MUSIC SUPPLEMENT TO LUTE NEWS 136 (DECEMBER 2020): LORENZINO TRACETTI AND VINCENZO PINTI PART 6: PASSOMEZZI & MUSIC FOR SEVEN-COURSE LUTE IN THE SIENA LUTE BOOK

LORENZINO & VINCENZO PINTI PASSOMEZZI

This is the sixth instalment of the collected works of Lorenzino Tracetti and Vincenzo Pinti,[1] and includes all the settings of variations on the passomezzo antico and moderno ascribed to them. To recap the introduction to a previous instalment, these are two distinct Roman lute composers identified from literary sources by Mariagazia Carlone: one Laurencini/ Lorenzino Tracetti/ Golden Knight of the Lute, who died in Rome in 1590, and the other Vincenzo Pinti/ Eques Romanus/ Cavalier del Liuto/ Knight of the Lute who died in 1608.[2] Most of the eighty or so ascribed lute solos can be attributed to one or other of the two composers with some certainty, although a few could be by either. However, no lute solos were known that carried the family names Tracetti or Pinti. Until recently that is, with the discovery of the cache of twenty-three music manuscripts from the library of Giovanni Francesco Albani, Pope Clement XI (1649-1721),[3] that include attributions to 'Sr Lorenzino Tracetti':[4]

Seven settings of the passamezzo pavan (in duple time) with between one and eleven variations, but none with related galliard, are ascribed unequivocally to Lorenzino/Laurencini. All are for a seven course renaissance lute, with the seventh course tuned to F (assuming a nominal pitch of G) for C7, C11, C12 & C13, and to D for C8, C9 & C10.[5] Four are based on the passamezzo antico ground (scale degrees i-VII-i-V-III-VII-i/V-I) and in C, G or B flat (**C8, C10, C11, C12**), C10 copied twice nearly identically in one manuscript both ascribed.[6] Three more are on the passamezzo moderno (scale degrees I-IV-I-V-I-IV-I/V-I) and in F (**C7, C9, C13**), all but one known from one source each. Two variants of C7 are found in different sources, one with nine and the other eleven variations on the sixteen bar ground. Only five of the variations are common to the two sources,[7] the shorter one here (C7) and the longer version in the accompanying *Lutezine*. It is assumed that they are two different selections of variations composed and played by Lorenzino. C7 shares material with two fantasias of Lorenzino,[8] as well as with the anonymous fantasias S8 and S9, described below and in footnote 19. All the passomezzos seem to have been copied as isolated works of Lorenzino, except C13 is the sixteenth part of a long sequence of twenty five variations plus ripresa followed by a related galliard of twelve variations plus ripresa. The variations are anonymous except the first, sixth, eleventh and sixteenth of the passamezzo bear the names of 'Nicolaj' [Legname],[9] 'J. B. Besardi', 'Alfonso de ferrabosco'[10] and 'Laurencino', respectively, and are presumed to have been collected and assembled by Philip Hainhofer and assuming the attributions are correct. Lorenzino's preludes and fantasias are probably the most played of his music today, but his passamezzo settings also reveal his compositional ingenuity in bringing motivic interest even to long pieces based on simple repeating grounds.[11]

C7. D-Sl G.I.4/I, ff. 41v-43r *Passomezo di Lorenzino* pp. 3-7
Fuhrmann 1615, pp. 68-74 *Passomezo D. Laurentzini Romani. in F. fa ut B. Dur* *Lutezine*
C8. PL-Kj 40032, pp. 150-152 *Passo e mezzo de Lorenzino en Bassus b.moll* 10-12
C9. PL-Kj 40032, pp. 175-176 *Passo e' mezzo di Lorenzino* 14-15
C10. CH-Bu F.IX.70, p. 118 *Passomezo Laurentii* 19
= CH-Bu F.IX.70, p. 232 *Passomezo Laurenz A.F.* 19
C11. Besard 1603, f. 83v *Pass'e mezo Laurencini in G sol re ut per b molle - Secunda pars* - Crawford[12] 9 1
C12. Besard 1603, ff. 101v-102r *Pass'e mezo Laurencini in b fa b mi per b molle - Secunda pars - Tertia pars* - Crawford 27 20-22
C13. D-W Guelf.18.8, f. 84r (*Passo e mez*[o]) *Decima sesta part Laurencino* 22

Two settings on the passomezzo antico both in G minor are ascribed to *Eques Romanus*, one also paired with a gagliarda. One is in Besard's *Thesaurus Harmonicus* of 1603 and the other in Paul Hainhofer's lute book and no concordances for either have been identified. As both sources list 'Laurencini Romanus' and 'Eques Romanus' separately in the index of composers, there is no reason to doubt that these are by Vincenzo Pinti. The passomezzo **C14** of four variations of sixteen bars does not stand out as different in style to the passamezzi of Lorenzino. In contrast, the passamezzo **C15** is quite distinctive in being unusually monotonous in its steady rhythm and repetitive figuration and seems to be more of an exercise that would surely not have entertained Pinti's employers listening to it in performance. It is in four sections of thirty-two bars each and the first and third variations were copied into the source without bar lines, so even the copyist Paul Hainhofer might have found it too uninteresting to complete! The gagliarda **C16** that follows C15 lacks an ascription but is titled *Gagliarda del passo e mezzo*. It is on the same ground and in the same tonality and is assumed to be by Vincenzo Pinto as he is credited with the passomezzo, but it is a single statement of sixteen bars that is not closely related thematically to the preceding passomezzo.

C14. Besard 1603, ff. 84r-84v *Pass'e mezo euisdem toni ab Equite Rom*[anuo]. *comp*[ositum] - *Secunda pars - Tertia pars - Quarta pars* pp. 26-28
C15. D-W Guelf.18.8, ff. 126r-127r *Passo e mezzo 1. p*[er]. *Eques Romanus* - 2. *p*[te]: - *3*[a]. *parte - quarta parte* 24-25
C16. D-W Guelf.18.8, ff. 127r-127v *Gagliarda del passo e mezzo* [Eques Romanus?] 26

[1] A courante was edited in *Lute News* 114 (July 2015), twenty galliards in *Lute News* 115 (October 2015), twenty five preludes in *Lute News* 118 (July 2016), fourteen fantasias/recercars/toccatas in *Lute News* 121 (April 2017), and six vocal intabulations, two branle and a matachin in *Lute News* 131 (October 2019). The series will conclude in the near future with the works based on the Romanesca ground remaining in the Carlone catalogue as well as the additional music since found in the Albani manuscripts.

[2] Mariagrazia Carlone 'The Knights of the Lute' *Journal of the Lute Society of America* xxxvii (2004), pp. 1-125; Mariagrazia Carlone 'The Knights of the Lute: Musical Sources' *Journal of the Lute Society of America* xxxviii (2005), pp. 1-45, from which the C numbering is adopted here.

[3] Held in the Biblioteca Oliveriana in Pesaro, eight so far accessible as online facsimiles: http://www.archivioalbani.it

[4] Not a signature but from a title in the hand of the scribe of one of the Albani manuscripts illustrated in the transcript of a Lute Society talk by Franco Pavan in *Lute News* 133 (April 2020), pp. 34-39.

[5] But C8 and C9 only use the 7th-course stopped on the third fret (d7 = F) and so have been changed editorially to an open 7th course (a7 = 7F) here.

[6] One to *Laurentii* and the other to *Laurenz* followed by the initials *A.F.* - see *Lute News* 60 (December 2001) for this and other music ascribed A. F.

[7] The second to fifth and some of the seventh of C7 here are concordant with the third to sixth and some of the ninth variations in Fuhrmann.

[8] Variation 7 and Carlone C71 (Besard 1603, f. 22r *Fantasia Laurenc.* = D-Hs ND VI 3238, p. 137 *Fantasia L*; cf. NL-Hnmi Kluis 1 (Siena), p. 72 *Fantasia*; PL-Kj 40032, p. 130 untitled); and F-Pn Rés.941, f. 10v [Pre]*ludium*, a partial concordance for Carlone 48 (Besard 1603, f. 2v i *Prael. Laurencini*).

[9] Edited for *Lute News* 92 (December 2009).

[10] Edited for *Lute News* 133 (April 2020).

[11] On the style of Lorenzino see Paul Bieier 'Some observations on the music of Lorenzino and the Knight of the Lute' *JLSA* 38 (2005) pp. 46-69.

[12] Tim Crawford *Thirty Pieces for Lute by Laurencini* (The Lute Society Music Editions 1979).

MUSIC FOR 7-course LUTE IN THE SIENA LUTE BOOK

For contrast to the passomezzi, here are eleven fantasias in a continuous section for 7-course lute (S3 & S4 use only six) on ff. 70r-73r of the so-called Siena manuscript, formerly MS 28 B 39 at the Gemeentemuseum and now in the Netherlands Musiek Institut founded in 2000, both Den Haag, with the shelf mark Kluis A.20.[13] Although titled fantasia all except S3 include sequences of ascending and descending melodic passages characteristic of proto-baroque toccatas.[14] They are in a variety of tonalities/keys, three in F major (S3 S8 S9) and one each in C major (S10), D major (S2) and G major (S11), the remaining five in G minor, and all eleven are anonymous and copied without bar lines.[15] At least two (S3 and S9) seem to be sections extracted from longer fantasias from elsewhere (as is App 3 below), and six are concordant with all or part of preludes and fantasias in other sources, some providing the names of their composers (see below).

The toccata-like **S1** and **S6** are quite similar throughout and so could be by the same composer, who is named as *Gio. B* in a concordance for S6 with an added eight bar flourish at the end in the Barbarino lute book.[16] He is probably Giovanni Battista da Milano, known from two additional items in Barbarino (PL-Kj 40032, p. 117 *Passagio di giovani Batista dirata di finale* & pp. 169-170 *Pass'emezzi di Gio: Batt[a]*) and at least four contrapunti/tenori in the Raffaello Cavalcanti lute book.[17] **S3** begins the same as a prelude attributed to Jacob Reis,[18] but then continues independently and it seems more likely to be an intentional quotation or pastiche by someone else rather than suggesting Jacob composed it in its entirety. **S7** is concordant with a fragment of nine bars (then the following page is missing), again found in the Barbarino lute book where it is titled *sopra La V Salmi*, probably not referring to the composer but rather the theme parodied. **S8** and **S9** begin the same and accurate concordances with bar lines are known for both: for S8 in the lute book of Giuseppe Antonio Doni and for S9 in the Barbarino lute book (the third example in these eleven fantasias) adding a six-bar flourish at the end. In addition, after the first four bars S9 is also concordant with a fantasia in Besard's *Thesaurus Harmonicus* ascribed *Laurenc*[ini] and found almost identically in the Schele lute book (Carlone 71), so again this fantasia seems to be a pastiche, but this time incorporating most of a fantasia by Lorezino Tracetti.[19] Two concordant versions of **S11** are known, one copied accurately with bar lines in the Doni manuscript (which also includes a concordance for S8 above) but eight or so bars shorter. The other concordance is unbarred and inaccurate in an Italian manuscript in Paris but supplies the title *Toccada detta il Morone* (toccata called 'Il Morone'), the meaning of which is not clear to me although it seems unlikely to refer to the composer. The figuration of S11 puts me in mind of John Dowland's first fantasia but without directly quoting it.

The remaining items (**S2, 4, 5, 10**) are unique to Siena and complete this remarkable group of eleven fantasias, several of which seem to be pastiches of other works that provide a caution to jumping to conclusions about the composer based on quotations of music from elsewhere.

§S1. NL-DHnmi Kluis A.20, f. 72v i *Fantasia* p. 2
S2. NL-DHnmi Kluis A.20, f. 71r *Fantasia* 8-9
S3. NL-DHnmi Kluis A.20, f. 70r i *Fantasia* 9
bars 1-6 = bars 1/8 to 4/1 of Besard 1603, f. 10r ii *Prael. eiuldem.* [*Jac. Reys*]; CH-Bu F.IX.70, p. 15 *Praeambulum*; CZ-Pnm G.IV.18, f. 3r *Praeludia*; D-B N 479, f. 1v untitled; D-B N 479, f. 21r *Praeludium*; D-KNh R242, f. 7r untitled; D-LEm II.16.5, p. 15 *Alind*; D-Mbs Mus. pr.93, f. 63v untitled; bars 2-5 = 7-14 of D-Hs ND VI 3238, p. 133 ii untitled
S4. NL-DHnmi Kluis A.20, f. 73r i *Fantasia* 13
S5. NL-DHnmi Kluis A.20, f. 71v ii *Fantasia* 16
S6. NL-DHnmi Kluis A.20, f. 72r ii *Fantasia* 17
PL-Kj mus.40032 p. 75 *di Gio B*
S7. NL-DHnmi Kluis A.20, f. 72v ii *Fantasia* 18
PL-Kj mus.40032, p. 284 ii *sopra La V Salmi* - fragment of bars 1-9
S8. NL-DHnmi Kluis A.20, f. 71v i *Fantasia* 23
cf. I-PEas sec.xvii (Doni), p. 81 untitled
S9. NL-DHnmi Kluis A.20, f. 72r i *Fantasia* 29
PL-Kj mus.40032, p. 130 untitled
bars 4/2 to 21/1 = bars 7-15 of Carlone 71: Besard 1603, f. 22r *Fantasia Laurenc*; D-Hs ND VI 3238, p. 137 *Fantasia L*
S10. NL-DHnmi Kluis A.20, f. 70r ii *Fantasia* 30
S11. NL-DHnmi Kluis A.20, f. 70v *Fantasia* 30-31
F-Pn Rés.Vmd.ms.29, f. 5r *Toccada detta il Morone*
I-PEas Sec.XVII, pp. 78-79 untitled

APPENDIX

The nine page fillers are short toccata-like pieces that are anonymous and unique to their sources except **App 3** is an extract of four bars, also quoted in two other short preludes, from a fantasia by Vincenzo Pinti and **App 9** is also quoted in two other sources.

App 1. I-PESc b.10, f. 16v *Toccata* p. 13
App 2. I-Gu M.VIII.24, f. 29r untitled 15
App 3. I-Gu M.VIII.24, f. 17r untitled 16
CZ-Pnm IV.G.18, ff. 208v-209r *Cappricio;* Mertel 1615, p. 107 Praeludium *141* = bars 6-9 of a fantasia by Vincenzo Pinti - Carlone 86[20]
App 4. I-Fn Magl. XIX.30, f. 28v *Toccata* 17
App 5. I-Gu M.VIII.24, f. 25v untitled 18
App 6. CZ-Pnm IV.G.18, f. 152r *Praeludium* 19
App 7. D-BAU 13.4o.85, p. 51 iii untitled 22
App 8. GB-Lam 603, f. 83v untitled 23
App 9. D-Hs ND VI 3238, p. 3 *Praeludium* 29
Fuhrmann 1615, p. 5 *Subplementum folii*
cf. Mertel 1615, p. 107 Praeludium *198*

John H Robinson - November 2020

[13] These are followed by sets of four and ten short toccatas for 7-course lute that will be edited for a later *Lutezine*: ff. 73r-73v *Tochate 2a 3a 4a* and ff. 73v-74r *Tochate dj M[r] Amadie Maretti 1a 2a 3a 4a 5a 6a 7a 8a 9a 10a.*

[14] Paul Bieier 'Some remarks on the seven-course lute music in the Siena manuscript' *LSAQ* 44/2 (2009), pp. 8-13.

[15] In addition to ambiguity in rhythm signs and awkward phrasing so requiring reconstruction which is not always entirely satisfactory.

[16] Both edited for the *Lutezine* to *Lute News* 109 (April 2014) 'Lute music ascribed to Giovanni "Nanni" da Milano and other Giovannis'.

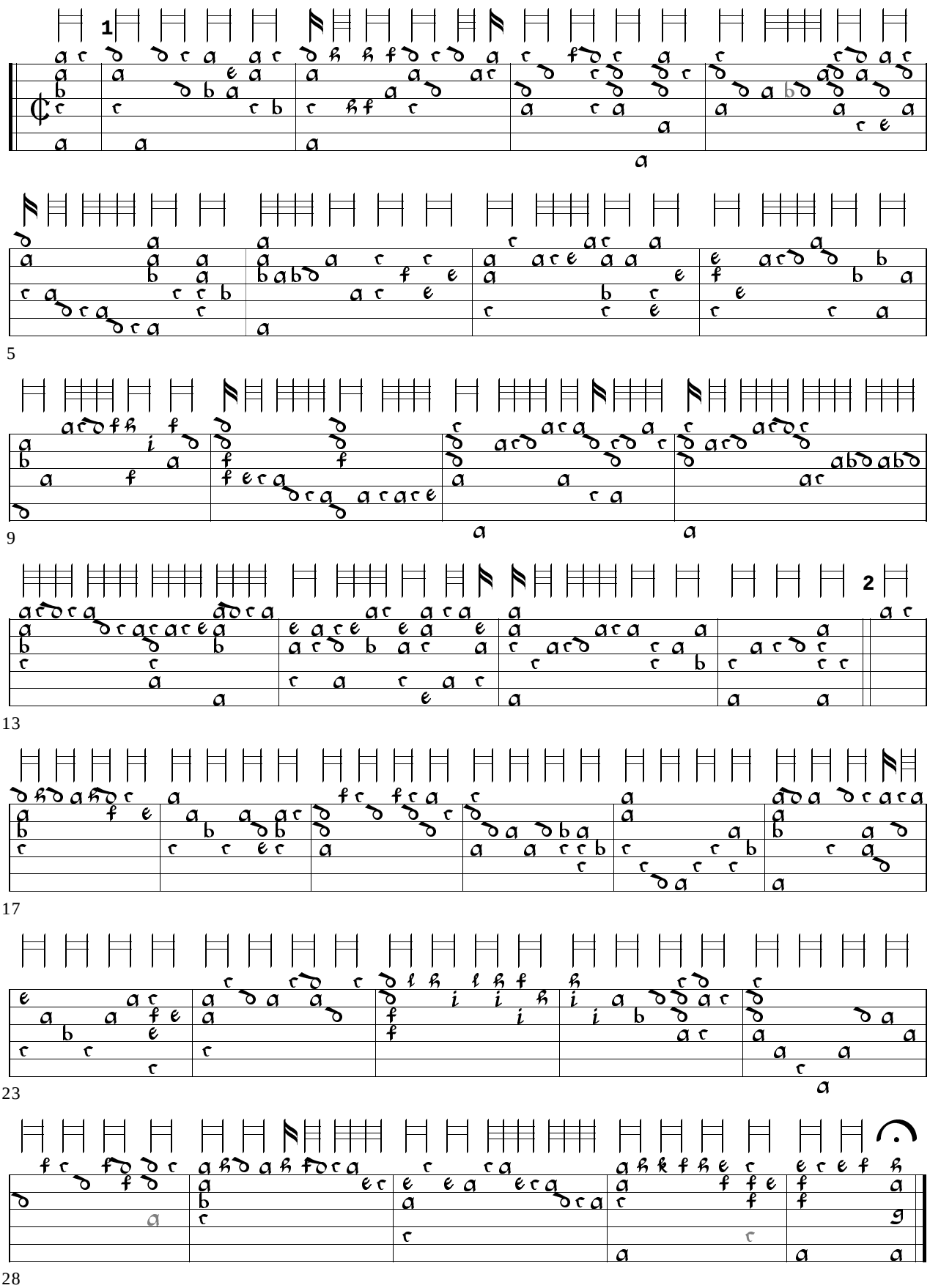
[17] B-Br II.275, ff. 18v-19r *Contra Puntto In chiaue* [index: *Contraputo in hiaue di gioua batista milan*]; f. 24r *Contra Puntto in mezo* [index: *Contraputo in mezo Di giouani batista milano*]; f. 37v i *Tenore Di romanesha* [index: *Tenore di romana in baso di m giouani ba*]; f. 37v ii *Romanesha Diminu* [index: *Contrapto di roma di giouanni batista di mino*], but probably not other items in the same manuscript ascribed to *m giouanni da milano* who is probably Nanni da Milano.

[18] Edited for *Lute News* and *Lutezine* 126 (July 2018), P4.

