**Music supplement to Lute News 109 (April 2014):**

**Lute Music ascribed to Giovanni ‘Nanni’ da Milano and other Giovannis**

**Worklist**[[1]](#endnote-1)

**Giovanni (Nanni) da Milano**

1. D-B (Danzig) 4022, f. 1r *Preludium nani di Milann*

2. I-PESc b.10, f. 4r *Courante del Nanni Da milano*

3. I-PESc b.10, f. 20v *Courante del Nanni da Milano*

4. D-B 4022, f. 6r *Balleto del Nani alla Venuta della Regina di Spagnia*

5. B-Br II.275 (Cavalcanti), f. 7r *Salterelo gagliarda* [index: *Saltarello in quilio Di m giouanj*][[2]](#endnote-2)

6. B-Br II.275, f. 16r *Salterelo Di galg*(iarda)[index: *Saltarello in quilio Di m giouanj*]

**Gio(vanni) Pietro - Johann Pietro**

7. D-Sl G.I.4 III, f. 47v *Gagliard* - anon [end missing?]

8. D-Sl G I 4 III, f. 48v *Pauane dj S*(ign)*or Gio. Pietro*

9. D-Sl G I 4 III, f. 48v *La premiere gaillarde du dit* (*Sor Gio. Pietro*)

10a. D-Sl G I 4 III, f. 54v iii *Gagl. Gio: Petro*

10b. D-Sl G I 4 III, f. 54v ii *Gagl.*

10c. D-DEl BB 12150, f. 79r *Gaillarde du s(*e)*igne*(ur) *Johan Pietre, sus unison bien facil*

11. D-Sl G I 4 III, ff. 51v-52r *Gagliarda dj Gio: Pietro*

**Giulio Giovanni**

12. B-Br II.275, f. 93r *Calata di Giulio giouani[[3]](#endnote-3)*

13. B-Br II.275, f. 100r *Galgliarda Di giulio giouanj*

14. I-Fn XIX.179, f. 20v *Pavana da G*(iulio) *Giovanni*

**Gio(vanni) Pauli**

15. US-RO Vault M140.V186, pp. 12-13 *Courent de S(*eigneur) *Gio Pauli*

16. US-RO Vault M140.V186, p. 15 *Courent Gio Pau*(li)[[4]](#endnote-4)

US-RO Vault M140.V186, p. 14 (crossed out fragment of bars 1-6)

This tablature supplement brings together lute solos from the late 16th to early 17th centuries ascribed to a number of Italian composers (or dedicatees?), named Giovanni. The variety of names suggests several distinct individuals. The first is represented by six items, four (no 1-4) ascribed to Nan[n]i da Milano and two (no 5-6)[[5]](#endnote-5) to Giovanni da Milano.[[6]](#endnote-6) Nani is a diminutive form of Giovanni in the Milan dialect,[[7]](#endnote-7) so it seems reasonable to assume the ascriptions are to the same person. The six items include a prelude, two courantes, and two saltarellos, as well as a balletto. A clue in the title of the balletto, which translates as 'Ballet of Nani for the arrival of the Queen of Spain', suggests he was associated with the visit to Milan in 1598 of Margaret of Austria (1584-1611), duchess of Savoy and queen of Philip III of Spain.[[8]](#endnote-8) The visit is also described in some detail and some music from the event included in Cesare Negri's treatise on dance *Le Gratie d'Amore*, published in Milan in 1602.[[9]](#endnote-9) Negri was a dancing master and spent his life in Milan, where he was born *c.*1535 and died after 1604. In *Le Gratie* he describes the musical activities associated with the important events in which he directed or performed, including Margaret's visit.[[10]](#endnote-10) So it seems Negri played some role in organising the festivities and presumably the music for the visit in 1598, and it is possible Nanni composed or performed some of it too and may even have been a pupil of Negri.[[11]](#endnote-11)

Nothing seems to be known about the remaining composers represented here, Giovanni/Johann Pietro (no 7-11), Giovanni Pauli (no 15-16) and Giulio Giovanni (no 12-14), could be by any of the above, or other composers of this name. Only four of the five items are ascribed to Giovanni Pietro, but the similar opening and style of the anonymous no 7 suggests it is also by him. See the *Lutezine* accompanying this *Lute News* for further discussion and music by additional Giovannis, together with all of the anonymous Italian dances from the Donaueschingen manuscript (D-Sl G.I.4) in which some of the music here is found. The Lutezine ends with two fantasias of Albert da Rippe as originally published for renaissance guitar together with lute transcriptions.

