Collected Lute Solos of

**Gregorius Huwet**

**&**

**Thobias Kühne**

**Lutenists at the Wolfenbüttel Court**

**revised and extended edition**

edited by Sigrid Wirth and John H. Robinson

**This edition is dedicated to Godelieve Spiessens**

**in recognition of her pioneering studies of Gregorius Huwet**

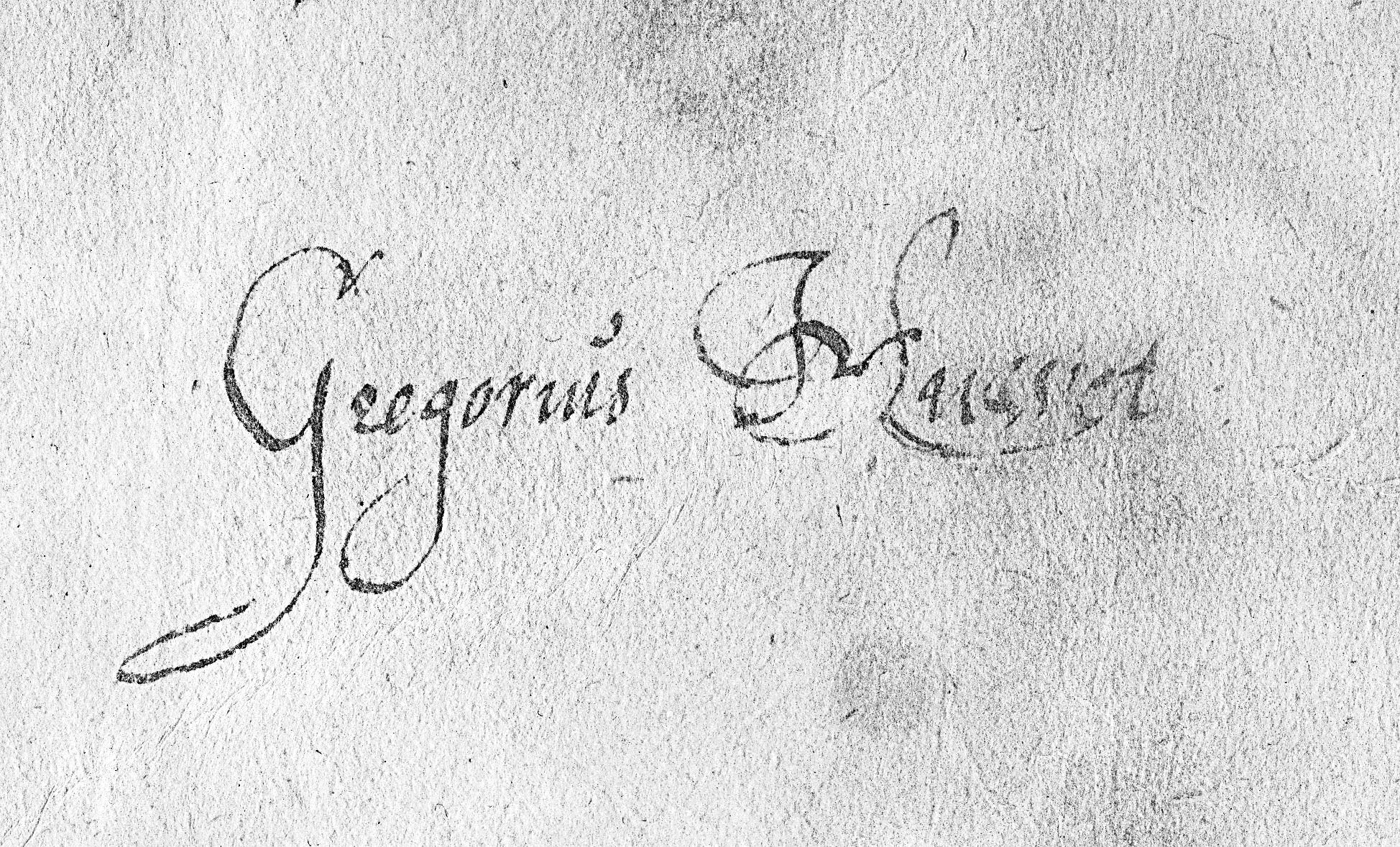


Fig. 1: Huwet‘s signature of his contract, May 29, 1591

NLA-StA WF, 3 Alt, Nr. 324, Fol. 20 (detail).

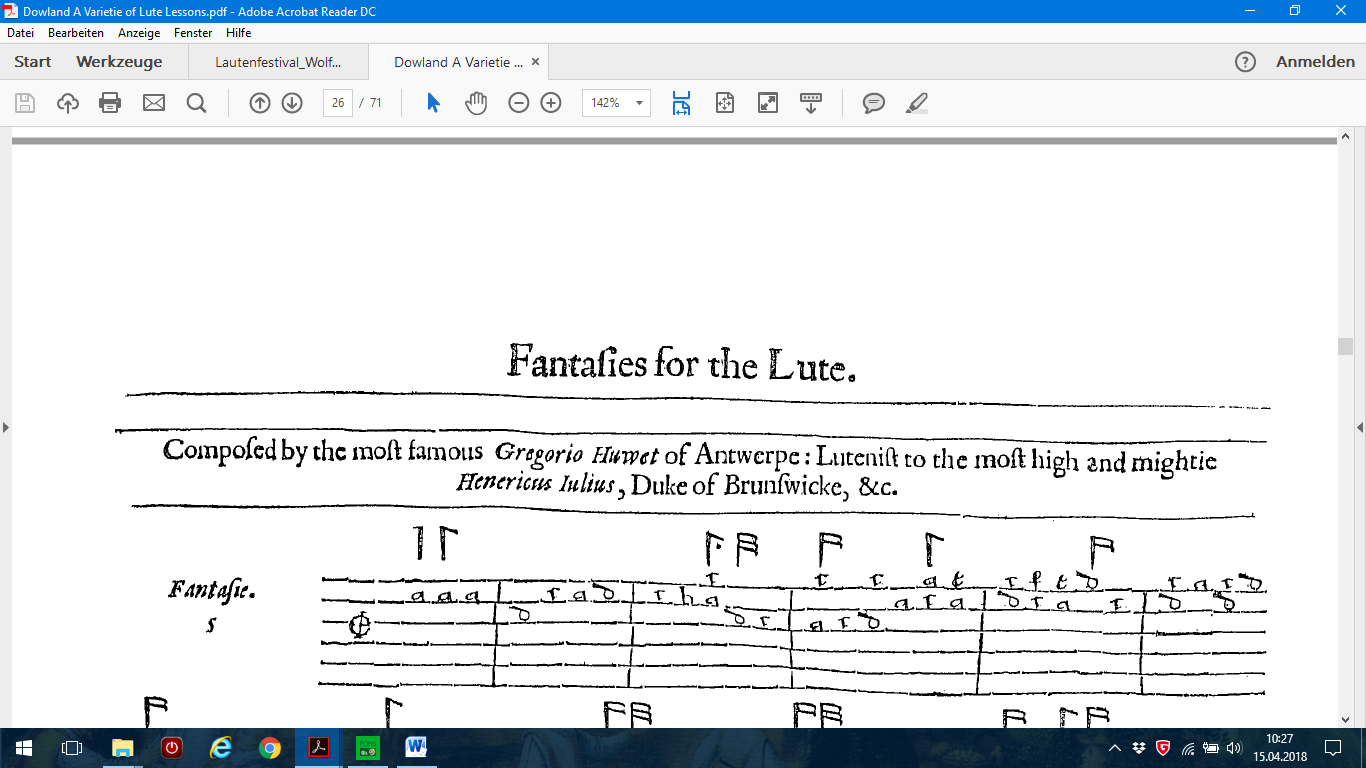


Fig. 2: Robert Dowland, *A Varietie of Lute Lessons*, London, Thomas Adams 1610, *Fantasies: Gregorio Huwet of Antwerpe*

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**Introduction**

Gregorius Huwet (also Howet, Howett, Hubert, Huet) served Duke Heinrich Julius of Braunschweig and Lüneburg as court lutenist for more than 25 years, from May 1591 until his death in late 1616. Most biographical data[[1]](#footnote-1) and some of his compositional work[[2]](#footnote-2) have long remained in the dark. As he did not publish any of his compositions himself (indeed, in his secure position as a lutenist at the Wolfenbüttel Court there was no need for him to do so), there is scarcely any biographical evidence from dedicational texts, and local archival research of the Wolfenbüttel court records was undertaken only in recent years.[[3]](#footnote-3) As far as we know from Godelieve Spiessens’s thorough research into Huwet’s early years,[[4]](#footnote-4) he was born sometime before 1560 to a lutenist of the same name in Huy near Lüttich in the Netherlands, now Belgium. The family moved to Antwerp where Huwet’s father was granted citizenship in 1560 and he lived there until the early 1580s. It seems likely that Huwet junior was taught to play the lute by his father. From his compositions, most of all his high-quality *Fantasias*, we can assume he received a well-grounded education in music theory.

