

COLLECTED LUTE MUSIC OF DIOMEDES CATO OF VENICE: PART III: CHOREA, BALLETTI, PASSAMEZI AND BARRIERA

This third part of the complete lute music of Diomedes includes all the song and dance settings ascribed to him, as well as some doubtful attributions, anonymous settings and cognate versions.¹ All variant versions are included when more than one is known, and the music is arranged according to the lute required to play it, starting with 6-course and ending with 10-course compositions.²

Georg Leopold Fuhrmann included two elaborate sets of divisions on passomezi by Diomedes (n° 16 & 17) in *Testudo Gallo Germanica* of 1615. A simpler single setting of a passomezo ascribed to Diomedes (n° 1) was copied into the now lost MS owned by Oscar Chilesotti, who published a selection of 99 items from it for guitar in staff notation.³ The Barriera variations ascribed to Diomedes in the lute book of Philip Hainhofer is one of three that are adjacent, the others by Nicolo Legname, Hainhofer's lute teacher, and Hortense Perla.⁴ Diomedes' setting has three different 4-bar sections in either common or triple time, using the chord progressions FCFC (A), FBflatCF (B) and FFFF (C), in the sequence ABBCC/AABBCC/ABBCC/ABB.

Jean-Baptiste Besard included eight 'Chorea Polonica' in *Thesaurus Harmonicus* in 1603, the first of which (n° 2) bears the plural title *Choreae Polonicae Diomedis*, suggesting the following choreae, at least on the same page (n° 5 & 10) if not the next two pages as well, are also by Diomedes. The three on the following page (no 6, 7a and 8) are in fact all ascribed to him (n° 7a is also ascribed in a concordant source n° 7b), but the two on the next page (n° 13 & 14) are not, so they remain doubtful ascriptions. Many anonymous Polish dances are found in lute sources,⁵ which of course cannot all be assumed to have been composed or arranged by Diomedes. However, the copy of Besard at the University of Genova includes manuscript additions (MS M.VIII.24), which include three further chorea Polonica copied on the same pages as those by Diomedes in the print itself, and so have been included here. All three are unascribed, but one (n° 3b) is known from a version by Diomedes (n° 3c), whereas the other two must remain doubtful attributions (n° 9 & 11). One anonymous item (n° 15) was included here only to fill up the page and so has no known association with Diomedes. Two items are titled Balletto and ascribed to Diomedes in the Herholder lute book (D-Hbusch) (n° 3c & 12a), one called Alamanda and the other Chorea in concordant versions. There are five arrangements of n° 3 in two different keys found in continental sources (no 3a-d), only one ascribed to Diomedes. He may have composed it or just made one of the arrangements. The same tune was used by two English lutenist-composers, Anthony Holborne, who seems to have

followed both strains fairly closely, and Daniel, presumably Daniel Bachelier, who just used the tune in the opening bars. All known versions for lutes with six to ten courses and one each for bandora and cittern are included here as an appendix (n° 3e-i). Minor changes to the tablature have been made without comment.

Worklist

6-course

1. I-BDGChilesotti, p. 80 *Passo mezzzo di Diomede* [WII/15]⁶
2. Besard 1603, f. 138r i *Choreae Polonicae Diomedis* [WI/21]
- 3a. Waissel 1591, sig. E4v *Polnische Tantz*

7-course [a = F]

- 3b. I-Gu M.VIII.24, f. 138r *Chorea Polonica* = D-B 40141, f. 61v *Tantz*
4. D-W Guelf. 18.8 VII, ff. 226v-228r [Barriera]⁷ *La medesima Diomedes* [WII/20]
- 3c. D-Hbusch, f. 41v *Balletto Diomed:*
- 3d. D-B 4022, f. 32r B[allo?]. P[olacho?]. K[önig?]. *In Polen*
5. Besard 1603, f. 138r iii *Chorea Polon* [Diomedes?] [WI/23]
6. Besard 1603, f. 138v i *Chorea Pol. Diom.* [WI/24]
- 7a. Besard 1603, f. 138v ii *Cho. Pol. eiusd. [Diom.]* [WI/25]
- 7b. CH-Bu F.IX.70, pp. 293-294 *Chorea Polonica Diomedes Poloni*
8. Besard 1603, f. 138v iii *Chorea eiusd [Diom.]* [WI/26]
9. I-Gu M.VIII.24, f. 139r ii *Chorea Polonica*

7-course [/a = D]

