

MUSIC SUPPLEMENT TO LUTE NEWS 59 (SEPTEMBER 2001): LUTE SETTINGS OF CANARIO AND CANARIES

This supplement is devoted to lute versions of the canario or canaries, a type of dance from the Canary Islands. According to New Grove, it is characterised by jumps, stamping of the heels and abrupt movements and accompanied by fast music with highly syncopated rhythms and variously referred to as a 'fiery wooing dance', whose 'passages are gay but nevertheless strange and fantastic with a strong barbaric flavour' with 'rapid heel-and-toe stamps' and 'noisy sliding steps'.¹ It was introduced into Spain in the sixteenth century and remained popular in Europe until the mid-eighteenth century, alone or as an optional dance in suites in arrangements for many different instruments, solo or in ensemble, as well as in ballets and operas. Two main types of music existed, the earlier Spanish and Italian forms called canario and the later French form known as canarie. This is largely reflected in the titles of the lute versions, although either name is applied to a variety of tunes and harmonic progressions.² I have not attempted a comparative study of all the lute settings³ but have instead given as complete a worklist as possible, and hope that the music speaks for itself.

Lute settings survive in prints and manuscripts from all over Europe, in duple and triple time, different keys and eight different tunings. All versions available to me, including a duet, are reproduced here grouped together by key, time signature or tuning, so there should be something for each of you to play whatever lute(s) you have! The arrangements numbered 1-7 are for renaissance lute in *vieil ton* tuning, and no. 7 is a duet for lutes a fourth apart⁴. No. 8 is for theorbo with *vieil ton* re-entrant tuning, *g d a f c G/ F*; the settings in no. 9. are in English Gaultier tuning *e' c' a f c G/ F E D C*, with intervals of e-d-e-f-f, from the first 6 courses beginning with the first; settings in no. 10 are in Harpway Flat tuning *f' c' a^b f c G/ F E^b D^b C* or f-e-d-f-f; no. 11 is in Harpway tuning *f' c' a f c G/ F E D C* or f-d-e-f-f; no. 12 is in French Flat tuning *e^b c' a^b f c G/ (F) E^b D^b C (B^b) A^b*, or d-e-d-f-f; no. 13 is in D major tuning *e' c' g e c G/ F E D C B^b*, or e-f-d-e-f; and the settings of no. 14 are in D minor tuning *e^b c' g e^b c G/ F E^b D (D^b for 12c) C*, or d-f-e-d-f.

Versions in Italian or German tablature have been transcribed into French tablature, the notation of rhythm signs has been standardised and minor changes to the tablature have been made without comment. Rhythm signs are absent in the original sources for nos. 1i, 1n, 6d and 12 and have been added editorially.

Lute settings:⁵

1. Triple time in F:

- 1a. Caroso⁶ *Il Ballarino*, 1581, f. 70r *Il Canario*
= Caroso 1581, f. 15v *Sonata del Canario*
- 1b. Caroso 1581, f. 105r *Il Canario*
- 1c. Caroso 1581, f. 176r *Canario*
= Caroso 1581, f. 180v *Canario*
- 1d. Caroso⁷ *Nobiltà di Dame*, 1600, p. 120 *Canario*
= Caroso, 1600, p. xvi *Canario*
- 1e. Caroso 1600, p. 176 *Canario*
- 1f. Caroso 1600, p. 293 *Canario*
- 1g. Caroso 1600, p. 354 untitled
- 1h. I-Fn Magl.105, f. 18r *Canario* [7th course to F]
- 1i. F-Pn Rés.941, f. 32r *Canario* [7F]
- 1j. Naples 7664, f. 86r *Canario* [7F]

- 1k. Negri *Le Gratie d'Amore*, 1602, pp. 201- 202 *Canario* [7F]
= Negri *Nuove Inventioni di Balli*, 1604, pp. 201-202 *Canario* [7F]
= Gardano *Balletti Moderni*, 1611, p. 29 *Canario* [7F]
- 1l. Straloch, p. 2 *Canaries* [7F]
- 1m. De Bellis, p. 62 *Ballo detto de Distolese* [7F]
- 1n. F-Pn Rés.941, ff. 38v-39r [Cana]rio [7F]
- 1o. PL-Kj 40153 (Dusiacki), f. 10v *Canario* [7F, 10C]
- 1p. GB-HAdolmetsch II.B.1, ff. 193v-194r *Canaries* [7F]

2. Triple time in C:

- 2a. Hove *Florida*, 1601, f. 107r *Hollanschen Boerendans* [last of three strains]
- 2b. Fuhrmann *Testudo Gallo-Germanica*, 1615, p. 146 *Subp[lementum]. Les Canaris* [9C]
- 2c. GB-Lbl Add.38539 (ML), f. 26r *the Canaris* [7F, 8E, 10C]
- 2d. Swan, f. 39r *Canarie* [7F, 8E, 9D, 10C]

3. Duple time in F and C:

- 3a. D-B Danzig 4022, f. 42r *Canaries* [7F]
- 3b. NL-Lu 1666 (Thysius), f. 392r i *Canaries*
- 3c. Fabritius, f. 80r *Canariens Tantz*
- 3d. D-LEm II.6.15, pp. 370-371 *Canarien/ Tantz* 14
- 3e. NL-Lu 1666, f. 392r iv untitled [7F]
- 3f. Hove *Delitiae Musicae*, 1612, f. 66r *Canarie*

4. In G, triple and duple time:

- 4a. GB-Cu Nn.6.36, f. 3r *Canaries*
- 4b. NL-Lu 1666, f. 392r iii untitled
- 4c. NL-Lu 1666, f. 392r ii untitled

5. In B^b:

- 5a. Straloch, pp. 11-12 *The Canaries* [7F]
- 5b. D-NGm 33748/III, ff. 15v-16r *Canario* [7F]
- 5c. Naples 7664, f. 30v *Canario*
- 5d. Besard *Thesaurus Harmonicus* 1603, f. 168v *Canaries* [7F]

6. Miscellaneous:

- 6a. Cavalcanti, f. 8r *Canario*
- 6b. PL-Kj 40032, p. 355 *Canario*
- 6c. Doni, p. 34 *Suo Canario* [10C] (follows a related *Balletto*)
- 6d. F-Pn Rés.31, f. 43v *Canario*
= A-KR L64, f. 29v *Canaris*
- 6e. Florence 30, ff. 34v-35r *canario/ canario de ballare*
- 6f. Barbetta 1585, p. 11 *Moresca Prima, Deta le Canarie*
- 6g. Besard 1617, sig. M4v *Canaria Accord.x in b fa b mi* [8E^b, 10C]

