

Lars Hansen
Helder Alle 11
2791 Dragør, 01-53 20 71

**Music from the Student
Repertoire series 3**

**'A new varietie of
lute lessons'**

Music for the first three years selected from English and
Continental master lutenists of the sixteenth century. Edited
from original sources with an extensive introduction by

ANTHONY ROOLEY



haps, an indication of how we, the students, need to work on his and others similar lute music. First the style needs to touch us; next is constant application — hard work; third, an awareness of the importance of craftsmanship; fourth — undergoing a training which realises that craftsmanship; finally performance which recognises the reservoir of creative energy that gives rise to labels like 'Il Divino'. The rest that arises from music of this nature is a gracious thing.

6 Albert Dlugoraj (fl. 1585)

41 Finale (3)

Dlugoraj, a Polish lutenist, studied in Italy. In fact in content, his music is wholly Italian, displaying little or no Polish influence. The brief finale, an ambition-piece in developing speed, provides a fitting full stop to this collection of renaissance lute music.

An introduction to lute tablature

Towards the end of the fifteenth Century, lute playing began to move from the hands of a professional class of players working from an unwritten tradition — they were known as 'improvisatori' and had had no need for a written version of their music. A new amateur interest developed which did require a simple system of notation to aid the memory. Many instruments used a tablature (diagram)

system in the sixteenth Century — all plucked instruments, keyboard instruments, viols and some wind instruments — all to satisfy an amateur need.

The principles of lute tablature are as follows:

- 1 The written or printed page is a diagram of the finger-board of the lute.
- 2 Horizontal lines represent the strings.
- 3 Signs on or above the lines, which can be letters or numbers, represent the fret at which a left hand finger stops that string.
- 4 That is the string (or strings in the case of a chord) that the right hand plucks.
- 5 The rhythm or speed of plucking is shown by a rhythm sign above the note (much as the rhythmic signs in ordinary notation).

These are the principles governing lute tablature. But there are some variations super-imposed on the basic principles. Each country developed a slightly variant system of their own at the end of the fifteenth Century — which gives us three types of tablature:

Italian — highest pitched string is lowest on diagram; numbers 0 1 2 3 4 5 6 7 8 9 X X X are placed on or above the line/string they refer to.

French — highest pitched string is highest on diagram (the inverse of the Italian system); letters a b c (or v) d e f g h i (or y) k l m n are placed on or above the line/string they refer to (there was no 'j' in the alphabet).

German — each intersection of string and fret had a different symbol (letters, numbers, greek signs all intermingled) so that it was unnecessary to draw the horizontal lines for the strings but sufficient to simply put the required sign since only one place on the finger-board could be intended.

Italian Lute Tablature

Eccicare *Francesco Spinacino* 3 9

An introduction to ornamentation

There were two basic ways of decorating a lute piece in the sixteenth Century – by division or diminution (movement of a melodic nature between beats); by graces (decoration of a note on the beat). Of these, by far the most important in the sixteenth Century, is the art of division, though in the seventeenth Century, the reverse is true.

Ornamentation by Division:

Examples of this kind of decoration abound in this collection. The Pavan, Galliard and Alman – 12, 13, and 14 – are richly decorated by divisions on the repeats of sections. The variations in Part One, Group V are nothing more than displays of division writing. In Part Two, division is used more sparingly but it is there to be heard in nearly every piece and the 'Finale' is division only.

Though many divisions were written down, it is clear from contemporary writings that they were expected to be improvised. Tutors were published presenting a course on learning the art of divisions – anyone wishing to learn more is referred to Sylvestro Ganassi 'Fontegara', 1536 which is as useful to the lutenist as to the recorder player to whom it is addressed.

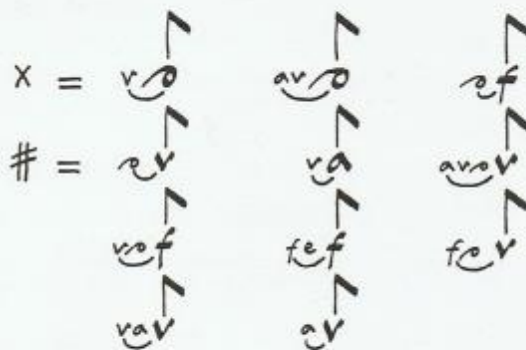
Ornamentation by Graces:

Though this style of ornamentation is secondary to divisions, it is still of considerable importance. The first lute music to present a sign for ornamentation is that of Vincenzo Capriola (c. 1517) though there is very sparse information for most of the sixteenth Century until one comes to some of the later English lute manuscripts compiled shortly after 1600.

The most usual signs for ornaments in English sources are: X and # whose meaning is often in doubt since the contexts suggests contradictory guesses. As the seventeenth Century progresses, considerable clarification as to the intention of the style of graces is available. By 1620 the Board Lute Book gives an actual table of signs. It is clear that the concern for graces was increasing as the sixteenth Century was receding.

