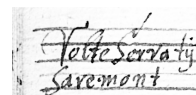
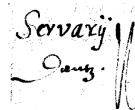
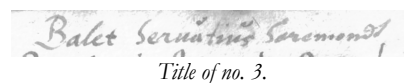


LUTE MUSIC OF SERVATIUS SAREMONT

Four lute solos in a lute manuscript of Bavarian provenance from around 1615-1620 (D-Ngm 33748/I) are ascribed to Servatius Saremont/Saremontdt.¹ A tantz in another German tablature manuscript (D-DEI BB 12150), copied in Tübingen several decades earlier in the 1580s is ascribed Servarij but might be by the same composer. Servatius is the patron saint of the city of Maastricht, as well as the towns of Schijndel near Eindhoven and Grimbergen near Brussels. The Roman Catholic Basilica in Maastricht is also dedicated to Saint Servatius. And Sarémont is the name of a locality near Liège, about 30 km from Maastricht, presently no more than a few buildings near the Chapel of Noblehay. The family name Saremont, as well as the similar Suremont, is probably Flemish. The names are known in the region of Liège, but not in Antwerp and there are no records of a lutenist of that name.² So it seems likely that Servais Saremont was a lutenist from the South Netherlands, and the sources of his music suggest he was known outside the Netherlands.

Four of the items are French dance forms - two ballet, a volte and a courante - and the fifth a German tantz. The courante is titled volte in the manuscript, but courante in four cognate versions in two different keys, all in continental manuscripts. Three of the titles also include the word d'Angleterre or Anglum suggesting an English origin, so that Saremont may have made an arrangement of an existing English composition. All versions of all five are transcribed here. The tablature was copied carelessly into the principal source with displaced rhythm signs and barlines as well as the

length of sections are sometimes irregular, and so these versions have been edited in places, and the changes are listed in the critical commentary.³



Worklist

- 1. Ballet**
D-Ngm 33748-I, ff. 61v-62r *Ballet eiusdem* [Servatius Saremontdt] 2
- 2. Volte**
D-Ngm 33748-I, f. 49v *Volte Servatij Saremont* 3
- 3. Ballet**
D-Ngm 33748-I, f. 61v *Ballet Servatius Saremontdt* 4
- 4. Courante**
 - a. D-Ngm 33748-I, f. 50r *Volte Eiusdem* [Servatius Saremontdt] 4
 - bi. B-Br 26369, ff. 17v-18r *Courante D'angleter* 5
 - bii. Besard 1603, f. 169v *Courante dangleterre* 6
 - ci. GB-HAdolmetsch II.B.1, f. 30v *Courant Anglum* 5
 - cii. D-Ngm 33748-I, f. 71r *Corant Talekij* 6
- 5. Tantz**
D-DEI BB 12150, f. 64r *Servarij Tantz* 7

John H Robinson, September 2013

¹ The titles of n° 1 & 4 read *eiusdem*, which refers to the ascription of the previous item in the manuscript, n° 3 & 2, respectively.

² For example a Servais Saremont c.1510-1586 and another of the same name dying before 1613 are recorded in the Geneanet genealogical website - thank you to Godelieve Spiessens and François-Pierre Goy for this information:
<http://gw.geneanet.org/gedeon?lang=fr;pz=fictif;nz=fictif;ocz=0;p=servais;n=de+saremont;oc=3>

