**Music supplement to Lute News 112 (December 2014): Lute Solos of Victor de Montbuission - Daniel Bacheler's four Corantos - John Dowland part 13: Coranto (100) and dances for Mrs Vaux (32 & 57)**

**Victor de Montbuisson** (*c.*1575->1638) was a French lutenist born in Avignon but employed from a young age and for most of his professional life (1595-1627) at the court of Moritz Landgrave of Hesse in Kassel, after which he moved to The Hague as a lute teacher.[[1]](#endnote-1) He may thus have met John Dowland and Gregory Huwet when they were in Kassel in 1594/5. He taught Moritz's daughter Princesse Elisabeth and probably copied much of the music in her lute book (D-Kl 4° Mus. 108/I), and although only one item bears his name it is likely that more of the anonymous pieces were also composed by him. His music was included in prints of four German publishers over a span of nearly thirty years: Adrian Denss *Florilegium* (Köln 1594) - 3 ascribed courantes, probably the same three listed in the now lost lute manuscript of Joachim Loss from Köln, so from about the time he first went to Kassel; Jean-Baptiste Besard *Thesaurus Harmonicus* (Köln 1603) - four galliards, only three ascribed, Georg Leopold Fuhrmann *Testudo Gallo-Germanica* (Nürnberg 1615) - one unascribed galliard, and Daniel Mylius *Thesaurus Gratiarum* (Frankfurt 1622) - a toccata and a two-part grammatica by *Victoris Galli*. His music also found its way into the personal lute books of Emanuel Wurstisen (Basel 1591 & 1594), Pietro Paulo Raimondo (Como 1601) and Philip Hainhofer (Augsburg 1603), and other manuscripts. A dozen ascribed lute solos are included here. Different versions of no 7 & 9 interchange titles courante (most lacking an anacrusis) and galliard and are barred in three crotchets or three minims, and the galliard no 10 was arranged as a courante by Ballard. Also the ascribed version of no 9 is the same as the last two strains of a longer version, and the first two strains only are arranged by Terzi for his Italian print of 1599. So one wonders if two unrelated pieces were copied in tandem, he composed it all or arranged some of it, or if the Hainhofer ascription is wrong. He sometimes signed himself 'Victor von Bergwald Lautenist und Sprachmeister' and so he may have composed the chorea (no 3) and the ascription Reinwaldi is a corruption of Bergwald. His music is not typically French and is noteworthy for harmonic and rhythmic variety with frequent hemiolas (3:4 to 6:8 shifts) and free treatment of accidentals, that is if the surviving versions are faithful to his own.

**Worklist**[[2]](#endnote-2)

**1. Toccata** CLFVau-Montbuysson 10

Mylius 1622, pp. 18 -19 *Toccada Nobilissimi Victoris Galli*

**2. Grammatica** CLFVau-Montbuysson 11

**i.** Mylius 1622, pp. 25-26 *Grammatica Victoris Galli*

**ii.** Mylius 1622, pp. 26-27 *Seconda pars Ejusddem (Victoris Galli)*

**3. Chorea** D-LEm II.6.15, p. 368 *Chorea Reinwaldi 7*

**4. Courante** CLFVau-Montbuysson 5

D-Kl 4° Mus. 108/I, f. 66v *Courente de victor de montbuysson*

**5. Courante** CLFVau-Montbuysson 1

Denss 1594, f. 91v *Courante de Victor de Montbuisson*

D-Dl 1.V.8, f. 81v *Courante de Victor de Monbuisson*

**6. Courante** CLFVau-Montbuysson 3

Denss 1594, f. 92v *Courante de Victor de Montbuisson*

D-Dl 1.V.8, ff. 90v-91r *Courante de victor de montbuisson*

**7. Courante/Galliard** CLFVau-Montbuysson 2 & 6

**a.** Denss 1594, f. 92r *Courante eiusdem* (Victor de Montbuisson)

**b.** GB-HAdolmetsch II.B.1, ff. 96v-97r *Galliarde*

D-Dl 1.V.8 (Loss), ff. 82v-83r *Courante ejusdem* (Victor de Montbuisson); Besard 1603, f. 114r *Galliarda Victoris de Montbuisson*

