

MUSIC SUPPLEMENT TO LUTE NEWS 96 (DECEMBER 2010): ENGLISH PAVANS IN MYLIUS 1622

Johann Daniel Mylius was born in 1585 near Marburg and gained citizenship of Frankfurt am Main (50 km from Marburg) in 1606.¹ He studied chemistry and at various German Universities, received a doctorate in medicine at Marburg in 1618, and was employed as physician to Moritz Landgrave of Hesse in Kassel.² He published several books on alchemy (see title pages on p. 25 here and the illustration opposite).³ He played the lute well enough to be paid to perform Sunday lute concerts with organ accompaniment at St Bartholomäus' church in Frankfurt from 1618, and collected lute music for 6-10 course lute, published in his retrospective anthology *Thesaurus Gratiarum* in Frankfurt in 1622.⁴ The thirteen pavans, not in fact mentioned on the title page (see p. 26), are edited here. They are mostly English in origin, eight with 'Angli' or 'Anglica' in the title, two identified by Mylius as by Dowland but otherwise unknown, and another two to Wilhelmi Angli. Others are anonymous but ascribed to Daniel Bacheler, Philip Rosseter or John Dowland in concordant English sources. All the pavans comprise three strains of irregular numbers of bars (except n° 11 are all 8 bars) and all except n° 7, 10, 12 & 13 have elaborate divisions characteristic of late renaissance English lute music.⁵

N° 1 & 2 are ascribed to Wilhelmi Angli, which could refer to the violinist, composer/arranger and publisher William Brade, an Englishman active in Germany c.1590-1630, although no lute music by him is known.⁶ However, the similarity of the opening of n° 2 to a pavan in GB-Cu Dd.5.78.3,⁷ ff. 61v-62r *DB*, Herbert of Cherbury lute book, ff. 3v-4r *Pauana del S' Danielli Inglese* and the Pickeringe lute book, f. 27v *A pauin by M' Daniell Bachler* [Long n° 13], suggests Bacheler is the composer. In fact, Wilhelm may not



be the composer of either pavan ascribed to him in Mylius, but rather Mylius acquired some or all of the English lute music from him.⁸ N° 3 is concordant with an anonymous pavan in GB-Cu Add.3056, into which only the first strain and divisions were copied, and the similarity of the opening to the *Pavan Mr DB* in GB-Cu Nn.6.36, ff. 4v-5r [Long n° 3] led Long to consider it a doubtful attribution to Bacheler [Long App. 4]. N° 8 is ascribed to Bacheler in versions in both Pickeringe and Herbert, and n° 9 to Philip Rosseter in a version in Pickeringe and (see worklist).

The anonymous pavan n° 4 is concordant with the version of John Dowland's pavan for John Langton found in GB-Dd.5.78.3 (and not the later version in Robert Dowland's *Varietie of Lute Lessons* published in 1610!), and n° 5 & 6 are ascribed to Dowland in Mylius although no other versions are known. It has been assumed that they are late works by John Dowland, although it is possible that the highly embellished versions here are Robert Dowland's reworking of pavans by his father.⁹ Finally, a virtually identical version n° 13 titled *Pauane en forme de complainte* is found in Nicolas Vallet's *Secretum Musarum* of 1615, and Vallet may have composed or only collected it.

The tablature in Mylius is quite corrupt with displacement or misreading of rhythm signs and bar lines, tacitly altered here based on concordant versions when available. The two unique Dowland pavans required the most reconstruction and this is only possible one solution.¹⁰

