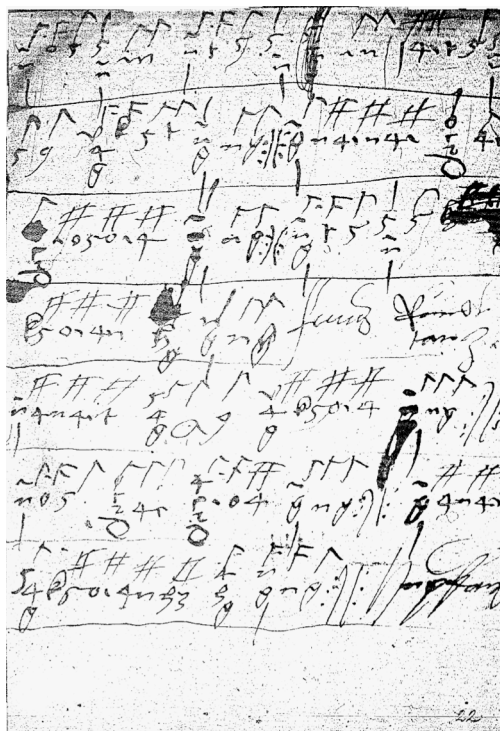


MUSIC SUPPLEMENT TO LUTE NEWS 70 (JUNE 2004): RENAISSANCE DANCES, PART I.

As a companion to the tablature supplement to *Lute News* 68 (December 2003) of 'Twenty Four Preludes and Recercars from the Early Renaissance', here is the first part of my own selection of favourite renaissance dances, mainly if not all Italian, found in a variety of manuscripts¹ and prints² - more will follow in a later supplement. The forms include bass dances (nos. 9, 10), pavana (no. 18), paduanas (4, 28), galliards (nos. 8, 11, 16, 17, 19, 20), saltarellos (nos. 7, 24), calatas (nos. 26, 27), balletto (no. 25), or are simply called danza or tanz (nos. 1, 6, 12), and some have titles which I cannot explain (nos. 2, 3, 5, 8, 21, 22, 23). The originals are notated in Italian tablature, except nos. 12-13 which are in German tablature and no. 17 plus the items from Attaignant, nos. 10-11 and 18-20, which are in French tablature. The rhythm signs and bar lines are lacking or incomplete in the original sources of nos. 1, 3, 9 and 26, and so have been reconstructed editorially.³

The paper of Add. 31389 has an Italian watermark but its provenance before acquisition in the 19th-c by the English collector James Marshall is not known. However, it is possible that it was brought from Italy to the court of Henry VIII given that no. 1 is ascribed to Zuan Piero⁴ who can be identified as John Peter de Brescia, Henry VIII's favourite lutenist in 1512 when he was given an annuity of £40 a year for life. He remained in court service until 1536, although occasionally returning to Italy. He may be the same 'zuan piero' mentioned in Eitner's *Quellen-Lexicon* as a lutenist at St Mark's in Venice in 1517. He is also referred to as Peter the luter, Petrus or Peter de Brisia, Peter de Bruxia, Peter de Brecia luter, John Piero of Brescia, John Petrus of Bressa, and Zuan Piero, in court records between 1512 and 1533 and on one occasion signed himself Giovanni Pietro de Bustis. He was a member of Princess Mary's household probably after being eclipsed as the King's favourite lute player in 1517 by 'a lad [probably the young Philip van Wilder according to Peter Holman] so excellent a performer on the lute, that his Majesty never tired of listening to him, to the despair of Zuan Piero'. A cognate version is found in the Marciana keyboard manuscript as 'Fa la danza zuan piero'. No. 6 from a print published by Castelfiono in Milan in 1536 ascribed to Jo Petro (= Zuan Piero) although included as part of a dance suite by Pietro Paulo Borrono and is based on the same tune. No. 3 is another dance from Add. 31389, probably using a song title that reads 'Tu dia che son fantira [or fantina]'. The few other ascribed items here are the calata⁵ de Strambotti (no. 27) from the 1508 print of Joan Ambrosio Dalza, presumably composed or arranged by him. Pierre Blondeau⁶ is thought to have edited all the lute music for publication in Attaignant's two prints. One pavane in the *Dixhuit basses dances* of 1530 is ascribed 'Blondeau' and another fifteen items, including my no. 18, are ascribed 'P.B.' However, he may have arranged rather than composed them, as all the dances in Attaignant's 1530 lute book are likely of be of Italian origin. Blondeau was *clerc* [and singer] in the Sainte-Chapelle in Paris in 1506 and *noteur* [music copyist] at

the Chapel Royal in 1532. No. 25 is a balletto by Vincenzo Capirola (1474->1548), one of the few dances in this superb early 16th-c manuscript.⁷ The galliard no. 17, published in Paris in 1558, is one of the few surviving dances by the Mantuan Albert De Rippe (c.1500-1551) who visited England in 1529 during the time he was lutenist to the French king François I. An item by Melchior de Barberis of Padua (no. 24b) is included because it is related to the *Saltarello alla Visentina* (no. 24a) from a manuscript in Munich (see below).



Craus f. 22 r: *Rundt tanz / Hupfauff*

An anonymous bass dance 'Sansserre' (no. 10) and three galliards (nos. 11, 19, 20) from Attaignant's 1530 print are also included here. Another bass dance (no. 9) is from a manuscript begun in the late fifteenth century. No. 26 is a calata from the Thibault manuscript (c.1505). The remainder of the selection are anonymous Italian dances found in manuscripts from North of the Alps. Nos. 4, 13 (a setting of the well known *cara cossa*⁸), 2 and 28 are from a Viennese manuscript now in Wroclaw, and no. 12 is from the lute book of

the Viennese nobleman Stefan Craus. The facsimile in fig. 1 shows the original irregular rhythms which I have not attempted to reconstruct apart from adding barlines. No. 5 is from a manuscript probably of Bavarian origin and now in Paris.

Much Italian music is preserved in lute manuscripts in the Bayerische Staatsbibliothek in Munich. The six items (nos. 2, 7, 21-24a) from Mus. ms. 1511b are particularly attractive; the first two of these (as well as no. 28) may be familiar as related to the suite Pavana/Saltarello/Piva alla Venetiana in Dalza's print. I have chosen a version of the popular Rocha al Fuso (no. 14) from Mus. ms. 1511d and of La Traditora (no. 15), on the *passamezo antico* ground, from Mus. ms. 266. No 16 follows no. 8 without a break in Mus. ms. 1627, although I think the change of key indicates that they are separate galliards.

