

# MUSIC SUPPLEMENT TO LUTE NEWS 63 (SEPTEMBER 2002) COLLECTED LUTE MUSIC OF ALBERT DLUGORAJ (1558 - >1619): PART 2

The second part of the collected music of Albert Dlugoraj includes all the remaining lute solos ascribed to him that are known: nine villanellas, two chorea polonica, a polish dantz-nachdantz pair, a courrant and a doubtfully ascribed volt, as well as another version of the fantasia no. 3, omitted from part 1. The latter is corrupt in the manuscript and has been reconstructed. The simplification of rhythms compared with Besard's version, as well as the variant ending which is the same as no. 6a, render it worth including here.

It is not known why Dlugoraj composed lute settings of villanellas, described as 'a generic term for a wide range of light vocal music popular in Italy and elsewhere from the decline of the frottola in the 1530s to the early 17th century'.<sup>1</sup> Besard included six by him (nos. 9-14, the second and third may be familiar from Julian Bream's LP referred to in part 1) in *Thesaurus Harmonicus*. Three also found in cognate versions in a manuscript in Köln.<sup>2</sup> Since completing part 1, it dawned that the *Volte Alberti* in the Basel manuscript (9c here) is a cognate version of the first villanella in Besard.<sup>3</sup> Thus no. 9 is the only composition by Dlugoraj for which the ascription is corroborated in more than one source. The considerable variation between cognate versions begs the question of which are closest to the original as composed by him. The remaining three villanellas (nos. 15-18) also survive in unsatisfactory versions, which necessitated reconstruction. In contrast, the polish dance and two choreas (nos. 18-20) survive in seemingly accurate versions.

Two ascriptions, no. 21, 'A.A.D.' and no. 22, 'Amb. Alb' were considered doubtful when this supplement first appeared in 2002, but since then a manuscript has been discovered in the Stadtbibliothek Braunschweig [D-BSstb MS C 39 2v]<sup>4</sup> that sheds new light on these abbreviations. The manuscript includes music with the ascriptions *Alberti Ambrosio Dlugoraj* and *Ambrosy Alberti / Dlugoraj*, which is the first recorded use of the composers' second name Ambrosio, leaving no doubt

now that the initials A. A. D. and abbreviation Amb. Alb. refer to the composer Alberti Dlugoraj. However no. 21 is still a doubtful ascription to him because concordant versions of the same music is elsewhere ascribed to Mathias [Mason] and [Julien] Perrichon so it seems more likely that the scribe of the Leipzig manuscript ascribed it in error.

One wonders how much more of the anonymous lute music with Polish associations that survives was also composed by Albert Dlugoraj!

## Worklist

- 3b. CH-Bu (Basel) F.IX.70, p. 40 I [Fan]tasia
- 9a. Besard *Thesaurus Harmonicus* 1603, f. 48r i *Villanella Alberti Dlugoraj*
- 9b. D-KNu K (Köln) 16a 6745, p. 10 iii *Vilanella. Polo[nica]*
- 9c. CH-Bu F.IX.70, p. 295 *Volte Alberti*
10. Besard 1603, f. 48r ii *Villanella eiusdem* [Alberti Dlugoraj]
- 11a. Besard 1603, f. 48r iii *Villanella eiusdem* [Alberti Dlugoraj]
- 11b. D-KNu K 16a 6745, p. 10 ii *Pars 2a*
- 12a. Besard 1603, f. 48v i *Villanella eiusdem* [Alberti Dlugoraj]
- 12b. D-KNu K 16a 6745, p. 10 i *Vil[lanella] Po[lonica] / pars 1a*  
D-KNu K 16a 6745, p. 9 i *Pars 1a / supra*
13. Besard 1603, f. 48v ii *Villanella eiusdem* [Alberti Dlugoraj]
14. Besard 1603, f. 48v iii *Villanella eiusdem* [Alberti Dlugoraj]
15. D-LEm II.6.15, p. 517 *Vil[lanella]: A. D.*
16. D-LEm II.6.15, p. 518 *Vil[lanella]: A. D.*
17. I-Gu (Genova) 3.M.VIII.24, f. 48r *Alb[ert]. Dlug[oraj]. Villanella*
18. D-LEm II.6.15, p. 407 *Chor[ea]: po[lonica] A. D. 64*
19. D-LEm II.6.15, p. 407 *[Chorea polonica] eiusdem [A. D.]*
- 20a. D-W Guelph. (Hainhofer) 18.8, ff. 263v-264r *Pollnischer dantz Albertus Dlugoraj / Nachdantz*
- 20b. D-DEI (Dessau) MS BB 12150, ff. 70v-71r *Das Polnisch Fiirtzlin / Nachtantz*
- 21a. D-LEm II.6.15, p. 340 *Volte: A.A.D.5*
- 21b. B-Br 26369, f. 4v untitled
22. D-LEm II.6.15, p. 254 *Courrent Amb. / Alb.6*

John H Robinson, Newcastle University, August 2002/R March 2017

<sup>1</sup> See Denis Arnold, 'Villanella', *New Grove* xix, pp. 770-3.

<sup>2</sup> Thank you to Peter Király for access to a copy of this manuscript.

<sup>3</sup> Thank you to Piotr Pozniak for bringing this to my attention.

