

MUSIC SUPPLEMENT TO LUTE NEWS 111 (OCTOBER 2014): GAGLIARDA BY SANTINO GARSI DA PARMA (1542-1604); JOHN DOWLAND PART 12: N° 54 LADY HUNSDON'S PUFFE & N° 24 GALLIARD ON AWAKE SWEET LOVE

Santino Garsi da Parma¹

1. PL-Kj 40032, p. 305 i *Gagliarda di Santino Garsi da Parma* - variation K1; OI/1
B-Br II.275 (Cavalcanti), f. 30v *Gagliarda Da* K32; OII/10
[index: *Gagliarda Di santino*]
F-Pn Rés Vmd.31, f. 1r *Galiarda di Santino detta la chiozza*
I-Fn Gal 6, p. 244 ii 4 *La Caccia*
I-Lg 774, f. 29v *La Chiozia Gagliarda*
2. PL-Kj 40032, p. 306 i *La Marignanina di Santino* K2; OI/2
3. B-Br II.275, f. 89r *Gagliarda di S(antino)* K37; OII/14
[index: *Gagliarda di santino moriro*]
I-Fn Gal 6, p. 247 i 9 *Moriro*
PL-Kj 40032, p. 306 ii *La Giulianina di Santino* (fragment of bars 1-6) OI/3i
cf. B-Br II.275, f. 51v *Bene mio tu scia ...* (voice and lute) K facsimile only
4. I-Fn Magl.XIX.115, f. 4v *Santino Aria* for keyboard - transcribed
5. B-Br II.275, ff. 89v-90r *Gagliarda Di S(antino)* K38; OII/15
[index: *Gagliarda Lanfredina S(ant)no*]²
B-Br II.275, f. 29v *Gagliarda D* [index: *Gagliarda Di S(antino)*] K30; OII/8
D-SI G.I.4 I, ff. 32v-33r *Gagliarda* [transposed down a tone]
I-Fn Gal 6, p. 243 i 1 *Lanfredina*
PL-Kj 40032, p. 309 i fragment of final 10 bars OI/3ii
Denss *Florilegium* 1594, f. 73r *Gaillarde*
6. PL-Kj 40032, p. 309 ii *Gagliarda di Santino*³ K3; OI/4
B-Br II.275, f. 31r *Gagliarda* [index: *Gagliarda Di santino*] K33; OII/11a
B-Br II.275, f. 31v *Gagliarda* [index: *Gagliarda Di santino*] K34; OII/11b
D-SI G.I.4/I, f. 32v *Santina*
I-Fn Gal 6, p. 250 ii 12 (gagliarda)
I-Fn Gal 6, p. 253 i 17 (gagliarda)
I-Fn Magl.XIX.30, f. 15v *Gagliarda di Santino* K facsimile only
7. PL-Kj 40032, p. 310 *Gagliarda di Santino* K4; OI/5
F-Pn Rés.Vmd.31, ff. 30v-31r *Galiarda del Conte Pirro di Santino*
8. PL-Kj 40032, p. 319 *Santino*⁴ K13; OI/16
F-Pn Rés Vmd.31, f. 2v *Galiarda delle mentito*
I-Fn Gal 6, p. 255 iii 23 *Gagliarda*
PL-Kj 40032, p. 315 ii *Le ne menti per la Gola di Santino* K10; OI/12
US-SFsc M.2.1. M3 (de Bellis)⁵, p. 54 *Galiarda de le cinque mentite*
Fuhrmann 1615, p. 111 *Galliarda* [header: *Galliarda T(obias)*]. K(hun). 4]
9. PL-Kj 40032, pp. 310-311 *Gagliarda di Santino detta menti p(er) la gold*⁶ K5; OI/6
10. PL-Kj 40032, p. 311 *Gagliarda di Santino detta la Garsa* K6; OI/7
B-Br II.275, f. 91r *Gagliarda di Santino D* K39; OII/16
[index: *Gagliarda Garsa*]
I-Fn Gal 6, p. 244 i 3
11. PL-Kj 40032, p. 312 i *Gagliarda di Santino detta Valdes*⁷ in 4 tono
I-Fn Gal 6, p. 245 i 5 *La Franza* \K7; OI/8
12. B-Br II.275, f. 3r *Gagliarda di Frantino da Parma* K22; OII/1
[index: *Gagliarda Di S(antino)*]
B-Br II.275, f. 28v-29r *Galgia(rda)* [index: *Gagliarda Di santino*] K28; OII/6
I-Fn Gal 6, p. 243 ii 2 *La Bordocia*
I-Fn Magl.XIX.30, f. 29r *Gagliarda*
I-SGc Fondo San Martino 31, f. 8r & 20r *Gagliarda di Santino*
PL-Kj 40032, pp. 314-315 *Gagliarda di Santino* K9; OI/11
cf. I-Nc 7664, f. 80r *Gagliarda del Santino cetra* [cititern?]
13. B-Br II.275, f. 8v *Gagliarda di santino da Parma* K23; OII/2
[index: *Gagliarda Di santino*]
B-Br 16.663, ff. 11v-12r untitled
I-COc 1.1.20 (Raimondi), f. 79v *Cesarina Gagliarda*
I-Fn Gal 6, p. 246 ii 8 *Cesarina*
F-Pn Res.Vmd.31, ff. 36r-36v *Galiarda di santino*
PL-Kj 40032, p. 312 ii *la Cesarina di Santino* K8; OI/9
US-BE 757, f. 11r *Una Gallarda di San.^{6(m)}*
US-BE 760, f. 22v *Gagliarda il Matteo*
Caroso 1581, f. 183v *La Gagliarda detta Cesarina* OIV/1
Caroso 1600, p. 232 *La Gagliarda detta Cesarina*
14. B-Br II.275, f. 23r ii *Gagliard* K26; OII/4
[index: *Gagliarda Di S(antino)*]
15. PL-Kj 40032, p. 316 i *La Mutia di Santino* K11; OI/13⁸
B-Br II.275, f. 28v *Galgia(rda)* [index: *Gagliarda Di S(antino)*] K27; OII/5
B-Br II.275, ff. 60v-61r *Gagliarda Da S(antino)* K35; OII/12
[index: *Gagliarda Gran bona in altro modo*]
I-Fn Gal 6, p. 252 ii 16 *La coramoina?*
I-Lg 774, f. 29r *Gagliarda*
16. PL-Kj 40032, p. 316 ii *Saltarello di Santino* K12; OI/14
B-Br II.275, f. 29r *Galgia(rda)* [index: *Gagliarda Di santino*] K29; OII/7
I-Fn Gal 6, p. 245 ii 6
I-Fn Gal 6, p. 246 i 7
17. I-Fn Gal 6, p. 252 i 15
PL-Kj 40032, p. 316 iii *La Baldorina di Santino* (first 7 bars fragment)
18. PL-Kj 40032, p. 320 *Gagliarda di Santino* K14; OI/17
PL-Kj 40032, pp. 320-321 variation
19. PL-Kj 40032, p. 335 *Gagliarda di Santino* K15; OI/18
B-Br II.275, f. 62v-63r *Gagliarda in chiane* K36; OII/13
[index: *Gagliarda in chiane*]
I-Fn Gal 6, p. 251 ii 14
20. PL-Kj 40032, p. 392 *La Contessa di Sala Gagliarda*⁹ K app; OI/20
B-Br 16.663, ff. 5r-5v untitled
D-W GuelF. 18.8/V1, ff. 23v-24r 186v-187r *Gagliarda La contessa di Sala/ 2da parte/ Il saltarello*¹⁰
F-Pn Rés.Vmd.29, f. 2r *Balletto di Santino da Parma*
F-Pn Rés.941, f. 37r *Gaillarde*
I-Fn Gal 6, p. 253 ii 18
I-PESc b.10 [Pc.40a], f. 6r *Gagliarda Francese*
I-PESc b.10, f. 8r *Balletto Di Santino da Parma*
I-PESc b.14, f. 18r untitled
I-Rvat 570, f. 20v *Gagliarda d(ett).^a la Contessa di Sala*
PL-Kj 40153, ff. 60v-61r *Galliarda della Marchesa di Sala di Santino da Pa(rma)* cf. PL-Kj 40591, f. 8r *Gagliarda* K18; OIII/3
21. I-Fn Gal 6, p. 255 i 22 *Viva Don Giovanni*
B-Br II.275, f. 30r *Viva Don giouani Di Ga(rsi?)* K31; OII/9
[index: *Viva Don giovani Di S(antino)*]
22. US-BE 760, f. 22r *Galiard del San(tino?)*
23. I-Fn Magl.XIX.30, f. 33v *Gagliarda di Santino* K41¹¹

