**~ Preambulum ~**

Preludes and Finale for renaissance lute

transcribed from manuscripts in German tablature copied *c.*1520 to *c.*1620

edited by John H. Robinson

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***Fraw Musica***



***Ein lob der Lauten***

*So wird zwar nicht unbillig heute*

*Die Laute also hoch erhoben*

*Weil sie am meisten drinnen lebt*

*Und schwebt in lauter Freude und Wonne:*

*Dass gleich wie von der Märzsonne*

*All Laub und Gras, alle Bäume auf Erden*

*Ja, auch die Leute erquickt werden.*

poem by Johann Fischart, gen Mentzer (1546-1590)

in *Das Erst Büch ... Lautenstück* (Strasbourg, Bernhart Jobin 1572), ff. 2v-6r, lines 10-16

**In praise of the Lute**

So it is particularly not unreasonable

To elevate the lute so high

Because she lives most inside

And floats in pure joy and bliss:

That like by means of the sun in March

All the leaves and grass, all the trees on earth

Nay, even the people will be refreshed.

translated by Mathias Rösel

*Dic mihi cur donata viris sit musica doctis:*

*UT RElevet MIseris FAtum SOLitosque LAbores.*

from the Johannes Nauclerus lute book (D-B Mus.40141), f. 8v

Tell me why music is given to learned men:

To relieve a miserable fate and the daily work.

translated by Rainer aus dem Spring

**Preambulum:**

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102. . . . Praeludium 1 . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 1 . . . . . . . . . . . . . . . . . . . 59

103. . . . Praeludium 2 . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 2 . . . . . . . . . . . . . . . . . . . 59

104. . . . Praeludium 3 . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, pp. 2-3 . . . . . . . . . . . . . . . . 60

105. . . . Praeludium 5 . . . . . . . . Matthaeus Reymann . . . . . . . . . . D-LEm II.6.15, pp. 4-5 . . . . . . . . . . . . . . . . 60

106. . . . Praeludium 4 . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 3 . . . . . . . . . . . . . . . . . . . 61

107. . . . Praeludium 7 . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 6 . . . . . . . . . . . . . . . . . . . 61

108. . . . Praeludium 6 . . . . . . . . Jacob Reis . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 5 . . . . . . . . . . . . . . . . . . . 62

109. . . . Rx . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 8 . . . . . . . . . . . . . . . . . . . 62

110. . . . Praeludium 10 . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 9 . . . . . . . . . . . . . . . . . . . 62

111. . . . Praeludium 8 . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, pp. 6-7 . . . . . . . . . . . . . . . . 63

112. . . . Finale . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, pp. 18-19 . . . . . . . . . . . . . . 63

113. . . . Praeludium 9 . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 8 . . . . . . . . . . . . . . . . . . . 64

114. . . . Praeludium 11 . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 11 . . . . . . . . . . . . . . . . . . 64

115. . . . Praeludium 12 . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, pp. 12-13 . . . . . . . . . . . . . . 65

116. . . . Finale . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 9 . . . . . . . . . . . . . . . . . . . 65

118. . . . Praeludium 13 . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, pp. 14-15 . . . . . . . . . . . . . . 66

118. . . . Praeludium Italicum 15 . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 18 . . . . . . . . . . . . . . . . . . 66

119. . . . Praeludium 14 . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, pp. 16-17 . . . . . . . . . . . . . . 67

120. . . . Praeambulum 2 . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . CZ-Pu 59r.469, f. 32r . . . . . . . . . . . . . . . . . . 67

121. . . . Praeludium 16 . . . . . . . Diomedes Cato . . . . . . . . . . . . . . D-LEm II.6.15, p. 19 . . . . . . . . . . . . . . . . . . 68

122. . . . Praeludium . . . . . . . . . Diomedes Cato . . . . . . . . . . . . . . D-LEm II.6.15, p. 20 . . . . . . . . . . . . . . . . 68-69

123. . . . Prelude . . . . . . . . . . . . Albert Dlugoraj . . . . . . . . . . . . . . D-LEm II.6.15, p. 465 . . . . . . . . . . . . . . . . . 69

124. . . . Praeambulum . . Vincenzo Pinti or Lorenzino Tracetti . . D-LEm II.6.15, pp. 62-63 . . . . . . . . . . . . 70-71

125. . . . Praeludium 18 . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 21 . . . . . . . . . . . . . . . . . . 71

126. . . . Exercitium . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 21 . . . . . . . . . . . . . . . . . . 71

127. . . . Finale . . . . . . . . . . . . . . Albert Dlugoraj? . . . . . . . . . . . . . D-LEm II.6.15, p. 467 . . . . . . . . . . . . . . . . . 72

128. . . . Praelude . . . . . . . . . . . . Charles Bocquet or Jacob Reis . . D-LEm II.6.15, p. 510 . . . . . . . . . . . . . . . . . 73

129. . . . Praeludium 19 . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 22 . . . . . . . . . . . . . . . . . . 74

130. . . . Praeludium . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . CZ-Pnm XIII.B.237, f. 1v . . . . . . . . . . . . . . 74

131. . . . Praeludium . . . . . . . . . Salomon? . . . . . . . . . . . . . . . . . . . CZ-Pnm XIII.B.237, f. 1r . . . . . . . . . . . . . . 74

132. . . . Praeambulum . . . . . . . Stephan Laurentius Jacobides . . CZ-Pnm XIII.B.237, f. 1r . . . . . . . . . . . . . . 75

133. . . . Praeludium . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . CZ-Pnm XIII.B.237, f. 1v . . . . . . . . . . . . . . 75

**Finale:**

a. . . . . . Finale . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 14 . . . . . . . . . . . . . . . . . . 76

b. . . . . . Finale . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 13 . . . . . . . . . . . . . . . . . . 76

c. . . . . . Finale . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 14 . . . . . . . . . . . . . . . . . . 76

d. . . . . . Finale . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 17 . . . . . . . . . . . . . . . . . . 76

e. . . . . . Exercitium . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 7 . . . . . . . . . . . . . . . . . . . 76

f. . . . . . . Finale . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 3 . . . . . . . . . . . . . . . . . . . 76

g. . . . . . . Exercitium . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 5 . . . . . . . . . . . . . . . . . . . 76

h. . . . . . Finale . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 12 . . . . . . . . . . . . . . . . . . 76

i. . . . . . . Exercitium . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 15 . . . . . . . . . . . . . . . . 76-77

j. . . . . . . Nachlewfell . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . PL-WRk 352, f. 56r . . . . . . . . . . . . . . . . . . . . 77

k. . . . . . Finale . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 19 . . . . . . . . . . . . . . . . . . 77

l. . . . . . . Exercitium . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 15 . . . . . . . . . . . . . . . . . . 77

m. . . . . . Rx . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 9 . . . . . . . . . . . . . . . . . . . 77

n. . . . . . Rx . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 11 . . . . . . . . . . . . . . . . . . 77

o. . . . . . . Nachloufflin . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-B 40588, p. 65 . . . . . . . . . . . . . . . . . . . . . 77

p. . . . . . Ein vor loufflin . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-B 40588, p. 35 . . . . . . . . . . . . . . . . . . . . . 78

q. . . . . . . Final darauff . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-B 40588, p. 5 . . . . . . . . . . . . . . . . . . . . . . 78

r. . . . . . . Clausula . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 17 . . . . . . . . . . . . . . . . . . 78

s. . . . . . . Leuflein . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . CZ-Pu XXIII.F.174, f. 12v . . . . . . . . . . . . . 78

t. . . . . . . Finale . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 10 . . . . . . . . . . . . . . . . . . 78

u. . . . . . Coloratura . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 18 . . . . . . . . . . . . . . . . 78-79

v. . . . . . Rx . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 22 . . . . . . . . . . . . . . . . . . 79

w. . . . . . Finale . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 10 . . . . . . . . . . . . . . . . . . 79

x. . . . . . . Leufenlein . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 21 . . . . . . . . . . . . . . . . . . 79

y . . . . . . Postludio . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . A-Wn 18688, f. 12r . . . . . . . . . . . . . . . . . . . . 79

zi. . . . . . Finale . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 19 . . . . . . . . . . . . . . . . . . 79

zii. . . . . . Finale . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . D-LEm II.6.15, p. 10 . . . . . . . . . . . . . . . . . . 79

**Introduction**

Preludes are improvisational free form compositions for an instrumentalist to warm up and check the tuning of the instrument and often were intended to preceed more structured compositions.[[1]](#footnote-1) Lute solos of this genre in German tablature sources are usually titled preambel or priamel in German and praeambulum/preambulum or praeludium/preludium in Latin. Shorter sequences of ascending or descending passaggi titled finale, postludio or clausula, and similar passages titled coloratura, exercitium, leufenlein, nachlauf or nachleuffel, are found at the end of longer works, or else in isolation in manuscripts as page fillers. Both types are found in sources of lute music from across Europe notated in French, German and Italian tablature.

This edition includes French tablature transcriptions of all the preambulum and finale and similar for lute that I know in manuscript sources notated in German tablature. The music is presented in approximately chronological order with all the preambulum interspersed with a few finale and exercitium (nos. 59, 73, 109, 112, 116, 126 & 127) to fill up the spaces in the page layout - numbered continuously 1-133. Then follows a short section consisting of another twenty-seven finale and similar (a-zii) run together continuously in two series, the first mainly for 6-course lute with one using a 7th course in D (a-q) and the other series also mainly for 6-course lute with five for a lute with a 7th course in F (r-zii) - assuming a lute in G pitch. All are for lutes in renaissance, *vieil ton*, tuning from manuscripts copied over the century *c.*1520 to *c.*1620. The prefatory text to the edition includes a list of contents and page numbers to locate the tablature as well as an inventory cross-referenced between the same or similar preambulum and finales in this edition or in other volumes in the series Fantasias-I-III and Priamel published by Tree Editions (see bibliography).[[2]](#footnote-2) The inventory also includes concordant and cognate versions in French and Italian tablature sources - although less than twenty items are known from other sources so that the majority are unique to the German tablature manuscripts represented here. Details of all the sources used or referred to are listed alphabetically in the bibliography. This edition is a companion to a volume titled Priamel and published by Tree Editions in 2019 (see bibliography) that included all the preambel, preludium and preambulum notated in German tablature found in the printed lute books of Hans Judenkünig, Hans Gerle, Hans Newsidler, Wolff Heckel and Matthaüs Waissel. This final volume in the series completes a survey of all the fantasias, fugas and preludes in German tablature sources known to me, transcribed into French tablature to bring the generally high quality of the music contained in these sources to the attention of lutenists not familiar with German tablature notation.

Most of the music here is anonymous, although a few titles include the names or initials of composers, or copyists, collectors or dedicatees in some cases (see table below).

