

## COLLECTED LUTE MUSIC OF DIOMEDES CATO OF VENICE: PART II: PRELUDES, FUGAS AND VOCAL INTABULATIONS

Here is the second installment of the complete lute music of Diomedes Cato of Venice [c.1560-5 to >1607], and includes all the ascribed preludes [8], fugas [2] and vocal intabulations [2], as well as a fantasia titled to reflect the theme - *Ut re mi fa sol la*. One of the preludes [n° 4a] is similarly titled *Re. mi. fa. sol. la*, although the theme seems in fact to be *Do re mi fa sol* beginning in the bass from bar one. As in part I, the pieces are ordered according to the lute required, in the sequence 6-courses; 7-courses, with diapason in D; 8-courses, in F and D; then 9-course, either in F, E, D or F, D, C, possibly reflecting a chronological sequence of composition from the earliest, although the type of lute might only be related to the arrangement in a particular source.<sup>1</sup> The music here is found in three prints from 1600, 1603 and 1615, as well as five manuscripts dated to the first quarter of the 17th-century.<sup>2</sup> All the music is in the keys of G or D (n° 1-2 and 13 in G major, n° 4, 6, 8, 9, 10 in G minor, and n° 3, 5, 7, 11 and 12 in D minor), although many in the minor keys show Diomedes' characteristic shifting major-minor tonality. Some items seem to have passages that are corrupted in the surviving sources or have occasional bars of irregular numbers of beats, but have not been reconstructed. Only obvious errors in tablature letters and displaced rhythm signs have been changed. Both surviving versions of n° 4, 6, 9, 10 and 13 are included, the latter despite them being nearly identical. If you like spot-the-difference competitions see if you can find the 24 variants in the tablature between the two sources of n° 13, not including vertical ties and ornaments! It is interesting that this fantasia found its way into the lute manuscript Add.15117 of English provenance, and a closely concordant version is in Herbert of Cherbury's lute book.<sup>3</sup>

<sup>1</sup> For example, the versions of n° 4 and of 9 require different lutes, of 7- and 9-courses.

<sup>2</sup> I would like to thank Richard Corran for sending me TAB files for most of Diomedes music saving me much of typing for this and later installments! Sources: D-Dl Mus.1-V-8 – Dresden, Sächsische Landesbibliothek, Ms. Mus. 1-V-8: Lautenbuch des Johann Joachim Loss, now lost, c.1620; D-Hs M B 2678 – Hamburg, Stadt- und Universitätsbibliothek, Ms. M B/2768: Ernst Schele lute book, c.1615. Facsimile: Glinde, Jarchow, 2004; D-LEm II.6.15 – Leipzig, Musikbibliothek der Stadt, Ms. II.6.15, 1619, copied by a German Protestant student in Leipzig, but incorrectly known as the Albert Dlugoraj lute book. Facsimile: Lübeck, Tree Edition, 2001; GB-Cfm 689 – Cambridge, Fitzwilliam Museum, Mus. Ms. 689: Herbert of Cherbury lute book, c.1624-40; GB-Lbl Add.15117 – London, British Library, Add. 11517, John Swarland His Book, c.1615; PL-LZu M 6983 – Lodz, Biblioteka Uniwersytecka, Ms. M 6983, c.1600; Besard 1603 – Jean-Baptiste Besard, *Thesaurus Harmonicus* (Köln, 1603). Facsimile: Genève: Minkoff Éditions, 1975; Francisque 1600 – Antoine Francisque, *Le Tresor D'Orphée* (Paris, 1600). Facsimile: Genève: Minkoff Éditions, 1975; Fuhrmann 1615 – Georg Leopold Fuhrmann, *Testudo Gallo-Germanica* (Nürnberg, 1615). Facsimile: Lübeck, Tree Edition, 2003; Rude 1600 – Johann Rude, *Flores Musicae* (Heidelberg, 1600). Facsimile: Stuttgart, Cornetto; W refers to vols. 24 and 67 in the series *Wydawnictwo Dawnej Muzyki Polskiej*, which are volumes I (1953/1970) & II (1973) of *Diomedes Cato: Preludia, fantazje, tance i madrygały, na lutnie*, edited by Maria Szczepanska and Piotr Pozniak.

