

Fantasias and Recercars for Renaissance Lute

Volume 2

Lute Fantasias and Recercars
transcribed from Manuscripts
in German Tablature c.1520-1580

edited by
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TREE EDITION
Albert Reyerma

Lute Fantasias and Recercars from manuscripts in German Tablature c.1520-1580

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Editorial Method

The music in this edition is for solo lute in renaissance *vieil ton* tuning with six courses tuned G c f a d' g', assuming a lute in G pitch, with the exception of n° 18, 27, 30, 43, 52 and 54 which are for seven-course lute with a 7th course tuned to F. All the music is found in eleven manuscript sources written in German tablature, but are 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. Time signatures present in original sources are omitted here, except to show changes of time signature within a composition. The tablature was typeset using Wayne Cripps TAB programme v.4.3.39 run on an Apple iMac G5 with system OS X 10.5.8.

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, 1/2 refers to the second note or chord in the first bar, and c4 indicates the second fret on the fourth course. Chords are indicated by juxtaposed notes (for example a1b2b3c4d5 for a 5-note E flat chord), and melodic sequences are separated by hyphens (for example a1-c1-d1-f1 for a rising 4-note melody on the first course). No ornaments and vertical or horizontal ties are found in the original tablature and so none are included in the transcriptions. Notes to be held are included occasionally and are shown here as 'x' by the tablature letter in n° 1 and 55. Right hand fingering occurs in some of the music in the original tablature (no 1, 3, 4, 54 and 55) and has been reproduced in the transcription as a dot under a tablature letter to indicate striking the note with the right index finger. However, one, two, three or four dots to indicate left hand index, middle, ring or little finger is shown in one bar only of n° 19 and 20, and throughout n° 22, but are omitted in the transcription. The commentary includes an inventory of the music together with concordant and cognate (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).

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Mus.18688 from the Lute Society of America. A xerox copy of CH-SAM M 1 was provided by the Biblioteca Fundaziun, Samedan; a microfilm of D-DEl BB 12150 was provided by the Stadtbibliothek, Dessau; and thanks to Gordon Gregory for arranging a photograph of D-KNs Pilgrim from the Kölnisches Stadtmuseum in Köln. The tablature from CH-SGv Dd 32 was transcribed from a copy of the facsimile edition published by Editions Chanterelle, Monaco, 1980.

Introduction

This edition is the second in a series of fantasias and recercars transcribed into French tablature from sources in German lute tablature. The present volume includes all fifty five of the lute solos titled fantasia or recercar found in manuscripts wholly or partly notated in German tablature dated between c.1520 and c.1580. The music is ordered chronologically by source, which shows the development from simpler free form recercars into the more complex polyphonic fantasia. Some are found in more than one source, and in these cases all versions found in German tablature are included in this series so that the variant readings can be compared. In this volume three are duplicated in the same key (n° 2 & 3, 9 & 17 and 20 & 53), and two in different keys (n° 11 & 32 and 12 & 40). The present volume also contains alternative versions of thirteen (n° 11/40, 12, 28, 29, 30, 32, 38, 39, 40, 44, 45, 49, 50) of those found in volume 1 of the series (see Vol. 1).

Sources

The principal sources of music in this edition are the manuscripts PL-Kj Mus.40598 from the 1570s [25 items], D-DEI BB 12150 dated 1580 [10], D-B 40632 from around 1565 [5], and D-Mbs Mus.272 from the 1550s [4]. The remaining eleven items comprise one or two found in each of another seven manuscripts.

PL-Kj 40598 was owned by the musicologist and collector Werner Wolffheim (1877-1930), before acquisition by the Preußische Staatsbibliothek Berlin, now incorporated into the Staatsbibliothek Preußische Kulturbesitz. This manuscript, together with many other music sources, could not be found in Berlin in 1945 after the second World War but the entire collection resurfaced in 1984 in the Biblioteka Jagiellońska in Kraków.¹ PL-Kj 40598 is a manuscript for 7-course lute copied in the early 1570s by M. W. Schweiden, perhaps in Silesia.² The manuscript originally comprised 156 folios but the first 3 are now missing. The 120 lute solos are mainly vocal intabulations and a few dances, but begins with twenty six fantasias. Only twenty five are complete (n° 18-42 here), the first lacking bars 1-50 due to the lost folios. Fortunately what

remains is closely concordant with a fantasia in another manuscript, included in this edition as n° 51, which therefore presumably reproduces all the missing tablature. Eleven of the fantasias in PL-Kj 40598 include alternative embellished versions of a bar or more here and there added above or below the stave, providing a useful guide to the technique of ornamenting chordal sequences for the lute. The alternatives are most numerous in the fourth fantasia, and so two versions are included here, one plain (n° 18a) as initially written (with further simplification), followed by a version with all the embellishments added (n° 18b).

D-DEI BB 12150 at the Stadtbibliothek in Dessau is another large manuscript, of 92 folios. It is for 7-course lute and is copied very neatly in a single hand. The title page identifies the owner as Philipp Agricola and it seems that he began copying the manuscript in 1580 in Tübingen,³ and he is known to have matriculated from Tübingen university in 1579. The title page of the manuscript exactly reproduces most of the title of Matthäus Weissel's first lute book *Tabulatura continens* published by Joannes Eichorn in Frankfurt in 1573, and is preceded by a copy of the page of instructions from Weissel's print. However, the contents of the manuscript are different to the print, and includes vocal intabulations and dances as well as the six fantasias and four recercars (n° 44-53) here.

The manuscript D-B 40632 was copied in a single hand probably in Munich c.1565, but the owner's name is not known. It was acquired by the Staatsbibliothek Preußischer Kulturbesitz in Berlin from the antiquarian firm of Leo Liepmannsohn of Berlin in 1932. It comprises 55 folios of mainly vocal intabulations for 6-course lute ending with instructions for tuning the lute, and is the source of six fantasias here (n° 13-17).⁴

D-Mbs 272 from the Bayerische Staatsbibliothek in München is another manuscript for which an owner cannot be identified, but it is probably of Augsburg origin.⁵ The music is copied in two hands during the 1550s, all for 6-course lute, and is the source of n° 6-9.

Three of the manuscripts used here are now

¹ Kirsch, pp. ix-x and 258-280.

² Meyer III/2, pp. 136-141; Boetticher, p. 34; Pohlmann, p. 136.

³ Meyer II, pp. 77-80.

⁴ Meyer II, pp. 65-67; Boetticher, pp. 37-38; Pohlmann, p. 136.

⁵ Meyer II, pp. 217-219; Boetticher, pp. 217-218; Pohlmann, p. 151.

held in the Österreichische Nationalbibliothek Wien. The first, A-Wn 18688 is inscribed with the name of Stephan Craus of Ebenfurth and contains biographical information about Hans Judenkünig, and was originally bound with the Linz copies of Judenkünig's lute books.⁶ The manuscript comprises 35 folios copied in three different hands c.1523 and 1526-1540, comprising Italian dances, vocal intabulations and German songs, and is the source for n° 1 and 2 here. The second is A-Wn 18827, a small lute book of 39 folios (13 blank) inscribed 'Hanns Antonius', copied in three different hands c.1540.⁷ It comprises 9 dances and vocal intabulations in Italian tablature, and another seven in German tablature including one *recercar*, n° 5 here. Thirdly, A-Wn S.M.8967 is a mere 8 folios of tablature titled 'Lauttenbuch 1565' but not identifying the owner, and was copied for 6-course lute.⁸ The manuscript includes a prelude and two vocal intabulations as well as the two fantasias here (n° 11 & 12). Both are fantasias by Melchior Neusidler, but for some reason were transcribed up a major second so that they are much more difficult to play than the ascribed versions (included here as n° 32 & 40).

