

PRELUDES FROM THE LUTE BOOKS OF PIERRE ATTAINGNANT AND PIERRE PHALÈSE

This tablature supplement includes all the preludes (and some anonymous fantasias) published by Pierre Attaingnant and Pierre Phalèse. The five preludes from Pierre Attaingnant's first lute book, *Tres breue et familiere introduction* published in Paris in 1529, were edited here by inserting bar lines and a few editorial amendments to regularise the rhythms.¹ *Livre premier* and *deuxieme* of Pierre Phalèse's 5-volume series *Des Chansons Reduictz en Tabulature de Lute*, or in alternative editions titled *Carminum quae Chely*, are his only prints to include preludes.² The *Livre Premier* of 1545, Phalèse's first lute tablature, is known from one extant copy now in the Bibliothèque municipale at Besançon, which has recently supplied me with a complete set of digital images.³ The six preludes from the 1545 print and two more, one from the revised *Premier Livre* of 1547 (no. 14) and another from the *Livre Deuxieme* of 1546 (no. 18), are included here, together with five anonymous fantasias from the 1545 print.⁴ Two recercars from Italian manuscripts are also included because one (no. 2b) is related to a prelude in Attaingnant 1529 and the other (no. 1a) to a prelude in Phalèse 1545.⁵ Two recercars, one each from Franciscus Bossinensis' *Tenori et Contrabassi intabulati Libro Primo* and *Secundo* were added to fill out the pages.

It seems likely that both Attaingnant and Phalèse reproduced the preludes and fantasias edited here mainly from Italian prints or manuscripts that were known to them. In fact, no. 17 is concordant with a recercar from Joan Ambrosio Dalza's print of 1508, and no. 7 is found in the earlier print of Hans Gerle who probably also used Italian sources, although none of the others here are directly concordant with the surviving prints.⁶ However, nos. 1b and 2a here are reminiscent of the style of Francesco da Milano,⁷ and no. 9 possibly of Marco Dall'Aquila. Arthur Ness has also suggested that some of the unidentified preludes and fantasias in *Phalèse's Des Chansons* (and the same might be true of those in Attaingnant) could be from the lost lute print of Giovan Maria Alemanni recorded as published by Petrucci in 1508.⁸

Worklist⁹

- 1a. F-Pn 429, ff. 109r-112v *Recercata ser zimlich*
- 1b. Phalèse 1545, p. 6 *Praeludium* = Phalèse 1547a, sig. B3r *Praeludium*
- 2a. Attaingnant 1529, ff. 2v-3r *Prelude* [1]
- 2b. NL-DHgm 28 B 39 (Siena), ff. 17r-17v untitled
3. Phalèse 1545, p. 3 *Praeludium* = Phalèse 1547a, sig. B1v *Praeludium*; Phalèse 1549, sig. B1v *Fantasia*
4. Attaingnant 1529, ff. 3v-4r *Prelude* [2]
5. Phalèse 1546a [=1546b], sig. b1r *Praeludium*
6. Attaingnant 1529, ff. 4v-5r *Prelude* [3]
7. Phalèse 1545, p. 3 *Aliud Praeludiu[m]* = Hans Gerle *Tabulatur auff die Laudten* 1533, f. 9v *Preamble*; Phalèse 1547a, sig. B1v *Praeludium*; CH-Bu F.IX.70, pp. 9-10 *Praludium VI*
8. Attaingnant 1529, ff. 5v-6r *Prelude* [4]
9. Phalèse 1545, pp. 10-11 *Fantasia* [extra bars from 1546a] Phalèse 1546a [=1546b], sigs. c4v-d1r *Fantasia*
10. Attaingnant 1529, f. 9r *Prelude* [5]
11. Phalèse 1545, p. 2 *Praeludium* [first bar from 1549] = Phalèse 1547a, sig. B1r *Praeludium*; Phalèse 1549, sig. B1r *Fantasia*; Sixt Kargel *Topel Cythar* 1575, sig. A1r *Fantasia* [cittern]; cf. [bars 1-6] Eliás Mertel *Hortus Musicalis* 1615, p. 79 *Praeludium* 159; D-LEm II.6.15, p. 15 *Aliud*
12. Phalèse 1545, p. 7 *Fantasia* = Phalèse 1547a, sig. B2v *Praeludium*
13. Phalèse 1545, p. 14 *Fantasia* = Phalèse 1547b, sigs. A1v-A2r *Fantasia*
14. Phalèse 1547a, sigs. B2r-B2v *Praeludium* cf. F-Pn Rés Vmd 27 (Thibault), ff. 22v-24r *Recercar*
15. Phalèse 1545, p. 13 *Praeludium*
16. Phalèse 1545, p. 16 *Praeludium*
17. Phalèse 1545, p. 12 *Fantasia* = Joan Ambrosio Dalza *Intabulatura de Lauto* 1508, f. 4v *Recercar dietro*
18. Phalèse 1546a [=1546b], sig. b1v *Praeludium* = CH-Bu F.IX.39, f. 5v *Praeambulum*; PL-WRk 352, ff. 63v-64r *Recercare*
19. Bossinensis 1509, f. 50r *Recercar* 3
20. Phalèse 1545, p. 11 *Fantasia*
21. Bossinensis 1511, ff. 62r-62v *Recercar* 17

John H. Robinson, Newcastle University, December 2008

Addendum to tablature supplement in Lute News 87 - I would like to correct an error in the second sentence of the text. I now realise that the 5-note theme beginning in the first bar GG-AA-BflatBflat-cc-dd of no. 4a is in fact the second to sixth notes of the hexachord and hence is correct in the title *re mi fa sol la*. The hexachord is defined by the intervals tone-tone-semitone-tone-tone and designated *ut re mi fa sol la*, and has no relationship to the key of the music, G minor in this case. Thanks to Ian Harwood for explaining this to me.

