

Fantasias and Recercars for Renaissance Lute

Volume 1

Lute Fantasias and Recercars
transcribed from prints
in German tablature
and edited
by
John H. Robinson

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TREE EDITION
Albert Reyerma

Lute Fantasias and Recercars transcribed from Prints in German Tablature

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Editorial Method

All the music in this edition is for solo lute in renaissance *vieil ton* tuning (6 courses tuned G c f a d' g', assuming a lute in G pitch, only n° 32 with an added 7th course, tuned to F) and appears in German tablature in the original sources. The music is transcribed here into French tablature with flag-style rhythm notation (rhythm signs shown only when rhythm changes or at the beginning of staves). The rhythm signs used are the renaissance system consisting of vertical lines with sloping hatches, none for semibreves, one for minims, two for crotchets, three for quavers or four for semiquavers. The tablature was typeset using Wayne Cripps TAB programme version 4.3.39 on an Apple iMac running system OS X 10.5.3.

The transcription adheres to the German tablature in the sources, except that obvious errors have been altered and recorded in the commentary. Editorial alterations are recorded by reference to what appears in the original source followed by what it has been changed to editorially. The location of changes in the tablature are indicated by the bar number and position of the note or chord in the bar,

followed by the fret and course of the note or notes on the lute. For example, 1/3 refers to the third note or chord in the first bar, and c5 indicates the second fret on the fifth course. Chords are indicated by juxtaposed notes (for example a1b2d3c4a5 for a C minor chord), and melodic sequences are separated by hyphens (for example a1-c1-e1-f1 for a rising melody on the first course). No ornaments are found in the original tablature and so none are included in the transcriptions. Right hand fingering occurs in some of the music in the original tablature (see introduction) and has been reproduced in the transcription as a dot under a tablature letter to indicate striking the note with the right index finger. The commentary also includes an inventory of the music together with con-cordances and cognates (the latter preceded by 'cf. '), when known.

Comments or requests for further information about this edition can be directed to the author by email (j.h.robinson@me.com)

Introduction

Around 30 of the 150 or so books of renaissance lute music published in the sixteenth century were notated in German lute tablature. Of these, nine include fantasias and recercars for solo lute. All thirty six of these are transcribed into French tablature in this edition. An appendix of eight more associated with one of the publishers brings the total to forty-four in all.¹¹

The nine prints represented here were all published in Frankfurt an der Oder or Strasbourg (German, Strassburg), and then mainly from the presses of just two printers. Johann and later Andreas Eichorn in Frankfurt an der Oder published the prints of Benedict de Drusina (1556 and 1573) and Matthäus Waissel (1573 and 1592), and Bernhard Jobin in Strasbourg published lute books for Melchior Neusidler (1574) and Sixt Kargel (1586), as well as a print by an unknown editor (1572). In addition, the duet books of Wolff Heckel were published in Strasbourg by Urban Wyss in 1556 and reprinted by Christian Müller in 1562. The appendix of this edition includes a further eight fantasias associated with Sixt Kargel, four found in a print in Italian tablature published by Bernhard Jobin in Strasburg 1574, possibly based on an earlier German tablature print from 1569, and four more in French tablature published in Antwerp in 1571 by Pierre Phalèse and Jean Bellère, possibly also from a now lost Kargel print in German tablature.

German tablature

The music in the prints represented here is

notated in German tablature, which, quite unlike French and Italian lute tablature, uses different ciphers for each fret and string intersection.² For the upper five strings or courses Arabic numerals represent open strings and letters for each fret up to the fifth, the last two using ciphers resembling 7 and 9 as abbreviations for *et* and *con* (see table below). The ciphers for frets 1-5 are then duplicated but with a straight or curved bar above them for frets six to ten. The ciphers used by different printers differed in minor details, and sometimes alternative forms of the same cipher was used by the same printer.³ However, there were at least five conventions for notating the sixth course,⁴ developed in different geographic centres of printing.

course	5	4	3	2	1
open	1	2	3	4	5
fret 1	a	b	c	d	e
fret 2	f	g	h	i	k
fret 3	l	m	n	o	p
fret 4	q	r	s	t	v
fret 5	x	y	z	7	9

The earliest was that used in music treatises and the first lute print in German tablature. The open sixth course is indicated by an Arabic number one with a bar above it, and the first five frets by A, F, L, Q and X and then AA and FF for the sixth and seventh frets, thus capitalizing the letters used for the fifth course. This was used for the only lute tablature example in Sebastian Virdung's *Musica getutscht* of 1511 printed in Basel, probably by

¹ The titles fantasia, recercar, prelude, preludeum, priambel[n] and fuga are often used interchangeably for different versions of the same music. For example, in his *Eyn Newes sehr Künstlichs Lautenbuch* of 1552, Hans Gerle transcribed thirty-one fantasias and recercars from Italian prints and titled them all 'Priambel'. Also the title page of Hans Neusidler's *Ein Nengeordnet Künstliche Lautenbuch* of 1536 refers to the inclusion of 'Fantaseyen' but none of the music is so titled. Only pieces called fantasia or recercar (with the exception of no 5) in German tablature prints are included in this edition.

² Discussed in detail in Wolf, pp. 35-50, and summarised in English in Apel, pp. 72-81.

³ For example, in Sixt Kargel's 1586 print, Jobin's typesetter used two distinct forms of the cipher 'k' (second fret on the first course), and two for the cipher 'f' (second fret on the fifth course). For even a single page of music, a large number of each cipher is required, 40 'k' and 22 'f' on one page counted, and over 50 different ciphers are used to notate music on a 6-course lute, each course either unstopped or with up to ten frets. Ciphers were cast in metal from a

punched-out matrix by a type foundry and presumably the matrix was periodically replaced so that batches of ciphers would vary in form. Also a stock of mixed batches would likely be recycled from previous print runs. So different forms of a particular cipher would be used indiscriminately when setting a new page. It is also possible to explain the commonest form of error in typesetting, in which ciphers without a bar above were used in place of ones with a bar, either through carelessness, or because the stock of a particular cipher had run out and it was more convenient to make the substitution than wait for ciphers to be recycled from a different print run.

⁴ Apel, pp. 75-76 describes these five ways of notating the sixth course, and Table I in Wolf, p. 40 further segregates these into twenty variants found in lute prints and manuscripts. All but one of the prints of Hans Neusidler include a chart of the ciphers on the lute neck up to the eighth fret, alongside which are three alternative ways of notating the sixth course. A version of the same chart, together with a description of German tablature, is also found in Ernst Gottlieb Baron's historical study of the lute published over a century later (Baron 1727, pp. 57-60).

Michael Furter.⁵ The same style, but with a hatched number one, '1', was used by Peter Schöffern for the tablature in Arnolt Schlick's *Tabulaturen Etlicher lobgesang und lidlein uff die orgeln und lauten*, printed in Mainz in 1512.⁶ A similar style was also used in Martin Agricola's treatise *Musica Instrumentalis Deudsch*, based on Virdung's *Musica getutscht* and printed in Wittenburg by George Rhaw in several editions from 1528.⁷

A different way of notating the sixth course emerged in Nürnberg employing a hatched number one, '1' for the open sixth course as above but numbers '2', '3', '4' either hatched or with a bar over the top, for the first, second and third frets, etc. This form was used by the Nürnberg printer Hieronymus Formschneider for the lute books of Hans Gerle: *Musica Teutsch* in 1532, reprinted in 1537 and revised with the title *Musica und Tabulatur* in 1546, as well as *Tabulatur auff die Laudten* in 1533 and *Eyn Neues sehr Künstliches Lautenbuch* in 1552. The same style was used by the printers of the same name in Zurich for Rudolph Wyssenbach's *Tabulaturbuch uff die Lutten* of 1550,⁸ as well as by Johan Kholen in Heidelberg for Sebastian Ochsenkhun's *Tabulaturbuch auff die Lauten* of 1558.⁹

A more common form of notation for the sixth course used upper case letters, 'A' for the open course, then 'B', 'C' and 'D' etc. for first, second, third, and up to tenth frets. It was first used by the printer Hans Singriener in Wien for the lute books of Hans Judenkünig, *Utilis & compendiaria introductio* published c.1515-1519 and *Ain schone* from 1523¹⁰ and was later adopted for Hans Jacob Wecker's lute duet book *Tenor Lautenbuch*, printed by Ludwig Lück in Basel in 1552. This style was in use between 1556 and 1592 in Frankfurt an der Oder by the prolific printers Johann, and later Andreas, Eichorn for all

the lute books of Benedict de Drusina and Matthäus Waissel (see below), as well as for Gregorius Krenkel's *Tabulatura Nova* of 1584.¹¹

A variant of the latter two used the hatched number one '1' for the open sixth course but then 'A', 'B' and 'C' for first, second and third frets, etc. This form of notation was used in Nürnberg from 1536 for the lute books published by Hans Neusidler,¹² as well as later in Strasbourg by Bernhard Jobin for the lute books of Sixt Kargel and Melchior Neusidler.¹³

However, Jobin did not use this latter type for the lute books he published in 1572 and 1573. For these he used yet another form of notation, first seen in Strasbourg in Wolff Heckel's duet books printed first by Urban Wyss in 1556 and then again by Christian Müller in 1562. In common with some of the above, a hatched number one '1' is used for the open sixth course. Then frets 1-5 are indicated by the lower case letters as for frets of the fifth course ('a', 'f', 'l', 'q' and 'x'), but with the addition of a bar above them. For the sixth to tenth frets on the sixth course, the letters are doubled thus: 'aa', 'ff', 'll', 'qq' and 'xx' again with the addition of a bar above them. But this creates potential confusion, because the sixth to tenth frets of the fifth course are also notated as 'a', 'f', 'l', 'q' and 'x' with the addition of a bar above them so that the sixth to tenth frets of the fifth course use exactly the same ciphers as the first five frets of the sixth course. However, in the few cases where these ciphers are used in the music transcribed here, there is no doubt which string and fret are intended, although the printer's typesetters seem to have been confused at times and used the wrong cipher for fifth or sixth strings – see the editorial corrections in the commentary.

⁵ Facsimile: Documenta Musicologica I:XXXI, Kassel, Barenreiter, 1970. An English translation of the treatise on the lute can be found in Uta Henning 'The lute made easy: A chapter from Virdung's *Musica Getutscht* (1511)' *The Lute Society Journal* xv (1973), pp. 20-36.

⁶ Facsimiles: Leipzig, Zentralantiquariat der DDR, 1977; and of the copy in Leipzig: Lübeck, Tree Edition, 2004.

