

Fantasias and Recercars for Renaissance Lute

Volume III



transcribed and edited
by
John H. Robinson

Part 1

TREE EDITION

Fantasias and Recercars for Renaissance Lute

Volume III

Lute Fantasias and Recercars
transcribed from Manuscripts
in German Tablature c. 1580-1620

edited

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Part 1

Introduction & Inventory

Pages 1 - 49

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TREE EDITION

Albert Reyerma

Verse in Testudinem

T estudo curas	T risti de pectore pelli T
E rigit e inimer,	E t dolci 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

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.

Lute Fantasias and Recercars from later manuscripts in German Tablature

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Tim Crawford for PL-LZu D/H 6983. Microfilms of CH-Bu F.IX.70 and D-KA Mus.Bd.A.678, as well as colour digital images of A-Lla hs.475, were provided by the libraries that hold them. A microfilm of D-W Guelf.18.7 was loaned from The Lute Society of America, and facsimile editions were used for the music from D-B Mus.40141 and D-LEm II.6.15.

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.¹ 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 (n° 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 (n° 28/45, 38, 41/87, 50, 59/60 & 83) and two in Vol II (n° 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.² 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,

course: string:	8	7	6 ₂	6 ₁	5	4	3	2	1
open	4	4	4	4 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

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,³ 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 841,4^o) 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 Kregel.

The remaining two manuscripts (A-Ila hs.475 & D-Sl Mus.G.I.4) use an alternative form of notating the sixth course (6₂ in the Table of ciphers) with '4' for the open sixth course and then 'A', 'B' and 'C' for first, second and third frets, etc., and so frets on the sixth course are one letter different to 6₁. This form of notation was used in Nürnberg for the lute books published by Hans Neusidler between 1536 and 1549, as well as in Strasbourg by Bernhard Jobin for the lute books of Sixt Kargel and Melchior Neusidler.

Forty of the fantasias and recercars here are for 6-course lute (n° 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 (n° 4-7, 9-12, 17, 22, 23, 29, 33-36, 39, 40, 44, 57, 58, 61, 65-67, 69-72, 75, 78-

¹ No German tablature manuscripts dating after 1620 are known.

² The appendix item n° 92 is in Italian tablature and from D-W Guelf.18.7/III, and is also transcribed into French tablature here.

³ As described in more detail in the introduction to Vol I, pp. i-iii.

80, 82, 84, 85 & 88-90), and a further three a seventh course tuned to D (n° 52, 56 & 87). The remaining items comprise ten for an 8-course lute with 7th in F and 8th in D (n° 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 (n° 91).⁴

Fantasias requiring a 7-course lute are found in manuscripts D-B 40141, D-KA Mus.Bd.A.678 & D-SI 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 6983.⁵ In all these manuscripts the open seventh course is notated as '4' (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 (n° 31, 39 & 27), for which the capital letters used for the sixth course are repeated with the addition of a hatch.⁶ The eighth course is uniformly notated as a '4' (triple strikethrough).

Genres

The lute solos in this edition are all but one titled fantasia [67],⁷ fuga [16],⁸ or recercar [8]⁹ in the ten original manuscript sources (see the contents and commentary). N° 91 is the exception, as it is titled Kowalj, but is probably a fantasia. In some cases the same items are called fantasia and recercar in different sources,¹⁰ and n° 28, 40, 45 & 74 are also called prelude, preambulum or preambel in concordant or cognate versions.¹¹ N°

21 is alternatively titled Fantasia and Capriccio¹² 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-SI 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 841.⁴⁰ Brief descriptions of each source follows.

D-SI Mus.G.I.4 (26 items, n° 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 Donaueschingen by Arthur Ness in the 1970s, and was acquired by the Bad Württembergische Landesbibliothek 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,¹³ including H.F.D and I.G.B.D. Ness has recently argued persuasively that the initials stand for Hieronymus Fabrum, Doctor, a physician from 1591 to 1608 at the Munich court of Duke Maximilian 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.¹⁴ Two of the fantasias here (n° 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,

⁴ 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.

⁵ And the appendix item n° 92 from D-W Guelf.18.7/III.

⁶ Either A for b7 [n° 31 & 39] or B for b7 [n° 27]

⁷ 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. N° 1, 3-20, 23, 26 & 92 use the alternative spelling 'Phantasia' (and other sources of n° 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.

⁸ 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 n° 22, 51-53, 55-58, 61 & 68-74.

⁹ 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 *Intabolutura 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 n° 2, 24, 25, 49, 50 & 88-90.

¹⁰ Fantasia and recercar are used interchangeably in concordant sources of n° 1, 2, 28, 30, 45, 47, 49, 50, 63, 77 & 83. Also fuga and fantasia are used interchangeably, see n° 44, 58 & 65, and n° 83 is titled fantasia, fancie, fuga and recercar in concordant sources.

¹¹ The many items titled prelude/preludium/preambulum/ preambel in

German tablature sources are excluded here, and will all be edited for a separate edition.

¹² 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.

¹³ A section in book II beginning on f. 11r is headed '... Intabulate per D H Fabrum'.

¹⁴ Arthur J. Ness 'A Physician's Lute Book' *Journal of the Lute Society of America* lx (2007), pp. 84-86.

probably in the hand of Johann Hofstetter, a pupil of Melchior Neusidler employed in Heidelberg in 1584 and later in Stuttgart.¹⁵ The title of n° 21 reads *Capriccio del S^t Santino da Parma* followed by a phrase in Hebrew translating as *Canzon Signor Lorenzino*, which is very similar to *Fantasia dj M Lorenzino Romanese* written above the title in a different hand. N° 18 is titled *Phantasia* followed by a phrase in Hebrew that translates as [illegible word] *Herr Christoph Fugger*,¹⁶ 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 financiers.

CH-Bu F.IX.70 (24 items, n° 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 (n° 27-48) and the fourth book including two recercars (n° 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 1988,¹⁷ 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, n° 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, n° 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 Preussischer 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 Łódź in 1946.¹⁸ 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 (n° 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 (n° 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

¹⁵ 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.

¹⁶ Yiddish titles translated with the help of Mathias Rösel in Bremen and John Hayward of Durham University, UK.

¹⁷ John Kmetz *Die Handschriften der Universitätsbibliothek Basel* (Basel, Verlag der Universitätsbibliothek, 1988), pp. 206-229.

¹⁸ Christoph Wolff 'From Berlin to Łódź: The Spitta Collection Resurfaces' *Music Library Association Notes* 46/2 (December 1989), pp. 311-327.

Hans Leo Hassler, and is interspersed with English pavans and galliards including examples by John Dowland and Richard Alison, as well as the fuga (n° 61) and fantasia (n° 62) included here.

CZ-Pmn XIII.B.237 (n° 63-64) in the Národní Muzeum in Prague and 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,¹⁹ and it was possible to transcribe two fantasias (n° 63 & 64, the latter lacking the opening bars).

The manuscript **D-B Mus.40141** (n° 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 Königlische 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 Tübingen 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 Nacleri

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 Naclerus 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 Naclerus was the principal scribe, a different scribe adding a section in German tablature (ff. 204v-264v) that includes three fantasias (n° 65-67).

D-KA Mus.Bd.A.678 (n° 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 Stasbourg, and now in the Badische Landesbibliothek 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 (n° 58).

DK-Kk Thott 841,4° (n° 59-60) is the Lieder book of Petrus Fabricius (1587-1651), who was born in Tondern in Frisia and studied at Rostock University, in both respects coincident with Johannes Naclerus 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.²⁰ The manuscript is described in Boetticher, pp. 148-149 and Pohlmann, p. 56, and the contents were listed by Roland Wohlfart in 1989.²¹ No facsimile or modern edition of the manuscript has been published to date. It contains two versions (n° 59 & 60) of a fantasia found in Waissel's *Lautenbuch* published in Frankfurt in 1592.

¹⁹ Jiri Tichota 'Francouzská loutnová hudba v Čechách', *Miscellanea musicologica* xxv-xxvi (1973), p. 19; Jiri Tichota 'Deutsche Lieder in Prager Lautentabulaturen des beginnenden 17. Jahrhunderts', *Miscellanea musicologica* xx (1967), p. 63; and see Jiri Tichota 'Problèmes d'édition des tablatures de rédaction défectueuse', in: *Le Luth et sa musique II* (Paris, Colloques internationaux du Centre nationale de la recherche scientifique, 1980), p. 44; Jiri Tichota 'Bohemica a cesky repertoár v tabulaturách pro renesanci loutnu', *Miscellanea Musicologica* xxxi (1984), pp. 150-222.

²⁰ Arthur J. Ness 'Sources of Lute Music 3: German Sources to c.1650' *New Grove* 2 xxiv, pp. 39-63.

²¹ Roland Wohlfart 'Die Liederhandschrift des Petrus Fabricius - Kgl. Bibl. Kopenhagen, Thott 4°841' (Dissertation, Münster University, 1989).

