LUTE MUSIC OF ALFONSO FERRABOSCO THE ELDER (1543-1588) PART 1: FANTASIAS

This tablature supplement is the first of two parts of the complete lute music of Alfonso Ferrabosco the Elder, and includes all the lute fantasias as well as lute transcriptions of the bandora fantasias.

Worklist[1]

1a. GB-Cu Dd.5.78.3, ff. 58v-59r untitled [6-course] [AllisonR 17a]
GB-Lam 603, f. 29v *A phantazia* [N-L2; C2a]; Mertel *Hortus Musicalis* 1615, pp. 219-220 *Phantasia et Fuga 77*; Mylius *Thesaurus Gratiarum* 1622, pp. 38-39 *Fantasia*; cf. motet by Clemens non Papa [RISM 1553[8]], cf. Bakfark *Liber Primus* 1565, f. 6v *Erravi sicut ovis quae periit*; Phalèse & Bellère *Theatrum Musicum* 1571, f. 80v *Erravi sicut ovis*

1b. GB-Lbl Add.31392, ff. 40v-41r, *Alfonso his fantasie* [6-c bandora - transcribed for lute] [N-B2; C2b]; GB-Cu Dd.2.11, f. 28v, *Fantaz. Ri: Ali:* [6-c bandora] [AllisonR 17b]

2. GB-Lbl Hirsch M.1353, f. 64v *ut re mi fa sol*; GB-Cu Dd.2.11, f. 54v untitled [6-c] [N-L6; C21b]; cf. viol consort: RM.24.d.2, f. 118v [C21a]; GB-Lbl Add.41156-8, f. 9r; GB-Lcm 2036, f. 26v

Appendix. GB-Eu Dc.5.125, f. 86r untitled

3a. GB-Cfm Mus.689, f. 44v *Fantasia Alfonso Ferabosco* [6-c]; GB-Cu Dd.2.11, f. 21v *fantasia Alsonso ferrabosco* [N-L3a; C3]; GB-Lbl Hirsch M.1353, ff. 8v-9r untitled; GB-Cu Add.8844, f. 29v untitled[2]

3b. Dowland 1610, sigs. G1r-G1v *Fantasia 5 Composed by the most Artificiall and famous Alfonso Ferrabosco of Bologna* [7-c]

3c. Besard *Thesaurus Harmonicus* 1603, f. 32r *Fantasia Alphonsi Ferrabosci* [7-c] [N-L3b]
D-KNh R 242 (Romers), ff. 26r-26v *Fantasia*

4. GB-WPforester welde, ff. 12v-13r *Fantazia Alphonso Ferrabosco* [6-c]; GB-Cu Dd.2.11, ff. 16v-17r *fantasia Alfon: ferab* [N-L5; C5]; GB-Lbl Hirsch M.1353, ff. 13v-14r untitled

5a. GB-Lbl Hirsch M.1353, f. 14r untitled [6-c] [C4]

5b. Besard 1603, f. 32v *Fantasia Alf. Ferrab* [6-c] [N-L4]

6. GB-Lbl Add.31392, ff. 39v-40r *fantasia of Alfonso* [6-c bandora - transcribed for lute]
GB-Cu Dd.2.11, ff. 27v-28r untitled [7-c bandora] [N-B1; C15]

7. GB-Cu Dd.2.11, ff. 18v-19r *fantazia Alfonso ferabosc* [6-c] [N-L1; C1]

8a. GB-Lbl Add.31392, ff. 43v-44r *a fantasia of mr. Alfonso* [7-c bandora - transcribed for lute] [N-B4; C17]

8b. GB-Cu Dd.2.11, f. 85v *Ban: / Fantazia* [7-c bandora, major second higher - transcribed for lute]

9. GB-Omc 265, f. 62r *Alphonso Fantas* [6-c]

10. GB-Lbl Add.31392, ff. 42v-43r *fantasia of maister Alfonso* [7-c bandora - transcribed for lute] [N-B3; C16]

The employment of Italian musicians in England began in the 1540s, when Henry VIII recruited wind and string groups from Venice, including members of the Bassano and Lupo families.[3] But none had more influence on English lute and other music[4] than Alfonso Ferrabosco, the eldest son of the composer Domenico Maria Ferrabosco (1513-1574) in Bologna.[5] Alfonso the Elder was in England by 1562, and although not recorded as a court lutenist, was employed as a Gentleman of Elizabeth I's Privy Chamber until 1578, also travelling intermittently to the continent, and returning to Italy in 1578 for the rest of his life. His son, Alfonso Ferrabosco the Younger (1575-1628), became an influential composer of mask and viol consort music during the reign of James I.[6]

Versions not used in previous editions of Alfonso's music have been edited here, and the surviving bandora fantasias (one ascribed to Richard Allison in one source) have been transcribed for renaissance lute.[7] Only one item (nº 2) is known from his consort music, suggesting these solos were composed for the lute or bandora, and then only one survives in both lute and bandora versions (no 1a & b), the remainder set for one instrument or the other. His fantasias are intabulated across the entire tessitura of the instruments, some of those for lute predominantly in a lower register (nº 4 and 5a & b) exploiting the sonority of the lower courses, whilst others, notably the bandora solos, are set in a high register reaching the 12th fret and above on the first string (nº 10, and 6 - the latter transposed down a minor third here to avoid use of a 14th fret). Nº 1, 5 and 8 survive in different keys, both versions included here. It is possible that the versions in higher keys were either originals or transcriptions for bandora and those in lower keys for lute, leaving one wondering which instrument each was composed for and which is the transcription? The versions of nº 1 in foreign prints of Mertel and Mylius are closely concordant with the English sources, and the multiple versions of nº 4 are closely concordant, as are those of nº 3, although the later printed version adds a 7th course and has some significant variants largely simplifying the fingering. The quite different versions of nº 3 and 5 in Besard *Thesaurus Harmonicus* of 1603 are the only other Alfonso fantasias known from continental sources. Additions to previous editions are the incomplete fantasia [nº 9] with one or more bars missing at the right hand end of each stave indicated as |:| and at the end, but not reconstructed here,[8] and a lute solo which John Ward thought 'Resembles Ferrabosco's fantasia Vt re mi fa sol' [see nº 2] - although the similarity seems obscure.[9]

John H. Robinson - Newcastle University March 2009

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[1] AllisonR – *The Solo Lute Music of Richard Allison with Bandora and Cittern Arrangements* (The Lute Society, 1995); N-L for lute and N-B for bandora numbering from Nigel North, *Alfonso Ferrabosco of Bologna. Collected Works for Lute and Bandora* (Oxford: OUP, 1974); C numbering from Richard Charteris, *Alfonso Ferrabosco the Elder: Collected Works IX: Instrumental Music*, Corpus Mensurabilis Musicae 96 (American Institute of Musicology, Hänssler-Verlag, 1988).

[2] Fragments of bars 11, 19, 30, 40, 48, 57 or 58, 61 and 70 at the left hand end of staves on the stub of a torn out page of the Trumbull lute book were identified as belonging to this Ferrabosco fantasia by Jan Burgers in 2001.

[3] See the tablature supplements to *Lute News* 50 (June 1999) 'Lute solos by Italian musicians at the English Court: Augustine Bassano, Lodwick, Ambrose, Anthony, Mark Anthony, Petro and Renaldo Paradiso'; and to *Lute News* 60 (December 2001) 'Music ascribed to A. F. in Basel F.IX.70'.

[4] A few compositions by Alfonso for viol consort and solo keyboard survive in manuscripts, listed in Marco Mangani, 'Ferrabosco, Ferabosco/ 2. Alfonso (I oder d.Ä)' *Die Musik in Geschichte und Gegenwart - Personenteil* (Kassel: Barenreiter, 2001) 6: 1006-1014. He also composed over a hundred motets, lamentations, anthems, madrigals and chansons mostly published in Antwerp and Germany after 1583. All his music is listed in Richard Charteris *Alfonso Ferrabosco the Elder: Collected Works I-IX*, see footnote 1.

[5] His book of madrigals was published by Gardano in Venice in 1542, the best known of which is *Io mi son giovinetta*, see intabulations in the lute books of Galilei 1563, 1568 & 1584, Melchior Neusidler 1566, Phalèse & Bellère 1571, Jobin 1572, Fallamero 1584 and Adriaensen 1584. Domenico's second cousins were also composers, Matthia Ferrabosco (1550-1616), eight madrigals intabulated for lute in Denss *Florilegium* 1594, and Constantino Ferrabosco (*b*1550), three madrigals intabulated for lute in Rude *Flores Musicae* books I/II 1600.

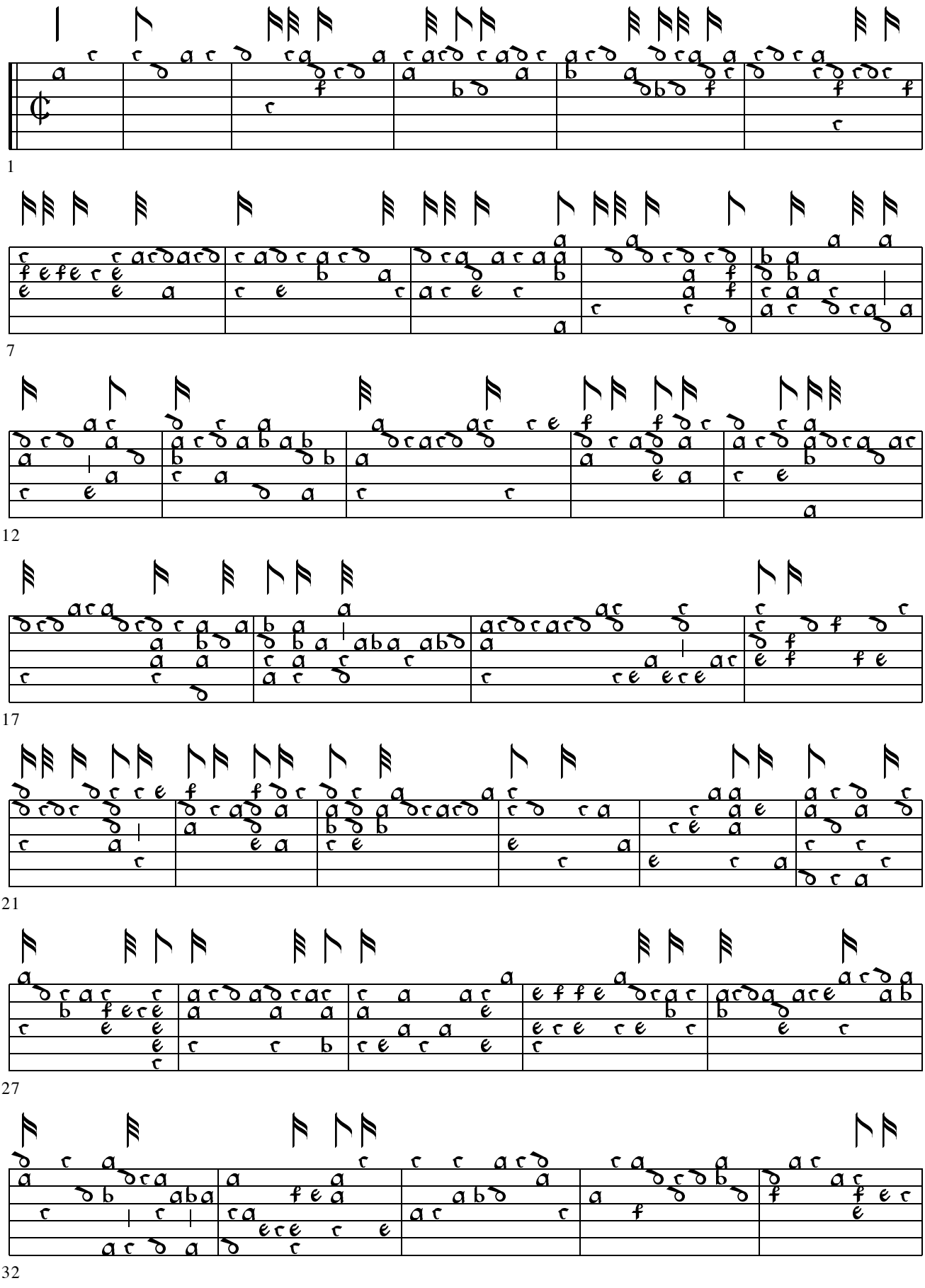
[6] 'Ferrabosco, Alphonso [I]' in Andrew Ashbee and David Lasocki, *Biographical Dictionary of English Court Musicians* (Aldershot: Asghgate, 1998), pp. 407-9; John V. Cockshoot 'Ferrabosco' *New Grove II* 8: 691-705.

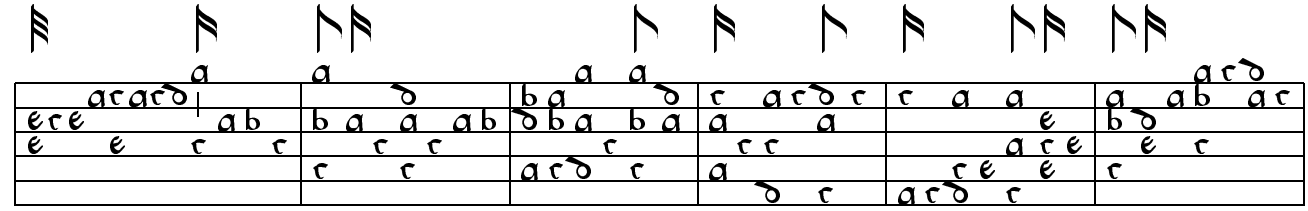
[7] The fantasia in GB-Lbl Hirsch 1353, ff. 68v-69r untitled is based on Ferrabosco's GB-Och 78-82, f. 15v *Quam magnificata sunt* from *Benedic anima mea.*

[8] Julia Craig-McFeely 'Fragments of English Lute Music II: Oxford Libraries' *The Lute* 33: 34-54 (1993).

[9] John M. Ward, *Music for Elizabethan Lutes* (Oxford: Clarendon Press, 1992), p. 64.

