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Jane Pickeringe's Lute Book: The Solo Lute Pieces in Her Hand

Lauren Jones

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JANE PICKERINGE’S LUTE BOOK: THE SOLO LUTE PIECES IN HER HAND

by

Lauren Jones

A Thesis
Submitted in Partial Fulfillment of the
Requirements for the Degree of
Master of Music

Major: Music

The University of Memphis
May 2024
Dedication

For my husband Logan,
and for our children, Lilura, Milo, and Roslyn
You fill my life with music.
Acknowledgements

My heartfelt thanks go firstly to my advisor, Dr. Kenneth Kreitner, whose enthusiastic teaching inspires so many young scholars, and who placed a lute in my hands to begin with; to my defense committee, Dr. Joel Roberts and Dr. Patrick Sutton, thank you for your mentorship and support; to Hazel Pickering, for her keen interest and diligence in helping me track down the real Jane Pickeringe; to my husband, Logan Jones, for his unending support and encouragement, the many hours of solo parenting he generously offered, and for the final push he gave me to see my degree through to the end; and lastly, I must acknowledge the deeply influential role my Catholic faith has played throughout my academic career, so to my God and King, Jesus, I give any and all glory.
Abstract

A volume simply marked “Jane Pickeringe’s Lute Book” is held in the Egerton Collection at the British Library. It is an unassuming book filled with handwritten copies of lute pieces and is dated from 1616 to 1650. Some of the works are among the most famous lute opuses of the time, and some are simple, popular tunes. It includes duets, trios, and solo pieces, and a majority of the works are in one person’s handwriting, while there are over ten pieces in the back which are unclear sketches of music which are clearly in another person’s handwriting.

Until now, this book has not been transcribed into modern notation from the original French lute tablature. The aim of this thesis is twofold: to transcribe the solo pieces into modern notation which are written in the hand of presumably Jane Pickeringe, and to discern what can be known about Jane Pickeringe herself.

Using previously transcribed pieces of John Dowland as a reference for how to translate the lute tablature into modern notation, I have been able to explore the English modification of the popular French tablature. I was also able to connect with a distant relative of Pickeringe’s, whose extensive genealogy research was a tremendous aid in discovering who Jane Pickeringe actually was.

Although records of women’s lives in the seventeenth century are scarce and hard to come by, we were able to narrow it down to three women named Jane Pickering who may have been the woman to pen the lute book. I was also able to successfully transcribe the solo lute music into modern notation, presented in the third chapter of this thesis.
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Critical Notes

Bibliography
A book entitled *Jane Pickeringe’s Lute Book*,¹ dated ca. 1616-1650, holds a collection of 107 lute pieces from the Renaissance era of England. It is divided into two parts, one in Pickeringe’s handwriting, and, beginning at f. 37v, thirty-one pieces in a different handwriting and system of notation for the lute. The first section contains fourteen lute duets and sixty-two lute solo pieces.

This thesis contains a subset of the lute pieces collected in *Jane Pickeringe’s Lute Book*, transcribed into modern notation. What is included in this thesis are the sixty-two pieces for solo lute which Pickeringe recorded in her personal collection of music. This project’s purpose is to shed light on these lute pieces by transcribing them into modern notation, so that modern musicians may read and enjoy them without the difficulty of translating them from another notation system into our own. But the work is far from over.

As the pieces transcribed for this thesis stand, they are still playable on a lute, but not on a modern, plucked stringed instrument such as the classical guitar, because the two instruments are tuned differently. The classical guitar, in some ways, is the successor to the lute, and lute music is an important category of repertoire for the guitar. It is my aim, in the future, to arrange all these pieces to be playable for guitarists; however, this project has been the crucial first step of transcribing the pieces into modern notation, so as to

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bring them into the twenty-first century and before the eyes of curious musicians, musicologists, and lute-lovers everywhere and add a few new pieces to guitar repertoire.

Some of the pieces presented are familiar, such as *Lacrima, Semper Dowland Semper Dolens, Piper’s Pavan, Battle Galliard*, and two Fantasias by John Dowland—these were pivotal in deciphering the lute tablature Pickeringe uses. Others are more obscure to our modern knowledge of lute repertoire, but were famous at the time they were recorded by Pickeringe in her book.

In this introductory chapter, I will explore the provenance of the book itself, the various genres and composers of the pieces that Pickeringe recorded, and the impact of the *Lute Book* on lute and modern guitar repertoire, and I shall speculate about Pickeringe’s life as far as I can from what the *Lute Book* itself presents, as it is difficult to pinpoint who the real Jane Pickeringe was.

**A Summary of Robert Spencer’s Research**

In the Boethius Press publication of *Jane Pickeringe’s Lute Book*, an introduction by Robert Spencer is included. Spencer (1932-1997) “was a leading figure in the early music field, equally accomplished as a singer, lutenist, guitarist, musicologist and teacher.”2 His research on the *Lute Book* is expansive, and immensely helpful to anyone curious about the history and content of the book. His section on the provenance of the book is especially helpful.

