

# MUSIC SUPPLEMENT TO LUTE NEWS 95 (OCTOBER 2010) COLLECTED LUTE MUSIC OF DIOMEDES CATO OF VENICE - PART IV: FANTASIAS 1-10

This is the fourth part of a series of the complete lute solos of Diomedes Cato of Venice,<sup>1</sup> and will be followed in the future with part V, between them to include twenty fantasias ascribed to Diomedes. This part also includes an appendix of an additional Fuga, omitted from part II.

Some fantasias ascribed to Diomedes bear the names of other composers in concordant versions, namely Francesco da Milano, [n° 7 here] and Petrus Konopacky [n° 4] as well as Cydrac Rael and Lorenzino, to be edited in Part V. Either of the ascriptions might be copyist errors, or suggest that Diomedes performed music by other composers he had encountered, leading copyists to assumed they were his own. However, close concordances for two typical Diomedes fantasias [n° 3 & 5] are found in the lute book published by Simone Molinaro in Venice in 1599, where the ascriptions are unlikely to be in error.<sup>2</sup> The first fifteen fantasias in Molinaro's print are anonymous but were probably composed by him,<sup>3</sup> and the further twenty five fantasias are ascribed to *Gio: Battista dalla Gostena*, Molinaro's uncle and teacher.<sup>4</sup> Both were Genoese composers of vocal and instrumental music, Della Gostena as *maestro di cappella* of San Lorenzo in Genoa from the 1570s, and succeeded in the post on his death in 1598 by Molinaro, who held it until he died in 1615. It may be more than coincidence that the appendix item here is ascribed to Diomedes, amongst the manuscript additions to a copy of Besard's *Thesaurus Harmonicus* of 1603 now at Genoa University [I-Gu M.VIII.24], although it is not certain that the copy was in Genoa when the manuscript additions were added.<sup>5</sup> However, this ascription as well as the concordances with Molinaro's print might suggest that Diomedes returned to Italy from Poland at some stage and had some direct association with Molinaro, who was about the same age, or with Gostena, who may even have taught him and given him copies of the two fantasias.

Ten of the remaining twenty fantasias are edited here,<sup>6</sup> ordered by key [all those in part V are in C or D]. The major sources are the Herbert of Cherbury lute book [9] and Besard's *Thesaurus Harmonicus* of 1603 [6], although the circumstances that brought Diomedes' music into their hands are not known. The majority of the fantasias of Diomedes are of the monothematic or polythematic imitative recercar type - and it is rewarding to seek out and emphasise the themes buried in the polyphonic texture. The dense harmony and awkward chords suggest some of his fantasias were intabulated from consort settings.<sup>7</sup> All the music is in

*viel ton* tuning, n° 7 & 8 for 6-course lute; n° 10 for lute with a 7th course in F used once; n° 2, 5b & 6 a 7th course in D [used once in n° 5b, 6, and in bar 72 of n° 2 but edited out here]; n° 4a for 8-course lute [F/D]; n° 1, 3, 4b & 9 for 9-course lute [F/E/D but not necessarily using all three]; and n° 5a with 7th course in F, and 10th in C used once.

## Worklist<sup>8</sup>

### E:

1. GB-Cfm 689, f. 76r *Fantasia Diomedes* [W II n° 17]<sup>9</sup>
2. Dowland 1610, sigs. E2v-F1r *Fantasia 1 Composed by the most famous Diomedes of Venice: Lutenist to the high and mightie Sigismund 2<sup>o</sup> King of Poland*
3. GB-Cfm 689, f. 80r *Fantasia Sr Diomedes* [W II n° 18] Molinaro 1599, pp. 85-86 *Fantasia XV*
- 4a. D-Hs M B 2768, p. 42-43 *Dio: Fantasia*
- 4b. GB-Cfm 689, ff. 74v-75r *Fantasia Diomedes* [W II n° 16] I-Gu M.VIII.24, ff. 177v-178r *Fantasia / P[etrus]. Pol[onus?]. Konop[acki?]*<sup>10</sup> cf. A-Wm XIV. 714, f. ? *Fantasia* [organ]

### F:

- 5a. GB-Cfm 689, f. 38r *Fantasia Diomedes* [W II n° 12]
- 5b. Molinaro 1599, pp. 125-126 *Fantasia XXV* [in G]

### G:

6. Besard 1603, f. 17r *Fantasia Diomedis* [W I n° 6]
7. D-W Guelf. 18.7/III, ff. 11v-12v *Phantasia Diomedes* Francesco da Milano, Ness 33<sup>11</sup>
8. D-LEm II.6.15, p. 59 *Fant A Diom. prima* [W II n° 8]