<sup>4</sup> On f. 104r *Polonica Ducey ab Alberti Ambrosio Dlugorsky* and untitled on a loose sheet in the same manuscript; f. 125r *Chorea Polonica Ambrosy Alberti Dlugoraj*; and ff. 125r-125v *Alia eiusdem* (Ambrosy Alberti Dlugoraj) - [added at end of .tab file] see online facsimile: <http://publikationsserver.tu-braunschweig.de/get/64444>

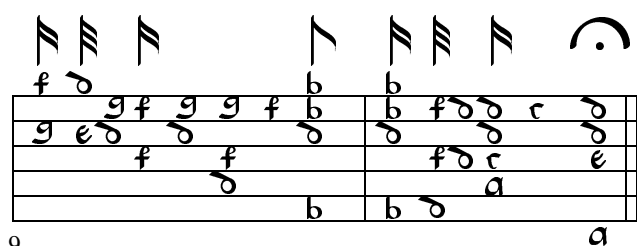
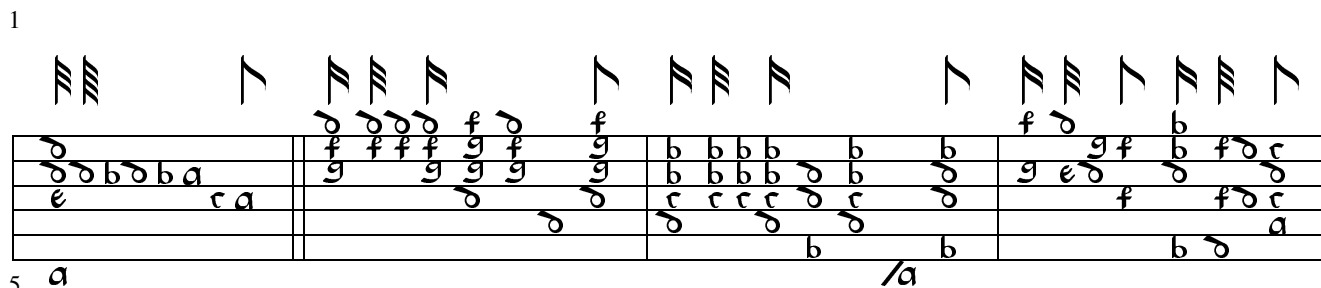
<sup>5</sup> Concordant versions: CZ-Pnm IV.G.18 (Aegidius von Rettenwert), f. 130r, *Volte*; D-Kl 4o Mus 108 I (Montbuysson), f. 23r, *Volte*; D-Ngm Hs. 33748 (Nürnberg I), f. 35v, *Volte* NB; GB-HAdolmetsch (Dolmetsh) II.B.1, ff. 112v-113r, *Volte*; J. B. Besard, *Thesaurus Harmonicus* (Köln, 1603), f. 163v, *Volte*; G. L. Fuhrmann, *Testudo Gallo-Germanica* (Nürnberg, 1615), p. 176, *Volte*.

<sup>6</sup> Concordant versions: CZ-Pnm IV.G.18, ff. 33v-34r, [untitled]; CZ-Pnm IV.G.18, f. 36v, *Corant*; D-BAU (Bautzen) 13.4°85, p. 18,

*Courant*; D-Dl (Dresden) M 297, f. 92r, *Courrant*; F-Pn (Paris) 31, f. 44r, *Corrente di Franes Francese*; GB-Cfm 689 (Herbert), f. 27r, *Courante Perrichon*, [CNRS Perrichon, no. 17]; GB-Cu Dd.9.33, f. 75r, *Mathias*; GB-HAdolmetsch II.B.1, ff. 12v-13r, *Courante*; GB-Lam 603 (Board), f. 29r, *Corranto*; GB-Lbl 15117 (Swarland), f. 2v, *Curranto*; I-PESc (Pesaro) b.10, f. 9v, *Corente Francese*; LT-Va 285-MF-LXXIX (Königsberg), f. 1v, *Volte* NB; LT-Va 285-MF-LXXIX, f. 2r, [untitled] NB; S-B 2245 (Beckman), ff. 9v-10r, *Courant*; G. L. Fuhrmann, *Testudo Gallo-Germanica* (Nürnberg, 1615), p. 171, *Courante 14*; cf. supplement to *Lute News* 47 (September, 1998), Mathias Mason, no. 3 [Mathias Mason or Julien Perrichon]. Additional versions of no. 21 have also since been edited in the complete lute music of Julien Perrichon for the supplement to *Lute News* 114 (July 2014).

