

Five hundred years ago this year Hans Judenkünig published his lute books *Utilis et compendiarie introductio* and *Ain schone* in Vienna probably as a pair in 1523. However, he included lute settings of German court dances, or hofdantz, that were already a century or more old at the time. A representative selection of thirty Hofdantz or similar are transcribed here from three prints and thirteen manuscripts in German tablature mainly from the first half of the sixteenth century - the earliest from the 1520s and the latest from 1590s, a sign that their popularity persisted throughout the renaissance - many more are in the *Lutezine*.

The Hofdantz is a distinct genre from the better known dance native to Germany, the Deudsche Tantz or Allemande,<sup>1</sup> and the known examples are characterised by common rhythmic patterns and use of only a few melodies but not a common harmonic ground. Consequently, the surviving music mainly found in sixteenth century lute sources is all very similar as concluded by Jenny Dieckman in her thesis completed in 1931.<sup>2</sup> Although German in origin, the Hofdantz has links with the bassa danza/basse dance from Italy and France,<sup>3</sup> and some even adopt harmonic grounds originating in Italy including the romanesca (see H9/12) and the passamezzo moderno (H11).



Hofdantz were part of the core repertory of town and court windbands, the 'loud music' [~outdoors] usually played by shawms and similar instruments referred to in records from many cities and courts across central Europe but virtually no sources of the music they played survives.<sup>4</sup> Hofdantz were also played in the same period as 'soft music' [~indoors] on viols and lutes, especially lute duos.<sup>5</sup> The illustration is a small section from the painting *Der Augsburger Geschlechtertanz* by Narziss Renner (1501-1536) showing these musicians accompanying a

huge dance by known personalities representing the costumes and town history of Augsburg between 1200 and 1522 commissioned by the Augsburg merchant and Fugger family accountant Matthäus Schwarz (1497-1574).<sup>6</sup> The two shawms, trombone, transverse flute and bagpipes are playing and a tenor tune is written on a banner above while the lutenist stands by waiting to play later unless he is just holding the lute for a shawm player to play later - individual musicians are recorded as playing both wind and stringed instruments including lute & viol.<sup>7</sup>

Hofdantz remained popular with lutenists throughout the sixteenth century and are found in printed and manuscript sources notated in German tablature. In an article on Hofdantz published in 1935,<sup>8</sup> Otto Gombosi concluded that the lute arrangements of hofdantz generally interpreted the barring incorrectly, by dividing the phrasing of 6 minims into three bars of two minims often also doubling the rhythm to a semibreve and two minims per bar. I have retained the original barring of the lute sources here as examples of the rebarring suggested by Gombosi, except in H16 from Judenkünig as well as the reconstructions of H1 and H2 which lack bar lines in the originals. The longer phrasing over three bars can be imagined in the 12- or 24-bar sections in most of the music here, although some are also barred in four minim, an alternative to Gombosi's scheme described by Heartz (see fn 3). The Hofdantz are in common time, about half of them adding a triple time after dance usually with the same material phrased in 6 minims over two bars as in H1, but barred in 3 minims in most lute sources. Three of the after dances are titled Gassenhauer - popular dance - all three quite similar (H4/9/12).

Are these hofdantz settings for lute based on memory of the medieval hofdantz tradition (played by both loud and soft instruments, including lutes and viols) or do they represent music that was still played and danced to in the renaissance? The former is more likely as suggested by the titles (such as *Der recht alt Hoff Tantz* - the quite old court dance - in Hans Newsidler's *Das Ander Buch* of 1544, in the *Lutezine*), mainly two or three part polyphony characteristic of wind band music up to the first half of the fifteenth century, and the irregularities in barring and section lengths which do not reflect a living dance tradition, as well as the tendency to 'modernise' the music by avoiding the sycopated rhythms so characteristic in App 1, here. The settings are mostly in 3-voice harmony (plus occasional fuller chords), with two à2 (H16/24) and ten for four or more voices (H1/2/3/4/9/11/12/14/15/17), some written as full chords (H2/4/9/11/12/14) that could have their origins in settings

<sup>1</sup> Described in Richard Hudson *The Allemande, The Balletto, and the Tanz: I The History; II The Music* (Cambridge University Press 1986). Settings of the fifteen most popular of them were edited for *Lutezine* supplements - LZ119: *Ich gieng einmal spazieren*; LZ121: *Man ledt uns zu der Hochzeit freud! Gar Lustig Ist Spatzieren*; LZ125: *Gut Gesell du must wandern*; LZ126: *Mein Hertz ist frisch*; LZ127: *Der alten Weiber Tantz*; LZ128: *Wie mocht ich fröhlich werden*; LZ129: *Braunes megdelein*; LZ130: *Printzen Dantz*; LZ131: *Der Almeyer Dantz*; LZ133: *Betler Dantz*; LZ134: *Ich weiss mir ein schöne*; LZ135: *Magister Dantz*; LZ136: *Zeiner Dantz*; LZ137: *Proficiat*; LZ140: *Somer Dantz*.

