

MUSIC SUPPLEMENT TO LUTE NEWS 68 (DECEMBER 2003)
TWENTY FOUR PRELUDES AND RECERCARS FOR LUTE FROM THE EARLY RENAISSANCE

As a complete change from the masque music series of the last four supplements, here is a selection of preludes and recercars from the early renaissance collected and played by me over the last thirty years. Much of this music will appeal to the player of beginner to intermediate level - and tutors may find that some of items are useful as fingering and sight-reading exercises for students! I have included works from prints published in Italy, namely *Tenori Contrabassi Intabulati, Libro Primo/Secondo* of 1509 and 1511 by Francisco Bossinensis, that is from Bosnia (nos. 8, 14, 15), Joan Ambrosio Dalza's *Intabulatura de Lauto, Libro quarto* of 1508 (no. 9) and Francesco Spinacino's *Intabulatura de Lauto, Libro primo* of 1507 (no. 6), or in France most likely of music from Italy, from Pierre Attaignant's *Tres Breve et Familiere Introduction* of 1529 (no. 21) and Pierre Phalèse's *Des Chansons, Liure premier* of 1547 (no. 12), as well as manuscript items by Marco dall Aquila (nos. 11 & 22), Vincenzo Capirola (no. 23), Antonio (no. 2) and Gasparo (no. 3), in addition to several anonymous items. Bossinensis used letters to indicate that the recercars were linked to particular frotolla, and it is likely that other recercars of the period were meant to precede or follow music for voice and lute.

Versions of the music are found in prints or one or more of manuscript sources dated to the early decades of the sixteenth century, or are from sources of a later date into which has been copied music from an earlier period.¹ It is noteworthy that Éditions Minkoff have served lutenists well with the publication of facsimiles for all of these prints and some of the manuscripts,² and it is in these that one should look for similar music (Bossinensis, Capirola, Dalza and Spinacino include 94 recercars between them). Similarities between many of the items may reflect only the common trends as lute technique evolved from reliance on a plectrum to being plucked with the fingers, but the anonymous items may also hold stylistic clues to those who composed or influenced them.³ It is noteworthy that no. 13 begins in the free style of the early renaissance but then transforms into a proto-Francesco fantasia! The provenance of the manuscript sources suggest that all the music had its origins in Italy, but was disseminated North into the rest of Europe, even to England (cf. nos. 11 & 19 from an Italian manuscript possibly associated with the court of Henry VIII, and nos. 14 & 15 from the Braye lute book).⁴ Presumably Italian lute music was

introduced to England during this period when French influence was waning in favour of all things Italian.⁵ Henry was recruiting Italians, such as members of the Bassano and Lupo families,⁶ who presumably brought prints and manuscripts with them from Italy.

Worklist

Minor editorial changes have been made without comment.

1. **Prelude**
CH-Bu F.IX.56, ff. 1^r-1^v *Praeludium/Preludij*
2. **Ricercar de Antonio**
I-PESo(Pesaro)1144, pp. 101-102 *Recercata de antonio*⁷
3. **Two Ricercars by Gasparo**
I-PESo 1144, p. 96 *Recercata d Gasp.* / 7 / 8
4. **Ricercar**
I-PESo 1144, pp. 29-30 *arecercare* [2]
5. **Ricercar**
I-PESo 1144, pp. 56-58 *a recercar* [8]
6. **Recercar Francesco Spinacino**
Spinacino I 1507, ff. 51^r-52^r *Recercare* [15]
7. **Prelude**
A-Wn mus.18688 (Craus), f. 25^v [81^v] *Preambulum*
PL-WRk 352, ff. 42^v-43^r *Ein niderlendisch Trium, pour auoir*
8. **Recercar Francisco Bossinensis**
Bossinensis II 1509, ff. 59^v-60^r *Recercar* 10⁸
9. **Recercar Joan Ambrosia Dalza**
Dalza 1508, ff. 8^r-8^v *Recercar* [8]⁹
10. **Untitled [Recercar?]**
A-Wn mus.18688, ff. 10^v-11^r [66^v-67^r] [untitled]
11. **Recercar Marco dall Aquila**¹⁰
D-Mbs mus.267, f. 54^v [untitled]
GB-Lbl Add.31389, f. 3^v *Rezerkar De m^o b pa/ Doa*¹¹
US-R M140 F398 (Ferutio), f. 26^v *Fantasia sopra l'infascritto terzetto*; D-Mbs mus.266, f. 49^r *Rec d Laquila*
12. **Prelude**
Phalèse 1547, sigs. Bii^r-Bii^v *Praeludium*
13. **Recercar Bella**
F-Pn Rés.429, ff. 107^v-108^v *Recercar bella*
NL-DHnmi Kluis A 20 (Siena), f. 5^v [untitled]
14. **Recercars Francisco Bossinensis**
Bossinensis I 1509, ff. 49^v/51^v *Recercars* 2¹² & 11
15. **Recercars Francisco Bossinensis**
Bossinensis I 1509, ff. 52^r-52^v *Recercar* 15 & 14¹³
16. **Recercar**
F-Pn Rés. Vmd.ms.27 (Thibault), ff. 19^r-19^v *Recercar*¹⁴
I-PESo 1144, pp. 71-74 *a recercar*
17. **Recercar**
US-NHub Osborn 13 (Braye),¹⁵ ff. 13^r-14^v *A Fancye*
18. **Recercar**
US-NHub Osborn 13, ff. 14^v-16^r [untitled, fancye]¹⁶
19. **Recerchare**
GB-Lbl Add.31389, ff. 13^v-15^r *Recechare*
20. **Recercar**
F-Pn Rés.429, ff. 120^r-120^v *Recercar*
21. **Prelude**
Attaignant 1529, f. ix^r *Prelude* ¹⁷
22. **Recercar Marco dall Aquila** [on Benedictus?]
D-Mbs mus.266, f. 28^v *Re^{car} de MDLa*
23. **Recercar Vincenzo Capirola**
US-Cn VM140.C25 (Capirola), pp. 10-12 *Recercar primo*¹⁸