**8. Galliard** CH-Bu F.IX.70, p. 330 *Galliarda Victoris de Montbuisson*

**9. Courante/Galliard** CLFVau-Montbuysson 4

**a.** D-W Guelf. 18.8, ff. 291v-292r *Aultre Courante*

*Victor de Montbuisson* [strains C & D of 9b]

**b.** I-COc 1.1.20, ff. 91v-93r *Gagliarda* [strains ABCD]

CZ-Pnm IV.G.18, ff. 45v-46r *Volte* [strains ABCD]

**c.** Terzi 1599, p. 21 *Balletto Francese* [strains AB of 9b]

**10. Galliard** CLFVau-Montbuysson 7

Fuhrmann 1615, p. 120 *Galliarda incerti Authoris*

Besard 1603, f. 114v *Galliarda Victoris de Montbuisson*

**11. Galliard** CLFVau-Montbuysson 8

Besard 1603, ff. 114v-115r *Galliarda eiusdem* (Victoris de Montbuisson)

**12. Galliard** CLFVau-Montbuysson 9

**a.** D-W Guelf. 18.8, f. 167r *Vna gagliarda francese Victor*

*de Montbuisson* - PL-Kj 40143, ff. 31v-32r *Gaillarde*

**b.** Ballard 1614, p. 46 (Courante) *Second*

**c.** Besard 1603, f. 119v *Galliarda*

To go with the French theme, a version each of the four corantos by **Daniel Bacheler** (two unique and two with a close concordance for each) and the only coranto by **John Dowland** (DowlandCLM 100) are included. This installment of the complete Dowland is completed by a galliard (quite similar versions in a Holmes manuscript and Fuhrmann's lute book of 1615) and jig (unica) dedicated to Mrs. Vaux,[[3]](#endnote-3) together with an anonymous galliard also dedicated to (the same?) Mrs. Vaux.[[4]](#endnote-4) An assortment of seven short page fillers include English and French music.

**Daniel Bacheler[[5]](#endnote-5)**

**DB36.** GB-Cfm MU MS 689 (Herbert), f. 25v *Courante mr Daniel*

**DB37.** GB-Cfm MU MS. 689, f. 27v untitled (Courante) *Mr Daniell.*

**DB38.** GB-Cu Nn.6.36, f. 8r *Volta*

GB-Cfm MU MS 689, f. 26v *Courante mr Daniel*

**DB39.** GB-Cu Ms. Dd.4.22, f. 7v-8r *Currante mr D: B*

GB-Cfm MU MS 689, f. 28v *Mr Daniel*

**John Dowland**

**JD100. Coranto** DowlandCLM 100

GB-Lam 603 (board), f. 30r *Coranto By Doctor Dowland*

**JD32. Mrs. Vaux's Galliard** DowlandCLM 32

**a.** GB-Cu Dd.9.33, f. 20r *Mrs vaux Galliarde Jo Dowland*

*Bacheler of Musicke* **b.** Fuhrmann 1615, p. 108 *Galliardo 1*

**JD57. Mrs. Vaux's Jig** DowlandCLM 57

GB-Cu Dd.9.33, f. 20v *Mrs Vauxes Gigge Jo Dowland*

*Bacheler of Musicke*

GB-Lam 601, f. 7r *A Coye Joye* - DowlandCLM 80 [see Lute News 113)

**App. Mrs. Vaux's Galliard - anon**

GB-Cu Dd.5.78.3, ff. 18v-19r *Mr vaus gallia*[rd]

