Fantasias and Recercars

for Renaissance Lute

Volume 3

Lute Fantasias and Recercars

transcribed from Manuscripts

in German Tablature *c*.1580-*c.*1620

edited by

John H. Robinson

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Tree Edition

Albert Reyerman

**Verse in Testudinem**

**T**estudo curas **T**risti de pectore pelli**T**

**E**rigit e inimer, **E**t dulci pectora voc**E**

**S**au janantes, **S**anat quoque uulnera cordi**S**

**T**ristes latinae **T**urbas dulcedine seda**T**

**V**nanimecque facit, **V**ario praecordia cant**V**

**D**ura doman poteot, **D**at denique fructus, et illu**D**

**O**mnis ut ad saltus **O**ptet procedere virg**O**

The lute expels the sorrows from the heart,

Uplifting the weak, and by its sweet sound

Heals the wounded breast as it heals the broken heart,

Appeasing the sorrowful with merry sweetness

Uniting them, with its manifold chant

Overcoming hardened hearts and succeeding in the end

So that every maiden will dance with you.[[1]](#footnote-1)

**Lute Fantasias and Recercars from later manuscripts in German Tablature**

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**Introduction**

This edition is the third in a series of editions of fantasias and recercars transcribed into French lute tablature from sources in German lute tablature. The present volume includes all ninety-one of the lute solos titled fantasia, recercar, fuga or similar notated in German tablature in manuscripts dated between *c.*1580 and *c.*1620, arranged chronologically by source.[[2]](#footnote-2) 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 four are represented by two versions in the same key (no 28/45, 41/87, 47/49 & 67/80). The present volume also contains alternative versions for some of those in previous volumes of the series - nine in Vol I (no 28/45, 38, 41/87, 50, 59/60 & 83) and two in Vol II (no 41/87).

**Notation**

The music in the manuscript sources used for this edition is notated in German tablature but is transcribed into French tablature here to render it more accessible, as few lutenists today sight read from German tablature.[[3]](#footnote-3) German tablature employs separate letters and ciphers for each combination of fret and 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 to be played on a 5-course lute in the fifteenth century to which a sixth course was added later, requiring a separate notational system. For the first five courses letters are used for each fret in sequence from left to right continuing up the neck from the first to fifth frets. At the end of the alphabet (lacking j and u), ciphers resembling 7 and 9 are used as abbreviations for *et* and *con* (see Table of ciphers, above). For frets 6-10 the ciphers used for frets 1-5 are duplicated with the addition of a straight or curved bar through or above the cipher.

Distinct conventions were used by the printers of lute music in Germany for notating notes played on the sixth course,[[4]](#footnote-4) and the same conventions were also used by the scribes of hand-written manuscripts. In fact, the form of notation used in a manuscript may have a bearing on its place of origin or the influences on its owners or scribes resulting from the notation adopted by their teachers, or the prints they had access to. The scribes of all but two of the manuscripts represented here adopted the most common way of notating music on the sixth course (61 in the Table of ciphers above), using ‘1’ (single strikethrough) (CH-Bu F.IX.70, CZ-Pmn XIII.B.237, D-B Mus.40141, D-KA Mus.Bd.A.678 & PL-LZu D/H 6983) or 'X' (D-LEm II.6.15 & DK-Kk Thott 841,4o) 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 first used by the printer Hans Singriener in Wien for the lute books of Hans Judenkünig (*c.*1519 & 1523), and in 1552 by Ludwig Lück in Basel for the lute duet books Hans Jacob Wecker, and between 1556 and 1592 by Joannes and Andreas Eichorn in Frankfurt an der Oder, for the solo lute books of Benedict de Drusina, Matthäus Waissel, and the lute duet book of Gregorius Krengel.

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **course:**  **string:** | **8** | **7** | **62** | **61** | **5** | **4** | **3** | **2** | **1** |
| open | 1 | 1 | ~~1~~ | ~~1~~ or X | 1 | 2 | 3 | 4 | 5 |
| fret 1 | - | - | A | B | a | b | c | d | e |
| fret 2 | - | - | B | C | f | g | h | i | k |
| fret 3 | - | - | C | D | l | m | n | o | p |
| fret 4 | - | - | D | E | q | r | s | t | v |
| fret 5 | - | - | E | F | x | y | z | 7 | 9 |

Table of ciphers

The remaining two manuscripts (A-Lla hs.475 & D-Sl Mus.G.I.4) use an alternative form of notating the sixth course (62 in the Table of ciphers) with ‘~~1~~’ 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.

Forty of the fantasias and recercars here are for 6-course lute (no 1-3, 8, 13-16, 18-21, 24-26, 28, 30, 32, 37, 38, 41-43, 45, 47, 49, 50, 54, 55, 59, 60, 63, 64, 68, 73, 76, 77, 81, 83 & 86). Another thirty-eight require a lute with a seventh course tuned to F (no 4-7, 9-12, 17, 22, 23, 29, 33-36, 39, 40, 44, 57, 58, 61, 65-67, 69-72, 75, 78-80, 82, 84, 85 & 88-90), and a further three a seventh course tuned to D (no 52, 56 & 87). The remaining items comprise ten for an 8-course lute with 7th in F and 8th in D (no 27, 31, 46, 48, 51-53, 62, 74 and 92) and one for a 8-course lute with a 7th in F, an 8th C (no 91).[[5]](#footnote-5)

Fantasias requiring a 7-course lute are found in manuscripts D-B 40141, D-KA Mus.Bd.A.678 & D-Sl Mus.G.I.4, and for 8-course lute in A-Lla hs.475, CH-Bu F.IX.70, D-LEm II.6.15 & PL-LZu D/H 6983.[[6]](#footnote-6) In all these manuscripts the open seventh course is notated as ‘1’ (double strikethrough), the same as the only print in German tablature to use a seventh course, Melchior Neusidler’s *Teütsch Lautenbuch* published by Bernhard Jobin in Strasbourg in 1574. In three fantasias from CH-Bu F.IX.70, the seventh course is stopped (no 31, 39 & 27), for which the capital letters used for the sixth course are repeated with the addition of a hatch.[[7]](#footnote-7) The eighth course is uniformly notated as a ‘1’ (triple strikethrough).

**Genres**

The lute solos in this edition are all but one titled fantasia [67],[[8]](#footnote-8) fuga [16],[[9]](#footnote-9) or recercar [8][[10]](#footnote-10) in the ten original manuscript sources (see the contents and commentary). No 91 is the exception, as it is titled Kowalÿ, but is probably a fantasia. In some cases the same items are called fantasia and recercar in different sources,[[11]](#footnote-11) and no 28, 40, 45 & 74 are also called preludium, preambulum or preambel in concordant or cognate versions.[[12]](#footnote-12) No 21 is alternatively titled Fantasia and Capriccio[[13]](#footnote-13) in the unique source.

**Sources**

The sources of music in this edition are the manuscripts CH-Bu F.IX.70, D-LEm II.6.15, D-Sl Mus.G.I.4 and PL-LZu D/H 6983. The remaining eleven items are found as a few in each of another six manuscripts, A-Lla hs.475, CZ-Pmn XIII.B.237, D-B Mus.40141, D-KA Mus.Bd.A.678, D-W Guelf.18.7, and DK-Kk Thott 841,4o. Brief descriptions of each source follows.

**D-Sl Mus.G.I.4** (26 items, no 1-26) is a large manuscript of 224 folios copied in Southern Germany by a single scribe *c.*1595-1625. The manuscript was discovered in the Fürstlich Fürstenbergisches Hofbibliothek in Donaue-schingen by Arthur Ness in the 1970s, and was acquired by the Bad Württenbergische Landes-bibliothek in Stuttgart in recent years. The manuscript was not known to Wolfgang Boetticher in 1978, but was briefly described by Ernst Pohlmann in 1982 (Pohlmann, p. 141). An inventory with some concordances was published by Christian Meyer in 1994 (Meyer II, pp. 80-96), but no facsimile or modern edition has been published to date. The 350 compositions are divided into three books (I/II/III), a book each of mainly intabulations, abstract pieces and dances, respectively, and all copied in German tablature for 6- 7- or 8- course lute. The titles of many of the pieces bear the initials of those who probably made the intabulations,[[14]](#footnote-14) including H.F.D and I.G.B.D. Ness has recently argued persuasively that the initials stand for Hieronymous Fabrum, Doctor, a physician from 1591 to 1608 at the Munich court of Duke Maximillian I (r.1579-1623), and the scribe who may have compiled and owned the manuscript, and Johann Georg Brencker or Brengger, Doctor (1559-1637), another court physician in Munich.[[15]](#footnote-15) Two of the fantasias here (no 18 and 21) are amongst seven pieces in the manuscript in which the title is written in part in Yiddish, a fusion of German and Ashkenazi Jewish dialects using the Hebrew alphabet, probably in the hand of Johann Hofstetter, a pupil of Melchior Neusidler employed in Heidelberg in 1584 and later in Stuttgart.[[16]](#footnote-16) The title of no 21 reads *Capriccio del Sr Santino da Parma* followed by a phrase in Hebrew translating as *Canzon Signor Lorenzin*, which is very similar to *Fantasia dj M Lorenzino* *Romanese* written above the title in a different hand. No 18 is titled *Phantasia* followed by a phrase in Hebrew that translates as [illegible word] *Herr Christoph Fugger*,[[17]](#footnote-17) presumably a dedication to, or even a composition by, Christoph Fugger (1566-1615), whose father Hans Fugger (1531-1598) and grandfather Anton (1493-1560) represent a branch of the Augsburg patrician family of court finaciers.

**CH-Bu F.IX.70** (24 items, no 27-50) is another large manuscript, comprising 342 folios beginning with lute instructions and then divided into eight books of tablature by genre, the third book devoted to the 22 fantasias edited here (no 27-48) and the fourth book including two recercars (no 49-50). The music is copied in a single hand in German tablature for 6- to 9- course lutes, and was begun in 1591 in Basel. The copyist was Emanuel Wurstisen, a student at Basel University 1586-1594, and the manuscript was acquired by Basel University in 1808 from the library of Johann Heinrich Brucker who was university librarian 1748-1753. The manuscript is not described in Boetticher or Pohlmann, but descriptions with inventories and concordances were published by John Kmetz in 1988,[[18]](#footnote-18) and by Christian Meyer in 1991 (Meyer I, pp. 11-27). No facsimile or modern edition has been published to date.

**D-LEm II.6.15** (24 items, no 68-91) is the third of the great anthologies in German lute tablature from the end of the renaissance represented here. Although *Lautenbuch des Albert Dlugorai* is written on page 2 in a modern hand, there is no other reason to link the manuscript directly with this Polish composer other than the presence of a few pieces ascribed to him within it. The manuscript was described in Boetticher pp. 164-165 and Pohlmann, pp. 51 & 146, and the contents with some concordances were published by Christian Meyer (Meyer II, pp. 159-175). The manuscript was copied in German tablature dated 1619 by a German Protestant student in Leipzig. A facsimile edition was published by Tree Edition of Lübeck in 2001. Two volumes of a modern edition of transcriptions into French tablature by Herbert Speck (not including any of the music in the present edition) was also published by Tree Editions in 2004 and 2005.

The so-called Grässe manuscript (**PL-LZu D/H 6983**) (7 items, no 51-57, all unique) was collected by Philip Spitta, administrative director of the Hochschule für Music in Berlin from 1875. Spitta's huge library was acquired by the Hochschule when he died in 1894. Pohlmann, p. 136 refers to it as in the Staatsbibliothek Preussicher Kulturbesitz, and Boetticher, p. 40 describes it as formerly in the Bibliothek der Staatslichen Hochschule für Music but missing since 1945. In fact a large proportion of the library of the Hochschule für Music was evacuated to Schloss Friedersdorf in Lower Silesia for safekeeping in 1943, and transferred to the then newly established University of Lódz in 1946.[[19]](#footnote-19) However it was only in the 1980s that Western scholars became aware of the location of the Spitta collection, including the lute manuscript D/H 6983, through the researches of Tim Crawford. The manuscript comprises 107 folios of German tablature for 7-course lute which Boetticher claims bears the date 1588, and includes six fuga and a fantasia (no 51-57 here) as well as 18 Preambulum (see inventory in Meyer III/2, pp. 157-159 - whose foliation is one out from the original). No facsimile or modern edition of the manuscript has been published to date.

**A-Lla hs.475** (no 61-62) begins with a title page that reads 'Michaël Eÿsertt Norinbergensis [Nürnberg] Possidet hunc summo cum Jure libellum quem rapiat nulla picata manus. C.D.S.W', and was copied in German tablature for 7-course lute *c.*1600. Boetticher did not include it, but Pohlmann, p. 147 describes it as the 'Linzer Lautenbuch'. The contents with some concordances are listed in Meyer III/1, pp. 98-106, but no facsimile or modern edition have been published to date. The manuscript came from the Herrschafsarchiv in Aurolzmünster near Linz and is now in the Oberösterreichisches Landesarchiv in Linz. The contents comprise mainly intabulations of German Lied, many by Hans Leo Hassler, and is interspersed with English pavans and galliards including examples by John Dowland and Richard Alison, as well as the fuga (no 61) and fantasia (no 62) included here.

**CZ-Pmn XIII.B.237** (no 63-64) in the Národní Muzeum in Prague was copied by a student at the University of Prague in German tablature in the early seventeenth century, a second scribe adding further tablature with titles and additional text in Czech, *c.*1630. The student is probably named in the title to one of the lute solos, which reads *Praeambulum Stephani Laurentij Jacobidis*. The manuscript was briefly described in Boetticher, pp. 290-291 and Pohlmann, p. 157, and an inventory with some concordances was published by Christian Meyer (Meyer III/2, pp. 36-39). The manuscript is so badly damaged with pages jumbled up and some missing, and so much of the music is illegible or incomplete, that a facsimile or modern edition is unlikely to ever appear. However a list of contents with transcriptions of some of the music was published by Jiri Tichota,[[20]](#footnote-20) and it was possible to transcribe two fantasias (no 63 & 64, the latter lacking the opening bars).

The manuscript **D-B Mus.40141** (no 65-67) has been well known by scholars since the nineteenth century, and was described in Boetticher, pp. 23-24 and Pohlmann, p. 97. A list of contents with a few concordances was published by Christian Meyer in 1994 (Meyer II, pp. 35-39), and an inventory with extensive concordances is included in the recent facsimile edition (Glinde, Jarchow Verlag, 2010). An ex libris plate on the inside rear cover indicates it was part of the collection of Georg Poelchau in the Königliche Bibliothek in Berlin in 1842. The library holdings were evacuated between 1940 and 1945 first to Beuron Archabbey south of Stuttgart, and from there to Tubingen University where it remained from 1948 to 1964, before returning to the Staatsbibliothek Preußischer Kulturbesitz in Berlin. The letters ESRM and the date 1607 are stamped on the cover, presumably the initials of the original owner and date when the copying began. The name Johannes Naucleri and date 1615 was added in a different hand to the text on folio 0r, presumably a later owner, who was identified only recently. Ralf Jarchow deduced that Nauclerus is the Latinised form of the name Schiffer, identifying him as Johannes Schiffer who was born in Tondern near Hamburg in 1579, matriculated at the University of Rostock in 1605, and held posts as deacon in Medelby around 1612 and as pastor in Lindholm from 1619, where he remained until he died aged 76 in 1655. Most of the manuscript is copied in French tablature and Johannes Nauclerus was the principal scribe, a different scribe adding a section in German tablature (ff. 204v-264v) that includes three fantasias (no 65-67).

**D-KA Mus.Bd.A.678** (no 58) is a manuscript bound in the sixteenth century with copies of Sebastian Ochsenkun's *Tabulaturbuch auff die Lauten* (Heidelberg, Fezandat, 1558) and Bernhart Jobin's *Das Erst Buch* (Strasbourg, Jobin, 1572), from the Abbey of Ettenheim-Münster near Strasbourg, and now in the Badische Landesbiblbiothek in Karlsruhe. The manuscript is described in Boetticher, p. 136 and Pohlmann, p. 144, and an inventory with some concordances was published by Christian Meyer (Meyer II, pp. 132-135). No facsimile or modern edition of the manuscript has been published to date. It begins with Latin instructions on intabulating vocal music for the lute and ends with a short description of tuning three lutes in consort. Between them is tablature for 67 lute solos copied in German tablature *c.*1596-1605, including a fuga (no 58).

**DK-Kk Thott 841,4o** (no 59-60) is theLieder book of Petrus Fabricius (1587-1651), who was born in Tondern in Frisia and studied at Rostock University, in both respects coincident with Johannes Nauclerus so that the two must have been acquainted. The manuscript includes songs and lute solos copied *c.*1603-1609 while Petrus was a student at Rostock University and then pastor in Schleswig.[[21]](#footnote-21) The manuscript is described in Boetticher, pp. 148-149 and Pohlmann, p. 56, and the contents were listed by Roland Wohlfart in 1989.[[22]](#footnote-22) No facsimile or modern edition of the manuscript has been published to date. It contains two versions (no 59 & 60) of a fantasia found in Waissel's *Lautenbuch* published in Frankfurt in 1592.

