FANTASIA

Lute music from the early 16th century

Tablature Edition with Critical Commentary

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Edition prepared by Martin Shepherd, 2018
Tablature origination in Fronimo 3.0
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For more information on the recording which this tablature edition accompanies, please visit: www.luteshop.co.uk/fantasia

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Foreword

Introduction

This edition presents all the music from my recording *Fantasia* (FS Records, 2018). It is hoped that making the tablature freely available will encourage more performances of this music. The original pieces are in German and Italian tablature, but have been translated into French tablature for the convenience of lutenists who prefer the latter notation.

The first half of this recording celebrates the transformation of music by the great composers of the late 15th century, Josquin Desprez, Loyset Compère, Heinrich Isaac, and Johannes Ghiselin, into idiomatic lute music.

The second half shows the art of the "fantasia" or "recercar", where material from vocal music is used as the basis for entirely new instrumental music. Francesco da Milano's intabulation of a chanson by Jean Richafort *De mon triste desplaisir* (N° 16) is a fairly straightforward rendering of the original, but his *Fantasia demontriste* (N° 17) transforms it into a new piece. The process continues with his pupil Pierino Fiorentino making a fantasia upon Francesco's fantasia (N° 18). This borrowing of themes in the context of the instrumental fantasia is shown in the remaining pieces on the recording.

In modern times it has become usual practice for singers to sing from a score, where all the voice parts are printed one above the other so that the singers can see all the parts. In the past singers usually sang from partbooks, where they could see only their own part. If a solo instrumentalist, usually an organist or lutenist, wanted to play the complete piece of music, they would have to transcribe the partbooks to create some kind of score. This process was called intabulation, and tablature became the principal form of notation for the lute. In playing and studying these scores, lutenists hoped to learn from the best composers of the day, so that when they came to improvise their own pieces they would follow good compositional practice. German players were at the forefront of these developments, and by the time Hans Newsidler published his first lute book in Nuremberg in 1536 there was already a long established tradition of intabulating vocal music so that it could be played on the lute. This process began with making a simple transcription of the vocal parts, but ended with the addition of many embellishments, in much the same way as jazz musicians created new music out of well-known tunes in the 20th century.

Composers and arrangers

Hans Newsidler was born in 1508 in Pressburg, and became a citizen of Nuremberg in 1530, where he established himself as a lute teacher. He published his first lute book in 1536 in two parts. The first part introduces German tablature and progresses from simple exercises to simple settings of songs and dances, with many examples of right and left hand fingering. The second part, for more advanced players, has more elaborate settings

of some of the pieces in the first part, and many highly embellished versions of motets and other pieces by Franco-Flemish composers such as Josquin Desprez and Heinrich Isaac. The title *Ein seer guter Organistischer Preambel* (N° 1) explicitly acknowledges his debt to a style of playing associated with organists, which involved "colouring" a piece by adding elaborate embellishments. In fact it was a blind lute playing organist (Conrad Paumann, c.1410-1473) who is said to have invented lute tablature. Newsidler's preludes, or *Preambeln*, follow a long tradition of short, improvised pieces which precede a more substantial piece (N° s 10 & 12), or link two pieces by starting in one "key" and ending in another (N° 12).

Josquin Desprez (c.1450-1521) was, and still is, famous in a way which has tended to eclipse his contemporaries. Born in northern France, his career took him to Milan, Rome, Ferrara, and finally back to Condé-sur-l'Escaut. His music was published extensively during his lifetime, and remained influential long after his death. His *Mille regretz* ($N^{\circ}2$) is probably his most famous chanson.

Johannes Ghiselin (fl.1491-1507) was a close associate of Josquin in Ferrara. His *Favus distillans* ($N^{\circ}4$) is found uniquely in Petrucci's Canti C (1503), where no text is given except the incipit. The tenor part is based on the Gregorian chant. The text is from the Song of Solomon (4:11):

favus distillans labia tua sponsa mel et lac sub lingua tua et odor vestimentorum tuorum sicut odor turi

Thy lips, O my spouse, drop as the honeycomb: honey and milk are under thy tongue; and the smell of thy garments is like the smell of frankincense.

Johannes Stockhem (c.1445-c.1500) passed his early career in Liège before becoming Kapellmeister to the King of Hungary in 1482. *Ha traitre amours* (N° 5) is one of his few surviving works.

Loyset Compère (c.1445-1518) was employed at the French court in the 1480s, when most of his three-voice chansons were probably composed, including *Mes pensées* (N° 6).

