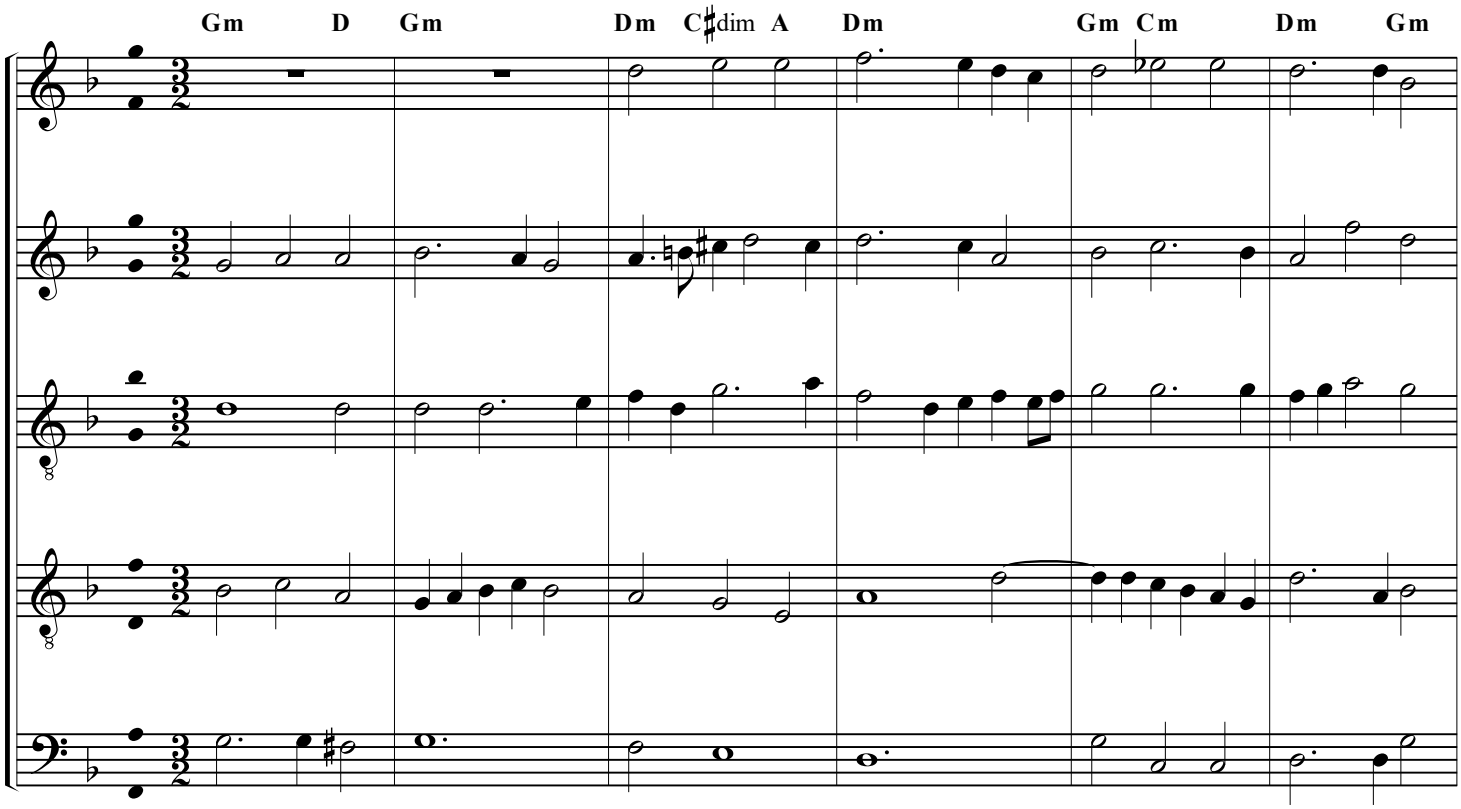
John Dowland (1563-1626)
Lacrimae, or Seaven teares, 1605

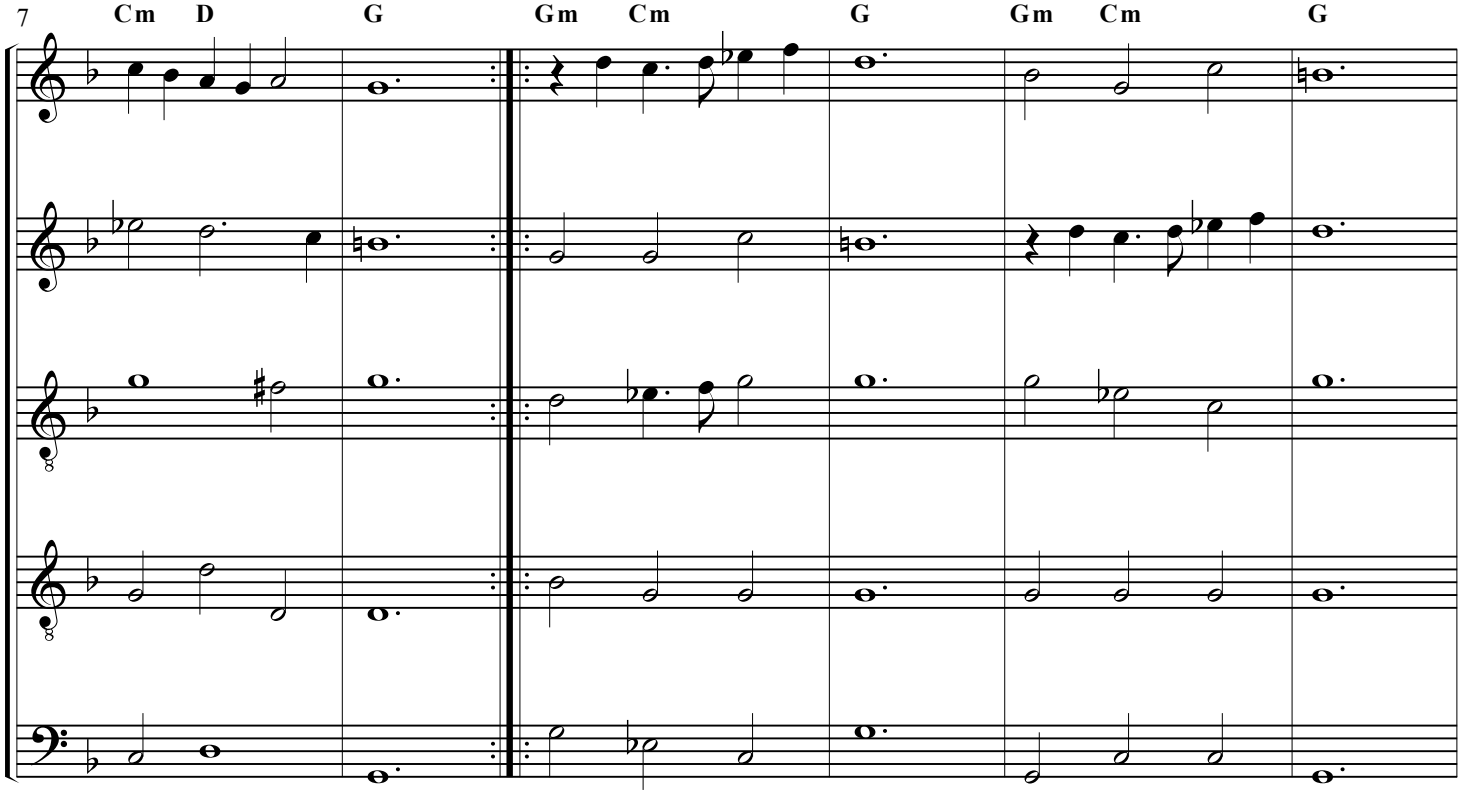


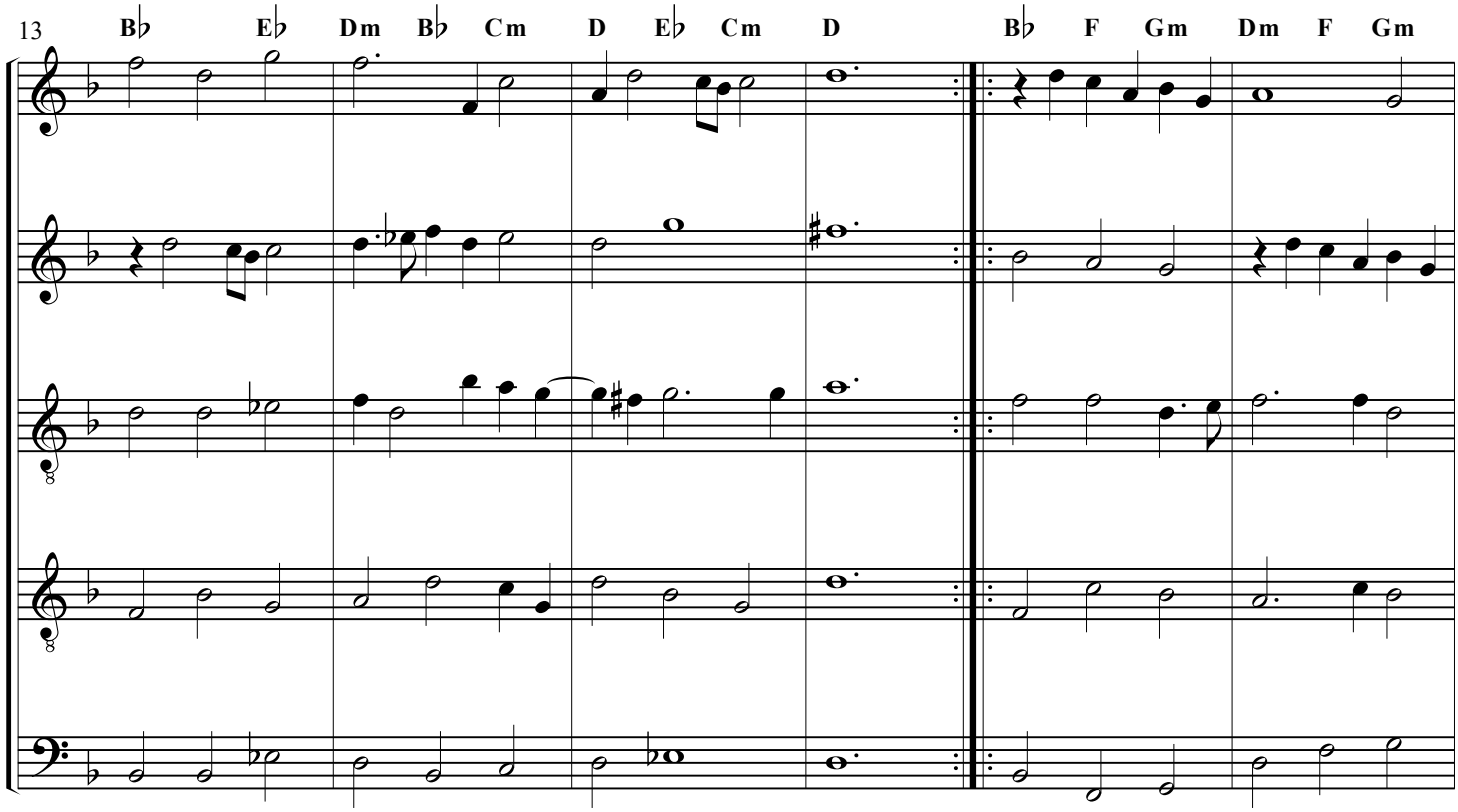

16 Dm A Bdim Dm A Dm F C B♭ C F
21 F Am C G Dm A F Dm G C F
27 Gm A D G A Dm E Am Am E A

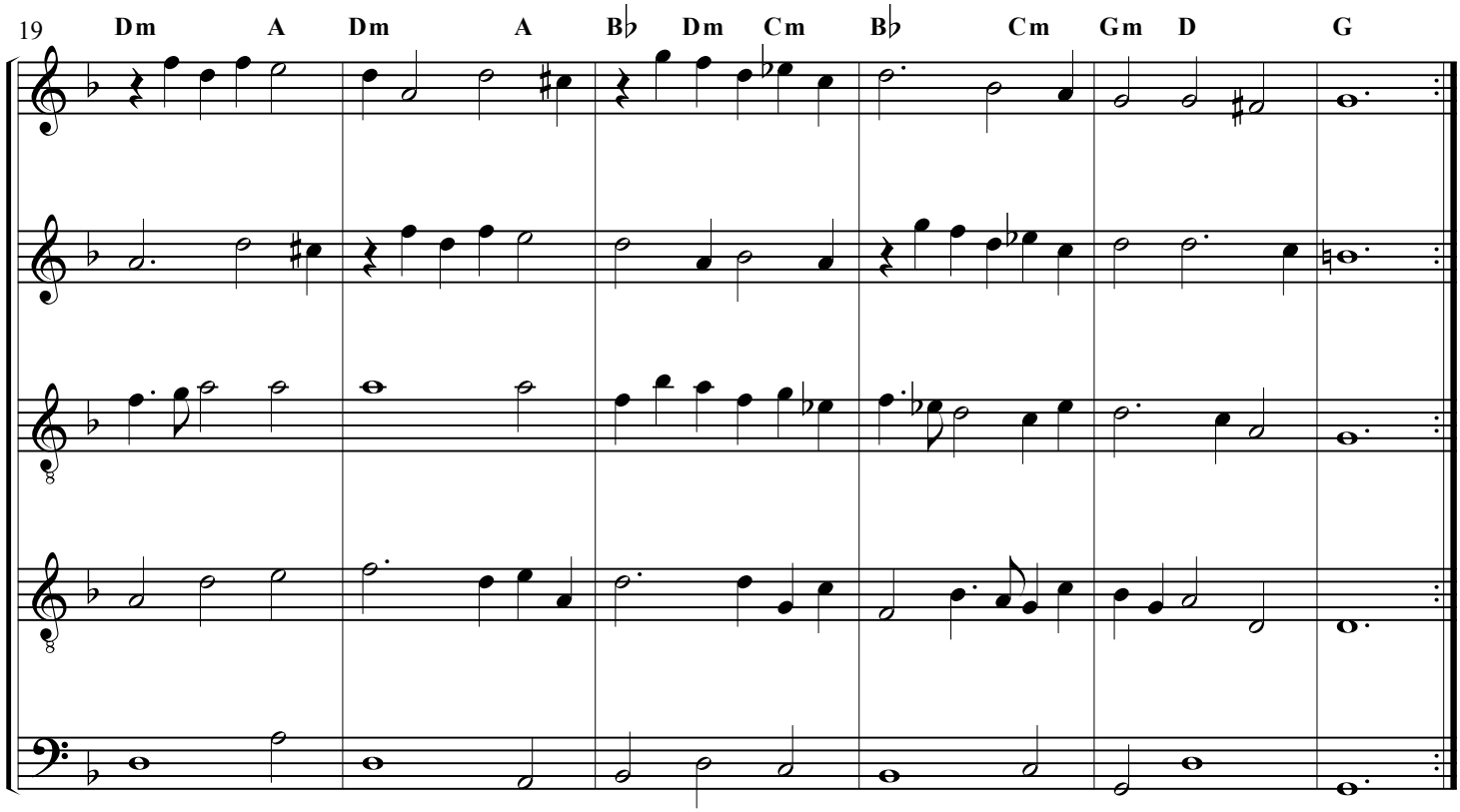
M. Thomas Collier his Galiard

John Dowland (1563-1626)
Lacrimae, or Seaven teares, 1605





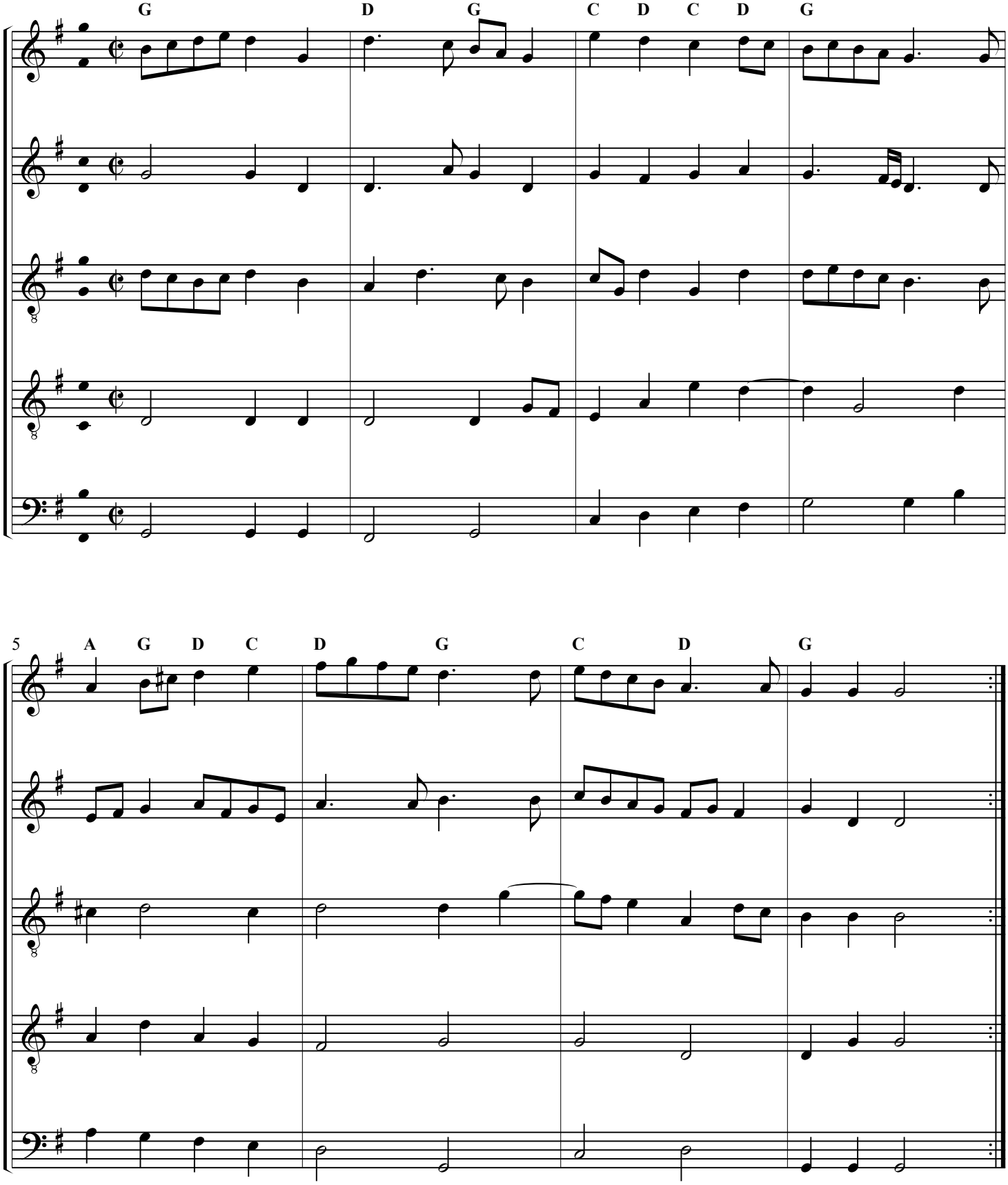

13
B♭ E♭ Dm B♭ Cm D E♭ Cm D
B♭ F Gm Dm F Gm

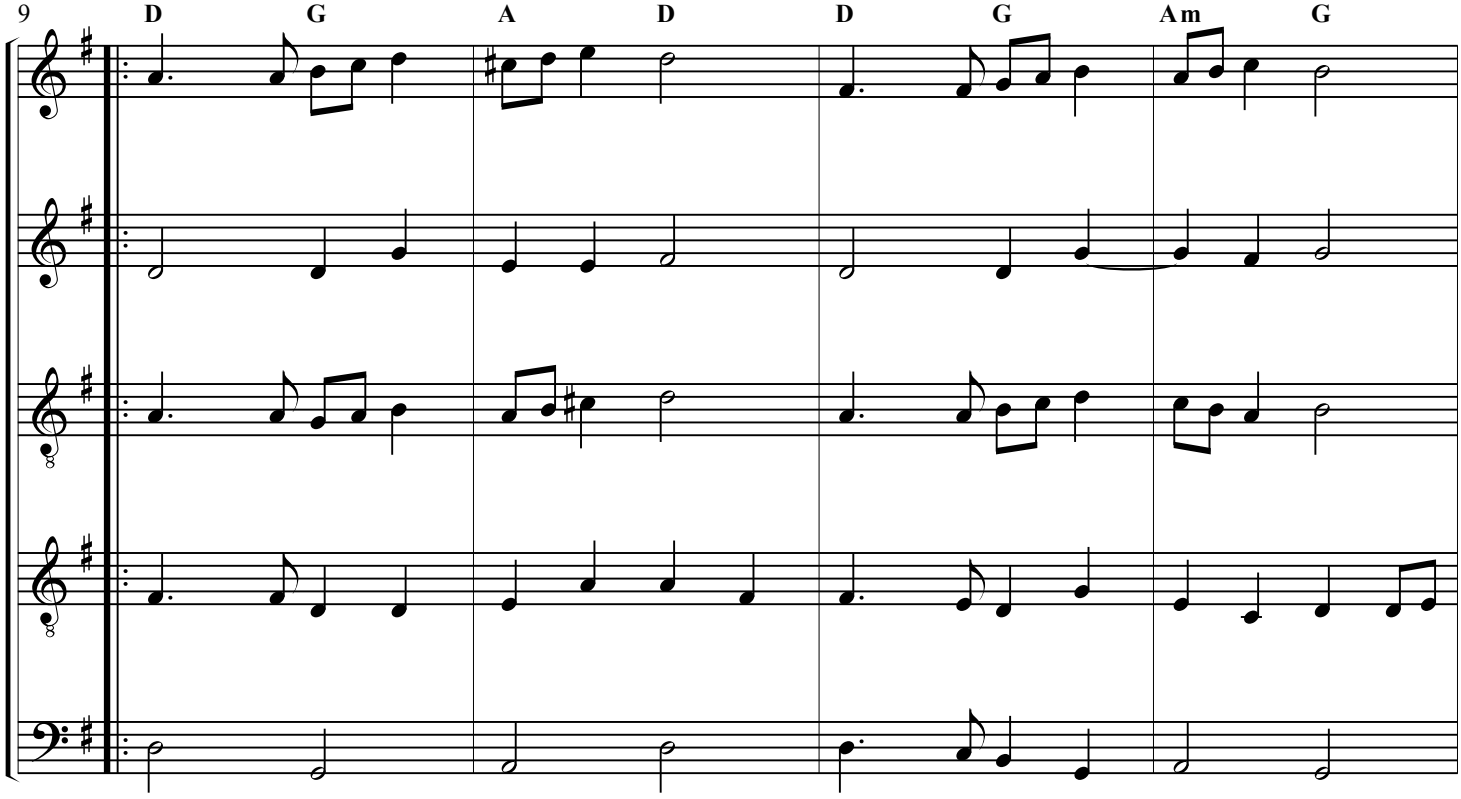

19
Dm A Dm A B♭ Dm Cm B♭ Cm Gm D G

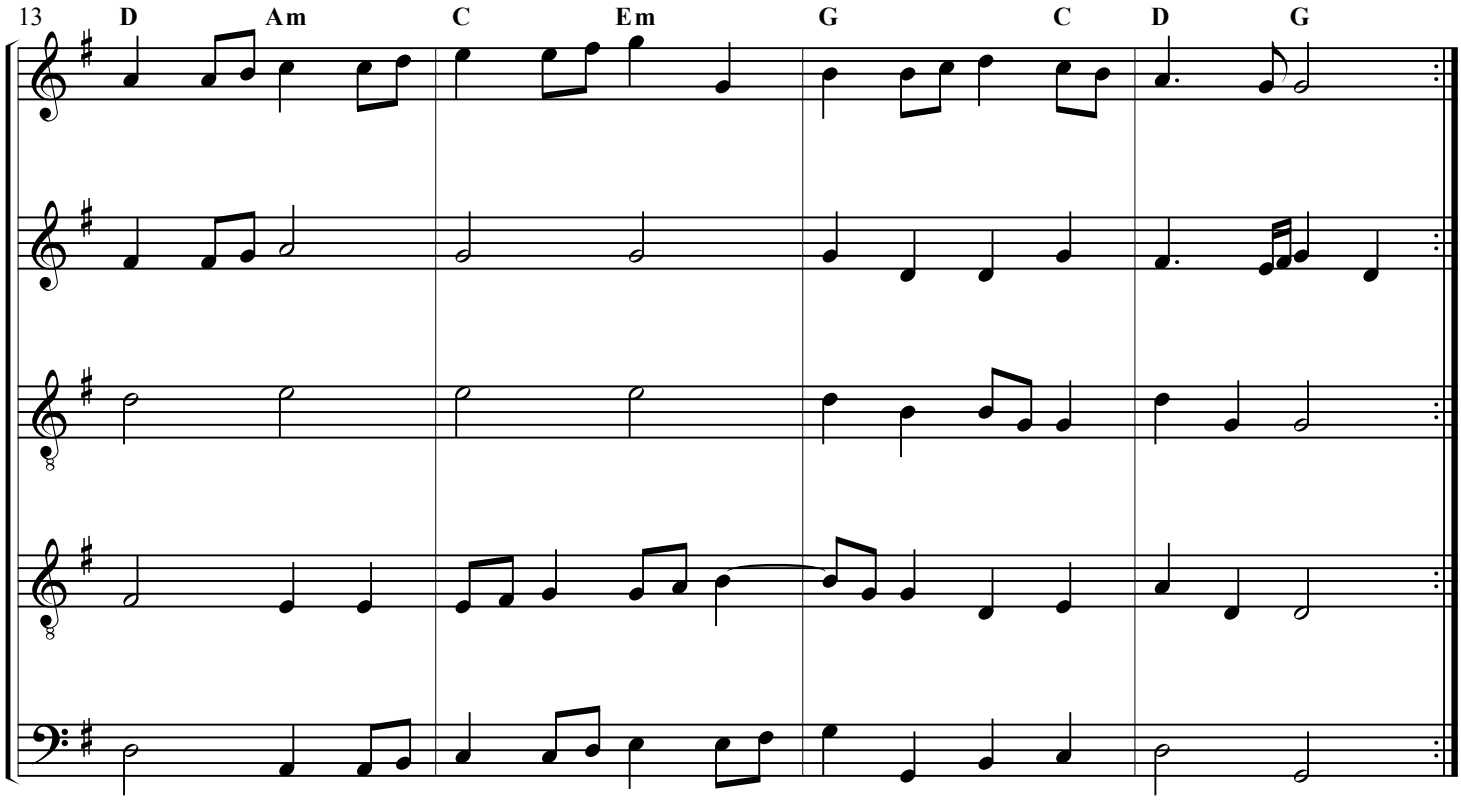
Masque of Oberon Dances

the First of the Princes

Robert Johnson (c.1583–1633)
The Masque of Oberon, 1612
setting: William Brade (1560-1630)



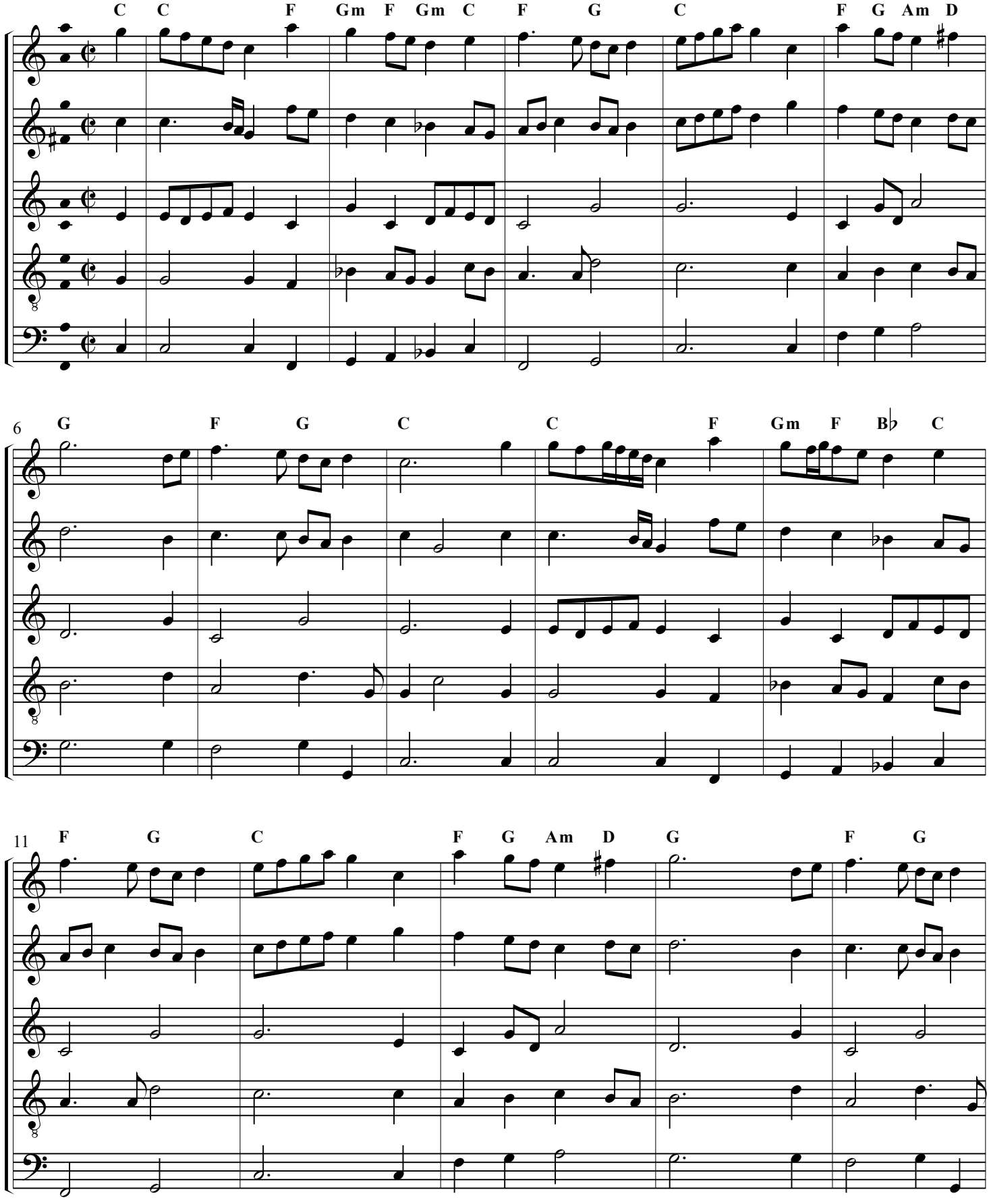

9
D
G
A
D
D
G
Am
G

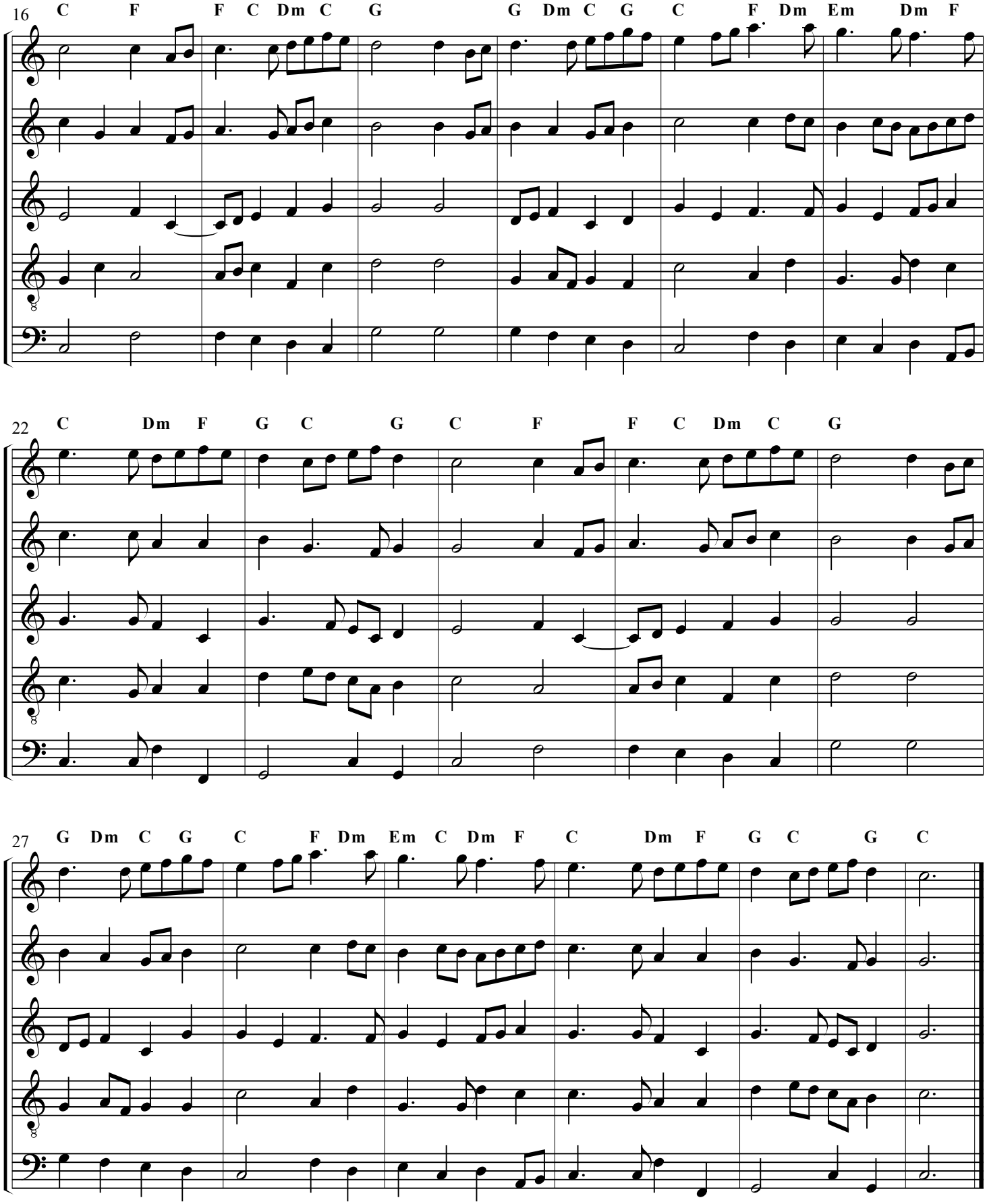

13
D
Am
C
Em
G
C
D
G

Masque of Oberon Dances

the Second of the Princes

Robert Johnson (c.1583–1633)
The Masque of Oberon, 1612
setting: William Brade (1560-1630)

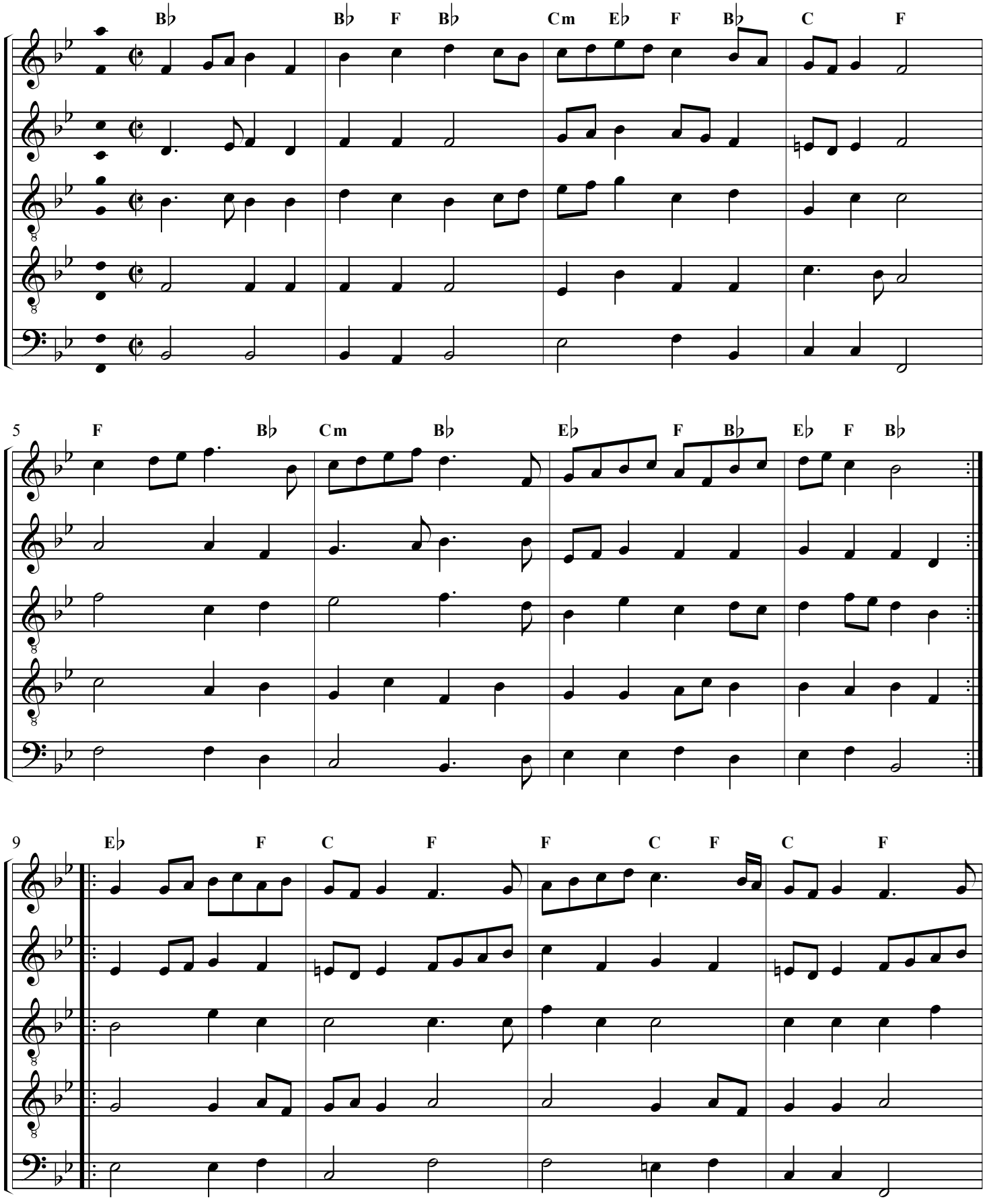


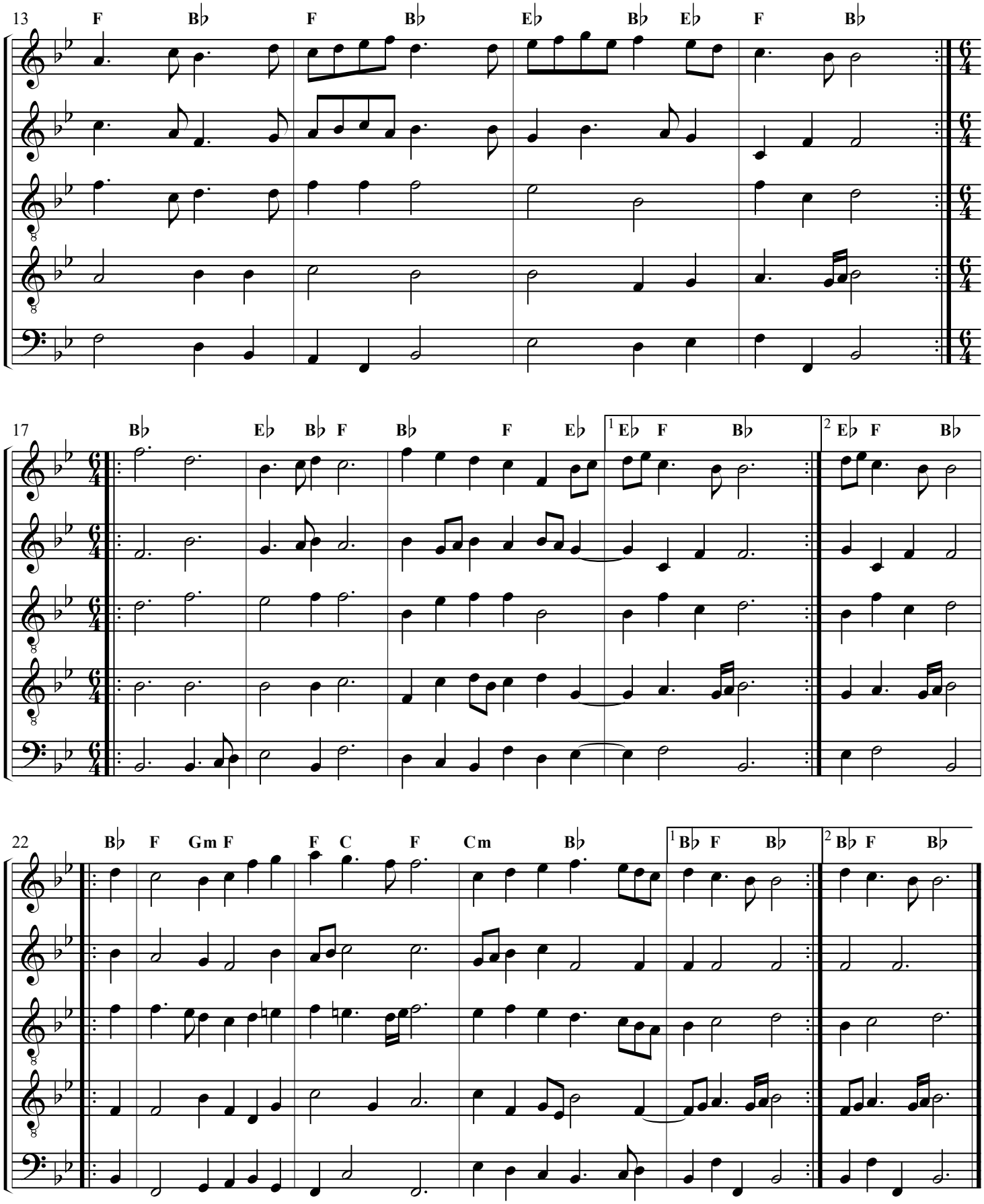

16
C F F C Dm C G G Dm C G C F Dm Em Dm F
22
C Dm F G C G C F F C Dm C G
27
G Dm C G C F Dm Em C Dm F C Dm F G C G C

Masque of Oberon Dances

the Third of the Princes

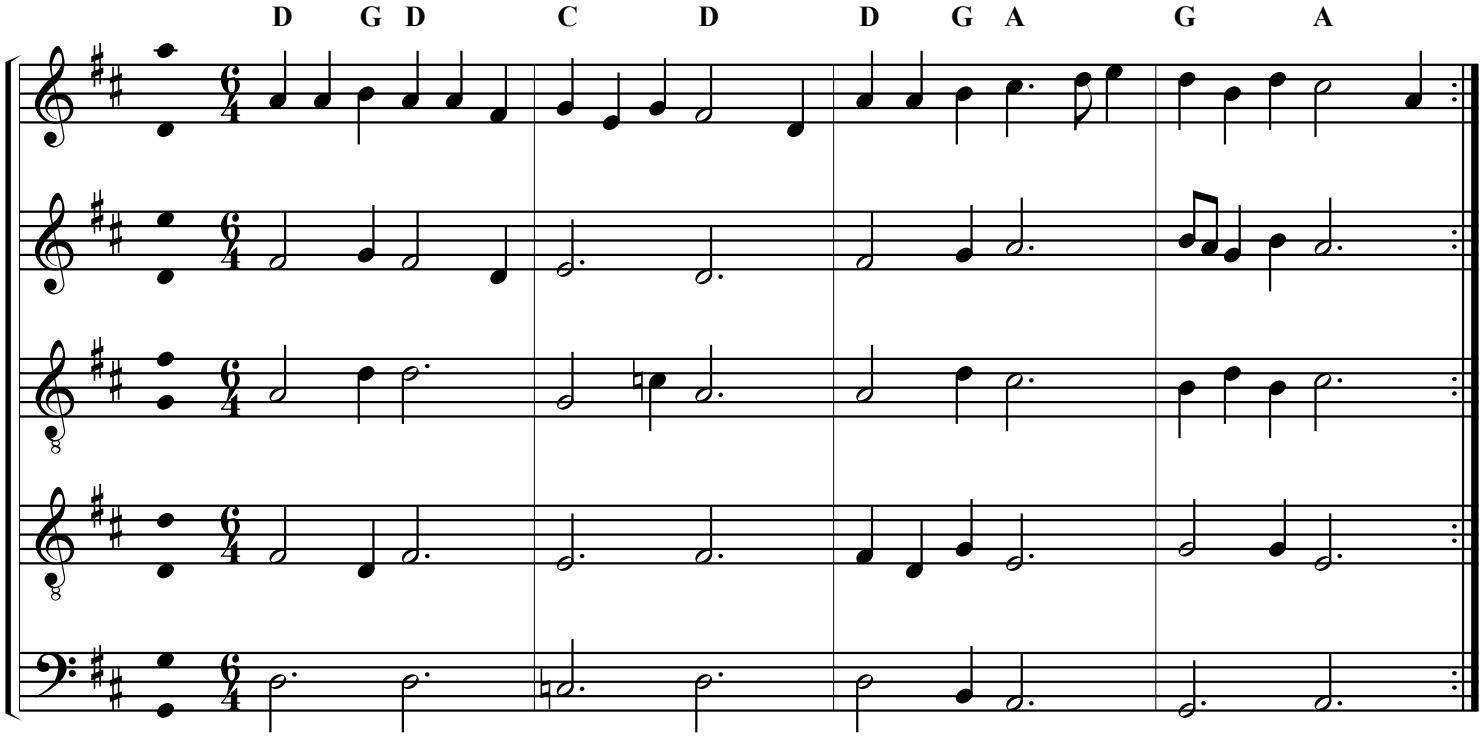
Robert Johnson (c.1583–1633)
The Masque of Oberon, 1612
setting: William Brade (1560-1630)



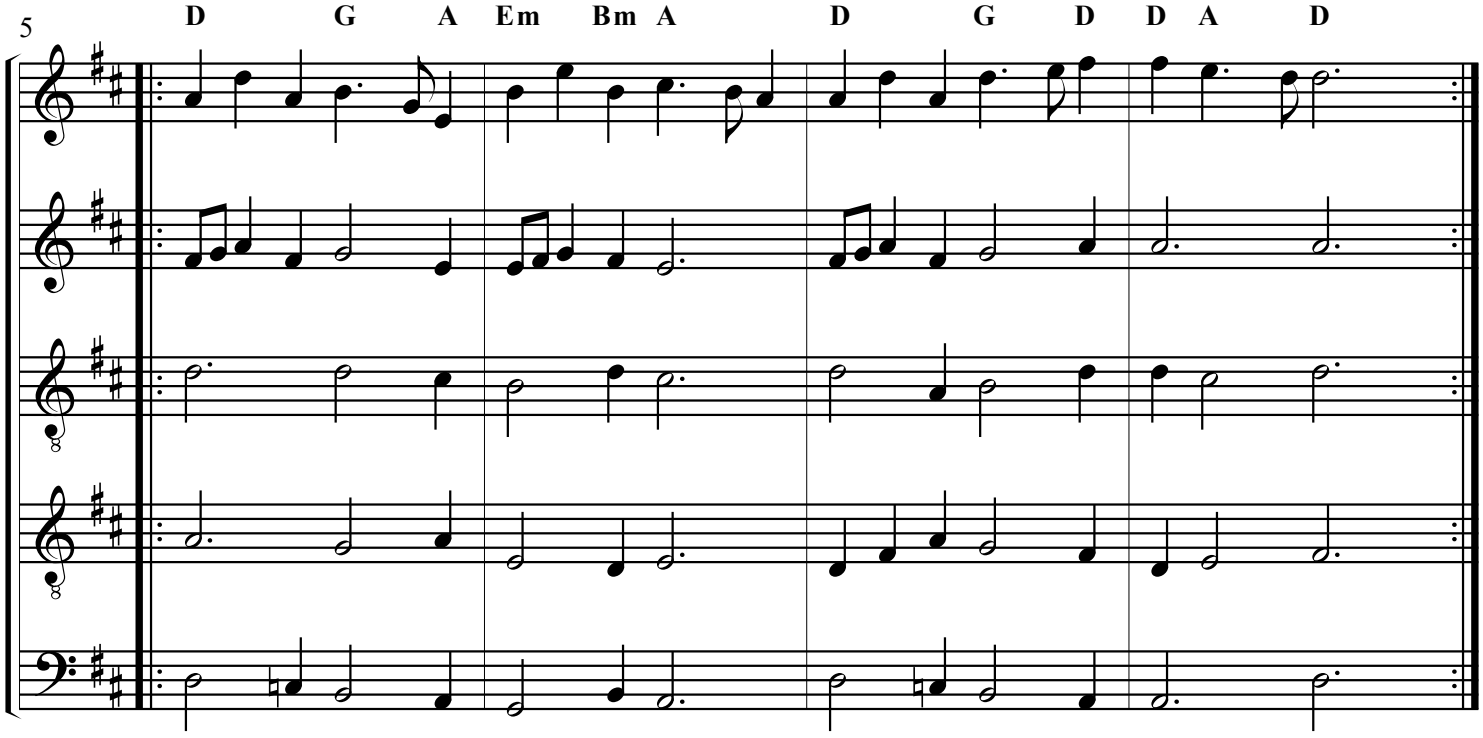

13
F B♭ F B♭ E♭ B♭ E♭ F B♭
17
B♭ E♭ B♭ F B♭ F E♭
1 E♭ F B♭
2 E♭ F B♭
22
B♭ F Gm F F C F Cm B♭
1 B♭ F B♭
2 B♭ F B♭

The Milke-Mayds Bobb

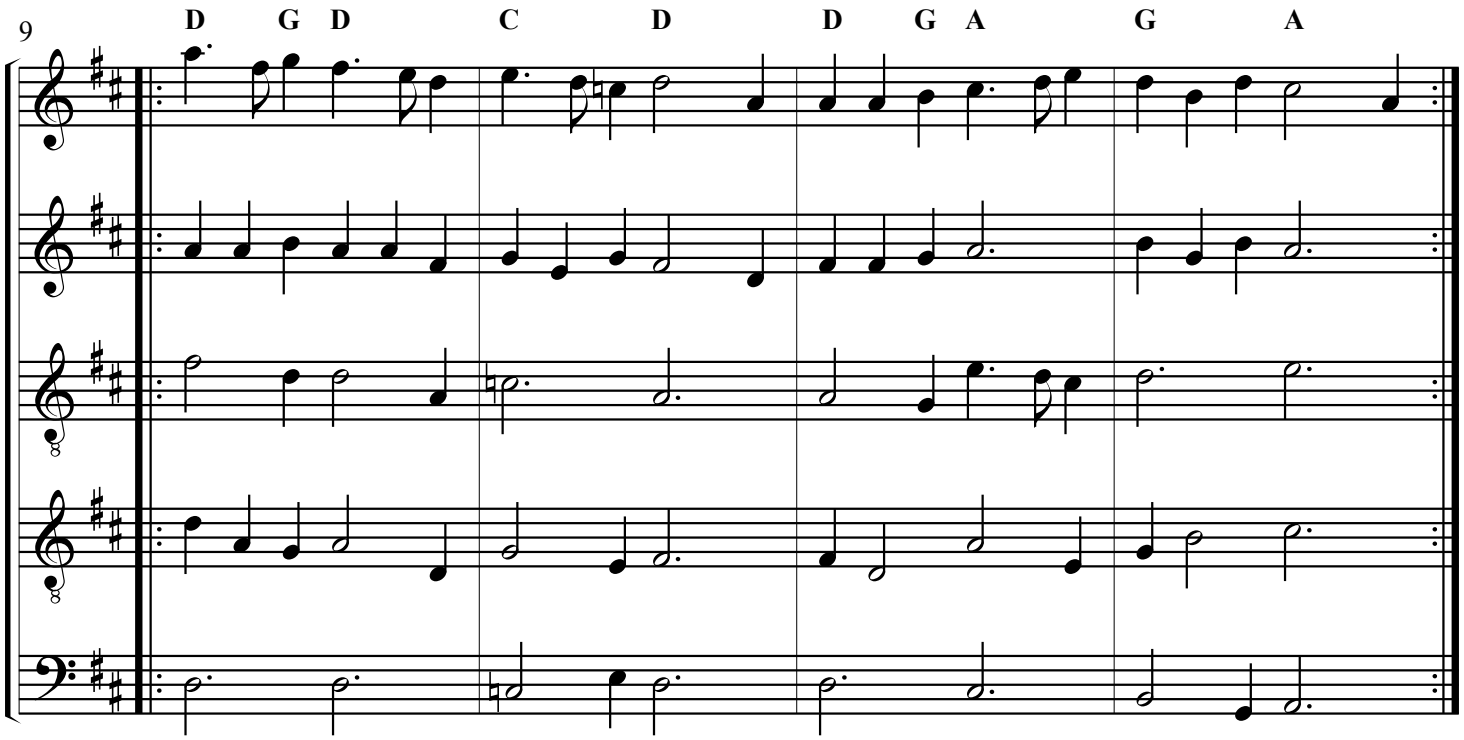
John Playford (1623-1686)
the English Dancing Master, 1651