Worklist

1. Add. 31389, ff. 9r-9v *cha la danza Zua[n] piero*
2. Munich 1511b, f. 13r *Cura/za*
3. Add. 31389, ff. 11r-11v *Tu dia ch[e] so[n] fa[n]tira*
4. Wroclaw 352, f. 35r / *Paduana*
5. Paris 429, ff. 124v-125v *La grimoda*
cf. Phalèse 1546, sig. ff3r *Passa mezo*
Phalèse 1563, f. 66r *Passomezo*
6. Castelfiono *Intabolutura de Leuto* 1536, f. 23r *Fala danza* [index:
Fa la danza. Jo. Petro che la balla ben]
7. Munich 1511b, f. 13r *Sal/ta/rello / alla ve/ nitiana*
8. Munich 1627, f. 24r *Gaillardo di forania alla dalliana*
9. Pesaro 1144, pp. 35-43 *bassada[n]za*
Thibault, ff. 15r-16v: *Basadanza*
10. Attaignant 1530, f. 8r *Sansserre Basse dance*
11. Attaignant 1530, f. 31r *Gaillarde*
- 12a-b. Craus, f. 22r [78r] *Rundt tanz - Hupfauff*

13. Wrocław 352, f. 63r / *La Cara Cossa*
14. Munich 1511d, ff. 16v-17r *Dagi la rocha al fuso*
15. Munich 266, f. 33r *De La traditora* N^o. 2.¹⁰
16. Munich 1627, f. 24r *Gailla/ rdo*
17. De Rippe VI 1558, f. 21r *Gaillarde*
[header: *Gaillarde D'Albert*]
- 18-20. Attaignant 1530, ff. 35r, 30v-31r *Pauane*
P[ierre]. B[londeau]. - Gaillarde - Gaillarde
21. Munich 1511b, f. 7v *El Sten/ dardo*
22. Munich 1511b, f. 8v *La quen/ tana*
- 23a. Munich 1511b, f. 9r *Lode/ sana*
Munich 1511b, ff. 21v-22r *Lode/ sana*
- 23b. Wrocław 352, ff. 67v-68r *Lodosana*¹¹
- 24a. Munich 1511b, f. 12v *Saltarello alla Visentina*
- 24b. Barberiis 1549, sig. c3r *Vesentino*
25. Capirola, ff. 19v-20r *T[entalore?] baletto*
da balar bello
26. Thibault, ff. 53r-53v *Calata*
27. Dalza 1508, f. 44v *Calata de Strambotti*
28. Wrocław 352, ff. 60v-61r *Im abzug/ Paduaner*
cf. Wrocław 352, f. 48r *Fulsa peiß mich nith*

John H Robinson, May 2004

¹ Manuscript sources: **a.** Pesaro, Biblioteca Oliveriana, MS No. 1144, c.1480-1540. **b.** Paris, Bibliothèque Nationale, Rés. Vmd. ms. 27, Thibault manuscript, c.1505 (Venetian), cf. facsimile (Genève: Éditions Minkoff, 1981). **c.** Chicago, Newberry Library, Special Collections, Ms. Lute Codex Vincenzo Capirola, *Compositio[n]e di meser Vincenzo Capirola gentil homo bresano*, c.1517, cf. facsimile edition with introduction by Orlando Christoforetti (Florence: SPES, 1981), cf. Federico Marincola, 'The instructions from Vincenzo Capirola's Lute Book - A new translation' *The Lute* 23 (1983), pp. 23-7. **d.** London, British Library, Add. Ms. 31389, c.1520-30, cf. report of a talk on this manuscript by Tim Crawford in *Lute News* 10 (October 1988), p. 4, and inventory by Denys Stephens in *Lute News* 59 (September 2001), p. 5. **e.** Wien, Österreichische Nationalbibliothek, Musikabteilung, Ms. Mus. 18688, Stefan Craus lute book, c.1523-40. **f.** Munich, Bayerische Staatsbibliothek, Mus. Ms. 266, Marco dall Aquila section (ff. 20r-63v), c.1535-45. **g.** Wrocław, Biblioteka Kapitulna, Ms. 352, c.1538-44. **h.** Munich, Bayerische Staatsbibliothek, Mus. Ms. 267 (Herwart library), c.1550. **i.** Munich, Bayerische Staatsbibliothek, Mus. Ms. 1511b (from Herwart library, Italian origin), c.1550. **j.** Munich, Bayerische Staatsbibliothek, Mus. Ms. 1511d (from the Herwart library, Italian origin), c.1550. **k.** Munich, Bayerische Staatsbibliothek, Mus. Ms. 1627 (German origin), c.1550-80. **l.** Paris, Bibliothèque Nationale, Rés. 429 (Bavarian origin?), c.1560-5. I would like to thank Arthur Ness and Tim Crawford for access to copies of the Munich manuscripts.

² Prints: **a.** Joan Ambrosio Dalza, *Intabulatura de lauto, Libro Quarto* (Venetia: Petrucci, 1508), facsimile edition of copy in B-Br: (Genève: Minkoff Reprint, 1980). **b.** Pierre Attaignant, *Dixhuit basses dances ... en tablature du Lutz* (Paris 1530), edited in tablature and staff notation by D. Hertz, *Attaignant, Pierre, Preludes, Chansons and Dances for Lute, Paris 1529-30* (Neuilly-sur-Seine, 1964), and H. Mönkemeyer, *Attaignant, Pierre, Dixhuit basses dances*, 2 vols (Hofheim-Taunus: Hofmeister, 1966). Thanks to Rainer aus dem Spring for the loan of a microfilm of the unique copy in the Preussischer Kulturbesitz in Berlin (D-Bds, not D-Mbs as listed in H.

M. Brown, *Instrumental Music Printed Before 1600: A Bibliography* (Cambridge MA: Harvard University Press, 1965)). **c.** *Intabulatura de Lauto de Diversi Autori* (Milano: Io Antonio Castelfiono, 1536), facsimile edition of copy in I-Fc: (Firenze: SPES, 1979). **d.** Melchior de Barberiis, *Opera Intitolata Contina, Intabulatura di Lauto, Libro Decimo* (Venetia: Scotto, 1549). **e.** Albert De Rippe, *Sixiesme Livre de Tabulatura de Leut* (Paris: Fezandat, 1558), modern edition, M. Vaccaro, *Oeuvres d'Albert de Rippe*, vol. III (Paris: CNRS, 1975), p. 191. According to Brown, similar to Mainero 1578, p. 11, *La Lavandara Gagliarda* [à 4], and Phalèse and Bellère, *Chorearum Molliorum Collectanea*, 1583, f. 16r, *Gaillarde la Lavandara* [à 4].

³ I have used Tim Crawford's reconstruction of no. 1 and reconstructed no. 3 myself. Thank you to Denys Stephens for sending a copy of his transcription of no. 3 for comparison.

⁴ M. Spring, *The Lute in Britain: A History of the Instrument and Its Music* (Oxford: Oxford University Press, 2001), pp. 59-60; A. Ashbee, D. Lasocki assisted by P. Holman and F. Kisby, *A Biographical Dictionary of English Court Musicians 1485-1714* (Aldershot: Ashgate, 1998), vol. I, pp. 186-7; A. Ashbee, *Records of English Court Music*, vol. vii. 1485-1558 (Aldershot: Scolar Press, 1993), pp. 39,41,43,46-7,49(2),50(2),52,56,61-2,70; vol. viii. 1485-1714 (Aldershot: Scolar Press, 1995), pp. 4-5; P. Holman, *Four and Twenty Fiddlers: The Violin at the English Court 1540-1690* (Oxford: Clarendon Press, 1993), p. 72.

⁵ The calata dance form is related to the passacalle and gassenhauer, cf. Daniel Hertz, 'calata', *New Grove* iii, p. 612.

⁶ Douglas Alton Smith, *A History of the Lute from Antiquity to the Renaissance* (Lute Society of America, 2002), p. 196.

