MUSIC SUPPLEMENT TO LUTE NEWS 149 (APRIL 2024): LUTE INTABULATIONS OF MUSIC BY HEINRICH ISAAC - EXERCISES FOR RENAISSANCE LUTE IN GB-EU COLL.2073 - TANTZ FOR EMPEROR MAXIMILLIAN ETC.

Heinrich Isaac (*c.*1450-1517) was one of a group of Franco-Flemish composers, together with Josquin des Prez, Jacob Obrecht, Pierre de La Rue and Alexander Agricola, who achieved international fame at the end of the fourteenth century. By the early 1480s Isaac was a member of the domestic circle of artists and musicians of Lorenzo de Medici (1449-1492) in Florence and after Lorenzo died was employed from the early 1590s and for the rest of his life at the court of Archduke of Austria and Holy Roman Emperor Maximilian I (r.1508-1519) in Innsbruck. In 1497 Isaac was promoted to court composer at Maximilian's newly established chapel in Vienna and continued to visit Italy, performing at the court of Ercole I d'Este in Ferrara in 1502 and returning to Florence for his last two years.[1] A woodcut of the Imperial chapel by Hans Burgkmair in the series 'The Triumph of Emperor Maximilian' commissioned in 1512 includes the elderly figure above labelled 'Ysaac' in a contemporaneous copy.

Isaac's surviving music includes 30+ masses, 50+ motets, 30+ German Lied, 30+ French chansons, and a handful of works for instrumental ensemble. However, some attributions are in doubt, including I.9/10/14/15 here, and they are probably Lied by other composers that Isaac adopted for his mass settings some of which subsequently became popular as free standing secular polyphonic works that carried his name, such as I.6 here.[2] A dozen or so of the compositions ascribed to him are found intabulated for lute mainly in German tablature in 19 prints (dated 1512-1568) and 13 manuscripts (dated *c.*1510->1594), although he presumably made none of the intabulations himself, although he would have been familiar with the playing of the lutenist Adolf Blindhamer also a musician to Maximillian's court at the same time as Isaac.[3] Many of the lute intabulations are embellished to the point of formulaic monotony so that when two or more sources are known the simpler settings are used here, some in two tonalities. Most can be played fast enough by beginner to intermediate standard lutenists to appreciate the exquisite melodies and counterpoint of the originals.[4] The worklist includes all the other lute settings I know plus cognates for keyboard and printed sources for instrumental ensemble. The lute intabulations here mainly follow the voice parts closely,[5] apart from omitting one or two voices as indicated in the worklist. Settings in different tonalities of I.6 & I.10 are included in Heckel's discant and tenor duet part books but both parts are intabulations of the same voices and are concordant with what are presumed to be lute solos in other sources and the parts do not fit together well as duets. The fifteen items here include intabulations of music for instrumental ensemble [I.2-4/6], German lied [I.1/5/7-10], French chansons [I.11/13], a Dutch Lied [I.15], and motets [I.12/14 - plus I.16 in the *Lutezine*].

Some titles to his music reflect the events in his life: the title of I.3 is 'Palle, palle', Italian for balls refers to the balls on the Medici coat of arms; the title of I.7 translates as 'Innsbruch I must leave you', which may refer his moving in 1497 from the Emperor's court at Innsbruch to take up the post of court composer in Vienna; and the title of I.8 translates as 'between Perg and Tiefental' and Tiefental is a town just west of Innsbruch and Perg a town East of Vienna, referring to the same move although his associations with these locations are not known.

voices intabulated: D=discant, A=alto, T=tenor, B=bassus

I.1. Mein Freud allein [My friend alone]
- model: Wolf[6] A.14 à4

Newsidler 1549, sigs. f1v-f2r *Mein freud allein in aller welt 13* - DTB 3
D-Mbs 1512, ff. 25v-26r *Mein freud allain hd* - 6F DTB Wolf G.19b
Heckel *Discant* 1556/1562, pp. 224-227 *Mein freud allein*
- 6F DATB Wolf G.20
Ochsenkun 1558, f. 72v *Mein freüd allein* - 6F DATB Wolf G.21
- followed by 3 verses of the text
D-Mbs 1512, f. 8v *Mein freud allain hd* - TB in B♭ Wolf G.19a

I.2. La Morra [name of a popular game]
- model: Wolf E.26 instr. ens. à4

a. A-Wn 41950, f. 6r *Muteta Ysaac mit 3 stȳmen* - DTB 4-5
Newsidler 1536a, sigs. g3r-g4r *La mora Isaac* - TB Wolf G.17a
= S-Sk S 226, ff. 21r-23r *Lamora Isaac*
= Phalèse 1545, pp. 8-9 *Benedictus* [sic!] *Isaac*
Spinacino I 1507, ff. 26r-27r *Francesco Spinacino La Mora* - DTB
D-Mbs 272, ff. 72v-73r *la Amora* - DTB
= Newsidler 1536a, sigs. p1v-p3r *Lamora Isaac* - Wolf G.17b

b. F-Pn Rés. Vmd.27, ff. 14v-15r *Mora* - DTB 6-7
Formschneider 1538, sig. E1v *La morra* - instr. ens. à3
CH-Bu F.IX.22 (Kotter), ff. 32v-34v *La morra* - keyboard à3 Wolf G.18

I.3. Palle, palle [Italian for balls, those on the Medici coat of arms]
- model: Wolf E.32 à4

Spinacino II 1507, ff. 16r-17r *Palle de ysach* - DATB 8-9
[header: *Francesco Spinacino*] [index: *Palle de Isach*] - Wolf G.25

I.4. Tart ara [?] - model: Wolf E.38 à3
Newsidler 1536b, sigs. G3r-H1r *xviii henricus Isaac. Tartara* - DTB
(tune in the tenor) Wolf G.28 10-12

I.5. O weiblich art [O feminine art?] - model: Wolf A.17 à4
Newsidler 1536a, sigs. f4v-g1r *O weiblich art* - [O female type?] 13
TB Wolf G.24 = S-Sk S 226, ff. 18r-18v *O weiblich art*

I.6. Benedictus [qui venit in nomine Domini][7] from Mass on Quant j'ay au cueur by Busnois - model: Lerner CMM 65/7 (1984)[8] no. 2

a. F-Pn Rés. Vmd.27, ff. 21r-22r *Benedictus* - DTB Jones[9] I/5 14-15
Newsidler 1536a, sigs. p3r-p4v *Benedictus* - DTB
= S-Sk S 226, ff. 74r-76r *Benedictus*
NL-DHnmi Kluis 48 (Lindemann), ff. 3v-4r *Benedictus*
D-B 40632, ff. 19v-20r *Benedictus III* - DTB
D-Mbs 272, ff. 71v-72r *Benedictus* - DTB

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[1] Reinhard Strohm 'Isaac [Ysaak], Henricus [Heinrich]' *Grove Music Online.*

[2] The same may also be true for the occasional misattributions to Isaac of Amy souffrez [Moulu] & Fortuna deperata [Busnois] the latter labelled 'Sanctus' as though extracted from a mass on it, intabulations of both omitted here.

[3] For a complete transcription in mensural notation and reconstruction of the tablature in A-Wn 41950 see Roman List 'Die Lautentabulatur A-Wn, Mus. Hs. 41950: Edition une Studien' (doctoral thesis, Wien 2013). For a literal tablature transcription into French tablature with partial reconstruction of A-Wn 41950 and PL-Kj 40154 see Dick Hoban *The Art of the Lute in Renaissance Germany: I: Early manuscripts* (Fort Worth, Lyre music 2009). See also Dick Hoban 'Heinrich Isaac: Influences on the Early Lute LSAQ 2010/4, pp. 6-25 with transcriptions of I.2 & I.6 from F-Pn Rés. Vmd.27, and LSAQ 2005/4, p. 16 for Jason Kortis's transription of I.11 from A-Wn 41950.

[4] Lute recording of about half the intabulations here: Konrad Ragossnig *European Lute Music V. Germany* (Deutsche Grammophon/Eloquence 469 679-2 1974/6), track 24 (I.7 from Ochsenkun); Bart Roose *Hans Neusidler Ein neugeordent küntslich Lautenbuch* (Passacaille 945, 2007), tracks 2 (I.6) & 14 (I.2); Jacob Heringman *Hans Neusidler Ein newes Lautenbüchlein* (Magnatune, 2013), tracks 2 (I.6) & 17 (I.9); Magnus Andersson *Nürnberger Lautensschläger* (BR Klassik klanglogo KL1537, 2021), tracks 5 (I.14) & 7 (I.4); Yavor Genov *Hans Neusidler: Lute Music* (Brilliant Classics, 2022), tracks 3 (I.6) & 17 (I.2). Also for a selection of Isaac's music for vocal and instrumental ensemble listen to Les Flamboyants *Isaac: Ein frölich wesen* Secular and textless music (Christophorus CHR 77360, 2012), tracks 1 (I.3), 2 (I.4), 13/14/15 (I.10), 18 (I.12) & 20 (I.6).

[5] An exception is the chanson I.11 which follows all four voices closely in places but deviates significantly elsewhere suggesting a variant to the model Wolf used.

[6] Johannes Wolf *Heinrich Isaac Weltliche Werke* Denkmäler der Tonkünst in Österreich 28 (Vienna 1907/R: Graz Academische Druck- U. Verlagsanstalt 1959): A = Deutsche Lieder; B = Chanson; E = instrumental; F = doubtful attribution; G = organ or lute intabulation.

[7] See Kateryna Schöning 'Isaac in Lautenintavolierungen aus handschriftlichen und gedruckten Quellen (ca. 1500-1562): ein Beitrag zur Intavolierungstechnik' In: Stefan Gasch, Markus Grassl & August Valentin Rabe (eds) *Henricus Isaac: Composition Reception Interpretation* (Hollitzer Verlag 2019).

[8] E.R. Lerner *Henrici Isaac Opera omnia* Corpus Mensurabilis Musicae 65, 1-11 so far (1974-2011).

[9] Lewis Jones 'The Thibault Lute Manuscript: an introduction part I' *The Lute* 22/2 (1982), pp. 69-87.

PL-Kj 40154, ff. 18r 19r 19v *Benedictus* - bars 1-26 only DTB
Spinacino I 1507, ff. 4r-5r *Francesco Spinacino Benedictus de Isach* - DTB
Heckel *Discant* 1556/1562, pp. 46-48 *Benedictus Discant* - DTB

b. A-Wn 18688, ff. 86v-87r *Benedictus* - TB 16
= Heckel *Tenor* 1556/1562, pp. 39-42 *Benedictus* - TB
F-Pn Rés. Vmd.27, ff. 55r-55v *Tenor/e/g*^{tra} *d*[i] *Benedictus* - TB[10]

I.7. Innsbruck ich muß dich laßen [Innsbruch I must leave you] - model: Wolf A.12/E.22 à4
Ochsenkun 1558, f. 58v *Herr Gott laß dich erbarmen Heinrich Isaac* [11] - 6F adapted for 7F DATB Wolf G.13 17
D-B 40632, f. 4r *Ins Pruckh ich mues dich lassen* - DATB
CH-Bu F.IX.70, p. 263 *LXXIII Innsbruckh ich muß dich laßenn* - DATB
PL-Kj W 510, f. 12v *Ißbruck ich muß dich laßen* - DTB
A-Wn 19259, f. 4r *Isbruck Ich muß* - DATB in G
an intabulation by Nigel North will be in the *Lutezine*

I.8. Zwischen perg und tieffen tal [between Perg and Tiefental] - model: Wolf A.22 à4
A-Wn 41950, ff. 12v-13r pp. 24-26 *Zwischen berg vnd diffental mit 3 stimen im abzug* - 6F adapted for 7F DAB 18-19
A-Wn 18688, f. 29r/84r *Pschisson perg vnd leckh die tall* - TB in G
D-Bsb Mus.40026 (Kleber), f. 107r *Zwischen berg vnd tiefem tal In sol* - keyboard à4 Wolf G.29

