MUSIC SUPPLEMENT TO LUTE NEWS 157 (APRIL 2026): LUTE SETTINGS OF MUSIC BY ANDREA FELICIANI VINCENZO BELLAVER AND ARCANGELO CORELLI

ANDREA FELICIANI (d.1596)

Andrea Feliciani was born in Siena and is recorded as a pupil of Palestrina (1525-1594) probably when the latter was musical director at St Peters in Rome. Feliciani was appointed maestro di cappella of Siena cathedral in November 1575. He retained the position until he died twenty years later gaining the reputation as the leading sixteenth century Sienese composer.[1] Three lute fantasias are ascribed to him in an Italian manuscript copied in Siena around 1590 (Siena lute book NL-DHnmi Kluis A 20) and could have been directly acquired from him by the unknown scribe of the manuscript. The fantasias are in three or four voice polyphony throughout and Feliciani probably composed them for lute rather than them being intabulations by him given that he is recorded as a fine lutenist in a note in a library catalogue at Siena cathedral. One of the fantasias has an exact concordance in an Italian manuscript of unknown provenance formerly in the library of Arnold Dolmetch and now in Cambridge University Library.[2] No other lute music by Feliciani is known, apart from settings for lute and voices of two madrigals from his *Il primo libro de madrigali a sei voci* of 1586 found in Joachim van den Hove's *Florida* 1601, probably intabulated by Hove. Feliciani composed madrigals and sacred music that was published in Venice, and his vocal music is also found in a number of anthologies published by others.[3] Masses and other sacred music also survive in manuscripts at Siena Cathedral.

The lute settings in Hove are not complete intabulations of the madrigals, but seem to be a cantus secundus parts according to Jan Burgers.[4] Nicholas Yonge also included a madrigal 'For grief I die enraged' ascribing it to Feliciani in *Musica Transalpina* book II 1597 (facsimile on p. 2 here), an 'Englished' setting of Feliciani's 'Io per languir', the second part of his madrigal 'Fra i vaghi e bei crin dore' published in *Armonia di scelti authori a sei voci* 1586, pp. 4-5.[5] The page filler as an appendix is a setting of the canario additional to those edited for *Lute News* 59 (September 2001).

F1. NL-DHnmi Kluis A 20, f. 62r *Fantasia del med*(esim)*o* 3
F2a. NL-DHnmi Kluis A 20, ff. 61r-61v *Fantasia M. Andrea filitianj* 4-5
F2b. GB-Cu Add.13555 (*olim* Dolmetsch II.C.23), ff. 21r-21v pp. 23-24 *Fa*[n]*tisia di mj Andrea filitianj* 6-7
F3. NL-DHnmi Kluis A 20, ff. 61v-62r *Fantasia 2da del medo* 8-9
F4. Hove 1601, ff. 66v-68r *Il bel leggiadro viso, Andrea Feliciani* 10-11
lute plus canto & basso voice parts, HoveB[5] 108
Feliciani *Il primo libro de madrigali a 6* (Venice 1586), no. 1 *Il bel leggiadro uiso* - The beautiful graceful face?
F5. Hove 1601, ff. 68v-70r *Donna la bella mano* 12-13
Andrea Feliciani - lute with canto & basso voice parts, HoveB 110
Feliciani *Il primo libro de madrigali a 6* (Venice 1586), no. 2 *Donna la bella mano* - Woman (with) the beautiful hand?
App. I-Uu albani 5-31, ff. 22r-22v i43-44 untitled (Canario) 16

VINCENZO BELLAVER (1540-1587)

Vincenzo Bellavere (1540/1-1587) was an organist and madrigal composer first recorded as organist of the church of the Crosieri at Padua in 1567. He moved to Venice the following year to take up the post of organist to the Scuola Grande di S Rocco returning to Padua as organist at the cathedral in 1584 before replacing his teacher Andrea Gabrieli in 1586 as organist at San Marco back in Venice and dying there eight months later at the age of 46. He composed madrigals and a few sacred works that were published in a variety of printed anthologies between 1567 and 1615 and a toccata is ascribed to him in the organ treatise by Girolamo Diruta, *Il Transilvano* (Venice 1593), pp. 50-53, that is different to the fantasia in Terzi, presumably intabulated for lute from an organ original, as suggested by the awkward chords.[6]

B1. Terzi 1599, pp. 91-92 *Fantasia come di sopra Vicenzo Bellaver* 14-16

ARCANGELO CORELLI (1653-1713)

Archangelo Corelli was born in Fusignano in the diocese of Ferrara. He received his musical education in Bologna from 1666 and was accepted as a member of the Accademia Filarmonica of Bologna by 1670 awhen he was aged only 17. He moved to Rome by 1675 where he spent most of his career supported by wealthy patrons.[7] He only published six collections[8] but died a rich man in Rome in 1713 and was buried in the Pantheon.

Lute arrangements of his music were presumably made by others, and the five known to me are included her. They are for 11-course lute in baroque tuning (dfedf) - see the end of nos. C1 and C5 for tuning of the diapasons. The unique source of C1 is a setting of the first of two gigues in a suite of seven dances headed *Ouverture de Mr C: Logi*s, suggesting it was arranged for lute by the Bohemian lutenist/composer Jan Antonin Losy (*c.*1650-1721) from Prague, see no. 8 in Vogl's catalogue.[9] C2 bi/ii are my transcriptions from a xerox of a guitar arrangement I was given in the 1970s. Arrangements of Corelli's violin sonatas Op. 1-4 for the violin-sized 5-course 'Pardessus de viole' and arrangements of the twelve violin sonatas Op. 5 for bass viols are found in manuscript sources.[10]

C1. Gigue (Op. 4, no. 7 *Giga*, 1694, pp. 17-18)
A-Wn 18761, ff. 42v-43r *Guige* 17
C2. Sarabande (Op. 5, no. 7 Sarabanda, 1700, pp. 43)
a. F-Pn Rés.Vmc.61, f. 43r *Sarabande del S. Corelli* 18
bi. guitar arrangement transcribed for baroque lute (dfedf) 18
bii. guitar arrangement transcribed for renaissance lute (ffeff) 9
C3. La Folia (Op. 5, no. 11 *La Follia* variation 2, 1700, p. 32)
PL-Pu 7033, f. 47r *du Msr Corelly: allegro* 18
C4. Courante Italienne (Op 2 no. 10 *Corrente,* 1685, pp. 32-33)
F-B 279.152 (Saizenay I), p. 133 *Courante Italienne. Cette piece est de Corelli opera 2a Sonata 10a* 19
C5. Gigue (Op. 5, no. 5 *Giga,* 1700, p. 32)
a. D-ROu Mus.Saec.XVII.18-53/1 B, ff. 13v-15r *Guigue de M. Corelli* 20
b. CZ-Bm 4081/A.13.268, ff. 17v-18r *33 Gigue* 21
c. US-R Sibley Vault M 2.1 D 172 (Danby), pp. 77-88 *Gigue de Corelli* 22

A commentary to the music in this supplement will be found at the end of the accompanying *Lutezine*.

John H. Robinson - April 2026

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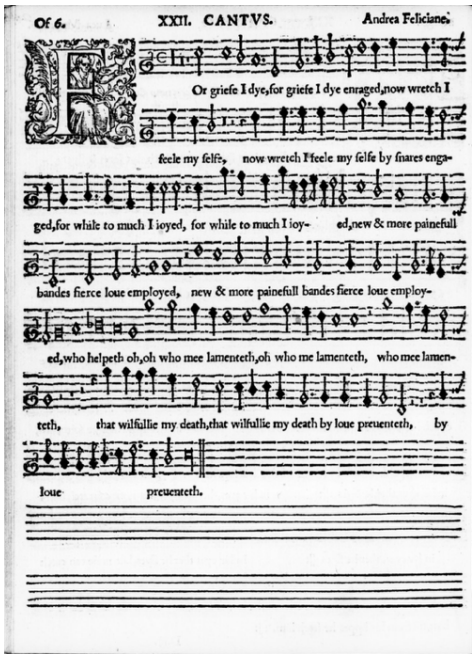
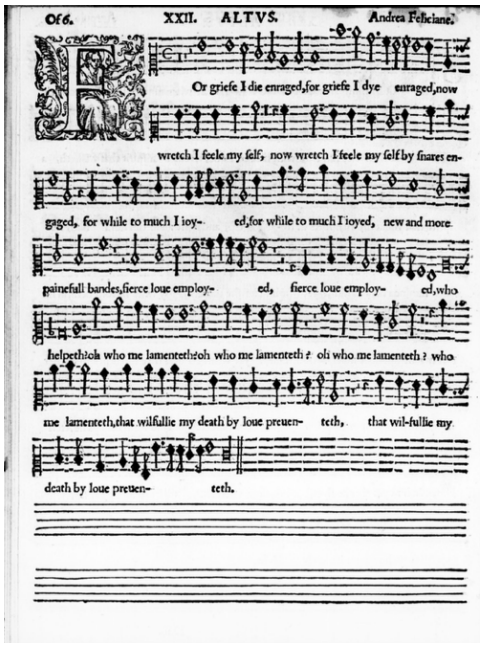
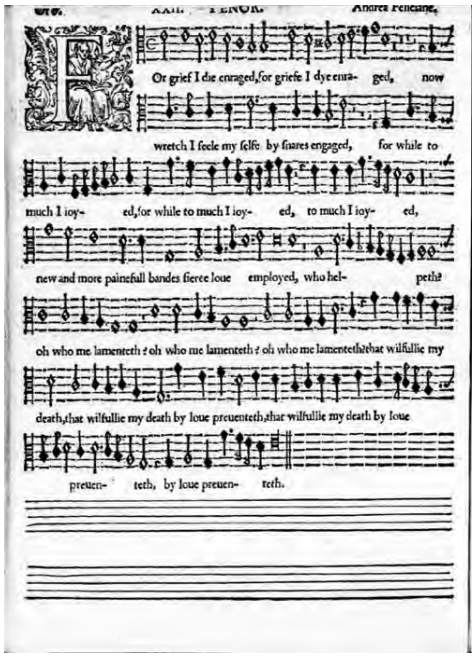
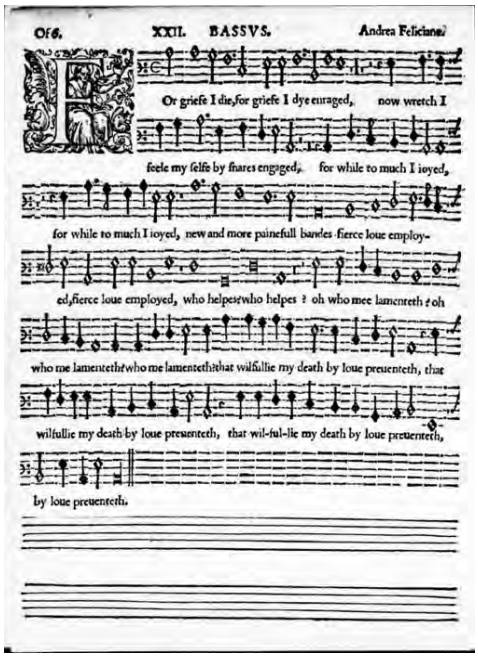
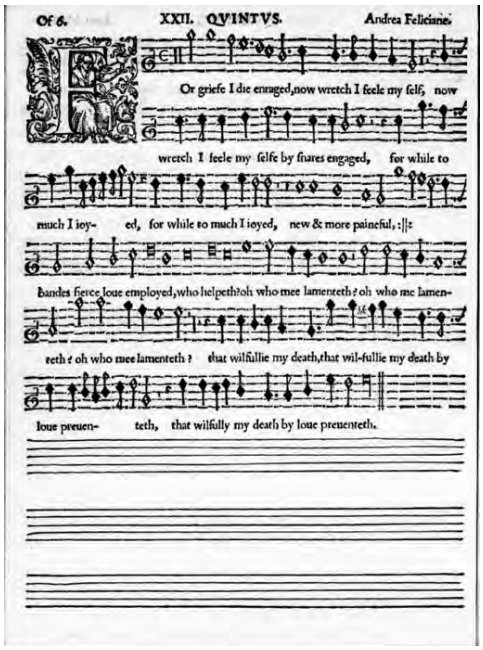
[1] K Bosi Monteath 'Feliciani, Andrea' *Grove Music Online*.
[2] Three other fantasias are also exact concordances in the two sources.
[3] *Il primo libro de madrigali à 5 voci* (Venice, Gardano 1579) and *Missarum cuum quatuor, quinque, et octo vocibus: liber primus* (Venice, Vincenti & Amadino 1584), *Il primo libro de madrigali a sei voci* (Venice, Vincenti & Amadino 1586)..
[4] Jan W.J. Burgers *Joachim van den Hove: Life and Works* (Utrecht, Koninklijke Vereniging voor Nederlandse Musiekgescheidenis 2013), nos. 108 & 110.
[5] *Armonia di scelti authori a sei voci* 1586, pp. 4-5 - facsimile: https://pbc.gda.pl/dlibra/publication//85950/edition/77884?ref=L3B1YmxpY2F0aW9uLzg2MDM2L2VkaXRpb24vNzc5Njg both parts also copied into GB-Lcm 684, f. 127v - see https://vdgs.org.uk/thematic/Italian-Madrigals.pdf
[6] Denis Arnold, revised Serena dal Belin Peruffo 'Bellavere [Belaver, Bell'aver, Bell'haver], Vincenzo' *Grove Music Online*.
[7] Michael Talbot 'Corelli, Arcangelo' *Grove Music Online*.
[8] Facsimiles and modern editions for all by the International Music Score Library Project (IMSLP): https://imslp.org/wiki/Category:Corelli,_Arcangelo
[9] Emil Vogl 'The lute music of Johann Anton Losy' JLSA 24 (1981), pp. 5-58; Tim Crawford 'New sources of the music of Count Losy' JLSA 15 (1982), pp. 52-83.
[10] See Viola da Gamba Society thematic index (scroll down alphabetical entries to 'Corelli'): https://vdgs.org.uk/thematic/Co.pdf

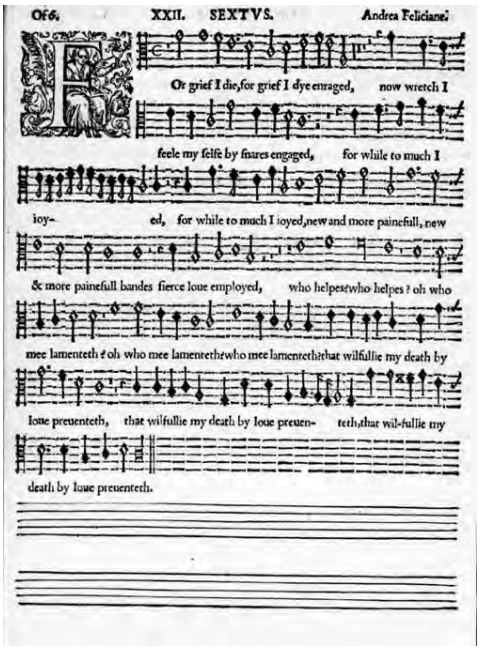






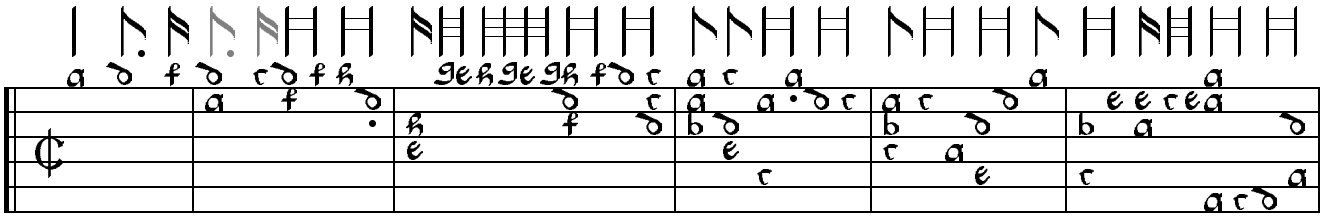






The six vocal parts of 'For griefe I dye' in *Musica Transalpina* 1597.

