**Music supplement to the Lutezine to Lute News 151 (October 2024): Melchior Neusidler part 15**

**- Manuscript additions to Galilei 1620 - Aria di Fiorenza/Ballo di Palazzo/Ballo del Gran Duca**

**Melchior Neusidler part 15**

To continue the Melchior Neusidler series, here is a group of three items ascribed by name or initials only in manuscripts: a fantasia, a psalm intabulation and a triple time dance, all in G major. The fantasia is a parody of Clemens non Papa's chanson ‘Rossignolet que cantas’ (see App 13 for an intabulation of the chanson); the psalm is Wolfgang Dachstein's 'Der Thorecht spricht' [The fool speaks] first published in 1525;[[1]](#footnote-1) and the dance is titled 'Gajarto Englesse', possibly refering to an English galliard, although not found in any English sources and nothing else suggests an English origin. The fantasia is followed in the manuscript by a 'responsum' ascribed VB, presumably Valentin Bakfark,[[2]](#footnote-2) but it is not known whether the composers were aware of the others related composition or were even acquainted, rather than the scribe bringing two otherwise unrelated lute solos together because they were based on the same model.

**MN15a.** PL-Kj 40598, ff. 20v-21r *R Fantasia super Rosignolet MN* 4-6

PL-Kj 40598, f. 17r *Fantasia super Rosignolet* [3 bars, crossed out]

model: Clemens non Papa ‘Rossignolet que cantas’[[3]](#footnote-3)

cf. PL-Kj 40598, ff. 21v-22r *18. Aliud Responsum vel Recercar*

*super Rosignolet VB* [Valentin Bakfark?]

**MN15b.** D-W Guef 18.7 I, f. 38r *Der Thorecht spricht. Mel Neusidler* 6

**MN15c.** D-DEl BB 12150, ff. 33v-34r *40. Gajarto Englesse MN* 7-9

**Manuscript additions to Galilei 1620**

The manuscript additions to the British Library copy of Michelagnolo's *Il Primo Libro d'Intavolatura di Liuto* of 1620 were referred to in the supplement to the accompanying *Lute News*, and all fourteen are edited here - four of them are attributed to Galilei (Adds 3-7).[[4]](#footnote-4) Two hands copied them: Hand 1, that of Albertus Werl, copied Adds 3/4/5/6/7. Adds 3, 4 & 7 form a set of four related courantes all with the initial W in the title, the final one found in Werl's manuscript (D-Mbs 21646) where it is ascribed to *S. Gallilae*, so it can be assumed that all four are by Michelagnolo (see M15a-d in *Lute News* 151) and that Werl initialed them as copyist. Hand 2 copied Adds 1/2/8/9/10/11/12/13/14. All but one of the additions are for renaissance lute even though seven are known from sources in transitional tunings - French Flat (dedff) [Adds 1/2/8/9/10/11] and Mersenne Extraordinaire edeff [Adds 12]. Adds 14 is also for a lute tuned in edeff. Adds 13 is an incomplete transposition up a tone of Adds 12, and has been reconstructed here but is unsatisfactory in that tonality.

**Adds 1.** GB-Lbl K.3.m.21, p. 7 i *Sarab 1* (ffeff) 6

cf. CH-Bu F.IX.53, f. 38r untitled (dedff)

D-B 40264, ff. 9v-10r *Sarabanda* (dedff)

D-Mbs 21646, f. 1r i *Sarab* (dedff)

D-Mbs 21646, f. 79v [sarabande] *14* - *Double* (dedff)

F-Pcnrs w.s. (Reymes), f. 54r untitled (dedff)

F-Psg 2344, ff. 2r-1v *Sarabande* - guitar

GB-En 9452, ff. 45v-46r untitled (dedff)

GB-Ob Mus.Sch.E.410-4, no. 7 untitled

- treble, lyra viol, lute, bass & theorbo

cf. D-Mbs 21646, f. 23v [sarabande] *10* [dedff]

**Adds 2.** GB-Lbl K.3.m.21, p. 7 ii *Sarab 2* (ffeff) 9

cf. D-Mbs 21646, f. 85r *7* (dedff)

D-Mbs 21646, f. 82v *Double spectans ad Sarab*[an]*d Supra 7* (dedff)

US-R M140 V186S, p. 57 *Cher Amis* (dedff)

Boyer 1636, ff. 15v-16r *Aussitost que ie la voy* - 2 voices

**Adds 3.** GB-Lbl K.3.m.21, pp. 8-9 *Corente W*[erl] [first part] (ffeff) 12

*ord 6 ex Accordo primo* *Lute News* M15a

**Adds 4.** GB-Lbl K.3.m.21, p. 9 [Corente] *Seconda Parte W*[erl] (ffeff) 10

*Lute News* M15b

**Adds 5.** GB-Lbl K.3.m.21, p. 10 *~~Entrata~~ Volta* (ffeff) 10-11

CH-Bfenyves w.s., f. 8r *Volta* (ffeff)

