Four settings of "T'Andernaken", reconstructed and edited by Nigel North.

1 Solo lute intabulation

The first setting is found in the famous manuscript from the court of Henry VIII.
GB-Lbl Ms Add 31922, ff. 82v-84
Taunder naken The Kynge, H VIII

Three parts, Soprano, Tenor and Bass.
The Tandernaken tune is found in the tenor throughout but King Henry VIII changes the established tenor in Bar 5. It is known that the King had in his library a copy of the Petrucci *Canti C*, which contains the Lapicida setting (see settings 2 and 3 below). Henry VIII was probably influenced by these professional compositions as one can clearly hear very similar melodic ideas.

In making a version for solo 6 course lute, not much had to change. In a few places, I simplifed the bass line, or changed the octave of that voice, to make the whole intabulation as idiomatic as possible. The first 8 bars are repeated and are written out in this intabulation. On the repeat, here and there, I added a little ornamentation.

In the original, the bass part has both B and E flattened, but the other two voices have only B flat. That encouraged me to keep the first bar with E flat in the bass, but an E natural in the very first *cantus* division. It is the type of writing found in much Newsidler and other lute sources of the time.

I chose a bar length of three minimums (half notes), so that it is easy to see and feel when the the bar is in three or two. A more common way, as can be found in the Capirola manuscript, is one tablature for each minim. Examples of both approaches may be found in lute sources. Spinaccino's setting of Tandernacken has 3 minim beats in each tablature bar, whereas Newsidler's setting of Lapicida (see below) has one bar for each beat so that three tablature bars make up a long 3/2 bar in modern terms.

2. Lute Duet intabulation (equal lutes)

2 Sources:
Hans Newsidler (1536), 1536/6
Ein Newgeordent Künstlich Lautenbuch
H4v-13r - *Hie folgt der Tannernack*

Tandernaken
Erasmus Lapicida
Canti C, Petrucci, Venice 1504.

From the 3 part setting found in Petrucci, Newsidler sets the *Contra* and *Tenor* and the *Cantus* part is missing. He sets the Lapicida as though for a Lute in E.
The lute duet has been reconstructed as follows:

- Two equally pitched lutes (as that is the most likely convenient combination for today's players).
- Lute 2 is based on Newsidler, including the length of bars and placement of bar lines.
- Lute 1 is an intabulation of the *Cantus* part to which the *tenor* is added most of the times, so that both lutes play the tenor.
- Newsidler often restrikes a long note instead of letting the note be a dotted note or a whole note (but he isn't consistent). This was common practice in early 16th century lute intabulations. The lutenists knew that their instrument could not sustain like a singer, so they restruck notes when it was considered that the original note value may to be too long for a lute to hold.
- In this duet, I have made the note values and lengths be more like those notated by Lapicida, with the exception of the tenor which I have repeated, once per tablature bar, as in Newsidler.

3. Lute Duet intabulation (2 lutes a 4th apart – A & E)

This is the same duet as the 2nd setting, but with Lute 1 for an A lute and Lute 2 for an E lute. It would also work with two lutes, G&D, for example.

4. Solo lute intabulation

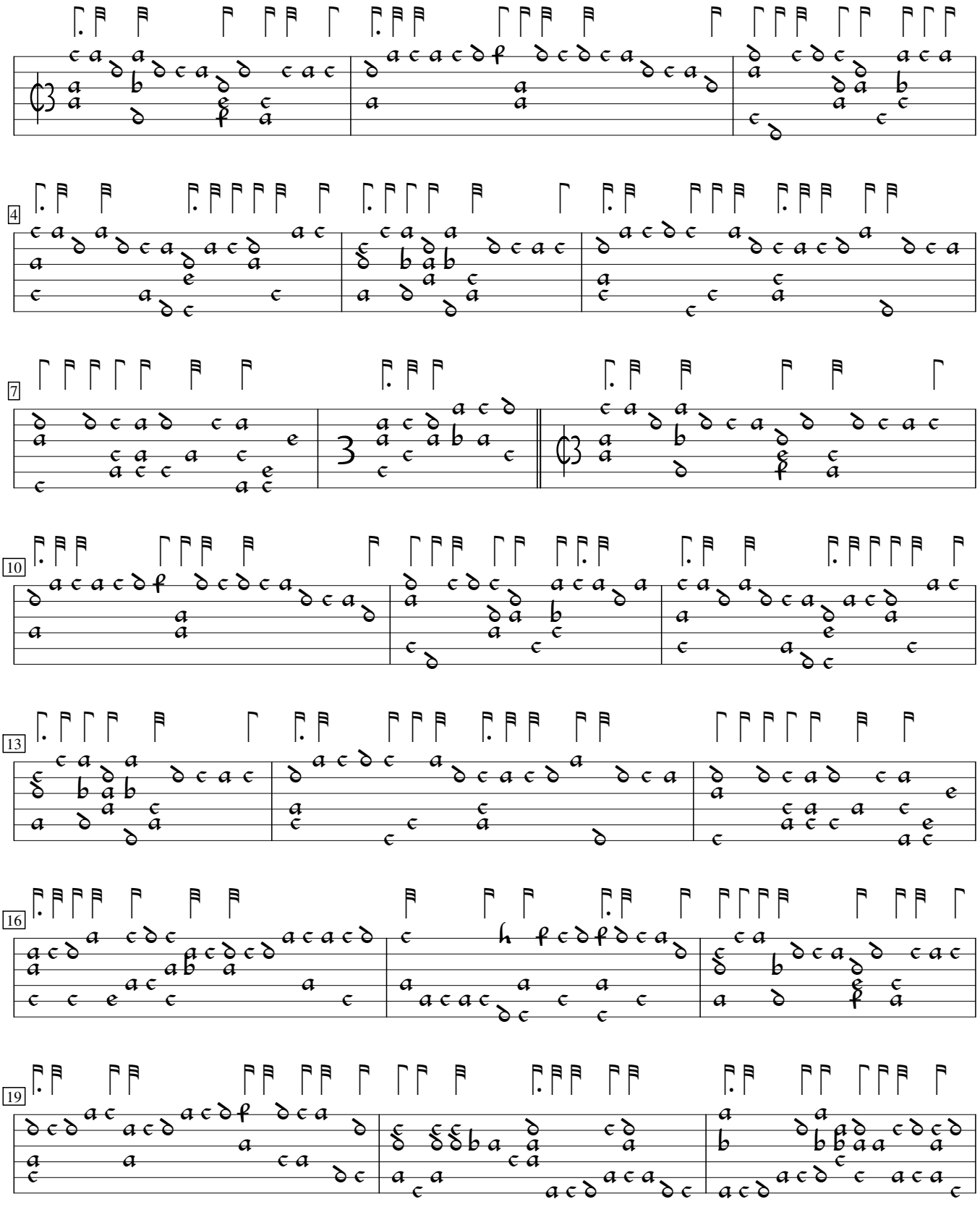
Tander naken Jacob Obrecht
Harmonice Musicaes Odhecaton A, ff. 74v-76
Petrucci, Venice, 1501