The first documentary evidence of Gregorius Huwet as an already accomplished lutenist is found in Diederich Graminaeus’s description of the opulent wedding festivities of Duke Johann-Wilhelm zu Jülich-Cleve-Berg and Margravine Jacoba von Baden in Düsseldorf in June 1585. Huwet’s name is mentioned repeatedly and he is depicted playing his lute in an ensemble during a banquet and in a mummery, clad in allegorical costume (figs. 3 and 4).[[5]](#footnote-5)

Afterwards, Huwet seems to have returned to Antwerp as he was still listed as citizen in 1588. The radical political-religious changes in the Netherlands, with the siege of Antwerp by Spanish troops in 1584-85, and subsequent economic ruin under Spanish rule of the once-thriving city caused an exodus of more than 40,000 citizens after 1585. We can well imagine that these hard times must have been of major consequence for Huwet and his family as well. He may have spent some time in Cologne, where Adrian Denss’s *Florilegium* containing two of Huwet’s fantasies was published in 1594.[[6]](#footnote-6)

Duke Heinrich Julius of Braunschweig and Lüneburg (1564-1613) was heir to a duchy of considerable territorial and financial wealth. Situated in Northern Germany, the duchy drew its wealth from mining and lumbering in the nearby Harz Mountains and from inherited estates. Several members of the ducal family, Heinrich Julius and his father Duke Julius among them, played the lute or cittern. Heinrich Julius’s high esteem especially of lute instruments becomes obvious in their repeated use as signifiers of amorousness, unspeakable truth and nobility in his own dramatic works, written in the early 1590s. A troupe of English Comedians brought these plays to the stage, adding to them music on lutes, citterns and the only recently invented bandora. In Heinrich Julius’s tragedy, *Von einem Buler und Bulerin* (1593), a lutenist “Gregorius” is named among the partaking musicians, probably referring to Huwet.[[7]](#footnote-7)

In 1590 Duke Heinrich Julius’s marriage brought along increasing cultural demands at the Wolfenbüttel court. His consort, Elisabeth of Denmark, eldest daughter of King Frederic II of Denmark and Sophie of Mecklenburg, was sister to Christian IV, heir to the Danish throne, and to Anna, married to King James VI of Scotland, later James I of England.[[8]](#footnote-8) It was at this court of one of the most distinguished patrons of the arts in German lands that Huwet was employed as something of a status symbol in courtly representation, conveying an image both of princely superiority and of cultural excellence. Huwet arrived in Wolfenbüttel for the festive occasion of the baptism of Heinrich Julius’s first born son, Friedrich Ulrich, in May 1591. His appointment as Duke Heinrich Julius’s court lutenist soon after, signed under oath on May 29, was a contract not unusual for the time. Because he signed his contract as 'Gregorius Huwet' (fig. 1), we suggest this version of his name be used in future references. Huwet was bound to his sovereign for an unlimited time. After Heinrich Julius’s death in 1613, Huwet was re-appointed to the court of Duke Friedrich Ulrich. As every court employee, Huwet was obliged to abide by the court rules and his sovereign’s religious orientation. Huwet was the only court musician granted constant admission to the Duke’s private chambers. As Heinrich Julius’ personal lutenist, he was required to be at service at any time and to accompany the Duke on all his travels. Huwet’s status was clearly superior to that of his predecessor, lutenist Thobias Kühne.[[9]](#footnote-9)

Thobias Kühne (also spelt Kuhn, Khüne, Kün) was born in Halberstadt in 1564. After ending his studies at the universities of Helmstedt and Wittenberg, he entered court service to Julius Duke of Brunswick (1568-1589) at the Wolfenbüttel residence on November 15, 1587. He was appointed as a singer and lutenist at the court chapel with access to the Duke’s privy chamber on demand. Paid poorly, he had to assist as scribe in the court’s administration offices in addition to his musical duties. His position was generally that of an apprentice to the chapel master. He had to leave court due to financial cuts and the mourning period following the death of Duke Julius in 1589.

Huwet, in his position as Master of the Lute ('Lautenmeister') on the other hand, was exempted from playing in the court chapel and earned the highest salary of the court musicians after the Kapellmeister, Michael Praetorius. In the autumn of 1594, Huwet met John Dowland who visited Wolfenbüttel during the re-inaugural celebrations of the Duke’s newly refurbished residence in Gröningen. Huwet and Dowland together travelled to the Kassel Court for the christening celebrations of Landgrave Moritz’s first born son Otto in January 1595.

Over the many years of successful and loyal service to the Wolfenbüttel Dukes, Huwet was presented with gold chains and pendants, a beaker of gold, money, horses with carriage, and valuable lutes. Duke Heinrich Julius granted to Huwet a house and property in the town of Halberstadt in December 1595 in order to tie him closerstill within his sphere of influence and adding another strong bond to their relationship. The possession of this estate, worth an exorbitant 1800 guilders (up ten times the cost of a normal city house) was limited to the duration of Huwet’s life or his service to the court. In June 1597, Huwet’s marriage to Marie Alemann, a daughter of an influential patrician family from the Madgeburg-Halberstadt region and a ward of the Duke, brought about a further rise in social status for the lutenist. The Duke himself stood godfather to their son Heinrich Julius in March 1600.

In the chamber receipts, Gregorius Huwet is mentioned several times as recruiting musicians, for instance from the Netherlands (his brother Octavianus among them), for the court chapel, which even resulted in a predominance of Netherlandish musicians in the court chapel of the late 1590s. He had evidently retained his professional contacts and was able to make good use of them.

Before Huwet came to Wolfenbüttel, he had already acquired experience of the whole range of musical duties at the Düsseldorf court.[[10]](#footnote-10) In addition to proving his skill as a composer of lute music, this knowledge of representation must have appealed as a most precious commodity to Heinrich Julius. Presenting a court lutenist - in the sense of a soloist of privileged position - to visitors was unique in German lands at that time. The appeal of this powerful position becomes obvious through the fact that the dynastically related courts of Dresden and Copenhagen sent lutenists to Huwet to get their soloist’s training.[[11]](#footnote-11) Apart from that, there is strong evidence that Huwet tutored the ducal family and some of their noble guests.[[12]](#footnote-12)

Obtaining permission from the Duke to leave the court often proved somewhat difficult for the musicians of the court chapel and other court servants. Apart from Praetorius, only Huwet was allowed to travel on private matters, which he did in advisory capacities to music printers and lutenists (Matthaeus Reymann and Johann Rude) in Leipzig.[[13]](#footnote-13) He travelled repeatedly to the Leipzig fairs to purchase lutes for the court musicians, his pupils and himself. As personal lutenist to Heinrich Julius, Huwet travelled with him between the court’s residences, and to Prague, where the Duke assumed the post of Privy Counsellor to Emperor Rudolph II. In July 1613, when Heinrich Julius fell mortally ill in Prague, he summoned some of his musicians, probably Huwet among them, to console and soothe him with soft music in his final hours. The Duke bequeathed a sum of 1800 Guilders to Huwet for his devoted and long-time service.

In the years following Heinrich Julius’ death, after Michael Praetorius had been seconded to the courts in Dresden and Halle, Huwet earned his highest salaries, indicating his important position in organising the music at court. After Huwet’s death in late 1616,[[14]](#footnote-14) the position stayed vacant for some time. Although it was reoccupied eventually, Huwet remained the only 'star'-lutenist at the Wolfenbüttel Court. Victor de Montbuisson, then lutenist at the Kassel Court of Landgrave Moritz von Hessen-Kassel, applied for the post unsuccessfully.

Only a small number of Huwet’s compositions survive in prints and manuscripts.[[15]](#footnote-15) In a letter to Duke Heinrich Julius in March 1595, Landgrave Moritz, reflecting on Dowland’s and Huwet’s recent visit to Kassel, recalls Huwet’s skill at intabulating madrigals and motets.[[16]](#footnote-16) Most of Huwet’s compositions were never published, nor were they necessarily intended to be, but they remained his exclusive property. Huwet’s abilities as a performing virtuoso were, after all, the most important part of Huwet’s job.

Only a small body of compositions ascribed to Huwet are known, amounting to five fantasias, two pavans and eight galliards (one titled galliard but in duple time). All the ascribed music is for renaissance lute in vieil ton tuning, except for the galliard no. 15, which is known from a now incomplete four-part setting for instrumental ensemble found in Conrad Hagius' *Newe künstliche Musicalische* published in Nürnberg in 1616. Furthermore, of the fifteen surviving works, several are known to be works by other composers: no. 4 is a fantasia by Francesco da Milano, no. 5 is a fantasia by John Dowland, and of the galliards, no. 12 is a galliard by John Johnson, nos. 10 and 11 are based on Dowland's *First galliard* and *King of Denmark galliard,* and the Walsingham galliard is ascribed to Dowland in two sources and appended *Anglica* or *Englessa* in another three sources. Finally, the unique source of no. 14 bears the ascription Gregory Ansini, which is assumed here to refer to Huwet as Ansini may be a corrupted reference to Antwerp.

Six lute compositions are ascribed to Kühne: a fuga, two pavans and three galliards. But of these, the fuga is very much in the style of Huwet's famous fantasia and even has a very similar theme, and one of the pavans is based on Dowland's *Lachrimae* and is titled *Respondens Lachrimae T. K.* in one source but ascribed to Dowland and Huwet in the other two sources. Also, of the galliards, one is a pastiche of the first strain of Huwet's Walsingham galliard and the second from a galliard by Dowland. Another galliard is titled simply *Gagliarda* but with two different page headings, one *Galliarda T. K*. and the other *Galliarda incerti Authoris* (that is author uncertain).

This edition brings together all the known sources of the music ascribed to Huwet and Kühne, adding four examples of anonymous fantasias that include sequences of figuration similar to those found in Huwet's fantasia no. 1, with the suggestion that Huwet was imitating a generic trend found in contemporary fantasia composition, rather than that he is likely to have composed the anonymous fantasias. It is also suggested that the large number of versions of Huwet no. 9 in several different keys reflects the wide popularity of the Walsingham galliard. The many distinct settings of this galliard, including one for cittern and three for keyboard, were presumably arrangements made by a variety of different lutenists and composers including the pastiche ascribed to Kühne. However, it is not certain which is Huwet's own setting, nor certain that he composed the original rather than arranging a pre-existing galliard.