This supplement includes one version of each of the gagliarda ascribed to **Santino Garsi da Parma**, and his remaining music with some doubtful items are in the accompanying *Lutezine*. He was born in Parma in 1542 and studied in Rome but returned to Parma where he remained for the rest of his life.¹² In 1594, so in his 50s, he was employed by the Duke of Parma, Ranuccio I (1569-1622) as lutenist and teacher at the Farnese court, a post he kept until he died in 1604. Other biographical information is limited to two poems on his death published by Tommaso Stigliani in 1605 and a posthumous mention in Ranuccio Pico's *Appendice di varii soggetti parmigiani* (Parma, 1642), who hinted that he had a bad reputation by the end of his life. Santino's son Ascanio (b.1595) and his son or grandson Donino Garsi da Parma, were both lutenists employed in Parma, Donino from 1619 until he died in 1630.¹³

The majority of Santino's surviving music is found in three manuscripts used for two modern editions of Santino's music, by Osthoff in 1926 and Kirsch in 1989:¹⁴ 14 items in Raphael Cavalcanti's lute book for 7-course lute (B-Br II.275) from Florence and dated 1590 and so copied in Santino's lifetime, and two posthumous sources, about 20 items in the Barbarino manuscript for 7-course lute (PL-Kj 40032), copied c.1620 in Naples probably by a Spanish scribe, with a lot of overlap with Cavalcanti, and 6 in the Dusiaci manuscript for up to 13-course archlute (PL-Kj 40153) copied by Donino Garsi and dated 1621. However, a fourth major source is a large manuscript copied by Vincenzo Galilei in Florence in 1584 [I-Fn Gal 6], that ends with a section headed *Gagliarde et arie di dinersi* (so not composed by Galilei) containing 43 anonymous dances, 20 concordant with Santino's music in Cavalcanti and Barbarino, although for 6-course lute with more conventional figuration and form, and so maybe earlier versions. So when did Santino compose most of his lute music and for which lutes: presumably a 6- and later 7-course, and some later adapted for archlute probably by others. Concordances and additional items are found in other sources. N° 13 *La Cesarina* is found

in Caroso's *Il Ballerino* published in Venice in 1581, which is concordant with ascribed versions so may have been composed rather than later arranged by Santino, in his thirties in 1581. Concordant versions of his music are in Italian manuscripts most from after his death, and a few in sources of Northern European provenance. His gagliardas are attractive but formulaic relying on repetition of motifs and phrases within and between compositions. Similar unasccribed items (e.g. those in the *Lutezine*) could have been composed by him or imitators of his style from Parma or elsewhere. Many of his gagliarda have emblematic titles and dedications to members of the Farnese court, such as the Countess of Sala (right).¹⁵



John Dowland - Lady Hunsdon's Puffe and A Galliard¹⁶

JD24a. GB-Cu Dd.2.11, f. 58r *fr. Dac. Galliard* DowlandCLM 24

JD24b. GB-Cu Add.3056, f. 33v *Galliard J.D.*

JD24c. GB-Cu Dd.5.78.3, f. 63r *A Galliarde fr. Cuttinge.*

DowlandCLM 92/CuttingB 33¹⁷

JD54a. US-Ws V.b.280 (Folger), f. 22v *My Lady Hunsdons Allmande Jo doulande Bachelor of musick*