F1. Fantasia del (Andrea Filitiani) NL-DHnmi Kluis A 20, f. 62r



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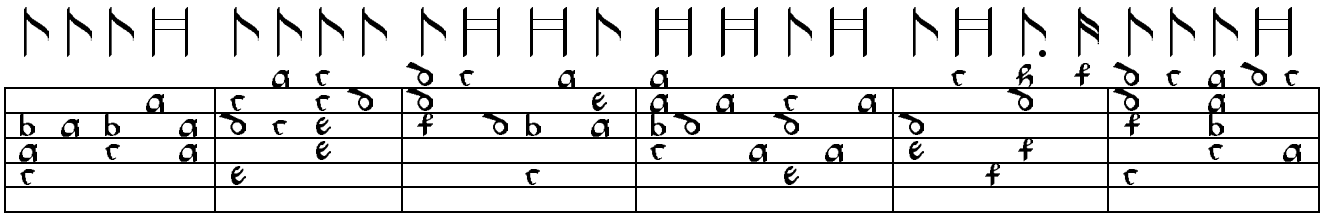

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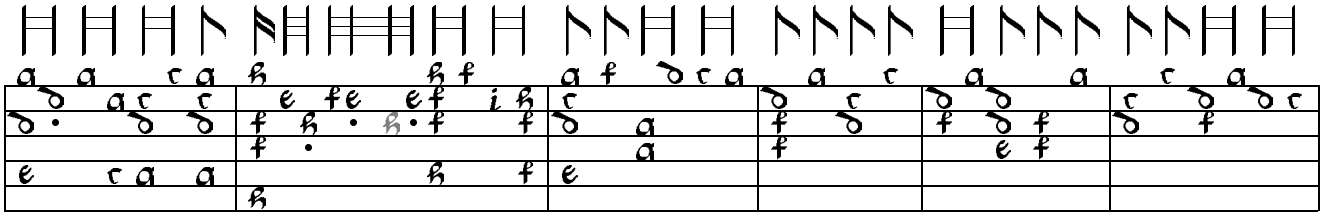

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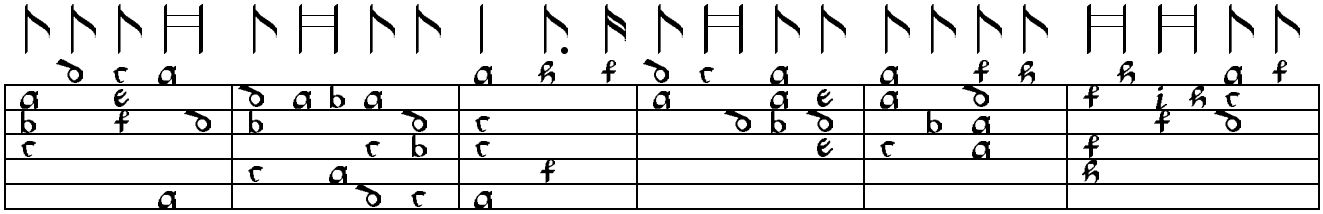

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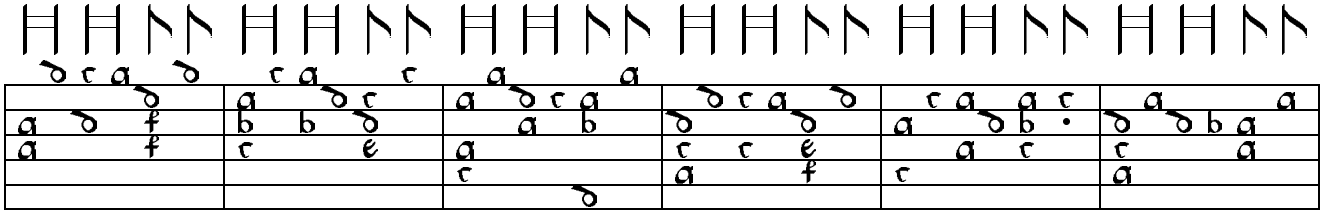

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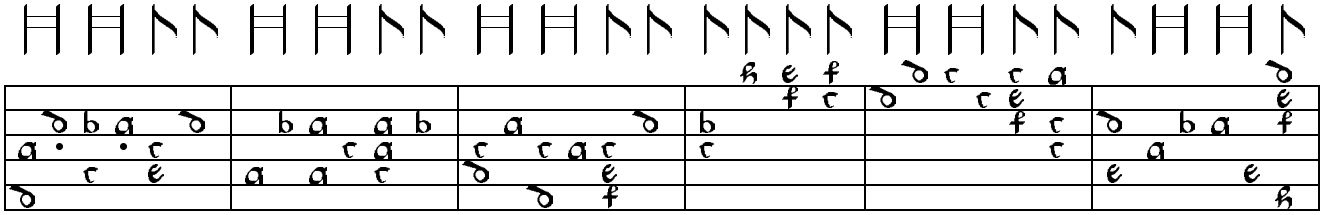

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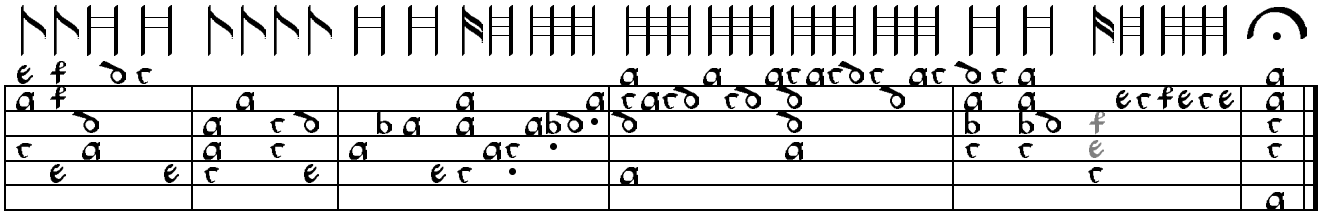

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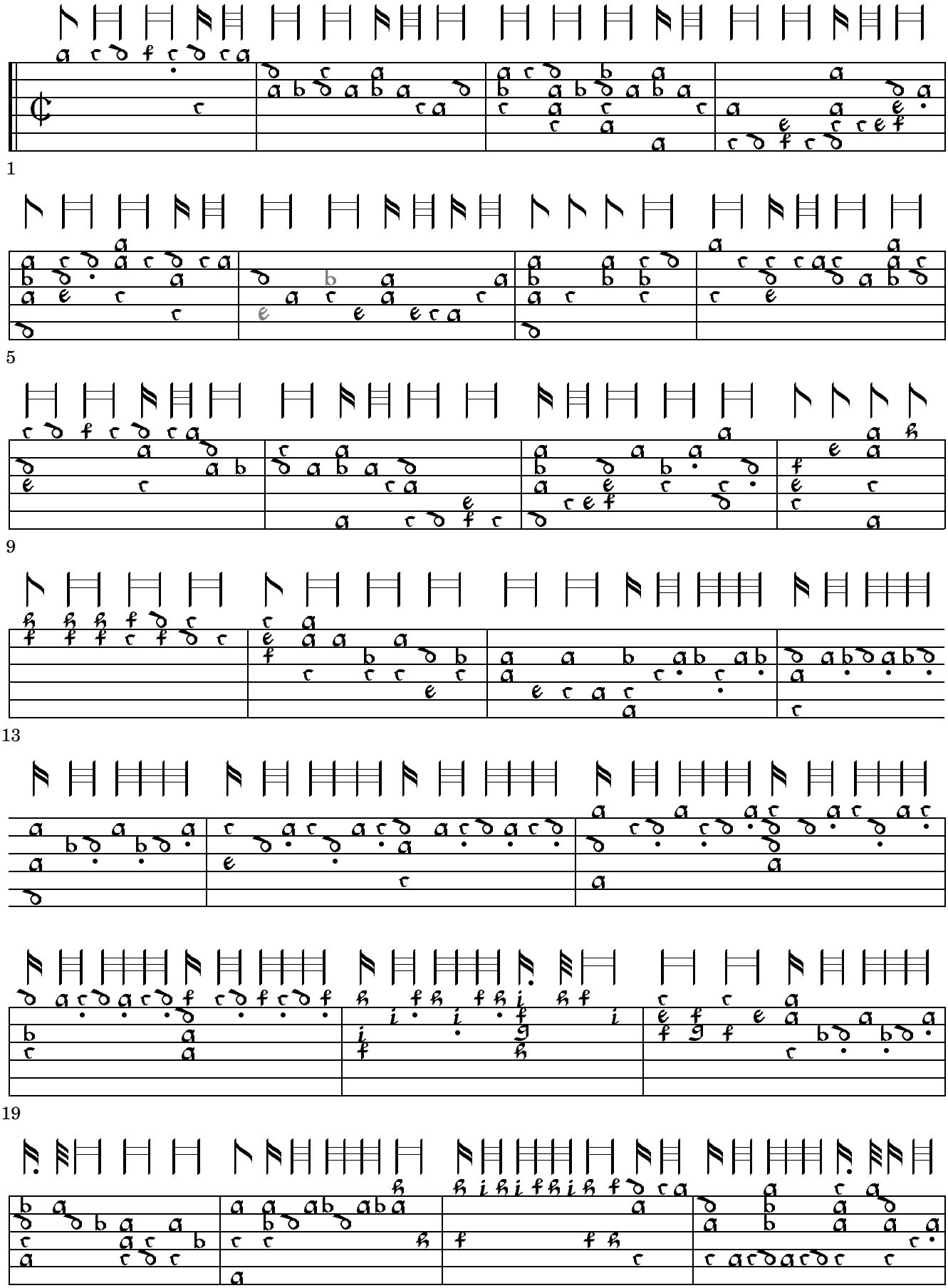
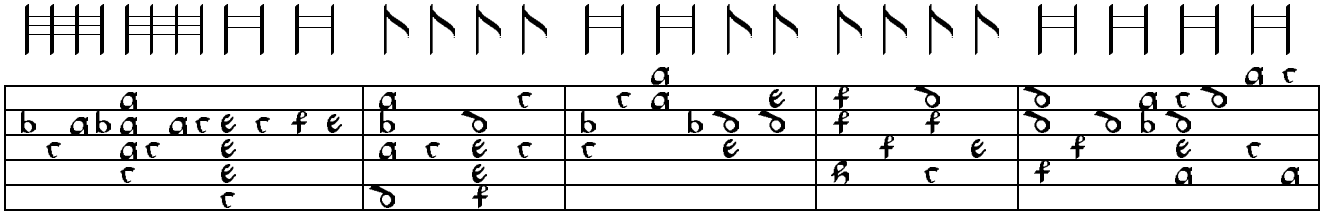
F2a. Fantasia M. Andrea Filitiani NL-DHnmi Kluis A 20, ff. 61r-61v





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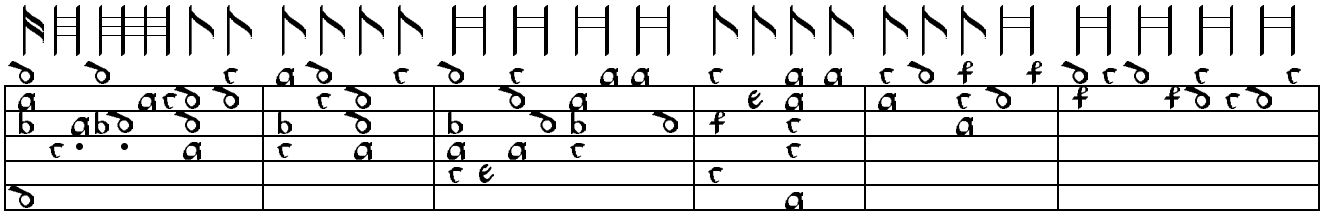

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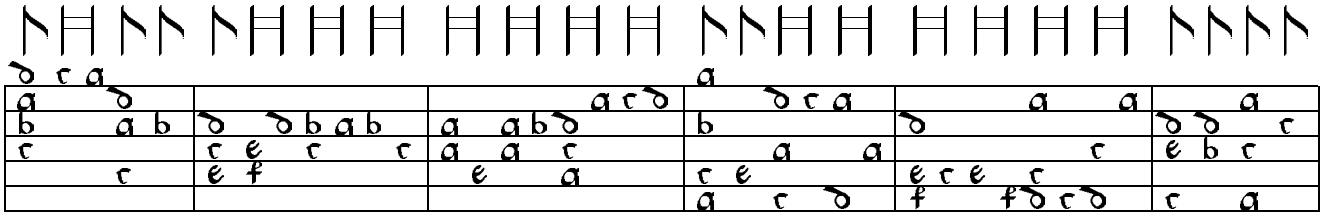

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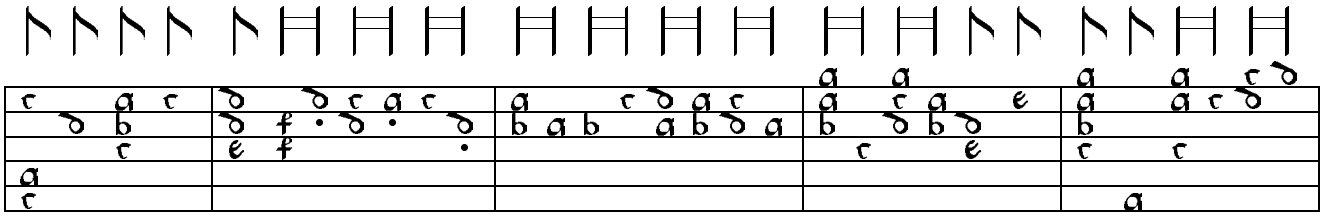

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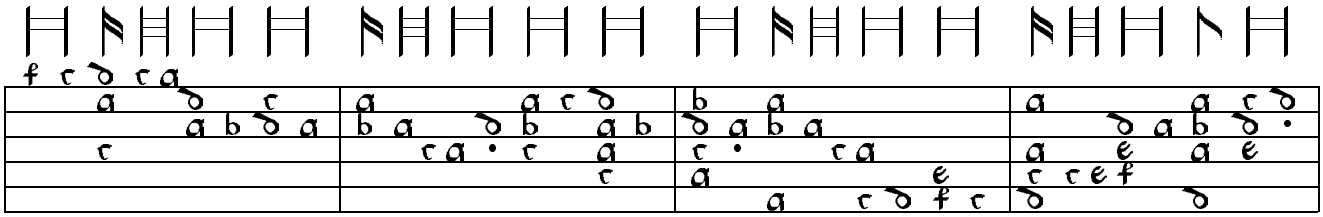