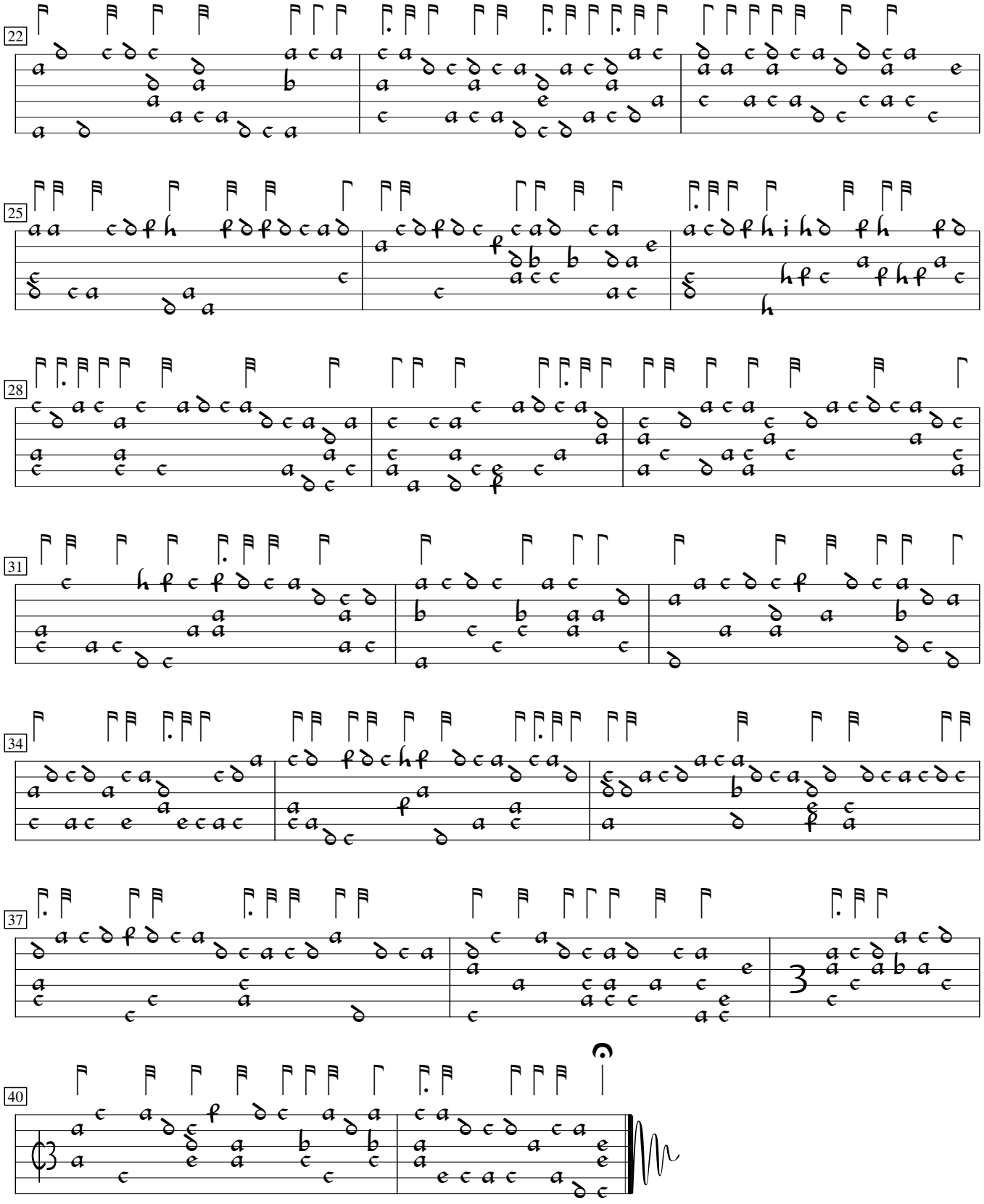
Another 3 part setting: Cantus, Tenor, Contra.
The Tandernaken tune is in the Tenor throughout.
As in the all other settings here, the other two voices are either in parallel movement, or in imitation. The tenor is at the same pitch as the Henry VIII setting, and the 3 voiced texture is very easily set on the lute.

Nigel North May, 2023.

Tandernaken (1st setting)

Henry VIII ms. intabulated by Nigel North

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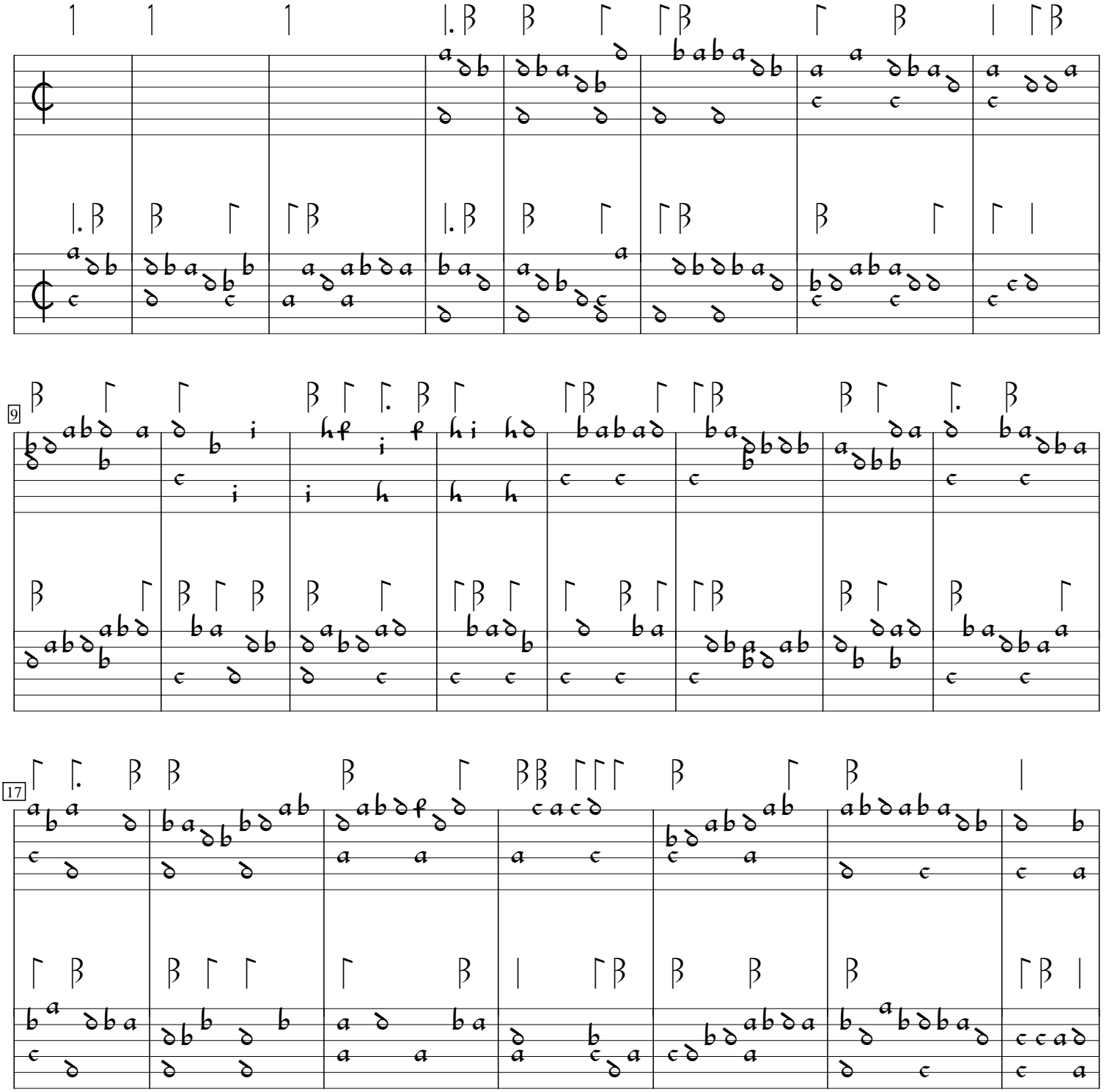
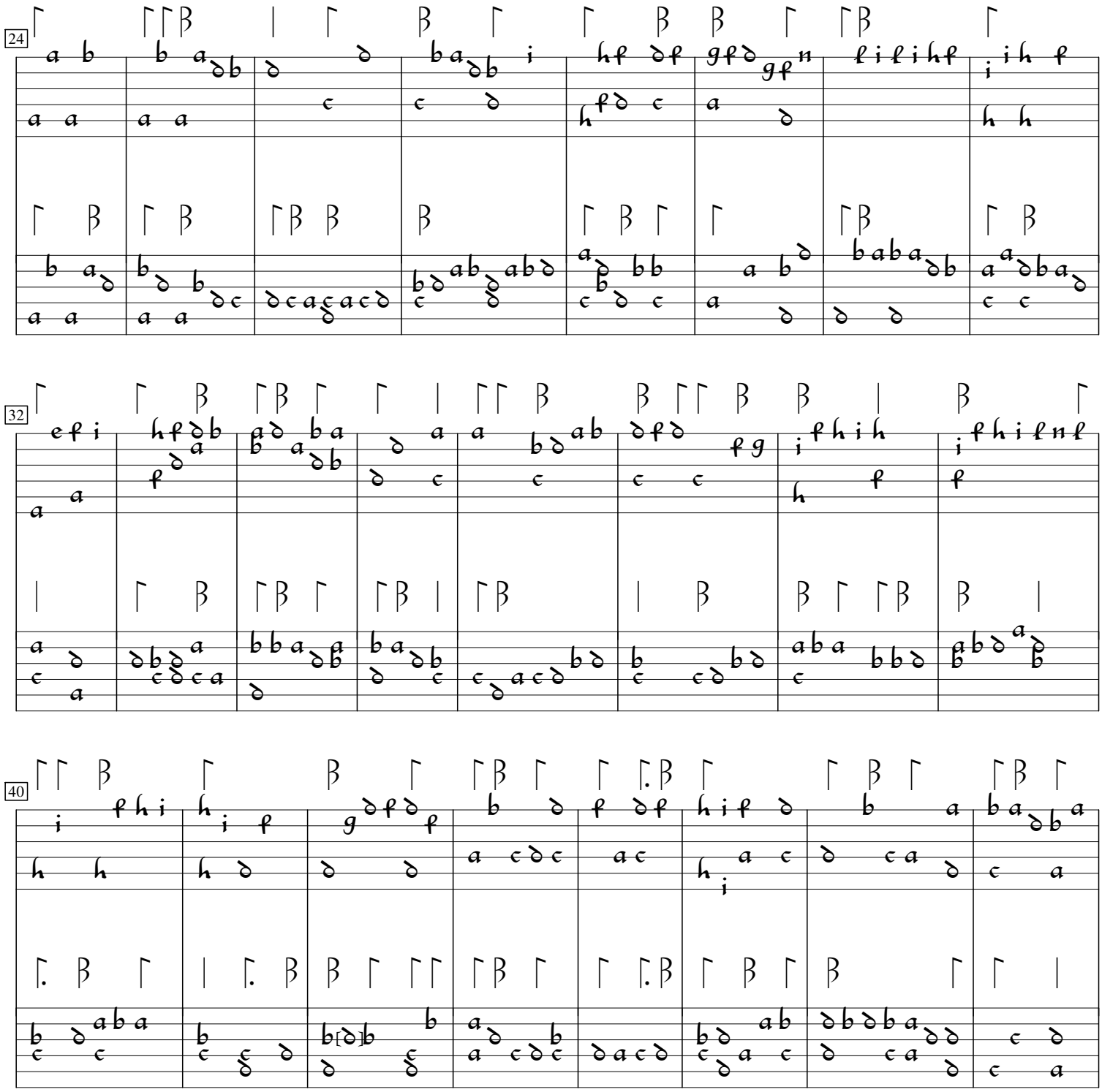
TANDERNAKEN (2nd setting, 2 equal Lutes) Duet reconstructed from Newsidler and Lapicida