CZ-Pnm IV.G.18, f. 129v *Volte galilei* (ffeff) *Lute News* M7

GB-Eu Coll.2073, f. 204r *Volte Eiusde*[m] [Galilei] (ffeff)

**Adds 6.** GB-Lbl K.3.m.21, p. 11 *Corrente* (ffeff) 11

CH-Bfenyves w.s., f. 7v *Volta* (ffeff)

CZ-Pnm IV.G.18, f. 129r *Volte eius*[d]*e*[m] [Galilei] (ffeff) *Lute News* M8

GB-Eu Coll.2073, f. 203v *Volte d Galilei* (ffeff)

**Adds 7.** GB-Lbl K.3.m.21, p. 12 *Terta Partae W* (ffeff) - *Lute News* M15c 14

see D-Mbs 21646, f. 75r *Corrente del S. Gallilae - quarta Parte. W* M15d

**Adds 8.** GB-Lbl K.3.m.21, p. 17 *Sarab 3* [Pinel/Merville] (ffeff) 13

*Ordine 4 ex Accord 1*

cf. D-B 40068, f. 45r ii untitled (dedff)

D-B 40264, pp. 80-81 *Sarabanda Variatio J*[ohann] *E*[rben] (dedff)

D-Mbs 21646, f. 85v *5 Sarab* (edeff)

D-ROu XVII.54, pp. 146-147 *Sarabande Merville* (dedff)

GB-Lbl Eg.2046, f. 46v *de Sarabande* (dedff)

**Adds 9.** GB-Lbl K.3.m.21, p. 19 *Sarab 4* *Ord. 5 Aria ex Accord 1* (ffeff) 13

cf. D-B 40068, f. 45v ii *Canzonetta francese* (dedff)

D-Mbs 21646, f. 85v *6 Aria* (dedff)

D-Ngm 33748/VI, f. 6v untitled (dedff)

**Adds 10.** GB-Lbl K.3.m.21, p. 21 *Sarab 5 Ord. 3 ex Accord 1* (ffeff) 14

cf. D-B 40264, p. 7 *Sarabanda* (dedff)

D-Mbs 21646, f. 1r untitled (dedff)

**Adds 11.** GB-Lbl K.3.m.21, p. 23 *Sarab 6* (ffeff) 14

*Ordine 2 Aria ex Accord 1* - cf. Adds 12/13

cf. 2nd strain: D-B 40068, f. 45v i untitled (dedff) - 3rd strain

1st strain: D-B 40068, f. 48v i untitled (dedff) D-Mbs 21646, f. 1r ii [sarabande] *2* (dedff)

**Adds 12.** GB-Lbl K.3.m.21, p. 30 *Sarabanda* (ffeff) 15

*1 Accord 2ad modu antiqua ute hoc sunt - vel aliter* - cf. Adds 11/13

cf. D-Mbs 21646, f. 1v i *Sarab* (edeff)

D-Mbs 21646, f. 4v iii [courante] *5* (edeff)

**Adds 13.** GB-Lbl K.3.m.21, p. 31 [Sarabanda] *et sic* (ffeff) cf. Adds. 11/12 15

**Adds 14.** GB-Lbl K.3.m.21, p. 56 *Courante ad Accord 2* (edeff) 15

A-KR L81, f. 47r untitled (edeff)

CH-Zz Ms. Q 907, f. 14v *Courante nouuelle* (edeff)

D-Mbs 21646, f. 6v *Cour -* *H* [Jean Heart?] (edeff)

D-Mbs 21646, f. 90r *2 Accord 1* [sic 2] *Courante* (edeff)

D-Sl 1214, p. 20 ii *Cour* (edeff)

GB-En Dep 314 No.23 (Wemyss), f. 25v *gautirs corant* (edeff)

US-R M140 V186S, p. 70 *Courante* (edeff)

**Aria di Fiorenza / Ballo di Palazzo /**

**Ballo del Gran Duca**

A lot of music in sixteenth century Italy was based on standard melodic and harmonic or bass progressions, such as the passomezzo antico and moderno or the bergamasca, folia, monica, romanesca and ruggiero, the origins of which are not precisely known. In contrast, one particularly popular harmonic bass progression, the so called Aria di Fiorenza or Ballo del Gran Duca, stems from a single prototype performed for a specific occasion, date and location for which the composer is known. The location was Florence, the occasion the wedding of Ferdinando I de Medici (1549-1609), Grand Duke of Tuscany, to his distant cousin Christina of Lorraine (1565-1637) and the composer was Emilio de Cavalieri (1550-1602), appointed superintendent of all the arts and music at the Medici Court upon Ferdinand's accession in 1587. In 1972 the american scholar Warren Kirkendale published a monograph about the aria and listed 128 sources of the music,[[5]](#footnote-5) but at that time systematic cataloging of lute sources was only just beginning and consequently he only listed twenty lute sources (27 items here). Nearly thirty years later in 2001 he published an addendum in his biography of Emilio Cavalieri[[6]](#footnote-6) adding a further nineteen lute sources (35 more items),[[7]](#footnote-7) and twenty additional sources have been identified since.[[8]](#footnote-8) Forty-seven manuscripts copied 1590s-1680s and seven prints published in the period 1600-1617) are now represented here, including twelve in four of the twenty-six lute books recently discovered in the Albani family library now in the Biblioteca Oliveriana in Pesaro.[[9]](#footnote-9) However Kirkendale did not reproduce the music for a single lute setting and so this supplement is an appendix to his books reproducing tablature for all of the lute settings (F8/16/76 only as incipits) plus one for lyra viol, totalling seventy-nine numbered items some in two or more parts. The aria remained popular from 1589 until the demise of the Medici dynasty in 1737 and the lute sources represented here span nearly a century.