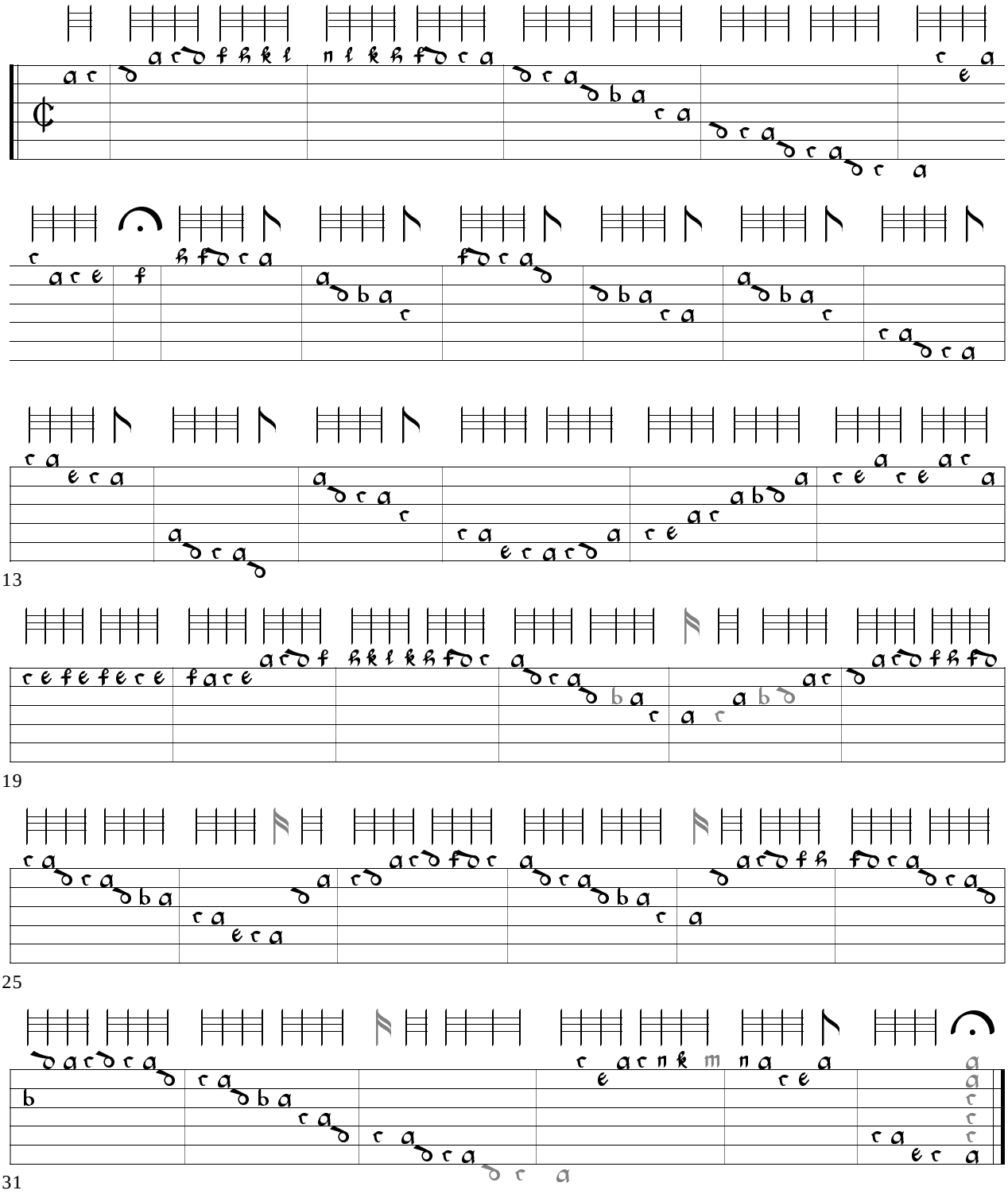
[19] In addition, the distinctive interrupted descending passage in S9 bars 20-21 is found almost identically in two Lorenzino fantasias (bar 13 of Carlone 58: Besard 1603, f. 6v *Praeludium Laurencini;* (but not the shorter cognate: PL-Kj 40032 (Barbarini), p. 243 *Preludio)*, and bars 13-14 of Carlone 71: Besard 1603, f. 22r *Fantasia Laurenc* = D-Hs ND VI 3238, p. 137 *Fantasia L*, as well as in the longer version of the Lorenzino passomezzo C7 in the *Lutezine* accompanying this *Lute News* (but not the shorter one here) and as a flourish at the end the mainly unrelated *praeludium* in CZ-Pnm IV.G.8, f. 21v. Curiously, it is also found in a prelude ascribed Charles Bocquet in Besard's *Thesurus Harmonicus* - see *Lute News* 117 (April 2016) no. 3, bars 16-17 of Besard 1603, f. 6r *Prael. Bocq.* = GB-Cu Add.3056, f. 32r untitled = PL-Kj 40143, ff. 37v-38v *Prelude.* However, this prelude is divided into two distinct sections by a double bar line in Besard, and the first section is found independently as Mertel 1615, p. 35 Praeludium *78* = D-KNu K 16a 6745, p. 7 *Praeludium*, and the second section is found as Mertel 1615, p. 46 Preludium *97* (after a different opening six bars - another example of pastiche), and I previously suggested that Besard could have made an error combining them: the second section may be quoted from a work by Lorenzino and so not composed by Bocquet.

[20] PL-Kj 40143, ff. 39v-40v *Fantasia equitis Romani excellentissima*; Besard 1603, ff. 3v-4r *Praeludium Equitis Romani.*

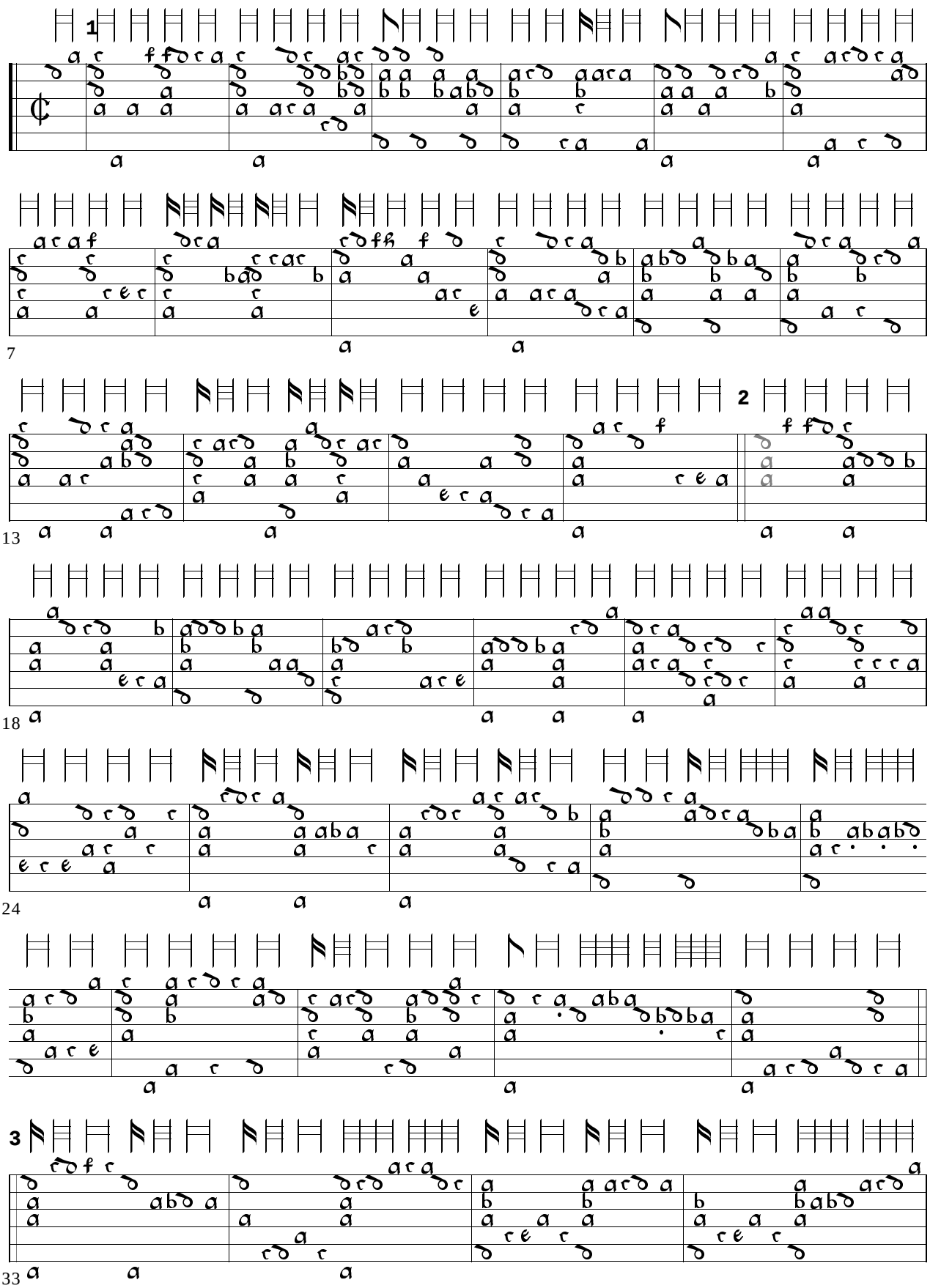
C11. Pass'e mezo Laurencini - 7F 2x16bars Besard 1603, f. 83v

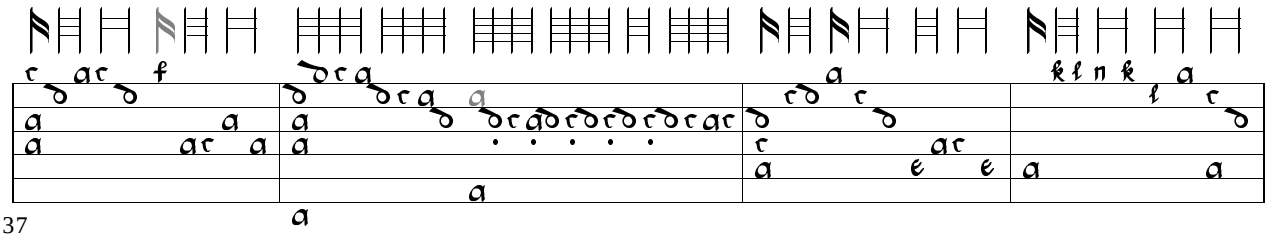


S1. Fantasia - 7D NL-DHnmi Kluis A.20, f. 72v



C7. Passomezo di Lorenzino - 7F 9x16bars D-Sl G.I.4 I, ff. 41v-43r

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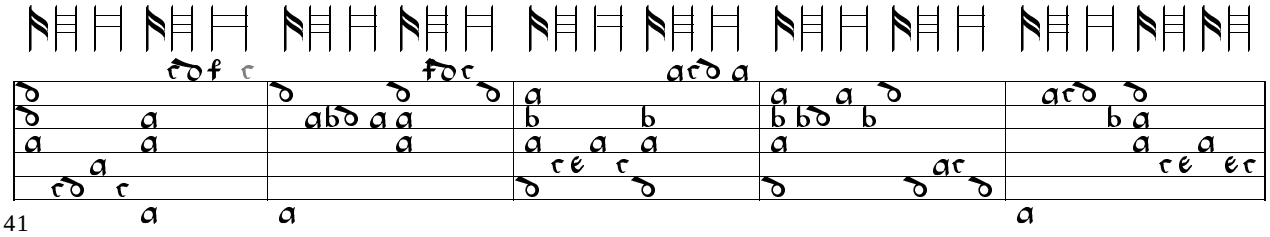
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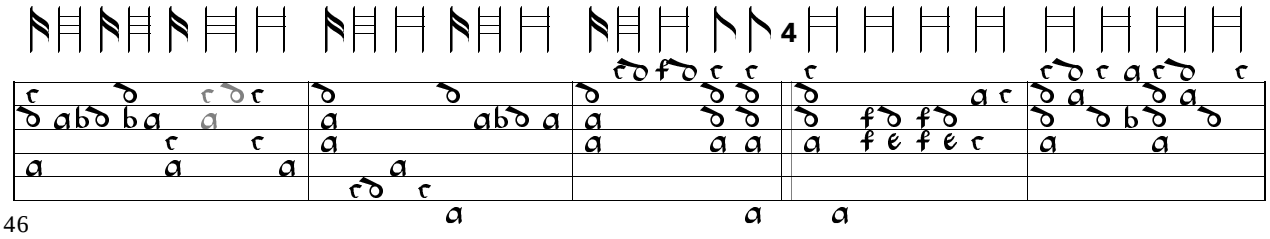
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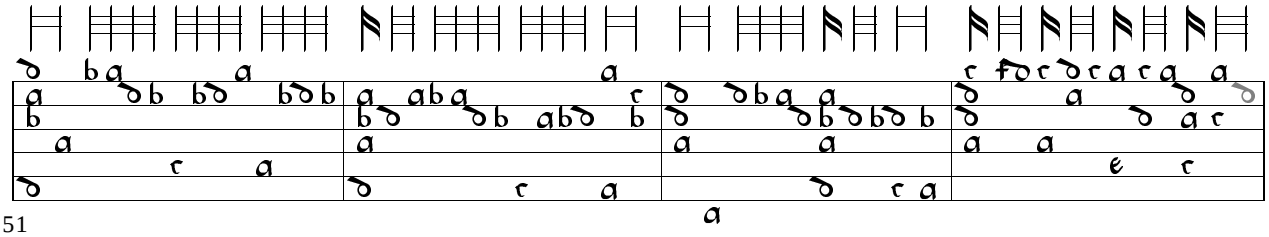
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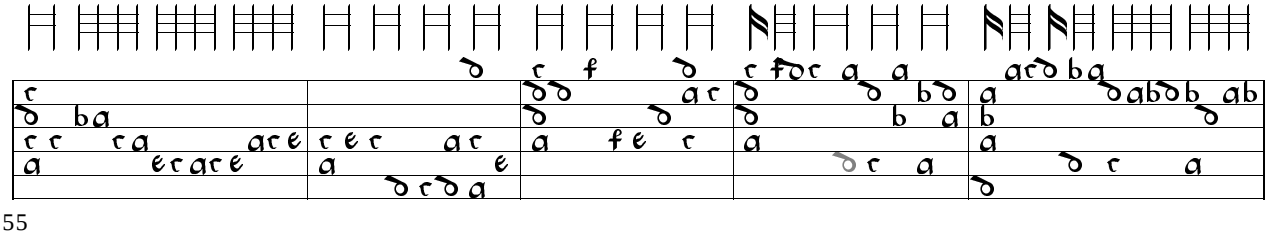
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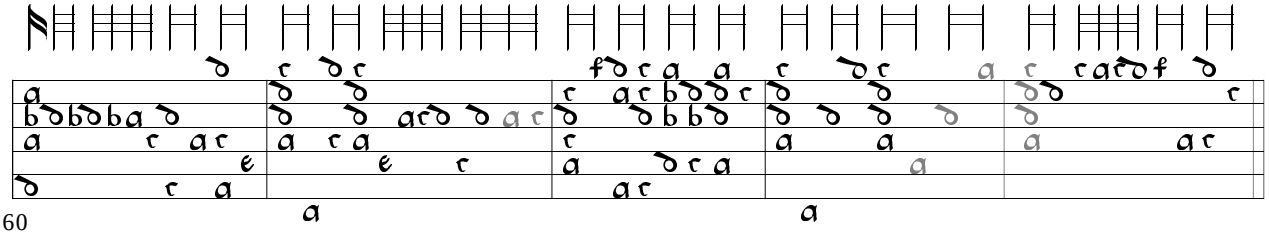
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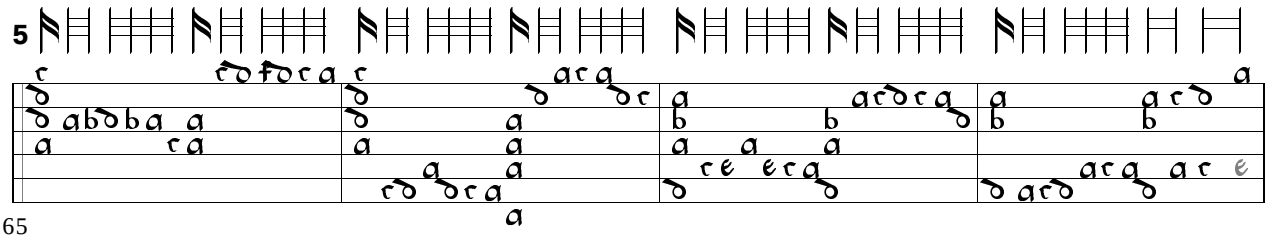
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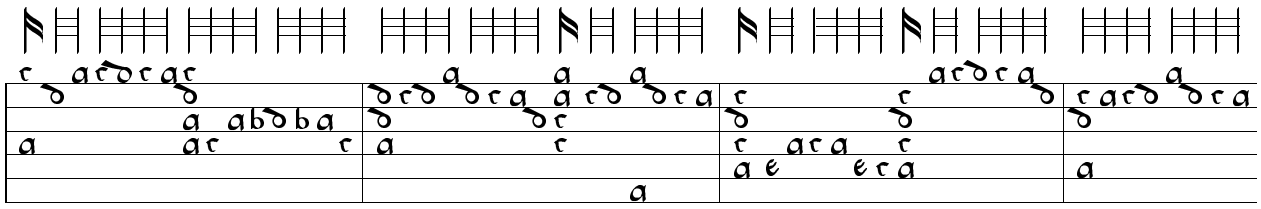

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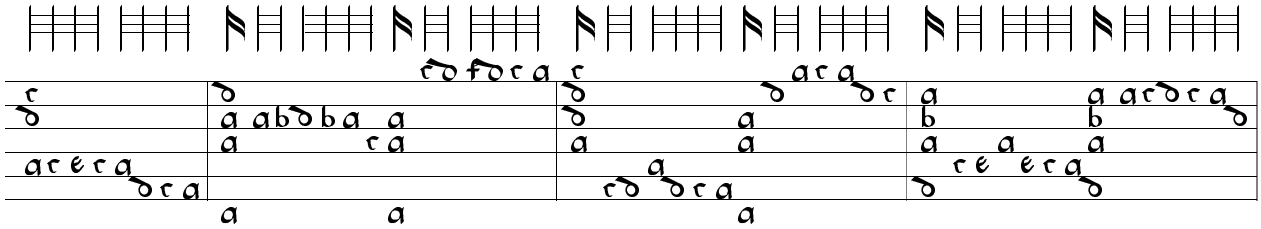

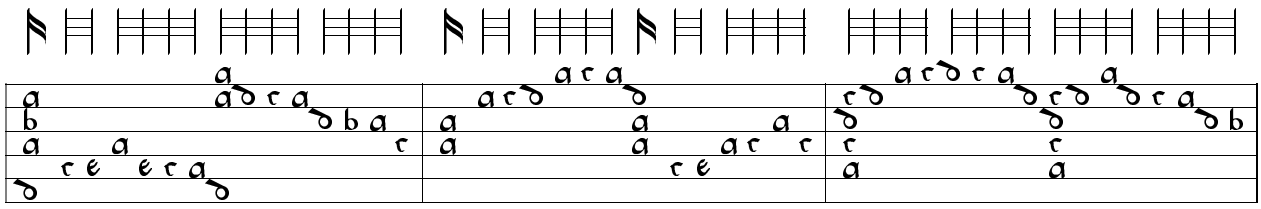

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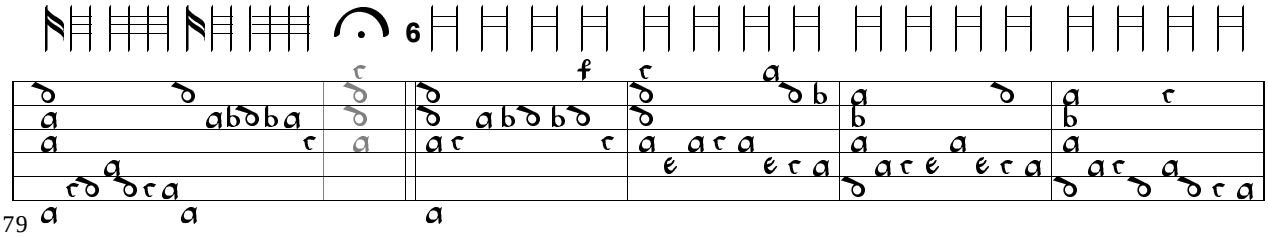

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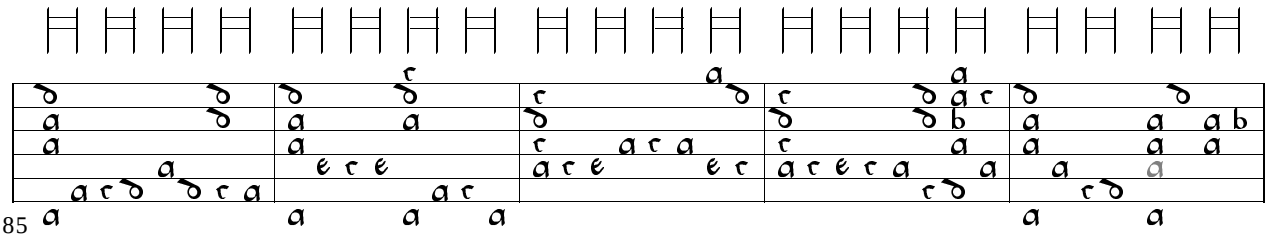

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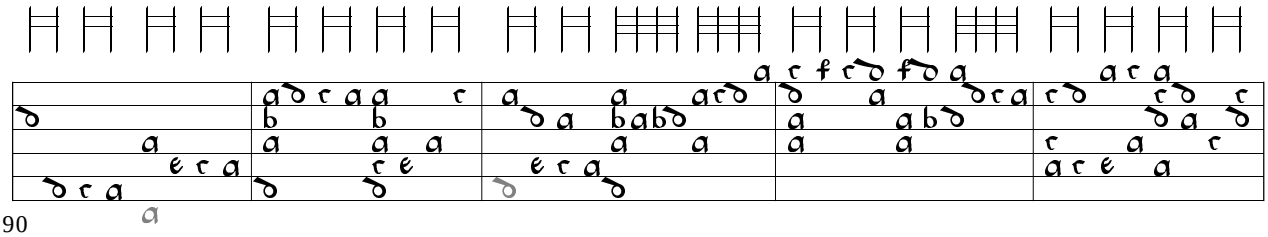

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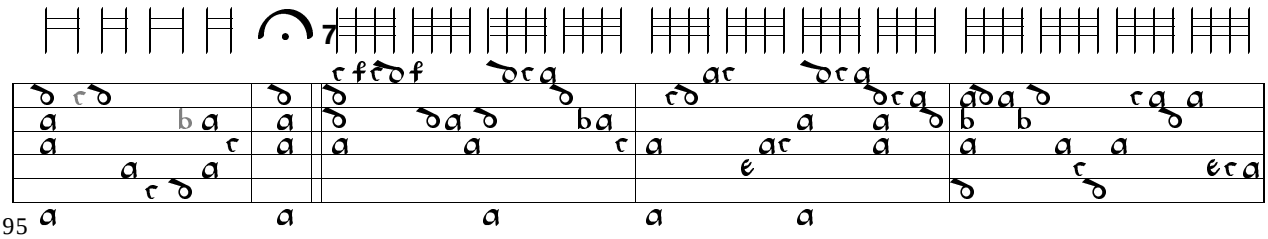