*John H Robinson - March 2014*

**The complete settings of lute solos by John Dowland - Part 10: no 64 go from my Window & no 69 Loth to Depart**

**Worklist**[[12]](#endnote-12)

**JD64. Go from my Window**

**a.** GB-Cu Dd.5.78.3 ff. 39v-40r *J*[ohn] *D*[owland] DowlandCLM 64

**b.** GB-Gu Euing 25, ff. 17v-18r untitled

**c.** GB-Lbl Eg.2046 (Pickeringe), f. 29v *Go from my window by M Dowland*

**d.** Barley *A Nevv Booke of Tabliture* (orpharion)1596, sigs. C2v-C4r *Go from my windowe made by I*[ohn]*. D*[owland]*.*

**JD69. Loth to Depart** DowlandCLM 69

GB-Cu Dd.9.33, ff. 68v-69v *Loth to departe Jo Dowland*

For the tenth instalment in the complete Dowland series here are all the lute versions of his variations on two ballad tunes *Go from my window* and *Loth to depart* - four of the former and the unique version of the latter.[[13]](#endnote-13) All the other settings of these ballads for lute, cittern, lyra viol, bandora and violin (arranged for lute) can be found in the *Lutezine* accompanying this *Lute News*, where the ballads are described in more detail. A ballad titled *Goe from my Window* was registered in 1588 and the words of the title are quoted or a tune of this name is called for in plays published between 1567 and 1607. However, *Loth/Lothe/Loath/Loathe to depart* is a common title for any song sung or tune played on taking leave of friends, although the tune for which Dowland composed variations appears most frequently in surviving sources. The title is again quoted or a tune of this name called for in a variety of plays and printed broadsides between 1571 and 1661.

The four versions of Dowland's setting of **Go from my window** are all for 6-course lute (one for orpharion) and closely concordant, the principal differences lying in the ornaments and a few subtle but interesting variant readings. All comprise eight variations, all of eight bars in duple time, except variation 5 is in triple time either barred in 16 bars of 6 crotchets (no 64a,b) or 6 bars of 12 crotchets (no 64c,d). No 64a, the version used by Poulton and Lam, was copied by Mathew Holmes into the second of his large solo lute manuscripts (Dd.5.78.3) begun *c.*1595. He added a few ornaments (only six # in the 1st variation plus one each in the 2nd & 8th, probably for an upper mordent) in different places to the other versions, as well as a smattering of vertical and horizontal (tenuto) ties. No 64b is in the Euing manuscript copied *c.*1600, which adds vertical ties to nearly all the chords, as well as just seven ornaments, all #, in different places to other versions, except two are also in Barley in a repeated sequence of dotted rhythms in the first 7 bars of the final variation. No 64c is in Jane Pickeringe's lute book copied *c.*1616-1620 with no ornaments but vertical ties in nearly all the chords as in Euing. No 64d is the earliest and only printed version, published in 1596, and includes the most ornaments, all # (1st & 8th variation plus one at the end of 2nd & 4th), with vertical ties and a few tenuto signs. John Ward refutes Dowland's complaint in his *First Booke of Ayres* of 1597 (sig. A1r) that *There have been diuers Lute-lessons of mine lately printed without my knowledge, falce and vnperfect* presumed to be directed at Barley's print in the previous year,[[14]](#endnote-14) and comparison of the versions here show Barley's not to be any more corrupt and in some ways more satisfactory than the surviving manuscript versions. Poulton argued that the manuscript versions were copied from Barley, including the error in bar 68,[[15]](#endnote-15) but this seems unlikely because ornaments in Barley occur in different places or are absent in the manuscripts and the rhythm of the falling phrase in sequence in bars 17, 19 & 21 identical in the manuscripts is quite different in Barley.

