**Music supplement for the Lutezine to Lute News 146 (July 2023): Hoftantz continued - settings of t'Andernaken vp dem Rhin & La Spagna**

**t'Andernaken**

The old Dutch song 't'Andernaken al op den Rijn' was popular from around 1430 to the 1540s, first in the Netherlands and Italy as vocal arrangements and later as polyphonic instrumental settings preserved in Dutch, Italian, German and English sources.[[1]](#footnote-1) The text of the secular song is in the Antwerp songbook/Antwerps liedboek (copy in D-W: Jan Roulans *Een schoon liedekens* 1544, no 149 *een oudt liedeken*): in translation 'In Andernach on the Rhine, I saw two girls amusing themselves. One of them pleased me with her appearance. Her eyes were full of tears. Now tell me, dear girlfriend, why laments your heart, why is your spirit so pained, why is that, can you explain it to me? I can't tell you, It is my mother who has done this to me. She wants to chase off my sweetheart'.[[2]](#footnote-2) Instrumental settings are known by Franco-Flemish and German composers such as Alexander Agricola, Paul Hofhaimer, Erasmus Lapicida and Jacob Obrecht, and examples by each were intabulated for lute. The easiest of the nine lute intabulations was in the supplement to *Lute News* 146 and the rest are here.[[3]](#footnote-3)

Nigel North has kindly provided four additional settings of Tandernaken, appended at the end of this supplement: his intabulations for lute of Henry VIII's and Obrecht's instrumental arrangements (the latter for comparison with Hans Newsidler's and Hans Gerle's lute versions of Obrecht (T6/7), and two lute duet arrangements of Lapicida's arrangement - Hans Newsidler intabulated only the lower two parts (T5) and Nigel has reintroduced the missing upper part to create duets for two lutes both in unison and a fourth apart.

T1. Neusidler Erst 1536, sigs. q2r-q4r *Ander nacke*[n] *vp de*[m] *Rhin* *Lute News*

= S-Sk S 226, ff. 78r-81r *Ander nack up dem Rhin*

**T2.** Spinacino II 1507, ff. 7r-8v *Tandernacken Francesco Spinacino* à3 pp. 4-6

- Agricola[[4]](#footnote-4)

**T3.** Newsidler Ander 1536, sigs. O2v-P1v *Ander nacken vp dem Rhin* 6-9

- Agricola à3

**T4.** Newsidler Ander 1536, sigs. M4r-N3r *Paulus hoffhamer. Taner nack* à3 10-13

**T5.** Newsidler Erst 1536, sigs. h4v-i3r *folgt der Tannernack* (Lapidica)[[5]](#footnote-5) à2 13-15

= S-Sk S 226, ff. 28v-32r *Tandernack*

**T6.** Gerle 1533, ff. 34r-36v *Der alt Tandernack* - Obrecht à3 16-18

**T7.** Newsidler Ander 1536, sigs. N3r-O2r *Ander nacken vp dem Rhin* 19-22

*Ja*[cob]*. Obrecht* à3

**T8.** Gerle 1533, ff. 37r-38v *Tandernack* à3 22-24

**T9.** IRL-Dm Z.3.2.13, pp. 54-55 untitled - unfinished[[6]](#footnote-6) 25-27

Instr. ensemble: GB-Lbl Add.31922 (*c.*1550), ff. 82v-84r *Taunder naken Henry VIII*; Formschneider 1538, sig. N3r *To andernaken up dem Ryn A Agricola*

DK-Kk MS 1872 (*c.*1550), ff. 17v-18r *Dandernark auff dein Rejnne*.

**Hoftantz - continued**

Thirty hoftantz or similar (numbered H1-30) together with one setting each of La Spagna and Tandernaken were in the the tablature supplement to *Lute News* 146 accompanying this *Lutezine*, and to continue the survey of the repertory of the town and court windbands of the fourteenth and fifteenth centuries preserved in lute intabulations of the sixteenth century, the remaining settings of hoftantz I know are included here as H31-H101, plus more settings of H24/25. To recap, lute settings of Hoftantz, German court dances, share similar rhythmic patterns and are based on just a few distinct melodies, not supported by common harmonic patterns or grounds in the way that Italian instrumental music was at the time (although H98 is based on the romanesca). Nevertheless, the settings differ considerably in figuration, and only a few are closely concordant (e.g. H53/54/62; H73/74; H91/92) although others are related stematically (e.g. H35/42/51; H78/80/81/82/85; H83/84/86/88). Five prints of Hans Newsidler include nineteen settings in total, mainly based on the song Schwarz Knab. However, Newsidler did not reproduce identical settings in his revised and reissued prints, but instead rewrote the figuration and changed the voicing between two, three or more, as well as sometimes adding left or right hand fingering and tenuto so they are all subtly different and all reproduced here as variants in different prints of the same numbered items (H36a/b; H39a/b, H56a/b, H61a/b/c, H88a/b/c/d). All right and left hand fingering plus tenuto signs are reproduced as in the originals as far as possible.[[7]](#footnote-7)

