

STM 1977:2

Per Brahe's lute book

By Jan Olof Rudén

© Denna text får ej mångfaldigas eller ytterligare publiceras utan tillstånd från författaren.

Upphovsrätten till de enskilda artiklarna ägs av resp. författare och Svenska samfundet för musikforskning. Enligt svensk lagstiftning är alla slags citat tillåtna inom ramen för en vetenskaplig eller kritisk framställning utan att upphovsrättsinnehavaren behöver tillfrågas. Det är också tillåtet att göra en kopia av enskilda artiklar för personligt bruk. Däremot är det inte tillåtet att kopiera hela databasen.

Per Brahe's lute book*

By Jan Olof Rudén

The manuscript in the Skokloster castle library which forms the subject of this paper has long been known to scholars.¹ Since, however, its musical content has hardly been considered,² a number of misunderstandings on the subject have appeared in lists of lute music. It is therefore high time that the MS was described in relation to its context, i.e. western European books of lute music.

We may begin with a short description of the book's outward appearance. The MS has 197 leaves, most of them blank. All the paper has the same watermark and was evidently manufactured in Germany. This, together with the binding of pressed parchment with Renaissance decoration, suggests that the book was bought ready bound. The contents which it then acquired are of two kinds. Folios 10–45 contain 53 pieces in lute tablature (preceded by a page of instructions on how to tune the lute and "Fedblan"). Next come 56 blank leaves and then the song texts (fol 102v–177v) published by Noreen and Schück and, finally, 19 more blank leaves. Both the texts and the music are written in several hands, which have been attributed to Per Brahe (this is the hand occurring most frequently), his two sisters Ebba and Margareta, and his brother Nils. There are also a number of unidentified hands.

On fol 1 is written: "Fiducia et spe/ Verum decus in virtute positum/ Petrus Brahe C[omes] D[e] W[ysingsborgh] 1 jan. A° 1620/ Giessae", which serves to link the MS with the nobleman Per Brahe the Younger (1602–82), who belonged to one of the most exalted families in Sweden and, as *Riksdrotts*, was to make major contributions to Swedish administration.³

The mention of "Giessa" shows that the MS dates from the Count's educational tour of Europe, between 1618 and 1621, in the course of which he spent over two years at the recently founded university of Giessen, studying theology, jurisprudence, Hebrew and French.⁴ At that time the education of a nobleman also included such practical ac-

* The article is a revised and abridged version of a master's essay presented at a seminar in Uppsala in 1962. The writer wishes to thank Birgit Kjellström and Ingmar Bengtsson for the valuable comments which they made on that occasion.

¹ A short description of the source will be found in *Pär Brabes visbok*, Uppsala 1894, ed A Noreen and H Schück in the series *Skrifter utg av Svenska litteratursällskapet i Uppsala*, 7. The editors have mainly reproduced the Swedish and German song texts occurring in the second half of the MS. – The MS is mentioned in several lists of lute music manuscripts, starting with J Wolf, *Handbuch der Notationskunde*, 2. Leipzig 1919, p. 105.

² T Norlind, Zur Geschichte der polnischen Tänze. (*SIMG* 1910/11, p. 506.) Idem, Melodier till svenska folkvisor och folkdanser ... (*Svenska landsmälen* 1906, p. 76), as well as subsequent accounts.

³ A general description of his life and achievements will be found in P Nordmann, *Per Brahe* ... Helsinki 1904.

⁴ Brahe himself relates a few particulars concerning this journey in *Svea rikets drotsets grefve Pebr Brabes tänkebok efter dess i Skoklosters bibliotek förvarade originala handskrift* ed D Krutmejer, Stockholm 1806, pp 3–4.

complishments as horsemanship, fencing and dancing. Music was also indispensable, as witness the following quotation from the *Oeconomia* of Per Brahe's grandfather and namesake, Per Brahe the Elder: "...Ähr och Mennschiligit och een AULICUM höfligit, att hafue någon förfarenheett vdi MUSICAM, på thet honom icke Måles åssne öron, såsom thet skeedde MIDAS, Then ther dömde åssnan better hafue sungit änn Nachtergalen".⁵ Our MS shows that music making included the playing of the lute, although Brahe himself does not mention it in his *Tänkebok*. Unfortunately the lutenist or lutenists who taught him at that time are not known to us by name. Their existence, however, is borne out by a letter written on 29th July 1619 by Brahe's tutor and travelling companion Israel Bringius to his mother Elsa Brahe, requesting at least 800 dalers a year to enable them to live according to their station in Giessen: "Dantzeren [kostar] hwar Månad En dukat för en Person. Luthanisten hwar Månad en dukat. Fäcktaren ock hwar månad En dukatt."⁶