1a. Fantasia Alfonso Ferrabosco GB-Cu Dd.5.78.3, ff. 58v-59r





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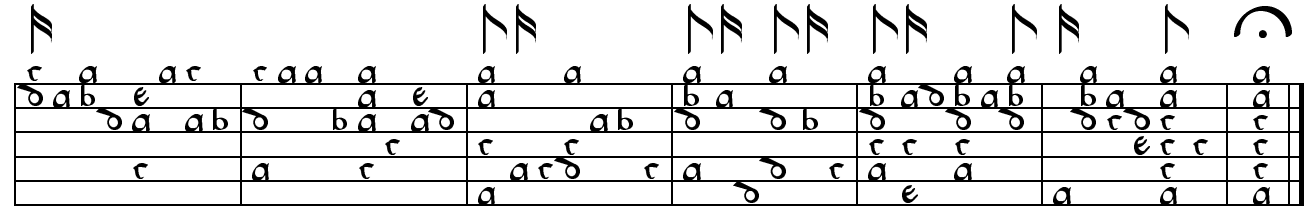

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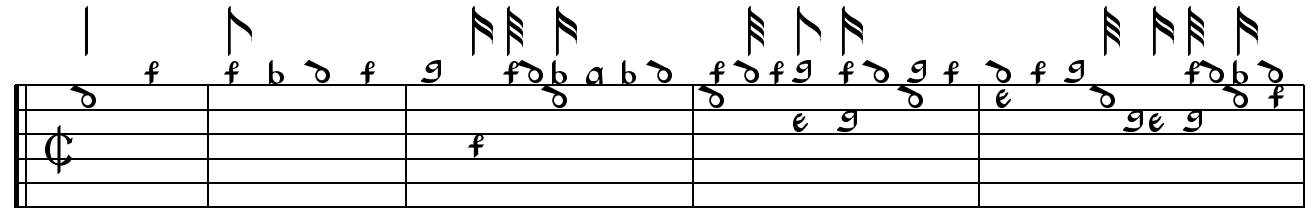
1b. Fantasia Alfonso Ferrabosco - transcribed from bandora GB-Lbl Add.31392, ff. 40v-41r



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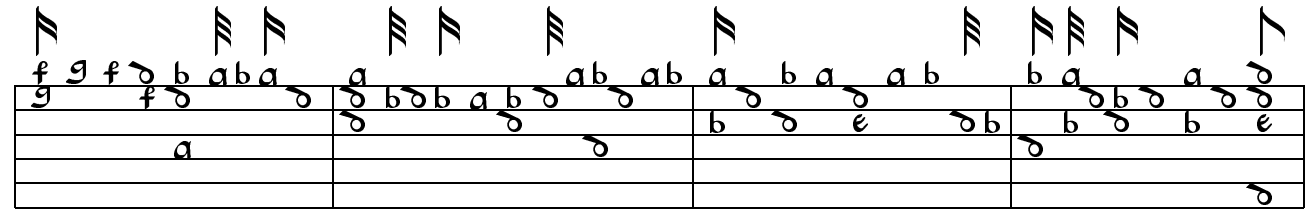

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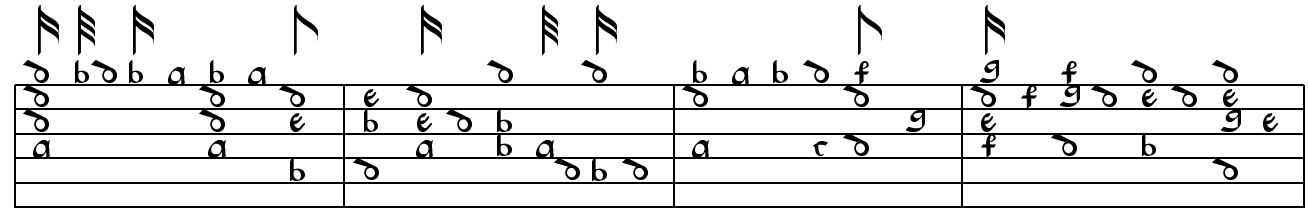

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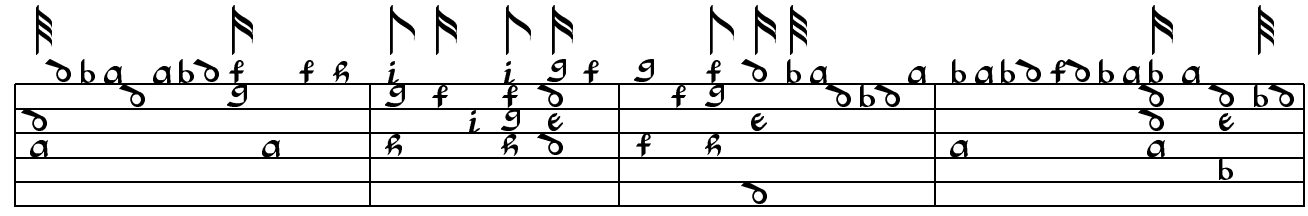

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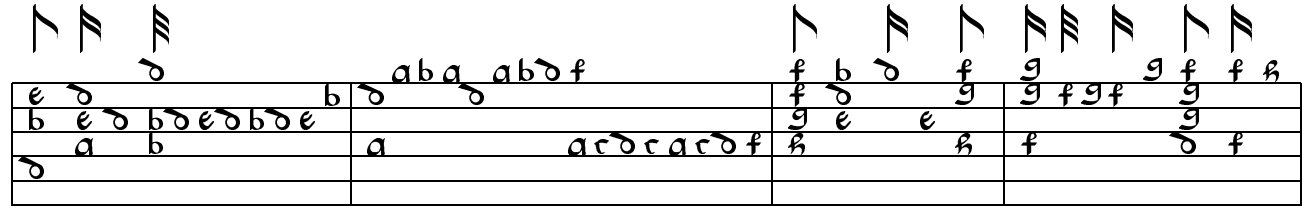

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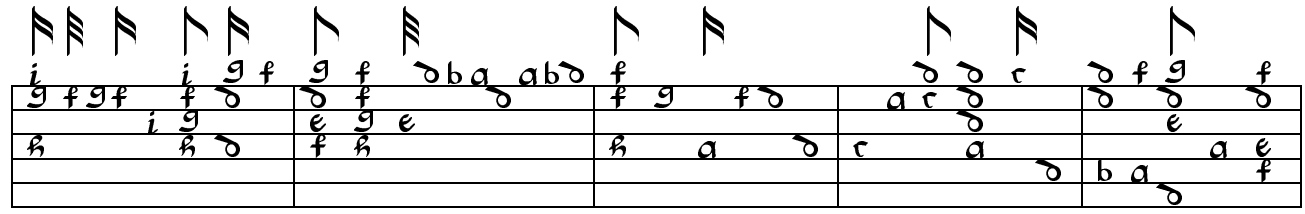

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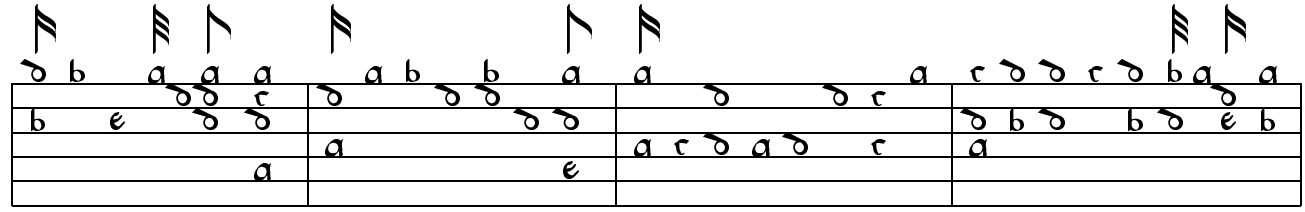

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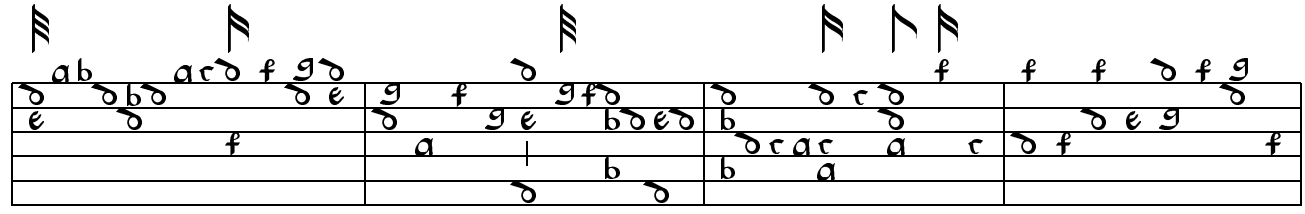

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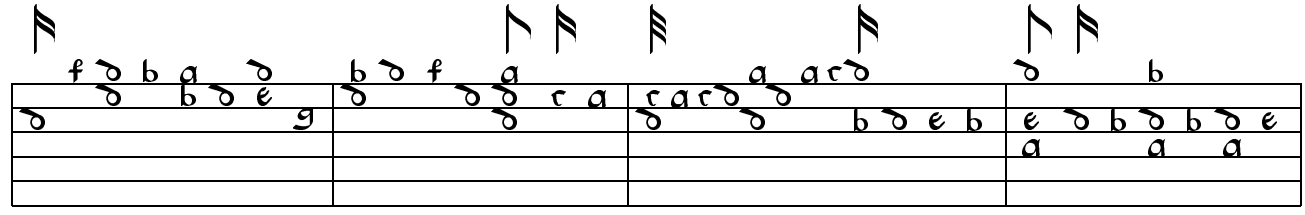

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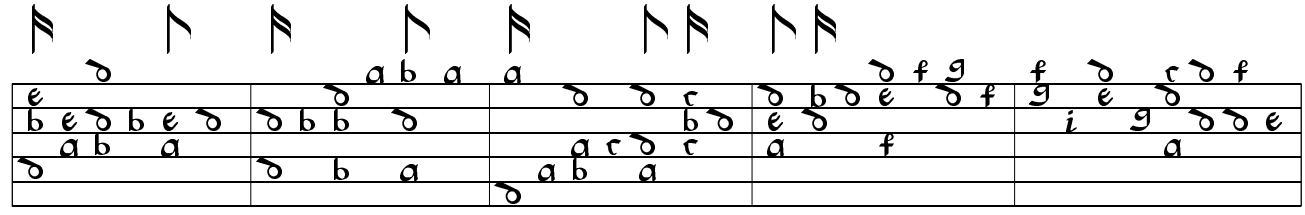

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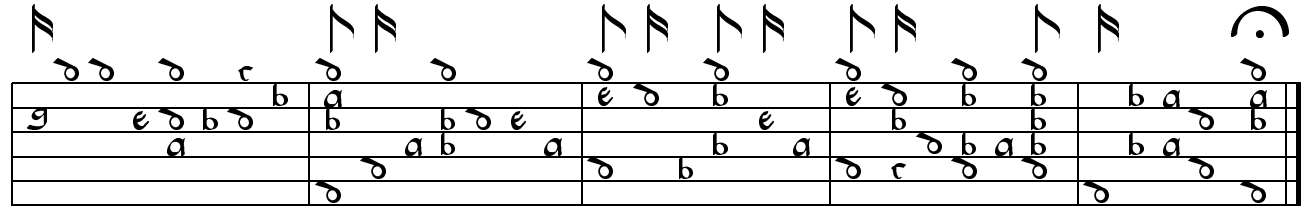

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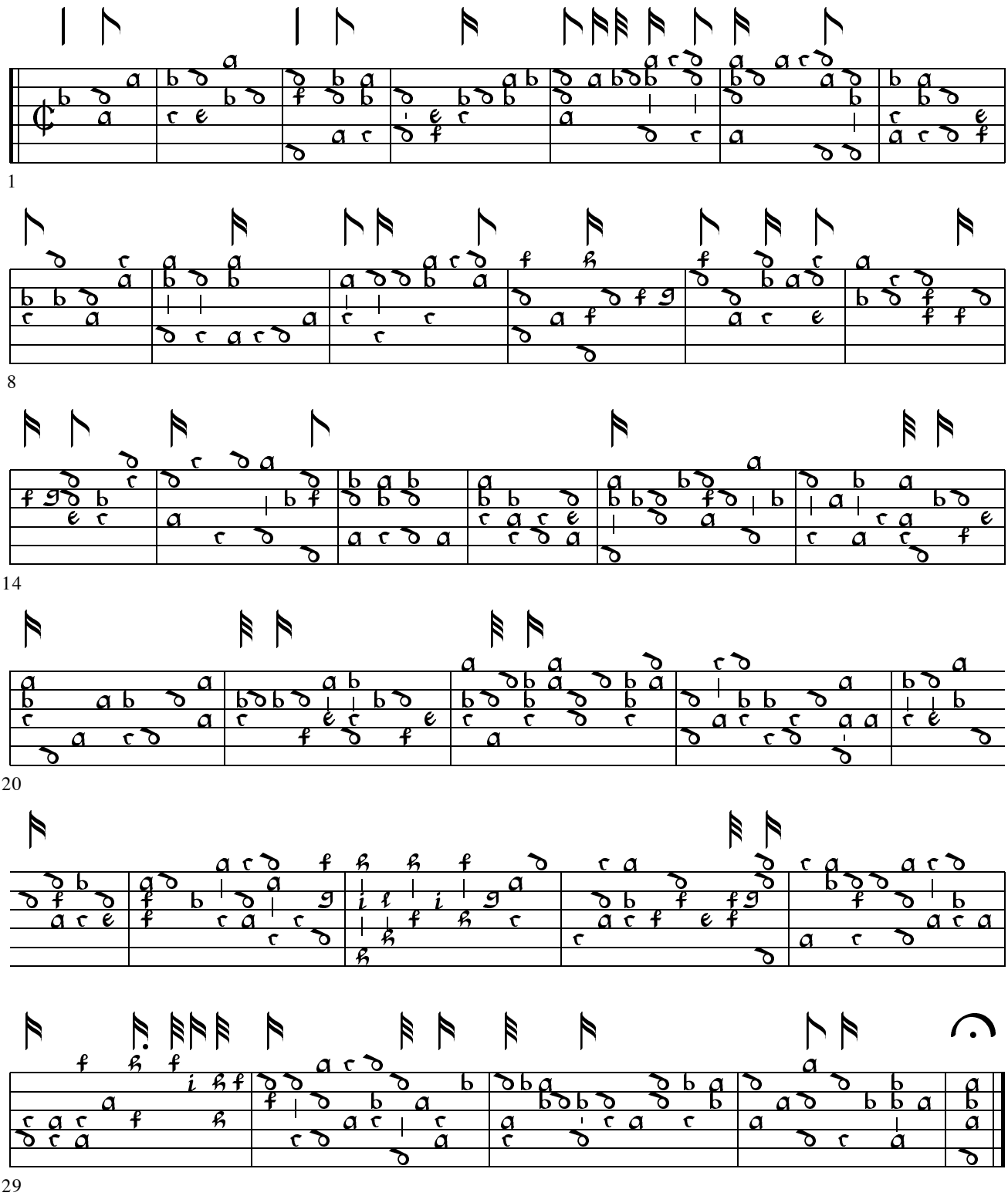
2. Ut Re Mi Fa Sol Fantasia Alfonso Ferrabosco GB-Lbl Hirsch M.1353, f. 64v



