

# MUSIC SUPPLEMENT TO LUTE NEWS 45 (MARCH 1998): LUTE SOLOS BY EDWARD BLANKS, JEREMY CHAMBERLAIN, DANIEL FARRANT, ANDREW MARKS, HENRY PORTER, WILLIAM SIMMES, THOMAS SMYTH AND THOMAS VAUTOR

Here are the complete lute solos, as far as is known, ascribed to a group of composers active in the early decades of the 17th century, none recorded as lutenists but with surviving compositions for other instruments or voices. The lute solos are all in *viell* ton tuning, most are for 7-course lute and are found in four sources now in Cambridge. It remains to be determined whether any of them are original compositions for lute, or if they are lute arrangements of music for other instruments, and whether or not the named composer made the arrangements.

## EDWARD BLANKS

Blanks *almain* found in GB-Cu Dd.2.11, c.1585-95, is probably by Edward Blank/Blankes/Blancks/Blanq, a London wait from 1582-1594 who contributed many psalm settings to several published Psalters between 1592 to 1621, and composed motets as well as *fancies* and a *pavan* for instrumental ensemble, although it is not recorded which instruments he played if any [cf. *New Grove Online*]. He may have been of German origin as a Jasper Blanke/Blankard/Blanckerd, servant to William Treasurer, virginal maker, is recorded as being born in Germany, when he returned to London in 1568 and 1571 [*Records of English Court Music* (RECM), Andrew Ashbee, Scholar Press, VIII, pp. 25 & 28-9].

page

1. GB-Cu Dd.2.11 [c.1585-95], f. 59r [Edward?] *Blanks Allmaine* 3  
6 course lute; 3 strains of 4 bars, except the repeat of strain 3 has only 2 bars. Changes: bar/note 8/20 a1, c5 to a1, d6 to match 4/6; 18/6-7 a4-a5 to d3-a4

## DANIEL FARRANT

Daniel Farrant was appointed one of James I violins in 1607, played in the Consorte at his funeral in May 1625, and was listed variously as a player of the violin 1608-31 and 1636, viol in 1624-5 and 1640, lutes in 1624 and 1626, lutes and voices in 1628, lutes viols and voices in 1641, and *sagbuttes* 1633-42. If this is all the same man then he was a particularly versatile musician! However, being listed amongst the lutes, and lutes and voices, does not necessarily mean he was a lutenist, but the *pavan* [no. 2] is so idiomatically written that he may well have composed it specifically for the lute. His signature can be found in documents of 1628 and 1632, as well as a letter he wrote to Mr Totnam in 1641 assigning his debenture for livery, witnessed by Alfonso Ferrabosco [III]. In another letter he assigned his wages to his wife Katherine who collected them in 1646 and 1647, and he died sometime before 24 July 1651, the day he was buried at St. Alphage, East Greenwich [cf. RECM III, IV, V, VIII; *Biographical Dictionary of English Court Musicians* (BDECM), pp. 398-400; *New Grove Online*]. In 1626, he was paid 'for 6 Artificial Instruments which were made and finished for his Ma<sup>ty</sup> service', some of which he possibly made or invented himself as John Playford, in *Musicks Recreation On the Viol, Lira-way*, London 1661, later commented that 'Mr. Daniel Farunt ... was a person of much ingenuity for his several Rare Inventions of Instruments, as the Poliphant and the Stump' [quoted in Ashbee A & Holman P, *John Jenkins and His Time, Studies in English Consort Music*, Clarendon Press, Oxford, 1996, p. 249]. Three, possibly four, of his *lira viol* pieces are also known: 2 pavans in GB-Ob Mus. Sch.D.245, pp. 116 & 117 [the second = 'Dan farrant' GB-Cu Dd.5.20, f. 22r; both *ffhfh* tuning and reproduced in *Musica Britannia* 22]; a toy or *thumpe* 'D. Farrant' GB-Lbl Eg.2971, f. 34r [= 'a Toye' 'for the Leereowe violle' IRL-Dtc 408/I, pp. 60 & 40;

