MUSIC SUPPLEMENT TO LUTE NEWS 80 (DECEMBER 2006)
ENGLISH RENAISSANCE PAVANS AND GALLIARDS SOME IN VARIANT TUNINGS

Assembled here are seven pavans and three galliards plus three items in related forms. Many have elaborate divisions typical of the late Golden Age of English lute music and four are notated in tablature for variant tunings, but here transcribed for standard renaissance lute (vieil ton tuning, G C f a d' g').

The first two are from Mylius' *Thesaurus Gratiarum*. The first (n° 1) is a full version of a pavan using a 9th course tuned to D (assuming a lute in G), found incomplete in Add.3056. Although anonymous in all sources, it has been suggested Daniel Bacheler is the composer.[1] The second (n° 2) is a pavan for 6-course lute ascribed to Wilhelmi Angli which could refer to William Brade who went to Germany around 1590 and published music for instrumental ensemble 1609-21 in Hamburg and Berlin.[2]

N° 3 is a pavan from the 1580s or before for 6-course lute from Thomas Dallis' lute book and n° 4 is a galliard from Matthew Holmes' first large lute anthology Dd.2.11 which uses a 7-course lute in variant tuning.[3] The galliard is anonymous but reminscent of Anthony Holborne. Two versions of a pavan dedicated to My Lady P are included, n° 5a from Dd.2.11 using a 7-course lute in the same variant tuning as n° 4 and adjacent to it, and n° 5b from William Trumbull's lute book for a 6-course lute in regular vieil ton tuning. N° 5a is a tone above no 5b, which might indicate the variant tuned lute was pitched in F not G.

N° 6 and 7 are an anonymous pavan and galliard pair from Nn.6.36 in a variant tuning for 9c lute[4] which on stylistic grounds could be by Daniel Bacheler. It is not unlikely he experimented with alternative tunings but all the known lute music ascribed to him is in vieil ton tuning.

N° 8 and 9 are two laments from their titles, from Nn.6.36, one for an unidentified Mrs E. B.[5] and both for renaissance lute with the 7th course lute tuned to D. Both are reminiscent of Dowland and are adjacent to his Resolution.[6] N° 10 is a galliard from Add.3056 for renaissance lute with the 7th course tuned to D.

N° 11 is a pavan based on Dowland's Lachrymae by an otherwise unknown Thomas Moone and copied *c*1620 into a work of Archimedes from 1644, for 6-course renaissance lute. The first or last few notes on each stave were reconstructed by Robert Spencer, as they were lost by trimming during rebinding at some stage.

N° 12 is a pavan dedicated to the otherwise unknown John Blundeville, presumably following his death. The dedication is followed by the name W. Hollis, an alternative dedicatee, the composer, or even the person who commissioned the composition by a now unknown composer.[7] The Nottingham chamberlain's accounts for 1577/8 show payment of reward to musicians belonging to Sir William Hollys,[8] who could be our W Hollis. The tablature is reproduced as in the original with only minor adjustments to bar lines and occasional rhythm signs especially in the divisions giving a reasonably satisfactory reading of the first two strains and divisions, but the third strain is so corrupt as to be beyond reconstruction so it is reproduced as in the original. Anthony Rooley reconstructed this pavan and recorded it on his long playing record of music from Add.3056 in 1976, regrettably not yet available on CD, and when approached could not locate a copy of his reconstruction. N° 13 is an untitled piece for renaissance lute with a 7th course tuned to D, with interesting descending themes, the final item copied by Matthew Holmes into the manuscript Dd.5.78.3, the second of his series of three huge solo lute manuscripts, Dd.2.11 and Dd.9.33 being the others.

Minor amendments to correct possible errors in the originals have been made without comment.

Worklist[9]

1. Mylius 1622, pp. 50-1 *Pauana Angli*
   Fuhrmann 1615, pp. 50-1 *Pavana Englese*
   GB-Cu Add.3056, f. 63v (1st strain and divisions).
2. Mylius 1622, pp. 44-5 *Pauana Wilhelmi Angli*
3. EIRE Dtc 410/I, pp. 38-8 *A Pauin*
4. GB-Cu Dd.2.11, f. 55v galliard

5a. GB-Cu Dd.2.11, f. 55r *My Lady P Pauen*

5b. GB-Cu Add.8844, ff. 13v-14r *A Pavan*

6. GB-Cu Nn.6.36, ff. 44v-45r pavan
7. GB-Cu Nn.6.36, f. 45v galliard
8. GB-Cu Nn.6.36, f. 17r *Mrs EB Teares*
9. GB-Cu Nn.6.36, ff. 17v-18r *Teares*
10. GB-Cu Add.3056, f. 33r *Galliard*
11. GB En K.33, after p. 65 *A Pauen Mr Thomas Moone*
12. GB-Cu Add.3056, ff. 6v-7r *John Blundeuilles last Farewell W Hollis*
13. GB-Cu Dd.5.78.3, f. 75v untitled

John H Robinson, Newcastle University, November 2006.

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[1] Martin Long, *Daniel Bacheler: Selected works for lute* (Oxford: Oxford University Press, 1970), appendix 4.

[2] Kurt Stephenson, 'Brade, William', *New Grove II* iv, pp. 174-5.

[3] From vieil ton the 6th course is tuned up a minor third and the 7th to F which is similar to bandora tuning but the 3rd course is tuned 'a' like a renaissance lute and not 'b^b' as a bandora. Lyle Nordstrom, *The Bandora: Its Music and Sources* (Warren: Harmonie Park Press, 1992), p. 46 & 99 (n° 100), says 'doubtful work for bandora' and 'little reason to assume that this is not a lute piece.' Nordstrom missed the fact that the adjacent item in Dd.2.11 (my n° 5) is also in the same tuning.

[4] 9 courses tuned B^b E^b F G B f b^b d' g', or from vieil ton the 3rd course is tuned down a semitone and the 5th down a tone. The transcription is for 8 course lute with 7th in F and 8th in D.

[5] The Griffith Boynton keyboard manuscript [GB Lbl Add.63852, late 17th-c], has 'E. B.' stamped on the cover.

[6] Diana Poulton and Basil Lam, *The Collected Lute Music of John Dowland* (London: Faber, 1974/R1978/R1981), n° 13.

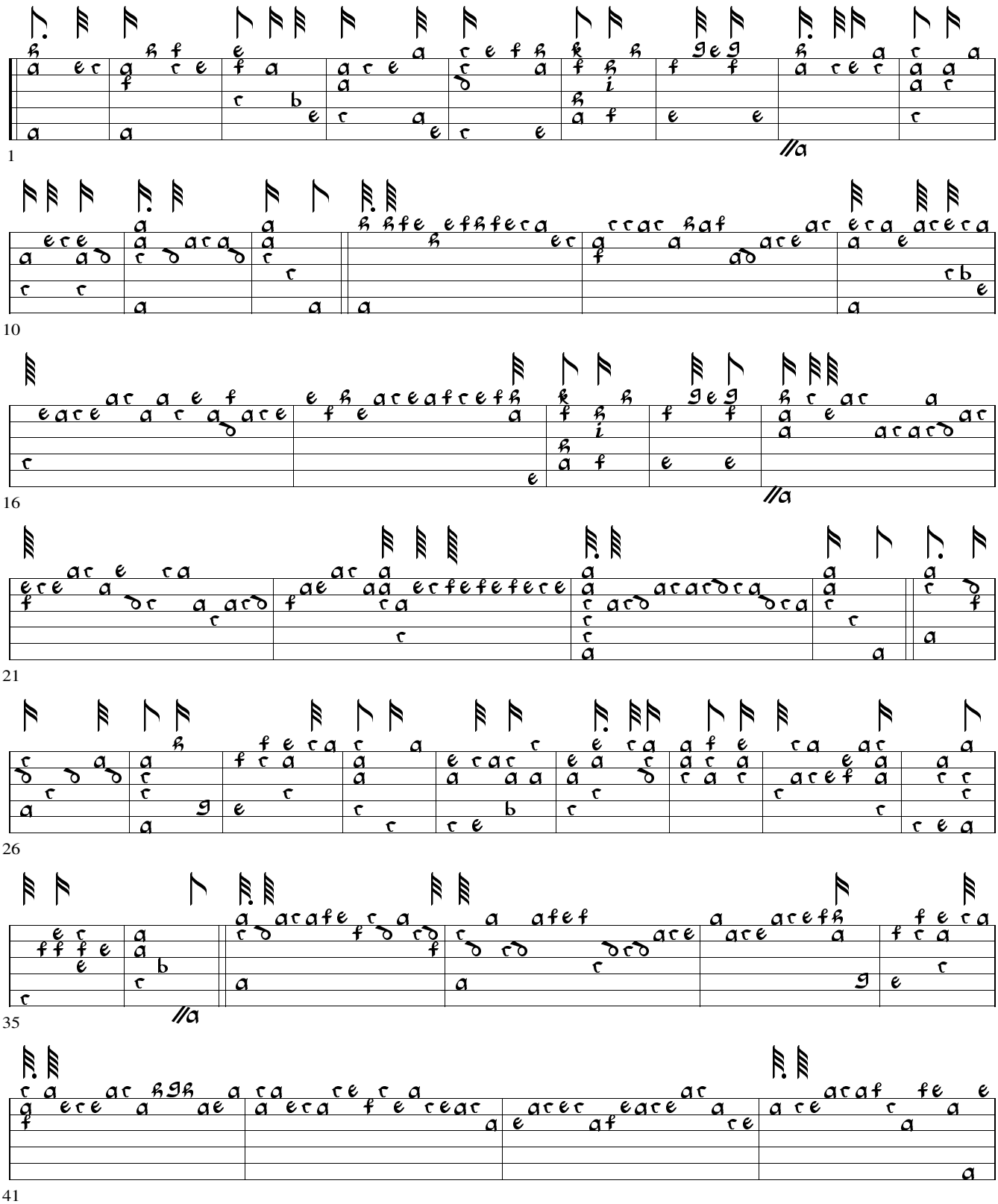
[7] DNB only lists one Sir William Holles, a major in London, but he died in 1547.

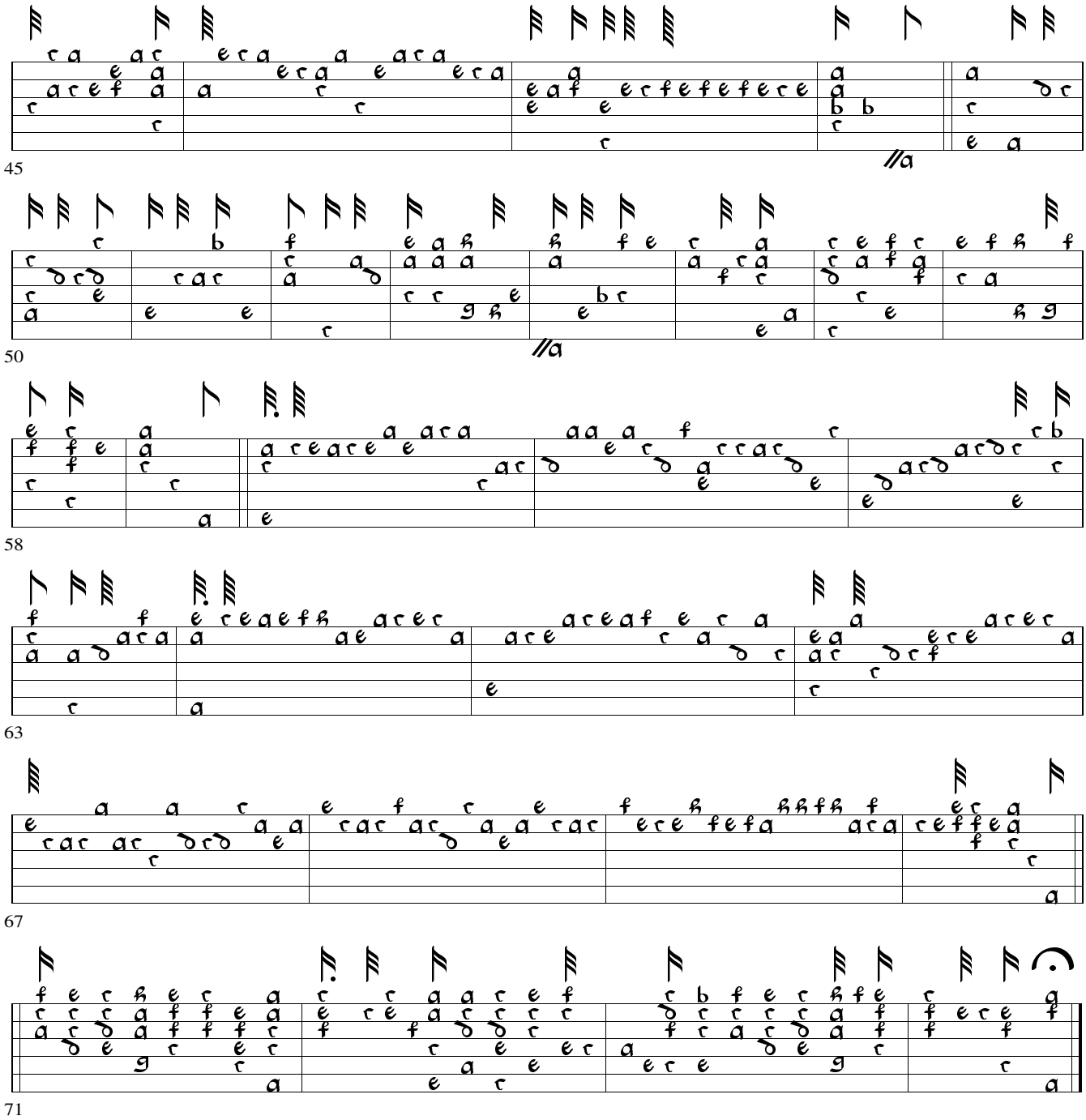
[8] Walter L. Woodfill, *Musicians in English Society from Elizabeth to Charles I* (Princetown: Princetown University Press, 1953), p. 64.