The unique version of **Loth to depart** ascribed to Dowland in Holmes' third solo lute book (Dd.5.78.3) begun *c.*1600 is for a lute with the 7th course in D and comprises 7 16 bar variations with a few vertical ties and tenuto signs but no ornaments. Poulton explains that the usual division of the original tune is abandoned in favour of variations bearing only a hint of the tune.[[16]](#endnote-16)

**Addendum to Lute News 107 (October 2013)[[17]](#endnote-17)**

**Add. a.** D-Sl G.1.4 III, f. 47v *Gagliarda de Mons*(ieu)*r de Vaumenil*

**Add. b.** D-W Guelf 18.8 VI, f. 171r *Gagliarda J. B. Besard* CLFBes incipit 6

Also included here is another galliard ascribed to Vausmenil, which is in the Donaueschingen manuscript (now in Stuttgart), with a concordant version ascribed to J. B. Besard in Philip Hainhofer's lute book of 1603.[[18]](#endnote-18)

*John H. Robinson - March 2014*

**Commentary:**

**Lute News:**

**Giovannis: 1.** 55 bars; 8th course in D; 3/1 - crotchet instead of dotted crotchet; 3/3 - quaver a note to the right; 6/3 - quaver crossed out; 32/4 - crotchet a note to the right; 45/4-5 - quavers absent; 54/3 - quaver instead of dotted crotchet; 54/4-10 - 5 semiquavers 2 quavers instead of 3 quavers 4 semiquavers. **2.** A16B16; 7th course in F; 2/1 - d4a5 instead of e4f5; 3/1 - c5 instead of d5; 7/1 - minim instead of dotted minim; 9/1, 10/1, 11/1, 22/1 - crotchets instead of dotted crotchets; 31/2 - crotchet absent; 32/1 - minim a6 absent. **3.** AB12; 7th course in &, 10th in C; 6/1, 7/1, 8/1 - crotchets instead of dotted crotchets; 13/2 - a2 instead of a1; 16/2 - c2 before instead of after f1c2d3a10; 18/1 - b2 instead of b3; 24/1 - minim instead of dotted minim. **4.** A8B5C5; 7th course in F; anacrusis, 7/8-9 - semiquavers instead of quavers; 1/1-4, 3/1-4, 8/1 - quavers instead of crotchets; 2/1 - crotchet absent and f1 instead of h1; 2/4, 9/4-5, 11/6 - crotchet absent; 5/8 - crotchet instead of quaver; 8/5 - quaver absent; 8/6 - d1 absent; 10/7 - c1 absent; 11/7-8 - c2-a2 crossed out; 12-13 6 crotchets instead of minim,4 quavers semibreve; 12-13, 17-18 - bar lines absent; 16/2 - a6 instead of a5; 17/1 - minim absent. **5.** A11B12; 6-course lute; bar lines absent (except 22-23). **6.** A21B12; 6-course lute; bar lines absent; 13/1 - dotted crotchet instead of dotted minim; 21/1 - a5 added; 26/3 - crotchet 3 notes to the right; 29/1 - semibreve instead of dotted semibreve. **7.** A15 [end missing - as continuation after page turn is an unrelated piece in duple time?]; 8th course in D; 8/1 - e4 instead of e3. **8.** A10B7C11; 8th course in D; double bar lines absent; 4/1 - h2 instead of f2; 24/4 - c3 instead of c4. **9.** AB8; 8th course in D; double bar line absent; 17/1 - fermata instead of minim; 17/2 - rhythm sign absent. **10a.** ABC8; 7th course in F. **10b.** ABC8; 7th course in F.; 16-17 single instead of double bar line. **10c.** A8B8C4; 6-course lute; 4/2 - c4 instead of f2; 6/1 - a5 instead of e4; 8/1 - minim instead of dotted minim; 11/1 - a3 instead of a2; 19/4 - c2 instead of f2. **11.** A10B8B7C6//AA8BB8C10C9DD8E8E14; separate piece from bar 32 (not necessarily by Giovanni Pietro)?; 7th course in F; anacrusis - crotchet instead of minim, and preceded by a rest; double bar lines absent except at 9/2-3 & 25-26; 10/1-3 & 39/1-3 - rhythm signs absent; 10/between 2-3 - a5 added; 10/before 3 & 39/before 3 - rest added; 31/1-2 - single bar line and rest added; 31/2 - crotchet instead of minim; 44/1-2 - crotchets instead of quavers; 44/45 - bar line absent; 107/6 - c6 instead of c5; 118-120 - scribe stopped copyingh in the middle of a stave so end missing. **12.** AB8; 6-course lute; 8/5 - d2 insyead of c2; 8-9 - single instead of double bar line. **13.** A6B8C8; 6-course lute; bar lines absent (except double bar lines); 1/2 - crotchet a note to the right; 2/2 - crotchet 2 notes to the right; 6/1, 14/1, 17/1-2 & 22/1 - rhythm signs absent; 15/1 - minim a note to the right; 18/1-3 - crotchets instead of minims; 20/1 - crotchet 2 notes to the right; 21/3 - minim 2 notes to the left. **14.** transcribed from a poor xerox copy; ABC4; 7th course in F; rhythm signs and bar lines (except double bar lines) absent; 5/1 - d2 instead of b2; 10/4 - b2 absent. **15.** A15B17C15; 7th course in F, 8th in E, 9th in D & 10th in C; 11/6 - c5 instead of e5; 44/4 - quavers instead of semiquavers; 45/1 - crotchet crossed out. **16.** A14B26; 7th course in F, 8th in E, 9th in D & 10th in C; 1/5 - crotchet absent; 33/3 - d3 instead of d4; 39/3 - e4 instead of e3.