### A:

9. GB-Cfm 689, f. 80v *Fantasia com'lo credo* [i.e. believed to be by] *Sne Diomedes* [W II App.]

### B flat:

10. Besard 1603, ff. 33v-34r *Fantasia Diom.* [W I n° 11]
- App. I-Gu M.VIII.24, f. 30r *Fuga Diomed. senza.5* [in D]

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<sup>1</sup> Parts I-III (Galliards; Preludes, Fugas and Intabulations; and Chorea, Balletti, Passamezi and Barriera) can be found in *Lute News* 85 (April 2008), 87 (September 2008) and 90 (July 2009) and Lute Society Tablature Sheet A27/1-3.

<sup>2</sup> *Intavolatura di Luto di Simone Molinaro Genovese Libro Primo* (Venezia, Ricciardo Amadina, 1599), facsimile: Studio per Edizioni Scelte, Firenze 1978. The concordances are identified in James M. Meadors 'Italian Lute Fantasias and Recercars Printed in the Second Half of the Sixteenth Century' (doctoral thesis, Harvard University, 1984), p. 333.

<sup>3</sup> The last of these is a close concordance for n° 3 here.

<sup>4</sup> The last is a close concordance for n° 4a, transposed a major second higher, edited as n° 4b here.

<sup>5</sup> Thank you to Franco Pavan for this suggestion.

<sup>6</sup> Part II included an additional fantasia, entitled *Ut re mi sol fa la* (n° 13a & b), making twenty one in all.

<sup>7</sup> One is concordant with one of the consort recercars ascribed to Diomedes in GB-Och.372-6, edited in part V of this series.

<sup>8</sup> Minor editorial changes made without comment. Sources other than those in the text: A-Wm XIV. 714 – Wien, Minoritenkonvent, Klosterbibliothek und Archiv, MS XIV.714, for organ, early 17th-c; D-Hs M B 2768 – Hamburg, Stadt- und Universitätsbibliothek, Ernst Schele lute book, 1619, facsimile: Glinde, Jarchow, 2004; D-LEm II.6.15 – Leipzig, Musikbibliothek der Stadt, 1619, facsimile: Lübeck, Tree Edition, 2001; D-W Guelf. 18.7/III – 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 Cherbury lute book, c.1624-40, facsimile: Lute Society, forthcoming; Besard 1603 – Jean-Baptiste Besard, *Thesaurus Harmonicus* (Köln, 1603), facsimile: Genève: Minkoff Éditions, 1975; Dowland 1610 – Robert Dowland, *Varietie of Lute Lessons* (London, 1610), facsimile: Schott, 1958. Thank you to Richard Corran for providing TAB files for most of the music here.

<sup>9</sup> W I & II refer to volumes I (1953/1970) & II (1973) of *Diomedes Cato: Preludia, fantazje, tance i madrygaly, na lutnie*, edited by Maria Szczepanska and Piotr Pozniak, volumes 24 and 67 in the series *Wydawnictwo Dawnej Muzyki Polskiej*.

<sup>10</sup> Edited in tablature supplement 'Complete Lute Solos ascribed to Kasper Sielicki, Petrus Konopacky and Franciszek Maffon' for *Lute News* 82 (July 2007), n° 1. Paul O'Dette plays the Herbert version on his CD *Lord Herbert of Cherbury's Lute Book* (Harmonia Mundi 907068, 1992, track 13, which is titled *Fantasia sopra 'la Canzon degli Ucelli'* and the sleeve notes say it 'is based on themes from Jannequin's famous chanson "Le Chant des oiseaux"').

<sup>11</sup> A version of the well know fantasia by Francesco da Milano, n° 33 in Arthur Ness (ed), *The Lute Music of Francesco Canova da Milano* (Harvard University Press, Cambridge MA, 1970), where sources are listed, with additional concordances listed in *The Consort* 62 (Summer 2005), p. 17, fn. 39, reprinted with minor revision in *The Lute Society of America Quarterly* xlv/3 (Fall 2009), p. 20 fn. 39.

