

**MUSIC SUPPLEMENT TO LUTE NEWS 32 (NOVEMBER 1994):
LUTE SOLOS FROM THE GRASSE MANUSCRIPT IN LODZ**

The seventh tablature sheet contains seven lute solos from the Grasse manuscript, formerly Berlin-Charlottenburg, Bibliothek der Hochschule für Musik, Ms.5102, and now at the Biblioteka Uniwersytecka, Łódź in Poland with shelfmark M 6983. The manuscript has 107 folios in german tablature, and includes 18 preludes, a fantasia, 6 fugas, 12 intradas, 12 passamezzos and saltarellos, 13 galliarda, 6 padoana, 4 tanz and a baletto moresca, as well as a neopolitana 2 canzona and 11 vocal intabulations. The composers represented are Diomedes [Cato], Caspari [Polachi], Melchior Neusidler, Jacobus Losius, Leonis Hassler and Hicronymus Wully. The pieces I have chosen are a representative selection transcribed into french tablature. Minor errors have been corrected without comment.

No. 1. Galliarda Diomed. Diomedes' skill at creating rhythmic interest is shown in this galliard and no. 2. Bar 20 is rather confused and has been reconstructed with the help of bar 30. The rhythms at the end of each strain have been reproduced as in the original, but need to be modified slightly if playing section repeats.

No. 2. Galliarda Diomed. See comment to no. 1. The upper voice is confused in bars 25-26, and has been reconstructed. Diomedes writing is very idiosyncratic, demanding to play, but rewards perseverance!

[Additional: The complete lute music of Diomedes - over fifty works - was edited in a 5-part series in *Lute News* 85 (April 2008) - included nos. 3 & 7 here, *Lute News* 87 (September 2008), *Lute News* 90 (July 2009), *Lute News* 95 (September 2010), *Lute News* 97 (April 2011).]

No. 3. The rhythmic simplicity of three preludes Nos. 3-5 contrasts dramatically with the Diomedes galliards. This prelude is reminiscent of the 'Prelude des preludes par Sn Diomed', the first piece copied into Lord Herbert of Cherbury's Lute Book, f. 1r and 'Pælud. Diomed' in Besard's *Thesaurus Harmonicus* 1603, f. 6r.

No. 4. This Præambulum begins as a duo with two interwoven descending phrases on alternative notes. Articulate the

voices separately for the best effect. This can be improved if the third note 'b1' is played as 'g2', and the fifth note 'a1' as 'f2', if you don't mind altering the original.

No. 5. Play this Præambulum fast and sound out the slower phrases in the central section.

No. 6. The composer Jacobus Losius of Nos. 6-10 is not to be confused with Johann Joachim Loss, whose Lute Book was destroyed in 1944 [Dresden Ms.Mus.1-V-8, formerly Ms.Mus.B.1030, c.1620 - additional: a nearly complete set of photographs of the manuscript has now been found]. This intrada is followed in the manuscript by eight more anonymous intrada that could possibly be by him too.

No. 7. The two strains of ten bars of this Galliarda by Jacobus Losius have irregular repeats of nine and eleven bars respectively, but I have not attempted a reconstruction.

Nos. 8-10. are additional compositions by Lossius, a paduana and two more intrada added for the revision. Nos 6-10 is all the music known by this composer.

Worklist

- | | |
|--|---|
| 1. PL-LZu M 6983, f. 84v <i>Galliarda Diomed</i> | 2 |
| 2. PL-LZu M 6983, f. 85v <i>Galliarda Diomed</i>
D-KNu K 16a 6745, pp. 4-5 <i>Galliarda Diomedis</i>
Rude 1600 II, sig. HH4v 104 added by hand: <i>Galliarda Harnisy</i>
index: <i>Galliarda Diomedis</i>
Besard 1603, f. 123v <i>Galliarda eiusdem</i> [Djom] | 3 |
| 3. PL-LZu M 6983, f. 70r <i>Præambulum</i> | 4 |
| 4. PL-LZu M 6983, f. 74v <i>Præambulum</i> | 4 |
| 5. PL-LZu M 6983, ff. 72v-73r <i>Præambulum</i> | 5 |
| 6. PL-LZu M 6983, f. 81r <i>Intrada Jacobus Losius</i> | 5 |
| 7. PL-LZu M 6983, ff. 60v-61r <i>Jacobus Losius Galliarda</i> | 6 |
| Additional: | |
| 8. D-LEm II.6.15, p. 141 <i>Intrada Jacoby Lossi 1</i> | 7 |
| 9. D-LEm II.6.15, p. 142 <i>Intrada Jacoby Lossi 2</i> | 8 |
| 10. A-LIa 475 (Eysertt), f. 80r <i>Paduana Jacobus Lossius A.4</i> | 9 |