[9] Sources: Johann Daniel Mylius, *Thesaurus Gratiarum* (Frankfurt am Main, 1622); G.L. Fuhrmann, *Testudo Gallo-Germanica* (Nürnberg, 1615), facsimile (Lübeck: Tree Edition, 2003); Dublin, Trinity College Library [EIRE Dtc], MS 410/I: Thomas Dallis lute book, *c*1583; Edinburgh, National Library of Scotland [GB En], K.33b, manuscript additions to a copy of *Archimedes Syracusani Philosophi ac Geometrae*, 1544, *c*1620; Cambridge University Library [GB Cu], Ms. Dd.2.11, *c*1590-5, Ms. Dd.5.78.3, *c*1595, Ms. Nn.6.36, *c*1610-16, Add. 3056, *c*1610 (incorrectly known as the Cosens lute book) and Add. 8844: William Trumbull lute book, *c*1595, facsimile (Kilkenny: Boethius Press, 1980/R Severinus Press).

1. Pauana Anglica

Mylius 1622, pp. 50-1

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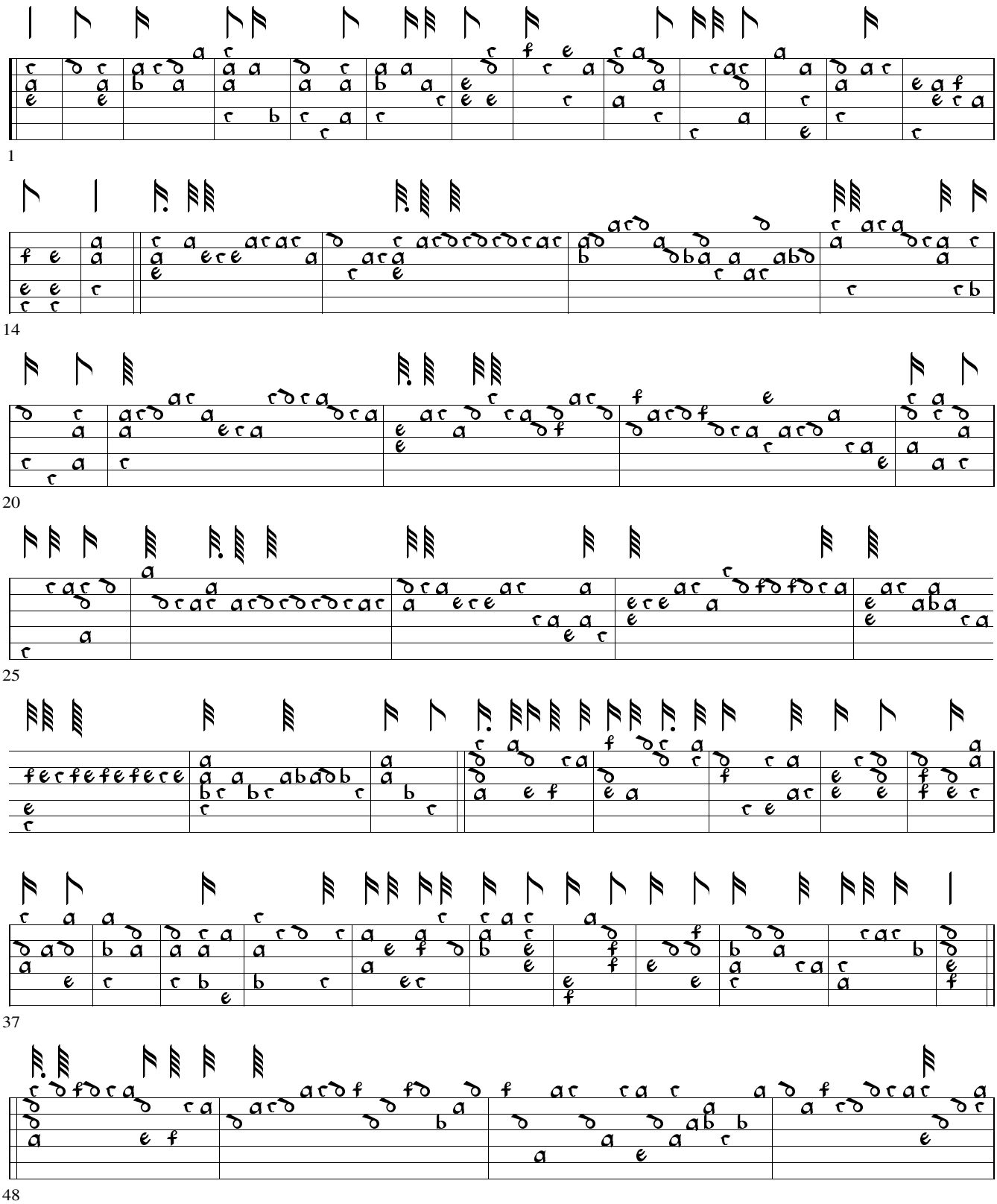
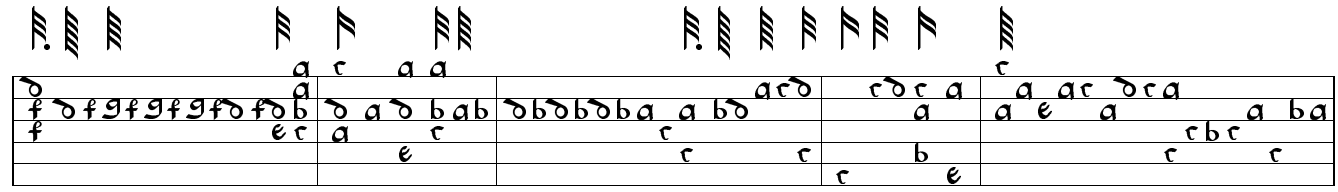
2. Pauana Wilhelmi Angli

Mylius 1622, pp. 44-5





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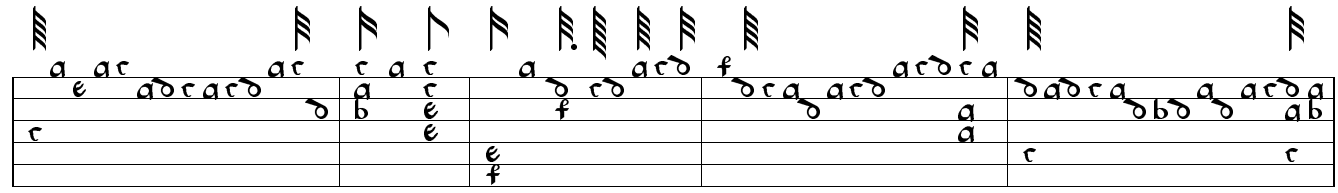

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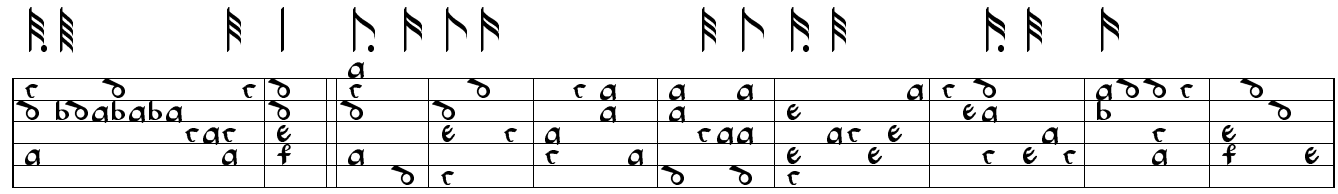

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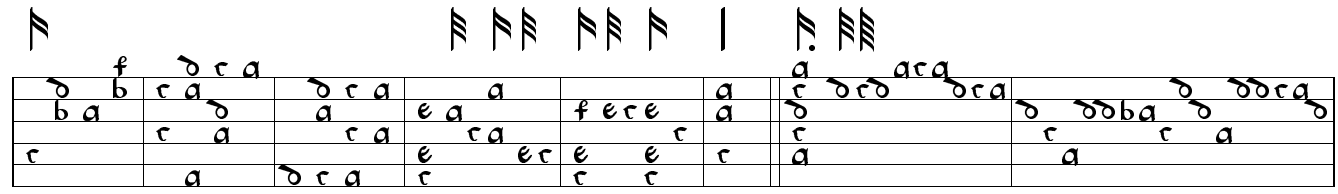

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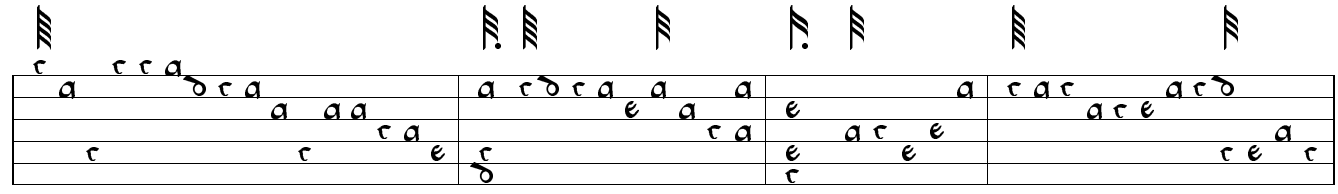

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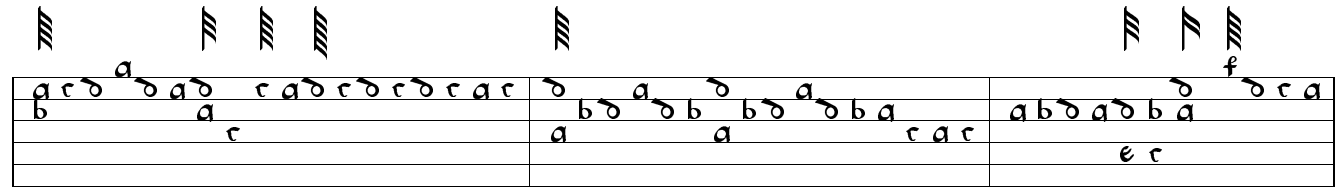

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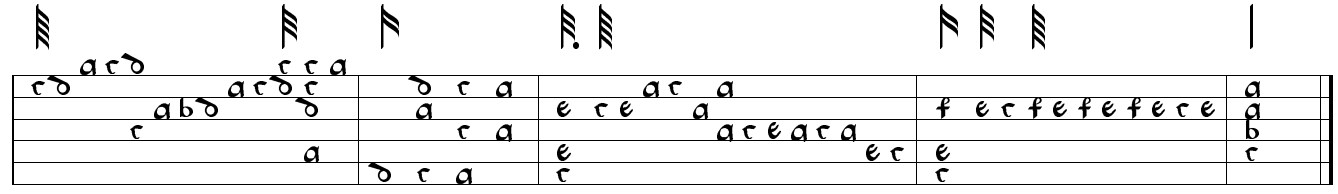

