# MUSIC SUPPLEMENT TO LUTE NEWS 27 (AUGUST 1993): ENGLISH LUTE SOLOS BY FRANCIS CUTTING AND ANON

The tablature sheet enclosed with this newsletter is the second of the series. The four pieces [3 for renaissance lute and one for bandora] are taken from the Cambridge manuscripts Dd.2.11, Dd.5.78.3 and Dd.9.33 copied by Matthew Holmes in Oxford and Westminster from *c.*1588 to *c.*1615 [see Harwood *Journal of the Lute Society* 5 (1963), pp. 32-48].

**No. 1** is a pavan by Francis Cutting unique to Dd.2.11, for a lute with a 7th course in F used sparingly but effectively. It has a very regular structure: 3 strains of 8 bars each, with embellised repeats. The galliard in F found in the Hirsch lute book, ff. 6v-7r [see Boethius edition 1982], can be played after it. The pavan is listed in Long, Francis Cutting: Selected Works, OUP 1966 as No. 12, but is not included among the 23 pieces reproduced. The 40 or so lute pieces Cutting left us suggest that he was an important figure in the music scene of Elizabethan England [see Richard Newton *Journal of the Lute Society* 1 (1959), pp. 38-47, and Lynne Hulse *Journal of the Lute Society* 26/2 (1986), pp. 73-74], and this pavan demonstrates the quality of his best lute solos. [A complete edition of his music was published in 2002: Jan W.J. Burgers (ed.) *Francis Cutting: Collected Lute Music* (Lübeck, Tree Edition 2002).]

**Nos. 2-4** are three untitled and unascribed pieces. The first is in duple time from Dd.9.33 and is like an almain , scored for a lute with the seventh course tuned to D. It has 2 strains of 8 bars, and a varied repeat for the last strain only, and bears a resemblance to 'Mr Dowlands Midnight' in the Board lute book [GB-Lam 603), f. 26v [see Poulton & Lam *Collected Lute Music of John Dowland* (Faber 1978), no. 99].

The second is in triple time and like a galliard for a lute with a 7th course tuned to D and three strains of eight bars without divisions. It is the last piece copied into Mathew Holmes' second lute book, Dd.5.78.3. The third is also from Dd.5.78.3 and is in triple time for a 6 course lute. It has an irregularstructure, with 3 strains of 8, 11 and 10 bars, respectively, ending with a 4 bar 'coda'. It looks like the initial 'L' is written at the end, which could refer to Mr. Lushier to who a few other lute solos are ascribed [all edited for Lute News 35 (September 1995)].

**No. 5** is a vocal intabulation for 7 course bandora [probably tuned G' C D G c e a], but can be played on a guitar with minor adjustments - 6th course up a minor third, and play the open seventh course an octave higher as an open 4th course. The original bandora tablature is included here together with a transcription for renaissance lute transposed down a minor third. The opening theme is similar to the chanson 'Rossignolet qui chante au verd bois' by Clemens non Papa found in lute intabulations in Pierre Phalese *Theatrum Musicum Longe* 1571, ff. 40v-41r and Simone Molinaro 1599, p. 137 and as parody fantasias for lute by Melchior Newsidler and Valentin Bakfark [Homoyla & Benko no. 10] in PL-Kj 40598.

