MUSIC SUPPLEMENT TO LUTE NEWS 98 (JULY 2011): RECERCARS AND PRELUDES FROM THE BEGINNING AND END OF THE RENAISSANCE

This tablature supplement is an opportunity for comparison of lute recercars in a manuscript from the end of the fifteenth century with preludes in German tablature prints from the end of the sixteenth century.[1]

The heart shaped Pesaro MS [I-PESo MS 1144],[2] is the earliest example of complete lute solos in tablature, and is a composite of poetry and music for lute and lira da braccio copied by at least four scribes over a long period. The earliest section, on pp. 25-87, is in a single hand and dates to *c.*1490-1495,[3] and includes 13 recercars all edited here. The music in this section shows a uniformity of style suggesting the work of a single composer,[4] who may also be the composer of similar recercars in the Thibault MS [F-Pn Rés. Vmd. ms. 27] dated *c.*1510, and nº 13 here is concordant with one of them. Although a colour facsimile edition of the music from the Pesaro MS was published in 2003,[5] the tablature is difficult to sight-read or to transcribe because the rhythm signs and bar lines are not easy to interpret.[6] So here the tablature letters of the original have been quite strictly retained and the dots under them, assumed to indicate off beats, have been used as a guide for realisation of the rhythms. The transcriptions published by Vladimir Ivanoff (in a notation that is also difficult to play from) have also been consulted, changing rhythms and abandoning the regularised bar lines in favour of freely barring to highlight apparent phrasing and structure of the music.[7] Apparent errors have been corrected (changes to the tablature letters are indicated in grey[8]), and some short passages have been added editorially where interruptions in the flow of the music suggest possible omissions.

Matthäus Waissel's *Tabulatura* of 1573 includes two longer praeambula [nº 6 & 21], and the 8 praeambula in his *Tabulatura* of 1591 [nº 2, 8, 10, 12, 14, 16, 19 & 27], are a mixture of polyphonic preludes and short improvisatory exercises sharing characteristics with music from throughout the sixteenth century. These are all the prelude forms he published, and it is likely that he collected rather than composed them. In addition, the only prelude in Wolff Heckel's *Discant/Tenor Lautten Buch* of 1556 and republished in 1562 [nº 5],[9] and three short preludes, one each from three manuscripts in German tablature [nº 17, 20 & 23], have been added to fill up the pages.[10]

Worklist

1.	*a ricercar*	I-PESo 1144, pp. 29-30
2.	*Praeambulum 1*	Waissel 1591, sig. A4r
	XVI Praeludium	CH-Bu F.IX.70, p. 13
3.	*A recercar*	I-PESo 1144, pp. 46-48
4.	*a recercar*	I-PESo 1144, pp. 49-52
5.	*Preambulum*[11]	Heckel 1556/1562 *Discant*, pp. 191-192
6.	*Praeambulum 1*	Waissel 1573, sig. A4r
	Praeambulum IIII Matthae Waissels	CH-Bu F.IX.39, ff. 4v-5r
	Praeambulum	DK-Kk Thott 841 4º, f. 101r
	Fantasia	Phalèse & Bellère 1571, f. 3r
7.	*a recercar*	I-PESo 1144, pp. 54-56
8.	*Praeambulum 7*	Waissel 1591, sig. B1v
9.	*a recercar*	I-PESo 1144, pp. 56-58
10.	*Praeambulum 2*	Waissel 1591, sig. A4r
11.	*a recercar*	I-PESo 1144, pp. 58-60
12.	*Praeambulum 4*	Waissel 1591, sig. A4v
13.	*a recercar*	I-PESo 1144, pp. 71-74
	Recerchar	F-Pn Rés. Vmd. ms. 27, ff. 19r-19v
14.	*Praeambulum 5*	Waissel 1591, sig. B1r
15.	*a recercar*	I-PESo 1144, pp. 74-78
16.	*Praeambulum 6*	Waissel 1591, sig. B1r
17.	*Preamb*	A-Wn 18688, f. 69r
18.	*a recercar*	I-PESo 1144, pp. 78-82
19.	*Praeambulum 8*	Waissel 1591, sig. B1v
20.	*Rx.*	D-LEm II.6.15, p. 11
21.	*Praeambulum 2*	Waissel 1573, sig. A4v
22.	*a recercar*	I-PESo 1144, pp. 82-84
23.	*Ein preambl In Re hd*	D-Mbs Mus.1512, f. 16v
24.	*a recercar*	I-PESo 1144, pp. 52-54
25.	recercar?	I-PESo 1144, pp. 45-46
26.	*a recercar*	I-PESo 1144, pp. 27-29
27.	*Praeambulum 3*	Waissel 1591, sig. A4v
	Preambulum II	CH-Bu F.IX.39, f. 4r

John H Robinson, June 2011

[1] *Tabulatura* (Frankfurt, Eichorn, 1573), facsimile: Stuttgart, Cornetto, 2001, modern edition in 2 vols: Daniel Benko (ed.) Budapest, Editio Musica Budapest 1980; and *Tabulatura* (Frankfurt, Eichorn, 1591).

[2] Pesaro, Biblioteca Oliveriana [I-PESo] MS 1144, see Walter Rubsamen 'The earliest French lute tablature' *JAMA* xxi (1968), pp. 286-299; David Fallows '15th-century tablatures for plucked instruments: a summary, a revision and a suggestion *The Lute Society Journal* xix (1977) 7-33; Vladimir Ivanoff *Das Pesaro manuskript. Ein Beitrag zur Frühgeschichte der Lautentabulatur* (Tutzing, 1988).

[3] This section by hand A includes 22 solos probably for lute played with a plectrum, hand B copied 11 recercate by Gasparo, hand C three pieces including two recercars, one by Antonio, and hand D four pieces for lira de braccio. Hand A also copied a recercar for 7-course lute, otherwise all the lute solos are for 6-course lute. The tablature supplement to *Lute News* 68 (December 2003), included the recercar by Antonio, two by Gasparo, the Thibault version of nº 13, and a previous attempt at reconstructing nº 1 & 9.

[4] For example, nº 13 is a patchwork of sequences and their variants, found in bars 8-12, 13-18, 19-24, 26-30 & 31-34; another example is nº 18 in bars 6-10, 12-15, 16-19 & 20-24.

[5] Crawford Young & Martin Kirnbauer (eds.) *Lautentabulaturen im Facsimile* (Winterthur/Schweiz, Amadeus, 2003).

[6] Vladimir Ivanoff, 'An introduction to the fifteenth-century plectrum lute: the Pesaro Manuscript' in: Victor Coelho (ed.), *Performance on Lute Guitar and Vihuela, Historical Practice and Modern Interpretation* (Cambridge University Press, 1997), pp. 1-15 (and see pp. 132-134 of the preface to the facsimile edition in fn 5), classifies the rhythm signs that appear above every tablature letter into three types, two used interchangeably to indicate the beginning of a tactus or stereotypical melodic formula, and hence not indicating the duration of the note or chord they are above, and the third to indicate short notes, but not of any particular duration leaving much to the imagination. The few bar lines that are found in the original usually follow rather than precede chords on strong beats probably representing a new tactus and hence these chords begin bars in the reconstruction.

[7] Vladimir Ivanoff *Eine zentrale Quelle der frühen italienischen Lautenpraxis: Edition der Handschrift Pesaro, Biblioteca Oliveriana*. Thanks to Jacob Heringman for loan of a copy.

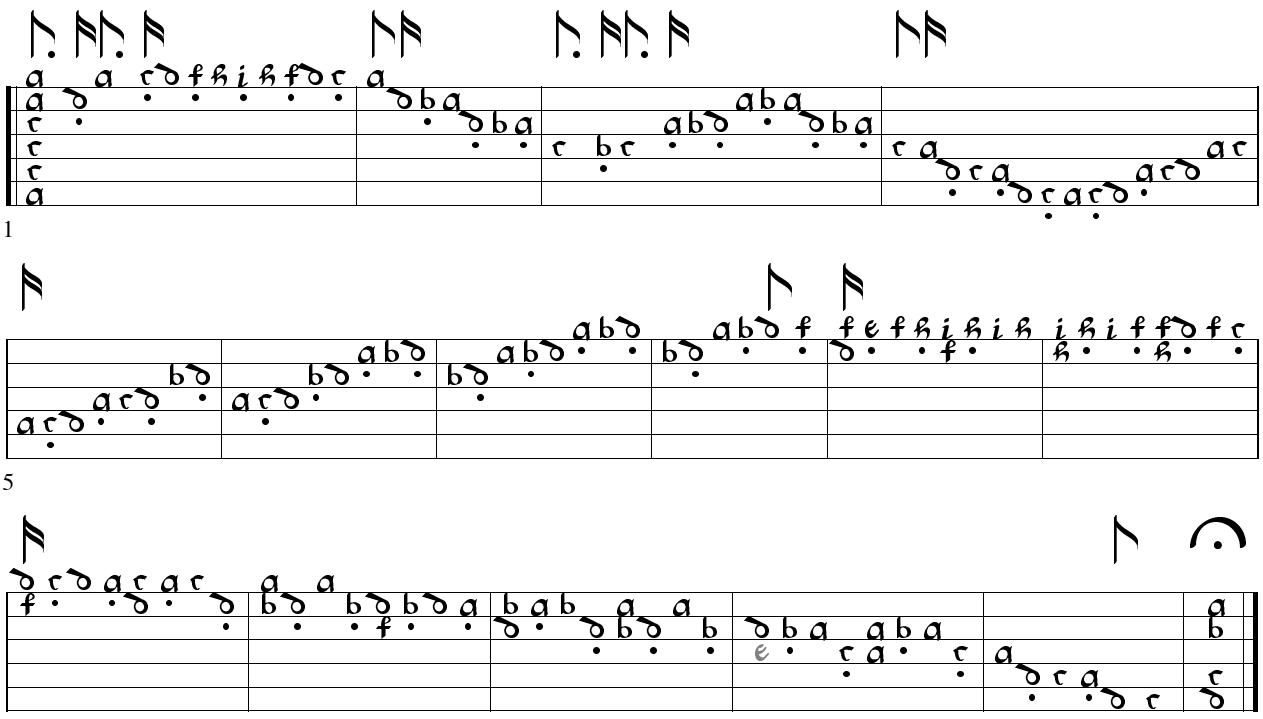
[8] Many are the addition of a note in a chord represented by *m* or *a* (in cases when the open string *a* is dissonant) in the original to dampen the sound of a string - evidence for the plectrum style of playing the music in this section of the manuscript. Most other amendments are to notes that seem to be missing or on the wrong course.

[9] Apart from the 40 duets, Heckel's *Discant* and *Tenor* books (facsimile: Stuttgart, Cornetto, 2011) have 78 lute solos, including a *Recercari da milla new* [Francesco da Milano? Ness App. 28], three *fantasey* [one a version of Francesco fantasia Ness 3], and a version titled *Alde* [old?] of Francesco fantasia Ness 84, parodying *Recercar undecimo* from Julio da Crema *Intabolatura* of 1546 (facsimile: Genève, Édition Minkoff, 1981), all edited in *Fantasias and Recercars for Renaissance Lute*, vol. 1: *Lute Fantasias and Recercars transcribed from Prints in German tablature* (Lübeck: TREE Edition, 2008).