Maria Alemanni *Intabulatura di Lauto Libro Tertio* [Petrucci volumes primo and secondo are Spinacino, and Dalza is quarto]. For a summary of the sources for Phalèse's borrowings, see Arthur's website:

<<http://mysite.verizon.net/vzepq31c/id28.html>>

- ⁹ Sources: **Attaingnant 1529** – *Tres breue et familiere introduction ... reduictes du Lute* (Paris: Pierre Attaingnant, 1529), facsimile: Genève, Minkoff, 1988; **Phalèse 1545** – *Des Chansons Reduictz en Tabulature de Lute ... Livre premier* (Louvain: Pierre Phalèse, 1545); **Phalèse 1546a** – *Des Chansons reduictz en Tabulature de Lute ... Livre Deuxieme* (Louvain: Pierre Phalèse, 1546), facsimile: Genève, Minkoff, 1984, contents = **Phalèse 1546b** – *Carminum quae Chely ... Liber Secundus* (Louvain: Pierre Phalèse, 1546); **Phalèse 1547a** – *Des Chansons Reduictz en Tabulature de Lute ... Livre premier* [revised] (Louvain: Pierre Phalèse, 1547), facsimile: Genève, Minkoff, 1984; **Phalèse 1547b** – *Des Chansons Reduictz en Tabulature de Lute ... Livre cinquieme* (Louvain: Pierre Phalèse, 1547), facsimile: Genève, Minkoff, 1991; **Phalèse 1549** – *Carminum quae Chely ... Liber Primus* [revised] (Louvain: Pierre Phalèse, 1549).

¹ Also edited (with some differences) in Daniel Heartz. *Pierre Attaingnant, Royal Printer of Music: A Historical Study and Bibliographical Catalogue* (Berkeley: University of California Press, 1969). Hopkinson Smith plays Attaingnant's preludes 1 and 3-5 on his 'Pierre Attaingnant' CD, Astrée E8854.

² Phalèse's later prints, *Hortus Musarum* parts I and II of 1552 and 1553, the three editions of *Theatrum Musicum* from 1563, 1568 and 1571 (all 3 available as Minkoff facsimiles) and his final lute book *Thesaurus Musicus* from 1574 contain 49 additional fantasias mainly from Italian prints.

³ The Minkoff facsimile edition of *Des Chansons* volumes I-III uses the 1547 reprint for volume I (1547a and see Brown 1547, footnote 8), the contents of which overlaps with the first edition of 1545, but are also additions and omissions.

⁴ Phalèse's *Des Chansons* series also includes 20 more fantasias taken from the prints Borrono [2], da Crema [4], Francesco [6] and Narvaez [8].

⁵ 1a is a very much-extended version of 1b, and 2b is largely concordant but digresses in a few places into different music.

⁶ No. 14 includes passages concordant with the much earlier Thibault manuscript, and a bar that seems to be missing [bar ?] has been added editorially from Thibault.

⁷ Heartz (see footnote 1) suggested Attaingnant's first prelude was composed by Francesco da Milano, and Arthur Ness is in agreement (personal communication).

⁸ See Howard Meyer Brown *Instrumental Music Printed Before 1600: A Bibliography* (Cambridge MA: Harvard University Press, 1966), [1505]₁ Marco D'Aquila *Intabulatura de lauto*; [1505]₁ Giovan

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Attaignant 1529, ff. 2v-3r

1

δ τ a δ	τ a	δ b a b	a a	δ τ δ a	b τ a δ τ	a e	e a
τ e	a τ a	e τ b τ	a τ τ	τ a	τ a	τ a e τ	e τ τ a
	τ	e τ	a τ δ	τ a	a τ	τ δ	a τ δ a

9

b a b	δ a τ δ a	a a	τ τ δ a	τ f τ δ	τ a a f δ a τ
τ δ a τ e	e τ a τ	e	τ a τ e f τ	e a τ	a δ b a τ δ τ δ b
	e τ	e	e f τ	e a τ	

17

τ δ a τ	δ a τ	a τ δ τ	a τ	τ a δ τ a	a	τ δ a τ δ a
τ e a	τ τ	τ τ	τ a τ	τ a τ	e τ a e τ	b τ τ a
	δ τ	τ	τ	τ a δ	τ	

24

τ δ a	a a	a a	a	a τ δ τ a	τ δ τ a	a τ a	a e a	b a b δ a
τ τ	τ a τ e	τ a τ τ	τ	τ a τ	τ a	τ a	e τ	τ a b δ
τ a	e	τ a τ a	τ δ a τ	τ			e τ	a

31

δ a b δ a τ δ	a τ τ e	a a δ	τ a a δ τ	a δ b a	a δ b a	δ τ a	a δ τ a
τ a b δ	e	b b a	τ a δ b a	τ a δ b a	τ a τ a e	τ τ a	e τ a a
		a τ	a τ τ	a τ τ	δ a		

40

δ τ a	a δ τ a	δ a τ	δ τ a	e a	a τ	a δ τ δ a
e τ e τ	a τ a	e τ τ	τ a τ e	a e e a τ	e τ δ	e τ e a
τ e f	e τ a	f τ δ	τ a τ e	e e		