Many of the titles call the setting of the progression 'aria' or 'ballo' and include reference to the location of the event: Tuscany (Toschana), Florence (Fiorenza/firenze) or the Pitti Palace (Palazzo) of the Medici, and to the groom himself (Duca/Gran Duca) although none to the Medici by name. The music was also set to nine known texts, and some of the lute settings use text incipits as titles (F23/26/32/50/71/73) or have underlaid text or are accompanied by written out verses (F26/30). The extended harmonic bass is divided into five strains of 4 or 8 bars represented here by one or two bar in each of thefollowing scale degrees: **A** [I-VI-IV-I]; **B** [IV-II-VII-IV]; **C** [I-I-VI/VII-II]; **D** [ii-I-IV/V-I]; **E** [II/VII-VI-IV-I].[[10]](#footnote-10) The first and/or the last strains are often repeated and many are followed by a rotta, corrente or gagliarda on the same progression in triple time, and the setting in Caroso's dance treatise *Nobilità di Dame* of 1600 (F32) advises that 'You should perform this Sonata twice and then begin your Gagliarda' (see title to F32).

Most are anonymous settings of Cavalieri's original vocal or instrumental ensemble music - a few are ascribed (F59 presumably Alessandro Piccinini; F62 Santino Garsi da Parma; F66 N. C.; F79 John Price) and the publishers of the prints or their agents presumably made their own arrangements (Caroso, Caravaggio, Gardano, Melli, Besard, Kapsberger). The majority of settings are in F with a few in G (F72-78), two in C (F40/79) and one in E flat (F71) all with reference to a lute in G pitch. However, settings that appear to be in F and G would sound in unison if played on lutes a tone apart so some may fit together as duets. F77 is a unison duet, F52 a lute trio plus superius bass parts, and the rest (except F38?) are solos for lute/archlute/ chitarrone/theorbo of 6/7/8/9/10/11/12/14 courses and arranged here more-or-less in a sequence of increasing number of courses (the number of courses for each piece is given in the titles to the tablature), which is also roughly chronological. Settings for eleven or more courses (F59-70 for 11-courses, F71i/74 12-courses and F68 for 14-courses) includes music for chitarrone (only Kapsberger's F70 is specifically designated as such) and hence presumably require re-entrant tuning with the upper two course an octave lower. The irregular rhythms of some of the nine variations in the setting F70 by Kapsberger have been carefully transcribed and faithfully reproduced with the invaluable help of Paula Chateauneuf to conform to the 'Stylus fantasticus' of which he was a prominent advocate.

Double bar lines are mostly lacking but added editorially to show the presumed five strains of the original. Editorial changes are shown in grey in the tablature with generic comments in the worklist although no detailed commentary is included. A lot of settings share similar passages and details of figuration hinting at stemmatic relationships between the sources but only close concordances are cross referenced in the worklist and this supplement is only a first attempt at an analysis and comparison of sources hopefully facilitating further study in the future. This preliminary study of lute settings of a single composition was only possible because of the generosity of many people who have provided copies of the sources (many of which are not yet available as online facsimiles), for which I am extremely grateful - only those acquired specifically for this study are acknowledged in footnotes. We now benefit from free access to many sources as online facsimiles, although several of the manuscripts represented here abound with copying errors and omissions or lack bar lines and/or rhythm signs so reconstruction has been attempted here as well as adding double bar lines to show the majority adhere to the five strains of the original, some with the first and/or the last strains repeated.

