

MUSIC SUPPLEMENT TO LUTE NEWS 112 (DECEMBER 2014): LUTE SOLOS OF VICTOR DE MONTBUISSON - DANIEL BACHELER'S FOUR CORANTOS - JOHN DOWLAND PART 13: CORANTO (100) AND DANCES FOR MRS VAUX (32 & 57)

Victor de Montbuisson (c.1575->1638) was a French lutenist born in Avignon but employed from a young age and for most of his professional life (1595-1627) at the court of Moritz Landgrave of Hesse in Kassel, after which he moved to The Hague as a lute teacher.¹ He may thus have met John Dowland and Gregory Huwet when they were in Kassel in 1594/5. He taught Moritz's daughter Princesse Elisabeth and probably copied much of the music in her lute book (D-Kl 4° Mus. 108/I), and although only one item bears his name it is likely that more of the anonymous pieces were also composed by him. His music was included in prints of four German publishers over a span of nearly thirty years: Adrian Denss *Florilegium* (Köln 1594) - 3 ascribed courantes, probably the same three listed in the now lost lute manuscript of Joachim Loss from Köln, so from about the time he first went to Kassel; Jean-Baptiste Besard *Thesaurus Harmonicus* (Köln 1603) - four galliards, only three ascribed, Georg Leopold Fuhrmann *Testudo Gallo-Germanica* (Nürnberg 1615) - one unascribed galliard, and Daniel Mylius *Thesaurus Gratiarum* (Frankfurt 1622) - a toccata and a two-part grammatica by *Victoris Galli*. His music also found its way into the personal lute books of Emanuel Wurstisen (Basel 1591 & 1594), Pietro Paulo Raimondo (Como 1601) and Philip Hainhofer (Augsburg 1603), and other manuscripts. A dozen ascribed lute solos are included here. Different versions of n° 7 & 9 interchange titles courante (most lacking an anacrusis) and galliard and are barred in three crotchets or three minims, and the galliard n° 10 was arranged as a courante by Ballard's. Also the ascribed version of n° 9 is the same as the last two strains of a longer version, and the first two strains only are arranged by Terzi for his Italian print of 1599. So one wonders if two unrelated pieces were copied in tandem, he composed it all or arranged some of it, or if the Hainhofer ascription is wrong. He sometimes signed himself 'Victor von Bergwald Lautenist und Sprachmeister' and so he may have composed the chorea (n° 3) and the ascription Reinwaldi is a corruption of Bergwald. His music is not typically French and is noteworthy for harmonic and rhythmic variety with frequent hemiolas (3:4 to 6:8 shifts) and free treatment of accidentals, that is if the surviving versions are faithful to his own.

Worklist²

1. **Toccata** CLFVau-Montbuysson 10
Mylius 1622, pp. 18 -19 *Toccata Nobilissimi Victoris Galli*
2. **Grammatica** CLFVau-Montbuysson 11
i. Mylius 1622, pp. 25-26 *Grammatica Victoris Galli*
ii. Mylius 1622, pp. 26-27 *Seconda pars Ejusdem (Victoris Galli)*
3. **Chorea** D-LEm II.6.15, p. 368 *Chorea Reinwaldi* 7
4. **Courante** CLFVau-Montbuysson 5
D-Kl 4° Mus. 108/I, f. 66v *Courante de victor de montbuisson*
5. **Courante** CLFVau-Montbuysson 1
Denss 1594, f. 91v *Courante de Victor de Montbuisson*
D-Dl 1.V.8, f. 81v *Courante de Victor de Monbuisson*
6. **Courante** CLFVau-Montbuysson 3
Denss 1594, f. 92v *Courante de Victor de Montbuisson*
D-Dl 1.V.8, ff. 90v-91r *Courante de victor de montbuisson*
7. **Courante/Galliard** CLFVau-Montbuysson 2 & 6
a. Denss 1594, f. 92r *Courante eiusdem* (Victor de Montbuisson)
b. GB-HAdolmetsch II.B.1, ff. 96v-97r *Galliarde*
D-Dl 1.V.8 (Loss), ff. 82v-83r *Courante ejusdem* (Victor de Montbuisson); Besard 1603, f. 114r *Galliarde Victoris de Montbuisson*
8. **Galliard** CH-Bu F.IX.70, p. 330 *Galliarde Victoris de Montbuisson*
9. **Courante/Galliard** CLFVau-Montbuysson 4
a. D-W Guelf. 18.8 XII, ff. ff. 291v-292r *Aultre Courante Victor de Montbuisson* [strains C & D of 9b]
b. I-COC 1.1.20, ff. 91v-93r *Gagliarda* [strains ABCD]

CZ-Pnm IV.G.18, ff. 45v-46r *Volte* [strains ABCD]

c. Terzi 1599, p. 21 *Balletto Francese* [strains AB of 9b]

10. **Galliard** CLFVau-Montbuysson 7

Fuhrmann 1615, p. 120 *Galliarde incerti Authoris*

Besard 1603, f. 114v *Galliarde Victoris de Montbuisson*

11. **Galliard** CLFVau-Montbuysson 8

Besard 1603, ff. 114v-115r *Galliarde eiusdem* (Victoris de Montbuisson)

12. **Galliard** CLFVau-Montbuysson 9

a. D-W Guelf. 18.8 VI, f. 167r *Vna gagliarda francese Victor de Montbuisson* PL-Kj 40143, ff. 31v-32r *Galliarde*

b. Ballard 1614, p. 46 (Courante) *Second*

c. Besard 1603, f. 119v *Galliarde*

To go with the French theme, a version each of the four corantos by **Daniel Bachelier** (two unique and two with a close concordance for each) and the only coranto by **John Dowland** (DowlandCLM 100) are included. This installment of the complete Dowland is completed by a galliard (quite similar versions in a Holmes manuscript and Fuhrmann's lute book of 1615) and jig (unica) dedicated to Mrs. Vaux,³ together with an anonymous galliard also dedicated to (the same?) Mrs. Vaux.⁴ An assortment of seven short page fillers include English and French music.

Daniel Bachelier⁵

DB36. GB-Cfm MU MS 689 (Herbert), f. 25v *Courante mr Daniel*

DB37. GB-Cfm MU MS. 689, f. 27v untitled (Courante) *Mr Daniell*.