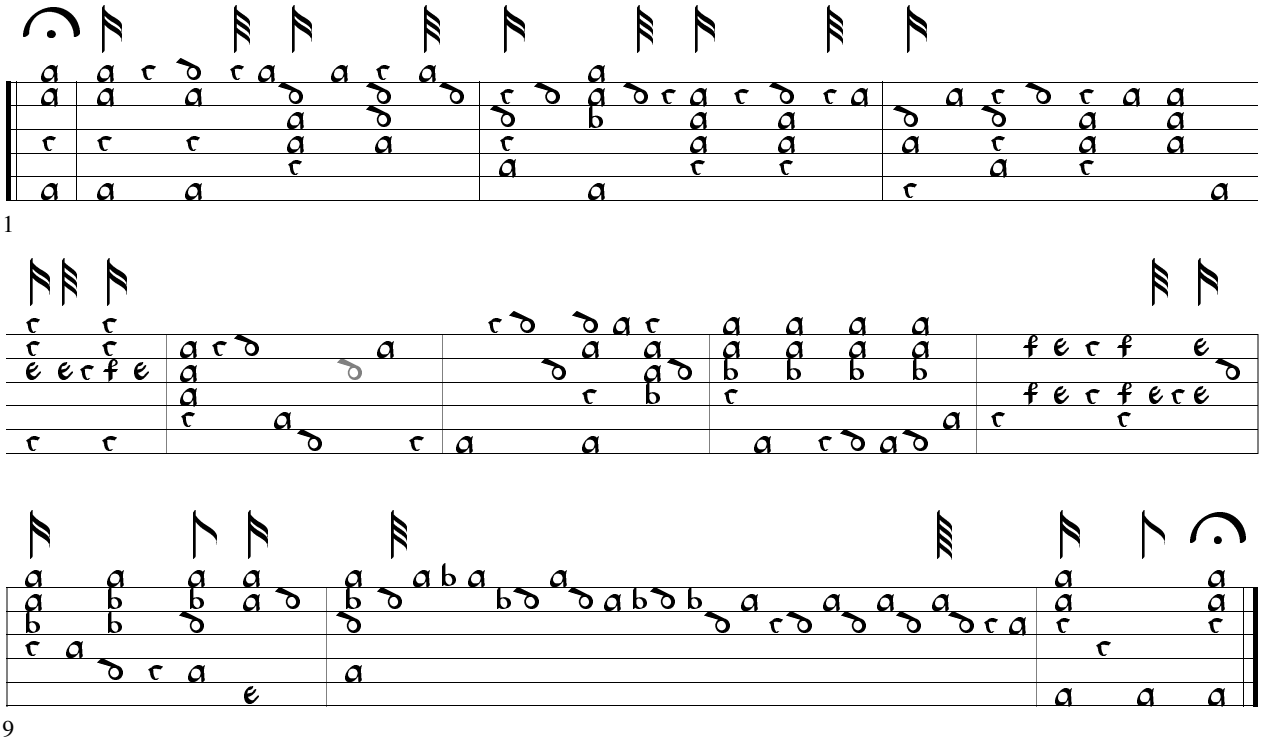
[10] Leipzig, Musikbibliothek der Stadt Leipzig [D-LEm] MS II.6.15, dated 1619, facsimile: Lubeck, Tree Edition, 2001; Munchen, Bayerische Staatsbibliliothek [D-Mbs] Mus. MS 1512, dated 1533 and 1544 (*hd* in the title may be the initials of the composer or arranger), modern edition: Davis, Silver Sound; Wien, Österreichisches Nationalbibliothek, Musikabteilung, [A-Wn] MS Mus.18688, Stefan Craus lute book, *c.*1523/1526-40. The sources of concordances for nº 6, 13 & 27are Basel, Öffentliche Bibliothek der Universität Basel [CH-Bu] Ms.F.IX.39, *c.*1575 & F.IX.70, Emanuel Wurstisen lute book dated 1591 and 1594; København, Det Kongelige Bibliothek [DK-Kk] Ms. Thott 841 4º, Petrus Fabricius lute book, *c.*1603; Phalèse & Bellère *Theatrum Musicum* 1571, facsimile: Genève, Édition Minkoff, 2002; and Bibliothèque nationale Paris [F-Pn] Rés. Vmd. ms. 27, Thibault lute book, *c.*1505, facsimile: Genève, Édition Minkoff, 1981.

[11] Christian Meyer, *Sources Manuscrites en Tablature Luth et Theorbe c.1500-c.1800*: I. *Helvetica, France* (Baden-Baden & Bouxwiller, Editions Valentin Koerner, 1991), p. 8, lists this as concordant with CH-Bu Ms.F.IX.39, ff. 3v-4r *Preambulum I Wolffgang Heckels*, but the latter is instead concordant with Heckel 1556/1562 *Tenor*, pp. 204-207 *Ein ander fantasey auff Welsch ausgesitz*.