**Dowland**: the few notes in grey highlight some of the variants between sources. **JD64a.** DowlandCLM 64; 6-course; 8 variations of 8 bars 9(except 6 bars for triple time variation 5), but double bar lines in original for sections of 4/4/4/4/4/4/8/16/8/4/4/8 bars; bar 33 - triple time signature absent; 35-36 - bar line absent; 36/1 & 40/1 - semibreve instead of dotted semibreve; 48/6 - minim instead of dotted minim; 58/7 - e4 instead of e5; 68/5 - a1 instead of e2. **JD64b.** 6-course; 8 variations of 8 bars (except variation 5 is 16 bars in triple time); 3/3 - f2 instead of f3; 31/11 - a4 instead of a5; 33 - triple time signature above double bar line; 33/1 - scribe altered e1 to a1; 36/1 & 40/1 - semibreve instead of dotted semibreve; 49/1 - time signature above double bar line; 50/4 - c3 instead of c4; 58/7 - e4 instead of e5; 70/5 - scribe altered a1 to e1. **JD64c.** 6-course; 8 variations of 8 bars; 23/1-16 - 2 above 3 precedes each group of 4 notes; 33 - triple time signature absent but crotchets beamed in triplets throught this variation; 33/6-7 - bar line added; 34/8 & 36/8 - two dotted minims instead of dotted semibreve; 42/4 - c3 instead of c4; 50/7 - e4 instead of e5. **JD64d.** 6-course; 8 variations of 8 bars; 7/7-8 - quavers instead of crotchets; 16/5 & 26/5 - minim instead of semibreve; 17/1 - quaver rest absent; 24/5 - c2 instead of a2; 28/3 - a5 instead of e5; 32/3 - crotchet a note to the left; 33 - triple time signature absent but crotchets beamed in triplets throught this variation; 34/8 & 36/8 - semibreves instead of dotted semibreves; 36/7-8 - duple time signature added; 39/7 - e5 instead of c5; 40/6-13 - dots under notes seem to be in error; 40/16 - minim instead of dotted minim; 49/1 a6 below e1a2 instead of preceding e1a2; 55/8 - crotchet absent; 57/3-5 - e1-c1-e1 instead of c1-a1-e1; 63/3-4 - semiquavers instead of quavers. **JD69.** 7D; 7 variations of 16 bars; 21/6, 26/4, 29/1, 37/1,4,7, 38/1,4,7, 39/1, 46/7, 48/1, 51/4, 54/6, 77/1, 81/6, 97/4,7, 98/1,4,7, 99/1,4,7 & 112/1 - crotchets absent (it is common for Holmes to omit rhythm signs in Dd.9.33); 21/1-3 - crotchet-crotchet-quaver instead of quaver-crotchet-quaver; 46/5, 47/1-3, 74/5-6 & 107/4 - notes in grey missing due to damage to corner of original pages of manuscript (DowlandCLM reconstructs 75/6 as a2f3d6 instead of my f3f4d6 which matches 77/1); 56 - semibreve instead of dotted semibreve; 57/2 - dotted quaver instead of quaver; 70/1 - c4 instead of c5; 91/4 - scribe crossed out e3 and altered d4 to h4; 107/4 - scribe altered h6 to d6; 112/8 - minim with fermata over double bar line instead of fermata.

**Appendix: App a.** 6/1-2 - minim absent; 9/1 - e4 changed to d4; 19/1 - a1 changed to e2. **App b.** bar lines absent except at 7-8 and double bar lines; 3/before 1 - b5 added; 5/2 to 6/2 - quavers absent; 7/2-5 - quavers absent; 14/2 - e4 added; 18/1 - a1 changed to e2; 21/3 - crotchet two notes to the left; 24/2-5 - quavers instead of semiquavers; 23/2 - quaver a note to the right; 24/1 - fermata absent.