10. Besard 1603, f. 138r ii *Chorea Polonica* [Diomedes?] [WI/22]
11. I-Gu M.VIII.24, f. 139r i *Chorea Polonica*

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

- 12a. D-Hbusch (Herholder), f. 41r *Balletto Diomed:*
- 12b. Fuhrmann 1615, p. 145 *Alamanda*
13. Besard 1603, f. 139r i *Chorea Pol.* [WI/27]
14. Besard 1603, f. 139r ii *Chorea Pol.* [WI/28]
15. D-LEm II.6.15, p. 489 *Cantio Polonica* [6-course]
16. Fuhrmann 1615, pp. 87-89 *Passomezo praecedentis toni, Diomedis.* [W I/12]

10-course [a = F, /a = E, //a = D, ///a = C]

17. Fuhrmann 1615, pp. 94-96 *Passomezo in C sol fa ut b mol, Diomedis* [W I/13]

Appendix

- 3e. GB-Lbl 603 (Board), ff. 42r-42v untitled [10-course]
- 3f. GB-Cfm 689 (Herbert), f. 26r *Almain Daniel* [BachelierL 35] [10-course]
- 3g. GB-WPforester welde, f. 6v *Almaine Mr Holborne* [HolborneS 52]⁸ [6-course]
- 3h. GB-Cu Dd.2.11, f. 36r untitled [7-course bandora] [HolborneS 74]
- 3i. GB-Cu Dd.4.23, f. 9r *Allmayne Ant: Ho* [4-course cittern] [HolborneK 47]⁹

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¹ For parts I: Galliards & II: Preludes and Fugas see tablature supplements to *Lute News* 85 (April 2008) and 87 (October 2008).

² Thank you to Richard Corran for sending me TAB files for most of the music used here.

³ Oscar Chilesotti *Da un Codice Lautenbuch del Cinquecento* (1891); tablature edition: Dick Hoban (ed.) *Renaissance Lute Music. Oscar Chilesotti's Da un Codice Lautenbuch in Lute Tablature* (Fort Worth: Lyre Music, 1994).

⁴ See John H. Robinson (ed.) *Collected Lute Solos of Hortensio Perla of Padua and Pomponio of Bologna*. Tablature edition, (Lübeck, Tree, 2000), for a list of cognate settings of the Barriera.

⁵ The main sources are the lute prints of Mathäus Waissel of 1591 and 1592 with 36 *Polnische Tantz*, and D-B 4022, with 38 B[allo]. P[olacho].

⁶ Piotr Pozniak (ed.) *Wydawnictwo Dawnej Muzyki Polskiej* 24,

1953/1970 (WI) & 67, 1973 (WII). Pozniak mentions a passamezzo in Berlin MS 59, and a dance dated 1595 in Stockholm, Academie de Musique, MS 32, which could not be traced. Boetticher RISM Bvii, p. 290 lists 'Cato' as composer of music in CZ-Pnm MS XIII.B.237 (Jacobides), but nothing by him can be identified in the inventory in Christian Meyer, *Sources Manuscripts en Tablature*, III/2 (Koerner, 1999), pp. 36-39.

⁷ Title may refer to the barrier used in jousting.

⁸ Rainer aus dem Spring (ed.) *Anthony Holborne: Music for Lute and Bandora*. Vols. I & II (Albury: The Lute Society, 2001).

⁹ Masakata Kanazawa *The Complete Works of Anthony Holborne Volume II: Music for Cittern*, Harvard Publications in Music 5 (Cambridge MA: Harvard University Press, 1973). Kanazawa made 32 seemingly unnecessary editorial changes and reconstructed the final 4 bars.

1. Passomezo Diomedes

I-BDGchilesotti, p. 80



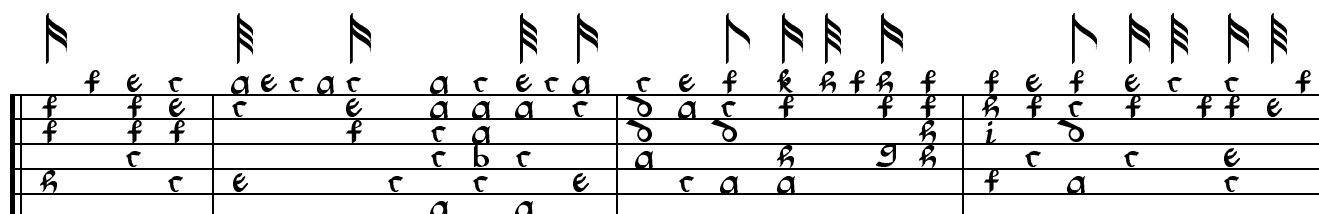
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2. Chorea Polonica Diomedes