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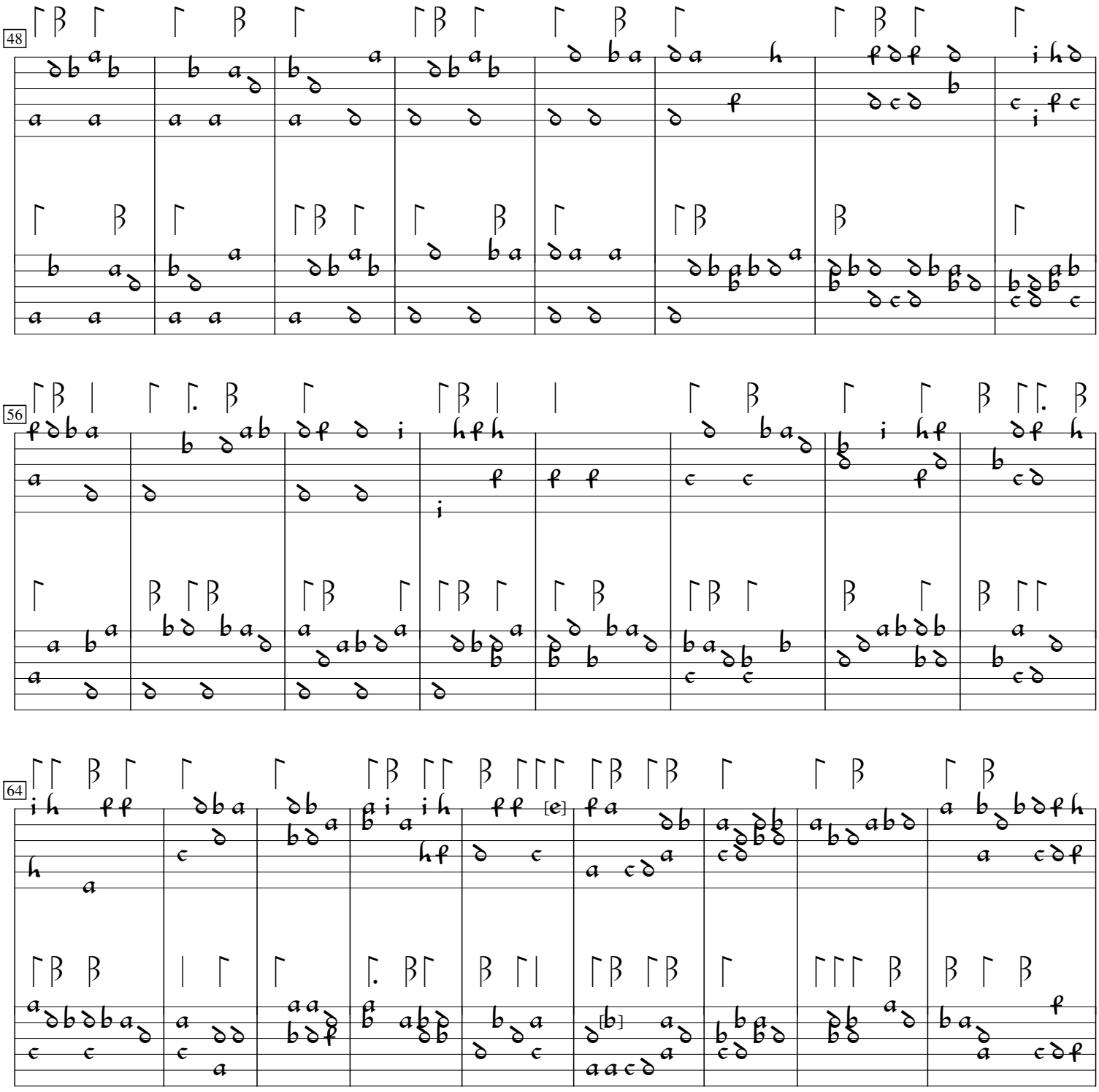
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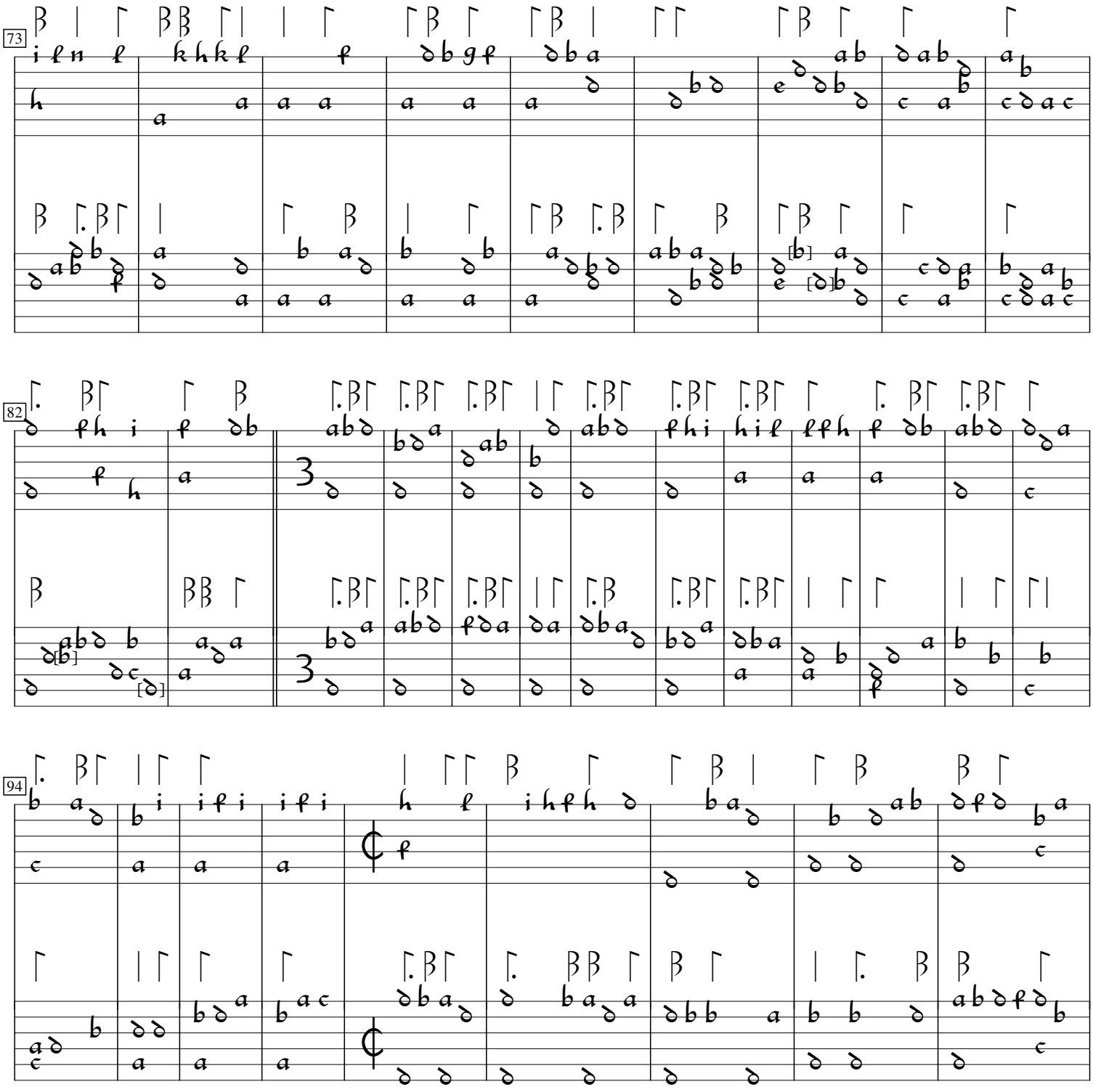
