

COLLECTED LUTE MUSIC OF DIOMEDES CATO OF VENICE: PART I: GALLIARDS

This tablature supplement is the first in a series of the complete lute music of Diomedes Cato. Over sixty lute solos by him are known and the genres represented are preludes, fantasias, fugas, vocal intabulations and dances, all in renaissance tuning. This first installment includes the fourteen galliards known to me. In addition music for keyboard, instrumental ensemble and viol consort ascribed to him is also known.

Diomedes was born in Italy around 1560–65, but was active as a composer and lutenist in Poland. His father Constantino was a teacher in Serravalle near Treviso in the Veneto in about 1562. As a Protestant in Italy, he relocated to Kraków around 1565 to escape the Inquisition, his wife joining him soon afterwards with Diomedes and two older siblings. Diomedes was a lutenist at the Kraków court of Sigismund Wasa-Jagellon [1566-1632], King Sigismund III of Poland from 1587, records of him surviving for the period 20 March 1588 until August 1593. He composed music together with Antonio Fulvio for the wedding celebrations of Jan Kostka, held at a castle near Toruń in 1591. In 1593-4 he probably accompanied Sigismund on a journey to Sweden, where he was celebrated as one of the best-known foreign composers by 1600. He is last heard of in court records around 1602, and about this time his patron Stanisław Kostka left him a substantial legacy. It is not known when he died but he is apparently recorded as playing the lute on 21 March 1619, although the evidence does not seem to survive.¹

The galliards are grouped here according to whether the particular settings are for 6-, 7-, 8- or 9-course lute² and includes all the versions ascribed to him when more than one survives (n° 5a-d, 6a-b, 7a-b & 13a-b). The earliest versions are found unasccribed in prints of 1592 (see n° 6b) and 1594 (see n° 7b). These are closely concordant with the ascribed versions and so may be genuine early compositions of Diomedes. However, he also seems to have made his own arrangements of existing galliards, as versions of his two galliards in the Philip Hainhofer lute books (n° 8 & 9) are accompanied by different arrangements of the same galliards by other composers.³ The latest versions of his galliards are found ascribed in manuscripts from the 1620s.

The different arrangements ascribed to Diomedes vary considerably in figuration as well as the number of bars per strain, so that it is difficult to know which versions are closest to the composer's intentions. It seems likely that Jean-Baptiste Besard and Joachim van den Hove edited the versions they acquired for publication, and Johan Rude's version of n° 5 seems to be his own elaborate setting. In fact comparison of the four versions of n° 5 reveal a diversity of treatments of essentially the same galliard. However, certain traits of Diomedes' style emerge in many of the galliards, particularly the imitative rising or falling melodic phrases and the attractive use of hemiolas, both seen in abundance in the galliard titled *Favorito* (n° 10). Whether it was his own favourite is not known, but it was probably not the favourite of the publisher van den Hove, because the following galliard in *Delitiae Musicae*, the unique source, is a *Favorito*

ascribed to Hove himself.

Overall the galliards of Diomedes reveal a virtuoso lutenist-composer's Italian origins. It is in the choreas, preludes and fantasias that the Polish influences on his style are more evident, as further installments in this series will show.

Worklist - minor editorial changes made without comment.

6-course lute:

1. I-BDG (Chilesotti),⁴ p. 21 *Gagliarda di Diomede*⁵ [W II n° VIII]⁶
2. PL-LZu (Lodz, c.1600) M 6983, f. 84v *Gagliarda Diomedi*
3. PL-LZu M 6983, f. 85r i *Gagliarda Diomedi*
4. PL-LZu M 6983, f. 86v *Gagliarda Diomedi*
- 5a. D-KNu K 16a 6745 (c.1605), pp. 4-5 *Gagliarda Diomedis*

7-course [a = 7F]:

- 6a. I-BDG, pp. 20-1 *Gagliarda di Diomede* [W II n° VII]
- 6b. Besard 1603,⁷ ff. 122v-123r *Gagliarda Diomedis* [W I n° 15]
Adriaensen 1592,⁸ ff. 58v-59r *Gagliarda 2* [lute and 2 voices]
- 7a. CZ-Pnm IV.G.18 (Aegidius, 1623 & 1637), ff. 169v-170r
Galliarde Diomedes; Denss 1594,⁹ f. 75r *Gagliarda*; cf. D-W
Guelf. 18.8 (Hainhofer, 1603-4)/VI, ff. 187v-188r *Gagliarda
Bella Denticij*
- 7b. GB-HAdolmetsch II.B.1 [c.1620], ff. 9v-11r *Gagliarda Diomedes*
8. D-W Guelf. 18.8/VI, f. 174v *Gagliarda Diomedes* [W II n° IX]
cf. D-W Guelf. 18.8/VI, f. 168v *Gagliarda Eqtis Romani*
9. D W Guelf. 18.8/VI, f. 175r *Gagliarda Diomedes* [W II n° X]
cf. D-W Guelf. 18.8/VI, f. 175v *Eadem gagliarda alio modo*; D-
W Guelf. 18.8/VI, f. 176r *La medesima gagliarda Di un'altro
maestro. Hort. Perla*.¹⁰
10. Hove 1612,¹¹ f. 50r *Favorito Diomedes* [W I n° 20]

7-course [/a = 7D]:

11. Hove 1612, f. 51r *Gagliarda Diomedes* [W I n° 18]
12. PL-LZu M 6983, f. 85r ii *Gagliarda noia Diomedi*
- 5b. PL-LZu M 6983, f. 85v *Gagliarda Diomedi. Ein freulein lebet uf
dieser erdt*
- 5c. Rude 1600 II,¹² sig. HH4v 104 / *Gagliarda Diomedis* [W I n° 14]
- 5d. Besard 1603, f. 123v *Gagliarda eiuldem* [Diomedes] [W I n° 17]
- 13a. Besard 1603, f. 123r *Gagliarda Diom.* [W I n° 16]

8-course [a = 7F & /a = 8 D]:

- 13b. Hove 1612, f. 52v *Galliarde Diomedes* [W I n° 19]

9-course [a = 7F not used, /a = 8D & //a = 9C]:

14. PL-LZu M 6983, f. 84r *Gagliarda Diomedi*

John H. Robinson, Newcastle University

¹ Piotr Pozniak 'Cato, Diomedes' *New Grove* II, 5 285-6; Peter Király 'Cato, Diomedes' *MGG* iv col. 446-8.

² Some of the music for 7-course lute in D here could be for an 8-course lute using an 8th course in D and not a 7th-course in F.

³ The ascriptions in Hainhofer were added in a different hand to the tablature and titles, and their authenticity could be suspect.

⁴ Bassano de Grappa, private library of Oscar Chilesotti, manuscript copied in Bavaria c.1595-1600 but now lost. Modern editions: Oscar Chilesotti, *Da un Codice Lauten-buch del Cinquecento* [guitar transcription of 99 pieces] (1891); *Renaissance Lute Music. Oscar Chilesotti's Da un Codice Lauten-buch in Lute Tablature*, Dick Hoban (ed.) [Chilesotti's selection intabulated for lute] (Fort Worth: Lyre Music, 1994).

⁵ N° 4 & 10 recorded by Konrad Ragossnig on *Lautenmusik der Renaissance, IV: Polen-Ungarn* (Archiv LP 2533 294), tracks 3 & 4.

⁶ W refers to volumes 24 and 67 in the series *Wydawnictwo Dawnej Muzyki Polskiej*, which are volumes I (1953/1970) & II (1973) of *Diomedes Cato: Preludia, fantazje, tance i madrygały, na lutnie*, edited by Maria Szczepanska and Piotr Pozniak.

⁷ Jean-Baptiste Besard, *Thesaurus Harmonicus* (Köln, 1603). Facsimile: Genève: Minkoff Éditions, 1975.

⁸ Emmanuel Adriaenssen, *Novum Pratum Musicum* (Antwerp, 1592). Facsimile: Genève: Minkoff Éditions, 1977.

⁹ A. Denss *Florilegium* (Köln, 1594). Facsimile: Köln: Becker, 1994.