7. Duet for lutes a 4th apart¹:

- 7a. Besard, *Novus Partus*, 1617, sig. K1r *TESTVDO MINOR. Canaries* [lute in G] [9th]
- 7b. Besard, *Novus Partus*, 1617, sig. 14v *TESTVDO MAIOR. Canaries* [lute in D] [7th, 8th, 10th]
= CH-Bfenyves, f. 37v-38r *Canaries*

8. Theorbo

- Kapsberger, *Libro Quarto D'Intavolatura di Chitarone*, 1640, pp. 37-38 *Canario*

9. English Gaultier

- 9a. Board, f. 38r *Canares*
- 9b. Chicago, Newberry Library, Case Ms. 7.Q.5, p. 134 *Cana[ries?]*

10. Harpway Flat

- 10a. Bern HA Nr.123, pp. 131-130 *Les Canaries*
= Chicago 7.Q.5, p. 151 *Cana[ries?]* [lacks bars 21-8]
- 10b. Chicago 7.Q.5, p. 150 *Cana[ries?]*

11. Harpway

- Chicago 7.Q.5, p. 114 *Cana[ries?]*

12. French Flat

- Trinity O.16.2, p. 5 [untitled]

13. D major

- Balcarres, p. 137 *The canaries, mr lesslies way*

14. D minor

- 14a. Balcarres, p. 120-121 *The canaries the old way, in mr mclaughlans fashion, by mr beck.*

¹ Along the margin of the Testvdo Major part in Besard 1617 is written the Latin phrase 'Repete partes qua duabus interlineis diuisae' which Rainer aus dem Spring has translated as 'Repeat the parts that are separated between the two lines'. The Testudo Major part has 40 bars beginning with four sections of four bars separated by double bar lines followed by 24 bars without any double bar lines. The Testudo Minor part has 56 bars with no

double bar lines. I have interpreted this to mean that the first four sections of four bars should be repeated. However, to fit the other part this has meant repeating the first and second sections once each, repeating the third section twice and not repeating the fourth section, adding the required sixteen bars to make the parts of equal length. Thanks to Lynda Sayce for editing the duet and solving the problem of the repeats.

- 14b. Denis Gaultier, *Pieces de Luth*, 1670, p. 42 *Canarie*
 14c. *Livre de Tablature des Pieces de Luth*, 1672/1680, pp. 18-19
Canaries Du vieux [Ennemond] G[aultier]. GaultierWV X.3
 Paris 89, pp. 31-32 untitled - CLFGa 67
 14d. Balcarres, p. 121 *The Canaries the new way, with the 9th string*
loved halfe a note, in mr mclaughlans fashon, by mr Beck
 14e. Pierre Ballard, *Tablature de Luth* 1638, p. 45 *Canaries*
 [Additional (tablature at the end of LN59a.tab): D-LEm II.6.6,

f. 9r *Current*; Cavalcanti, f. 23v *Canari diuersi*; Trinity O.16.2, p. 128
 untitled; Osborn fb7, f. 81v *Can[aries]*; Lucca 774, ff. 31v *Canario*
- Canario spagnuolo; GB-Lbl Add.59869) ff. 15v-16r *The Canaries* -
 lyra viol (defhf) VdGS 7411); D-Dl App.1548, f. 35r *Canarin* -
 cittern; GB-Cjc G.13.28, p. 158 *Ye Canaries* - cittern].

John H Robinson, August 2001 / Revised May 2016

¹ E. Thomas Stanford 'Canario' and Richard Hudson and Meredith Ellis Little 'Canary' *New Grove* iii, pp. 676-678 and *New Grove* II-online, which include examples from Arbeau 1588, Praetorius 1612, Van den Hove 1612, E-Mba (Mn?) 1360 (1709), F-Pa Vm⁷.3555 (1712) and F-Pa Vm⁷.3077 (1727).

² For example, the tune of the *Canarie* in Denis Gaultier's *Pieces de Luth*, 1670 (n° 12b) is similar to that of *The french tune/Est ce Mars/Courante de Mars* (cf. GB-Lam 603, f. 25r, ML, f. 16r, etc.).

³ Versions of Canario or Canaries for other instruments: For cittern: US-CAh 179 (Boteler), f. 8r *The Canaries*. For gittern: John Playford *A Booke of New Lessons for the Gittern* 1652, p. 3 *The Canaries*; John Playford *A Booke of New Lessons for the Cithern & Gittern* 1652, p. 8 *The Canaries*. For lyra viol: GB-Lbl Add.59869, ff. 15v-16r *The Canaries* (defhf) VdGS 7411. For treble violin: John Playford *Apollo's Banquet for the Treble Violin*, 1669, sig. Ar *The Canaries*. The cittern, gittern and violin versions are listed in John M. Ward *The Lute Society Journal* xxi, (1979-81), pp. 84, 86 and 177. Ward says that the ground for almost all British versions is tonic-subdominant-dominant-[tonic] like the bergamasca, whereas the version in Boteler is on tonic-tonic-dominant-[tonic]. For mandore: GB-En Adv.5.2.15 (Skene), p. 145 *Canareis*, cf. Donald Gill, 'The Skene Mandora Manuscript', *The Lute* xxviii (1988), pp. 19-33. For keyboard: GB-Lbl Add.23623, f. 36r *Canarie*; Aberdeen A 7841, n° 1 *Canaries*; US-NYp Drexel 5609, p. 125 *The Canaries*; US-NYp Drexel 5609, p. 229 *The Canaries or the Hay*; GB-Lcm 2093, f. 7r *The Canaries*; GB-Och 437, f. 7v untitled; F-Pn Rés.1186, f. 37v *ye canaries*; F-Pn Rés.1186, f. 62r untitled [treble only]; John Playford *Musicks Hand-maid: New lessons and instructions for the virginals or harpsichord*, 1663/1678, n° 2 *The canaries or the Hay*; versions by Jacques Champion Chambonnières, *Canaris in Les pièces de clavier* (Paris, 1670); a *canarie* by Louis Couperin (c.1626-1661); Nicolas-Antoine Lebègue (c.1631-1702) and Gottlieb Muffat (1690-1770), cf. *New Grove II, Musica Britannica* xix, app. 1 and Virginia Brookes *British Keyboard Music to c.1660: Sources and Thematic Index* (Oxford: Clarendon Press, 1996), n° 401a-c and 402. For guitar [cf. M. Nelson 'Canarios' *Guitar Review*, n° 25 (1961), pp. 18-22, and *New Grove* (see footnote 2) refers to many versions for five-course guitar from 1606 to 1677]: includes Harvard 139 (Cromwell/Mathewes Gittar Book, ff. 5v-6r *the cannaris* [cf. John M. Ward, *The Lute Society Journal* xxi, (1979-81), p. 201]; Sanz (1674); Ruiz de Ribayaz (1677); Guerau (1694); and Santa Cruz,

