Fantasias and Recercars

for Renaissance Lute

Volume 2

Lute Fantasias and Recercars

transcribed from Manuscripts

in German Tablature *c*.1520-1580

edited by

John H. Robinson

© 2010

Tree Edition

Albert Reyerman

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

*page*

**Editorial Method** / **Acknowledgements**

**Introduction** i

**Inventory of Music with Commentary** ix

**Bibliography** xiv

**Contents**

*no. title source page*

1. Recercar A-Wn Mus.18688, ff. 66v-67r 2-3

2. Recercar A-Wn Mus.18688, ff. 79v-80r 4

3. Recercar PL-WRk 352, ff. 47v-48r 5

4. Recercar PL-WRk 352, ff. 63v-64r 6

5. Recercar - Francesco da Milano A-Wn 18827, f. 12v 7

6. Recercar D-Mbs Mus.272, ff. 12v-13r 8-9

7. Recercar D-Mbs Mus.272, f. 14v 10

8. Recercar D-Mbs Mus.272, ff. 14v-15r 11

9. Fantasia D-Mbs Mus.272, ff. 17v-18r 12-14

10. Recercar - Salomonis CH-SAM M 1, pp. 41-42 15

11.Fantasia - Melchior NeusidlerA-Wn S.M.8967, ff. 2v-4r 16-17

12. Fantasia - Melchior Neusidler A-Wn S.M.8967, ff. 4r-6r 18-19

13. Recercar - Ippolito Tramoncino D-B Mus.40632, ff. 40v-41r 20-21

14. Recercar - Julio Segni da Modena D-B Mus.40632, ff. 41v-42r 22-23

15. Fantasia D-B Mus.40632, ff. 42v-43r 24-25

16. Fantasia - Francesco da Milano D-B Mus.40632, ff. 43v-44r 26-27

17. Fantasia D-B Mus.40632, ff. 44v-45r 28-30

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

18b. Fantasia with embellishments PL-Kj Mus.40598, ff. 6v-7r 32-33

19. Fantasia PL-Kj Mus.40598, ff. 4v-5r 34-35

20. Fantasia - Valentin Bakfark? PL-Kj Mus.40598, ff. 5v-6r 36-37

21. Fantasia - Valentin Bakfark PL-Kj Mus.40598, ff. 7v-8r 38-39

22. Fantasia - Valentin Bakfark PL-Kj Mus.40598, ff. 8v-9r 40-41

23. Fantasia - Melchior Neusidler PL-Kj Mus.40598, ff. 9v-10r 42-43

24. Fantasia - Melchior Neusidler PL-Kj Mus.40598, ff. 10v-11r 44-45

25. Fantasia - Albert de Rippe PL-Kj Mus.40598, ff. 11v-12r 46-47

26. Fantasia - Melchior Neusidler PL-Kj Mus.40598, ff. 12v-13r 48-49

27. Fantasia PL-Kj Mus.40598, ff. 13v-14r 50-51

28. Fantasia PL-Kj Mus.40598, ff. 14v-15r 52-53

29. Fantasia - Francesco da Milano PL-Kj Mus.40598, ff. 15v-16r 54-56

30. Fantasia - Melchior Neusidler PL-Kj Mus.40598, ff. 17r-18r 57-59

31. Fantasia PL-Kj Mus.40598, ff. 18v-19r 60-61

32. Fantasia - Melchior Neusidler PL-Kj Mus.40598, ff. 19v-20r 62-63

33. Recercar - Melchior Neusidler PL-Kj Mus.40598, ff. 20v-21r 64-65

34. Recercar Responsum - Valentin Bakfark PL-Kj Mus.40598, ff. 21v-22r 66-67

35. Fantasia - Lorenz Nauderus PL-Kj Mus.40598, ff. 22v-23r 68-69

36. Fantasia - Valentin Bakfark PL-Kj Mus.40598, ff. 23v-25r 70-73

37. Fantasia - Valentin Bakfark PL-Kj Mus.40598, ff. 25r-28r 74-78

38. Fantasia PL-Kj Mus.40598, ff. 28v-30r 80-81

39. Fantasia - Melchior Neusidler PL-Kj Mus.40598, ff. 30v-31r 82-83

40. Fantasia - Melchior Neusidler PL-Kj Mus.40598, ff. 31v-32r 84-85

41. Fantasia - Jean Paul Paladin PL-Kj Mus.40598, ff. 32v-33r 86-89

42. Fantasia - J. de Steffani PL-Kj Mus.40598, ff. 34v-35r 90-91

43. Fantasia D-KNs Pilgrum, ff. 160r-160v 92

44. Recercar - Melchior Neusidler D-DEl BB 12150, ff. 25v-26r 94-95

45. Recercar - Melchior Neusidler D-DEl BB 12150, ff. 26v-27r 96-97

46. Recercar - Melchior Neusidler D-DEl BB 12150, ff. 27v-28r 98-100

47. Recercar - Melchior Neusidler D-DEl BB 12150, ff. 29r-30r 101-103

48. Recercar - Melchior Neusidler D-DEl BB 12150, ff. 30v-31v 104-106

49. Recercar - Melchior Neusidler D-DEl BB 12150, ff. 32r-33r 107-109

50. Fantasia - Matthäus Waissel? D-DEl BB 12150, f. 38r 110

51. Fantasia - Melchior Neusidler? D-DEl BB 12150, ff. 78v-79r 111-113

52. Fantasia - Melchior Neusidler D-DEl BB 12150, ff. 44v-46v 114-117

53. Fantasia - Valentin Bakfark? D-DEl BB 12150, ff. 54v-55r 118-119

54. Fuga - Fabricio Facciola CH-SGv Dd 32, flyleaf 2r 120-121

55. Fantasia - Giovanni di Antiquis CH-SGv Dd 32, flyleaf 2v 122-123

**Editorial Method**

The music in this edition is for solo lute in renaissance vieil ton tuning with six courses tuned G c f a d’ g’, assuming a lute in G pitch, with the exception of no 18, 27, 30, 43, 52 and 54 which are for seven-course lute with a 7th course tuned to F. All the music is found in eleven manuscript sources written in German tablature, but are transcribed here into French tablature with flag-style rhythm notation (rhythm signs shown only when rhythm changes or at the beginning of staves). The rhythm signs used are the renaissance system consisting of vertical lines with sloping hatches, none for semibreves, one for minims, two for crotchets, three for quavers or four for semiquavers. Time signatures present in original sources are omitted here, except to show changes of time signature within a composition. The tablature was typeset using Wayne Cripps TAB programme v.4.3.39 run on an Apple iMac G5 with system OS X 10.5.8.

The transcription adheres to the German tablature in the sources, except that obvious errors have been altered and recorded in the commentary. Editorial alterations are recorded by reference to what appears in the original source followed by what it has been changed to editorially. The location of changes in the tablature are indicated by the bar number and position of the note or chord in the bar, followed by the fret and course of the note or notes on the lute. For example, 1/2 refers to the second note or chord in the first bar, and c4 indicates the second fret on the fourth course. Chords are indicated by juxtaposed notes (for example a1b2b3c4d5 for a 5-note E flat chord), and melodic sequences are separated by hyphens (for example a1-c1-d1-f1 for a rising 4-note melody on the first course). No ornaments and vertical or horizontal ties are found in the original tablature and so none are included in the transcriptions. Notes to be held are included occasionally and are shown here as ‘x’ by the tablature letter in no 1 and 55. Right hand fingering occurs in some of the music in the original tablature (no 1, 3, 4, 54 and 55) and has been reproduced in the transcription as a dot under a tablature letter to indicate striking the note with the right index finger. However, one, two, three or four dots to indicate left hand index, middle, ring or little finger is shown in one bar only of no 19 and 20, and throughout no 22, but are omitted in the transcription. The commentary includes an inventory of the music together with concordant and cognate (the latter preceded by ‘cf.’), when known.

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

**Acknowledgements**

The author gratefully acknowledges Albert Reyerman for agreeing to publish this edition and Wayne Cripps for permission to use his tablature-setting programme TAB. Thank you also to the following for access to copies of the original sources: Tim Crawford for D-Mbs Mus.272; Christian Meyer for A-Wn 8967; Arthur Ness for A-Wn 18827; Lynda Sayce for D-B Mus.40632; and Denys Stephens for PL-WRk 352. A microfilm of PL-Kj Mus.40598 was loaned from The Lute Society and for A-Wn Mus.18688 from the Lute Society of America. A xerox copy of CH-SAM M 1 was provided by the Biblioteca Fundaziun, Samedan; a microfilm of D-DEl BB 12150 was provided by the Stadtbibliothek, Dessau; and thanks to Gordon Gregory for arranging a photograph of D-KNs Pilgrum from the Kölnisches Stadtmuseum in Köln. The tablature from CH-SGv Dd 32 was transcribed from a copy of the facsimile edition published by Editions Chanterelle, Monaco, 1980.

**Introduction**

This edition is the second in a series of fantasias and recercars transcribed into French tablature from sources in German lute tablature. The present volume includes all fifty five of the lute solos titled fantasia or recercar found in manuscripts wholly or partly notated in German tablature dated between *c.*1520 and *c.*1580. The music is ordered chronologically by source, which shows the development from simpler free form recercars into the more complex polyphonic fantasia. Some are found in more than one source, and in these cases all versions found in German tablature are included in this series so that the variant readings can be compared. In this volume three are duplicated in the same key (no 2 & 3, 9 & 17 and 20 & 53), and two in different keys (no 11 & 32 and 12 & 40). The present volume also contains alternative versions of thirteen (no 11/40, 12, 28, 29, 30, 32, 38, 39, 40, 44, 45, 49, 50) of those found in volume 1 of the series (see Vol. 1).

**Sources**

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

PL-Kj 40598 was owned by the music-ologist and collector Werner Wolffheim (1877-1930), before acquisition by the Preußische Staatsbibliothek Berlin, now incorporated into the Staatsbibliothek Preußische Kulturbesitz. This manuscript, together with many other music sources, could not be found in Berlin in 1945 after the second World War but the entire collection resurfaced in 1984 in the Biblioteka Jagielloñska in Kraków.[[1]](#footnote-1) PL-Kj 40598 is a manuscript for 7-course lute copied in the early 1570s by M. W. Schweiden, perhaps in Silesia.[[2]](#footnote-2) The manuscript originally comprised 156 folios but the first 3 are now missing. The 120 lute solos are mainly vocal intabulations and a few dances, but begins with twenty six fantasias. Only twenty five are complete (no 18-42 here), the first lacking bars 1-50 due to the lost folios. Fortunately what remains is closely concordant with a fantasia in another manuscript, included in this edition as no 51, which therefore presumably reproduces all the missing tablature. Eleven of the fantasias in PL-Kj 40598 include alternative embellished versions of a bar or more here and there added above or below the stave, providing a useful guide to the technique of ornamenting chordal sequences for the lute. The alternatives are most numerous in the fourth fantasia, and so two versions are included here, one plain (no 18a) as initially written (with further simplification), followed by a version with all the embellishments added (no 18b).

D-DEl BB 12150 at the Stadtbibliothek in Dessau is another large manuscript, of 92 folios. It is for 7-course lute and is copied very neatly in a single hand. The title page identifies the owner as Philipp Agricola and it seems that he began copying the manuscript in 1580 in Tübingen,[[3]](#footnote-3) and he is known to have matriculated from Tübingen university in 1579. The title page of the manuscript exactly reproduces most of the title of Matthäus Waissel’s first lute book *Tabulatura continens* published by Joannes Eichorn in Frankfurt in 1573, and is preceded by a copy of the page of instructions from Waissel’s print. However, the contents of the manuscript are different to the print, and includes vocal intabulations and dances as well as the six fantasias and four recercars (no 44-53) here.