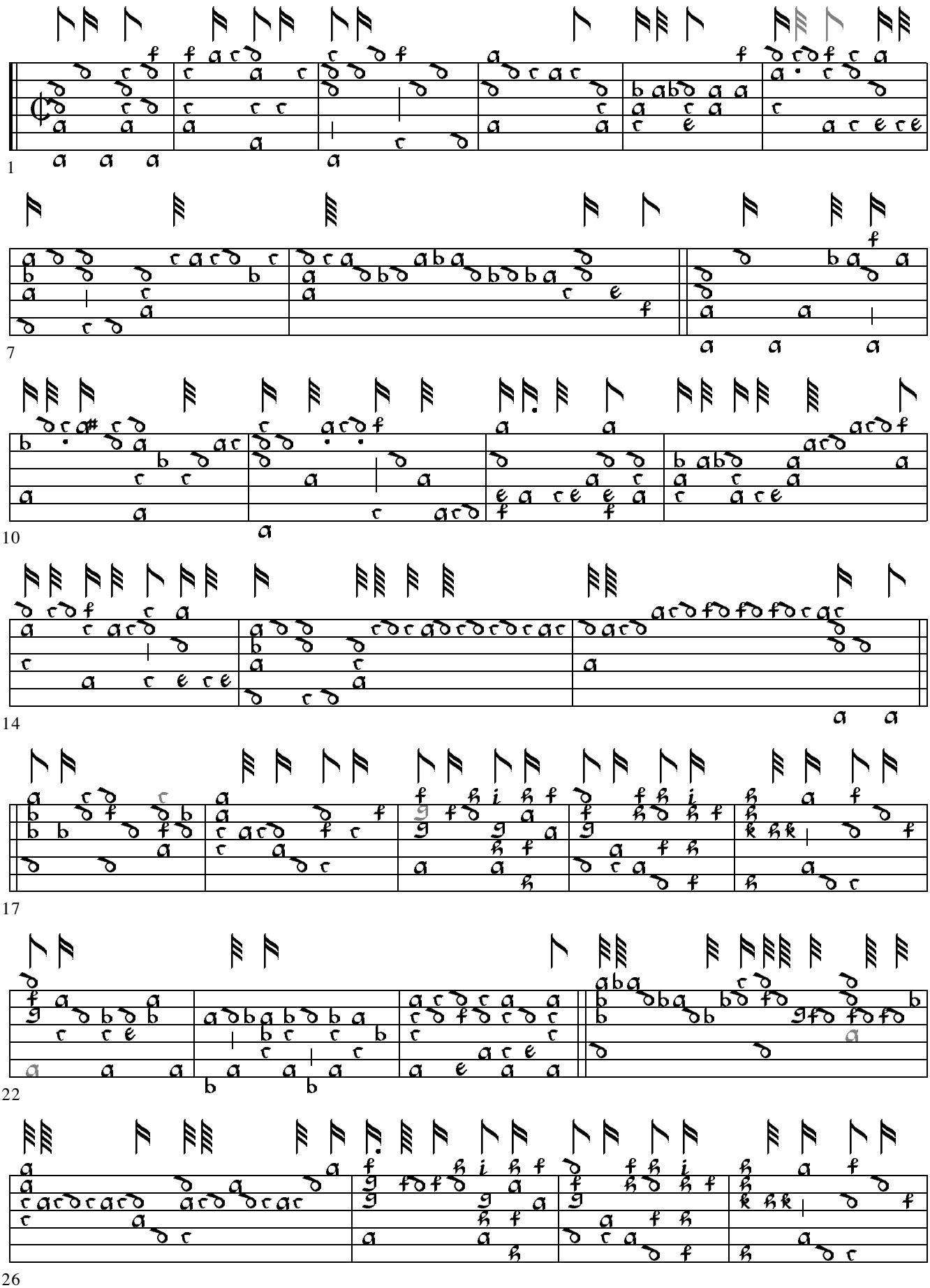
PL-Kj 40598, ff. 20v-21r *Fantasia super Rosignolet MN* [and 3 bars, crossed out on f. 17r]; Molinaro 1599, pp. 137-139 *Rosignolet Canzone Francese a quattro di Clemens non papa Intauolatura dal Molinaro*