Worklist

1. *Pauana Wilhelmi Angli* [William Brade?] [6-course lute] pp. 44-45
2. *Pauana Anglica Ejusdem* [i.e. Wilhelmi Angli, 7th in D] pp. 46-47
3. *Pauana Anglica* [Daniel Bacheler?, Long app 4, 7D] pp. 50-51
GB-Cu Add.3056, f. 63v [untitled, 1st strain and divisions only]
Fuhrmann 1615, pp. 51-52 *Pauana Englese. Pauana secunda*
4. *Pauana Anglica Excellens* [John Dowland, Poulton n° 14, 7D] 48-9
GB-Cu Dd.5.78.3, ff. 2v-3r [untitled]; Dowland 1610, sigs. K1v-K2v *Composed by Iohn Dowland Batcheler of Musicke. Pauin. 5 Sir Iohn Langton his Pauin*; Fuhrmann 1615, pp. 53-55 *Pauana Englese tertia. / Pauana tertia*; cf. Dowland 1604, sigs. G1v-G2r *M. Iohn Langtons Pauan / 10 / Io. Dowland* [lute & 5 viols] = Hove 1612, f. 36v *P. Pauana. / Ioan Dowlant* [lute part]
5. *Pauana Dowlandi Angli* [not in Poulton, 7D] pp. 52-53
6. *Pauana Dowlant* [not in Poulton, 7F 8D] pp. 54-56
7. *Pauana* [7D] pp. 65-66
8. *Pauana Anglica* [Daniel Bacheler, Long n° 18, 7F] pp. 57-58
GB-Cfm Mus.689, ff. 19v-20r *Pauana m^r Daniel Bacheler*
GB-Lbl Eg.2046, ff. 20v-21r *A pauine by daniell Bachler*
Fuhrmann 1615, pp. 56-58 *Pauana quarta*
9. *Pauana Anglica* [Philip Rosseter, Spencer n° 3b, 7F 8E 9D] 59-61
GB-Lbl Eg.2046, ff. 25v-26r *A Pavin by Rossetters*
10. *Pauana* [7F] pp. 66-67
11. *Pauana Anglica* [7F 8D] pp. 61-63
12. *Pauana* [7F 8D] pp. 64-65
13. *Pauana* [7F 8E 10C] p. 68
= Vallet 1615, p. 20 *Pauane en forme de complainte A.9.*

John H. Robinson, Newcastle University, November 2010

¹ *Die Musik in Geschichte und Gegenwart* (ed. Ludwig Finscher, Kassel, Barenreiter 2004): *Personenteil* 5, cols. 883-884; and *New Grove* on-line.

² Bruce T. Moran *The Alchemical World of the German Court: Occult Philosophy and Chemical Medicine in the Circle of Moritz of Hessen (1572-1632)* (Stuttgart, Franz Steiner Verlag 1991).

³ From Stanislas Klossowski de Rola *The Golden Game: Alchemical Engravings of the Seventeenth Century* (Thames & Hudson 1988).

⁴ Containing 21 preludes, 12 toccadas, 11 fantasias 3 called Grammatica, 13 pavans, 23 Courantes most by Michel Angelo Galilei, 8 Ballettos, 14 Voltes. Considered lost but found by Tim Crawford in PL-Kj (thank you to Tim Crawford for access to his microfilm and for the references in fn 2 & 3), and a 3rd edition from 1644 is recorded but no copy is known. One of the last known prints of renaissance lute music, post dated by Moy's *Le Petit Bouquet* of 1631 and Esaïas Reusner's *Musicalischer Lust-Garten* of 1645.

⁵ See tablature supplement to *Lute News* 80 (December 2006).

⁶ A lute solo in the Petrus Fabritius lute book ascribed Brade is probably by William's son Christian Brade - edited in *Lute News* 43 (September 1997).