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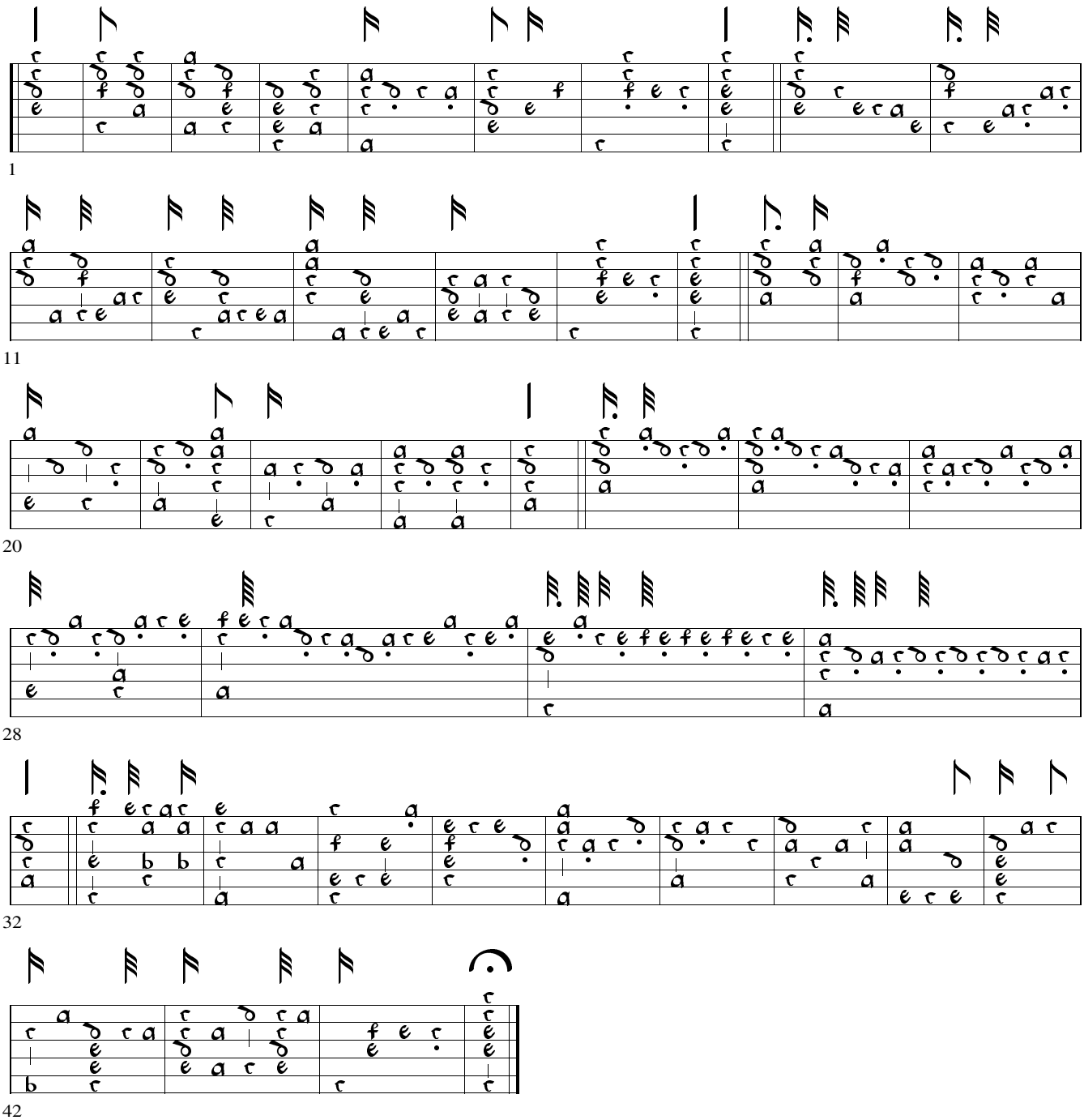
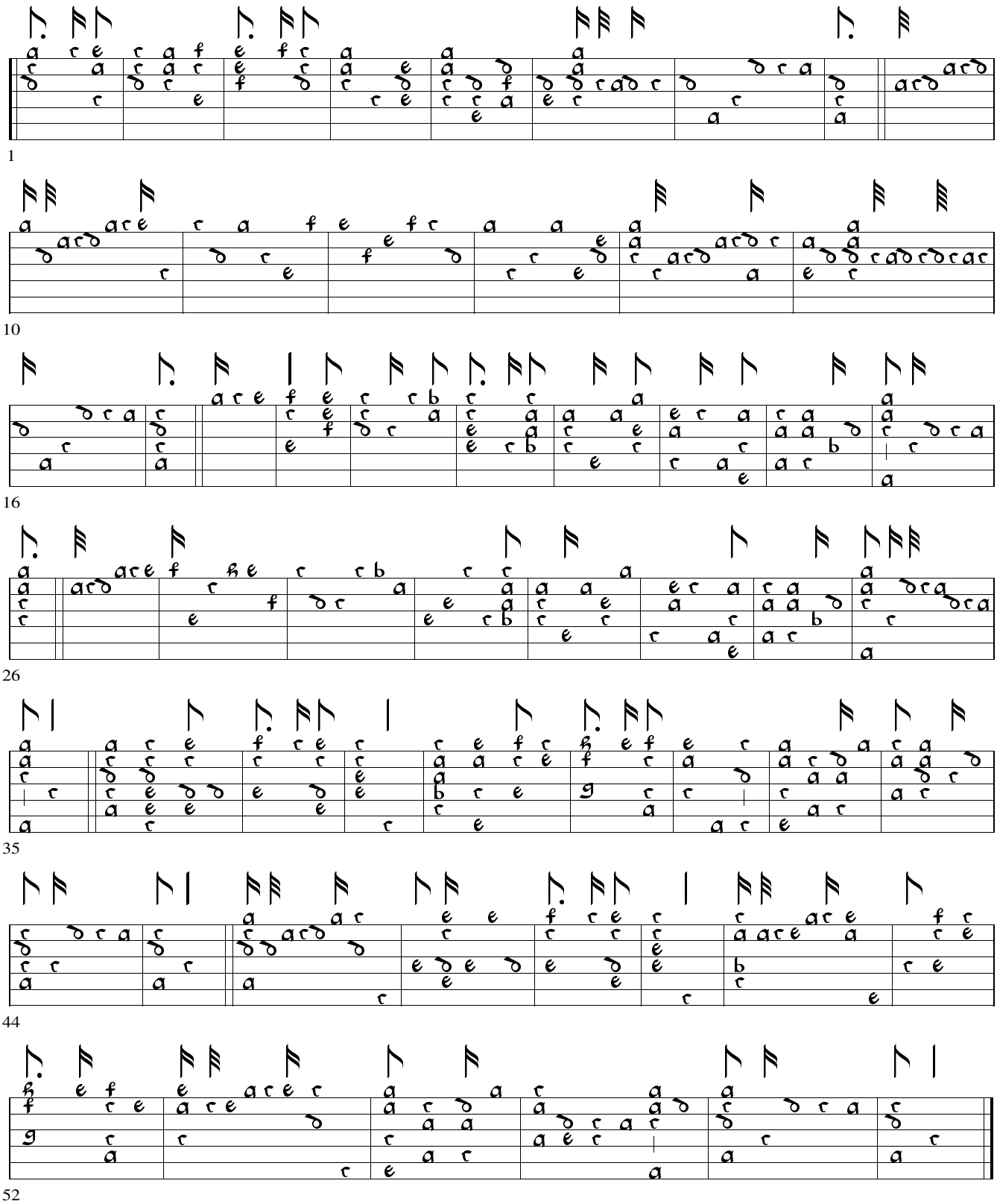
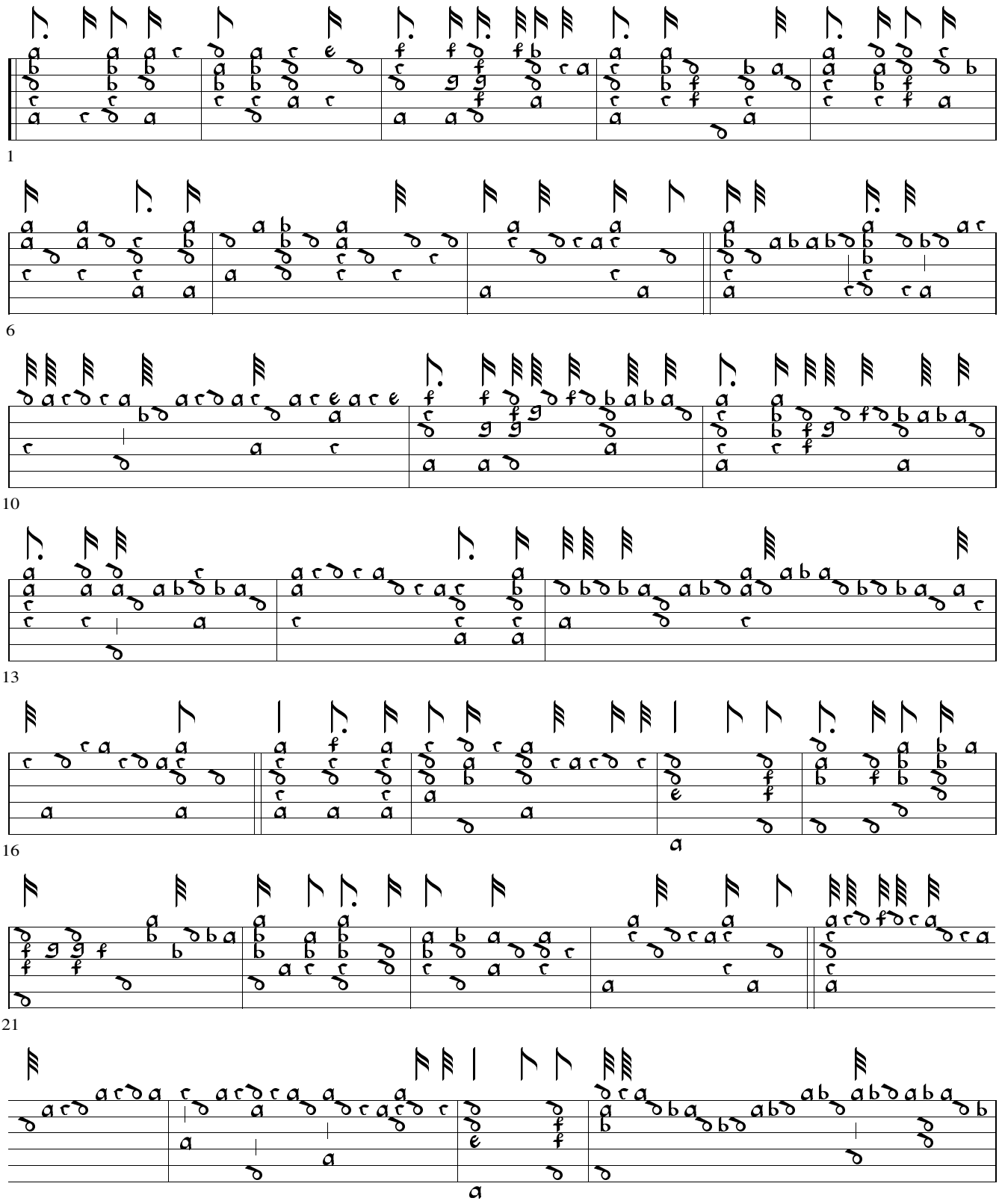
3. A Pauin EIRE Dtc 410/I, pp. 38-9