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Spencer notes that the Royal coat of arms imprinted on the cover of Pickeringe’s book is that of James I, who was the King of Scotland as James IV from 1567, and of England beginning in 1603, until his death in 1625. The initials “I.P.” (which stand for “Jane Pickeringe”) are stamped into the cover on either side of the coat of arms, and Spencer observes that their impression is much deeper than that of the coat of arms, suggesting that the initials were stamped at a later date. He speculates that the book was a blank lute book given to a court musician and that Pickeringe later acquired it.³

It is not clear who the real Jane Pickeringe was, as neither her father nor mother can be unequivocally identified. The book itself was traced by Spencer back to William James Porter (1775-1865), who came into possession of it in 1811. In his will, he left all his possessions to his great nephews, one of whom, in 1868, donated the book to the British Museum. This concludes Spencer’s research on the history of Jane Pickeringe.⁴

Next, he presents his studies of the book’s binding and paper. Some important notes on these topics are his suggestion that “the possibility remains that the Pickeringe MS could have started life as a blank lute book issued to one of the royal musicians…which then came into the possession of Jane Pickeringe who had her initials stamped on the binding.”⁵

Spencer notices that the pages measure “29.65 cms down the outer rule and 20 cms along the top edge.”⁶ There are two types of paper used within the book: a heavy

³ Spencer, Jane Pickeringe’s Lute Book, xiv.
⁴ Spencer, Jane Pickeringe’s Lute Book, xiv.
⁵ Spencer, Jane Pickeringe’s Lute Book, xv.
⁶ Spencer, Jane Pickeringe’s Lute Book, xv.
paper for the end-pages, unruled; and a lighter paper which was ruled with a lute tablature staff. He also writes that the MS was foliated in 1868.\textsuperscript{7}

Another interesting note under the heading “The Scribes” is that he suggests that “unusually for the time, Jane Pickeringe indicated neither right-hand fingering nor graces.”\textsuperscript{8} This is odd compared to other lute tablature publications and collections of the time, and may indicate that Pickeringe was simply a young woman when she began her book. A more experienced player would indicate these fingerings or graces to give herself a more detailed note on how to play the piece the future. An inexperienced player would omit them, thinking that they are either unimportant, or arrogantly, that she would recall them innately during practice or performance.

In his “Inventory” section, Spencer makes several interesting notes about the pieces themselves, the first being that Jane Pickeringe wrote pieces 1-76 and 107 herself, in her own hand.\textsuperscript{9}

He also identifies many of the composers whose works Pickeringe copied down, going so far as to identify some of them as renowned court musicians of the time, such as naming Philip Rossetter as the same who was a royal lutenist from 1603 until his death in 1625; Edmonde Collard as being the likely the same man as Edward Collard, “who was appointed royal lutenist in 1598;”\textsuperscript{10} and of course identifying several pieces as being composed by the then, and now, famous John Dowland.

\textsuperscript{7} Spencer, \textit{Jane Pickeringe’s Lute Book}, xv.

\textsuperscript{8} Spencer, \textit{Jane Pickeringe’s Lute Book}, xviii.

\textsuperscript{9} Spencer, \textit{Jane Pickeringe’s Lute Book}, xix-xxx.

\textsuperscript{10} Spencer, \textit{Jane Pickeringe’s Lute Book}, xxiv.
On the item “Chow Bente,” Spencer finds a resource which says that this tune is “based on the Hunt’s Up ground, and that it is an hitherto unreported ballad, sung in W. Cavendish’s play The Varietie:

The great choe bent

The little choe bent

Sir Percy leigh under the line

God bless the good Earle of Shrewsbury

For he’s a good friend of mine.”

Another indicator that Pickeringe may have been in her adolescence when she first began recording her collection, as Spencer remarks, is that the “Pembruth” in the piece Pickeringe entitled The Countiss of pembruth fineralle by anthony holborne, is a misspelling of “Pembruch.”

Spencer also notes that there are signatures of two other potential owners, and other scholars may one day track them down and discover the answers to some of the many mysteries about this book, but that is not the aim of this thesis.

Jane Pickeringe

Very little is known about Jane Pickeringe, but a few things can be deduced about her life based on her name, her book and the time she copied down these pieces for her

11 Spencer, Jane Pickeringe’s Lute Book, xxv.

12 Spencer, Jane Pickeringe’s Lute Book, xxv.

13 Spencer, Jane Pickeringe’s Lute Book, xiv.
own collection. The name Pickeringe first appeared in fourteenth century England and is related to a family of nobility, and the first appearance of the name came from a small English village called by the same name. By the seventeenth century, in which Jane Pickeringe was alive and collecting her lute pieces, there are records of her Pickeringe relatives immigrating to Salem, Massachusetts. While these may have been of some distant relation to Jane, it is probable that Jane herself remained in England, as that is where her book stayed and was inherited by her descendants.

Of the English Pickeringes, there are two Janes and one Janet Pickering in genealogical record whose dates come close to the Pickeringe connected to the Lute Book. One such woman is a Janet Pickering, daughter of a Thomas Pickering. His birth year is unknown, but he died in 1617; he had four daughters, Janet being the second oldest, and baptized 3 February 1579, in Cartmel, Lancashire.\(^\text{14}\) This Pickering relative however, seems to be too old to be the Lute Book’s Jane Pickeringe, as she would have been thirty-seven at the starting year of the book.

