

MUSIC SUPPLEMENT TO LUTE NEWS 51 (SEPTEMBER 1999): ENGLISH LUTE MUSIC ABROAD II: ANONYMOUS MUSIC WITH ENGLISH ASSOCIATIONS IN THE TITLE

This is the second of a series of English lute music in continental sources and includes a selection of the large number of lute solos with titles that have an English association by the use of the words *Anglica*, *Anglicana*, *Anglesa*, *Angloise*, *Engelsche*, *Englisch*, *Englischer*, *Englessa*, *Englese*, *Engleterre*, *Britannica*, etc., in the title. None are known to me from English sources, but are likely to be English pieces that circulated on the continent. However, the possibility that some were by non-English composers in the English style must also be considered. Several of them sound familiar, probably because they were by or influenced by English composers. Several are short, easy to play, have a memorable tune and repetitive elements that would make them particularly suitable as music for the stage to punctuate the drama or provide instrumental interludes played on one or more lutes and accompanied by other instruments. Some tunes may also have announced the appearance of certain characters on stage such as nos. 8 and 9, the titles of which mention 'Pickle Herring', the stage name of Robert Reynolds the most celebrated of the comic actors associated with theatre groups or 'Englische Comoedianten' who travelled and performed throughout Europe. Reynolds was active on the continent from 1616 until he died in Warsaw in 1642, and Peter Mundy, an English traveller who visited Danzig in 1642 wrote that 'Itt is said of him thatt hee could soe Frame his Face and countenance that to one halffe of the people on the one side hee would seeme heartily to laugh and to those on the other side bitterly to weepe and shedd teares - straunge.' [cf. Chambers, E.K., *The Elizabethan Stage*, 4 vols. (Oxford: Clarendon Press, 1923/R1951) ii, 270-294; Limon, J., *Gentlemen of a Company: English Players in Central and Eastern Europe, 1590-1660* (Cambridge: CUP, 1985) p. 105, etc.]. However, it also likely that much English lute music was heard on the continent at court or civic events, not associated with the theatre. The pavans and galliards included here may fit into this category. No. 15 must have been particularly popular considering that there are so many different settings. Direct reference to English music being played on the continent is exemplified well by a lute solo in Leipzig II.6.15, pp. 496-497 entitled 'Engelender zu Leipzick geschlagen', which Rainer aus dem Spring and Peter Kiraly have helped me to translate as 'An English dance played in Leipzig'. What is particularly surprising is that it is a version of Richard Allison's Sharp Pavan [and is a concordance to add to the Lute Society edition of his music], but nothing is known about the circumstances in which it was played.

Concordances and notes:¹

1. Thysius, f. 146r *Pavan d'Engleterre tenor*
2. Karlsruhe 678, f. 20r *Englisch Galliard*
3. Bautzen, p. 77 *Chorea Anglica*