¹⁰ John H. Robinson (ed.) *Collected Lute Solos of Hortensio Perla of Padua and Pomponio of Bologna* (Lübeck: Tree Edition, 2000), n° 3.

¹¹ Joachim van den Hove, *Delitiae musicae sive cantiones* (Utrecht, 1612). Facsimile: Stuttgart: Cornetto, 2002.

¹² Johann Rude *Flores Musicae / Florum Musicae, Liber Secundus* (Heidelberg, 1600). Facsimile: Stuttgart: Cornetto, 2005. In this copy the ascription 'Gagliarda Harnisy' is added to the tablature in a contemporary hand.

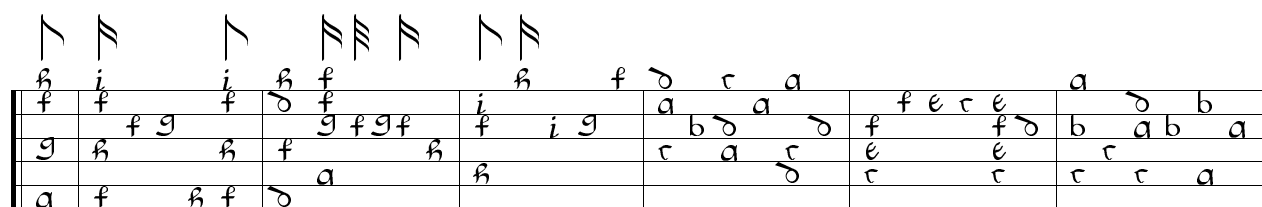
1. Gagliarda - Diomedes

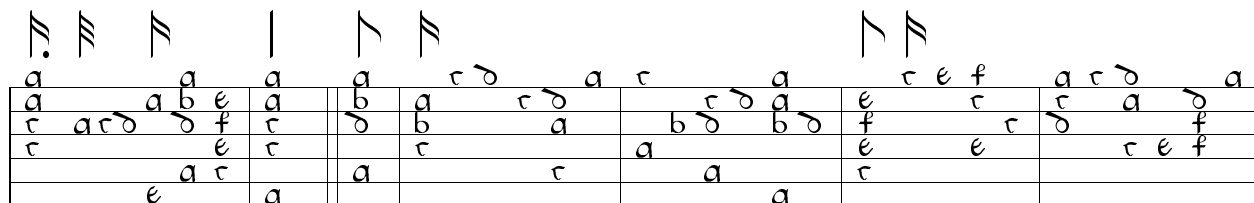
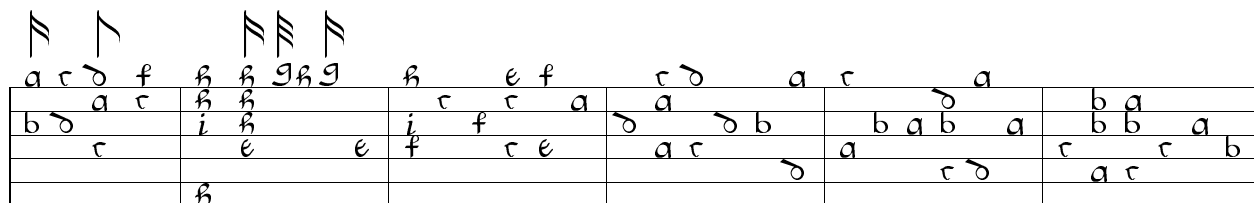
I BDG, p. 21