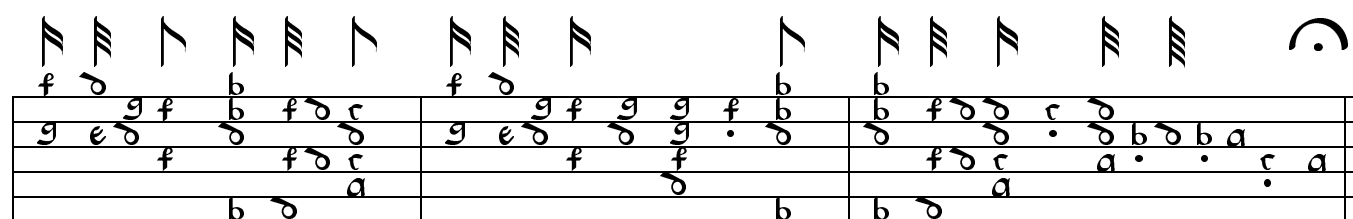
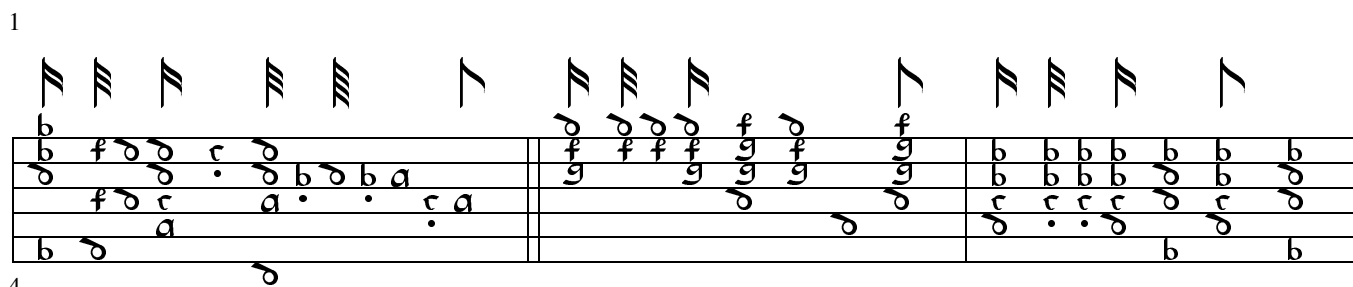
## 9a. Villanella Alberti Dlugoraj

Besard, 1603, f. 48r i



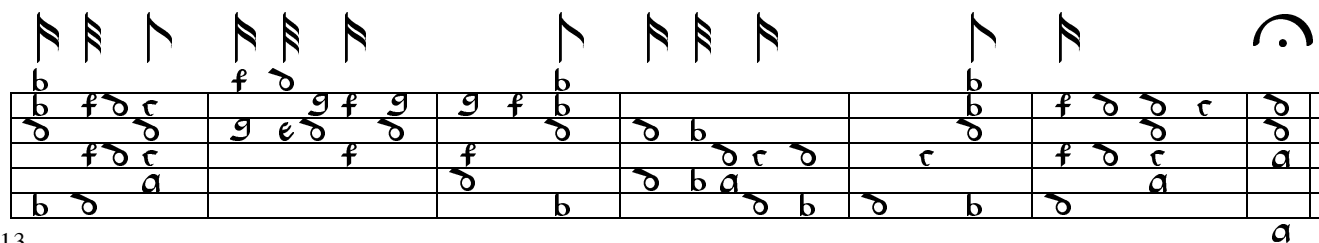
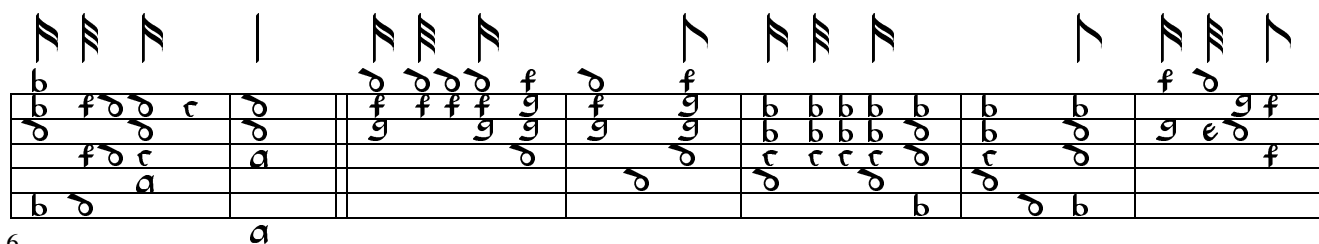
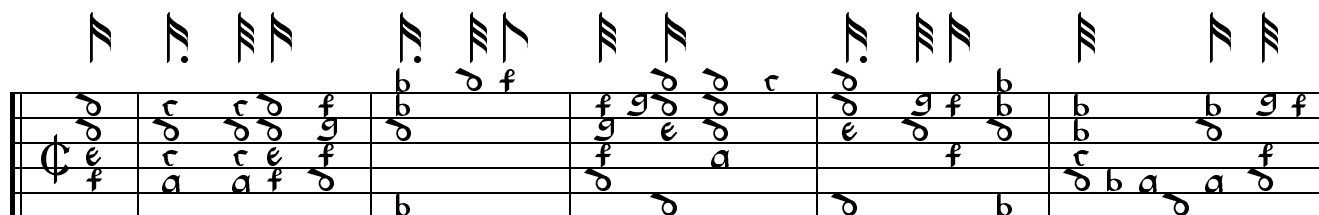
## 9b. Vilanella Polonica