- 4a. autogr. Hove 1, f. 162r *Engelsche Masquarade*
- 4b. autogr. Hove 1, f. 161v *Engelsche Masquarade*
Hove 1612, f. 65r *Chanson Engleze*
- 4c. Thysius, f. 398v *Mascarade Englessa* - cf. no. 10
5. Eijssertt, f. 68v *Pauanna Englessa*
6. Eijssertt, f. 81r *Galliarda Anglesa*
7. Basel F.IX.70, p. 329 *Chorea Anglica A.F.*²
Basel F.IX.70, p. 319 *Galliarda Anglicana*
[additional: 2nd strain is Kemps Jig/Nutmegs and ginger - all sources edited for *Lute News* 126 (July 2018)]
- 8a. Luneburg, p. 72 *Pieckel Hering*
B-Br 26.369, f. 22r *Pickell Hebringe*
- 8b. Leipzig II.6.15, p. 376 *Englischer Tantz Der Pickelbering*
Bruxelles S1 26.369, ff. 16r & 22r *Pickell Hebringe*; Leipzig II.6.15, p. 376 *Alto modo* 24. The tune is also used in the cittern solo Ridout, f. [68v] *Sir baringtons god night* 10; the keyboard setting FVB, p. 268 *Nobodyes Gigge* 1. *Richard Farnaby sone to Giles Farnaby*, and Lynar, p. 270 *Flet Stret. Richard farnaby auctor* [cf. *Musica Britannica* xxiv, ed. Marlow, R. (London: Stainer and Bell, 1965), no. 56]; and for violin in Playford *The English Dancing Master* 1679, p. 232 *Nobody's Jig*
- 9a. autogr. Hove 1, f. 161r *Pekelberier*
- 9b. Valerius 1626, p. 223 *Peckelharing, or Pots hondert duysent slapperment* - above the music: 'Stem: Pots hondert duysent slapperment', index 'Peckelharing, of Pots hondert' under Almanden and 'Pots hondert duysent, of: Almand Peckelharing' under *Nederlandsche Stemmen*.
Robinson 1603, sig. M2v *Walking in a country town*³
- 9c. Luneburg, p. 68 *Galliart*
10. Leipzig II.6.15, p. 379 *Chorea Anglica* - cf. no. 4
11. Naclerus, f. 27v *Allemand Anglica*
12. Naclerus, f. 28r *Chorea Anglica*
Robinson SoM 1603, sig. H1v *A Toy*⁴
Ballet, pp. 100-101 *Robinsons Toy*
Danzig 4022, f. 26v untitled
Leipzig II.6.15, p. 505 *Englische Toy*
13. Arpin p. 54 *Galliarda Britannica Elegans*
Prague 59r.469, f. 41r *Galliarda Britannica NB*
14. Bautzen, p. 84 *Angloise*
LT-Va 285-MF-LXXIX, f. 68r *Gross ach und wehe*
[Additional: Monsieurs Almaine, see all versions in *Lute News* 110 (July 2014) plus *Lute News* 135 (October 2020).
- 15a i. Bautzen, p. 32 *Galiarda*
- 15a ii. Stobaeus, f. 44r *Galliarda Angloise*
- 15b. Leipzig II.6.15, p. 206 *Galliarda*
- 15c. Eijssertt, f. 95r *Galliarda Englessa Allimodo*
in F major: Bautzen, p. 34 *Galiarda*; Danzig 4022 [early 17th c], f. 46r *Galliard*; Dresden 297 [1603], p. 90 *Galliard*; Eijssertt, f. 93r *Galliarda Englessa*; Königsberg [c1600-1620], f. 22r *Galliarda Anglosa. Disqant*; Königsberg, f. 57v *Galliarda*; Leipzig II.6.15, p. 196 *Galliarda Anglica* 11; Leipzig II.6.15, pp. 206-207 *Galliarda* 26; Leipzig II.6.15, p. 236 *Galliarda*; Stobaeus, f. 43v *Galliarda Angloise*; Rude 1600, no. 131 *Gagliarda Anglica*; Hove 1612, f. 66r *Galliard Englese*; Valerius 1626, pp. 142-143 *Gallarde Suit Margriet*; Vallet I 1615, p. 35 *Gallarde Angloise A.9 - Reprinse*; in G major: Eijssertt, ff. 93v-94r *Galliarda Englessa*.
[Additional: tablature for all these and more in *Lute News* 131 (October 2019) and *Lute News* 132 (April 2020).]

John H Robinson - July 1999/ revised May 2016

¹ The dates and provenance of the sources may one day reveal something about the link between the personal manuscripts of European noblemen and amateur musicians and the music of the English lutenists performing in continental courts and towns: Jan Arpin lute book, Zwickau Ms.115.3, c1590-1600; Basel F.IX.70, c1591/1594; Bautzen Ms.13.4*.85, c1605-20; Berlin autogr. Hove 1, c1615; Michael Eijssertt lute book, Linz Hs.475, c1600; Karlsruhe Mus. Bd.A.678, c1596-1605; Leipzig II.6.15, dated 1619; Luneburg Ms.Mus.ant.pract.2000, c1630; Johannis Naclerus lute book, Berlin Mus.ms.40141, c1607-20; so-called Johan Stobaeus of Königsberg lute book, BL Sloane 1021, c1640; Johan Thysius lute book, Leiden Ms.1666, c1596-1640; Adrianus Valerius, *Neder-Landsche Gedenck-Clanck* (Haarlem,

1626).

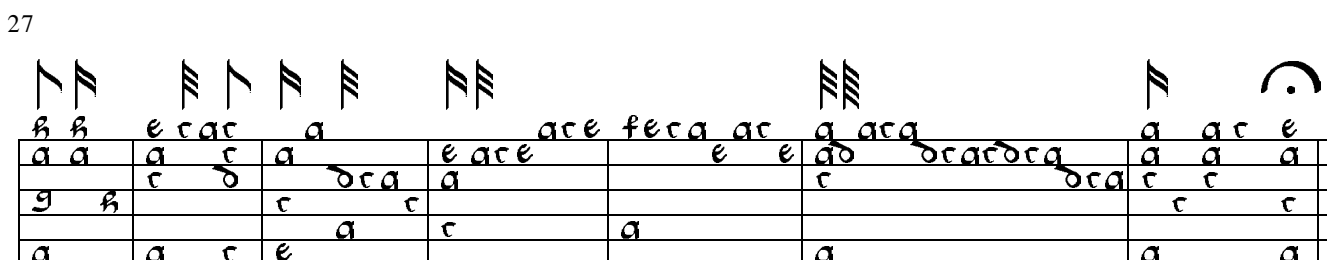
² Seventeen pieces in all are ascribed to A.F. in this source - edited for *Lute News* (December 2001) - including Pavana lacrymarum and Galliarda Anglica which would favour Alfonso Ferrabosco I as the composer, but two Chorea Polonica and the ascription Laurenz A.F. to another piece argue against this.