DB38. GB-Cu Nn.6.36, f. 8r *Volta*

GB-Cfm MU MS 689, f. 26v *Courante mr Daniel*

DB39. GB-Cu Ms. Dd.4.22, f. 7v-8r *Curante mr D: B*

GB-Cfm MU MS 689, f. 28v *Mr Daniel*

John Dowland

JD100. **Coranto** DowlandCLM 100

GB-Lam 603 (board), f. 30r *Coranto By Doctor Dowland*

JD32. **Mrs. Vaux's Galliard** DowlandCLM 32

a. GB-Cu Dd.9.33, f. 20r *Mrs vaux Galliarde Jo Dowland*

Bachelier of Musicke

b. Fuhrmann 1615, p. 108 *Galliarde 1*

JD57. **Mrs. Vaux's Jig** DowlandCLM 57

GB-Cu Dd.9.33, f. 20v *Mrs Vauxes Gigge Jo Dowland*

Bachelier of Musicke

App. **Mrs. Vaux's Galliard - anon**

GB-Cu Dd.5.78.3, ff. 18v-19r *Mr vaux gallia[r]*d]

Anonymous

i. CZ-Pnm IV.G.18, f. 67r untitled (ballet?) page

ii. D-Kl 4° 108/I, f. 96r untitled (courante) 8

iii. I-Fn Gal 6, p. 243 *Courant* 14-15

iv. I-PEas sec XVII (Doni), p. 33 *Minuet* 19

v. GB-Cu Dd.5.78.3, f. 49r *Jewell* 23

vi. GB-Cu Dd.5.78.3, f. 75v untitled (almaine) 25

vii. I-PEas sec XVII, p. 39 *Balletto Inglese* 26

John H Robinson - November 2014

¹ Numbering and biographical information from CLFVau – André Souris, Monique Rollin & Jean-Michel Vaccaro (eds.) *Oeuvres de Vaumesnil, Edinthon, Perrichon, Raël, Montbuisson, La Grotte, Saman, La Barre* (Paris, CNRS 1974). Additional Italian concordances for n° 9 are from Joachim Lüdtke, *Die Lautenbücher Philipp Hainhofers (1578-1647)* (Göttingen: Vandenhoeck and Ruprecht, 1999), p. 294.

² Commentaries on the pieces can be found in the *Lutezine*.

³ She was probably Elizabeth, daughter of Sir John Roper, who married George Vaux (1564-1594), son of William (<1535-1595), 3rd Baron Vaux, of Harrowden in Northamptonshire. George predeceased his father and so did not become Baron and Elizabeth remained Mrs. Vaux.

⁴ The title reads *Mr vau*s so could be dedicated to George Vaux. Incorrectly listed as the same as DowlandCLM 32 in Julia Craig-McFeely's thesis: <http://www.cs.dartmouth.edu/~wbc/julia/ap1/Add2764.htm>

⁵ Numbers from Martin Long (ed.) *Daniell Bachelier Selected Works for Lute* (London, Oxford University press, 1970). DB35 is an almaine with the title *Courante Mr Daniel* crossed out and *Almaine Daniel* added in GB-Cfm MS MU 689, f. 26r, and untitled in GB-Lam 603, ff. 42r-42v.

1. Toccada Nobilissimi Victoris Galli

Mylus 1622, pp. 18-19

1

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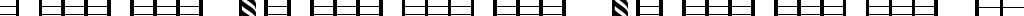
15

19

22

25

29



i i i i f f *i a*

<i>i i i i f f</i>	<i>i a b a a b d b a a</i>	<i>a a a r d</i>
	<i>b</i>	<i>b d b d</i>
	<i>c a c a r d a a a</i>	<i>a</i>
	<i>a</i>	<i>d c d a r e</i>

34

<p><i>c</i> <i>ard</i> <i>f</i></p>					
		</			

38 a

a		e		f		c		d		a	
dbabdb		a		acare		dba		ab		a	
c		b						c		cb	
c		c						c			
a											


43

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[illegible]

52

[illegible] $\frac{1}{a}$



a	a		a
a	c		c
c b c b c b c b c b c b	c	a a c a c b a c	a
c	c	a a c a c b a c b	c
	a a c b a c b c b b	b a c b c b b	b c b a c a

59

$$\frac{1}{e}$$

h h d f h i f f g d f g f d b a a f e c a f f d d e c a a a b

1

e r e f f h d c a c a b a a a b a d b b b a b d d b a b a a

6

a b a a a b d a b a a b a b a a e a b a f d d f d f

11

e f f d d c a a a c d f h f d c d a e d d f

16

a a c a a a f d c a a d c a c a a c d a

20

f d c a c a d c a d c a c a c a d c a c f d c a c d a b e a a c a

24

e f e i a c c d f f h f h i f h d c a c a c d

28

33

44

3. Chorea Reinwaldi 7

D-LEm II.6.15, p. 368

1

8

2ii. Seconda pars Ejusdem (Victoris Galli)

Mylus 1622, pp. 26-27

27

30

30

4. Courente de Victor de Montbuysson

D-Kl 4o Mus. 108 I, f. 66v

11

22

5. Courante de Victor de Montbuisson

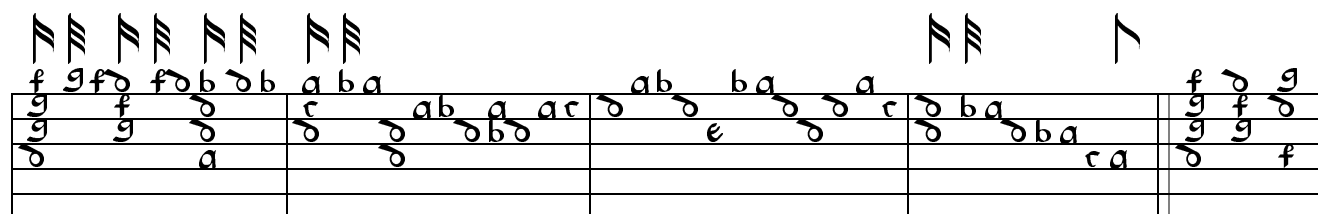
Denss 1594, f. 91v



1 a



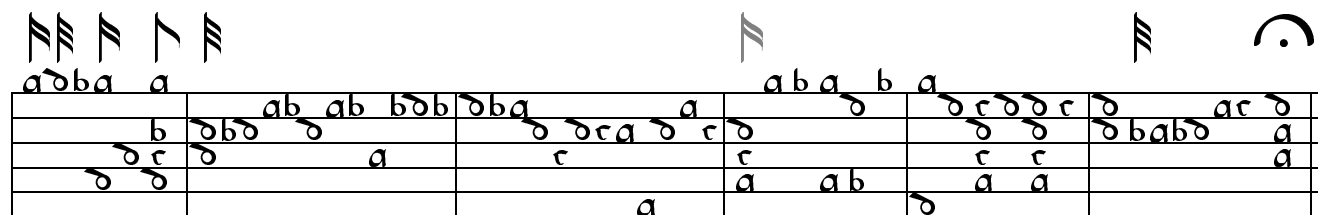
8 a a



13 a



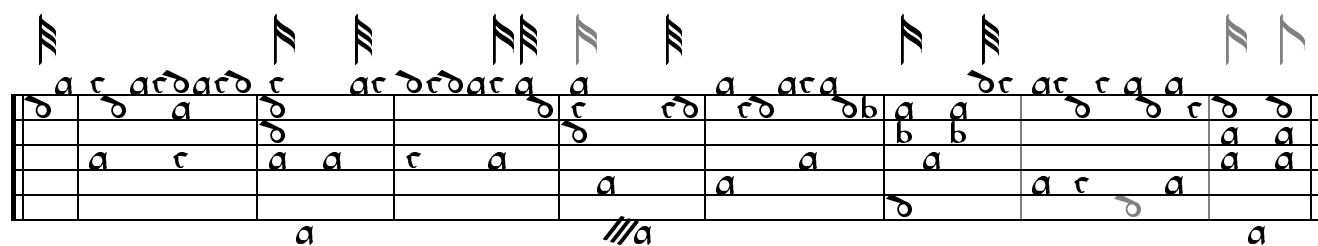
18



24 a a

i. Ballet?

