

Preamel

Preamblel and Preambulum for Renaissance Lute from the lute books of Judenkünig - Gerle Newsidler - Heckel and Waissel

edited by
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TREE EDITION
Albert Reyerman

*Ein Laut werd Ich von dir genanth
Studenten bin Ich wolbekant.
Solche Nahmen führ Ich mit der thatt
An mir Gott groß gefallen hatt
Ihm spiel Und sing mit süßen thon
Drumb hab Ich preiß Ehr und Ruhm
Ich sing so lieblich Und so fein
Das sich bewegt hertz, Muth Und sinn
Vertreib all Sorg Und Tranrigkeit
Beweg das Gemüth zur frohigkeit
Und wer meine Kunst in ehren helt
Gott Und Menschen derselb wolgefelt
Hatt gonst beÿ Jedermenniglich
Wenn es zu rechter Zeitt geschicht*

(GB-Lbl Sloane 1021, f. 41r)

You call me the lute, I am well known to students
This is my name indeed, God is well pleased with me
For him I sing and play with sweet tone, which earns me praise and honor
My lovely and fine singing moves the heart and emotions,
banishes sorrow and sadness and moves the mind to happiness.
Whoever holds my art in honor pleases God and man
It is pleasing to everyone when it is presented at the right time.

(translated by Rainer aus dem Spring)

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EDITORIAL METHOD

The tablature in this edition is for solo lute in renaissance (*viel ton*) tuning: 6 courses tuned G c f a d' g', assuming a lute in G. The original sources are notated in German tablature and transcribed here into French tablature with gridiron rhythm notation typeset using Wayne Cripps TAB programme version 4.3.70 on an Apple iMac operating on system MacOS Mojave 10.14.2. Playing instruction are reproduced when

present in original sources, in the form of tenuto signs for held notes (+ in Judenkünig 1523, Gerle 1532, and Newsidler 1536a, 1547 and 1549 and * in Gerle 1552) and dots under ciphers for off beats fingered with right hand index finger for right handed lutenists (in Judenkünig 1523, Newsidler 1536a and Heckel 1556/1562).

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were copied from facsimiles on the websites of the Österreichische Nationalbibliothek and Bibliothèque nationale de France and are understood to be copyright free.

INTRODUCTION

The German words preambel and priamel (Latin: praecambulum, praeludium, preambulum, preludium) are synonymous with prelude which in musical terminology refers to piece of music that preceeds one or more others. It is generally used for an improvisational free form piece for an instrumentalist to warm up and check the tuning of the instrument. Similar pieces called regel or fundament were used to demonstrate rules or aspects of technique to accompany practical instructions to learn to play a particular instrument, especially keyboard instruments, but also the lute.

Thirty of the one-hundred and fifty or so books of lute music published in the sixteenth century were notated in German lute tablature. Of these, eighteen prints and reprints include examples titled priamel, priambel, preambulum or praecambulum as well as a fundament or regel and all seventy-one of these are transcribed into French tablature in this edition.¹ The examples titled fantasia or recercar in German tablature prints and manuscripts were published in three previous volumes, which also included a detailed description of the German tablature notation and its variants used by music publishers in Germany.² The German tablature prints represented here were from the presses of a variety of printers in one of four cities, Judenkünig in Vienna (printed by Singriener), Hans Gerle and Hans Newsidler in Nürnberg (printed by Formschneider, Guldenmundt, Günther, Gutknecht, Laub and Petreio), Wolff Heckel in Strasbourg (printed by Müller and Wyss) and Matthaeus Weissel in Frankfurt (printed by Eichorn), and were published between 1523 and 1591, a period of about seventy years.

Pierre Phalèse published a series anthologies of lute music in Leuven beginning in the mid-1540s that included transcriptions into French tablature of preludes, fantasias and dances from Italian printed lute books.³ Phalèse's books also have some overlap with the German lute prints published prior to his own prints: Phalèse *Des Chansons Reduictz en Tablature de Lute ... Livre Premier* 1545 includes a *Praeludium* that shares a passage with a preamel in Judenkünig *Ain schone kunstliche* (no. 6 here) and includes a *Primum Fundamentum* copied from Newsidler *Ein Newgeordent Künstliche Lautenbuch* 1536 (no. 18). Phalèse also plundered the same Italian prints as Gerle, transcribing eleven of the same fantasias as Gerle *Eyn Neues sehr*

Künstlichs Lautenbuch of 1552. And a later *Praecambulum* in Weissel *Tablatura* of 1573 (no. 72 here) and found in two later manuscripts, was included in Phalèse *Theatrum Musicum Longe* of 1571 predating publication by Weissel.

HANS JUDENKÜNIG

The introduction to the two books of lute instructions published by Hans Judenkünig in 1523 tells us that he was born in Schwäbischen-Gmünd (Schwäbisch-Gmünd near Stuttgart in Germany) and was a lutenist in Vienna in Austria. He lived in the old quarter of Vienna in a house called the Gundlachhaus, and is recorded in 1518 as a lutenist in the Corpus Christi confraternity of St. Stephens Cathedral. He was the



author of the first known instruction books for the lute, *Utilis & compendiarie introductio* and *Ain schone kunstliche underweisung*, probably published together in 1523 by Hans Singriener in Vienna.⁴ It is likely that he is represented in the woodcut of a lutenist in both the prints (see illustration above and note the position of the left hand thumb, the right hand playing over the rose and the crude representation of only 5 single strings).⁵ He was probably born c.1445-50 and died in Vienna in March 1526.

¹ The titles preambel, priambel, praeludium, preludium, prelude, fantasia, fuga and recercar were often used interchangeably in different prints and manuscript sources. In particular, Hans Gerle's *Eyn Neues sehr Künstlichs Lautenbuch* of 1552, included thirty-one fantasias and recercars transcribed into German tablature from Italian prints and titled them all 'Priambel'. Praecambulum and praecambel from manuscripts in German tablature will be the subject of a future companion volume.

² All the pieces titled recercar fantasia and fuga in German tablature can be found in Robinson-I, Robinson-II and Robinson-III (see

bibliography). For a modern edition of preludes and recercars of Italian origin see 158 *Early Cinquecento Preludes and Recercars for Renaissance Lute* (Albury, Lute Society Music Editions 2018).

³ The first and second books of Pierre Phalèse's five-volume series *Des Chansons*, are his only prints to include preludes.