**D-W Guelf. 18.7 & 18.8** (no 92) is the lute book of the Augsburg merchant and art dealer Philipp Hainhofer (1578-1647), now in the Herzog-August Bibliothek in Wolfenbüttel. It is notated for 6- and 7-course renaissance lute in Italian not German tablature, but is the source of a recercar by Melchior Neusidler included as an appendix (no 92). The manuscript was copied by Philipp himself beginning in *c.*1603-1604, after his return from two years in Italy during which time he studied Law at Padua University and took lute lessons with Nicolo Legname.[[23]](#footnote-23) The lute book includes 367 lute solos on 1070 pages, and is divided into twelve separate sections (I-XII) according to genre, and bound in two separate volumes. It is briefly described in Boetticher, pp. 361-364 and Pohlmann p. 72, and an inventory with some concordances was published by Christian Meyer (Meyer II, pp. 302-316). A biography of Philipp Hainhofer and a thorough study of the manuscript with an inventory and exhaustive concordances was published by Joachim Lüdtke in 1999,[[24]](#footnote-24) but no facsimile or modern edition has been published to date.

**Composers**

An Italian influence permeates the fantasias and recercars represented in this edition. Fantasias and recercars of eighteen different composers can be identified, and of the forty-nine items ascribed to them in one or more sources, thirty-two are by nine of Italian origin, and the remaining seventeen are by eight composers from outside Italy. However, their compositions were presumably influenced by working in Italy, visiting Italy,[[25]](#footnote-25) or exposure to prints and manuscripts of Italian music at home. Some ascriptions are doubtful because the same music is attibuted to more than one composer in different sources [no 21, 28/45, 37, 41 and 82, described below]. The remaining forty-two items are anonymous as they lack any composers name in the surviving primary or concordant sources. There follows a brief biography of each composer represented here.

All fifteen solo fantasiasfrom the print *Intavolatura de Leuto de Ioanne Matelart Fiamengo Libro Primo* published by Dorico in Roma in 1559 are included here [no 3-17].[[26]](#footnote-26) These versions were faithfully copied in D-Sl Mus.G.I.4 with the addition of bar lines that are absent in the print, as well as being notated for a lute with a seventh course tuned to F (assuming a lute in G-pitch). **Joan Matelart** was a Flemish composer who probably went to Italy in 1558 and in 1565 was appointed Maestro di Capella at the Roman church of San Lorenzo in Domaso. He was born *c.*1535 and so composed the fantasias in his mid-twenties.[[27]](#footnote-27) He also published *Responsoria, antiphonae et hymni in processionibis per annum* for voices à4 and à5 in 1596, and madrigals by him are found in other prints and manuscripts.[[28]](#footnote-28) He died in Roma in 1607.

**Francesco Canova da Milano** (1497-1543) is the most famous composer represented here, by 6 recercars and fantasias: no 2 (Ness App. 31),[[29]](#footnote-29) 28/45 (Ness 84/App.14), 30 (Ness 75), 63 (Ness 2), 83 (Ness 33). He was born near Monza, about 15 km Northeast of Milan and employed at the papal court in Roma intermittently from 1513 probably until his death in 1543.[[30]](#footnote-30) In 1535 he accompanied Pope Paul III on a trip to Nice for a meeting between the Holy Roman Emperor Charles V and Francis I, King of France. It seems likely that Francesco met Francis’ court lutenist Albert de Rippe on this occasion, and 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 Kluis A 20). Francesco’s music appeared in prints and manuscripts from all over Europe beginning in the 1530’s and continuing for nearly a century after his death. No 2 was considered a doubtful composition of Francesco (Ness App. 31) until the Castelfranco Venuto manuscript [I-CFVd w.s.] was discovered, which includes a version of the same fantasia with ascription. Both versions appear corrupt in places and the version in D-Sl Mus.G.I.4 has been reconstructed here with reference to both versions. Fantasia no 28, which is the same as no 45, is ascribed to Francesco da Milano (Ness 84) in one source but was included in the print of Julio Maria da Crema (Ness App. 14), and ascribed to da Crema in Hans Gerle’s print of 1552. As da Crema seems to have intabulated many of his fantasias from ensemble music of Julio Segni da Modena, it seems likely he has also used a composition of Francesco’s in this case. No 28 and 45 are from the same manuscript, the former concordant with the versions of Francesco da Milano and da Crema, but with many variant readings, the latter a more embellished setting. Fantasia no 30 is quite a different and more embellished version of a fantasia ascribed to Francesco da Milano (Ness 75) in the Cavalcanti lute book [B-Br II.275] and no 63 is an embellished and incomplete version of a fantasia ascribed to Francesco da Milano (Ness 2) in a variety of prints and manuscripts. No 83 is undoubtably a fantasia by Francesco da Milano, ascribed in nine prints and manuscripts (Ness 33), so that the ascription to Gregory Huwet (see below) in D-LEm II.6.15 can only be an error or an indication of the version transmitted by Huwet, surviving in a concordant but corrupt form.

**Giovanni Maria da Crema** was presumably from Crema near Cremona in Lombardy. He published two lute books in Venezia, the first in 1546 in two separate editions, one by Antonio Gardano and the other presumed to be by Girolamo Scotto, and the second published by Scotto in 1548.[[31]](#footnote-31) Nothing else is known about him, unless he is the Zuan Maria da Cremona who was one of six viol players who arrived at the court of Henry VIII in Westminster from Venice in 1540, and returned to Italy in 1541.[[32]](#footnote-32) He describes himself in the title pages of his prints as musician and lutenist and claims to have composed the music in the first print, and intabulated music by Francesco da Milano and Julio Segni da Modena in the second. However, several of the fifteen recercars in the first book are also known to have been composed by Francesco da Milano or Giulio Segni da Modena, so it seems likely that he only intabulated the music in both prints. As explained above, the fantasia in two versions here as no 28 and 45, seems to be an arrangement of one composed by Francesco da Milano (Ness 84). No 77 is related to, but quite different from, recercar ottavo in da Crema’s 1546 print, and it is not known whether the version here was also composed or intabulated by him. A modern edition of the lute ricercars of Julio da Modena/Joan Maria da Crema was published in 1996.[[33]](#footnote-33)

**Gregory Huwet** (<1550-*c.*1616), his name also spelt Howet, Howett, Huewet or Huet,[[34]](#footnote-34) is best known for his fantasia in *Varietie of Lute Lessons* published by Robert Dowland in 1610, and for the galliard based on the Walsingham tune often bearing the name Gregory in numerous continental lute manuscripts. It has been suggested that Huwet was English as he is called ‘der Engländer’ in the Wolfenbüttel court records, but the ascription to the fantasia in Robert Dowland’s *Varietie of Lute-lessons* (London, 1610) reads ‘Gregorio Huwet of Antwerpe’ and Matthäus Reymann refers to him in *Noctes Musicae* (Heidelberg, 1598) as ‘Gregorius Hovvet Belga’ which fits with archival research showing that his family was from Huy near Liège in Belgium and that his father Gregorius, also a lutenist, became a citizen of Antwerpe in 1560. In the dedications to *Hortus Musicalis Novus* (Strasbourg, 1615), Elias Mertel refers to Huwet as ‘qui germanis celebres’ although the latter probably stems from his long association with the court at Wolfenbüttel. Huwet was appointed as lutenist to Henry Julius, Duke of Brunswick at Wolfenbüttel in May 1591 and is listed as a court musician until 1616. However, after 1614 the post of court lutenist was discontinued and he played in the orchestra under the direction of Michael Praetorius. John Dowland praised Huwet (and Alexandro Horologio) in *The First Booke of Songs or Ayres* (London, 1597) ‘for their loue to me, as also for their excellency in their faculties’, following his visit to Wolfenbüttel in 1594. Huwet and Dowland then travelled together to perform in Kassel for Moritz Landgrave of Hesse, probably in 1595, where they presumably met Victor Montbuysson who was court lutenist there 1592-1627. A letter records that Prince Moritz thought Huwet was unsurpassed in the playing of motets and madrigals on the lute. The lute instructions in a manuscript into which Johann Stobäus of Königsberg made an album amicorum entry[[35]](#footnote-35) credits Huwet with adopting a new right hand thumb technique, and he must have been a renowned lute teacher as Christian IV of Denmark sent him a pupil in 1606. A modern edition of music ascribed to Huwet was published in 1998.[[36]](#footnote-36)

Although ascribed to Gregory in D-LEm II.6.15, no 83 is a fantasia by Francesco da Milano (see above). No 84 is anonymous in D-LEm II.6.15, the source used here, but a concordant version in the Schele lute book (D-Hs ND VI 3238) is ascribed to Gregory, and it has sections reminiscent of his well known fantasia in *Varietie*.

**Melchior Neusidler** was born to a musical family in Nürnberg in the early 1530s.[[37]](#footnote-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]](#footnote-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 was 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, aged around fifty, where he edited music for Bernhard Jobin and supervised the printing in German tablature of his *Teutsch Lautenbuch*. In September 1580 he was appointmed 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 (no 34 & 87) are for 7-course lute, and another two (no 62 & 92) for 8-course lute.

Melchior is represented in this edition by five fantasias (one twice) ascribed to him by name or initials in three manuscripts.[[39]](#footnote-39) His fantasias and recercars are accomplished but generally difficult to play, although no 34, 62 and 92, not found in his prints, are some of the best and easiest to play and all fine examples of the genre. No 34 is closely concordant with an anonymous version in Mertel’s Hortus Musicalis from 1615. Fantasia no 62 is long and shows Melchior’s fully developed style without being difficult to play. It is known from two concordant versions both ascribed, the one here from the Eysertt lute book [A-Lla hs.475] and the other in the English manuscript GB-Cu Add.3056. No 92 is not in German tablature in the unique source, but is included here as the only one of his 23 fantasias and recercars not known from a version in German tablature.[[40]](#footnote-40) The remaining two fantasias are of doubtful ascription, No 41, which is the same as no 87, is ascribed to Melchior Neusidler in four sources including his own print, but to Fabritio Dentice in Besard’s *Thesaurus Harmonicus*, the latter presumably an error.[[41]](#footnote-41) This version is closely concordant with the one in Melchior’s print.

**Fabritio Dentice** was born in Naples *c.*1530, and his father was Luigi Dentice, an aristocrat and lutenist at the court of Ferranti Sanseverino, Prince of Salerno in Naples. Fabritio spent some time in Spain with his father and in 1564 was heard singing and accompanying himself on the lute in Barcelona according to a report by the English ambassador to Spain. Fabritio lived for some time in Roma and was employed in the Farnese court in Parma from 1569 until he died in 1581.[[42]](#footnote-42) All his known lute solos have been published in a modern edition.[[43]](#footnote-43) No 37 is ascribed to Melchior Neusidler in one source, and to Laurencini (Lorenzino Tracetti, see below) in two others, and stylistically fits better into the canon of music by Lorenzino.

**Albert Dlugoraj** (1557/8->1619) was a Polish lutenist and composer.[[44]](#footnote-44) The Latin form of his name ‘Albertus’ is used in some sources and the Polish equivalent of his first name is ‘Wojciech’, although he is sometimes refered to as ‘Adalbert’, probably in error as this is a different name. In a document in Kraków dated 12 May 1580 his name is appended 'Gostinensis', that is, from Gostyn, which refers to many places in Poland, and that he was then aged 22 indicating that he was born in 1557/8. He was trained as lutenist in the household of the Polish aristocrat Samuel Zborowski, but left in 1579, joining the monastery of the Order of St. Francis in Kraków in 1580 only to be expelled in 1581. He was forced to return to the Zborowski household briefly, before being appointed lutenist at the court of the Polish King Stefan Batory. It seems Zborowski showed him much cruelty and Dlugoraj retaliated by revealing compromising letters to the king in 1583, leading to Zborowski’s execution. There is no trace of Dlugoraj after king Stefan died in 1586 and so it is not known where he spent the rest of his life, how long he lived or where he died. His known music has been edited.[[45]](#footnote-45) No 27 is a variant form of a fantasia that well exemplifies his unusual compositional style, but in which the rhythmic complexity has been simplified compared with the other version found in Besard’s *Thesaurus Harmonicus*. Besard’s version has been used in the reconstruction of the corrupt reading of rhythms in the opening bars in CH-Bu F.IX.70. Closely concordant versions of both no 74 and 85 are found in Mertel’s *Hortus Musicalis* of 1615. The title of recercar no 88 probably refers to Albert Dlugoraj, although the copying is so corrupt that it is unplayable and certainly does not represent the composer at his best.

**Diomedes Cato** was born in Italy in 1555. His father Constantino was a teacher in Serravalle near Treviso in the Veneto in about 1562 and relocated the family to Kraków around 1565. Diomedes is recorded as lutenist at the Kraków court of King Sigismund III [1566-1632] of Poland for the period 20 March 1588 until August 1593. In 1593/4 he accompanied Sigismund on a journey to Sweden, where he was celebrated as one of the best-known foreign composers. He is last mentioned in court records around 1602, and about this time his patron Stanisław Kostka left him a substantial legacy. He is recorded as playing the lute on 21 March 1619, although the evidence does not seem to survive, and he died in Gdańsk/Danzig on 27 April 1628.[[46]](#footnote-46) He was praised by Jean-Baptiste Besard in the preface to *Thesaurus Harmonicus* (Köln, 1603),[[47]](#footnote-47) and in a dedicatory poem by Christoph Hunichius in Johann Rude's *Flores Musicae* (Heidelberg, 1600).[[48]](#footnote-48) A Tombeau by Ennemond Gauthier published in 1672 transcribes seven bars of a fantasia by Diomedes,[[49]](#footnote-49) and the poem in Rude praising Diomedes is quoted by Ernst Gottlieb Baron in the eighteenth century.[[50]](#footnote-50) As well as more than sixty surviving lute solos,[[51]](#footnote-51) vocal,keyboard and consort music ascribed to him also survive. No 51, 52 and 86 are the only known versions of three short and characteristic fantasias by Diomedes.

The lute music ascribed to Lorenzino/ Laurencini is now known to have been com-posed by **Lorenzino Tracetti** (*c.*1550/2-1590).[[52]](#footnote-52) Son of a singer of Flemish origin, he was born in the early 1550’s and died in July 1590. From 1570 to 1572, he belonged to the chapel of Cardinal Ippolito II d’Este, led by Palestrina. In 1574 Roland de Lassus tried to hire him for the chapel of the Duke of Bavaria, and perhaps he spent a short time employed in Munich, but it seems that the remainder of his life was spent as a respected lute teacher in Roma. He was created a knight of the Golden Spur in Roma, which explains some of the ascriptions to his music: ‘Knight of the Lute’, ‘equitis aurati Laurencini civi Romani’, ‘Equitis Romani’, ‘Cavaglier del Liuto’ and ‘Cauallier du Luth’. Fifty two of his lute solos are found in Jean Baptiste Besard’s *Thesaurus Harmonicus* of 1603, which is dedicated to ‘Laurencini Romani’, and Besard claims in the preface that he studied with Laurencini.[[53]](#footnote-53) Only a partial modern edition of Lorenzino’s music has been published to date, comprising thirty of the around ninety known lute solos.[[54]](#footnote-54) No 37 is ascribed to both Lorenzino and Melchior Neusidler, as described above, and stylistically it fits better into the canon of music by Lorenzino and so was probably composed by him. No 21 bears an ascription to both Lorenzino [Tracetti] and Santino [Garsi] da Parma in the title of the unique source, and it is not possible to deduce which of them composed it.[[55]](#footnote-55) It is very long at 122 bars, and falls into sections and is more like a series of practice studies. **Santino Garsi da Parma** [Santino detta La Garsa, Santino detta Valdes] (1542-1604) [no 21] was born in Parma in 1542 and died also in Parma in 1604. He studied in Roma but was ordered back to Parma by Duke Ranuccio I Farnese who appointed him lutenist and teacher in 1594, posts he held until his death in 1604.[[56]](#footnote-56) A modern edition of most of his music, but not no 21 here, was published in 1989.[[57]](#footnote-57)

Two fantasias (one in two versions) are ascribed to the otherwise unknown composers **Jud[en] Wormaciensis** [Worms] [no 44] and **Juden von Mainz** [no67 & 80]. As Worms is about 40 km south of Mainz, it seems likely that the names refer to the same composer. One of the fantasias [no 44] is a version of a fantasia known from ten sources [including no 58 and 65 here], and assumed to be by Emanuel Adriaensen as it appears in his print *Pratum Musicum* of 1584 and the second edition in 1600 (no 58 and 65 are also anonymous versions). However, it is possible that Adriaenssen was collector or arranger and not composer of at least some of the fantasias in his prints, so that there is no reason to doubt the ascription.[[58]](#footnote-58) The title and ascription to no 44 is followed by the letters G.L., which could be the initials of the person who made the lute arrangement from music for other instruments composed by Juden Wormaciencsis, although G.L. could also refer to something other than a name. All the versions have an ambiguous reading of barring or rhythm in the region of bar 30, which is uniquely but not very satisfactorily, resolved with a bar of minims in the present version. No67 and80 are closely concordant versions of a highly imitative fantasia, but both are corrupt, the latter lacking rhythm signs, and have been reconstructed.