CZ-Pnm IV.G.18, f. 67r



6. Courante de Victor de Montbuisson

Denss 1594, f. 92v

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

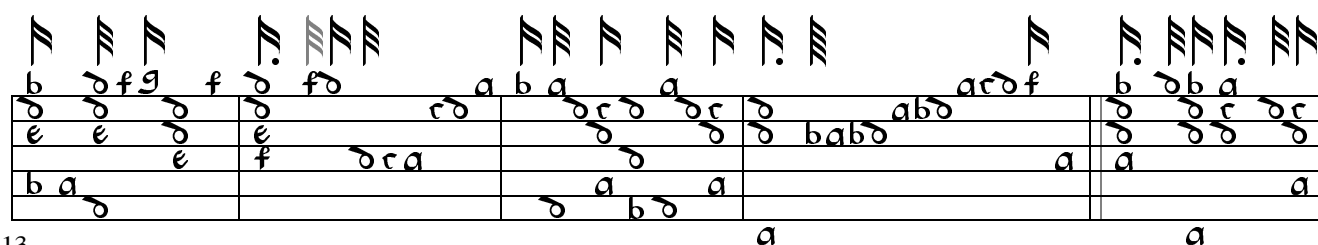
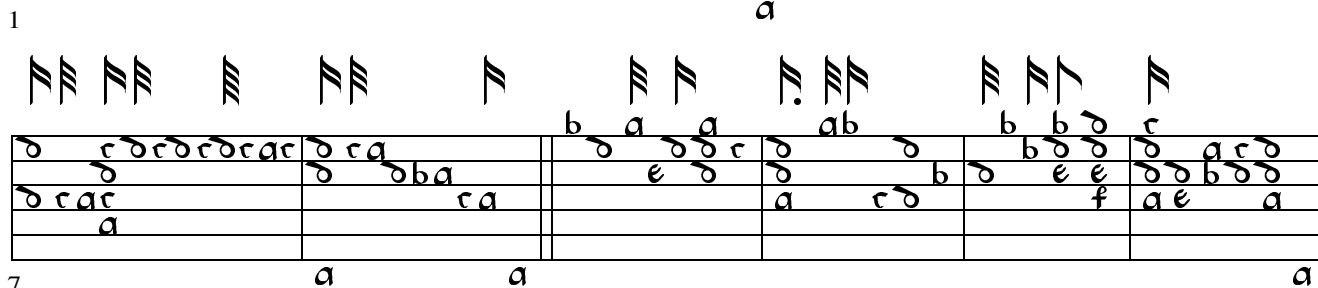
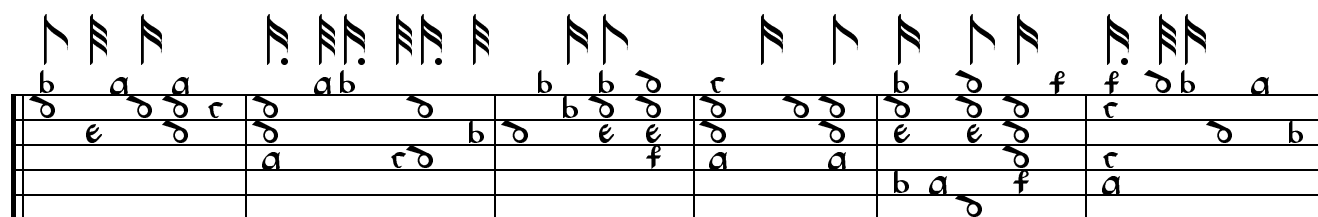
21 22 23 24 25

26 27 28 29 30

31 32 33 34 35

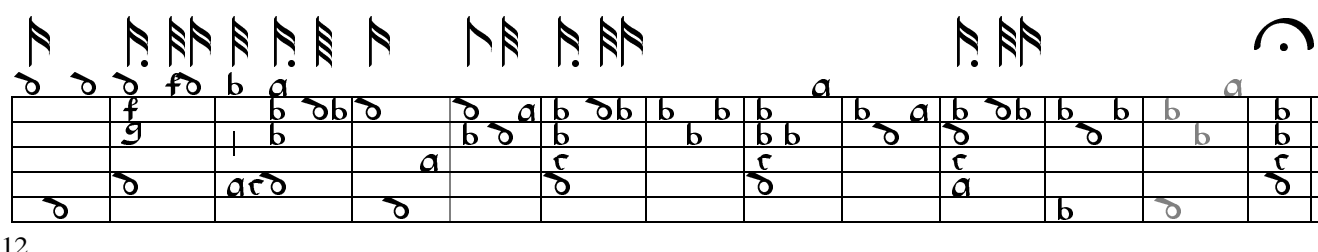
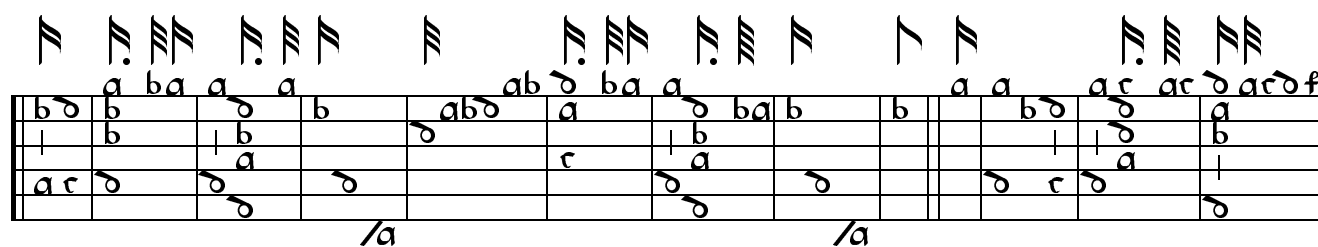
7a. Courante eiusdem (Victor de Montbuisson)

Denss 1594, f. 92r



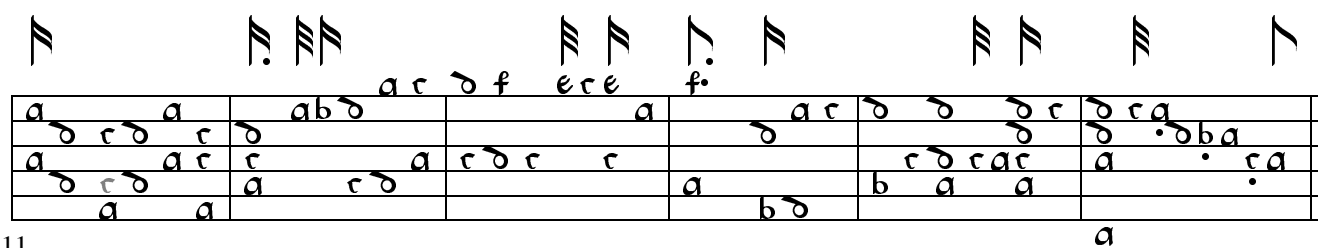
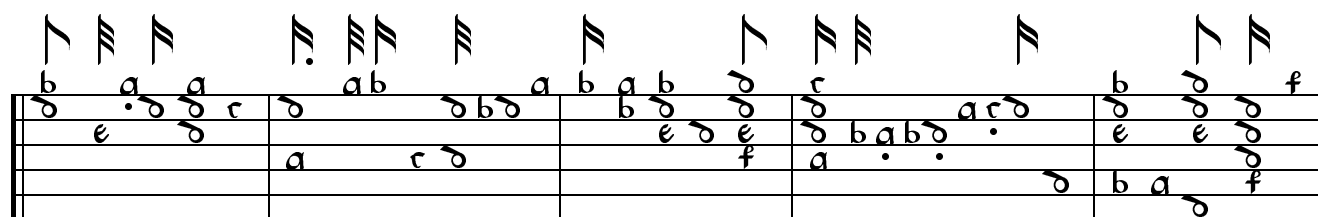
ii. (Courante) - anon

