MUSIC SUPPLEMENT TO LUTE NEWS 38 (JUNE 1996): THE COMPLETE LUTE MUSIC ASCRIBED TO MASTER NEWMAN - PLUS WIGMORES/ROIGNIORES/WUGORNS GALLIARD[S]

Continuing the series of complete works of lesser known English composers, this music supplement brings you all the known compositions by Master Newman. The five extant pieces are a fancy, three pavans and a galliard which survive in versions for keyboard, lute or both. The earliest are a fancy and a pavan for keyboard in the Mulliner Book [British Library (GB-Lbl) Add. MS 30513, *c.*1550; D Stevens (ed.), *Musica Britannica* I, Stainer & Bell 1951]. I have included the two different lute settings of this fancy in the Marsh lute book [Dublin, Archbishop Marsh's Library (IRL-Dm), MS Z3.2.13, *c.*1580s or *c.*1595, facsimile edition: Boethius Press, Kilkenny 1981], as well as the vocal model and a similar fantasia from Italian manuscripts. No lute version of the pavan is known so I have transcribed it. The remaining pieces are found in three lute sources: the Folger-Dowland manuscript [Washington DC, Folger Shakespeare Library (US-Ws), MS V.b.280 (formerly MS 1610.1), *c.*1594], the Dallis lute book [Dublin, Trinity College (IRL-Dtc), Ms.410/I (MS D.3.30/I), *c.*1583-5] and the manuscript Dublin, Trinity College (IRL-Dtc) Ms.408/II, (MS D.1.21/II), bound with the unrelated William Ballet lute book IRL-Dtc 408/II (MS D.1.21/II), *c.*1595]. Note from the dating of the sources that the keyboard music precedes the lute solos by at least thirty years but the versions of the fancy link the music to a single composer called Master Newman.

Several musicians with the name Newman are known from court records during the sixteenth century and may be members of the same family, all trumpeters, probably over three generations. William and Andrew Newman were contemporaries, whereas Thomas was employed a decade or two later, and John another two decades after that [cf. Andrew Ashbee, *Records of English Court Music*, Scolar Press, vol. VI, 1992 and vol. VII, 1993]. William Newman was a trumpeter with the Earl of Surrey in 1514, received livery at Windsor Castle in 1532 and exchanged dogs with Lord Lisle in 1534/5 whilst one of the Kings trumpets in London. He probably died (or was sacked?) in 1546 when his wages were transferred to two other trumpeters. Andrew Newman is mentioned variously as 'the waite', 'Quenes minstrelle' and 'trumpeter' in court wages accounts continuously from 1525 to April 1544. However, he is omitted in July and beyond, suggesting that he may have died in 1544. Thomas Newman and William Finnis replaced John Fryer as kings trumpeters in 1537/8 and Thomas' wages are recorded during each year from 1543/4 until his death in 1547. Yet another Newman, John, was appointed trumpeter to queen Elizabeth I n September 1565 and received regular wages and livery until March 1576/7, when he died. John Ward refers to another John Newman who, in December 1580, rented Blackfriars playhouse with William Hunnis, Master of the Children of the Chapel [cf. John Ward, *Music for Elizabethan Lutes* (Clarendon Press, Oxford 1992), vol. I, footnote 99], conjecturing that this John may be the composer. In fact, the source of the keyboard pieces is from c.1550 which is in range for William, Andrew or Thomas as well as John if he was older when appointed trumpeter in 1565, although our Newman may be none of these. Diana Poulton, in her entry for Newman in *Grove Music Online*, eliminates Andrew, Thomas or John as the composer on the grounds that trumpeters were unlikely to have written lute music. However, the lute pieces may all be arrangements of much earlier keyboard compositions of Master Newman, who may not have composed for the lute. Furthermore, employment as a trumpeter whilst composing for other instruments is entirely possible, given that Ranaldo Paradiso the court flautist who 'deyd the 16 day of January 1569/70 in the p[ar]ysh of Saynt Olyves in hart street besyde the croched fryers in London' composed 'A fancy Mr renold' for keyboard in GB-Lbl Add.30485, ff. 42r-43v which is intabulated for the lute as 'Fantasy Renaldo Paradiso' in GB-Cu Dd.2.11, ff. 50v-51r [and untitled in GB-Lbl Hirsch 1353, f. 17v]. In conclusion, although the titles 'Master' and 'Mr' in the ascriptions imply that Newman was a Gentleman and hence may have been a court musician, the identity of 'Master Newman' remains a mystery.

The fancy uses the tune of Thomas Crecquillon's 'Pour un plaisir' intabulated for lute in Pierre Phalèse's *Des Chansons Livre Deuxieme*, 1546, sig. g4v and many other printed books. John Ward, *Music for Elizabethan Lutes* (Clarendon 1992), p. 30 fn 99, also notes that it is based on Cavazzoni *Recerchari* 1523, ff. 6r-8v *Salvo Virgo* for keyboard. The lute version in Marsh p. 49 follows the keyboard fancy fairly closely although I have used the latter to reconstruct a more satisfactory reading where notes or even half bars are missing or duplicated. The second, anonymous version in Marsh [pp. 230-231] is more elaborate and digresses substantially after bar 37. Another fantasia on 'Pour un plaisir' is known in two distinct versions, one reproduced here, from a manuscript in Paris [Paris, Bibliothèque nationale (F-Pn), Rés.429, *c.*1560] and the other in the Siena manuscript [Den Haag, Nederlands Musiek Instituut, Kluis A20, *olim* MS 28.B.39, *c.*1560-1590; facsimile edition: Minkoff, Genève 1988], f. 29r.

The pavan in Folger is reduced to a single line without bass notes in places, suggestive of a consort lute part or alternatively a lazy copyist! The harmony can be reconstructed to make a satisfactory lute solo. The remaining pavan survives in two versions, in the Dallis lute book and Ballet-associated 408/II manuscript. They diverge in many minor details, so I have included both as an informative illustration of the way lute writing can vary in related settings of the same music. Each required minor reconstruction of notes missing in the original, in bar 23 of Ballet and bar 22 of Dallis. The clearly-related galliard is found near the pavan in Dallis. The lute solos ascribed to Newman sound so typical of lute music of c.1580 that it is unwise to suggest who might have made the lute intabulations if it was not Newman himself. However, his pavan in Folger bears many similarities of phrase and style to Richard Allison's pavan in GB-Lbl Add.31392, ff. 33v-34r [No. 3 in the Lute Society edition of his music].

An appendix includes settings of Wigmores galliard, with the title corrupted to *Roigniores Galliardt* in a bandora setting in the Königsberg lute book, as well as related music titled Wugorn's galliard, by, or for, Wigmore or Wugorn about whom we know nothing. [Additional: Regarding *Wugorns gayliarde*, Dallis lute book p. 20, Michael Gale [doctoral thesis 'Learning the lute in early modern England, c.1550-c.1640' (doctoral thesis, University of Southampton, May 2014), p. 155], expresses the view that 'Contrary to the suggestions of John Ward and others, this is not a setting of "Wigmore's Galliard", found in a number of other contemporaneous lute and consort sources. ... Could "Wugorn" perhaps be a scribal corruption of the name <Thomas> Whythorne? This is conceivable when one remembers that Whythorne used the Anglo-Saxon thorn character to represent the digraph 'th' throughout his autobiography; thus a spelling of his name as "Whiþorn" could easily be misconstrued as "Wugorn" during subsequent recopying. ']

Worklist

1a. IRL-Dm Z.3.2.13 (Marsh), p. 49 *Fancy Newm*[an]
GB-Lbl Add.30513 (Mulliner), f. 13v *A fansye of master Newmans* - keyboard

1b. IRL-Dm Z.3.2.13, pp. 230-231 untitled
The duration of last two notes in bar 46 has been halved to correct the misplaced bar lines up to bar 63 in the original.

1c. F-Pn Rés.429, ff. 105r-106v *Fantasia / ser schlecht und zimlich gueth*

1d. NL-DHnmi Kluis A20 (Siena), f. 29r untitled

1e. F-Pn Rés.429 ff. 115v-116r *Pour un plaisir* - Crecquillon
cf. Phalèse, Des Chansons, 1546 18/30 *Pour ung plaisir*
and many more

2. GB-Lbl Add.30513, f. 10r *A pavyon master Newman* - keyboard transcribed for lute

3. US-Ws V.b.280 (Folger), ff. 8v-9r *Newmans Pauen*

4a. IRL-Dtc 408/II, p. 110 *mr numans pauin*
The right hand dots in bar 14, notes 13 and 15 are in the original. Bar 14, notes 12 and 13: 'a' flat on the first course is followed immediately by 'a' natural on the first course. However, this is unlikely to be a scribal error as it is also found in the other version of the pavan [No. 4b] as well as the related galliard [No. 5].

4b. IRL-Dtc 410/I (Dallis), pp. 196-198 *pavane of newman*
cf. IRL-Dtc 410/I, p. 194 first strain with divisions, crossed out and untitled

5. IRL-Dtc 410/I, pp. 200-201 *galiarde of newman*
The last bar of the third strain is missing in Dallis and has been reconstructed.

Appendix

App 1a. IRL-Dtc 408/I, p. 112 *Wigmores galiarde*

App 1b. LT-Va 285-MF-LXXIX (Königsberg), f. 41r *Roigniores Galliardt* - transcribed from bandora