47

τ δ a δ τ a	δ a τ δ	a δ τ	a e	a e a δ	τ a δ	a a a τ	a
τ a b τ a	e a τ	b a	τ a e	e a	τ a δ	b a a τ	a
	τ	δ a τ	a τ e τ	e τ	f δ τ	a τ	τ

54

1

9

17

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48

\nearrow	\nearrow	\nearrow	\nearrow	\nearrow	\nearrow	\nearrow	\nearrow	\nearrow
a	a	a	a	a	a	a	a	a
e	e	e	e	e	e	e	e	e
a	a	a	a	a	a	a	a	a
e	e	e	e	e	e	e	e	e
a	a	a	a	a	a	a	a	a
e	e	e	e	e	e	e	e	e
a	a	a	a	a	a	a	a	a
e	e	e	e	e	e	e	e	e

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[illegible]

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[illegible]

69

\nearrow	\nearrow	\nearrow				\nearrow	\nearrow	(\cdot)
a	r	d	a	d	r	a	a	r
b	a	e	a	e	a	b	a	a
c	a	e	a	e	a	c	a	a
d	a	e	a	e	a	d	a	a
e	a	e	a	e	a	e	a	a
f	a	e	a	e	a	f	a	a
g	a	e	a	e	a	g	a	a
h	a	e	a	e	a	h	a	a
i	a	e	a	e	a	i	a	a
j	a	e	a	e	a	j	a	a
k	a	e	a	e	a	k	a	a
l	a	e	a	e	a	l	a	a
m	a	e	a	e	a	m	a	a
n	a	e	a	e	a	n	a	a
o	a	e	a	e	a	o	a	a
p	a	e	a	e	a	p	a	a
q	a	e	a	e	a	q	a	a
r	a	e	a	e	a	r	a	a
s	a	e	a	e	a	s	a	a
t	a	e	a	e	a	t	a	a
u	a	e	a	e	a	u	a	a
v	a	e	a	e	a	v	a	a
w	a	e	a	e	a	w	a	a
x	a	e	a	e	a	x	a	a
y	a	e	a	e	a	y	a	a
z	a	e	a	e	a	z	a	a

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3. Praeludium

Phalèse 1545, p. 3

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4. Prelude 2

Attaignant 1529, ff. 3v-4r

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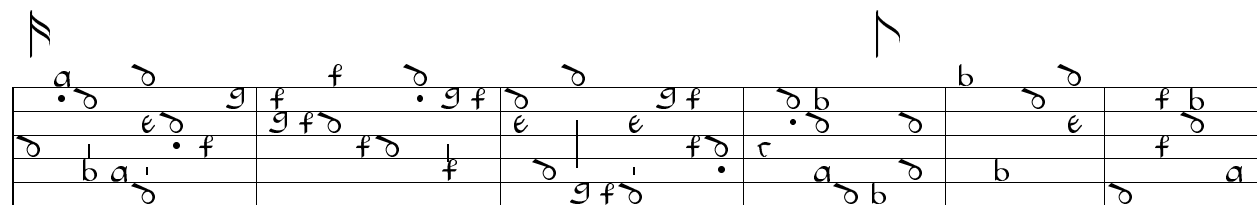
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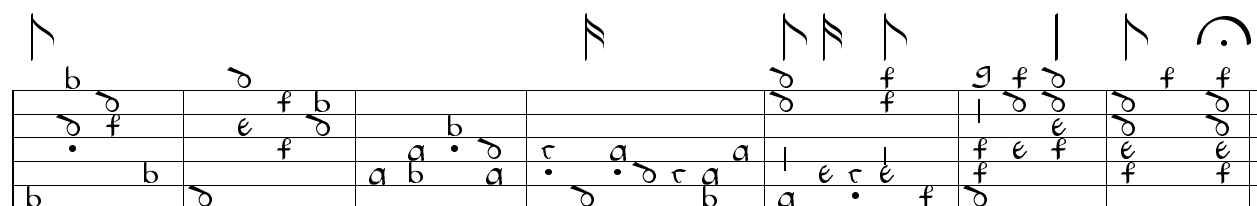
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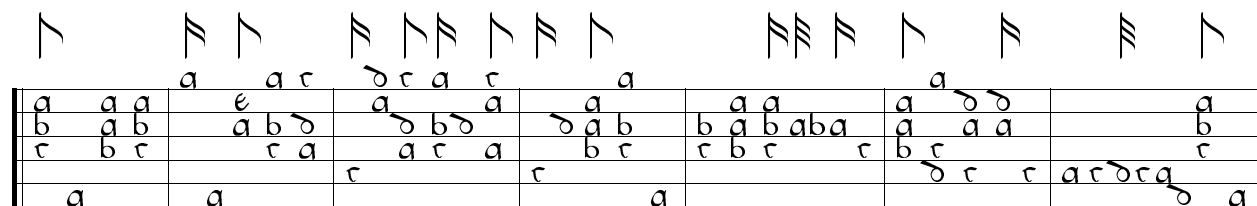
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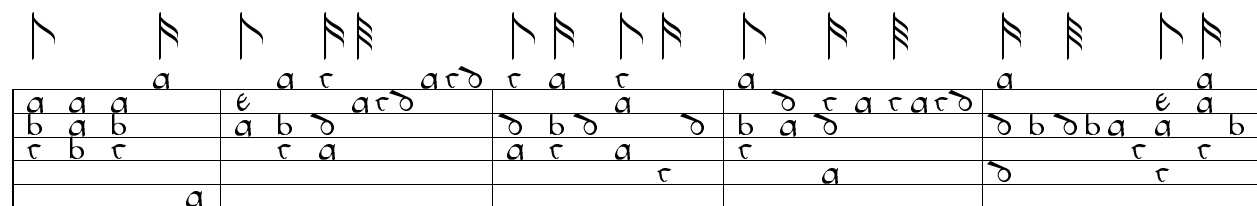
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5. Praeludium

