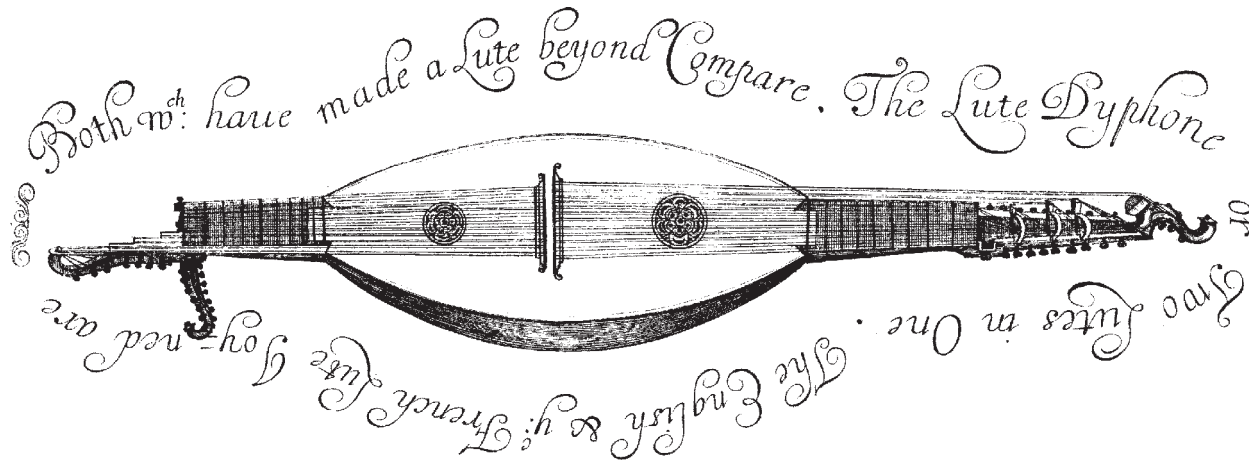


William Lawes
3 Pieces for two Lutes



edited by
Anthony Bailes & Anne van Royen

TREE EDITION

William Lawes
(1602 - 1645)
3 Pieces for two Lutes

Facsimile: GB-Oxford, Bodleian Library
Mus. Sch. b. 2, Page 86
Version for two Lutes
using the tuning:
f' d' h g d A G F E (D) C
playable on ten courses

Version for two 10-course Lutes
in Renaissance tuning by
Anthony Bailes & Anne van Royen

Cover illustration:
The Lute Dyphone, or Two Lutes in One
Engraving by W. Faithorne, from
Thomas Mace: Musick's Monument, 1676
(from a copy in a private collection)

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TREE EDITION
Albert Reyerma

Though William Lawes made use of the theorbo as a continuo instrument in his compositions, the only pieces written specifically for lute are the three duets which are found in the Lawes autograph, Mus.Sch.B.2, housed in the Bodleian Library, Oxford. From the practised calligraphy of the tablature and the idiomatic writing for the instrument it is clear that Lawes was conversant with the lute. The choice of the tuning, f' d' h g d A G F E (D) C, is equally interesting, for it is one of the lesser used "accords nouveaux", tunings fashionable in France during the 1630's and 1640's. Excepting a few appearances in lute manuscripts it only appears to have found favour with René Mesangeau and Pierre Gaultier, both of whom used it in modified form for a lute with ten courses (the tenth course was lowered to C, the note D being unused). There is a further link between Mesangeau and Lawes: the part for lute 1 of the alman appeared in Pierre Ballard's "Tablature/ de Luth/ de differents auteurs/ sur les accords nouveaux" in 1638, attributed to Mesangeau. It is also found in several English manuscripts of the time and must have been fairly well known in England. Lawes might even have heard Mesangeau play it during his stay there. Whatever, that two composers should be involved in writing one duet is not unusual: the practice of adding a second part - "contrepartie" as it was called in France - to an existing solo piece was perfectly normal during the seventeenth century (cf. pieces by Gaultier, Mouton, Dufaut, and others) and the same procedure is also found in sixteenth century lute music (cf. Matelart's second parts to pieces by Francesco da Milano, Dowland's "Lord Willoughby's Welcome Home" and Johnson's "Delight Pavin"). This phenomenon was not limited to lute music, indeed Lawes sometimes incorporated existing compositions into some of his other works. It is not known if the two corants are also constructed in the same way, though I suspect not, as the parts seem more closely aligned.

