

**MUSIC SUPPLEMENT TO LUTE NEWS 29 (JANUARY 1994):
LUTE SOLOS BY MICHAEL CAVENDISH AND THREE ANONYMOUS JIGS**

Three lute solos ascribed 'Candish[e]' in English manuscripts may have been composed by the lutenist-composer Michael Cavendish (c.1565-1628), the youngest of three children of William Cavendish of the Manor of Cavendish at Overhall in Suffolk where Michael presumably lived as he signed the dedication in his book of airs of 1598 'From Cavendish this 24 of July,' although it is also recorded that his eldest brother William sold the house and lands in 1596. His grandfather was George Cavendish (1497-1562) gentleman usher to Cardinal Thomas Wolsey (1473-1530) and was his biographer. George's brother Sir William (1505-1557) lived at Chatsworth after marrying Bess of Hardwick and and their son William Cavendish (1552-1626) became 1st Earl of Devonshire. Michael is recorded in the Chatsworth household papers as present there in September 1604, and he may have been employed as a temporary house musician as in April 1605 he was involved in the purchase of a set of singing books and in June 1605 was given a cash reward.¹ A manuscript tracing the pedigree of the family (British Library Add.19122) states that Michael Cavendish was 'Servant in the Bedchamber to Prince Charles' (future Charles I, born 1601)² and he also held another court appointment as one of Prince Henry's Grooms of the Privy Chamber.³ Henry died in 1612 after which nothing is heard of Michael Cavendish until he died unmarried in 1628. His will is dated 5 July 1628 and he was buried in the parish of St Mary Aldermanbury, London. The 'Candish[e]' of two of the titles is preceeded by 'Mr' so it is unlikely that they refer to a dedicatee from the family, such as Michael's illustrious great uncle and courtier Sir William Cavendish who was known as patron of musicians at Chatsworth. In fact, Michael Cavendish's association with Chatsworth means he would have been acquainted with the lutenist-composer Thomas Greaves who published *Songes of sundrie Kindes* (1604), John Wilbye publisher of *First* (1598) and *Second* (1608) *Set[s] of Madrigals* and 'Captain' Tobias Hume who published his *Poeticall Musicke* in two parts, the first in 1605 'of Ayres, French and Pollish, and others, principally in Tabliture, and some in Pricke-Song' and the second in 1607, 'Principally made from two Basse Viols.' Also Lady Ar[a]bella Stuart *nee* Cavendish (d.1615), Michael's

second cousin employed the lutenist Thomas Cutting who was then poached by Prince Henry in 1607 (GB-Lbl Harl.6986, ff. 74-78).⁴ Cavendish's book of airs of 1598,⁵ for which we have no title as it is missing in the unique copy in the British Library,⁶ is dedicated to Lady Ar[a]bella.⁷ It includes fourteen songs for voice and lute or two voices and bass viol, six more lute songs with alternative versions for four voices alone, and eight madrigals for five voices in a range of performing options. It is the most backward looking in style of all the lute song books, in only three places in the book is a seventh course used, most of the tablature parts requiring only a 6-course lute. It has been thought that Cavendish's only other extant works were a contribution to Thomas East's *The Whole Booke of Psalmes* of 1592,⁸ and a revised version of his earlier madrigal 'Come gentle swains,' no. 23 of his book of airs, included in Thomas Morley's *The Triumphs of Oriana* of 1601 (no. 11, sig. C3v). However, the three lute solos ascribed 'Candish[e]' seem to have been overlooked as possible compositions by Michael Cavendish, comprising a galliard with three strains of eight bars, without divisions for six-course lute, another galliard of three strains of eight, nine and sixteen (fourteen in one version) bars without divisions which uses a seventh course in D sparingly, and an almaine of three strains of eight bars without divisions, for nine-course lute (7F8D9C). The second galliard survives in four versions all in the same key and closely concordant but all reproduced here because the subtle differences reward study.⁹

Four short items are added as page fillers, one probably a prelude and three anonymous jigs.