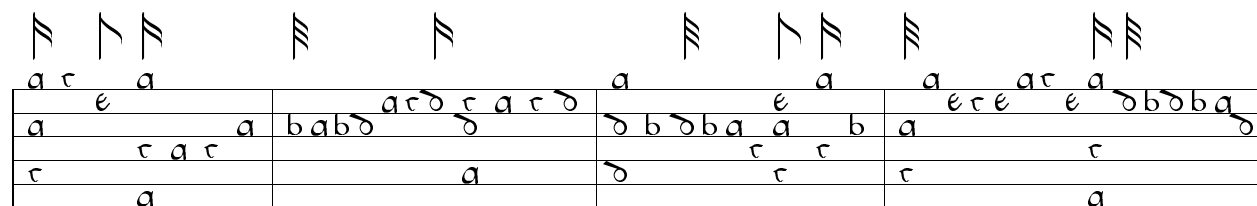
Phalèse 1546, sig. b1r



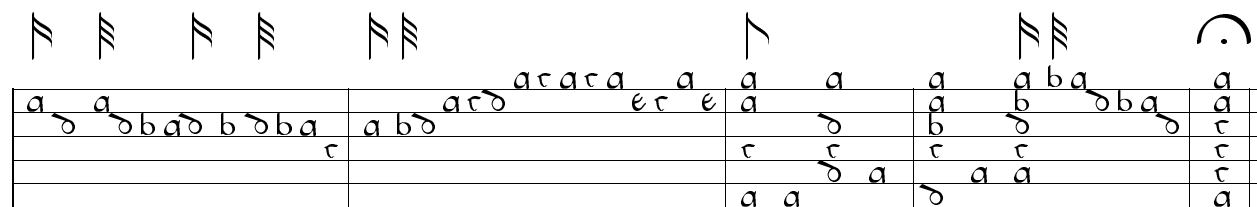
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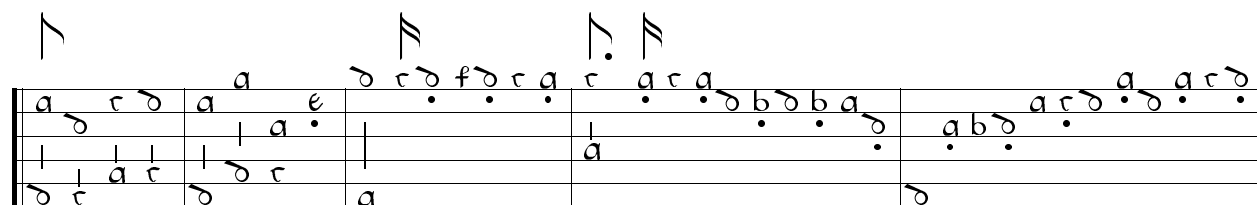
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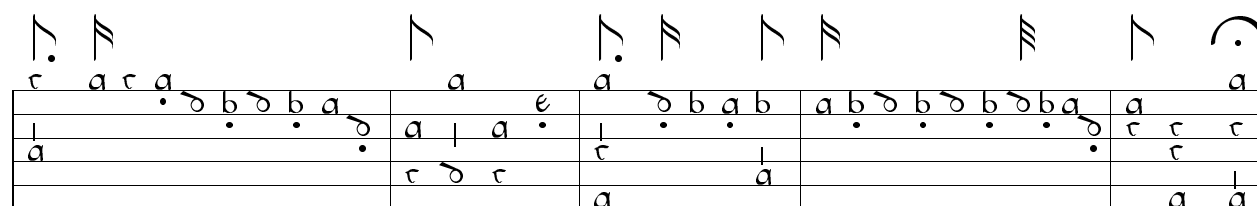
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6. Prelude 3

