

MUSIC SUPPLEMENT TO LUTE NEWS 37 (MARCH 1996): GERMAN RENAISSANCE LUTE SOLOS AND DUETS FROM PRINTED SOURCES

The tablature in this issue brings together a selection of dances and vocal intabulations in french tablature transcribed from ten of the thirty or so lute books printed in German tablature for renaissance lute. listed below in chronological order, which is different to the sequence of the tablature, arranged to avoid page turns and to keep the duet parts on the same opening. No. 8 is my own transcription of the only complete piece of music in Sebastian Virdung's treatise on musical instruments *Musica Getutscht*, 1511 [facsimile edition: Kassel, Bärenreiter-Verlag, 1970], which he transcribed in mensural notation, then in organ tablature, followed by german lute tablature. However, the lute tablature shows the four voices intabulated separately and is unplayable as a lute solo due to the high register of the upper voice on the first course and the fact that two different notes are often found on the first course at the same time. I have arranged the four parts for two lutes in unison giving the upper part to lute I and the lower three parts to lute II. The upper part could be played by any melody instrument, using Uta Henning's four-part transcription in *The Lute Society Journal* 15: 20-36, 1973, which also includes a facsimile of the tablature and a translation of Virdung's instructions. The same tablature was used in the Ottomar Lucinius's Latin translation of Virdung, *Musurgia seu praxis Musicae*, 1536₄ and 1542₃, but the translations into French, published by Guillaume Vorsterman, *Livre plaisant et tres utile*, 1529₂, and Flemish, published by Jan van Ghelen, *Dit is een zeer schoon Boeccken*, 1554₉ and 1568₈, uses a different musical example.

Arnolt Schlick ended his *Tabulaturen Etlicher lobgesang und lidlein uff die orgeln und lauten*, 1512 with the three lute solos transcribed here [nos. 1, 2 & 4]. They are arranged as three part settings, but the altus of the four part original is lacking in 'Weg wart dein art.' and could be reconstructed from the vocal model in St. Gall, Stiftsbibliothek Cod.463, *Tschudi Liederbuch*, no. 61 from which only discant and altus parts survive. In addition to the lute solos, Schlick's *Tabulaturen* also contains fourteen cantus firmus settings for solo keyboard and twelve textless songs for voice with lute accompaniment. 'Hertz liebstes pild' and 'Maria zart' were transcribed with french tablature in *Lute News* no. 11, January 1989 and the *LSA Quarterly* Volume 24 no. 2, May 1989, respectively [cf. transcription of the songs with texts: Hamburg, Ugrino-Verlag, 1957; facsimile edition: Leipzig, Zentral-Antiquariat, 1977; modern edition of the lute music in German tablature: *Die Tabulatur*, Heft 3: *Arnolt Schlick* (Friedrich Hofmeister, Hofheim am Taunus, 1965)].

Martin Agricola's *Musica Instrumentalis Deudsch* is a treatise in rhymed verse based on Virdung 1511, published in editions of 1528, 1529, 1530, 1532, 1542 and in revised form in 1545. It contains a single complete piece of music, no. 7 here. I have transcribed it from a facsimile of the 1532 edition [Hildesheim, Georg Olms Verlag 1969]. Although the original is notated in german organ tablature, it is so idiomatic for the lute that it was surely intended as a lute solo, as Agricola's heading 'Auff die Lauten. Ein Tabelthur' suggests. Did Agricola expect lutenists to sight read from organ tablature?

'Konigs Ferdinandus Tantz', no. 3, is from Hans Neusidler's last book, *Ein new künstlich Lauten Buch*, *Das Ander Buch*, 1549, a completely revised edition of the book of the same title of 1544.

