

COMPLETE PRELUDES OF HANS JUDENKÜNIG, HANS GERLE AND HANS NEWSIDLER

My second lutezine contribution brings together all the preambels or preludes and fundaments from the prints of three German lutenist/publishers Hans Judenkünig from Wien, and Hans Gerle and Hans Newsidler both from Nürnberg. Some preludes, or at least sections of them, are shared between prints of the three publishers, and Gerle also included versions of two fantasias by Francesco da Milano (Gerle n° 8a & 9a), interestingly each different to and predating all the other known sources of them (one of each included here as n° 8b & 9b, with the staves lined up to facilitate comparison and revealing a section absent and an extended final section in Gerle's version). The sharing of music in this way casts some doubt on whether the three composed the preludes in their prints, although it seems possible that Judenkünig composed the 5 preambels, and that Gerle borrowed two of them. One wonders how Gerle came by the two Francesco recercars, although it is likely that he looked to Italy for his sources. The only music shared between Gerle and Newsidler is found in the very long prelude of each, which include several concordant sections. So who borrowed from who, or did both base their prelude on a pre-existing piece for lute or keyboard? A few items are also concordant with music in prints of Pierre Phalèse, and presumably Phalèse borrowed the music and transcribed it into French tablature. Some of the music here has already been published in a Lute Society edition,¹ but is included here for the sake of completeness.

The music has been transcribed from German into French tablature together with all playing indications,² and editorial changes are recorded in a commentary.³ Each preambel in Judenkünig is accompanied in the original print by a diagram of a hand showing which left hand fingers to use for which frets, each preambel more or less confined to a particular register on the fingerboard, n° 1 the 1st to 4th frets, n° 2 the 2nd to 5th frets, n° 3 the 3rd to 6th frets, n° 4

¹ Martin Shepherd (ed.) *Renaissance Lute Music from German Sources*. Modern edition, transcribed into French Tablature (Albury, The Lute Society, 2000) included Judenkünig no 1, 2, 4 & 5, and Newsidler 5-8 & 11a.

² Judenkünig uses tenuto signs and hooked rhythm signs to indicate off beats to be plucked with left index finger - dot under tablature letter here. Gerle uses tenuto signs only in his first print. Newsidler uses tenuto signs, a dot above ciphers for right hand index finger, and in the fundaments right hand fingering is indicated with 1, 2, 3 or 4 dots for index, second, third and little finger respectively, but includes difficult fingerings suggestive of errors although reproduced here as in the original. He reproduces two versions of n° 3 and 4, one with left hand fingering, the other with right hand fingering, combined into a single version here.

³ Commentary [recording what is in the original followed by what it is changed to]: **Hans Judenkünig:** 1. none. 2. 16/4 minim instead of crotchet. 3. 12/1 f1 absent. 4. none. 5. 22/3 i4 instead of h4; 23/2 minim instead of semibreve. **Hans Gerle:** 1. 14/3 c5 under c2 a note to the right. 2a. none. 2b. bar lines absent at 3-4, 6-7, 7-8, 13-14, 21-22, 22-23; 11/1 a6 probably an error for a5; bars 10-21 are the same as bars 17-28 of n° 2a. 3. bars 13/3 to 19/12 = 127/12, 40/3 to 46/8 = 134/9 to 143/8, 115/2 to 120/2 = 153/7 to 158/4129/1 to 132/8 = 176/1 to 179/8 = 214/1 to 219/9 of Newsidler n° 12; 196/2 b3 absent. 4. 2/12 f1 absent; 2/after 16 f2 inserted; 4/4 i2 instead of f2; 4/5-8 i3-g3-f3-h4 instead of h2-f2-h2-i2; 9/5 f1 absent; 9/after 12 f4 inserted. 5. 13/2 d2d4f5 instead of d3d5f6; 43-44 bar line absent. 6a. none. 6b. bar lines absent at 10-11, 11-12; 11/4 d6 absent. 7. 27-28 bar line absent. 8a. 10/6-7 d5-c5 instead of c5-d5; 24/4 e3 instead of d2; 95/7 d1 instead of d3. 8b. 58/1 d1 instead of c1. 9a. 2/3 minim not dotted. 9b. 13/1 b6 instead of e6; 39/3 d4 instead of d3; 43/1 c2 instead of c4. **Hans Newsidler:** 1. none. 2. 16/5 e1 instead of d2 on sig. c3r. 3. barring reconstructed editorially to reflect phrasing. 4. none. 5. barring reconstructed here to reflect phrasing; 7/1 minim c1d2d3a4 absent. 6. none. 7a. none. 7b. none. 8. 31/3 c3 instead of c1. 9. none. 10. none. 11a. 22/1 minim absent. 11b. none. 12. 53/8 a1 instead of a2; 158/6-7 a2-b2 instead of a2-b2. 13. none. 14. none. 15. 24/4-5 minim d2-c2 absent. 16. none.

the 4th to 7th frets, n° 5 the 5th to 8th frets. Newsidler reproduced the fundaments in most of his prints (nor 1536b or 1544c), and interestingly, when *Das Erst Buch* 1544a was reprinted in 1547, he also included revised versions of preambels Newsidler n° 7a and n° 11a from his first print 1536a (n° 7b and 11b).

Worklist⁴

Hans Judenkünig Lutenist zu Wien⁵

1. Judenkünig 1523, sigs. c2r-c2v *Das erst Priamell*
cf. Gerle n° 1
2. Judenkünig 1523, sigs. d2r-d2v *Das ander Priamell*
cf. Gerle n° 2a; Phalèse 1545, p. 16 *Praeludium*⁶ [Gerle 2b]
3. Judenkünig 1523, sig. e4r *Das Drit Priamel*
4. Judenkünig 1523, sigs. g1r-g1v *Das fierz Priamel*
5. Judenkünig 1523, sig. h3r *Das fünfft Priamel*

