

MUSIC SUPPLEMENT TO LUTE NEWS 93 (APRIL 2010): ANONYMOUS ENGLISH PAVANS AND GALLIARDS

A lot of English lute music is unascrbed in the surviving sources leading to it being overlooked in favour of music by named composers, most of whom have now been served well by modern editions. However, some of the anonymous music is of a very high standard and this tablature supplement brings together eight pavans, five galliards, and other music that falls into this category of neglected lute solos lacking ascriptions. Some of these bear similarities to the music of known composers such as Anthony Holborne [see n° 4, 12 and 16], Francis Cutting [see n° 6] and John Dowland [see n° 9, 19 and 21], although it is equally likely that these great composers would have influenced the music of other composers who then imitated their style and traits, so it would be hazardous to attempt to assign any attributions here.

The eight pavans are found in seven different manuscript sources including three of Mathew Holmes' manuscripts of lute solos, in chronological order Dd.2.11 (8 items), Dd.5.78.3 (7 items) and Dd.9.33 (2 items), mainly copied in the 1590s. Six of the pavans [n° 1, 5, 7, 9, 11 and 21] are for 6-course lute, and the remaining two [n° 3 and 13] require a 7th-course tuned in D (assuming a lute in G pitch). N° 1 and 11 (the latter not in Holmes' manuscripts but concordant versions are found in three other sources from the 1590s) seem to belong to the earlier generation of composers contemporary with John Johnson, the rest typical of the English Golden age.

The five galliards [n° 4, 6, 12, 15 and 20] are all for 6-course lute. N° 20 is probably the earliest based on style and the fact that the source is dated 1583. The third strain of n° 6 quotes the ballad tune known as the woods so wild,¹ and n° 4 is from the Thysius lute book, a continental manuscript that contains English music.

The Russell dedications of n° 15 and 21 are not very legible in Dd.2.11 probably explaining why they were not included in inventories of Dd.2.11.² The dedicatee of the galliard n° 15 is probably John Lord Russell (d.1584), son and heir of Francis Russell, second Earl of Bedford (1527-1585); as he predeceased his father he did not accede to the earldom. In 1574 he married Elizabeth, daughter of Sir Anthony Cooke of Gidea Hall, Essex, and she is therefore Lady Russell and likely dedicatee of the pavan n° 21 here, and of John Dowland's Lady Russell's pavan.³

The fancy [n° 19] is like a pastiche of features reminiscent of fantasias of John Dowland and n° 17 is a fine set of five 16-bar variations over a ground or tune in the bass with the chord sequence F-C F A-Bb-C F / G-A Bb-C-D G G / Bb Bb F F / C-A-Bb-C D-C F F.

The spaces on the pages have been filled with shorter anonymous pieces including two jigs [n° 10 & 18], two versions of a farewell [n° 2 & 14], an almaine [n° 16], a piece called *Rose* [n° 8] and an untitled piece [n° 22]. The farewell [n° 2 & 14] may have been written on the death of John Chidley or his wife (one dedication seems to be to him and the other to her?), or to celebrate his departure with Andrew Meyrick from Plymouth with three ships in 1589, a disastrous voyage that probably ruined the Chidley family.⁴ It is not known to what *Rose* refers, but it seems to have the characteristics of a maske or music for a theatrical performance, and could refer to the theatre called The Rose, built in 1587 by Philip Henslowe and a grocer named John Cholmleyor. Alternatively, it could be a reference to a ship, such as the famous Mary Rose named after Henry VIII's sister, launched at Woolwich in 1515 and sunk by a French

galley in 1545, but predating another famous ship, H.M.S. Rose built in Hull in 1757. However, if this were true, the definite article would be expected to precede the title.

The similarity of bar 55 in n° 17 [variations] and bar 12 of n° 5 [pavan] probably reflects the use of a common devise of lute figuration but may also point to the same composer.

Worklist minor editorial changes made without comment

1. GB-Cu Dd.2.11, f. 48v *Paven* [F minor, for 6-course lute]
2. GB-Cu Dd.2.11, f. 44r *Mr Chidleys Farewell* [6-course]
3. GB-Cu Dd.5.78.3, ff. 59v-60r *Pavan* [A minor, 7th-course D]
4. NL-Lu 1666, f. 27r *Gailliarde* [C minor, 6-course]
5. GB-Cu Dd.5.78.3, ff. 1v-2r *Pavan* [G major, 6-course]
GB-Gu Euing 25, ff. 44v-45r untitled [6-course]
6. GB-Gu Euing 25, f. 44v *Galliard* [F major, 6-course]
7. GB-Cu Dd.5.78.3, f. 66r *Pavan* [strains in C, E, A major, 6-course]
8. GB-Cu Dd.2.11, f. 54v *Rose* [6-course]
9. GB-Cu Dd.5.78.3, f. 50r *Pavan* [A minor, 6-course]
10. GB-Cu Dd.5.78.3, f. 59r *Jigge* [6-course]
11. IRL-Dm Z.3.2.13 (Marsh), pp. 82-83 *Pavan*
GB-Eu Dc.5.125 (Thistlethwaite), ff. 8v-9v *A pavan*
IRL-Dtc 408/I, pp. 107-108 *A pavin* [all three C minor and 6-course]
12. GB-Cu Dd.2.11, f. 41r *Galliard* [F minor, 6-course]
13. GB-Cu Dd.9.33, ff. 24v-25r *Pavan* [G minor, 7th-course D]
14. GB-Lam 601 (Mynshall), f. 7v *Mistris Chidleais Farewell / mrs Chidles farewell*
15. GB-Cu Dd.2.11, f. 49r *Lord Russell Galliard* [G major, 6-course]
16. GB-Cu Dd.5.78.3, f. 67r *Almaine* [7th-course to D]
GB-Gu Euing 25, f. 44r untitled [7th-course to D]
17. GB-Cu Dd.2.11, f. 54r untitled variations [7th-course to F]
18. GB-Cu Dd.5.78.3, f. 59r *Jigge* [6-course]
19. GB-Cu Dd.2.11, f. 94v *A Fiansie* [6-course]
20. IRL-Dtc 410/I (Dallis), p. 42 *A Gagliarde* [D minor, 6-course]
21. GB-Cu Dd.2.11, f. 38v *Lady Russell Pavan* [G minor, 6-course]
22. GB-Cu Dd.9.33, f. 92v untitled [6-course]