The manuscript D-B 40632 was copied in a single hand probably in Munich *c.*1565, but the owner’s name is not known. It was acquired by the Staatsbibliothek Preußischer Kulturbesitz in Berlin from the antiquarian firm of Leo Liepmannsohn of Berlin in 1932. It comprises 55 folios of mainly vocal intabulations for 6-course lute ending with instructions for tuning the lute, and is the source of six fantasias here (no 13-17).[[4]](#footnote-4)

D-Mbs 272 from the Bayerische Staats-bibliothek in München is another manuscript for which an owner cannot be identified, but it is probably of Augsburg origin.[[5]](#footnote-5) The music is copied in two hands during the 1550s, all for 6-course lute, and is the source of no 6-9.

Three of the manuscripts used here are now held in the Österreichische National-bibliothek Wien. The first, A-Wn 18688 is inscribed with the name of Stephan Craus of Ebenfurth and contains biographical information about Hans Judenkünig, and was originally bound with the Linz copies of Judenkünig’s lute books.[[6]](#footnote-6) The manuscript comprises 35 folios copied in three different hands *c.*1523 and 1526-1540, comprising Italian dances, vocal intabulations and German songs, and is the source for no 1 and 2 here. The second is A-Wn 18827, a small lute book of 39 folios (13 blank) inscribed ‘Hanns Antonius’, copied in three different hands *c.*1540.[[7]](#footnote-7) It comprises 9 dances and vocal intabulations in Italian tablature, and another seven in German tablature including one recercar, no 5 here. Thirdly, A-Wn S.M.8967 is a mere 8 folios of tablature titled ‘Lauttenbuch 1565’ but not identifying the owner, and was copied for 6-course lute.[[8]](#footnote-8) The manuscript includes a preludium and two vocal intabulations as well as the two fantasias here (no 11 & 12). Both are fantasias by Melchior Neusidler, but for some reason were transcribed up a major second so that they are much more difficult to play than the ascribed versions (included here as no 32 & 40).

The manuscript PL-WRk 352 now in the Biblioteka Kapitulna in Wroclaw titled ‘TABVLATVR AVF DIE LAVT’ on the cover was formerly at the Catholic parish church of Hirschberg (Schlesein) in Silesia, now in Poland. The first part was copied in Italian tablature, probably for Joannis Huldericj or Jacob Pogkner who both inscribed their names on the first folio together with the dates 1537 and 1540 respectively; a later section in German tablature was copied by M. Ostermayer, probably in Kassel, whose name also appears on the first folio together with the date 1544.[[9]](#footnote-9) It is this latter section that is the source of the recercars no 3 & 4. In the absence of an original title page, nothing is known about the owner of the manuscript CH-SAM M 1 in the Biblioteca Fundaziun Planta in Samedan, Switzerland, but it is thought to originate in Basel.[[10]](#footnote-10) The tablature on p. 18 is followed by the inscription ‘Finis MDLXIII’ (1563), the date of completion of copying that folio of the manuscript, and hence the rest was probably copied about this time. The 26 folios include mainly German dances and a few preludes, chanson intabulations and Italian dances, in addition to the unique recercar reproduced as no 10 here. D-KNs Pilgrum is the unique source of no 43, which is the only lute music in the *album amicorum* of Gerardus Pilgrum of Köln. The ‘Phantasia’ from the manuscript was copied by Johannes Schendel and dated 1578.[[11]](#footnote-11)

Finally, CH-SGv Dd 32 is the shelf mark of a set of four guitar books published by Michel Fezandat in Paris between 1551 and 1553, bound together in the sixteenth century and donated by Ferdinand Huber to the Vadiana-Bibliothek, the municipal library, of St Gall in Switzerland in 1840.[[12]](#footnote-12) Manuscript additions were copied in German tablature onto three sides of the flyleaves preceding the third book, Simon Gorlier’s 1551 print *Le Troysieme Livre ... en tabulature de Guiterne*, probably around 1580 (see below). The music comprises two complete lute solos (no 54 and 55 here) as well as one bar of an additional, untitled, lute solo in German tablature (a minim and two crotchets, all three notes an open second course only) on the next otherwise blank page.

**Genres**

Nineteen items in this edition are titled recercar[[13]](#footnote-13) and another thirty six are called fantasia[[14]](#footnote-14) in the sources (see the commentary). Alternative spellings for fantasia are phantasia (no 12, 28, 40, 43, 50 and 52), or fancy, in English sources (no 30 and 50). No 1 is untitled in the unique source and is probably a recercar, and no 54 is titled fuga,[[15]](#footnote-15) the only piece so titled in the sources in the date range represented in the present volume. In some cases the same items are called fantasia and recercar in different sources, and no 4 and 16 are also called preambulum and preambel in concordant versions.[[16]](#footnote-16)

**Composers**

An Italian influence permeates the fantasias and recercars for lute and other instruments in the sixteenth century, including sources represented in this edition. Nine items edited here are ascribed to Italian composers, although three of them had associations with France: Francesco da Milano (alias Parigi), Albert de Rippe and Jean Paul Paladin. A larger proportion of the music in this edition bears the names or initials of composers of Northern European origin, but their compositions were presumably influenced by visits to Italy[[17]](#footnote-17) or exposure to Italian music at home. The remaining 17 items are anonymous (no 1-8, 14, 16, 17, 19, 26, 27, 30, 37 and 42), lacking the composers name in the surviving primary or secondary sources.

The most famous composer represented (no 5, 16 and 29) is Francesco Canova da Milano (1497-1543), who was born near Monza, about 15 km Northeast of Milan and employed at the papal court in Rome intermittently from 1513 probably until his death in 1543.[[18]](#footnote-18) In 1535 he accompanied Pope Paul III on a trip to Nice for a meeting with the Holy Roman Emperor Charles V and Francis I, King of France. It seem likely that Francesco met Francis’ court lutenist Albert de Rippe on this occasion, and it is likely that Francesco spent further time in France leading to the ascription of some of his fantasias to Francesco da Parigi in the Siena lute book (NL-DHnmi Kluis A 20). Francesco’s music appeared in prints and manuscripts from all over Europe for nearly a century after his death. No 5, from a manuscript dated *c.*1540, is closely concordant with an authentic version in one of Francesco’s Neapolitan prints from 1536. In contrast, no 16 is found in a manuscript from 1565 and is concordant with a version ascribed to Francesco in the print *Intabolatura de Leuto de Diverso Autori* published by Antonio Casteliono in Milano in 1536, but includes many variants, some correcting errors in the print; in some ways it is a more satisfactory reading. No 29 is from a manuscript dated to the early 1570s, and is closely concordant with the version printed by Sixtus Kargel in 1574, much embellished compared to Francesco’s original version in another print of Antonio Casteliono’s, the *Intavolatura di Lauto* of 1548.

Albert de Rippe (*c.*1500-1551) is repre-sented in this edition by no 25, which is anonymous in the manuscript source from the early 1570s used here, but it is concordant with one of his fantasias found in a print of his music from 1562. His music was published posthumously, in one series of 6 prints edited by his pupil Guillaume Morlaye and published in Paris by Michel Fezandat between 1552 and 1558. Another series of 5 prints of his music was published by Adrian Le Roy and Robert Ballard, all in 1562, also in Paris. A total of 26 fantasias for lute and another two for 4-course guitar survive, all found in Morlaye’s and Le Roy and Ballard’s prints, about half of them appearing in both series (see CLFRip). He was an Italian lutenist and composer from Mantua who was employed at the French court for most of his professional life, from 1528 until his death.[[19]](#footnote-19)

No 14 is ascribed to Julio (Segni) da Modena[[20]](#footnote-20) in the manuscript used here, from around 1565, for which no concordances are known from the lute prints that include his music. Segni (1498-1561) was an organist at San Marco in Venezia and then in the service of Cardinal Alessandro Farnese in Roma and so must have known Francesco who was also at the papal court at this time. The lute music ascribed to him was arranged by Julio Maria da Crema, for his prints of 1546 and 1548.[[21]](#footnote-21)

No 13 is ascribed to Hypolito Tramoncino in a manuscript from around 1565. He is presumably the Italian composer Ippolito Tromboncino,[[22]](#footnote-22) whose now lost volume of music for solo voice and lute *Intabolatura de Tromboncino Cantar in Liuto* published in Venezia by Angelo Gardane is listed in the ‘Indice delli libri di music ache si trovano nelle stampe di Angelo Gardane’ of 1591.[[23]](#footnote-23)

No 41 is unascribed in a manuscript source from the early 1570s used here, but is closely concordant with one of the ten fantasias in Jean Paul Paladin’s print *Premier Livre de Tablature de Luth* published by Simon Gorlier in Lyon in 1553 (now lost) and reprinted byGorlier in Lyon in 1560.[[24]](#footnote-24) Two more fantasias are found in his first lute book, *Tabulature de Lutz en diuerses Sortes* published in Lyon by Jacques Moderne in 1549.[[25]](#footnote-25) His fantasias are highly accomplished in polyphonic technique, suggesting he was a master composer. However, he included music known to be by Francesco da Milano[[26]](#footnote-26) and Pietro Paulo Borrono without ascription in the 1549 print,[[27]](#footnote-27) so he may not have composed all the fantasias himself either. Although styled ‘Milanoys’ in his first print, Paladin (*d.*1565) was active as a merchant as well as musician in Lyon in France and published his prints there.[[28]](#footnote-28) He is probably the lutenist Jean Paulle employed between 1516 and 1522 at the court of François I (ruled 1515-1547) at Fontainebleau near Paris, and the Jehan Paul employed at the court of Duke Charles III of Lorraine in 1544, also in the service of Mary Stuart, Queen of Scots, the wife of Francis dauphin of France (later Francis II), when she was first sent to France in 1548. Paladin died in Lyon in or not long before 1566.

The Fantasia by Giovanni di Antiquis (no 55) is a lute arrangement of an instrumental duo from *Bicinia sive cantiones suavissimae duarum* *vocum* published in Antwerp by Pierre Phalèse in 1590.[[29]](#footnote-29) The composer is Giovanni Giacomo di Antiquis, choirmaster of the Schola Cantorum at the basilica of S. Nicola in Bari from around 1574, and from 1601 chaplain and singing teacher at S. Maria a Colonna in Naples. Two bicinia ascribed to him are found in the 1590 print above, and two in *Bicinia sacra, ex variis autoribus in usum iuentutis scholasticae collecta* published in Nürnberg by Friderich Lindner in 1591.[[30]](#footnote-30)

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

No 42 is ascribed to ‘J. de Steffani’ and the title includes the date [15]83. He could be Johann Stephani of Luneburg known from one keyboard composition, or the Stefano da Pesaro credited with composing a recercar in Jean-Baptiste Besard’s *Novus Partus* of 1617.[[31]](#footnote-31) However, he was not a great composer judging by this lute fantasia, although it might be a poor arrangement of his music for lute by someone else.