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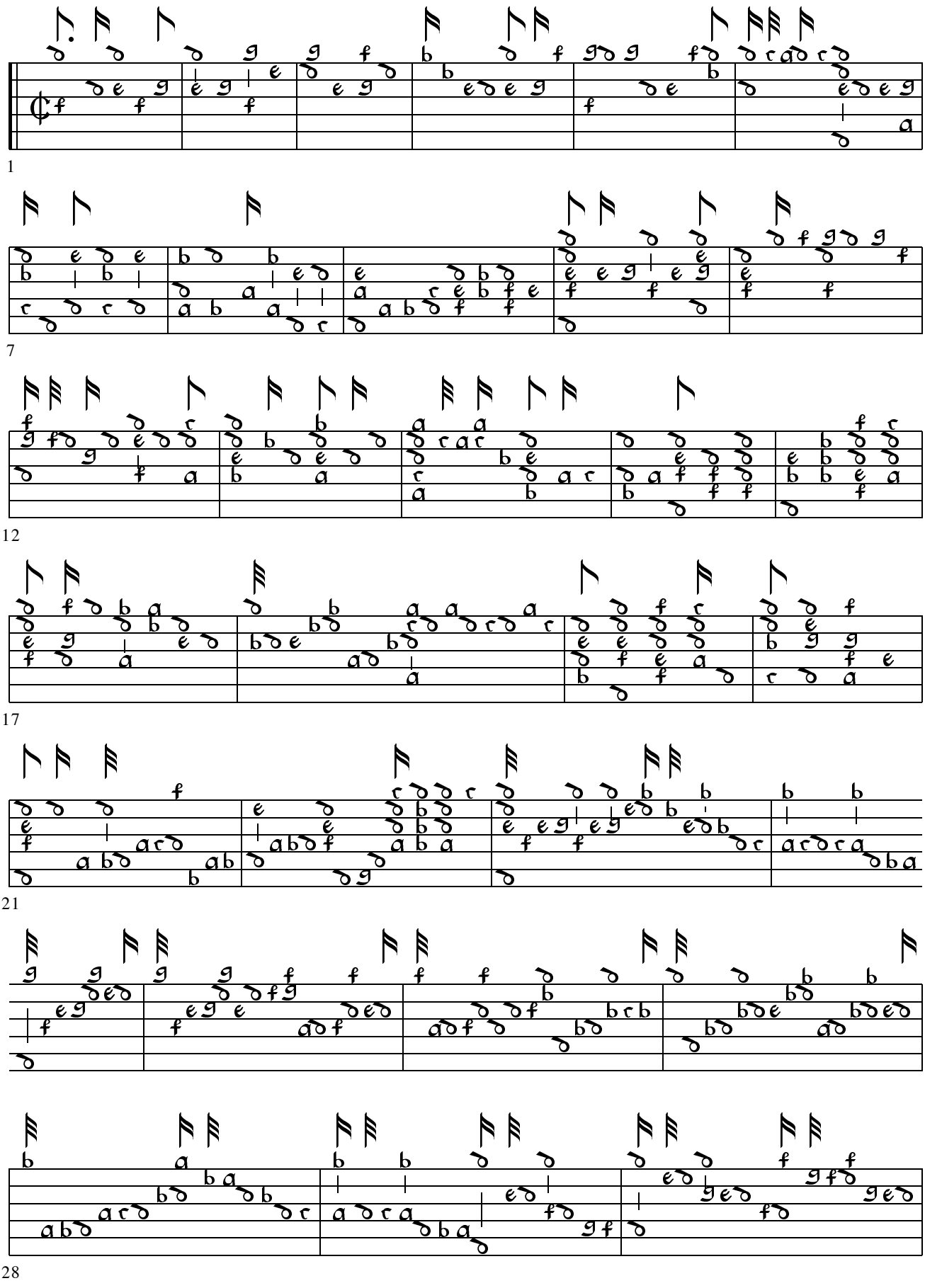

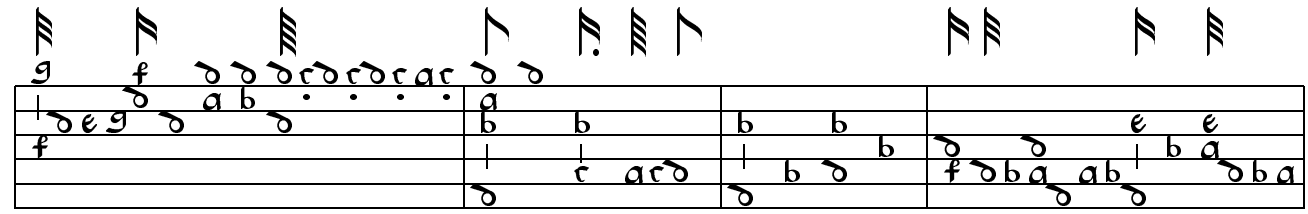

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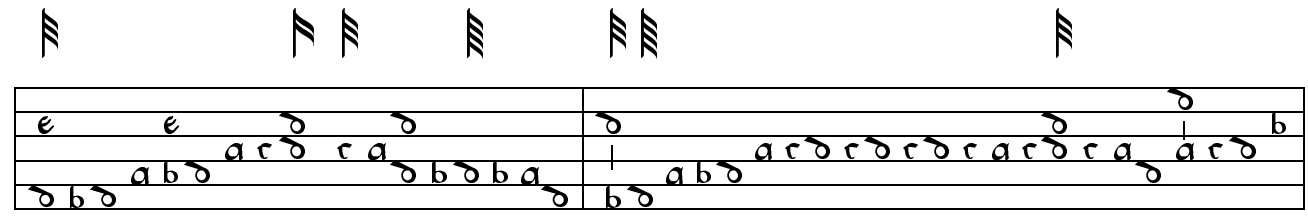

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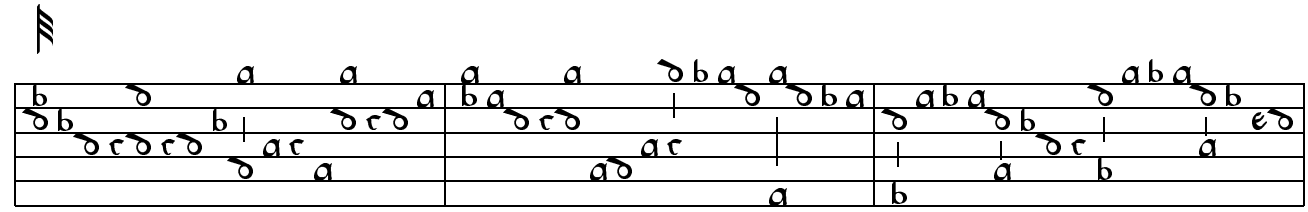

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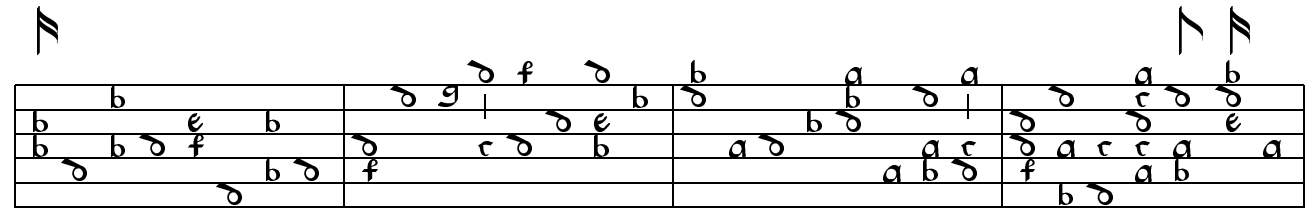

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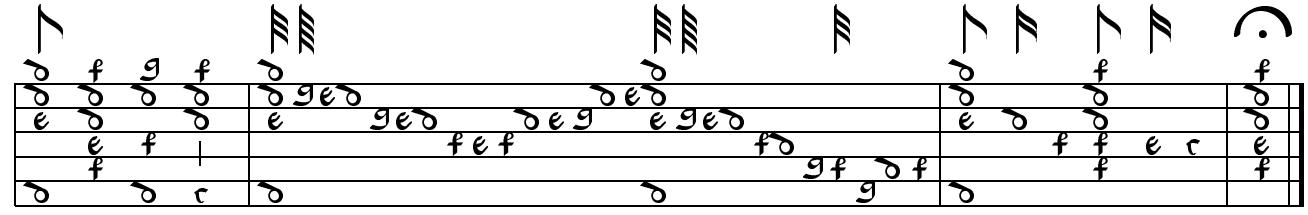

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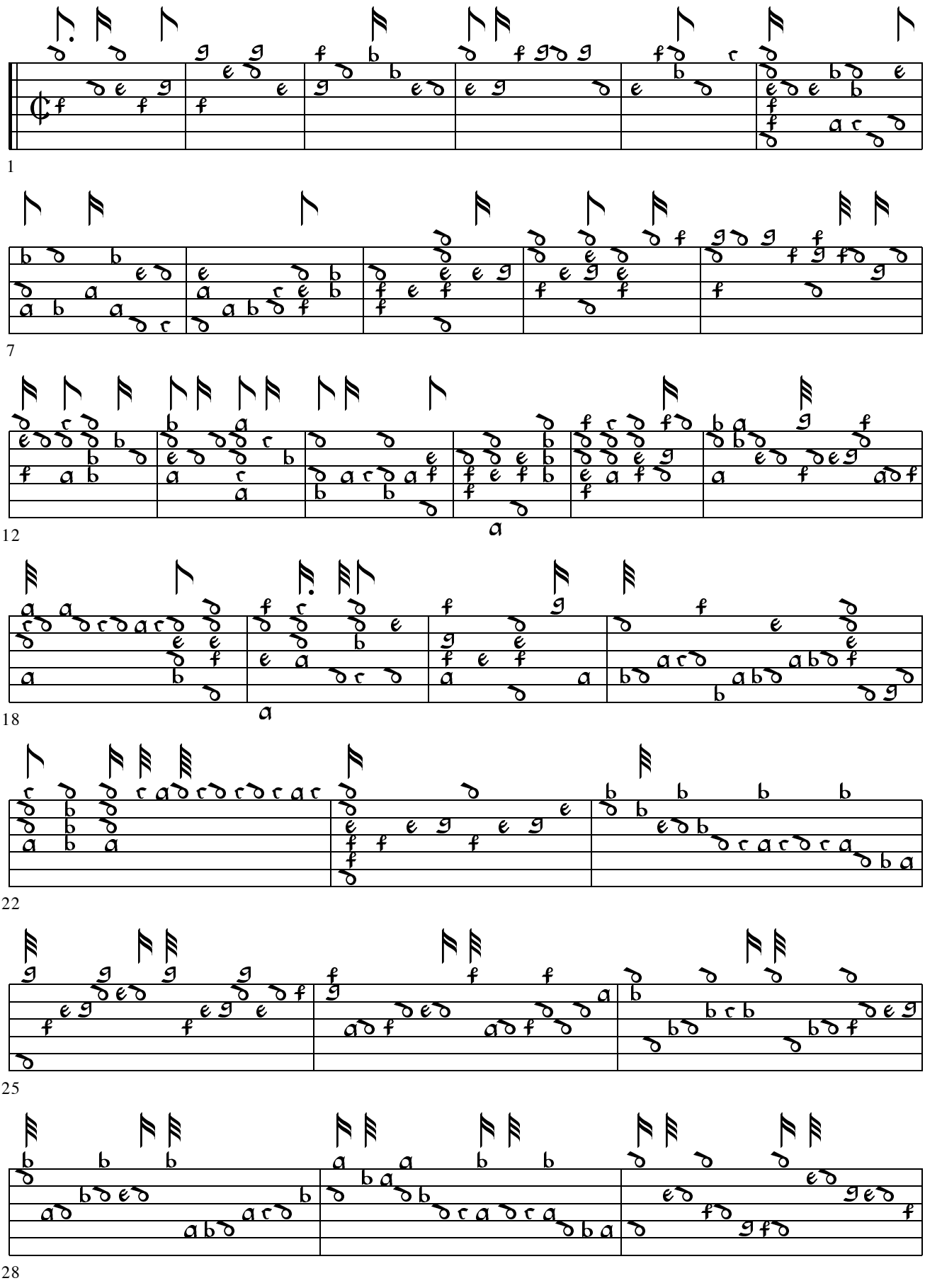
3b. Fantasia Alfonso Ferrabosco Dowland 1610, sigs. G1r-G1v



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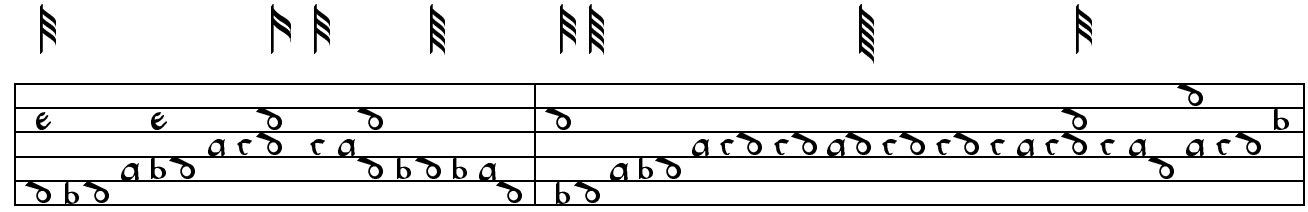

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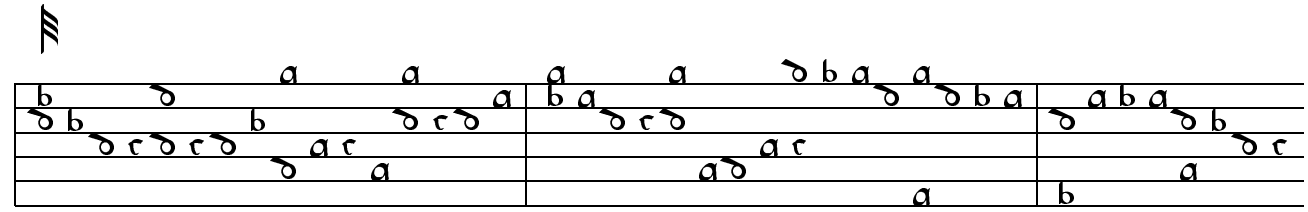

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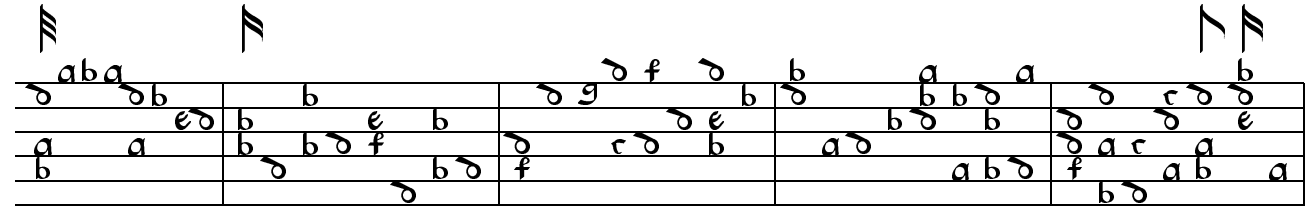