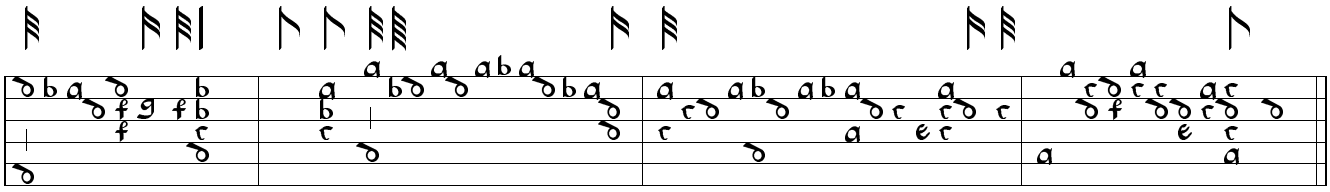


4. Galliard GB Cu Dd.2.11, f. 55v



5a. My La. P. Pauen GB Cu Dd.2.11, f. 55r





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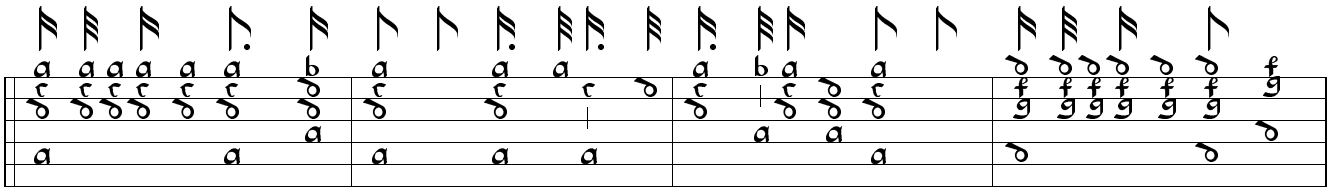

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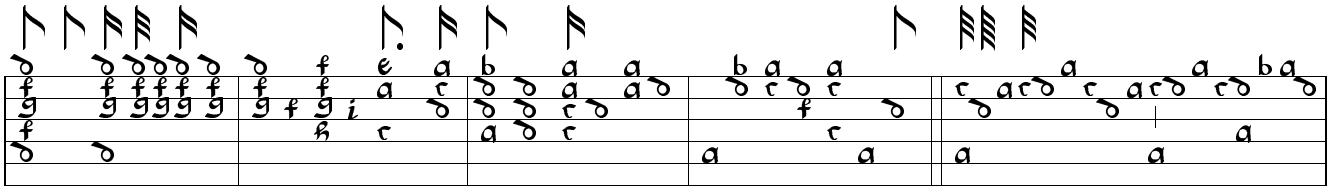

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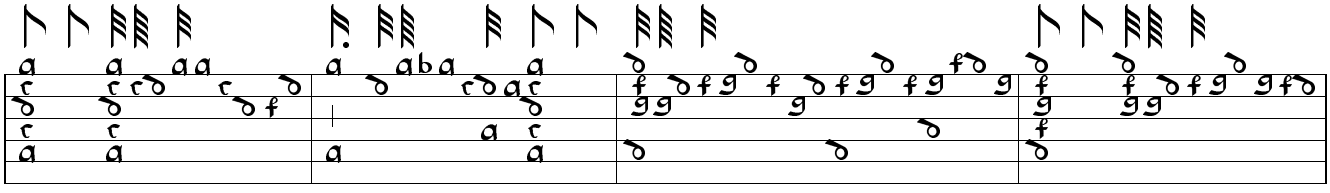

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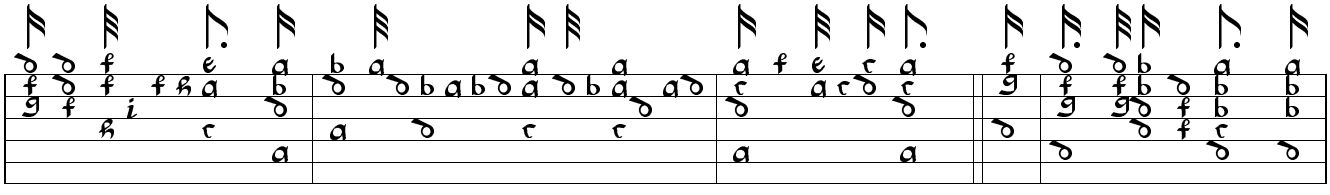

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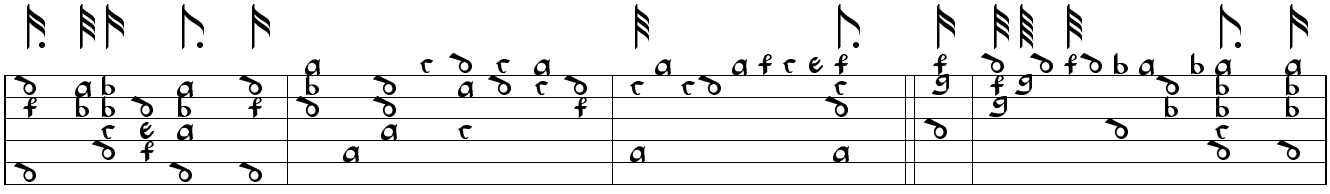

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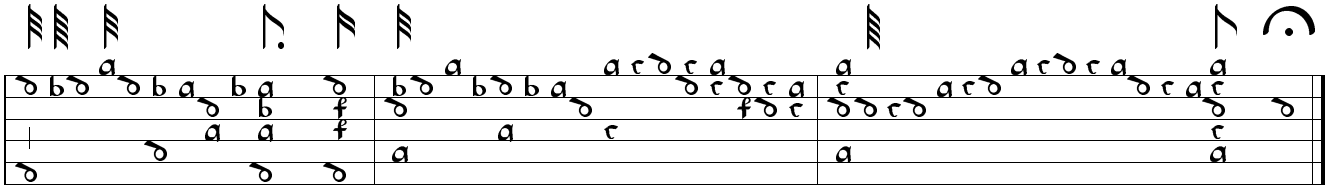

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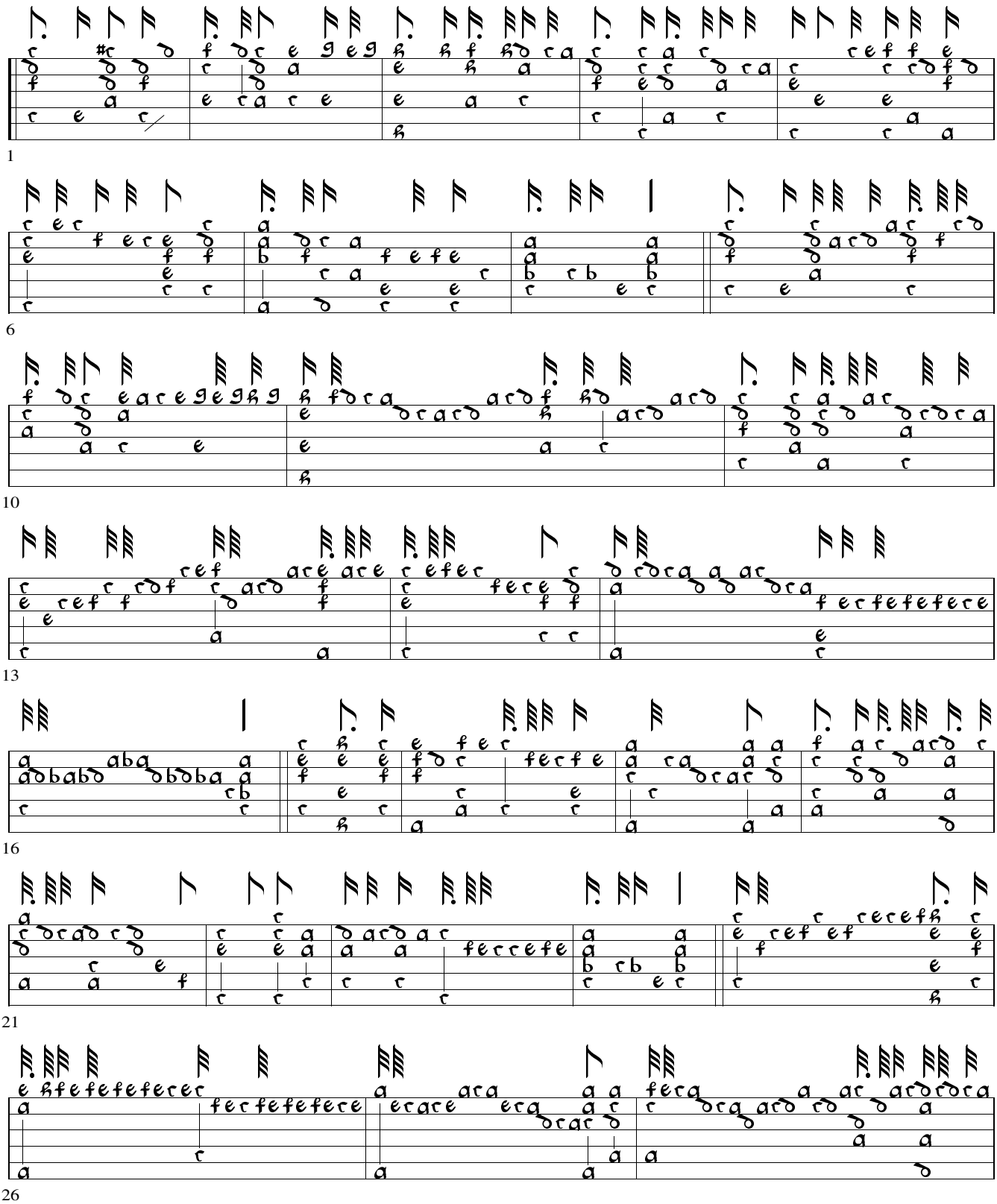
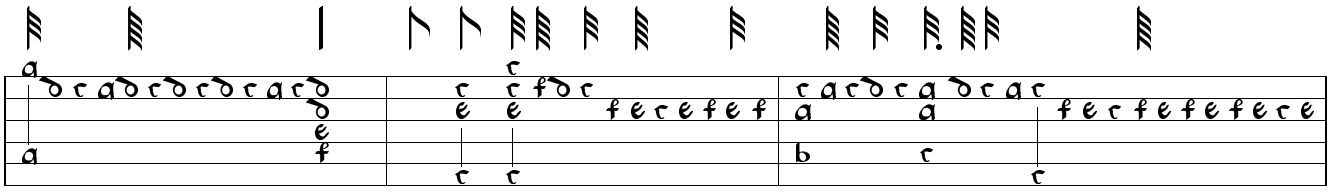
5b. A Pavan GB Cu Add.8844, ff. 13v-14r





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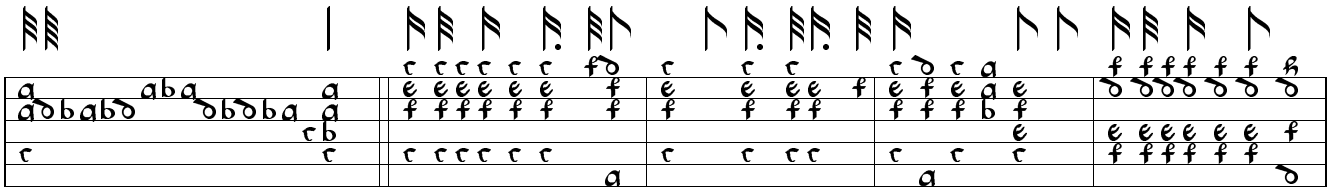

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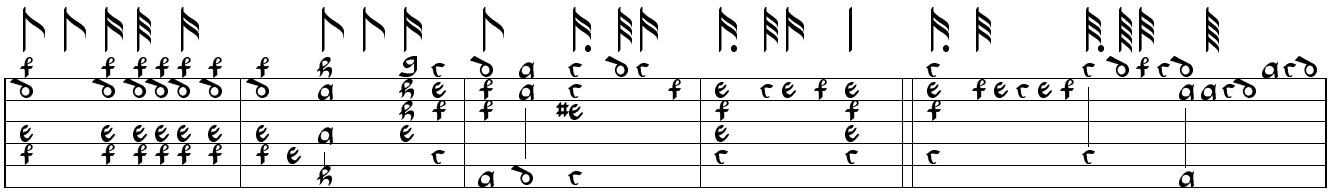

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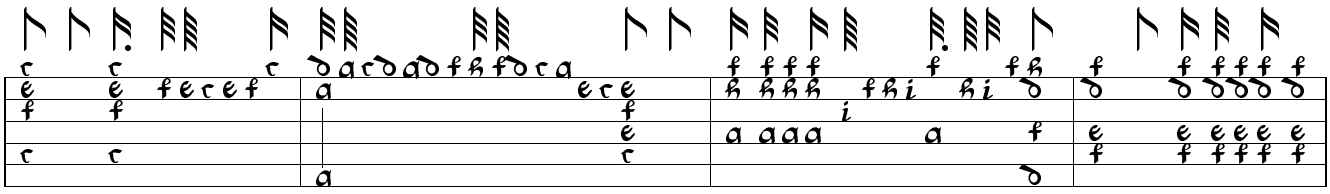