The young man must have started his lute lessons in 1619, or else immediately on his arrival in Giessen in the autumn of 1618, but the flyleaf of the manuscript is dated New Year's Day 1620. As regards the dating of the contents, the song texts – or at least, most of them – are generally taken to have been written down in the book after Brahe's return home to Sweden, in August 1621.⁷ Lute pieces may also have been written down after that date (copied, perhaps, from other sources), because the handwriting changes at folio 38. At all events, as we shall see presently, the repertoire is wholly western European and contains nothing of Swedish origin. Therefore it was mere coincidence that a Swede put these pieces together and took them home with him as a souvenir.

Each page of music (format 12 x 20 cm) contains three six-line staves of French lute tablature. According to fol 9v, specifying "Claves på luthan & Fedhlan"⁸ (clefs for the lute and "Fedhlan"), "normal tuning in G", i.e. *G c f a d' g'*, is used for the courses across the finger board. In addition, the tuning *C D E/E flat F* is given for the theorbos courses. It is evident from the musical context that the E course was sometimes retuned in D and the C course in D or B flat. One piece, no 25 (*Phantasia*), features a radically different tuning occasioned by its parallel thirds, viz '*B flat D E flat F G B flat f b flat d' g'*'.

Fingering, both for the grip hand and for the playing hand, is quite often indicated, and so is ornamentation.

There are many obvious copying errors regarding pitches and note values (letters placed on the wrong line or else incorrect time value signs). The numerous crossings out, emendations and references all serve to show that the young man had quite a difficult time with his copying. What is more serious, "bar lines" sometimes occur too frequently or too infrequently without the time value signs clearly showing this to be the case.

⁵ "... It is humane and, for a courtier, fitting to have some proficiency in music, lest asses' ears be painted on him as was done to that Midas, who judged the ass to have sung better than the nightingale". P Brahe, *Oeconomia eller Husbällsbok för ungt adelsfolk*. Ed J Granlund & G Holm. Stockholm 1971, p 15.

⁶ "The dancing master [costs] each month one ducat per person. The lutenist each month one ducat. The fencing-master also each month one ducat." Riksarkivet (the National Archives), Stockholm, E 8131, fol 395v.

⁷ Thus T Norlind, *Från Tyska kyrkans glansdagar*, 2. Stockholm 1944, p 60. – Bengt R Jonsson, *Svensk balladtradition*, 1. Stockholm 1967, pp 178–180.

⁸ For some reason or other, the tuning of the "Fichla" is indicated in reverse (*e a d g* from the bottom upwards). It is not clear what type of string instrument is referred to here, but the likeliest possibility seems to be a descant viola da braccio – in other words, a violin.

The repertoire

There seems to be little reason to assume with Noreen and Schück that the collection was made up of tunes used for Per Brahe's dancing lessons – at least not exclusively. Admittedly most of the pieces are dances, but it is doubtful whether in this connection they were primarily intended to function as dance music. Of course, dancing is completely ruled out in the case of the art music compositions and the chorale settings also included in the MS.

The MS contains the following pieces. (The original has neither numbers nor foliation.)