*Named composers*

*ascription nos.*

Bischofs, Julius 45, 47

Blanckenheim, Ludwig 24

Blindhamer, Adolff 2, 23

Carolum 100

Cato, Diomedes 121, 122

Dlugoraj, Albert Ambrose 123, 127

F[rederici?], D[aniel?] DD 73

HD 30, 32, 33, 44

Heckel, Wolffgang 36

Jacobides, Stephan Laurentius 132

Mertel, Elias 46

P.P. 65

Pinti, Vincenzo [Equitis Romani] 69, 124

Bocquet, Charles [Porquetus] 128

Reis, Jacob 64, 108, 128

Reymann, Matthaeus 105

Salomon 131

[Segni?], J[ulio da?] M[odena?? 78

Tracetti, Lorenzino 69, 124

Waissel, Matthaüs 40, 101

W[ully?], H[ieronymus] 83

Bischofs could be the lutenist recorded in the court rosters of Brandenberg, Königsberg for 1612 which includes '35m H. Bischofs Lautenisten An 10 Ducaten'.[[3]](#footnote-3) However, Blanckenheim is otherwise unknown, as is Carolum, who could be a dedicatee rather than composer. Stephan Laurentius Jacobides, probably the Stepan Jacobides Zahoransky recorded as pupil of the royal school of Henri II in Prague and author of poems dated 1622, is presumed to be the owner and/or copyist of the manuscript bearing his name. One prelude in the manuscript (no. 132 here) is ascribed to him, but similar passages are found in a fantasia by Lorenzino Tracetti so it may be an arrangement of an existing lute solo by Jacobides. Several other composers here are identified by initials only: EM probably refers to Elias Mertel who collected 235 preludes and 120 phantasias that were published as *Hortus Musicalis Novus* (Strasbourg 1615), although not including the preambulum here. He may have composed this and twenty-five other lute solos ascribed to him found in a variety of sources (see MertelR in bibliography). FDDD is probably Daniel Frederici (1584-1638) author of *Servia Musicales Prima* (Rostock 1617) and *Newe Avisen* (Rostock 1635), as suggested by ascriptions to two other lute solos.[[4]](#footnote-4) The initials HD are presumed to be those of the copyist and possibly intabulator of much of the music in the manuscript in which they are found (D-Mbs 1512). HW could be the Hieronymus Wully to whom five other lute solos are ascribed, although he is otherwise unknown.[[5]](#footnote-5) Alternatively HW could refer to Hans Jacob Wecker who published a book of lute duets in Basel in 1552. JM are probably the initials of Julio Segni da Modena, whose recercars for instrumental ensemble were published in *Musica Nova* (Venezia 1540), and others intabulated for lute probably by Giovanni Maria da Crema in *Intabolatura de Lautto Libro Settimo* (Venezia 1548). The initials PP in the Fabritius lute book (DK-Kk Thott 841 4o) are unlikely to be the English composer Peter Philips, in which case the name of the composer intended is not known. Concordances for the items ascribed to Wolff Heckel and Matthaüs Waissel are found in their respective prints although the music is more likely to have been collected rather than composed by them. An unascribed praeludium is also a cognate for one of the preludes in Matthaeus Reymann's *Noctes Musicae* (Leipzig 1598) which he could also have collected rather than composed. The Salom[onis] of no. 129 could be the same composer as another ascribed lute solo, D-B N 479, f. 20v *Courante de Mr Salomon* and the 'Mr. Salomon' recorded in Köln in the 1590s.[[6]](#footnote-6) Due to the difference in spelling it is unlikely to be the French singer Jacques Salmon who was born *c*.1545 and employed by the Duke of Anjou (1571) and Henri III (1575-83), also composing music for  Balthazar de Beaujoyeux's *Ballet comique de la Royne* of 1581.

Some names in the primary or concordant sources are those of composers known from other prints and manuscripts. Adolff Blindhamer is presumed to be '[D]ie er ku[nigliche] M[ajestä]t lauttenslacher Adolfen' recorded in 1503 as a member of the Hofkapelle of Maximilian I. Adolff is presumably one of the younger lutenists on the left of the illustration below as the older one on the right is Artus von Enntz Wehingen Lauttenschlager Maister/Albrecht Morhaans, Maximilian's court lutenist from 1486/7. The illustration is from a woodcut by Hans Burgkmair, Plate 18 in the series 'The Triumph of Emperor Maximilian I (1459-1519)' commissioned in 1512. 'Meister Adolffen plinthaimer lauttenschleher' became a citizen of Nürnberg and was given a civic salary for teaching the lute there in 1514.[[7]](#footnote-7) In the preface to both his *Musica Teusch* and *Tabulature auff die Laudten* Hans Gerle acknowledges the influence of Adolff Plindthamer as his predecessor and so was probably taught lute by him in Nürnberg.[[8]](#footnote-8)

Equitis Romani refers to one or other of two Roman lutenists, Vincenzo Pinti and Lorenzino Tracetti.[[9]](#footnote-9) Porquetus seems to be a corrupt spelling of the name of the French lutenist Charles Bocquet,[[10]](#footnote-10) as another source of this prelude is ascribed to him, although in another source a longer version of the same prelude is ascribed to Jacob Reis. The latter was a Polish lutenist employed at the French court from *c.*1588-1605, composer of two versions of another prelude here. Bocquet is recorded in 1594 as lutenist to Duke Charles III in Lorraine and is presumably the French lutenist recorded as *Borkhet* at the court of Frederich IV Elector Palatine in Heidelberg 1599-1600. Diomedes Cato (1555->1619) was an Italian lutenist from Venezia employed at the Kraków court of Sigismund Wasa-Jagellon.[[11]](#footnote-11) Albert Ambrose Dlugoraj (1558->1585) was Polish and trained as lutenist in the household of the Polish aristocrat Samuel Zborowski before employment at the court of the Polish King Stefan Batory.[[12]](#footnote-12)

**Sources**

The table below lists the twenty six primary sources for the music here in approximate chronological order of copying, with columns for the notation style defined in the next table below, the number of items included of each genre of prelude and finale and the approximate date of copying.

| *Sources* | *notation* | *prelude/ finale* | *date* |
| --- | --- | --- | --- |
| PL-Kj 40154 | 63 | 11[[13]](#footnote-13) | *c.*1520 |
| A-Wn 18688 | 61 | 7 | 1523-40 |
| A-Wn 41950 | 63 | 4 | *c.*1525 |
| D-ROu Med 3 | 61 | 6 | 1530s |
| PL-WRk 352 | 61 | 1/1 | *c.*1538-44 |
| D-Mbs 1512 | 63 | 4 | *c.*1540-50 |
| D-MGs 115.1 | 63 | 1 | *c.*1545 |
| D-B 40588 | 63 | -/3 | >1552 |
| D-Us 131b | 63 | 1 | *c.*1556 |
| CH-SAM 1 | 63 | 2 | 1563 |
| A-Wn S.M.8967 | 62 & 63 | 1 | 1565 |
| CH-Bu F.IX.23 | 63 | -/1 | 1565 |
| CH-Bu F.IX.39 | 61 | 5 | 1575 |
| CH-Bu F.X.11 | 63 | 1 | 1575 |
| CZ-Bsa G 10,1400 | 61 | 2 | 1575 |
| D-Sl G.I.4 | 62 | 2 | 1580-95 |
| CH-Bu F.IX.70 | 61 & 62 | 23/1 | 1591/4+ |
| D-Z 115.3 | 61 | 1 | 1590-1600 |
| CZ-Pu 59r.469 | 61 | 6 | 1592 |
| S-Skma | 61 | 2 | end 16th-c |
| PL-LZu M 6983 | 61 | 18 | *c.*1600 |
| DK-Kk Thott 841 4o | 61 | 2 | *c.*1603-8 |
| CZ-Pu XXIII.F.174 | 61 | -/1 | 1608-15 |
| A LIa 475 | 62 | 1 | *c.*1610 |
| D-LEm II.6.15 | 61 | 22/26 | 1619 |
| CZ-Pnm XIII.B.237 | 61 | 4 | early 17th-c |

The majority of items, over a hundred, are found in just four of the manuscripts (PL-Kj 40154, CH-Bu F.IX.70, PL-LZu M 6983, D-LEm II.6.15) and a few are found in each of the remaining sources.[[14]](#footnote-14)

**Notation**

The sources of the music here are notated in German tablature. The following table shows on the right the ciphers for the 1st to 5th courses used in all the sources, and on the left the three different ways of notating the 6th course shown for each source in the preceding table.

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **course** | **61** | **62** | **63** | **5** | **4** | **3** | **2** | **1** |
| open | A/X | ~~1~~/X | ~~1~~ | 1 | 2 | 3 | 4 | 5 |
| fret 1 | B | A | ~~a~~ | a | b | c | d | e |
| fret 2 | C | B | ~~f~~ | f | g | h | i | k |
| fret 3 | D | C | ~~l~~ | l | m | n | o | p |
| fret 4 | E | D | ~~q~~ | q | r | s | t | v |
| fret 5 | F | E | ~~x~~ | x | y | z | 7 | 9 |
| fret 6 | G | F | ~~aa~~ | ~~a~~ | ~~b~~ | ~~c~~ | ~~d~~ | ~~e~~ |

The form 61 uses capital letters beginning with 'A' for the open 6th course and 'B' etc. for the first fret etc. It is used in fourteen of the twenty-six sources of the music here: A-Wn 18688, D-ROu Med 3, PL-WRk 352, CH-Bu F.IX.39, CZ-Bsa G 10,1400, CH-Bu F.IX.70, D-Z 115.3, CZ-Pu 59r.469, S-Skma, PL-LZu M 6983, DK-Kk Thott 841 4o, CZ-Pu XXIII.F.174, D-LEm II.6.15 and CZ-Pnm XIII.B.237**.** 61 was also used for the lute books of Hans Judenkünig *Utilis & compendiaria introduction* 1523? and *Ain schone* in 1523, both published in Wien by Hans Singriener, as well as in Hans Jacob Wecker’s lute duet book *Lautenbuch vonn mancherley schönen und lieblichen stucken mit zweyen lauten zusamen zu schlagen,* printed by Ludwig Lück in Basel in 1552.[[15]](#footnote-15) 61 was then used between 1556 and 1592 in Frankfurt an der Oder by the prolific printers Joannes and later Andreas Eichorn for the lute books of Benedict de Drusina (*Tabulatura Continens* of 1556 and 1573) and Matthäus Waissel (*Tabulatura continens* of 1573, *Tabulatura* in 1591 and reprinted in 1592, *Lautenbuch* in 1592, and a volume of lute duets also called *Tabulatura* in 1592), as well as for Gregorius Krengel’s *Tabulatura Nova* of 1584.

The form 62 was used for four of the later sources here: A-Wn S.M.8967, D-Sl G.I.4, CH-Bu F.IX.70 and A-Lla 475 with ‘1’ or 'X' for the open 6th course and then ‘A’ for first fret, etc. (and so one letter different to 61). 62 was also used in Nürnberg for all the lute books by Hans Neusidler, published between 1536 and 1549, as well as in Strasbourg by Bernhard Jobin for the lute books of Sixt Kargel and Melchior Neusidler.

The form 63 is used for ten, mainly earlier, sources here: PL-Kj 40154, A-Wn 41950, D-Mbs 1512, D-MGs 115.1, D-B 40588, D-Us 131b, CH-SAM 1, A-Wn S.M.8967, CH-Bu F.IX.23 and CH-Bu F.X.11. 63 was also used in Strasbourg for Wolff Heckel’s duet part books printed by Urban Wyss in 1556 and then again by Christian Müller in 1562 and also by Bernhart Jobin in his own lute books of 1572 and 1573. Note that two sources include music in more than one form for different items, 62 and 63 in A-Wn S.M.8967 and 61 and 62 in CH-Bu F.IX.70.

Two of the alternative forms of notation of the 6th course (61 & 61) are illustrated in a section headed 'Von der Lauten' in a large handwritten descriptive catalogue of musical instruments titled 'Instumentalischer Bettlermantl' probably copied in the seventeenth century (GB-Eu Dc.6.100 - facsimile online at Edinburgh University). On pp. 25-26 are charts illustrating German, French and Italian tablature notation on the neck of lutes. The German tablature example shows three alternative sets of ciphers for the 6th course up to the 8th fret, i) upper case letters starting from 'A' for the open string and 'B' for the first fret etc., as in 61 in the table above, ii) lower case letters as for the 5th course but with a horizontal bar added above as in 63 and iii) upper case letter equivalents of the 5th course ciphers with a horizontal bar above (first to fourth frets ~~A~~, ~~F~~, ~~Q~~, ~~X~~, continuing aa, ff for the fifth and sixth frets). Although not used in any manuscript or printed collections of lute music, this latter form of notating the 6th course is found in the earliest known printed German tablature included as examples in music treatises: the single lute tablature example in Sebastian Virdung’s *Musica getutscht* of 1511 printed in Basel, probably by Michael Furter, the tablature examples in Arnolt Schlick’s *Tabulaturen Etlicher lobgesang und lidlein uff die orgeln und lauten*, printed in Mainz by Peter Schöffern in 1512 and in the tablature example in Martin Agricola’s treatise *Musica Instrumentalis Deudsch* printed in Wittenburg by George Rhaw in several editions between 1528 and 1545 and based on Sebastian Virdung’s *Musica getutscht*.