⁷ Facsimiles: Munich copy of 1528 edition, Hildesheim, Georg Olms, 1985; Leipzig copy of 1529 edition, Lübeck, Tree Edition, 2003. The same German tablature example was also reprinted in the editions in 1529, 1530, 1532 and 1542 as well as the Latin translation by Ottomar Lucinius, *Musurgia seu proxis Musicae* published by Johan Schott in Strasbourg in 1536 and 1542. It was omitted in Agricola's revised edition in 1545, which did retain the diagram of the same ciphers on a lute neck. Agricola claims that German lute tablature was invented by the blind organist Conrad Paumann (1410-1473); as a possible alternative, in the preface to *Musica Teutsch* of 1532, and the revised instructions in *Tabulatur auff die Laudten* in 1533, Hans Gerle refers to imitating the

notation of 'Adolff blyndhamers / Adolff Plindthamer,' lutenist to Maximilian I, although there is no reason to assume that Blindhamer invented German tablature; see Apel, p. 72, Rudolf Henning 'German Lute Tablature and Conrad Paumann' *The Lute Society Journal* xv (1973), pp. 7-10, and Crawford Young and Martin Kimbauer, *Early Lute Tablatures in Facsimile* (Winterthur-Schweiz, Amadeus, 2003), pp. 242-253.

⁸ Facsimile of the Leipzig copy: Lübeck, Tree Edition, 1999.

⁹ Facsimile of the Wolfenbüttel copy: Stuttgart, Cornetto, 2001.

¹⁰ Facsimile of the Wien copies of both prints, Köln, Bernhard Christian Becker, 1996.

¹¹ Krenkel also employs a 7th course, the frets notated using Arabic numerals.

¹² See footnote 42.

¹³ Melchior's print also employed a 7th course, notated with a double-hatched 1 for the open string and alphabetical capital letters with a bar above for the frets.

French and Italian tablature commonly includes dots under tablature letters or numbers to indicate right hand fingering, especially a single dot to indicate the use of the index finger on weak beats in alternating thumb-index finger sequences. German tablature often also includes dots, either above or below ciphers to indicate right hand fingering.¹⁴

However, the prints in German tablature represented in this edition do not include any fingering dots (but see below). An alternative convention is found in some German tablature sources in which hooked rhythm signs are used to indicate use of the right hand index finger. The earliest examples are found in Hans Judenkünig's *Utilis & compendiarie introductio* of c.1515-1519 and *Ain schone* of 1523. The discant and tenor duet books of Heckel use a variant form of this notation by adding curved vertical strokes in alternating 'gridiron' rhythm signs to indicate right hand fingering (and included as dots under tablature letters in n° 5-9 here), also seen in at least two manuscripts that predate Heckel's *Lautten Buchs* of 1556.¹⁵ Some two decades later, Bernhard Jobin adopted the same notation for right hand fingering, possibly learning it from the workshop of Urban Wyss or Christian Müller in Strasbourg where Heckel's books were printed. Jobin used this notational device in the two lute books of 1572 and 1573 as well as for the prints for Melchior Neusidler in 1574 and Sixt Kargel in 1586. However, despite explaining their use in the prefatory text of the 1572 print, they occur in all his prints indiscriminately on nearly all off beats whether single notes or chords. The typesetter also introduces another type of error by occasionally inverting pairs of 'gridiron' rhythm signs so the curved vertical is mistakenly to the left of a pair of verticals indicating the thumb stroke. Right hand fingering has been omitted from n° 10-13 and 24-32 here.

Benedict de Drusina

Benedict de Drusina was a lutenist born around 1520-1525 in the Druzno (German: Drausensee) region, near the Hanseatic city of Elbing in East Prussia, now Elbląg in Poland.¹⁶ He published two lute books, both printed by Johann Eichorn in Frankfurt an der Oder. In the preface to the *Tabulatura* of 1556 he refers to his extensive travels in Italy while studying the lute, as well as quoting an epigram in praise of the lute by Christoph Pannonius, professor at the University of Frankfurt an der Oder. Thus he may have spent some time in Frankfurt an der Oder and had links with the university, although his matriculation is not recorded.¹⁷ The *Tabulatura* of 1556¹⁸ was dedicated to crown prince Eric Gustavus who became King Eric XIV of Sweden in 1560, and Swedish court records show that Benedict received 50 dalers in payment for the dedication. This would suggest that he had some connection with the court in Stockholm, although he need not have collected the payment in person and he is not recorded as a court lutenist. He may have been resident in Denmark around this time, because a 'Master Benedictus' is referred to as 'luthenslaaer' on the payroll at the Danish court of Christian III (1534-1559) in 1557 and 1559.¹⁹ A 'Benedictus Drusin' is also recorded as inn-keeper at the

Royal castle of Frederiksborg, north of København, and was granted a license to trade in hops, steel and other merchandise in 1561, which could well have been royal privileges granted to a court lutenist.²⁰ He also seems to have lived in the German town of Meissen, referred to by Christoph Hunichius in his dedicatory poem for Johan Rude's lute book of 1600.²¹ Erst Gottlieb Baron quotes the poem in full adding that 'In Meissen, however, the masters Drusina admirably excelled during their

¹⁴ The tablature in the prints of Hans Neusidler in some sections includes dots above ciphers to indicate right hand fingering, and Hans Jacob Wecker's *Tenor Lautenbuch* of 1552 includes dots below ciphers throughout. Right hand fingering is also notated with dots in the two German tablature lute books of Ludwig Iselin, both c.1575: CH-Bu MS F.IX.23 uses dots below ciphers, whereas CH-Bu MS F.X.11 uses alternating dots above and below ciphers in melodic passages. Some sections of Hans Neusidler's 1536 prints also include dots above ciphers to indicate left hand fingering.

¹⁵ D-Mbs Mus.1512, copied in Bavaria c.1540-50, and CH-SAM M 2, copied c.1550.

¹⁶ E. Fred Flindell 'Drusina, Benedict de' *New Grove* 2 vii 618.

¹⁷ Matthäus Waissel matriculated at Frankfurt in 1553 and so may have known Benedict, which might explain the inclusion of a setting of Sermisy's *Le content est riche* in Waissel's *Tabulatura* of 1573, sig. B4v, ascribed B[enedict?].

D[e?]. D[rusina?]., as well as concordant versions of two fantasias from Benedict de Drusina's *Tabulatura* of 1556.

¹⁸ *Tabulatura continens insignes et selectissimas quasdam fantasias: cantiones Germanicas, Italicas, ac Gallicas: Passomezo: Choreas: & Mutetas, iam primum in lucem aeditas. Per Benedictum de Drusina Elbigensem. Quarum ordinem ac numerum sequens pagina indicabit 1556. Francoforti ad viadrum in officina Joan Eichorn* (Drusina 1556).

¹⁹ Kenneth Sparr 'Lutenists at the royal court of King Gustavus I of Sweden' *The Lute* xxv/2 (1985), pp. 69-80.

²⁰ According to recent research by Ole Kongsted, of the Royal Library in Copenhagen, Denmark; see Arne Keller's website: <http://www.daw.dk/drusbio.htm>

²¹ Johann Rude, *Flores Musicae* (Heidelberg, Voegel, 1600). Facsimile: Stuttgart, Cornetto, 2005. Line six of the poem reads 'Drusinosque vechat Misnis [Misnense, Meissen] ad astra suos'.

days.²² In 1570, Benedict was registered at the University of Leipzig and became a citizen there in 1577.²³ During this period, his second print was published in 1573 in Frankfurt an der Oder,²⁴ with a dedication to Elector August Duke of Saxony, apparently while he was staying at the University of Wittenberg. He died sometime before 1582, leaving a son Petrus [5 works in Olivera organ tablature] who was organist and composer at the Marienkirche in Elbing and died in May 1611.

The *Tabulatura* of 1556 includes four fantasias (n° 1-4 here) as well as vocal intabulations and dances. The fourth is a parody of the motet ‘Verbum Iniquum et dolosum’ by Cristóbal Morales.²⁵ As all but three of the lute settings are unascrbed, it is not clear whether Benedict composed or just collected the fantasias. However, he may have made the arrangements of the vocal and dance music himself, especially as three, *Quando io pens al martire* [Verdelot] *Ex Gallico transl. V: B.*,²⁶ *Wer walt ihr in ehren nicht sein bolt. H: Hofman* and *Domine Miserere. 4. Vocum. H. W.*,²⁷ are ascribed to others, suggesting that Benedict intabulated the remainder himself. His second book is a complete transcription from Italian into German lute tablature of the entire contents of Melchior Neusidler's two Venetian prints of 1566, comprising intabulations of Motets, madrigals and chansons, as well as passomezo-saltarello settings and the eight recercars, transcribed as n° 14-21 here (described below).

Wolff Heckel

The title pages and prefatory text of the Discant and Tenor lute books published by Wolff Heckel²⁸ reveal that he was born in Munich around 1515, and was a citizen of Strasbourg by 1556 when the first edition was printed there by Urban Wyss.²⁹ There is no record of when Heckel died, but he was presumably still alive in 1562 when the second edition of his duet books were printed by Christian Müller, also in Strasbourg. The second edition was dedicated to Johan, Graven of Nassau, Heinrich von Eyssenburg, Graven of Bidingen, and Philip, Graven of Hanaw, but who they are and what his connections to them were has not yet been researched.

Despite Boetticher and Radke describing Heckel as ‘lutenist and composer’, there is no reason to assume that he was a professional lutenist, 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.³⁰ 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. Some of the solos are also quite similar to music from the lute books of Hans Neusidler published in Nürnberg in the previous two decades. Thus, it is unlikely that Heckel composed any of the five fantasias found in his prints. The first in the tenor book (no 6) is not found in any other source but bears the title *Recercari de milla new* and *Recercari de milane* in the index,

²² Baron 1727, p. 55 reads ‘In Meissen aber haben die Drusini ben ihrer zeit sich vortrefflich hervor gethan’, kindly translated by Mathias Rösel. The plural form of Drusina presumably refers to Benedict and son Petrus.

²³ Mirko Arnone ‘Drusina, Benedict de’ MGG v 1452-4.

²⁴ *Tabulatura continens praestantissimas et selectissimas quasque cantiones, in usum testudinis, à Melchior Neusidler Italice invulgatas, nunc typis Germanici redditas: per Benedictum de Drusina. Francofordiae cis Viadrum, in officina Ioannis Eichborni: M. D. LXXIII. (1573). Cum gratia & privilegio Caesareae Maiestatis* (Drusina 1573).

²⁵ Identified and communicated by Martin Shepherd.

²⁶ On sigs. g1v-g3r; concordant with the setting in Valentin Bakfark's *Intabulatura*, published in Lyon by Jacques Moderne in 1553, and so presumed to have been intabulated by Bakfark, who was active in Danzig and Königsberg in the 1560s.

²⁷ On sigs. c1v-c2r; H. Hoffmann has been tentatively identified by Kenneth Sparr [see footnote 19] as either Stor (big) or Lille (little) Hieronymous Hoffmann, probably father and son, both lutenists at the Swedish court in the 1530s, and H. W. as Hans Wilde, a musician from Danzig.