Madrid, Biblioteca Nacional, MS 2209. For instrumental ensemble: Praetorius *Terpsichore* (Wolfenbüttel, 1612), n° 31 *La Canarie/ M. P. C./ Etliche setzen noch dieses darzu* [a4]; Lorenzo Allegri *Primo libro delle musiche* [a5] (Venice, 1618), *QUINTO BALLO detto le Ninfe di Senna, Seconda Parte: Canario* [cf. Bernard Thomas, *Lorenzo Allegri: 8 Balli* (1618), London Pro Musica Edition DM18 (Brighton, 1991)]; Gasparo Zanetti, *Il scolaro* [a4] (Milan, 1645), n° 62, *IL CANARIO* [cf. Gasparo Zanetti: *Il scolaro* (1645), ed. J. Tyler (London, 1984), ii, p. 62]; and Giovanni Battista Vitali, [2vn, bc (org)] (Bologna, 1667). Melody in mensural notation: Arbeau, *Orchesographie* 1589, f. 96r *Air des Canaries*. Used in suites for small ensemble or orchestra by Johann Caspar Ferdinand Fischer [c.1670-1746], Johann Sigismund Kusser [1660-1727] and Georg Philipp Telemann [1681-1767], as well as in ballets and operas by André Campra [1660-1744], Pascal Collasse [1649-1709], André Cardinal Destouches [1672-1749], Louis de La Coste [c.1675-mid-1750s], Michel-Richard de Lalande [1657-1726] (cf. F-Pa Vm⁷.3077), Jean-Baptiste Lully [1632-1687] and Henry Purcell [1659-1695].

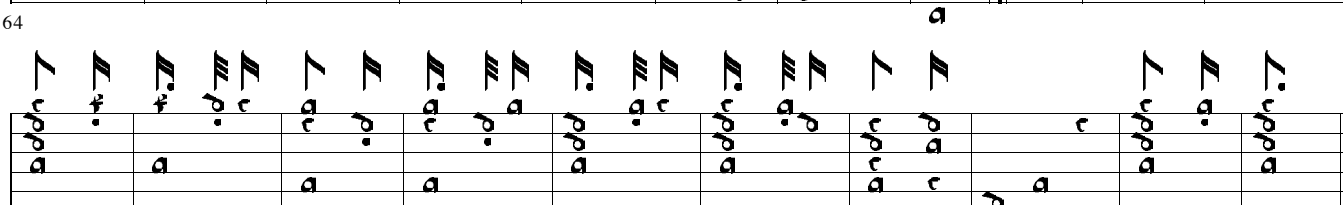
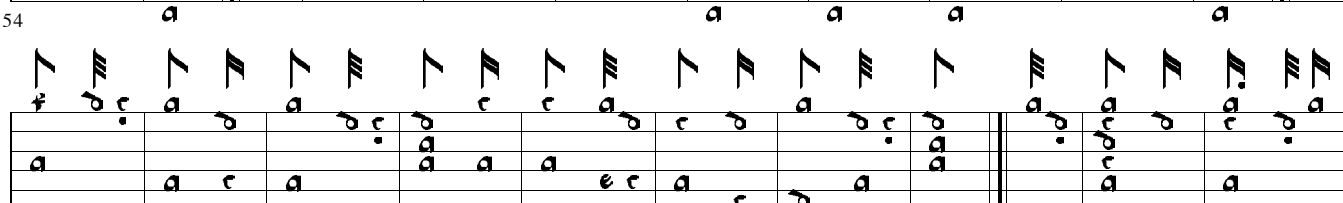
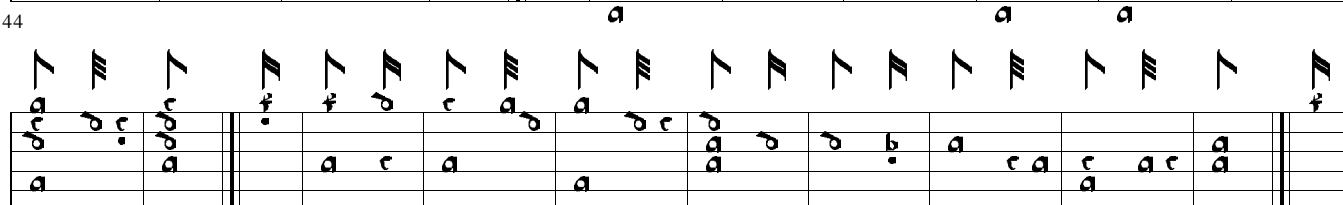
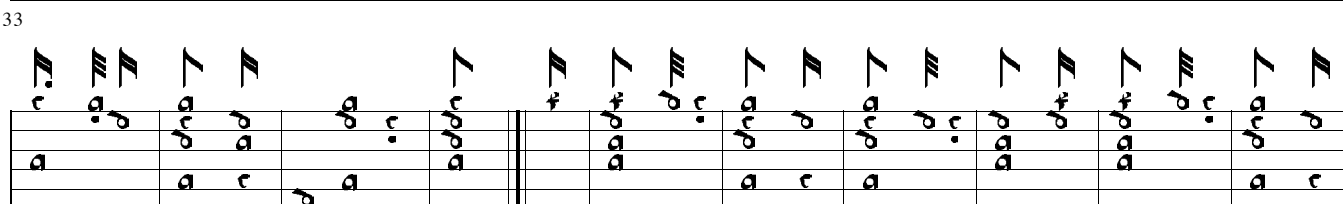
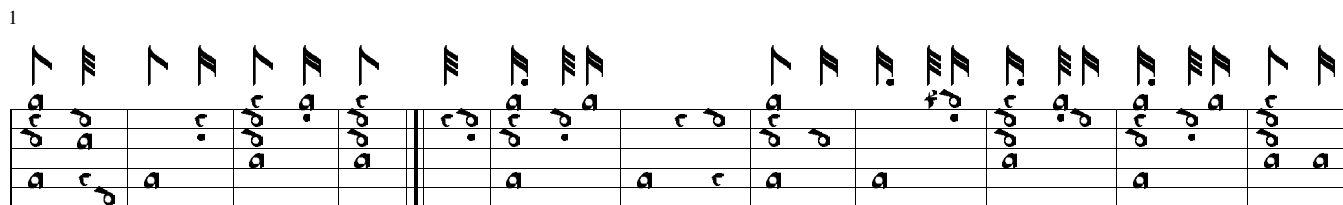
⁴ Note that bars 38-47 of the Testudo Major part (n° 7b) are concordant with bars 22-37 of the solo version in Swan (n° 2d).