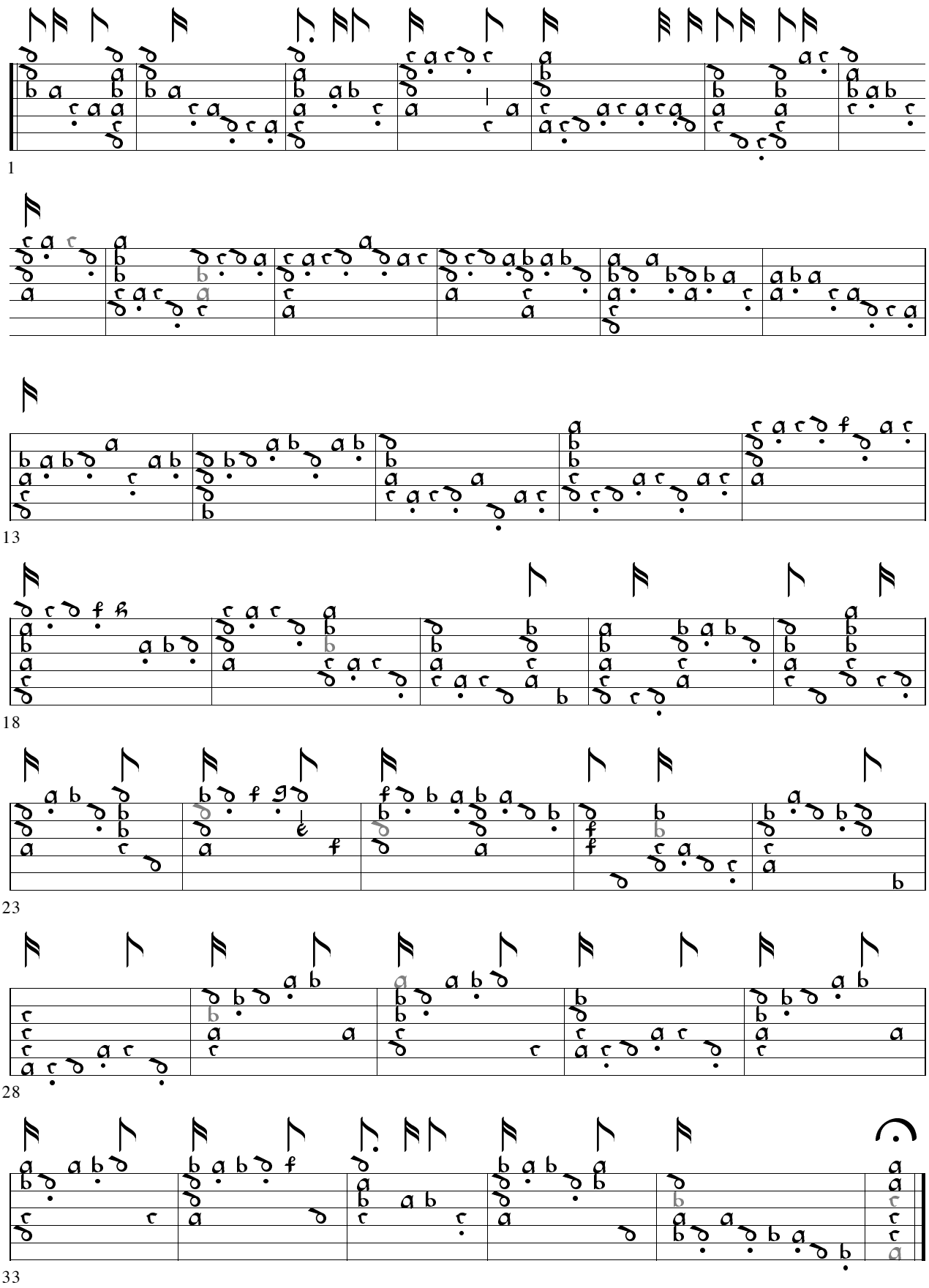
1. Recercar I-PESo 1144, pp. 29-30



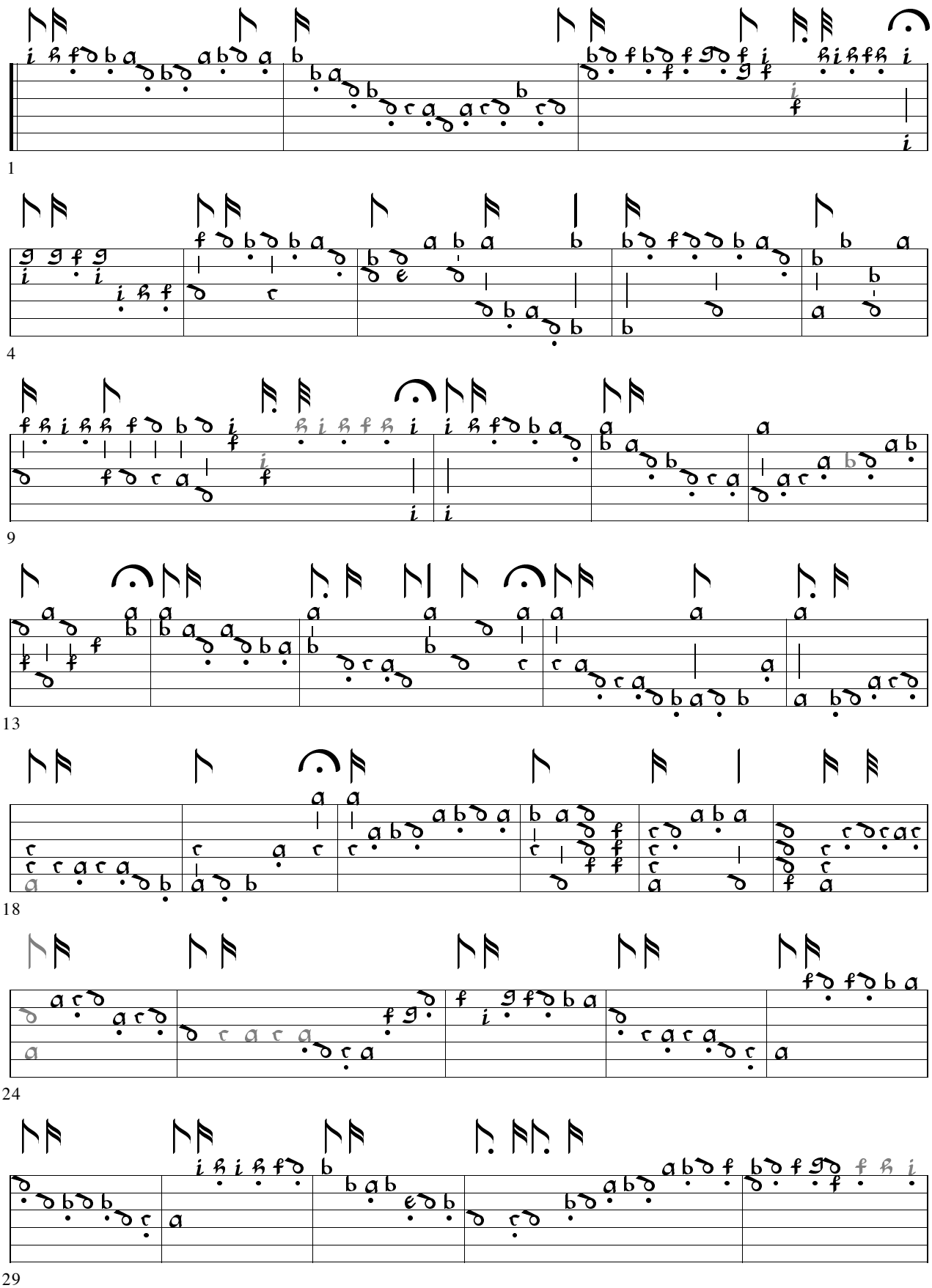
2. Praeambulum 1 Waissel 1591 sig. A4r

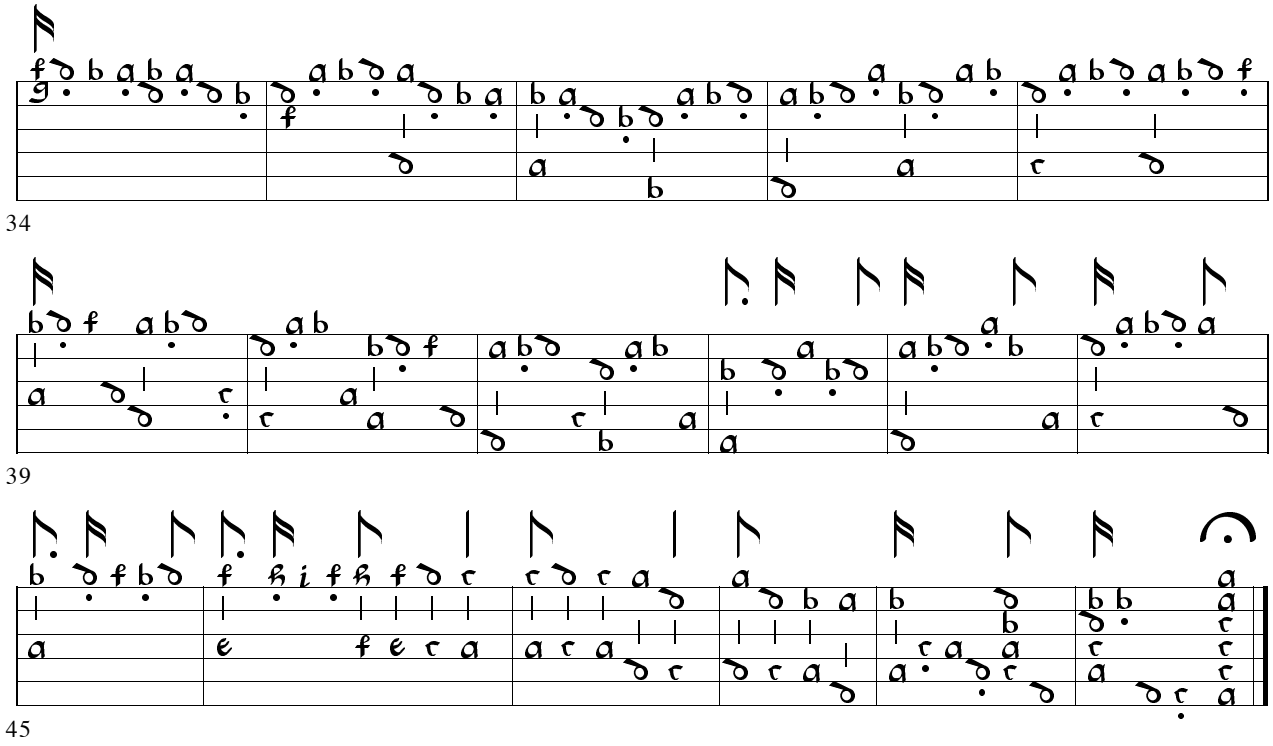


3. Recercar I-PESo 1144, pp. 46-48

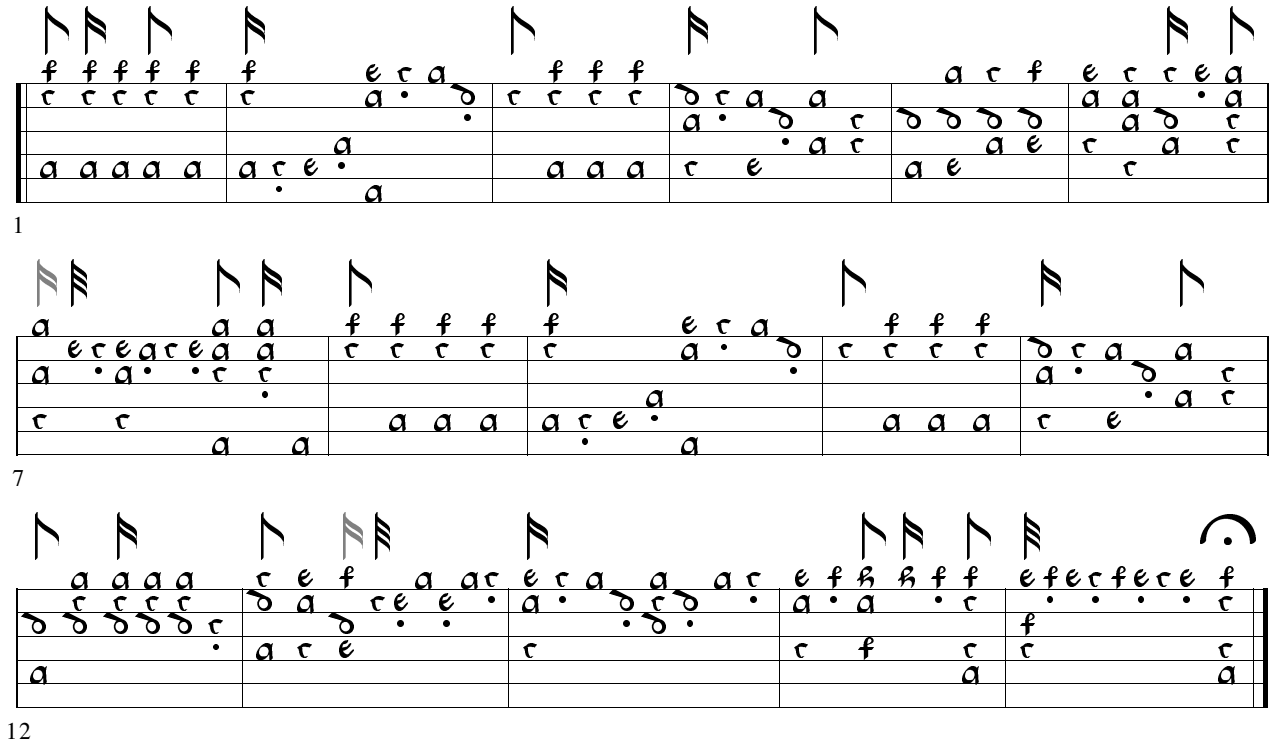


4. Recercar I-PESo 1144, pp. 49-52

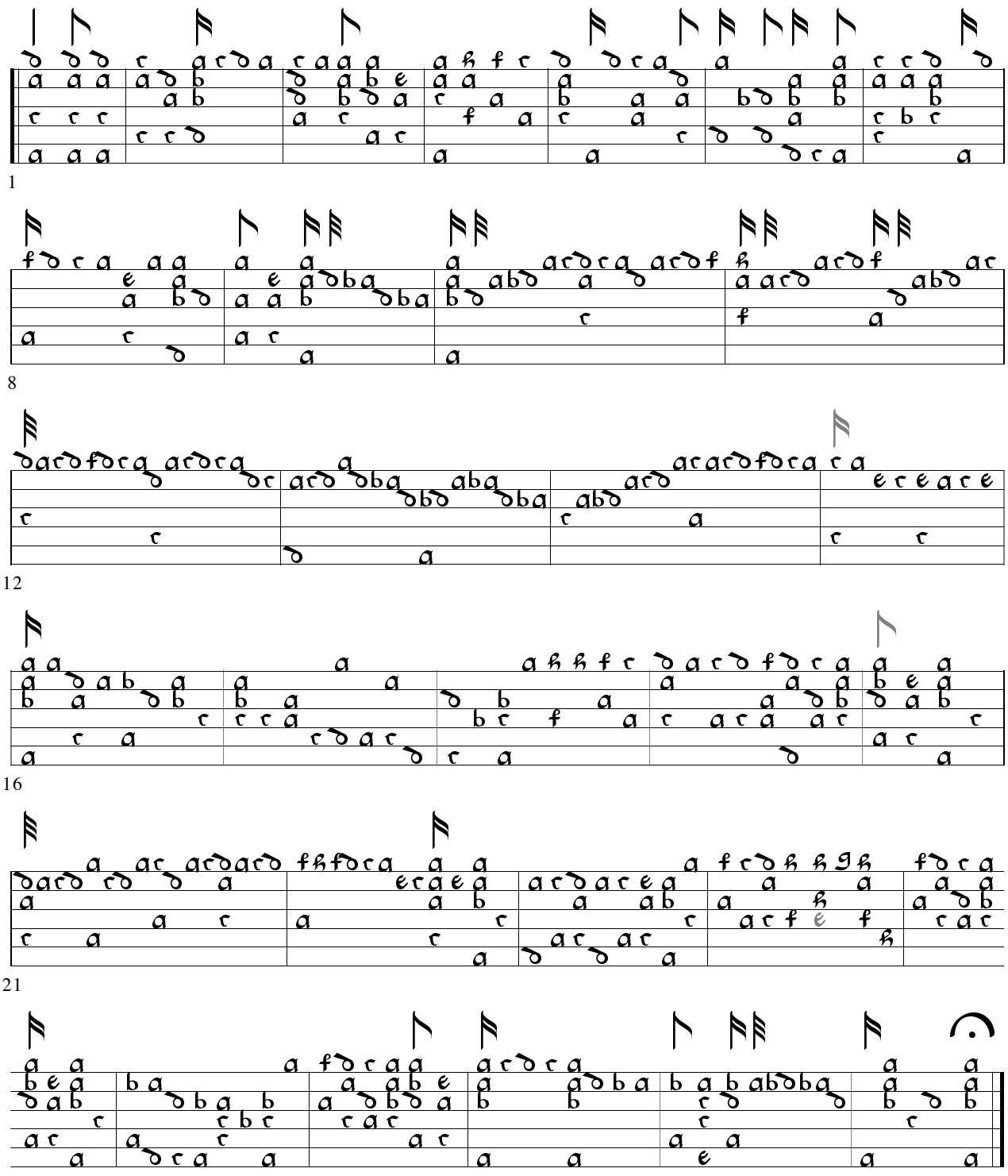




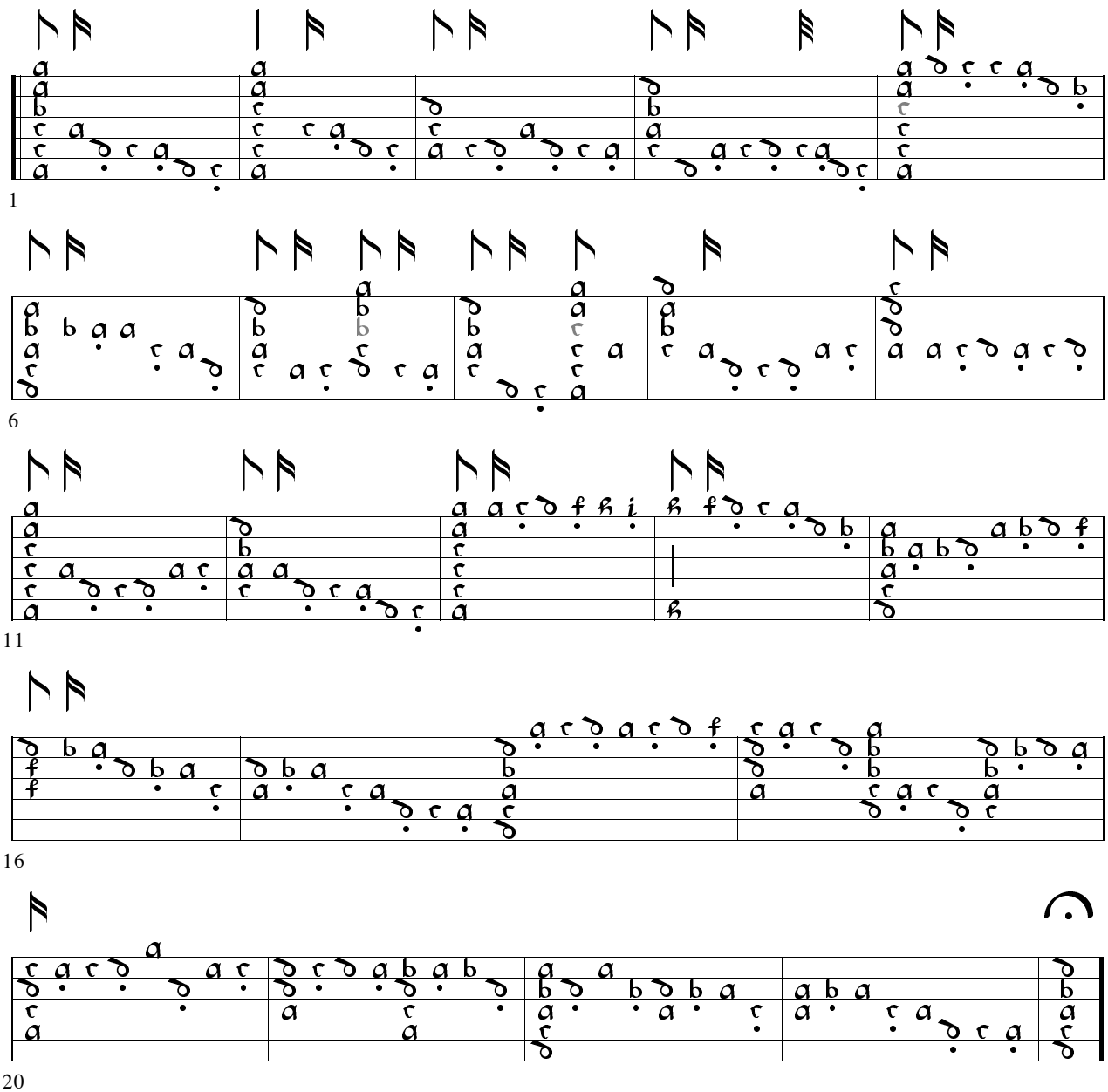
5. Preambulum Heckel Discant 1556, pp. 191-192