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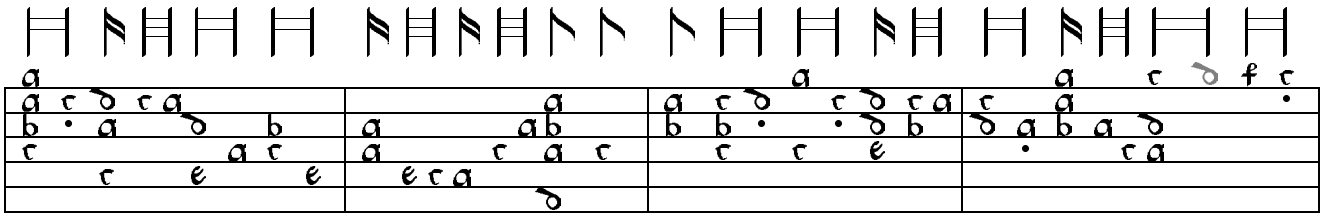

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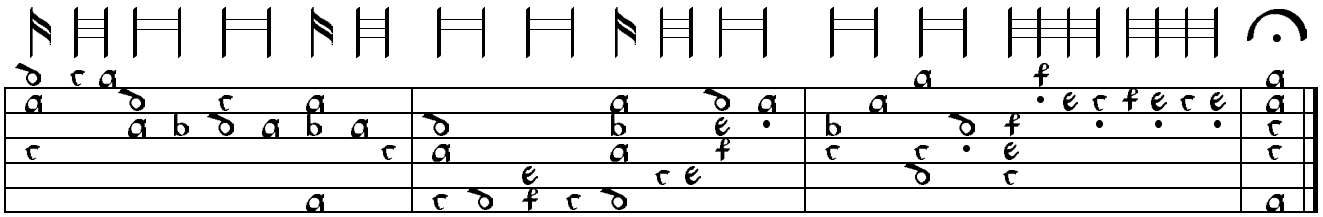

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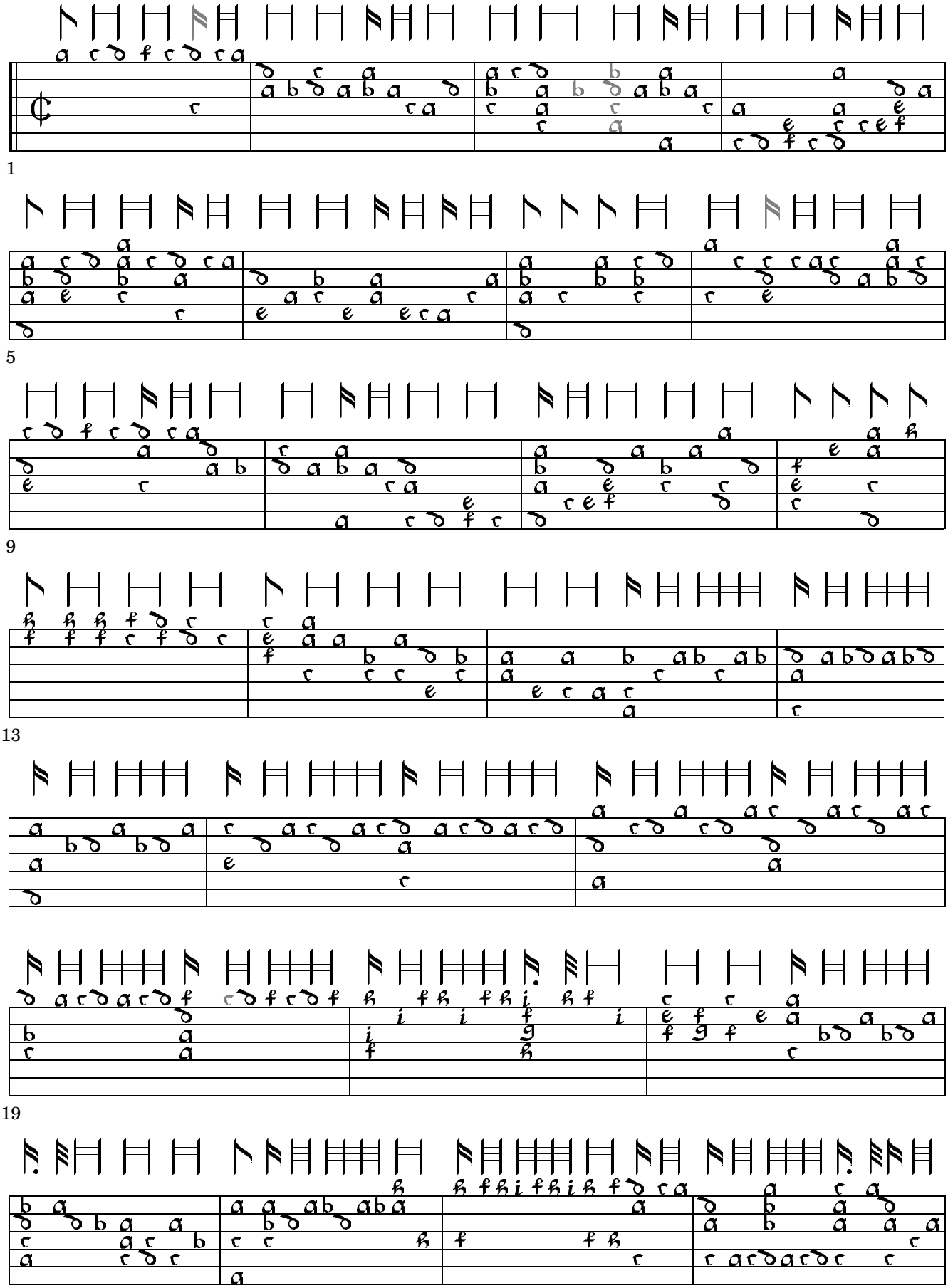
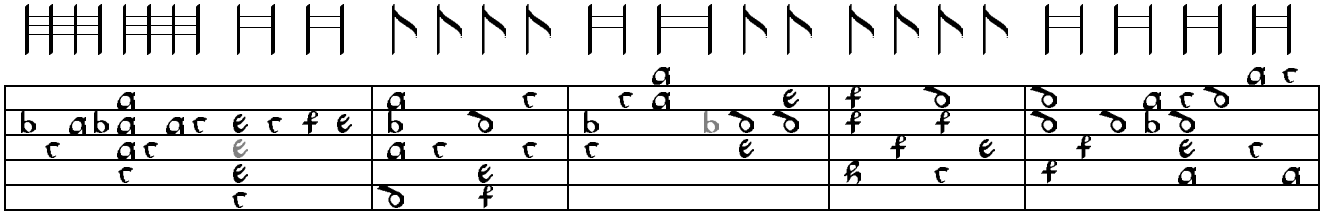
F2b. Fa(n)tisia di mj Andrea Filitiani GB-Cu Add.10355, pp. 23-24





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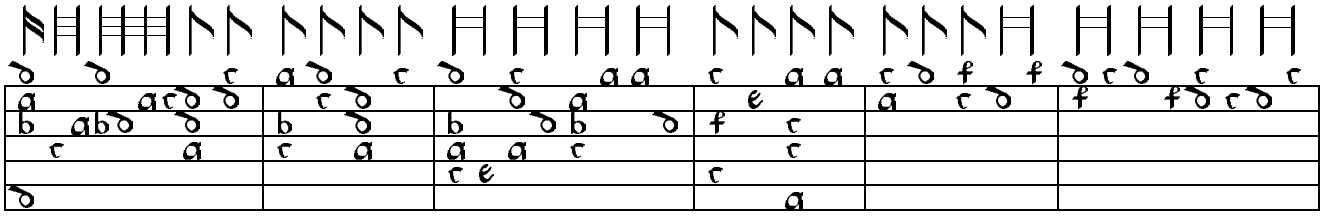

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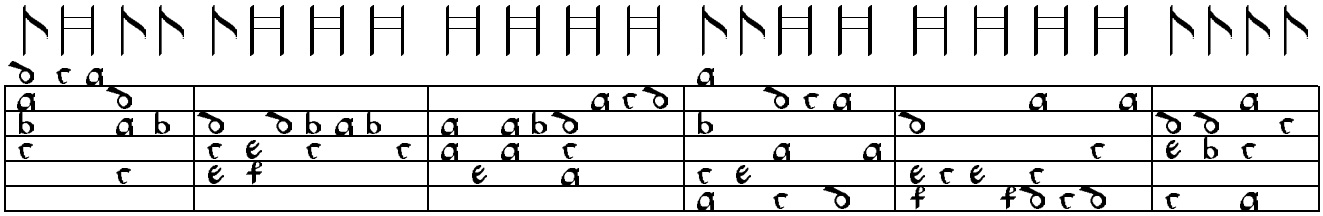

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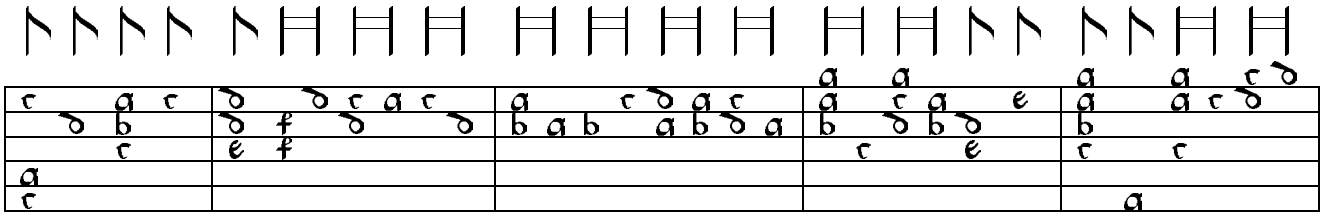

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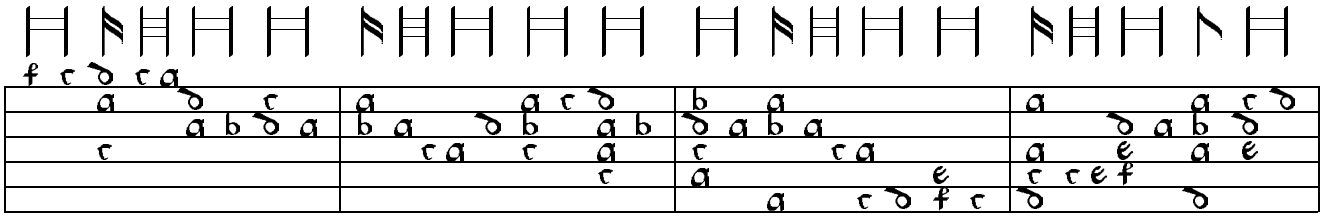

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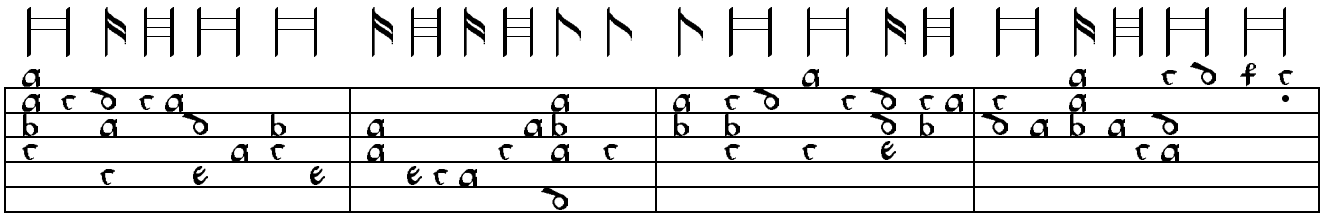

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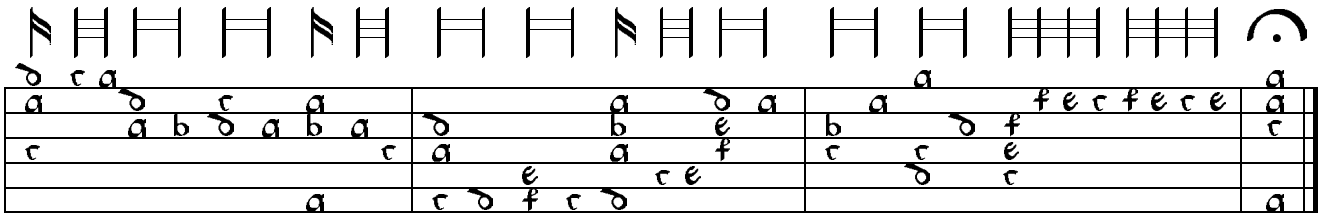

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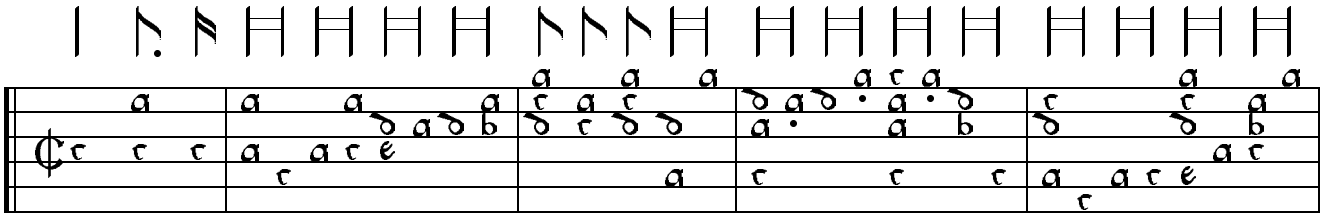

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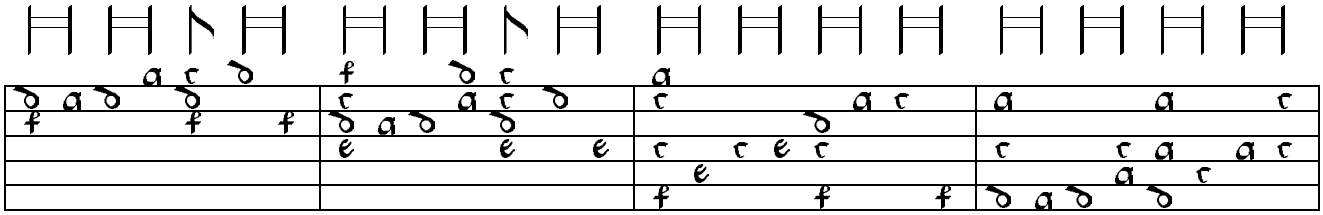