**Jean Baptiste Besard** (*c.*1567-1625) was born in Besançon and graduated in Law at the nearby University of Dôle in 1587. He studied medicine in Roma, where he also claimed in the preface of his *Thesaurus Harmonicus* he studied lute with Lorenzino [Tracetti], probably during the period 1587 to 1592.[[59]](#footnote-59) He is also recorded in Hessen where he taught lute.[[60]](#footnote-60) He travelled to Köln around the end of November 1596, where he took on about twenty lute students. He wrote a large compendium of medical knowledge, *Antrum philosophicum* (Augsburg, 1617), in which he refers to a shared interest in the liberal arts with Philipp Hainhofer twenty years earlier. In March 1597, Besard met Hainhofer in Köln, the latter becoming one of Besard’s students. Besard was in Köln in 1600-1601, when he copied lute music with dates into the manuscript of an unnamed pupil [PL-Kj 40143]. He was married in Besançon in 1602 but was back in Köln for the publication of his anthology *Thesaurus Harmonicus* by Gerard Grevenbruch in 1603. He then lived in Augsburg from 1604 until 1617, the year in which his second lute book *Novus Partus* and his lute manual *Isagoge in artem testudinariam* were published by David Francum. He was in Augsburg in 1617 where he gave lute lessons and resumed his acquaintance with Philipp Hainhofer. Besard left Augsburg and met Hainhofer again in Leipzig later that year, but nothing more is known about him after that. Besard collected most of the music for his prints, but also composed, or arranged, many himself as around 60 are ascribed to him, including the fantasia no 75 here, which survives in multiple versions, all requiring some degree of editorial reconstruction.[[61]](#footnote-61)

**Pietro Paulo Borrono** (*c.*1494 to >1573) was a Milanese diplomat, soldier, music editor, composer and lutenist.[[62]](#footnote-62) He may have been the ‘Pierre Paul dit l’Italien’ who was one of the *valets de chambre* to François I king of France 1531-1534 and described as superintendent of works at the royal châteaux although not referred to as a musician, which fits with Borrono not being a professional musician but a gentleman amateur. From around 1535 he lived in the parish of S. Pietro *ad linteum* in Milan and during 1542-1544 he was a diplomatic agent of Alfonso d’Avalos, imperial governor of Milan, then in 1550 was a soldier of the Castello Sforzesco in Milan. In 1551 Cardinal Alessandro Farnese is recorded as accusing Borrono of organising an attempt on his life. Borrono also remained an agent of another imperial governor of Milan, Ferrante Gonzaga, until the end of 1552. He and his son Giovanni Battista were mentioned in lawsuits in 1544 and 1559 and Borrono as ‘septuagenarian and infirm’ in 1564. In 1573, he was mentioned in a deed referring to his son, in a way suggesting he was still alive. A collected modern edition of his music based on the prints that contain his music was published in 2008, and many concordances not listed in the edition are found in manuscript sources.[[63]](#footnote-63) One of the eight fantasias in Borrono’s prints from the 1540s was copied into D-Sl Mus.G.I.4 in the late sixteenth century [no 19] with the addition of embellish-ments to the opening theme and a section towards the end.

**Jacob de Retz** was a Polish lutenist and composer born *c.*1550. He was brought from Poland to Paris by Henryk Walezy when the latter became Henry III of France in 1574, and Jacob was employed as ‘valet de chambre ordinaire du roi’ to Henry III until he died in 1589 and then to Henry IV until Jacob’s death in *c.*1605. A fantasia *Composed by the most famous Iacobus Reis of Augusta: Lutenist to the most mightie and victorius Henricus 4 French King* in Robert Dowland’s *Varietie of Lute Lessons* from 1610, confirms Jacob as royal lutenist at the French court, but gives his origin as Augsburg. He is known from the lute sources as Jakub Polak, Jacques Pollonois, or Jacob Reis, Rais, Reys or de Retz, the latter probably referring to his patron Albert de Gondi (1522–1602), count and then duke of Retz, who probably came to France from Poland with Henry. He is praised in surviving contemporary documents as one of the foremost lutenists of the day and ‘Jacobus gente Polonus’ is mentioned in a dedicatory poem in the preface to Mertel’s *Hortus Musicalis* of 1615. Over 60 compositions by Jacob survive. A modern edition published in 1951 reproduced the music from the printed sources, and a complete modern edition was published in 1993.[[64]](#footnote-64) No 40 here is a cognate version of one of the preludes ascribed to Jacob Reis in Besard’s *Thesaurus Harmonicus*. It is a very different arrangement of the same material, and may represent a parody by another composer, or else lie within the latitude of how Jacob may have reworked and performed it himself.

The lute solos ascribed to Casparo Poloni or Polachi, including the unique polyphonic fantasia no 26 here, were probably composed by **Kasper Sielecki** who is recorded as lutenist during 1588-1591 at the Kraków court of the Vasa King Sigismund III of Poland (ruled 1587-1632).[[65]](#footnote-65) He is also most likely the boy Kasper recorded in documents from 1583-1586 who was learning the lute at the court of the previous Polish King Stefan Batory (reigned 1576-86). If so, then he was probably taught by Albert Dlugoraj (1557/8->1619) who was court lutenist 1583-1586. His known music has been edited.[[66]](#footnote-66)

**Perino Fiorentino** Perino Fiorentino also known as Pierino degli Organi (1523-1552) was the son of a prominent Florentine organist and composer. By 1537, and at the age of thirteen he was a servant and student of Francesco da Milano and in the service of Pope Paul III in Roma.[[67]](#footnote-67) Perino is recorded as maestro in papal records 1546-1548, probably as the Pope's master lutenist after Francesco died in 1543. Only 14 fantasias and two vocal intabulations by Perino are known, and were edited for a modern edition in 1996.[[68]](#footnote-68) No 1 here is virtually identical to the printed sources, in which it is assigned the prominent place of the first of Perino’s fantasias.

The sources of music by **Pomponio da Bologna** [Pomponius Bononiensis] suggest he was active as a composer at the end of the sixteenth and beginning of the seventeenth centuries, but there is no additional documentary information to identify who he was. Despite the difference in name, he may be the same person as Pompeius Bononiensis recorded at the Transilvanian court during the autumn of 1593. It is possible that he can be identified with Pompeo da Panico who served as ‘musico’ in the Cappella di San Petronio in Bologna during 1592. Panico is a small town in the mountain area south of Bologna. Pompeo di Girolamo da Modena recorded at the Medici Court in Florence in 1593 is probably a different lutenist from the same period. In addition to the unique fantasia reproduced here [no 46], his other extant music amounts only to four gagliardas, a setting of the passomezzo antico, and of the battaglia, all for solo lute and edited in a modern edition.[[69]](#footnote-69)

A book of lute solos entitled *Raphaelis Violae Carminum pro Testudine liber, continens fantasia mutetas, Gallicas & Italicas Cantiones* was published in Louvain in 1575, and probably reprinted in 1580,[[70]](#footnote-70) probably by Phalèse and Bellère, although no copies of either are known today. However, two fantasias ascribed to **Raphael Viola** are known, one in the German tablature manuscript D-LEm II.6.15 (a concordant version also in Mertel 1615), and so included here as no 76. The second was included by Pierre Phalèse in all three editions of his anthology *Theatrum Musicum* published in 1563, 1568 and 1571. These two fantasias may have appeared in the lost print. Raphael Viola was presumably Italian, although the publication of his music in Louvain over a period of 17 years suggests he may have been resident in the Low Countries and recent reseach of Godelieve Spiessens identified a Raphael Viola from Cremona recorded as a merchant or surveyor who gained citizenship of Antwerp in 1558.[[71]](#footnote-71) His wife may have been English, as he was England in 1567 to settle the estate of her parents. He sold his house in Antwerp in 1569 after which there is no trace of him. Although not a professional musician, it is possible that this Raphael Viola was an amateur lutenist and composer who cooperated with Pierre Phalèse in the publication of his music. Although extensively reconstructed from the corrupt source, no 76 reveals a lutenist-composer of great merit.

The forty-two anonymous items include many highly accomplished examples of the genre [e.g. no 20, 22, 23, 31, 33, 35, 36, 70 & 89], and so it is tantalising to wonder whether the composers are among those we know but their association with the music has been lost, or else they were prominent composers whose names are not known to us now. Some are reminiscent of the best found in Italian prints of the first half of the sixteenth century [no 18, 29, 42, 50, 81], and one wonders if they are from prints now lost. The standard of fantasia varies between sources, and it is fortunate that manuscripts CH-Bu F.IX.70 and D-Sl Mus.G.I.4 have survived because of the quantity and quality of the fantasias they contain.

The ninety-two items in this edition (combined with the fifty-five in Vol. II) are a testament to the range and diversity of fantasias and recercars composed during the sixteenth century that found their way into lute manuscripts copied in German tablature, and presents a modern anthology of some of the best and most rewarding to play, as well a few of the worst and most difficult examples of the genre (e.g. no 56, 57, 61).

*John H. Robinson, June 2012*

**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’ (intervals of ffeff between courses from the first), assuming a lute in G pitch, plus diapasons. The tablature was typeset using Wayne Cripps TAB programme v.4.3.73 running on an Apple Intel Core i5 iMac with system OS X 10.7.4.

The transcriptions adhere 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 a1b2d3c4a5 for a 5-note chord), and melodic sequences are separated by hyphens, for example a2-b2-d2-a1 for a rising 4-note melody on the upper two courses of the lute.

All the music is transcribed into French tablature from German tablature, and the rhythm signs standardised to flag-style (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 within a composition. 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 (tenuto) are included only in no 30 and are shown as ‘x’ to the right of the tablature letter. Right hand fingering occurs in sixteen items of the music in the original tablature (no 1, 17, 22, 25, 26, 28, 29, 37, 40, 43-45, 61, 62 and 92) and has been reproduced in the transcription as a dot under a tablature letter to indicate striking the note with the right index finger and two dots for the middle finger (no 37). The commentary includes an inventory of the music together with concordant and cognate versions, the latter preceded by ‘cf.’.

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

**Inventory of Music with Commentary**

**1. Fantasia - Perino Fiorentino** 2-3

D-Sl Mus.G.I.4 I, ff. 66v-67r *Phantasia dj / M Perino* [[72]](#footnote-72)

I-Fn Magl.XIX.168, ff. 22v-24r *Recercha di Pierino dellj Organi*

Dorico 1546, sigs. C4r-D1r *Fantasia di M. Perino Fiorentino*

Gardano 1547, sigs. A3v-A4v *4 Fantasia di M. Perino*

Gardano 1562, sigs. A3v-A4v *4 Fantasia di M. Perino*

Scotto 1563, pp. 6-8 *Fantasia di M. Perino Fio* [PerinoC no 1]

12/7 a2 changed to a1

33/6 d2 changed to c2

36/1 d3 changed to c3

58/5-6 c3-d3 changed to d3-c3

72/5 a5 changed to a4

**2. Recercar - Francesco da Milano** 4-6

D-Sl Mus.G.I.4 I, ff. 67v-68r *Recercare dj Francesco da Milano* [Ness App. 31]

I-CFVd w.s., ff. 44v-45v *Fantasia de franco Milanese diuina che si pono dire* [[73]](#footnote-73)

3/1 a1 absent

3-4 & 4-5 bar line 1 minim to the right

5-6 to 8-9 bar line 1 minim to the left

9/1 minim changed to semibreve

10/3 h1 changed to f1

17/5 crotchet c1d2a4-a4 changed to minim c1d2a4

21/1 a2 b3changed to d2b3

29/4 d1 changed to h1

50/2-3 a1 - d1c4 changed to d1 - f1c4

58/1 ciphers for both a5 & e5

58/4 a4 changed to a3

61/6- to 62/2 2 crotchets followed by bar line changed to 2 minims bar line 1 minim and 1 crotchet

62/5 crotchet changed to minim

62-63 to 70-71 bar line 2 minims to the right

71-72 to 73-74 bar line 3 crotchets to the right

92/8 f3 changed to d3

**3. Fantasia 4 - Joan Matelart** 7

D-Sl Mus.G.I.4 II, ff. 61v-62r *4 / Phantasia / Jo. M.*

Matelart 1559, f. 3v *Fantasia Quarta*

19/1 c1a3 absent

19-20 to 21-22 bar lines a minim to the right

22-23 to 50-51 bar lines a minim to the left

28/between 1-2 double bar line added

**4. Fantasia 1 - Joan Matelart[[74]](#footnote-74)** 8-9

D-Sl Mus.G.I.4 II, f. 60v *1 / Phantasia / Jo. Matelart /Fiamengo*

Matelart 1559, f. 2r *Fantasia Prima* [Hoban no 88]

9/4 a2 changed to d2

**5. Fantasia 2 - Joan Matelart** 10-11

D-Sl Mus.G.I.4 II, ff. 60v-61r *2 / Phantasia / Jo Matelart*

Matelart 1559, f. 2v *Fantasia Secunda*

bars 22-23 to 36-37 bar lines a minim to the left

**6. Fantasia 3 - Joan Matelart** 12-13

D-Sl Mus.G.I.4 II, f. 61v *3 / Phantasia / Jo. Matelart*

Matelart 1559, f. 3r *Fantasia Terza* [Hoban no 89]

3-4 to 5-6 bar lines a minim to the right

9-10 & 10-11 bar lines 2 minims to the left

11-12 to 48-49 bar lines a minim to the left

**7. Fantasia 6 - Joan Matelart** 14-15

D-Sl Mus.G.I.4 II, f. 62r *6 / Phantasia / Jo. M.*

Matelart 1559, f. 3v *Fantasia Quinta*

2/2 d1 changed to i1

5/5 a1b2c4 changed to a1c2c4

51-52 to 57-58 bar lines 2 minims to the left

**8. Fantasia 5 - Joan Matelart** 15

D-Sl Mus.G.I.4 II, f. 62v *5 Phantasia Jo. M.*

Matelart 1559, f. 4r *Fantasia Sesta*

9/1-2 quavers changed to crotchets

20-21 to 22-23 bar lines 2 minims to the left

**9. Fantasia 7 - Joan Matelart** 16-17

D-Sl Mus.G.I.4 II, ff. 62v-63r *7 Phantasia Jo. M.*

Matelart 1559, f. 4v *Fantasia Settima* [Hoban no 90]

46-47 to 47-48 bar line a minim to the left

**10. Fantasia 8 - Joan Matelart** 18

D-Sl Mus.G.I.4 II, f. 63r *8 Phantasia Jo. M.*

Matelart 1559, f. 5r *Fantasia Ottaua*

37/6 b2 changed to c2

42-43 bar line 2 minims to the left

**11. Fantasia 9 - Joan Matelart** 19

D-Sl Mus.G.I.4 II, f. 63v *9 Phantasia Jo. M.*

Matelart 1559, f. 5r *Fantasia Nona* [Hoban no 91]

9-10 to 15-16 bar line 1 minim to the right

16/4-5 crotchets changed to minims

16-17to 22-23 bar line 2 minims to the right

23-24 bar line absent

**12. Fantasia 10 - Joan Matelart** 20-21

D-Sl Mus.G.I.4 II, ff. 63v-64r *10 / Phantasia / Jo. M.*

Matelart 1559, f. 5v *Fantasia Decima* [Hoban no 93]

8/between 6-7 a2a4-d3e5 repeated

8-9 to 31-32 bar lines a minim to the left

32/between 4-5 bar line added

32-33 to 51-52 bar lines a minim to the right

52-53 bar line absent

**13. Fantasia 11 - Joan Matelart** 22-23

D-Sl Mus.G.I.4 II, f. 64r *11 / Phantasia / Jo. M.*

Matelart 1559, f. 6r *Fantasia Vndecima* [Hoban no 94]

no changes

**14. Fantasia 12 - Joan Matelart** 23

D-Sl Mus.G.I.4 II, f. 64v *12 Phantasia Jo. M.*

Matelart 1559, f. 6r *Fantasia Duodecima* [Hoban no 92]

no changes

**15. Fantasia 14 - Joan Matelart** 24-25

D-Sl Mus.G.I.4 II, f. 64v *14 Phantasia Jo. M.*

Matelart 1559, f. 7v *Fantasia Quatuordecima*

no changes

**16. Fantasia 15 - Joan Matelart** 25

D-Sl Mus.G.I.4 II, f. 65r *15 / Phantasia / Jo. M.*

Matelart 1559, f. 7v *Fantasia Quintadecima*

no changes

**17. Fantasia 13 - Joan Matelart** 26-28

D-Sl Mus.G.I.4 II, ff. 65v-66r *13 Phantasia Jo. M.*

Matelart 1559, ff. 6v-7r *Fantasia Tertiadecima*

5/1 a7 absent

50/5 c5 changed to c6

71/1 minim changed to semibreve

71-72 bar line 1 minim to the right

72/5-6 c3-d3 changed to d3-b3

72-73 bar line absent

73/1 dotted minim changed to fermata

74/1-2, 75/1-2, 76/1-2, 77/1-2, 78/1-2, 79/1-2, 80/1-2 minim-crotchet changed to crotchet-dotted crotchet

74/3 & 5 dots under notes displaced a note to the right

74/7 & 9 dots under notes absent

74/10 dotted minim changed to minim

77/11 dotted crotchet changed to crotchet

81/1 right hand fingering dot added to d6

81-82 to 109-110 bar lines a crotchet to the the left

**18. Fantasia** 29

D-Sl Mus.G.1.4 III, f. 10v *Phantasia* / [*? Herr Christoph Fugger* in Hebrew[[75]](#footnote-75)]

cf. D-Mbs Mus.266, ff 67v-68r *Fantasia ganntz* [[76]](#footnote-76)

Morlaye 1558, ff. 4r-5r *Fantasie* [[77]](#footnote-77) [CLFMor no 10]

27/1 a3a4 changed to a2a4

32/1 a5 absent

33/1 c5 absent

40/1 a3 changed to d3

43/3 b3 changed to c3

**19. Fantasia - Pietro Paulo Borrono** 30-31

D-Sl Mus.G.I.4 III, ff. 9v-10r *Phantasia Paulus Borrono da Milano*

Scotto 1546, ff. 33r-34v *Fantesia dell’Eccellente P.Paulo Borrono da Milano* [BorronoL no 3]