I.9. Die prünlein, die da fließen [The little springs that flow] or by Hofhaimer - model: Wolf E.9 à3/F.1 à3
Newsidler 1536a, sigs. o4v-p1r *Die prünlein die da fliessen* 20
- DTB Wolf G.6a
= S-Sk S 226, ff. 70v-72r *Die brünlein die da fließen*
D-B 40632, ff. 18v-19r [15v-16r] *Die prundlein die da fließen. III.*[12] - 6F DTB
D-Mbs 1512, ff. 22v-23r *Die prindlein die da fliessen hd* - DTB Wolf G.7b
PL-WRk 352, ff. 48v-50r *26 Die prünlein die da fließen, die sel man trincken* - DTB
Gerle 1532, sigs. M2r-M2v *Die Brünlein die do fliessen* - 6F DTB
Newsidler 1536b, sigs. Dd2v-Dd4r *xlvii Die prünlein die da fliessen* - DTB Wolf G.6b
NL-At 208.A.27, ff. 21v-22r *Die Brünlein Die da fließen W H* - DTB
= Heckel *Discant* 1556, pp. 212-215 *Die prinlin die da fliessen*
D-Mbs 1512, ff. 7v-8r *Die prindlein die da fliessen hd* - TB in B^{b} Wolf G.7a
D-Mms 4 Mus. Cod. 718, f. 91r *Die brundlein* - viol part [D?]
Reusner 1678, no. 96 *O weldt ich mus dich lassen* - baroque lute
Formschneider 1538, sig. C4r *Die brünlein die do fliessen* - instr à3
D-Bsb Mus.40026, ff. 117v-118v *Die brüle P. H*[ofhaimer]. - keyboard Wolf G.5 à3

I.10. Ein frolic weßen [A happy person] by Barbireau or Obrecht and mass based on it by Isaac - model: Wolf A.4 à3/E.2 à4
a. D-RO med 3, ff. 157v-158v *Ein frölich weßenn* - DB 21
[index: *Ein frolich weschen stesdt*]
Vorsterman 1529,[13] sigs. G2v-G4r *Een vrolic wesen* - TB
Phalèse I 1545, pp. 30-31 *Een vrolic vvesen* - DTB PhalèseB[14] I-28
= Phalèse I 1547, sig. D1v *Een urolic Wesen*
Heckel *Discant* 1556/1562, pp. 23-27 *Ein frölich wesen Discant* - DTB Wolf G.8
b. Gerle 1533, ff. 19v-20r *Ein frölich wesen* - DTB 22-23
Heckel *Tenor* 1556/1562, pp. 23-25 *Ein frölich wesen* - DTB
GB-Lbl Add.31922, ff. 3v-4r *En frolich weson* - instr. ens. à3
Formschneider *Trium Vocum Carmina a Diversis Musicis* 1538, sig. E1r *Een frölic wesen* - instr. ens. à3
D-Bsb Mus.40026, f. 27r *Ain Frewlich wesen* - keyboard à3 Wolf G.2

I.11. Fille, vous avec mal gardé [girl, you are not cared for] - model: Wolf B.1 à4
A-Wn 41950, ff. 6v-7r *Philomusa* - 6F adapted for 7F DATB 24-25
PL-Kj 40154, ff. 30r 8v 8r 6v untitled - 6F DAB

I.12. Tristicia vestra [your sadness]
model:[15] Lerner CMM 65/11 (2011) no. 49
Drusina 1556, sigs. l4v-m1v *Tristitia* - DTB 26-27
Newsidler *Dritt* 1544c, sig. M3r *Tristicia vestra 9* - DTB
= Phalèse 1568, f. 54v *Tristitia obsedit me*
Formschneider 1538, sig. D1r *Tristicia vestra* - instr. ens. à3

I.13. Hé logierons nous [Where will we stay?] - model: Wolf E.16 à4
Spinacino II 1507, f. 24v-25r *HElogeron nous* [header: *Francesco Spinacino*] - DTB[16] 28

I.14. Si dormiero [If I sleep] by Isaac, Agricola, Finck or La Rue - model: Wolf E.36 à3
PL-Kj 40154, ff. 6r, 22r 22v 24r *Si dormiero* - DTB 29-31
Gerle 1533, ff. 64r-66r *Si dormiero* - DTB[17] *Lutezine*
Newsidler 1536b, sigs. K3v-L2r *xxiii Hainricus Finck. Si dormiero, der erst theil* - DTB
Formschneider 1538, sig I1v *Si dormiero* - instr. ens. à3
CH-Bu F.IX.22, ff. 35r-38v *Si dormiero* - keyboard à3 Wolf G.27

I.15. Tmeiskin was jonck - Dat meisje is jong in Dutch [That girl is young][18] by Japart or Obrecht - model: Wolf E.39 à4
Schlick 1512, pp. 68-70 *Metzkin isack* - DTB[19] Wolf G.22 35

I.16. O Maria mater Christi - model: D-Rp C 120 (Pernner Codex), pp. 114-115 *O Maria mater Christi* - à4
Gerle 1533, ff. 84v-88v *O Maria mater Christi - Der ander teil. Aue domina - Der drit teil. Diocunda - Der viert teil. Aue sanctissima* *Lutezine*

Appendix

As page fillers here are two dances dedicated to Isaac's boss, Emperor Maximilian I [r.1493-1519] (App. 3 & 5), one possibly for the emperor's grand son and successor, Ferdinand I (r.1521/1556-1564) (App 4), six anonymous Chorea (App 1-2, 6-9) and eleven untitled exercises that begin the much later (*c.*1620) Dolmetsch lute book, now in Edinburgh University Library (App 10). A commentary on all the music in this supplement will be in the *Lutezine*.

App 1. CZ-Pu XXIII.F.174, f. 20v *Chorea - Nachtantz* 5
App 2. CZ-Pu XXIII.F.174, f. 17v *Chorea - Nachtantz* 7
App 3. US-NHub osborn 31, f. 23v *Kaiser Maximilian Tantz* 12
App 4. D-LEm II.6.23, p. 37 *Chorea Italica - Hertzog Ferdinandi* 13
= CZ-Pnm IV.G.18, f. 137r *Chorea*
App 5a. CZ-Pu 59r.469, f. 31v *Tanecz Maximiliani - Zhuru* 15
= D-Z 115.3, p. 41 *Tanecz - Zhuru Janku*
CZ-Pu XXIII.F.174, ff. 20v-21r *Chorea - Nachtantz*
App 5b. CZ-Pu XXIII.F.174, ff. 21v-22r *Kayser Maximilian Tantz - Nachtantz* 19
App 6. D-LEm II.6.15, p. 378 *Chorea 27* 17
App 7. CZ-Pu XXIII.F.174, ff. 21r-21v *Chorea - Nachtantz* 23
App 8. D-Z 115.3, p. 53 i *Alia Chorea* 27
CZ-Pu 59r.469, f. 39v i *Alia Chorea*
App 9. PL-Kj 40583, f. 2v *Chorea franisonus* 31
App 10. GB-Eu Coll.2073, ff. 1r-6r untitled (11 exercises) 32-33

John H. Robinson - April 2024

[10] See parody in F-Pn Rés. Vmd ms. 27, ff. 20v-21r *Recercar d*(i) *Benedictus* - Jones I/4; and the descending sequence in bars 44-51 of Benedictus is parodied in US-Cn Case VM 140.C25 (Capirola), ff. 5v-6v *Recerchar Primo* bars 74-97, edited for the *Lutezine* to *Lute News* 106 (July 2013) and *158 Early Cinquecento Preludes and Recercars for Renaissance Lute* (Lute Society Editions 2018), no. 122.

[11] Contrafactum with three verses of the text below beginning 'Herr Gott laß dich erbarmen vnnd sey dasheyl der armen'.

[12] John H. Robinson 'Lute Intabulations of Music by Paul Hofhaimer (1459-1537)' In: Dick Hoban (ed.) *The Art of the Lute in Renaissance Germany* Volume 1: Early Manuscripts (Fort Worth TX, Lyre Music 2009), no. H3.

[13] Thanks to Gary Boye for a copy; Vorsterman's *Livre plaisant et tres utile* (Anvers 1529) is a French translation of the second part of Virdung's *Musica getutsch* (Strassburg 1511) using *Een vrolic wesen* in French tablature as a music example instead of Virdung's example of *O haylige* in German tablature. A Flemish translation by Van Ghelen with the same example as Vorsterman was published as *Dit is zeer schoon Boecxken* (Antwerp 1554/R1568).

[14] Jan W.J. Burgers *The Lute Music Published by Pierre Phalèse 1545-c.1575* vols I-III (Koninglijke VNM 2023).

[15] Not Hofhaimer's setting in *Tricinia tum veterum* (Wittenberg, Rhau 1542) no. 47.

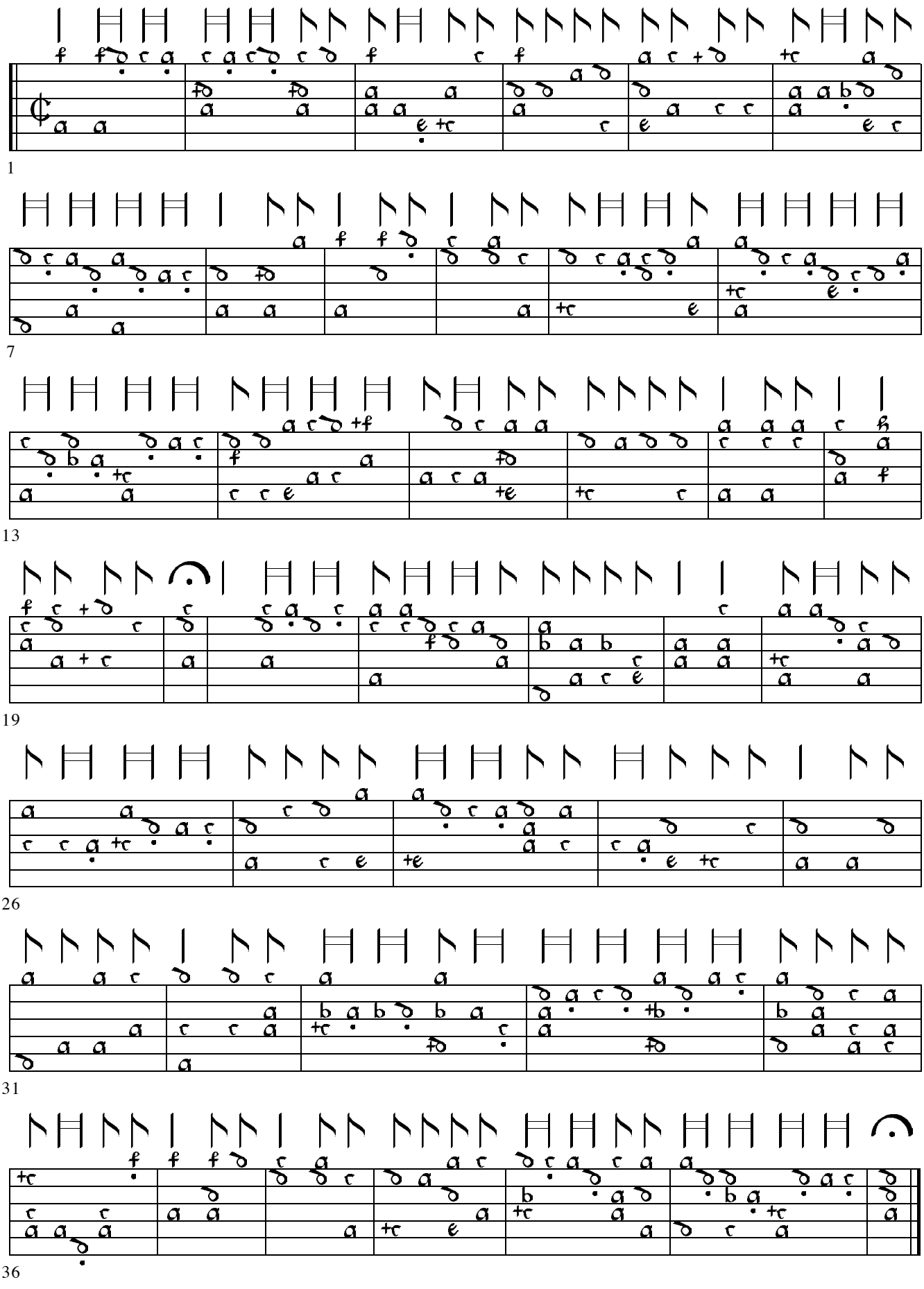
[16] Spinacino intabulates DATB which is awkward so I have omitted A.