No	fol		No	fol	
1	10	Les Boffons	29	27	Galiarda du passameta
2	10	Bergamasco	30	27v–31	Fuga
3	10v	Balletto Francovis*	31	31v	Polensk Dantz
4	10v–11	Symbell*	32	32–32v	Nun kom der heijden heijland
5	11	Teutscher dantz – Nachdans*	33	33	Galiarda englese
6	11v	Teutscher dans – Nachdantz*	34	33v	Praeludium*
7	12	Balletto*	35	34–34v	Corante
8	12v	Corante pastorelle ⁹ *	36	35–35v	Ich danche dir Liber herre e(?) Morgeteg(?)
9	13	Wolte Francovise ⁹	37	35v–36	More Palatino
10	13v–14	Balletto ⁹	38	36v	Galiarda Engles
11	14	Vtaff Fortuna	39	37	More Palatino
12	14v	Cupido ⁹	40	37v	Liebe
13	15	Balletto cauda ⁹	41	38	Elender Mensch
14	15v–16	Galiarda the frog ⁹ *	42	38v	[No title]
15	16v–17	Balletto ⁹	39		E quest il premi'amore [words only]
16	17	Puer natus in Bethlehem	43	39v	Courante
17	17v–18	Curante Francovis	44	40	Balletto
18	18	Bergamasco	45	40v–41	Balletto – Variatio
19	18v–19	Ballo in Echo ⁹	46	41v	Volta*
20	19v	Curante La Muresque	47	42	Courante
21	20	Pavana ⁹ *	48	42v	Galiarda
22	20v–21	Amor ⁹	49	43	Ballet
23	21v–22	Teutscher Dantz – [Nachtanz] ⁹	50	43v	Lamentatio Bocqueti ¹⁰ *
24	22v–23	Wår gudh åhr oss en wåldig borgh	51	44	[No title]
25	23v–24	Phantasia*	52	44v	Ballet
26	24v–25	Von himell hoch da kom ich här	53	45	[No title]
27	25v–26	Galiarda Englese*			
28	26–26v	Favorite			

*Publ in arr for guitar by Roland Bengtsson in *Ur Per Brahes visbok*. Stockholm 1965.

It will be observed that, with one exception, no composers are named. Comparisons with contemporary lute books and published incipits have made it possible to identify a number of melodies without tracing exact replicas; the latter were hardly to be expected, considering the contemporary variation practices. Since the MS has been found to include a

⁹ Publ in *Der Lautenist. Alte und neue Musik für das Solospiel*. Berlin, Rob Linau. Heft 7: *Aus William Brahe's Visbok* [sic] – Sonatine von Harald Genzmer, Hrsg von Walter Gerwig für Gitarre, 1964.

¹⁰ Publ in *Oeuvres des Bocquet*. Paris 1972, no 34. In addition no 14, 27, 30, 33 will be found as no 23, 43, 1 and 40 in John Dowland. *The collected lute music* transcribed and ed by Diana Poulton and Basil Lam. London 1974.

large proportion of pieces of English origin, these have been numbered according to D Lumsden, without specifying the individual sources.¹¹ References are also made to Land¹² and to a number of contemporary printed lute books.¹³

It is worth adding here that, with one exception, there are no concordances with other lute music preserved in Sweden.

Incipits are given to save space on one stave in octave transposition (marked with an 8 under the clef), or else in the "original" position if appropriate. (See below.)

Survey of the repertoire by types

In the following survey and commentary, the pieces have been assembled in a few groups. The boundaries between these groups are often flexible, for which reason the approach adopted has been practical rather than strictly systematic.

Group 1. Free compositions

The term free compositions has been chosen here above all to distinguish pieces by John Dowland, the most eminent lutenist of the time, from typical dances and basso ostinato forms.

With the exception of the *Galiarda du passameta*, no 29, all the *galliards* are of English origin, as is expressly stated in pieces nos 27, 33 and 38. No concordances for no 38 have been found in Lumsden, but there is one in van den Hove's *Delitiae musicae*,¹⁴ where the two short phrases of the melody appear, each with a variation. No 14 appears under the title *Galiarda the frog* or similar names in Lumsden's material (no 945).^{14a} No 27 is John Dowland's well-known *Lady Riche's galliard* (Lumsden 923), and no 33 is his *King of Denmark's galliard*, also known as *The battle galliard* (Lumsden 922). Lastly, no 48 (Lumsden 910) has been attributed in the English sources both to Francis Cutting and to John Dowland.¹⁵ The MS includes yet another piece by John Dowland, namely no 30, *Fuga* (Lumsden 176), which, running to no less than 190 bars, is the longest piece in the book.

It is difficult to say whether the "Bocqueti" in the title *Lamentatio Bocqueti*, no 50, implies that the music was written by one Bocquetus or that the music is a lament for somebody of that name. The former interpretation is suggested, for example, by a turn of phrase

¹¹ D Lumsden, *The sources of English lute music, 1540–1620*. Thesis, Cambridge 1955 (Typescript). I am indebted to Dr Lumsden for allowing me to consult his thesis.