John H Robinson, March 2010, Newcastle University

¹ A setting of the tune is found in US-Ws V.a.159 (Giles Lodge, c.1560s), f. 3r *Will ye go walke the woode so wilde Cha: Jackson*, and IRL-Dtc 408/II (bound with William Ballet lute book, 408/I), p. 84 *the wo[ods] so wil[d]*, and is quoted in the 2nd strain of IRL-Dtc 408/II, p. 83 *farle become*, and more famously in the 3rd strain of John Dowland's Earl of Essex/Can she excuse Galliard (Diana Poulton & Basil Lam, *The Collected Lute Music of John Dowland* (London, Faber, 1974/1978/1981, n° 42/42a). GB-Gu Euing 25, ff. 33v-34r untitled, is a lute intabulation probably by Francis Cutting of William Byrd's fourteen variations for keyboard in GB-Cfm 168 (Fitzwilliam virginal book), pp. 127-128 *The woods so wild William Byrd 1590*; GB-Lbl Add.30485 (Wray), ff. 67r-68v *walk the woods so wide / mr birds wandringe the woods*; GB-Lbl Add.31403, f. 23v *The woods so nylde Mr William Byrd*; GB-Lbl RM24.d.3 (Forster), ff. 61v-65r *The wood soe nylde*; GB-Lbl Mus.1591 (Nevell), f. 109r *will yow walke the woodes soe nylde: mr: w: birde: anno: 1591*; and F-Pc Rés 1186, f. 117 (copied into US-NYp Drexel 5609, p. 90 *Woode so wilde*), and see Jan Burgers, *Francis Cutting Collected Lute Music* (Lübeck, Tree Edition, 2002), no 55.

² David Lumsden, *The Sources of English Lute Music (1540-1620)*, doctoral thesis, Cambridge University, September 1955), vol. 2, pp. 181-195; Julia Craig-McFeeley, 'English Lute Manuscripts and Scribes 1530-1630', doctoral dissertation, Oxford University, 1993; Monique Rollin, see Christian Meyer, *Sources Manuscrises en Tablature*, Vol. IV. Grande-Bretagne, in preparation: <http://www-bnus.u-strasbg.fr/Smt/0185.htm>

³ Diana Poulton, *John Dowland* (London, Faber and Faber, 1972/1982), pp. 425-427, and Poulton & Lam, n° 17.

⁴ A. L. Rowse, *The Expansion of Elizabethan England* (Madison, University of Wisconsin Press, 2003), p. 189.

1. Pavan

GB-Cu Dd.2.11, f. 48v

Measures 1-5 of the Pavan. The notation is on three staves (treble, alto, and bass clefs). It features various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The notes are written in a stylized, handwritten style.

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Measures 6-8 of the Pavan. The notation is on three staves (treble, alto, and bass clefs). It features various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The notes are written in a stylized, handwritten style.

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Measures 9-11 of the Pavan. The notation is on three staves (treble, alto, and bass clefs). It features various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The notes are written in a stylized, handwritten style.

Measures 12-14 of the Pavan. The notation is on three staves (treble, alto, and bass clefs). It features various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The notes are written in a stylized, handwritten style.

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Measures 15-17 of the Pavan. The notation is on three staves (treble, alto, and bass clefs). It features various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The notes are written in a stylized, handwritten style.

Measures 18-20 of the Pavan. The notation is on three staves (treble, alto, and bass clefs). It features various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The notes are written in a stylized, handwritten style.

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Measures 21-23 of the Pavan. The notation is on three staves (treble, alto, and bass clefs). It features various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The notes are written in a stylized, handwritten style.