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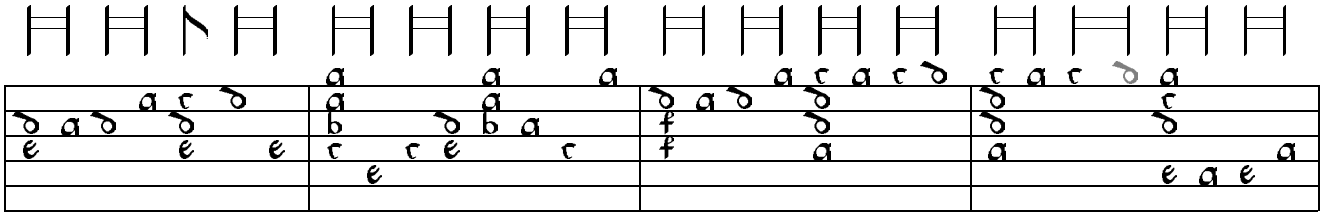

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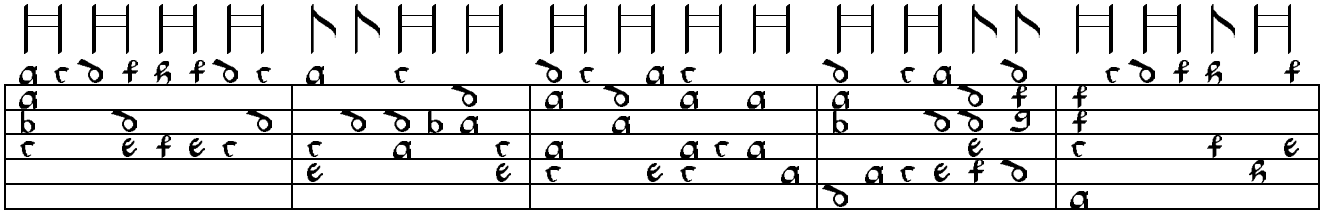

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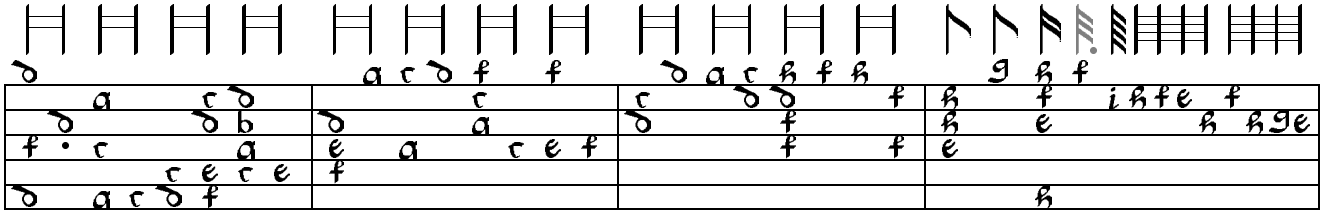

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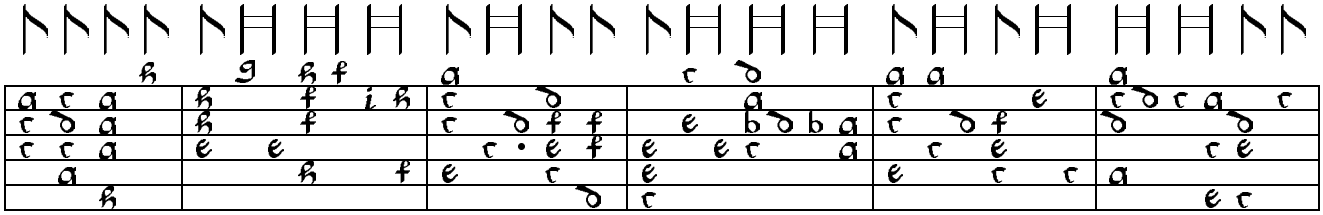

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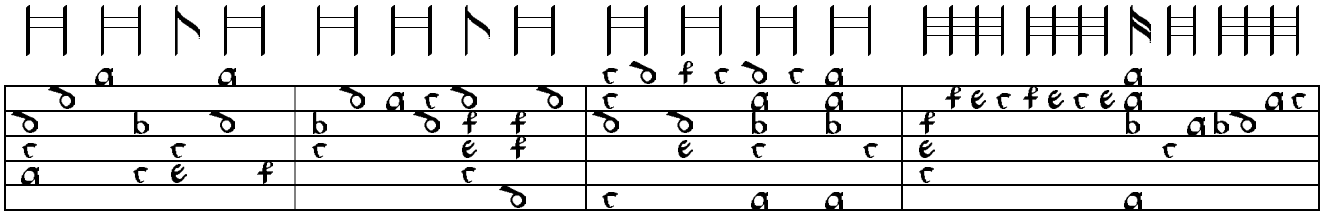

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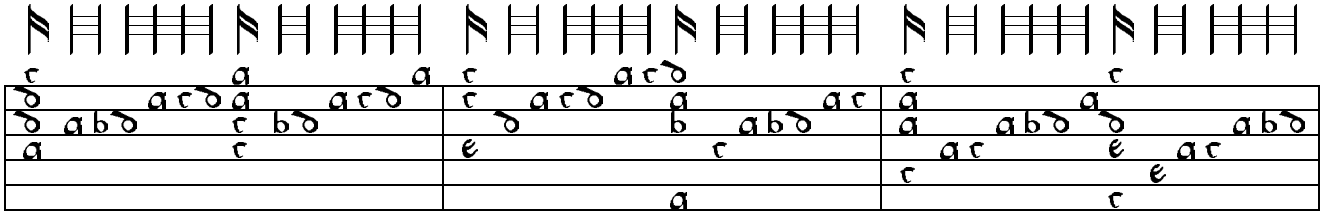

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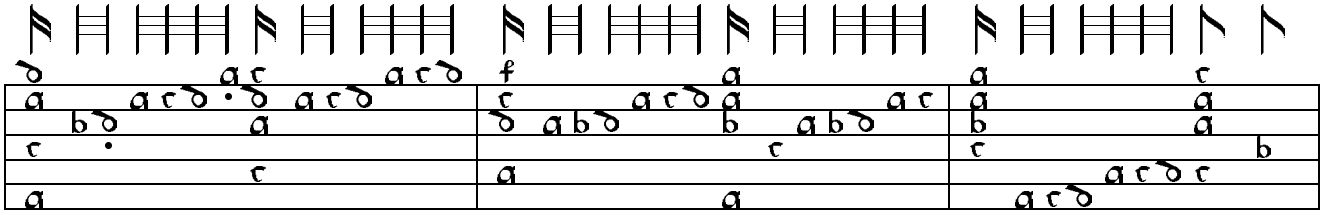

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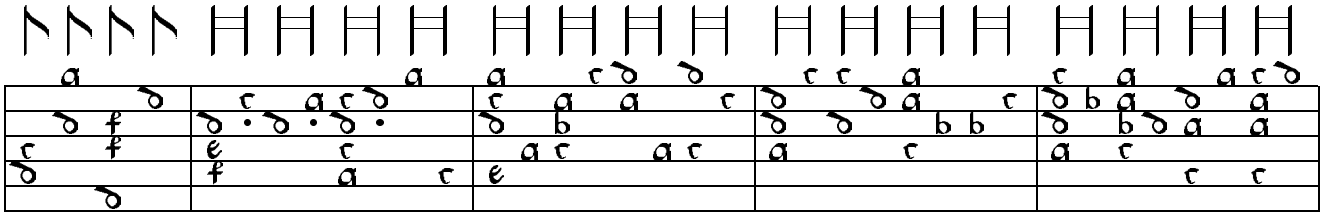

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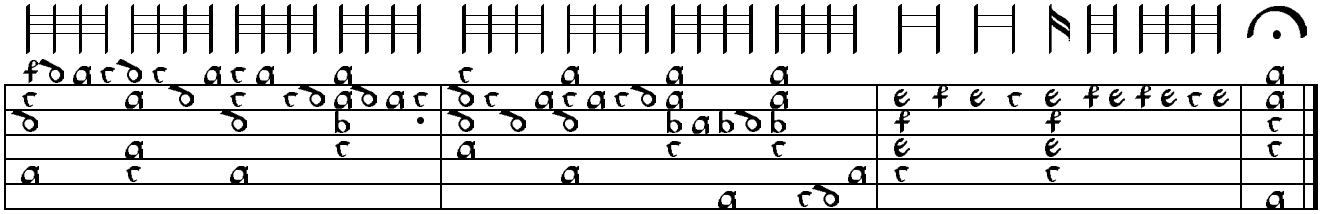

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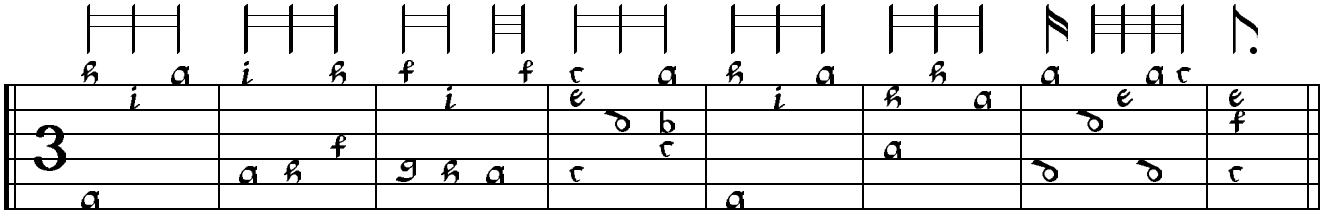
C2bII. Corelli Sarabanda - AB8 adapted from guitar arrangment Corelli violin sonata op. 5 no. 7 III



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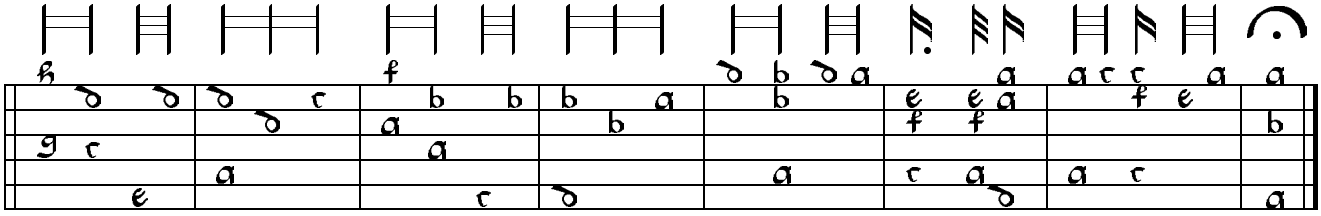

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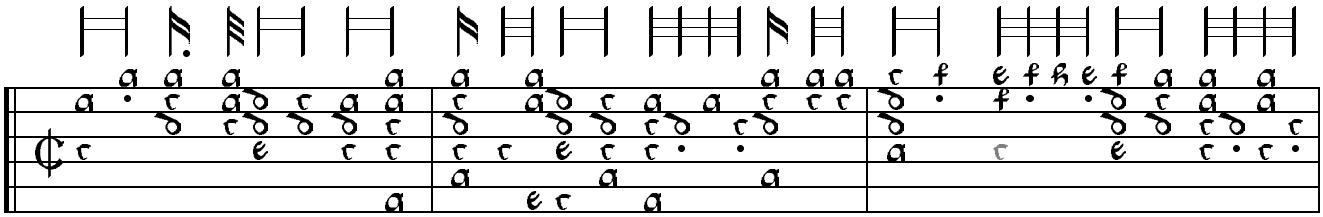
F4. Il bel leggiadro viso Andrea Feliciani

Hove 1601, ff. 66v & 68r



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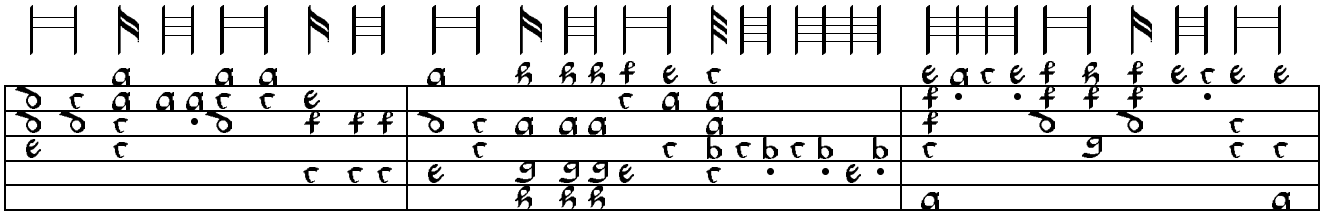

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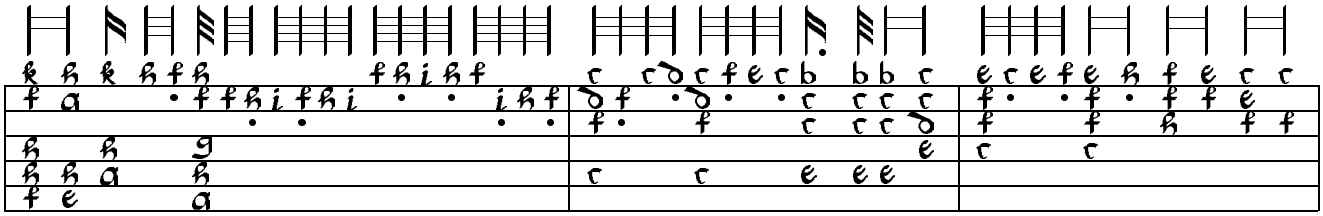

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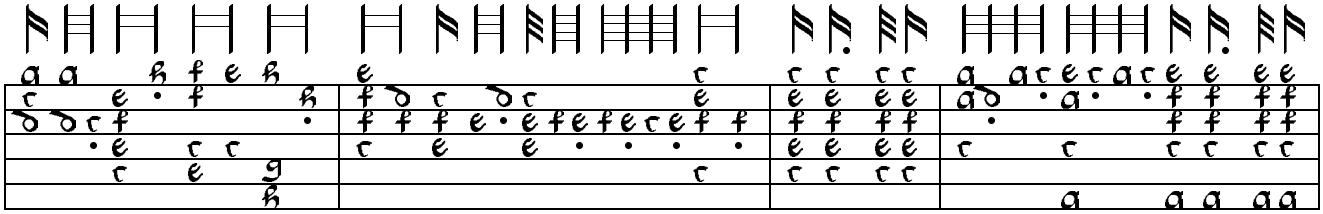

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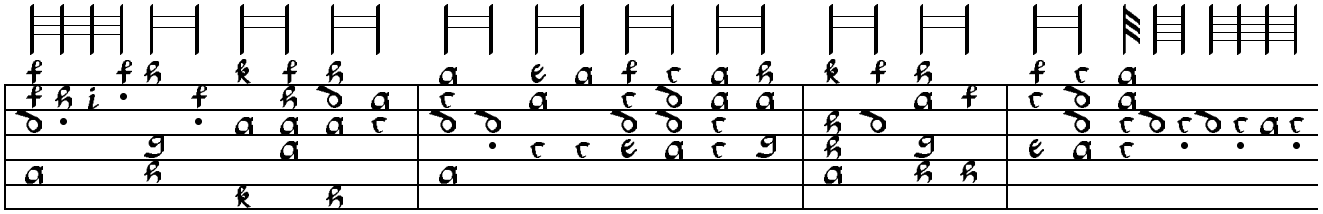

