

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 n° 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 grey⁸), and some short passages have been added editorially where interruptions in the flow of the music suggest possible omissions.

Matthäus Weissel's *Tabulatura* of 1573 includes two longer praeambula [n° 6 & 21], and the 8 praeambula in his

Tabulatura of 1591 [n° 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 [n° 5],⁹ and three short preludes, one each from three manuscripts in German tablature [n° 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. *Praeambulum*¹¹ Heckel 1556/1562 *Discant*, pp. 191-192
6. *Praeambulum 1* Waissel 1573, sig. A4r
Praeambulum IIIII Matthaei Waissels CH-Bu F.IX.39, ff. 4v-5r
Praeambulum DK-Kk Thott 841 4°, 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
Recercar 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. *Praeamb* 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 preamb In Re bd* 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
Praeambulum 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 da 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 n° 13, and a previous attempt at reconstructing n° 1 & 9.

⁴ For example, n° 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 n° 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.

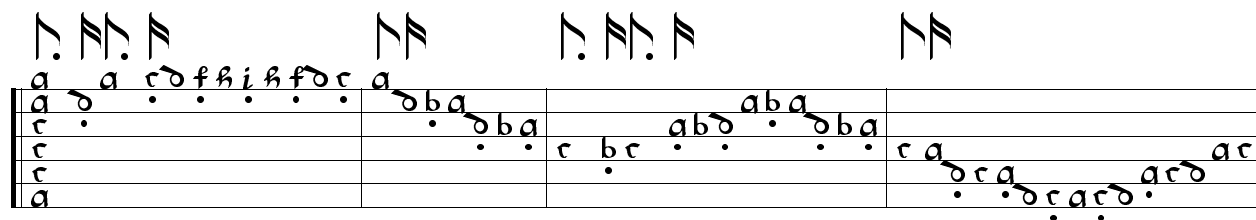
⁹ Apart from the 40 duets, Heckel's *Discant* and *Tenor* books (facsimile: Stuttgart, Cornetto, 2011) have 78 lute solos, including a *Recercari da milla new* [Francesco da Milano? Ness App. 28], three *fantasy* [one a version of Francesco fantasia Ness 3], and a version titled *Alde* [old?] of Francesco fantasia Ness 84, parodying *Recercar undecimo* from Julio da Crema *Intabulatura* 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; München, Bayerische Staatsbibliothek [D-Mbs] Mus. MS 1512, dated 1533 and 1544 (*bd* 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 n° 6, 13 & 27 are Basel, Öffentliche Bibliothek der Universität Basel [CH-Bu] Ms.F.IX.39, c.1575 & F.IX.70, Emanuel Wursten lute book dated 1591 and 1594; København, Det Kongelige Bibliothek [DK-Kk] Ms. Thott 841 4°, 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.

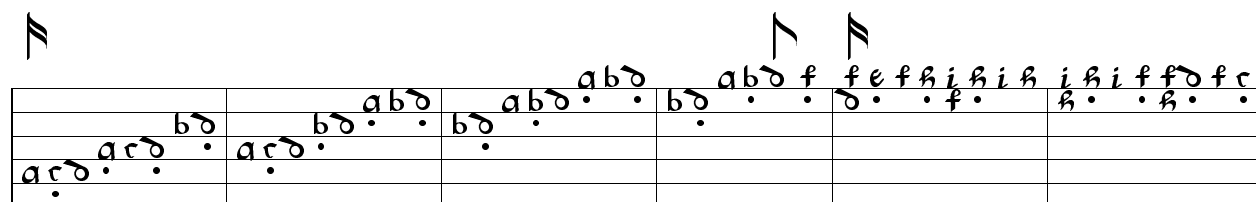
¹¹ Christian Meyer, *Sources Manuscriptes en Tablature Luth et Theorbe c.1500-c.1800*. I. *Helvetica, France* (Baden-Baden & Bouxwiller, Editions Valentin Koerner, 1991), p. 8, lists this as concordant with CH-Bu Ms.F.IX.39, ff. 3v-4r *Praeambulum I Wolfgang Heckels*, but the latter is instead concordant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