[17] Gerle also intabulates a second and third parts [tablature in the *Lutezine*] which are not included in Wolf and may not be by Isaac: Gerle 1533, ff. 66v-68v *Der ander teyl* [Ecce video coelus apertos - Behold, I see the heavens opened] - Gerle 1533, ff. 69v-70r *Der dritt teyl* [Si bibero - If I drink. Both are also in Newsidler 1536b, sigs. L2r-L4v *xxiiii Der ander theyl* [Si bibero] & Newsidler 1536b, sigs. L4v-M3v *xxv N. Croen* [sic] *Ecce video celos apertos der dritt.*

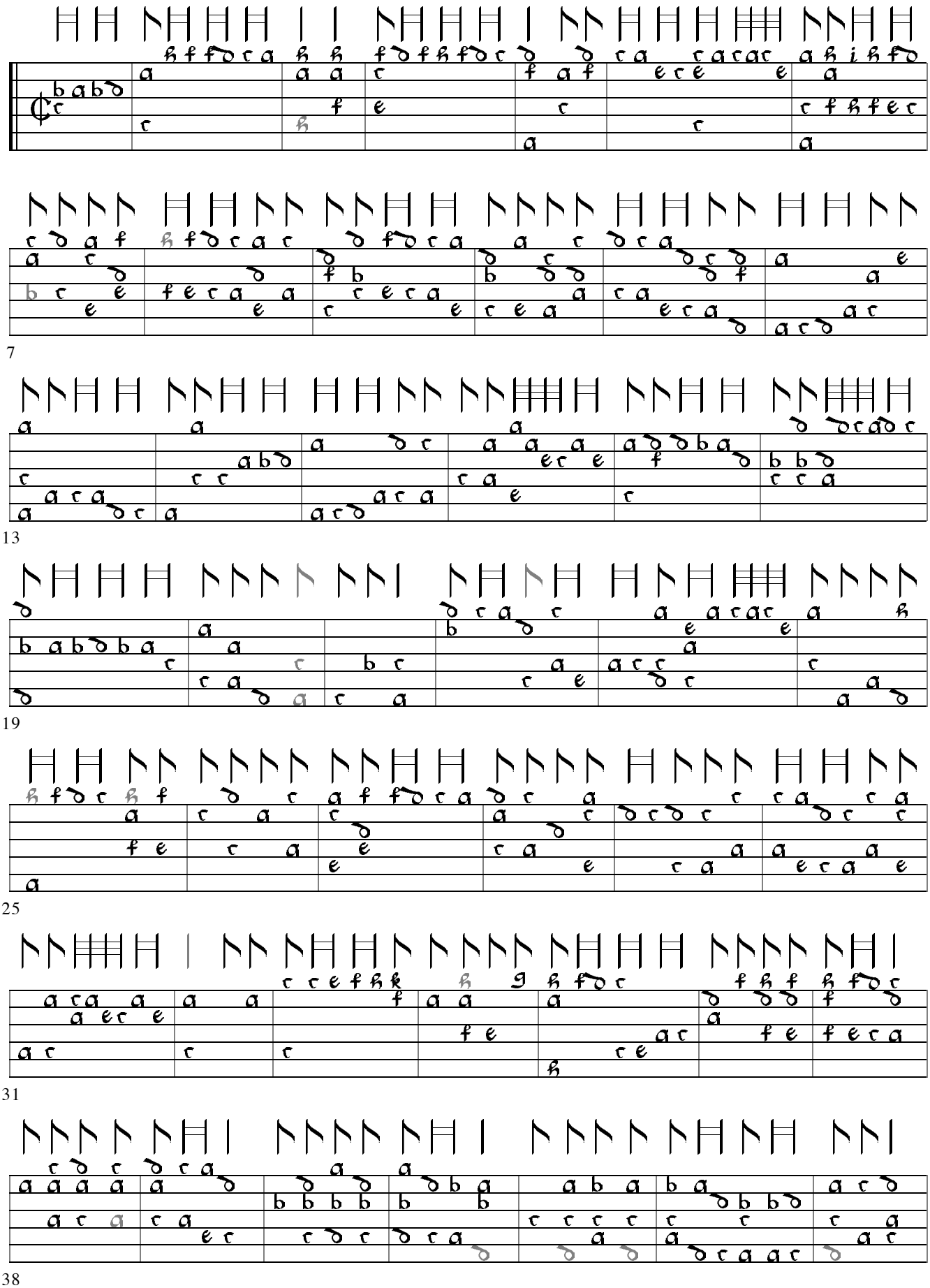
[18] https://www.liederenbank.nl/resultaatlijst.php?zoek=7180&actie=incipitnorm&lan=en - the Dutch song database.

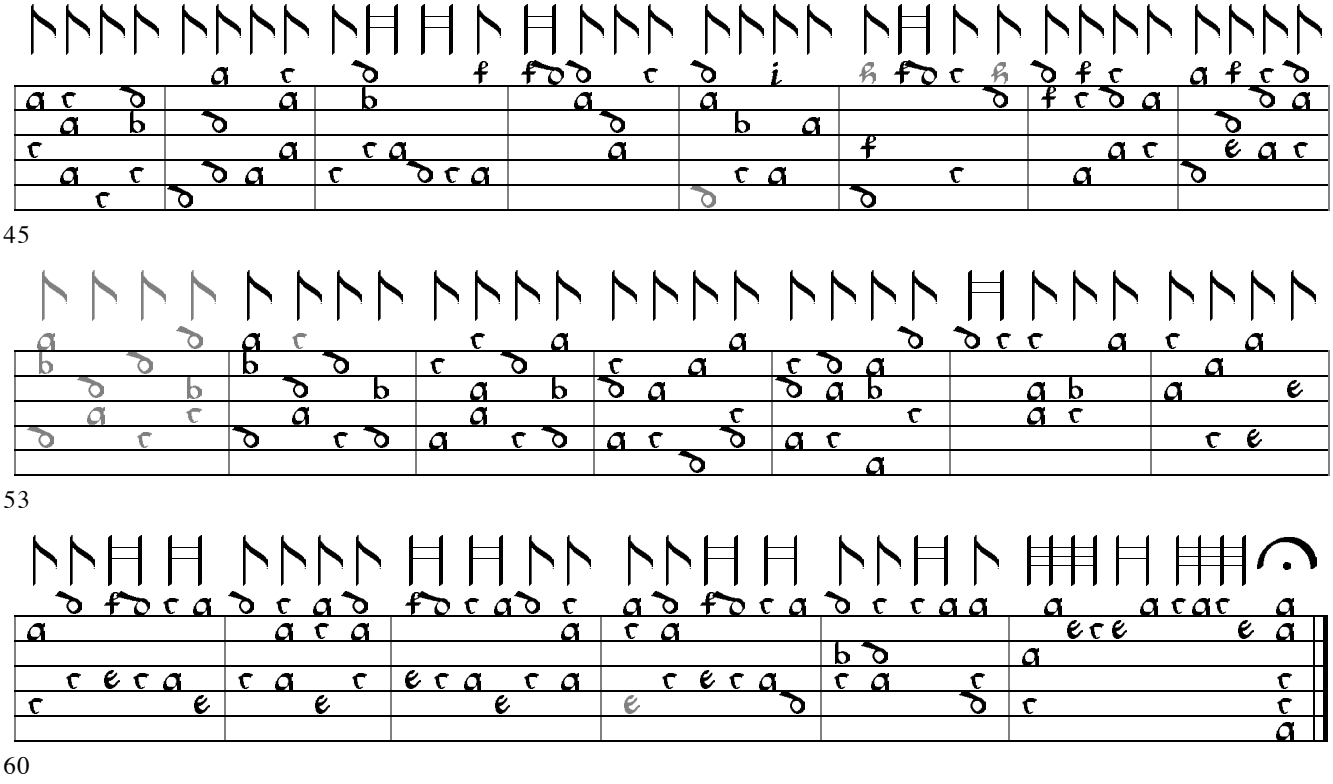
[19] Schlick's setting is as a melody [D] in mensural notation - added to the intabulation here - with lute accompaniment [TB].

