

# MUSIC SUPPLEMENT TO LUTE NEWS 97 (MARCH 2011): COLLECTED LUTE MUSIC OF DIOMEDES CATO OF VENICE PART V: FANTASIAS 11-20

This is the fifth and final instalment in the series of the complete lute music of Diomedes Cato of Venice, and includes the remaining ten fantasias, all in the keys of C or D.<sup>1</sup> No 12 is in C major and no 17 and 20 in D minor, and the remainder include major-minor shifts of key that are characteristic of Diomedes' music. Two are found in other sources ascribed to different composers, no 14b to Cidrac Raël, a musician in the Parisian household of the Prince of Conti and employed at the French court after 1614,<sup>2</sup> and no 16b to Lorenzino Tracetti,<sup>3</sup> so the composer is uncertain.

It is now known that Diomedes died on 27 April 1628 in Danzig,<sup>4</sup> and his widespread fame during his lifetime can be deduced from praise by Jean-Baptiste Besard in the preface to *Thesaurus Harmonicus* (Köln, 1603),<sup>5</sup> and in a dedicatory poem by Christoph Hunichius in Johann Rude's *Flores Musicae* (Heidelberg, 1600).<sup>6</sup> The poem in Rude is also quoted a century or so later by Ernst Gottlieb Baron in *Untersuchung* (Nürnberg, 1727), p. 55,<sup>7</sup> and Diomedes is mentioned in Gerber's music dictionary of 1812.<sup>8</sup> His music must also have remained in circulation, as a Tombeau by Ennemond Gauthier accurately quotes seven bars of a fantasia by Diomedes, transcribed from renaissance to baroque lute.<sup>9</sup>

Although it is clear that Diomedes was a lutenist-composer, some of his lute fantasias have awkward chords suggestive of intabulated consort music, and consort pieces ascribed to him survive, no 19 here a cognate for one of them.<sup>10</sup> Vocal, and keyboard music ascribed to him are also

known,<sup>11</sup> the latter either originally composed for keyboard, or arranged from lute or ensemble music by him, or others.

## Worklist<sup>12</sup>

### C:

11. GB-Cfm 689, f. 60r *Fantasia Diomedes* [W II n° 14]
12. GB-Cfm 689, ff. 16v-17r *Fantasia Sr Diomedes* [W II n° 11]
13. GB-Cfm 689, ff. 72v-73r *Fantasia del Sr Diomedes* [W II n° 15]
- 14a. GB-Cfm 689, ff. 59v-60r *Fantasia Diomedes* [W II n° 13]

### D:

- 14b. D-W Guelf. 18.7 III, ff. 9v-10v *Phantasia Cidrac Rael*
15. Besard 1603, ff. 24v-25r *Fantasia Diomedis* [W I n° 7]
- 16a. Besard 1603, f. 29v *Fantasia Diomedis* [W I n° 10]
- 16b. PL-Kj 40032, ff. 76v-77r *Fantasia di Lorenzino*
17. Besard 1603, f. 25v *Fantasia Diomedis* [W I n° 8]
18. Besard 1603, f. 28r *Fantasia Diomedis* [W I n° 9]
- 19a. GB-Cfm 689, f. 13v *Fantasia Diomedes* [W II n° 10]  
cf. GB-Och Mus. MS 372-6, n° 5 *Sig<sup>or</sup> Diomedes* [instr. ens. à 4]
- 19b. Mertel 1615, p. 268 [*Phantasiae et Fugae*] 113<sup>13</sup>
20. Mertel 1615, pp. 251-252 *Phantasiae et Fugae* 102  
PL-LZu M 6983, ff. 66v-67r *Fuga Diomedis* [in part II n° 5]  
cf. PL-Tap Kat.II XIV 13a, n° 111 *Fuga Diomedes* [organ]

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<sup>1</sup> For parts I-IV see *Lute News* 85 (April 2008), 87 (October 2008), 90 (August 2009) and 95 (October 2010). Correction: in part IV, GB-Cfm Mus.689 was wrongly referred to as Mus.168. The complete series comprises 64 lute solos ascribed to Diomedes: 8 preludes, 23 fantasias and fugas, 14 galliards, 12 chorea, 3 passamezzi, a barriera, a balletto/allemand and 2 vocal arrangements. The *Dio: Fantasia. Joachimi Vanden Hove* in D-Hs M B 2768 (Schele), pp. 38-39, was excluded assuming *Dio* is an error, and the music is in the style of van den Hove. A *Fantasia Diomedes* is listed as on f. 9r of the contents of the now lost *Lautenbuch des Johann Loss* [D-Dl 1-V-8], which may have been one of his known fantasias or else another.