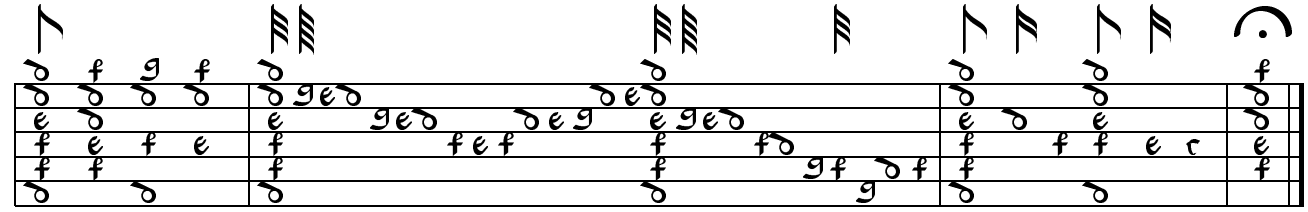

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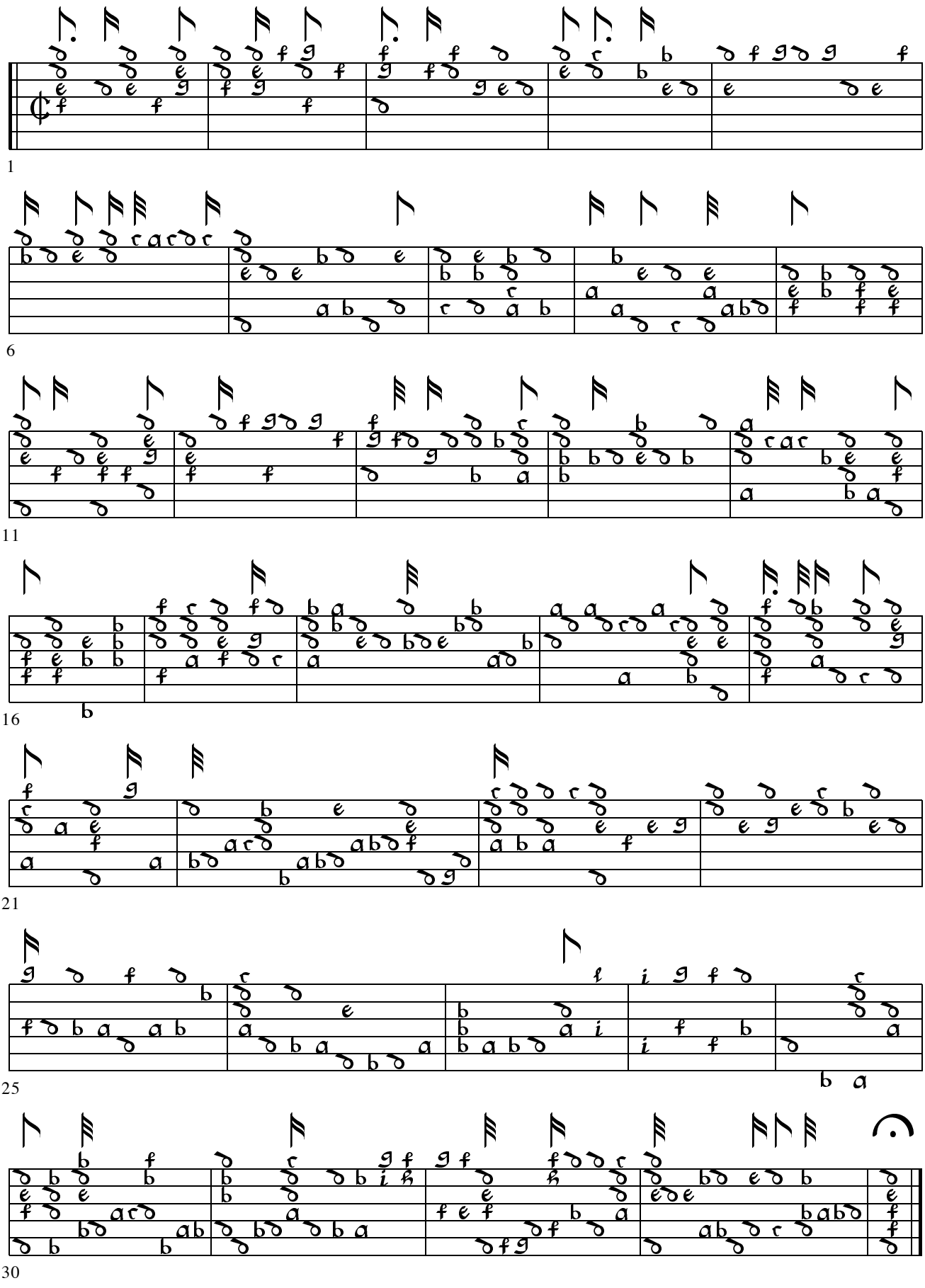
3c. Fantasia Alfonso Ferrabosco

Besard 1603, f. 32r



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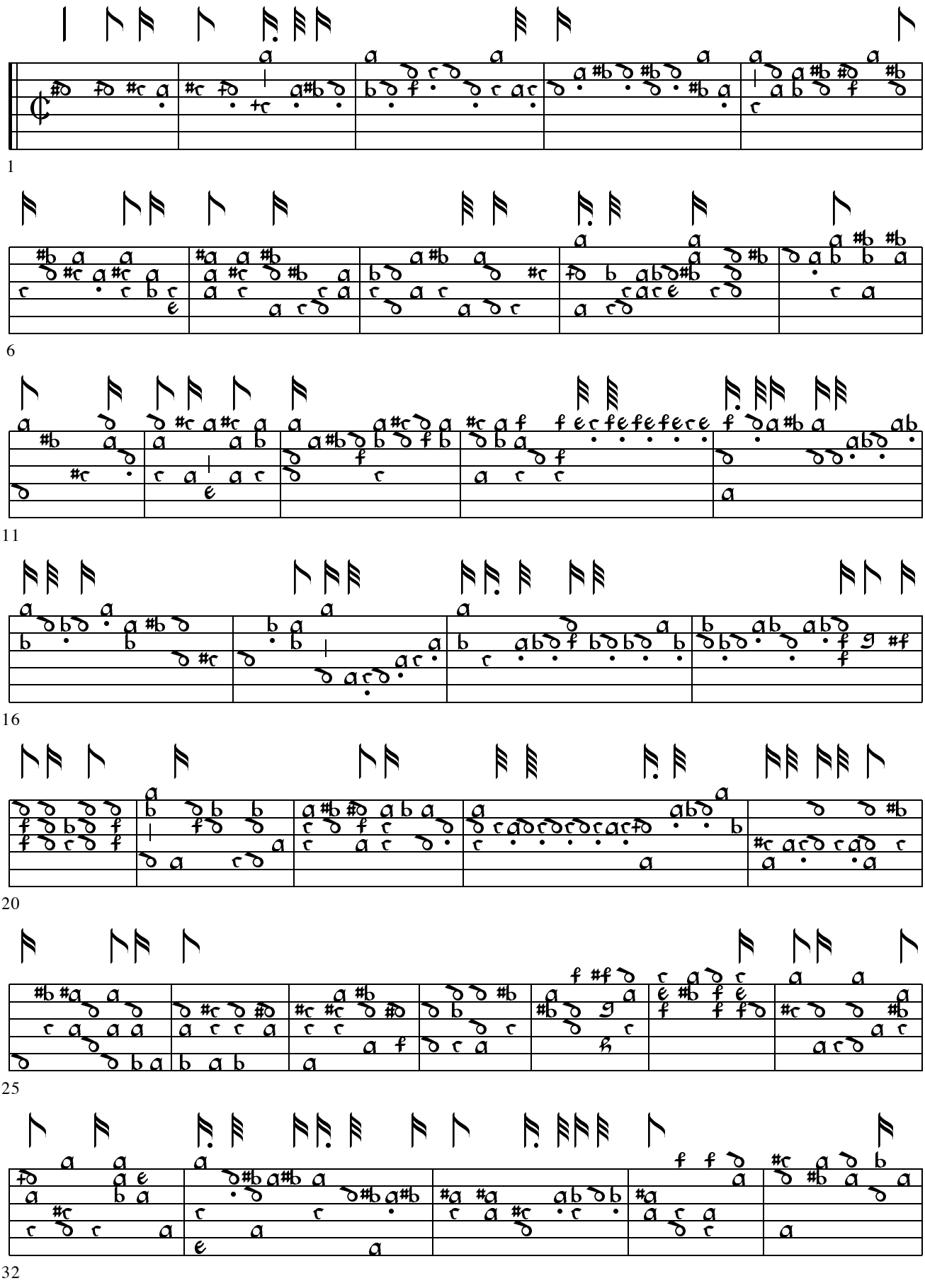

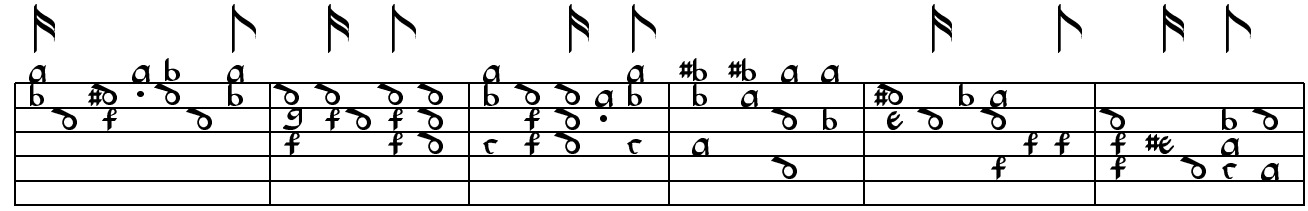

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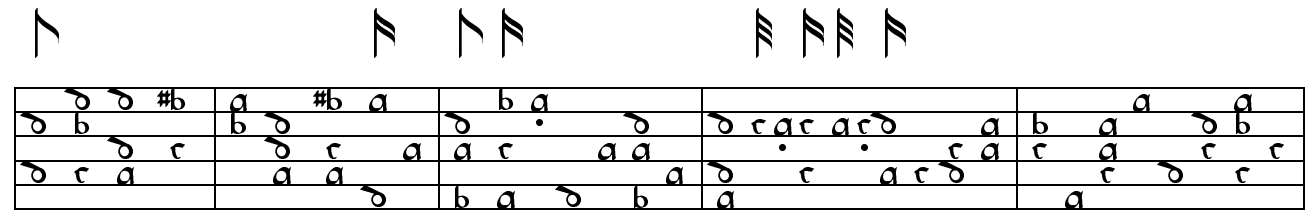

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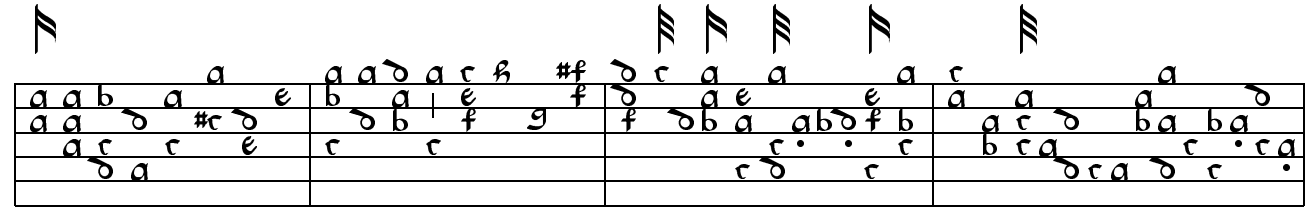

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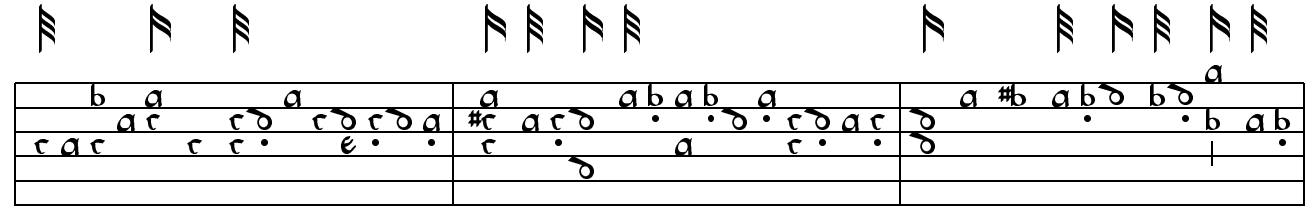

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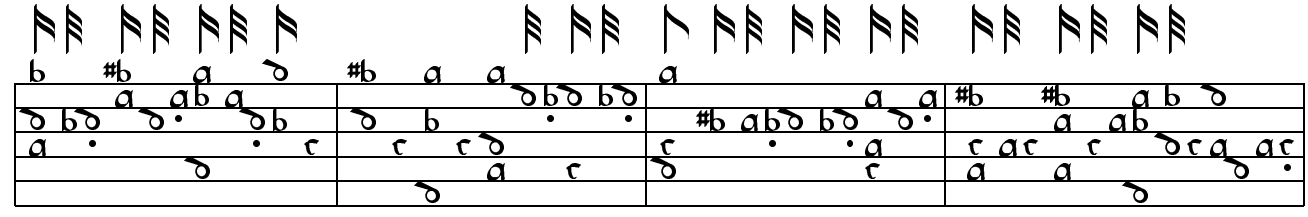

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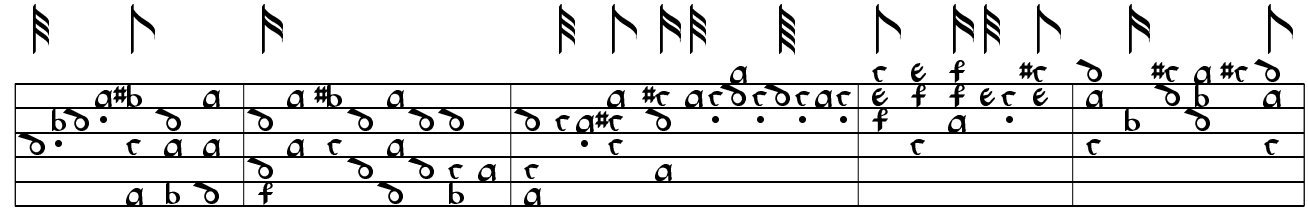

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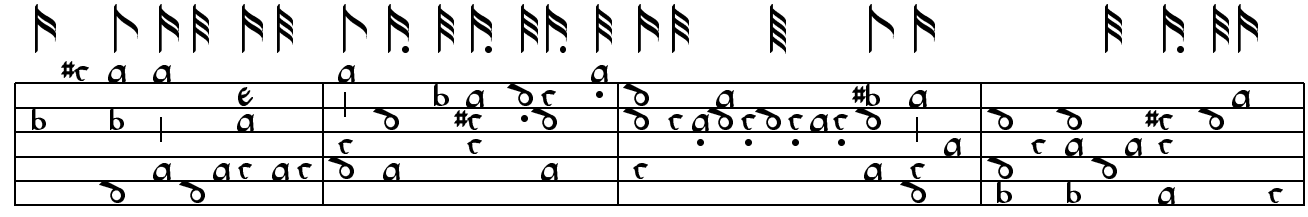

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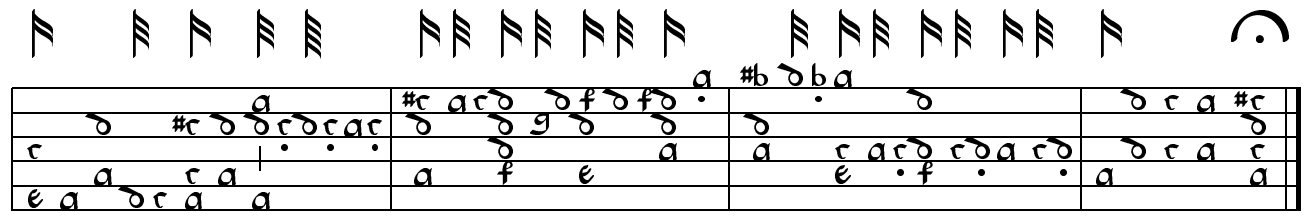

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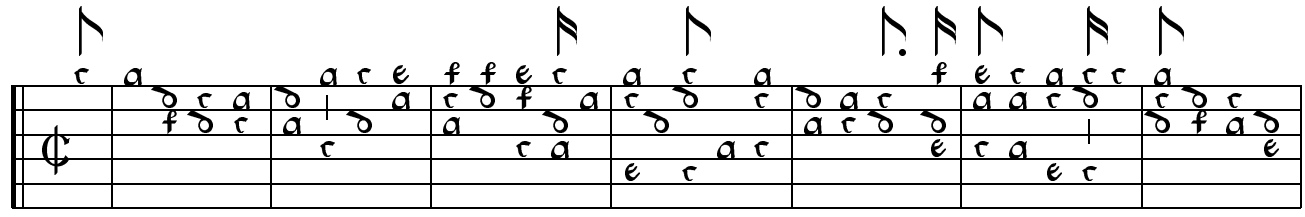
Appendix. Untitled GB-Eu Dc.5.125, f. 86r



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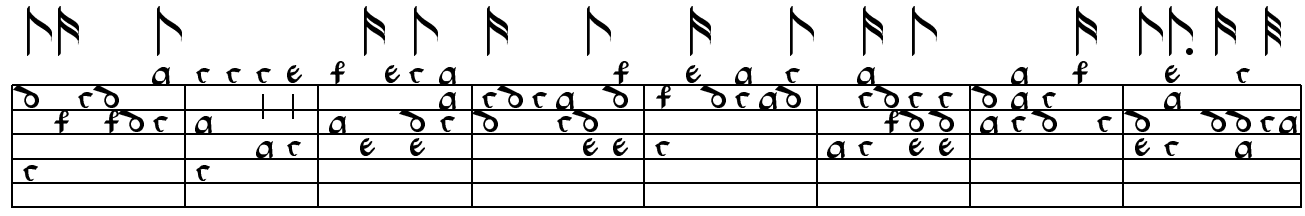