2. Galliarda - Diomedes

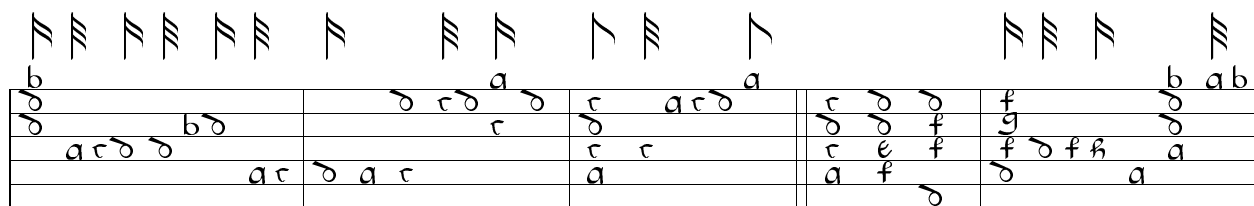
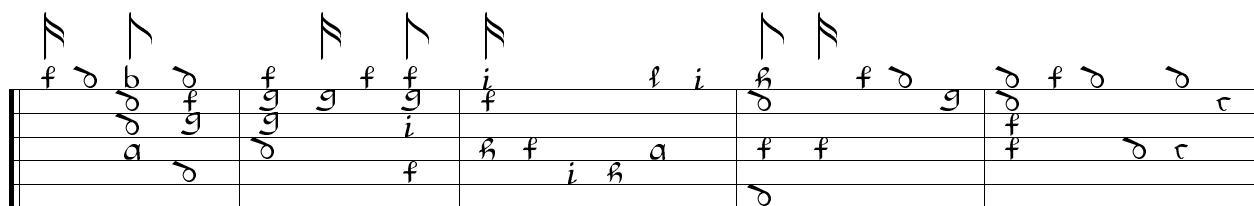
PL LZu M 6983, f. 84v





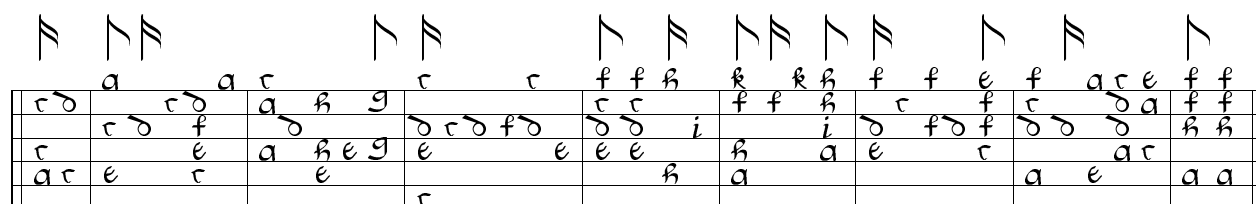
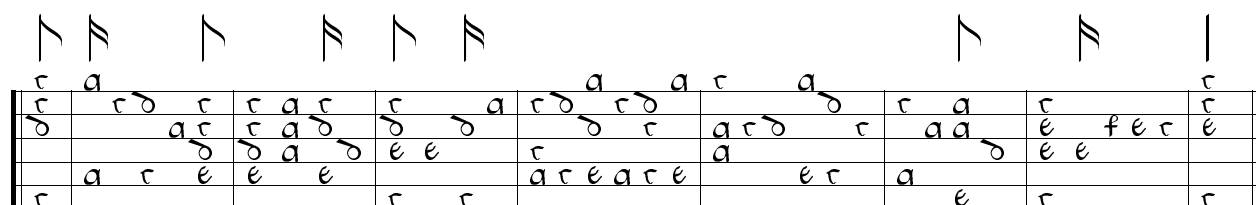
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PL LZu M 6983, f. 85r i