<sup>2</sup> Jenny Dieckmann *Die in deutscher Lautentabulatur überlieferten Tänze des 16. Jahrhunderts* (Kassel 1931): <https://daten.digital-sammlungen.de/~db/0013/bsb00134007/images/index.html>

<sup>3</sup> Daniel Heartz 'Hofdantz and basse dance' *JAMS* 19 (1966), pp. 19-35; Daniel Heartz and Patricia Rader 'Hofdantz (Ger.: 'court dance')' *Grove Music Online*.

<sup>4</sup> Keith Polk *German Instrumental Music of the Late Middle Ages: Players Patrons and Performance Practice* (Cambridge University Press 1992).

<sup>5</sup> Ian Woodfield *The Early History of the Viol* (Cambridge Musical Texts & Monographs 1984). Hofdantz are also found in keyboard sources: three hofdantz in Schmid *Zwey Bücher* 1577 and more in a number of keyboard manuscripts, see W. Merian *Der Tanz in den deutschen Tabulaturbüchern* (Leipzig 1927).

Amateurs are known to have learned to play dances, such as in 1473-75 a rich Calais merchant paid one Thomas Rede, harper, to teach him forty dances, seven

songs, and a Hornepype on his two instruments, the harp and the lute. He also paid Rede for dancing lessons, in his own words "ffor my byll off ffortyng of bass daunssys", see Alison Hanham 'The Musical Studies of a Fifteenth-century Wool Merchant' *The Review of English Studies* new series VIII (1957) pp. 270-274.

<sup>6</sup> The illustration here is from Heartz - for a colour image of the painting see: [stuttgart.de/fileadmin/redaktion/content/hochschule/organisation/hochschulverwaltung/herunterladen/studiengaenge/konservierungrestauration/konsrest\\_papier/konsrest\\_papier\\_downloads/abk\\_stud\\_rest\\_papier\\_kirschner\\_augsburger-geschlechtertanz.pdf](https://stuttgart.de/fileadmin/redaktion/content/hochschule/organisation/hochschulverwaltung/herunterladen/studiengaenge/konservierungrestauration/konsrest_papier/konsrest_papier_downloads/abk_stud_rest_papier_kirschner_augsburger-geschlechtertanz.pdf)

<sup>7</sup> Polk, *op. cit.*, pp. 70-71 in Deventer in 1402 three performers were noted as playing 'pipen ende luten', apparently shawms and lute and player in the retinue of the Marshall von Papenheim was paid in Windesheim in 1427 as 'a geyger ... oder eine pfeiffer' - a fiddler or shawmist', and pp. 76-77 the famous Schubinger family from Augsburg included Michel who from 1469 was primarily a player of bombard but also recorded as player of 'viole' and on other occasions of the lute, and his brothers Augustein who from 1477 seems to have been equally capable on trombone, zinck (cornetto) and lute, and Ulrich who from 1482 was primarily a trombonist but also played lute and viol.

<sup>8</sup> Otto Gombosi 'Der Hofdantz' *Acta Musicologica* 7/2 (1935), pp. 50-61. His conclusions were based on a limited number of lute sources and a lot more are known now.

that were played with a plectrum, strummed or even bowed rather than intending polyphony.

The settings here are in five or so different tonalities suggesting some could be parts for a consort of different sized lutes, although none include the usual cues in the titles such as the words *discant/ tenor/ contratenor/ bassus*.<sup>9</sup> However although none here, there are lute duets of hofantanz for lutes of different sizes from the prints of Wolff Heckel and Hans Wecker in the *Lutezine*. All those here are for 6-course lute, three (H20/21/23) with the 6th course tuned down a tone and adapted for a lute with 7th course tuned to F. Eleven here are titled hofantanz, and others are related by their rhythmic patterns (H2/5/24/25) as well as titles that suggest they were played by town bands or stadpfeiffer (H20/21/23), dances for prominent citizens (H7), court princes (H18) or governors (H19),<sup>10</sup> and for performances at masque (H24/25). Some are named after the song or tune on which they are based (see below) and a few presumably refer to dance formations, such as straight (H9/12), round (H3/4) or hopping (see H8 and the *Lutezine*) dances.

The Hofantanz are a diverse set of related dance music without a single common melodic or harmonic core, unlike the diverse lute settings based on Italian grounds such as the *passamezzo antico* and *moderno*, etc.<sup>11</sup> Instead they share common rhythmic patterns incorporating variations based on not one but a small number of different melodies. The commonest by far are the songs known as Schwarz Knab and Benzenhauer (the slow moving melodies are highlighted in grey in H8/26 and H10/23/28 for the two songs, respectively). H26/27 are titled Schwarz knab but not H1/2/8/16 which also share the same tune or variants of it. Similarly, H22/28/29 are titled Benzenhauer and H5/10/23 are also based on the same tune. However, some settings of these two tunes may have been conceived as instrumental intabulations with no intended association with the hofantanz.