The tablature in this edition is for solo lute in renaissance (*vieil ton*) tuning: the upper 6 courses tuned G c f a d’ g’, assuming a lute in G. The majority are for 6-course lute in this standard tuning although three preludes (nos. 22, 23 & 25) in the earlier source A-Wn 41950 are notated for a lute with the 6th course tuned down a tone to F, adapted here for a lute with a 6th course tuned to G and 7th-course to F. In addition, some of the preludes in five of the later sources call for a lute with 7 or more courses: CH-Bu F.IX.70, D-Sl G.I.4, PL-LZu M 6983, D-LEm II.6.15 and CZ-Pnm XIII.B.237. However, most of these can be easily adapted to play on 6- or 7-course lutes by omitting bass notes, playing them an octave higher or stopping them on a different diapason. Nine of the twenty-three items in CH-Bu F.IX.70 use a 7th course in F (46, 49, 50, 56, 64 & 67) or 7th course in F and 8th in D (55, 57 & 69); the two preludes in D-Sl G.I.4 use a 7th (74) or 7th and 8th course (76); three of the eighteen items in PL-LZu M 6983 require a 7th course tuned to F (79 & 87) or D (97); twenty-five of the forty-eight items in D-LEm II.6.15 require more than six courses, a 7th in F (102, 104, 107, 108, 113, 114, 115, 117, 118, 125, 126, 128, r, u, w, zi & zii), 7th in D (124, b & k), 7th in F and 8th in D (105 & 122), 8th in D (103), 7th in D and 8th in C (127) and 10th in C (129); and four in CZ-Pnm XIII.B.237 use a 7th in F (132), 7th in F and 10th in C (131) or 7th in F, 8th in E flat and 10th in C (130 & 133). These five sources for lutes with 7 or more courses notate the 7th and 8th courses as '1' cut through with two and three horizontal bars, respectively and stopped diapasons as upper case letters with one or two bars above, again for the 7th and 8th courses, respectively. However, a few preludes in D-LEm II.6.15 (122, 124, 127 & 129) and CZ-Pnm XIII.B.237 (133) instead use French tablature-style notation /a for the 8th and ///a for the 10th course.

The chart in GB-Eu Dc.6.100 referred to above also includes instructions on notation of diapasons. Below the lute neck in the illustrations nine courses of the lute are named and the ciphers are given for the 6th to 9th courses as '1' struck through with one, two, three or four horizontal bars, respectively. Also, the instructions at the beginning of CZ-Pu 59r.469 includes a table of ciphers showing the open 7th and 8th courses notated as '1' cut through with one and two horizontal bars, respectively and the 1st to 10th frets are notated with capital letters 'B' to 'L' with one and two horizontal bars above, for the 7th and 8th course, respectively. However, an open 7th course is the only note below the 6th course used in the music in the manuscript, although not in any of the items here.

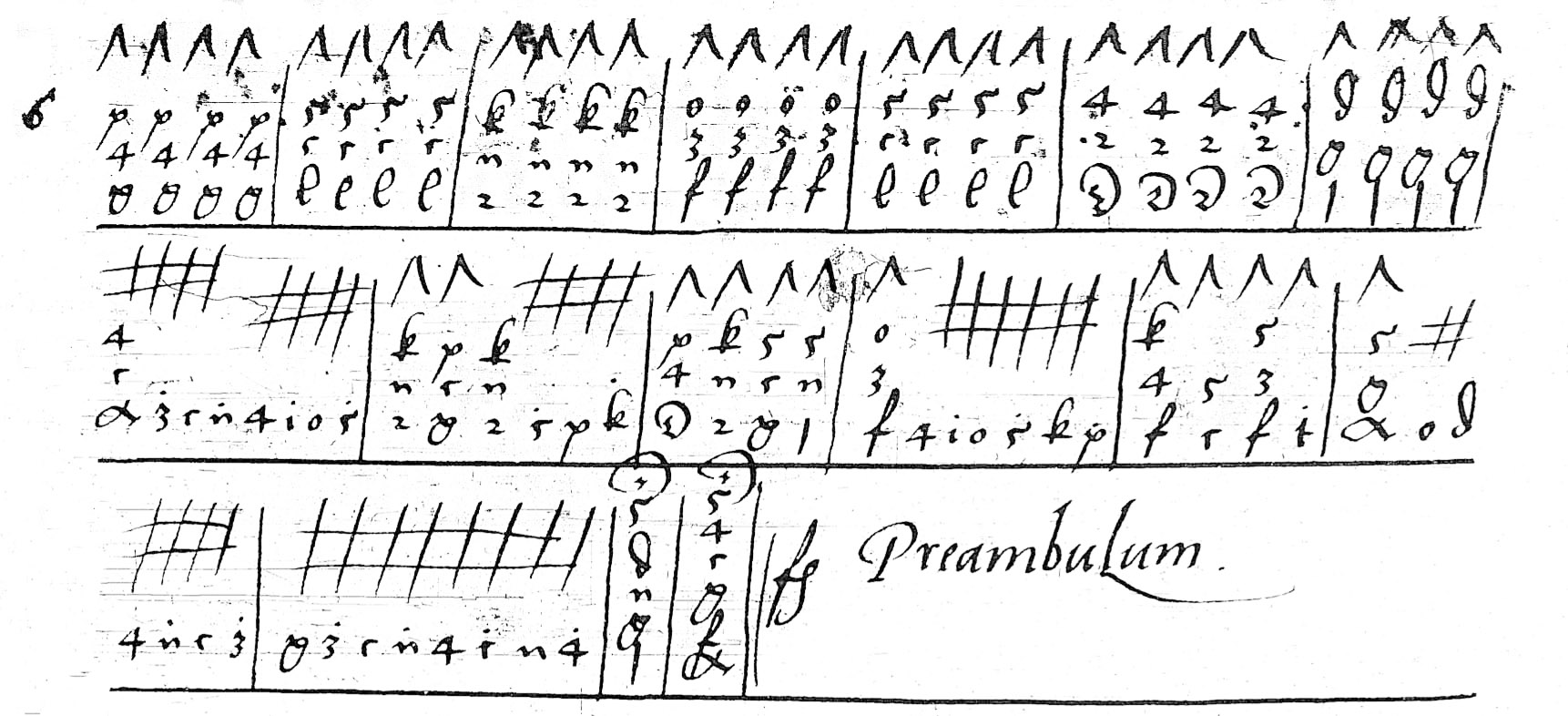
No left hand fingering indications (assuming a right handed player) or ornaments are found in any of the sources used here. Four sources (D-Mbs 1512, CH-Bu F.IX.70, CZ-Bsa G 10,1400, CH-Bu F.IX.23) do include tenuto signs as either + or x before or after ciphers for notes to be held (30, 50, 51, 58, 59 & 62) and ten of the twenty-six sources include signs for right hand fingering: standardised editorially as one dot beneath tablature letters for plucking with the index finger (3, 19, 29, 30, 32, 33, 44, 47-51, 53-55, 58, 59, 62, 64, 66-68, 73, 74, 76. 81, 100, j, w, x & zii) and some of these also with two dots for middle finger (58, 62, 64 & 73). Right hand fingering is notated in the sources in five different ways: i) upward pointing serifs to the right of flag rhythm signs for index finger (no. 3 from PL-Kj 40154); ii) curved verticals in grid rhythm signs for index finger (30, 32 & 33 from D-Mbs 1512); iii) dots below ciphers for index finger (55, 64, 67, 68, 73 & 81 from CH-Bu F.IX.70; 74 & 76 from D-Sl G.I.4 and w & zii from D-LEm II.6.15); iv) dots above ciphers for index finger (19 from A-Wn S.M.8967; 100 from A-LIa 475 and j from PL-WRk 352); and v) dots above and below ciphers for alternating index and middle finger (62 from CZ-Bsa G 10,1400. The same right hand fingering as v) is used in the two lute books of Ludwig Iselin, CH-Bu F.IX.23, but not in 59 here, and F.X.11, not represented in this edition.

The tablature notation in sources from the earlier period especially are quite corrupt and the pages damaged in places. So the policy here was to retain the original legible tablature ciphers as far as possible and reconstruct rhythm signs and barring editorially when irregular or missing, or based on concordant sources when known. This was achieved with different degrees of success to render the music playable with the aim of bringing this music to wider attention and hopefully stimulate further reconstruction in the future. The number of minor editorial changes was large and it was decided not to include a critical commentary to list them all, but to make only general comments for some of the items in the inventory.

This edition is dedicated to Albert Reyerman (†10 December 2020) who founded Tree Editions, the most prolific publisher of modern and facsimile editions of lute music. The French tablature transcriptions with standardised beamed rhythm notation was typeset using Wayne Cripps TAB programme version 4.3.70 on an Apple iMac operating on MacOS Mojave 10.14.6 and the author is indebted to Wayne for permission for its use. I acknowledge that TAB and other tablature setting programmes have had an enormous impact on dissemination of lute music. Thanks are also due to Mathias Rösel for translating the poem from German and to Rainer aus dem Spring for translating the Latin epigram both on the front flyleaf.

The illustration of a lute on the cover is from folio XXXIIIr of the 1542 edition of Martin Agricola *Musica Intrumentalis Deudsch*. The woodcut of *Fraw Musica* by Lucas Cranach the Elder on the front flyleaf is from the preface of *Neue Deutsch Geistliche Gesänge* (Wittenberg, George Rhaw 1544). The illustration on p. ii is from a woodcut by Hans Burgkmair, Plate 18 in the series 'The Triumph of Emperor Maximilian I (1459-1519) commissioned in 1512. The illustrations of original tablature are as follows: below is PL-WRk 352, f. 39v (no. 43 here), on p. ix is CZ-Bsa G 10,1400, f. 13r (no. 62) and on p. xv is CZ-Pu 59r.469, f. 7r (no. 72).

*John H. Robinson - February 2023*



Facsimile from folio 39 verso of PL-WRk 352 (no. 43 here)

**Inventory of Music with Concordances and Commentary**

**1. Preambulum**

PL-Kj 40154, ff. 21v/30v [*Preludium*?]

Hoban no. 46

rhythm signs present but tablature ciphers cut off in final two bars so reconstructed editorially

**2. Preambulum - Adolf Blindhamer**

A-Wn 41950, f. 5r p. 9 *AB - AB*

Hoban no. 2

**3. Preambulum**

PL-Kj 40154, ff. 15v-14r/18v untitled - [nachlauf]

Hoban no. 21

**4. Preambulum**

PL-Kj 40154, ff. 11r/2v-2r untitled

Hoban no. 8

dots absent from what are clearly dotted rhythms

**5. Preambulum**

PL-Kj 40154, f. 38v [Al]*iud pre*[l]*udium*

bar lines absent

**6. Preambulum**

A-Wn 18688, f. 13r [69r] *Preamb: - Postludio*

**7. Preambulum**

PL-Kj 40154, f. 1v *Preambulum*

**8. Preambulum**

PL-Kj 40154, f. 35r untitled

**9. Preambulum**

PL-Kj 40154, f. 38r i untitled

**10. Preambulum**

PL-Kj 40154, f. 38r ii untitled

**11. Preambulum**

PL-Kj 40154, f. 38r iii untitled

bar lines absent

**12. Preambulum**

PL-Kj 40154, f. 38v *Preambulum*

bar lines absent

**13. Preambel**

D-MGs StA MR 115.1 Nr.631, f. 1r *griff oder priambel*

bar lines absent

**14. Preambulum**

D-ROu Med 3, f. 159v *Preambulum*

the same as second half of no. 17

**15. Preambulum**

D-ROu Med 3, f. 160r i *Aliud*

bar lines absent

**16. Preambulum**

D-ROu Med 3, f. 160r ii *Aliud*

**17. Preludium**

D-ROu Med 3, f. 160r-160v *Preludiu*[m]

second half is the same as no. 14

**18. Preludium**

D-ROu Med 3, f. 160v *Aliud* - end missing

**19. Preambulum**

A-Wn S.M.8967, f. 2v *Preambulum*

**20. Preambulum**

CH-Bu F.X.11, f. 8v *Preambulum darin die gantz applicatz godt*

**21. Preambulum**

D-Us 131b, f. 2v *Prenambulum*

**22. Preambulum - Adolf Blindhamer?**

A-Wn 41950, ff. 1r-3v pp. 1-6 *preambulum - Nach lauf*

Hoban no. 1

similarity to no. 23 suggests the same composer

6th course down a tone changed to 7th course in F

3rd course split into a3/d3 at many cadences

occasional largely illegible words for playing instructions

**23. Preambulum - Adolf Blindhamer**

A-Wn 41950, ff. 7v-8r pp. 14-15 *AB mit 3 stimen &.* [three part harmony] *- Adolff blindhamer*