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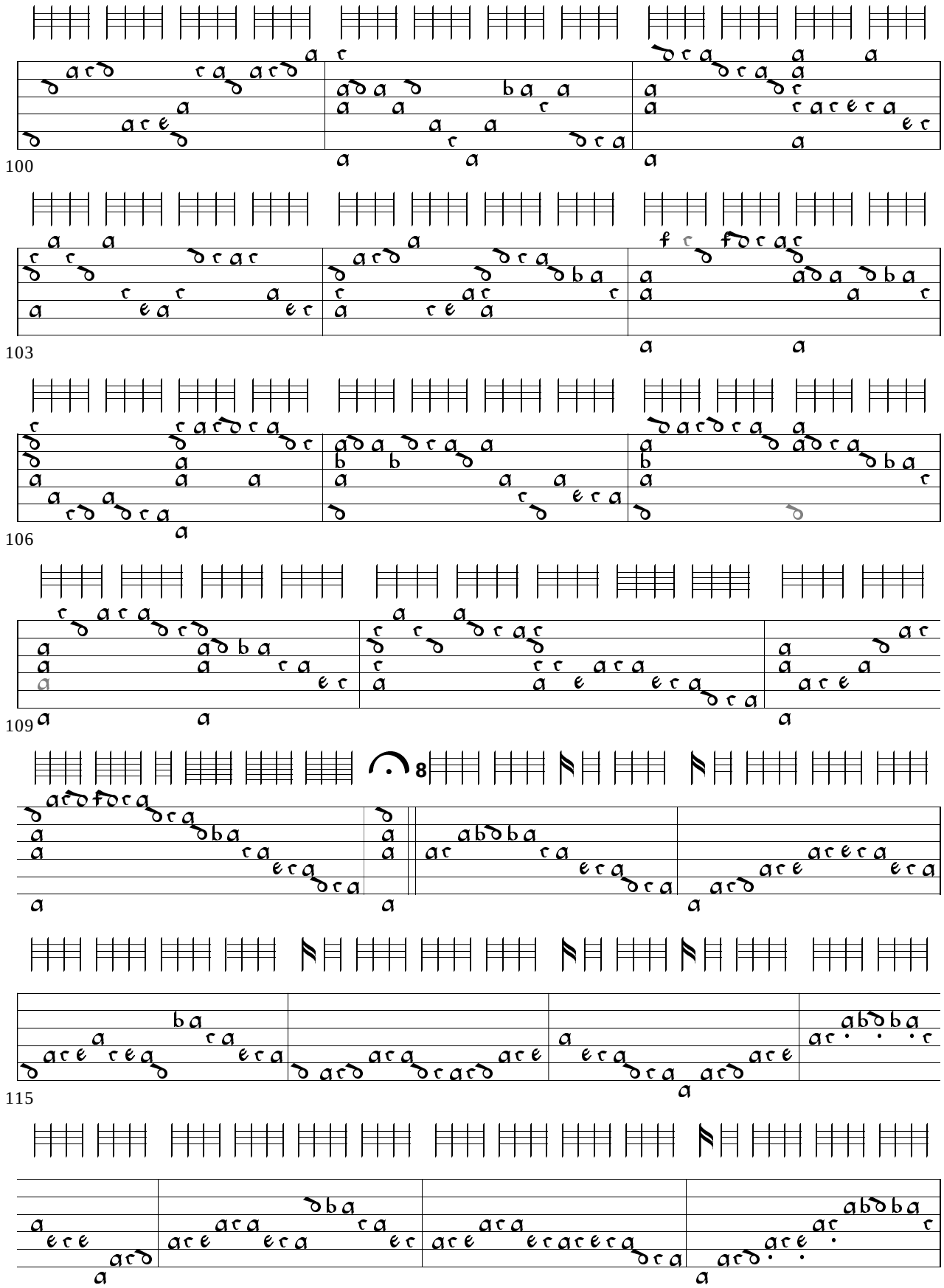
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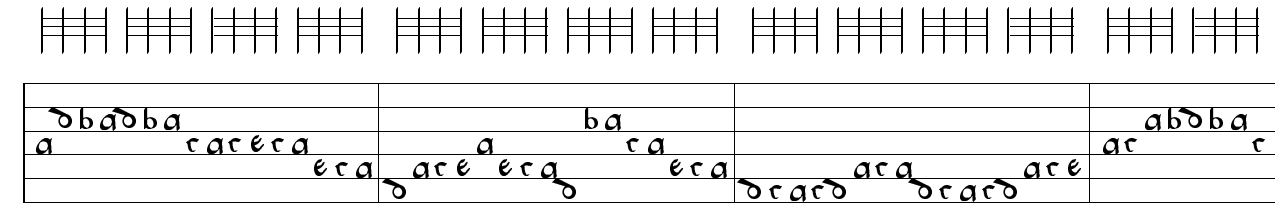

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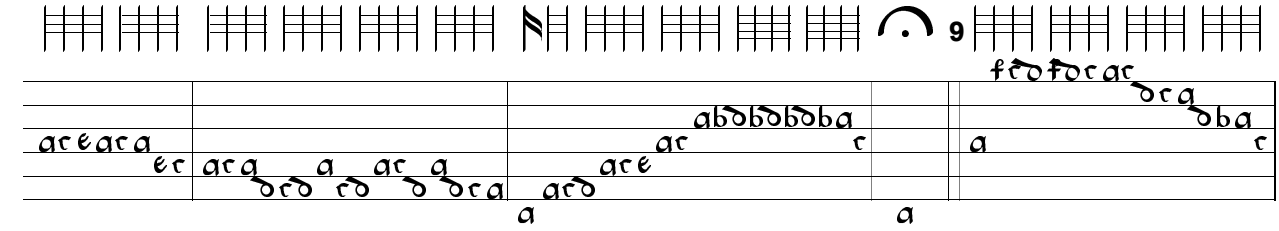

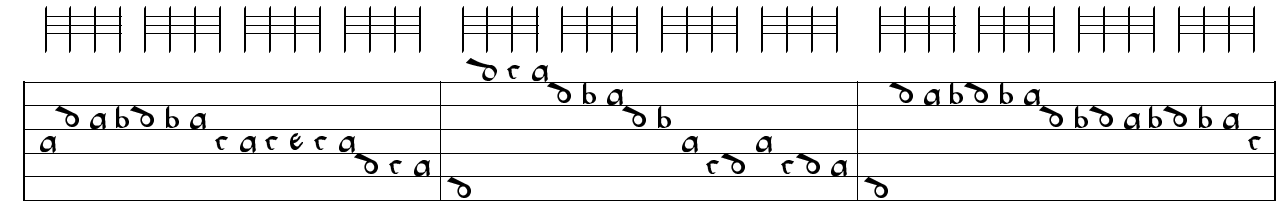

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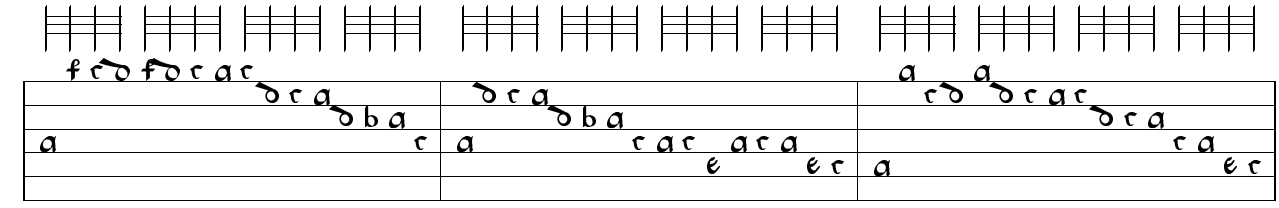

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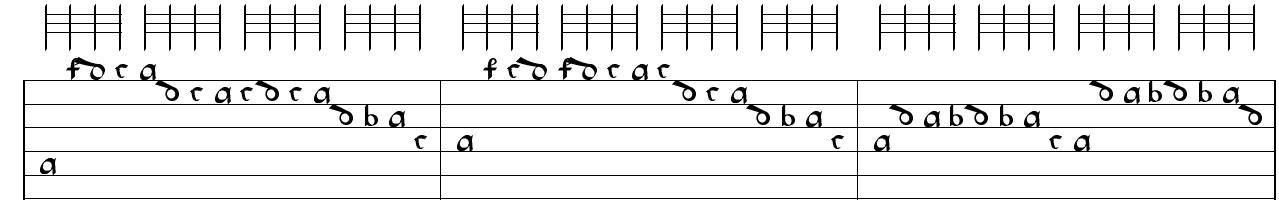

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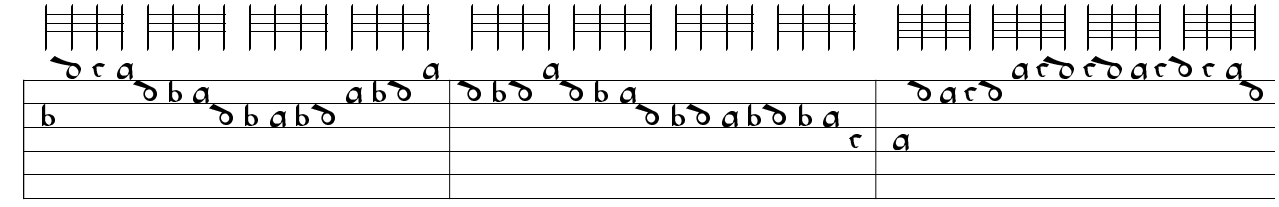

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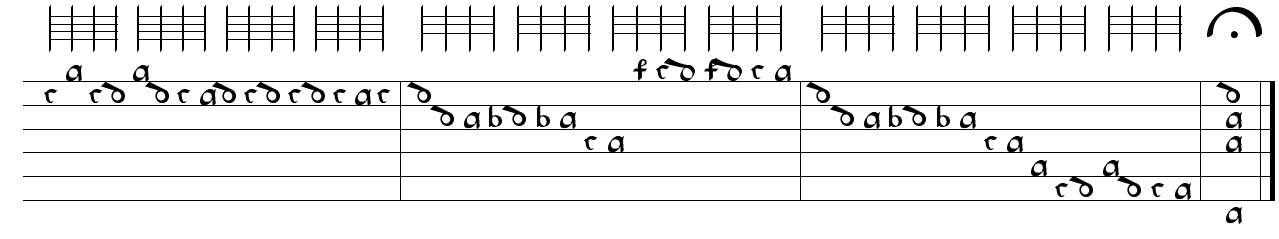
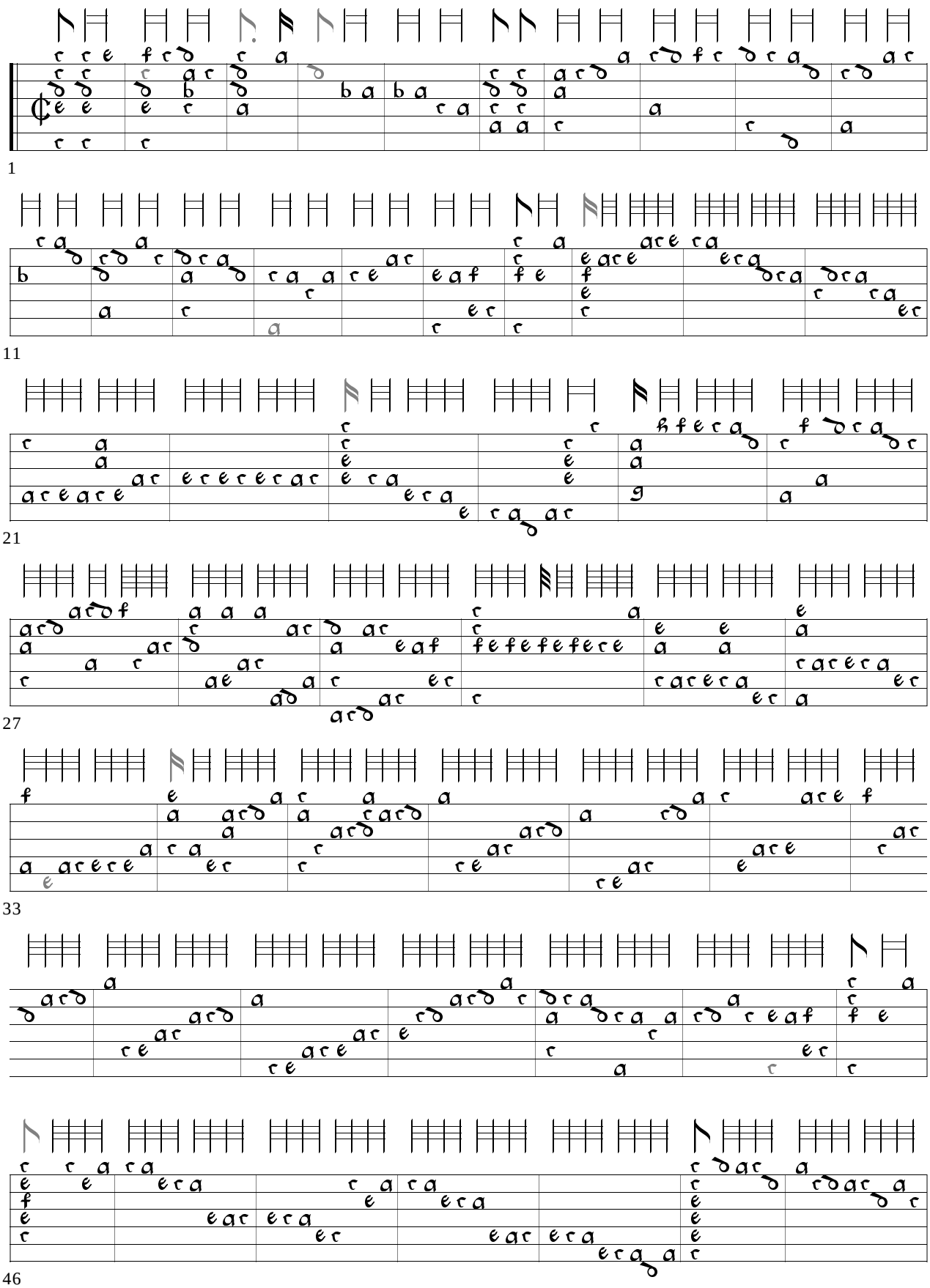
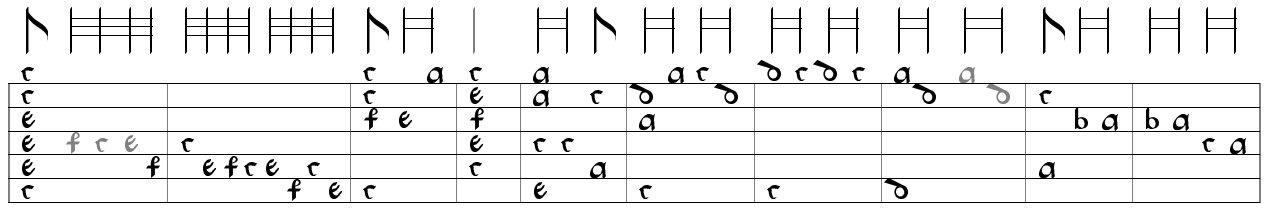


S2. Fantasia - 7D NL-DHnmi Kluis A.20, f. 71r





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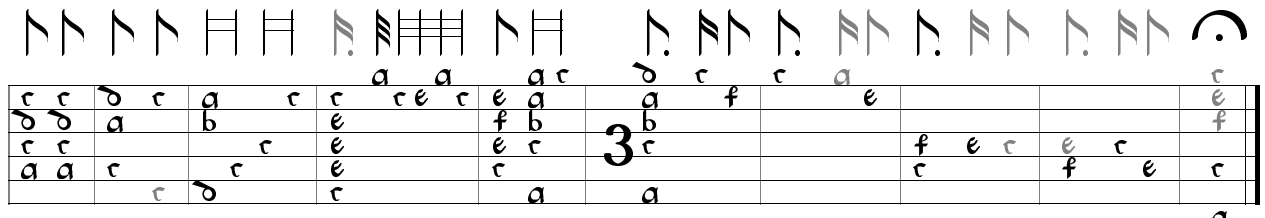

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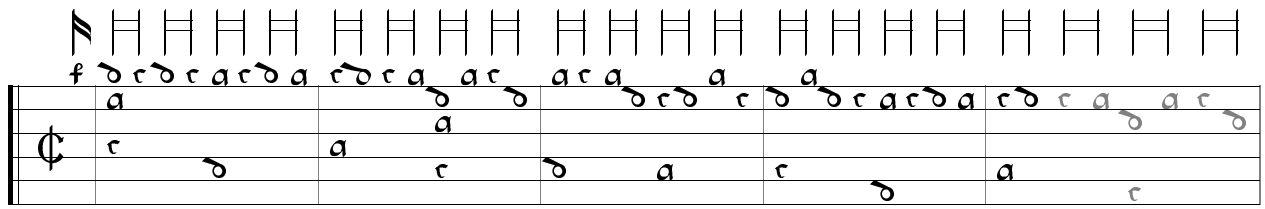
S3. Fantasia NL-DHnmi Kluis A20, f. 70r



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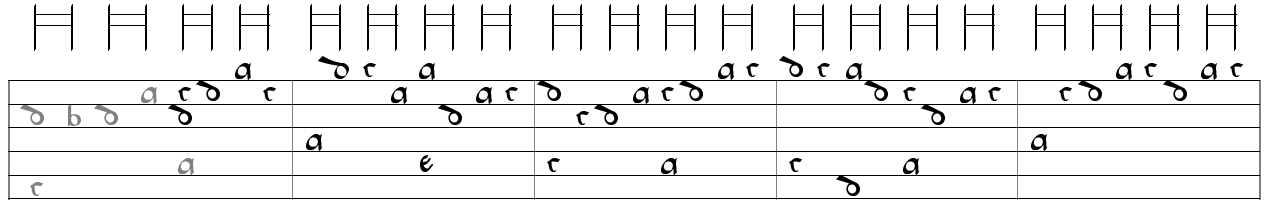

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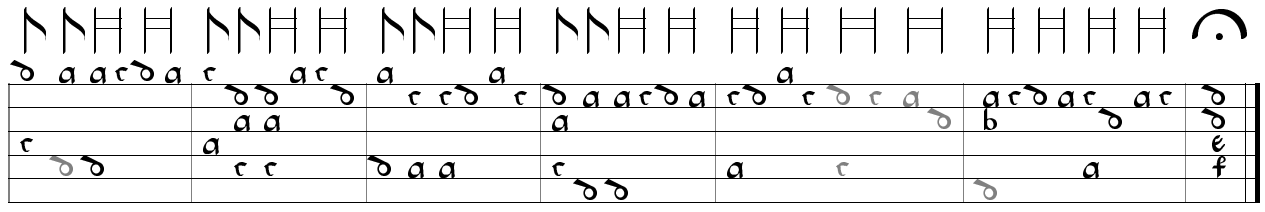
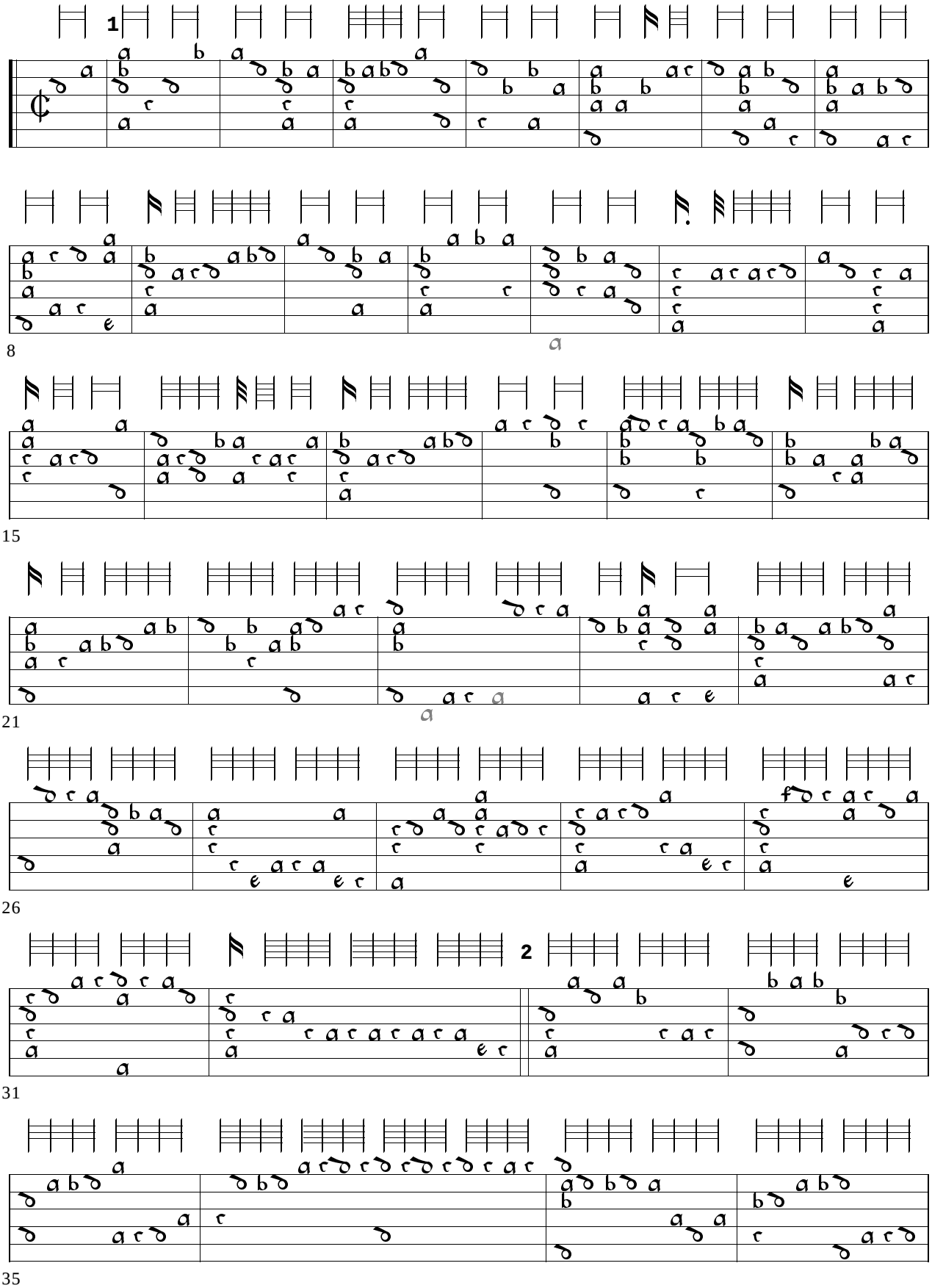
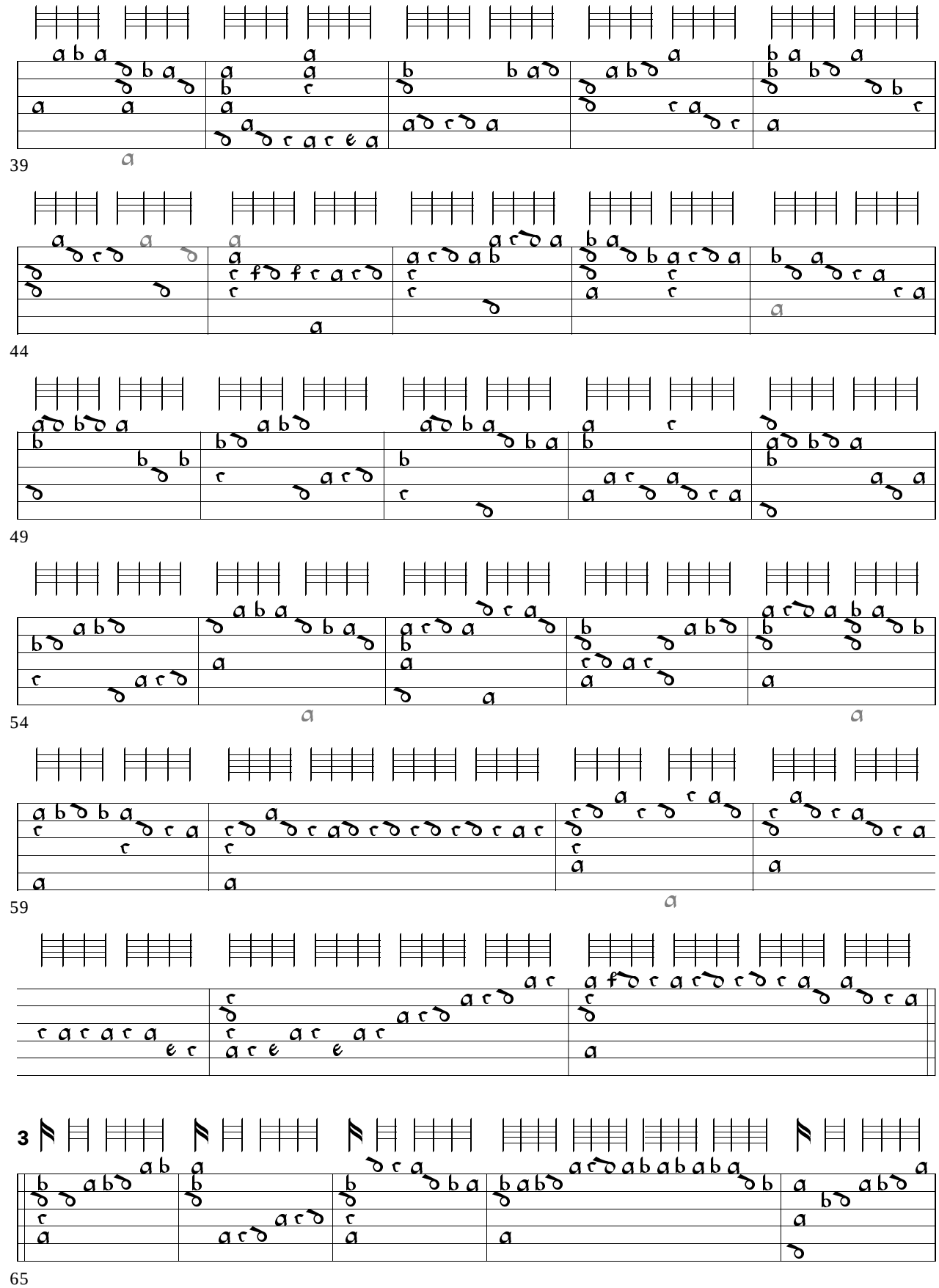