Another Jane Pickering, who was daughter to Thomas and Rachel Pickering, and the youngest of four children, was born “before 1592 in Threekingham, Lincolnshire, married 7 November 1633…[to] Robert Little.”\(^\text{15}\) This Jane would have been twenty-four at the start of the lute book’s dates. Perhaps she filled her time with practicing her lute and collecting pieces for her book until her marriage at age forty-one. The only problem


with this woman is that Threekingham is a rather small parish and the nearest city where one might obtain a lute teacher is Grantham, which is 20km away, a real distance in those days.

The third Jane is the most plausible. Although she is not a Pickeringe, but a Puckering, of Flamborough. Her father, Edward Puckering, a gentleman, married Alice Slater in 1584 in Bridlington, East Riding. They had three children together, Susanna, Jane, and William. Jane’s baptismal date is yet to be found, but her marriage record states that she married a John Henderson on June 16, 1616. Bridlington is considerably larger than Threekingham and this woman came from a family of wealth and privilege. Perhaps her lute lessons and book were wedding gifts, a way to celebrate a new chapter of her life. In my opinion, and in that of Hazel Bargiel, née Pickering (a living relative of the Pickerings), this Jane Puckering is the best fit for the Jane Pickeringe of the Lute Book.

As difficult as it is to track down who the real Jane Pickeringe was, we can surmise several things about her life based on her lute book alone: that she was an amateur lutenist, that she was a woman of learning and therefore likely a woman of wealth and privilege, and that she was a woman active in her local musical community. She was also a fledgling musician, beginning her collection in 1616, and continued it until 1650, which are the years dated in her lute book, although her birth year and date of death is unknown. There are, however, several indicators that she was young when she wrote it, such as misspellings of certain names, and a lack of routinely detailing right-hand fingerings; even so, her copies are pristine in that there are hardly any measures

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marked out, no pieces left unfinished, and of those in her handwriting, all are legible and complete—unlike those in the back of the book, in the other hand(s), many of which are illegible, fragmentary, or mere sketches.

That she was an amateur lutenist and a woman of learning is obvious; if she could play even half of the pieces she recorded well, she was an accomplished musician. Copying them down alone proves that she had musical knowledge, for it shows her understanding of the tablature. There are even some markings which indicate right-hand fingerings, although they are rare, showing her to be a methodical and precise practicing lutenist. The repertoire shown in her book also shows her to be a musician of discerning taste and accomplishment, for she copied pieces of varying genre and difficulty.

Pickeringe must also have been a woman of wealth, for being a female lute hobbyist in the seventeenth century could only have been the pastime of a woman of privilege and leisure, with access to tutors and resources to gather music and supplies from. It isn’t clear what exactly her station in society was, but she certainly had the advantage of an education. She would have used her musical abilities to pass the time and improve her marriage prospects (if indeed she was not married when she began her musical studies) as well as her standing among her peers. Music, specifically the lute, would have been one of her core studies with her governess or tutor, who would have taught her many subjects to make her more desirable to potential suitors and secure her own future as well as that of her future children. Miriam Balmuth writes that Sir Thomas More (1478-1535) was “responsible for a decided advance in the 16th century in the education of upper class English women—in such subjects as classical literature,
philosophy, mathematics, astronomy, physics, logic, and rhetoric.” Obviously, in addition to this curriculum, which was common in Jane Pickeringe’s time for women of her class, she was also expected to learn music.

Lynda Phyllis Austern writes of the many roles that women played in the history of music of the sixteenth century. She studies how women used these skills to better their social standing and future marriage prospects, and how they related to one another in the privacy of their own chambers. She also finds that the virginal and the lute were common instruments affiliated with the female sex. She writes, “The lute ayre, born as the century died, was associated from its inception with privacy and personalized confession, qualities connected strongly with virtuous womanhood.” Although Austern writes about the century previous to Pickeringe’s, and mostly about English royalty, these assumptions and associations would have carried on into the seventeenth century, and trickled down into lower levels of nobility. In this light, Pickeringe’s collection becomes very private, and the pieces she selected for her book seem personal not just to her own taste, but also to those with whom she would have shared them.

As for her being a woman active in her local musical community, this involves little more speculation. But it does not seem far-fetched when one looks at the pieces presented in her book. Pickeringe’s lute book comprises a repertory of pieces that range in difficulty from mere exercises to impressive fantasias and other concert pieces, and that include a wide variety of smaller genres as well—toys, pavans, galliards, allemands,


and courantes. Pickeringe’s book is dated from c. 1616 to c. 1650, an era in which some of the most famous lute pieces were composed, by musicians such as John Dowland, William Byrd, and Daniel Bachelor—of course, the most famous of these being the master, John Dowland. Dowland was known to be composing lute pieces up until his death in 1626. Therefore, it can be surmised that as these pieces were being copied and passed around from musical community to musical community, it circulated eventually to Pickeringe for her to include in her collection.

It is also not preposterous to assume that she must have had connections with other musicians in her community because she did record many lute duos and trios in her book, although they are not included in the subset of pieces that are presented in this thesis. She could simply have collected and copied any piece that came her way, solo or otherwise, but it is more likely that she copied pieces for more than one player because she played them with other musicians at some point.

Almost all the pieces in her book whose composers are known, are not old favorites of the past few generations, or “lute classics,” but contemporary pieces of her time. Pickeringe, then, must have been a part of some musical society, or community, or simply had some connections, possibly through her tutor, which gave her access to the newest repertory.