Hoban no. 8

similar passages to no. 22

6th course down a tone changed to 7th course in F

3rd course split into a3/d3 at final cadence

**24. Preambulum - Ludwig Blanckenheim**

PL-Kj 40154, ff. 29r/29v/20r/ 20v/3v *preambulij* *Ludwig Blancke*[n]*heim - Valerius* *preludij* [?] *Ludwigs Blanckenheim*

Hoban no. 39

**25. Preambulum**

A-Wn 41950, f. 13v untitled

Hoban no. 20

6th course down a tone changed to 7th course in F

**26. Preambulum**

A-Wn 18688, f. 25v [81v] *Preambulum - Preambulum*

bar lines absent

**27. Preambulum**

A-Wn 18688, f. 25r [81r] *Priambulum*

cf. no. 43 and from bar 10 of no. 31

**28. Preambulum**

A-Wn 18688, f. 6r [62r] *Preambulum*

bar lines absent

**29. Preambulum**

A-Wn 18688, f. 9r [65r] untitled

bar lines absent

**30. Preambel - HD**

D-Mbs 1512, ff. 35v-36r *Preambl in Re oder La Der Erst hd*

D-MÜwl 439, f. 41r *Preludium*

similar triple time section to nos. 32, 33, 36 & 47

**31. Preambulum**

A-Wn 18688, f. 10r [66r] untitled

from bar 10 similar to opening of no. 27 & 43

bar lines absent

**32. Preambel - HD**

D-Mbs 1512, ff. 36v-37r *Preambl in sol in dem abzug zuschlagen. der ander hd*

similar triple time section in nos. 30, 33, 36 & 47

**33. Preambulum - HD**

D-Mbs 1512, ff. 37v-38r *Preambulum in sol hd*

similar triple time section to nos. 30, 32, 36 & 47

**34. Preambulum exquisitissimum**

CH-SAM 1, ff. 19v-20r *Preambulum exquisitissimum*

**35. Praeambulum**

D-Z 115.3, f. 21v *Praeambulum*

= no. 77

**36. Preambulum I - Wolff Heckel**

CH-Bu F.IX.39, ff. 3v-4r *Preambulum I Wolffgang Heckels*

Heckel 1556, pp. 204-207 *Ein ander fantasey auff welsch auszgesetzt* - Fantasias-I no. 8

Heckel 1562, pp. 204-207 *Ein ander fantasey auff welsch auszgesetzt*

similar triple time section to nos. 30, 32, 33 & 47

**37. Preambulum II**

CH-Bu F.IX.39, f. 4r *Praeambulum II*

Waissel 1591, sig. A4v P*reambulum 3* - Priamel no. 32

**38. Preambulum III**

CH-Bu F.IX.39, f. 4v *Praeambulum III*

**39. Praeambulum**

CZ-Pu 59r.469, f. 32v ii *Praeambulum IV*

cf. no. 70

**40. Preambulum IIII - Matthaüs Waissel**

CH-Bu F.IX.39, ff. 4v-5r *Praeambulum IIII Matthae Waissels*

= no. 101

Waissel 1573, sig. A4r *Praeambulum 1* - Priamel no. 72

Phalèse & Bellère 1571, f. 3r *Fantasia*

**41. Preambulum V**

CH-Bu F.IX.39, f. 5v *Praeambulum V*

PL-WRk 352, ff. 63v-64r *Recercare* - Fantasias-II no. 4

Phalèse 1546, sig. b1v *Praeludiu*[m]

**42. Preambulum**

D-ROu Med 3, ff. 159v-160r *Aliud*

bar lines absent

**43. Preambulum**

PL-WRk 352, f. 39v *Preambulum*

cf. no 27

**44. Preambel - HD**

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

**45. Praeambulum I - Julius Bischofs**

CH-Bu F.IX.70, p. 8 *Praeambulum I Julii Bischofs*

**46. Praeambulum - Elias Mertel**

CH-Bu F.IX.70, p. 15 *Praeambulum E*[lias]? *M*[ertel?]

modern edition: MertelR no. 1

**47. Praeambulum III - Julius Bischofs**

CH-Bu F.IX.70, p. 9 *Praeambulum III Julii*

similar triple time section to nos. 30, 32, 33 & 36

**48. Praeambulum VI**

CH-Bu F.IX.70, pp. 9-10 *Praeambulum VI*

Gerle 1533 f. 9v *Priambel* - Priamel no. 8

**49. Praeambulum VII**

CH-Bu F.IX.70, p. 10 i *Praeambulum VII*

**50. Praeambulum VIII**

CH-Bu F.IX.70, p. 10 ii *Praeambulum VIII*

cf. Besard 1603, f. 5r ii *Praeludium Besardi*

**51. Praeambulum VIIII**

CH-Bu F.IX.70, pp. 10-11 *Praeambulum VIIII*

**52. Praeambulum X**

CH-Bu F.IX.70, p. 11 i *Praeambulum X*

**53. Praeambulum XI**

CH-Bu F.IX.70, p. 11 ii *Praeambulum XI*

**54. Praeambulum XII**

CH-Bu F.IX.70, p. 11 iii *Praeambulum XII*

begins as no. 55

most bar lines absent

**55. Praeambulum XIIII**

CH-Bu F.IX.70, p. 12 *Praeambulum XIIII*

begins as no. 54

most bar lines absent

**56. Praeambulum XV**

CH-Bu F.IX.70, p. 13 i *Praeambulum XV*

cf. D-LEm II.6.6, ff. 8v-9r *Praeludium*

bar lines absent

**57. Praeambulum XVIII**

CH-Bu F.IX.70, p. 14 *Praeambulum XVIII*

**58. Praeambulum**

CZ-Bsa G 10,1400, f. 1r *Praeambulum*

**59. Exercitium**

CH-Bu F.IX.23, f. 6r *Exercitium*

**60. Praeambulum II**

CH-Bu F.IX.70, p. 8 *Praeambulum II*

bar lines absent

**61. Praeambulum IIII**

CH-Bu F.IX.70, p. 9 *Praeambulum IIII*

**62. Praeludium**

CZ-Bsa G 10,1400, f. 13r *Praeludium*

**63. Praeambulum V**

CH-Bu F.IX.70, p. 9 *Praeambulum V*

**64. Praeambulum - Jacob Reis**

CH-Bu F.IX.70, p. 15 i *Praeambulum Jacob Reis*

cf. no. 108

CZ-Pnm G.IV.18, f. 1r / 3r *Praeludia*

D-B N 479, f. 1v untitled & f. 21r *Praeludium*

D-Hs ND VI 3238, p. 133 ii untitled

D-KNh R242, f. 7r untitled

D-Mbs Mus. pr.93, f. 63v untitled

Besard 1603, f. 10r ii *Prael. eiuldem.* [*Jac. Reys*] - JacobP Preludium IV

cf. NL-DHnmi Kluis A20, f. 70r i *Fantasia*

**65. Praeambulum - P. P.**

DK-Kk Thott 4o 841, f. 102v *Praeambulum P.P.*

**66. Praeambulum XVI**

CH-Bu F.IX.70, p. 13 ii *Praeambulum XVI*

Waissel 1591, sig. A4r *Praeambulum 1* - Priamel no. 40

**67. Praeambulum XVII**

CH-Bu F.IX.70, p. 13 *Praeambulum XVII*

**68. Praeambulum XX**

CH-Bu F.IX.70, p. 14 *Praeambulum XX*

bar lines absent

**69. Praeambulum - Vincenzo Pinti or Lorenzino Tracetti**

CH-Bu F.IX.70, p. 15 *Praeambulum Equitis Rom*[ani].

cf. no. 124=125; Carlone 81, 85, 88, 89

CZ-Pnm IV.G.8, ff. 43v-45r *Toccata*

D-Dl I-V-8, f. 75v *Praeambulum del Cavaglier del liuto*

D-W Guelf. 18.7, ff. 200v-201r *Preambulum equitis aur*[ati]*. Laurencinj ciuis Romanj*

GB-Cu Add.3056, ff. 29v-30r *Exercitiu Equitis Romani*

PL-Kj 40143, ff. 33v-34r *Fuga equitis Romani*

Besard 1603, ff. 10v-11r *Praelud. Equitis Romani*

**70. Praeambulum 1**

CZ-Pu 59r.469, f. 32r i *Praeambulum 1*

cf. no. 39

**71. Praeambulum XVIIII**

CH-Bu F.IX.70, p. 14 *Praeambulum XVIIII*

**72. Praeambulum**

CZ-Pu 59r.469, f. 7r *Praeambulum*

**73. Exercitium XIII - Daniel Frederici?**

CH-Bu F.IX.70, p. 12 *Exercitium XIII F.D.D.D*

bars 13-24 the same as Finale g

**74. Praeludium**

D-Sl G.I.4 III, f. 29v i *Fuga P*[rae]*ludium*

Also included in Fantasias-III, no. 22

**75. Preambulum**

S-Skma Sackska, f. 16r untitled

**76. Praeludium**

D-Sl G.I.4 III, f. 29v ii *Praeludium*

Modern edition: Ballman, p. 5

**77. Praeambulum**

CZ-Pu 59r.469, f. 7v *Praeambulum*

= no. 35

**78. Praeambulum - Julio Segni da Modena?**

S-Skma Sackska, ff. 22r-22v *Praeambulum NB*

F-Pn Rés.429, ff. 135r-136r *Recercar J. M.*

*-* Julio Segni da Modena?

da Crema 1546a, sig. B3r *Recercar nono*

da Crema 1546b, ff. 7v-8r *Recerchar Nono*

Phalèse 1549, sig. B2v *Fantasie*

**79. Praeambulum**

PL-LZu M 6983, f. 66r *Praeambulum*

**80. Praeambulum**

PL-LZu M 6983, ff. 71v-72r *Praeambulum*

**81. Praeambulum**

CH-Bu F.IX.70, p. 15 ii *Praeambulum*

**82. Praeambulum**

PL-LZu M 6983, ff. 68v-69v *Praeambulum*

**84. Praeludium - Hieronymous Wully?**

CH-SAM 1, f. 3r *Praeludium HW*

= CH-SAM 1, f. 13v *Praeludium HW*

**84. Praeambulum**

PL-LZu M 6983, ff. 69v-70r *Praeambulum*

**85. Praeambulum**

PL-LZu M 6983, f. 70r *Praeambulum*

**86. Praeambulum**

CZ-Pu 59r.469, f. 32v i *Praeambulum III*

**87. Praeambulum**

PL-LZu M 6983, f. 72r *Praeambulum*

**88. Praeambulum**

PL-LZu M 6983, f. 70v *Praeambulum*

**89. Praeambulum**

PL-LZu M 6983, ff. 74v-75r *Praeambulum*

**90. Praeambulum**

PL-LZu M 6983, ff. 70v-71r *Praeambulum*

**91. Praeambulum**

PL-LZu M 6983, f. 72v *Praeambulum*

**92. Praeambulum**

PL-LZu M 6983, ff. 72v-73r *Praeambulum*

**93. Praeambulum**

PL-LZu M 6983, f. 73r *Praeambulum*

**94. Praeambulum**

PL-LZu M 6983, f. 76r ii *Praeambulum*

**95. Praeambulum**

PL-LZu M 6983, ff. 73v-74r *Praeambulum*

**96. Praeambulum**

PL-LZu M 6983, f. 74v *Praeambulum*

**97. Praeambulum**

PL-LZu M 6983, f. 106r *Praeambulum aus dem D.*

**98. Praeambulum**

PL-LZu M 6983, f. 75v *Praeambulum*

**99. Praeambulum**

PL-LZu M 6983, f. 76r i *Praeambulum*

**100. Preludium - Carolum**

A-LIa hs.475, f. 71r *Preludium Carolum*

**101. Praeambulum - Matthäus Waissel**

DK-Kk Thott 841,4o, f. 101r *Praeambulum* *Matthae Waissels*

cf. no. 40

Waissel 1573, sig. A4r *Praeambulum 1* - Priamel no. 72

Phalèse 1571, f. 3r *Fantasia*

**102. Praeludium**

D-LEm II.6.15, p. 1 *Praeludium* [1]