⁵ The lute versions not consulted: CZ-Pu 59r.469, f. 42v *Er fetz*; San Gimignano, f. 14v *Canario*. Also I have not included the earliest example which is a vihuela song, *Endechas de canaria entona se la segunda*, Diego Pisador *Libro de Musica* 1552, f. 6v-7r. An endechas is a funeral song, elegy or lament whereas the 'endechas de canaria' is a rhymed tercet with music based on that of the canarias [see Jack Sage 'Endechas' *New Grove* vi, p. 162].

[Additional: a large number of canaries for baroque lute were not included]

⁶ The versions in Caroso 1581 on ff. 15v & 70r, Caroso 1600, pp. xvi, 120, Negri 1602, pp. 201-202 and Negri 1604, pp. 201-202 include lute tablature and mensural notation for the melody to be played on another instrument. Also rhythm signs are double the length in the versions in Caroso 1581, and Caroso 1581, f. 105r and all those in Caroso 1600 appear as the last item in a suite of dance movements.

⁷ Later editions published in 1605 and 1630, cf. Julia Sutton 'Caroso, Fabritio' *New Grove* iii, 817-818. Thanks to Stewart McCoy for drawing to my attention the following website which includes facsimiles of the complete Caroso and Negri dance manuals: <http://memory.loc.gov/cgi-bin/ampage?collId=musdi&fileName=121/musdi121.db>



1h-j. Canario

Florence 105, f. 18r, Paris 941, f. 32r, Naples 7664, f. 86r

1

11

20

29

This musical score consists of two systems of staves. The first system contains measures 1 through 11, and the second system contains measures 11 through 29. Each measure is represented by a single staff with a treble clef. The notation includes various rhythmic values (minims, crotchets, quavers) and rests, with some measures featuring a double bar line. The score is written in a single system, with measures 1-11 and 11-29.

1k. Canario

Negri 1602, pp. 201-2

1

9

This musical score consists of two systems of staves. The first system contains measures 1 through 9, and the second system contains measures 9 through 18. Each measure is represented by a single staff with a treble clef. The notation includes various rhythmic values (minims, crotchets, quavers) and rests, with some measures featuring a double bar line. The score is written in a single system, with measures 1-9 and 9-18.

11. Canaries

Straloch, p. 2

1

11

20

1m. Ballo detto de Distolese

De Bellis, p. 62

1

13

26

38

1n. Canario

Paris 941, ff. 38v-39r

1

11

21

1o. Canario

Dusiacki, f. 10v

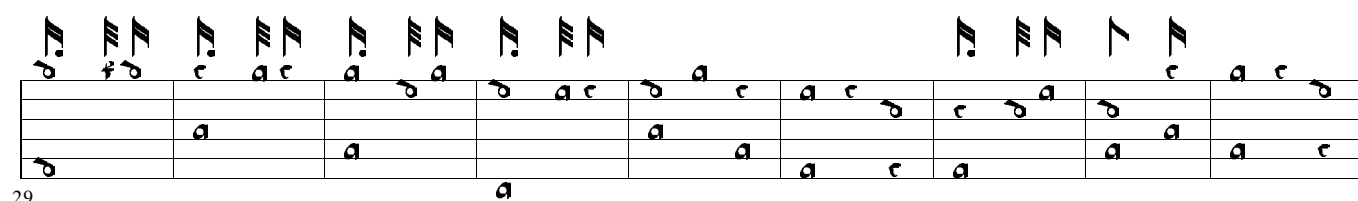
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1p. Carnaries

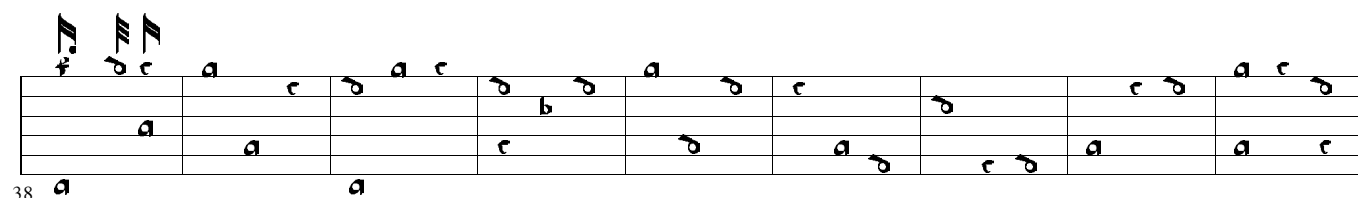
Dolmetsch II.B.1 ff. 193v-194r

10

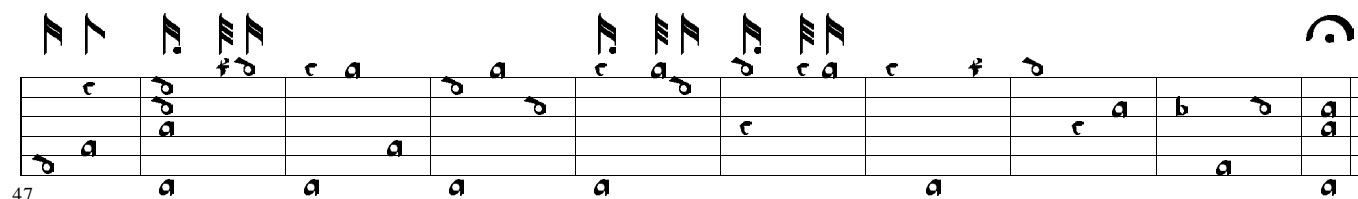
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29



38



47

2a. Hollanschen Boerendans

Hove 1601, f. 107r



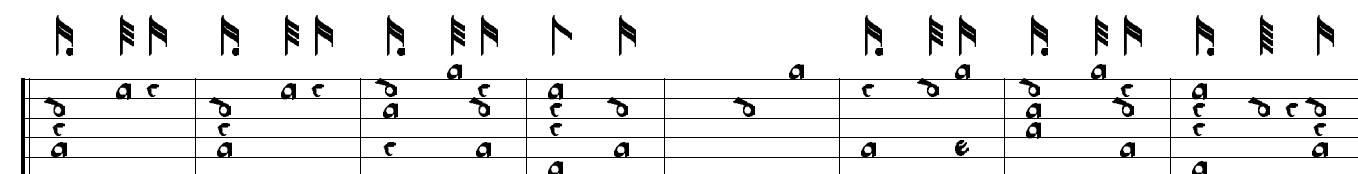
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5