1. Recercar

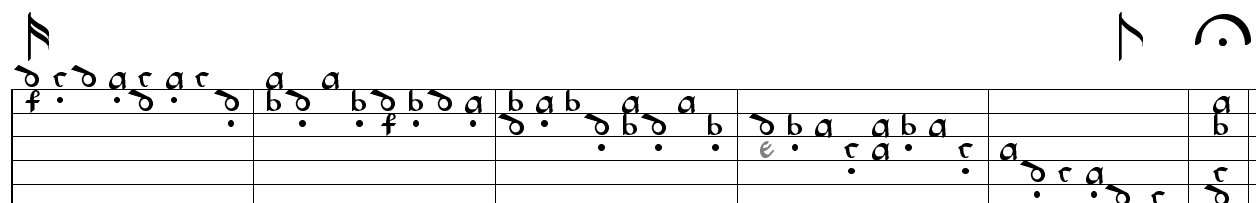
I-PESo 1144, pp. 29-30



1



5



11

2. Praeambulum 1

Waissel 1591 sig. A4r



1



9

3. Recercar

I-PESo 1144, pp. 46-48

Measures 1-6 of the piece. The notation is in a single system with three staves. The first staff contains a series of eighth and sixteenth notes, often beamed together. The second and third staves contain a mix of eighth, sixteenth, and quarter notes, with some rests. The key signature has one flat (B-flat), and the time signature is 4/8.

1

Measures 7-12. The notation continues with similar rhythmic patterns. Measure 12 ends with a double bar line. The third staff in measure 12 has a final note with a fermata.

Measures 13-17. The notation continues. Measure 17 ends with a double bar line. The third staff in measure 17 has a final note with a fermata.

13

Measures 18-22. The notation continues. Measure 22 ends with a double bar line. The third staff in measure 22 has a final note with a fermata.

18

Measures 23-27. The notation continues. Measure 27 ends with a double bar line. The third staff in measure 27 has a final note with a fermata.

23

Measures 28-32. The notation continues. Measure 32 ends with a double bar line. The third staff in measure 32 has a final note with a fermata.

28

Measures 33-37. The notation continues. Measure 37 ends with a double bar line. The third staff in measure 37 has a final note with a fermata.

33

4. Recercar

I-PESo 1144, pp. 49-52

Measures 1-3 of the piece. The notation features a single melodic line on a five-line staff. The notes are written in a stylized, handwritten-like font. Measure 1 starts with a treble clef and a key signature of one flat (B-flat). The notes are: i, f, b, a, b, a, b, a, b. Measure 2 continues with: b, a, b, b, c, a, a, c, b, c. Measure 3 ends with: b, f, b, f, g, f, i, f, i, f, i. The piece concludes with a final cadence symbol (a double bar line followed by a fermata).

1

Measures 4-7 of the piece. Measure 4 starts with a treble clef and a key signature of one flat. The notes are: g, g, f, g, i, i, f, i, f. Measure 5 continues with: f, b, b, a, b, a, b, a, b. Measure 6 continues with: b, f, b, b, a, b, a, b. Measure 7 ends with: b, b, a, b. The piece concludes with a final cadence symbol.

4

Measures 8-11 of the piece. Measure 8 starts with a treble clef and a key signature of one flat. The notes are: f, i, f, f, f, b, b, i, f, i, f, i, i, f, b, a, a. Measure 9 continues with: f, c, a, f, i, i, f, b, a, a. Measure 10 continues with: b, a, b, b, c, a, a, b, a, b. Measure 11 ends with: a, b, a, b. The piece concludes with a final cadence symbol.

9

Measures 12-15 of the piece. Measure 12 starts with a treble clef and a key signature of one flat. The notes are: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. Measure 13 continues with: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. Measure 14 continues with: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. Measure 15 ends with: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. The piece concludes with a final cadence symbol.