JD54b. GB-Cu Dd.5.78.3, f. 7r untitled DowlandCLM 54

JD54c. GB-Lbl Add.6402, f. 2r *My lady hunsdons puffe Dowland*

JD54d. GB-Cu Dd.9.33, f. 38r *J Dowla(nd)*

JD54e. D-B 4022, ff. 44v-45r *Balletto la pace*

The **John Dowland** series continues with two lute solos connected with Santino. In 1594 Dowland set out for Rome, via Wolfenbittel and Hesse, visiting Venice, Padua and Genoa on the way to Florence where he was in July 1595, but he turned back and so didn't reach Rome. The Farnese records show that Santino was in Padua when Dowland passed through, and so it is likely that they met and were influenced by each other's music.¹⁸

DowlandCLM 24,¹⁹ is a lute solo related to the lute song *Awake sweet love* in *The First Book of Songs* of 1597 (n° 19), the first strain of which is similar to the second strain of a Galliard by Santino [n° 19 here], and Diana Poulton seemed convinced that Santino borrowed the tune from Dowland.²⁰ One of the three versions is unasccribed and titled *Fr Dac*,²¹ one bears the initials J.D., and the third is ascribed to Francis Cutting, the only one with divisions which are in Cutting's characteristic style. Assuming the attributions to Dowland and Cutting are not in error, then there are several possibilities: Cutting composed the galliard with divisions, the similarity to Santino's galliard is mere coincidence, all three lute solo versions are Cutting's although only two were copied with divisions, then Dowland wrote the song based on it and the ascription of one of the lute solos to J.D. was because the scribe knew it from Dowland's song. Alternatively, Santino wrote a galliard using the tune which Dowland borrowed to write a largely different galliard (and then song), and Cutting wrote the divisions. Finally, Dowland wrote the galliard before his Italian trip, Santino borrowed it and Cutting reworked it before he died in 1596, and then Dowland wrote the song sometime afterwards.

Five concordant versions are known of DowlandCLM 54, four in English manuscripts and one continental, three ascribed to Dowland. It is closely related to a Balletto ascribed to Donino Garsi [n° 4 in the *Lutezine*], which Diana Poulton²² and Robert Spencer²³ seemed convinced was composed by Dowland and borrowed by Santino, without considering the possibility that Dowland and Donino both arranged sections of a longer preexisting popular dance. Their arguments are tenuous as noted by John Ward in characteristically colourful language,²⁴ and since additional cognate versions have been noted (all in the accompanying

Lutezine), it is now certain that Dowland was the borrower. DowlandCLM did not include the version copied in Dowland's own hand (JD54a), probably because it is carelessly written and includes a number of errors and omissions - was he struggling to recall it from memory?²⁵ It is titled *Lady Hunsdon's Allmande* in one source, ditto *Puffe* in another, and the continental version, despite close concordance with Dowland's setting, is titled *Balletto la pace* recalling the title of the Italian dance on which it was based. The dedicatee of Dowland's Allemande is probably Elizabeth Spencer, who became Lady Hunsdon when her husband George Carey was made Baron Hunsdon in 1596, in which case Dowland would have written his version after the trip to Italy, unless he dedicated a galliard he composed years earlier.²⁶