The manuscript PL-WRk 352 now in the Biblioteka Kapitulna in Wrocław titled 'TABVLATVR AVF DIE LAVT' on the cover was formerly at the Catholic parish church of Hirschberg (Schlesien) in Silesia, now in Poland. The first part was copied in Italian tablature, probably for Joannis Huldericj or Jacob Pogkner who both inscribed their names on the first folio together with the dates 1537 and 1540 respectively; a later section in German tablature was copied by M. Ostermayer, probably in Kassel, whose name also appears on the first folio together with the date 1544.⁹ It is this latter section that is the source of the *recercars* n° 3 &

4. In the absence of an original title page, nothing is known about the owner of the manuscript CH-SAM M 1 in the Biblioteca Fundaziun Planta in Samedan, Switzerland, but it is thought to originate in Basel.¹⁰ The tablature on p. 18 is followed by the inscription 'Finis MDLXIII' (1563), the date of completion of copying that folio of the manuscript, and hence the rest was probably copied about this time. The 26 folios include mainly German dances and a few preludes, chanson intabulations and Italian dances, in addition to the unique *recercar* reproduced as n° 10 here. D-KNs Pilgrum is the unique source of n° 43, which is the only lute music in the *album amicorum* of Gerardus Pilgrum of Köln. The 'Phantasia' from the manuscript was copied by Johannes Schendel and dated 1578.¹¹

Finally, CH-SGv Dd 32 is the shelf mark of a set of four guitar books published by Michel Fezandat in Paris between 1551 and 1553, bound together in the sixteenth century and donated by Ferdinand Huber to the Vadiana-Bibliothek, the municipal library, of St Gall in Switzerland in 1840.¹² Manuscript additions were copied in German tablature onto three sides of the flyleaves preceding the third book, Simon Gorlier's 1551 print *Le Troysieme Livre ... en tabulature de Guiterne*, probably around 1580 (see below). The music comprises two complete lute solos (n° 54 and 55 here) as well as one bar of an additional, untitled, lute solo in German tablature (a minim and two crotchets, all three notes an open second course only) on the next otherwise blank page.

Genres

Nineteen items in this edition are titled *recercar*¹³ and another thirty six are called *fantasia*¹⁴ in the sources (see the commentary). Alternative spellings for *fantasia* are *phantasia* (n° 12, 28, 40, 43, 50 and 52), or *fancy*, in English sources (n° 30 and 50). N° 1 is untitled in the

⁶ Meyer III/1, pp. 125-127; Boetticher, p. 352; Pohlmann, p. 46; Arthur J. Ness 'Sources of lute music: Central European sources to c1650' *New Grove* 2 xxiv, p. 45.

⁷ Meyer III/1, p. 133; Boetticher, p. 355; Pohlmann, p. 26.

⁸ Meyer III/1, p. 145.

⁹ Arthur Ness, personal communication and see Meyer III/2, pp. 232-234; Boetticher, pp. 370-371; Pohlmann, p. 164.

¹⁰ Meyer I, pp. 31-33; Boetticher, p. 316; Pohlmann, p. 160.

¹¹ Meyer II, p. 145; Boetticher, pp. 150-151.

¹² Daniel Heartz 'Parisian Music Publishing under Henry II: A Propos of Four Recently Discovered Guitar Books' *The Musical Quarterly* xlvii (4) (1960), pp. 448-467. Not listed in

the catalogues of lute music by Meyer, Boetticher or Pohlmann.

¹³ John Caldwell 'Ricerare' *New Grove* 2 xxi, pp. 325-328, a term for free form music meaning 'to search for' in Italian, and first used in Francesco Spinacino's *Intabolatura de lauto libro primo*, published in Venezia by Petrucci in 1507. Earlier preludial or rhapsodic *recercars* developed into imitative *recercars* as the sixteenth century progressed, becoming indistinguishable from fantasias.

¹⁴ Christopher Field 'Fantasia' *New Grove* 2 viii, pp. 545-554. A term for free form music first used in the 1480s, and appearing in printed lute sources from the 1530s, but developing into parody form based on vocal polyphonic models.

unique source and is probably a recercar, and n° 54 is titled fuga,¹⁵ the only piece so titled in the sources in the date range represented in the present volume. In some cases the same items are called fantasia and recercar in different sources, and n° 4 and 16 are also called preambulum and preambel in concordant versions.¹⁶

Composers

An Italian influence permeates the fantasias and recercars for lute and other instruments in the sixteenth century, including sources represented in this edition. Nine items edited here are ascribed to Italian composers, although three of them had associations with France: Francesco da Milano (alias Parigi), Albert de Rippe and Jean Paul Paladin. A larger proportion of the music in this edition bears the names or initials of composers of Northern European origin, but their compositions were presumably influenced by visits to Italy¹⁷ or exposure to Italian music at home. The remaining 17 items are anonymous (n° 1-8, 14, 16, 17, 19, 26, 27, 30, 37 and 42), lacking the composers name in the surviving primary or secondary sources.

The most famous composer represented (n° 5, 16 and 29) is Francesco Canova da Milano (1497-1543), who was born near Monza, about 15 km Northeast of Milan and employed at the papal court in Rome intermittently from 1513 probably until his death in 1543.¹⁸ In 1535 he accompanied Pope Paul III on a trip to Nice for a meeting with the Holy Roman Emperor Charles V and Francis I, King of France. It seem likely that Francesco met Francis' court lutenist Albert de Rippe on this occasion, and it is likely that Francesco spent further time in France leading to the ascription of some of his fantasias to Francesco da Parigi in the Siena lute book (NL-DHnmi K Luis A 20). Francesco's music appeared in prints and manuscripts from all over Europe for nearly a century after his death. N° 5, from a manuscript dated c.1540, is closely concordant with an authentic version in one of Francesco's

Neapolitan prints from 1536. In contrast, n° 16 is found in a manuscript from 1565 and is concordant with a version ascribed to Francesco in the print *Intabolatura de Lauto de Diverso Autori* published by Antonio Casteliono in Milano in 1536, but includes many variants, some correcting errors in the print; in some ways it is a more satisfactory reading. N° 29 is from a manuscript dated to the early 1570s, and is closely concordant with the version printed by Sixtus Kargel in 1574, much embellished compared to Francesco's original version in another print of Antonio Casteliono's, the *Intavolatura di Lauto* of 1548.

Albert de Rippe (c.1500-1551) is represented in this edition by n° 25, which is anonymous in the manuscript source from the early 1570s used here, but it is concordant with one of his fantasias found in a print of his music from 1562. His music was published posthumously, in one series of 6 prints edited by his pupil Guillaume Morlaye and published in Paris by Michel Fezandat between 1552 and 1558. Another series of 5 prints of his music was published by Adrian Le Roy and Robert Ballard, all in 1562, also in Paris. A total of 26 fantasias for lute and another two for 4-course guitar survive, all found in Morlaye's and Le Roy and Ballard's prints, about half of them appearing in both series (see CLFRip). He was an Italian lutenist and composer from Mantua who was employed at the French court for most of his professional life, from 1528 until his death.¹⁹

N° 14 is ascribed to Julio (Segni) da Modena²⁰ in the manuscript used here, from around 1565, for which no concordances are known from the lute prints that include his music. Segni (1498-1561) was an organist at San Marco in Venezia and then in the service of Cardinal Alessandro Farnese in Roma and so must have known Francesco who was also at the papal court at this time. The lute music ascribed to him was arranged by Julio Maria da Crema, for his prints of 1546 and 1548.²¹

¹⁵ Paul Walker 'Fuga' *New Grove* 2 ix, p. 314. The term Fuga (Latin for flight) was first used in a list of vocal forms in Jacques de Liège's *Speculum musicae* (<1330), and was used in the fifteenth century until the early seventeenth century and for pieces in strict imitation,

¹⁶ The many pieces titled prelude in German tablature sources are excluded here and will all appear in another volume in this series.

¹⁷ Melchior Neusidler was in Italy in 1563, and in Venezia to supervise the publication of his first two lute books published by Antonio Gardane in 1566.

¹⁸ Franco Pavan 'Francesco (Canova) da Milano' *New Grove* 2 ix, pp. 166-168; Smith, pp. 123-130.

¹⁹ Smith, pp. 198-202.

²⁰ Smith, pp. 131-132.

²¹ *Joan Maria Intabolatura de Lauto ... Libro Primo* (Venezia, Gardane 1546), facsimile: Minkoff Éditions 1981 = *Intabolatura di Lauto ... Libro Terzo* (Venezia, Scotto? 1546); *Intabolatura de Lauto Libro Settimo* (Venezia: Scotto 1548); see Richard Darsie, *Giovanni Maria da Crema / Julio Segni Modena: The Recercars for Solo Lute* (Silver Sound Publications, 1996).

