**Music supplement to Lute News 72 (December 2004): Renaissance Dances part 2.**

Here is another selection of renaissance dances spanning the sixteenth century arranged for the most part into suites, either in the original sources or editorially.[[1]](#endnote-1) The music is mainly from manuscripts,[[2]](#endnote-2) with the exception of one item from Dalza’s *Intabulatura de Lauto* of 1508 (no. 35d), a few from Pierre Attaingnant’s *Dixhuit basses dances* of 1530 (nos. 29a-c & 35a), and a complete dance suite of Pietro Paulo Borrono’s from his print with Francesco da Milano in 1546 which is not yet available in modern edition or facsimile (no. 39a-e).[[3]](#endnote-3) In Heartz’s modern edition of Attaingnant’s lute prints,[[4]](#endnote-4) he refers to the Verdurant suite (no. 29) as ‘a low point in the collection, having at once the greatest number of errors in tablature, and the least originality,’ but minimal editing of misplaced notes and other errors makes an acceptable suite – the tordion is particularly attractive, although Attaingnant also used it for his Bassedence Patience and it is this more complete version used here.

No. 30 is a suite of dances based on the Romanesca ground compiled from three sources. The galliard from Emmanuel Wurstisen’s lute book of the 1590s (no. 40) is reminiscent of Josquin’s ‘Mille regres’. The latter is ascribed ‘V.B.’ and so could be by Valentin Bakfark, although it does not appear in the modern edition of his music and is uncharacteristic of his style.[[5]](#endnote-5) An alternative would be Vicenzo Bernia.[[6]](#endnote-6) No. 31 is familiar as a dance based on Claudin de Sermisy’s chanson ‘Tant que vivray’, and the gagliarda no. 37 from Dolmetsch Ms. II.C.23 (the Medici lute book) is clearly in a later style to the rest of the items here, and is reminiscent of lute music by Santino Garsi da Parma[[7]](#endnote-7) or even Girolamo (Johann) Hieronymus Kapsberger.[[8]](#endnote-8)

A pavana from Thibault (no. 34a) is related to the pavana-saltarello pair (34b-c) from Stefan Craus’ lute book. Also several items here, plus two from part 1 in *Lute News* 70 (nos. 2 and 7), are different versions of the pavana alla Venetiana. Dalza arranged this together with a saltarello and piva five times in different keys for one or two lutes which occupy quite a few pages in his print. A simpler but attractive version in C major from the later Wroclaw MS 352 (also in Stefan Craus’ lute book) is used here (no. 35bc), together with Dalza’s pavana in C major (no. 35d) although not his saltarello and piva which are heavily chordal and less attactive than the Wroclaw/ Craus setting, as well as an interestingly dissonant arrangement from Attaingnant (no. 35a). A manuscript version of pavana alla Venetiana in B flat from the Thibault manuscript is also included (no. 36), significantly differing from Dalza’s setting in the same key.

The manuscripts in the Bayerische Staatsbibliothek in Munich, many from the library of Johann Heinrich Herwarth assembled *c.*1550-70, are a great repository of renaissance lute music,[[9]](#endnote-9) and to the sources used for part 1 (Mus. Ms. 266, 1511b, 1511d, 1627) are this time added items from Mus. Ms. 272, 1512,[[10]](#endnote-10) 2987 and 9516. The items from Munich 1512 are followed by the initials ‘H D’ or ‘h d’ as with many items in the manuscript, which could refer to the composer. All the dances from the Wroclaw and Stefan Craus manuscripts are unbarred and so barring has been reconstructed. The Thibault manuscript lacks both barlines and rhythm signs, but the dots under tablature letters to indicate right hand fingering are a good guide for reconstruction. All the tablature letters and the right hand dots are reproduced as in the original, except that the bass notes have also been added editorially to no. 34a. The missing bass suggests that what survives is the tenor part of a lute duet, and instead of the solo version here, a second lute could add a simple chordal bass part (five sets of eight bars each set with bars in C-C-C-G-C-C-G-C) to make an equal duet like those in Dalza’s print.

**Worklist**

Minor editorial changes have been made without comment.

29a-c. Attaingnant 1530, ff. 31v-32r *Basse da*[n]*ce Verdura*[n]*t*/ *Recoupe*/ *Tordion* [[11]](#endnote-11)

30a. Wroclaw 52, f. 41r *tantz/ Paduaner*

= H-Ba K53/11 (Istvanffy),[[12]](#endnote-12) p. 83 *Padoana*

30b-c. Munich 2987, f. 8r *Pauane* - untitled saltarello?

30d. Wroclaw 52, f. 70r *Gaiarda*

30e. Craus, f. 10r [66r] untitled calata?