¹² J P N Land, *Het luitboek van Thysius beschreven en toegelicht. (Tijdschrift der Vereeniging voor Noord-Nederlands muziekgeschiedenis, 1–3, 1885–91.)*

¹³ J B Besard[us], *Thesaurus harmonicus*, RISM 1603¹⁵. Cf also *Oeuvres pour luth seul de Jean-Baptiste Besard*. Paris 1969. – G L Fuhrmann, *Testudo Gallo-Germanica*, RISM 1615²⁴. – J van den Hove, *Delitiae musicae*, RISM 1612¹⁸. – N Vallet, *Paradisus musicus testudinis*, 2nd ed, 1619¹⁷. The two last mentioned publ. as *Oeuvres de Nicolas Vallet pour luth seul: Le secret des muses, premier livre 1615, second livre 1616*. Ed et transcr par A Souris. Paris 1970. The first and second eds both contain the same music, but the first ed is in Dutch and second in French.

¹⁴ P 66 "Galiarda".

^{14a} On the authorship, cf Diana Poulton, *John Dowland*. London 1972, p 141.

¹⁵ The Galiarda occurring in Besard's *Thesaurus harmonicus* fol 110v does not seem to be the same melody, despite certain harmonic and melodic similarities.

in Besard which could hardly mean anything but "by Bocquet".¹⁶

Praeludium, no 34, is found in Vallet 1615/18 and was probably composed by him.¹⁷ The *Phantasia*, no 25, however, has proved impossible to trace. It has the same incipit as Crequillon's chanson "Pour un plaisir". This may be coincidence, or else we may have here a "Fantasia super Pour un plaisir". This form of instrumental pieces based on vocal models occurs, for example, in Lumsden's English sources.¹⁸

Group 2. Basso ostinato forms

The MS features two forms of basso ostinato, namely the folia and the passamezzo moderno.¹⁹ With slight deviations, the *folia* sequence²⁰ occurs in *Utaff Fortuna* (no 11), *Cupido* (no 12) and *Amor* (no 22). Vallet calls no 11 "Fortuna Angloise",²¹ Land gives it together with the words of "Fortune my foe",²² and it appears in a number of English sources, including settings by John Dowland.²³ Nos 12 and 22 are two different versions of the same melody; the latter can be regarded as a variation of the former.

Les Boffons (no 1) and *Galiarda du passameta* (no 29) belong to the passamezzo moderno type.²⁴ The latter has obviously been lifted bodily out of a passamezzo-galiarda pair.²⁵

Les Boffons is a title occurring in several sources, e g Land 6 and 10, though only the melody part is given there, which makes it impossible to say whether these pieces are in passamezzo form. Lumsden also has *boofons* (795), *buffens* (308), *buffons* (356), of which 308 bears the closest resemblance to our melody. Originally this was a French sword dance.²⁶

The pieces entitled *Bergamasco* in the MS (nos 2, 18) are also connected with the passamezzo moderno form. In this originally Italian folk melody, however, the harmonic aspect is secondary to the melodic.²⁷ Bergamasca melodies do not occur in the English material, but they are found on the continent, e g Land (434), Flotzinger²⁸ and van den Hove.²⁹ This dance

¹⁶ *Galiarda Boqueti*, fol 108 – Our melody is published in *Oeuvres des Bocquet*. Ed et transcr par A Souris, Paris 1972.

¹⁷ No 4 in *Oeuvres de Nicolas Vallet*.

¹⁸ Land no 111, however, is an intabulation of the actual chanson melody.

¹⁹ For the sake of simplicity, Bergamasco, although a type of melodic variation, has also been included in this group.

²⁰ O Gombosi, Zur Frühgeschichte der Folia. (*Acta musicologica* 1936, p 119.)

²¹ *Oeuvres de Nicolas Vallet*.

²² Land no 68.

²³ Lumsden 708–709. Lumsden, who remarks that the melody part is missing and adds "(for two lutes?)", does not seem to have observed the folia pattern. – Lumsden 755, which occurs in two sources and is said to be by John Dowland, seems to be a different Fortuna melody from the English one. (On this, cf E Lowinsky, *The Goddess Fortuna in Music. (Musical quarterly* 1943, pp 45–77.)

²⁴ The melodic skeleton is to be found, for example, in *Musik in Geschichte und Gegenwart*, vol 10, column 878.

²⁵ Similar paired dances-sometimes with a ripresa added-occur in E Adriaenssen, *Pratum musicum*, Antwerp 1584. Cf G Spiessens, E Adriaenssen et son Pratum musicum. (*Acta musicologica* 1964, p 147.) – Land no 348 is a Galiarda whose beginning concurs with our melody. There it is meant to follow Passamezzo Hautbois (339) for four lutes. – J van den Hove's *Delitiae musicae* also contains several passamezzo-galiarda pairs.