17

C8. Passo e mezzo de Lorenzino - 7F 3x32bars PL-Kj 40032, pp. 150-152

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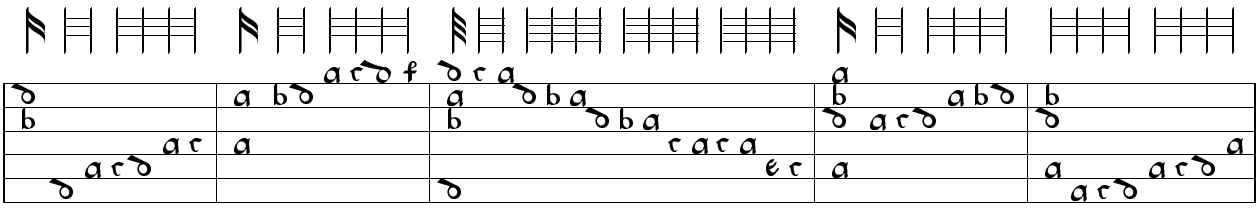

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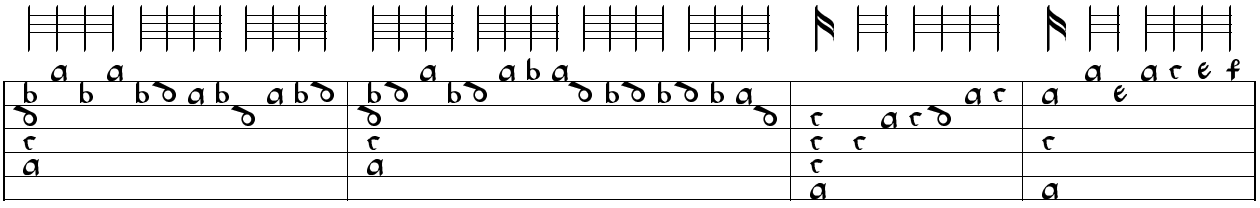

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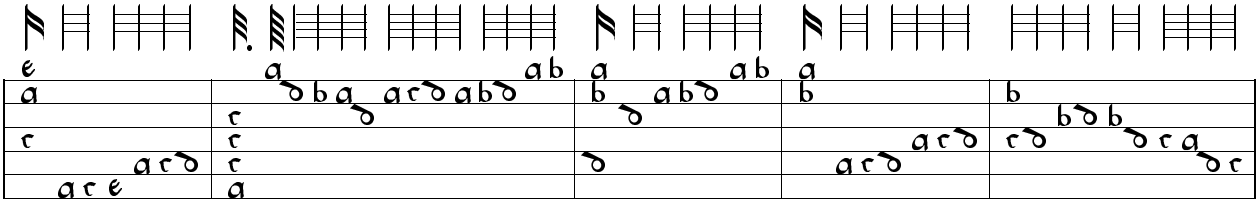

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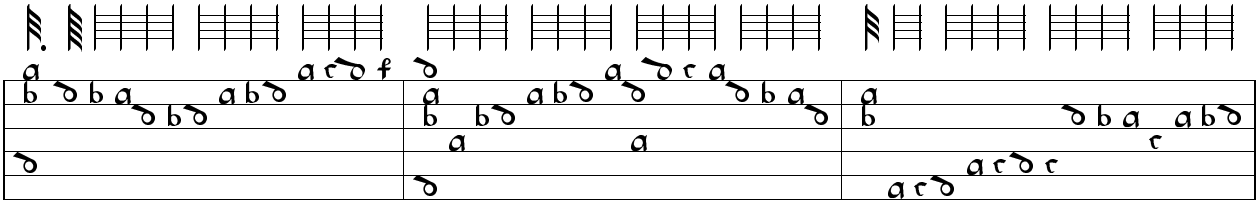

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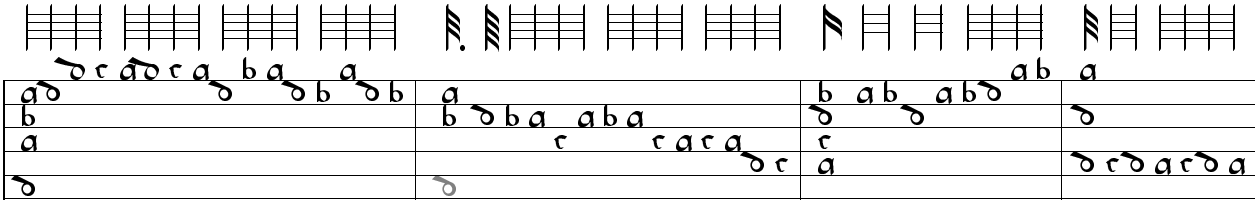

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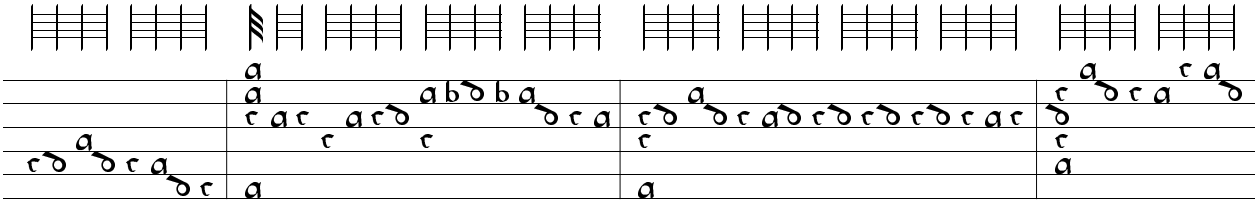
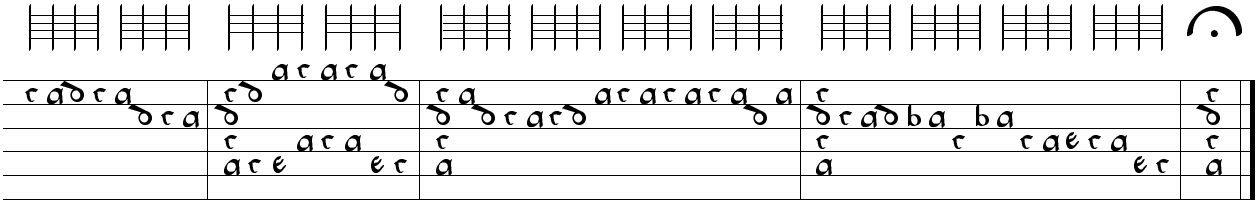
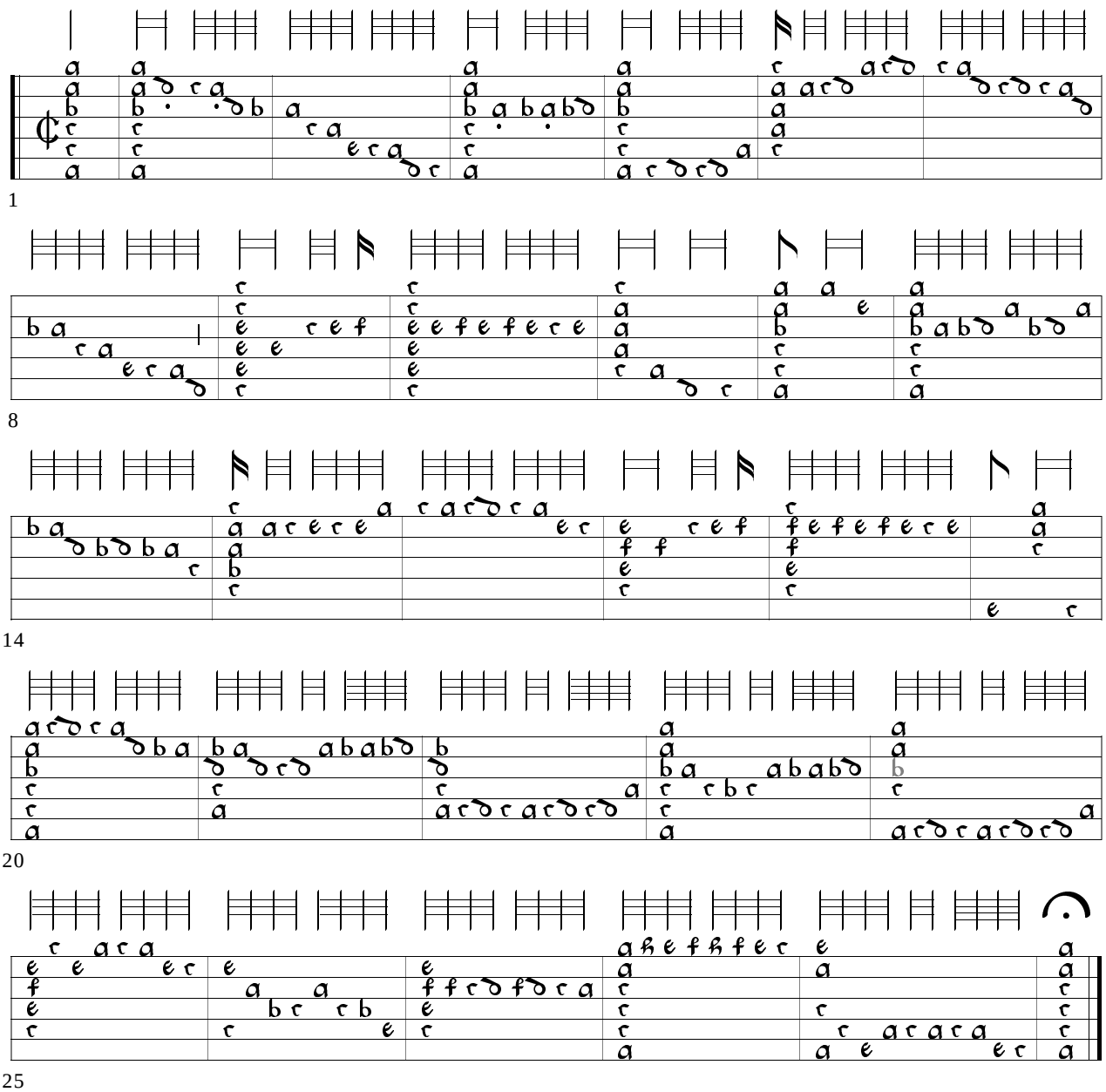
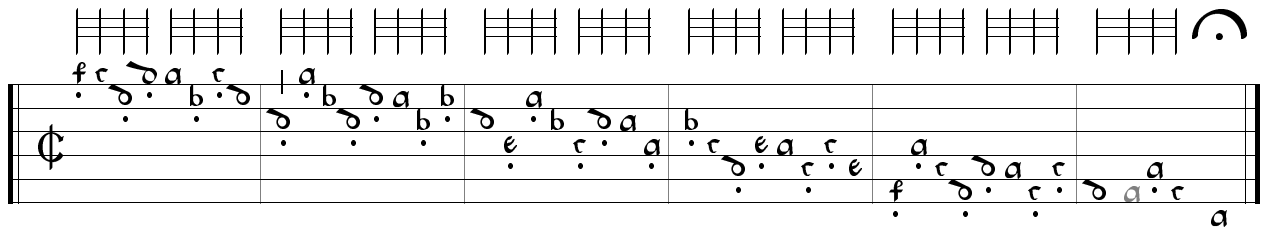




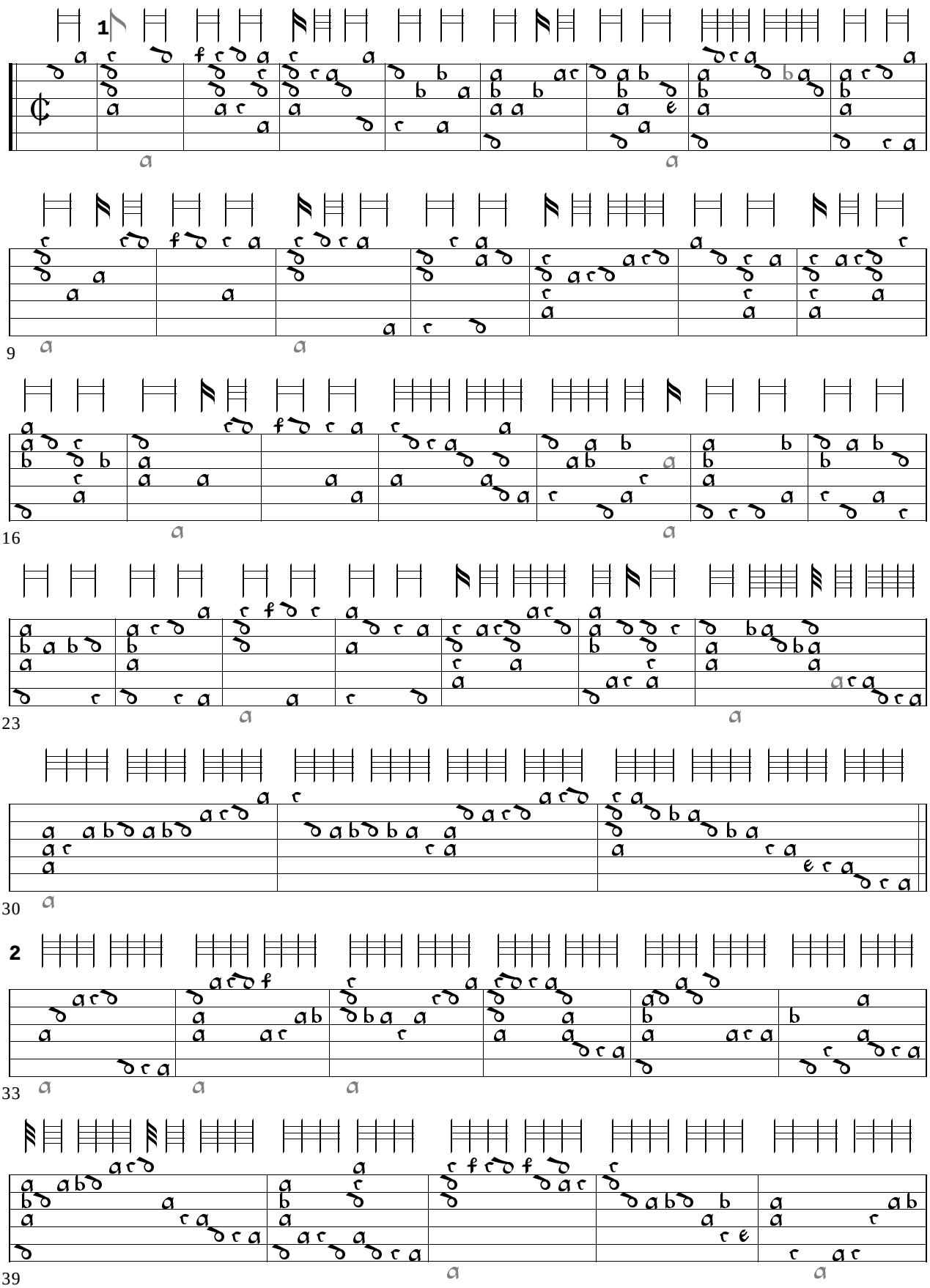
S4. Fantasia NL-DHnmi Kluis A.20, f. 73r