D-Kl 4o.108.I, f. 96r



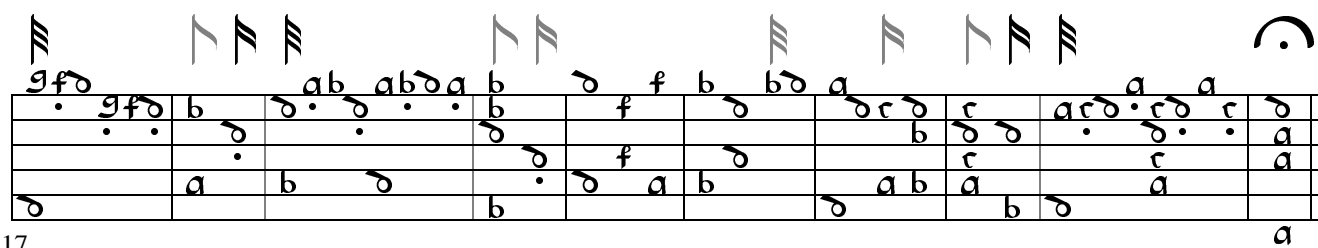
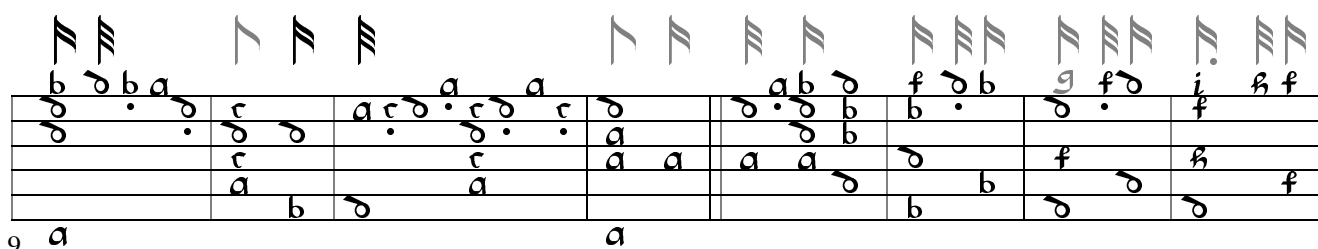
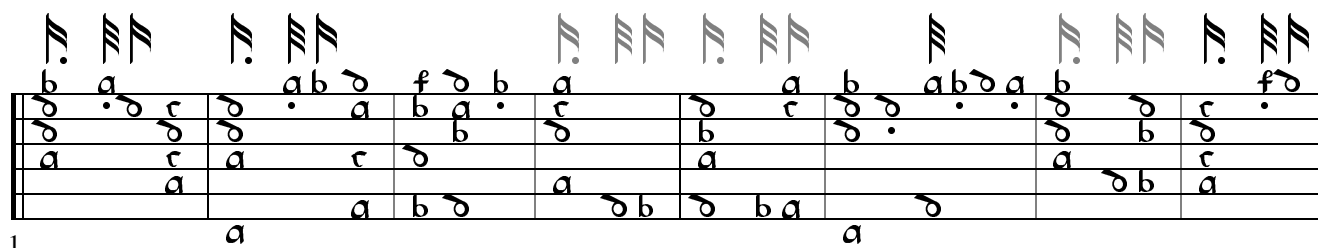
7b. Galliarde

GB-HAdolmetsch II.B.1, ff. 96v-97r



8. Galliarda Victoris de Montbuisson

CH-Bu F.IX.70, p. 330



9a. Aultre Courante Victor de Montbuisson

D-W Guelf. 18.8 XII, ff. 291v-292r

First system of musical notation for 'Aultre Courante'. 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 (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 'Aultre Courante'. It continues the single-staff notation with various rhythmic values and accidentals. The system is marked with a '14' at the beginning and an 'a' at the end.

Third system of musical notation for 'Aultre Courante'. It continues the single-staff notation with various rhythmic values and accidentals. The system is marked with a '23' at the beginning and an 'a' at the end.

Fourth system of musical notation for 'Aultre Courante'. It continues the single-staff notation with various rhythmic values and accidentals. The system is marked with a '33' at the beginning and an 'a' at the end.

9b. Gagliarda

I-COc 1.1.20, ff. 91v-92r

First system of musical notation for 'Gagliarda'. 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 (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 'Gagliarda'. It continues the single-staff notation with various rhythmic values and accidentals. The system is marked with a '12' at the beginning and an 'a' at the end.

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58

58

68

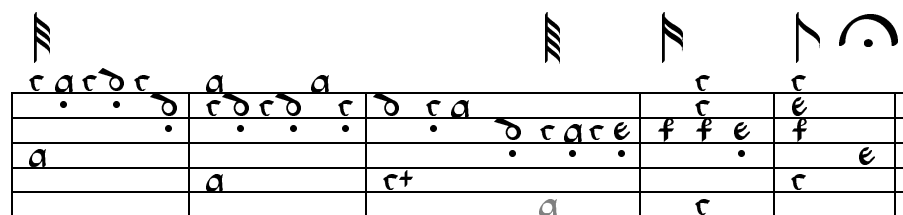
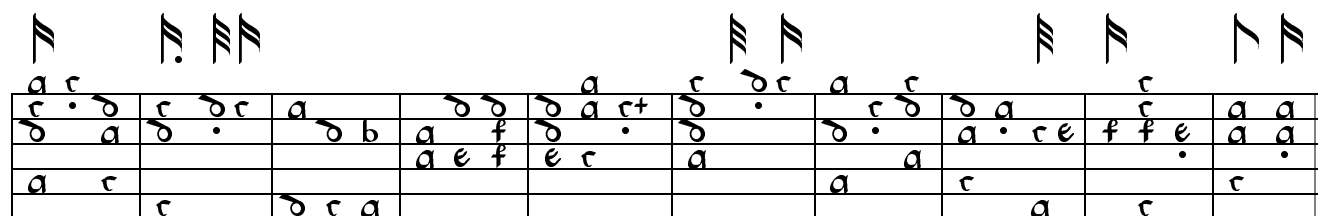
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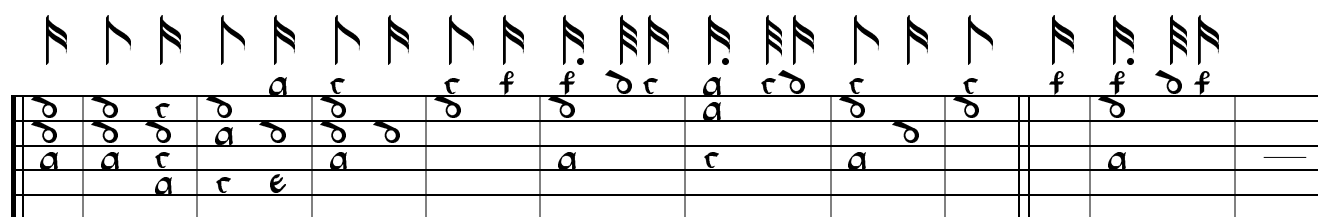
9c. Balletto Francese