Although limited in number, Huwet’s compositions and their sources can tell us much about the activities within the wide-spread political, dynastic and musical networks of the Wolfenbüttel ducal court in the years around 1600. Like a multi-faceted mirror, his music reveals not only his Dutch origin and his models, but the communication and interaction with contemporaries and colleagues. These include Thobias Kühne and John Dowland as well as musicians of neighbouring courts in Bückeburg (Kapellmeister Conrad Hagius), Kassel, Dresden, and Copenhagen.[[17]](#footnote-17) On the basis of stylistic similarities between compositions ascribed to Huwet and Kühne, sustained contact (both of them were citizens of Halberstadt after all) seems very likely.[[18]](#footnote-18) The striking number of versions of the galliard ascribed to Huwet that uses the Walsingham tune in the first strain suggest a certain regional popularity of this galliard.[[19]](#footnote-19)

The musical echoes of the encounter of Huwet and John Dowland, described by J. M. Ward as having been 'a memorable one',[[20]](#footnote-20) can be heard in many of Huwet’s compositions containing parts of Dowland’s own music. In his *First Booke of Songes or Ayres* (London, 1597), Dowland mentions Huwet as an '*excellent master'* and praises him (alongside Alessandro Orologio) “*for their loue to me, as also for their excellency in their faculties*”*.* In 1610, John Dowland’s son Robert published a collection of lute music *A Varietie of Lute Lessons.* He included a *Fantasia* by Gregorius Huwet (copied from Adrian Denss’s *Florilegium*), who is lauded in the title as '*the most famous Gregorio Huwet of Antwerpe: Lutenist to the most high and mightie Henericus Iulius, Duke of Brunswicke, &c.*' (fig. 2).

*Sigrid Wirth - April 2018*

**Editorial Method**

This edition is a revised and expanded version of *The Collected Lute Solos of Gregory Howet* published by Tree Edition in 1998 to contain all the known versions of music ascribed to Gregorius Huwet in addition to the music of Thobias Kühne and an appendix of related items. The original edition included only a selection of sources of music ascribed to Huwet, but added other galliards based on the Walsingham tune, which have been omitted here. The original sources are notated in French, German or Italian tablature with a variety styles of rhythm signs (flag, grid, mensural), standardised here to French tablature with flag rhythm signs using Wayne Cripps tablature-setting program TAB version 4.3.70 running in system OS X (10.13.1) on an Apple iMac. Dots under tablature letters indicating right hand fingering have been included together with tenuto signs and ornaments where they appear in the original. Apparent errors and omissions in the original tablature have been changed editorially and double bar lines added when lacking in the original to clarify the sectional structure of the music. The critical commentary details the numbers of courses on the lute below the 6th with their tuning, the sectional structure of the dances and lists all editorial changes, their location indicated by bar number and position in the bar followed by letters for the fret and numbers for the course on the lute (for example 1/1 a1c2d3a5 refers to a chord of open 1st course, 2nd fret on 2nd course 3rd fret on the 3rd course and open 5th course, and c1-d1-f1 refers to a melodic phrase of 2nd, 3rd and 5th fret). The sources are abbreviated in the commentary using publisher's names and date for prints and RISM sigla for manuscripts, expanded in the bibliography, followed by modern editions and url for online facsimiles when available. The use of repeat signs at the end of each section is irregular in the sources and all repeats have been omitted, leaving the choice of repeats to the discretion of the player.

**Acknowledgements**

Thank you to Wayne Cripps for permission to use the TAB programme version 4.3.70 to set the tablature for this edition. The following illustrations are included with permission:

Cover: Matthäus Merian: *Topographia und Eigentliche Beschreibung Der Vornembsten Stäte, Schlösser auch anderer Plätze und Örter in denen Hertzogthümer[n]Braunschweig und Lüneburg, und denen dazu gehörende[n] Grafschafften und Landen*, 1665/1658, *Fürstl: Brunsw: Lüneb: Residentz Statt und Vestung Wolfenbüttel* (detail), private collection, photo: S. Wirth.

Figure 1. (p. ii): Gregorius Huwet‘s signature of his contract, May 29 1591, NLA-StA WF, 3 Alt, No. 324, fol. 20 (detail).

Figure 2. (p.ii): Robert Dowland, *A Varietie of Lute Lessons*, London, Thomas Adams 1610, *Fantasies: Gregorio Huwet of Antwerpe*, public domain.

Figure 3. (p. 31): Diederich Graminaeus, *Fürstliche Hochzeit so der Durchlauchtig hochgeborner Furst und Herr, her Wilhelm Herzog zu Gulick Cleve vnd Berg Graff zu der Marck vnd Ravensberg, Herr zu Rauestein & dem Durchleuchtig hochgebornen Fursten vnd hern,Anno Dni 1585, am 16. Juni, Köln 1587.* HAB: A: 274.4 Hist. 2°(1), illustration No. 5 (detail).

Figure 4. (p. 31): *Ibidem*: Graminaeus, *Fürstliche Hochzeit,* HAB: A:274.4 Hist. 2° (1), illustration No. 35 (detail).

Figure 5. (p. 73): Caspar Merian, copperplate after Conrad Buno, 1654, *Das Fürstl. Schloss in der Vestung Wolffenbüttel* (detail), private collection, photo: S. Wirth.

**Inventory and Critical Commentary**

**1. Fantasia**

Four sources of Huwet's famous fantasia are known, but two were considered lost. The location of the Chilesotti manuscript remains unknown, but the so-called *Joachim vom Loss lute book* has now become available through the rediscovery of photographs of the manuscript and so the Huwet fantasia can be reproduced and compared with the others here. The three surviving versions are nearly identical, and the Loss lute book provides the solution to printing errors found in the other two sources.

**1a.** D-Dl 1.V.8, ff. 94v-96v *Fantasia alia aegdem*

[Gregorii Houuet]

German tablature with each stave copied across two pages

7th course tuned to F

5/<1 c2a3-c3 crossed out

10/6 a2 instead of a1

17/11 e1 crossed out

44/3 f6 crossed out

49/9-10 bar line added

54/9 e6 crossed out

62/ 2-3 blot crossed out

64/9 c5 crossed out

69/1 rhythm sign absent

**1b.** Denss 1594, ff. 68v-69r *Fantasia alia eiusdem* [Gregorij Howet]

7th course tuned to F

11/16 e4 instead of c4

21/3 c5 instead of e5

33/5 f6 instead of c6

35/1 to 36/4 crotchets instead of minims

37/2 to 38/4 minims instead of crotchets

68/2-15 quavers instead of semiquavers

69/1 rhythm sign absent

**1c.**Dowland 1610, sigs. G2r-G2v *Fantasia 5* [header: *Composed by the most famous Gregorio Huwet of Antwerpe: Lutenist to the most high and mightie Henricus Iulius, Duke of Brunswicke, &c.* (see Fig. 2, p. ii)]

7th course tuned to F

14/5 a4 instead of a3

22-23 & 35-36 bar lines absent

35/1 to 36/4 crotchets instead of minims

67/4 c6 absent

**cf.** I-BDGchilesotti, p. 16 untitled - although the manuscript is now lost, Oscar Chilesotti listed this as a source of Huwet's fantasia without including the music in his modern edition of the manuscript (see bibliography).

**2. Fantasia**

Two sources of this fantasia are known, both ascribed to Huwet. The version of this fantasia in the Loss lute book It is nearly identical to the version in the print of Denss, and can now be included in this edition.

**2a.** D-Dl 1.V.8, ff. 94r-94v *Fantasia Gregorii Houuet*

German tablature with some staves copied across two pages

7th course tuned to F

curved line/comma to right of lower ciphers at 8/4, 22/7, 28/2, 28/7, 29/3, 30/2, 30/3, 30/4, 30/8, 31/2, 31/3, 32/13 & 40/3

11/3-4 & 11-12 bar lines crossed out

21/5 scribe changed c3 to b3

25/4-11 semiquavers absent

33/9 b3a6 are crossed out

33/11 b2 crossed out

34/3 scribe changed c4 to c5

36/6 b3 instead of b2

41/2-3 scribe changed b3-b2 to b2-b3

41/15 cipher for c5 not clear

49/2-3 c5-e5 instead of c4-e4

56/between 14-15 d1 crossed out

57/between 4-5 b3 crossed out

60/3 a4? crossed out

61/8 e4 instead of c4

62/between 10-11 c1 crossed out

63/between 10-11 c4? crossed out

**2b.** Denss 1594, ff. 67v-68r *Fantasia Gregorij Howet*

7th course tuned to F

13/11 a2 instead of c2

21/5 h3 instead of b3

25/11 f4 instead of e4

52-53 bar line absent

61/8 e4 instead of c4

64/15 c1 absent

**3. Fantasia**

Two sources of this fantasia are known but only one is ascribed and they differ significantly. The first 30 or so and last 40 or so bars are nearly identical, but the material in between is different and much extended in no. 3a.

**3a.** D-LEm II.6.15, pp. 56-58 *Fantasia 10*

German tablature

7th course tuned to F

13-20 semibreves instead of minims

24-25, 62-63 & 75-76 bar line absent

41/4 quaver displaced a note to the left

67/1 a4 instead of a3

68/6 a2 instead of c2

between 76-77 a bar repeating 77/1 to 78/4 (except 1st note is e5 instead of e4, 5th note lacks a4 under d2 and 10-12th notes are a2-a2-c2 instead of d2-c2-a2)

78/5 a5 instead of a4

79/1 crotchet d2a3a4a7 duplicated

89/4-5 crotchet and quaver displaced a note to the right

90/1-2 quavers instead of crotchets

94/6-9 quavers instead of semiquavers

**3b.** D-Hs ND VI 3238, pp. 103-104 *Fantasia Graegorij*

7th course tuned to F

10/2-3 minims instead of crotchets

12/1 a3d4c5 instead of d3c4

21/1 d2 instead of d3

23-24, 45-46, 63-64 & 76-77 bar lines absent

27/1 a1c2d3 instead of a2d3c4

32/1-8 crotchets instead of quavers

32/4 c2 absent

41/5 a6 instead of a7

45/3-4 bar line added

46/3-4 & 49/3-4 bar lines crossed out

48/5-6 crotchets instead of quavers

57/5 c3 instead of f3

64/2 c6 instead of c5

65/2 a4 instead of a3

66/2 b3a6 instead of a5

67/3 d6 beneath following a3

72/4-5 quavers instead of crotchets

78/1 rhythm sign absent

**4. Fantasia**

Although ascribed to Huwet, no. 4a is clearly a corrupt and abbreviated version of Francesco da Milano's most famous fantasia, a version of which is included as no. 4b.