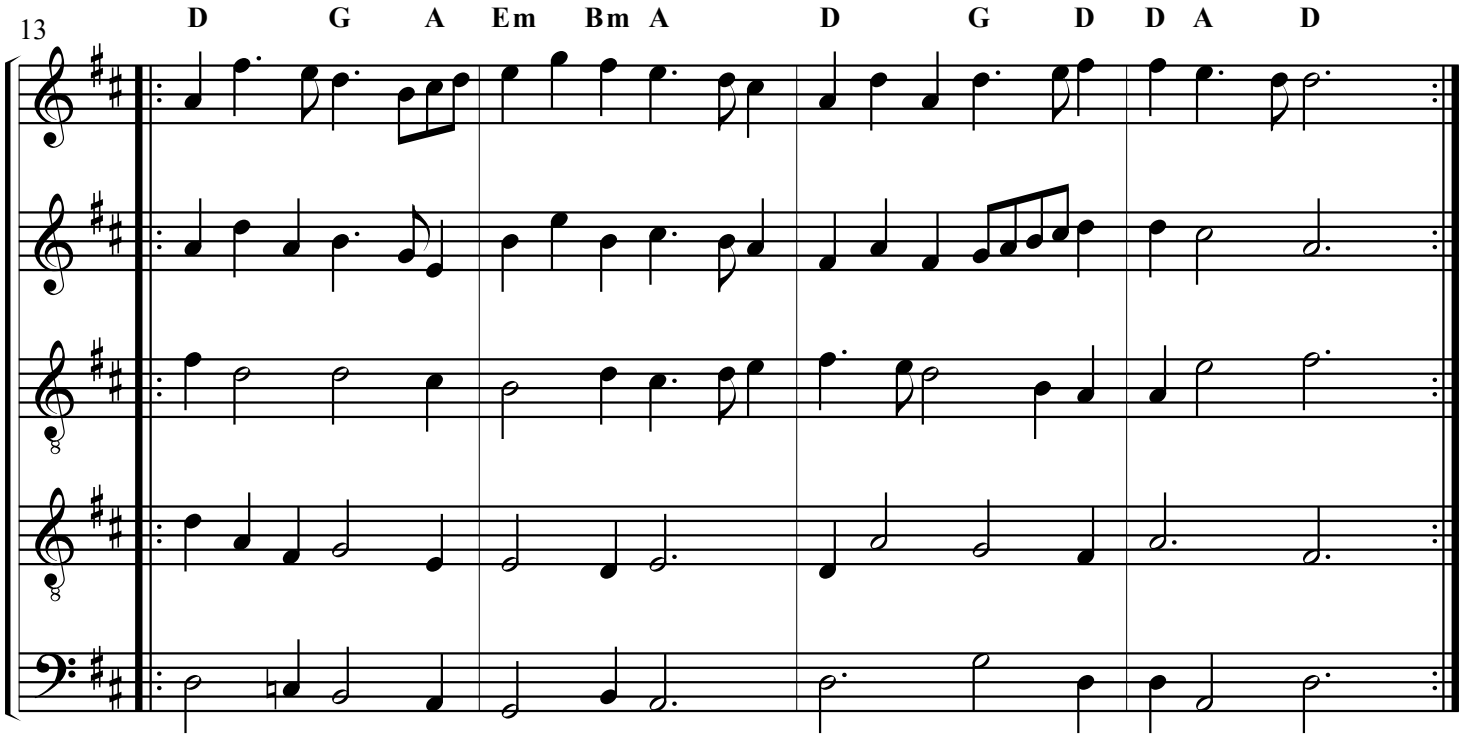
Fine



A variation

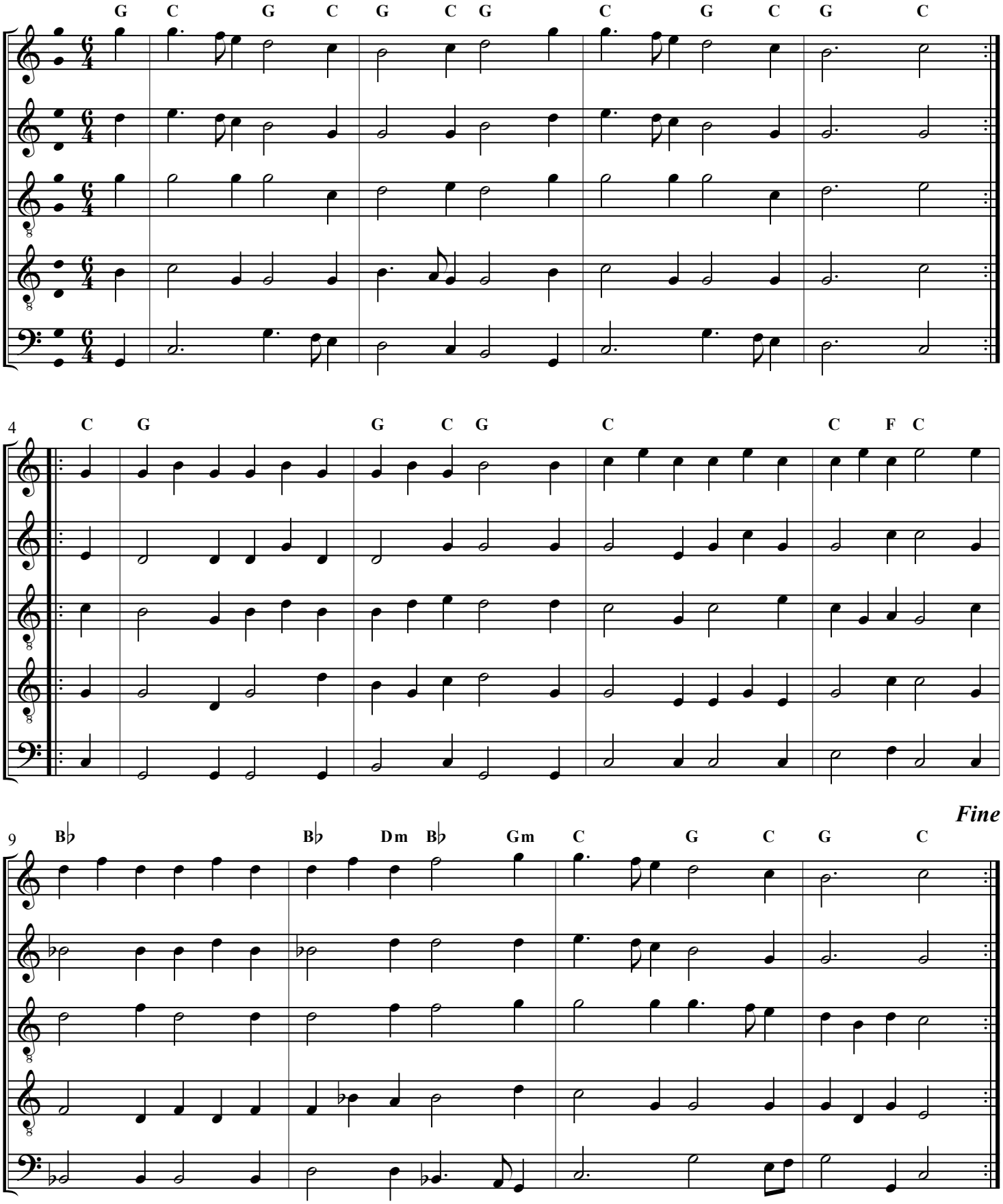


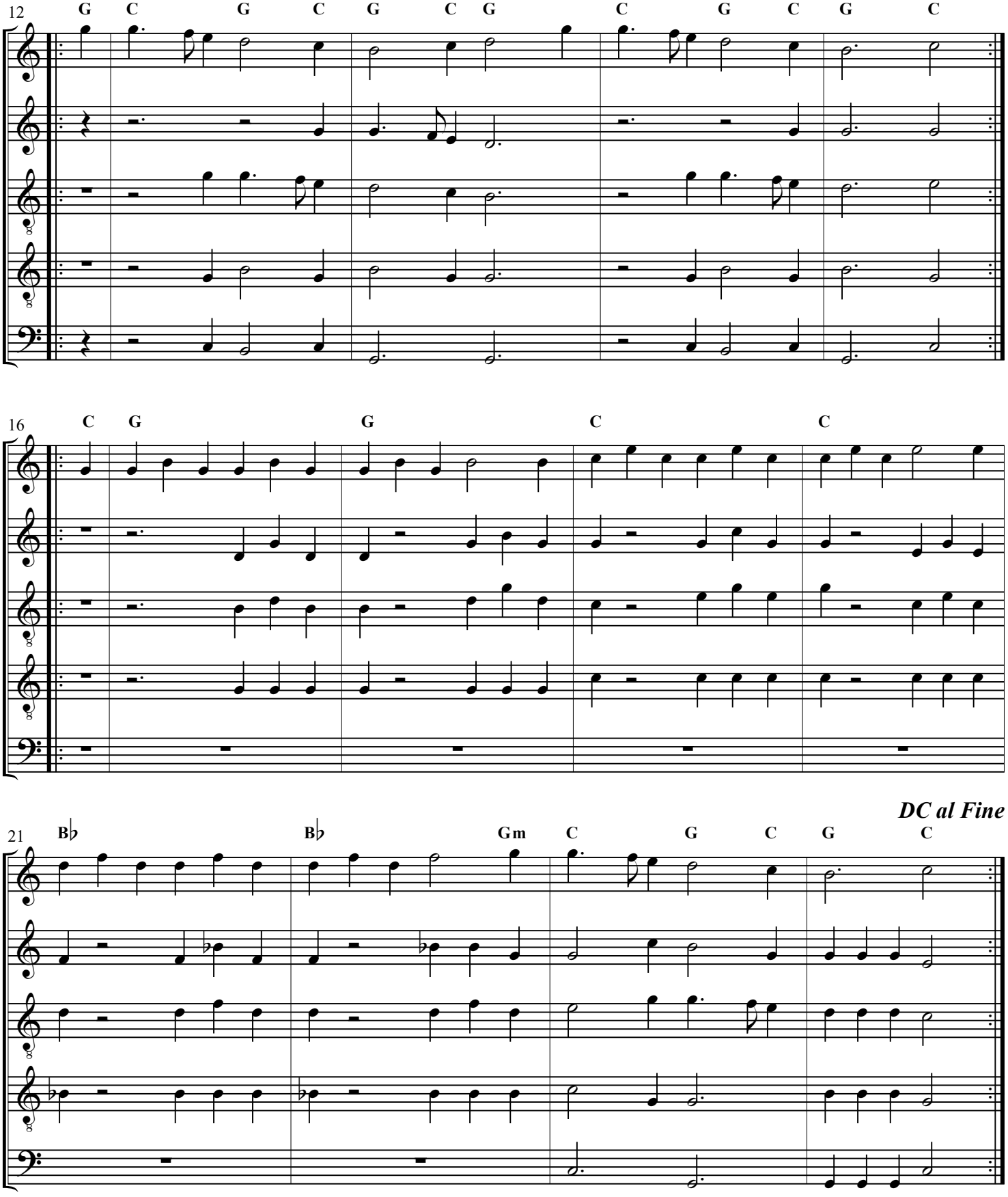
DC al fine



Millisons Jegge

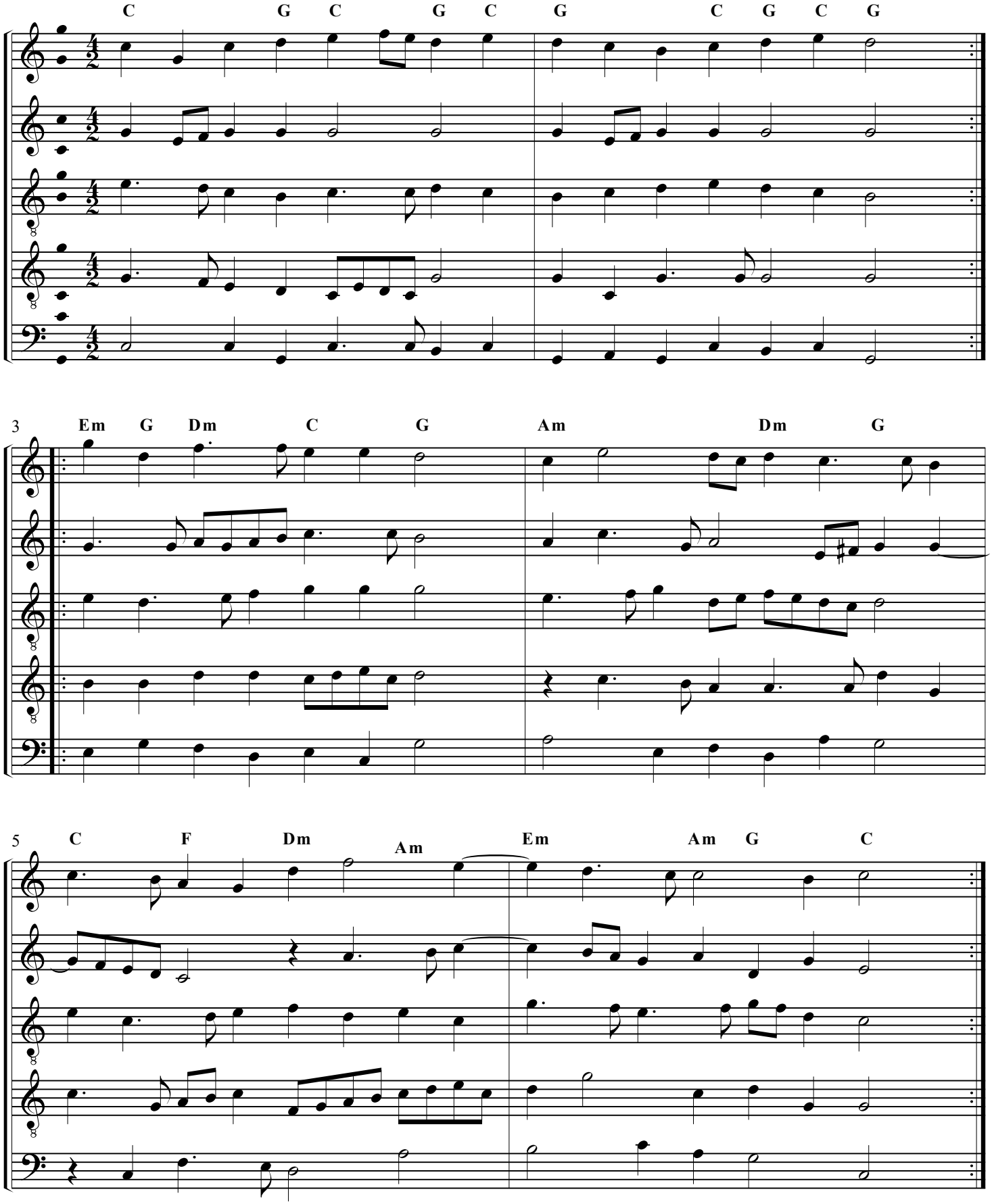
John Playford (1623-1686)
the English Dancing Master, 1651




12
G C G C G C G C G C G C
16
C G G C C
DC al Fine
21
B♭ B♭ Gm C G C G C

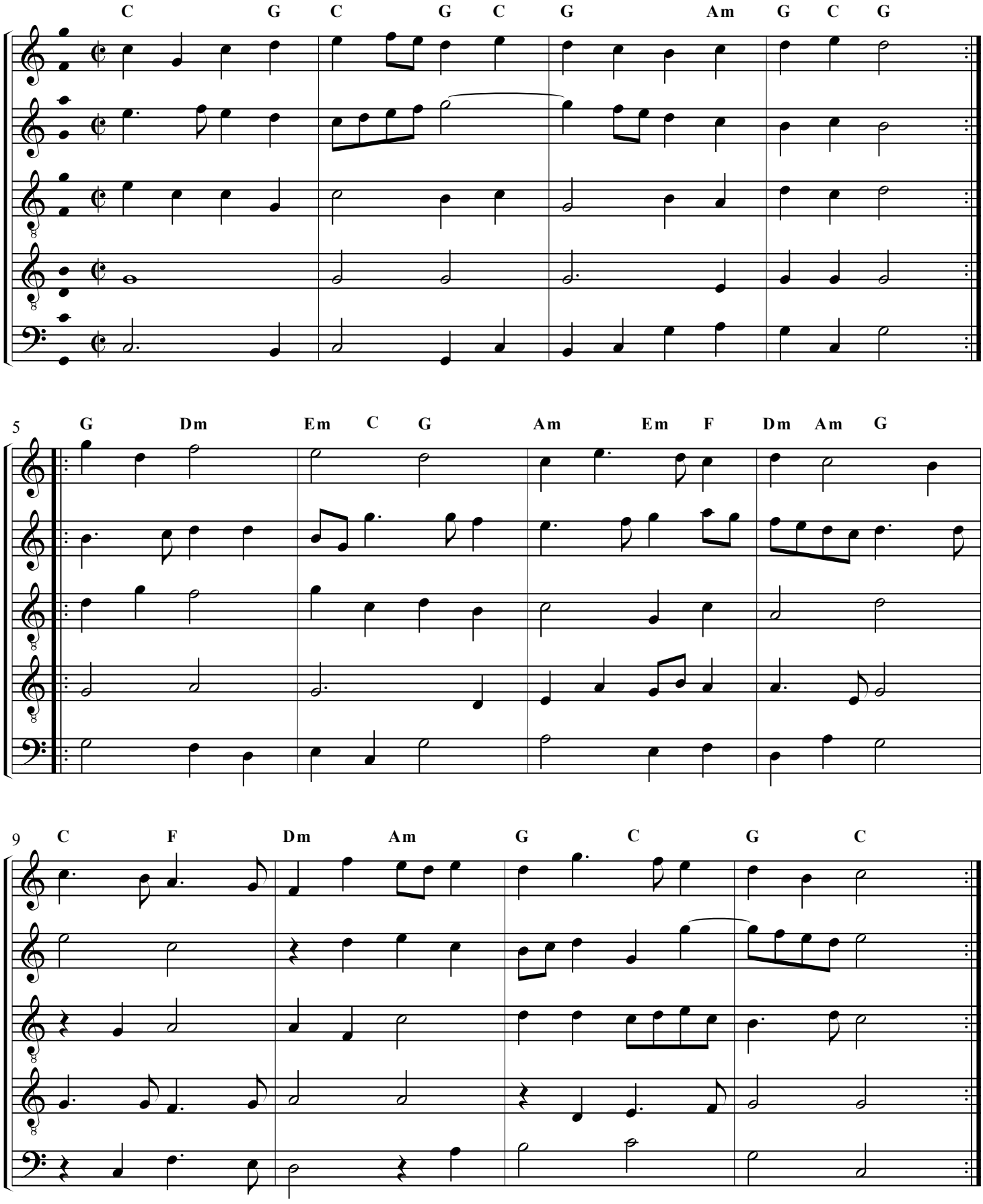
Mistresse Nichols Almand

John Dowland (1563-1626)
Lachrimae, or Seaven Teares, 1605



Aria VIII

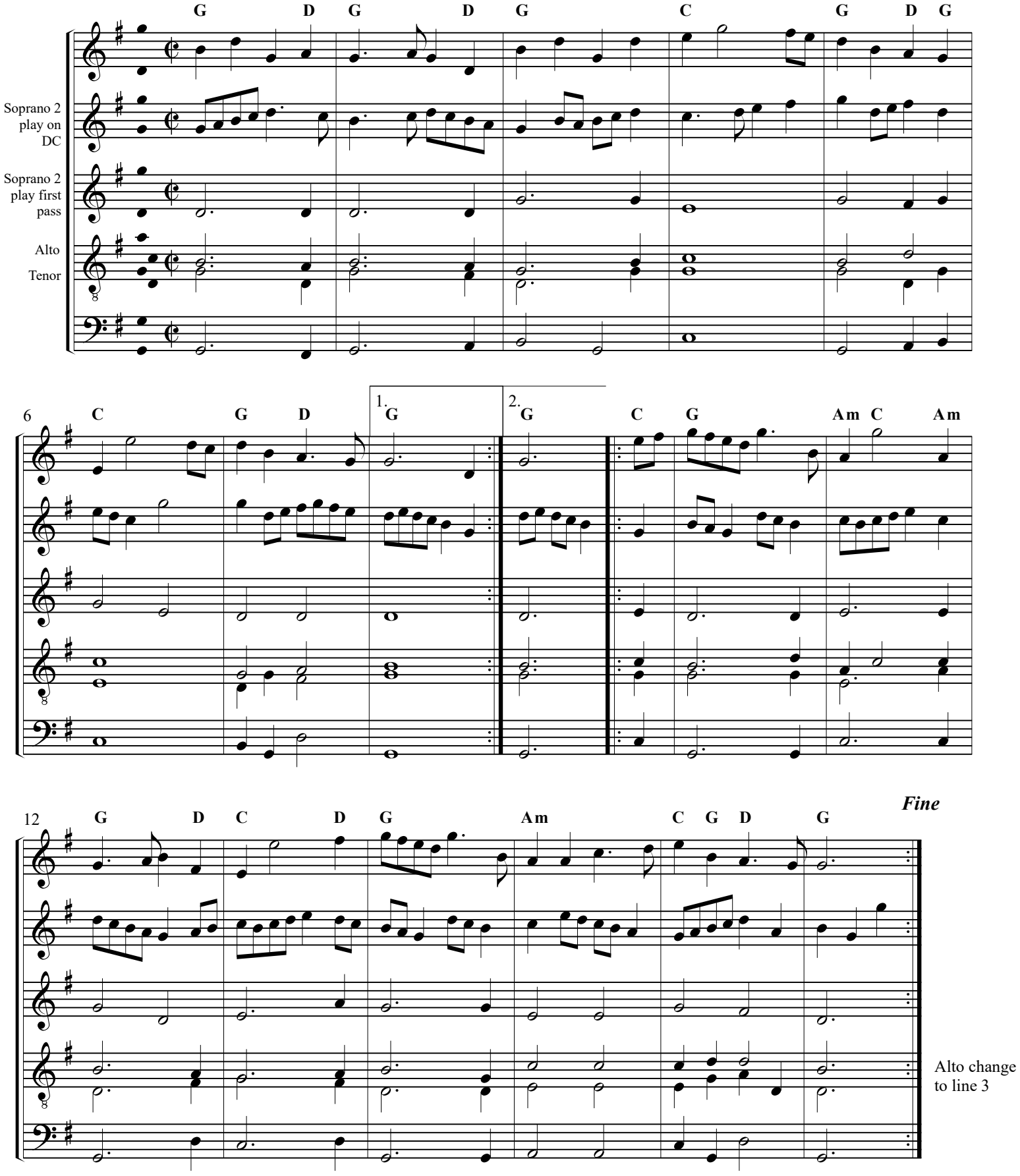
Thomas Simpson (1582-1628)
Taffel Consort, 1621



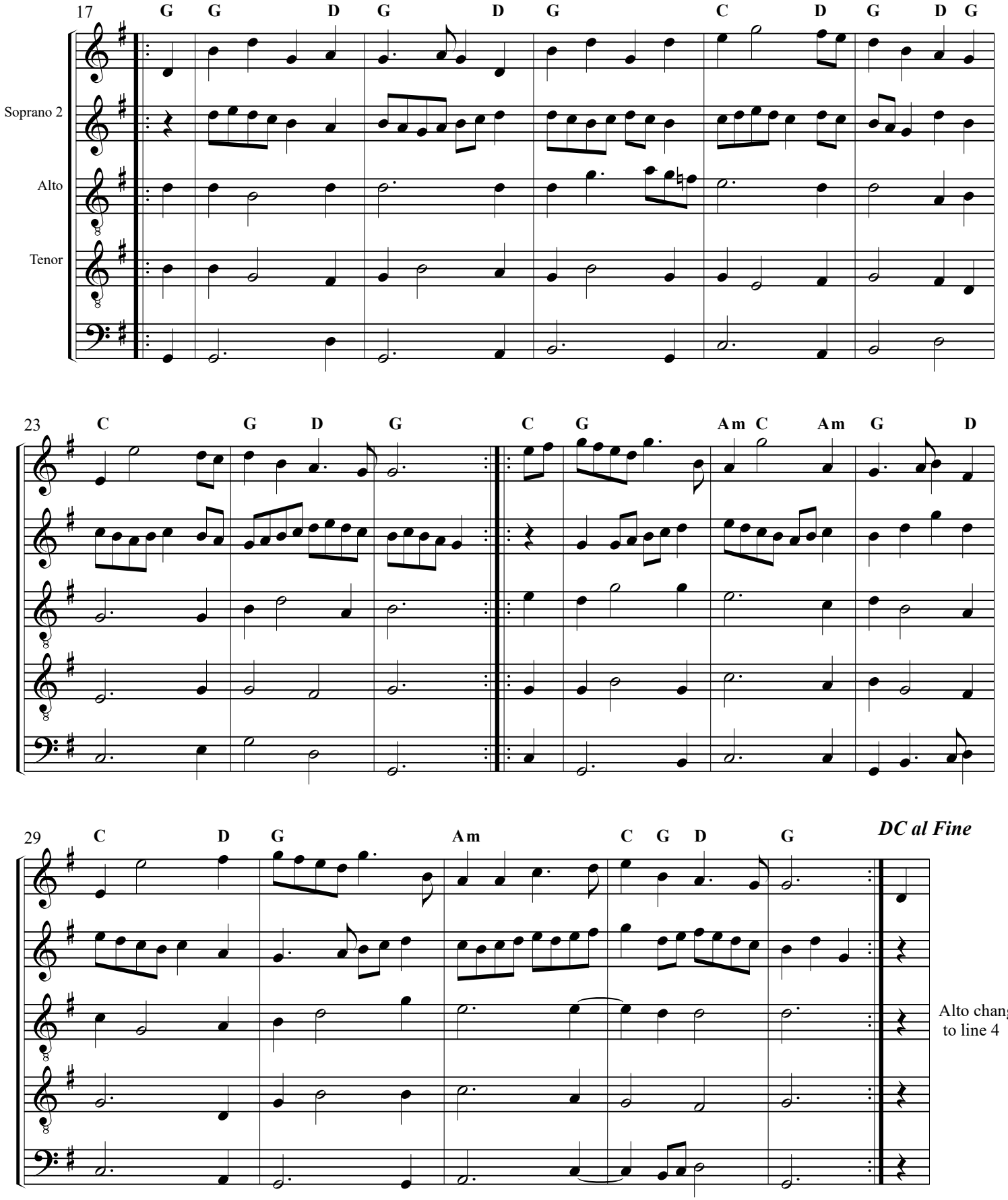
Third line by Steve Hendricks

Newcastle

John Playford (1623-1686)
the English Dancing Master, 1651

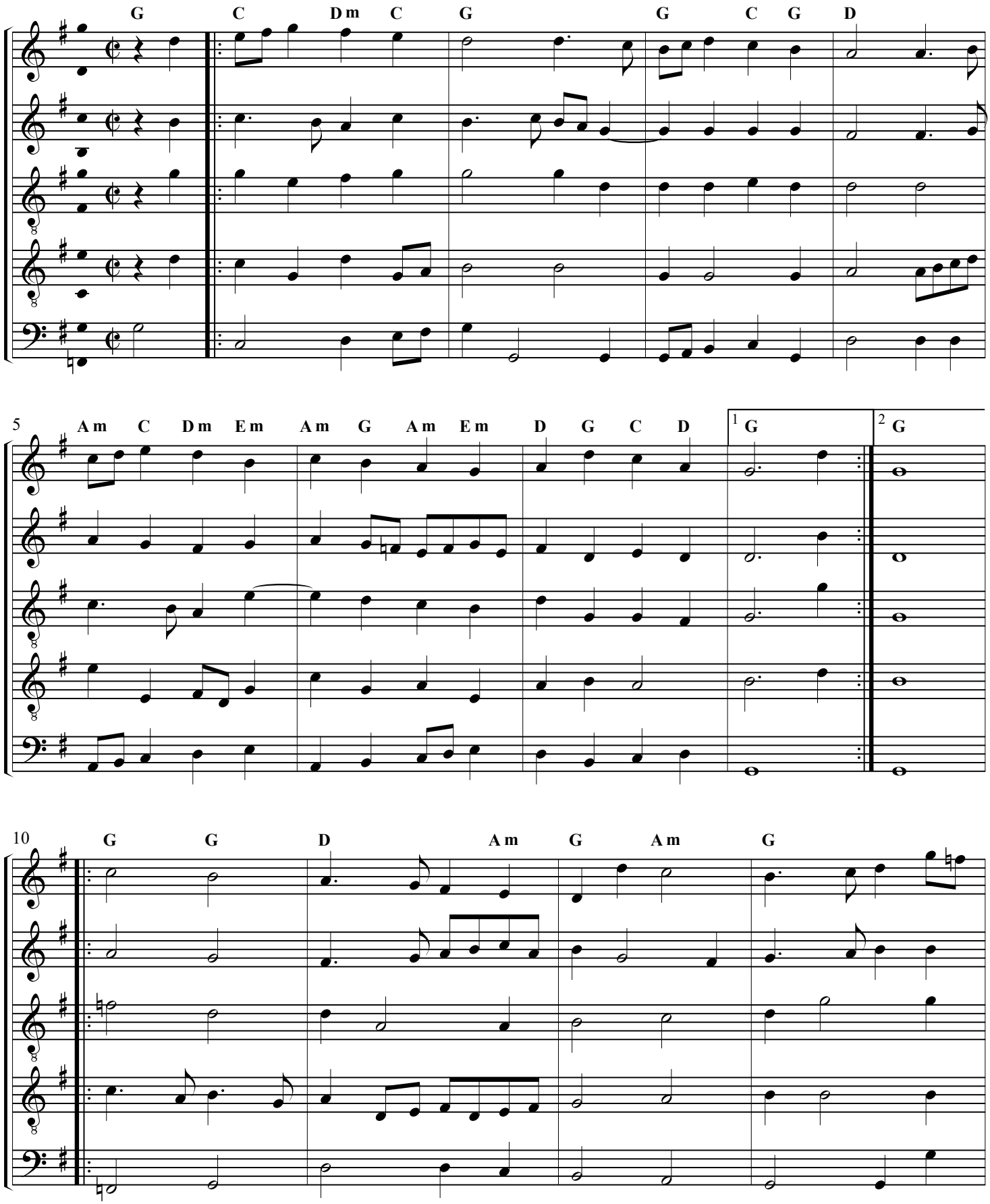


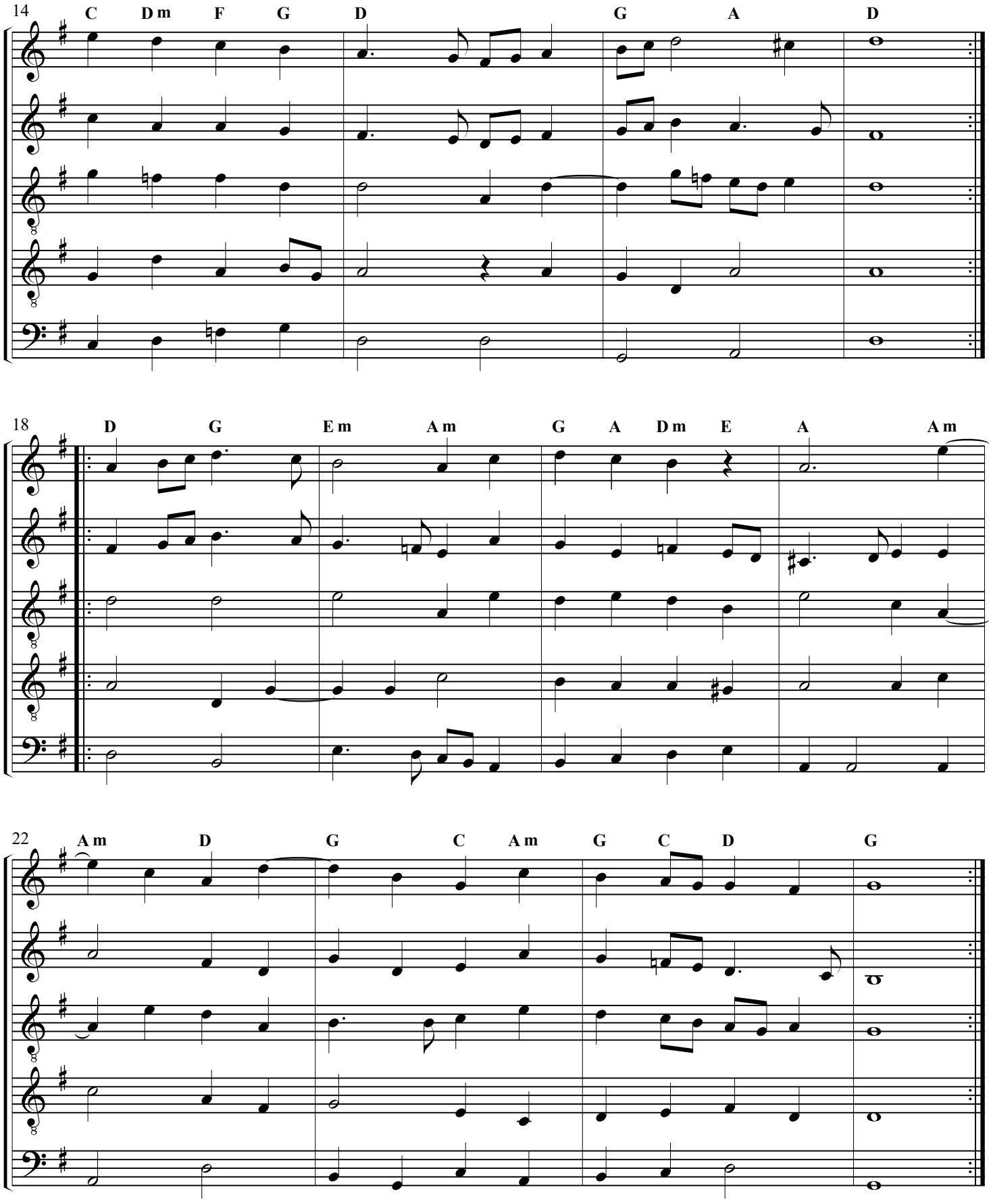
A variation


17
G G D G D G C D G D G
Soprano 2
Alto
Tenor
23
C G D G C G Am C Am G D
29
C D G Am C G D G
DC al Fine
Alto change to line 4

The night watch

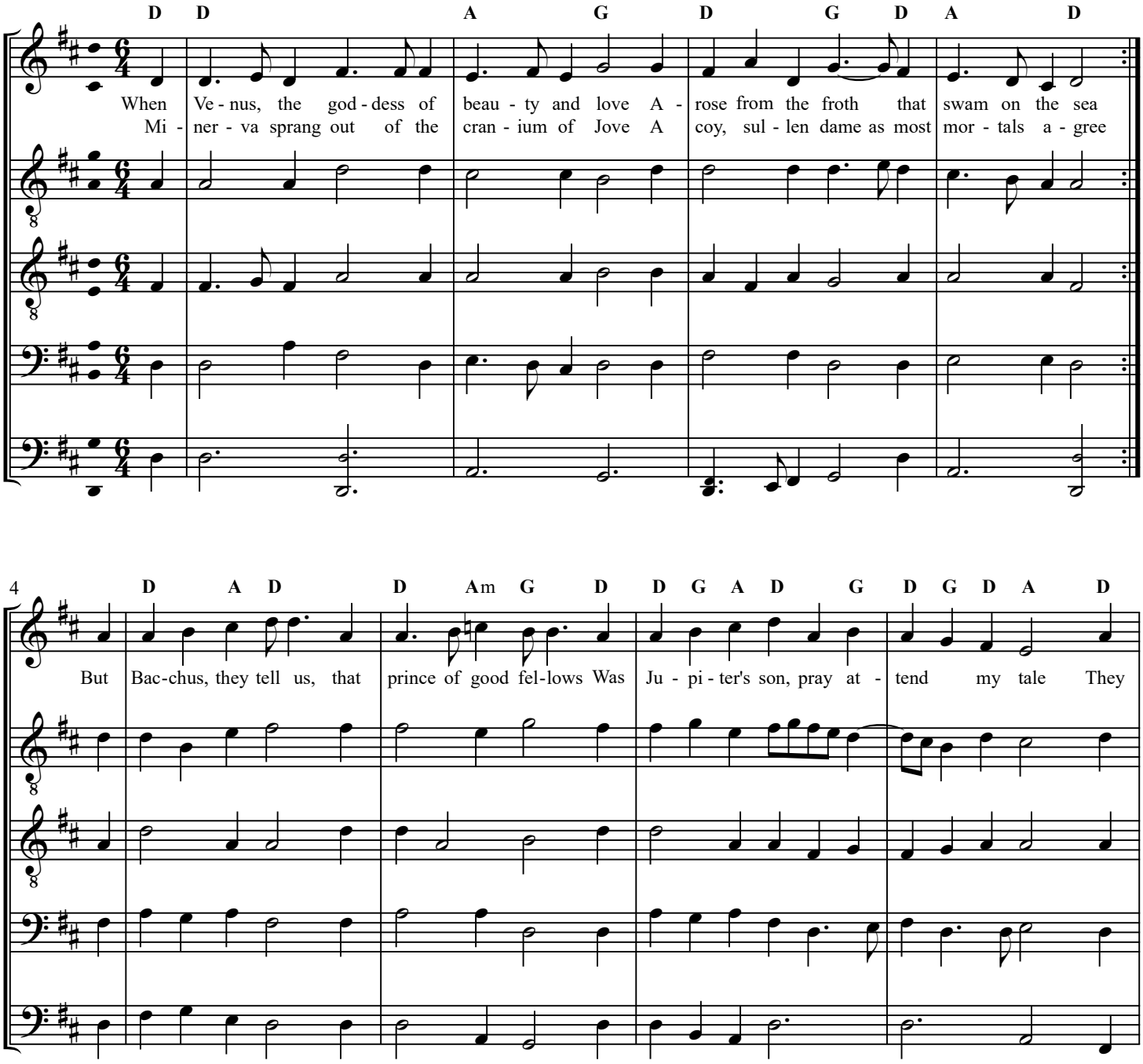
Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599




14
C
D m
F
G
D
G
A
D
18
D
G
E m
A m
G
A
D m
E
A
A m
22
A m
D
G
C
A m
G
C
D
G

Nottingham Ale

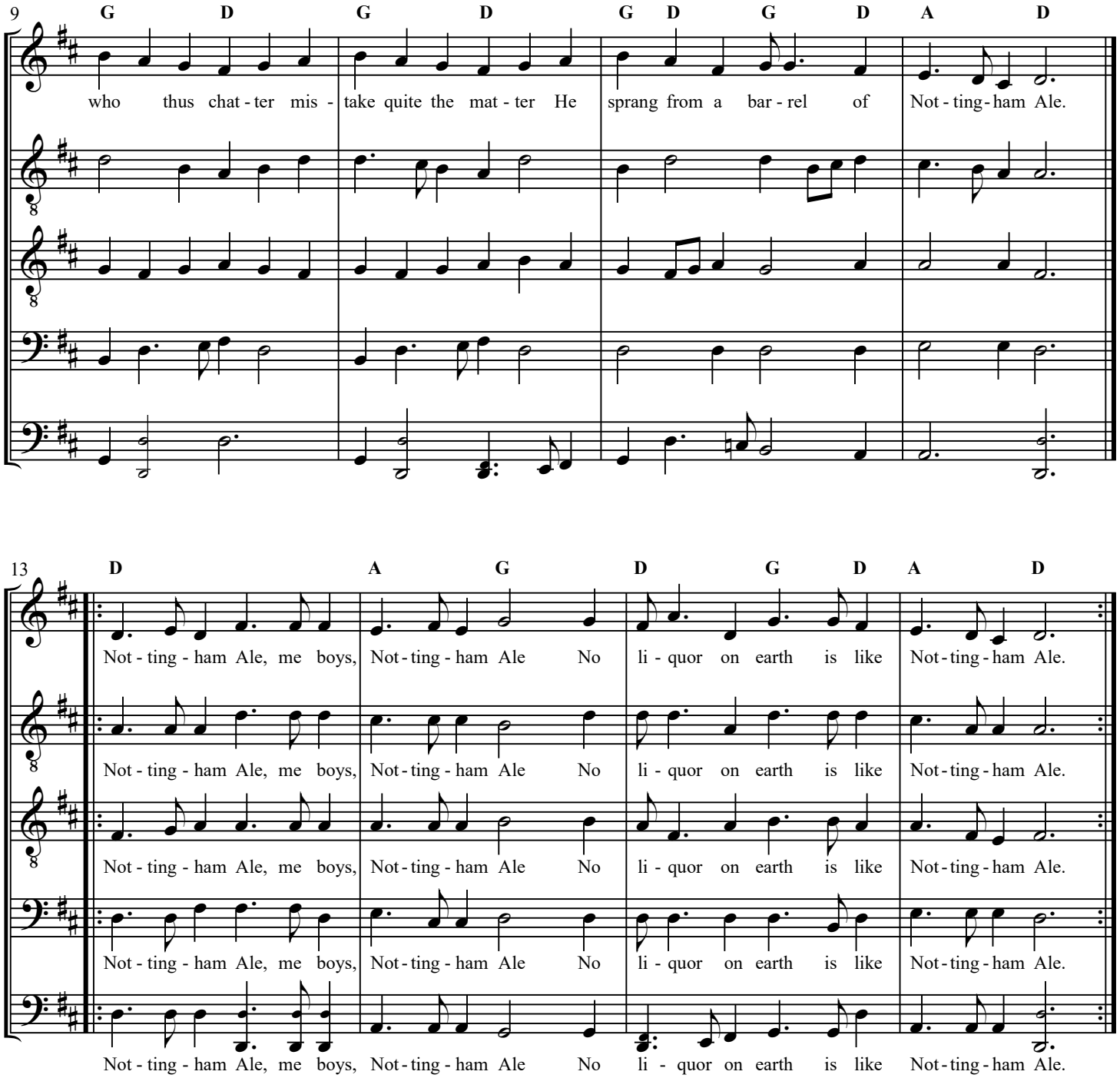
Anon.
to the tune of Lilliburlero



2.You bishops and curates, priests, deacons and vicars
When once you have tasted, you all must agree
That Nottingham Ale is the best of all liquors
And none understands a good creature like thee.
It dispels every vapor, saves pen, ink and paper
For when you've a mind in your pulpit to rail
It'll open your throats, you may preach without notes
When inspired with a bumper of Nottingham Ale.

3.Ye poets who pray on the Hellican brooke
The nectar of Gods and the juice of the vine,
You say none can write well except they invoke
The friendly assistance of one of the Nine.
This liquor surpasses the streams of Parnassus
That nectar, Ambrosia, on which Gods regale
Experience will show it, naught makes a good poet
Like quantum sufficients of Nottingham Ale.

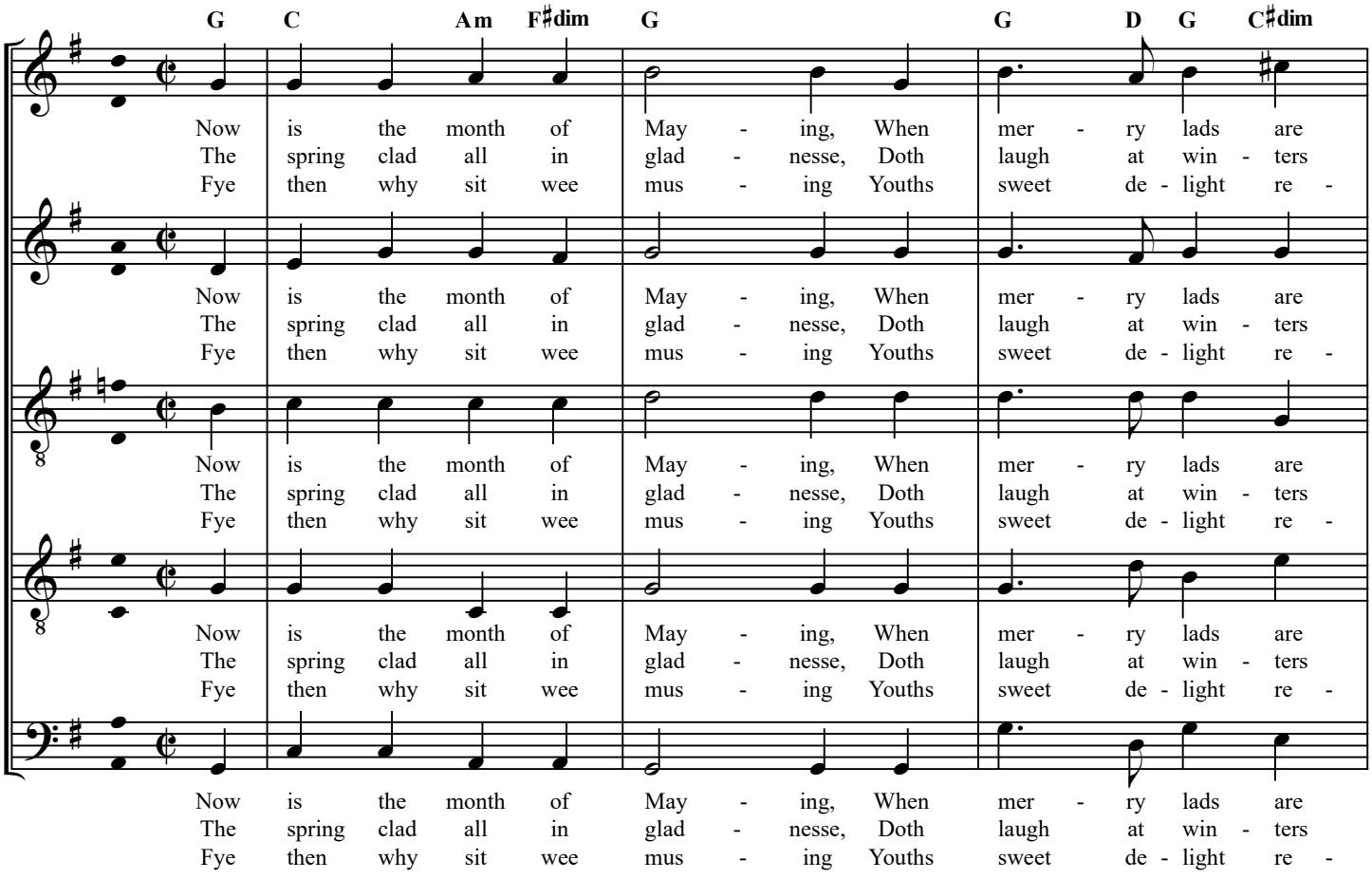
Setting by Steve Hendricks

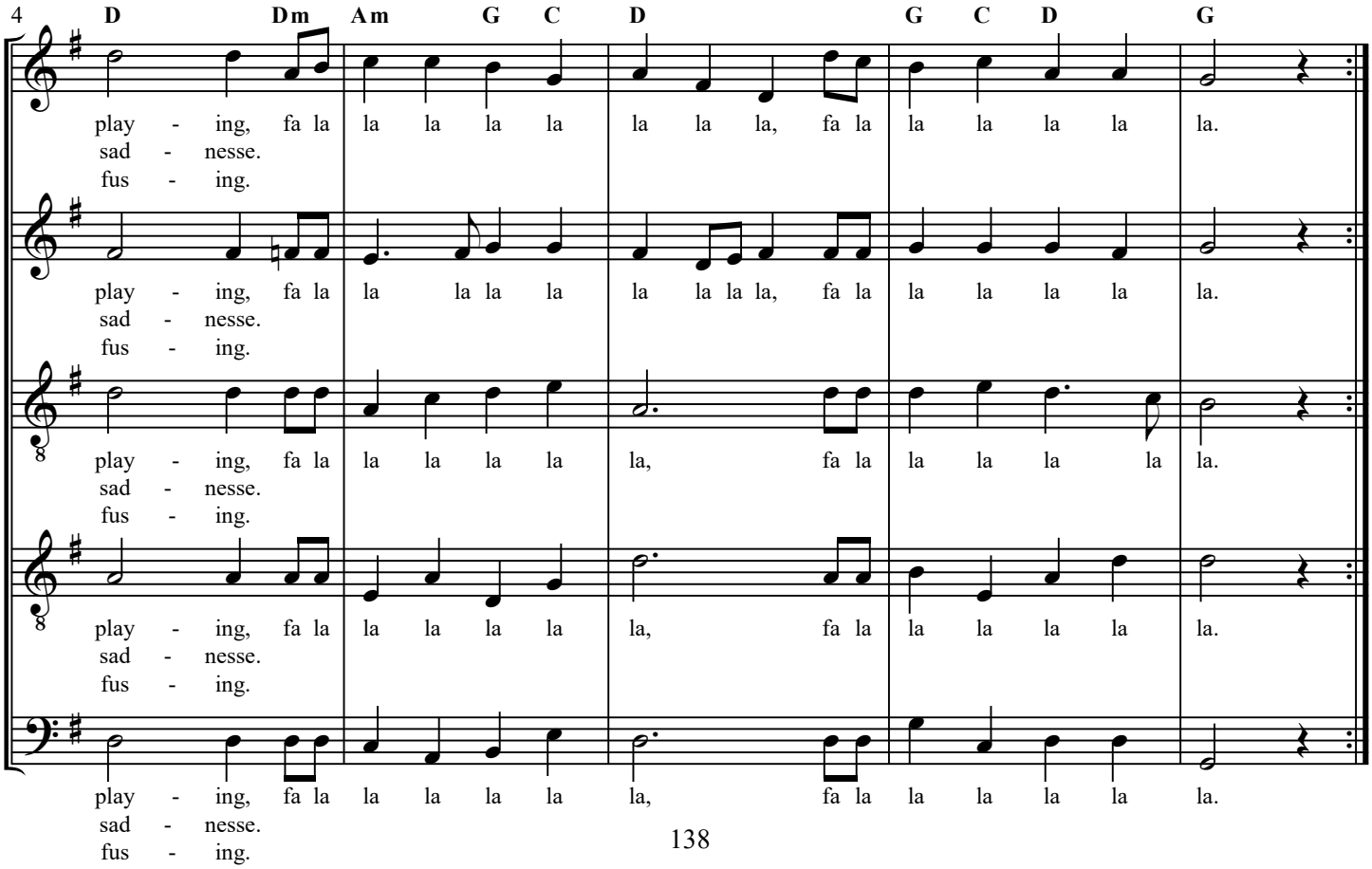


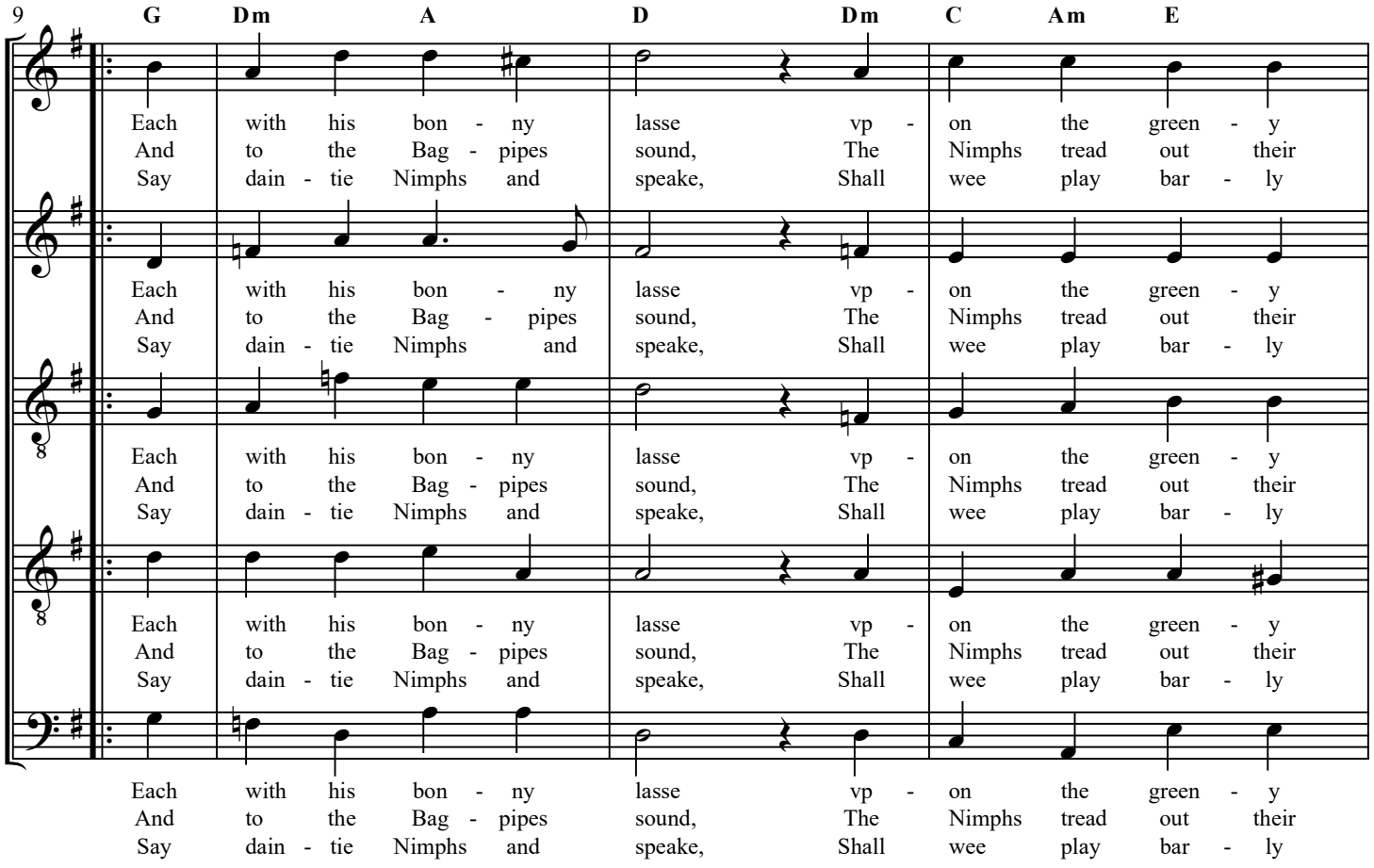
4.And you doctors, who more executions have done
With powder and potion and bolus and pill
Than hangman with halter, or soldier with gun
Miser with famine or lawyer with quill
To dispatch us the quicker, you forbid us malt liquor
Till our bodies consume, and our faces grow pale
Let him mind you, who pleases, what cures all diseases
A plentiful glass of good Nottingham Ale.

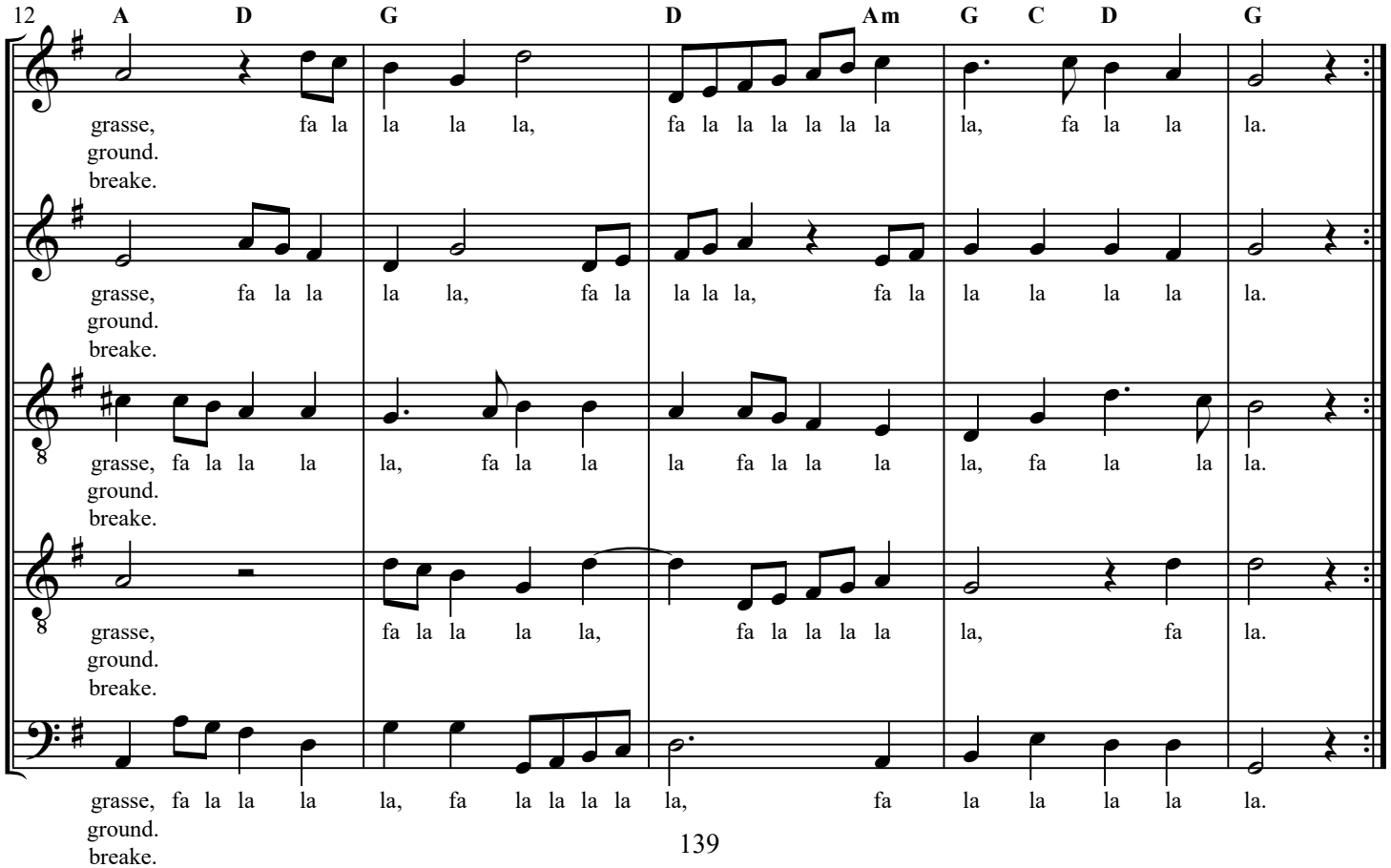
Now is the month of Maying

Thomas Morley (1558-1603)
The first booke of balletts to five voyces, 1595






9
G Dm A D Dm C Am E
Each with his bon - ny lasse vp - on the green - y
And to the Bag - pipes sound, The Nimphs tread out their
Say dain - tie Nimphs and speake, Shall wee play bar - ly
Each with his bon - ny lasse vp - on the green - y
And to the Bag - pipes sound, The Nimphs tread out their
Say dain - tie Nimphs and speake, Shall wee play bar - ly
Each with his bon - ny lasse vp - on the green - y
And to the Bag - pipes sound, The Nimphs tread out their
Say dain - tie Nimphs and speake, Shall wee play bar - ly
Each with his bon - ny lasse vp - on the green - y
And to the Bag - pipes sound, The Nimphs tread out their
Say dain - tie Nimphs and speake, Shall wee play bar - ly
Each with his bon - ny lasse vp - on the green - y
And to the Bag - pipes sound, The Nimphs tread out their
Say dain - tie Nimphs and speake, Shall wee play bar - ly

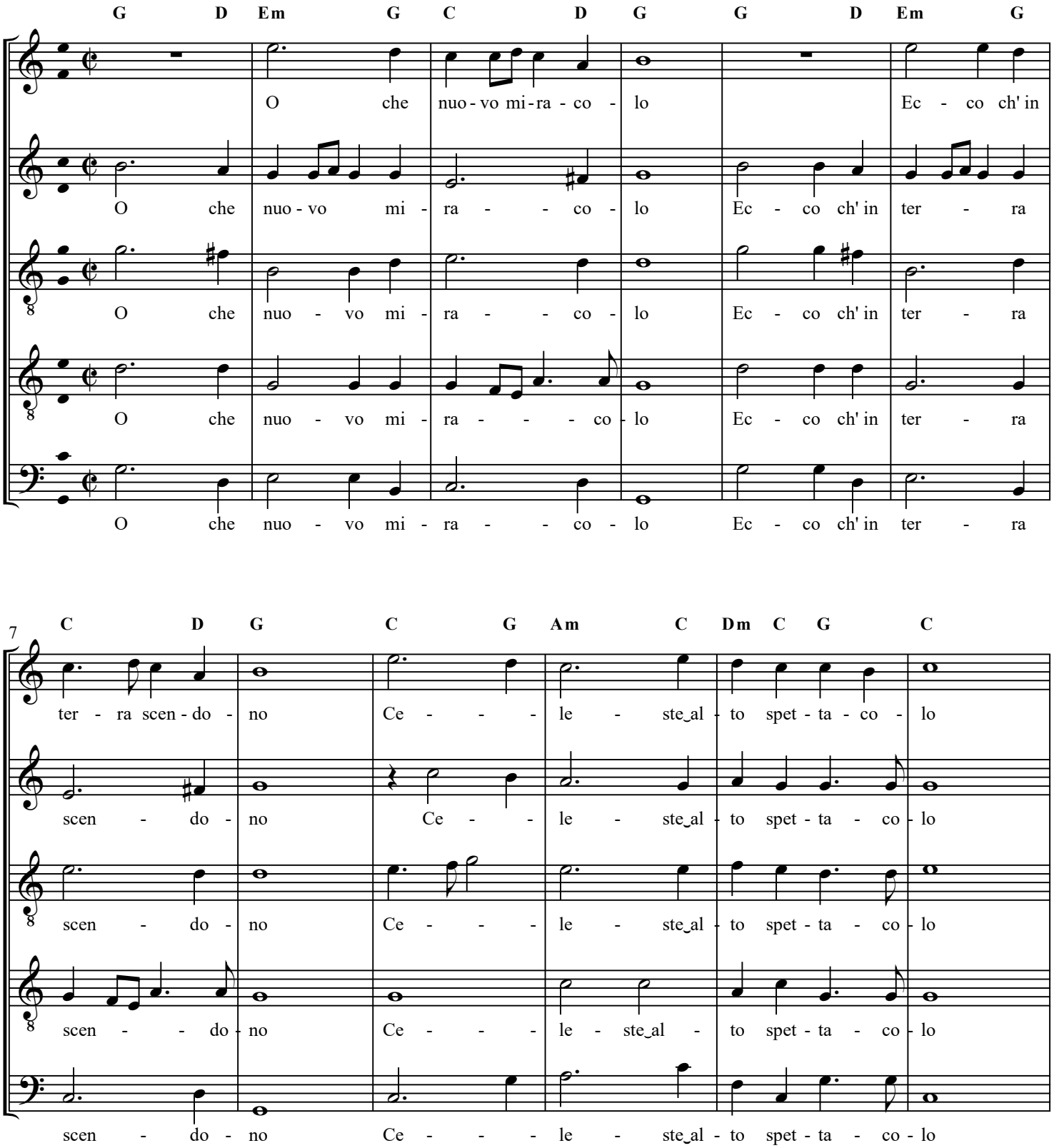

12
A D G D Am G C D G
grasse, fa la la la la, fa la la la la la la la, fa la la la.
ground.
breake.
grasse, fa la la la la, fa la la la la, fa la la la la la.
ground.
breake.
grasse, fa la la la la, fa la la la fa la la la, fa la la la.
ground.
breake.
grasse, fa la la la la, fa la la la la la, fa la.
ground.
breake.
grasse, fa la la la la, fa la la la la, fa la la la la la.
ground.
breake.