⁷ Sources of concordances: Cambridge University Library, Add. 3056, c.1610; Georg Leopold Fuhrmann *Testudo Gallo-Germanica* (Nürnberg 1615), facsimile Tree Edition, Lübeck 2003; Diana Poulton *John Dowland* (London, Faber 1972/R1982); London, British Library, Egerton MS 2046: Jane Pickeringe lute book, c.1616-50, facsimile Boethius Press 1985; *The Lute Music of Philip Rosseter* (Albury: Lute Society 1998) [Spencer]; Martin Long *Daniel Bacheler: Selected works for lute* (OUP 1972) [Long] and see the inventory of Bacheler's music on Christian Meyer's website: <http://www.bnus-ustrasbg.fr/Smt/bacheler.htm>; Cambridge, Fitzwilliam Museum, Mus. MS. 689: Lord Herbert of Cherbury lute book, c.1624-40, facsimile: The Lute Society, forthcoming; Cambridge University Library, Ms. Dd.5.78.3, c.1595; Joachim van den Hove *Florida* (Utrecht 1601), facsimile, Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgeschiedenis en Nederlandse Luitvereniging 2004; John Dowland *Lachrima* (London 1604), for instrumental ensemble à 5, facsimile: Newbury, Severinus Press 1992; Robert Dowland, *Varietie of Lute-lessons* (London, 1610), facsimile: London, Schott 1958; Nicolas Vallet *Secretum Musarum* (Amsterdam 1615), facsimile: Utrecht, STIMU & Dutch Lute Society 1986.

⁸ The closeness of the concordances including divisions as well as differences in the required diapasons between pieces suggest direct transmission rather than arrangements by Mylius. Incidentally, n° 3, 4, 8 here also have close concordances in Fuhrmann's print of 1615, and n° 7, 10, 11 & 12 are all unique to Mylius.

⁹ I argued similarly for some of the reworked pavans by John in Robert's *Varietie* in *Lute News* 74 (June 2005).

¹⁰ More literal than the recorded versions on CD in the complete Dowland sets by Jacob Lindberg (BIS 722-24, 1995) and Paul O'Dette (Harmonia Mundi 2907160-4, 1995-7).

1. Pauana Wilhelmi Angli

Mylius 1622, pp. 44-45

[illegible]

1

[illegible]

14

r arq		ar	rdrq	c	ar	f	e ca
a ora c	d r	ard a	ora	ar d	ra d	arf	a ord
	a	a era		e a	of	d ora ard	a
r	rb	r a	r				ca a
	r						e ac

20

a					r		
rac d	a	dca ar a	ar r fofofoca	ar a			
d	drcr ardrdrdrdrcr	a ere	ere a	e aba			
a		ra a	e	e ra			
r		e r					

26

[illegible]

Musical notation for the first staff of Example 6. Above the notes are various rhythmic symbols: two eighth notes, a quarter note, a half note, a whole note, and several groups of eighth and sixteenth notes.

d	a	r	a	a		c															
f	d	d	a	d	b	a	a	a		e	f	d	b	e		f	d	d	b	a	
f	e	r	a							a				e		f	e		a	r	a
			e	r		r	b		b		r			e	r						
						e										f					

37

cac	b
r	e
a	f

47

2. Pauana Anglica Ejusdem - Wilhelmi Angli

Mylius 1622, pp. 46-47

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

1/a

E G E G B G	C E G B	B F E A	F E C A	E A F F E	A E C E	C
G	E	B F	B	E A F F E	A E C E	A
E	E		B C	E E	B	B
			E		C	
				C		

10





 $\overline{1/a}$ $\overline{1/a}$

a		ar arara ra		areg		agera ra r	
a	a erar er	e	are e	ereare		er	e a
a	e a	are			e	e	f er
		e				g	
r							

17 /a
$$\frac{1}{a}$$
 $\frac{1}{a}$

g	a	e	r	a	a	a	a	e	r	e	r	e	r
r r a r r a e	a a a a a e	a a e	e a r e	r r a r r e	a a	f f e f r e f							
a a e	e a r e	r r a r r e	a a	f f e f e f e									
	r b	e r	r b										
						e g r							

21

							
e g e		r a c e		e g e g h		k	
g h		h h g		r a		h f h e	
g h e		f e		a e		e	
g				e g e g		f e f	
e				i g i e		h f h	
						a r	
						b r r	
						e	