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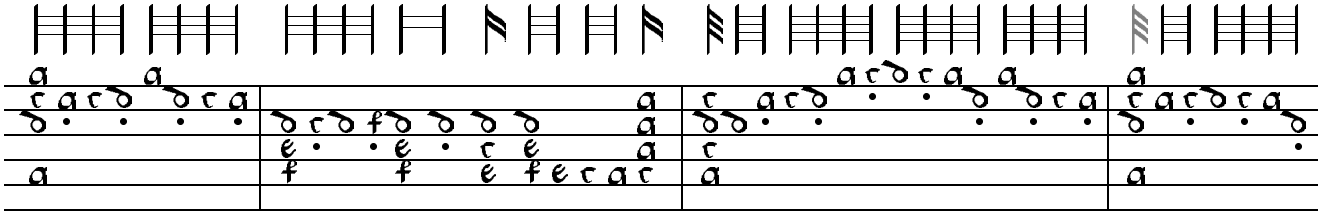

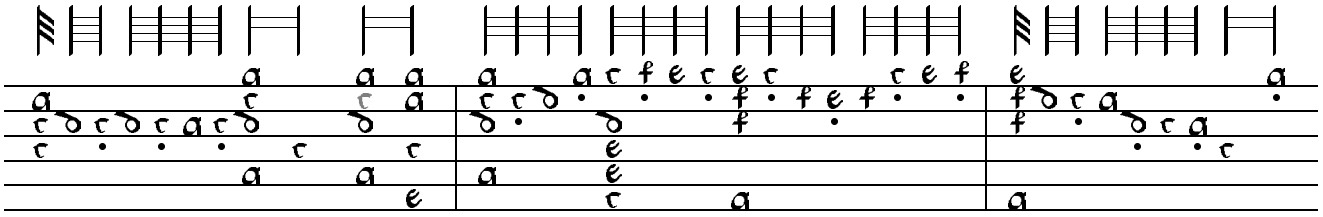

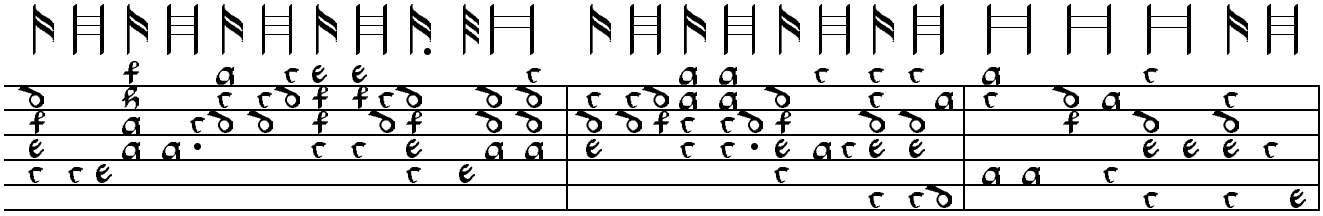

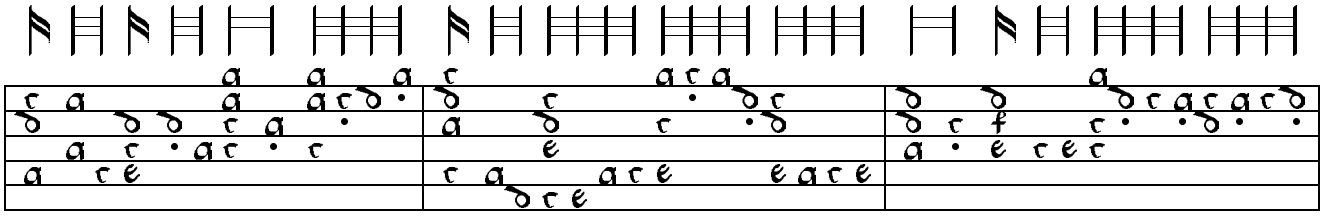

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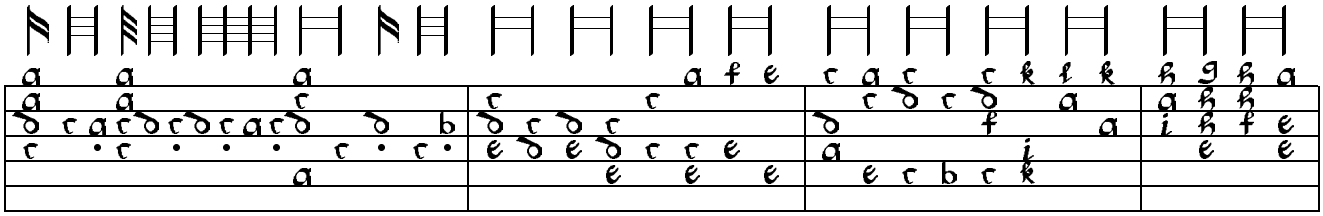

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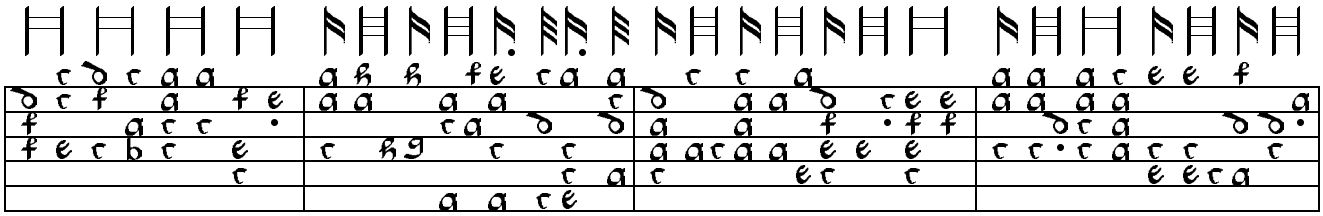

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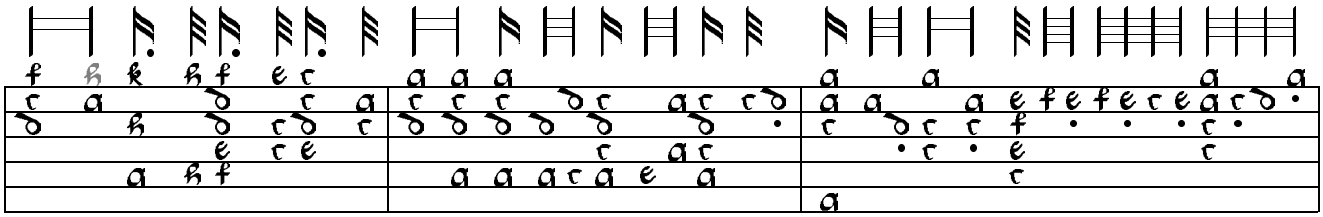

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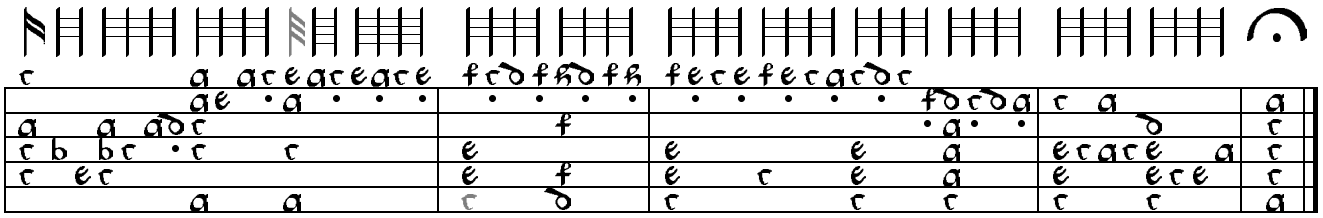

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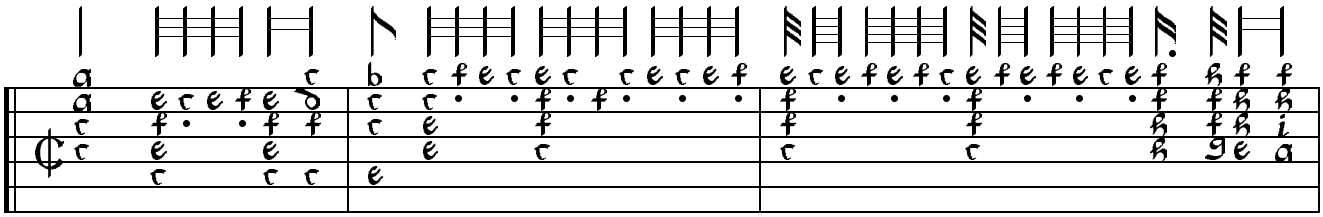
F5. Donna la bella mano Andrea Feliciani

Hove 1601, ff. 68v & 70r



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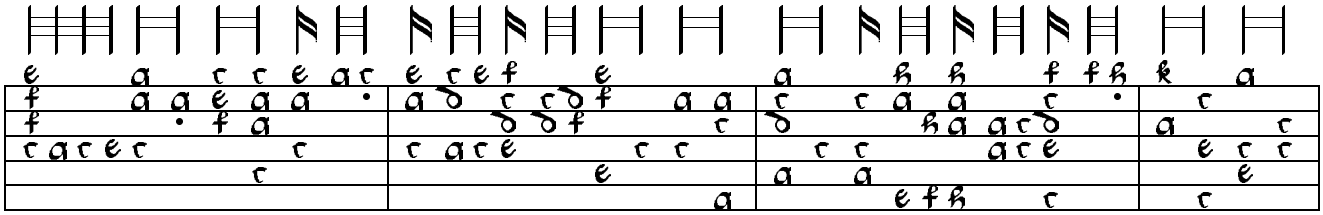

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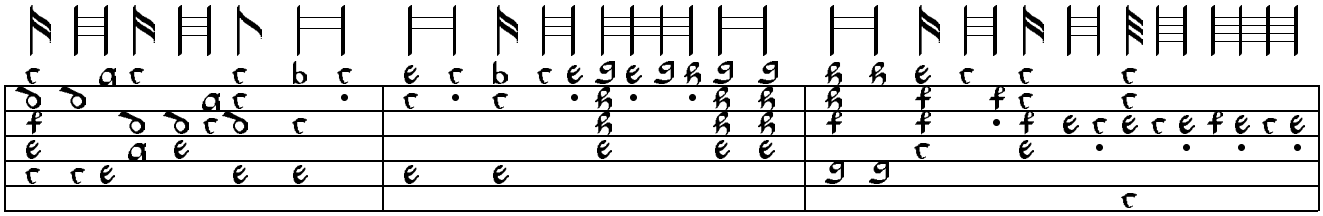

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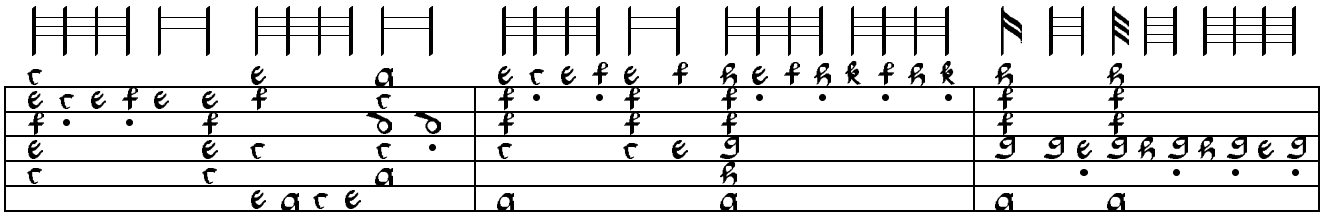

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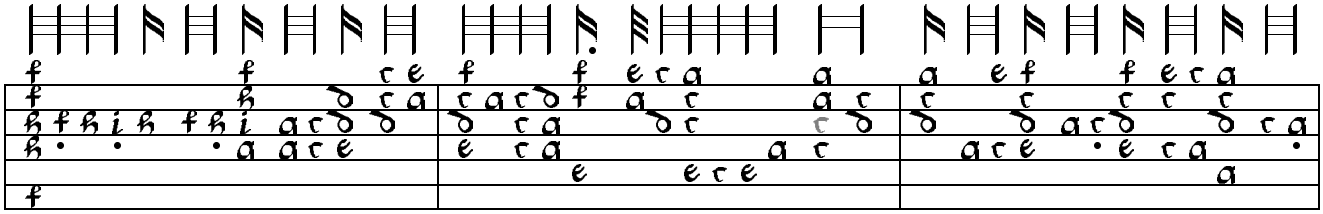

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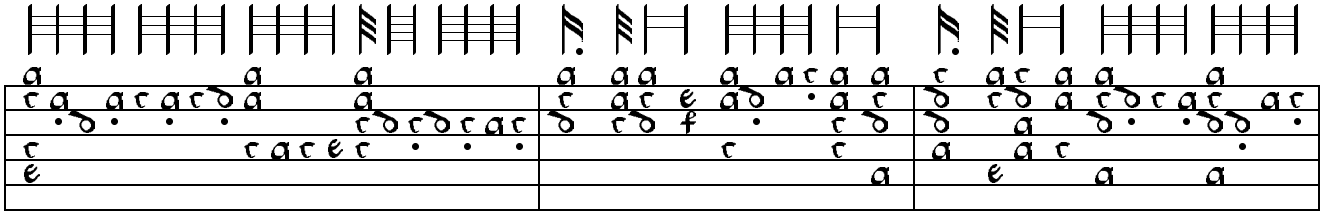

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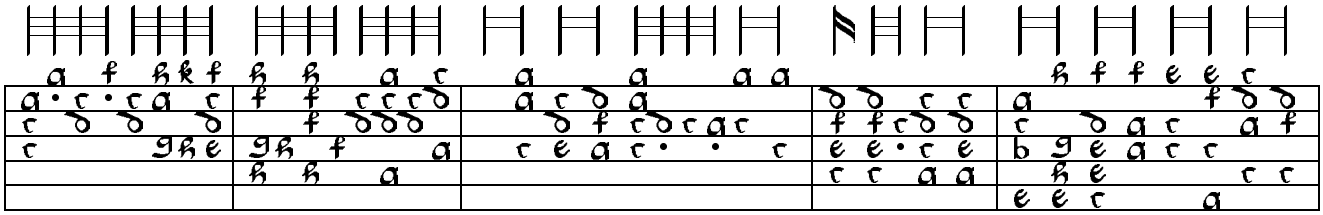

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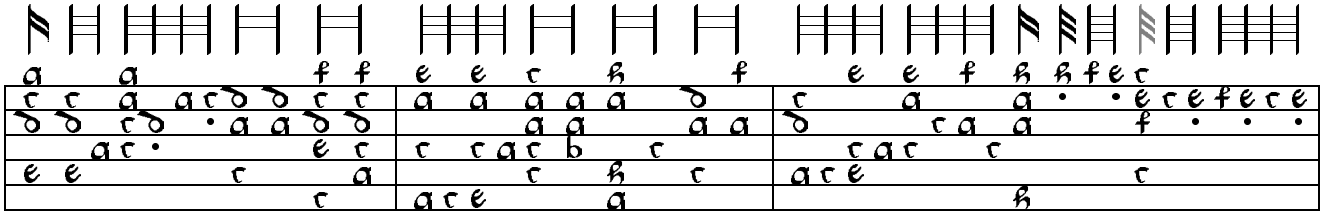