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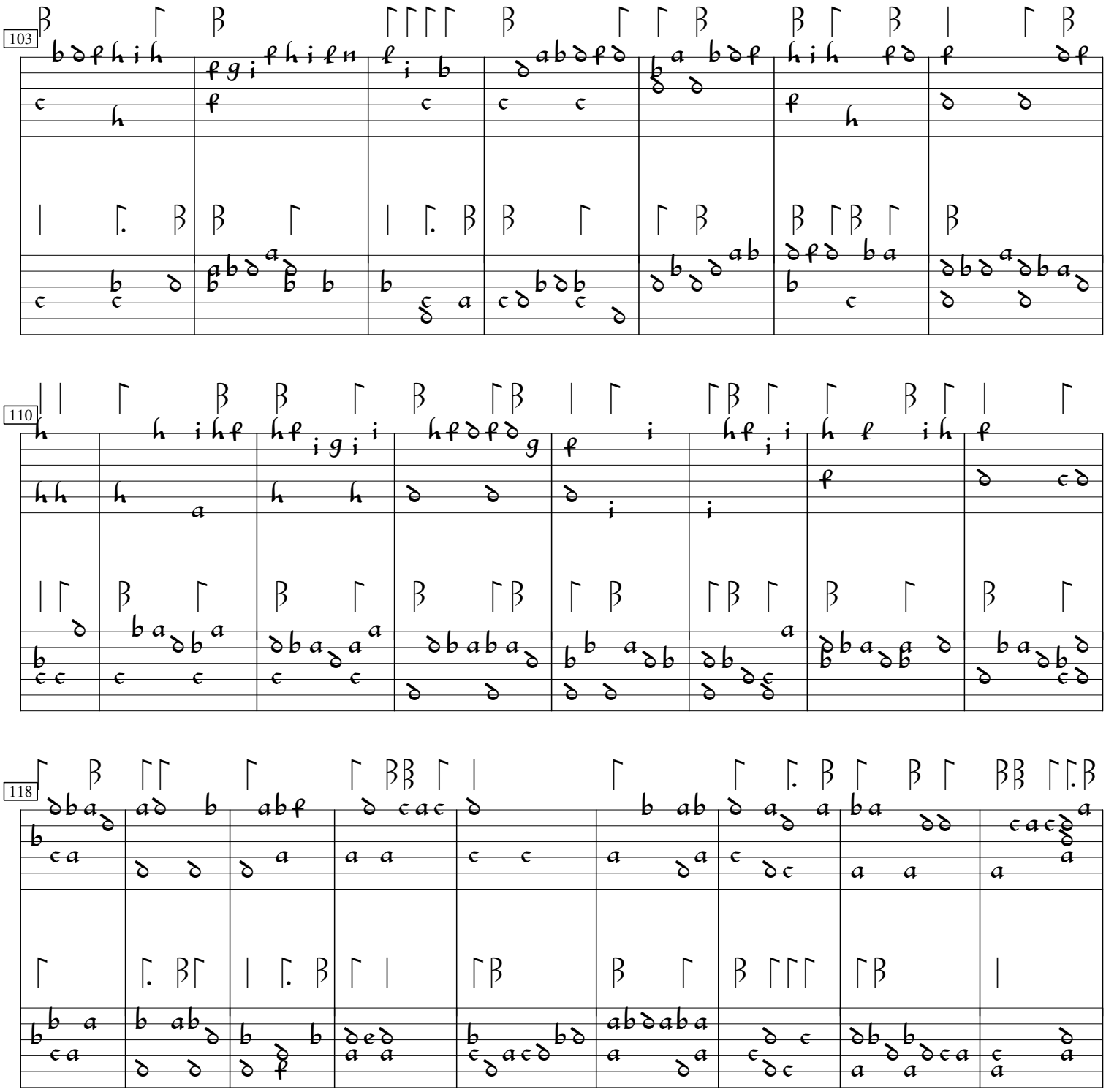
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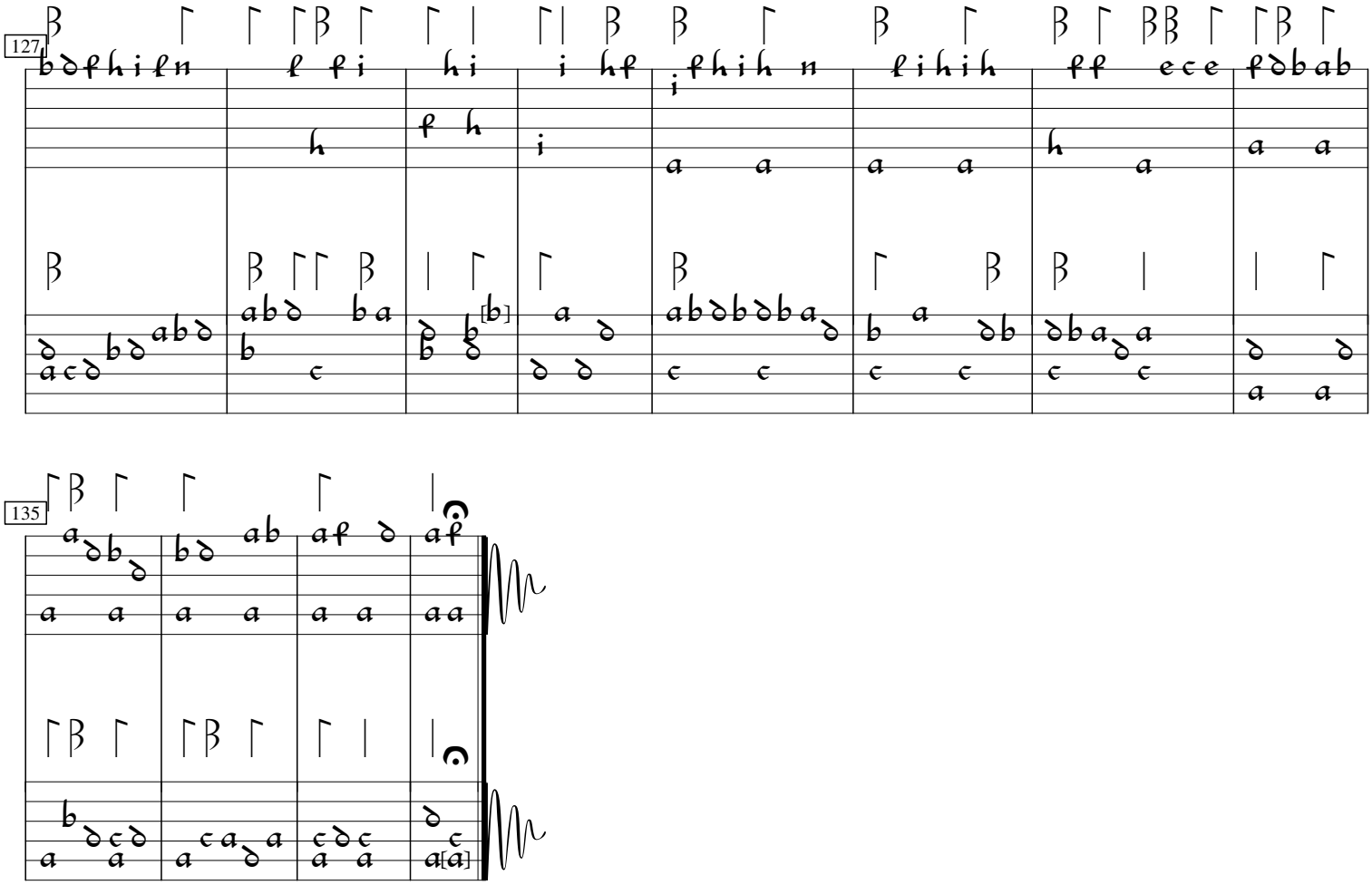