Terzi 1599, p. 21



iii. Courant - Anon

I-Fn Gal 6, p. 243



10. Galliarda incerti Authoris (Victoris de Montbuisson)

Fuhrmann 1615, p. 120

1 a a

9 a a

15 a

20

26 a a

CONTINUATION of Courant - Anon

I-Fn Gal 6, p. 243

11. Galliarda eiusdem (Victoris de Montbuisson)

Besard 1603, ff. 114v-115r

1

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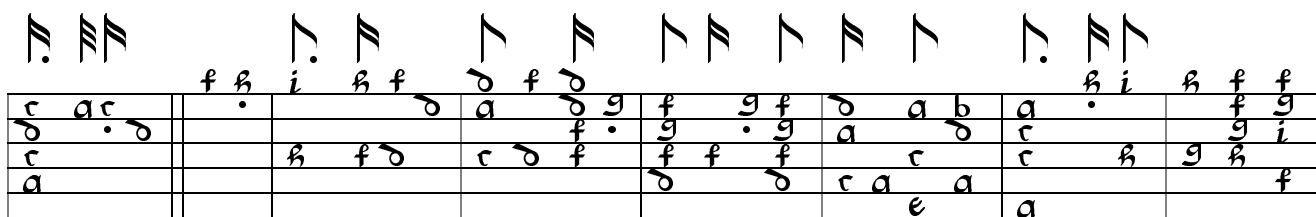
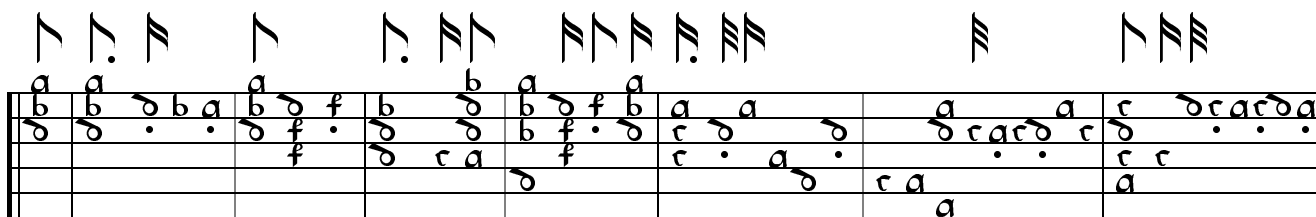
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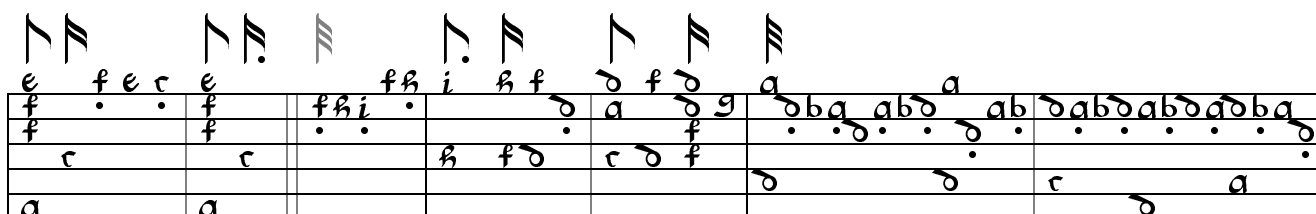
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12a. Vna gagliarda francese Victor de Montbuisson

D-W Guelf. 18.8 VI, f. 167r



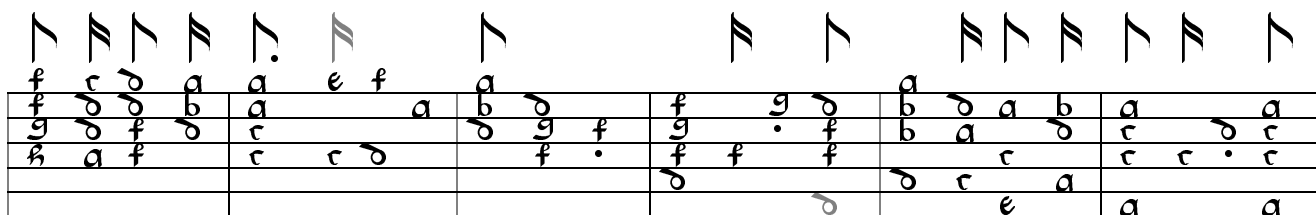
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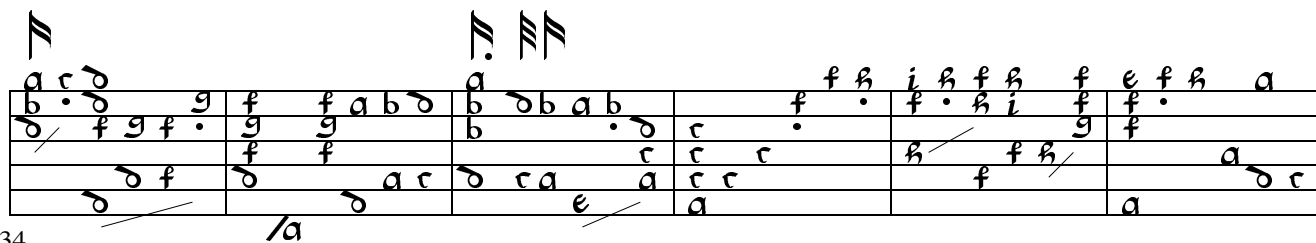
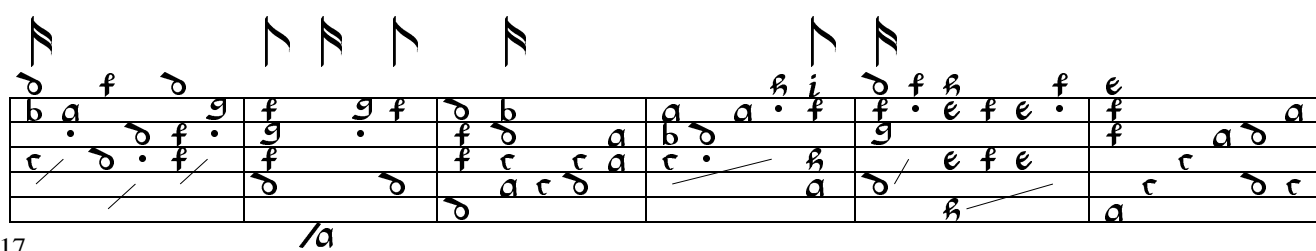
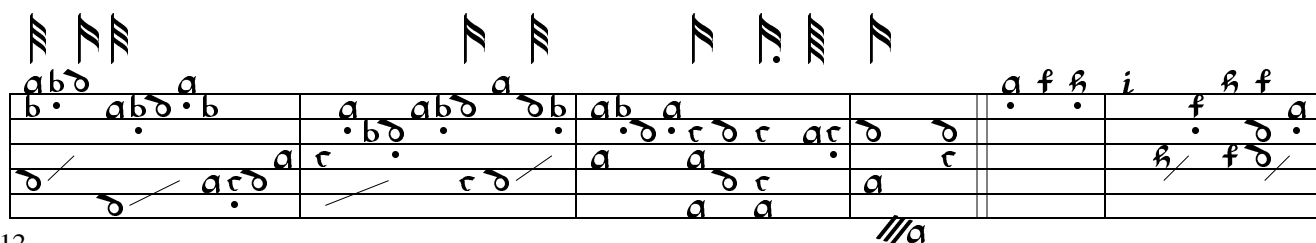
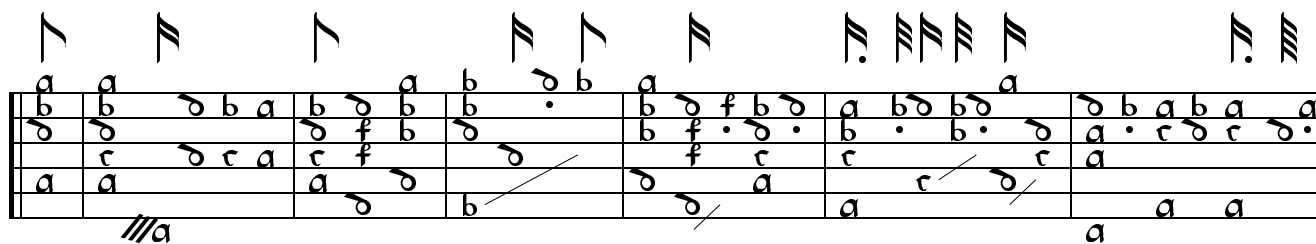
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12b. Courante Second

