

## MUSIC SUPPLEMENT TO LUTE NEWS 30 (APRIL 1994): LUTE SOLOS FROM THE MONTBUYSSON MANUSCRIPT IN KASSEL

The selection for the fifth tablature sheet is taken from the so-called Montbuysson manuscript (Kassel, Landesbibliothek [D-Kl], 4<sup>o</sup> Mus 108.1 (facsimile edition by Claudia Maria Knispel, Kassel, Barenreiter 2005 and online facsimile: <https://orka.bibliothek.uni-kassel.de/viewer/image/1484138262748/1/> : 'Liure de tablature de l'lut pour Madame Elisabeth princesse de hessen. Commencé par Victor de montbuysson, le dernier Januier 1611' [f. 54r] and presumed mostly to be in Montbuysson's hand. Elisabeth was born in 1596, the second of four children of Maurice, Landgrave of Hessen (1572-1632) by his first wife, Agnes von Solms-Laubach. Therefore, Montbuysson, who was court lutenist to Maurice whilst Landgrave between 1592-1627, began copying Elisabeth's lute book when she was 15. Elisabeth married Herzog Johann Albrecht II von Mecklenburg-Güstrow in 1618, but she died 7 years later in 1625. An engraving of Elisabeth with her father, mother and three siblings is in the Württembergische Landesbibliothek, Stuttgart [I am grateful to Uta and Rudolf Henning in Stuttgart for the above information]. Around 1595, John Dowland visited the court of 'Prince Mauritius, Lantgrauve of Hessen' who contributed the fine pavan dedicated to 'Ioanni Doulandi Anglorum Orphei', to Robert Dowland's *Varietie of Lute Lessons* (London 1610). In the preface to his *First Book of Songes or Ayres* 1597 John Dowland referred to Maurice as one of two 'excellent masters and the most honourable patrons of music', and Henry Peacham, in *The Complete Gentleman* 1622, described seeing 'eight or ten several sets of motets and solemn Musick' by Maurice, 'set purposely for his own Chappell', at which 'he is his own Organist'. Other extant music by him includes the lute solo *Ursach habe ich zuchlagen Landgräfin von Hessen* in Leipzig II.6.15, c.1615, p. 414, and psalm settings ascribed to M.L.H. in Reymann's *Cythara Sacra sive Psalmodia Davidis* (Köln 1613).<sup>1</sup>

Only one lute solo is ascribed to Montbuysson in the manuscript, *Courante de Victor de Montbuysson* on f. 66v. Ten

other lute solos by him are listed in the CNRS edition, from Denss' *Florilegium* (Köln 1594) [3], Besard's *Thesaurus Harmonicus* (Köln 1603) [3], the manuscript Hainhofer Lautenbüecher, Herzog August Bibliothek, Guelph.18.7/8, Wolfenbüttel, dated 1603 [2] and Mylius' *Thesaurus Gratiarum* (Frankfurt 1622) [2], with concordant versions in several other sources [all edited for the tablature supplement to *Lute News* 112 (December 2014)].

The Montbuysson manuscript comprises tablature for 9 course renaissance lute [7th to F, 8th to E flat & 9th to D] and ornament signs and dots under tablature letters are reproduced here for you to interpret as you wish. Many pieces in the manuscript lack barlines, but they have been added here. The tablature in the original supplement was set by Miles Dempster of Score Conversions, Montreal, but has been reset using Wayne Cripps TAB in this revision.

D-Kl], 4<sup>o</sup> Mus 108.1:

- |  |   |
|--|---|
| 1. ff. 59v-60r <i>Ballett angloys</i>  | 2 |
| An arrangement in d minor of the ballad tune 'Mall Symes' [all versions edited for the <i>Lutezine</i> to <i>Lute News</i> 114 (July 2015)]. |   |
| 2. f. 67r <i>englische danz tilediteri i genant</i>  | 3 |
| 3. f. 60r <i>ballett de la deesse diane</i>  | 3 |
| Note the da capo sign indicating repetition of the last 4 bars   |   |
| 4. f. 70r <i>Ballet angloys</i>  | 4 |
| 5. f. 1r untitled and anonymous  | 4 |
| 6. f. 73r untitled and anonymous prelude   | 5 |
| 7. f. 26v <i>Landtgraves Alman</i>   | 6 |

A setting of *Une jeune fillette* presumably arranged by or dedicated to Elisabeth's father Maurice. Also known as *Ich ging ein mal spazieren* and *Von Gott will ich nicht lassen* in Germany and *Madre non mi far Monaca* in Italy [all versions edited for *Lute News* and *Lutezine* 119 (October 2016) and *Lutezine* to *Lute News* 120 (December 2016)].