³ Edited for *Lute News* 71 (September 2004) together with all the music by Thomas Robinson found in sources other than his print.

⁴ See fn 3.

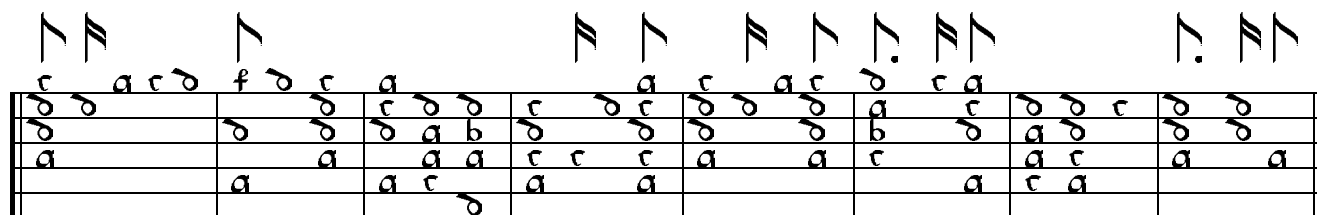
1. PAVAN d'ENGLETERRE tenor

Thysius, f. 146r



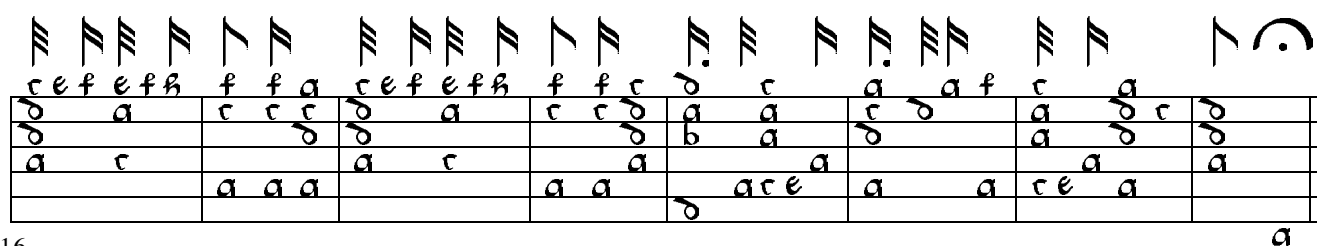
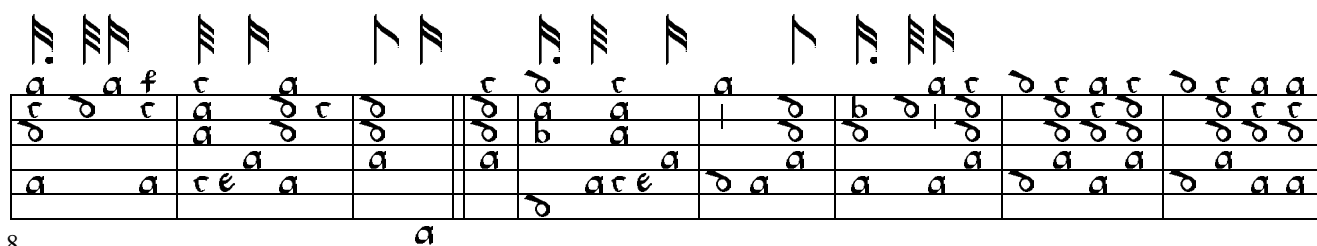
2. ENGLISCH GALLIARD