Nº 13 is ascribed to Hypolito Tramoncino in a manuscript from around 1565. He is presumably the Italian composer Ippolito Tromboncino,²² whose now lost volume of music for solo voice and lute *Intabolutura de Tromboncino Cantar in Liuto* published in Venezia by Angelo Gardane is listed in the 'Indice delli libri di music ache si trovano nelle stampe di Angelo Gardane' of 1591.²³

Nº 41 is unasccribed in a manuscript source from the early 1570s used here, but is closely concordant with one of the ten fantasias in Jean Paul Paladin's print *Premier Livre de Tablature de Luth* published by Simon Gorlier in Lyon in 1553 (now lost) and reprinted by Gorlier in Lyon in 1560.²⁴ Two more fantasias are found in his first lute book, *Tablature de Lutz en diuerses Sortes* published in Lyon by Jacques Moderne in 1549.²⁵ His fantasias are highly accomplished in polyphonic technique, suggesting he was a master composer. However, he included music known to be by Francesco da Milano²⁶ and Pietro Paulo Borrono without ascription in the 1549 print,²⁷ so he may not have composed all the fantasias himself either. Although styled 'Milanoys' in his first print, Paladin (d.1565) was active as a merchant as well as musician in Lyon in France and published his prints there.²⁸ He is probably the lutenist Jean Paille employed between 1516 and 1522 at the court of François I (ruled 1515-1547) at Fontainebleau near Paris, and the Jehan Paul employed at the court of Duke Charles III of Lorraine in 1544, also in the service of Mary Stuart, Queen of Scots, the wife of Francis dauphin of France (later Francis II), when she was first sent to France in 1548. Paladin died in Lyon in or not long before 1566.

The Fantasia by Giovanni di Antiquis (nº 55) is a lute arrangement of an instrumental duo from *Bicinia sive cantiones suavissimae duarum vocum* published in Antwerp by Pierre Phalèse in 1590.²⁹ The composer is Giovanni Giacomo di Antiquis, choirmaster of the Schola Cantorum at the basilica of S. Nicola in Bari from around 1574, and from 1601 chaplain and singing teacher at S. Maria a Colonna in Naples. Two bicinia ascribed to him are found in the 1590 print above, and two in *Bicinia sacra, ex variis autoribus in usum iuventutis scholasticae collecta* published in Nürnberg by Friderich Lindner in 1591.³⁰

The fuga by Fabricio Facciola (nº 54), about whom little is known, is also a two-part lute intabulation of an instrumental duo found in the same 1590 print as those by Antiquis, and another by Facciola is also found in the *Bicinia sacra* of 1591 referred to above.

Nº 42 is ascribed to 'J. de Steffani' and the title includes the date [15]83. He could be Johann Stephani of Luneburg known from one keyboard composition, or the Stefano da Pesaro credited with composing a recercar in Jean-Baptiste Besard's *Novus Partus* of 1617.³¹ However, he was not a great composer judging by this lute fantasia, although it might be a poor arrangement of his music for lute by someone else.

Turning to composers from Northern Europe, the present edition includes six fantasias (one in two versions) by Valentin Bakfark (nº 20/53, 21, 22, 34, 36 and 37), all in a single manuscript from the early 1570s (and a concordant version of one of them in another manuscript dated 1580). These are more than half of the total of eleven that survive of his fantasias.³² He was born in Brassó in Hungary

²² Robert Eitner, *Biographisches-bibliographisches Quellenlexikon* ix (1899-1904/R1947) 461; and Carol MacClintock, 'A court musician's songbook: Modena MS C311' *JAMS* ix (1956), p. 181.

²³ Geneviève Thibaut, 'Deux catalogues de libraires musicaux: Vincenti et Gardane (Venise 1591)' *Revue de musicologie* x (1929) 177 and xi (1930) 7; and Brown [157?]1.

²⁴ Brown [1553]7 and 15603. Facsimile: Genève, Éditions Minkoff, 1983.

²⁵ Brown 154?5. Facsimile: München, Tree Edition, 1986.

²⁶ Ness 110a, La Bataille.

²⁷ A vocal intabulation and dance suite, see Martin Shepherd, *The Lute* xxvi/part 2 (1986), p. 81.

²⁸ Smith, pp. 206-209.

²⁹ See footnote 12.

³⁰ One is concordant between these two sources, and a recercar for organ by him is also included in a section of 'Bicinia sacra' in Adam Gumpelzhaimer's *Compendium Musicae Latino Germanicum* published by Valentin

Schoenigius in Augsburg in 1595, see Brown, 1590₁₂, 1591₇ and 1595₄. Donna G. Cardamone 'Antiquis, Giovanni Giacomo de' *New Grove* 2 i, p. 759. He also edited two anthologies of villanelles by his fellow composers from Bari, as well as thirteen of his own, for *Il primo-* and *Il secondo- libro delle villanelle alla napolitana a tre voci*, both published in Venezia by Antonio Gardane in 1574, a lute intabulation of one of them, *Occhi legiadri e cari* is found in Gabriel Fallamero's *Il Primo Libro de Intavolatura da Liuto* published by Scotto in Venezia in 1584.

³¹ D-Mbs Mus. ms. 1581, no. 67 *Fantasia Johan Stephani Orga[nista] Luneburg[ensis]*; Besard 1617, sig. L1v 35 *Rzercar del Signor Stefano da Pesaro gia Musica del Serenissimo Duca di Vrbino*.

³² Nº 6-10 in the complete modern edition by István Homolya and Dániel Benko, *Valentin Bakfark: Opera Omnia*, 3 vols. transcribed into Italian or German tablature (Budapest, Editio Musica, 1976-1981). The remaining five are as follows: 1. Bakfark 1553, ff. 2v-4r

(now in Rumania), and was a lutenist-composer active at the court of the Polish king Sigismund II.³³ Fantasias 8-10 of the modern edition of Valentin Bakfark's music were included by the editors because of the ascription 'VB' in the manuscript source PL-Kj Mus.40598, assumed to be his initials and supported by the fact that two of them (n° 6 and 7, which are n° 36, 37 here) are concordant with recercars from his prints where they are ascribed in full.³⁴ However, the editors of the modern edition did not include a further fantasia ascribed with the initials 'VB' in D-DEL BB 12150 (n° 53 here), which is concordant with an anonymous version in PL-Kj Mus.40598 (n° 20 here). So this may be the eleventh surviving fantasia associated with Bakfark, although it has little similarity to his other fantasias and is more of a didactic exercise and rather monotonous.³⁵

Melchior Neusidler is the most frequently represented composer in this edition, eighteen items ascribed to him by name or initials (n° 11, 12, 23-24, 26, 30, 32, 33, 39, 40, 44-49 and 51-52) in three manuscripts dated between 1565 and 1580.³⁶ Volume I in this series included concordant versions of seven of those found here, and an additional five, all from prints in German tablature. His fantasias and recercars are very accomplished but difficult to play; however, several here are easier than the majority (no. 30, 46, 47, 49), all fine examples of the genre. Melchior was born to a musical family in Nürnberg in the early 1530s.³⁷ He was the eldest son of Hans Neusidler the lutenist, editor and publisher of six lute books, some in more than one edition, between 1536 and 1549.³⁸ Melchior was the leading figure in renaissance lute music in

Germany in the second half of the sixteenth century. He left Nürnberg in 1552 and moved to Augsburg where he acquired citizenship and married. Within a few years of his arrival he gained the position as leader of a group of chamber musicians, rehearsing three times a week and performing at banquets and weddings, as well as in the semi-public halls of the merchants' guild, spending three decades in Augsburg. The group also performed in the private homes of patricians including the Fuggers, the leading Augsburg family. Melchior went to Italy in 1563, and 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. In 1574 he was in Strasbourg, where he edited music for Bernhard Jobin, and supervised the printing in German tablature of his *Teutsch Lautenbuch*. when he was around fifty. In September 1580 he gained an appointment 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 died in his sixties sometime before 1597. In the preface to his *Teutsch Lautenbuch* of 1574, Melchior advocated the use of a seven-course lute, and two of his fantasias here (n° 30 and 52) require a seventh course tuned to F.

One item (n° 50), from a manuscript dated 1580, is known from a concordant version in the print *Tabulatura* from 1573, one of four lute books published in Frankfurt by Johannes

Recercate Valentini Bacfarc transilvani Coronensis; Bakfark 1564, 2r-3r *FAntasie*; Phalèse & Bellère 1574, ff. 13r-14r *FAntasie Bacfarc*. 2. Bakfark 1553, ff. 4r-6r *Recercate Valentini. Bacfarc. transilvani Corone[n]sis*; Bakfark 1564, 3v-5v *FAntasie*; Phalèse 1568, ff. 19v-10r *Fantasia*. 3. Bakfark 1553, ff. 6v-8r *Recercate. Valentini Bacfarc. transilvanus Coronensis*. 4. Bakfark 1553, ff. 8v-10v *Recercate Valentini Bacfarc. transilvanus Coronensis*; Besard 1603, ff. 22v-23v *FAntasia Ioannis Bacfart Hungari* [Homolya appendix]. 5. Bakfark 1565, ff. 1r-1v *FANTASIA Trium Vocum*; Bakfark 1569, pp. 2-3 *FANTASIA Trium Vocum*; Phalèse & Bellère 1574, ff. 18r-19r *FAntasia a 3*.