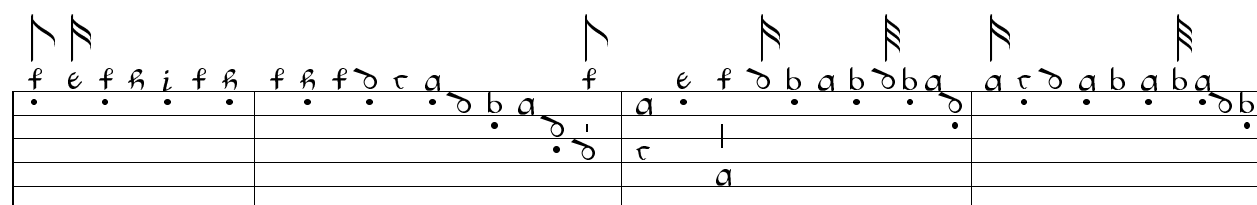
Attaignant 1529, ff. 4v-5r



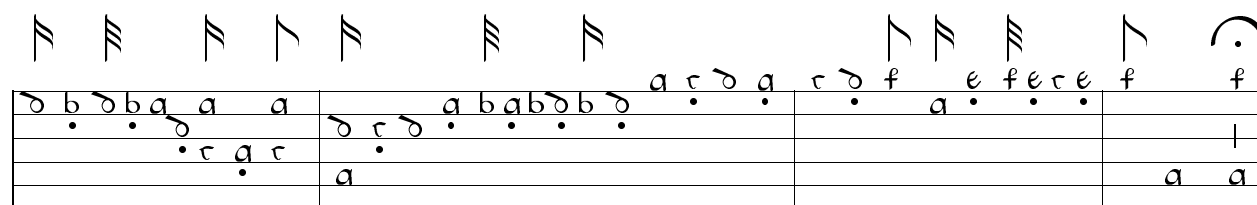
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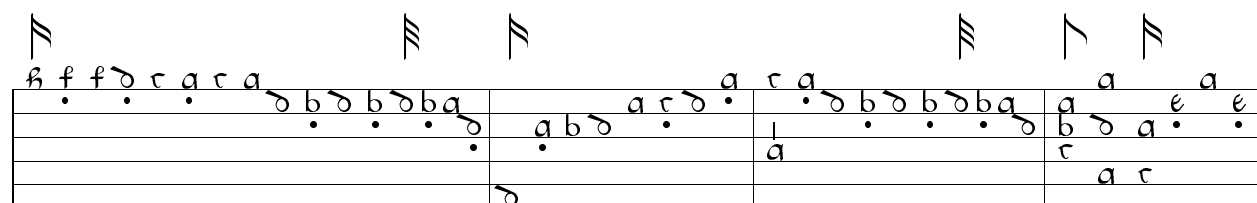
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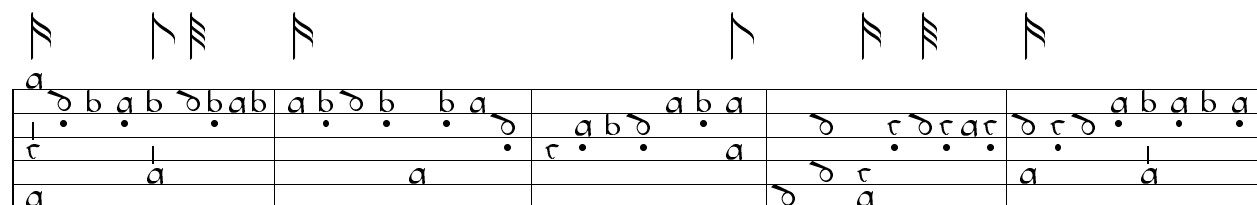
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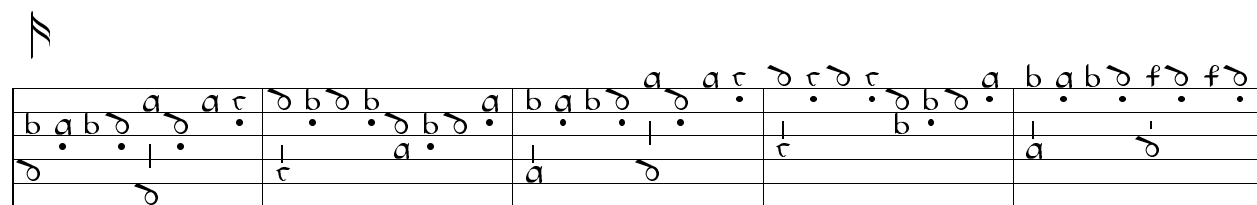
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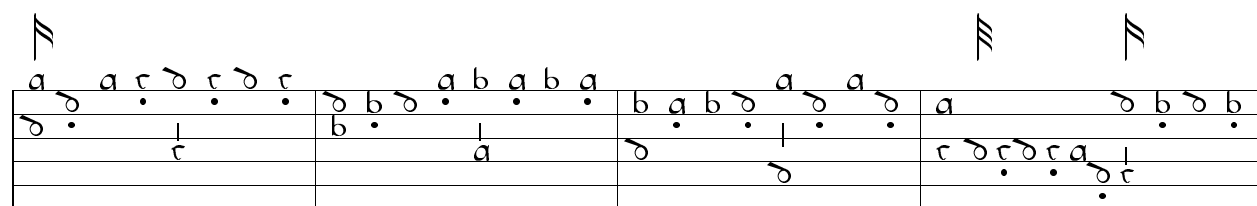
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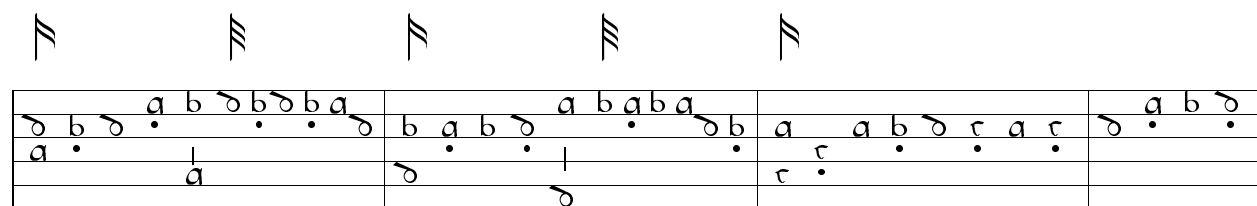
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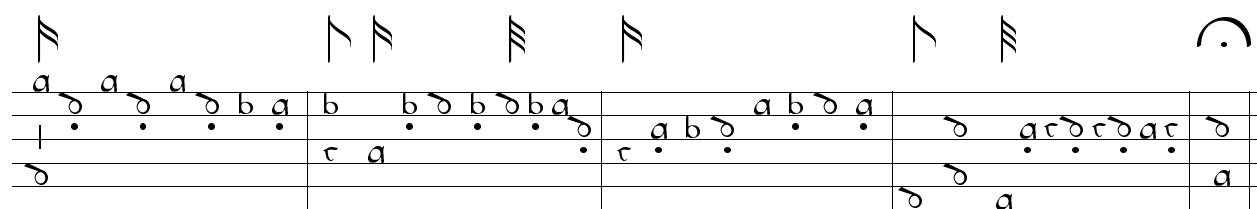
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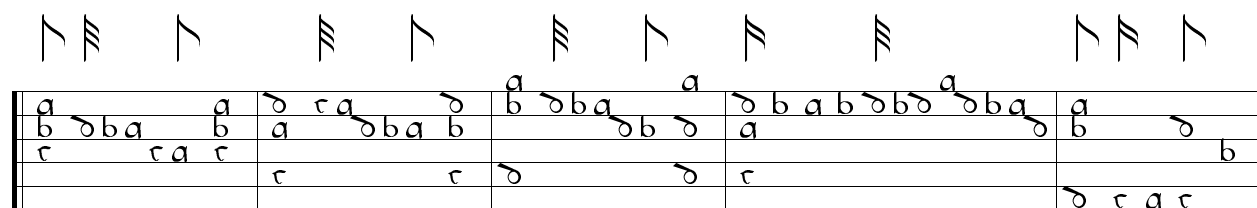


