Abstract

 The purpose of this article is to address the presence of seven recomposed *ricercari* by Jacques Buus in the Music Manuscript 242 from the Library of the University of Coimbra in Portugal (P-Cug MM 242). These recompositions, probably copied in the third quarter of the 16th century, were made after the previously copied Buus´s *ricercari* in Music Manuscript 48 (P-Cug MM 48) of the same library, which were based on the *Libro primo de ricercari a quattro voci*, published in Venice in 1547 by Antonio Gardane. In this paper, I intend to focus in two main aspects of the research done on this subject.

 The first topic concerns the score-format of both manuscripts 48 & 242, which testify the instrumental activity in mid-sixteenth century Portugal. I will demonstrate that this format served once, in the Santa Cruz Monastery in Coimbra, as a didactic tool in the teaching of counterpoint through the music of a northern European master such as Jacques Buus. 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. The second topic focuses on Buus´s recomposed *ricercari*, which were the object of many cuts, brief recomposed bridges, newly inserted sections, and written *glosa* figurations. Through these recompositions, I will describe the theoretic assimilation of formal processes, of style, mode, counterpoint and performing practice.

 The achievement of this paper is to offer historic musicology researchers a new perspective about the enormous influence that Buus´s *ricercari* from his *Libro primo…* had in the learning processes of music composition and in the development of didactic and performing practices in the Santa Cruz Monastery in Coimbra, during the mid-sixteenth century decades.