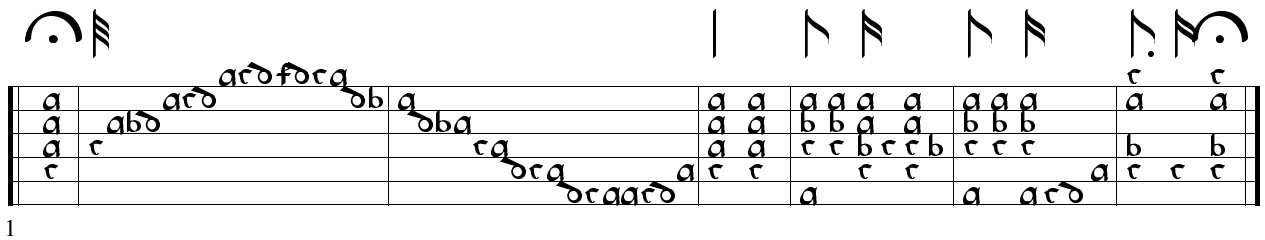
6. Praeambulum Waissel 1573, sig. A4r



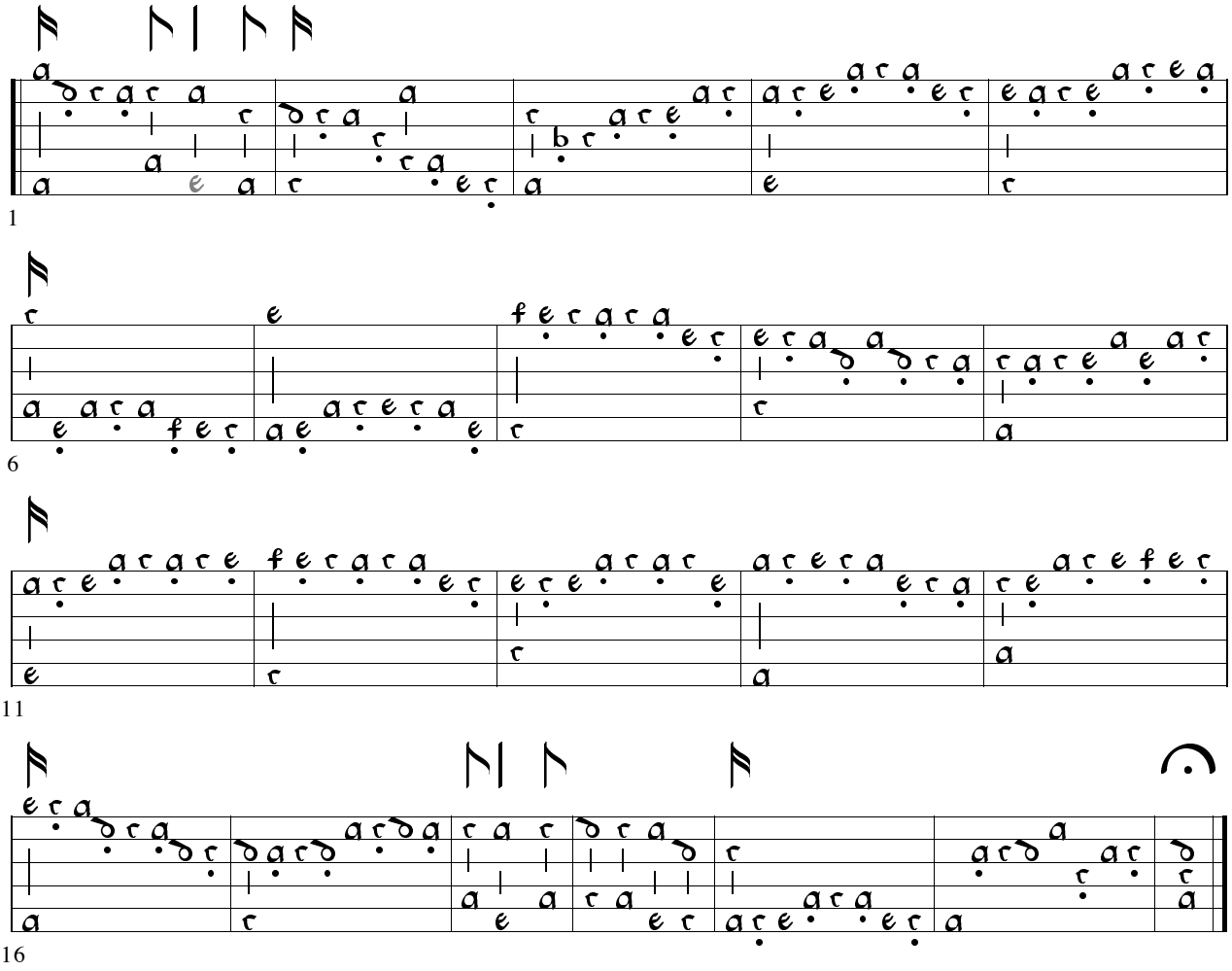
7. Recercar I-PESo 1144, pp. 54-56



8. Praeambulum 7 Waissel 1591, sig. B1v



9. Recercar I-PESo 1144, pp. 56-58



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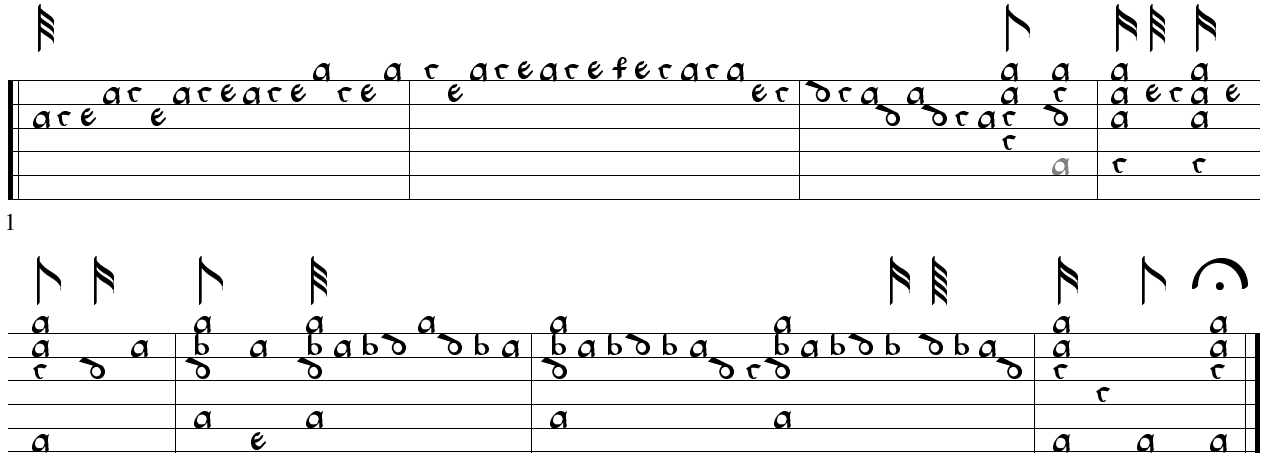
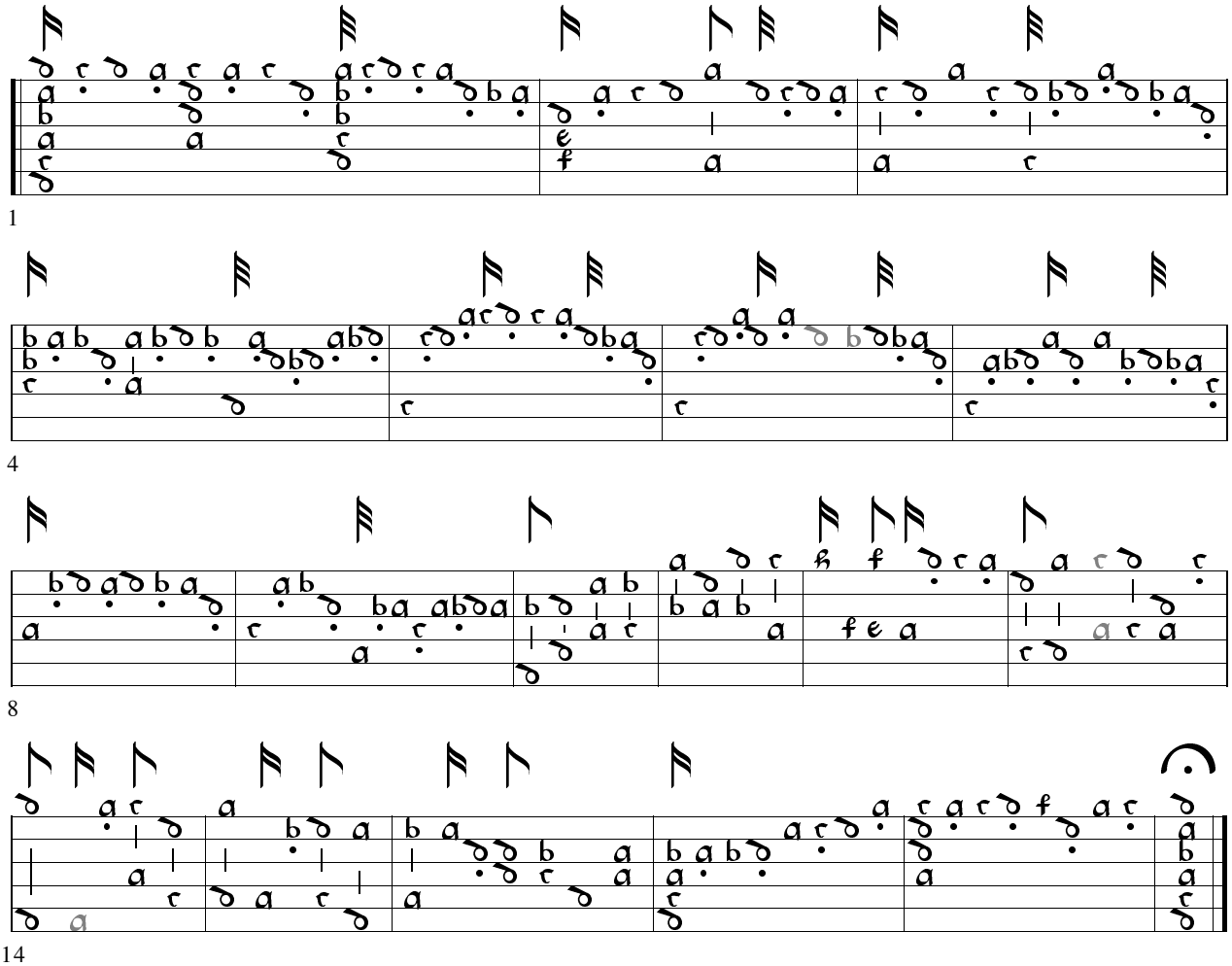