13

Measures 16-17 of the piece. Measure 16 starts with a treble clef and a key signature of one flat. The notes are: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. Measure 17 continues with: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. The piece concludes with a final cadence symbol.

18

Measures 18-23 of the piece. Measure 18 starts with a treble clef and a key signature of one flat. The notes are: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. Measure 19 continues with: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. Measure 20 continues with: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. Measure 21 continues with: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. Measure 22 continues with: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. Measure 23 ends with: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. The piece concludes with a final cadence symbol.

24

Measures 24-28 of the piece. Measure 24 starts with a treble clef and a key signature of one flat. The notes are: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. Measure 25 continues with: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. Measure 26 continues with: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. Measure 27 continues with: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. Measure 28 ends with: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. The piece concludes with a final cadence symbol.

29

6. Praeambulum

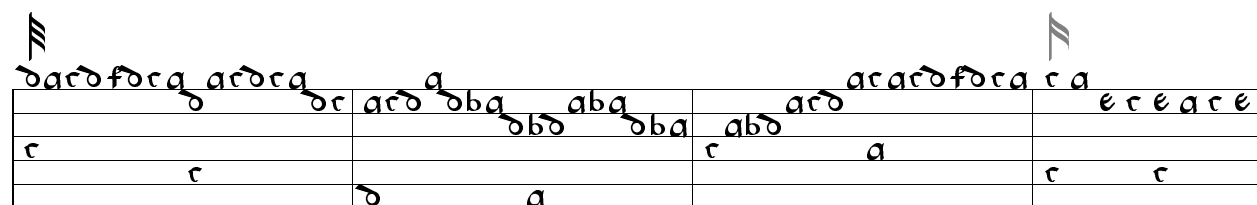
Waissel 1573, sig. A4r



1



8



12



16



21



7. Recercar

I-PESo 1144, pp. 54-56

The first system of musical notation for '7. Recercar' consists of five measures. Above the staves are rhythmic flags. The notation is written on three-line staves with various note values and accidentals.

1

The second system of musical notation for '7. Recercar' consists of five measures. Above the staves are rhythmic flags. The notation is written on three-line staves with various note values and accidentals.

6

The third system of musical notation for '7. Recercar' consists of five measures. Above the staves are rhythmic flags. The notation is written on three-line staves with various note values and accidentals.

11

The fourth system of musical notation for '7. Recercar' consists of five measures. Above the staves are rhythmic flags. The notation is written on three-line staves with various note values and accidentals.

16

The fifth system of musical notation for '7. Recercar' consists of five measures. Above the staves are rhythmic flags. The notation is written on three-line staves with various note values and accidentals.

20

8. Praeambulum 7

Waissel 1591, sig. B1v

The first system of musical notation for '8. Praeambulum 7' consists of five measures. Above the staves are rhythmic flags. The notation is written on three-line staves with various note values and accidentals.