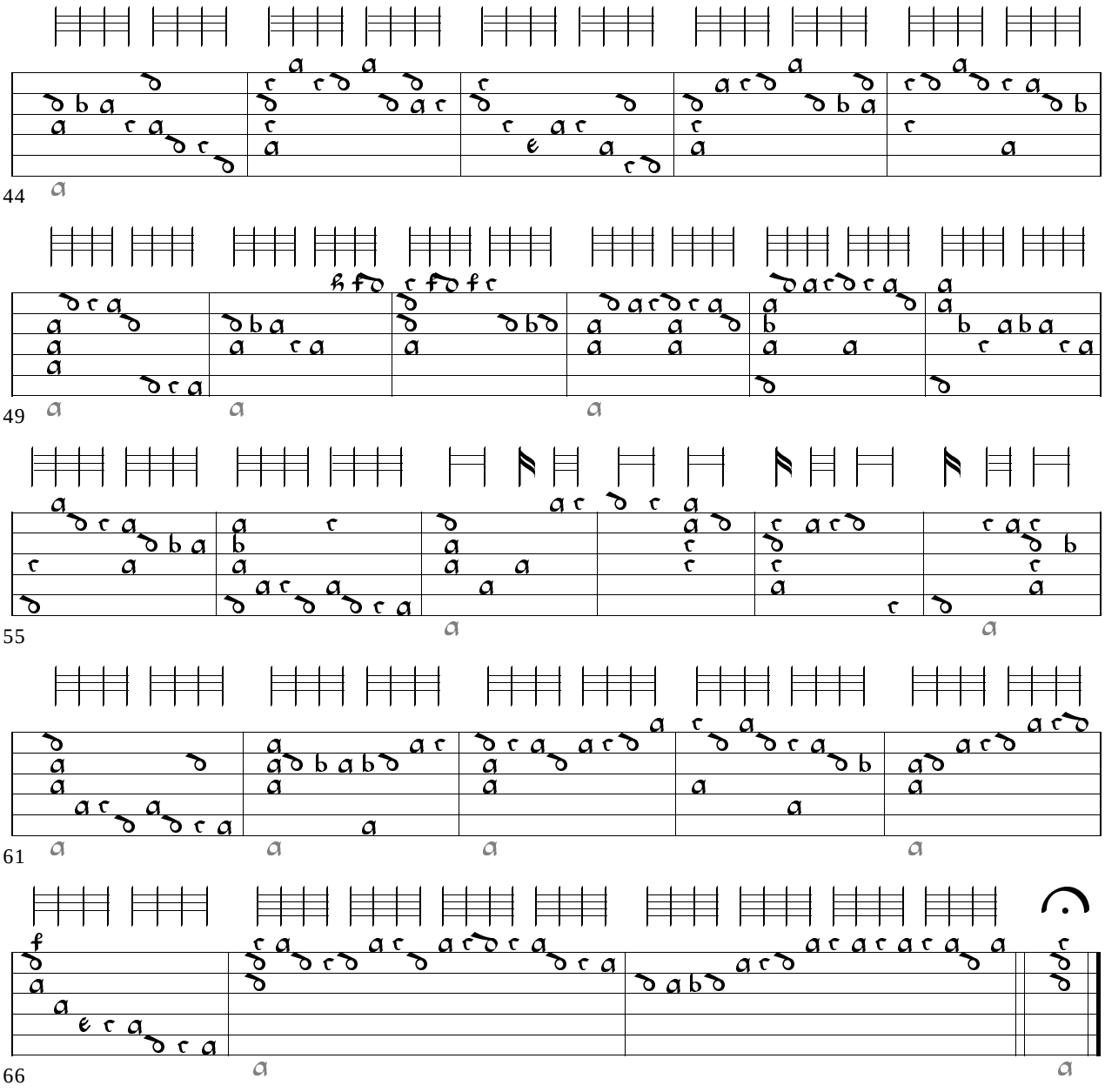


App 1. Toccata - 7F I-PESc b.10, f. 16v

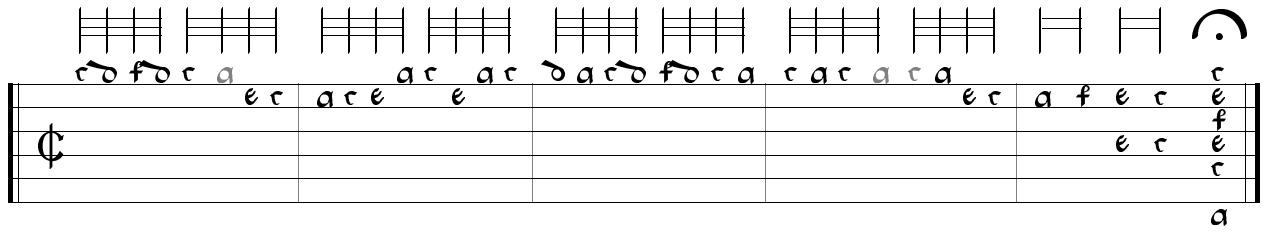


C9. Passo e' mezzo Lorenzino - 7F 2x32+5bars PL-Kj 40032, pp. 175-176

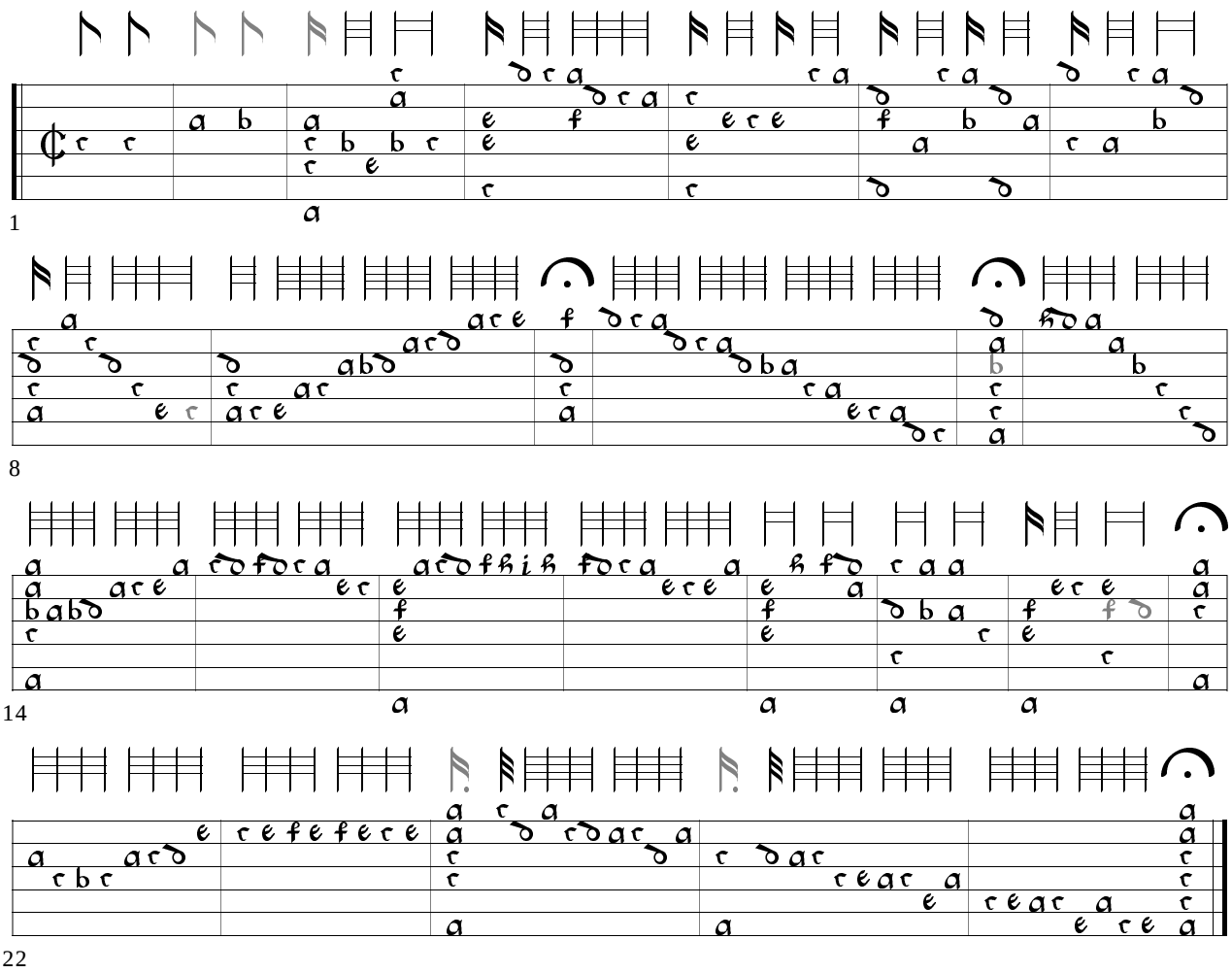




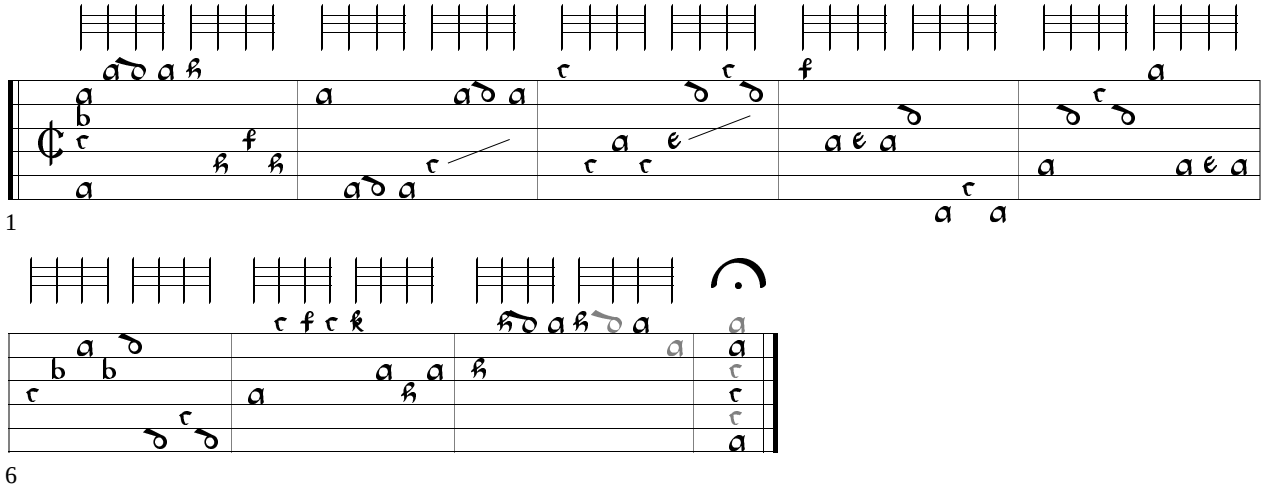
App 2. Untitled - 7F I-Gu M.VIII.24, f. 29r



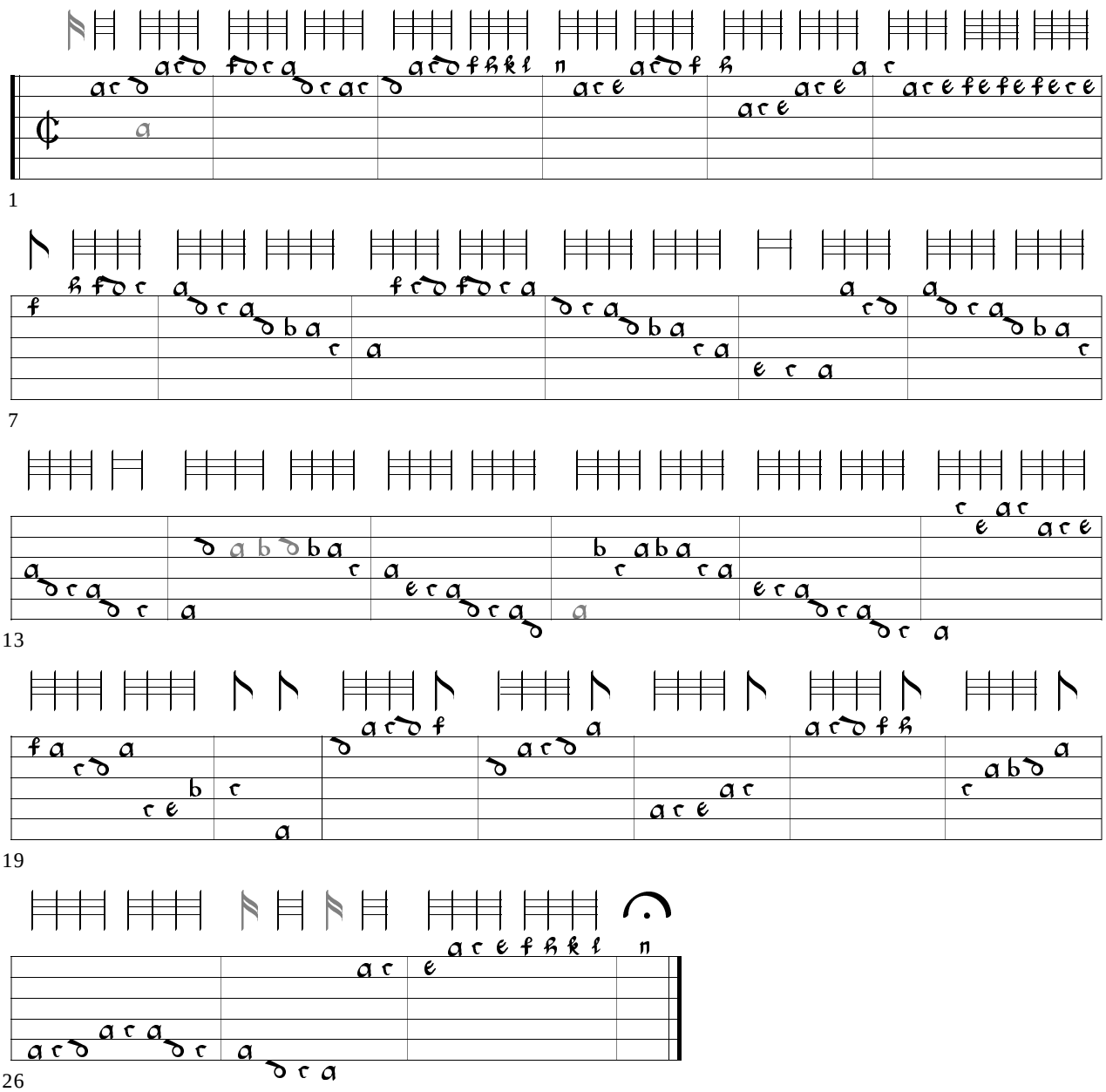
S5. Fantasia - 7D NL-DHnmi Kluis A.20, f. 71v



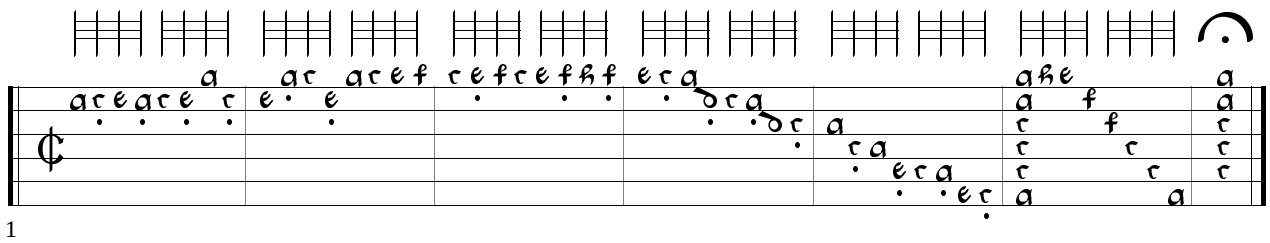
App 3. Untitled - 7F I-Gu M.VIII.24, f. 17r



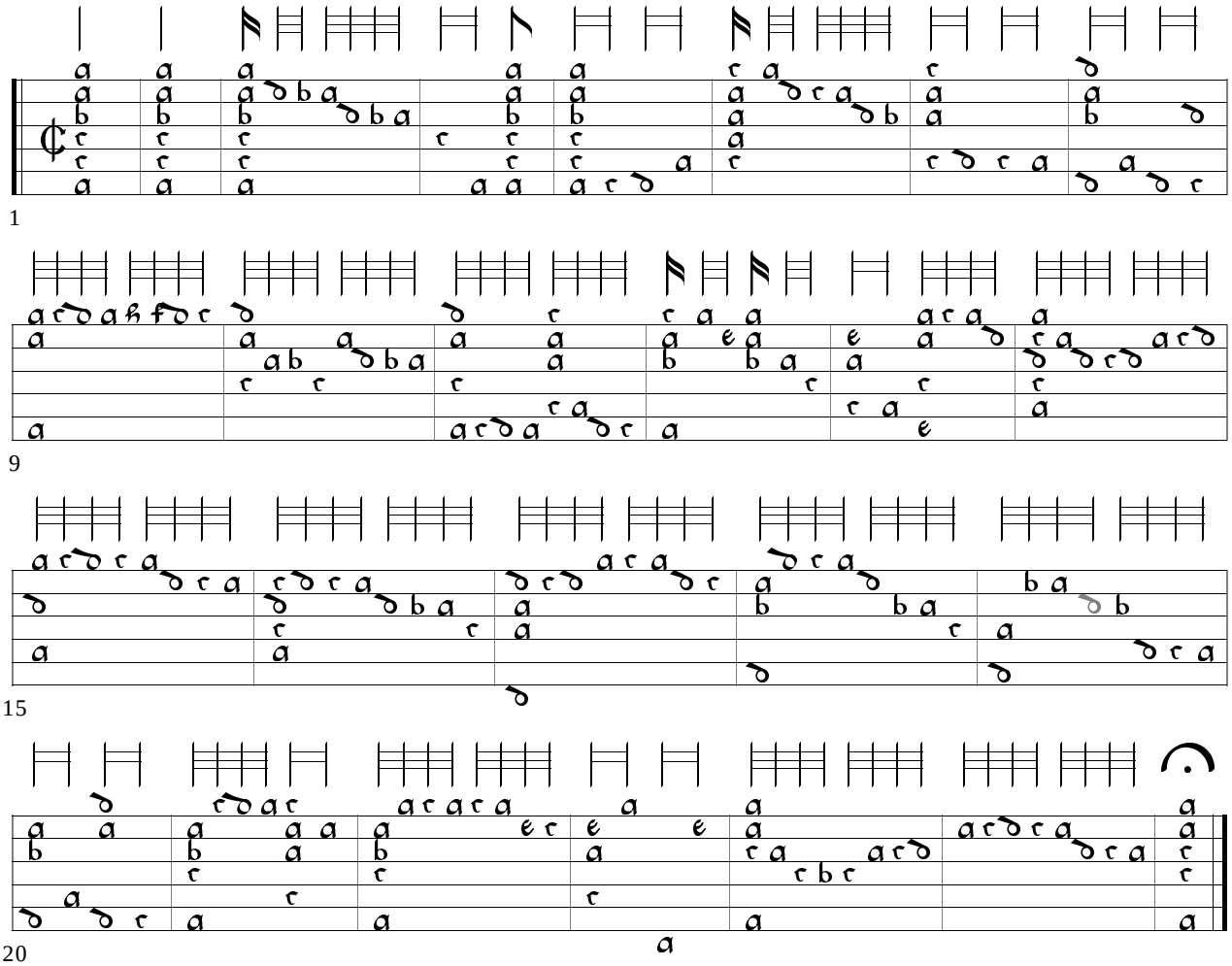
S6. Fantasia (Giovanni Battista Milano) - 7D NL-DHnmi Kluis A.20, f. 72r



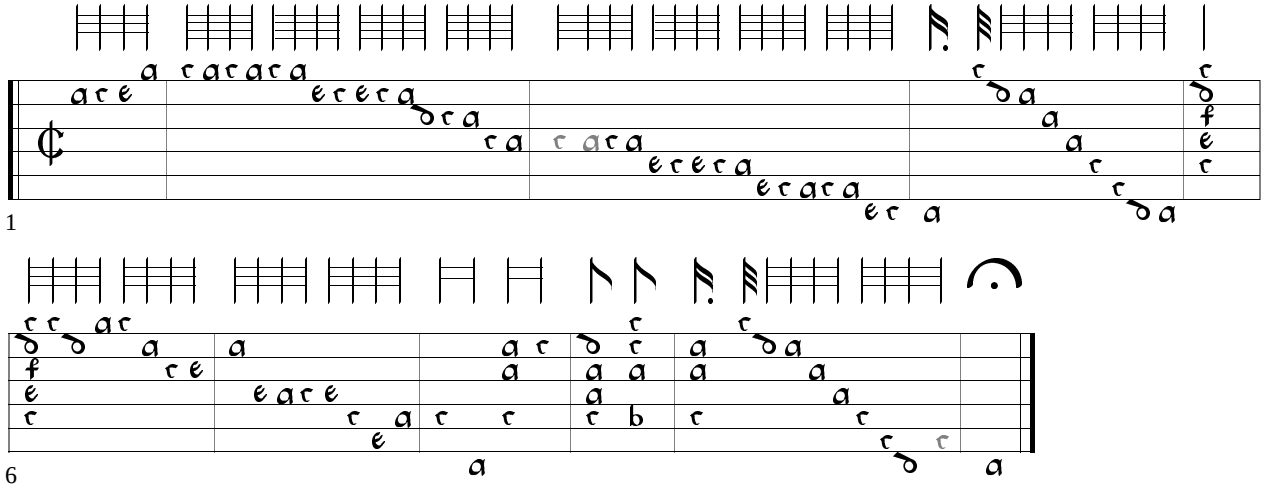
App 4. Toccata I-Fn Magl. XIX.30, f. 28v



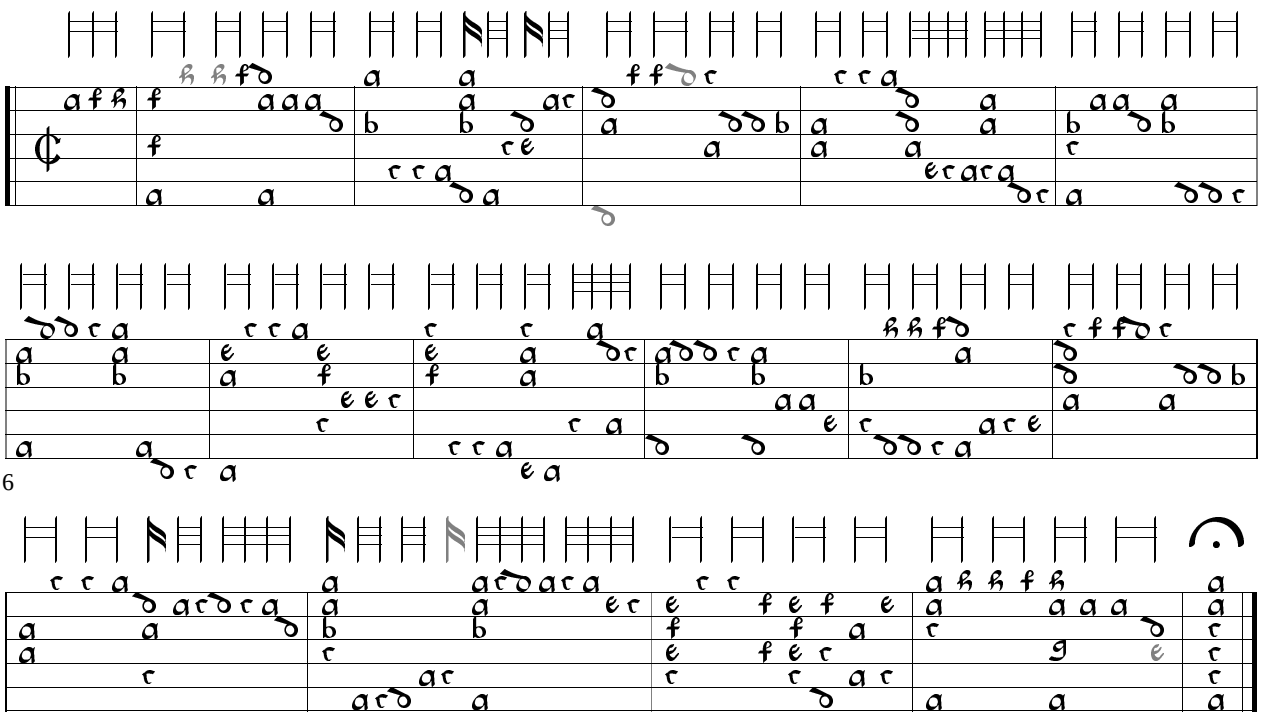
S7. Fantasia - 7D NL-DHnmi Kluis A.20, f. 72v



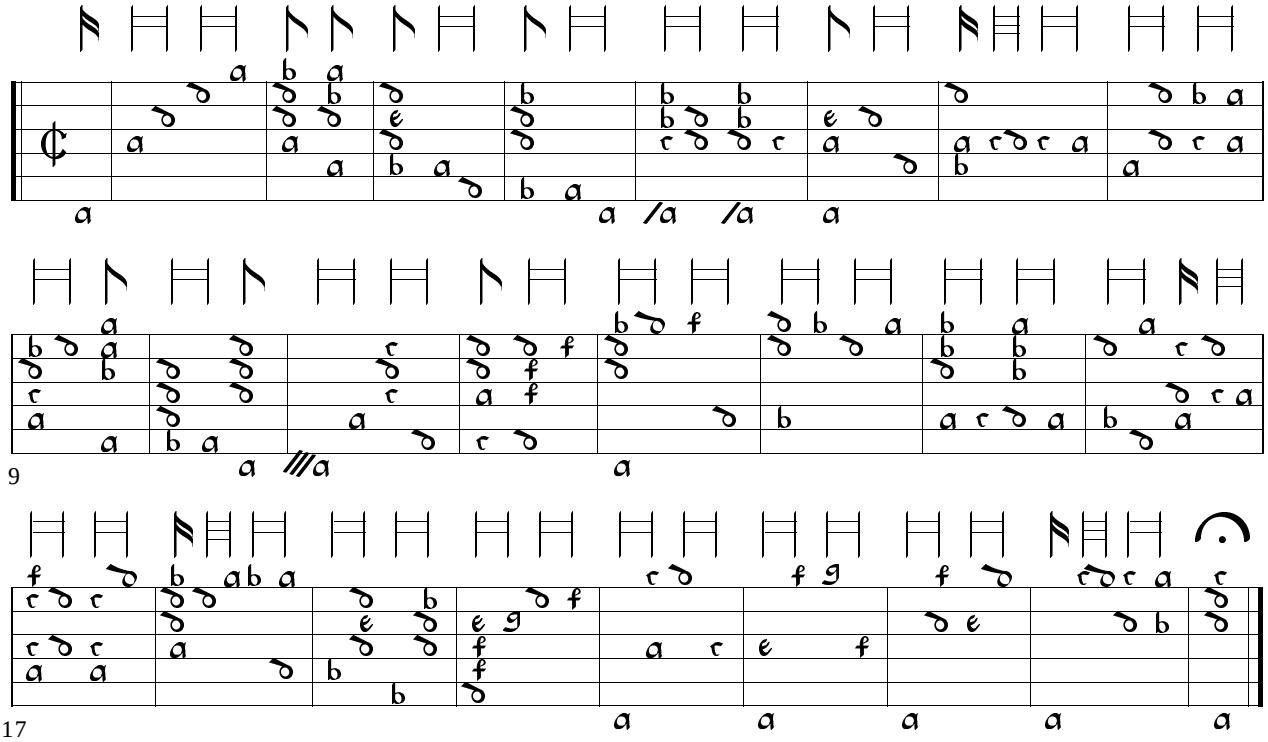
App 5. Untitled - 7D I-Gu M.VIII.24, f. 25v



