

MUSIC SUPPLEMENT TO LUTE NEWS 49 (MARCH 1999): GALLIARDS BY OR FOR CLARKE, JAMES HARDING, HAWLE, LORD HEREFORD, EDWARD JOHNSON, KNOWLES, LICHFIELD, ROBERT SIDNEY AND SQUIER

1. Clarkes Galliard

1a. Lute solo in C major:

Nn.6.36, f. 14v *Clarkes Galliard* - 3 strains of 8 bars with divisions
Dd.2.11, f. 72v *Galliard* - divisions to first 2 strains only

1b. Lute solo in B flat major:

Wickhambrook, f. 11r *a galiarde of clarkes* - with divisions
Trumbull, f. 4r *A galliard Mr Clarkes* - without divisions
Dd.2.11, f. 60v *Holbornes Jast* - with divisions
Hirsch, f. 7v untitled - with divisions

For cittern: Otley, f. 32v *Marchantes Gal*

For keyboard: Paris Rés 1186, ff. 104v-105r *Galliard Richard Clarke*, Drexel 5609, pp. 77-78 *Galliard Richard Clarke*

It is reasonable to assume that this galliard was composed by the otherwise unknown Richard Clarke, possibly as a keyboard piece, and that Anthony Holborne made at least one of the lute arrangements [cf. *The Complete Works of Anthony Holborne*, Volume 1, ed. M Kanazawa (Cambridge MA: Harvard University Press, 1967), no. 31, *Holbornes Jast*]. Lute settings survive in two different keys and the melody of the third strain is similar to the third strain of the popular tune *Mother Watkins Ale*, Welde, f. 8r, etc. However, it is not easy to explain why the cittern arrangement is ascribed to Marchant [reproduced in facsimile with the music supplement of the complete lute music of John Marchant in *Lute News* 47, September 1998]. [additional: Richard Clarke was a captain who sailed to Newfoundland in 1583; Thomas Nashe *Strange News* 1596 [Grosart ii 249], refers to but 'the Cou[n]sel Table Asse, Richarde Clarke, may so Carterly deride.']

2. Galliard James Harding/Jeames/Jacques Harden

2a. Lute solo in C minor:

Dd.5.78.3, f. 25r [James]: *G[alliard]*
[3 strains of 8 bars, without divisions]
Welde, f. 9v *Galiard Daniell Bachelier* [without divisions]

2b. Lute solo in G minor:

- i. Herbert, f. 9v *Gagliarda Mr Jeames*
3 strains of 8 bars without divisions, 7th to F and 8th to D
 - ii. Dd.9.33, f. 85v *Division to Ja[mes] Gall[iard]* - divisions only
Dd.5.78.3, f. 45r untitled - without divisions
Nn.6.36, f. 1v untitled - with divisions to first two strains
- Duet for two lutes a fourth apart:
Nürnberg I, f. 8v *Galliard Zames Cantg*
Lute I, 3 strains of 8 bars without divisions
Nürnberg I, f. 9r *Galliard Zames Pasg*
Lute II, 3 strains of 8, 9 and 8 bars without divisions

[All sources edited for the *Lutezine* to *Lute News* & 116 (December 2015)]
For mixed consort: [Musica Britannica 40, ed. W. Edwards, no. 21]:
Dd.3.18, f. 34r *James Galliarde*./ *James Galliard* [L]; Dd.3.18, f. 58v *James his Galliard* [L]; James Dd.5.21, f. 7r *Galliarde*./ *James Galliard* [R]; Dd.5.20, f. 8r *J. Gall* [BV]; Dd.5.20, f. 30r *Mr harding his galliard* [BV]; Dd.5.20, f. 16r *James his Galliard* - with divisions [BV]; Dd.5.20, f. 27r *James his Galliard* - with divisions [BV]; ChCh MS Mus. 439, f. 97r [P] [BV]. Five part consort: Filmer MS 2 sans folio *No 3 galiardo de J H* - 2 parts survive; Füllsack and Hildebrand, 1607, no. 14 [Galliard] *Jacobus Harding E[n]glander*; [P, 3 parts survive], BL Add.30826-8, ff. 8r/7r/7r; BL Add.17786-9 & 17791, f. 14v [P]. Treble and bass: BL Add. 15118, ff. 11v-12r [P]. Keyboard: FVB no. 122, p. 223 *Galiarda. James Harding, sett forth by William Byrd* (modern edition: *Musica Britannica* 28 no. 55); Forster, p. 380 *Hardings gall./ Hardings galliard*; Add.30486, ff. 16r-17r *A galliard*; Drexel 5612, p. 188 *James his Galliard*; Berlin MS 40361, f. 12v [P].

Jacques/James/Jeames Harden/Harding was a French flute player and composer, and father-in-law to the miniature painter Isaac Oliver from Rouen as well colleague of Nicolas Lanier I, also from Rouen [cf. Andrew Ashbee's New Grove article; *Records of English Court Music* = RECM (Aldershot: Scolar Press, 1988-95) iii-vi, viii; A Ashbee and D Lasocki, *A Biographical Dictionary of English Court Musicians 1485-1714* = BDECM (Aldershot: Ashgate, 1998); and P Holman, *Four and*

Twenty Fiddlers. The violin at the English Court 1540-1690 (Oxford: Clarendon, 1993), p. 116]. He succeeded William Dufayt/Divaite/Duvet/ Devett as a member of the royal flute consort in 1575 where he remained until he was replaced by William Gregory by a warrant dated 20 February 1626, the year in which he died and was buried in Isleworth. He is mentioned in a subsidy list for the parish of St. Botolph's in 1582 and received livery for the funerals of both Elizabeth I and James I and so presumably played at both. Before 1603 he is referred to exclusively as 'Harden' in court records signing himself thus for his wages in 1581 and 1582. From 1603 the name 'Harding' is found although 'Harden' continues to be used as well until his death, so that it seems his name was beginning to be Anglicised to Harding only upon accession of James I.