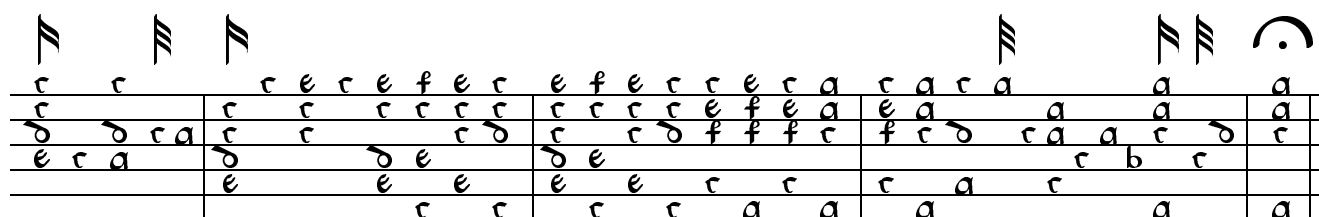
Besard 1603, f. 138r i



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3a. Polnische Tantz

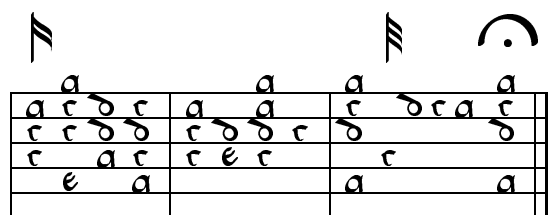
Waissel 1591, sig. E4v



13

3b. Chorea Polonica

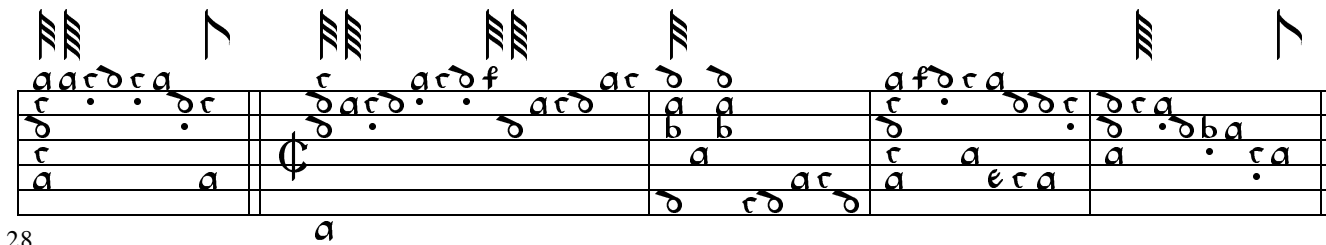
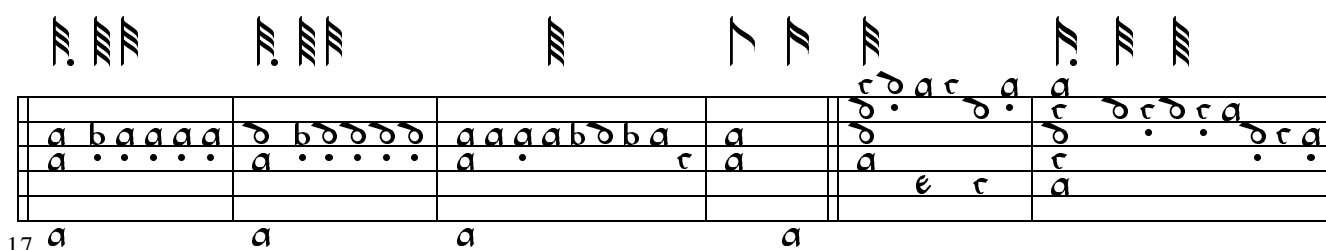
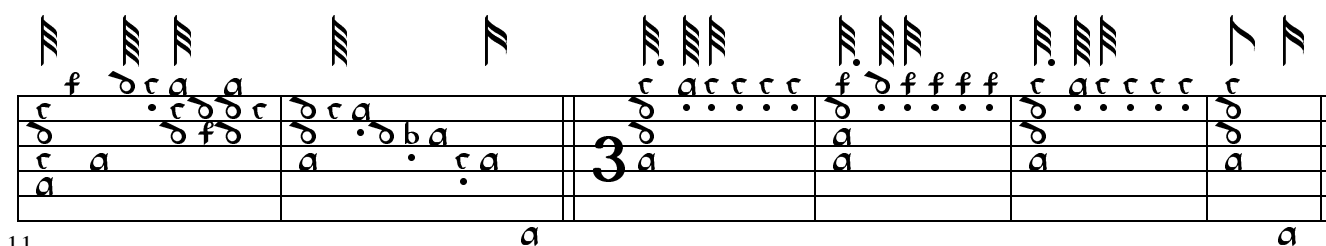
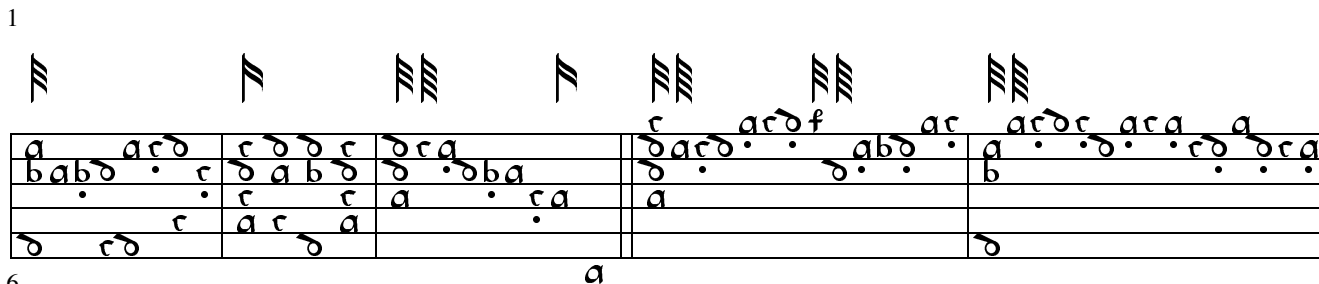
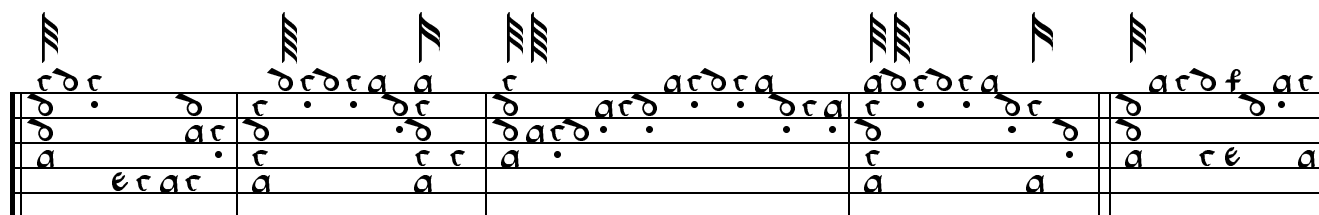
I-Gu M.VIII.24, f. 138r



14

4. Barriera Diomedes

D-W Guelf. 18.8 VII, ff. 226v-228r



39

39 40 41 42 43 44 45 46

47

47 48 49 50 51 52