I.1. Mein freud allein in aller welt Newsidler 1549, sigs. f1v-f2r

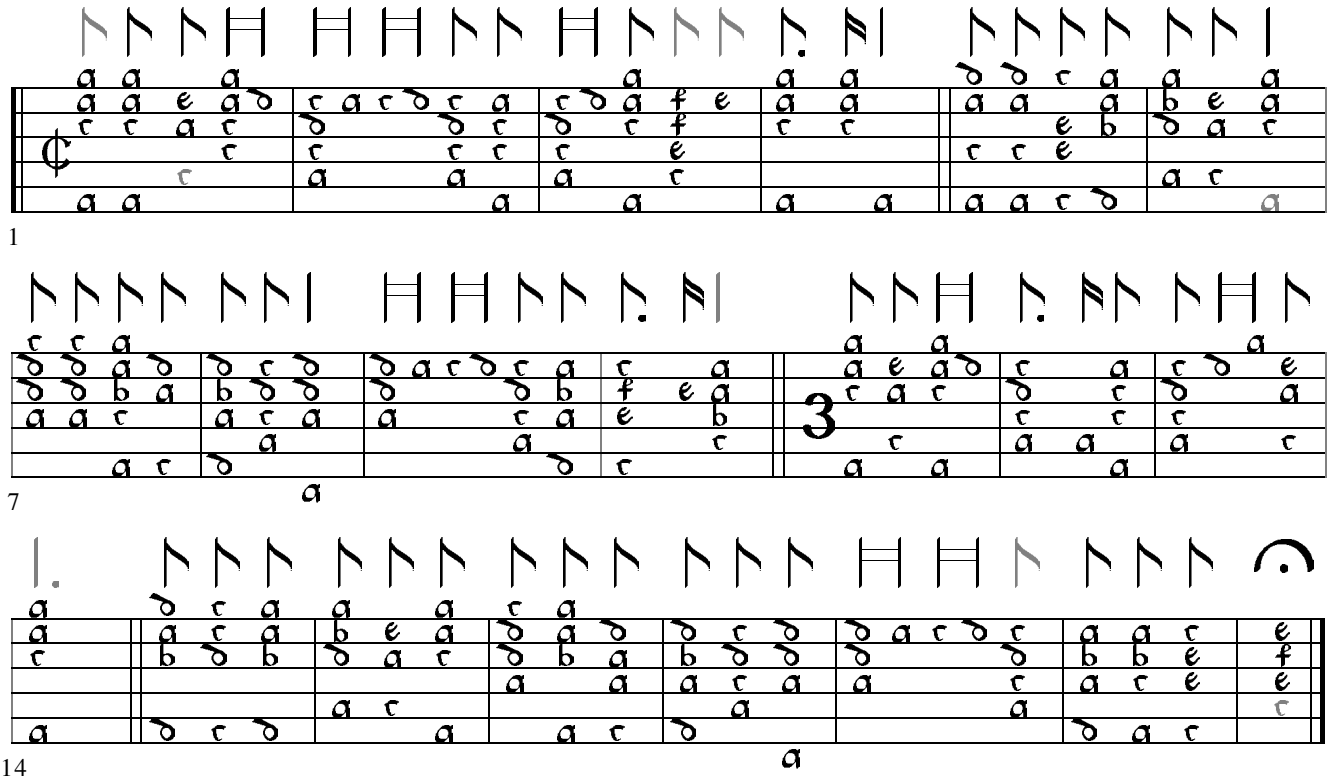


I.2a. (La Morra) A-Wn 41950, f. 6r

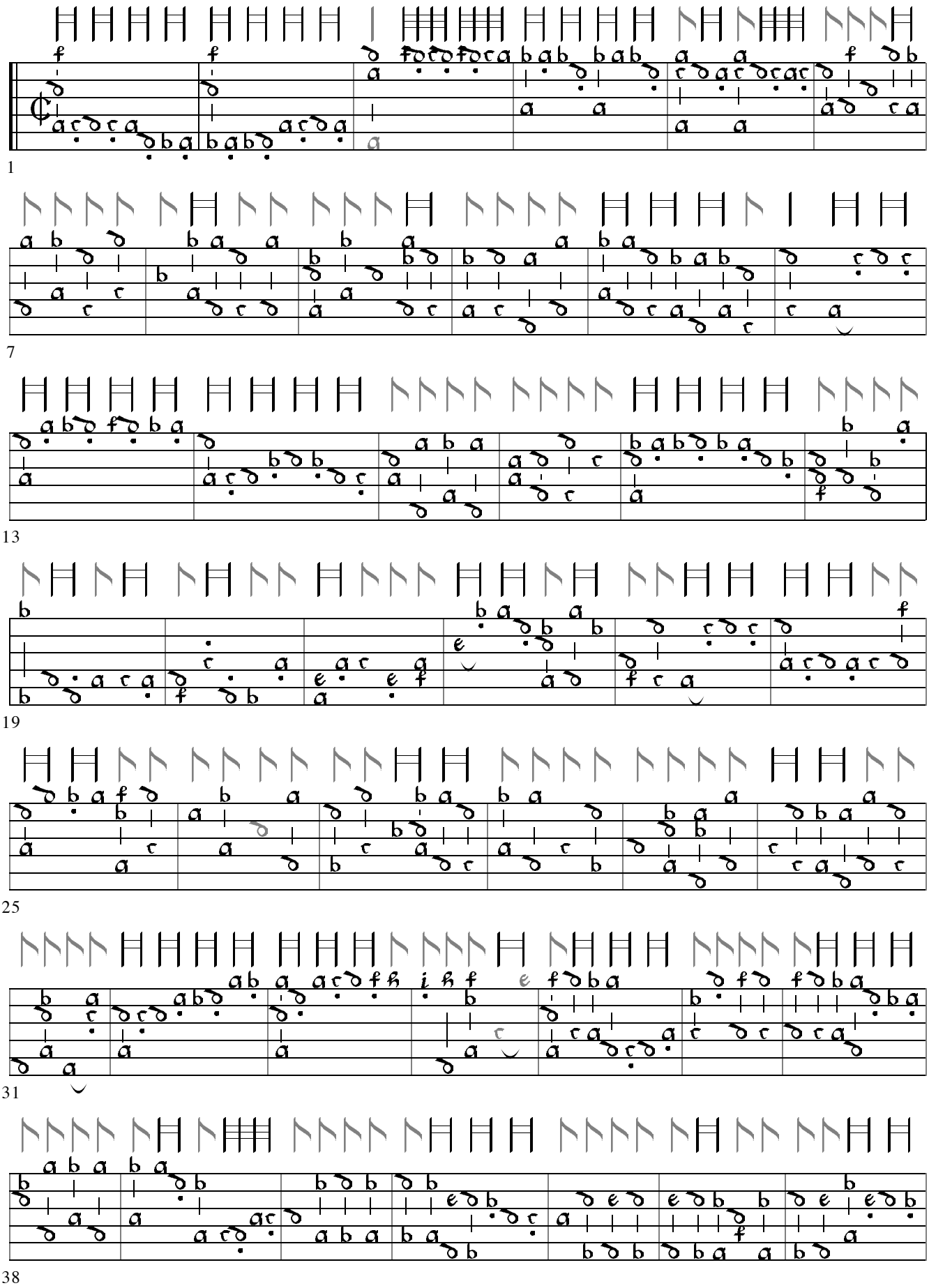


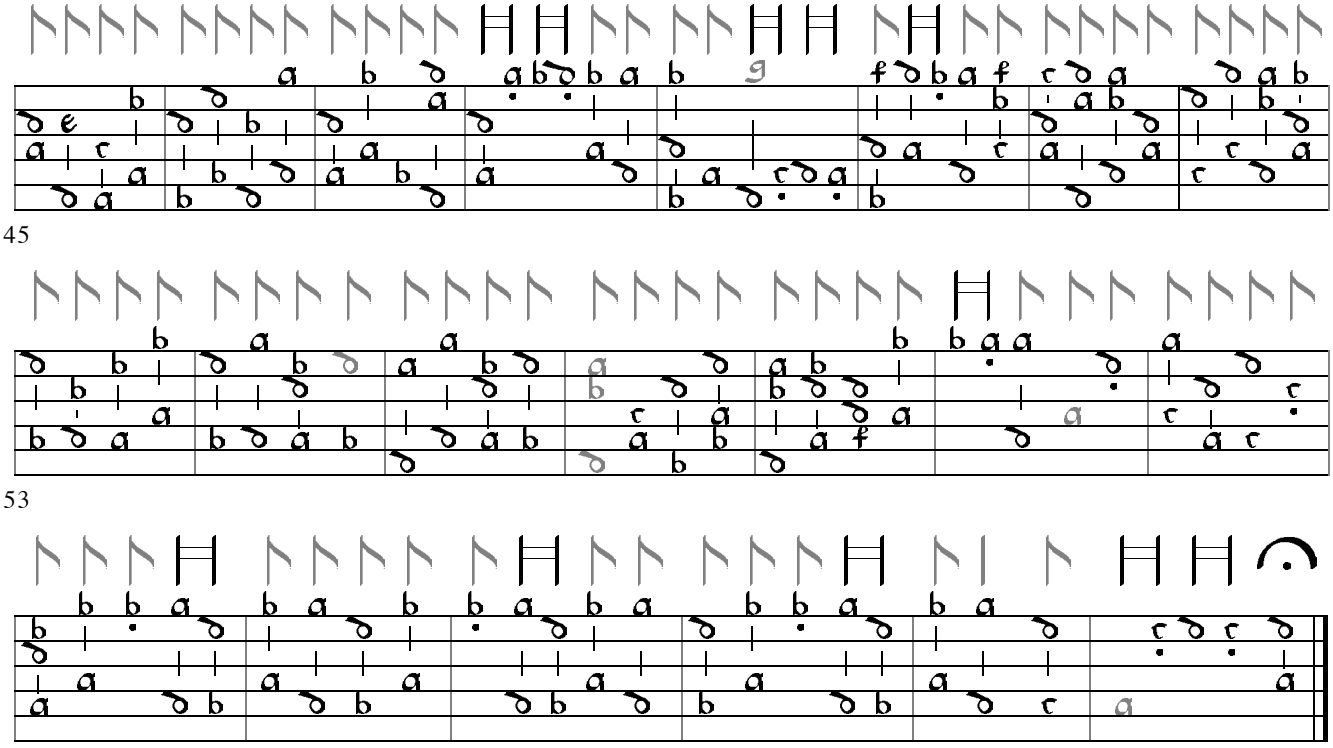


App 1. Chorea - Nachtantz - 7F A4B6-A4B7 CZ-Pu XXIII.F.174, f. 20v

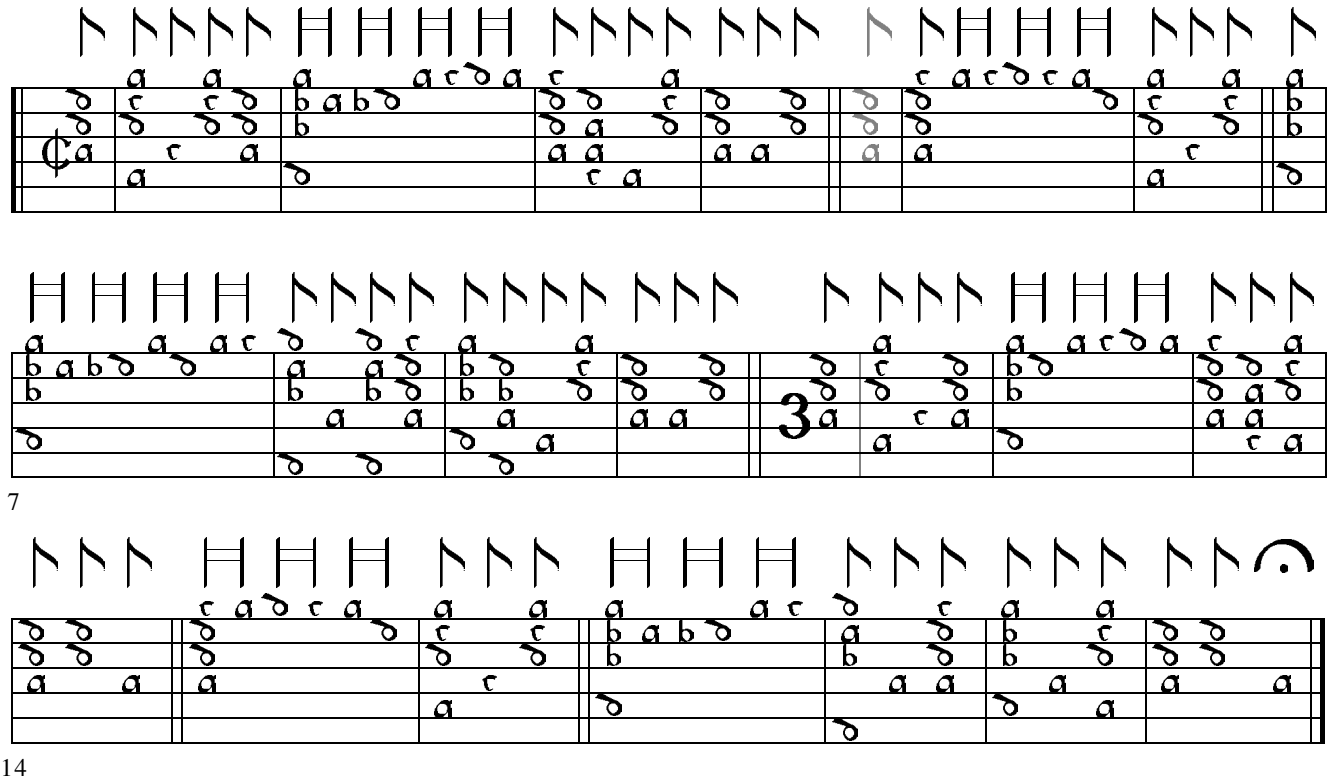


I.2b. (La) Mor(r)a F-Pn Res.Vmd.27, ff. 14v-15r

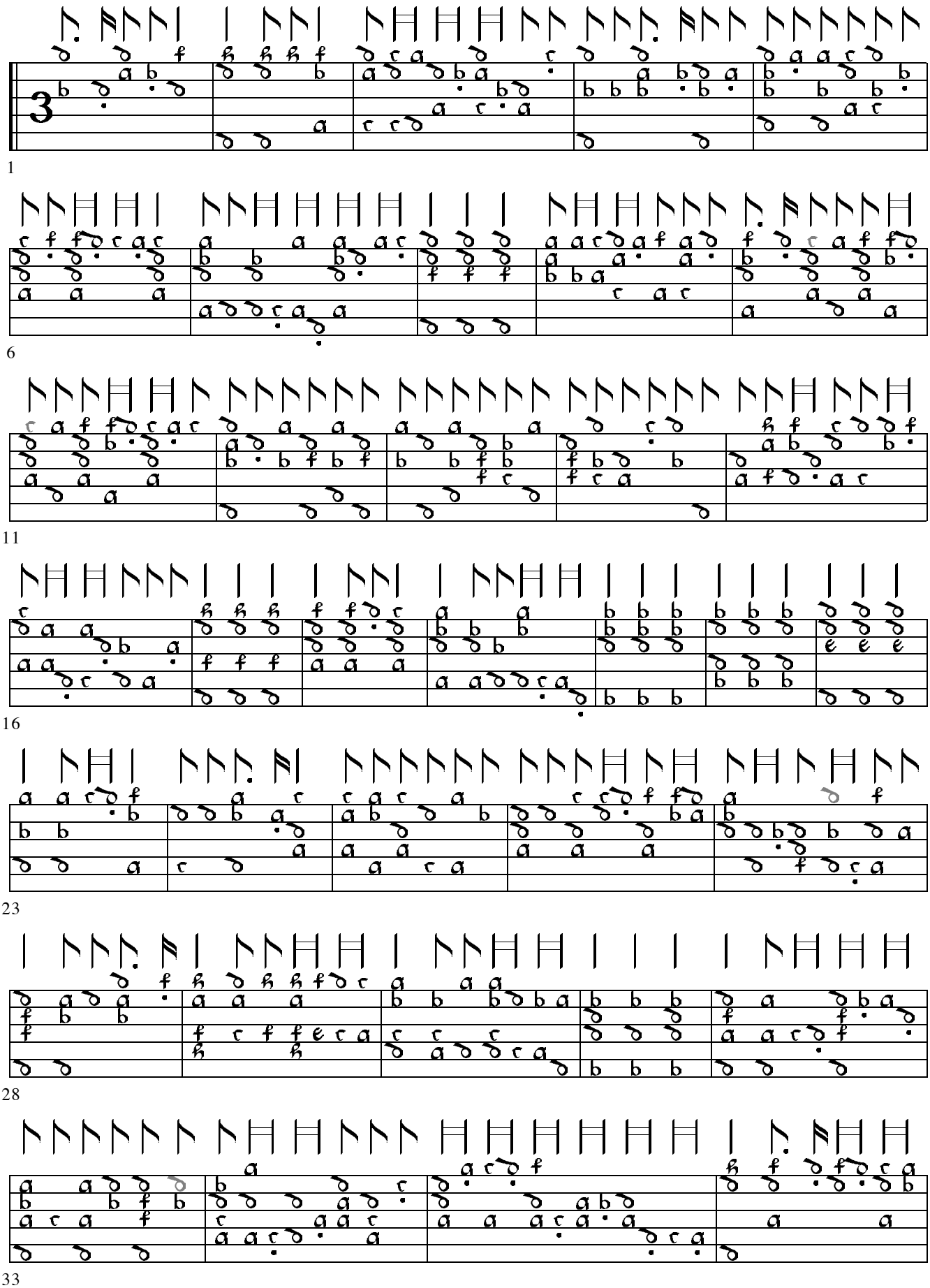


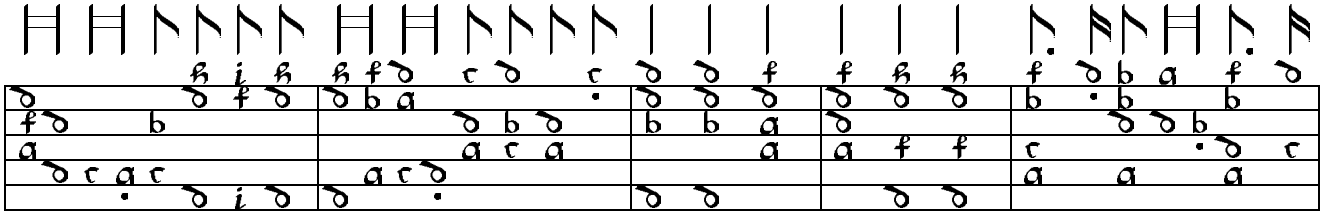


App 2. Chorea - Nachtantz - A4B2C4-A4B2C4 CZ-Pu XXIII.F.174, f. 17v



I.3. Palle (palle) Spinacino II 1507, ff. 16r-17r