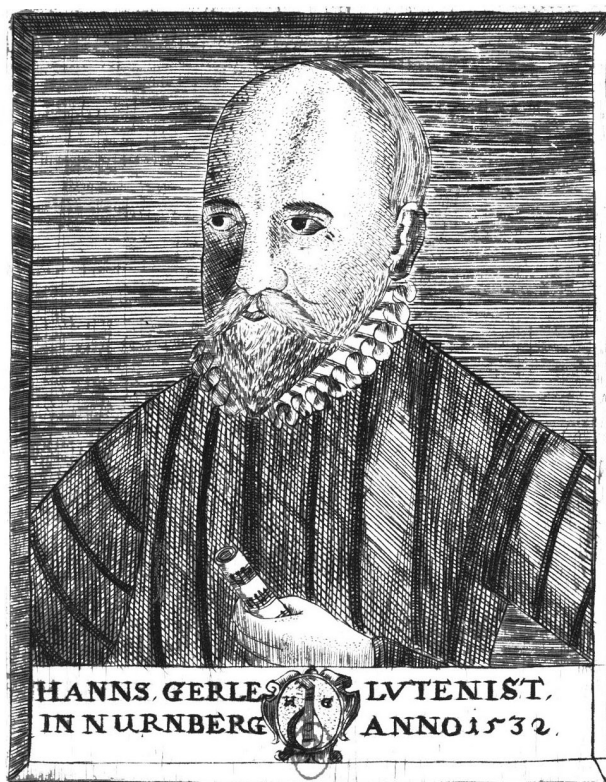
⁴ Martha Blackman 'A translation of Hans Jüdenkünig's *Ain Schone Kunstliche Underweisung ... 1523*' *The Lute Society Journal* 14 (1972) pp. 29-41, with critique by Rudolf and Uta Henning 'Correspondence' *The Lute Society Journal* 16 (1974) pp. 70-71.

⁵ Wolfgang Boetticher 'Judenkünig, Hans', Grove Music Online at: <https://doi.org/10.1093/gmo/9781561592630.article.14525>

The earliest known priam[b]el for lute are the five presumably composed by Judenkünig himself as exercises for his *Ain Schone kunstliche* of 1523. The instructions are divided into sections dealing with progressively more difficult left hand positions each of the sections beginning with a pream[b]el as an exercise in use of the hand position described. The first (no. 3 here) and second (no. 6) preamel are exercises for the left hand in first position with fingering up to the fifth fret. The third (no. 2), fourth (no. 4) and fifth (no. 7) pream[b]el explore barré positions on the third, fourth and fifth frets, respectively. Judenkünig's *Ain Schone kunstliche* also includes a three part preamel titled *Ain Trium* (no. 5) in the section in using hand position with barré on the fourth fret. Right hand fingering is indicated in all five preamel using hooks on the rhythm signs (amended to single dots under tablature letters here) to indicate off-beats or notes plucked with the right hand index finger, and + are used as tenuto signs to show held notes, in the first two pream[b]el only.

HANS GERLE

On the title page of his *Tabulatur auff die Laudten* Hans Gerle described himself as lutenist, lute maker and citizen of Nürnberg. He was probably born around



1500 and his death was recorded in 1570. In the preface to both his *Musica Teusch* and *Tabulatur auff die Laudten* he acknowledges the influence of his predecessor and probably his teacher in Nürnberg, the lutenist Adolff Plindthamer (Blindhamer).⁶ However, he does not mention his contemporary in Nürnberg, Hans Newsidler. The lutemaker Conrad Gerle recorded in Nürnberg from 1516 until his death in 1521 may have been his father. Hans was the eldest child and acted as guardian of three brothers and sisters after their mother died.⁷ The portrait left is from an engraving dated 1532 now in the Bibliothèque nationale de France.⁸ He published three tablature books all printed by Jeronimum Formschneider in Nürnberg. The first *Musica Teusch* published in 1532 is an instruction manual for solo lute as well as for a consort of viols (geigen),⁹ and was reprinted in 1537 and revised with the title *Musica und Tabulatur* in 1546. The second book *Tabulatur auff die Laudten* was published in 1533 and is an instruction manual for solo lute only, and the third *Eyn Neues sehr Künstlichs Lautenbuch* was published in 1552 and is an anthology of Italian lute music transcribed into German tablature without any instructions.

His books include forty preambel, the two in 1532 (no. 9 & 10) parodies of two from Judenkünig's books (no. 3 & 6). Six preambel are in *Tabulatur auff die Laudten* of 1533 (no. 7 & 10-14), one (no. 13) a cognate for a fantasia by Francesco da Milano (Ness 5). Gerle's setting is the earliest known of this Francesco fantasia. Another Preambel in the Gerle 1533 print (no. 14) extends to 244 bars and shares material with a similarly long preambel (197 bars) from the second part of Hans Newsidler's later lute book from 1536 (no. 30), so that Newsidler was presumably parodying Gerle, or both were drawing on previous priambels, possibly for keyboard as the title *Ein seer guter Organistischer Preambel* of one other here (no. 23) suggests. In 1546, after more than ten years, Gerle published a revised and expanded edition of his first book not including the two priambel from 1532, but but adding a preambel that is another Francesco fantasia (no. 16, Ness 3). Then six years later in 1552 Gerle published his last known lute book that included thirty-one items titled preambel that are slightly embellished fantasias transcribed from six lute books printed in Italy (five in Venezia and one in Roma): eleven are from Casteliono *Intabolatura de Lento de diversi autori* 1536 (no. 60-70), three (no. 44, 45 & 51)

⁶ *Musica Teusch* 1532, sig. Biiir 'Wan[n] du des mayster Adolff blyndhamers (Gott gnad der seel), vnd anderer künstner stücklein sighest 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 everywhere as I have written it ...]. *Tablatur auff die Laudten* 1533, sig. A2r 'beschreiben Deß sich auch der weitherümpft 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]. '[D]ie er ku[n]igliche] M[a]jestäjt lauttenslacher Adolffen' is recorded in 1503 as a member of the Hofkapelle of Maximilian I and 'Meister Adolffen plinthamer

lauttenschleher' became a citizen of Nürnberg and given a civic salary for teaching the lute there in 1514. See Martin Kirnbauer 'Blindhamer's lute tablature (A-Wn Mus. Hs. 41950, c.1525)' in: *Frühe Lautentabulaturen im Facsimile* (Winterthur, Amadeus 2003) pp. 242-253.