Hans Gerle Lutinist zu Nürnberg⁷

1. Gerle 1532, sigs. L3v-L4r *Priambel*
cf. Judenkünig n° 1
- 2a. Gerle 1532, sigs. N1r-N1v *Priambel*
cf. Judenkünig n° 2
- 2b. Phalèse *Des Chansons Livre Premier* 1545, p. 16 *Praeludium*
3. Gerle 1533, ff. 3v-9r *Ein güt Priambel auff allerley Clanes*
cf. Newsidler n° 12 [shared sections]
4. Gerle 1533, f. 9r *Nochlauff auff das Priambel*
5. Gerle 1533, ff. 9v-10v *Priambel*
- 6a. Gerle 1533, f. 9v *Priambel*
- 6b. Phalèse 1545, p. 3 *Aliud Praeludium*
Phalèse *Des Chansons Livre Premier* 1547, sig. B1v *Praeludium*
F.IX.70 pp. 9-10 *VI Praeludium*
7. Gerle 1533, ff. 11r-11v *Priambel*
- 8a. Gerle 1533, ff. 11v-13v *Priambel*
- 8b. Gardano 1546 [46G2]⁸, sigs. D1r-D3r *Fantasia di Fran. da Milano*
Ness 5: s.d., ff. 5r-6v *Recerar*; 36S1, ff. 8v-11r B [header:
Recercata di Francesco da Milanese.];⁹ 36S2, ff. 12v-15r A [header:
Recercata di Francesco da Milanese.]; 36S2, ff. 34v-37r B [header:
Recercata di Francesco da Milanese.]; 36M, ff. 4v-6r *Recerar*; 61G2,
sigs. D1r-D3r 8 *Fantasia di Fran. da Milano*; 63S2, pp. 25-29
Fantasia di F. da M.; 68Plt, ff. 7v-8r *Fantasia*; 86SK, sigs. A2r-A3v *FANTASIA. III.*; F-Pn Rés 429, ff. 64r-68r *Recer. zimlich
Mediocre* [header: *recercata di francesco milanese*]; IRL-Dm Z.3.2.13
(Marsh), pp. 173-175 [untitled] (Gregory n° 3);¹⁰ NL-DHnm

⁴ Two CDs include some of the Preambels here: Joachim Held *Nach Willen Dein Alte Musik* LC 11428 ORF CD 354 (2004), Judenkünig n° 1 & 2, and Newsidler n° 5, 7, 9 & 11; Bart Roose *Hans Newsidler Ein neugeordnet künstlich Lautenbuch Passacaille* 945 (2007), Newsidler n° 7, 9, 10, & 12 (track length 12 minutes 38 seconds).

⁵ His two prints are *Utilis & compendaria* (Wien, Hans Singriener?, c.1519) [no preludes]; and *Ain schone künstliche* (Wien, Hans Singriener, 1523), and the five preambels are all found in the latter [title pages on p. 53]. Facsimile edition of both: Köln, Bernhard Becker, 1996. See Martha Blackman 'A translation of Hans Judenkünig's *Ain Schöne Kunstliche Unterweisung ... 1523*' *Lute Society Journal* 14 (1972) 29-41.

⁶ Communicated by Martin Shepherd January 2009. All preludes in the prints of Pierre Phalèse were edited for Lute News 88 (December 2008).

⁷ His prints are *Musica Tenuis* (Nürnberg, Hieronymus Formschneider, 1532 - facsimile: Stuttgart, Cornetto, 2012); *Tabulatur auff die Landten* (Nürnberg, Hieronymus Formschneider, 1533); *Musica und Tabulatur* (Nürnberg, Hieronymus Formschneider, 1546 - facsimile, Genève, Minkoff, 1977); and *Eyn Newes sehr Künstliches Lautenbuch* (Nürnberg, Hieronymus Formschneider, 1552 - facsimile Stuttgart, Cornetto, 1997), see title pages on p. 53. Gerle 1552 includes 32 Preambels that are all fantasias and recercars from Italian lute books, and will be edited for a subsequent lutezine. See Jane Pierce 'Hans Gerle: Sixteenth-century lutenist and pedagogue' *JLSA* 6 (1973) 17-29.

⁸ Source abbreviations for Francesco da Milano prints as in Arthur J. Ness (ed.) *The Lute Music of Francesco Canova da Milano* (Harvard University Press, Cambridge MA, 1970).

⁹ Edited in Francesco series in *Lute News* 68 (December 2003).

¹⁰ Gordon Gregory (ed.) *Francesco da Milano Fantasias in British Manuscripts*. Tablature edition, (Albury, The Lute Society, 1998).

Kluis A 20 (Siena), ff. 23r-23v [untitled]; S-Uu Vok.mus.hs 87, ff. 61r-61v *Ricerca di franco damilano*.

9a. Gerle 1546 [46HG], sigs. a1v-a2r *Priambel*

9b. Gardano 1546 [46G2], sigs. C4r-C4v *Fantasia di F. da Milano*
Ness 3: s.d., ff. 3v-4v *Recercar*, 36S1, ff. 7r-8r *A* [header: *Recercata di Francesco da Milanesi*;]¹¹ 36S2, ff. 11v-12r *R* [header: *Recercata di Francesco da Milanesi*;] 36S2, ff. 25r-26r *R* [header: *Recercata di Francesco da Milanesi*;] 56H, pp. 211-214 *Ein sehr lieblich[e] Fantasy durch Wolff Heckel*, 61G2, sigs. C4r-C4v 7 *Fantasia di Fran. da Milano*; 63S2, pp. 23-24 *Fantasia di F. da M.*; F-Pn Rés 429, ff. 57v-59r *Recercata* [header: *recercata di francesco milanese*]; IRL-Dm Z.3.2.13 (Marsh), p. 94 *sans by frans Mylla* (Gregory n° 14); GB-NO Mi LM 16 (Willoughby), ff. 8r-9r *[Fantasia]* (Gregory n° 13); US-NHub Mus.13 (Braye), ff. 16r-17r *A fantazia francis de Myllane* (Gregory n° 2).

Hans Newsidler Burger zu Nürnberg¹²

1. Newsidler 1536a, sigs. d1r-diiir *Nun volgt ein anders fundament das vil kunstreycher ist aber ein wenig schwerer dann das erst*
Newsidler 1544b, sig. D1r -Diiir *Nun volgt ein anders fundament das vil kunstreycher ist aber ein wenig schwerer dann das erst*
Newsidler 1549, sigs. div-diiir *Nun volgt ein anders fundament das vil kunstreycher ist aber ein wenig schwerer dann das erst*
2. Newsidler 1536a, sig. c3r *Die Erst Regel und ist ein gering fundament der Lauten / der ersten regel des geringen fundaments*; Newsidler 1536a, sigs. c4r-c4v *Das klein fundament mit dem einigen pünctlein / der ersten regel des geringen fundaments*; Newsidler 1540, sig. A2v *Das erst fundament auf die Lauten volgen Drey Regel*; Newsidler 1544a, sig. Aiiir *Das Erst Fundament auf die Lauten*; Newsidler 1544b, sig. ciiriir *Die Erst Regel und ist ein gering fundament der Lauten*; Newsidler 1544b, sigs. c4r-c4v *Das klein fundament mit dem einigen pünctlein / der ersten regel des fundaments*; Newsidler 1547, sig. Aiiir *Das Erst Fundament auf die Lauten*; Newsidler 1549, sig. ciiriir *Die Erst Regel und ist ein gering fundament der Lauten / der Ersten Regel des geringen fundaments*; Phalése 1545, p. 1 *Primum Fundamentum*; Newsidler

¹¹ Edited in Francesco series in *Lute News* 67 (October 2003).