H1. A-Wn 41950 [1525], ff. 12r-12v <i>Hoff danntz</i> - nach dantz	4
H2. PL-Kj 40154 [1520], ff. 28r-28v title cut off	5
H3. Judenkünig <i>Ain schone</i> 1523, sigs. c3r-c3v <i>Ain Niederlendisch</i> <i>Runden Dantz</i>	5
H4. D-Mbs 1512 [1540-50], ff. 43v-44r <i>Der Rundt danntz</i> <i>bd</i> - <i>Gassenbauer auf den Rundt danntz</i> <i>bd</i>	6-7
H5. CH-SAM 1 [1563], p. 17 <i>Buchßbaum tantzmaß</i>	7
H6. D-Mbs 1512, ff. 23v-24r <i>Der annder hoff danntz</i> <i>bd</i> - <i>Der hupff auff</i> <i>bd</i>	8
H7. Heckel Tenor 1556, pp. 119-121 <i>Ein schöner Burger Tantz</i> - <i>Proportz auff den Tantz</i> - solo	9
H8. Newsidler I 1536, sigs. v1r-v1v <i>Ein geringer hoff tantz</i> - <i>Der hupff auff</i> D-B 40588 [1552], pp. 72-73 <i>Hoppentantz</i>	10
D-KA Don Mus.Autogr.1, f. 6v <i>Der huppen tanntz darauf</i>	
H9. D-Mbs 1512, ff. 41v-42r <i>Der ander gstraißt danntz</i> <i>bd</i> - <i>Ein gueter</i> <i>gassenbauer darauf</i> <i>bd</i>	11
H10. D-Mbs 1512, ff. 30v-31r <i>Der dritt hoff danntz</i> <i>bd</i> - <i>Derhupff Auff</i> <i>vnd Auff</i> <i>bd</i>	12
H11. CH-Bu F.X.11 [1575], ff. 12v-13r <i>Ein hofantanz</i> - (nachdantz)	13

H12. D-Mbs 1512, ff. 40v-41r <i>Der erst gstraißt danntz</i> <i>bd</i> - <i>Ein gueter gassenbauer darauf</i> <i>bd</i> Heckel Tenor 1556, pp. 95-97 <i>Ein schöner Baierscher hofantanz</i> - lute II	14
H13. CH-Bu F.IX.70 [1594+], p. 255 L. <i>Hoffdantz</i>	15
H14. A-Wn 18688 [1523-40], f. 26v untitled and crossed out	15
H15. PL-Kj 40583 [1580-85], f. 8v <i>Hoffdantz</i>	15
H16. Judenkünig <i>Utilis</i> 1523?, sigs. C1v-C2r <i>Der hofdantz</i> - <i>Der hofdantz</i>	16-17
H17. D-Sl G.I.4/I [1580-95], f. 39r <i>Hofdantz</i> <i>Ich bin ein armes</i> <i>bruderlein vnd mag nicht frolich sein</i> [contrafactum - I am a poor little brother and do not want to be happy] B. - D.	17
H18. Newsidler 1549, sigs. k4v-l1v <i>Ein artlicher rechter</i> <i>Fürstlicher Hoff Tantz</i> - <i>Hupff auff</i>	18-19
H19. CH-Bu F.IX.70, p. 259 LXII <i>Hoffdantz</i> <i>Pfaltzgraff Friderichs</i>	19
H20. D-Mbs 1512, ff. 53v-55r <i>Der Erst statpfeiffer danntz</i> <i>bd</i> - <i>Der hupff auff</i> <i>bd</i>	21-22
H21. D-Mbs 1512, ff. 55v-56v <i>Der ander statpfeiffer danntz</i> <i>bd</i> - <i>Der hupff auff</i> <i>bd</i>	22-23
H22. CH-SAM 1, pp. 14-15 <i>Benzenouwer dantz</i> cf. D-KA Don Mus.Autogr.1, f. 6v <i>Der huppen tanntz darauf</i>	23
H23. D-Mbs 1512, ff. 57r-57v <i>Der dritt statpfeiffer danntz</i> <i>bd</i> - <i>Der auff vnnd auff</i> <i>bd</i>	24-25
H24. A-Wn 9704 [1519-1523], ff. 7r-7v <i>Marusca Danntz</i>	25
H25. D-KA Don Mus.Autogr.1 [c.1530s], ff. 4v-5r <i>Volgt der</i> <i>Moriken danntz</i> CH-Bu F.IX.70, p. 265 LXXVII <i>Der Maruscat Dantz</i> - <i>Nachdantz</i> D-B 40588, p. 32 <i>Morischgen tantz</i> D-Mbs 1512, ff. 46v-47r <i>Der Maruscat danntz</i> <i>bd</i> - <i>Der auff vnnd auf</i> <i>bd</i> Heckel Tenor 1556, pp. 147-150 <i>Der Maruscat Tantz</i> - <i>Proportz</i>	25
H26. D-B 40588, pp. 56-57 <i>Schwarz Knab</i>	26
H27. D-B 40588, pp. 58-59 <i>Schwarz Knab</i> cf. D-B 40588, pp. 58-59 <i>Schwarz Knab</i>	27
H28. D-B 40588, pp. 14-15 <i>Benzenouwer</i>	28
H29. D-B 40588, pp. 48-49 <i>Benzenouwer coleriert</i>	28-29
H30. D-B 40588, p. 70 <i>Ein hofantanz</i>	29