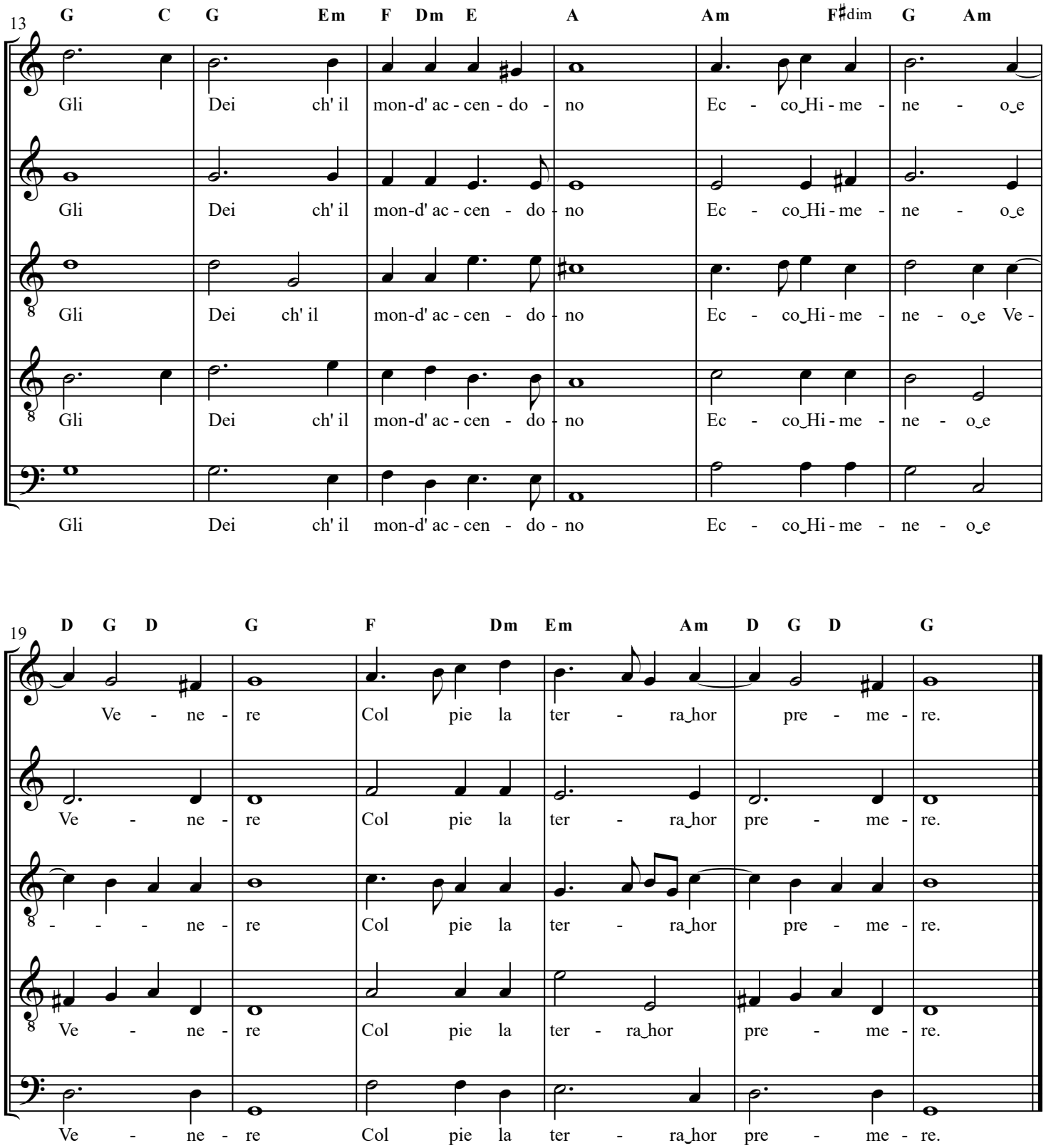
O Che Nuovo Miracolo

O New Miracle

Emilio di Cavalieri (c.1550-1602)

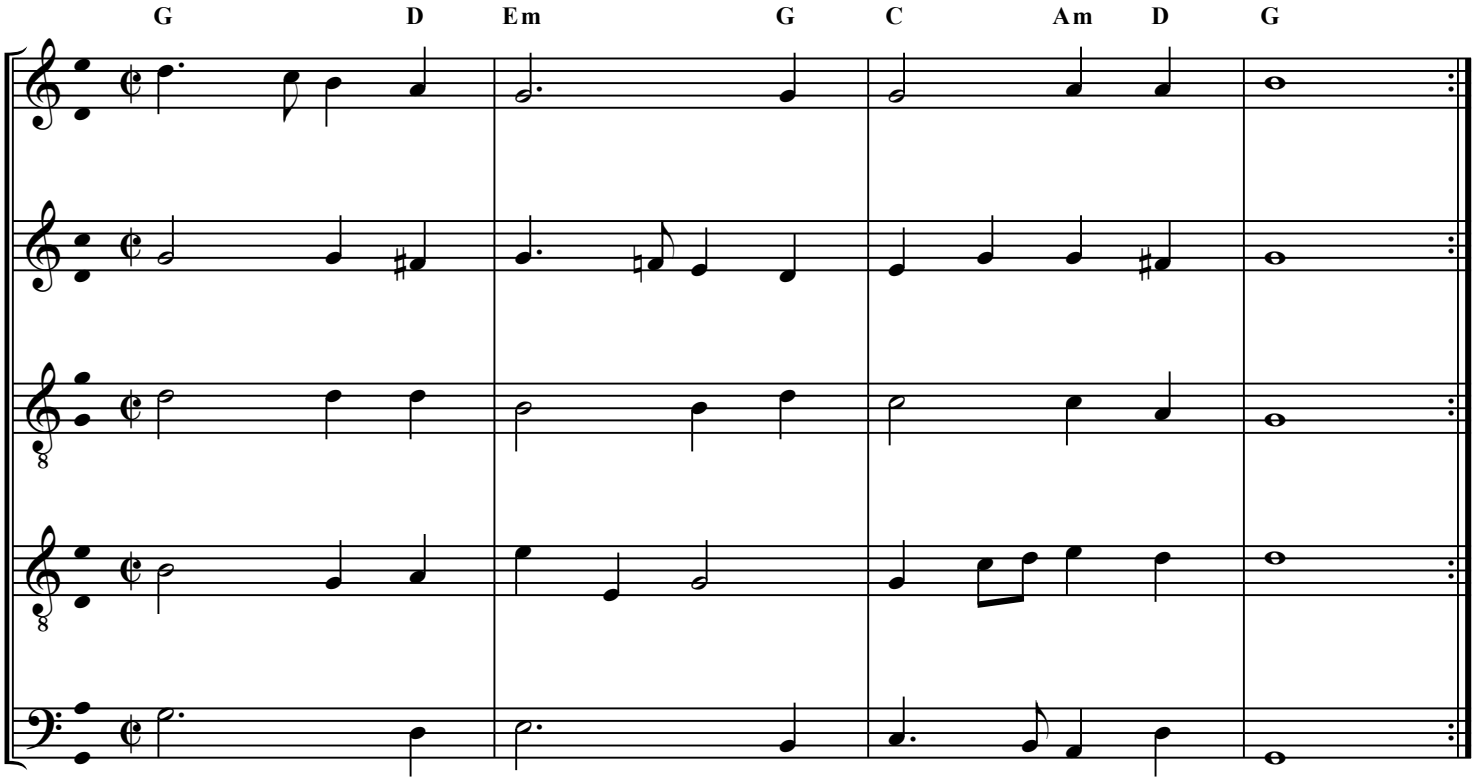
La Pellegrina, 1589

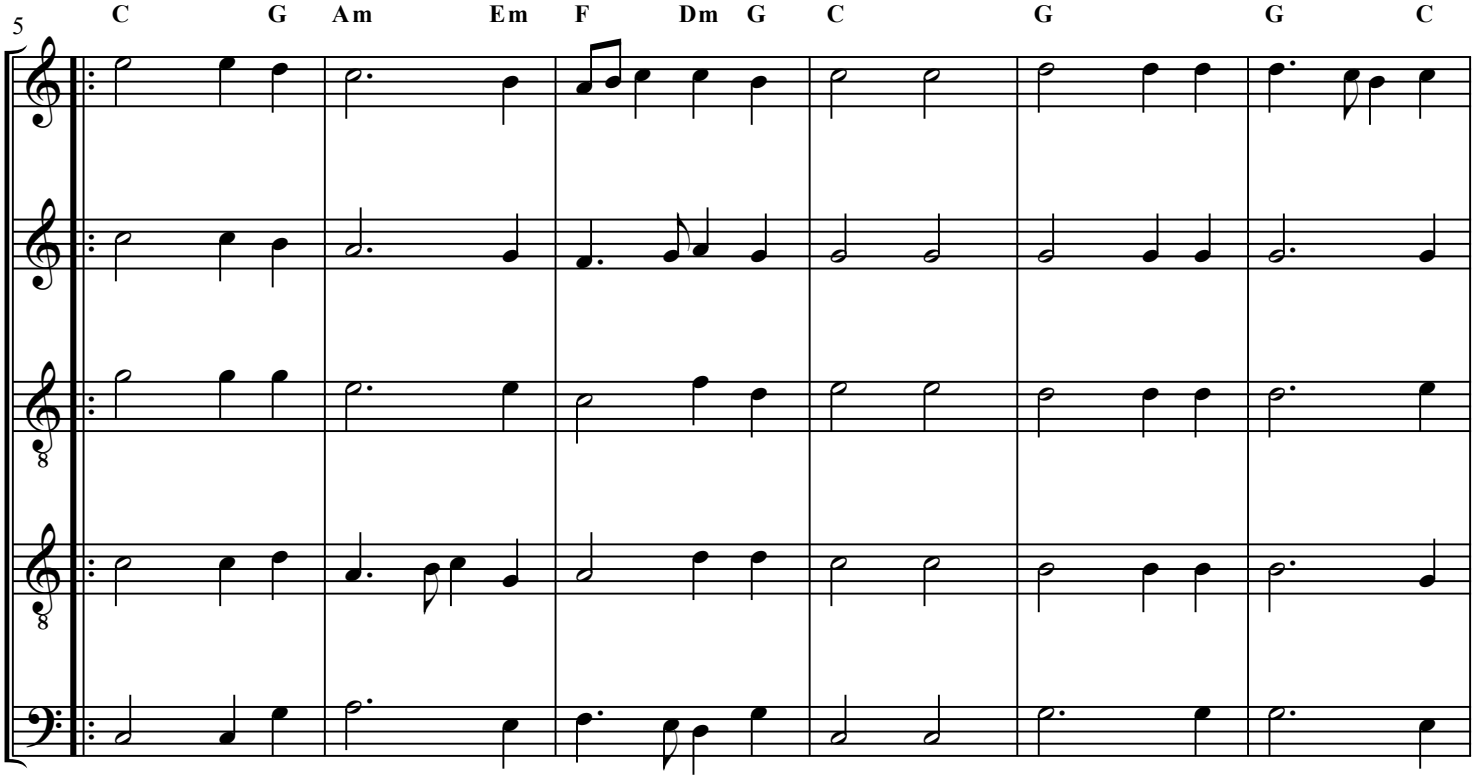


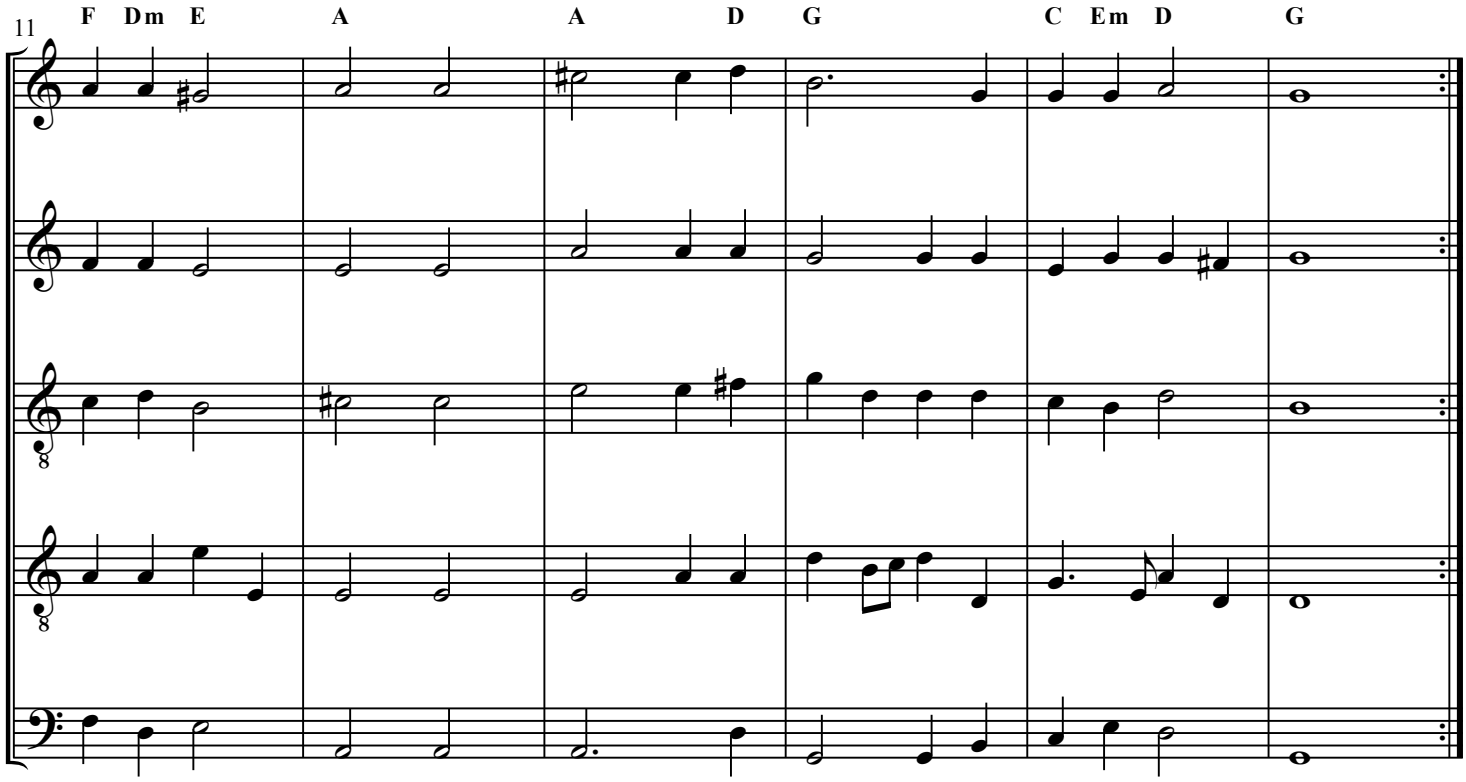

13
G C G Em F Dm E A Am F♯dim G Am
Gli Dei ch' il mon-d' ac - cen - do - no Ec - co_Hi - me - ne - o_e
Gli Dei ch' il mon-d' ac - cen - do - no Ec - co_Hi - me - ne - o_e
Gli Dei ch' il mon-d' ac - cen - do - no Ec - co_Hi - me - ne - o_e Ve -
Gli Dei ch' il mon-d' ac - cen - do - no Ec - co_Hi - me - ne - o_e
Gli Dei ch' il mon-d' ac - cen - do - no Ec - co_Hi - me - ne - o_e
19
D G D G F Dm Em Am D G D G
Ve - ne - re Col pie la ter - ra_hor pre - me - re.
Ve - ne - re Col pie la ter - ra_hor pre - me - re.
- - - ne - re Col pie la ter - ra_hor pre - me - re.
Ve - ne - re Col pie la ter - ra_hor pre - me - re.
Ve - ne - re Col pie la ter - ra_hor pre - me - re.

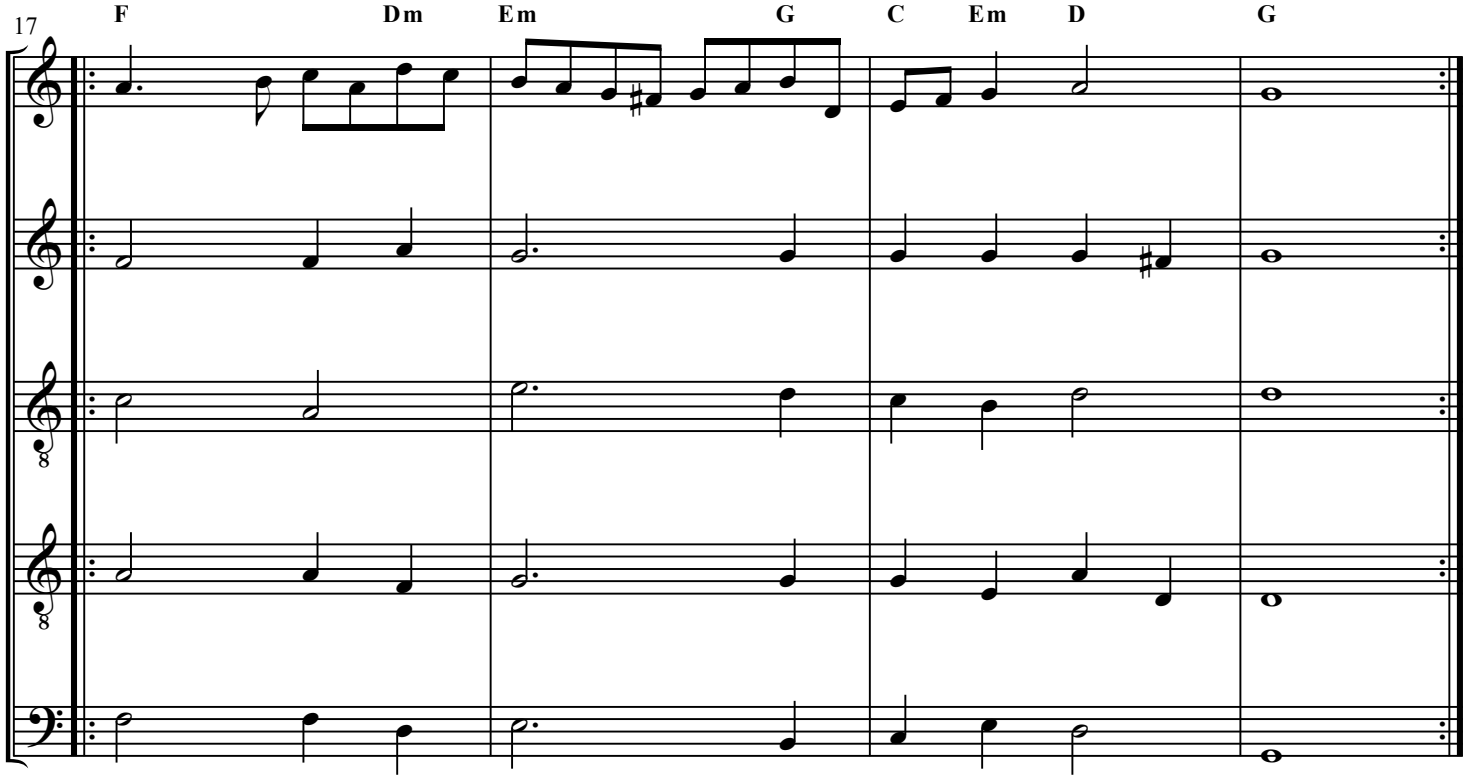
Aria del Gran Duca
Fernando di Toscana

Peter Philips (c.1560-1628)
Tregian Manuscript,BL MS
Egerton 3665, 1609-1619



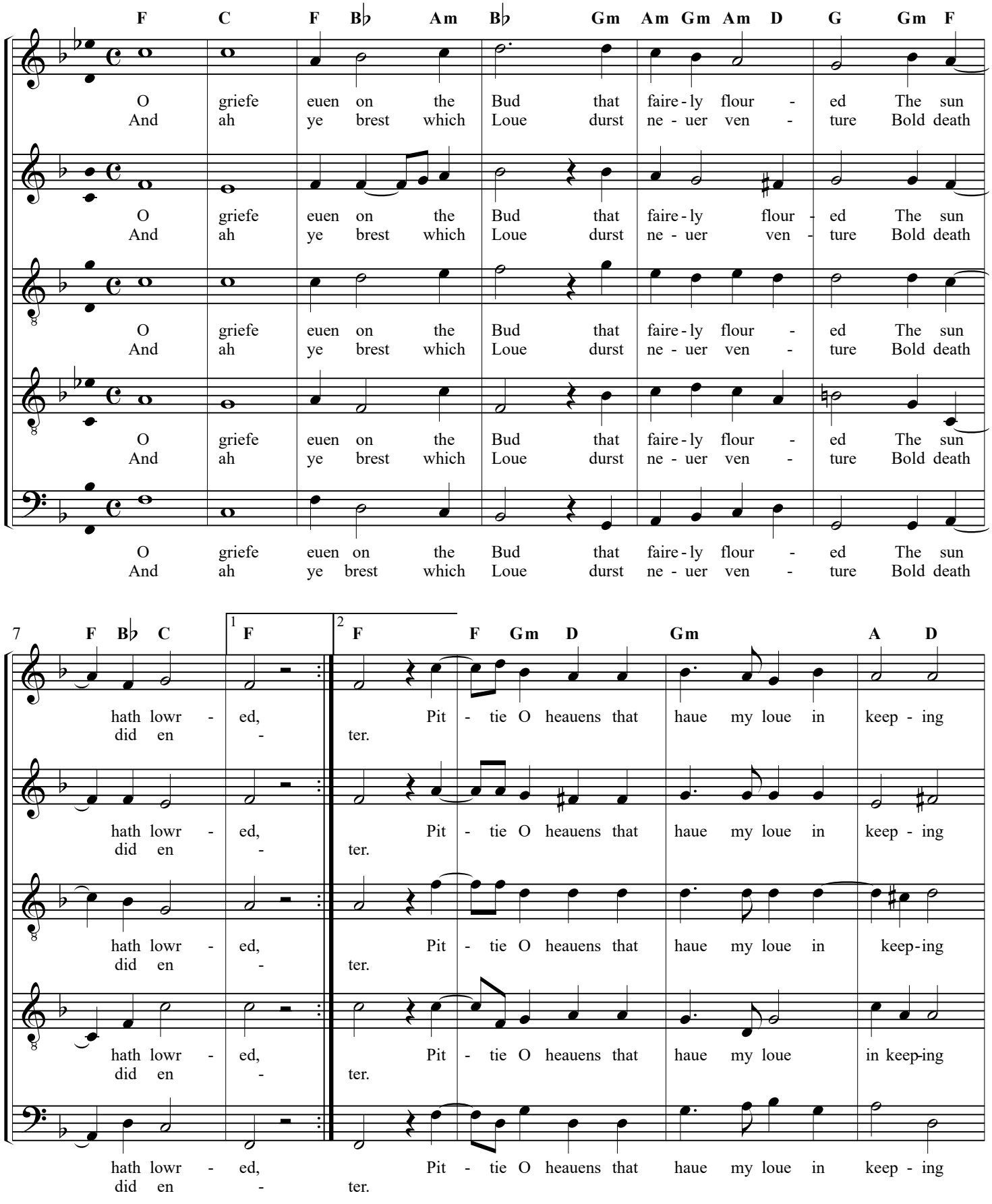


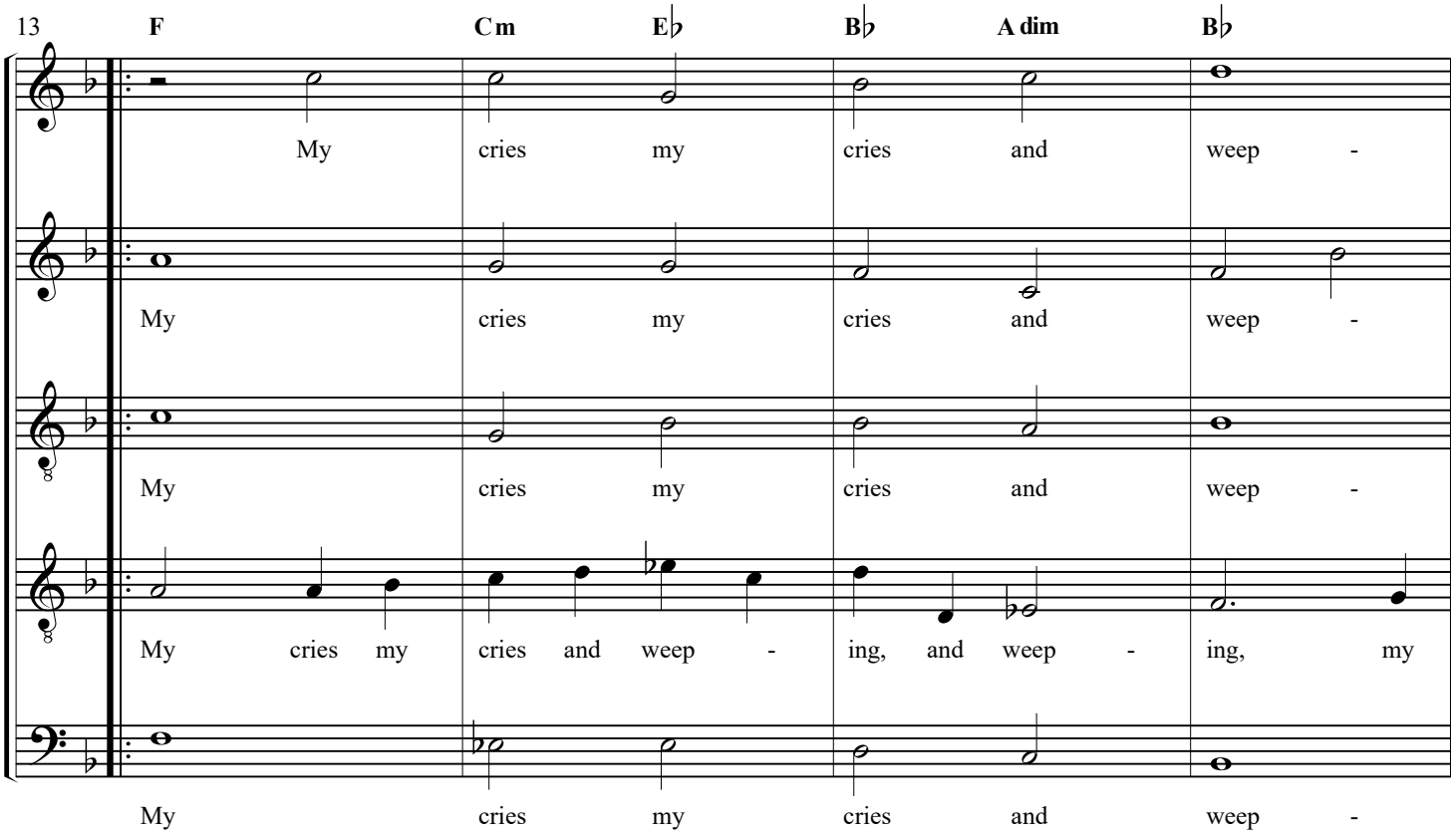

11
F Dm E A A D G C Em D G

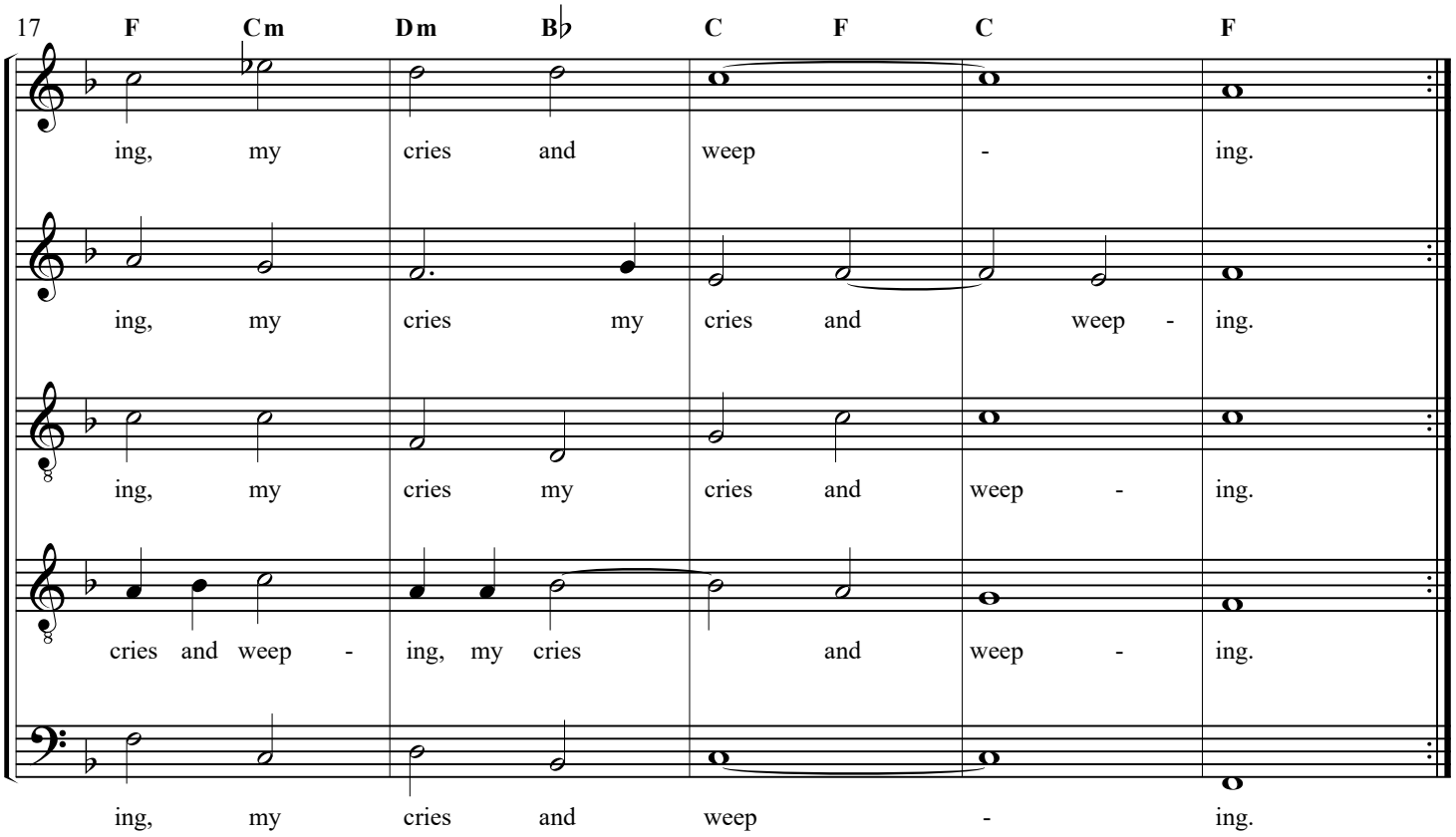

17
F Dm Em G C Em D G

O griefe euen on the Bud

from *Canzonets or Little Short Airs*, 1597
Thomas Morley (1558-1603)

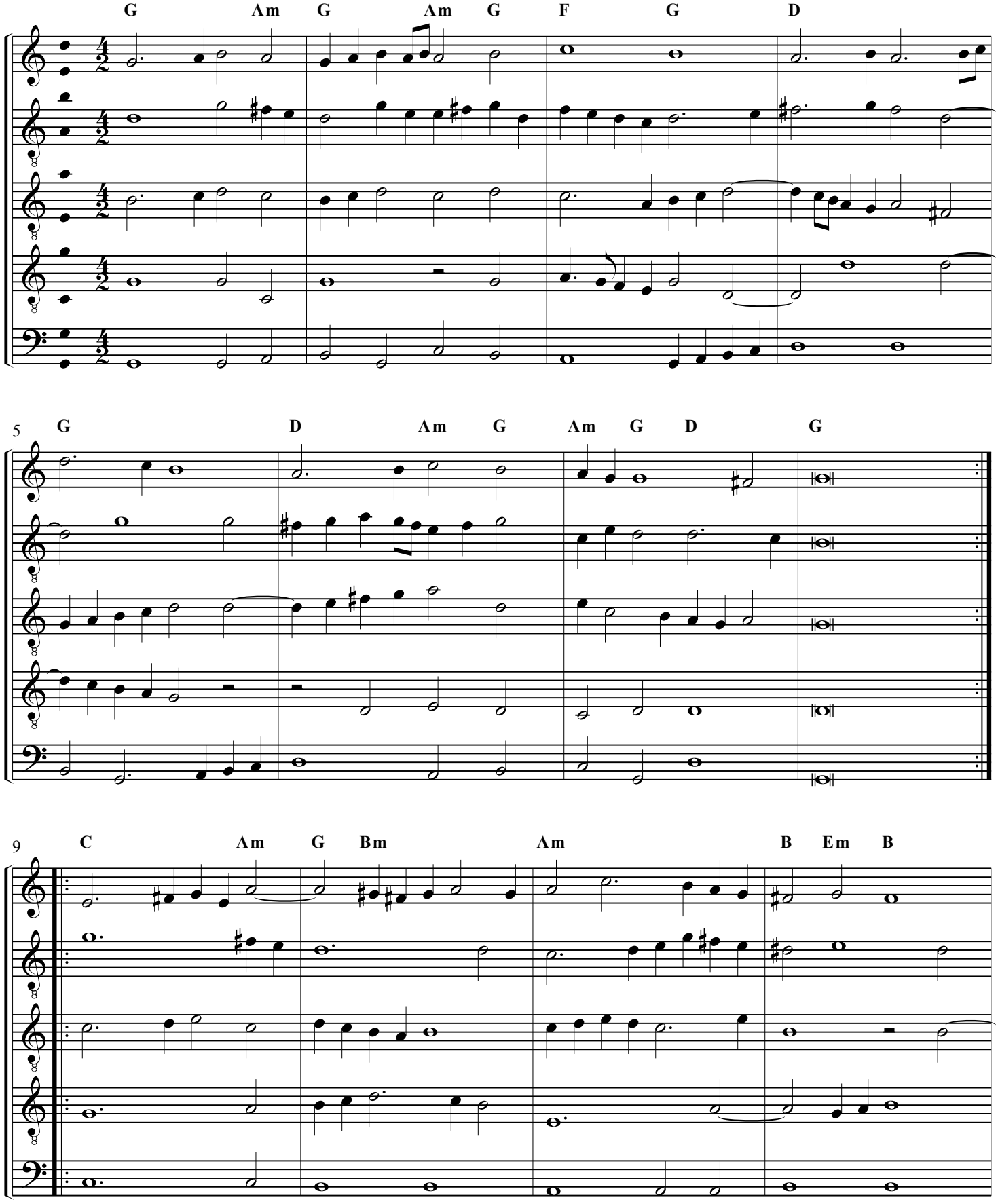


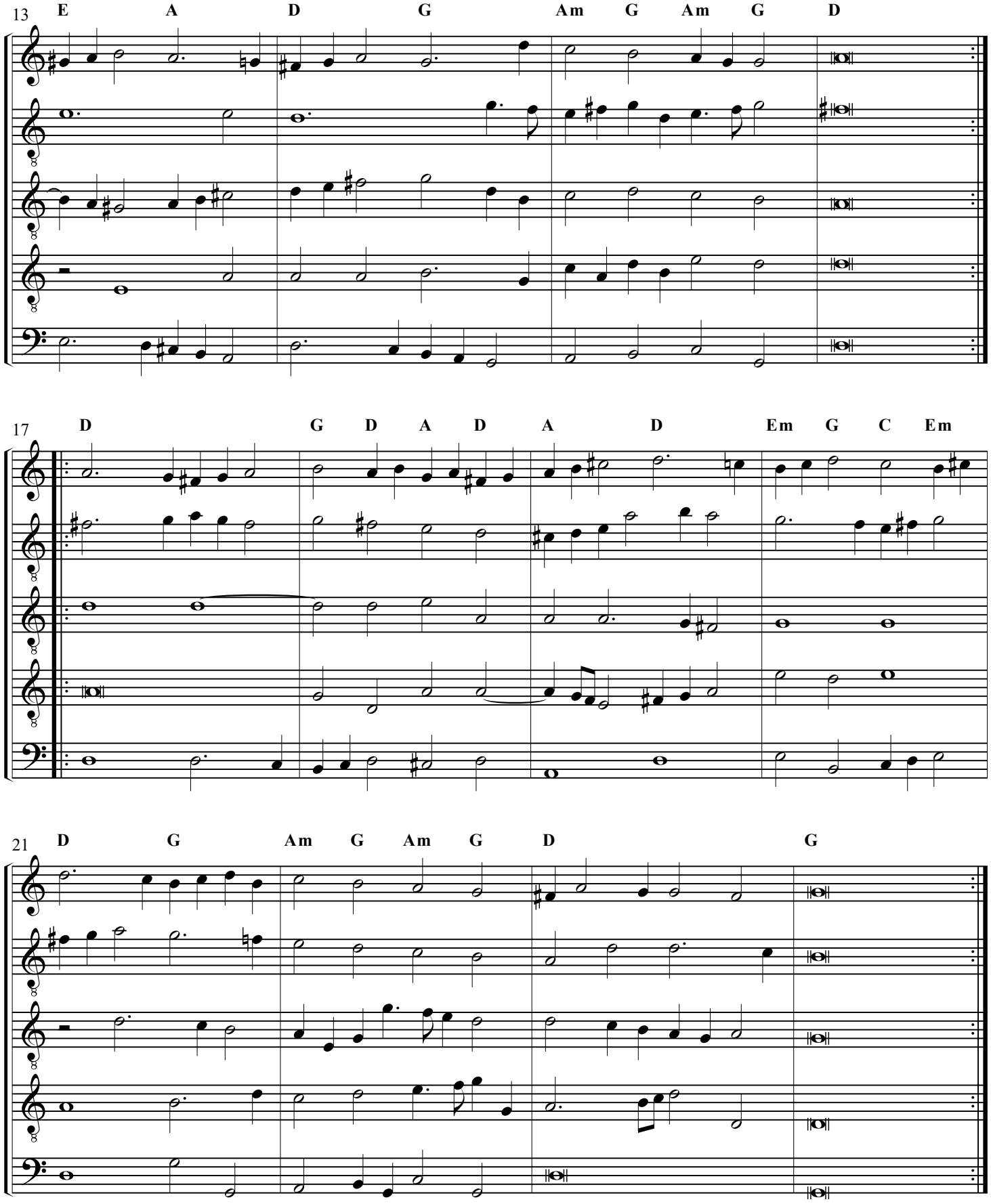

13
F
Cm
E♭
B♭
A dim
B♭
My cries my cries and weep -
My cries my cries and weep -
My cries my cries and weep -
My cries my cries and weep - ing, and weep - ing, my
My cries my cries and weep -


17
F
Cm
Dm
B♭
C
F
C
F
ing, my cries and weep - ing.
ing, my cries my cries and weep - ing.
ing, my cries my cries and weep - ing.
cries and weep - ing, my cries and weep - ing.
ing, my cries and weep - ing.

Pavan 37

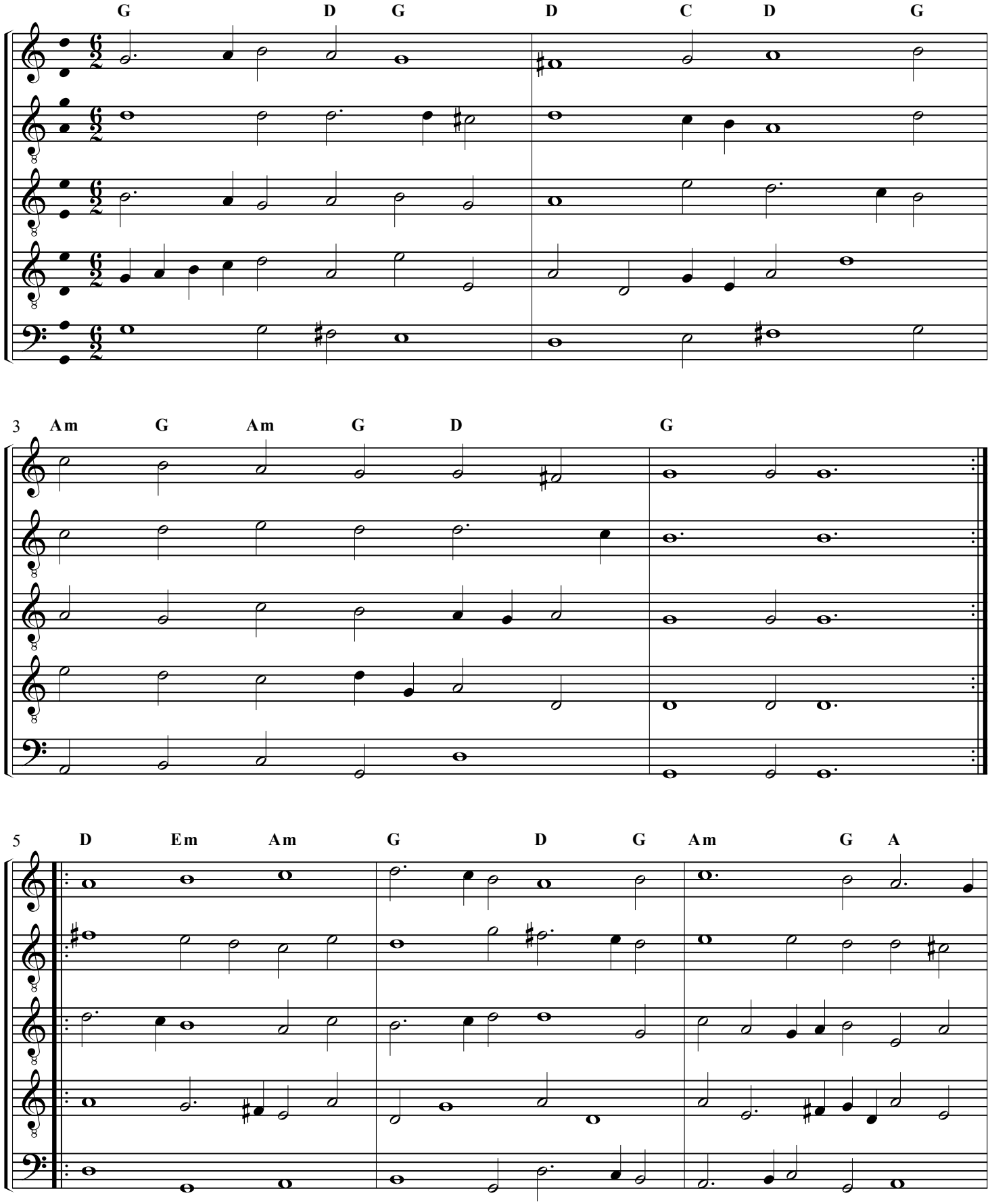
Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599

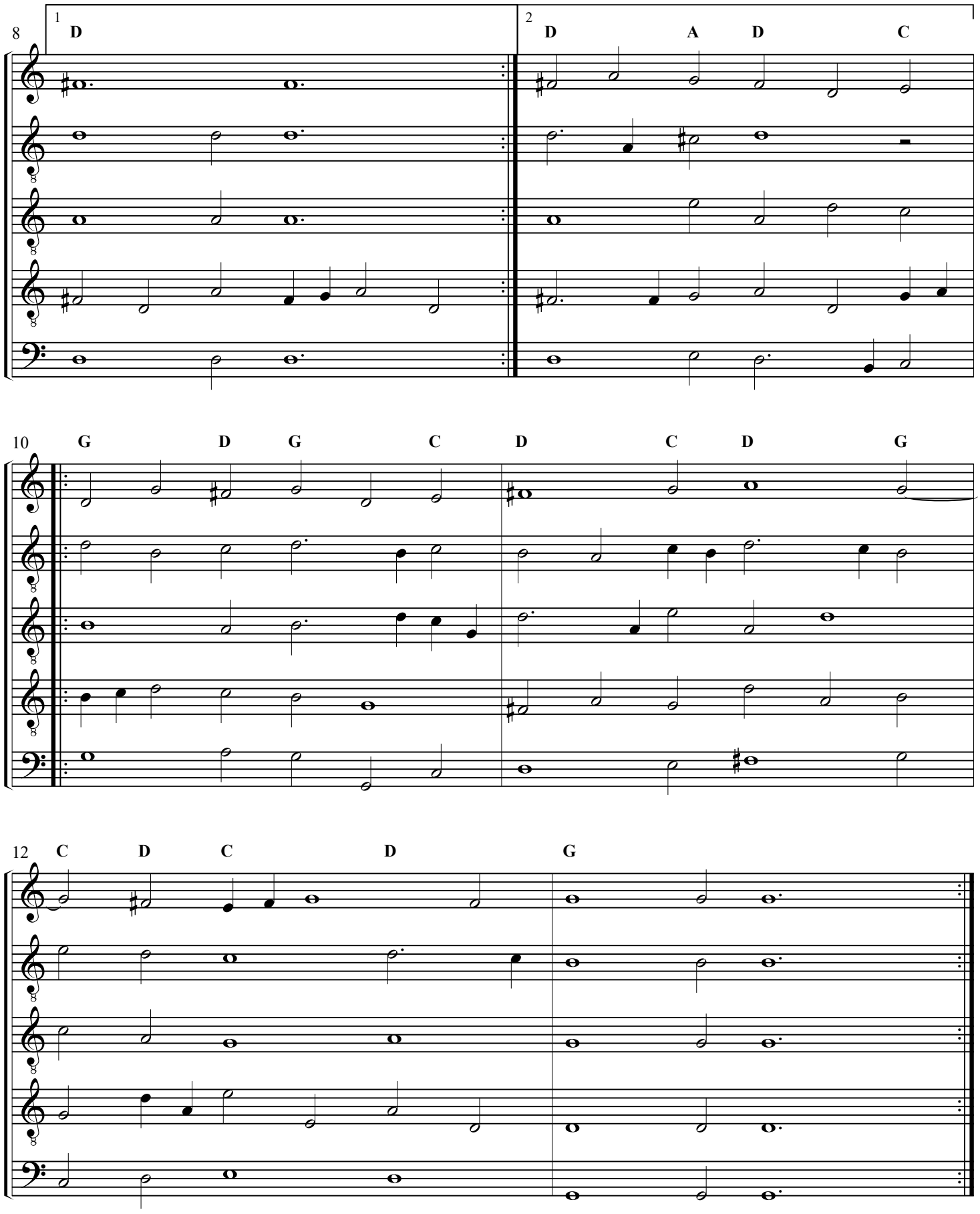



13
E A D G Am G Am G D
17
D G D A D A D Em G C Em
21
D G Am G Am G D G

Galliard 38

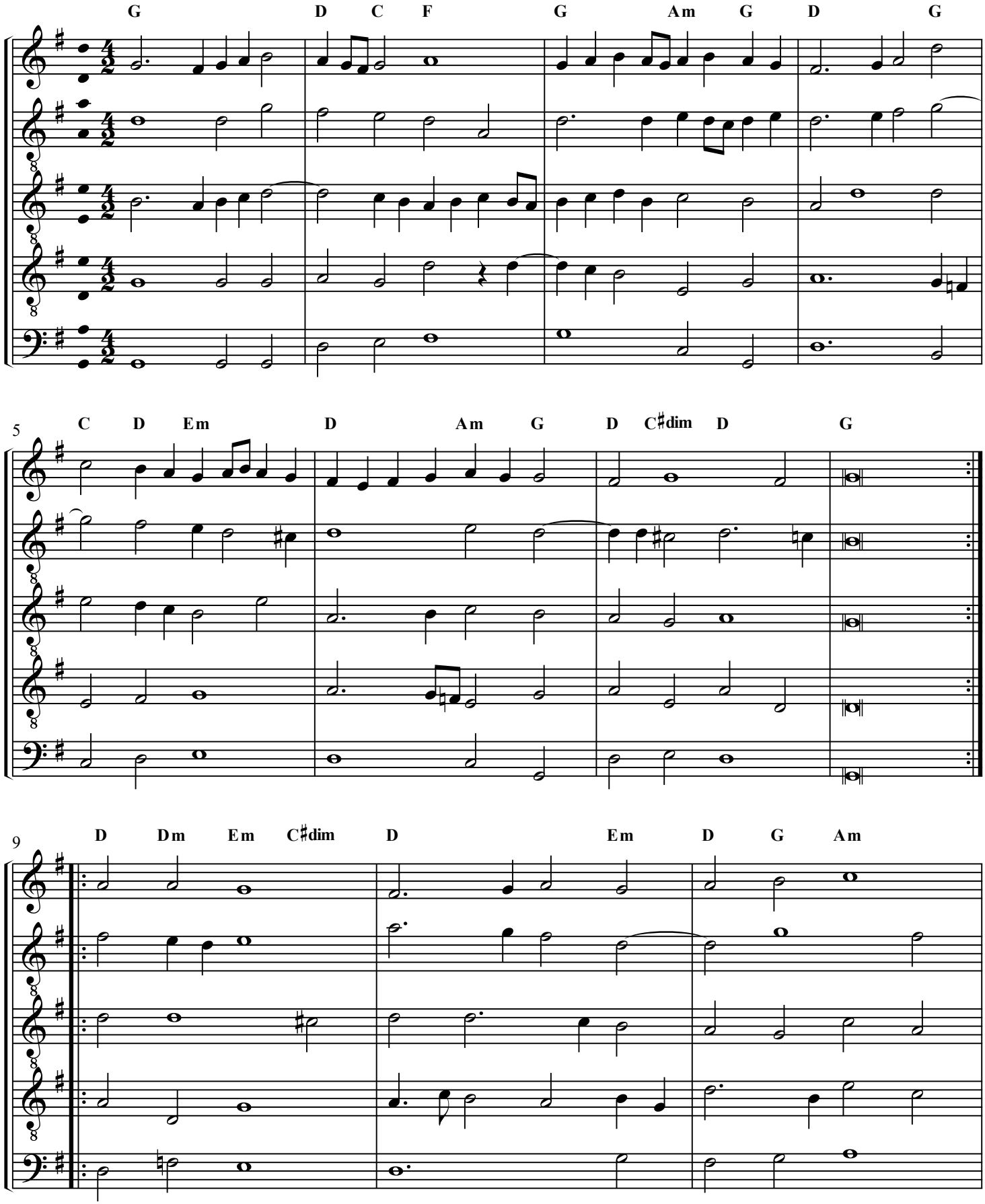
Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599