²⁸ First edition: *Discant/Tenor Lautten Buch, von mancherley schönen und lieblichen stucken, mit zweyen Lautten zusammen zuschlagen, und*

*auch sonst das mehrer theyl allein für sich selbst. Gute Teutsche, Lateinische, Frantzösische, Italienische Stück oder lieder. Auch vilfaltige Neue Tentze, sampt mancherley Fantaseyen, Recercari, Pavana, Saltarelli, unnd Gassenhaver, &c. Durch Wolffgen Heckel von München, Burger zu Strassburg. Auff das aller lieblichst in ein verstendige Tabulatur nach geschribner art aussgesetzt und zusammengebracht, weliches vor nie also gesehen worden. Getrucht zu Strassburg durch Urban Wyss Rechenmeister. Im Jar M. D. L. VI (Heckel 1556a & b). Second edition: *Discant/Tenor Lautten Buch, von mancherley schönen und lieblichen stucken, mit zweyen Lautten zusammen zuschlage[n], und auch sonst das mehrer theyl allein für sich selbst. Gute Teutsche, Lateinische, Frantzösische, Italienische Stück oder lieder. Auch vilfaltige Neue Tentze, sampt mancherley Fantaseyen, Recercari, Pavana, Saltarelli, und Gassenhaver, &c. Durch Wolffgen Heckel von München, Burger zu Strassburg. Auff das aller lieblichst in ein verstendige[r] Tabulatur, nach geschribner art, aussgesetzt und zusammen gebracht. Getrucht zu Strassburg am Kornmarkt bey Christian Müller, Im Jar M. D. LXII (Heckel 1562a & b).**

²⁹ Wolfgang Boetticher and Hans Radke ‘Heckel, Wolff [Wolf]’ *New Grove* 2 xi 308; Mirko Arnone and Wolfgang Boetticher ‘Heckel Wolff, Wolf’ MGG viii 1140-1.

³⁰ Lynda Sayce (ed.) *Wolf Heckel: Lute Duets* (Albury: Lute Society Editions, 1992), 12 of the 40 duets.

suggesting the original is by Francesco da Milano (Ness no 6). The fourth (no 9) is titled ‘a very lovely Fantasy by Wolff Heckel’, but is in fact a cognate for a fantasia by Francesco da Milano (Ness no 9) and so the ascription to Heckel can at best only refer to his own arrangement of an existing work. However, an identical version of no 8 is ascribed to ‘Wolff Heckels’ in a manuscript from around 1575, but it is likely the ascription merely refers to it having been copied from one of the editions of his prints. Also, the triple time section has cognates in other manuscripts, one from the 1540s. No 7 is titled *Ein Fantasey mit fugen*, although it is not clear to which part ‘fugen’ refers. Interestingly, the final lute solo in Heckel’s discant book bears the curious title ‘Al[de]’ (= old?) but is in fact an embellished but otherwise concordant version of yet another fantasia by Francesco da Milano (Ness no 5), also found in a cognate setting by Giovanni Maria da Crema, and so is included here (no 5).

Bernhard Jobin

Bernhard Jobin was a printer of music and other books and not a lutenist or even a musician as far as we know. He was born in Porrentruy in Switzerland, probably in the 1530s. At some stage he moved to Strasbourg some 150 km north, becoming a citizen there in 1560 and learning the printing trade while working as an engraver.³¹ It is possible he was associated with the publishers of Wolff Heckel’s lute books because of the similarity of certain features of their prints (see above). In 1567 he married Anna Fischart, sister of the prolific writer Johann Fischart, the majority of whose works he published beginning in 1570. Jobin died in Strasbourg around 1594. His sons, particularly Tobias, continued to publish for a few years, but the business was sold in 1605 when Tobias died. Bernhard Jobin published thirteen tablatures that we know of, six for lute, four for cittern and three for keyboard (one now lost).³² He also published multiple editions of five books of hymns and psalms between 1573 and 1593. He published two books of

lute music, *Das Erste Buch* in 1572 and *Das Ander Buch* in 1573 for which the editor is not known, so it is possible he edited or even arranged the music for them himself. He also published lute books for Sixt Kargel in 1574 and 1586 and Melchior Neusidler in 1574 (described below) as well as Giulio Cesare Barbetta’s *Novae Tabulae Musicae Testudinariae* in 1582.³³

Jobin’s *Das Erste Buch* of 1572³⁴ is dedicated to the famous artist Tobias Stimmer von Schaffhausen (1539-1584), whose engravings Jobin probably published, and includes a poem by Johann Fischart in praise of the lute. The music mainly comprises vocal intabulations, plus three passamezzo-saltarello pairs and the four fantasias transcribed here. *Das Ander Buch* of 1573 is dedicated to Samson Liechtensteigern and is devoted to dances. The four fantasias in *Das Erste Buch* of 1572 (no 10-13 here) are unusual and varied in style and standard of accomplishment. The first is improvisatory and in common and triple time sections, the third characterised by the repetition of a highly chromatic theme, and the fourth a close concordance for a recercar by Melchior Neusidler from one of his Italian prints of 1566 (and n° 14 here). The fantasias contain quite a few errors, mostly corrected editorially – but the occasional dissonances have been left as in the original.

Sixt Kargel

Sixt Kargel was a professional lutenist born around 1540 in Zabern (now Saverne) in Alsace, 30 km northwest of Strasbourg (see portrait, above).³⁵ A lutenist named Sixt is recorded as living in Mainz in 1568, which is about 130 km to the North of Saverne. This is probably Sixt Kargel since a bibliography published in 1611 records three books by him published in Mainz in 1569, one for lute and two for cittern but all three unfortunately now lost.³⁶ From 1574 he had several music books published by the printer Bernhard Jobin: lute books in 1574 and 1586, and a number of editions of two books for solo cittern. One of the cittern books is titled

³¹ William Young ‘Music printing in sixteenth-century Strasbourg’ *Renaissance Quarterly* 24 (1971), pp. 486-501; Ruth K. Inglefield ‘Jobin, Bernhard [Bernard, Bernhart]’ *New Grove* 2 xiii 131.

³² Listed in the appendix to Ruth K. Inglefield ‘The Bernhard Jobin Lutebooks (1572-1573)’ *Journal of the Lute Society of America* viii (1975), pp. 5-21.

³³ Modern edition: Gian Luca Lastraioli *Giulio Cesare Barbetta: Collected Works for Lute* (Lübeck, Tree Edition, 2005).

³⁴ *Das Erste Buch. Neuerlessner Fleissiger ettlicher viel Schöner Lautenstück, von artlichen Fantaseyen, lieblichen Teütschen, Frantsöischen unnd Italiänischen Liedern künntlichen Lateinischen Muteten, mit vier und fünff stimmen, Auch lustigen allerhand*

Passomezen: in die Teütsche Tabulatur, zu nutz und gefallen allen diser Kunst lehrbegirigen, fürnämlich den jenigen, so der frembden Welschen Tabulatur etwas unerfahner, auff das verständtlichest und richtigest zusammen getragen, geordnet, und auch selber getruckt, Durch Bernhard Jobin, Burger zu Strassburg. M. D. LXXII (Jobin 1572).

³⁵ Wolfgang Boetticher and Hans Radke ‘Kargel [Kärgel, Kargl, Kärgl], Sixt [Sixtus]’ *New Grove* 2 xiii 376-7; Christian Bettels ‘Kargel, Kargell, Kärgel, Kaergel, Kargl, Sixtus, Sixt’ *MGG* ix 1498-9.

³⁶ Howard Mayer Brown *Instrumental Music Printed Before 1600: A Bibliography* (Cambridge MA, Harvard University Press, 1965/reprinted 1979), [1569]3, [1569]4, [1569]5.

Toppel Cythar and editions were published by Jobin in 1575 and 1578, in collaboration with the lutenist Johan Dominico Lais. The other, titled *Renovata Cithara*, was published in 1575, 1578 and 1580, and one of the Mainz cittern books also had the same title and may have been a prototype. Kargel refers to himself as Lautenisten or similar on the title page of all the lute and cittern books, and became one of the best-known lutenists in Alsace. According to the dedications of the 1574 and 1586 prints he was a lutenist in the service at Strasbourg of Prince-Bishop Johann of Manderscheid-Blankenheim, Landgrave of Alsace and also of Cardinal Charles of Lorraine. In 1593 he was lutenist to the prince-bishop at Zabern and became a member of the St Michael brotherhood in Zabern in 1594. He is not heard of after this so it is not known when he died. Hans Kaspar Kärge, a lutenist recorded at the Württemberg court between 1606 and 1610, was probably Sixt's son.

Kargel's *Novae, Elegantissimae* of 1574³⁷ includes intabulations mainly of vocal works by Orlando di Lasso as well as three passamezo- saltarello pairs and four fantasias (n° 41-44 here). The *Lautenbuch* of 1586³⁸ also comprises mainly vocal intabulations, together with three passomezos, two saltarellos and six fantasias (n° 27-32 here). It has been assumed that Kargel composed the music in his prints, but none of it bears his name or initials and he is nowhere referred to as a composer. It is more likely that he was a collector of music that he performed and published, although it is possible he arranged existing music. The ascription 'Kargel' to the first of four sequentially-numbered fantasias in the third edition of Pierre Phalèse and Jean Bellère's anthology *Theatrum Musicum* of 1571³⁹ probably only indicates that their source was a Kargel print,

possibly the lost Mainz lute print of 1569, although one of the fantasias is found in Kargel's later print of 1574. Phalèse & Bellère's print of 1571 is in French tablature and Kargel's 1574 print in Italian tablature, but both sets of four fantasias are included in this edition in an appendix (n° 37-44).



Portrait of Sixt Kargel from *Novae, Elegantissimae* 1574 and *Lautenbuch* 1586

Four fantasias associated with Kargel are arrangements of known works of Francesco da Milano. One from Kargel 1574 (n° 42) is based on Ness n° 66 (Ness App. 9), and another three are in Kargel 1586. N° 27 is a close concordance for Ness n° 30, n° 29 follows Ness n° 5 quite closely except

³⁷ *Novae, Elegantissimae, Gallicae, item et Italicae Cantilenae, Mutetae & Passomezo, adiunctis suis Saltarellis, mira dulcedine in Testudine canendae: in Tabulaturam per M. Sixtum Kaergel Lautenistam, in nobilissimae huius artis Amatoribus gratiam, translatae, & typis excusae. Neue schöne undliebliche Tabulatur auff der Lautten zu spilen von Fantasien, Frantzösischen, auch Italienischen stücken, Muteten, Passomezen: mit ihren angebenckten Saltarellen: durch M. Sixtum Kargel Lautenisten, allen diser edlen kunst liebhabenden zu ehren und gefallen, in truck gegeben. Getruht zu Strassburg d urch Bernhard Jobin. Anno 1574* (Kargel 1574).