The settings vary in the accuracy of copying, some with corrupt barring and rhythm signs (reconstructed here with changes highlighted in grey) and are found in nineteen manuscripts and ten prints all in German tablature but transcribed into french tablature here.[[8]](#footnote-8) The predominant melodies are from the songs Schwarz Knab and Benzenhauer - the tunes were highlighted in grey in one setting in each tonality in the *Lute News* supplement.[[9]](#footnote-9) Of the 101 settings 34 are based on Schwarz Knab (most followed by triple time sections) and 28 on Benzenauer (about half followed by triple time sections), although not all are titled as such. Also, some that are titled Schwarz Knab or Benzenhauer do not seem to have the tune (H57/58/72/73/74) and could be duet or consort parts (discants over the tune in the tenor or basses below the tune in the discant?). Four are parts of two duets from Wolff Heckel's *Discant* and *Tenor* part books (H31/99 & H53/71),[[10]](#footnote-10) and another three are orphan duet parts from Hans Jacob Wecker's *Tenor* *Lautenbuch* (H54/55/57), as the discant part book is lost. The titles that include *tenor* or *discant* also suggest they are duet or consort parts: the pairs H38/58 and H35/66 are all in the same source (CH-SAM 1), amongst a total of four settings of Schwarz Knab and five of Benzenauer. The settings are in several different tonalities reflected in the sequence here, which could also indicate some are duet or consort parts for different sized lutes. Few of the sources show the dance section by double bar lines, which have been standardised editorially and the number of bars in tentative dance sections are listed in the worklist below - revealing structural irregularities in many of the settings. The settings vary considerably and are relatively easy to play - the most accomplished are in manuscript sources as the didactic intent of the prints render the settings in them less adventurous - the six in D-Mbs 1512 and five in D-B 40588 are good examples. Some titles indicate more embellished settings (H27/29/41/94 *colerirt*/*colleratur/gefloriert*).

H24/25a.A-Wn 9704, ff. 7r-7v *Marusca Danntz* - duple time *Lute News*

H24/25b. D-KA Don Mus.Autogr.1, ff. 4v-5r *Volgt der Morisken danntz*

- triple time *Lute News*

**H24/25c.** Heckel *Tenor* 1556, pp. 147-150 *Der Maruscat Tantz* 28-29

*- Proportz auff den Maruscat Tantz* - AA8BBCC6-AA8B12B7

**H24/25d.** D-B 40588, p. 32 *Morischgen tantz* - A8B12 29

**H24/25e.** CH-Bu F.IX.70, p. 265 *LXXVII Der Maruschcat Dantz*  30

*- Nachdantz* - A8BC6-A8B12+3

**H24/25f.** D-Mbs 1512, ff. 46v-47r *Der Maruscat danntz hd*  31

*- Der auff vnnd auf hd* - ABC8D6-ABC8D6

**H31.** Heckel *Discant* 1556, pp. 118-119 *Ein schöner hofftantz Discant*  32-33

*G Heynrich* - *Gassenhawer uff den Tantz Discant*

- lute I AB16-A16B17 - H101 is lute II (but 2 bars shorter}

**H32.** D-Mbs 1512, ff. 10r-10v *Der annder danntz hd*  33-34

*- Der auff vnd auff hd* AA12B6C12-AA8B4C9 (~~Bentzenauer)

**H33.** PL-WRk 352, ff. 50v-51r untited - *Hupffauff Greibl* - A12B18-A9B13 35

**H34.** Newsidler 1549, sigs. i4v-k2r *Der Beyrisch Bot Tantz weyss*  36-37

*- Volgt der Hupff auff* - AA12B14-AA8B20

**H35**. CH-SAM 1, p. 47 *Bentzinouwer oder Zürich tantz Tenor* - A12B24 37

**H36a.** Newsidler *Erst* 1536, sigs. e3r-e4r *Der vorig tantz auff ein ander art gesetzt*

*- Hupff auff* - A28B14-AB16 (Schwarz Knab) 38-39

S-Sk S 226, ff. 10v-11v *Der vorig tantz auff ein ander art gsetzt* *- Der Spring*

**H36b.** Newsidler 1547, sigs. B1v-B2v *Ein guter Hofftantz*  40

*- Der hupff auff* - A26B15-AB16(Schwarz Knab)

**H37.** CH-Bu F.IX.70, p. 258 *LVII Bentzenauwer* - A6B12 39

**H38.** CH-SAM 1, pp. 48-49 *Swartz knab tantzmaas Tenor* - AB24 41

**H39a.** Newsidler *Ander* 1544, sigs. E1v-E2v *Ein guter artlicher hoff tantz* 42-43

*- Der hupff auff zum hoff tantz* - A24B20-AB16 (Schwarz Knab)

**H39b.** Newsidler 1549, sigs. h1r-h1v *Der Hoff tantz auff ein andere art* 44-45

*- Volget der Hupff auff* - A24B20-AB16 (Schwarz Knab)

**H40.** A-Wn 18688, ff. 18v-19r/74v-75r *Coree - Auff vnd nider* - A6-A14 43

**H41.** Heckel *Tenor* 1556, pp. 104-107 *Wider ein schöner Hofftantz* 45-46

*mit lieblicher Colleratur - Proportz auff den Tantz* - AB12-AB14 (~Schwarz Knab)