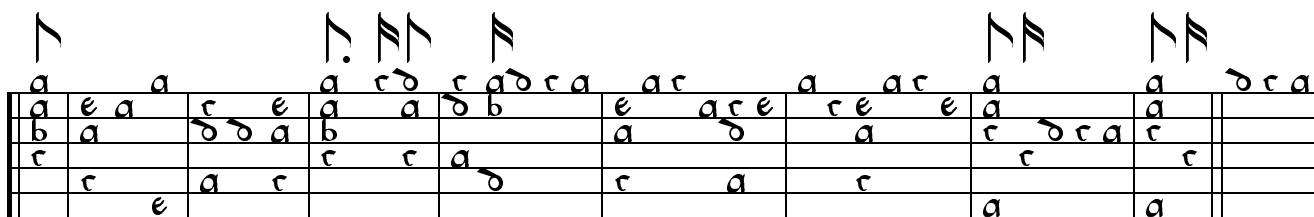
John H Robinson - September 2014

¹ Commentary: **1.** ABC/ABC8; 7D; 24/1 - c5 absent; 25/3 - c5 instead of a2e6; 26/1 - e6 instead of a5; 32/2 - c5 added; 36 - bar absent. **2.** A24B21; 7D; + as tenuto sign; 1/1 - minim absent; 1-2 - bar line absent; 13/1 & 34/6 - e5 instead of c5; 23-24 - double bar line absent. **3.** A8B10C12; 7D; bar lines absent; dots for right hand fingering [one dot for index and two dots for middle finger] and + as tenuto sign; 15/2 - crotchet absent. **4.** A14; transcribed for 6-course lute changing figuration of some chords to suit the lute and regularising bar lines; 9/1 to 10/2 and 12/1 to 13/6 - quavers changed to crotchets; 11/3 - 2 quavers repeated top two notes instead of crotchet. **5.** A14B26; 7D; one or two dots for right hand fingering and + as tenuto sign; bar lines absent; 7/5 & 39/5 - e5 absent; 17/1 - a7 (D) added; 17/2 - a8 (E) added; 21/2 - f6 instead of e6; 22/1 to 23-6 - crotchets absent; 27/4 - a8 (C) added; 30/4 - a3 instead of c3; 40/2-3 - quaver crotchet instead of crotchet minim. **6.** AA8B8C13; 7D; + as tenuto sign; 10/5 - e1 instead of c1. **7.** A12B10C8D12; 7D; - 8/1 - c5 crossed out; 14 - 2 crotchets 2 minims instead of minim 2 crotchets minim; 18 - dotted minim crotchet over first two notes and bar line between 4-5 added later; 22/1-2, 23/2-3, 24/2-3, 25/2-3, 26/2-3, 27/2-3, 28/2-3 & 29/2-3 - additional bar lines added; 29/5-6 - minim added and quaver crossed out later; 31/2-3, 32/2-3, 33/2-3, 34/2-3 & 35/2-3 - additional bar lines added; 37/2 - f3 instead of e3; 39/4 - g2 instead of d2. **8.** A10B10C12; 7D; one and two dots for right hand fingering and + as tenuto sign; 11/1 & 13/1 - a6 instead of e6; 12-13 - double instead of single bar line; 13 and 14 - absent but repeated here as in concordant version; 18/3 - crotchet added; 18/5 - minim absent; 18-19 - bar line absent; 19/4 - minim a note to the right; 31/1 - c2 instead of a2; 32/1-2 - crotchet minim instead of minim fermata. **9.** AA8B8C13; 1/1 - minim instead of dotted minim; 1-2 - bar line 2 notes to the left; 2/2 - minim instead of semibreve; 16-17 & 24/3-4 - double bar lines absent; 31/2 - c3 instead of b3. **10.** AA8B4C12; 7D; + as tenuto sign; 12/1 - c3 instead of c4; 21/1 - c4 instead of a4; 31/1 - e5 instead of c5. **11.** A8B6C4D6; 7D; + as tenuto sign; 8/2 - c5 added; 11/3-4 - crotchet minim instead of minim crotchet; 11/4 - f2 instead of e5. **12.** A4B6C4; 6-course; bar lines absent (except double bar lines); one and two dots for right hand fingering and + as tenuto sign; 2/1 - crotchet a note to the right; 11/1-3 - crotchets instead of minims; 12/2 - crotchet 3 notes to the right. **13.** A8B4C8D4; 7D; bar lines absent (except double bar lines); one and two dots for right hand fingering and + as tenuto sign; 6/1, 13/3 & 22/1 - crotchets a note to the right; 8/2 & 9/2 - minims absent; 14/3 - minim instead of dotted minim; 16/1-2 - 2 minims instead of semibreve minim; 18/2 to 19/2 - crotchet dotted minim minim crotchet instead of 2 minims 2 crotchets; 19/2 - c6 absent; 19/4 - e5 instead of e6; 20/2-3 - a3 c1a4 absent. **14.** A8B8; 6-course; bar lines absent; one and two dots for right hand fingering and + as tenuto sign. **15.** A12B12; 7D; 1/1-6 - 6 crotchets instead of dotted crotchet quaver crotchet twice; 5/1 - dotted minim added later; 5/3 to 6/2 - minim bar line dotted minim crotchet added later; 8-9, 10-11, 18-19, 19-20 & 21-22 - double instead of single bar lines; 13-14 to 15-16 - bar lines a note to the left; 14/1 - minim a note to the left; 16/1-2 - crotchets instead of minims. **16.** A6B8C12; 7D; 10/1 & 3 - scribe changed a2 and d2 to e2 and e2; 21/3 & 5 - e5 absent. **17.** A12B16C6; 6-course; + as tenuto sign; 7/3 - dotted minim instead of minim and a5 absent; 12/1 - dotted minim instead of semibreve. **18.** A10A10B14; 7D; double bar lines absent; half bar length for bars 5 and 15 retained as in original; the unsatisfactory rhythms have been freely reconstructed and a few notes changed as follows: 2/1-4 & 2/10-11 - crotchets instead of quavers; 7/1 & 33/1 - c1c2 added and e4 absent; 8/5 - e4 absent; 9/6 - e5 absent; 11/5 - f1 instead of g1; between 11-12 - bar of 3 minims a3-c1a3-c3 added; 16/7 - d4b6 instead of c2c4; 17/1 - c1d2 added; 21/6 - a3 added; 23/1 - c2 instead of e3; 24 - crotchet 2 quavers 7 crotchets instead of 6 quavers crotchet 2 quavers crotchet; 24/1 - c2 added; 24/6 - e4 instead of e3; 24/9 - e5 instead of c5; 24/10 - f3 instead