## 1. Fantasia Diomedes

GB-Cfm 689, f. 76r

1

8

15

22

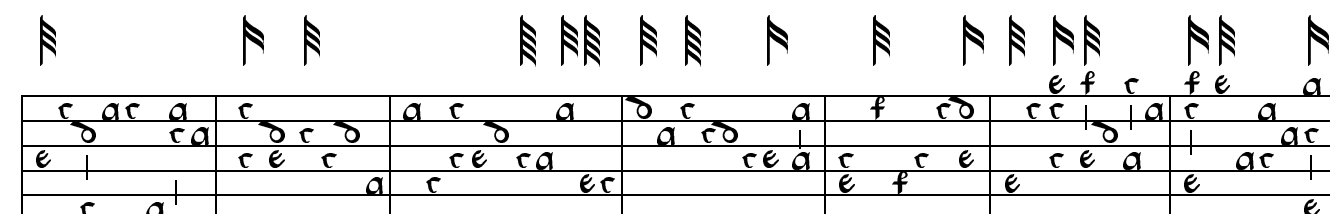
29

37

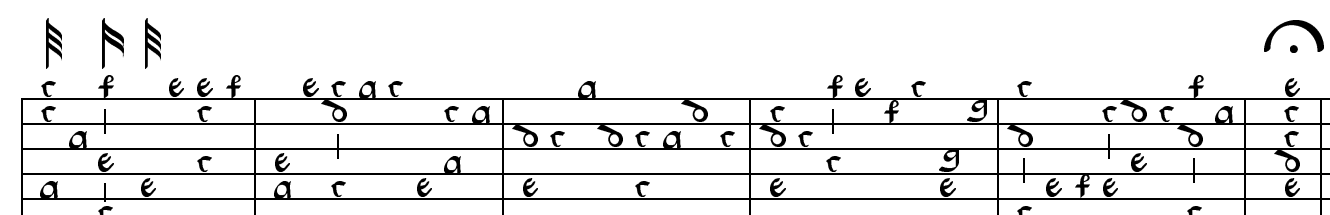
42



48 /a



56 a /a



63 /a

## 6. Fantasia Diomedes

Besard 1603, f. 17r



1 /a



6 a



12 a

## 2. Fantasia Diomedes

Dowland 1610, sigs. E2v-F1r



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

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

[illegible]

GB-Cfm 689, f. 80r

[illegible]

1

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

10

17

25 /a

31 //a

36

41 a

47

a

#### 4a. Fantasia Diomedes

D-Hs M B 2768, pp. 42-43

[illegible]

1

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

8

$\parallel$		$\nearrow \parallel$	$\parallel\parallel$		
e		c	c		
f h	g h g	d f	a f	c	c a d b d
h		e		d	
g	g g	f e c	b c b c c	e r a	e e d
e e e	e e			c	a c
				e	c

14

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

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

20

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

28

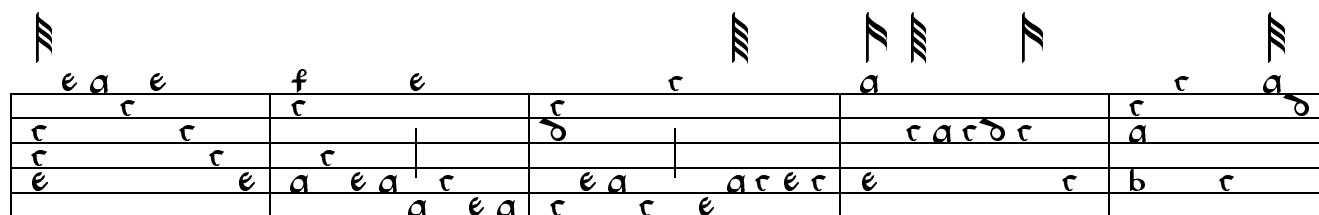
[illegible]

36

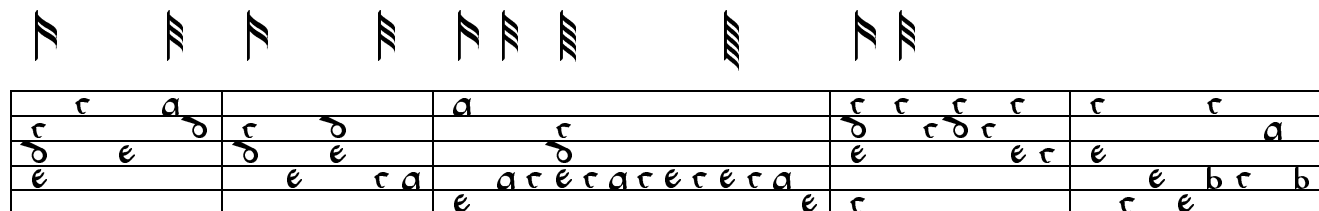
								
	e	e e e	e	e	f e f e c	b c e	f	
	c	c		g e g	c	c d	a c	c d a
c a c e a c b c b c b b	c			d e				
e	a	e			c	b	c	c