Heinrich Isaac (c.1450-1517), Flemish by birth, spent his early career in the service of the Medici in Florence, then became court composer to Maximilian I in Vienna, though even in the service of the emperor he spent most of his time in Florence and died there. This Benedictus (N^{o} 9), from his Missa Quant j'ay au cueur appeared as a standalone piece in Petrucci's Odhecaton A (1501) and became widely known, independently from the mass from which it is taken.

Hans Judenkünig (c.1450-1526) came from Schwäbisch Gmünd but settled in Vienna, where he published his *Ain schöne kunstliche Underweisung ... zu lernen auff der Lauten und Geygen* in 1523. The vocal original of the anonymous *Tota pulchra* (N° 3) appeared in *Trium vocum cantiones* (J.Petreius, Nuremberg, 1541), but Judenkünig's setting shows that it must have been composed much earlier.

Francesco Canova da Milano (1497-1543) was the most famous lutenist of the 16th century. His working life was largely spent in the service of Popes Leo X, Clement VII and Paul III. Starting in 1536, many volumes of his music were published, and continued to be copied into manuscripts well into the 17th century. His genius lies in translating the methods of the previous generation of composers (notably Josquin Desprez) into an idiomatic lute style. His fantasia (Ness 34, Nº 21) characteristically eschews dense polyphony in favour of developing and transforming short themes as the piece progresses. Many of his pieces achieve great clarity by keeping to two or three voices at any given moment but implying many more by changes of register.

Pierino Fiorentino (1523-1552) was a pupil of Francesco da Milano who was also in Papal service from 1537. His parody fantasia on Francesco's Fantasia de mon triste (No. 18) and two other fantasias (N $^{\circ}$ s 20 & 22) show his skill in producing dense polyphonic music on the lute. N $^{\circ}$ 20 is probably based on material by Julio Segni (1498-1561) [see Musica Nova, 1540 $^{\circ}$, Ricercar 13], as is the preceding anonymous fantasia (No. 19), which appears – in a different key – as *Recercar Terzo* in Joan Maria da Crema's lute book of 1546 (1546 $^{\circ}$ 0).

Editorial method

Sources of the original tablatures, and all editorial changes, are given in the critical commentary below.

When editing lute music, one needs to consider the issue of errors, either scribal errors, or in the case of printed books, errors due to faulty typesetting or printing. Often the errors are obvious, such as when a tablature number (in Italian tablature) is written on the wrong line. German tablature, having no lines, is immune from this type of error, but confusions of symbols are not unknown – for example, "I" meaning third fret 5th course can easily be confused with "1", meaning open 5th course. Apart from these simple errors, and comparisons with concordant versions in different sources (which for most of the pieces in the present selection are non-existent), all one can do is base editorial decisions on musical analysis.

When dealing with intabulations, however, further complications arise. It goes without saying that an intabulation should be compared with its model, but how far should the intabulation resemble the model? The normal procedure for making an intabulation was first to transcribe the voice parts one at a time (a natural procedure for music in partbooks), resulting in a literal transfer of the voice parts onto the lute. A second phase was to resolve any problems which arise such as impossible chords or having two different notes on the same string at the same time. A final phase would be "lutification", including the repetition of long notes and the addition of embellishments. It was normal practice to restrike long notes, so for example a breve would be rendered as two semibreves. This seems to be a reaction to the short sustain of notes on the lute. More controversially, it was usual to change a dotted rhythm by removing the dot and adding

an extra note instead, so dotted minim, crotchet would become minim, crotchet, crotchet. This last practice does not seem to be related to issues of sustain, but rather a desire to maintain activity, because alternative explanations – that it might be due to a lack of notation for dotted rhythms, or ties across a tablature barline – fail to account for the evidence. In fact it is not even consistent, so it is hard to resist the temptation to correct this by restoring the original dotted rhythm. In this edition I have allowed the original notation to stand uncorrected, trusting that something which appears to have been universal practice must have had some purpose.

Another problem is that of musica ficta. It is a feature of music notation before the 17^{th} century that some accidentals were omitted from the notation because trained singers would know where to add them – sharpened leading notes, for example. But while we know many of the rules which they used, we cannot always be sure that we have the correct inflection in all cases. 16^{th} -century lutenists who made intabulations must have been musically literate in order to read the notation, but did they use the same rules as singers? If they did, tablature would be an infallible guide, since all the semitones are specified unambiguously by the tablature. My guess is that sometimes the process of intabulating one part at a time (rather than singing the piece in ensemble) led them astray. I have mostly resisted the temptation to correct such cases, but there are some places where I felt it to be necessary, the most common problem being the combination of E natural with B flat (see for example Isaac's *Benedictus* (N^{o} 9), bars 34-37).

Martin Shepherd, 2018

Critical Commentary

References are given as bar/event. Tablature is referenced as letter followed by course, so "c3" means tablature letter c (second fret) on third course.