53

53 54 55 56 57 58

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59 60 61 62 63 64 65 66

67

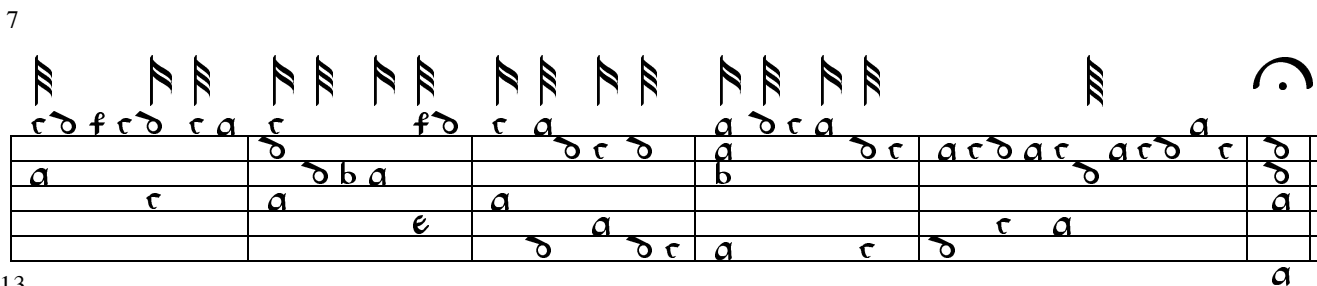
67 68 69 70 71

72

72 73 74 75 76

3c. Balletto Diomedes

D-Hbusch, f. 41v



3d. Ballo Polacco

D-B 4022, f. 32r



5. Chorea Polonica - Diomedes?

Besard 1603, f. 138r iii

First system of musical notation for 'Chorea Polonica - Diomedes?'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (semibreves, minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The system is marked with a '1' at the beginning and an 'a' at the end.