**4a.** D-LEm II.6.15, pp. 52-53 *Fantasia Gregorij 8*

German tablature

time signature absent

incomplete with omission of bars 4-6 & 64-105 of 4b

6/1 to 7/3 3 crotchets 2 quavers instead of 3 minims 2 crotchets

6-7, 11-12, 12-13, 24-25, 32-33, 48-49, 56-57, 69-70,

71-72, 75-76 & 79-80 bar lines absent

8/1 a2 instead of e2

12/3 a3b3c5 instead of a3c4c6

17/1-4, 26/1-4, 45/6, 47/1 to 48/4, 60/1-4, 74/1-4 & 78/1 to 79/4 crotchets absent

25/1 b2 instead of b3

28/2-5, 38/5-6, 88/3-6 quavers absent

43/1 quaver instead of crotchet, b2 absent

47/4 b4 instead of c4

54/2 c5 vertically instead of horizontally

aligned with preceding c1

56/1 to 57/4, 63/1-4 & 83/1-4 quavers instead of crotchets

56/3, 59/3, 87/3 & 89/3 - quavers displaced a note to the left

62/3 c4 instead of a4

67/1-2 & 77/1-2 minims absent

69-70 6 quavers instead of 4 crotchets 2 minims

75/1 to 76/4 2 crotchets 4 quavers instead of 2 minims 4 crotchets

88/6 crotchet instead of quaver

**4b.** B-Br II.275, ff. 71v-72v *Ricercha di Fr*(ancesco) *de Milano* - Ness 33

Italian tablature

time signature absent

4/1 a3 instead of a2

6/1 a3 instead of a2

8/1 b4 instead of b3

8/1-2 bar duplicated but omitted here (b4 added on first chord)

43, 73, 74, 87-100 & 140 dots under letters irregular and standardised editorially

44/1 d1 absent

45 bar duplicated but ending in b2 not c2 omitted here

64/1-4 c1-a4-d3-a3 instead of c1a4-d3-a3-b3

79/2 c3 added

85 bar duplicated but omitted here

86/1-2 c1-a1 absent

140-141 bar line absenr

141/1 fermata above semibreve instead of fermata

**5. Fantasia**

This fantasia from the Loss lute book is ascribed to Huwet but was recently identified by Joachim Lüdtke as virtually identical to a known fantasia by John Dowland, a version of which is included as no. 5b.

**5a.** D-Dl 1.V.8, ff. 43v-44r *Fantasia Gregorij Houuet*

7th course tuned to D

1/5 minim crossed out

3/9-10 d3e4-a2b3 absent

13/11 a5 beneath previous a1 instead

15/7 d6 beneath previous a1 instead

26/4 b4 absent

32 rhythm diff to 5b and bar lines displaced from here to end

37 bar omitted and inserted in the margin at the bottom of the page

39/7 something crossed out above d2

46/4 quaver absent

63/5 a3 instead of a4

71/1 semibreve instead of dotted semibreve

77/8-9 bar line crossed out

79-80 bar line absent

**5b.** GB-Cu Dd.9.33, ff. 6v-7v *A Fancy Jo Dow*(land) - DowlandCLM 7

GB-Gu Euing 25, ff. 35r-36r untitled

7th course tuned to D

4-5, 14-15, 24-25, 41-42, 44-45, 53-54 bar lines absent

6/16 d2 crossed out

14/4 scribed changed c5 to d5

20/ 8-9 c5 crossed out

36/2-3 scribe changed 2 crotchets to 2 minims

42/13 d1 absent

61 time signature 6i

61-65 quavers instead of crotchets

62/3 scribe changed b5 to c5

67 time signature absent

68/15 c4 instead of d4

70/between 7-8 a3 added and washed out

76/1 semibreve followed by fermata

instead of fermata

**6. Pavan**

This pavan is a parody on the Lachrimae pavan by John Dowland (see no. 6b), and nos. 6c. and 6d. are nearly identical but significantly different to no. 6a. The three sources are ascribed to three different composers, Huwet, Kühne and Dowland. The manuscript version is probably only ascribed to Dowland by association with his Lachrimae pavan, but we are left unsure whether Huwet or Kühne composed the parody.

**6a.** Rude 1600, sigs. gg5r-gg5v *90* [index: *Pavana à 5.voc. Gregorij Huberti*]

time signature absent

7th course tuned to F and 8th to D

three strains of 6, 6 & 10 bars

2/3 crotchet instead of quaver

3/1 a2 instead of a1

6/11 semibreve absent

12/3 b6 instead of b7

12/5 a7 and fermata instead of a8 and semibreve

**6b.** GB-Lbl Add.6402, f. 1r *Lacrame* (John Dowland)

Dowland CLM 15 *Lachrimae Pavan*

time signature absent

three strains of 8, 8 & 8.5 bars

8-9 double bar line absent

12-13 bar line absent

14/6-7 crotchets instead of quavers

20/2 quaver instead of crotchet

24/9 dotted quaver instead of dotted crotchet

24-25 bar line 7 notes to the left

25/3 fermata above minim instead of fermata

**6c.** D-Kl 4o Mus.108/I, f. 92v *pauana dullande*

time signature absent

7th course tuned to F

three strains of 6.5, 6 & 11 bars

6-7 & 20-21 bar lines absent

13/3 /a (b8) instead of a (b7)

19/9 a6 instead of d6

23/12 minim instead of crotchet

24/1 semibreve with fermata above double bar line instead of fermata

**6d.** Fuhrmann 1615, p. 62 *Pavana septima.* [header: *Respondens Lachrimae, T. K*.]

time signature absent

7th course tuned to F and 8th to D

three strains of 6.5, 6 & 11 bars

6-7 & 20-21 bar line absent

13/3 /a (b8) instead of a (b7)

19/9 a6 instead of d6

21/2-3 quavers instead of crotchets

**7. Pavana**

The two sources of this pavan are both ascribed to Huwet and differ in details of figuration. The source of no. 7a was found recently by Stina Karlgren of Umea University as a page of tablature inserted into an unrelated printed book in the Riksarkivet in Stockholm although the identity of the book was not recorded. The page was photographed and a copy kindly sent to the editors by Kenneth Sparr.

**7a.** S-Sr *Pauana Gregory Huuett*

7th course tuned to F, 8th to E, 9th to D and 10th to C

three strains of 7, 5.5 & 14 bars

1/1, 2/1, 3/9 & 27/1 a5 absent

2/4-5 crotchets absent

2/7-9 quaver 2 semiquavers instead of

dotted quaver 2 demisemiquavers

2-3, 9-10, 11-12, 14-15 & 16-17 bar lines absent

5/5-6 quavers instead of crotchets

5/8 //a (a9) washed out

8/16 m1 instead of n1

10/4-7 semiquavers absent

15-16 bar line 2 notes to the left

16/6-11 quavers absent

27/1-2 rhythm signs absent with fermata above double bar line instead of minim fermata

**7b.** Rude 1600, sigs. hh6v-ii1r *109* [index: *Pavana G. H.*]

7th course tuned to D and 8th to C

three strains of 13, 11 & 17 bars

1-2, 3-4, 5-6, 7-8, 9-10, 10-11, 12-13, 18-19, 19-20, 21-22, 25-26, 27-28, 29-30 & 39-40 - bar lines absent

6/3 a7 instead of a8

9/5 to 10/4 crotchets absent

11/7 & 30/7 b3 instead of a3

15/8 crotchet a note to the left

24/1 fermata instead of semibreve

36/3 c2 instead of d2

**8. Galliard**

The unique source of this piece is titled galliard and ascribed to Huwet but is in duple time with two strains of 7 bars each, reconstructed to 8 bars each.

D-LEm II.6.15, p. 193 *Galliarda Huewet 7*

German tablature

time signature absent

7th course tuned to F

two strains of 8 bars

1/2 a5 instead of d4

1/4 c1 instead of b1

2/4-5, 11/1-3, 12/3 to 13/4 & 14/3 crotchets absent

2/5 a5 instead of a4

5 bar absent

6/1 crotchet instead of dotted crotchet

6/3 crotchet displaced a note to the right

7/1-4 quavers absent

8/1 fermata instead of dotted minim

8-9, 9-10, 11-12, 12-13 & 14-15 bar lines absent

9/4 h6 instead of g6

16/1 semibreve instead of fermata

**9. Galliard**

All the sources of the Walsingham galliard that is most often ascribed to Gregorius Huwet are included here, arranged by key. All versions follow the same three strains, except some of those in D minor, described below. It is assumed that the great diversity of settings were made by a variety of lutenists and composers based on an original galliard thought to have been composed by Huwet. A different galliard on the Walsingham tune by John Dowland is included for comparison.

**9i.** in G minor:

Of the fourteen settings in G minor (assuming a lute in nominal G pitch), six are ascribed to Huwet.