D-KNu K 16a 6745, p. 10 iii



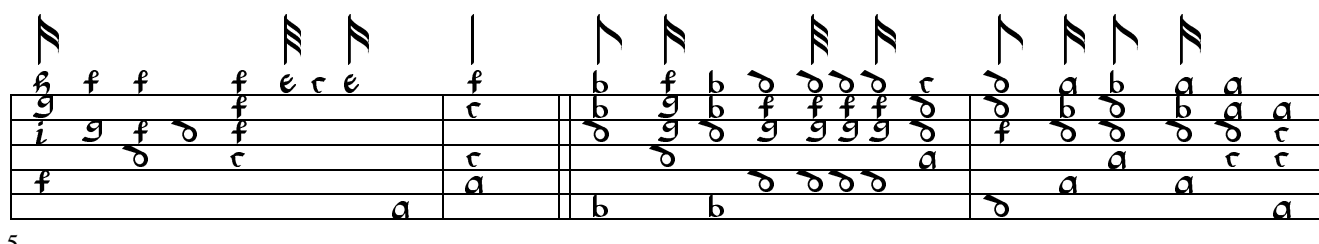
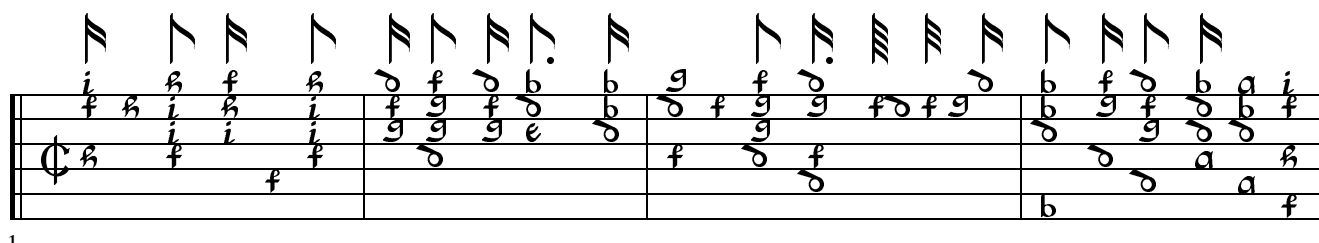
## 9c. Volte Alberti