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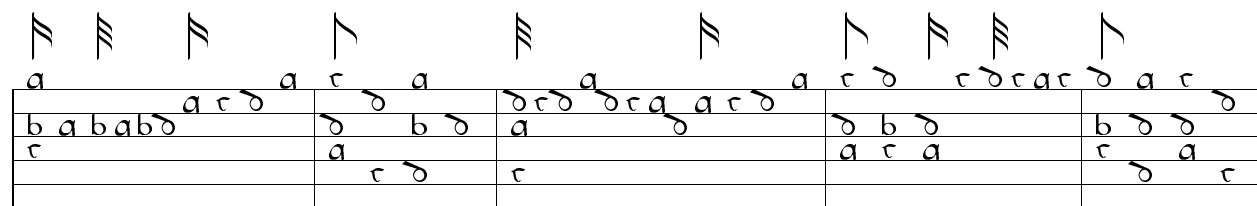


7. Praeludium

Phalèse 1545, p. 3



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8. Prelude 4

Attaignant 1529, ff. 5v-6r

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9. Fantasia

Phalèse 1545, pp. 10-11

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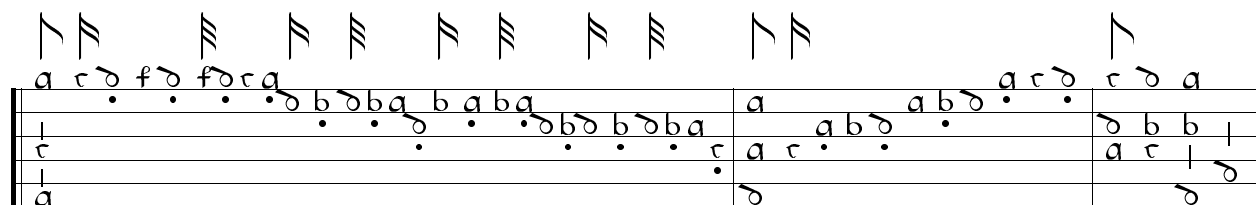
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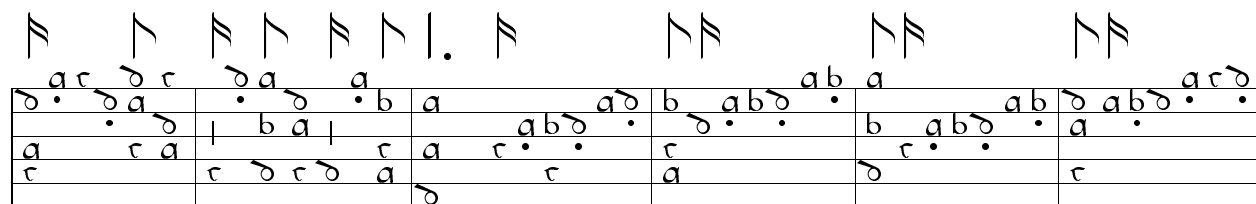
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10. Prelude 5