³⁸ *Lautenbuch, viler Newerlessnerfleissiger, schöner Lautenstück von artlichen Fantaseien, künstlichen Musicartlichen Lateinischen Muteten, mit fünf und sechs stimmen allerhand lieblichen Teutschen, Frantzösischen und Italienischen Liedern, auch lustigen Passomezen in die Teutschen Tabulatur, zu nutz und gefallen aller diser Kunst lehrbegirigen, und besonders denen, so der Italienischen und Frantzösischen Tabulatur unerfahren, auff verständlichst und richtigst zusammen getragen und geordnet, Auff sechs und siblen Chorseiten gericht, Durch Sixtum Kargel, Fürstlichen Bischofflichen, Strass-*

burgischen Lautenisten. Getruht zu Strassburg, bey Bernhart Jobin, Anno M. D. LXXXVI. (Kargel 1586).

³⁹ *Theatrum Musicum, Longe amplissimum cui (demptis quae vetustate vilverant) authorem praestantiss. tum veterum, tum recentiorum carmina selectissima sunt inserta, maiori quam ante hac fide et diligentia in usum publicum comparata. Et Primo quidem ordine αὐτομάτα quae Fantasiae, vel Preludia nuncupantur. Secundo Cantilenae vulgares, sed exquisitae tum 4. tum 5. vocum. Tertia classis eorum Carminum quae ex lingua Gal: Italica Latina à praestantissima artificibus instituta (ut Clemente non papa, Orlandoque di Lasso, & pluribus aliis) Moteti nomen 4. 5. aut 6. vocum promerentur. Quibus succedunt alia quae duabus Testudinibus concini solent. Postremo & eius generis Carmina, quae tum facilitate tum lepore discentes, pariter ac audientes rapiunt, ut sunt Passomezo Gaill. Branes etc. Universa propemodum nunc recenter à peritissimis quibusque; translata in Testudinis usum, velut Julio Cesare Paduano, Melchiore Nenshyder Germano, & Sixto Kargel ac nonnullis aliis quorum industria prae ceteris hodiè celebratur. Lovanni. Excudebat Petrus Phalesius sibi & Joanni Bellero Bibliopolae Antverpiensi. Anno M. D. LXXI* (1571) (Phalèse & Bellère 1571).

that the first four bars are different, and n° 30 is quite closely related to Ness n° 3. Also, n° 39 from Phalèse and Bellère 1571 is a more elaborate setting of a fantasia ascribed to Ortenzio in the lute book of Ernst Schele (D-Hs M B/2768), presumably from an original composition by Hortense Perla of Padua.⁴⁰ In addition, n° 32 from Kargel 1586 is a nearly exact transposition of a fantasia in Waissel's earlier print of 1573 (n° 22), and n° 28, also from Kargel 1586, is a reworking of a fantasia from his earlier print of 1574 (n° 41). The remaining fantasias (n° 31, 37-38, 40-41, 43-44) are of a similarly high standard, although it seems unlikely that Kargel composed any of them. He has nevertheless preserved for us a valuable collection of fourteen renaissance fantasias for the intermediate to advanced player. The most accomplished is n° 38, which can only be marvelled at for its sublime polyphonic texture, especially when the final form of the theme is repeated eleven times between bar 49 and the final cadence. It is to be wondered who indeed composed it and how it sounded when performed by a professional lutenist like Kargel

himself.

Melchior Neusidler

Melchior Neusidler was born to a musical family in Nürnberg in the early 1530s (see portrait above).⁴¹ He was the eldest son of Hans Neusidler the lutenist, editor and publisher of six lute books between 1536 and 1549.⁴² The most prolific of Renaissance lutenist-composers, around 150 pieces ascribed to Melchior survive. In fact, Hans and Melchior were the leading figures in renaissance lute music in Germany, the father for music of the first half and Melchior for the second half of the sixteenth century. Melchior's brother Conrad (1541-1604) was also a lutenist and composer.⁴³

In 1551, Melchior applied to Charles V, the German emperor (1520-1558), for a ten-year privilege for the printing of his music, but no prints by him are known from this period. He relinquished his Nürnberg citizenship in 1552, following a move to Augsburg where he acquired citizenship and married. Although only nineteen when he left Nuremberg, within a few years of his arrival in

⁴⁰ See Robinson, Perla n° 3a & 3b.

⁴¹ Hans Radke, Wolfgang Boetticher and Christian Meyer 'Melchior Neusidler' *New Grove* 2 xvii 794-5; Mirko Arnone '[Neusidler, Newsidler, Neusydlar, Neysidler, Neusiedler.] 2. Melchior' *MGG* xii 1028-31; Smith, pp. 173-178; Arthur J. Ness 'A Letter from Melchior Neusidler' in: *Music and Context: Essays for John M. Ward*, edited by A. D. Shapiro (Cambridge, MA, 1985), pp. 352-69.

⁴² 1. *Ein Nengeordent Künstliche Lautenbuch. Der erst [theil]* (Nürnberg: Petreio, 1536 - facsimilies, Neuss, Junghanel-Päffgen-Schaffer, 1974, Lübeck, Tree Edition, 2003). 2. *Ein Nengeordent Künstliche Lautenbuch. Der ander theil des Lautenbuchs* (Nürnberg: Petreio, 1536 - facsimile, Neuss, Junghanel-Päffgen-Schaffer, 1976). 3. *Ein neues Lautenbüchlein* (Nürnberg: Guldenmundt, 1540 - facsimile, Köln, Bernhard Christian Becker, 1996). 4. *Das Erste Buch. Ein Neues Lautenbüchlein* (Nürnberg: Günther, 1544 - modern tablature edition, Stewart McCoy, ed., Harrow, Lute Society Music Editions, 1988) reprinted as *Das Erste Buch. Ein Neues Lautenbüchlein* (Nürnberg: Gutknecht, 1547). 5. *Das Ander Buch. Ein New künstliche Lautten Buch* (Nürnberg: Günther, 1544) revised and expanded as *Das Ander Buch. Ein New künstliche Lautten Buch* (Nürnberg: Fabritius, 1549 - facsimile: Stuttgart, Cornetto, 1997). 6. *Das Dritt Buch. Ein New künstlich Lautten Buch* (Nürnberg: Günther, 1544 - facsimile, Stuttgart, Cornetto, 1997).

⁴³ Lute music ascribed to Conrad Neusidler: Intradas: 1. D-W Guelf. 18.7/I, f. 262v *Entrata. Conr. Neusider*; 2. D-W Guelf. 18.7/I, f. 262v *Entrata. C. N. German lied*; 3. D-W Guelf. 18.7/I, ff. 21r-21v [Der Tag der ist so Freunden reich] *Alio modo. Conradus Neusider* [Zahn 7870]. Psalms: 4. D-W Guelf. 18.7/I, ff. 22v-23r *Gelobet seyest du Jesu. Conrad Neusider* [Zahn 1947]; 5. D-W Guelf. 18.7/I, f. 23v *Ein Kindtlein geboren. Conrad Neusider* [Zahn 1926]; 6. D-W Guelf. 18.7/I, f. 25v *Christ ist erstanden. Conrad Neusider* [Zahn 8584]; 7. D-W Guelf. 18.7/I, f. 30v *Wohl dem Menschen der. Conrad Neusidler*

[Zahn 4433]; 8. D-W Guelf. 18.7/I, f. 36r *Vatter vnser. Conr. Neusider*, LT-Va 285-MF-LXXIX, f. 73r *Vatter unser in Himmelreich* [Zahn 2561]; 9. D-W Guelf. 18.7/I, f. 37r [Psalm 125] *Nun welsche hie ihr. Conr. Neusider*; 10. D-W Guelf. 18.7/I, f. 39r [Nun lob mein Seel den] *Idem alio modo Conr. Neusider* [Zahn 8824]; 11. D-W Guelf. 18.7/I, f. 40r *Warumb betruebstu dich Conradus Neusider* [Zahn 1689]; 12. D-W Guelf. 18.7/I, f. 41r *Christe wahre sohn Gottes Conr. Neusider*; 13. D-W Guelf. 18.7/I, f. 64r *Ich danck dir lieber Herre. Conr. Neusider*; 14. D-W Guelf. 18.7/I, f. 65r *Auß meines hertzen grunde. Conr. Neusider* [Zahn 5269]; 15. D-W Guelf. 18.7/I, f. 67v *Singen wir auß. Conr. Neusider*; 16. D-W Guelf. 18.7/I, f. 68r *Dancket dem Herrn. Conr. Neusider* [Zahn 12]; 17. PL-Kj Mus.ant.pract. W510, f. 23r *herr gott Ich traw allein auf dich CN* [Zahn 8111]; cf. D-W Guelf. 18.7/I, ff. 32r-32v *Herr Gott ich trau allein auf dich. Melchior Neusidler*; 18. PL-Kj Mus.ant.pract. W510, f. 27r *Auß tieffer nott schrey ich zu dir herr gott erbor mein ruff CN*, LT-Va 285-MF-LXXIX, f. 73r *Auß meines hertze[n] grunde* [Zahn 4438]. Motets: 19. D-DO G I 4/II, f. 37v *Veni sancte spiritus. Johann Eckart C. N.*; 20. D-DO G I 4/I, ff. 52v-53r *Surgens Iesus. 5 voc. Orland C. N. Chansons*; 21. PL-Kj Mus.ant.pract. W510, ff. 23v-24r *Dont viencela CN* [Sermisy]; 22. PL-Kj Mus.ant.pract. W510, ff. 24v-25r *Languir me fais CN* [Sermisy]. Dances: 23. PL-Kj Mus.ant.pract. W510, ff. 22r-22v *gassenhower vff den gassen CN*; 24. PL-Kj Mus.ant.pract. W510, ff. 25v-26v [passa- mezo antico] - *Saltarello CN*. Anon but in section in PL-Kj Mus.ant.pract. W510 headed on f. 21v *Sequentes sunt C. Neusidler*; 25. PL-Kj Mus.ant.pract. W510, ff. 26v-27r *In dich hab ich gehoffet her* [Zahn 2460]; 26. PL-Kj Mus.ant.pract. W510, f. 27v *Es ist das heil vns komen her, aus lauter gnadt vnd* [Zahn 4430]; 27. PL-Kj Mus.ant.pract. W510, ff. 28r-29r *Bevar mich her*; 28. PL-Kj Mus.ant.pract. W510, ff. 29v-30v *Doulce memoire* [Sandrin]; 29. PL-Kj Mus.ant.pract. W510, ff. 30v-31r/31v-32r *Ich ging ein mal spatziieren - Nach Dantz*; 30. PL-Kj Mus.ant.pract. W510, ff. 32r-32v [Un gay bergier - Crequillon, unfinished].