26

a c e r	a	a c e f e r a	e r	a	r e g R	R g e g	e	c a
a c e a f e r a	a a c e	e r	a	r e	e e R f e	f e r e r		
e a	a e	a	e				e f f e	
e		b	e	g	e e	g e		
	r				g			
		r						

30

 $\frac{1}{a}$ $\frac{1}{a}$

e e	re fe	B fe g B	e g B B B g	c a	e a a e r a
f f e r	a g B f	B f e	e f B f	e e	r a r b r
	g	i	g e	e r b	e
r			e	e	r e

36

83 /a

3. Pauana Anglica alia - Daniel Bacheler?

Mylius 1622, pp. 50-51

1 /a

1 /a



1 /a

11 /a

11 /a

18 /a

18

	
c a ar hgh ar a re r a	ar acraf fe e
a ere a ae a era f e rea	a arer eare a are r a
f	e af re a
	a

21

[illegible]

23

Example 6

29

f	f	e	r e a e f h	a r e r		a r e a f	e r a	a	e r e	a
r	a r e	f	a e	a a r e		r a	d r	e a	d c f	
a	a d							a c	d c f	
									r	
r		a								

Handwritten musical notation for 'The Rose Tree' on a five-line staff. The melody is written on the top line, with lyrics 'a a r e f r e f h h h g h f e r a' underneath. The lyrics are written in a stylized, cursive script. The notation includes a key signature of one sharp (F#) and a common time signature (C). The piece ends with a double bar line and a repeat sign.

4. Pauana Anglica Excellens - John Dowland

Mylius 1622, pp. 48-49

[illegible][illegible]

erefeferer	raa	ra	ar		a	ereg	areg	re
a	a	a	era	are	a			ref
	r	b	d	d	r			ee
	b	r			r			
/a		e	r	a	/e	/r	/a	r

[illegible][illegible][illegible]

G A B	C D E F	G A	B	C D E
f	e f e r	r		a r a e r a c a e r b b
g	e f e r e	r		c a e r a e r e e a
e				a e r a e r e e a

1

5

10

13

17

21

25

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written on a grand staff with treble and bass clefs. It includes a key signature of one sharp (F#) and a common time signature. The melody is in the treble clef, and the bass line is in the bass clef. The score is divided into two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The melody features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass line consists of a simple harmonic accompaniment. The score ends with a double bar line and repeat signs.

29

f f0 a r a 0r a a r f f0 r a e 0 a f 0c a r d r a

 aqr 0 e a ae a e 0 a f0b 0ba a aa aa

 a 0 0 a a a a

 a r a ar r r a r a

 a 0 ar d /a a 0 a /e/a 0 /a 0c a a /a /a

 0 ar d /a a 0 a /e/a 0 /a 0c a a /a /a

The first system of the musical score for 'The Rose Tree' consists of four staves. The top staff contains the melody with notes and rests. Below it are three staves, likely for a piano accompaniment, with notes and rests. The notation includes various musical symbols such as clefs, notes, rests, and bar lines.

The second system of the musical score for 'The Rose Tree' consists of four staves. The top staff contains the melody with notes and rests. Below it are three staves, likely for a piano accompaniment, with notes and rests. The notation includes various musical symbols such as clefs, notes, rests, and bar lines.

36

Handwritten musical score for "The Rose Tree" on a grand staff. The score is written in treble and bass clefs with a key signature of one flat (B-flat). The melody is written on the treble staff, and the bass staff provides a simple accompaniment. The lyrics "The Rose Tree" are written below the treble staff. The score is divided into two systems by a double bar line. The first system contains the first two lines of the song, and the second system contains the next two lines. The notation includes various musical symbols such as notes, rests, and accidentals.