- + = added
- = deleted
- > = changed to

Abbreviations

HewO=Hewitt, Helen, ed., *Harmoniches Musices Odhecaton A*, (MAA, Cambridge, Mass: 1942.

Ness = Ness, Arthur, ed., *The Lute Works of Francesco Canova da Milano (1497-1543)*, (HUP, Cambridge, Mass: 1970)

NJE = Josquin Desprez, (works), ed. Willem Elders (Vereniging voor Nederlandse Muziekgeschiedenis, Utrecht: 1987

NKL = Ein Newgordent Künstlich Lautenbuch, Hans Newsidler (Nuremberg, 1536₆)

AT = *Der ander theil des Lautenbuchs*, Hans Newsidler (Nuremberg, 1536₇)

Siena = The Hague, Gemeentemuseum, MS 28.B.39; the "Siena Lute Book"

SKU = Ain schone kunstliche underweisung... Hans Judenkünig (Vienna, 15232)

Date subscripts refer to Howard Mayer Brown, *Instrumental Music Printed Before 1600: a Bibliography* (HUP, Cambridge, Mass: 1967).

1. Ein seer guter Organistischer Preambel

Source: AT no.1, sig. A3v. Ein seer guter Organistischer Preambel.

barring editorial

27/1 b3>a2 31/5 b3>a2

2. Mille regretz

Source: AT no.44, sig.Ee3v., *Mile regretz*. Model: see modern edition NJE 28.25

5/2-4 b3>a2 12/16 c2>b2 29/10 c2>b2 37/2 +d6

3. Tota pulchra

Source: SKU, f.G2v., Tota pulchra

Model: Unknown, but it appears much later in Trium vocum cantiones (J.Petreius,

Nuremberg, 1541, RISM 1541₂).

6/6 a5>a4 13/2&4 c2>b2 18/3 - c5

18/5 + a4

26/8 -a4

27/4 flag changed to crotchet, following c5 removed

27/8 d5>c5

4. Favus distillans

Source: AT no.17, sig. G. Ghiselin. Favus distillans.

Model: RISM 15043 no.123

Barring editorial

19/6 +b3

19/7 -a4

31/1 - d5

41/4 +h5

41/6 -f4

43/2 - f4

56/5 + d3

62/5 + a2

65/9 a2>a3

5. Ha traitre amours

Source: AT no.4, sig.B3, harraytre amours.

Model: HewO no.86

3/3 c5>c4

6/2-3+c4

6/4 + a4

6/5 + d5

13/6 + f1

25/3 c4>b3

6. Mes pensées

Source: AT no.16, sig.f3, Compere. Meß pensees.

Model: HewO no.59

Barring editorial

7/3 - f4

18/3 - a5

18/5 - d3

39/1 superfluous repeat of previous chord

40/1 + a1

48/3 + a5

72/3 -d2

72/4 + a2

7. La Bernardina

Source: AT no.12, sig.E2, Joß quin. La Bernardina.

Model: see modern edition NJE 27.21

13/5 + c5

17/2 + c4

36/4 b3>f4

37/1 a4>f5

37/2 a3>e4

8. La plus des plus

Source: AT, no.7, sig. C3. Joß quin. La plus te plus.

Model: see modern edition NJE 27.22.

11/5 c1>b1

9. Benedictus

Source: NKL no.49, sig.p3, Benedictus.

Model: Heinrich Isaac, Benedictus [Missa Quant j'ay au cueur], HewO no.76.

3/2-3 notes reversed

7/3 + c4

16/2 - a4

24/1 a5>a6

27/1 c4>c5

34/3 c2>b2

34/6 e5>d5

35/4 c2>b2

36/14 c2>b2

37/1 + d6

37/3 c2>b2

37/4-6 missing - editorial reconstruction

42/1 a1>a2

10. Preambel

Source: NKL no.64, sig.s4, Preambel.

11. La Alfonsina

Source: AT no.15, sig.f1, Jo: Ghiselin. La alfonsina.

Model: Johannes Ghiselin, L'Alfonsina. HewO no.80.

13/3 + d2

18/1 d2>d3

22/3 + a5

26/9 + a1

48/7 a4>a3

50/3 e5>d5

53/1 e5>d5

12. Preambel

Source: NKL no.65, sig.s4v., *Preamel* Time signatures and barring editorial.

4/2 + b3

13. Adieu mes amours

Source: AT, no.37, sig.x3, Joß Quin. Adiu mes amours.

Model: see modern edition NJE 28.3.