24. Recercar

A-Wn mus.18688, ff. 23^v-24^r [79^v-80^r] *Recercare*

PL-WRk 352, ff. 47^v-48^r 23 *Recercar*

John H Robinson, Newcastle University, October 2003

- ¹ Manuscript sources arranged chronologically: **a.** Pesaro, Biblioteca Oliveriana [I-PESo], MS No. 1144, c.1480-1540, see Walter H. Rubsamen, 'The Earliest French Lute Tablature', *JAMS* xxi (1968), pp. 286-99; Vladimir Ivanoff, 'Eine zentrale Quelle der frühen italienischen Lautenpraxis', *Münchener Editionen zur Musikwissenschaft*, Bd. 7, Tutzing 1988, including a transcription of all the music in tablature; Vladimir Ivanoff, 'Das Pesaro-Manuskript. Ein Beitrag zur Frühgeschichte der Lautentabulatur', *Münchener Veröffentlichungen zur Musikgeschichte*, Bd. 45, Tutzing 1988 [copies held in BL]. **b.** Paris, Bibliothèque Nationale [F-Pn], Rés. Vmd. ms. 27, Thibault manuscript, c.1505, facsimile (Genève: Éditions Minkoff, 1981). **c.** Chicago, Newberry Library US-Cn, Special Collections, Case MS VM 140.C25 Lute Codex Vincenzo Capirola, *Composizione di meser Vincenzo Capirola gentil homo bresano*, c.1517, facsimile edition with introduction by Orlando Christoforetti (Florence: SPES, 1981) and see online colour facsimile: <http://ricercar.cesr.univ-tours.fr/3programmes/EMN/luth/pages/notice.asp?numnotice=4>. **d.** London, British Library [GB-Lbl], Add. Ms. 31389, c.1520-30, modern edition *British Library Additional Manuscript 31389: A Venetian Lute Manuscript of circa 1520*, edited by Denys Stephens and John H. Robinson (Albury: The Lute Society, 2006). **e.** Basel, Öffentliche Bibliothek der Universität [CH-Bu], Ms. F.IX.56, dated 1522 and 1525. **f.** Wien, Österreichische Nationalbibliothek [A-Wn], Musikabteilung, Ms. Mus. 18688, Stefan Craus lute book, c.1523-40. **g.** Munich, Bayerische Staatsbibliothek [D-Mbs], Mus. Ms. 266, Marco dall Aquila section, c.1535-45. **h.** Wrocław, Biblioteka Kapitulna [PL-WRk], Ms. 352, c.1538-44. **i.** Munich, Bayerische Staatsbibliothek [D-Mbs], Mus. Ms. 267, c.1550. **j.** Rochester, University Library, Sibley Music Library [US-R], MS Vault M.140 F.398, Ferrutio manuscript, c.1550. **k.** Paris, Bibliothèque Nationale [F-Pn], Rés.429, c.1560-5. **l.** Den Haag, Gemeentemuseum [NL-DHnm], Ms. Kluis A 20, c.1560-70: the Siena lute book, facsimile (Genève: Éditions Minkoff, 1988).
- ² Éditions Minkoff published facsimiles of Bossinensis I in 1977, Spinacino I & II in 1978 reprinted in 1992 and for online colour facsimiles see: <http://ricercar.cesr.univ-tours.fr/3-programmes/EMN/luth/pages/notice.asp?numnotice=2> for book I and [=1](http://ricercar.cesr.univ-tours.fr/3-programmes/EMN/luth/pages/notice.asp?numnotice=1) for book II. Dalza in 1980, Bossinensis II in 1982, Phalèse I in 1984 and Attaignant in 1988, as well as **b.** and **l.**, above.
- ³ For example, no. 9 from the lute book of Stefan Craus is reminiscent of the music of Francesco Spinacino.
- ⁴ Italian lute music that came to England includes fantasias of Francesco da Milano, see *Francesco da Milano Fantasias in British Sources*, edited by Gordon Gregory (Guildford: Lute Society Music Editions, 1998), and Spinacino II, ff. 55v-56r, *Recercare* (27) is in the Dallis lute book [IRL-Dtc 410/I], pp. 102-103, *Recercare*.
- ⁵ Discussed in Douglas Alton-Smith, *A History of the Lute from Antiquity to the Renaissance* (Lute Society of America, 2002), p. 246, *et seq.*
- ⁶ See 'Tablature Supplement to Lute News 50 (June 1999)', 'Lute Solos by Italian Musicians at the English Court: Augustine Bassano, Lodwick, Ambrose, Anthony, Petro and Renaldo Paradiso'.
- ⁷ The original is in Neapolitan tablature (tablature number '1' representing open strings, etc.). The rhythm signs are confused in all four items reproduced from Pesaro 1144 and so have been reconstructed editorially.
- ⁸ Dick Hoban (ed.) *Art of the Lute in Renaissance Italy I: Recercars* (Fort Worth, Lyre Music, 1997), n° 11.
- ⁹ Hoban *op cit.*, n° 21.
- ¹⁰ Rhythm signs lacking GB-Lbl Add.31389 and Munich 266.
- ¹¹ Intended to read: Recercar de Marco per sopra padoana?
- ¹² Hoban *op cit.*, n° 2.
- ¹³ Recercar 14 is the same as Recercar 4 in Bossinensis I.
- ¹⁴ Rhythm signs lacking or confused in the sources and so reconstructed editorially. The version in Pesaro 1144 is concordant (not noted in Ivanoff edition) but continues for an additional 20 bars.
- ¹⁵ New Haven, Conn., Yale University, Beinecke Library [US-NHub], James Marshall and Marie-Louise Osborn Collection Ms. 13, the Braye lute book/Osborn commonplace book. The so-called Braye lute book refers to the lute music on ff. 1r-19v and 31v-32v of the Osborn commonplace book from the library of Lord Braye, Stanford Hall, Rugby, which also includes music on ff. 40r-44r for gittern, cf. John M. Ward, *Music for Elizabethan Lutes*, vol. 1 (Oxford: Clarendon Press, 1992), pp. 22-42. Other books containing music reportedly from the library of Lord Braye include Matthew Otley's cittern book, Cambridge, Mass., Harvard University, Houghton Library, MS Mus 181 (cf. John M. Ward, 'Sprightly and Cheerful Musicke', *Lute Society Journal*, 1979-81, p. 142), and New Haven, CT, Yale University, Beinecke Library, The James Marshall and Marie-Louise Osborn Collection, Osborn Shelves fb 7, which includes English lute tablature between ff. 81r-89v, bound at the end of Sir Francis Hubert's poem 'The appearance of the ghost of King Edward the Second, King of England'.
- ¹⁶ The first 29 bars are concordant with the first half of a fantasia in Morlaye's *Second Livre ... de Guiterne* of 1553/4/2, and Morlaye's fantasia ends with bars 35-78 of Francesco da Milano's fantasia (Ness no. 2), also in Braye! For transcriptions of nos. 17 & 18 see Ward's *Music for Elizabethan Lutes*, vol 2, nos. 92 & 93.
- ¹⁷ Rhythm signs and barring as in original, and it is assumed that the irregularities were intentional.
- ¹⁸ Bars 44-68 of Capirola are quoted from Spinacino I 1507, ff. 52r-53r *Recercare* [16], bars 35-57.