¹² His prints are *Ein Newgeordent Künstliche Lautenbuch. Der erst theil* (Nürnberg, Johan Petreio, 1536a - facsimiles, Neuss, Junghanel-Päffgen-Schaffer, 1974 and Lübeck, Tree 2003), see Marc Southard and Suzana Cooper ‘A translation of Hans Newsidler’s Ein Newgeordent Künstlich Lautenbuch’ *JLSA* 11 (1978) 5-25; *Ein Newgeordent Künstliche Lautenbuch. Der ander theil des Lautenbuchs* (Nürnberg, Johan Petreio, 1536b - facsimile, Neuss, Junghanel-Päffgen-Schaffer, 1976); *Ein newes Lautenbüchlein* (Nürnberg: Hans Guldenmundt, 1540 [no preludes] - facsimile, Köln, Bernhard Christian Becker, 1996); *Das Erste Buch. Ein Newes Lautenbüchlein* (Nürnberg, Hans Günther, 1544a - modern tablature edition: Stewart McCoy, Harrow, Lute Society Music Editions, 1988); reprinted as *Das Erste Buch. Ein Newes Lautenbüchlein* (Nürnberg, Gutknecht, 1547); *Das Ander Buch. Ein New künstliche Lautten Buch* (Nürnberg, Hans Günther, 1544b); revised as *Das Ander Buch. Ein New künstliche Lauten Buch* (Nürnberg, Julius Paulus Fabritius, 1549 - facsimile, Stuttgart, Cornetto, 1997); and *Das Dritt Buch. Ein New künstlich Lautten Buch* (Nürnberg, Günther, 1544c - facsimile, Stuttgart, Cornetto, 1997) [no preludes], see title pages on p. 54.

1549, sig. ciiriir *Das klein fundament mit dem einigen pünctlein / der ersten regel des fundaments*

3. Newsidler 1536a, sig. c3v *Die ander Regel und ist ein ander art / der ander regel*; Newsidler 1536a, sig. c4v *Die ander Regel / der andern regel im fundament*; Newsidler 1540, sig. A3r *Die ander Regel*; Newsidler 1544a, sig. Aiiiv *Die ander Regel am fundament*; Newsidler 1544b, sig. ciiriir *Die ander Regel und ist ein ander art / der ander regel*; Newsidler 1544b, sig. ciiriir *Die ander Regel und ist ein ander art / der ander regel*; Newsidler 1547, sig. /1 *Die ander Regel am fundament*; Newsidler 1549, sig. ciiriir *Die Ander Regel und ist ein ander art / der ander Regels*; Newsidler 1549, sig. d1r *Die Ander Regel / der andern Regel im fundament*
4. Newsidler 1536a, sig. c3v *Die drit Regel und ist auch eine andere art / der dritten regel des geringen fundaments*
Newsidler 1536a, sig. c4v *Die drit regel*; Newsidler 1540, sig. A3r *Die Dritt Regel*; Newsidler 1544a, sig. Aiiiv *Die drit Regel / der dritten Regel*; Newsidler 1544b, sig. ciiriir *Die drit Regel und ist auch eine andere art / finis der dritten Regel des gerinden fundaments*; Newsidler 1544b, sig. ciiriir *Die drit Regel und ist auch eine andere art / finis der dritten Regel des gerinden fundaments*; Newsidler 1547, sig. Aiiiv *Die drit Regel / der dritten Regel*; Newsidler 1549, sig. ciiriir *Die Drit Regel und ist auch ein andere art /finis der Dritten Regel des gerinden fundaments*; Newsidler 1549, sig. d1r *Die Drit Regel / der Drit Regel*
5. Newsidler 1536a, sig. s3r *Preambel*
Newsidler 1544b, sig. Siiriir *Preambel. 53.*
6. Newsidler 1536a, sig. s3v *Preambel*
- 7a. Newsidler 1536a, sig. s4r *Preambel*¹³
- 7b. Newsidler 1547, sig. fir *Ein gut Preambulum. 25.*
8. Newsidler 1536b, sigs. A3v-A4v i. *Ein seer guter Organistischer Preambel*
9. Newsidler 1536b, D3v-D4v x. *Ein gut trium mit schönen fugen*
10. Newsidler 1536a, sig. x3r *Ein gut Preambel*¹²
NL-Hgm 23.C.30, no. 1 *untitled*
- 11a. Newsidler 1536a, sig. s4v *Preambel*
- 11b. Newsidler 1547, sig. fiiriir *Ein gut Preambulum. 26.*
12. Newsidler 1536b, sigs. Aa1v-Bb3v xl. *Preambel / Hie volget ein sehr kunstreicher Preambel oder Fantasy darinn sind begriffen vil mancherley art von zwisachen und drifachen doppel laffen auch sincupationes und vil schöner fugen durch mich Hansen Newsidler lutisten zu samen gebracht und corrigit.*
cf. Gerle n° 3 [shared sections]
13. Newsidler 1549, sig. fir *Ein gut Preambl für junge Schüller 12.*
14. Newsidler 1549, sig. fiiriir *Volgt ein gut Preambl*
15. Newsidler 1549, sig. nir *Ein gut Preambel 34.*
16. Newsidler 1549, sigs. 9iiv-9iiriir *Ein gut Preambel mit fugen 65.*
John H. Robinson, September 2012¹⁴

¹³ Edited for Lute Society tablature sheet Series 8 n° 1.

¹⁴ Corrections to the previous lutezine ‘Fantasias of Valentin Bakfark’: Fantasia 2: bar/position 81/5 f2 not f3; 124 crotchet not minims. Fantasia 5: 39/1 crotchet omitted. Fantasia 6: 45/7 d2d3 not d3d4.