**Lutezine:**

**Go from my window: 1a.** six variations of 16 bars - 2nd to 6th numbered 1-5; 6-course; 26/3 - crotchet absent; 61/5 - d2 a note to the right above d6; 81/3 - d2 added. **1b.** A2B2; 7F; bar lines absent; between 2-3 - repeat sign below stave to indicate repeat of last two bars; 4/12 - crotchet instead of minim. **1c.** 6 variations of 8 bars; 6-course; 11/15 - c2 changed to e2; 19/1 - crotchet absent; 32/8 - semibreve instead of minim; 36/9 - crotchet absent; 41/10-11 - bar line added; 42-43 & 43-44 - bar line 8 notes to the left; 44-45 - bar line 12 notes to the left; 45-46 - bar line 13 notes to the left; 47-48 - bar line absent. **1d.** 4 variations of 8 bars; 7D; no changes. **1e.** 3 variations of 8 bars followed by 1 of 16 bars; 6-course; 15/6 - a5 crossed out; 25 - triple time signature absent but crotchet triplets beamed to show rhytym; 32/3 - semibreve instead of dotted minim. **1f.** 3 variations of 8 bars; 7D; no changes. **1g.** 5 variations of 8 bars; 7F [used once]; no changes. **1h-i.** as originally copied, **ii.** as altered by the scribe; 6 variations of 8; 6-course; bars 17-33 and 47-50 crossed out and bars 29-34 copied again at the end and a duplicate of bar 28 is copied again after that; 29 - triple time signature absent; 33 - time signature absent. **1i.** 1 variation of 8 bars; 7F; no changes. **1j.** 1 variation of 16 bars; 6-course; no changes. **1k.** 1 variations of 8 bars; 6-course; 4-5 - double bar line added. **1l.** 5 variations of 8 bars followed by 2 variations of 16 bars (in triple time) and then 1 variation of 8 bars; 7D; 11/1 - c3c4 absent; 26/7 - d6 instead of d7; 37/9 - scribe wrote c1 over a1; 37/16 - d5 instead of e5; 39/6 - scribe wrote d2 over a2; 42 & 72 - time signatures absent but beamed rhythm signs show triple and duple time; 80/2 - scribe wrote c2 over an illegible letter; 72-88 - barred in 2 instead of 4 minims; 85/1 - a4 crossed out. **1m.** 6 variations of 4 bars; chromatic cittern (Italian tuning); 1/1, 5/1 - minims absent; 6/1-2, 7/1-2 - dot as abbreviation for dotted crotchet-quaver; 10/1, 13/1, 14/1, 17/119/1, 19/8, 21/6 - crotchets absent; 21/4-8 - f3-h3-h3-b2g3-h2f3 instead of c3-e3-f3-c2e3-e2c3. **1n.** The first stave is the 8-bar tune from the 1st edition of Playford's *Dancing Master* 1651, and the second stave is the same 8-bar tune but including the variants introduced in the 4th edition of 1670; violin harmonised for 6-c lute. **1o.** 3 variations of 16 bars; chromatic cittern (Italian tuning); 1/2 - d1 instead of h1; 36/2 - d2 instead of e2. **1p.** 1 variation of 16 bars; 6-course; no changes. **1q.** 1 variation of 16 bars; 6-course; 6/2 - e4 instead of c2. **1r.** 2 variations of 16 bars; 6-course; no changes. **1s.** tune of Go from my window in the first strain; AABBC8; 7D; no changes. **1t.** I-Fn Gal VI p. 119 *La Matriciana*; ABBB20; 6-course; no changes. **1u.** lute song; 2 variations of 8 bars repeated for each of the six and a half verses; 6-course. **2a.** in D-G; A8; 7D; no changes. **2b.** in C-F; A8; 7F; 7/14 - d1 absent. **2c.** in C-F; A16B16; 7D; no changes. **2d.** in C-F; 8B8A8B8A8B8; 6-course; 34/4, 36/4 & 38/7 - semibreves instead of dotted minims;40/6 - semibreve (and fermata over double bar line) instead of fermata. **2e.** in G-C; AAA24; 6-course; 9/2 - a2b3 instead of a1b218 - bar absent; 29/1 - crotchets instead of quavers; 58/1 - 2 quavers instead of crotchet; 72-1-2 - f1c2 and a5 lined vertically instead of f1c2 - a5. **2f.** in C-F; ABABA8; 6-course; 29-30 - inserted at end of stave. **2g-i.** copied twice, the first identical to the second but crossed out; ABC8; 6-course bandora (feffc); double bar lines absent; 2/2 - d5 instead of d4; 3/1, 5/1, 17/1, 19/1, 20/1 & 22/1 - crotchets instead of dotted crotchets; 4/1, 8/1, 16/1 & 24 - minims instead of dotted minims; 12/1 - crotchet instead of dotted minim; **2g-ii.** in C-F; transcribed for 6-course lute; same changes as in 2g-i; **2h.** in C-F; ABC8; 7F; double bar lines absent. **2i-i.** A14B13; lyra viol (fhfhf); 27/1 dotted minim (and fermata over double bar line) instead of fermata. **2i-i.** A14B13; transcribed for lute; same changes as in 2i-i; 14/1 - f3 changed to a3.