John H Robinson - November 1994 / revised August 2022

1. Galliarda Diomedi - A10B11C10

PL-LZu M 6983, f. 84v

1

8

15

21

27

2. Galliarda Diomedi - 7D A8B15C12

PL-LZu M 6983, f. 85v

1

8

15

22

29

3. Praeambulum

PL-LZu M 6983, f. 70r

[illegible]

1

ab		a acd		f i		d f B		B k l		f B i		i f	
ab		a		f		d		B		f		i	
				a		g		i		i		f	
a cd		ac		a		d		k		f		f	
				f B		d		B B k		f B		i	

9

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

16

4. Praeambulum

PL-LZu M 6983, f. 74v

[illegible]

1

A musical score for the song "The Rose Tree". The score is written on a grand staff with three systems of staves. The first system has a treble and bass staff. The second system has a treble, bass, and a middle staff. The third system has a treble, bass, and a middle staff. The music is in 4/4 time, indicated by the common time signature 'C'. The key signature has one flat (B-flat). The melody is written in the treble staff, and the bass line is in the bass staff. The middle staff contains a single line of music. The lyrics are written below the staves. The score includes a double bar line at the end of the first system and a repeat sign at the end of the second system.

System 1:

Treble staff: a b d a b f d b a
 Bass staff: d b d f d d a b
 Middle staff: a c d a c f a d c a d a c d a c

System 2:

Treble staff: a b b a b a b
 Bass staff: d b d f d d a b
 Middle staff: a c d a c f a d c a d a c

System 3:

Treble staff: a b b a b a b
 Bass staff: d b d f d d a b
 Middle staff: a c d a c f a d c a d a c

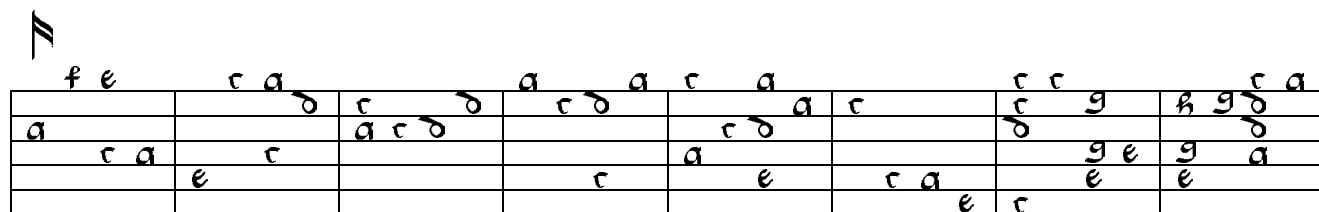
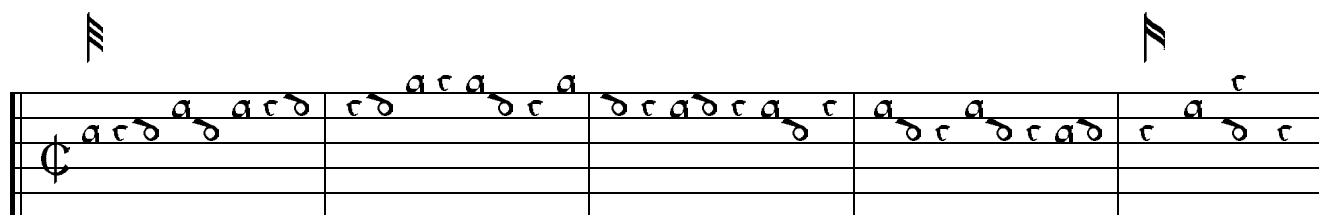
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[illegible]