⁷ For example, no. 10 in Dick Hoban (ed.), *The Art of the Lute in Renaissance Italy - Volume II* (Fort Worth TX: Lyre Music, 1999), which is an anthology of 125 Italian renaissance dances from prints, although not including any other items found here.

⁸ For many cognate versions of nos. 13 (Cara cossa), 14 (Rocha al fuso) and 15 (La traditora), see L. H. Moe, 'Dance music in printed Italian lute tablatures from 1507-1611', 2 vols. (Dissertation, Harvard University, 1956).

⁹ Two CDs feature music from Attaignant's *Tres breve et familiere introduction* of 1529 and *Dixhuit basses dances* of 1530: Chris Wilson's CD *La Magdalena: Lute Music in Renaissance France* (Virgin Veritas 7243 5 45140 2 9, 1995) and Hopkinson Smith's CD *Pierre Attaignant - preludes, chansons, dances for the lute* (Astrée naïve E8854, 2001), but none of the items I've used.

My nos. 10, 18 & 19, but not 11 & 20, were edited in a two-volume anthology of 359 lute solos from French renaissance prints, including most items from Attaignant 1529 and 1530, by Dick Hoban (ed.), *The Art of the Lute in Renaissance France - 2 vols* (Fort Worth TX: Lyre Music, 2002-3), cf. www.lyremusic.com.

¹⁰ Christopher Wilson plays this version, ascribing it to Marco dall Aquila, on his 1996 CD *Lute Music of Dall'Aquila and Da Crema: Ricerars, Intabulations and Dances* (NAXOS 8.550778). Munich 266 ff. 33r-34r includes five versions of La Traditora in a variety of keys, and Paul O'Dette recorded the third (N^o 3./ *de la traditora*. MD.L.A. from f. 33v) on his 1994 CD *Dolcissima et Amorosa: Early Italian Renaissance Lute Music* (Harmonia Mundi HMU 907043).

¹¹ Cf. H. Newsidler, *Ein neues Lautenbüchlein* 1540/R1544, sig. f. 4v, *Lodesana, Ein Welscher tanz*; Bianchini ['Rosetto'], *Intabulatura De Lauto* 1546s, sig. B4v, *Lodesana* [= Gerle, *Eyn Neues sehr Künstlichs Lautenbuch* 1552, sig. M4r, *Der 5. Lodesano*]; Phalèse, *Hortus Musarum* 1552, p. 94, *La lodisana* [lute duet].

1. Cha la danza Zuan Piero

31389, ff. 9r-9v

The musical score for 'Cha la danza Zuan Piero' is presented in six systems, each consisting of three staves. The notation is a form of early mensural notation, likely Italian or Spanish, focusing on rhythm. The score includes various rhythmic values such as minims, crotchets, and quavers, often beamed together. Some notes are marked with 'f' for forte. The piece concludes with a final cadence symbol.

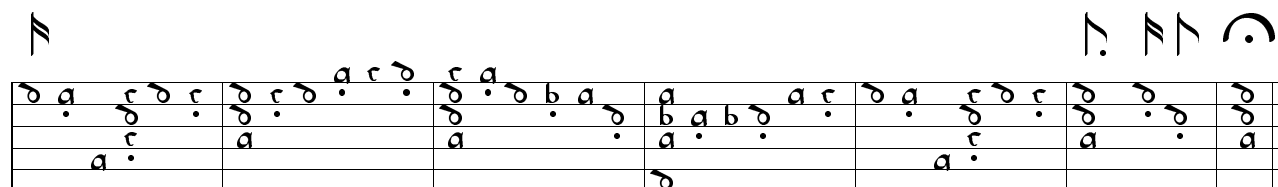
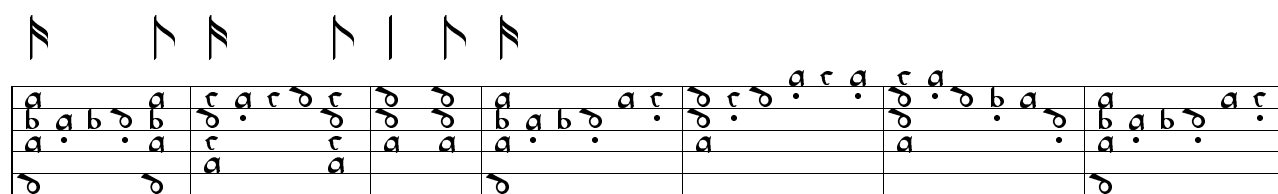
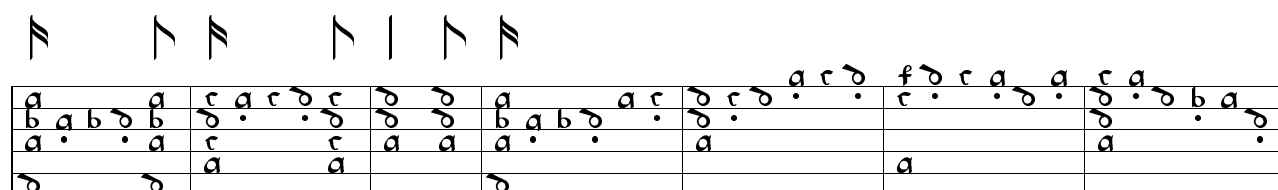
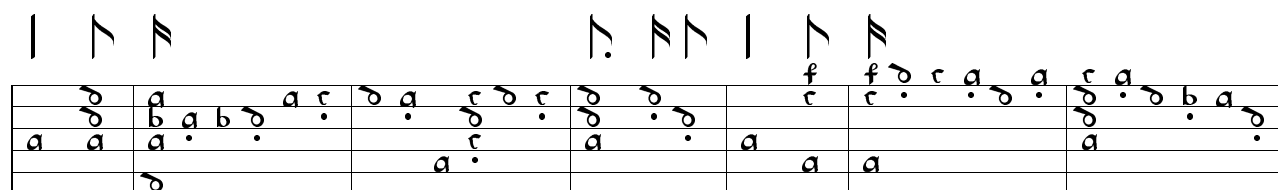
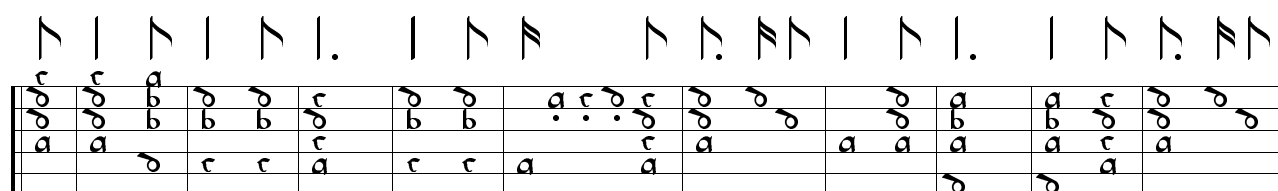
2. Curaza

Munich 1511b, f. 13r

The musical score for 'Curaza' is presented in a single system of three staves. The notation is a form of early mensural notation, likely Italian or Spanish, focusing on rhythm. The score includes various rhythmic values such as minims, crotchets, and quavers, often beamed together. Some notes are marked with 'f' for forte. The piece concludes with a final cadence symbol.