<sup>3</sup> Seven fantasias [4 à 4 & 3 à 5], and a texted madrigal à 5 by Guarini in three parts, *Tirsi morir volea*, *Freno Tirsi'l desio* and *Così moriro i fortunati* ascribed *Del Signor Diomede* are found in a set of five part books owned by Christopher Hatton and copied early 17th-c, now GB-Och Mus. MS 372-376. The cover of Mus.372 is

The latter includes a total of twelve lute solos ascribed to Diomedes, although the validity of some of the ascriptions has been doubted.<sup>4</sup>

### Worklist 6-course

1. Besard 1603, f. 41v *Vola pensier. Transpositio Diomedis* [W I n° XXIX]. Model: unknown, not the madrigal *Vola, vola pensier*, in Torquata Tassi's *Fiamma ardente* [à 5], 1586.<sup>5</sup>
2. D-LEm II.6.15, p. 19 *Diom: p[re]ludium 16* [W II, p. 26]

### 7-course [a = D]

3. Besard 1603, f. 11v ii *Praelud. euillem.* [Diomed] [W I n° IV]
- 4a. D-Hs M B 2678, p. 39 *Dio: Re. mi. fa. sol. la*
5. PL-LZu M 6983, ff. 66v-67r *Fuga Diomedi*
- 6a. D-LEm II.6.15, pp. 516-7 *Donna Crud: Diom* [W II, p. 68]
- 6b. Besard 1603, f. 45v *Donna crudel alterius melodiae quam superioris Diomed.* [W I n° XXX]; cf. intabulations of the madrigal in D-Dl Mus.1-V-8, f. 73v *Donne crudel, Giov. Ferreti, à 5.*; Rude 1600 I, sig. B4r 11 [index: *Donna crudel, à 5. Giovanni Ferretti*]; Besard 1603, f. 41r *Donne crudel*
7. Besard 1603, f. 11v i *Praelud. Diomed.* [W I n° III]
8. D-Hs M B 2678, p. 9 *Praeludium Dio:*
- 9a. Besard 1603, f. 4v *Praelud. Diomed.* [W I n° II]

### 8-course [a = F / a = D]

- 10a. D-LEm II.6.15, p. 20 *Eigdem* [Diomedes] 17 [W II p. 23]
- 10b. Besard 1603, f. 4r *Praelud. Diomed.* [W I n° I]
11. Fuhrmann 1615, p. 6 *Praeludium Diomedis*, 6. [W I n° V]
12. PL-LZu M 6983, ff. 65v-66r *Fuga Diomedi*

### 9-course [a = F / a = E // a = D]

- 9b. GB-Cfm 689, f. 1r *Prelude des preludes par Sr Diomede* [W II p. 24]

### 9-course [a = F / a = D // a = C]

- 4b. Francisque 1600, f. 5v *Prelude*
- 13a. GB-Cfm 689, ff. 2v-3r *Ut re mi fa sol la* [W II, p. 28]
- 13b. GB-Lbl Add.15117, ff. 8v-9r *Vt re my fa sol la By Dyomedes / Vt re my fa soll la By Dyomedes*

John H. Robinson, Newcastle University, September 2008

**Addendum** to tablature supplement in Lute News 86 on the music of John Maynard: In the introduction, I defined the cordes avalée tuning incorrectly, so that the fifth paragraph, lines 4-6 should read 'The remaining pavan and galliard are 'in cordes avalée' requiring the 6th and 7th courses of the lute tuned down a tone (to F and D)'. Also, bars 46-7 of the pavan from Mylius on the last stave on p. 13 should all be semiquavers, not quavers.

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inscribed 'Fantasies of Signior Diomede ... 3. 4. & 5 Parts'. See Andrew Ashbee, et al., *The Viola da Gamba Society Index of Manuscripts Containing Consort Music* (Aldershot: Ashgate, 2008), pp. 238-40. I have not checked the consort music for concordance with any of Diomedes' lute fantasias.

<sup>4</sup> See Douglas Alton Smith *A History of the Lute from Antiquity to the Renaissance* (Lute Society of America, 2002), p. 185.