## APPENDIX

Francisco de la Torre's setting of La Spagna (**App 1**) is transcribed for lute here and transposed down a tone from a 3-part instrumental ensemble (wind/shawm) setting in the Cancionero Musical de Palacio MS from 1475 - the tenor part highlighted in grey.<sup>12</sup> **App 2** is probably a lied setting with the characteristic rhythmic patterns of a hofantanz. The anonymous largely 2-part setting of the old Dutch song 't'Andernaken al op den Rijn' about two girls from the German city of Andernach on the bank of the river Rhine (**App 3**), is from Hans Newsidler's first lute book. The other lute settings of App 1 & 3 known to me are included in the *Lutezine*, together with Nigel North's lute duet arrangement and reconstructions of other settings of Tanderaken.

<b>App 1.</b> E-Mp MS II-1335, f. 223r (Danza) <i>Alia</i> <i>F(rancisco). de la Torre</i> - (La Spagna)	3
<b>App 2.</b> PL-Kj W 510, f. 9r <i>Er saß ein vijll vnndt span</i>	17
<b>App 3.</b> Newsidler I 1536, sigs. q2r-q4r <i>Ander nackel</i> [n] <i>vp de[m] Rhin</i> = S-Sk S 226, ff. 78r-81r <i>Ander nack vp dem Rhin</i>	30-31

A commentary to all the music is at the end of the *Lutezine*.

John H. Robinson - July 2023

<sup>9</sup> H17 is copied in two sections of 12 bars labelled 'B' and 'D' which could indicate that they are 'bassus' and 'discant' parts of a duet although the two parts are in unison arguing against this - alternatively they could be different settings by two individuals, one the Johann Georg Brencker, Doctor known elsewhere in the manuscript.

<sup>10</sup> The dedicatee of H19 could be any of the Electors Palatine or Margraves of Brandenburg with the name from Frederick I (1371-1440) to V (1596-1632).

<sup>11</sup> See previous tablature supplements on Italian popular music/street songs and variations on grounds: Pavaniglia/Spanish Pavan - *Lutezine* to *Lute News* 112 (December 2014); Bergamasco - *Lutezine* to *Lute News* 118 (July 2016); La

Spagnoletta - *Lutezine* to *Lute News* 129 (April 2019); La Traditora - *Lutezine* to *Lute News* 130 (July 2019); Rocha el fuso - *Lutezine* to *Lute News* 131 (October 2019); Val cerca - *Lute News* & *Lutezine* 134 (July 2020); Paganina/La vecchia - *Lute News* & *Lutezine* 135 (October 2020); Qui/Chi passa per strada - *Lute News* & *Lutezine* 138 (July 2021); Passingmeasures - *Lute News* & *Lutezine* 139 (October 2021); Quadro/Passamezzo moderno - *Lute News* & *Lutezine* 142 (July 2022); La Barriera - *Lute News* & *Lutezine* 144 (December 2022); Cara Cossa and La Gamba - *Lute News* & *Lutezine* 145 (April 2023).

<sup>12</sup> Modern edition: Higinio Anglés *Cancionero de Palacio Monumentos de la musica española* X (Barcelona 1951), no. 321, pp. 84-85 - free e-book:  
[http://libros.csic.es/product\\_info.php?products\\_id=928](http://libros.csic.es/product_info.php?products_id=928)





## H2. (Hofftantz?)

PL-Kj 40154, ff. 28r-28v

10

## H3. Niederlendisch Runden Dantz

Judenkünig Ain schone 1523, sigs. c3r-c3v

17

Handwritten notation for measures 1-7, featuring rhythmic symbols (H, L, T, S) and a three-staff musical score with notes and accidentals.

Handwritten notation for measures 8-13, featuring rhythmic symbols and a three-staff musical score.

Handwritten notation for measures 14-19, featuring rhythmic symbols and a three-staff musical score.

Handwritten notation for measures 20-26, featuring rhythmic symbols and a three-staff musical score.