minor editorial corrections made without comment

| | |
|--|---|
| 1. GB-Lbl Add.15117 (c.1616), f. 2r <i>Mr Candishe Almaine</i> | 2 |
| 2. GB-Cu Dd.2.11 (c.1588-95), f. 95r <i>Galliard Candish</i> | 3 |
| 3a. GB-Cu 3056 (c.1610), f. 11r <i>Mr Candish his galliard</i> | 4 |
| 3b. GB-Cu 3056, f. 42r untitled | 5 |
| 3c. GB-Gu Euing 25 (c.1600), f. 30r untitled | 6 |
| 3d. GB-Cu Dd.5.78.3 (c.1595), f. 46v <i>Candish</i> | 7 |
| App 1. GB-Cu Dd.2.11, f. 97r untitled (prelude?) | 2 |
| App 2. GB-Gu Euing 25, f. 19r untitled (jig?) | 3 |
| App 3. GB-Cu Dd.9.33, f. 85r <i>A Jigg</i> | 8 |
| App 4. GB-Cu Dd.5.78.3, f. 72r <i>A Jigge</i> | 8 |

John H Robinson - January 1994/revised August 2022

¹ David C. Price *Patrons and Musicians of the English Renaissance* (Cambridge University Press 1981), p. 115, and see 105-106.

² See David Brown 'Cavendish, Michael' *New Grove Online*; Christopher Hogwood 'Cavendish, Michael' *Dictionary of National Biography Online*, revised 2004 - neither mention the lute solos!

³ Personal communication Andrew Ashbee, quoted in Matthew Spring *The Lute in Britain: A History of the instrument and its music* (Oxford University Press 2001), p. 214, see also p. 281.

⁴ Not Francis Cutting as incorrectly stated in DNBO, see fn 2.

⁵ The title page is on p. 8 and three separate woodcuts including the Cavendish coat-of-arms on p. 2: the dedication is transcribed in fn. 6.

⁶ [...] 14. Ayres in Tabletorie to the Lute expressed with two voyces and the base Violl or the voice &c Lute only. 6. more to 4. voyces and in Tabletorie. And 8. MADRIGALLES to 5. voyces. By MICHAELL CAVENDISH Gentleman. AT LONDON Printed by Peter Short, on bredstreet hill at the signe of the Starre. 1598. Unique copy in the British Library (shelf mark: K.2.i.20). Facsimile edition: David Greer (ed.) (Scolar Press 1980).

⁷ TO THE HONOVRABLE protection of the Ladie Arbella. NOt with standing your rare perfections in so many knowledges, which haue adorned you and you them, let not, worthie Lady, one sole qualitie of mine seeme the rather insufficiency to your iudgement, or breed lesse acceptance for being offered alone. It commeth out of a profession

worthie some grace, and hath in its humors variable for delights sake. I offer them as that wher-by I can best expresse my seruice to you, and you may (if it please you) make vse of them at your idlest houres. Manie causes I haue to imbolden mine attempts of dutie to you, and your fauours stande in the top of them : others there are more secrete, and lie in the nature of your owne ap-prehension. And howsoeuer the policie of times may hold it vnfit to raise men hum-bled with aduersities to tules of dearnesse, whether to shunne charge, or expresse pride, I rather know not, yet you I hope out of the honour of your nature, will vouch-safe your fauours to a forward servant so neerley tied to a dutifull deuotion. In what ranke you please to place me, I will not change mine order. It shal be promotion to me that you account of me in any place, and all the commendations I seeke to my labors in this woork, if you will be pleased to heare it at some times, and protect it at all times. Thus your ladship hauing heard what I ca say in this first leafe, you may (if it please you to vouchsafe acceptance) heare what I haue song in the rest of that follow. And so I rest: Yours humbly to be commaunded: MICHAELL CAVENDISH. From Cauendish this 24 of Iuly.

⁸ *Psalmes. 78. M. Cauendish* 'Attend my people to my law' - 24 verses] (Cantus/Tenor/Altus/Bassus), pp. 150-153.

⁹ The original supplement included IRI-Dtc 410/I (Dallis lute book), p. 27 M. T. Dallis *fansye* which was edited for *Lute News* 83 (October 2007) together with two other lute solos ascribed to Thomas Dallis.

1. Mr. Candishe Almaine - 7F

GB-Lbl Add.15117, f. 2r

First system of musical notation for 'Mr. Candishe Almaine'. It consists of a single staff with a treble clef and a common time signature. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The melody is written in a single line.