untitled, GB-Cu Dd.5.20, f. 25v; 'A Thumpe' GB-Lbl Add.15118, f. 31r; D-Kl 4<sup>o</sup> Mus 108, f. 63v; F-Pn Rés.1111, f. 174v; GB-CHER DLT/B 31 (Leycester), f. 112v/45v untitled; and an unasccribed *almain* following the toy in GB-Lbl Eg. 2971, f. 34r, which may also be by him. No connection is known with his namesakes, several church musicians named John Farrant [cf. *New Grove*], one a composer who was appointed Music Master at Christ's Hospital School in 1603 [Price DC, *Patrons and Musicians of the English Renaissance*, Cambridge University Press, Cambridge, 1981, p. 37], and Richard Farrant, a cathedral musician, playwright and composer of songs and anthems, active from c.1550 [cf. *New Grove Online*; Peter Holman *Four and Twenty Fiddlers* (Clarendon 1993, pp. 174, 227, 229, 283)].

2. GB-Cu Dd.5.78.3 [c.1595-1600], ff. 71v-72r[Pavan] *Dan[iel] Farrant* 4-5  
7th course tuned to F, 8th to D and 9th to C; 3 strains of 8/8/8.5 bars, the first 2 only with divisions. Note that bar 16 has 6 beats not 4. Changes: 19/2 a7 added; /a under 22/4 to //a under 22/5; 25/16-7 added; 30/7 /a changed to //a

## ANDREW MARKES

Andrew Markes is mentioned between 1610 and 1620 in the accounts of the Manner family of Belvoir castle, and again in 1612 in the funeral list of Roger Manners, 5th Earl of Rutland. He was presumably employed by Francis the 6th Earl, as payments are recorded for mending 'Mr Markes his lute' in 1617 and 'making a lute and mending instruments for Mr Andrew Markes' in 1620 [Price, pp. 138-139; Woodfill WL, *Musicians in English Society from Elizabeth to Charles I*, Princetown University Press, Princetown, New Jersey, 1953, p. 271; Matthew Spring *The Lute in Britain* (Oxford University Press 2001), p. 216]. A number of solos for *lira viol* ascribed to him [tuned *ffhfh*] were copied into the consort bass viol part book GB-Cu Dd.5.20: 'A paven An Marks', f. 35v; 'Galliard And: Marks', f. 36r; 'Galliard And Marks', f. 35v; 'A Toy An: Marks', f. 35r [= 'Alfonsoes toy' GB-Cu Dd.5.20, f. 24v; untitled, IRL-Dtc 408/I, p. 71; 'Coranto' Ferrabosco's *Lessons for 1, 2 and 3 viols*, 1609, sig. D2r]. It was presumably he who was commemorated by John Jenkins in the elegy 'No, no, he is not gone. Markes' for 3 voices and was the subject of a catch by William Lawes, in John Hilton *Catch that Catch Can* 1652, p. 93:

Stand still and listen if you hear with me  
Anthony Markes on his stump,  
I swear if in this vault he rest his bones,  
His spirit walks and charms these stones'

3. GB-Cu Nn.6.36 [c.1610-1616], f. 35r [Pavan] *An[drew]: Marks* 6  
7th to F and 8th to D; 3 strains of 15/18/21 bars without divisions.  
Whole chord at 1/2 added as obliterated in original

## HENRY PORTER

Henry Porter [I?] is recorded as being sworn in as 'musician for the Hoboyes and Sagbutts' in May 1603 and appointed to a 'place as one of his Majesties musicians for the sackbut' in June 1603, a post held until his death in 1617 [RECM IV & VI, BDECM, p. 904]. However, what may be the same or a different Henry Porter [II?] received an allowance for livery as one of the 'lutes & others', distinct from the 'hoboies and sagbuttes' at the funeral of Elizabeth I in April 1603 [RECM IV, p.2], and he may be the Henry Porter who was admitted B Mus from Christ Church, Oxford [cf. *New Grove*: Walter Porter]. No. 4 is presumably a galliard for the Countesse of Bedford [Lucy Harrington?] composed by H. Porter, probably