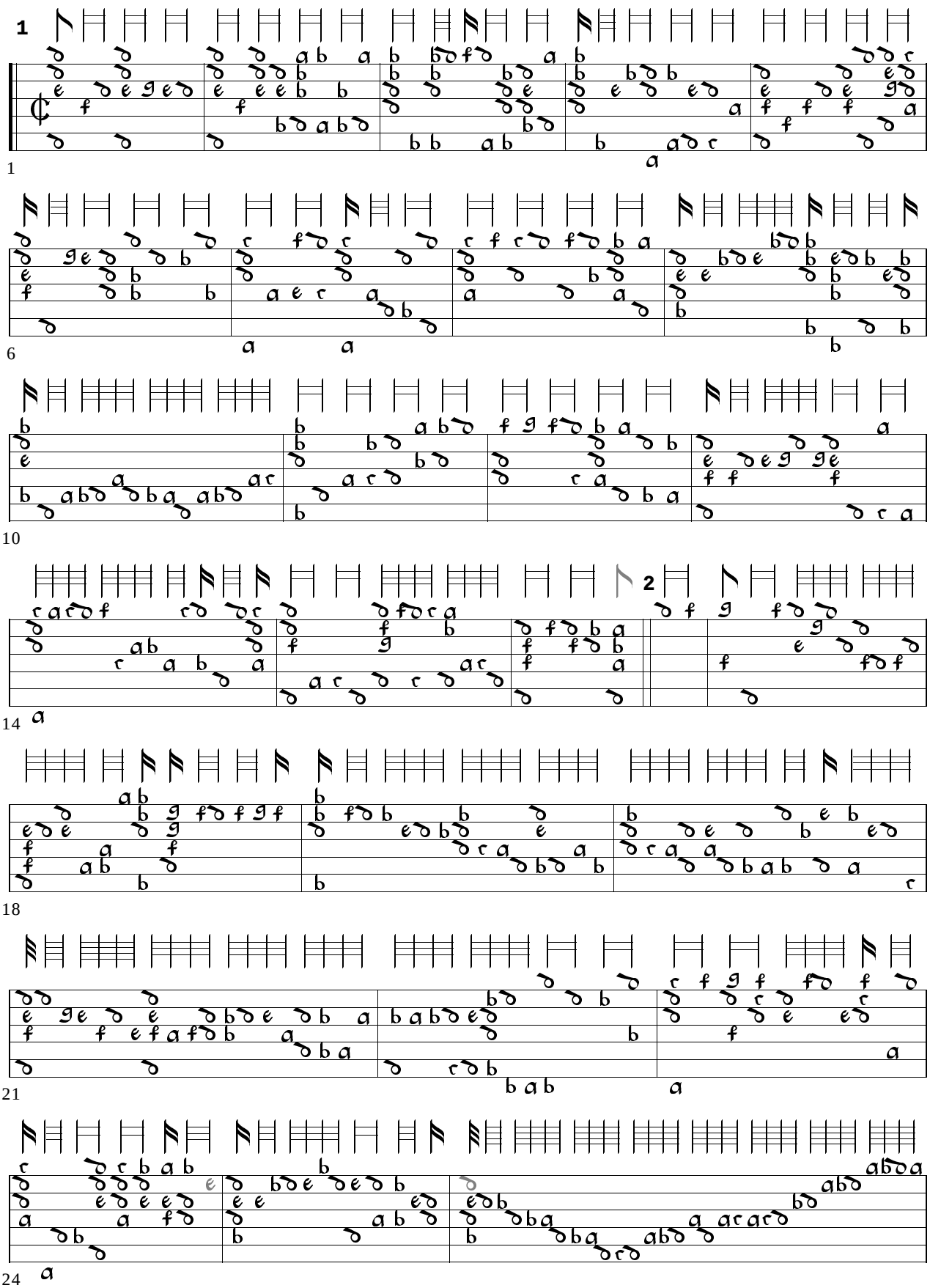
C10. Passomezo Laurentij - 7D 1x16bars CH-Bu F.IX.70, p. 118

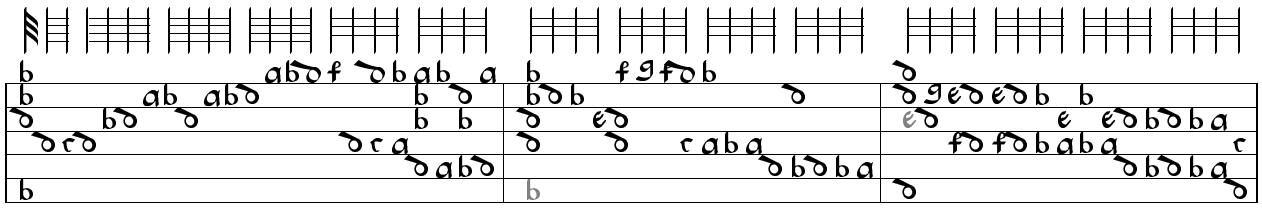


App 6. Praeludium - 7F8Ef10C CZ-Pnm IV.G.18, f. 152r



C12. Pass'emezo Laurencini - 7F 3x16bars Besard 1603, ff. 101v-102r

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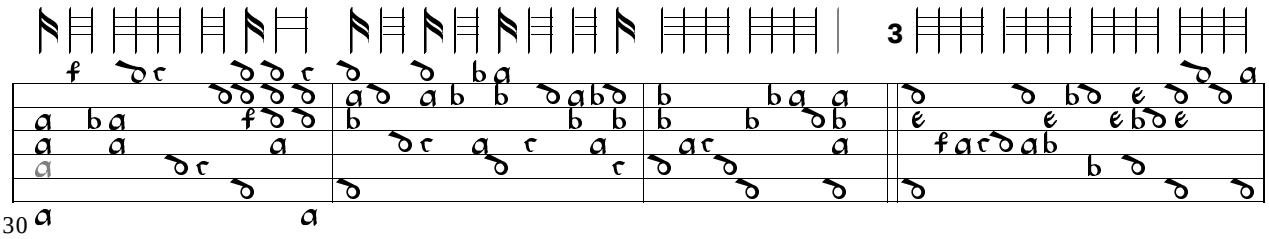
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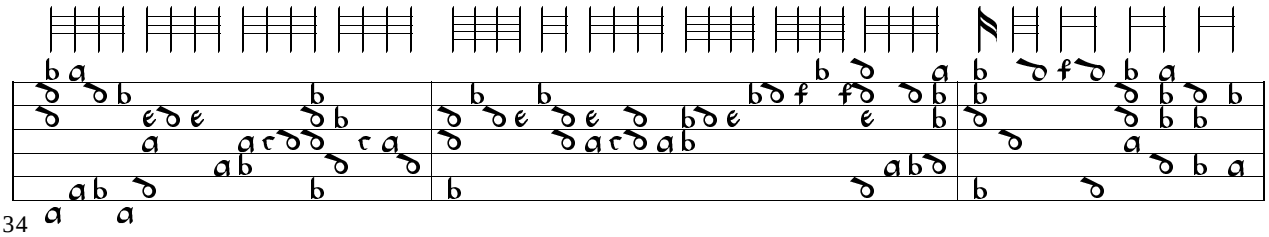
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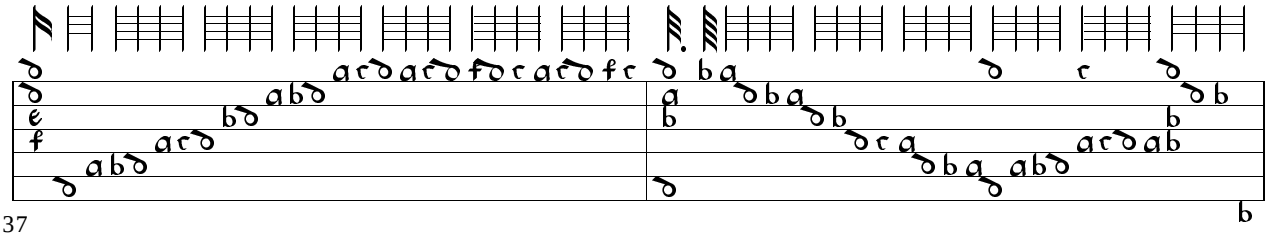
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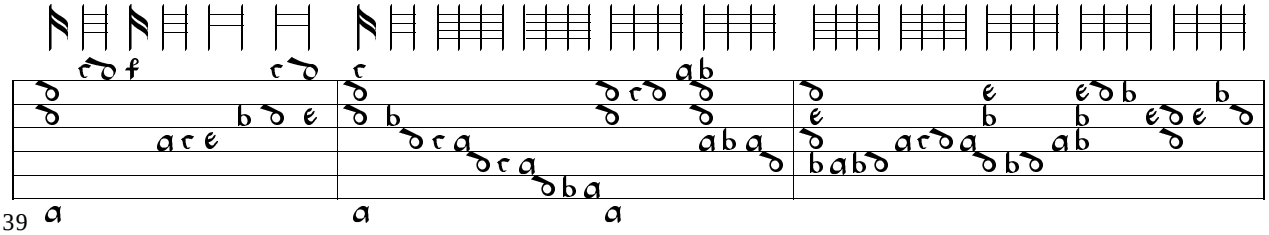
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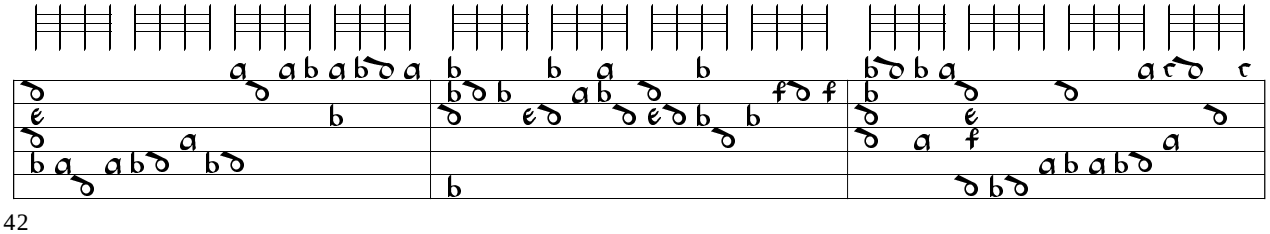
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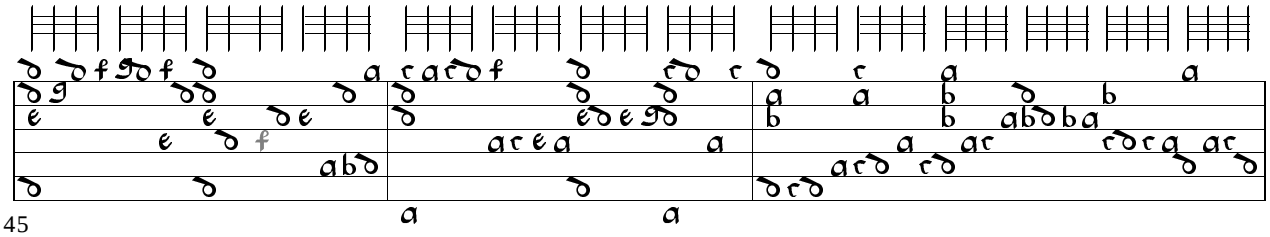
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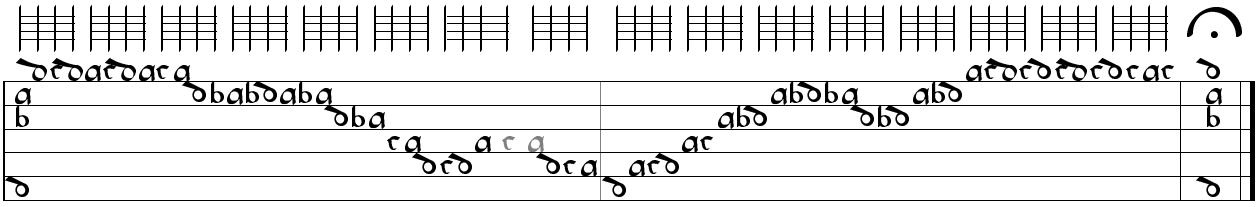
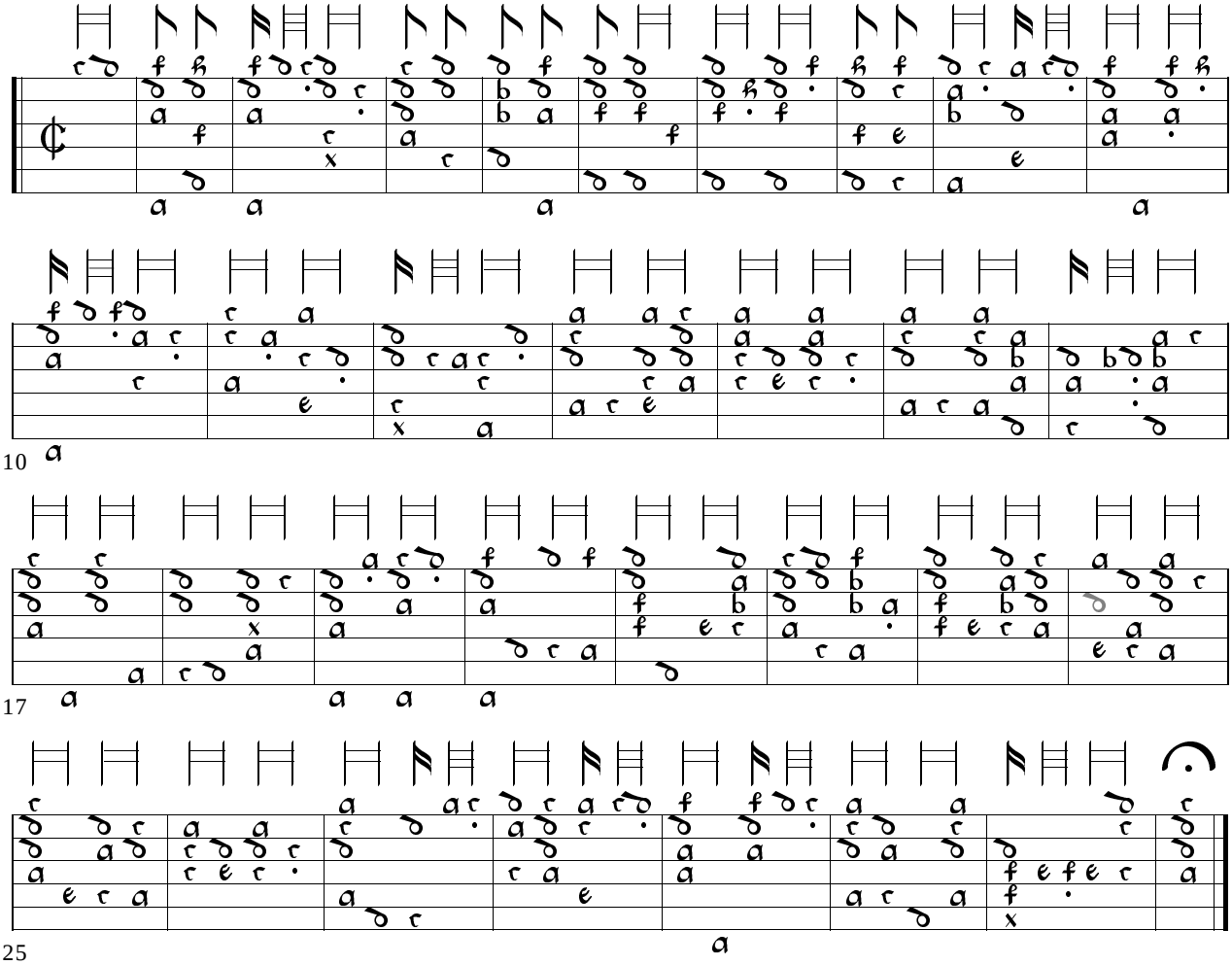
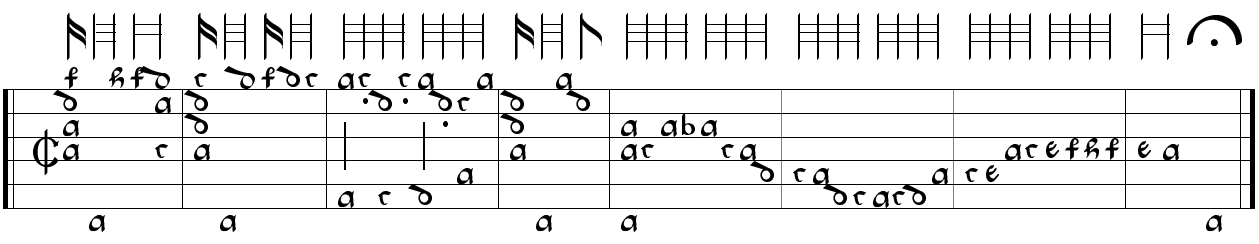


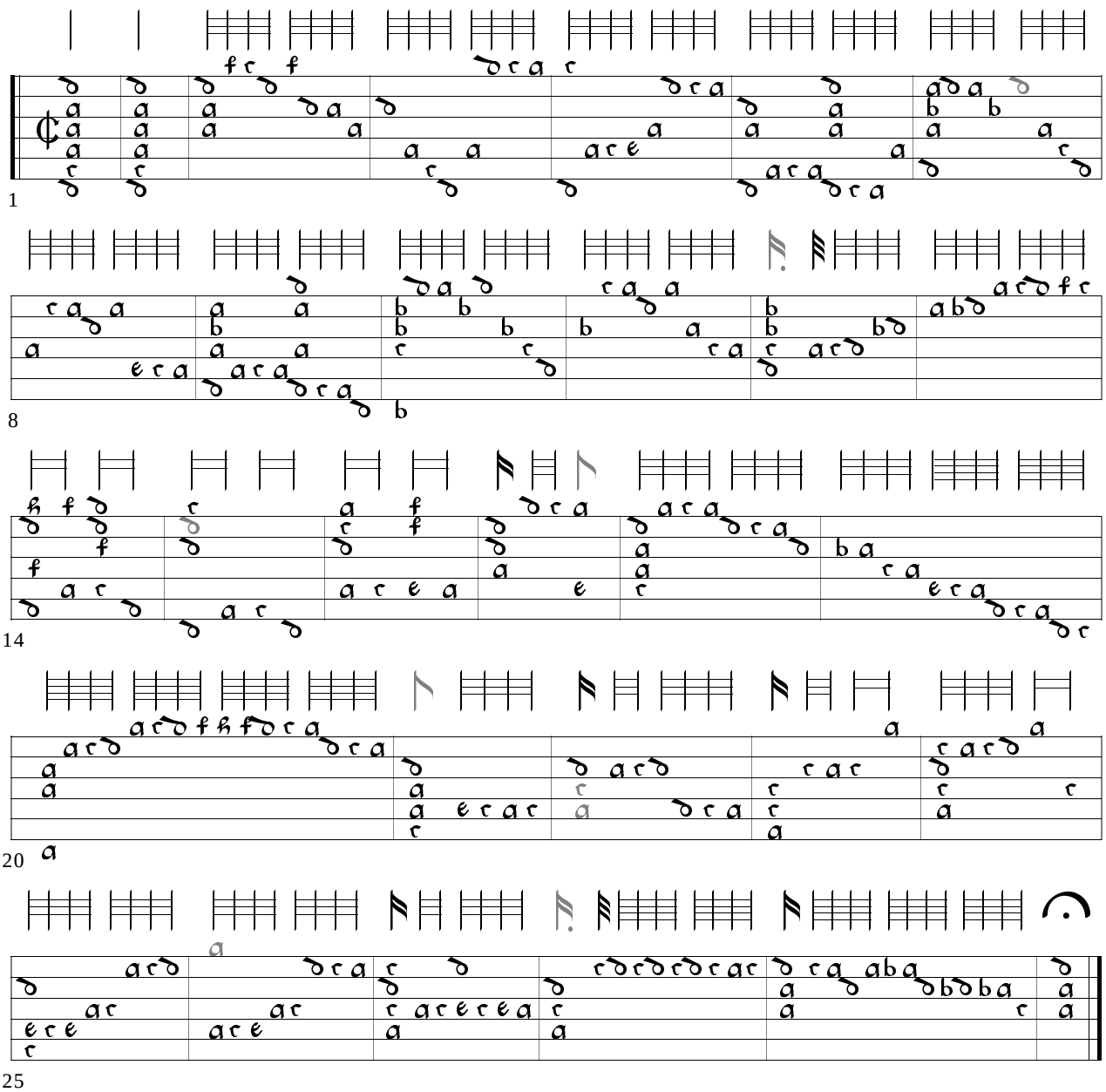
C13. (Passo e mezo) Decima sesta part Laurencino - 7F 32bars D-W Guelf.18.8, f. 84r



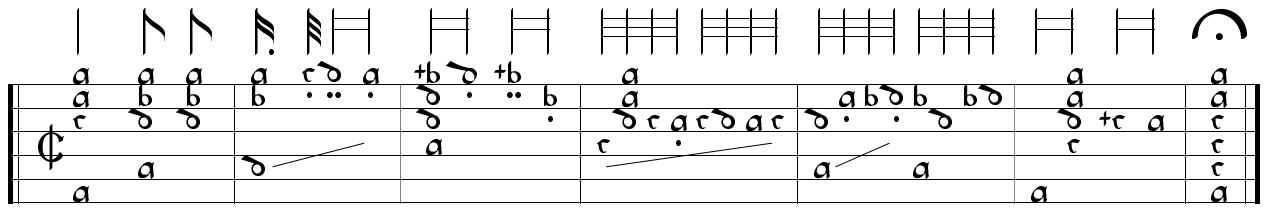
App 7. Untitled - 7F D-BAU 13.4o.85, p. 51