14. Recercar

Source: *Intavolatura de lautto Libro Settimo*, 15484 sig.Bv., *Recercar ottavo de francesco da milan* (unicum, Ness no.49)

9/2 + b3

10/1 + d3

13/1 f5>a4

52/1 f5>a4

79/1 b1>b2

86/1 d4>d3

104/2 - b3

105/1 + d3

15. Recercar

Source: *Intavolature de lauto di Vincenzo Galilei Fiorentino ... Libro Primo*, 15637, p.50, *Ricercare sesto* (unicum, Ness no.73)

9/2 a1>a2

13/1 f1g3h4f6 > f1b2d3a5

13/2 f2>a1

38/3 b2>b1

41/1 a2a3a4c5>a2a3c5

44/1 + b3

44/2 - b3

63/1 c5>d5

65/2 a1>n1

74/2 - c1

75/2 b3>c4

84/2 - a1

113 -last note d3

114/1 c4>d3

16. De mon triste

Source: Intabolatura de lauto di M. Francesco Milanese et M.Perino Fiorentino, suo discipulo ... Libro Terzo, 1547₂, no.7, De mon triste di F. Milanese.

For concordances see Ness no.121.

13/4 c3>d3

17. Fantasia de mon triste

Source: As for no.16, no.8. Fan de mon triste di F. M.

For concordances see Ness no.36.

14/3 + a2

18/5 a4>d5

19/1 -a4

28/4 h4>h5

36/4 + c5

18. Fantasia Pierino

Source: Siena f.7r.b, Del Medisimo

1/3 c3>b3

12/3 b2b3d5>d3d5

38/4 -d4

44/7 d5>d6

19. Fantasia (Anon)

Source: Siena f.4b, no title.

Cognate: Joan Maria da Crema, Intabolatura del lauto, Libro primo, 154610, no.3, Recercar terzo.

9/6 d2>d3

10/5-6 a2,b2>a3,b3

29/3 c3>d3

40/1 - a5

20. Fantasia

Source: Siena f.6r.b, Di Pierino

8/6 -a6

11/6 d5>d6

23/1 e6>a6

29/4 b5>c6

36/3 f2>i2

38/3 c4>d3

21. Recercar

Source: Siena f.59r.b, *La Compagna* For concordances see Ness no.34.

4/7 a2>a1

10/4 + b3

11/1 + a3

16/3 d1>f1

19/8 - c4

20/1 b4>b3

20/3 - b3

23/5 -d1

23/7 a2b3d6>d1a2d6

39/1 +b4

39/2 a4a5>a3

54/5 b3>c4

60/5 a1>a2

62/4 + b2

66/8 l1>m1

67/7c2>b2

68/2 d2>d3

22. Fantasia

Source: Siena f.7v., Del Medisimo

13/5 b3>b2

38 2 bars deleted (repeated in error?)

38/1 -f4

44/5 +g4

63/3 e6>d6

23. Fantasia

Source: Siena f.31, no title.

60/2 + c3

24. Fantasia

Source: Siena f.32v., no title.

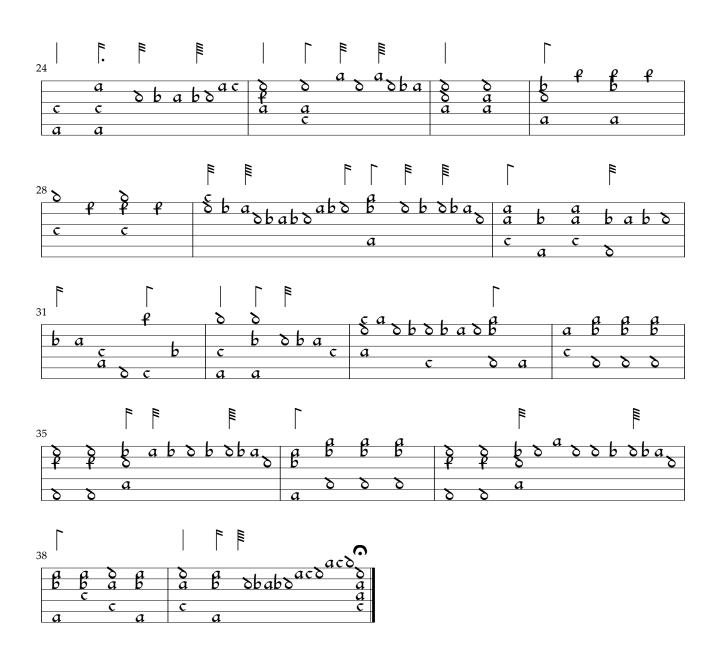
For concordances, see Ness no.15.