**103. Praeludium 2**

D-LEm II.6.15, p. 2 i *Praeludium 2*

**104. Praeludium 3**

D-LEm II.6.15, pp. 2-3 *Aliud 3*

**105. Praeludium 5 - Matthaeus Reymann?**

D-LEm II.6.15, pp. 4-5 *Praeludium 5*

Reymann 1598, sig. A6v *I Praeludij primi ad notam D la sol re melos molle*

**106. Praeludium 4**

D-LEm II.6.15, p. 3 *Praeludium 4*

**107. Praeludium 7**

D-LEm II.6.15, p. 6 *Praeludium 7*

**108. Praeludium 6 - Jacob Reis**

D-LEm II.6.15, p. 5 *Aliud 6.*

cf. no. 64 where concordant sources are listed

**109. Rx**

D-LEm II.6.15, p. 8 *Rx*

**110. Praeludium 10**

D-LEm II.6.15, p. 9 *Praeludium 10*

bar lines absent except at 1-2, 5-6, 7-8 & 9-10

**111. Praeludium 8**

D-LEm II.6.15, pp. 6-7 *Praeludium 8*

**112. Finale**

D-LEm II.6.15, pp. 18-19 *Finale*

**113. Praeludium 9**

D-LEm II.6.15, p. 8 *Praeludium 9*

original irregular barring retained

**114. Praeludium 11**

D-LEm II.6.15, p. 11 i *Praeludium ex ffaut 11*

**115. Praeludium 12**

D-LEm II.6.15, pp. 12-13 *Praeludium ex Gsolreut 12*

**116.** Finale

D-LEm II.6.15, p. 9 i *Ex G sol re ut B mol Finale vel coloratura*

**117. Praeludium 13**

D-LEm II.6.15, pp. 14-15 *Praeludium 13*

**118. Praeludium Italicum 15**

D-LEm II.6.15, p. 18 *Praeludium Italicum 15*

bar lines absent

**119. Praeludium 14**

D-LEm II.6.15, pp. 16-17 *Praeludium 14*

most bar lines absent

**l20. Praeambulum 2**

CZ-Pu 59r.469, f. 32r ii *Praeambulum 2*

bar lines absent

**121. Praeludium 16 - Diomedes Cato**

D-LEm II.6.15, p. 19 *P*[rae]*ludium Diom 16*

**122. Praeludium - Diomedes Cato**

D-LEm II.6.15, p. 20 *Ejusdem* [Diomedes Cato]

Besard 1603, f. 4r *Praelud. Diomed*

**123. Prelude - Albert Dlugoraj**

D-LEm II.6.15, p. 465 *Prelude Albert Dlugoraj*

= I-Gu M.VIII.24, f. 6v *Praelud. Alb. Dlug.*

**124. Praeambulum - Vincenzo Pinti or Lorenzino Tracetti**

D-LEm II.6.15, pp. 62-63 untitled

Carlone 81, 85, 88, 89

cf. no. 69 where the concordant sources are listed

**125. Praeludium 18**

D-LEm II.6.15, p. 21 ii *Praeludium 18*

**126. Exercitium**

D-LEm II.6.15, p. 21 iii

**127. Finale - Albert Dlugoraj?**

D-LEm II.6.15, p. 467 untitled

bars 1-39 and 40-60 maybe two distinct pieces

from bar 40:

CZ-Pnm IV.G.18, ff. 78v-79r *Canzon prae/Ludium*

Besard 1603, f. 36r *Finale Alberti Dlugorai*

Mertel 1615, p. 13 *Praeludium 28*

**128. Prelude - Charles Bocquet or Jacob Reis**

D-LEm II.6.15, p. 510 *Porquetus*

Besard 1603, f. 5v ii *Praelud. Bocqueti*

bars 30-47 only

bars 1-29 added editorially from the complete version:

GB-Cfm 689, f. 18v i *Prelude Jacob* - JacobP Preludium VII

**129. Praeludium 19**

D-LEm II.6.15, p. 22 *Praeludium 19*

D-LEm III.11.26, f. 2r *Praeludium*

D-Ngm 33748/I, f. 42r ii untitled

**130. Praeludium**

CZ-Pnm XIII.B.237, f. 1v ii *4 Praeludium*

- Tichota & Čižmář no. 4

bar lines absent and end missing

**131. Praeludium - Salomon?**

CZ-Pnm XIII.B.237, f. 1r ii *2. Prael*[udium] *Salom*[onis?] - Tichota & Čižmář no. 2

bar lines absent

**132. Praeambulum - Stephan Laurentius Jacobides**

CZ-Pnm XIII.B.237, f. 1r i [1] *Praeambulum Stephani*

*Laurentij Jacobidis* - Tichota & Čižmář no. 1

similar passages to a fantasia by Lorenzino Tracetti - Carlone 71:

D-Hs ND VI 3238, p. 137 *Fantasia L*

NL-Hnmi Kluis A 20, p. 72 *Fantasia*

PL-Kj 40032, p. 130 untitled

Besard 1603, f. 22r *Fantasia Laurenc*

**133. Praeludium 3**

CZ-Pnm XIII.B.237, f. 1v i [3 Pr]*aelu*[dium]

- Tichota & Čižmář no. 3



Facsimile from folio 13 recto of CZ-Bsa G 10,1400 (no. 62 here)

**Finale**

**For 6-course lute or with 7th tuned in D**

**a. Finale**

D-LEm II.6.15, p. 14 i *Finale*

bar lines absent

**b. Finale?**

D-LEm II.6.15, p. 13 untitled

bar lines absent

the penultimate note d7 editorial

**c. Finale**

D-LEm II.6.15, p. 14 ii untitled

bar lines absent

**d. Finale**

D-LEm II.6.15, p. 17 iii *Finale*

bar lines absent

**e. Exercitium**

D-LEm II.6.15, p. 7 *Exercitium*

bar lines absent

**f. Finale**

D-LEm II.6.15, p. 3 untitled

**g. Exercitium**

D-LEm II.6.15, p. 5 ii *Exercitium*

cf. no. 74=75

bar lines absent

**h. Finale**

D-LEm II.6.15, p. 12 ii *Finale in G*

bar lines absent

**i. Exercitium**

D-LEm II.6.15, p. 15 ii *Aliud*

cf. no. j

**j. Nachlewfell**

PL-WRk 352, f. 56r *Nachlewfell*

follows PL-WRk 352, ff. 54v-56r *Mille Regres* - Josquin

**k. Finale**

D-LEm II.6.15, p. 19 i *Finale*

**l. Exercitium**

D-LEm II.6.15, p. 15 i *Exercitiu*[m]

cf. no. i

first 5 bars the same as:

D-Hs ND VI 3238, p. 116 i untitled

PL-Kj 40153, ff. 46v-47r *Toccata*

Phalèse 1545, p. 2 *Praeludium*

Kargel & Lais 1575, sigs. A1r-A1v *Fantasia* - cittern

Mertel 1615, p. 79 (Praeludium) *159*

**m. Rx**

D-LEm II.6.15, p. 9 ii *Rx*

**n. Rx**

D-LEm II.6.15, p. 11 ii *Rx*

**o. Nachloufflin**

D-B 40588, p. 65 *Nachloufflin*

**p. Leufflein**

D-B 40588, p. 35 *Ein vor loufflin*

**q. Final darauff**

D-B 40588, p. 5 *Final darauff*

**For 6-course lute or with 7th tuned in F**

**r. Clausula**

D-LEm II.6.15, p. 17 i *Clausula*

**s. Leuflein**

CZ-Pu XXIII.F.174, f. 12v *Leuflein*

**t. Finale**

D-LEm II.6.15, p. 10 i *Finale ex C. sol. fa. ut*

**u. Coloratura**

D-LEm II.6.15, p. 18 *Coloratura*

**v. Rx**

D-LEm II.6.15, p. 22 *Rx*

**w. Finale**

D-LEm II.6.15, p. 10 iii *Finale in F fa ut*

**x. Leufenlein**

D-LEm II.6.15, p. 21 *Leufenlein*

**y. Postludio**

A-Wn 18688, f. 12r [68r] *Postludio*

**zi. Finale**

D-LEm II.6.15, p. 19 iii untitled

**zii. Finale**

D-LEm II.6.15, p. 10 ii *Final*

**Bibliography**

Sources are for solo lute unless stated otherwise and primary sources used for this edition are in bold.[[16]](#footnote-16)

**Manuscripts**

**A-LIa hs.475** – Linz, Oberösterreichische Landesbiblio-thek (*olim* Herrschafsarchiv, Aurolzmünster near Linz), MS hs. 475: title page inscribed 'Michaël Eÿsertt Norinbergensis [Nürnberg] Possidet hunc summo cum Jure libellum quem rapiat nulla picata manus. C.D.S.W', and was copied in German tablature for 7-course lute *c.*1600. Described in Pohlmann, p. 147 as the 'Linzer Lautenbuch' and the contents, mainly German Lied many by Hans Leo Hassler interspersed with English pavans and galliards including examples by John Dowland and Richard Alison, listed with some concordances in Meyer III/1, pp. 98-106. Source of no. 100 here as well as Fantasias-III nos. 61 & 62.

**A-Wn 18688** – Wien, Österreichisches National-bibliothek, Musikabteilung, MS Mus.18688: inscribed 'S[tephan] Craus' / 'zu Ebenfurth' (south of Wien) and originally bound with the Linz copies of Judenkünig’s lute prints.The manuscript is described in Boetticher, p. 352 and Pohlmann, p. 46 and the contents with some concordances are listed in Meyer III/1, pp. 125-127; see Jean Wirth 'La tablature de luth de Stephan Craus' *Musique ancienne* 7 (1979), pp. 4-20. The 35 folios are copied in three different hands *c.*1523 and 1526-1540 and are the source of nos. 6, 26-29, 31 & Finale y here, as well as Fantasias-II nos. 1& 2.

**A-Wn 41950** – Wien, Österreichisches National-bibliothek, Musikabteilung, Mus. Hs. 41950: Adolf Blindhamer lute book, copied *c.*1525. Discovered in 1943 in the Fürstlich Löwenstein-Wertheim-Gemeinschaftliches Archiv in the castle of Wertheim am Main. Information on the binding, now lost, suggests it is of South German provenance and has been in the Wertheim castle archive since at least the second half of the 18nth century. It was since sold in auction LN 5718 at Sotheby's in December 1995 and was acquired by the Österreichisches National-bibliothek Wien, and is catalogued as Musikabteilung Hs. 41950. The contents with some concordances are listed under D-WERl Musikalien Nr. 6 in Meyer III/2, pp. 301-302 and is described in detail with an inventory, concordances and complete facsimile of the thirteen folios in Kirnbauer & Young, pp. 205-260.[[17]](#footnote-17) Source of nos. 2, 22, 23 & 25.

**A-Wn S.M.8967** – Wien, Österreichisches National-bibliothek, Musikabteilung, Ms. Suppl. Mus. 8967: eight folios of tablature copied in German tablature for 6-course lute inscribed ‘Lauttenbuch 1565’ but the owner is not identified. The contents are listed in Meyer III/1, p. 145 which is the source of no. 20 here as well as Fantasias-II nos. 11 & 12.

**CH-Bu F.IX.23** – Basel, Öffentliche Bibliothek der Univer-sität, Musiksammlung, MS F.IX.23: manuscript owned by Ludwig Iselin (1559-1629), Professor of Jurisprudence, Basel University, dated 1575. Described in Boetticher, pp. 12-13 and the contents are listed in Meyer I, pp. 6-7. Source of no. 59.