D-W Guelf. 18.7 & 18.8 (n° 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 (n° 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.²² 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 1999,²³ 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,²⁴ or exposure to prints and manuscripts of Italian music at home. Some ascriptions are doubtful because the same music is attributed to more than one composer in different sources [n° 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 fantasias from the print *Intavolatura de Luto de Ioanne Matelart Fiamengo*

Libro Primo published by Dorico in Roma in 1559 are included here [n° 3-17].²⁵ 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.²⁶ He also published *Responsoria, antiphonae et hymni in processionibus per annum* for voices à4 and à5 in 1596, and madrigals by him are found in other prints and manuscripts.²⁷ He died in Roma in 1607.

Francesco Canova da Milano (1497-1543) is the most famous composer represented here, by 6 recercars and fantasias: n° 2 (Ness App. 31),²⁸ 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 1543.²⁹ 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 K Luis 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. N° 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 n° 28, which is the same as n°

²² 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.

²³ Joachim Lüdtke *Die Lautenbücher Philipp Hainhofers (1578-1647)* (Göttingen, Vandenhoeck & Ruprecht, 1999).

²⁴ 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.

²⁵ 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.

²⁶ Godelieve Spiessens 'Matelart, Joan' *New Grove* 2 xvi, p. 118; Smith, pp. 141-142.

²⁷ 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.

²⁸ Arthur J. Ness *The Lute Music of Francesco Canova da Milano (1497-1543)* (Cambridge MA: Harvard University Press, 1970), no. 33 and App. 4.

²⁹ Franco Pavan 'Francesco (Canova) da Milano' *New Grove* 2 ix, pp. 166-168; Smith, pp. 123-130.

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. N° 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 n° 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 n° 63 is an embellished and incomplete version of a fantasia ascribed to Francesco da Milano (Ness 2) in a variety of prints and manuscripts. N° 83 is undoubtedly a fantasia by Francesco da Milano, ascribed in nine prints and manuscripts (Ness 33), so that the ascription to Gregory Howet (see below) in D-LEm II.6.15 can only be an error or an indication of the version transmitted by Howet, 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 1548.³⁰ 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 1541.³¹ 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 n° 28 and 45, seems to be an arrangement of one composed by Francesco da Milano (Ness 84). N° 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 1996.³²

Gregory Howet (<1550-*c.*1616), his name also spelt Howett, Huewet, Huet or Huwet,³³ 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 Howet 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 Reyman 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 Howet as 'qui germanis celebres' although the latter probably stems from his long association with the court at Wolfenbüttel. Howet 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 Howet (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. Howet and Dowland then travelled together to perform in Kassel for Moritz Landgrave of Hesse, probably in 1595, where they presumably met Victor Montbuisson who was court lutenist there 1592-1627. A letter records that Prince Moritz thought Howet was unsurpassed in the playing of motets and madrigals on the lute. The lute instructions in a manuscript into which Johann Stobäus of

³² 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?].

³³ 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.

³⁰ See Brown 1546₁₀ = Brown 1546₁₁ and Brown 1548₄.

³¹ Arthur J. Ness 'Giovanni Maria da Crema' *New Grove* 2 ix, p. 895; Smith pp. 131-132.

Königsberg made an album amicorum entry³⁴ credits Howet 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 Howet was published in 1998.³⁵

Although ascribed to Gregory in D-LEm II.6.15, n° 83 is a fantasia by Francesco da Milano (see above). N° 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.³⁶ 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 1549.³⁷ 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 appointed lutenist in Innsbruck at the court of Archduke Ferdinand II (1529-1595), brother of Emperor Maximilian II. However, he was dismissed in May 1581 for eating meat during lent. He suffered from gout in his later years and received a pension from his patron Octavian

Fugger II. He died in his sixties sometime before 1597. In the preface to his *Teutsch Lautenbuch* of 1574, Melchior advocated the use of a seven-course lute, and two of his fantasias here (n° 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.³⁸ His fantasias and recercars are accomplished but generally difficult to play, although n° 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. N° 34 is closely concordant with an anonymous version in Mertel's *Hortus Musicalis* from 1615. Fantasia n° 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. N° 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.³⁹ The remaining two fantasias are of doubtful ascription, N° 41, which is the same as n° 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.⁴⁰ 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 1581.⁴¹ All his known lute solos have been published in a modern edition.⁴² N° 37 is ascribed to Melchior Neusidler in one source, and to Laurencini (Lorenzino Tracetti,

³⁴ GB-Lbl Sloane 1021, c.1640, f. 24r.

³⁵ John H. Robinson (ed.) *Collected Lute Solos by Gregory Howet* (Lübeck: TREE Edition, 1998).

³⁶ 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.

³⁷ Smith, pp. 166-170.

³⁸ The initials 'MN' accompanying the title of n° 51 are not very clear, but the music is very much in keeping with the style of Melchior's other fantasias.

³⁹ Paul O'Dette plays seven fantasias by Melchior Neusidler on his CD *Lute Music of Melchior Neusidler* (harmonia mundi 907388, 2008), including n° 41/87 and 62 here.

⁴⁰ Four fantasias in Besard's *Thesaurus Harmonicus* are ascribed to Fabritio Dentice, all found in the prints Melchior Neusidler published.

⁴¹ Smith, pp. 142-143.

⁴² John Griffiths and Dinko Fabris (eds.) *Neapolitan Lute Music* (Middleton WI, A-R Editions, 2004).

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.⁴³ 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 referred 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.⁴⁴ N° 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 n° 74 and 85 are found in Mertel's *Hortus Musicalis* of 1615. The title of recercar n° 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 1628.⁴⁵ He was praised by Jean-Baptiste Besard in the preface to *Thesaurus Harmonicus* (Köln, 1603),⁴⁶ and in a dedicatory poem by Christoph Hunichius in Johann Rude's *Flores Musicae* (Heidelberg, 1600).⁴⁷ A Tombeau by Ennemond Gauthier published in 1672 transcribes seven bars of a fantasia by Diomedes,⁴⁸ and the poem in Rude praising Diomedes is quoted by Ernst Gottlieb Baron in the eighteenth century.⁴⁹ As well as more than sixty surviving lute solos,⁵⁰ vocal, keyboard and consort music ascribed to him also survive. N° 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 composed by **Lorenzino Tracetti** (c.1550/2-1590).⁵¹ Son of a singer of Flemish origin, he was born in the early 1550's and died in July 1590. From 1570

⁴⁵ Danuta Popinigis 'Zur Biographie von Diomedes Cato' (*Musica Baltica. 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 Király *Die Laute*, 9-10 (2011), pp. 119-120.

⁴⁶ 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 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 Guelph 18.7, f. 7r].

⁴⁷ *Anglia Dulandi lacrymis moveatur: Hoberti / Julia se pactet terra superba cheyl. / 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.*

⁴⁸ Bars 33-39 of n° 19a here, are concordant with bars 17-23 of *Tombeau de Mezangean* on pp. 8-9 of *Livre de Tablature des Pièces de Luth* (Paris, 1672). Thanks to John Reeve for communicating Bill Carter's discovery of this concordance.

⁴⁹ *Untersuchung* (Nürnberg, 1727), p. 55, see Douglas Alton-Smith, *Study of the Lute* (Instrumenta Antiqua, 1976), p. 53, for a complete translation into English.

⁵⁰ 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).

⁵¹ Carlone I & II.

⁴³ Peter Király 'Dlugoraj Dlugoraj 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 'Dlugoraj, 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 Bibliographie 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.

⁴⁴ 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.

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', 'equis aurati Laurencini civi Romani', 'Equitis Romani', 'Cavaglier del Liuto' and 'Caullier 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.⁵² Only a partial modern edition of Lorenzino's music has been published to date, comprising thirty of the around ninety known lute solos.⁵³ N° 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. N° 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.⁵⁴ 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) [n° 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 1604.⁵⁵ A modern edition of most of his music, not including n° 21 here, was published in 1989.⁵⁶

Two fantasias (one in two versions) are ascribed to the otherwise unknown composers **Jud[en] Wormaciensis** [Worms] [n° 44] and **Juden von Mainz** [n° 67 & 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 [n° 44] is a version of a fantasia known from ten sources [including n° 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 (n° 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.⁵⁷ The title and ascription to n° 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 Wormaciensis, 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. N° 67 and 80 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 1592.⁵⁸ He is also recorded in Hessen where he taught lute.⁵⁹ 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

⁵² Prefatio authoris ad candidum philomusum [lines 13-14]: Quando. quidem hic Diuinus ille artifex Laurencinus Romanus instructor quondam meus, ...

⁵³ Tim Crawford (ed.) *Thirty pieces for lute by Laurencini* (The Lute Society Music Editions, 1979).

⁵⁴ Carlone II, n° 76. Thank you to Grazia for sharing her edited version of n° 21 with the author on which the edited version here was based.

⁵⁵ SantinoK, pp. 5-7; Smith pp. 134-135.