<sup>5</sup> The theme of this intabulation, appearing several times in the opening bars, is like that of John Dowland's Fantasia n° 1 found in B-Bc Littera S 26.369, ff. 19r/19v/17r untitled and incomplete (from bars 67 to end); GB-Cu Add.3056, ff. 8v-9r *John Dowlande BM*; GB-Gu Euing 25, ff. 16v-17r [untitled]; GB-Lbl Add.31392, ff. 13v-14v *A fantasie. / Maister Dowland* [Poulton and Lam n° 1]; GB-Lbl Add.38539, ff. 14v-15r [untitled]; GB-Lbl Eg.2046, ff. 24v-25r *A Fantasia*; S-B PB fil.172, ff. 27v-31r *Fuga*; Besard 1603, ff. 170v-171v *Fantasia Ioannis Dooland*; Dowland 1610, sigs. H1r-H2 *Fantasia 7 Composed by Iohn Douland, Batchelar of Musicke* [Poulton and Lam n° 1a]. The theme is also found in the anonymous fantasia, GB-Lbl Add.31392, f. 24r [untitled] [Poulton and Lam n° 74], as well as Mertel 1615, pp. 226-8 *Phantasia et Fuga 83*, and also in bars 11-13 of a Diomedes fantasia, Besard 1603, ff. 24v-25r *Fantasia Diomedis*.

1

8

12

17

23

28

33

## 2. Prelude - Diomedes

D-LEm II.6.15, p. 19

First system of musical notation for 'Prelude - Diomedes'. It consists of a single staff with a treble clef. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes beamed together. The key signature has one flat (B-flat). The system ends with a repeat sign.

1

Second system of musical notation for 'Prelude - Diomedes'. It continues the melody from the first system, featuring similar note values and rests. The system ends with a repeat sign.

10

Third system of musical notation for 'Prelude - Diomedes'. This system includes more complex rhythmic patterns, including sixteenth notes and rests. The system ends with a repeat sign.

19

## 3. Prelude - Diomedes

Besard 1603, f. 11v ii

First system of musical notation for 'Prelude - Diomedes' (Besard 1603). It consists of a single staff with a treble clef. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes beamed together. The key signature has one flat (B-flat). The system ends with a repeat sign.

1

Second system of musical notation for 'Prelude - Diomedes' (Besard 1603). It continues the melody from the first system, featuring similar note values and rests. The system ends with a repeat sign.

7 a

Third system of musical notation for 'Prelude - Diomedes' (Besard 1603). This system includes more complex rhythmic patterns, including sixteenth notes and rests. The system ends with a repeat sign.

12

## 4a. Re mi fa sol la - Diomedes

D-Hs M B 2678, p. 39

1 2 3 4 5 6

1

7 8 9 10 11 12

7

13 14 15 16 17

13

18 19 20 21 22

18

23 24 25 26

23

27 28 29 30 31

27

## 5. Fúga - Diomedes

PL-LZu M 6983, ff. 66v-67r

1

1 2 3 4 5 6

8

7 8 9 10 11 12 13

14

14 15 16 17 18 19 20 21

22

22 23 24 25 26 27 28

29

29 30 31 32 33 34 35

35

36 37 38 39 40 41 42

## 6a. Donna Crudel - Diomedes

D-LEm II.6.15, pp. 516-7

1 2 3 4 5 6

1

7 8 9 10 11

7

12 13 14 15 16

12

17 18 19 20

17

21 22 23 24 25

21

26 27 28 29 30

26

31 32 33 34 35

31

## 6b. Donna crudel - Diomedes

Besard 1603, f. 45v

Measures 1-6 of the musical score. The notation includes a vocal line with notes and lyrics, and a lute line with tablature. The lyrics are: "Donna crudel, che mi hai fatto, che mi hai fatto, che mi hai fatto, che mi hai fatto, che mi hai fatto, che mi hai fatto".

1

Measures 7-11 of the musical score. The notation includes a vocal line with notes and lyrics, and a lute line with tablature. The lyrics are: "che mi hai fatto, che mi hai fatto, che mi hai fatto, che mi hai fatto, che mi hai fatto, che mi hai fatto".

7

Measures 12-16 of the musical score. The notation includes a vocal line with notes and lyrics, and a lute line with tablature. The lyrics are: "che mi hai fatto, che mi hai fatto, che mi hai fatto, che mi hai fatto, che mi hai fatto, che mi hai fatto".

12

Measures 17-21 of the musical score. The notation includes a vocal line with notes and lyrics, and a lute line with tablature. The lyrics are: "che mi hai fatto, che mi hai fatto, che mi hai fatto, che mi hai fatto, che mi hai fatto, che mi hai fatto".

17

Measures 22-26 of the musical score. The notation includes a vocal line with notes and lyrics, and a lute line with tablature. The lyrics are: "che mi hai fatto, che mi hai fatto, che mi hai fatto, che mi hai fatto, che mi hai fatto, che mi hai fatto".

22 a

Measures 27-31 of the musical score. The notation includes a vocal line with notes and lyrics, and a lute line with tablature. The lyrics are: "che mi hai fatto, che mi hai fatto, che mi hai fatto, che mi hai fatto, che mi hai fatto, che mi hai fatto".