CH-Bu F.IX.70, p. 295



## 10. Villanella Alberti Dlugoraj

Besard, 1603, f. 48r ii





## 13. Villanella Alberti Dlugoraj

Besard, 1603, f. 48v ii

1

a

8

## 14. Villanella Alberti Dlugoraj

Besard, 1603, f. 48v iii

1

5 a

## 12a. Villanella Alberti Dlugoraj

Besard, 1603, f. 48v i

1

5

10

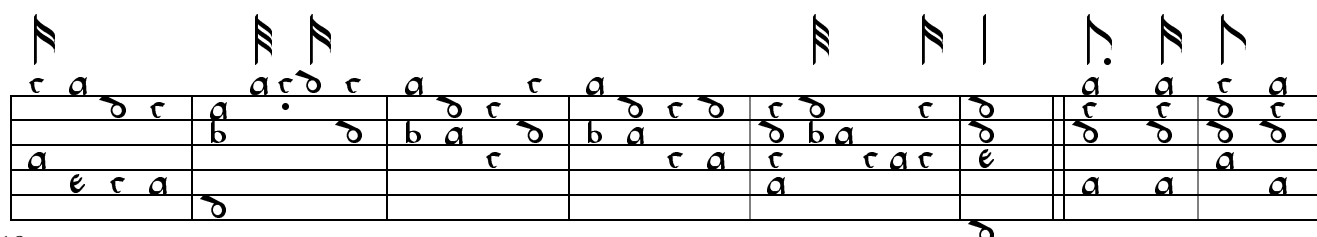
15

## 12b. Villanella Polonica

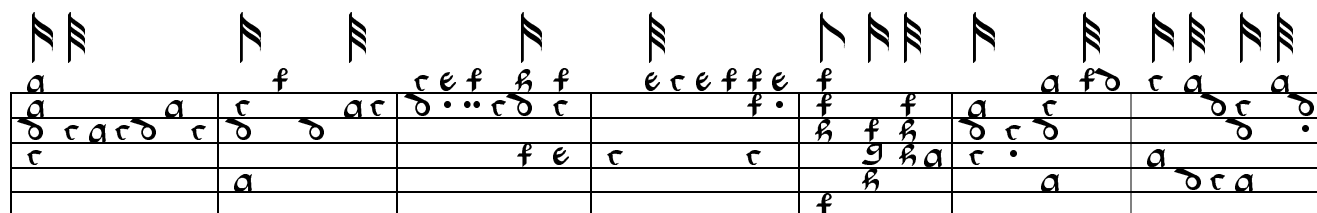
D-KNu K 16a 6745, p. 9 i

1

10



18



26



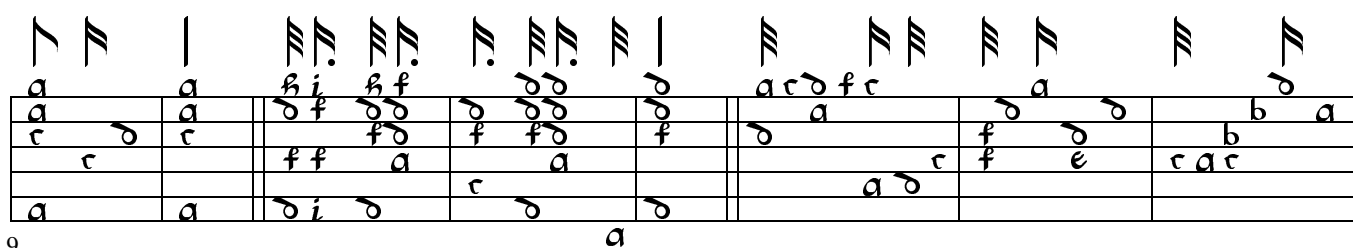
33

## 15. Villanella A.D.

D-LEm II.6.15, p. 517



9

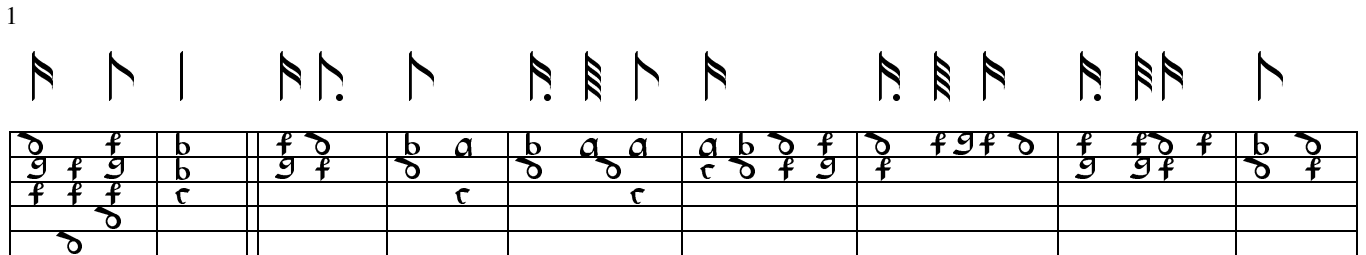
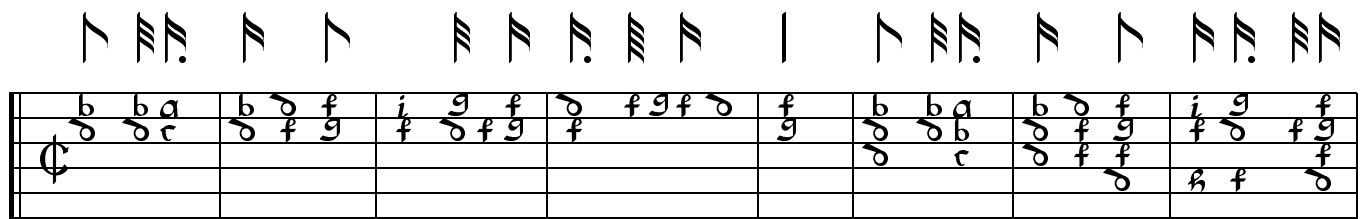


17



## 16. Villanella A.D.

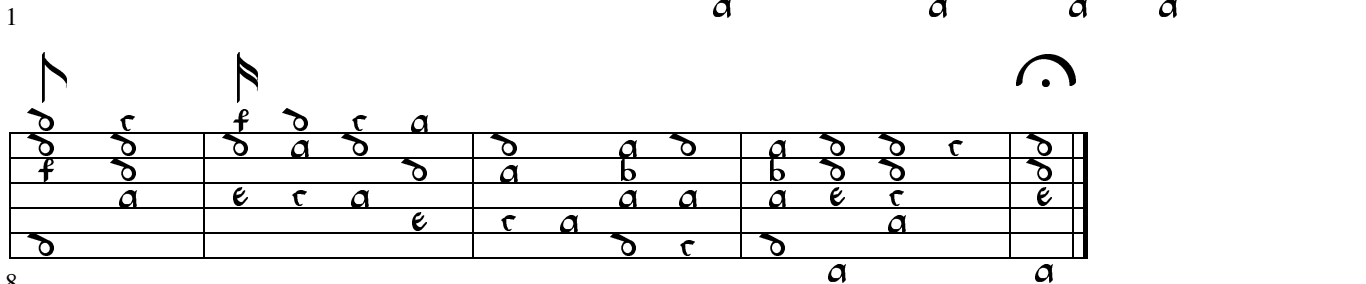
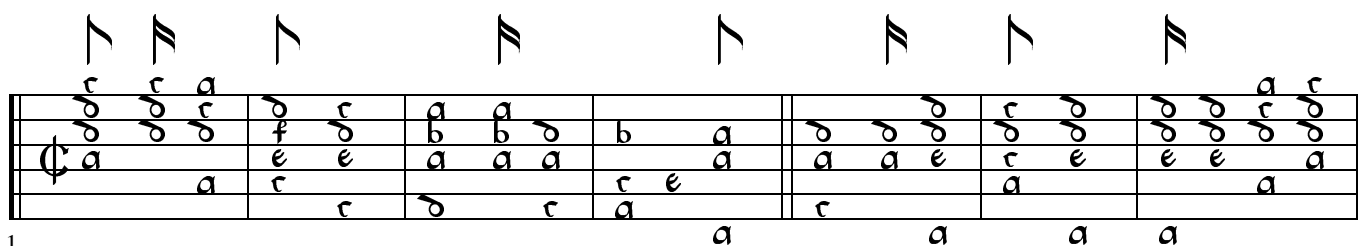
D-LEm II.6.15, p. 518



25

## 18. Chorea Polonica A. D.

D-LEm II.6.15, p. 407

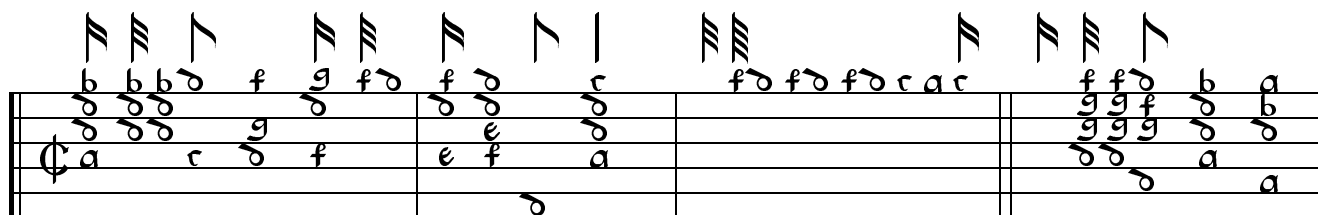


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## 17. Villanella Albert Dlugoraj