**Rippe 27.** 41/8 - d2 instead of a2; 66/1 - h1 instead of g1; 88/3 - d2d4 instead of d1d3; 103/4 - a4 instead of d4; 188/2 - k1 instead of l1 (11th fret not present on the guitar?); 220/3 - h1 instead of g1. **Rippe 28.** 38/1 - c3 instead of a3; 102/2 & 215/2 - f3 instead of e3; 118/3, 119/1 & 3 - e2 instead of d2; 118/4 - c2 instead of b2; 191/4 - e4 instead of f4; 197/1 - a4 instead of a3; 207/1,3,5 & 208/1- k1 instead of l1; 208/3 - e4k1 instead of l1g4.

1. Description of the sources and a critical commentary to the tablature can be found on p. 3 of the *Lutezine*. [↑](#endnote-ref-1)
2. No 5 & 6 share the last strain, which is also used as the final 9 bars of *2da parte* *Il saltarello* of D-W Guelf 18.8 (Hainhofer) VI, ff. 186v-187r *Gagliarda La contessa di Sala* probably composed or arranged by Santino Garsi da Palma. [↑](#endnote-ref-2)
3. [Additional: A setting of 'Bel fiore', cognates: A-Wn 18821, ff. 10v-11r [22v?] *9 galiarda*; B-Br II.275, f. 93r *Calata di Giulio Giouani*; I-SGc (San Gimignano), f. 19r *Belfiore* US-Ws V.a.159 (Giles Lodge), ff. 6v-7r *A flatte pavione*; Attaingnant 1530, f. 26v *Pavane* = Phalèse IIII 1546, sig. ee3v *Padoana* [XII]; Attaingnant 1530, f. 23v *Sauterelle*; Casteliono 1536, ff. 12v-13v *Saltarello chiamato bel Fiore*; Abondante I 1546/1563, sig. C3r *Bel fior gagliarda*; da Crema 1546, sig. I3r *Sal ditto bel fior* = da Crema 1546, sig. I3r *Sal ditto bel fior* = Gerle 1552, sig. N2v *Der 10.* *Saltarelo*; Pifaro 1546, sig. C1v *Saltarello bel fiore*; Barberiis IX 1549, sig. e1r *Saltarello*; Barberiis IX 1549, sig. a2r *Passo e mezo*; Le Roy 1551, f. 30v *Gaillarde*; Drusina 1556, sig. k3r *Bel Fiore* = Waissel 1573, sig. L3v *Bel fiore. Gagliarda*] [↑](#endnote-ref-3)
4. A setting of a gagliarda ascribed to Santino Garsi da Parma: B-Br II.275, f. 29v *Galgliarda P* [index: *Galgliarda Di S*]; B-Br II.275, ff. 89v-90r *Galgliarda Di S* [index: *Galgliarda Lanfredina S*(anti)*no*]; I-Fn Gal 6, p. 243 *Lanfredina*; PL-Kj 40032, p. 309 (fragment of final 10 bars); Denss *Florilegium* 1594, f. 73r *Gaillarde*; the the complete works of Santino in *Lute News*/*Lutezine* 111 (October 2014), no. 5. [↑](#endnote-ref-4)
5. No 5 & 6 are the only two lute solos amongst 32 contrapunto/ tenore duets ascribed to Giovanni da Milano (plus another 5 ascribed to Giovanni Battista Milano - see the *Lutezine*) in the Raphaelo Cavalcanti lute book (B-Br II.275). [↑](#endnote-ref-5)
6. Less likely is Giovanni Nanécino whose name is written on the flyleaf of the Florentine lute manuscript, I-Nc 7664, dated 1607, presumably the *Giovanni detto Nannicino liuto* listed as playing in one of the Florentine intermedi performed at the wedding of Cosimo II Medici in 1608, see Victor Coelho *The Manuscript Sources of Seventeenth Century Italian Lute Music* (New York, Garland 1995) pp. 107-108. [↑](#endnote-ref-6)
7. Thank you to Franco Pavan for this information. [↑](#endnote-ref-7)
8. Described in a pamphlet *La Solennissima entrata fatta dalla Regina di Spagna ...* published by Bartholomeo Bonfadino in Rome in 1598 (Thanks to Franco Pavan for a facsimile copy - see facsimile of title page on p. 14 here). [↑](#endnote-ref-8)