³³ Smith, pp. 170-173.

³⁴ However, the editors claim that the version of n° 6 in PL-Kj Mus.40598 is only a fragment when it is in fact present in it entirety, and the concordant version of n° 7 in PL-Kj Mus.40598 was not listed.

³⁵ The ascription 'VB' could be the initials of a composer other than Bakfark. Several sixteenth century composers with these initials are known: **Valerio Bona** (c.1560-

c.1620), Josef-Horst Lederer 'Bona (Buona), Valerio' *New Grove* 2 iii, p. 846, and F-VE 711, lute manuscript dated 1598, now lost, f. 95v *Conceptio tua A 4. f. Valerio Bona; Vincenzo Bellavere* (d.1587), Denis Arnold and Serina dal Belin Peruffo 'Bellavere, Vincenzo' *New Grove* 3 iii, p. 188; he published *Il secondo libro de madrigali* (Venezia, 1575), and see Giovanni Antonio Terzi, *Il Secondo Libro de Intavolatura di Liuto*, Venezia, Girolamo Vincenti, 1599, p. 91 *Fantasia come di sopra di Vincenzo Bellanere* and Girolamo Diruta, *Il Transilvano Dialogo*, Venezia, Giacomo Vincenti, 1593, f. 29r *Toccata del primo Tuono Vincenzo Bell'haver* for organ; **Vincenzo Bernia**, see Besard 1617 32 *Toccata Cromatica del signor Vincenzo Bernia Bollognese* and 47 *Gallus et Gallina D. Vicent. Bernia*.

³⁶ The initials 'MN' accompanying the title of n° 51 are not very clear, but the music is very much in keeping with the style of Melchior's other fantasias.

³⁷ Smith, pp. 173-178; introduction to Vol. 1, pp. vii-ix.

³⁸ Smith, pp. 166-170.

Eichorn for the Prussian lutenist Matthäus Waissel. It is unlikely Waissel was the composer of the fantasia himself as he was not known to have been a professional lutenist or composer, rather he was a collector and arranged the music he published and the fantasia here was probably copied into the manuscript from the print.³⁹

N^o 9 is ascribed to 'Salomonis' in a manuscript dated 1563, although in style very reminiscent of Francesco da Milano. 'Salomonis' is presumably the composer of 'Courante de Mr Salomon' on f. 20v of Wolfgang von Grünbuhel's lute book,⁴⁰ and the Mr. Salomon referred to in a manuscript dated 1594 and 1603 of an unknown student of Jean Baptiste Besard's in Köln, much of the manuscript copied by Besard himself.⁴¹

Finally, the remaining ascription here is 'M. Naud' of n^o 34, who is probably Lorenz Nauderus, recorded as 'Lautenisten' at the court of the Duchy of Prussia in Königsberg from 1619 until 1623,⁴² but no other details or compositions by him are known.

Notation

The music in the manuscript sources used for this edition is all notated in German tablature but is transcribed into French tablature here, which is more accessible to lutenists of the twenty first century. In the nineteenth and much of the twentieth century, lute music was transcribed into mensural notation, for guitar or keyboard.⁴³ The increase in the number of lutes and lutenists in the last few decades has been accompanied by a swing in favour of playing from tablature in both modern and facsimile editions, with an overwhelming preference for French tablature irrespective of the form of tablature in the original sources,⁴⁴ and there is a current trend

towards learning to sight read Italian tablature to enable lutenists to play from the original sources in the many facsimile editions now available. Nevertheless there seems good reason to transcribe German tablature into French tablature because of unfamiliarity with, and diversity of styles and forms of, German lute tablature found in prints and especially manuscripts; it is only after a considerable period of study that the handwriting of some manuscripts yield to accurate transcription, probably beyond the patience of most lutenists. Thus this series aims to transcribe lute music from German tablature sources into French tablature.

German tablature uses separate letters and ciphers for each fret and each string or course of the lute. The music on the upper five courses is represented as numbers 1 to 5 for open strings and the sixth course is notated differently, probably reflecting the initial development of tablature for music of a 5-course lute in the fifteenth century. Letters are used for each fret in sequence from left to right and from the first, second, and so on up to the fifth fret, and at the end of the alphabet ciphers resembling 7 and 9 as abbreviations for *et* and *con* (see table) are used. For frets 6-10 the ciphers for frets 1-5 are duplicated with the addition of a straight or curved bar above.

³⁹ See introduction to Vol. 1, pp. ix-x.

⁴⁰ Richard Charteris, 'Wolfgang von Grünbuhel's Lute Book' *The Lute* (2006) xlv, pp. 1-42. The title of a lute solo in the Jacobides lute book [CZ-Pnm XIII.B.237], (n^o 4 in the inventory in Meyer III/2, pp. 36-39) *Prae[udium] Sum Salom*, might also refer to the same composer. However, Charteris identifies Salomon, probably incorrectly, as Jacques Salmon (c.1545->1586), the French singer-composer recorded as serving the Duke of Anjou in 1571, and King Henri III from 1575, see François-Pierre Goy's letter 'A missed Mesangeau connection and other addenda and corrigenda to *The Lute* 2006' in *Lute News* 90 (October 2009), pp. 29-31.

⁴¹ PL-Kj 40143, see Peter Király, 'Jean Baptiste Besard: New and neglected biographical information' *The Lute* xxxv (1995), p. 64, and Kirsch, p. 63: The inscription '1594 ... Coloni Mr Salomon' is on f. 5r, and '1594. 21.7bris Colon. a Rh M. Salom.' on f. 11v.

⁴² Arthur J. Ness, introduction to *The Königsberg Manuscript. A Facsimile of Manuscript 285-MF-LXXIX, Central Library of the Lithuanian Academy of Sciences, Vilnius* (Columbus, Editions Orphée, 1989), p. 9.

⁴³ For example, Oscar Chilesotti (ed.), *Lautenspieler des XVI Jahrhunderts* (Bologna, Arnold Forni, 1891/ R1976), transcribed for guitar; and David Lumsden (ed.), *An Anthology of English Lute Music* (London, Schott, 1953), transcribed for keyboard.

⁴⁴ Conversion from one form of tablature into another was a not uncommon in the sixteenth century. Pierre Phalèse published several volumes of lute music in French tablature including much borrowed from prints in Italian and German tablature, and Hans Gerle's *Eyn Neues sehr Künstlich Lautenbuch*, published in Nürnberg in 1552, is an anthology of lute music from Italian prints, transcribed into German tablature.

Distinct conventions were used by the printers of lute music in Germany for notating notes played on the sixth course.⁴⁵ These various

course	7	6 ₁	6 ₂	6 ₃	5	4	3	2	1
open	‡ or AA	A or X	4	4	1	2	3	4	5
fret 1	-	B	A	a	a	b	c	d	e
fret 2	-	C	B	f	f	g	h	i	k
fret 3	-	D	C	l	l	m	n	o	p
fret 4	-	E	D	q	q	r	s	t	v
fret 5	-	F	E	*	x	y	z	7	9