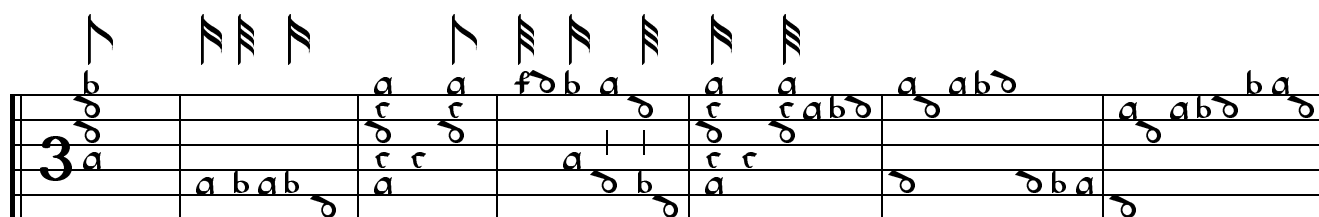
³ All the sources are in French tablature for renaissance lute. Editorial changes are shown in grey, and the changes are abbreviated below to indicate the letter and number of course so that a1-b1 means a on 1st course followed by b on the 1st, and a1c2 means chord of a on 1st course and c on 2nd course. The rhythm signs in the principal source [D-Ngm 33748/I] are frequently poorly aligned with the tablature letters and have been tacitly repositioned editorially. **1.** 7th course in F; A8B16C8; bar 13 - 2 bars of crotchets instead of one bar of quavers; 16/3 - minim a1c2d3 absent; 17/8 - b1 instead of a1; 18/3 - d4 added; 20/2 - a2 instead of b2; 20/3 - d5 added; 25/3-4 double bar line absent; 25/4-5 - a1-c1 instead of a6-c6; 29/3-4 - minim-quaver instead of 2 quavers; 29-30 to 31-32 barlines displaced 3 quavers left; 32/5-6 - crotchets instead of quavers; 32/between 5-6 - c2 added. **2.** 7th course in F; A7B11C8; 6/2-3 - quavers instead of crotchets; 7/1 - minim instead of dotted minim; 16/6 - d2 instead of c2; 18/1 a5 absent; 18/3 a3 added; 20/1 - a5 instead of e5; 26-28 - these 3 bars of the 3rd strain are additional to the 8 bars of the division; 28-29 - single instead of double bar line. **3.** 7th course in F; A4B6; no changes. **4a.** 6-c lute; A9A8B9C8; in G; 17/1 - dotted minim absent; 20/2 - b2 instead

of b1; 33/1-4 - four notes a line lower; 33/5 - a3 absent. **4bi.** 6-c lute; A8B8C88; in G; 3/4 - a3 instead of e3 [e3 in Besard]; single bar lines absent except at 3-4, 5-6, 9-10, 11-12, 13-14, 15-16, 17-18, 19-20, 21-22, 23-24, 27-28 & 30-31; 10/1 - c5 instead of e5 [e5 in Besard]; 12-13 & 24-25 - single instead of double bar lines; double bar lines absent at 16-17 & 24-25; 21/1 - a5 instead of a6 [a5 also in Besard]; 24/1 - minim absent [present in Besard]; Besard's version is identical to 4a, except for the differences notes fr 4b; bar lines are present at 7-8 & 25-26; and 25/1 - a2 added 6. **4bii.** barred in 6 instead of 3 crotchets; 16-17, 24-25 - double bar lines absent; 21/1 - a5 instead of a6. **4ci.** 7th course in F; A8B4C8; in F; no changes; the version in D-Ngm 33748-I is identical to 4c. **4cii.** no change. **5.** no changes.

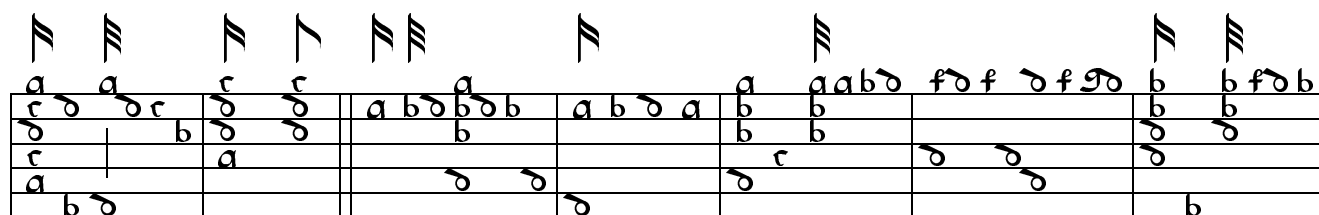
Sources: **B-Br S 26.369** - Bruxelles, Bibliothèque du Conservatoire Royale de Musique de Bruxelles, MS Littera S 26.369, c.1620; **D-DEI BB 12150** - Dessau, Stadtbibliothek, MS BB 12150, inscribed '1580 Inchoatus Tübingae suevorum 2 Januarij Anno sup[ra] 80' 'Christianus fürst zu Anhalt'; **D-Ngm 33748/I** - Nürnberg, Germanisches Nationalmuseum, MS 33748/I, c.1615-1620, modern edition and facsimile: *Nürnberg Lautenbuch* Die Tabulatur Heft 23-27 (Hofheim am Taunus: Hofmeister, 1979); **GB-HAdolmetsch II.B.1** - Haslemere, Dolmetsch Library, MS II.B.1, Bavarian provenance, c.1620; Besard 1603 - Jean-Baptiste Besard *Thesaurus Harmonicus* (Köln: Grevenbruch 1603), facsimile edition: (Genève: Minkoff Editions, 1975); **Besard 1603** - Jean-Baptiste Besard *Thesaurus Harmonicus* (Köln, Grevenbruch 1603).