31a-b. Munich 9516, ff. 3r-3v/4r-4v *Bassameso Francesse*/ *Salterela*

32a-b. Munich 1512, ff. 58v-59r *D’annto boloigna H. D./ Saltarell H. D.[[13]](#endnote-13)*

33a-b. Munich 1512, ff. 63v-64r *Ein schoner paduaner hd/ Saltarell darauf hd*

34a. Thibault, ff. 25r-25v *Pauana*

34b-c. Craus, ff. 19v-20r [75v-76r] *Paduana* - untitled saltarello?

35a. Attaingnant 1530, f. 25r *Pauane*

35b-c. Wroclaw 352, f. 41v/41v-42r *Paduaner - Saltarelo -* Craus, f. 8v [64v]/ 8v-9r [64v-65r] untitled */ Paduane*

35d. Dalza 1508, f. 16v *PAuana all venetiana* - Hans Judenkünig *Ain schone* 1523, sigs. b3v-b4r *Panana* [sic] *alla Veneciana*

36a-c. Thibault, ff. 13r-14r *Pauana regia*/ *Saltarelo*/ *Piua* - cf. Dalza 1508, ff. 18r-20v *PAuana all venetiana*/ *Saltarello*/ *Piua*

37. Dolmetsch II.C.23, f. ff. 8v & 12r *Galiarda*

38a-c. Craus, ff. 12v-13r/13v-14r/14r-15r [68v-69r/69v-70r/70r-71r] *Paduana*/ untitled saltarello/ *Piua* [on passamezo antico ground], cf. Hans Neusidler *Ein Newgeordent Künstliche Lautenbuch* 1536, sigs. t1r-t1v/ tiir-tiiv *Hie folget ein welscher tantz Wascha mesa/ Der hupff auff*

39a. Francesco Canova da Milano & Pietro Paulo Borrono da Milano *Intabulatura di Lauto, Libro Secondo* 1546, ff. 2r-3r *Pavana detta la Borroncina dell’Eccellente P. Paulo Borrono da Milano/ altro modo*

cf. Dolmetsch II.C.23, ff. 7r-7v *Pauana*; Fabricius, f. 115v *Pavana genannt la Boroncina*; Lvov 1400/I, ff. 30v-31r *Passo e meszo*; Lvov 1400/I, ff. 31v-32v *Passo e meszo d’boroncina*; Munich 272, f. 13v untitled [after following *Piua*: *Passomezo AR* - Antonio Rotta?] Munich 9516, ff. 3r-3v *Bassameso Duesa*; Phalèse *Carminum Pro Testudine Liber IIII* 1546 [= Phalèse *Selectissimorum Pro Testudine* 1573], sigs. cc2r-cc2v *PAduana I*; Phalèse 1546, sigs. cciiv-cciiiv *Paduana*; Rudolf Wyssenbach *Tabulaturbüch uff die Lutten* 1550, ff. 4r-5v *Pauana genant La Barroncina/ annderst* [index: *Pauana genant La Barroncina/ am.*]

39b. Francesco da Milano & Pietro Paulo Borrono 1546, ff. 3v-4v *Saltarello Primo/ altro modo*

cf. Lvov 1400/I, ff. 32v-34r *Saltarello pyrwsi Passo e mesa*; Munich 272, ff. 13v-14r *Piua*/ *Passomezo AR*; Munich 9516, ff. 3r-3v *Salterela*; Phalèse *Carminum Pro Testudine Liber IIII* 1546 [= Phalèse *Selectissimorum Pro Testudine* 1573], sigs. gg1r-gg1v *Galiarda II*; Phalèse 1546, sigs. ff4v-gg1r *Galiarda I*; Wyssenbach 1550, ff. 5v-7r *Der erst Sprynngerdanntz. Saltarello Primo/ uff ein annder ardt* [index: *Der erst Spryngerdantz*]

39c. Francesco da Milano & Pietro Paulo Borrono 1546, f. 4v-5v *Saltarello secondo della Duchessa/ altro modo*

cf. Phalèse *Carminum Pro Testudine Liber IIII* 1546 [= Phalèse *Selectissimorum Pro Testudine* 1573], sigs. ggiir-ggiiv *Galiarda III*; Wyssenbach 1550, ff. 7r-8v, *Der annder Sprynngerdannt/ anderst* [index: *Der ander Della Duchessa*]; cf. Giulio Cesare Barbetta *Novae Tabulae Musicae* 1582 [= *Il Terctio Libro de Intavolatura de Liuto* 1582], sig. A3v *Galgiarda seconda detto il mato* [index: *6. Galgiardo secondo detto il Mato*]; cf. Francesco da Milano & Pietro Paulo Borrono da Milano *Intavolatura di Lauto, Libro Secondo*, ff. 19v-20r [= Pietro Paulo Borrono *Intavolatura di Lauto Libro Ottavo* 1548, sigs. E1r-E2r] *Saltarello Terzo detto Duchessa* [in G major].