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|--------------------------|---|
| 8. f. 60r <i>ballett</i> | 6 |
|--------------------------|---|

*John H Robinson April 1994/revised August 2015*

<sup>1</sup> Lute solos ascribed to Maurice, Landgrave of Hessen: Twenty two psalm settings by 'M.L.H.' each with a 'Variatio' in Reymann's *Cythara Sacra* 1613; Nürnberg 33748, f. 52v 'Intrada Mauritij', 'Intrada' Bautzen 13.4o.85, p. 69, 'Allemande de Bocqueti' Donaueschingen III, f. 30r, 'Chorea Anglica' Dresden 297, p. 149, 'Ballet' Montbuysson, f. 3v, 'The Earl of Darbyes Caraunta' Ballet, p. 111, 'Maske The french Kinges maske' Board, f. 8r ii, 'King's Maske' [consort part?] Dd.2.11, f. 61v, cf. The french kings maske [mixed consort] Dd.5.20, f. 4r; Dd.5.21, f. 4v; Dd.14.24, f. 23r; '[Intrada?] M[oritz?]' Nürnberg 33748, f. 57r, 'danz' Nürnberg 33748, ff. 55v-56r; 'Courante M.L.H.' Montbuysson f. 12v, 'So solstu doch mein liebste seyn' Dresden 297, pp. 86-87, 'Current 15' Leipzig II.6.15, p. 246, 'Courante' [instr. a?] Praetorius, 'Courante van Jan Bull Doet:' [keyboard?] Add.23625, f. 75v; 'Courante de Mad. la premiere fille d'Hessen. M.L.H.' Montbuysson, f. 15v; 'Courante blanche et bleue. M.L.H.' Montbuysson, ff. 15v-16r, 'Courante blanche et bleue.

M.L.H.' Montbuysson ff. 17v-18r; 'Courante. Es wolt ein Megtlein hochzeit. M.L.H.' Montbuysson f. 26r; Dresden 1.V.8 [olim MS. B.1030], Lautenbuch des Johann Joachim von Loss, f. 64v 'Galliarda M. [H?] L.H. a.4'. Rude's *Flores Musicae, Libri Secundi* (1600), no. 107 'Pavana di Mauritio d'alto Monte' is probably by Landgrave of Hessen, as d'alto Monte [from the high mountain] probably refers to the large hill on which is found Moritz's Schloss at Kassel. This pavana is also found as a lute duet entitled 'Pauana Englessa' in the Eijssert [Linzer] lutebook [thanks to Tim Crawford for both pieces of info.]. Finally, The 'Landtgraves Alman', is in fact a setting of the *Almande Don Frederico* or *Gar lustig ist spazieren*, with many cognates and concordances scattered through lute sources, many but not all listed in the Tree facsimile edition [1991] of Ms. Herold, Padua 1602, ff. 16v-17v. - all in LN?

## 1. Ballett Angloys - 7F9D AA8B12

D-K1 4o.108.1, ff. 59v-60r

1

1

7

7

13

13

18

18

23

23

## 2. Englische dantz tilediteri i genant - 7F A16

D-Kl 4o.108.1, f. 67r

1

9

This musical score is for a piece titled 'Englische dantz tilediteri i genant' (7F A16). It is from the manuscript D-Kl 4o.108.1, folio 67r. The score is written on three staves. The first staff begins with a treble clef and a common time signature (C). The music consists of eighth and sixteenth notes, with some rests. The second staff continues the melody. The third staff provides a bass line. The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The key signature has one flat (B-flat). The tempo or meter is indicated by the common time signature.