⁵⁶ SantinoK.

⁵⁷ Adriaenssen's fantasias abound with pastiche and quotation from the fantasias of others casting doubt on whether he composed them. 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 n° 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.

⁵⁸ Peter Király 'Jean Baptiste Besard: New and neglected biographical information' *The Lute* xxxv (1995), pp. 62-72.

⁵⁹ Julia Sutton 'Besard, Jean-Baptiste [Besardus, Joannes Baptista]' *New Grove* 2 iii, pp. 483-484.

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 n° 75 here, which survives in multiple versions, all requiring some degree of editorial reconstruction.⁶⁰

Pietro Paulo Borrono (c.1494 to >1573) was a Milanese diplomat, soldier, music editor, composer and lutenist.⁶¹ 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 linteam* 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.⁶² 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 [n° 19] with the addition of embellishments 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 ‘Iacobus 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 1993.⁶³ N° 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 n° 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).⁶⁴ 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.⁶⁵

⁶³ 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 Wydawnictwo Muzyczne, 1993), with tablature and guitar transcription [see PolakP in bibliography].

⁶⁴ Piotr Pozniak, ‘Kasper Sielicki, lutnista-kompozytor i jego twórczość’ *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 *Passomego C.S.*; p. 238 *Ach hertziges hertz mit schmerz C.S.* and p. 303 *Galliarda C.S.*, as well as the possibility that *Passomego C.P.R. Saltarello* on pp. 198-199 could refer to him too.

⁶⁵ See the tablature supplement ‘Complete Lute Solos of Kasper Sielicki,

⁶⁰ See CLFBes in bibliography.

⁶¹ Jeanette B. Holland and Arthur J. Ness ‘Borrono, Pietro Paulo’ *New Grove* 2 iv, pp. 4-5.

⁶² Gian Luca Lastraioli (ed.) *Pietro Paulo Borrono da Milano: Collected Works for Lute* (Lübeck, Tree Edition, 2008).

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.⁶⁶ 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 1996.⁶⁷ N° 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 [n° 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.⁶⁸

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 1580,⁶⁹ 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 n° 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 research of Godelieve Spiessens identified a Raphael Viola from Cremona recorded as a merchant or surveyor who gained citizenship of Antwerp in 1558.⁷⁰ 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, n° 76 reveals a lutenist-composer of great merit.

The forty-two anonymous items include many highly accomplished examples of the genre [e.g. n° 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 [n° 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. n° 56, 57, 61).

John H. Robinson, June 2012

Petrus Konopacký and Franciszek Maffon' in *Lute News* 82 (June 2007) and Lute Society Tablature Sheet A24.

⁶⁶ Smith, pp. 130-131.

⁶⁷ Mirco Caffagni and Franco Pavan *Perino Fiorentino: Opere per liuto* (Bologna, Ut Orpheus Edizioni, 1996).

⁶⁸ John H. Robinson (ed.) *Collected Lute Solos of Hortensio Perla of Padua and Pomponio of Bologna* (Lübeck: TREE Edition, 2000).

⁶⁹ See Brown [1575]₄ and [1580]₄.

⁷⁰ Godelieve Spiessens 'Raphael Viola, 16de-eeuwse luit-componist herbekeken' *Geluit* 44 (December 2008), pp. 6-9.

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 first course.

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 n° 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 (n° 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 (n° 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@ncl.ac.uk).

Inventory of Music with Commentary

- 1. Fantasia - Perino Fiorentino** 2-3 11-12 to 48-49 bar lines a minim to the left
- D-Sl Mus.G.I.4 I, ff. 66v-67r *Phantasia dj / M Perino*⁷¹
 I-Fn Magl.XIX.168, ff. 22v-24r *Recerca 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 n° 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*⁷²
 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 b3 changed to d2b3
 29/4 d1 changed to h1
 50/2-3 a1 - d1c4 changed to d1 - f1c4
 58/1 ciphers for both a5 & c5
 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**⁷³ 8-9
- D-Sl Mus.G.I.4 II, f. 60v 1 / *Phantasia / Jo. Matelart / Fiamengo*
 Matelart 1559, f. 2r *Fantasia Prima* [Hoban n° 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 Tercia* [Hoban n° 89]
 3-4 to 5-6 bar lines a minim to the right
 9-10 & 10-11 bar lines 2 minims 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 n° 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 Ottava*
 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 n° 91]
 9-10 to 15-16 bar line 1 minim to the right
 16/4-5 crotchets changed to minims
 16-17 to 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 n° 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 n° 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 n° 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 Probably copied from Gardano 1562 as it is identical and includes and same errors and right hand fingering dots.

⁷² Edited with tablature and guitar transcription in Alberto Mesirca (ed.) *Francesco da Milano opere per luto dal manoscritto di Castelfranco Veneto* (Unità di ricerca della Parrocchia del Duomo di Castelfranco Veneto, 2010).

⁷³ 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.

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 left

18. Fantasia 29

D-Sl Mus.G.I.4 III, f. 10v *Phantasia* / [? *Herr Christoph Fugger* in Hebrew⁷⁴]

cf. D-Mbs Mus.266, ff. 67v-68r *Fantasia ganntz*⁷⁵
Morlaye 1558, ff. 4r-5r *Fantasie*⁷⁶ [CLFMor n° 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 Borrone 30-31

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

Scotto 1546, ff. 33r-34v *Fantasia dell'Excellent P. Paulo Borrone da Milano* [BorroneL n° 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 Tracetti⁷⁷ 34-36

D-Sl Mus.G.I.4 III, ff. 25v-26r *Fantasia dj M Lorenzino Romanese / Capriccio del S^r Santino da Parma / [Canzon Signor Lorenzⁱⁿ in Hebrew]* [Carlone, n° 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 Dlugoraj 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

⁷⁴ Thanks to Mathias Rösel in Bremen and John Hayward of Durham University for help with the translation.

⁷⁵ Bars 41-54 = D-Mbs Mus.266, ff. 67v-68r bars 29-32.

⁷⁶ Bars 41-54 = Morlaye 1558, ff. 4r-5r *Fantasie* bars 54-60.

⁷⁷ Carlone II, p. 41, n° 76.

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 *XV/III / Fantasia commune D. M.* [see n° 45]

I-Fn Magl.XIX.168, ff. 11v-12r *Ricercha franc^e Milanese* [Ness n° 84]

Heckel 1556a, pp. 229-230 *Allde* [index: *Alde*.] (Vol I n° 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 n° 11]

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

Phalèse 1549, sig. B2r *Fantasia*

Gerle 1552, sig. C1r *Das 6. Preamble* [index: *Joan Maria bat 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 *III / Fantasia*

B-Br II.275, f. 37r *Ricercha* [contents: *Ricercha Del medesimo* [Francesco da Milano, Ness n° 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 colli⁷⁸

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

⁷⁸ 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 n° 3 (Fall 2009), pp. 15-21.

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 n° 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. n° 39 [same opening 4 bars]
 UKR-LVu 1400/I, ff. 44r-44v *Fantasia*
 Drusina 1556, sigs. a4r-a4v *Fantasia.2.* (Vol I n° 2; Shepherd n° 33)
 Waissel 1592, sig. G3r *1. Phantasia.* (Vol I n° 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 *VIII* / *Fantasia*
 cf. n° 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 *XIII* / *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 n° 87]
 D-Mbs Mus.266, ff. 93v-94r *Fantasia MN*
 D-W Guelf.18.7 III, ff. 10v-11v *Phantasia fabritius Dentici* [Griffiths n° 27]
 PL-Kj Mus.40598, ff. 31v-32r *Fantasia MN* [Vol II n° 40]

Neusidler 1574, sigs. N2v-N3v *44 Fantasia. MN* [Vol I n° 25]
 cf. A-Wn S.M.8967, ff. 4r-6r *Fantasia* [tone higher] [Vol II n° 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* [n° 65]
 D-KA Mus.Bd.A.678, f. 20v *Fuga* [n° 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 *XVIII* / *Fantasia commune D. M.*
 CH-Bu F.IX.70, p. 41 *II* / *Fantasia* [see n° 28]
 I-Fn Magl.XIX.168, ff. 11v-12r *Ricerca franco Milanese* [Ness n° 84]
 Heckel 1556a, pp. 229-230 *Alde* [index: *Alde.*] [Vol I n° 5]
 Heckel 1562a, pp. 229-230 *Alde* [index: *Alde.*]
 Mertel 1615, p. 140 [Phantasiae et Fugae] *9*
 cf. Crema 1546a, sig. B4v *Recercar undecimo* [CremaD n° 11]
 Crema 1546b, sig. B4v *Recercar Vndecimo* [Ness App. 14]
 Phalèse 1549, sig. B2r *Fantasia*
 Gerle 1552, sig. C1r *Das 6. Preamble* [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 n° 1]

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 n° 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 (Gardano 1590, 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 n° 47]

6-7	bar line absent
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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 n° 36; Shepherd n° 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*

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 *Fuga Diomedi*

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	crotchet 2 quavers changed to quaver 2 semiquavers
33/4	h2 changed to l6
34/3-5	crotchet 2 quavers changed to quaver 2 semiquavers
36/3	a3 changed to b3
37/2-4	crotchet 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*

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*

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 Emmanuelis 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*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]⁷⁹F-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 fancey 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 *Fantasia 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 *Fantasia* [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

⁷⁹ 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: Melchior de Barberis *Intabulatura di Lauto Libro Sesto* (1546), f. 24v *Elisabet Zacharie*; D-Mbs 266, f. 119r *Elisabet Zacharie*.