**H42.** D-KA Don Mus.Autogr.1, ff. 1r-1v *Der Bentzenauer ? Tanntz* A12B24 47

**H43.** D-Mbs 1512, ff. 5v-7r *Ein gueter danncz hd - Der auff vnd auff hd* 48-49

- AA12B24B16-AA8B16B9 (Schwarz Knab)

**H44.** D-KA Don Mus.Autogr.1, ff. 4r-4v *Der Schwartz knab* - AB24 50

**H45.** Heckel *Tenor* 1556, pp. 109-111 *Wider ein güter Tantz* 51

*mit vier stymmen - Proportz darauff* - A24-A19

**H46.** D-Mbs 1512, ff. 42v-43r *Der dritt gstraifft danntz hd*  52

*- Der Gassenhauer darauff hd* - A15-A19

**H47.** D-Mbs 1512, ff. 13r-13v *Der drit danntz hd*  52-53

*- Der auff vnd auff hd* - A12B24-A8B19 (Bentzenhauer)

**H48.** CH-Bu F.X.11, ff. 16v-17r *Ein guter bentzenawer - Proport* 54

- ABB12-ABB8

**H49.** Heckel *Tenor* 1556, pp. 107-109 *Ein schöner Tantz in Höffen* 55

*zü gebrauchen- Proportz auff den Tantz*- A13B14-A10B18 (~Bentzenhauer)

**H50.** CH-Bu F.IX.70, p. 253 *XLII Bentzenauwer Dantz - Nachdantz* 56-57

- A12B24-A8B

**H51.** CH-SAM 1, pp. 10-11 *Bentzenouwer* - A12B24 57

**H52.** Newsidler 1549, sigs. i2v-i4r *Der Bentzenawer Tantz weyß*  58-59

*- Volgt der hupff auff* - A12BBC13-AABCC8

**H53.** Heckel *Tenor* 1556, pp. 80-81 *Ein schöner Dantz*  60

*- Proportz* - lute II A4B5-AB4 - H71 is lute I

**H54.** Wecker 1552, sigs. g2v-g3r *XXIX Dantz - XXX Hupff auff*

- lute II AB4-AB4 60-61

**H55.** Wecker 1552, sig. g1v *XXVII Der Bentzenawer dantz* - lute II A8B16 61

**H56a.** Newsidler 1536, sigs. e2r-e3r *Ein guts hofftentzlein fur ein schüler*

*- Hupff auff* A24B14-AB16 (Schwarz Knab) 62-63

S-Sk S 226, ff. 9r-10v *Ein guts hoff tentzlein fur ein Schüler - Volget der Spring*

**H56b.** Newsidler *Erst* 1544, sigs. B1v-B2r *Ein guter Hofftantz*  63-64

*- Der hupff auff zum Hofftantz* A24B14-AB16 (Schwarz Knab)

**H56c.** Newsidler 1549, sigs. d4v-e1r *Der recht alt Hofftantz*  64-65

*mit zweyen stymmen - Volgt der Hupff auff* A24B14-AB16 (Schwarz Knab)

**H57.** Wecker 1552, sig. g2r *XXVIII Der schwa*[r]*tz knab dantz* - lute II A16 66

**H58.** CH-SAM 1, pp. 49-50 *Swartz knab Discant* - AB24 67

**H59.** D-Us 131b, ff. 9v-10r *Ain guter danntz - Nach lauff* 68

ABCCD4-ADAB4

**H60.** PL-WRk 352, ff. 68v-69r *Ain Tantz mit Straichen* - A24 69

**H61a.** Newsidler 1536, sigs. t3v-t4v *Hie folget der recht artlich hofftantz*  70-71

*im abzug - Hupff auff* - A24B20-AB16 (Schwarz Knab)

S-Sk S 226, ff. 89v-91r *Der recht artlich hoftantz im abzug - Hupff auff*

**H61b.** Newsidler *Ander* 1544, sigs. G3v-G4v *Hie volget der Hofftantz*

*noch ein mal, auff ein andre art* [in a different way] *im abzug*

*- Der hupff auff* - A25B21-AB16 (Schwarz Knab) 71-72

**H61c.** Newsidler 1549, sigs. h2v-h3r *Hie volget der recht artlich Hoff tantz,* 73-74

*wie man an den Fürsten Höfen pflegt* [as is customary at the princes' courts]*.*

*Im abzug - Der Hupff auff* - A24B21-AB16 (Schwarz Knab)

**H62.** NL-At 208.A.27, f. 75r *Ein Gutter Hofe tantz. W: H: XCV* 74

*- Saltarello* - AB4-AB4

**H63.** Heckel Tenor 1556, pp. 111-114 *Ein schöner schwäbischer Tantz* 75-76

*im abzug - Proportz auff den Tantz* - A22B19-AB16 (Schwarz Knab)