Karlsruhe 678, f. 20



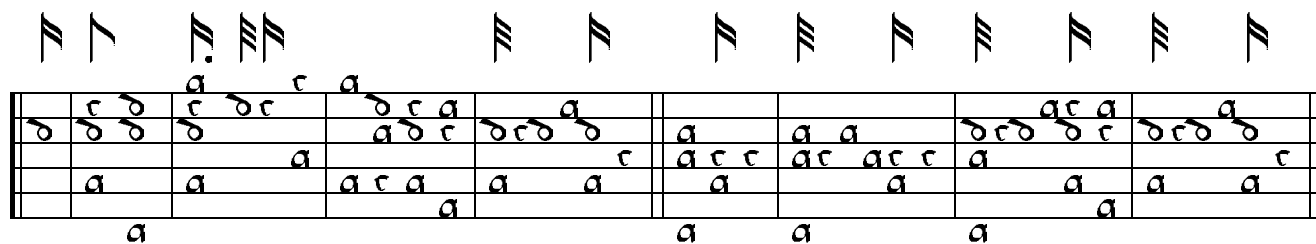
3. CHOREA ANGLICA

Bautzen, p. 77



4a. ENGELSCHER MASQUARADE

autogr. Hove 1, f. 162r



4b. ENGELSCHER MASQUARADE

autogr. Hove 1, f. 161v



9

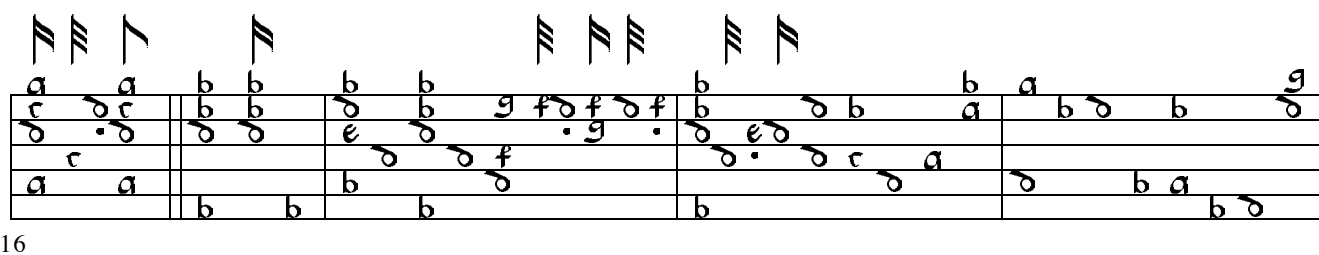
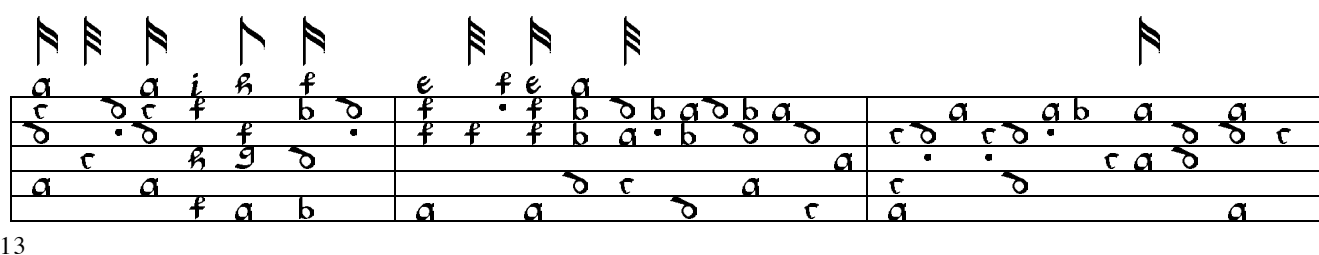
4c. MASCARADE ENGLESA

Thysius, f. 398v



5. PAUANNA ENGLESSA

Eijserdt, f. 68v



6. GALLIARDA ANGLESA

Eijserdt, f. 81r

1 a a a a a a a a a a a a a a a a

9 a f a c a a a f a c a a a c d c d f f f f e f f

16 a a a a a a a a a a a a a a a a

21 a a a a a a a a a a a a a a a a

7. CHOREA ANGLICA A.F.

Basel F.IX.70, p. 329

6 a a a a a a a a a a a a a a a a

12 a a a a a a a a a a a a a a a a

8a. PIECKEL HERING

Luneburg, p. 72

Two systems of musical notation for '8a. PIECKEL HERING'. Each system consists of a single melodic line with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The first system is 8 measures long, and the second system is 8 measures long. The piece concludes with a double bar line.

9

8b. ENGLISCHER TANTZ der PICKELHERING

Leipzig II.6.15, p. 376

Two systems of musical notation for '8b. ENGLISCHER TANTZ der PICKELHERING'. Each system consists of a single melodic line with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The first system is 8 measures long, and the second system is 8 measures long. The piece concludes with a double bar line.