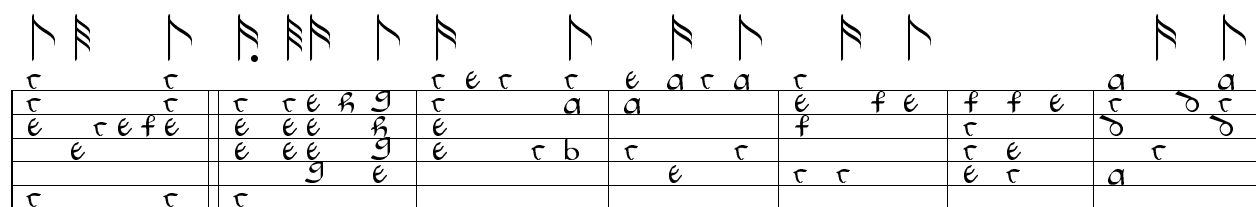
4. Galliarda - Diomedes

PL LZu M 6983, f. 86v



5a. Galliarda - Diomedes

D KNu K 16a 6745, pp. 4-5

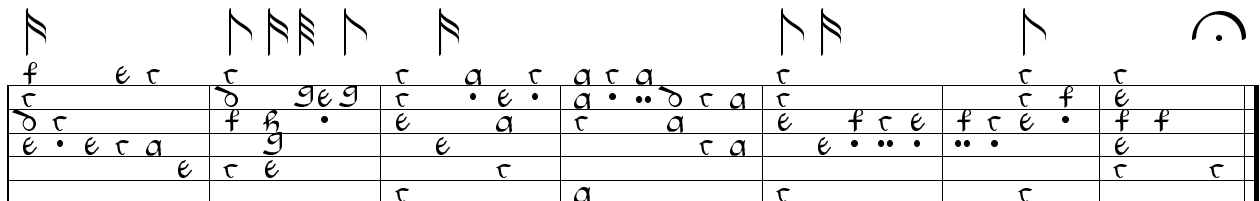
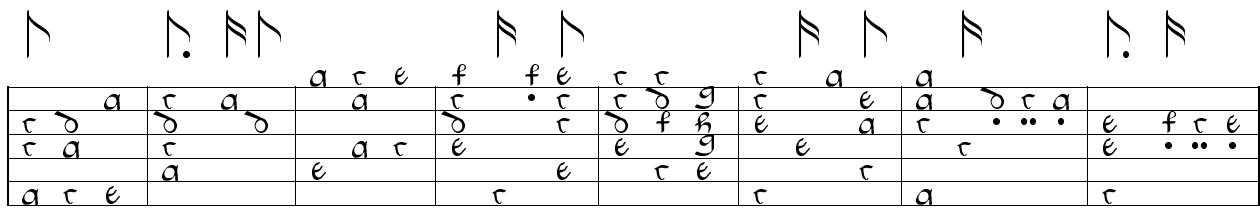
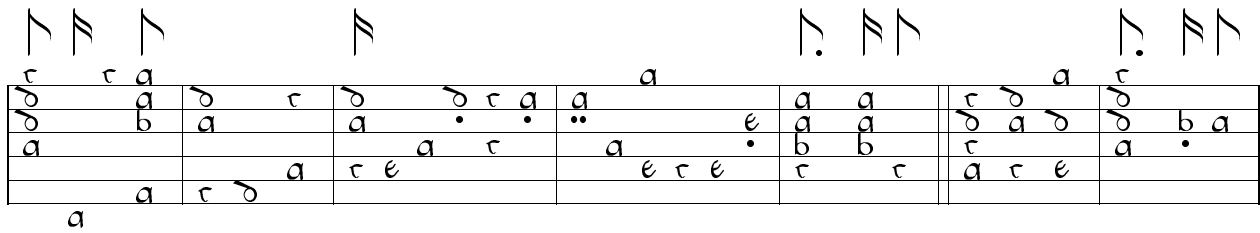
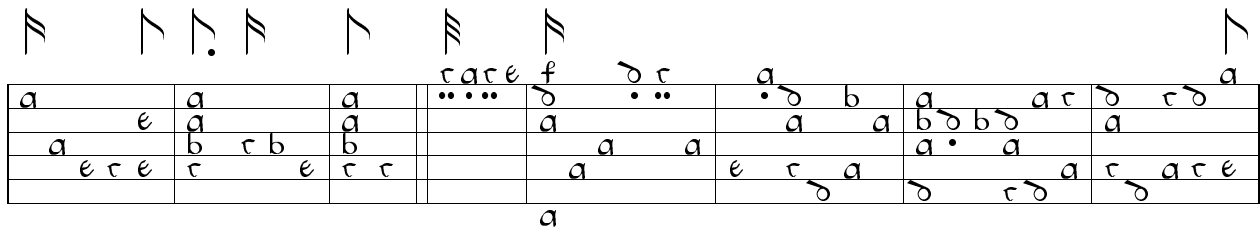
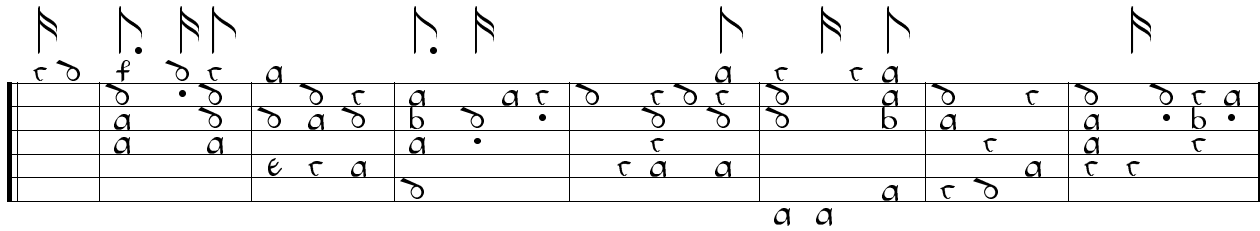