²⁶ Cf *Sohlmanns musiklexikon*, 2nd ed, vol 1, p 567.

²⁷ Cf P Nettel, *Die Bergamasca. (Zeitschrift für Musikwissenschaft* 1922/23, p 291.)

²⁸ R Flotzinger, *Die Lautentabulaturen des Stiftes Kremsmünster*. Wien 1965, no 3, p 192.

²⁹ *Op cit* fol 54v "Bergamasca Giovan Battista Domenico".

is interesting in Sweden because it formed the prototype of a series of round dances, the most familiar being "Skära havre" (Cutting oats).³⁰

Another form of bergamasca without this characteristic melody can be found, for example, in Flotzinger (202, for guitar) and in a handwritten lute book in the Royal Library (Kungl biblioteket), Stockholm.³¹

Group 3. Intabulations

Intabulations of *chorale melodies* occur, for example, in Lumsden's English material and in Land. For denominational reasons, the former includes Anglican hymns and the latter Calvinist chorales. It is perfectly natural, therefore, that four Protestant chorales should have been noted down in Giessen, the stronghold of Hessian Lutheranism. *Puer natus in Bethleem* (no 16) gives the chorale melody uppermost with hardly any ornamentation. This has been combined with a freely composed accompanying part. Compared with Glahn no 43, version B,³² phrase 2 deviates somewhat from the accepted chorale melody. Per Brahe has given *Ein' feste Burg* (no 24), one of the commonest chorale melodies in the Protestant church, the Swedish superscription "*Wår Gudh ähr oss en wåldig borg*". Here too, phrases 1 and 3 and 2 and 4 respectively are very similar to Glahn no 124. In the rest of the chorale, however, the melody dissolves into arpeggios, so that one is justified in speaking of a *Choralbearbeitung* or fantasia. Indeed the conclusion is almost a paraphrase.

Von himmell hoch da kom ich här (no 26, Glahn no 128) is an interesting form of chorale variations. The four phrases of the chorale melody are presented one at a time in the upper part (sometimes with repeats) and with a slight melodic ornamentation or "colouring" against a principally harmonizing lower part. Each phrase is immediately followed by a variation. (In phrase 4 the variation is presented first.) This method of varying the phrases of the chorale melody is identical with the treatment given to secular melodies, but since chorale melodies would be well known to the assiduous churchgoers of the period, they could be treated with even greater liberty than secular tunes.

No 32, *Nun kom der hejden hejland* (Zahn no 1174),³³ has a profusely ornamented and protracted cantus firmus, one syllable of the text generally corresponding to one bar of notation. Lastly no 36, *Ich dancke dir lieber herre e(?)*, *morgēteg(?)*³⁴ (Glahn no 72), adheres to the chorale melody and is only slightly ornamented.

The MS also includes intabulations of secular songs. It is typical of all of them that the words which belong to them and which are reproduced in the text section of the MS are quite difficult to fit to the music. *More Palatino* (nos 37 and 39) was a well

known student song beginning "More palatino, bibmus, re gutta supersit . . .".³⁵ There is a lute setting of this, e g in British Library, Sloane 1021 fol 65, 66, 55v. A keyboard setting occurs, for example, in the works of Buxtehude.³⁶ The melody is usually varied; Buxtehude has no less than twelve variations.

No 40, *Liebe*, corresponds to the words "Nun bin ich durch Liebe zu trauren gebracht . . .".³⁷ There is also a lute setting, for example, in British Library Sch 23181 fol 50v (without words).

The words of no 41, *Elender Mensch*, are attributed in the text section of the MS to Jochim Minsingere von Frundeck.³⁸ No other melody source has been found for this piece.

No 42 has no title. The tablature is followed by a melody written in ordinary staff notation, beginning with the words "E quest'il premi'amore". The full text is given on the opposite page of the MS. The lute tablature would seem to be an intabulation of the villanella concerned. Unfortunately the tablature does not contain enough indications of note values for a decent transcription to be possible.