⁷ Douglas Alton Smith *A History of the Lute from Antiquity to the Renaissance* (The Lute Society of America 2002) pp. 166-167.

⁸ Online facsimile at Gallica: <https://gallica.bnf.fr/ark:/12148/btv1b8420271c.item>

⁹ Jane Pierce 'Hans Gerle: Sixteenth Century Lutenist and Pedagogue' (Doctoral thesis, Chapel Hill, N.C. 1973) and *Journal of the Lute Society of America* 6 (1973) pp. 17-29.

from Dominico Bianchini *Intabolatura de Lauto* 1546, eight (no. 33-37, 39 & 41-42) from Joan da Crema *Intabolatura de Lauto* 1546, four (no. 53, 54, 56 & 57) from Rotta *Intabolatura de Lauto* 1546, four (no. 46, 48, 50 & 52) from Simon Gintzler *Intabolatura de Lauto* 1547 and one (no. 58) from Milano *Intabolatura de Lauto ... Libro Terço* 1547. Gerle acknowledged the authorship of the fantasias he was transcribing by adding a version of their names in an index headed 'Register diser Preambel seindt eins und dreissig' and the names in slightly altered form in the titles to the first one of each by a particular composer in the titles to the tablature:

Register:	in titles:	Italian name
Joan Maria	Joan maria / Jo Maria	da Crema
Rosseto	Rossetto	D. Bianchini
Simon Gintzler	Simon Gintzler	Gintzler
Antboni Rotta	Antboni Rotta	Rotta
Francisco Milaneso	Franciscus von Maylandt	Francesco
Peter Paul de Milano	Peter Paul vo[n] Milano	Borrone
Marx von Aquila	Marx vom Adler	Marco
Albrecht von Mantua	Albrecht von Mantua	Ripa
Hans Jacob de Milano	Hans Jacob von Milano	Albutio

HANS NEWSIDLER

Hans Newsidler was born c.1508-9 in Pressburg, Hungary (now Bratislava, Slovakia) possibly in the district called Newsidl. He moved to Nürnberg in 1530 probably to escape the Turkish army advancing through Hungary, where he married in 1530, became a citizen in 1531 and died in 1563. He had at least eighteen children by two wives, the first wife dying in 1556.¹⁰ His sons Melchior (1531-1590) and Conrad (1541-1604) were also lutenists, the former the most famous in Germany in the second half of the sixteenth century.

Hans Newsidler published six lute books with some overlap of contents, two of them also published again as later revised editions. He describes himself on the title page of each as 'Lutinisten und Burger zu Nurnberg', that is lutenist and citizen and all the books were published in Nürnberg between 1536 and 1549, using five different printers. His first lute books were published as a pair in 1536, *Ein Nengeordent Künstliche Lautenbuch* and *Der Ander Theil des Lautenbuchs*, the first with detailed playing instructions and beginning with music of a didactic character and the second with more difficult music comprising highly embellished vocal intabulations. He then published a single volume *Ein neues Lauten-büchlein* in 1540 without instructions and three years later in 1544 a set of three more lute books, *Das Erst - Ander - Dritt - Buch Ein Neues Lautenbüchlein*, with brief instructions in the first, and a copy of the more comprehensive instructions from the first book of 1536 in the second, with intabulations of psalms and motets for more advanced players without any instructions in the third.

The books between them include eleven preambel, as well as four didactic items a fundament, two regel and a trium, also included in this edition. *Ein*

Nengeordent Künstliche Lautenbuch of 1536 includes five relatively simple preambel (no. 21a, 24, 26b, 29 & 31). The companion volume *Der Ander Theil des Lautenbuchs* includes another two that are more complex and extended in length, one titled *organistischer preambel* (no. 23), in the style of a keyboard preambel, and the other titled *preambel oder fantasey* (no. 30) that is a 'preambel or fantasia', running to 197 bars and sharing passages with a long preambel published by Gerle (no. 14). The companion 1536 volume also includes a three-part preambel-like item called *trium mit schönen fugen* (no. 28). No preambel are in Newsidler's print of 1540, and the series of three from 1544 only include a copy of one from the first edition of 1536 in *Das Ander Buch* (see no. 29), and the revised edition of *Ein Nengeordent Künstliche Lautenbuch* published as *Das Erste Buch Ein Neues Lautenbüchlein* in 1547 includes reworkings of two preambel from the first edition calling them *Preambulum* (no. 21b & 26a). However, the revised and expanded edition of *Das Ander Buch* from 1544 published as *Das Ander Buch Ein New künstliche Lauten Buch* in 1549, Newsidler's last publication, added four new preambel (no. 20, 22, 25 & 27), three quite simple and the fourth more complex and titled *preambel mit fugen* (no. 20). No concordances for the preambel in Newsidler's prints are known, except that no. 24 was copied into the now fragmentary manuscript lute book of Daniel Lindenman (see inventory below).

Although Hans Newsidler's first lute book was a tutorial, he did not annotate the preambel with playing instructions, although he did add them to four preambel in the revised editions published in 1547 (no. 21b & 26a) and 1549 (no. 20 & 22). These four preambel include the + sign to the left of ciphers on lower courses of the lute (repositioned to the right here) to indicate holding the adjacent note, and dots above ciphers to indicate off beats or notes plucked with the right hand index finger. However, all his lute books except the books of more advanced music *Der Ander Theil des Lautenbuchs* of 1536 and *Das Dritt Buch* of 1544 include didactic exercises annotated with playing instructions. One is titled *fundament* and two more *regel*, and all three are reproduced exactly the same in each of the prints. The *fundament* (no. 17) includes both + for held notes and one to four dots above ciphers (changed to numbers 1 to 4 here) to indicate fingering with left hand index, middle, ring and little finger, respectively. Of the two *regel*, the tablature for the first (no. 18) is printed twice, once with annotations for left hand fingering as above and is then printed again but with right hand fingering: both left and right hand fingering are combined in one version here. The second *regel* is printed in two variant forms, one in triple time (no. 19a)¹¹ and the other in duple time (no. 19b) and the two variant forms are first printed with left hand fingering as above and + signs for held notes and then printed again with right hand

¹⁰ Smith *A History of the Lute from Antiquity to the Renaissance*, *op. cit.*, pp. 167-170.