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.* [n° 44]D-KA Mus.Bd.A.678, f. 20v *Fuga* [n° 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-c4 changed to g1-c1
- 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 n° 80]

- 2/2-3 minim crotchet changed to 2 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 *Fuga* / .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 c4 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 c2

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 n° 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 *Praeludium*
 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 [Phantasiae et Fugae] 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
 c5 changed to e5
 27/3 quaver a note to the left
 27/4 quavers changed to crotchets
 29/3 to 30/4 quaver a notes to the left
 31/4 quavers changed to crotchets
 32/4-5 e5 changed to e4
 34/4 quavers changed to crotchets
 35/1-4 quaver a note to the left
 38/4 quaver 2 notes to the right
 40/2 crotchet 2 notes to the right
 40/4 e4 changed to c4
 41/4 crotchet a note to the left
 43/5 crotchets changed to quavers
 47/1-8 bar line added
 47/4-5 c4 changed to c3
 49/1 c4 changed to c3
 49/6 minims changed to crotchets
 50/1-2 bar line added
 50/2-3 crotchets changed to quavers
 50/3-6 crotchets changed to quavers
 52/1-4 bar line absent
 52-53 bar line added
 54/4-5 minims changed to crotchets
 54/5-6 quaver a note to the right
 55/2 e1a2f2f3c5a6 changed to e1f2f3c4a6
 57/1

77. Fantasia 3 - Giovanni Maria da Crema

106

D-LEm II.6.15, pp. 44-45 *Fantasia / .3.* [CremaD n° 39]
 cf. Crema 1546a, sig. B2v *Recercar ottano* [CremaD n° 8]
 Crema 1546b, sig. B2v *Recercar ottano*
 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 n° 67]

r-s absent, reconstructed from n° 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 d2c3-f4 changed to f4-d2c3
- 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 n° 33]

B-Br II.275, ff. 71v-72v *Ricercha Di Fr* [index: R *fantasia Di F° 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 n° 16]

GB-Eu Dc.5.125, ff. 26v-28v .f. [Gregory n° 5]

GB-HAdolmetsch II.C.23, ff. 13v-14r *Ricercha*GB-Och Mus.1280, f. 1r untitled⁸⁰I-CFVd w.s., ff. 48v-49r *Recercata di franc° 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 n° 30]

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

Mylus 1622, pp. 35-36 *Fantasia*cf. D-Hs ND VI 3238, pp. 100-101 *Tyrada*⁸¹

- 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 c2
- 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 n° 3]D-Hs ND VI 3238, pp. 103-104 *Fantazia Gregorij*

- 14/2 c4 changed to a4

⁸⁰ A fragmentary page including bars 1-7, 10-16, 19-22 & 23-25.⁸¹ A parody based on some of the same material.

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 n° 41]

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

D-W Guelf.18.7 III, ff. 10v-11v *Phantasia fabritius Dentici* [Griffiths n° 27]

PL-Kj Mus.40598, ff. 31v-32r *Fantasia* MN [Vol II n° 40]

Neusidler 1574, sigs. N2v-N3v 44 *Fantasia*. MN [Vol I n° 25]

cf. A-Wn S.M.8967, ff. 4r-6r *Fantasia* [tone higher] [Vol II n° 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 to minim 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. Kowaly⁸²

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

⁸² Translating from Polish as cavaliere, which could indicate Lorenzino Tracetti, but it is not characteristic of his style.

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 n° 28 & 41 and Vol II n° 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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TABLATURE

1. FANTASIA - Perino Fiorentino

D-Sl G.I.4 I, ff. 66v-67r

1

7

13

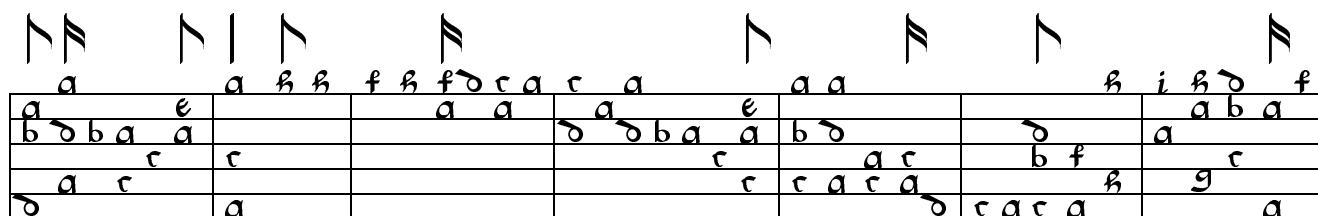
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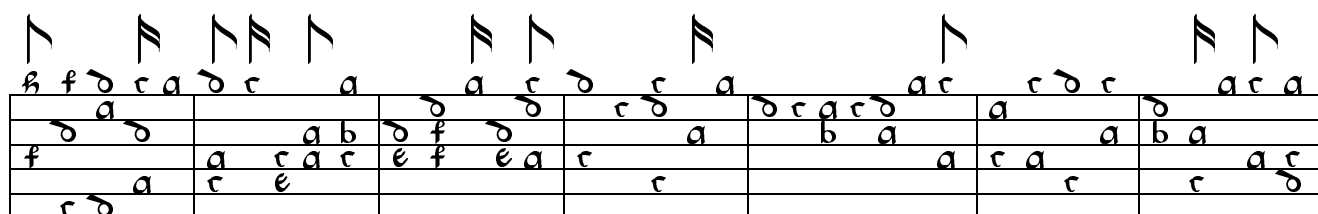
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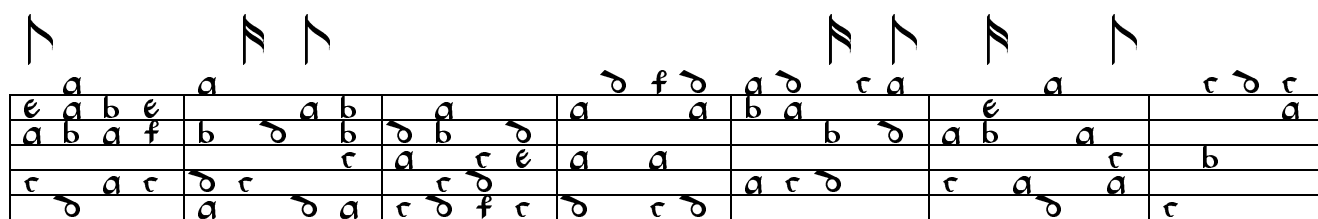
1