James was father of Edward Harden, who was granted the office of musician for the sackbuts at the request of 'mr Norgate', replacing Henry Porter when he died in 1617 [RECM iii-v & viii]. Edward Harden is listed variously amongst the sackbuts, flutes and hoboyes, until he was replaced by Jerome and William Lanier upon his death in December 1625. He is referred to as 'late of Isleworth', where James was buried soon after. John Harding/Heydon is probably from a different family; he was a chorister in 1625, listed with the violins in 1626, in the Kings music in 1641, re-appointed by Charles I at the restoration in 1656, and may be the John Harding appointed to the Private Music in ordinary from 1660 probably until he died in 1684.

James Harding is best known for the famous five part galliard which is found in no less than 17 different sources, arranged for a variety of instrumental forces including lute solo versions, and a possible duet for lutes a fourth apart. Despite ascriptions in three consort parts in the form James his Galliard which usually indicated a dedication it is assumed that he is the composer. It is likely that the five part instrumental settings are closest to the original. He probably did not make the lute arrangements, so that it is possible that Daniel Bachelier set the one ascribed to him in the Welde Lute Book. Ten compositions ascribed to James Harding survive, comprising: two keyboard fantasias in BL, Add.30485, no. 33, *A fancy mr Jeams harden*, and no. 36, *A fancy mr Jeams harden / mr James hardinge* [both in *Musica Britannica* 45 nos 128 & 129, and 55 nos 57 & 58]; two pavanas, four galliards [plus possibly a fifth, unasccribed] and an 'Allmande' all for instrumental ensemble a5 or a6 and ascribed 'de J H' in Yale University, School of Music Library, Filmer MS 2, [alto and bass]; the Allmande is concordant with no. 1 in section 2 of the six-part manuscript [one part missing] associated with the Stuart court wind musicians, Cambridge, Fitzwilliam Museum, Mus. MS 734 [formerly Mus. 24.E.13-17], and one of the galliards is an arrangement of the lute galliard; and a duo for two voices ascribed 'Harding' in York Minster Library M.91 (5), f. 18v [Musica Britannica 45 no. 16].

The mixed consort setting, *Mr. Doctor James, Deane of Chris[t] churchs pane[n] made by mr R Reade*, Dd.3.18, f. 12r [L]; *Reades 7 paven*, Dd.3.18, ff.28v-29r [L]; *Mr Doctor James his Paven*, Dd.5.21, f. 6v [R]; *Doc: James panin*, Dd.5.20, f. 7r [BV]; *Reads 7 Pauen*, Dd.14.24, f. 30r [C], refers to the clearly different James who was Dean of Christ Church 1584-96 before becoming Dean and then Bishop of Durham [cf. Ian Harwood, *LSJ* v (1965), p.27]. I would like to thank Peter Holman for his help with this section. [additional: Holman *Lachrimae* 1604, pp. 69-70: 'Giles Hobie his galliard is virtually a parody of James Harding galliard'.]

3. Hawles Galliard

GB-NO Mi LM 16, ff. 32v-33r *Hawles Galliard sett owt p[er]*
Ry[chard] Grene - 2 strains of 8 and 12 bars with divisions

In 1573 'Mr. Arthur Halles man' brought a lute from his master to Lady Kitson of Hengrave Hall in Suffolk [cf. DC Price, *Patrons and Musicians of the English Renaissance* (Cambridge: Cambridge University Press, 1981), p. 79]. Thus, Arthur Hall may have been a lutenist and the composer of 'Hawles' galliard in the Willoughby lute book. However, it is equally likely that Hall is an otherwise unknown composer or dedicatee of the galliard. The Ry[chard] Grene referred to in the title was a servant of Francis Willoughby, mentioned several times in the Willoughby lute book. The entry *a paunyn owt of grenes Booke pag[e]. 7. on f. 11r* suggests that he had a lute book of his own, and the reference that he set owt Hawles galliard may indicate that he made the lute arrangement rather than merely copying it from elsewhere.

The title probably does not refer to the court trumpeters John Hall [1546-1593] and Francis Hall [1593-1603], or to Robert Hales/Halles, the famous lutenist and singer who served at court from 1583 until he died to be replaced by Nicolas Lanier II by a warrant dated 12 January 1616 [RECM iv, vi & viii]. His only known composition is the song 'O eyes leave off your weeping' in Robert Dowland's *A Musical Banquet*, 1610. *Maister Hayls Galliard* appears in Thysius, f. 33r, but versions in English sources are variously ascribed *f. cuttings galliard*, Dd.2.11, f. 71v; *a galliard by mr cuttinge*, Add.31392, 34r; *Galliard Alfonsus*, Marsh, p. 386; and *Galliarda Dulandi* 39, Dlugoraj, p. 218, so that it seems more likely that the Thysius scribe thought he was the dedicatee or performer of another composer's galliard.

4. Galliard Edward Johnson

Barley 1596, sig. C1v *Galliard Ed[ward?]*, I[ohnson?], - orpharion
3 strains of 8 bars without divisions, 7th to F rhythm signs
halved

The Galliard for orpharion ascribed to *Ed. I.* in Barley's *The new Booke of Tabliture* of 1596 probably refers to Edward Johnson [Barley uses 'I' for 'J' in the titles of other pieces]. If so, this is the only lute solo ascribed without ambiguity to him, assuming it is not by John Johnson and misattributed by Barley [see below].