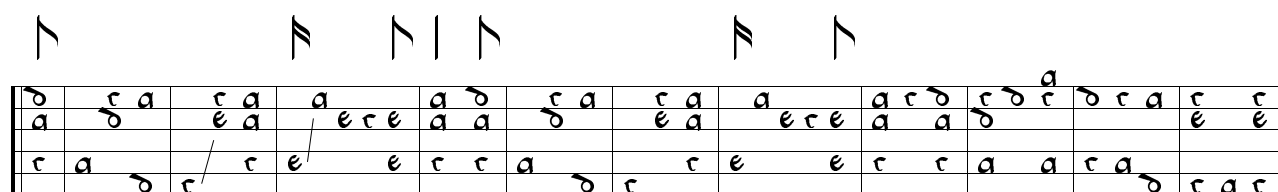
3. Tu dia che son fantira

31389, ff. 11r-11v



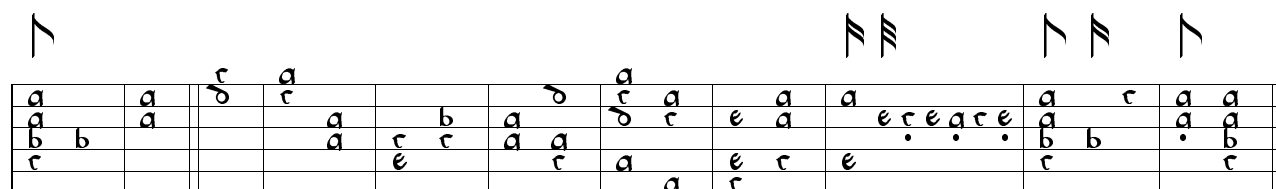
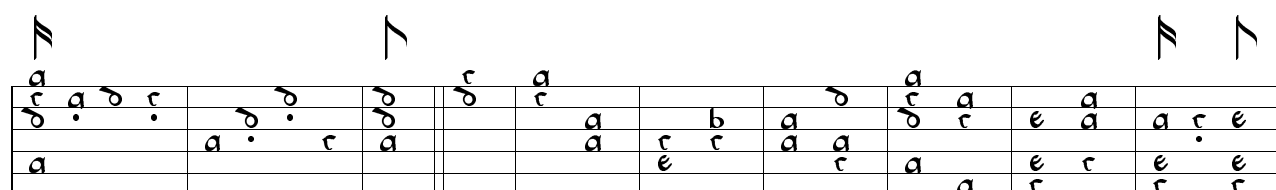
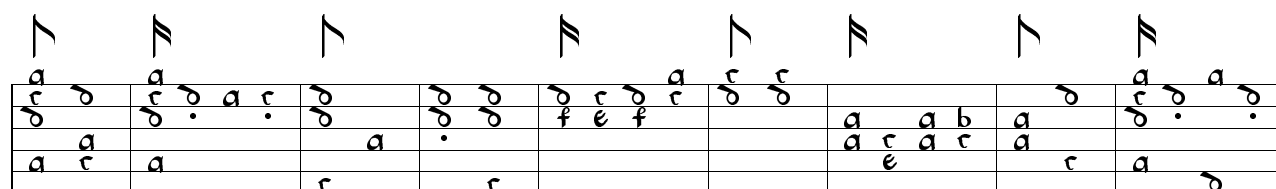
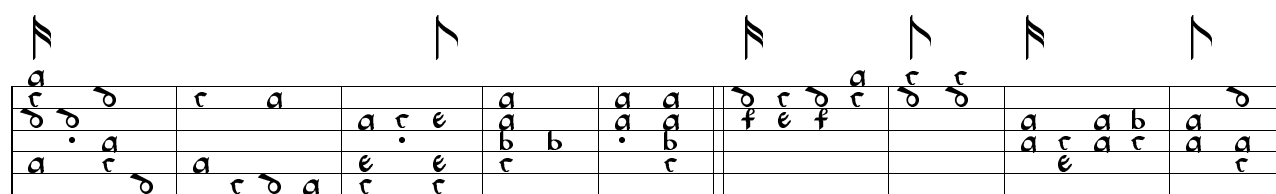
4. Paduana

Wroclaw 352, f. 35r



5. La Grimoda

Paris 429, ff. 124v-125v



6. Fa la danza Jo. Petro che la balla ben

Casteliono 1536, f. 23r

[illegible][illegible]

G . A . B .	G . A . B .	G .	A .	G .	A .	G . A . B . C .
			A			
	B				B	A

[illegible]

7. Saltarello ala Venitiana

Munich 1511b, f. 13r

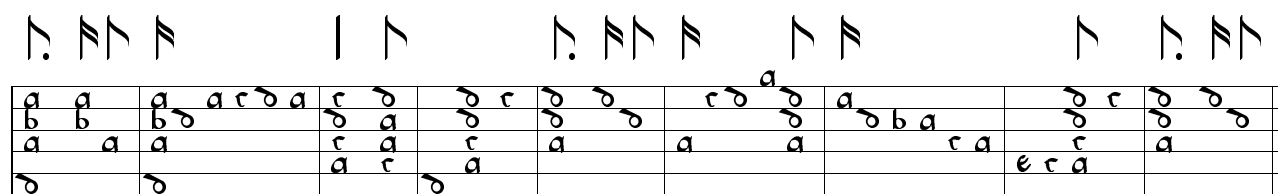
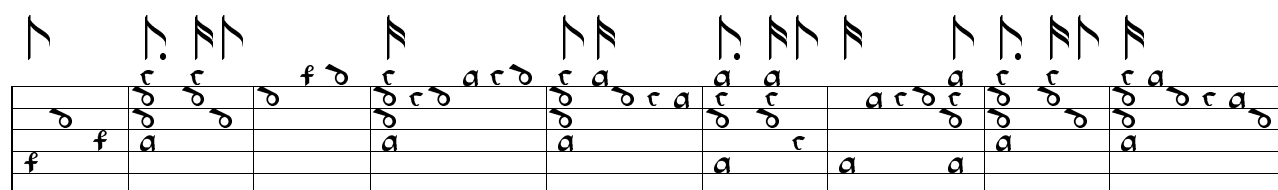
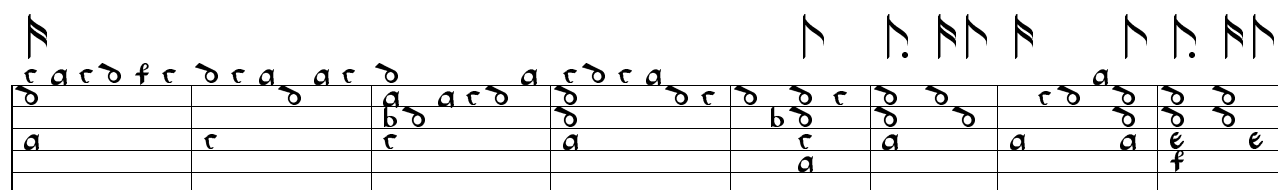
f	e	e		f	f		e	e		f	f		f	e	e		f	f	
c	a	a		c	c			a	a		c	c			a	a		c	c
a				a	a			a	a		a	a			a	a		a	