27/4 a5>c4





















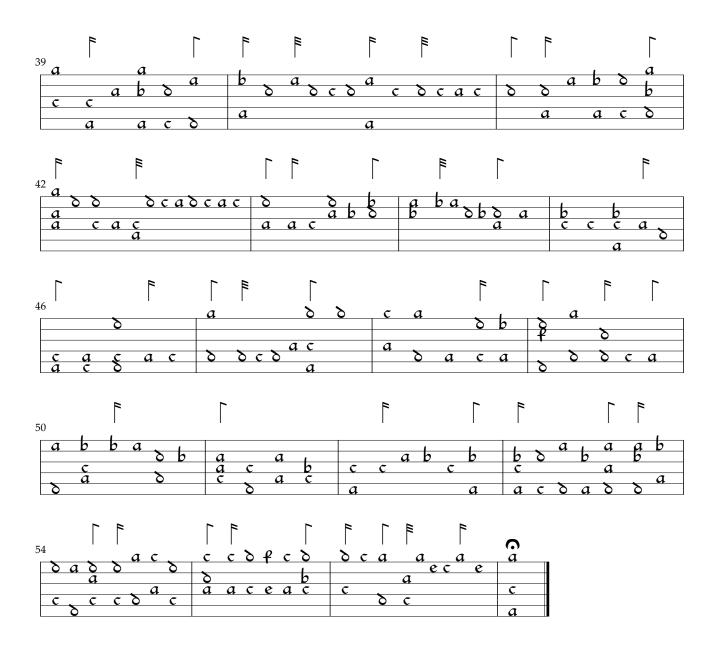






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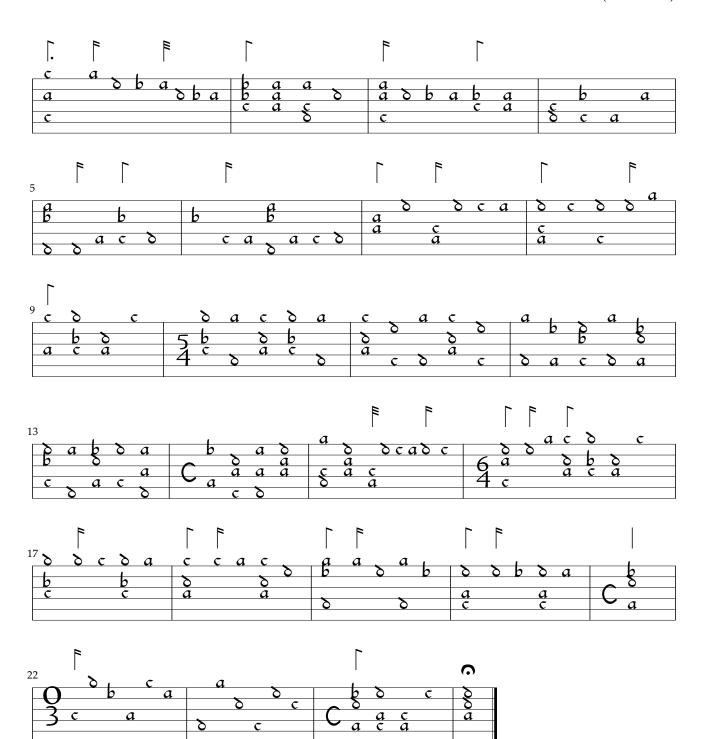