**Anonymous** *page*

**i.** CZ-Pnm IV.G.18, f. 67r untitled (ballet?) 8

**ii.** D-Kl 4o 108/I, f. 96r untitled (courante) 10

**iii.** I-Fn Gal 6, p. 243 *Courant* 14-15

**iv.** I-PEas sec XVII (Doni), p. 33 *Minuet* 19

**v.** GB-Cu Dd.5.78.3, f. 49r *Jewell* 23

**vi.** GB-Cu Dd.5.78.3, f. 75v untitled (almaine) 25

**vii.** I-PEas sec XVII, p. 39 *Balletto Inglese* 26

*John H Robinson - November 2014*

**Commentary to Lute News 112**

**Montbuisson: 1.** 7F8D; bars 1-16 - 8 bars of 4 minims instead of 16 bars of 2 minims; 8/2 - f2 instead of b2; 10/8 - f1 added; 15/6 - a5 changed to a4; 17/8-9 & 25/8-9- c4-a4 instead of c3-a3; 18/14 & 25/14 - quaver absent; 23-24, 25-26 & 32-33 - bar lines absent; 25/1 - a5 absent; 32/1-8 & 42/4-5 - semiquavers instead of quavers; 36/1 - b2 instead of b3; 47/1-3 - c5-a4-b4 instead of c4-a3-b3; 58-2-4 - b4-a4-b4 instead of b3-a3-b3; 58/15 & 59/13 - a4 instead of e5; 61/13-16 - quavers instead of semiquavers; 62/12 - a6 instead of e8; 62/13 - a6 and fermata absent. **2i.** 8D; 8/3 - crotchet a note to the right; 12/8-11 & 13/6 - quavers instead of crotchets; 13/4 - c8 instead of e8; 16/5 - d2d4 instead of b2a5; 17/6 - quaver a note to the left; 27/1 - crotchet instead of minim; 28/5-8 - crotchets instead of quavers; 27-28 & 28-29 - bar lines a note to the right; 34-35 to 46-47 - bar lines 2 minims to the right; 46/4-5 - c5-a5 instead of c4-a4; 46/6 - a5 instead of a6; 47/15-16 - bar line added. **2ii.** 8D; bars 1-3 & 7 - 6 minim to a bar retained from original; 4/9 - f4 instead of f3; 4/12 - a6 instead of a4; 10/6-8 - a3-c3-e3 instead of a4-c4-e4; 12-13 - bar line 2 notes to the left; 14/9 - crotchet absent; 23-24 & 25-26 - bar lines absent; 24/2 - a3 absent; 24/15 - quaver instead of crotchet; 27/10-13 - quavers instead of crotchets; 27-28 - bar line 2 minims to the right; 28/2-3 - quavers instead of semiquavers; 30-31 to 31-32 - bar lines 2 minims to the left; 32/10 - c4 and d1a2 separated laterally; 33/9-10 - a3-a6 instead of a2-d3; 34/1 - a6 absent; 34/2 - c4 instead of c5; 34/9 - a6 instead of b3; 35/6 - e5 instead of e4; 35/8 - a6 instead of e2; 36/1 - crotchet instead of minim; 36-37 - bar line a note to the right; 37/1 - h6 absent. **3.** German tablature; 7F; A4B6; no changes. **4.** 7F8Eflat; A16B16; bar lines absent (except double bar line); 13/3 - b4 instead of b3; 15/2 - a [7F] instead of /a [8Eflat]; 16/2-3 - quavers absent. **5.** 7F; AA8B12; double bar lines absent; 12/5 - a2 instead of e3; 19/8 - crotchet absent; 27/1 - crotchets begin 4 notes to the left; 29/between 7-8 - a2-c2 repeated. **6.** 7F; A16B16; double bar lines absent; 28/1 - crotchet absent; 31-32 - bar line absent. **7a.