It also follows that if Pickeringe could indeed play the pieces in her book, at some point she may have performed them for others. One can see her providing entertainment after a formal dinner, or for special occasions before guests in a chamber setting—for the lute is not a loud instrument, captivating though it is. Many of the pieces she copied down are dances, and it would not be abnormal for Pickeringe to have sat down with her lute
and a small party of friends to play while her guests danced. The genres she favored in her book lead one to conclude she must have had occasion to play them before others, whether as a solo performer or as accompaniment for dance. Reading between the lines of the pieces that Pickeringe recorded gives a glimpse into the life of a talented young woman with an exciting and vibrant social life, a life not entirely lost to time.

The Book: The Notation

Now let us look at Pickeringe’s lute tablature. She uses what is commonly called “French Tablature,” which was popular in England, but which was used by English lutenists with a few modifications. Here is an example of the English tablature that Jane Pickeringe uses, taken from her hand-copied recording of “A Toye” by Anonymous, measures 1-10, f. 15r.

![Figure 1: A Toye by Anonymous, f. 15r](image)

The way that Jane Pickeringe’s system notates note values closely resembles that of the French notation system (as opposed to the German or Italian), although there are some dissimilarities. The symbols above the six-lined staff dictate note value; here is a chart which define which symbols correlate to my edition:

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19 Spencer, *Jane Pickeringe’s Lute Book*, f. 15r.
Just as in modern music notation, placing a dot to the right of the note value symbol also adds a half value. To notate a whole note, Pickeringe would mark what looks like a fermata above a half note symbol. In an instance in which a grouping of, say, sixteenth notes appear, Pickeringe notated it much as one would today, with bars between the symbols, the number of bars dictating the value of the notes, as seen in the chart below:

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<td><img src="image" alt="Note Symbols" /></td>
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</table>

<table>
<thead>
<tr>
<th>Half note</th>
<th>Quarter note</th>
<th>Eighth note</th>
<th>Sixteenth note</th>
<th>Thirty-second note</th>
</tr>
</thead>
</table>

This differs from the true French tablature in that the English lutenist would notate each note value, whereas the French would only label the first note value in a series of consecutive notes which all had the same value.

Pickeringe’s lute book is not the only one of its kind. There are a number of lute books akin to Pickeringe’s, dating around the same time, whose scribes were English lutenists, and who used the same notation system. Two such collections are the Cosens
Lute Book, which dates from 1610, and the Mathew Holmes Lute Book, volume four, which spans from 1605 to 1615. These collections are very close in their starting date to Pickeringe’s, whose book ranges from 1616 to 1650; and they use the exact modification of French lute tablature that Pickeringe does.

![Image of a lute tablature page]

**Figure 2**: An untitled piece by an anonymous composer, found in the Cosens Lute Book.  

![Image of a lute tablature page]

**Figure 3**: An untitled piece by Daniel Bachelor found in the Mathew Holmes Lute Book.

There does seem to be a slight difference in tablature style between handwritten collections of lute pieces and printed publications of lute music. Throughout John Dowland’s career of publishing books of pieces for lute and voice, his publisher, William Barley, was consistent in presenting Dowland’s pieces this way:

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The only real difference is that the printed editions of Dowland’s lute music was slightly more efficient in dictating note values than handwritten editions were. In the printed versions, when a group of notes with all the same note value appeared, that note value was only dictated once, instead of for each note as amateur collectors were prone to do.

This English modification of French lute tablature has its strong and weak points. While it is precise in indicating where on the lute to play the notes (especially when a note may be found elsewhere on the fretboard), it does not give the lutenist any knowledge of the note names that are actually being played, only where they may be found on the instrument. As readers will discover when looking through the transcribed pieces, a major downfall of this notation is how difficult lutenists found it to insert ornamentation into the measures throughout the pieces. Because of this, many of the pieces seem to explore many different time signatures, when Pickeringe or exemplars simply tried to fit several extra notes into an already full measure to accommodate the ornamentation.

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Another weak point specific to Pickeringe’s book is that she didn’t make many markings to indicate right-hand fingering, which other personal collections did utilize. These markings would indicate to the player which finger to use to pluck each note—especially helpful in pieces of a faster tempo, or during spurts of ornamentation, to avoid tripping oneself up and promote fluidity of movement. This omission of Pickeringe’s could indicate that she was a young or inexperienced lutenist, not seeing the importance of such details; or it could even mean that she was collecting pieces in her book that she intended to learn eventually but didn’t get around to as the years passed.

The Book: The Composers

In her book, Pickeringe includes pieces by many famous composers who were alive and composing within the window of 1616-1650, when she was copying down pieces into her collection. By the end of that window, many of those composers had been dead for quite some time, so while it is a possibility that Pickeringe was collecting works that were new and popular as they circulated, she certainly had a penchant for including the most well-known compositions alongside pieces more attuned to her personal taste in her book.

She recorded such composers as John Dowland (b. 1563-d. 1626), William Byrd (b. 1540-d. 1623), Francis Cutting (b. 1550-d. 1596), Philip Rosseter (b. 1568-d. 1623), Daniel Bachelor (b. 1572-d. 1619), John Johnson (b. 1545-d. 1594) and others, including many pieces written by anonymous composers. These may have been composed and simply not claimed by the composer, or they could have been compositions so commonly
known and widespread that the knowledge of who the composer was either widely known and unnecessary to name, or whose name had passed into obscurity.