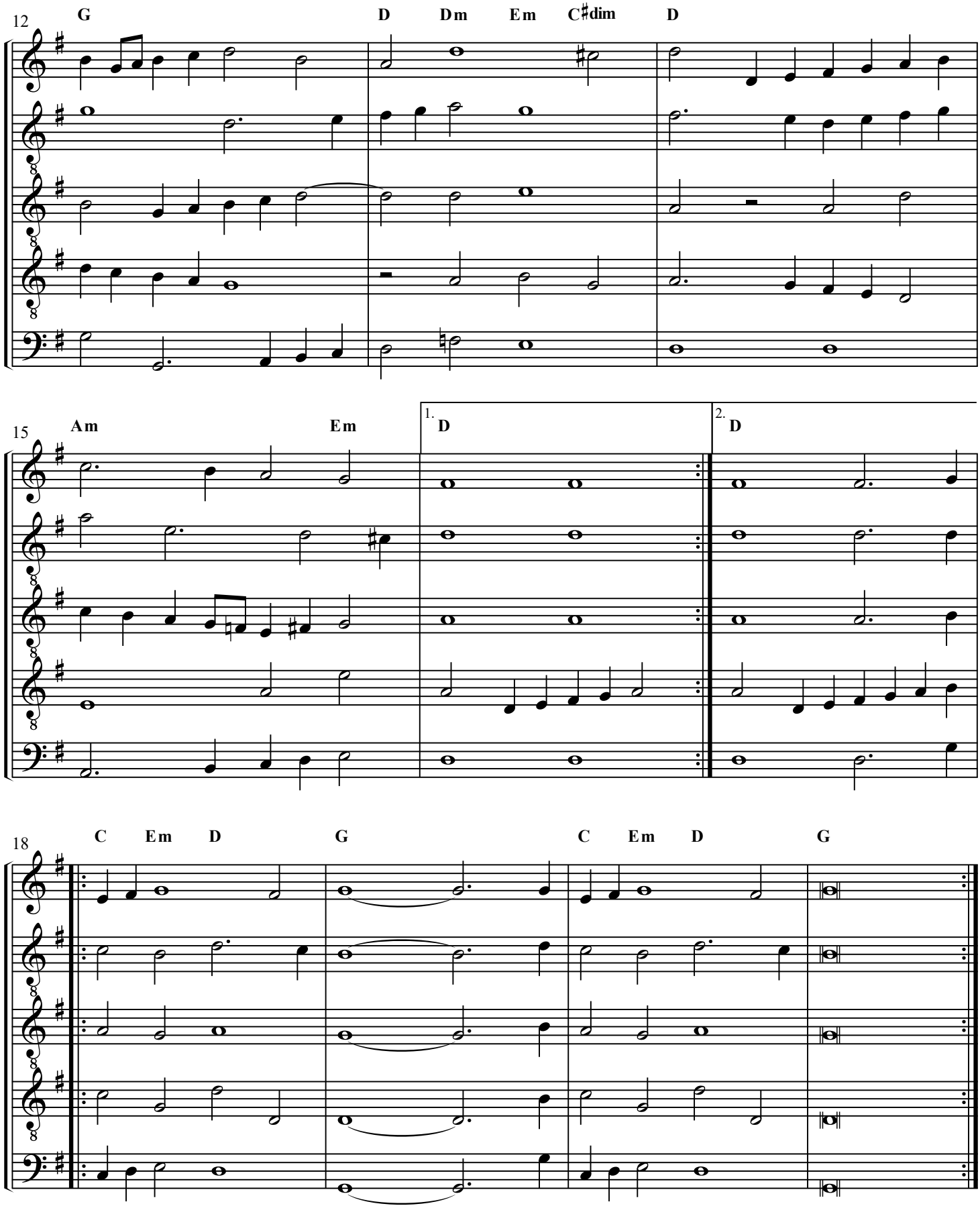



8
1
D
2
D
A
D
C
10
G
D
G
C
D
C
D
G
12
C
D
C
D
G

Pavan 39

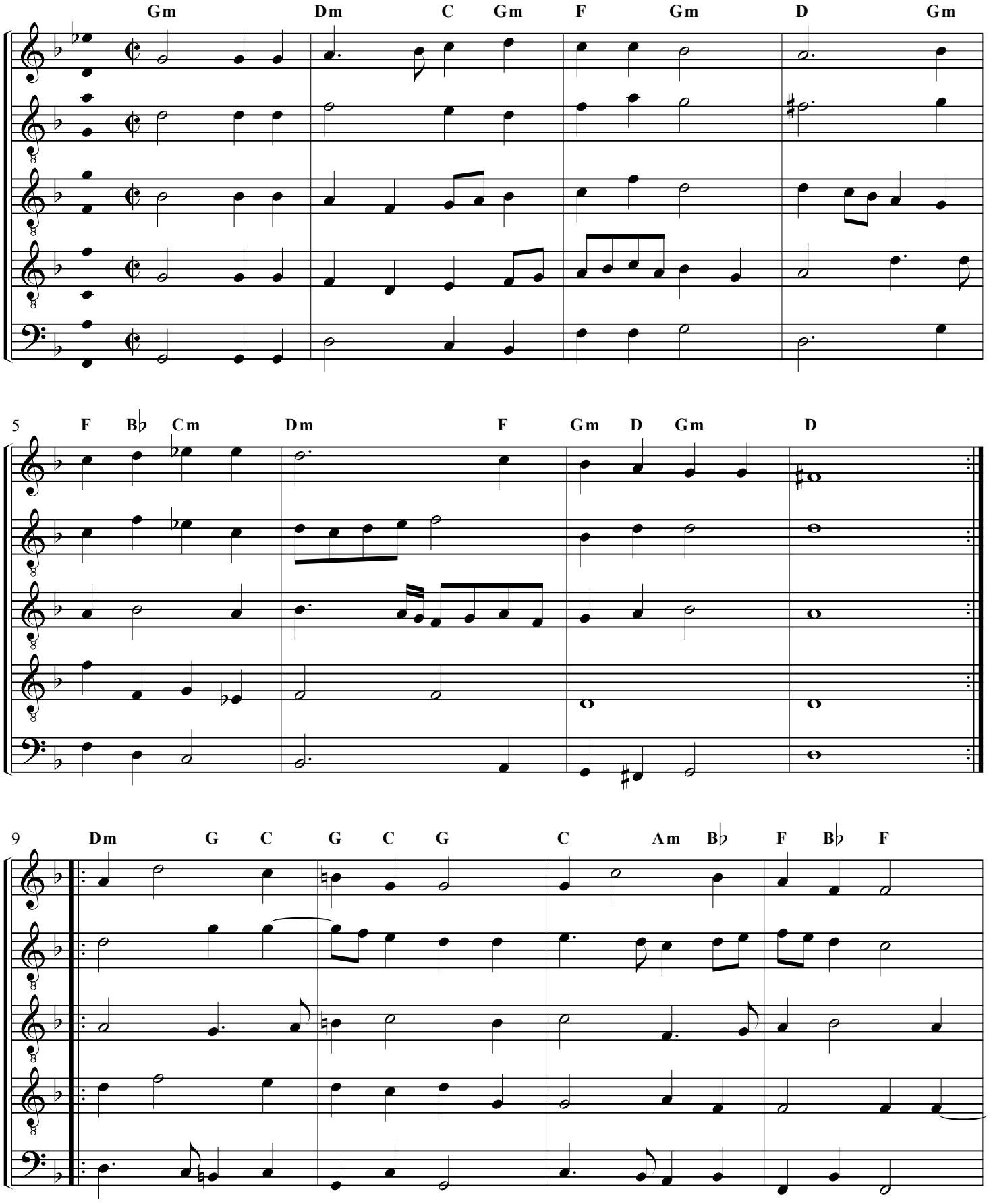
Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599

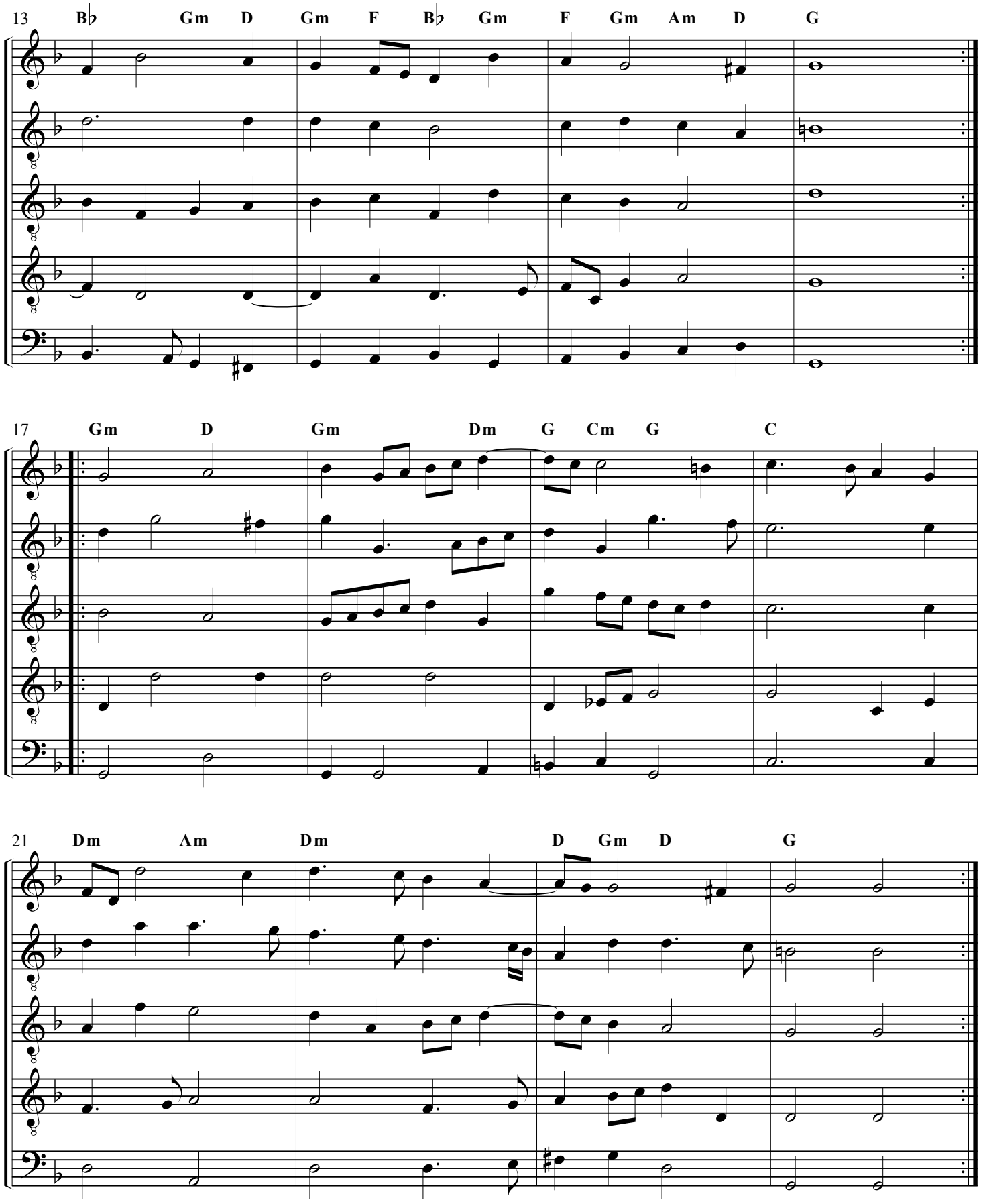



12
G
D
Dm
Em
C♯dim
D
15
Am
Em
1.
D
2.
D
18
C
Em
D
G
C
Em
D
G

Pavan

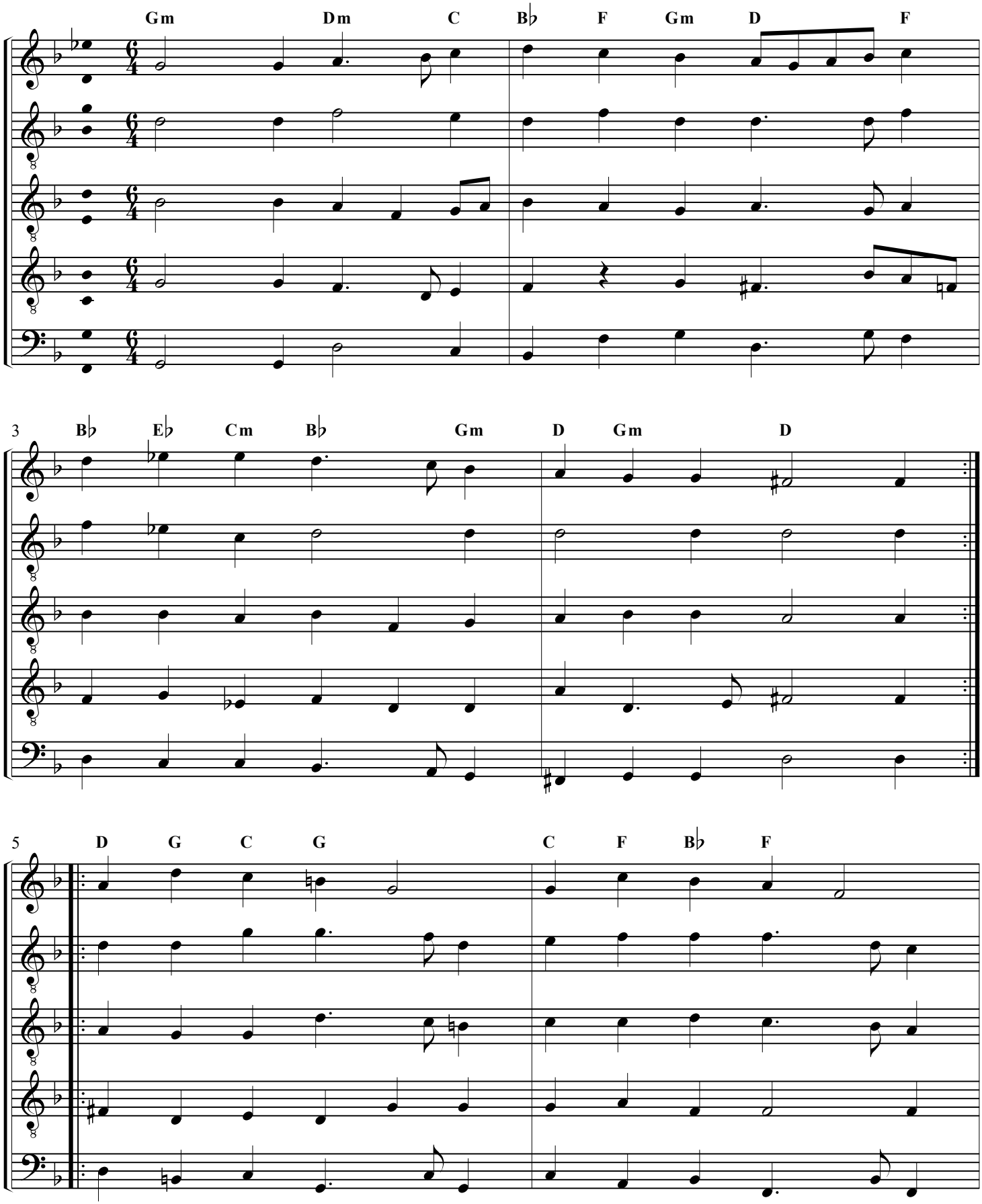
Augustine Bassano (before 1545-1604)
Tregian Manuscript,
GB-Lbl Egerton 3665, 1613-9

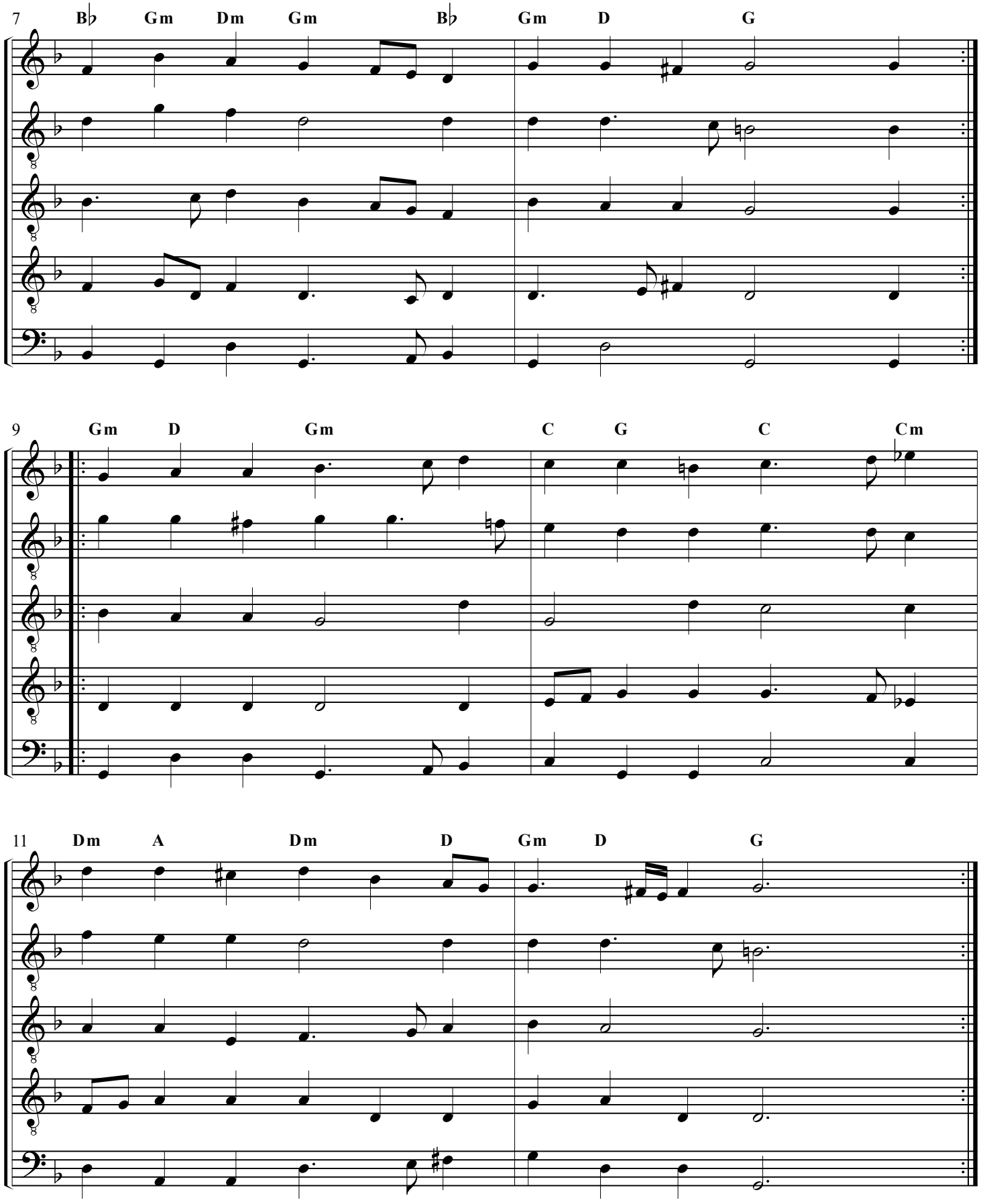



13
B♭ Gm D Gm F B♭ Gm F Gm Am D G
17
Gm D Gm Dm G Cm G C
21
Dm Am Dm D Gm D G

Galliard

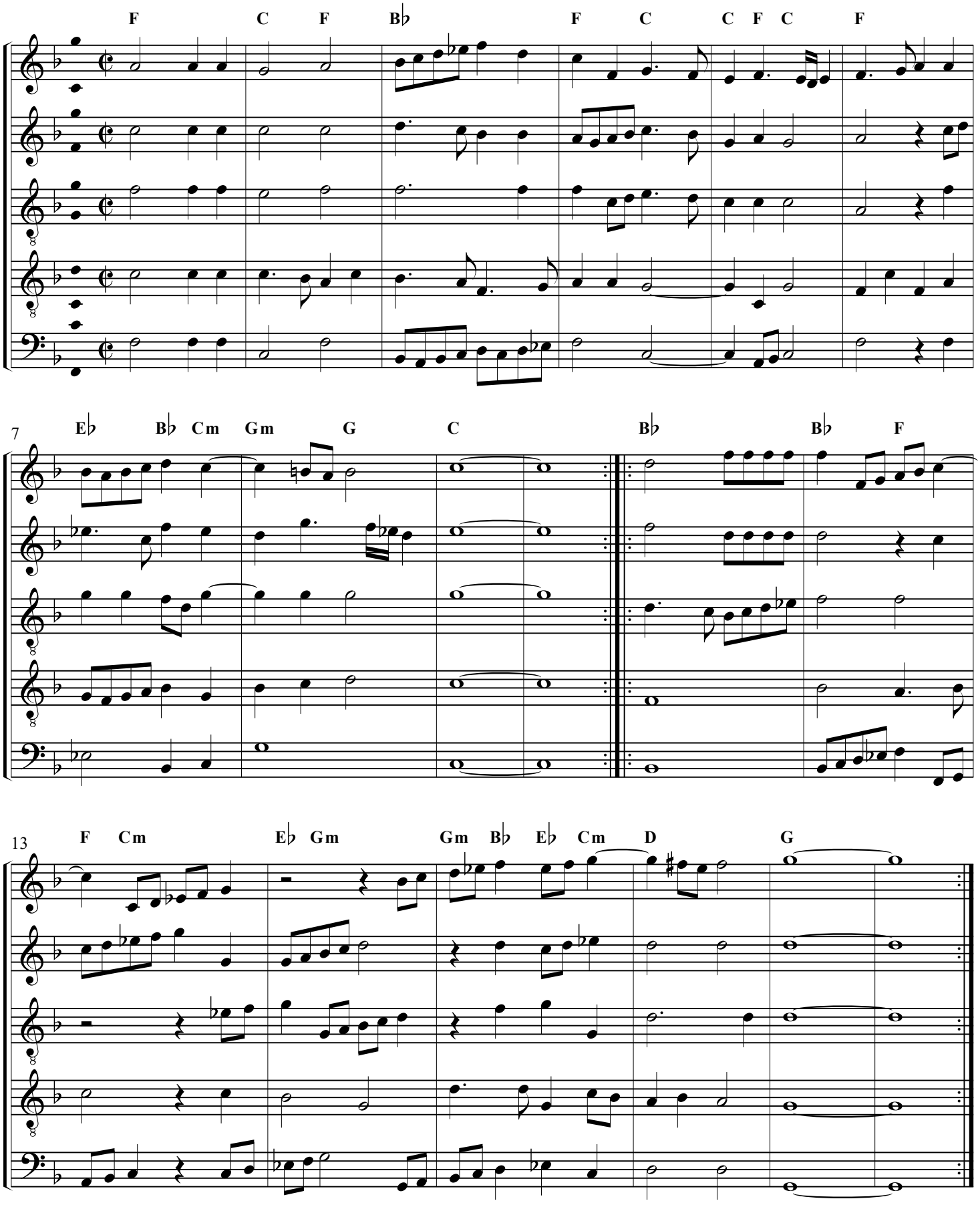
Augustine Bassano (before 1545-1604)
Tregian Manuscript,
GB-Lbl Egerton 3665, 1613-9

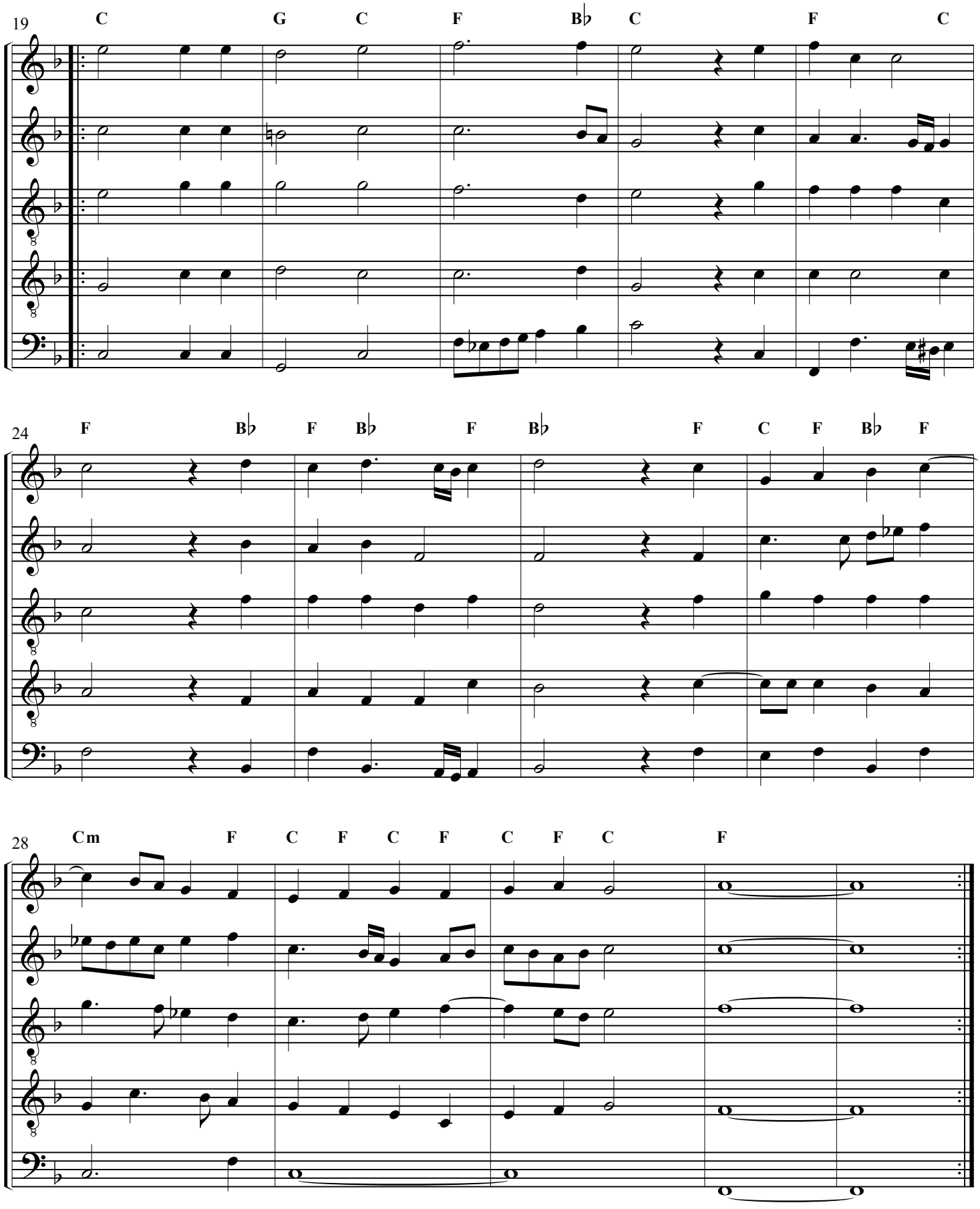



7
B♭ Gm Dm Gm B♭ Gm D G
9
Gm D Gm C G C Cm
11
Dm A Dm D Gm D G

Pavana del Otto Landgravio

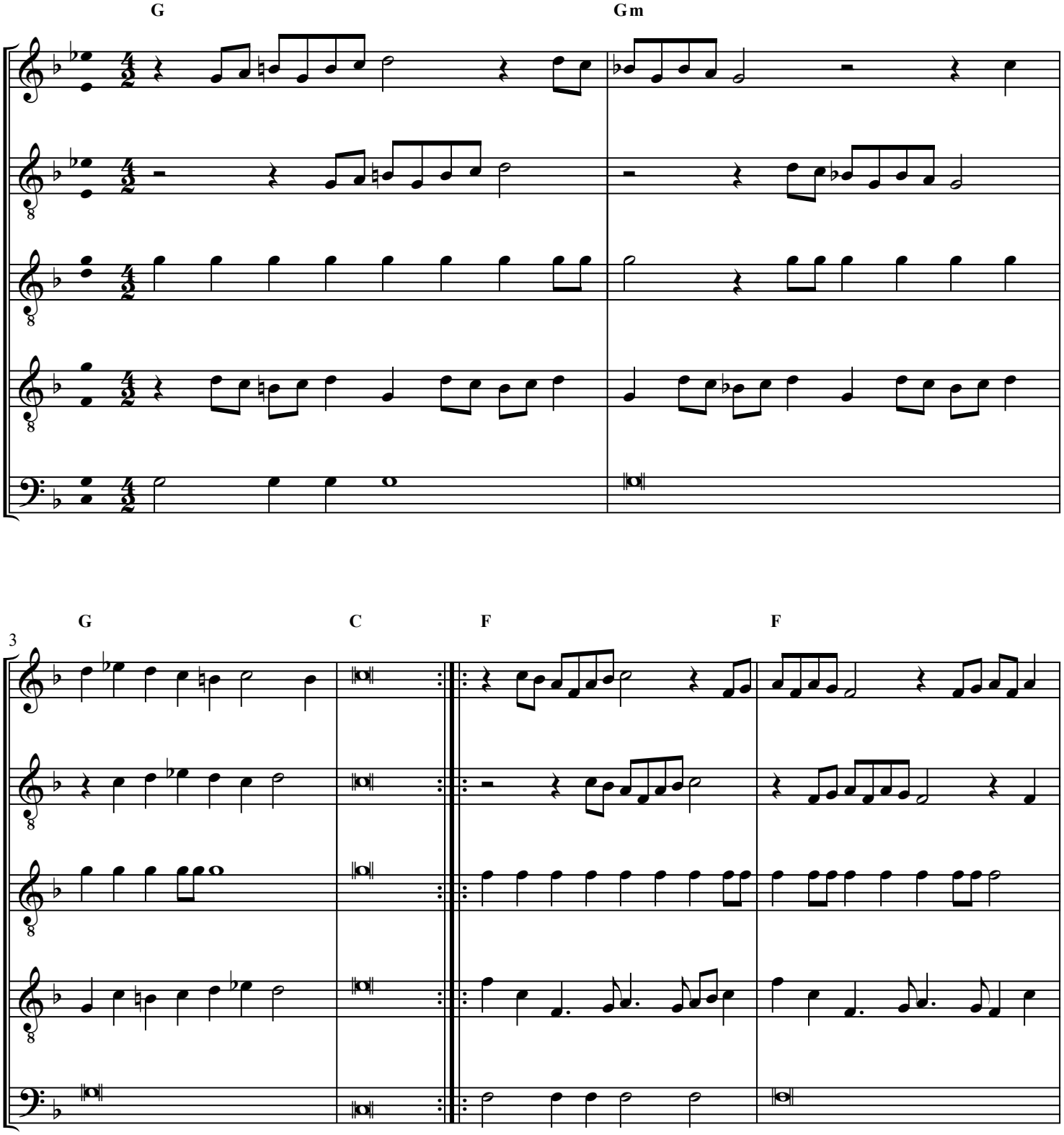
Moritz, Hessen-Kassel,
Landgraf (1572-1632)
UB / LMB Kassel 4° Ms. Mus. 72

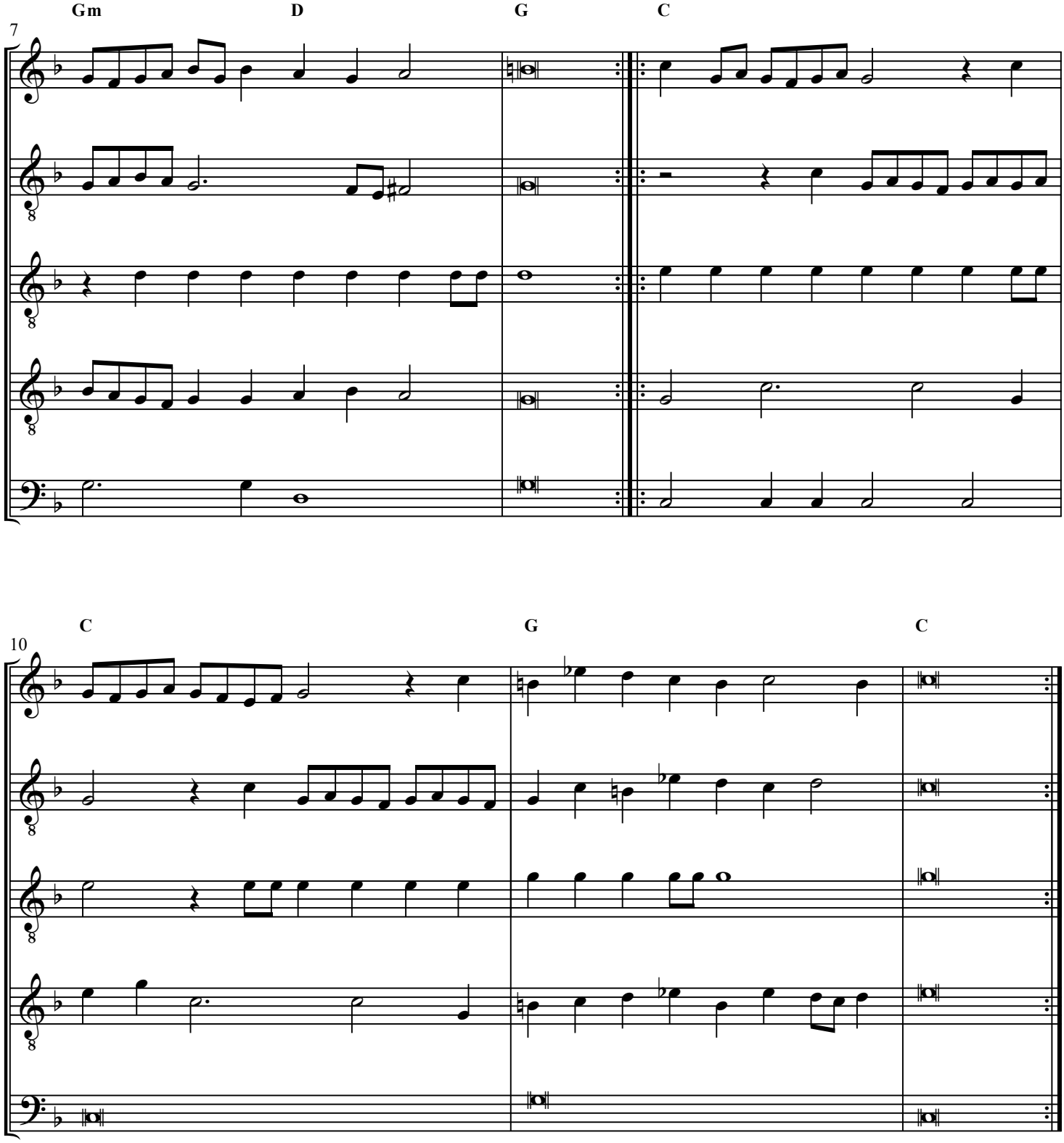



19
C G C F B♭ C F C
24
F B♭ F B♭ F B♭ F C F B♭ F
28
Cm F C F C F C F C F

Pavana della Tromba d'Hollandia

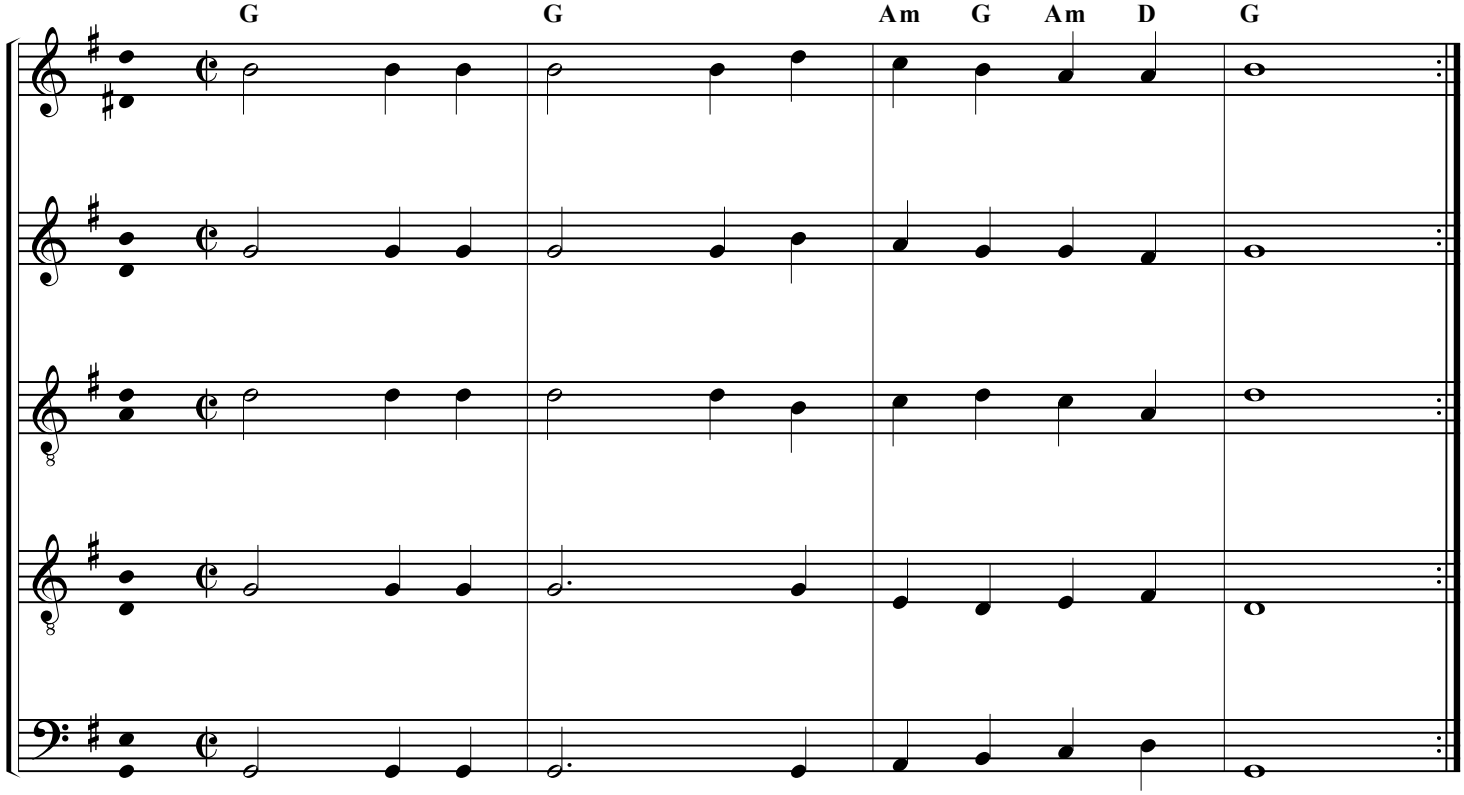
Moritz, Hessen-Kassel,
Landgraf (1572-1632)
UB / LMB Kassel 4° Ms. Mus. 72

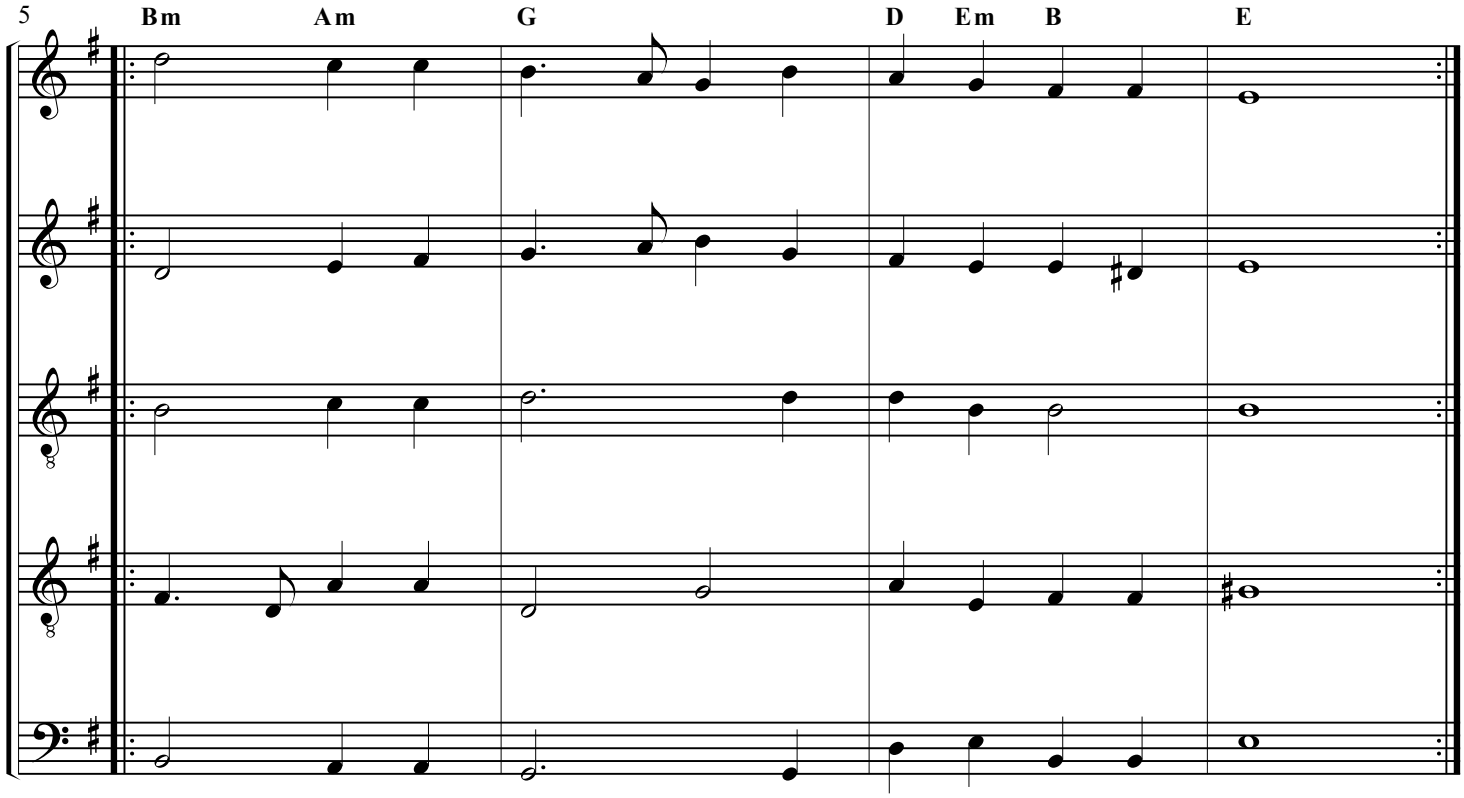


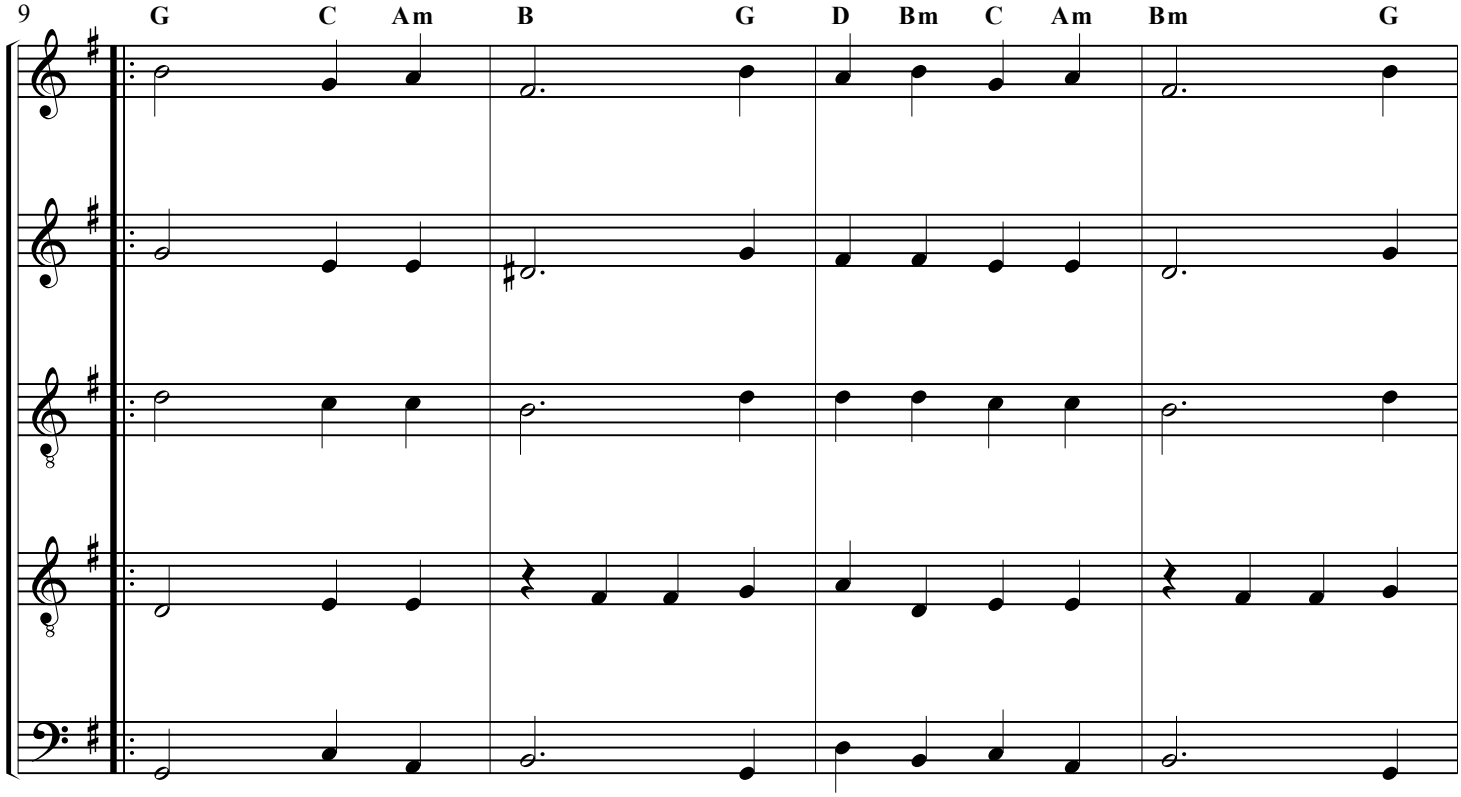

Gm
D
G
C
7
C
G
C
10

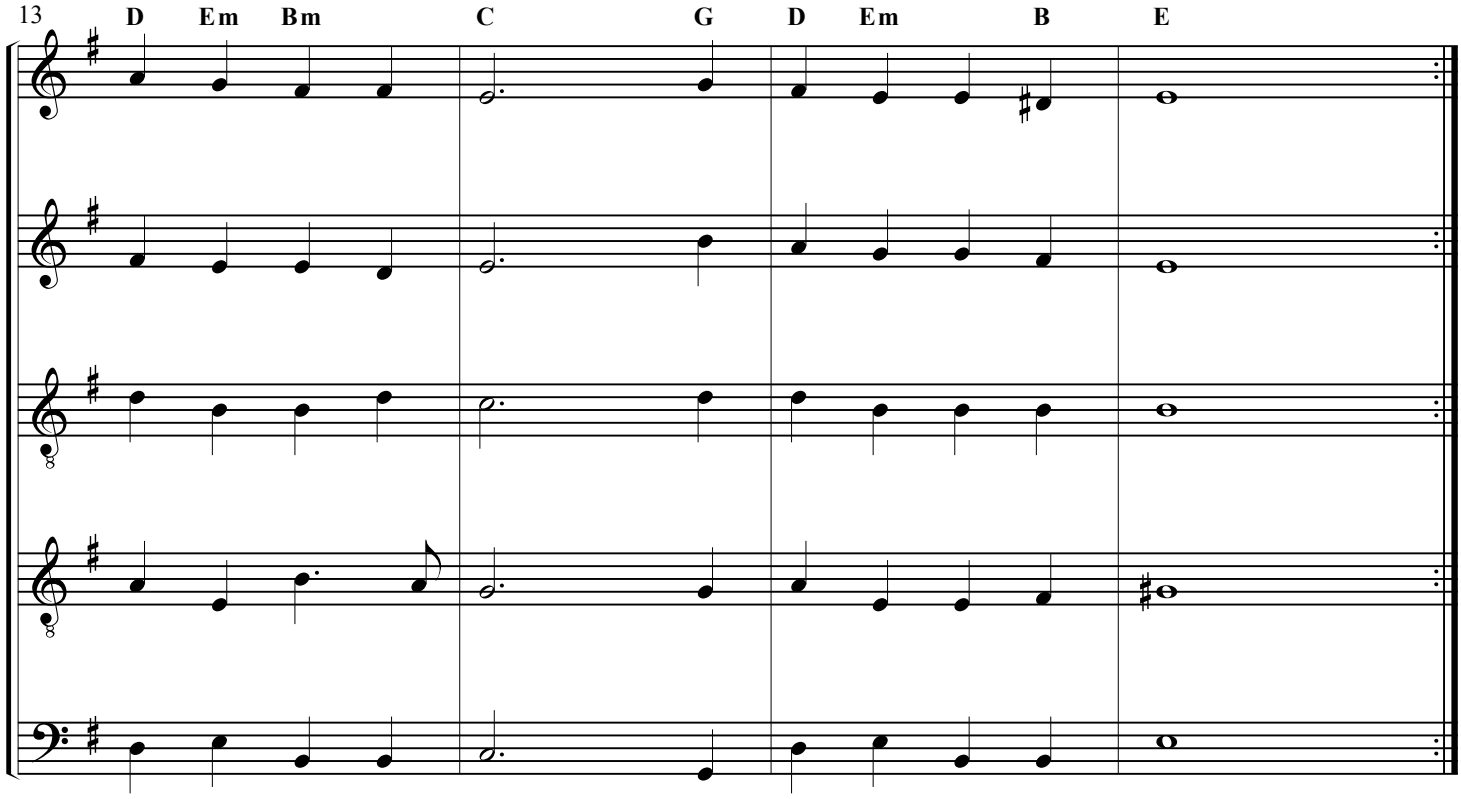
Pavanne d'Angleterre

Claude Gervaise (1525-1583)
Sixieme livre de danceries, 1555



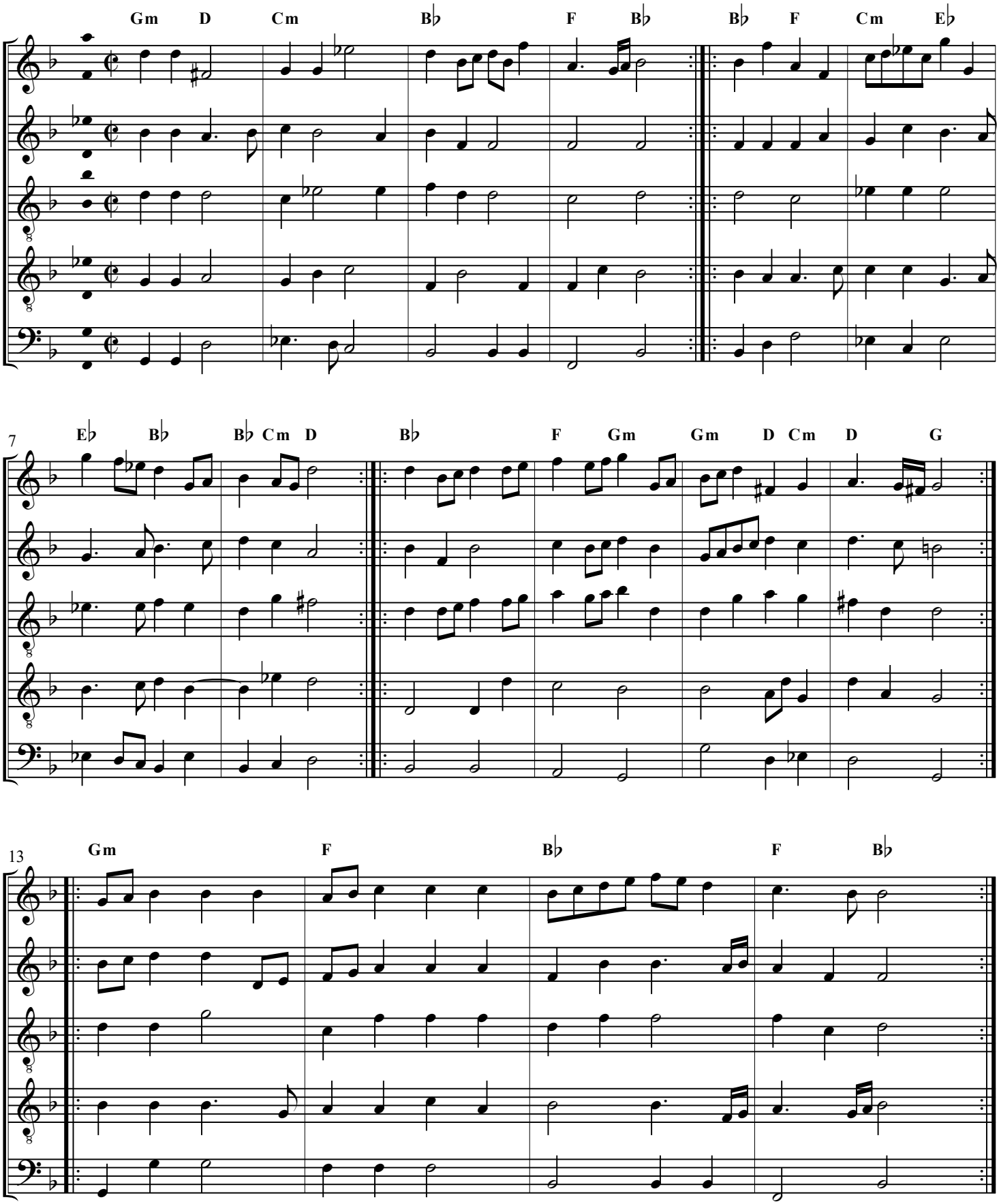


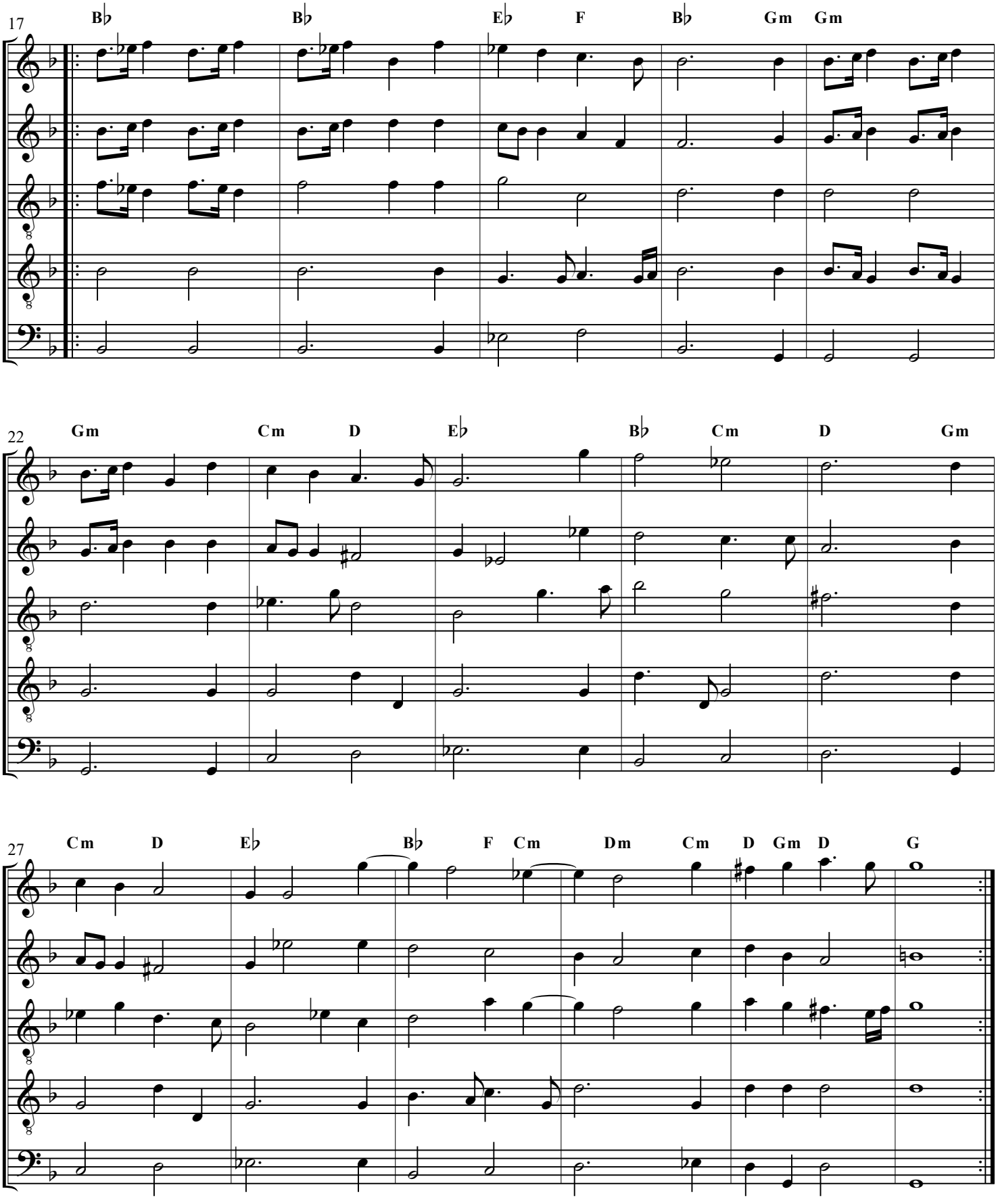

9
G
C
Am
B
G
D
Bm
C
Am
Bm
G


13
D
Em
Bm
C
G
D
Em
B
E

der Pilligrienen Tanz

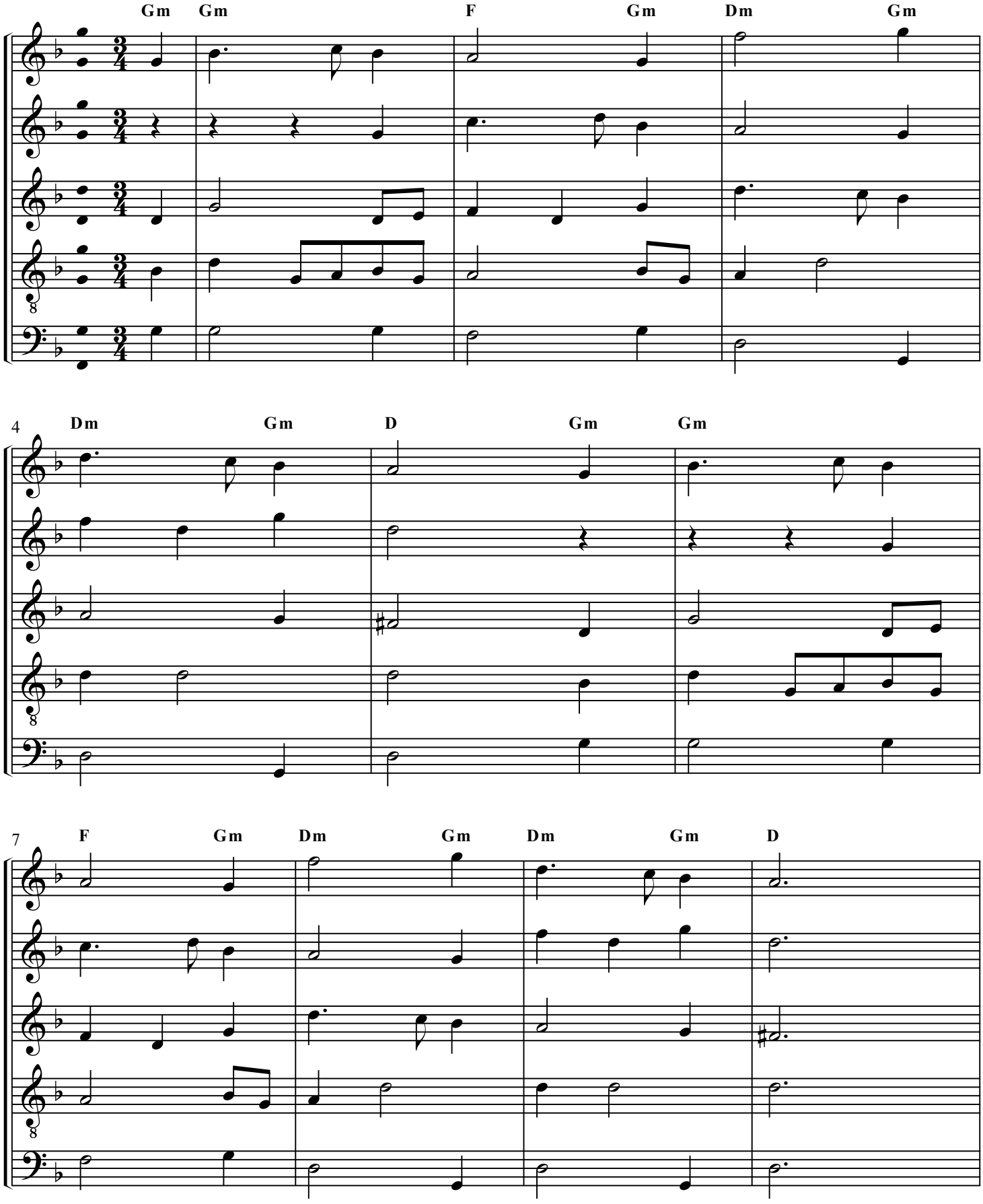
William Brade (1560-1630)
Newe auserlesene Branden..., 1617