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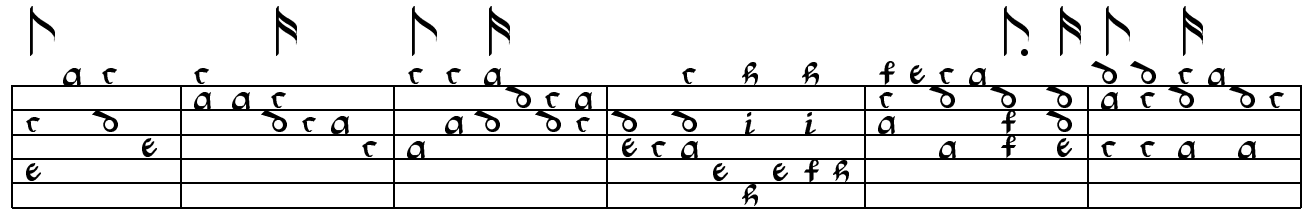

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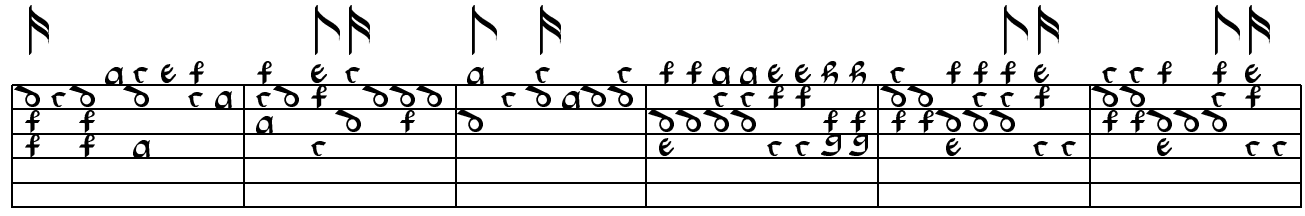

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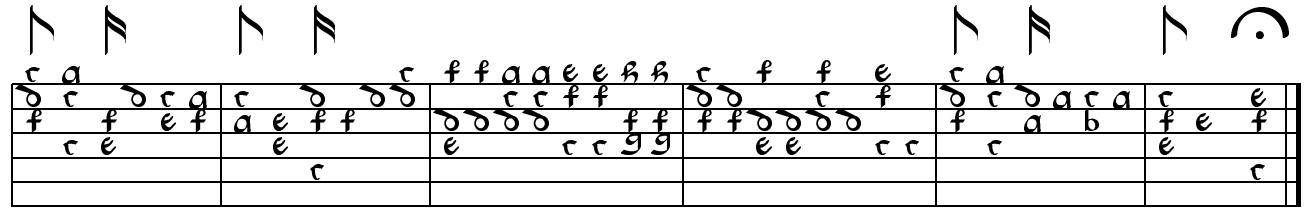
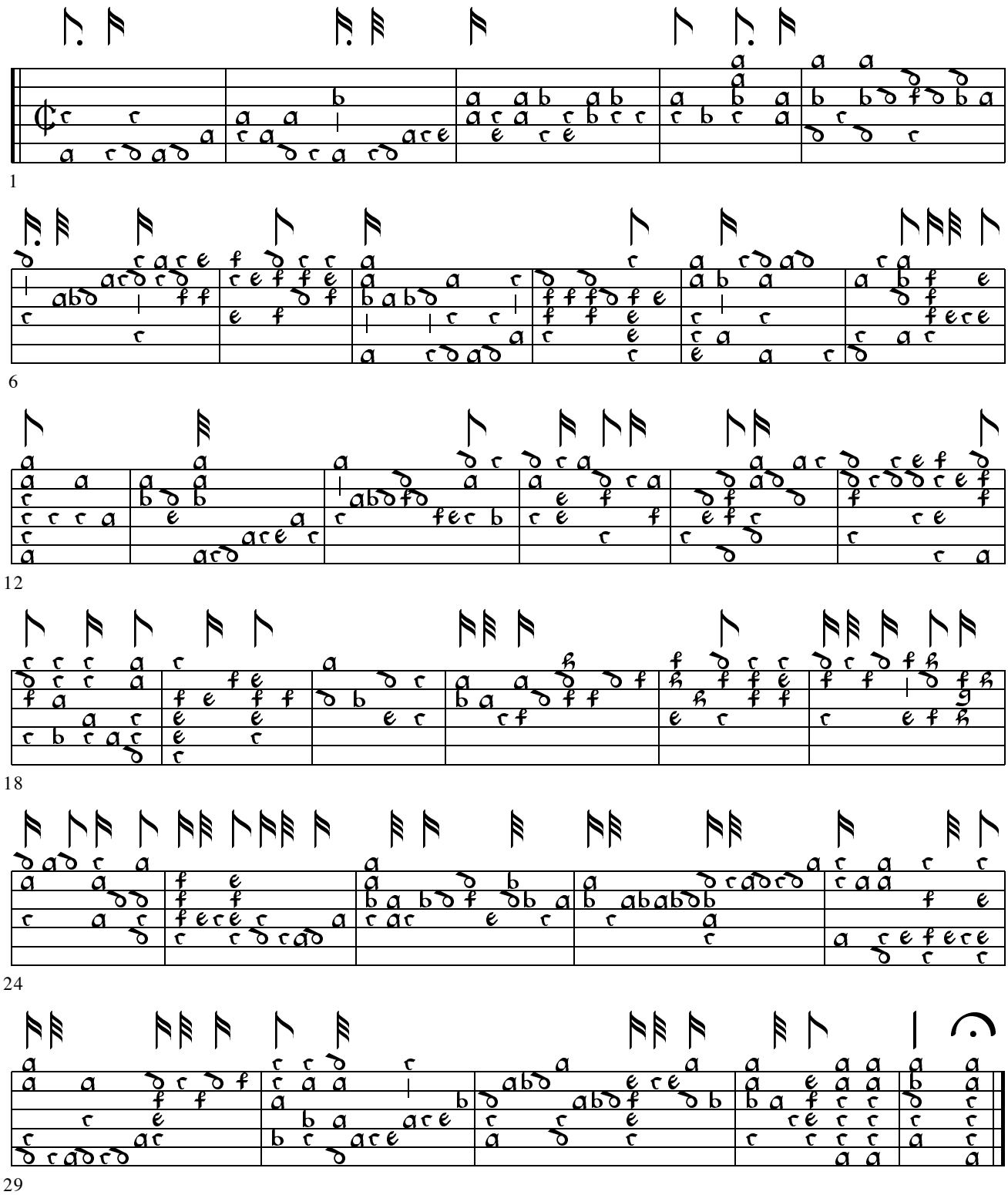
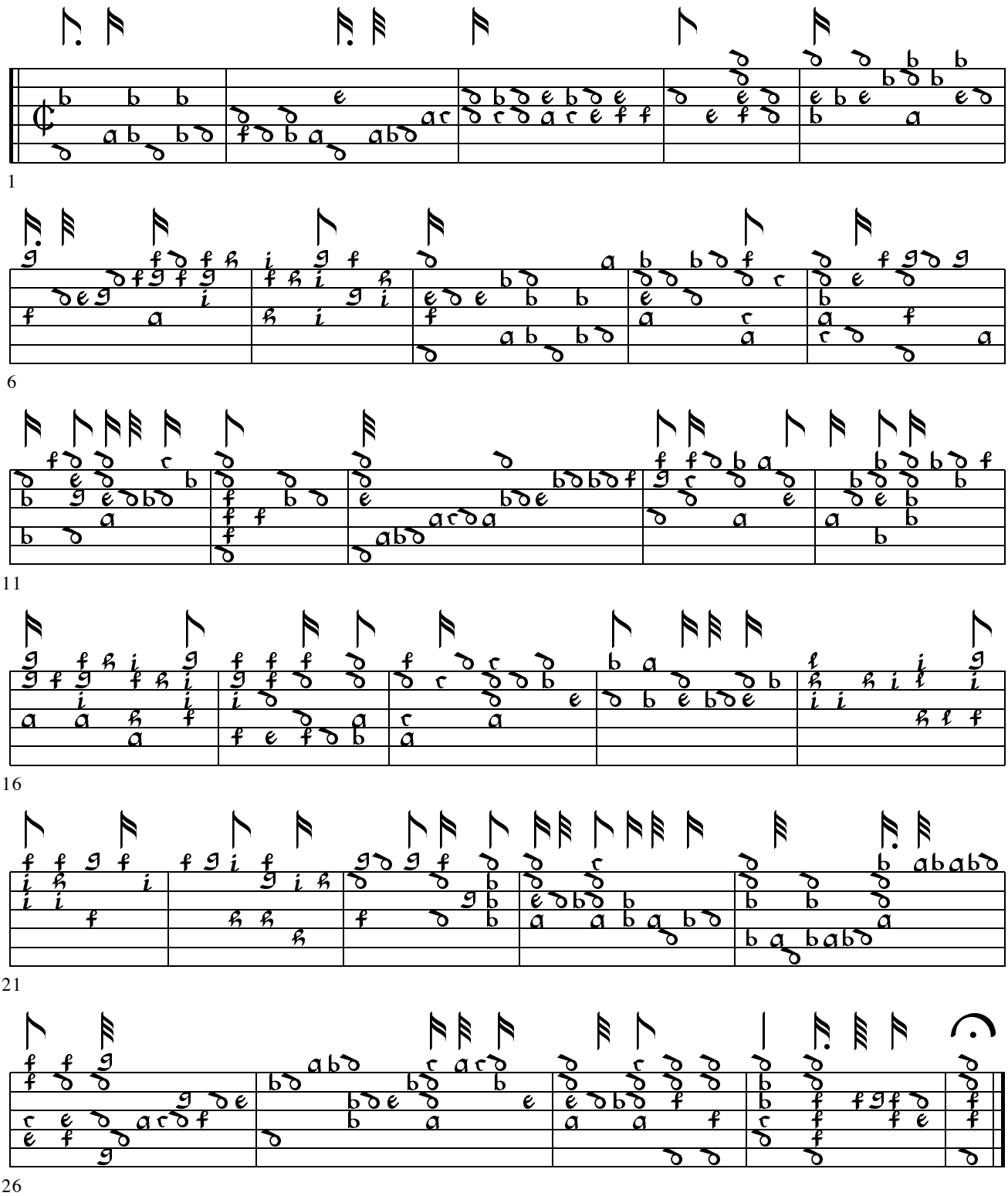


29

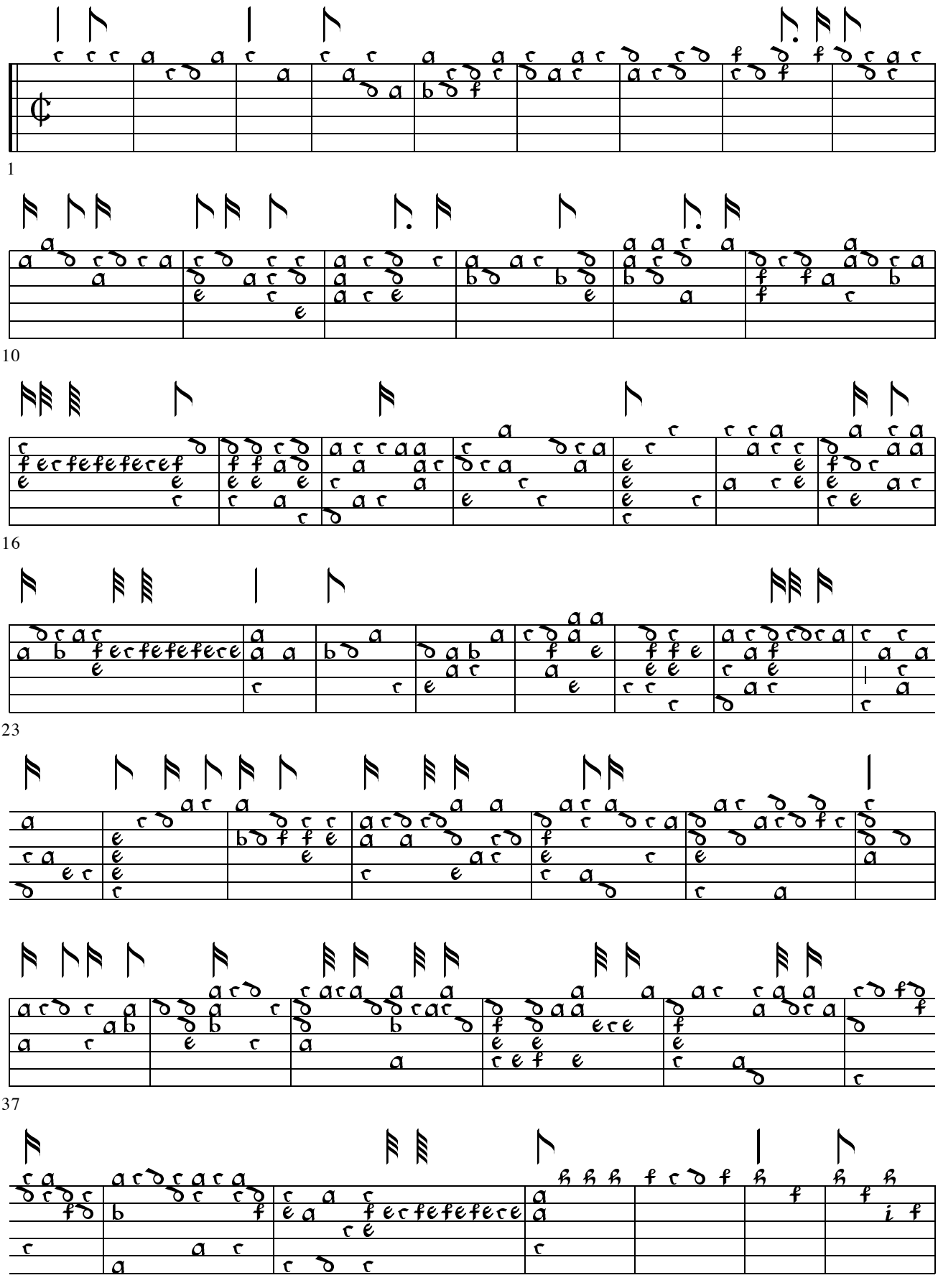
5a. Fantasia Alfonso Ferrabosco GB-Lbl Hirsch M 1353, f. 14r

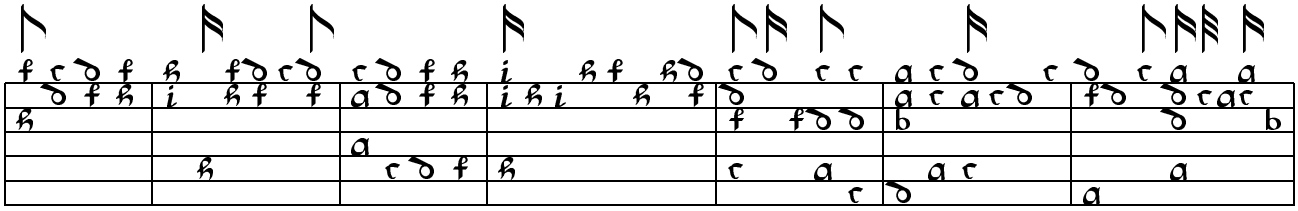


5b. Fantasia Alfonso Ferrabosco Besard 1603, f. 32v



6. Fantasia Alfonso Ferrabosco - transcribed from bandora GB-Lbl Add.31392, ff. 39v-40r





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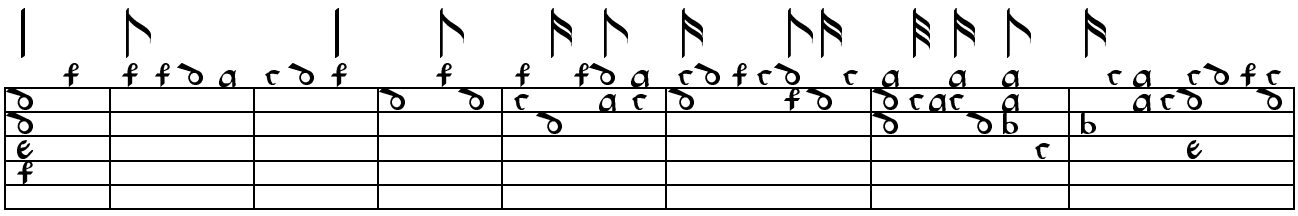