**CH-Bu F.IX.39** – Basel, Öffentliche Bibliothek der Universität, Musiksammlung, MS F.IX.39: the detached first six folios of the larger manuscript Amsterdam Toonkunst-bibliotheek, [NL-At] MS 208.A.27, copied *c.*1575. The contents are listed in Meyer I, p. 8. Source of nos. 36-38, 40-41.

**CH-Bu F.IX.70** – Basel, Öffentliche Bibliothek der Universität, Musiksammlung, Ms. F.IX.70: lute book of Emanuel Wurstisen (1572–1616), a student at Basel University 1586-1594. The manuscript begins with lute instructions and is then divided into eight sections of tablature by genre, the first devoted to twenty four preambula, nos. 45-57, 60-61, 63-64, 66-69, 71, 73 & 81 here as well as Fantasias-III nos. 27-50. The music is copied in a single hand in German tablature for 6- to 9- course lutes, and is dated 1591 and 1594 but probably copied from then over a long period. The manuscript was acquired by Basel University in 1808 from the library of Johann Heinrich Brucker, university librarian 1748-1753. A description with inventory and concordances was published in John Kmetz *Die Handschriften der Universitäts-bibliothek Basel* (Basel, Verlag der Universitätsbibliothek, 1988), pp. 206-229, and the contents are listed in Meyer I, pp. 11-27.

**CH-Bu F.X.11** – Basel, Öffentliche Bibliothek der Universität, Musiksammlung, MS F.X.11: manuscript owned by Ludwig Iselin (1559-1629), Professor of Jurisprudence, Basel University, copied in German tablature, dated 1575. Described in Boetticher, p. 14 and the contents are listed in Meyer I, pp. 11-12. Source of no. 20.

**CH-SAM 1** – Samedan, Bibliothek Fundaziun Planta, MS M 1, dated 1563. In the absence of an original title page, nothing is known about the owner of the manuscript but it is thought to originate in Basel. Described in Boetticher, p. 316-317 and Pohlmann p. 160 and the contents are listed in Meyer I pp. 31-32. Source of nos. 34 & 83.

**CZ-Bsa G 10,1400** – Brno, Státní oblastní archiv, Ms. G 10,1400: manuscript of 78 folios including sections in German and French tablature for lute and cittern formerly in the Fürstlich Dietrich-steinischen Bibliothek, copied *c.*1575. Described in Pohlmann p. 138[[18]](#footnote-18) and contents with some concordances listed in Meyer III/2, pp. 11-13. Source of nos. 58 & 62.

CZ-Pnm IV.G.18 – Praha, Národní Muzeum, Hudební Oddelení, MS G.IV.18: Joannes Aegidius de Rettenwert lute book copied in French and Italian tablature, *c.*1623-1627.

**CZ-Pnm XIII.B.237** – Praha, Národní muzeum, hudební oddelení, MS XIII.B.237: Stephan Laurentius Jacobides lute book, copied by a student at the University of Prague in German tablature in the early 17th century, a second scribe adding further tablature with titles and additional text in Czech, *c.*1630. The student is probably named in the title to one of the lute solos, which reads *Praeambulum Stephani Laurentij Jacobidis*. The manuscript is badly damaged by damp with pages jumbled up and some missing, and much of the music illegible or incomplete,[[19]](#footnote-19) but with some reconstruction it is the source of no 130-133 here as well as Fantasias-III nos. 63 & 64. The manuscript was briefly described in Boetticher, pp. 290-291 and Pohlmann, p. 157 and an inventory with some concordances is in Meyer III/2, pp. 36-39. A list of contents with transcriptions of some of the music was published by Jiri Tichota,[[20]](#footnote-20) and a facsimile and modern edition with reconstruction of all the music in French tablature was been published in 2020, see Tichota & Čižmář.

**CZ-Pu 59r.469** – Praha, Národní knihovna CSR, Universitní knihovna, MS 59r.469: Manuscript copied in German tablature from Zatec, North-West of Prague in inscribed ‘SUM Bohuslai Strialy a Pomnauss & Amicorum' and dated 1592. Described in Tichota, pp. 150-222. Contents largely identical to D-Z 115.3, and listed in Meyer III/2 pp. 74-80. Source of nos. 39, 70, 72, 86 & 120.

**CZ-Pu XXIII.F.174** – Praha, Národni knihovna CSR, Universitní knihovna, MS XXIII.F.174: inscribed 'Lautten Tabulatur Buech Darinnen viel schöne ... stüeck beshriebne seindt von mier Nicolao Schmall von Lebendorf derselben zeit Kantzleischreibern, des Wolgebornen Herrn Herrn Iaroslai Bozita von Martinicz Herrn zu Smeczna Weissen Augeczdecz Wokorz vnnd Malikowicz, Römischer Kayßerlicher Maiestätt Rath Statthalter vnnd dero Hoffmarschalchen in Königreich Beheimb Anno Dominij 1613', of Bohemian provenance and copied in German tablature. Briefly described in Boetticher p. 297-298 and Pohlmann p. 118 and the contents with some concordances are listed in Meyer III/2, pp. 71-74. Source of Finale s. Facsimile edition: Praha, Sumptibus Pragopress 1969.

**D-B 40588** – Berlin, Staatsbibliothek Preußischer Kultur-besitz, Mus. MS 40588: 'Tabulatur uf die Luten', dated 1552. Briefly described in Boetticher pp. 32-33 and Pohlmann p. 135 and possible Swiss provenance discussed in Andreas Schlegel 'On Lute Sources and their Music: Individuality of Prints and Variability of Music' *Journal of the Lute Society of America* XLII-XLIII (2009-2010), pp. 129-132. The contents and some concordances are listed in Meyer II, pp. 48-50. Source of Finale o-q.

D-B N 479 – Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz, N. Mus. MS 479: Wolfgang Hoffmann von Grünbühel lutebook, copied in French tablature and dated 1619.

D-Dl I-V-8 – Dresden, Sächsische Landesbibliothek, Ms. Mus. 1-V-8 (olim B. 1030): lute book inscribed 'Johann Joachim Losses ... Lautenbuch' and copied *c.*1620. The manuscript disappeared in 1945 but photographs of more-or-less all of it have been recently discovered in the remains of the library of Franz Julius Giesbert (1896-1972).

D-Hs ND VI 3238 – Hamburg, Stadt- und Universitäts-bibliothek, Ms. ND VI 3238 (formerly M B/2768): inscribed 'Tabulatur Buch Ernst Schele Anno 1619' and copied in French tablature.

Facsimile edition: Stuttgart, Jarchow 2004.

D-KNh R242 – Köln, Staatliche Hochschule für Musik, MS R. 242: Elÿsabeth Romers lute book, copied in French tablature late 16th-c to early 17th-c.

D-LEm II.6.6 – Leipzig, Musikbibliothek der Stadt, Ms. II.6.6: manuscript additions to copies of Hans Gerle *Ein Newes sehr Künstlichs Lautenbuch* (Nürnberg 1552), Rudolf Wyssenbach *Tabulaturbüch uff die Lutten* (Zürich, Formschneider 1550) and Benedikt de Drusina *Tabulatura* (Frankfurt, Eichorn 1556), copied in French tablature beginning of 17th-c.

**D-LEm II.6.15** – Leipzig, Musikbibliothek der Stadt, Ms. II.6.15, copied in German tablature and dated 1619 by a German Protestant student in Leipzig. Although 'Lautenbuch des Albert Dlugorai' is written on page 2 in a modern hand, there is no other reason to link the manuscript directly with this Polish composer other than the presence of a few pieces ascribed to him within it. The manuscript was described in Boetticher pp. 164-165 and Pohlmann, pp. 51 & 146, and the contents are listed in Meyer II, pp. 159-175. A facsimile edition was published by Tree Edition of Lübeck in 2001. Two volumes of a modern edition of transcriptions into French tablature by Herbert Speck was also published by Tree Editions in 2004 and 2005 although not including any of the twenty nine preludes nos. 102-119, 121-129 and Finale a-i, k-n, r, t-x, zi-ii. here as well as Fantasias-III nos. 68-91.

D-LEm III.11.26 – Leipzig, Musikbibliothek der Stadt, Ms. II.6: manuscript copied in French tablature, *c.*1625-30. Facsimile edition: Lübeck, Tree Edition 1998.

**D-Mbs 1512** – München, Bayerische Staatsbibliothek, Mus. MS 1512, dated 1533 and 1544. Briefly described in Boetticher pp. 221-222 and Pohlmann p. 151 and the contents with some concordances are listed in Meyer II, pp. 225-229. Modern edition with complete transcription into French tablature: Richard Darsie (ed.), *Mus. Ms. 1512: Bayerische Staatsbibliothek, Munich* (Davis, Silver Sound Publications 1997). Source of nos. 30, 32-33 & 44.

D-Mbs Mus. pr.93 – München, Bayerische Staats-bibliothek, 2o Mus. pr. 93, manuscript additions to a copy of Adrian Dens *Florilegium* (Köln, 1594), copied in Neapolitan tablature by Johannes Christophorus Belling, *c.*1600-1630.

**D-MGs 115.1 Nr.631** – Marburg, Hessischen Staats-archiv, MS StA MR 115.1 Nr. 631: the Waldecker manuscript copied *c.*1545. Facsimile and description in Sigrid Wirth 'Eine Lautenhandschrift des 16. Jahrhunderts im Hessischen Staatsarchiv Marburg' *Die Laute* XII (2017), pp. 1-38. Source of no. 13.

D-MÜwl 439 – Münster, Westfälisches Landesmuseum, manuscript 439: 'Das Stammbuch des Bernhard Schenckinck', copied in French tablature *c.*1561-1582. Facsimile edition: Emmerdingen, Seicento Edition 2007.

D-Ngm 33748/I – Nürnberg, Germanisches National-museum, MS 33748/I: manuscript of Bavarian provenance copied in French and Italian tablature, *c.*1615-1620.

**D-ROu Med 3** – Rostock University Library, Sonder-sammlungen, mss Med 3: Manuscript discovered by Albert Reyermann in 2010 comprising an apothecary dictionary titled 'Dyprensatorus Apothecarey / Wittenbergensis allexandris vntzy' [74ff] followed by 43 folios of lute tablature copied *c.*1530 and headed 'Carmen saphicum gantz liebliche stückhen' [ff. 75-161]. Source of no 14-18 & 42.

**D-Sl G.I.4** – Bad Württenbergische Landesbibliothek (formerly Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek), MS G.I.4, vols. I-III: a 3-volume manuscript from Southern Germany, probably from the Munich court of Duke Maximillian I (r.1579-1623), copied by a single scribe German tablature *c.*1580-1595. Discovered by Arthur Ness in the 1970s,[[21]](#footnote-21) the manuscript was briefly described in Pohlmann (p. 141) and the contents listed with some concordances in Meyer II, pp. 80-96. Source of nos. 74 & 76 here as well as Fantasias-III nos. 1-26.

**D-Us 131b** – Ulm, Stadtbibliothek, MS Smr. Misc. 131b: manuscript from the library of Egenolff Schermar (1573-1605) of Ulm, copied *c.*1556. Source of no. 21. Facsimile edition: Stuttgart, Cornetto-Verlag 1997. Contents and some concordances are listed in Meyer II, pp. 295-296.

D-W Guelf. 18.7 – Wolffenbüttel, Herzog August Bibliothek, Musikabteilung, Ms. Codex Guelferbytanus 18.7 Augusteus 2°: Philipp Hainhofer lute book, copied in Italian tablature *c.*1603-4, except for one item in German tablature on f. 8v and one in French tablature on f. 10v. See Joachim Lüdtke *Die Lautenbücher Philipp Hainhofers (1578-1647)*, Abhandlungen zur Musikgeschichte, Band 5 (Göttingen, Vandenhoeck and Ruprecht 1999).