Augsburg Melchior had gained an impressive position as leader of a group of chamber musicians called 'Die stille Musica.' 'Meine stillen Musica,' as he proudly described it, rehearsed three times per week and performed 'bey der Tafel' at banquets and weddings, in the private homes of patricians including the Fuggers, the leading Augsburg family, and in the semi-public halls of the merchants' guild.



Lautenspielen du edle Kunst/
Erfreuest eHertz vnd machest gunst/

Portrait of Melchior Neusidler aged 43 from *Teutsch Lautenbuch* 1574, probably engraved by Tobias Stimmer

The group usually consisted of four master musicians and a few apprentices who played wind instruments, lute and regal, with a youth who sang. They were especially admired for their impressive performances when princes and ecclesiastical luminaries visited Augsburg during the many Reichstagen. In total he spent three decades in Augsburg, with interruptions. An eighteenth century Augsburg chronicler described him as 'a famous composer and lutenist from here, who earned through [his] art the applause and goodwill of all the noble and wealthy'.⁴⁴ In October 1561 he visited Nürnberg and undertook to bring up his three youngest brothers as a result of his father's financial difficulties.

⁴⁴ Smith, pp. 173-178.

⁴⁵ *Psalmen, Geistlich Lieder und Kirchengesang*, 1573?

⁴⁶ Kindly translated by Mathias Rösel.

⁴⁷ 'Teutsch Lautenbuch schöner neuer Lautenmusik etc., so mitt Fleiss zusam. getragen d. Weylandt M. N. fol. Strassb. Gedr. B. Jobin [in Verl. Tobias Lutzen] 1597'. Thank you to Arthur Ness for this information.

⁴⁸ Garzoni, Tomaso *La piazza universale di tutte le professioni de mondo* (Venetia, Gio. Battista Somasco, 1587), 34th discourse.

Melchior went to Italy in 1563, probably to avoid an outbreak of plague in Augsburg. He traveled with Luther's friend and colleague, Philippe Camerarius, who had just been released by the Inquisition. They returned to Germany crossing the Alps in a blizzard. Melchior was in Venezia in 1566 to supervise the publication of his first two lute books, *Il Primo and Il Secondo Libro Intabolatura di Liuto di Melchior Neysidler Alemano, Sonatore di Liuto in Augusta*, published by Antonio Gardane and printed in Italian tablature. The two lute books were dedicated to Johannes Langnauer and Melchior Linck who were prominent Augsburg merchants with offices in the Fondaco dei Tedeschi, the palatial trading house for German merchants on the Grand Canal. He returned to Germany in the same year.

By 1574 Melchior was in Strasbourg, where he edited music for Bernhard Jobin, including a now untraceable book of hymns,⁴⁵ and supervised the printing in German tablature of his *Teütsch Lautenbuch*. He dedicated the latter to Dorothea, Countess of Palatine and Duchess of Bavaria, widow of Sebastian Ochsenkhun's patron Count Ottheinrich, Elector of Heidelberg.⁴⁶

Melchior applied unsuccessfully for a post at the Württemberg court in Stuttgart in 1576. For a number of years, he sent New Year's gifts to Duke Wilhelm V (1548-1626) in Munich, including lute compositions recorded in December 1577. From September 1580, aged around fifty, he finally secured a post as a lutenist in Innsbruck at the court of Archduke Ferdinand II (1529-1595), brother of Emperor Maximilian II. However, he was dismissed in May 1581 for eating meat during lent. He suffered from gout in his later years and received a pension from his patron Octavian Fugger II. He is recorded playing frequently in Octavian's house, including during sleigh rides. He died in his sixties sometime before 1597, as he is referred to as deceased in a lost print of that year recorded by Jobin in a catalogue for the Leipzig book fair of 1597.⁴⁷ Tomaso Garzoni mentioned him as a famous lutenist in his *Piazza universale* (1587).⁴⁸ In the preface to his *Teutsch Lautenbuch* of 1574,⁴⁹

⁴⁹ *Teutsch Lautenbuch Darinnenn kunstliche Muteten, liebliche Italienische, Frantzösische, Teütsche Stuck, fröhliche Teütsche Tüntz, Passo e mezzo, Saltarelle, und drei Fantaseien Alles mit fleiss ausgesetzt, auch artlich und zierlich Coloriert, durch Melchior Neusidler, Burger und Lautenist in Augspurg. Getruht zu Strassburg, durch Bernhart Jobin, Im Jar. 1574. Mit Röm. Key. May. Freyheit, auff zeben Jar* (Neusidler 1574). The GB-Lbl copy has quite a few errors corrected in a contemporary hand.

Melchior described the six-course lute as inadequate, for ‘now that music has risen to such heights of artistic beauty [one] cannot achieve the full range of pleasing harmonies or fingerings on such a lute’. Instead, he recommended a seven-course instrument, and Baron was aware of this apparent innovation more than a century later.⁵⁰

The eleven fantasias and recercars by Melchior Neusider, together with those of Francesco da Milano of course, are the most accomplished in this edition, consistent with Melchior being the only confirmed composer of the editors and publishers represented. However, his frequent use of high barré positions and left hand fingering up to the tenth fret or even higher, renders the majority of the music difficult to play all the way through, which must attest to Melchior’s own virtuosity on his instrument. Eight of the fantasias (n° 14-21) are from Benedict’s transcriptions in the *Tabulatura continens* of 1573,⁵¹ one of them also used in Jobin’s *Das Erste Buch* of 1572. The remaining three, one a parody of Cipriano de Rore’s madrigal ‘Anchor che col partire’, are from Melchior’s *Teutsch Lautenbuch* (n° 24-26), published by Bernhard Jobin in 1574. N° 24 is related to a fantasia in Benedict Drusina’s *Tabulatura* of 1556 (n° 3).

Matthäus Weissel

Matthäus Weissel was born around 1540 in Bartenstein in East Prussia (today Bartoszyce in Poland).⁵² He matriculated at the University of Frankfurt an der Oder in 1553, and in 1561 at Königsberg, where he studied theology. He was a schoolmaster at Schippenbeil, about 20 km east of Bartoszyce, from around 1570 until 1573. He was later a priest at Langheim (today probably Kloster Langheim, part of Lichtenfels in Bavaria). However

he lost his post following a dispute with his patron in 1587 after which he settled in Königsberg where he died aged about 60, probably in 1602. In the preface to his *Tabulatura continens* of 1573 he claims he was taught by lutenists in Italy and Germany, but he is nowhere recorded as being a performing lutenist. However, he published four books of lute music, three containing lute solos, *Tabulatura* in 1573,⁵³ another *Tabulatura* in 1591 (reprinted in 1592) and a *Lautenbuch* in 1592,⁵⁴ the latter also including instructions for playing the lute.⁵⁵ The fourth was again called *Tabulatura* but this time a slim volume of eight paired dances for two lutes. He must have maintained his links with Frankfurt an der Oder as all his prints came from the presses of Johann or Andreas Eichorn there. He 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. The *Tabulatura continens* of 1573 is dedicated to Albert Friedrich, Margrave of Brandenburg, and the music is equally divided between vocal intabulations and dances, apart from two preambulum and the two phantasias (n° 22 & 23). The *Lautenbuch* of 1592 is dedicated to Lords, Mayors, Aldermen Justices and Lay Judges of the three towns of Königsberg.⁵⁶ The contents include rather more dances than vocal intabulations in addition to the four Phantasias (n° 33-36), the latter being the last of the genre printed in German tablature, and in the last book printed in German tablature.

In his *Tabulatura continens* of 1573 Weissel acknowledges taking some of the music from other sources and notating only some himself. Thus, although concordant versions of music from his

⁵⁰ Baron, p. 59: ‘Nach diesem ist noch einer seines Namens, und vielleicht auch seines Geschlechts Melchior Neusiedler wegen der Lauten berühmt gewesen. Er lebte Anno 1574. in Augspurg und war der Erste welcher den Bezug noch mit einem Chor vermehrte’ kindly translated by Mathias Rösel of Bremen as ‘After him [Hans Neusidler], there was another of the same name, and perhaps of the same family, Melchior Neusidler, who was famous with the lute. In 1574 he lived in Augsburg, and he was the first to increase the stringing by another course.’

⁵¹ Benedict or his typesetter introduced many errors whilst transcribing from Italian to German tablature, mostly interchanging ciphers with and without bars above them.

⁵² Peter Király ‘Biographical sketches of Bakfark and Weissel’ *Lute News* 49 (March 1999), pp. 17-18; Hans Radke, Wolfgang Boetticher and Christian Meyer ‘Weissel [Weisselius], Matthäus’ *New Grove* 2 xxvii 3-4; Josef Klima and Hans Radke ‘Weissel, Weisselius, Mathäus’ *MGG* xvii 386-7. Bartoszyce is about 100 km east of Elbląg, where Benedict de Drusina was born.

⁵³ *Tabulatura continens insignes et selectissimas quasque antiones, quatuor, quinque, et sex vocum, testudini aptatas, ut sunt: praeambula: phantasiae: cantiones Germanucae, Italicae, Gallicae, & Latinae: passemesi: gagliardae: & choreae. In lucem aedita per Matthaeum Weisselium Bartsteinensem Borussum. Francofordiae ad viadrum in officina Ioannis Eichorn. Anno M. D. LXX. III. (1573). Cum gratia, & privilegio Caesaris Maiestatis* (Weissel 1573).

⁵⁴ *Lautenbuch Darinn von der Tabulatur und Application der Lautengründlicher und voller Unterricht: Sampt ausserlessnen Deudtschen und Polnischen Tentzen, Passamezen, Gailliarden, Deudtschen Villanellen, Neopolitanen, und Phantasien: Auf der Lauten zu schlagen gantz fleissig zugerichtet, und allen Liebhabern dieser Kunst zu nutz und gefallen in den Druck gegeben, Durch Matthaeum Weisselium Bartensteinensem Borussum. Gedruht zu Franckfurt an der Oder, durch Andream Eichorn, Anno: M. D. XCII. (1592) Werden verkaufft bey Paul Brackfelt* (Weissel 1592).

⁵⁵ Douglas Alton Smith, ‘The Instructions in Mattheus Weissel’s *Lautenbuch*’ *Journal of the Lute Society of America* viii (1975), pp. 49-79.

⁵⁶ Kindly translated by Mathias Rösel.

prints are found in manuscript sources where they bear his name, it seems likely he arranged existing dances and vocal music rather than composing any himself. Of the two fantasias in the 1573 print (n° 22-23) and four in the *Lautenbuch* of 1592 (n° 33-36), three are found in earlier prints of others, two in Benedict de Drusina's *Tabulatura continens* of 1556 (see n° 1 & 2) and one in Phalèse and Bellère's anthology of 1571. Interestingly, Matthew Holmes copied one of the fantasias (n° 22) in the 1590s into his first solo lute manuscript, GB-Cu Dd.2.11, and it also appeared in Kargel's *Lautenbuch* of 1586 (see n° 32).