2b. Les Canaris

Fuhrmann 1615, p. 146



1



9

2c. the Canaris

ML, f. 26r

1

11

20

2d. Canarie

Swan, f. 39r

10

20

31

3a-f. Canaries

Danzig, Fabritius, Leipzig, Thysius, Hove 1612

1

7

11

17

24

29

34

39

4a-c. Canaries

Nn.6.36, f. 3r, Thysius, f. 392r iii & ii

1

5

9

13

This musical score consists of three systems, each with a vocal line and a lute line. The first system (measures 1-4) is in G major, featuring a vocal melody with eighth and sixteenth notes and a lute accompaniment with a steady eighth-note pattern. The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-12) includes a key signature change to F major, indicated by a 'C' time signature and a key signature change symbol. The score ends with a repeat sign and a final measure.

5a. The Canaries

Straloch, pp. 11-2

8

16

24

This musical score consists of three systems, each with a vocal line and a lute line. The first system (measures 1-7) is in D major, featuring a vocal melody with eighth and sixteenth notes and a lute accompaniment with a steady eighth-note pattern. The second system (measures 8-15) continues the melody and accompaniment. The third system (measures 16-23) includes a key signature change to C major, indicated by a 'C' time signature and a key signature change symbol. The score ends with a repeat sign and a final measure.

5b. Canario

Nurnberg III, ff. 15v-16r

6

11

5c. Canario

Naples 7664, f. 30v

10

6a. Canario

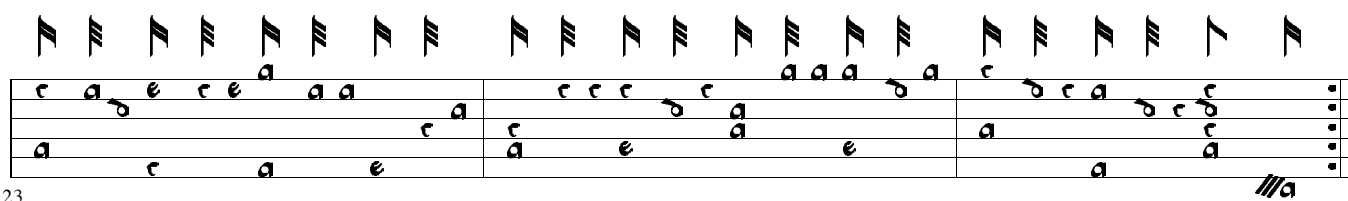
Cavalcanti, f. 8r

1

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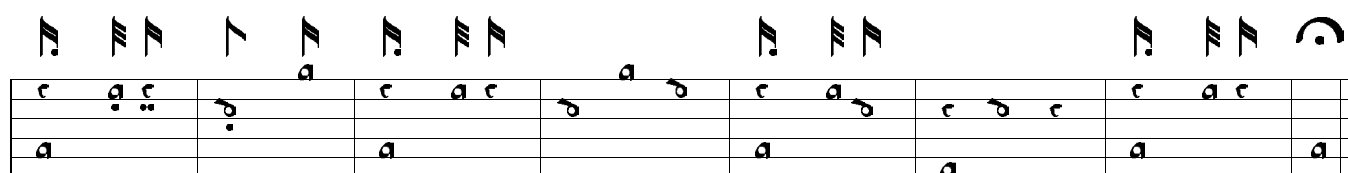
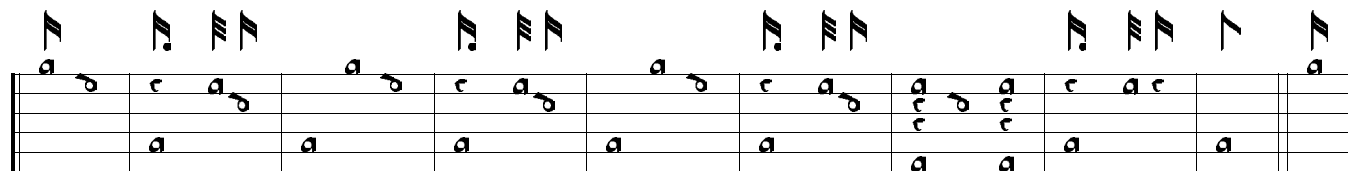
6b-c. Canario

40032, p. 355 & Doni, p. 34



6d. Canario

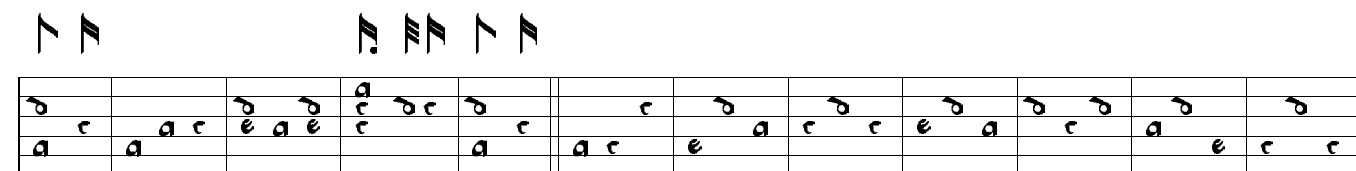
Paris 31, f. 43v



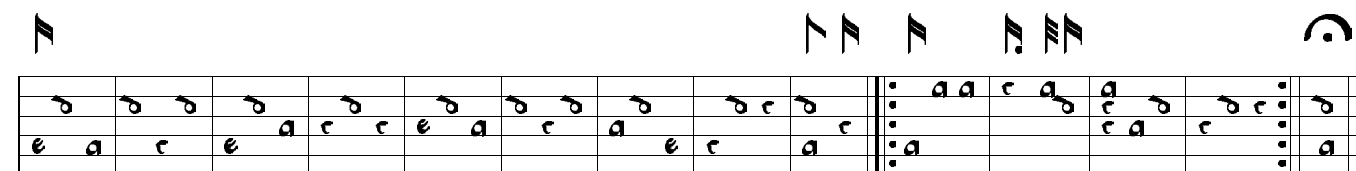
6e. canario

Florence 30, f. 34v





28



40

6f. Moresca Deta le Canarie

Barbetta 1585, p. 11



1



14



23



34



43



53

6g. Canaria

Besard 1617, sig. M4v

11

22

33

45

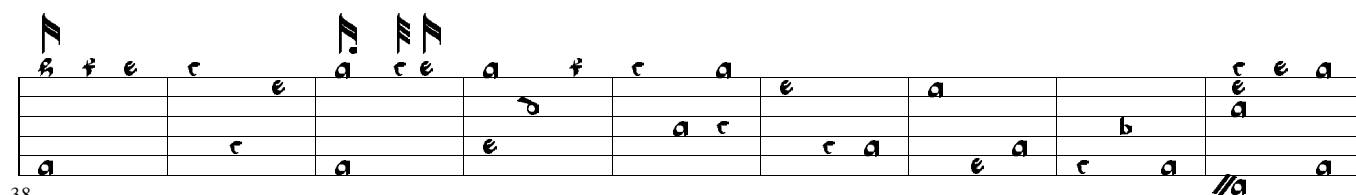
7a. Canaries - Testudo Minor for lute in D