**F1a.** D-Fschneider MS 8,[[11]](#footnote-11) ff. 26v-27r 25v-26r *prima parte del*

*aria di fiorenza in soprano - Aria di firenza in Soprano* 16

**F1b.** D-Fschneider MS 8, ff. 25v-26r *Sece*(n)*da parte del Aria di fiorenza*

*in soprano - Aria di fiorenza in proportione* 17

**F2.** Caravaggio 1607, pp. 24-28 *Balletto detto Alta Carretta*

- *La sciolta della Sonata* 18

**F3a.** F-Pn Rés.Vmf.50, ff. 6r-6v *Ballo di Palazo* - no bar lines 19

**F3b.** F-Pn Rés.Vmf.50, ff. 6v-7r *La Corrente* - no bar lines- not related? 19

**F4a.** D-Fschneider MS 8, ff. ff. 56v-57r *Tenor di firenza* - no rhythm signs 20

**F4b.** D-Fschneider MS 8, ff. f. 57r *Rotta della med*(esi)*ma* - no rhythm signs 20

**F5.** I-Nc 7664,[[12]](#footnote-12) ff. 17v-18r *Ballo di Palazzo* 21

**F6.** I-Nc 7664, ff. 74v-75r *Aria di Palazzo* - corrupt 22

**F7.** A-SPL KK 35, p. 296-303 *Sdg modus / Balleto / duca di / Florenz* 24

**F8.** I-TRa w.s., f. 3v *Bal del gran Ducha* - incipit 24

**F9.** A-SPL KK 35, p. 293-5 *Balleto / di duca / Florenz* 25

**F10.** US-BE 760, f. 24v *Aria del Gran Ducha di Toschana*

*- Bichiamata della 2da pe* 25

**F11a.** A-KR L64, f. 31v-32v *Ballo di Firenze - Ballo di firenze* 26-27

**F11b**. A-KR L64, ff. 33v-34r *Saltarello del ballo del’ grand Duca*  27

**F12a.** A-KR L64, f. 31r *Ballo di firenze -* 4-bar fragment 28

**F12b.** A-KR L64, f. 33r *Corrente francese in aria del ballo di firenze Saltarello* 28

**F13.** F-Pn Rés.Vmd.29, f. 13r *Aria del Gra Duca in po tuono* - no bar lines 28

**F14a.** F-Pn Rés.Vmd.29, ff. 13r-13v *Aria del Gran Duca*  29

*in p*(rim)*o t*(uon)*o* - no bar lines

**F14b.** F-Pn Rés.Vmd.29, f. 13v *Rotta del Aria del Gran Duca*  29

*in p*(rim)*o t*(uon)*o* - no bar lines

**F15a.** D-B 4022, f. 13r *Balletto de florenza* 30

**F15b.** D-B 4022, f. 40r ii *Curanto* [[13]](#footnote-13) 31

**F16.** I-BRfranchi, w.s., f. 17v *Bal del duca a balletti balletto in soprano* - incipit 30

**F17a.** F-Pn Rés.1108, ff. 47r-48r *Baletto del Ducha di fiorenza* 32

**F17b.** F-Pn Rés.1108, f. 48r *Correntta del auanth serfr baletto* 32-33

**F18.** B-Bc 26.369, ff. 4v-? untitled - completed from F15a 33

**F19.** F-Pn Rés.941, ff. 23r-23v [Ba]*llet* [di] *fiorenza* - no rhythm signs 34

**F20.** F-Pn Rés.941, f. 22v [Aria] *de duca* [fio]*renza* 35

**F21.** B-Br 16.663, ff. 17v-18r untitled 35

**F22.** I-Fn Magl.XIX.106, ff. 6v-7r *Ballo di Palazzo* - *Alla Breue* 36

- melody in mensural notation on f. 31v

**F23.** CZ-Pu XXIII.174, f. 16r *Dimmi amore* 37

**F24.** D-W Guelf 18.8, f. 254v *Il medesimo ballo piu facil*[men]*te* 37

**F25.** D-Mbs pr. 93, p. 2 untitled 38

**F26.** I-Lg 774, f. 44r *Sian fiumi* 38

plus 5 strains for bass in mensural notation and 4 verses of text[[14]](#footnote-14)

**F27**. D-W Guelf 18.8, f. 254r *Ballo del gran duco di Fior*[en]*za* 39

**F28a.** F-Pn Rés.Vmd.31, ff. 1v-2r *Ballo del gran Duca* 40

**F28b.** F-Pn Rés.Vmd.31, ff. 33v-34r *Galiarda sopra il ballo del gran Duca* 40-41

- no bar lines or rhythm signs

**F29a.** I-TRc 1947,[[15]](#footnote-15) ff. 15r-15v *Balo del gran duca* - no rhythm signs 42

**F29b.** I-TRc 1947, ff. 15v-16r *Corenta del granduca* - no rhythm signs 43

**F30a.** PL-Kj 40032, p. 390 - *Ballo di fiorenza -* underlaid text: [bar 1-4:] *Dimi amor et quando maj* [bar 9-12:] *Fini ranno li miei guai* [bar 20-23:] *Che patisco*