39d. Francesco da Milano & Pietro Paulo Borrono 1546, ff. 5v-6v *le represe* cf. Wyssenbach 1550, ff. 8v-9v *riprese*

39e. Francesco da Milano & Pietro Paulo Borrono 1546, ff. 6v-7r *Saltarello terzo detto la Barbarina*

cf. Phalèse *Carminum Pro Testudine Liber IIII* 1546 [Phalèse *Selectissimorum Pro Testudine* 1573], sigs. ggiiv-ggivr *Galiarda IIII*; Wyssenbach 1550, ff. 9v-10v *Der dritt Spryngerdanntz genannt La Barbarina/ Der dritt Sprigdantz Barbarina* [index: *Der dritt genant La Barbarina*]; cf. Munich 272, ff. 8v-9r *Paduana*

40. Basel F.IX.70, p. 299 *Gagliarda V.B.*

*John H. Robinson, Newcastle University, November 2004*

1. Part I appeared in *Lute News* 70 (July 2004). For information, the four tablature supplements in 2004 were ‘Renaissance Dances’ parts I (July) & II (December), ‘Collected Lute Music of Francis Pilkington’ (April) and ‘Manuscript Sources of Music Associated with Thomas Robinson’ (October). [↑](#endnote-ref-1)
2. Details of sources extra to those listed in part 1(*Lute News* 70): Basel, Öffentliche Bibliothek der Universität, Musiksammlung [CH-Bu], Ms. F.IX.70: Emanuel Wurstisen lute book, dated 1591 and 1594; Haslemere, Dolmetsch Library [GB-HAdolmetsch], MS II.C.23: Italian manuscript bearing the Medici coat-of-arms, copied in Florence? *c*.1600; Lviv (Lvov), Gosudarstvennyi universitet imeni Ivana Franko, Naucnaja Biblioteka [UKR-LVu], Ms. 1400/I, dated 1555 and 1592; Munich, Bayerische Staatsbibliothek [D-Mbs], Mus. Ms. 272, South German origin (Augsburg?) and in German tablature, *c.*1549-60; Munich, Bayerische Staatsbibliothek, Mus. Ms. 1512, Bavarian origin and in German tablature, dated 1533 and 1544; Munich, Bayerische Staatsbibliothek, Mus. Ms. 2987, keyboard and lute music in French (including the items here), Italian and German tablature copied *c.*1550, from the Herwarth library; Munich, Bayerische Staatsbibliothek, Mus. Ms. 9516, South German origin copied 1550-1600. [↑](#endnote-ref-2)
3. The Francesco/Borrono print is the earliest to include indications for ornaments which I have shown as ‘#’ preceding the note, but written out in the original making it clear that all are ‘backfalls’ or appogiaturas from above (i.e. the upper and lower note are printed side by side). In addition, I have used ‘x’ to indicate holding bass notes marked in the original as ‘#’ below the note in question. Eighteen dance suites by Pietro Paulo Borrono are found in three Italian prints of his music, a few also copied into contemporary lute books from Germany, France and the Netherlands. The suite used here is from *Intabulatura di Lauto del Divino Francesco da Milan et dell’Eccelente Pietro Paulo Borrono da Milano, Libro Secondo* (Venice: Scotto?,1546) which includes eight dance suites by Borrono, and two additional suites are available in a modern edition in Italian tablature with guitar transcription by Paolo Possiedi, *Danze Italiane Per Liuto* (London: Edition Peters, 1981). Six suites by Borrono were printed in Giovanni Antonio Castelioni’s *Intabolatura de Leuto de Diversi Autori* (Milan 1536), facsimile edition by Orlando Christoforetti (Studio Per Edizioni Scelte, Firenze, 1979) and Tablature Sheet C6 used Castelioni’s *Thocata, Fantasia* and *Saltarello chiamata Rose e Viole* by Borrono. Another four suites are in *Intavolatura di Lauto del Divino Francesco da Milano, et Dell’eccellente Pietro Paulo Borrono da Milano Libro Secondo* (Venice: Scotto 1548), with the same contents as a different print, *Intavolatura di Lauto Dell’eccellente Pietro Paolo Borrono da Milano Libro Octavo* (Venice: Scotto 1548), facsimile edition by Franco Pavan (Bologna: Forni 2002). I plan to reproduce Borrono’s three tocatas and six fantasias with a complete inventory of his music in a Lute News tablature supplement during 2005. [↑](#endnote-ref-3)