<sup>2</sup> See *Oeuvres de Vausmenil, Edinthon, Perrichon, Raël, Montbuisson, La Grotte, Saman et La Barre*, Corpus des Luthistes Français (Paris, CNRS, 1974), pp. 75-79. Canonic psalm settings by Sydrach Rahel dedicated to James I were copied into GB-Lbl Roy.App.64, dated early 17th-c.

<sup>3</sup> Identified by Mariagrazia Carlone in 'The Knights of the Lute' *JLSA* xxxvii (2004), pp. 1-125 and 'Musical Sources' *JLSA* xxxviii (2005), pp. 1-45, n° 78.

<sup>4</sup> Found by Danuta Popinigis, see Peter Király in *Die Laute*, 9-10 (2011), pp. 119-120.

<sup>5</sup> *Praefatio authoris ad candidum philomusum: ... Quando-quidem hic Diuinus ille artifex: Laurencinus Romanus instructor quondam meus, hic totius Orientis Phoenix & quasi miraculum Diomedes, hic Bocquetus ille suauissimus è quorum scriptis potior istius operis pars confecta est tres verè Apollines rediit inter caeteros hic (non ego) canunt: ...* Also *Diomedes Venetus* is second in the *Nomina Autorum* in the preface to Fuhrmann's *Testudo-Gallo Germanica* of 1615, and third in Besard's similar list in *Thesaurus Harmonicus* of 1603, the latter reproduced as a register of Lute masters in Philip Hainhofer's lute book [D-W Guelf 18.7, f. 7r].

<sup>6</sup> *Anglia Dulandi lacrymis moveatur: Hoberti / Julia se pactet terra superba cheby. / Geldria Rhedani, Diomedis sarmata tollat / vel Laurenzini carmine Roma caput. / Aurea Parisios oblectet Musa Camilli / Drusinosque vehat Misnis ad altra suos. / Phoebeum testudo melos quae percutit nervos. Edit, Phaebeo nixa favore nitet.*

<sup>7</sup> See complete translation of *Untersuchung* by Douglas Alton-Smith, *Study of the Lute* (Instrumenta Antiqua, 1976), p. 53.

<sup>8</sup> E. L. Gerber *Neues historisches Lexicon der Tonkünstler* (Leipzig 1812), col. 895: *Diomedes, ein Lautenist und Komponist, aus Sarmatien [=Poland] oder, wie die anderen wollen, aus Venedig gebürtig.*

<sup>9</sup> Bars 33-39 of n° 19a here, are concordant with bars 17-23 of *Tombeau de Mezangeau* on pp. 8-9 of *Livre de Tablature des Pieces de Luth* (Paris, 1672). Thanks to John Reeve for communicating Bill Carter's discovery of this concordance.

<sup>10</sup> Six fantasias [4 à 4 & 2 à 5] plus a texted madrigal à 5 by Guarini in three sections, *Tirsi morir volea, Freno Tirsi'l desio* and *Così moriro i fortunati* ascribed *Del Sig<sup>or</sup> Diomedes* are in a set of five part books owned by Christopher Hatton and copied early 17th-c [GB-Och Mus. MS 372-6, but referred to as GB-Ob