Table of ciphers

styles were also used by the scribes of different handwritten manuscripts, suggesting that the scribes or owners, their teachers, or the musical circles in which they operated, were influenced by particular conventions represented by the publishers of the printed lute books they used. Alternatively, the printers were influenced by the musical milieu in which they first developed their trade. In either case, the form of notation of a manuscript may have a bearing on its place or origin or the influences on its owners or scribes. The scribes of all but three of the manuscripts represented here adopted the most common way of notating music on the sixth course (6₁ in the Table above), using 'A' or 'X' for the open sixth course, and then the letters 'B', 'C' and 'D' for first, second and third frets, etc. This form of notation was used for the lute books of Hans Judenkünig, *Utilis & compendiaria introduction* c.1519 and *Ain schone* in 1523, both published in Wien by Hans Singriener, as well as in Hans Jacob Wecker's lute duet book *Tenor Lautenbuch*, printed by Ludwig Lück in Basel in 1552. It was then used between 1556 and 1592 in Frankfurt an der Oder by the prolific printers Joannes, and later Andreas, Eichorn in all the lute books of Benedict de Drusina (*Tabulatura Continens* of 1556 and 1573) and Matthäus Waissel (*Tabulatura continens* of 1573, *Tabulatura* in 1591 reprinted in 1592, *Lautenbuch* in 1592, and a volume of lute duets also called *Tabulatura* in 1592), as well as for Gregorius Krenkel's *Tabulatura Nova* of 1584. One source here (A-Wn S.M.8967) uses a variant of this form (6₂ in the Table) with '4' for the open sixth course and then 'A', 'B' and 'C' for first, second and third frets, etc., and so frets on the

sixth course are one letter different to 6₁. This form of notation was used in Nürnberg for the lute books published by Hans Neusidler between 1536 and 1549, as well as in Strasbourg by Bernhard Jobin for the lute books of Sixt Kargel and Melchior Neusidler. Another form of notation for the sixth course (6₃ in the Table) was used in the remaining two manuscript sources represented here, both from the 1560s (CH-SAM M 1 and D-B 40632). In these the ciphers of the fifth course were duplicated but distinguished by adding horizontal bars through or above them. This notation was used in Wolff Heckel's duet books printed in Strasbourg first by Urban Wyss in 1556 and then again in Strasbourg by Christian Müller in 1562, and by Bernhart Jobin in his lute books of 1572 and 1573. This notation, but using upper case letters (‡, A, F, Q, X, etc.), was used in the earliest known printed German tablature and in music treatises. It is found in the only lute tablature example in Sebastian Virdung's *Musica getutscht* of 1511 printed in Basel, probably by Michael Furter. The same style was used by Peter Schöffern for the tablature in Arnolt Schlick's *Tabulaturen Etlicher lobgesang und liddlein uff die orgeln und lauten*, printed in Mainz in 1512. And a similar style was used in Martin Agricola's treatise *Musica Instrumentalis Deudsch*, based on Sebastian Virdung's *Musica getutscht* and printed in Wittenburg by George Rhaw in several editions between 1528 and 1545. However, this form of notating the sixth course was not used in any collections or anthologies of lute music.

Six items in this edition (no 18, 27, 30, 43, 52 and 54), from four different manuscripts, are for 7-course lute with a seventh course tuned a tone lower than the sixth course. The seventh course is notated in two ways. Three of the manuscripts (PL-Kj Mus.40598 from the 1570s, D-KNs Pilgrim dated 1578 and D-DEI BB 12150 dated 1580), indicate the open seventh course as '4',⁴⁶ as used by Bernhard Jobin in Melchior Neusidler's *Teütsch Lautenbuch* published in Strasbourg in 1574. CH-SGv Dd 32 from around 1590, is unique in using 'AA' for the open seventh course.

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Newcastle University, November 2009

⁴⁵ As described in the introduction to Vol 1, pp. i-iii.

⁴⁶ PL-Kj Mus.40598 uses 'X' for the sixth course, and either '4' or a double 'X' for the seventh course, both used in n^o 30 here.

Inventory of Music with Commentary

1. Recercar pp. 2-3

A-Wn Mus.18688, ff. 66v-67r untitled
No corrections

2. Recercar p. 4

A-Wn Mus.18688, ff. 79v-80r *Recertare*
PL-WRk 352, ff. 47v-48r *Recercare* (see n° 3)
4/5, 8/7, 9/1 & 13/1 unclear as page edge cut off
21-22 bar line added
22-23 bar line added

3. Recercar p. 5

PL-WRk 352, ff. 47v-48r *Recercare*
A-Wn Mus.18688, ff. 79v-80r *Recertare* (see n° 2)
20-21 bar line added
22-23 bar line added

4. Recercar p. 6

PL-WRk 352, ff. 63v-64r *Recercare*
CH-Bu F.IX.39, f. 5v *Preambulum V*; Phalèse 1546, sig.
b1v *Praeludiu[m]*
14-15 bar line added
17-18 bar line added

5. Recercar - Francesco da Milano p. 7

A-Wn 18827, f. 12v *Recercar*
B-Br II.275, f. 73v *Ricerca di Francesco da Milano*; F-Pn
Rés.429, f. 53r *Recercata / recercata di Francesco Milanese*;
s.d., f. 4v *Recercar* (Ness n° 4); Marcoloni 1536, f. 4v
Recercar; Sulzbach 1536a, ff. 8r-8v R [header: *Recercata*
di Francesco Milanese]; Sulzbach 1536b, f. 12v R [header:
Recercata di Francesco Milanese]; Phalèse 1568, f. 10r
Fantasia
unbarred
12/2 c3 changed to b4

6. Recercar pp. 8-9

D-Mbs Mus.272, ff. 12v-13r *Recercare*
18/2 f4 changed to h4
19/1 d2 changed to h2
33/1 d1b2 changed to d2b3
34/8 e2 changed to e1
38/1 a3 changed to g3
53/3 d3 omitted
58/3 d1 changed to c1
85/5 ciphers for both d2 and f2
96/1 h6 changed to c5
103/2 b2 changed to a2

7. Recercar p. 10

D-Mbs Mus.272, f. 14v / *Recercare*
3/5 a1 changed to d1
29/6 d2f3 changed to d1f2

8. Recercar p. 11

D-Mbs Mus.272, ff. 14v-15r / *Recercare*
21/5 g2 changed to h2

9. Fantasia pp. 12-14

D-Mbs Mus.272, ff. 17v-18r untitled
D-B Mus.40632, ff. 41v-42r/44v-45r *Fantasia* (see n°
17)
11/4 a5 changed to a2
14/3 a1 added

29/5 a1 changed to a2
32/6 d2 changed to d1
36/1 c4 changed to c5
37/6 b4 changed to b3
44/4 c4 changed to b3
60/6 d2e3 changed to d3e4
89/4 c2 changed to d2
94/5-96/8 added from n° 17

10. Recercar - Salomonis p. 15

CH-SAM M 1, pp. 41-42 *Recercar Salomonis*
Phalèse 1570a, ff. 5r-5v *Fantasia* [guitar]
10/1-13/4 crotchets changed to minims
10-11 bar line added
28/5-8 crotchets changed to quavers

11. Fantasia - Melchior Neusidler pp. 16-17

A-Wn S.M.8967, ff. 2v-4r *Fantasia*
cf. [tone lower] PL-Kj Mus.40598, ff. 19v-20r R M.N.
16 (see n° 32); Neusidler 1574, sigs. N2r-N2v 43.
Fantasia. MN (see Vol. 1 n° 24); cf.: same theme as
Drusina 1556, sigs. b1r-b2r *Fantasia.3*; NL-DHnmi
Kluis A 20, ff. 42r-42v untitled
6/5 g3 changed to h3
9/1-4 quavers changed to crotchets
10/1-8 quavers changed to crotchets
15/8 g3 changed to h3
17/5 b4 changed to a4
21/2 a6 omitted
22/10 e3 crossed out
23/1 e3 changed to d3
23/5 b3 crossed out
28/1 e2 crossed out
28/7 e2 crossed out
33/3 ciphers for both b5 and e5
35/1 e4 changed to g4
35/5 ciphers for both b5 and e5
36/1-4 cipher duplicated and crossed out
39/8 quaver changed to crotchet
40/<8 c6 crossed out
41/<8 2 ciphers crossed out
43/9 d4 changed to b4
49/1 a2 omitted
53/5 e2f3e5 changed to c2c6

12. Fantasia - Melchior Neusidler pp. 18-19

A-Wn S.M.8967, ff. 4r-6r *Fantasia*
cf. tone lower: 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* (see n° 40);
Neusidler 1574, sigs. N2v-N3v 44. *Fantasia*. MN (see
Vol. 1 n° 25)
6/3 b3 omitted
7/after 8 l2k4 omitted
8/1 g4 changed to g3
9/4 e4 added
14/5&7 b5 changed to e3
16/6 e4 changed to k4
17/5 e4 changed to k4
22/2 h6 changed to h1
22/3 e5 changed to h3
24/3 i5 omitted
24/5 l6 added
25/1 k5 changed to k6

30/8	k1 changed to f1
32/1	f2 changed to e2
37/5	'vel i' [alternative of c2]
39/3	a6 changed to a5
42/1	c4 changed to c5
51/2-5	minims changed to crotchets
52/6-7	e2-c2 changed to c2-e2
55/2-3	h6-h4 changed to h4-k6
56/5	f2 changed to k2
57/1	c4 changed to h4
60	time signature added
60/4	g4 changed to h4
62/4	c5 changed to g5