*nott e'giorno p[er] un uago fion adorno* [[16]](#footnote-16) 44-45

**F30b.** PL-Kj 40032, p. 391 *Rotta del Ballo di fiorenza* 45

**F31.** PL-Kj 40591, ff. 24v-26r untitled - no bar lines 46-47

**F32.** Caroso 1600, pp. 116-120 *Laura soaue - Gagliarda - Saltarello* 48-49

text: *Laura Svoave Balletto in lode della Ser.ma Madama Christena Lorena de Medici Gran Duchessa di Toscana. - Questa Sonata farassi due volte & dapoi principiarassi la sua Gagliarda* - *Si torna a far vn'altra volta* (bar 17) - *Gagliarda* (bar 21) - *Saltarello* (bar 41)

- *Canario* (bar 81) - lute and superius/bass in mensural notation

**F33a.** Gardano 1611, p. 21 *Aria del gran duca* [[17]](#footnote-17) 50

**F33b.** Gardano 1611, p. 22 *Seconda Parte* 50-51

**F33c.** Gardano 1611, p. 23 *La sua Gagliarda* - cf. F36b 51

**F34a.** I-PESo albani 2-28, ff. 35r-37r i71-75[[18]](#footnote-18) *Ballo di fiorenza* 52

**F34b.** I-PESo albani 2-28, ff. 37v-39r i76-79 *Rotta* - cf. F61 53

**F35a.** I-PESc b.14, ff. 18v-19r *L’Aria di Firenza* - only 5 rhythm signs 54

**F35b.** I-PESc b.14, f. 19r *L Rotta di Firenza* 54

**F36.** US-BEm 757, ff. 16r-15v *Ballo del Duca - Bal del Duca* 55

**F37.** D-B N 479, ff. 3v-4v untitled 56-57

**F38.** F-Pn Rés.Vmd.29, f. 8r *Aria di Fiorenza* - no bar lines/rhythm signs 57

- accompaniment or duet part?

**F39.** I-PESo albani 2-22, ff. 14r-14v i31-32 untitled 58

**F40.** F-Pn Rés.Vmd.29, ff. 10r-10v *Aria del Gran Duca in 2o tuono* 59

- in C no bar lines

**F41.** I-PESo albani 6-42,[[19]](#footnote-19) f. 72r i145 untitled 59

**F42.** D-BAU 13.4o.85, p. 71 *Ducis magni Florentinj Chorea* 60

**F43.** I-PESo albani 2-22, ff. 13v-14r i30-31 untitled- cf. F44 61

**F44.** I-PESo albani 2-27, ff. 8r-9r i19-21 untitled- cf. F43 62

**F45.** I-PESo albani 2-27, ff. 9r-9v i21-22 untitled 62-63

**F46.** I-PESo 2-27, ff. 10r-12r i23-i27 *Contrapunto dell'aria di Fiorenza* 64-66

**F47.** I-Fn Magl.XIX.105, ff. 14v-15r *Ballo di Palazzo - Rotta del Ballo* 67

**F48.** A-SPL KK 35, p. 281-5 *Ballet del grand du duka* 68

**F49.** A-SPL KK 35, p. 286-292, 304 *Ballet del grand Duka* 69

**F50.** Melli II 1614, pp. 22-23 *Dimmi Amore passegiato dall'Auttore* [[20]](#footnote-20) 70-71

**F51.** PL-Kj 40153, f. 23v untitled 71

**F52i.** Besard 1617, sig. E4r *Ballo del gran Duca I.B.B. Testvdo Minor* 72

- lute I of lute trio plus superius & bass in mensural notation

**F52ii.** Besard 1617, sig. E3v *10 Ballo del gran Duca I.B.B. Nova Testvdo* 72-73

- lute II in unison with I

**F52iii.** Besard 1617, sig. E3v *Testvdo Maior* 73

*accordetur x chorus in B fa b mi* - lute III 5th down from I/II

**F53**. F-Pn Rés.Vmc.127, ff. 37r-37v *Ballo del Gran Duca* 74

**F54.** A-KR L85, f. 20r *33.* untitled - 11-course baroque lute (dfedf) 74

**F55.** GB-Eu Coll.2073 (*olim* GB-HAdolmetsch II.B.1), ff. 37v-38r *Ballet* 75

**F56.** I-PESo Albani 2-34, ff. 53r-56r i109-116 untitled 76

2 redundant bars between 16-17 omitted

**F57.** I-PESo Albani 2-34, ff. 63r-66r i129-135 untitled 77

follows F67ab in the manuscript and is based on the same bass progression at the beginning but a satisfactory reconstruction was beyond me so it is reproduced as in the original.

**F58a.** A-KR L81, f. 121v *Aria di Fiorenza* [[21]](#footnote-21) 78

**F58b**. A-KR L81, f. 122r *Aria di Fiorenza in Tripola* 78

**F58ci.** A-KR L81, f. 122v-123r *Variatio* 79

**F58cii.** editorially written out arpeggiation [./.] in triple time 82

**F59bi.** I-MOs Busta IV B, ff. 22r-22v [pp. 43-44] 2 *AP* [[22]](#footnote-22) 79

**F59bii.** editorially written out arpeggiation [./.] in duple time 82-83

**F59a.** I-MOs Busta IV B, ff. 21v-22r [pp. 42-43] *Aria di Fiorenza AP* 11 80

- Alessandro Piccinini?