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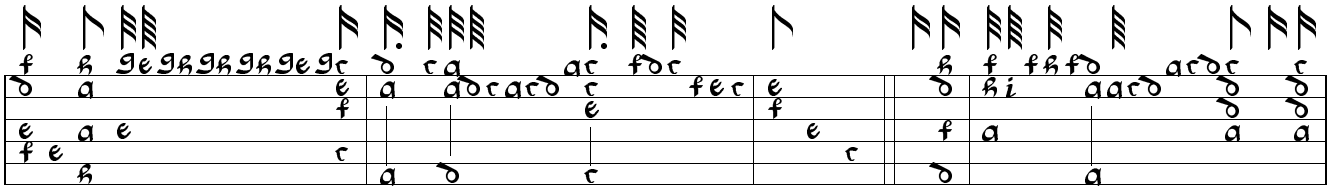

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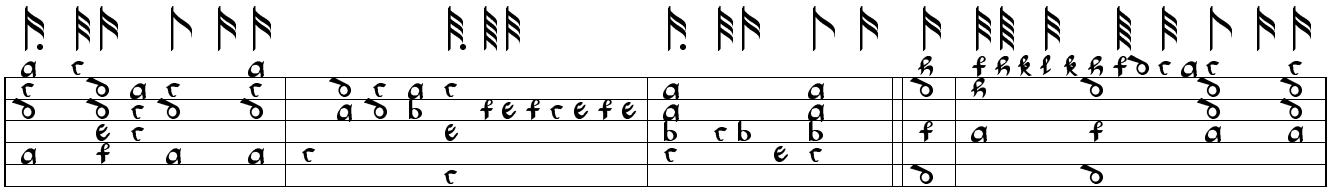

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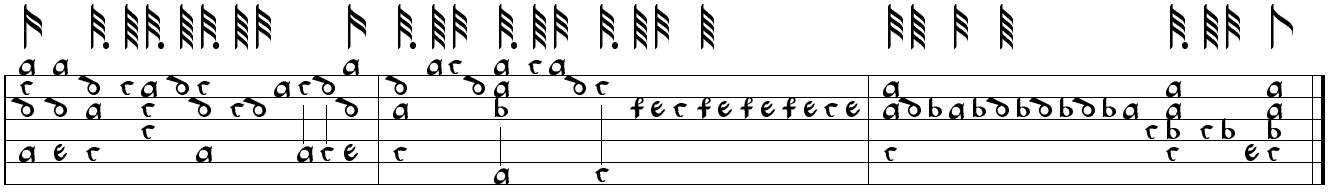

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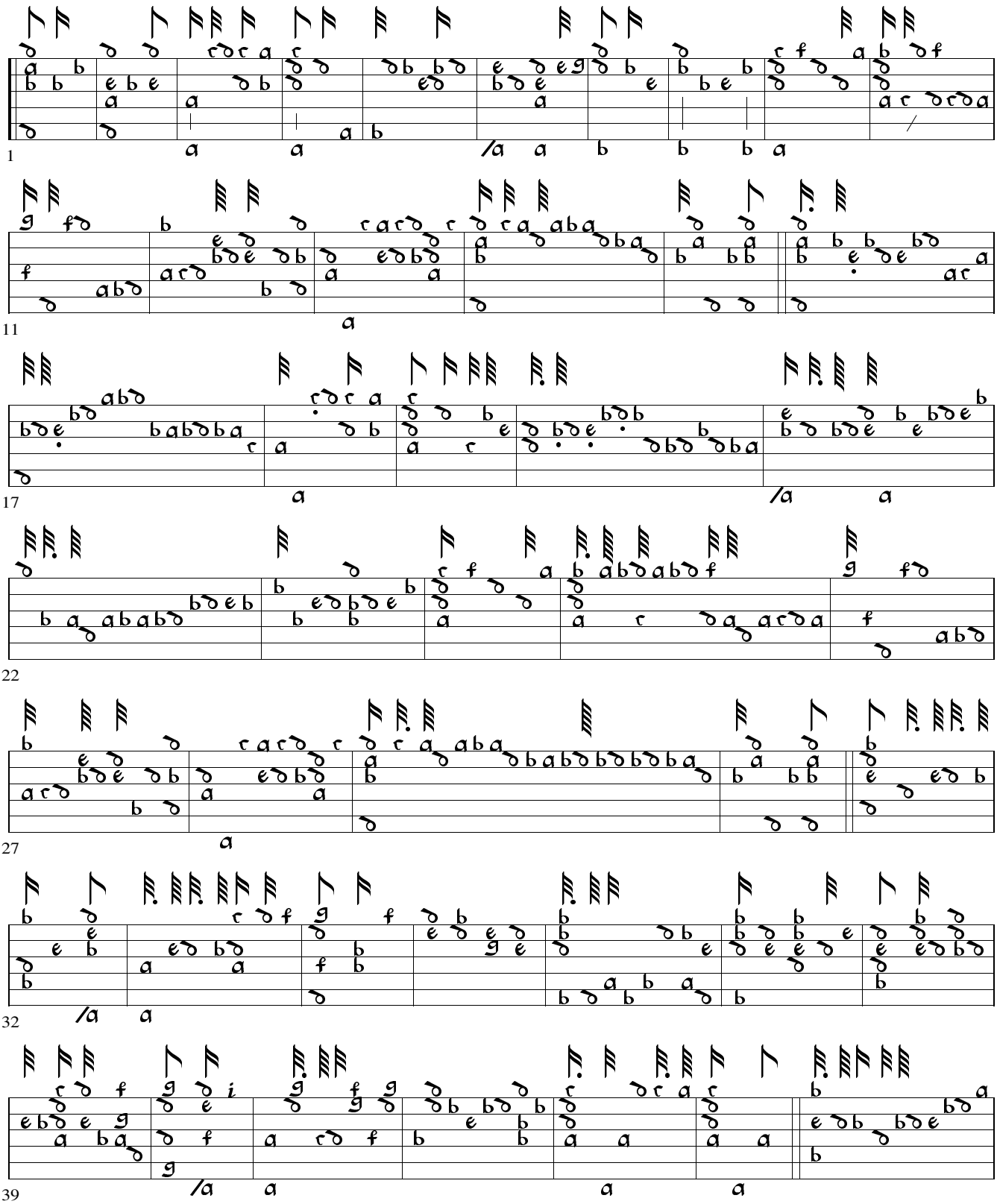
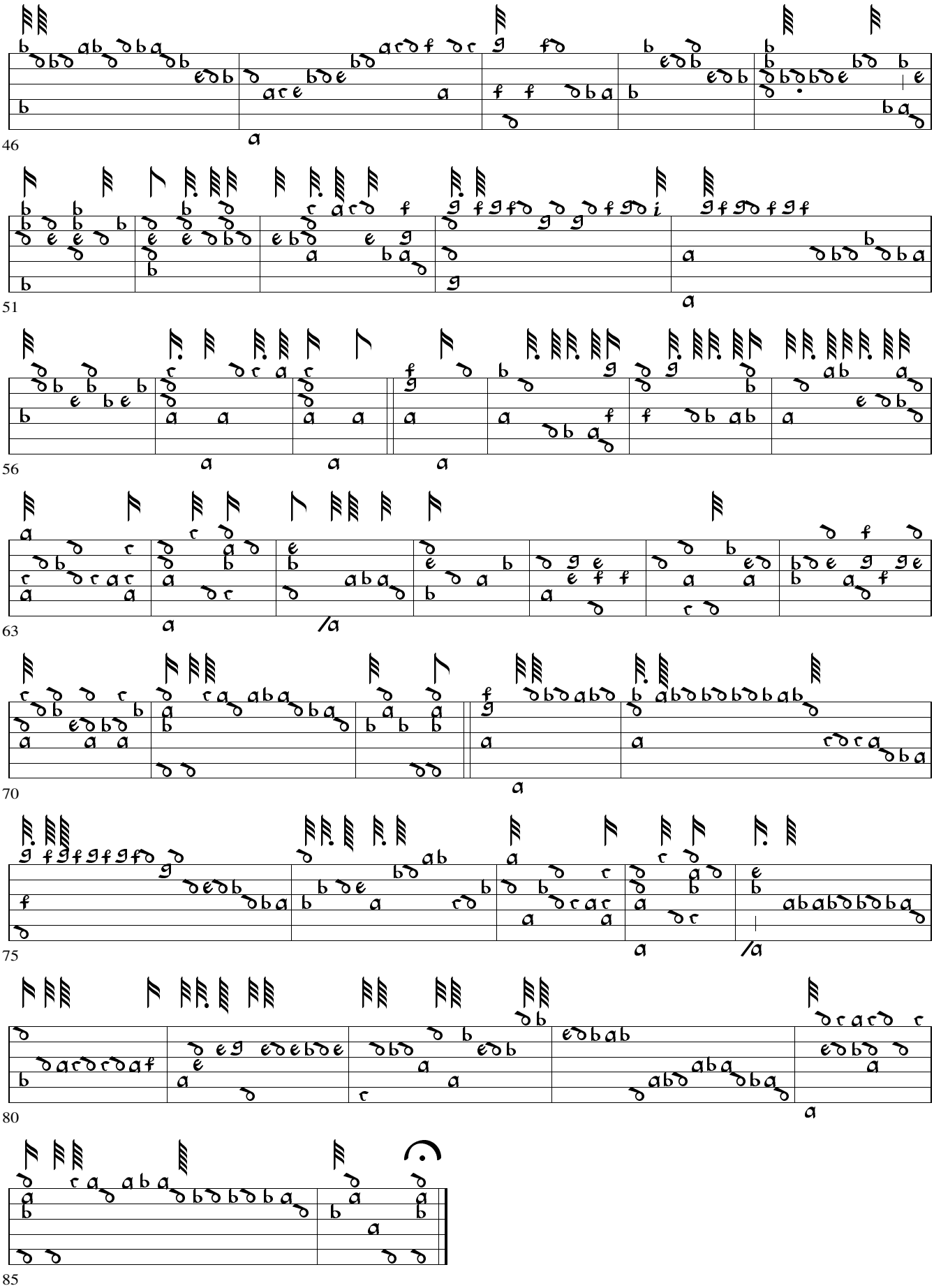
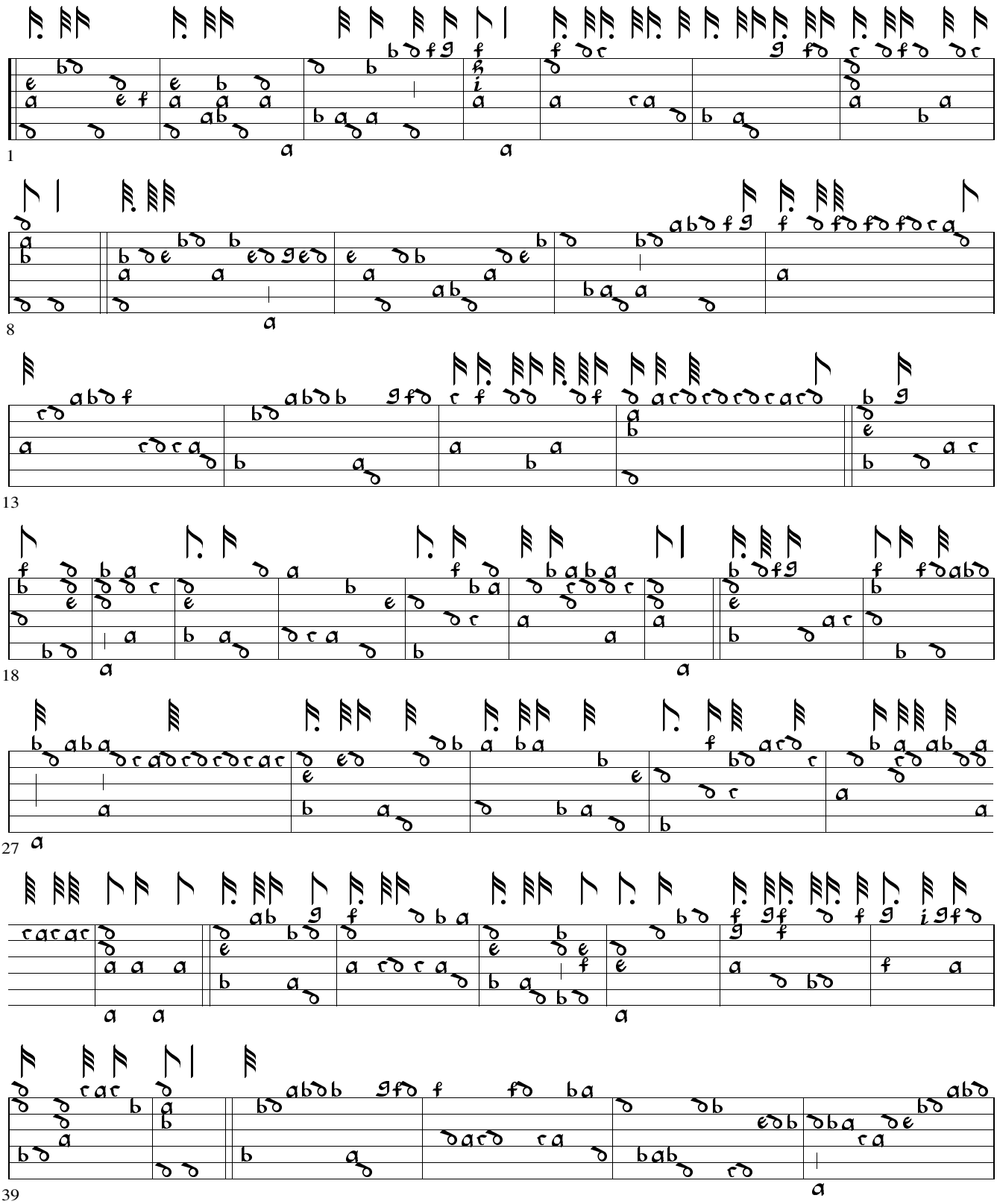
6. Pavan GB Cu Nn.6.36, ff. 44v-45r