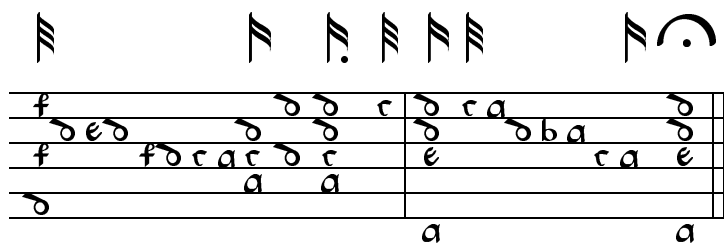
I-Gu 3.M.VIII.24, f. 48r



1

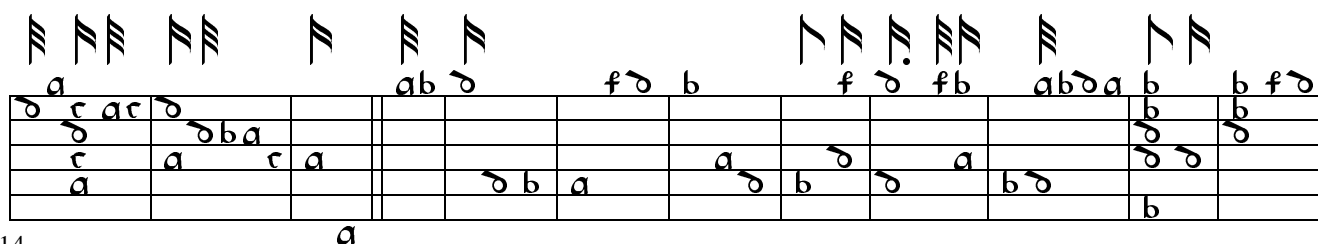
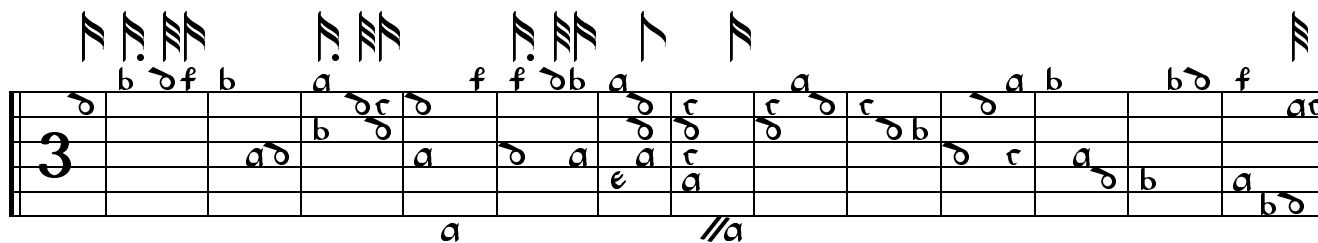


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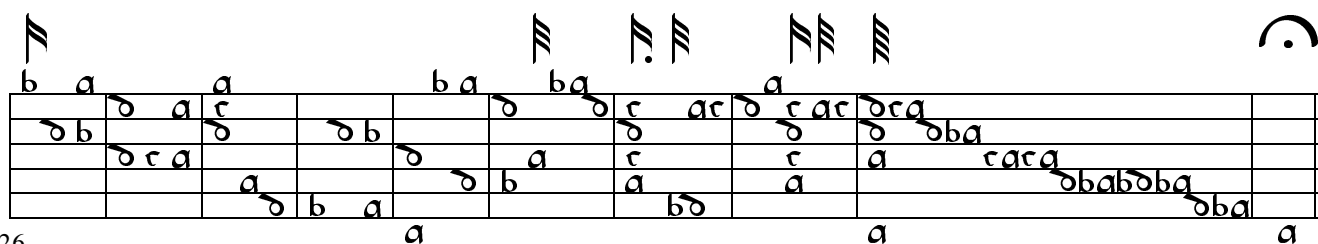