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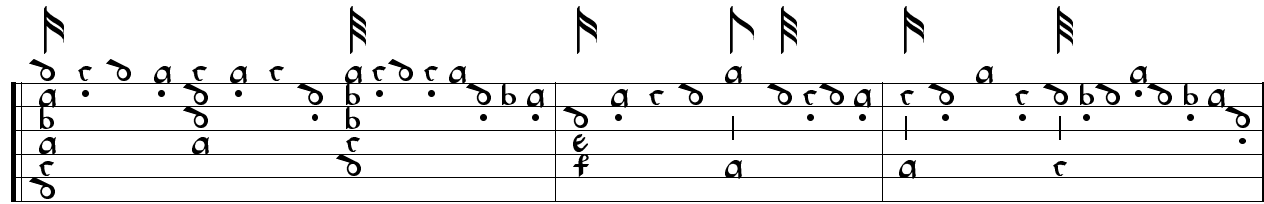
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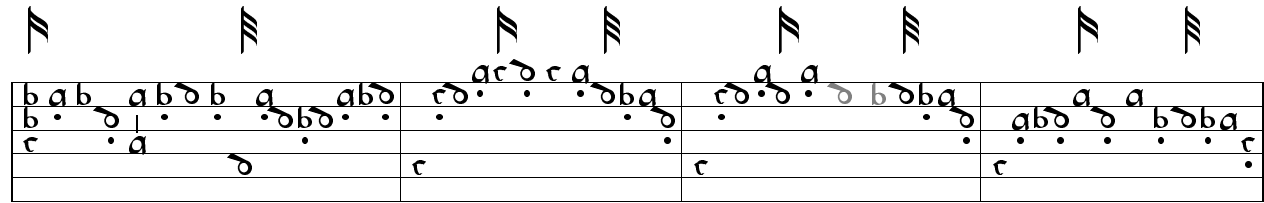
The musical score for 'The Rose Tree' is presented on a four-staff system. The first staff contains the melody with notes and rests, and a final fermata. The second staff contains the lyrics: 'a a a | b a b a b b a | b a b b b a b a b b b a b | a a a'. The third staff contains the lyrics: 'r d a | d a b a b b a | d r b a b b b b a b | r'. The fourth staff contains the lyrics: 'a | a e a | a a | a a a'. The score is written in a simple, handwritten style.

11. Recercar

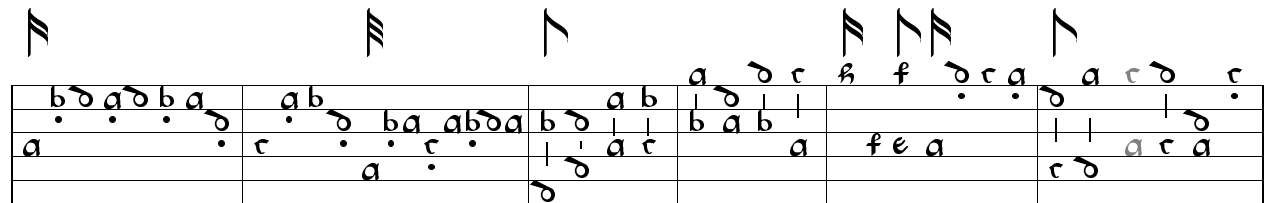
I-PESo 1144, pp. 58-60



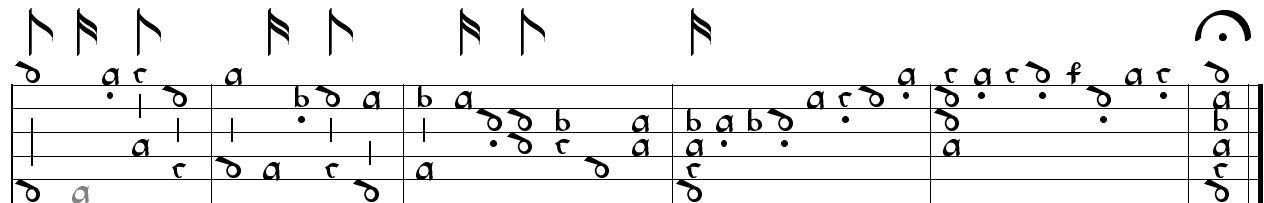
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14