No 3, *Balletto francovis* (=French), is a well-loved melody which in Bataille³⁹ carries the words "Est-ce Mars, le grand dieux des allarmes que je vois . . ." .It occurs quite often in English⁴⁰ and Dutch⁴¹ sources, and also in Samuel Scheidt⁴² and Vallet 1615/19. Sweelinck was also attracted by this tune.⁴³

Group 4. Dances

There are more pieces in this group than in the others. It is possible, but by no means certain, that they are functional music, i e actual dance music. The titles suggest that stylistic features typical of Germany, Poland, France and Italy were used.

Nos 5, 6 and 23 are called *tysk dans* (i e German dance). As is customary they are followed by a dance in triple time. These are the only instances of paired dances occurring in this MS. No 31 is called *polsk dans* (Polish dance) and appears here without any following dance.⁴⁴

Ballo, ballet(to) suggest Italian origins. Titles of this kind occur in nos 7, 10 (same tune as no 28, *Favorite*), 13 *Balletto cauda*, 15, 19 *Ballo in echo*, 44, 45 (with *variatio*), 49 and 52.

³⁵Cf Å Vretblad in G Stiernhielm & S Columbus, *Spel om Herculis wågeval*. Stockholm 1955, p 64. – In the text section of the MS the words begin "Hört an mennischligh Creatur . . .", reprinted in Noreen & Schück, *op cit*, p 394ff.

³⁶D Buxtehude, *Klaverværker* udg af Lim Bangert. København 1942.

³⁷Reprinted in Noreen & Schück, *op cit*, p 397ff.

³⁸*Ib*, p 398ff.

³⁹*Airs de cour de differens auteurs*. T 4, 1613, fol 7 according to Flotzinger, *op cit*, p 60. – In a review by F W Sternfeld in *Music & Letters* 1965, p 259, Pierre Guédron is said to have composed the music.

⁴⁰E g Lumsden no 350.

⁴¹E g Vallerius, *Nederlandsche Gedenck-clanck*.

⁴²E g in *Tabulatura nova*.

⁴³Cf *Werken voor orgel en clavicembel*; Uitg door M Seiffert. 2nd ed 1943, no 58.

⁴⁴T Norlind "discovered" our MS during his researches on the *polska* Cf supra, n 2.

³⁰T Norlind, *Melodier till svenska folkvisor och folkdanser . . .* (*Svenska landsmålen* 1906, p 78.)

³¹Call no S 253, fol 108–109 "bergamasces de Lespin". – In Besard fol 106v there is a more artistically worked out "Bergamasco I B Besardi".

³²H Glahn, *Melodistudier til den lutherske salmesangs historie fra 1524 til ca 1600*. 1–2. København 1954.

³³*Die Melodien der deutschen evangelischen Kirchenlieder*. Mitgeteilt von Johannes Zahn. 1–6. Gütersloh 1889–93.

³⁴The last two words may be a corruption of "Elias Mertelius". This name occurs together with the melody in Fuhrmann 1615.

The above mentioned dances, whose titles suggest national traits, are in duple time. Triple time occurs in two dances called *volta*, nos 9 and 46. This dance is generally associated with France.⁴⁵

There are six courantes: no 8 *pastorelle*, 17 *francovis*, 20 *la moresque*⁴⁶ and, finally, nos 35, 43 and 47, which do not have any such epithet.

As can be seen, even if the galliards in group 1 were to be included here, the selection of dances is limited. It is not surprising that an old-fashioned dance like the branle should be missing, but except for the courante one also looks in vain for forms that were later to make up the German baroque suite.⁴⁷

Group 5. Miscellaneous

Of the four remaining pieces in the MS, nos 51 and 53 have no title. It has not been possible to identify them with the aid of concordances. No 21 is the well known *Pavane d'Espagne/Pavaniglia*.⁴⁸ No 4, lastly, is called *Symbell*. This is a very short piece based wholly on changing sonorities, whose title may possibly allude to a carillon.⁴⁹ This inference is supported, for example, by the limited tonal range, which was a distinctive feature of the medieval carillon.

Summary

The repertoire in Per Brahe's MS closely resembles that of printed books of lute music from about 1610–1619 by Fuhrmann, Vallet and Robert Dowland. It also tallies very closely with the repertoire of contemporary western European lute manuscripts. The selection of pieces was probably made in connection with lute lessons in Giessen, in which case it reflects what was in vogue there around 1620. The music of John Dowland is strikingly well represented. Perhaps this means that contemporaries were aware of his great importance, or does it mean that Dowland's visit to the Landgrave of Hesse during the mid-1590s made such a profound impression?⁵⁰

We know that Per Brahe continued to take a close interest in music even in later life. On the other hand we do not know whether the pieces in his MS were ever performed in Sweden or whether they were simply regarded as sins of his youth. Any lutenist who tried to play from the notation would probably have given up the unequal struggle before long when he found how many strange noises he was producing. 350 years after the event, an examination of concordances has now shown that the MS is a far from satisfactory source. It is therefore a very risky undertaking to use a given piece as a link in a chain of argument without collating and reconstructing it first.

