**Music supplement to Lute News 148 (December 2023):**

**Music by Anthony Holborne in continental sources - Robert Johnson In nomine**



Little is known about Anthony Holborne's life, education and career as a musician, and the most recent summary is by Warwick Edwards in 2009.[[1]](#footnote-1) The signature above is from a letter to Lord Burghley's secretary.[[2]](#footnote-2) Holborne's music for lute, bandora and cittern has been published in two modern editions mostly reproducing English sources,[[3]](#footnote-3) and so it has not been serialised in tablature supplements. This supplement includes twelve lute settings by or associated with Holborne found in Continental printed and manuscript sources.

The music ascribed to him includes 58 solos for lute, 19 for bandora, 68 for cittern and 2 songs as well as the 65 ensemble dances he published (see below) and a few other consort settings.[[4]](#footnote-4) A lot of his music was recycled for different instruments: of the lute solos, 6 are also known in settings for bandora, 10 for cittern, 2 for keyboard and 36 for instrumental ensemble. It is not known which versions were the originals and which are arrangements for other instruments by Holborne or others. There is no direct references to Holborne as a lutenist although it is assumed he composed at least some of the ascribed music specifically for lute whereas some of his music for other instruments was also arranged for lute by himself or others. Robert Dowland's *Varietie of Lute Lessons* published in 1610, eight years after Holborne died, included a pavan (S15) 'Composed by the most famous and perfect Artist Anthonie Holborne, Gentleman Vsher to the most Sacred Elizabeth, late Queene of England, &c.',[[5]](#footnote-5) giving the impression that Holborne composed it for lute and many but not all of the ascribed lute solos are idiomatic for the lute and linked stylistically suggesting they are all by the same composer, presumably Holborne.[[6]](#footnote-6) After Dowland,[[7]](#footnote-7) music by Holborne is the most frequent by an English composer included in Continental prints:[[8]](#footnote-8) during his lifetime in Adriaenssen *Novum Pratum Musicum* (1592) in Antwerp (AH48), Rude *Flores Musicae* (1600) in Heidelberg (AH23 & two versions of AH12), and posthumously in Füllsack & Hildebrandt *Außerlesener Paduanen und Galliarden* (1607) in Hamburg (AH23 à5), Hove *Delitiae Musicae* (1612) in Utrecht (AH24) and Mertel *Hortus Musicalis Novus* (1615) in Strasbourg (AH2/3/4). However, he is not always named, of these only AH23 is ascribed, to *Anton Holborn* in Füllsack & Hildebrandt, AH24 in Hove to *Antoni Holborn* and AH49 in the manuscript D-Dl 1-V-8 to *Holborn*. Nothing is known about about how the editors of these prints acquired the music, except that Sir Robert Cecil is recorded as paying Holborne for carrying letters to Holland, and he may have travelled on the Continent more frequently than recorded where he could have met publishers or their agents otherwise his music could have been circulated byEnglish companies of actors touring the Continent.[[9]](#footnote-9)

An undated letter from Holborne to an unnamed 'Right honourable good Lord' refers to 'My studyes hitherto have been more accompanied w[i]th melancholye then musicke: whose fruytes y[i]elde neither content to mee ... Humbly besechinge you to receyve them as true witnesses of the honor I beare you', presumably accompanied by a gift of some music he composed although for which instrument is not stated.[[10]](#footnote-10)