This edition

All the named fantasias and recercars from surviving prints in German tablature, all for 6-course renaissance (viel ton) tuning, are reproduced here with the consequence that the standard of composition as well as the level of difficulty varies considerably. However, the genre is ever popular with modern lutenists, and this collection includes fine examples for those of intermediate (e.g. n° 2, 22, 33, 35, 36) to advanced (e.g. 31, 38, 39, 44) ability, as well as virtuosi (e.g. all those by Melchior Neusidler - the most manageable is n° 21 and the

most difficult n° 20 which includes unusual chords that are not easy to articulate). Only twenty of the forty four can be ascribed to a composer with any certainty, twelve of these are by Melchior Neusidler (one in two versions), seven are versions of compositions of Francesco da Milano, and one is likely to be by Hortense Perla. It is particularly illuminating to find here seven collected or arranged fantasias by Francesco da Milano, which tell us something about how they may have been transmitted and played for more than half a century after he died. Benedict de Drusina, Melchior Neusidler and Sixt Kargel were clearly performing lutenists. However, apart from Melchior Neusidler, the remaining publishers can probably be viewed only as collectors or at best arrangers and intabulators rather than composers. Although some of the fantasias reproduced here occur in more than one source,⁵⁷ the versions differ in details such as figuration, the degree of embellishment, and sometimes key. All versions have been included, and a comparison of the duplicated items is informative of the processes of transmission and arrangement in the later sixteenth century.

John H. Robinson Newcastle University - June 2008

⁵⁷ N° 1 & 34, 2 & 33, 13 & 14, and 38 & 43 are concordant pairs, and n° 22 & 32 and 28 & 41 are cognate pairs.

Inventory of Music with Commentary and Concordances

1. **Fantasia 1** p. 2
 Drusina 1556, sigs. a3v-a4r *Fantasia .1.*
 Waissel 1592, sig. G3v 2. *Phantasia.* (see n° 34)
 26-27 bar line added
2. **Fantasia 2** p. 3
 Drusina 1556, sigs. a4r-a4v *Fantasia.2.*
 (Shepherd n° 33)
 Waissel 1592, sig. G3r 1. *Phantasia.* (see n° 33)
 Besard 1603, f. 35r *Fantasia incerti authoris.*; CH-Bu F.IX.70, p. 46 *VIII. Fantasia.*; UKR-LVu 1400/I, ff. 44r-44v *Fantasia*; cf. CH-Bu F.IX.70, p. 51 *XIII. Fantasia.* [same opening 4 bars]
 12-13 bar line added
 20 6 minims to the bar left as in original
 39/6 f3 changed to a3
 40-41 bar line added
3. **Fantasia 3** pp. 4-5
 Drusina 1556, sigs. b1r-b2r *Fantasia.3.*
 (Shepherd n° 34) (same theme as n° 24)
 NL-DHgm 28 B 39, ff. 42r-42v [untitled, lacks bars 13-22.5, 24.5-27.5, 31-34.5 & 51-76]
 8/5 c5 added
 30/1-3 minim 2 crotchets changed to 2 crotchets minim
 38/5 a2b4 added
 41/14 b3 added
 50/4 c3 changed to d3
 52/3 a6 changed to d6
 53/7 crotchet changed to minim
 69/5 c5 added
4. **Fantasia 4** pp. 6-7
 Drusina 1556, sigs. b2v-b3v *Fantas[ia] .4.*
 (Shepherd n° 35)
 Parody of Cristóbal de Morales motet 'Verbum Iniquum et dolosum', see Higinio xiii 122; Neusidler 1544, sigs. L1v-L4r *Verbum Iniquum der Erste Teyl.*; de Rippe 1554, ff. 14r-16r *Verbum iniquum*; Fuenllana 1554, ff. 63r-64r *Motete a cinco de Morales. D.* [*Verbum inicu[um] et dolosum*]
 7/6 e5 changed to e4
 13/1 semibreve c2d3e4c6 added
 19/1 c1 changed to a1
 21/9 e4 changed to c4
 23/1 e4 added
 28/1 a4 added
 55/5 a1 changed to a2
 57/3 e2 changed to e4
5. **Recercar - Francesco da Milano** p. 8
 Heckel 1556a, pp. 229-230 *Allde* [index: *Alde.*]
 Heckel 1562a, pp. 229-230 *Allde* [index: *Alde.*]
 A cognate of Ness n° 84 & App. 14 (Giovanni Maria Da Crema): CH-Bu F.IX.70, p. 41 *II Fantasia*; CH-Bu F.IX.70, p. 56 *XVIII Fantasia commune D.M.*; I-Fn XIX.168, ff. 11v-12r *Ricercha Franc^e Milanese*; Da Crema 1546a, sig. B4v *Recercar undecimo*; Da Crema 1546b, ff. 9r-9v *Recercar Vnde=cimo*; Phalèse 1549, sig. B2r *Fantasia*; Gerle 1552, sigs. C1r-C1v *Das 6. Preambel* [index: *Joan Maria hat achte Das 6*]; Mertel 1615, p. 140 [*Phantasia et Fuga*] 9
 6/3, 7/2, 8/4, 15/2, 18/2 and 22/1 dotted minim changed to crotchet
 15/7 d1 changed to c1
 25/4-5 bar line omitted
6. **Recercar - Francesco da Milano** p. 9
 Heckel 1556b, pp. 198-200 *Recercari de milla new.* [index: *Recercari de milane.*] (Ness App. 28)
 Heckel 1562b, pp. 198-200 *Recercari de milla new.* [index: *Recercari de milane.*]
 14/1 c5 changed to c6
 22/8 right hand index finger indication added
 27/5 c3 changed to c4
7. **Fantasia** pp. 10-11
 Heckel 1556b, pp. 200-204 *Ein Fantasey mit fugen.*
 Heckel 1562b, pp. 200-204 *Ein Fantasey mit fugen.*
 19/4 right hand index finger indication added
 34/6 d1 changed to d2
 36/6 a1 changed to a2
 37/6 d2 changed to d3
8. **Fantasia** pp. 12-13
 Heckel 1556b, pp. 204-207 *Ein ander fantasey auff welsch ausgesetzt*
 Heckel 1562b, pp. 204-207 *Ein ander fantasey auff welsch ausgesetzt*
 CH-Bu F.IX.39, ff. 3v-4r *Praeambulum Wolff Heckels.I.* Similar passages to bars 35-48 appear in different keys in: CH-Bu F.IX.70, p. 9 *Praeambulum III Julii* [Bischoffs]; D-Mbs Mus.1512, ff. 35v-36r *Praeambel in Re oder La Der Erst hd* [bars 15-24]; D-Mbs Mus.1512, ff. 36v-37r *Praeambel in sol in dem abzug zuschlagen der ander hd* [bars 17-26]; D-Mbs Mus.1512, ff. 37v-38r *Praeambulum in sol hd* [bars 20-29]; D-MÜwl 439, f. 41r *Preludium* [bars 29-33]
 41 dotted minim crotchet 4 quavers changed to minim crotchet 2 quavers 2 crotchets
 7/8 right hand index finger indication added
 8/7 right hand index finger indication omitted
 22/1 c6 changed to a4
 23/7 right hand index finger indication omitted
9. **Fantasia - Francesco da Milano** pp. 14-15
 Heckel 1556b, pp. 211-214 *Ein sehr lieblich[e] Fantasey durch Wolff Heckel.*
 Heckel 1562b, pp. 211-214 *Ein sehr lieblich[e] Fantasey durch Wolff Heckel.*
 Cognate of Ness n° 3: s.d, ff. 3v-4v *Recercar*; 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.*]; Gardane 1546, sigs. C41r-C4v 7 *Fantasia di F. da Milano*; Gerle 1546, sigs. a1v-a2r *Priambel*; Gardane 1561, sigs C4r-C4v 7 *Fantasia di Fran. da Milano*; Scotto 1563a, pp. 23-24 *Fantasia di F. da M.*; EIRE-Dm Z.3.2.13, p. 94 *fansy by frans Mylla* (Gregory n° 14); F-Pn Rés 429, ff. 57v-59r *Recercata* [header: *recercata di francesco milanese*]; GB-NO Mi LM 16, ff. 8r-9r *ffantasia* (Gregory n° 13); US-NHub Mus.13, ff. 16r-17r *A fantaxia francis de Myllane* (Gregory n° 2)
 8/1 c6 omitted
 13/3 a2 added
 29/1 d3 added
 40/3 a4 changed to c4
 57/7 right hand index finger indication added
 63/3 dotted minim changed to crotchet

10. Fantasia 1

pp. 16-18

Jobin 1572, sigs. A1r-A2v *Fantasia 1*.

- 7/11 g4 cipher written twice
- 14/5 a3 changed to a5
- 16/2 e2 changed to d2
- 22/5 a5 changed to e5
- 24/3 c4 added
- 25/4 a5 changed to e5
- 28/1 minim changed to crotchet
- 41/8 f4 changed to e4
- 48/1 g6 changed to g5
- 48/8 c2 added, minim changed to crotchet
- 56/1 c3 changed to h3
- 67/1 g6 changed to g5
- 70/1 g6 changed to g5

11. Fantasia 2

pp. 20-21

Jobin 1572, sigs. A2v-A3v *Fantasia 2*.

- 1/4 d3 added
- 3/7 h6 changed to h5
- 5/8 d3 added
- 18/7 h6 changed to h5
- 19/3 f3 e4 changed to a4
- 20/5 c3 changed to d3
- 22/3 crotchet changed to dotted crotchet
- 33/4 h6 changed to h5
- 35/1 i2 h6 changed to f2 h5
- 46/10 a5 added
- 49/6 i3 changed to h3
- 51/1 h6 changed to h5
- 62/3 h2 changed to f2
- 67/6 a4 changed to a5
- 70/7 a3 changed to f3

12. Fantasia 3

pp. 22-23

Jobin 1572, sigs. A3v-A4r *Fantasia 3*.