In addition to the forty lute duets [cf. projected complete edition by Sul Tasto Publications, Vol. 1 published in 1992]

in Wolff Heckel's *Lauten Buch*, 1556, reprinted in 1562, there are seventy-eight lute solos in the separate *Discant* and *Tenor* part-books, forty in the discant and another thirty-eight in the tenor book. No. 5 here, 'Der Kochelsperger Tantz' is a solo from the Tenor book and is the second of three using an unusual tuning of the fourth to sixth courses [described in the worklist]. Incidentally, the first of these is 'Der Juden Tantz' which is also found in Hans Neusidler's *Das Ander Buch*, 1544₂ no. 55, using the same tuning. Neusidler described the tuning incorrectly, causing some recent confusion over his intentions [cf. Michael Morrow, *The Lute Society Journal*, 2 (1960), pp. 9-12], but Heckel's clear description unequivocally resolves the problem.

No. 6, 'Der Fuggerin Dantz', is one of the many german dances in Melchior Neusidler's *Teutsch Lautenbuch* of 1574 and nos. 11 and 12 are two 'Tantz-Sprung' pairs one each from Matthäus Waissel's solo lute books, *Tabulatura Allerley künstlicher* of 1591 and *Lautenbuch Darinn von der Tabulatur* of 1592. The comprehensive instructions for the lute in the 1592 book have been translated by Douglas Alton Smith in the *Journal of the Lute Society of America* 8 (1975), pp. 49-79.

Finally there are two more duets for lutes of different pitches, nos. 9 and 10, both from books devoted to lute duets, Gregorius Kregal's *Tabulatura Nova* of 1584 containing 37 intabulations and dances for two lutes a tone apart [e.g. in G & A] and Matthäus Waissel's *Tabulatura Guter gemeiner Deutscher Tentze...auff zweyen Lauten* of 1592 which is a modest book of eight short 'Tantz - Sprung' pairs for treble and bass lutes a major fourth apart [e.g. treble lute in G and bass lute in D].

Worklist

1. Schlick 1512, pp. 79-80 *All ding mit radt. Zwicklen mit dreien*
2. Schlick 1512, p. 81 *Wer gnad durch klaff*
The original tablature uses a sixth course tuned down a tone to F, which I have altered to suit a sixth course in G and a seventh course in F.
3. Hans Neusidler 1549, sigs. L3v-L4r *Konigs Ferdinandus Tantz*; 29. [*Welsch Tentz*]
4. Schlick 1512, pp. 81-82 *Weg wart dein art zwicklen mit dreien*
- 5i. Heckel *Tenor Lauten Buch* 1562, pp. 174-177 *Der Kochelsperger Tantz - Proportz*
cf. CH-Bu SAM 1, ff. 12v-13r *Kochelsper[ger] tantz*
TUNING: If a G lute is assumed, Heckel tells us to tune the fourth course to F sharp [up a semitone], the fifth course to D [up a tone], and the sixth course to A [up a tone] - although the sixth is not used in this piece. Alternatively, to avoid retuning, stop the fifth course at the second fret [c5] and omit the open fourth course [a4] throughout
- 5ii. transcribed for lute in vieil ton tuning
6. Melchior Neusidler *Teutsch Lautenbuch* 1574, sig. K3r 30. *Der Fuggerin Dantz - Hupffauff* [*Teutsche Tantz*]
7. Agricola 1532, ff. 38v-40r *Auff die Lauten Ein Tabeltur - Ach gott von hymel sich dareyn*
Where simultaneous notes on the same course occur in the original, the lowest has been placed on the course below as follows: [bar/position:] 4/5, 11/1, 14/1, 27/1 & 28/1 and 'b' on the second course has been changed to 'c' at 9/5, but the five beats in bar 11 have been left unaltered.
8. Virdung 1511, sigs. M1v-M3r *O baylige onbefeelte, zart junck franschafft marie* - DUET: lutes I & II in unison
9. Kregal 1584, sigs. M1v-M2r *Obn dich mus ich mich aller freunden massen* [model Jacques Regnart] DUET: lute I in A and lute II in G.
10. Waissel *Tabulatura ...auff zweyen Lauten* 1592, sigs. A2v-A3r 5. *Tantz - Sprung* - DUET: lute I, treble lute in G and lute II, bass lute in D.