13. Recercar - Ippolito Tramoncino pp. 20-21

D-B Mus.40632, ff. [37v-38r] 40v-41r *Recercar de Hypolito Tramoncino*

14/5	c4 changed to c3
17/3	a3 changed to a4

14. Recercar - Julio Segni da Modena pp. 22-23

D-B Mus.40632, ff. 38v-39r/41v-42r R[ecercar] *de Giulio da / Modena*; cf. Darsie n° 32

32/5	a4 changed to b4
40/7	c5 added
40-41	bar line moved 2 crotchets earlier
41/1	a4 added
41-42	bar line moved a minim earlier
42/4-5	minims changed to crotchets
43/1	a4 added
44/4	a4 omitted
46/3	a3 changed to a2
52/7	d3 changed to b3
53/1-2	crotchets changed to minims
53-54	bar line moved a minim earlier
55/5-6	minims changed to crotchets

15. Fantasia pp. 24-25

D-B Mus.40632, ff. 39v-40r/42v-43r *Fantasia*

7/1	b1 omitted
18/8	c5 changed to a5
25/1	crotchet changed to quaver
26/5	b2 changed to b3

16. Fantasia - Francesco da Milano pp. 26-27

D-B Mus.40632, ff. 40v-41r/43v-44r *Fantasia de Frar^o Mila* (Ness n° 24)

NL-DHnmi Kluis A 20, f. 1r untitled; Casteliono 1536, ff. 62r-63v *Fantasia del diuino Francisscho da Milano*; Gerle 1552, sigs. G4r-H1v *Das 23. Preambel*; Scotto 1563, pp. 41-43 *Fantasia di F. da Milano*

7/2	f4 changed to d4
10/6	d3 changed to d4
21/5 & 23/1	f5 unclear
24/1	g1g3 changed to h1g4
36/5	f3 changed to g3
37/3	f2 changed to d1
59/3	a2 changed to d2
60/3-4	b2-d2 changed to b1-d1
68/5	f1 changed to f2
79/2-3	g5-f5 changed to g6-f6
86/3	b6 changed to g6

17. Fantasia pp. 28-30

D-B Mus.40632, ff. 41v-42r/44v-45r *Fantasia*

D-Mbs Mus.272, ff. 17v-18r untitled and lacks final three bars (see n° 9)

7/8-9	bar line added
65/7	d3e4 changed to d2f3

69/2	a4 changed to g4
78/1	d3 changed to d2
93/5	a1 added

18. Fantasia

18a. PL-Kj Mus.40598, ff. 6v-7r *Fantasia / 4* p. 31

Some embellishments have been simplified as follows:

8/7-8, 38/8-9 & 44/5-6 4 semiquavers d2-c2-a2-c2 changed to 2 quavers a2-c2

28/6-7 4 semiquavers i3-h3-f3-h3 changed to 2 quavers f3-h3

44/6-7 bar line omitted

18b. PL-Kj Mus.40598, ff. 6v-7r *Fantasia 4* pp. 32-33

Phalèse and Bellère 1571, f. 2r *Fantasia*

This is another version of 18a in which the embellished alternatives to the tablature copied above or below the staves have been included

43/8 c4 changed to a4

19. Fantasia

pp. 34-35

PL-Kj Mus.40598, ff. 4v-5r *Fantasia / 2*

No corrections

38-39 left hand fingering indications omitted

20. Fantasia - Valentin Bakfark? pp. 36-37

PL-Kj Mus.40598, ff. 5v-6r *Fantasia / 3* [not in Homolya]

D-DEL BB 12150, ff. 54v-55r *Fantasia VB* (see n° 53); cf. bars 31-60: GB-Cu Add.3056, ff. 12v-14r *An answer to Cookow CK* (bars 63-91)

No corrections.

21/3-4 left hand fingering indications omitted

21/7-23/11 alternative to the tablature copied in the bottom margin omitted

21. Fantasia - Valentin Bakfark pp. 38-39

PL-Kj Mus.40598, ff. 7v-8r *Fantasia / VB 5* [Homolya n° 33: Fantasia 8]

cf. [vocal model: Jacob Arcadelt, see Seay viii, p. 90];

Belin 1556, sig. B4r *De mes ennys Arcadelt*; Phalèse & Bellère 1570b, f. 89v *De mesa nui* [cittern]; Kargel 1578, sig. B1v *De me sanui* [cittern]

In sections A (bars 1-11); A' (12-22); B (23-34); A'' (35-45); C (46-51). No corrections

22. Fantasia - Valentin Bakfark pp. 40-41

PL-Kj Mus.40598, ff. 8v-9r *Fantasia / VB 6* [Homolya n° 34: Fantasia 9]

Left hand fingering indications are present in the source but are omitted in the transcription

13 & 23-24 embellished alternatives to the tablature copied below the stave omitted

4/6 c4 changed to e4

12/1-13/4 quavers added

49/10-11 bar line omitted

23. Fantasia - Melchior Neusidler pp. 42-43

PL-Kj Mus.40598, ff. 9v-10r *Fantasia / MN 7*

No corrections

24. Fantasia - Melchior Neusidler pp. 44-45

PL-Kj Mus.40598, ff. 10v-11r *Fantasia / MN 8*

3/1-16 quavers added

30 embellished alternatives to the tablature copied below the stave omitted

25. Fantasia – Albert de Rippe pp. 46-47

PL-Kj Mus.40598, ff. 11v-12r *Fantasia / 9*

Le Roy & Ballard 1562b, ff. 18v-19v *Fantasia*; Phalèse & Bellère 1574, ff. 4r-4v *Fantasia 2* (CLFRip n° 25)
No corrections

26. Fantasia on Dormendo un giorno -

Melchior Neusidler pp. 48-49

PL-Kj Mus.40598, ff. 12v-13r 10. / *Artificiosa Fantasia / super Dormendo MN*
cf. Albert de Rippe (CLFRip n° 3): GB-Cu Dd.2.11, f. 25r untitled; GB-Eu Dc.5.125, ff. 73v-74r *A fantasia*; IRL-Dm Z.3.2.13, pp. 28-29 untitled; Fezandat 1552, ff. 8v-10v *Fantasia*; Fezandat 1553, ff. 8v-10v *Fantasia*; Le Roy & Ballard 1562a, f. 8v *Fantasia troisesme*; cf. vocal model: Madrigal Dormendo un giorno, Philip Verdelot or Jacob Arcadelt, see Seay vii, p. 62; Valderrabano 1547, ff. 38r-38v *Dormendo in giorno*; Bakfark 1553, sigs. K1r-K2r *Dormend'un giorno 5 Vocum. Verdelot*; Ruffo 1564, f. 8r *Dormendo un giorno*; [instrumental ensemble à 3]; Phalèse & Bellère 1568, f. 51v *Dormie[n]do i[n] giorno*; Cabezon 1578, f. 142v *Dormendo un jorno* [keyboard]
6/1-14 quavers added
47 & 63 embellished alternatives to the tablature copied below the stave omitted

27. Fantasia pp. 50-51

PL-Kj Mus.40598, ff. 13v-14r *Fantasia / 11*
51/8 a1 changed to a3
68/1-4 crotchets added

28. Fantasia pp. 52-53

PL-Kj Mus.40598, ff. 14v-15r *Fantasia / 12*
Kargel 1574, sigs. A1r-A1v 1. *Fantasia* (see Vol. 1 n° 41); cf. S-B PB fil.172, ff. 23v-24r *Phantasia* [10-course lute in transitional tuning, F b g d G D CC BB AA FF]; Related to Kargel 1586, sigs. A1v-A2r *FANTASIA. II.* (see Vol. 1 n° 28)
3/3-4/8 crotchets added
6/2-7 crotchets added
32/1-4 crotchets added
52/6-9 crotchets added
59/3 crotchet changed to minim

29. Fantasia - Francesco da Milano pp. 54-56

PL-Kj Mus.40598, ff. 15v-16v *Fantasia / 13*
Kargel 1574, sigs. A2r-A3r 2. *Fantasia* (Ness App. 9) (see Vol. 1 n° 42); Cognate of Ness n° 66: Castellionio 1548, ff. 32v-34r *Fantasia del diuino Francesco da Milano*
18/4 d3 changed to d2
19/4-12 rhythm signs added
28/6-29/8 crotchets added
33/2 d1 changed to i1
37/1-42/8 crotchets added
68/1-69/4 crotchets added
88/11 minim changed to dotted minim
90/1-8 quavers changed to crotchets
90-91 bar line added