1. Praeludium

CH-Bu F.IX.56, ff. 1r-1v

	a	c	e	a	c	e	f	f	e	r	a	a	c	e	e	r	a	a	c	e
	a						a								a					
				a											a					

1

Γ	Γ		Γ	Γ		Γ	Γ		Γ	Γ		Γ
a	a c a		a b	a b a		a a	c e	a c	a			
		e c a		b a								
		e				c b	c a b d					
a			a		a		a					a

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[illegible]

22

35

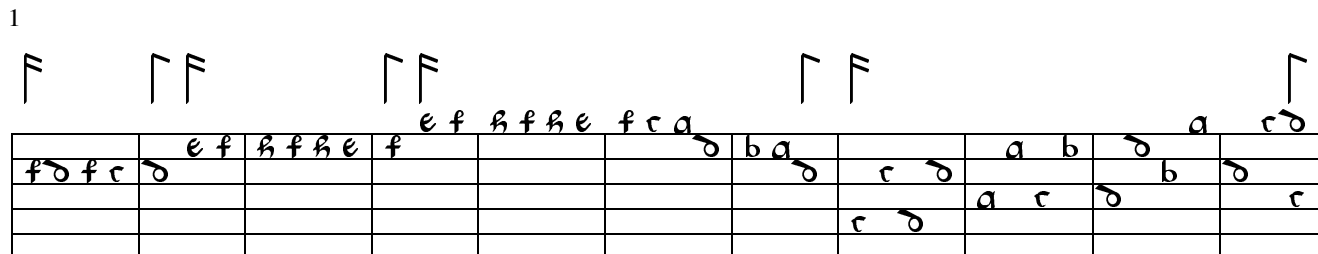
a c e c a a f f f f f f a a a a a

		e			c a		a c a			a	b a		b a	
						c		c b	c b	c a c d				
a			a	a	a			a		a a		a		a

47

2. Ricercar de Antonio

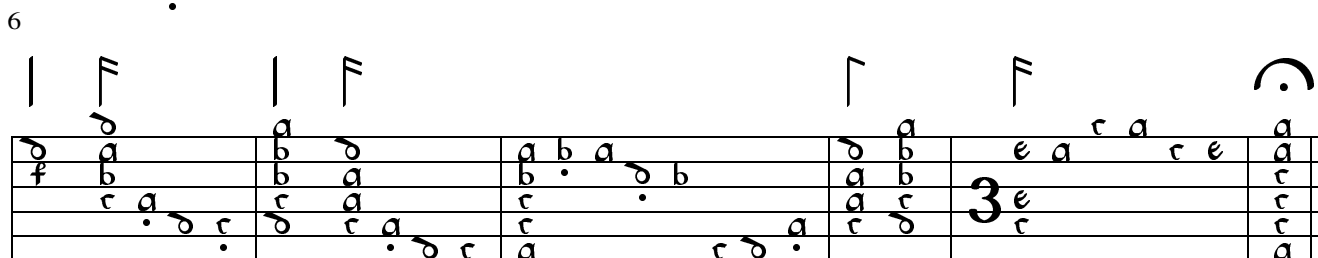
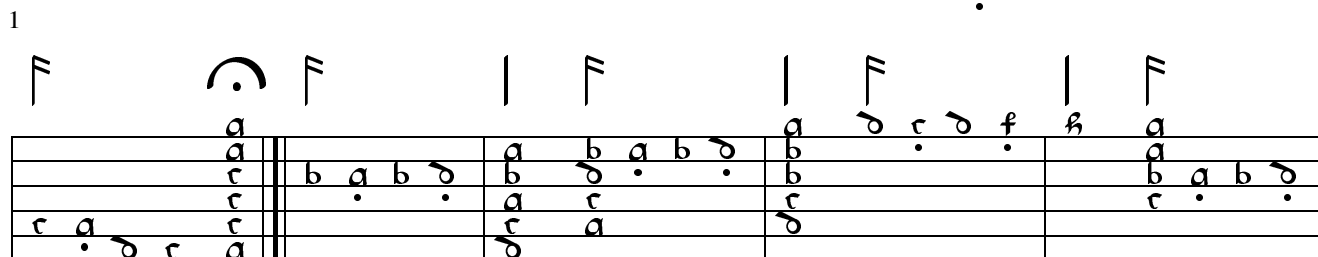
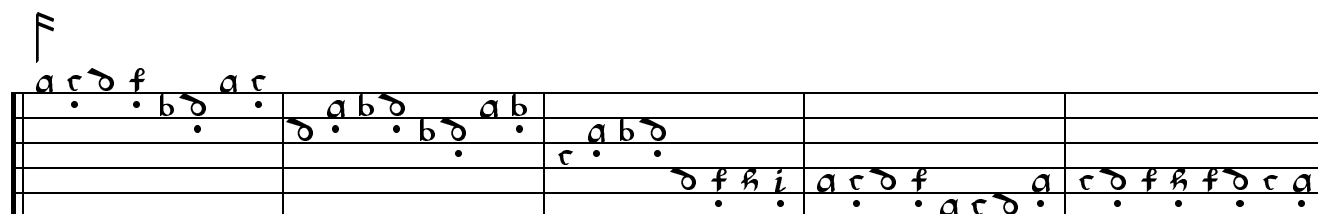
I-PESo 1144, pp. 101-2



26

3. Ricercars 8 & 7 Gasparo

I-PESo 1144, p. 96



11

4. Ricercar 2

I-PESo 1144, pp. 29-30

5. Ricercar 8

I-PESo 1144, pp. 56-8

6. Recercare 15

Spinacino I 1507, ff. 51r-52r

1

14

28

38

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84

90

97

7. Preambulum

A-Wn mus.18688, f. 25v

1

8

15

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6

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14

18

22

9. Recercar 8

Dalza 1508, ff. 8r-8v

47

10. Recercar?

A-Wn mus.18688, ff. 10v-11r

Measures 1-6 of the piece. The notation features a single melodic line with various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The key signature is one flat (B-flat). The piece begins with a repeat sign.