'Mistris Whites Choyse' (No 11) is used as a study in graces. The first written out version (11a) is as it appears in the manuscript – a plain text with X and # used fairly liberally. The second version (11b) is as it sounds on the record – just one possible realization of the original writer's intentions. Since it is almost certain that there would have been an improvisatory element in the use of graces, there cannot be a single correct reading which is definitive. The present realization takes many liberties and adds several more ornaments in places not indicated. It is a question of taste, ultimately, which dictates the use, and abuse, of graces.

On the whole in this piece it appears that X indicates an upward grace and # a downward one. The variations on each sign are:



Where ornaments have been added in this performance which are not marked in the original they can be checked by comparing 11a and b. There are many more graces available to the lutenist but they should be used with reservation in most music prior to c. 1620.

Note: Places to listen out for improvised ornaments on the record are:

- Nos. 1-5** – most of the repeats have some ornaments
- No. 15** – a delightful little ornament appeared in the very final bar
- No. 16** – the repeat of the whole Branle has some very fast divisions or graces – here is a case where the two merge together
- No. 17** – occasional graces – there could have been many more, but where do you stop?
- No. 26** – the thin texture of this piece suggests the need for graces or divisions (as long as they do not sound too baroque in style!)
- No. 37** – two surprising cadential ornaments which suggest a world of ornamenting possibilities in the music of Luis Milan.

Suggested gradings

- (1) first 6 months
- (2) 6 months – 1 year
- (3) 1 year – 1½ years
- (4) 1½ – 2 years
- (5) 2 – 2½ years
- (6) 2½ – 3 years
- (7) 3 onwards.

20 MISTRIS WINTERS JUMPE

JOHN DOWLAND

Handwritten musical score for 'Mistris Winters Jumpe'. The score is written on three staves. The first staff begins with a circled 'A' and a 3/4 time signature. The second staff has a circled 'B' and a trill (tr) marking. The third staff continues the piece. The notation includes various note values, rests, and dynamic markings such as 'f' and 'v'. There are some handwritten annotations in the left margin, including 'ova' and 'v'.

21 ORLANDO SLEEPETH

JOHN DOWLAND

Handwritten musical score for 'Orlando Sleepeth'. The score is written on two staves. The notation includes various note values, rests, and dynamic markings such as 'f' and 'v'. There are some handwritten annotations in the left margin, including 'ova' and 'v'.

22 FORTUNE MY FOE

JOHN DOWLAND

Handwritten musical score for 'Fortune My Foe'. The score is written on three staves. The first staff has a circled '22' and a 4/4 time signature. The second staff has a circled '4'. The notation includes various note values, rests, and dynamic markings such as 'f' and 'v'. There are some handwritten annotations in the left margin, including 'skabone' and 'bende'.