Phalèse 1546, sigs. bb4v-cc2r *Fantasie de Pierre Paule Barron*

42/11 c4 changed to h4

**20. Fantasia** 32-33

D-Sl Mus.G.I.4 III, ff. 10v-11r *Phantasia*

5/4 a3 changed to d3

7/4 a4 changed to a3

9/4 e4 changed to e5

10/1 c4 changed to c5

10/4 a4 changed to a5

11/1 d5 changed to d6

39 bar repeated

**21. Fantasia - Santino Garsi da Parma**

**or Lorenzino Tracetti[[78]](#footnote-78)** 34-36

D-Sl Mus.G.I.4 III, ff. 25v-26r *Fantasia dj M Lorenzino* *Romanese* / *Capriccio del Sr Santino da Parma /* [*Canzon Signor Lorenzin* in Hebrew] [Carlone, no 76; not in SantinoK]

after 16 bar lines absent

17/1 f2 changed to h2

32/4 a1 absent

33/8 a4 changed to c4

37/4-5 quaver changed to semiquaver

38/4-5 quaver changed to semiquaver

39/2 dotted crotchet d1b5 changed to crotchet d1

39/3 dotted crotchet c1a2c5 absent

39/4 b1 added

39/4-5 quavers changed to semiquavers

45/5 c2 changed to b2

52/4-5 quavers changed to semiquavers

52/8 a1a2 changed to a3

59/3 a2 added

69/3 c1 changed to f1

69/13 c5 added

70/1 c5 absent

70/15 a1 changed to e1

71/15 crotchet changed to quaver

76/5 a1 absent

77/5-78/4 quavers changed to crotchets

78/3-4 d1b3 changed to c1a2b4-f1

79/2-3 quavers changed to crotchets

79/4 to 80/4 quavers changed to crotchets

94/6 e1 changed to e2

99/6 a2 changed to a1

101/3 a1 absent

101/6 a1 changed to c1

101/after 8 h1 added

102/1 h1 absent

110/2 d5 changed to e5

119/9-12 crotchets changed to quavers

120/2-3 quavers changed to semiquavers

121/2-3 quavers changed to semiquavers

122 c5a6 absent

**22. Fuga** 37

D-Sl Mus.G.I.4 III, f. 29v *Fuga /Gliacum?*

1-2 to 7-8 bar lines absent

2/1 a4 added

8/1 f4 added

10/3 d4 added

18/3 a3 changed to d3

22/1 a3 changed to d3

23/1-2 crotchets changed to minims

23-24 bar line absent

32/1 quaver absent

32-33 bar line absent

33-34 bar line absent

**23. Fantasia** 38

D-Sl Mus.G.I.4 III, f. 47v *Phantasia*

no changes

**24. Recercar** 38

D-Sl Mus.G.I.4 III, f. 48v *Ricercare*

no changes

**25. Recercar** 39

D-Sl Mus.G.I.4, ff. 48v-49r *Recercare*

31/1 e5 added

39/1 c3 changed to c4

44-45 bar line absent

45-46 bar line absent

**26. Fantasia - Kaspar Seliecki** 40-41

D-Sl Mus.G.I.4 III, ff. 53v-54r *Phantasia dj / S: Casparo / Polachi* [Kaspar Seliecki?]

62/2 a3 added

70/5 c4 changed to a4

85/2 e4 changed to k4

100/1 a2 changed to a1

**27. Fantasia 1 - Albert Dlugoraj** 42

CH-Bu F.IX.70, p. 40 *I / Fantasia*

Besard 1603, f. 27r *Fantasia Alberti Dlugorai Poloni.*

1 minim 2 crotchets minim changed to dotted minim crotchet 2 minims

1-2 to 4-5 bar line a minim to the right

4/1-2 crotchets changed to minims

5/1 crotchet changed to minim

5/2-3 quavers changed to crotchets

6/11 a6 absent

6-7 & 7-8 bar line a minim to the left

7/1 a7 absent

8-9 to 12-13 bar lines 2 minims to the left

12/4 to 13/2 crotchets changed to minims

15-16 & 16-17 bar lines 2 minims to the left

20/10 crotchet changed to quaver

20/11 g2 absent

21 dotted crotchet crotchet 2 quavers crotchet changed to minim 2 crotchets 2 minims

21-22 bar line 5 crotchets to the right

22-23 bar line a minim to the right

23-24 bar line absent

24-25 & 25-26 bar line a minim to the left

25/4 f2 changed to a6

25/6-7 e4 changed to e5

25/7 e4 changed to e3

26/ between 12-13 d2-c2 added

27/6-7 semiquavers changed to quavers

27/8 crotchet changed to minim

28/1 h4 changed to f4

28/2-16 semiquavers changed to quavers

28/between 12-13 i2-h2 added

28-29 bar line absent

29/1 c2 changed to h2

**28. Fantasia 2 - Francesco da Milano** 43

CH-Bu F.IX.70, p. 41 *II / Fantasia*

CH-Bu F.IX.70, p. 56 *XVIIII / Fantasia commune D. M.* [see no 45]

I-Fn Magl.XIX.168, ff. 11v-12r *Ricercha franco Milanese* [Ness no 84]

Heckel 1556a, pp. 229-230 *Allde* [index: *Alde.*] (Vol I no 5)

Heckel 1562a, pp. 229-230 *Allde* [index: *Alde.*]

Mertel 1615, p. 140 [Phantasiae et Fugae] *9*

cf. Crema 1546a, sig. B4v *Recercar undecimo* [CremaD no 11]

Crema 1546b, sig. B4v *Recercar Vndecimo* [Ness App. 14]

Phalèse 1549, sig. B2r *Fantasie*

Gerle 1552, sig. C1r *Das 6. Preambel* [index: *Joan Maria hat achte Das 6*]

12/1 d3c4 changed to d3c5

39/1 a5 changed to d5

40/3 b4 changed to b3

**29. Fantasia 3** 44

CH-Bu F.IX.70, p. 41 *III / Fantasia*

9/1, 19/1 & 25/1 a7 absent

10/3 a3 added and a4 crossed out

18-19 bar line absent

24/4 c2 absent

**30. Fantasia 4 - Francesco da Milano** 45

CH-Bu F.IX.70, pp. 41-42 *IIII / Fantasie*

B-Br II.275, f. 37r *Ricercha* [contents: *Ricercha Del medesimo* [Francesco da Milano, Ness no 75]

18/4-6 crotchet 2 quavers absent

21/4 quaver a note to the left

22-23 bar line absent

30-31 bar line absent

32/1 b4 added

35/1 c4 crossed out

38/1 c5 absent

**31. Fantasia 5** 46

CH-Bu F.IX.70, p. 42 *V / Fantasia*

17/3 g2 changed to f2

19/2 a6 added

23 inserted in margin

37/3 g2 changed to f3

57-58 bar line absent

**32. Fantasia 7** 47

CH-Bu F.IX.70, pp. 43-44 *VII / Fantasia*

on Vestiva i colli[[79]](#footnote-79)

13/6-9 quavers changed to semiquavers

15/14-17 quavers changed to semiquavers

15-16 to 16-17 bar lines 2 minims to the left

17/5-7 crotchet f3 changed to crotchet g3-minims f3f4d6-d1

18/1-4 quavers changed to crotchets

18-19 bar lines minim to the right

20-21 to 27-28 bar lines 2 minims to the left

21-22 double bar line added

**33. Fantasia 6** 48-49

CH-Bu F.IX.70, p. 43 *VI / Fantasia*

1/1 a5 changed to a7 and minim to semibreve

1/4 a3 changed to c1

3/5-12 crotchets changed to quavers

9/6 d6 changed to c6

10/1 e6 changed to d6

12/between 11-12 a2 crossed out

13/>14 f1-d1-c1-a1 added

21/<1 minim d3a4 added

24/1 a2 absent

27/2 crotchet a note to the right

27-28 bar line a crotchet to the left

28/between 2-3 c5-d2 added

28/6-7 bar line added

28-29 to 39-40 bar lines absent

31/1 d2a4 changed to a1d2a5

32/3 crotchet a note to the right

32/6 e5 absent

**34. Fantasia 8 - Melchior Neusidler** 50-51

CH-Bu F.IX.70, pp. 44-46 *VIII* */ Fantasia / M. N.*

Mertel 1615, pp. 187-188 [Phantasiae et Fugae] *52*

13-14 bar line absent

21/3 a7 changed to a6

25/3 minim changed to crotchet

25/6-7 minims changed to crotchets

25/7 a5 changed to a4

25/8 correction of a5 to e5 in margin

25-26 bar line absent

66-67 bar line absent

**35. Fantasia 11** 52-53

CH-Bu F.IX.70, pp. 48-9 *XI / Fantasia*

5/6-7 quavers absent

7/6 crotchet absent

9/5 crotchet changed to quaver

10/1 minim absent

11/6 minim absent

12/8 quavers changed to crotchet -quaver

15/1-2 crotchet-quaver absent

19-20 to 20-21 bar line 2 minims to the right

21-22 bar line 2 minims to the right

23/1-3 3 quavers changed to 2 crotchets-minim

23/4-11 semiquavers changed to quavers

25/btw 1-2 c6-a6 added

26/5-6 crotchet-quaver absent

26/11 c5 changed to c6

27/2 d6 changed to f6

27/8 crotchet absent

28/3 c5 changed to c6

28/7-8 minim-crotchet changed to crotchet-quaver

29/5 dotted minim changed to minim

29/6-7 2 quavers changed to crotchet-quaver

32/1 quaver changed to crotchet

32/4 a4 added

37/2 a7 changed to c6

39/3 l3 changed to f3

39/12 semiquaver absent

42-43 bar line absent

43 e4f5 changed to a4

**36. Fantasia 12** 54-55

CH-Bu F.IX.70, pp. 49-50 *XII / Fantasia*

5/1 minim absent

5/2 minim changed to crotchet

26/1 quaver changed to crotchet

26/2 quaver absent

26/4 minim absent

32/10 minim absent

34/2 quaver absent

34/7 f3 changed to e3

40/1 quaver a note to the left

40-41 bar line absent

51/1-2 dotted quaver-semiquaver changed to dotted crotchet-quaver

52/3 ciphers for both b1 and a1

52/7 f3 changed to e3

53/6 f6 changed to d6

54/3 minim changed to crotchet

**37. Fantasia 10 - Melchior Neusidler or Lorenzino Tracetti** 56

CH-Bu F.IX.70, p. 47 *X / Fantasia MN*

GB-Cu Add.3056, f. 21v *Fantasia Laurencini*

Besard 1603, f. 14r *Fantasia Laurenc.* [Carlone no 77]

19/5-8 minim d2c3 crotchets a1-c2d3 changed to crotchets a2c3-d2-c2d3-a1

27/12-14 d3-a2-c2 changed to d2-c2-a2

**38. Fantasia 13** 57

CH-Bu F.IX.70, p. 51 *XIII / Fantasia*

cf. no 39 [same opening 4 bars]

UKR-LVu 1400/I, ff. 44r-44v *Fantasia*

Drusina 1556, sigs. a4r-a4v *Fantasia.2.* (Vol I no 2; Shepherd no 33)

Waissel 1592, sig. G3r *1. Phantasia.* (Vol I no 33)

Besard 1603, f. 35r *Fantasia incerti authoris*

3/3 d2 changed to e1

7/1 crotched changed to dotted crotchet

10/4 a5 absent

12/1 a1 changed to c1

18/5 minim absent

21/4 minim a note to the left

27/1-2 crotchets changed to minims

28/4 crotchet a note to the left

30/3 a3 added

37/1 minim absent

39/btw 3-4 bar line added

41/1 quaver absent

**39. Fantasia 9** 58

CH-Bu F.IX.70, p. 46 *VIIII / Fantasia*

cf. no 38 [same opening 4 bars]

3/2-3 c2-d2 changed to a2-c2

17-18 bar line absent

19/1 c2 changed to a2

20-21 bar line absent

34-35 bar line absent

38/7-10 crotchets changed to quavers

41-42 bar line absent

**40. Fantasia 14 - Jacob Polak?** 59

CH-Bu F.IX.70, p. 52 *XIIII / Fantasia*

cf. Besard 1603, f. 10r *Preal. Iac. Reys* [PolakP p. 45]

Mertel 1615, p. 53 [Praeludiae] *110*

10/1 b4 added

11/1 d5 changed to d6

12/1 a7 changed to a6

13/1 a6 changed to a7

40 bar repeated twice more

41/<1 chord crossed out

58-59 bar line absent

**41. Fantasia 15 - Melchior Neusidler or Fabritio Dentice** 60-61

CH-Bu F.IX.70, pp. 53-54 *XV / Fanta / sia M. N.*

B-Br II.275, ff. 97v-98r untitled

D-LEm II.6.15, pp. 60-61 *Fantasia 12* [see no 87]

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

D-W Guelf.18.7 III, ff. 10v-11v *Phantasia fabritius Dentici* [Griffiths no 27]

PL-Kj Mus.40598, ff. 31v-32r *Fantasia MN* [Vol II no 40]

Neusidler 1574, sigs. N2v-N3v *44 Fantasia. MN* [Vol I no 25]

cf. A-Wn S.M.8967, ff. 4r-6r *Fantasia* [tone higher] [Vol II no 12]

14-15 bar line absent

19-20 bar line absent

20/3 quaver absent

27/6 a2c3e6 absent

32-33 bar line absent

47-48 bar line absent

62/4 b6 changed to b5

**42. Fantasia 16** 62

CH-Bu F.IX.70, p. 54 *XVI / Fantasia*

1-2 bar line absent

8/1 a1 absent

8/2 crotchet a note to the left

8/2 crotchet a note to the left

8/3 quaver a note to the left

10/4 c4 changed to c5

11/5 d5 changed to a3

11-12 bar line absent

13/1 a1 changed to b3

13/4 d2 changed to d3

18-19 bar line absent

21-22 bar line absent

30-31 bar line absent

32/1 minim crossed out

35/2 a6 crossed out

38/1 b2 changed to b3

42-43 bar line absent

46-47 bar line absent

**43. Fantasia 17** 63

CH-Bu F.IX.70, p. 55 *XVII / Fantasia*

6/3 b4 changed to c4

13/1 semibreve absent

16/1 c2 changed to e2

25/1-2 crotchet-quaver changed to 2 quavers

**44. Fantasia 18 - Jud[en] Wormaciensis** 64-65

CH-Bu F.IX.70, pp. 55-56 *XVIII / Jud. Worma / ciensis Fan / tasia. G. L.*

D-B 40141, ff. 204v-205r *Fantasia* [no 65]

D-KA Mus.Bd.A.678, f. 20v *Fuga* [no 58]

D-KNh R 242, ff. 28r-29r *Fantasia Emanuelis Adriani*

D-Lr Mus.ant.pract.2000, pp. 41-42 *Phantasia*

D-Mbs Mus.pr.93, ff. 92r-91v untitled

D-Ngm 33748 I, ff. 80v-81r *fantasia*

NL-Lu 1666, ff. 156r-156v *Fantasia*

Adriaenssen 1584, f. 4r *Fantasia 3*

Adriaenssen 1600, f. 4r *Fantasia 3*

7/between 5-6 bar line added

7/6 minim changed to quaver

10/3 b1a3a5 changed to d2a3c5

10/4 c5a3 changed to c4a2

13/3 c5 changed to d5

38/3 crotchet a note to the left

39/7 d2 changed to c2

45/3 a1 absent

52/4 crotchet absent

53/between 5-6 bar line added

**45. Fantasia 19 - Francesco da Milano** 66

CH-Bu F.IX.70, p. 56 *XVIIII / Fantasia commune D. M.*

CH-Bu F.IX.70, p. 41 *II / Fantasia* [see no 28]

I-Fn Magl.XIX.168, ff. 11v-12r *Ricercha franco Milanese* [Ness no 84]

Heckel 1556a, pp. 229-230 *Allde* [index: *Alde.*] [Vol I no 5]

Heckel 1562a, pp. 229-230 *Allde* [index: *Alde.*]

Mertel 1615, p. 140 [Phantasiae et Fugae] *9*

cf. Crema 1546a, sig. B4v *Recercar undecimo* [CremaD no 11]

Crema 1546b, sig. B4v *Recercar Vndecimo* [Ness App. 14]

Phalèse 1549, sig. B2r *Fantasie*

Gerle 1552, sig. C1r *Das 6. Preambel* [*Joan Maria*]

11/1 crotchet changed to dotted crotchet

11/7 semiquaver 2 notes to the left

15/1 crotchet changed to dotted crotchet

15/7 semiquaver 2 notes to the left

20/1 crotchet changed to dotted crotchet

26/btw 3-4 c3c5 crossed out

26/4 d5 crossed out

32/2-3 d4-c4 changed to d3-c3

48/1 crotchet changed to dotted crotchet

48/7 semiquaver 2 notes to the left

**46. Fantasia 21 - Pomponio da Bologna** 67

CH-Bu F.IX.70, p. 58 *XXI / Fantasia* [PomponioR no 1]

1/1 minim rest absent

15/between 1-2 c5 crossed out

21/3 a2c2 changed to a1c2

24/1 a5 changed to a4

31/3 a2 changed to a3

34/3 c4-a6 changed to c4a6

37/2 a2 changed to a1

45/7 a2 crossed out

**47. Fantasia 20** 68-69

CH-Bu F.IX.70, pp. 57-58 *XX / Fantasia di Napoli*

CH-Bu F.IX.70, pp. 77-78 *XIII. Recercar* [see no 49]

2/5 f1 absent

3/1 b1 changed to g1

4/1 e3 changed to e2

13/1 e3a4 crossed out

13/3 c3 changed to e3

16/3 b1 changed to g1

16/between 3-4 g2 crossed out

17/1 b1 changed to g1

27/1-4 crotchets changed to quavers

30/6 minim changed to crotchet

37/<1 b3b4 crossed out

37/1 b3b4 changed to b3b5

64 bar repeated

93/1-2 f6-d6 changed to f5-d5

104-105 bar line absent

**48. Fantasia 22** 70–71

CH-Bu F.IX.70, pp. 59-60 *XXII / Fantasia Bellissimi*

Mertel 1615, pp. 239-240 [Phantasiae et Fugae] *91*

Model**:** madrigal *Bellissima mia Tilla* by Giovanni Battista Locatello (Gardano1590, p. 34).