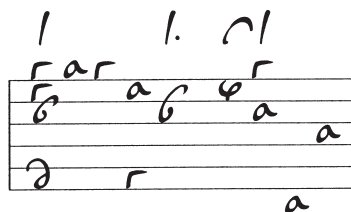
The type of lute intended for this music was most probably the twelve-course lute, an instrument which, if we are to believe the Burwell tutor, was the invention of Jacques Gaultier, the "English Gaultier". This instrument, with its two-headed peg box construction, was popular in France, England and the Netherlands and was often depicted in Dutch genre paintings of the mid century, notably those by Gerard Terborch and Hendrick Sorgh. Such a peg box construction can be seen on the left-hand lute of Thomas Mace's lute dyphone, an illustration of which is on the cover of this edition. Though the Lawes tablature calls for eleven courses, it is doubtful that the eleven-course lute, as seen in François de Troy's portrait of Charles Mouton, is intended, for such instruments, which were tuned in d minor, only gained favour later in the century, after the twelve-course lute and the other "accords nouveaux" had lost their popularity (cf: Burwell lute tutor).

Despite references to the lute playing of his colleagues John Wilson and Jacques Gaultier, there is no mention of Lawes as a lutenist, only that he was a member of the king's "lutes and voices". In seating plans of the musicians in "The Triumph of Peace" (Longleat papers, GB) "Lawes" name is placed next to that of Gaultier, but whether as lutenist or singer is unclear. Indeed, the only evidence for Lawes' prowess as a lutenist derives from the three duets, but it is enough to prove indisputably a sure command and love of the instrument.

Errata:

Lawes Autograph

Corant 1: lute 1 - bar 4 should read



lute 2 - bar 4: „c“ in bass should be one line higher

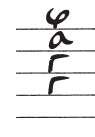
lute 2 - bar 7, beat 4: „a“ in bass should be one line lower

Corant 2: lute 1 - bar 1: „f“ on the first string should be removed

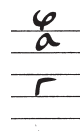
lute 1 - bar 11, last note: should probably read „c“.

Arrangement for lutes in Renaissance tuning

In Corant 2, lute 2, bars 2 and 9, the following chord is an exact transposition:



For ease of playing it can be modified to:



Knowledge of lute playing, lute making and the recording of lutes has come a long way since 1975 when our recording of the Lawes duets first appeared. Nevertheless, it was felt that, for all its shortcomings, its inclusion might inspire others to explore the wonderful music of William Lawes.

Anthony Bailes, Anne van Royen and TREE EDITION would like to thank the owners of “Toccata” records for their permission to use material from the recording “Musik für zwei Lauten”.

Anthony Bailes

Lute I

Lute II

Handwritten musical score for Lute I and Lute II, featuring various musical notations and lyrics.

Lute I

Lyrics: *Alman:*

Lute II

Lyrics: *Alman:*

Corant:

The score is written on multiple staves, with musical notation including notes, rests, and bar lines. The lyrics are written below the staves, often in a stylized, handwritten font. The notation includes various musical symbols such as clefs, key signatures, and time signatures, though they are not explicitly labeled. The overall style is that of a historical manuscript, with a focus on the melodic and rhythmic elements of the music.

Handwritten musical score for "Covant" by J. R. L. The score is written on ten staves. The first staff is for Soprano (S.), the second for Alto (A.), the third for Tenor (T.), and the fourth for Bass (B.). The fifth staff is for the Chorus (Covant). The sixth staff is for the Soprano (S.), the seventh for the Alto (A.), the eighth for the Tenor (T.), and the ninth for the Bass (B.). The tenth staff is for the Chorus (Covant). The score includes various musical notations such as notes, rests, and bar lines. The handwriting is in ink on aged paper.

Alman

Lute 1

Handwritten musical score for "The Rose Tree" in G major, 3/4 time. The score is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The melody is written in a cursive, handwritten style. The lyrics "The Rose Tree" are written below the staff. The score is divided into two systems, with a repeat sign at the end of the first system. The first system contains measures 1 through 6, and the second system contains measures 7 through 8. The melody is a simple, folk-like tune.

[illegible]

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (e.g., eighth, sixteenth, and thirty-second notes) and rests, with some notes beamed together. The piece concludes with a double bar line and repeat dots.

Alman

Lute 2

1. u r a r d a

d a r a r a

a

a

a

[illegible]

Handwritten musical notation on a four-staff system. The notation is written in a cursive, handwritten style. The first staff contains a series of notes and rests, with some notes marked with a '1' above them. The second staff contains a series of notes and rests, with some notes marked with a '2' above them. The third staff contains a series of notes and rests, with some notes marked with a '3' above them. The fourth staff contains a series of notes and rests, with some notes marked with a '4' above them. The notation is written in a cursive, handwritten style.

Handwritten musical notation for 'The Rose Tree' on a three-staff system. The notation includes notes, rests, and bar lines, with some notes written above the staff.

Corant 1

Lute 1

A handwritten musical score consisting of three staves. The first staff has a treble clef and contains notes with stems and beams, some with accents above them. The second staff has a bass clef and contains notes with stems and beams, some with accents below them. The third staff is empty except for a few scattered notes at the end. The handwriting is in black ink on white paper.

Handwritten musical score for 'The Rose Tree' on a four-staff system. The notation is in a simplified, handwritten style. The first staff contains the melody with notes and rests, and a final measure with a double bar line. The second staff contains a bass line. The third and fourth staves are empty. The score is divided into two measures by a double bar line.