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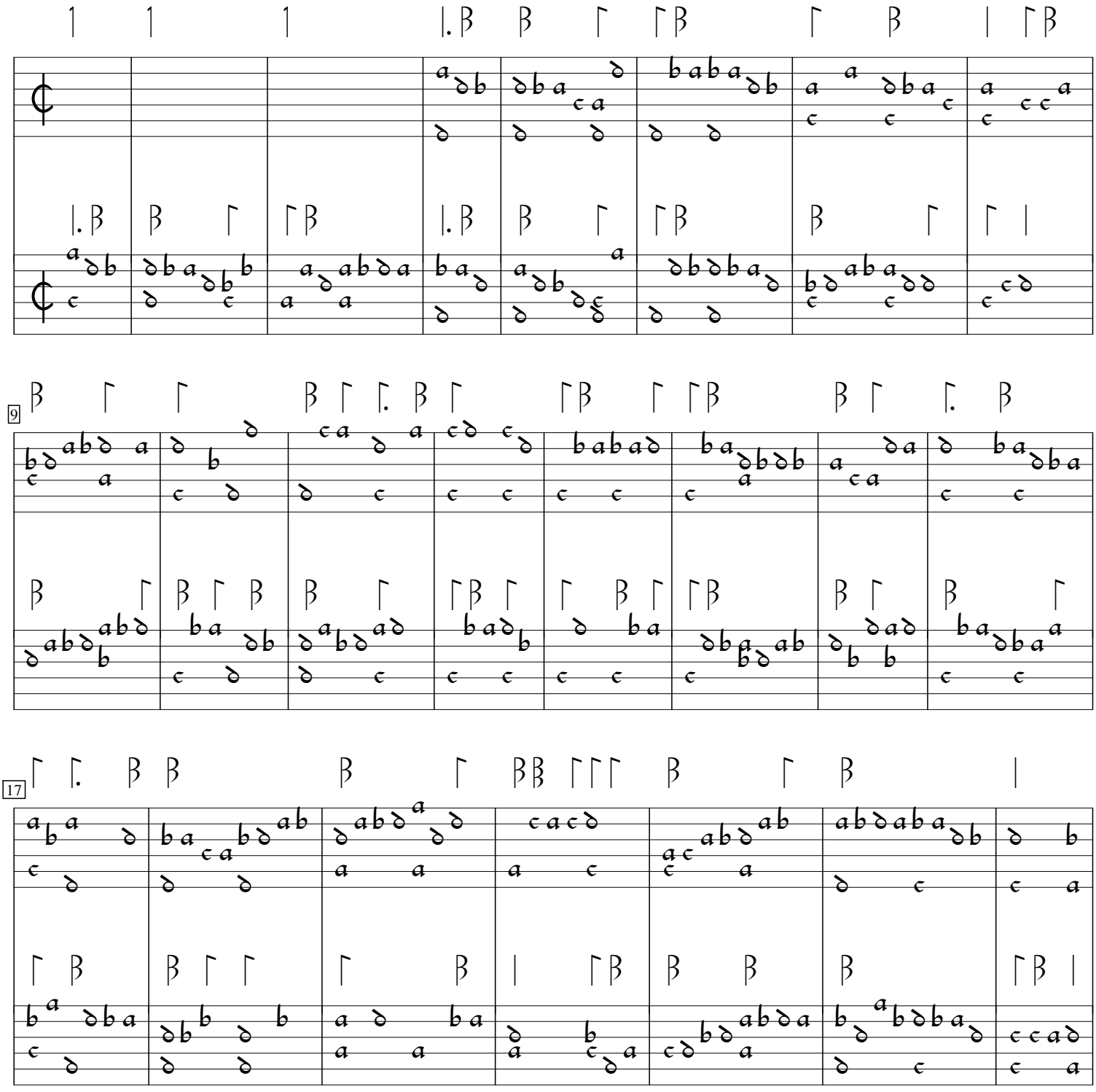
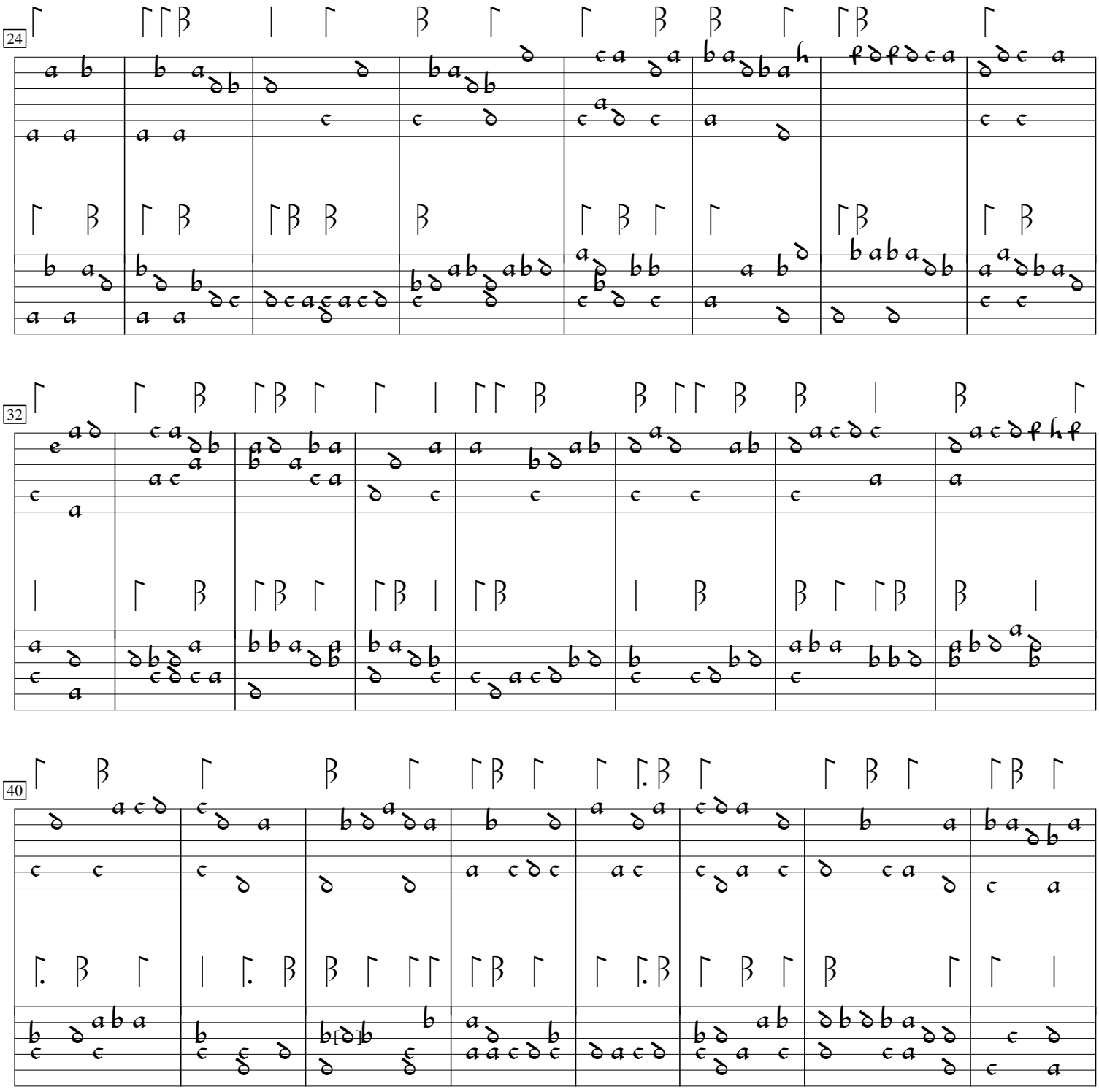
TANDERNAKEN (3rd setting, 2 lutes 4th apart)