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

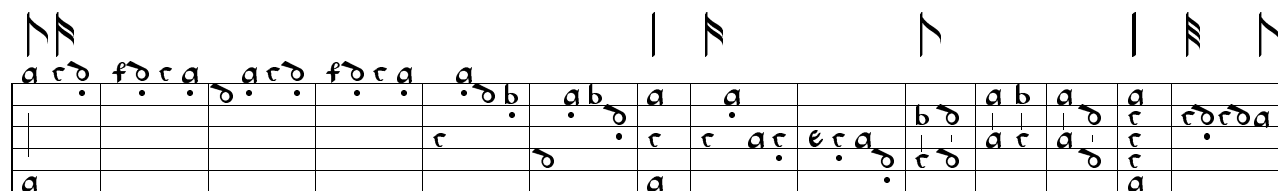
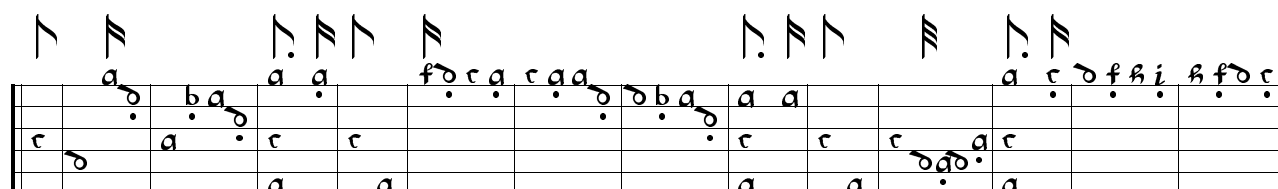
8. Gaillardo di foravia alla dalliana

Munich 1627, f. 24r



9. Bassadanza

Pesaro 1144, pp. 35-43



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[illegible]

First system of musical notation for the exercise. The notation is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody is written on a single staff, and the bass line is written on a single staff. The system is divided into four measures.

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

[illegible][illegible][illegible][illegible]

10. Sansserre Basse dance

Attaignant 1530, f. 8r

[illegible]

11. Gaillarde

Attaignant 1530, f. 31r

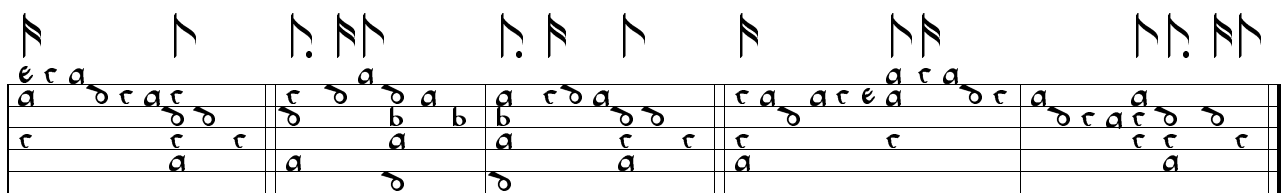
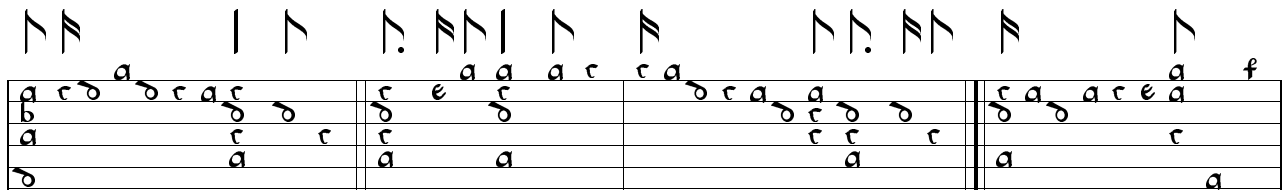
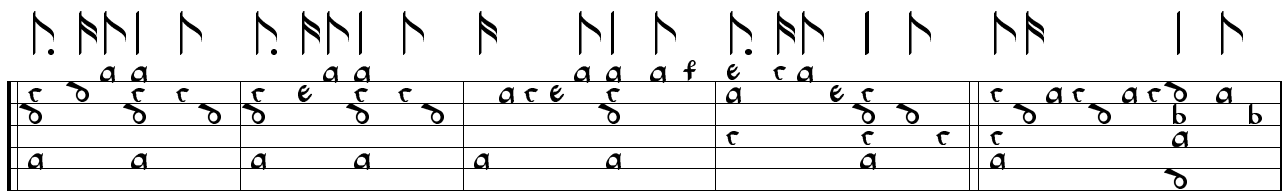
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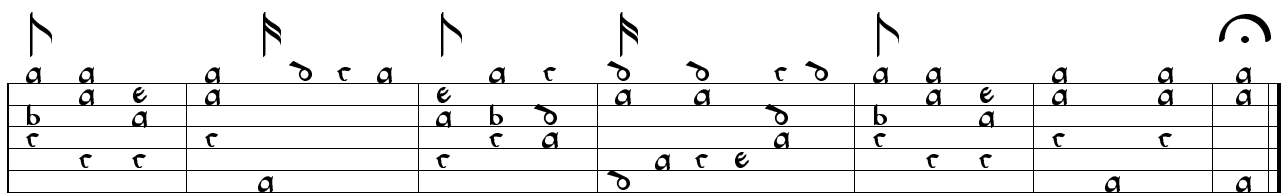
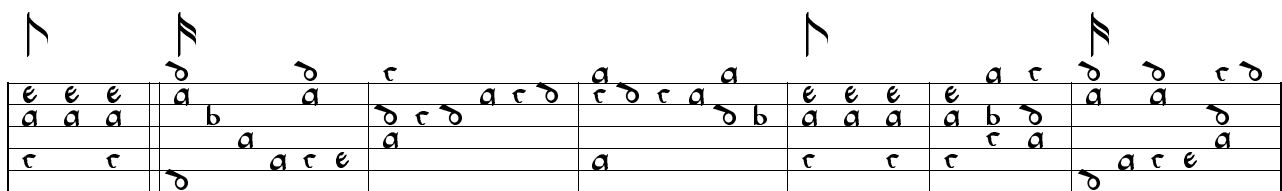
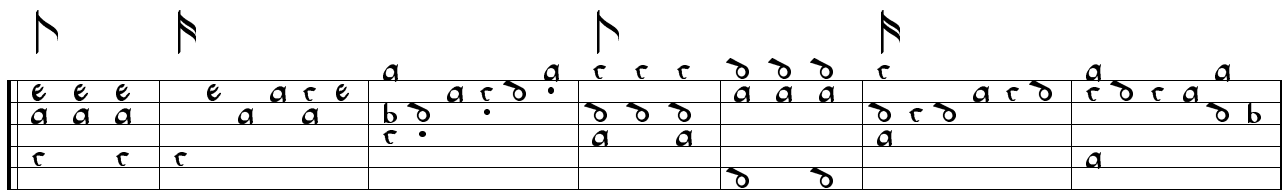
12a-b. Rundt Tantz - Hupffauff