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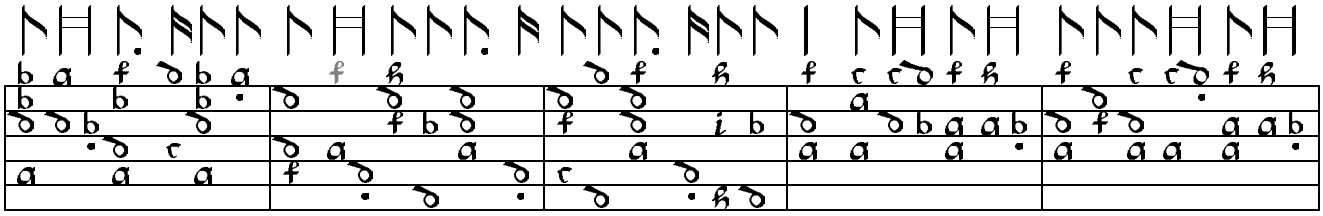

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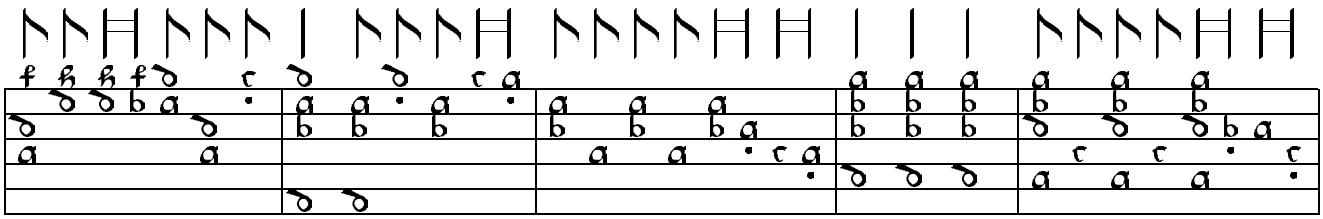

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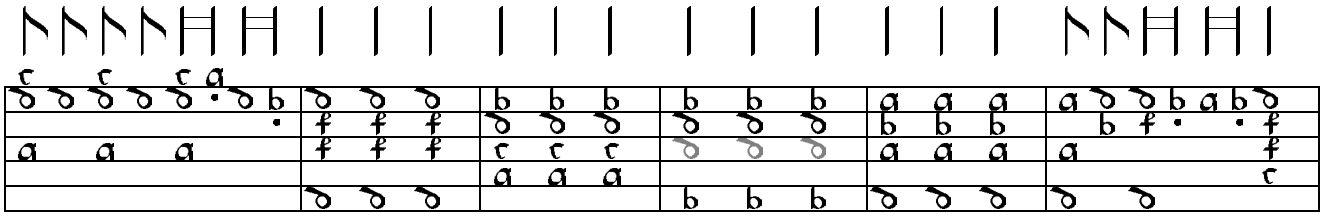

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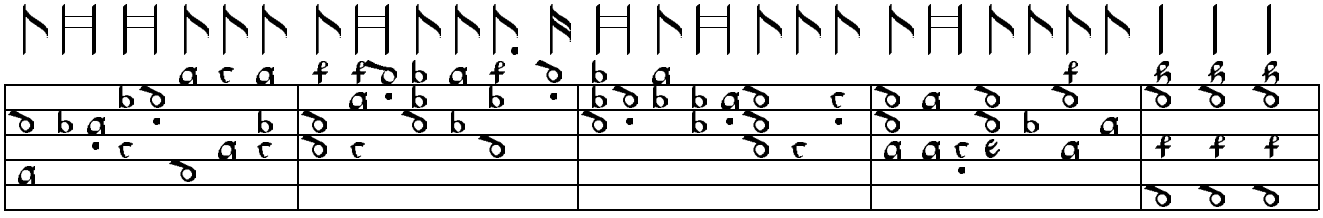

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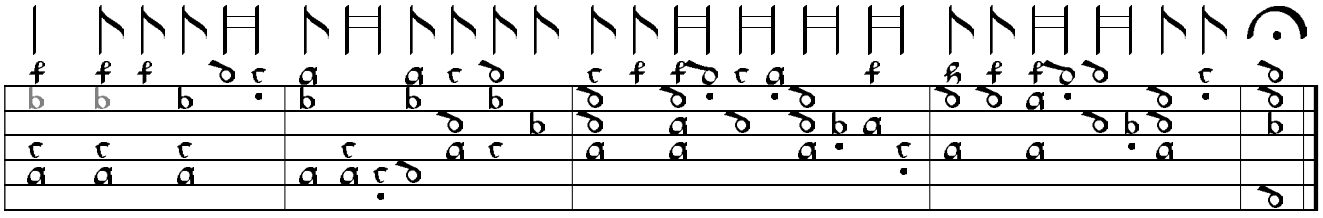
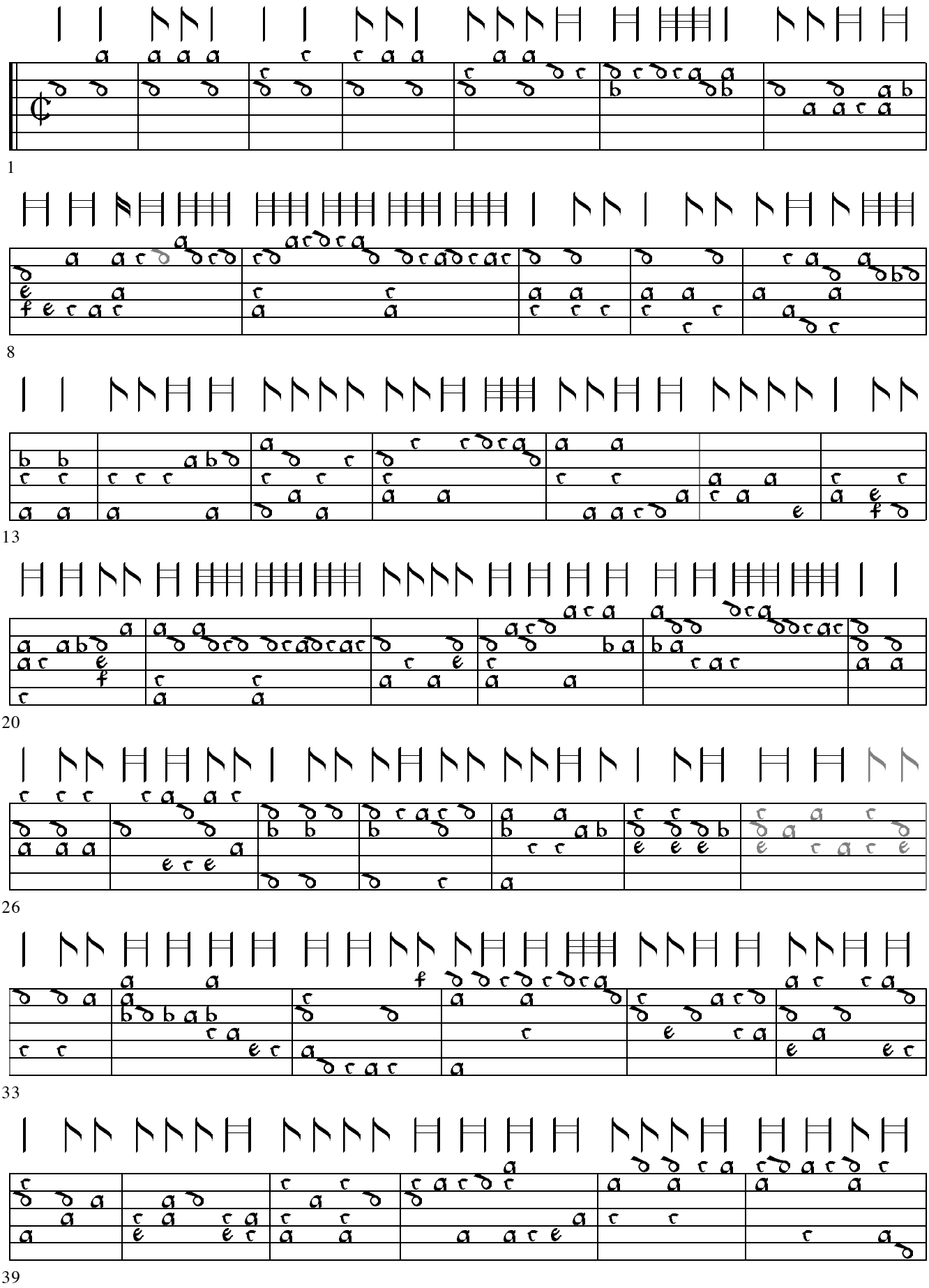
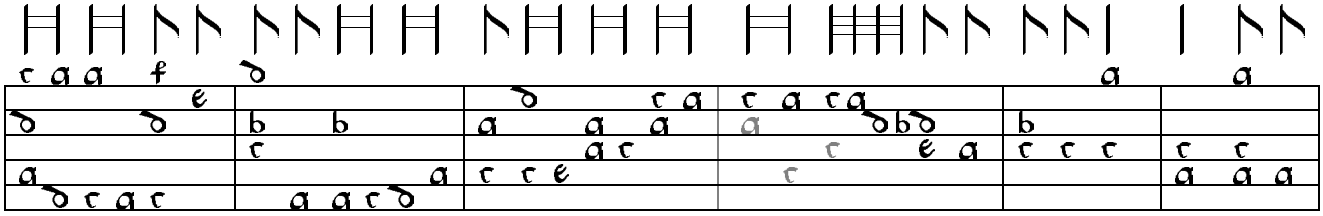