**F60.** F-Pn Rés.Vmd.30, ff. 21v-22r *Bal de Duca* 80-81

**F61.** I-PESo albani 2-34, ff. 57r-58v i117-120 untitled - cf. F34b 81

**F62.** PL-Kj 40153, ff. 7v-8r *Aria del Gran Duca fatta da Santino Garsi* 84

**F63.** D-Kl 4o.108/I, ff. 84v-85r *Balletz* 86-87

**F64.** F-Pn Rés.Vmd.30, ff. 20r-20v *Bal del duca* 87

**F65.** PL-Kj 40591, f. 11v untitled 88-89

**F66.** I-PESc b.14, ff. 5v-6r *Aria del gran duca N. C.* 89

**F67ab.** I-PESo albani 2-34, ff. 58v-62v i120-128 untitled - untitled 90-91

**F68.** US-BE 762, f. 2v *Balletto del Ducha* 91

**F69.** US-SFsc M2.1 M3, p. 20 *Aria del gran ducha di toschana in dialogo* 92

**F70.** Kapsberger 1604, pp. 20-28 *Aria di Fiore*[n]*za* */ Partita 1a-9a* 94-99

chitarrone[[23]](#footnote-23)

**F71i/ii.** Melli III 1616, p. 28 *Dimmi Amore passegiato dall'Autore A Dona*

*Maria M'anriquez de lara Contessa de Mansfelt* - fedef and transcribed 100-101

**F72.** I-PESo albani 2-27, ff. 30v-32v i64-8 *Contrapunto sopra d'aria Flor* [[24]](#footnote-24) 110-1

**F73.** D-LEm 11.6.15, p. 471 *Dimmi amor quando 4* 102

**F74.** I-Vnm IV.1793, ff. 6v-8r *Aria fi fiorenza - Rotta* 102-103

**F75.** US-SFdb M2.1 M3, p. 81 *Aria del gran Duca in tenore* 104

**F76.** I-BRfranchi w.s., f. [20v] *Ballo del duca in tenor* - incipit 104

**F77i.** PL-Kj 40591, f. 26v untitled - duet lute II no bar lines 105

**F77ii.** PL-Kj 40591, ff. 26v-31r untitled - duet lute I [[25]](#footnote-25) no bar lines 105-109

**F78.** E-Szayas A-V-20,[[26]](#footnote-26) ff. [1r-2v] *Ballo di fiorenza* 112-117

**F79.** A-Goëss A, ff. 77r-79v untitled - lyra viol (ffeff) [John Price] 118-121

= A-Goëss B, ff. 27v-32v *Aria variata de M Preys* - lyra viol (ffeff)[[27]](#footnote-27)

**Appendix**

The appendices are page fillers apart from some are related (App 2/4) and/or adjacent in sources to settings of the Aria di Fiorenza and might have formed suites when performed (App 3abc), or are derivative later compositions (App 8ab/14). Apps 1/12 are two of four numbered but untitled ballet found together in the same manuscript. Apps 5/6/10 are anonymous ballo or allemandes and App 14 is titled allemandes but the Dutch song setting suggests it is an otherwise unknown English tune.

App 8 is related to the Aria di Fiorenza but composed twenty years later in Florence for a Ballet at another Medici wedding, that of Cosimo II Medici and Maria Maddalena of Austria in 1608 - presumably composed by the L. A. in the title, the initials of Lorenzo Allegri then employed as lutenist at the Medici court. It is followed by a related gagliarda and corrente in the lute sources,[[28]](#footnote-28) and was published as 'primo ballo' in *Il primo libro delle musiche di Lorenzo Allegri Al Serenissimo Gran Duca di Toschana* (Venezia 1618). App 7 is the only known music ascribed to Paulo Boschi, one of the musicians listed as playing in the intermedio *Il tempio della Pace* at the 1608 wedding in Florence. App 9 is the only one of the twenty-three unattributed courantes in Mylius not from Galilei's 1620 print, but in Michelagnolo's style especially the repeats so could also be by him - the three sources are nearly identical apart from obvious errors and omissions in Mylius. App 13 is an intabulation of the chanson that Melchior Neusidler parodied in his fantasia here (MN15a above).