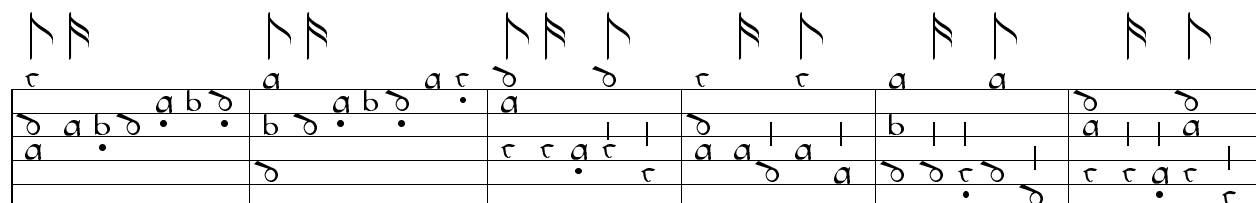
Attaignant 1529, f. 9r



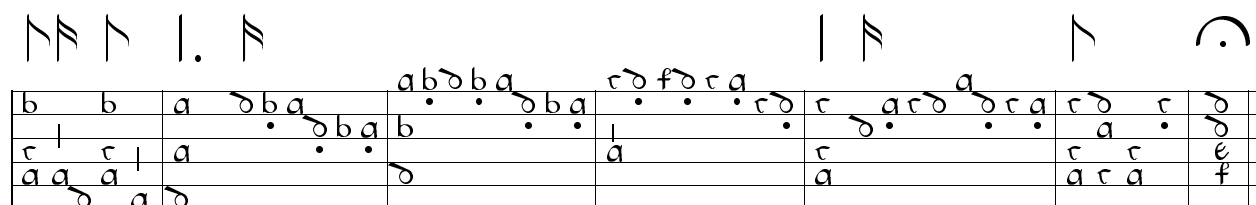
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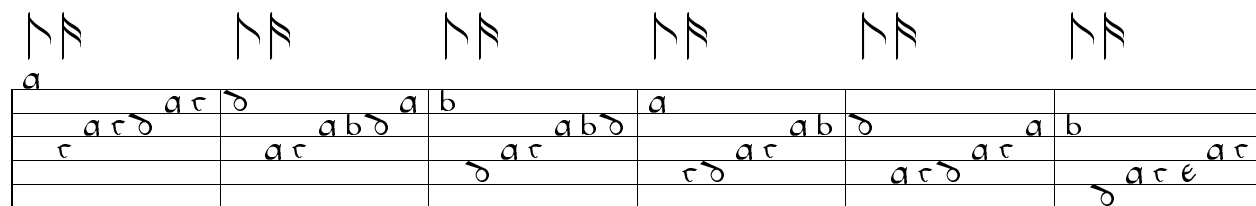
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11. Praeludium

Phalèse 1545, p. 2



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12. Fantasia

Phalèse 1545, p. 7

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13. Fantasia

Phalèse 1545, p. 14

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14. Praeludium

Phalèse 1547, sigs. B2r-B2v

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15. Praeludium

Phalèse 1545, p. 13

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16. Praeludium

Phalèse 1545, p. 16

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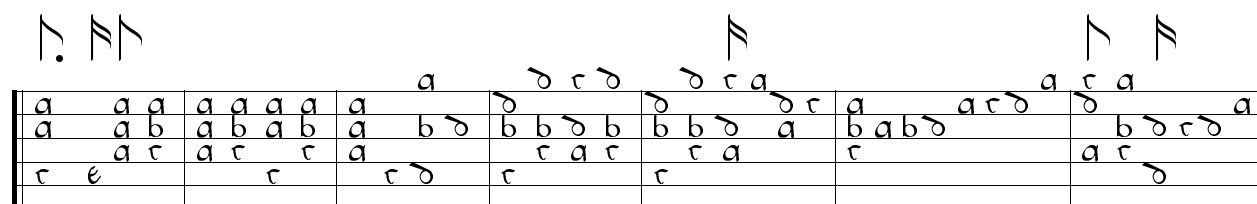
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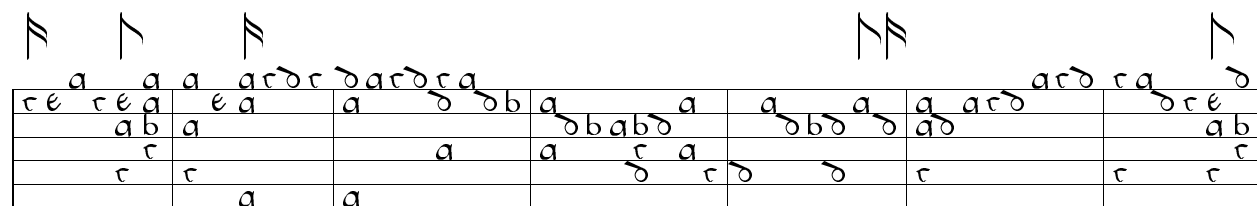
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17. Fantasia - Joan Ambrosio Dalza