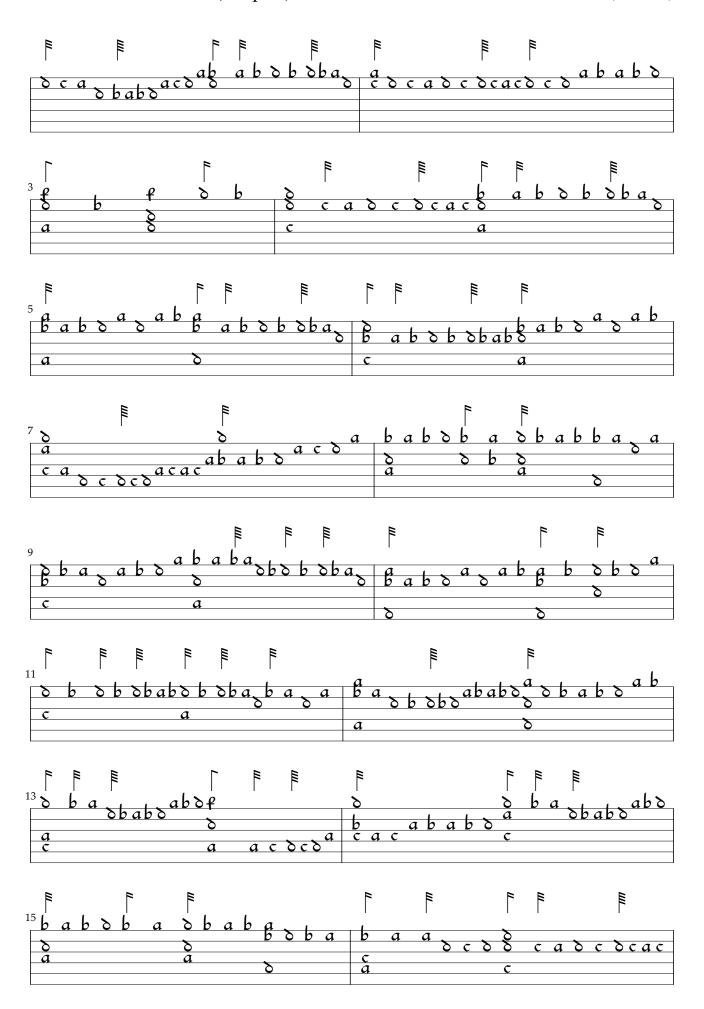
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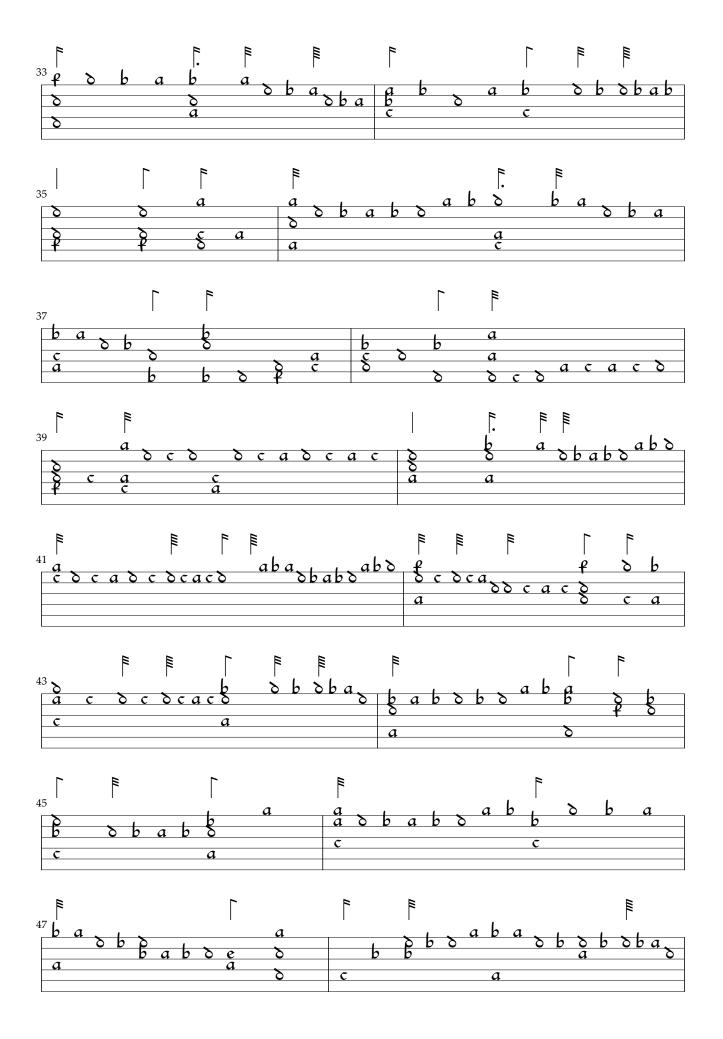