⁴⁵Cf Land 383 "Volte de France".

⁴⁶Identical with Vallet 1615/18 "La moresque".

⁴⁷The Allemande suite: Allemande – courante – sarabande – gigue.

⁴⁸For example, in a lute setting in Lumsden (no 471), and in both editions of Vallet.

⁴⁹Cf J Smits van Waesberghe, *Cymbala*. Rome 1951, p 11. – E Morris, *Bells of all nations*, London 1951, pp 46ff.

⁵⁰Cf *Grave's Dictionary*, 5th ed., vol 2, London 1954, p 755.

INCIPITS

I. FREE COMPOSITIONS

No. 14, f. 15^v–16 Galiarda the frog [J. Dowland]



No. 27, f. 25^v–26 Galiarda Englese [J. Dowland: Lady Rich galliard]



No. 33, f. 33 Galiarda englese [J. Dowland: King of Denmark's galliard]



No. 38, f. 36^v Galiarda Engles [= van den Hove, 1612]



No. 48, f. 42^v Galliarda [Francis Cutting / J. Dowland]



No. 30, f. 27^v-31 Fuga [J. Dowland]



No. 34, f. 33^v Praeludium [= Vallet 1615/18]



No. 25, f. 23^v-24 Phantasia



No. 50, f. 43^v Lamentatio Bocqueti



2. BASSO OSTINATO FORMS

a. Folia

No. 11, f. 14 Utaff Fortuna [=Vallet 1615/19]



No. 12, f. 14^v Cupido



No. 22, f. 20^v-21 Amor



b. Passamezzo moderno

No. 29, f. 27 Galiarda du passameta



No. 1, f. 10 Les Boffons



c. Bergamasco

No. 2, f. 10 Bergamasco



No. 18, f. 18 Bergamasco



3. INTABULATIONS

a. Chorale melodies

No. 16, f. 17 Puer natus in Bethlehem



No. 24, f. 22^v-23 Wår Gudh åhr oss en wåldig borgh



No. 26, f. 24^v-25 Von himeli hoch da kom ich här



No. 32, f. 32-32^v Nun kom der heijden heijland



No. 36, f. 35-35^v Ich danche dir Liber herre [=Fuhrmann 1615]



b. Secular melodies

No. 37, f. 35^v–36 More Palatino

Hörnt an menischligh Creatur ein uner - forschligh miracel

No. 39, f. 37 More Palatino

No. 40, f. 37^v Liebe

Nun bin ich durch Lie - be zu trau - ren ge - bracht

No. 41, f. 38 Elender Mensch

E - len - der Mensch sag ich ohn scherz mag nicht auf er - den le - ben

No. 42, f. 38^v No title

E quest il premi a - mo - re che già mi pro - met - test em - plo sig - no - re

No. 3, f. 10^v Balletto francavis

Est - ce Mars le grand dieux des allarmes que je vois

4. DANCE MOVEMENTS

a. Teutscher dantz. Polensk dantz

No. 5, f. 11 Teutscher dantz

No. 6, f. 11^v Teutscher dantz

No. 23, f. 21^v–22 Teutscher dantz

No. 31, f. 31^v Polensk dantz

b. Balletto

No. 7, f. 12 Balletto

No. 10, f. 13^v Balletto = No. 28, f. 26–26^v Favorite

No. 13, f. 15 Balletto cauda

Musical notation for No. 13, f. 15 Balletto cauda. The piece is in G minor (one flat) and 3/4 time. It features a treble clef and a key signature of one flat. The melody is characterized by eighth-note patterns and rests, with a final cadence.

No. 15, f. 16^v-17 Balletto

Musical notation for No. 15, f. 16^v-17 Balletto. The piece is in G minor (one flat) and 3/4 time. It features a treble clef and a key signature of one flat. The melody consists of eighth-note patterns and rests, ending with a final cadence.