in *New Grove* and *MGG*]. The cover of Mus.372 is inscribed *Fantasies of Signior Diomedes ... 3. 4. & 5 Parts*, see Andrew Ashbee, et al., *The Viola da Gamba Society Index of Manuscripts Containing Consort Music* vol. II (Aldershot: Ashgate, 2008), pp. 238-240. Thank you to David Pinto for a copy of his score of the consort version of n° 5 of Och-372-6, the cognate for n° 19 here. Three consort settings are also found in the John Bull/Tisdale MS [GB-Cfm Mu.ms.782, olim Marlay Additions 15], ff. 60v-61r *Così moriro i fortunati amanti Di morte sì soave e sì gradita, Che per ancor morir tornaro in vita / Madrigall Sr Diomedes*, à 5 and almost identical to the setting in Och.372-6; ff. 65v-67r *fantasia Sr Diomedes* à 4 and identical to the fourth fantasia in Och.372-6; and ff. 69v-70r untitled *Sr Diomedes* à 5 and unique - thank you to Craig Hartley for checking this information. An instrumental setting à 4 titled *Diomedes / Medias voces adject C. H./ Galliarda* is in Conrad Hagius's *Neue künstliche Musicalische* (Nürnberg 1616), n° 35, presumably set by Hagius, but not a cognate of any of the known lute galliards; *Diomedes* is also listed as one of the *Autiores* in Hagius' preface - thanks to Peter Király for the information. A dance by Diomedes for instrumental ensemble is also found in S-Skma Tyska kyrkans Bibl.Samling 32 Ms.suppl.

<sup>11</sup> Incomplete copies [in PL-Ko and PL-Wp], lacking the lute parts, are known of two vocal prints published by Bożył Skolski in Kraków, *Rymy łacinskie [...] Stanilawa Grochowskiego [...] & notami nowemi, y & tabulatura lutnia Diomedesa Catona* in 1606/R1607, and *Piesn o swietym Stanislawi [...] & notami Diomedesa Katona* in 1607. Keyboard cognates are known for fantasias n° 4 in part IV & n° 20 here, and a *Canzona Diomedis* is found in the Oliva keyboard manuscript - Vilnius, Central Library of the Lithuanian Academy of Sciences [LT-Va Ms. F 15-284], c.1619, f. 51r, modern edition: *Utwory & Olivskiej Tablatury Organowej/Pieces from the Oliva Organ Tablature* (Gdansk, Wydawnictwo Organon, 1992). See also J. Golos & A. Sutkowski (eds.) *Organ music by D. Cato, J. Podbielski, M. Wartecki, P. Zelechowski and anonymous composers*, The American Institute of Musicology, Corpus of Early Keyboard Music vol. 10-IV (A-R Editions, 1967), p. 28 *Muteta Diomedis*, p. 30 *Fuga Diomedis* - thanks to Jerzy Zak for the information

<sup>12</sup> Thank you to Richard Corran for providing TAB files for most of the music here. Minor editorial changes have been made without comment. W refers to volumes 24 and 67 in the series *Wydawnictwo Dawnej Muzyki Polskiej*, I (1953/1970) & II (1973) of *Diomedes Cato: Preludia, fantazje, tance i madrygały, na lutnie*, edited by Maria Szczepanska and Piotr Pozniak. Sources: D-W Guelf. 18.7 - Wolfenbüttel, Herzog August Bibliothek, Musikabteilung, MS Codex Guelferbytanus Augusteus 2°, Philipp Hainhofer lute books I-III, copied in Italian lute tablature c.1603-4; GB-Cfm 689 - Cambridge, Fitzwilliam Museum: Herbert of Chisbury lute book, c.1624-40, facsimile: Lute Society, forthcoming; PL-Kj 40032 - Kraków, Biblioteka Jagiellońska, Mus. Ms. 40032, the Barbarino lute book copied c.1580-1611; PL-Tap Kat.II XIV 13a - Toruń, Archiwum Wojewódzkie, MS XIV.13a: organ tablature of Johann Fischer Morungensis, dated 1595; Besard 1603 - Jean-Baptiste Besard, *Thesaurus Harmonicus* (Köln, 1603), facsimile: Genève: Minkoff Éditions, 1975; Mertel 1615 - Elias Mertel, *Hortus Musicalis Norms* (Strasbourg, 1615), facsimile: Genève: Minkoff Éditions, 1983.

<sup>13</sup> Two *Phantasies* n° 102 and 113 in Mertel 1615 are ascribed to Diomedes in other sources [see n° 19 & 20 here], and it is possible some of the adjacent and intervening *Phantasies* are also by him, consistent with their style.