Besard 1619, sig. K1r

9

18

28



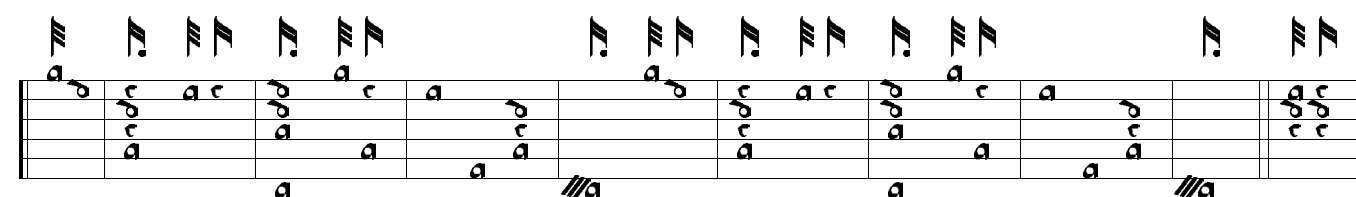
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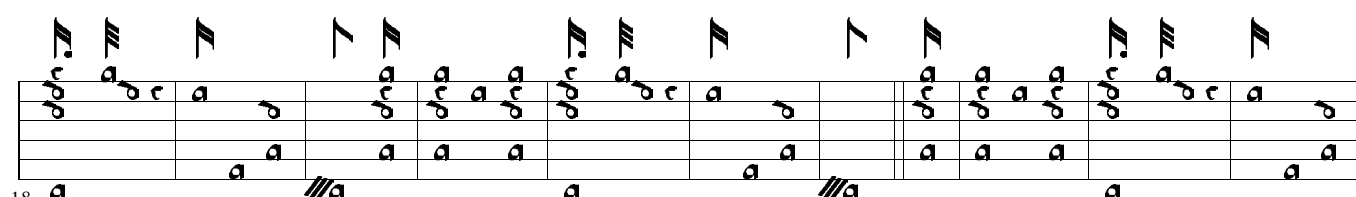
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7b. Canaries - Testudo Major for lute in D

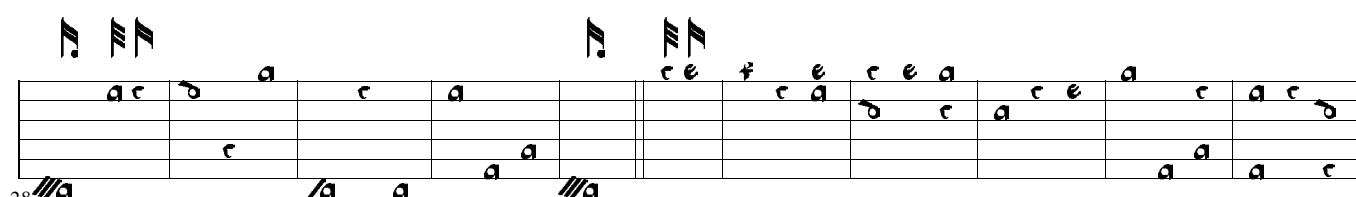
Besard 1619, sig. I4v



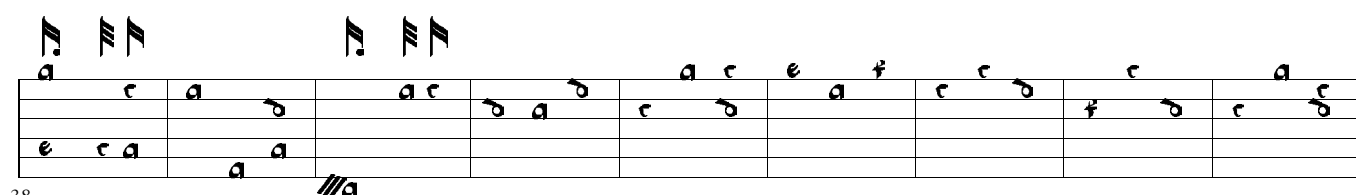
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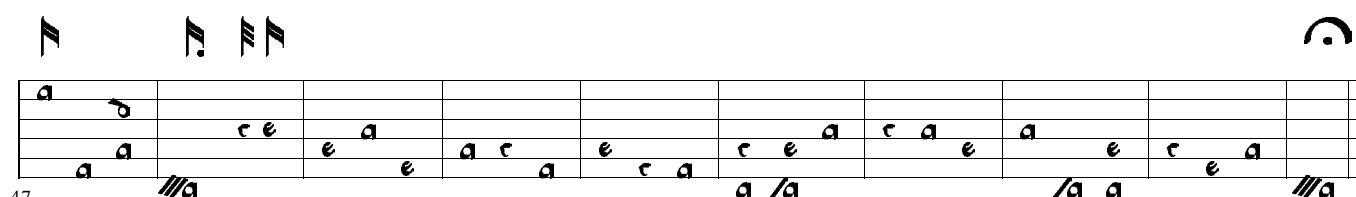
18