8/1 ciphers for a2 and c2

10/2 f6 changed to e6

11/1 d3 crossed out

17/1 e6 changed to c6

21/3 d4 changed to e4

27/3 e6 changed to e5

29/5 crotchet absent

30/between 5-6 c3 crossed out

31/8 d2 changed to d3

37/3 a3 crossed out

48/5 a3 crossed out

49/3 crotchet a note to the right

50/btw 2-3 bar line added

61/1 c1 crossed out

61/5 crotchet absent

65/6 b5 changed to d3

67/6 d6 absent

69/2 a7 changed to c2

77/1 d4f5 changed to a4c5

80/4 a1 absent

81/between 1-2 a3 crossed out

88/2 a7 [F] changed to a8 [D]

89/3 e6 crossed out

89/between 4-5 c5d6 crossed out

93/2 b4 changed to g4

93/5 a2 absent

**49. Recercar** 72-73

CH-Bu F.IX.70, pp. 77-78 *XIII. Recercar*

CH-Bu F.IX.70, pp. 57-58 *XX / Fantasia di Napoli* [see no 47]

6-7 bar line absent

22/1 d1 crossed out

31/1 b5 absent

40/3 c5 changed to b5

43-44 bar line absent

46/10 g2 changed to f2

48-49 bar line absent

48/3 b3 changed to d3

51/5 c5 changed to d6

53-54 bar line absent

569-60 bar line absent

**50. Recercar** 74

CH-Bu F.IX.70, p. 76 *XII / Recercar*

Waissel 1592, sig. G4r 35. *FANTASIA* *4* [Vol I no 36; Shepherd no 56]

4-5 bar line absent

7/1 h6 changed to h5

10-11 bar line absent

12/2 crotchet a note to the right

12/6-7 crotchet-quaver absent

12/8-10 a2-d3-b3 changed to a1-d2-b2

12/11 b3 changed to d4

13-14 bar line absent

18/6 a2 changed to a1

21/3 a5 changed to d5

**51. Fuga - Diomedes Cato** 75

PL-LZu D/H 6983, ff. 65v-66r *Fuga Diomedi*

Mertel 1615, pp. 250-251 Phantasia *101*

3/4 a1 changed to b1

7/6 d4 changed to c4

16/4 e2 changed to d2

18/5-6 c1-e2 changed to c3-e3

25/between 3-4 bar line added

26/2 c2 changed to a2

30/1 c5 changed to a5

35/4 a4 absent

42/4 semiquaver 4 notes to the right

**52. Fuga - Diomedes Cato** 76

PL-LZu D/H 6983, ff. 66v-67r *Fùga Diomedi*

Mertel 1615, pp. 251-252 Phantasia *102*

PL-Tap Kat.II XIV 13a, no 111 *Fuga* - keyboard

3/2-3 crotchets changed to quavers

7/1 e5 changed to e4

9/4 c4 changed to a2

9/5 f5 changed to f6

13/1 a8 [D] changed to a7 [D]

10/1 a4 changed to c4

28/1 c3 changed to c4

30/4-5 dotted crotchet quaver changed to dotted quaver semiquaver

32/3-5 crotcher 2 quavers changed to quaver 2 semiquavers

33/4 h2 changed to l6

34/3-5 crotcher 2 quavers changed to quaver 2 semiquavers

36/3 a3 changed to b3

37/2-4 crotcher 2 quavers changed to quaver 2 semiquavers

39/9 f3 changed to e3

**53. Fuga** 77

PL-LZu D/H 6983, ff. 67v-68r *Fuga*

Terzi 1593, pp. 57-59 *Canzone Prima - Mascara*

cf. Maschera 1584, p. 1 *Canzon prima La Capriola* - instrumental ensemble å4

19/5 semiquaver 2 notes to the right

19/between 6-7 c4-a4 added

37/4 semiquaver 4 notes to the right

43/3 e5 changed to e6

43/4 c5 absent

52/2 c3 changed to b3

**54. Fantasia** 78-79

PL-LZu D/H 6983, ff. 76v-77r *Fantasia*

35/1 i2i3 changed to h2h4

35/2 k3 changed to k4

42/3 d3 changed to d2

52/4 d1 changed to d2

68/4 d1 changed to d3

69/2 b1 changed to c1

77/4 d1 changed to d3

90/1 b3 changed to a3

**55. Fuga** 79

PL-LZu D/H 6983, f. 101v *Fuga*

9/2 c2a3b4 changed to c2a3b5

9/3 a2a3a4 changed to a2a3c5

9/3-4 bar line added

15/8-9 semiquavers changed to quavers

**56. Fuga** 80-81

PL-LZu D/H 6983, ff. 93v-94v *Fuga*

Terzi 1593, pp. 59-61 *Canzone seconda - Mascara*

cf. Maschera 1584, p. 2 *Canzon Seconda - La Martinebga* - instrumental ensemble å4

sections 1-11=12-22; 23-35; 36-48=49-61; 62-65

1/2 a2 absent

9-10 to 11-12 bar lines 2 minims to the left

13/6 d2 changed to d3

20/1 to 21/4 inserted in margin

20-21 to 22-23 bar lines 2 minims to the left

30/4 c3 changed to b3

31/3-4 bar line added

34/2 e6 absent

41/5-6 bar line added

43/4-5 bar line added

43/8 e1 changed to d1

54-55 to 64-65 bar lines 2 minims to the left

**57. Fuga** 82-83

PL-LZu D/H 6983, ff. 103v-104r *Fuga á / 4*

3/3-8 tablature crossed out

4/2 g4 changed to f4

5/4 c5 changed to a5

10/1 f1 changed to l1

10/2 f1h2e4 changed to l1h2k4

12/9 c5 changed to a5

15/3 d5 changed to a5

15/between 2-3 c1b2d3d5 crossed out

17/8 k6 crossed out

31/1 l1a2f4f7 changed to l1a2i3f7

36-37 to 45-46 bar lines 2 minims to the left

46/1 d5 changed to c5

46/4-5 bar line added

49/between 3-4 i1f2a3 crossed out

49/7 d2a3c5 absent

50-51 to 51-52 bar lines absent

**58. Fuga** 84-85

D-KA Mus.Bd.A.678, f. 20v *Fuga*

CH-Bu F.IX.70, pp. 55-56 *XVIII / Fantasia Jud. Wormaciensis Fantasia G. L.* [no 44]

D-B Mus.40141, ff. 204v-205r *Fantasia* [no 65]

D-KNh R 242, ff. 28r-29r *Fantasia Emanuelis Adriani*

D-Lr Mus.ant.pract.2000, pp. 41-42 *Phantasia*

NL-Lu 1666, ff. 156r-156v *Fantasia*

Adriaenssen 1584, f. 4r *Fantasia 3*

Adriaenssen 1600, f. 4r *Fantasia 3*

cf. D-Mbs Mus.pr.93, ff. 92r-91v untitled

D-Ngm 33748 I, ff. 80v-81r *fantasia*

7/1 e5 changed to c4

11/3 c3 changed to d3

14/4 d6 changed to a5

16/4 a4 changed to c4

22/1 a1 changed to b3

30/6 d3 absent

30/7 d3 added

37/4 c2 changed to b2

38/between 6-7 d3 added

40/8 a4 changed to c2

42/1 a3 changed to d3

48/7 b3 absent

52/2 c6 absent

52/6 cipher for both a5 and c5

**59. Fantasia** 86

DK-Kk Thott 841,4o, f. 102r *Fantasia*

Waissel 1592, sig. G4r *4. Phantasia.* [Vol I no 35; Shepherd no 55]

DK-Kk Thott 841,4o, f. 102v *Fantasia* [see no 60]

16/1 c1a5 changed to c1a4

22/2 b1 changed to d2

27/4 d1f2 changed to i1f2h4

28-33 absent, reconstructed from Waissel 1592

**60. Fantasia** 87

DK-Kk Thott 841,4o, f. 102v *Fantasia*

Waissel 1592, sig. G4r *4. Phantasia.* [Vol I no 35; Shepherd no 55]

DK-Kk Thott 841,4o,f. 102r *Fantasia* [see no 59]

6/3-4 crotchets changed to minims

14/2 a1 changed to b3

16/1 a5 changed to a4

17/5 b3 changed to b2

21/7 d3 changed to a4

23/4-5 crotchets changed to quavers

23/9-10 crotchets changed to quavers

24/4-5 crotchets changed to quavers

31/4 h4 changed to b3

33/5 c3 changed to c4

**61. Fuga** 89

A-Lla hs.475, f. 50r *Fugi*

2/7 b2 changed to a1

12/4 a1c2 changed to a1b2

13/1 b2d3 changed to d2d3

24/6 c5 changed to a4

**62. Fantasia** **- Melchior Neusidler** 90-93

A-Lla hs.475, ff. 69v-70v *Fantasia / MN*

D-DEl BB 12150, ff. 44v-46v *Phantasia M.N.* - tone higher

GB-Cu Add.3056, ff. 40v-42r *Fantasia Newsadlers*

no changes

**63. Fantasia - Francesco da Milano** 94-95

CZ-Pnm XIII.B.237, no 2 *3.* / *Fanta / sia* [unfinished]

[Tichota no xviii] [Ness no 2][[80]](#footnote-80)

F-Pn Rés.429, ff. 50v-51v *recercata di francesco milanese*

GB-Nu Mi LM 16, ff. 6v-7v untitled [Gregory no 12]

NL-Lu 1666, ff. 157r-157v *Fantasia Francisci Meilandi*

US-NHub Osborn 13, ff. 7v-9r *A fancye of Fran. myllayn*

s.d., f. 3r *Recercar*

Marcolini 1536, f. 3r *Recercar*

Sulzbach 1536a, f. 6r *R*[ecercar]

Sulzbach 1536b, f. 6v *R*[ecercar]

Gardano 1546, sig. C3r *Fantesia di F. da Milano*

Gardano 1561, sig. C3r *Fantasia di Fran. da Milano*

Scotto 1563, p. 31 *Fantasia di F. da M*

cf. Morlaye 1553, f. 3v *Fantasie* [guitar, bars 35-78]

14/6 b3 changed to e2

15/2-3 bar line added

30/1-2 minims changed to crotchets

31/3 minim absent

36/1-2 minims changed to crotchets

37-61 absent, substituted from F-Pn Rés.429

54/2 i2 changed to i3

57/2 d4 added

**64. Fantasia** 95

CZ-Pnm XIII.B.237, no 1 untitled

1 opening missing, bar added editorially

2/1 minim f1d3 absent

14/3 semibreve absent

16-17 bar line 2 minims to the left

20/1 b3 changed to b2

20/between 2-3 bar line added

20/3 crotchet absent

21/1 a4 changed to d4

22-23 bar line absent

**65. Fantasia** 96-97

D-B Mus.40141, ff. 204v-205r *Fantasia*

CH-Bu F.IX.70, pp. 55-56 *XVIII / Fantasia Jud. Wormaciensis Fantasia G. L.* [no 44]

D-KA Mus.Bd.A.678, f. 20v *Fuga* [no 58]

D-KNh R 242, ff. 28r-29r *Fantasia Emanuelis Adriani*

D-Lr Mus.ant.pract.2000, pp. 41-42 *Phantasia*

NL-Lu 1666, ff. 156r-156v *Fantasia*

Adriaenssen 1584, f. 4r *Fantasia 3*

Adriaenssen 1600, f. 4r *Fantasia 3*

cf. D-Mbs Mus.pr.93, ff. 92r-91v untitled

D-Ngm 33748 I, ff. 80v-81r *fantasia*

2/3 crotchet 2 notes to the left

9/3 crotchet 1 note to the left

14/2 quaver 1 note to the left

14/8 to 20/4 crotchets changed to minims

22/5 minim 2 notes to the left

24/5 minim 2 notes to the right

25-26 bar line absent

26/1 crotchet 1 note to the left

32/4-5 bar line added

33/4-5 bar line added

33/8 quaver a note to the left

33/8 b4 changed to c1

34-35 bar line absent

36/3 a4 changed to a3

39/1-40/1 crotchets changed to minims

42/3 a1 changed to d1

44/2 to 43/4 crotchets absent

45/5 minim 1 note to the left

47-48 bar line absent

**66. Fantasia** 97

D-B Mus.40141, f. 205r [F]*anta*[si]*a alia*

3-4 bar line absent

11-12, 13-14 bar lines absent

5/1, 6/1 quaver changed to dotted crotchet

7/1, 8/1 quaver changed to dotted crotchet

15/1, 16/1 quaver changed to dotted crotchet

16/4 d1 absent

16/between 5-6 d2 added

17/1, 18/1 quaver changed to dotted crotchet

22/1-2 g4-e4 changed to g1-e1

24 & 26 original repeats previous bar and adds alternative readings below, the latter used here

27/4-6 original repeats previous 3 notes and adds alternative readings below, the latter used here

28/1-3 original repeats next 3 notes and adds alternative readings below, the latter used here

29/3 crotchet a note to the left

**67. Fantasia - Juden von Meintz** 98

D-B Mus.40141, ff. 205v-206r *Fantasia / der Juden / zu Maintz*

D-LEm II.6.15, pp. 48-49 *Fantasia 6 - Des Juden von Meintz* [see no 80]

2/2-3 minim crotchet changed to2 crotchets

2/3 d1 changed to f1d3

3/6 crotchet a note to the the right

7/1 a5 added

7/2 a1b2d3 changed to a5

7/3 a5 changed to a1b2d3a5

7/7 a3 changed to a4

8/2 a3 changed to a4

8/8-9 bar line added

9/6-7 f1f4-a4 changed to f1a4-c4

10/3 a5 absent

10/6 d6 changed to a7

10/7 a2b3d6 changed to d3a4c6

10/8 d6 absent

11/4 a3 changed to a4

11-12 bar line absent

13-14 to 14-15 bar lines absent

15/1-2 b2d3c4a5-a2 absent

15/4 a3 changed to a4

21/5 b2 changed to d2

25/6 a3 changed to a4

26-27 to 28-29 bar lines absent

27/11-12/4 b2d3c4a5-d6-d3a4c6-a7-d3a4c6-d6 absent

27/>16 crotchet f1 added

28/1 crotchet absent

32/1 f1d2a3a4 changed to h1d2f4

32/5 a3 changed to a4

32/9 crotchet absent

33/2 d2a3c5 changed to d2a4c5

33/5-6 bar line added

33/6 a4 absent

**68. Fuga 1** 99

D-LEm II.6.15, p. 23 *Fúga. /.1.* [header: *FUGAE*]

3/2 e1 changed to d1

4/5 crotchet a note to the left

7/4 c3c4a6 changed to a2c3e6

7/5 d3c6 changed to d3

7/6 c3 changed to c3a6

8/2 a6 changed to d3

8/3 crotchet added

8/3 c3a6 changed to c3

8/4 c6 changed to a2

8/5-6 d3c6-c2 absent

8/8 d3a6 changed to d3

9/1 c3a6 absent

9/4 c3 changed to c2

9-10 to 10-11 bar lines 2 crotchets to the left

10/5 c4 added

11/4 a2 changed to a1

11/5-6 d2c5-c1 absent

12/4 c2 changed to c1

12/6 e2 changed to e1

13/4 e2 changed to e1

13/6 a1 changed to f1

14/2 e2 changed to e1

14/3-4 crotchets changed to quavers

14/between 4-5 bar line added

17/3 c4 added

17-18 bar line absent

19/2-3 crotchets changed to semiquavers

19/7 c4 added

19/11-12 semiquavers absent

19-20 bar line absent

20/1-2 semiquavers absent

20/5-6 semiquavers absent

20/9-10 semiquavers absent

**69. Fuga 2** 99

D-LEm II.6.15, p. 23b *Fuga: / .2.*

3/4 e4 changed to c4

5/1 d3a5 changed to c4

**70. Fuga 3** 100

D-LEm II.6.15, pp. 23b-c *Fuga: / .3.*

31/1 a7 absent

40-41 bar line absent

41-42 bar line absent

41-42 r-s absent

**71. Fuga 4** 101

D-LEm II.6.15, pp. 24-25 *Fuga: / .4.*

3 2 bars of 4 crotchets changed to 1 bar of 8 quavers

6/1 a7 absent

6/1-8 crotchets changed to quavers

9/1 a7 absent

12/3 c5 changed to c4

16/2-7 semiquavers changed to quavers

17/2-7 semiquavers changed to quavers

18/2-7 semiquavers changed to quavers

19/1-8 rcrotchet and 6 quavers absent

21/1 a4 absent

23/4 quaver a note to the left

24/1 d6 changed to d5

24/4 quaver a note to the left

25/4 quaver a note to the left

26/4 quaver a note to the left

30/1 a1 absent

30/1-12 quavers absent

**72. Fuga 5** 102

D-LEm II.6.15, p. 26 *Fuga 5*

bar lines absent

6/2 c5 changed to c6

**73. Fuga** 102

D-LEm II.6.15, p. 33 *Fuga vel passam*

bar lines absent

19/3-4 2 quaver changed to 2 crotchets

20/1 minim changed to crotchet

20/4-6 2 quavers crotchet changed to crotchet 2 quavers

**74. Fuga - Albert Dlugoraj** 103

D-LEm II.6.15, p. 37 *Fuga. A / D.*

Mertel 1615, pp. 253-234 [Phantasiae et Fugae] *104*

2/3-4 crotchets absent

5/2 quaver a note to the left

5/4 crotchet a note to the left

6/5-8 quavers changed to semiquavers

6-7 bar line absent

7/4-5 crotchets changed to quavers

7/6-9 semiquavers absent

17/2-4 a3-d3-a3 changed to a2-c2-a2

19/1 dotted minim changed to minim

20/1 d5 changed to d4

20/3 minim a note to the left

21/1-4 crotchets absent

22/2 quaver a note to the left

22/3 minim a note to the left

23/2-4 2 quavers crotchet absent

26/3 minim a note to the left

31/1 c5 absent

33/2-3 & 6-9 quaver3 changed to semiquavers

40/2 d2-b3 changed to d2b3

41/1 minim and a7 absent

44/1 a1 added

44/15-16 crotchet d2 changed to 2 quavers d2-c2

46/2 b4 absent

48/4 c6 absent

49/2 d2 changed to e2

**75. Fantasia 1 - Jean Baptiste Besard** 104

D-LEm II.6.15, p. 41 *Fantasia / .1.*

D-B 40141, f. 30v untitled [fragment of bars 1-8 only]