Turning to composers from Northern Europe, the present edition includes six fantasias (one in two versions) by Valentin Bakfark (no 20/53, 21, 22, 34, 36 and 37), all in a single manuscript from the early 1570s (and a concordant version of one of them in another manuscript dated 1580). These are more than half of the total of eleven that survive of his fantasias.[[32]](#footnote-32) He was born in Brassó in Hungary (now in Rumania), and was a lutenist-composer active at the court of the Polish king Sigismund II.[[33]](#footnote-33) Fantasias 8-10 of the modern edition of Valentin Bakfark’s music were included by the editors because of the ascription ‘VB’ in the manuscript source PL-Kj Mus.40598, assumed to be his initials and supported by the fact that two of them (no 6 and 7, which are no 36, 37 here) are concordant with recercars from his prints where they are ascribed in full.[[34]](#footnote-34) However, the editors of the modern edition did not include a further fantasia ascribed with the initials ‘VB’ in D-DEl BB 12150 (no 53 here), which is concordant with an anonymous version in PL-Kj Mus.40598 (no 20 here). So this may be the eleventh surviving fantasia associated with Bakfark, although it has little similarity to his other fantasias and is more of a didactic exercise and rather monotonous.[[35]](#footnote-35)

Melchior Neusidler is the most frequently represented composer in this edition, eighteen items ascribed to him by name or initials (no 11, 12, 23-24, 26, 30, 32, 33, 39, 40, 44-49 and 51-52) in three manuscripts dated between 1565 and 1580.[[36]](#footnote-36) Volume I in this series included concordant versions of seven of those found here, and an additional five, all from prints in German tablature. His fantasias and recercars are very accomplished but difficult to play; however, several here are easier than the majority (no. 30, 46, 47, 49), all fine examples of the genre. Melchior was born to a musical family in Nürnberg in the early 1530s.[[37]](#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 gained the position as leader of a group of chamber musicians, rehearsing three times a week and performing at banquets and weddings, as well as in the semi-public halls of the merchants’ guild, spending three decades in Augsburg. The group also performed in the private homes of patricians including the Fuggers, the leading Augsburg family. Melchior went to Italy in 1563, and was in Venezia in 1566 to supervise the publication of his first two lute books, *Il Primo and Il Secondo Libro Intabolatura di Liuto di Melchior Neysidler Alemano, Sonatore di Liuto in Augusta*, published by Antonio Gardane and printed in Italian tablature. In 1574 he was in Strasbourg, where he edited music for Bernhard Jobin, and supervised the printing in German tablature of his *Teutsch Lautenbuch*. when he was around fifty. In September 1580 he gained an appointment as a lutenist in Innsbruck at the court of Archduke Ferdinand II (1529-1595), brother of Emperor Maximilian II. However, he was dismissed in May 1581 for eating meat during lent. He suffered from gout in his later years and received a pension from his patron Octavian Fugger II. He died in his sixties sometime before 1597. In the preface to his *Teutsch Lautenbuch* of 1574, Melchior advocated the use of a seven-course lute, and two of his fantasias here (no 30 and 52) require a seventh course tuned to F.

One item (no 50), from a manuscript dated 1580, is known from a concordant version in the print *Tabulatura* from 1573, one of four lute books published in Frankfurt by Johannes Eichorn for the Prussian lutenist Matthäus Waissel. It is unlikely Waissel was the composer of the fantasia himself as he was not known to have been a professional lutenist or composer, rather he was a collector and arranged the music he published and the fantasia here was probably copied into the manuscript from the print.[[39]](#footnote-39)

No 9 is ascribed to ‘Salomonis’ in a manuscript dated 1563, although in style very reminiscent of Francesco da Milano. ‘Salomonis’ is presumably the composer of ‘Courante de Mr Salomon’ on f. 20v of Wolfgang von Grünbuhel’s lute book,[[40]](#footnote-40) and the Mr. Salomon referred to in a manuscript dated 1594 and 1603 of an unknown student of Jean Baptiste Besard’s in Köln, much of the manuscript copied by Besard himself.[[41]](#footnote-41)

Finally, the remaining ascription here is ‘M. Naud’ of no 34, who is probably Lorenz Nauderus, recorded as ‘Lautenisten’ at the court of the Duchy of Prussia in Königsberg from 1619 until 1623,[[42]](#footnote-42) but no other details or compositions by him are known.

**Notation**

The music in the manuscript sources used for this edition is all notated in German tablature but is transcribed into French tablature here, which is more accessible to lutenists of the twenty first century. In the nineteenth and much of the twentieth century, lute music was transcribed into mensural notation, for guitar or keyboard.[[43]](#footnote-43) The increase in the number of lutes and lutenists in the last few decades has been accompanied by a swing in favour of playing from tablature in both modern and facsimile editions, with an overwhelming preference for French tablature irrespective of the form of tablature in the original sources,[[44]](#footnote-44) and there is a current trend towards learning to sight read Italian tablature to enable lutenists to play from the original sources in the many facsimile editions now available. Nevertheless there seems good reason to transcribe German tablature into French tablature because of unfamiliarity with, and diversity of styles and forms of, German lute tablature found in prints and especially manuscripts; it is only after a considerable period of study that the handwriting of some manuscripts yield to accurate transcription, probably beyond the patience of most lutenists. Thus this series aims to transcribe lute music from German tablature sources into French tablature.

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

Distinct conventions were used by the printers of lute music in Germany for notating notes played on the sixth course.[[45]](#footnote-45) These various styles were also used by the scribes of different handwritten manuscripts, suggesting that the scribes or owners, their teachers, or the musical circles in which they operated, were influenced by particular conventions represented by the publishers of the printed lute books they used. Alternatively, the printers were influenced by the musical milieu in which they first developed their trade. In either case, the form of notation of a manuscript may have a bearing on its place or origin or the influences on its owners or scribes. The scribes of all but three of the manuscripts represented here adopted the most common way of notating music on the sixth course (61 in the Table above), using ‘A’ or ‘X’ for the open sixth course, and then the letters ‘B’, ‘C’ and ‘D’ for first, second and third frets, etc. This form of notation was used for the lute books of Hans Judenkünig, *Utilis & compendiaria introduction* *c.*1519 and *Ain schone* in 1523, both published in Wien by Hans Singriener, as well as in Hans Jacob Wecker’s lute duet book *Tenor Lautenbuch,* printed by Ludwig Lück in Basel in 1552. It was then used between 1556 and 1592 in Frankfurt an der Oder by the prolific printers Joannes, and later Andreas, Eichorn in all the lute books of Benedict de Drusina (*Tabulatura Continens* of 1556 and 1573) and Matthäus Waissel (*Tabulatura continens* of 1573, *Tabulatura* in 1591 reprinted in 1592, *Lautenbuch* in 1592, and a volume of lute duets also called *Tabulatura* in 1592), as well as for Gregorius Krengel’s *Tabulatura Nova* of 1584. One source here (A-Wn S.M.8967) uses a variant of this form (62 in the Table) 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. Another form of notation for the sixth course (63 in the Table) was used in the remaining two manuscript sources represented here, both from the 1560s (CH-SAM M 1 and D-B 40632). In these the ciphers of the fifth course were duplicated but distinguished by adding horizontal bars through or above them. This notation was used in Wolff Heckel’s duet books printed in Strasbourg first by Urban Wyss in 1556 and then again in Strasbourg by Christian Müller in 1562, and by Bernhart Jobin in his lute books of 1572 and 1573. This notation, but using upper case letters (~~1~~, ~~A~~, ~~F~~, ~~Q~~, ~~X~~, etc.), was used in the earliest known printed German tablature and in music treatises. It is found in the only lute tablature example in Sebastian Virdung’s *Musica getutscht* of 1511 printed in Basel, probably by Michael Furter. The same style was used by Peter Schöffern for the tablature in Arnolt Schlick’s *Tabulaturen Etlicher lobgesang und lidlein uff die orgeln und lauten*, printed in Mainz in 1512. And a similar style was used in Martin Agricola’s treatise *Musica Instrumentalis Deudsch*, based on Sebastian Virdung’s *Musica getutscht* and printed in Wittenburg by George Rhaw in several editions between 1528 and 1545. However, this form of notating the sixth course was not used in any collections or anthologies of lute music.

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **course** | **7** | **61** | **62** | **63** | **5** | **4** | **3** | **2** | **1** |
| open | 1 or AA | A or X | ~~1~~ | ~~1~~ | 1 | 2 | 3 | 4 | 5 |
| fret 1 | - | B | A | ~~a~~ | a | b | c | d | e |
| fret 2 | - | C | B | ~~f~~ | f | g | h | i | k |
| fret 3 | - | D | C | ~~l~~ | l | m | n | o | p |
| fret 4 | - | E | D | ~~q~~ | q | r | s | t | v |
| fret 5 | - | F | E | ~~x~~ | x | y | z | 7 | 9 |

Table of ciphers

Six items in this edition (no 18, 27, 30, 43, 52 and 54), from four different manuscripts, are for 7-course lute with a seventh course tuned a tone lower than the sixth course. The seventh course is notated in two ways. Three of the manuscripts (PL-Kj Mus.40598 from the 1570s, D-KNs Pilgrum dated 1578 and D-DEl BB 12150 dated 1580), indicate the open seventh course as ‘1’,[[46]](#footnote-46) as used by Bernhard Jobin in Melchior Neusidler’s *Teütsch Lautenbuch* published in Strasbourg in 1574. CH-SGv Dd 32 from around 1590, is unique in using ‘AA’ for the open seventh course.

John H. Robinson

Newcastle University, November 2009

**Inventory of Music with Commentary**

**1. Recercar** pp. 2-3

A-Wn Mus.18688, ff. 66v-67r untitled

No corrections

**2. Recercar** p. 4

A-Wn Mus.18688, ff. 79v-80r *Recertare*

PL-WRk 352, ff. 47v-48r *Recercare* (see no 3)

4/5, 8/7, 9/1 & 13/1 unclear as page edge cut off

21-22 bar line added

22-23 bar line added

**3. Recercar** p. 5

PL-WRk 352, ff. 47v-48r *Recercare*

A-Wn Mus.18688, ff. 79v-80r *Recertare* (see no 2)

20-21 bar line added

22-23 bar line added

**4. Recercar** p. 6

PL-WRk 352, ff. 63v-64r *Recercare*

CH-Bu F.IX.39, f. 5v *Preambulum V*; Phalèse 1546, sig. b1v *Praeludiu*[m]

14-15 bar line added

17-18 bar line added

**5. Recercar - Francesco da Milano** p. 7

A-Wn 18827, f. 12v *Recercar*

B-Br II.275, f. 73v *Ricercha di Francesco da Milano*; F-Pn Rés.429, f. 53r *Recercata / recercata di Francesco Milanese*; s.d., f. 4v *Recercar* (Ness no 4); Marcoloni 1536, f. 4v *Recercar*; Sulzbach 1536a, ff. 8r-8v *R* [header: *Recercata di Francesco Milanese*]; Sulzbach 1536b, f. 12v *R* [header: *Recercata di Francesco Milanese*]; Phalèse 1568, f. 10r *Fantasia*

unbarred

12/2 c3 changed to b4

**6. Recercar** pp. 8-9

D-Mbs Mus.272, ff. 12v-13r *Recercare*

18/2 f4 changed to h4

19/1 d2 changed to h2

33/1 d1b2 changed to d2b3

34/8 e2 changed to e1

38/1 a3 changed to g3

53/3 d3 omitted

58/3 d1 changed to c1

85/5 ciphers for both d2 and f2

96/1 h6 changed to c5

103/2 b2 changed to a2

**7. Recercar** p. 10

D-Mbs Mus.272, f. 14v / *Recercare*

3/5 a1 changed to d1

29/6 d2f3 changed to d1f2

**8. Recercar** p. 11

D-Mbs Mus.272, ff. 14v-15r / *Recercare*

21/5 g2 changed to h2

**9. Fantasia** pp. 12-14

D-Mbs Mus.272, ff. 17v-18r untitled

D-B Mus.40632, ff. 41v-42r/44v-45r *Fantasia* (see no 17)