Duet reconstructed from Newsidler and Lapicida

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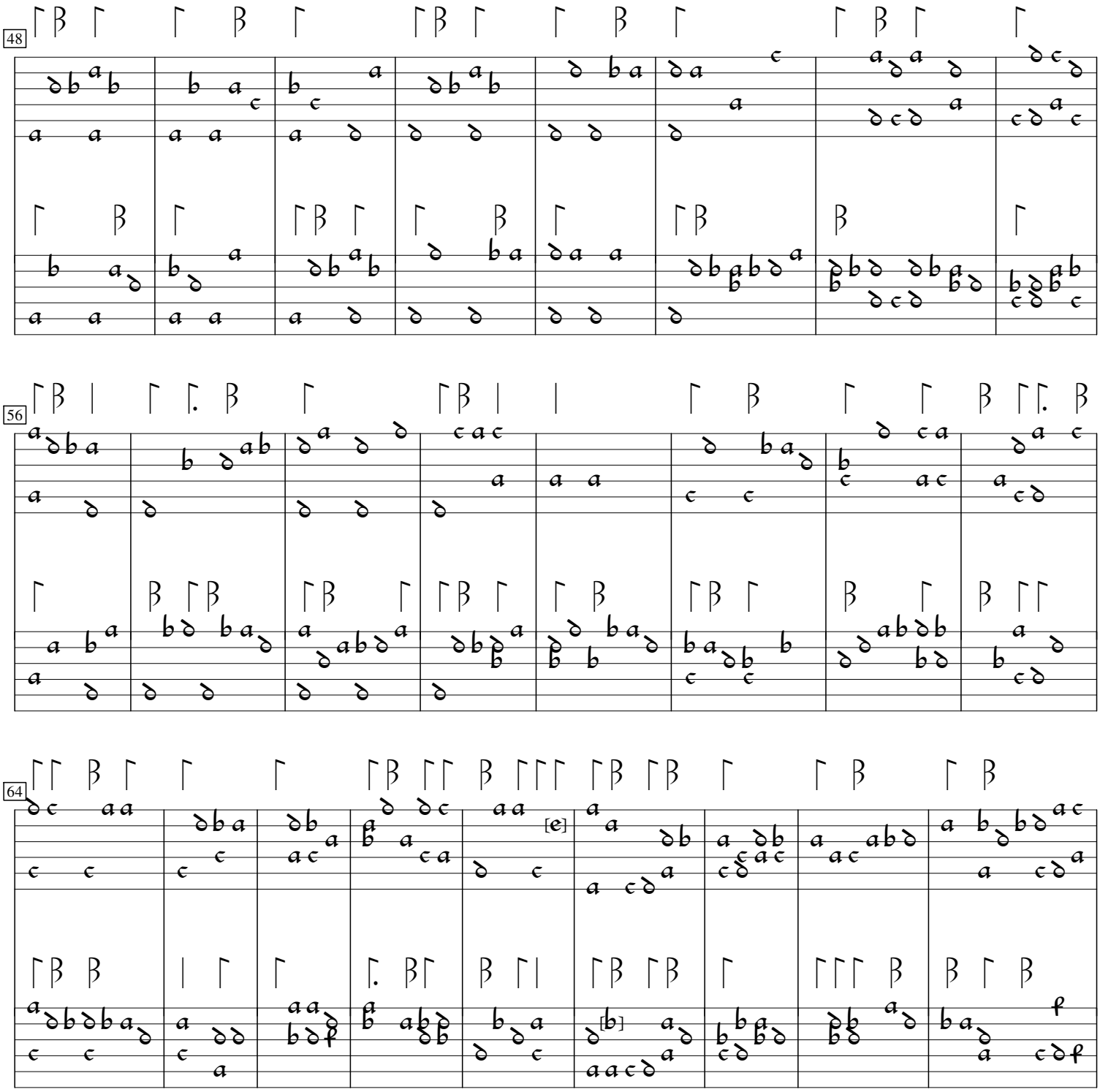
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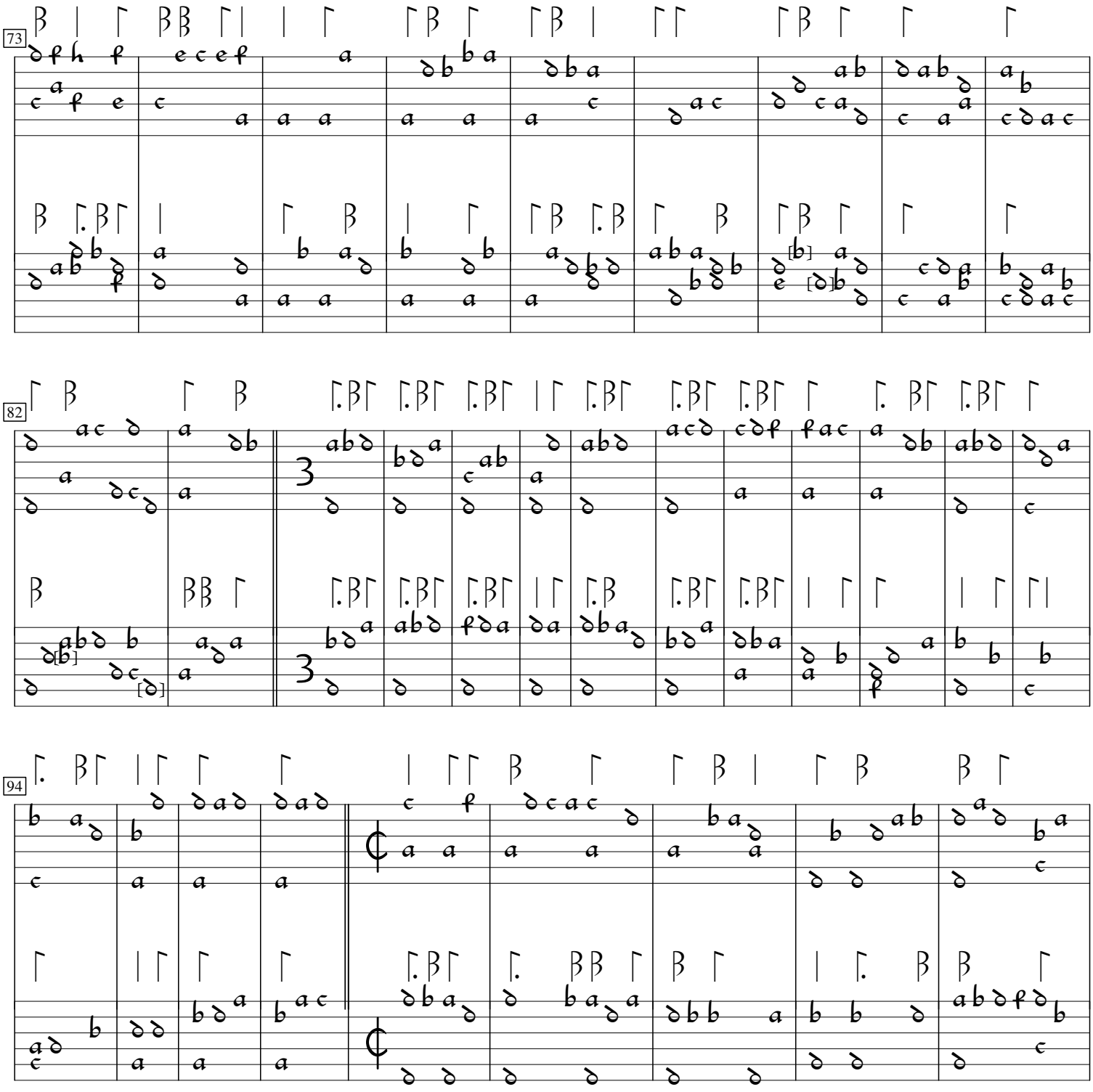