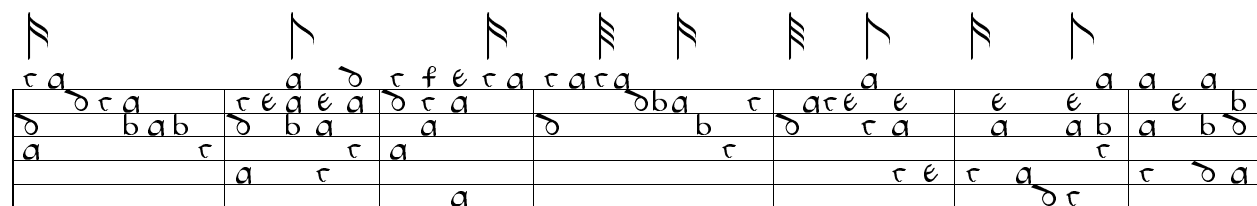
Phalèse 1545, p. 12



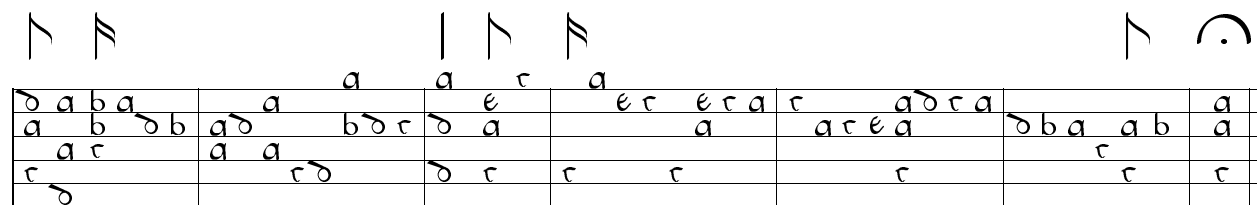
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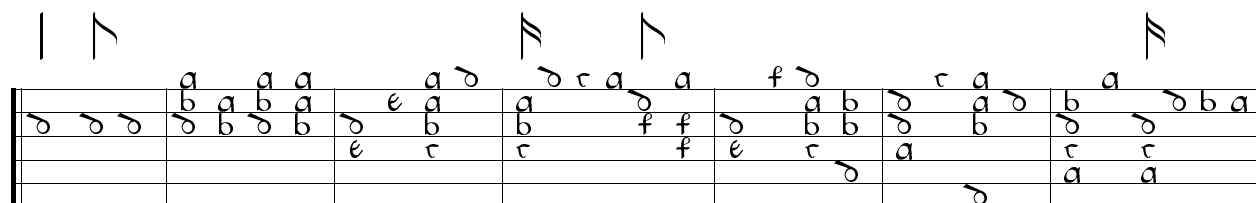
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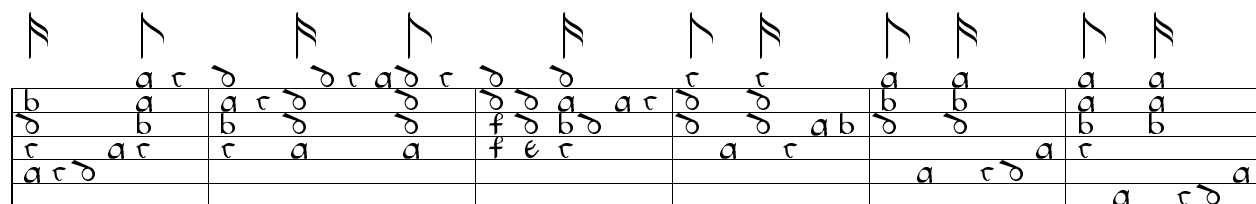
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18. Praeludium

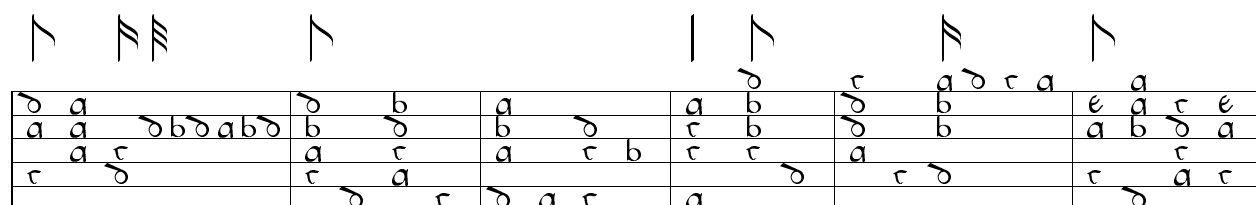
Phalèse 1547, sig. b1v



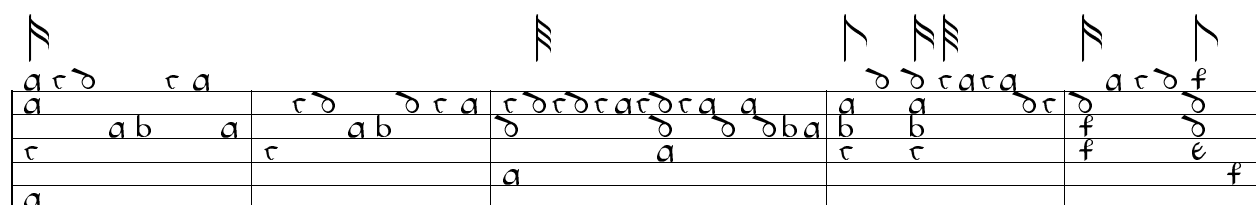
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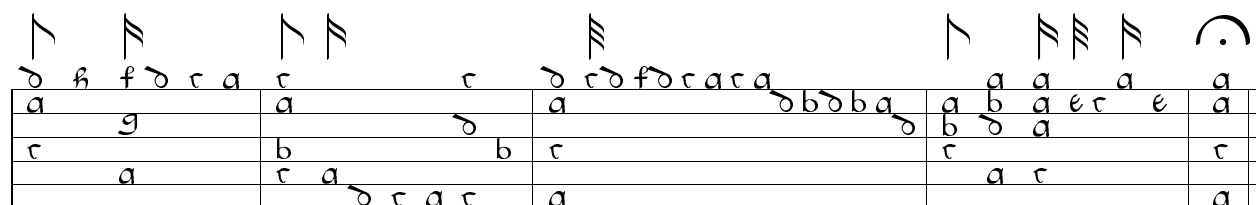
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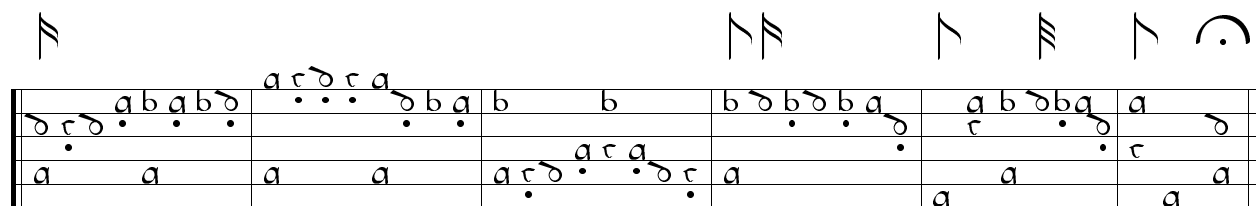
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19. Recercar 3

Bossinensis 1509 I, f. 50r



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