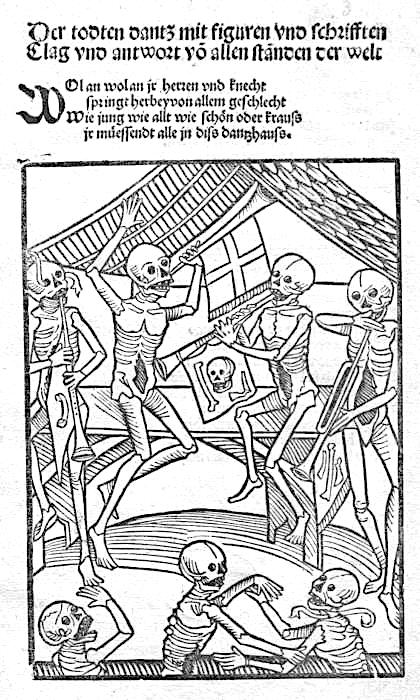
**Music supplement for the Lutezine to Lute News 131 (October 2019) part 1: Almoyer Dantz - Melchior Neusidler part 6 - settings of matachin and Rocha el fuso**



Title page of *Todten dantz mit figuren* published by Johann Schobsser *c.*1520.

**Deutscher Dantz - Hudson 1: Almoyer Dantz**

*Der Almoyer/Allmeyer Dantz*, is the first on the list of fifteen Deutscher Dantz in Richard Hudson's *The Allemande, The Balletto, and the Tanz* (Cambridge University Press 1986), and is only known from five settings, all in German tablature sources with four for lute and one for keyboard from the late sixteenth or early seventeenth century. The dance has four irregular strains of 12/8/4/12 bars and the settings are similar, with two in F and two in G, lacking divisions except for the more extended version in Jobin's second lute book.

**H1a.** D-KA A678, ff. 7r-7v *Der Almoier Tantz* pp. 2-3

**H1b.** DK-Kk Thott 4o.841, f. 97r *Almoyer Tantz* 3-4

**H1c.** Jobin 1573, sig. F3r *Teutscher Dantz* 5-7

**H1d.** NL-At 208.A.27, ff. 68v-69r *XXLV Der Almoier tantz*

*- Saltarello* 8-9

cf. Ammerbach 1571, ff. 47v-49v *Der Allmeyer Dantz - Proportio, Tripla, oder Nachtantz* - keyboard

**Melchior Neusidler part 6**

For the next in the series of music by Melchior Neusidler here are his intabulations of the chanson Susanne un jour, one by Didier Second Lupi and the other by Orlande de Lassus, as well as Melchior's ricercar on the Lupi's setting. These accompany Lorenzino's intabulation of Lassus' *Susanne un jour* (C6) in *Lute News* 131 and also compliments Dowland's galliard based on Lassus's setting (JD38/91) that was in *Lute News* 130.[[1]](#footnote-1) The ricercar is unique to the Dessau MS BB 12150 where it is ascribed only with the initials MN and the Lassus intabulation chosen is more faithful to the vocal model than the version included in Melchior's prints which are highly embellished. The concordances listed here share Melchior's core figuration but differ in many minor details particularly the degree of embellishment. I have not included a list of the unrelated cognate settings of Lassus' *Susanne un jour* as I plan to edit more settings for a future Lutezine supplement. To complete the set of Melchior music here, all in G minor, here is a dantz unique to Melchior's 1574 print.

**MN6a.** D-DEl BB 12150, ff. 30v-31v *Ricercar*

*Super Susan’ung’jour MN* 11-13

**MN6bi.** D-Mbs Mus.2987, ff. 12r-12v *Susanna Vng Jour MN*

- Didier Lupi Second[[2]](#footnote-2) 14-15

**MN6bii.** D-Mbs 266, ff. 13v-14r *Susanna ung jour A. 5. Di Orlanto* 15-17

concordances for Melchior's intabulation: Neusidler II 1566, pp. 18-21 *Canzoni Francese a 5 Susanne ung iour* = Neusidler 1573 II, sigs. H4r-J1r *10 Susanne ung iour*; Phalése and Bellére 1571, ff. 71v-72r *Susanne un jour. Alio modo*; PL-Kj 40598, ff. 35v-36v *1 Susanne 5 vocum Or. La.*