43

a a i h f o r a e a d r a e a h f a f o r a
 a a o b a a a a b a a h r e r e f f e a
 b r a r a r a r a r a r a
 a r d o r d a d a r a

16 /a /e /a

46

6. Pauana Douulant

Mylus 1622, pp. 54-56

1 /a /ca a/c /a

7 a a /e

12 /a /ca

15 /a

/a

Handwritten musical notation system 1, measures 1-4. The notation includes various rhythmic symbols (vertical strokes, beams) and letters (a, b, c, d, e, f) placed above and below the staves.

25

Handwritten musical notation system 2, measures 5-8. The notation includes various rhythmic symbols and letters (a, b, c, d, e, f) placed above and below the staves.

30

Handwritten musical notation system 3, measures 9-12. The notation includes various rhythmic symbols and letters (a, b, c, d, e, f) placed above and below the staves.

35

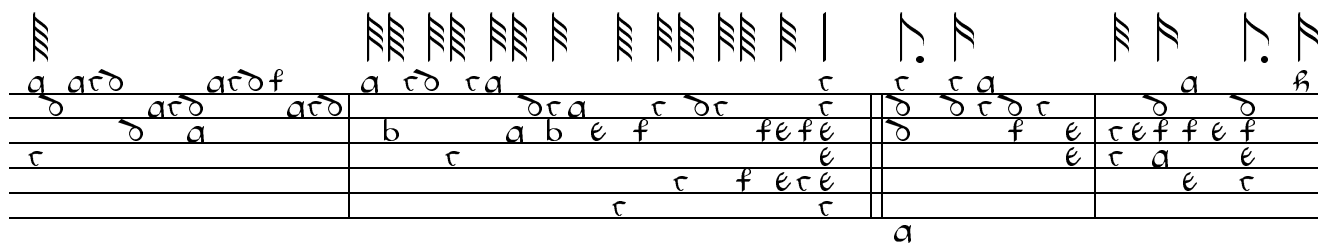
Handwritten musical notation system 4, measures 13-16. The notation includes various rhythmic symbols and letters (a, b, c, d, e, f) placed above and below the staves.

39

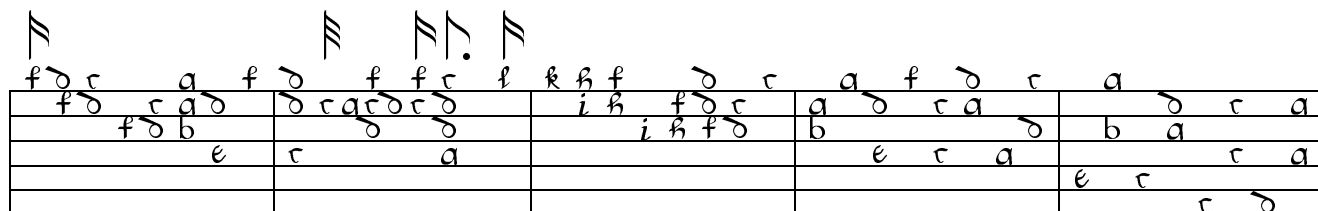
Handwritten musical notation system 5, measures 17-20. The notation includes various rhythmic symbols and letters (a, b, c, d, e, f) placed above and below the staves.

Handwritten musical notation system 6, measures 21-24. The notation includes various rhythmic symbols and letters (a, b, c, d, e, f) placed above and below the staves.

Handwritten musical notation system 7, measures 25-28. The notation includes various rhythmic symbols and letters (a, b, c, d, e, f) placed above and below the staves.



First system of musical notation. It consists of a single staff with a treble clef. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The system is divided into two measures by a bar line.




Second system of musical notation. It consists of a single staff with a treble clef. The notation includes various rhythmic values and rests. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The system is divided into two measures by a bar line.

51



Third system of musical notation. It consists of a single staff with a treble clef. The notation includes various rhythmic values and rests. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The system is divided into two measures by a bar line.

56



Fourth system of musical notation. It consists of a single staff with a treble clef. The notation includes various rhythmic values and rests. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The system is divided into two measures by a bar line.