8



15



22



29



36



42

81

a d c a r d f h f d c a d b a | b | b a a b d d b a | a r d f h i l n i f a

85

a r d f h d a | a b d a r d d a | d a f c | d a f | a c a

90

d a h f i h f d c a c a d b a | d c a d c a f d c a | a r d f h k l k h f d c

94

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

99

a c a | a e c e b | b a a | b a a a | b a a

4. Fantasia 1 - Joan Matelart

D-Sl G.I.4 II, f. 60v

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18

23

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37

a

a

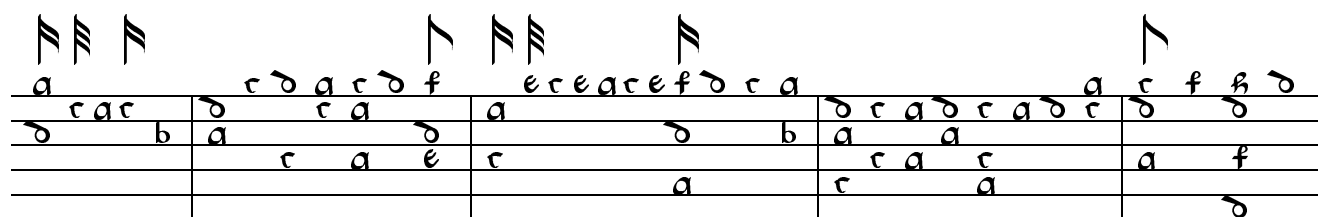
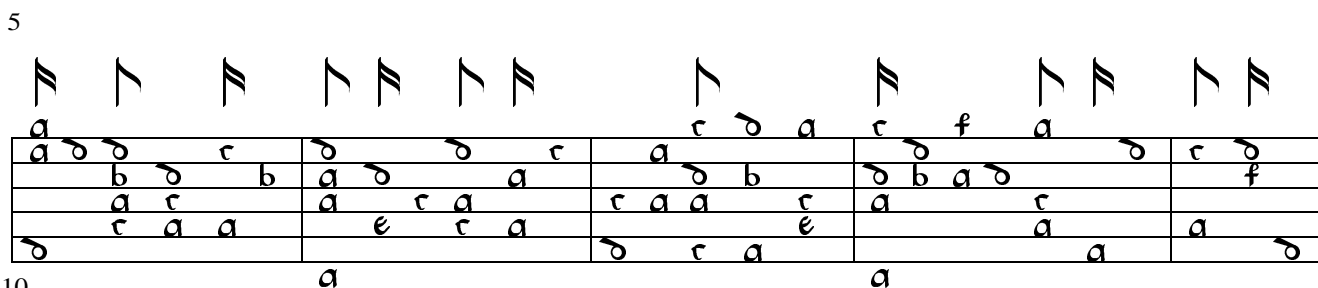
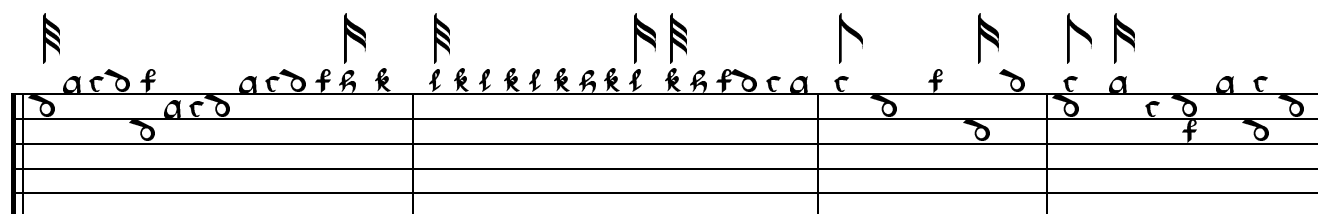
43

a

a

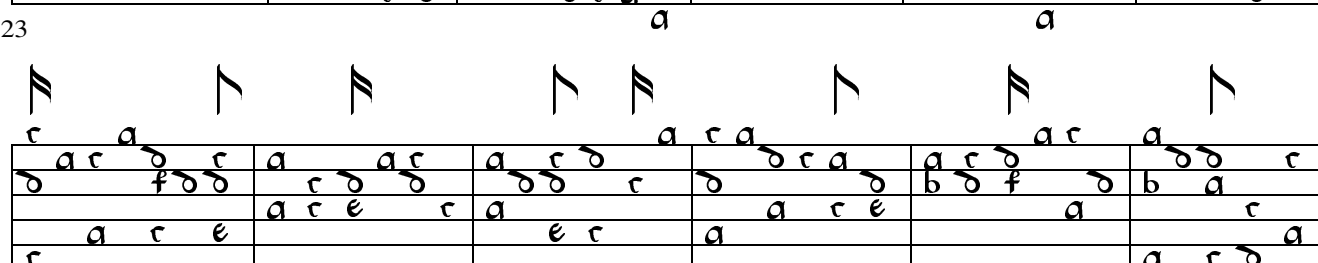
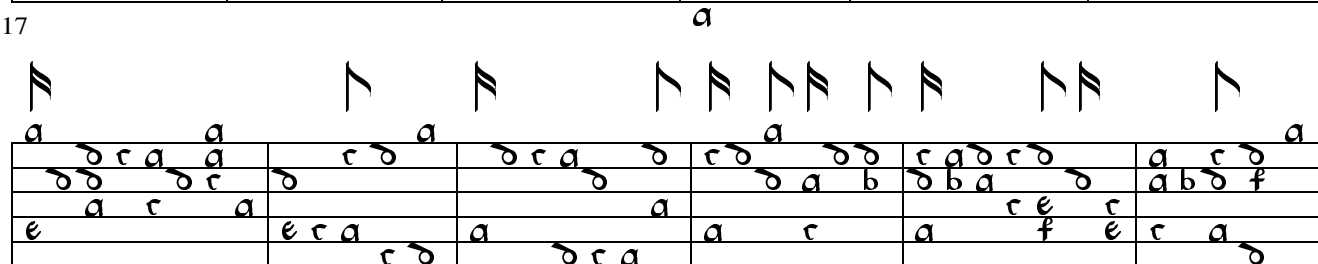
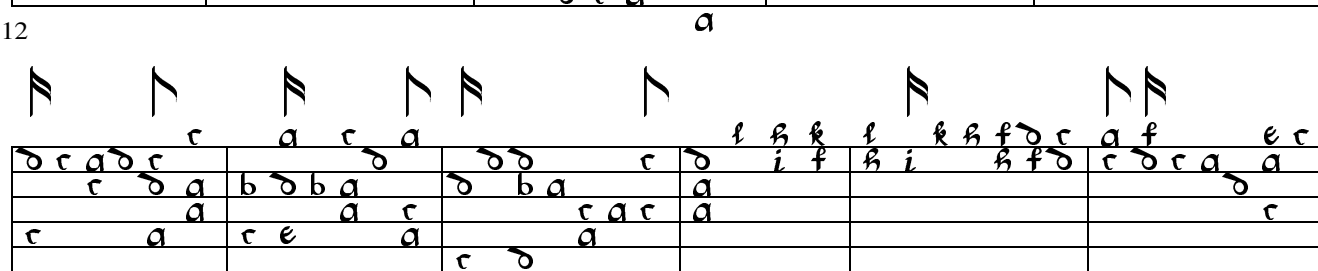
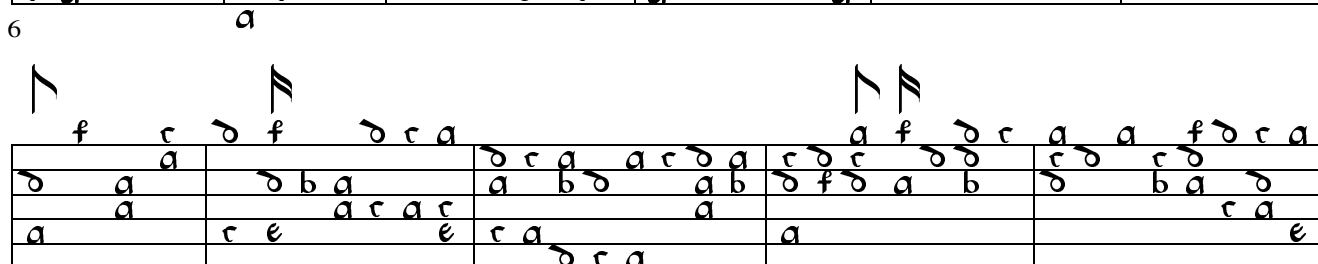
5. Fantasia 2 - Joan Matelart

D-Sl G.I.4 II, ff. 60v-61r



6. Fantasia 3 - Joan Matelart

D-Sl G.I.4 II, f. 61v



45

7. Fantasia 6 - Joan Matelart

D-S1 G.I.4 II, f. 62r

[illegible]

1

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

7

e	a	f	i	c	a	c	b	a
e	a	g	i		d		b	b
e	f		f			r		r
e	r	a	a			a		a
r	d		a					d

13

[illegible]

19

[illegible]

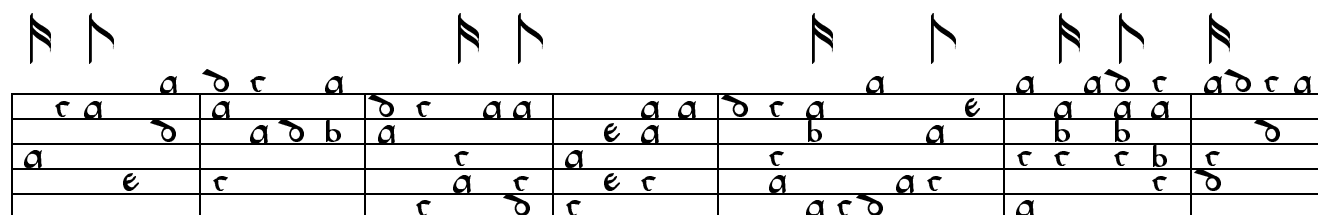
26

♩		♩		♩		♩		♩		♩		♩		♩	
c	a	b	c	a	b	c	a	a	a	a	a	c	f	b	c
c	a	b	c	a	b	c	a	a	a	c	a	c	a	b	c
c	a	b	c	a	b	c	a	a	a	c	a	c	a	b	c
c	a	b	c	a	b	c	a	a	a	c	a	c	a	b	c
c	a	b	c	a	b	c	a	a	a	c	a	c	a	b	c
c	a	b	c	a	b	c	a	a	a	c	a	c	a	b	c
c	a	b	c	a	b	c	a	a	a	c	a	c	a	b	c
c	a	b	c	a	b	c	a	a	a	c	a	c	a	b	c
c	a	b	c	a	b	c	a	a	a	c	a	c	a	b	c
c	a	b	c	a	b	c	a	a	a	c	a	c	a	b	c
c	a	b	c	a	b	c	a	a	a	c	a	c	a	b	c
c	a	b	c	a	b	c	a	a	a	c	a	c	a	b	c
c	a	b	c	a	b	c	a	a	a	c	a	c	a	b	c
c	a	b	c	a	b	c	a	a	a	c	a	c	a	b	c
c	a	b	c	a	b	c	a	a	a	c	a	c	a	b	c
c	a	b	c	a	b	c	a	a	a	c	a	c	a	b	c
c	a	b	c	a	b	c	a	a	a	c	a	c	a	b	c
c	a	b	c	a	b	c	a	a	a	c	a	c	a	b	c
c	a	b	c	a	b	c	a	a	a	c	a	c	a	b	c
c	a	b	c	a	b	c	a	a	a	c	a	c	a	b	c
c	a	b	c	a	b	c	a	a	a	c	a	c	a	b	c
c	a	b	c	a	b	c	a	a	a	c	a	c	a	b	c
c	a	b	c	a	b	c	a	a	a	c	a	c	a	b	c
c	a	b	c	a	b	c	a	a	a	c	a	c	a	b	c
c	a	b	c	a	b	c									