**D-Z 115.3** – Zwickau, Ratsschulbibliothek, MS 115.3: Tabulaturbuch des Joannes Arpinus, copied *c.*1590-1600. The manuscript is described briefly in Boetticher p. 373 and Pohlmann p. 26 and the contents are listed in Meyer II pp. 318-322. Source of no. 35. Facsimile: Leipzig, Zentral-antiquariat der Deutschen Demokratischen Republik 1983.

**DK-Kk Thott 841,4o** – Kobenhavn, Det Kongelige Bibliotek, Ms. Thott 841.4°:Lieder book of Petrus Fabricius (1587-1651), born in Tondern in Frisia. Includes songs and lute solos copied *c.*1603-1609 while Petrus was a student at Rostock University and then pastor in Schleswig.[[22]](#footnote-22) Described in Boetticher, pp. 148-149 and Pohlmann, p. 56, and extended description with list of the contents by Roland Wohlfart in 1989.[[23]](#footnote-23). Source of no. 65 & 101 here as well as Fantasias-III nos. 59 & 60. Facsimile edition: Glinde, Jarchow 2013 (an examplary editions with black and white facsimile, complete transcription of text and tablature and extensive description, inventory and concordances).

F-Pn Rés.429 – Paris, Bibliothèque Nationale, MS Rés.429, inscribed 'Italianische Tabulatura auf dieLauthen Von der hand geschrieben Allerley Tän[z]e Zusamen gebracht' copied in Italian tablature in Bavaria, *c.*1560-1565.

GB-Cfm 689 – Cambridge, Fitzwilliam Museum, Mus. MS 689: Herbert of Cherbury lute book, copied in French tablature *c.*1616-1640.

Facsimile edition: Lute Society Facsimile Editions 2019.

GB-Cu Add.3056 – Cambridge University Library, MS Add. 3056, known as the Cosens lute book after the 19th-century owner Frederick W. Cosens, but the 'C.K.' in some of the titles to music known to be by other composers suggests that they are the initials of the owner and scribe who could be 'Christoph Kirten Kitharisten' recorded at the Königsberg court associated with John Spencer's Company of English actors. Copied in French tablature, *c.*1610.

I-Gu M.VIII.24 – Genova, Bibliteca Universitaria, MS M.VIII.24: manuscript additions to a copy of Jean-Baptiste Besard, *Thesaurus Harmonicus* (Köln 1603), copied in French tablature *c.*1605.

NL-DHnmi Kluis A20 – The Hague, Nederland Muziek Instituut Kluis A 20 (*olim* Gemeentemuseum Ms. 28 B 39): Siena Lute Book, copied in Italian tablature *c.*1585-1590. Facsimile edition: Genève, Éditions Minoff 1988.

PL-Kj 40032 – Kraków, Biblioteka Jagielloñska, Mus. MS 40032: manuscript of Neapolitan provenance copied in Italian tablature, *c.*1580-1611.

PL-Kj 40143 – Kraków, Biblioteka Jagielloñska, Mus. MS 40143, tablature copied in French tablature and dated 1594 and 1601.

PL-Kj 40153 – Kraków, Biblioteka Jagielloñska, Mus. MS 40153: lute book copied in French tablature and inscribed 'Anno 1620 a Padoua ... Kazamierz Stanislaw Rudomina Dusiacki'.

**PL-Kj 40154** – Kraków, Biblioteka Jagielloñska (*olim* Berlin, Preußischer Staatsbibliothek), Mus. Ms 40154: manuscript of South German provenance copied *c.*1520. Source of no 1, 3-5, 7-12, 24. The manuscript is in poor condition with water staining, tablature removed by page trimming and an unknown number of pages missing so that the majority of the music is incomplete. What remains comprises thirty eight folios bound in random order. The manuscript is described briefly in Boetticher p. 28 and the contents carefully reordered with some concordances listed in Meyer III/2, pp. 128-131. Kirnbauer & Young, pp. 241-242 briefly describes the manuscript in relation to A-Wn 41950. Hoban is a partial modern edition with a literal transcription of the majority of the music.

**PL-LZu M 6983** – Lódz, Biblioteka Uniwersytecka, MS. M 6983 (*olim* Berlin, Bibliothek der Staatlichen Akadem-ischen Hochschule für Music, MS 5102), copied in German tablature for 7-course lute, *c.*1600. Source of eighteen preludes, nos. 79-80, 82, 84-85, 87-99 here, as well as Fantasias-III nos. 51-57. The contents with some concordances are listed in Meyer III/2, pp. 157-159, whose foliation is one out from the original. This is the so-called Grässe manuscript collected by Philip Spitta, administrative director of the Hochschule für Music in Berlin from 1875 and Spitta's library was acquired by the Hochschule when he died in 1894. Pohlmann, p. 136 refers to it as in the Staatsbibliothek Preussicher Kulturbesitz, and Boetticher, p. 40 as formerly in the Bibliothek der Staatslichen Hochschule für Music but missing since 1945, Boeticher claiming the binding bears the date of 1588, not now visible. A large proportion of the library of the Hochschule für Music was evacuated to Schloss Friedersdorf in Lower Silesia for safekeeping in 1943 and transferred to the then newly established University of Lódz in 1946; see Christoph Wolff 'From Berlin to Lódz: The Spitta Collection Resurfaces' *Music Library Association Notes* 46/2 (December 1989), pp. 311-327 and Katarzyna Milek 'The M 6983 lute tablature manuscript from the Philipp Spitta Colletion' *The Lute* 49 (2009), pp. 6-29. The location of the Spitta collection, including the lute manuscript M 6983, was brought to the attention of lute scholars by Tim Crawford.

**PL-WRk 352** – Wroclaw, Biblioteka Kapitulna, Ms. 352, titled ‘TABVLATVR AVF DIE LAVT’ on the cover and copied *c*.1538-1544*.* Manuscript in two distinct sections, the first part copied in Italian tablature, probably for Joannis Huldericj or Jacob Pogkner who both inscribed their names on the first folio together with the dates 1537 and 1540 respectively. The second, later section was copied in German tablature by M. Ostermayer, probably in Kassel, whose name also appears on the first folio together with the date 1544. The manuscript is described in Boetticher pp. 370-371 and Pohlmann p. 164 and the contents with some concordances are listed in Meyer III/2, pp. 232-234. The source of no 43 here as well as Fantasias-II nos. 3 & 4.

**S-Skma Sackska** – Stockholm, Library of the Royal Swedish Academy of Music, MS Sackska samlingen: acquired from the Sacks family in 1973 by the Library of the Royal Swedish Academy. Source of nos. 75 & 78. Manuscript of German provenance and was copied in German tablature in several hands at the end of the 16th century. A description and list of contents with incipits is in Jan Olof Rudén *Music in tablature: A thematic index with source descriptions of music in tablature notation in Sweden* (Stockholm, Svenskt musikhistoriskt arkive 1981), pp. 35-36.

**Prints**

Besard 1603 – Besard 1603 – *Thesaurus Harmonicus ... Per Ioannem Baptistam Besardum Vedotinum* (Köln, Greven-bruch 1603) - French tablature. Facsimile edition: Genève, Éditions Minkoff 1975/R 1993.

da Crema 1546a – *Joan Maria Intabolatura de Lauto ... Jo. Maria da Crema ... Libro Primo* (Venezia, Gardane 1546) - Italian tablature. Facsimile: Genève, Édition Minkoff 1981.

da Crema 1546b – *Intabolatura di Lauto ... Jo. Maria da Crema ... Libro Terzo* (Venezia, Scotto? 1546) - Italian tablature.

Heckel 1556 – *Discant Lautten Buch ... Durch Wolffen Heckel von München* (Strasbourg, Wyss 1556) - German tablature.

Facsimile edition: Stuttgart, Cornetto 2010.

Heckel 1562 – *Discant Lautten Buch ... Durch Wolffen Heckel von München* (Strasbourg, Müller 1562) - German tablature. Facsimile edition: Stuttgart, Cornetto 2010.

Kargel & Lais 1575 – *Topel Cithar ... Sixtum Kärge and Johan Dominico Lais* (Strasbourg, Jobin 1575) - Italian tablature for cittern.

Facsimile edition: Genève, Éditions Minkoff 1989.

Mertel 1615 – *Hortus Musicalis Novus ... Eliae Mertelii Argentoratensis* (Strasbourg, Bertram 1615) - French tablature.

Facsimile edition: Genève, Éditions Minkoff 1983.

Phalèse 1545 – *Des Chansons Reduictz en Tabulature de Lut ... Livre premier* (Louvain, Jacques Bathen & Reynier Velpen at the expense of Pierre Phaleys 1545) - French tablature.

Phalèse 1546 – *Des Chansons reduictz en Tabulature de Lvc ... Livre Devxieme* (Louvain, Phalèse 1546) - French tablature.

Facsimile edition: Genève, Éditions Minkoff 1984.

Phalèse 1549 – *Carminum quae Chely ... Liber Primus ... Petrum Phalysium* (Louvain, Phalèse 1549) - French tablature.

Phalèse & Bellère 1571 – *Theatrum Musicum Longe ... Petrum Phalesius sibi & Joanni Bellero* (Louvain, Phalèse & Bellère 1571) - French tablature.

Facsimile edition: Genève, Éditions Minkoff 2002.

Reymann 1598 – *Noctes Musicae stvdio et industriâ Matthaei Reymani Toronensis Borvssi Concinnatae* (Leipzig, Voegel 1598) - French tablature.

Facsimile: Genève, Éditions Minkoff, 1978.

Waissel 1573 – Matthäus Waissel, *Tabulatura continens* (Frankfurt, Eichorn, 1573), in German tablature. Modern edition: Daniel Benko (ed.) (Budapest, Editio Musica Budapest 1980).

Facsimile edition: Stuttgart, Cornetto-Verlag, 2001.

Waissel 1591 – *Tabulatura* ... *Mathaeum Waisselium* (Frankfurt, Eichorn 1591 reprinted in 1592) - German tablature.

**Modern Editions**

Ballman – Christine Ballman *German and Italian Dances from the late 16th century from manuscripts Stuttgart Ms. G.I.4 and Genova Ms. F. VII.1* (Belgian Lute Academy 2003).

Boetticher – Wolfgang Boetticher *Handschriftlich Überlieferte Lauten- und Gitarrentabulaturen des 15. bis 18. Jahrhunderts*. Repertoire International des Sources Musicales, Bvii (München, G. Henle Verlag 1978).

Carlone – Mariagrazia Carlone ‘The Knights of the Lute: Musical Sources’ *Journal of the Lute Society of America* xxxviii (2005), pp. 1-45.

Fantasias-I – John H. Robinson *Fantasias and Recercars for Renaissance Lute, vol. 1: Lute Fantasias and Recercars transcribed from Prints in German tablature* (Lübeck, Tree Edition 2008).

Fantasias-II – John H. Robinson *Fantasias and Recercars for Renaissance Lute, vol. 2: Lute Fantasias and Recercars transcribed from Prints in German tablature c.1520-1580* (Lübeck, Tree Edition 2010).

Fantasias-III – John H. Robinson *Fantasias and Recercars for Renaissance Lute, vol. 3: Lute Fantasias and Recercars transcribed from Manuscripts in German Tablature c.1580-1630* (Lübeck, Tree Edition 2012).

Hoban – Dick Hoban 'Two Early German Tablature Manuscripts with connections to the Court of Maximilian I' in: *The Art of the Lute in Renaissance Germany*, volume 1: *Early Manuscripts* (Lyre Music Publications 2009).

JacobP – Piotr Pozniak (ed.) *Jakub Polak: The Collected Works* (Kraków, Polskie Wydawniactwo Muzyczne 1993).

Kirnbauer & Young – Martin Kirnbauer & Crawford Young *Frühe Lautentabulaturen im Facsimile* (Winterthur, Amadeus 2003).

Kosack – Hans-Peter Kosack *Geschichte der Laute und Lauten-musik in Preussen* (Würzburg, Konrad Trilsch 1935).

MertelR – John H. Robinson (ed.) *Collected Lute Solos ascribed to Elias Mertel* (Lübeck, Tree Edition 2007).