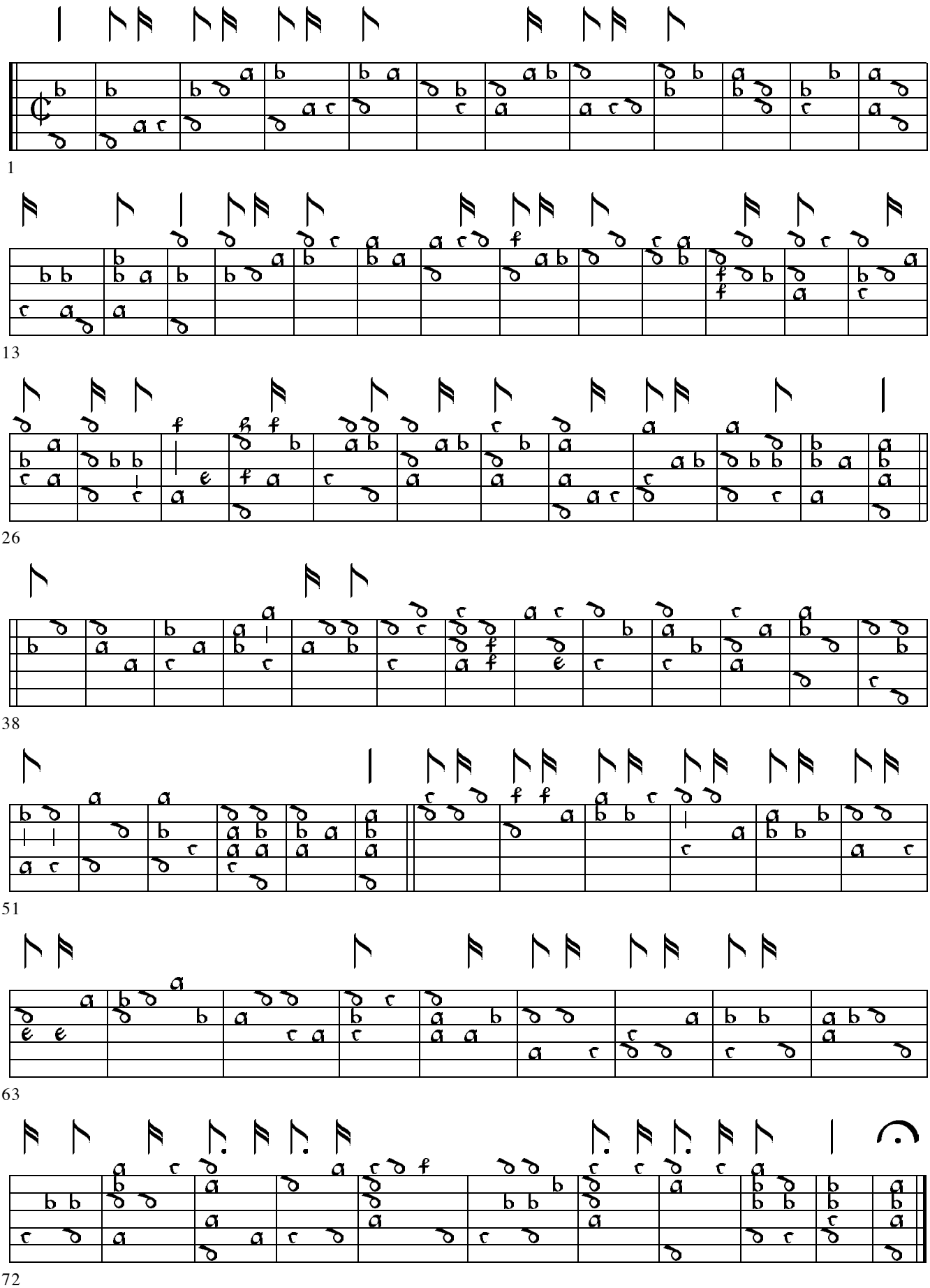
App 1c. IRL-Dtc 410/I, p. 20 *Wugorns gayliarde*
The first bar of the second strain is missing in the original and has been reconstructed from the bandora setting.

App 1d. IRL-Dtc 410/I, p. 36 *a galliard*
= IRL-Dtc 410/I, p. 47 *Lebrideale?* - incomplete

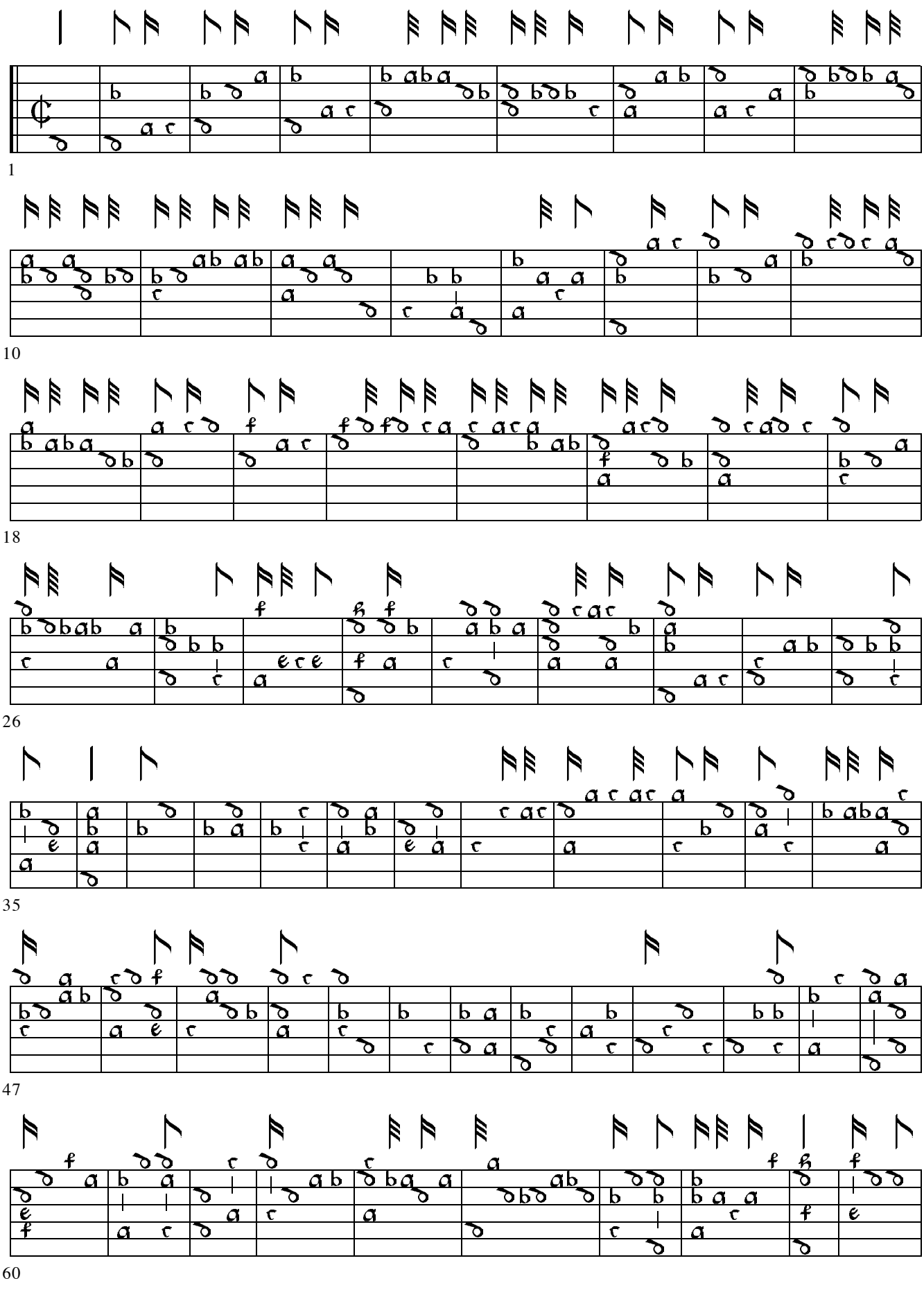
App 1e. GB-Cu Dd.5.20, f. 6r *Wigmoors Galliarde* - transcribed bass viol part

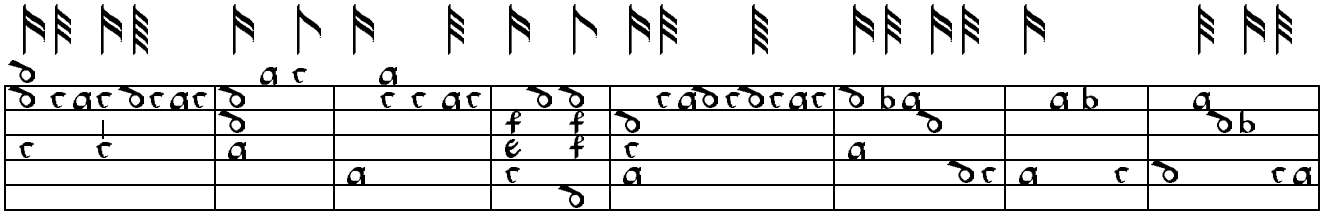
John H Robinson - May 1996/revised October 2016

1a. Fancy Newm(an) IRL-Dm Z.3.2.13, p. 49



1b. Untitled (Newman Fancy) IRL-Dm Z.3.2.13, pp. 230-231





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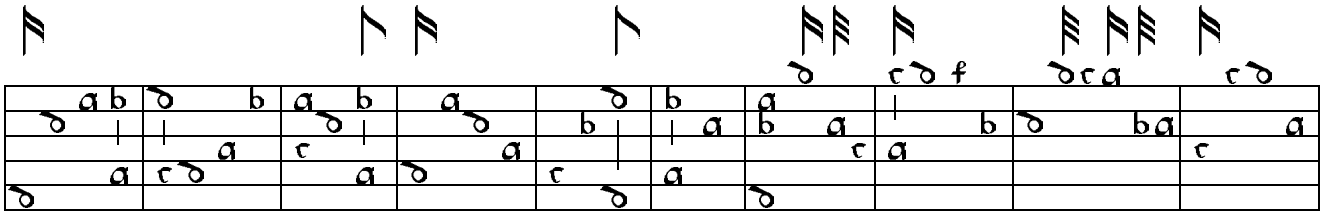

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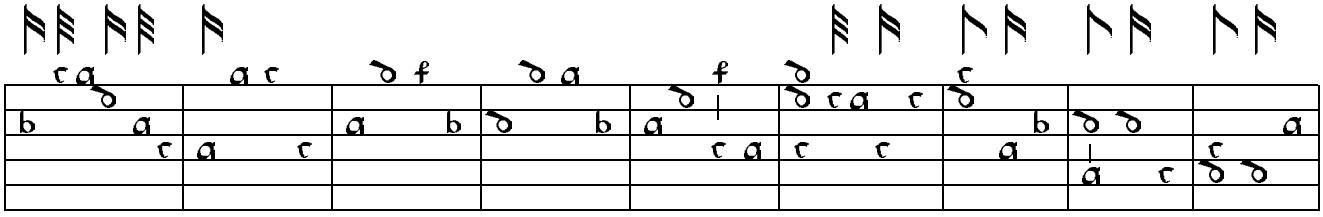

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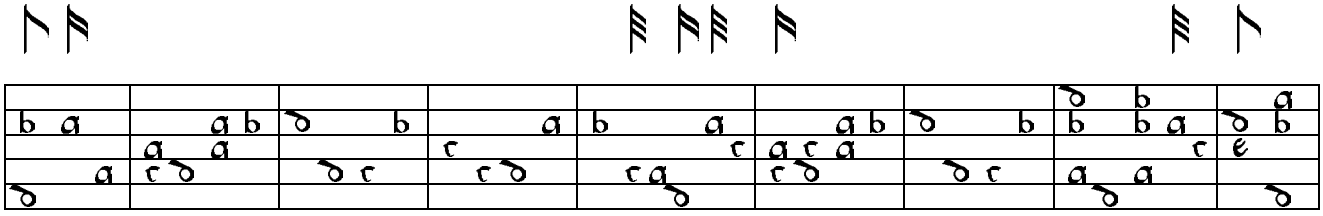