**H64.** D-KA Don Mus.Autogr.1, ff. 1v-2r *Der Bentzenauer er gar geuth?* 76

- A12B19

**H65**. D-B 40588, pp. 60-62 *Schwarz Knab* - AB24 77

**H66.** CH-SAM 1, pp. 21-22 *Bentzinouwer oder Zürich tantz Discant* - A12B24 78

**H67.** D-B 40588, pp. 16-17 *Benzenouherr Zürich tantz* - A12B24 79

**H68.** CH-Bu F.IX.70, p. 257 *LIIII Der Bentzenauwer Dantz* 80

*- Proportio* - ABC6-A4BB5

**H69.** CH-SAM 1, pp. 34-35 *Ein guter Bentzinouwer* [15]*63*  81

*I*[ohannes]. *V*[on]. *S*[alis]. - A12B30

**H70.** Judenkünig *Ain schone* 1523, sigs. b4r-b4v *Ain hoff dantz*  82

*mit zway stimen* [= à2] *-* (nach dantz) - A12B22-A8B15 (Benzenhauer)

**H71.** Heckel *Discant* 1556, pp. 103-105 *Ein guter Hofftantz Discant*  83

*- Proportz darauff Discant* - lute I A4B5-AB4 - H53 is lute II

**H72.** CH-SAM 1, p. 15 *Bentzinouwer Aliter* - A12B23 84

**H73.** D-B 40588, pp. 52-53 *Benzenouwer* - A12B24 84-85

**H74.** CH-SAM 1, pp. 13-14 *Bentzinouwer Cantilena* - A12B24 85

**H75.** D-B 40588, pp. 63-65 *Schwartz Knab* - A24B27+7 86

**H76.** Judenkünig *Ain schone* 1523, sigs. e2r-e3r *Der ander hoff dantz*  87

*-* (nach dantz) - AB18-AB12

**H77.** Jobin 1573, sig. H3r-H3v *Dantz - Nach Dantz* 90

**H78.** D-KA Don Mus.Autogr.1, ff. 5r-6v *Der Schwartz knab dantz* 88-89

- *Der hoppen tanntz darauff* - AB24-AB16

**H79.** D-B 40588, pp. 72-73 *Hoppentanz* - AB16 (Schwarz Knab) 89

**H80.** PL-Kj 40154, ff. 24r, 24v, 7v, 7r *Tantz mass der schwarts pnab*  91-92

*oder pfaff* - *hupff auff* - AB16-A16B17

**H81.** PL-Kj 40154, ff. 17v, 17r, 16v & 16r (Tantz Maß) - *Gassenhauer*  92-93

*vff die vorgschen* [of the previous] *Tantz Mas* - AB24-A8B15B8 (Schwarz Knab)

**H82.** Judenkünig *Ain schone* 1523, sigs. e1r-e1v *Der hoff dantz*  94-95

*-* (nach dantz) - AB24-AB16 (Schwarz Knab)

**H83.** CH-Bu F.IX.70, pp. 250-251 *XXXVIIII Schwarz knab*  95-96

*der hoffdantz - Nachdantz* - AB24-AB16

**H84.** CH-Bu F.IX.23, ff. 13v-14r *Hof tantz - Nach dantz* 97-98

- AB24-AB16 (Schwartz Knab)[[11]](#footnote-11)

**H85.** PL-WRk 352, ff. 39v-40v *Hofftantz - Hupffauf* 98-99

- AB24-AB16 (Schwarz Knab)

**H86.** D-Mbs 1512, ff. 18v-20r *Der erst hoffdanntz hd* *- Der hupff auff hd* 100-101

AB24-A24B17 (Schwarz Knab)

**H87.** D-ROu Med 3, ff. 148r-149v *Der schwartz knab tantz*  101-102

*- Hopffer schwartz knab* - A24B25-AB16

H8/H88. Newsidler 1536, sigs. v1r-v1v *Ein geringer hoff tantz* Lute News

*- Der hupff auff =* S-Sk S 226, ff. 91v-92v *Ein geringer hoff tantz - Der hupff auff*

**H88a.** Newsidler 1540, sigs. D2r-D3r *Der Hofftantz -* [hupff auff] 103-104

- A24B18-AA16 (Schwarz Knab)

**H88b.** Newsidler 1547, sigs. C4v-D1v *Der Hofftantz mit drey stim*[m]*en*

*- Der hupff auff* - A24B17-AA16 (Schwarz Knab) 104-105

**H88c.** Newsidler *Ander* 1544, sigs. G1v-G3r *Der recht alt Hoff Tantz*

*- Der hupff auff zum hoff tantz* - A27B15-AB16 (Schwarz Knab) 106-107

**H88d.** Newsidler 1549, sigs. g3v-g4v *Ein guter geringer Hoff tantz*

*- Volgt der Hupff auff* - A27B15-AA16 (Schwarz Knab) 107-108

**H89.** Newsidler I 1536, sigs. v2r-v3v *Ein ser guter hoff tantz*  109-110

*mit durch straiche*[n] *- Hupff auff* - A23B19-AB16 (Schwarz Knab)

S-Sk S 226, ff. 93r-96v *Eyn ser guter hoff tantz mit durch straichen - Hupff auff*

**H90.** D-Mbs 1512, ff. 44v-45r untitled - *Der hupff auff hd*  110

- A23-B16 (Schwarz Knab)