¹¹ But it is barred incorrectly in 4 minims per bar, altered here to 3 minims per bar.

fingering and + for held notes: all three instructions to both variants are combined here.

WOLFF HECKEL

On the title pages and prefatory text of his two lute duet part books *Discant* and *Tenor Lautten Buch* published in Strasbourg Wolff Heckel describes himself as 'von Munchen / Burger zü Straßburg'. He was born in Munich probably c.1515, and became a citizen of Strasbourg by 1556 when the first edition was printed there by Urban Wyss.¹² It is not recorded where or when Heckel died, but he was presumably still alive in 1562 when the second edition of his books were printed by Christian Müller in Strasbourg. Heckel's books include forty lute duets and eighty lute solos, forty in each book. The discant part book also includes four pages of instructions explaining how to read the tablature.

Despite Boetticher and Radke describing Heckel as 'lutenist and composer', there is nothing recorded to confirm that he was a professional lutenist and teacher, nor that he composed any of the music in his duet books. He may only have made the solo and duet intabulations and dance arrangements.¹³ It seems more likely that he was a collector, as twenty of the duets in his prints are concordant with Hans Jacob Wecker's *Tenor Lautenbuch* published in 1552, four years before his own first edition. Also, some of the solos are quite similar to music from the lute books of Hans Neusidler published in Nürnberg in the previous two decades. Thus, it is also doubtful that Heckel composed the single preambulum in his tenor part book (no. 38) which he may have collected from elsewhere, although it is not known from any other source.

MATTHAEUS WAISSEL

On the title pages of his lute books, Matthaeus Waissel is described as from 'Bartensteinensem, Borussum', which was Bartenstein in East Prussia and now Bartoszyce in Poland. He was born c.1535-40, and may have been the 'Matthaeus Waiszel Borussus' who matriculated at the University of Frankfurt an der Oder in 1553. In 1561 he is also recorded as matriculating from the University of Königsberg (now Kaliningrad), where he studied theology.¹⁴ In 1573 he was appointed Rektor of the school at Schippenbeil (now Sępólno in Poland) and in 1574 he was employed as a parish priest at Langheim, near Rastenburg (now Ketrzyn). His patron in the parish was High Steward Wilhelm von

Wetzhausen, who died in 1585 and was succeeded by his son Hans. However, Hans then began proceedings leading to Waissel's dismissal in 1587. In 1591 and 1592 he was in Frankfurt an der Oder supervising the printing of his lute books, after which he settled in Königsberg where he died in 1602 aged about 60. His son Matthaeus was also a lutenist.

He published four anthologies of lute music, three containing lute solos: *Tabulatura* in 1573, another *Tabulatura* in 1591, reprinted in 1592, and a second anthology titled *Lautenbuch* including instructions for playing the lute also in 1592.¹⁵ The fourth book was again called *Tabulatura* but this was a slim volume of eight paired dances for two lutes. All his books were printed by Johann or Andreas Eichorn in Frankfurt an der Oder. Waissel also authored two non-musical works, *Summa doctrinae sacrae*, a biblical history in verse, and *Chronica alter preussischer ... Historien*, a collection of ancient local stories, published in Königsberg, in 1596 and 1599, respectively. In the preface to his *Tabulatura* of 1573 he claims he was taught by lutenists in Italy and Germany, but he is nowhere recorded as being a professional lutenist. Also in the preface to *Tabulatura* 1573 he acknowledges collecting music from other sources, and his prints are dominated by Italian and German dances which he may have arranged for lute himself as well as intabulating the vocal models. Thus, although concordant versions of music from his prints are found in manuscript sources, where they bear his name, it seems unlikely that he was a composer. The inclusion of detailed instructions in one of the books might however suggest that he taught lute at the school he worked at or elsewhere.

Two preambulum (no. 1 & 72 here) together with two phantasias are found in the *Tabulatura* of 1573, otherwise the music is equally divided between vocal intabulations and dances. The *Tabulatura* of 1591 (reprinted in 1592) includes eight preambulum (no. 32, 40, 43, 47, 49, 55, 59 & 71), the remainder of the contents all being dances. Four fantasias¹⁶ but no preambel or preambulum are found in Waissel's *Lautenbuch* of 1592. The preambel in his prints are not found in any other sources, except for one (no. 72 here) is in Phalèse & Bellère *Theatrum Musicum Longe* of 1571 as well as two manuscript sources of Swiss and Danish provenance.

John H. Robinson - February 2019

¹² Wolfgang Boetticher and Hans Radke 'Heckel, Wolff [Wolf]' Grove Music Online at: <https://doi.org/10.1093/gmo/9781561592630.article.12653>

¹³ Lynda Sayce *Wolff Heckel: Lute Duets* (Albury, Lute Society Editions 1992), a selection of 12 of the 40 duets.

¹⁴ Peter Király 'Biographical sketches of Bakfark and Waissel' *Lute News* 49 (March 1999) pp. 17-18; Hans Radke, Wolfgang Boetticher and Christian Meyer 'Waissel [Waisselius], Matthäus'

Grove Music Online at:

<https://doi.org/10.1093/gmo/9781561592630.article.29800>

¹⁵ Translated into English in Douglas Alton Smith 'The Instructions in Matthaeus Waissel's *Lautenbuch*' *Journal of the Lute Society of America* viii (1975) pp. 49-79.

¹⁶ Robinson-I no. 22 & 23 for those in *Tabulatura continens* 1573 and no. 33-36 for those in *Lautenbuch Darin von der Tablature* 1592.