Edward Johnson [1547->1601] was employed as a musician at Hengrave Hall in Suffolk, the home of Sir Thomas Kitson, from before 1572 to at least 1588 and he composed broken consort music for performance, and probably played it, before Elizabeth I at Kenilworth in 1575 and at Elvetham in 1591. He received the MusB at the age of 55 from Gonville and Caius College, Cambridge in 1594, requesting John Bull and Thomas Dallis as his examiners and using a 'canticum' as his examination piece and not 'Jhonsons Medley' as claimed in David Brown's New Grove article [cf. JM Ward, *Music for Elizabethan Lutes* (Oxford: Clarendon Press, 1992), footnote 289]. Edward Johnson was also a member of Trinity College, Cambridge [Price, p. 23] and gave evidence in 1601 in a law suit brought by George Eastland against Thomas East in their dispute over printing John Dowland's *Second Booke of Songs or Ayres*, depositions of which contain Edward's autograph and reference to himself as 'of [the parishe] of Clerkenwell in the Countye of Middlesex, batchelor of musicque ...'. Sir Thomas Kitson had a house in the same part on London with a 'mussycons chamber', so it is possible Edward was still in his employ in 1601, after which no record of him seems to survive [cf. David Brown's article in New Grove; Holman, *Four and Twenty Fiddlers* (London: Clarendon Press, 1993), p. 133].

Edward Johnson was rated as one of England's leading

composers in Meres' *Palladis Tamia* of 1598. However, little music known to be by him survives, amounting to the two consort songs 'Com agayne' and 'Elisa is the fayrest quene' sung on the last day of the Entertainment at Elvetham for Elizabeth I in 1591 [BL Add.30480-4, f. 63r (c.1560-90), 'Mr. E. Johnson / Mr. Johnson of I cannot tell where / finis mr Mr Phyllypes (Philip van Wilder) a fyne setter of songes'; Bodleian Library, Tenbury MS 1465, p. 153, 'A compliment to Queen Elizabeth sett by Edwd Johnson 1590']; the secular song 'Ah, sillie John' in RCM MS 684; the madrigal 'Come, blessed bird' in Thomas Morley's *The Triumphes of Oriana* of 1601; three psalm settings in Thomas E[alst]'s *The Whole Booke of Psalmes* of 1592 ['Psalm 103. My Soule giue laude. I. Johnson', pp. 188-91; 'Psalm 111. With heart I doe accord. I. Johnson', pp. 206-9; 'Psalm 126. When that the Lord. I. Johnson', pp. 236-7]; and two pavans for instrumental ensemble, one a5 in Füllsack and Hildebrand's *Ausserlesener Paduanen und Galliardten erster Theil*, 1607, no. 21, the other a4 in Simpson's *Taffel Consort*, 1621, no. 28, plus the orpharion/lute galliard included here.

Three keyboard pieces are also ascribed to him by Francis Tregian, probably in error, in the Fitzwilliam Virginal Book, *Pavana Delight Edward Jhonson sett by Will. Byrd; Galliarda* [to Delight] *Ed. Jhonson sett by William Byrd and Jhonson's Medley Edward Johnson*, nos. 277, 278 & 243 in the modern edition by J. A. Fuller Maitland and W. Barclay Squire (reprinted in New York: Dover Publications, 1963). A consort version of the delight pavan is ascribed to Richard Johnson in one of the Walsingham part books and versions of all three are ascribed to John Johnson in other sources [nos. I, II and XXIV in Ward, 1992]. Despite the confusion, all three are presumed to be by John not Edward. In addition, John Johnson is assumed to be the composer of ten lute solos for which the sources mention no Christian name [Ward nos. V-VI, X, XIII, XVI, XVII, XIX, XXI, XXV & XL]. Considering the recognition Edward received as a composer, it is possible that some of the music ascribed simply to Johnson is in fact by Edward and not John. The case is strengthened by the fact that Edward may well have been a lutenist, assuming he was the 'Johnson the musition' recorded in the Hengrave Hall accounts for whom lute strings were bought and who was required to provide lessons for lute, voice and virginals for the children of the Kitson household [Price, pp. 76-8]. I would like to thank Ian Harwood for his help with this section.

5. Knoles Galliard

Eysertt, f. 24r *Galliarda Englessa* - 3 strains of 8 bars with division
Marsh, p. 319 *Knoles. Gall.* - with divisions
Trumbull, f. 8r *A galliard*
in a different hand: *mr Knowles* - with divisions
Wickhambrook, f. 17r *knowles his galliarde* - without divisions
Würstisen, p. 318 *Galliarda Anglicana*
Versions for mixed consort: Dd.5.21, f. 2v *Mr Knolles Galliarde* [TV]; Browne, f. 11r *Knowles galliard* [B]; Dd.5.21, f. 10v *Crochet gall* [R]; Dd.5.20, f. 8r *Crochet Galliard* [BV]; Dd.14.24, f. 19r *The galliarde* [C] [to My Lord Chaunc Pauen on f. 18v; Dd.5.21, f. 6r *The Galliard* [TV] [to My Lord Ch. Pauen on f. 6r]; Dd.5.20, f. 5v *The Galliard* [BV] [to My Lord Ch. Pauen on f. 5v]