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2. Mr. Chidley's Farewell

GB-Cu Dd.2.11, f. 44r

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3. Pavan

GB-Cu Dd.5.78.3, ff. 59v-60r

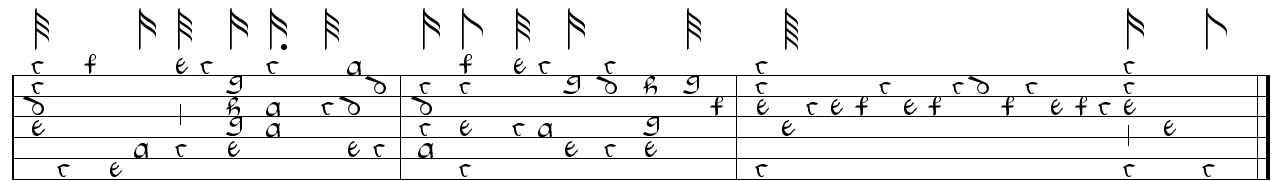
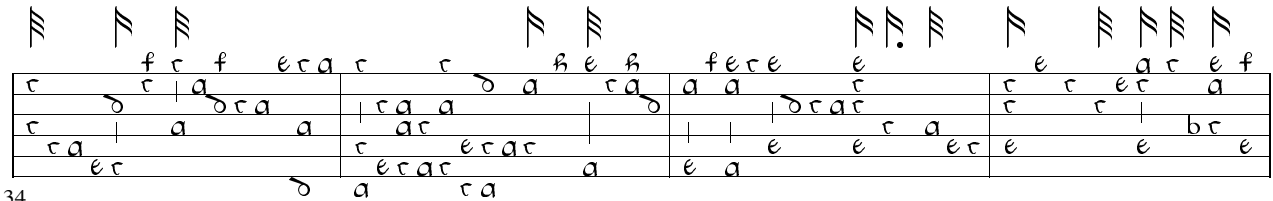
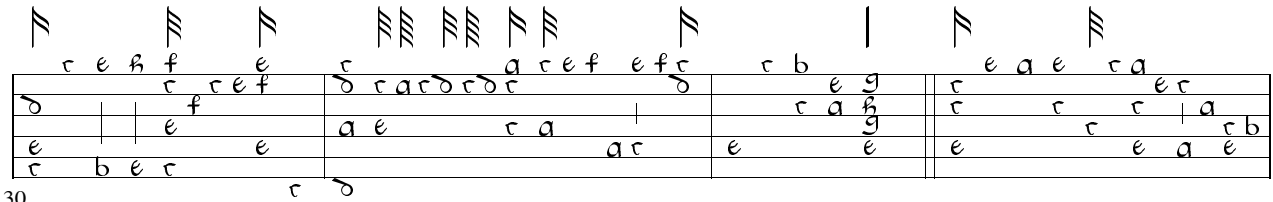
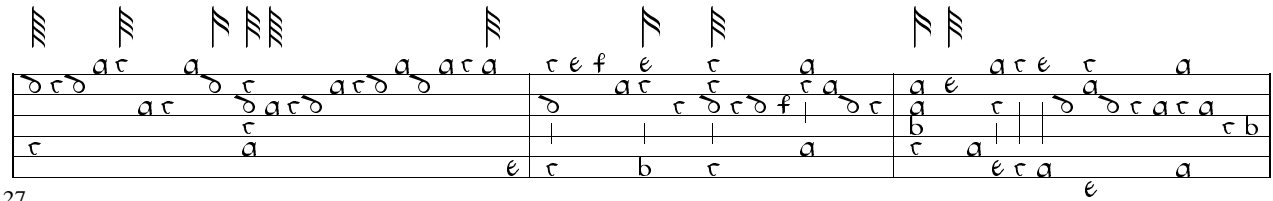
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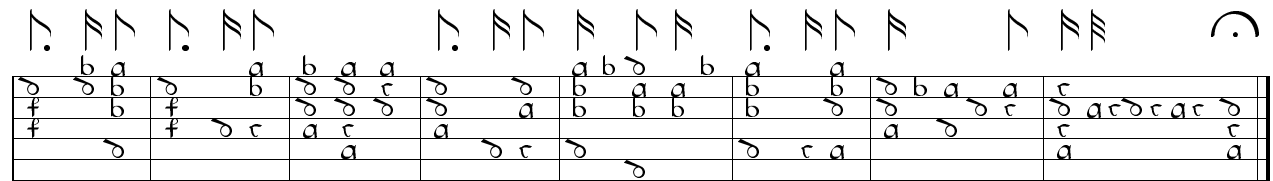
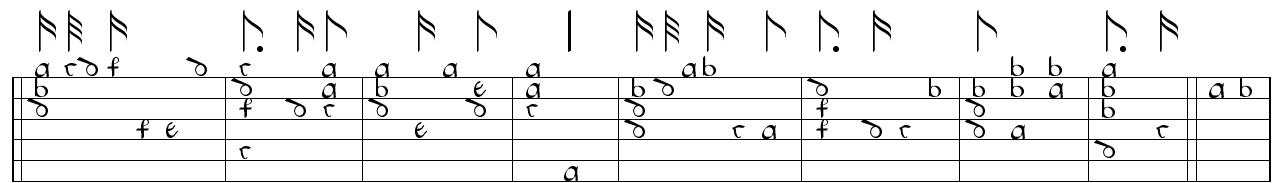
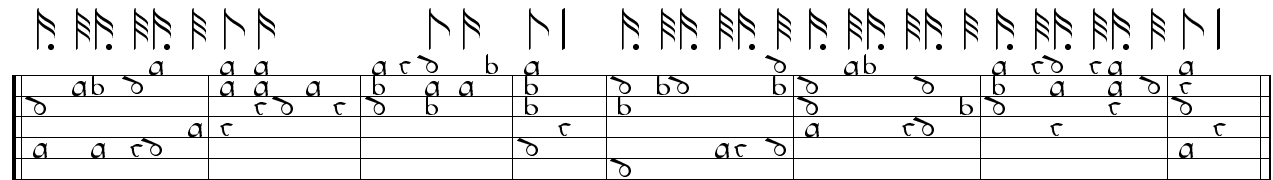
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4. Galliard