## 22. Courrent Amb. Alb.

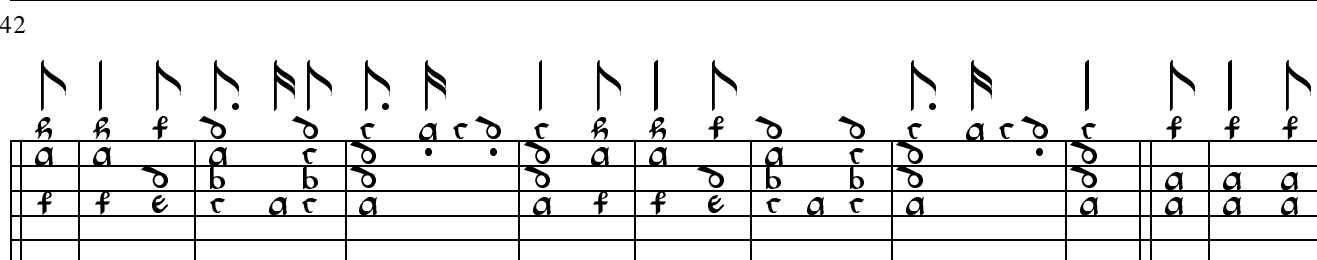
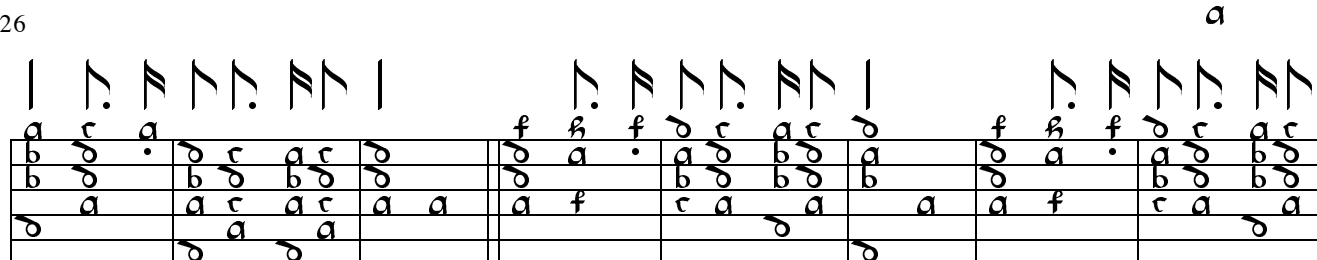
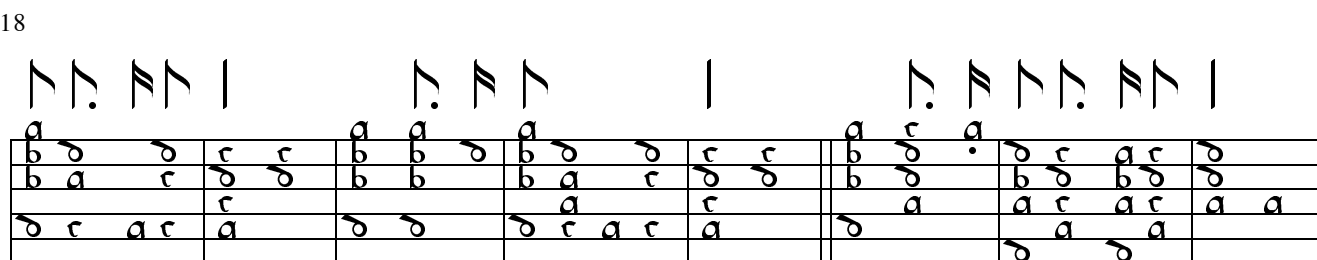
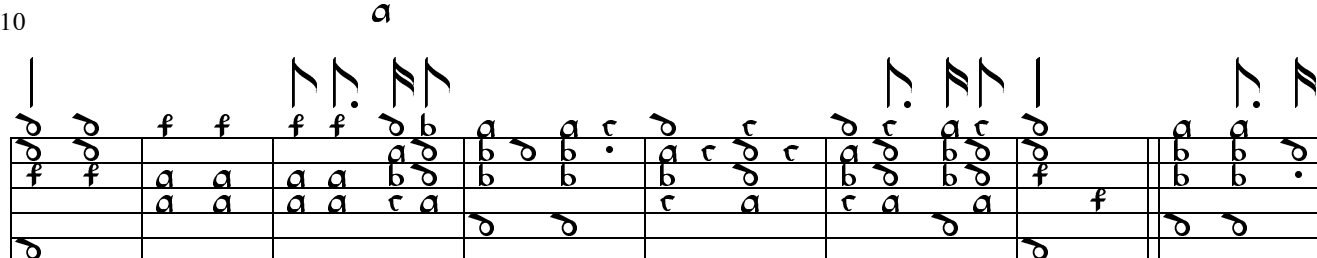
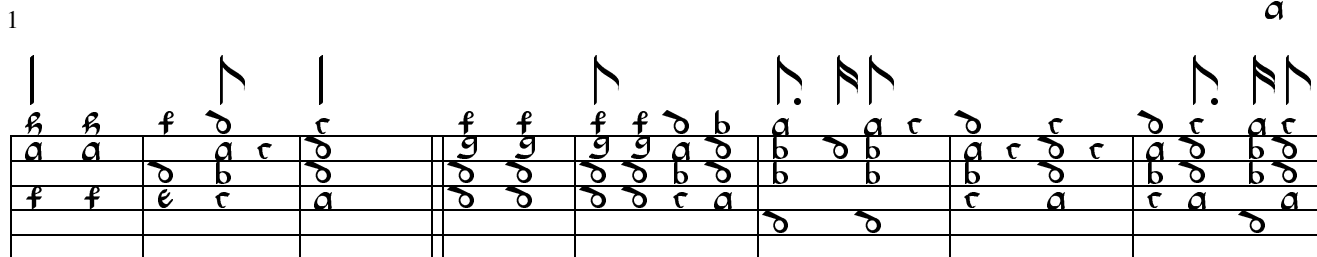
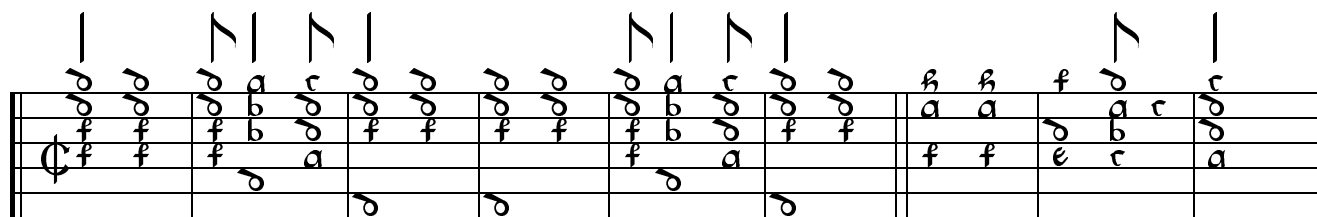
D-LEm II.6.15, p. 254