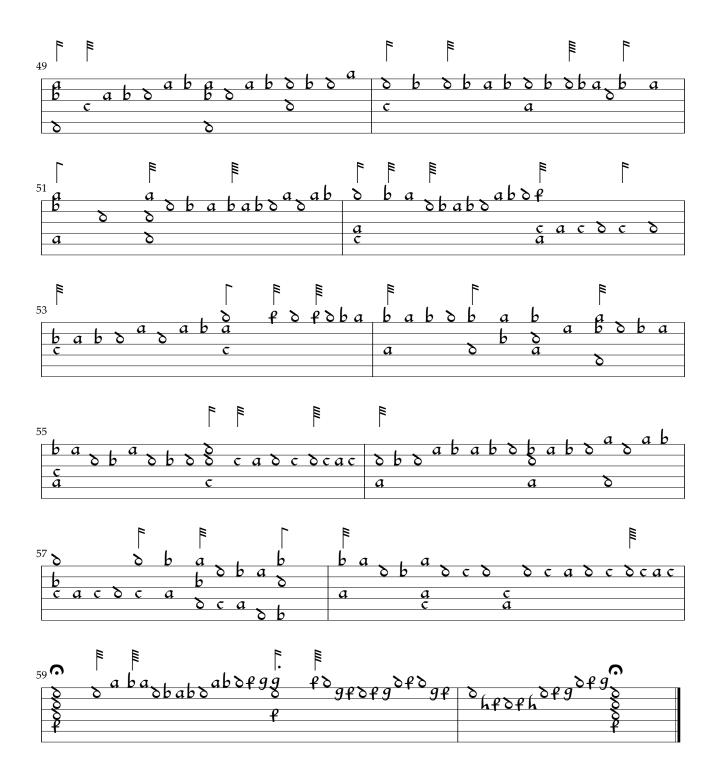


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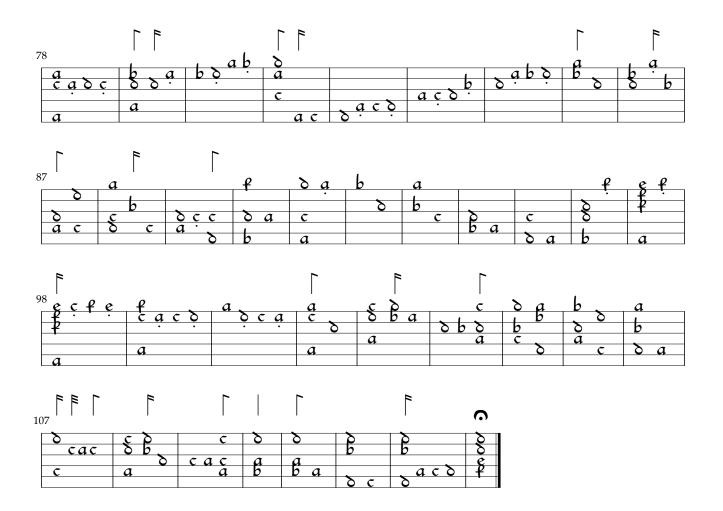