- 2/7 c3 changed to b3

13. Fantasia 4 - Melchior Neusidler pp. 24-26Jobin 1572, sigs. A4r-B1v *Fantasia 4*.Drusina 1573, sigs. E2v-E3r 21 *Recercar Primo*. (n° 14)

- 2/3 minim changed to crotchet
- 2/5 c1 changed to h1
- 3/6 g2 added
- 9/4 -7 added from n° 13
- 16/1, 17/3, 18/1 same cipher for f6 and l5
- 17/4 f4 changed to c5
- 17/6 a3 changed to a4
- 19/3 h6 changed to h5
- 20/7 h6 changed to h5
- 26/3&4 h6 changed to h5
- 27/3 h6 changed to h5
- 33/3 f4 changed to c5
- 40/3 h6 changed to f4
- 42/6 a2a3c5 changed to a4
- 42/7 c5 added
- 44/8 e5 changed to a5
- 47/1 d5 changed to d6
- 51/5 h6 changed to h5
- 55/1-3 minim 2 crotchets changed to crotchet 2 minims
- 55/4 h6 changed to h5
- 55/5 h1 changed to n1
- 57/5 h6 changed to h5
- 68/5 g6 changed to g5
- 74/3 h6 changed to h5
- 78/14 c2 changed to a5
- 86/4 h6 changed to h5

14. Recercar 1 - Melchior Neusidler pp. 27-29Drusina 1573, sigs. E2v-E3r 21 *Recercar Primo*.Jobin 1572, sigs. A4r-B1v *Fantasia 4*. (n° 13);Neusidler 1566a, pp. 31-33 *Ricercar Primo* (Jacobs n° 3);Phalèse & Bellère 1571, ff. 16v-17r *Fantasia 4*; Besard 1603, ff. 15v-16r *Fantasia Fabric. Dent.* (Griffiths n° 29)

- 6/8 f3 changed to f2
- 6/9 f2 changed to f1
- 9/7 d3 changed to d2
- 20/2 f1 changed to l1
- 27/5 f3 changed to l3
- 33/4 f2 changed to a5
- 37/6 b2 changed to b3
- 43/5 d2 changed to d3
- 56/2 f1 changed to l1
- 56/3 c4 changed to h4
- 62/12 f2 changed to e2
- 72/4 g3 changed to g4
- 78/13 b2 changed to d2

15. Recercar 2 - Melchior Neusidler pp. 30-32Drusina 1573, sigs. E3v-E4r 22 *Recercar Secundo*.Neusidler 1566a, pp. 33-35 *Ricercar Secondo* (Jacobs n° 4);Phalèse & Bellère 1571, ff. 17v-18r *Fantasia 5*;Besard 1603, ff. 20v-21r *Fantasia Iac. Reys*. (Pozniak pp. 167-172)

- 11/1 b6 changed to f5
- 26/3 a2 changed to a5
- 27/5 d6 changed to b6
- 38/2 b1 changed to a1
- 48/5 d4 changed to f4
- 49/2 d2 changed to i2
- 49/6 i3 changed to i4
- 59/2 c5 omitted
- 59/8 f2 omitted
- 60/1 b3 changed to b1
- 62 bar of 6 minims left as in original
- 86/5 f3 changed to e3

16. Recercar 3 - Melchior Neusidler pp. 34-35Drusina 1573, sigs. E4v-F1r 23 *Recercar Terzo*.Neusidler 1566a, pp. 35-37 *Ricercar Terzo* (Jacobs n° 5);Phalèse & Bellère 1571, ff. 18v-19r *Fantasia 6*; Besard1603, ff. 35v-36r *Fantasia Fabricij Dentici* (Griffiths n°31); D-DEI BB 12150, ff. 25v-26r 1 *Ricercar MN*; D-

Mbs Mus.266, f. 78r [untitled, 15 bars omitted]

- 7/5 d2 changed to i2
- 8/8 h3 changed to i3
- 15/3 h1 changed to c1
- 21/3 c1 changed to b1
- 42/5 d1 changed to i1
- 44/1 f3 changed to l3
- 45/3 i3 changed to f2
- 49/6 d1 changed to i1
- 53/4 i1 changed to f1

17. Recercar 4 - Melchior Neusidler pp. 36-38Drusina 1573, sigs. F1v-F2r 24 *Recercar Quarto*.Neusidler 1566a, pp. 37-38 *Ricercar Quarto* (Jacobs n°6); Phalèse & Bellère 1571, ff. 19v-20r *Fantasia 7*;Besard 1603, ff. 19v-20r *Fantasia Iac. Reys*. (Pozniak pp. 163-166); PL-Kj Mus.40598, ff. 30v-31r 23 *Fantasia*

- 5/2 h1 changed to c1
- 16/2 d2 changed to f2
- 21/2 c1 changed to h1
- 22/5 d1 changed to f4
- 40/6 f2 changed to l2
- 41/6 f2 changed to d2
- 55/2 c2 changed to c1
- 58/8 f1 changed to l1
- 60/2 f2 changed to l2

18. Recercar 1 - Melchior Neusidler pp. 38-39

Drusina 1573, sigs. L2v-L3r *20 Recercare Primo*.
Neusidler 1566b, pp. 39-40 *Recercar primo*. (Jacobs n° 9); Phalèse & Bellère 1571, ff. 13v-14r *Fantasia 1*.
Melchior; Besard 1603, ff. 32v-33r *Fantasia Fabricij Dentici* (Griffiths n° 30); D-DEL BB 12150, ff. 26v-27r *2 Ricercare MN*.

- 3/4 d5 changed to d4
- 4/1 d5 changed to f5
- 4/2 e2 added
- 13/1 g4 changed to b4
- 14/5 d4 changed to f4
- 35/7 c3 changed to d3
- 47/5 d2 changed to f2
- 48/6-8 d4-e4-d4 changed to d3-c3-d3
- 51/1 minim changed to crotchet
- 52/9 d1 changed to i1
- 53/10 d6 changed to g6
- 56/5 b3 changed to g3
- 58/3 d3 changed to e3
- 59/7 d2 changed to c2
- 64/3 e3 changed to g3

19. Recercar 2 - Melchior Neusidler pp. 40-41

Drusina 1573, sigs. L3v-L4r *21 Recercare*

Secondo.

Neusidler 1566b, pp. 40-42 *Recercar secondo* (Jacobs n° 10); Phalèse & Bellère 1571, ff. 14v-15r *Fantasia 2*;
Besard 1603, ff. 14v-15r *Fantasia Fabricij Dentici Neapolitani*. (Griffiths n° 28); GB-Cu Dd.2.11, ff. 79v-80r *A fancy C K*; cf. PL-Kj Mus.40598, ff. 17r-18r *14. Fantasia auff 13 Saiten* [tone lower]

- 4/1 c5 omitted
- 22/6 c2 omitted
- 35/6 e5 changed to a5
- 47/4-5 c6-e6 changed to e6-c6
- 62/1 c2 changed to c1
- 65/5 duplicate cipher c4 changed to f3

20. Recercar 3 - Melchior Neusidler pp. 42-44

Drusina 1573, sigs. L4v-M1v *22 Recercare Terzo*.

Neusidler 1566b, pp. 43-45 *Recercar Terzo*. (Jacobs n° 11); Phalèse & Bellère 1571, ff. 20v-21r *Fantasia 8*.

- 7/7 d2 changed to i2
- 9/1 duplicate cipher c3c3 changed to c3d5
- 15/12 c4 changed to e4
- 23/4 c2 changed to c3
- 26/4 c2 changed to h2
- 35/1 e2a3 changed to e1a2
- 35/3 b4 changed to g4
- 36/7 c1 changed to f2
- 44/2 c2 changed to h2
- 47/4 g2 changed to g3
- 53/5 f1 changed to c1
- 64/3 d1 changed to e1

21. Recercar 4 - Melchior Neusidler pp. 45-47

Drusina 1573, sigs. M1v-M2v *23 Recercare*

Quarto.

Neusidler 1566b, pp. 46-48 *Recercar quarto* (Jacobs n° 12); Phalèse & Bellère 1571, ff. 16v-17r *Fantasia 4*; D-DEL BB 12150, ff. 32r-33r *Ricercar M.N*

- 8/5 e2 absent
- 29/2 to 36/1 absent, inserted from Neusidler 1566b
- 41/2 c2 added
- 44/1 d3 changed to c3
- 64/2 c2 changed to e2
- 67/6 e3 changed to e4
- 75/1 c2 changed to h2
- 86/4 c3 changed to c2

22. Fantasia

p. 48

Waïssel 1573, sig. B1r *3 Phantasia*.

Phalèse & Bellère 1571, f. 1r *Fantasia Prima*; D-DEL BB 12150, f. 38r *Phantasia Waïsselij*; GB-Cu Dd.2.11, f. 80v *A fancy*; cf. Kargel 1586, sigs. B1v-B2r *6. FANTASIA*. (n° 32 - minor third higher)

- 2/4&8 ciphers not clear
- 2/8 h3 changed to i3
- 3/7 d3 changed to d4
- 14/3 a1 changed to d1
- 15/4 a5 changed to a4
- 27/3 d2 changed to d3

23. Fantasia

p. 49

Waïssel 1573, sig. B1v *4 Phantasia*.

no corrections

24. Fantasia - Melchior Neusidler pp. 50-51

Neusidler 1574, sigs. N2r-N2v *43. Fantasia. MN*

- same theme as n° 3

PL-Kj Mus.40598, ff. 19v-20r *R M.N. 16*.

cf. A-Wn S.M.8967, ff. 2v-4r *Fantasia* - tone higher

- 8/3 ciphers for both a5 and d5 present
- 22/2 f6 changed to d6
- 25/4 c3 changed to b3
- 26/2 d3 changed to d2
- 30/1 d2 changed to c2
- 40/3 d2 changed to a3
- 46/5 c6 changed to d3
- 54/4-5 quavers changed to crotchets

25. Fantasia - Melchior Neusidler pp. 52-53

Neusidler 1574, sigs. N2v-N3v *44. Fantasia.*

MN

B-Br II.275, ff. 97v-98r [untitled]; CH-Bu F.IX.70, pp. 53-54 *XV Fantasia. M.N.*; D-LEm II.6.15, pp. 60-61

Fantasia 12; D-Mbs Mus.266, ff. 93v-94r *Fantasia MN*;

D-W Guelf. 18.8 III, ff. 10v-11v *Phantasia fabritius*

Dentici (Griffiths n° 27); PL-Kj Mus.40598, ff. 31v-32r

24. Fantasia MN

- 9/7 a5 absent
- 15/4 a1a1 changed to a1a2

26. Fantasia - Melchior Neusidler pp. 54-56

Neusidler 1574, sigs. N3v-N4v *45. Fantasia*

super anchor che col partire. MN (Shepherd, n° 47)

D-Mbs Mus.1627, ff. 15v-16v *Fantasia super anchor che col partire: di M[esser]: Melchior Neusidler 1572*

Different to: I-CFVd w.s., ff. 39v-40r *fantasia sop' ancor che col partire*; and to Galilei 1568, pp. 94-96 *Fantasia*

Seconda. Sopra, Anchor che col partir

Parody of Cipriano de Rore's madrigal 'Anchor che col partire' first published in 1547 see Meier iv 31

- 18/1 quaver changed to dotted crotchet
- 20/7 c1 changed to c2
- 23/3-4 semiquavers changed to quavers
- 23/7-8 quavers changed to semiquavers
- 25/3-4 crotchets changed to quavers
- changed by hand in the GB-Lbl copy
- 34/4 f2f2 changed to f2f3
- 36/6 c2 changed to a2
- 46/7 h3 changed to c3
- 48/9 quaver changed to dotted crotchet
- 61/13 a2 changed to c4
- 72/2-3 g4-h4 changed to g2-h2