## 11. Fantasia Diomedes - 7F 8Eflat

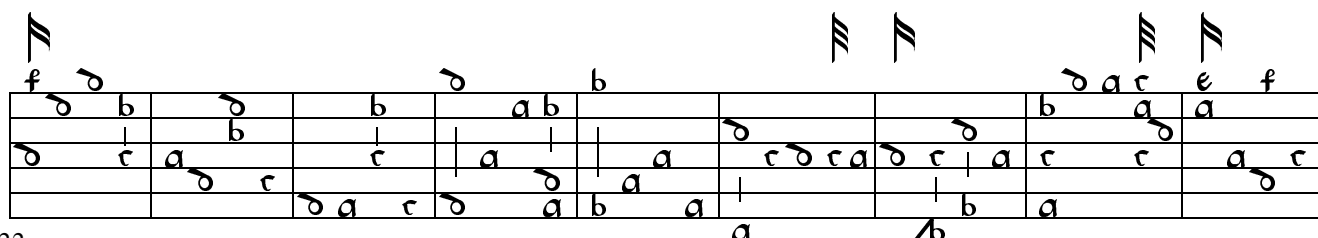
GB-Cfm 689, f. 60r



1



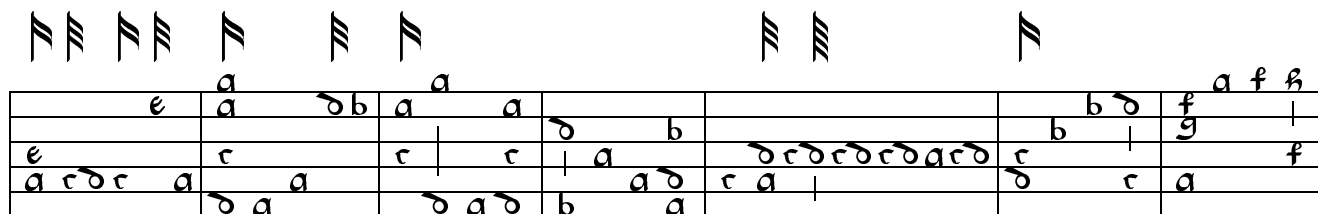
12



22



31



40



47

## 12. Fantasia Diomedes - 7F 8E 9D 10C

GB-Cfm 689, ff. 16v-17

1

7

12

15

19

27

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


36 a/a/a

40

[illegible]

44


48

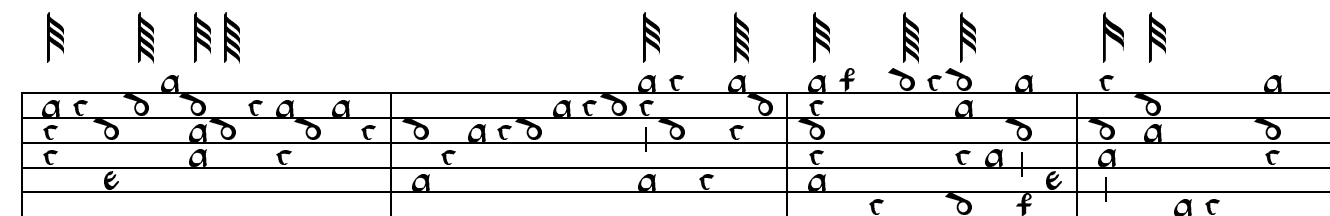
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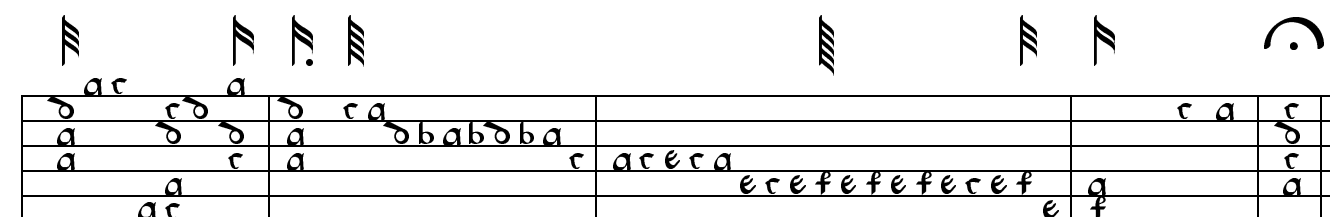
a	b	c	d	e	f	g	a	b	c	d
c   b	c	c   e	a c a c c	a	e f	a	e c a c r	a	c	r
a c	a	a	c f	e	c	a	a /a/a	c	a	