INVENTORY WITH CONCORDANCES AND COGNATES

1. Waissel 1573, sig. A4v *Praeambulum* 2
2. Judenkünig 1523, sig. e4r *Das drit Priamel* - Shepherd 8
3. Judenkünig 1523, sigs. c2r-c2v *Das erst Priamell*
- Shepherd 2; cf. no. 9
4. Judenkünig 1523, sigs. g1r-g1v *Das fierd Priamel*
5. Judenkünig 1523, sigs. g1v-g2v *Ain Trium*
6. Judenkünig 1523, sigs. d2r-d2v *Das ander Priamell*
Shepherd 9; cf. no. 10
bars 17-27 = Phalèse 1545, p. 16 *Praeludium* bars 10-20
7. Judenkünig 1523, sig. h3r *Das fünfft Priamel* - Shepherd 5
8. Gerle 1533, f. 9v *Priambel*
9. Gerle 1532, sigs. L3v-L4r *Priambel*
Gerle 1537, sig. L3v-L4r *Priambel*
cf. no. 3
10. Gerle 1532, sigs. N1r-N1v *Priambel*
Gerle 1537, sig. N1r-N1v *Priambel*
cf. no. 6
11. Gerle 1533, f. 9r *Nochlauff auff das Priambel*
- continuation of no. 8
12. Gerle 1533, ff. 9v-10v *Priambel*
13. Gerle 1533, ff. 11v-13v *Priambel*
Francesco da Milano - Ness 5
Marcolini? 1530s, ff. 5r-6v *Recercar*
Marcolini 1536, ff. 4v-6r *Recercar*
Sulzbach 1536a, ff. 8v-11r B [header: *Recercata di Francesco da Milanese*.]
Sulzbach 1536b, ff. 12v-15r A [header: *Recercata di Francesco da Milanese*.]
Sulzbach 1536b, ff. 34v-37r B [header: *Recercata di Francesco da Milanese*.]
Milano 1546c, sigs. D1r-D3r 8 *Fantasia di Fran. da Milano*
Milano 1561, sigs. D1r-D3r 8 *Fantasia di Fran. da Milano*
Milano 1563b, pp. 25-29 *Fantasia di F. da M.*
Phalèse 1568, ff. 7v-8r *Fantasia*
Kargel 1586, sigs. A2r-A3v *FANTASIA. III*
F-Pn Rés 429, ff. 64r-68r *Recer: zimlich Mediocre* [header: *recercata di francesco milanese*]
IRL-Dm Z.3.2.13, pp. 173-175 untitled - Gregory 3
NL-DHnmi Kluis A 20, ff. 23r-23v untitled
S-Uu Vok.mus.hs 87, ff. 61r-61v *Ricerca di franc^o damilano*
cf. D-Mbs 267, ff. 36r & 37v untitled
14. Gerle 1533, ff. 3v-8v *Ein giit Priambel auff allerley Claues*
bars 44-46 & 214-221 = no. 30 bars 140-144 & 163-176
15. Gerle 1533, ff. 11r-11v *Priambel*
16. Gerle 1546, sigs. a1v-a2r *Priambel*
Francesco da Milano - Ness 3
Marcolini? 1530s, ff. 3v-4v *Recercar*
Marcolini 1536, ff. 3v-4r *Recercare*
Sulzbach 1536a, ff. 7r-8r A [header: *Recercata di Francesco da Milanese*.]
Sulzbach 1536b, ff. 11v-12r R [header: *Recercata di Francesco da Milanese*.]
Sulzbach 1536b, ff. 25r-26r R [header: *Recercata di Francesco da Milanese*.]
Milano 1546c, sigs. C4r-C4v
Heckel 1556, pp. 211-214 *Ein sebr lieblich Fantasey durch Wolff Heckel* - Robinson-I 5
Milano 1561, sigs. C4r-C4v 7 *Fantesia di Fran. da Milano*
Heckel 1562, pp. 211-214 *Ein sebr lieblich Fantasey durch Wolff Heckel* - Robinson-I 5
Milano 1563b, pp. 23-24 *Fantasia di F. da M.*
F-Pn Rés 429, ff. 57v-59r *Recercata* [header: *recercata di francesco milanese*]
IRL-Dm Z.3.2.13, p. 94 *fansy by frans Mylla* - Gregory 14
GB-NO Mi LM 16, ff. 8r-9r *f[antasia]* - Gregory 13
US-NHub Mus.13, ff. 16r-17r *A fantasia francis de Myllane* - Gregory 2
17. Newsidler 1536a, sigs. d1r-d3r *Nun volgt ein anders fundament das vil kunstreycher ist aber ein wenig schwerer dann das erst*
Newsidler 1544b, sig. D1r -Diür *Nun folgt ein anders fundament das vil kunstreycher ist aber ein wenig schwerer dann das erst*
Newsidler 1549, sigs. div-diür *Nun folgt ein anders fundament das vil kunstreycher ist aber ein wenig schwerer dann das erst*
18. Newsidler 1536a, sigs. c3r & c4r-c4v *Die erst Regel und ist ein gering fundament der Lauten der ersten regel des geringen fundaments*
Newsidler 1536a, sigs. c4r-c4v *Das klein fundament mit dem einigen pünctlein der ersten regel des geringen fundaments*
Newsidler 1540, sig. A2v *Das erst fundamext auf die Lauten volgen Drey Regel*
Newsidler 1544a, sig. Aiir *Das Erst Fundament auff die Lauten*
Newsidler 1544b, sig. ciür *Die Erst Regel und ist ein gering fundament der Lauten*
Newsidler 1544b, sigs. c4r-c4v *Das klein fundament mit dem einigen pünctlein / der ersten regel des fundaments*
Phalèse 1545, p. 1 *Primum Fundamentum*
Newsidler 1547, sig. Aiir *Das Erst Fundament auff die Lauten*
Newsidler 1549, sig. ciür *Die Erst Regel und ist ein gering fundament der Lauten der Ersten Regel des geringen fundaments*
Newsidler 1549, sig. ciüiv *Das klein fundament mit dem einigen pünctlein / der ersten regel des fundaments*
- 19a. Newsidler 1536a, sig. c3v & c4v *Die ander Regel und ist ein ander art der ander regel*
Newsidler 1536a, sig. c4v *Die ander Regel / der andern regel im fundament*
Newsidler 1540, sig. A3r *Die ander Regel*
Newsidler 1544a, sig. Aiiv *Die ander Regel am fundament*
Newsidler 1544b, sig. ciiv *Die ander Regel und ist ein ander art der ander regel*
Newsidler 1544b, sig. ciüiv *Die ander Regel und ist ein ander art der ander regel*
Newsidler 1547, sig. A2v *Die ander Regel am fundament*
Newsidler 1549, sig. ciüiv *Die Ander Regel und ist ein ander art der ander Regel*
Newsidler 1549, sig. d1r *Die Ander Regel / der andern Regel im fundament*
- 19b. Newsidler 1536a, sig. c3v *Die drit Regel und ist auch eine andere art der dritten regel des geringen fundaments*
Newsidler 1536a, sig. c4v *Die drit regel*
Newsidler 1540, sig. A3r *Die Dritt Regel*
Newsidler 1544a, sig. Aiiv *Die drit Regel / der dritten Regel*
Newsidler 1544b, sig. ciiv *Die drit Regel und ist auch eine andere art / finis der dritten Regel des gerinden fundaments*
Newsidler 1544b, sig. ciüiv *Die drit Regel und ist auch eine andere art / finis der dritten Regel des gerinden fundaments*
Newsidler 1547, sig. Aiiv *Die drit Regel / der dritten Regel*
Newsidler 1549, sig. ciüiv *Die Drit Regel und ist auch ein andere art / finis der Dritten Regel des gerinden fundaments;*
Newsidler 1549, sig. d1r *Die Drit Regel / der Drit Regel*
20. Newsidler 1549, sig. 9iiv-9iür *Ein gut Preambel mit fugen 65*
- 21a. Newsidler 1536a, sig. s4v *Pream[b]el* - Shepherd 15
S-Sk S 226, ff. 85r-86r *Das vierdt*
- 21b. Newsidler 1547, sig. F1v *Ein guter Preambulum* 26
22. Newsidler 1549, sig. n1r *Ein gut Preambel* 34
23. Newsidler 1536b, sigs. A3v-A4r *Ein seer guter Organistischer Preambel*
24. Newsidler 1536a, sig. x3r *Ein gut Preambel*
NL-Hnmi Kluis A.48, no. 1 *Preamb:*
S-Sk S 226, ff. 99v-100r *Ein gut preambel:*
25. Newsidler 1549, sig. f1r *Ein gut Preambl für junge Schüler* 12
- 26a. Newsidler 1547, sig. F1r *Ein gut Preambulum* 25
- 26b. Newsidler 1536a, sig. s4r *Preambel* - Shepherd 18
S-Sk S 226, ff. 84v-85r *Das Dritte*