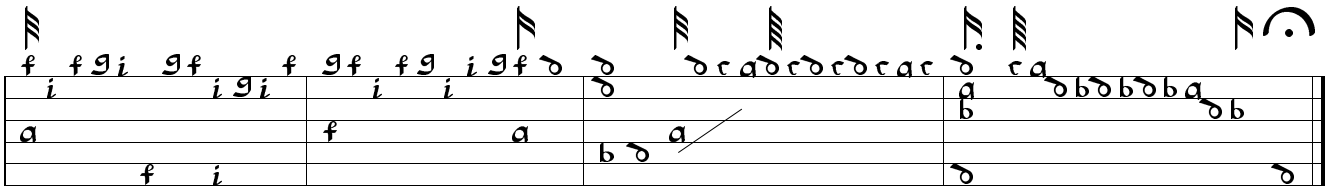




7. Galliard

GB Cu Nn.6.36, ff. 45v





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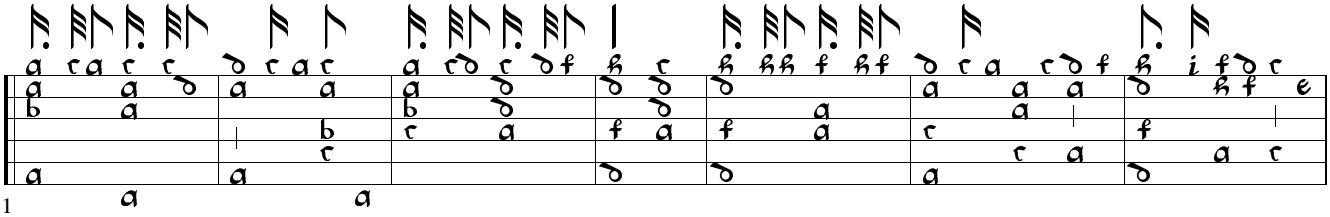
8. Mrs. E. B. Teares GB Cu Nn.6.36, f. 17r



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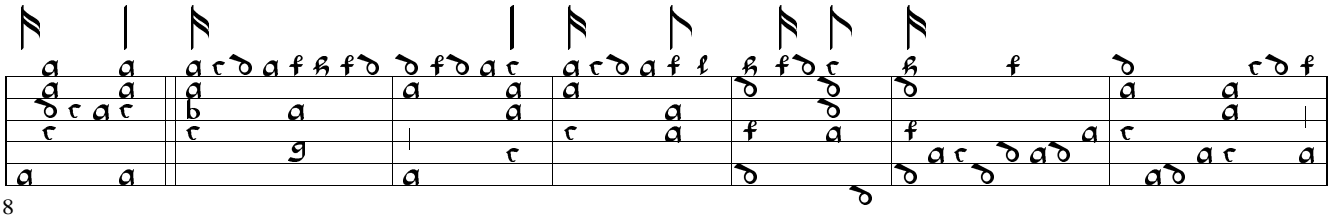

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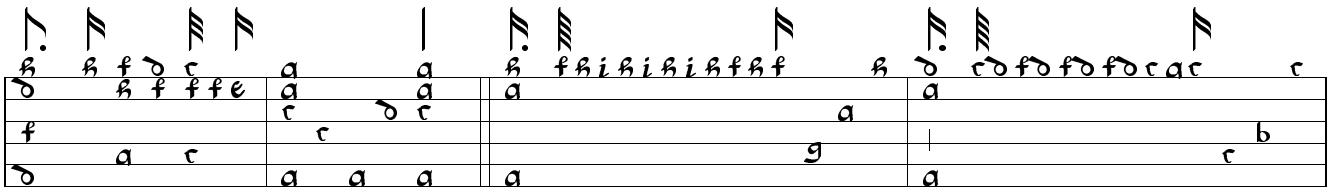

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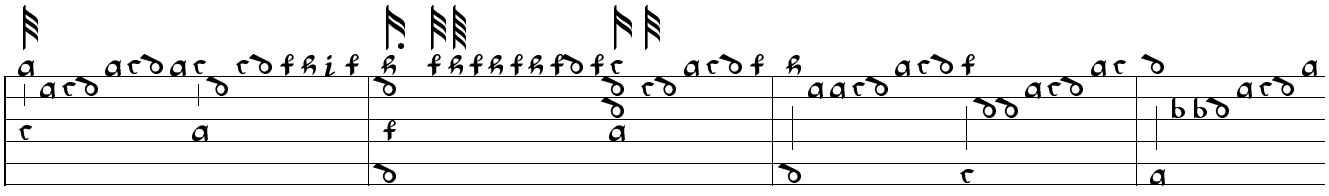

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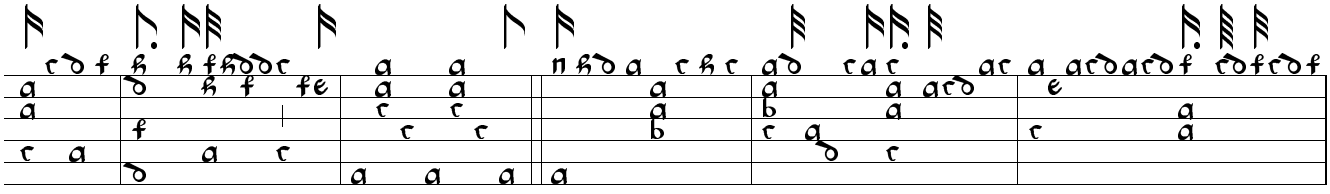

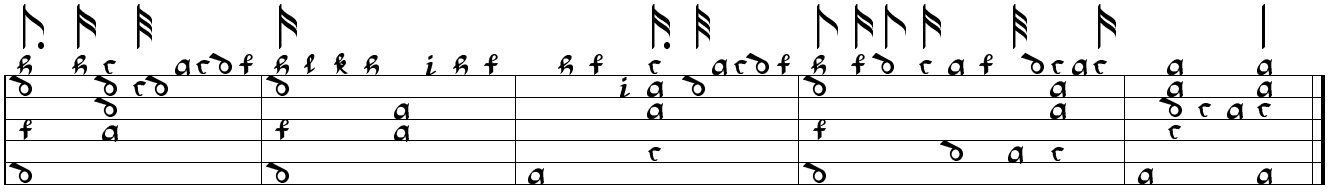

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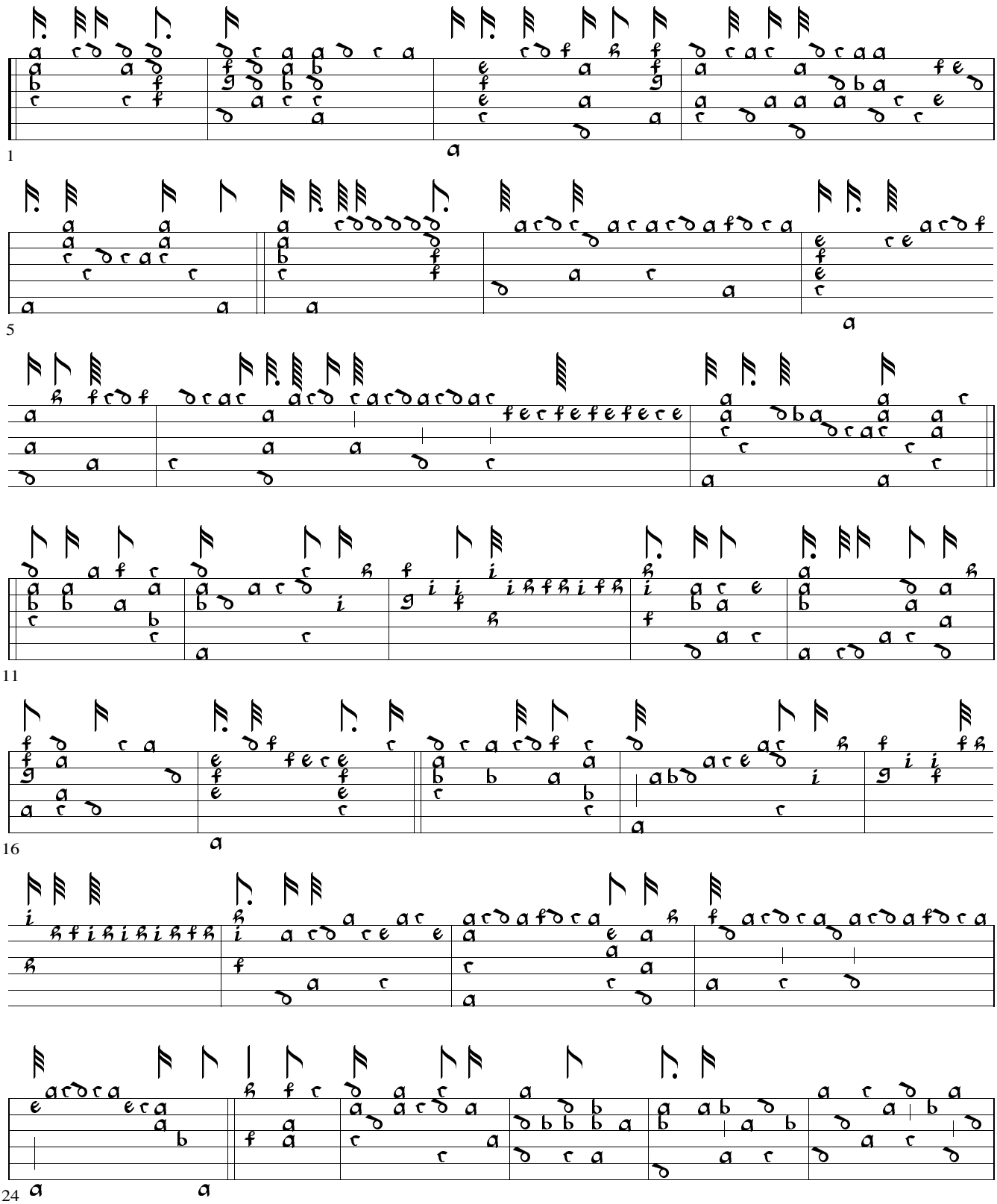
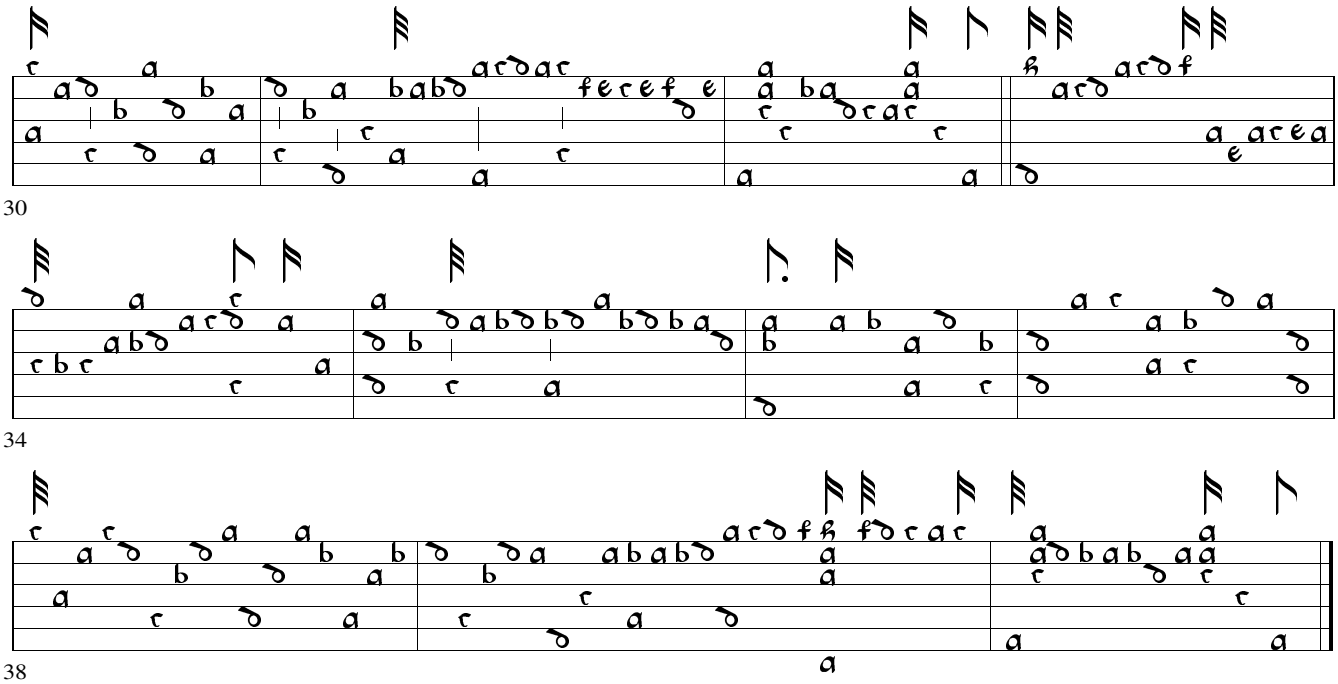
9. Teares