The music here comprises two fantasias (AH2/3), two pavans (AH12/23) and a galliard (AH49) that are quite close concordances for his lute solos in English sources (an example of which follows each for comparison). Another fantasia (AH4) is only known in English sources from a bandora setting - transcribed for lute here. A further two pavans and another galliard (AH24/25/48) are not found in English lute or bandora sources, but are settings of ensemble music presumed to have been composed, rather than arranged, by Holborne and published in his *Pavans, Galliards, Almains and other short Aeirs* in 1597. In addition, three almaines (AH50/52/71) are settings of music related to Holborne's presumably made by others.[[11]](#footnote-11) Holborne's almaine **AH50** is known as *Hartes ease* or *The Honie-suckle* in English sources and cognate settings are titled *Intrada* in the two Continental manuscripts.[[12]](#footnote-12) **AH52** has three strains in English lute and cittern settings, and is a cognate for a Polish dance of two strains found in six Continental sources. Holborne changes the accent in the tune from the first to the second note and sets it in a different register/tonality suggesting he is quoting an existing popular tune found on the Continent - or even it is a coincidence - rather than him composing the original. *Daniels almaine*, by or for Daniel Bacheler is also a cognate on the same tune. [[13]](#footnote-13) **AH71a** is a cognate for Holborne's *Lullaby* in English sources for bandora, cittern and instrumental ensemble, but no English source for lute is known so the bandora setting has been transcribed here (**AH71b**).

Holborne published a book of sixty-four cittern lessons titled *The Cittharn Schoole* in 1597 and in the address to the reader he says 'Far be it from me in the humor of vainglorie to recommend these my silly labours to the presse',[[14]](#footnote-14) which can be taken to confirm that he composed the cittern music himself. If so then his modesty belies the fact that his cittern music is the most accomplished and plentiful of any English composer and suggests he was an outstanding player of the instrument. Nineteen solos for bandora are also ascribed to Holborne, and a letter written in Antwerp in 1594 by Francis Derrick to Henry Wickham in England states that 'I am requested by THROK[morton?] to write unto you verie ernestly to buy him a bandora or orphtrye of the new fashion ... and also to procure some principall les[sons] for the Bandora of ho[l]bornes makinge and other most cunning men in that instrument',[[15]](#footnote-15) confirming that Holborne composed music for the bandora and presumably played it too. Playing both cittern and bandora as well as arrangeing the ensemble dances he published raises the possibility that Holborne also arranged the four pieces for mixed consort included posthumously in Rosseter's *Lessons for Consort Made by Sundry excellent Authors* of 1609.

**AH2a.** Mertel 1615,[[16]](#footnote-16) pp. 223-224 Phantasia *80* 6-7

**AH2b.** GB-Cu Dd.9.33, ff. 84v-85r *ffantazia* - in G S2 7-8

GB-Lbl Hirsch 1353, f. 64r *fantasia An holborne* - in F S2a

cf. GB-Cu Dd.2.11, f. 65r untitled - bandora - S63

**AH3a.** Mertel 1615, p. 191 Phantasia *56* 14

**AH3b.** GB-Cu Add.8844, f. 1r untitled 15

GB-Lbl Hirsch 1353, f. 65r untitled - S3

cf. GB-Cu Dd.2.11, f. 65r *fantazia Anth Holburn* - bandora - S61

**AH4a.** Mertel 1615, pp. 168-170 Phantasia *36* - S4 9-11

**AH4b.** GB-Cu Dd.2.11, ff. 27v-27r *fantazia Anth Holburn*

- transcribed bandora - S62 11-13

**AH12a.** Rude II 1600, sigs. ff6v-gg1r *80* [index: *Pavana*] 16

**AH12b.** Rude II 1600, sigs. gg4r-gg4v *88* [index: *Padoana*] - S12c 17

**AH12c.** GB-Gu Euing 25, f. 38v untitled 18

GB-Cu Dd.2.11, f. 49v *Decreui* - S12a

GB-Cfm 689, f. 7v *Pauana del medesimo Decreui* - S12b

cf. instr. ens. à 5: Holborne *PGA* 1599, no. 35 *Decreui*;[[17]](#footnote-17) D-Kl 4o 125(1-5), no. 43 untitled; keyboard: GB-Cfm 168, p. 293 *Pavana William Byrd*

**AH23a.** Rude II 1600, sigs. gg2r-gg2v *84* [index: *Pavana*] - S23b 3

**AH23b.** GB-Cu Dd.2.11, f. 83r untitled - S23c 4-5

GB-Gu Euing 25, f. 39v untitled - S23a

cf. instr. ens. à 5: Füllsack & Hildebrandt 1607, no. XIXa *Paduana à 5 Anton Holborn*; Holborne *PGA* 1599, no. 25 *Patiencia*