- of e3; 25/1 - quaver instead of crotchet; 25/between 3-4 - quaver a1 added; 28-29 - bar line absent; 28/4-6 - 2 quavers crotchet instead of 2 crotchets minim; 29/1-3 - 2 quavers crotchet instead of crotchet 2 quavers; 29/6 - crotchet instead of minim; 32/1 - c1c2 added; 32/2 & 4 - quaver and crotchet a note to the right; 33/1-4 - crotchet 2 quavers crotchet; instead of 4 quavers; 33/between 3-4 - crotchet f2 added; 33/6-7 & 9-10 - crotchets instead of quavers; 33/8 - f2 instead of f3; 34/5-6 - bar line added. **19.** A6B8CC8D10; 7D; one and two dots for right hand fingering; 1/1 - d2a3c5 instead of c2d3a5; 19/2 - c2 altered to d3; 30/2-3 - double bar line absent. **20.** ABAB8; 7F; one and two dots for right hand fingering and + as tenuto sign; 6/2 - a7 instead of a6; 24/3-4 - double bar line absent. **21.** A10B12C10; 7D; 24/2 - e3 instead of d3. **22.** A6B8C8; 6-course; one dot for right hand fingering; 1-2 - one bar of 6 crotchets instead of two bars of 3 minims each; 2/1 - d2a3c5 instead of d3a4c6; 3/1 - minim instead of dotted minim; 10/2 - minim absent; 11 - crotchet minim crotchet minim instead of minim crotchet minim crotchet; 14/1 - semibreve a note to the left; 19/1 to 21/6 - crotchets absent; 22 - minim crotchet instead of semibreve minim. **23.** A12B12C11; 7F; one dot for right hand fingering; 7/1 to 10/6 - crotchets absent; 12-13 - bar line absent; 28/6 - a2 instead of 2; 31/3 - c1 not c2.
- ² In the tablature supplement to *Lute News* 109 (April 2014), n° 16 I identified bars 23-34 of US-RO Vault M140.V186, p. 15 *Courent Gio Pau(li)* as the final section of Santino n° 5 here, but I now see that the entire *courent* is a reworking of all of Santino's *gagliarda*.
- ³ The third strain is quoted in the opening of the first strain of n° 15.
- ⁴ Cognates: D-W Guelf. 18.8/VI, ff. 176v *Gagliarda Nicol(o)* Legname [edited in *Lute News* 92 (December 2009), n° 8]; D-W Guelf. 18.8/VI, ff. 176v-177r *Gagliarda La medesima d'un altro maestro M Newsidler*, arranged for violin as *La Lisfeltine* in Gasparo Zanetti *Scolaro* (Milan, 1645).
- ⁵ Colour facsimile online at: <http://digital-collections.library.sfsu.edu/cdm/compoundobject/collection/p16737coll4/id/1154/rec/1>
- ⁶ The third strain is a transposition of the third strain of n° 9.
- ⁷ The appellation may refer to the Valdesi, or Waldensians, a religious cultural group that embraced the Protestant Reformation, were declared heretical and subject to intense persecution.
- ⁸ Violin arrangement titled *La Muzga* in Zanetti *Scolaro* (Milan, 1645).
- ⁹ Strain one begins similar to *Saltarello del predetto ballo* [detto Il Conte Orlando] in Molinaro *Intavolatura di Luto* (Venice, Amadino 1599), p. 8.
- ¹⁰ The final section, not present in any of the other versions, is concordant with the second strain of each of B-Br II.275, f. 7r *Salterelo gagliarda* [index: *Saltarello in quilio Di m giouan*] and B-Br II.275, f. 16r *Salterelo Di galg(liarda)* [index: *Saltarello in quilio Di m giouan*] [n° 5 & 6 of the tablature supplement to *Lute News* 109 (April 2014)] which have different first strains.
- ¹¹ Arranged for guitar in alfabeto notation in *Vago fior di virtù dove si contiene il vero modo per sonare la chitarriglia spagnuola ... raccolte da me Lodovico Monte bolognese dalla Chitarriglia* (Venice, A. Salvadori undated [RISM c.1625¹²]), p. 11 *Gagliarda di Santino de Parma bellissima*; also in Monte but not cognates for any lute solos: p. 11 *segue la sua Corente*, p. 15 *Gagliarda di Santino da Parma - Segue la sua Corrente* - thanks to Gary Boye and Monica Hall.
- ¹² Arthur J. Ness, Henry Sybrandy & Dinko Fabris 'Garsi [Garsi da Parma], Santino [Santino detto Valdès]' *Grove Music Online* accessed 11 September 2014 [<http://www.oxfordmusiconline.com/> - and search for Garsi].
- ¹³ Rossella Pelagalli 'GARSÌ, Santino, detto anche Santino La Garsa e Valdes' *Dizionario Biografico degli Italiani* - Volume 52 (1999): [http://www.treccani.it/enciclopedia/garsi-santino-detto-anche-santino-la-garsa-e-valdes_\(Dizionario-Biografico\)/](http://www.treccani.it/enciclopedia/garsi-santino-detto-anche-santino-la-garsa-e-valdes_(Dizionario-Biografico)/)
- ¹⁴ Neither with edited tablature: Helmuth Osthoff *Der Lautenist Santino Garsi da Parma* (Leipzig, 1926/R1973) I/II/III [O numbering]; Dieter Kirsch *Santino Garsi da Parma Lautenwerke*, Guitarre & Laute 148 (Verlag, Köln, 1989) with facsimiles [S numbering]. An edition by F J Geisbert, *Santino Garsi da Parma 1540-1604 Lautenstücke in tablatur*, was also privately published in Germany in 1969, and an edition by Koichi Arakawa *The Collected Lute Music of Santino Garsi da Parma* (The Lute Society of Nagoya, 1981), with handwritten tablature, but both unobtainable.
- ¹⁵ The Contessa/Marchessa di Sala of n° 20 is Barbara Sanseverino (born c.1550) who married Gilberto IV Sanvitale (d.1585), Duca di Sala in 1574 - Fabritio Dentice was her lutenist, so composed in 1574 or later.
- ¹⁶ JD24 has same opening bars as DowlandCLM n° 5 & 17, and CuttingB n° 8. Commentary: **JD24a.** A12B11; 6-course; 13/2 - scribe altered e3 to f3; 17/2 - scribe altered e6 to c6; 18/3 - c5 crossed out. **JD24b.** A12B11; 7D; 6 - bar absent; 14/1 - a2 instead of c2; 16/1 - minim instead of dotted minim; 21 - scribe altered minim 4 crotchets to crotchet minim 3 crotchets. **JD24c.** AA12BB12 [so the B strain is a bar longer than 24a and 24b]; 7D; 44/5 - e5 instead of e6 [e5 sounds better but e6 is in bar 32 and both concordant versions]. **JD54.** Double bar lines as in the originals, with ABCD sections marked: **JD54a.** 4 minims/bar; A4A4B3C4D5C4; 7F; + as ornament; 3/6-7 - scribe altered 2 quavers to dotted crotchet quaver; 4/4 - a3 crossed out; between 4/4-5 - 4 quavers c4a5-a4-c2c4-b3 2 crotchets d2a3d7-a5 minim d7 crossed out (a variant of the following three-quarters of a bar); 4/9 & 11, 8/9 & 11, 11/8 & 10 - d7 instead of a7; 10/7-8 & 11/7-8 - bar lines added; between 19-20 - bar missing compared to JD54b bar 20. **JD54b.** 4 minims/bar; A4A4B3C4D6; 7D; # as ornament; 19/2-4 - scribe altered d1-c1-a1 to a1-c1-d1. **JD54c.** 2 minims per bar; A8A8B6C8D12; 7D; one dot for right hand fingering and # as an ornament; 8/3 - crotchet instead of minim; 8-9 & 23-24 - bar lines absent; 14-15 & 15-16 - bar lines two notes to left. **JD54d.** 2 minims/bar; A8B6C8D12; 7D6/4 - scribe altered b2 to c2; 9-10, 13-14, 15-16, 17-18, 19-20, 20-21, 22-23, 23-24, 25-26, 27-28, 31-32 & 33-34 - bar lines absent; 19/4 - b3 crossed out; 21/1-4 - gap in the tablature instead of c2a5-d2-a1-d2. **JD54e.** 2 minims/bar; A8B6C8D12; 7F; 9/1 - d6 added.
- ¹⁷ Jan Burgers (ed.) *Francis Cutting: Collected Lute Music* (Lübeck, Tree, 2002).
- ¹⁸ Brian Richardson 'New Light on Dowland's continental movements' *Monthly Musical Record* XC (1960) pp. 3-9.
- ¹⁹ DowlandCLM - Diana Poulton and Basil Lam (eds.) *The Collected Lute Music of John Dowland* (London, Faber, 1974, reprinted 1978 & 1981), pp. 178-179, 332-333.
- ²⁰ Diana Poulton *John Dowland* (London, Faber, 1972/R1982), pp. 144-145. It does not seem to me to be as closely concordant as Poulton suggests.
- ²¹ In DowlandCLM, p. 324 Poulton relates that Richard Newton suggested that the title was a contraction of K(atherine) Darcy, Lady Clifton (dedicatee of DowlandCLM 41, 45 & 53).
- ²² Poulton 1972, *ibid.* pp. 161-162, arguing that 'Donino Garsi would probably have been too young in 1595 to have learnt the piece directly from Dowland' and 'Santino ... may have heard Dowland play and have stored the pieces in his memory later passing it on to Donino who claimed the arrangement as his own', still insisting it was by Dowland saying that 'the existence of a third Italian version of the alman, this time a keyboard arrangement [I-Fn Magl.XIX.115, ff. 5r-5v] shows it achieved some popularity in Italy and may have entered the flow of Italian music by means other than Santino Garsi ...'.
- ²³ Robert Spencer *The M. L. Lute Book* facsimile edition (Clarabricken, Boethius Press, 1985), p. xxii 'The ascription to Garsi should be viewed with reserve, as the scribe, Santino's son or grandson Donino, also laid claim to Dowland's My Lady Hunsdon's Puff'.
- ²⁴ John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* x (1977), pp. 29-30, in referring to five continental arrangements of the balletto he commented that 'Both the Italian and the Englishman were surely as ignorant of the name of the individual whose music they borrowed as was Stravinsky when he appropriated the tune of "Happy Birthday to You". Neither Dowland nor Donino made use of all of the piece from which the Allemande and Balletto were fashioned (this is the only fact that argues for thinking that their pieces are related). In four of the continental sources, that piece comprises five strains ...; the two composer-arrangers used the first, fifth and sixth strains only'. See also Victor Coelho *The Manuscript Sources of Seventeenth Century Italian Lute Music* (Garland 1995), pp. 86-87.
- ²⁵ See the commentary. His is the only version with the staccato rhythm in bars 12 and 21, which is presumably how he played it.
- ²⁶ Elizabeth (d.1618) was a noted patroness of the arts, daughter of Sir John Spencer of Althorp, and married in 1574 to Sir George Carey (1547-1603), who was knighted in 1570 and became 2nd Baron Hunsdon in 1596 [see <http://thepeerage.com/p2797.htm>].