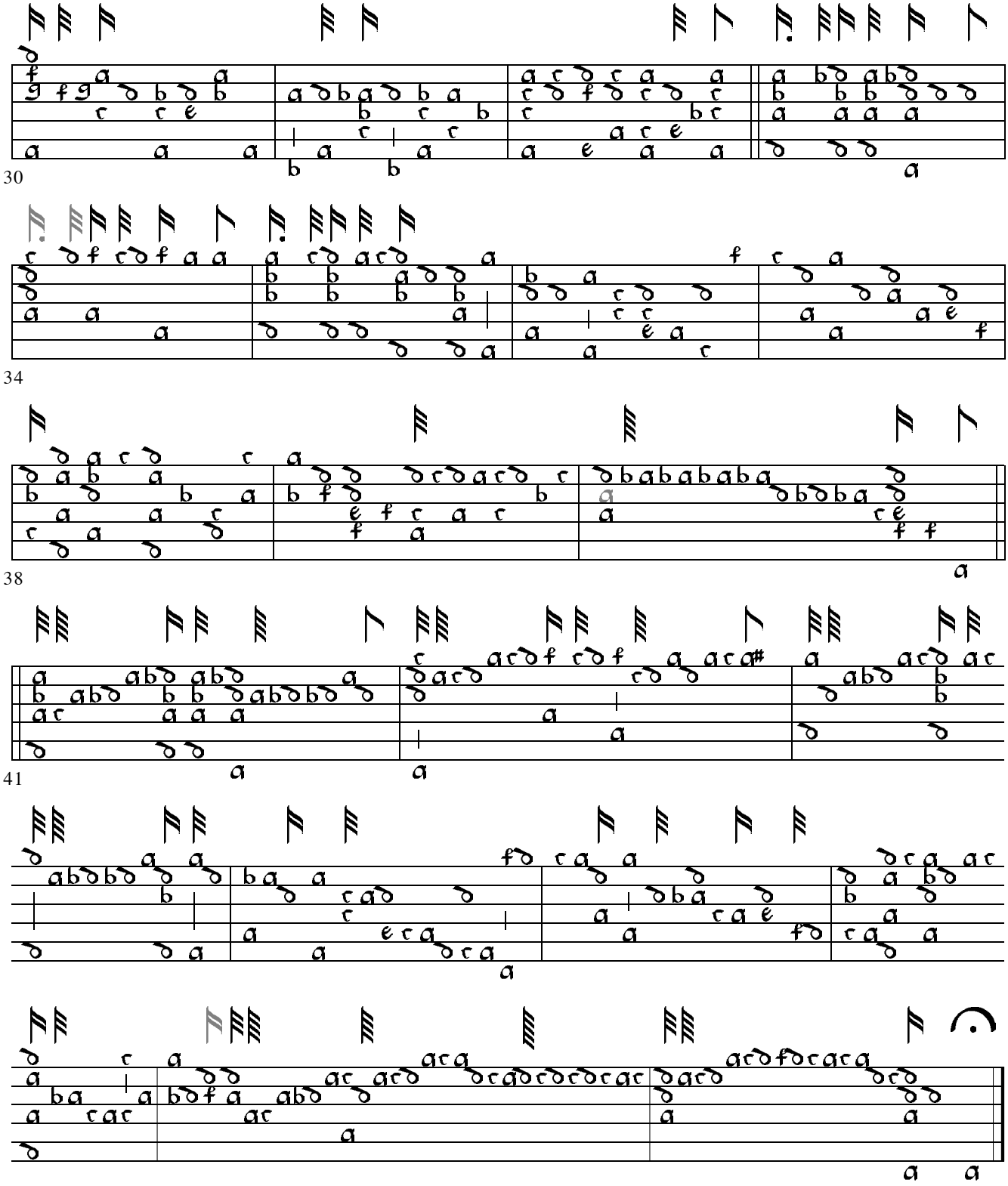
Changes to the tablature: 1. bar 12, note 1 (i.e. 12/1) there is a d on the fourth course (i.e. d4) in the ms.; 22/1 has d5 instead of a6 in ms.; 47/4 f4 is missing in the ms. 2. none. 3. none. 4. 2/3 c6 not c5 in ms.; 22/2 a3 added in ms. 5. none. The only right hand dots and clear ornaments signs to appear in the sources are included here.