12. Praeambulum 4

Weissel 1591, sig. A4v



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15. Recercar

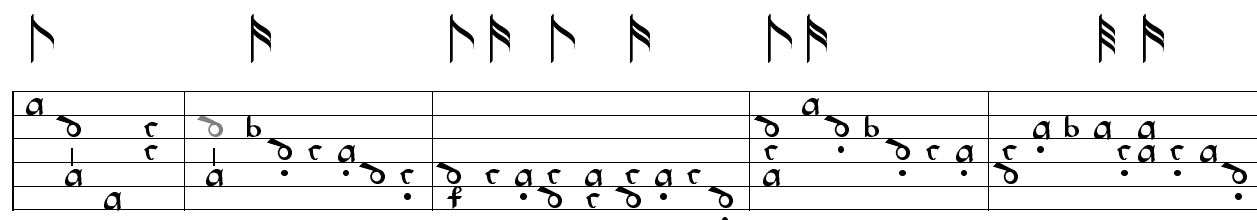
I-PESo 1144, pp. 74-78



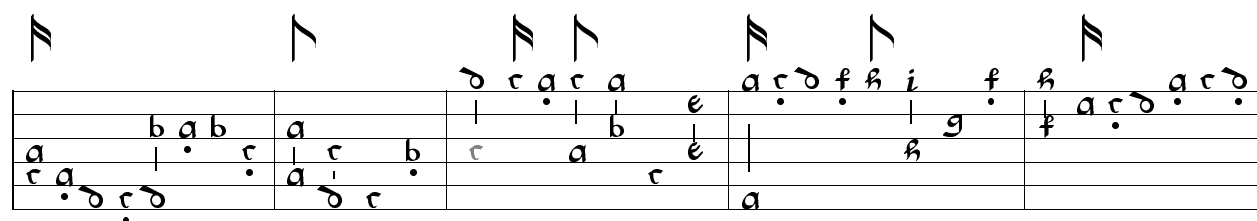
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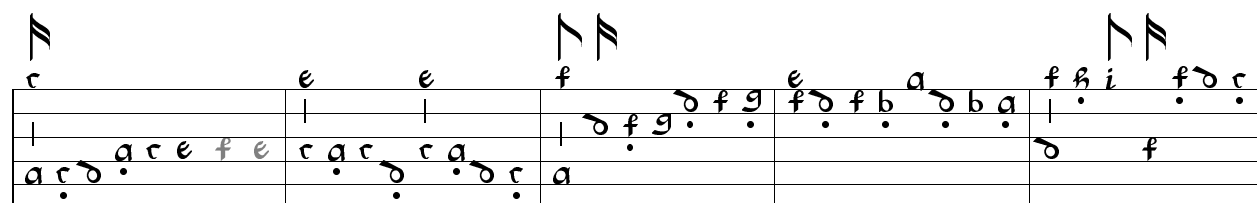
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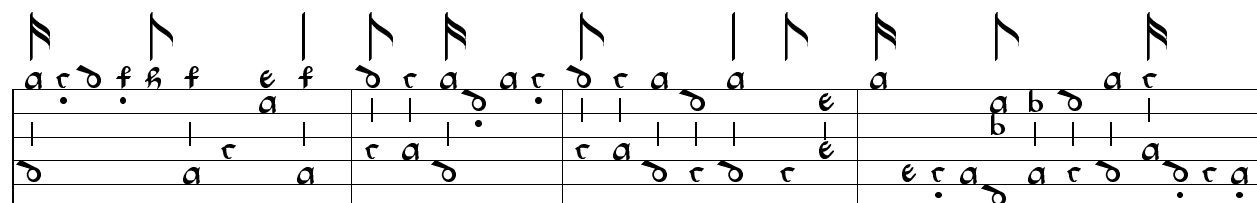
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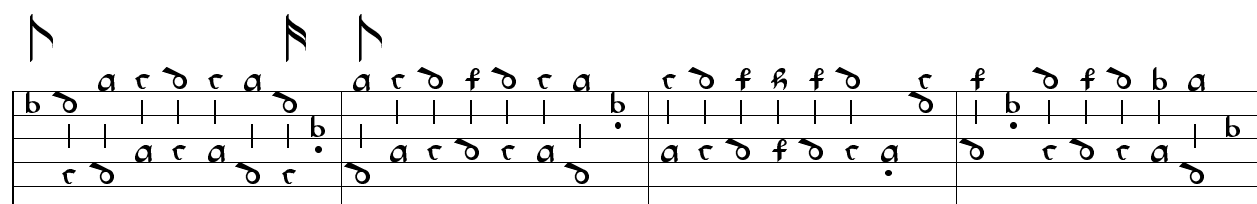
18



23



28



32

18. Recercar

I-PESo 1144, pp. 78-82

Measures 1-4 of the piece. The notation features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with the bass line indicated by a lower staff. The notes are primarily eighth and sixteenth notes, with some rests. The piece is in a 3/4 time signature.