33

[illegible]

40



47



8. Fantasia 5 - Joan Matelart

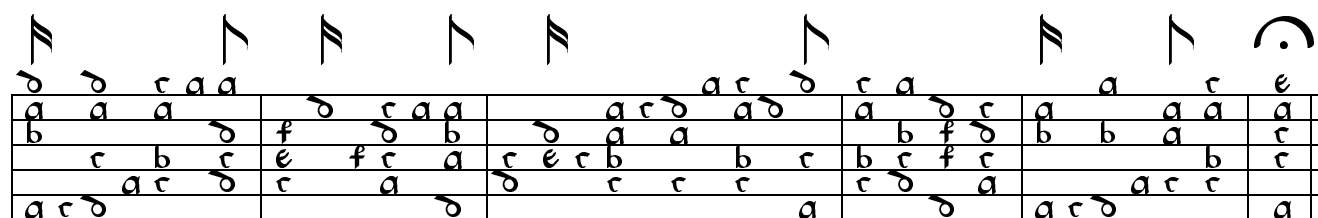
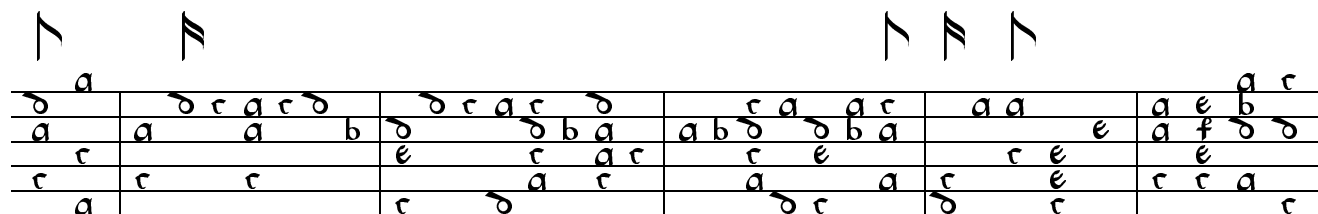
D-Sl G.I.4 II, f. 62v



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7



18

9. Fantasia 7 - Joan Matelart

D-Sl G.I.4 II, ff. 62v-63r

1

C D F#	E	C D F#	A A G
D C A	A	D C D C A	C A D C
A	E C C	A E C C	E F# A

5

10

Musical score for "The Rose Tree" in G major, featuring a vocal line and a guitar accompaniment. The score is divided into two systems. The first system has a vocal line starting with a quarter note G4 and a guitar line with a quarter note G4. The second system has a vocal line starting with a quarter note A4 and a guitar line with a quarter note A4. The key signature is one sharp (F#) and the time signature is 4/4.

15

[illegible]

19

[illegible]

24

[illegible]

29 a

34

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44

44

10. Fantasia 8 - Joan Matelart

D-S1 G.I.4 II, f. 63r

7		7		7		7		7		7	
a c		b a c d		a b		a c d a		c d a		b c a	
b		a		b		d a		c		d b c a b d	
a c		c e f		c		a		a		c e c	

1

[illegible]

8

[illegible]

15 a

a f h d	f h f d	c a c a c	d a c d	a r d a c d a
i h i f	h i f	d a c	a b c a	d f d
		a c	c	a
				d a
				d

22

δ a c δ a c δ	a c δ a c δ a	δ c	δ a c δ c δ
a δ a	b a b a b	δ b	δ \sharp δ c δ δ
a a c	c c c	e c	a a
			a c e c
			e c a

28

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

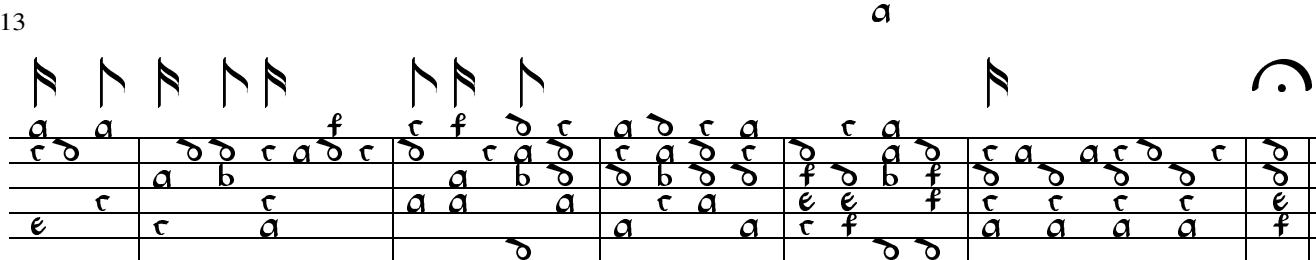
33

c d a	d a c d f e d c a		d d r d r d c a r	d f h d f h d	c		
d d b a		d a b	a b		d		
a c	a a	a a c c	c	a a a	a		
a	e		c a	a r e			
a c d a c d a	a		d	d d d			

38 a

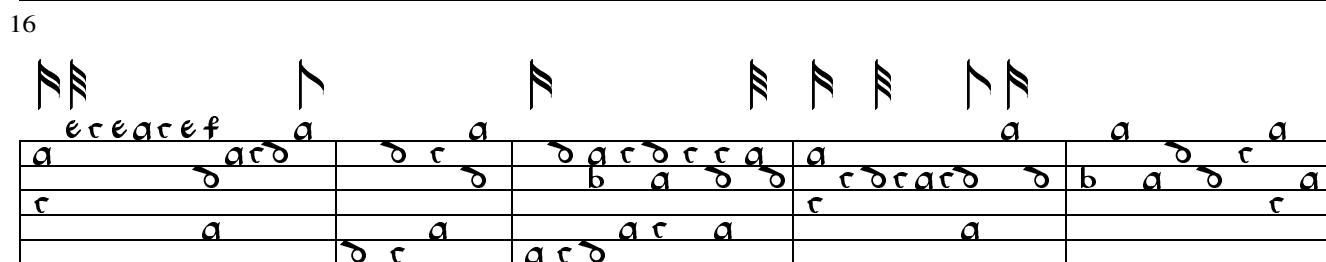
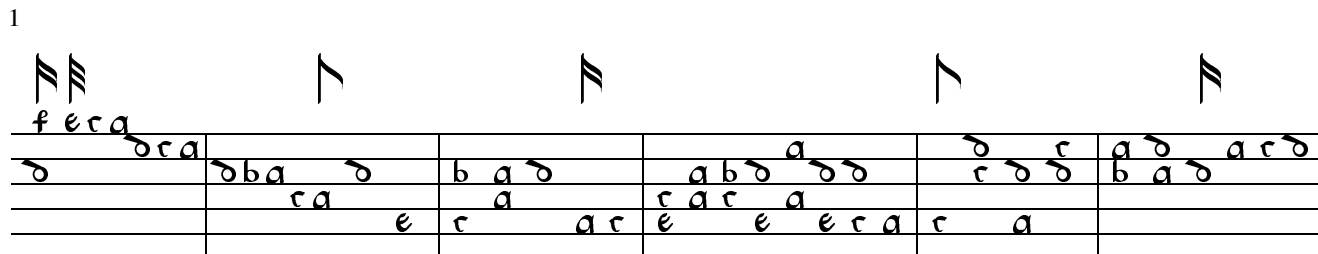
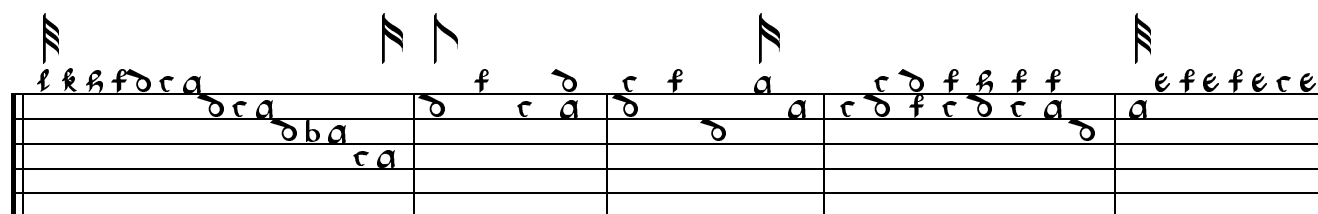
11. Fantasia 9 - Joan Matelart

D-Sl G.I.4 II, f. 63v



12. Fantasia 10 - Joan Matelart

D-Sl G.I.4 II, ff. 63v-64r



Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The piece begins with a treble clef and a key signature of one flat (B-flat). The notation is written in a cursive, handwritten style.