**App 1.** CH-SO DA 111, f. 45r ii[Ballet?] *3* 12

**App 2.** D-Z 115.3, p. 40 *Tanecz - Zhuru* - related 16-17

= CZ-Pu 59r.469, ff. 28v-29r *Gyney - Zhuru*

**App 3a.** I-Nc 7664, f. 75v p. 150 *Calata di Palazzo* 22

**App 3b.** I-Nc 7664, f. 75r p. 149 *Calata* 23

**App 3c.** I-Nc 7664, f. 76v p. 152 *Calata* 23

**App 3d.** I-Nc 7664, f. 86r p. 171 untitled 23

**App 4.** CZ-Pu XXIII.F.174, ff. 17v-18r *Chorea - Nachtantz* 41

**App 5.** PL-Kj 40032, p. 367 *Baleto Todesco* 47

**App 6.** Phalese & Bellere 1568, f. 87v *Almande* - PhalèseB[[29]](#footnote-29) 12/157 53

**App 7.** I-Nc 7664, f. 18v p. 36 *Corrente detta la timida di Paulo Boschi* 66

**App 8a.** D-Ngm 33748/II, ff. 10v-11r *Balletto di L*[orenzo] *A*[llegri] *fatto per la Nozze del Ser(enissi)mo Gran Duca Cosimo Secondo, e la S*[erenissi]*ma Maria Maddalena D'Austria Gran' Duchessa di Fiorenza Danzato da Sig*[no]*ri Paggi e Dame di loro A*[ltezze] *S*[erenissi]*me* 85

**App 8b.** D-Ngm 33748/III, ff. 16v-17r *Ballo fatto alle S*[erenissi]*me nelle?*

*nozze del Granduca Cosimo e la S*[erenissi]*ma Archiduchessa d'Austria* 85

**App 9.** Mylius 1622, p. 80 *Courante* 93

GB-Eu Coll.2073, ff. 219v-220r *Courante*; Vallet 1615, p. 63 *Courante*

**App 10.** NL-Uu AA-fol-28, f. 1v *Alma*(n)*de - Tripudium Germanicum* 99

**App 11.** F-Pn Rés.Vmd.31, ff. 29r-29v *Aria del ballo, et di Cantare*

*- La sua Voltada* 113

**App 12.** CH-SO DA 111, f. 45r iii [Ballet?] *4* 117

**App 13.** Phalèse and Bellère 1571, f. 40v *Rossignollet qui chantez*

*a 4 Clemens* 118-119

**App 14.** D-B 40141, f. 138r *Al*(lemand) 119

Starter 1621, pp. 8-9 'Is dit niet wel een vreemde gri?' - to the tune

*Van d'Engelsche indrayende dans Londestyn* - song

John H. Robinson - November 2024

A commentary on the music in the supplement to *Lute News* 151 follows the tablature here. This is the 50th *Lutezine* supplement - the first accompanied *Lute News* 102 in July 2012.