1. Gagliarda di Santino Garsi da Parma - variation

PL-Kj 40032, p. 305 i



2. La Marignanina di Santino

PL-Kj 40032, p. 306 i

First system of musical notation for 'La Marignanina di Santino'. The notation includes a single melodic line with various notes and rests, and a multi-measure rest of 4 measures at the end.

Second system of musical notation for 'La Marignanina di Santino'. The notation includes a single melodic line with various notes and rests, and a multi-measure rest of 4 measures at the end.

Third system of musical notation for 'La Marignanina di Santino'. The notation includes a single melodic line with various notes and rests, and a multi-measure rest of 4 measures at the end.

Fourth system of musical notation for 'La Marignanina di Santino'. The notation includes a single melodic line with various notes and rests, and a multi-measure rest of 4 measures at the end.

Fifth system of musical notation for 'La Marignanina di Santino'. The notation includes a single melodic line with various notes and rests, and a multi-measure rest of 4 measures at the end.

Sixth system of musical notation for 'La Marignanina di Santino'. The notation includes a single melodic line with various notes and rests, and a multi-measure rest of 4 measures at the end.

Seventh system of musical notation for 'La Marignanina di Santino'. The notation includes a single melodic line with various notes and rests, and a multi-measure rest of 4 measures at the end.

3. Gagliarda Moriro di Santino

B-Br II.275, f. 89r

[illegible][illegible]

4. Santino Aria - transcribed for lute

I-Fn Magl.XIX.115, f. 4v

[illegible]

8

5. Galgliarda Lanfredina Di S(anti)no - K38

B-Br II.275, ff. 89v-90r

1

8

16

25

33

6. Gagliarda di Santino

PL-Kj 40032, p. 309 ii

c	e	a	a	e	e	a	a	e	e	c	a	c	a	e	a	c	a	e	c	e	a	c	e	e
c	c			a						b	c	a				e	e		a					
c	c					c	c			a														
c	c			c						e	c								c				c	
a	a			a	a							a				c								

c	e	a	a	e	e	a	a	e	e	c	a	c	a	e	a	c	a	e	c	e	a	c	e	e
c	c			a						b	c	a				e	e		a					
c	c					c	c			a														
c	c			c						e	c								c				c	
a	a			a	a							a				c								

c	e	a	a	e	e	a	a	e	e	c	a	c	a	e	a	c	a	e	c	e	a	c	e	e
c	c			a						b	c	a				e	e		a					
c	c					c	c			a														
c	c			c						e	c								c				c	
a	a			a	a							a				c								

c	e	a	a	e	e	a	a	e	e	c	a	c	a	e	a	c	a	e	c	e	a	c	e	e
c	c			a						b	c	a				e	e		a					
c	c					c	c			a														
c	c			c						e	c								c				c	
a	a			a	a							a				c								

c	e	a	a	e	e	a	a	e	e	c	a	c	a	e	a	c	a	e	c	e	a	c	e	e
c	c			a						b	c	a				e	e		a					
c	c					c	c			a														
c	c			c						e	c								c				c	
a	a			a	a							a				c								