Works Pickeringe’s book has in common with the Cosens Lute Book are several by Dowland (Piper’s Pavan, Lacrime, A Fantasia, and Sweet Robyn), the anonymous Mall Syms, and A Pavine by Cuttinge. This book has the most in common with Jane Pickeringe’s Lute Book.

The Mathew Holmes Lute Book also has a few pieces in common with the Pickeringe book: three by Dowland (Loth to Depart, My Lord Willobe’s Welcome Home, and Lacrime), and one piece by Cutting (A Pavine).

Pickeringe’s book only has one composition in common with the Trumbull Lute Book, The New Medlay, which is anonymous. The rest of the pieces in Pickeringe’s book may be found individually or in other publications, but of personal collections of lute books, they are unique to Pickeringe.

These common works are certain indicators that these pieces as well as these composers were sought after by amateur lutenists in England, that they were well-known and important compositions to include in one’s repertoire. They would have been well known both among lutenists and audiences.

The Book: The Pieces

The works Pickeringe collected in her lute book vary greatly in genre, difficulty, and length. There are toys as short as eight measures, and fantasias which last for two or three pages. Some stay within one key and have simple chord progressions, and some modulate, jump to different time signatures (and not just because of the ornamentations),
are riddled with complex ornamentations, and are filled with intricate rhythms and syncopations. As for genres, she records everything from simple exercises to complicated and impressive concert pieces.

In her book, of the solo pieces, Pickeringe includes toys, pavans, allemands, courantes, galliards, fantasias (which can also be classified as preludes), a few arrangements of songs, and one of a keyboard piece (My Lord Willoughby’s Welcome Home by William Byrd). Here are Pickeringe’s collected solo lute works as categorized into the genres she represents: of toys there are 25; of pavans, 8; of galliards, 8; of allemands, 2; of courantes, 2; of praeludes or fantasies, 17; all for a total of 62 solo lute pieces.

When listening to these pieces played back on notation software, it is easy to see the scene unfold: soft candlelight, a room with heavy curtains and expensive furniture, and guests filtering in after a supper of rich food and polite conversation. As they take their seats, perhaps so does Jane Pickeringe, on a stool exposed to the rest of the room, where she takes up her lute and strikes the opening chords of a popular galliard by the well-known Daniel Bachelor. Perhaps some of the guests hum along.

Or maybe the scene is livelier: a room cleared of furniture and rugs, brightly lit, and prepared for several couples to dance. Jane Pickeringe sits among the other chamber musicians and plays as loudly as a lute possibly can (which is to say, not very), a simple toy on repeat. One of the allemands in her book would be a sprightly choice, as the couples in the room performed popular dances and clapped along with the musicians.

Thomas Mace, a lutenist alive from 1612 to 1706, was considered an accomplished musician, a composer, and violist, as well as a lutenist, and he self-
published a three-volume book called *Musick’s Monument*. Donald Gill gives an important insight: “This famous book, whose entertainment value is so high, and which contains such valuable information as to what was considered a good lute in Stuart times, is most misleading if regarded as a text-book of English lute-playing. It would be far better if it were regarded as a text-book of how not to play the instrument.”

The second volume of the book he dedicates entirely to lessons for beginner lutenists. Regardless of how reliable a source it is as a method book for lutenists, it does include some valuable information, such as his definitions of the different genres of lute music. Of these, let us look at his definitions of the types that Pickeringe recorded:

Mace defines A Prealude or Fancy as “commonly a Piece of the Confused-wild-shapeless-kind of Intricate-Play (as most use It) in which no perfect Form, Shape, or Uniformity can be perceived; but a Random-Business, Pottering, and Grooping, up and down, from one Stop, or Key, to another; and generally, so performed, to make Tryal, whether the Instrument be well in Tune, or not; by which doing, after they have Completed Their Tuning, They will (if They be Masters) fall into some kind of Voluntary, or Fansical Play, more Intelligable; which (if He be a Master, Able) is a way, whereby He may more Fully, and Plainly shew His Excellency, and Ability, than by other kind of undertaking; and has an unlimited, and unbounded Liberty; In which, he may make use of the Forms, and Shapes of all the rest.”

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24 Thomas Mace, *Musick’s Monument* (London: T. Ratcliffe and N. Thompson, 1676), 97. Facsimile provided by IMSLP.
Preludes, or fantasies, as Pickeringe presents them, vary greatly. These seem to be what we might now call “concert pieces,” probably played in an intimate setting (any event involving a lute would have to be an intimate setting as it is quite a quiet instrument), played solo, and for the purpose of showing off the player’s technique, mastery, and taste. These pieces are not uniform in key, time signature, length, or difficulty, and each presents a different analytical form. There are only a few similarities: about half of these concert pieces which Pickeringe recorded are in duple time, the others in triple; and most of them are in the key of C major, but that is likely because the tuning of the lute lends itself well to the keys of C major and A minor.

Pavanés “are lessons in 2, 3, or 4 strains, very grave and sober; full of art and profundity, but seldom used, in these our Light days.”25 The pavanés in Jane Pickeringe’s book follow Mace’s description, in that they do conform to having multiple “strains” or sections and they are highly artistic. Mace’s definition also sheds light on how one would interpret these pieces in mood and at what tempo to play them. All the eight pavanés that Pickeringe collected are in 2/4 or 4/4 time.