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The first system of the musical score for 'The Rose Tree' consists of four staves. The top staff contains a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written in a single line. The second staff contains a bass clef and the bass line. The third and fourth staves are empty, likely for a second voice or instrument. The system ends with a double bar line.

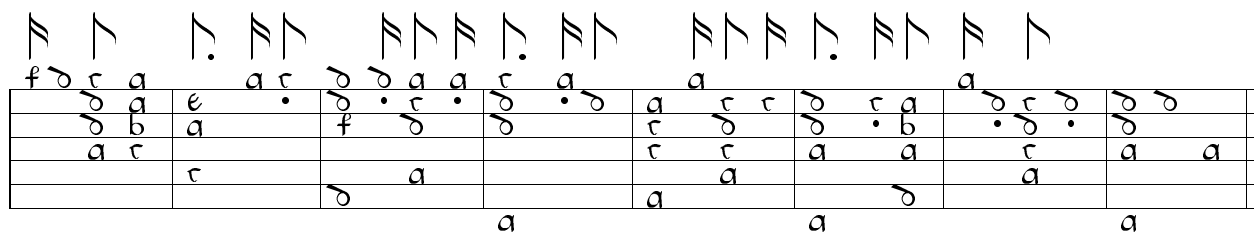
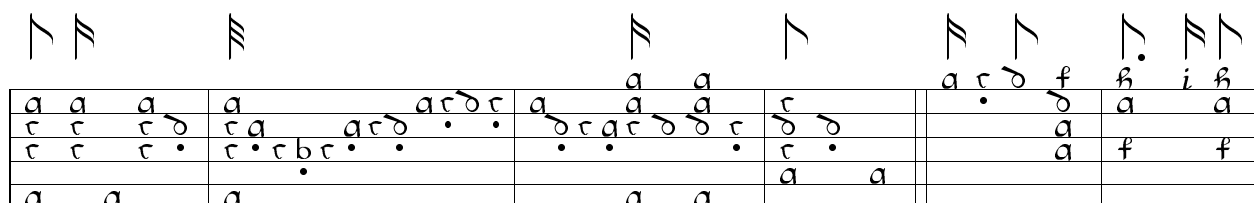
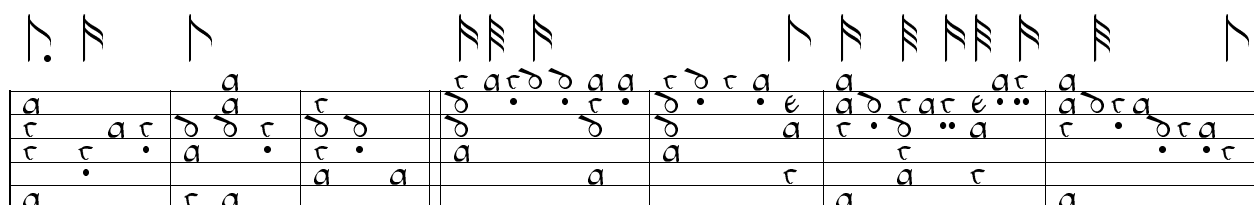
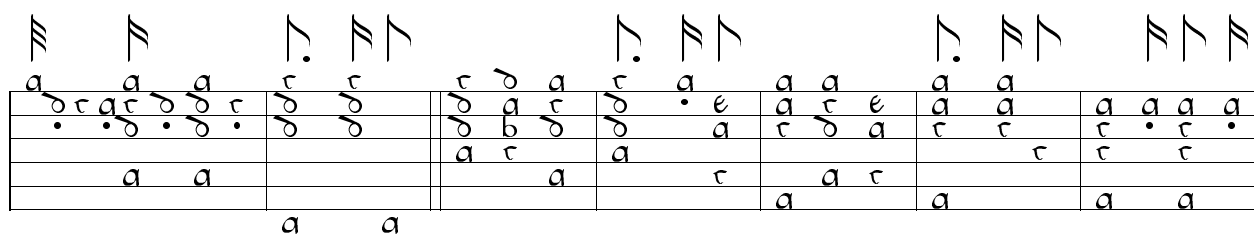
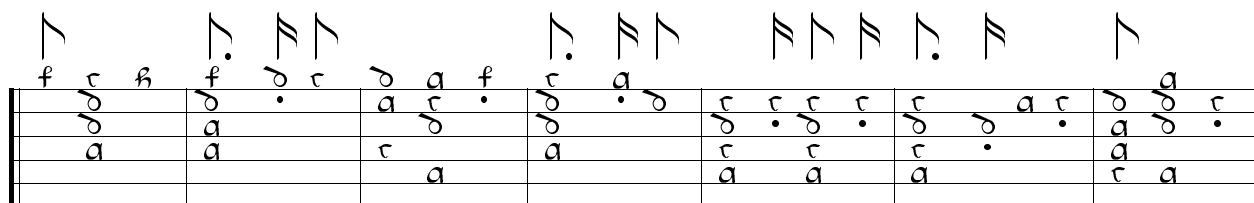
8. Gagliarda - Diomedes