**H91.** Heckel *Tenor* 1556, pp. 153-156 *Der schwartz knab* 111-112

*- Proportz auff den schwarte*[n] *knabe*[n] - A27B15-A16B19

**H92.** CH-SAM 1, pp. 28-30 *Swartz ruter - Propors* (Schwarz Knab) 112-113

- A27B15-A16B19

**H93.** D-Us 131b, ff. 4v-5v *Ain gutter danntz der schwartz knab genannt*  114-115

*- Nachlauff* - A27B25-AB16

**H94.** D-KA Don Mus.Autogr.1, ff. 2r-3v *Der Schwartz knab* 116

*ajous? gefloriert* - AB24

**H95.** CH-SAM 1, pp. 11-12 *Swartz knab* - AB25 117

**H96.** Judenkünig*Ain schone* 1523, sigs. h2r-h2v *Ain Spaniyelischer Hoff Dantz*

*- Nach Dantz* - AA3BB6- 119

**H97.** D-B 40588, pp. 50-51 *Benzenouwer* - A12B24 118

**H98.** US-NHub osborn 31, ff. 2r-4r *Bentzenawer Tantz*  120

*- Hupfauff Bentzenauer* - AB12-AABBC8

**H99.** D-Sl G.I.4/I, f. 38v *Der Bentzenawer dantz - Hupff auf* 121-122

- AABB12-AABB8

**H100.** PL-Kj W 510, ff. 22r-22v *Gassenhawer*  122-123

*- C. N*. *Hoff dan(tz) gassenhawer* - AA8-AA16B8 on romanesca

header on 21v: *Sequentes Cantilena sunt C*[onrad?]*. Neusidleri*

**H101.** Heckel *Tenor* 1556, pp. 95-100 *Ein schöner Baierscher Hofftantz*  124-125

*- Gassenhawer auff den Tantz* - lute II AB16-A16B15 - H31 is lute I

Keyboard tablature: Schmid *Zwey Bücher* 1577, sig. Z2r *Ein Fürstlicher schöner Hofdantz I - Hupfauff*, sig. Z2v *Ein guter Hofdantz II - Nachdantz*, sig. Z3v *Der Imperial. Ein Fürstlicher Hofdantz IIII - Der Hupfauf*, for (some) manuscript sources see W. Merian *Der Tanz in den deutschen Tabulaturbüchern* (Leipzig 1927). Viol parts in German tablature: D-Mms 4 Mus. Cod. 718 (Wiltzell codex), f. 92r *hoff danntz* *- hupff auff* - tenor; 119v *Hoff danntz* - discant; 115r *Discanntus auff der Jeygenn* - *Hupff auff den tantz - Discanntus*

**La Spagna**

The earliest music for La Spagna is one of the eight balli in the dance manual *Libro dell'arte del danzare* (1455/R1465) of Antonio Cornaz(z)ano c.1430-1484 who was a nobleman from Piacenza in the service of the Sforza rulers of Milan and later at the Este court in Ferrara. A setting for 3-part instrumental ensemble by Francisco de la Torre found in the Cancionero Musical de Palacio MS of 1475 (E-Mp II-1335) was intabulated for lute in the accompanying *Lute News* 146 and all lute sources based on the tenor, titled Bassadanza or La Spagna or similar, are included here (S2-S15).[[12]](#footnote-12) S1-S8/S14 are lute solos, S10-S13 orphan contrapunti,[[13]](#footnote-13) S15 a contrapunto with separate bass part and S9 a complete duet by Francesco da Milano.