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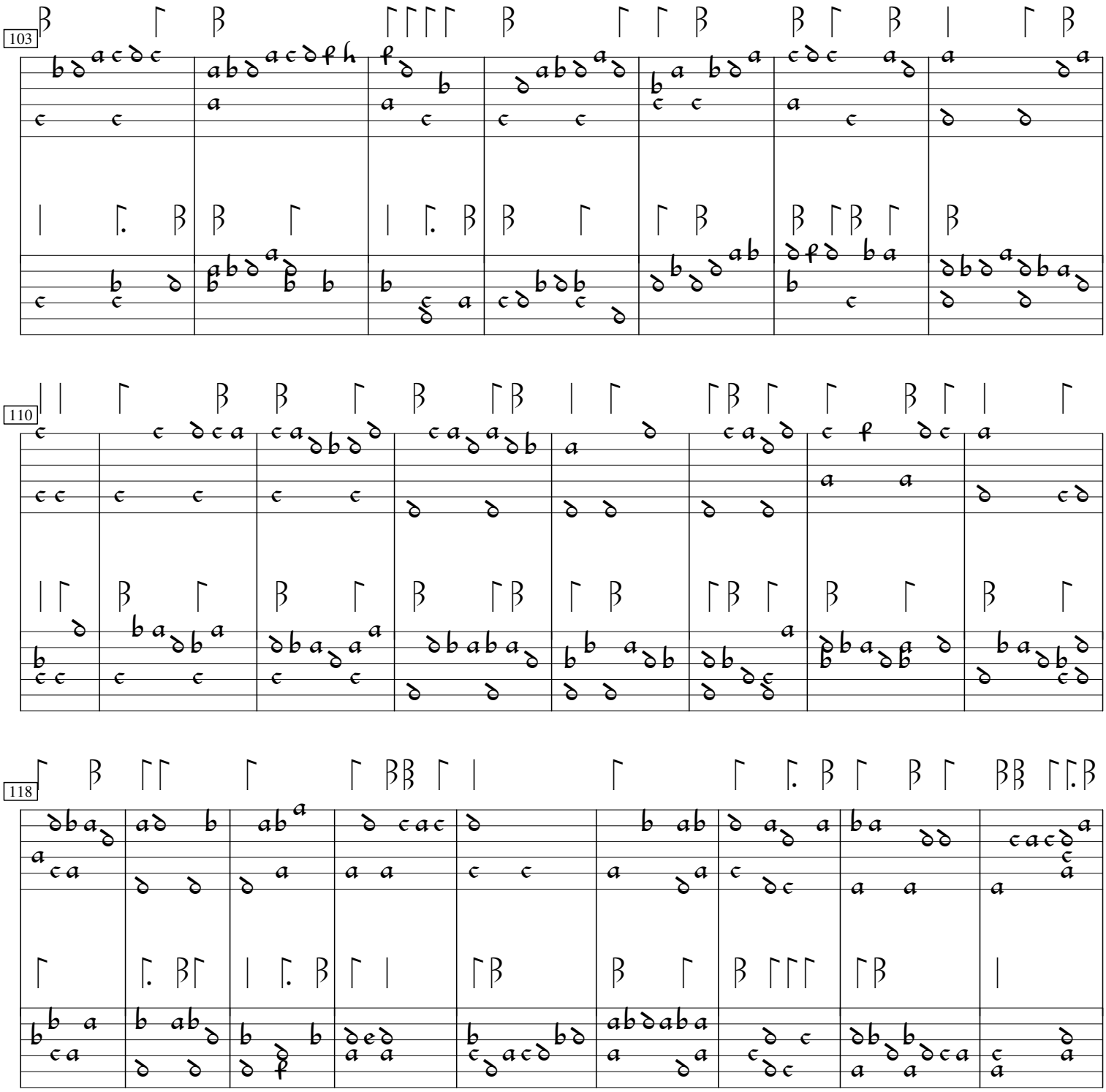
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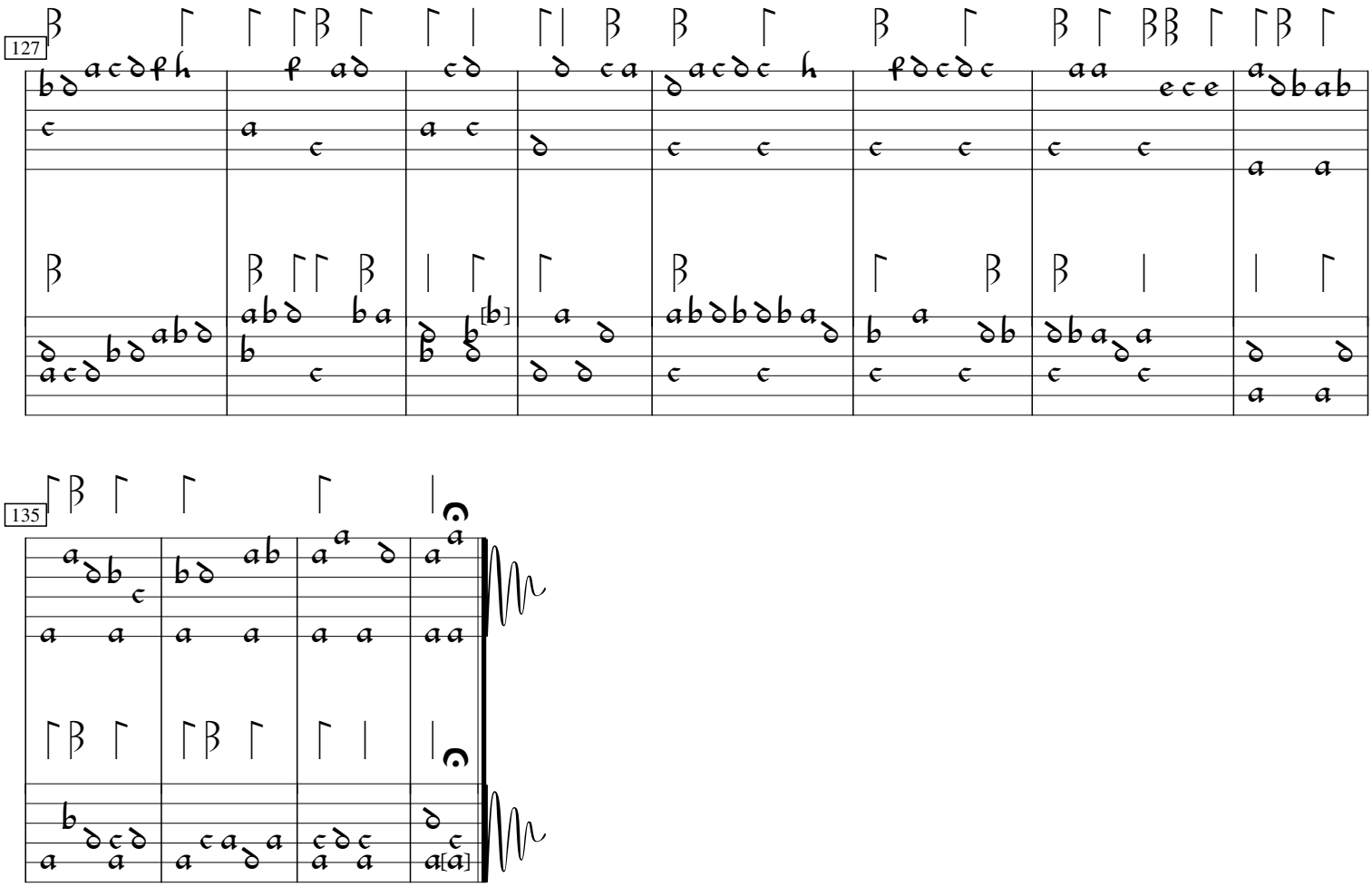
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