Henry [II] [whereas Francis Cutting's pavan, 'Cutting / E Porters Pauen' GB-Cu Dd.2.11, f. 73r, probably indicates that the dedicatee was E.Porter, possibly Endymion Porter, who on the the command of his lord, the marquis of Buckingham, paid £10 to a musician for presenting a set of books (Woodfill, p. 61), although Lumsden gave it as Edward Porter in his PhD thesis]. The pavan and galliard for mixed consort may also have been composed by Henry [II]: 'Mr Porters Pauen' GB-Cu Dd.5.21, f. 11r [recorder], untitled GB-Cu Dd.3.18. ff. 48v-49r [lute]; 'Mr Ports galliard' GB-Cu Dd.5.21, f. 11r [recorder], 'Porters galliard' GB-Cu Dd.3.18, f. 49r [lute]. Henry [II?] was probably the father of Walter Porter, Gentleman of the Chappell, lutenist and singer who published *Madrigales and Ayres* in 1632, dedicated to Lord Digby in whose house Walter was employed, and who was buried at St. Margarets, Westminster on 30 November 1659. Several trumpeters called Porter, George from 1623, another George from 1631 and William from 1641, may be members of the same family [RECM III, IV]. A Henrie Porder signed for the wages of the drummer Gavin Smith on several occasions 1587-9 - could this be a young Henry Porter [I or II] [RECM VI]?

4. GB-Cu Dd.5.78.3, f. 70v *The Countesse of Bedfords*  
[Galliard] H[enry?]: Porter 7  
Dowland dedicated his second book of ayres to Lucie Comptesse of Bedford (d.1627); 7th to D; 3 strains of 8/9/9 bars without divisions

### JEREMY CHAMBERLAINE

Jeremy Chamberlaine is known only from the two lute solos ascribed to him in GB-Cu Dd.9.33 dated c.1600-1605 [nos. 5 & 6] and the lyra viol solo 'A toy of Chamberlaine' [tuning: fffhfh] in IRL-Dtc 408/II [c.1620], p. 74, if it refers to the same Chamberlaine. It is possible therefore that he played and composed for both lute and lyra viol. His relationship, if any, to Sir John Chamberlaine, whose correspondence with Dudley Carleton is recorded between 1600 and 1626 [cf. RECM VIII], is not known.

5. GB-Cu Dd.9.33 [c.1600-5], f. 76r ii Jer[emy] Chamb[er]laine 7  
[Jig] 7th to D; 2 strains of 8 bars  
6. GB-Cu Dd.9.33, f. 76r i Jeremy Chamb[er]layne [Almain] 8  
7th to D; 3 strains of 8 bars with divisions. Changes: 3/3 c2 to e2; 6/4 c2 to e2; 23/1-2 rhythm signs dotted crotchet quaver to dotted quaver semiquaver; 27/1 h2 to g2

### THOMAS VAUTOR

The lute almain in CUL Add.3056 is presumably by the Thomas Vautor, admitted B Mus in 1616 from Lincoln College, Oxford [cf. *New Grove Online*]. He published *The first set: being songs of divers ayres and natures* in 1619 [mod. ed. Fellowes EH, *The English Madrigalists*, vol. 34], opening with 3 balletts and dedicated to George Villiers, Duke of Buckingham, 'Whereof some were composed in your tender years and in your most worthy fathers house. Vautor's reward is noted for 1620 in the Buckingham accounts, where he was presumably employed: 'to a musition that presented a set of books' [Price, pp. 185 & 221].

7. GB-Cu Add.3056 [c.1610], f. 47v *Almaine T[homas]. Vautor* 9  
7th to D; 2 strains of 8 bars with divisions. Changes: 15/5 a5 added; 24/2 a2 omitted; 32/2 d7 added.