10

9a. PEKELHEVIER

autogr. Hove 1, f. 161r

Musical notation for 9a. PEKELHEVIER. The notation is on a four-line staff with a treble clef. It features a series of notes and rests, with some notes marked with 'f' (forte) and 'e' (euphonium). The notes are mostly eighth and sixteenth notes, with some quarter notes. The staff is divided into measures by vertical bar lines.

9b. PECKELHARING, or Pots hondert duysent slapperment

Valerius 1626, p. 223

Musical notation for 9b. PECKELHARING, or Pots hondert duysent slapperment. The notation is on a four-line staff with a treble clef. It features a series of notes and rests, with some notes marked with 'f' (forte) and 'e' (euphonium). The notes are mostly eighth and sixteenth notes, with some quarter notes. The staff is divided into measures by vertical bar lines.

Continuation of musical notation for 9b. PECKELHARING, or Pots hondert duysent slapperment. The notation is on a four-line staff with a treble clef. It features a series of notes and rests, with some notes marked with 'f' (forte) and 'e' (euphonium). The notes are mostly eighth and sixteenth notes, with some quarter notes. The staff is divided into measures by vertical bar lines.

7

9c. GALLIART

Luneburg, p.68

Musical notation for 9c. GALLIART. The notation is on a four-line staff with a treble clef. It features a series of notes and rests, with some notes marked with 'f' (forte) and 'e' (euphonium). The notes are mostly eighth and sixteenth notes, with some quarter notes. The staff is divided into measures by vertical bar lines. A large '3' is written at the beginning of the first measure.

1

Nauclerus, f. 27v

	c	d f h	f o c a r c	e f h g h k	h h	h e f c	d c a	h f o c a r	a	
			a a		a a	a	a e a	d a a a	a	
			a a	a			a	a a a	r	
	a	a	a				r	f		r
			r			a	r	a r		
				a				d	a a	
0					a	a				

Nauclerus, f. 28r

13. GALLIARDA BRITANNICA ELEGANS

Arpin p.54

First system of musical notation for 'GALLIARDA BRITANNICA ELEGANS'. It consists of three staves. Above the staves are rhythmic flags: a single flag, a double flag, a single flag, a double flag, a single flag, a double flag, and a double flag. The notation includes various note values (minims, crotchets, quavers) and rests. A measure rest is indicated by a 'C' in a circle. The system ends with a double bar line.

1

Second system of musical notation. It continues the piece with three staves and rhythmic flags. The notation includes various note values and rests. The system ends with a double bar line.

8

Third system of musical notation. It continues the piece with three staves and rhythmic flags. The notation includes various note values and rests. The system ends with a double bar line.

15

Fourth system of musical notation. It continues the piece with three staves and rhythmic flags. The notation includes various note values and rests. The system ends with a double bar line.

22

14. ANGLOISE

Bautzen, p. 84

First system of musical notation for 'ANGLOISE'. It consists of three staves. Above the staves are rhythmic flags: a double flag, a triple flag, a double flag, a double flag, a single flag, a double flag, a double flag, a single flag, and a double flag. The notation includes various note values (minims, crotchets, quavers) and rests. A measure rest is indicated by a 'C' in a circle. The system ends with a double bar line.

1

Second system of musical notation. It continues the piece with three staves and rhythmic flags. The notation includes various note values and rests. The system ends with a double bar line.

9

15a i. GALIARDA

Bautzen, p. 32

1

8

14

This musical score for '15a i. GALIARDA' consists of three systems of staves. The first system (measures 1-7) features a treble and bass staff with a single line of notes below. The second system (measures 8-13) includes a treble and bass staff with a single line of notes below, and a third line of notes below the bass staff. The third system (measures 14-17) also features a treble and bass staff with a single line of notes below. The notation includes various rhythmic values (crotchets, quavers, minims, crotchets with flags) and accidentals (sharps, flats, naturals). The piece concludes with a double bar line.

15a ii. GALLIARDA ANGLOISE

Stobaeus, f. 44r

1

9

18

This musical score for '15a ii. GALLIARDA ANGLOISE' consists of three systems of staves. The first system (measures 1-8) features a treble and bass staff with a single line of notes below. The second system (measures 9-17) includes a treble and bass staff with a single line of notes below, and a third line of notes below the bass staff. The third system (measures 18-21) also features a treble and bass staff with a single line of notes below. The notation includes various rhythmic values (crotchets, quavers, minims, crotchets with flags) and accidentals (sharps, flats, naturals). The piece concludes with a double bar line.

15b. GALLIARDA

Leipzig II.6.15, p. 206

1

9

15c. GALLIARDA ENGLESA Allimodo

Eijsertt, f. 95r

1

8

14