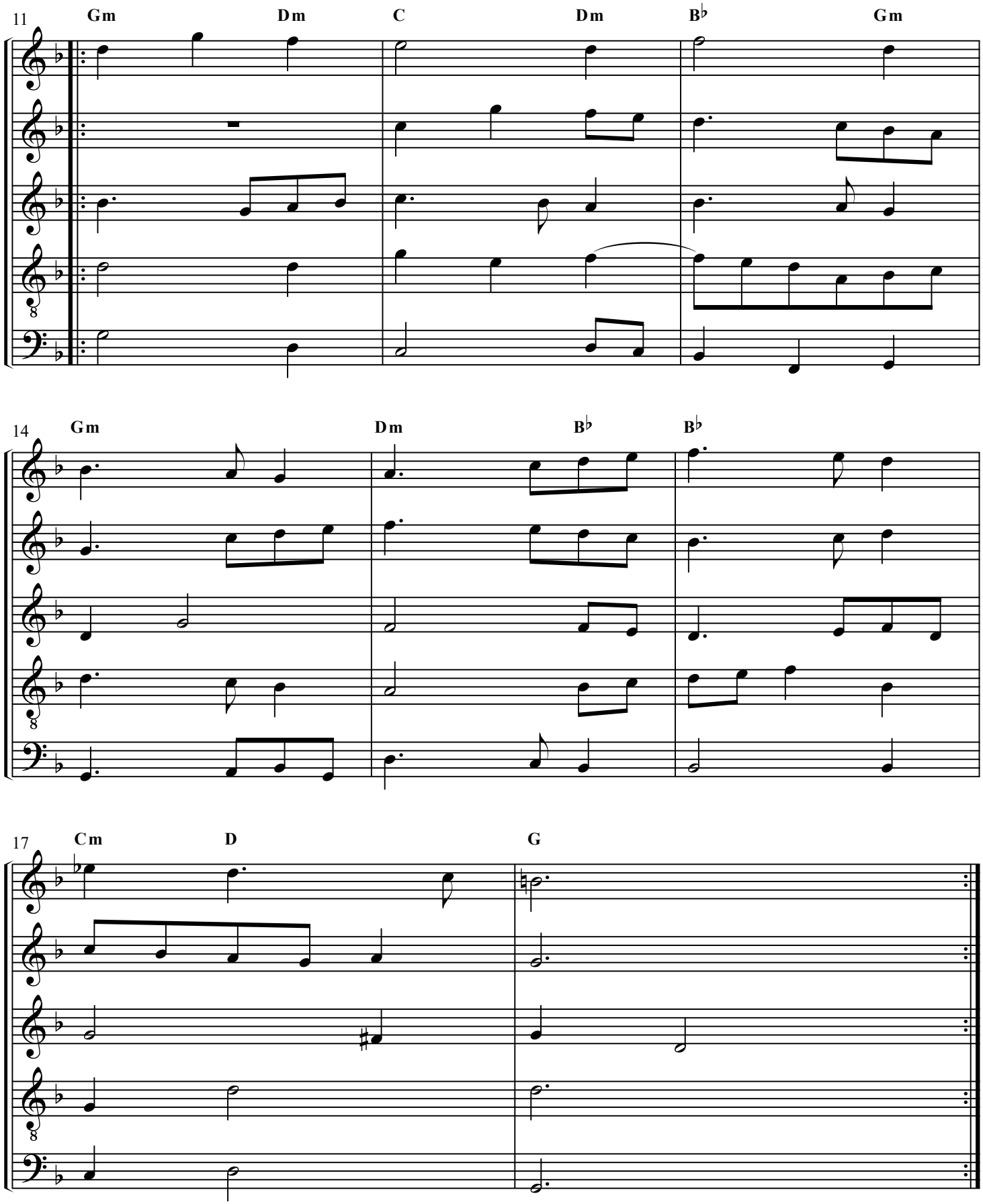



17
B♭ B♭ E♭ F B♭ Gm Gm
22
Gm Cm D E♭ B♭ Cm D Gm
27
Cm D E♭ B♭ F Cm Dm Cm D Gm D G

Robin is to the Greenwood Gone

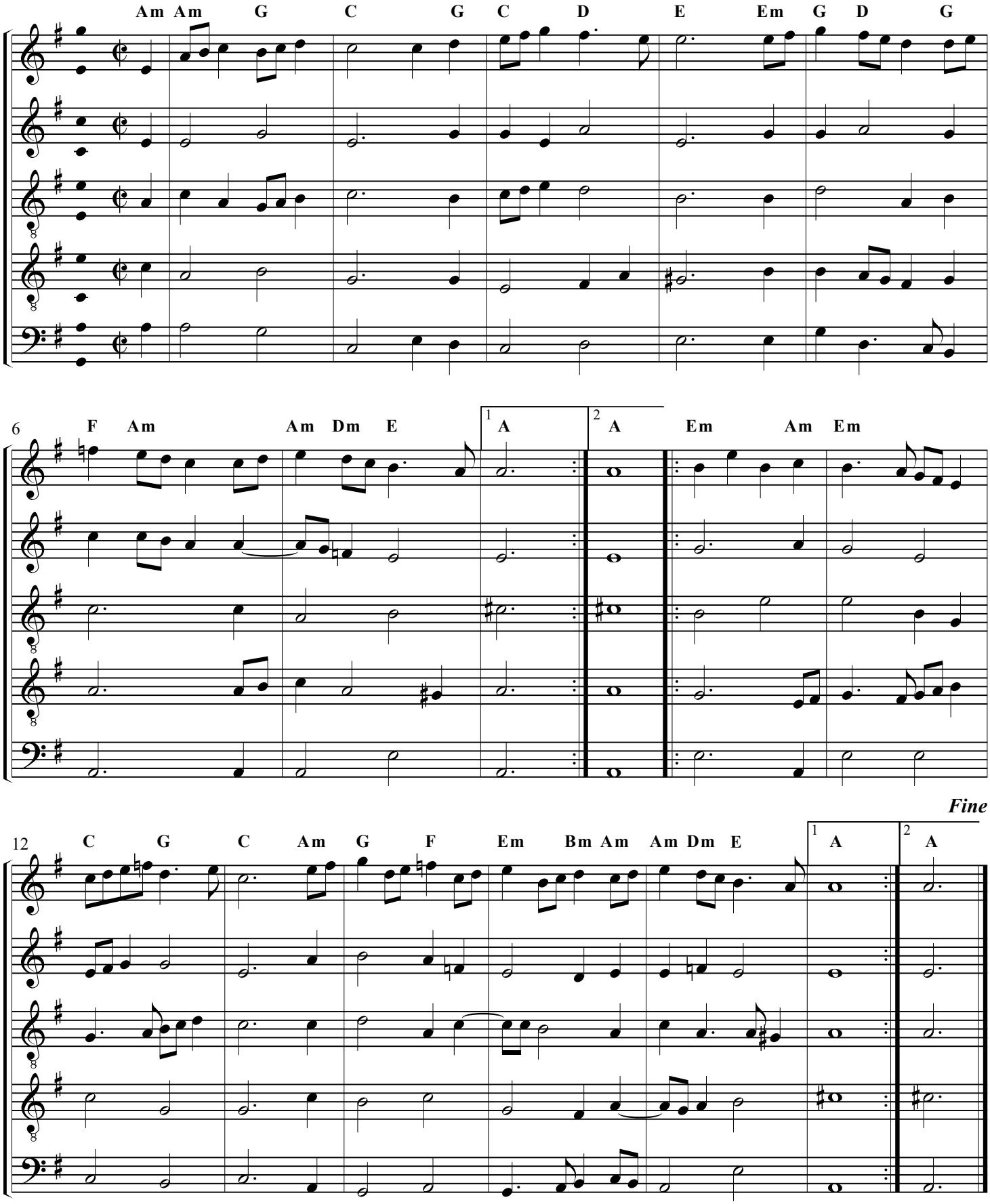
Anon.,Wigthorpe manuscript,
British Library
MSS 17786-89, 17791



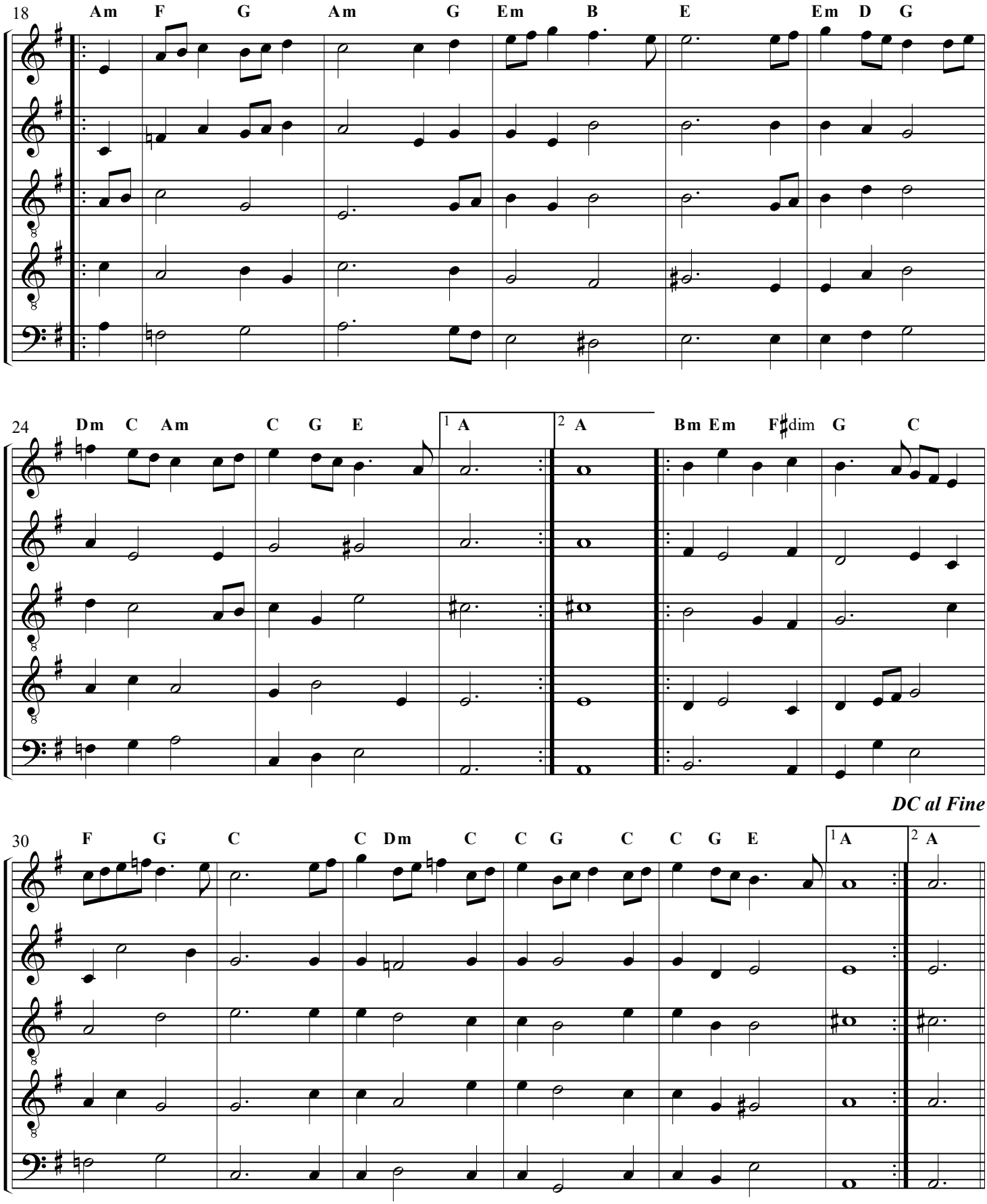

11
Gm
Dm
C
Dm
B♭
Gm
14
Gm
Dm
B♭
B♭
17
Cm
D
G

Saint Martins

John Playford (1623-1686)
the English Dancing Master, 1651

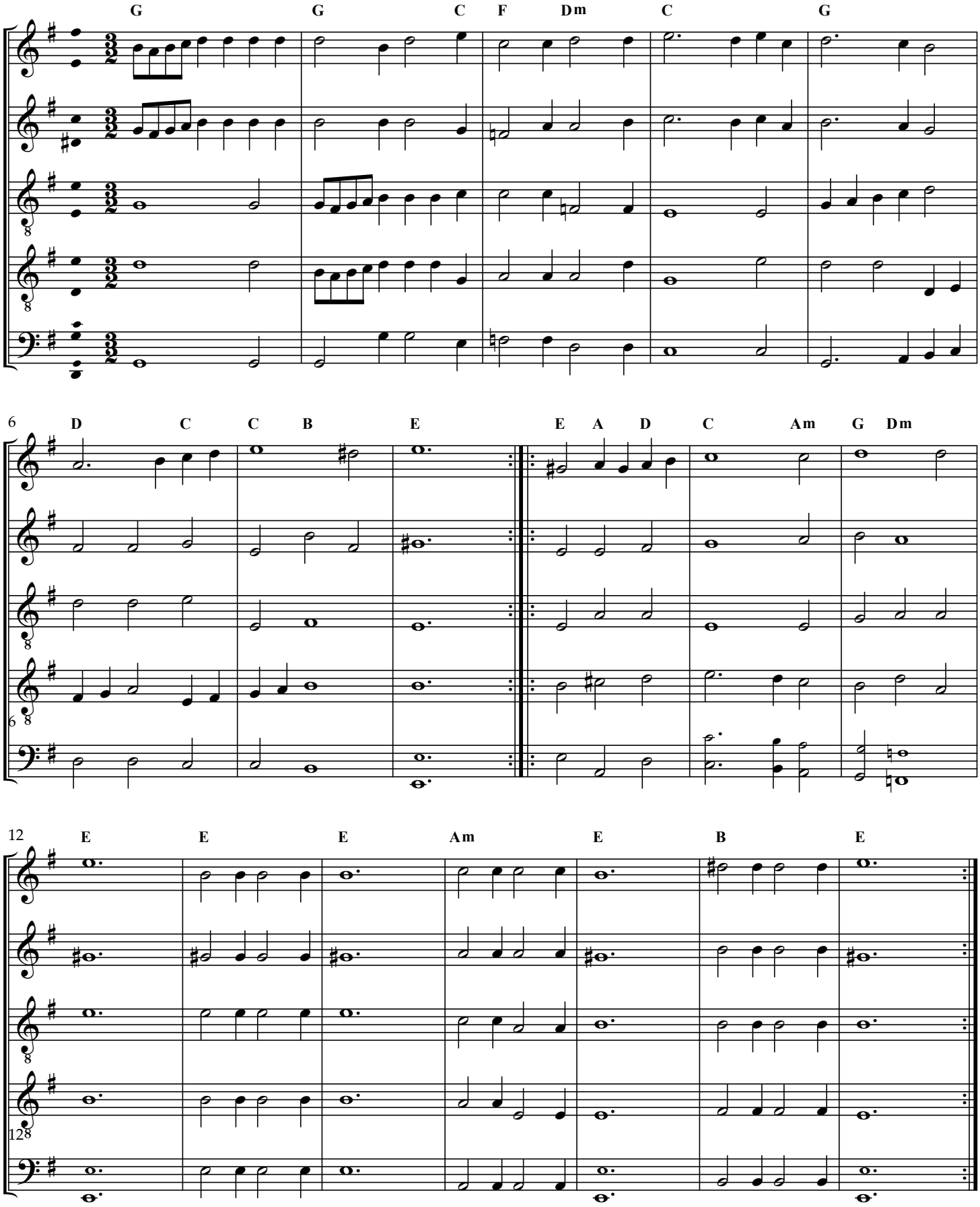


A variation

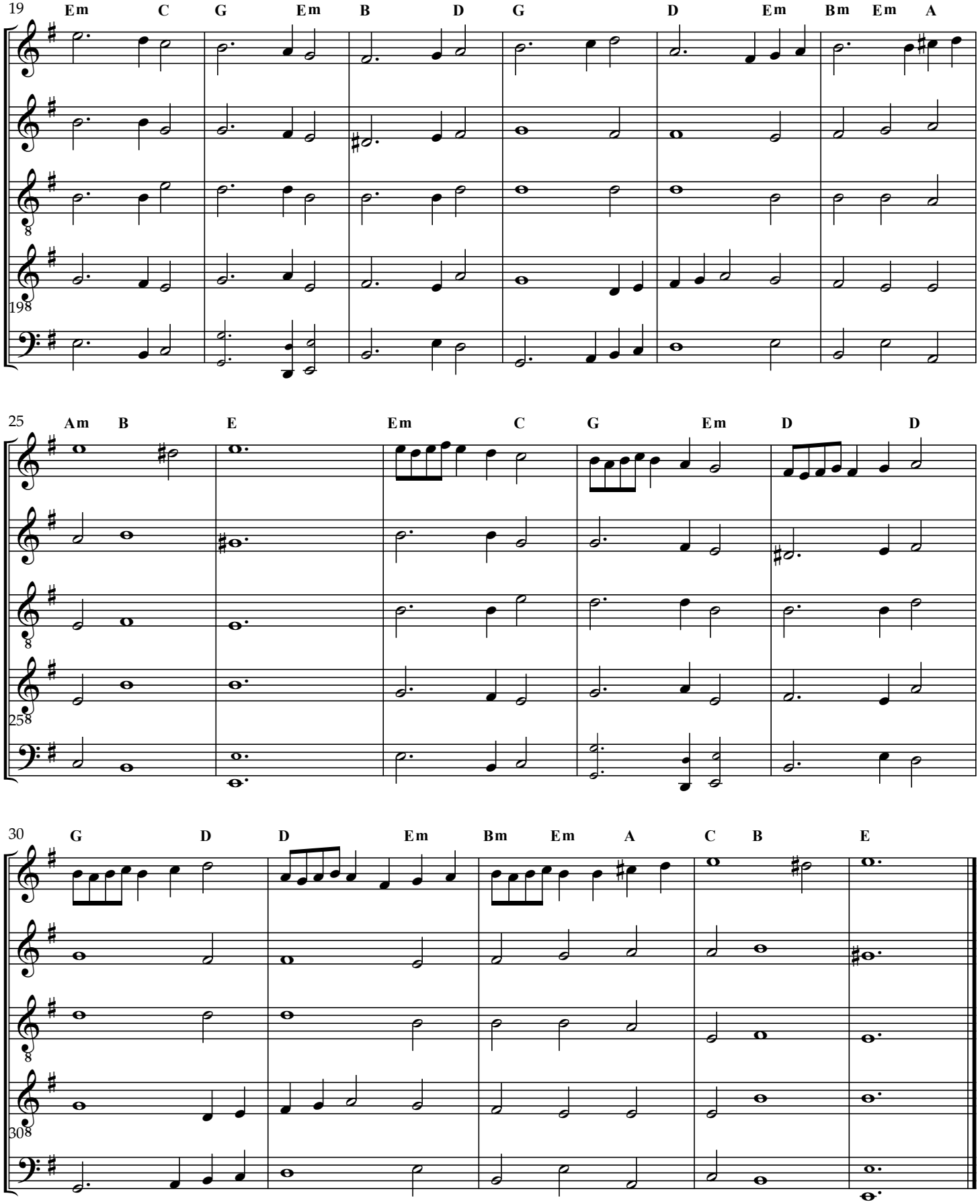

18
Am F G Am G Em B E Em D G
24
Dm C Am C G E
1 A
2 A
Bm Em F♯dim G C
DC al Fine
30
F G C C Dm C C G C C G E
1 A
2 A

Saltarello detta Trivella

Orazio Vecchi (1550-1605)
Selva di Varie Recreatione, 1590



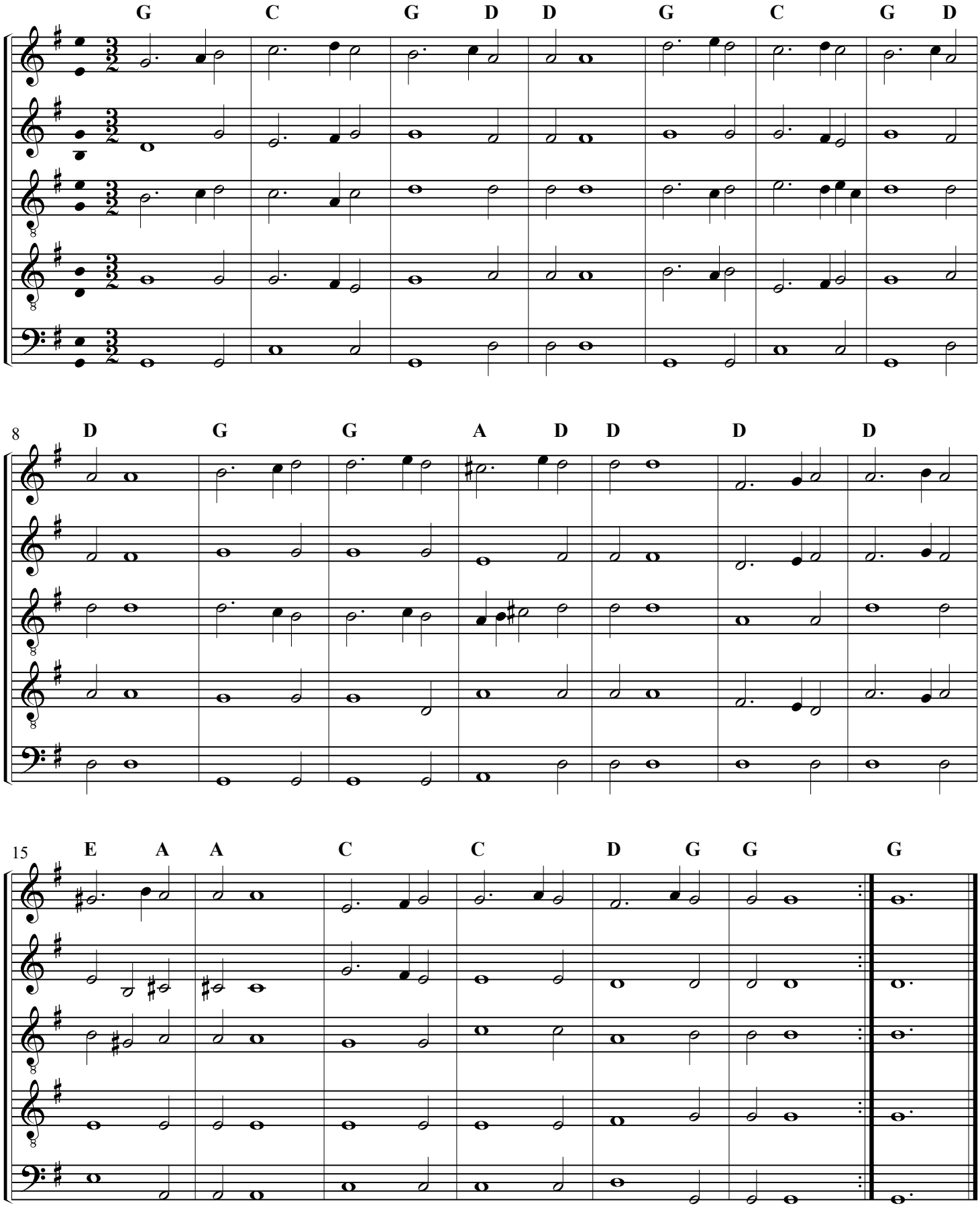
originally a fourth higher


19
Em C G Em B D G D Em Bm Em A
25
Am B E Em C G Em D D
30
G D D Em Bm Em A C B E

La Sarabande

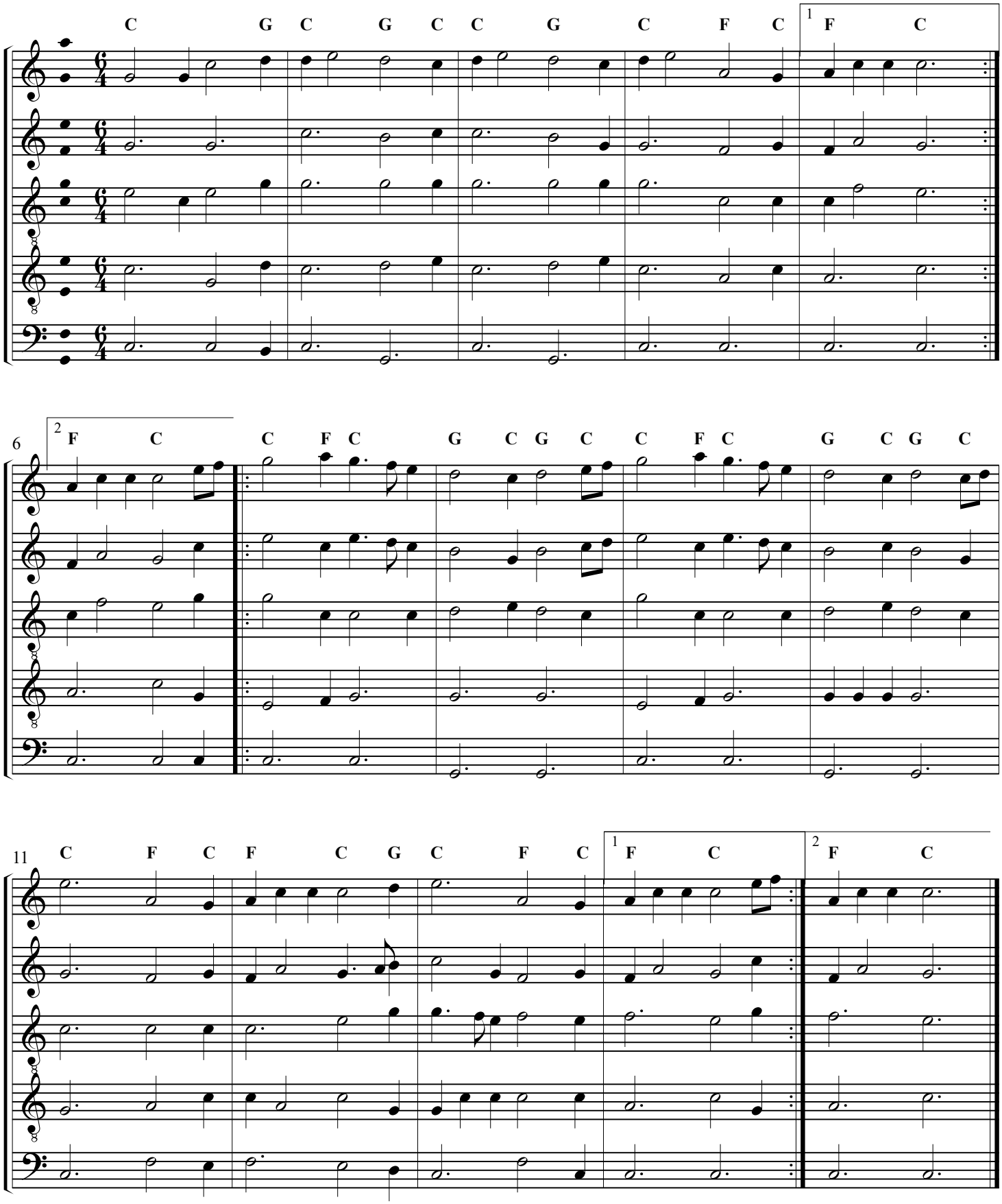
XXXIII

Michael Praetorius (c.1571-1621)
from *Terpsichore*, 1612



Scots Rant

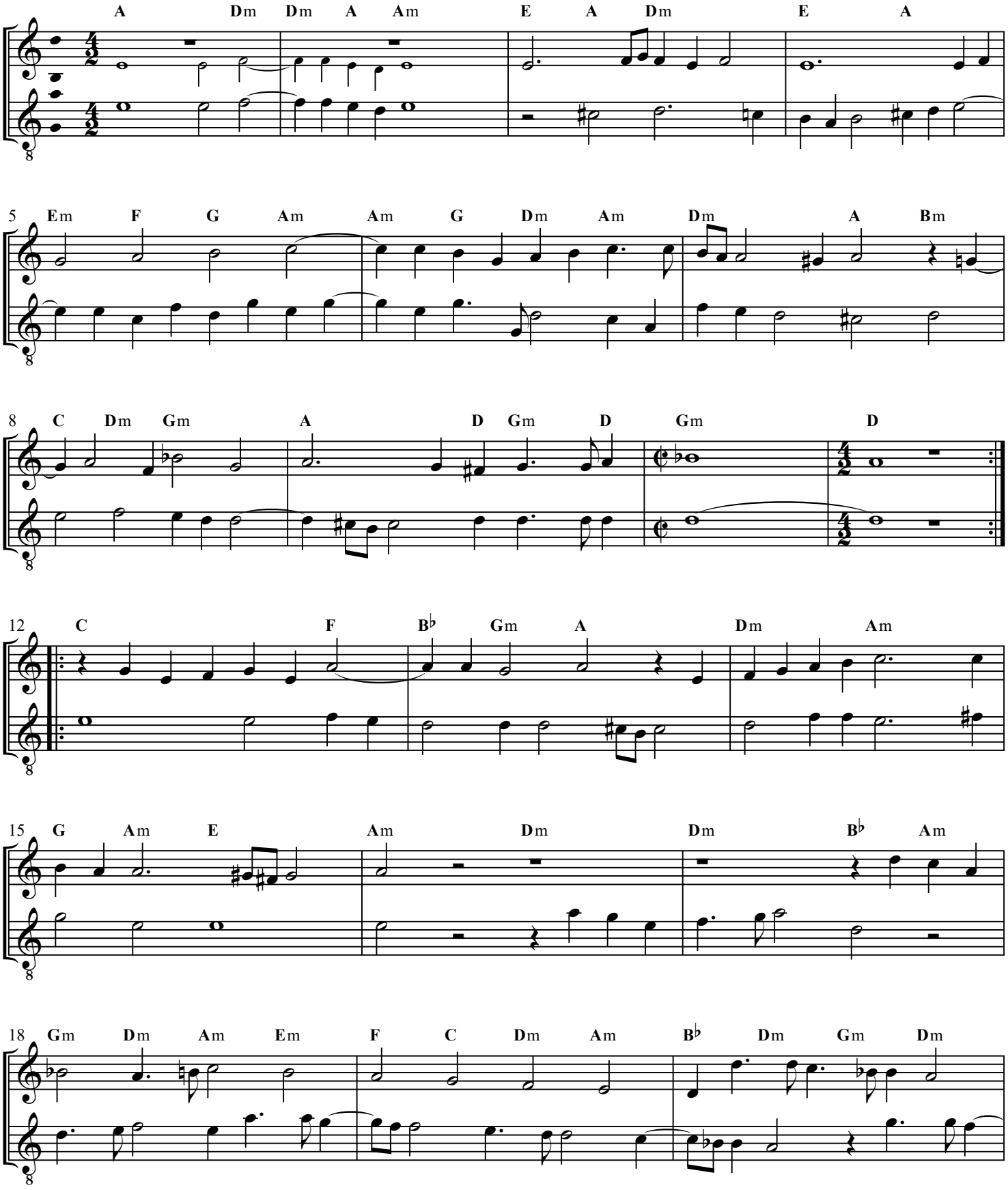
John Playford (1623-1686)
the Dancing Master,
supplement to the 3rd Edition, 1657

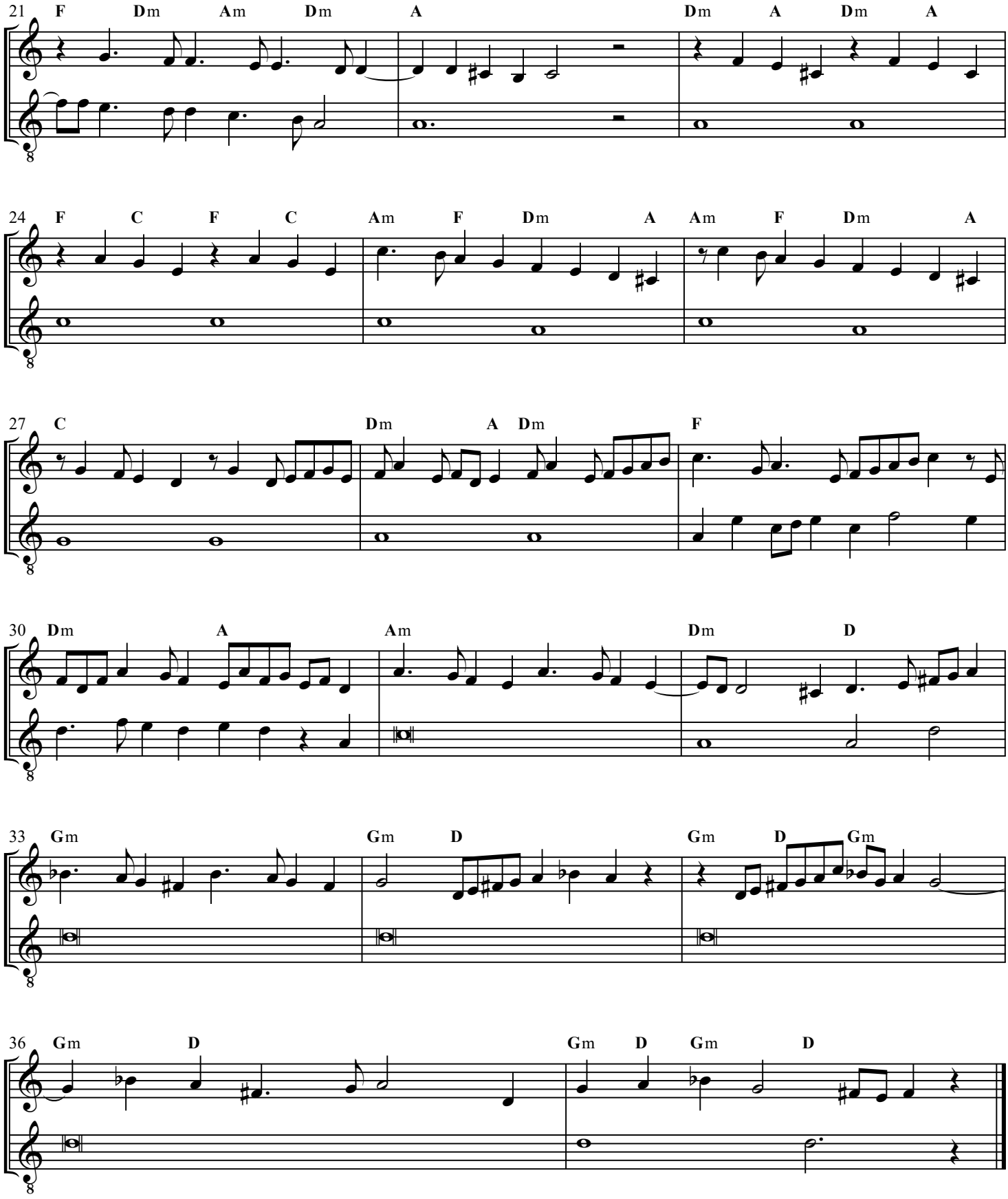


Semper Dowland semper dolens

John Dowland (1563-1626)
Lacrimae, or Seaven teares, 1605

lines 1 and 2 of 5



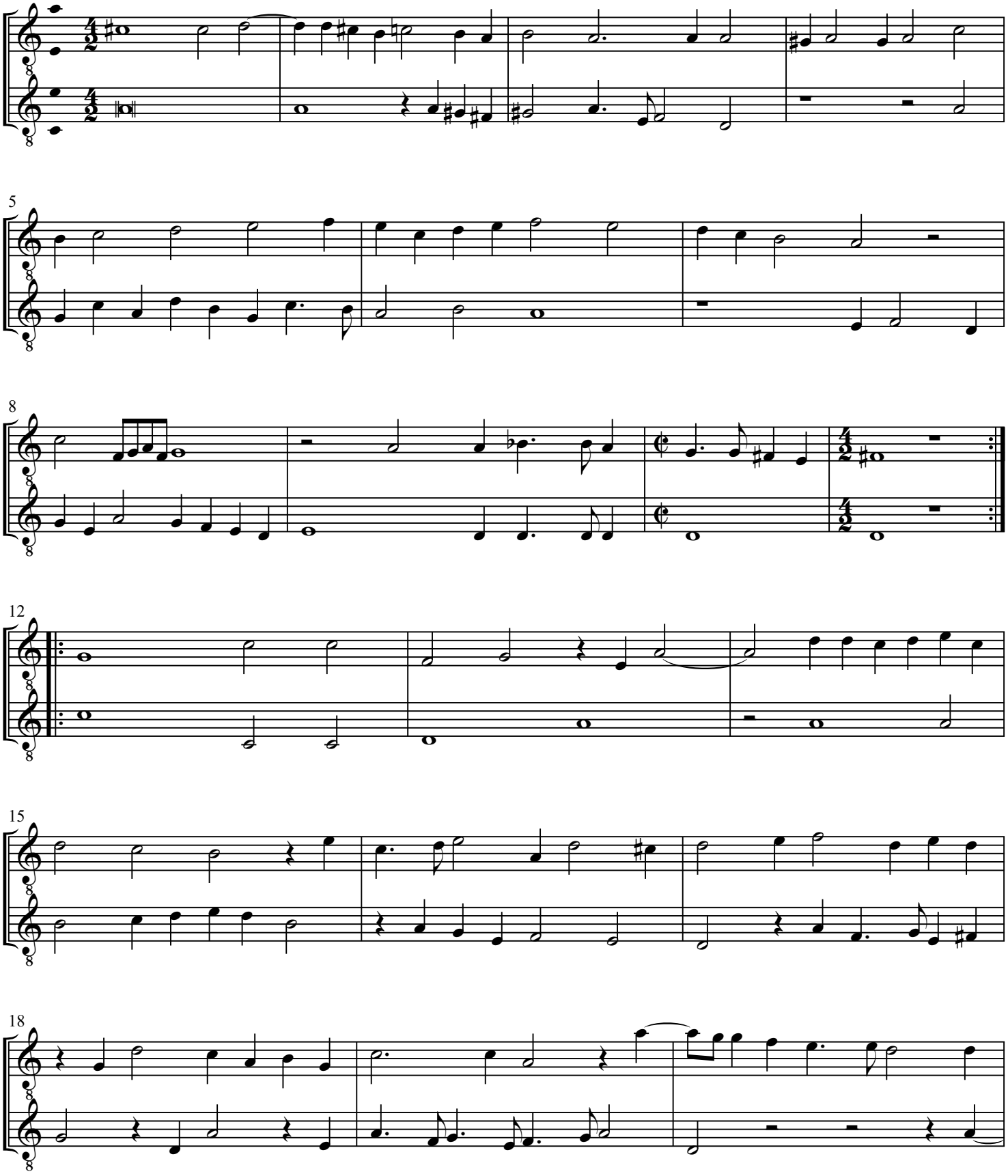


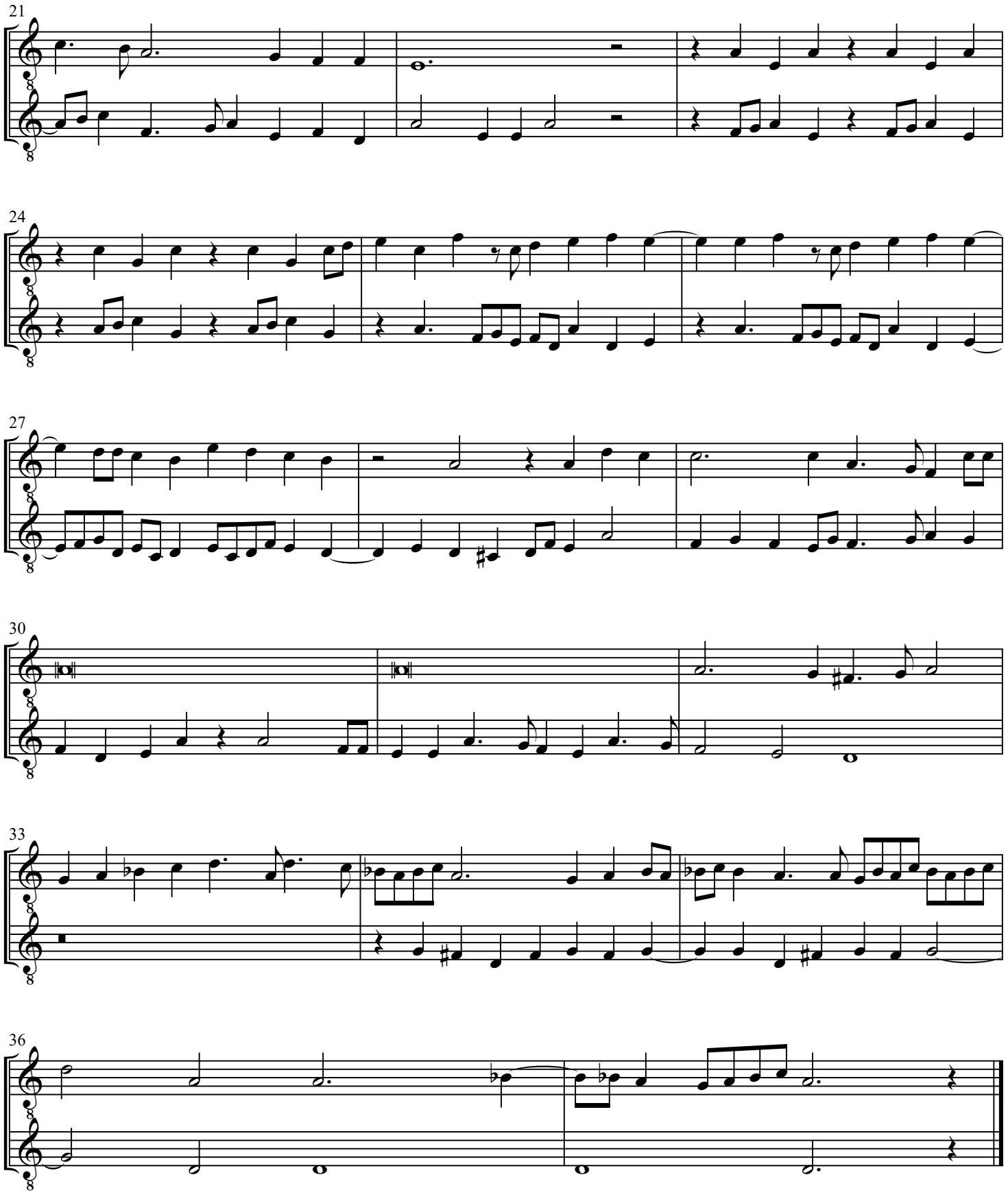
other lines on following pages

Semper Dowland semper dolens

John Dowland (1563-1626)
Lacrimae, or Seaven teares, 1605

lines 3 and 4 of 5



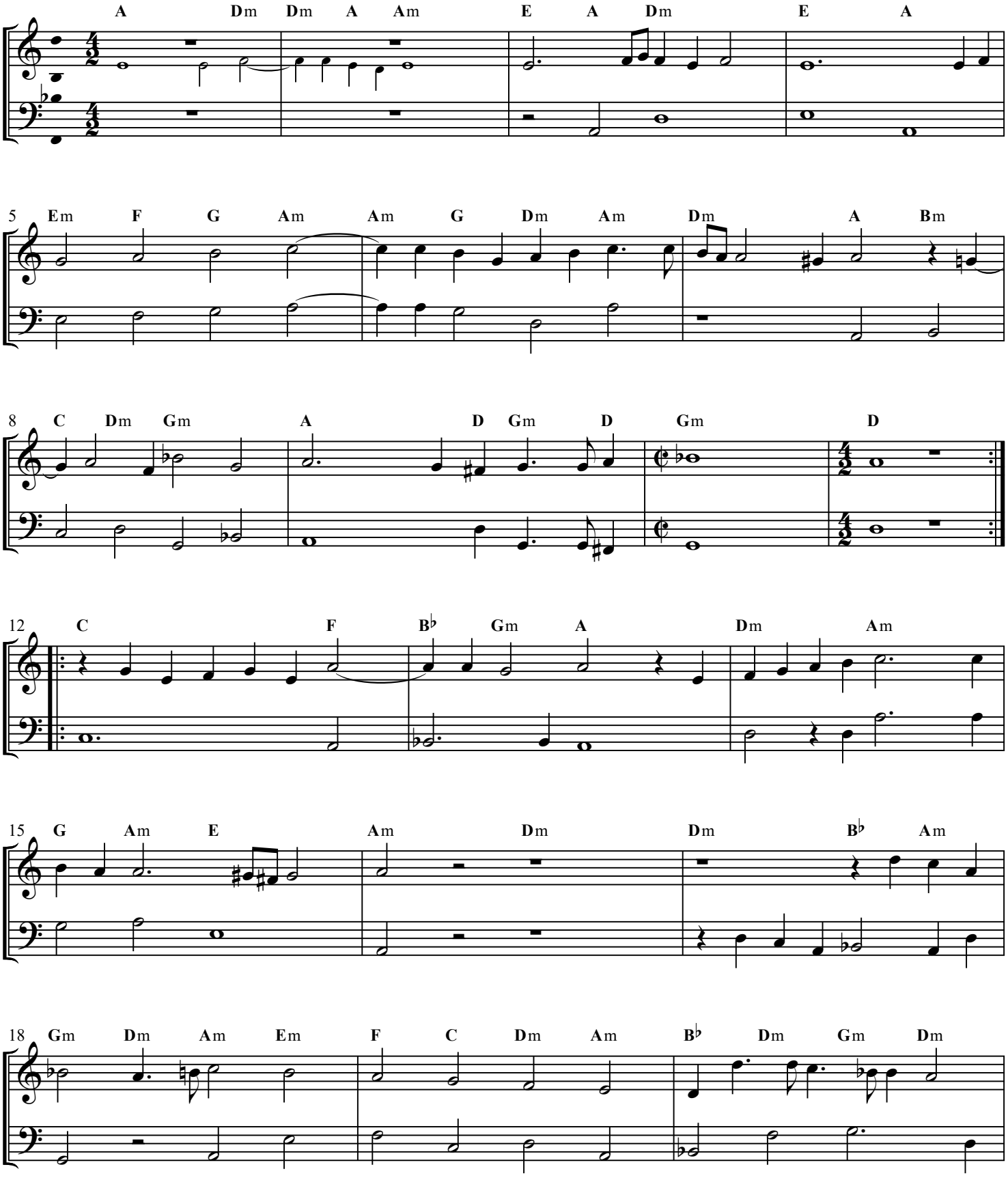


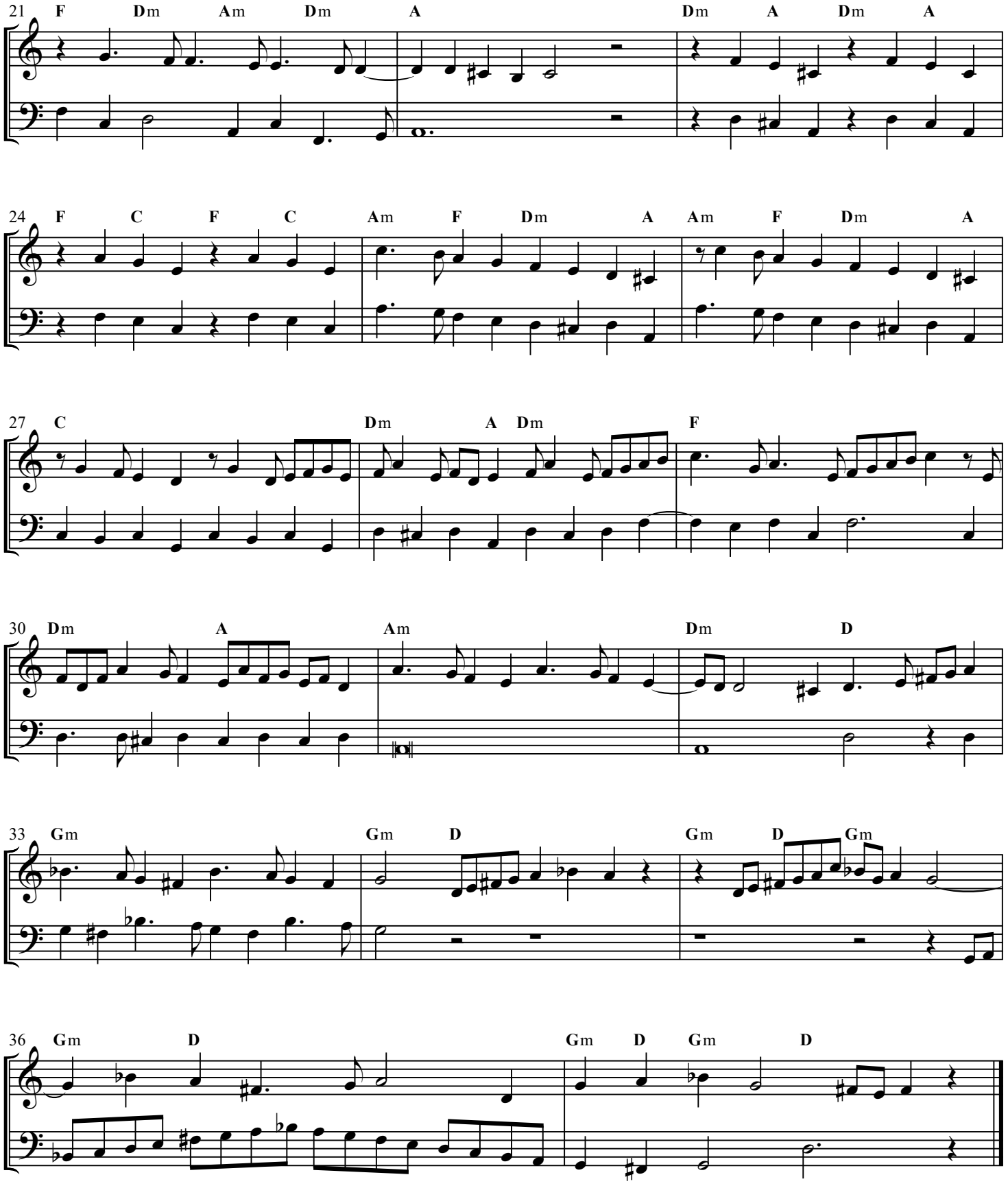
other lines on following pages

Semper Dowland semper dolens

John Dowland (1563-1626)
Lacrimae, or Seaven teares, 1605

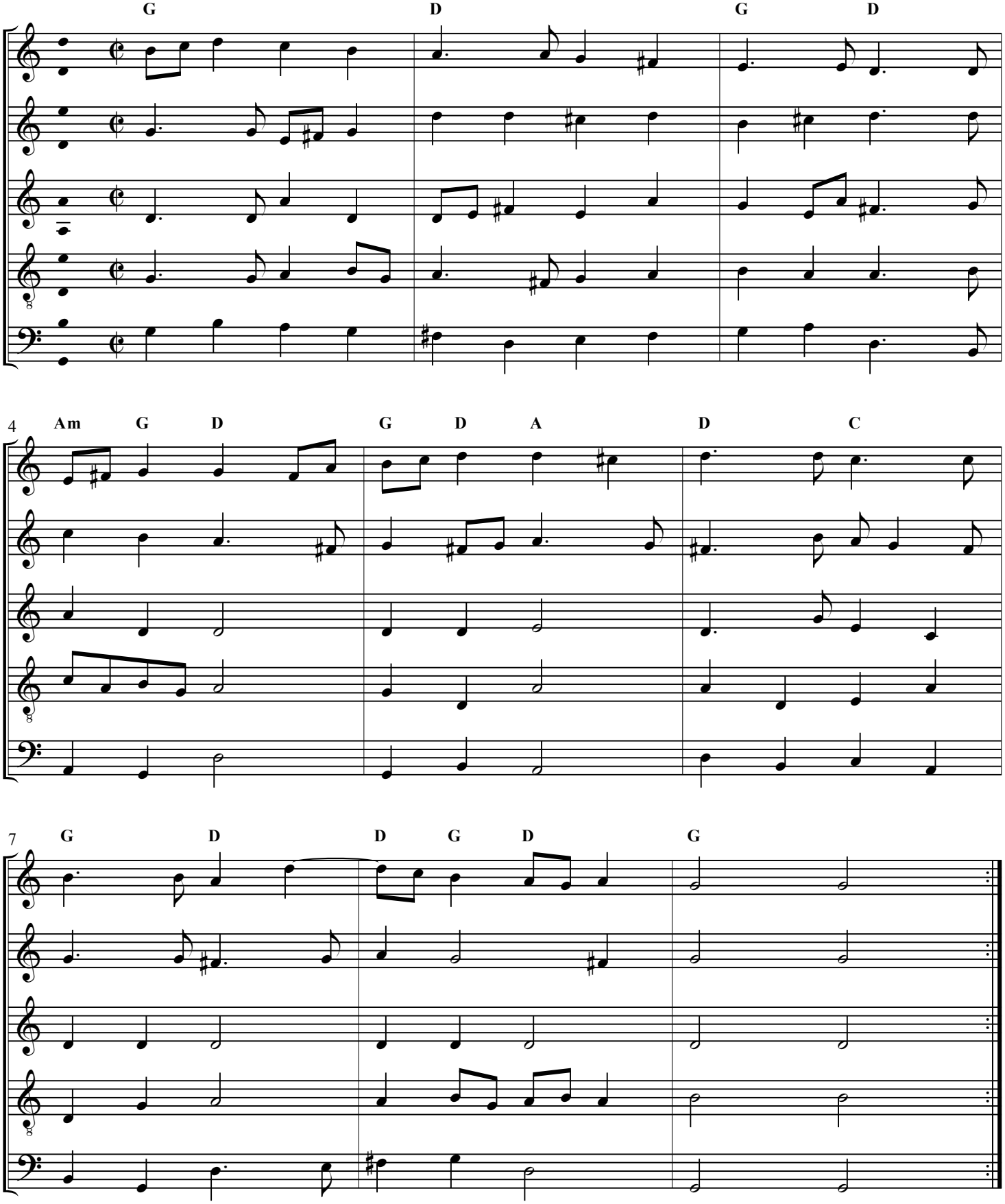
lines 1 and 5 of 5

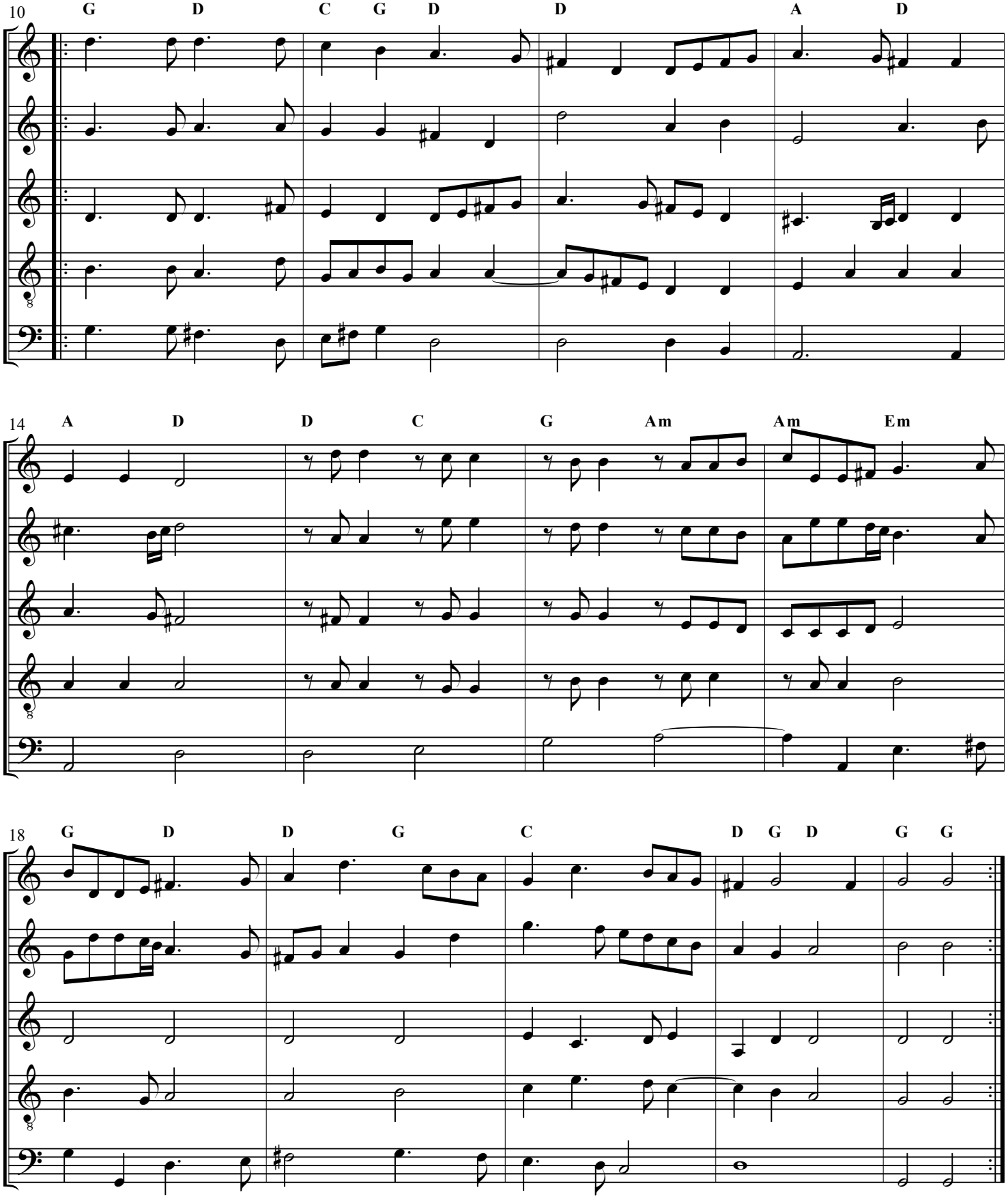



21 F Dm Am Dm A Dm A Dm A
24 F C F C Am F Dm A Am F Dm A
27 C Dm A Dm F
30 Dm A Am Dm D
33 Gm Gm D Gm D Gm
36 Gm D Gm D Gm D