[illegible][illegible]

Example 10

30

7. Gagliarda di Santino

PL-Kj 40032, p. 310

1

8

15

22

29

36

8. (Gagliarda le ne menti per la gola di) Santino

PL-Kj 40032, p. 319

9. Gagliarda detta menti p(er) la gola di Santino

PL-Kj 40032, pp. 310-311

1

9

17

24

31

10. Gagliarda di Santino detta La Garsa

PL-Kj 40032, p. 311

1

9

9

14

14

20

20

28

28

29

11. Gagliarda di Santino detta Valdes

PL-Kj 40032, p. 312 i

1

7

13

19

12. Galgliarda di (S)antino da Parma

B-Br II.275, f. 3r

1

8

13. Galgliarda (La Cesarina) di Santino da Parma

B-Br II.275, f. 8v

1

9

17

This musical score is for the piece 'Galgliarda (La Cesarina)' by Santino da Parma, found in B-Br II.275, f. 8v. It consists of three systems of staves. The first system (measures 1-8) features a treble staff with a key signature of one flat and a common time signature. The melody is primarily composed of eighth and sixteenth notes. The lower staves provide a harmonic accompaniment. The second system (measures 9-16) continues the melody and accompaniment. The third system (measures 17-18) concludes the piece with a final cadence. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values.

14. Galgliarda Di S(antino)

B-Br II.275, f. 23r ii

8

14

This musical score is for the piece 'Galgliarda Di S(antino)', found in B-Br II.275, f. 23r ii. It consists of three systems of staves. The first system (measures 8-11) features a treble staff with a key signature of one flat and a common time signature. The melody is primarily composed of eighth and sixteenth notes. The lower staves provide a harmonic accompaniment. The second system (measures 12-13) continues the melody and accompaniment. The third system (measures 14-15) concludes the piece with a final cadence. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values.

17. (Gagliarda La Baldovina di Santino)

I-Fn Gal 6, p. 252 i

ff	f	f .	ff	f	f .	ff	f ff	f
	a a	a		a r a r	a e ar	b ar a b	r b a r	b b r
r ar	b b r	b arc e		a e	a e	b b	b ba	b b
	a	a		e		a		a
	a			r	r			

8

[illegible]

15

[illegible]

21

		┌		┐┐	┐┐		┌	┐.	┐┐┐	┐┐			┌	┐	◡
c	c	a	c	a	c	c	a	c	a	c	a	c	a	c	a
c	d	c	d		c	d	c	d	c	a	a	c	d	c	e
e	d	d	a		e	d	d	a		e	a	c	f	e	f
	a					a				e					e
		a	c				a	c							c
c					c						a		c		

28

18. Gagliarda di Santino

PL-Kj 40032, p. 320

6

12

18

24

30

19. Gagliarda di Santino

PL-Kj 40032, p. 335

1

7

14

22

28

34

20. La Contessa di Sala Gagliarda - variation

PL-Kj 40032, p. 392

Measures 1-7 of the variation. The notation is written on a single staff with a treble clef. The notes are: 1. a, 2. c, 3. d, 4. f, 5. h, 6. f, 7. f, 8. d, 9. c, 10. a, 11. a, 12. a, 13. d, 14. d, 15. d, 16. a, 17. c, 18. d, 19. f, 20. h, 21. f, 22. d, 23. c, 24. d, 25. c, 26. a, 27. a, 28. a, 29. c. The notes are grouped into measures of 4, 4, 4, and 4 beats each.

Measures 8-14 of the variation. The notation is written on a single staff with a treble clef. The notes are: 8. d, 9. d, 10. a, 11. b, 12. d, 13. b, 14. c, 15. a, 16. c, 17. d, 18. c, 19. a, 20. a, 21. a, 22. d, 23. c, 24. d, 25. a, 26. b, 27. d, 28. a, 29. d, 30. c, 31. a, 32. c. The notes are grouped into measures of 4, 4, 4, and 4 beats each.