## 3. Ballett de la deese diane - 7F9D A7B12

D-Kl 4o.108.1, f. 60r

1

7

13

This musical score is for a piece titled 'Ballett de la deese diane' (7F9D A7B12). It is from the manuscript D-Kl 4o.108.1, folio 60r. The score is written on three staves. The first staff begins with a treble clef and a common time signature (C). The music consists of eighth and sixteenth notes, with some rests. The second staff continues the melody. The third staff provides a bass line. The score is divided into three systems. The first system contains measures 1 through 6, the second system contains measures 7 through 12, and the third system contains measures 13 through 18. The key signature has one flat (B-flat). The tempo or meter is indicated by the common time signature.

## 4. Ballet Angloys - 9D AB4C8

D-Kl 4o.108.1, f. 70r

First system of musical notation for 'Ballet Angloys'. It consists of a single staff with a treble clef and a common time signature (C). The notation includes various rhythmic values (c, e, f, a, b) and rests, with some notes marked with 'f' (forte) and 'a' (accents). The system ends with a double bar line and a repeat sign (//a).

Second system of musical notation for 'Ballet Angloys'. It continues the single-staff notation with various rhythmic values and rests. The system ends with a double bar line and a repeat sign (//a).

7

Third system of musical notation for 'Ballet Angloys'. It continues the single-staff notation with various rhythmic values and rests. The system ends with a double bar line and a repeat sign (//a).

13

## 5. (Ballet) - 7F A4B8

D-Kl 4o.108.1, f. 1r

First system of musical notation for '(Ballet)'. It consists of a single staff with a treble clef and a common time signature (C). The notation includes various rhythmic values (c, e, f, a, b) and rests, with some notes marked with 'f' (forte) and 'a' (accents). The system ends with a double bar line and a repeat sign (//a).

1

Second system of musical notation for '(Ballet)'. It continues the single-staff notation with various rhythmic values and rests. The system ends with a double bar line and a repeat sign (//a).

7

## 6. (Prelude) - 7F

D-Kl 4o.108.1, f. 73r

1

7

14

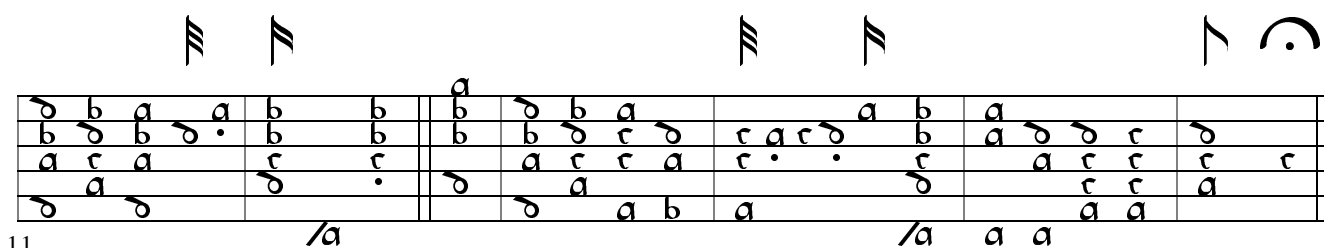
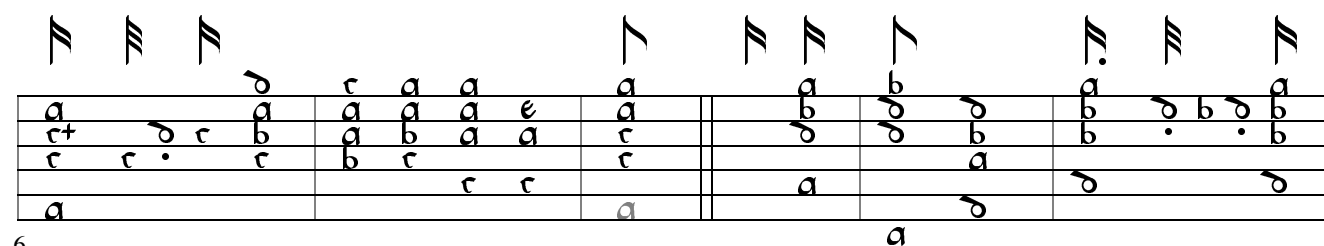
20

26

32

## 7. Landtgraues Alman - 7F8Eb ABCD4

D-Kl 4o.108.1, f. 26v



## 8. Ballett - 7F AB8C7

D-Kl 4o.108.1, f. 60v