14 THE ALMAN

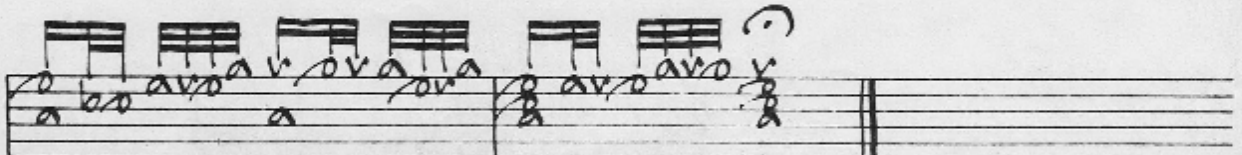
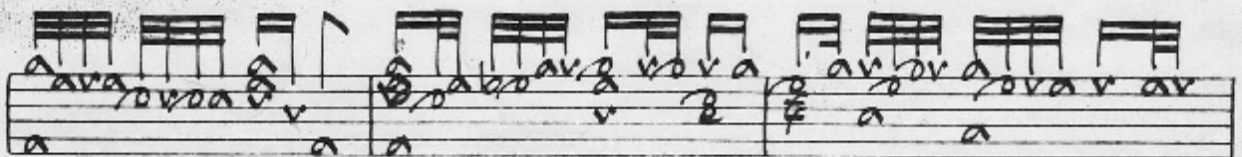
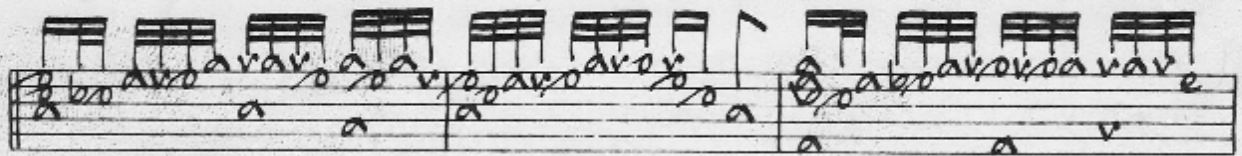
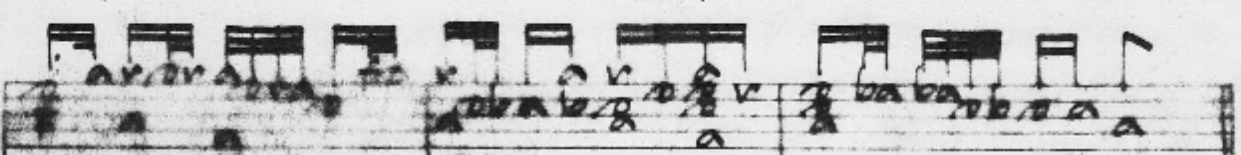
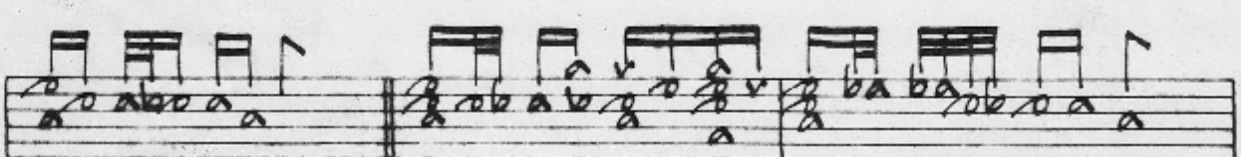
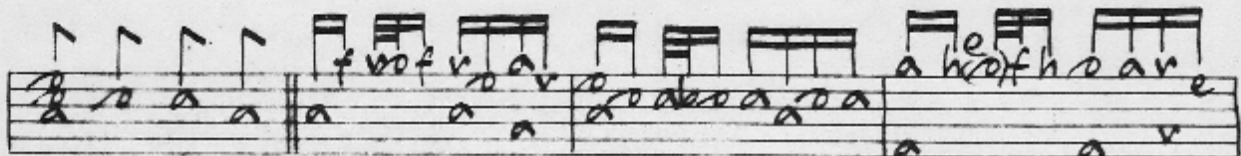
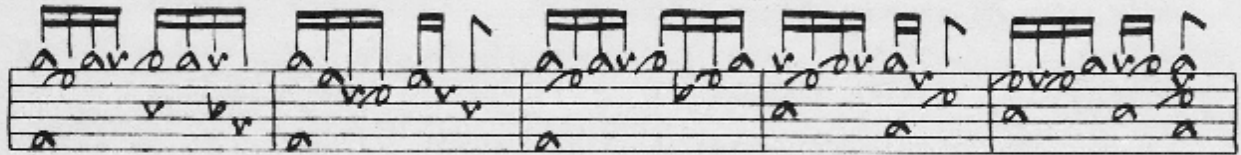
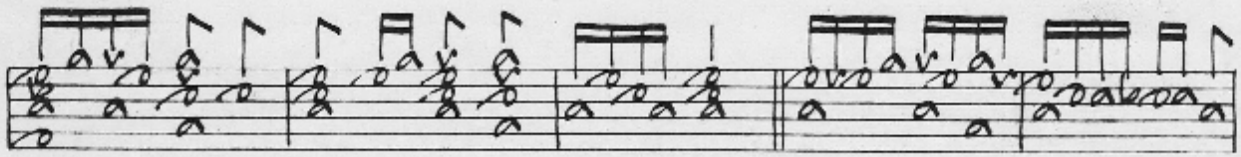
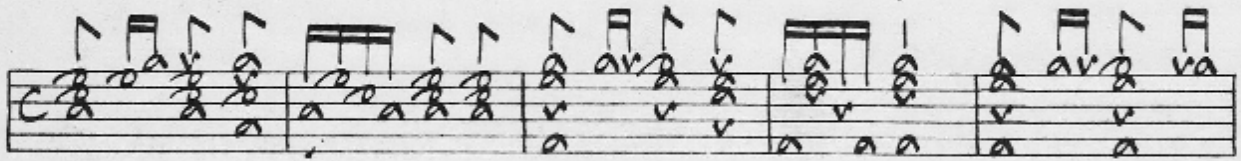
ANONYMOUS

A

B'

C

C'



AN INTRODUCTION TO LUTE PLAYING

BY

DIANA POULTON

Music Examples

SCHOTT & CO. LTD.

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Printed in England

5. Greensleeves

F
F
F F
F F
F F
F
F F
F F
F F
F
F F
F F
F
F

b	b	b	b	b	a	b	b	a	b	b	b	c	b		
a	b			a		a		a		a		c	b		
3	1	4	1	2	4	1	4	1	3	3	2	3	2	1	3

F
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F

b	b	b	b	b	a	b	b	a	b	a	b	b	c	a	c
a	b			b		b		a		a		a		c	c
1	4	1	2	4	1	4	1	3	2	2	3	1			

F
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F

b	c a			b	a	b	b	a	b	b	b	c	b	a	c
b	b			b		b		a		a		a		a	
4	2			4	1	4	1	3	3	3	2	3	2 1		