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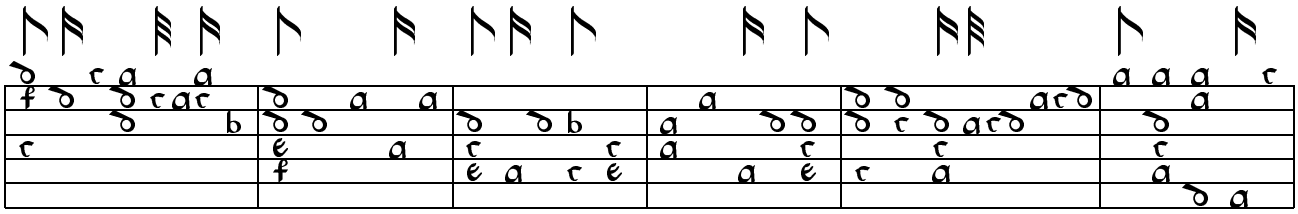

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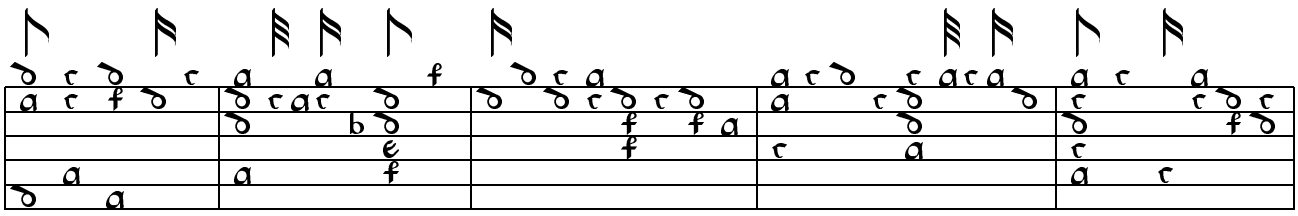

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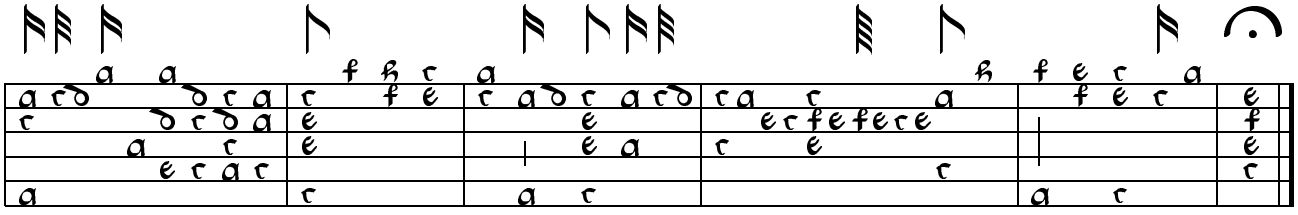

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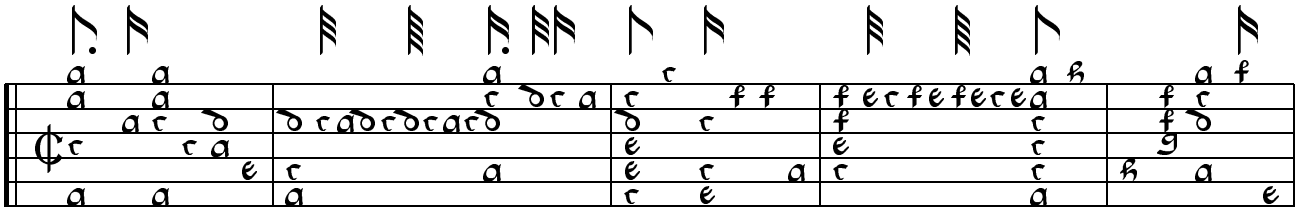
7. Fantasia Alfonso Ferrabosco GB-Cu Dd.2.11, ff. 18v-19r



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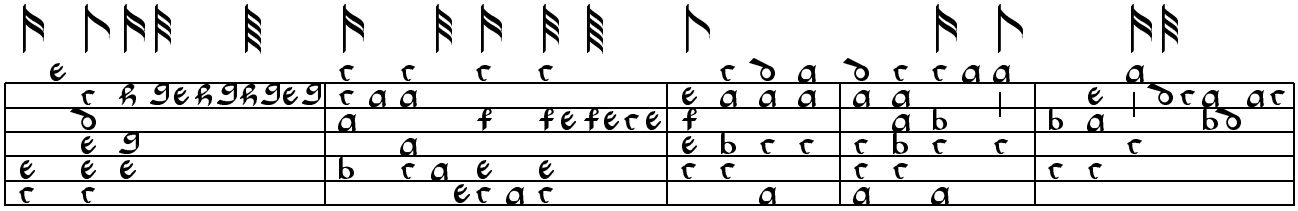

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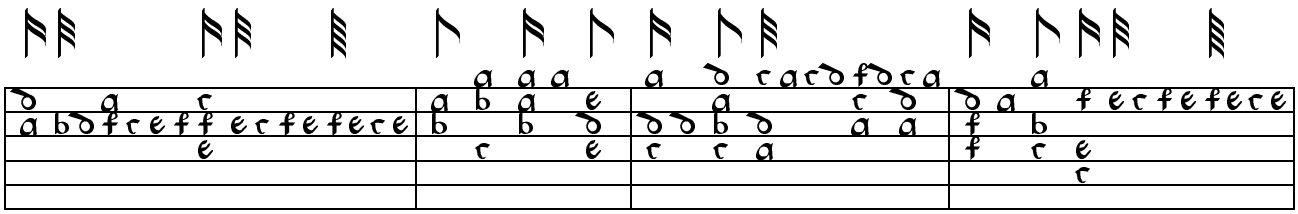

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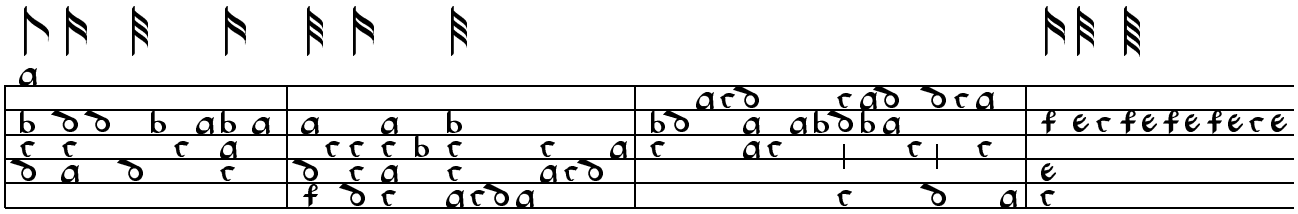

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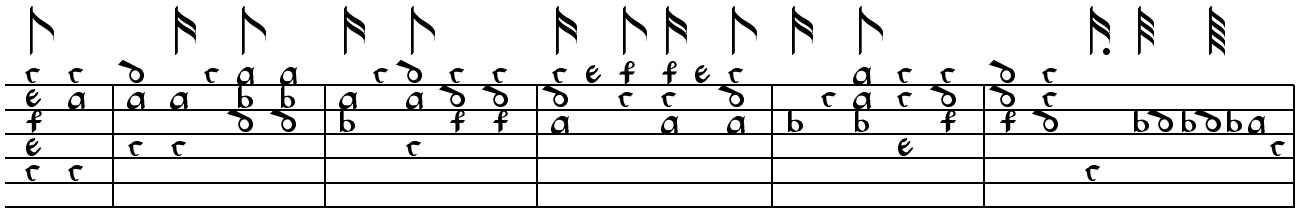

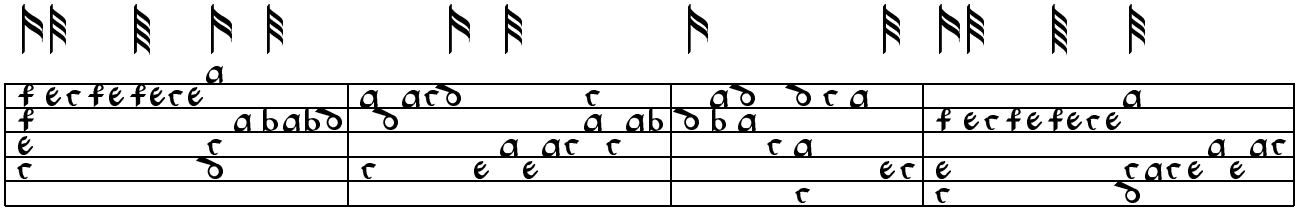

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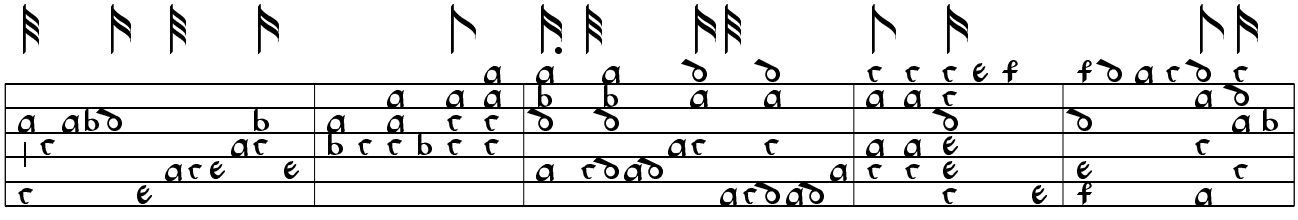

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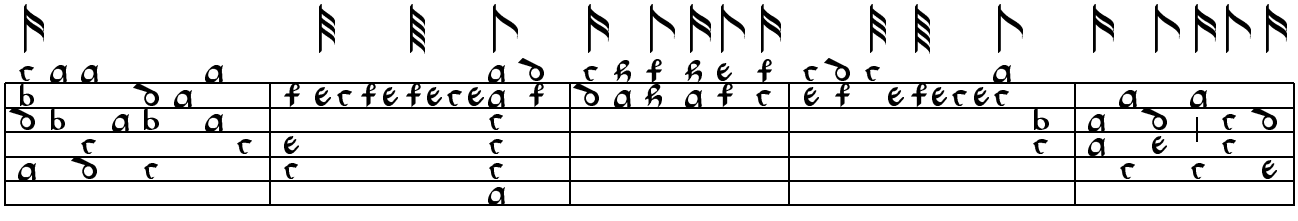

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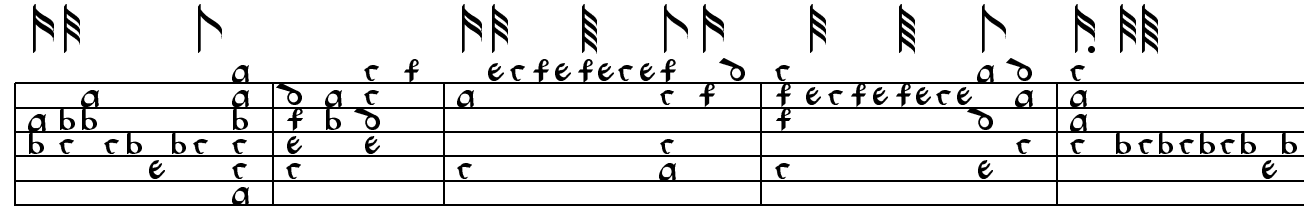

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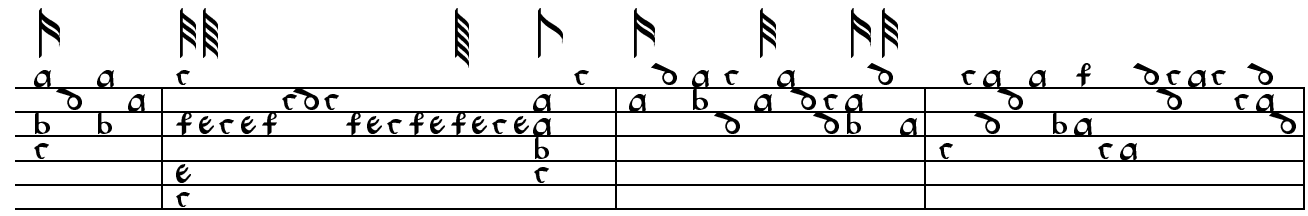

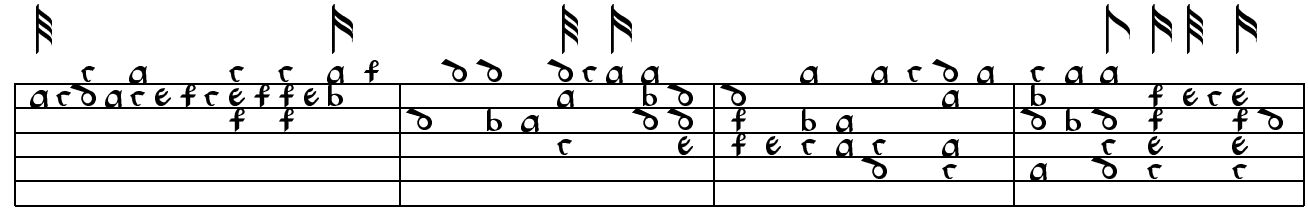

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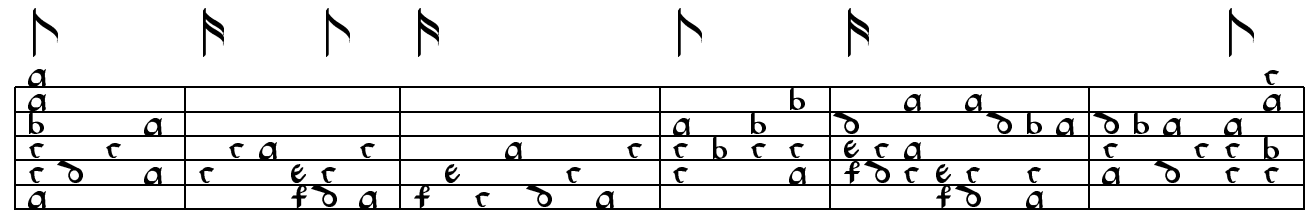

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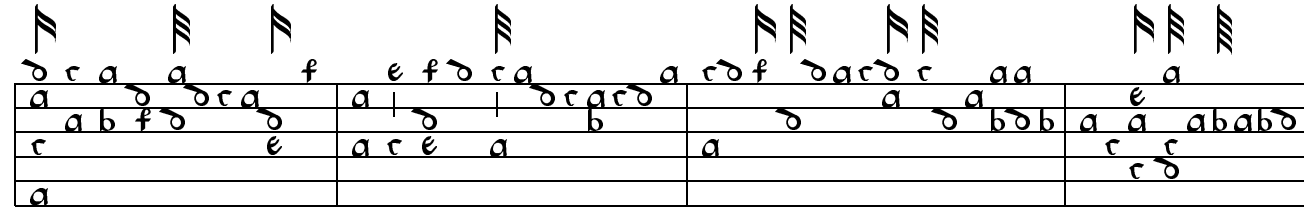