Shock.a.torum Cormacke

William Brade (1560-1630)
Newe auserlesene Branden..., 1617

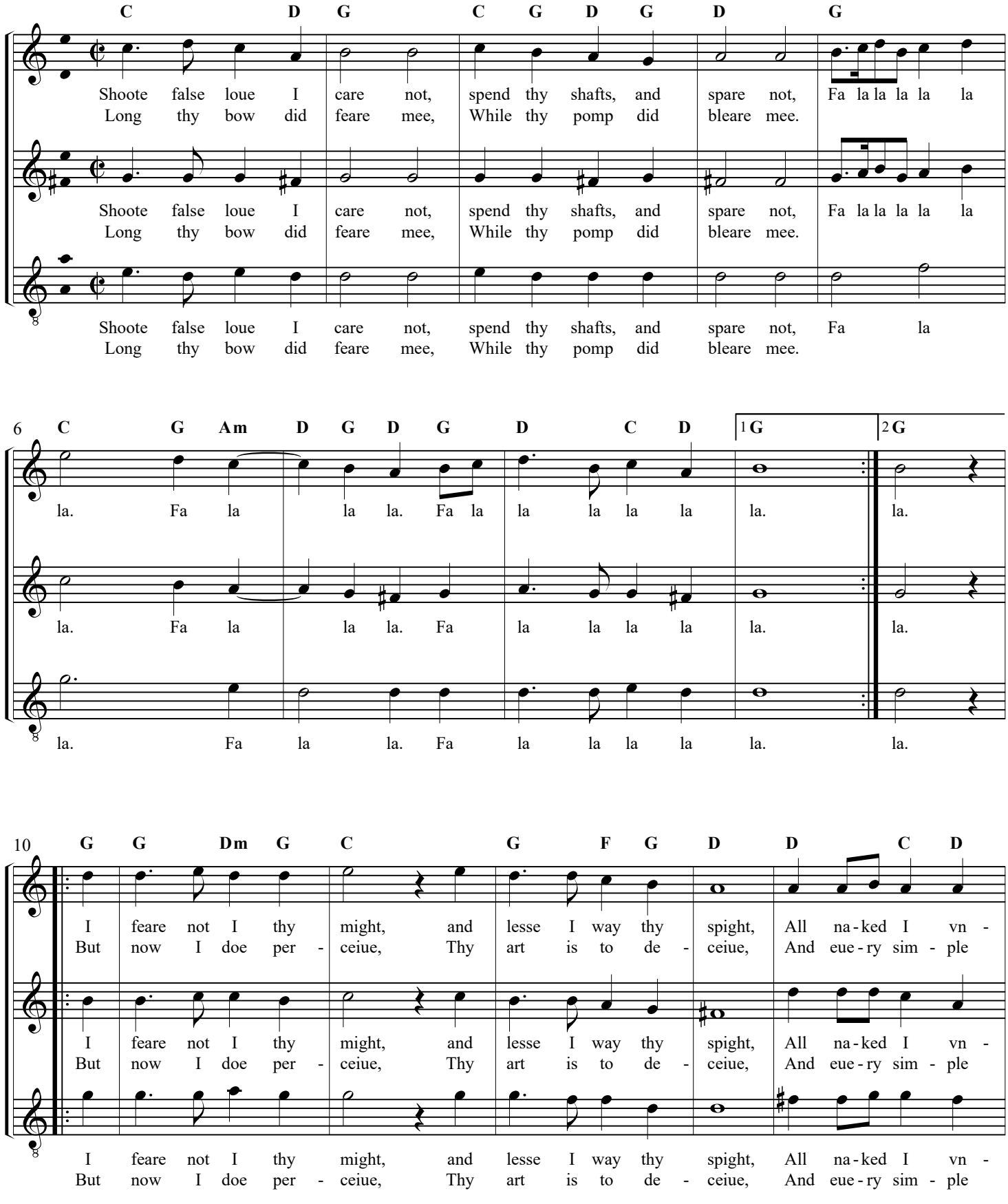


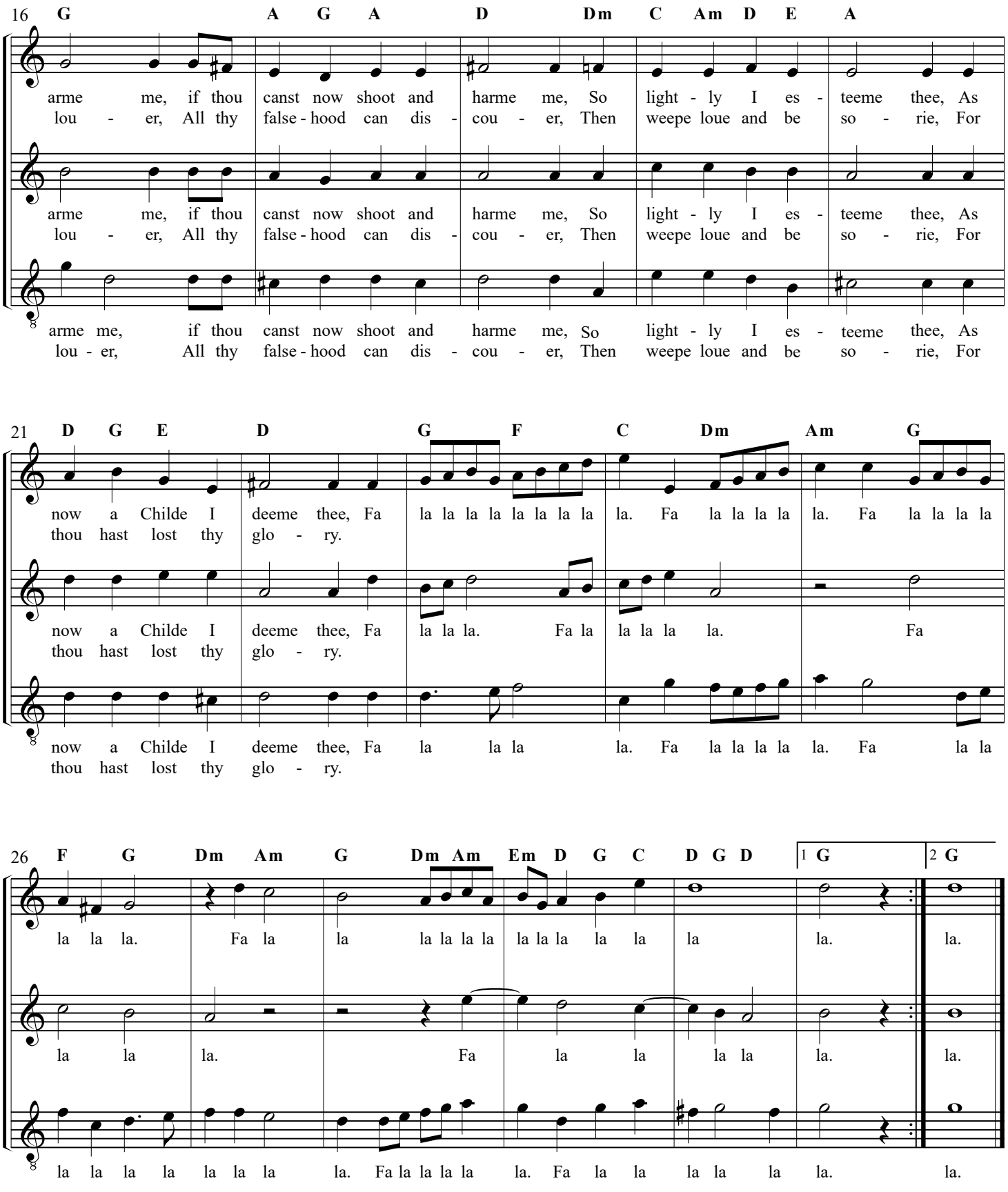

10
G D C G D D A D
14
A D D C G Am Am Em
18
G D D G C D G D G G

Shoote false loue I care not

Thomas Morley (1558-1603)
The first booke of balletts to five voyces, 1595

top 3 lines of 5



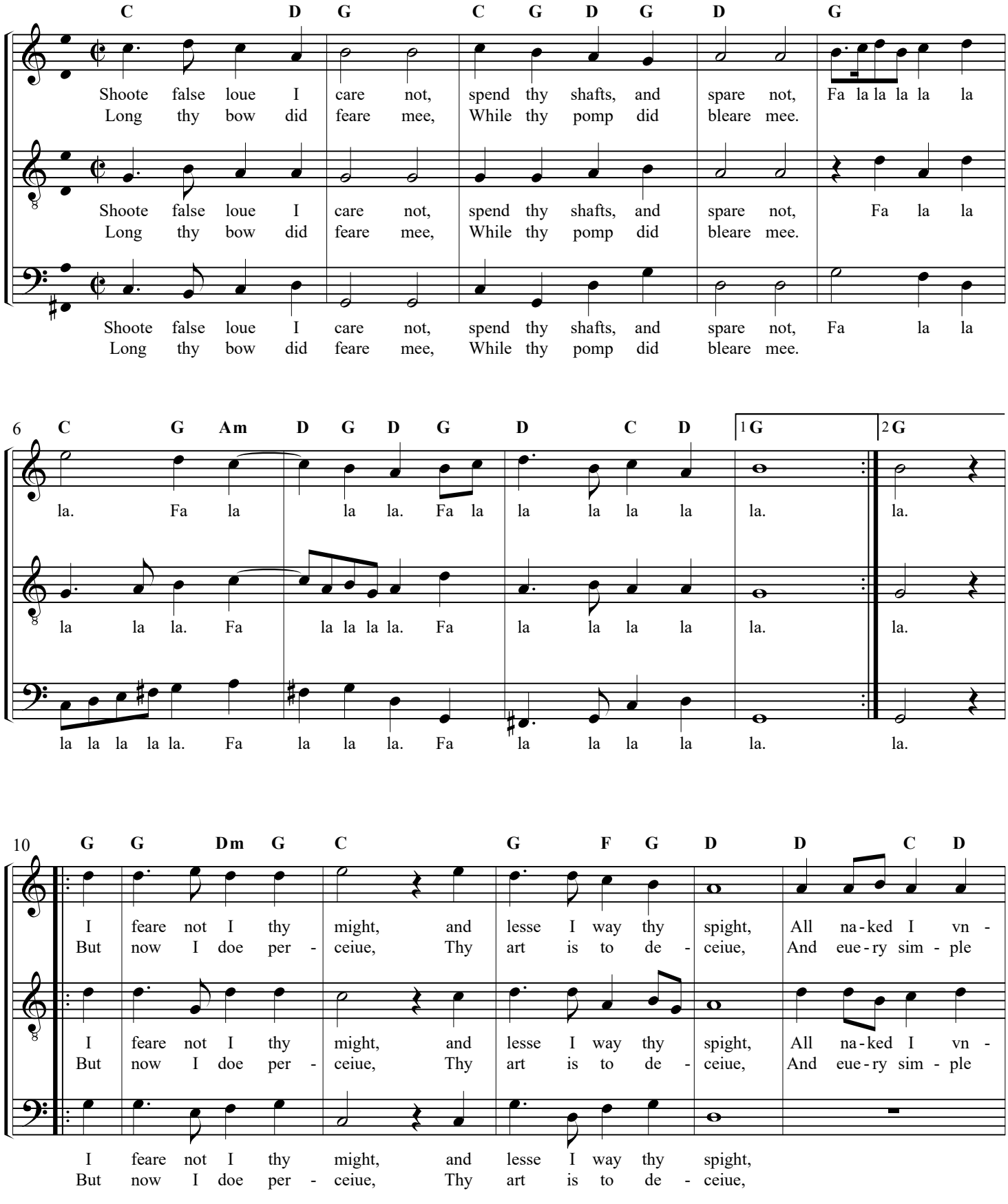


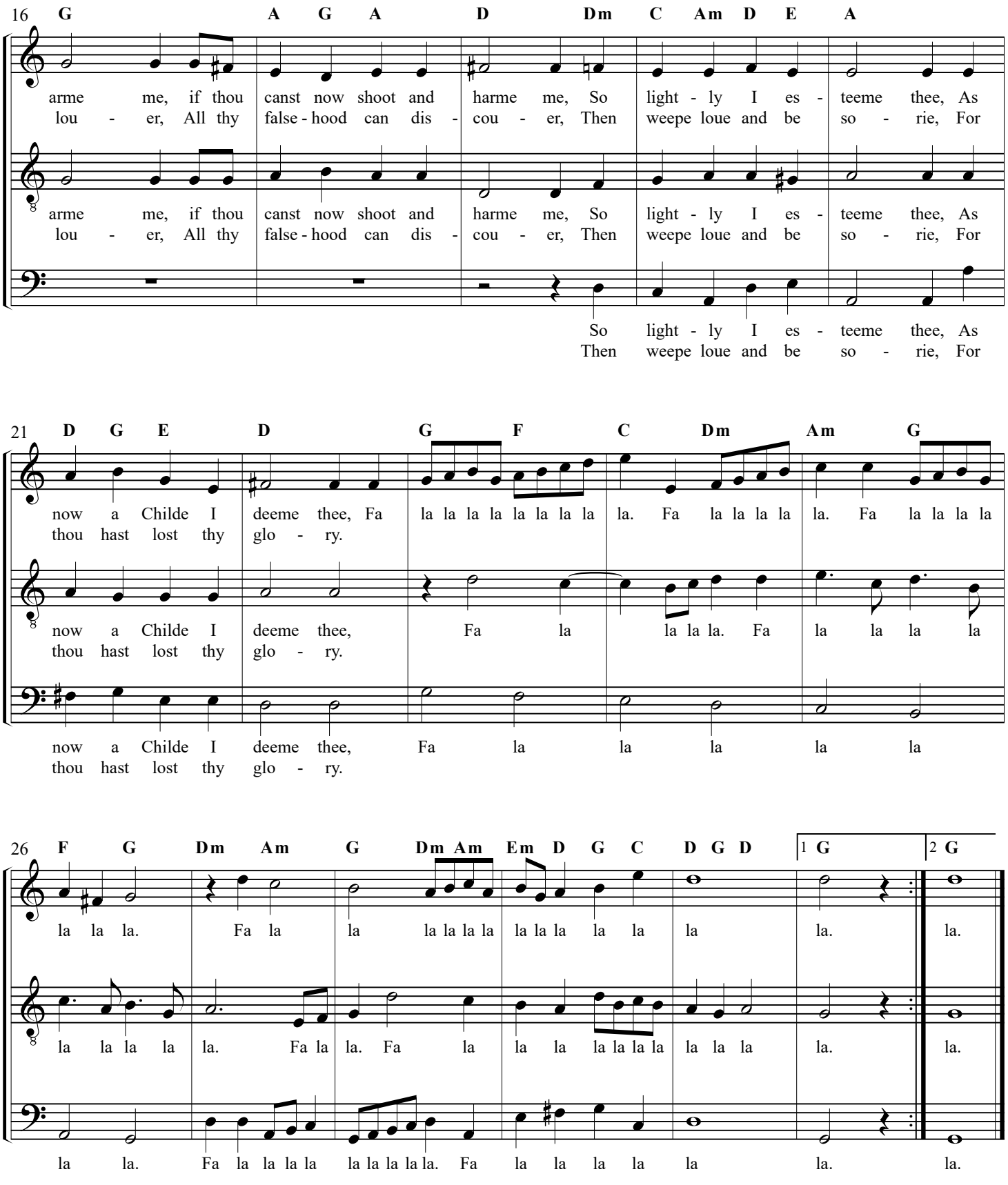
other lines on following pages

Shoote false loue I care not

Thomas Morley (1558-1603)
The first booke of balletts to five voyces, 1595

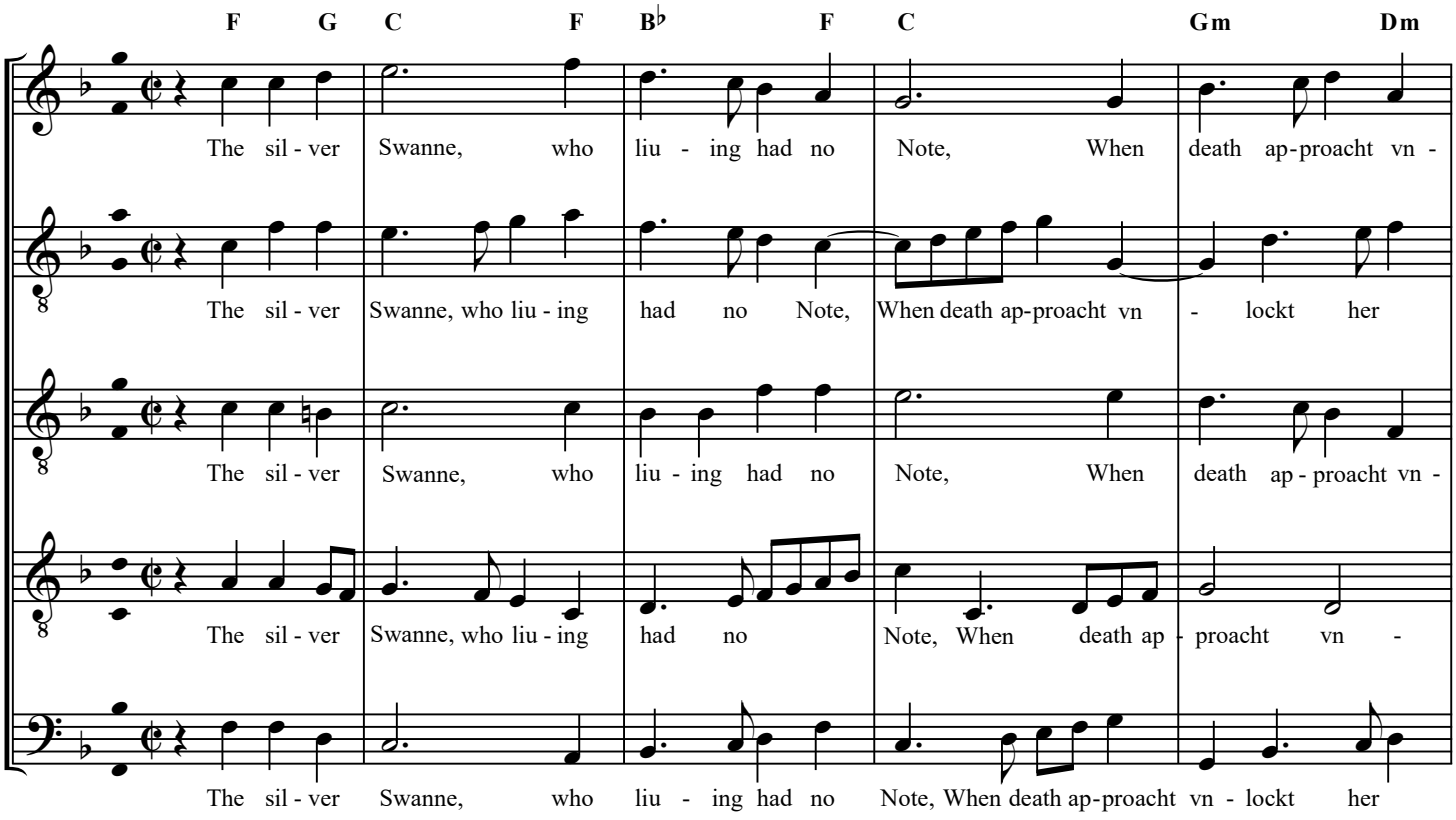
lines 1, 4 and 5 of 5

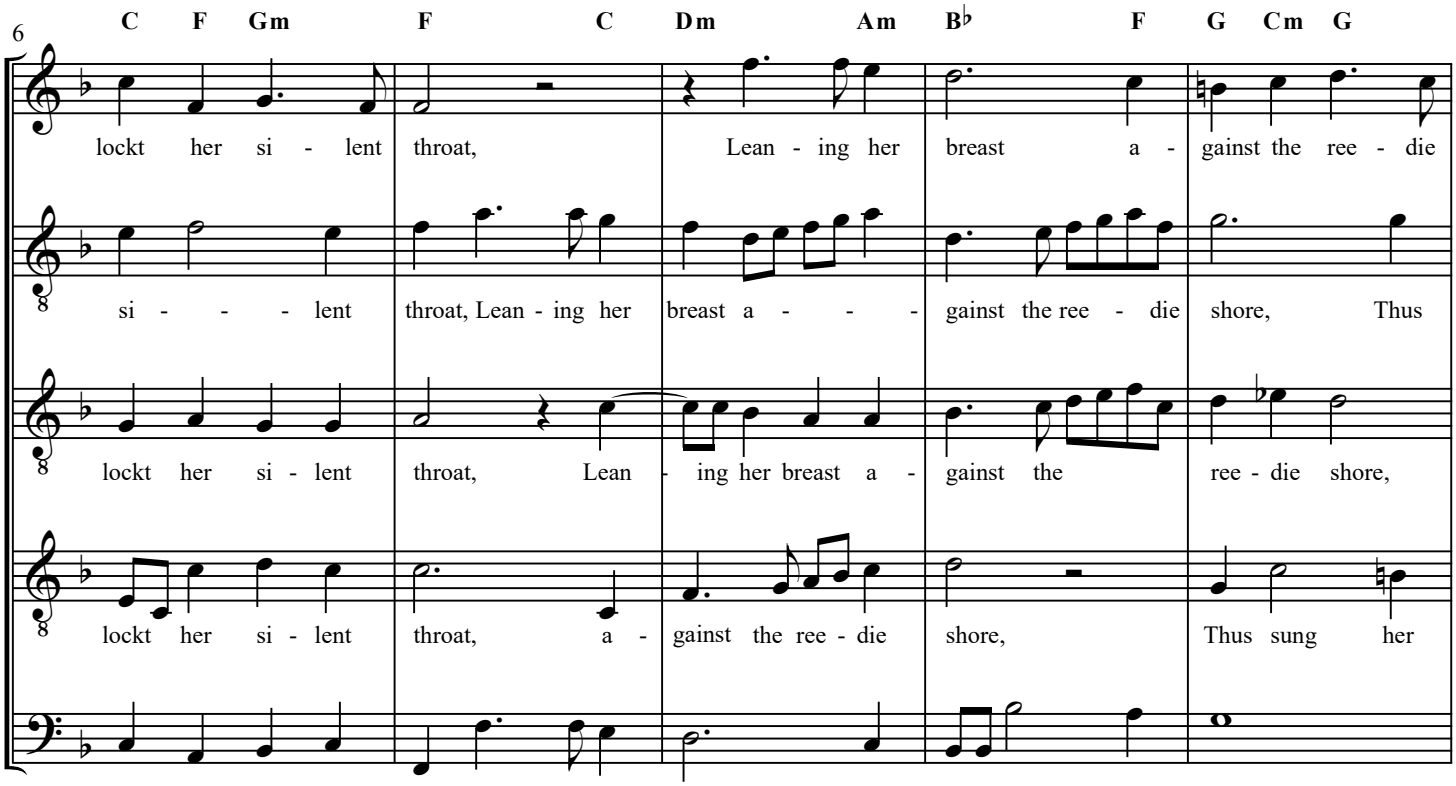


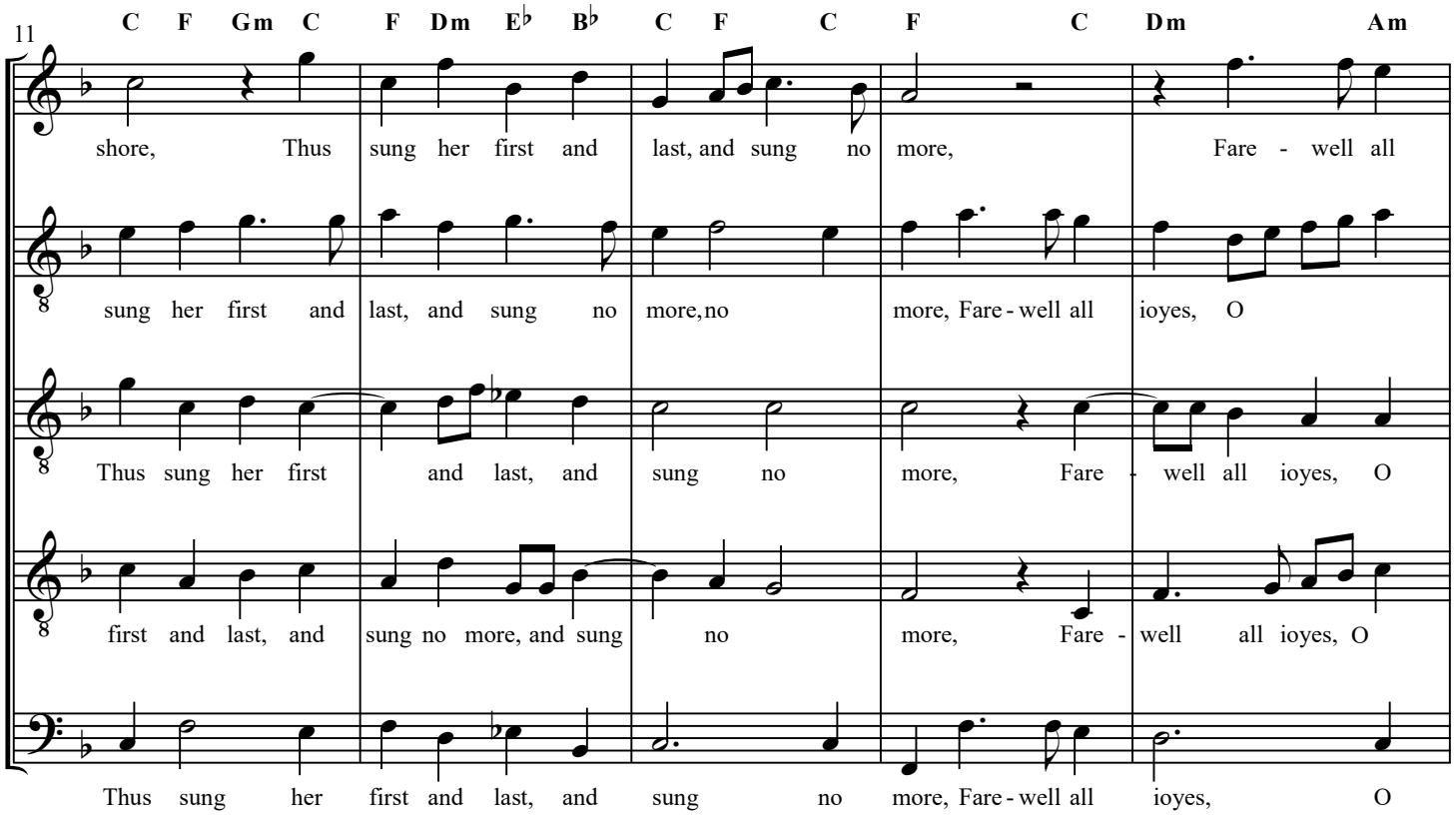

16 G A G A D Dm C Am D E A
arme me, if thou canst now shoot and harme me, So light - ly I es - teeme thee, As
lou - er, All thy false - hood can dis - cou - er, Then weepe loue and be so - rie, For
So light - ly I es - teeme thee, As
Then weepe loue and be so - rie, For
21 D G E D G F C Dm Am G
now a Childe I deeme thee, Fa la la la la la la la la. Fa la la la la. Fa la la la la
thou hast lost thy glo - ry.
now a Childe I deeme thee, Fa la la la la. Fa la la la la
thou hast lost thy glo - ry.
now a Childe I deeme thee, Fa la la la la la
thou hast lost thy glo - ry.
26 F G Dm Am G Dm Am Em D G C D G D 1 G 2 G
la la la. Fa la la la la la la la la la la la. la.
la la la la la. Fa la la. Fa la la la la la la la la la. la.
la la. Fa la la la la la la la la la. Fa la la la la la. la.

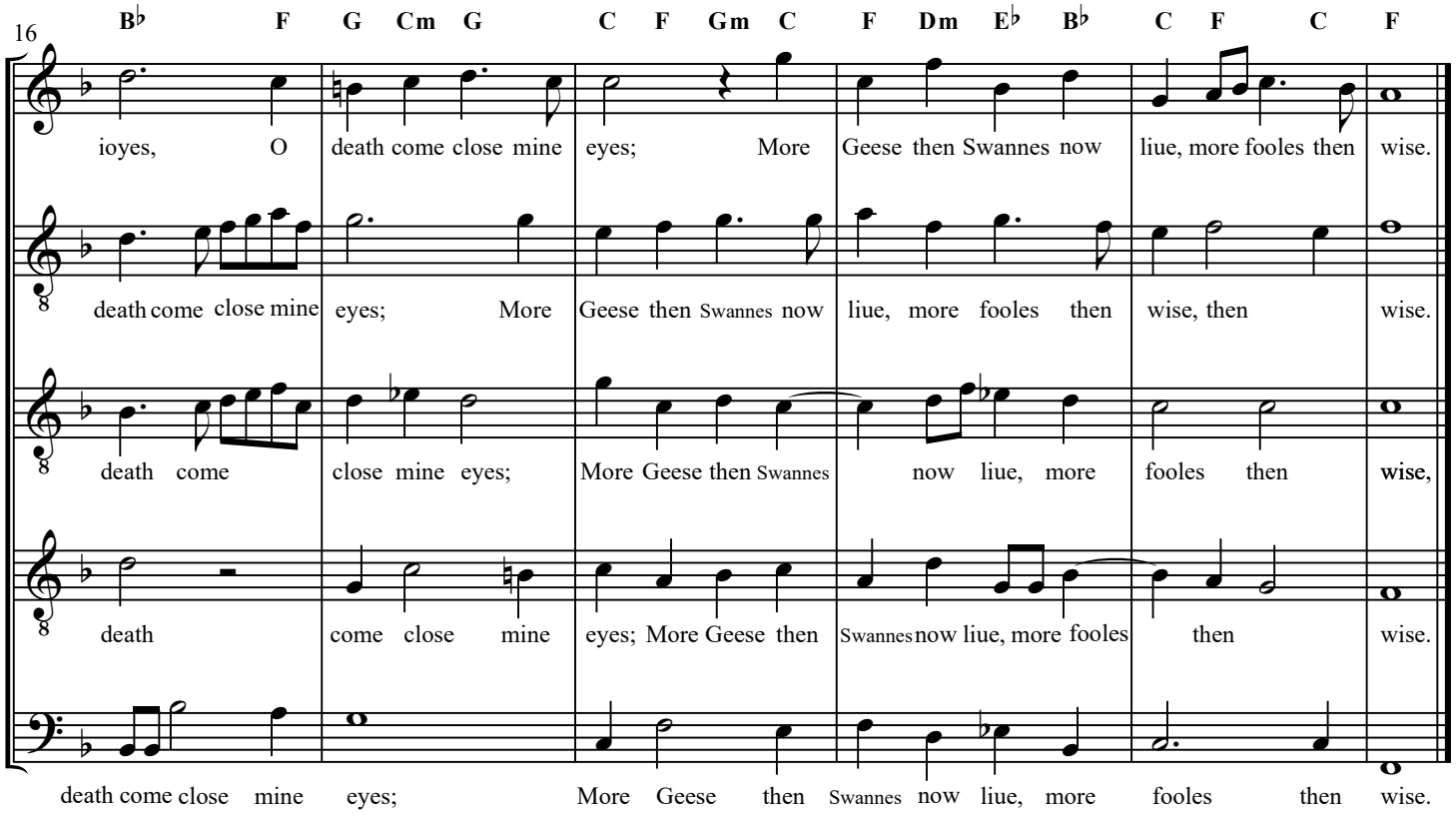
The silver Swanne

Orlando Gibbons (1583-1625)
The First Set of Madrigals and Mottets of 5. Parts, 1612





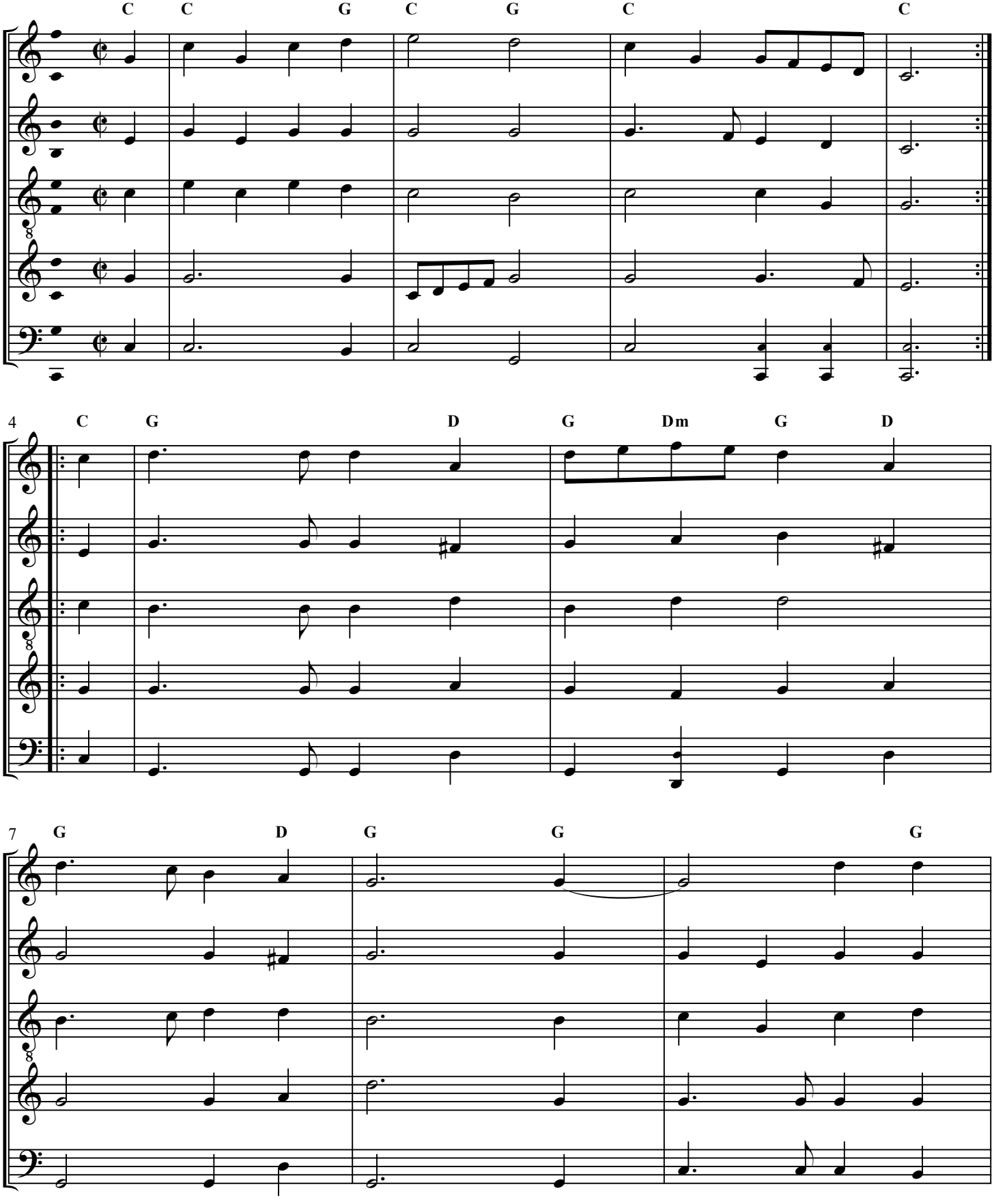

11
C F Gm C F Dm E♭ B♭ C F C F C Dm Am
shore, Thus sung her first and last, and sung no more, Fare - well all
sung her first and last, and sung no more, no more, Fare - well all ioyes, O
Thus sung her first and last, and sung no more, Fare - well all ioyes, O
first and last, and sung no more, and sung no more, Fare - well all ioyes, O
Thus sung her first and last, and sung no more, Fare - well all ioyes, O

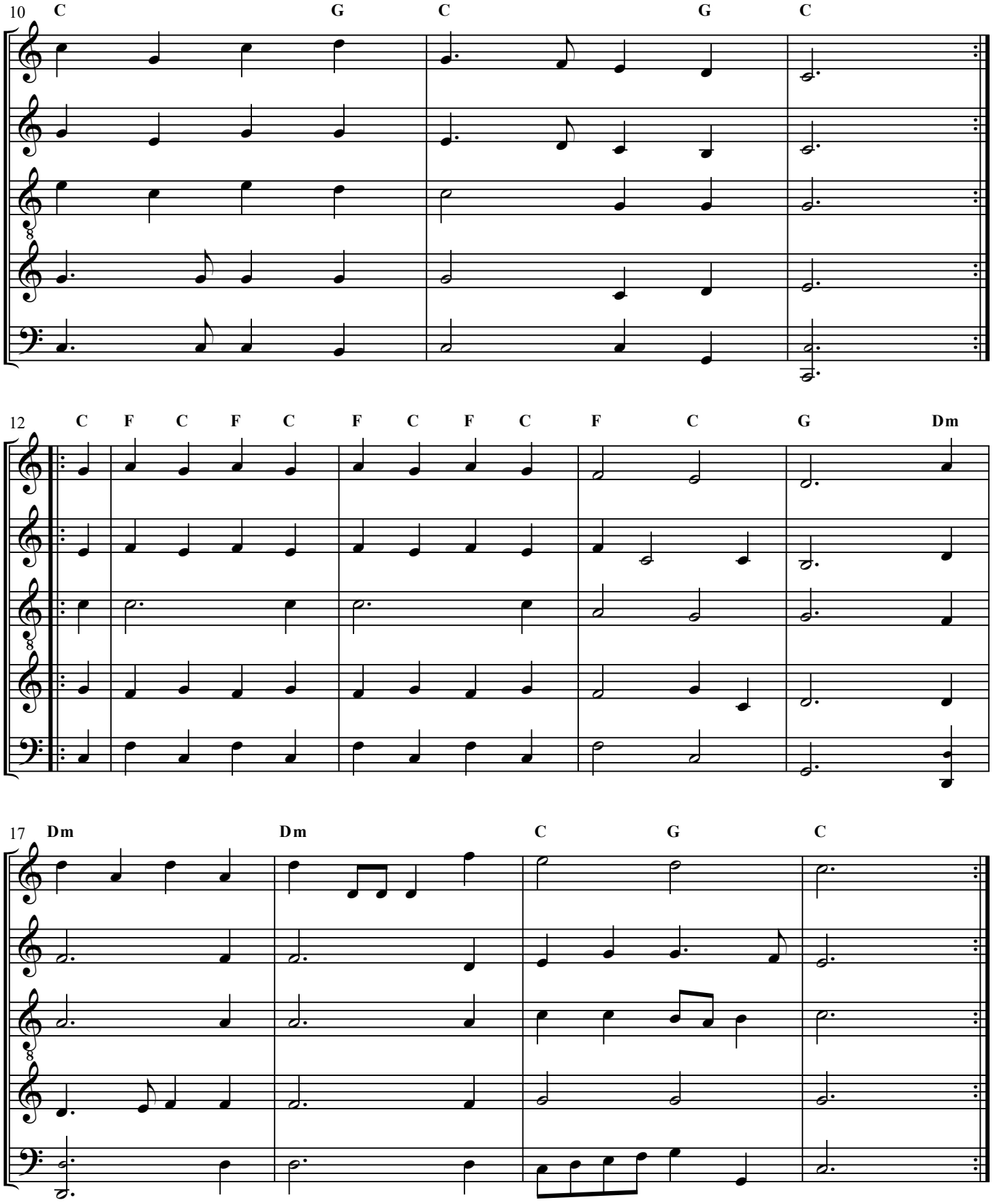

16
B♭ F G Cm G C F Gm C F Dm E♭ B♭ C F C F
ioyes, O death come close mine eyes; More Geese then Swannes now liue, more fooles then wise.
death come close mine eyes; More Geese then Swannes now liue, more fooles then wise, then wise.
death come close mine eyes; More Geese then Swannes now liue, more fooles then wise,
death come close mine eyes; More Geese then Swannes now liue, more fooles then wise.
death come close mine eyes; More Geese then Swannes now liue, more fooles then wise.

Sir Eduward Nouwels delight

Tantz LXXIIII

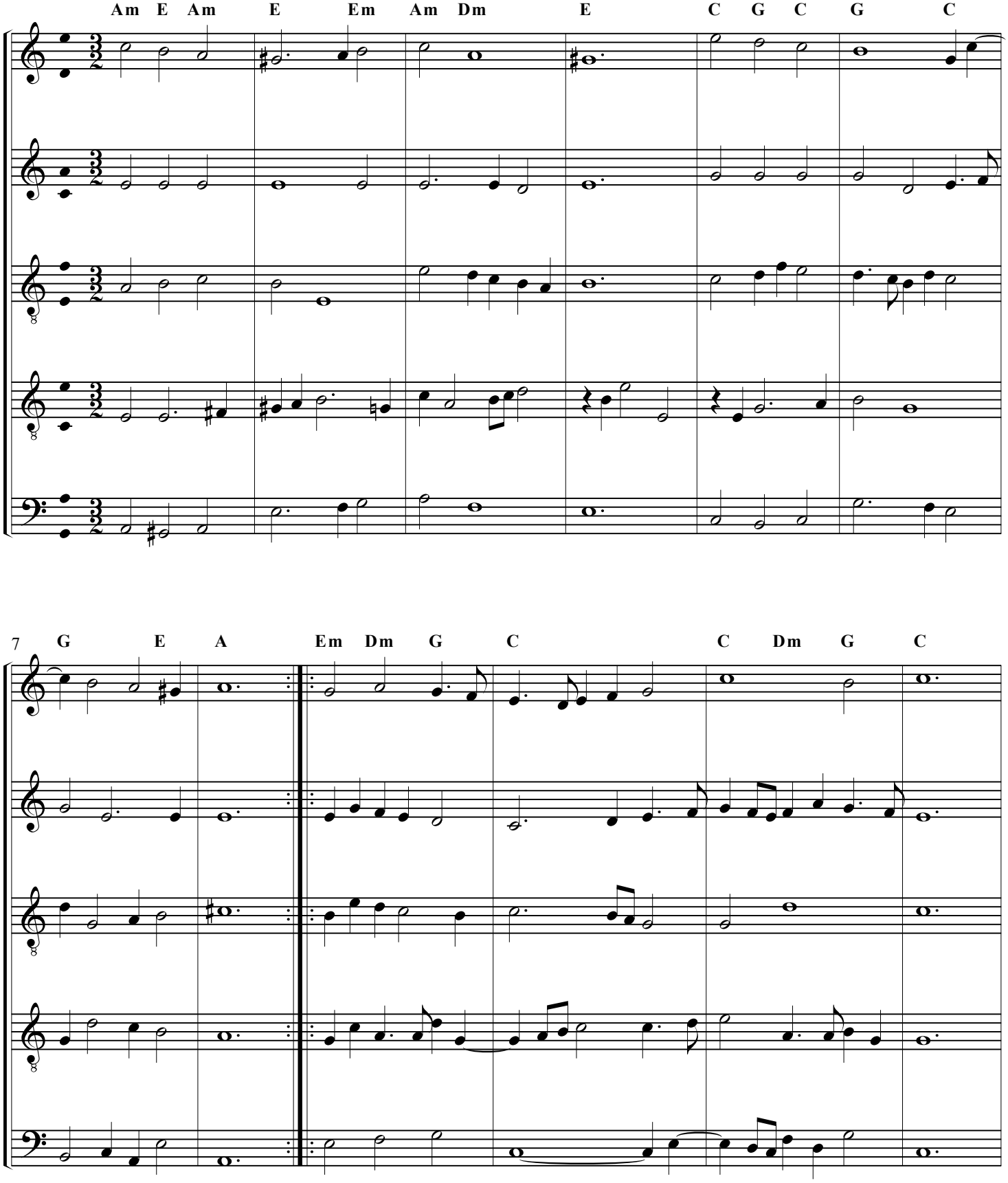
setting by Valentin Haussmann (1565-1614), *Rest von Polnischen und andern Tänzen*, 1603