Handwritten musical notation on a four-line staff, featuring various notes and rests, with some notes marked with 'a' or 'b'.

Corant 1

Lute 2

Handwritten musical notation for a piece in 3/4 time. The notation is written on a four-staff system. The first staff contains a melody with notes and rests, and a double bar line. The second staff contains a bass line with notes and rests. The third and fourth staves are empty. The piece ends with a double bar line and a repeat sign.

Handwritten musical notation for 'The Rose Tree' on a three-staff system. The notation includes notes, rests, and bar lines, with some notes written in a stylized, cursive script. The piece is in 2/4 time and consists of 16 measures.

Corant 2

Lute 1

[illegible]

Handwritten musical notation for the song "The Rose Tree". The notation is written on a four-line staff. The melody is in G major and 2/4 time. The notes are as follows:

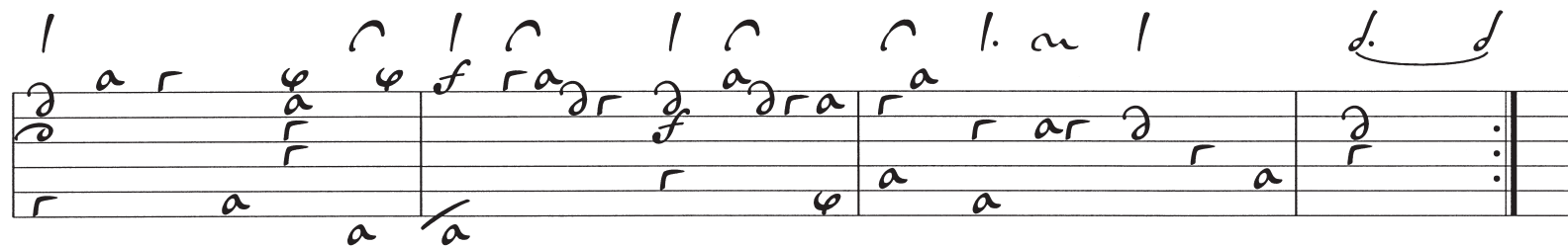
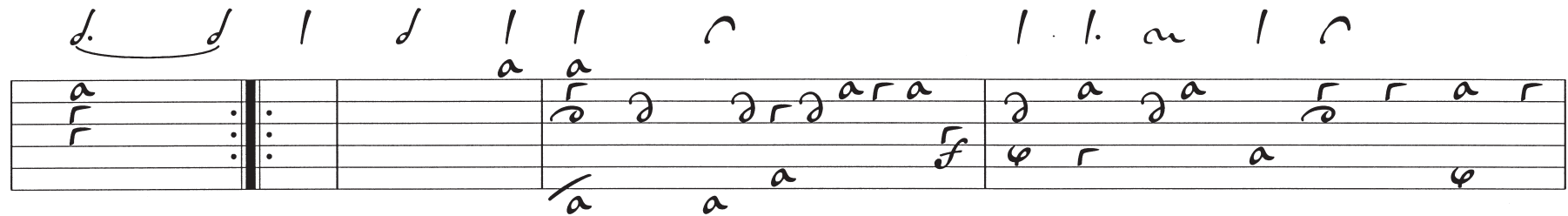
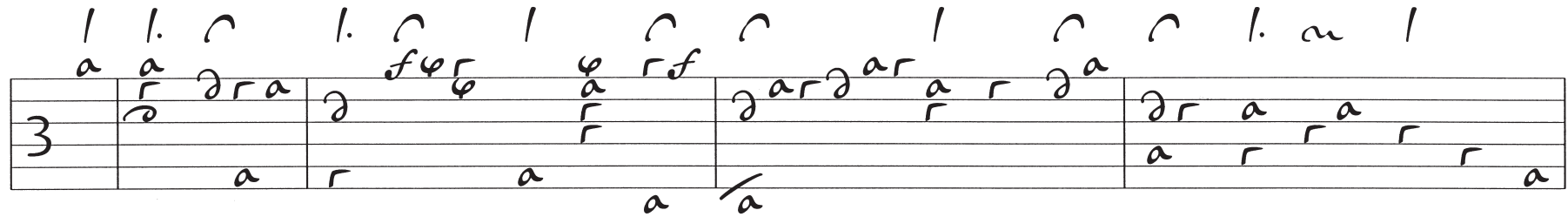
- Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- Measure 2: F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter).
- Measure 3: A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter).
- Measure 4: C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter).

The notes are written in a simple, handwritten style. The staff is a four-line staff. The notes are written on the lines and spaces. The time signature is 2/4. The key signature is one sharp (F#).

Handwritten musical notation for a 4-part setting of "Nun danket alle Gott" in G major, Op. 107, No. 1. The score is on a five-line staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The lyrics "Nun danket alle Gott" are written below the staff. The notation includes various musical symbols such as notes, rests, and a double bar line.

Corant 2

Lute 2





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