**1.** GB-Cu Dd.2.11, f. 6v *Pauan Fr. Cutti*(ng) - CuttingB 20 2-3
**2.** GB-Cu Dd.9.33, f. 90r untitled 4
**3.** GB-Cu Dd.5.78.3, f. 75v untitled 4
**4.** GB-Cu Dd.5.78.3, f. 29r untitled 5
**5a.** GB-Cu Dd.2.11, f. 27r *Jour desire* - bandora 6
**5b.** transcribed for lute 7


*John H. Robinson - July 1993/revised July 2022*

1. Pauan Fr. Cutti(ng) - 7F GB-Cu Dd.2.11, f. 6v

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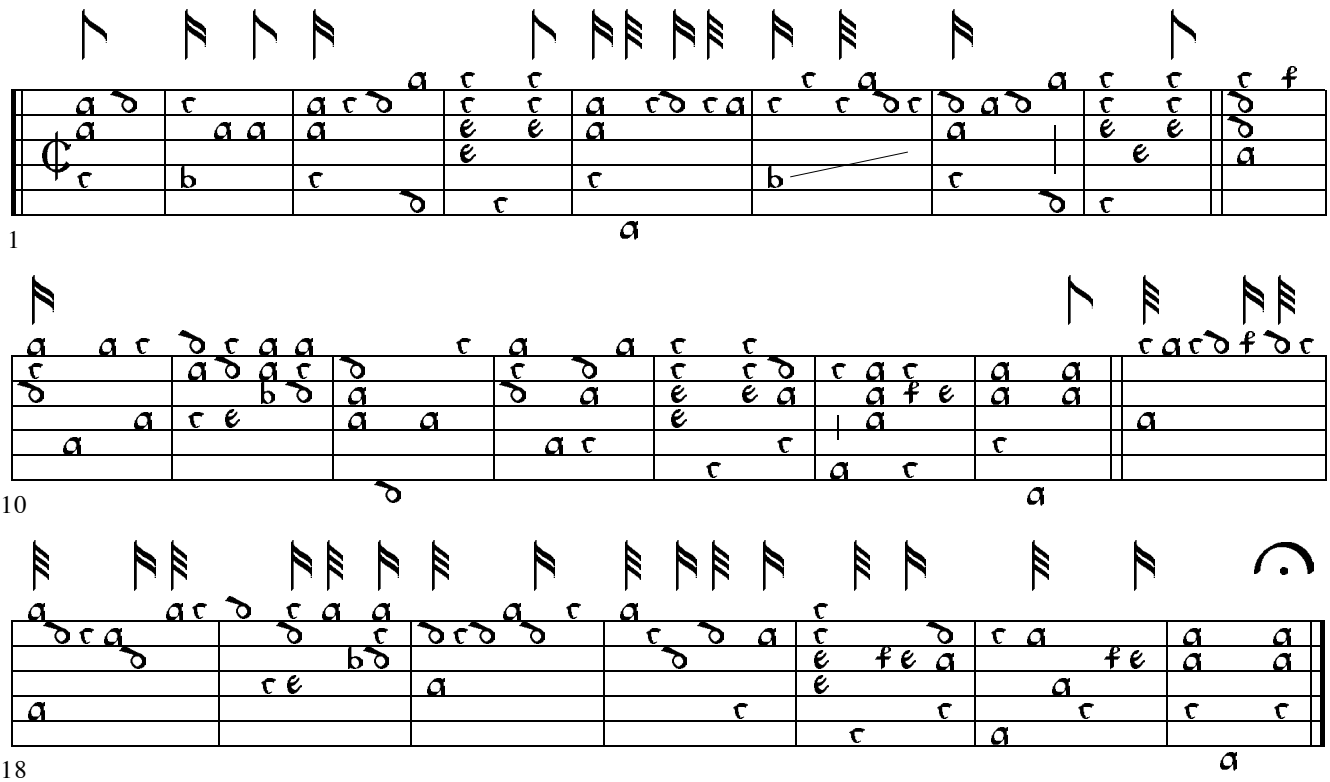
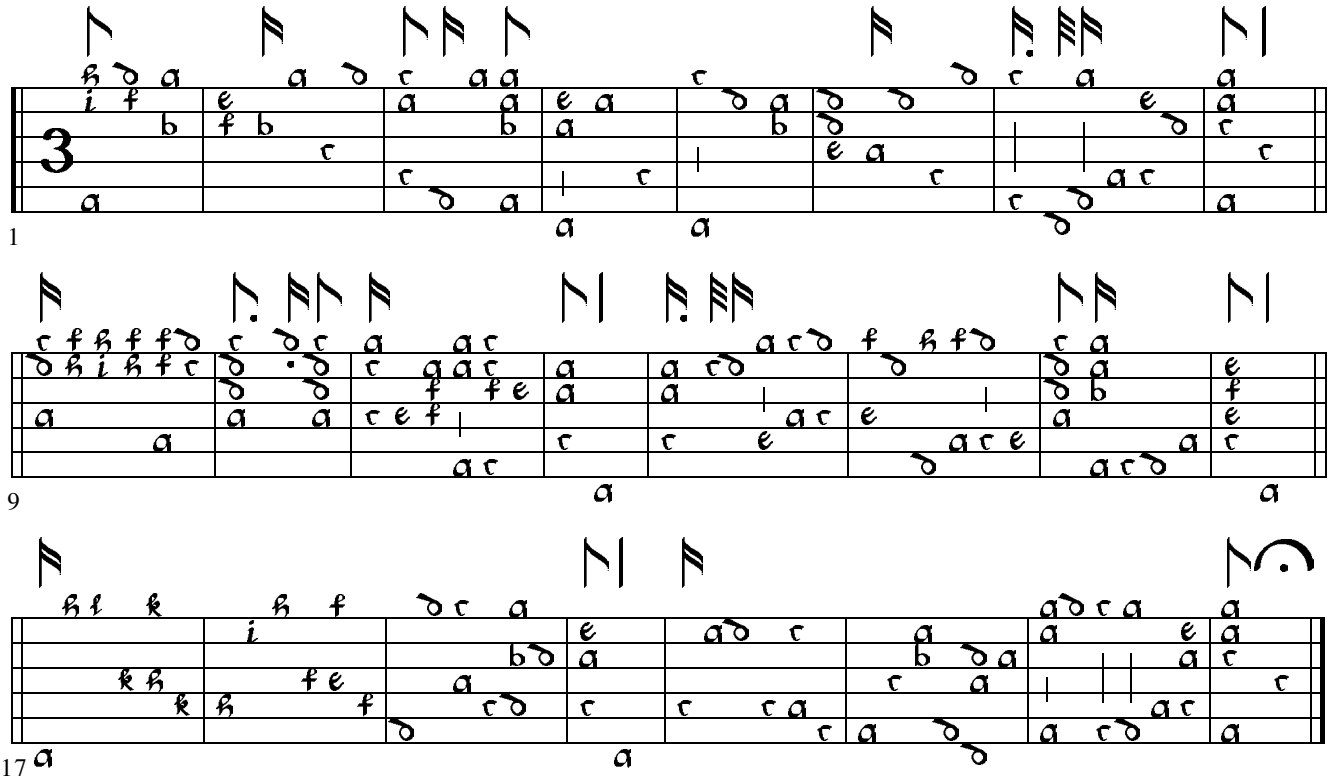
34
38
41