** 7F; AA8B8; 4/4 - e1 added; 14/2 - semiquaver instead of quaver; 24/7 - minim added; 24/8 - fermata absent. **7b.** 7F; AB8; 11/3 - c4 instead of c5; the Besard version is identical except for notes different in 7 chords and absene of the decorated final cadence, and so the manuscript version may have been copied from the print and minor variants incorporated. **8.** 7F; A12?B14?; German tablature; original very corrupt rhythm signs and barring, and reconstruction attempted here using original tablature ciphers (except 15/1 - b1 instead of g1) but bars 1, 2, 6, 11, 19 and 25 in duple time are playable without more extensive reconstruction; Meyer lists as concordance for no 7. **9a.** 7F; section 2 only A13A12B9B9; 6/1 - d2a3 instead of d3a4; 18/3 - d5 instead of d6; 40/1 - c3e4 instead of c2e3; 43 - rhythm signs absent. **9b.** sections 1 & 2 AA8BB12/AA12BB10; double bar lines absent except 28-29 & 40-41; 4-5 - bar line absent; 17/1 - dotted crotchet absent; 50/4 - crotchet instead of quaver; 53/2 - h1 instead of f1; 60/2 - quaver absent; 61/3 - crotchet absent; 63/6 - c1 instead of a1; 76/4 - crotchet a note to the left; 80/1-2 & 82/1 - absent reconstructed from concordance; the version in CZ-Pnm IV.G.18 is closely concordant with no 9b differing in fewer dotted rhythms, halving rhythm signs, and minor variants in figuration throughout. **9c.** 7F; section 1 only AA8BB12; double bar lines absent; 38/5 - a6 below c3 2 notes to the right instead. **10.** 7F; AA8B14; 5/1 - h3 instead of h4; 8-9 - double bar line absent; 22/8 - e4 instead of e5; 29/12 - d2 instead of c2; the version in Besard is closely concordant except for minor variants, irregular barring and the rhythm of the figuration of the sequence in the B strain is different so that Fuhrmann is a generally more satisfactory reading. **11.** 7F; AA8BB8; barring alternates between 3 and 6 minims per bar standardised here; 10/2 - f3 instead of i3; 15/11 - minim instead of crotchet. **12a.** 6-course; A8B8B7C13; 16/3 - quaver absent; 25/1&3 - c2 instead of f2; 27/2 - crotchet a note to the right; 29/4 - d5 instead of d6; 36/4 - minim instead of fermata; the version in PL-Kj 40143 is closely concordant with no 12a and 12b but identical to neither. **12b.** 7F8Eflat10C; AA8B14CC12; double bar lines absent; 52/5 - c6 instead of c4. **12c.** 10C; AA8BB8C13; double bar lines absent; barring alternates between 3 and 6 minims per bar standardised here. **Anonymous page fillers:** no commentary but editorial changes shown in grey. Note that no v. *Jewell* is different to John *Johnsons Jewell* [JohnsonB no 26b, a.k.a no 26a *Lord Burgh's Galliard*. **Daniel Bacheler: DB36.