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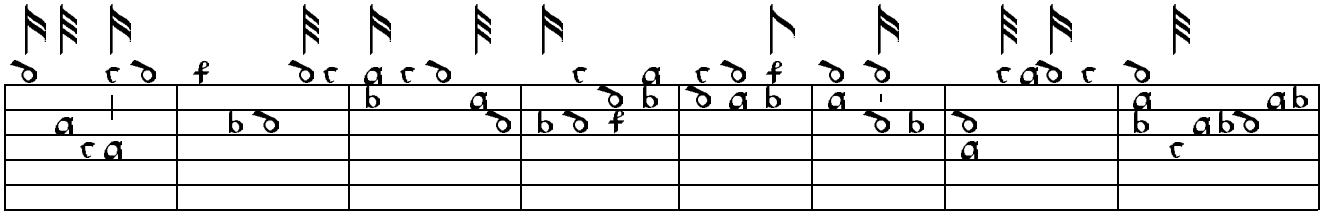

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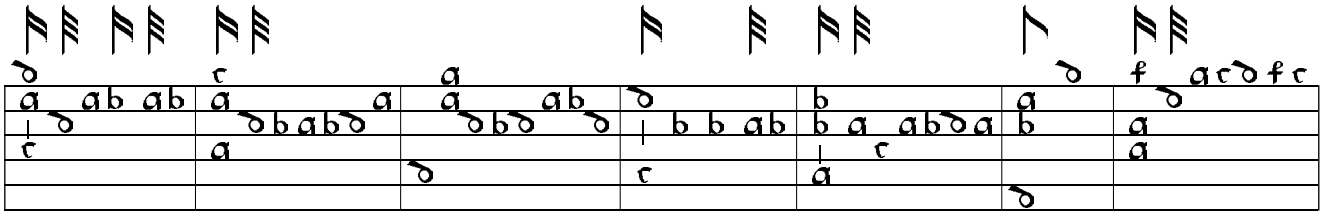

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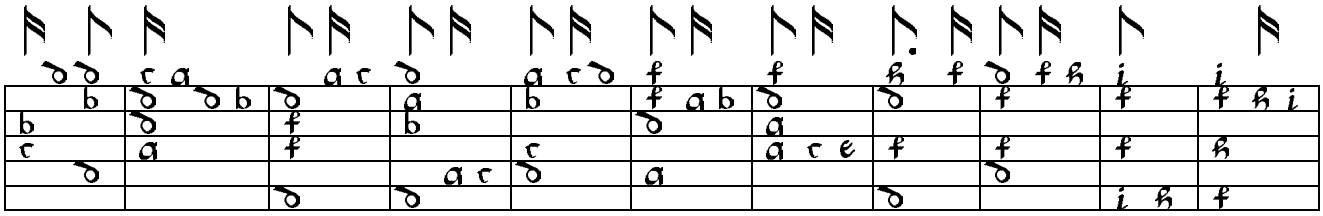

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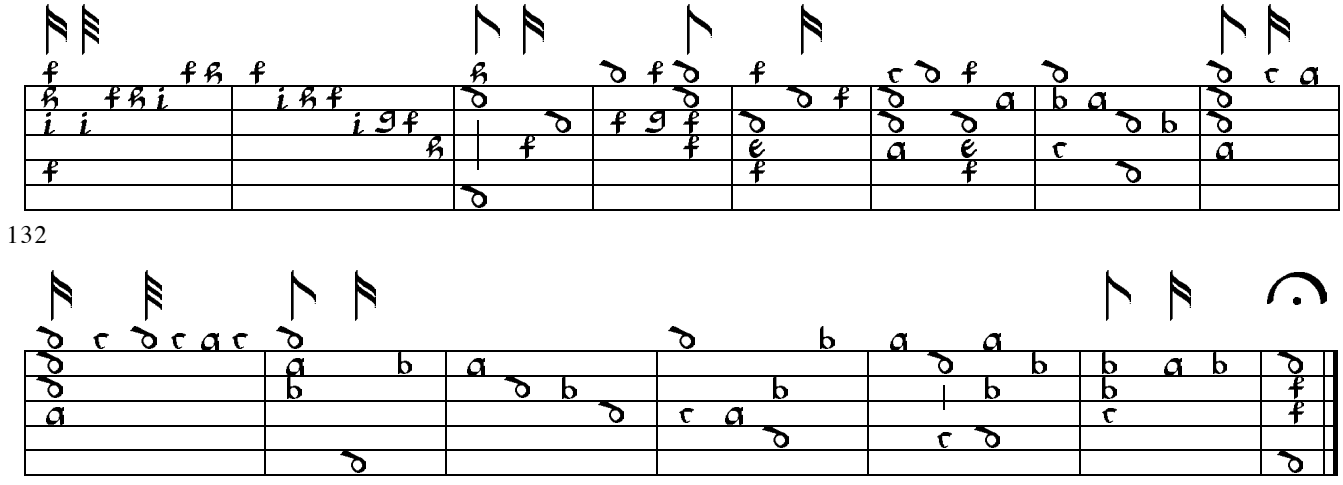
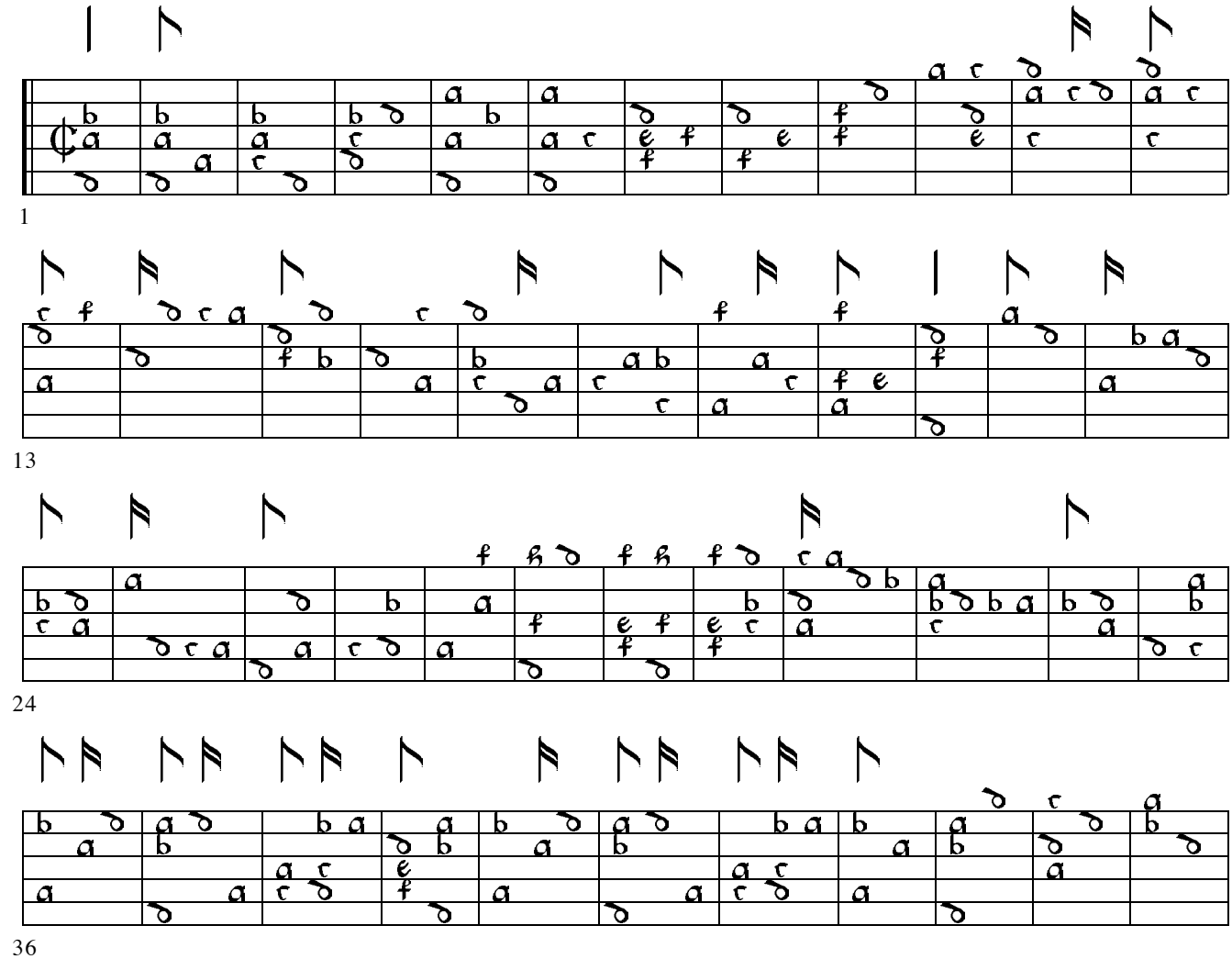
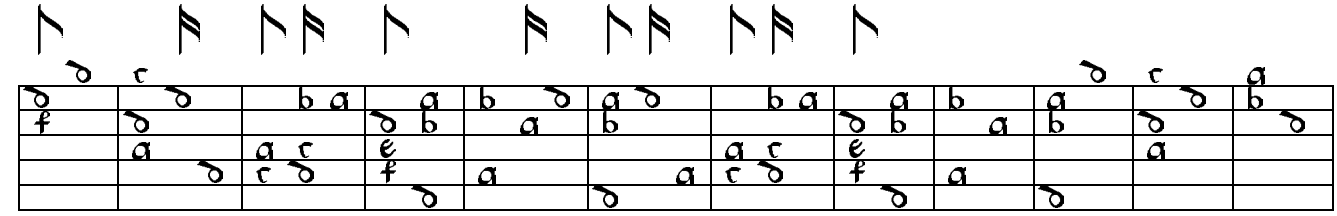


1c. Fantasia ser schlecht und zimlich gueth F-Pn Res.429, ff. 105r-106v





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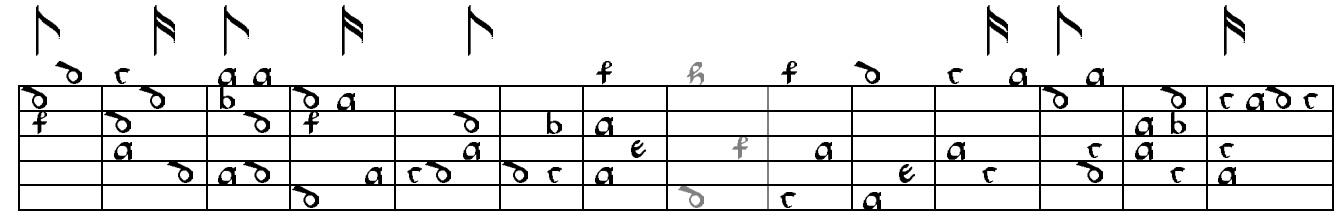