**9i-a.** B-Bc 26.369, ff. 15v, 12r, 13r *Galliarde Monsieur Gregorij*

common instead of triple time signature

7th course tuned to F and 8th to D

three strains of 8, 8 & 11 bars with divisions

3-4, 11-12, 15-16, 20-21, 28-29, 36-37 & 45-46 bar lines absent

22 crotchet 2 minims crotchet instead of minim 2 crotchets minim

54/4 minim with fermata above double bar line instead of fermata

**9i-b.** S-B 2245, ff. 5v-6r *Galliarda Gregorij*

7th course tuned to F and 9th to D

three strains of 8, 8 & 11 bars

2/1, 8/1 & 27/1 minims instead of crotchets

2/8, 8/8 & 14/5 crotchet instead of minim

14/3-4 quavers instead of crotchets

26/1 a1c2d3 absent

26/2 crotchet instead of quaver

26/9 e2 absent

27/8 & 28/1-6 crotchets absent

**9i-c.** D-LEm II.6.15, pp. 212-213 *Galliarda Gregorij: Huwet 33*

German tablature

time signature absent

7th course tuned to F

three strains of 8, 8 & 12 bars

4/4 f4 instead of f3

5/4 h4 instead of i3

5/5 k1 instead of i1

6-7, 7-8 & 27-28 bar lines absent

10/4 a6 absent

14/1 a6 added

15/1 c5 absent

18/5 scribe changed c4 to a6

19/3 4 dots below cipher probably indicating stopping h1 with left hand little finger

28/1 semibreve with fermata above instead of fermata

**9i-d.** Rude 1600, sigs. hh2r-hh2v *97*

[index: *Gagliarda G. H.*]

time signature absent

7th course tuned to F

three strains of 8, 7 & 12 bars

3-4, 13-14 & 23-24 bar lines absent

23/4 crotchet instead of quaver

25/7 c5 instead of a5

**9i-e.** D-BAU 13.4°.85, f. 35r *Galiarda*

7th course tuned to F

three strains of 8, 8 & 11 bars

5/4-6 quavers instead of crotchets

6/1 to 7/6 minims instead of crotchets

8/8 minim absent

16/1 d2 instead e2

27/8 minim instead of fermata

**9i-f.** D-LEm III.11.26, f. 8r *Galliarda Gregorij*

fragment of first 4 bars only

8th course in D, 10th in Bflat, 12th in G & 13th in F

one strain of 8 bars

2/8 crotchet displaced a note to the right

5-8 absent and reconstructed

**9i-g.** LT-Va 285-MF-LXXIX, f. 42r untitled *NB*

time signature for common instead of triple time

three strains of 8, 8 & 12 bars

7/5 c3a6 instead of a3c5

28/2 minim instead of fermata

**9i-h.** D-KNh R.242, f. 129v *Galliarda Gregoris*

common instead of triple time signature

7th course tuned to F

three strains of 8, 8 & 10 bars

2/2-7 & 6/2-3 quavers absent

2/8 crotchet instead of minim

10/4 d6 absent

15/2 d6 instead of d5

18/2 a1 instead of a3

18/6 c3 instead of c4

21-22 bar line absent

24/1 a7 absent

26/1 fermata displaced to above double bar line

**9i-i.** DK-Kk Thott 841,4o, f. 110r *Galliarda Anglica*

fits with 9i-n below as a unison duet

German tablature

time signature absent

7th course tuned to F

three strains of 8, 8 & 11 bars

2-3 bar line absent

5/3 scribe changed c6 to a7

5/5 scribe changed a7 to c6 instead of d6

9/2 e3 instead of e4

27/4 minim instead of fermata

**9i-j.** LT-Va 285- MF-LXXIX, f. 66r *Galliarda Dulandi*

three strains of 8, 8 & 10 bars

16/4 minim absent

21/2-3 quavers absent

22/1, 23/1 & 24/1 quavers instead of crotchets

25/4 c4 absent

26/4 minim instead of fermata

**9i-k.** US-NHub Dep.1, f. 17r *As I wente to walsinghame*

time signature absent

three strains of 8, 8 & 10 bars

15-16 bar line absent

22/6 d2 instead of d3

26/5 fermata above minim instead of fermata

**9i-l.** GB-Cu Dd.2.11, f. 29r untitled

time signature absent

three strains of 8, 8 & 10 bars

5/4 a3 crossed out

19-20 bar line absent

21/5 a2 washed out

22/5 c2 washed out

**9i-m.** LT-Va 285-MF- LXXIX, f. 24r *Johan Doulandt Gailliard*

7th course tuned to F and 8th to D

three strains of 7/8, 8/7 and 10 bars with divisions on the first two

rhythm signs ambiguous (combination of mensural minim signs and flag style crotchets and quavers)

2/1-7 minim 6 crotchets instead of crotchet 6 quavers

3/3 h1 and h6 horizontally separated instead of vertically aligned

3-4 to 5-6, 8-9 to 14-15, 16-17, 17-18, 19-20 to 21-22, 23-24 to 29-30 & 31-32 to 39-40 bar lines absent

4/2-7, 9/5 to 21/12 & 23/1 to 30/4 crotchets instead of quavers

6/4 e5 instead of a1

6/6 d3 absent

7/8 crotchet instead of minim

7-8 single instead of double bar line

8/5 b3 instead of b4

8/11 a2 added

11/1 c4a6 instead of b3d6

12/2 f1 absent

13/between 8-9 blank stave with *Nihil deest* written through it

14/5-8, 25/9, 26/9 & 39/4-7 quavers instead of crotchets

14/6-7 a6-c6 instead of a8-c8

14/between 7-8 d6 added

17/1 minim absent

20/2 a2 vertically instead of horizontally aligned with previous c5

20/8 d3 absent

21/10 c6 vertically instead of horizontally aligned with previous a2

22/2 minim instead of semibreve

22-23 double bar line absent

23/3 a3 beneath following d1 instead

24/4-7 a3 instead of b3-d3-a2-c2

26/2 c4 vertically instead of horizontally aligned with following f1

30/4 e2 instead of c2

30/6 a7 instead of a8

32/1 & 34/1 c5 horizontally instead of vertically aligned with c1

34/between 1-2 c4 added

36/2-3 crotchets instead of quavers

37/6-7 f1-c2 instead of d1-c1

39/1 h6 horizontally instead of vertically aligned with h1

40/1 m1 instead of n1

40/between 8-9 a1-e2 added

40/8 a2c3a6 absent

**9i-n.** D-Ngm 33748/I, ff. 69v-70r (*Galiarta Zasij*) *Tertius Modus*

fits with 9i-i above as a unison duet

7th course tuned to F

three strains of 8, 8 & 11 bars

1/1 to 2/8 & 4/1 to 8/8 semiquavers instead of quavers

8/9 crotchet instead of minim

10/5 c5 absent

10-11 & 22-23 bar lines absent

12/1 quaver instead of crotchet

14/1 to 16/8 quavers absent

15/5 d4 instead of d5

16/4 c2 absent

16/5 c2 instead of e2

27/9-10 rhythm signs absent with fermata above double bar line

**9ii.** in C minor: missed D-Dl M 297, pp. 144-145 *Galliard*

Two settings are in C minor neither ascribed to Huwet.

**9ii-a.** D-K K16a6745qu., f. 12r *Galiarde*

three strains of 8, 8 & 10 bars

8/1 d2c3a4 instead of d3c4a5

9/4 d5 added

12/2 c3 crossed out

16/1 crotchet instead of dotted crotchet

21/4 dot under previous a3 instead

25/6 a5 instead of a6

26/8 minim instead of fermata

**9ii-b.** I-Gu M.VIII.24, ff. 119v-120r *Gagliard Angl*(ica)

three strains of 8, 8 & 10 bars

7/6-11 semiquavers instead of quavers

10/3 minim absent

12/3-6 crotchets absent

21/3 & 23/3 c2 instead of b2

23/1 a5 instead of c5

26/4 fermata instead of minim

27-28 bar line absent

[additional: **9ii-c.** D-Dl M 297, pp. 144-15 *Galliard*]

**9iii.** in F minor:

Nine settings are in F minor of which two are ascribed to Huwet.

**9iii-a.** A-Lla 475, f. 95r *Galliarda Englessa*

German tablature

time signature absent

three strains of 8, 8 & 10 bars

24 bar omitted and inserted in the bottom margin

26/4 minim instead of fermata

**9iii-b.** D-B 40141, f. 61r *Galliarda Gregorij*

common instead of triple time signature

7th course tuned to F

three strains of 8, 8 & 10 bars

3/1&3 d2 instead of b2

4/2 crotchet instead of minim

5/1 d3 instead of b3

6/1 a4 absent

7/5 scribe changed c2 to d2

8-9 single instead of double bar line

9/1-4, 22/2-5 & 14/2 to 15/6 crotchets absent

10/4 a3 added

13/between 5-6 d5 added

14/4 a3 instead of a4

15/1,3&5 bass notes to right of treble notes instead of vertically aligned

16/2 semibreve absent

18/1 d2 instead of b2

18/2 a5 vertically aligned with previous chord

18/3 d2a4 instead of a1b2

22/3 a4 crossed out

22/5 a3 crossed out

23/1 b3 instead of d3

23/4 minim absent and d2b6 instead of a2d6

26 rhythm signs absent

**9iii-c.** D-BAU 13.4°.85, f. 33r *Galiard*

7th course tuned to F

three strains of 8, 8 & 10 bars

2/4 d2 instead of b3

5/1, 13/1, 20/1 & 21/1 crotchets instead of dotted crotchets

5/3, 13/3 & 20/3 crotchets displaced 3 notes to the right

7-8, 12-13, 21-22 & 25-26 - bar lines absent

10/2 a7 absent

11/3 minim displaced 2 notes to the left

16/2 & 18/2 crotchets instead of minims

22/3 to 25/6 crotchets absent

**9iii-d.** D-LEm II.6.23, ff. 36v-37r untitled

all rhythm signs absent

common instead of triple time signature

7th course tuned to F

three strains of 10, 9 & 10 bars

bar lines absent except 3-4, 6-7, 20-21 (but displaced a note to the right), 21-22 and double bar lines