9. Facsimile: Bologna, Forni 1983; modern edition: *Cesare Negri Le Gratie d'Amore: The 43 Lute Dances* (Michael Fink (ed.) (LGV Inc., Westminster CA, 2009). For a digital facsimile of the reprint titled *Nuove Inventioni di Balli* (Milan, Girolamo Bordone 1604, see Library of Congress: http://memory.loc.gov/ammem/index.html [search for Negri - same page numbers as *Le Gratie*). [↑](#endnote-ref-9)
10. Thank you to Franco Pavan for drawing my attention to the link with Negri. See sections headed *Venuto della Serenissima Regina di Spagna* (pp. 12-14), and *Brando dell'Autore il qual si balla in otto, quattro Cavalieri, & quattro Dame. / In gratia della Serenissima Donna Margherita Regina di Spagna, Nostra Signora* (pp. 291-296), which includes music for 4 dances (pavana/ saltarello, gagliarda and alemana, the gagliarda a triple meter variation on Vecchi's *Só ben mi chi hà buon tempo*, all edited in the LGV modern edition above) as mensural notation and tablature titled *La musica della sonata con l'intauolatura di liuto del Brando* (see facsimiles on page 14 here)*.* The tablature is also included in *Balletti Moderni Facili* (Venice, Gardano 1611/Minkoff facsimile 1980), pp. 27-28 *BRANDO secondo*. The *Balletti Moderni* *Facili* includes most of the tablature from Negri, see Charles P. Caldwell 'Angelo Gardano's Balletti Moderni and its relation to Cesare Negri's Le Gratie d'Amore' *JLSA* xvi (1983), pp. 57-102. [↑](#endnote-ref-10)
11. Negri lists *Nomi di tutti più famosi ballerini*, many *è stato mio discipolo* [his former pupils] including Gio. Battista Varade milanese, Gio. Francesco Giera milanese, Gio. Ambrogio Landriani milanese, Gio. Stefano Faruffino milanese, Giovanni Barella detto il Visconte, Gio. Stefano Martinello da Pesaro and Gio. Battista Pescarino milanese (*Le Gratie*, pp. 2-6), and one wonders if Nanni is amongst them if he was a dancer as well as lutenist/composer. [↑](#endnote-ref-11)
12. Commentary: **JD64a.** 6-course; 8 variations of 8 bars, variation 5 in triple time, but double bar lines in original for sections of 4/4/4/4/4/4/8/16/8/4/4/8 bars; bar 33 - triple time signature absent; 35-36 - bar line absent; 36/1 & 40/1 - semibreve instead of dotted semibreve; 48/6 - minim instead of dotted minim; 58/7 - e4 instead of e5; 68/5 - a1 instead of e2. **JD64b.** 6-course; 8 variations of 8 bars, variation 5 in triple time; 3/3 - f2 instead of f3; 31/11 - a4 instead of a5; 33 - triple time signature above double bar line; 33/1 - scribe altered e1 to a1; 36/1 & 40/1 - semibreve instead of dotted semibreve; 49/1 - time signature above double bar line; 50/4 - c3 instead of c4; 58/7 - e4 instead of e5; 70/5 - scribe altered a1 to e1. **JD64c.** 6-course; 8 variations of 8 bars, variation 5 in triple time; 23/1-16 - 2 above 3 precedes each group of 4 notes; 33 - triple time signature absent but crotchets beamed in triplets throughout this variation; 33/6-7 - bar line added; 34/8 & 36/8 - two dotted minims instead of dotted semibreve; 42/4 - c3 instead of c4; 50/7 - e4 instead of e5. **JD64d.