

SOME ASPECTS OF MANUSCRIPT P-CUG MM 242: ANTÓNIO CARREIRA'S KEYBOARD  
TENTOS AND FANTASIAS IN ITS CLOSE RELATION WITH JACQUES BUUS'S RICERCARI  
FROM HIS *LIBRO PRIMO*...(1547).

Manuscript P-Cug MM 242 from the *Biblioteca Geral da Universidade de Coimbra* contains important evidence regarding mid-sixteenth century instrumental practice in Portugal. In score-format, it includes copies of motets, chansons, madrigals and instrumental works from some of the most important Flemish and North Italian sixteenth century prints. Additionally, it contains all the music that we know so far by the most important sixteenth century Portuguese keyboard composer, António Carreira. These pieces are in two genres, the *tento* and the *fantasia*, and their attribution of authorship is still in discussion, since the great majority is only identified by the abbreviation «ca». More importantly, the pieces are closely related with seven recomposed versions of Jacques Buus's *ricercari* from his *Libro primo ...* (1547), also included in the same manuscript. These recomposed pieces, produced after earlier copies included in P-Cug MM 48, another Coimbra manuscript in score-format,, are interspersed in the initial part of MM 242 with Carreira's keyboard *tentos* and *fantasias*.

My paper addresses the close relation between Carreira's and Buus's recomposed works. I argue that Buus's recomposed *ricercari* were a central source of inspiration regarding matters of form and style to the Portuguese composer, himself a major figure in the development of the keyboard *tento* and *fantasia* in Portugal. My argument is supported by a series of musical examples transcribed and edited from MM 242.

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