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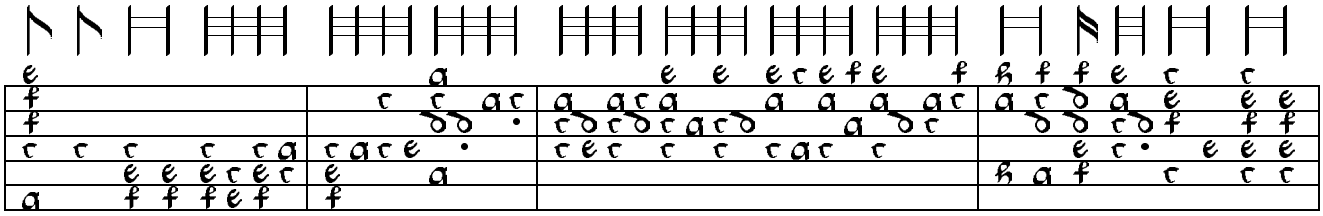

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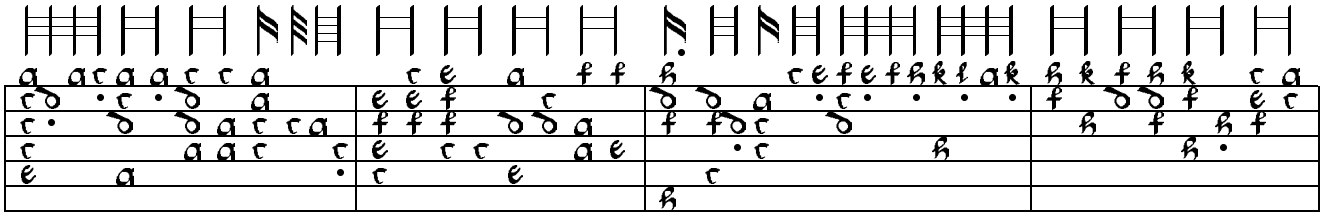

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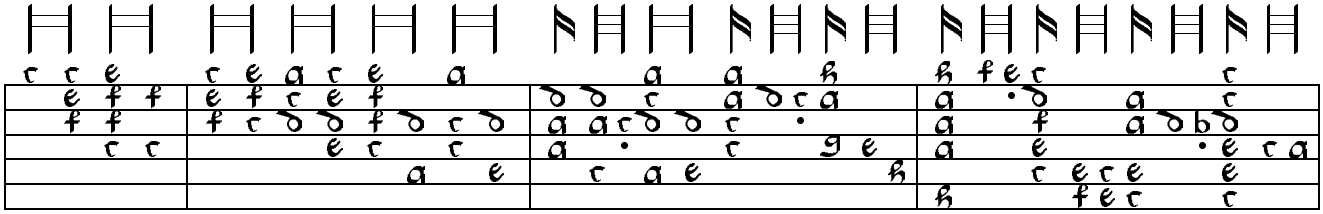

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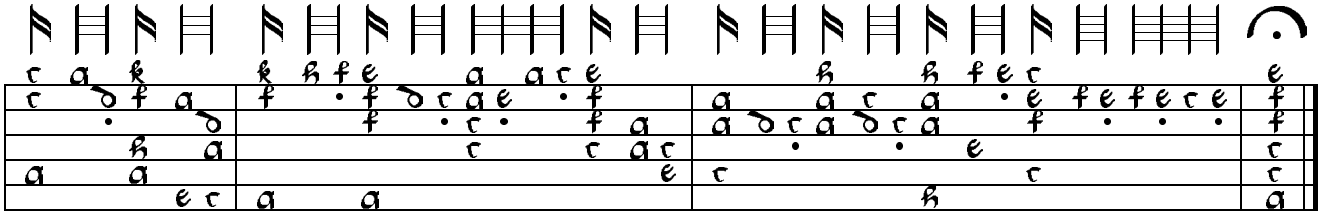

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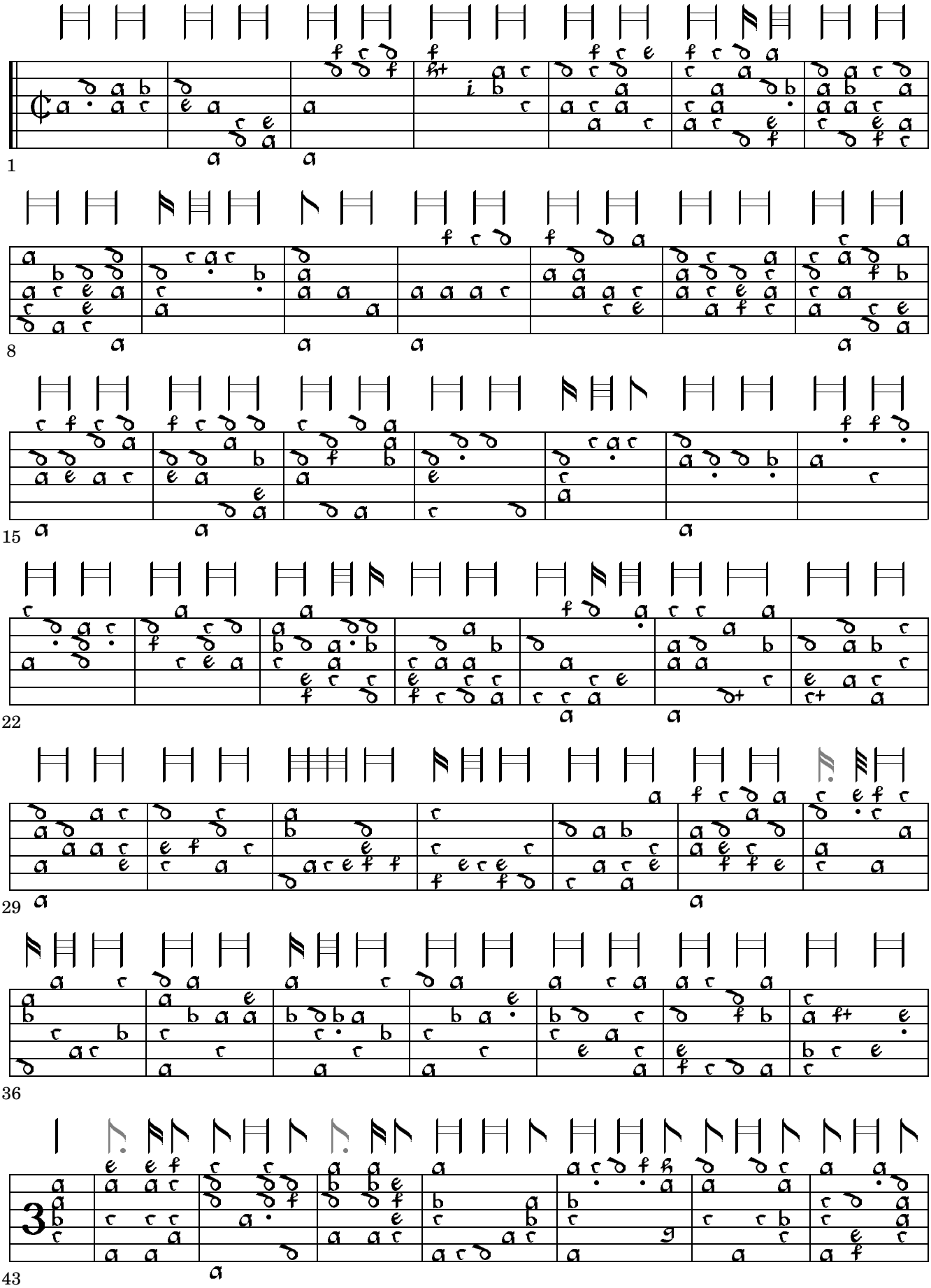
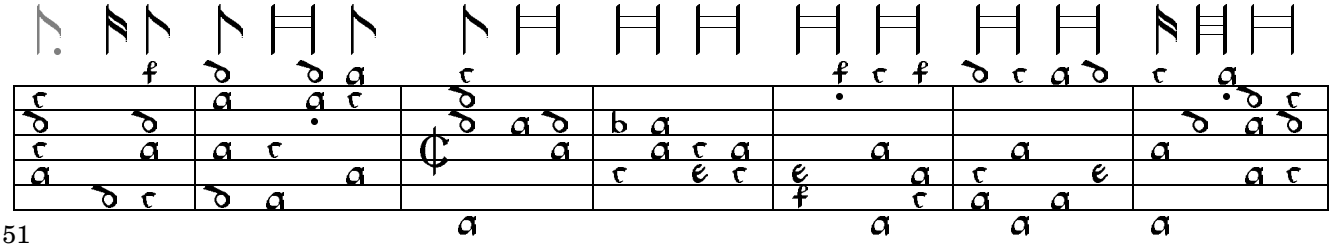
B1. Fantasia come di sopra Vicenzo Bellaver

Terzi 1599, pp. 91-92





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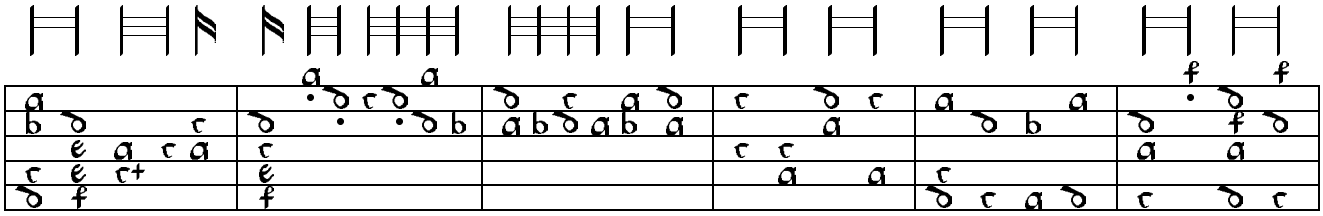

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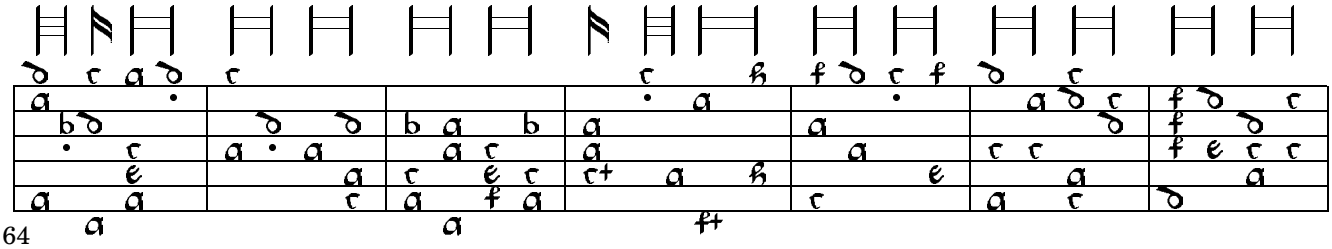

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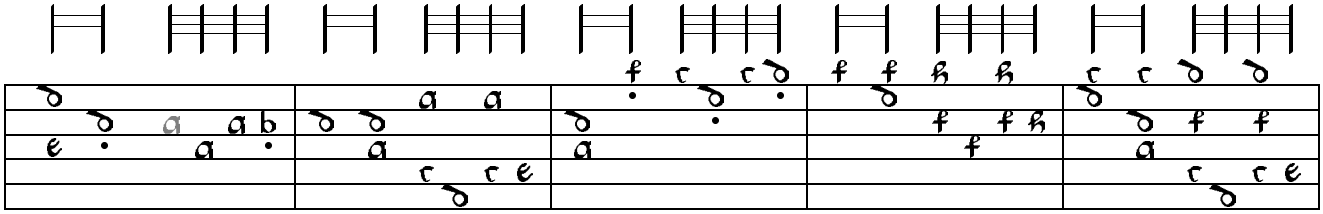

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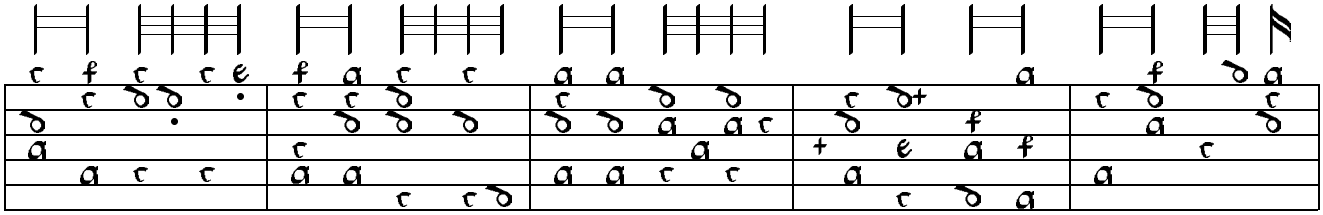

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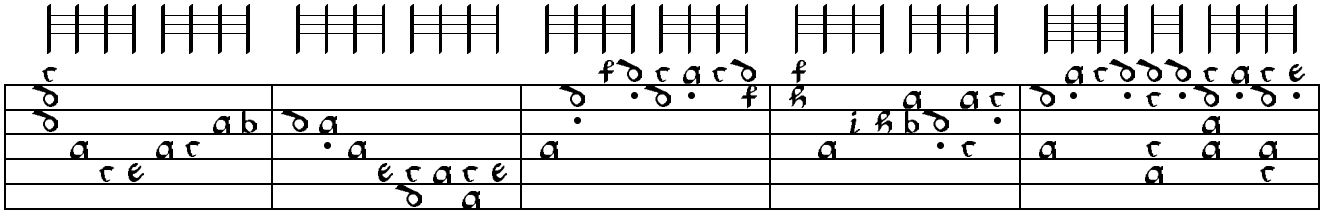

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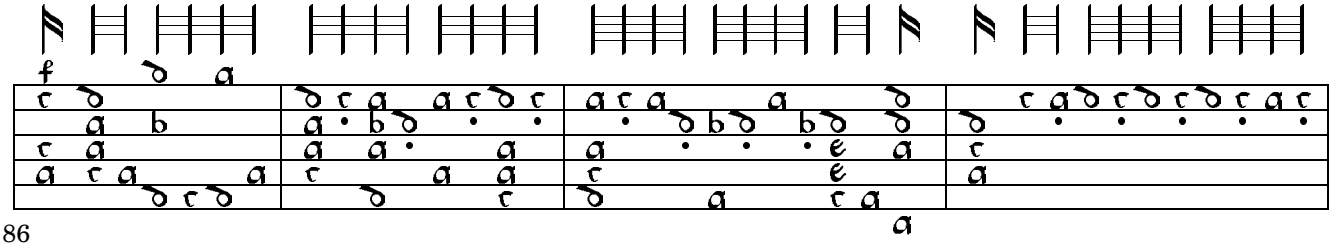