**AH24.** Hove 1612, f. 38r *Pavana Antoni Holborn* - S24 HoveB[[18]](#footnote-18) 367 19

cf. instr. ens. à 5: Holborne *PGA* 1599, no. 15 *Pauan*

**AH25.** D-BAU 13.4o.85, p. 37 *Pauana spero* - S25 23

cf. instr. ens. à 5: Holborne *PGA* 1599, no. 23 *Spero*[[19]](#footnote-19)

mixed consort: Rosseter 1609, no. 11 *Spero*

**AH48.** Adriaenssen 1592,[[20]](#footnote-20) ff. 61v-62r *Galiarda 5* - S48 20-21

- with treble and bass parts in mensural notation

cf. instr. ens. à 5" Holborne *PGA* 1599, no. 20 *Galliard*

keyboard: GB-Lbl Add.3665, ff. 520v-519v *Galiarda Ant Holborn P.P.*

**AH49a.** D-Dl 1-V-8, ff. 61v-62r *Galliardt Holborn* 24

**AH49b.** GB-Cu Dd.5.78.3, f. 45r *A.H.* - S49 24

**AH50a.** LT-Va 285-MF-LXXIX, ff. 14v-15r *Allemande Intrada* - S84 25

**AH50b.** D-Ngm 33748/I, f. 37r *Intrada* 25

**AH50c.** GB-Cu Dd.2.11, f. 44r *Hartes ease* - S50 26

cf. instr. ens. à 5: Holborne *PGA* 1599, no. 60 *The Honie-suckle*

cittern & bass viol: Holborne CS 1597, sigs. M1v-M2r *Almayne*

**AH52a.** D-Hbusch herold, f. 41v *Balletto diomed* [[21]](#footnote-21) 26

**AH52b.** Waissel *Tabulatura* 1591, sig. E4v [*Polnisch*] *Tantz 34* 27

- S85b Polish Dances[[22]](#footnote-22) 100

**AH52c.** D-B 4022, f. 32r *B P K In Polen* - S85a Polish Dances 55 27

**AH52d.** D-LEm II.6.15, p. 368 *Chorea polonica 8* - Polish Dances 104 28

**AH52e.** GB-Lcm loan 2019-1 welde, f. 6v *Almaine Mr Holborne* - S52 28

**AH52f.** D-B 40141, f. 61v *Tantz* 29

**AH52g.** I-Gu M.VIII.24, f. 138r *Chorea Pol* - Polish Dances 139 29

**AH52app.** D-B 40141, f. 76r *Tantz* 25

cf. GB-Cfm 689, f. 26r *Almain Daniel* & GB-Lam 603, ff. 42r-42v untitled both in F; GB-Cu Dd.2.11, f. 36r untitled - bandora S74; GB-Cu Dd.4.23, f. 9r *Allmayne Ant: Ho* - cittern; Holborne CS 1597, sigs. L1v-L2r *Almain* - cittern & bass viol; Holborne *PGA* 1599, no. 55 *The night watch* - instr. ens. à 5; Haussmann *Venusgarten* 1602, [Polnische Tantze] *XCIIII* - instr. ens. à5 cf. Lynn[[23]](#footnote-23) 367