Handwritten notation for measures 27-32, featuring rhythmic symbols and a three-staff musical score.

Handwritten notation for measures 33-40, featuring rhythmic symbols and a three-staff musical score. A large '3' is written at the beginning of the first staff.

Handwritten notation for measures 41-48, featuring rhythmic symbols and a three-staff musical score.

49

57

## H5. Buchssbaum tantzmass

CH-SAM 1, p. 17

1

8

16

23

1

9

16

24

33

42

52



## H7. Ein schöner Burger Tantz - Proportz

Heckel Tenor 1556, pp. 119-121

Measures 1-7 of the piece. The notation is in a single system with three staves. The first staff contains rhythmic flags and letters (f, a, e, a, a, a, a, f, f, a, a, e, a, a). The second staff contains rhythmic flags and letters (c, c, c, a, c, e, c, a, a, a, c, c, c, c, c, c, c). The third staff contains rhythmic flags and letters (a, a, e, e, e, e, c, c, c, a, a, a, e, e, e, c, c). The piece is in common time (C).

Measures 8-13 of the piece. The notation is in a single system with three staves. The first staff contains rhythmic flags and letters (a, a, f, f, a, c, a, c, a, a, a, c, c, c, c, c, c). The second staff contains rhythmic flags and letters (c, c, c, a, c, e, c, c, c, c, c, c, c, c, c, c, c). The third staff contains rhythmic flags and letters (a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a). The piece is in common time (C).

Measures 14-20 of the piece. The notation is in a single system with three staves. The first staff contains rhythmic flags and letters (a, a, c, a, a, a, a, a, f, f, a, c, a, a, a, a, a). The second staff contains rhythmic flags and letters (c, c, c, a, c, e, c, c, c, c, c, c, c, c, c, c, c). The third staff contains rhythmic flags and letters (a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a). The piece is in common time (C).

Measures 21-26 of the piece. The notation is in a single system with three staves. The first staff contains rhythmic flags and letters (f, f, a, c, a, c, a, a, a, a, f, f, a, a, c, a, f). The second staff contains rhythmic flags and letters (c, c, c, a, c, e, c, c, c, c, c, c, c, c, c, c, c). The third staff contains rhythmic flags and letters (a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a). The piece is in common time (C).

Measures 27-33 of the piece. The notation is in a single system with three staves. The first staff contains rhythmic flags and letters (e, a, a, a, f, f, a, a, c, e, f, e, a, a, a, a, f, f). The second staff contains rhythmic flags and letters (c, c, c, a, c, e, c, c, c, c, c, c, c, c, c, c, c). The third staff contains rhythmic flags and letters (a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a). The piece is in common time (C).

Measures 34-40 of the piece. The notation is in a single system with three staves. The first staff contains rhythmic flags and letters (a, c, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a). The second staff contains rhythmic flags and letters (c, c, c, a, c, e, c, c, c, c, c, c, c, c, c, c, c). The third staff contains rhythmic flags and letters (a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a). The piece is in common time (C).

Measures 41-46 of the piece. The notation is in a single system with three staves. The first staff contains rhythmic flags and letters (f, f, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a). The second staff contains rhythmic flags and letters (c, c, c, a, c, e, c, c, c, c, c, c, c, c, c, c, c). The third staff contains rhythmic flags and letters (a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a). The piece is in common time (C).

## H8. Ein geringer Hoff Tantz - Hupff auff

Newsidler 1536, sigs. v1r-v1v

HH | ΓΓΓΓ | ΓHHH | ΓΓΓΓ | HH | ΓΓΓΓ |

cace f f fe f c a c d c a a a a e a c c a c d a a a e a

	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩

ΓHHH | ΓΓHH | HH | ΓΓΓΓ | ΓHHH | ΓΓ

a c d c a c c a c d c cace f f fe f c a c d c a a a

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩

9

ΓΓΓΓ | ΓHHH | ΓΓHH | ΓΓΓΓ | ΓΓΓΓ | HH

a e a a c d c a c c a c d a a a c d d c d d c d a

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩

17

| ΓΓΓΓ | ΓHHH | ΓΓΓΓ | HH | ΓΓΓΓ |

c c c c c a c d c a a a e e a c c a c d a a e a e a

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩

25

ΓHHH | ΓΓHH | ΓΓΓΓ | ΓΓΓΓ ◡ | ΓΓHH

a c d c a c c a c d a a a f f c d c a

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩

33

ΓHH ΓHH | ΓΓHH ΓHH | ΓΓΓΓ | ΓΓHH ΓHH

a a a a c d c a f f c c a a

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩

41

ΓHH Γ | ΓΓΓΓ | ΓHH ΓHH ΓHH | ΓΓHH

a c a c d c a a a c d c a a a a c d c a

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩

51

[illegible][illegible][illegible]