Ballard 1614, p. 46



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45

49

iv. Minuet

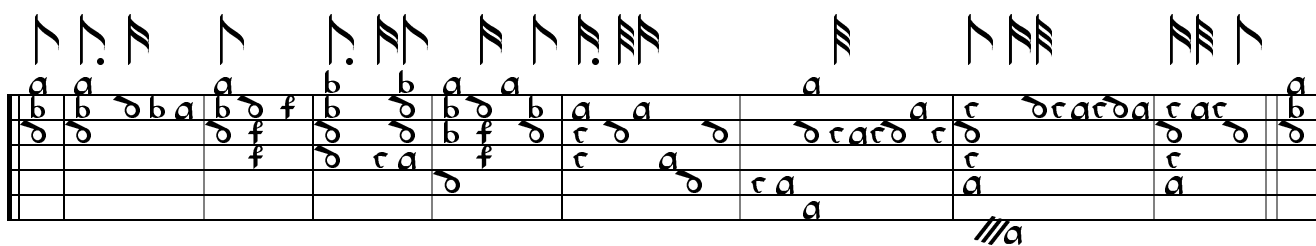
I-PEas sec XVII, p. 33

1

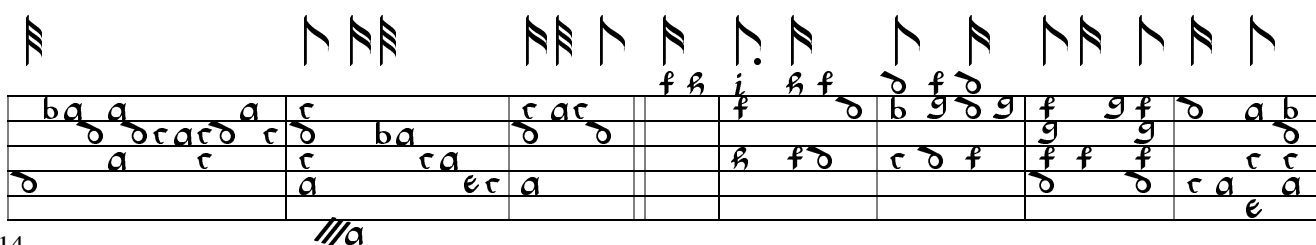
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12c. Galliarda

Besard 1603, f. 119v



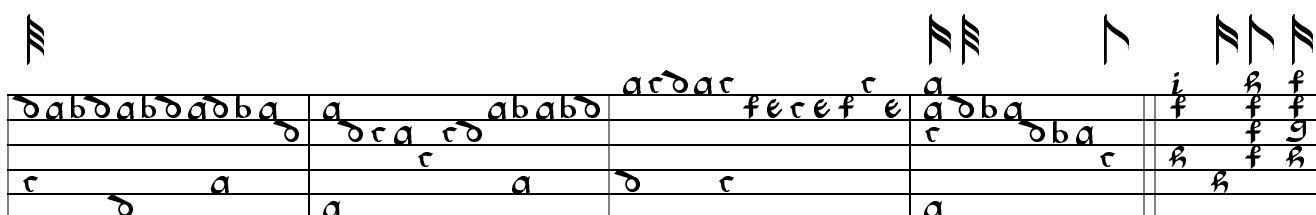
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14