35

Handwritten musical notation on a five-line staff, continuing from the previous system. It features similar note values and accidentals, with some measures containing multiple beamed notes.

41

Handwritten musical notation on a five-line staff, continuing the piece. The notation includes various note values and rests, with some measures featuring dynamic markings like 'f' (forte).

45

Handwritten musical notation on a five-line staff, continuing the piece. The notation includes various note values and rests, with some measures featuring dynamic markings like 'f' (forte).

49

Handwritten musical notation on a five-line staff, continuing the piece. The notation includes various note values and rests, with some measures featuring dynamic markings like 'f' (forte).

13. Fantasia 11 - Joan Matelart

D-Sl G.I.4 II, f. 64r



1



8



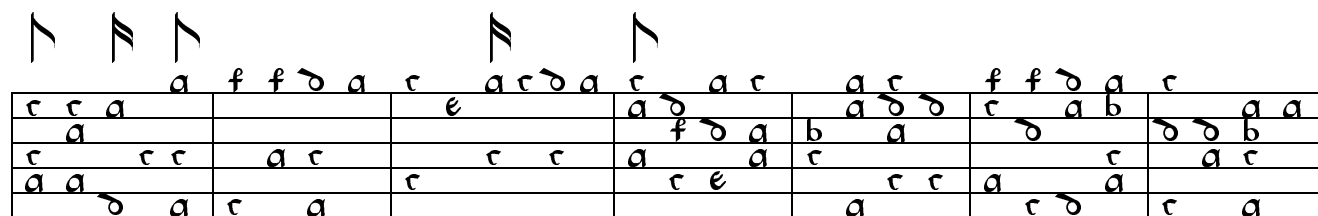
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14. Fantasia 12 - Joan Matelart

D-SI G.I.4 II, f. 64v

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15. Fantasia 14 - Joan Matelart

D-S1 G.I.4 II, f. 64v

[illegible]

1

[illegible]

8

B	B	F A C D A D	G C A C A A	A C A A	A C A A	A C D F	D C A C D
a	b	f a c d a d	g c a c a a	a c e e e	a c d a c d f	d c a b d	a c d
a			a b d	a	b a d	a b d	
		c	a	c	c a	c	a
B B	C A			C A	C A		

15

a		a	a c d f	a c d f h k l	k	h h	g h g h g e g h	
c	a c	a	a c d	f a	f	f		a c d
		a b	a	a	h	i	i	h
a c e	a	a c e	a c	e	a c f	a h f	h	e
		a c	d					h

21

A ♭F	a ♭A C	e e e A b e	f ♭C D
a b♭ b	a a b ♭b	a c	f f a
a c e	a c e ♭a	c	c
	a a r d	a	

26

a r d r	a		r d	a	r
b f e	a b	a b a			
a r e	r	a r	r b r	r r	b
	r	r d	a r	a	

32

38

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17. Fantasia 13 - Joan Matelart

D-Sl G.I.4 II, ff. 65v-66r

1

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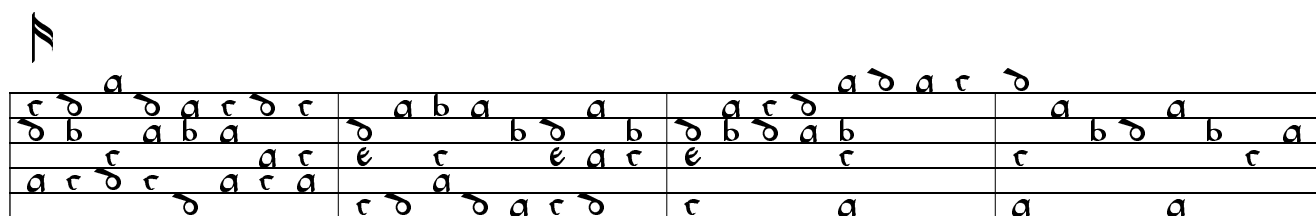
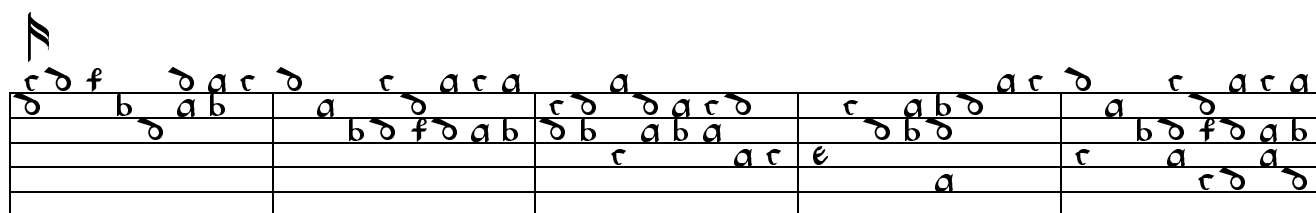
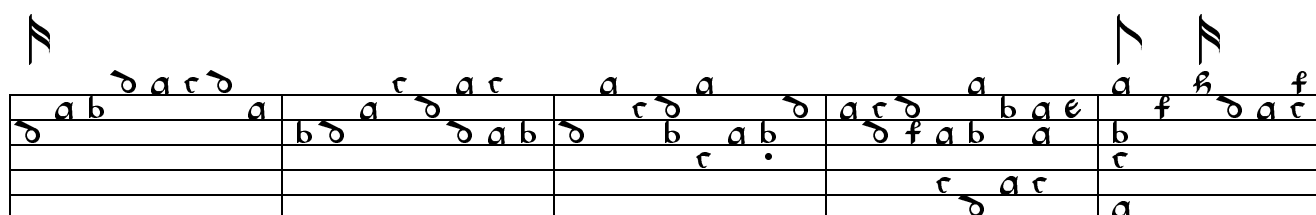
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18. FANTASIA

D-Sl G.1.4 III, f. 10v



1



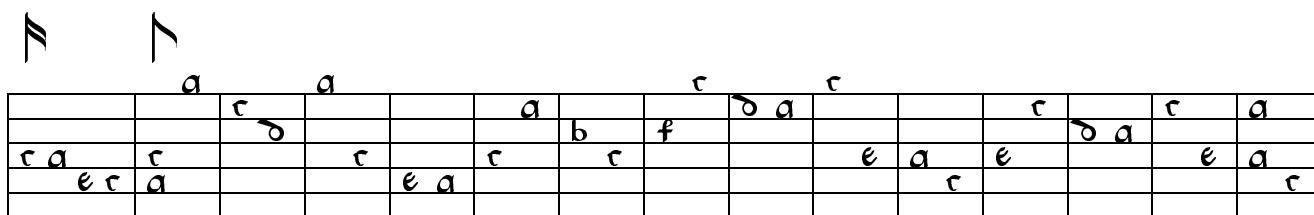
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32



44



59



70

19. FANTASIA - Pietro Paulo Borrono

D-S1 G.I.4 III, ff. 9v-10r

[illegible]

1

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

7

d	f	B	f	c	d	c	a
a					b	d	c
	f				a	b	d
	e						
a	c				a		

13

i h f d c	c	d c a a	a r d	c e f	d f h	i h	f	h f c d	f d a a c
f i h f f e c e f e c e	a	e		c e	f	f	i		d
	f	d b a	a	b	d			f	a
h		c		c		f h	h	f	a
	c	c	d				h		
f			c		a				d