1. Modern edition Johannes Zahn *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh 1891) vol 6 no. 7662 - online at IMSLP. [↑](#footnote-ref-1)
2. Edited for the *Lutezine* to *Lute News* 102. [↑](#footnote-ref-2)
3. Phalèse and Bellère 1571, f. 40v *Rossignollet qui chantez a 4 Clemens* - see App 13; cf. Molinaro 1599, pp. 137-139 *Rossinggnolet Canzone Francese a quattro di Clemens non papa Intavolata dal Molinaro*. Different to Neusidler 1549, sig. q4v *Rosignolet*. [↑](#footnote-ref-3)
4. Described and edited by Wilfred Foxe for *Lute News* 61 (April 2002), pp. 19-25. [↑](#footnote-ref-4)
5. Warren Kirkendale *L’Aria di Fiorenza, id est Il ballo del Gran Duca* (Florence, Olschki 1972) - and see 'R. Hudson: 'Review of W. Kirkendale: L’Aria di Fiorenza, id est Il ballo del Gran Duca' (Florence, 1972)' *JAMS* 26 (1973), pp. 344–350. [↑](#footnote-ref-5)
6. Warren Kirkendale *Addenda to «L’Aria di Fiorenza»' in Warren Kirkendale 2001 Emilio de’ Cavalieri «Gentiluomo romano». His Life and Letters, His Role as Superintendent of all the Arts at the Medici Court, and His Musical Compositions. plus addendum to «The Court Musicians in Florence»* (Firenze, Olschki 2001), pp. 421-431. [↑](#footnote-ref-6)
7. Based on information from Dinko Fabris and from Victor Coelho's catalogue *The Manuscript Sources of Seventeenth Century Italian Lute Music* (Garland 1995). Kirkendale listed 36 for guitar [+17 more in the addendum] and 15 for keyboard [+4 more in the addendum]. [↑](#footnote-ref-7)
8. In Livio Lupi da Caravaggio *Libro di Gagliarda, Tordiglione, Passo è Mezzo Canario è Passeggi* (Palermo 1607) - copy in the Royal Academy of Dance; A-SPL KK 35; B-Bc 26.369; A-Goëss A & B; D-B 4022; D-B N 479; D-BAU 13.4o.85; D-Fschneider MS 8; D-Mbs pr. 93; D-LEm 11.6.15; E-Szayas A-V-20; F-Pn Rés.1108; F-Pn Rés.Vmc.127; GB-Eu Coll.2073; D-Kl 4o.108/I; and I-PESo albani 2-22, 2-27, 2-28, 2-34, 6-42 (9 settings in all). Kirkendale also lists additional manuscripts that I was unable to trace: Nanie Bridgeman lute book of Hieronimus Bernadinijus suorum amicorum comunorum f. 37v *Ballo del Gran Ducca*; I-Nc 1321 [33.II.6] 1650 Fabio Constantini for archlute/theorboed guitar, ff. 78v-77v *Ballo d'Emilio* [Cavalieri]; I-Ras 369 (Valentini), ff. 66r et seq *Ballo a 5 sopra l'Aria Dimmi Amore con violone, cornetto, lauto, teorba et cimbalo*. [↑](#footnote-ref-8)
9. See Franco Pavan 'Twenty-six newly discovered Italian lute manuscripts in Pesaro' in *Lute News* 133 (April 2020), pp. 34-39. [↑](#footnote-ref-9)
10. So chords if in F: **A** [F-D-Bb-F]; **B** [Bb-G-Eb-Bb]; **C** [F-F-D/Eb-G]; **D** [g-F-Bb/C-F]; **E** [G/Eb-D-Bb-F]. The later sources F54/79 lack an E strain. In the F-numbered series the strains are referred to as ABCDE only when confirmed as fitting the expected harmony albeit with occasional variants. The structure of some (F57/77/78) were more problematic and remain only partly resolved. [↑](#footnote-ref-10)
11. Thank to Matthias Schneider† for a copy of the pages from his manuscript 8. [↑](#footnote-ref-11)
12. Thank you to Dinko Fabris for a copy of the manuscript. [↑](#footnote-ref-12)
13. Recording: Michal Gondko *Mortua dulse cano A Florilegium of Lte Renaissance Lute Music* (RAMÉE Outhere RAM2007, 2021), second currente of track 6. [↑](#footnote-ref-13)
14. Verse one: *Sian fiumi e fonti homa di pianti amaro/ questi occhi latti e mongibello il core / Se ver che la mia donna ha molto caro / i miei sospiri le lacrime el dolore.* [↑](#footnote-ref-14)
15. Thank you to Franco Pavan for a copy of the manuscript. [↑](#footnote-ref-15)
16. And continuation of text for 2 of the 4 verses in margin: *Se te seguo et tu me fuggi / Se te adono et tu me struggi / Eben uero quel ch'ho inteso / dire che chi te ami fai morire.* [↑](#footnote-ref-16)
17. Recording: Jakob Lindberg *Italian Music for Lute and Chitarrone* (BIS LP 226 STEREO, 1983). [↑](#footnote-ref-17)
18. The Albani manuscripts are not foliated so digital image numbers from the online facsimiles are added here to assist locating the items in the manuscripts. [↑](#footnote-ref-18)
19. Thank you to Franco Pavan for a copy of the manuscript. [↑](#footnote-ref-19)
20. This title is in the index and above the tablature and the title page refers to it in the summary contents as 'Vn'Aria di Fiorenza passegiata dall'Autore'. [↑](#footnote-ref-20)
21. Recording of all three parts: Sigrun Richter *Die Laute von Joseph Hellmer* (ambitus amb 96 978, 2022). [↑](#footnote-ref-21)
22. Recordings: Francesca Torelli *Alessandro Piccinini* (2007) and Jakob Lindberg *Italian Virtuosi of the Chitarrone* (2012). [↑](#footnote-ref-22)
23. Thank you to Paula Chateauneuf for help with interpretation of the notation. Recordings: Paul O'Dette *Il Tedesco della Tiorba Kapsberger Pieces for Lute* (harmonia mundi HMU 907020, 1990) and Jonas Nordberg *Giovanni Girolamo Kapsberger Intavolatura di Chitarrone* (BIS 2417, 2019). [↑](#footnote-ref-23)
24. Structure of strains and harmony obscure but seems to have sections of 13/18/12/12/12 bars. [↑](#footnote-ref-24)
25. Variation 4 strain A repeat has 5 bars (so omit bar 92) and variation 5 strain C has an extra half bar (so omit half bar 127) in the original - needs further editing. [↑](#footnote-ref-25)
26. Thank you to Rodrigo Zayas for a copy (27/4/24). I have transcribed the tablature faithfully in the sequence on the first four consecutive pages of the manuscript which lacks pagination/foliation and a column of dots in the tablature here marks the page turns but they seem to be out of order with possible missing pages and sections of another piece inserted - it begins with the harmony of the A strain of the Aria and ends with the E strain with repeat but I cannot make sense of the B, C & D strains. [↑](#footnote-ref-26)
27. Thank you to Tim Crawford for bringing this setting to my attention - the only one known for viol. [↑](#footnote-ref-27)
28. Coelho 1995, *op. cit*. pp. 108/112. [↑](#footnote-ref-28)
29. Jan W.J. Burgers *The Lute Music Published by Pierre Phalèse 1545-c.1575* vols I-III (Koninvlijke VNM 2023). [↑](#footnote-ref-29)