11/4 a5 changed to a2

14/3 a1 added

29/5 a1 changed to a2

32/6 d2 changed to d1

36/1 c4 changed to c5

37/6 b4 changed to b3

44/4 c4 changed to b3

60/6 d2e3 changed to d3e4

89/4 c2 changed to d2

94/5-96/8 added from no 17

**10. Recercar - Salomonis** p. 15

CH-SAM M 1, pp. 41-42 *Recercar Salomonis*

Phalèse 1570a, ff. 5r-5v *Fantasia* [guitar]

10/1-13/4 crotchets changed to minims

10-11 bar line added

28/5-8 crotchets changed to quavers

**11. Fantasia - Melchior Neusidler** pp. 16-17

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

cf. [tone lower] PL-Kj Mus.40598, ff. 19v-20r *R M.N. 16* (see no 32); Neusidler 1574, sigs. N2r-N2v *43. Fantasia. MN* (see Vol. 1 no 24); cf.: same theme as Drusina 1556, sigs. b1r-b2r *Fantasia.3*; NL-DHnmi Kluis A 20, ff. 42r-42v untitled

6/5 g3 changed to h3

9/1-4 quavers changed to crotchets

10/1-8 quavers changed to crotchets

15/8 g3 changed to h3

17/5 b4 changed to a4

21/2 a6 omitted

22/10 e3 crossed out

23/1 e3 changed to d3

23/5 b3 crossed out

28/1 e2 crossed out

28/7 e2 crossed out

33/3 ciphers for both b5 and e5

35/1 e4 changed to g4

35/5 ciphers for both b5 and e5

36/1-4 cipher duplicated and crossed out

39/8 quaver changed to crotchet

40/<8 c6 crossed out

41/<8 2 ciphers crossed out

43/9 d4 changed to b4

49/1 a2 omitted

53/5 e2f3e5 changed to c2c6

**12. Fantasia - Melchior Neusidler** pp. 18-19

A-Wn S.M.8967, ff. 4r-6r *Fantasia*

cf. tone lower: B-Br II.275, ff. 97v-98r untitled; CH-Bu F.IX.70, pp. 53-54 *XV Fantasia. M.N.*; D-LEm II.6.15, pp. 60-61 *Fantasia 12*; D-Mbs Mus.266, ff. 93v-94r *Fantasia MN*; D-W Guelf. 18.8 III, ff. 10v-11v *Phantasia fabritius Dentici* (Griffiths no 27); PL-Kj Mus.40598, ff. 31v-32r *24. Fantasia MN* (see no 40); Neusidler 1574, sigs. N2v-N3v *44. Fantasia. MN* (see Vol. 1 no 25)

6/3 b3 omitted

7/after 8 l2k4 omitted

8/1 g4 changed to g3

9/4 e4 added

14/5&7 b5 changed to e3

16/6 e4 changed to k4

17/5 e4 changed to k4

22/2 h6 changed to h1

22/3 e5 changed to h3

24/3 i5 omitted

24/5 l6 added

25/1 k5 changed to k6

30/8 k1 changed to f1

32/1 f2 changed to e2

37/5 'vel i' [alternative of c2]

39/3 a6 changed toa5

42/1 c4 changed to c5

51/2-5 minims changed to crotchets

52/6-7 e2-c2 changed to c2-e2

55/2-3 h6-h4 changed to h4-k6

56/5 f2 changed to k2

57/1 c4 changed to h4

60 time signature added

60/4 g4 changed to h4

62/4 c5 changed to g5

**13. Recercar - Ippolito Tramoncino** pp. 20-21

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

14/5 c4 changed to c3

17/3 a3 changed to a4

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

D-B Mus.40632, ff. 38v-39r/41v-42r R[ecercar] *de Giulio da / Modena*; cf. Darsie no 32

32/5 a4 changed to b4

40/7 c5 added

40-41 bar line moved 2 crotchets earlier

41/1 a4 added

41-42 bar line moved a minim earlier

42/4-5 minims changed to crotchets

43/1 a4 added

44/4 a4 omitted

46/3 a3 changed to a2

52/7 d3 changed to b3

53/1-2 crotchets changed to minims

53-54 bar line moved a minim earlier

55/5-6 minims changed to crotchets

**15. Fantasia** pp. 24-25

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

7/1 b1 omitted

18/8 c5 changed to a5

25/1 crotchet changed to quaver

26/5 b2 changed to b3

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

D-B Mus.40632, ff. 40v-41r/43v-44r *Fantasia de Franco Mila* (Ness no 24)

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

7/2 f4 changed to d4

10/6 d3 changed to d4

21/5 & 23/1 f5 unclear

24/1 g1g3 changed to h1g4

36/5 f3 changed to g3

37/3 f2 changed to d1

59/3 a2 changed to d2

60/3-4 b2-d2 changed to b1-d1

68/5 f1 changed to f2

79/2-3 g5-f5 changed to g6-f6

86/3 b6 changed to g6

**17. Fantasia** pp. 28-30

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

D-Mbs Mus.272, ff. 17v-18r untitled and lacks final three bars (see no 9)

7/8-9 bar line added

65/7 d3e4 changed to d2f3

69/2 a4 changed to g4

78/1 d3 changed to d2

93/5 a1 added

**18. Fantasia**

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

Some embellishments have been simplified as follows:

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

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

44/6-7 bar line omitted

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

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

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

43/8 c4 changed to a4

**19. Fantasia** pp. 34-35

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

No corrections

38-39 left hand fingering indications omitted

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

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

D-DEl BB 12150, ff. 54v-55r *Fantasia VB* (see no 53); cf. bars 31-60: GB-Cu Add.3056, ff. 12v-14r *An answare to Cookow CK* (bars 63-91)

No corrections.

21/3-4 left hand fingering indications omitted

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

**21. Fantasia - Valentin Bakfark** pp. 38-39

PL-Kj Mus.40598, ff. 7v-8r *Fantasia / VB 5* [Homolya no 33: Fantasia 8]

cf. [vocal model: Jacob Arcadelt, see Seay viii, p. 90]; Belin 1556, sig. B4r *De mes ennuys Arcadelt*; Phalèse & Bellère 1570b, f. 89v *De mesa nui* [cittern]; Kargel 1578, sig. B1v *De me sanui* [cittern]

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

**22. Fantasia - Valentin Bakfark** pp. 40-41

PL-Kj Mus.40598, ff. 8v-9r *Fantasia / VB 6* [Homolya no 34: Fantasia 9]

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

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

4/6 c4 changed to e4

12/1-13/4 quavers added

49/10-11 bar line omitted

**23. Fantasia - Melchior Neusidler** pp. 42-43

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

No corrections

**24. Fantasia - Melchior Neusidler** pp. 44-45

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

3/1-16 quavers added

30 embellished alternatives to the tablature copied below the stave omitted

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

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

Le Roy & Ballard 1562b, ff. 18v-19v *Fantasie*; Phalèse & Bellère 1574, ff. 4r-4v *Fantasie 2* (CLFRip no 25)

No corrections

**26. Fantasia on Dormendo un giorno - Melchior Neusidler** pp. 48-49

PL-Kj Mus.40598, ff. 12v-13r *10. / Artificiosa Fantasia / super Dormendo MN*

cf. Albert de Rippe (CLFRip no 3): GB-Cu Dd.2.11, f. 25r untitled; GB-Eu Dc.5.125, ff. 73v-74r *A fantasia*; IRL-Dm Z.3.2.13, pp. 28-29 untitled; Fezandat 1552, ff. 8v-10v *Fantasie*; Fezandat 1553, ff. 8v-10v *Fantasie*; Le Roy & Ballard 1562a, f. 8v *Fantasie troisiesme*; cf. vocal model: Madrigal Dormendo un giorno, Philip Verdelot or Jacob Arcadelt, see Seay vii, p. 62; Valderrabano 1547, ff. 38r-38v *Dormendo vn giorno*; Bakfark 1553, sigs. K1r-K2r *Dormend’un giorno 5 Vocum. Verdelot*; Ruffo 1564, f. 8r *Dormendo un giorno*; [instrumental ensemble à 3]; Phalèse & Bellère 1568, f. 51v *Dormie*[n]*do i*[n] *giorno*; Cabezón 1578, f. 142v *Dormendo un jorno* [keyboard]

6/1-14 quavers added

47 & 63 embellished alternatives to the tablature copied below the stave omitted

**27. Fantasia** pp. 50-51

PL-Kj Mus.40598, ff. 13v-14r *Fantasia / 11*

51/8 a1 changed to a3

68/1-4 crotchets added

**28. Fantasia** pp. 52-53

PL-Kj Mus.40598, ff. 14v-15r *Fantasia / 12*

Kargel 1574, sigs. A1r-A1v *1. Fantasia* (see Vol. 1 no 41); cf. S-B PB fil.172, ff. 23v-24r *Phantasia* [10-course lute in transitional tuning, f’ b g d G D CC BB AA FF]; Related to Kargel 1586, sigs. A1v-A2r *FANTASIA. II.* (see Vol. 1 no 28)

3/3-4/8 crotchets added

6/2-7 crotchets added

32/1-4 crotchets added

52/6-9 crotchets added

59/3 crotchet changed to minim

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

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

Kargel 1574, sigs. A2r-A3r *2. Fantasia* (Ness App. 9) (see Vol. 1 no 42); Cognate of Ness no 66: Casteliono 1548, ff. 32v-34r *Fantasia del diuino Francesco da Milano*

18/4 d3 changed to d2

19/4-12 rhythm signs added

28/6-29/8 crotchets added

33/2 d1 changed to i1

37/1-42/8 crotchets added

68/1-69/4 crotchets added

88/11 minim changed to dotted minim

90/1-8 quavers changed to crotchets

90-91 bar line added

**30. Fantasia - Melchior Neusidler** pp. 57-59

PL-Kj Mus.40598, ff. 17r-18r *14./ Fantasia auff 13 seiten*

cf. [tone higher] GB-Cu Dd.2.11, ff. 79v-80r *A fancy C K*; Neusidler 1566b, pp. 40-42 *Recercar secondo* [index: *Recercar secondo*] (Jacobs no 10); Phalèse and Bellère 1571, ff. 14v-15r *Fantasia 2*; Drusina 1573, sigs. L3v-L4r *21 Recercar Secondo* (see Vol. 1 no 19); Besard 1603, ff. 14v-15r *Fantasia Fabricij Dentici Neapolitani* (Griffiths no 28)

5/4-7 crotchets absent

25/2 a2 changed to b3

39/1-5 crotchets absent

54/3-14 quavers absent

**31. Fantasia** pp. 60-61

PL-Kj Mus.40598, ff. 18v-19r *Fantasia / 15*

1/1 & 3 minim changed to dotted minim

6/2 a1 changed to a2

12/4 c4 changed to a4

15/7 c2 changed to b2

16/5 a2a3c5 changed to a1a2c4

17/7 c2 changed to b2

18/1-19/4 crotchets added

21/3-6 crotchets added

32 embellished alternatives to the tablature copied below the stave omitted

34/6-9 crotchets added

41/6 a3 changed to a1

**32. Fantasia - Melchior Neusidler** pp. 62-63

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

Neusidler 1574, sigs. N2r-N2v *43. Fantasia. MN* (see Vol. 1 no 24); cf. [tone lower] A-Wn S.M.8967, ff. 2v-4r *Fantasia* (cf. no 11); same theme as Drusina 1556, sigs. b1r-b2r *Fantasia.3*; NL-DHnmi Kluis A 20, ff. 42r-42v untitled