4/between 4-5 a1 added

6/1 f1 absent

14/5 minim a1b2d3 absent

22-19 absent and reconstructed from 9iii-c

**9iii-e.** D-B N 479, ff. 62v-63r *Galliard*

7th course tuned to F, 8th to E and 10th to C flat

three strains of 8, 8 & 12 bars with divisions on first other playing indications that are hard to read

double bar lines absent

6-7, 13-14 & 23-24 bar lines absent

36/2 minim instead of fermata

**9iii-f.** D-Ngm 33748/I, f. 68v *Galiarta Zasij*

7th course tuned to F

three strains of 8, 8 & 10 bars

3/1 & 4/1 d2 instead of b2

3/3 d2d5 instead of b2d4

5-6 & 24-25 bar lines absent

7/5 c5 instead of a5

10/4 b6 instead of c6

11/1 c3 instead of b3

14/2 to 15/6 crotchets absent

19/4 a5 crossed out

21/5 a4 absent

24/4 & 26/1 minims absent

26/2 fermata above semibreve instead of fermata

**9iii-g.** D-Ngm 33748/I, f. 69r *Galiarda Secundus Modus*

7th course tuned to F

three strains of 8, 8 & 10 bars

rhythm signs half-length except at 1/1-2, 3/1-2, 5/1-2, 20/1-2, 22/1-2

5/4 a5 crossed out

16/3 c3 instead of d3

18-19 bar line absent

21/1 a2 instead of b2 and d6 crossed out

24/3 minim absent

26/1 rhythm sign absent with fermata above double bar line instead of fermata

**9iii-h.** A-SPL KK35, p. 37 *Galliarda / Zas.*

7th course tuned to F

three strains of 8, 6 & 11 bars

rhythm signs half-length or missing except at 1/1-2, 3/1-2, 4/1, 8/1 & 15/1-2,

12/1 a6 instead of a7

13/1 b5 absent

14-15 single instead of double bar line

20/1 to 24/3 rhythm signs absent

**9iii-i.** D-Ngm 33748/I, f. 14v *Gall*(iard) *Gregorj*

7th course tuned to F

three strains of 8, 8 & 12 bars

2/3-4 d4a7 instead of d4-a7 (that is vertically instead of horizontally aligned)

7/4-5 c2d3 instead of c2-d3 (that is vertically instead of horizontally aligned)

8/1 crotchet instead of dotted minim

14/7-9 quavers instead of crotchets

17/4 & 26/7 crotchets displaced a note to the left

28/2 + in a circle instead of fermata

>28 single instead of double bar line

**9iv.** in D minor:

Seven settings are in D minor of which two are ascribed to Huwet and three to Kühne. Only 9iv-g follows all three strains of Huwet's galliard. The other six begin with the strain based on the Walsingham tune but have different second and third strains. It is possible that the D minor version is a pastiche by Khüne of Huwet's and other galliards.

**9iv-a.** D-Dl 1-V-8, f. 51r *Gagliarda Tobiae*

German tablature

7th course tuned to D

three strains of 8 bars

16/4 minim absent

24/1 a6 instead of a7 and fermata absent

**9iv-b.** D-LEm II.6.15, p. 187 *Galiarda Tobiae Kuhnen*

German tablature

time signature absent

7th course tuned to D

three strains of 8 bars with divisions

4/5 d4 instead of e4

8/1 dotted semibreve absent and c2 instead of e2

9/1 & 17/1 crotchet instead of dotted crotchet

10/6 a4 instead of c4

13/1 c2c3e5 instead of c1c2e4

13-14 bar line absent

14/5 a7 instead of a5

14/6 a7 added

15-16 rhythm signs absent

17/3-6 crotchets absent

23/6 c3 instead of f2

24/1 f2 instead of e2

**9iv-c.** Fuhrmann 1615, pp. 110-111 *Galliarda .3. T. K*. [header: *Galliarda T. K*. *.3.*]

time signature absent

7th course tuned to F and 8th to D

three strains of 8, 8 & 10 bars with divisions on first two

8/1 semibreve minim instead of dotted semibreve

8-9 single instead of double bar line

11/5 a1 instead c1

14/1 e3 instead of e4

16/7-8 c5-a5 instead of e5-c5

23/1 a9 (//a) instead of a8 (/a)

25/between 1-2 a1-d2-a1-c1 added

30/between 3-4 d2-c2 added

35-36 & 36-37 bar lines absent

40/1 a4 added

40/4 fermata absent

**9iv-d.** D-Ngm 33748/I, f. 2v *Galliarda Gregorij*

7th course tuned to F, 8th to D and 10th to C

three strains of 8, 8 & 11 bars

2/3 & 25/2-3 minims absent

8/1 dotted minim instead of minim

10/1-2 & 15/1 quavers instead of crotchets

13/1-4 quaver 2 crotchets quaver instead of crotchet 2 quavers crotchet

18/5 scribe changed c2 to d2

19/7-8 & 23/2-5 crotchets instead of quavers

26/6 crotchet absent

27/1-2 rhythm signs absent

**9iv-e.** Rude 1600, sig. gg6v *93* [index: *Galliardae Gregorij Huberti variatio prima*]

time signature absent

7th course tuned to D

three strains of 8, 8 & 7 bars

1/5 c5 instead of e5

3-4 & 15-16 bar lines absent

4/10 & 5/4 crotchets instead of quavers

5/6 & 14/4-5 quavers instead of crotchets

7/3, 12/4, 15/5 & 21/1 a7 instead of d7

11/4 h5 added

11/6 k4 instead of i4

12/1 i3 instead of k4

18/7 c3 instead of e3

19/1 a3 instead of a2

23/8-9 h1f1 absent

**9iv-f.** Rude 1600, sigs. gg6v-hh1r untitled

[index: *Variatio secunda*]

time signature absent

7th course tuned to D

three strains of 8 bars

7-8, 14-15 & 18-19 bar lines absent

14/1 c3c4e5 instead of e3e4c6

18/3 crotchet instead of quaver

21/1 a7 instead of d7

**9iv-g.** D-B 4022, f. 47r untitled

7th course tuned to F and 8th to D

three strains of 8, 8 & 11 bars

1/5 c5 instead of c6

between 9-10 bar of c2a6-a2-d3a4c6 crossed out

11/4 d5 instead of d6

13/3 a4 instead of a5

21/5 scribe changed a2 to d2

27/3 rhythm sign absent with fermata above double bar line instead of fermata

**9v.** for cittern

One setting is arranged for 4-course chromatic cittern in Italian tuning

GB-Cu Dd.14.24, ff. 45v-46r untitled

time signature absent

three strains of 8, 8 & 10 bars with divisions on first two

6/1 & 30/5 a4 crossed out

13/6 h1 instead of g1

13/8 scribe changed i1 to l1

20-21 double instead of single bar line

21/3 i1 added

22/1 & 4 f2 crossed out

22/5 a4 added

22-23, 28-29, 33-34 & 38-39 bar lines absent

23/6 scribe changed a2 to f3

24/1 scribe changed a2 to h3

25/1 a4 absent

27/2 d2 instead of f2

28/6 scribe changed f1 to d1

37/2 c4 crossed out

42/2 semibreve instead of fermata

**9vi.** A different galliard on the Walsingham tune by John Dowland

GB-Cu Dd.5.78.3, f. 37r *J:D:* - DowlandCLM 31

7th course tuned to F

three strains of 8 bars

5/6 d2 instead of a2

5-6 & 15-16 bar line absent

6/6 a3 instead of a4

7/6 c5 crossed out

11/5 a5 instead of a4

17/4 c3 instead of b3

24/2 semibreve with fermata above double bar line instead of fermata

Keyboard cognates: Antwerp MS, ff. 16v-17r *Galliard Greorg*; D-ZW Hs 42, p. 122 *Galliard Gregorij*; I-Tn Foà 7, ff. 82v-83r *Gagliarda Englese*; S-Sk 1, f. 33r, *Galyard Imperial*

**10. Galliard**

The ascription presumably refers to Gregorius Huwet, but this galliard is a parody of John Dowland's *King of Denmark Galliard*, a simple continental version of which is included as no. 10b.

**10a.** D-LEm II.6.15, p. 198 *Galliarda Gregorij 14*

German tablature

time signature absent

7th course tuned to F and 8th to C

three strains of 8 bars

8/1 & 12/1 semibreves instead of dotted semibreves

13-16 absent and reconstructed editorially

22/1 minim instead of dotted minim

24/1 semibreve instead of fermata

**10b.** LT-Va 285-MF-LXXIX, f. 22v *Galliarda Anglic: Dulandt* DowlandCLM 40 *King of Denmark’s Galliard*

7th course tuned to D

three strains of 8 bars

3/1-4 dotted minim 3 crotchets instead of minim 2 crotchets minim

4/2 minim instead of semibreve

5 bar omitted and inserted above in a different hand

7/1 a7 absent

8-9 single instead of double bar line

10/1 minim instead of dotted minim

11/3-6 crotchet 2 quavers crotchet instead of dotted crotchet quaver 2 crotchets

15/7 quaver a note to the right

21-24 absent and substituted from the *variatio* on f. 23v of the same source

**11. Galliard**

The two sources of this pavan are both ascribed to Huwet, However, it is concordant with John Dowland's *First galliard* (DowlandCLM 22), a version of which is included as no. 11c. Although concordant throughout the three strains, the two setting differ from each other and from the Dowland setting in many details of figuration.