Measures 7-13. The notation continues with a single melodic line, showing more complex rhythmic patterns and accidentals. The key signature remains one flat.

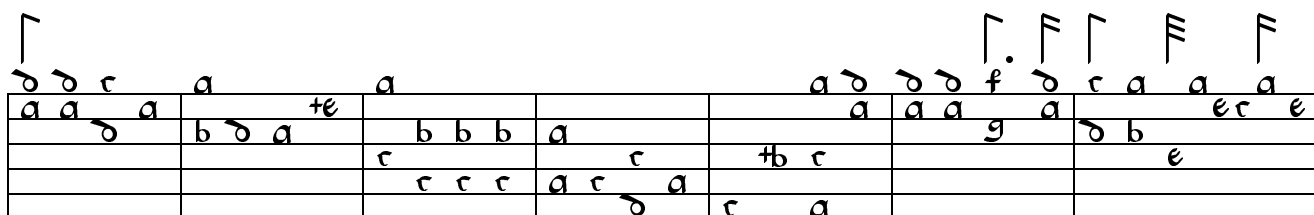
Measures 14-21. The notation continues with a single melodic line, featuring a variety of rhythmic values and accidentals. The key signature remains one flat.

Measures 22-28. The notation continues with a single melodic line, showing a mix of rhythmic patterns and accidentals. The key signature remains one flat.

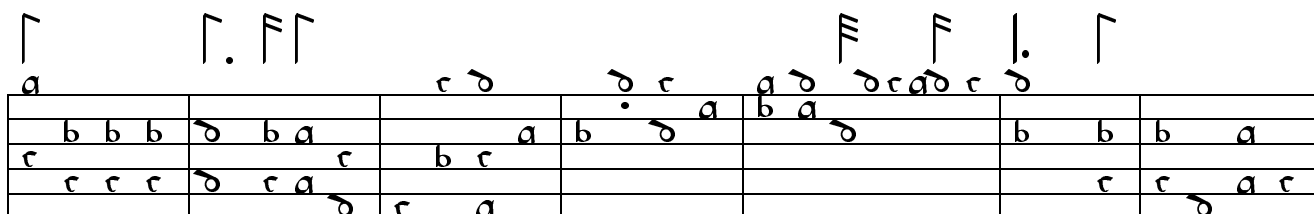
Measures 29-36. The notation continues with a single melodic line, featuring a variety of rhythmic values and accidentals. The key signature remains one flat.

Measures 37-43. The notation continues with a single melodic line, showing a mix of rhythmic patterns and accidentals. The key signature remains one flat.

Measures 44-50. The notation continues with a single melodic line, featuring a variety of rhythmic values and accidentals. The key signature remains one flat.



51



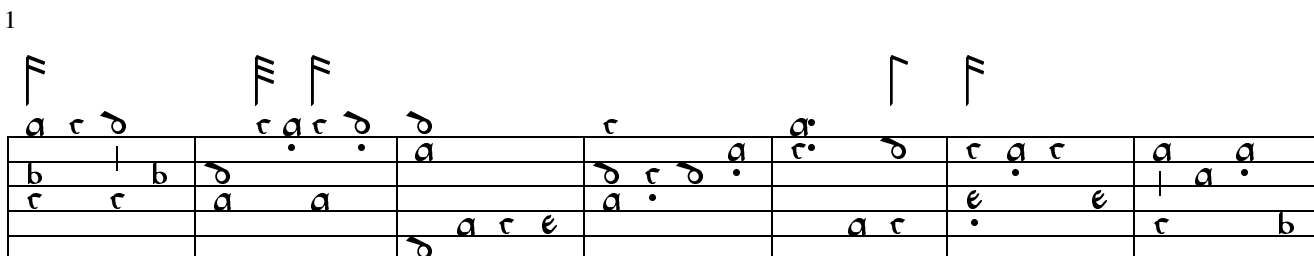
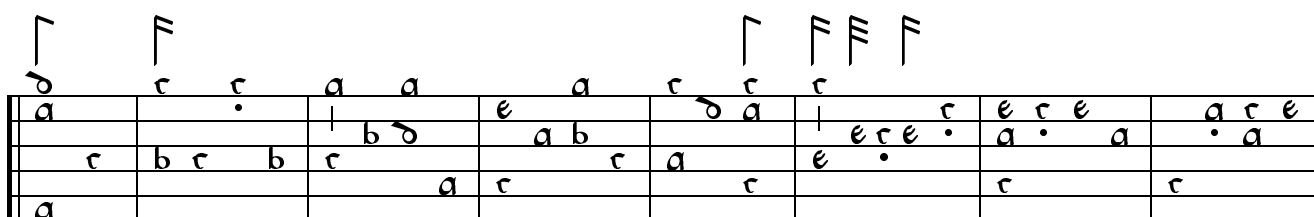
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65