### WILLIAM SIMMES

Two William Simmes are known, both matriculating from Exeter College, Oxford, one in 1585 and the other in 1607 (father and son?). One was in the service of the Earl of Dorset in 1608 and may be the composer of the extant consort music: 7 fantasies for 5 viols (the first is in *Musica Britannica* 9, no. 46) and 4 verse anthems in various sources [cf. *New Grove* and Ashbee & Holman 1996, *op cit.*, p. 249]. The two lute solos in GB-Cu Nn.6.36 ascribed 'Sims' may be tentatively assigned to the same composer, and it can be assumed there is no connection with lute and other settings of 'Mal Sims/Simms/Symes', the popular tune found in numerous English and continental sources. Archibald Sym/ Syme/ Simme, a trumpeter mentioned in court records from 1603 until 17 March 1607 'on which day he departed this life' [RECM IV], is probably too early to be the composer of the pavan and galliard here.

8. GB-Cu Nn.6.36, ff. 22v-23r [Pavan] [William?] Sim[me]s 9-11  
7th to D; 3 strains of 10 bars with divisions  
9. GB-Cu Nn.6.36, f. 32r [Galliard] [William] Sim[me]s 12-13  
7th to D; 3 strains of 8 bars with divisions. Changes: 27/6 e4 to e3; dots under notes at 9/2&4, 37/2, 38/4 and 44/6&8 omitted

### THOMAS SMITH

Francis Pilkington refers to the 'exquisite skill both in the Theorique and Practique of that excellent Art [music]' of his patron Sir Thomas Smith, the dedicatee of his *The first sett of madrigals and pastorals* of 1613 [Price p. 188]. This may be the Thomas Smith Gent. who contributed a poem to Robert Dowland's *Varietie* and both may refer to the composer of the five pieces found as lute solos in GB-Cu Add.3056.

[Additional: In the Hengrave accounts between December 1572 and June/July 1575, the names and wages of musicians include Edward Johnson 33s. 4d; William Lawrence 20s; George Langley, George Fyson, Thomas Barker and Thomas Smythe, all at 10s.]

10. GB-Cu Add.3056, f. 35r i *Galliard .T[homas]. S[myth].* 13  
7th to D; 3 strains of 8 bars without divisions  
11. GB-Cu Add.3056, f. 35r ii [Galliard] T[homas]. S[myth]. 14  
7th to D; 3 strains of 8 bars without divisions. Third strain in 9:8 rhythm with irregular rhythm in bar 18. Changes: 5/2 c2 omitted; 6/6-7 rhythm signs crotchet to 2 quavers; 10/1-2 added; bar 12 rhythm signs dotted minim crotchet minim to minim crotchet dotted minim; 18/1 minim to dotted minim; 18/8 crotchet to dotted minim  
12. GB-Cu 3056, f. 50r G[alliard]. T[homas]. S[myth]. 14-15  
7th to D; 3 strains of 8 bars with divisions. Changes: 3/3-4 altered to match 11/7-8; 10/3 a7 to a6; bar 20 added; 44/10 d7 to d6; 47/1 m1 to n1  
13. GB-Cu 3056, f. 47r [Galliard] Tho[mas] Smyth 16  
7th to D; 3 strains of 8 bars with divisions. Changes: 3/1 a4 added; 33/1 d6 to d7 to match 41/1  
cf. IRL-Dm Z.3.2.13, p. 115 untitled  
14. GB-Cu Add.3056 [c.1610], f. 34v *Pauan .T[homas]. S[myth].* 17  
Sans chanterelle, 7th to D; 3 strains of 16 bars without divisions. Changes: 19/1 c5 added; bar 29 added

Robert Chamberlayne, William Simmes and Richard Farrant, possible antecedents of some of the above, are listed as Gentlemen of the Chapell Royal receiving livery for the funeral of Edward VI and the coronation of queen Mary in 1553 [RECM VII, p.128 & 130].