** 7F8D9C; ABCB16; double bar lines absent; 12/1 - c4 instead of d4; 40-41 - bar line absent; 64 - minim followed by crotcher a4 instead of fermata; alterations made by another hand (possibly a teacher, thought to be Daniel Bacheler by Christopher Morongiello in *Edward Collard (d. 1600) and Daniel Bacheler (d. 1619): A Critical Study and Edition of their Lute Music* 3 vols (doctoral dissertation, University of Oxford, 2004); 21/1-3 - rhythm altered from minim 2 quavers to 3 crotchets; 22/1- crotchet altered to minim; 22/2 - crotchet a7 added; 22-23 - bar line added; 23/1 - minim and a7 crossed out and a4 added; 23/1-2 - bar line crossed out; 23/2-3 - rhythm altered from 2 crotchets to dotted crotchet quaver; 23/2 - c2 altered to d2; 24/1 - a7 added; 30/1 - crotchet d1d6 altered to minim b1d2d3a7; 30/2 - b1d2d3 crossed out; 31/1-3 - minim a1d3c4a5 - crotchet d2 altered to crotchet b1d2d3a4 dotted crotchet a1d3c4a5 - quaver d2; 38/2 - d3a4 altered to d4a5; 43/1 - i2 altered to g2; 52/3 - d1 crossed out; 56/2 - c4 altered to d3; 58/1 - d3 altered to d4; 59/1 - a7? altered to b8?; 60/3 - a5 altered to e5. **DB37.** 7F9C; A17A16B16B16; double bar lines absent; 6-7 - bar line absent; 42-43 - bar line absent. **DB38.** 7F9C; AA8BB14; double bar lines absent; 7/6 - c2 absent (added from concordant version); 10-11 - bar line absent; 15/between 2-3 - minim added; the concordant version is identical except for the odd note here and there. **DB39.** 7F9C; AA8BB16/AA8BB16; 12-13 & 61-62 - bar line absent; the version in GB-Cfm MU MS 689 lacks right hand fingering and ornaments, but is closely concordant with only minor variants including the exchange of bars 21-23 and 38-39. Paul O'Dette plays Courantes 36, 37 and 38 on both CDs *Lord Herbert of Cherbury's Lute Book* (Harmonia Mundi 907068, 1992) tracks 24-26, and *Daniel Bacheler: The Bachelar's Delight* (Harmonia Mundi 907389, 2006) tracks 21-23. **John Dowland: JD100.** 7F8Eflat9C; A16B26; 28/2 - e4 instead of f4. **JD32a.** 6-course; A8B7C13; 7/4 - Poulton adds a5; 18-19 - bar line absent; 21/6 - Poulton adds f1; 27/5-6 - b1-a1 instead of d1-b1 (Poulton substitutes bar from 32b commenting that 'bar 27 which in hopelessly confused' which it isn't). **32b.** 6-course; A8B7C13; none, but a few differences to 32a, probably errors, unchanged here. **JD57.** 7D; AA4BB4CC6; 1/1 - scribe altered c2d3 to f2g3; 7/3 - d4 crossed out; 7/5 - d5 crossed out; 24-25 - bar line absent; 28/6-7 - e4-a4 crossed out; 28/7 - crotchet instead of fermata. **App.** 7D; AABB8; 7/1 - 2 crotchet instead of minim; 7/2 - scribe altered c3 to a3; 27/4 - e1 instead of c1; this is not DowlandCLM 32 as listed in Julia Craig-McFeely's online version of her doctoral thesis:

http://www.ramesescats.co.uk/thesis/App1b.pdf

**Commentary to the Lutezine**

**The Spanish P**avan and **Pavaniglia** - no commentary, but editorial changes shown in grey. **Rippe20a.** 20-21, 38-39, 46-47, 63-64, 81-82, 90-91, 123-124 & 130-131 - bar lines absent; 88/1 - c4 instead of a4; 99-100 to 105-106 - bar lines 2 minims to the right; 106-107 - bar line absent; 111/4-6 - c2-a2-d3 instead of c1-a1-d2; 127/1-6 - minim 2 crotchets minim 2 crotchets instead of 2 crotchets minim 2 crotchets minim (as in Le Roy); 140/7 - h4 instead of g4; the version in Le Roy is identical except barred in 2 minims and right hand fingering dots throughout, as well as the following: 80/6 - d6 absent; 88/3-4 - f1d2c4a5-c2a4 instead of f1d2a5-c2c4; 127 - rhythm different but altered as above. I would like to thank Ian Pittaway for help editing the cittern versions. **Rippe20b.** A parody on 20a based on the same opening theme and bars 106-114 quote 20a bars 96-100; identical to Phalèse 1546 except that that latter bars in 4 minims and adds a1 at 15/1; 25/1 - a4 instead of a3; 79 - minim 4 quavers instead of 3 crotchets 2 quavers (as in bar 9). **Rippe21a.** The same material as no 21b, despite many variants, but with a shift in sequence as follows: bars 1-91 (=21b 1-90), 92-161 (=105-169), 162-181 (unique), 182-195 (=91-104), 196-199 (unique), 200-218 (=174-191); 53/3 - d6 instead of c6; 99/1-2 & 100/1 - CNRS edition changes a3c5-a3c5-a5 to a4c6-d6-a6 (as in 21b bars 113-114); 118/1 - CNRS edition and Ness App 12 changes a5 to c5 as in 21b; 128/3 - a3 instead of a4 as in CNRS and Ness App 12; 145/1 - CNRS edition and Ness App 12 omits c5; additional edits in Ness App 12: 67/3 - a4 omitted; 112/1 - d5 instead of c5 (from 21b); 120/3 - f1 added; 177/1 - a4 instead of a3. **Rippe21b.** Mostly the same material as no 21b, despite many variants, with a shift in sequence as follows: bars 1-90 (=21a 1-91), 91-104 (=182-195), 105-169 (=92-161), 170-173 (unique), 174-191 (=200-218); 46/2 - a3 instead of a4; 60/2 - d3 added; 61/2 - b3 instead of d3; 124/1 - d5 instead of c5; 137/1 & 138/2 - rhythm signs absent (minim and crotchet from Gerle); 143/2 & 144/1- c5 - e5 absent; 148/1 - c1 absent (edit in Ness 23 from 21a); 166/2 - c1 instead of c2 (edit in Ness 23); Gerle nearly identical with the following minor variants: 18/3 - a2 instead of f3; 19/3 - a4 absent; 59/2 - d3 absent; 59/4 - d3 instead of b3; 78/1-2 - 4 crotchets c4a5-d2-c2-a2 instead of 2 minims c4a5-c2; 85/3 - c4 absent; 86/2 - a3 instead of a4; 92/1 - c4 absent; 92/2 - a5 absent; 100/2 - c4 instead of d3; 116/1 - e5 instead of d5; 157/1 - d6 instead of a5; 171/2 - c4 added; 176/3 - f4 added; 181/1 - a4 instead of e4; 184/1-6 - 2 crotchets d3c4a5-c2 4 quavers d2-c2-a2-c2; additional edits in Ness 23: 15/1 - c5 instead of c4; 20/1 - adds c4 from 21a; 25 - uses bar from 21a; 73/4 - adds c2; 91/2 - omits a5; between 115-116 - adds a bar of 2 minims a3a5 - b3c5 from 21a; 163/3 - omits a1; between 183-184 - adds a bar of 2 minims d2f3 - f4 from 21a; 184/1 - adds d3.

**Rippe21c.** A parody of 21b based on the same opening theme although no direct quotes were obvious; 61/1 - a4 instead of a3 (edit in Ness App. 10); 100/1 - a3 instead of a4 (edit in Ness App. 10); 103/3 - Ness App. 10 adds d3; 108/1 - h1 instead of f1.

1. Numbering and biography from CLFVau – André Souris, Monique Rollin & Jean-Michel Vaccaro (eds.) *Oeuvres de Vaumesnil, Edinthon, Perrichon, Raël, Montbuysson, La Grotte, Saman, La Barre* (Paris, CNRS 1974). Additional concordances for no 9 are from Joachim Lüdtke, *Die Lautenbücher Philipp Hainhofers (1578-1647)* (Göttingen: Vandenhoeck & Ruprecht, 1999), p. 294. [↑](#endnote-ref-1)
2. Commentaries on the pieces can be found in the *Lutezine*. [↑](#endnote-ref-2)
3. She was probably Elizabeth, daughter of Sir John Roper, who married George Vaux (1564-1594), son of William (<1535-1595), 3rd Baron Vaux, of Harrowden in Northamptonshire. George predeceased his father and so did not become Baron and Elizabeth remained Mrs. Vaux. [↑](#endnote-ref-3)
4. The title reads *Mr vaus* so could be dedicated to George Vaux. Incorrectly listed as the same as DowlandCLM 32 in Julia Craig-McFeely's thesis: <http://www.ramesescats.co.uk/thesis/> [↑](#endnote-ref-4)
5. Numbers from Martin Long (ed.) *Daniell Bacheler Selected Works for Lute* (London, Oxford University press, 1970). DB35 is an almaine with the title *Courante Mr Daniel* crossed out and *Almaine Daniel* added in GB-Cfm MS MU 689, f. 26r, and untitled in GB-Lam 603, ff. 42r-42v. [↑](#endnote-ref-5)