11. Recercar Marco dall Aquila

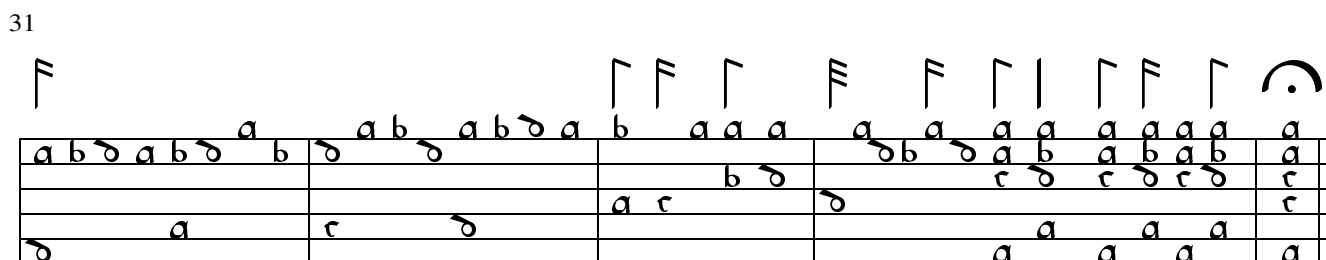
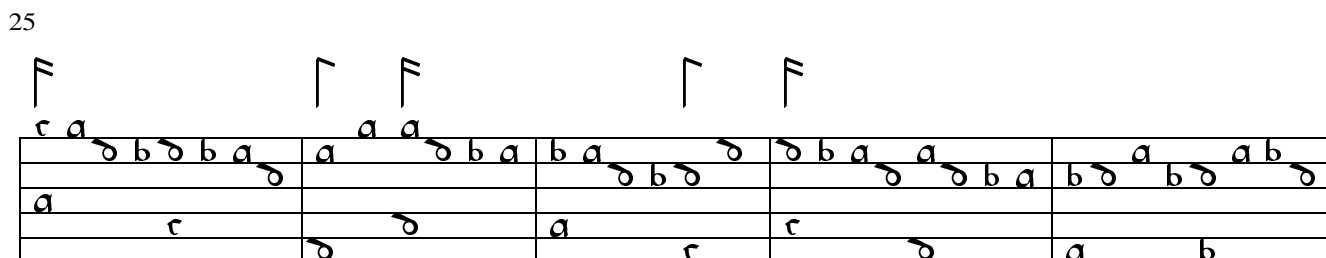
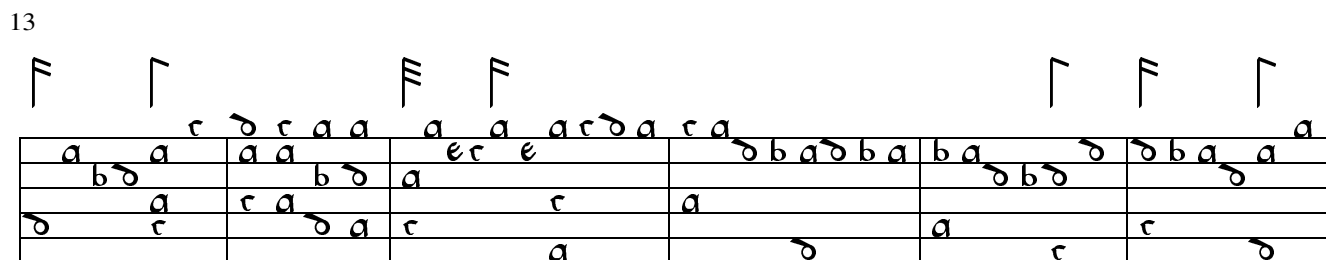
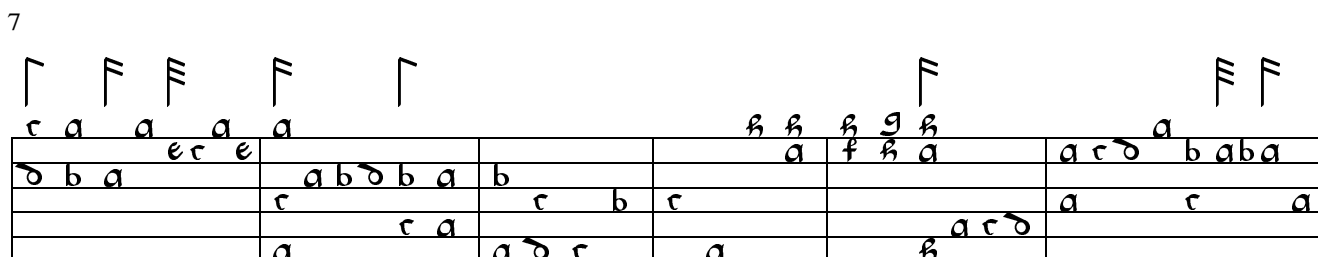
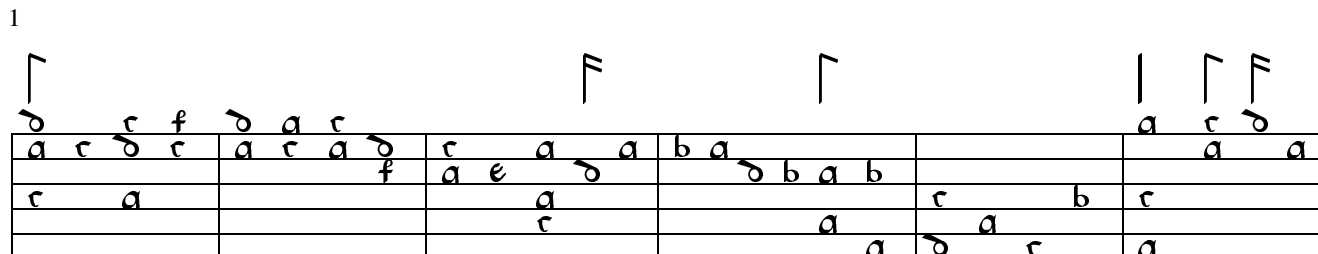
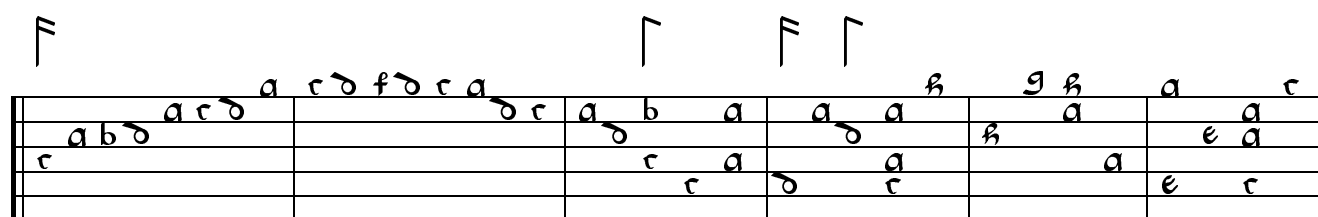
D-Mbs mus.267, f. 54v