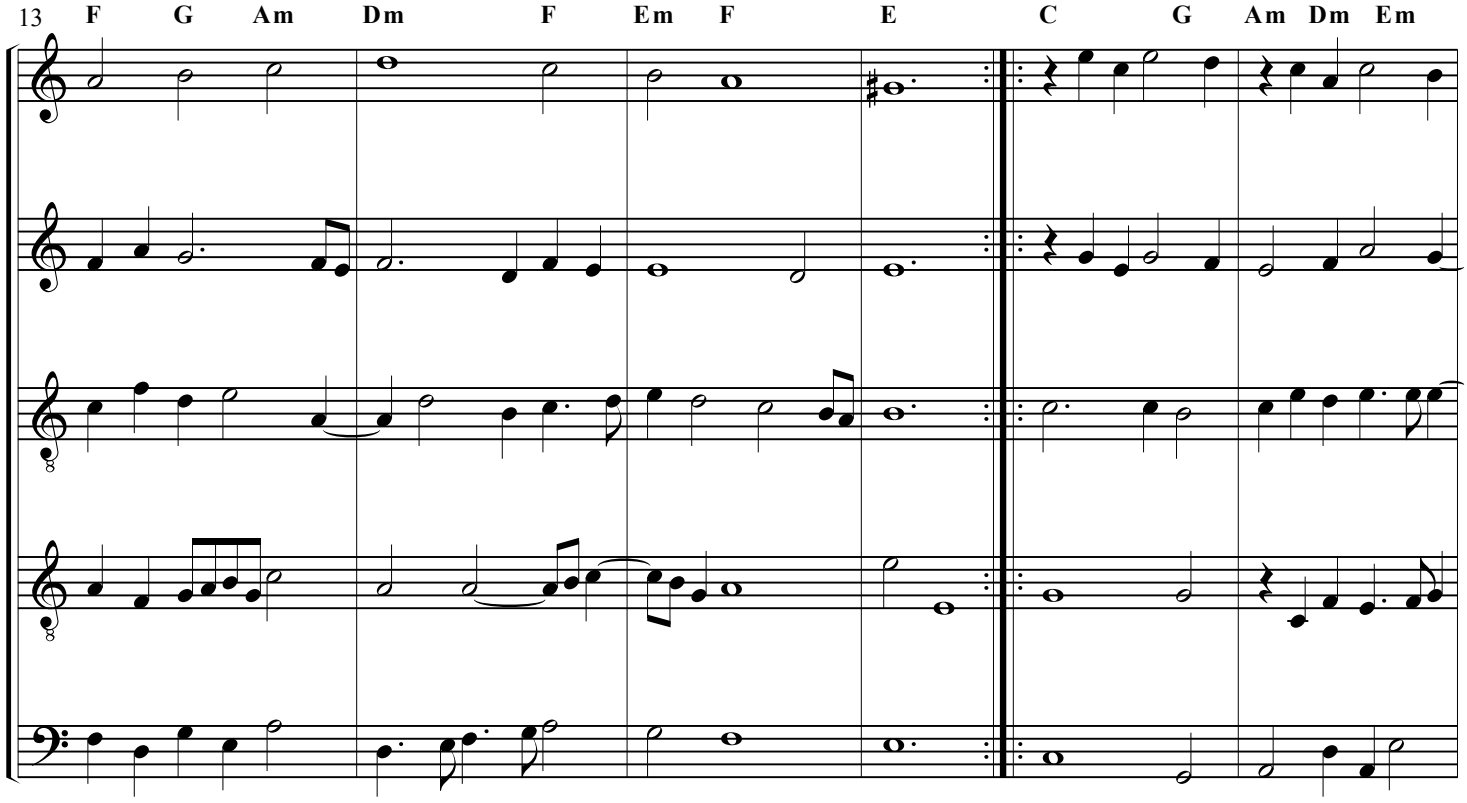


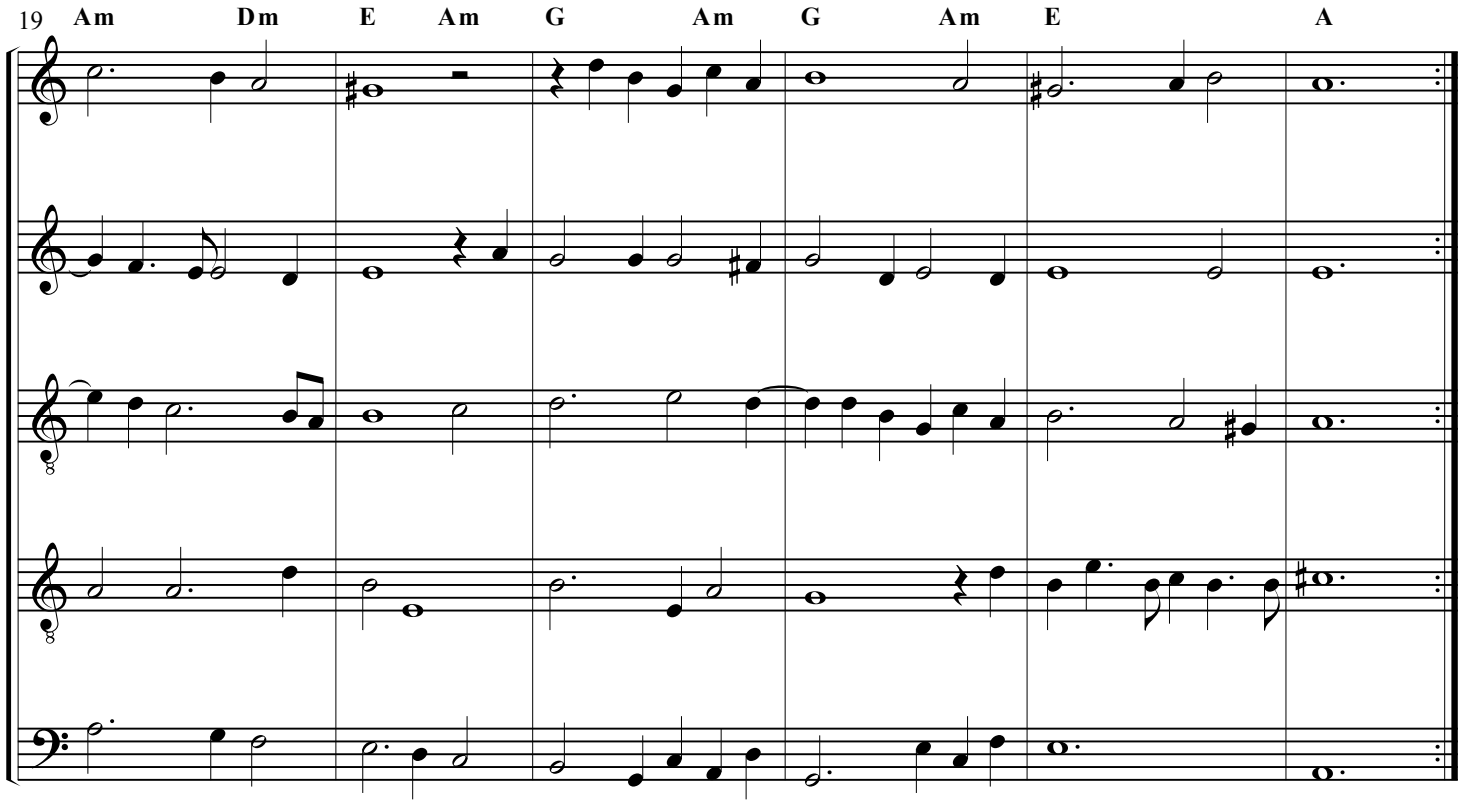

10
C
G
C
G
C
12
C
F
C
F
C
F
C
F
C
F
C
G
Dm
17
Dm
Dm
C
G
C

Sir John Souch his Galiard

John Dowland (1563-1626)
Lacrimae, or Seaven teares, 1605

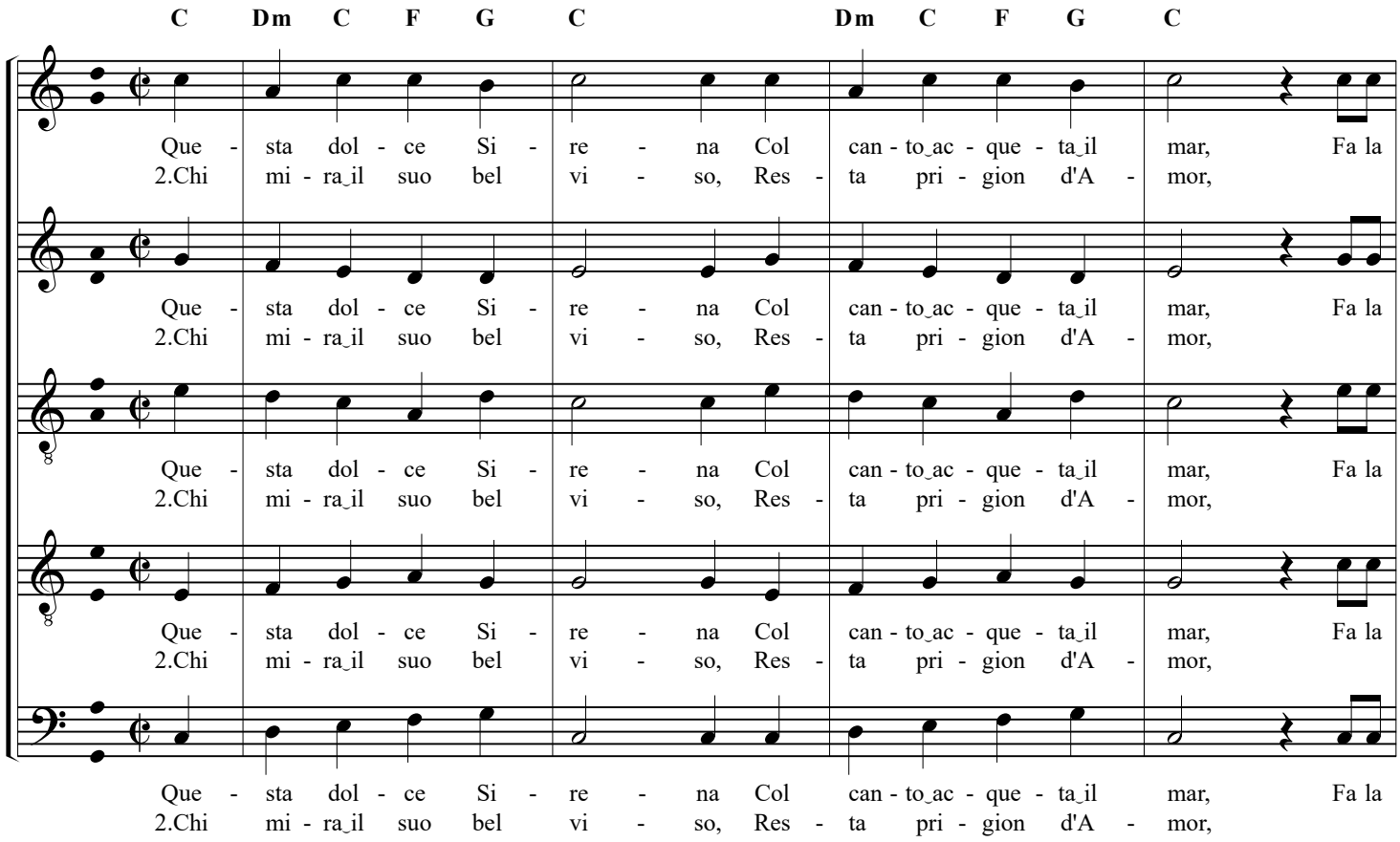


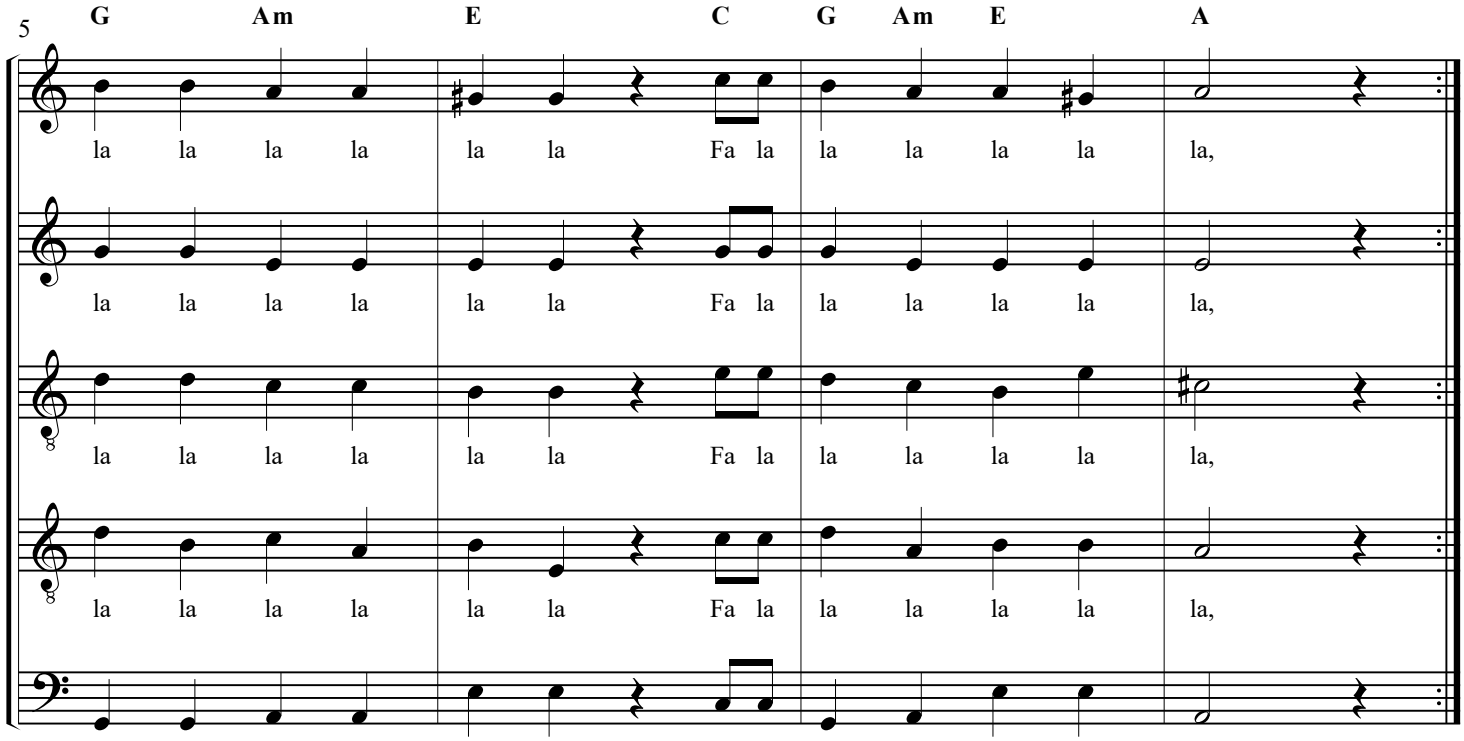

13
F G Am Dm F Em F E C G Am Dm Em


19
Am Dm E Am G Am G Am E A

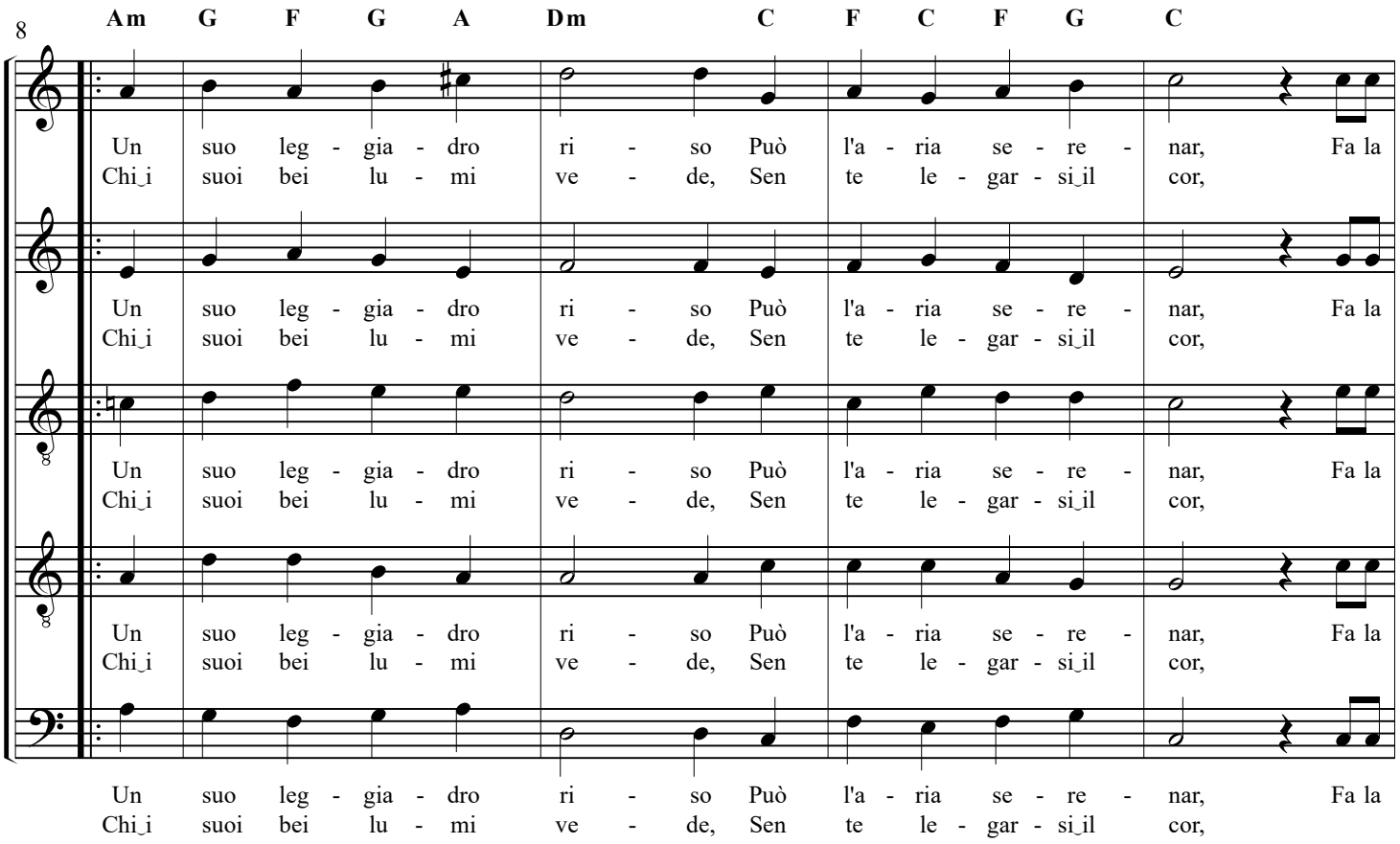
La Sirena
The Mermaid

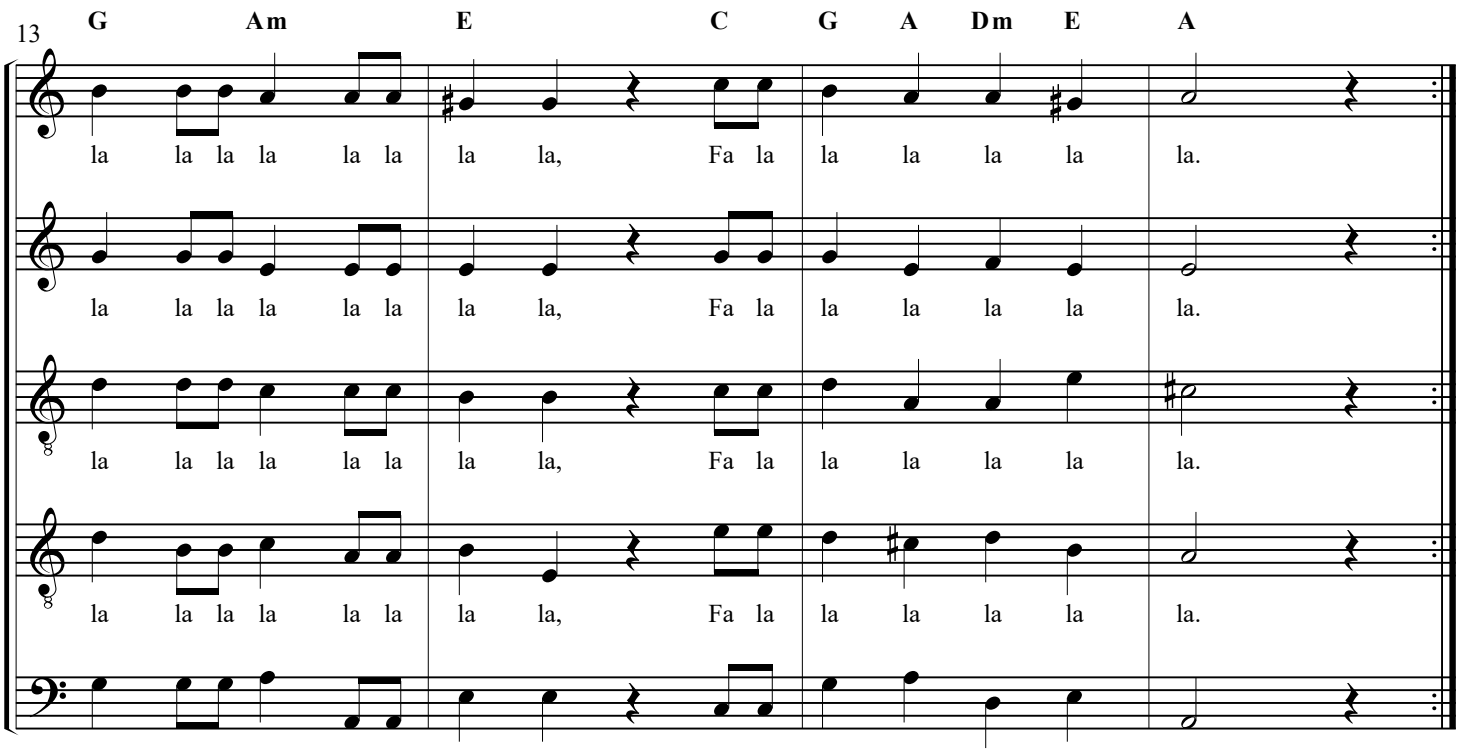
Giovanni Giacomo Gastoldi (c. 1554-1609)
Balletti a cinque voci, 1591





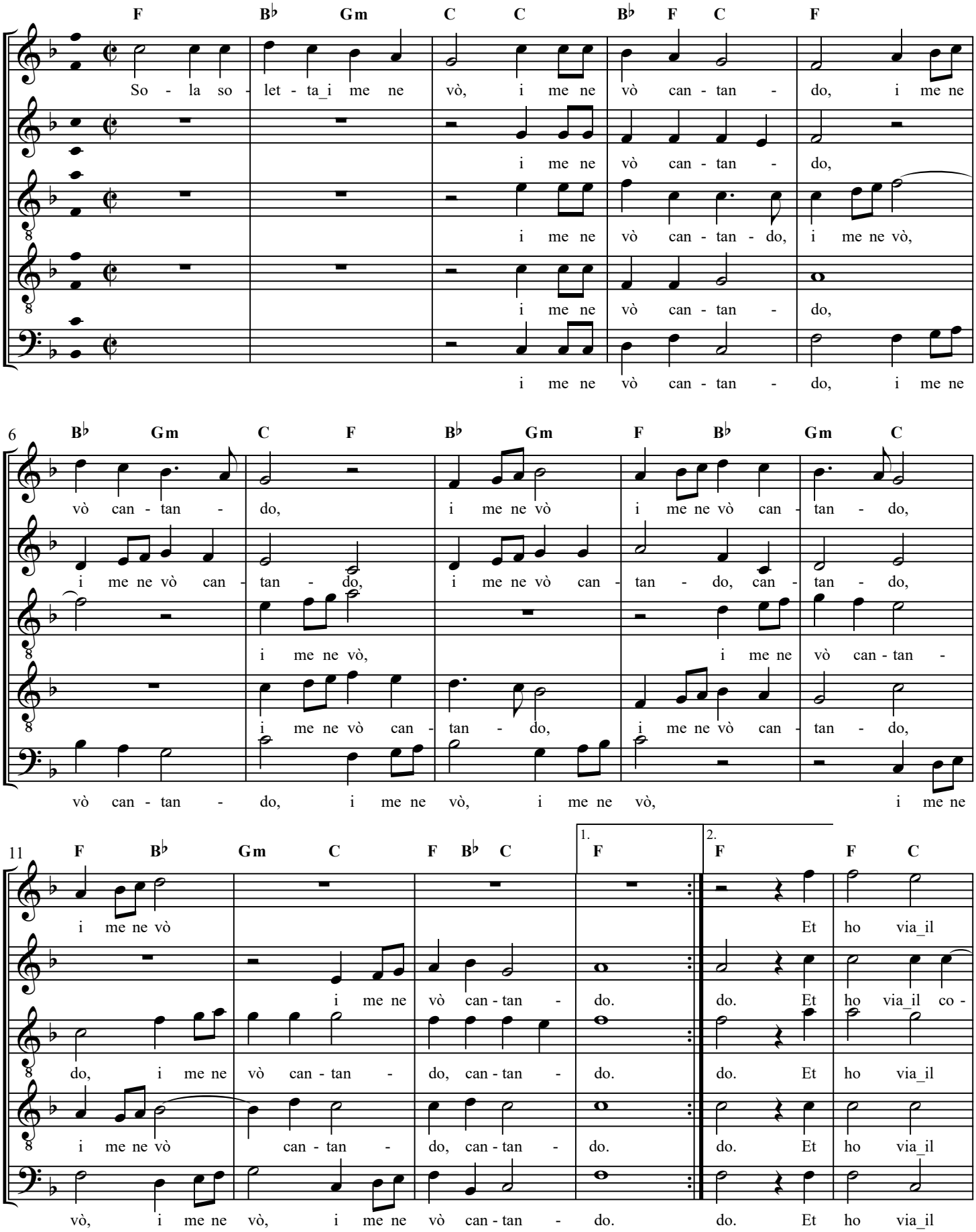
originally a fourth higher

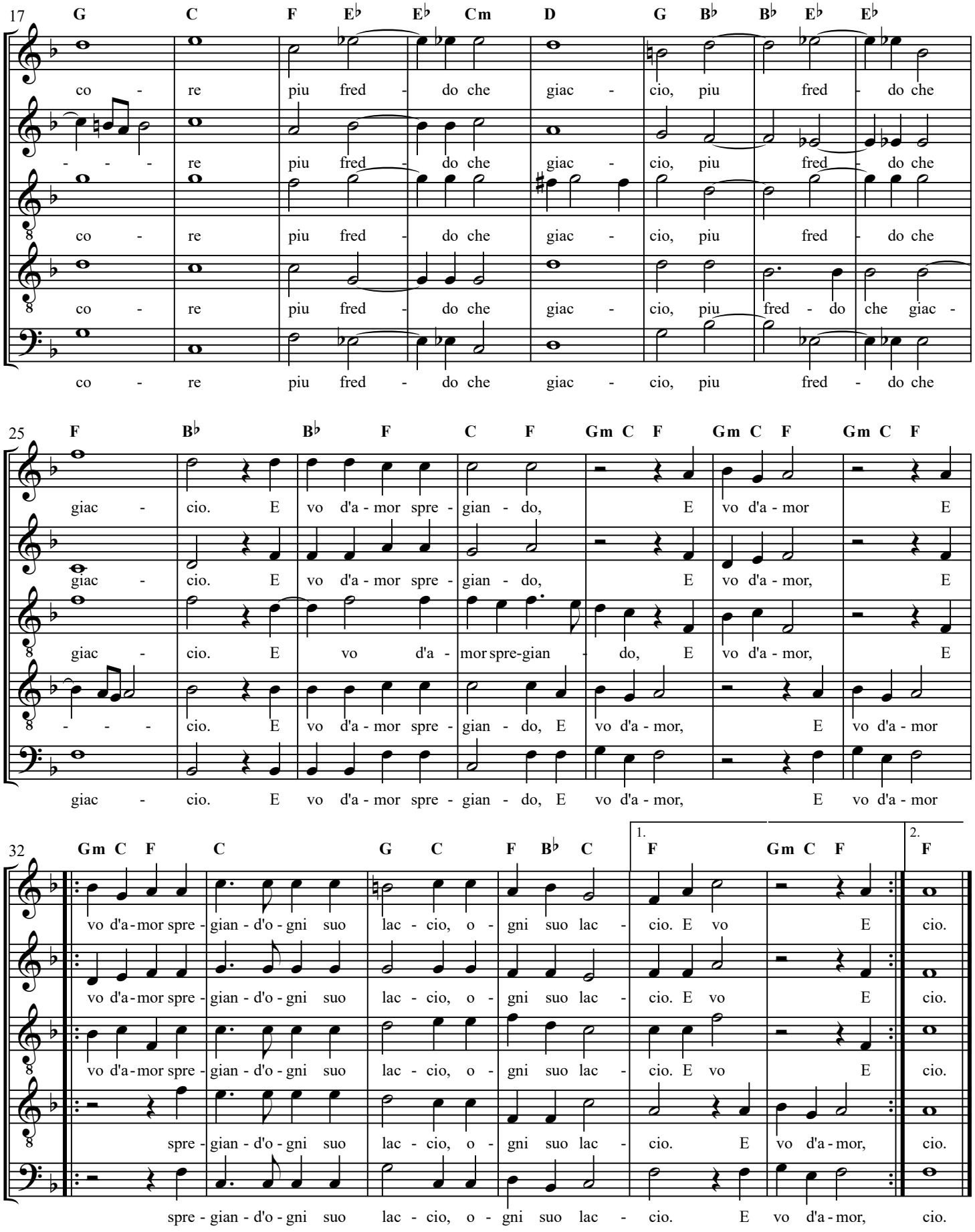

8
Am G F G A Dm C F C F G C
Un suo leg - gia - dro ri - so Può l'a - ria se - re - nar, Fa la
Chi_i suoi bei lu - mi ve - de, Sen te le - gar - si_il cor,


13
G Am E C G A Dm E A
la la la la la la la la, Fa la la la la la.

Sola soletta

Girolamo Conversi (fl.1571-1575)
Il Primo Libro delle canzoni a cinque voci, 1575

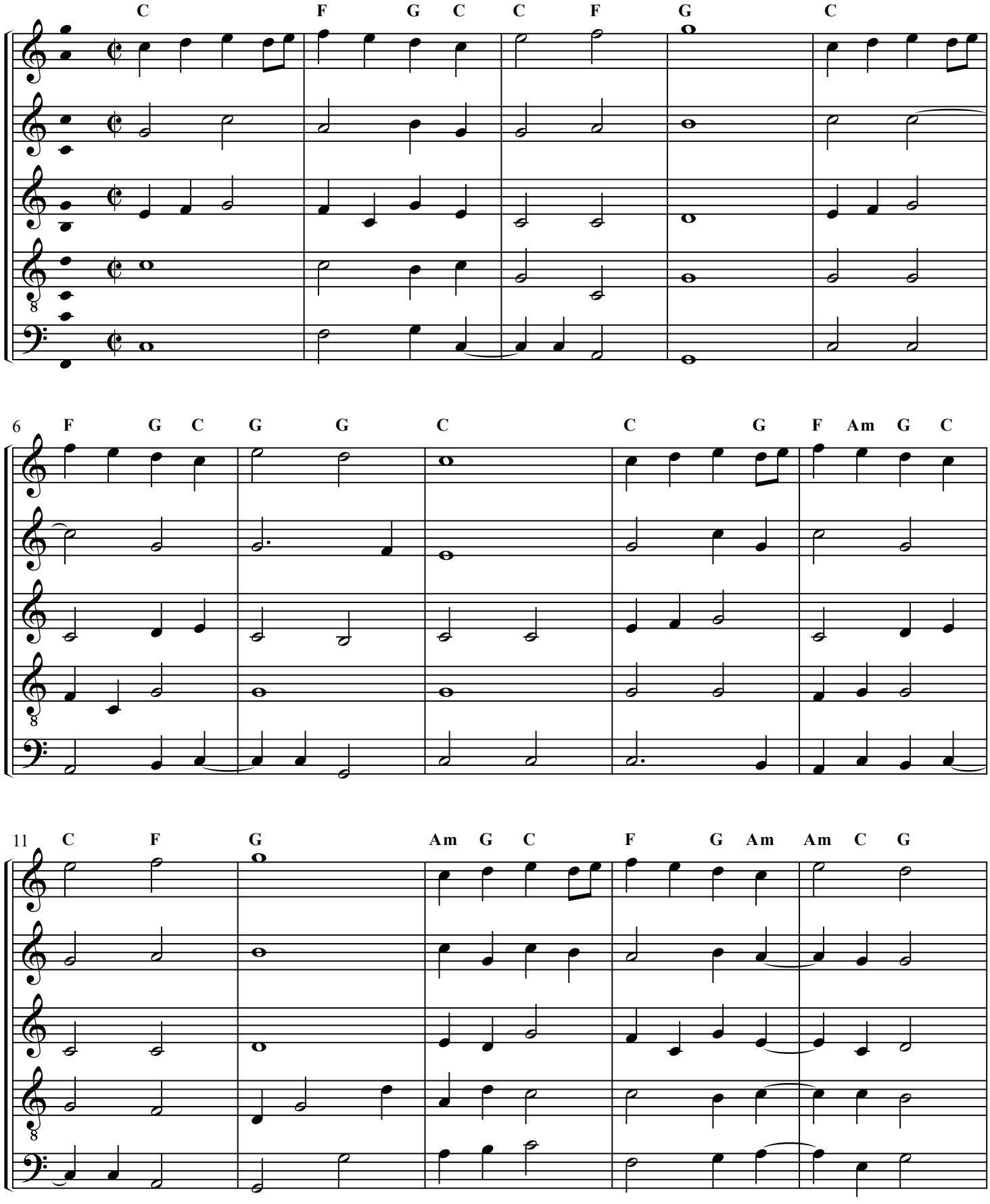


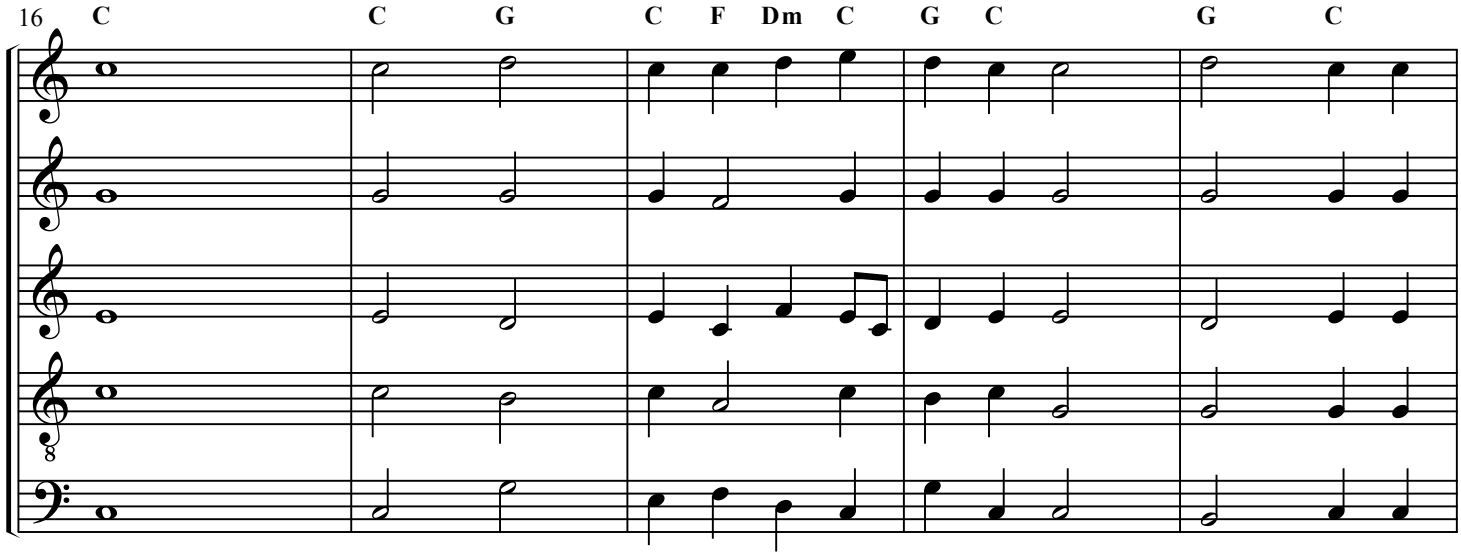

17
G C F E♭ E♭ Cm D G B♭ B♭ E♭ E♭
co - re piu fred - do che giac - cio, piu fred - do che
co - re piu fred - do che giac - cio, piu fred - do che
co - re piu fred - do che giac - cio, piu fred - do che
co - re piu fred - do che giac - cio, piu fred - do che giac -
co - re piu fred - do che giac - cio, piu fred - do che
25
F B♭ B♭ F C F Gm C F Gm C F Gm C F
giac - cio. E vo d'a - mor spre - gian - do, E vo d'a - mor E
giac - cio. E vo d'a - mor spre - gian - do, E vo d'a - mor, E
giac - cio. E vo d'a - mor spre-gian - do, E vo d'a - mor, E
cio. E vo d'a - mor spre - gian - do, E vo d'a - mor, E vo d'a - mor
giac - cio. E vo d'a - mor spre - gian - do, E vo d'a - mor, E vo d'a - mor
32
Gm C F C G C F B♭ C
1. F Gm C F
2. F
vo d'a - mor spre - gian - d'o - gni suo lac - cio, o - gni suo lac - cio. E vo E cio.
vo d'a - mor spre - gian - d'o - gni suo lac - cio, o - gni suo lac - cio. E vo E cio.
vo d'a - mor spre - gian - d'o - gni suo lac - cio, o - gni suo lac - cio. E vo E cio.
spre - gian - d'o - gni suo lac - cio, o - gni suo lac - cio. E vo d'a - mor, cio.
spre - gian - d'o - gni suo lac - cio, o - gni suo lac - cio. E vo d'a - mor, cio.

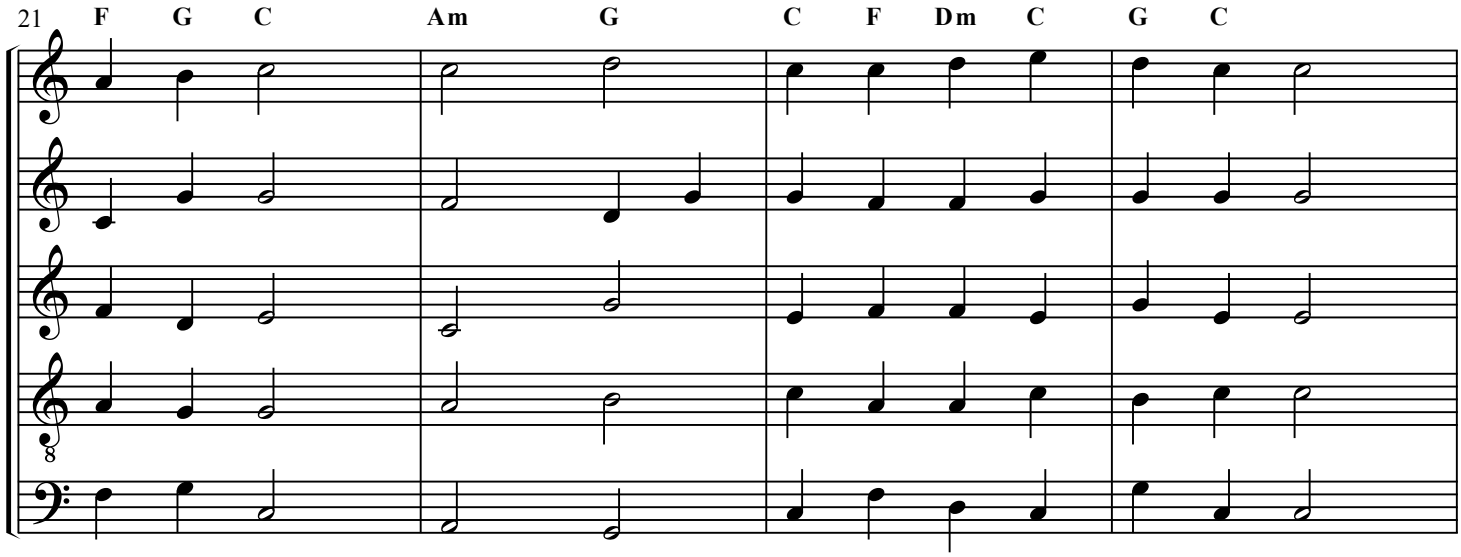
Volte

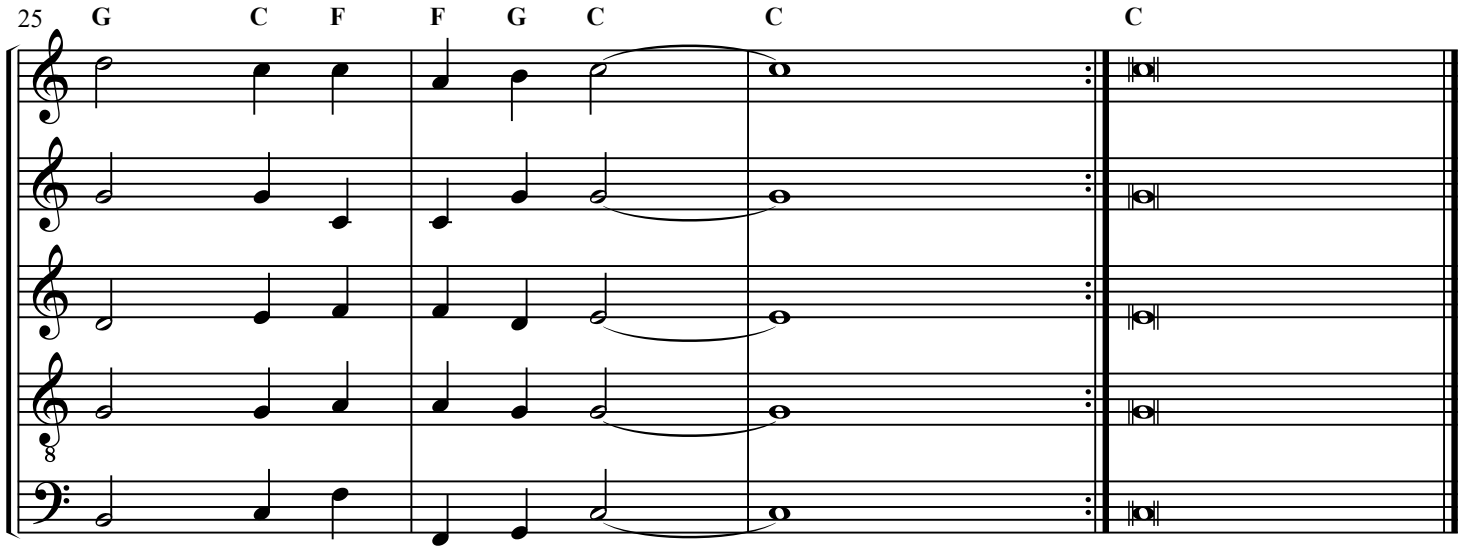
CCI

Michael Praetorius (c.1571-1621)
Terpsichore, 1612




16
C
C
G
C
F
Dm
C
G
C
G
C

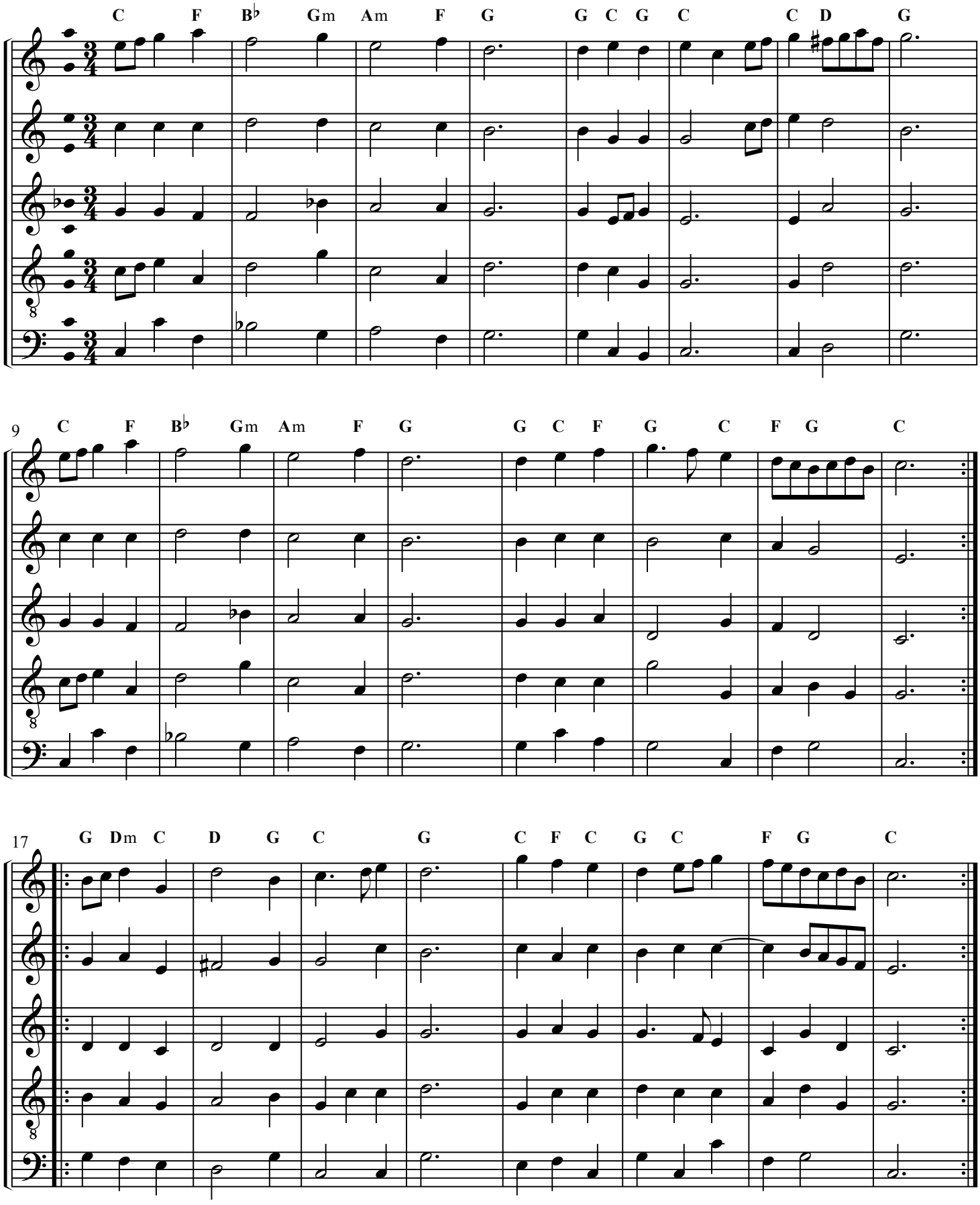

21
F
G
C
Am
G
C
F
Dm
C
G
C


25
G
C
F
F
G
C
C
C

Volte

CCXXIII

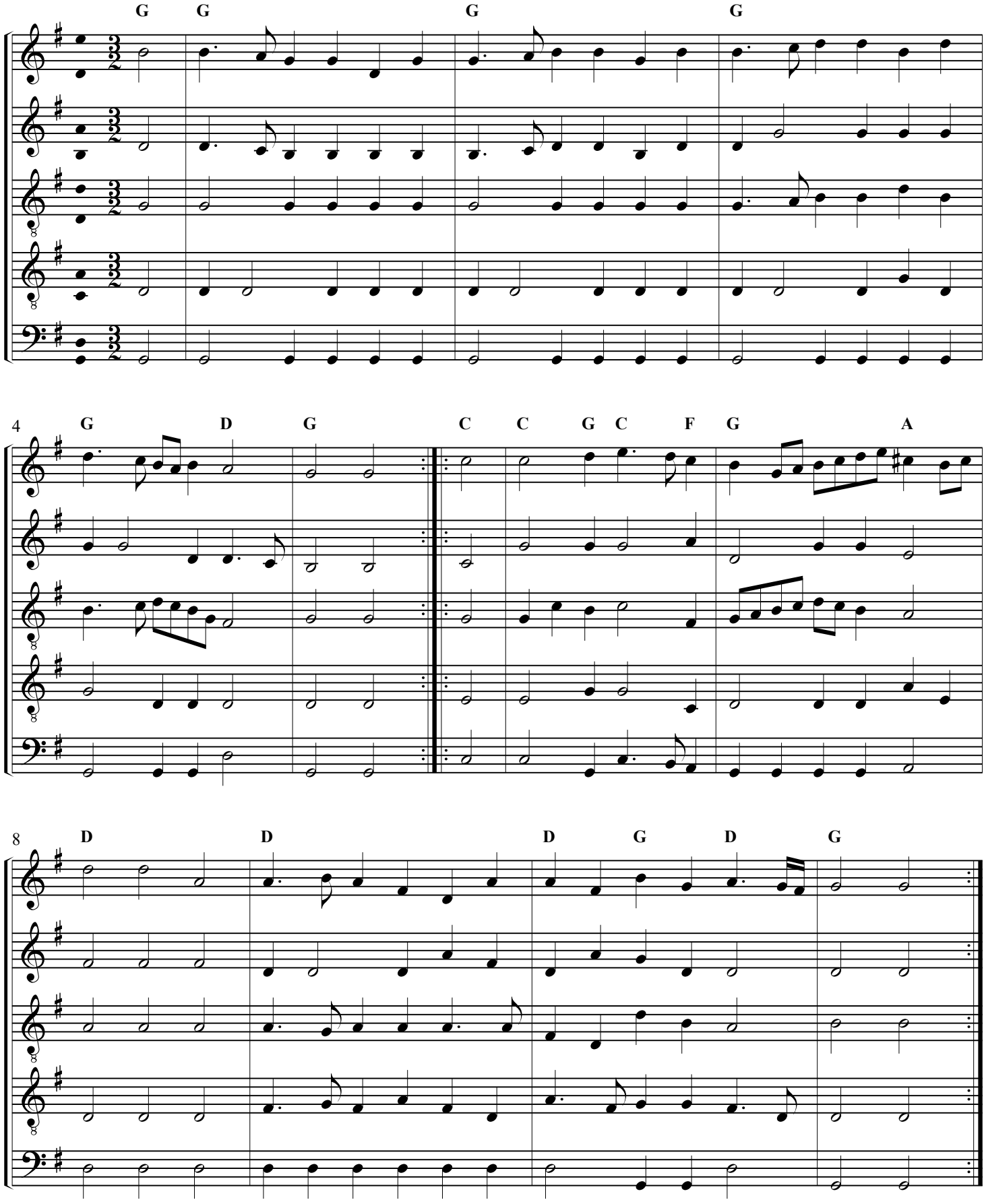
Pierre Francisque Caroubel
(before 1576-1611)
Terpsichore, 1612



Volte du Tambour

CXCIX

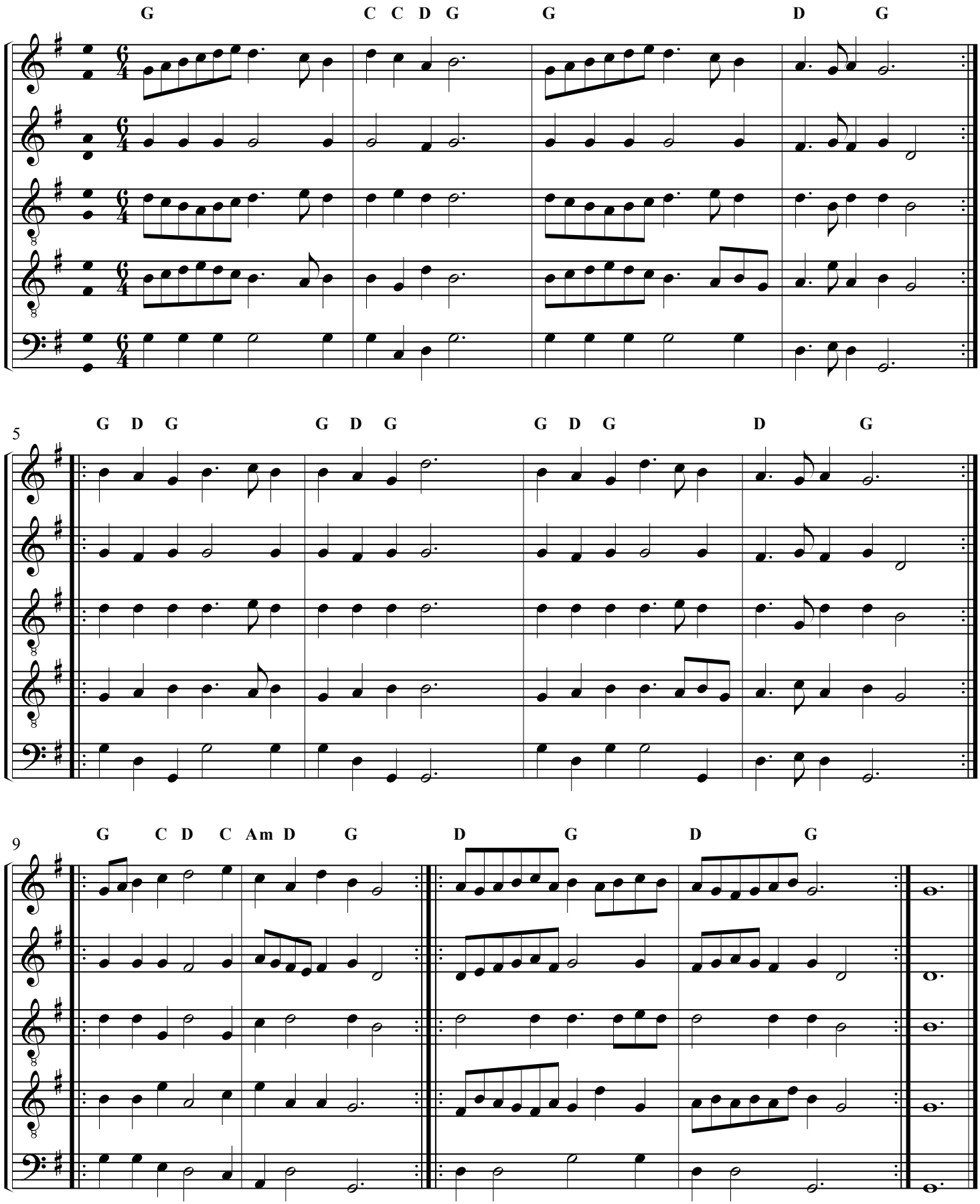
Michael Praetorius (c.1571-1621)
Terpsichore, 1612



Volte

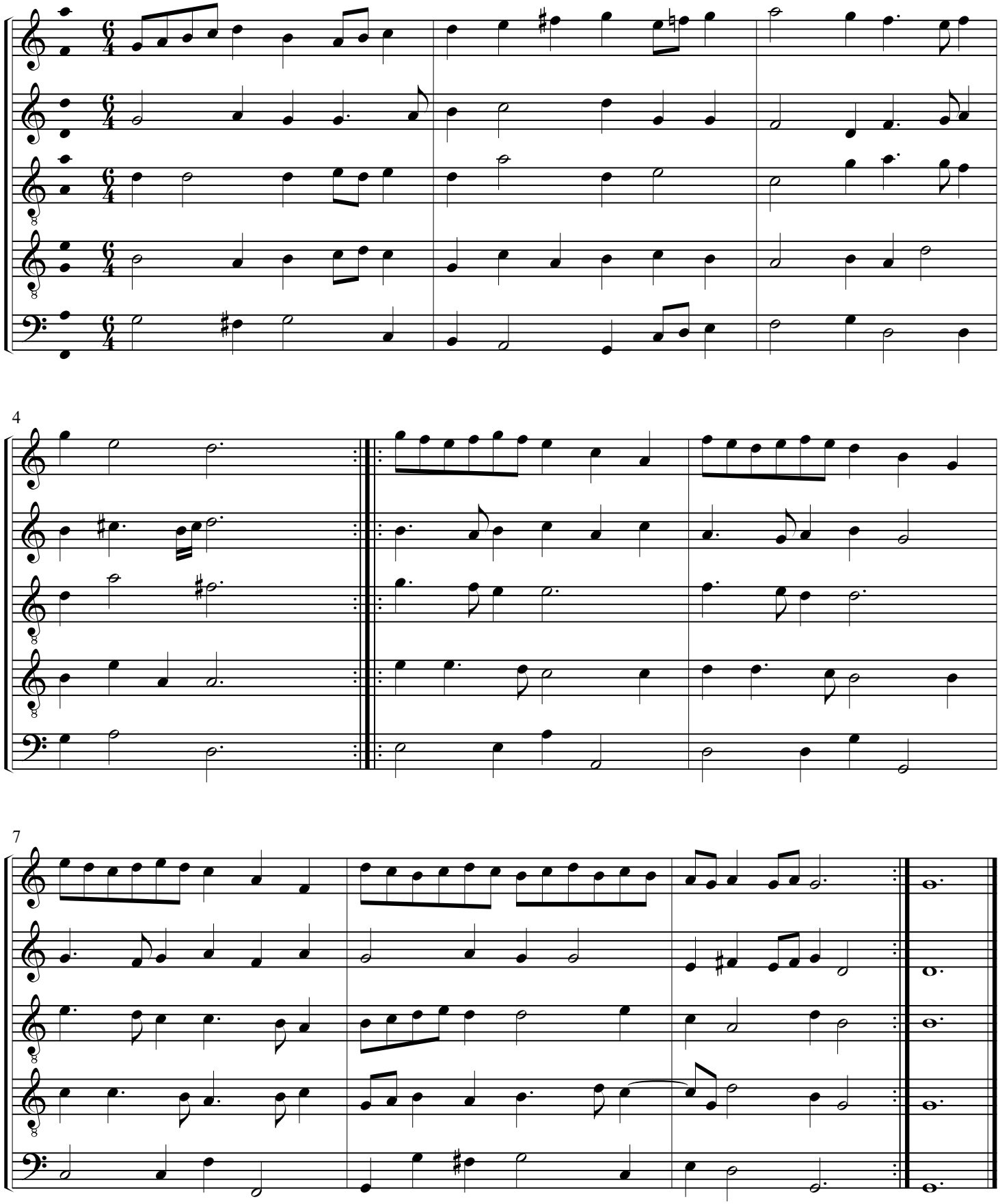
CCX

Michael Praetorius (c.1571-1621)
from *Terpsichore*, 1612



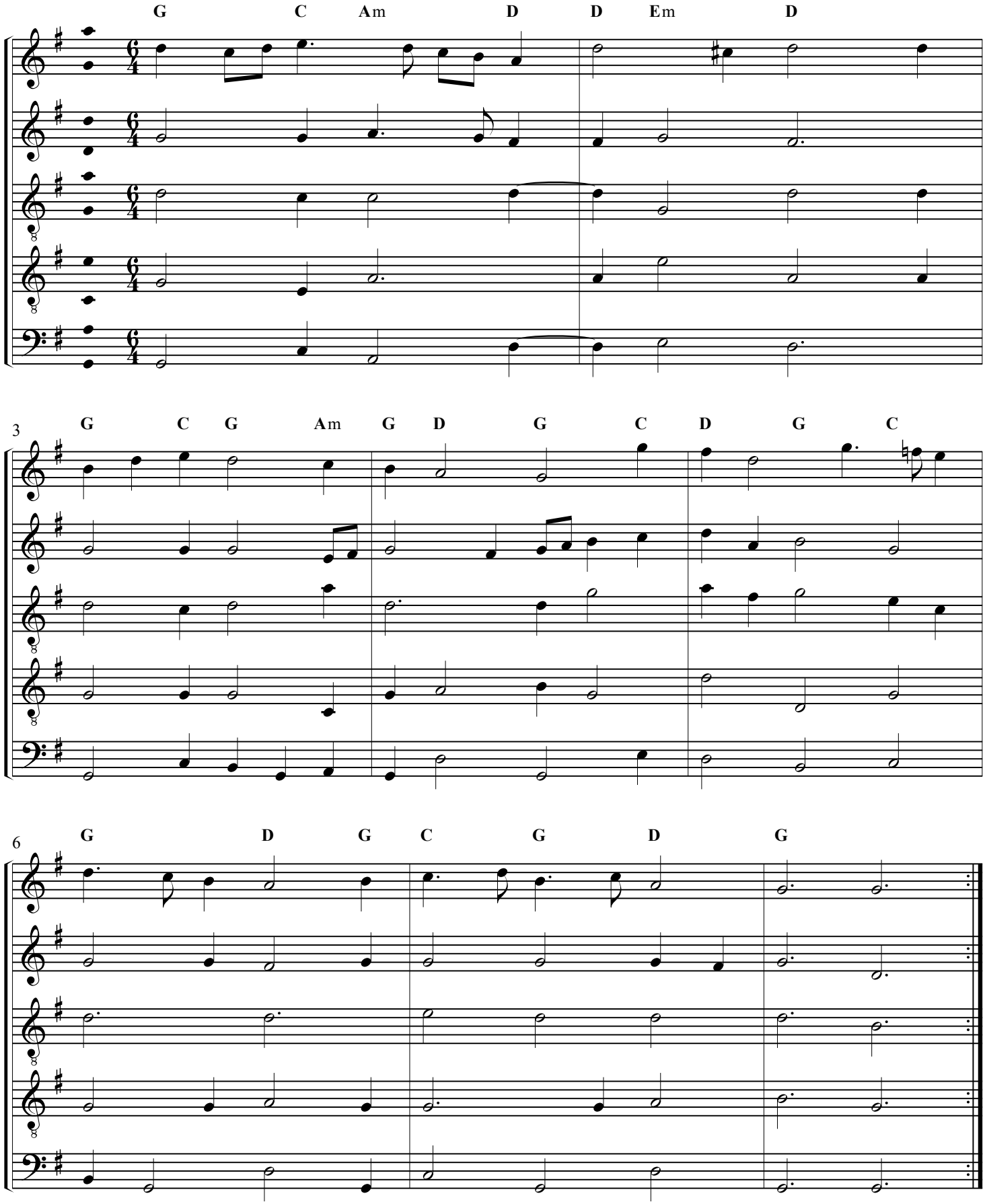
Volte
CCXI

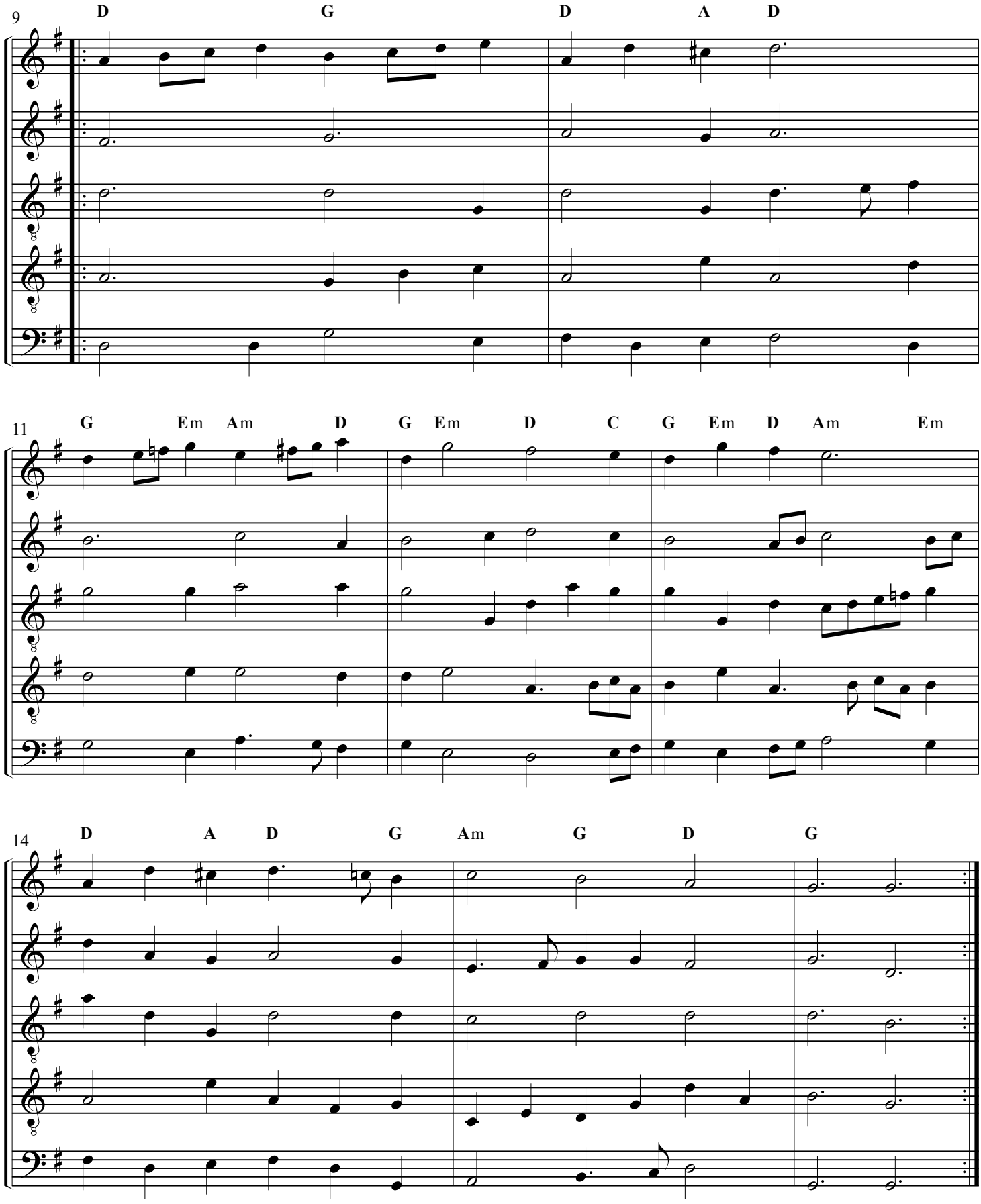
Michael Praetorius (c.1571-1621)
from *Terpsichore*, 1612