**11a.** D-LEm II.6.15, p. 235 *Galiarda Gregorij*

German tablature

time signature absent

8th course tuned to D

three strains of 8, 12 & 7 bars

8/8-9, 15/3, 15/6 & 16/3 quavers instead of crotchets

16/3-4 f1-c4 instead of c4-a4

19/2-3 minims instead of crotchets

19-20 bar line absent

26/4-5 & 27/2-3 crotchets instead of quavers

27/9 fermata absent

**11b.** Rude 1600, sigs. hh2v-hh3r *98* [index: *Gagliarda*]

time signature absent

7th course tuned to F

three strains of 8, 11 & 7 bars

14-15 bar line absent

**11c.** GB-Cu Dd.2.11, f. 56r Untitled

DowlandCLM 22 Dowland’s *First Galliard*

time signature absent

three strains of 8, 8 & 10 bars

8/1 semibreve instead of dotted semibreve

10-11 & 17-18 bar lines absent

12/2 scribe changed e1 to c1

13 scribe changed crotchet c1a2a3b4c5 2 quavers b3c4-d3 4 crotchets a2b4-a3-b3-c4 to dotted crotchet c1a2a3b4c5 quaver c4 2 crotchets a3-b4 minim a1a2c3c3c3a6

16/3 scribe changed a1 to a2

17/1 b3 crossed out

17/4 & 18/4 scribe changed d6 to e6

18/2 b3 crossed out

26/1 semibreve with fermata above double bar line instead of fermata

**12. Galliard**

The ascription to this galliard from the Loss lute book probably refers to Gregorius Huwet, but it is closely concordant with John Johnson's *Delight galliard*, a version of which is included as no. 12b. Below the complete galliard is an incomplete version headed *vel sic* 'or thus' indicating an alternative reading, and at the end of the tablature is written *Reliqua ut supra ut* 'the rest as above' followed by a cross in a circle indicating continuing at the same sign which is found at bar 24 of the complete version.

**12ai.** D-Dl 1.V.8, f. 46v *Gagliarda Gregor:*

three strains of 8/7, 8 & 8 bars with divisions

8/1-2 & 39-40 double bar lines absent

18-19 bar line absent

23/1 & 31/1 semibreve instead of dotted semibreve

24/1 cross in a circle below stave

47/1 semibreve instead of fermata

**12aii.** D-Dl 1.V.8, f. 46v *vel sic / Reliqua ut supra ut +*

two strains of 8/7 & 8 bars

8/1-2 double bar line absent

22-23 bar line absent

**12b.** GB-Lbl Eg.2046, f. 32r *Delight galyerd by Mr* (John) *Johnsonn* - JohnsonB 6

three strains of 8 bars with divisions

8/2-3 double bar line absent

24-25, 32-33 & 40-41 single instead of double bar line

34-35 bar line absent

48/8 fermata above minim instead of fermata

**13. Galliard**

This galliard is a parody of John Dowland's *Earl of Essex Galliard*, a version of which is included as no. 13f. Only one version bears an ascription, which probably refers to Gregorius Huwet. Of the many continental cognate versions, no. 13a-e seem to be based on the same cognate setting.

**13a.** D-B 40141, f. 239r *Galliarda Gregorii*

German tablature

three strains of 8 bars

4/1 fermata above dotted semibreve

24/1 fermata above semibreve instead of fermata

**13b.** D-KNh R.242, ff. 136v-137r *Galliarda anglica*

*vel ultima sic*

common instead of triple time signature

four strains of 8 bars with divisions on fourth

4/1 semibreve instead of dotted semibreve

6-7 & 17-18 to 31-32 bar lines absent

15/2 d2 instead of g2

18/6 c4 absent

21 bar absent

24/1 minim instead of dotted semibreve

25/1-2 & 35/1-2 2 crotchets instead of dotted crotchet quaver

27/1, 29/1, 31/1, 34/1, 36/1, 37/1 & 39/1 crotchet instead of dotted crotchet

32-33 title *Galliarda anglica* and *vel ultima sic* 'or end thus' written here followed by division on third strain below

34/2 quaver b2 absent

36/2 d2 absent

37/3-6 crotchets absent

38/2-3 quavers absent

40/1 rhythm signs absent

**13c.** D-Ngm 33748/I, f. 65v *Galiarta Pipers*

three strains of 8 bars

19/3 & 21/3 crotchets displaced a note to the right

24/2 dotted minim instead of fermata

**13d.** D-BAU 13.4o.85, p. 31 *Galiarda Pipers*

three strains of 8 bars

2/1 minim instead of dotted minim

11/2 d2 instead of b2

13/3 c2 instead of b2 and crotchet absent

13/3-4 & 23/3-4 bar lines added.

**13e.** Fuhrmann 1615, p. 121 *Galliarda 12.*

three strains of 8 bars

2/1 minim instead of dotted minim

9-10 & 22-23 bar lines absent

14/2-4 quavers instead of crotchets

end *Verte, habebis variationem secundam* which refers to the Lachrimae setting by Valentin Strobel on p. 122

**13f.** Barley 1596, sig. B4v *A Galliard made by I*(ohn) *D*(owland) - orpharion

DowlandCLM 42 *Earl of Essex Galliard*

time signature absent

22/4 - c4 absent

**14. Galliard**

The ascription to this galliard could refer to Gregorius Huwet, but if it was composed by him the form of three strains of four bars and simple figuration seem to represent an incomplete and very poor setting.

D-LEm II.6.15, p. 199 *Galliard: Gregorij Ansini 16*

German tablature

7th course tuned to F

three strains of 4 bars

2/6-7 crotchets absent

4/1 & 8/1 minim instead of dotted semibreve

10-11 bar line absent

11/1-2 crotchets instead of minims

12/1 minim instead of fermata

**15. Galliard** for instrumental ensemble

No lute setting of this galliard by Huwet has so far been identified and the lack of the cantus part book of the setting for instrumental ensemble à4 is a deterrent to attempting a reconstruction of a lute solo version.

Hagius Altus: sig. Ccc4r *XXXVIII. à 4 Gregorius Huvvet. Altus. / Galliarda.* [index: *38. Galliarda*]

Hagius Tenor: sig. D2r *XXXVIII. à 4 Gregorius Huvvet. Tenor. / Galliarda* [index: *38. Galliarda*]

Hagius Bass: sig. Ccc3v *XXXVIII. à 4 Gregorius Huvvet. Basis / Galliarda* [index: *38. Galliarda*]

**Appendix**

Appendices 1-3 and 8 are anonymous fantasias and a fuga that incorporate sequences of quavers above bass melodies in minims similar to those found in Huwet's fantasia no. 1.

**App. 1. Fantasia**

D-Hs ND VI 3238, pp. 102-103 *Fantasia*

7th course tuned to F

12/1 & 3 a3 instead of a4

between 15-16 bar 16 bar duplicated but with crotchet and 3 quavers

18/2 c3 instead of b3

32-33 bar line absent

44/8 a2 instead of c2

45/1 a5 added

48/7-8 a2-d2 instead of d2-a2

51/7-8 a1-d1 instead of d1-a1

55/5 c3 instead of c4

69/1 crotchet instead of dotted crotchet

70/1 minim instead of fermata

**App. 2. Fantasia**

D-LEm II.6.15, pp. 54-55 *Fantasia*

German tablature

7th course tuned to F

1/9 b2 instead of d3

2/5 minim absent

2/7 quaver a note to the left

3/1-4 crotchets absent

4/5-6 quavers instead of crotchets

7 to 25 bar lines every 2 instead of 4 minims

8/8 d1 instead of d2

13/5 a3 instead of b3

19/1 d1 changed to d2

25/1-9 9 quavers instead of crotchet 6 quavers crotchet fermata

**App. 3. Fantasia**

**App. 3a.** Mertel 1615, p. 36 *Praeludi*(um) *80*

time signature absent

7th course tuned to F

no changes

**App. 3b.** B-D 4022, f. 43r untitled

7th course tuned to F

18/7 c3 instead of c2

20/4 a4 instead of a5

28/2 rhythm sign absent and fermata above double bar line

**App. 3c.** PL-Kj 40641, ff. 4v-5r *Fantazia*

time signature absent

7th course tuned to F

6-7, 16-17, 21-22, 29-30, 43-44 & 50-51 bar lines absent

43/2-6 a5-c5-e5-a5-e5 absent

47/1-4 a4-c5-e5-a4 absent

54/between 1-2 a4 washed out

cf. Robinson 1603, sigs. F1v-F2r*A Fantasie for two Lutes. All in Vnisons* - lutes I & II

Appendices 4-7 are the remaining four compositions ascribed to Thobias Khüne, in addition to nos. 6d, 9iv-a/b/c above.

**App. 4.** **Fuga**

D-Dl 1-V-8, ff. 42r-42v *Fuga sup*(er) *Verleih uns friedt Tobiae Khühn*

Model: Martin Luther's hymn *Verleih uns Frieden gnädiglich*

*Verleih uns Frieden gnädiglich,*

*Herr Gott, zu unsern Zeiten.*

*Es ist doch ja kein andrer nicht,*

*der für uns könnte streiten,*

*denn du, unser Gott, alleine.*

German tablature

7th course tuned to F and 8th to D

3/1 crotchet instead of dotted minim

16/13 d2 added

17/5 a8 instead of a7

18-19, 28-29, 40-41, 66/67 & 67-68 bar line absent

22/6 crotchet instead of minim

36/1 f2? instead of e2

48/13 c3 instead of b3

49/7-10 c-a1a2-c2-a3 instead of

a1a2b3a6-a3-b3-c6

**App. 5. Pavan**

**App. 5a.** Rude II 1600, sigs. hh3r-hh3v *100*

[index: *Pavana T*. *K*.]