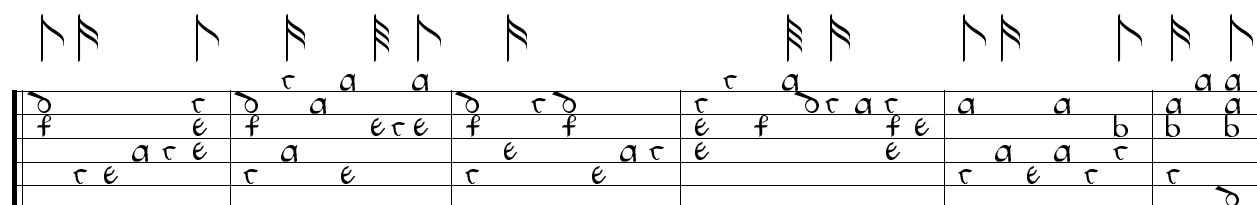
27

Measures 32-36 of the musical score. The notation includes a vocal line with notes and lyrics, and a lute line with tablature. The lyrics are: "che mi hai fatto, che mi hai fatto, che mi hai fatto, che mi hai fatto, che mi hai fatto, che mi hai fatto".

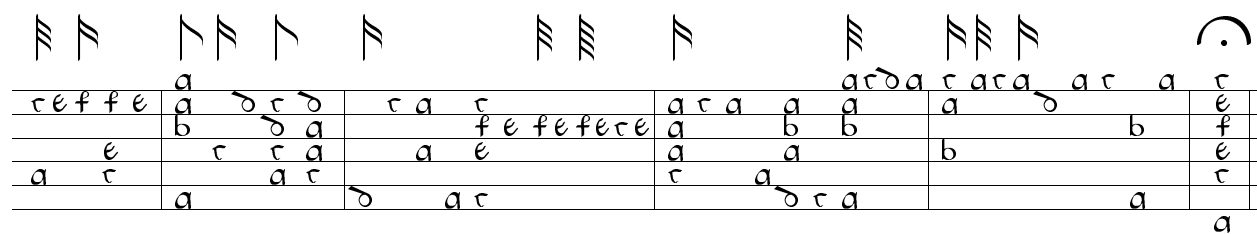
32

## 7. Prelude - Diomedes

Besard 1603, f. 11v i

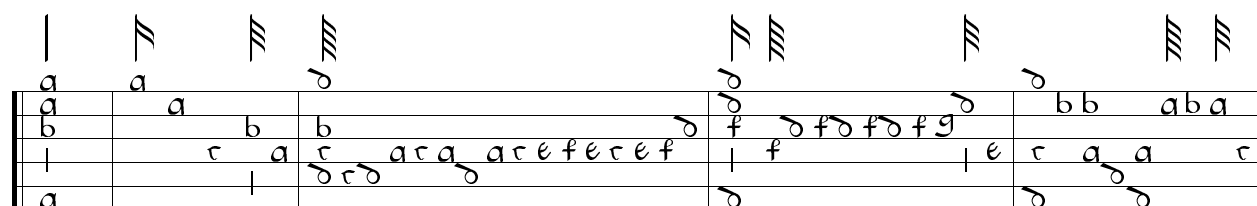


1

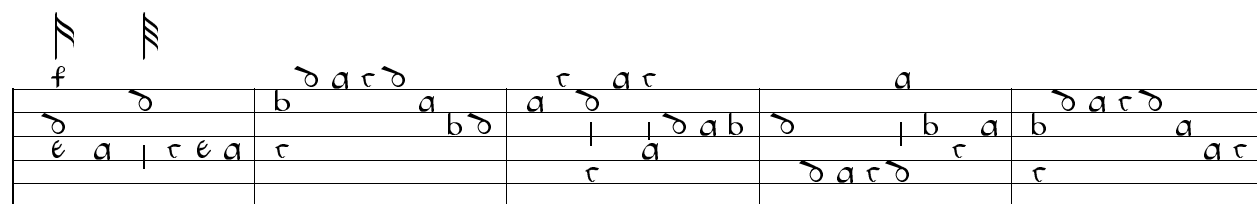


## 8. Prelude - Diomedes

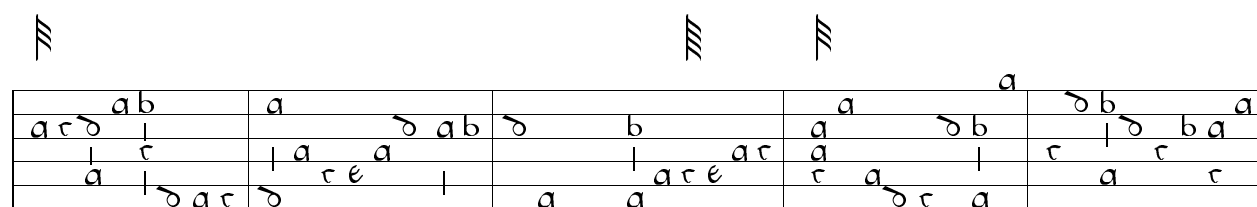
D-Hs M 2768, p. 9



1



6 a



11



16



21

a/a

26

a

31

36

40

/a

1

6

10

15

20

25

## 10a. Prelude - Diomedes

D-LEm II.6.15, p. 20

1

8

15

22

28

## 10b. Prelude - Diomedes

Besard 1603, f. 4r

1

8

16






23

29

34

## 11. Prelude - Diomedes

Fuhrmann 1615, p. 6

									
C	D	E	F	E	F	G	C	D	E
F	A	D	D	D	A		F	D	F
		E			C			E	
C	B	C	C	A		A	E	F	C

1

$\text{f}$	$\text{f}$	$\text{f}$	$\text{f}$	$\text{f}$	$\text{f}$	$\text{f}$	$\text{f}$
$\delta$	$r$	$a$	$r$	$f$	$r$	$e$	$e$
$a$			$\delta$	$r$	$i$	$r$	$\delta$
			$e$	$a$	$r$	$e$	$a$
$r$	$a$	$r$	$r$	$e$	$r$	$e$	$r$

9 /a a

G A G A G A G	C A D C A D C A D C	
A	D C A B C A B C	
A	E C A B C A B C A B C A B C A	
E		A C E C E C E C A
		E C E C E C E C A E

16

$r$	$r$	$a$	$a$	$a$	$a$	$f$	$a$
$e$	$r e f$	$e f e f e f e r e$	$a$	$a$	$a$	$f e f f f$	$a$
$e$	$e$	$f e r e$	$r$	$a$	$a$	$f e f f f$	$a$
$r$	$r$	$r$	$e$	$a$	$a$	$a$	$a$

20

a	f	fora	a r	fora	ara		e