43

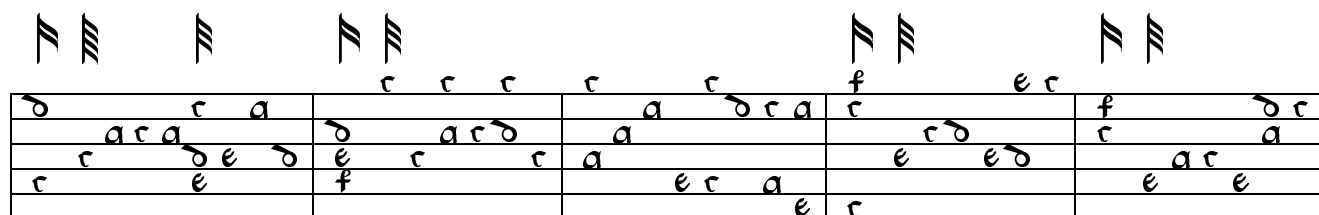




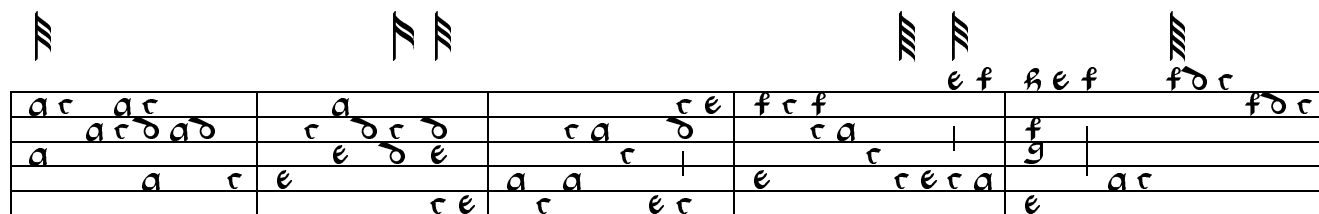
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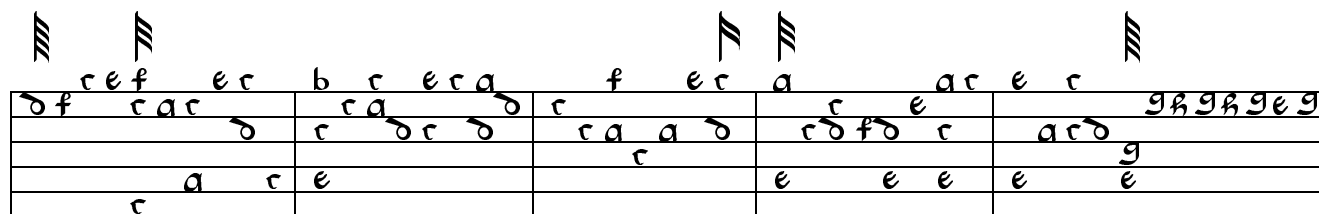
55



60



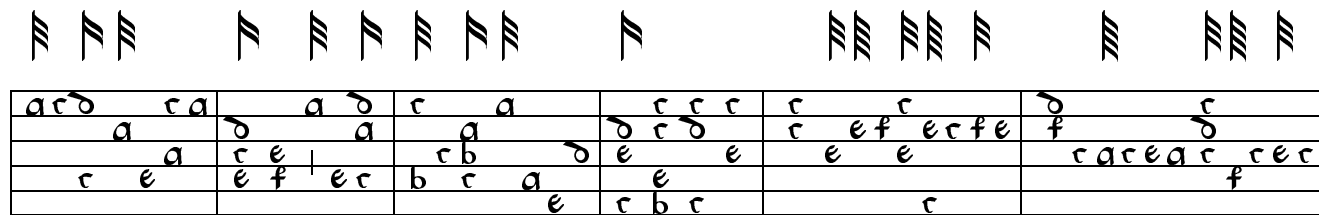
65



70



75



81

87

91

## 4b. Fantasia Diomedes

GB-Cfm 689, ff. 74v-75r

1

5

8

16

16

21

21

26

28

28

31

31

34

34

46

39

43

46

49

52

55

1

7

12

20

## 5a. Fantasia Diomedes

GB-Cfm 689, f. 38r

1

9

18

26

34

42

## 5b. Fantasia - Giovanni Battista dalla Gostena

Molinaro 1599, pp. 125-126

1

9

18

26

34

42

## 7. Fantasia Diomedes

D-W Guelf. 18.7 III, ff. 204v-205v

1

13

24

35

43

52

62



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

70

[illegible]