NL-Lu 1666, f. 27r



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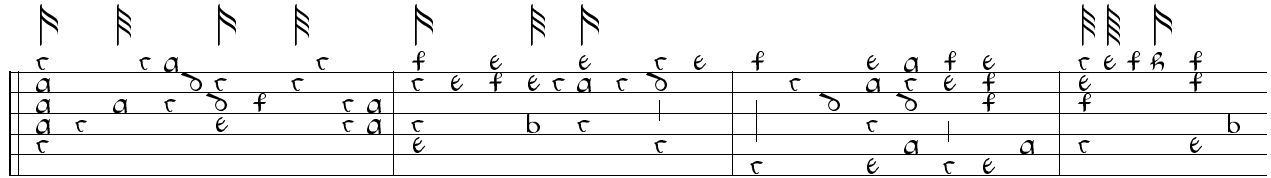
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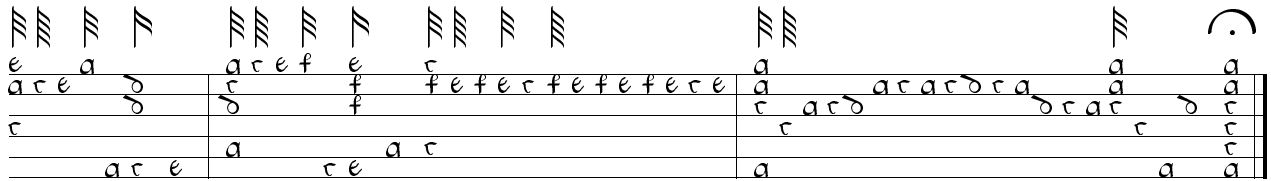
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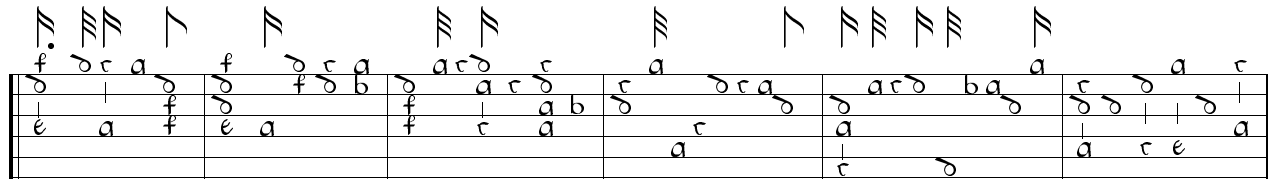


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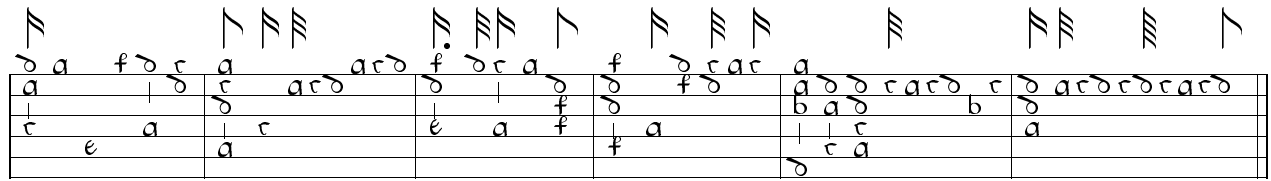


6. Galliard

GB-Gu Euing 25, f. 44v



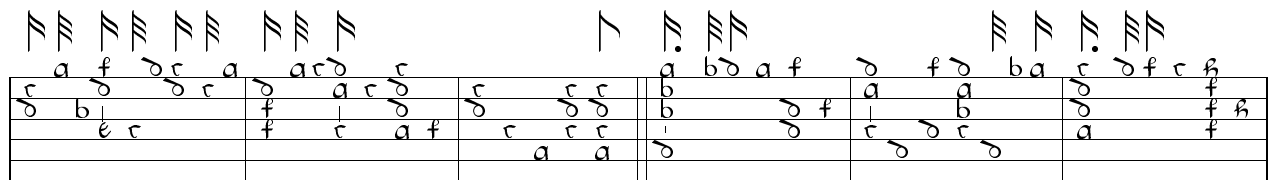
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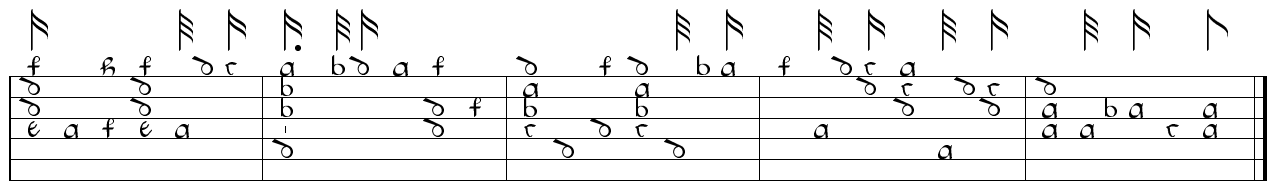
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7. Pavan

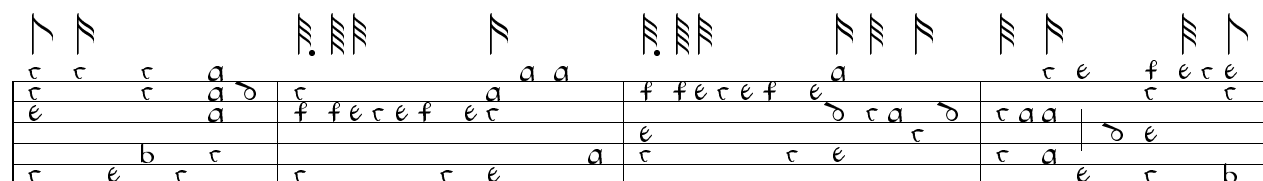
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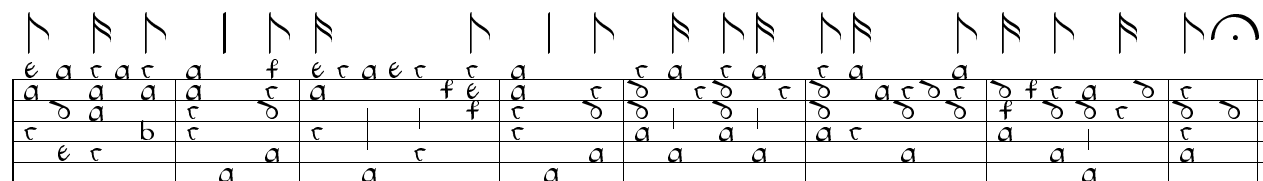
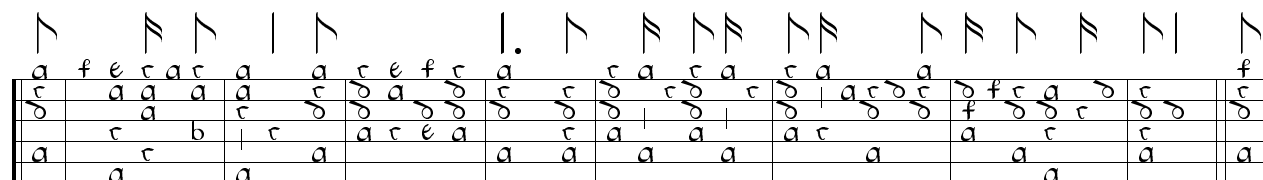
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8. Rose