14



26



63

Handwritten musical notation on a five-line staff. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. The notes are written in a stylized, handwritten style. The system ends with a double bar line.

73

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. The system ends with a double bar line.

84

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. The system ends with a double bar line.

95

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. The system ends with a double bar line.

19. Chorea Polonica A. D.

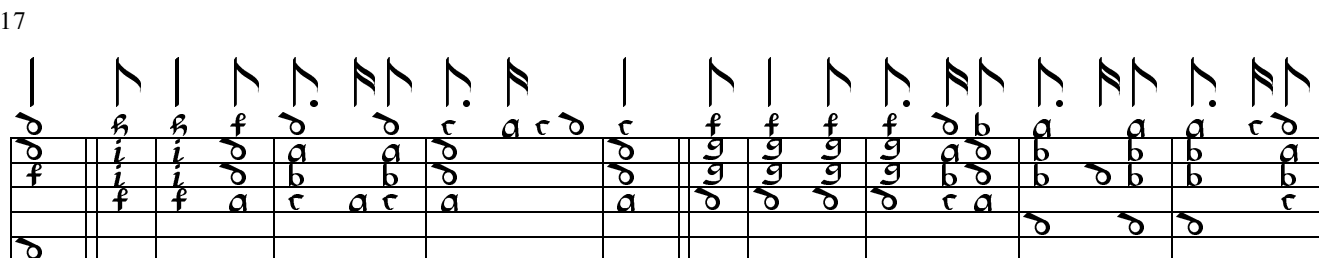
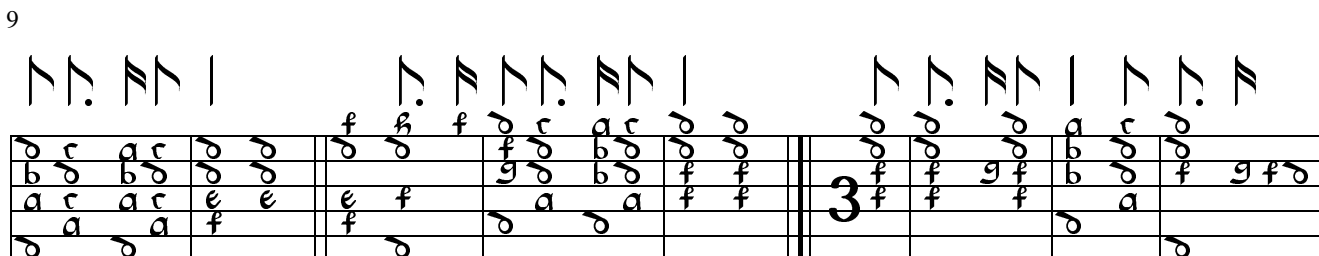
D-LEm II.6.15, p. 407

1

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. The system ends with a double bar line.

7

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. The system ends with a double bar line.



21a. Volte A. A. D.

D-LEm II.6.15, p. 340

1

f		f	g a	f g	e	d c b	a g f		g f e	d c b	a	g f e	d c b	a
		f		c e	f						a			
				e f							a			
		g	g a	e	c		a		e a		c			
a							e a		c					
											a			

10 *//a*

a	a	a	a	a	a	a	a	a	a
rd	dr	a	ard	ra	a	dr	ar	dr	a
		r	a	d		rd	ar	dr	a
a	ra		a	a	r	a	r	a	a
e	er	re	era	e	e	a	a	a	a

20  $\parallel a$

21b. Volte

B-Br 26.369, f. 4v

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

1

f		f	k	f	e	r	a	r	e	a	r	e	a	a	r
		f	f	f	e	f			e		f		a	a	
		f	g	f	e	r		a		r				a	c
a							e		r	e			a		r

10 //a

[illegible]21  $\alpha$

1

7 a

11

16 /a

/a

24 /c /b

28 /a

Polonica Dudey ab Alberti Ambrosio Dluglorsky  
= loose sheet: f. 1r untitled

D-BSstb C 39 2o, f. 104r

1

14

23

31

Alia eiusdem (Ambrosy Alberti Dlugrora)

D-BSstb C 39 2o, ff. 125r-125v

1

9

The first system of the musical score consists of four staves. Above the staves are various musical symbols including slurs, accents, and dynamic markings. The notation includes notes, rests, and bar lines. The first staff has a treble clef and a common time signature. The second staff has a bass clef. The third and fourth staves have no clefs. The system ends with a double bar line.

The second system of the musical score consists of four staves. Above the staves are various musical symbols including slurs, accents, and dynamic markings. The notation includes notes, rests, and bar lines. The first staff has a treble clef and a common time signature. The second staff has a bass clef. The third and fourth staves have no clefs. The system ends with a double bar line.