27. Newsidler 1549, sig. f4r *Volgt ein gut Preamb(e)l*
28. Newsidler 1536b, D3v-D4v x. *Ein gut trium,
mit schönen fugen*
29. Newsidler 1536a, sig. s3r *Preamble* - Shepherd 22
Newsidler 1544b, sig. Siiv *Preamble*. 53
S-Sk S 226, ff. 83r-83v (*Volgenn vier güter preambell*) *Das Erst*
30. Newsidler 1536b, sigs. Aa1v-Bb3v xli. *Preamble* / *Hie
volget ein sehr kunstreicher Preamble oder Fantasy darinn sind begriffen
vil mancherley art von zwisachen und drifachen doppel laiffen auch
sincupationes und vil schöner fugen durch mich Hansen Newsidler
lutenisten zu samen gebracht und corrigirt.*
bars 140-144 & 163-176 = no. 14 bars 44-46 & 214-221
31. Newsidler 1536a, sig. s3v *Preamble* - Shepherd 25
S-Sk S 226, ff. 83v-83r *Das ander*
32. Waissel 1591, sig. A4v *Praeambulum* 3
Waissel 1592, sig. A4v *Praeambulum* 3
CH-Bu F.IX.39, f. 4r *Praebulum* II
33. Gerle 1552, sigs. B1r-B2v *Das 2. Priambel Jo. Maria*
Joan Maria da Crema
da Crema 1546a, sigs. A2v-A3r *Recercar segundo*
da Crema 1546b, ff. 3v-4r *Recercar Seco[n]do*
34. Gerle 1552, sigs. B3v-B4r *Das 4. Preamble*
Joan Maria da Crema
da Crema 1546a, sigs. B1v-B2r *Recercar sexto*
da Crema 1546b, f. 6v *Recercar Sexto*
Phalèse 1549, sigs. B1v-B2r *Fantasie*
35. Gerle 1552, sigs. A6v-B1r *Das 1. Priambel Joan. maria*
Joan Maria da Crema
da Crema 1546a, sig. A2r *Recercar primo*
da Crema 1546b, f. 3r *Recercar Primo*
36. Gerle 1552 sigs. B2v-B3v *Das 3. Preamble*
Joan Maria da Crema
da Crema 1546a, sigs. A4r-A4v *Recercar quarto*
da Crema 1546b, ff. 5r-5v *Recercar Quarto*
Phalèse & Bellère 1571, f. 14r *Fantasia*
cf. instr. ens. à4: Arrivabene 1540, sig. O3r R[icercare]. *Julio
da Modena*; Moderne 1540s, sig. B2r R[icercare]. *Julius de
Modena* - instr. ens. à 4
transposed a tone higher: Dominicho Bianchini
Bianchini 1546, sigs. A2v-A3r *SEGONDO RECERCAR*
Bianchini 1554, sigs. A2v-A3v *Recercar Secondo*
Bianchini 1563, pp. 4-6 *Recercar Secondo*
37. Gerle 1552, sigs. C1v-C3r *Das 7. Preamble*
Joan Maria da Crema
da Crema 1546a, sigs. B3r-B4r *Recercar decimo*
da Crema 1546b, ff. 8r-9r *Recercar Decimo*
I-CFVd w.s., ff. 35v-36r *fantasia*
38. Heckel 1556, pp. 191-192 *Praebulum*
Heckel 1562, pp. 191-192 *Praebulum*
39. Gerle 1552, sigs. C3r-C4v *Das 8. Preamble*
Joan Maria da Crema
da Crema 1546a, sigs. C2v-C3v *Recercar decimoquinto*
da Crema 1546b, ff. 11r-12r *Recercar Decimo quinto*
D-Mbs 266, f. 71r untitled
40. Waissel 1591, sig. A4r *Praeambulum* 1
Waissel 1592, sig. A4r *Praeambulum* 1
CH-Bu F.IX.70, p. 13 XVI *Praeludium*
41. Gerle 1552, sigs. B4r-C1r *Das 5. Preamble*
Joan Maria da Crema
da Crema 1546a, sigs. C2r-C2v *Recercar decimoquatro*
da Crema 1546b, ff. 10v-11r *Recercar Decimoquarto*
42. Gerle 1552, sigs. C1r-C1v *Das 6. Preamble*
Joan Maria da Crema/Francesco da Milano
da Crema 1546a, sig. B4v *Recercar undecimo* - Ness app 14
da Crema 1546b, ff. 9r-9v *Recercar Vnde=cimo*
Phalèse 1549, sig. B2r *Fantasie*
Heckel 1556/1562, pp. 229-230 *Allde*
Mertel 1615, p. 140 *Phantasia et Fuga* 9
CH-Bu F.IX.70, p. 41 II *Fantasia* - Robinson-III 28