11. Recercar I-PESo 1144, pp. 58-60



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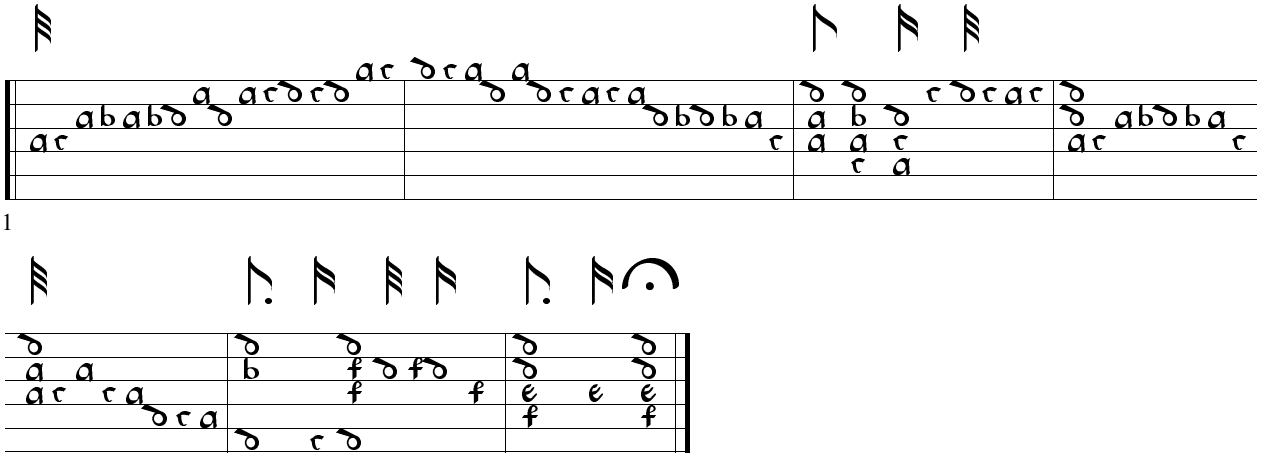
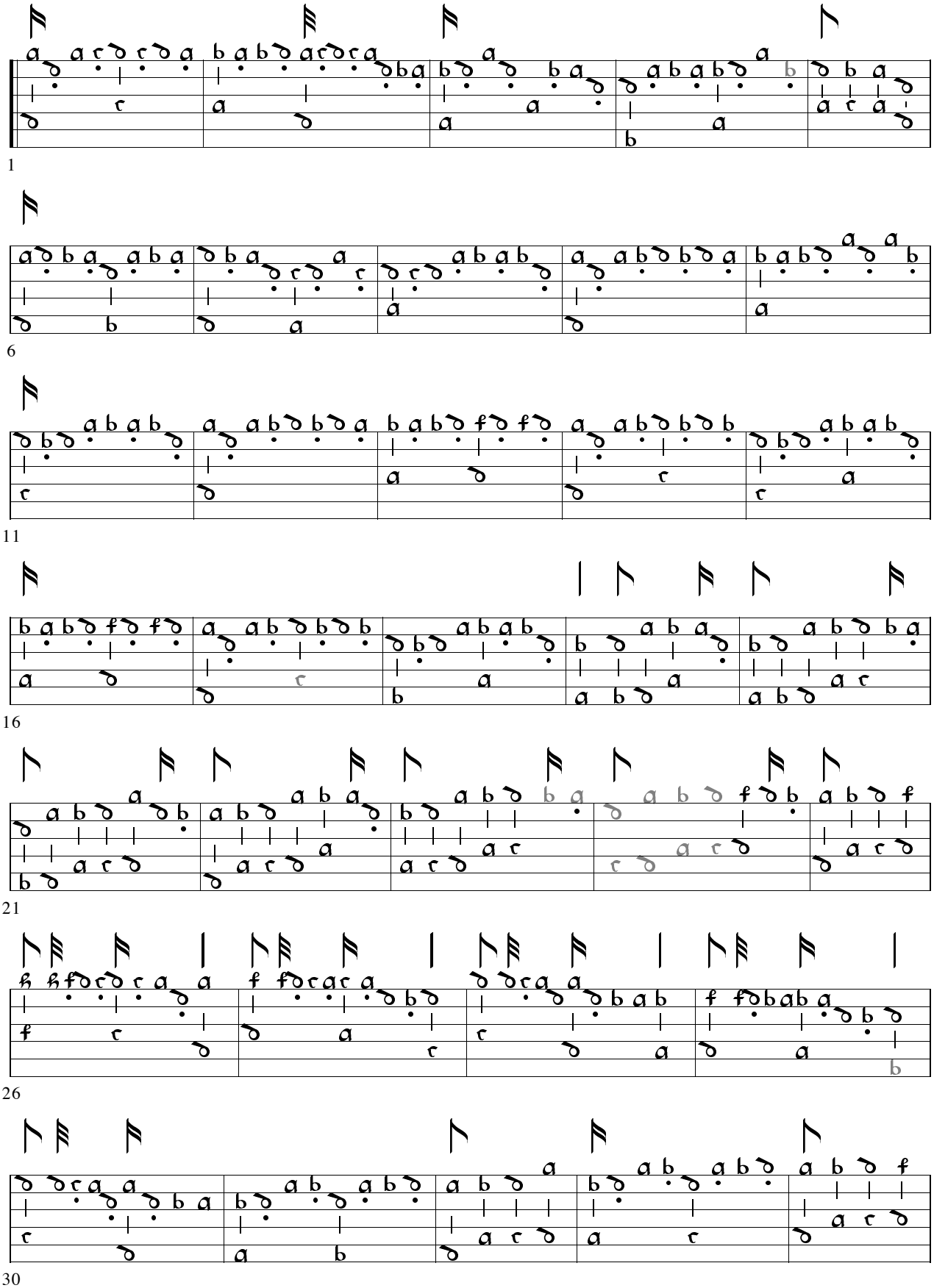
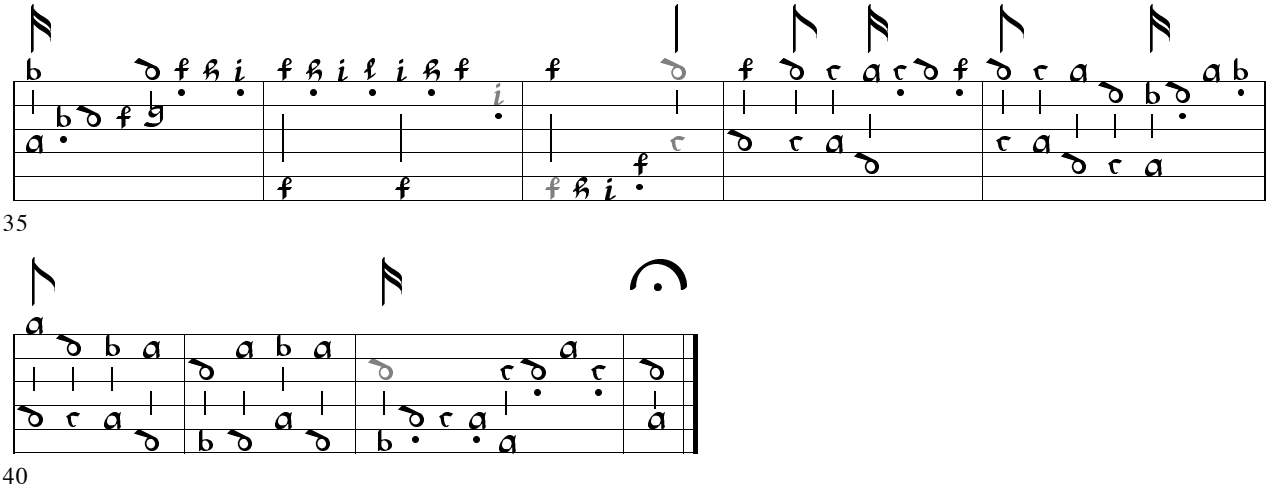


13. Recercar I-PESo 1144, pp. 71-74





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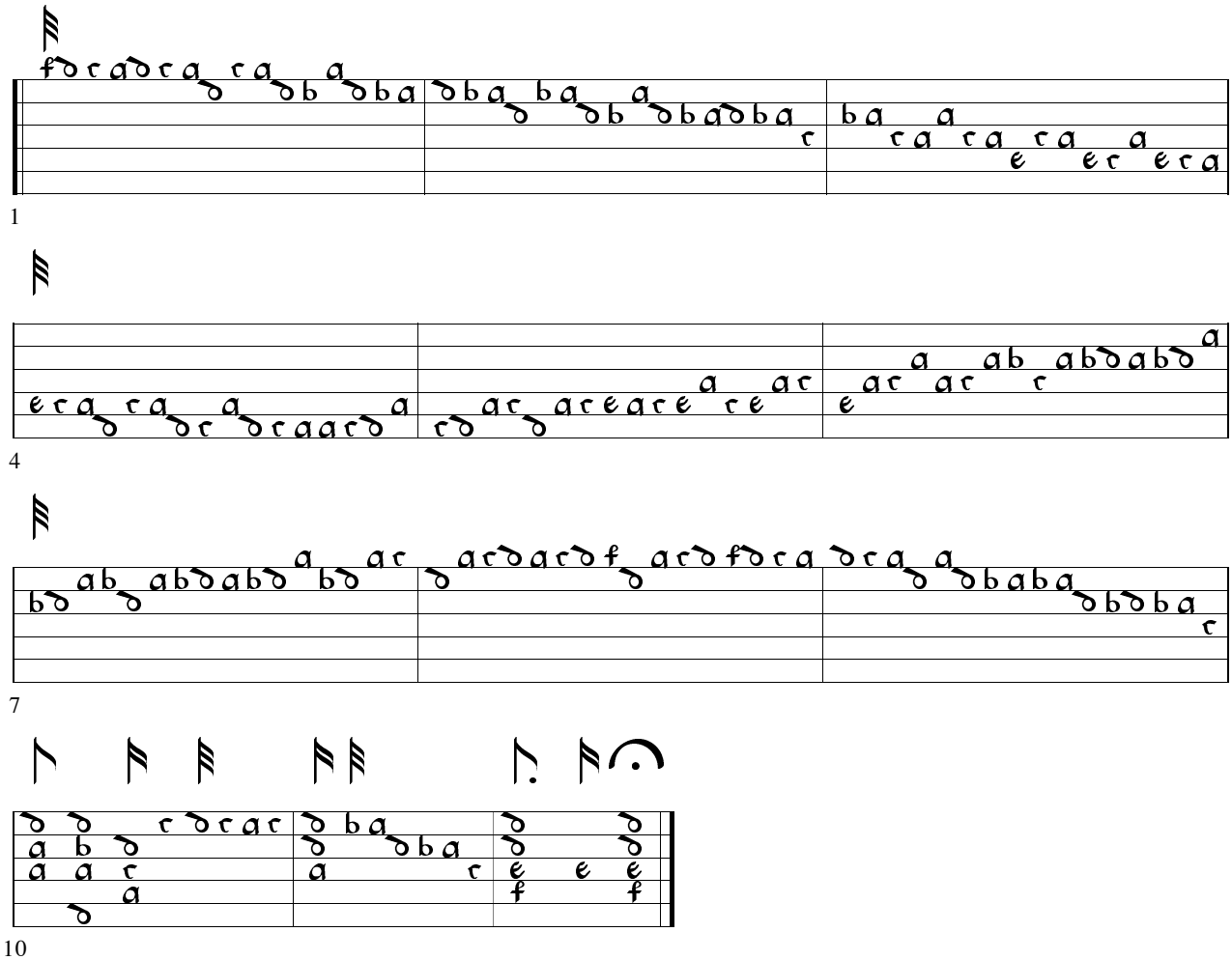
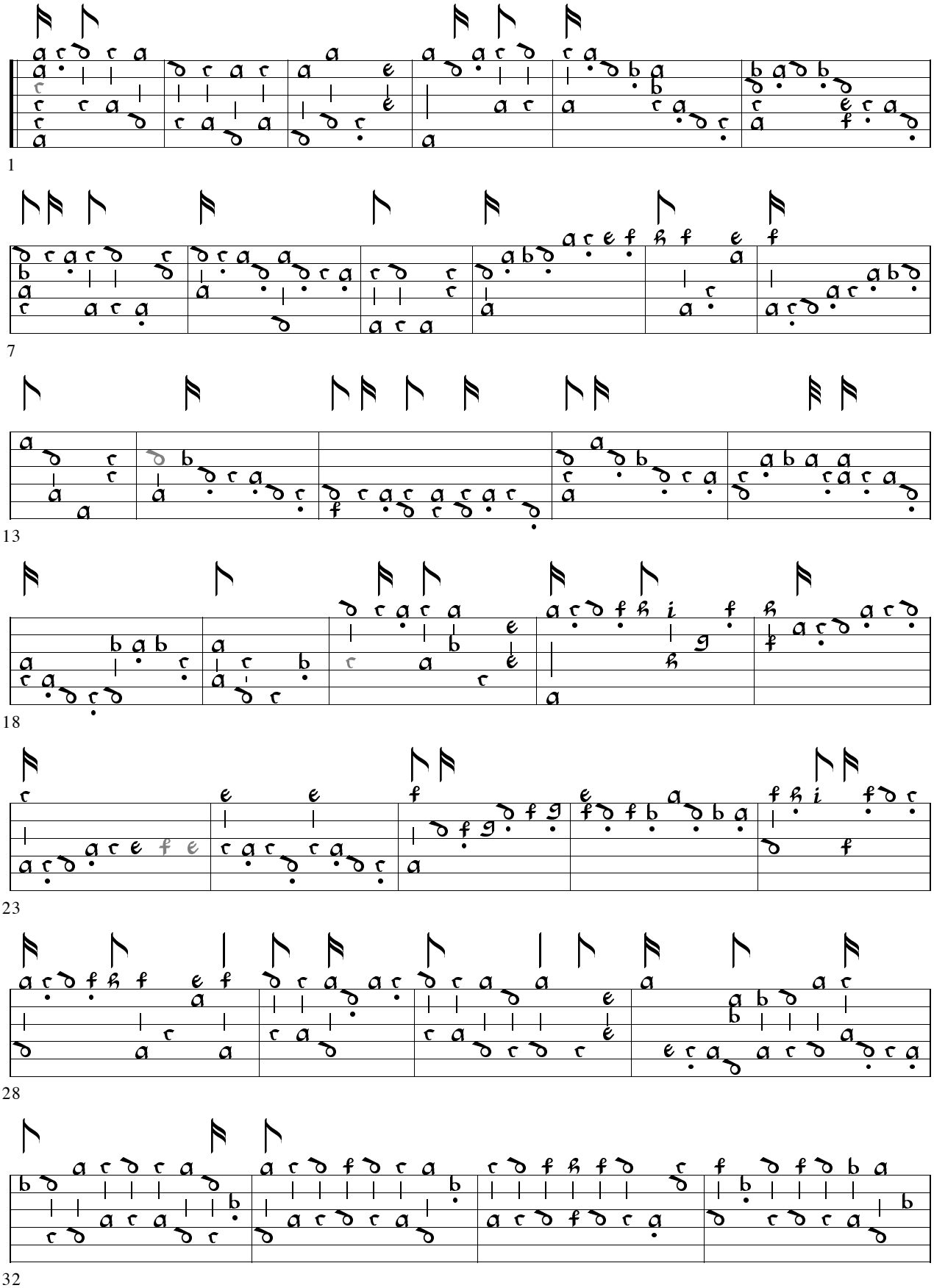
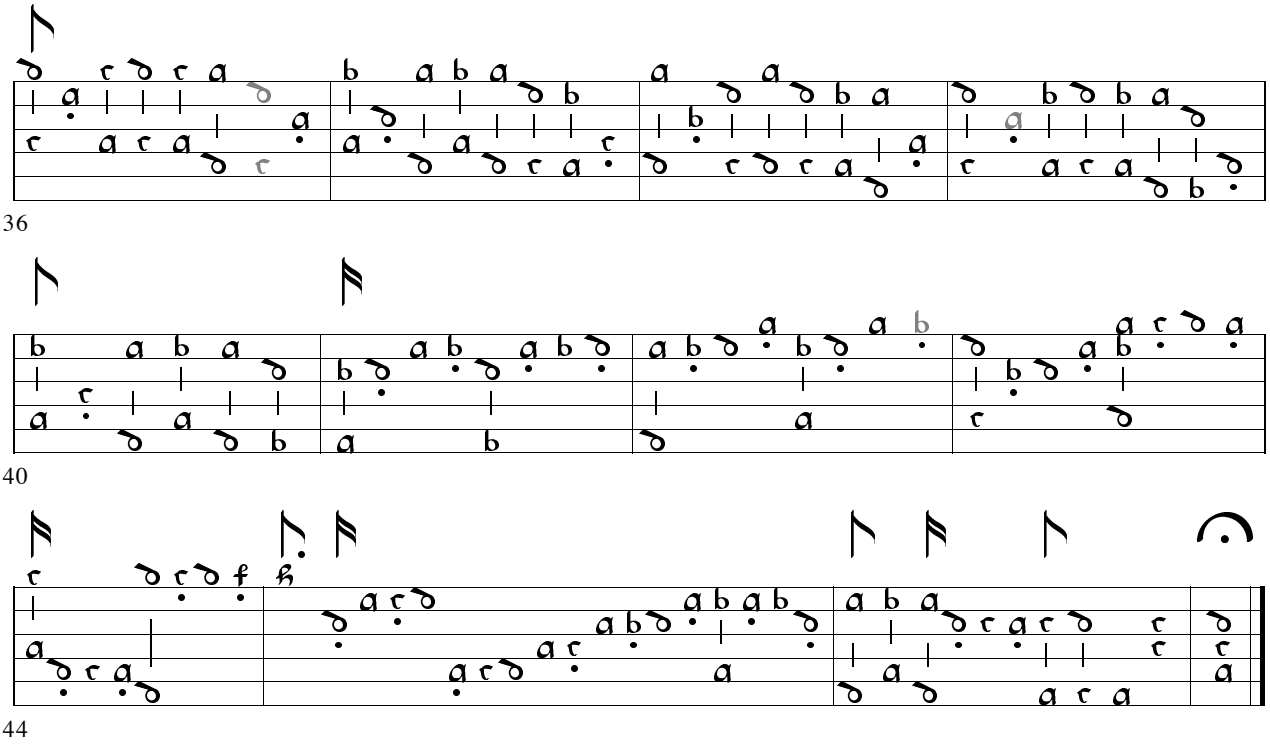