61

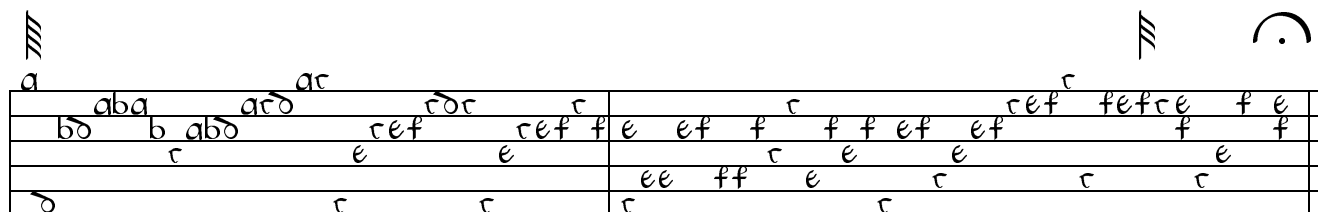


Fifth system of musical notation. It consists of a single staff with a treble clef. The notation includes various rhythmic values and rests. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The system is divided into two measures by a bar line.



Sixth system of musical notation. It consists of a single staff with a treble clef. The notation includes various rhythmic values and rests. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The system is divided into two measures by a bar line.

66



Seventh system of musical notation. It consists of a single staff with a treble clef. The notation includes various rhythmic values and rests. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The system is divided into two measures by a bar line.

69

1 4 5

6 7 8

9 10

11 12 13

14 15 16

17 18 19

20 21 22

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth, and dotted notes), rests, and bar lines. The notes are written in a cursive, handwritten style. The staff is divided into three measures by vertical bar lines. The first measure contains a series of eighth notes and a dotted quarter note. The second measure contains a series of eighth notes and a dotted quarter note. The third measure contains a series of eighth notes and a dotted quarter note. The notation is written in black ink on a white background.

a ac		a ffe f	ara	f	f	d c			h
b d	d r o f o f o f o c a	d	r r r	d		d	c	a	
	d b d f	d	d d d	d				ab	
			r r	a	a	a	a	r	
			a a		e r a	r	a	h	
				r a			r		
				a					