S1. E-Mp MS II–1335, f. 223r *Alta F*(rancisco). *de la Torre*  *Lute News*

**S2a.** I-PESo 1144, pp. 35-43 *Bassadanza* [[14]](#footnote-14) 126-128

**S2b.** F-Pn Rés. Vmd ms. 27, ff. 15r-16v *Basa danza* - rhythm signs absent 129-131

**S3a.** Spinacino I 1507, ff. 28v-31r *Bassadans* 132-134

**S3b.** A-Wn 18688, ff. 1v-5r *Bassa tantz francesco Spinacino* 135-137

**S4.** US-Cn Case VM 140.C25 (Capirola),[[15]](#footnote-15) ff. 61r-64v *Basadanza* 138-141

**S5.** US-Cn Case VM 140.C25 (Capirola), ff. 11r-12v *Spagna prima* 142-144

**S6.** F-Pn Rés. Vmd ms. 27 (Thibault), ff. 19v-20r *Spagna* 144-145

**S7.** US-Cn Case VM 140.C25, ff. 43r-44r *Spagna seconda* 146-147

**S8.** Spinacino II 1507, ff. 31r-33r *Bassadanza Francesco Spinacino* 148-150

**S9ia.** D-B 40591 (Pignatelli), ff. 61v-62r untitled - discant 151

**S9ib.** B-Br II.275 (Cavalcanti), ff. 36v-37r *Spagnia Contrapunto* - tenor 152

index: *Spagnja Contrapgto* - Ness 94a

**S9iia.** D-B 40591, f. 62r untitled - tenor 153

**S9iib.** B-Br II.275, f. 36v *Tenor De La Spagnia* - discant - Ness 94b 153

**S9ic.** I-Fn Magl.XIX.168, ff. 7v-8r *Spagna Di Franco Milanese a dua liutj* 154

- discant - I-Ra 1608, ff. 31v-32r untitled - lute I - no copy available

**S10.** NL-DHnmi Kluis A.20 (Siena), f. 74v *Spagna detta Lamire*  155-156

*primo Modo* - treble

**S11.** NL-DHnmi Kluis A.20, f. 75r (Spagna) *Secondo Modo* - treble 156-157

**S12.** NL-DHnmi Kluis A.20, f. 75v (Spagna) *Terzo Modo* - treble 158-159

**S13.** NL-DHnmi Kluis A.20, f. 76r (Spagna) *Quarto Modo* - treble 160-161

**S14.** I-PESo albani ?, ff. ? *sopra la bassa di Costanzo* [[16]](#footnote-16) 162-163

**S15.** I-PESo albani 2-26, ff. 25v-31r *Contrapunt*(o)

*sopra la bassa di Costanzo - la trippola* [[17]](#footnote-17) 164-170

**Appendix**

As page fillers here are thirteen short German tantz from the same sources as the hoftantz, except App 1 is in the Daniel Lindemann lute book copied in German tablature *c.*1550-1560. The title of App 9, from the Nauclerus lute book copied in the early seventeenth century, may be a garbled reference an original for a wind player (pfeiffer).

**App 1.** NL-Hnmi Kluis 48, no. 4 (*olim* 23.C.30) *Swabach tantz* - A4B8 27

**App 2.** NL-At 208.A.27, f. 71v *Ein Ander tantz - Saltarello* - AB4-AB4 47

**App 3.** CH-Bu F.X.11, ff. 19r-19v *Straßburger tantz - Proportio* - A4B8-A4B8 66

**App 4.** D-Us 131b, ff. 9r-9v *Danntz - Nachlauff* - A4B8-A4B8 69

on passamezo antico/romanesca[[18]](#footnote-18)

**App 5.** PL-WRk 352, f. 47r *22 Gassenhauer* - A16 - on passamezo antico 78

**App 6.** PL-Kj W 510, f. 48r *Dantz Meydlin dantz - Nachdantz* - AAB4-AB4 83

**App 7.** NL-At 208.A.27, f. 73r *LXXXIX Ein Ander tentzleyn*  115

*- Saltarello* - AB4-AB4

**App 8.** CH-Bu F.X.11, f. 9r *Der meitlein vo*(n) *blofelden tantz* 125

*- Nachdantz* - AAB4-AB4

**App 9.** D-B 40141, f. 84v *Der pfifferruf tanz* - AB4-AB4 128

**App 10.** PL-Kj 40583, f. 6r *Dantz* - A6B7 147

**App 11.** D-ROu Med 3, ff. 125r-125v *F du mein schatz* 159

*Ein A sol dabey sein* - A12B10C6D4 - CH-SAM 2, f. 2r *F du mein schatz*

cf. D-ROu Med 3, ff. 145v-146r *F du mein schatz*

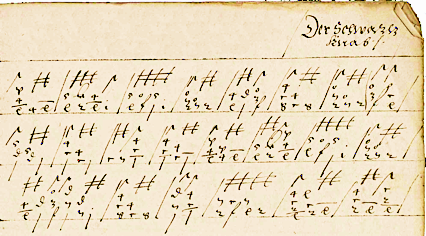
**App 12.** PL-Kj W 510, ff. 39v-40r *Ach medlein ach - proportz* - A8B6-A8B10 161