1

Measures 5-8 of the piece. The notation continues the melody from the previous system, with similar rhythmic patterns and note values.

5

Measures 9-12 of the piece. The notation shows a continuation of the melodic line, with some changes in rhythm and note values.

10

Measures 13-16 of the piece. The notation continues the melodic line, with some changes in rhythm and note values.

13

Measures 17-20 of the piece. The notation continues the melodic line, with some changes in rhythm and note values.

15

Measures 21-24 of the piece. The notation continues the melodic line, with some changes in rhythm and note values.

18

Measures 25-28 of the piece. The notation continues the melodic line, with some changes in rhythm and note values.

21

21. Praeambulum 2

Waissel 1573, sig. A4v

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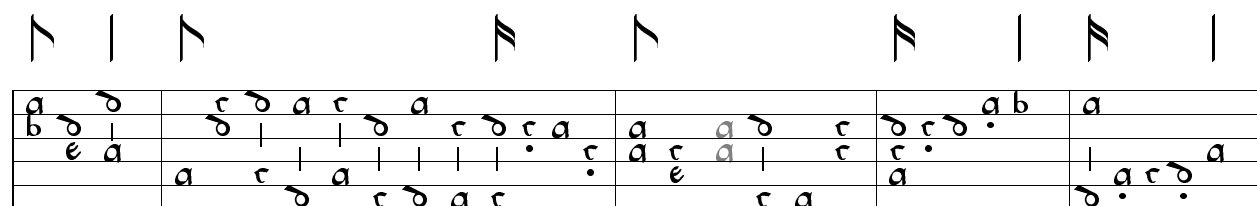
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22. Recercar

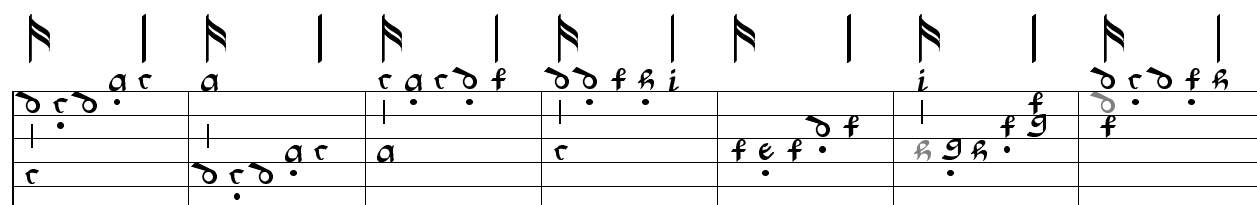
I-PESo 1144, pp. 82-84



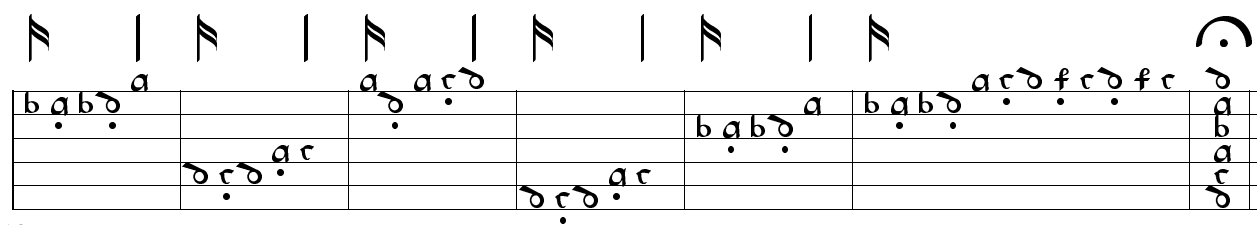
1



6



11



18

23. Ein preambl In Re hd

D-Mbs 1512, f. 16v



1



9

24. Recercar

I-PESo 1144, pp. 52-54

First system of musical notation for '24. Recercar'. It consists of a single staff with a treble clef. The notation includes various notes (half, quarter, eighth, and sixteenth notes) and rests, with some notes marked with a 'b' for flat. The system is divided into four measures.