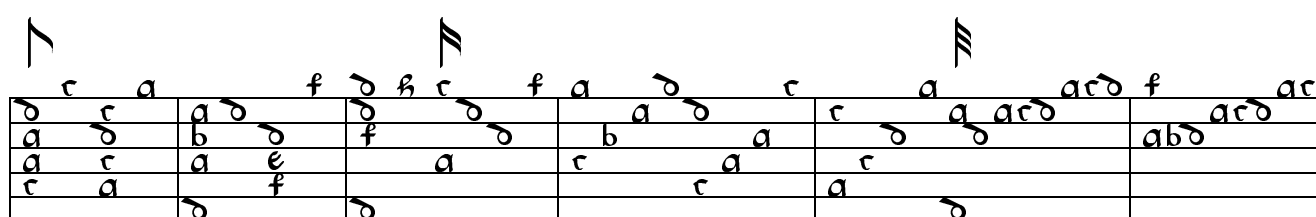
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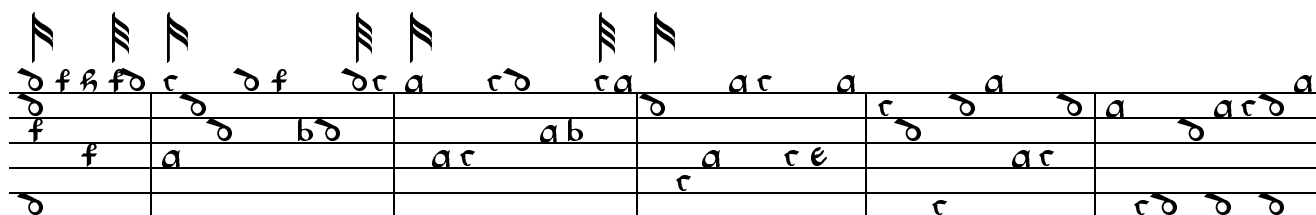
29

a c d f e d f	B B f f	D	C		B	I B E I B E I
c	a d c	a a c d a	d d c c	a a d d	a	
b a	f a a	d	f d d	b d d	b a	
	f	c	e	c b	c	k
		c			e g	
	d			c	B	B

36



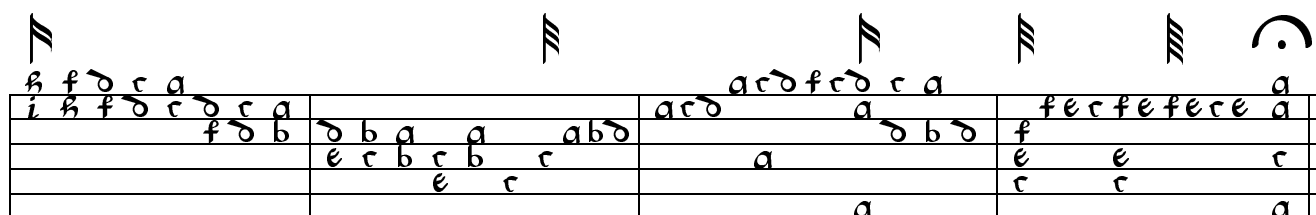
51



62



68



73

20. FANTASIA

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

1

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40

Handwritten musical notation on a five-line staff. The notation includes various notes (half notes, quarter notes, eighth notes) and rests, with some notes marked with a 'b' (flat) or a 'c' (crescendo). The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff, continuing from the previous system. It includes notes, rests, and dynamic markings like 'c' (crescendo) and 'f' (forte). The staff is divided into measures by vertical bar lines.

21. FANTASIA - Santino Garsi or Lorenzino

D-Sl G.I.4 III, ff. 25v-26r

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103

110

114

118

32

23. FANTASIA

D-S1 G.I.4 III, f. 47v

1

The first system of musical notation for 'The Song of the Weaver'. It features a single melodic line on a five-line staff. The notes are: D4 (quarter), A4 (quarter), C5 (quarter), A4 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Above the staff, there are handwritten lyrics in a stylized script: 'ard fca', 'ard ca', 'ardfc', 'dca', 'a', 'c', 'f', 'e', 'f', 'e', 'c'. Below the staff, there are handwritten lyrics in a different script: 'ard', 'd', 'd', 'd', 'd', 'd', 'baba', 'c', 'f', 'e', 'c'. The system is numbered 13 in the bottom left corner.

13

24. RECERCAR

D-S1 G.I.4 III, f. 48v

1

f f f f	f f e	f f f f	f a	a r	a r e	a r	a	a a r
f f	f f	f f f f	f				δ	r r r
g f f	g g e	g g f f	g				r	$\delta \delta \delta$
	f f			a	a r	e a r	e a r	a
			a a r	e a r	e a			

10

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

19

25. RECERCAR

D-Sl G.I.4 III, ff. 48v-49r

1

7

15

26

35

43

26. FANTASIA - Kaspar Seliecki

D-S1 G.1.4 III, ff. 53v-54r

<p>The Rose Tree</p>											
<p>1. G A B A G F# E D</p>											
<p>2. G A B A G F# E D</p>											
<p>3. G A B A G F# E D</p>											
<p>4. G A B A G F# E D</p>											
<p>5. G A B A G F# E D</p>											
<p>6. G A B A G F# E D</p>											
<p>7. G A B A G F# E D</p>											
<p>8. G A B A G F# E D</p>											
<p>9. G A B A G F# E D</p>											
<p>10. G A B A G F# E D</p>											

1

E C B	D C F F D	A C D B D E D E B D	D C	A A A D	A C	B C
C D C	F F D	C D B D E D E B D			C	C
	E E		E C	B C .	E	B C
A C E				E	E	
	C					E

12

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

20

[illegible]

30

c	a	c		a	c	d	e	f	g
a	c	b	a	c	d	e	f	g	a
a	c	b	a	c	d	e	f	g	a
a	c	b	a	c	d	e	f	g	a

39

[illegible]

48

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

58

68

68 69 70 71 72 73 74 75

76

76 77 78 79 80 81 82 83 84

85

85 86 87 88 89 90 91

92

92 93 94 95 96 97 98

99

99 100 101 102 103 104 105 106

107

107 108 109 110 111 112 113

114

114 115 116 117 118 119 120

1

1 2 3 4 5 6 7 8 9 10

11

11 12 13 14 15 16 17 18 19 20

20

21 22 23 24 25 26 27 28 29 30

29

31 32 33 34 35 36 37 38 39 40

38

41 42 43 44 45 46 47 48 49 50

29. FANTASIA 3

CH-Bu F.IX.70, p. 41

1 2 3 4 5 6 7 8 9

10 11 12 13 14 15 16

17 18 19 20 21 22 23 24

30. FANTASIA 4 - Francesco da Milano - Ness 75

CH-Bu F.IX.70, pp. 41-42

[illegible]

1

[illegible]

10

[illegible]

19

[illegible]

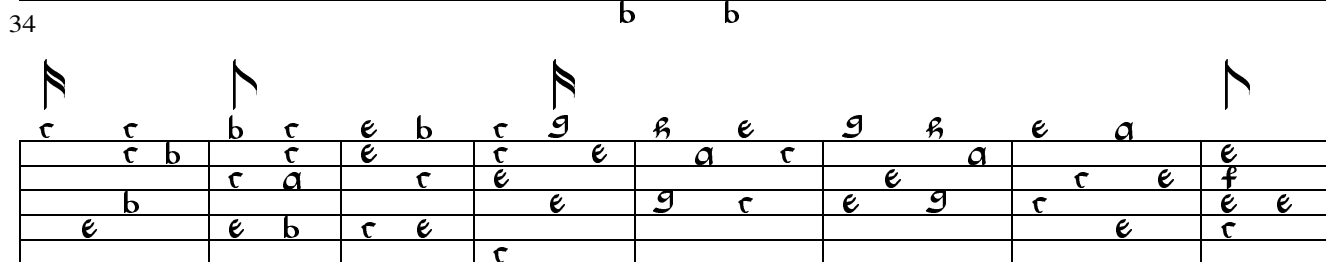
28

c e a	a c e	a	a	d c a	c a	c a	c d c a	a
d .	a	c	.	d . c	d c	d . c d	c r d	a
						e	r r	
c x e a	c r	a c e r	a		e	a	a e	a

37

31. FANTASIA 5

CH-Bu F.IX.70, p. 42



[illegible]

1

c	a	a	a	e	c d c a c	c d c a c			
a	a	a	e	a	a c a a	a a a a			
b a b a b d	b a a	f d	b a b d b	d	b	a a			
c	c a a	c e c c e f e c e	c c e c b		c c				
c r	e e c c	c	c		c	c c a			
a	a					a			

5

[illegible]

9

a	e	f	d	c	a		
a	e	f	d	c	a	b	a
c	a	e	c	r	a	c	a
d	c	c	a	a			

13

[illegible]

16

[illegible]

21

f f e f c e b	a a a a a d	a a e r f e f e r e	a
e	c r b	b b f	c
	r	e	
c	d r	r	a

25

33. FANTASIA 6

CH-Bu F.IX.70, p. 43

1 a

6 a

11 a

14

19

23

26

Handwritten musical notation on a five-line staff. Above the staff are various musical symbols including eighth and sixteenth notes, rests, and dynamic markings like 'f'. The staff itself contains handwritten notes and rests, with some letters (a, e, f) written below the lines. The notation is spread across six measures.

31

Handwritten musical notation on a five-line staff. Above the staff are musical symbols including eighth and sixteenth notes, rests, and dynamic markings like 'f'. The staff contains handwritten notes and rests, with some letters (a, e, f) written below the lines. The notation is spread across four measures, ending with a double bar line and a fermata.

37

a



TREE EDITION