28



38



47

8. Canario - for chittarrone

Kapsberger 1640, pp. 37-38

5

10

15

20

9a. Canares - English Gaultier

Board, f. 38r

1

9b. Canaries - English Gaultier

Chicago 7.Q.5, p. 134

12

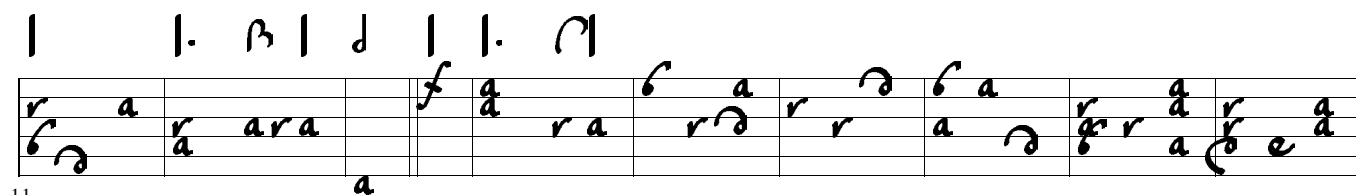
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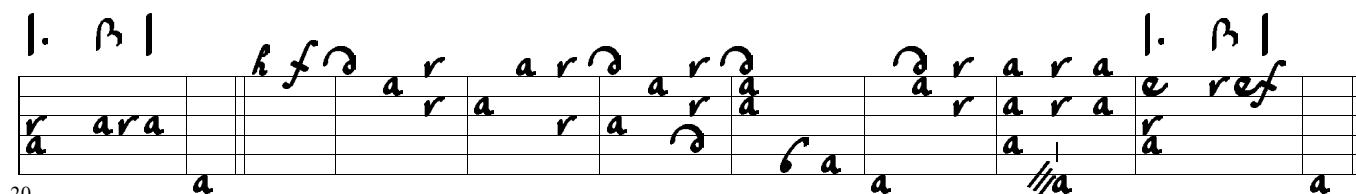
10a. Canaries - Harpway Flat

Bern HA Nr.123, pp. 131-0

1



11



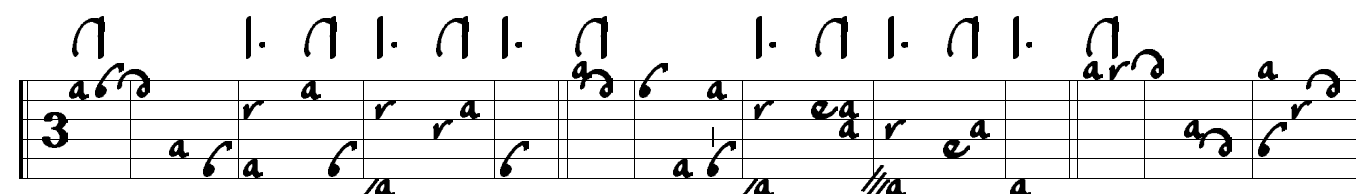
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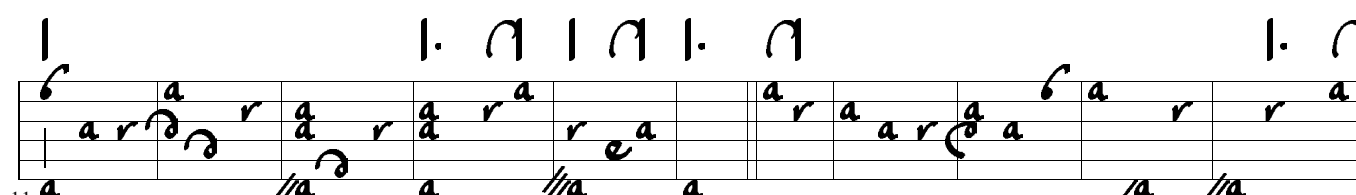
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10b. Canaries - Harpway Flat

Chicago 7.Q.5, p. 150



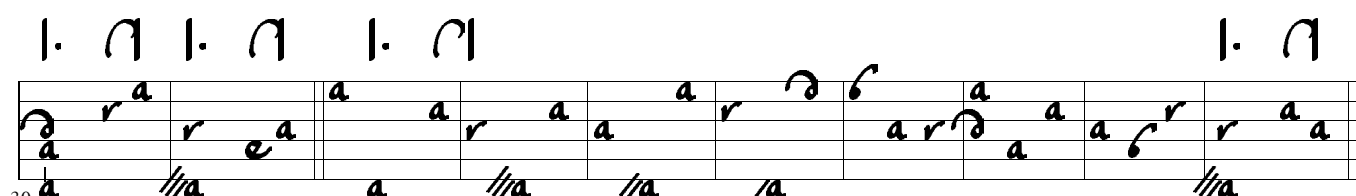
11



21



30



11. Canaries - Harpway

Chicago 7.Q.5, p. 114

11. Canaries - Harpway

Chicago 7.Q.5, p. 114

1 3 a r a r e a e a r a r e r e a f a r e a

11 a r e a a r e f a r e r e a a r a a a a

20 a r e a r a r e a e f h a f e r a r e r f f

31 a r e a a r a r a a r e a a a a a a a a

12. Untitled - French Flat

Trinity O.16.2, p. 5

12. Untitled - French Flat

Trinity O.16.2, p. 5

1 5 a r a a r a a r a a r a a r a a r a

10 4 a r a a r a a r a a r a a r a a r a a r a

15 a r a a r a a r a a r a a r a a r a a r a

13. The Canaries - D major

Balcarres, p. 137

13. The Canaries - D major

1

9

25

33

41

49

The musical score is written for a single melodic line in D major, 3/4 time. It consists of 49 measures. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The key signature is one sharp (F#). The score is divided into systems, with measure numbers 1, 9, 25, 33, 41, and 49 marking the beginning of new systems. The final measure (49) ends with a double bar line.