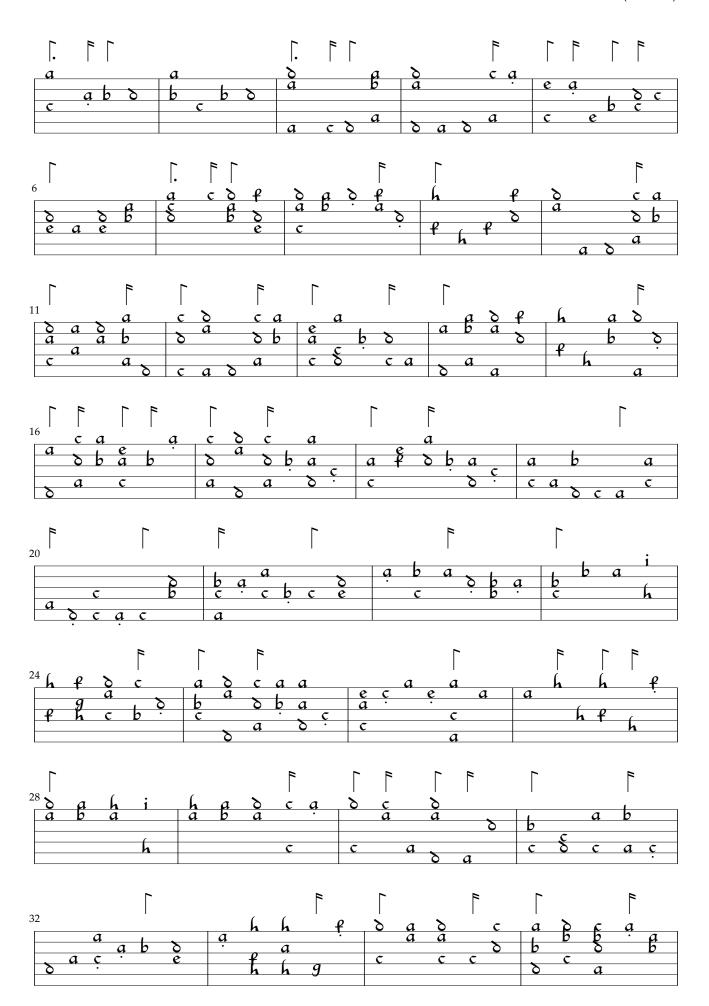






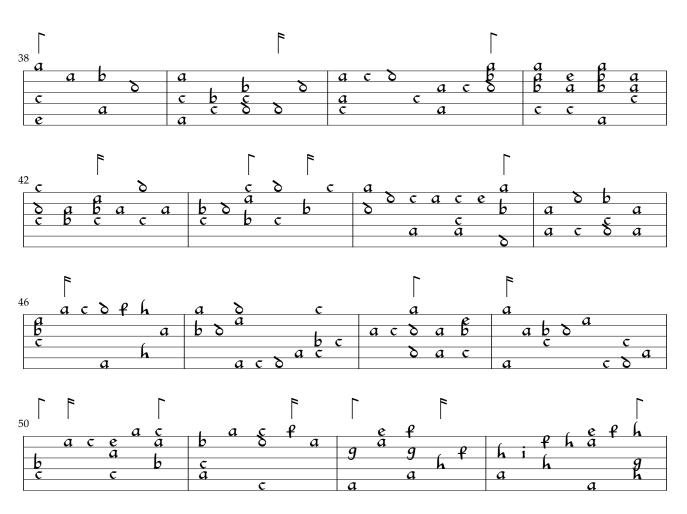


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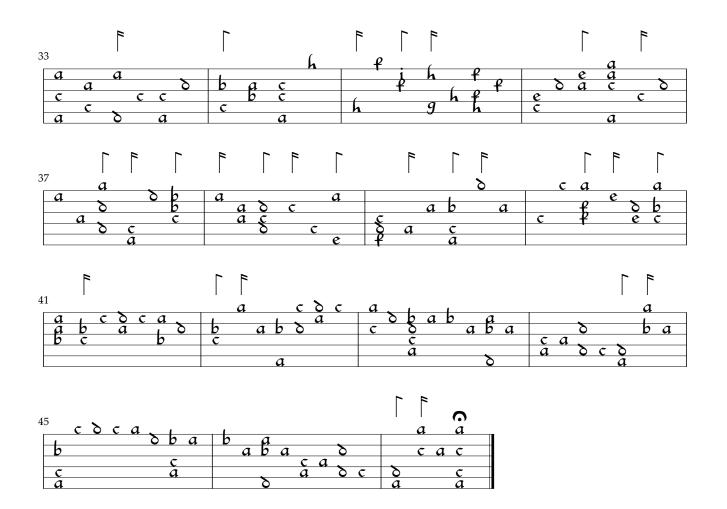


19. [Recercar] Anon. (Siena f.4)

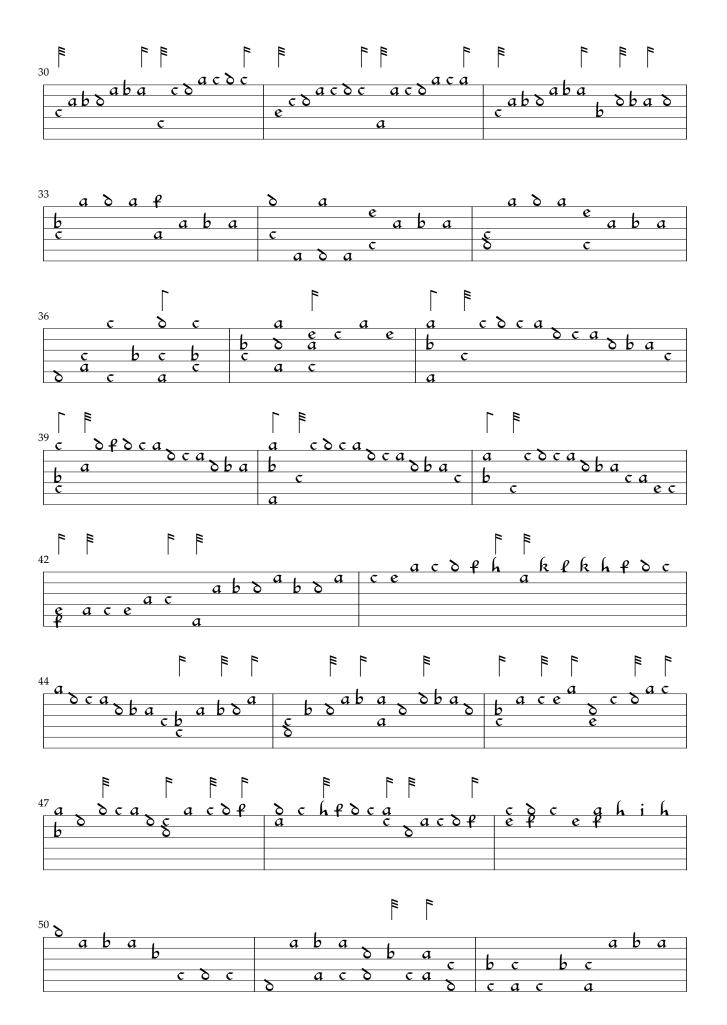


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23. [Fantasia] Anon. (Siena f.31)