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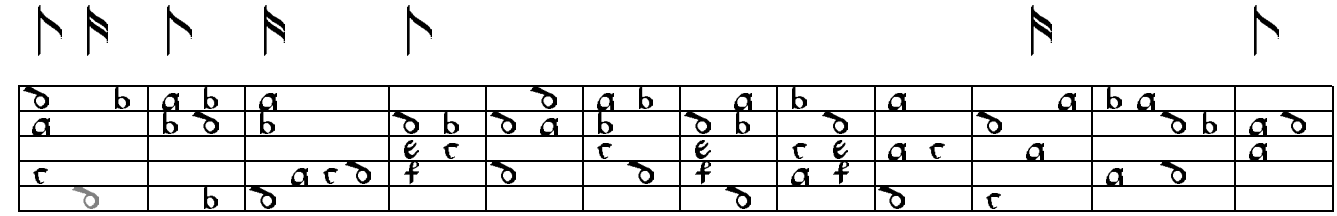

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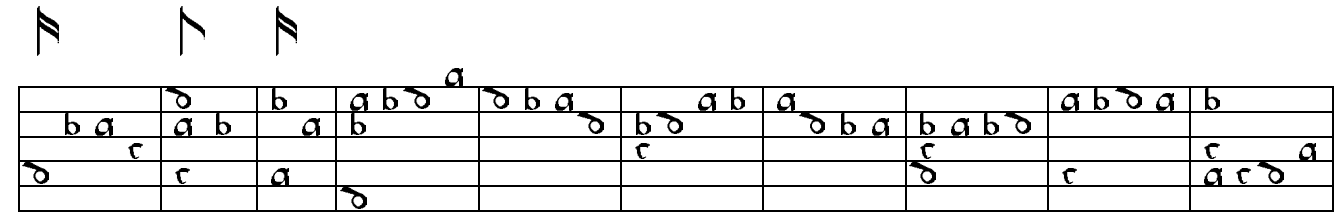

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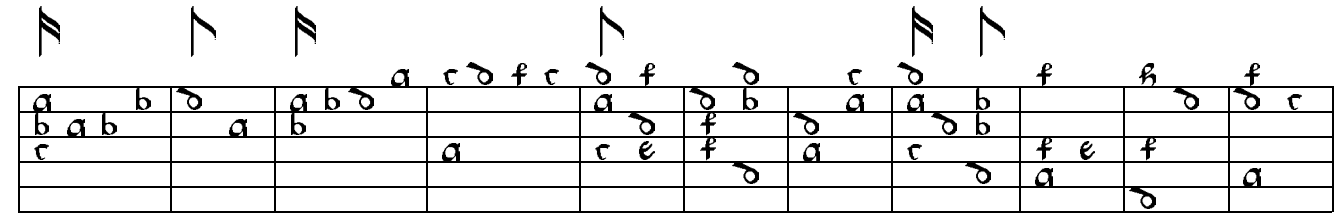

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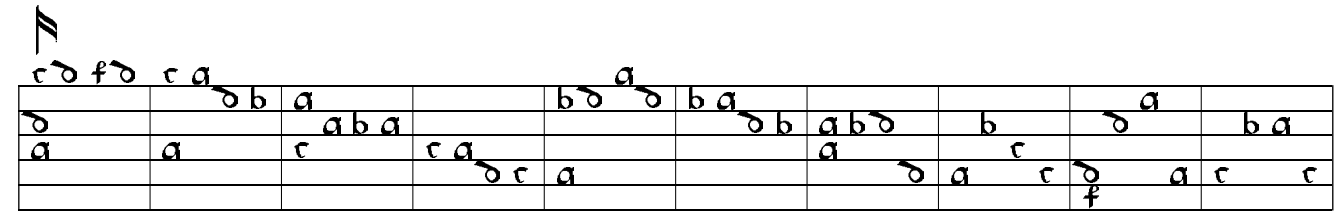