60 a/a //a ///a



64 a a /a



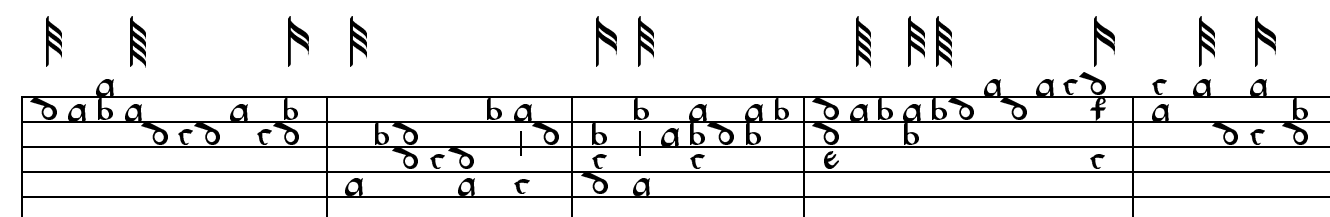
68 a /a a ///a

## 13. Fantasia Diomedes - 7F 8Eflat 9D 10C

GB-Cfm 689, ff. 72v-73r



1



7



12

18

24

29

35

41

47

53

58

62

67

73

78

83

88

## 14a. Fantasia Diomedes - 7F 8Eflat 9C

GB-Cfm 689, ff. 59v-60r

1

12

21

29

35

40

45



51

51

58

58

64

64

71

71

77

77

84

84

1

12

21

29

35

40

45

51

51

58

58

64

64

71

71

77

77

84

84

## 15. Fantasia Diomedes - 7F 8D

Besard 1603, ff. 24v-25r

b


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4

			
a a	a a	a a	a a
c c e a	e a f e f e r e	a a r e a r e f e r a a r a	
c c a c	a c	c a r e e r e e r a r e a r e f e r a	
b c			
e a e c	c a c		
	e r a	a	

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aca	e e	f f r r e	a r r
ere	erfefefere	f r ef ef	e ra e f f e
	g g	r d f	a e f f e
e	r	e g h f r	r a r a e
r			e r a r

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40

[illegible]

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56

60

65

16a. Fantasia Diomedes - 7F 8D

Besard 1603, f. 29v

1

7

12

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

e r r r b b      r      r      r r r      b r e f e e      r a r      r h g e g

f d r      a      r a a      d a      d r a      a r      d d      g

                         r a a      a      e      e      a      e      a      r      h

[illegible]

G	A	C	D	E	F	G	A	B	C	D	E	F	G	A	B
G	A	C	D	E	F	G	A	B	C	D	E	F	G	A	B
G	A	C	D	E	F	G	A	B	C	D	E	F	G	A	B
G	A	C	D	E	F	G	A	B	C	D	E	F	G	A	B