** 6-course; 8 variations of 8 bars, variation 5 in triple time; 7/7-8 - quavers instead of crotchets; 16/5 & 26/5 - minim instead of semibreve; 17/1 - quaver rest absent; 24/5 - c2 instead of a2; 28/3 - a5 instead of e5; 32/3 - crotchet a note to the left; 33 - triple time signature absent but crotchets beamed in triplets throughout this variation; 34/8 & 36/8 - semibreves instead of dotted semibreves; 36/7-8 - duple time signature added; 39/7 - e5 instead of c5; 40/6-13 - dots under notes seem to be in error; 40/16 - minim instead of dotted minim; 49/1 a6 below e1a2 instead of preceding e1a2; 55/8 - crotchet absent; 57/3-5 - e1-c1-e1 instead of c1-a1-e1; 63/3-4 - semiquavers instead of quavers. **JD69.** 7th course in D; 7 variations of 16 bars; 21/6, 26/4, 29/1, 37/1,4,7, 38/1,4,7, 39/1, 46/7, 48/1, 51/4, 54/6, 77/1, 81/6, 97/4,7, 98/1,4,7, 99/1,4,7 & 112/1 - crotchets absent (Holmes commonly omitted rhythm signs in Dd.9.33); 21/1-3 - crotchet-crotchet-quaver instead of quaver-crotchet-quaver; 46/5, 47/1-3, 74/5-6 & 107/4 - notes in grey missing due to damage to corner of the edges of original pages of manuscript (DowlandCLM reconstructs 75/6 as a2f3d6 instead of my f3f4d6 the latter matching 77/1); 56 - semibreve instead of dotted semibreve; 57/2 - dotted quaver instead of quaver; 70/1 - c4 instead of c5; 91/4 - scribe crossed out e3 and altered d4 to h4; 107/4 - scribe altered h6 to d6; 112/8 - minim with fermata over double bar line instead of fermata. [↑](#endnote-ref-12)
13. DowlandCLM - Diana Poulton and Basil Lam (eds.) *The Collected Lute Music of John Dowland* (London, Faber, 1974, reprinted 1978 & 1981), pp. 193-196 & 335/and pp. 212-217 & 336; Diana Poulton *John Dowland* (London, Faber, 1972/R1982), pp. 166-168 / 172-173; John M. Ward 'A Dowland Miscellany' *Journal of the Lute Society of America* x (1977), pp. 70 & 132 / -. [↑](#endnote-ref-13)
14. Ward, *op cit.*, Appendix P, pp. 123-133. [↑](#endnote-ref-14)
15. All versions include a chromatic triplet a1-b1-c1 (retained here) rather than e2-b1-c1 at bar 68/4-6, probably because the former is easier to play; Poulton altered it to the latter assuming it an error. [↑](#endnote-ref-15)
16. Poulton 1972, *op cit.*, p. 172-173. [↑](#endnote-ref-16)
17. Commentary: **Add-a.** A8B9C8; 3/6 - e2 instead of b2;6/3-4 - minims absent; 9/1 - e4 changed to d4; 19/1 - a1 changed to e2; 21/3 - f3 instead of e3; 25/2 - fermata absent. **Add-b.** ABC8; bar lines absent except at 7-8 and double bar lines; 3/before 1 - b5 added; 5/3 to 6/2 - quavers absent; 7/2-5 - quavers absent; 14/2 - f1 instead of g1 and e4 added; 18/1 - a1 changed to e2; 21/3 - crotchet two notes to the left; 22 - bar of 4 crotchets as in original; 22-23 - bar line absent; 23/2 - quaver a note to the right; 24/1 - fermata absent; 24/2-5 - quavers instead of semiquavers. [↑](#endnote-ref-17)
18. See tablature supplement to *Lute News* 107 (October 2013). Not in André Souris, Monique Rollin & Jean-Michel Vaccaro (eds.) *Oeuvres de Vaumesnil, Edinthon, Perrichon, Raël, Montbuysson, La Grotte, Saman, La Barre* (Paris, CNRS 1974) but included as incipit 6 in *Oeuvres pour luth seul de Jean-Baptiste Besard* (Paris, CNRS 1981) [CLFBes] without reference to the Vaumesnil version. CNRS also didn't refer to a mention in the Burwell lute tutor *c.*1660-1672 [GB-Lam 614], f. 5r three lines up from the bottom 'Vomigny, Perrichon and the Polack are furthest lutenists in the memory of man that deserve to be mentioned and to have a Statue upon the Mount of Parnassus ...'. [↑](#endnote-ref-18)