1. Ballet eiusdem (Seruatijs Saremondt) - 7F A9B16C8

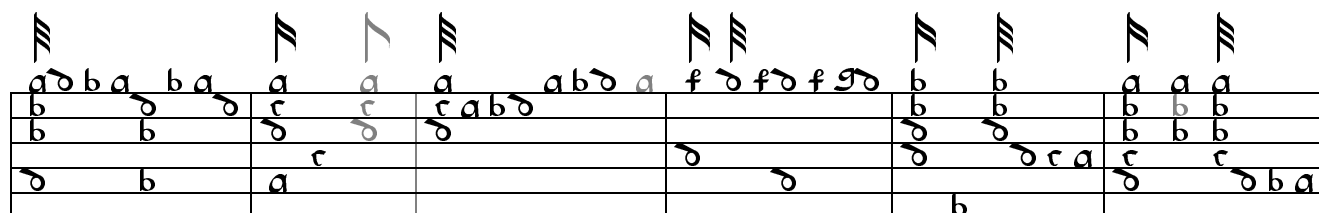
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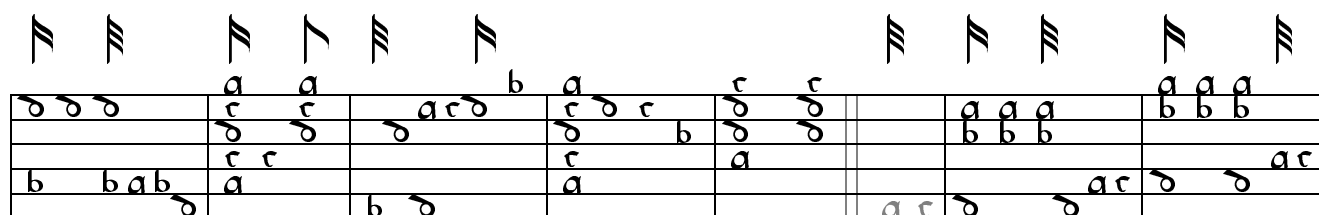
1 a



8 a



15



21 a



28 a a

2. Volte Seruatij Saremont - 7F A7B10C19

D-Ngm 33748 I, f. 49v

3

8

16

23

30

3. Ballet Seruatius Saremondt - 7F A4B6

D-Ngm 33748 I, f. 61v

First system of musical notation for 'Ballet Seruatius Saremondt'. It consists of a single staff with a treble clef and a common time signature. The notation includes various rhythmic values (c, d, f, a, b) and accidentals (sharps, flats). Above the staff, there are several groups of slanted lines representing dance steps or figures. The system is numbered 1 at the beginning.

Second system of musical notation for 'Ballet Seruatius Saremondt'. It continues the single staff notation with rhythmic values and accidentals. Above the staff, there are more groups of slanted lines representing dance steps. The system is numbered 6 at the beginning.

4a. Volte Eiusdem (Servatij Saremont) - A9A8B9C8

D-Ngm 33748 I, f. 50r

First system of musical notation for 'Volte Eiusdem (Servatij Saremont)'. It consists of a single staff with a treble clef and a common time signature. The notation includes various rhythmic values (c, e, a, r, b) and accidentals (sharps, flats). Above the staff, there are several groups of slanted lines representing dance steps. The system is numbered 1 at the beginning.

Second system of musical notation for 'Volte Eiusdem (Servatij Saremont)'. It continues the single staff notation with rhythmic values and accidentals. Above the staff, there are more groups of slanted lines representing dance steps. The system is numbered 10 at the beginning.