63

I.4. Tart ara

Newsidler 1536b, sigs. G3r-H1r





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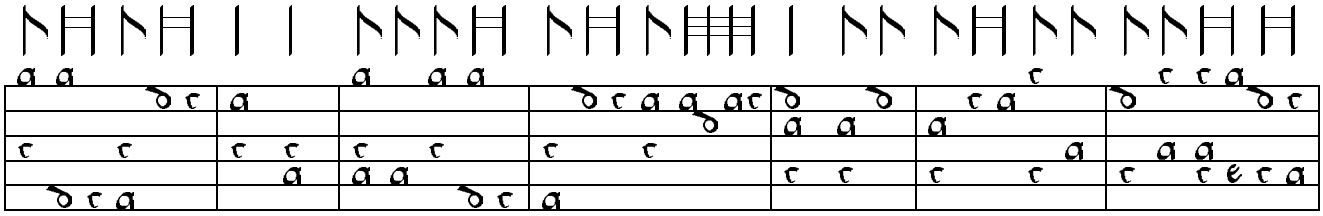

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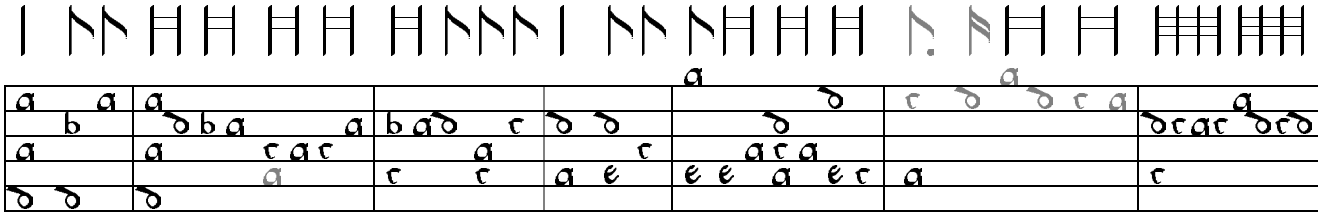

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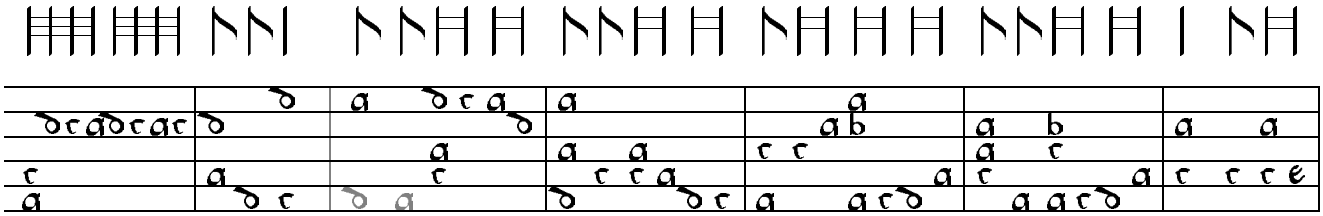

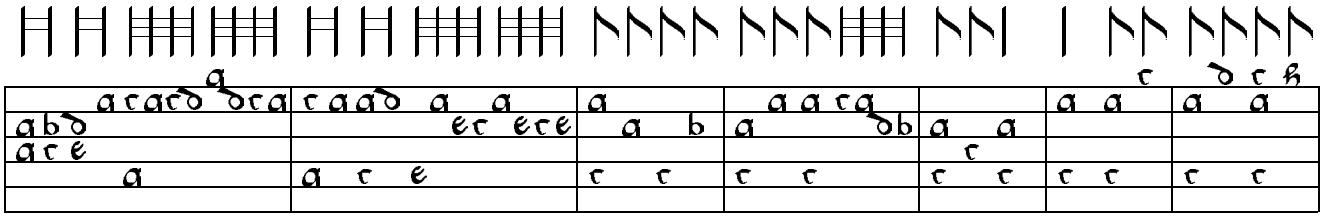

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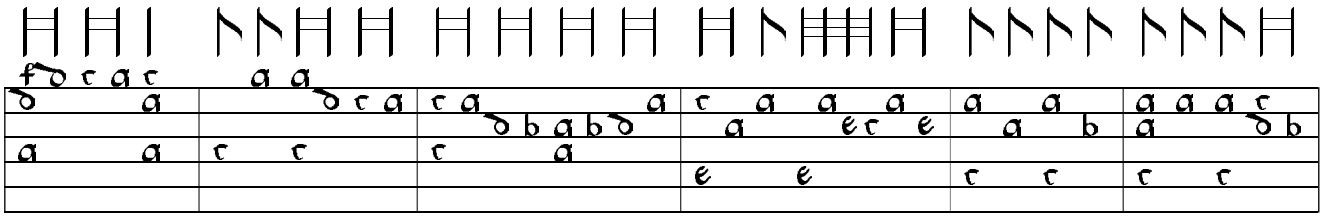

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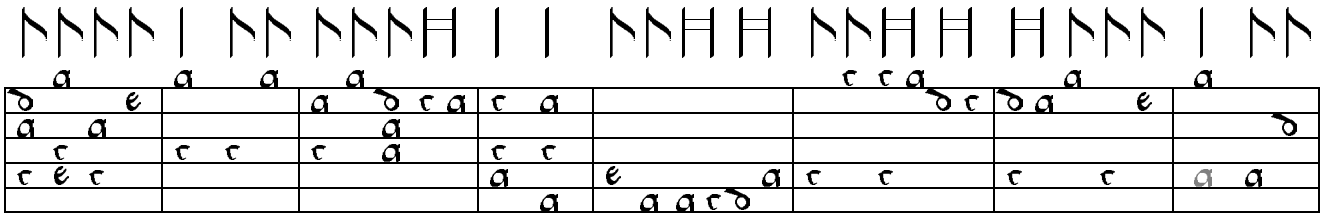

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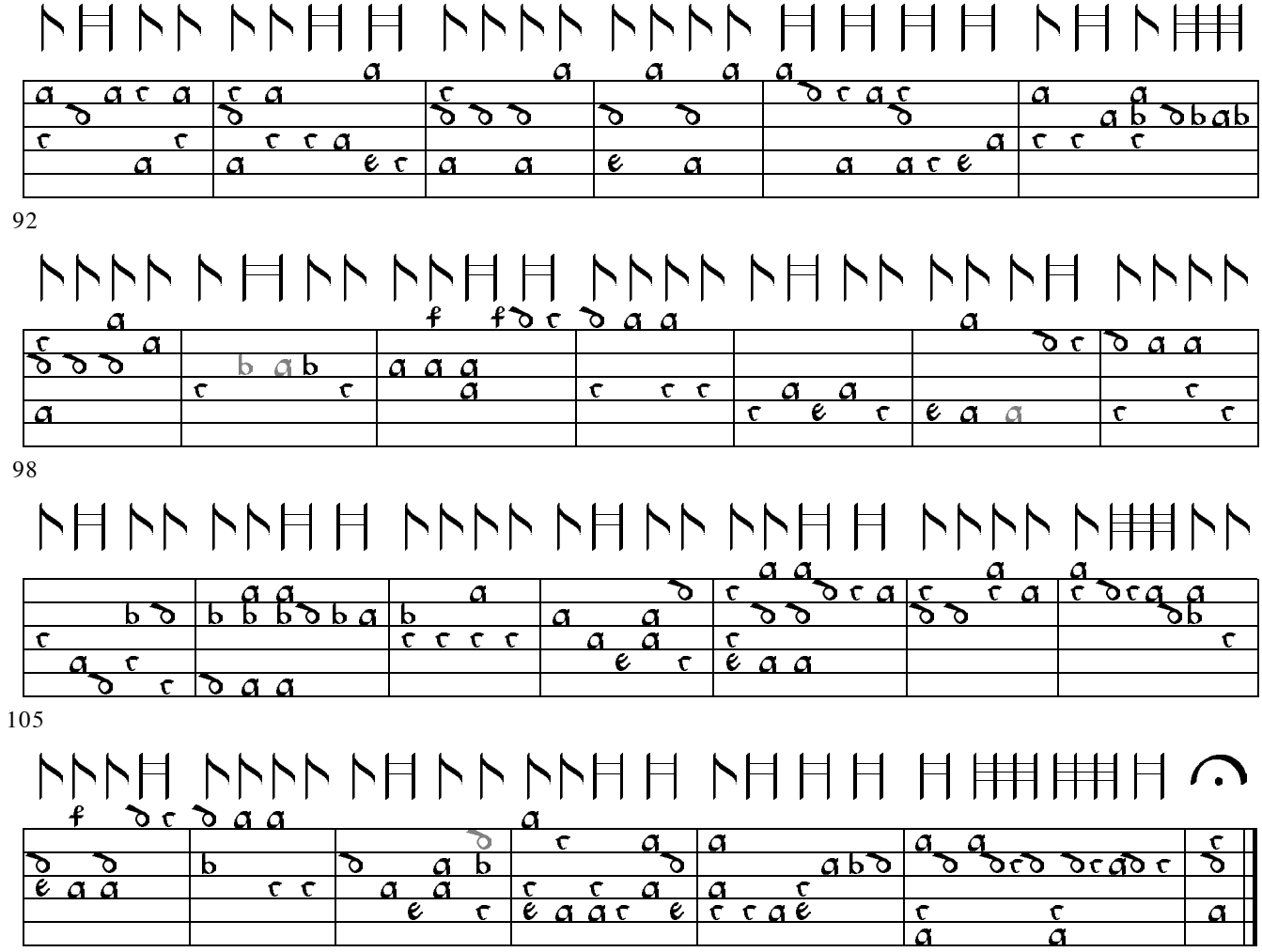
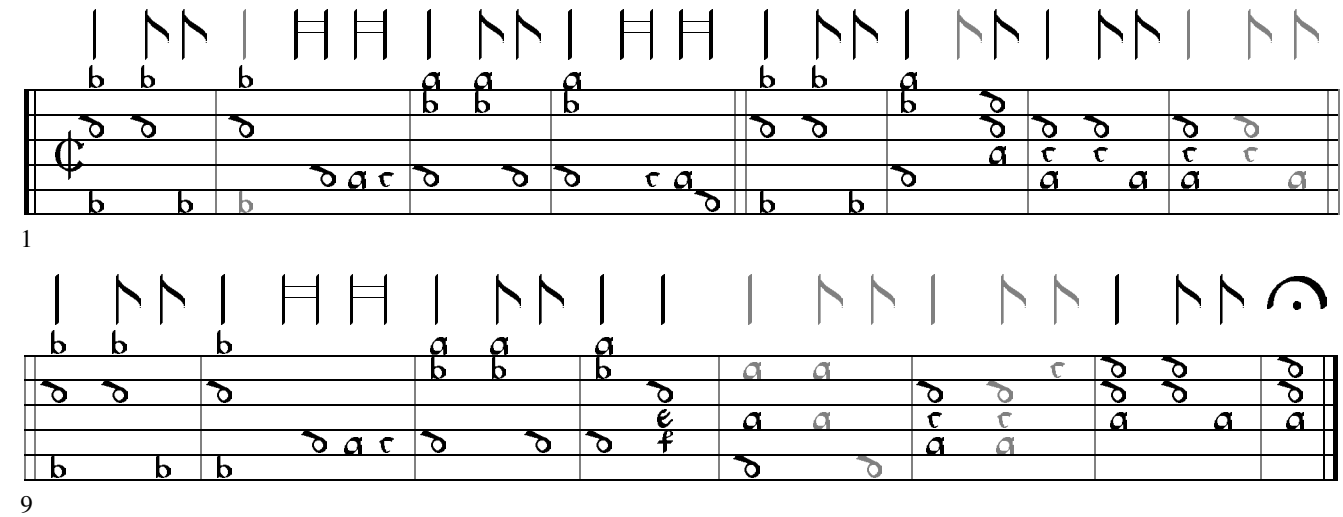
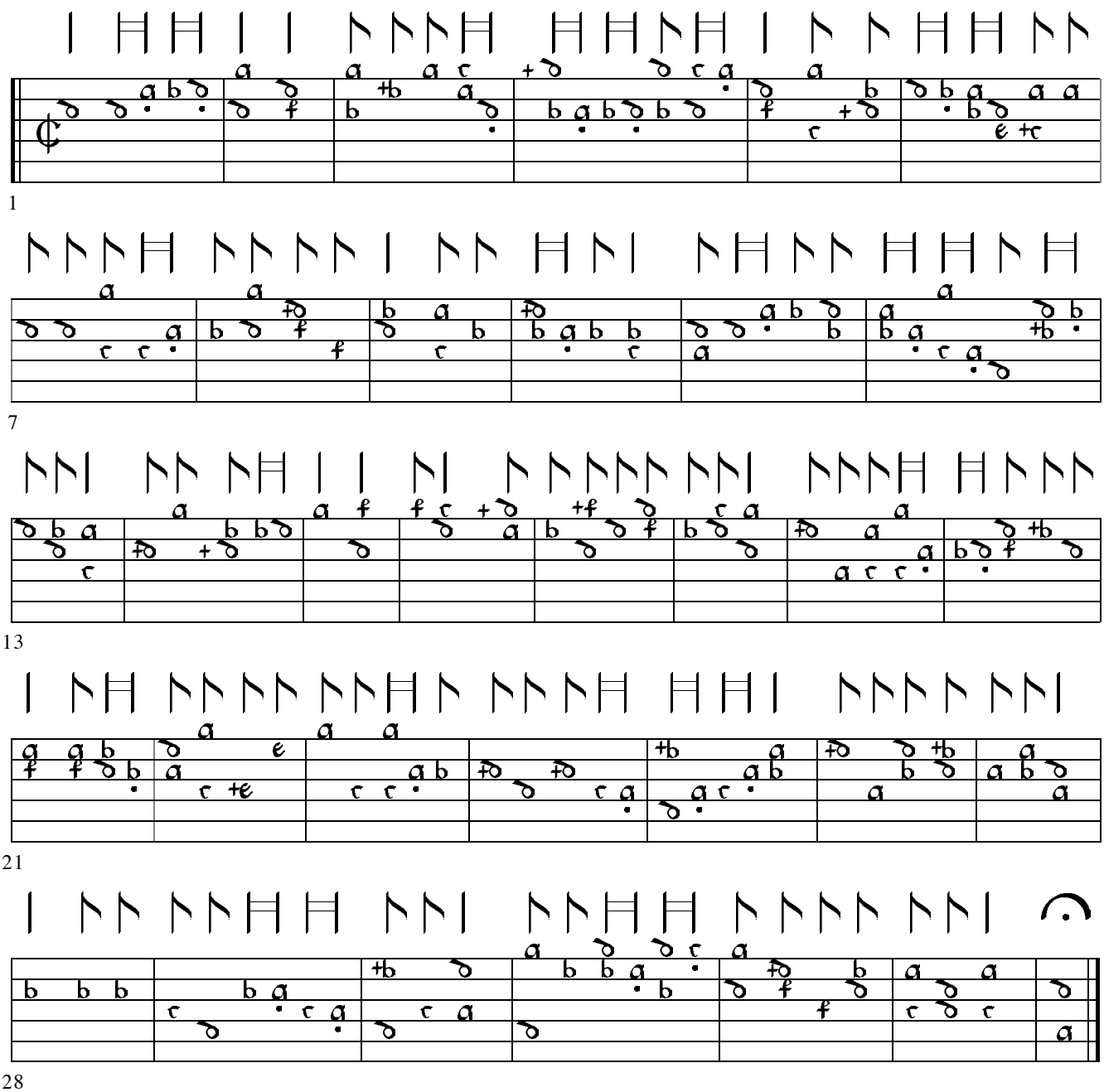