4. Daniel Heartz, *Attaingnant, Pierre, Preludes, Chansons and Dances for Lute, Paris 1529-30* (Neuilly-sur-Seine, 1964), commentary item no. 90, p. lxxxi. [↑](#endnote-ref-4)
5. István Homolya and Dániel Benkö, *Valentin Bakfark. Opera Omnia*, in 3 vols (Budapest: Editio Musica 1976). [↑](#endnote-ref-5)
6. See lute solos *Toccata Chromatica del Signor Vicenzo Bernia Bollognese*, no. 32 in Besard’s *Novus Partus* (Augsburg, 1617), facsimile: (Genève: Éditions Minkoff, 1983). Vesoul, Bibliothèque municipale [F-VE], now lost, Ms. 711, f. 95v: *Conceptio tua. A.4 f. Valerio Bona* is probably a lute setting of a vocal model by Valerio Bona (*c.*1560-*c.*1620) the Venetian composer of sacred and secular vocal music, see *New Grove* iii: 13, and so unlikely to be the composer ‘VB’ of this galliard. [↑](#endnote-ref-6)
7. Dieter Kirsch (ed.), *Santino Garsi da Parma: Werke für Laute* (Köln: Guitar und LauteVerlag Gmbh, 1989), with facsimiles and guitar transcription [↑](#endnote-ref-7)
8. Facsimile editions of Girolamo Kapsberger’s prints: *Libro Primo D’Intavolatura di Lauto* 1611 (Genève: Éditions Minkoff, 1982); *Libro Primo D’Intavolatura di Lauto, Roma 1611, Libro Primo D’Intavolatura di Chitarone, Venezia 1604, Libro Quarto D’Intavolatura di Chitarone, Roma 1640* (Firenze: Studio Per Edizioni Scelte, 1982); and *Libro Terzo D’Intavolatura di Chitarone, Roma 1626* facsimile and recording of the entire print by Diego Cantalupi on CD (Cremona MVC 002-009, 2002, see www.mvcremona.it). [↑](#endnote-ref-8)
9. See Arthur J. Ness, ‘The Herwarth Lute Manuscripts at the Bavarian State Library, Munich: a bibliographical study with emphasis on the works of Marco dall’Aquila and Melchior Newsidler’, 2 vols (PhD thesis, New York University, 1984). [↑](#endnote-ref-9)
10. For a complete transcription into French tablature see the modern edition by Richard Darsie (Fort Worth: Silver Sound). [↑](#endnote-ref-10)
11. I referred to Hopkinson Smith’s Attaingnant CD in Renaissance Dances Part 1, but omitted to mention that Chris Wilson’s CD ‘La Magdalena: Lute Music in Renaissance France’ (Virgin Veritas 7243 5 45140 2 9, 1995) includes 12 items by Attaingnant, although none I have used. [↑](#endnote-ref-11)
12. See Daniel Benko ‘A Hungarian Lute Manuscript’ *JLSA* V (1972) p. 104. [↑](#endnote-ref-12)
13. Cognates: D-Mbs 1511b, f. 1v *Vegnando da Bologna*; D-Mbs 266, f. 136v i *Vegnando da Bologna*; D-Mbs 266, f. 136v ii *Aliter*; D-Mbs 272, ff. 6v-7r *ain wallischer tanntz*; D-Mbs 1512, f. 58v *Dannto boloigna and saltarell*; D-Mbs 1512, ff. 65v-66r *Der Kunigen welscher danntz*; D-Mbs 1512, f. 66v *Der saltarell darauf*; GB-Lbl Add.31389, ff**.**4r-6r *Pavana ditta Scvizera*(Pavana called Switzerland); GB-Lbl Add.31389, ff**.**6r-7v *Saltarello de la soprascrita Pavana* *Saltarello de la sa pauana* (Saltarello of the preceding pavana); Attaingnant *Dixhuit basses da*[n]*ces* 1530, f. 28v *Pavane*; Attaingnant 1530a, f. 29r *Sauterelle*; Attaingnant *Dixhuit basses da*[n]*ces* 1530, f. 39v *Gaillarde P. B.*; Caroso 1581, f. 27r *Balletto Amor costante, fatta in quattro Tempi* / *ritornello* / *Sciolta*. For keyboard: I-Vnm It.IV.1227 (Marciano),ff. 9r-9v*La sguizera*; Attaingnant *Six Gaillardes et Six Pavanes* 1530, f. 3v *Pavane I*; Attaingnant *Quatorze Galliardes neuf Pavenes* 1531, f. 1v *Pavane*; Attaingnant 1531, f. 37r *Pavane*. For instrumental ensemble à 4: F-CA 124, ff. 118v untitled; F-CA 124, f. 136v untitled. [↑](#endnote-ref-13)