53/1-8 quavers added

54/6-55/8 quavers added

56-57 bar line moved8 quavers earlier

57/15 e5 changed to d5

2, 4, 8, 13, 46, 56-57 embellished alternatives to the tablature copied below the stave omitted

**33. Recercar on Rosignolet - Melchior**

**Neusidler** pp. 64-65

PL-Kj Mus.40598, ff. 20v-21r *R*[ecercar] *17. / Fantasia super / Rosignolet. MN* (cf. no 34)

PL-Kj 40598, f. 17r *~~Fantasia~~**~~super / Rosignolet~~*[fragment of 3 bars, crossed out]; cf. [vocal model: Clemens non Papa, Rosignolet, Kempers x, no 13]; Phalèse & Bellère 1571, ff. 40v-41r *Rossignolet qui chantez a 4. Clemens*; Molinaro 1599, pp. 137-139 *Rossignolet Canzone Francese a quattro di Clemens non Papa Intauolata da Molinaro*

14/5-14 rhythm signs added

31/1-8 quavers added

31/10 fermata over e2 omitted

42/1-44/12 quavers added

45/1-16 quavers added

51/5 c5 added

52/1-8 quavers added

**34. Recercar on Rosignolet**

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

PL-Kj Mus.40598, ff. 21v-22r *18. / Aliud Responsum vel / Recercare super / Rosignolet V B* (Homolya no 35: Fantasia 10) (cf. no 33)

11/1-12 quavers added

15/1-21/8 crotchets added

26/1-8 crotchets added

35/1-36/8 crotchets added

10, 32, 48-52 embellished alternatives to the tablature copied above or below the stave omitted

**35. Fantasia - Lorenz Nauderus** pp. 68-69

PL-Kj Mus.40598, ff. 22v-23r *.19.* / *Fantasia M. Nauds*

32 & 39 left hand fingering indications omitted

57 embellished alternatives to the tablature copied below the stave omitted

18/7 c4 changed to d5

28/5 c2 changed to d2

28/7 a1 omitted

31/5 a5 added

32/1-3 bottom of stave cut off, d6-d6-f6 added

35/7-10 f3-g3-f3-d3 changed to g3-f3-d3-f3

54/1 d4 changed to d3

**36. Fantasia - Valentin Bakfark** pp. 70-73

PL-Kj Mus.40598, ff. 23v-25r *20. /* *Fantasia Valentini / Backfarks polnisch / Lautenist 4 Voc:* (Homolya no 22: Fantasia 6)

Bakfark 1565, ff. 1v-3r *FANTASIA 4 VOCUM*; Bakfark 1569, pp. 5-11 *FANTASIA 4 VOCUM*; and bars 12 & 25, 62-63, 6-7 and 35-40 are concordant with Adriaenssen 1592, f. 1r *Fantasia Prima*, bars 11-15 & 17-22 [identified by Deák Andre]

4/5 c2 changed to b2

4/14 b2 changed to b1

6/4 b3 changed to d3

19/9 a2 changed to d2

41/1 e1 changed to d2

52/3 i1 changed to f1

**37. Fantasia - Valentin Bakfark** pp. 74-78

PL-Kj Mus.40598, ff. 25v-28r *21./Fantasia / 4 Vocum* (Homolya no 23: Fantasia 7)

Bakfark 1565, ff. 3r-5r *FANTasia 4 Vocum*; Bakfark 1553, pp. 11-19 *FANTasia 4 Vocum*

repeated sections: bars 35-40 = 43-48; 50-51 = 53-54; 98-103 = 105-110; 113-117 = 123-127; 118-122 = 128-132; 123-127 = 128-132

5/10-17 quavers added

8/5 f2 changed to f3

15/1-8 crotchets added

27/9-12 semiquavers added

34/8 f2 changed to d2

63/1-4 crotchets added

64/1-8 crotchets added

85/10 a4 added

132/4 f5 changed to c4

**38. Fantasia** pp. 80-81

PL-Kj Mus.40598, ff. 28v-30r *Fantasia / 22*

Phalèse & Bellère 1571, ff. 9v-10r *Fantasia 2.* (see Vol. 1 no 38); Kargel 1574, sigs. A3r-A4r *3. Fantasia.* (see Vol. 1 no 43)

2/1-8 crotchets added

5/1-6 crotchets added

26/1-4 crotchets added

27/1-4 minims added

37/4 c3c5e6 changed to c2c4e5

54/1-56/8 crotchets added

56/7 h2 changed to h3

66/1-4 crotchets added

**39. Fantasia - Melchior Neusidler** pp. 82-83

PL-Kj Mus.40598, ff. 30v-31r *23. /* *Fantasia*

Neusidler 1566a, pp. 37-38 *Ricercar Quarto* [index: *Ricercar Quarto*]; Phalèse and Bellère 1571, ff. 19v-20r *Fantasia;* Drusina 1573, sigs. F1v-F2r *24 Recercar Quarto* (see Vol. 1 no 17); Besard 1603, ff. 19v-20r *Fantasia Jac. Reys* (Pozniak pp. 163-166)

12 embellished alternatives to the tablature copied below the stave

16/5-8 quavers added

45/2 d3 changed to d2

46/4 f2 changed to f3

**40. Fantasia - Melchior Neusidler** pp. 84-85

PL-Kj Mus.40598, ff. 31v-32r *24. / Fantasia / MN*

B-Br II.275, ff. 97v-98r untitled; CH-Bu F.IX.70, pp. 53-54 *XV Fantasia. M.N.*; D-LEm II.6.15, pp. 60-61 *Fantasia 12*; D-Mbs Mus.266, ff. 93v-94r *Fantasia MN*; D-W Guelf. 18.8 III, ff. 10v-11v *Phantasia fabritius Dentici* (Griffiths no 27); Neusidler 1574, sigs. N2v-N3v *44. Fantasia. MN* [index: *44 Fantasia. MN*] (see Vol. 1 no 25); cf. A-Wn S.M.8967, ff. 4r-6r *Fantasia* [tone higher] (see no 12)

26/4 d6 changed to e6

8, 16, 20, 25-27, 31 & 56 embellished alternatives to the tablature copied below the stave omitted

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

PL-Kj Mus.40598, ff. 32v-33r *25 / R*[ecercar] */ a3*

Paladin 1560, ff. 27v-29v *Fantasia sopra al detto* [*Ave sanctissima*] [index: *Fantasia sur le dit Motet*] (CLFPal pp. 50-56); cf. vocal model: Motet Ave Sanctissima, Claudin de Sermisy, Le Roy & Ballard 1565, f. 10r; Fezandat 1554, f. 11v *Ave sanctissima*; Fezandat 1562, f. 9v *Ave* [*sanctissima*]

14 & 23 sign **./.** above stave

29/1 a1 changed to a5

30/1 c2 changed to b2

35/1 c1 changed to b2

66/1 c4 changed to a3

82/3 d1 changed to c1

83/6 d5 changed to e6

109/4 d2 changed to d3

110/2 c1 changed to c4

130-140 alternate bar lines every 2 minims omitted

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

PL-Kj Mus.40598, ff. 34v-35r *26. / Fantasia / J. de Steffani /* [15]*83 Brunst:*

6/7 e5 omitted

7/1 e3 changed to e4

23/1-4 crotchets added

32/2 e2 changed to c2

37/1 c1 changed to e1

39/3 f5 changed to g5

41/2 d3 changed to e3

44/2 b1e3a5 changed to a1d3e5

48/2 g4 changed to e4

54/1 e2 changed to a1

62/2 f2 changed to e2

**43. Fantasia** p. 92

D-KNs Pilgrum, ff. 160r-160v *Phantasia*

7/1 crotchet changed to dotted crotchet

11/7 f3f4l6 changed to h2k4h6

24/3 a4 omitted

24/12 k1 added

**44. Recercar - Melchior Neusidler** pp. 94-95

D-DEl BB 12150, ff. 25v-26v *1./ RICERCAR. / MN*

Neusidler 1566a, pp. 35-37 *Ricercar Terzo* (Jacobs no 5); Phalèse & Bellère 1571, ff. 18v-19r *Fantasia 6*; Drusina 1573, sigs. E4v-F1r *23 Recercar Terzo* (see Vol. 1 no 16); Besard 1603, ff. 35v-36r *Fantasia Fabricij Dentici* (Griffiths no 31); D-Mbs Mus.266, f. 78r untitled, 15 bars omitted

7/5 d2 changed to i2

8/3 d1 changed to i1

8/8 h3 changed to i3

9/4 g2 changed to g3

21/4 c2 changed to b2

29/5 c4 changed to a4

31/1 c6 changed to b6

34/4 c1 changed to h1

34/5 c5 changed to h5

37 added from Drusina 1573

38/7 c1 changed to h1

44/7 c4 changed to h3

49/6 d1 changed to i1

49/7 h5 changed to h6

51/3 d2 changed to i2

65/8 h1 changed to h6

**45. Recercar - Melchior Neusidler** pp. 96-97

D-DEl BB 12150, ff. 26v-27r *2./ Ricercare / MN*

Neusidler 1566b, pp. 39-40 *Recercar primo.* (Jacobs no 9); Phalèse & Bellère 1571, ff. 13v-14r *Fantasia 1. Melchior*; Drusina 1573, sigs. L2v-L3r *20 Recercare Primo* (see Vol. 1 no 18); Besard 1603, ff. 32v-33r *Fantasia Fabricij Dentici* (Griffiths no 30)

6/6 h2 omitted

12/2 d2 changed to i2

22/2-3 minim changed to crotchet

24/5 f3 changed to g3

28/3 d3 changed to i3

50/12 b3 changed to g3

51/1 dotted crotchet changed to crotchet

51/5 semiquavers moved to start one note earlier

51/9 b2 added

51/17 g1 changed to b1

54/4 f3 changed to f2

65/1 e3 changed to f4

**46. Recercar - Melchior Neusidler** pp. 98-100

D-DEl BB 12150, ff. 27v-28v *3. / RICERCARE / MN*

6/12-15 semiquavers changed to quavers

35/16-17 e4-c3 changed to f3-e3

74-75 bar line moved a minim later

75/3-4 minims changed to crotchets

**47. Recercar - Melchior Neusidler** pp. 101-103

D-DEl BB 12150, ff. 29r-30r *4. / Ricercare / MN*

72/2 h2 changed to i2

73/3 b4 changed to g4

76/3 crossed out a3 omitted

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

D-DEl BB 12150, ff. 30v-31v *RICERCAR / super Susan’ / ung’ jour. / MN*

Model: Didier Lupi Second *Premier Livre de Chansons Spirituelles* (Lyon 1548/1559), f. 23v *Susanne un jour* - 4 voc.