12

Example 12

[illegible]

26

## H10. Der dritt hoff danntz - Der hupff Auff vnd Auff

D-Mbs 1512, ff. 30v-31r

1

9

16

24

31

38

46

54

H11. Ein hofrantz - (nachdantz)

CH-Bu F.X.11, ff. 12v-13r

1

9

17

25

33

H12. Der erst g(e)straifft danntz - Ein gueter gassenhauer darauff D-Mbs 1512, ff. 40v-41r

HH | ΓΓ HH | ΓHHH | ΓΓΓ ΓΓ | ΓHHH

*(Musical notation for 'The Rose Tree' in G major, 3/4 time)*

| G G G | A B A | G F# E | D C B | A G F# | E D C | B A G | F# E D | C B A | G F# E | D C B | A G F# | E D C | B A G | F# E D | C B A |

7

1 1 1 1 | 1 1 H H | | H H | 1 1 1 1 . 1 1 1 1 | 1 1

a			a	a	b	c	a	
b	b	b	c	b	b	b	b	b
a	c	c	c	c	a	a	a	a
b	c	a	a	a			d	d

15

Handwritten musical notation on a six-line staff, featuring a sequence of notes and rests, with some notes marked with 'a' above them.

23

[illegible]

30

37

[illegible]

45

## H13. Hoffdantz

CH-Bu F.IX.70, p. 255

7

## H14. Untitled

A-Wn 18688, f. 26v

8

## H15. Hoffdantz

PL-Kj 40583, f. 8v

4

1

5

9

13

17

22

28



## H17. Hofdantz

D-Sl G.I.4 I, f. 39r

B

e	c	e	c	e	a	a	c	e	f	e	e	f	e	e	a	c	e	f	e
a	e	c	e	f	a	c	f	e	f	e	e	e	e	e	a	c	e	f	e
c	c	c	c	c	a	c	a	c	c	c	c	c	c	c	a	c	e	c	c
c	c	c	c	c	c	e	a	c	c	c	c	c	c	c	c	e	c	c	c

a	c	c	h	g	c	c	c	a	c	a	f	e	a	c	a	c	a	c	e
a	c	h	g	e	f	e	e	a	c	f	e	a	c	f	e	f	e	f	e
a	e	e	e	e	e	e	e	e	c	a	e	c	a	e	c	a	c	c	c
c	c	c	c	c	c	c	c	c	c	c	c	c	a	c	c	a	c	c	c

c	c	e	f	e	c	a	e	c	c	e	c	f	e	e	e	a	c	h	g	h	g	e	g
e	f	f	a	c	e	c	f	e	e	e	e	e	e	e	e	a	c	h	g	h	g	e	g
e	c	c	a	a	c	c	a	c	c	c	c	c	c	c	c	a	c	e	c	c	c	c	
c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	a	c	e	c	c	c	c	

c	e	f	c	e	c	a	c	c	c	c	a	a	c	f	e	c	a	a	c	c	e	f	e
c	e	f	c	e	c	a	c	c	c	c	a	a	c	f	e	c	a	a	c	c	e	f	e
c	c	c	c	c	c	a	c	e	c	c	a	e	c	c	c	c	c	a	c	e	c	c	c
c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	a	c	e	c	c	c

13

App 2. Er sass ein vijll vnndt span

PL-Kj W 510, f. 9r

f	c	a	c	a	f	f	h	f	f	c	a	a	c	a	a	a	c	a	a	a	a	a
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a

a	c	d	f	d	c	a	c	a	c	a	a	c	d	f	d	c	a	a	a	a	a	a	a
a	c	d	f	d	c	a	c	a	c	a	a	c	d	f	d	c	a	a	a	a	a	a	a
a	c	d	f	d	c	a	c	a	c	a	a	c	d	f	d	c	a	a	a	a	a	a	a
a	c	d	f	d	c	a	c	a	c	a	a	c	d	f	d	c	a	a	a	a	a	a	a

7

H18. Ein artlicher rechter Fürstlicher Hoff Tantz - Hupff auff Newsidler 1549, sigs. k4v-l1v

| | | H H | | H H | . F F F H H | H H | . F F F  
 a a a b b b b a b b b b a b a a a b a a  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

H H | H H | | | | | | | | | | | |  
 a a b a a a a c d d b a a a a c d c d c a b b  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

H H H H H H H | | | H H H H H H H H | | |  
 a b a b d a b f f a a b a b a c d b a a  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

| | | . F F F H H H H H H H H H H H H H  
 a b b b a b a b d a b a b a b a b a b a b a b a  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

H H H H H H H H H H H H H H H H H H H  
 a b d a b a a b b a a b b a a c a d c d c a c  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

| | | H H | | H H | . F F F H H | | | | |  
 a a a c d a d c d a b a b b a b b a b b b b a b d b  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

H H | | | . F F F H H | | | | | | | |  
 a c d a b a b b b a b b b a b f d c a a  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪



Handwritten musical notation for the first system, featuring a treble clef and a common time signature (C). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The staff is divided into measures by vertical bar lines.