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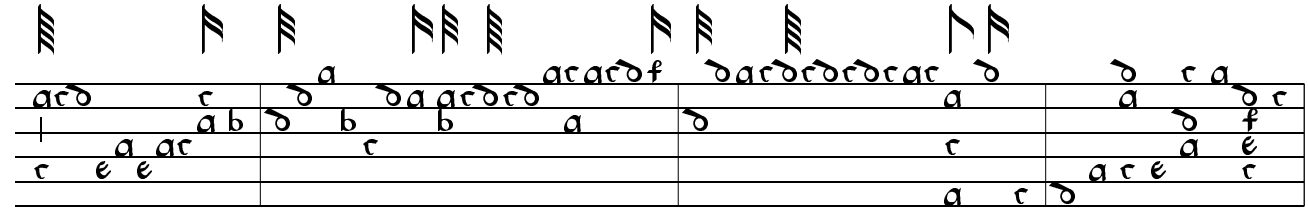
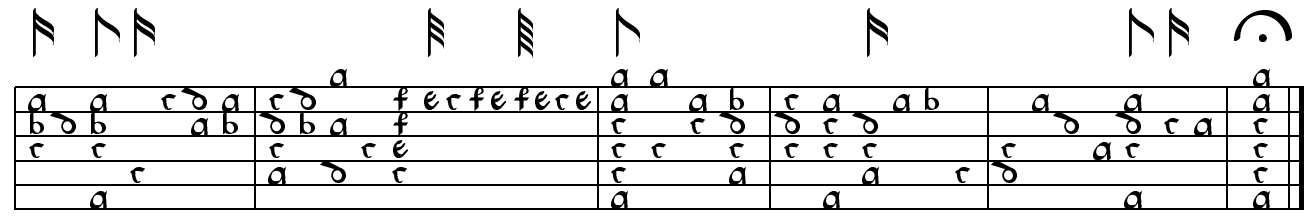
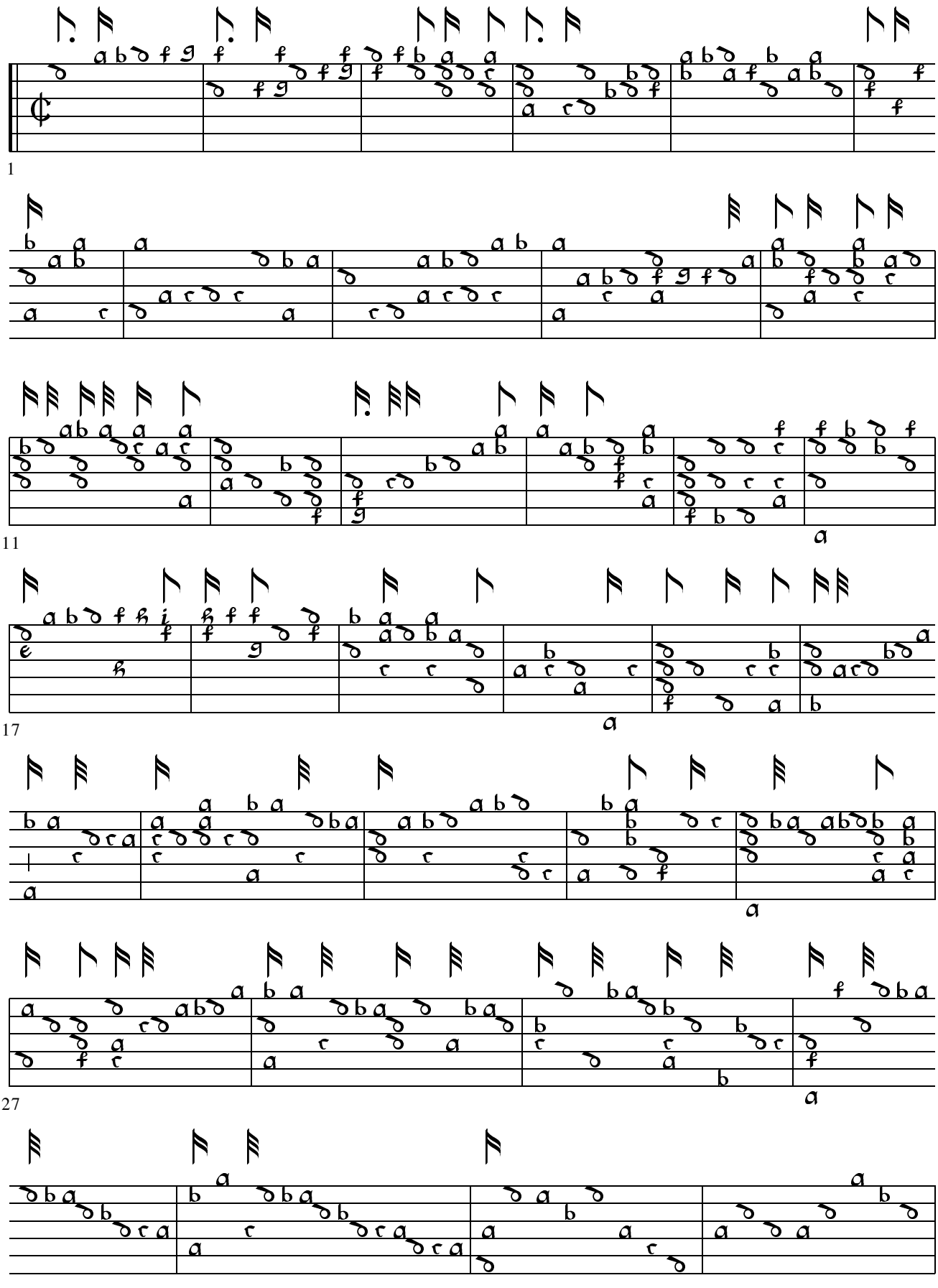
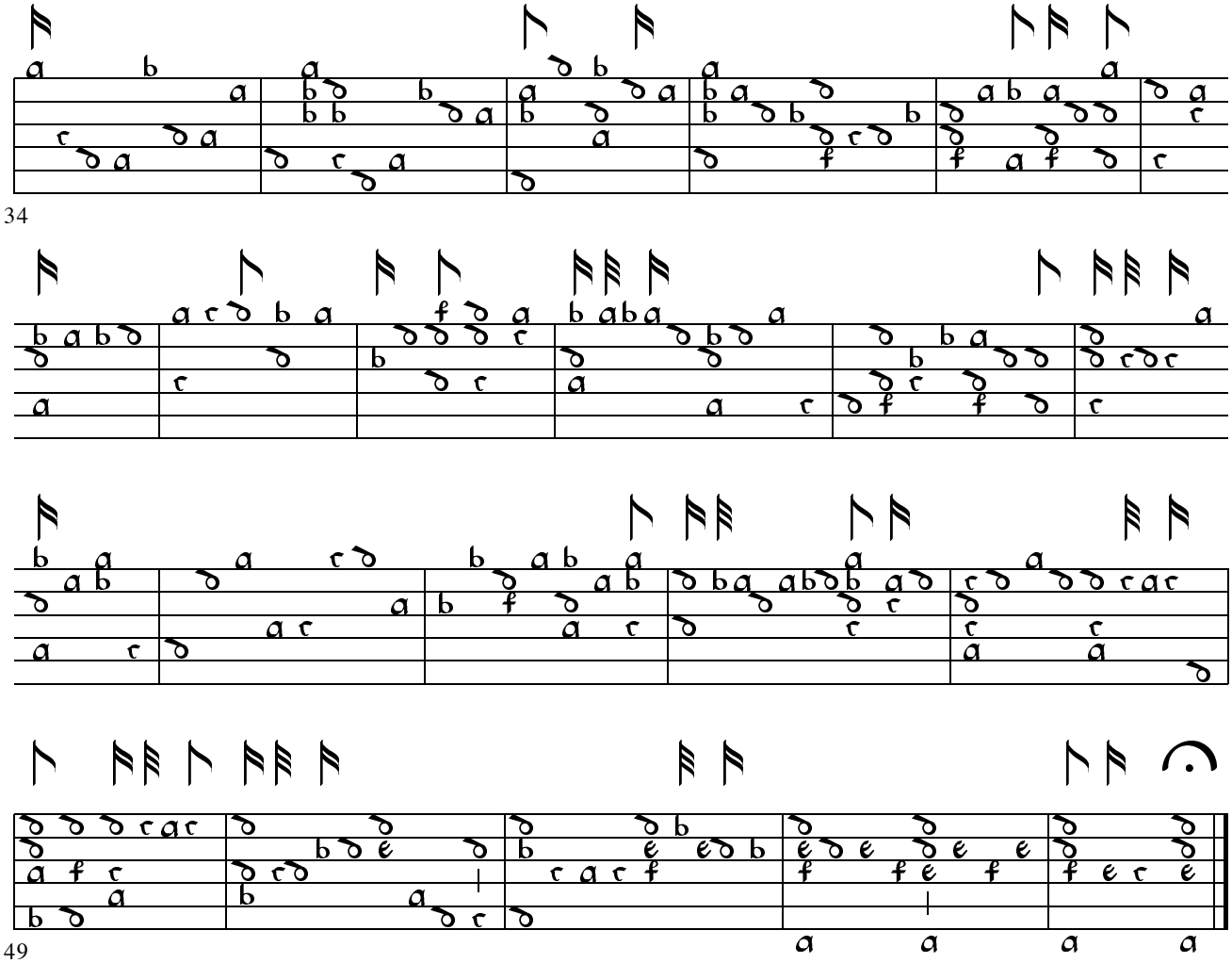




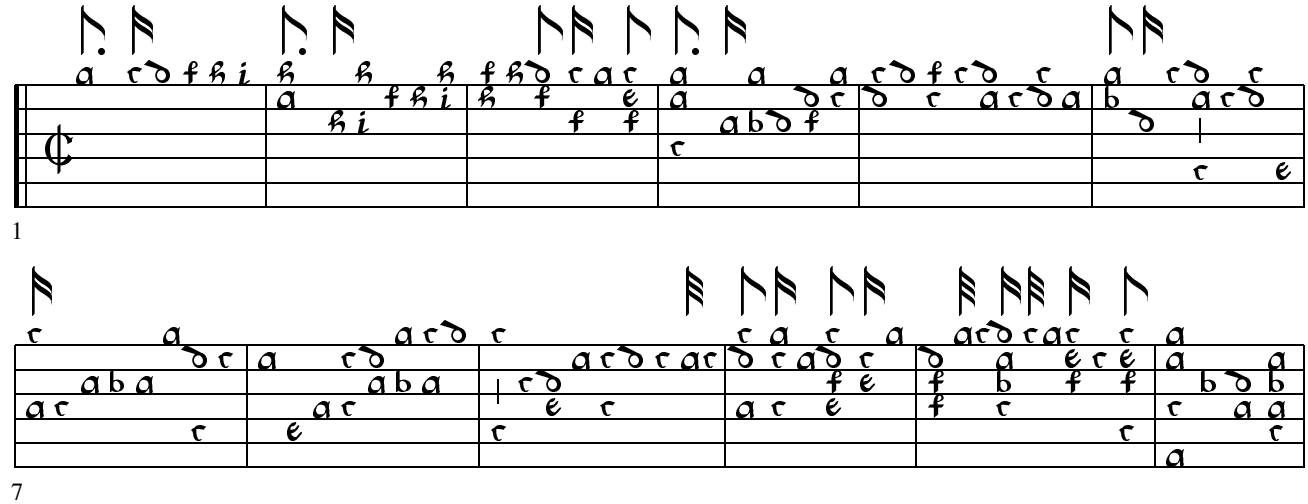
63

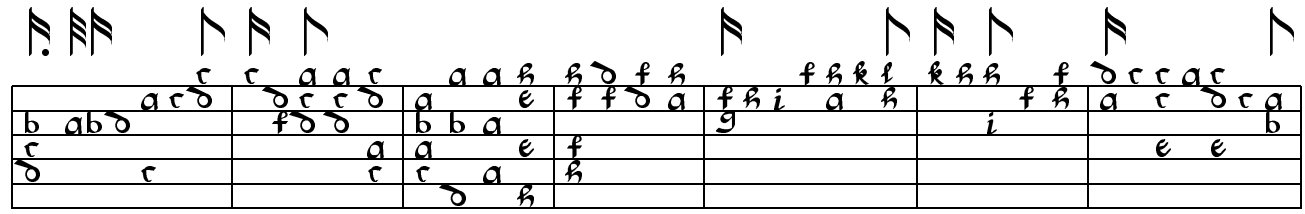
8a. Fantasia Alfonso Ferrabosco - transcribed from bandora GB-Lbl Add.31392, ff. 43v-44r





8b. Fantasia Alfonso Ferrabosco - transcribed from bandora GB-Cu Dd.2.11, f. 85v





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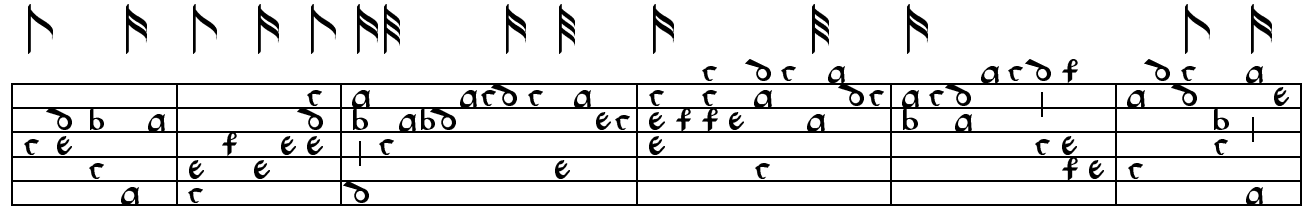

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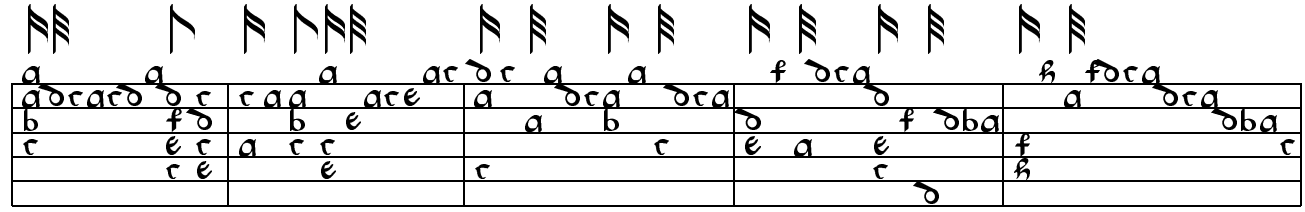

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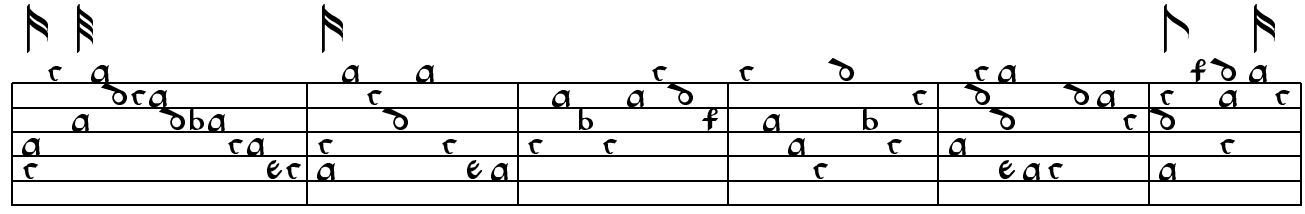