15. Recercar I-PESo 1144, pp. 74-78





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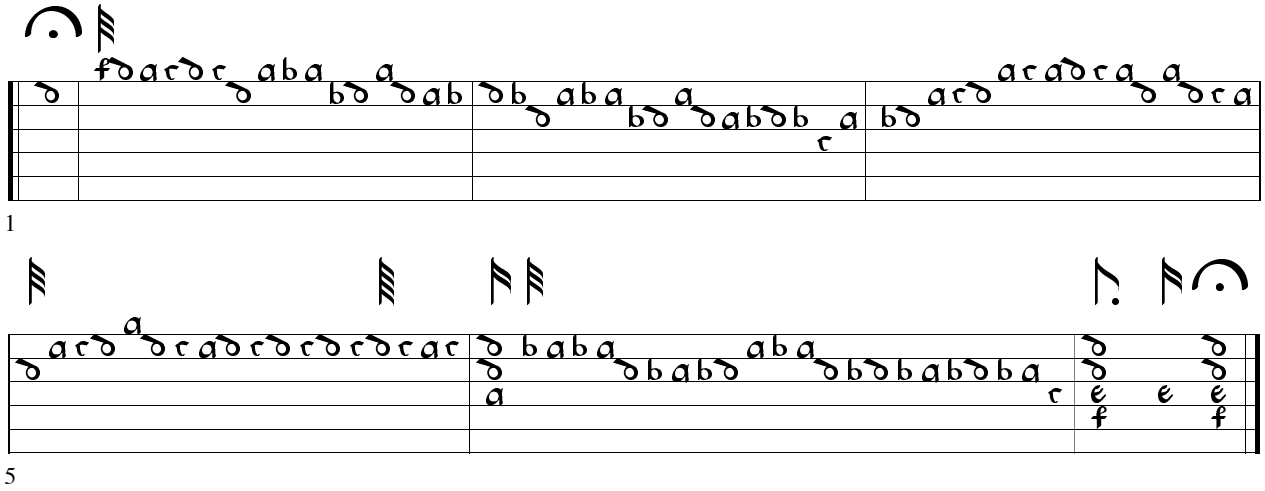

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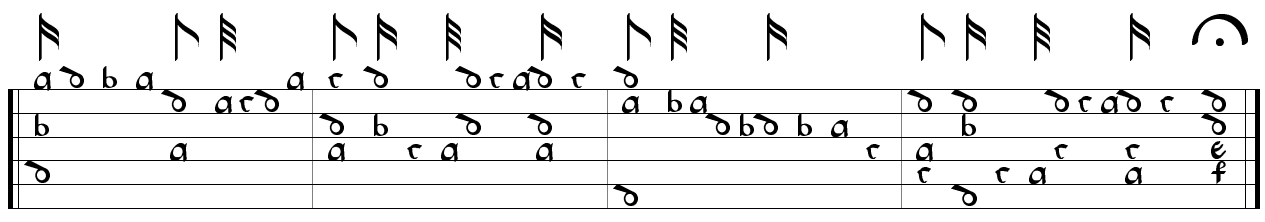
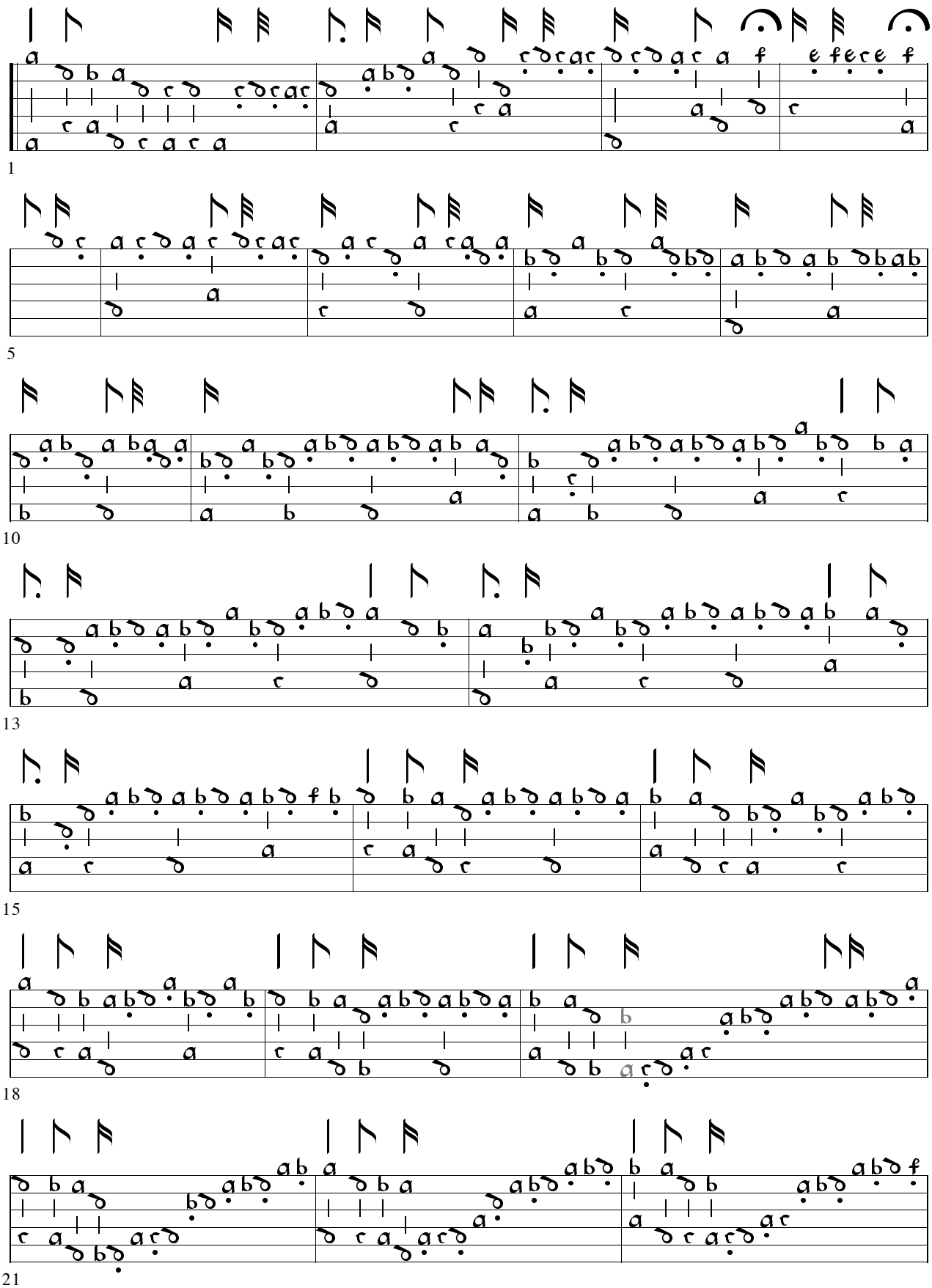
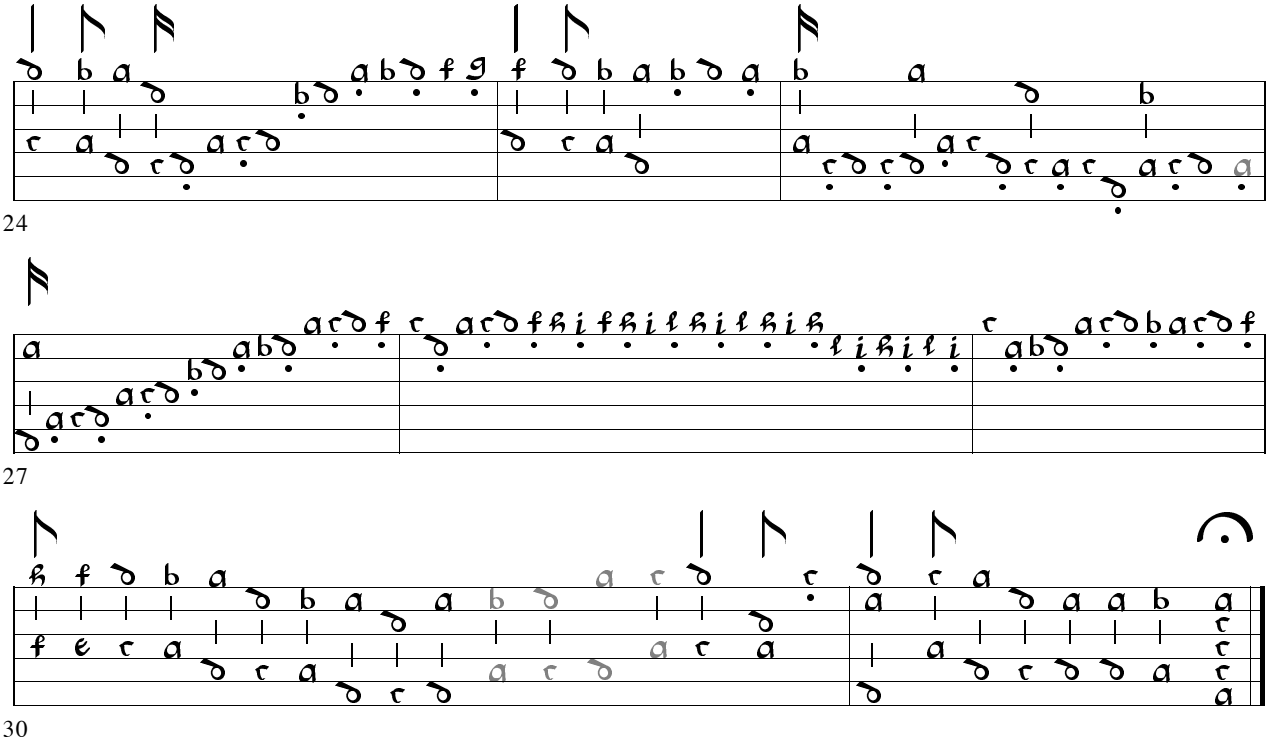