*John H. Robinson - February 1998/ revised June 2016*

## 1. Blanks Allmaine

GB-Cu Dd.2.11, f. 59r

1

5

8

17

1

6

10

14

18

22

26

26

26 //a /a /c a

29

29 a a /c /a //a

32

34

34 a /b /a //a

38

38

3. (Pavan) An(drew) Marks - 7D & 8D?

Gb-Cu Nn.6.36, f. 35r

[illegible][illegible]

## 4. The Countesse of Bedfords (Galliard) H(enry) Porter - 7D

Gb-Cu Dd.5.78.3, f. 70v

First system of musical notation for 'The Countesse of Bedfords (Galliard)'. It features a treble clef and a 3/4 time signature. The notation includes various rhythmic values (c, e, g, h, f, b) and rests. The first measure is marked with a '3' and a 'b'.

1

Second system of musical notation. It continues the piece with similar rhythmic patterns and rests. The first measure is marked with a '7'.

7

Third system of musical notation. It continues the piece with similar rhythmic patterns and rests. The first measure is marked with a '12'.

12

Fourth system of musical notation. It continues the piece with similar rhythmic patterns and rests. The first measure is marked with a '18'.

18

## 5. Jer(emy) Chamblaine -7D

GB-Cu Dd.9.33, f. 76r ii

First system of musical notation for 'Jer(emy) Chamblaine'. It features a treble clef and a 3/4 time signature. The notation includes various rhythmic values (e, f, h, c, g, a, r, e, c, a, e, f, e, h, h, g, h, c, f, e, c, a, a, a) and rests. The first measure is marked with a '3'.

1

Second system of musical notation. It continues the piece with similar rhythmic patterns and rests. The first measure is marked with a '9'.

9

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

8 a a a a a a a a a a a a a a a a

14 a a a a a a a a a a a a a a a a

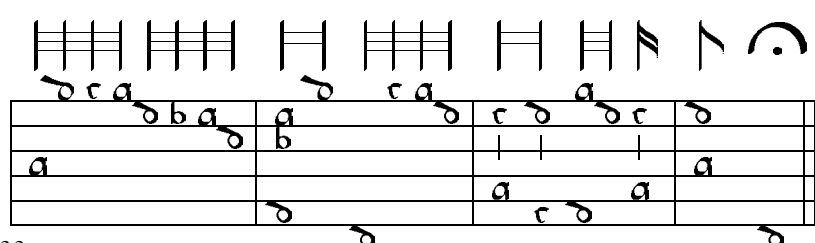
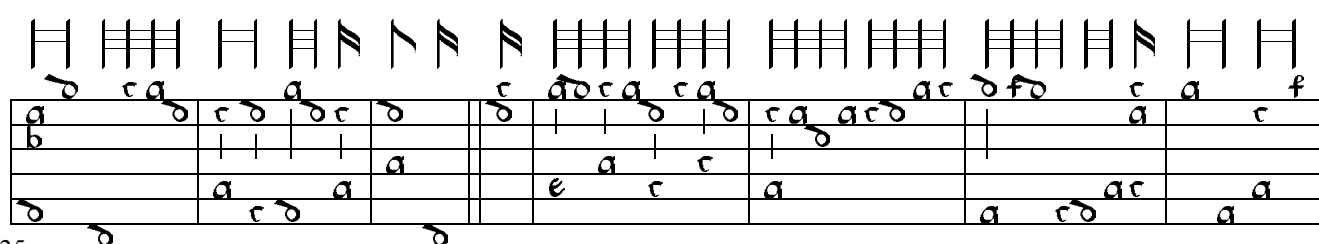
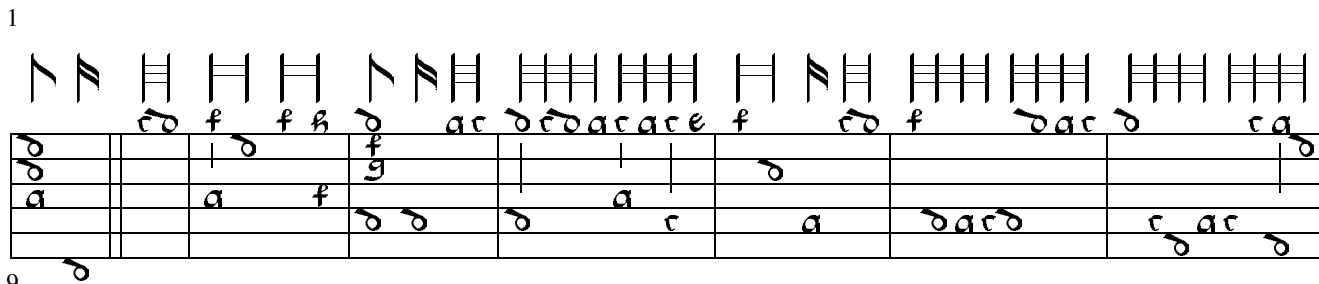
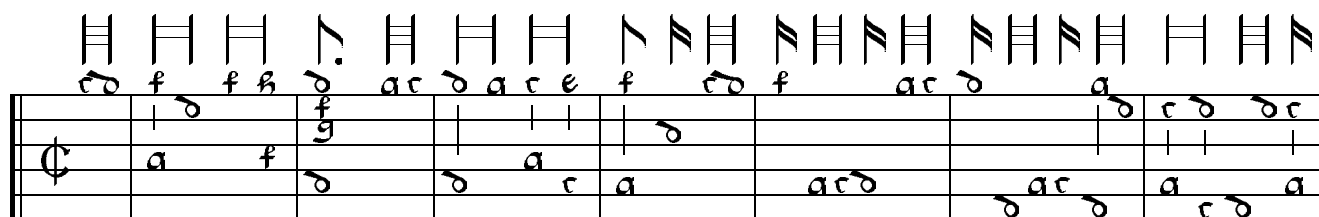
20 a a a a a a a a a a a a a a a a