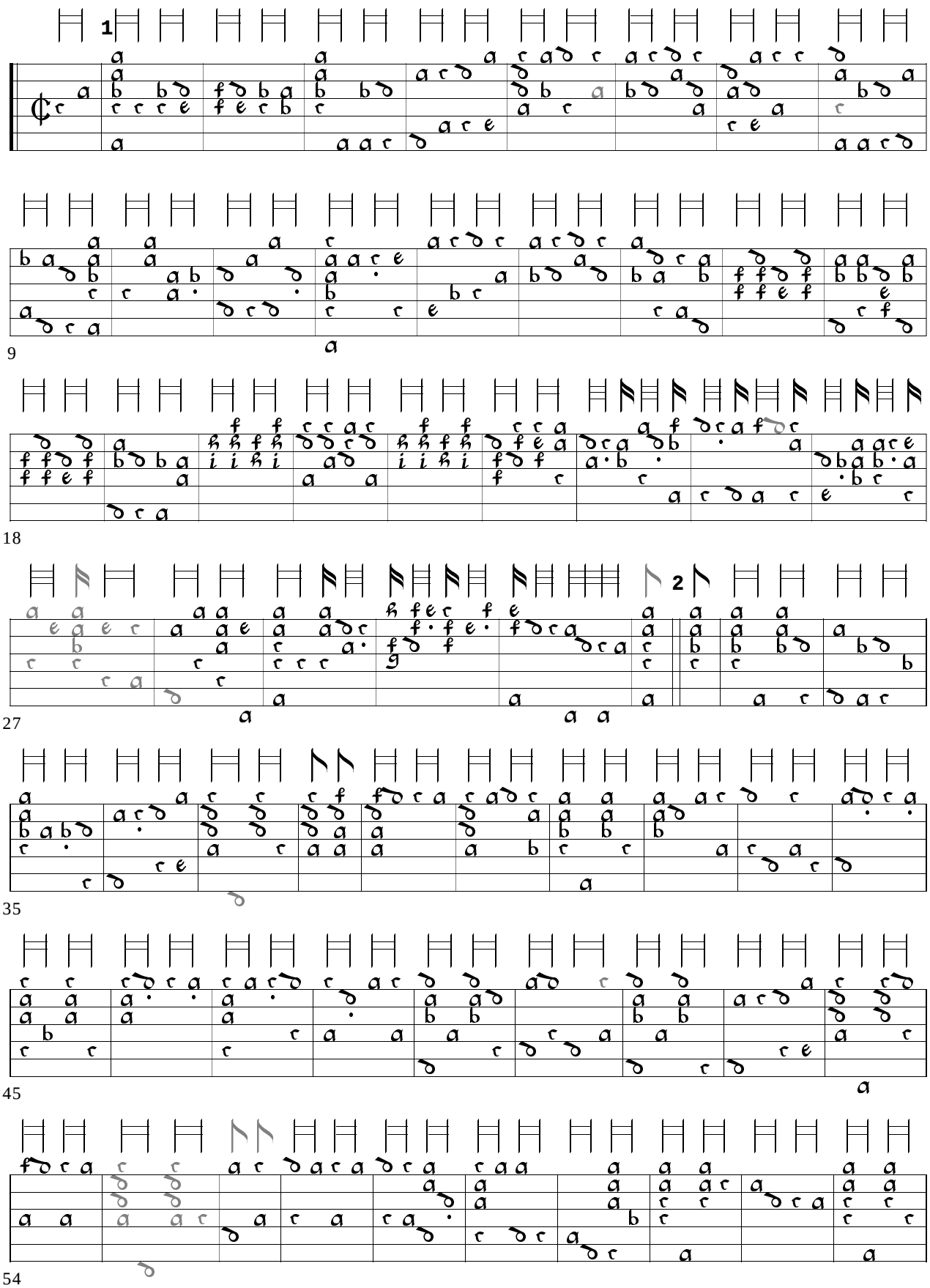
S8. Fantasia - 7D NL-DHnmi Kluis A.20, f. 71v

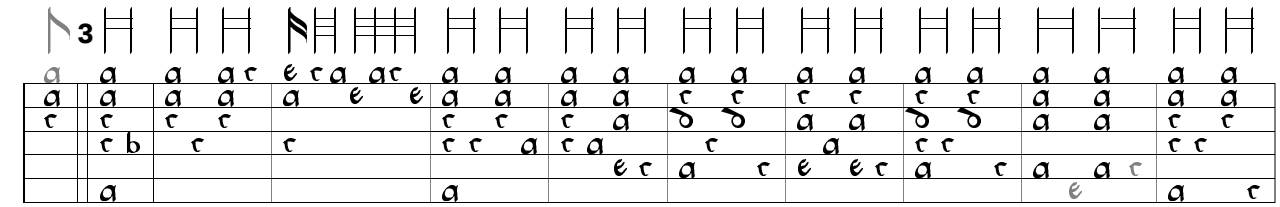


App 8. Untitled GB-Lam 603, f. 83v



C15. Passo e mezzo Eques Romanus - 7D 4x32?bars D-W Guelf.18.8, ff. 126r-127r





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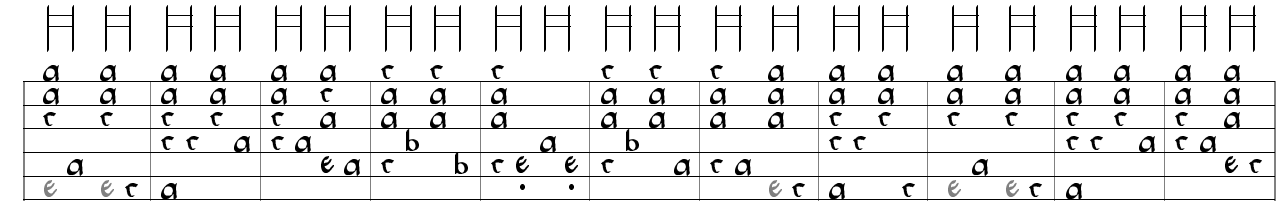

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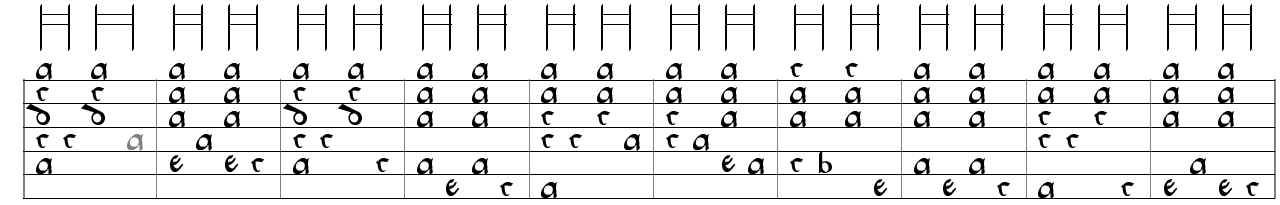

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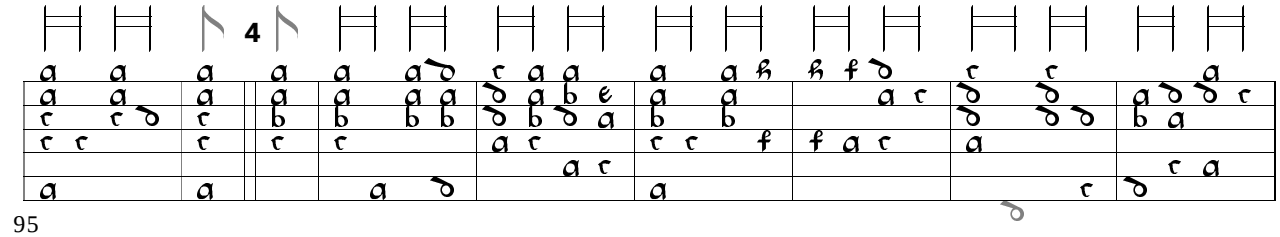

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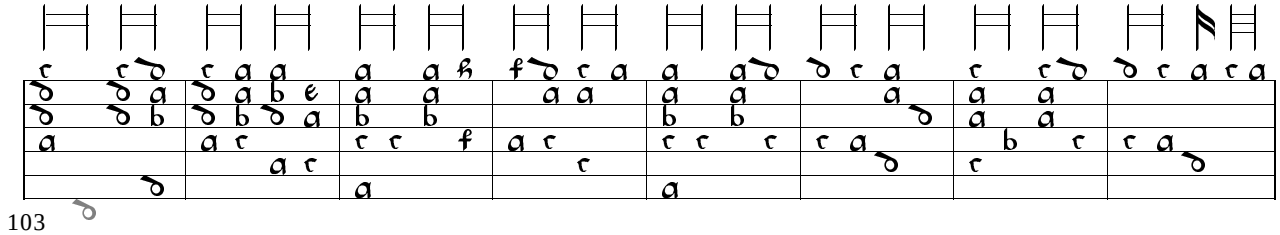

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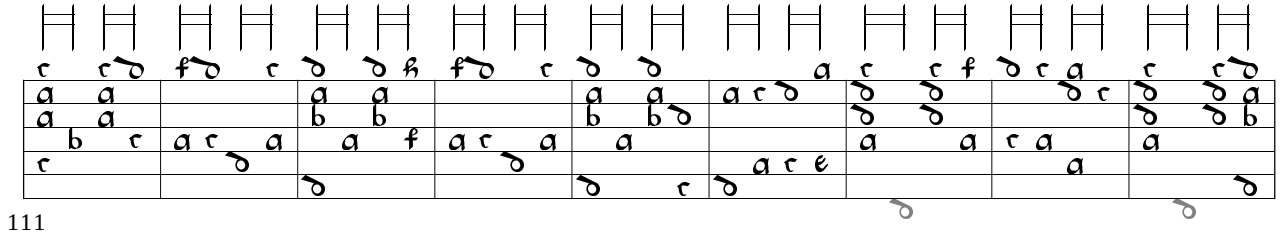

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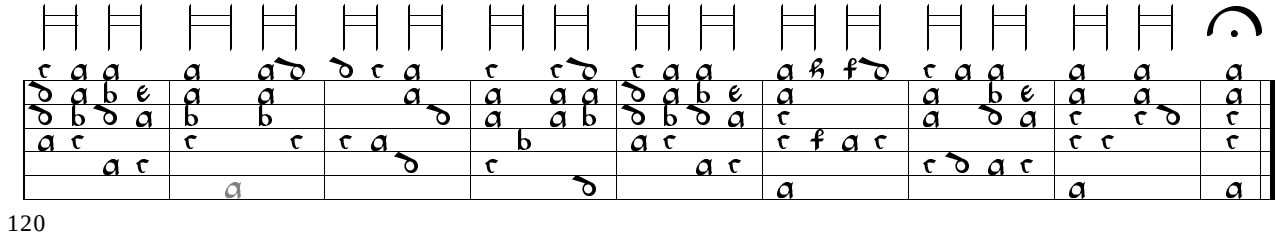
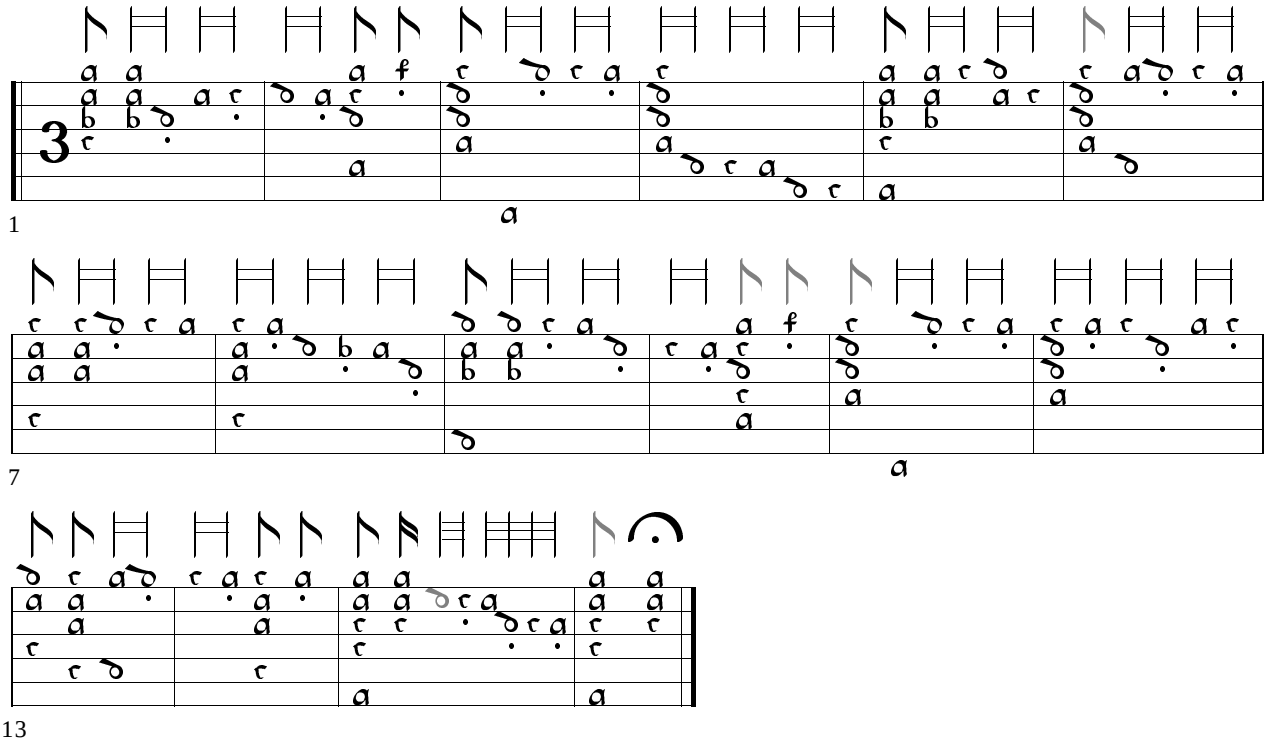
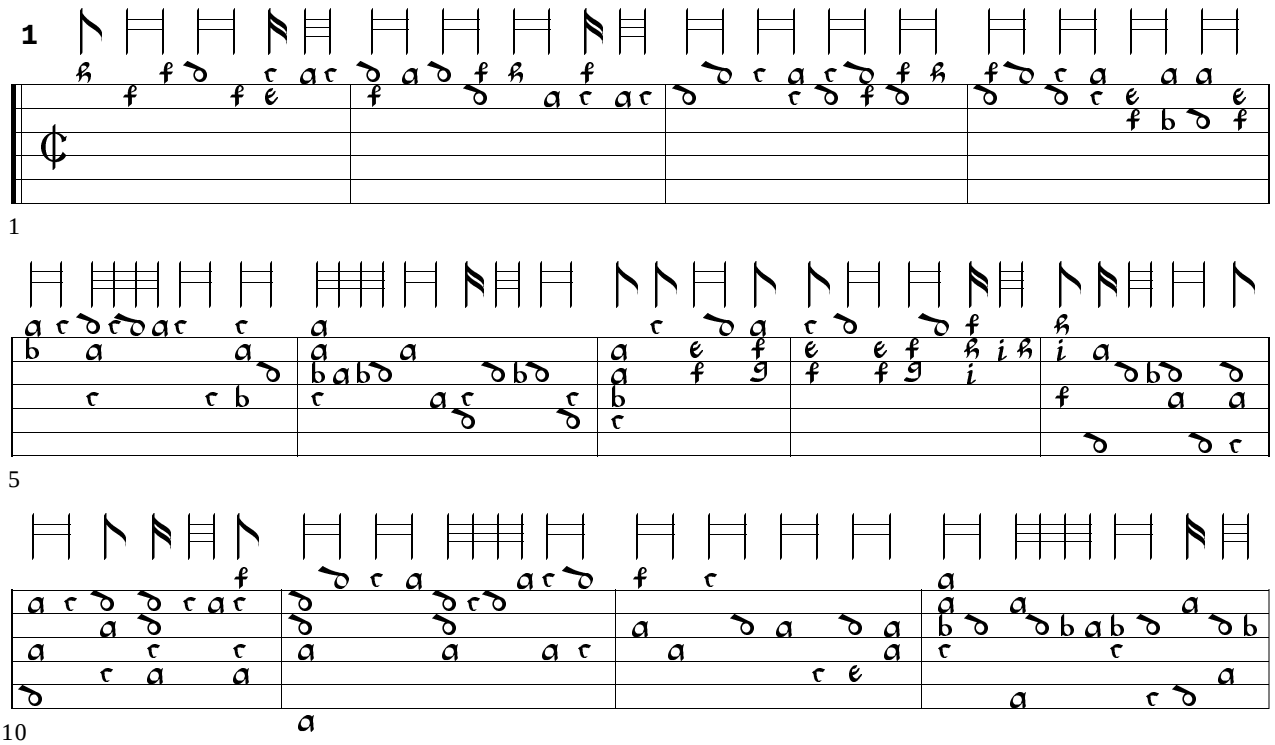


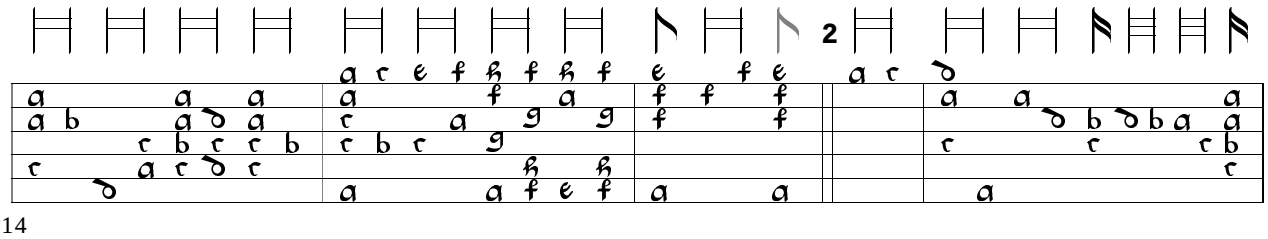
120

C16. Gagliarda del passo e mezzo - 7F 16bars D-W Guelf.18.8, ff. 127r-127v



C14. Pass'e mezo Equite Rom(ano) - 7F8D 4x16bars Besard 1603, ff. 84r-84v





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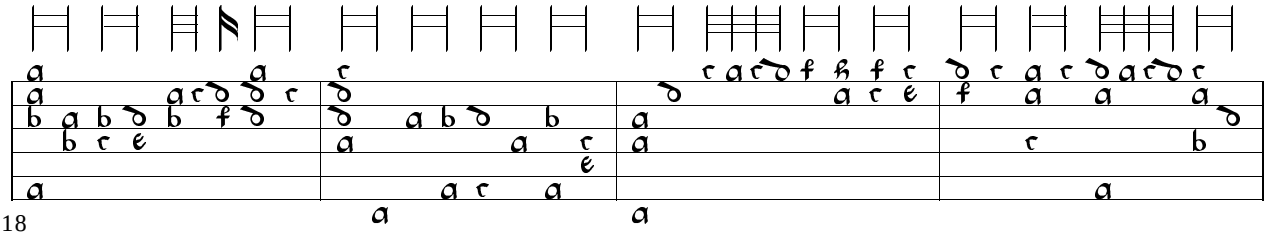

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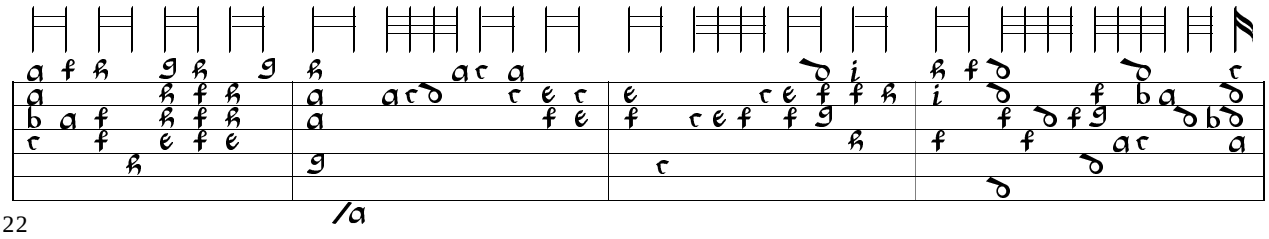

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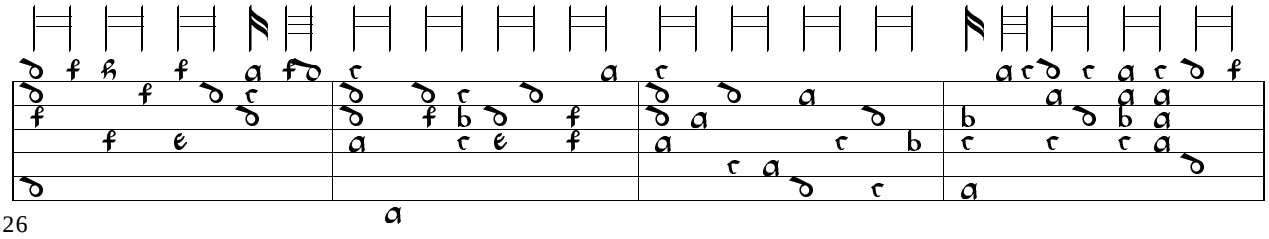

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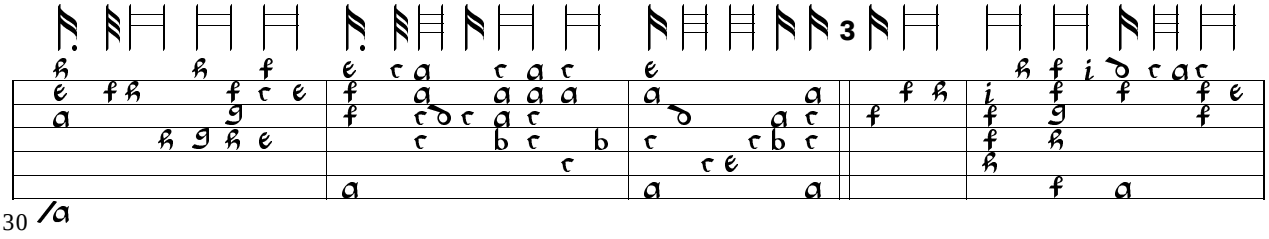

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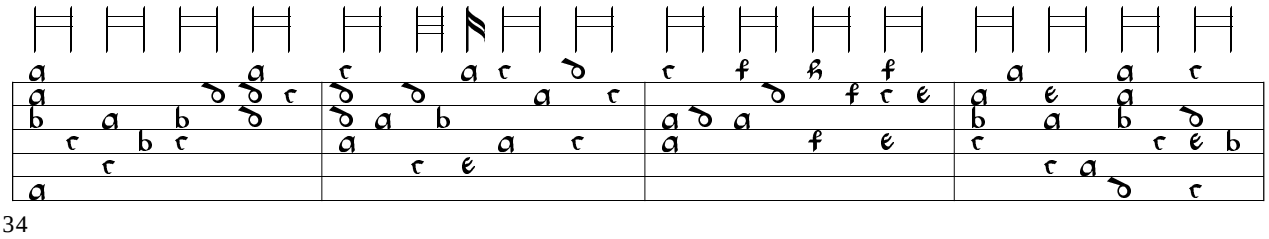

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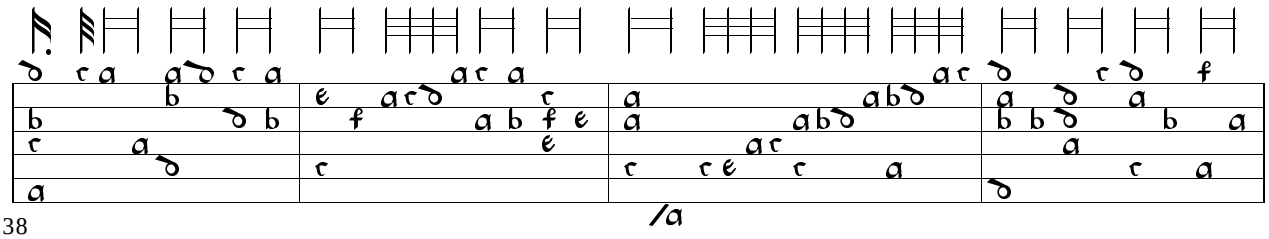