**AH71a.** NL-Lt 1666, f. 400v *Lullabye* - reconstructed 21

**AH71b.** GB-Cu Dd.2.11, f. 65r *Lullab*y - transcribed bandora - S71 22

cf. GB-Cu Dd.4.23, f. 8v *lullaby* - cittern

Holborne CS 1597, sigs. N1v-N2r *The Lullaby* - cittern & bass viol

Holborne *PGA* 1599, no. 4 *Lvllabie* - instr. ens. à 5

**Robert Johnson In nomine**

Robert Johnson (*c.*1500-1560) was a Scottish composer and protestant priest accused of heresy who fled to England. His surviving, mainly sacred and secular vocal,[[24]](#footnote-24) music is found in English sources and he may have worked in York and is recorded as ‘peticanon of Windsor’. However, the suggestion that he was chaplain to Ann Boleyn (*d.*1536) is unsubstantiated although he did set the text 'Defiled is my name' that is associated with her.[[25]](#footnote-25) Five instrumental works by him are known including an In Nomine for instrumental ensemble à5.[[26]](#footnote-26) A keyboard setting survives but no lute intabulation was known until this year when Gail Gillespie identified an untitled setting in the Marsh lute book,[[27]](#footnote-27) comprising unbarred tablature for three of the lower voices. The cantus firmus and the tenor part are missing suggesting it is a lute accom-paniment for the In nomine theme played on another instrument. The cantus firmus from the consort setting in manuscript Add.31390 has been added in mensural notation above the tablature here (**App 1**).

**App 1.** IRL-Dm Z.3.2.13, p. 273 untitled 30-31

- intabulation of quintus/II, altus/III and bassus/V, lacking tenor and discant/cantus firmus - the latter added from Add.31390 in score here assuming a lute in G pitch

Instrumental ensemble à 5: GB-Lbl Add.31390, ff. 52r-53r *Innomine - qd mr Johnson* - cf. *Musica Britannica* 15 (R3 1975), no. 75; GB-Ob Mus.Sch.d.212-16, no. 20 *Johnson*; GB-Ob Tenbury 354-8, no. 35 *Mr Johnson*; GB-Ob Tenbury 389 [DIAMM online facsimile], p. 74 *Johnsons Innomine: v ptes - qd mr Johnson* I & III. Keyboard: GB-Lbl Add.40513 (Mulliner), ff. 52r-53r *In nomine - quod Johnson* - cf. *Musica Britannica* 1 (R3 2011), no. 45.

A critical commentary for all the music in this supplement will be found at the end of the accompanying *Lutezine*.