Craus, f. 22r



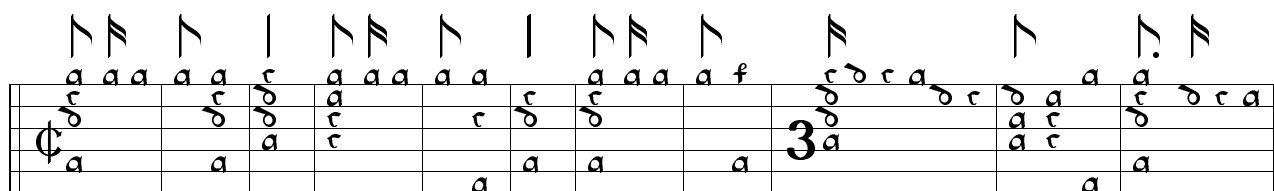
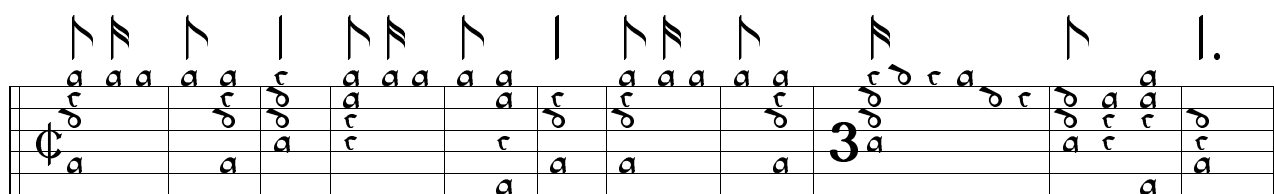
13. La Cara Cossa

Wroclaw 352, f. 63r



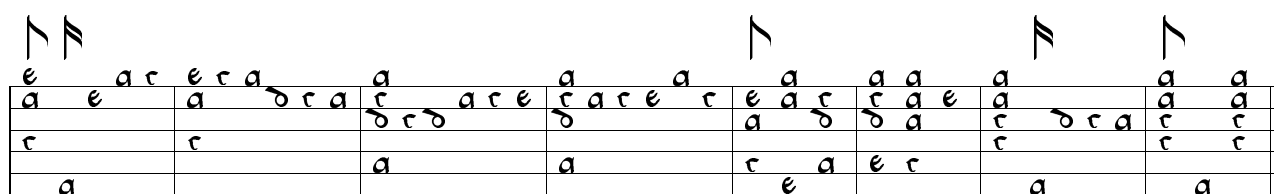
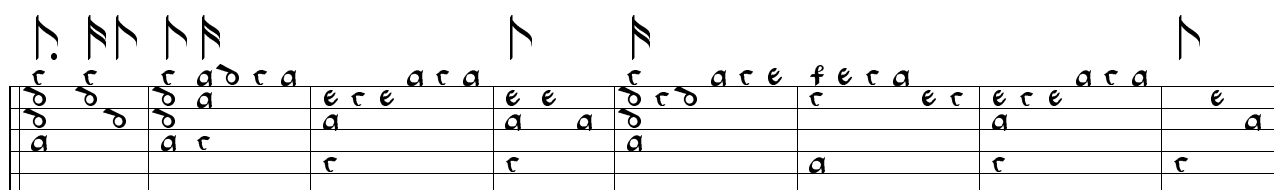
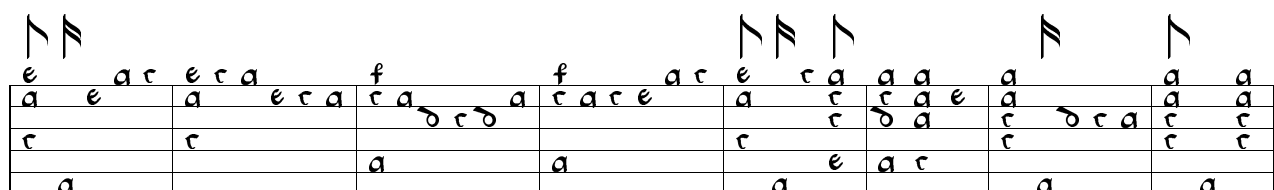
14. Dagi la Rocha al Fuso