**App 13.** NL-At 208.A.27, f. 66r *LXVII Per transibat Clericus*  163

*- Saltarello* - AB4-AB4

NL-At 208.A.27, f. 66r *LXVI Per transibat Clericus - Saltarello* - in F

*John H. Robinson - September 2023*

**Commentary to Lute News supplement: hoftantz:** time signatures at beginning and fermata at end are not always present in the originals but tacitly standardised. **H1.** A16B15-AB8; bar lines absent; 4/1 - semibreve a1a2c3a6 absent; 5/5 - d2 instead of e2; 32/2-5 - attempt at first 10 bars of nach danntz crossed out. **H2.** A13; bar lines absent; rhythm signs and tablature ciphers in grey missing due to trimming and damage to pages. **H3.** ABB8; 16/2-3 - double bar line absent. **H4.** AB16-CCDD8; double bar lines absent; 40 - bar absent; 63 - bar duplicated. **H5.** A30; 2/8 - e3 instead of a1; 21/2 - a3 instead of a1; 29/1-8 - crotchets instead of quavers. **H6.** A12B6C12-AA8B4D8; double bar lines absent except 12/1-2; 49/2 - e2 instead of d2; 58/1 - minim instead of crotchet; 58/6-7 - crotchets instead of quavers; 58/7-8 - bar line added. **H7.** AABCBB4-AAB4DD6; between 24-25 - fermata a1c2d3c4 and bar line added; 27/2, 31/2 - e6 instead of e4; 34/1, 36/1 - c4 instead of a5; 35/1-2 - crotchets instead of minims; 35-36 to 46-47 - bar lines displaced a minim to the right; 36/1 - minim instead of dotted minim; 42 - bar absent. **H8.** A24B14-AB16; double bar lines absent; 6-7 - bar line absent. **H9.** A16-A16; 16/1-2 - single instead of double bar line. **H10.** 1-10 - tune highlighted in grey; ABC12-AB8C9; 24/1-2, 52/1-2 - double bar lines absent; 44/1-2 - double bar line displaced a bar earlier. **H11.** A24-A16; all quavers changed from crotchets and bar lines adjusted accordingly [original bar lines found at: 2/4-5, 2-3, 3-4, 5/4-5, 6-7, 8-9, 9-10, 11/4-5, 14-15, 15-16, 18-19, 20-21, 21-22, 26-27, 30-31, 32-33, 36-37, 38-39]; 6/1-2 - scribe changed 2 crotchets to 2 minims; 9/1-7 - minim 6 crotchets instead of crotchet 6 quavers; 18/1-2 - crotchets instead of minims; 25 to 40 - barred in 6 instead of 3 minims; 38/2-3 - scribe changed c1d2d3a4 to a1c2d3a5. **H12.** A36 - A16 [8 note romanesca ground every 3 bars in first section and every two bars in second]; no change. **H13.** AABC3; 1/1 - minim rest absent; 3/1, 6/1, 9/1 - minims instead of semibreves; 4/1, 7/1 - c5 instead of d6; 5-6, 10-11, 11-12 - bar lines absent; 7/5-8 - a3-d3-b3-a3 added. **H14.** tablature crossed out; A16; bar lines absent; 2/5 - minim instead of semibreve; 11/5 - semibreve a1a2c3c4c5a6 absent; 15/<1, 16<1- a1c3 added. **H15.** AB3; bar lines absent; 4/1-4 - crotchets instead of quavers; 4/5-6 - double bar line added. **H16.** A16-A17; barred in 2 minims instead of 6 minims per bar; no change. **H17.** ABC4-ABC4;; 7/3 - e6 instead of e5; 12/1 - fermata instead of dotted semibreve; 16/1 - fermata instead of semibreve. **H18.** A55-C26; no change. **H19.** AA2BC4; 1-2, 3-4, 7-8, 9-10 - bar lines absent; 5/4-5 - bar line added. **H20.** AABCB12+2+2-AABCB8+1; 6F changed to 7F; double bar lines absent. **H21.** AA12B6C12-AA8B4C9; 6F changed to 7F; double bar lines absent; 57 - bar absent. **H22.** AB12B6; 17/5, 29/5 - d3c4a5 instead of c3a6; 27/1 - crotchet instead of dotted crotchet. **H23.** ABC12-AB8C12; 6F changed to 7F and f4f6 to b3d6 at 3/1, 16/3, 28/3, 32/6, 38/1, 47/2, 55/2 and f6 to d6 at 30/2, 60/2; double bar lines absent except 12/1-2; 43 - bar absent; **H24.** AB8C6; bar lines absent; 12/1 - fermata absent; 16/1 - fermata c1a4 absent; 17/1 - semibreve instead of minim. **H25.** A8BCDD6; 20 - bar duplicated; 26 - bar absent. **H26.** 1-10 - tune highlighted in grey; AB24; 24/1-2 - double bar line absent. **H27.** 1-10 - tune highlighted in grey; AA24; 24/1-2 - double bar line absent; 25/3 - a4 instead of c4; 47/<1 - b3 added. **H28.** ABC12; 12-13, 24-25 - single instead of double bar lines; 14-15 - bar line absent. **H29.** ABC12; 13-14, 21-22 - bar lines absent; 24-25 - single instead of double bar lines. **H30.** ABCD8; no change. **Appendix**: **App 1.** three parts intabulated for lute; rhythm signs double in length; bass notes omitted to avoid awkward chords: 5/1, 6/1, 8/1, 23/1, 33/5, 34/1, 36/1 - f6 added. **App 2.** ABB4; double bar lines absent; 6-7, 7-8, 11-12 - bar lines absent. **App 3.** 11-12, 21-22, 35-36, 50-51, 73-74 - bar lines absent; 23/>3 - semibreve rest added.

*Facsimile of beginning of H44*

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **S2a** | 1-34 | - | 35-40 | 41-49 | 50-57 | - | 58-64 | - | 65-71 | - |
| **S2b** | 1-34 | 35 | 36-41 | - | 42-49 | 50-54 | 55-61 | 62-70 | 71-77 | 78-82 |