30. Fantasia - Melchior Neusidler pp. 57-59

PL-Kj Mus.40598, ff. 17r-18r 14. / *Fantasia auff 13 seiten*
cf. [tone higher] GB-Cu Dd.2.11, ff. 79v-80r *A fancy C K*; Neusidler 1566b, pp. 40-42 *Recercar secondo* [index: *Recercar secondo*] (Jacobs n° 10); Phalèse and Bellère 1571, ff. 14v-15r *Fantasia 2*; Drusina 1573, sigs. L3v-L4r 21 *Recercar Secondo* (see Vol. 1 n° 19); Besard 1603, ff. 14v-15r *Fantasia Fabricij Dentici Neapolitani* (Griffiths n° 28)

5/4-7 crotchets absent
25/2 a2 changed to b3
39/1-5 crotchets absent
54/3-14 quavers absent

31. Fantasia pp. 60-61

PL-Kj Mus.40598, ff. 18v-19r *Fantasia / 15*
1/1 & 3 minim changed to dotted minim
6/2 a1 changed to a2
12/4 c4 changed to a4
15/7 c2 changed to b2
16/5 a2a3c5 changed to a1a2c4
17/7 c2 changed to b2
18/1-19/4 crotchets added
21/3-6 crotchets added
32 embellished alternatives to the tablature copied below the stave omitted
34/6-9 crotchets added
41/6 a3 changed to a1

32. Fantasia - Melchior Neusidler pp. 62-63

PL-Kj Mus.40598, ff. 19v-20r R[ecercar] / M. N. / 16
Neusidler 1574, sigs. N2r-N2v 43. *Fantasia. MN* (see Vol. 1 n° 24); cf. [tone lower] A-Wn S.M.8967, ff. 2v-4r *Fantasia* (cf. n° 11); same theme as Drusina 1556, sigs. b1r-b2r *Fantasia.3*; NL-DHnmi Kluis A 20, ff. 42r-42v untitled
53/1-8 quavers added
54/6-55/8 quavers added
56-57 bar line moved 8 quavers earlier
57/15 e5 changed to d5
2, 4, 8, 13, 46, 56-57 embellished alternatives to the tablature copied below the stave omitted

33. Recercar on Rosignolet - Melchior

Neusidler pp. 64-65

PL-Kj Mus.40598, ff. 20v-21r R[ecercar] 17. / *Fantasia super / Rosignolet. MN* (cf. n° 34)
PL-Kj 40598, f. 17r *Fantasia super / Rosignolet* [fragment of 3 bars, crossed out]; cf. [vocal model: Clemens non Papa, Rosignolet, Kempers x, n° 13]; Phalèse & Bellère 1571, ff. 40v-41r *Rosignolet qui chantez a 4. Clemens*; Molinaro 1599, pp. 137-139 *Rosignolet Canzone Francese a quattro di Clemens non Papa Intaulolata da Molinaro*
14/5-14 rhythm signs added
31/1-8 quavers added
31/10 fermata over e2 omitted
42/1-44/12 quavers added
45/1-16 quavers added
51/5 c5 added
52/1-8 quavers added

34. Recercar on Rosignolet

- **Responsum - Valentin Bakfark** pp. 66-67

PL-Kj Mus.40598, ff. 21v-22r 18. / *Aliud Responsum vel / Recercare super / Rosignolet V B* (Homolya n° 35: *Fantasia 10*) (cf. n° 33)
11/1-12 quavers added
15/1-21/8 crotchets added
26/1-8 crotchets added
35/1-36/8 crotchets added
10, 32, 48-52 embellished alternatives to the tablature copied above or below the stave omitted

35. Fantasia - Lorenz Nauderus pp. 68-69

PL-Kj Mus.40598, ff. 22v-23r 19. / *Fantasia M. Naud*
32 & 39 left hand fingering indications omitted
57 embellished alternatives to the tablature copied

	below the stave omitted
18/7	c4 changed to d5
28/5	c2 changed to d2
28/7	a1 omitted
31/5	a5 added
32/1-3	bottom of stave cut off, d6-d6-f6 added
35/7-10	f3-g3-f3-d3 changed to g3-f3-d3-f3
54/1	d4 changed to d3

36. Fantasia - Valentin Bakfark pp. 70-73

PL-Kj Mus.40598, ff. 23v-25r 20. / *Fantasia Valentini* / *Bakfarkes polnisch* / *Lautenist 4 Voc*: (Homolya n° 22: Fantasia 6)
 Bakfark 1565, ff. 1v-3r *FANTASIA 4 VOCUM*; Bakfark 1569, pp. 5-11 *FANTASIA 4 VOCUM*; and bars 12 & 25, 62-63, 6-7 and 35-40 are concordant with Adriaenssen 1592, f. 1r *Fantasia Prima*, bars 11-15 & 17-22 [identified by Deák Andre]
 4/5 c2 changed to b2
 4/14 b2 changed to b1
 6/4 b3 changed to d3
 19/9 a2 changed to d2
 41/1 e1 changed to d2
 52/3 i1 changed to f1

37. Fantasia - Valentin Bakfark pp. 74-78

PL-Kj Mus.40598, ff. 25v-28r 21./*Fantasia* / *4 Vocum* (Homolya n° 23: Fantasia 7)
 Bakfark 1565, ff. 3r-5r *FANTasia 4 Vocum*; Bakfark 1553, pp. 11-19 *FANTasia 4 Vocum*
 repeated sections: bars 35-40 = 43-48; 50-51 = 53-54; 98-103 = 105-110; 113-117 = 123-127; 118-122 = 128-132;
 123-127 = 128-132
 5/10-17 quavers added
 8/5 f2 changed to f3
 15/1-8 crotchets added
 27/9-12 semiquavers added
 34/8 f2 changed to d2
 63/1-4 crotchets added
 64/1-8 crotchets added
 85/10 a4 added
 132/4 f5 changed to c4

38. Fantasia pp. 80-81

PL-Kj Mus.40598, ff. 28v-30r *Fantasia* / 22
 Phalèse & Bellère 1571, ff. 9v-10r *Fantasia 2*. (see Vol. 1 n° 38); Kargel 1574, sigs. A3r-A4r 3. *Fantasia*. (see Vol. 1 n° 43)
 2/1-8 crotchets added
 5/1-6 crotchets added
 26/1-4 crotchets added
 27/1-4 minims added
 37/4 c3c5e6 changed to c2c4e5
 54/1-56/8 crotchets added
 56/7 h2 changed to h3
 66/1-4 crotchets added

39. Fantasia - Melchior Neusidler pp. 82-83

PL-Kj Mus.40598, ff. 30v-31r 23. / *Fantasia*
 Neusidler 1566a, pp. 37-38 *Ricercar Quarto* [index: *Ricercar Quarto*]; Phalèse and Bellère 1571, ff. 19v-20r *Fantasia*; Drusina 1573, sigs. F1v-F2r 24 *Recercar Quarto* (see Vol. 1 n° 17); Besard 1603, ff. 19v-20r *Fantasia Jac. Reys* (Pozniak pp. 163-166)
 12 embellished alternatives to the tablature copied below the stave
 16/5-8 quavers added
 45/2 d3 changed to d2
 46/4 f2 changed to f3

40. Fantasia - Melchior Neusidler pp. 84-85

PL-Kj Mus.40598, ff. 31v-32r 24. / *Fantasia* / MN
 B-Br II.275, ff. 97v-98r untitled; CH-Bu F.IX.70, pp. 53-54 XV *Fantasia*. MN.; 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); Neusidler 1574, sigs. N2v-N3v 44. *Fantasia*. MN [index: 44 *Fantasia*. MN] (see Vol. 1 n° 25); cf. A-Wn S.M.8967, ff. 4r-6r *Fantasia* [tone higher] (see n° 12)
 26/4 d6 changed to e6
 8, 16, 20, 25-27, 31 & 56 embellished alternatives to the tablature copied below the stave omitted

41. Fantasia - Jean Paul Paladin pp. 86-89

PL-Kj Mus.40598, ff. 32v-33r 25 / R[ecercar] / a3
 Paladin 1560, ff. 27v-29v *Fantasia sopra al detto [Ave sanctissima]* [index: *Fantasia sur le dit Mote*] (CLFPal pp. 50-56); cf. vocal model: Motet Ave Sanctissima, Claudin de Sermisy, Le Roy & Ballard 1565, f. 10r; Fezandat 1554, f. 11v *Ave sanctissima*; Fezandat 1562, f. 9v *Ave [sanctissima]*
 14 & 23 sign ./. above stave
 29/1 a1 changed to a5
 30/1 c2 changed to b2
 35/1 c1 changed to b2
 66/1 c4 changed to a3
 82/3 d1 changed to c1
 83/6 d5 changed to e6
 109/4 d2 changed to d3
 110/2 c1 changed to c4
 130-140 alternate bar lines every 2 minims omitted