Munich 1511d, ff. 16v-17r



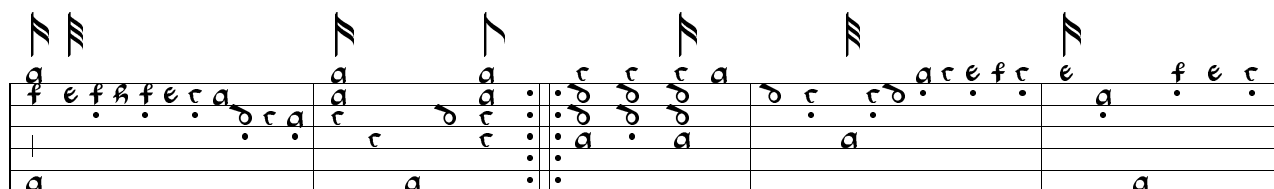
16. Gaillardo

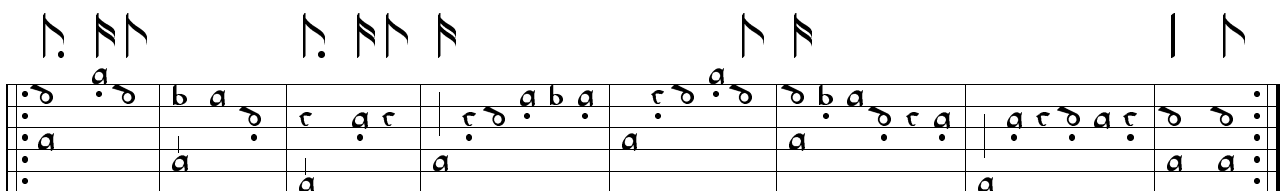
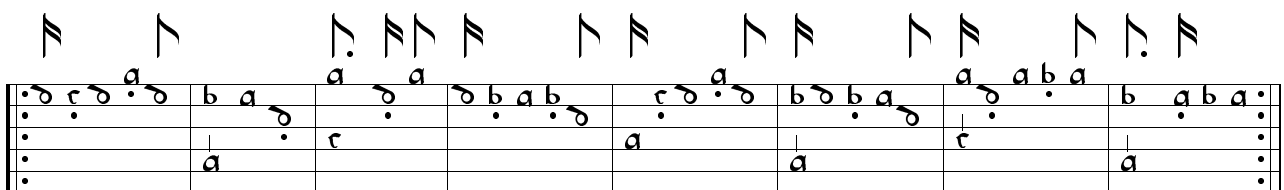
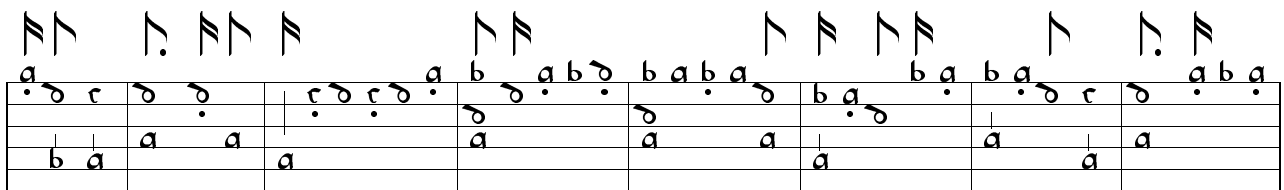
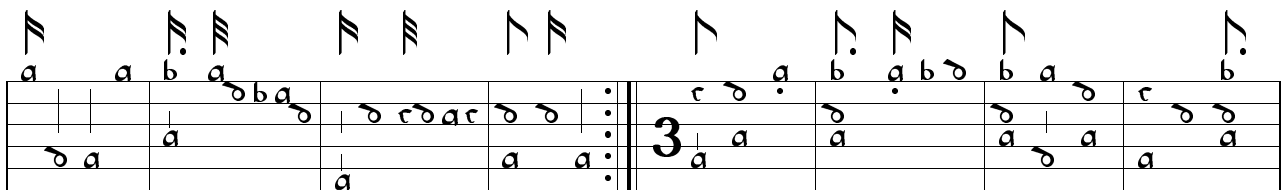
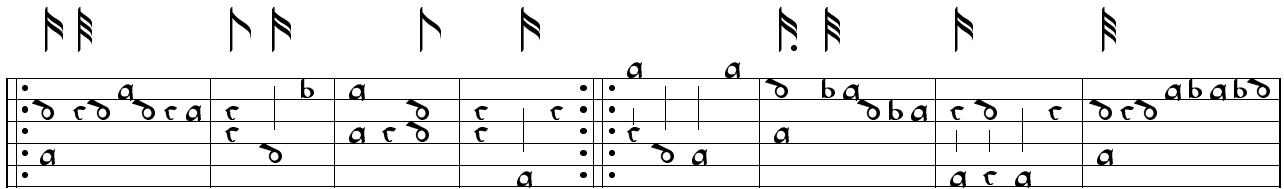
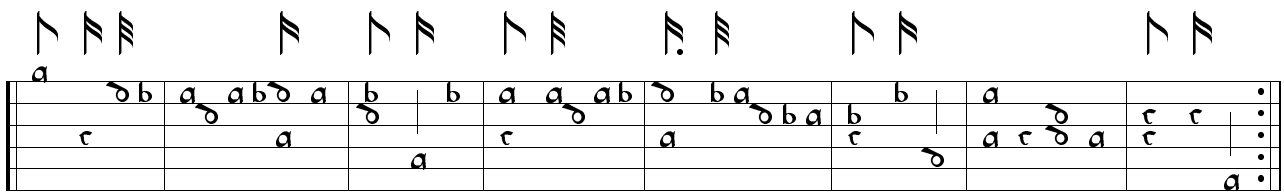
Munich 1627, f. 24r



17. Gaillarde

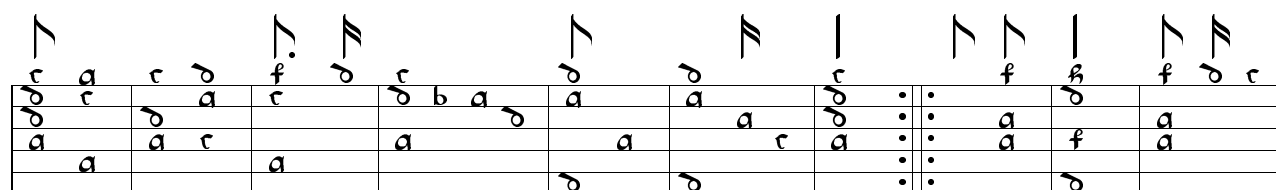
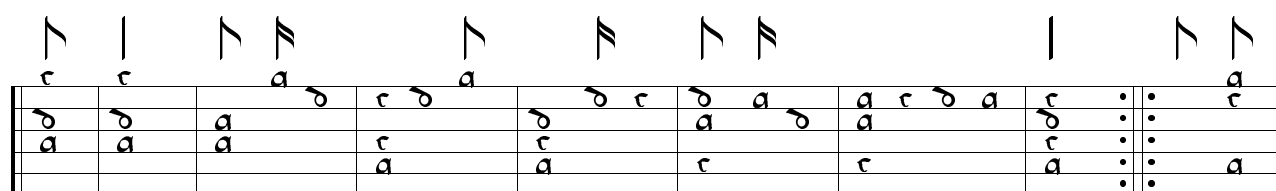
De Rippe VI 1558, f. 21r





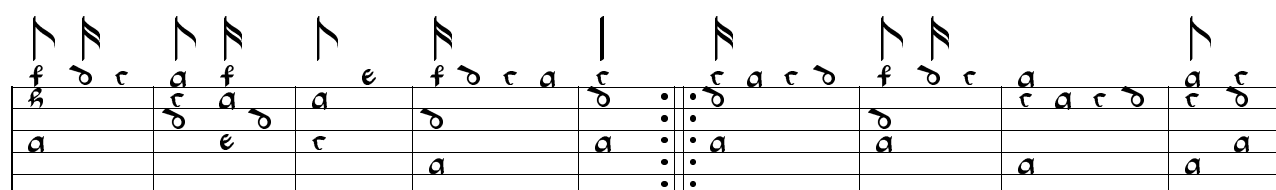
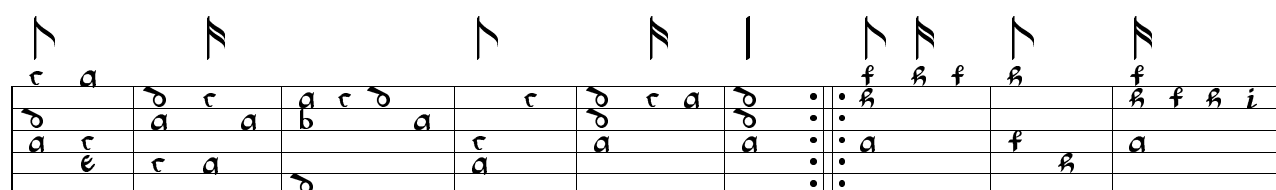
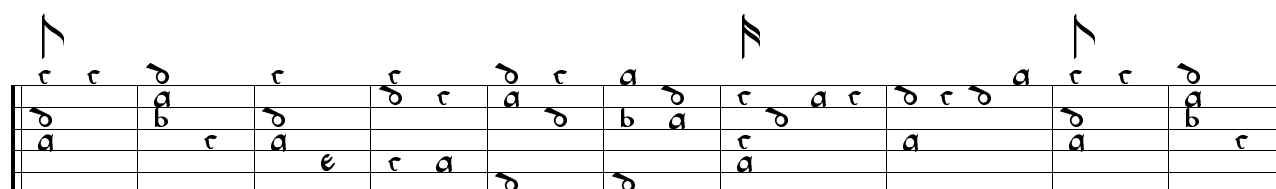
21. El Stendardo