The ascription of the cittern solo Galliarde Mr Ro: Knolles in Dd.4.23 [c.1595], f. 12r, probably refers to a composer named Robert Knowles. This is about the right time to be 'Mr Knowles' the composer of the lute galliard, even if it was not composed or arranged directly for the lute by him. The additional titles 'Crotchet' and 'Lord Chaunc' [Lord Chancellor?] in two of the consort versions remain unexplained. However, the title 'knowles his galliard' in Wickhambrook suggests Knowles was dedicatee not composer [but see notes to no. 2, above]. Nottingham municipal records for 1579 record payment to Sir Fraunces

Knowles musicians [WL Woodfill, *Musicians in English society from Elizabeth to Charles I* (Princeton: Princeton University Press, 1953), p. 289], presumably referring to Sir Francis Knowles [1514?-1596] the statesman, whose son William [1547-1632] was the Earl of Banbury, either of whom could be the dedicatee. However, the designation 'Mr. Knowles' in two sources from c. 1595 may rule them out. The spelling 'Knowles/Knolles/Knoles' presumably also rules out the dedicatee of John Dowland's *M. Henry Noell his Galliard*, no. 14 in *Lachrimae or Seven Teares*, 1604, as well as the dedicatee of *Nowells Delight*, Welde, f. 7r and *Mr. Nowells galliard*, Browne, f. 10v [consort bandora part]; *Mr. Nowells galliard*, FVB no. 244, p. 369; *Nowells Galiard* / P.P., BL Egerton MS 3665, ff. 521v-522r; *Galliard*, Anthony Holborne, *Pavans, Galliards, Almains*, 1599, no. 40. The two separate spellings, Mr. Nowells galliard and Knowles galliard, are retained in adjacent entries, on ff. 10v and 11r, in the Browne Bandora Book.

6. Galliard Lichfield

Dc.5.125, ff. 35v-36r untitled

5 strains of 10, 8, 8, 8 and 8 bars with divisions to the first 4 Marsh, pp. 58-59 *finis of A gall: Lychfy*

The title may refer to a dedicatee, but it is more likely that this galliard was composed by Lychfy[ld], which could be either Thomas or Henry Lichfield. Thomas Lichfield/ Lichfild/ Lychfeld/ Lychefeld/ Lychefelde/ Lyfelde/ Lytchefeld [RECM vi-viii] received livery as one of the 'Singing men under Mr. Phelips/Philips [Philip van Wilder]' for the funeral of Henry VIII and the coronation of Edward VI in 1547. He appears as the first name of thirty three in a subsidy list for The Quenes Chamber in 1558 and he and his wife Margaret were granted an annuity of £100 from the Exchequer for life in 1575. He obtained permission to travel for a year in France to import 'Thoulous' woad in 1559 and in 1568, 1570 and 1582 he was given a grant for a total of 18 years 'to examine the pay and receipts of monies of the crown'. He does not appear in court records again after 1582. He performed his task with obvious zeal as it probably led to a petition by members of the Bassano family to the effect that 'we are troubled and seriously oppressed by Mr. Lichfield, who is trying by various means to make us pay back the salary of our dead brother [Alvise]'. He received generous new years gifts from other musicians [intended for the Queen]: 'By Thomas Browne oone faire Lewte' in 1559, 'By John Baptist [Bassano?], oone vennise Lute' in 1565, and 'By Marke Anthony [Galliardello], a fayre Cytrene with a Stone like an Emeralde in the bellye' in 1567. He also gave gifts to the Queen, such as 'By Mr Lychfeld a very fayre lute, the backside and necke of mother-of-perle, the case of crymson vellat, embrawedered with flowers, and the inside of grene vellate' in 1578. Also, the Privy Purse Accounts for 1569 record 'Lute Stringes provided and boughte by Thomas Lytchefeld, esquier, one of the gromes of the pryve Chamber, for her mats [i.e. the court musician's] use'. As a Groom of the Privy Chamber he almost certainly would be required to play lute or virginals, and the references to lutes and lute strings strongly suggest that he was a lutenist. Thus he could be the composer of this galliard, which belongs in style to the pre-golden age and is found in two sources dated 1590 and 1595. The residence accounts of Sir John Petre's attendance at the Middle Temple for 1567 record that the boy of a 'Mr. Lichfeld' was rewarded for 'bryngyng me a songe for the lute' [Price, p. 29]. It seems likely that this refers to the older Thomas, musician of the Privy Chamber, rather than to the younger Henry below. As Andrew Ashbee described in his recent Lute Society talk [reported in *Lute News* 48], the tomb of Thomas Lichfield 'who was lutenist to Queen Elizabeth'

was opened in Bath Abbey 'and the bodies of him and his wife exposed to such as had tickets to enter the Church' in 1778. The description of this spectacle was recorded in *Universal Magazine* in the same week, where it is also stated that 'there is an epitaph on this musician in Music's Monument by Mace, a lutenist of Cambridge, who I believe was living when [Lichfield - the report actually calls him Fletcher in error] died' [BDECM, pp. 723-4]. If these two facts are correct, and I have not found any mention in Mace to substantiate the first part of the claim, then Thomas died sometime after Mace's birth in 1612/3 [cf. Michael Tilmouth's *New Grove* article].

Henry Lichfield published his *First Set of Madrigals* in 1613, dedicated to Lady Cheney/Cheyney of Toddington House in Bedfordshire with whom he was employed from around 1586 until her death in 1614. He may have been a professional musician or more likely a steward and amateur musician in her household [Woodfill, p. 60, Price, p. 109]. There is no record of his association with the lute and so it is unlikely that he composed this galliard.