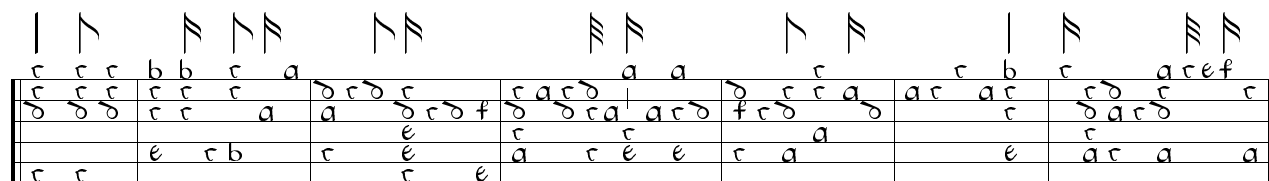
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9. Pavan

GB-Cu Dd.5.78.3, f. 50r



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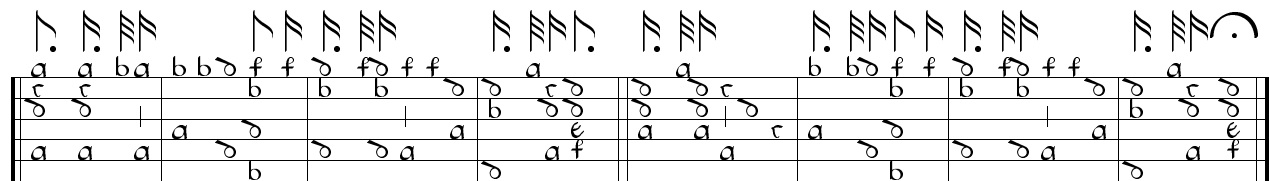
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10. Jigg

GB-Cu Dd.5.78.3, f. 59r



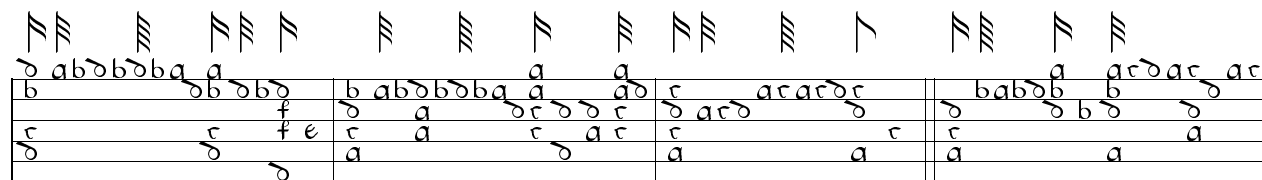
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11. Pavan

IRL-Dm Z.3.2.13, pp. 82-83



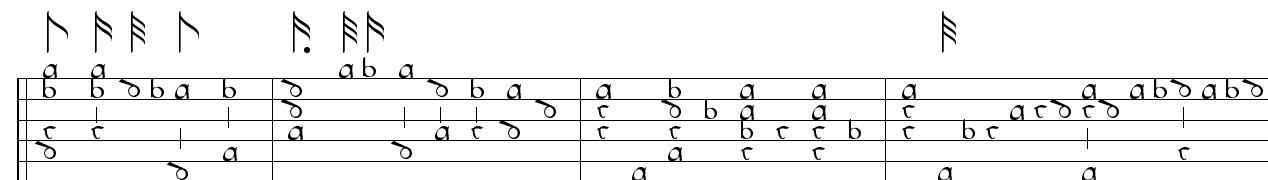
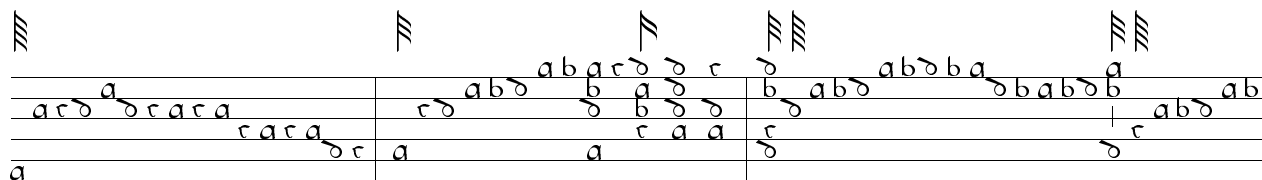
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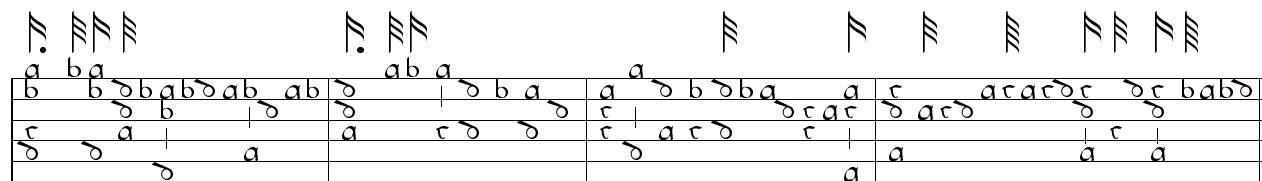
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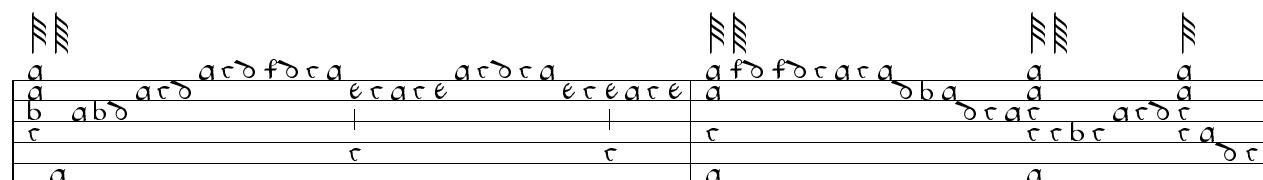
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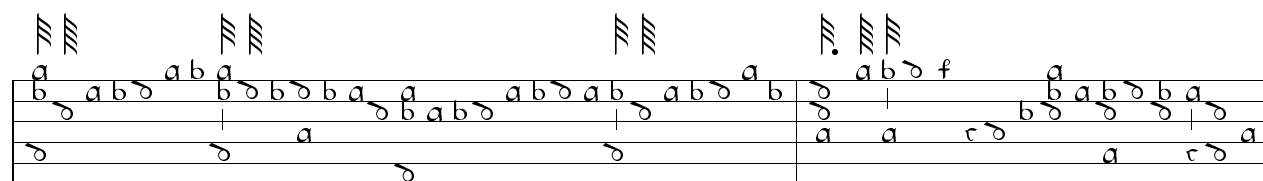
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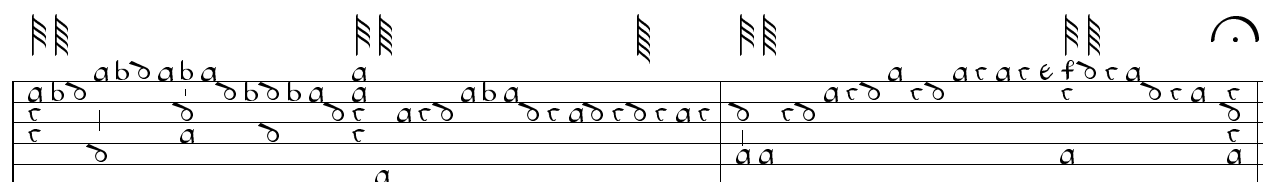
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12. Galliard