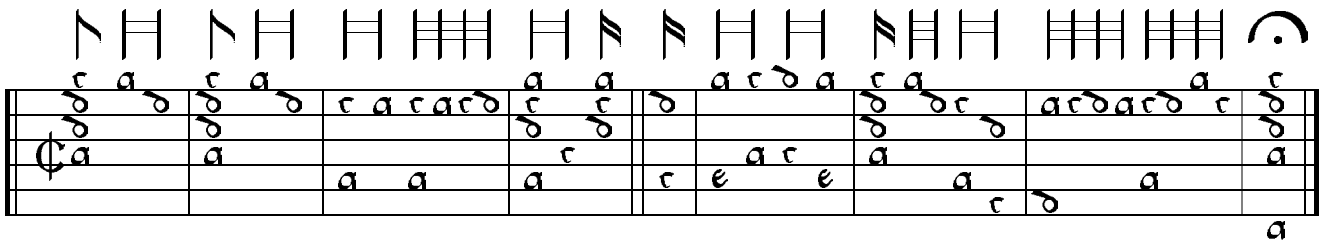
App 3. Kaiser Maximilian Tantz - AB4C8 US-NHub osborn 31, f. 23v



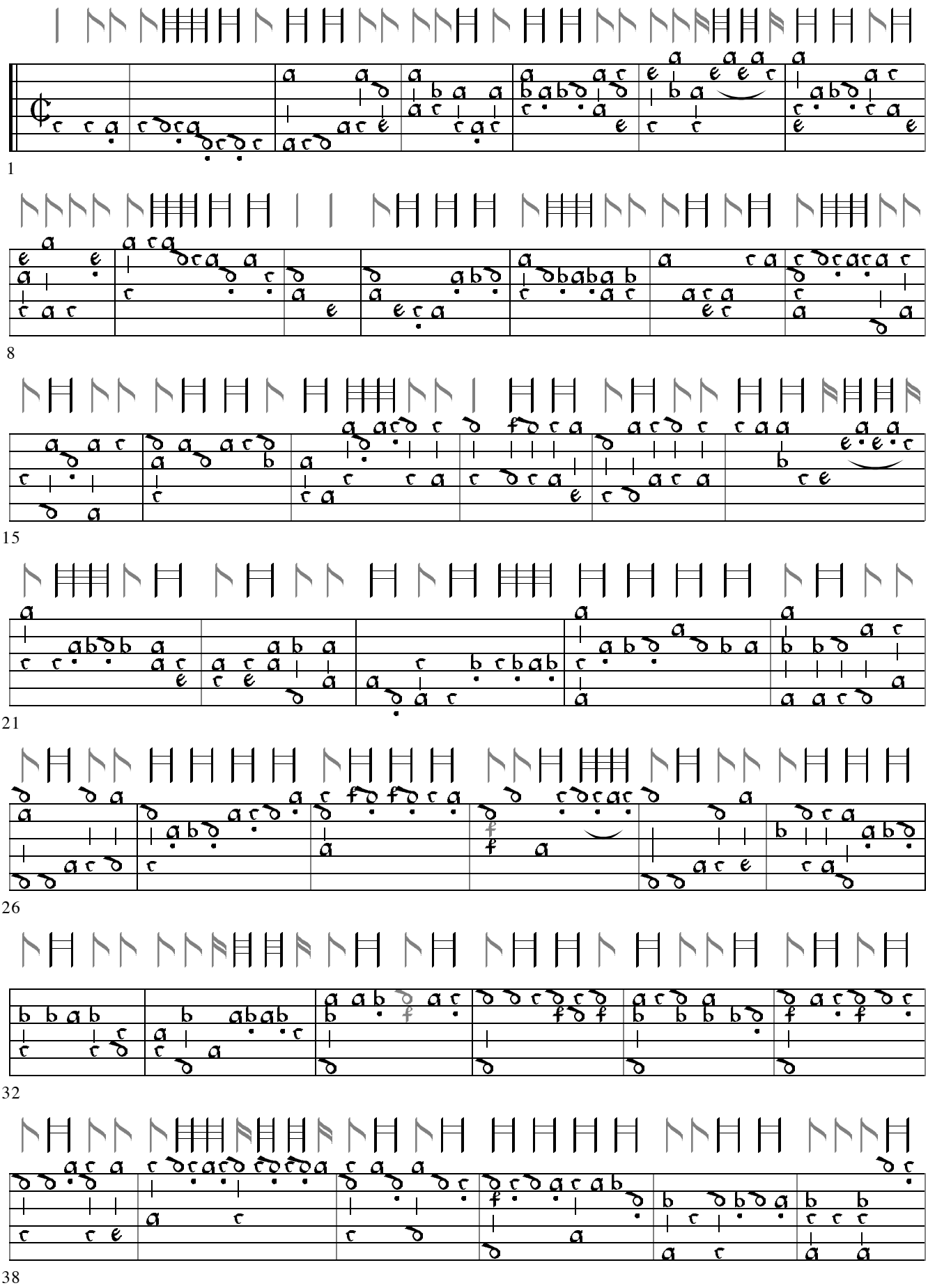
I.5. O weiblich art — Newsidler 1536a, sigs. f4v-g1r

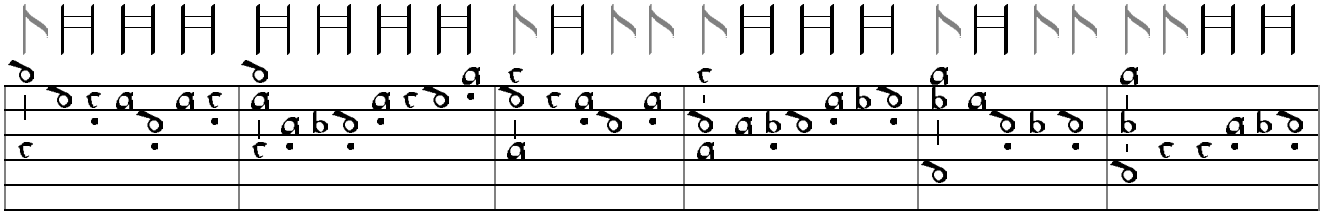


App 4. Chorea Italica - Hertzog Ferdinandi - 7F AB4 — D-LEm II.6.23, p. 37



I.6a. Benedictus F-Pn Res. Vmd.27, ff. 21r-22r





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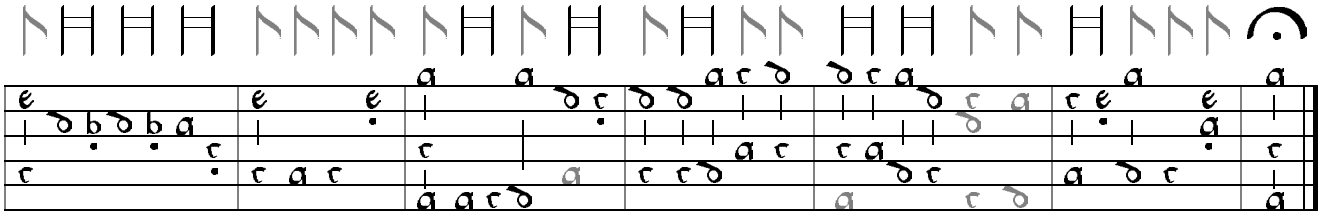

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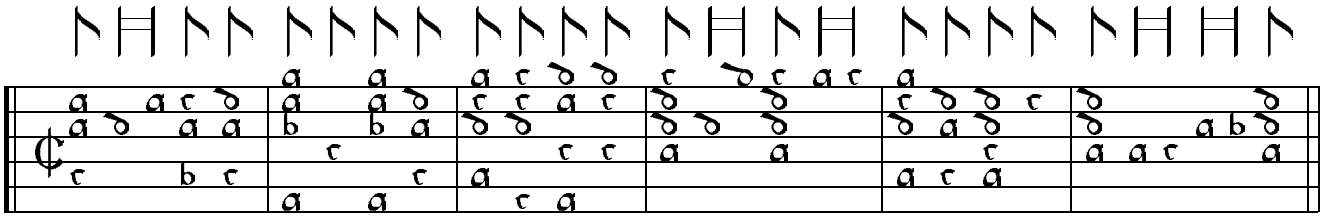
App 5a. Tanecz Maximiliani - Zhuru CZ-Pu 59r.469, f. 31v