Second system of musical notation for 'Chorea Polonica - Diomedes?'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values and accidentals. The system is marked with a '5' at the beginning and a 'b' at the end.

Third system of musical notation for 'Chorea Polonica - Diomedes?'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values and accidentals. The system is marked with a 'a' at the end.

6. Chorea Polonica Diomedes

Besard 1603, f. 138v i

First system of musical notation for 'Chorea Polonica Diomedes'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values and accidentals. The system is marked with a '1' at the beginning and an 'a' at the end.

Second system of musical notation for 'Chorea Polonica Diomedes'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values and accidentals. The system is marked with a '6' at the beginning and an 'a' at the end.

7a. Chorea Polonica Diomedes

Besard 1603, f. 138v ii

1

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7b. Chorea Polonica Diomedes

CH-Bu F.IX.70, pp. 293-294

1

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8. Chorea Polonica Diomedes

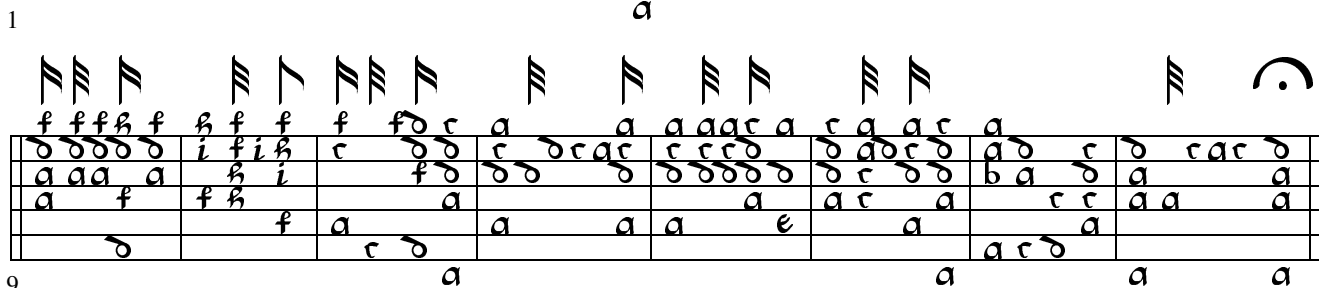
Besard 1603, f. 138v iii

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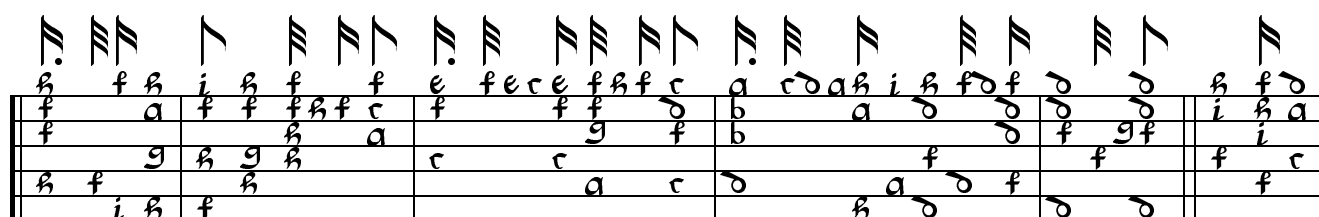
9. Chorea Polonica