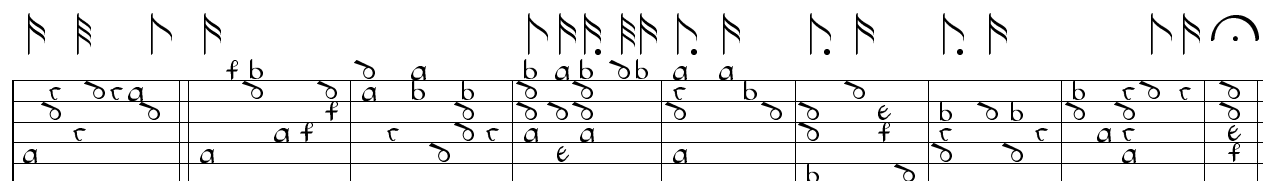
GB-Cu Dd.2.11, f. 41r



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13. Pavan

GB-Cu Dd.9.33, ff. 24v-25r

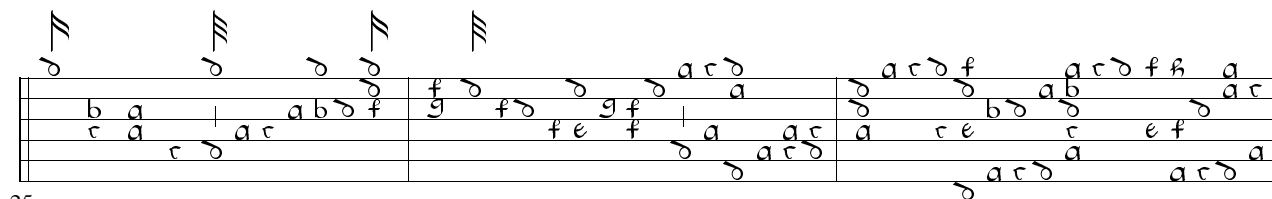
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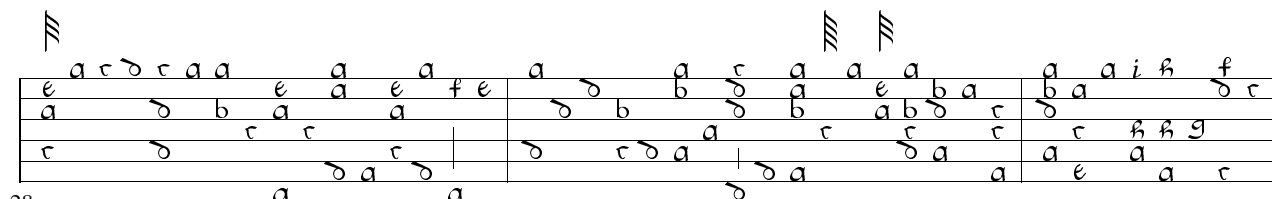
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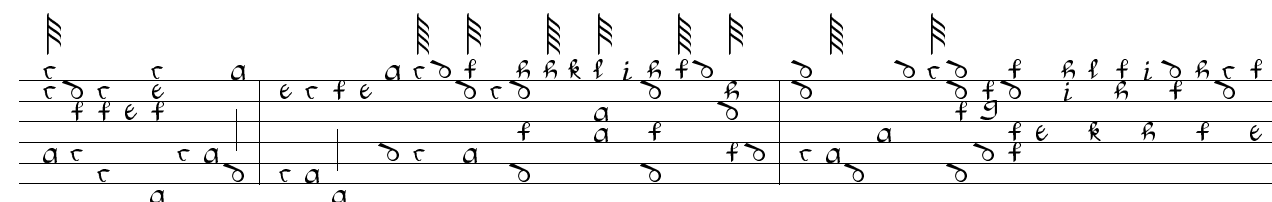
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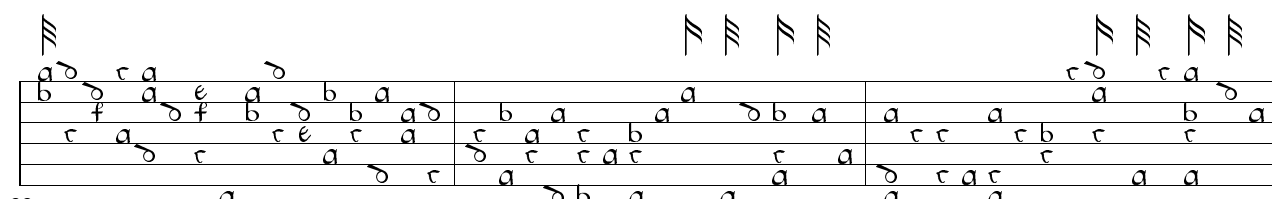
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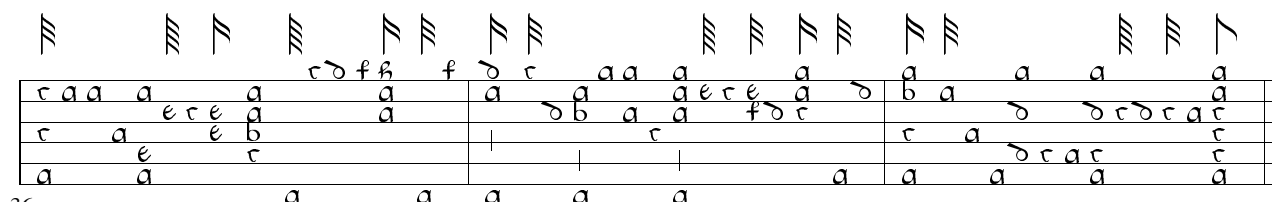
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14. Mrs Chidley's Farewell