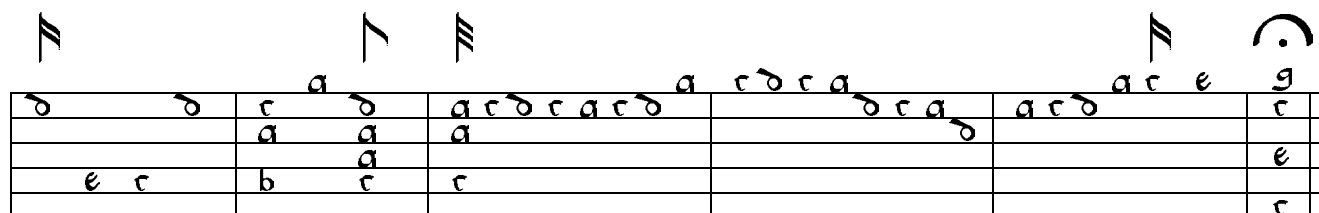
20

5. Praeambulum

PL-LZu M 6983, ff. 72v-73r



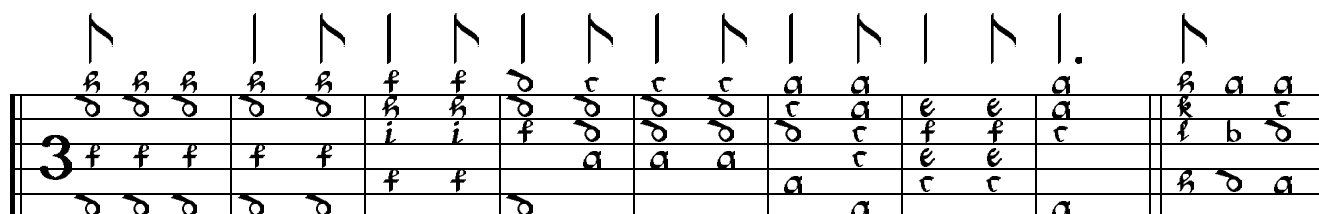
5



13

6. Intrada Jacobus Losius - A8B7C4

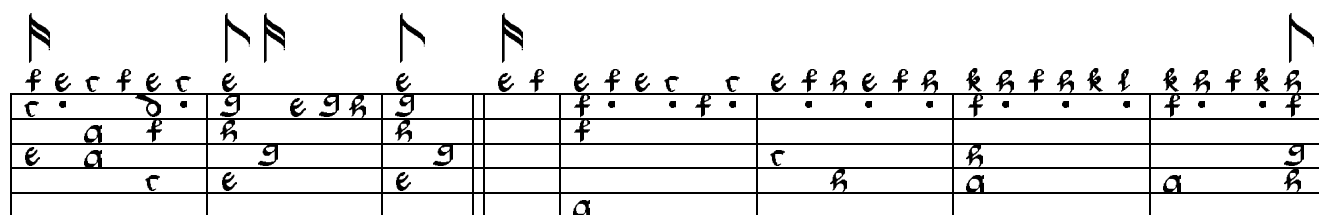
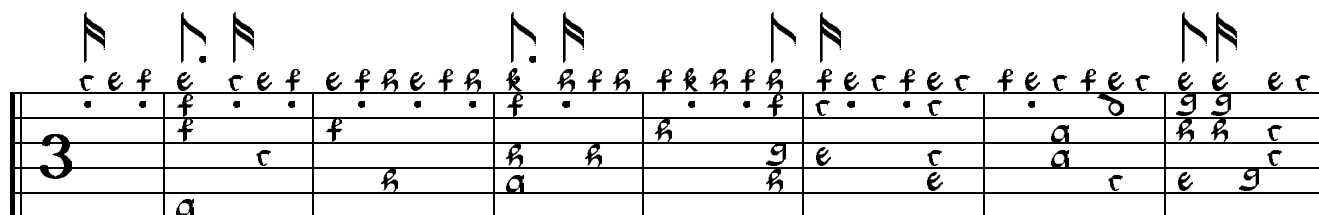
PL-LZu M 6983, f. 81r



1



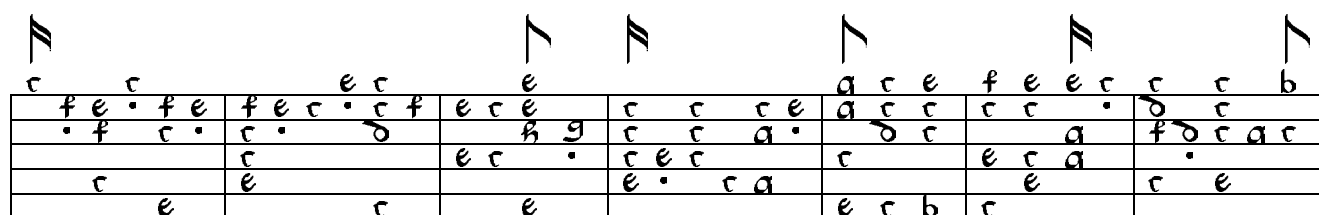
10



8



15



22



29



34

8. Intrada 1 Jacobi Lossij - 7F A8B4C4D12

D-LEm II.6.15 p. 141

Measures 1-6 of the musical score. The notation is written on a five-line staff. Above the staff, there are various musical symbols including eighth notes, sixteenth notes, and beams. Below the staff, the notes are transcribed as letters: a, b, c, d, e, f, g. Measure 1 starts with a treble clef and a common time signature 'C'.