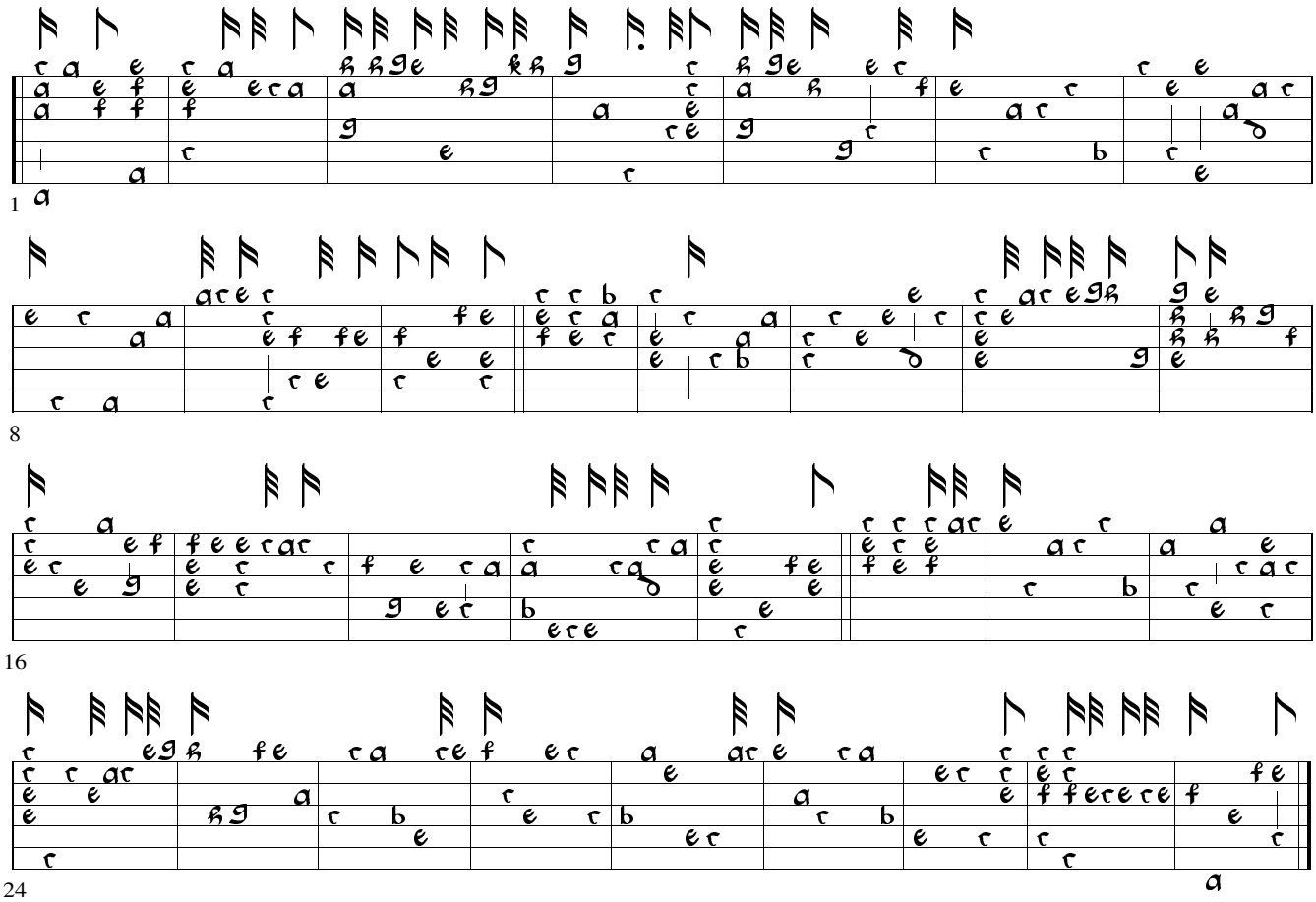
GB Cu Nn.6.36, ff.17v-18r



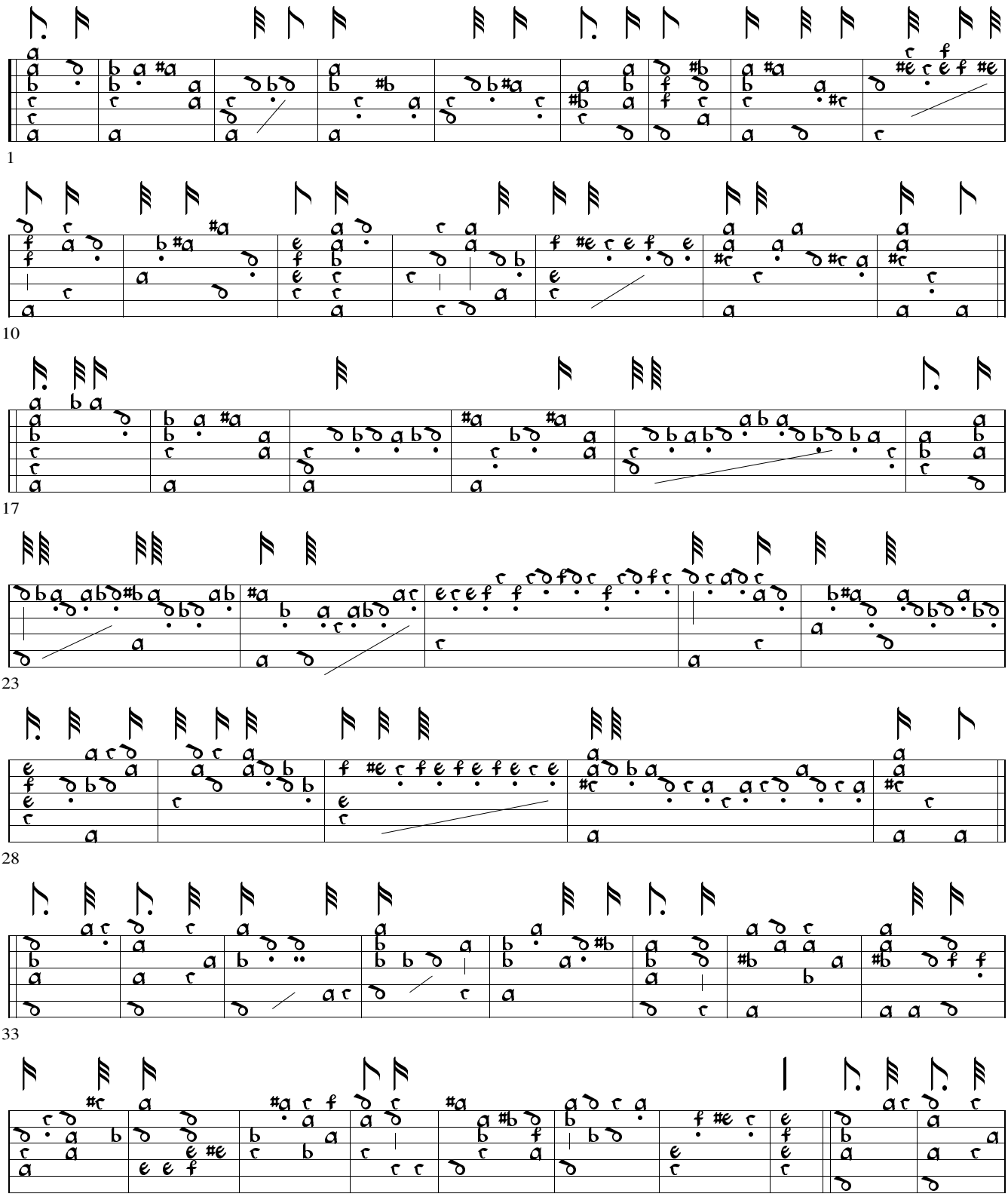


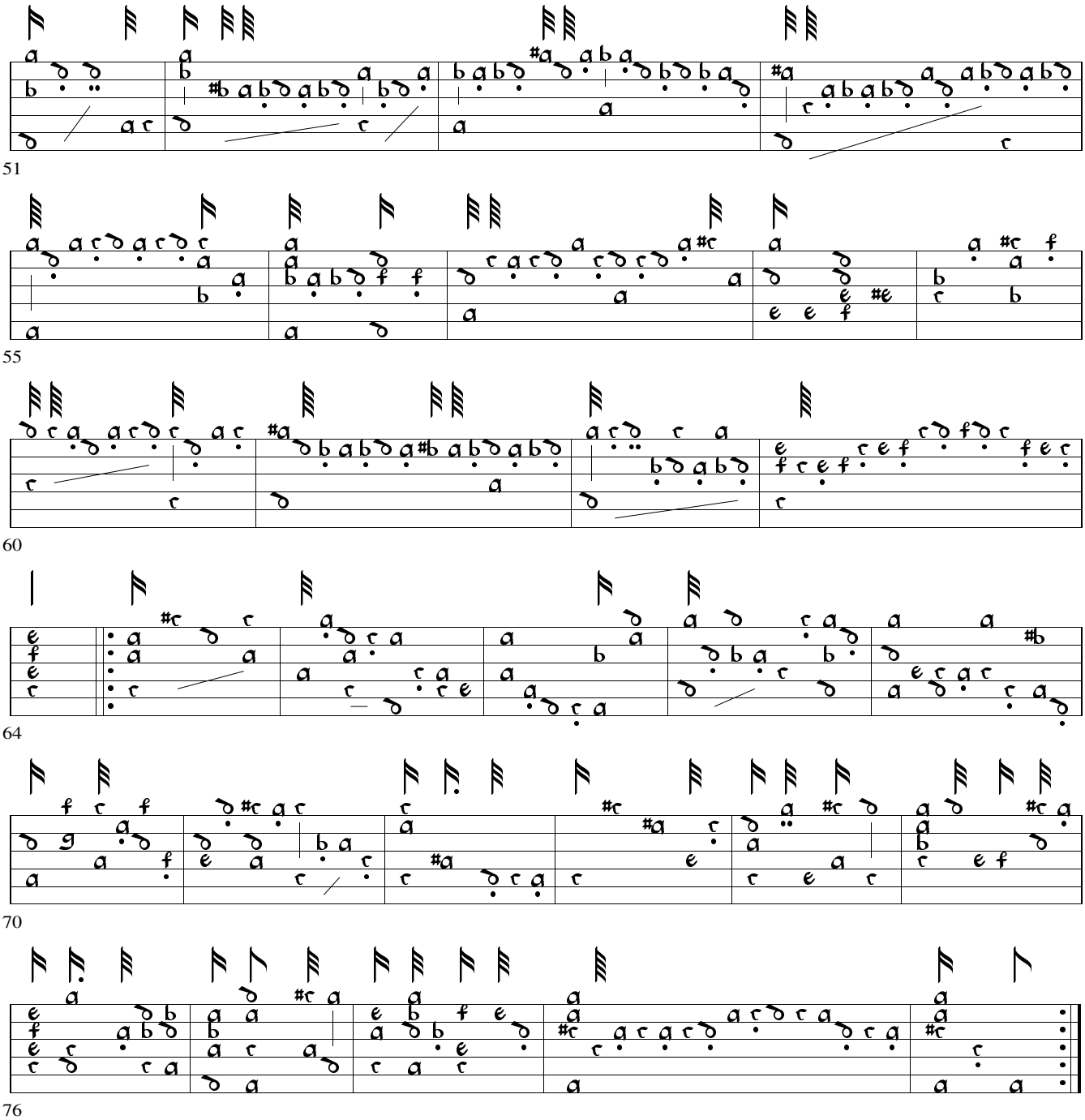
10. Galliard

GB Cu Add.3056, f. 33r

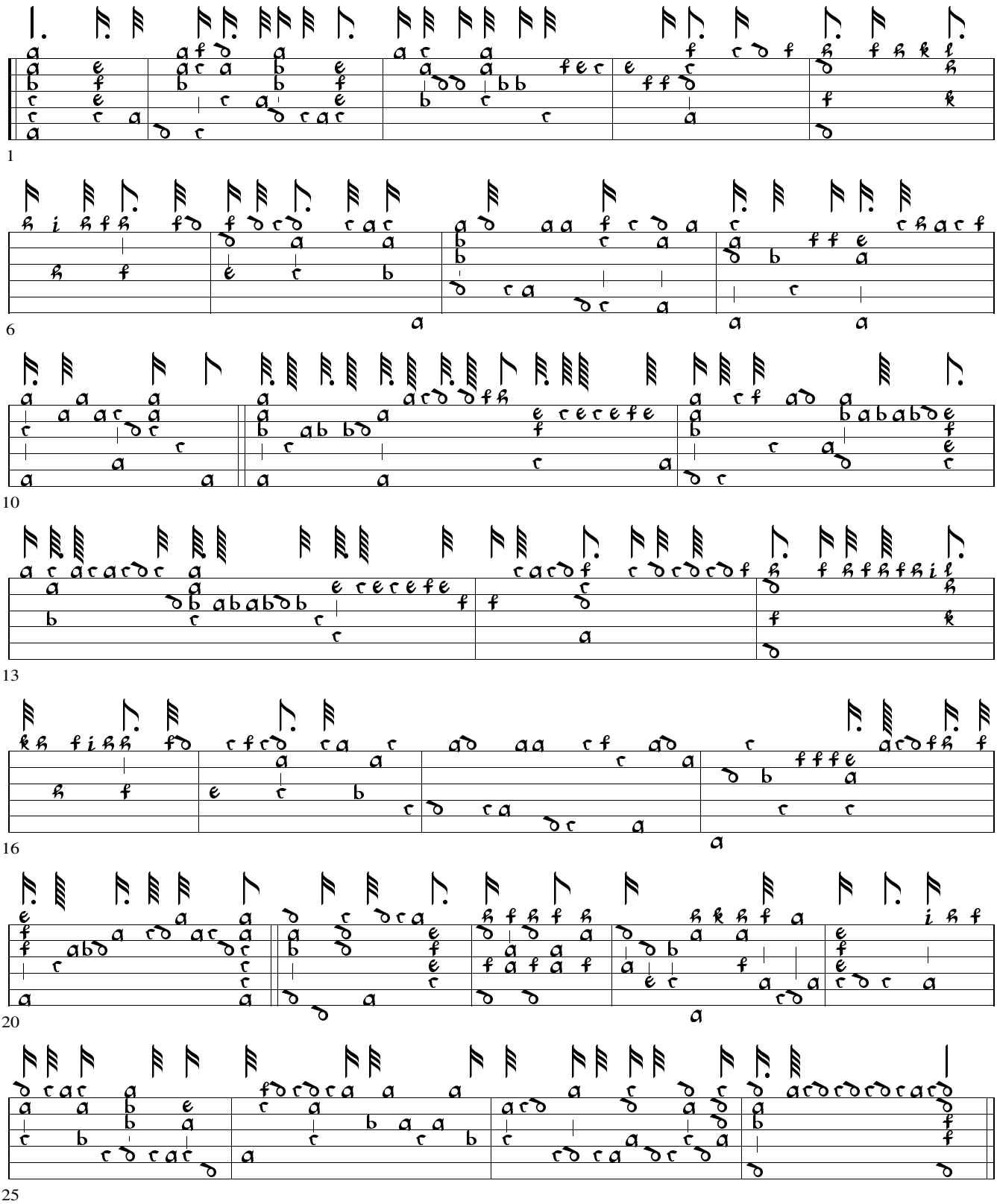