Third system of musical notation for 'Volte Eiusdem (Servatij Saremont)'. It continues the single staff notation with rhythmic values and accidentals. Above the staff, there are more groups of slanted lines representing dance steps. The system is numbered 18 at the beginning.

Fourth system of musical notation for 'Volte Eiusdem (Servatij Saremont)'. It continues the single staff notation with rhythmic values and accidentals. Above the staff, there are more groups of slanted lines representing dance steps. The system is numbered 27 at the beginning.

4bi. Courrante D'angleter - A8B8CC8

B-Br 26.369, ff. 17v-18r

First system of musical notation for 'Courrante D'angleter'. It features a treble clef and a 3/4 time signature. The melody is written on a five-line staff with various note values (crotchets, quavers, and minims) and rests. The bass line is also present. The system ends with a repeat sign.

Second system of musical notation for 'Courrante D'angleter'. It continues the melody and bass line from the first system. The notation includes various note values and rests, with a repeat sign at the end.

Third system of musical notation for 'Courrante D'angleter'. It continues the melody and bass line. The system concludes with a final cadence, marked by a double bar line and a repeat sign.

22

4ci. Courant Anglum - 7F A8B4C8

GB-HAdolmetsch II.B.1, f. 30v

First system of musical notation for 'Courant Anglum'. It features a treble clef and a 3/4 time signature. The melody is written on a five-line staff with various note values (crotchets, quavers, and minims) and rests. The bass line is also present. The system ends with a repeat sign.

Second system of musical notation for 'Courant Anglum'. It continues the melody and bass line from the first system. The notation includes various note values and rests, with a repeat sign at the end.

11

4bii. Courante dangleterre - A8B8CC8

Besard 1603, f. 169v

First system of musical notation for 'Courante dangleterre'. It features a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written on a five-line staff with various note values (minims, crotchets, quavers) and rests. The bass line is also present. The system ends with a repeat sign.

Second system of musical notation for 'Courante dangleterre'. It continues the melody and bass line from the first system. The notation includes various note values and rests, with a repeat sign at the end of the system.

Third system of musical notation for 'Courante dangleterre'. It continues the melody and bass line. The system concludes with a final cadence, marked by a double bar line and a repeat sign.

22

4cii. Corant Talekij - 7F A8B8C8

D-Ngm 33748 I, f. 71r

First system of musical notation for 'Corant Talekij'. It features a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written on a five-line staff with various note values and rests. The bass line is also present. The system ends with a repeat sign.

Second system of musical notation for 'Corant Talekij'. It continues the melody and bass line from the first system. The notation includes various note values and rests, with a repeat sign at the end of the system.

Third system of musical notation for 'Corant Talekij'. It continues the melody and bass line. The system concludes with a final cadence, marked by a double bar line and a repeat sign.

17

5. Servarij Dantz - A6B8

D-DEI BB 12150, f. 64r

The first system of musical notation consists of five measures. Above the staves are various rhythmic symbols: vertical lines, stems, and flags. The notation is written on four-line staves. The notes are represented by letters: 'a', 'c', 'e', 'f', 'g', 'b', and 'r'. The first measure contains the notes 'a', 'c', 'e', 'f', 'g', 'b', 'r'. The second measure contains 'a', 'c', 'e', 'f', 'g', 'b', 'r'. The third measure contains 'a', 'c', 'e', 'f', 'g', 'b', 'r'. The fourth measure contains 'a', 'c', 'e', 'f', 'g', 'b', 'r'. The fifth measure contains 'a', 'c', 'e', 'f', 'g', 'b', 'r'.

1

The second system of musical notation consists of five measures. Above the staves are various rhythmic symbols: vertical lines, stems, and flags. The notation is written on four-line staves. The notes are represented by letters: 'a', 'c', 'e', 'f', 'g', 'b', and 'r'. The first measure contains the notes 'a', 'c', 'e', 'f', 'g', 'b', 'r'. The second measure contains 'a', 'c', 'e', 'f', 'g', 'b', 'r'. The third measure contains 'a', 'c', 'e', 'f', 'g', 'b', 'r'. The fourth measure contains 'a', 'c', 'e', 'f', 'g', 'b', 'r'. The fifth measure contains 'a', 'c', 'e', 'f', 'g', 'b', 'r'.

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