JUDENKÜNIG 1. Das Erst Priamell

Judenkönig 1523, sigs. c2r-c2v

1

8

15

21

JUDENKÜNIG 2. Das Ander Priamell

Judenkönig 1523, sigs. d2r-d2v

1

6

11

16

22

JUDENKÜNIG 3. Das Drit Priamel

Judenkünig 1523, sig. e4r

1

9

17

JUDENKÜNIG 4. Das Fierd Priamel

Judenkönig 1523, sigs. g1r-g1v

1

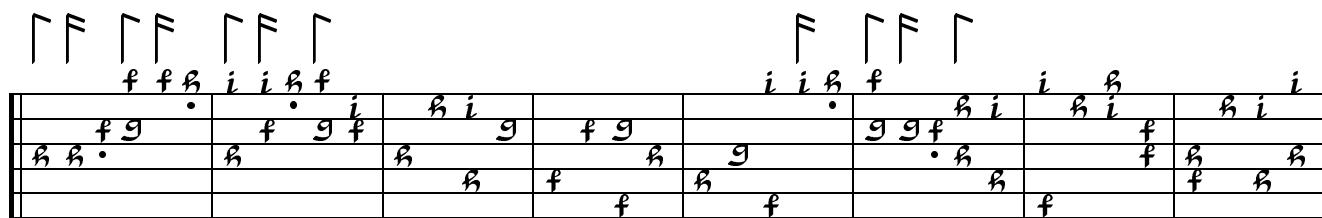
7

14

21

JUDENKÜNIG 5. Das Fünfft Priamel

Judenkönig 1523, sig. h3r



1

9

17

GERLE 1. Priambel

Gerle 1532, sigs. L3v-L4r

1

8

15

21

GERLE 2a. Priambel

Gerle 1532, sigs. N1r-N1v

1

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

6

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

11

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

16

e t e t e f e f t f t f t f t e t e t
a c a c d d a c a c d d a c a c d d a c a c e

22

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

2b. Praeludium

Phalèse 1545, p. 16

1

8

14

21

GERLE 3. Ein güt Priambel auff allerley Clauses

Gerle 1533, ff. 3v-9r

1

6

10

14

17

20

29

29

34

39

44

47

51

56

60

61

67

73

77

80

84

89

96

	$\overline{\text{F}}$	F	F	F	F	F
d	d	c	a	h	h	f
a	a	d	c	a	a	f
	b	a	e	a	d	d
		c	a	f	f	f
d	c	d	c	e	e	f
a	d	c	a	c	f	c
d	c	d	a	c	f	c

100

105

111

117

The image shows a single page from a historical musical manuscript. It features two staves of music. The top staff begins with a vertical stem and a horizontal bar line, followed by a vertical stem and a horizontal bar line. The bottom staff begins with a vertical stem and a horizontal bar line, followed by a vertical stem and a horizontal bar line. The music consists of measures with various note values and rests.

123

128

132

133

138

144

149

155

160

165

170

A handwritten musical score for a single melodic line, consisting of five staves. The first four staves begin with a clef, a key signature, and a common time signature. The notes are represented by vertical strokes with horizontal dashes indicating pitch and duration. The fifth staff begins with a common time signature and continues the melodic line. The score concludes with a single vertical bar line.

176

181

A handwritten musical score for "The Star-Spangled Banner" on five staves. The score includes lyrics in English below each staff. The first staff starts with a bass clef, the second with a soprano clef, and the third with an alto clef. The fourth staff begins with a soprano clef, and the fifth with a bass clef.

Music and lyrics:

F	F	F		F	F	F		F		F	F	F	
a	g	a	c	d	f	f	d	c	a	c	d	f	d
d	f	b	d	a	c	d	a	d	a	c	d	a	f
e	c	c	e	a	c	e	f	e	a	c	e	a	f
e	c	e	a	c	e	f	a	c	e	a	c	e	a

185

190

195

198

III

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

202

d f d c a d c a c d a c d c a c c a d c a c d a c d f h h f d c a d a c a d c
a d c a c d a a a a a b b a b b b b a b b a b b b b a b b a b b b b
c c c c c f f f f d b a c a d c a b b b b b b b b
c c c c c c c c c c a a a a a a a a c a a a a a a a a

208

III

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

213

III

a a c c c d d d a a a a a c c c d d d d d a c c c c d f f f
b b b b b d d d b b b b b d d d b b b b b d d d b b b b b d d d
c c c c c a c e e a c e e a c e e a c e e a c e e a c e e a c e e
d d d d d d a c e e d d d d d a c e e d d d d d a c e e d d d d d a c e e

216

c c d d d d f f f h h f d c a d a c a d c d c d c a c a
b b b b b d d d d d a b b b b b d d d d d a b b b b b d d d d d a
a c e e a c e e a c e e a c e e a c e e a c e e a c e e a c e e a c e e
d d d d d d a c e e a c e e a c e e a c e e a c e e