1

12

22

32

42

50

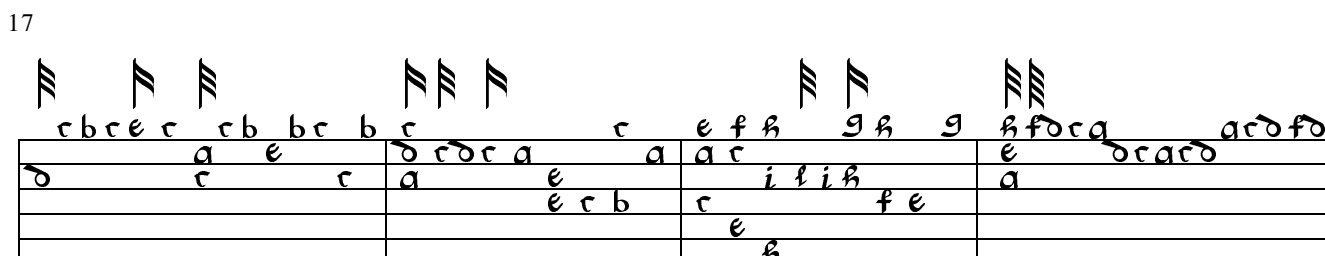
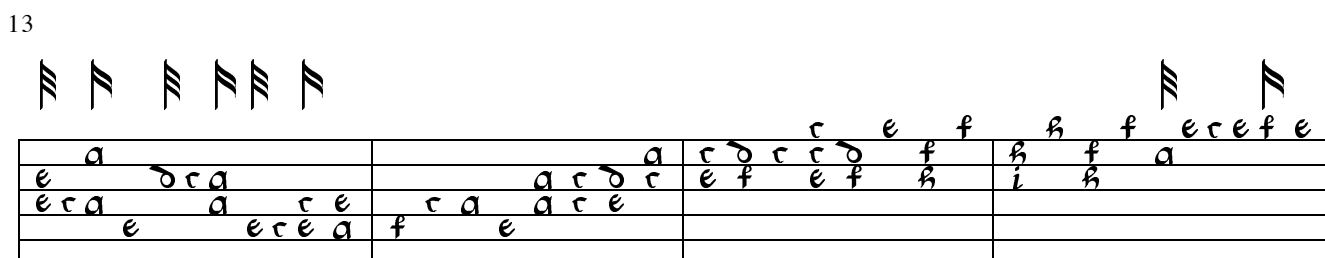
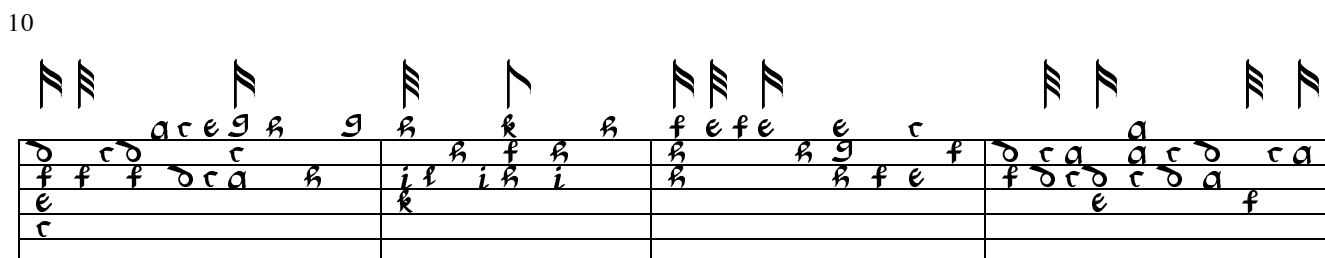
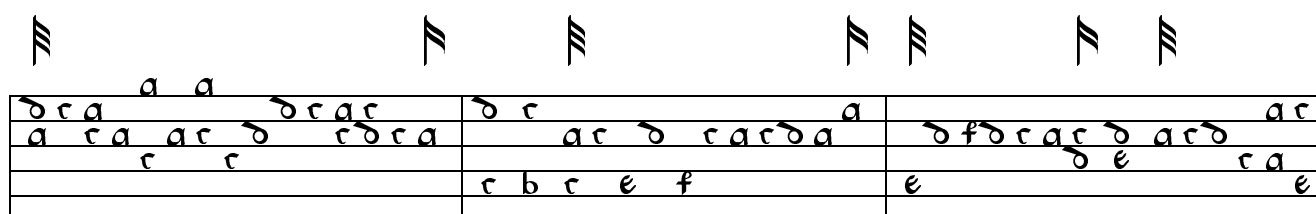
58





## 17. Fantasia Diomedes - 7D

Besard 1603, f. 25v



## 18. Fantasia Diomedes - 7D

Besard 1603, f. 28r

1

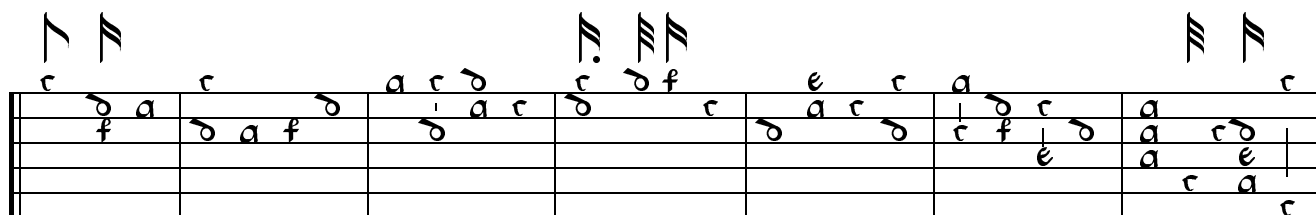
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9