GB-Lam 601, f. 7v



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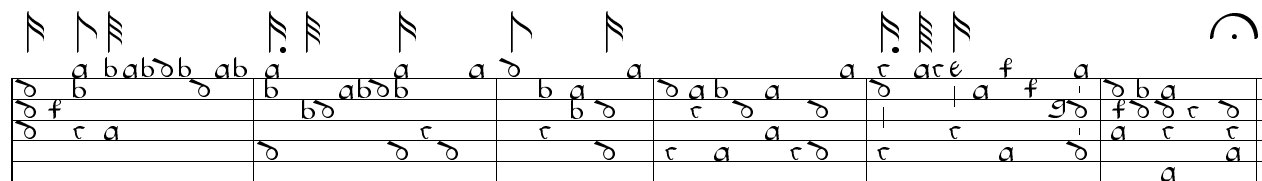
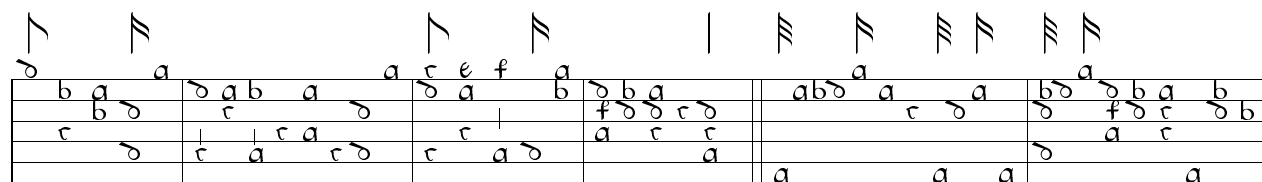
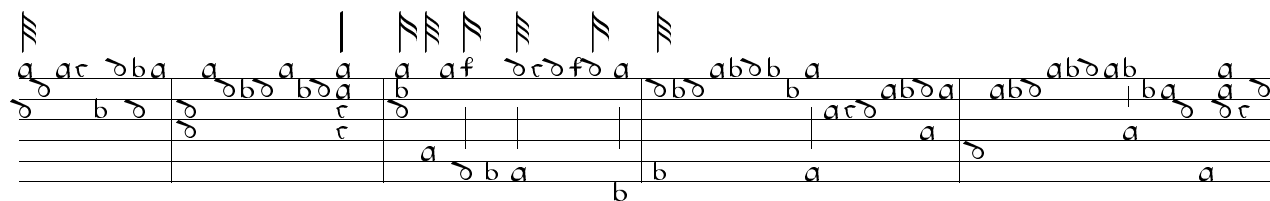
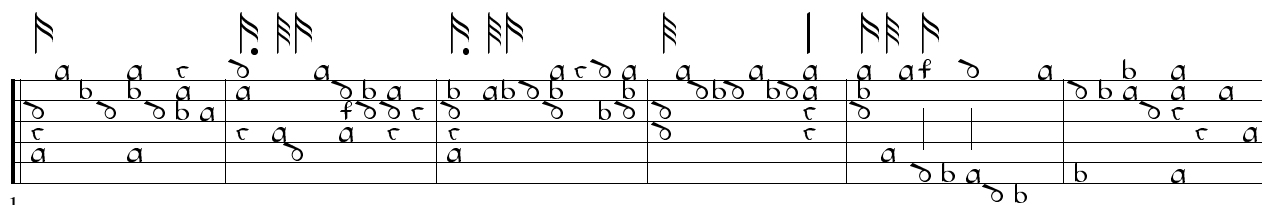
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16. Almain