26 a a a a a a a a a a a a a a a a



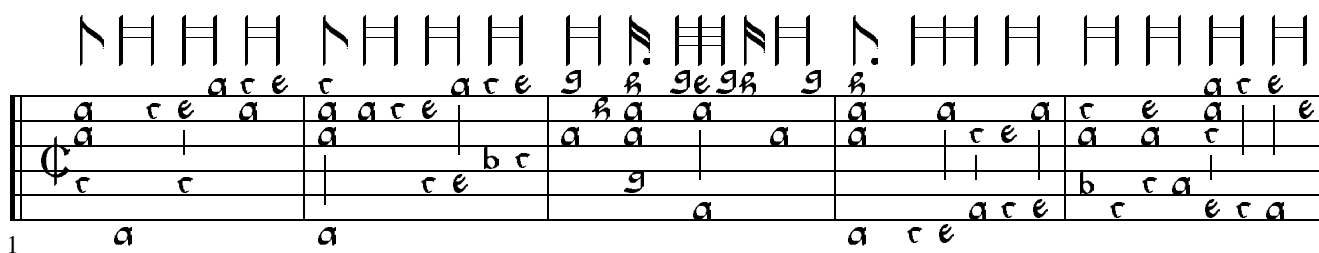
## 7. Almaine T. Vautor - 7D

GB-Cu Add.3056, f. 47v



## 8. (Pavan) Sims - 7D

GB-Cu Nn.6.36, ff. 22v-23r





[illegible]

37

41

c e a c      a	c      a c e a f
a a            e c e	e r a c f e c
b   c a a c a a	a            e
c e b c      b	
e c	e c

46

8 f e c e a                  ca                  ca        8 g     e      r                  r b

a a	e a q f
e c a e	
e c a c a    8 f e	
r e c e c a c a      a	
c b      b c	
e c	

50 a                  a                  a

50

Example 5.1: A musical score for a single melodic line. The notation is written on a single staff with a treble clef and a key signature of one flat. The melody is composed of eighth and sixteenth notes. Below the staff, there are four lines of rhythmic notation, where 'r' represents an eighth note and 'e' represents a sixteenth note. The notation is divided into two measures by a vertical line.