31

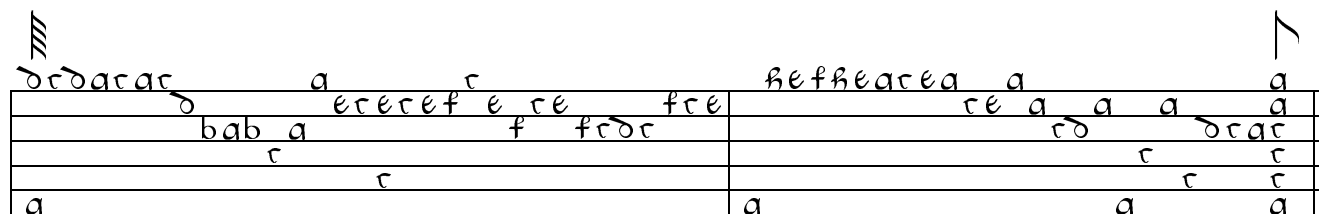
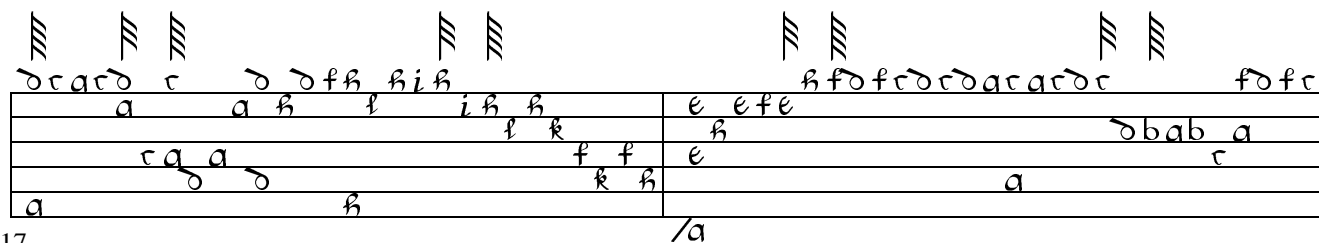
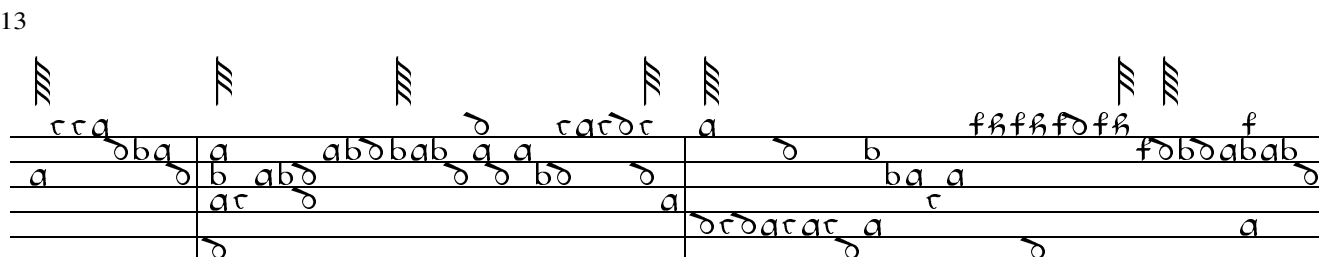
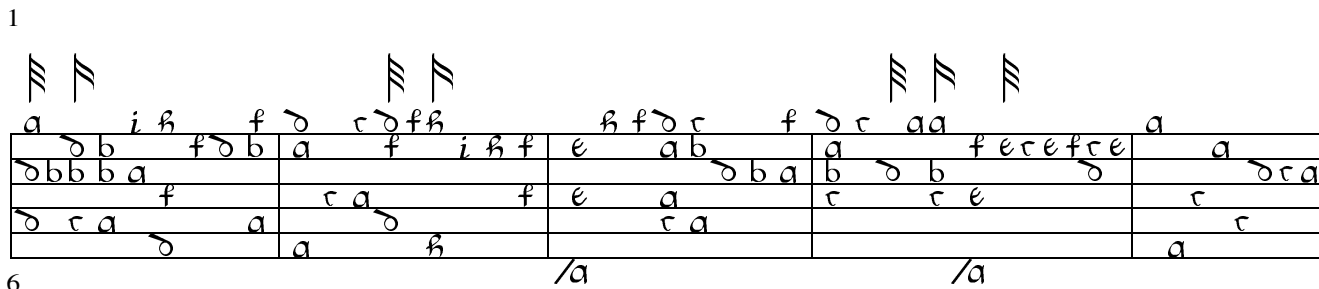
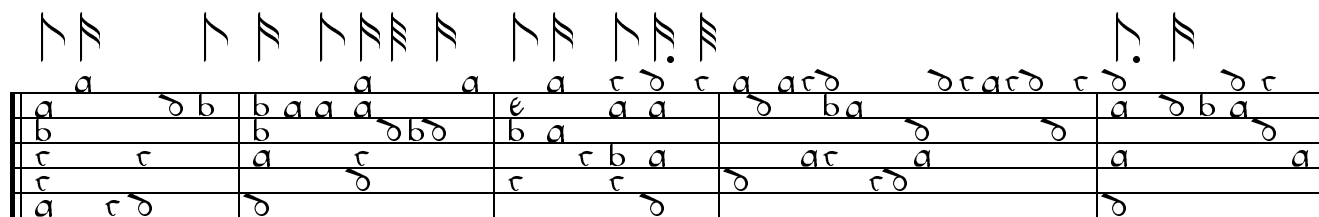
37

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and dynamic markings (f, ar, f, r, a). The staff is divided into measures by vertical bar lines. The notation is written in a cursive, handwritten style.