18. Recercar I-PESo 1144, pp. 78-82





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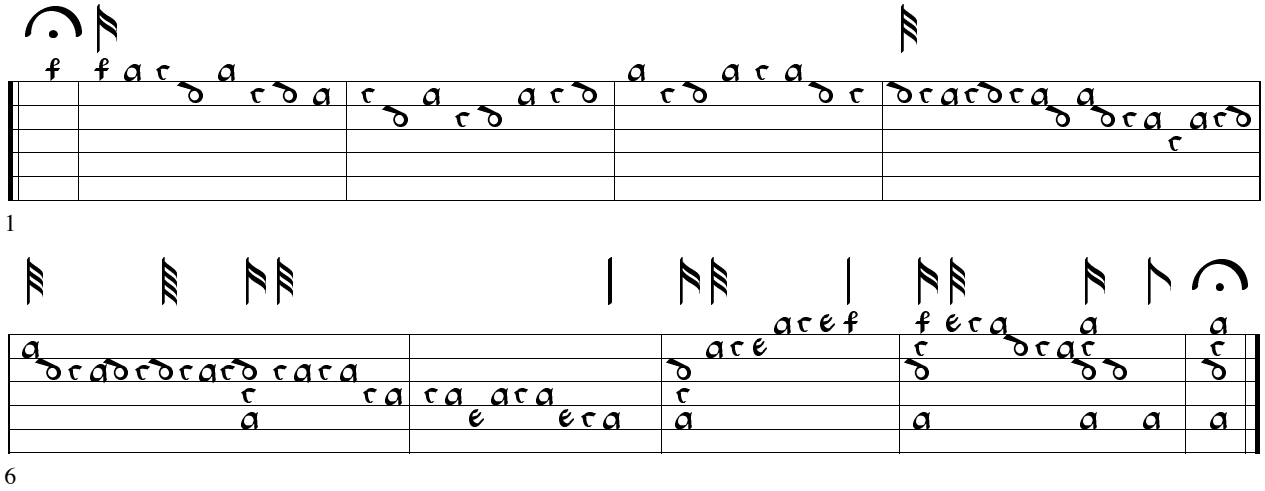
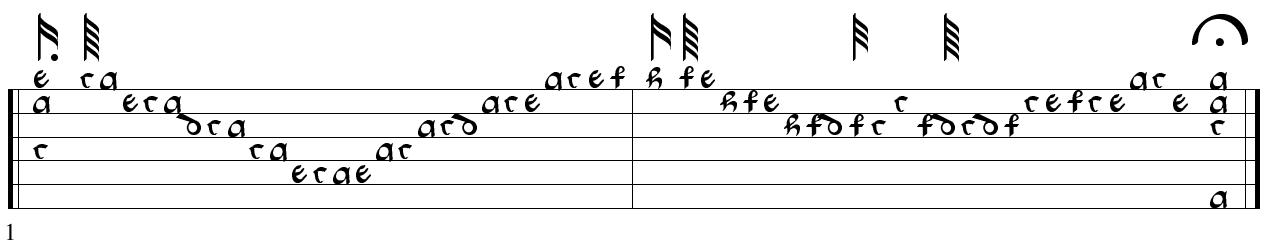
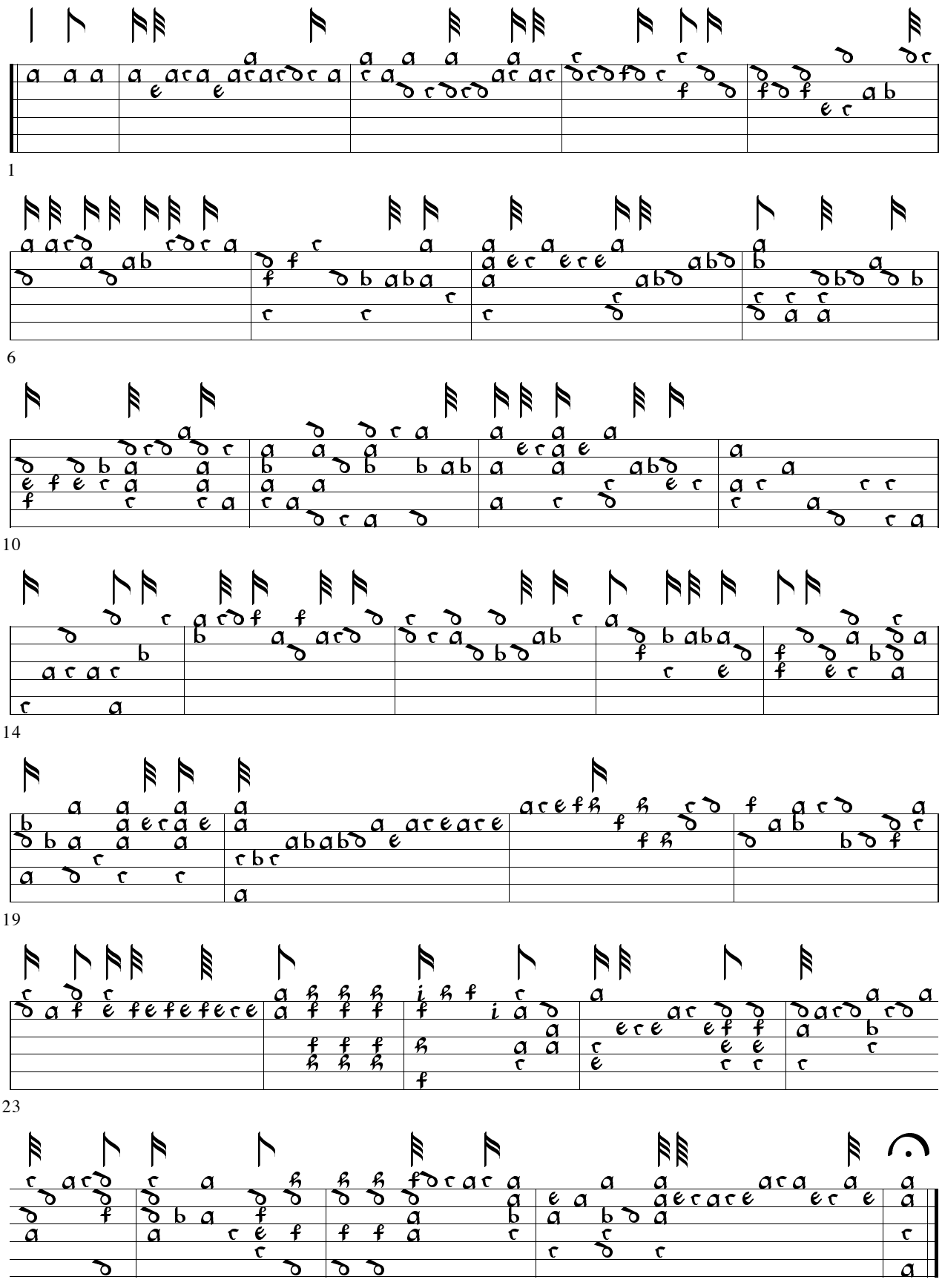


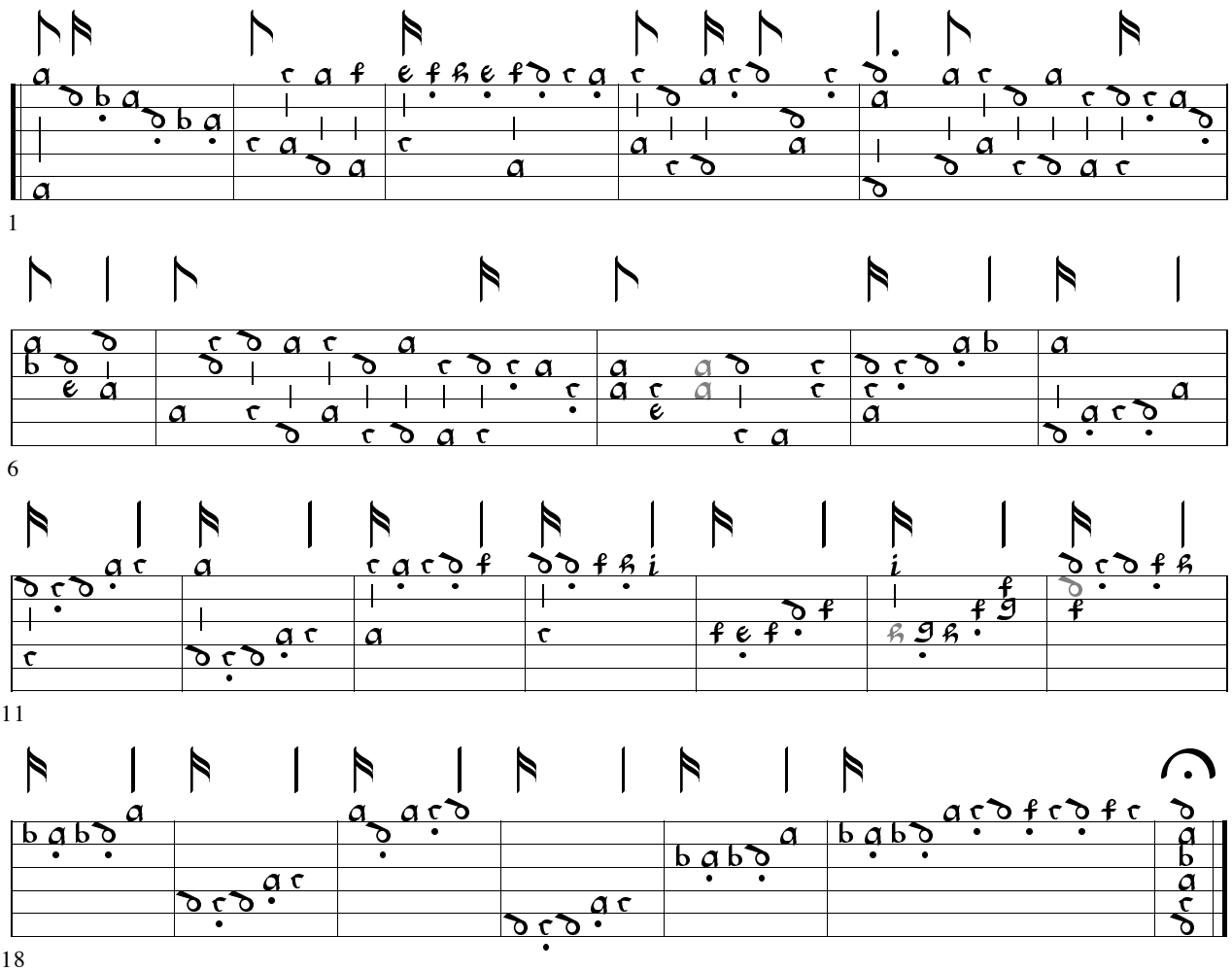
20. Rx. D-LEm II.6.15, p. 11



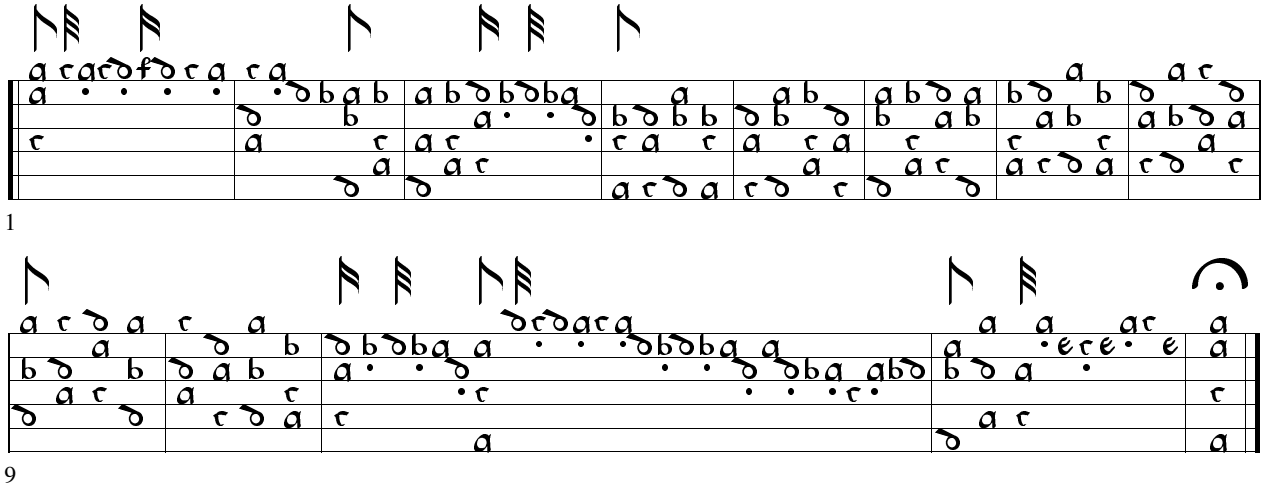
21. Praeambulum 2 Waissel 1573, sig. A4v