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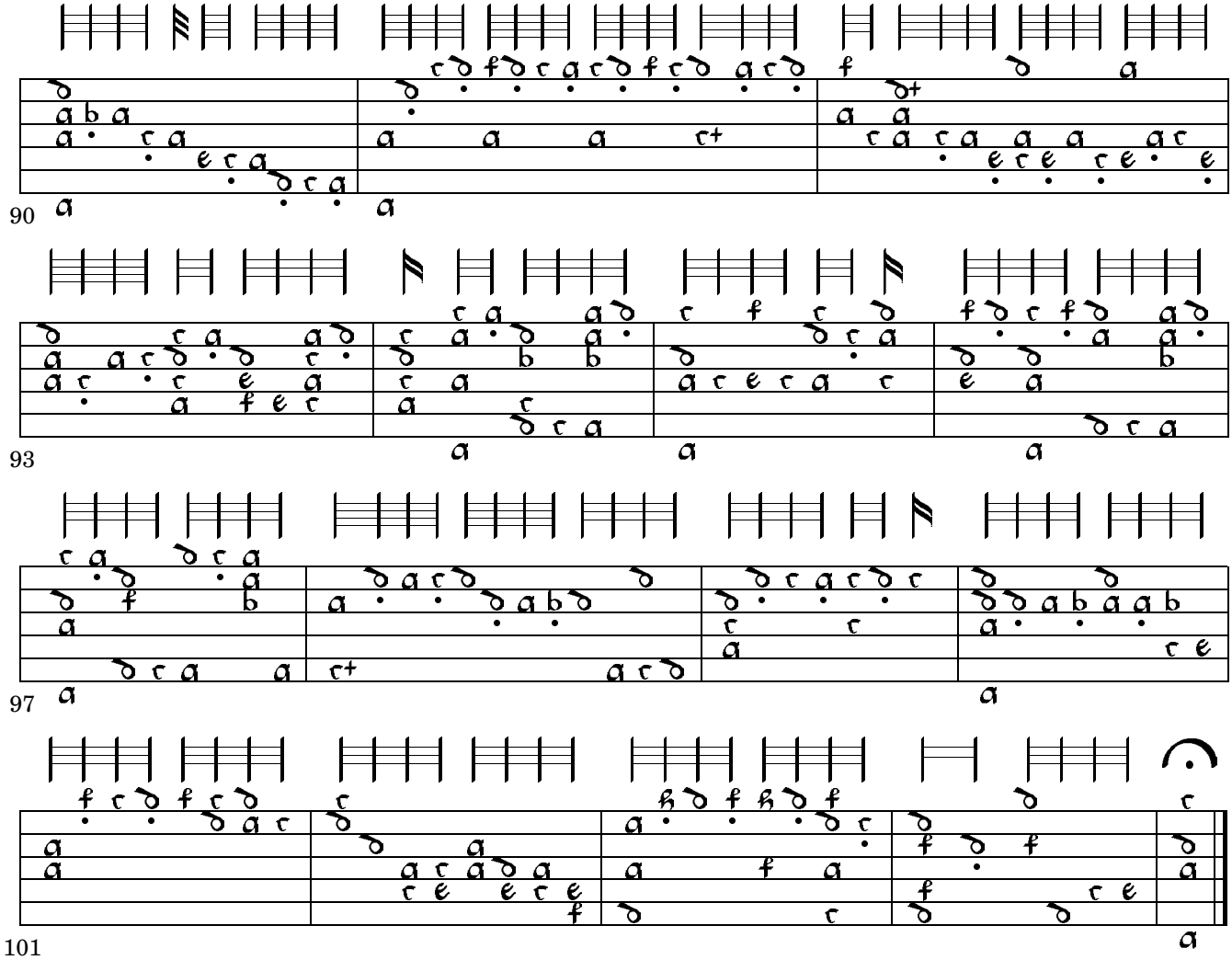
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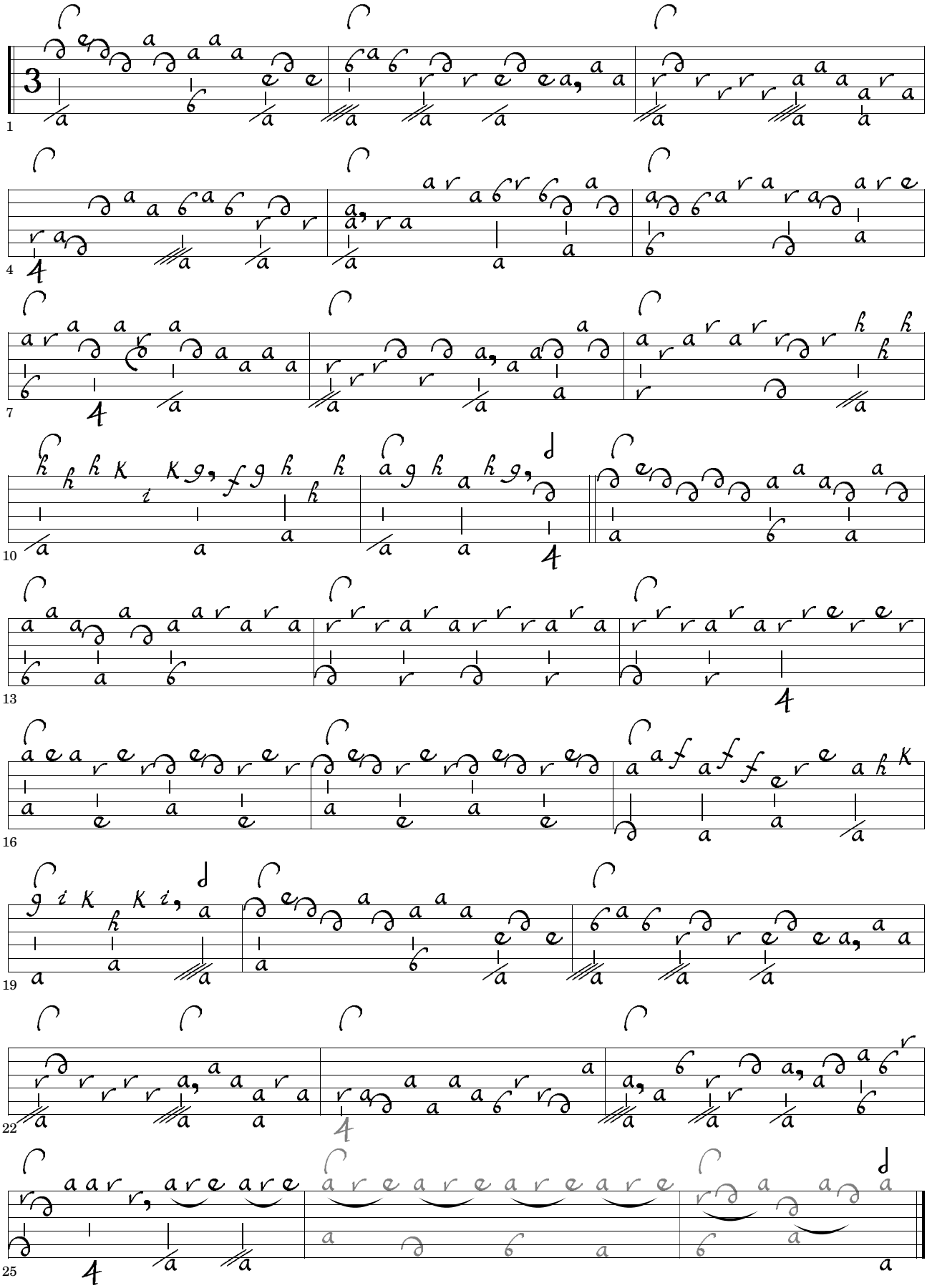
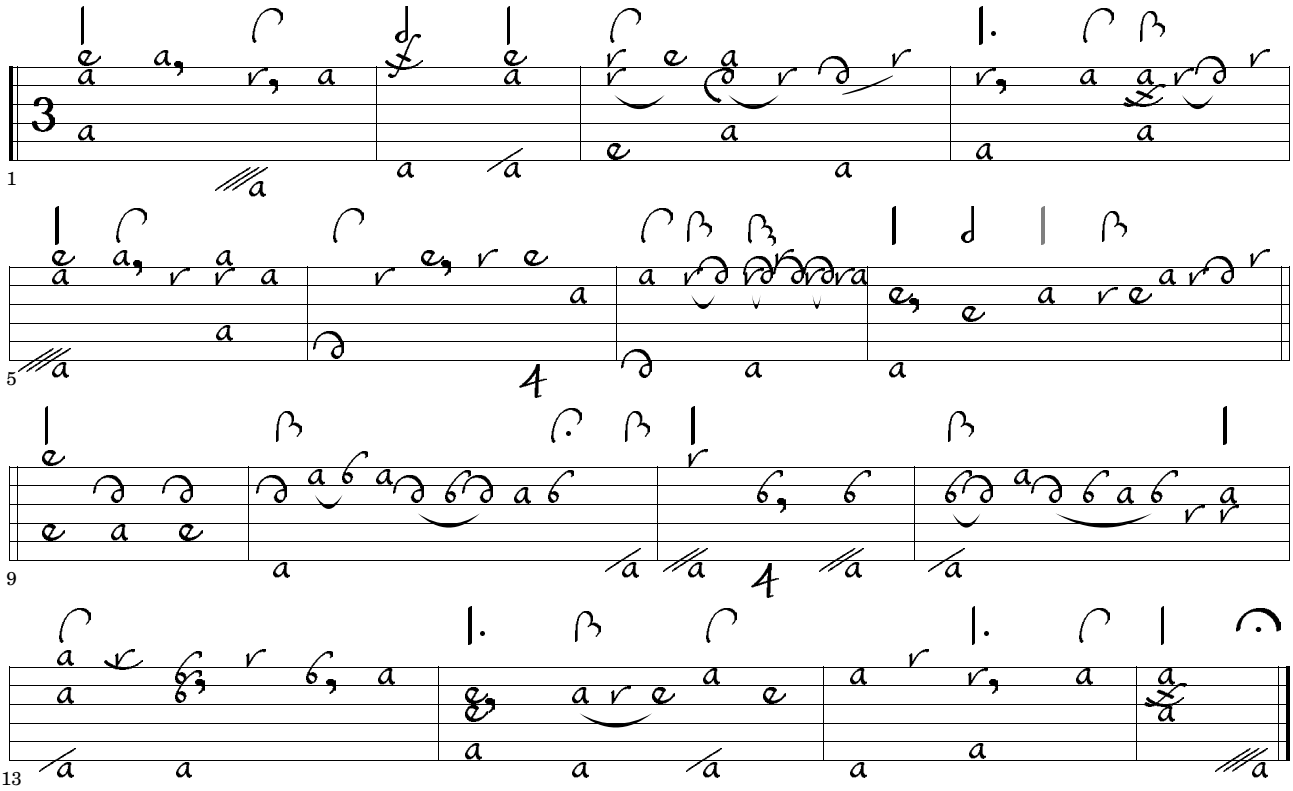
C1. Guige (Corelli) - A11B16

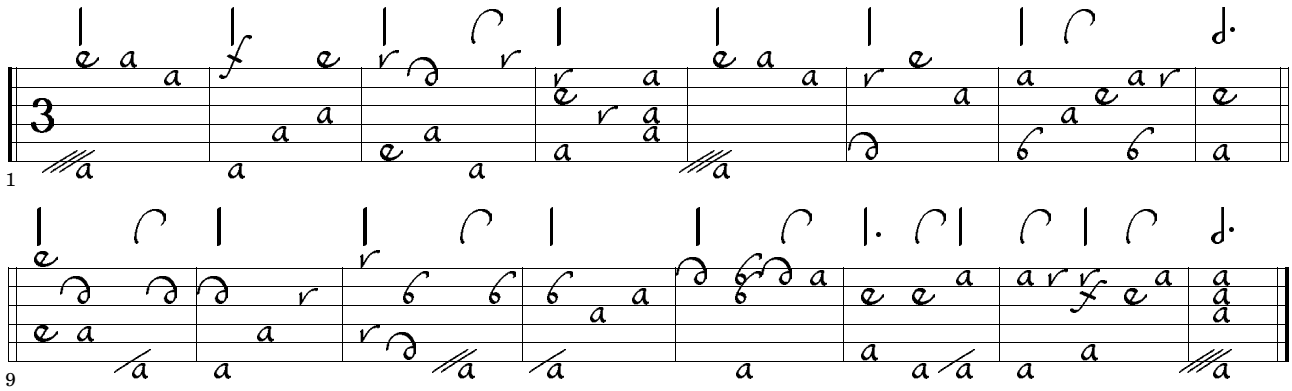
A-Wn 18761, ff. 42v-43r



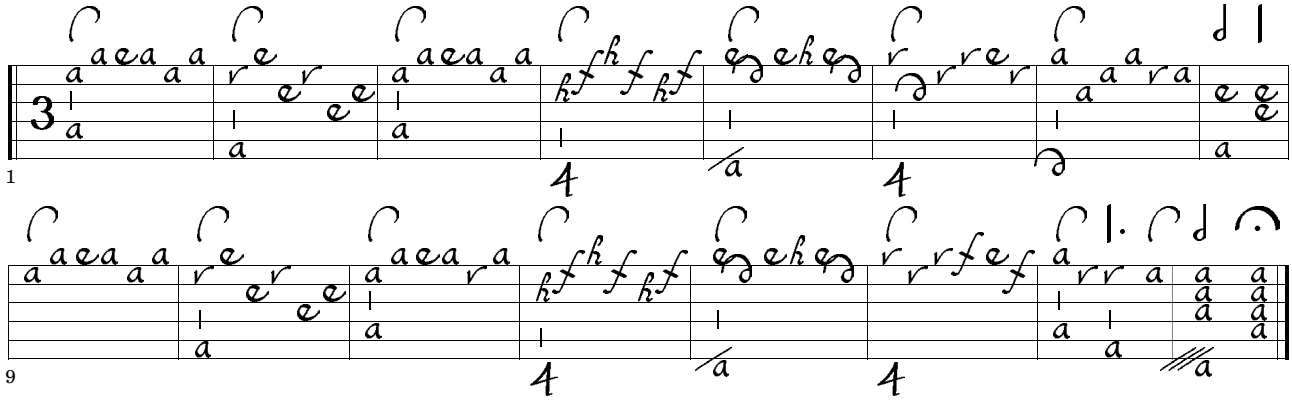
C2a. Sarabande del S. Corelli - AB8 F-Pn Res.Vmc.61, f. 43r



C2bi. Sarabanda (Corelli) - AB8 adapted from a guitar arrangement probably by John Renbourne