Munich 1511b, f. 7v



22. La Quentana

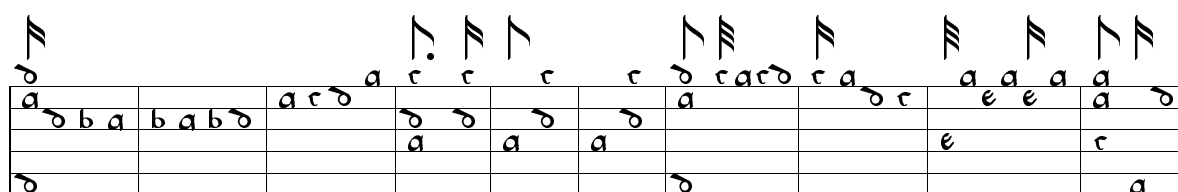
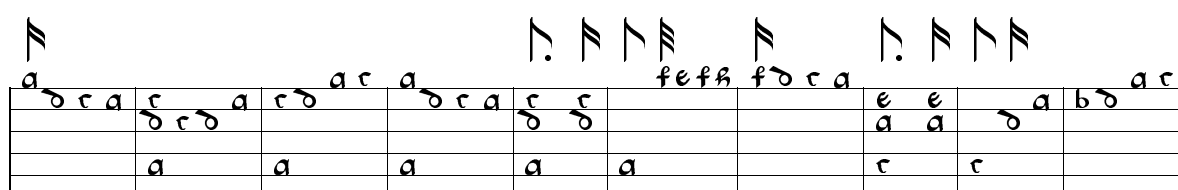
Munich 1511b, f. 8v





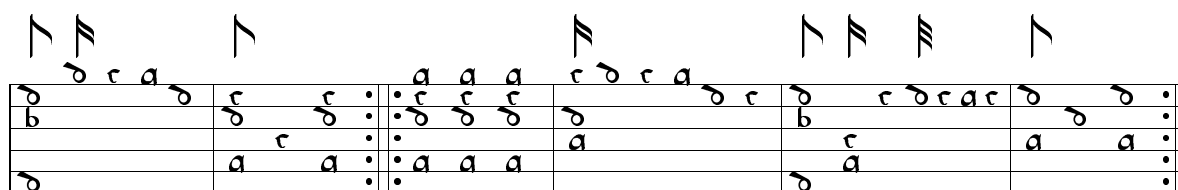
23a. Lodesana

Munich 1511b, f. 9r



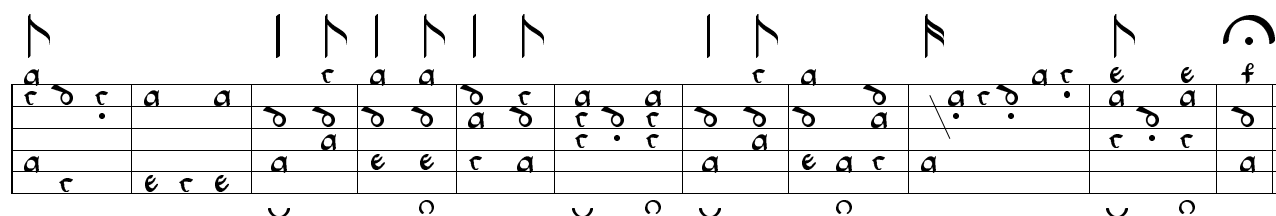
24a. Saltarello alla Visentina

Munich 1511b, f. 12v



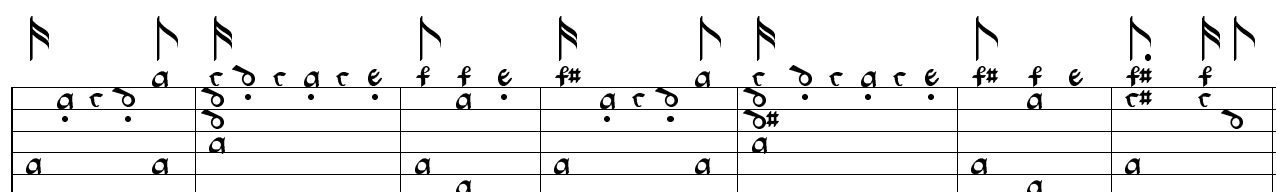
25. Balletto

Capirola pp. 38-9



24b. Vesentino

Barberis 1549, sig. c3r



26. Calata

Thibault, ff. 53r-53v

The musical score for "Calata" is presented in two systems. Each system consists of two staves. The top staff of each system uses a treble clef, while the bottom staff uses a bass clef. The time signature is 3/4. The notation is square neumes on a four-line staff. The first system begins with a treble clef and a 3/4 time signature. The second system also begins with a treble clef and a 3/4 time signature. The music is written in a medieval style with square neumes on a four-line staff. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The score ends with a final cadence symbol.

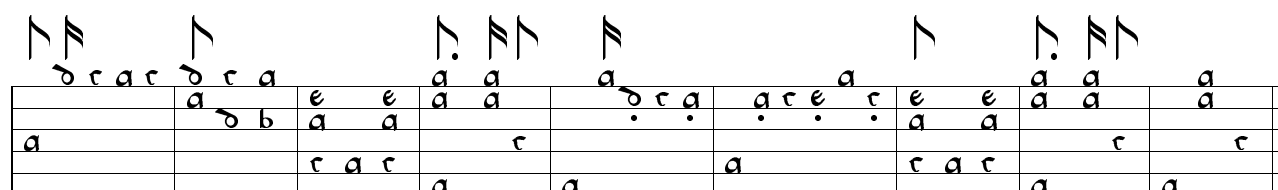
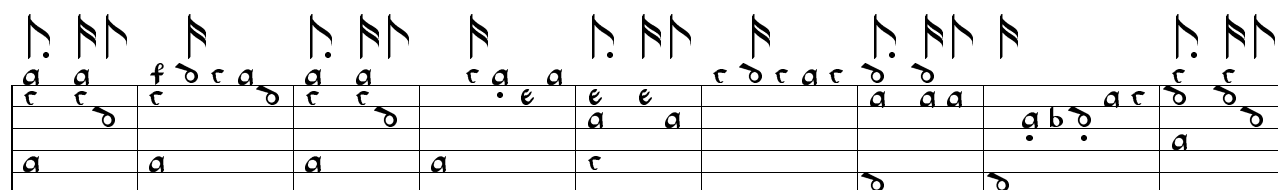
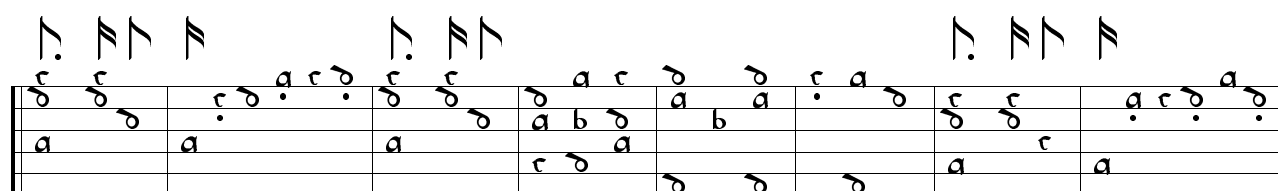
27. Calata de Strambotti

Dalza 1508, f. 44v

The musical score for "Calata de Strambotti" is presented in two systems. Each system consists of two staves. The top staff of each system uses a treble clef, while the bottom staff uses a bass clef. The time signature is 3/4. The notation is square neumes on a four-line staff. The first system begins with a treble clef and a 3/4 time signature. The second system also begins with a treble clef and a 3/4 time signature. The music is written in a medieval style with square neumes on a four-line staff. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The score ends with a final cadence symbol.

23b. Lodosana

Wroclaw 352, ff. 67v-68r



28. Paduaner - 7th to F

Wroclaw 352, ff. 60v-61r