Mace writes that allemands “are Lessons very Ayrey, and Lively; and Generally of Two Strains, of the Common, or Plain-Time.”26 Jane Pickeringe copies only two allemands, and they are both as Mace describes: light and airy. These were perhaps played with other instruments in a chamber setting and were possibly danced to. Both of Pickeringe’s recorded allemands are in 2/4 time but are in different keys.

25 Mace, Musick’s Monument, 97.
26 Mace, Musick’s Monument, 98.
Galliards “are Lessons of 2, or 3 Strains, but are perform’d in a Slow, and Large Triple-Time; and (commonly) Grave, and Sober.” The eight galliards that Pickeringe copies are all in triple time and are to be played slowly. It is worth nothing that, according to what can be found in the Mathew Holmes Lute Book, pavanes and galliards were found side by side and paired together, and played in succession to accompany dances. There is no common key signature among these pieces, but all of them are in 3/4 time.

Courantes “are Lessons of a Shorter Cut, and of a Quicker Triple-Time; commonly of 2 Strains, and full of Sprightfulness, and Vigour, Lively, Brisk, and Cheerful.” Of the two courantes or “Carantas” that Pickeringe collected, both are in 2/4 time.

Toys “or Jiggs, are Light-Squibbish Things, only fit for Fantastical, and Easy-Light-Headed People; and are of any sort of Time.” Toys, as a subset of the solo lute pieces in Pickeringe’s writings, are an interesting genre. Many are given no title other than “A Toye,” some given no title at all, and a few have been identified in recent years as being identical or close to other known toys. Most of those in Pickeringe’s book are written in the key of C major, and have a simple tonic, dominant, tonic chord progression. The time signatures vary, but the rhythms are simple and predictable. Spencer’s research concludes that according to Thomas Mace, a toye was a popular tune. In Musick’s Monument, we may assume by his definition of toys as being for “light-headed” and

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27 Mace, Musick’s Monument, 98.

28 Mace, Musick’s Monument, 98.

29 Mace, Musick’s Monument, 98.

30 Pickering, Jane Pickeringe.
“fantastical people,” that he does not think very highly of the genre. He also uses the adjective “toyish” throughout his book, to describe a piece as light, easy, or frivolous. Despite this rather patronizing definition, they are the genre Pickeringe collected the most of, and one wonders how often she played them, whether in practice or perhaps even in performance to show off her taste, technique, abilities, and knowledge of the common and popular tunes.

There are twenty-five toys in Pickeringe’s book and they vary greatly. Most, again, are in the key of C, but there are also toys in the keys of F, G, and B-flat. Most are in 2/4, but the time signatures do vary as well. They are all in major keys, presumably to be played at a lively tempo. It is debatable whether they were to be danced to or simply performed for an audience. They would make good dancing pieces, but only if played on endless repeat, for they are often rather short. Or perhaps instead of being simply repeated they were to be improvised upon.

Alan Brown’s article *Toy* gives a little insight. He writes, “Many toys have the character of the shorter dances of the period such as the alman, coranto and jig…others are no more than simple statements of popular tunes: for example, on in Jane Pickering’s book (f.24) is a version of the tune *Barafostus’ Dream*.” Aside from this observation, very little information has been recorded regarding this unassuming yet mysterious genre, therefore all one can do is speculate.

Of all these genres, and among the three other lute books discussed in this chapter (The Trumbull, Holmes, and Cosens), toys are found collected in only one other personal

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31 Mace, *Musick’s Monument*, 98.

collection: The Mathew Holmes Lute Book, which does not contain nearly as many as Pickeringe recorded. While they may be deemed only for “fantastical, easy-light-headed people”\textsuperscript{33} by some lutenists, their presence in Pickeringe’s collection indicate that they were popular as well as a valuable addition to lute repertoire. But it is probably because of their reputation for being easy and common that ambitious amateur lutenists neglected to include them in their collections.

One more interesting observation is that as the collection progresses, Pickeringe seems to have been recording more pieces of greater difficulty. She continued to record toys here and there, but they became less frequent as the book goes on, and the pieces she ended with are the more complex additions to her collection. It could be that she was growing as a musician as she collected pieces for her book and she was becoming more interested in challenging herself as a musician.

\textbf{The Impact}

Jane Pickeringe’s book has undoubtedly left a mark on the history and evolution of the lute. It not only provides a unique glimpse into the life of a lutenist, and a woman lutenist at that, but also showcases pieces and genres that would otherwise have gone unrecorded. Her book adds to the repertoire of not just lute music, but also the repertory of the classical guitar, which has over the years taken on a good deal of lute repertory for its own.

While it is not the largest or most comprehensive of the few lute books surviving from this period in England’s history of lute music, it contains many pieces unique to its

\textsuperscript{33} Mace, \textit{Musick's Monument} 98.
collection, and, even more importantly, gives modern musicians and scholars a tiny glimpse into the life of not just an amateur lutenist, but a female musician of the seventeenth century. Certainly there are considerably few surviving historical documents or collections to give insights into the lives of amateur musicians of that time who were not considerably wealthy or in the political sphere; even more rare are collections penned and practiced by women. True, Pickeringe must have had some wealth to cover the cost of an instrument, a tutor, and the resources and time to lend to such an endeavor, but in the world she lived in, she was still a mere woman. At best, she was a woman honored and revered by a loving husband and doting children, yet whose intellect was likely severely under-utilized. With this book, we peer through a normally tightly shut window to view how such a woman would have spent her time, exercised her mind, honed her skills, and fostered her passion.