Measures 7-11 of the musical score. The notation continues with similar musical symbols and letter transcriptions below the staff. Measure 7 begins with a double bar line and a new measure.

Measures 12-17 of the musical score. The notation continues with similar musical symbols and letter transcriptions below the staff. Measure 12 begins with a double bar line and a new measure.

Measures 18-22 of the musical score. The notation continues with similar musical symbols and letter transcriptions below the staff. Measure 18 begins with a double bar line and a new measure.

Measures 23-27 of the musical score. The notation continues with similar musical symbols and letter transcriptions below the staff. Measure 23 begins with a double bar line and a new measure. The score ends with a final double bar line and a repeat sign.

9. Intrada 2 Jacobi Lossij - 7F A9B7C10

D-LEm II.6.15 p. 142

1

7

13

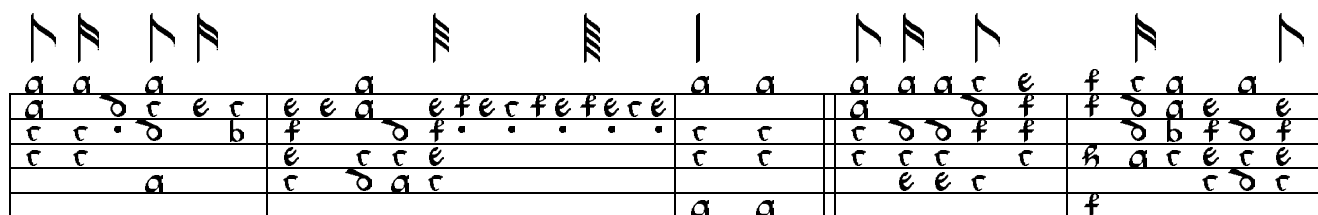
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10. Paduana Jacobus Lossius - 7F8D A8B7C9D10

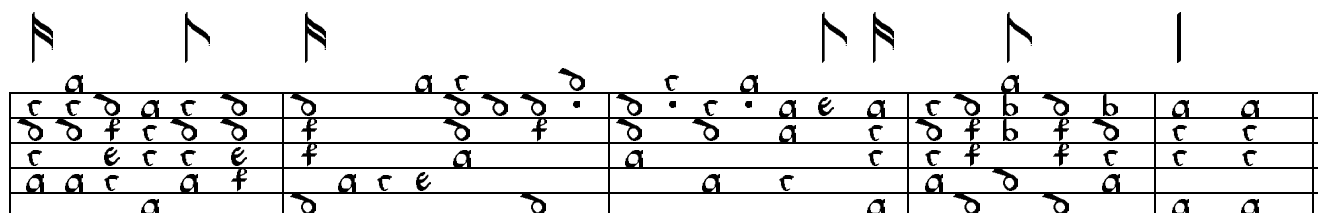
A-LIa 475, f. 80r



1



6



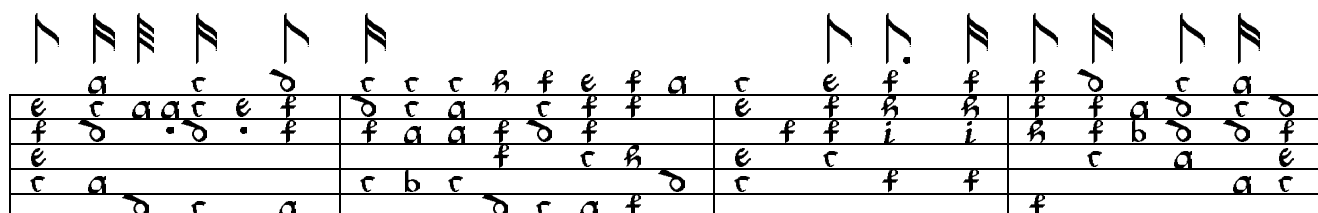
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16



20



26



30