27. Fantasia 1 - Francesco da Milano pp. 56-57Kargel 1586, sigs. A1r-A1v *FANTASIA. I.*

Concordant with Ness n° 30: Dorico 1546, sigs. A2v-A3r *Fantasia di M. Francesco Milanese*; Gardane 1547, sigs. A1v-A2v 1 *Fantasia di F. Milanese*; Gerle 1552, sigs. F3v-F4v *das 20. Preamble Franciscus von Meylande* [index: *Francisco Milanese hat fiere das 20*]; Gardane 1562, sigs. A1v-A2v 1 *Fantasia di F. da Milano*; EIRE-Dm Z.3.2.13, pp. 228-229 [untitled] (Ness App. 3, Gregory n° 15); NL-DHgm 28 B 39, f. 15v *Frant^o Parigi*; NL-DHgm 28 B 39, f. 68r *Fantasia di F. M.*
 61/1 a1 changed to a2
 61/7-10 quavers changed to semiquavers

28. Fantasia 2 pp. 58-59Kargel 1586, sigs. A1v-A2r *FANTASIA. II.*

cf. Kargel 1574, sigs. A1r-A1v 1. *Fantasia.* (n° 41)
 6/1 b2 added
 17/4 b3 changed to g3
 66-67 bar line added

29. Fantasia 3 - Francesco da Milano pp. 60-62Kargel 1586, sigs. A2r-A3v *FANTASIA. III.*

Cognate of Ness n° 5: Gerle 1533, f. 11v *Preamble*; s.d., ff. 5r-6v *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*.]; Marcolini 1536, ff. 4v-6r *Recercar*; Gardano 1546, sigs. D1r-D3r 8 *Fantasia di F. da milano*; Gardano 1561, sigs. D1r-D3r 8 *Fantasia di Fran. da Milano*; Scotto 1563a, pp. 25-29 *Fantasia di F. da M.*; Phalèse 1568, ff. 7v-8r *Fantasia*; EIRE-Dm Z.3.2.13, pp. 173-175 [untitled] (Gregory n° 3); F-Pn Rés 429, ff. 64r-68r *Recer: zymlich Mediore* [header: *recercata di francesco milanese*.]; NL-DHgm 28 B 39, ff. 23r-23v [untitled]; S-Uu Vok.mus.hs 87, ff. 61r-61v *Ricerca di franc^o damilano*
 40-41 bar line added
 43/1 a3 changed to d3
 55/5 a3 changed to d3
 64/2 c1 changed to h1
 64/6 crotchet changed to minim
 64-65 bar line added
 65/1 minim changed to crotchet
 80/4 a5 changed to c5
 91/3-4 b3-a3 changed to a3-b3

30. Fantasia 4 - Francesco da Milano pp. 64-65Kargel 1586, sigs. A3v-A4v *FANTASIA. IIII.*

Cognate of Ness n° 33: Dorico 1546, sigs. A3v-A4v *Fantasia di M. Francesco Milanese*; Gardane 1547, sigs. B1r-B2v *Fantasia di F. Milanese*; Gardane 1562, sigs. B1r-B2v *Fantasia di F. da Milano*.; Scotto 1563b, pp. 9-12 *Fantasia di F. da M.*; Phalèse & Bellère 1571, ff. 7v-8r *Fantasia Francisco de Milan.*; Mertel 1615, pp. 206-8 [Phantasia et Fuga] 68; Mylius 1622, pp. 35-36 *Fantasia*; B-Br II.275, ff. 71v-72v *Ricerca Di F^o* [index: *R.fantasia Di F^o De milano*]; D-LEm II.6.15, pp. 52-53 *Fantasia Gregorij* 8; D-W Guelf. 18.7/III, ff. 11v-12v *Phantasia Diomedes.*; GB-Cu Add.3056, ff. 37v-38v *A Fancie* (Ness App. 4, Gregory n° 16); GB-Eu Dc.5.125, ff. 26v-28v *f.* (Gregory n° 5); GBHAdolmetsch II.C.23, ff. 13v-14r *Ricerca*; GB-Och Mus.1280, f. 1r [untitled, bars 1-7, 10-16, 19-22 & 23-25]; I-COC 1.1.20, ff. 80v-82r & 74r *Fuga*; NL-DHgm 28.B 39, ff. 58v-59r *Ricerca di Francesco M.*; PL-Kj Mus.40032, pp. 218-219 *Fantasia di Francesco Milanese*; cf. D-Hs M B/2768, pp. 100-101 *Tyrada*
 34/11 c2 changed to b2

36/5 c3 changed to b3
 60/11-14 quavers changed to semiquavers
 61/after12 2 crotchets a2-c5 omitted

31. Fantasia 5 pp. 66-67Kargel 1586, sigs. A4v-B1v *FANTASIA. V.*

9/5 crotchet changed to quaver
 10/1 b4 changed to b3
 11/5 c6 changed from under previous c4
 27-28 bar line added
 43/5-8 4 crotchets changed to 4 quavers
 48/5-8 4 quaver changed to 4 crotchets
 65/4 a1 omitted

32. Fantasia 6 p. 68Kargel 1586, sigs. B1v-B2r 6. *FANTASIA.*

Waissel 1573, sig. B1r 3 *Phantasia.* (cf. n° 22 - minor third lower)
 10/7 minim changed to crotchet
 20/8-9 quavers changed to semiquavers

33. Fantasia 1 p. 69Waissel 1592, sig. G3r 1. *Phantasia.*

Drusina 1556, sigs. a4r-a4v *Fantasia .2.* (see n° 2)
 20-21 bar line added

34. Fantasia 2 p. 70Waissel 1592, sig. G3v 2. *Phantasia.*

Drusina 1556, sigs. a3v-a4r *Fantasia .1.* (see n° 1)
 19/8 a5 omitted

35. Fantasia 3 p. 71Waissel 1592, sig. G3v 3. *Phantasia.* (Shepherd n° 55)

DK-Kk Thott 841,4°, f. 102r *Fantasia* [ends at bar 27];
 DK-Kk Thott 841,4°, f. 102v *Fantasia*
 28/1 i6 changed to h4
 30/4-6 minim-2 crotchets changed to 2 crotchets-minim

36. Fantasia 4 p. 72Waissel 1592, sig. G4r 4. *Phantasia.* (Shepherd, n° 56)

CH-Bu F.IX.70, p. 76 XII *Recercar.*
 17/4 a2 changed to d3
 23/5 a6 changed to c6

Appendix**37. Fantasia 1** pp. 74-76Phalèse & Bellère 1571, ff. 8v-9r *Fantasia Prima Sixti Kargl.*

70/1-4 2 crotchets 2 minims changed to 2 minims 2 crotchets

38. Fantasia 2 pp. 78-79Phalèse & Bellère 1571, ff. 9v-10r *Fantasia 2.*

[Kargl?]
 Kargel 1574, sigs. A3r-A4r 3. *Fantasia.* (see n° 43)
 31/10 a1 added
 56/7 h2 changed to h3
 56/8 l3 changed to f3
 73/5-6 2 quavers changed to 2 crotchets

39. Fantasia 3 - Hortense Perla pp. 80-81Phalèse & Bellère 1571, ff. 10v-11r *Fantasia 3.*

[Kargl?] (Robinson n° 3b)

D-Hs M B/2768, p. 44 *Fantasia Ortenzio*. (Robinson n° 3a); NL-DHgm 28 B 39, f. 41r *Del Libro F. B. Fantasia*
 19/11 h3 changed to i3
 51/3 f1d2 changed to d1f3
 58/9 d3e4 added

40. Fantasia 4 pp. 82-83

Phalèse & Bellère 1571, f. 11v *Fantasia 4*.

[Kargl?]

11/2 g2 changed to f2
 11/4-5 c2c3 moved from over previous c6
 14/3 c5 omitted
 20/4 e1 changed to a1
 42/1 b4 changed to c4

41. Fantasia 1 pp. 84-85

Kargel 1574, sigs. A1r-A1v 1. *Fantasia*.

PL-Kj Mus.40598, ff. 14v-15r *Fantasia 12*; cf. S-B PB fl.172, ff. 23v-24r *Phantasia* [10-course lute in transitional tuning, f b g d G D CC BB AA FF]; cf. Kargel 1586, sigs. A1v-A2r *FANTASIA. II.* (n° 28)
 58 6 beat bar left as in original

42. Fantasia 2 - Francesco da Milanopp. 86-88

Kargel 1574, sigs. A2r-A3r 2. *Fantasia*. (Ness

App. 9)

PL-Kj 40598, ff. 15v-16v *Fantasia 13*.

Cognate of Ness n° 66: Casteliono 1548, ff. 32v-34r

Fantasia del diuino Francesco da Milano.

19/7 quaver changed to crotchet
 33/2 d1 changed to i1
 76/4 d2 changed to d3
 85/3 a5 changed to a4
 87/4 g3d5 changed to e3d6
 90/1-8 quavers changed to crotchets

43. Fantasia 3 pp. 90-91

Kargel 1574, sigs. A3r-A4r 3. *Fantasia*.

Phalèse & Bellère 1571, ff. 9v-10r *Fantasia 2*. (see n° 38); PL-Kj Mus.40598, ff. 28v-30r *Fantasia 22*.

37/4 c3c5e6 changed to c2c4e5
 56/7 h2 changed to h3
 56/8 l3 changed to f3

44. Fantasia 4 pp. 92-93

Kargel 1574, sigs. A4v-B1v 4. *Fantasia*.

43/5-6 crotchet minim changed to minim crotchet
 75/9 f2 changed to e2

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Copies of primary sources used were: Zentral-antiquariat der DDR facsimile of the unique copy of Drusina 1556 in D-LEm (kindly loaned by Stewart McCoy); Microfilms of copies of the Heckel 1556 Discant book and 1562 Tenor Book both now in PL-

Kj (kindly loaned by Tim Crawford); Minkoff facsimile of the D-KA copy of Jobin 1572; Microfilm of the copy of Drusina 1573 in B-Br; Cornetto facsimile of the D-W copy of Waissel 1573; Microfilm of the GB-Lbl copy (with some annotations in a contemporary hand) and the Cornetto facsimile of the D-HEu copy (clearly a different and corrupt print run as a number of the ciphers are different and incorrect) of Neusidler 1574; Becker facsimile of the A-Wn copy of Kargel 1586; LSA microfilm of Waissel 1592 from the unique copy in D-W; Minkoff facsimile of the D-Mbs copy of Phalèse & Bellère 1571; and Minkoff facsimile of the D-Mbs copy of Kargel 1574.

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