Handwritten musical notation for the second system, continuing the piece. It features a treble clef and a common time signature (C). The notation includes various rhythmic values and accidentals.

8

Handwritten musical notation for the third system, continuing the piece. It features a treble clef and a common time signature (C). The notation includes various rhythmic values and accidentals.

16

Handwritten musical notation for the fourth system, continuing the piece. It features a treble clef and a common time signature (C). The notation includes various rhythmic values and accidentals.

24

Handwritten musical notation for the fifth system, continuing the piece. It features a treble clef and a common time signature (C). The notation includes various rhythmic values and accidentals.

32

Handwritten musical notation for the sixth system, continuing the piece. It features a treble clef and a common time signature (C). The notation includes various rhythmic values and accidentals.

38

Handwritten musical notation for the seventh system, continuing the piece. It features a treble clef and a common time signature (C). The notation includes various rhythmic values and accidentals.

45

53

53

59

59

67

67

75

75

83

83

90

90

98

98

1

8

16

24

33

41

48

55

63

## H22. Bentzinouwer dantz

CH-SAM 1, pp. 14-15

1

9

16

23

| | | H H | | . F H H | | | H H | | H H H | | | | | . F

| | | | | | H H | | H H | | | H H | | . F H H

| | | | | H H H | | | | | . F | | | | | H H |

| H H | | | H H | | . F H H | | | | | | |

H H | | | | | | H H | | . F | | H H | H H

| H H | . F | | | | H H | H H | H H | . F | H H | | |

| H H | . F | | | | H H | H H | . F | H H | | |



Handwritten musical notation for H24. Marusca Danntz. The notation consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a style that combines letters (a, b, c, d, e, f, g, h) with rhythmic symbols (vertical strokes with flags or beams). The notation is organized into measures, with some measures containing multiple notes. The piece ends with a double bar line and a repeat sign.

57 a a a

H24. Marusca Danntz

A-Wn 9704, ff. 7r-7v

Handwritten musical notation for H25. Morisken danntz. The notation consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a style that combines letters (a, b, c, d, e, f, g, h) with rhythmic symbols (vertical strokes with flags or beams). The notation is organized into measures, with some measures containing multiple notes. The piece ends with a double bar line and a repeat sign.

11

H25. Morisken danntz

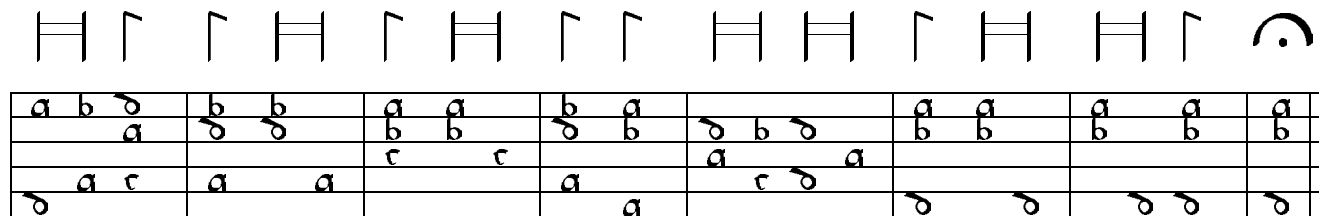
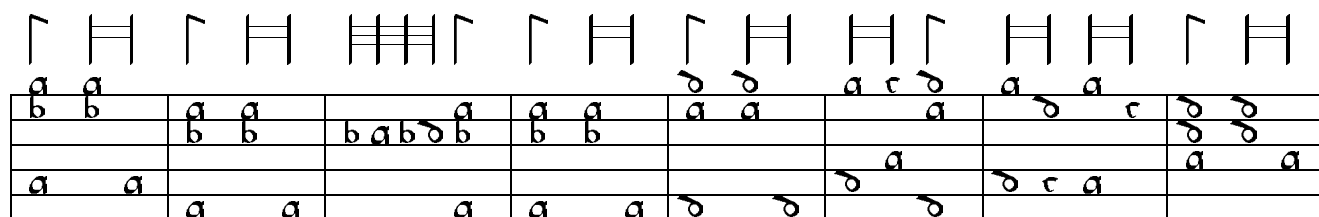
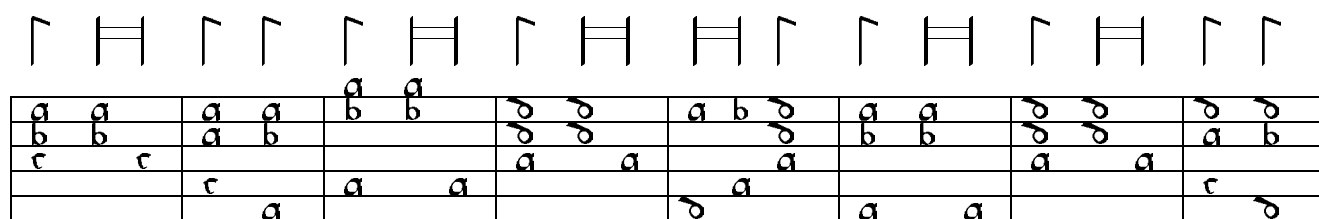
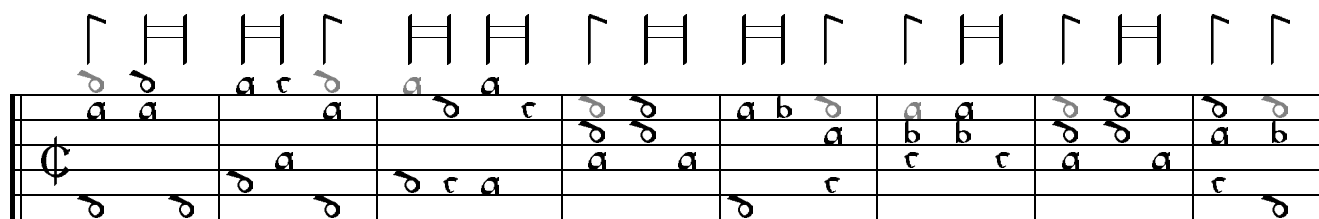
D-KA Don Mus.Autogr.1, ff. 4v-5r