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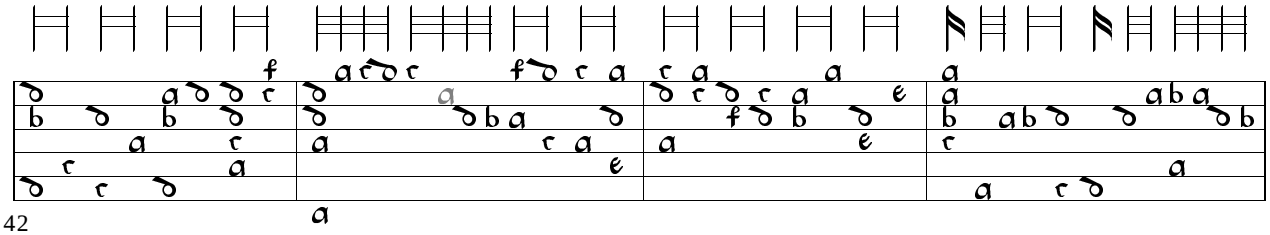

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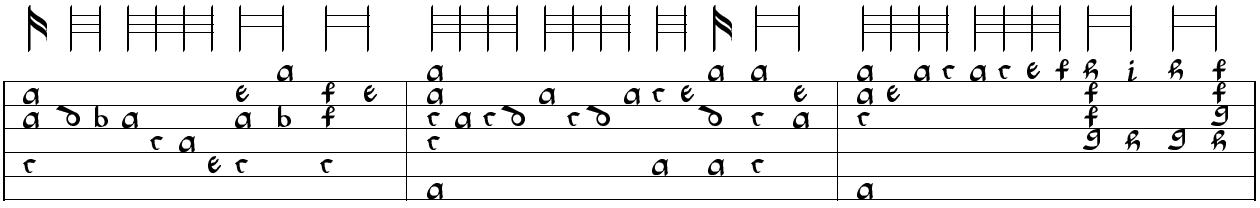

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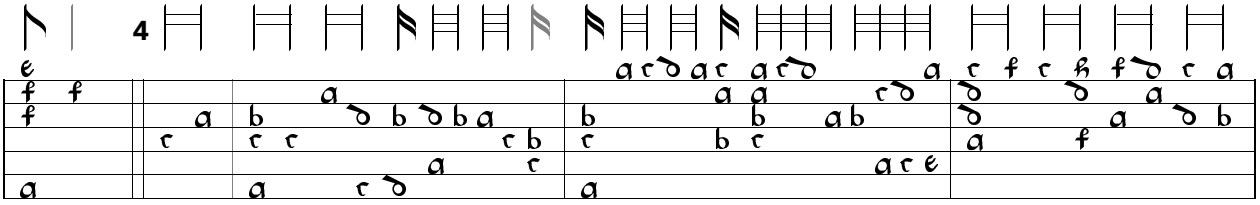

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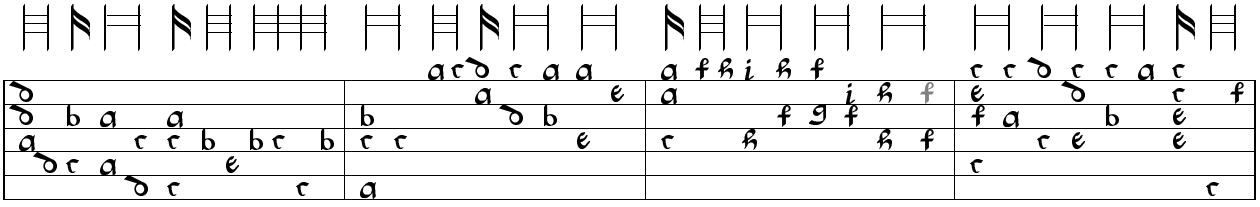

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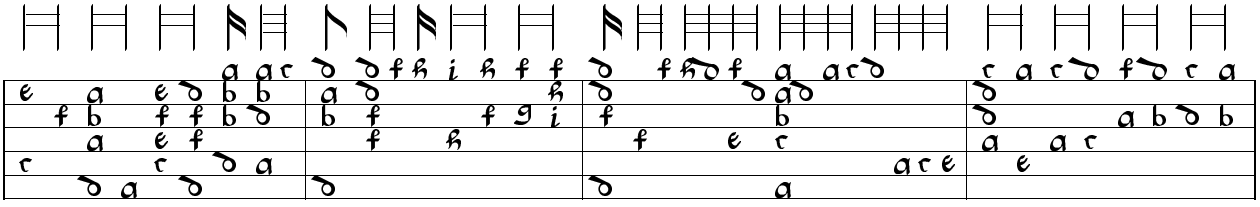

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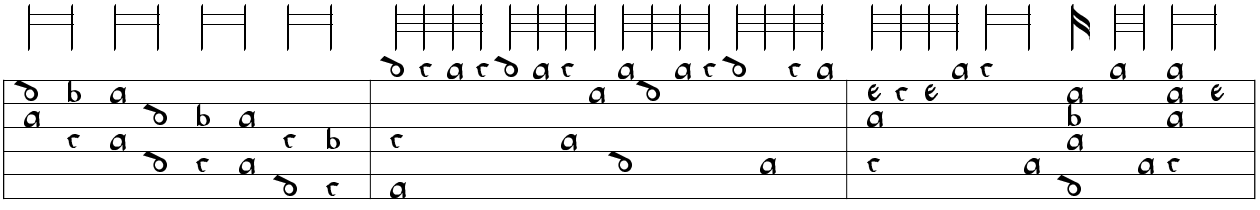

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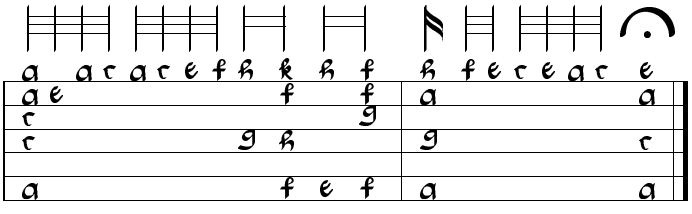

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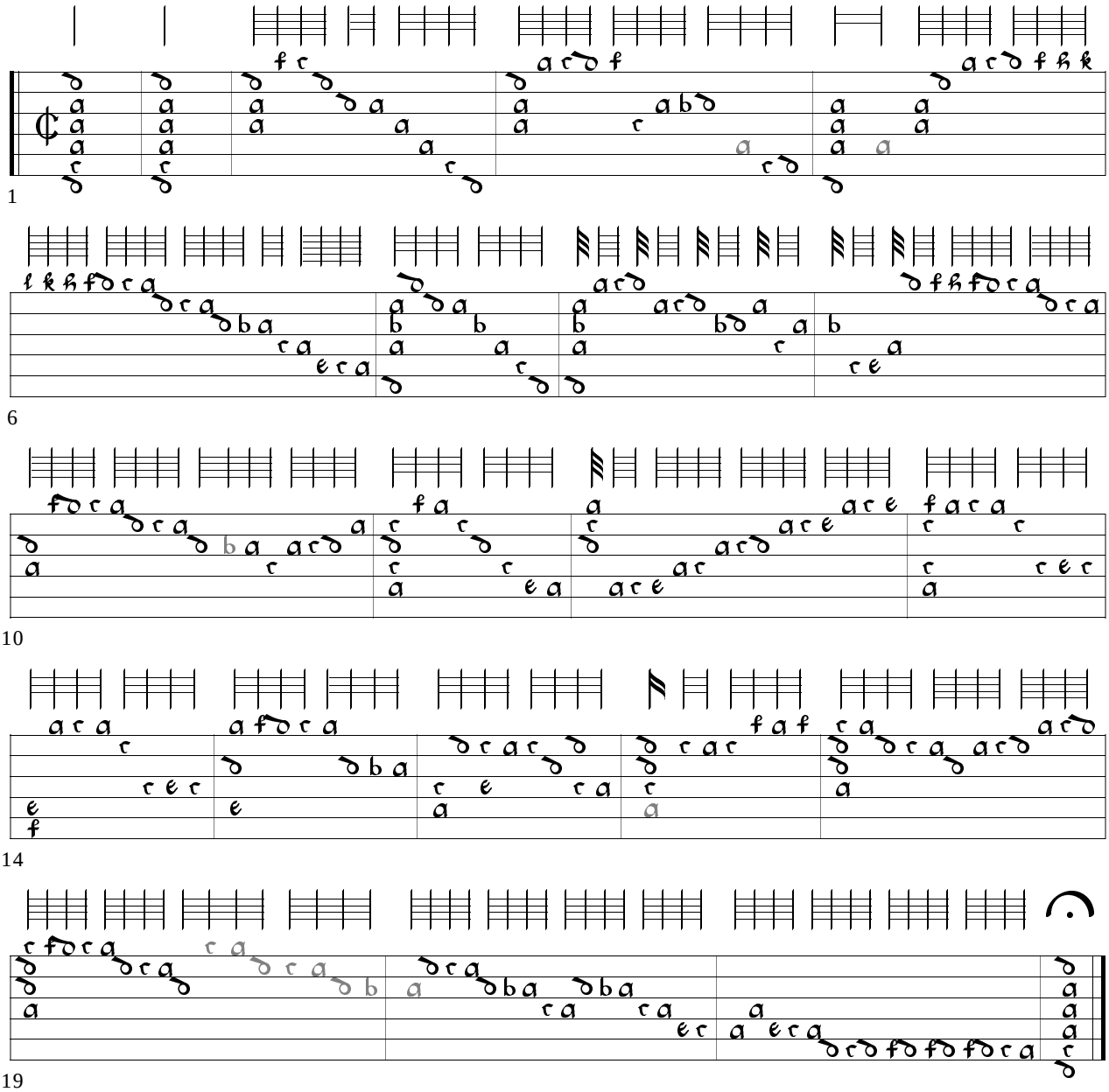
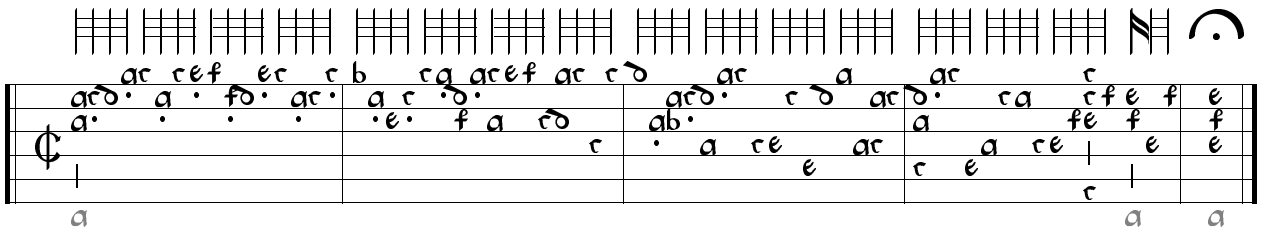
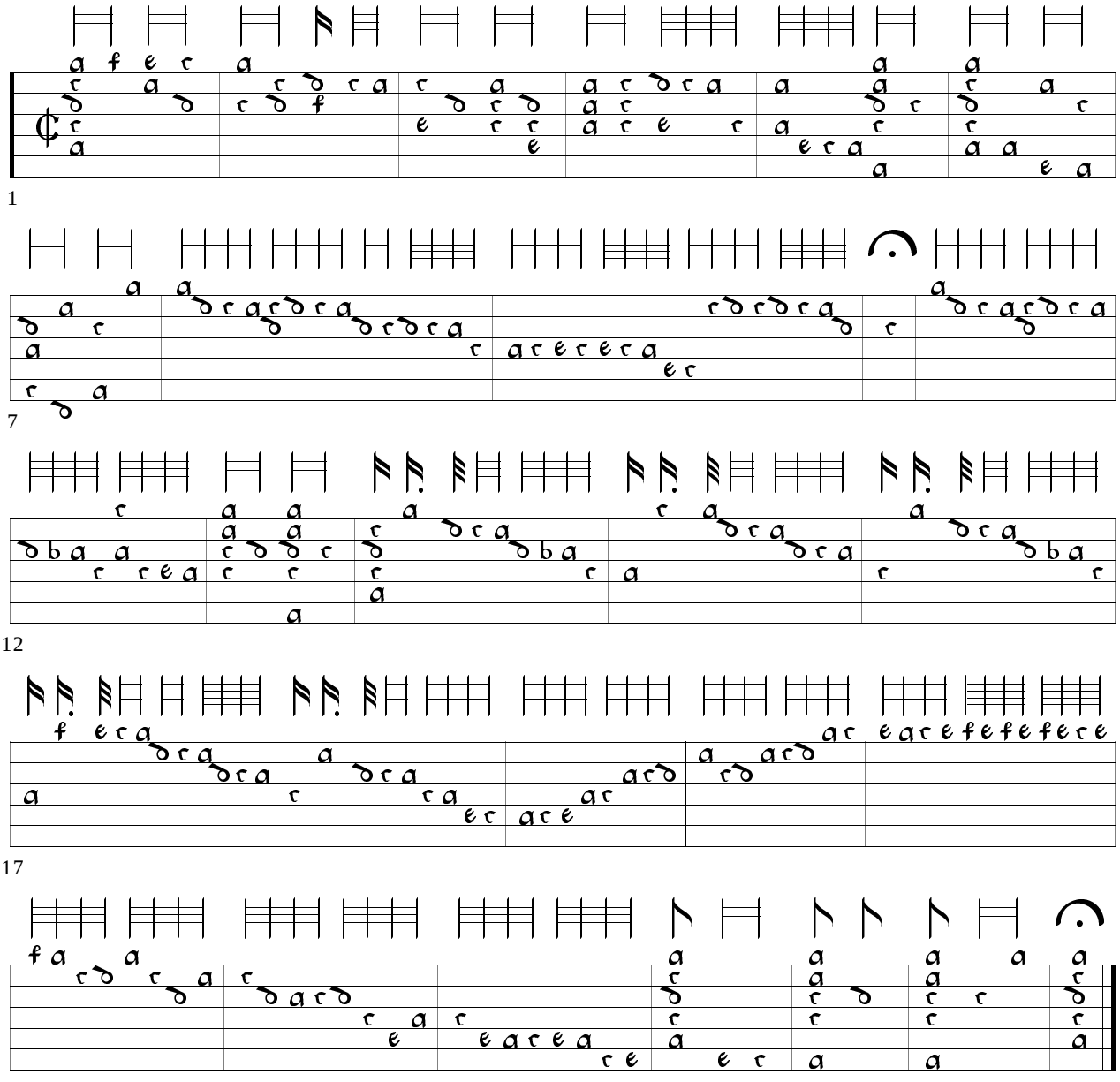
S9. Fantasia - 7D NL-DHnmi Kluis A.20, f. 72r



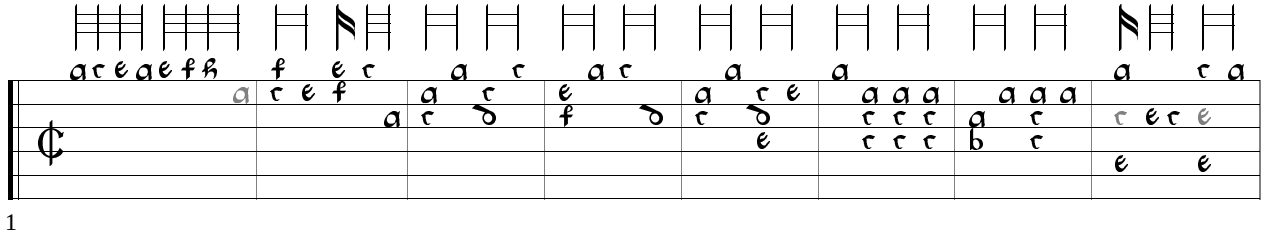
App 9. Praeludium - 7D D-Hs ND VI 3238, p. 3

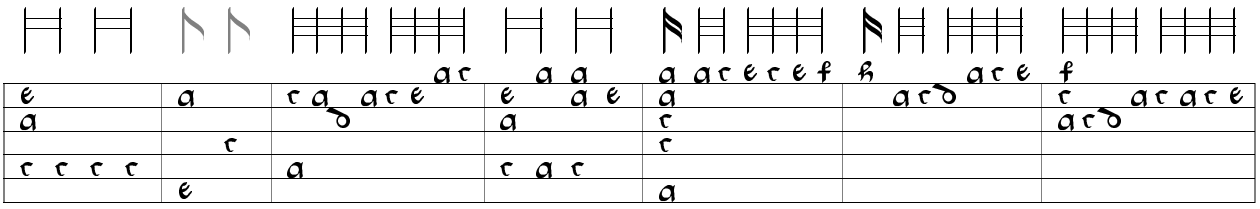


S10. Fantasia - 7D NL-DHnmi Kluis A.20, f. 70r



S11. Fantasia (detta il Morone) - 7D NL-DHnmi Kluis A.20, f. 70v





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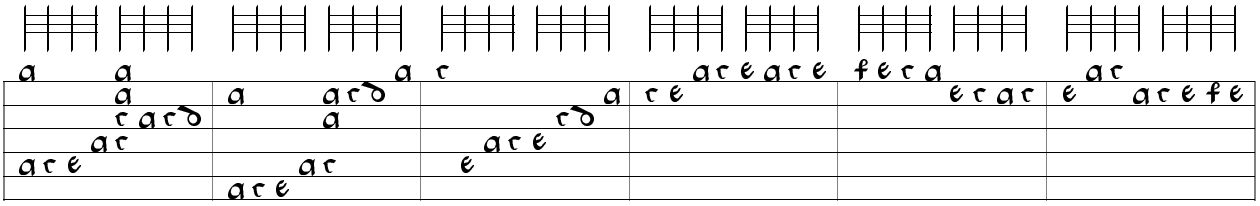

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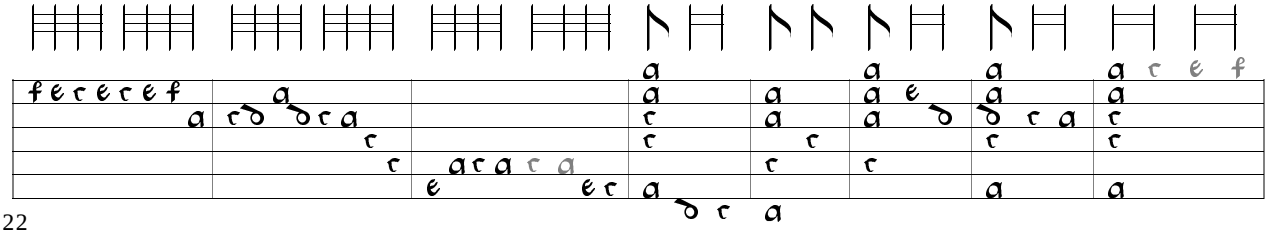

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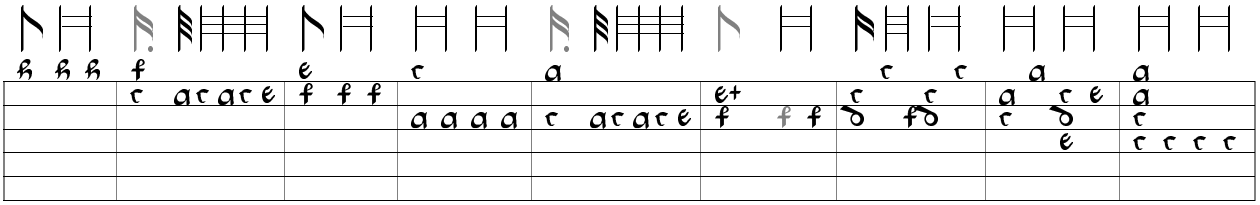

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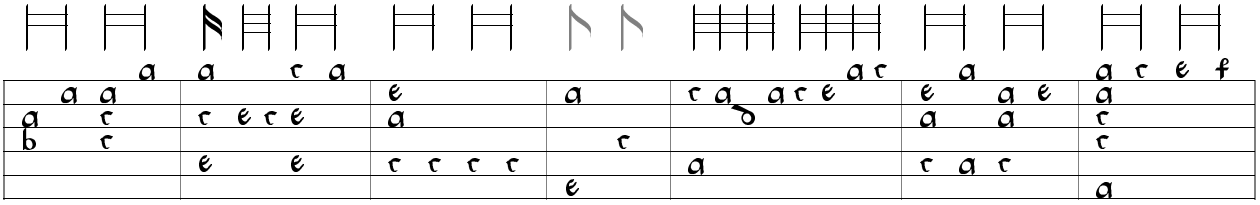

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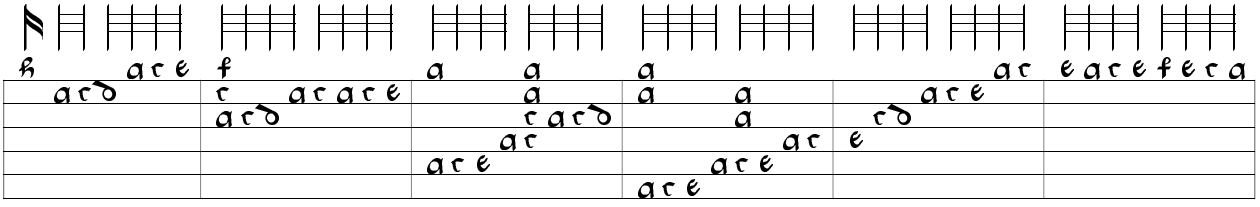

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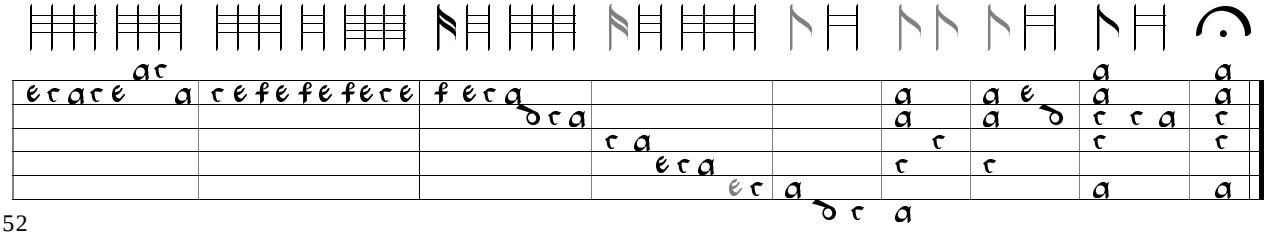

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