Second system of musical notation for 'Mr. Candishe Almaine'. It consists of a single staff with a treble clef and a common time signature. The notation includes various rhythmic values and accidentals. The melody continues from the first system.

Third system of musical notation for 'Mr. Candishe Almaine'. It consists of a single staff with a treble clef and a common time signature. The notation includes various rhythmic values and accidentals. The melody continues from the second system.

Fourth system of musical notation for 'Mr. Candishe Almaine'. It consists of a single staff with a treble clef and a common time signature. The notation includes various rhythmic values and accidentals. The melody continues from the third system.

Fifth system of musical notation for 'Mr. Candishe Almaine'. It consists of a single staff with a treble clef and a common time signature. The notation includes various rhythmic values and accidentals. The melody continues from the fourth system.

App 1. (Prelude?)

GB-Cu Dd.2.11, f. 97r

First system of musical notation for 'App 1. (Prelude?)'. It consists of a single staff with a treble clef and a common time signature. The notation includes various rhythmic values and accidentals. The melody is written in a single line.

2. Galliard Candish

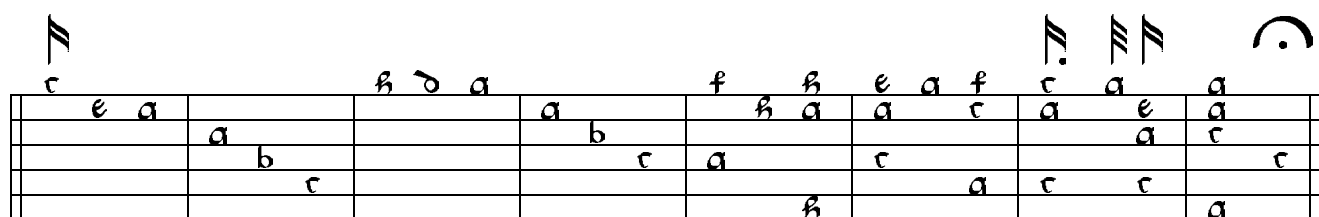
GB-Cu Dd.2.11, f. 95r



19

App 2. (Jig?)

GB-Gu Euing 25, f. 19r



9

3a. Mr. Candish his Galliard - 7D

GB-Cu 3056, f. 11r

[illegible]

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28

3b. Untitled - 7D

GB-Cu 3056, f. 42r

Measures 1-6 of the musical score. The notation is written on a three-staff system. Above the staves are various rhythmic and melodic symbols, including eighth and sixteenth notes, rests, and accidentals. The notes are labeled with letters (a, e, f, g, h) and some have accidentals (sharps, naturals). A large '3' is written in the first measure, indicating a triplet. The system ends with a double bar line.

Measures 7-13 of the musical score. The notation continues on a three-staff system. Above the staves are various rhythmic and melodic symbols. The notes are labeled with letters (a, e, f, g, h) and some have accidentals. The system ends with a double bar line.

Measures 14-20 of the musical score. The notation continues on a three-staff system. Above the staves are various rhythmic and melodic symbols. The notes are labeled with letters (a, e, f, g, h) and some have accidentals. The system ends with a double bar line.

Measures 21-27 of the musical score. The notation continues on a three-staff system. Above the staves are various rhythmic and melodic symbols. The notes are labeled with letters (a, e, f, g, h) and some have accidentals. The system ends with a double bar line.

Measures 28-34 of the musical score. The notation continues on a three-staff system. Above the staves are various rhythmic and melodic symbols. The notes are labeled with letters (a, e, f, g, h) and some have accidentals. The system ends with a double bar line.

28

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21

28

App 3. A Jigg

GB-Cu Dd.9.33, f. 85r

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| f c d c | | h f c f d a d | | c a | h l f h c f d | |
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| | c d c d | | | | | |

5

10

App 4. A Jigge

GB-Cu Dd.5.78.3, f. 72r

1

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), indicating the key of D major. The time signature is 4/4. The melody consists of 16 measures, grouped into four measures per line. The notes are as follows:

- Line 1: D4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Line 2: D4 (quarter), C#4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Line 3: D4 (quarter), C#4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Line 4: D4 (quarter), C#4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

The score is presented in a clean, black-and-white format with a clear staff and notes.

5