1

Second system of musical notation for '24. Recercar'. It consists of a single staff with a treble clef. The notation includes various notes and rests, with some notes marked with a 'b' for flat. The system is divided into five measures.

6

Third system of musical notation for '24. Recercar'. It consists of a single staff with a treble clef. The notation includes various notes and rests, with some notes marked with a 'b' for flat. The system is divided into five measures.

11

Fourth system of musical notation for '24. Recercar'. It consists of a single staff with a treble clef. The notation includes various notes and rests, with some notes marked with a 'b' for flat. The system is divided into seven measures.

16

Fifth system of musical notation for '24. Recercar'. It consists of a single staff with a treble clef. The notation includes various notes and rests, with some notes marked with a 'b' for flat. The system is divided into four measures.

23

25. Recercar?

I-PESo 1144, pp. 45-46

First system of musical notation for '25. Recercar?'. It consists of a single staff with a treble clef. The notation includes various notes (half, quarter, eighth, and sixteenth notes) and rests, with some notes marked with a 'b' for flat. The system is divided into four measures.

1

26. Recercar

I-PESo 1144, pp. 27-29

Measures 1-4 of the piece. The notation is written on a single staff with a treble clef. The notes are: 1. a, b, a, b, a; 2. a, b, b, a, a; 3. a; 4. e, a, c, e, f, e, a, a. The notes are written in a stylized, handwritten font.

1

Measures 5-8 of the piece. The notation is written on a single staff with a treble clef. The notes are: 5. a, b, a, c, a, f, f, a, a; 6. a, b, c, a, a, b; 7. a, b, a, a, c, a, a; 8. a, a, e, a, f, a, a, b. The notes are written in a stylized, handwritten font.

5

Measures 9-12 of the piece. The notation is written on a single staff with a treble clef. The notes are: 9. a, b, a, a, c; 10. a, a, c, a, c, e, a, c, b; 11. a, a, c, a, c, e, a, c, b; 12. e, a, e, b, a, e. The notes are written in a stylized, handwritten font.

10

Measures 13-16 of the piece. The notation is written on a single staff with a treble clef. The notes are: 13. a, f, a, a, a, e; 14. a, a, e, a, c, e, f, e; 15. f, b, b, f, g, b; 16. a, a, c, a, a, b, a, b. The notes are written in a stylized, handwritten font.

14

Measures 17-19 of the piece. The notation is written on a single staff with a treble clef. The notes are: 17. a, f, a, a, a, e; 18. a, a, e, a, c, e, f, e; 19. f, b, b, f, g, b. The notes are written in a stylized, handwritten font.

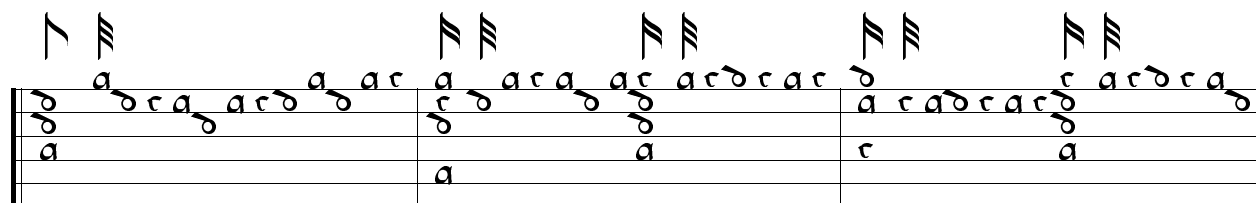
18

Measures 20-21 of the piece. The notation is written on a single staff with a treble clef. The notes are: 20. a, b, a, a, b, a; 21. a, a, e, a, a, b, a, b. The notes are written in a stylized, handwritten font.