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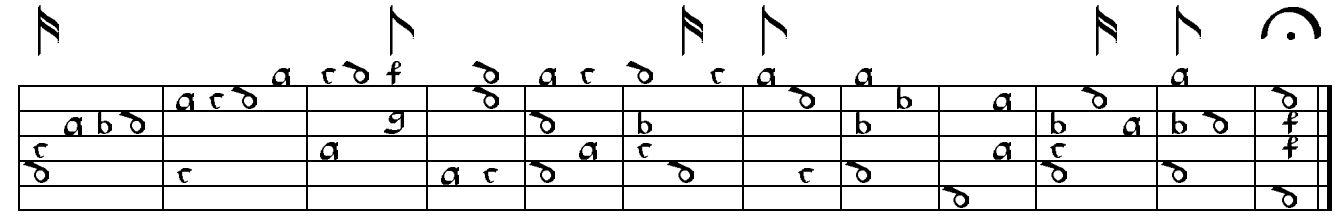

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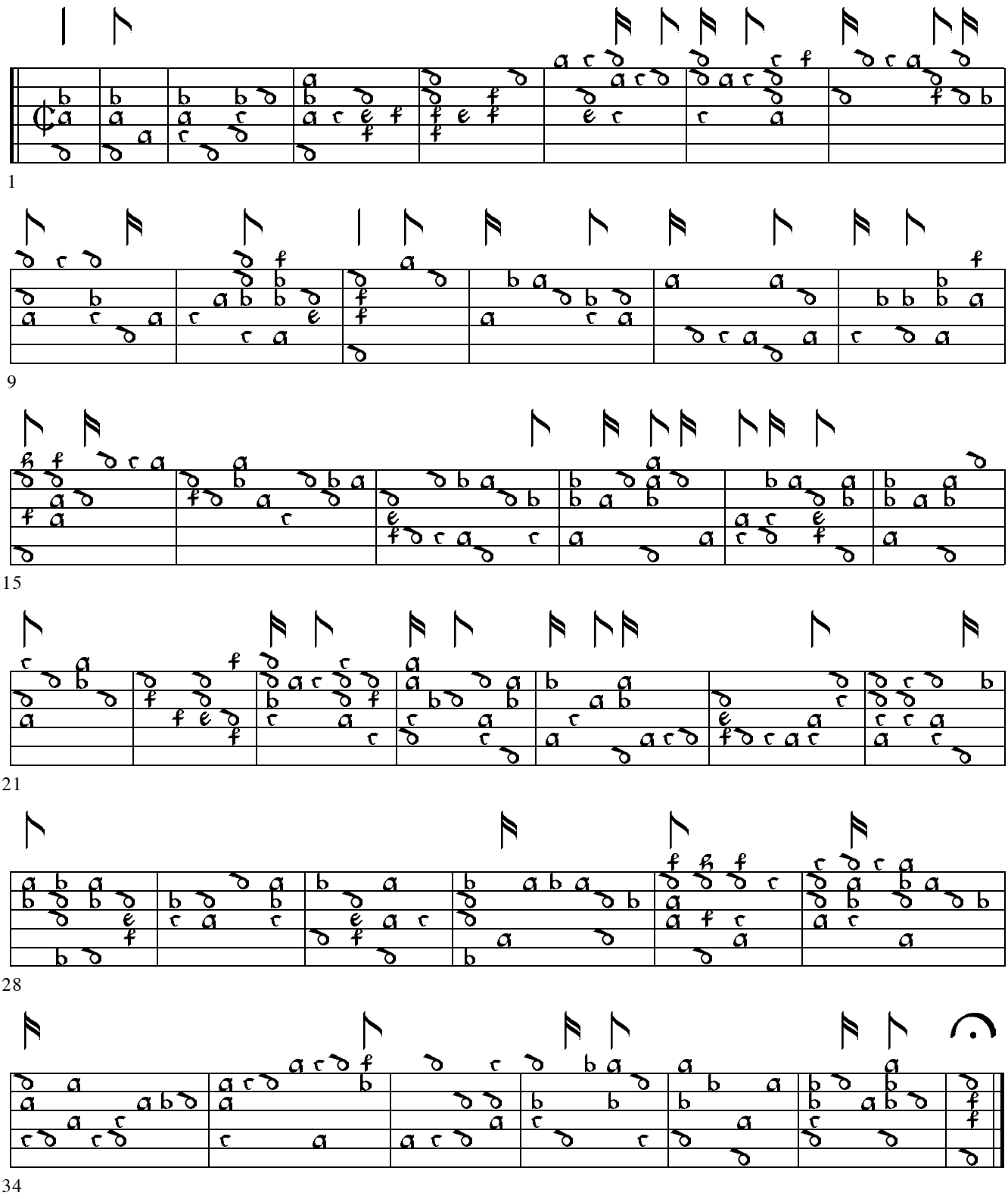
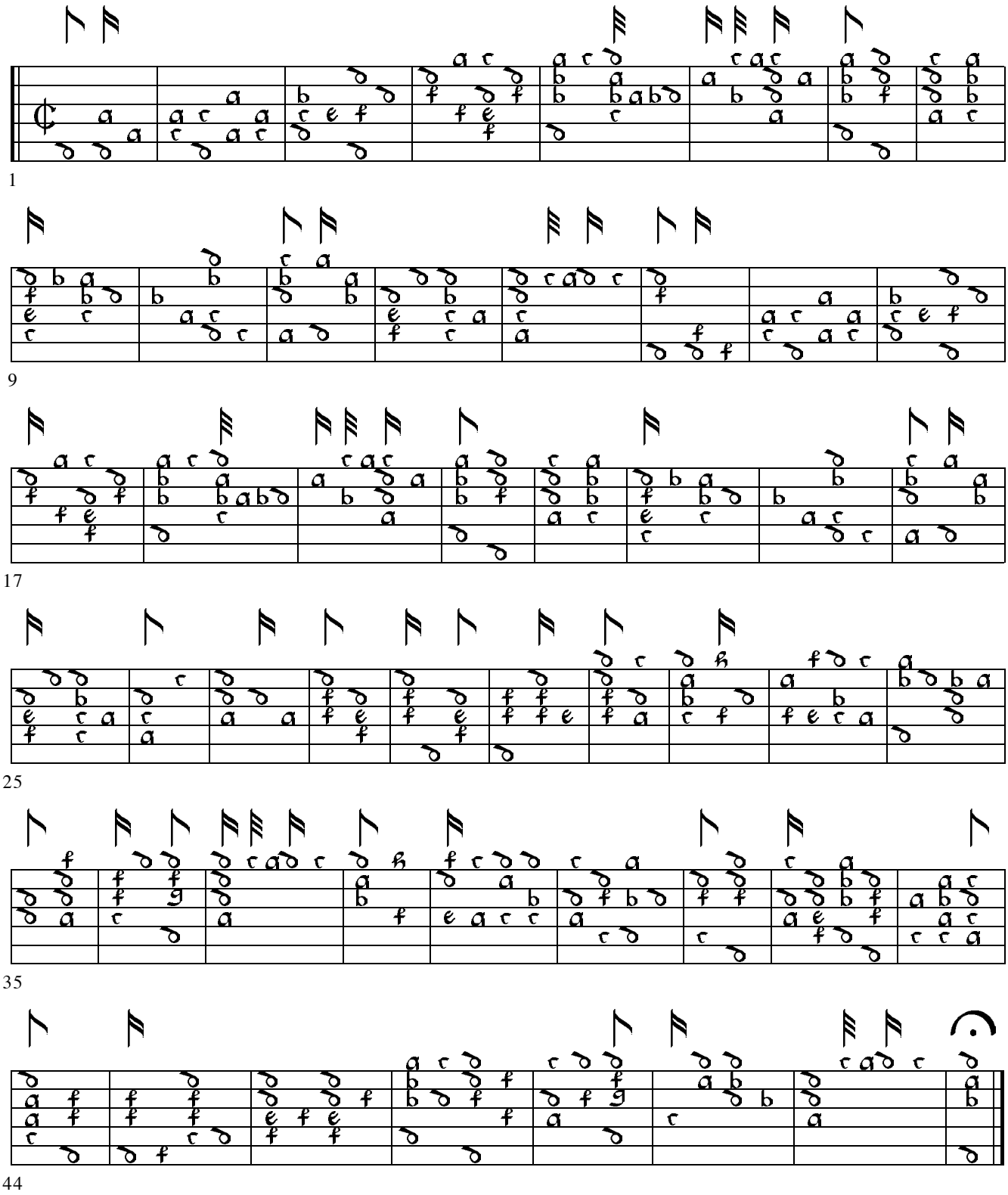
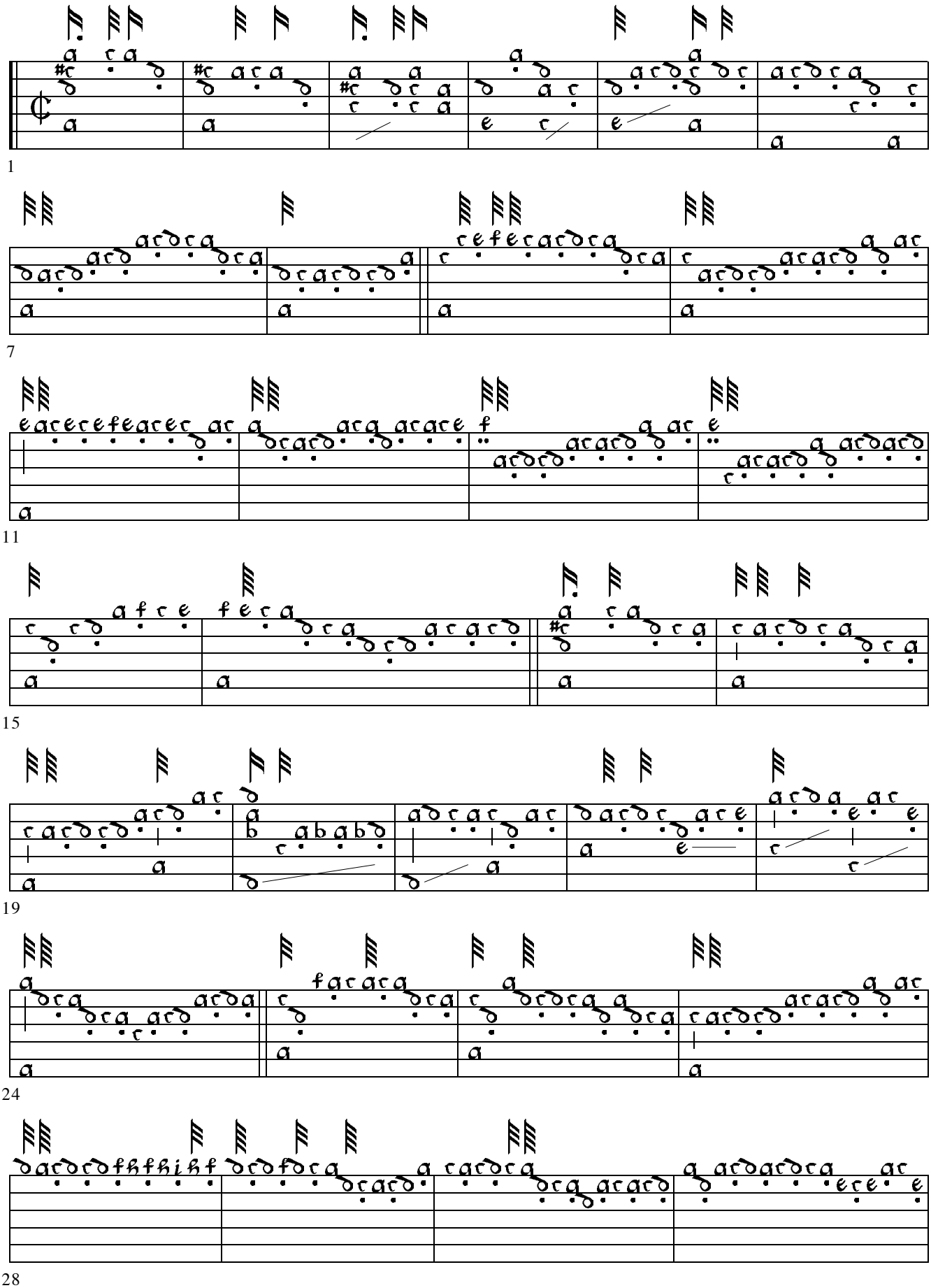
1d. Untitled NL-DHnmi Kluis A20, f. 29r