77

The musical score for 'The Rose Tree' is presented in a single system with six staves. The first staff contains the melody, which is a simple tune with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a treble clef. The second staff contains the lyrics, which are written in a stylized, handwritten font. The third staff contains the lyrics in a different, more formal font. The fourth staff contains the lyrics in a third, more formal font. The fifth staff contains the lyrics in a fourth, more formal font. The sixth staff contains the lyrics in a fifth, more formal font. The score is divided into two systems by a double bar line. The first system contains the first three staves, and the second system contains the last three staves. The lyrics are written in a stylized, handwritten font, and the melody is written in a treble clef. The key signature is one flat, and the time signature is 2/4.

83

G	A	B	C	D	E	F	G	A	B
	a		a		a	b	a		b
	c		c		c	d	c		d
a		a		a		b	a		b
	c		c		c	d	c		d
a		a		a		b	a		b
	c		c		c	d	c		d
a		a		a		b	a		b
	c		c		c	d	c		d

89

[illegible]

99

[illegible]

110

[illegible]

121

## 8. Fantasia Diomedes

D-LEm II.6.15, p. 59

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

1

r		e f h		f		r e		r a r e a		r e f e r	
r	o	a		o	c a r	a		e f e f		f e c f e f e f e r e	
o	f	h		a	r		b		f		
r				r		b					
h											

8

[illegible]

14

[illegible]

21

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

28

## 9. Fantasia Diomedes

GB-Cfm 689, f. 80v

[illegible]

1

11

19

26

32

39

45

51

## 10. Fantasia Diomedes

Besard 1603, ff. 33v-34r

[illegible]

1

Musical score for "The Rose Tree" (English version). The score is in 3/4 time and consists of two systems. The first system has four measures, and the second system has four measures. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The guitar accompaniment is written on a single staff with a treble clef and a key signature of one flat. The melody is simple and catchy, with a repeating pattern of eighth and quarter notes. The guitar accompaniment provides a rhythmic and harmonic foundation for the melody.

3

Handwritten musical score for "The Rose Tree" on a four-staff system. The notation includes notes, rests, and bar lines, with some notes written below the staves. The score is divided into two measures by a double bar line.

**Measure 1:**

- Staff 1: Notes B, i, B, f. A double bar line is after the first two notes.
- Staff 2: Notes i, a, f, a. A double bar line is after the first two notes.
- Staff 3: Notes B, a, d, a. A double bar line is after the first two notes.
- Staff 4: Notes c, d, e, f. A double bar line is after the first two notes.

**Measure 2:**

- Staff 1: Notes d, c, a, a, c, d, c, b. A double bar line is after the first two notes.
- Staff 2: Notes a, d, a, a, f, d, b. A double bar line is after the first two notes.
- Staff 3: Notes c, a, a, a, d, a. A double bar line is after the first two notes.
- Staff 4: Notes e, c, d, a. A double bar line is after the first two notes.

**Measure 3:**

- Staff 1: Notes d, d, f, B, d, a, d, a. A double bar line is after the first two notes.
- Staff 2: Notes f, d, f, b, d, f, f. A double bar line is after the first two notes.
- Staff 3: Notes f, f, e, a, c, d, c, a, d. A double bar line is after the first two notes.
- Staff 4: Notes d. A double bar line is after the first note.

Handwritten musical notation for a piece in 3/4 time. The notation is written on a five-line staff. Above the staff, there are several groups of three slanted lines, likely representing triplets. The notes are written in a cursive, handwritten style. The piece is divided into three measures by vertical bar lines. The first measure contains a triplet of eighth notes (G, A, B) followed by a quarter note (C) and a half note (D). The second measure contains a triplet of eighth notes (F, G, A) followed by a quarter note (B) and a half note (D). The third measure contains a triplet of eighth notes (A, B, C) followed by a quarter note (D) and a half note (E).

8

[illegible][illegible]

14

Musical score for "The Rose Tree" in G major, 3/4 time. The score is written for voice and piano. The piano part includes a prelude with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff with a treble clef. The lyrics are written below the staff. The score is divided into three measures. The first measure contains the prelude and the first line of the melody. The second measure contains the second line of the melody. The third measure contains the third line of the melody.

[illegible]