D W Guelf. 18.8 VI, f. 174v



9. Gagliarda - Diomedes

D W Guelf. 18.8 VI, f. 175r



10. Favorito - Diomedes

Hove 1612, f. 50r

First system of musical notation. It consists of a single staff with a treble clef. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The notes are written in a stylized, handwritten style. The system ends with a double bar line.

Second system of musical notation. It consists of a single staff with a treble clef. The notation includes various rhythmic values and accidentals. The system ends with a double bar line.

Third system of musical notation. It consists of a single staff with a treble clef. The notation includes various rhythmic values and accidentals. The system ends with a double bar line.

Fourth system of musical notation. It consists of a single staff with a treble clef. The notation includes various rhythmic values and accidentals. The system ends with a double bar line.

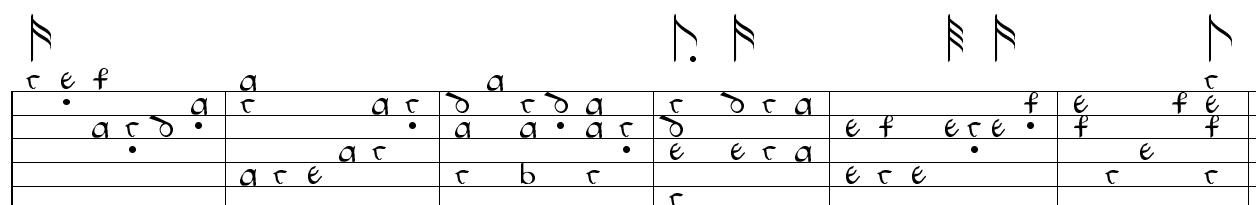
Fifth system of musical notation. It consists of a single staff with a treble clef. The notation includes various rhythmic values and accidentals. The system ends with a double bar line.

Sixth system of musical notation. It consists of a single staff with a treble clef. The notation includes various rhythmic values and accidentals. The system ends with a double bar line.

Seventh system of musical notation. It consists of a single staff with a treble clef. The notation includes various rhythmic values and accidentals. The system ends with a double bar line.