219

III

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

223

F

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

226

231

231

236

236

241

241

GERLE 4. Nochlauff auff das Priambel

Gerle 1533, f. 9r

1

4

7

GERLE 5. Priambel

Gerle 1533, ff. 9v-10v

1

7

14

14

19

19

24

24

29

29

34

34

40

40

GERLE 6a. Priambel

Gerle 1533, f. 9v

1

6

11

6b. Praeludium

Phalèse 1545, p. 3

<img alt="Musical notation for Gerle 6b. Praeludium, page 6. It consists of two staves of music. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. The music is in common time. The notation includes various note heads (circles, squares, triangles) and vertical strokes. The vocal parts are labeled with letters: 'a', 'b', 'c', 'd', 'e', 'f'. Measure 1 starts with a soprano 'a' followed by a bass 'b'. Measures 2-3 show soprano 'a' and bass 'b'. Measures 4-5 show soprano 'a' and bass 'b'. Measures 6-7 show soprano 'a' and bass 'b'. Measures 8-9 show soprano 'a' and bass 'b'. Measures 10-11 show soprano 'a' and bass 'b'. Measures 12-13 show soprano 'a' and bass 'b'. Measures 14-15 show soprano 'a' and bass 'b'. Measures 16-17 show soprano 'a' and bass 'b'. Measures 18-19 show soprano 'a' and bass 'b'. Measures 20-21 show soprano 'a' and bass 'b'. Measures 22-23 show soprano 'a' and bass 'b'. Measures 24-25 show soprano 'a' and bass 'b'. Measures 26-27 show soprano 'a' and bass 'b'. Measures 28-29 show soprano 'a' and bass 'b'. Measures 30-31 show soprano 'a' and bass 'b'. Measures 32-33 show soprano 'a' and bass 'b'. Measures 34-35 show soprano 'a' and bass 'b'. Measures 36-37 show soprano 'a' and bass 'b'. Measures 38-39 show soprano 'a' and bass 'b'. Measures 40-41 show soprano 'a' and bass 'b'. Measures 42-43 show soprano 'a' and bass 'b'. Measures 44-45 show soprano 'a' and bass 'b'. Measures 46-47 show soprano 'a' and bass 'b'. Measures 48-49 show soprano 'a' and bass 'b'. Measures 50-51 show soprano 'a' and bass 'b'. Measures 52-53 show soprano 'a' and bass 'b'. Measures 54-55 show soprano 'a' and bass 'b'. Measures 56-57 show soprano 'a' and bass 'b'. Measures 58-59 show soprano 'a' and bass 'b'. Measures 60-61 show soprano 'a' and bass 'b'. Measures 62-63 show soprano 'a' and bass 'b'. Measures 64-65 show soprano 'a' and bass 'b'. Measures 66-67 show soprano 'a' and bass 'b'. Measures 68-69 show soprano 'a' and bass 'b'. Measures 70-71 show soprano 'a' and bass 'b'. Measures 72-73 show soprano 'a' and bass 'b'. Measures 74-75 show soprano 'a' and bass 'b'. Measures 76-77 show soprano 'a' and bass 'b'. Measures 78-79 show soprano 'a' and bass 'b'. Measures 80-81 show soprano 'a' and bass 'b'. Measures 82-83 show soprano 'a' and bass 'b'. Measures 84-85 show soprano 'a' and bass 'b'. Measures 86-87 show soprano 'a' and bass 'b'. Measures 88-89 show soprano 'a' and bass 'b'. Measures 90-91 show soprano 'a' and bass 'b'. Measures 92-93 show soprano 'a' and bass 'b'. Measures 94-95 show

GERLE 7. Priambel

Gerle 1533, ff. 11r-11v

1

7

12

17

GERLE 8a. Priambel

Gerle 1533, ff. 11v-13v

1

6

13

19

24

30

41

F F F F F F f d
b a a c a c
a c e a e a c e a
a c e c e a c e a
a c e a c e a
a c e a c e a

41

F F F F F F f d
a c d c a c d a
a c e f e c a c e f e
a c d a c d a c d a
a c d a c d a c d a

42

F F F F F F f d
d f d c a b d f d b a
a c a c d c a c a c
e c f d b a
a c d a c a c d a c d a

43

F F F F F F f d
f d c a a c f d c a
f d b a b a d c a
c a d c a
f d b a b a c
a c d a c a c d a c d a

44

F F F F F F f d
a b d a a c d b a
a c a c a c a c a
d a c e
a b d a c d a c d a

45

F F F F F F f d
a c d a a c d a
a c a c a c a c a
a c e a c
a b

46

F F F F F F f d
a c d a a c d a
a c a c a c a c a
a c e a c
a b

47

81

82

87

92

98

104

109

8b. Fantasia Francesco da Milano - Ness 5

Gardano 1546, sigs. D1r-D3r

1

Handwritten musical score for a single melodic line, likely for a bowed instrument like the cello. The score consists of eight staves, each with a unique rhythmic pattern and note heads. The notes are primarily represented by vertical stems with dots indicating pitch, and some are enclosed in small circles or have horizontal dashes. The music is divided into measures by vertical bar lines. The first staff begins with a short rest followed by a series of eighth-note patterns. The second staff starts with a sixteenth-note pattern. The third staff features a mix of eighth and sixteenth notes. The fourth staff contains mostly eighth-note patterns. The fifth staff includes a measure with a single eighth note. The sixth staff begins with a sixteenth-note pattern. The seventh staff consists entirely of eighth notes. The eighth staff concludes with a single eighth note.

Handwritten musical score for a single melodic line, likely for a bowed instrument like the cello. The score consists of seven systems of music, each with a different rhythmic pattern and note heads. The notes are represented by various symbols such as 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'r', 'm', and 'n'. The time signature varies between measures, indicated by the placement of vertical bar lines.

The score is organized into systems separated by horizontal lines. Within each system, measures are separated by vertical bar lines. The first system starts with a measure containing 'a' and 'r'. The second system starts with a measure containing 'a' and 'b'. The third system starts with a measure containing 'a' and 'c'. The fourth system starts with a measure containing 'a' and 'd'. The fifth system starts with a measure containing 'a' and 'e'. The sixth system starts with a measure containing 'a' and 'f'. The seventh system starts with a measure containing 'a' and 'g'.

GERLE 9a. Priambel

Gerle 1546, sigs. a1v-a2r

1

10

19

29

38

47

9b. Fantasia Francesco da Milano - Ness 3

Gardano 1546, sigs. C4r-C4v

1

10

19

29

38

47

NEWSIDLER 1. Ander Fundament

Newsidler 1536a, sig. d1r

1

5

9

14

19

24

29

33

$^4\delta$	$^1b+$	a	1b	a^1b	$^4\delta$	1b	a	1b	a^1b	$^4\delta$	$^4\delta+$
$^3\delta$	2c	a			$^3\delta$	a^2c	$^3\delta$	a^2c	$^3\delta$	a^2c	a

34

4f	$^4\delta$	2c	a^2c	$^4\delta$	$^4\delta$	1b	a	$^4\delta$	1b	a	1b	a^1b	$^4\delta$	a		
a				a		$^4\delta$	1b	a	1b	$+b$		$^4\delta+$	a	1b	a^1b	$^4\delta$

39

2c	a^2c	$^4\delta$	2c	a^2c	$^4\delta$	$^4\delta$	1c	a^1c	$^4\delta$	$^4\delta$	2c	a^2c	$^4\delta$	a^1b		
$^3\delta+$		a		2c	a^2c	a^1ba		2c	a	2c	a^2c	a^1ba	2c	a	$^1b+$	a^1b

44

$^4\delta$	1b	a	$^4\delta$	1b	a	$^4\delta$	1b	a	$^3\delta$	1b	a	$^4\delta$	1c	a^1c	$^4\delta$	1b	a^1b	$^4\delta$	
a			a			2c	$+b$	a	2c	$+b$	a	2c	$+b$	a	2c	$+b$	a	2c	$^3\delta$

49

a		1b		$^4\delta$	1b	a	1b		$^4\delta$	1b	a	1b	$^4\delta$	1c	a^1c	$^4\delta$	1b		
$^3\delta$	a^2c	a^1b	2c	2c	$+b$	2c	2c	$+b$	$^3\delta$	$+b$	$^3\delta$	$+b$	$^3\delta$	a	2c	$+b$	a	2c	$^3\delta$