Facsimile of beginning of H38

1. Sources (51) are included in <https://www.liederenbank.nl/index.php?lan=en> [↑](#footnote-ref-1)
2. Tandernaken op den rijn, daer vant ic twee maechdekens spelen gaen; die een dochte mi aen haer aenschijn, haer ooghen waren met tranen ombeuaen: nv segt mi, lieue ghespele goet, hoe sweert v herte hoe truert uwen moet, waer om ist dat woudijs mi maken vroet, Ic en cans v niet gesagen; tis die moeder diet mi doet, si wil mijn boel veriagen, veriagen' [first of six stanza] - see Wikipedia. [↑](#footnote-ref-2)
3. Following T2 Hans Newsidler *Der Ander Theil des Lautenbuchs* 1536, sig. P1v: 'Welchem der Tannernack zuschwer ist der findet ihn in meinem getruckten schuler buch ein wenig ringer vnd sehr gut [if you find it too difficult there is an easier version in my other book], referring to T1 (App 3 in *Lute News*). [↑](#footnote-ref-3)
4. The tune in the tenor of the first 9 bars is highlighted in grey - elsewhere in this supplement grey also shows editorial changes. [↑](#footnote-ref-4)
5. Included as no. 24 in Martin Shepherd *Renaissance Lute Music from German Sources* (Lute Society Music Editions 2000). [↑](#footnote-ref-5)
6. Identified by Stewart McCoy. [↑](#footnote-ref-6)
7. For a description on the interpretation of right hand fingering see Paul O'Dette 'Teaching historical lute technique in the 21st century: Exceptions to the normal rules of renaissance lute fingering' (pp. 23-42) and Nigel North ' "Tut, Tut" - The articulate lutenist' (pp. 43-57) in: *Teaching & Studying the Lute: International Conference, Bremen 2019* (Deutsche Lautengesellschaft & LSA 2021). [↑](#footnote-ref-7)
8. Some of the manuscripts were recently (re-)discovered: D-KA Don Mus.Autogr.1 (see facsimile page on page 3), not known to lute scholars before recently uploaded as an online facsimile: <https://digital.blb-karlsruhe.de/id/5446493>; D-ROu Med 3 is an apothecaries dictionary with a section of German lute tablature bound in the middle, shown to Albert Reyermann in 2011 but largely unknown to lute scholars; and US-NHub osborn 31 was unknown until auctioned at Sotheby's and purchased in 2018 by the Beinecke Library at Yale University. [↑](#footnote-ref-8)
9. See Eberhard Nehlsen & Andreas Schlegel 'Der Benzenauer – Lied, Ton und Tanz' in: Albrecht Classen, Michael Fischer, Nils Grosch *Kultur- und kommuni-kationshistorischer Wandel des Liedes im 16. Jahrhundert*Populäre Kultur und Musik, Band 3) (Münster, Waxmann 2012), pp. 187-218.  [↑](#footnote-ref-9)
10. Heckel's Tenor book includes lute solos (H24-25c/41/45/49/63/91) as well as duets. [↑](#footnote-ref-10)
11. Right hand fingering notated as alternate dots below and above ciphers presumably for thumb and index finger, reproduced here as | for thumb and dot for index finger, as alternating middle/index fingers were probably not intended when the manuscript was copied c.1575. [↑](#footnote-ref-11)
12. Other settings: Toulouze *Sensuit lart et instruction de ien dancer* 148?, sig. A5r *Casulle la novele* - dance tenor; Petrucci *Motetti A* 1502, ff. 32r-34r *La spagna Ghiselin* - instr. ens. à3; Petrucci *Canti C* 1504, f. 147v *La spagna* - instr. ens. à3; Ortiz *Libro Primo trattado de glosas* 1553, pp. 56-67 [6] *Ricercada* - viol & keyboard; Henestrosa *Libro de cifra nueva* 1557, f. 10r [*Tres III*] *sobre el canto llano de la alta Antonio* [de Cabezón] - keyboard; Vinci *Primo Libro della Musica* 1560, f. 14v *Il gambaro con denaretto* - instr. ens. à2; Rodio *Libro di Ricercate* 1575, p. 90 *La mi re fa mi re* - keyboard; Valente *Intavolatura de Cimbalo* 1576, p. 70 *Bascia Flammignia* - keyboard. [↑](#footnote-ref-12)
13. The grounds reconstructed to complete the duets by Thierry Meunier and Jean Marie Poirier in *Quatre Spagna du manuscript Sienne pour deux luths* (volume 44, Les Éditions de la Société Française de Luth). [↑](#footnote-ref-13)
14. Reconstructed as in Martin Kirnbauer & Crawford Young *Frühe Lauten-tabulaturen im Facsimile* (Winterthur, Amadeus 2003), pp. 154-157 with a few differences who suggested S2b was copied out of sequence [e.g. 41-45=50-54]. Edited previously for *Lute News* 70, no. 9. Corresponding/unique bars: [↑](#footnote-ref-14)
15. For interpretation of ornaments and other signs in Capirola's lute book see Federico Marincola 'The Instructions from Vincenzo Capirola's Lute Book - A New Translation' *The Lute* XXII/2 (1983), pp. 23-28. [↑](#footnote-ref-15)
16. Thanks to Franco Pavan via Nigel North for a copy from an as yet uncatalogued Albani lute book. Possibly Costanzo Festa (1490-1545) who was in the papal choir and composed sacred and secular vocal music or Costanza Porta (1528-1601) a Venetian composer of sacred and secular vocal music. [↑](#footnote-ref-16)
17. The tenor as notes of the hexachord *Re Mi fa Sol La* are written above the tablature of alternate bars and the tenor in mensural notation titled *La Bassa di Costanzo* is on a loose sheet in I-PESo albani 2-22, which could be played on another lute or a melody instrument as a duet with the contrapunto but the notes of the tenor are added in grey here. Thanks to Nigel North for sharing his transcription and interpretation of the tenor. [↑](#footnote-ref-17)
18. Another setting of *Studenten Tantz* - see the *Lutezine* to *Lute News* 141. [↑](#footnote-ref-18)