The bass part is in the *Thysius Lute Book* [Leiden, Bibliotheca Thysiana MS 1666, c.1590-1646], f. 498r titled *Allemande Poloinze* [reproduced in *Lute News* 13, July 1989].

11. Waissel 1591, sig. D4r 40. *Tantz - Sprung* [*Deudtsche Tentze*]

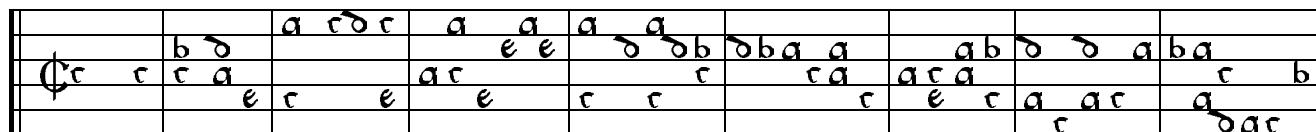
12. Waissel 1592, sig. D1r 1. *Tantz - Sprung* [*Deudtsche Tentze*]

I am grateful to the following: Tim Crawford for the microfilm of Heckel, Dieter Kirsch for the microfilms of Waissel 1592₁₂ and 1592₁₄, Stewart McCoy for facsimiles of Virdung and Agricola, the Lute Society for microfilms of

Krengal and Schlick and I would like to thank Arthur Ness for explaining the organ tablature sigla to me. I bought microfilms of Hans Neusidler 1549 and Waissel 1591₁₃ [Germanischen Nationalmuseum, Nürnberg] and Melchior Neusidler 1574 [British Library]. The tablature was set on a PC 486 with Wayne Cripps' Tab program [version 3.1h, converted for DOS by Michael Daether] using Wayne's 'Thomas Robinson' font. Minor errors in the original tablature have been corrected without comment.

