

THE RECOMPOSITIONS OF BUUS'S *RICERCARI* FROM HIS *LIBRO PRIMO...*(1547) IN
MANUSCRIPT P-CUG MM 242 AND THE DIDACTIC PROCESSES OF THE FRIARS OF THE
SANTA CRUZ MONASTERY IN COIMBRA.

This paper addresses the presence of seven recomposed *ricercari* by Jacques Buus in the manuscript P-Cug MM 242, based on the *Libro primo de ricercari a quattro voci*, published in Venice in 1547 by Antonio Gardane. These recompositions, probably copied in the third quarter of the 16th century, were made after the previously copied Buus's *ricercari* in P-Cug MM 48. Besides the works mentioned, these manuscripts include mostly copies of motets and chansons from some of the most important Flemish and north Italian mid-sixteenth century prints. Two years ago I presented in *Utrecht's Med-Ren Conference 2009* the initial phase of the investigation done upon this manuscript and P-Cug MM 48, the other Coimbra manuscript in score-format which testifies the instrumental activity in mid-sixteenth century Portugal.

P-Cug MM 242 includes copies of Buus's recomposed *ricercari* in score-format, and this paper addresses the idea that the score-format served once as a pedagogical tool in the teaching of counterpoint through the music of a northern European master in the Santa Cruz Monastery in Coimbra. I show that the copies in the manuscripts were never intended to be used as a performing support – they contain many errors of vertical coordination between the voices that make the performance impossible – but testify instead to the didactic procedures of the friars. Through Buus's recomposed *ricercari*, which were the object of many cuts, brief recomposed bridges, newly inserted sections, and written *glosa* figurations, I will describe the theoretic assimilation of formal processes, of style, mode, counterpoint and performing practice.

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