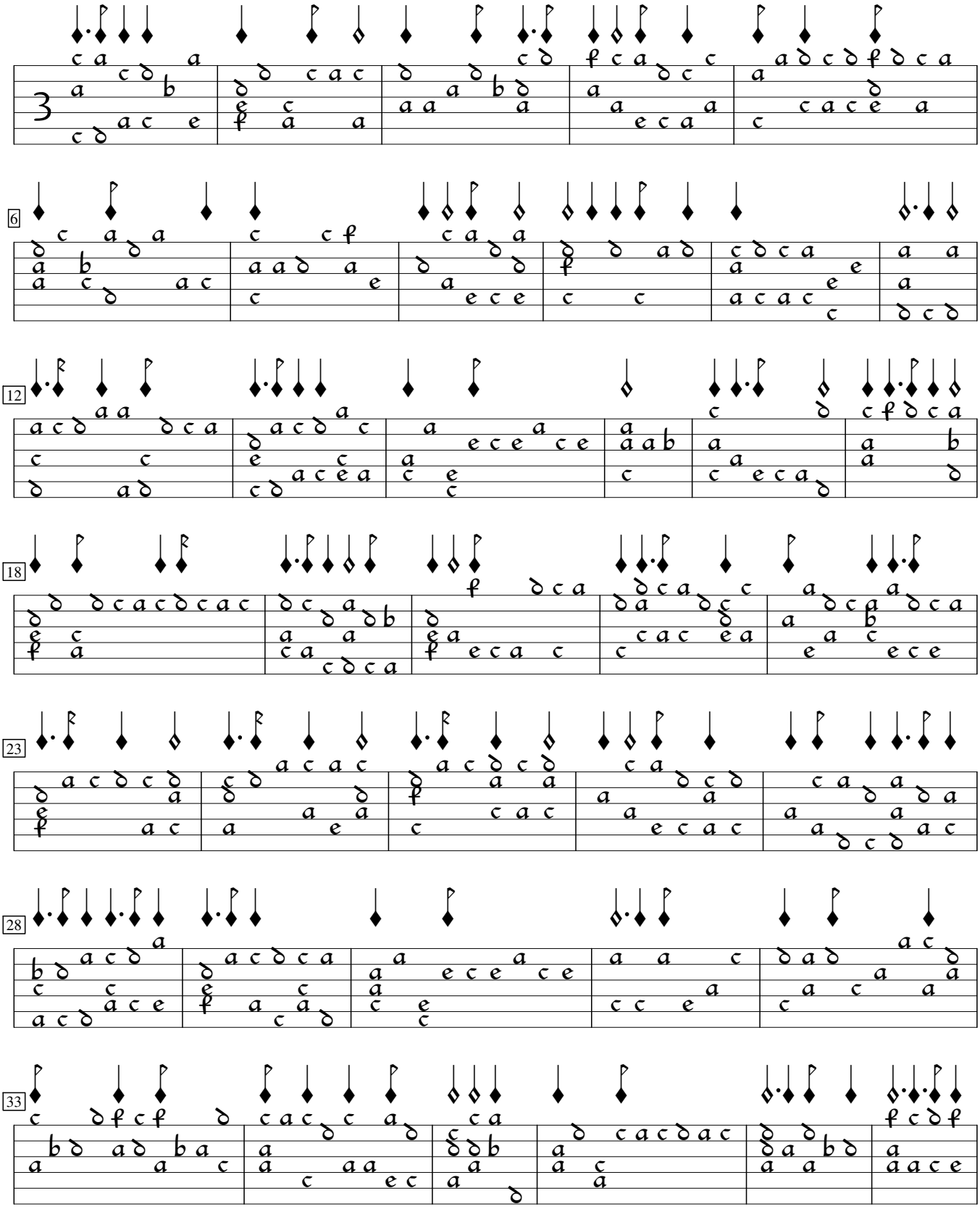
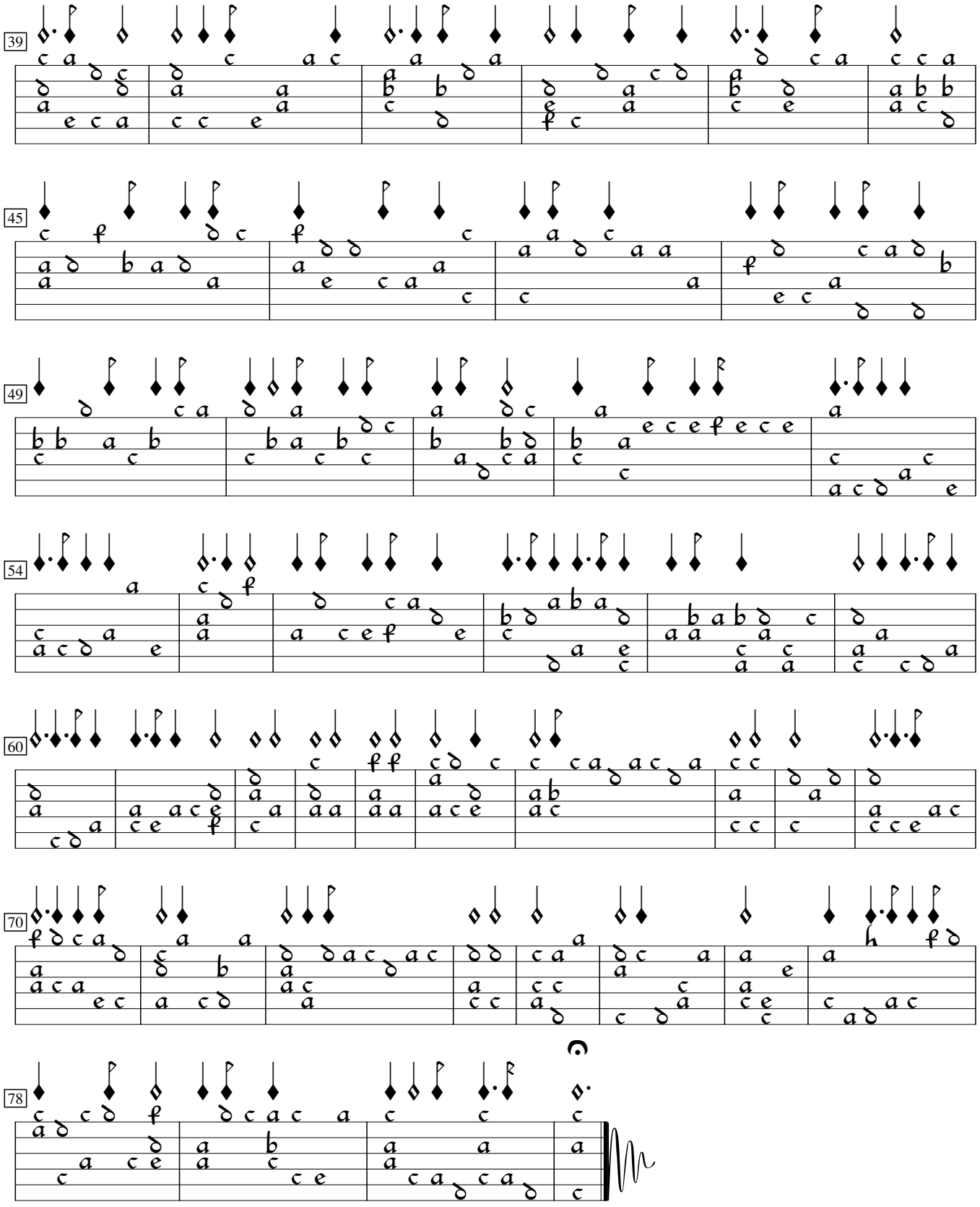
TANDERNAKEN (4th setting, Solo lute Intabulation)

Jacob Obrecht
(Petrucci, 1501)

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