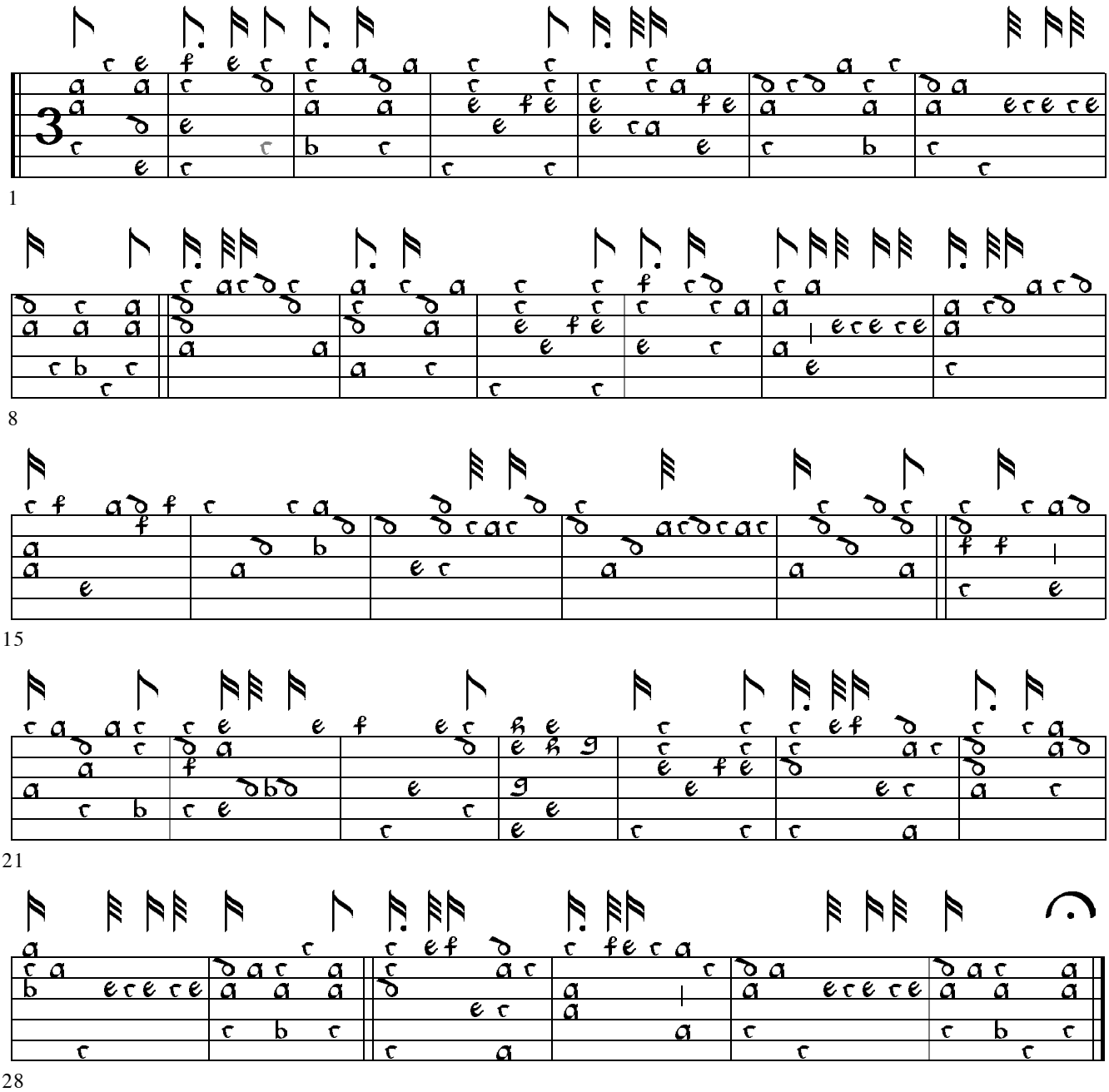
2. (Almain) - 7D GB-Cu Dd.9.33, f. 90r



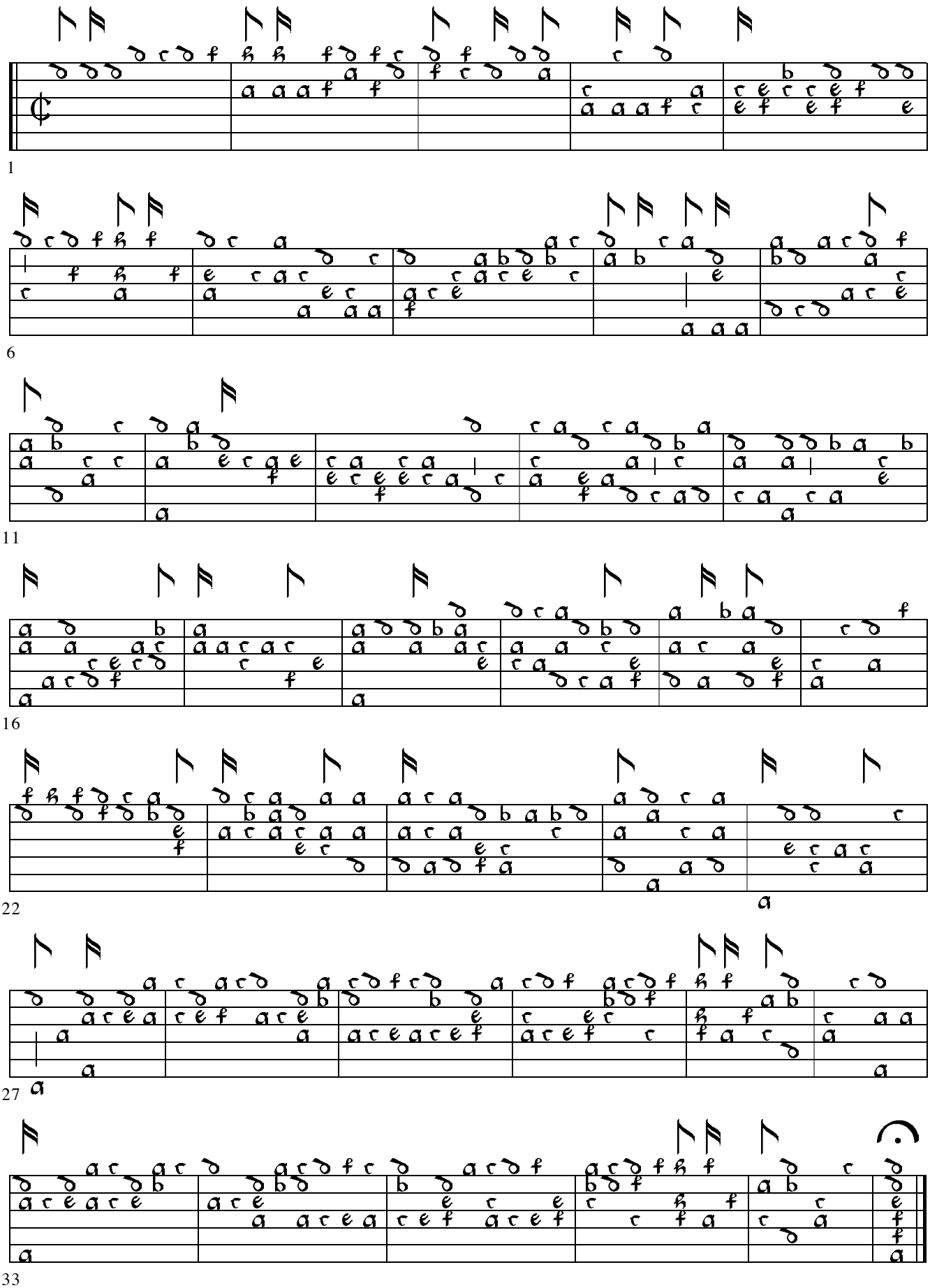