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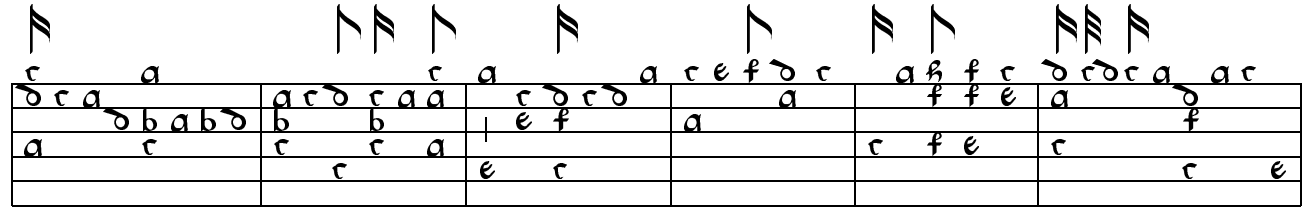

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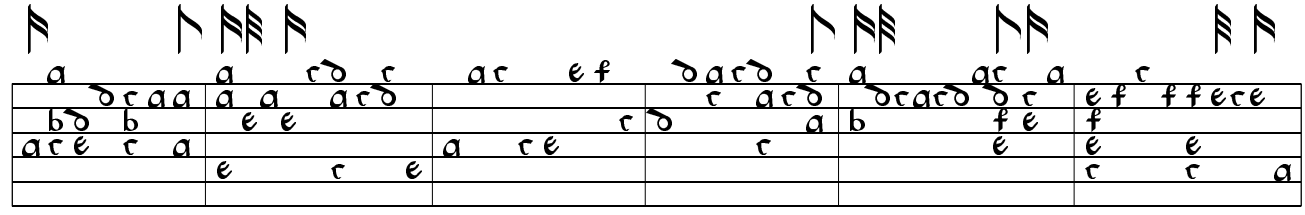

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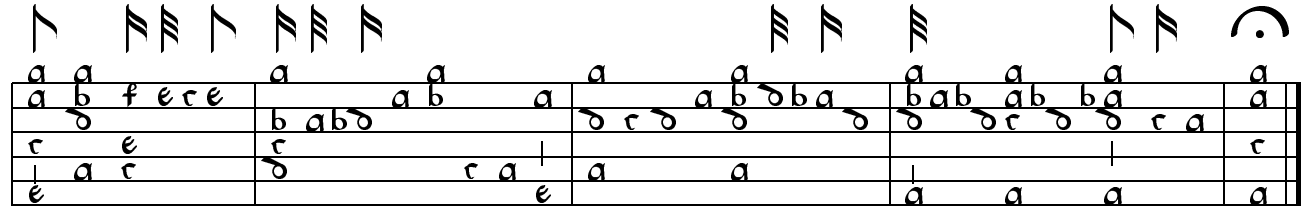
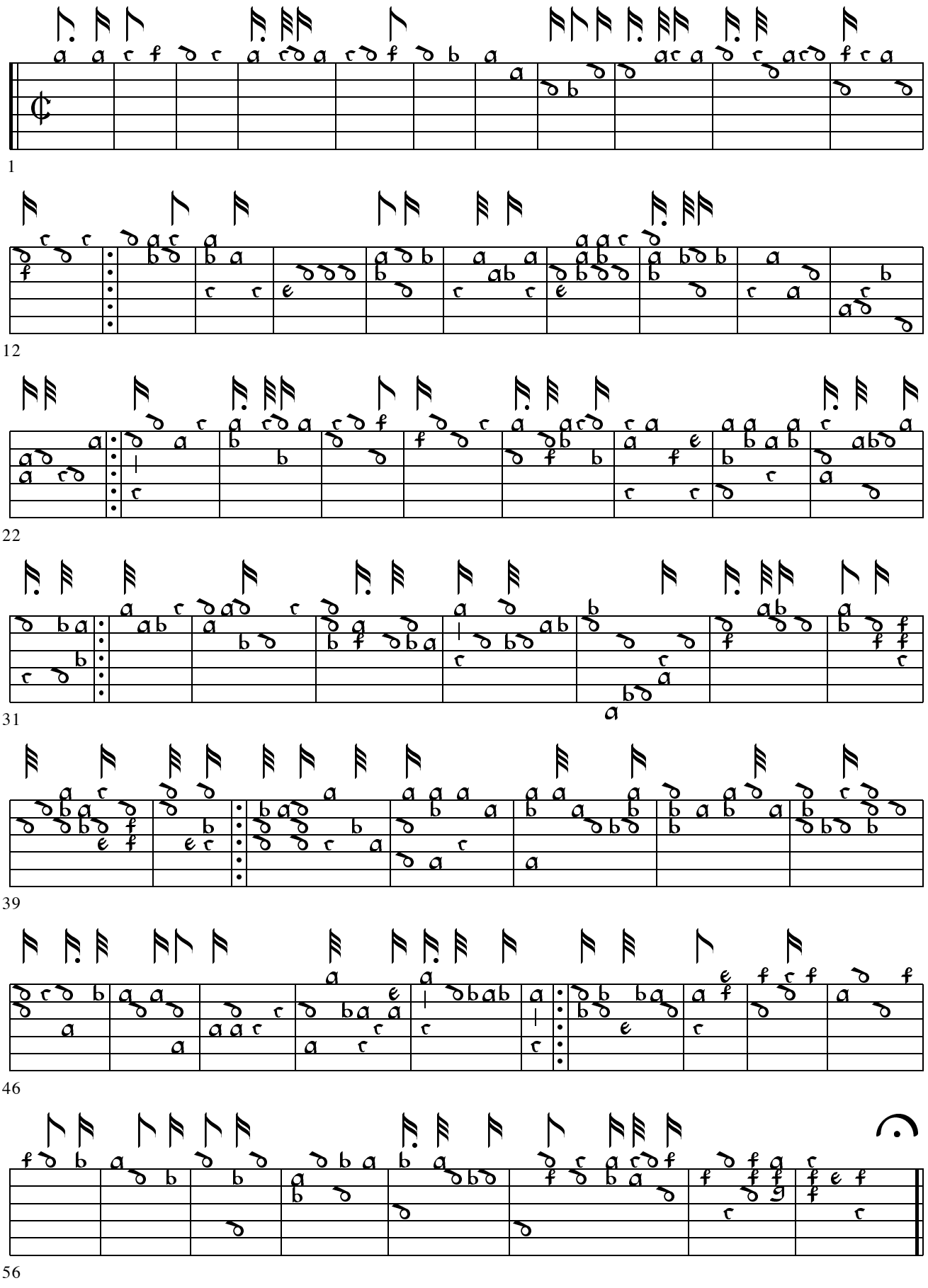
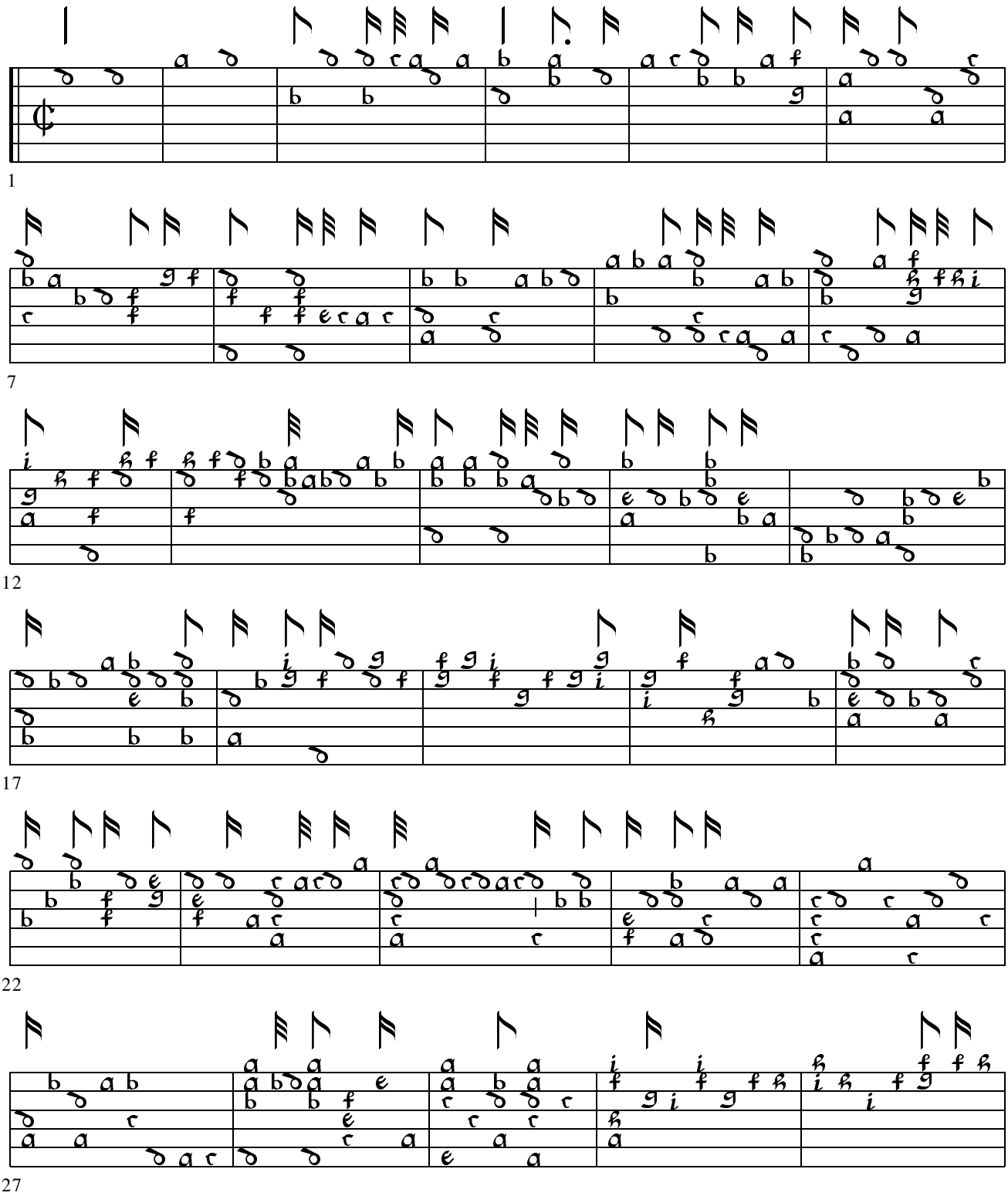


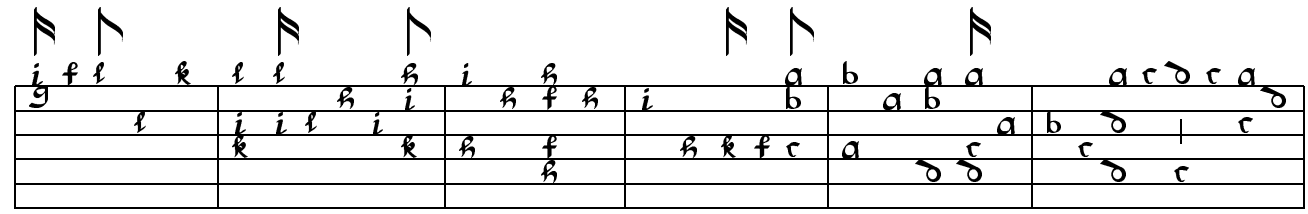
49

9. Fantasia Alfonso Ferrabosco GB-Omc 265, f. 62r



10. Fantasia Alfonso Ferrabosco - transcribed from bandora GB-Lbl Add.31392, ff. 42v-43r





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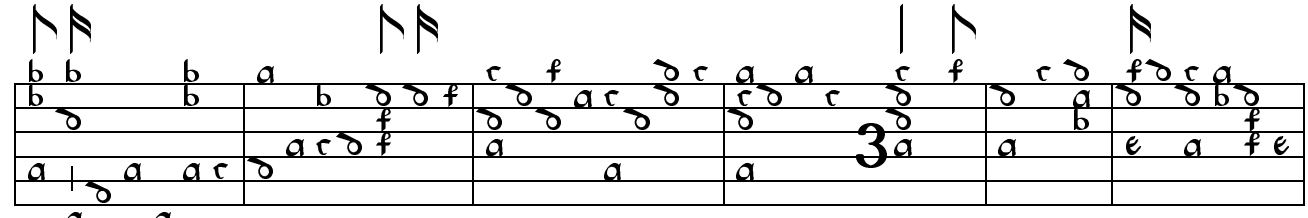

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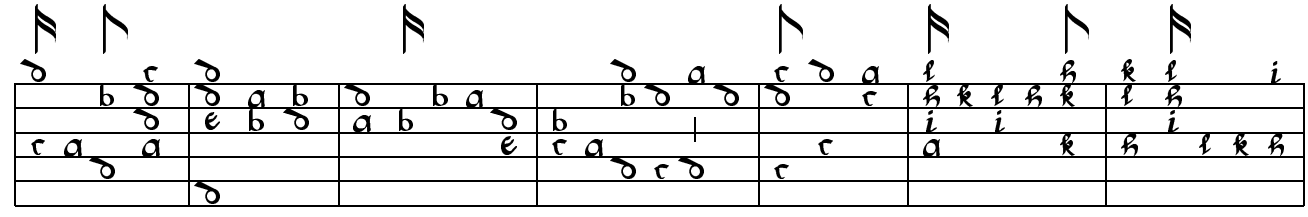

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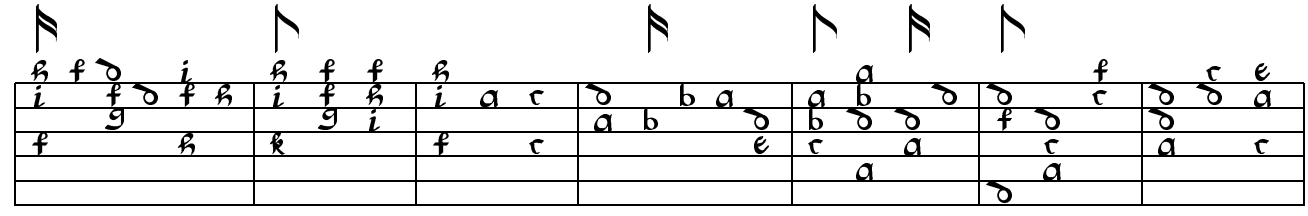

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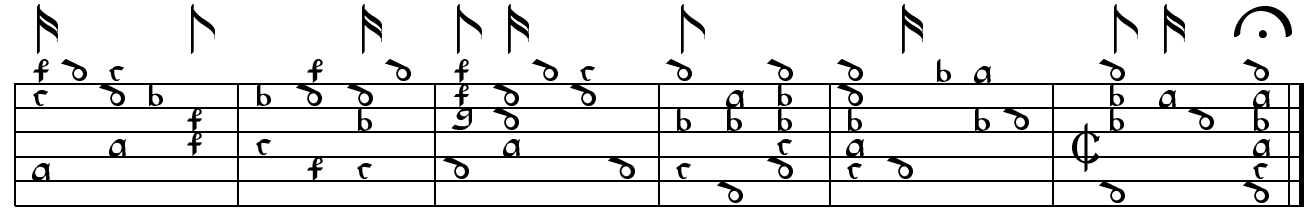

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