1. All ding mit radt

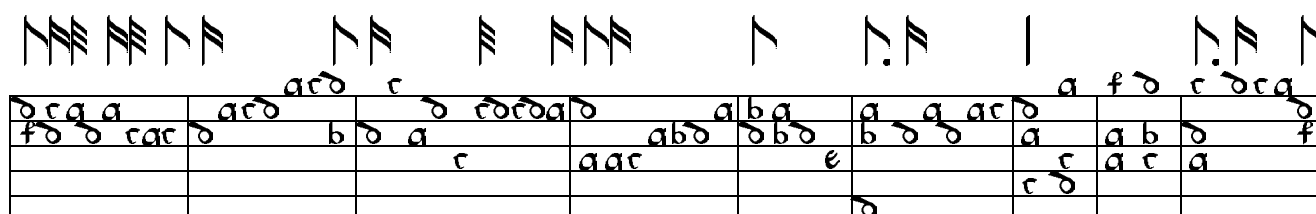
Arnolt Schlick 1512, pp. 79-80



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10



18



27



36



47



56

2. Wer gnad durch klaff

Arnolt Schlick 1512, p. 81

21

9a. Ohn dich mus ich - lute I

Gregorius Krenal 1584, sig. M1v

6

4. Wegwort dei art

Arnolt Schlick 1512, pp. 81-82

9b. Ohn dich mus ich - lute II

Gregorius Krengal 1584, sig. M2r

6

3. Königs Ferdinandus Tantz

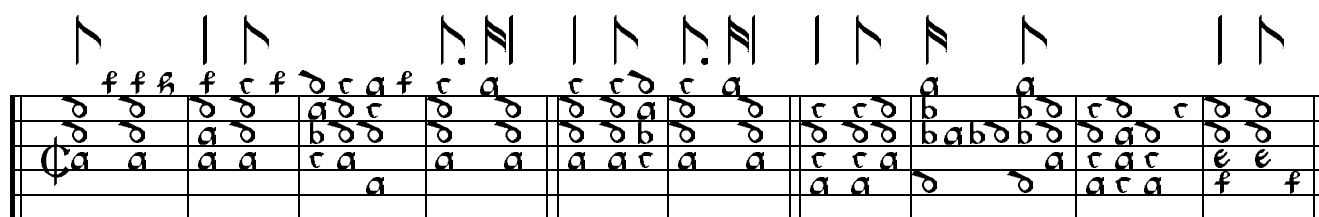
Hans Neusidler 1549, sigs. L3v-L4r



16

10a. Tantz-Sprung - lute I

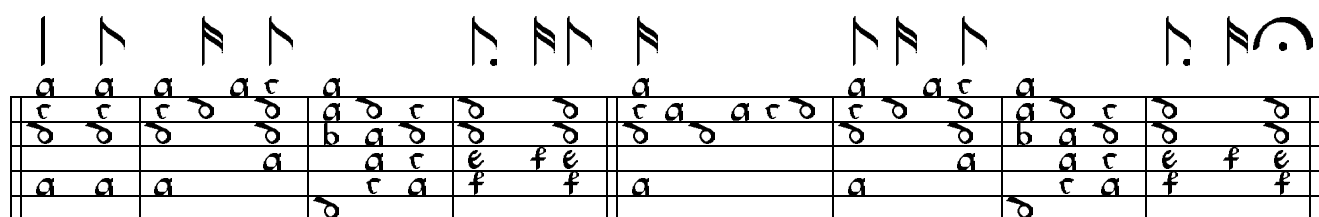
Matthaus Weissel 1592, sigs. A2v-A3r?



11

6. Der Fuggerin Dantz - Hupffauff

Melchior Neusidler 1574, sig. K3r



10b. Tantz-Sprung - lute II

Matthaus Waissel 1592, sigs. A2v?-A3r



7. Ach gott von hymel sich dareyn

Martin Agricola 1532, f. 39r

1

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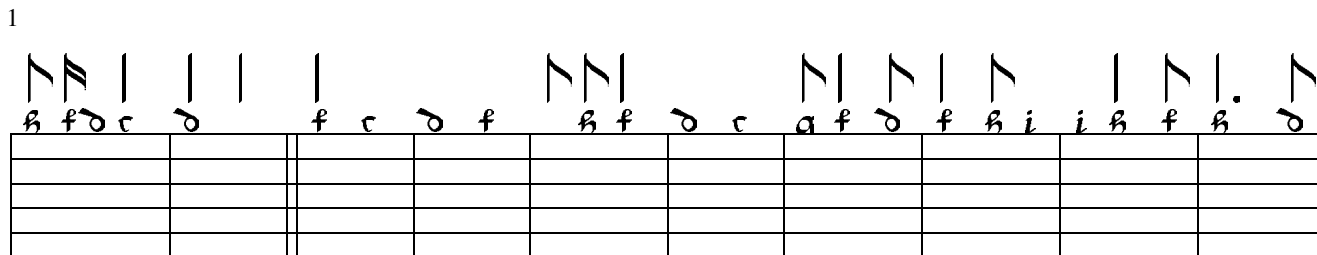
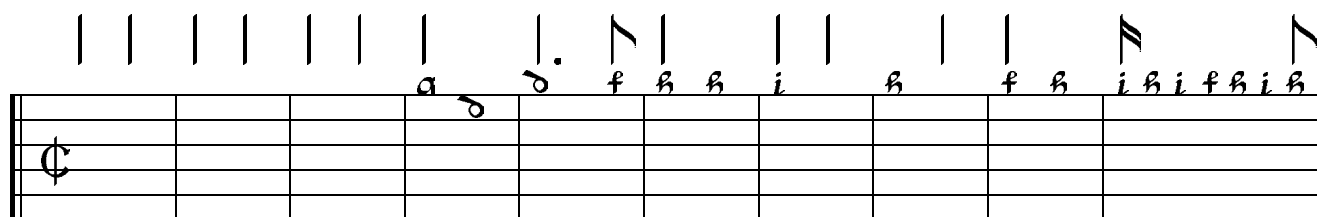
16