I-Fn Magl.XIX.168, f. 11v *Ricerca Fran^{co} Milanese* - Ness 84
cf. CH-Bu F.IX.70, p. 56 XVIII *Fantasia commune D.M.* -
Robinson-III 45
43. Waissel 1591, sig. A4r *Praeambulum* 2
Waissel 1592, sig. A4r *Praeambulum* 2
D-BSstb C 39 2^o, f. 7v i *Aliud Praeambulum Weisselij* 21
44. Gerle 1552, sigs. D2r-D2v *Das 11. Preamble*
Dominico Bianchini
Bianchini 1546, sigs. A3v-A4r 4 *DVO*
Bianchini 1554, sigs. A3v-A4r *Re. Terzo*
Bianchini 1563, pp. 6-7 *Recercar terzo*
45. Gerle 1552, sigs. C4v-D1v *Das 9. Preamble Rossetto*
Dominico Bianchini
Bianchini 1546, sigs. A2r-A2v 1 *PRIMO RECERCAR*
Bianchini 1554, sigs. A2r-A2v *Recercar Primo*
Bianchini 1563, pp. 3-4 *Recercar primo*
46. Gerle 1552, sigs. D3r-D4r *Das 12. Preamble Simon
Gintzler* - Simon Gintzler
Gintzler 1547, sigs. A2v-A3v *Recercar primo*
47. Waissel 1591, sig. B1v *Praeambulum* 7
Waissel 1592, sig. B1v *Praeambulum* 7
D-BSstb C 39 2^o, ff. 7v-8r *Aliud Praeambulum eiusdem authoris*
[Weisselij] 23
48. Gerle 1552, sigs. D4r-E1v *Das 13. Preamble*
Simon Gintzler
Gintzler 1547, sigs. A3v-B1r *Recercar segundo*
49. Waissel 1591, sig. A4v *Praeambulum* 4
Waissel 1592, sig. A4v *Praeambulum* 4
D-BSstb C 39 2^o, f. 7v ii *Eiusdem authoris* [Weisselij] 22
50. Gerle 1552, sigs. E1v-E2v *Das 14. Preamble*
Simon Gintzler
Gintzler 1547, sigs. B1r-B2r *Recercar Terzo*
Phalèse 1552, p. 14 *Fantasia Simon Sentler*
Phalèse 1563, f. 4v *Fantasia Simo[n] S[e]n[t]ler*
Phalèse 1568, f. 1v *Fantasia Simon Sentler*
51. Gerle 1552, sigs. D1v-D2r *Das 10. Preamble*
Dominico Bianchini
Bianchini 1546, sig. D2r 19 *RECERCAR*
Bianchini 1554, sig. D2r 19 *Recercar*
Bianchini 1563, p. 27 *Recercar*
52. Gerle 1552, sigs. E3r-E3v *Das 15. Preamble*
Simon Gintzler
Gintzler 1547, sigs. B4v-C1r *Recercar Sexto*
Phalèse 1552, p. 16 *Fantasia Simon Sentler*
53. Gerle 1552, sigs. E4r-E4v *Das 16. Preamble Anthoni Rotta*
Antoni Rotta
Rotta 1546a, sigs. I3v-I4r 46 *Recercar primo*
Rotta 1546b, ff. 46r-46v *Recercar. A. R.*
Phalèse 1552, pp. 16-17 *Fantasia a Rota*
Phalèse 1563, f. 3r *Fantasia a Rota*
D-W Guelf 18.7 III, ff. 206r-206v *Recercar d'Ant^o Rotta*
54. Gerle 1552, sigs. F1v-F2v *Das 18. Preamble*
Antoni Rotta
Rotta 1546a, sigs. K2v-K3r 50 *Recercar quinto*
Rotta 1546b, ff. 50r-51r *Recercar. A. R.*
Phalèse 1552, p. 15 *Fantasia a Rota*
D-W Guelf 18.7 III, ff. 208r-209r *Recercar A. R.*
55. Waissel 1591, sig. B1r *Praeambulum* 6
Waissel 1592, sig. B1r *Praeambulum* 6
56. Gerle 1552, sigs. E4v-F1v *Das 17. Preamble*
Antoni Rotta
Rotta 1546a, sigs. I4r-I4v 47 *Recercar segundo*
Rotta 1546b, ff. 47r-47v *Recercar. A. R.*
D-W Guelf 18.7 III, ff. 206v-207r *Recercar d'A. R.*
57. Gerle 1552, sigs. F2v-F3r *Das 19. Preamble*
Antoni Rotta
Rotta 1546a, sig. K1r 48 *Recercar terzo*
Rotta 1546b, ff. 48r-48v *Recercar. A. R.*
Phalèse 1552, p. 17 *Fantasia a Rota*
Phalèse 1563, f. 7r *Fantasia a Rota*
Phalèse 1568, f. 11r *Fantasia*
D-W Guelf 18.7 III, ff. 207r-207v *Recercar d'Ant^o Rotta*
I-CFVd w.s., f. 4r *Recercare: Rota Padoana*