14a. The Canaries - D minor

Balcarres, pp. 120-1

1 4 /a a 4

6 /a a 4 /a a //a //a /a a

11 4 //a/a/a a 4 //a //a /a a 4

16 /a a 4 //a //a /a a 4

14e. Canaries by Bouvier - D minor

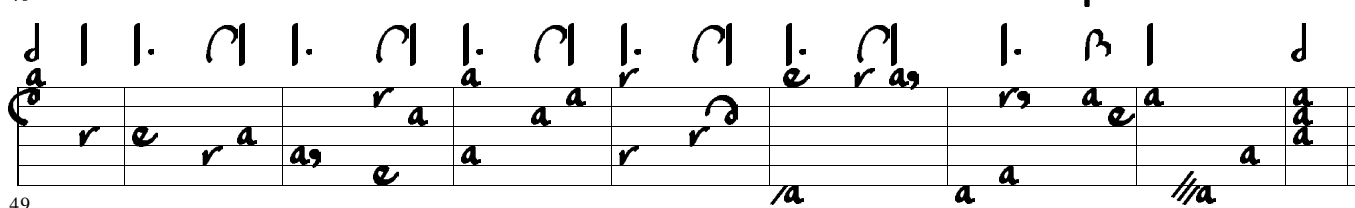
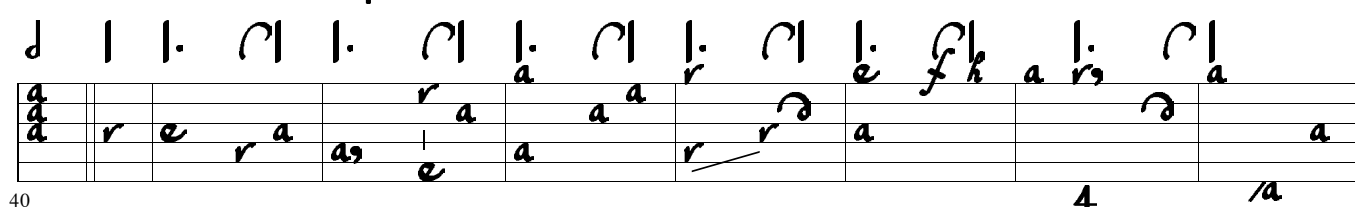
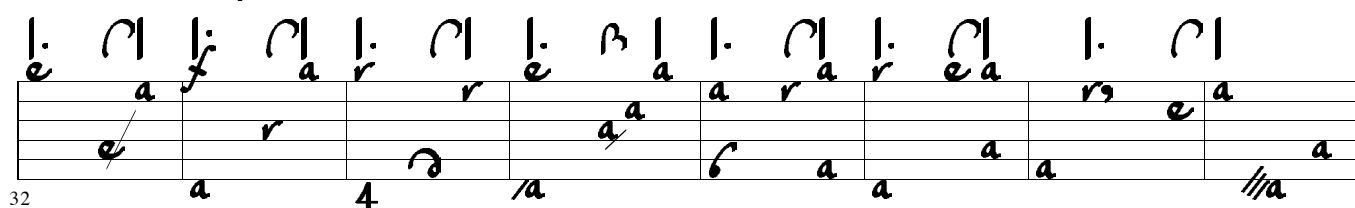
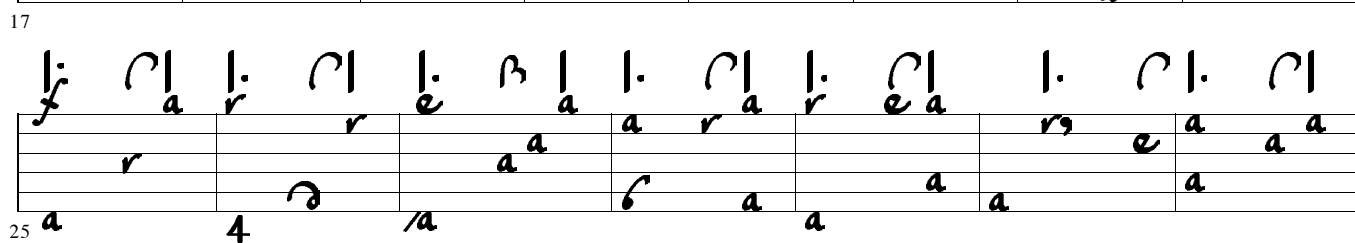
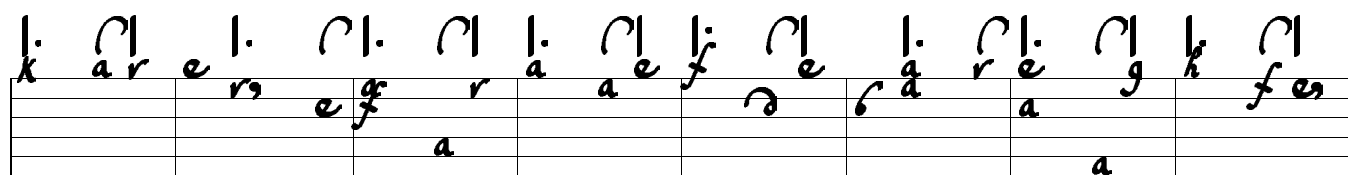
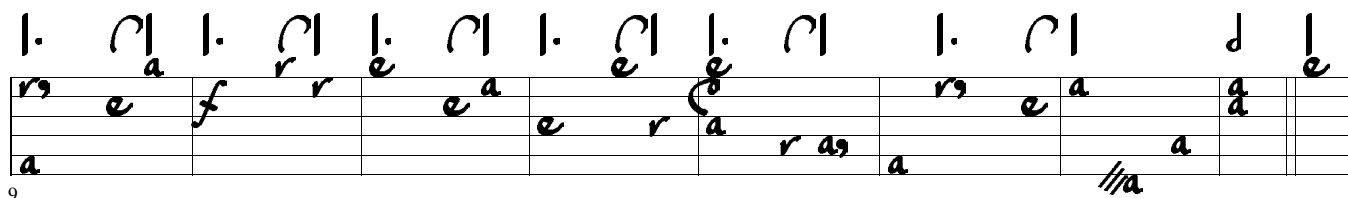
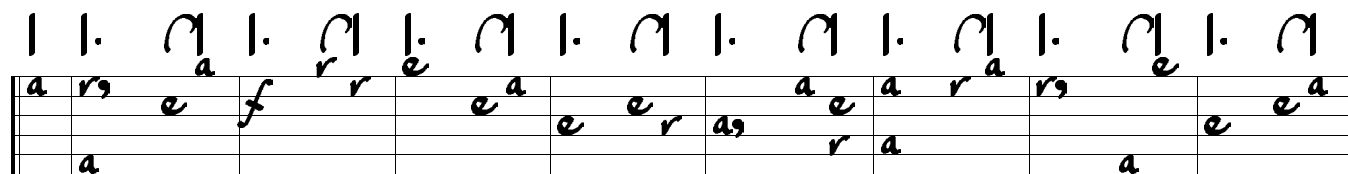
P. Ballard 1638, p. 45

7

14

21

Musical score for "Canarie" in D minor by Denis Gaultier, 1670. The score is written for a single melodic line on a five-line staff. It features a series of rhythmic patterns, primarily consisting of eighth and sixteenth notes, often beamed together. The notation includes various accidentals (sharps, naturals, flats) and dynamic markings such as 'a' (accendo), 'r' (rallentando), and 'f' (forte). The score is divided into measures by vertical bar lines, with some measures containing repeat signs (//). The piece concludes with a double bar line and a repeat sign. The page number 23 is in the top right corner.



14d. The Canaries the new way - D minor

Balcarres, p. 121

The musical score is written for guitar and voice. The guitar part is in D minor, indicated by a key signature of two flats (Bb and Eb) and a common time signature (C). The vocal line is in a higher register, with lyrics written below the notes. The score is divided into four systems, with measure numbers 6, 11, 16, and 20 marked at the beginning of each system. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' (forte) and 'a' (accanto).

6

11

16

20