Her book paints a picture of a budding musician, her taste, her aspirations, her dedication to the lute, and her love for both growing as a musician and sharing her passion with others—as she must certainly have done, whether by performing dances or fantasias, or playing duets or trios with her fellow lutenists.

Little could she have known that her book would end up in a museum, and that by the miracle of today’s technology, it would be available digitally to curious guitarists, scholars, and aspiring lutenists worldwide.

Pickeringe’s *Lute Book* is a valuable source for lute repertoire and will certainly make an exciting addition to that of the classical guitar. It is also a unique expression of a life in seventeenth century England to add to the collected voices of women in music.
history. Perhaps someday more will be discovered about Jane Pickeringe herself, but for now, her book will speak for her.
4. The Scottish Huntsupe

Anonymous
Pickering, ff. 15v-16r
6. Strogers Galyerd

[In Nomine]

[Nicholas Stroger]

Pickering, f. 17r
7. The Battell Galyerd
[The King of Denmark's Galliard]
[Master Mildmay's Galliard]

[John] Dowlande
Pickering, ff. 17v-18r

33
8. My Ladie Riches Galyerd

[John Dowland]
Pickering, f. 18r
10. [A Toye]
11. A Toye

Anonymous
Pickering, f. 19r
12. [Mistress White's Thing]

[John Dowland]
Pickering, f. 19r
16. A Toye

Anonymous
Pickering f. 21r
18. A Toye
19. [A Toye]
20. [A Toye]

Anonymous
Pickering, f. 22r
23. A Fantasia

[John Dowland]
Pickering, ff. 23v-24r
24. A Toye

Anonymous
Pickering, f. 24r
25. A Toye

Anonymous
Pickering, f. 24r
26. A Toye
[Bara Faustus' Dream]

Anonymous
Pickering, f. 24r

\[\text{music notation}\]
27. A Fantasia

[John Dowland]
Pickering, ff. 24v-25r
28. God Be With the Franks
31. A Galyerd

[Philip Rosseters
Pickering, f. 26r]
34. A Galyard

Edmond Collarde
Pickering, f. 28r
35. [A Toye]

Anonymous

Pickering, f. 28r
39. [An Almaine]

[Anthony Holborne]

Pickering, f. 29r
40. A Toy

Anonymous
Pickering, f. 29r
41. A Toy

Anonymous
Pickering, f. 29r
42. Go From My Window

[John] Dowland
Pickering, f. 29v
43. A Galyard

Daniell Bachler
Pickering, f. 30r
47. Dowlandes Lamentation, Semp Dolent
[Semper Dowland Semper Dolens]

[John Dowland]
Pickering, f. 31v
48. Almaine

Francis Cuttinge
Pickering, ff. 31v-32r
50. English Huntsuppe

John Whitfield
Pickering, f. 32r
51. Chow bente

Anonymous
Pickering, f. 32v
52. Carmans Whistle

[John] Johnson

Pickering, ff. 32v-33r
54. My Lord Willoughbies Welcom Home

[W.] Byrde
Pickering, f. 33v
58. [Up Tails All]

Anonymous
Pickering, f. 34r
59. A Toye
[The Friar and the Nun]

Anonymous
Pickering, f. 34r
60. The Madlay
[The New Medley]
Anonymous
Pickering, ff. 34v-35r
61. Daphne and Coridon

John Whitfield
Pickering, ff. 35v-36r
62. A Galyard

[R. Allison or R. Johnson]
Pickering, f. 36r

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Critical Notes

2. [A Toye], Anonymous (f. 15r)

m. 18, original rhythms in this measure are: \(16^{\text{th}}-32^{\text{nd}}-32^{\text{nd}}-16^{\text{th}}-16^{\text{th}}-16^{\text{th}}-16^{\text{th}}\). Corrected in the transcription to: \(16-32^{\text{nd}}-32^{\text{nd}}-32^{\text{nd}}-32^{\text{nd}}-16^{\text{th}}-16^{\text{th}}\), so as to fit into the 3/8 time signature.

m. 21, original rhythms are notated: \(16^{\text{th}}-16^{\text{th}}-16^{\text{th}}-16^{\text{th}}-16^{\text{th}}-16^{\text{th}}\). Corrected in the transcription to: \(16-16^{\text{th}}-32^{\text{nd}}-32^{\text{nd}}-32^{\text{nd}}-16^{\text{th}}\).

m. 27 has been edited and corrected from the original to fit into a 3/8 time signature. This was a mistake in Jane Pickering’s transcription. She wrote the rhythms as: dotted \(16^{\text{th}}-32^{\text{nd}}-32^{\text{nd}}-32^{\text{nd}}-16^{\text{th}}-16^{\text{th}}-16^{\text{th}}-16^{\text{th}}\). I have altered the rhythm to: \(16^{\text{th}}-16^{\text{th}}-16^{\text{th}}-16^{\text{th}}-32^{\text{nd}}-32^{\text{nd}}-32^{\text{nd}}\). This way the melody continues even though the rhythm is changed.

m. 28, Pickeringe wrote a G# note on the F string, I have corrected the G# to a C note on the A string.