GB-Cu Dd.5.78.3, f. 67r



17. Variations

GB-Cu Dd.2.11, f. 54r

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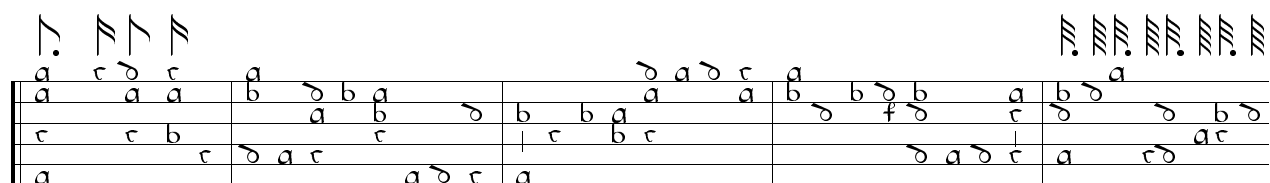
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18. Jigg

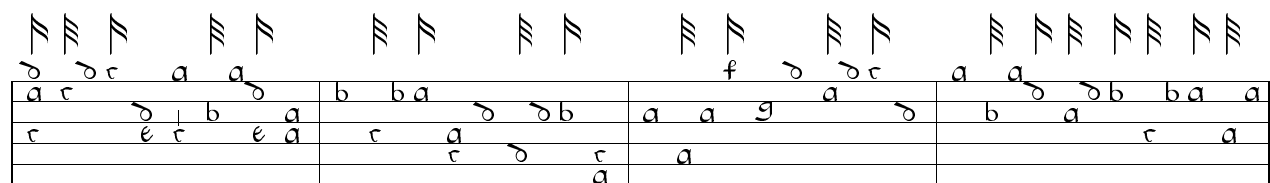
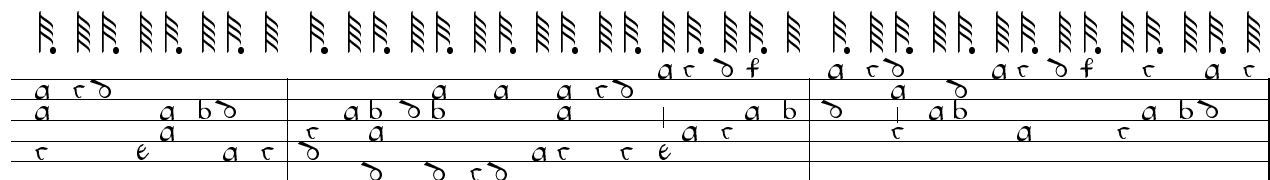
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19. Fancy

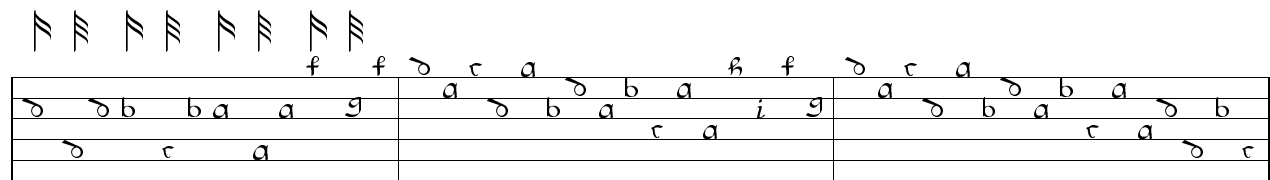
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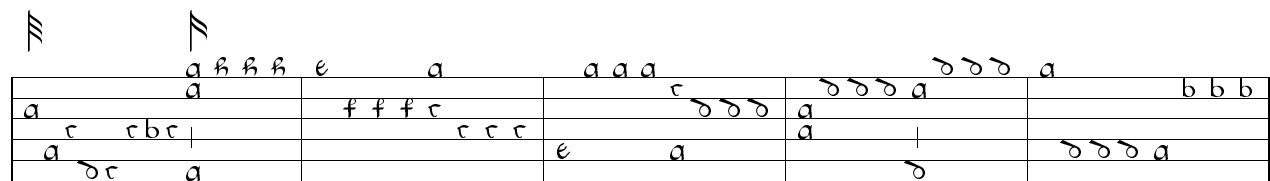
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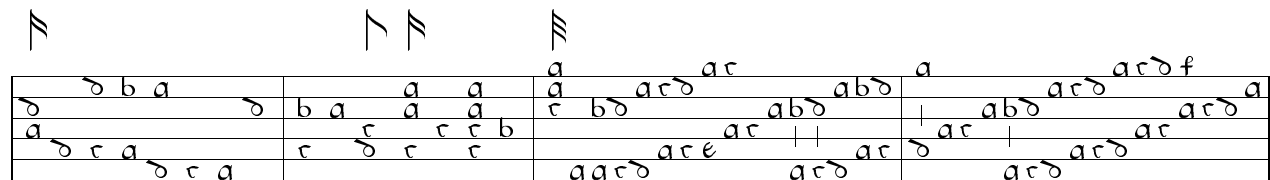
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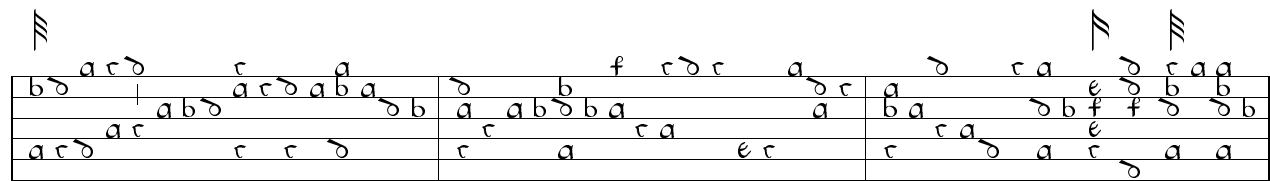
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21. Lady Russell's Pavan

GB-Cu Dd.2.11, f. 38v

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22. Untitled

GB-Cu Dd.9.33, f. 92v

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