**MN6c.** Neusidler 1574, sigs. L2r-L2v *Beschaffens* *gluck*

*ist unversammpt 37 - Hupffauff* 18-19

**Matachin**

Variations on the Matachin ascribed to Lorenzino were in *Lute News* 131, and all the other settings for lute, cittern and renaissance guitar that I know are edited here, some closely related (R8 & R26).[[3]](#footnote-3) Matachines were Spanish sword dancers as well as the dances associated with them. The same or similar music bear the alternative titles *doten, toten, toddten, dooden* (dance of death, see illustration right) or *Ballo del Capello* (dance of the hat) and the title of M10 includes both *dooden dans* and *matachine*, of M27 both *ballo dello capello* and *dotendantz* and a keyboard cognate is titled *Mattasin oder Toden Tantz* (see fn 2). The dance *Ballo del Capello* was known in early sixteenth century Italy, as the Venetian regulations prohibited the 'ballo del capello and some other French dances full of lascivious and damnable gestures' despite it being accepted as a 'great game' when danced at a ball in Verona in 1533 in honour of the Infanta Margherita.[[4]](#footnote-4)

The settings for lute and other instruments are known from Italy as well as England, France, and Germany, and were used as dances in English masques. Matachines are referred to in the Tudor court Revels Accounts for 1588/9 in a description of the festivities as 'At Christmas and Newyears-tide & Twelftide there were shewed presented and enacted before her highness ffyve playes & .... at Shrovetide ... twoe playes All which playes enacted by Her Maiesties owne servantes and children of the Pauls and The Lord Admiralls men besides sondry feates of actyvity tumbling and Matachives'.[[5]](#footnote-5) And in a letter of 1604 Dudley Carleton relates to John Chamberlain a description of the masques performed at court at Christmas and New Year and on 'The twelfe-day the French Ambassador was feasted publickly; and at night there was a play in the Queens presence with a masquerado of certain Scotchmen who came in with a sword dance not vnlike a matachin, and performed in clenly'.[[6]](#footnote-6) In the dialogue of 'Vulcan and Jupiter' in Thomas Heywood's *Pleasant Dialogues and Dramas* 1637, Vulcan says 'She leaps and capers, topt with rage divine, And danceth (as she treads) the Matachine, Shakes her steel pointed Lance, and strikes her Tardge, as if she had the god of War in charge' [p. 118]. Also, in Sir Thomas Salusbury's *Masque at Knowsley* 1640 the participants are summoned to 'All together dance, an Antemasque in way of a Matachine, with postures of strugling and wreslinge, and [those costumed as] the fastinge dayes carrying att last ye [masquers dressed as] holidays upon theire backs'. And finally, the second Earl of Westmorland, Mildmay Fane's masque *Raguaillo D'Oceano* 1640, we read 'Heer, many a horned Satyre, many a Pan, Heer, Wood-Nymphs, Flood-Nymphs, many a Faerie Faune With lustie frisks and liuely bounds bring-in Th'Antike, Morisco, and the Mattacine' [p. 71].[[7]](#footnote-7)