7. Sir Robert Sydneys Galliard

Dd.2.11, f. 72v *S[i]r Ro[bert] Sydneys Galliard*

3 strains of 8, 8 and 10 bars without divisions, 7th to D

This appears to be a galliard dedicated by an anonymous composer to the poet Philip Sidney's brother Robert Sidney [1563-1626], knighted in 1586 and created Viscount Lisle in 1605. He was Robert Dowland's godfather and dedicatee of the latter's *A Musical Banquet*, 1610, the first piece in which is another galliard dedicated to him, John Dowland's *The Right Honourable the Lord Viscount Lisle, Lord Chamberlaine to the Queenes most excellent Maestie, his Galliard* [Poulton and Lam no. 38].

8. Squires Galliard

Lute solo in G minor:

8a. Ballet I, p. 15 *Squires Galliard*

3 strains of 8, 8 and 9 bars with divisions

Dd.2.11, f. 71v *Squiers Galliard*

8, 8 and 10 bars with divisions, two divisions to 3rd strain

Wickhambrook, f. 10r *My Loe: strangs his galiarde*

8, 8 and 9 bars without divisions

Eysertt, f. 93v ii *Allimodo*

8, 8 and 9 bars without divisions

Leipzig III.11.26, f. 3r untitled

8, 8 and 9 bars without divisions

Königsberg, f. 23v *Galliarda Paduana Lachrymae*

8, 8 and 9 bars with divisions

BL Sloane 1021, ff. 44v-45r *Galliard Lacrymae*

7, 8 and 10 bars without divisions

Aegidius, f. 174v *Galliarde*

Loss MS, f. 50v *Gagliarda*

Lüneburg 2000, pp. 6-7 *Galliard*

Nauclerus, f. 29v *Galliarda*

Lute solo in F minor:

8b. Dd.2.11, ff. 49v-50r *Squiers Galliard*

8, 8 and 10 bars with divisions]

Lute solo in B flat minor:

Eysertt, f. 22r *Galliarda Englessa*

8, 8 and 10 bars without divisions

Lute solo in C minor:

8c. Thysius, f. 27v *Squyres Galliarde*

8, 8 and 10 bars without divisions, 7th to F

Eysertt, f. 94v i *Galliarda Englessa*

8, 8 and 9 bars without divisions

Lute solo in B flat minor:

A-Lla hs.475, f. 23r *Galliarda Englessa*

Lute solo in D minor:

Eysertt, f. 93v i *Galliarda Englessa*

8, 8 and 9 bars without divisions

Eysertt, f. 94v ii *Allimodo* - 8, 8 and 9 bars without divisions

Version for lute duet [in C minor assuming Lute I in G Sampson, ff. 12v-13r *a galliard for ii lutes* - other part missing [All sources edited for the *Lutezine to Lute News* 122 (July 2017)]
 Versions for cittern: Otley, f. 3v *The earell of derbes galliard*; for mixed consort: Browne, f. 14v *Squires galliard* [B]; Dd.5.20, f. 4v *Squiers galliarde* [BV]; Dd.5.21, f. 4v *Squiers galliarde* [R]; Dd.14.24, f. 21v *Squiers Galliard* [C]; Walsingham, no. 17 *Squiers Galliard* [C,TV,F,BV]

If 'Squires' refers to the composer of the galliard, the dating of the sources from as early as 1588 rules out the court harper Philip Squier and probably the Thomas Squier 'that played before her matie [queen Anne] uppon a Cornett' in 1618/9. Philip Squire/Squier replaced Dermott McCormach as harper to James I in July 1618 and was paid until James' death in 1625 [cf. RECM vols. i-v, viii; P Holman, 'The harp in Stuart England. New light on William Lawes harp consorts', *Early Music* 15: 188-203, 1987]. He is mentioned as harper in 1625, and payments to him are recorded annually from 1625 until 1640 and he presumably moved with the court to Oxford in 1643 as he was rewarded for service 'by him performed and done unto his Maj[est]ie' in 1645. Records of deaths of Charles' musicians during the interregnum do not include his name, and he is not included among the musicians of Charles I reappointed at the restoration. However, in 1660 Charles Evans was sworn in as harper 'in Philip Squire's place' and in January 1661 Charles Evans received 'such a proportion of money for a New Years Gift as Philip Squire had paid to him', suggesting that Philip Squire died during or before 1660.

The galliard may refer to an unknown dedicatee called Squier, as it is known too early to be related to Thomas Campion's Squires Maske of 1613, from which no music is known. Modern edition: Anthony Rooley, ed., *The Compleat Beginner* (London: Early Music Centre Publications, 1976), no. 45, version from Dd.2.11, f. 71v. The title of the unrelated lute solo, *Downeright Squyre* Dd.2.11, f. 70r, also untitled, Marsh p.

40-41, probably does not refer to either a composer or dedicatee.