*John H. Robinson - December 2023*

1. Warwick Edwards 'Holborne, Antony' *Grove Music Online*, revised 2009. [↑](#footnote-ref-1)
2. Lansdowne Ms. 77, item 60, from *A Catalogue of the Lansdowne Manuscripts in the British Museum* (London 1819). It may have been written by a copyist rather than Holborne himself and it is different to that beneath his untitled fantasia in GB-Cu Dd.2.11, f. 39v (S1) considered to be in his hand and not Holmes'. [↑](#footnote-ref-2)
3. Masakata Kanazawa *The Complete works of Anthony Holborne* I. *Music for Lute & Bandora* (Harvard University Press 1967); II: *Music for Cittern* (Cambridge MA, Harvard University Press 1973); Rainer aus dem Spring *Anthony Holborne Music for Lute and Bandora*, 2 vols. (Albury, The Lute Society Music Editions 2001). [↑](#footnote-ref-3)
4. Philip Rosseter's *Lessons for* [mixed] *Consort* of 1609 included four pieces by Holborne, *Inferno* (S19) and *Spero* (S25) pavans as well as two unica, the *Queenes Pauin* and *Prannels Pauin* - possibly Henry Pranell (*d.*1599), son of a wine merchant who married Frances Howard, daughter of Lord Thomas Howard of Bindon. [↑](#footnote-ref-4)
5. He similarly called himself *Anthony Holburne Gentleman and Seruant to her most excellent Maiestie* on the title pages of his two prints, although no court records to suggest he was employed as a royal musician are known. [↑](#footnote-ref-5)
6. However the following pavan in *Varietie* was 'Composed by the excellent Musicion Thomas Morley Batcheler of Musicke and Organist in the Chappell of the most sacred Elizabeth, late Queene of Eugland [*sic*]' and Morley is not known to have been a lutenist. [↑](#footnote-ref-6)
7. Address 'To the reader' in *A Pilgrimes Solace* 1612: 'some part of my poore labours haue ... beene printed in eight most famous Cities beyond the Seas. viz: *Paris, Antwerpe, Collien, Nurenburge, Franckfort, Leipzig, Amsterdam*, and *Hamburge'*. [↑](#footnote-ref-7)
8. See tablature supplements 'John Johnson's music in Continental sources' part 1 in *Lute News* 135 (October 2020) and part 2 in *Lute News* 139 (October 2021) and 'Music of Richard Allison in Continental sources' in *Lute News* 142 (July 2022). [↑](#footnote-ref-8)
9. Public Record Office, Treasury Rolls for 8th January 1598/9 'Anthonie Holborne ... beinge sent with letters for her Majesties service to Mr George Guylpyn her heighnes Agent with the States of the united Provinces - vj li, and again 30th June 1601 '... for carreinge of L[ett]res for her Mats service to Mr Guylpine in the lowe countries - £10'. [↑](#footnote-ref-9)
10. John M. Ward ‘Anthony Holborne’s Letter to an Unnamed Patron’ *JLSA* 10 (1977), pp. 117-118. [↑](#footnote-ref-10)
11. Excluded from this supplement: the two strains of *The Countess of Ormonds Galliard* (S35) quotes the melody of both strains of the ballad tune *Light of love* - edited for the *Lutezine* to *Lute News* 114 (July 2015) - settings unrelated to Holborne's are found in Continental sources: Adriaenssen 1584, f. 92v *Saltarello Englesa*; Adriaenssen 1600, f. 78v *Saltarello Englesa*; NL-Lt 1666, f. 371v *Engelsch Volte*; a pavan for bandora (S69) is a setting of a lute solo by John Johnson included in Hove's *Florida* of 1601, edited for 'Johnson's music in Continental sources part 1, see fn 8 above; [Henry] *Noel's galliard* (S82) from Holborne's *Pavans, Galliards, Almains* of 1599 is found in a two part setting in D-Uu 130a-b, no. 99 *Galliard Nouvels* - treble and bass. [↑](#footnote-ref-11)
12. Thank you to Chris Goodwin for the possible origin of the title *The Honie-suckle* of AH50, found in William Hunnis' 'Seuen Sobs of a *Sorrowfull Soule for* Sinne. Comprehending those seuen Psalmes of the *Princelie Prophet* DAVID, commonlie called Poenitentiall: *framed into a forme of familiar* praiers, and reduced into meeter *by* WILLIAM HVNNIS, *one of* the Gentlemen of hir Maiesties honourable Chapell, and maister to the children of the same. *Wherevnto are also annexed* his Handfull of ***Honisuckles***; *the Poore* ***Widowes Mite****; a Dialog* betweene Christ and a *sinner; diuers godlie and pithie ditties,* with a Christian confessor of *and to the Trinitie; newlie* printed and *augmented.* 1583; also *The widowes myte* is no. 62 in Holborne's *PGA* but different music to Daniel Bacheler's setting of *The Widows Mite*, no. 15 in the Walsingham mixed consort books in Hull University Library and Mills College Oakland: GB-Hu DD HO 20 Ms. 1 (flute part), Ms. 2 (treble viol part), Ms. 3 (bass viol part); US-OAm Parton MS (cittern part). [↑](#footnote-ref-12)