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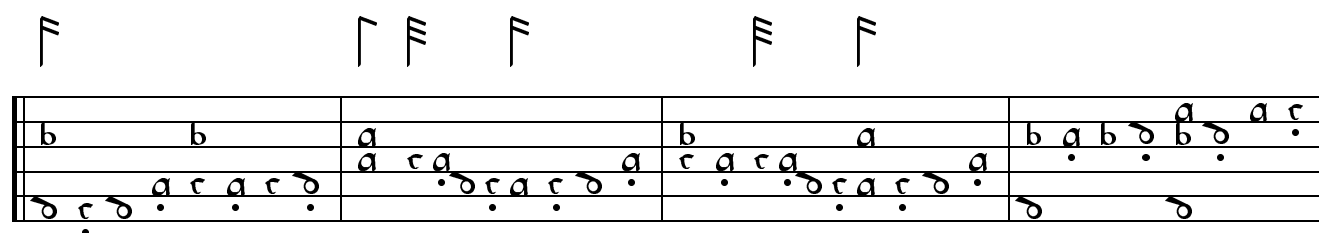
12. Praeludium

Phalese I 1547, sigs. Biir-Biiv



14. Recercar 2 & 11

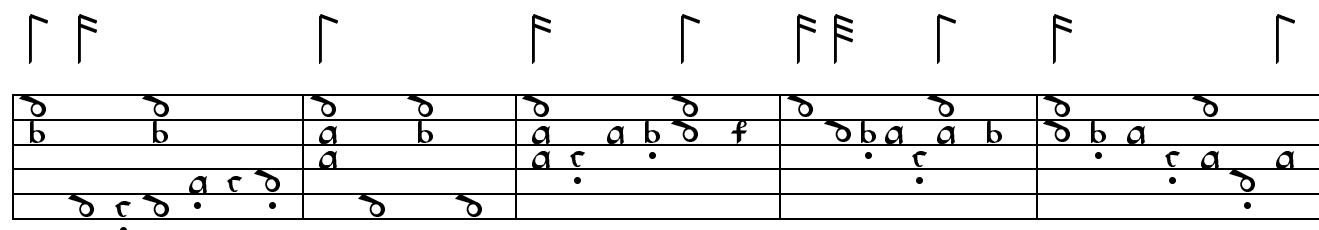
Bossinensis I 1509, ff. 49v & 51v



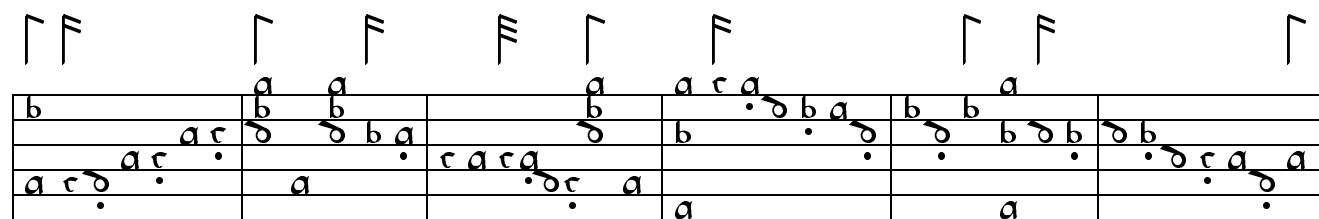
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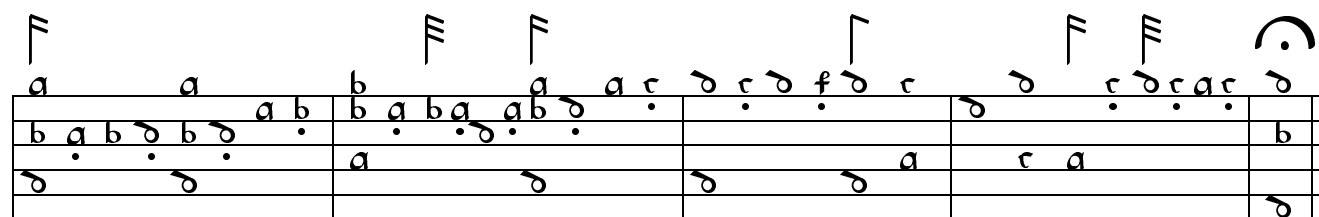
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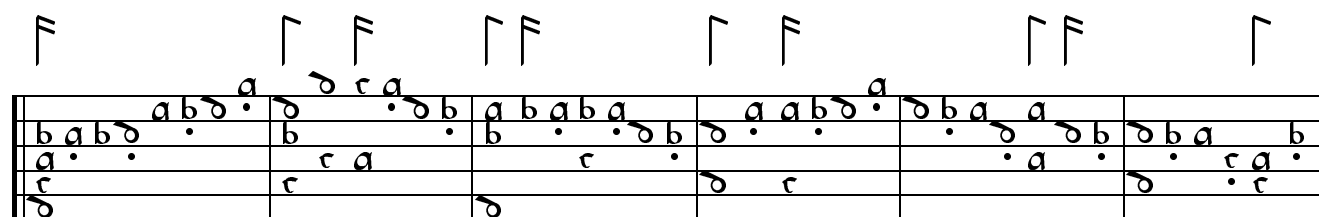
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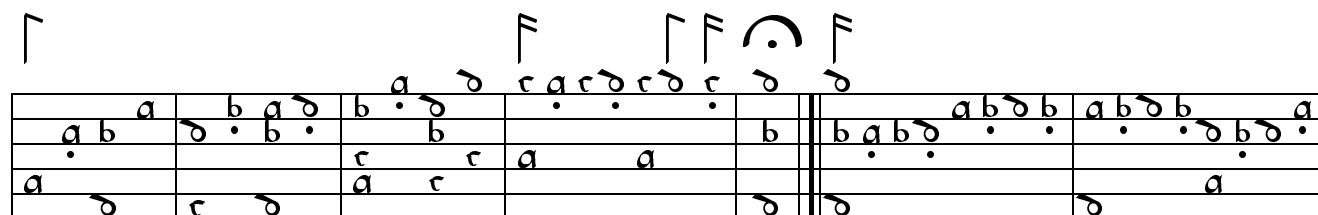
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15. Recercar 15 & 14