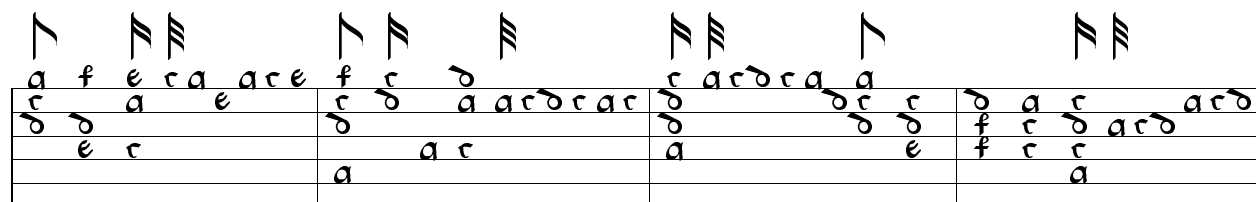
21

27. Praeambulum 3

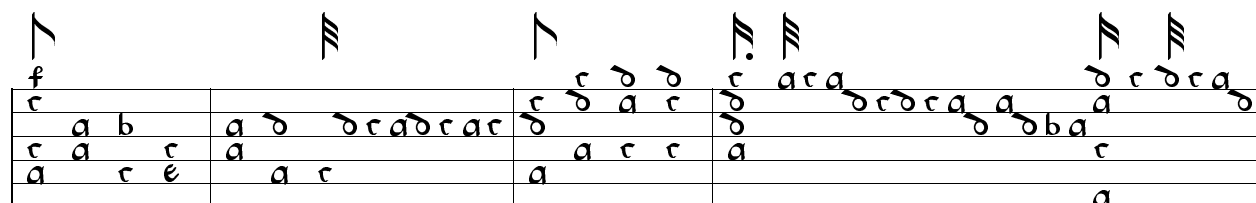
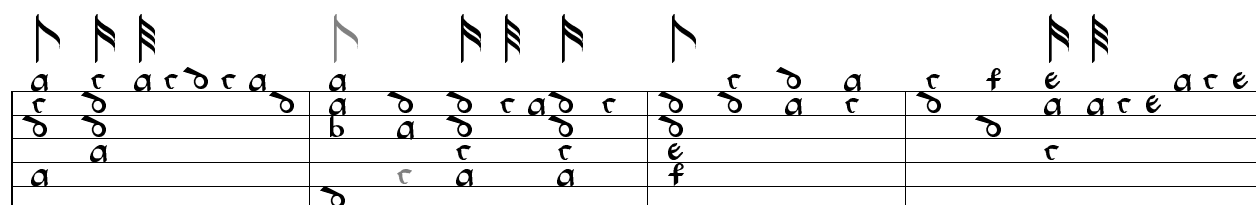
Waissel 1591, sig. A4v



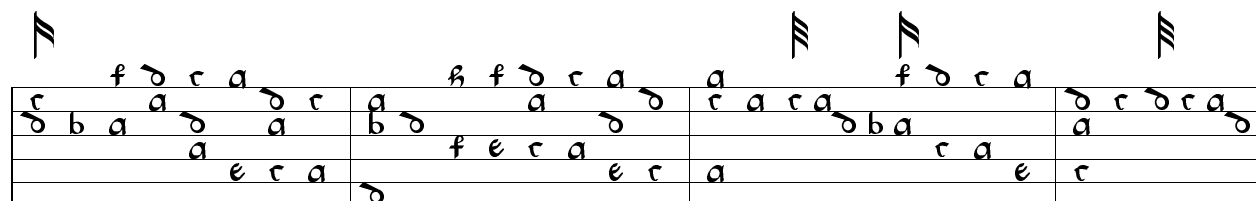
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