3. [A Toye], by Anonymous (f. 15r)

m. 5, filled in missing notes in the transcription to complete the measure. Pickeringe wrote notes for every indication of rhythm except for the last \(16^{\text{th}}\) note of the measure. I have placed a G note there so as not to disrupt the flow of the piece.

5. Lacrime, Dowland (f. 16v-17r)

m. 30 was originally a 2/4 measure and a 2/8 measure in succession. They have been condensed into one \(\frac{3}{4}\) measure.
m. 99, the first 32nd note is smeared, but it appears to be a D note on the second string.

6. Stroger’s Galliard, Stroger (f. 17r)

m. 23, due to water damage, the first chord of this measure is difficult to distinguish. It reads (from lowest to highest): F-?-A-C. I have transcribed the chord as F-C-A-C.

m. 37-38 were originally one 3/2 measure. It has been made into two ¾ measures with a tie for continuity’s sake.

m. 37, more water damage, but the second chord seems to be A#-A#-D-A#.

Original chord appears A#-?-?-A#.

7. The Battell Galyerd (f. 17v-18r)

m. 37, this measure is transcribed as notated.

m. 40, first chord has been corrected from B-D-F to F-D-F.

8. My Ladie Riches Galyerd, John Dowland (f. 18r)

m. 31, in the original this measure changes to a 4/4 measure to accommodate ornamentation, then returns to ¾ in measure 32.

m. 42, same as above.

14. Piper’s Pavinge, John Dowland (f. 19v-20r)
m. 15, the first chord is written (lowest to highest): D-C#-G. I have corrected this chord to D-A-G.

m. 19, two notes of the quarter note chord in this measure are omitted as they are nonsensical. The original chord reads (lowest to highest): F#-A-?-D. I have transcribed this chord to play: A-D-D.

15. Pavine, by D. Bacheler (f. 20v)

m. 18, the last chord has been corrected from an eighth note to a quarter note to fit in the 2/4 time signature.

m. 45-46 were edited to fit the ornamentation into the 2/4 time signature.

m. 49 was edited to fit the notes into the 2/4 time signature.

17. Pavine by Francis Cuttinge (f. 21v-22r)

m. 15-16 (originally m. 15 in Pickeringe’s book), were divided from one 4/4 measure into two 2/4 measures to continue in the time signature.

m. 18-19 are measures 20-21 in the manuscript, and have been edited and combined to fit into the 2/4 time signature

22. A Pavine by J. Johnson (f. 23r)

m. 14 is in 5/4 as notated in the original to include all the notes of the ornamentation.
m. 19-20 were originally measures 20-21 in the manuscript and were combined to maintain a 4/4 time signature. All original notes and chords included in their original values.

m. 32 is transcribed to 7/8 to maintain all original notes and values written in Pickeringe’s book.

m. 33-34 were originally measures 34-36 in the manuscript and were combined to maintain a 4/4 time signature. All original notes and chord included in original values.

m. 36 is transcribed to 7/8 to maintain original note values.

m. 47 is transcribed to 9/8 to maintain original note values.

m. 50-52: these measures were originally 53-56 in the manuscript and were combined to maintain 4/4 time signature. All rhythms and notes were maintained.

30. A Pavine, by Philip Rossetter (f. 25v-26r)

m. 12-20, all originally 2/4 measures combined to make 4/4 time signature.

m. 29, 7/8 time signature to maintain original note values.

m. 35-37, 2/4 time signature combined to maintain 4/4 time signature.

m. 39-42, 2/4 time signature combined to maintain 4/4 time signature.

m. 49-50, 2/4 time signature combined to maintain 4/4 time signature.

m. 55-62, 2/4 time signature combined to maintain 4/4 time signature.

37. [En Me Revenant], Daniel Bachelar (f. 28v)

The 7th course is tuned to F in this piece.
45. [Une Jeune Fillette], Daniel Bachelar (f. 30v-31r)

The 7th course is tuned to F

The 8th course is tuned to E

49. Delight Galierd, by J. Johnson (f. 32r)

m. 34, the second chord of the measure is written out A#-F-?-A#. I have added a D note to fill out the chord.

m. 38, the original rhythm is dotted quarter-8th-8th, which does not complete the measure in this time signature. I have corrected the rhythm to read: dotted quarter-8th-quarter.

50. English Huntsuppe, by John Whitfield (f. 32r)

m. 11, a mistake in the original: there are more notes than notated rhythms in this measure. I have assigned rhythm based on previous patterns to read: dotted 8th-16th-8th (it is this note that appears not to have an assigned rhythm)-dotted 8th-16th-8th.

51. Chow Bente, by Anonymous (f. 32v)

m. 42, the double G notes indicate that the enharmonic notes are played on two different strings in the original.
52. Carman’s Whistle, by Johnsonne (f. 32v-33r)

m. 22, in the original this measure is two measures-worth of note values. Corrected in transcription. Original rhythm is: quarter-8\textsuperscript{th}-8\textsuperscript{th}-8\textsuperscript{th}. I have corrected the rhythm to read: 16\textsuperscript{th}-16\textsuperscript{th}-16\textsuperscript{th}-16\textsuperscript{th}, in order to include all the given notes.


Holmes, Mathew. 1588-1595. Mathew Holmes Lute Book, MS Dd.2.11. Cambridge: Cambridge University Library.