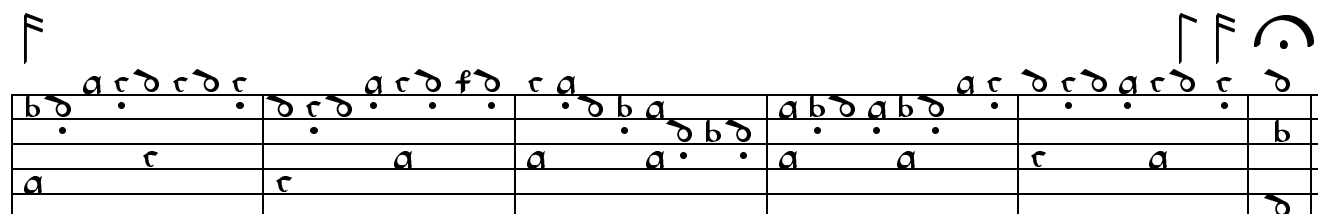
Bossinensis I 1509, ff. 52r-52v



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7



14

16. Recerchar

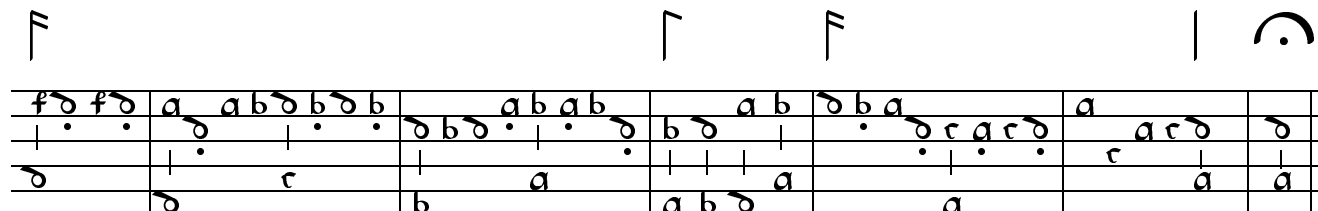
F-Pn R's. Vmd.ms.27, ff. 19r-19v



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7



17. Fancye

US-NHub Osborn 13, ff. 13r-14v

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18. Fancye

US-NHub Osborn 13, ff. 14v-16r

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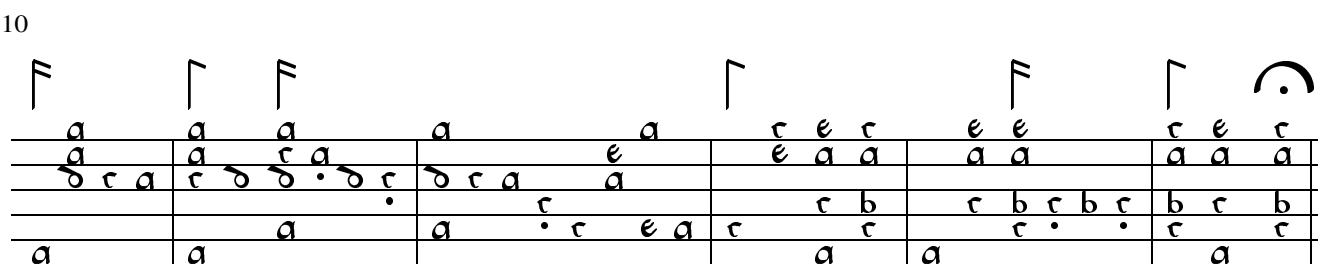
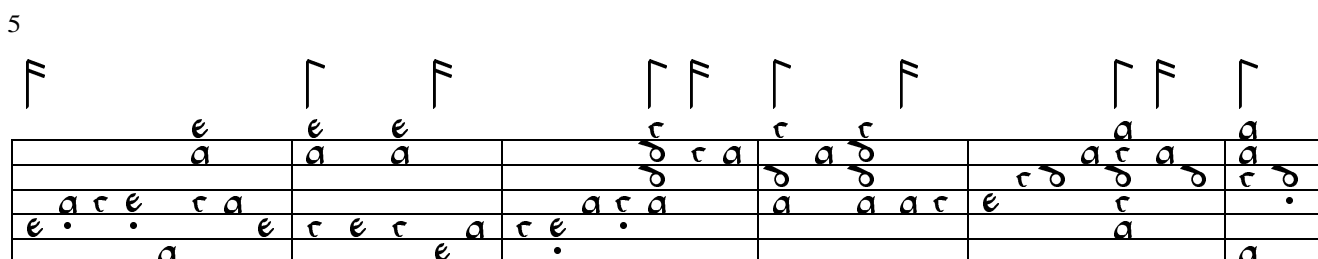
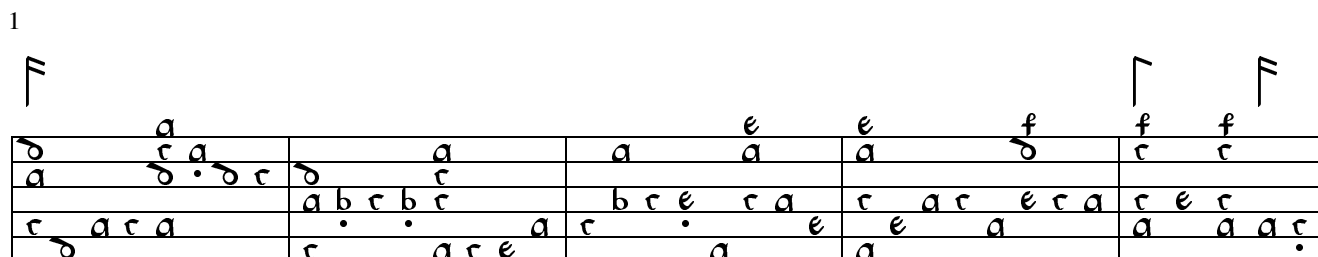
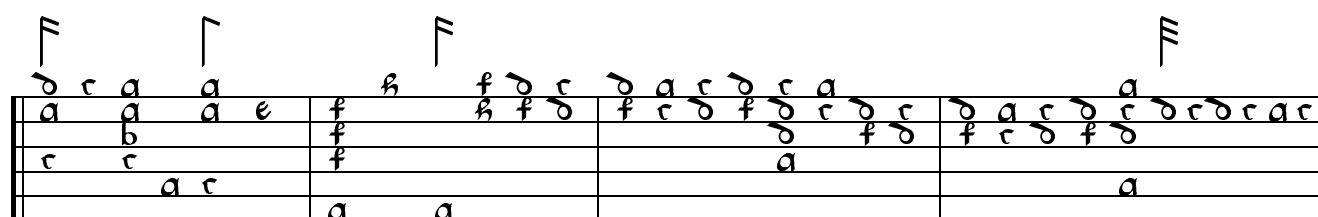
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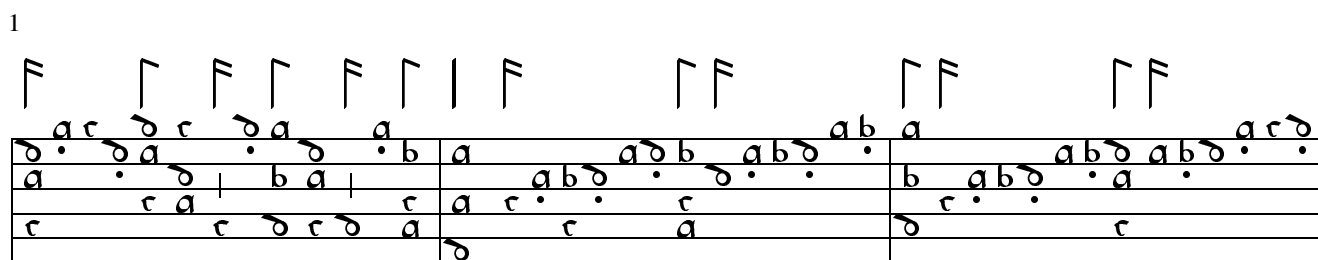
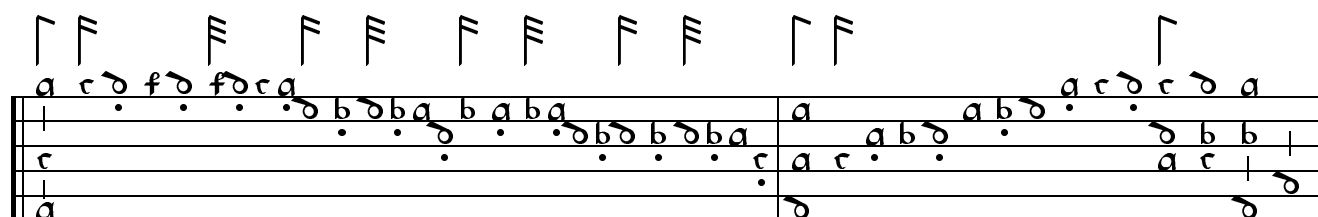
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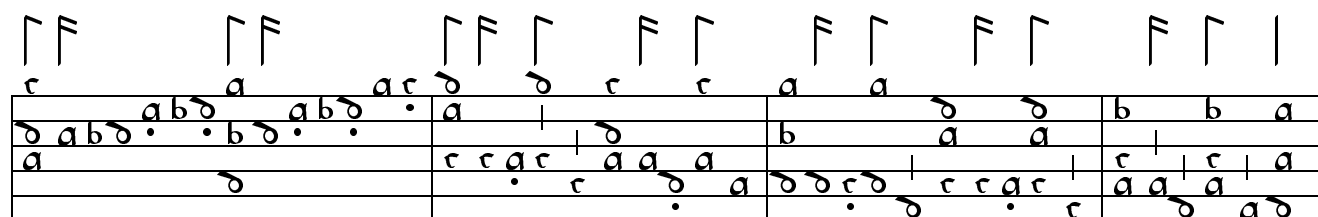
20. Recercar