D-Dl M 297, p. 117 *Praelud*. [Robinson no 53]

D-LEm II.6.23, ff. 5r-5v *Praeludium Incerti Autoris*

D-LEm III.11.26, p. 4 *Intrada*

D-W Guelf.18.7/III, f. 200r *Preambulum Joan: Bapt*[ist]*a Besardus* [CLFBes incipit 1]

GB-Cu Add.3056, f. 28r *Preludium*

PL-Kj Mus.40143, f. 30r *Preambulum vis consily expers mole sua ruit*

Fuhrmann 1615, p. 10 *Praeludiu* [header: *Praeludium incerti Autoris*]

1-2 & 2-3 bar line absent

3/1 fermata absent

4-5 to 6-7 bar lines absent

4/1 to 7/8 crotchets changed to quavers

7/8 a7 changed to a6

8/2 a7 changed to a6

8/4 b2 changed to d6

8/5 quaver changed to crotchet

8-9 bar line absent

9/1-4 quaver 2 crotchets quaver changed to 4 crotchets

10/2-7 quavers absent

10/7 e1 changed to d1

12/1 a6 absent and quaver changed to crotchet

12-13 & 13-14 bar lines absent

13/1 quaver changed to crotchet

14/1 a5 absent

14/after 8 e4 added

17/7 a3 absent

17-18 to 20-21 bar lines absent

18/5 crotchet absent

19/1 to 20/1 quavers changed to crotchets

21/1 quaver changed to minim

**76. Fantasia 2 - Raphael Viola** 105

D-LEm II.6.15, pp. 42-43 *Fantasia - Raph: de uiola: / .2.*

Mertel 1615, pp. 224-5 [Phantasiæ et Fugæ] *81*

1-2 semibreve 4 minims semibreve changed to minim 4 crotchets minim

1/1-2 bar line added

2/1 e2 changed to d2

4/3-4 f1h3 changed to h3-f1

5/5 e3 changed to e2

6/1 f3 changed to c3

8/4 quaver a note to the left

12/2-7 crotchets changed to quaves

12/5 a3-b4 changed to a3b4

12/5-6 bar line added

13/between 1-2 d4c5 added

17/2 quaver a note to the right

17/4 crotchet a note to the right

19/1-3 minims changed to crotchets

19-20 bar line 2 crotchets to the left

20/3-4 bar line added

22 minim 4 crotchets minim changed to crotchet 4 quavers crotchet

22/4 e5 changed to e4

25 minim 3 crotchets minim changed to crotchet 2 quavers 2 crotchets

27/3 c5 changed to e5

27/4 quaver a note to the left

29/3 to 30/4 quavers changed to crotchets

31/4 quaver a notes to the left

32/4-5 quavers changed to crotchets

34/4 e5 changed to e4

35/1-4 quavers changed to crotchets

38/4 quaver a note to the left

40/2 quaver 2 notes to the right

40/4 crotchet 2 notes to the right

41/4 e4 changed to c4

43/5 crotchet a note to the left

47/1-8 crotchets changed to quavers

47/4-5 bar line added

49/1 c4 changed to c3

49/6 c4 changed to c3

50/1-2 minims changed to crotchets

50/2-3 bar line added

50/3-6 crotchets changed to quavers

52/1-4 crotchets changed to quavers

52-53 bar line absent

54/4-5 bar line added

54/5-6 minims changed to crotchets

55/2 quaver a note to the right

57/1 e1a2f2f3c5a6 changed to e1f2f3c4a6

**77. Fantasia 3 - Giovanni Maria da Crema** 106

D-LEm II.6.15, pp. 44-45 *Fantasia / .3.* [CremaD no 39]

cf. Crema 1546a, sig. B2v *Recercar ottauo* [CremaD no 8]

Crema 1546b, sig. B2v *Recercar ottauo*

Phalèse 1568, f. 6r *Fantasia*

3/5 c4 absent

20/1 c3 added

28/5 minim changed to semibreve

28-29 bar line absent

**78. Fantasia 4** 107

D-LEm II.6.15, pp. 45-46 *Fantasia / .4.*

4-5 bar line absent

5/2-3 crotchets changed to quavers

6/2 f2 changed to l2

6/2-5 semiquavers changed to quavers

7/4 c5 changed to c6

10-11 bar line absent

11/1 minim changed to fermata

16-17 bar line absent

19/1 d2a3b4 changed to d1a2b3

21/1-8 crotchets changed to quavers

24-25 bar line absent

**79. Fantasia 5** 108

D-LEm II.6.15, pp. 46-47 *Fantasia: / .5.*

9-10 double bar line added

15/2 b2 added

16/4 d1 absent

16/between 5-6 d2 added

23/1-8 semiquavers changed to quavers

36 2 semiquavers 2 crotchets 2 semiquavers changed to 4 quavers 2 crotchets

31/4 quaver a note to the left

38/3 a6 changed to a7

39-45 semiquavers changed to quavers

46/2 to 49/8 semiquavers changed to quavers

50/1 a5 absent and semiquavers changed to quavers

50/2 semiquaver a note to the right

52/9 crotchet changed to fermata

**80. Fantasia 6 - Juden von Meintz** 109

D-LEm II.6.15, pp. 48-49 *Des Juden von / Meintz fan / tasia: .6.*

D-B Mus.40141, ff. 205v-206r *Fantasia der Juden zu Maintz*

[see no 67]

r-s absent, reconstructed from no 66

2/3 d1 changed to f1d3

2/6 d4 changed to d3

7/7 a3 changed to a4

8/2 a3 changed to a4

10/5 d2a4b5 changed to d3a4c6

10/7-8 a2b3a4d6 changed to d3a4c6-d6

11/4 a3 added

15/4 a3 added

18/3 a5 changed to d5

21/7 d4 absent

25/3 a3 changed to a4

25/6 a3 added

27-28 bar line 2 crotchets to the left

28/4-5 bar line added

29/8-9 bar line added

30/1 f2f2 changed to f1

32/1 f1 changed to h1

32/5 a3 changed to a4

**81. Fantasia 7** 110

D-LEm II.6.15, pp. 50-51 *Fantasia: / .7.*

1-2, 2-3, 6-7 bar lines absent

3-4 bar line absent

4/2-7 semiquavers changed to quavers

6/1-2 d2e3-f4 changed to f4-d2e3

7-8 bar line absent

17/3 minim a note to the left

23/7-10 semiquavers absent

27/2 d1b2b3 changed to d1b3c4

36 3 quavers 5 semiquavers 2 quavers changed to 6 quavers 4 semiquavers

38/8 a1 changed to d1

48/2 f1f2h3f6 changed to f1f2g3f6

49/2 h1f2f3 changed to h1f2f3g4

50/3 crotchet a note to the right

50/4 quaver 2 notes to the right

51-52 bar line absent

52/6 d2 changed to d3

**82. Fantasia 9** 111

D-LEm II.6.15, pp. 54-55 *Fantasia*

1/9 b2 changed to d3

2/5-6 minim and crotchet absent

2/7 quaver a note to the left

3/1 crotchet absent

4/7 quaver 2 notes to the left

5/7 c1c2d3 changed to c1d2a4

7 to 25 bar lines every 2 minims

8/8 d1c5 changed to d2c5

13/15 a1a3 changed to a1b3

18/2 c2 changed to b2

19/7 d1a3a7 changed to d2a3a7

25/9-10 2 quavers changed to crotchet quaver absent

25-26 bar line absent

**83. Fantasia 8 - Francesco da Milano arr. Gregory Howet** 112-113

D-LEm II.6.15, pp. 52-53 *Fantasia / Gregorij / 8.*

[Ness no 33]

B-Br II.275, ff. 71v-72v *Ricercha Di Fr* [index: *R fantasia Di Fo De milano*]

D-W Guelf.18.7/III, ff. 11v-12v *Phantasia Diomedes.*

GB-Cu Add.3056, ff. 37v-38v *A Fancie* [Ness App. 4; Gregory no 16]

GB-Eu Dc.5.125, ff. 26v-28v *.f.* [Gregory no 5]

GB­-HAdolmetsch II.C.23, ff. 13v-14r *Ricercha*

GB-Och Mus.1280, f. 1r untitled[[81]](#footnote-81)

I-CFVd w.s., ff. 48v-49r *Recercata di franco da Milano*

I-COc 1.1.20, ff. 80v-82r & 74r *Fuga*

NL-DHnmi Kluis A 20, ff. 58v-59r *Ricercha di Francesco M.*

PL-Kj Mus.40032, pp. 218-219 *Fantasia di Francesco Milanese*

Dorico 1546, sigs. A3v-A4v *Fantasia di M. Francesco Milanese*

Gardano 1547, sigs. B1r-B2v *Fantasia di F. Milanese*

Gardano 1562, sigs. B1r-B2v *Fantasia di F. da Milano.*

Scotto 1563, pp. 9-12 *Fantasia di F. da M*

Phalèse & Bellère 1571, ff. 7v-8r *Fantasia Francisco de Milan.*

Kargel 1586, sigs. A3v-A4v *FANTASIA. IIII.* [Vol I no 30]

Mertel 1615, pp. 206-208 [Phantasiae et Fugae] *68*

Mylius 1622, pp. 35-36 *Fantasia*

cf. D-Hs ND VI 3238, pp. 100-101 *Tyrada[[82]](#footnote-82)*

6/1-2 crotchets changed to minims

6-7 bar line absent

7/1-3 quavers changed to minims 2 crotchets

8/1 a2 changed to e2

12/3 c5 changed to c6

12-13 bar line absent

17/1-4 crotchets absent

18/1-3 crotchet 2 quavers changed to minim 2 crotchets

18-19 bar line absent

19/1-2 2 crotchets changed to 2 minims

25/1-4 quavers changed to crotchets

25-26 & 26-27 bar lines absent

26/1-2 crotchets changed to minims

28/1-4 crotchets absent

30/2-5 quavers absent

31/1-2 minims absent

34-35 bar line absent

36/1 minim absent

38/2 c3 changed to b3

45/1 b2 absent

47/6 crotchet absent

49-50 crotchets absent

49/4 b4 changed to c4

58-59 bar line absent

60 crotchet quaver changed to 2 minims

60-61 & 62-63 bar lines absent

62 crotchet quaver changed to 2 minims

63-64 crotchets absent

66/3 c4 changed to a4

67/1-4 quavers changed to crotchets

71/1-2 minims absent

73-74 bar line absent

74/1 minim absent

76-77 bar line absent

78/1-4 minims absent

79 crotchet quaver changed to 2 minims

79-80 bar line absent

80-83 r-s absent

91/3 quaver a note to the left

92/3-6 quavers absent

93/3 quaver a note to the left

**84. Fantasia 10 - Gregory Howet** 114-115

D-LEm II.6.15, pp. 56-58 *Fantasia* [HowetR no 3]

D-Hs ND VI 3238, pp. 103-104 *Fantazia Gregorij*

14/2 c4 changed to a4

27/1 c4 absent

27/btw 3-4 c3 added

62-63 bar line absent

67/1 a4 changed to a3

68/5 a3 absent

68/6 a2 changed to c2

75-76 bar line absent

77/5 a5 changed to a4

77-78 bar line absent

78/between 4-5 previous 12 notes repeated

79/1 d2a3a4a7 duplicated after a page turn

94/6-9 quavers changed to semiquavers

95/1 fermata D-Hs ND VI 3238 crotchet

95/2-8 c2-a2-d3-b3-a3-c4-a4 added [from D-Hs ND VI 3238]

**85. Fantasia 11 - Albert Dlugoraj** 116

D-LEm II.6.15, pp. 58-59 *Fantasia / A.D:*

Mertel 1615, p. 190 [Phantasiae et Fugae] *55*

4/1-8 crotchet and 6 quavers changed to dotted crotchet and 6 semiquavers

4-5 & 5-6 bar line a crotchet to the left

12/5 a7 absent

16/2 h1 changed to f1

16/3 h3 changed to i3

21-22 bar line absent

25/1 a7 absent

26 minim 2 crotchets changed to 2 crotchets minim

29/1-3 crotchets absent

30 r-s absent

31/3 minim changed to dotted crotchet

31/4 to 33/8 quavers absent

31-32 bar line quaver to the left

32/8-9 bar line added

33 r-s absent

33/11-12 bar line added

33-34 bar line quaver to the right

34/1 minim changed to quaver

34/6 quaver c4 absent

**86. Fantasia - Diomedes Cato** 117

D-LEm II.6.15, p. 59 *Fantasia Diom prima*

3/2 a3 changed to d3

3/4-5 crotchet and quaver absent

7/2-3 semiquavers changed to quavers

7/4 crotchet changed to quaver

12/1 semiquaver changed to quaver

17/2 quaver 2 notes to the right

17/4 semiquaver 3 notes to the right

19/1 dotted crotchet absent and f1d3e4 crossed out

34/1 minim absent and a4 changed to a2

**87. Fantasia 12 - Melchior Neusidler** 118-119

D-LEm II.6.15, pp. 60-61 *Fantasia 12*

B-Br II.275, ff. 97v-98r untitled

CH-Bu F.IX.70, pp. 53-54 *XV / Fanta / sia M. N.* [see no 41]

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

D-W Guelf.18.7 III, ff. 10v-11v *Phantasia fabritius Dentici* [Griffiths no 27]

PL-Kj Mus.40598, ff. 31v-32r *Fantasia MN* [Vol II no 40]

Neusidler 1574, sigs. N2v-N3v *44 Fantasia. MN* [Vol I no 25]

cf. A-Wn S.M.8967, ff. 4r-6r *Fantasia* [tone higher] [Vol II no 12]

5/8-11 quavers absent

7/1 e5 changed to e4

8/5 c1 changed to c2

9/2 crotchet a note to the left

13/6 quaver a note to the left

14/5-6 quavers absent

15/3-7 3 quavers 2 crotchets changed tominim crotchet 2 quavers minim

17/1 c4 changed to c3

19/3-4 dotted crotchet 2 quavers 2 notes to the left

21/2 f4 changed to d4

28/1 a5 changed to a6

36/2-5 h2-f2-g2 changed to h2-g2-h2-g2

36/4-5 quavers absent

36-37 bar line a note to the left

37/1 crotchet a note to the left

38/4 crotchet a note to the right

46/1 e1 changed to a1

48/5 e3 changed to e4

52/9 crotchet a note to the right

56/5 f4 changed to g4

58 r-s absent

59/4 f2 changed to f3

61/6 quaver a note to the left

61/8 crotchet 2 notes to the left

62/1-2 minim absent and fermata a note to the left

62/2 a8 [D] changed to a7 [D]