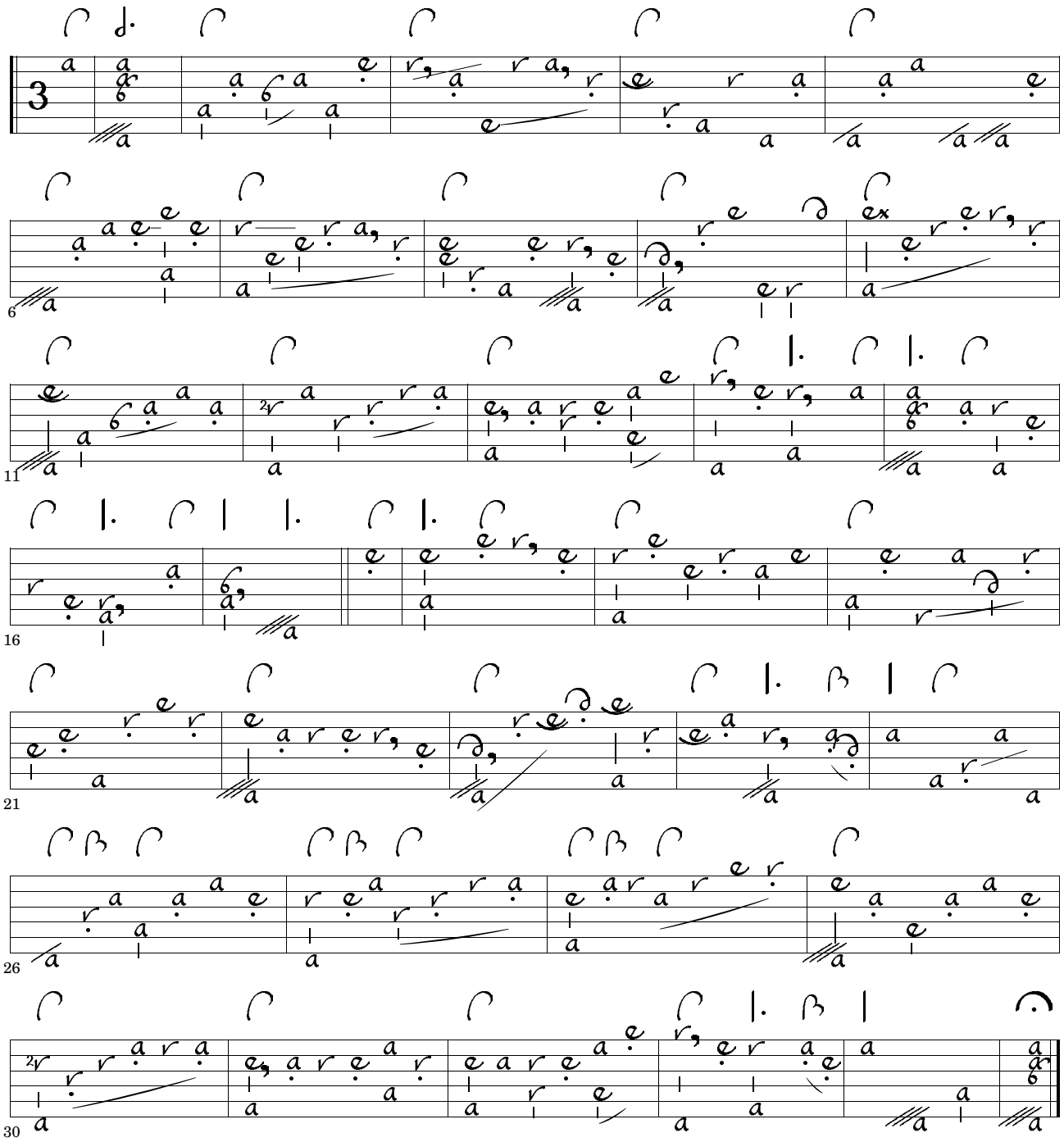


C3. (Follia) du Msr Corelly - A16 PL-Pu 7033, f. 47r



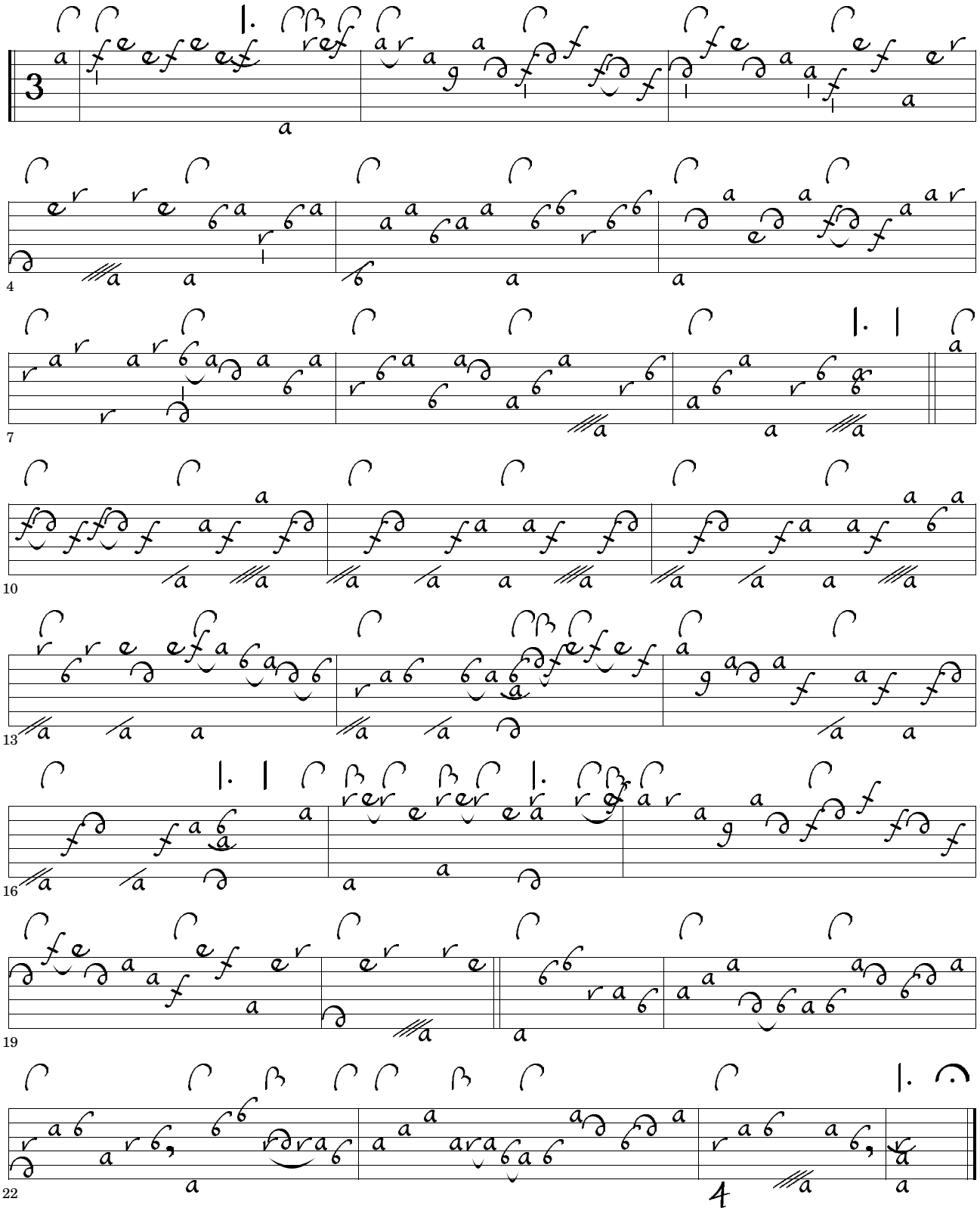
C4. Courante Italienne (Corelli) - A17B18

F-B 279.152 I, p. 133



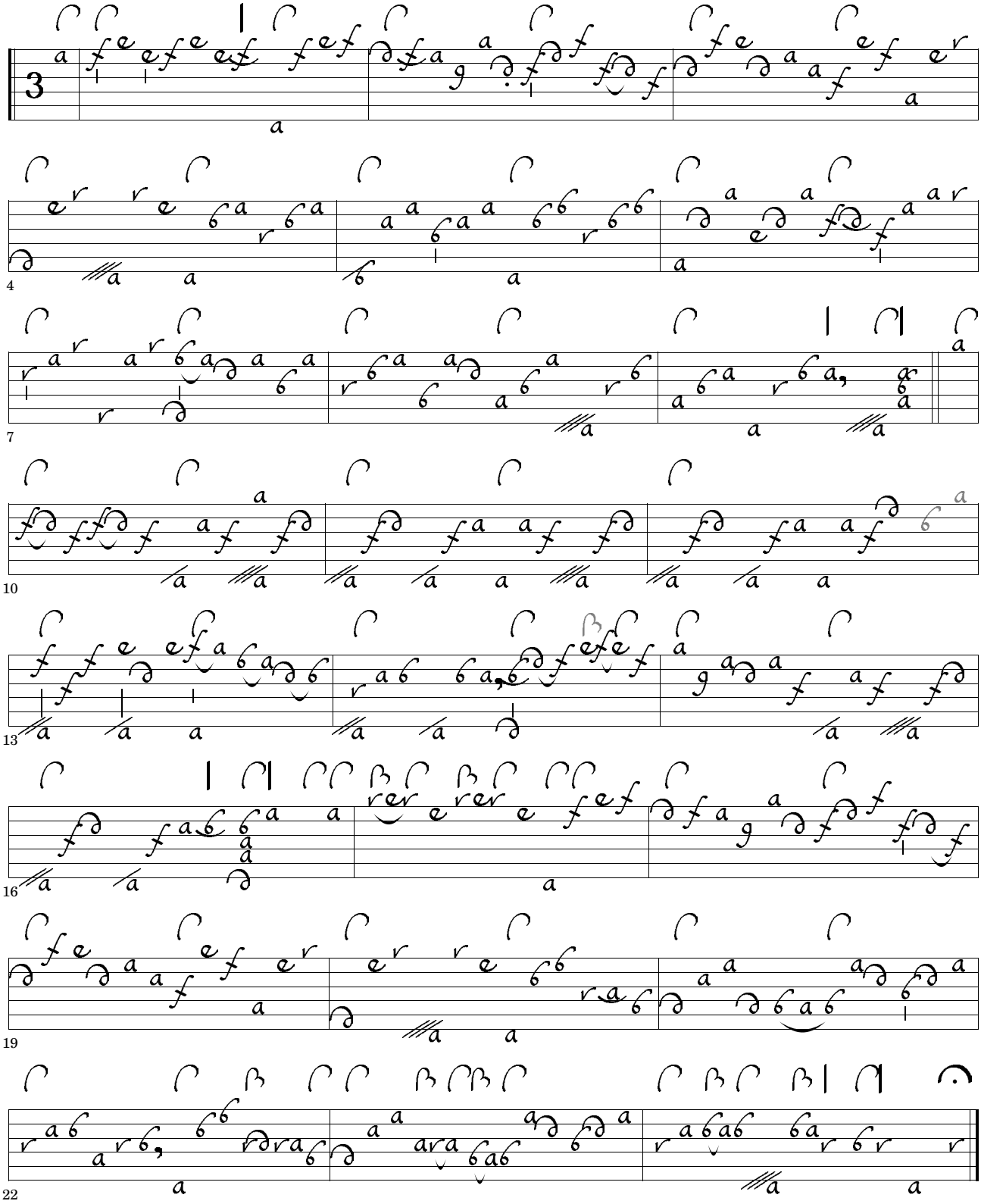
C5a. Guigue de M. Corelli - A9B11C6

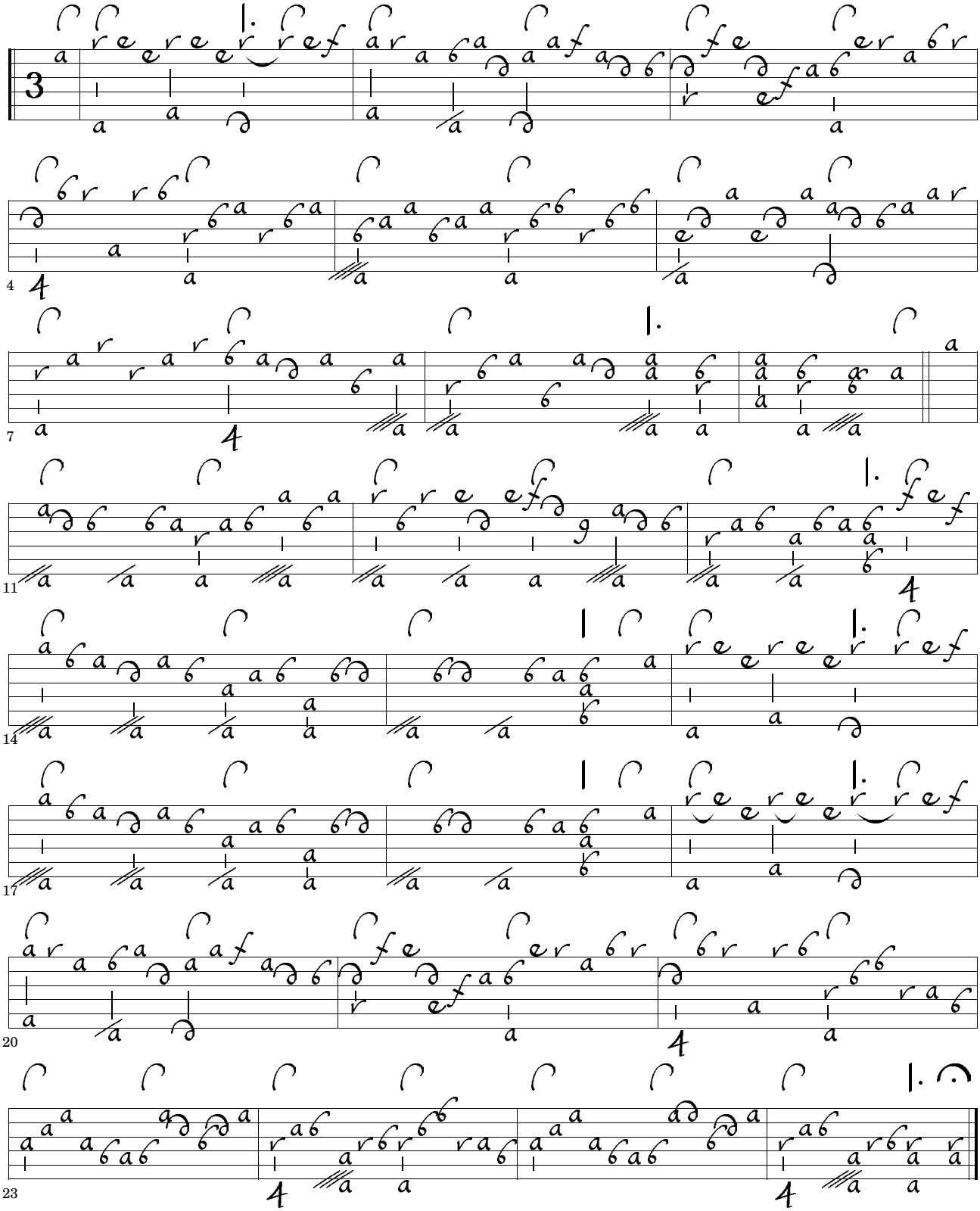
D-ROu XVII.18-53.1 B, ff. 13v-15r



C5b. Gigue (Corelli) - A9B15

CZ-Bm 4081 A.13.268, ff. 17v-18r



C5c. Gigue de Corelli - A9B16

US-R Vault M 2.1 D 172, pp. 77-78