time signature absent

7th course tuned to D

three strains of 8 bars

3/6 c6 instead of a6

8/6 minim displaced a note to the left

12/7-8 crotchet and quaver displaced a note to the left

12-13 bar line absent

14/12-14 minim 2 crotchets instead of crotchet 2 quavers

20/3 & 6 crotchets displaced a note to the left

**App. 5b.** Rude II 1600, sigs. gg1v-gg2r *83*

[index: *Padoana*]

time signature absent

7th course tuned to D

three strains of 8 bars

3/6 crotchet instead of dotted minim

3-4 & 19-20 bar lines absent

**App. 6. Galliard**

Fuhrmann 1615, p. 111 *Galliarda.*

[header: *Galliarda T. K. 4.*]

time signature absent

7th course tuned to F

two strains of 10 & 16 bars with divisions on first

5/3-4 crotchets instead of minims

6-7 bar line absent

7/5 d5 instead of d4

9/1 c4 instead of e4

9/2 d4 instead of c4

10-11 single instead of double bar line

23/6 a2 instead of a1

27/1 b6 instead of a6

30/6 a5 instead of a4

31/2 d4 instead of d5

**App. 7. Galliard**

Fuhrmann 1615, pp. 118-119 *Galliarda. 9.*

[header p. 118: *Galliarda incerti Authoris. 9.*

header p. 119: *Galliarda* *T. K. 9.*]

time signature absent

7th course tuned to F and 9th to C

three strains of 8 bars with divisions

8/1 dotted crotchet instead of crotchet

11/1 d2 instead of d3

16-17, 24-25, 32-33 & 40-41 single instead of double bar lines

22/1 d4 instead of d3

26/5 d1 absent

33/4 g4 instead of g3

36/4 crotchet a1 absent

37/1 dotted minim instead of minim

**App. 8. Fuga**

D-Kl 4o 108/I, ff. 9v-11r *Fuga*

time signature absent

bar lines absent

7th course tuned to F and 8th to D

28/1-2 a4-c4 instead of c4-a3

42/3 h6 instead of h5

47/1 crotchet instead of quaver

48/2-4 e3-c3-a3 instead of e4-c4-a4

49/10 a5 below a1 two notes to the left

51/1 quaver instead of crotchet

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Online facsimiles: <http://daten.digitale-sammlungen.de/0008/bsb00086007/images/index.html?fip=193.174.98.30&id=00086007&seite=1> and

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Facsimile edition: Köln, Becker, 1994. Online facsimile:

<https://search.onb.ac.at/primo_library/libweb/action/dlDisplay.do?vid=ONB&docId=ONB_alma21280271780003338&fn=permalink> and <http://daten.digitale-sammlungen.de/0008/bsb00082790/images/index.html?fip=193.174.98.30&id=00082790&seite=1> and

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<https://jbc.bj.uj.edu.pl/dlibra/docmetadata?id=279561&from=&dirids=1&ver_id=&lp=21&QI=>

Hagius 1616 – Conrad Hagius *Newe künstliche Musicalische Intraden, Pavanen, Galliarden* (Nürnberg: Abraham Wagermann [1616]). Partbooks: British Library [bassus]; Kraków, Biblioteka Jagiellońska Mus. ant. pract. H 50 [altus]; Paris, Bibliothèque Nationale, Rés. 530 [tenor]; Leipzig, Musikbibliothek, 4137 [quintus and sexta]; lost [cantus].

Mertel 1615 – Elias Mertel *Hortus Musicalis Novus* (Strasbourg 1615).

Facsimile edition: Génève, Éditions Minkoff 1983.

Rude 1600 – Johannes Rude *Flores Musicae* / *Florum Musicae* (Heidelberg 1600).

Facsimile edition: Stuttgart, Cornetto 2005.

**Modern editions**

DowlandCLM – Diana Poulton and Basil Lam (eds.) *Collected Lute Music of John Dowland* (London, Faber 1974/R1978 & 1981).

JohnsonB – Jan Burgers (ed.) *John Johnson: Collected Lute Music* (Lübeck, Tree Edition 2001).

HoveB – Jan Burgers (ed.) *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke VNM 2013).

Ness – Arthur J. Ness (ed.) *The Lute Music of Francesco Canova da Milano (1497-1543)* (Cambridge MA, Harvard University Press 1970).

1. There are short chapters about Huwet in Poulton, Diana, *John Dowland*, 2. Berkeley 1982, pp. 412f., Ward, John Milton, 'A Dowland Miscellany', *Journal of the Lute Society of America* 10 (1977), Appendix E, pp. 94-97, and by Lenaerts, R. B. & Le Cocq, J., Artikel Huet, Gregorio, in: Stanley, Sadie & Tyrell, John (Hrsg.), *New Grove Dictionary of Music and Musicians*, 2. Ed., 29 Vol., London 2001, Vol. 11, p. 802. [↑](#footnote-ref-1)
2. Huwet’s compositions have been listed by Spiessens, Godelieve, 'De Antwerpse luitkomponist Gregorius Huet alias Gregory Howet', in: *Revue Belge de Musicologie/Belgisch Tijdschrift voor Muziekwetenschap* 57(2003), pp. 87-111, Werklijst on p. 106. The collected lute solos were edited by Robinson, John H., *Collected Lute Solos of Gregory Howet*, Lübeck Tree Edition 1998. [↑](#footnote-ref-2)
3. See for reference of the following citations and findings Wirth, Sigrid, „*…weil es ein Zierlich vnd lieblich ja Nobilitiert Instrument ist": Der Resonanzraum der Laute und musikalische Repräsentation am Wolfenbütteler Herzogshof 1580-1625*. Wiesbaden: Harrassowitz Verlag, Wolfenbütteler Abhandlungen zur Renaissanceforschung (34, 2017). [↑](#footnote-ref-3)
4. Spiessens, Godelieve, Huet, *op. cit.*, pp. 87-111. [↑](#footnote-ref-4)
5. Diederich Graminaeus, *Fürstliche Hochzeit* *so der Durchlauchtig hochgeborner Furst und Herr, her Wilhelm Herzog zu Gulick Cleve vnd Berg Graff zu der Marck vnd Ravensberg, Herr zu Rauestein & dem Durchleuchtig hochgebornen Fursten vnd hern, Anno Dni 1585, am 16. Juni*, Köln 1587, copperplates No. 5, No. 6, No. 35. [↑](#footnote-ref-5)
6. Adriaen Denss, *Florilegium Omnis Fere Generis Cantionun Svavissimarvm*, Köln 1594. [↑](#footnote-ref-6)
7. Braunschweig und Lüneburg,Heinrich Julius zu, *Von einem Buler und Bulerin,* Wolfenbüttel, 1593, fol. 3r. [↑](#footnote-ref-7)
8. Her sisters were Augusta, married to Johann Adolf of Holstein-Gottorp and Hedwig, married to the Saxon Elector, Christian II. [↑](#footnote-ref-8)
9. The names *Monachij Gregorium Wolfenb.* and *Tobias Kun.* are both found in a list of celebrated German lutenists in Adam Gumpelzhaimer *Gymnasma De Exercitiuis Academicorum* (Strasbourg, Zetzner 1621/R1652), *Partitionis Secondae / Sectio I. De Musica*, p. 100. [↑](#footnote-ref-9)
10. There is no evidence of Huwet’s continued service at the Düsseldorf Court. He probably was hired for the wedding festivities only. [↑](#footnote-ref-10)
11. From April 1606 until August 1608, the lutenist Hans Nielsen of the Danish Court studied with Huwet. In 1610, Huwet received a payment for teaching Thobias Walter, lutenist at the Dresden Court, during his stay in Prague. [↑](#footnote-ref-11)
12. Huwet’s activities as a lute teacher are suggested by the possession of lutes or citterns of several members of the ducal family. Among them were Heinrich Julius’s eldest daughter Sophia Hedwig and his youngest brother Julius August. The latter’s making a special contribution to Huwet’s wedding in June 1597 could point at a teacher-pupil-relationship. Julius zu Holstein-Schaumburg, a nephew of Heinrich Julius, who had spent most of his youth at the Wolfenbüttel court and died at his grandmother’s residence Schloss Hessen aged 16 in 1601, was lauded as an accomplished lutenist. Another sign is the high number of lutes (>20) Huwet bought at the Leipzig fairs between 1593 and 1609. [↑](#footnote-ref-12)
13. In addition to buying lutes at the Leipzig fairs, Huwet was in contact with Reymann and Rude who both published some of his compositions. Reymann valued Huwet’s advisory capacity and lauded him in the preface of his *Noctes Musicae* in 1598, emphasizing Huwet’s contribution to a new way of tuning the two lowest courses (of an 8-course Lute in G) “diverso modo“, i.e in D and C, improving the bass sound and extending the range for making intabulations easier. [↑](#footnote-ref-13)
14. The date of Huwet’s death remains unknown as church records of that time are non-extant. The last payment to him of a “Gnadengeld” by the Duke is dated June 28 1616. By the end of the year, Victor de Montbuisson had already applied for the vacancy. Huwet probably died in Halberstadt. [↑](#footnote-ref-14)
15. A new Galliard, together with versions of Huwet’s fantasies, came to light through Joachim Lüdtke’s processing of scans from photographs recently discovered by Matthias Schneider of the so-called Loss Manuscript (D-Dl 1.V.8), which was destroyed in WW2. We thank Joachim for alerting us to this source and the Deutsche Lautengesellschaft as its owner for permission to publish these pieces for the first time in this edition. [↑](#footnote-ref-15)
16. Dated March 21 1595, Landgrave Moritz’s letter to Duke Heinrich Julius mentions Huwet’s great accomplishments and command of madrigals and motets (Huwet is “*was muteten und madrigaln zu schlagen anlangt, gar perfekt undt wohl Passiert*”), see Poulton, John Dowland, p. 33-34 for the full transcript of the letter. [↑](#footnote-ref-16)
17. See for instance Huwet’s appropriation of Dowland’s King of Denmark galliard (No. 10a of this edition). Huwet met King Christian IV of Denmark many times. [↑](#footnote-ref-17)
18. See John Robinson: Lutezine to Lute News 116 (December 2015): More versions of Daniel Bacheler & James Harding Galliards and John Dowland No. 28, the lute music of Tobias Khüne, Lord Zouche’s March & Albert de Rippe Part 8: Fantasie No. 12. [↑](#footnote-ref-18)
19. Tablature for all the lute settings of the Walsingham Tune was edited for a supplement to the Lutezine for *Lute News* 104 published by the Lute Society in December 2012. [↑](#footnote-ref-19)
20. Ward, A Dowland Miscellany, *op. cit.*, p. 25. [↑](#footnote-ref-20)