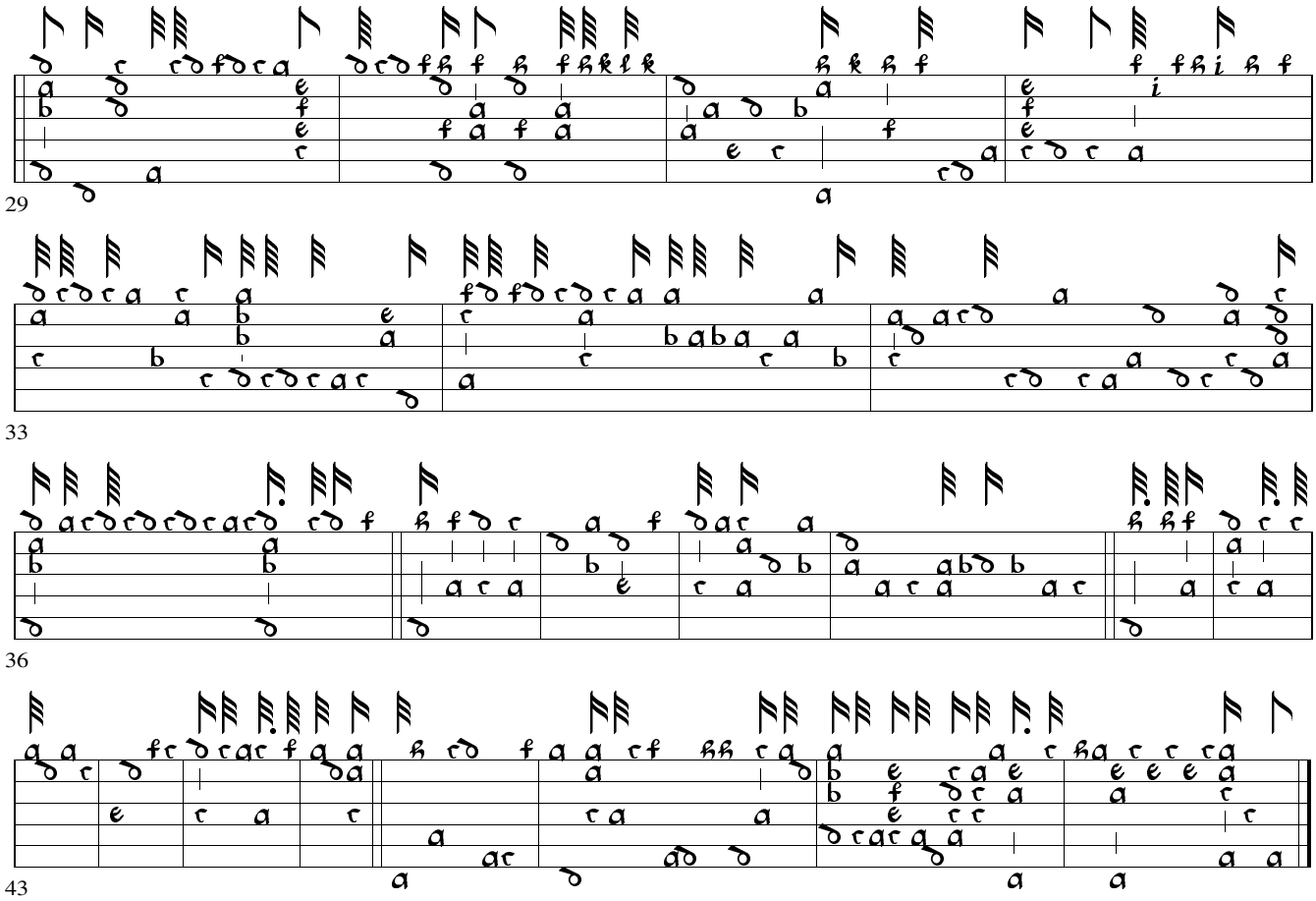
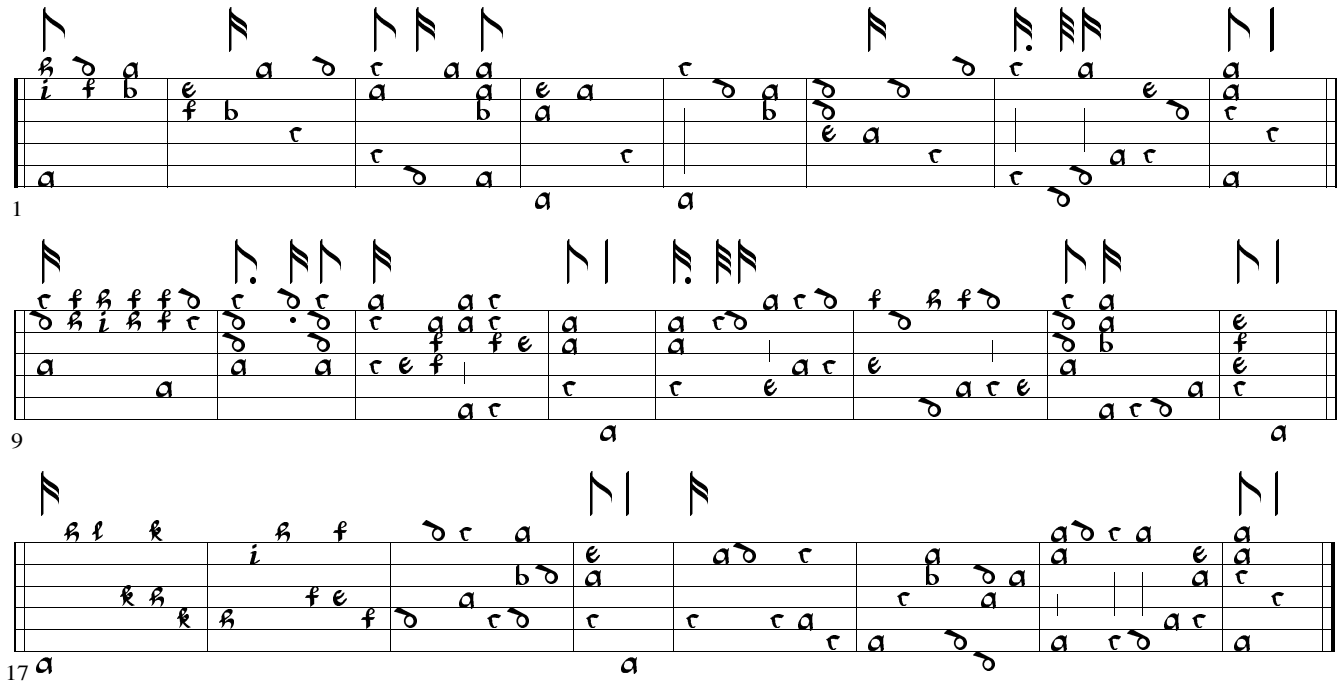
11. Pavan by Thomas Moone GB En K.33b




51
55
60
64
70
76

12. John Blundeuills last Farewell W. Hollis GB Cu Add.3056, ff. 6v-7r





13. untitled GB-Cu Dd.5.78.3, f. 75v iii