13. Edited for *Lute News* 116 (December 2015) and identified as related in Ron Andrico 'Two almaines, or one' *LSAQ* 36/3 (August 2001), pp. 6-8. [↑](#footnote-ref-13)
14. Further on he says 'the time nowe presenting occasion by a wrong proffered from a meere stranger vnto me, who (without my knowledge of either man or meane) hath deliuered in common to the worlds view certaine corrupt coppies of my Idles, (the vntimely fruits of my youth, begotten in the cradle and infancy of my slender skill)I am therefore with a more easie reason led to call home mine own mangled children to the original place of their natiuity: both inrespect of their immaturitie, and the disguised countenance wherin they liue abroad' - indicating that some of his cittern solos had already been published although the source is not now known. It is possible that some of them found their way into Mathew Holmes' solo cittern manuscript GB-Cu Dd.4.23 copied *c.*1595 which is the other major English source of cittern music. It begins with a run of nineteen Holborne pieces only five of which bear his name and the rest are ascribed to him in cognate sources. A careful comparison between his music in the two sources might shed more light on whether his music in Dd.4.23 was copied from *The Citharn Schoole* or from the corrupt source he complains about. [↑](#footnote-ref-14)
15. Historical Manuscript Commission *Calendar of the Manuscripts of the Most Hon. the Marquis of Salisbury* IV, 625. [↑](#footnote-ref-15)
16. A facsimile of Elias Mertel *Hortus Musicalis Novus* now online at BNF: <https://gallica.bnf.fr/ark:/12148/btv1b10867493q> [↑](#footnote-ref-16)
17. Decrevi is Latin for resolve, so perhaps a similar title to Dowland's pavan *Resolucon*/*Dowlands adew for Master Oliuer Cromwell* - DowlandCLM 13. [↑](#footnote-ref-17)
18. Jan W.J. Burgers (ed.) *Joachim van den Hove: Life and Works* (Utrecht, KVNM 2013). [↑](#footnote-ref-18)
19. The title may refer to Philip Sidney's emblem or device SPERO, mentioned in verse 19 of George Whetstone's poem 'Sir Philip Sidney his honora∣ble life, his valiant death, and *true vertues*'[1587], sig. B3r: The faulte that makes, the wisest seeme vnwise,/ A selfe conceite, in wisdome to exceede:/ Was farre from him: the worde in whose deuise,/ **Spero**, his hope, did from desire proceede./ Honour to gaine, by many a worthie deede,/On Hope, truth, zeale Learning, and the Launce:/He built his fame and had no foe but Chaunce. [↑](#footnote-ref-19)
20. Identified in Godelieve Spiessens *Leven en Werk van de Antwerpse Luitcompnist Emanuel Adrienssen* c1554-1604 (Paleis der Academiën, Brussel 1974), pp. 255. [↑](#footnote-ref-20)
21. Edited in the Diomedes series, see *Lute News* 90 (August 2009). [↑](#footnote-ref-21)
22. *A Compendium of 178 Polish Dances for Renaissance Lute including many of easy to intermediate standard* (Lute Society Music Editions 2016). [↑](#footnote-ref-22)
23. Robert B. Lynn & Klaus-Peter Koch *Valentin Haussmann: A Thematic-Documentary Catalogue of his Works* (Stuyvesant, Pendragon Press 1997). [↑](#footnote-ref-23)
24. Johnson's setting of *Benedicam domino* for voice and lute is in the song book GB-Lbl Add.4900, ff. 60v-61r - edited with tablature in Christopher Goodwin *The English Lute Songs before Dowland* volume 2 (Lute Society Editions 1999), no. 5 and in mensural notation in *Musica Britannica* 1 (R3/2011), no. 84a - 84 is a keyboard setting in GB-Lbl Add.40513, ff. 81v-83r *Benedicam domino - quothe Johnson*. [↑](#footnote-ref-24)
25. Kenneth Elliott 'Johnson, Robert (i)' *Grove Music Online*. [↑](#footnote-ref-25)
26. Cantus firmus derived from the Gregorian melody of John Taverner's six part *Missa Gloria tibi Trinitas*. See R. Donington and T. Dart 'The origin of the In Nomine' *Music & Letters* 30, pp. 101-106 (1949); G. Reese 'The origin of the English *In nomine*' *JAMS* ii, pp. 15-20 (1949); Warwick Edwards 'In Nomine' *Grove Music Online*. For an analysis of the lute versions in English sources see J. Rodgers, 'The In Nomines for Lute: An Introduction' *LSA Quarterly* xxxiv, no. 2 (May 1999), pp. 15-17. In Nomine settings by Robert Parsons and Nicolas Strogers were edited for *Lute News* 55 (September 2000). [↑](#footnote-ref-26)
27. Posted to the Lute Society Facebook Group on 17/1/23. [↑](#footnote-ref-27)