Wanton

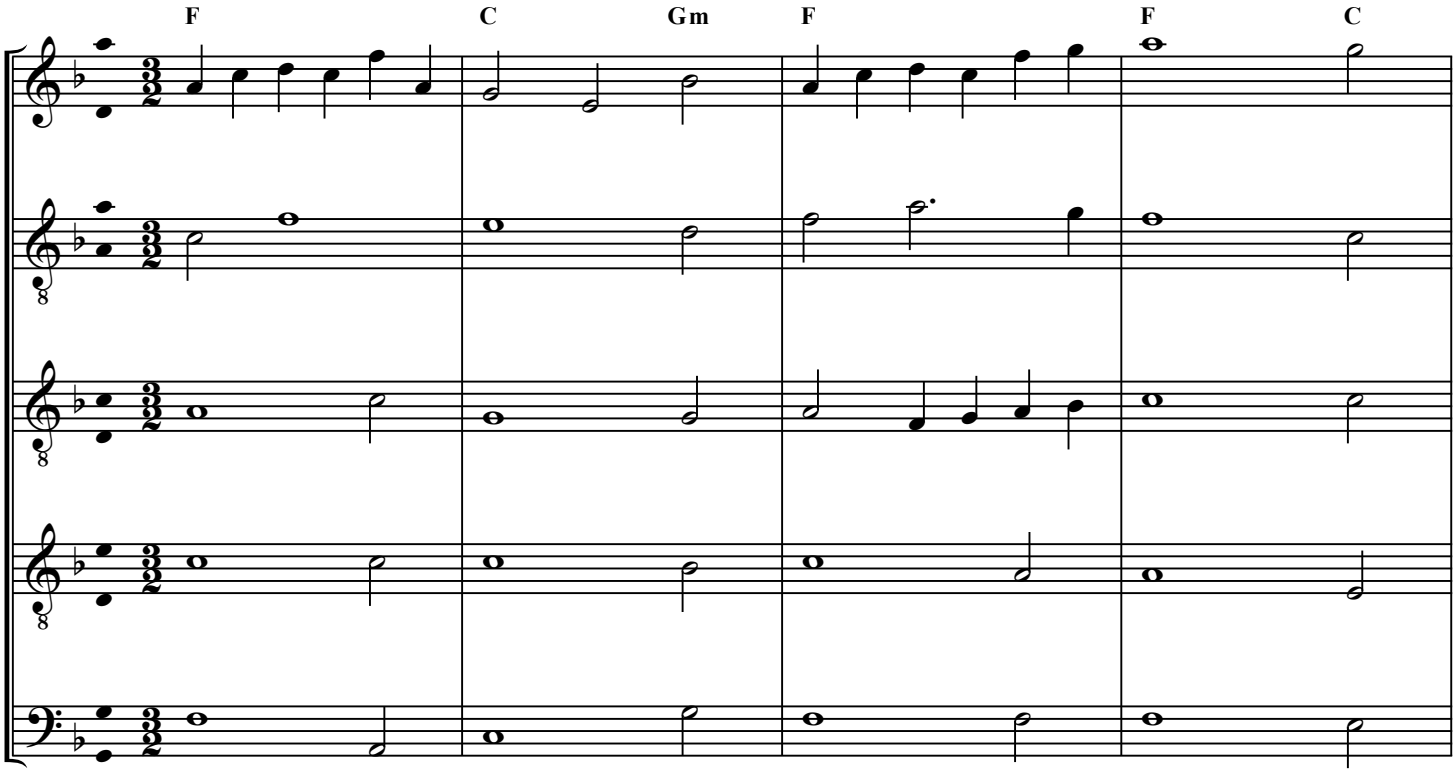
Anthony Holborne (c.1560-1602)
Pavans, Galliards, Almains..., 1599

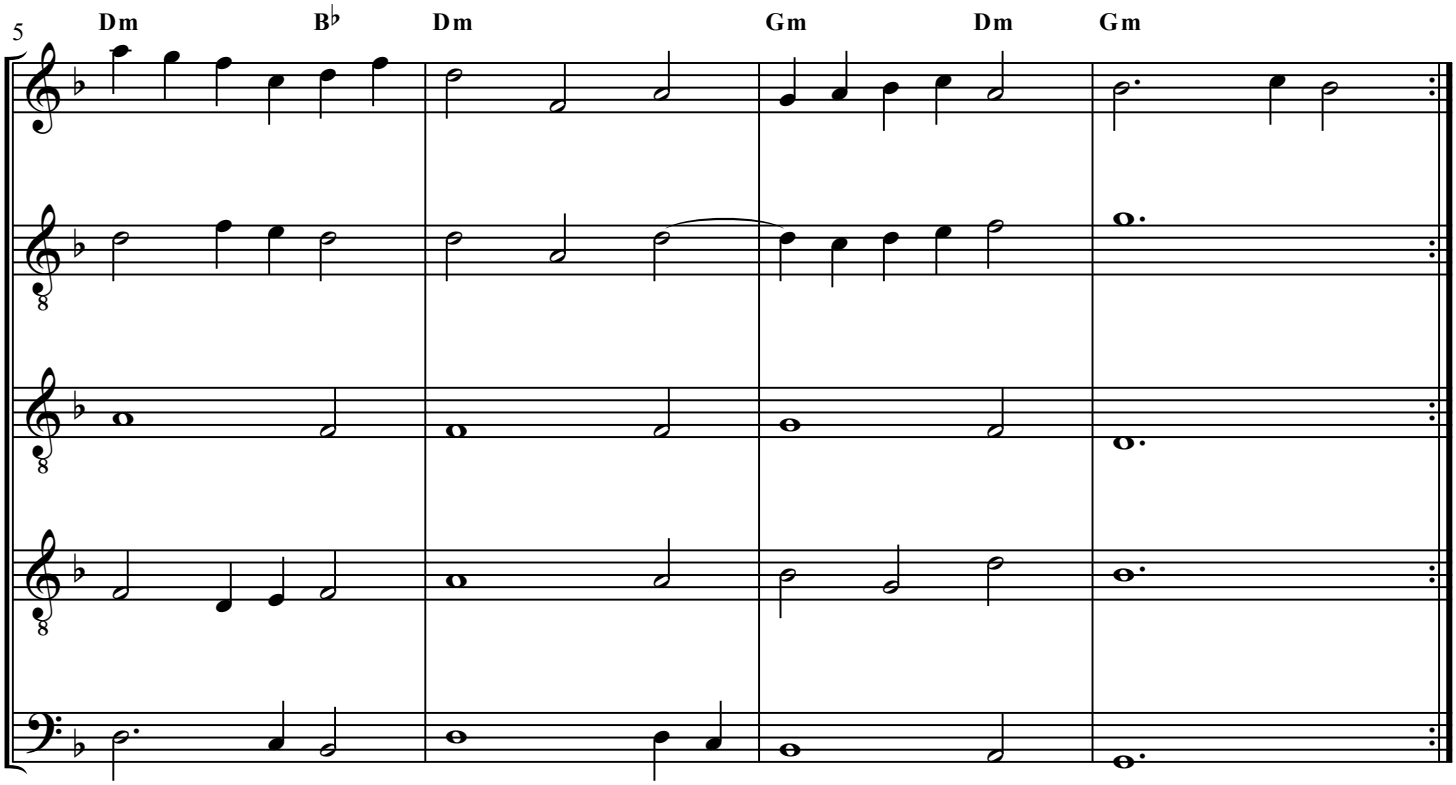


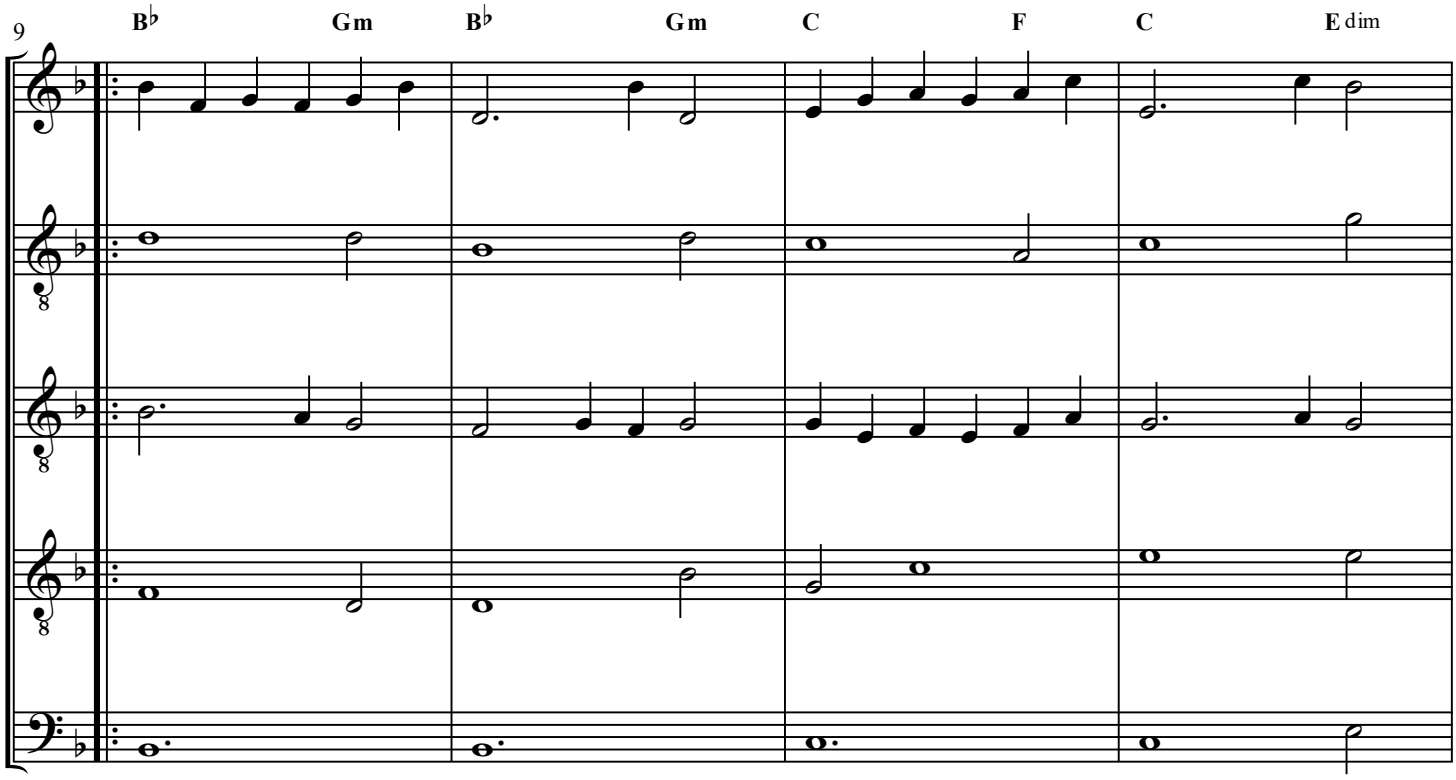

9
D G D A D
11
G Em Am D G Em D C G Em D Am Em
14
D A D G Am G D G

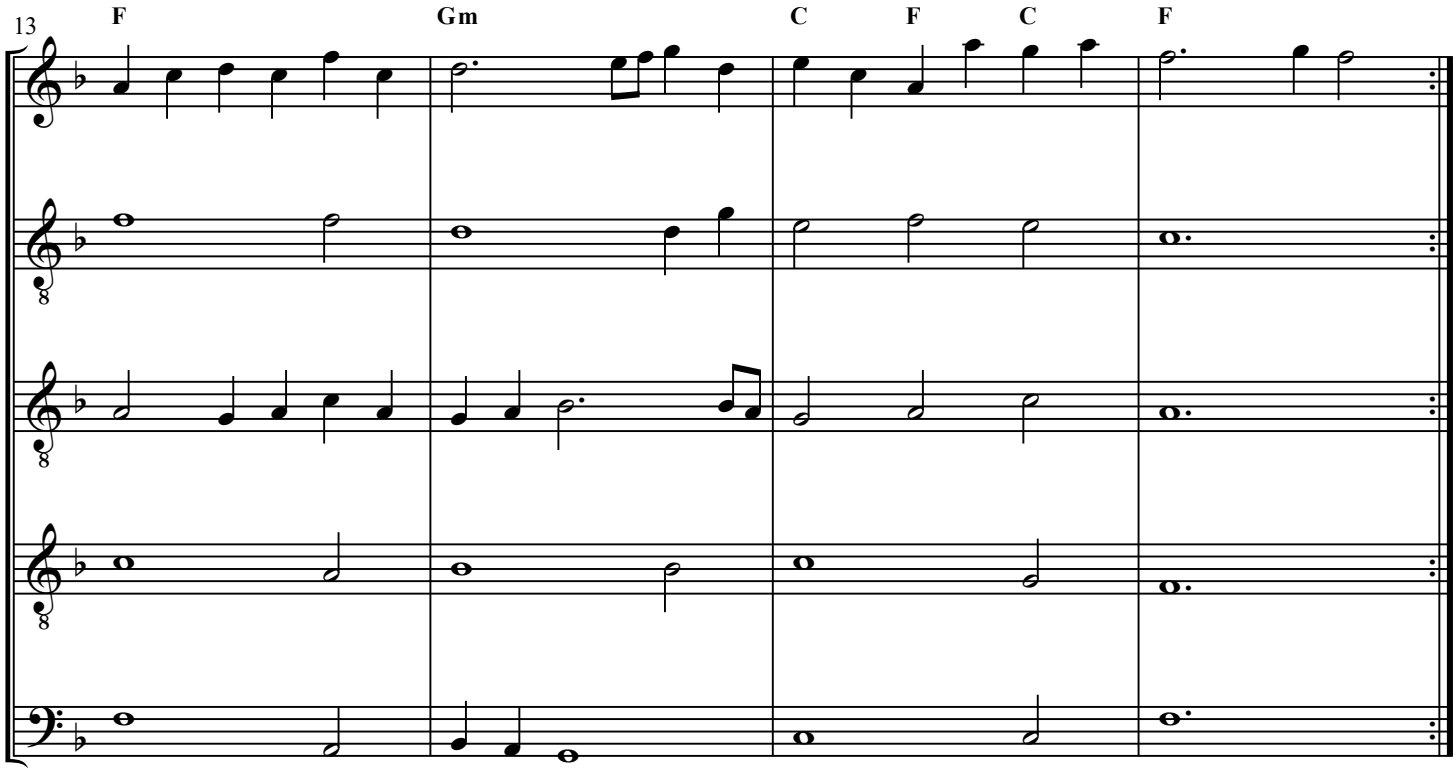
Well Hall

John Playford (1623-1686)
The Dancing Master,
supplement to the 6th edition, 1679



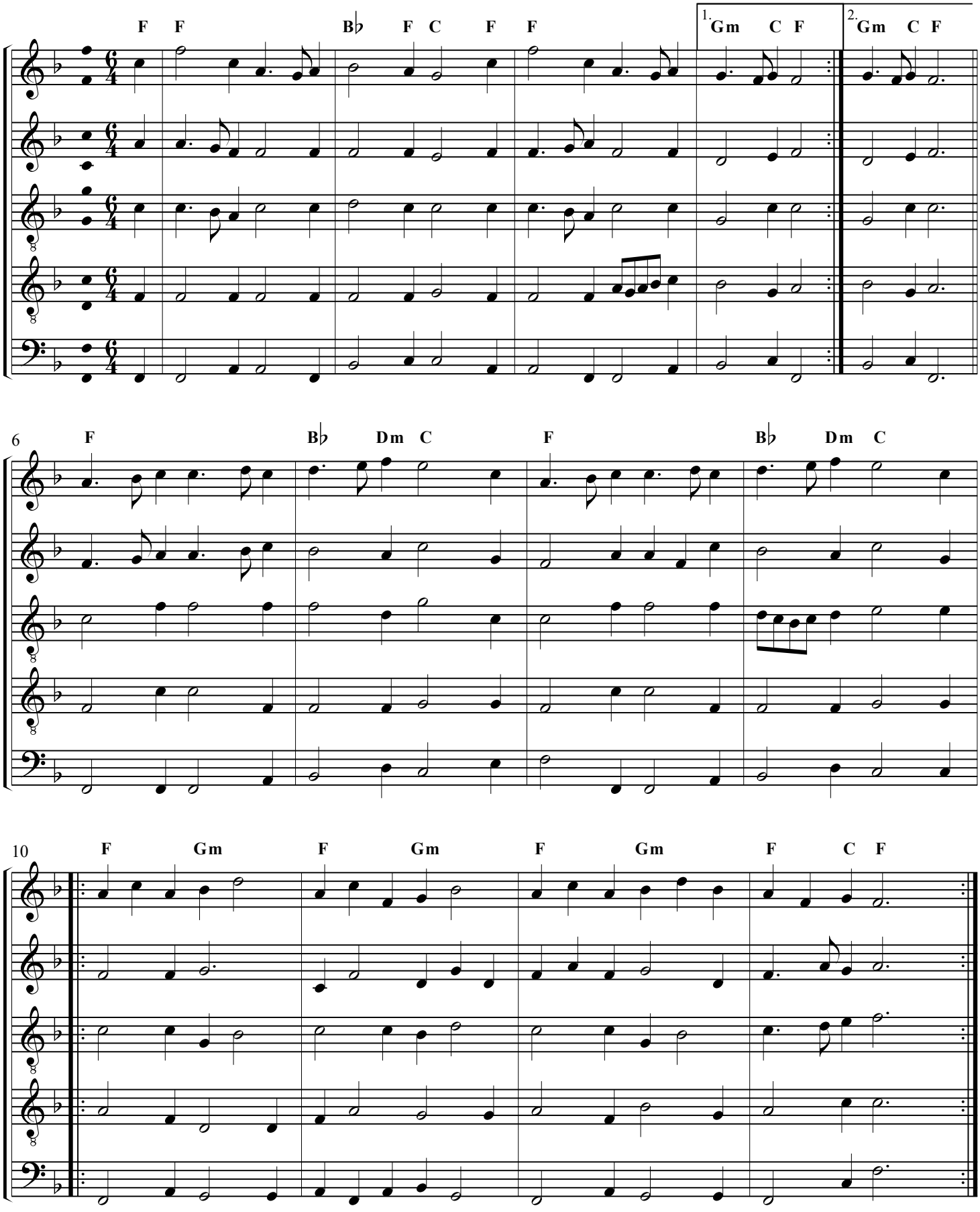



9
B♭
Gm
B♭
Gm
C
F
C
E dim


13
F
Gm
C
F
C
F

Wilson's Wilde

William Ballet lute book, 1580,
Trinity College IE TCD MS 408



Music of Five Partes Notes and Translations

• **A lieta vita** – see "L'Innamorato" below

• **Allemanda Tregian**

"Allemanda Tregian" is a dance by Peter Philips (c.1560-1628) from the Tregian Manuscript, BL MS Egerton 3665, 1609-1619. An Allemanda, also known as an Allemande or Almaine, is a courtly German dance.

• **Alta Mendozza** – see "L'Innamorato" below

•**And I war a maydyn**

"And I war a maydyn" is a part song from British Library Add MS 31922, the Henry VIII manuscript, c.1510-1520, a collection of songs, ballads and instrumental pieces, composed early in the reign of Henry VIII. "And I war a mayden" means "When I was a maiden."

• **Aria del Gran Duca Fernando di Toscana** – see "O Che Nuovo Miracolo" below

• **Aria VIII** – See "Mistress Nichols Alman" below

• **As it fell on a holie Eve**

"As it fell on a holie Eve" is a galliard by Anthony Holborne (c.1560-1602) from *Pavans, Galliards, Almains...,* 1599, a collection of 65 five-part dances. A"Gentleman and Servant to her most excellent Maiesti" (Queen Elizabeth), Holborne was a contemporary of John Dowland, who dedicated his lute song "I saw may lady weepe" to him.

• **Ballet des cocqs**

"Ballet des cocqs" is numbered CCLIV in the large collection of dance music published in 1612 by Michael Praetorius (c.1571-1621), *Terpsichore*. The collection contains over 500 dances and suites of dances in mostly four and five-part settings. The tunes were set by Praetorius and his assistant, Pierre Francisque Caroubel (before 1576-1611), who started with French dances tunes consisting of only a melody or a melody with a bass line.

• **Baloo baleerie**

"Baloo baleerie" is a traditional Scottish lullaby. "Baloo" is Scots for lullaby, whereas "baleerie" is an alliterative nonsense word. The 3 verses translate as:

Go away, little fairies from our room.
Come down, fair angels, to our room.
Sleep softly, my baby, in our room.

• Branle de la Torche

"Branle de la Torche" is numbered XV in the dance music collection *Terpsichore*, 1612, by Michael Praetorius (c.1571-1621). A branle is a line or circle dance based on side-to-side steps.

• Branle de l'Official

"Branle de l'Official" is a branle dance tune from *Orchesographie*, 1589, a dance manual by Jehan Tabouret (1520-1595) writing under the anagram pen name Thoinot Arbeau. Arbeau printed melodies and dance steps for several dances in his manual, as well as general advice on how to dance and behave properly when doing so. The tune was later used for a Christmas carol in 1924, "Ding dong merrily on high," with lyrics by George Ratcliffe Woodward (1848-1934).

• Bransle de Montirande

"Bransle de Montirande" is dance number XI arranged by Pierre Francisque Caroubel (before 1576-1611) from *Terpsichore*, 1612, by Michael Praetorius (c.1571-1621).

• Branle des Lavandieres

"Branle des Lavandieres" or "Washerwomen's Branle" is a type of branle called a *mimed branle*, which features actions that mime people or animals. "Branle des Lavandieres" dancers clap their hands together to mimic the sound of clothing being slapped on water by the women washing them.

• Bransle double de Poictou 2

This is the second "Bransle double de Poictou" in suite I of 20 dances from *Terpsichore*, 1612, by Michael Praetorius (c.1571-1621). The suite was arranged by Pierre Francisque Caroubel (before 1576-1611). Poictou was a former province of west central France bordering the Bay of Biscay.

• Bransle de Villages suite XIV

These 6 bransles are from suite XIV arranged by Michael Praetorius (c.1571-1621) from his dance collection *Terpsichore*, 1612. A Branle de Village was supposed to incorporate rustic musical features.

• Bransle Gay I

"Bransle Gay I" is a dance from the first suite of 20 dances arranged by Pierre Francisque Caroubel (before 1576-1611) from the dance collection *Terpsichore*, 1612, by Michael Praetorius (c.1571-1621).

• Bransle suite I

"Bransle suite I" consists of the first 3 dances in the first suite (I) arranged by Pierre Francisque Caroubel (before 1576-1611) from *Terpsichore*, 1612, by Michael Praetorius (c.1571-1621). Bransles were danced in suites with one type leading straight into another. In *Terpsichore*, this first suite contains Simple, Double, Gay, Double de Poictou, Gay Double, and Montirande bransles, as well as Gavottes and a Gillotte, for a total of 20 dances.

The first bransle in this suite is a setting of the French chanson "La, la, la, je ne l'ose dire" ("I shouldn't tell") by Pierre Certon (1515-1572).

• Bransle suite IV

"Bransle suite IV" contains 2 simple and 1 gay bransles arranged by Pierre Francisque Caroubel (before 1576-1611) from *Terpsichore*, 1612, by Michael Praetorius (c.1571-1621). The original suite contains 2 simples, 2 gays and 2 doubles.

• Bransle simple de Novelle suite II

"Bransle simple de Novelle suite II" is from the second suite of bransles arranged by Michael Praetorius (c.1571-1621) from his dance collection *Terpsichore*, 1612. Only the first 3 bransles of the 12 dances in the suite are presented here.

• Captaine Pipers Pavin

"Captaine Pipers Pavin" by John Dowland (1563-1626) was a lute solo before Thomas Morley (1558-1603) included it in his *Lessons for Consort*, 1599 & 1611. There it was presented as a piece for the ensemble known as the *Broken Consort* or the *English Consort*. This grouping of instruments consisted of bass viol, treble viol or violin, flute or recorder, lute, cittern and pandora, and provided a glimpse of early orchestration wherein parts were written with specific instruments in mind. Dowland never published a version of the pavin for an ensemble.

• Captaine Digorie Piper his Galiard

"Captaine Digorie Piper his Galiard" was a lute solo before Dowland included a version for 5 viols or violins and lute in his *Lachrimae, or Seaven Teares*, 1604. The same tune was used for "If my complaints could passions moue," Dowland's partsong for lute and 4 voices from *The First Booke of Songs or Ayres*, 1597. Matthew Holmes copied Dowland's galliard into his manuscript book in the early 1590s.

Captain Digorie Piper (1559-90), captain of the Sweepstake, was given leave in 1585 to attack Spanish ships. He instead turned to piracy, for which he was tried in 1586 and forced to provide restitution to his victims.

• Chestnut

"Chestnut" has survived in settings for virginal, cittern, and gittern. The tune is called "Chestnut, or Doves Figary" in *The English Dancing Master*, 1651, by John Playford (1623-1686). The "Dove" in the title refers to Tom Dover of Exeter, who, according to a song of 1599 by Thomas Deloney (1543-1600), received an unexpected inheritance and blew it all on dalliances. The dance is a longways (line) dance for 3 couples. The dances requires 3 passes through the 24 measure tune.

• The Choyse

"The Choyse" is an almaine by Anthony Holborne (c.1560-1602) from *Pavans, Galliards, Almains...,* 1599, a collection of 65 five-part dances.

• Chorea Hungarica

"Chorea Hungarica" is an anonymous piece for 5 from the 16th century.

• Come to me grief for ever

"Come to me grief for ever" is a song by William Byrd (1543-1623) from *Psalmes, Sonets and Songs*, 1588. It is an elegy to Sir Philip Sydney (1554-1586), poet, statesman, soldier and courtier, a favorite of Queen Elizabeth and one of the most important figures of the Renaissance. William Byrd is considered to be one of the greatest, if not the greatest, English composer.

• Courante XLIII

"Courante XLIII" is a dance arranged by Pierre Francisque Caroubel (before 1576-1611) from *Terpsichore*, 1612, by Michael Praetorius (c.1571-1621). A *courante* (from the French word for running) was a lively dance that involved skipping and jumping.

• Courante L

"Courante L" was arranged by Michael Praetorius (c.1571-1621) from his dance collection *Terpsichore*, 1612.

• Courante de la Royne LI
• Courante de la Royne LII

These two courantes arranged by Michael Praetorius (c.1571-1621) from his dance collection *Terpsichore*, 1612, utilize the same melody but in different modes. LI is in G major, while LII is in G Dorian.

• Dainty fine sweet Nimph delightfull

"Dainty fine sweet Nimph delightfull" is a song by Thomas Morley (1558-1603) from *The first booke of ballets to five voyces*, 1595. The influence of Morley's teacher, Giovanni Giacomo Gastoldi (c.1554-1609), is evident in the strophic nature of the song and the inclusion of nonsense syllables fa, la, etc. Gastoldi invented the *balletto*, which is a short song intended for dancing, in his *Balletti a cinque voci*, 1591, which became in instant hit and was reprinted 10 times.

• Drive the cold winter away

"Drive the cold winter away" is a tune printed by John Playford (1623-1686) in *The English Dancing Master,* 1651, along with the associated dance steps. "A Health to all Good-Fellowes; OR The good Companions Arithmaticke." was an anonymous broadside ballad/drinking song printed between 1615 and 1640 using the tune. The dance is a longways (line) dance for as many as will. The dance requires 3 passes through the 24 measure tune.

• Dulcina

"Dulcina" was a tune used for several ballads in the early 17th century. One setting of the tune for keyboard is named "Daunce" in *the Fitzwilliam Virginal Book*, Fitzwilliam Museum MU.MS.168, c.1562-1612. "Türckische Intrada" was the name used by William Brade (1560-1630) for his 5 part setting in *Newe Ausserlesene liebliche Branden*, 1617.

• the Earl of Essex Galliard

John Dowland (1563-1626) wrote an instrumental version named "The Earl of Essex Galiard," published in *Lachrimae, or Seaven Teares*, 1604, as well as a song version, "Can she excuse my wrongs," published in *The First Booke of Songs or Ayres*, 1697. The lute song was known as "Can she excuse" as early as 1594, but Dowland renamed in it honor of the Earl of Essex, who was executed in 1601 for attempting to overthrow Queen Elizabeth.

• Ecce quam bonum

"Ecce quam bonum" (Behold, how good a thing is) is a galliard by Anthony Holborne (c.1560-1602) from *Pavans, Galliards, Almains...,* 1599. The name refers to Psalm 133.

• The Fairie-round

"The Fairie-round" is a galliard by Anthony Holborne (c.1560-1602) from *Pavans, Galliards, Almains...,* 1599. It is complicated by a first measure wherein some parts are in duple and some are in triple. Gallairds are known to switch back between measures in 2 and measures in 3, but Holborne employed both time signatures simultaneously with near abandon.

• **The Frog Galliard**
• **Jumpe at my Cozen**

"The Frog Galliard" by John Dowland was originally a lute solo and was published as a setting for Broken Consort (lute, treble viol, bass viol, flute, cittern and bandora) by Thomas Morley (1558-1603) in his *Lessons for Consort*, 1599 and 1611. It was later retooled by Dowland as the song, "Now, o now I needs must part" from *the First Booke of Songes or Ayres,* 1597.

"Jumpe at my Cozen" is transcribed from an anonymous keyboard version from Virginal MS Rés. 1186, 1635-1638. "Jumpe" starts with harmonic references to the open measures of "the Frog Galliard." It would have been considered an excellent musical pun to base a piece with "Jumpe" in the title on "the Frog Galliard."

• **From hunger and cold** – see "The Little Barley-corne" below

• **Full fathom fiue**

"Full fathom fiue" is sung by Ariel in *The Tempest*, c.1603, by William Shakespeare (1564-1616). Robert Johnson (c.1560-1633), lutenist and composer, wrote this song, which may well be the version used in the original production of the play.

• **Gaillarde CCLXXXVII**

"Gaillarde CCLXXXVII" is a galliard arranged by Pierre Francisque Caroubel (before 1576-1611) from *Terpsichore*, 1612, by Michael Praetorius (c.1571-1621).

• **Galliard 20**
• **Galliard 38**
• **Galliard 40**

These three galliards are by Anthony Holborne (c.1560-1602) from *Pavans, Galliards, Almains...,* 1599.

• **Galliard XI**

"Galliard XI" is by Thomas Simpson (1582-c.1628) from *Opus Newer Paduanen...*, 1617. Simpson spent many years in Germany and published 3 collections of music. He wrote original pieces as well as arrangements of works by other composers, including John Dowland (see "Mistress Nichols Alman" and "Aria VII"). Like Dowland, he served in the Danish Court of King Christian IV. He was a viol player there from 1622 to 1625.

• Gavottes 1-3, 6
• Gillotte

"Gavottes 1-3, 6 & Gillotte" are from the first suite of 20 dances arranged by Pierre Francisque Caroubel (before 1576-1611) from the dance collection *Terpsichore*, 1612, by Michael Praetorius (c.1571-1621).

• the Glory of the west

"The Glory of the west" is a dance tune from *The English Dancing Master*, 1651, by John Playford (1623-1686). The dance is a square dance for 2 couples facing each other, and requires 3 passes through the 14 measure melody.

• Greensleeves

"Greensleeves" is a tune first mentioned in the Stationer's Register in London in 1580. There are several versions for lute (both as solo and duet), cittern, and virginal. Each version of the melody has slight differences, although the version used for "What Child is This" by William Chatterton Dix in 1865, from the William Ballet lute book, Trinity College TCD MS 408, 1593, is the most commonly known version in modern times. I have based one transcription on the Ballet lute solo and the second one on the lute solo by Francis Cutting (c.1550-1595/6) from British Library, MS Add.31392, c.1605.

• A Health to all Good-Fellowes - see "Drive the cold winter away" above

• Heigh ho holiday
"Heigh ho holiday" is a galliard by Anthony Holborne (c.1560-1602) from *Pavans, Galliards, Almains...,* 1599. "Heigh ho" was an expression from circa 1533 that means disappointment or languor.

• The Hemp dresser – see "The London Gentlewoman" below

• Hollis berrie
"Hollis berrie" is an anonymous tune set for 5 instruments from British Library MSS 17786-89, 17791, a set of six oblong quarto part-books of principally vocal music, largely in a single italic hand.

• the Honie-suckle
"The Honie-suckle" " is an almaine by Anthony Holborne (c.1560-1602) from *Pavans, Galliards, Almains...,* 1599.

• How can the tree
"How can the tree" is a song by Thomas, Lord Vaux (1509-1556) from Christ Church, Oxford MSS 984-988, 1581-1588.

• **Intrada**

This intrada of anonymous authorship is from the 16th century. An intrada was used to accompany the entrance of lords and ladies.

• **Intrada II**

This intrada by Thomas Simpson (1582-c.1628) is from *Opus Newer Paduanen*..., 1617

• **Jouyssance vous donneray**

"Jouyssance vous donneray" (I will give you joy) is a dance tune from *Orchesographie*, 1589, a dance manual by Jehan Tabouret (1520-1595) writing under the anagram pen name Thoinot Arbeau. It is based on an original chanson by Claudin Sermisy (c.1490-1562), first published in *Chansons nouvelles en musique à quatre parties*, 1528. The dance is a *basse-danse* (low dance), which was a popular court dance in the 15th and 16th centuries.

• **Jumpe at my Cozen** - see "The Frog Galliard" above

• **The King of Denmarks Galiard**

"The King of Denmarks Galiard" was written by John Dowland (1563-1626) and published in *Lachrimae, or Seaven Teares*…, 1604, for 5 viols or violins and lute. Dowland also wrote a version for lute solo. The musical motifs are from battle music of the time, including William Byrd's "The Battle," and John Bull's "A Battle and no Battle." King Christian IV (1577-1548), king of Denmark and Norway, was Dowland's employer from 1598 to 1606.

• **La, la, la, je ne l'ose dire** – see "Bransle suite I" above

• **Lachrimae Antiquae**
• **Pavan (Lachrimae Antiquae Nova)**

John Dowland became famous for his Lachrimae (Tears) pavan, originally conceived as a lute solo in the early 1590s. The opening motif of 4 descending notes became so well known that many other composers of the time used it in various songs and instrumental works. Dowland sometimes signed his signature as "Jo: dowland de Lachrimae."

In 1600, Dowland published *The Second Booke of Songs or Ayres*, which included a song titled "Flow my teares." This song was a version of the Lachrimae pavan set for 2 voices and lute. In 1604, Dowland published *Lachrimae, or Seaven Teares*…, where he published 7 variations on the Lachrimae pavan for 5 violins or viols with lute. The "Lachrimae Antiquae" is his ensemble version of the original lute solo.

Another of the *Seaven Teares* variations of the Lachrimae tune is "Lachrimae Antiquae Nova." In *Opusculum Neuwer Pauanen…*, 1610, Thomas Simpson (1582-1628) published a version of Dowland's "Lachrimae Antiquae Nova," which he simply called "Pavan."

• Lady lye neare mee

The tune and dance steps for "Lady lye neare mee" are presented in *The English Dancing Master*, 1651, by John Playford (1623-1686). The title seems to have originally been "Laddy lie near me," and both titles were used for broadside ballads. The dance is a longways (line) dance that requires a varying number of passes through the tune.

• Lilliburlero – see "Nottingham Ale" below

• L'Innamorato
• Alta Mendozza
• Sing wee and chaunt it

After Giovanni Giacomo Gastoldi (c.1554-1609) invented the *balletto*, which is a short song intended for dancing, in his *Balletti a cinque voci*, 1591, his song "L'Innamorato" (the Enamored One), beginning "A lieta vita" became a huge hit. It was immensely popular, spawning a dance "Alta Mendozza" by Cesare Negri (c.1535-after 1604), printed in *Le Gratie d'Amore*, 1602. Negri liked it so much, he added 2 more strains to the music. Those 2 strains are presented in this volume at the end of "L'Innamorato."

There were many other settings of the tune for several decades following. In England, Thomas Morley (1558-1603), a pupil of Gastoldi, published his version of the tune in *The first booke of ballets to five voyce*s, 1595. It is called "Sing wee and chaunt it," and, like "Alta Mendozza," it has a few extra measures added by Morley to Gastoldi's original.

The Enamored One

To a happy life
Love invites us, fa la…
He who craves to rejoice,
If he loves sincerely,
Will give his heart
To such a Lord, fa la…

2.Now happy,
Throwing out troubles, fa la…
Whatever is left to us,
Let us live in festivity
And let us give honor
To such a Lord, fa la…

3.He who does not believe in him,
Lacking in faith, fa la…
Deserves to have
Against him unleashed
The wrath and furor
Of such a Lord, fa la…

4.Nor is it worth fleeing
For he finds everyone, fa la…
He has swift wings
And fire and darts.
Therefore we must adore
Such a Lord, fa la…

• The Little Barly-Corne

"The Little Barly-Corne" is a Christmas song from circa 1640 to the tune of "From hunger and cold." It celebrates the effects that alcoholic drink has on people.

• The London Gentlewoman

The tune "The London Gentlewoman, Or the Hemp-Dresser" was printed by John Playford (1623-1686) in *the English Dancing Master*, 1651. An anonymous ballad to the tune was probably extant before the dance steps were published by Playford. According to the Oxford English Dictionary, a *hemp dresser* is "one who hackles hemp," which means to separate the coarse parts of the hemp plant. The dance is a longways (line) dance for as many as will, requiring a varying number of passes through the tune.

• Lullabie

"Lullabie" is a is a galliard by Anthony Holborne (c.1560-1602) from *Pavans, Galliards, Almains...,* 1599.

• M. Buctons Galiard

Based on the famous chanson, "Susane un jour" by Orlando di Lassus (1532-1594), John Dowland (1563-1626) published his instrumental version for 5 viols or violins and lute in *Lachrimae, or Seaven Teares,* 1604. Dowland also created 3 other versions of the chanson for lute solo.

• M. George Whitehead his Almand

"M. George Whitehead his Almand" was written by John Dowland (1563-1626) and published in *Lachrimae, or Seaven Teares*…, 1604, for 5 viols or violins and lute. The tune was presumably written specifically for that publication, as no other versions exist. George Whitehead was a tenant of the Duke of Northumberland.

• M. Henry Noell his Galiard

"M. Henry Noell his Galiard" is a version of the lute solo named "Mignarde" by John Dowland (1563-1626) that was copied into the Matthew Holmes lute book in the early 1590s. After the publication of the version for 5 viols or violins and lutes in *Lachrimae, or Seaven Teares* in 1604, Dowland published a song version titled "Shall I strive with words to move," in *A Pilgrimes Solace*, 1612.

• M. John Langtons Paven

"M. John Langtons Paven" was written by John Dowland (1563-1626) in 3 versions; an untitled lute solo, the version for 5 viols or violins and lute from *Lachrimae, or Seaven Teares,* 1604, and a later lute solo named "Sir John Langton his Pavin" from *A Variety of Lute-Lessons*, 1610. As

Peter Holman wrote in *Dowland Lachrimae (1604)*, 1999, it is "Dowland's least sorrowful pavan."

• M. Nicholas Gryffith his Galiard

"M. Nicholas Gryffith his Galiard," by John Dowland (1563-1626) from *Lachrimae, or Seaven Teares,* 1604, is his most complicated galliard. It employs a contrapuntal version of the Lachrimae falling motif and utilizes imitative counterpoint in a manner usually reserved for pavans.

• M. Thomas Collier his Galiard with 2 Trebles

When John Dowland (1563-1626) published "M. Thomas Collier his Galiard for 2 Trebles" in *Lachrimae, or Seaven Teares,* 1604, writing 2 treble instrument parts in a musical setting was a new and exciting idea.

• Masque of Oberon Dances

Oberon, The Faery Prince; A Masque of Prince Henry's, first performed on January 1, 1611, was written by Shakespeare's cohort, Ben Jonson (1572-1637), for the Prince of Wales, who starred as Oberon, Prince of the Fairies. Music was written by English court composers Robert Johnson (c.1583–1633), who also wrote songs for Shakespeare's *Cymbeline*, 1609, and *The Tempest*, 1611, and Alfonso Ferrabosco the younger (c.1575–1628).

Three of the dances from the masque, the First of the Princes, the Second of the Princes, and the Third of the Princes were later set for five instruments by William Brade (1560-1630) in *Neue Auserlesne*, 1617. These are the only known contemporary settings of the Oberon music.

• The Milke-Mayds Bobb

"The Milke-Mayds Bobb" tune and steps were given by John Playford (1623-1686) in *The English Dancing Master,* 1651. In the second setting of the music I have provided, the melody moves from the first line to the second line and back again. The dance is a longways (line) dance for 4 couples. The dance requires 3 passes through the original 16 measure tune.

• Millisons Jegge

The "Millisons Jegge" dance tune and steps were printed by John Playford (1623-1686) in *The English Dancing Master,* 1651. The dance is a longways (line) dance for 4 couples. The dance requires 3 passes through the original 24 measure tune.

• Mistresse Nichols Almand
• Aria VIII

"Mistresse Nichols Almand" is a short dance by John Dowland (1563-1626) from *Lachrimae, or Seaven Teares,* 1604. As well as Dowland's simpler lute setting, there is another setting named "Aria VIII" by Thomas Simpson (1582-1628) from *Taffel Consort*, 1621. Simpson's version is for 4 instruments, so I have added a fifth line to match the instrumentation in Dowland's original.

• Newcastle

"Newcastle" is a dance from *The English Dancing Master,* 1651, by John Playford (1623-1686). The dance is a circle dance for 4 couples requiring 3 passes through the 32 measure tune.

• The night watch

"The night watch" is an almaine by by Anthony Holborne (c.1560-1602) from *Pavans, Galliards, Almains...,* 1599.

• Nottingham Ale

"Nottingham Ale" is a drinking song praising ale from Nottingham in central England. The earliest known version of the tune is from *Delightful Companion: Or, Choice New Lessons for The Recorder or Flute,* 1686, by Robert Carr (fl. 1686-1696), which was printed by John Playford. The tune later became known as "Lilliburlero," after it was used for a political song written in 1687 by Thomas (later Marquess of) Wharton (1648 –1715).

• Now is the moneth of Maying

Thomas Morley (1558-1603) wrote "Now is the moneth of Maying" and published it in *The first booke of balletts to five voyces*, 1595. Morley also wrote another famous song about the joys of May, "It was a lover and his lass."

• O Che Nuovo Miracolo
• Aria del Gran Duca Fernando di Toscana

"O Che Nuovo Miracolo" (O what new miracle) was written by Emilio di Cavalieri (c.1550-1602) for *La Pellegrina (The Pilgrim Woman)*, 1589, a comedy performed in Venice at the wedding celebrations of the reigning Grand Duke Ferdinando I de' Medici and Christine of Lorraine.

The popular opening strains of "O Che Nuovo Miracolo" were used in several settings in the years to come, including the "Aria del Gran Duca Fernando di Toscana" by Peter Philips (c.1560-1628) from Tregian Manuscript,BL MS Egerton 3665, 1609-1619.

O what new miracle

Here, descending to earth
In a heavenly spectacle,
Are the Gods who illuminate the world!
Here, Hymen and Venus
Now set foot upon the earth.

• O griefe even on the Bud

"O griefe even on the Bud" is a partsong from *Canzonets or Little Short Airs*, 1597, by Thomas Morley (1558-1603).

• Official Branle – see "Branle de l'Official" above

• Pavan (Lachrimae Antiquae Nova) – see "Lachrimae Antiquae" above

• Pavan 37
• Galliard 38

"Pavan 37 and Galliard 38" are by Anthony Holborne (c.1560-1602) from *Pavans, Galliards, Almains...,* 1599. The numbers 37 and 38 refer to the piece numbers in the original publication and are not part of the names of the pieces, which are just "Pavan" and "Galliard." Whenever a pavan was danced, it would be followed by a galliard. Many composers wrote pavan and galliard pairs based on the same theme. Pavane 37 and Galliard 38 make the only matched pavane-galliard pair by Holborne using the same theme.

• Pavan 39

The simply named "Pavan" is piece number 39 in *Pavans, Galliards, Almains...,* 1599, by Anthony Holborne (c.1560-1602).

• Pavan and Galliard

This pavan and galliard pair is by Augustine Bassano (before 1545 - 1604), from the Tregian Manuscript, GB-Lbl Egerton 3665, 1613-9. The original owner of the manuscript was Francis Tregian the Younger (1574?-1619), a Catholic recusant. For years it was believed that Tregian created the manuscript while in the Fleet Prison in London.

• Pavana del Otto Landgravio
• Pavana della Tromba d'Hollandia

These 2 pavans By Moritz, Hessen-Kassel, Landgraf (1572-1632) are from the manuscript Universitätsbibliothek Kassel, Landesbibliothek und Murhardsche Bibliothek der Stadt Kassel, 4° Ms. Mus. 72. A Landgraf is a count ruling over territories. As well as a composer, Moritz was the ruling Landgraf and a patron of the arts, and as such received the nickname Moritz der

Gelehrte (the Learned). Pavana del Otto Landgravio is named in honor of Kapellmeister Georg Otto, under whom Moritz studied.

• Pavane d'Angleterre

"Pavane d'Angleterre" (Pavane of England) by Claude Gervaise (1525-1583) is from *Sixieme livre de danceries*, 1555. A prolific composer/arranger/editor, Gervaise created 6 books of dances and 10 books of chansons.

• Der Pilligrienen Tanz

"Der Pilligrienen Tanz" (The Pilgrim Dance) by William Brade (1560-1630) was printed in *Newe auserlesene Branden*..., 1617.

• Robin is to the Greenwood Gone

"Robin is to the Greenwood Gone" is an instrumental version of the Elizabethan song of the same name. This anonymous version is from a set of partbooks, the Wigthorpe manuscript, British Library MSS 17786-91, c.1620–30.

• Saint Martins

"Saint Martins" is a dance from *The English Dancing Master,* 1651, by John Playford (1623-1686). The dance appeared in the first 7 editions of the book, but it was replaced by a dissimilar dance called "Saint Martin's Lane" in 1696 in the supplement to the 9th edition. The original is a square dance for 2 couples facing each other. The dance steps require 3 passes through the 32 measures of the tune.

• Saltarello detta Trivella

"Saltarello detta Trivella" by Orazio Vecchi (1550-1605) is from *Selva di Varie Recreatione*, 1590. A Saltarello is an energetic dance for a couple with roots going back to around 1400. Vecchi was an early composer of opera precursors called *Madrigal Comedies*, which would string madrigals together with a loose plot.

• La Sarabande XXXIII

"La Sarabande XXXIII" is set by Michael Praetorius (c.1571-1621) from *Terpsichore*, 1612. The sarabande started in the 1530s in Central America as a lively dance called a *zarabanda* that was so spicy it was banned in Spain in 1583. It spread to Italy and France where it evolved into a slow and stately dance.

• **Scots Rant**

"Scots Rant" was presented by John Playford (1623-1686) in *the Dancing Master*, supplement to the 3rd Edition, 1657. A rant is a dance from Scotland and Northern England. "Scots Rant" is a jig.

• **Semper Dowland semper Dolens**

"Semper Dowland semper Dolens" is a complicated piece by John Dowland (1563-1626) from *Lachrimae, or Seaven Teares*…, 1604. It has long strains and features echoes of Dowland's song "Go christall tears" from *The First Booke of Songs or Ayres*, 1697. The title means "always Dowland always sorrowful," from the Latin saying "Doleo, quia semper dolens dolere nescio," meaning "I sorrow because, ever sorrowing, I do not know how to sorrow." There are 2 lute versions from contemporary sources, but they do not end with a strikingly unresolved cadence as in this version.

• **Shock.a.torum Cormacke**

"Shock.a.torum Cormacke" is a setting by William Brade (1560-1630) from *Newe auserlesene Branden*..., 1617. It was likely written by Cormac MacDermott (died 1618), Irish harpist and composer at the English court of James I.

• **Shoot false love I care not**

Shoot false love I care not was written by Thomas Morley (1558-1603) and published in *The first booke of ballets to five voyces*, 1595. Morley's works in that volume are in the light and homophonic style of his teacher Giovanni Giacomo Gastoldi (c.1554-1609), who invented the *balletto*, a short song intended for dancing.

• **The silver Swanne**

"The silver Swanne" is a madrigal for five voices by Orlando Gibbons (1583-1625) from *The First Set of Madrigals and Mottets of 5. Parts,* 1612. The text may be by Orlando's patron, Sir Christopher Hatton (1581-1619). It alludes to a final beautiful act before dying, a "swan song," proverbially attributed to swans.

• **Sing wee and chaunt it** – see "L'Innamorata" above

• **Sir Eduward Nouwels delight**

There are several anonymous settings for lute of "Sir Eduward Nouwels delight" from various manuscripts. Valentin Haussmann (1565-1614) called his setting "Tantz LXXIIII" in *Rest von Polnischen und andern Tänzen*, 1603. A version for keyboard by Thomas Morley (1558-1603) is called "Nancie" in *the Fitzwilliam Virginal Book*, Fitzwilliam Museum MU.MS.168, c.1562-1612. The tune was used for new songs even into the 18th century.

• Sir John Souch his Galiard

"Sir John Souch his Galiard" was written by John Dowland (1563-1626) and published in *Lachrimae, or Seaven Teares*…, 1604, for 5 viols or violins and lute. It is probably based on Dowland's song, "My thoughts are wingd with hopes" from *The First Booke of Songs or Ayres*, 1597, although Matthew Holmes copied a version for lute solo in his manuscript lute book in the early 1590s. Giles Farnaby (c.1563-1640) wrote an unrelated piece called "Lord Souch's maske" that was included by Thomas Morley (1558-1603) in his *Lessons for Consort*, 1599 and 1611, presumably named for the same Sir John Souch (or Zouch).

• La Sirena

"La Sirena" (The Mermaid) is a balletto by Giovanni Giacomo Gastoldi (c. 1554-1609) from *Balletti a cinque voci*, 1591.

The Mermaid

This sweet mermaid
Calms the sea with song, fa la…
One of her charming laughs
Can make the air serene, fa la…

Whoever sees her beautiful face
Remains a prisoner of Love, fa la…
Whoever sees her lovely eyes,
Feels his heart become enchained,
fa la…

• Sola soletta

"Sola soletta" (All alone) by Girolamo Conversi (fl.1571-1575) is from *Il primo libro delle canzoni a 5 voci*, 1575. In the groundbreaking publication from year 1590, *The first sett, of Italian madrigals Englished* by Thomas Watson (1555-1592), new English lyrics were written using the original tune. The new song was called "When all alone my bony loue." An instrumental version of "Sola soletta" for 6 varied instruments was published by Thomas Morley in his *Lessons for Consort*, 1599 and 1611.

Translation
Alone and carefree I walk along, singing.
My heart is colder than ice
and I disdain all the snares of love.

• Tantz LXXIIII – see "Sir Eduward Nouwels delight" above

• **Türckische Intrada** – see Dulcina above

• **Volte CCI**

"Volte CCI" is a setting by Michael Praetorius (c.1571-1621) from *Terpsichore*, 1612. The volte, or *volta* in Italian (meaning "turning") was a dance with music similar to a galliard, with risqué lifts of the lady by the gentleman. All voltas in Terpsichore are in 3, including this piece, but I have reset it in duple because it simply does not work for me in 3.

• **Volte CCXXIII**

"Volte CCXXIII" is a setting by Pierre Francisque Caroubel (before 1576-1611) from *Terpsichore*, 1612.

• **Volte de Tambour**
• **Volte CCX**
• **Volte CCXI**

These 3 voltas are set by Michael Praetorius (c.1571-1621) from *Terpsichore*, 1612.

• **Wanton**

"Wanton" is a galliard by Anthony Holborne (c.1560-1602) from *Pavans, Galliards, Almains...,* 1599. The meaning of "wanton" in the title is as a verb meaning "to frolic" rather than as an adjective.

• **Washerwomen's Branle** - see "Branle des Lavandieres" above

• **Well Hall**

The tune and dance steps for the English Country Dance "Well Hall" were printed by John Playford (1623-1686) in *The Dancing Master*, supplement to the 6th edition, 1679. Well Hall was a manor hall in the Greenwich area of London.

• **Wilson's Wilde**

There are settings "Wilson's Wilde" for lute, for cittern, and for keyboard. William Byrd called it "Wolseys Wilde" when he set it for keyboard in *the Fitzwilliam Virginal Book*, Fitzwilliam Museum MU.MS.168, c.1562-1612. Thomas Deloney (1543-1600) called for the tune in his ballad "The Queenes visiting of the Campe at Tilsburie," from 1588, a song celebrating Elizabeth's speech to the troops about to defend England from the Spanish Armada..

LACHRIMÆ,

OR SEAVEN TEARES

FIGVRED IN SEAVEN PASSIO-

nate Pauans, vvith diuers other Pauans, Gali-

ards, and Almands, set forth for the Lute, Viols, or

Violons, in fiue parts:

By Iohn Dowland Bacheler of Muſicke, and Lute-

niſt to the moſt Royall and Magnificent, *Chriſtian* the fourth, King of *Denmarke, Norway, Vandales, and Gothes, Duke* of Sleſwicke, Holſten, Stormaria and Ditmarſh: *Earle of Oldenburge and* Delmenhorſt.

Aut Furit, aut Lachrimat, quem non Fortuna beauit.

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