**M1.** Phalèse & Bellère *Hortulus Citharae*, 1582, ff. 90v-91r

*Les Matachins* - diatonic cittern p. 9

**M2.** Phalèse *Carminum Quae Chely* 1549, sig. I4r *Factie* 10

**M3.** B-Br II.275 (Cavalcanti), f. 11r *Mataccinni* 10

**M4.** I-Fn Magl.XIX 105, f. 16v *Mattacina* 10

**M5.** F-Pn Rés. Vmd ms. 28, f. 11r *Mattachino* 10

**M6.** LT-Va 285-MF-LXXIX, f. 11v *Toten tantz* 19

**M7.** Barbetta 1585, p. 13 *Moresca Terza, Deta Il Mattacino* 20

**M8.** Waissel 1573, sig. M4r *Tantz Matazina* 21

= Fabritius

**M9.** CH-Bu F.IX.70, p. 263 *LXXI Toddten Dantz* 21

**M10.** NL-Lu 1666, f. 416r *Den dooden dans. Matachine* 22

**M11.** I-Lg 774 (Lucca), f. 12v *Mattuccino* 22

**M12.** I-Nc 7664, f. 84v *Mattacina* - incipit 22

**M13.** I-PESc b.14, f. 20v *Il Mattutino* - incipit 22

**M14.** I-SGc 31, f. 10r *Mattacini* - incipit 22

**M15.** US-SFsc M2.1 M3 (De Bellis), pp. 32-33 *matacino in tenore* 23

**M16.** F-Pn Res.Vmd.31, f. 24r *Ballo del Capello* - *Alio modo* 24

**M17.** A-KR L 81, f. 154v *Dotentanz* 24

**M18.** D-LEm II.6.15, p. 372 *Totentanz* 24

**M19.** DK-Kk Thott 841,4o, f. 84v iv *Der Todten Tantz* 24

**M20.** US-NHub osborn 13, f. 40r *Matazine* - gittern 25

**M21.** Morlaye *Quatriesme Livre* 1552, f. 28r *Matasins* - diatonic cittern[[8]](#footnote-8) 25

**M22.** Phalèse & Bellère *Hortulus Citharae* 1570, f. 75r *Les Matachins*

- diatonic cittern 25

= Le Roy *Second Livre de Cistre* 1564, f. 15v *Les Matachins* - cittern

**M23.** F-Pn Res.941, f. 24v(Mat)*acini* 41

**M24.** CH-Bu F.IX.70, p. 101 *XLII Mattacino* 43

**M25.** Phalèse & Bellère *Selectissima Elegantissimaque* 1570, f. 79v

*Matachins* - guitar 45

**M26.** DK-Kk Thott 841,4o, f. 81v *Matazina Tantz* 57

**M27.** D-DEl BB 12150, f. 62r *Il ballo dello capello Dotendantz* 67

[Additional: F-Pn Rés.1109, f. 57v *Matachins* cittern]

**Rocha el fuso**

To continue the series of settings of Italian popular songs, here are all the sources I know for lute, cittern and guitar of *Rocha el fuso*, most likely a Venetian street song.[[9]](#footnote-9) All are lute solos except for two lute trios (R30 & 32), three for renaissance guitar (R31, 33 & 34) and two for cittern (R9-10).[[10]](#footnote-10) The settings are diverse but some are clearly related (R4-5 & R13-14) and are mostly in triple time, with a few in duple time, sometimes in suites of passamezo, padoana and saltarello. Most are titled *rocha el fuso* or similar, and the title of R25 reflects the fact that it is different music sharing only the opening theme. R35-36 in Attaingnant *Dixhuit basses Dances* of 1530 have similar titles but are similar settings of different music to *Rocha el fuso*.[[11]](#footnote-11) The lute solos are in three keys/tonalities and range from simple statements of usually three strains to settings with highly elaborate divisions, and are found in sources from Italy, Germany, France, England (R2, 18 & 22), Denmark, Switzerland Russia, and The Netherlands. The parts for the lute trio found in Giovanni Pacalono's print of 1564 (R32) are reproduced as in the originals. Interestingly, what are presumably three parts of a trio also ascribed to Pacalono that found in the Pacalono autograph Castelfranco Venuto manuscript (R30), are quite different to his printed settings. I have slightly reconstructed the parts of the trios so all have the same number of bars but I have not edited them to fit together.[[12]](#footnote-12)