The versions in Eysertt are in four different keys, some using awkward high barré positions. However, they are simple arrangements and may be consort lute parts, as may the one in Thysius. It is not known why the version in Wickhambrook is dedicated to Lord Strang[e], the name Ferdinand Stanley, 5th Earl of Derby, assumed in 1588-9, to whom John Dowland dedicated an unrelated galliard [Poulton and Lam no. 44]. Two other lute solos bear his name: *Lord Strangs March* JD, Dd.2.11, f. 58r [Poulton and Lam no. 65] and *Gally Lord Stra[n]ge*;; Marsh, p. 357. [all edited for the *Lutezine to Lute News* 127 (October 2018)]

9. Lord Herefords Galliard

IRL-Dm Z3.2.13 (Marsh), p. 25 L[ord] *Hyryfords Gallyard*

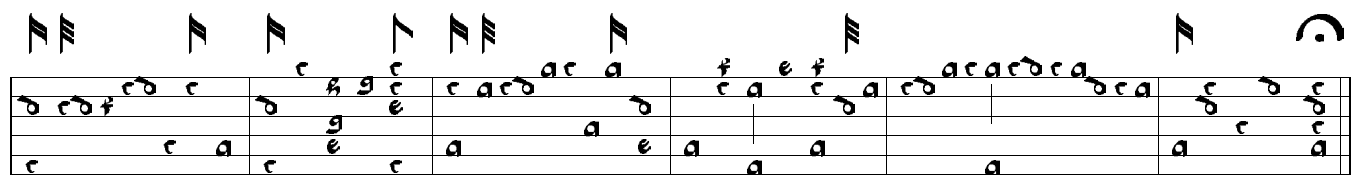
3 strains of 9, 8, 8 bars, divisions to first two strains]

cf. Dallis, p. 43 *Melyne gayliarde*

Dallis, pp. 74-5 *Milaneze galliarde*

The father and great grandfather of Robert Devereux [1566-1601], Elizabeth I's favourite the [2nd] Earl of Essex, were Walter Devereux I [1490?-1558] and Walter Devereux II [1541?-1576], 1st and 2nd Viscount Hereford, respectively [*Dictionary of National Biography*]. This galliard is probably dedicated to Walter II who, as Lord Hereford, became a courtier on Elizabeth I's succession, and married Lettuce, eldest daughter of Sir Francis Knollys, c.1561. The rhythm and barring of the divisions to the first strain are corrupt in Marsh and have been reconstructed without altering the tablature letters. The titles from the cognate versions in the Dallis Lute Book [c.1583] suggest the galliard is based on an Italian original.

John H Robinson - February 1999 / revised May 2016



1b. Clarkes Galliard - AABBC8

Wickhambrook, f. 11r



1



9



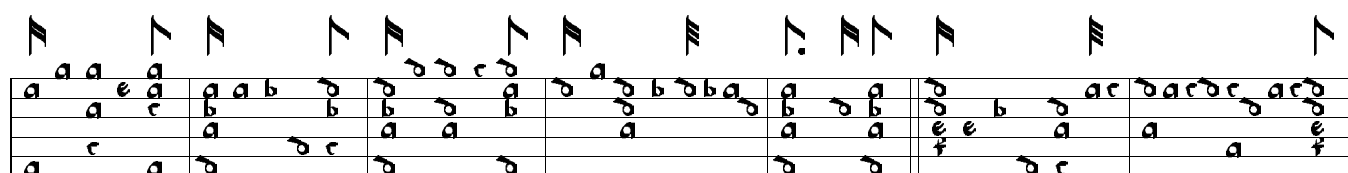
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29



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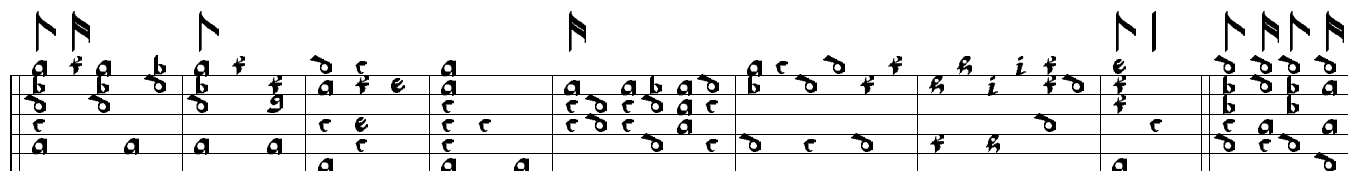
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2a. Galliard James Harding - ABC8

GB-Cu Dd.5.78.3, f. 25r



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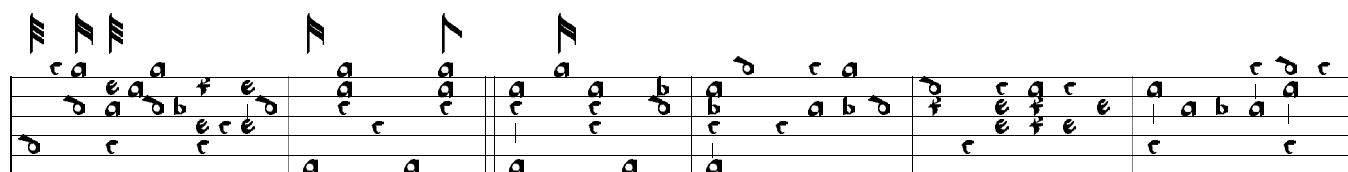
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2bi. Gagliarda. by mr Jeames - 7F8D ABC8

Herbert, f. 9v



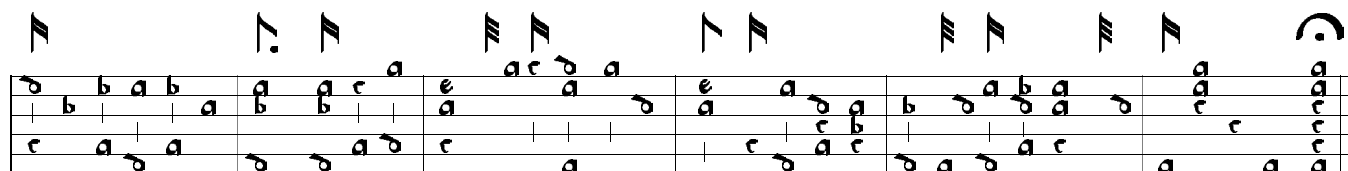
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19