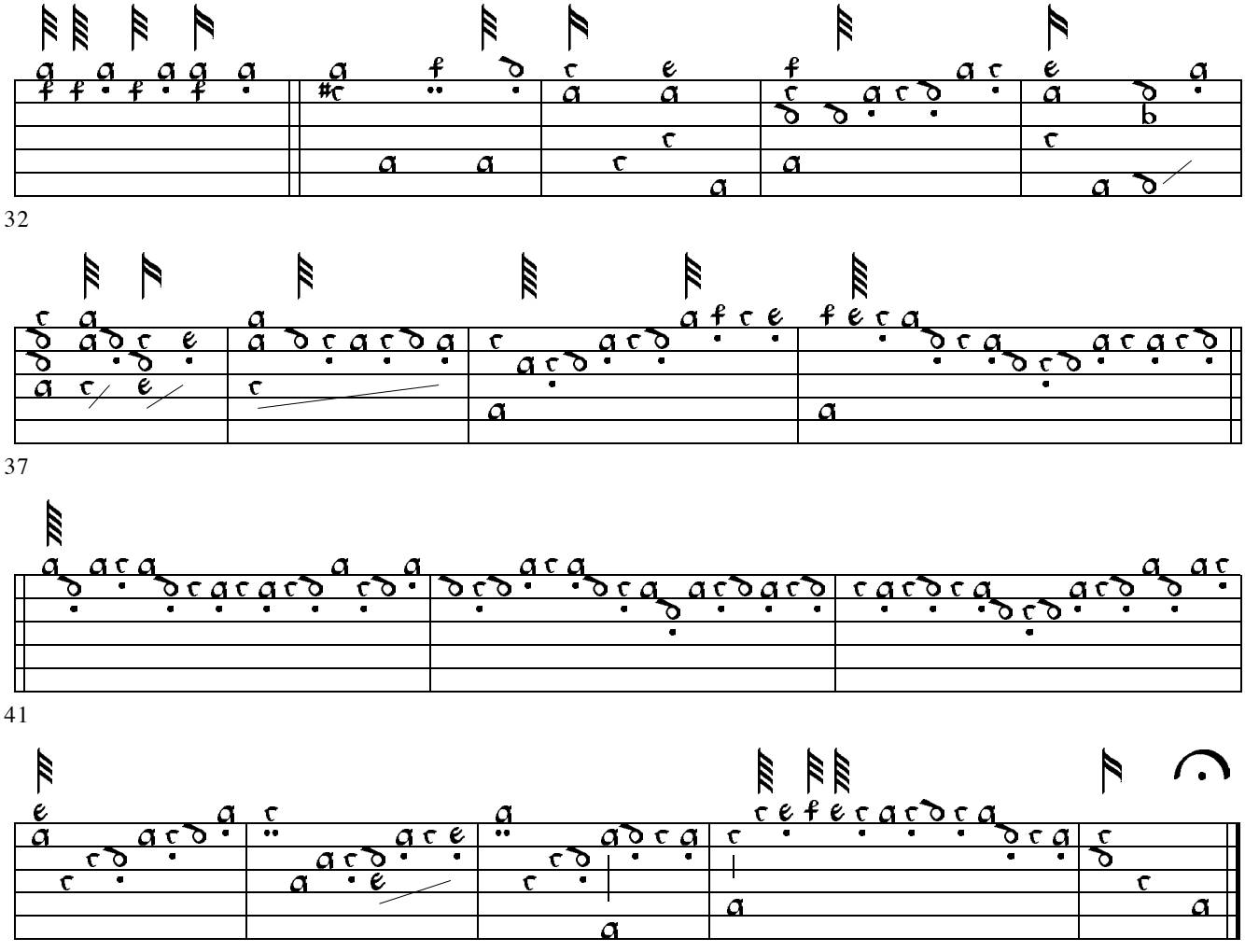


1e. Pour ung plaisir Crecquillon F-Pn Res.429, ff. 115v-116r

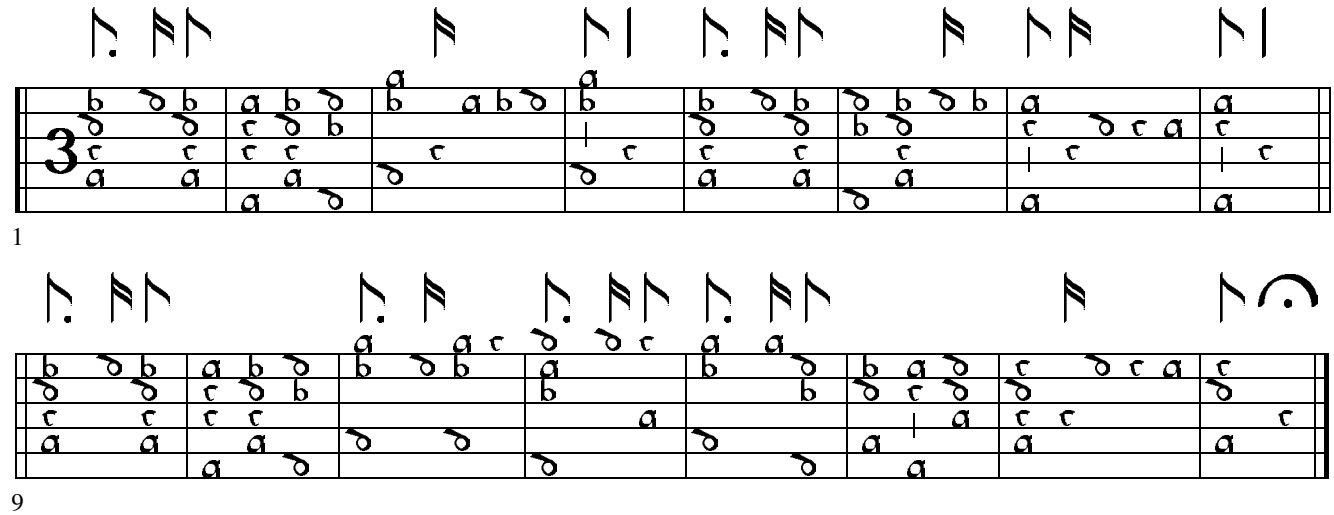


3. Newmans Pauan - AABBCC8 US-Ws V.b.280, ff. 8v-9r

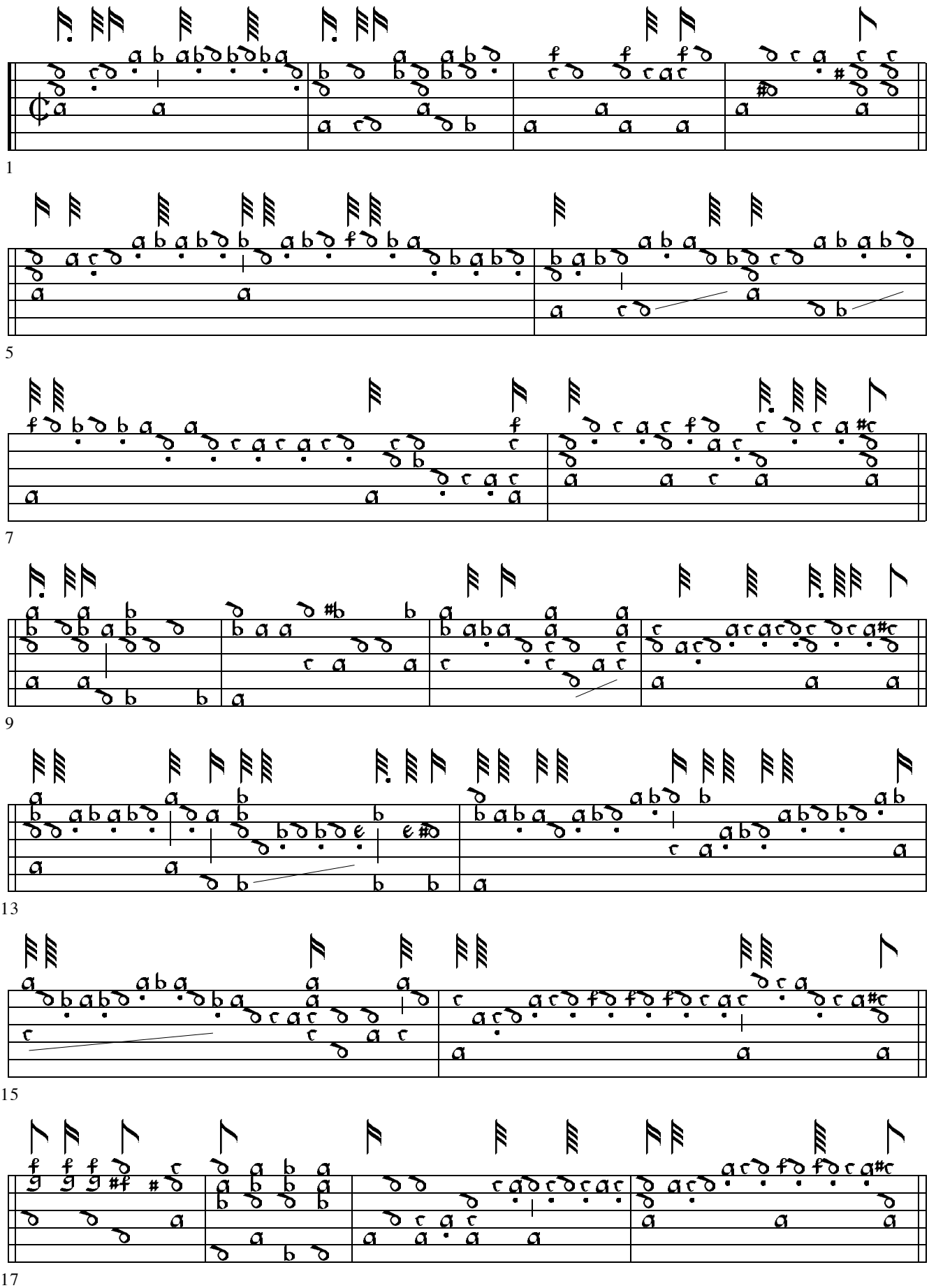


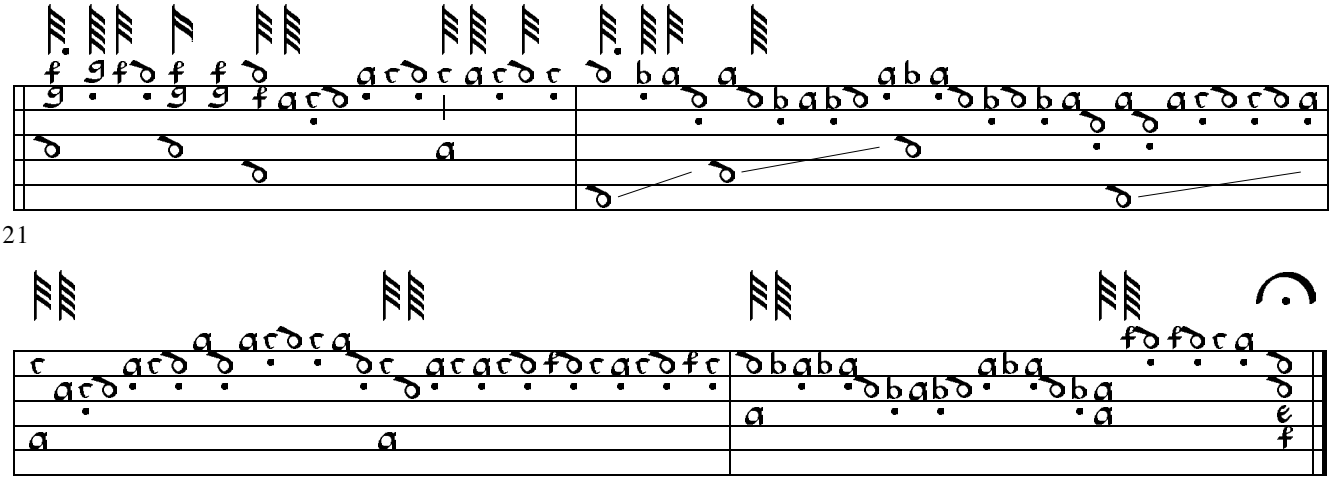


6a. Wigmores Galiarde - AB8 IRL-Dtc 408/I, p. 112

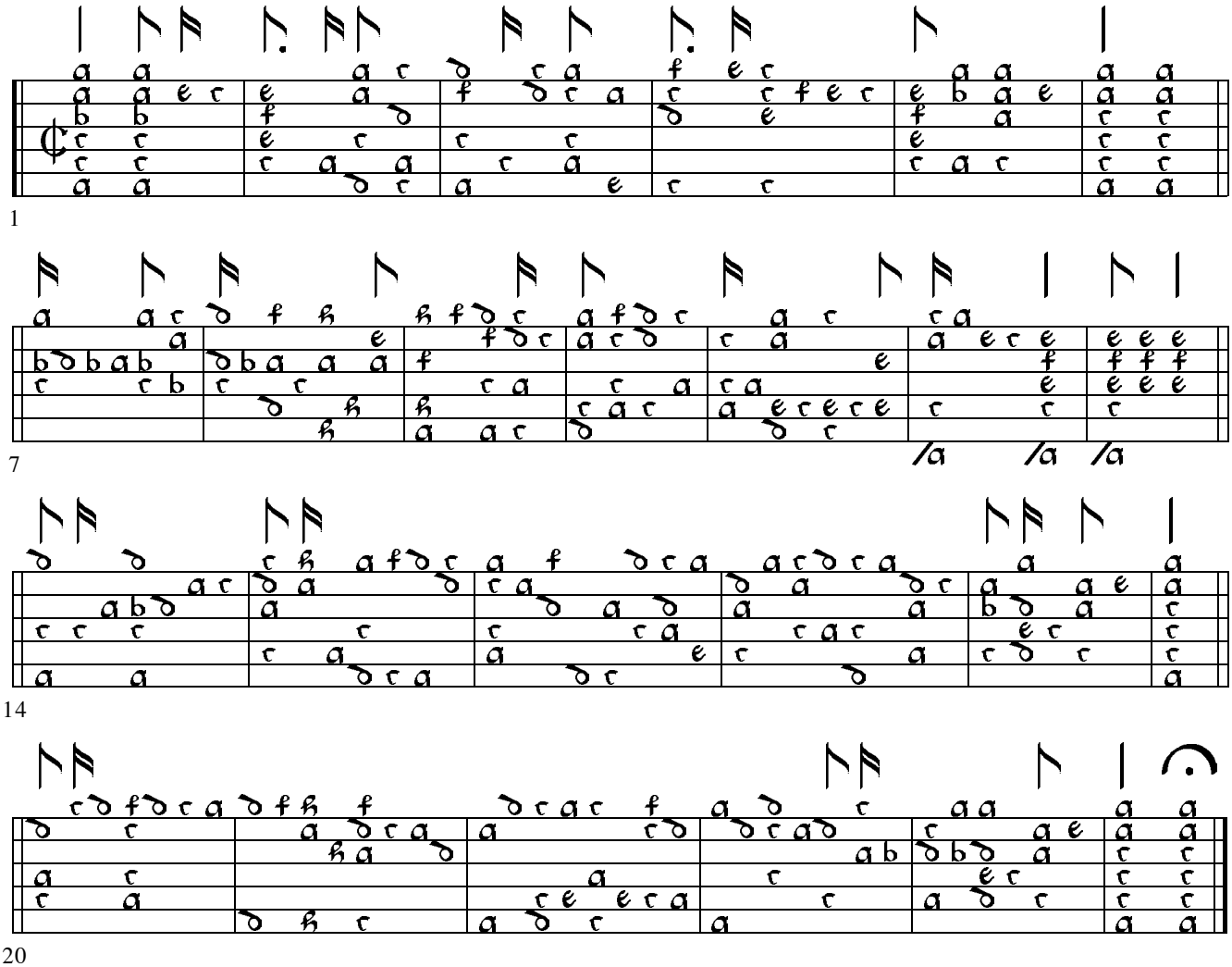


4a. Mr Numans Pavin - AABBCC4 IRL-Dtc 408 II, p. 110

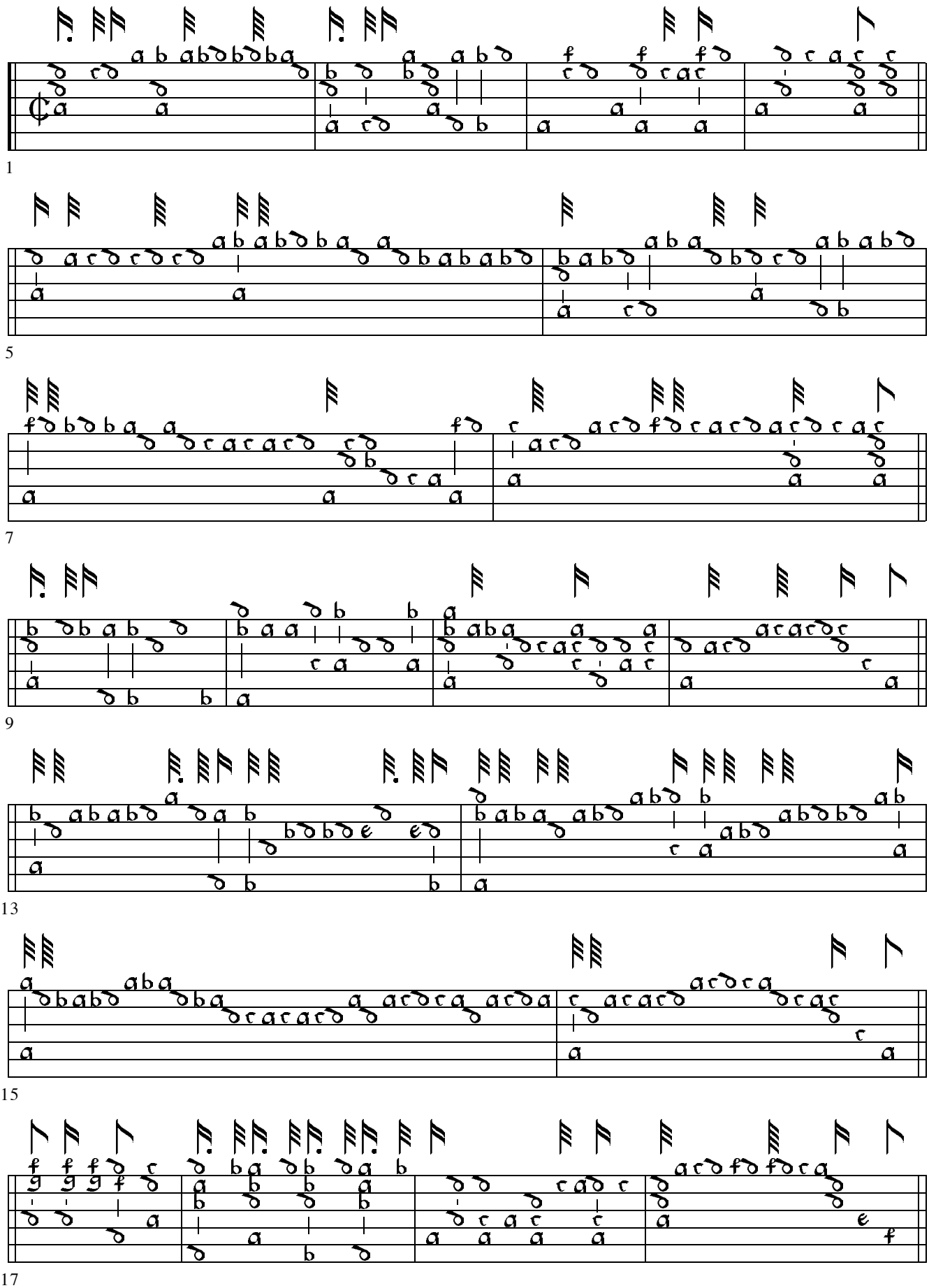


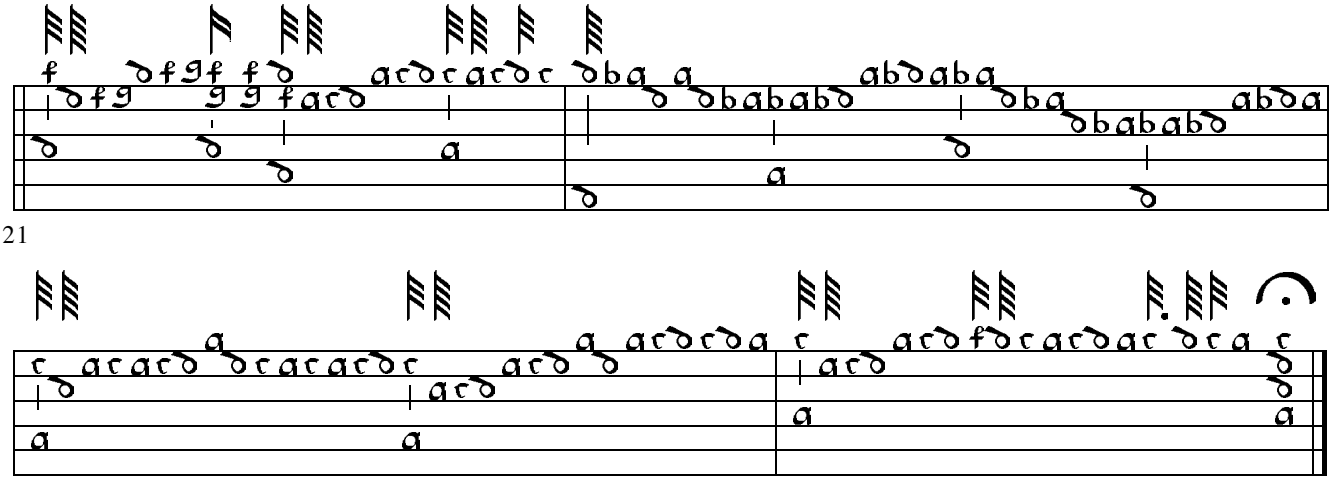