**In C:**

**R1.** D-Mbs mus.1511d, ff. 16v-17v *dagi la rocha al fuso* p. 1

**R2.** GB-Lbl Roy.App.58, f. 55r untitled 7

**R3**. D-Sl G.I.4/I, ff. 10v-11r *La rocha il fuso* 26

**R4.** NL-At 208.A.27, f. 47r *LA ROCHA el fuso: M: W: XXVI* 27

**R5.** Waissel 1573, sigs. L2v-L3r *La Rocha el fuso. Gagliarda* 28

**R6.** Phalèse 1568, f. 87r *Almande de la rocha el fuso* 29

**R7.** DK-Kk Thott 841 4o (Fabritius), f. 114r *La Rocha el fuso Gagliardo* 30

**R8.** D-Mbs mus.1511b, f. 23v *La rocha el fuso* 30

**R9.** Vreedman 1568, f. 50v *Gaill Wij sal mij troetelen* - diatonic cittern 31

**R10.** Phalèse & Bellère 15825, f. 63r *La Gailliarde roche el fuso*

- diatonic cittern 31

**R11.** UKR-LVu 1400/I (Lvov), ff. 18r-19r *Rochalfazo* 32

**R12.** Rotta/Scotto 1546, f. 20v *La rocha’l fuso* 33

= Rotta/Gardano 1546, f. 20v *La rocha’l fuso*

**R13.** Milano & Borrono II 1546, ff. 17v-18r *Saltarello secondo*

*detta la rocha el fuso* 34-35

**R14.** Wyssenbach 1550/1563, ff. 23r-24v *Der annder Springerdantz*

*genant La Rocha el fuso - Le riprese* 36-37

**R15.** Phalèse IIII 1546, sig. ii1v untitled 38

Phalèse 1573, sig. ii1v untitled

**R16.** Drusina 1556, sigs. k4v-l1r *La rocha el fuso* 39

**R17.** Balletti 1554, f. 8v *La Rocha il Fuso* 40-41

**R18.** IRL-Dtc 410 (Dallis), pp. 250-251 *Pass de la Rocha el fuso* 42-43

**R19.** Gorzanis I 1561,[[13]](#footnote-13) sigs. F2v-F3v *Pass’e mezo de la Roca el Fuso* 44-45

**R20.** Gorzanis I 1561, sigs. F3v-G1r *Padoana del ditto* 46-47

**In F:**

**R21.** D-Sl G.I.4/II, f. 79v *Item* (La rocha il fuso) 48

**R22.** US-Ws 159 (Giles Lodge), f. 7v: *Alebon galiarde* 49

**R23.** PL-Kj W 510, f. 48v *Galiarde La catel col fuso* 49

**R24**. Waissel 1592, sig. E4v *Gailliarda. La Rocha el fuso* 50

**R25.** NL-Lu 1666, f. 24r i *Gaillarde France. Wie sal mein troetelen* 51

**R26.** Caroso 1581, f. 79v *La rotta in Gagliarda* 51

**R27.** D-Mbs mus.9516, ff. 6v-9v *Bassameso Rochelfuso - Saltarella* 52-54

**In G:**

**R28.** D-Sl G.I.4/II, f. 79v *La rocha il fuso* 55

**R29.** CH-Bu F.IX.70, pp. 145-146 *VII Passamezo*

*- Racalfuso - Saltarello* 56-57

**R30i.** I-CFVd, ff. 87v-88r *La Roca el fuso gagliarda*

*- Balli di Gio: Pacalono* 58-59

**R30ii.** I-CFVd, f. 104v *Tenore della Roca el fuso - G.P*. 60

**R30iii.** I-CFVd, f. 99v *La Roca el fuso gagliarda* 61

**R31.** Morlaye I 1552, sigs. D4v-E1v *Gaillarde. Les cinq pas* - guitar 62

**R32i.** Pacoloni S1564, ff, 5v-8r *Passemezo della Rocca el Fuso*

*- Padoana della Rocca el Fuso - Salterello della Rocca el Fuso* - superius 63-67

**R32ii.** Pacoloni T1564, ff. 7r-10r *Passemezo della Rocca el Fuso*

*Residium - Padoana Rocca el Fuso - Salterello della Rocca el Fuso* - tenor 68-71

**R32iii.** Pacoloni B1564, ff. 1v-3r *Passemezo de rocca el fuso*

*- Padoana de rocca el fuso - Salterello della Rocca el Fuso* - bassus 72-73

Viaera 1564, ff. 6v-7r 7v-8v *Passemezode la Rocha el Fuso*

*- Padoana - Il suo Saltarello* - cittern part

**R33.** Phalèse and Bellère 1570, f. 65r *Gaillarde la Roque el fuze* - guitar 74

**R34.** Le Roy 1551, f. 15v-16v *Gaillarde la rocquo el fuzo*

*- La Gaillarde precedente plus diminuee* - guitar 74-75

**R35.** Attaingnant 1530, f. 9r *Basse dance. s roch - recoupe- Tordion* 76-77

**R36.** Attaingnant 1530, f. 6r *La Roche P B* 77

[Additional: US-BEm 758, ff. 22v-23r *la rocha il fuso* & 22v *la roha il fuso*]

An English galliard from the Danzig lute book but not known in English sources is included as a page filler.

**App 1.** D-B 4022, f. 14v *Gagliarda Englessa* 47

Plans to include more sources of Lorenzino vocal intabulations, John Dowland JD13, Bourrée d’Avignon, Three Galliards, Good Night and The Hunts Up in *Lutezine* supplement are deferred until the next issue.