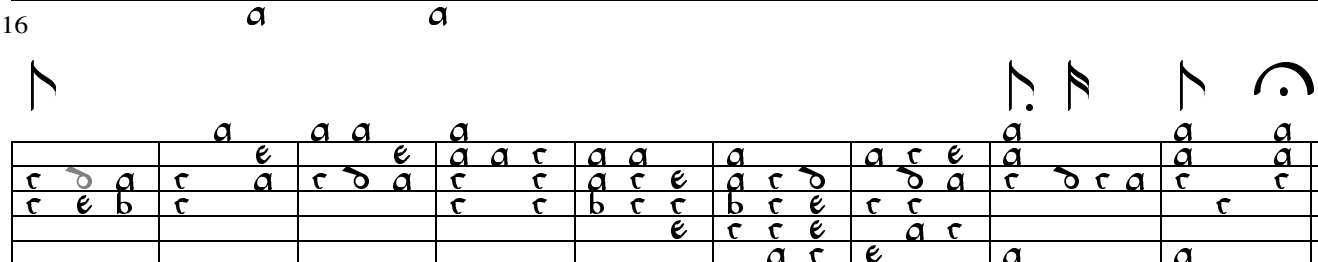
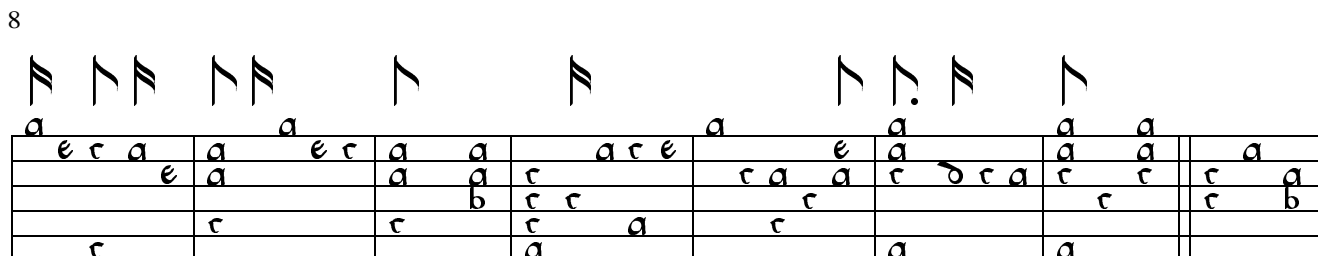
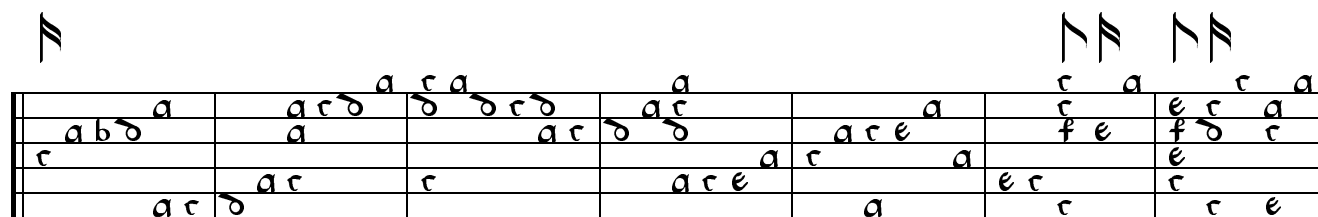
Measures 15-20 of the variation. The notation is written on a single staff with a treble clef. The notes are: 15. d, 16. c, 17. a, 18. c, 19. b, 20. a, 21. d, 22. b, 23. a, 24. c, 25. a, 26. a, 27. c, 28. d, 29. f, 30. h, 31. f, 32. d, 33. c, 34. d, 35. a, 36. a, 37. d, 38. c, 39. d, 40. c, 41. a, 42. b, 43. a, 44. c, 45. a, 46. c, 47. a, 48. c. The notes are grouped into measures of 4, 4, 4, and 4 beats each.

Measures 21-26 of the variation. The notation is written on a single staff with a treble clef. The notes are: 21. a, 22. b, 23. d, 24. a, 25. d, 26. b, 27. a, 28. b, 29. a, 30. d, 31. c, 32. d, 33. a, 34. c, 35. d, 36. a, 37. c, 38. d, 39. a, 40. c, 41. d, 42. c, 43. a, 44. c, 45. a, 46. c, 47. a, 48. c. The notes are grouped into measures of 4, 4, 4, and 4 beats each.

Measures 27-32 of the variation. The notation is written on a single staff with a treble clef. The notes are: 27. a, 28. b, 29. d, 30. c, 31. d, 32. a, 33. c, 34. d, 35. a, 36. b, 37. a, 38. b, 39. a, 40. a, 41. b, 42. d, 43. a, 44. b, 45. a, 46. a, 47. c, 48. a, 49. c, 50. a, 51. c, 52. a, 53. c, 54. a, 55. c, 56. a, 57. c, 58. a, 59. c, 60. a. The notes are grouped into measures of 4, 4, 4, and 4 beats each.

21. Viva Don Giovanni

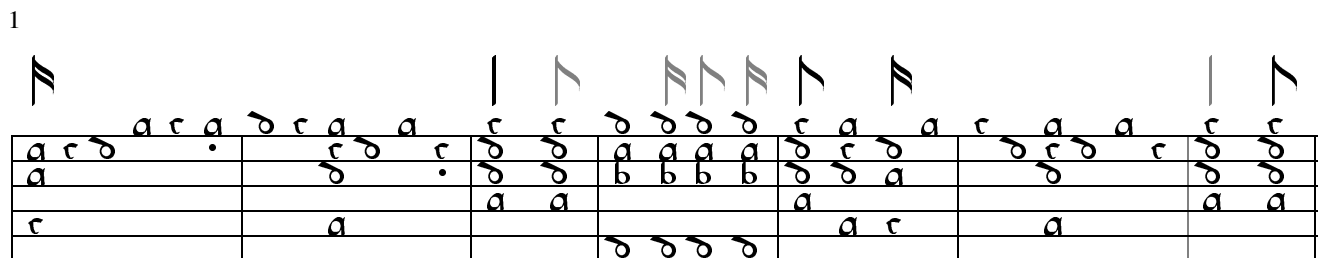
I-Fn Gal VI p. 255 i



24

22. Galiard del San(tino)

US-BE 760, f. 22r



8

15

23. Gagliarda di Santino

I-Fn Magl.XIX.30, f. 33v

16

9

16

22

29

JD24a. fr. Dac. Galliard (DowlandCLM 24)

GB-Cu Dd.2.11, f. 58r

1

9

17

JD24b. Galliard J.D.

GB-Cu Add.3056, f. 33v

1 a

9 a

17 a

1

1 a a a a a a a a

9

9 a a a a a a a a

17

17 a

24

24 a

31

31 a a

38

38

43

43 a a

A

1

A

5

B

9

D

13

17

C

21

A

1

A

5

B

9

D

13

17

21

A

1

A

9

B

15

C

22

D

30

37

JD54d. J(ohn) Dowla(nd)

GB-Cu Dd.9.33, f. 38r

[illegible]

1

8

							
a a	a a d	c a c	d b	a b d b a b d b	a b d a d c a	c d a d c a c	
b b	b b b	d d b d	a				
a a	a a	a a c	a				
d d	d d c	a d a		c c		a	
d d	d d	c d		d d	d		

15

22

29

A

1

B

8

C

15

D

22

29