58/7 d1 changed to i1

79 embellished alternative to the tablature copied below the stave omitted

**49. Recercar - Melchior Neusidler** pp. 107-109

D-DEl BB 12150, ff. 32r-33r *RICERCAR / MN*

Neusidler 1566b, pp. 46-48 *Recercar quarto* (Jacobs no 12); Phalèse & Bellère 1571, ff. 16v-17r *Fantasia 4*; Drusina 1573, sigs. M1v-M2v *23 Recercare Quarto* (see Vol. 1 no 21)

10/7 a1 changed to b1

18/2 c2d3 changed to c3d4

25/1 e5 changed to e4

64/8 c3 changed to h3

67/2-3 crotchet-minim changed to minim-crotchet

75/1 g3 changed to h3

82/6 e4 changed to e1

91/9 & 13 d6 changed to e6

93/2, 4 & 6 d6 changed to e6

**50. Fantasia - Matthäus Waissel?** p. 110

D-DEl BB 12150, f. 38r *Phantasia / Waisselij*

GB-Cu Dd.2.11, f. 80v *A fancye*; Phalèse & Bellère 1571, f. 1r *Fantasia Prima*; Waissel 1573, no 3 (see Vol. 1 no 22); cf. minor third higher: Kargel 1586, sigs. B1v-B2r *6. FANTASIA.* (see Vol. 1 no 32)

2/8 h3 changed to i3

14/3 a1 changed to d1

30/7 b1 added

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

D-DEl BB 12150, ff. 78v-79r *Fantasia* *MN* [?]

PL-Kj Mus.40598, f. 4r *Fantasia* 1 [bars 1-50 absent due to missing folio]

8/1 c6 changed to a5

28/7 c3b4 changed to c4

31/4 e4 changed to c2

**52. Fantasia - Melchior Neusidler** pp. 114-117

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

tone higher:

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

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

31/6-7 dotted quaver semiquaver changed to dotted crotchet quaver

85/1 i2 changed to f1

87/5 e2 changed to h3

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

D-DEl BB 12150, ff. 54v-55v *Fantasia / VB* [not in Homolya]

PL-Kj Mus.40598, ff. 5v-6v *Fantasia 3* (see no 20)

cf. bars 31-60: GB-Cu Add.3056, ff. 12v-14r *An answare to Cookow CK* (bars 63-91)

7/7-10 quavers changed to semiquavers

7/12-15 quavers changed to semiquavers

20/2 a5 changed to c5

20/6 a3 changed to c4

21/7 a6 changed to c6

45/1 c4 changed to c3

**54. Fuga - Fabricio Facciola** pp. 120-121

CH-SGv Dd 32, flyleaf 2r *Fuga in subdiapason - Fabricio Facciola*

Model: Phalèse & Bellère 1590, f. 24v *Fabritio Facciola* [instrumental ensemble à 2]

40/3 c3 changed to b3

57/2 b3 omitted

65/4 c1 changed to c2

66/4 c2 changed to c3

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

CH-SGv Dd 32, flyleaf 2v *Fantasia Giovanni di Antiquis*

Model: Phalèse & Bellère 1590, f. 29v or 32v *Giovanni di Antiquis* [instrumental ensemble à 2]

No corrections and rhythmic irregularities in bars 34-41 left unedited

**Bibliography**

**Manuscripts**

A-Lla hs.475 – Linz, Oberösterreichische Landes-bibliothek, MS hs. 475: Michael Eijsertt of Nürnberg lute book, copied in German tablature *c.*1610.

**A-Wn Mus.18688** – Wien, Österreichische National-bibliothek, Musikabteilung, MS Mus. 18688: Stefan Craus lute book, copied in German lute tablature, *c.*1523 and 1526-1540. Contents listed in Meyer III/1, pp. 125-127.

**A-Wn Mus.18827** – Wien, Österreichische National-bibliothek, Musikabteilung, MS Mus. 18827, Hans Antonius manuscript, ff. 9v-12v and 39v copied in German lute tablature written over 6-line staves, ff. 1r-8v and 27r-28r in Italian tablature, *c.*1540. Contents listed in Meyer III/1, p. 133.

**A-Wn S.M.8967** – Wien, Österreichische National-bibliothek, Musikabteilung, MS Suppl. Mus. 8967, ‘Lautenbuch 1565’ copied in German lute tablature. Contents listed in Meyer III/1, p. 145.

B-Br II.275 – Bruxelles, Bibliothèque du Conser-vatoire Royale de Musique de Bruxelles, MS II.275: Raphaelo Cavalcanti lute book, copied in Italian lute tablature *c.*1590.

CH-Bu F.IX.39 – Basel, Öffentliche Bibliothek der Universität, Musiksammlung, MS F.IX.39, a detached section of a larger manuscript NL-At MS 208.A.27, copied in German lute tablature *c*.1575.

CH-Bu F.IX.70 – Basel, Öffentliche Bibliothek der Universität, Musiksammlung, MS F.IX.70: Emanuel Wurstisen lute book, copied in German lute tablature and dated 1591 and 1594.

**CH-SAM M 1** – Samedan, Biblioteca Fundaziun Planta, MS M 1, copied in German lute tablature and dated 1563. Contents listed in Meyer I, pp. 31-32.

**CH-SGv Dd 32** – St. Gallen, Canton Library (Vadiana-bibliothek), manuscript additions in German lute tablature to a copy of Simon Gorlier, *Le Troysieme Livre ... en tabulature de Guiterne* (Paris, Fezandat, 1551). Facsimile: Monaco, Editions Chanterelle, 1980.

**D-B Mus.40632** – Berlin, Staatsbibliothek Preus-sischer Kulturbesitz, Mus. MS 40632, copied in German lute tablature *c.*1565. Contents listed in Meyer II, pp. 65-67.

**D-DEl BB 12150** – Dessau, Stadtbibliothek (Anhaltische Landesbücherei Dessau), MS BB 12150, copied in German lute tablature, begun in 1580. Contents listed in Meyer II, pp. 77-80.

**D-KNs Pilgrum** – Köln, Kölnisches Stadtmuseum (Rheinisches Bildarchiv), MS without shelf mark, one folio of German lute tablature copied by Johannes Schendel for Gerardus Pilgrum, and dated 1578. Contents listed in Meyer II, p. 145.

D-LEm II.6.15 – Leipzig, Musikbibliothek der Stadt, Ms. II.6.15, copied in German lute tablature by a German Protestant student in Leipzig and dated 1619, but incorrectly known as the Albert Dlugoraj lute book. Facsimile: Lübeck, Tree Edition, 2001.

D-Mbs Mus.266 – München, Bayerische Staats-bibliothek, Mus. MS 266, several manuscripts bound together including ‘Melchior Neusidler’, ‘Marco de Laquila’ and ‘Albert da Rippe’ fascicles, all copied in Italian lute tablature *c*1550-1570.

**D-Mbs Mus.272** – München, Bayerische Staats-bibliothek, Mus. MS 272, copied in German lute tablature 1549-60. Contents listed in Meyer II, pp. 217-219.

D-W Guelf. 18.8 III – Wolffenbüttel, Herzog August Bibliothek, Musikabteilung, MS Codex Guelferbytanus 18.8 Augusteus 2°: Philipp Hainhofer lute books 4-10, copied in Italian lute tablature *c.*1603-4.

F-Pn Rés.429 – Paris, Bibliothèque nationale, Rès 429, copied in Italian lute tablature *c.*1560.

GB-Cu Add.3056 – Cambridge University Library, MS Add. 3056, the so-called Cosens lute book, copied in French tablature *c.*1610, RISM Bvii, p. 78.

GB-Cu Dd.2.11 – Cambridge University Library, Ms. Dd.2.11, copied in French lute tablature by Mathew Holmes *c.*1590-5. Facsimile: Albury, The Lute Society, 2009.

GB-Eu Dc.5.125 – Edinburgh, University Library, MS Dc.5.125: Thistlethwaite lute book, copied in French lute tablature late 1560s to early 1570s.

IRL-Dm Z.3.2.13 – Dublin, Library of Archbishop Narcissus Marsh, Ms. Z.3.2.13: Marsh lute book, copied in French lute tablature *c.*1595. Facsimile: Kilkenny, Boethius Press, 1981.

NL-DHnmi Kluis A 20 – Den Haag, Nederlands Muziek Instituut, Ms. Kluis A 20 (*olim* Gemeentemuseum Ms. 28 B 39): Siena lute book, copied in Italian lute tablature *c.*1560-70. Facsimile: Genève, Éditions Minkoff, 1988.

**PL-Kj Mus.40598** – Kraków, Biblioteka Jagielloñska, Mus. MS 40598, copied in German lute tablature *c.*1570-1575 and 1583. Contents listed in Meyer III/2, pp. 136-141, and in Kirsch, pp. 258-280 with tablature incipits for all the music.

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

S-B PB fil.172 – Skokloster, Slottsbiblioteket, PB fil. 172: Per Brahe visbok, copied in French lute tablature *c.*1620.

**Prints**

Adriaenssen 1592 - *Novum Pratum Musicum … Emanvelem Hadrianivm, Antverpiensem* (Antwerp, Phalèse & Ballard, 1592), in French lute tablature. Facsimile: Genève, Minkoff, 1977.

Bakfark 1553 – *Intabulatura Valentini Bacfarc Transilvani Coronensis. Liber Primus* (Lyon, Moderne, 1553), in Italian lute tablature.

Bakfark 1564 – *Premier Livre de Tabelature … Par Vallentin bacfarc* (Paris, Le Roy & Ballard, 1564), in French lute tablature.

Bakfark 1565 – *Valentini Greffi Bakfarci Pannonii, Harmoniarum Musicarum* (Kraków, Andrysowic, 1565), in Italian lute tablature.

Bakfark 1569 – *Valentini Greffi Bakfarci Pannonii, Harmoniarum Musicarum* (Antwerp, Latii, 1569), in Italian lute tablature.

Belin 1556 – *Premier Livre Contenant Plusiers Motetz, Chansons, & Fantasies: reduict en Tabulature de Leut, par Maistre Julien Belin* (Paris, Chemin, 1556), in French lute tablature.

Besard 1603 – Jean-Baptiste Besard*, Thesaurus Harmonicus* (Köln, Grevenbruch, 1603), in French lute tablature. Facsimile: Genève, Minkoff, 1975/reprinted 1993.

Besard 1617 – Jean-Baptiste Besard, *Novus Partus* (Augsburg, David Francum, 1617), copied in French tablature. Facsimile: Genève, Minkoff, 1983).

Cabezón 1578 – Antonio de Cabezón, *Obras de Musica para tecla arpa y vihuela* (Madrid, Sanchez, 1578), in Spanish keyboard tablature.

Casteliono 1536 – *Intabolatura de Leuto de Diverso Autori* (Milano, Scotto, 1536), in Italian lute tablature. Facsimile: Firenze, Studio per Edizioni Scelte, 1979.

Casteliono 1548 – *Intavolatura di Lauto del divino Francesco da Milano, et dell’excellente Pietro Paulo Borrono da Milano ... Libro Secondo* (Milano, Casteliono, 1536), in Italian lute tablature. Facsimile: Bologna, Forni, 2002.

Drusina 1556 – Benedict de Drusina, *Tabulatura Continens* (Frankfurt, Eichorn, 1556), in German lute tablature. Facsimile: Leipzig, Zentral-antiquariat der DDR, 1980.

Drusina 1573 – Benedict de Drusina, *Tabulatura continens ... à Melchiore Neusydler* (Frankfurt, Eichorn, 1573), in German lute tablature.

Fezandat 1552 – *Premier Livre de Tabulature de Leut, contenant plusieurs Chansons & Fantasies, Composées par feu messire Albert de Rippe de Mantoue* (Paris, Fezandat, 1552), in French lute tablature.

Fezandat 1553 – *Premier Livre de Tabulature de Leut, contenant plusieurs Chansons & Fantasies, Composées par feu messire Albert de Rippe de Mantoue* (Paris, Fezandat, 1552), in French lute tablature.