*John H. Robinson - November 2019*

1. Kenneth J. Levy, ‘Susanne un jour: The History of a 16th Century Chanson’ *Annales Musicologiques* i (1953), p. 403; article in JLSA Charles Jacobs. [↑](#footnote-ref-1)
2. Cognate settings of Lupi's Susanne: I-CFVd w.s. (Castelfranco Venuto), ff. 2v-3r *Susanne un Jouor canzone a 4*; IRL-Dtc 410/I (Dallis), pp. 100-101 *Susanne*; IRL-Dtc 410/I, pp. 138-139 *Susanne Ung iour* [text underlay: *Susan ung iour damour solicite e.*]; NL-Lu 1666, f. 169v *Susann’un jour.*; NL-Lu 1666, ff. 170r-170v *Susanne ung Jour a q.*; NL-Lu 1666, ff. 171r-171v untitled; Phalèse *Luculentum Theatrum Musicum* 1568, f. 27v *Svsanne vng iour, a 4*; Phalèse & Bellère *Theatrum Musicum Longe* 1571, f. 31v *Susanne ung jour a 4*; Kargel *Lautenbuch viler Newerlessner* 1586, f. 48r *Susan ung Jour a4* [↑](#footnote-ref-2)
3. One source I have not seen is PL-Kj J 150, *Matazina* is one of three manuscript additions to a copy of Jobin *Das Erst Buch*, 1572. Cognates for instrumental ensemble à 4: Susato *Het derde musyck* 1551, f. 10v *Dance de Hercules oft maticine* = Phalèse & Bellère *Leviorum Carminum* 1571, f. 2v *Dans de Hercules*; Zanetti *Il Scolaro* 1645, no. 55 *Il Mattachino*; melody only: Arbeau *Orchesographie* 1589, f. 99r *Air des Bouffons* ... *vne que nous appellons les Bouffons ou Matachins*; organ tablature: D-B 40089 (Normiger, 1598), no. 130 *Mattasin oder Toden Tantz*. [↑](#footnote-ref-3)
4. See Patricia Fortini-Brown *Private Lives in Renaissance Venice: Art, Architecture and the Family* (New Haven University Press 2004), p. 152; Marin Sanudo I diarii di Marin Sanuto (1496-1533) (Bologna, Forni 1969-71), vol. 57 p 651. [↑](#footnote-ref-4)
5. Edmund Kerchever Chambers *The Elizabethan Stage* 1923, vol. IV p. 162. [↑](#footnote-ref-5)
6. Chambers 1923, *op cit.*, vol. III p. 280. [↑](#footnote-ref-6)
7. See John M. Ward *Music for Elizabethan Lutes* (Clarendon Press 1992), pp. 127-128. [↑](#footnote-ref-7)
8. Morlaye's cittern lacks the first fret compared to the usual diatonic cittern so that different tablature letters are used and so the tablature has been transcribed here - tablature letters *b* & *c* changed to *c* and *d*, and *d* & *f* changed to *f* & *h*. [↑](#footnote-ref-8)
9. But not described in Knud Jeppesen'Venetian Folk-Songs of the Renaissance' *Papers Read by Members of the American Musicological Society at the Annual Meeting* 1939, pp. 62–75 (*JSTOR*, www.jstor.org/stable/43873162). [↑](#footnote-ref-9)
10. R1, R18 and R25 were also edited in *Lute News* 109 (April 2014). Cognates forinstrumental ensemble: GB-Lbl Roy.App.59-62 (Arundel), no 9 *El tu tu* - à 4 & no 15 *El tu tu* à 4; Estrées *Premier Livre de Danceries* 1559, f. 13r *6 Gaillarde, Les cinq pas à 5*. [↑](#footnote-ref-10)
11. Cognates forinstrumental ensemble: Phalèse & Bellère *Leviorum Carminum* 1571, f. 15r *La roque Gaillarde* à 4 = Phalèse & Bellère *Chorearum Molliorum Collectanea* 1583, f. 13v *Gaillarde La roque el fuso*. [↑](#footnote-ref-11)
12. If you have or plan to edit the two trios R30 & R32 please let me know. [↑](#footnote-ref-12)
13. R19-20 were also edited in Alenka Bagaric and Metoda Kokole *Giacomo Gorzanis: Compositions for Lute: Intabolatura di Liuto Libro Primo (1561)* Monumenta Artis Musicae Sloveniae LIII (Musikoloski Insititut, Ljubliana 2007). [↑](#footnote-ref-13)