58. Gerle 1552, sigs. F3v-F4v *Das 20. Preamble Franciscus von Maylandt* - Francesco da Milano - Ness 30
Milano 15[4]6a, sigs. A2v-A3r *Fantasia di M. Francesco Milanese*
Milano 1547, sigs. A1v-A2v *Fantasia di F. Milanese*
Milano 1562, sigs. A1v-A2v *Fantasia di F. da W.*
Milano 1563c, pp. 2-3 *Fantasia di F. da M.*
Kargel 1586, sigs. A1r-A1v *FANTASIA 1*
IRL-Dm Z3.2.13, pp. 228-229 untitled
- Ness App. 3; Gregory 15
NL-DHnmi Kluis A.20, f. 15v *Frar^o Parigi*
NL-DHnmi Kluis A.20, f. 68r *Fantasia di F. M.*
59. Waissel 1591, sig. B1v *Praeambulum 8*
Waissel 1592, sig. B1v *Praeambulum 8*
D-BStb C 39 2^o, f. 8r *Aliud eiusdem* [Weisselij] 24
60. Gerle 1552, sigs. F4v-G2r *Das 20. [21] Preamble*
Francesco da Milano - Ness 21 & App. 16
Casteliono 1536, ff. 25r-25v *Fantasia del diuino Fran. da Milano* [index: *Fantasia del ditto (Fran. da Milano)*]
Phalèse 1546, sigs. bb3v-bb4v *Fantasia da Francesco da Milano*
Scotto 1563, pp. 2-3 *Fantasia del diuino F. da Milano* [index: *Fantasia del diuino Messer Francesco da Milano*]
Phalèse & Bellère 1573, ff. 6v-7v *Fantasia da Francesco da Milano*
Besard 1603, ff. 17v-18r *Fantasia Edithonij Galli* - CLFEdin 1
NL-DHnmi Kluis A.20, ff. 3v-4r untitled
bars 43-51 = Ness 27 bars 30-47:
Milano 1546b, sigs. D4r-D4v *Fantasia di F. da milano*
Milano 1546d, ff. 32v-33r *Fantasia del diuino Francescho da Milano*
Milano 1556, ff. 16r-16v *Fantasia di F. da milano*
Milano 1563, p. 28 *Fantasia di F. da milano*
D-Kl 4^o.108(1), f. 55r *prelude*
61. Gerle 1552, sigs. G2r-G4r *Das 22. Preamble*
Francesco da Milano or Alberto Ripa - Ness 23
Casteliono 1536, ff. 55r-56v untitled [index: *Fantasia del ditto (Fran. da Milano)*]
Le Roy & Ballard 1553, ff. 5r-7r *Fantasia*
- Ness App 12; CLFRip 21
cf. Valderrabano 1547, ff. 70r-70v *Esta seg[n]da fantasia esta co[n]trahecha a otra de Fra[n]cisco milanes. Quinto tono. Tercero grado* - Ness App 10
62. Gerle 1552, sigs. G4r-H1v *Das 23. Preamble*
Francesco da Milano - Ness 24
Casteliono 1536, ff. 62r-63v *Fantasia de diuino Francisscho da Milano* [index: *Fantasia del Fran. da Milano*]
Scotto 1563, pp. 41-43 *Fantasia di F. da Milano* [index: *Fantasia del diuino Francesco da M.*]
D-B 40632, ff. 40v-41r *Fantasia de Frar^o Mila*
F-Pn Rés.429, f. 145v untitled - first stave only
NL-DHnmi Kluis A.20, f. 1r untitled
63. Gerle 1552, sigs. H2r-H3r *Das 24. Preamble Petter Paul ro[n] Mailandt* - Pietro Paulo Borrono
Casteliono 1536, ff. 33r-34v *Fantasia di M. Petro Paulo da Milano* [index: *Fantasia del M p.p.b. da Milano*]
Phalèse 1552, p. 18 *Fantasia Pauli Baroni*
Phalèse 1563, ff. 5v-6r *Fantasia Pauli Baroni*
Scotto 1563, pp. 14-15 *Fantasia di P. Pa. Borono da Milano* [index: *Fantasia di P. Pa. Borono da Mil*]
Phalèse 1568, ff. 2v-3r *Fantasia Pauli Baroni*
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D-Mbs 266, f. 72v untitled - first 10 bars only
D-Mbs 266, f. 73r untitled - first 30 bars only
D-Mbs 266, f. 106r *Fantasia de Petro Paul de Milano*
64. Gerle 1552, sigs. J1v-J3r *Das 26. Preamble*
Marco dall'Aquila - Stephens 18
Casteliono 1536, ff. 7r-8v *Fantasia de M. Marcho da Laquila* [index: *Fantasia de M. Marco da Laquila*]
65. Gerle 1552, sigs. J3r-K1r *Das 27. Preamble Albrecht von Mantua* - Alberto Ripa - CLFRip 12
Casteliono 1536, ff. 5r-6v *Fantasia de M. Alberto da Mantua* [index: *Fantasia de M. Alberto da Mantua*]
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Le Roy & Ballard 1562, ff. 22r-24r *Fantasia*
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cf. Valderrabano 1547, f. 68r *Fantasia Otavo tono*
IRL-Dm Z.3.2.13, pp. 134-135 untitled
66. Gerle 1552, sigs. K3v-L1r *Das 29. Preamble Hans Jacob von Mailandt* - Joan Jacob Albutio
Casteliono 1536, ff. 31r-32v *Fantasia de M. Io. Iacobo Albutio da Milano* [index: *Fantasia de M. Jo. Jacobo Albutio*]
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Scotto 1563, pp. 11-13 *Fantasia di Io. Iacomo Albutio da Milano* [index: *Fantasia di Io. Iacomo Albutio da Milano*]
67. Gerle 1552, sigs. K1r-K3v *Das 28. Preamble*
Alberto Ripa - CLFRip 16
Casteliono 1536, ff. 26v-28v *Fantasia de M. Alberto da Mantua* [index: *Fantasia de M. Alberto da Mantua*]
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Scotto 1563, pp. 4-7 *Fantasia di Alberto da Mantoua* [index: *Fantasia di Alberto da Mantoua*]
cf. D-Mbs 266, ff. 67r-67v *ans der fantasia 8 dess ersten buches*
68. Gerle 1552, sigs. L1v-L4r *Das 30. Preamble*
Joan Jacob Albutio
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Scotto 1563, pp. 38-41 *Fantasia di Io. Iacomo Albu.* [index: *Fantasia di Io. Iacomo Albutio*]
69. Gerle 1552, sigs. L4r-M2r *Das 31. Preamble Marx vom Adler* - Marco dall'Aquila - Stephens 19
Casteliono 1536, ff. 29r-30v *Fantasia de M. Marcho Da Laquila* [index: *Fantasia de M. Marco de Laquila*]
Scotto 1563, pp. 8-10 *Fantasia di Marco da Laquila* [index: *Fantasia di Marco da Laquila*]
cf. de Barberiis 1549, sigs. Cc3v-Cc4r *Fantasia*
parody on 4-voice chanson *Vous Usurpez dames injustement* by Pierre Sandrin - SandrinS, no. 1
cf. D-Mbs 266, f. 53r *Vous Vsurpe*
70. Gerle 1552, sigs. H3v-J1v *Das 25 Preamble Marx vom Adler* - Marco dall'Aquila - Stephens 10
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71. Waissel 1591, sig. B1r *Praeambulum 5*
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D-BStb C 39 2^o, ff. 5v-6r *Praeambulum 15*
72. Waissel 1573, sig. A4r *Praeambulum 1* - Shepherd 50
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