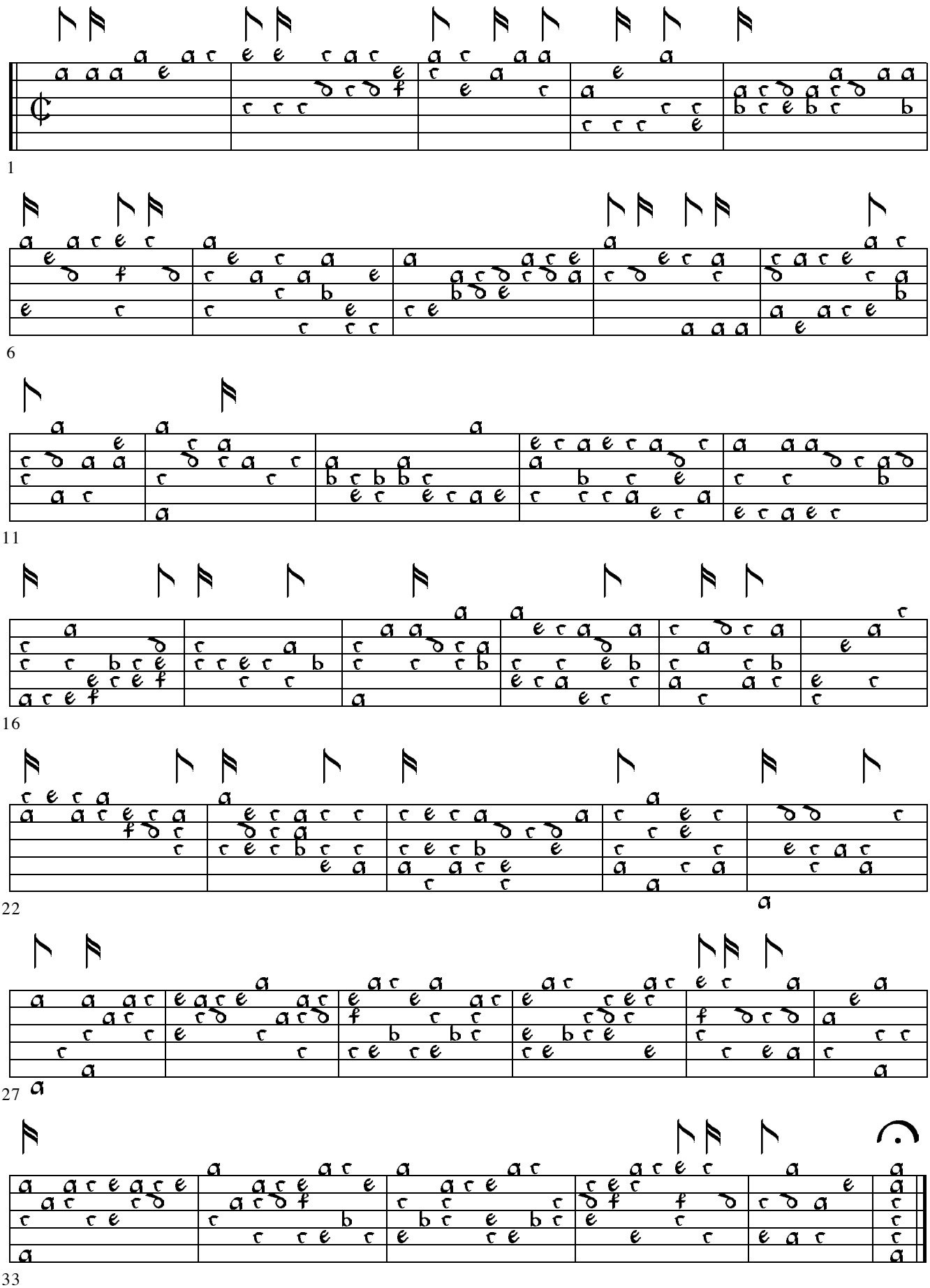
3. (Galliard) - 7D GB-Cu Dd.5.78.3, f. 75v



4. (Galliard) GB-Cu Dd.5.78.3, f. 29r



5a. Jour desire - bandora GB-Cu Dd.2.11, f. 27r



5b. Jour desire - 7D transcribed from bandora GB-Cu Dd.2.11, f. 27r