Fezandat 1554 –*Second Livre de Tablature de Leut*, *contenant plusieurs Motetz & Fantasies, Composées par feu messire Albert de Rippe de Mantoue* (Paris, Fezandat, 1554), in French lute tablature.

Fezandat 1562 – Albert de Rippe, *Cinquiesme Livre de Tablature de Luth contenant plusieurs motetz, &, fantasies. Pa Maistree Albert de Rippe Mantouan* (Paris, Le Roy & Ballard, 1562), in French lute tablature.

Gerle 1552 – Hans Gerle, *Eyn Newes sehr Künstlichs Lautenbuch* (Nürnberg, Formschneider, 1552), in German lute tablature. Facsimile: Stuttgart, Cornetto, 1997.

Jobin 1572 – *Das Erste Buch. Newerlessner Fleissiger ettlicher viel Schöner Lautenstück* (Strasbourg, Jobin, 1572), in German tablature. Facsimile: Genève, Éditions Minkoff, 1997.

Kargel 1574 – Sixt Kargel, *Novae Elegantissimae* (Strasbourg, Jobin, 1574), in German lute tablature. Facsimile: Genève, Minkoff, 1983.

Kargel 1578 – Sixt Kargel, *Renovata Cithara* (Strasbourg, Jobin, 1578), in cittern tablature.

Kargel 1586 – Sixt Kargel, *Lautenbuch* (Strasbourg, Jobin, 1586), in German lute tablature. Facsimile: Köln, Becker, 1996.

Le Roy & Ballard 1562a – *Premier Livre de Tabulature de Luth contenant plusiers fantasies, Par Maistre Albert de Rippe Mantouan* (Paris, Le Roy & Ballard, 1562), in French lute tablature.

Le Roy & Ballard 1562b – *Cinquiesme Livre de Tabelature de Leut, contenant plusiers motetz, & Fantasies, Composées par feu messire Albert de Rippe de Mantoue, Seigneur du Carois, joueur de Leut* (Paris, Le Roy & Ballard, 1562), in French lute tablature.

Le Roy & Ballard 1565 – *Modulorum ternis vocibus … Volumen secundum* (Paris, Le Roy & Ballard, 1565),

Marcoloni 1536 – *Intabolatura di Liuto de Diversi ... di M. Francesco da Milan* (Venezia, Marcolini, 1536), in Italian lute tablature.

Molinaro 1599 – Simone Molinaro, *Intavolatura di Liuto Libro Primo* (Venezia, Amadino, 1599), in Italian lute tablature. Facsimile: Firenze, Studio per Edizioni Scelte, 1978.

Neusidler 1566a – Melchior Neusidler, *Il Primo Libro Intabolatura Di Liuto* (Venezia, Gardano, 1566), in Italian lute tablature. Facsimiles: Stuttgart, Cornetto, 1999; Genève, Minkoff, 2002.

Neusidler 1566b – Melchior Neusidler, *Il Secondo Libro Intabolatura Di Liuto* (Venezia, Gardano, 1566), in Italian lute tablature. Facsimiles: Stuttgart, Cornetto, 1999; Genève, Minkoff, 2002.

Neusidler 1574 – Melchior Neusidler, *Teutsch Lauten-buch* (Strasbourg, Jobin, 1574), in German lute tablature. Facsimile: Stuttgart, Cornetto-Verlag, 1999.

Paladin 1560 – *Premier Livre de Tablature de Luth de M. Jean Paule Paladin* (Lyon, Gorlier, 1560), in Italian lute tablature. Facsimile: Genève, Minkoff, 1983.

Phalèse 1546 – *Des Chansons reduictz en Tabulature de Luc a trois et quatre parties Livre Deuxieme* (Louvain, Phalèse, 1546), French lute tablature. Facsimile: Genève, Minkoff, 1984.

Phalèse 1568 – Pierre Phalèse, *Luculentum Theatrum Musicum* (Louvain, Phalèse, 1568), in French lute tablature. Facsimile: Genève, Éditions Minkoff, 1983.

Phalèse & Bellère 1570a – *Selectissima Elegantissimaque* (Louvain, Phalèse & Bellère, 1570), in guitar tablature. Facsimile: Lübeck, Tree Edition, 2008.

Phalèse & Bellère 1570b – *Hortulus Citharae* (Louvain, Phalèse & Bellère, 1570), in cittern tablature. Facsimile: Lübeck, Tree Edition, 2007.

Phalèse & Bellère 1574 – *Thesaurus Musicus Continens Selectissia Alberti Ripae, Valentini Bacfarci, et aliorum* (Louvain, Phalèse & Bellère, 1574), in French lute tablature.

Phalèse and Bellère 1571 – Pierre Phalèse and Jean Bellère, *Theatrum Musicum, Longe* (Louvain, Phalèse, 1571), in French lute tablature. Facsimile: Genève, Éditions Minkoff, 2002.

Phalèse & Bellère 1574 – *Thesaurus Musicus continens selectissima Alberti Ripae, Valentini Bacfarci, et aliorum* (Louvain, Phalèse & Bellère, 1574), in French lute tablature.

Phalèse & Bellère 1590 – *Bicinia sive cantiones suavissimae duarum* *vocum* (Antwerp, Phalèse & Bellère, 1590), for instrumental ensemble à 2.

Ruffo 1564 – Vicenzo Ruffo, *Capricci in Musica a tre voci* (Milan, Moscheni, 1564), for instrumental ensemble à 3.

Scotto 1563 – *La Intabolatura de Lauto de diversi autori* (Venezia, Scotto, 1563), in Italian lute tablature.

s.d – Francesco da Milano, *Intabolatura da Leuto* (publisher unknown, 1530s), in Italian lute tablature. Facsimile: Bologna, Forni, 2002.

Sulzbach 1536a – *Intavolatura de Viola O Vero Lauto … Francesco Milanese ... Libro Primo della Fortuna* (Napoli, Sulzbach, 1536), in Italian lute tablature. Facsimile: Genève, Minkoff, 1988.

Sulzbach 1536b – *Intavolatura de Viola O Vero Lauto … Francesco Milanese ... Libro Secondo de la Fortuna* (Napoli, Sulzbach, 1536), in Neapolitan lute tablature. Facsimile: Genève, Minkoff, 1988.

Valderrabano 1547 – Enriquez de Valderrábano, *Libro de Musica de vihuela intitulado Silva de Sirenas* (Valladolid, Çuniga, 1547), in Italian lute tablature. Facsimile: Genève, Minkoff, 1981.

Waissel 1573 – Matthäus Waissel, *Tabulatura continens* (Frankfurt, Eichorn, 1573), in German lute tablature. Modern edition: Daniel Benko (ed.) (Budapest, Editio Musica Budapest, 1980). Facsimile: Stuttgart, Cornetto-Verlag, 2001.

**Modern editions**

Boetticher – Wolfgang Boetticher, *Handschriftlich Überlieferte Lauten- und Gitarrentabulaturen des 15. bis 18. Jahrhunderts*. Repertoire International des Sources Musicales, Bvii (München, G. Henle Verlag, 1978).

Brown – Howard Meyer Brown, *Instrumental Music Printed Before 1600: A Bibliography* (Cambridge MA, Harvard University Press, 1965).

CLFPal – Michel Renault and Jean-Michel Vaccaro (eds.), *CLFPal Œuvres de Jean-Paul Paladin*, Corpus des Luthistes Français (Paris, Éditions du Centre National de la Recherche Scientifique, 1986).

CLFRip – *Œuvres de D’Albert de Rippe*, vol. I: *Fantasies*, Corpus des Luthistes Français (Paris, Éditions du Centre National de la Recherche Scientifique, 1972).

Griffiths – John Griffiths and Dinko Fabris (eds.) *Neapolitan Lute Music: Fabrizio Dentice, Giulio Severino, Giovanni Antonio Severino, Francesco Cardone*. Tablature and keyboard transcription, (Middleton, WI, A-R Editions, 2004).

Haberl & Sandberger – F. X. Haberl and A. Sandberger (eds.), *Orlando di Lasso: Sämtliche Werke*, 21 vols (Leipzig, Breitkopf & Härtel, 1894-1926).

Homolya – István Homolya and Dániel Benkö (eds.), *Valentin Bakfark: Opera Omnia*, vols I-III (Budapest, Editio Musica, 1976, 1979, 1981).

Jacobs – Charles Jacobs (ed.) *Collected Works of Melchior Neusidler: Intabulatura di Liuto*,keyboard transcription *(Venice, 1566)* (Ottowa, Institute of Mediaeval Music, 1994).

Kempers – Karel Philippus Bernet Kempers (ed.), *Jacobus Clemens non Papa: Opera Omnia,* Corpus Mensurabilis Musicae, 4, 21 vols (Middleton WI, A-R Editions for the American Institute of Musicology, 1954-1976).

Kirsch – Dieter Kirsch and Lenz Meierott, *Berliner Lautentabulaturen in Krakau. Beschreibender Katalog der handschriftlichen Tabulaturen für Laute und verwandte Instrumente in dr Biblioteka Jagielloñska Kraków aus dem Besitz der ehemaligen Preußischen Staatsbibliothek Berlin* (Mainz, Schott, 1992).

Meyer I – Christian Meyer, *Sources Manuscrites en Tablature: Luth et Theorbe (c.1500-c.1580)*, I: Switzerland and France (Baden-Baden & Bouxwiller, Éditions Valentin Koerner, 1991).

Meyer II – Christian Meyer, *Sources Manuscrites en Tablature: Luth et Theorbe (c.1500-c.1580)*, II: Germany (Baden-Baden & Bouxwiller, Éditions Valentin Koerner, 1994).

Meyer III/1 – Christian Meyer, *Sources Manuscrites en Tablature: Luth et Theorbe (c.1500-c.1580)*, III/1: Austria (Baden-Baden & Bouxwiller, Éditions Valentin Koerner, 1997).

Meyer III/2 – Christian Meyer, *Sources Manuscrites en Tablature: Luth et Theorbe (c.1500-c.1580)*, III/2: Czech Republic, Hungary, Lithuania, Poland, Federation of Russia, Slovakia and Ukraine (Baden-Baden & Bouxwiller, Éditions Valentin Koerner, 1999).

Ness – Arthur J. Ness (ed.) *The Lute Music of Francesco Canova da Milano (1497-1543)*, vols I and II, tablature and keyboard transcription (Cambridge MA, Harvard University Press, 1970).

Pohlmann – Ernst Pohlmann, *Laute Theorbe Chitarrone: Die Instrumente, ihre Musik und Literatur von 1500 bis zur Gegenwart* (Lilienthal, Eres Edition, 1982).

Pozniak – Piotr Pozniak (ed.) *Jakub Polak (Jacob Polonois) Collected Works*. Tablature and guitar transcription (Kraków, Polskie Wydawnictwo Muzyczne, 1993).

Seay – Albert Seay (ed.), *Jacobus Arcadelt, Opera Omnia*, Corpus Mensurabilis Musicae, 31, 10 vols (Middleton WI, A-R Editions for the American Institute of Musicology, 1965-1970).

Smith – Douglas Alton Smith, *A History of the Lute from Antiquity to the Renaissance* (The Lute Society of America, 2002).