I-Gu M.VIII.24, f. 139r ii



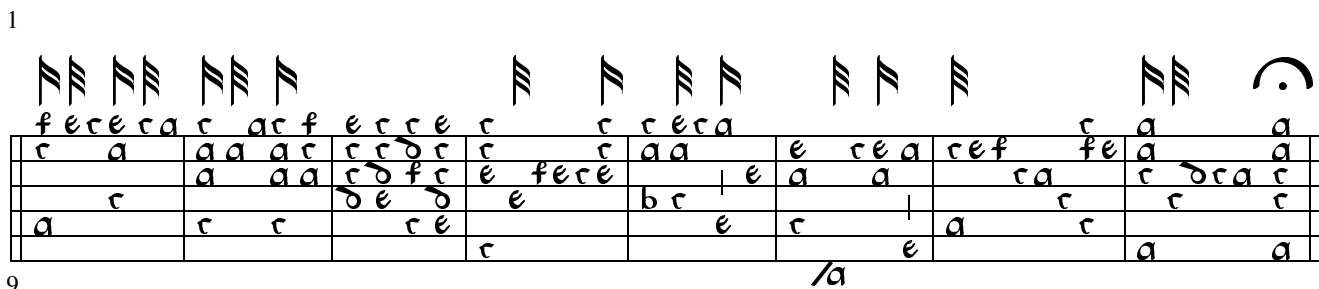
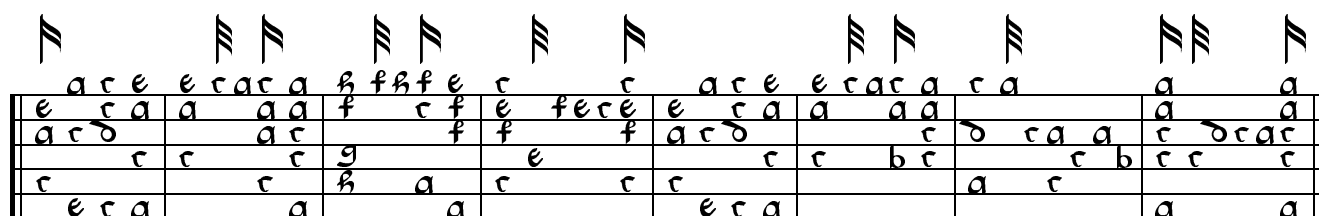
10. Chorea Polonica - Diomedes?

Besard 1603, f. 138r ii



11. Chorea Polonica

I-Gu M.VIII.24, f. 139r i



12a. Balletto Diomedes

D-Hbusch, f. 41r

1

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12b. Alamanda

Fuhrmann 1615, p. 145

1

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13. Chorea Polonica

Besard 1603, f. 139r i

1

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14. Chorea Polonica

Besard 1603, f. 139r ii

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15. Cantio Polonica

D-LEm II.6.15, p. 489

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/a /a

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17. Passomezo Diomedes

Fuhrmann 1615, pp. 94-96

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3e. Almain Daniel Bacheler

GB-Lbl 603, ff. 42r-42v

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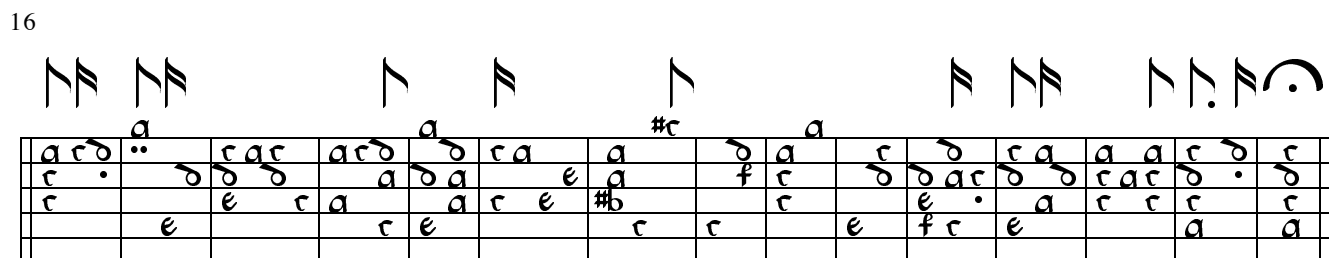
14

21

28

3g. Almain Anthony Holborne

GB-WPforester welde, f. 6v



32

3h. Almain Anthony Holborne - bandora

GB-Cu Dd.2.11, f. 36r



18

3i. Almain Anthony Holborne - cittern

GB-Cu Dd.4.23, f. 9r

First system of musical notation for the cittern. The notation consists of a five-line staff with letters (i, h, f, e, a, c, r, k, l, n, p, q) placed on the lines and flags above the staff indicating rhythm. The letters are arranged in a sequence that corresponds to the notes of the piece.

1

Second system of musical notation for the cittern. The notation continues the sequence of letters and flags from the first system, maintaining the same five-line staff structure.

15

Third system of musical notation for the cittern. The notation continues the sequence of letters and flags, with a double bar line appearing after the eighth measure of the system.

24

Fourth system of musical notation for the cittern. The notation continues the sequence of letters and flags, with a double bar line appearing after the eighth measure of the system.

36