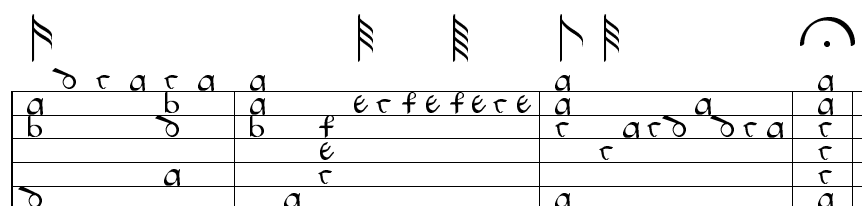
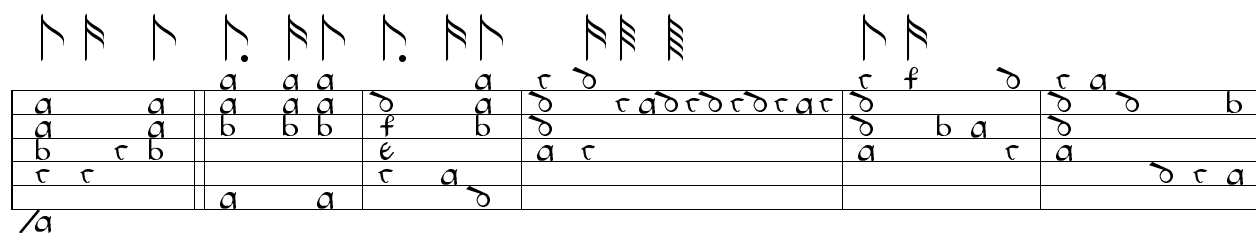
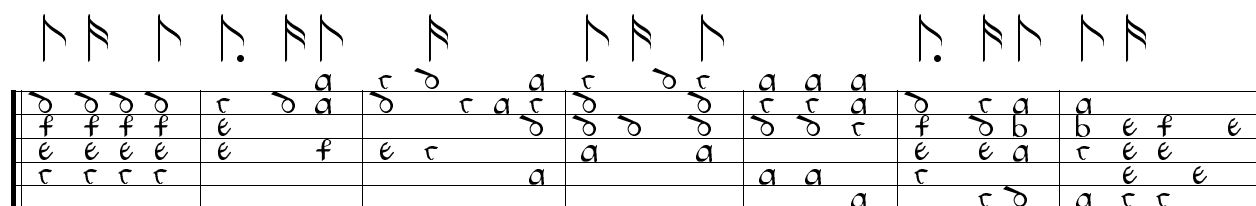
11. Galliarda - Diomedes

Hove 1612, f. 51r



12. Galliarda - Diomedes

PL LZu M 6983, f. 85r ii



5b. Galliarda - Diomedes

PL LZu M 6983, f. 85v

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

/r

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

/a

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

/r

/e

/a

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

/a

/a

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

/r

/a

/e

/a

/a

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5d. Galliarda - Diomedes

Besard 1603, f. 123v

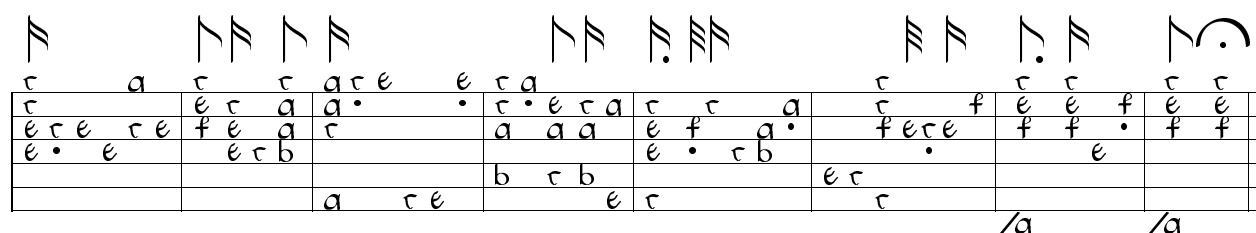
/a

/a

[illegible]

Hove 1612, f. 52v

a	e	c	a	c		a	c	f
	a	c	e			e	e	f
	e	a	c	e		f	f	
c							e	
e	c	a						
b/c			$/a$		$/a$		$/a$	



14. Galliarda - Diomedes

PL LZu M 6983, f. 84r