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26

8a. O haylige - lute I

Sebastian Virdung 1511, sigs. M2v-M3r



21

8b. O haylige - lute II

Sebastian Virdung 1511 sigs. M2v-M3r



21

11. Tantz-Sprung

Matthaus Weissel 1591, sig. D4r

Measures 1-6 of the dance. The notation shows a single melodic line with various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, naturals, flats). The key signature has one sharp (F#).

Measures 7-11 of the dance. The notation continues the melodic line with various rhythmic values and accidentals.

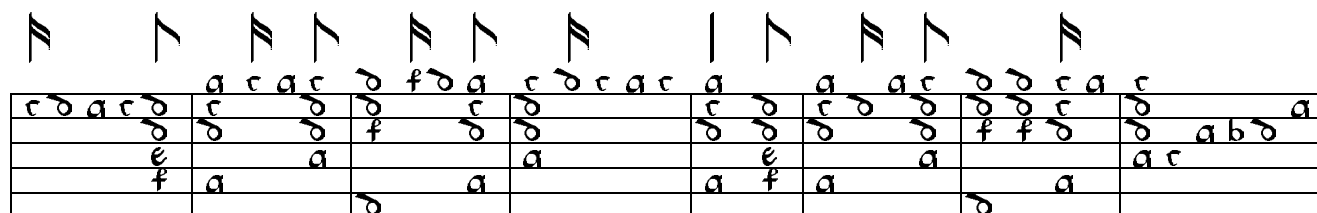
Measures 12-17 of the dance. The notation continues the melodic line with various rhythmic values and accidentals.

Measures 18-24 of the dance. Measure 21 contains a triple measure (3) with three eighth notes. The notation continues the melodic line with various rhythmic values and accidentals.

Measures 25-31 of the dance. The notation continues the melodic line with various rhythmic values and accidentals.

Measures 32-37 of the dance. The notation continues the melodic line with various rhythmic values and accidentals.

Measures 38-43 of the dance. The notation continues the melodic line with various rhythmic values and accidentals.



45



53

12. Tantz-Sprung

Matthaus Waissel 1592, sig. D1r



1



8



16



24

5i. Der Kochelsperger Tantz - Proportz - (ffha)

Wolff Heckel Tenor 1556, pp. 174-177

First system of musical notation for 'Der Kochelsperger Tantz - Proportz'. It features a single staff with a treble clef and a common time signature (C). The notation includes various rhythmic values (minims, crotchets, quavers) and rests, with some notes beamed together. The system is divided into measures by vertical bar lines.

Second system of musical notation, continuing from the first. It includes a repeat sign (double bar line with dots) and a triple measure (indicated by a '3' over the staff). The notation continues with various rhythmic values and rests.

Third system of musical notation, continuing from the second. It includes a repeat sign and a final cadence symbol (a C-clef with a semibreve note). The notation continues with various rhythmic values and rests.

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5ii. Der Kochelsperger Tantz - Proportz (transcribed)

Wolff Heckel Tenor 1556, pp. 174-177

First system of musical notation for the transcribed version of 'Der Kochelsperger Tantz - Proportz'. It features a single staff with a treble clef and a common time signature (C). The notation includes various rhythmic values (minims, crotchets, quavers) and rests, with some notes beamed together. The system is divided into measures by vertical bar lines.

Second system of musical notation, continuing from the first. It includes a repeat sign and a triple measure (indicated by a '3' over the staff). The notation continues with various rhythmic values and rests.

Third system of musical notation, continuing from the second. It includes a repeat sign and a final cadence symbol (a C-clef with a semibreve note). The notation continues with various rhythmic values and rests.

17