Handwritten musical notation for H25. Morisken danntz. The notation consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a style that combines letters (a, b, c, d, e, f, g, h) with rhythmic symbols (vertical strokes with flags or beams). The notation is organized into measures, with some measures containing multiple notes. The piece ends with a double bar line and a repeat sign.

11

Handwritten musical notation for H25. Morisken danntz. The notation consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a style that combines letters (a, b, c, d, e, f, g, h) with rhythmic symbols (vertical strokes with flags or beams). The notation is organized into measures, with some measures containing multiple notes. The piece ends with a double bar line and a repeat sign.

21



## H27. Schwarz Knab Coloriert

D-B 40588, pp. 58-59

1

8

14

20

27

34

41

## H28. Benzenouwer

D-B 40588, pp. 14-15

28

## H29. Benzenouwer Coleriert

D-B 40588, pp. 48-49

7

13

13

21

21

28

28

H30. Ein hofftantz

D-B 40588, p. 70

1

1

7

7

14

14

1

8

15

21

28

35

42

Handwritten musical notation system 1, measures 48-53. The notation consists of a single staff with notes and rests, and a three-part vocal line below it. The notes are written in a stylized, handwritten font. The vocal line includes lyrics in a non-Latin script, likely Georgian, and some Latin letters (a, b, c, d, e, f, g) are interspersed.

48

Handwritten musical notation system 2, measures 54-59. The notation consists of a single staff with notes and rests, and a three-part vocal line below it. The notes are written in a stylized, handwritten font. The vocal line includes lyrics in a non-Latin script, likely Georgian, and some Latin letters (a, b, c, d, e, f, g) are interspersed.

54

Handwritten musical notation system 3, measures 60-65. The notation consists of a single staff with notes and rests, and a three-part vocal line below it. The notes are written in a stylized, handwritten font. The vocal line includes lyrics in a non-Latin script, likely Georgian, and some Latin letters (a, b, c, d, e, f, g) are interspersed.

61

Handwritten musical notation system 4, measures 66-71. The notation consists of a single staff with notes and rests, and a three-part vocal line below it. The notes are written in a stylized, handwritten font. The vocal line includes lyrics in a non-Latin script, likely Georgian, and some Latin letters (a, b, c, d, e, f, g) are interspersed.

68

Handwritten musical notation system 5, measures 72-77. The notation consists of a single staff with notes and rests, and a three-part vocal line below it. The notes are written in a stylized, handwritten font. The vocal line includes lyrics in a non-Latin script, likely Georgian, and some Latin letters (a, b, c, d, e, f, g) are interspersed.

75

Handwritten musical notation system 6, measures 78-83. The notation consists of a single staff with notes and rests, and a three-part vocal line below it. The notes are written in a stylized, handwritten font. The vocal line includes lyrics in a non-Latin script, likely Georgian, and some Latin letters (a, b, c, d, e, f, g) are interspersed.

82

Handwritten musical notation system 7, measures 84-89. The notation consists of a single staff with notes and rests, and a three-part vocal line below it. The notes are written in a stylized, handwritten font. The vocal line includes lyrics in a non-Latin script, likely Georgian, and some Latin letters (a, b, c, d, e, f, g) are interspersed.

88