**88. Recercar - Albert Dlugoraj?** 120-121

D-LEm II.6.15, pp. 462-463 *Ricercada Alb*

5/3-4 minims changed to crotchets

6-7 bar line absent

7/1-2 crotchets changed to quavers

8-9 bar line absent

15/between 3-4 a1 added

22/1 i2l3e4 changed to d2a3c5

24-25 bar line absent

27/1 c4 changed to c5

30/3 quaver a note to the left

30/5 crotchet 2 notes to the left

32/4-5 a1b2d3-d1 repeated

34/3 quaver a note to the left

36/3 quaver a note to the left

36/5 crotchet a note to the left

37/2-3 quavers absent

37/4 semiquaver a note to the left

37-38 bar line a crotchet to the right

38/1 crotchet a note to the right

38/3 semiquaver a note to the right

38-39 bar line a quaver to the right

39/7-8 crotchets changed to quavers

40/1-8 semiquavers changed to quavers

40-41 bar line absent

41-42 bar line a crotchet to the left

46/2 i2 changed to h2

49/5 crotchet 2 notes to the left

49/6 semiquaver a note to the left

50/5-6 quavers changed to crotchets

51/6-7 semiquavers changed to quavers

51-52 bar line a crotchet to the right

53/1 minim changed to quaver

54/3 semiquaver a note to the right

55/1-8 semiquavers changed to quavers

**89. Recercar** 122

D-LEm II.6.15, pp. 478-479 *Ricercada / .10.*

2/1 to 3/3 crotchets absent

9/4 e3 changed to a1

10/3 quaver changed to dotted crotchet

14/3 quaver 2 notes to the left

16/1 a2 changed to c2

18-19 bar line absent

27/2 b3 changed to c3

32/4-5 crotchets absent

34/1 d2c5 changed to d2b5

34/4 semiquaver a note to the left

34/6 quaver a note to the left

**90. Recercar** 123

D-LEm II.6.15, pp. 508-509 *Ricercada.*

3/4 c3 changed to c2

5/4 quaver a note to the left

6/4 quaver a note to the left

9/4 quaver a note to the left

12/1 crotchet a note to the right

13/4 quaver a note to the left

14/1 e4 changed to c4

14/4 quaver a note to the left

16/5 crotchet a note to the left

18/1 3 quavers changed to crotchet 2 quavers

18/1 quaver a note to the left

18/5 c2 changed to d2

19/1 f1-h2 changed to f1h2

19/4 crotchet a note to the left

26/4 to 27/1 quavers changed to crotchet

27/2 quaver a note to the right

28/3 quaver a note to the right

32-33 bar line a note to the left

34/4 quaver a note to the left

35/3 crotchet changed to dotted crotchet

37/2 a4 changed to a3

37/3 quaver 3 notes to the left

39/2 quaver a note to the right

40/2 quaver a note to the left

**91. Kowaly**[[83]](#footnote-83) 124

D-LEm II.6.15, pp. 520-521 *Kowalij.*

7 bar repeated

8/1 a4c4 changed to c4d5

8/2 minim a note to the left

19/2 a4 changed to c4

25/3 minim a note to the left

26/1 crotchet a note to the left

27/4 semiquaver 2 notes to the right

34/1 crotchet 2 notes to the left

36/1-2 2 quavers changed to crotchet quaver

36/4 semiquaver a note to the left

38/3 crotchet changed to minim

40/1-2 crotchet minim changed to minim quaver

46/2 a8 changed to a7

50/3 a7 absent

53/1 a1 absent, a7 changed to a9

53/1 a7 changed to a8

53-54 to 55-56 bar lines absent

**Appendix**

**92. Fantasia** 126-127

D-W Guelf.18.7/III, ff. 210v-211v *Phantasia / Vom Melchior / Neusidler.*

same theme as Vol I no 28 & 41 and Vol II no 28

11/1-2 quavers changed to crotchets

13/7 b4 added

21/3 minim a note to the left

27/1 dotted minim changed to crotchet

27/3-6 crotchets changed to minims

55/10 a7 changed to a8

62/1 a7 changed to a8

71/1 a7 changed to a8

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GB­-HAdolmetsch II.C.23 – Haslemere, Dolmetsch Library, MS II.C.23: Medici lute book, copied in Italian tablature *c*.1600, RISM Bvii, p. 133.

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GB-Och Mus.1280 – Oxford, Library of Christ Church College (GB-Och), Mus. MS 1280, fragments copied in French tablature *c.*1580, recovered from the binding of books from the library of Richard Allestree acquired in 1680.

I-CFVd w.s. – Castelfranco Veneto, Il Duomo di Santa Maria Assunta e San Liberale, Archivio: Giovanni Pacalono lute manuscript, copied in Italian tablature *c.*1550s. Facsimile: Bologna, Arnaldo Forni Editore, 2012.

I-COc 1.1.20 – Como, Biblioteca Comunale, MS 1.1.20, Pietro Paolo Raimondo lute book, copied in Italian tablature *c.*1601-1609. Facsimile: Como, Antiquae Musicae Italicae Studiosi, 1980.

I-Fn Magl.XIX.168 – Firenze, Biblioteca Nazionale Centrale, MS Fondo Magl. classe XIX.168, copied in Italian tablature and dated 1582, RISM Bvii, p. 113.

NL-DHnmi Kluis A 20 – Den Haag, Nederlands Muziek Instituut Kluis A 20 (*olim* Den Haag, Gemeente-museum MS 28 B 39): Siena lute book, copied in Italian tablature *c*.1560-1570, RISM Bvii, pp. 84-85. Facsimile: Genève, Minkoff, 1988.

NL-Lu 1666 – Leiden, Rijksuniversiteitsbibliotheek, Bibliotheca Thysiana, MS 1666 (formerly MS 133.1.63): Johan Thysius lute book, copied by Adrian Smout in French tablature *c.*1590-1646. RISM Bvii, pp. 161-163. Facsimile: Leiden & Utrecht, Nederlandse Luitvereniging en Koninklijke Vereniging voor Nederlandse Musiekgeschiedenis, 2009.

PL-Kj Mus.40032 – Kraków, Biblioteka Jagielloñska, Mus. MS 40032, copied in Italian tablature *c.*1580- 1611, RISM Bvii, p. 22.

PL-Kj Mus.40143 – Kraków, Biblioteka Jagielloñska, Mus. MS 40143, copied in French tablature partly by Jean-Baptiste Besard and dated 1594 and 1603. Contents listed in Meyer III/2, pp. 112-115. RISM Bvii, p. 25.

PL-Kj Mus.40598 – Kraków, Biblioteka Jagielloñska, Mus. MS 40598, copied in German tablature *c.*1570- 1575, RISM Bvii, p. 34.

**PL-LZu M 6983** – Lódz, Biblioteka Uniwersytecka, MS. M 6983, (*olim* Berlin, Bibliothek der Staatlichen Akademischen Hochschule für Music, MS 5102), from the Spitta collection, copied in German tablature *c.*1600.

PL-Tap Kat.II XIV 13a – Bydgoszcz Archiwum Wojewódzkie w Oddzial w Toruniu, MS XIV 13a: John Fischer Organ Tablature, copied 1594-c.1604.

UKR-LVu 1400/I – Lviv (Lvov), Gosudarstvennyi universitet imeni Ivana Franko, Naucnaja Biblioteka, MS 1400/I, copied in French and Italian tablature and dated 1555 and 1592, RISM Bvii, pp. 200-201.

US-NHub Osborn 13 – New Haven, Yale University, Beinecke Rare Book an Manuscript Library, James Marshall and Marie-Louise Osborn Collection, Mus. MS 13: the Osborn commonplace book (aka Braye lute book), including lute music in French tablature (ff. 1v-19v, 31v-32v), copied in French tablature 1560s.

**Prints**

Adriaenssen 1584 – *Pratum Musicum Longe Amoenissimum ... Emanuelem Hadrianium Antverpiensis* (Antwerp, Pierre Phalèse, 1584) Brown 15846, RISM A/I 158412. Facsimile: Buren, Frits Knuf, 1977.

Adriaenssen 1600 – *Novum Pratum Musicum* *Longe Amoenissimum ... Emmanuel Adriaensen* (Antwerp, Pierre Phalèse, 1600) RISM A/I 160018.

Besard 1603 – *Thesaurus Harmonicus ... Ioannem Baptistam Besardvm Vesontinvm* (Köln, Grevenbruch, 1603) RISM A/I 160315. Facsimile: Genève, Minkoff, 1975/ reprinted 1993.

Crema 1546a – *Joan Maria Intabolatura del Lauto ... Jo. Maria da Crema ... Libro Primo* (Venezia, Gardano, 1546) Brown 154610; RISM A/I 154625. Facsimile: Genève, Minkoff, 1981. Digital facsimile available via EMO.

Crema 1546b – *Intabolatura del Lauto ... Jo. Maria da Crema ... Libro Terzo* Venezia, Scotto?, 1546) Brown 154611, RISM A/I 154626.

Dorico 1546 – *Intabolatura de Lauto di M. Francesco Milanese et M. Perino Fiorentino ... Libro Primo* (Venezia, Dorico & Fratello, 1566 [recte 1546]) Brown 15661.

Drusina 1556 – *Tabulatura Continens ... per Benedictum de Drusina* (Frankfurt, Eichorn, 1556) Brown 15562, RISM A/I 155632. Facsimile: Leipzig, Zentral-antiquariat der DDR, 1980.

Fuhrmann 1615 – *Testudo Gallo-Germanica* (Nürnberg, Georg Leopold Fuhrmann*,* 1615) RISM A/I 161524. Facsimile: Lübeck, Tree Edition, 2003.

Gardano 1546 – *Intabolatura de lauto di Francesco da Milano De motetti & canzoni francese ... Libro Segondo* (Venezia, Gardano, 1546) Brown 15467, RISM A/I 154629. Digital facsimile available via EMO.

Gardano 1547 – *Intabolatura de Lauto di M. Francesco Milanese et M. Perino Fiorentino suo discipulo... Libro Terzo* (Venezia, Gardano, 1547) Brown 15472, RISM A/I 154721.

Gardano 1561 – *Intabolatura di Liuto di Francesco da Milano* *... Libro Secondo* (Venezia Gardano, 1561) Brown 15613, RISM A/I 156117.

Gardano 1562 – *Intabolatura di Liuto di M. Francesco da Milano et Perino Fiorentino suo discipulo ... Libro Terzo* (Venezia, Gardano, 1562) Brown 15621, RISM A/I 156223. Facsimile: Genève, Minkoff, 2002. Digital facsimile available via EMO.

Gardano 1590 – *Il libro primo de* *madrigali di Michel’ Angelo Cancineo...* (Venezia, Gardano, 1590) RISM A/I 159021.

Gerle 1552 – *Eyn Newes sehr Künstlichs Lautenbuch ... durch Hanssen Gerle den Eltern* (Nürnberg, Form-schneider, 1552) Brown 15521, RISM A/I 155231. Facsimile: Stuttgart, Cornetto, 1997.

Heckel 1556a – Wolff Heckel, *Discant Lautten Buch* (Strasbourg, Wyss, 1556) Brown 15565, RISM A/1/4 H4934.

Heckel 1562a – Wolff Heckel, *Discant Lautten Buch* (Strasbourg, Müller, 1562) Brown 15623. Facsimile: Stuttgart, Cornetto, 2010, RISM A/1/4 H4935.

Kargel 1586 – *Lautenbuch - Durch Sixtum Kargel* (Strasbourg, Jobin, 1586) Brown 15865, RISM A/I 158623. Facsimile: Köln, Becker, 1996.

Marcolini 1536 – *Intabolatura di liuto de diversi ... di M. Francesco da Milano* (Venezia, Marcolini, 1536) Brown 15363, RISM A/I 153610.

Maschera 1584 – Fiorenzo Maschera *Libro Primo de Canzoni da sonar a quattro voci* (Brescia, Sabbio, 1584) - for instrumental ensemble à4. Brown 158410.

Matelart 1559 – *Intavolatura de Leuto de Ioanne Matelart Fiamengo Libro Primo* (Roma, Dorico, 1559) Brown 15597, RISM A/I 155927. Facsimile: Firenze, Studio Per Edizioni Scelte, 1984.

Mertel 1615 – *Hortus Musicalis Novus ... Eliae Mertelii, Argentoratensis* (Strasbourg, Bertram, 1615), RISM A/1/5 M2337. Facsimile: Genève, Minkoff, 1983.

Morlaye 1553 – *Le Second Livre ... reduictz en tabulature de Guiterne, par Maistre Guillaume Morlaye jouer de Leut* (Paris, Fezandat, 1553), for guitar, Brown 15534, RISM A/I 155334. Facsimile: Monaco, Chanterelle, 1980.

Mylius 1622 – *Thesaurus Gratiarum ... Johann Danielis Mylii, Wetterano-Hassi* (Frankfurt am Main, De Zetter, 1622).

Neusidler 1574 – *Teutsch Lautenbuch ... durch Melchior Neusidler* (Strasbourg, Jobin, 1574) Brown 15745, RISM A/I 157413. Facsimile: Stuttgart, Cornetto, 1999. Digital facsimile available via EMO.

Phalèse 1546 – *Carminum pro Testudine Liber IIII* (Louvain, Pierre Phalèse, 1546) Brown 154620, RISM A/I 154628. Digital facsimile available via EMO.

Phalèse 1549 – *Carminum Quae Chely vel Testudine Canuntur, Liber primus* (Louvain, Phalèse, 1549) Brown 15498, RISM A/I 154938. Digital facsimile available via EMO.

Phalèse 1568 – *Luculentum Theatrum Musicum* (Louvain, Pierre Phalèse, 1568) Brown 15687, RISM A/I 156823. Facsimile: Genève, Minkoff, 1983).

Phalèse & Bellère 1571 – *Theatrum Musicum, Longe* (Louvain, Pierre Phalèse and Jean Bellère, 1571) Brown 15716, RISM A/I 157116. Facsimile: Genève, Minkoff, 2002.

Scotto 1546 – *Intabulatura di Lauto del Divino Francesco da Milano, et Dell'Eccellente Pietro Paulo Borrono da Milano ... Libro Secondo* (Venezia, Scotto, 1546) Brown 15468, RISM A/I 154630.

Scotto 1563 – *La Intabolatura de lauto de diversi autori.* (Venezia Scotto, 1563) Brown 156311, RISM A/I 156321.

s.d. – *Intabolatura da Leuto del divino Francisco da Milano* (publisher unknown, 1530s) Brown 154?4. Facsimile: Bologna, Forni, 2002.

Sulzbach 1536a – *Intavolatura de Viola O Vero Lauto cioe Recercate, Canzone Francese, Motette, Composto per lo Eccellente & Vnico Musico Francesco Milanese ... Libro Primo della Fortuna* (Napoli, Sulzbach, 1536). Facsimile: Genève, Minkoff, 1977.

Sulzbach 1536b – *Intavolatura de Viola O Vero Lauto Composto per lo Eccellente & Vnico Musico Francesco Milanese ... Libro Secondo de la Fortuna* (Napoli, Sulzbach, 1536). Facsimile: Genève, Minkoff, 1988.

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EMO – Early Music Online: a collection of digitised books from the British Library, including printed lute music from the sixteenth century.

<http://digirep.rhul.ac.uk/access/home.do> and go to Early Music Online.

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Tichota – Jirí Tichota ‘Bohemica a cesky repertoár v tabulaturách pro renesancní loutnu' *Miscellania Musicologica* xxxi, pp. 206-219 (1984).

Vol I – John H. Robinson (ed.) *Fantasias and Recercars for Renaissance Lute*, vol. 1: *Lute Fantasias and Recercars transcribed from Prints in German tablature* (Lübeck: TREE Edition, 2008).

Vol II – John H. Robinson (ed.) *Fantasias and Recercars for Renaissance Lute*, vol. 2: *Lute Fantasias and Recercars transcribed from Manuscripts in German Tablature c.1520-1580* (Lübeck: TREE Edition, 2010).