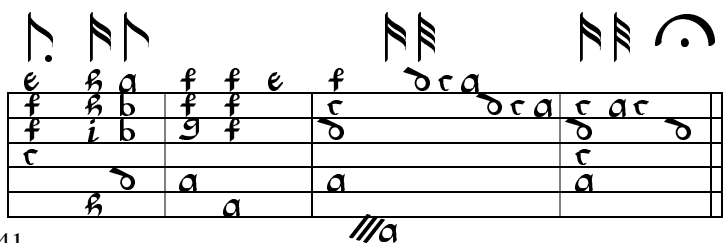
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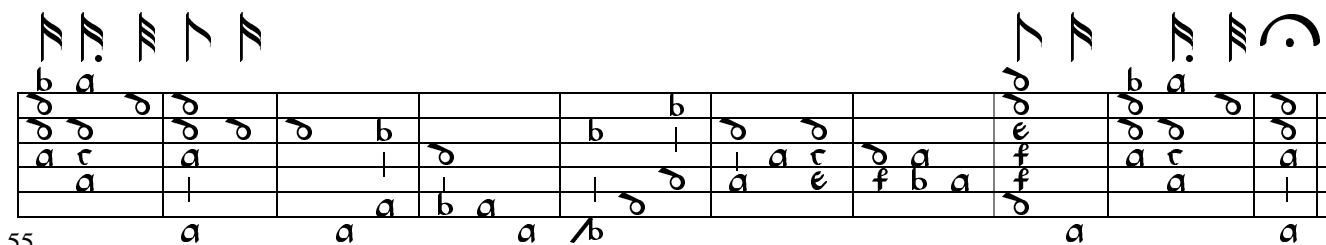
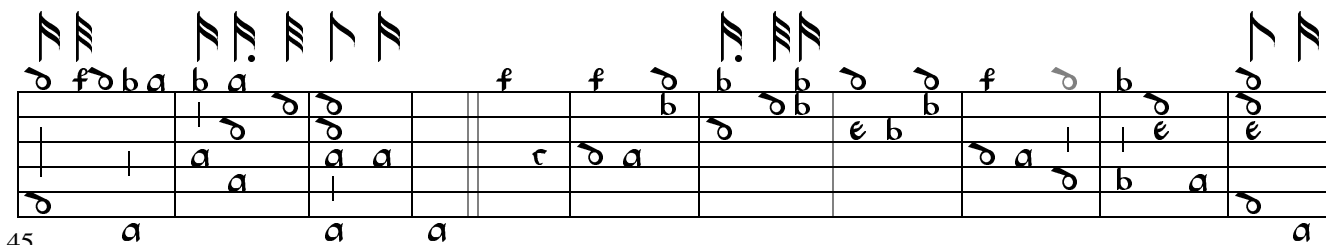
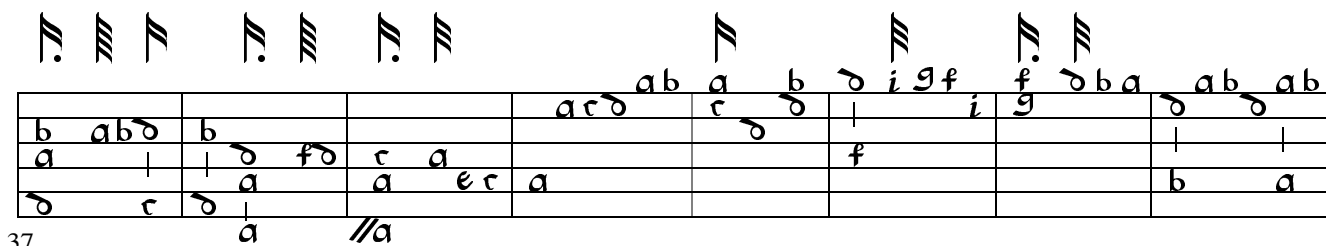
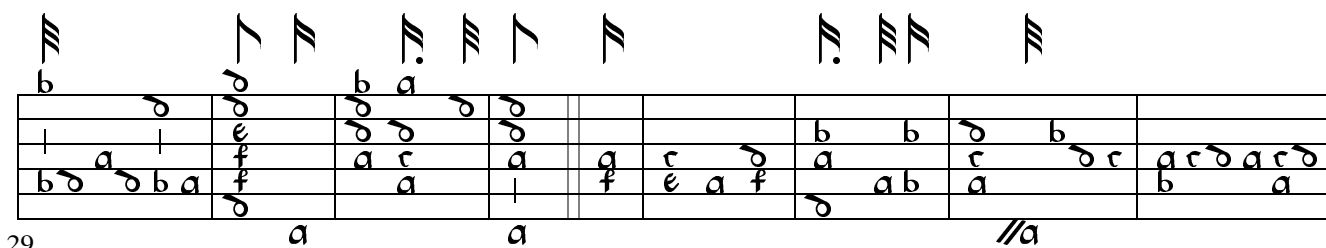
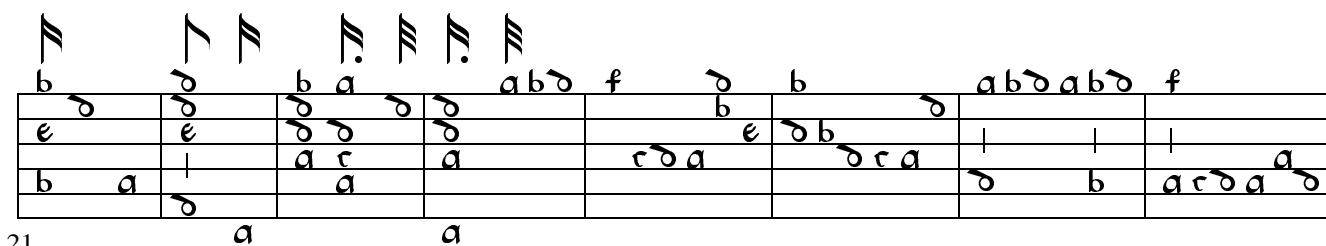
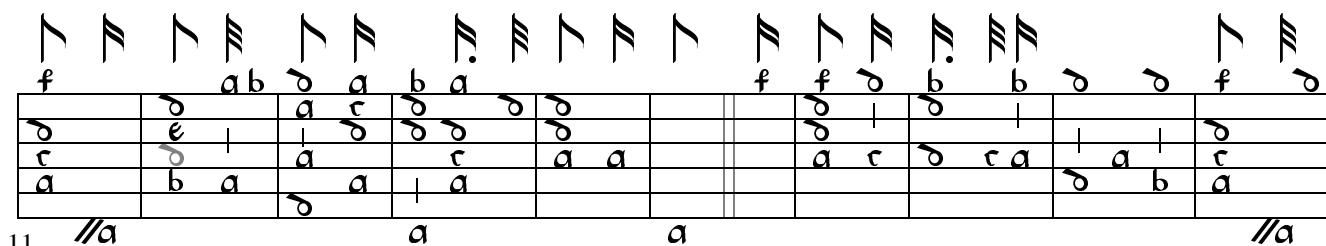
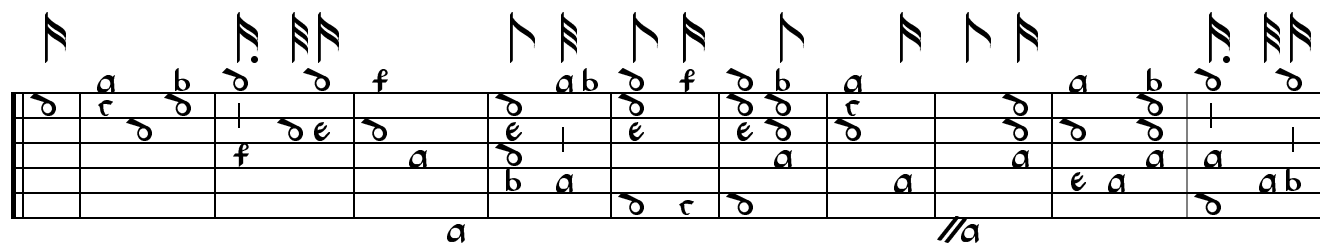
33



41

DB36. Courante Mr Daniel (Bachelor)

GB-Cfm MU MS 689, f. 25v



1 //a a a //a

11 a a

20 a //a

30 a

39 a

47 a //a a a

57

DB37. (Courante) Mr Daniell (Bachelier)

GB-Cfm MU MS. 689, f. 27v

A musical score for the song 'The Rose Tree'. The score is written on a grand staff with three systems of staves. The melody is on the top staff, and the accompaniment is on the bottom two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of eighth and sixteenth notes, with some triplets. The accompaniment features a steady eighth-note bass line and a treble line with chords and single notes. The score ends with a double bar line and a repeat sign.



9 a


19



28






38

38
































47 a

56

56

DB38. Volta (Daniel Bacheler)

GB-Cu Nn.6.36, f. 8r i

1 a a

9 a a

17 a //a

27 a a

36 a //a a

vi. (Almaine?)