54

$\text{c}$   $\text{c e}$   $\text{c a}$   $\text{a c}$   $\text{a}$   $\text{a}$   $\text{e c}$   $\text{c e}$   $\text{c}$   $\text{a}$   $\text{e c}$   $\text{a}$   $\text{c f e c}$   
 $\text{b}$   $\text{c}$   $\text{e}$   $\text{b}$   $\text{c}$   $\text{e}$   $\text{b}$   $\text{c}$   $\text{e}$   $\text{e c}$   
 $\text{c}$   $\text{e}$   $\text{b}$   $\text{c}$   $\text{e}$   $\text{b}$   $\text{c}$   $\text{e}$   $\text{e c}$

56

[illegible]

58

## 9. (Galliard) Sims - 7D

GB-Cu Nn.6.36, f. 32r

[illegible]

The musical score for 'The Rose Tree' is presented in a system with five staves. The first staff contains the melody, written in a single line with a treble clef. The second staff contains the lyrics, written below the melody. The third staff contains the bass line, written in a single line with a bass clef. The fourth and fifth staves are empty. The score is divided into three measures by vertical bar lines. The first measure contains the lyrics 'The Rose Tree', the second measure contains 'The Rose Tree', and the third measure contains 'The Rose Tree'. The melody is written in a single line with a treble clef. The bass line is written in a single line with a bass clef. The lyrics are written below the melody. The score is divided into three measures by vertical bar lines. The first measure contains the lyrics 'The Rose Tree', the second measure contains 'The Rose Tree', and the third measure contains 'The Rose Tree'.

Example 6

Handwritten musical notation on a four-line staff, featuring various rhythmic values (e.g., minims, crotchets, quavers) and rests, with some notes marked with 'e' and 'a'.

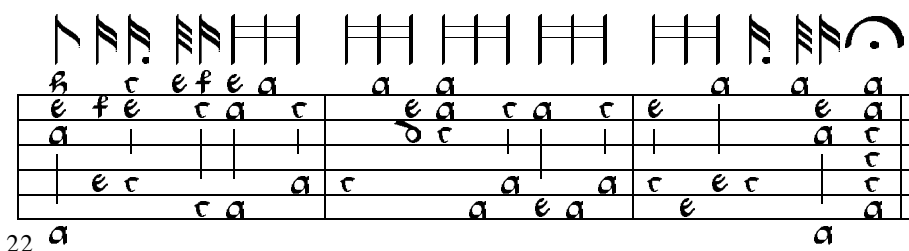
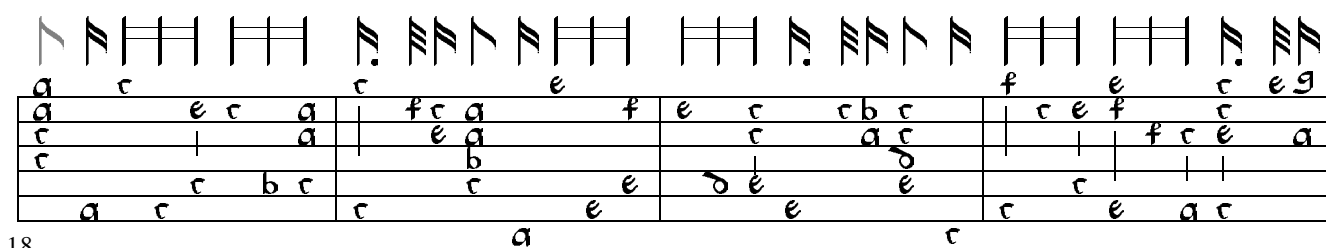
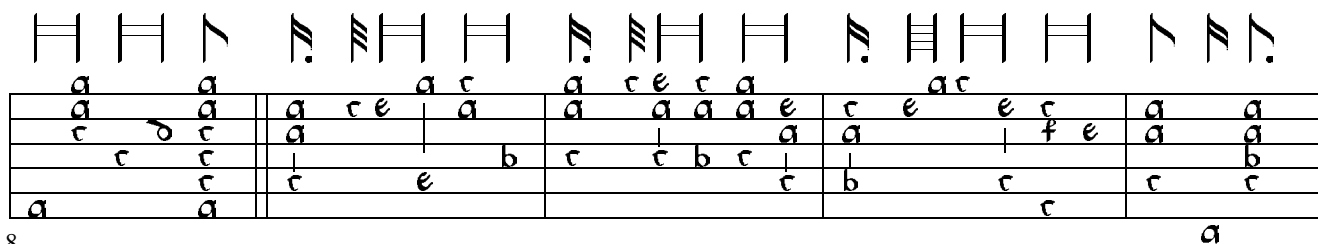
f a c d a c a a c d f a c d a c a c d f  
 a c d a f d d d b a d d b a a c d a c d a c d  
 c f a c e e a c a a c d d a c c d a c d  
 e c a c d d a c c d a c d