1. Acrostic from the Arpin lute book [D-Z 115.3, f. 1v], thank you to Mathias Rösel and Rainer aus dem Spring for help with the translation. Similar acrostics on the word Testudo are also found in the lute books of Emanuel Wurstisen [CH-Bu F.IX.70, p. 7], and Elysabeth Romers [D-KNh R 242, p. 1], and an acrostic on Testudo with different text in the lute manuscript A-KR L 81, f. 25r. [↑](#footnote-ref-1)
2. No German tablature manuscripts dating after 1620 are known. [↑](#footnote-ref-2)
3. The appendix item no 92 is in Italian tablature and from D-W Guelf.18.7/III, and is also transcribed into French tablature here. [↑](#footnote-ref-3)
4. As described in more detail in the introduction to Vol I, pp. i-iii. [↑](#footnote-ref-4)
5. Diapasons are often only used once and are easily avoided by omission or substitution with the higher octave to play the music on a 6-course lute. [↑](#footnote-ref-5)
6. And the appendix item no 92 from D-W Guelf.18.7/III. [↑](#footnote-ref-6)
7. Either ~~A~~ for b7 [no 31 & 39] or B for b7 [no 27] [↑](#footnote-ref-7)
8. Christopher Field 'Fantasia I. To 1700' *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. No 1, 3-20, 23, 26 & 92 use the alternative spelling 'Phantasia' (and other sources of no 28, 34, 38, 41, 44, 45, 48, 58, 59, 65, 74, 76, 83 & 85). Mertel's *Hortus Musicalis* of 1615 heads a large section *Phantasiae et Fugae* and the music is numbered without titles, so not distinguishing between fantasia and fuga. [↑](#footnote-ref-8)
9. 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 mainly for music in strict imitation. See no 22, 51-53, 55-58, 61 & 68-74. [↑](#footnote-ref-9)
10. John Caldwell 'Ricercare' *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. See no 2, 24, 25, 49, 50 & 88-90. [↑](#footnote-ref-10)
11. Fantasia and recercar are used interchangeably in concordant sources of no 1, 2, 28, 30, 45, 47, 49, 50, 63, 77 & 83. Also fuga and fantasia are used interchangeably, see no 44, 58 & 65, and no 83 is titled fantasia, fancie, fuga and recercar in concordant sources. [↑](#footnote-ref-11)
12. The many items titled prelude/preludium/preambulum/ preambel in German tablature sources are excluded here, and will all be edited for a separate edition. [↑](#footnote-ref-12)
13. Erich Schwandt ‘Capriccio’ New Grove 2 v, pp. 100-101. A term meaning whim or fancy loosely applied to a variety of musical forms first used for a set of madrigals in 1561. [↑](#footnote-ref-13)
14. A section in book II beginning on f. 11r is headed '... Intabulatae per D H Fabrum'. [↑](#footnote-ref-14)
15. Arthur J. Ness 'A Physician's Lute Book' *Journal of the Lute Society of America* lx (2007), pp. 84-86. [↑](#footnote-ref-15)
16. 1. I, f. 7r; 2. I, f. 31r; 3. I, f. 36r; 4. I, ff. 36v-37r; 5. I, f. 46v; 6. III, f. 10v; 7. III, ff. 25v-26r. [↑](#footnote-ref-16)
17. Yiddish titles translated with the help of Mathias Rösel in Bremen and John Hayward of Durham University, UK. [↑](#footnote-ref-17)
18. John Kmetz *Die Handschriften der Universitätsbibliothek Basel* (Basel, Verlag der Universitätsbibliothek, 1988), pp. 206-229. [↑](#footnote-ref-18)
19. Christoph Wolff 'From Berlin to Lódz: The Spitta Collection Resurfaces' *Music Library Association Notes* 46/2 (December 1989), pp. 311-327. [↑](#footnote-ref-19)
20. Jiri Tichota 'Francouzská loutnová hudba v Čechách', *Miscellanea musicologica* xxv-xxvi (1973), p. 19. Jiri Tichota 'Deutsche Lieder in Prager Lautentabulaturen des beginnenden 17. Jahhunderts', *Miscellanea musicologica* xx (1967), p. 63; and see Jiri Tichota 'Problèmes d'edition des tablatures de rédaction défectueuse', in: *Le Luth et sa musique II* (Paris, Colloques internationaux du Centre nationale de la recerche scientifique, 1980), p. 44; Jiri Tichota 'Bohemica a cesky repertoár v tabulaturách pro renesanci loutnu', *Miscellania Musicologica* xxxi (1984), pp. 150-222. [↑](#footnote-ref-20)
21. Arthur J. Ness ‘Sources of Lute Music 3: German Sources to *c.*1650’ *New Grove* 2 xxiv, pp. 39-63. [↑](#footnote-ref-21)
22. Roland Wohlfart ‘Die Liederhandschift des Petrus Fabricius - Kgl. Bibl. Kopenhagen, Thott 4o841’ (Dissertation, Münster University, 1989). [↑](#footnote-ref-22)
23. See the tablature supplement ‘Lute Music solos ascribed to Philipp Hainhofer’s lute teacher Nicolo Legname’ in *Lute News* 92 (December 2009) for more on Nicolo Legname and all the music ascribed to him. [↑](#footnote-ref-23)
24. Joachim Lüdtke *Die Lautenbücher Philipp Hainhofers (1578-1647)* (Göttingen, Vandenhoeck & Ruprecht, 1999). [↑](#footnote-ref-24)
25. For example, Melchior Neusidler visited Italy in 1563, and was in Venezia to supervise the publication of his first two lute books published by Antonio Gardane in 1566. [↑](#footnote-ref-25)
26. D-Sl Mus.G.I.4, the source of Matelart’s fantasias used here, also includes German tablature for the duet parts to seven fantasias of Francesco da Milano that are found as complete duets in Matelart 1559 (Ness app. 17-23), but are not included here. [↑](#footnote-ref-26)
27. Godelieve Spiessens ‘Matelart, Joan’ *New Grove* 2 xvi, p. 118; Smith, pp. 141-142. [↑](#footnote-ref-27)
28. A madrigal each in *Second libro delle muse, a quattro voci* (Roma, A. Barré, 1558) RISM 155813 and Il primo libro dell muse, a tre voci (Venezia, G. Scotto, 1562) RISM 15628. [↑](#footnote-ref-28)
29. Arthur J. Ness *The Lute Music of Francesco Canova da Milano (1497-1543)* (Cambridge MA: Harvard University Press, 1970), no. 33 and App. 4. [↑](#footnote-ref-29)
30. Franco Pavan ‘Francesco (Canova) da Milano’ *New Grove* 2 ix, pp. 166-168; Smith, pp. 123-130. [↑](#footnote-ref-30)
31. See Brown 154610 = Brown 154611 and Brown 15484. [↑](#footnote-ref-31)
32. Arthur J. Ness ‘Giovanni Maria da Crema’ *New Grove* 2 ix, p. 895; Smith pp. 131-132. [↑](#footnote-ref-32)
33. Richard Darsie (ed.) *Giovanni Maria da Crema/Julio Segni da Modena: The Ricercars for Solo Lute* (Davis CA, Silver Sound Publications, 1996). Minkoff of 1546 and EMO on-line facs of 1548 [and 1546?]. [↑](#footnote-ref-33)
34. Godelieve Spiessens 'De Antwerpse luitcomponist Gregorius Huet' *Revue Belge de Musicologie*57 (2003) pp. 87-111; Sigrid Wirth ‘Gregorius Huwet in Wolfenbüttel’ *Geluit -Luthinerie* *Jaarboek* 2010, pp. 2-8; R. B. Lennaerts and J. Le Cocq ‘Huet, Gregorio’ *New Grove 2* xi, 802; John M. Ward ‘A Dowland Miscellany’ *JLSA* x (1977), pp. 94-96. [↑](#footnote-ref-34)
35. GB-Lbl Sloane 1021, *c.*1640, f. 24r. [↑](#footnote-ref-35)
36. John H. Robinson (ed.) *Collected Lute Solos by Gregory Howet* (Lübeck: TREE Edition, 1998). [↑](#footnote-ref-36)
37. Hans Radke, Wolfgang Boetticher and Christian Meyer ‘Melchior Neusidler’ *New Grove 2* xvii, p. 794; Smith, pp. 173-178; and see the introduction to Vol I, pp. vii-ix. [↑](#footnote-ref-37)
38. Smith, pp. 166-170. [↑](#footnote-ref-38)
39. The initials ‘MN’ accompanying the title of no 51 are not very clear, but the music is very much in keeping with the style of Melchior’s other fantasias. [↑](#footnote-ref-39)
40. Paul O’Dette plays seven fantasias by Melchior Neusidler on his CD *Lute Music of Melchior Neusidler* (harmonia mundi 907388, 2008), including no 41/87 and 62 here. [↑](#footnote-ref-40)
41. Four fantasias in Besard’s *Thesaurus Harmonicus* are ascribed to Fabritio Dentice, all found in the prints Melchior Neusidler published. [↑](#footnote-ref-41)
42. Smith, pp. 142-143. [↑](#footnote-ref-42)
43. John Griffiths and Dinko Fabris (eds.) *Neopolitan Lute Music* (Middleton WI, A-R Editions, 2004). [↑](#footnote-ref-43)
44. Peter Király ‘Dlugoraj *Dlugorai* Albert *Wojciech*’, *Die Musik in Geschichte und Gegenwart* (Kassel: Barenreiter, 2001), Personenteil 5, columns 1142-1143; Piotr Pozniak ‘Dlugoraj Wojciech (Albertus)’ *New Grove 2* vii, p. 409. Robert Eitner ‘Dlugorai, Albertus’ *Quellen-Lexicon: Biographisch-Bibliographisches* (Graz: Akademische Druck-U. Verlagsanstalt, 1959), vol. 3, pp. 217-218; F. J. Fetis ‘Dlugoraj (Albert)’ 10th ed., *Biographie Universelle Des Musiciens et Bibiliographie Générale de la Musique* (Bruxelles: Culture et Civilisation, 1963), vol. 3, p. 30; Hugo Reimann ‘Dlugoraj (d’ugoraj) Adalbert Wojciech’ *Musik Lexikon* (Mainz: B. Schott’s Söhne, 1972), Personenteil A-K, p. 406. [↑](#footnote-ref-44)
45. See the tablature supplement ‘Collected Lute Music of Albert Dlugoraj Parts 1 and 2’ in *Lute News* 62 (June 2002) and 63 (September 2002), and Lute Society Tablature Sheet A17. [↑](#footnote-ref-45)
46. Danuta Popinigis ‘Zur Biographie von Diomedes Cato’ (*Musica Batica. Danzig und die Musikkultur Europas*, Gdańsk 2000), pp. 178-182; Piotr Pozniak ‘Cato, Diomedes’ *New Grove* 2, v 285-286; Peter Király ‘Cato, Diomedes’ *MGG* iv col. 446-448; and Peter Kiràly *Die Laute*, 9-10 (2011), pp. 119-120. [↑](#footnote-ref-46)
47. Praefatio authoris ad candidum philomusum: … Quando-quidem hic Diuinus ille artifex Laurencinus Romanus instructor quondam meus, hic totius Orientis Phoenix & quasi miraculum Diomedes, hic Bocquetus ille suauissimus è quorum scriptis potior istius operis pars confecta est tres verè Apollines rediuiui inter caeteros hic (non ego) canunt: ... . Also Diomedes Venetus is second in the Nomina Authorum in the preface to Fuhrmann's Testudo-Gallo Germanica of 1615, and third in Besard's similar list in Thesaurus Harmonicus of 1603, the latter reproduced as a register of lute masters in Philip Hainhofer's lute book [D-W Guelf 18.7, f. 7r]. [↑](#footnote-ref-47)
48. *Anglia Dulandi lacrymis moveatur: Hoberti / Julia se pactet terra superba chely./ Geldria Rhedani, Diomedis sarmata tollat / vel Laurenzini carmine Roma caput./ Aurea Parisios oblectet Musa Camilli / Drusinosque vehat Misnis ad altra suos. / Phoebeum testudo melos quae percita nervos. Edit, Phaebeo nixa favore nitet.* [↑](#footnote-ref-48)
49. Bars 33-39 of no 19a here, are concordant with bars 17-23 of *Tombeau de Mezangeau* on pp. 8-9 of *Livre de Tablature des Pieces de Luth* (Paris, 1672). Thanks to John Reeve for communicating Bill Carter's discovery of this concordance. [↑](#footnote-ref-49)
50. *Untersuchung* (Nürnberg, 1727), p. 55, see Douglas Alton-Smith, *Study of the Lute* (Instrumenta Antiqua, 1976), p. 53, for a complete translation into English. [↑](#footnote-ref-50)
51. See tablature supplements ‘Collected Lute Music of Diomedes Cato of Venice’ parts I-V in *Lute News* 85 (April 2008), 87 (September 2008), 90 (July 2009), 95 (October 2010) and 97 (April 2011). [↑](#footnote-ref-51)
52. Carlone I & II. [↑](#footnote-ref-52)
53. Prefatio authoris ad candidum philomusum [lines 13-14]: Quando. quidem hic Diuinus ille artifex Laurencinus Romanus instructor quondam meus, … . [↑](#footnote-ref-53)
54. Tim Crawford (ed.) *Thirty pieces for lute by Laurencini* (The Lute Society Music Editions, 1979). [↑](#footnote-ref-54)
55. Carlone II, no 76. Thank you to Grazia for sharing her edited version of no 21 with the author, on which the edited version here was based. [↑](#footnote-ref-55)
56. SantinoK, pp. 5-7; Smith pp. 134-135. [↑](#footnote-ref-56)
57. SantinoK. [↑](#footnote-ref-57)
58. Adriaenssen’s fantasias abound with pastiche and quotation from the fantasias of others casting doubt on whether he composed tham. Thank you to Deák Endre for communicating his discovery of quotations from the fantasias of Valentin Bakfark, Francesco da Milano and Jean Paul Paladin. *Pratum Musicum* 1584: Fantasia 1 bars 79-95 = Ness 55 bars 195-228; Fantasia 2 bars 17-65 = Paladin *Premier Livre de Tablature de Luth* 1560 no 1 bars 45-140; Fantasia 3 bars 39-42 = Ness 56 bars 74-80; Fantasia 4 bars 21-29 & 47-52 = Ness 56 bars 74-80 & 37-46; Fantasia 4 bars 31-34 = Ness 65 bars 101-122; *Novum Pratum Musicum* 1591: Fantasia 1 bars 11, 12-13, 14-15 & 17-22 = Bakfark *Harmoniarum Musicarum* 1565, Fantasia 2 bars 12 25, 62-63, 6-7 & 35-40, respectively. [↑](#footnote-ref-58)
59. Peter Király ‘Jean Baptiste Besard: New and neglected biographical information’ *The Lute* xxxv (1995), pp. 62-72. [↑](#footnote-ref-59)
60. Julia Sutton 'Besard, Jean-Baptiste [Besardus, Joannes Baptista]' *New Grove* 2 iii, pp. 483-484. [↑](#footnote-ref-60)
61. See CLFBes in bibliography. [↑](#footnote-ref-61)
62. Jeanette B. Holland and Arthur J. Ness 'Borrono, Pietro Paulo' *New Grove 2* iv, pp. 4-5. [↑](#footnote-ref-62)
63. Gian Luca Lastraioli (ed.) *Pietro Paulo Borrono da Milano: Collected Works for Lute* (Lübeck, Tree Edition, 2008). [↑](#footnote-ref-63)
64. Maria Szczepanska (ed.) *Jakub Polak, Preludia, fantazje i tance na lutnie* Wydawnictwo Dawnej Muzyki Polskiej 22: (Kraków, Polskie Wydawnictwo Muzyczne, 1951), in mensural notation; Piotr Pozniak (ed.), *Jakub Polak: The Collected Works* (Kraków: Polskie Wydawniactwo Muzyczne, 1993), with tablature and guitar transcription [see PolakP in bibliography]. [↑](#footnote-ref-64)
65. Piotr Pozniak, ‘Kasper Sielicki, lutnista-kompozytor i jego twórczosc*’* *Saeculum Christianum* ix (2002) no. 2, pp. 131-150 - in German translation in a forthcoming volume of *Die Laute*. He also suggests that the three items ascribed ‘C.S.’ in CH Bu F.IX.70, could refer to Caspar Sielicki: p. 120 *Passomezo C.S.*; p. 238 *Ach hertziges hertz mit schmertz C.S.* and p. 303 *Galliarda C.S.*, as well as the possibility that *Passomezo C.P.R Saltarello* on pp. 198-199 could refer to him too. [↑](#footnote-ref-65)
66. See the tablature supplement ‘Complete Lute Solos of Kasper Sielicki, Petrus Konopacky and Franciszek Maffon’ in *Lute News* 82 (June 2007) and Lute Society Tablature Sheet A24. [↑](#footnote-ref-66)
67. Smith, pp. 130-131. [↑](#footnote-ref-67)
68. Mirco Caffagni and Franco Pavan *Perino Fiorentino: Opere per liuto* (Bologna, Ut Orpheus Edizioni, 1996). [↑](#footnote-ref-68)
69. John H. Robinson (ed.) Collected Lute Solos of Hortensio Perla of Padua and Pomponio of Bologna (Lübeck: TREE Edition, 2000). [↑](#footnote-ref-69)
70. See Brown [1575]4 and [1580]4. [↑](#footnote-ref-70)
71. Godelieve Spiessens ‘Raphael Viola, 16de-eeuwse luit-componist herbekeken’ *Geluit* 44 (December 2008), pp. 6-9. [↑](#footnote-ref-71)
72. Probably copied from Gardano 1562 as it is identical and includes and same errors and right hand fingering dots. [↑](#footnote-ref-72)
73. Edited with tablature and guitar transcription in Alberto Mesirca (ed.) *Francesco da Milano opere per liuto dal manuscritto di Castelfranco Venuto* (Unità di ricerca della Parrochia del Duomo di Castelfrnco Veneto, 2010). [↑](#footnote-ref-73)
74. All the phantasias from Matelart’s print were copied into D-Sl Mus.G.I.4, adding a 7th course in F and attempting to bar the tablature that is unbarred in the print. [↑](#footnote-ref-74)
75. Thanks to Mathias Rösel in Bremen and John Hayward of Durham University for help with the translation. [↑](#footnote-ref-75)
76. Bars 41-54 = D-Mbs Mus.266, ff 67v-68r bars 29-32. [↑](#footnote-ref-76)
77. Bars 41-54 = Morlaye 1558, ff. 4r-5r *Fantasie* bars 54-60. [↑](#footnote-ref-77)
78. Carlone II, p. 41, no 76. [↑](#footnote-ref-78)
79. Parody of Palestrina's madrigal Vestiva i colli, vocal model: Raffaele Casimiri (ed.) *Pierluigi da Palestrina: Le Opere Complete* (Roma, Fratelli Scalera, 1939-1987), ix, p. 117. For a list of lute intabulations see John H. Robinson ‘A description of the Medici Lute Manuscript (MS II.C.23) in the Dolmetsch Library, and a summary of modern studies’, *The Consort* 63, pp. 5-19 (2005) and reprinted in *Lute Society of America Quarterly* 44 no 3 (Fall 2009), pp. 15-21. [↑](#footnote-ref-79)
80. A parody of Le Fage's motet *Elisabet Zacharie*, vocal model: *Motetti de la corona libro secondo* (Venezia, Petrucci, 1519) RISM 15191, no 24. Lute intabulations: Melchiore de Barberiis *Intabulatura di Lauto Libro Sesto* (1546), f. 24v *Elisabet Zacharie*; D-Mbs 266, f. 119r *Elisabet Zacharie*. [↑](#footnote-ref-80)
81. A fragmentary page including bars 1-7, 10-16, 19-22 & 23-25. [↑](#footnote-ref-81)
82. A parody based on some of the same material. [↑](#footnote-ref-82)
83. Translating from Polish as cavaliere, which could indicate Lorenzino Tracetti, but it is not characteristic of his style. [↑](#footnote-ref-83)