Meyer I – Christian Meyer *Sources Manuscrites en Tablature: Luth et Theorbe (c.1500-c.1580)*, I: Switzerland and France (Baden-Baden & Bouxwiller, Éditions Valentin Koerner 1991).

Meyer II – Christian Meyer *Sources Manuscrites en Tablature: Luth et Theorbe (c.1500-c.1580)*, II: Germany (Baden-Baden & Bouxwiller, Éditions Valentin Koerner 1994).

Meyer III/1 – Christian Meyer *Sources Manuscrites en Tablature: Luth et Theorbe (c.1500-c.1580)*, III/1: Austria (Baden-Baden & Bouxwiller, Éditions Valentin Koerner 1997).

Meyer III/2 – Christian Meyer *Sources Manuscrites en Tablature: Luth et Theorbe (c.1500-c.1580)*, III/2: Czech Republic, Hungary, Lithuania, Poland, Federation of Russia, Slovakia and Ukraine (Baden-Baden & Bouxwiller, Éditions Valentin Koerner 1999).

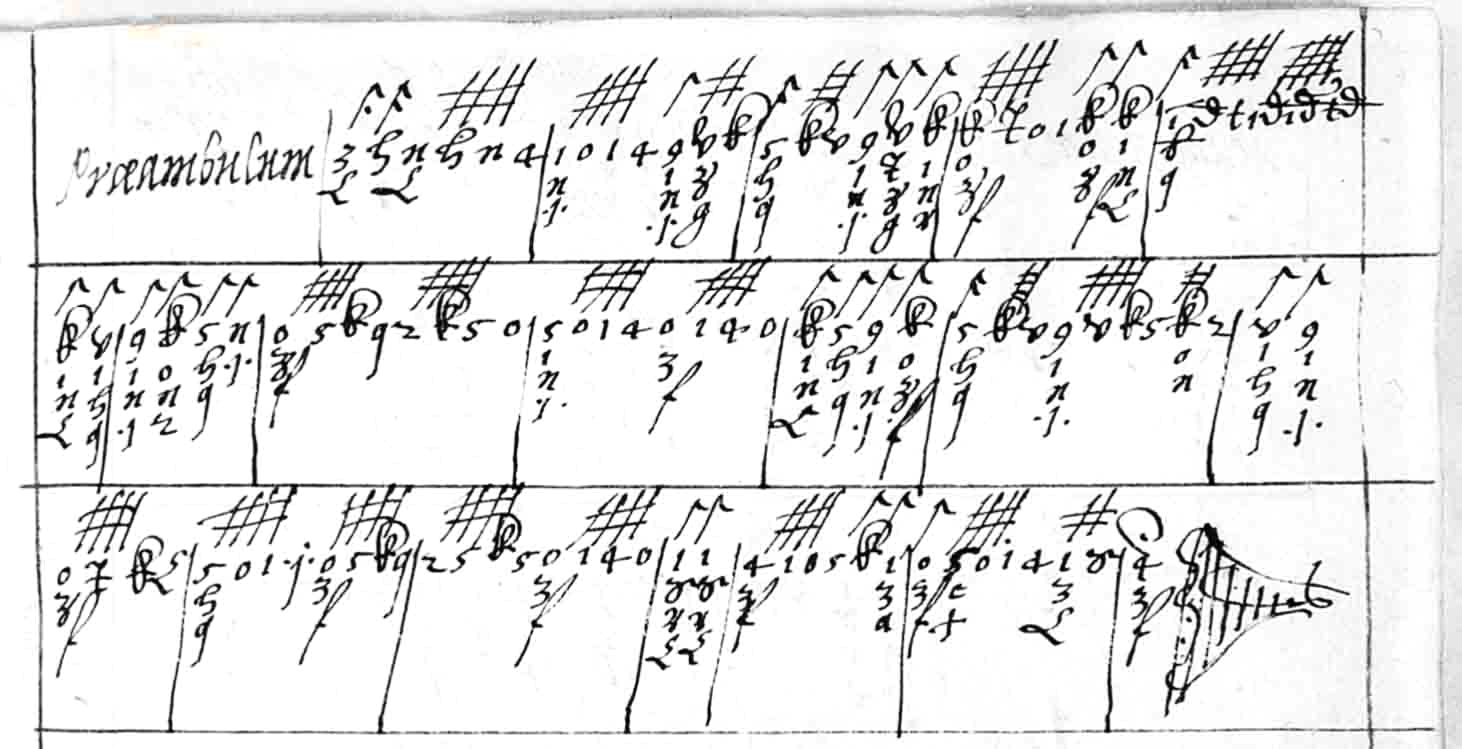
Pohlmann – Ernst Pohlmann *Laute Theorbe Chitarrone: Die Instrumente, ihre Musik und Literatur von 1500 bis zur Gegenwart* (Lilienthal, Eres Edition,1982).

Priamel – John H. Robinson *Priamel: Preambel and Preambulum for Renaissance Lute from the lute books of Judenkünig Gerle Newsidler Heckel and Waissel* (Lübeck, Tree Edition 2019).

RobinsonR – John H. Robinson *158 Early Cinquecento Preludes and Recercars for Renaissance Lute many of easy to intermediate standard and including all those by Bossinensis, Capirola, Dalza and Spinacino* (Lute Society Music Editions 2018).

Tichota – Jirí Tichota 'Bohemica a cesky repertoár v tabulaturách pro renesancní loutnu' *Miscellania Musicologica* xxxi (1984), pp. 150-222.

Tichota & Čižmář – Jiří Tichota and Jan Čižmář 'Codex Jacobides: Critical Edition' 4 vols(Czech Lute Society & Národní Muzeum 2020).



Facsimile from folio 7 recto of CZ-Pu 59r.469 (no. 72)

1. The titles preambel, priambel, praeludium, preludium, prelude, fantasia, fuga and recercar were used interchangeably in printed and manuscript sources of lute music*.* For a modern edition of preludes and recercars of Italian origin see RobinsonR in the bibliography. [↑](#footnote-ref-1)
2. All to date available as free pdf downloads from the Lute Society website, at <https://www.lutesociety.org/pages/tree-edition-files> [↑](#footnote-ref-2)
3. See Kosack p. 39. [↑](#footnote-ref-3)
4. CH-Bu F.IX.70, p. 169 *Passomezo F.D.D.* and the concordance DK-Kk Thott.841.4o, ff. 133v-134r *Passamezo Friderici D.D* [↑](#footnote-ref-4)
5. CH-Bu F.IX.70, p. 289 *CXLI Tantz Hyer Vull - Nachdantz* & p. 317 *XLIX. Galliarda Hyer Vull*; PL-Lu M 6983, f. 107r *Ein Tanz. Hieronymi Wully* & f. 107v *Ein ander Tantz Hier: Wull:* & f. 107v *Ein ander ejusdem*. [↑](#footnote-ref-5)
6. Text in the lute manuscript PL-Kj Mus.40143 associated with Besard, reads ‘1594 ... Coloni Mr Salomon’ (f. 5r) and ‘1594. 21.7bris Colon. a Rh M. Salom.’ (f. 11v), see Peter Király, ‘Jean Baptiste Besard: New and neglected biographical information’ *The Lute* xxxv (1995), p. 64. [↑](#footnote-ref-6)
7. Martin Kirnbauer 'Blindhamer's lute tablature (A-Wn Mus. Hs. 41950, c.1525)' in: Kirnbauer & Young, pp. 242-253. [↑](#footnote-ref-7)
8. *Musica Teusch* 1532, sig. Biiir 'Wan[n] du des mayster Adolff blyndhamers (Gott gnad der seel), vnd anderer künsstner stücklein sichest So ist die mensur allenthalben bezaychent wie ichs bezeychant hab...' [When you have seen master Adolff Blindhamer's (may God have mercy on his soul), and other artist's pieces, the mensuration is written ... as I have written it.

   *Tablatur auff die Laudten* 1533, sig. A2r 'beschreiben Deß sich auch der weitberümpt meister Adolff Plindthamer Luttinist ...' [a practice also followed by the widely famous master Adolff Blindhamer lutenist] & A2v 'Es hat auch gedachter Adolff' [the esteemed Adolff]. [↑](#footnote-ref-8)
9. Mariagrazia Carlone 'The Knights of the Lute' *Journal of the Lute Society of America* 37 (2004), pp. 1-125; Mariagrazia Carlone ‘The Knights of the Lute: Musical Sources’ *Journal of the Lute Society of America* 38 (2005), pp. 1-45; Paul Beier 'Some observations on the Music of Lorenzino and the Knight of the Lute' *Journal of the Lute Society of America* 38 (2005), pp. 46-69. [↑](#footnote-ref-9)
10. The collected music of Charles Bocquet was edited for the tablature supplement to *Lute News* and *Lutezine* 117 (April 2016). [↑](#footnote-ref-10)
11. The music of Diomedes was edited for the tablature supplements to *Lute News* 85 (April 2008)*,* 87 (September 2008), 90 (July 2009) & 97 (April 2011). [↑](#footnote-ref-11)
12. Albert Dlugoraj's lute music was edited for *Lute News* 62 (June 2002) and *Lute News* 63 (September 2002). [↑](#footnote-ref-12)
13. An untitled item on 30r, 8v-8r & 6v was included as a preludium in Hoban as no. 48, but it is concordant with A-Wn 41950, ff. 6v-7r *Philomusa*, an intabulation of Heinrich Isaac's chanson 'Fille, vous avec mal garde'. [↑](#footnote-ref-13)
14. Contents with incipits for the sources (except D-MGs 115.1 Nr.631)are listed in the database of historical manuscript and printed music for Lute Instruments by Peter Steur and Markus Lutz:

    <https://mss.slweiss.de/index.php?id=0&type=index&lang=eng> See also Katarzyna Milek 'Lute music in sixteenth-century German speaking countries: a study of the manuscripts PL-LZu M6983, Ch-Bu F.IX.70 and D-Sl G.1.4.' (doctoral thesis, University of Southampton 2016). [↑](#footnote-ref-14)
15. A copy of the tenor part book is in the Biblioteka Jagielloñska in Kraków, but no copy of the descant part book is known. [↑](#footnote-ref-15)
16. Online digital facsimiles of most of the sources used and referred to are available from the libraries that hold the manuscipts or original copies of the prints although the links are not included in the bibliography. Most are listed on the website of Jo Bringmann at: <http://www.jobringmann.de/facsimile-links> [↑](#footnote-ref-16)
17. And see Roman List 'Die Lautentabulatur A-Wn, Mus. Hs. 41950: Edition une Studien ' (doctoral thesis, Wien 2013). [↑](#footnote-ref-17)
18. Presuming it is the same manuscript: 'BRNO SA (Brünn). (Signatur ?) Eine Handschrift von ca. 1600. 154 S. Auf den ersten 20 S. sind Lautenstücke in dtsch. Tabulatur notiert'. [↑](#footnote-ref-18)
19. Jirí Tichota 'Problèmes d'edition des tablatures de rédaction défectueuse', in: *Le Luth et sa musique II* (Paris, Colloques internationaux du Centre nationale de la recerche scientifique 1980), p. 44. [↑](#footnote-ref-19)
20. See Tichota in bibliography as well as Jirí Tichota 'Francouzská loutn ová hudba v Čechách' *Miscellanea musicologica* xxv-xxvi (1973), p. 19; Jirí Tichota 'Deutsche Lieder in Prager Lautentabulaturen des beginnenden 17. Jahhunderts' *Miscellanea musicologica* xx (1967), p. 63. [↑](#footnote-ref-20)
21. Arthur J. Ness 'A Physician's Lute Book' *Journal of the Lute Society of America* lx (2007), pp. 84-86. [↑](#footnote-ref-21)
22. Arthur J. Ness and C.A. Kolcynski ‘Sources of Lute Music 3: German Sources to *c.*1650’ *Grove Music Online*. [↑](#footnote-ref-22)
23. Roland Wohlfart ‘Die Liederhandschift des Petrus Fabricius - Kgl. Bibl. Kopenhagen, Thott 4o 841’ (Dissertation, Münster University, 1989). [↑](#footnote-ref-23)