54

NEWSIDLER 2. Erst Fundament

Newsidler 1536a, sig. c3r & c4r-c4v

1

6

11

16

NEWSIDLER 3. Ander Fundament

Newsidler 1536a, sig. c3v & c4v

1

NEWSIDLER 4. Drit Fundament

Newsidler 1536a, sig. c3v & c4v

1

NEWSIDLER 5. Hie folgen etlich Preambeln

Newsidler 1536a, sig. s3r

1

5

9

NEWSIDLER 6. Preambel

Newsidler 1536a, sig. s3v

1

1

8

8

14

14

21

21

NEWSIDLER 7a. Preambel

Newsidler 1536a, sig. s4r

1

1

9

9

16

16

17

17

NEWSIDLER 7b. Preambulum

Newsidler 1547, sig. f1r

18

18

19

19

20

20

NEWSIDLER 8. Ein seer guter Organistischer Preambel Newsidler 1536b, sigs. A3v-A4v

1

5

9

14

21

28

41

The musical score consists of two staves. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The key signature is F major (one sharp). The time signature is common time throughout. Measure 1 starts with a half note F. Measures 2-4 show a sequence of eighth notes: G, A, B, C, D, E, F, G. Measures 5-6 show a sequence of eighth notes: G, A, B, C, D, E, F, G. Measures 7-8 show a sequence of eighth notes: G, A, B, C, D, E, F, G. Measures 9-10 show a sequence of eighth notes: G, A, B, C, D, E, F, G. Measures 11-12 show a sequence of eighth notes: G, A, B, C, D, E, F, G.

48

A musical score for 'The Star-Spangled Banner' on five staves. The first staff shows the vocal line with lyrics in English above the notes and Braille below. The second staff shows a piano or guitar line with chords and lyrics. The third staff shows a bass line with lyrics. The fourth staff shows a harmonic line with lyrics. The fifth staff shows a rhythmic pattern with lyrics.

NEWSIDLER 9. Ein gut trium, mit schönen fugen

Newsidler 1536b, D3v-D4v

1

7

14

20

26

32

Handwritten musical notation on five-line staves. The notation consists of vertical strokes (F, E, G) and horizontal strokes (dots). The first staff has vertical strokes F, E, G, F, E, G. The second staff has vertical strokes E, G, F, E, G, F. The third staff has vertical strokes G, F, E, G, F, E. The fourth staff has vertical strokes F, E, G, F, E, G. The fifth staff has vertical strokes E, G, F, E, G, F.

44

Handwritten musical notation on five-line staves. The notation consists of vertical strokes (F, E, G) and horizontal strokes (dots). The first staff has vertical strokes F, E, G, F, E, G. The second staff has vertical strokes E, G, F, E, G, F. The third staff has vertical strokes G, F, E, G, F, E. The fourth staff has vertical strokes F, E, G, F, E, G. The fifth staff has vertical strokes E, G, F, E, G, F.

50

NEWSIDLER 10. Ein gut Preambel

Newsidler 1536a, sig. x3r

Handwritten musical notation on five-line staves. The notation consists of vertical strokes (F, E, G) and horizontal strokes (dots). The first staff has vertical strokes F, E, G, F, E, G. The second staff has vertical strokes E, G, F, E, G, F. The third staff has vertical strokes G, F, E, G, F, E. The fourth staff has vertical strokes F, E, G, F, E, G. The fifth staff has vertical strokes E, G, F, E, G, F.

1

Handwritten musical notation on five-line staves. The notation consists of vertical strokes (F, E, G) and horizontal strokes (dots). The first staff has vertical strokes F, E, G, F, E, G. The second staff has vertical strokes E, G, F, E, G, F. The third staff has vertical strokes G, F, E, G, F, E. The fourth staff has vertical strokes F, E, G, F, E, G. The fifth staff has vertical strokes E, G, F, E, G, F.

8

Handwritten musical notation on five-line staves. The notation consists of vertical strokes (F, E, G) and horizontal strokes (dots). The first staff has vertical strokes F, E, G, F, E, G. The second staff has vertical strokes E, G, F, E, G, F. The third staff has vertical strokes G, F, E, G, F, E. The fourth staff has vertical strokes F, E, G, F, E, G. The fifth staff has vertical strokes E, G, F, E, G, F.

15

NEWSIDLER 11a. Preamel

Newsidler 1536a, sig. s4v

1

7

13

NEWSIDLER 11b. Ein guter Preambulum

Newsidler 1536a, sig. s4v

1

7

13

19

NEWSIDLER 12. Preambel oder Fantasey

Newsidler 1536b, sigs. Aa1v-Bb3v

1

8

15

22

26

30

$\text{F.} \text{ } \text{F.}$				
b	b	b	b	b
c	c	c	c	c
a	a	a	a	a

39

48

52

57

Diagram illustrating the relationship between musical notation and the corresponding vocalizations. The top row shows various musical symbols: two pairs of vertical strokes (double bar lines), a single vertical stroke, a pair of diagonal strokes, a single diagonal stroke, a single vertical stroke, a single diagonal stroke, a single vertical stroke, a single diagonal stroke, a single vertical stroke, a single diagonal stroke, and a single vertical stroke. Below each symbol is a vocalization. The vocalizations are grouped into four columns separated by vertical lines. The first column contains: **b**, **a**, **c**, **a**, **c**, **a**. The second column contains: **b**, **c**, **d**, **c**, **a**, **c**, **a**. The third column contains: **a**, **a**, **a**, **b**, **a**, **c**, **a**. The fourth column contains: **a**, **b**, **a**, **c**, **a**, **c**, **a**.

68

1 2 3 4 5 6 7 8 9 10

Soprano: *a b d* | *a b d*

Alto: *c c* | *a c d* | *c a c d* | *a c* | *a c* | *d a* | *a c* | *d a* | *a c* | *d a*

73

78

84

90

95

99

A handwritten musical score for three voices (Soprano, Alto, Bass) on four staves. The score includes vocal entries, dynamic markings like *f*, *ff*, and *sforzando*, and various rests.

The vocal parts are:

- Soprano: *Soprano*
- Alto: *Alto*
- Bass: *Bass*

The score consists of four staves, each with a key signature of one sharp (F#) and a common time signature. The vocal parts are distributed across the staves as follows:

- Staff 1: Soprano (top), Alto (middle), Bass (bottom)
- Staff 2: Soprano (top), Alto (middle), Bass (bottom)
- Staff 3: Soprano (top), Alto (middle), Bass (bottom)
- Staff 4: Soprano (top), Alto (middle), Bass (bottom)

Dynamic markings include *f*, *ff*, *sforzando*, *acc*, *c*, and *sf*.