GB-Cu Dd.5.78.3, f. 75v

1 a a a a

JD100. Coranto By Doctor Dowland

GB-Lam 603, f. 30r

1

11

21

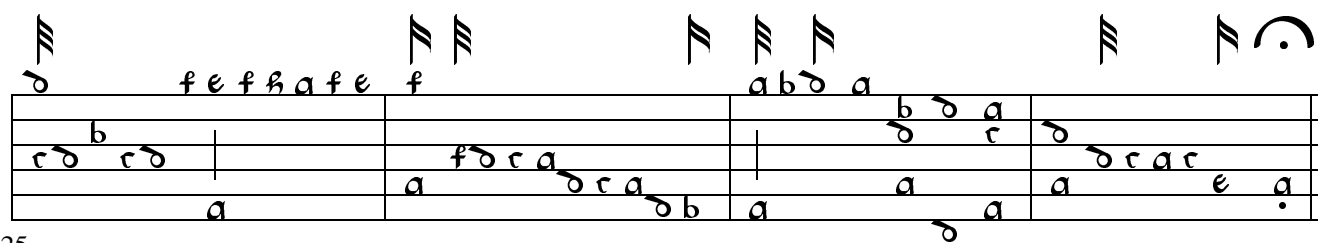
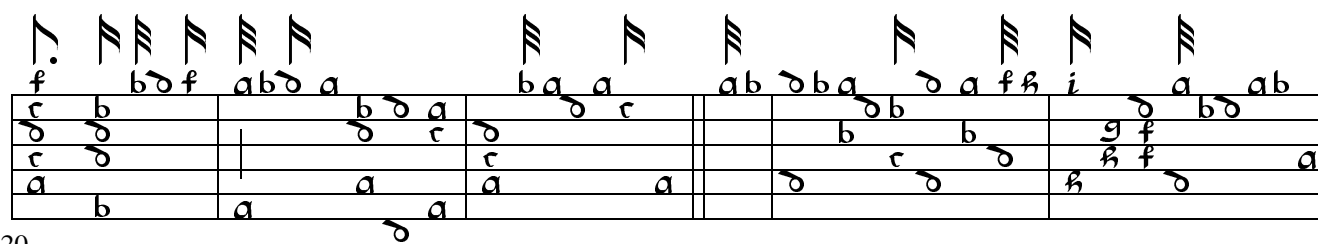
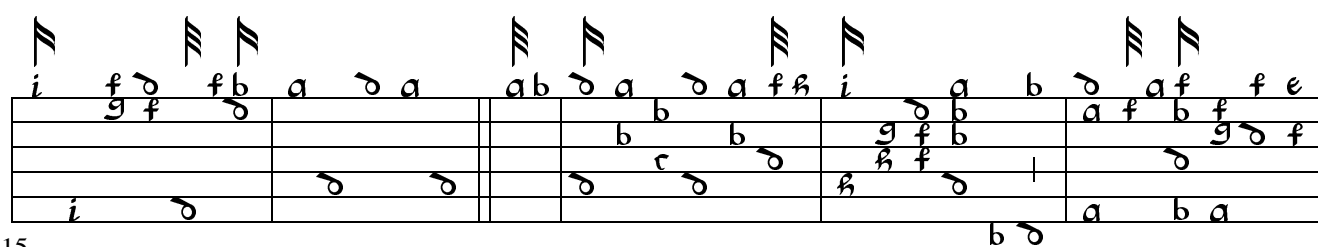
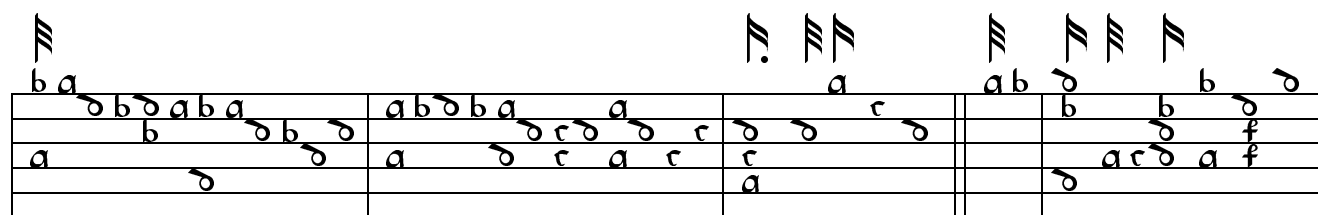
33

vii. Balletto Inglese

I-PEas sec XVII, p. 39

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11



[illegible]

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[illegible]

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a	f	e	f	a	f	b	b	a	b	a	b	b	a	f	b	i	f	f	f	f	f	f
b				b	b			b	b	b			b	a		f	b	b	b	b	b	b
r				r	b	r	a	f	r							b	f					
a								b	b	b	r			b	r	a						

10

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of 16 measures, with some measures containing multiple notes beamed together. The notes are labeled with letters: a, b, c, d, e, f, g. The score ends with a double bar line.

15

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line on a five-line staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes, with some rests. The lyrics are written below the staff, aligned with the notes. The score is divided into four measures by vertical bar lines. The first measure contains the lyrics "a b a", the second "f", the third "b b a", and the fourth "a a".

20

a	b	f	d	c	a	r	c
a	b	f	d	c	a	r	c
a	b	f	d	c	a	r	c
a	b	f	d	c	a	r	c

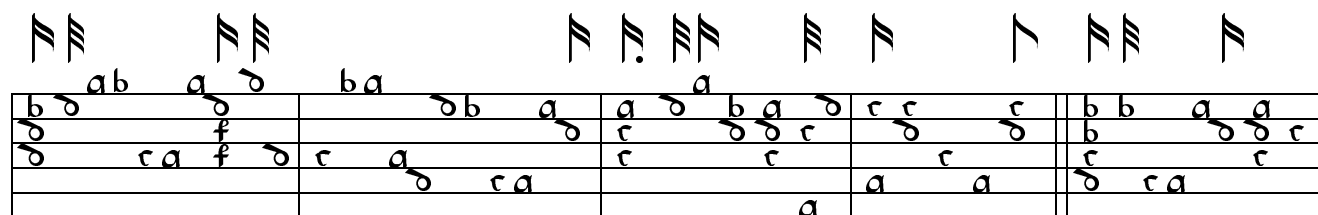
25

JD32b. Galliaro 1

Fuhrmann 1615, p. 108



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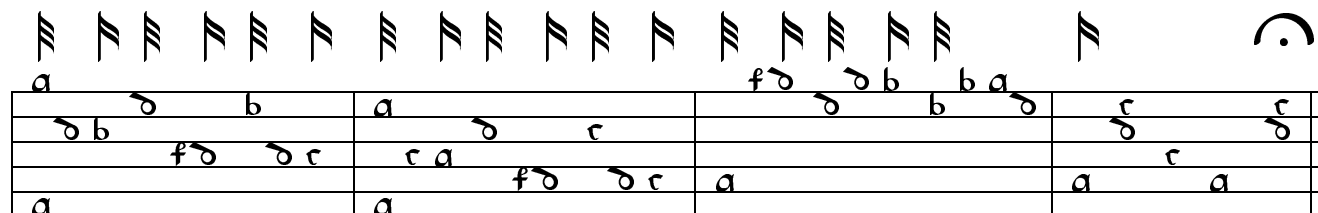
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15



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18

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