3. Hawles Galliard - AABBB8

GB-NO Mi LM 16, ff. 32v-33r

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4. Galliard Edward Johnson - 7F - ABC8

Barley Orpharion 1596, sig. C1v

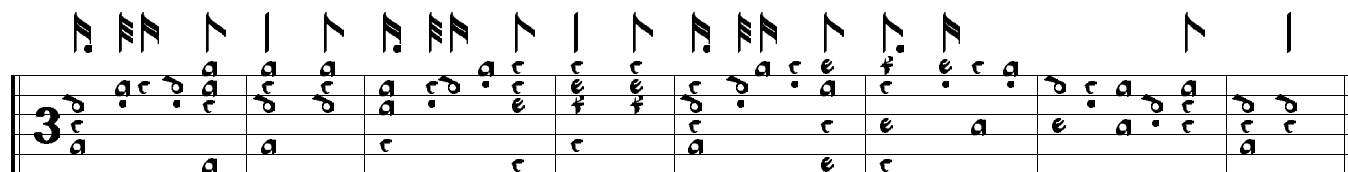
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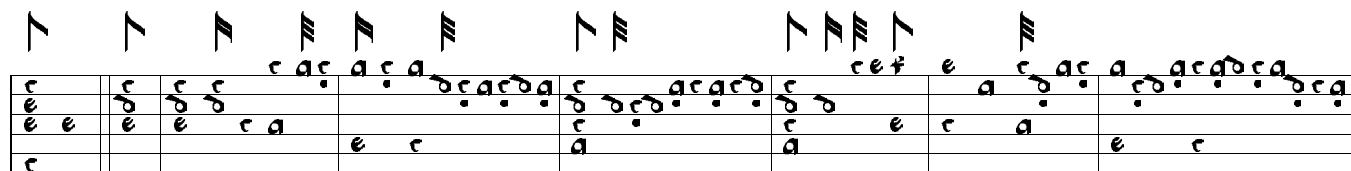
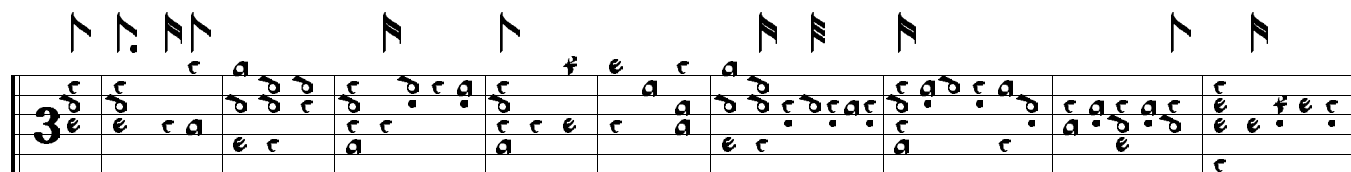
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17

5. Knowles Galliard - AABBC8

Eysertt, f. 24r





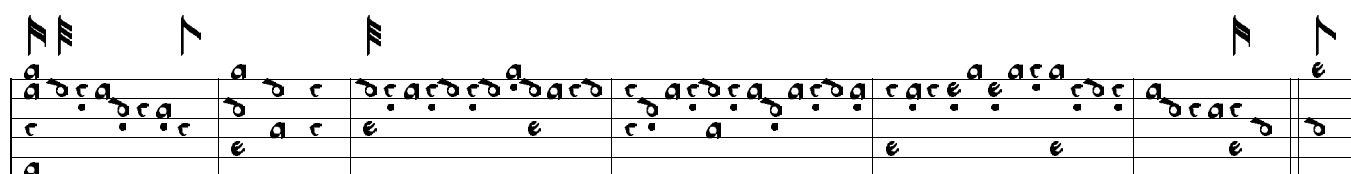
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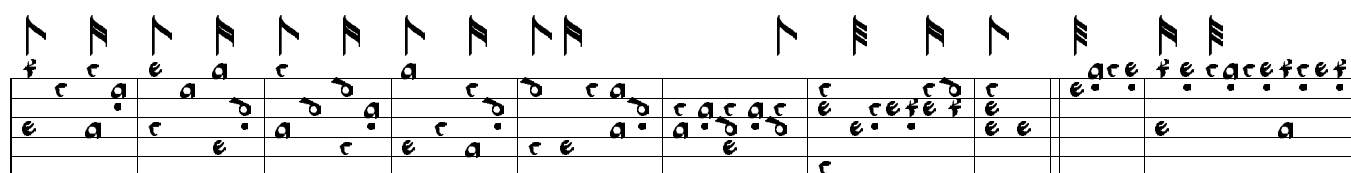
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31



37



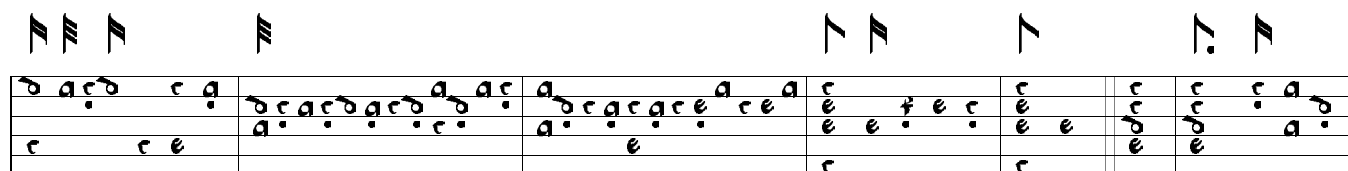
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53