No. 19, f. 18^v-19 Ballo in Echo

Musical notation for No. 19, f. 18^v-19 Ballo in Echo. The piece is in G minor (one flat) and 3/4 time. It features a treble clef and a key signature of one flat. The melody is composed of eighth-note patterns and rests, with a final cadence.

No. 44, f. 40 Balletto

Musical notation for No. 44, f. 40 Balletto. The piece is in G minor (one flat) and 3/4 time. It features a treble clef and a key signature of one flat. The melody is characterized by eighth-note patterns and rests, with a final cadence.

No. 45, f. 40^v-41 Balletto

Musical notation for No. 45, f. 40^v-41 Balletto. The piece is in G minor (one flat) and 3/4 time. It features a treble clef and a key signature of one flat. The melody consists of eighth-note patterns and rests, ending with a final cadence.

No. 49, f. 43 Ballet

Musical notation for No. 49, f. 43 Ballet. The piece is in G minor (one flat) and 3/4 time. It features a treble clef and a key signature of one flat. The melody is composed of eighth-note patterns and rests, with a final cadence.

No. 52, f. 44^v Ballet

Musical notation for No. 52, f. 44^v Ballet. The piece is in G minor (one flat) and 3/4 time. It features a treble clef and a key signature of one flat. The melody consists of eighth-note patterns and rests, ending with a final cadence.

c. Courante

No. 8, f. 12^v Corante pastorelle

Musical notation for No. 8, f. 12^v Corante pastorelle. The piece is in G minor (one flat) and 3/4 time. It features a treble clef and a key signature of one flat. The melody is characterized by eighth-note patterns and rests, with a final cadence.

No. 17, f. 17^v-18 Curante Francovis

Musical notation for No. 17, f. 17^v-18 Curante Francovis. The piece is in G minor (one flat) and 3/4 time. It features a treble clef and a key signature of one flat. The melody consists of eighth-note patterns and rests, ending with a final cadence.

No. 20, f. 19^v Curante la Muresque = [Vallet 1615/18]

Musical notation for No. 20, f. 19^v Curante la Muresque = [Vallet 1615/18]. The piece is in G minor (one flat) and 3/4 time. It features a treble clef and a key signature of one flat. The melody is composed of eighth-note patterns and rests, with a final cadence.

No. 35, f. 34-34^v Corante

Musical notation for No. 35, f. 34-34^v Corante. The piece is in G minor (one flat) and 3/4 time. It features a treble clef and a key signature of one flat. The melody consists of eighth-note patterns and rests, ending with a final cadence.

No. 43, f. 39^v Courante

Musical notation for No. 43, f. 39^v Courante. The piece is in G minor (one flat) and 3/4 time. It features a treble clef and a key signature of one flat. The melody is composed of eighth-note patterns and rests, with a final cadence.

No. 47, f. 42 Courante

Musical notation for No. 47, f. 42 Courante. The piece is in G minor (one flat) and 3/4 time. It features a treble clef and a key signature of one flat. The melody consists of eighth-note patterns and rests, ending with a final cadence.

d. Volta

No.9, f.13 Wolte Francovise

Musical notation for No.9, f.13 Wolte Francovise. The piece is in 3/4 time and D minor. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody consists of eighth and quarter notes, with some rests. The bass line consists of quarter and eighth notes.

No.46, f. 41^v Volta

Musical notation for No.46, f. 41^v Volta. The piece is in 3/4 time and D minor. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody consists of quarter and eighth notes, with some rests. The bass line consists of quarter and eighth notes.

5. MISCELLANEOUS

No. 5, f. 10^v Symbell

Musical notation for No. 5, f. 10^v Symbell. The piece is in 3/4 time and D minor. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody consists of eighth notes, with some rests. The bass line consists of quarter notes.

No. 21, f. 20 Pavana [d'Espagne = Vallet 1615/ 18]

Musical notation for No. 21, f. 20 Pavana. The piece is in 3/4 time and D minor. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody consists of quarter and eighth notes, with some rests. The bass line consists of quarter and eighth notes.

No.51, f.44 No title

Musical notation for No.51, f.44 No title. The piece is in 3/4 time and D minor. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody consists of quarter and eighth notes, with some rests. The bass line consists of quarter and eighth notes.

No. 53, f. 45 No title

Musical notation for No. 53, f. 45 No title. The piece is in 3/4 time and D minor. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody consists of quarter and eighth notes, with some rests. The bass line consists of quarter and eighth notes.