7

108

113

117

121

126

132

≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡

≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡

138

≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡

143

≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡

147

≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡

150

≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡

155

≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡

160

$\overline{\overline{m}}$

Handwritten musical score for page 49, measures 165-170. The score consists of five staves of music with various note heads and rests.

165

Handwritten musical score for page 49, measures 170-175. The score consists of five staves of music with various note heads and rests.

170

Handwritten musical score for page 49, measures 175-180. The score consists of five staves of music with various note heads and rests.

175

Handwritten musical score for page 49, measures 180-185. The score consists of five staves of music with various note heads and rests.

180

Handwritten musical score for page 49, measures 185-190. The score consists of five staves of music with various note heads and rests.

185

Handwritten musical score for page 49, measures 190-195. The score consists of five staves of music with various note heads and rests.

190

NEWSIDLER 13. Ein gut Preambl für junge Schüler

Newsidler 1549, sig. fir

F

1

6

12

NEWSIDLER 14. Volgt ein gut Preambl

Newsidler 1549, sig. fiiiir

F

1

7

NEWSIDLER 15. Ein gut Preamble

Newsidler 1549, sig. nir

1

7

13

19

NEWSIDLER 16. Ein gut Preambel mit fugen

Newsidler 1549, sigs. 9iir-9iiiv

1

7

14

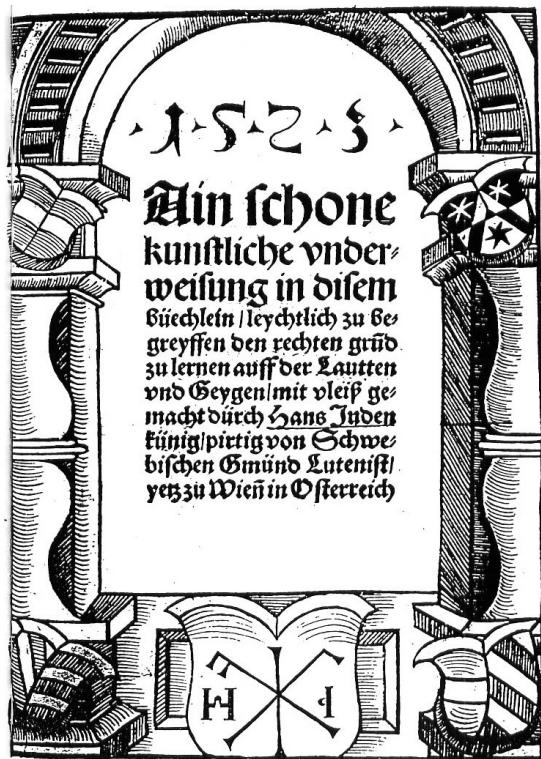
21

28

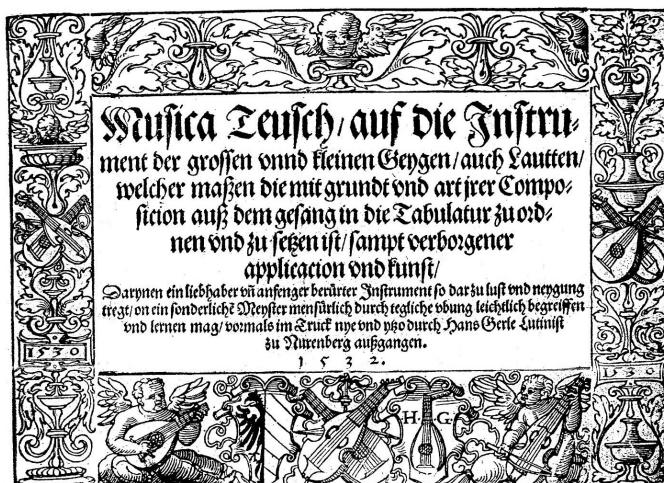
35



Judenkünig c.1519



Judenkünig 1523



Gerle 1532

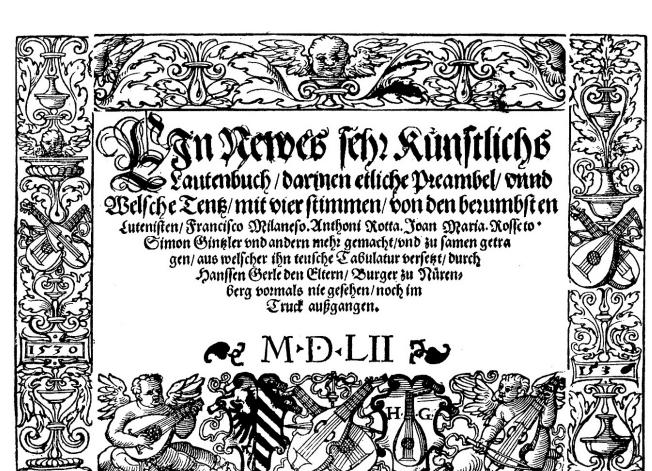


Gerle 1533

Musica vnd Tabulatur auff die Instrument der kleinen vnd grossen Geygen/ auch Lautten/ Welcher massen die mit grunde vnd art ihrer composition/ aus dem gesang in die Tabulatur zu ordnen vnd zu setzen ist/ sampt verborgner Application vnd kunst/ darin ein yllicher liebhaber vnd anfenger berütert Instrument so dar zu naigung dregt an ein sunderlichen Menster menschlich durch regliche obung leydelich lumen kan/ Von newem Corrigirt vnd durch aufs gebessert/ Durch Hansen Gerle Lautten macher zu Nürnberg. Im. M. D. XXXXvi. Jar.

Gemert mit 9. Teutscher und 36. Welscher auch Französischer Liedern/ Und 2. Madetten wie das Register anzeigen.
Mit Rhö. Kaysers. Man. Aufs New in fünff Jahren nit nach zu drucken
Den straff fünfzehn March loidigs Goldts.

Gerle 1546



Gerle 1552

Ein Newgeordent Künstlich Lautenbuch

In hwentheyl getheylt. Der erst für die anfahenden Schuler/ die aus rechter künft vnd gründt nach der Tabulatur/ sich one einichen Meyster darin zuüben haben/ durch ein leicht Exempel dieser punctlein wohin man mit einem yeden finger recht greissen sol. Weyter ist angezeigt/ wie man die Tabulatur auch die Uten sur/ von die ganz Application recht grundlich lernen vñ verstehen sol.