2. A Pavyon Master Newman - ABCD6 GB-Lbl Add.40513, f. 10r

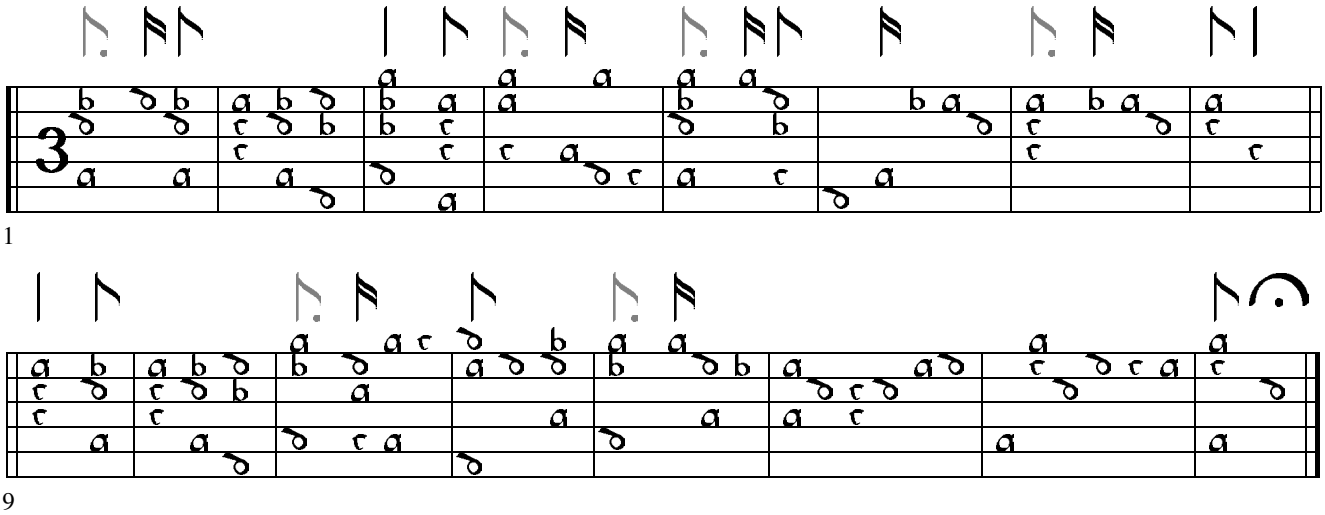


4b. Pavane of Newm(an) - AABBCC4 IRL-Dtc 410/I, pp. 196-198

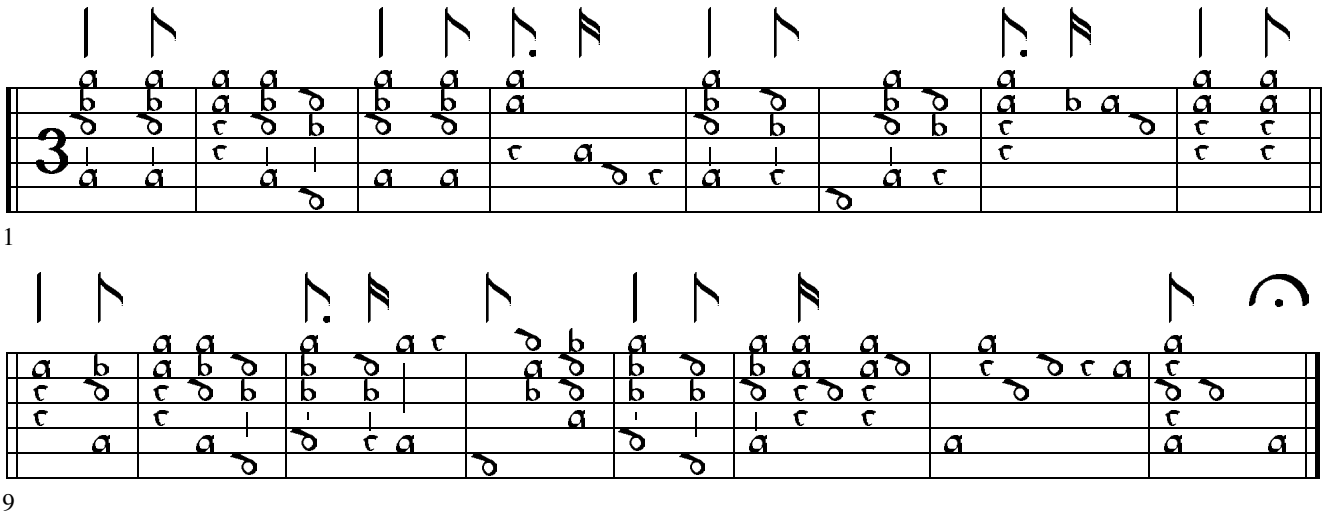




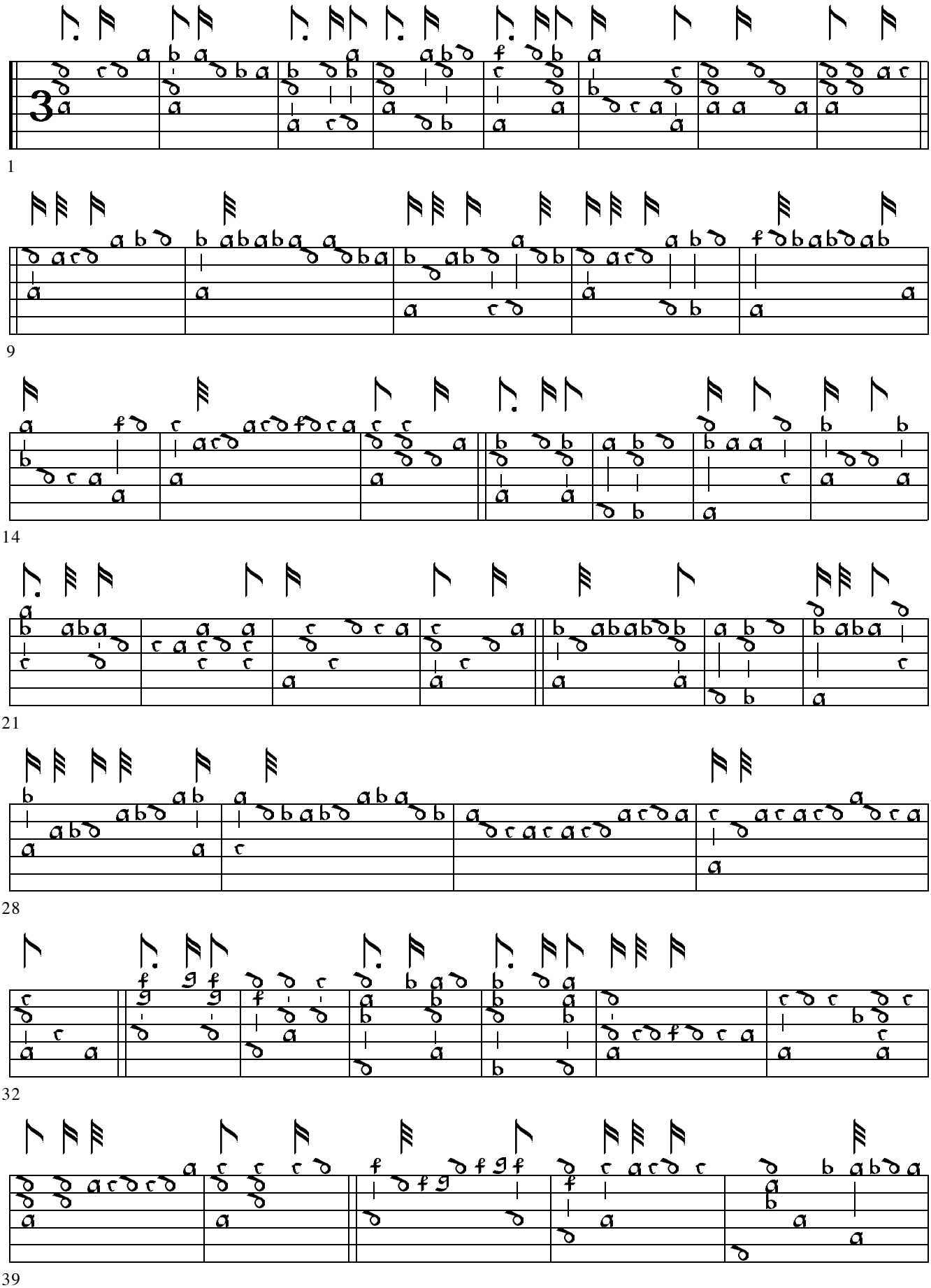
6b. Roigniores Gaillarde - transcribed from bandora AB8 LT-Va 285-MF-LXXIX, f. 41r

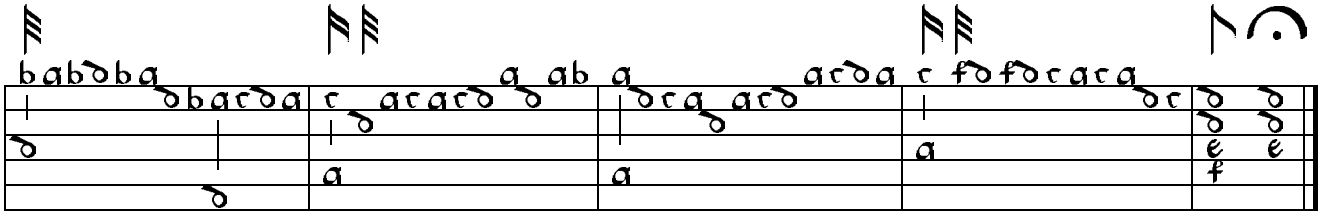


6c. Wugorns Gayliarde - AB8 IRL-Dtc 410/I, p. 20



5. Galliard Newm(an) - AABBCC8 IRL-Dtc 410/I, pp. 200-201