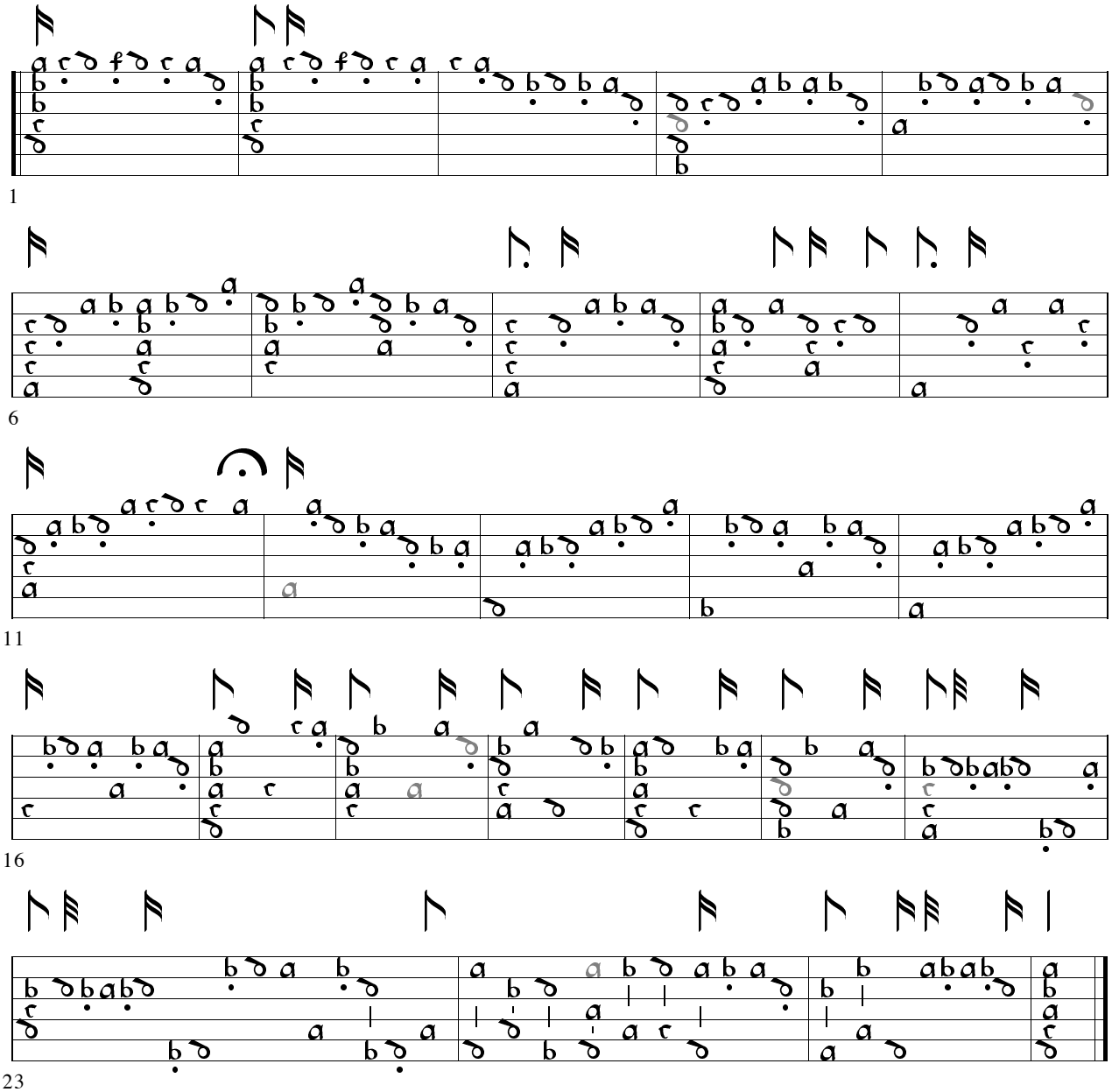
22. Recercar I-PESo 1144, pp. 82-84



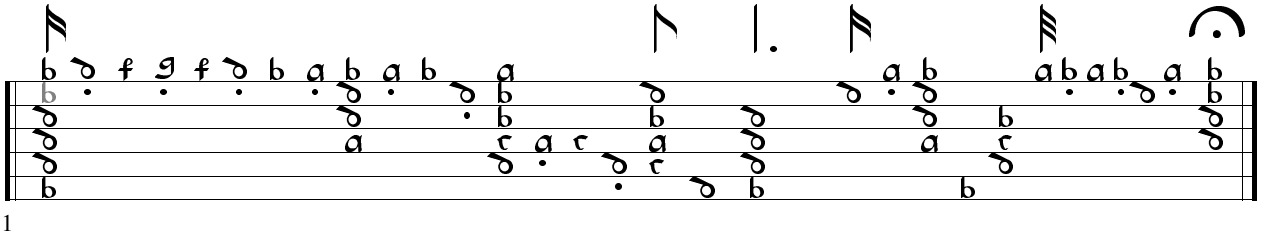
23. Ein preambl In Re hd D-Mbs 1512, f. 16v



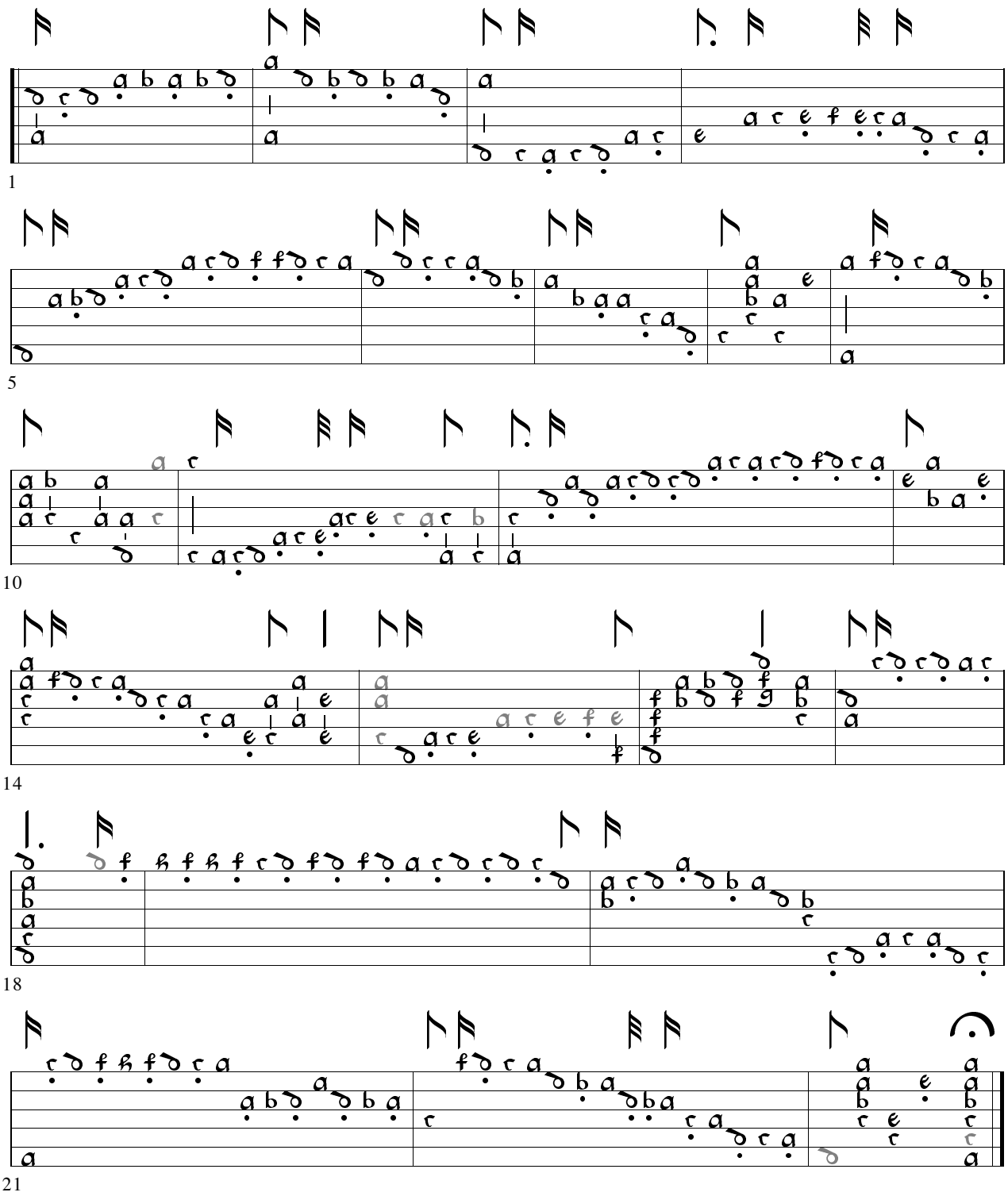
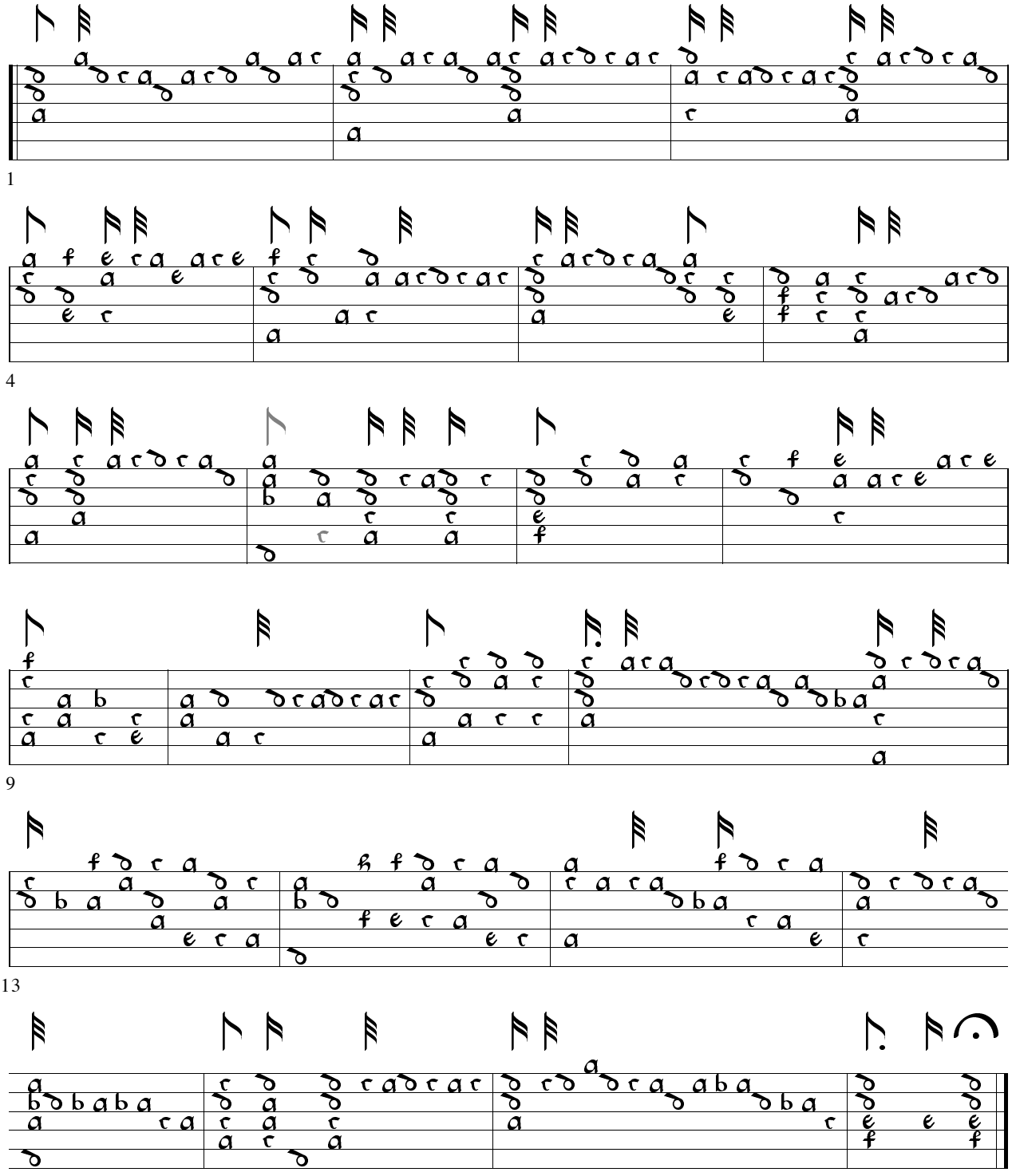
24. Recercar I-PESo 1144, pp. 52-54



25. Recercar? I-PESo 1144, pp. 45-46



26. Recercar I-PESo 1144, pp. 27-29



27. Praeambulum 3 Waissel 1591, sig. A4v