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

1. Kirsch, pp. ix-x and 258-280. [↑](#footnote-ref-1)
2. Meyer III/2, pp. 136-141; Boetticher, p. 34; Pohlmann, p. 136. [↑](#footnote-ref-2)
3. Meyer II, pp. 77-80. [↑](#footnote-ref-3)
4. Meyer II, pp. 65-67; Boetticher, pp. 37-38; Pohlmann, p. 136. [↑](#footnote-ref-4)
5. Meyer II, pp. 217-219; Boetticher, pp. 217-218; Pohlmann, p. 151. [↑](#footnote-ref-5)
6. Meyer III/1, pp. 125-127; Boetticher, p. 352; Pohlmann, p. 46; Arthur J. Ness ‘Sources of lute music: Central European sources to *c*1650’ *New Grove 2* xxiv, p. 45. [↑](#footnote-ref-6)
7. Meyer III/1, p. 133; Boetticher, p. 355; Pohlmann, p. 26. [↑](#footnote-ref-7)
8. Meyer III/1, p. 145. [↑](#footnote-ref-8)
9. Arthur Ness, personal communication and see Meyer III/2, pp. 232-234; Boetticher, pp. 370-371; Pohlmann, p. 164. [↑](#footnote-ref-9)
10. Meyer I, pp. 31-33; Boetticher, p. 316; Pohlmann, p. 160. [↑](#footnote-ref-10)
11. Meyer II, p. 145; Boetticher, pp. 150-151. [↑](#footnote-ref-11)
12. Daniel Heartz ‘Parisian Music Publishing under Henry II: A Propos of Four Recently Discovered Guitar Books’ *The Musical Quarterly* xlvi (4) (1960), pp. 448-467. Not listed in the catalogues of lute music by Meyer, Boetticher or Pohlmann. [↑](#footnote-ref-12)
13. 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. [↑](#footnote-ref-13)
14. Christopher Field 'Fantasia' *New Grove 2* viii, pp. 545-554. A term for free form music first used in the 1480s, and appearing in printed lute sources from the 1530s, but developing into parody form based on vocal polyphonic models. [↑](#footnote-ref-14)
15. Paul Walker ‘Fuga’ *New Grove 2* ix, p. 314. The term Fuga (Latin for flight) was first used in a list of vocal forms in Jacques de Liège’s *Speculum musicae* (<1330), and was used in the fifteenth century until the early seventeenth century and for pieces in strict imitation, [↑](#footnote-ref-15)
16. The many pieces titled prelude in German tablature sources are excluded here and will all appear in another volume in this series. [↑](#footnote-ref-16)
17. Melchior Neusidler was in Italy in 1563, and in Venezia to supervise the publication of his first two lute books published by Antonio Gardane in 1566. [↑](#footnote-ref-17)
18. Franco Pavan ‘Francesco (Canova) da Milano’ *New Grove* 2 ix, pp. 166-168; Smith, pp. 123-130. [↑](#footnote-ref-18)
19. Smith, pp. 198-202. [↑](#footnote-ref-19)
20. Smith, pp. 131-132. [↑](#footnote-ref-20)
21. *Joan Maria Intabolatura de Lauto … Libro Primo* (Venezia, Gardane 1546), facsimile: Minkoff Éditions 1981 = *Intabolatura di Lauto … Libro Terzo* (Venezia, Scotto? 1546); *Intabolatura de Lautto Libro Settimo* (Venezia: Scotto 1548); see Richard Darsie, *Giovanni Maria da Crema / Julio Segni Modena: The Recercars for Solo Lute* (Silver Sound Publications, 1996). [↑](#footnote-ref-21)
22. Robert Eitner, *Biographisches-bibliographisches Quellenlexikon* ix (1899-1904/R1947) 461; and Carol MacClintock, ‘A court musician’s songbook: Modena MS C311’ *JAMS* ix (1956), p. 181. [↑](#footnote-ref-22)
23. Geneviève Thibaut, ‘Deux catalogues de libraires musicaux: Vincenti et Gardane (Venise 1591)’ *Revue de musicologie* x (1929) 177 and xi (1930) 7; and Brown [157?]1. [↑](#footnote-ref-23)
24. Brown [1553]7 and 15603. Facsimile: Genève, Éditions Minkoff, 1983. [↑](#footnote-ref-24)
25. Brown 154?5. Facsimile: München, Tree Edition, 1986. [↑](#footnote-ref-25)
26. Ness 110a, La Bataille. [↑](#footnote-ref-26)
27. A vocal intabulation and dance suite, see Martin Shepherd, *The Lute* xxvi/part 2 (1986), p. 81. [↑](#footnote-ref-27)
28. Smith, pp. 206-209. [↑](#footnote-ref-28)
29. See footnote 12. [↑](#footnote-ref-29)
30. One is concordant between these two sources, and a recercar for organ by him is also included in a section of ‘Bicinia sacra’ in Adam Gumpelzhaimer’s *Compendium Musicae Latino Germanicum* published by Valentin Schoenigius in Augsburg in 1595, see Brown, 159012, 15917 and 15954. Donna G. Cardamone ‘Antiquis, Gio-vanni Giacomo de’ *New Grove 2* i, p. 759. He also edited two anthologies of villanelles by his fellow composers from Bari, as well as thirteen of his own, for *Il primo-* and *Il secondo- libro delle villanelle alla napolitana a tre voci*, both published in Venezia by Antonio Gardane in 1574, a lute intabulation of one of them, *Occhi legiadri e cari* is found in Gabriel Fallamero’s *Il Primo Libro de Intavolatura da Liuto* published by Scotto in Venezia in 1584. [↑](#footnote-ref-30)
31. D-Mbs Mus. ms. 1581, no. 67 *Fantasia Johan Stephani Orga*[nista] *Luneburg*[ensis]; Besard 1617, sig. L1v *35* *Ricercar del Signor Stefano da Pesaro gia Musica del Serenissimo Duca di Vrbino*. [↑](#footnote-ref-31)
32. No 6-10 in the complete modern edition by István Homolya and Dániel Benko, *Valentin Bakfark: Opera Omnia*, 3 vols. transcribed into Italian or German tablature (Budapest, Editio Musica, 1976-1981). The remaining five are as follows: **1**. Bakfark 1553, ff. 2v-4r *Recercate Valentini Bacfarc transiluani Coronenesis*; Bakfark 1564, 2r-3r *FAntasie*; Phalèse & Bellère 1574, ff. 13r-14r *FAntasie Bacfarc*. **2.** Bakfark 1553, ff. 4r-6r *Recercate Valentini. Bacfarc. transiluani Corone*[n]*esis*; Bakfark 1564, 3v-5v *FAntasie*; Phalèse 1568, ff. 19v-10r *Fantasia*. **3**. Bakfark 1553, ff. 6v-8r *Recercate. Valentini Bacfarc. transiluanus Coronenesis*. **4**. Bakfark 1553, ff. 8v-10v *Recercate Valentini Bacfarc. transiluanus Coronenesis*; Besard 1603, ff. 22v-23v *FAntasia Ioannis Bacfart Hungari* [Homolya appendix]. **5**. Bakfark 1565, ff. 1r-1v *FANTASIA Trium Vocum*; Bakfark 1569, pp. 2-3 *FANTASIA Trium Vocum*; Phalèse & Bellère 1574, ff. 18r-19r *FAntasia a 3*. [↑](#footnote-ref-32)
33. Smith, pp. 170-173. [↑](#footnote-ref-33)
34. However, the editors claim that the version of no 6 in PL-Kj Mus.40598 is only a fragment when it is in fact present in it entirety, and the concordant version of no 7 in PL-Kj Mus.40598 was not listed. [↑](#footnote-ref-34)
35. The ascription ‘VB’ could be the initials of a composer other than Bakfark. Several sixteenth century composers with these initials are known: **Valerio Bona** (*c.*1560-*c.*1620), Josef-Horst Lederer ‘Bona (Buona), Valerio’ *New Grove 2* iii, p. 846, and F-VE 711, lute manuscript dated 1598, now lost, f. 95v *Conceptio tua A 4. f. Valerio Bona*; **Vicenzo Bellavere** (*d.*1587), Denis Arnold and Serina dal Belin Peruffo ‘Bellavere, Vincenzo’ *New Grove 3* iii, p. 188; he published *Il secondo libro de madrigali* (Venezia, 1575), and see Giovanni Antonio Terzi, *Il Secondo Libro de Intavolatura di Liuto*, Venezia, Girolamo Vincenti, 1599, p. 91 *Fantasia come di sopra di Vicenzo Bellauere* and Girolamo Diruta, *Il Transilvano Dialogo*, Venezia, Giacomo Vincenti, 1593, f. 29r *Toccata del primo Tuono Vincenzo Bell’haver* for organ; **Vicenzo Bernia**, see Besard 1617 *32 Toccata Cromatica del signor Vicenzo Bernia Bollognese* and *47 Gallus et Gallina D. Vicent. Bernia*. [↑](#footnote-ref-35)
36. 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-36)
37. Smith, pp. 173-178; introduction to Vol. 1, pp. vii-ix. [↑](#footnote-ref-37)
38. Smith, pp. 166-170. [↑](#footnote-ref-38)
39. See introduction to Vol. 1, pp. ix-x. [↑](#footnote-ref-39)
40. Richard Charteris, ‘Wolfgang von Grünbuhel’s Lute Book’ *The Lute* (2006) xlvi, pp. 1-42. The title of a lute solo in the Jacobides lute book [CZ-Pnm XIII.B.237], (no 4 in the inventory in Meyer III/2, pp. 36-39) *Prael*[udium] *Sum Salom*, might also refer to the same composer. However, Charteris identifies Salomon, probably incorrectly, as Jacques Salmon(*c*.1545->1586), the French singer-composer recorded as serving the Duke of Anjou in 1571, and King Henri III from 1575, see François-Pierre Goy’s letter ‘A missed Mesangeau connection and other addenda and corrigenda to *The Lute* 2006’ in *Lute News* 90 (October 2009), pp. 29-31. [↑](#footnote-ref-40)
41. PL-Kj 40143, see Peter Király, ‘Jean Baptiste Besard: New and neglected biographical information’ *The Lute* xxxv (1995), p. 64, and Kirsch, p. 63: The inscription ‘1594 ... Coloni Mr Salomon’ is on f. 5r, and ‘1594. 21.7bris Colon. a Rh M. Salom.’ on f. 11v. [↑](#footnote-ref-41)
42. Arthur J. Ness, introduction to *The Königsberg Manuscript. A Facsimile of Manuscript 285-MF-LXXIX, Central Library of the Lithuanian Academy of Sciences, Vilnius* (Columbus, Editions Orphée, 1989), p. 9. [↑](#footnote-ref-42)
43. For example, Oscar Chilesotti (ed.), *Lautenspieler des XVI Jahrbunderts* (Bologna, Arnold Forni, 1891/ R1976), transcribed for guitar; and David Lumsden (ed.), *An Anthology of English Lute Music* (London, Schott, 1953), transcribed for keyboard. [↑](#footnote-ref-43)
44. Conversion from one form of tablature into another was a not uncommon in the sixteenth century. Pierre Phalèse published several volumes of lute music in French tablature including much borrowed from prints in Italian and German tablature, and Hans Gerle’s *Eyn Newes sehr Künstlich Lautenbuch*, published in Nürnberg in 1552, is an anthology of lute music from Italian prints, transcribed into German tablature. [↑](#footnote-ref-44)
45. As described in the introduction to Vol 1, pp. i-iii. [↑](#footnote-ref-45)
46. PL-Kj Mus.40598 uses ‘X’ for the sixth course, and either ‘1’ or a double ‘X’ for the seventh course, both used in no 30 here. [↑](#footnote-ref-46)