[illegible][illegible]

9. Pavana Anglica - Philip Rosseter

Mylius pp. 59-61



21

21

a /b/a/a /a /a /b /a

29

/a /a /b

/a

42

42

46

46

49

49

51

51

53

53

55

55

10. Pauana

Mylus 1622, pp. 66-67

1

9

17

20

11. Pauana Anglica

Mylus 1622, pp. 61-63

1 a

9 a

12 a

14

16

22 a

26

[illegible]

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *ff* (fortissimo) and *acq* (accelerando). The piece is divided into measures by vertical bar lines.

[illegible]

Handwritten musical score for a 5-part setting of "Nun danket alle Gott". The score is written on five staves. The first staff contains the vocal melody with lyrics. The second staff contains the alto part. The third staff contains the tenor part. The fourth staff contains the bass part. The fifth staff contains the figured bass. The score is divided into two systems by a double bar line. The first system covers measures 1-4, and the second system covers measures 5-8. The lyrics are: "Nun danket alle Gott, den Herren unsern Gott. Es ist der Herr, der uns erlöst hat aus der Noth. Denen die Knechte sind, die ihm zu danken pflegen, und seinen Namen preisen."

38

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth) and rests, with some notes beamed together. The staff is divided into two measures by a vertical line. The first measure contains a complex sequence of notes and rests, while the second measure contains a simpler sequence. The notation is written in black ink on a white background.

42

44

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth, and beamed notes), rests, and accidentals (sharps and flats). The staff is divided into measures by vertical bar lines. The notation is written in a cursive, handwritten style.

46

12. Pauana

Mylius 1622, pp. 64-65

1

5

9

13

17

21

25

Handwritten musical notation on a four-line staff. The notation includes various rhythmic symbols (vertical strokes with flags) and letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed above and below the lines. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a four-line staff. The notation includes various rhythmic symbols (vertical strokes with flags) and letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed above and below the lines. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a four-line staff. The notation includes various rhythmic symbols (vertical strokes with flags) and letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed above and below the lines. The staff is divided into measures by vertical bar lines.

13. Pauana

Mylius 1622, p. 68

1

6

11

16

21

Appendix: final stave of no. 3 Pauana Anglica

1



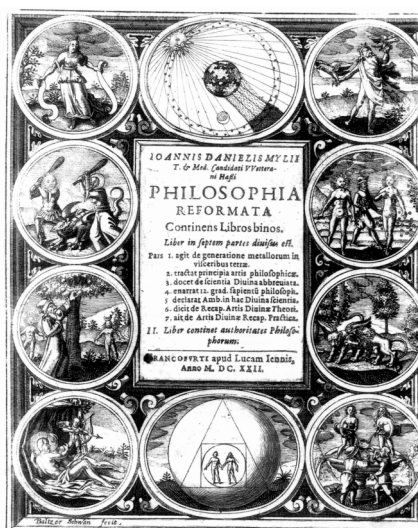
Opus Medico-Chymicum 1618



Thesaurus Gratiarum 1622



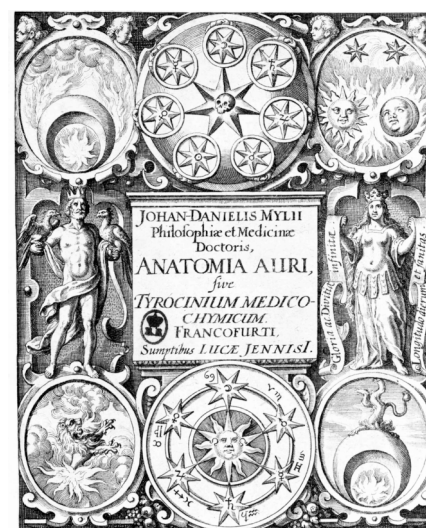
Antidotarium Medico-Chymicum 1620



Philosophia Reformata 1622



Anatomia Auri 1628



Anatomia Auri 1628