34



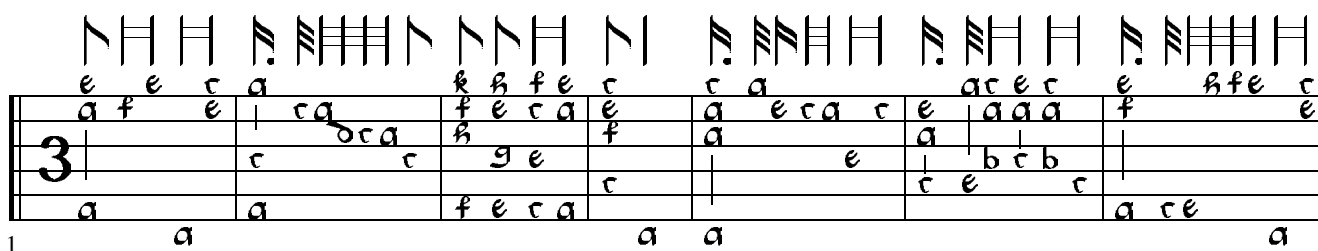
## 11. (galliard) T(homas) S(mith) - 7D

GB-Cu Add.3056, f. 35r



## 12. G(alliard) T(homas) S(mith) - 7D

GB-Cu Add.3056, f. 50r



[illegible][illegible]

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and some horizontal lines. Below the staff, there are several groups of letters: 'k l n a c e', 'r a', 'h e e f f e e r', 'a a', 'a a a a a', 'b b b b b'. The letters are arranged in a way that suggests they are part of a larger text or a specific musical notation system.

44

1

3

a b c

10

a b c

15

a b c

24

a b c

30

a b c

36

a b c

43

a b c



## 14. Pauan T(homas) S(myth) - 7D

GB-Cu Add.3056, f. 34v

f	b	b	a	f	b	a	b	b	f	b	f	b	b	a	b	b	b
b	b	b	a	b	b	a	b	b	f	f	a	e	f	b	a	b	a
c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a

1

a	b	b	a	f	b	a	b	e	f	f	b	a	f	e	c	e	f
b	b	b	a	b	b	a	b	b	f	f	a	b	a	b	a	b	a
c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a

10

a	b	b	a	f	b	a	b	e	f	f	b	a	f	e	c	e	f
b	b	b	a	b	b	a	b	b	f	f	a	b	a	b	a	b	a
c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a

17

a	b	b	a	f	b	a	b	e	f	f	b	a	f	e	c	e	f
b	b	b	a	b	b	a	b	b	f	f	a	b	a	b	a	b	a
c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a

26

b	b	b	a	f	b	a	b	e	f	f	b	a	f	e	c	e	f
b	b	b	a	b	b	a	b	b	f	f	a	b	a	b	a	b	a
c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a

34

a	b	b	a	f	b	a	b	e	f	f	b	a	f	e	c	e	f
b	b	b	a	b	b	a	b	b	f	f	a	b	a	b	a	b	a
c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a

42