b	a	o car o		o	o car da	r d f o f o f o r a	f
c	f					e r e f e f e f e r e	e
d	a						r

27

 $\alpha$

## 12. Fúga - Diomedes

PL-LZu M 6983, ff. 65v-66r

1

9

16

22

29

36

## 9b. Prelude des preludes - Diomedes

GB-Cfm 689, f. 1r

1

6

10

14

17

22

26

## 4b. Prelude - Diomedes

Francisque 1600, f. 5v

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17

18 19 20 21 22

23 24 25 26 27

28 29 30 31 32



## 13a. Ut re mi fa sol la - Diomedes

GB-Cfm 689, ff. 2v-3r

1

6

11

15

20

25

30

[illegible]

35

										
a	ara ard	r	are f r	b e ar	a	f	e	c	e f r f	r
dca ard	r   ard			d card						
a c					a			a		

40

e r		a	r e f r e f	e	a	
e f e r	e f e f e f e r e	a r d a r d r	a	r e r o r d r a	d a r d a r d	a r e
f	d r e	r	r	r	a	
r	r	e	e	e		

45

f e f e	e f e f	f a b a	a r d a
r d a	r   a	a r d a r d	r d a r a r e
a	r e g	r d r	e a r d
			a r

50

55

[illegible]

60

[illegible]

65



1

6

11

15

20

25


30



[illegible]

a r d ar d   a	a f e r r f d	a r d r d r d r a r	d r d a r d r	a a e r e
d     d   a	r a   d	r d	a f d	a r d r e f d
r     a	r a	e r	a f d	e
a r e	e			

f	r	f	r	e	f	e	e	r	a	r
r	d	r	e	d	e	d	a	a	r	a
							a	a	r	a
							a	a	r	a
							a	a	r	a

																			
C	E	F	F	E	A	C	E	A	F	B	B	B	A	C	C	F	E	C	A
D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B
E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C
F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D

a	r	a	d	e	c	b	a	f
r	a	r	e	c	b	a	f	d


$$100\% \text{ } // a \qquad \qquad \qquad // a$$