Im andern theyl sein begriffen/ vil außerlesner künstreicher stück/ von Fantasen/Preambeln/Psalmen vnd Nuteten/ die von den hochberümbten vnd besten Organisten/ als einen schatz gehalten/ die sein mit sonderm fleß auf die Organistisch art gemacht vnd colourt/ für die gesübbten vnd erfarnen diser kunst/auff die Lauten dargeben. Dergleichen vormalis nie im Truck/ aber yezo durch mich hanßen Newsidler Lutisten vnd Bürger zu Nürnberg/ öffentlich aufgangan.

Mit Röm. Bey. vnd Königl. May. freyheit/in
fünff jaren nit nach zu drucken/begnadet.

Newsidler 1536a

Ein newes Lautenbüchlein/ mit vil schönen Liedern/ die ganz arlich vnd lieblich/ auch Teutsch vnd Welsche Tenz/ Auch Welsche vnd Französische Stück/ mit sonderm fleß versfft/ vnd zusammen gebracht/ Durch mich hanßen Newsidler Lutisten/ vnd Bürger zu Nürnberg/ öffentlich aufgangan/im XL. Jar.

Mit Römischer Ray. vnd König. May. freyheit/ in
zweyen Jaren/ nicht nach zu drucken/begnadet.

Newsidler 1540

Das Erst Buch.

Ein Newes Lautenbüchlein mit vil feiner lieblichen Liedern/ für die jungen Schuler/ die sein leicht vnd ganz ring zu lernen seind/ auch erlich seine Tenz/ Welisch vnd Französische Stück/ die sein artlich vnd lieblich Collierit/ mit sonderm fleß versfft/ vnd zusammen gebracht/ durch mich hanßen Newsidler Lutisten vnd Bürger zu Nürnberg/ öffentlich aufgangan/ im
M. D. XLVII.

Mit Römischer Ray. vnd König. May. freyheit/
im Fünff Jaren/ nicht nach zu drucken/
begnadet./

Newsidler 1547

Das Ander Buch.

Ein new künstlich Lauten Buch/ erst yezo von newem gemacht/ für junge vnd alte Schuler/ die auf rechtem gründ vnd künft/ nach der Tabulatur/ ganz leicht vnd ring zu lernen/ durch ein leicht Exempel dieser punctlein wohin man mit einem yeden finger recht vnd ordentlich greissen soll/ vnd wie man die Tabulatur vnd die Mensur ganz leichtlich lernen vnd verstehen soll/ mit vil schönen lieblichen Teutschen/Welschen/ Französischen vnd Lateynischen Stücken/ Tenzen/ vnd Preambeln/ vnd die Schlacht vor Pania/ die seind mit allem fleß gemacht/ durch mich hanßen Newsidler Lutisten vnd Bürger zu Nürnberg/ zusammen gebracht vnd öffentlich aufgangan.
M. D. XLIX.

Mit Römischer Ray. vnd König. May. freyheit/
im Fünff Jaren/ nicht nach zu drucken/
begnadet.

Newsidler 1549

Der ander theil des Lautenbüchs.

Darin sind begriffen/ vil außerlesner künstreicher stück/ von Fantasen/Preambeln/Psalmen vnd Nuteten/ die von den hochberümbten vnd besten Organisten/ als einen schatz gehalten/ die sein mit sonderm fleß auf die Organistisch art gemacht vnd colourt/ für die gesübbten vnd erfarnen diser kunst/ auf die Lauten dargeben. Dergleichen vormalis nie im Truck/ aber yezo durch mich hanßen Newsidler Lutisten vnd Bürger zu Nürnberg/ öffentlich aufgangan.

Mit Röm. Bey. vnd Königl. May. freyheit/in
fünff jaren nit nach zu drucken/begnadet.

Newsidler 1536b

Das Erst Buch.

Ein Newes Lautenbüchlein mit vil feiner lieblichen Liedern/ für die jungen Schuler/ die sein leicht vnd ganz ring zu lernen seind/ auch erlich seine Tenz/ Welisch vnd Französische Stück/ die sein artlich vnd lieblich Collierit/ mit sonderm fleß versfft/ vnd zu samen gebracht/ durch mich hanßen Newsidler Lutisten vnd Bürger zu Nürnberg/ öffentlich aufgangan/ im
M. D. XLIII. Jar.

Mit Römischer Ray. vnd König. May. freyheit/
im Fünff Jaren/ nicht nach zu drucken/
begnadet./

Newsidler 1544a

Das Ander Buch.

Ein New künstlich Lauten Buch/ für die anfahenden Schuler/ die aus rechten grund vnd künft nach der Tabulatur/ ganz leicht vnd ring zu lernen/ durch ein leicht Exempel dieser punctlein wohin man mit einem yeden finger recht vnd ordentlich greissen soll. Weyter ist angezeigt/ wie man die Tabulatur/ auch die Mensur/ vnd die ganz application/ recht vnd grundlich lernen vnd verstehen soll. Mit vil schönen lieblichen stücken/ Teutscher vnd Welscher tenz/ auch vil artlicher guter Welischer vnd Französischer Stück/ auch zwei schlacht/ die vor Basia vnd die

Frangösisch/ die seind mit allem fleß/ mit lieblicher Collieratur gemacht/ die ein yeder zu seinem lust gebrauchen mag.

Durch mich hanßen Newsidler Lutisten vnd Bürger zu Nürnberg zu samen gebracht/ vnd öffentlich aufgangan/ im
D. M. XLIII. Jar.

Mit Römischer Ray. vnd König. May. freyheit/
im Fünff Jaren/ nicht nach zu drucken/
begnadet./

Newsidler 1544b

Das Dritt Buch.

Ein New künstlich Lauten Buch/ darin vil trefflicher großer Meisterlichen künft stück/ vom Psalmen/ vnd Nuteten/ ein aufgetaubter kern/ die in dieser zeyt die berumbtsten Stück sind/ vnd vor der keins nye in druck kumen/ aber yezo durch mich hanßen Newsidler Lutisten vnd Bürger zu Nürnberg/ mit allem fleß zusammen gebracht/ vnd öffentlich aufgangan. /



Mit Römischer Ray. vnd Königl. May. freyheit/
im Fünff Jaren nit nach zu drucken/ Erst hewt
auß ein Newes begnadet./
M. D. XLIII. Jar./

Newsidler 1544c