42. Fantasia - J. de Steffani pp. 90-91

PL-Kj Mus.40598, ff. 34v-35r 26. / *Fantasia* / J. de Steffani
 / [15]83 *Brunst*:
 6/7 e5 omitted
 7/1 e3 changed to e4
 23/1-4 crotchets added
 32/2 e2 changed to c2
 37/1 c1 changed to e1
 39/3 f5 changed to g5
 41/2 d3 changed to e3
 44/2 b1e3a5 changed to a1d3e5
 48/2 g4 changed to e4
 54/1 e2 changed to a1
 62/2 f2 changed to e2

43. Fantasia p. 92

D-KNs Pilgrim, ff. 160r-160v *Phantasia*
 7/1 crotchet changed to dotted crotchet
 11/7 f3f4l6 changed to h2k4h6
 24/3 a4 omitted
 24/12 k1 added

44. Recercar - Melchior Neusidler pp. 94-95

D-DEL BB 12150, ff. 25v-26v 1./ *RICERCAR*. / MN
 Neusidler 1566a, pp. 35-37 *Ricercar Terço* (Jacobs n° 5); Phalèse & Bellère 1571, ff. 18v-19r *Fantasia 6*; Drusina 1573, sigs. E4v-F1r 23 *Recercar Terço* (see Vol. 1 n° 16); Besard 1603, ff. 35v-36r *Fantasia Fabricij Dentici* (Griffiths n° 31); D-Mbs Mus.266, f. 78r untitled, 15 bars omitted
 7/5 d2 changed to i2
 8/3 d1 changed to i1
 8/8 h3 changed to i3
 9/4 g2 changed to g3
 21/4 c2 changed to b2

- 29/5 c4 changed to a4
- 31/1 c6 changed to b6
- 34/4 c1 changed to h1
- 34/5 c5 changed to h5
- 37 added from Drusina 1573
- 38/7 c1 changed to h1
- 44/7 c4 changed to h3
- 49/6 d1 changed to i1
- 49/7 h5 changed to h6
- 51/3 d2 changed to i2
- 65/8 h1 changed to h6

45. Recercar - Melchior Neusidler pp. 96-97

- D-DEL BB 12150, ff. 26v-27r 2. / *Ricercare* / MN
 Neusidler 1566b, pp. 39-40 *Recercar primo*. (Jacobs n° 9);
 Phalèse & Bellère 1571, ff. 13v-14r *Fantasia 1. Melchior*;
 Drusina 1573, sigs. L2v-L3r 20 *Recercare Primo* (see Vol.
 1 n° 18); Besard 1603, ff. 32v-33r *Fantasia Fabricij*
Dentici (Griffiths n° 30)
- 6/6 h2 omitted
 - 12/2 d2 changed to i2
 - 22/2-3 minim changed to crotchet
 - 24/5 f3 changed to g3
 - 28/3 d3 changed to i3
 - 50/12 b3 changed to g3
 - 51/1 dotted crotchet changed to crotchet
 - 51/5 semiquavers moved to start one note earlier
 - 51/9 b2 added
 - 51/17 g1 changed to b1
 - 54/4 f3 changed to f2
 - 65/1 e3 changed to f4

46. Recercar - Melchior Neusidler pp. 98-100

- D-DEL BB 12150, ff. 27v-28v 3. / *RICERCARE* / MN
- 6/12-15 semiquavers changed to quavers
 - 35/16-17 e4-c3 changed to f3-e3
 - 74-75 bar line moved a minim later
 - 75/3-4 minims changed to crotchets

47. Recercar - Melchior Neusidler pp. 101-103

- D-DEL BB 12150, ff. 29r-30r 4. / *Ricercare* / MN
- 72/2 h2 changed to i2
 - 73/3 b4 changed to g4
 - 76/3 crossed out a3 omitted

48. Recercar on Susanne un jour - Melchior Neusidler pp. 104-106

- D-DEL BB 12150, ff. 30v-31v *RICERCAR* / *super Susan*
 / *ung' jour*. / MN
 Model: Didier Lupi Second *Premier Livre de Chansons*
Spirituelles (Lyon 1548/1559), f. 23v *Susanne un jour* - 4
 voc.
- 58/7 d1 changed to i1
 - 79 embellished alternative to the tablature copied
 below the stave omitted

49. Recercar - Melchior Neusidler pp. 107-109

- D-DEL BB 12150, ff. 32r-33r *RICERCAR* / MN
 Neusidler 1566b, pp. 46-48 *Recercar quarto* (Jacobs n°
 12); Phalèse & Bellère 1571, ff. 16v-17r *Fantasia 4*;
 Drusina 1573, sigs. M1v-M2v 23 *Recercare Quarto* (see
 Vol. 1 n° 21)
- 10/7 a1 changed to b1
 - 18/2 c2d3 changed to c3d4
 - 25/1 e5 changed to e4

- 64/8 c3 changed to h3
- 67/2-3 crotchet-minim changed to minim-crotchet
- 75/1 g3 changed to h3
- 82/6 e4 changed to e1
- 91/9 & 13 d6 changed to e6
- 93/2, 4 & 6 d6 changed to e6

50. Fantasia - Matthäus Weissel? p. 110

- D-DEL BB 12150, f. 38r *Phantasia* / *Waisselij*
 GB-Cu Dd.2.11, f. 80v *A fancye*; Phalèse & Bellère
 1571, f. 1r *Fantasia Prima*; Waissel 1573, n° 3 (see Vol.
 1 n° 22); cf. minor third higher: Kargel 1586, sigs. B1v-
 B2r 6. *FANTASIA*. (see Vol. 1 n° 32)
- 2/8 h3 changed to i3
 - 14/3 a1 changed to d1
 - 30/7 b1 added

51. Fantasia - Melchior Neusidler? pp. 111-113

- D-DEL BB 12150, ff. 78v-79r *Fantasia MN* [?]
 PL-Kj Mus.40598, f. 4r *Fantasia 1* [bars 1-50 absent
 due to missing folio]
- 8/1 c6 changed to a5
 - 28/7 c3b4 changed to c4
 - 31/4 e4 changed to c2

52. Fantasia - Melchior Neusidler pp. 114-117

- D-DEL BB 12150, ff. 44v-46v *Phantasia* / M.N.
 tone higher:
 D-DEL BB 12150, ff. 44v-46v *Phantasia M.N.*
 GB-Cu Add.3056, ff. 40v-42r *Fantasia Newsadlers*
- 31/6-7 dotted quaver semiquaver changed to dotted
 crotchet quaver
 - 85/1 i2 changed to f1
 - 87/5 e2 changed to h3

53. Fantasia - Valentin Bakfark? pp. 118-119

- D-DEL BB 12150, ff. 54v-55v *Fantasia* / VB [not in
 Homolya]
 PL-Kj Mus.40598, ff. 5v-6v *Fantasia 3* (see n° 20)
 cf. bars 31-60: GB-Cu Add.3056, ff. 12v-14r *An*
answare to Cookow CK (bars 63-91)
- 7/7-10 quavers changed to semiquavers
 - 7/12-15 quavers changed to semiquavers
 - 20/2 a5 changed to c5
 - 20/6 a3 changed to c4
 - 21/7 a6 changed to c6
 - 45/1 c4 changed to c3

54. Fuga - Fabricio Facciola pp. 120-121

- CH-SGv Dd 32, flyleaf 2r *Fuga in subdiapason* - *Fabricio*
Facciola
 Model: Phalèse & Bellère 1590, f. 24v *Fabritio Facciola*
 [instrumental ensemble à 2]
- 40/3 c3 changed to b3
 - 57/2 b3 omitted
 - 65/4 c1 changed to c2
 - 66/4 c2 changed to c3

55. Fantasia - Giovanni di Antiquis pp. 122-123

- CH-SGv Dd 32, flyleaf 2v *Fantasia Giovanni di Antiquis*
 Model: Phalèse & Bellère 1590, f. 29v or 32v *Giovanni*
di Antiquis [instrumental ensemble à 2]
 No corrections and rhythmic irregularities in bars 34-41
 left unedited

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- PL-WRk 352** – Wrocław, Biblioteka Kapitulna, MS 352: TABVLATVR AVF DIE LAVT copied in Italian (ff. 3r-37r) and German (ff. 37v-75v) lute tablature, c.1537-1544. Contents listed in Meyer III/2, pp. 232-234.
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