12

15

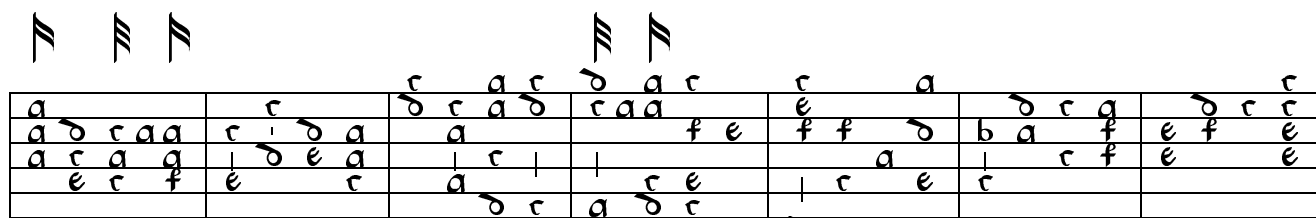
18



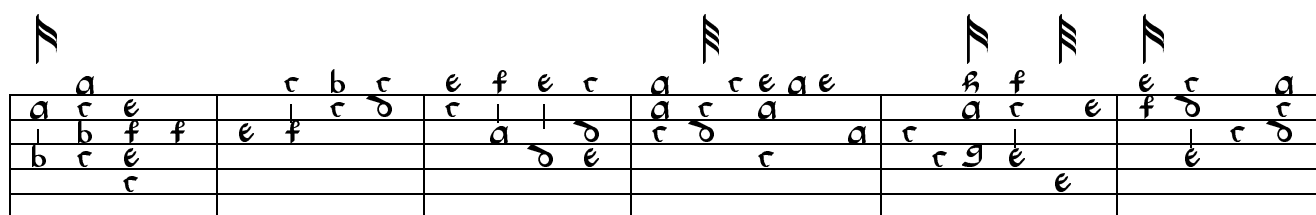
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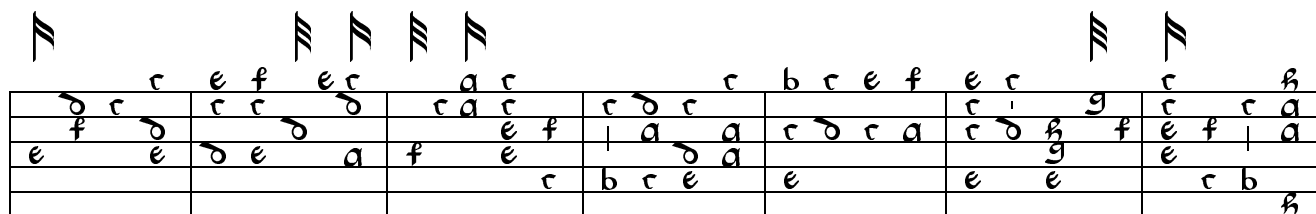
8



14



21



27



34

Handwritten musical score for "The Rose Tree" on a grand staff. The score is written in treble and bass clefs with a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The piece consists of 16 measures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings (f, f). The piece ends with a double bar line and repeat signs.

1

[illegible]

8

a		r		♮	a	♮	♮	♮	a		♮
a♮raa	r♮da	♮ra♮	♮raa	♮raa	♮raa	♮raa	♮raa	♮raa	♮raa	♮raa	♮raa
a♮ra♮	♮da		a	r	a				♮raa	♮raa	♮raa
e♮r	f		a						e♮raa	♮raa	♮raa
			a						e♮raa	♮raa	♮raa

14

<p>a                      r b r    e f e r    b    r    r b    r</p>											
a e			r r			a r .    r b			r		
b f			e f			a r			a r r r a		
b r e .			r e			r			r . . . r a		
r									e r a r e .		

21

A . C .	E F E C	A C	C D C A	C D C A	C D C A	C D C A
f . f	e . e	e f	a a	a a	a a	a a
e	e e a	f e	e e	e e	e e	e e
		c	c e	e	e e	c b

27

f e c a				a r d c a			
c . a .	d c a	b	a a b d a	b . . f e r e .	f	e	
	b a					f	
e	c . a .	c	c e . a .	c	e .	e	
	f e	c	a .	c	e	c	
		a	c .	a	c		

34

## 20. Fantasia - 7F 8D

Mertel 1615, pp. 251-252

1

8

14

21

27

32

38