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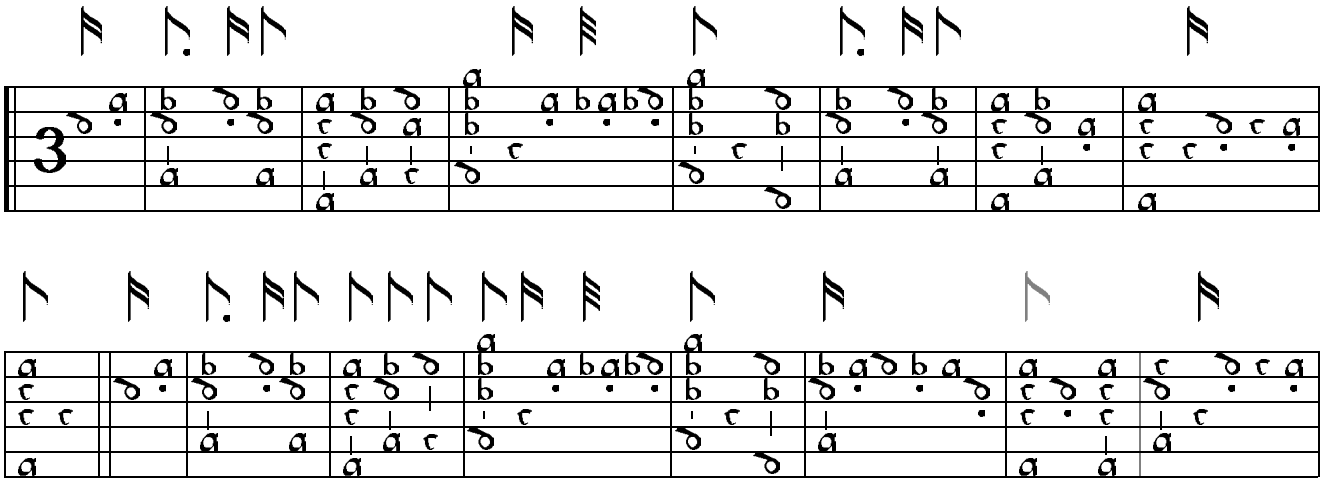
6d. A Gailliard - AA8B15 IRL-Dtc 410/I, p. 36



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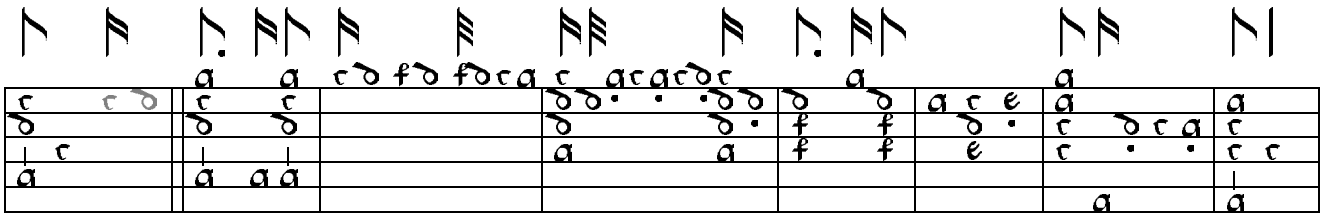

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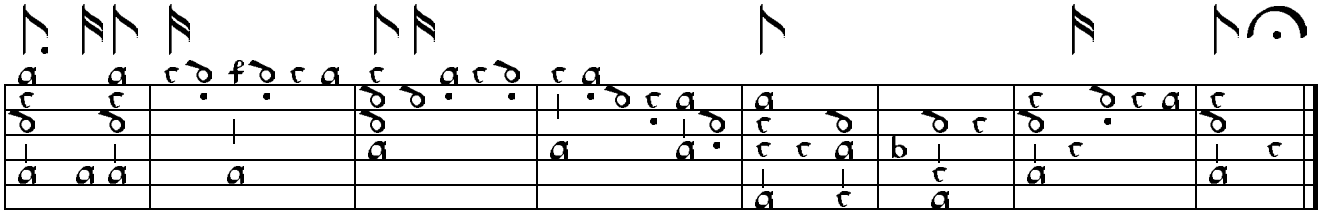

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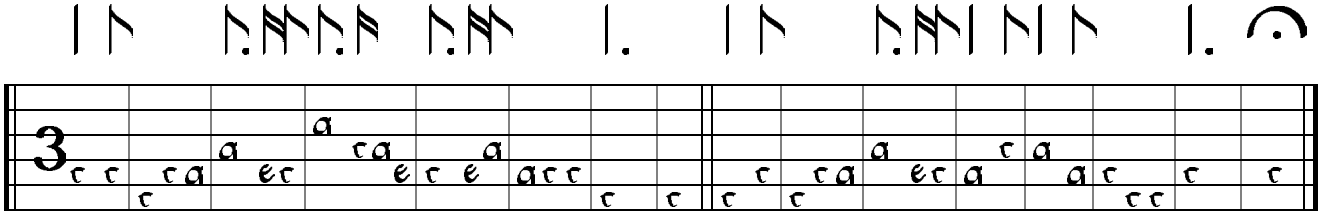
6e. Wigmoors Galliarde - bass viol part GB-Cu Dd.5.20, f. 6r