58



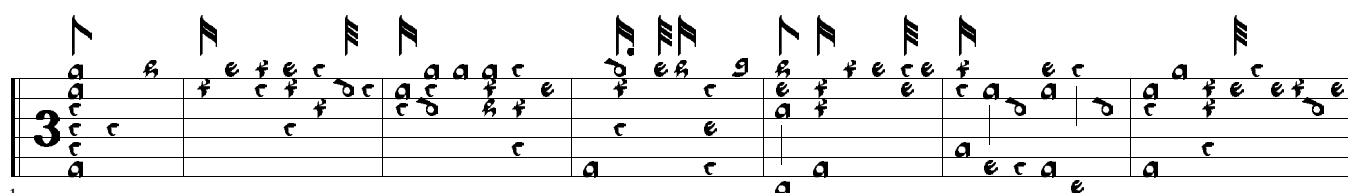
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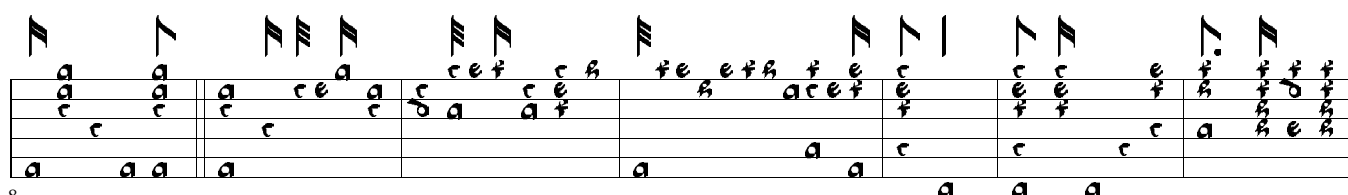
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7. Sir Robert Sidneys Galliard - 7D - AB8C10

GB-Cu Dd.2.11, f. 72v



1



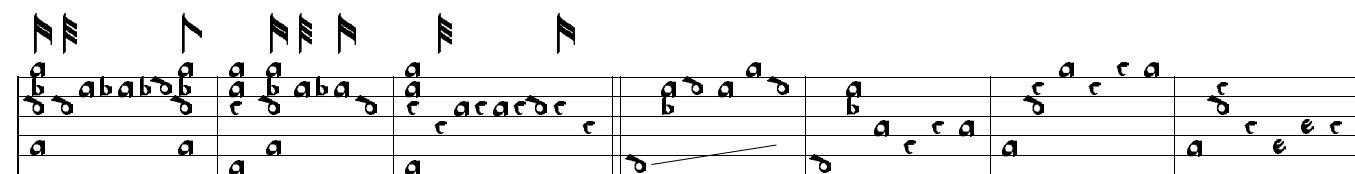
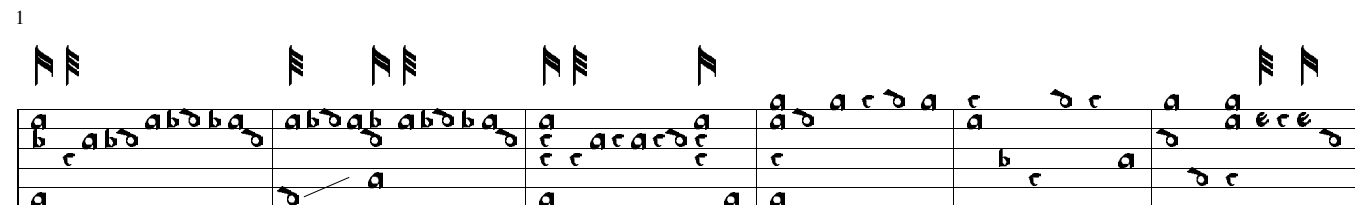
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22



8b. Squiers Galliard - AAB8CC10

GB-Cu Dd.2.11, ff. 49v-50r



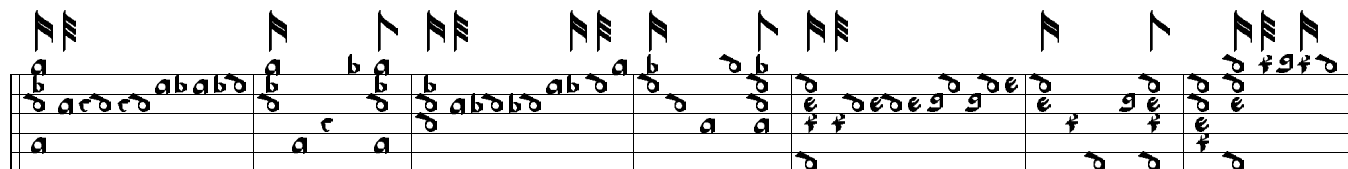
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17



25



32



39



46

8c. Squiers Galliard - AB8C10

NL-Lu 1666, f. 27v

Measures 1-20 of the Squiers Galliard. The score is written for a single melodic line on a five-line staff. The time signature is 3/4. The key signature has one flat (B-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The piece concludes with a final cadence in measure 20.

9. Lord Herefords Galliard - AA9BBC8

IRL-Dm Z3.2.13, p. 25

Measures 1-34 of the Lord Herefords Galliard. The score is written for a single melodic line on a five-line staff. The time signature is 3/4. The key signature has one flat (B-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The piece concludes with a final cadence in measure 34.