F-Pn R[^]s.429, ff. 120r-120v

21. Prelude

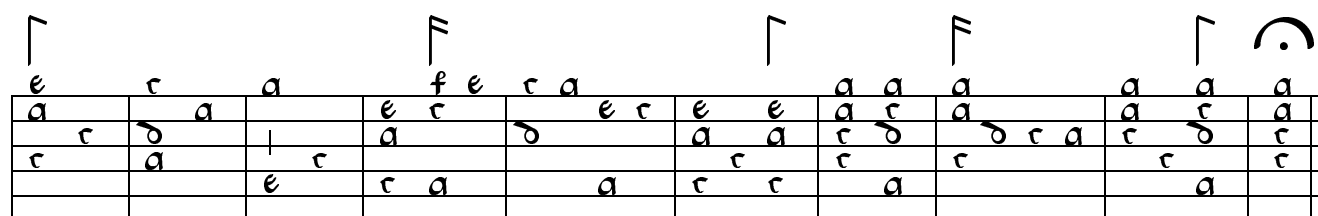
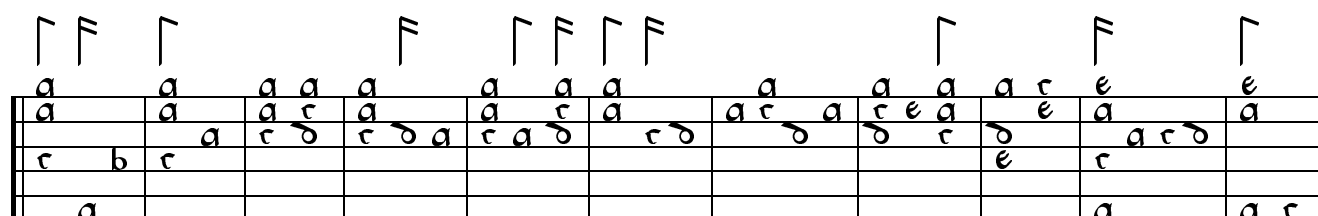
Attaignant 1529, f. ix





22. Recercar Marco dall Aquila

D-Mbs mus.266, f. 28v



23. Recerchar Primo - Vincenzo Capirola

US-Cn VM140.C25, pp. 10-2

[illegible]

1

[illegible]

11

a	a b d .	a c i .	f d c a	c a c	d c d a	c	a c d	c	d c a .
a b d .	a b d .								
c . a b d .		b		b		b	b c	b	c
		c		c		c . e	c	c .	a

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d	d	a	b	d		a	a	d					
		b				.	.						
c d	c		a	c d	a c	a	c d	a c	e f		e c	a c	
		d	a	d							a		

51

The Rose Tree

62

72

[illegible]

82

[illegible]

92

♩			♩		♩		♩		♩		♩		♩		♩		♩		♩	
a c d			c d		c a		c d c a c		d f		a f d c		f d c a							
d			d		d		d		a		a		d		f		f		a b	
			d b		d		d								f		f			
a			a c		a		a								f e f		f		e c a	
							d													

102

[illegible]

112

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). Above the staff, there are several symbols: a double bar line, a single bar line, and several sharp symbols (#) placed above specific notes. The notes are written in a cursive, handwritten style.

122

[illegible]

132

142

153

24. Recercar

A-Wn mus.18688, ff. 23v-24r

1

12

18