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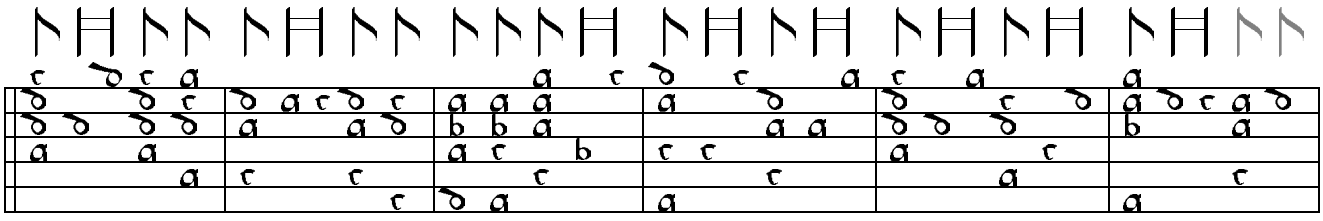

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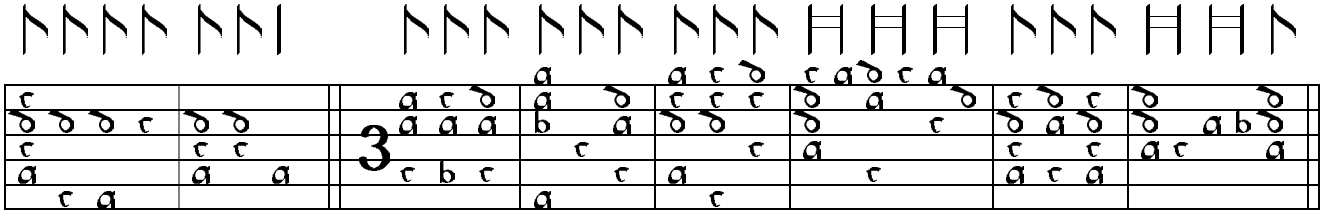

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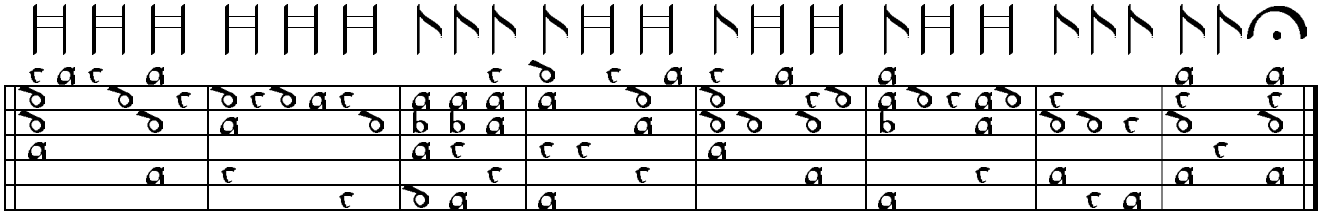

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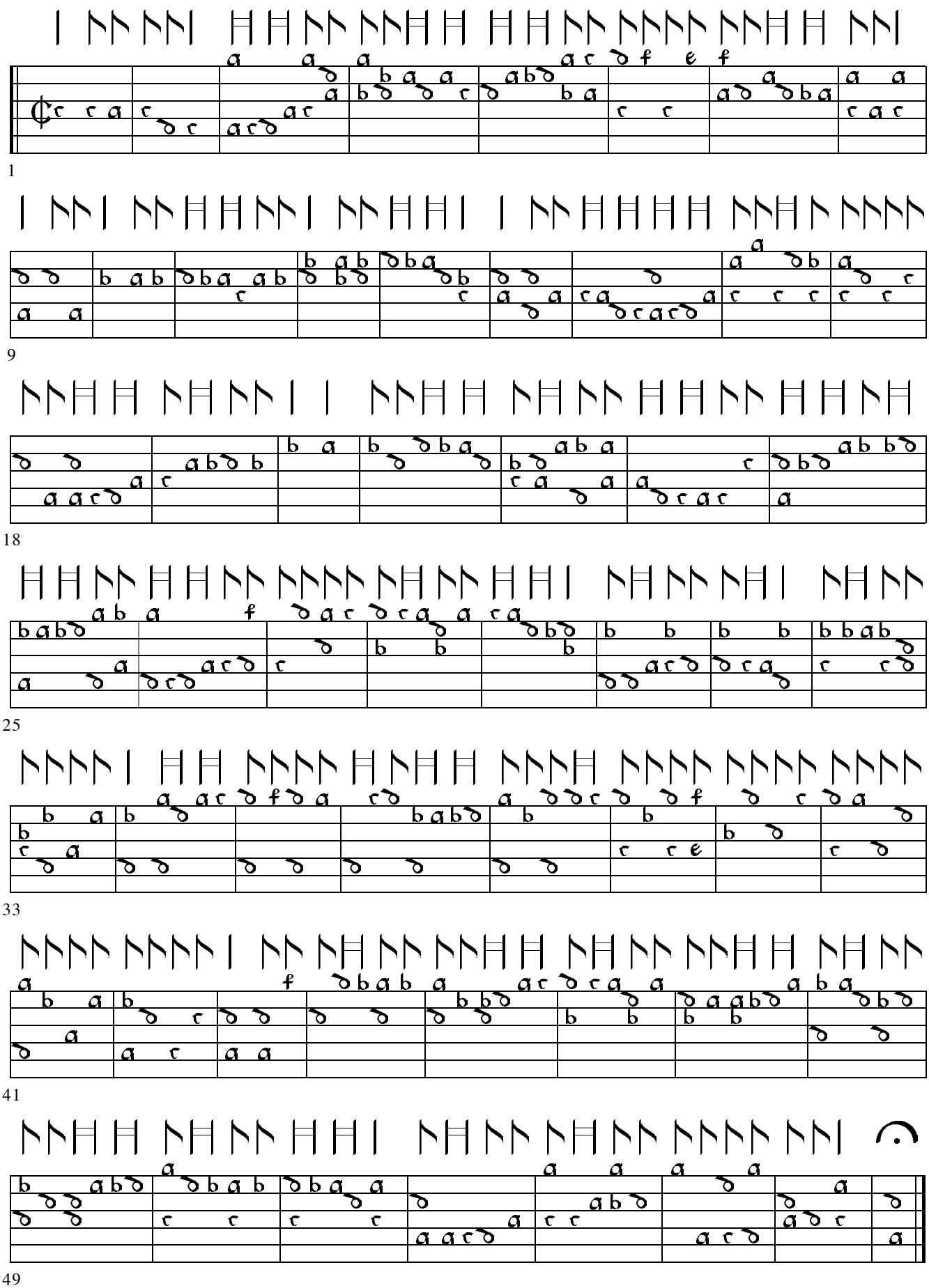
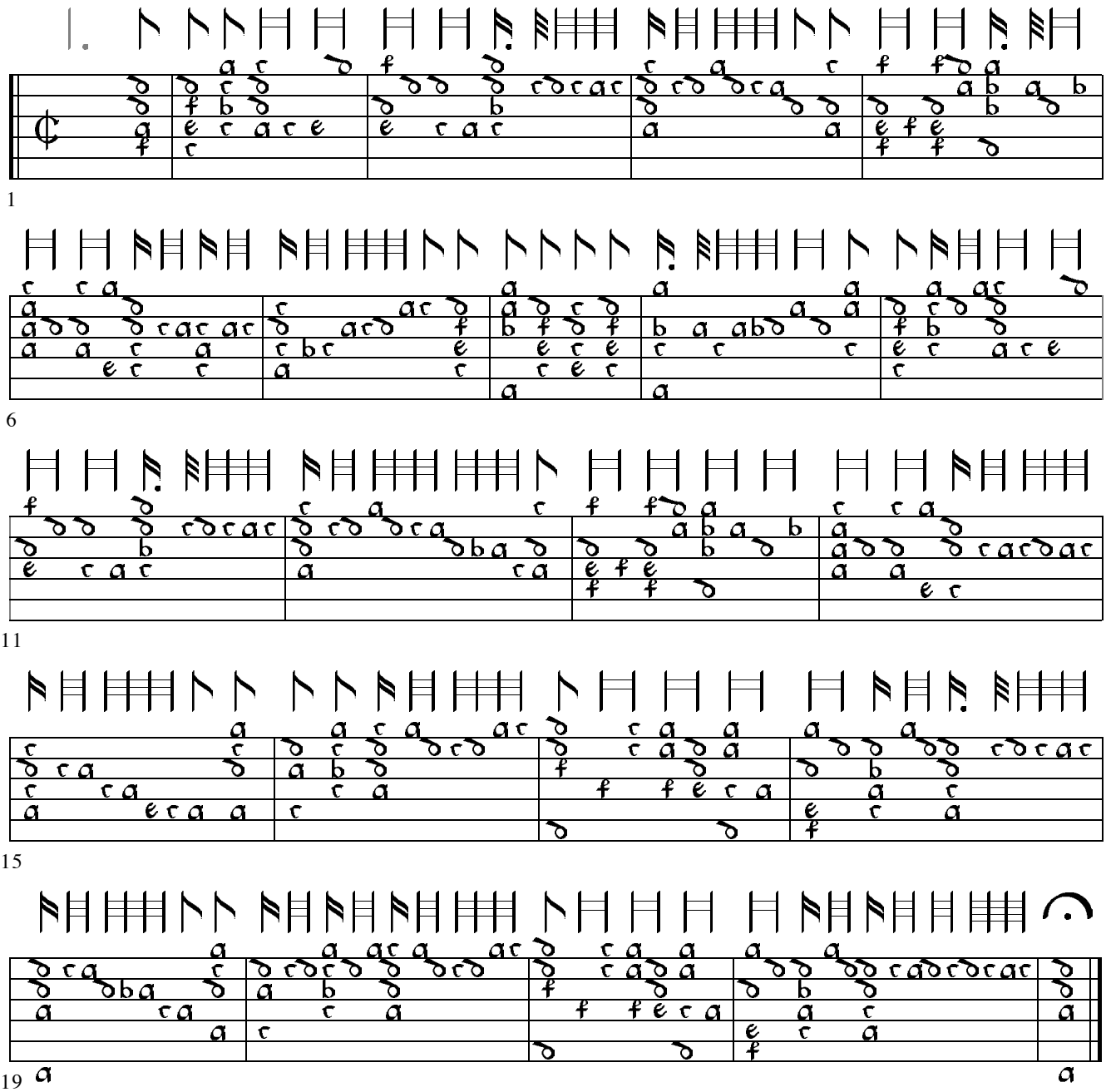
I.6b. Benedictus A-Wn 18688, ff. 86v-87r



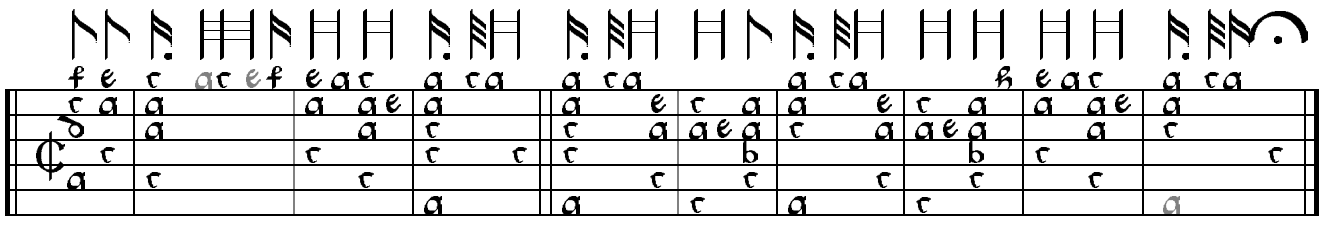
I.7. (Innsbruck ich muss dich lassen) - 7F

Ochsenkun 1558, f. 58v

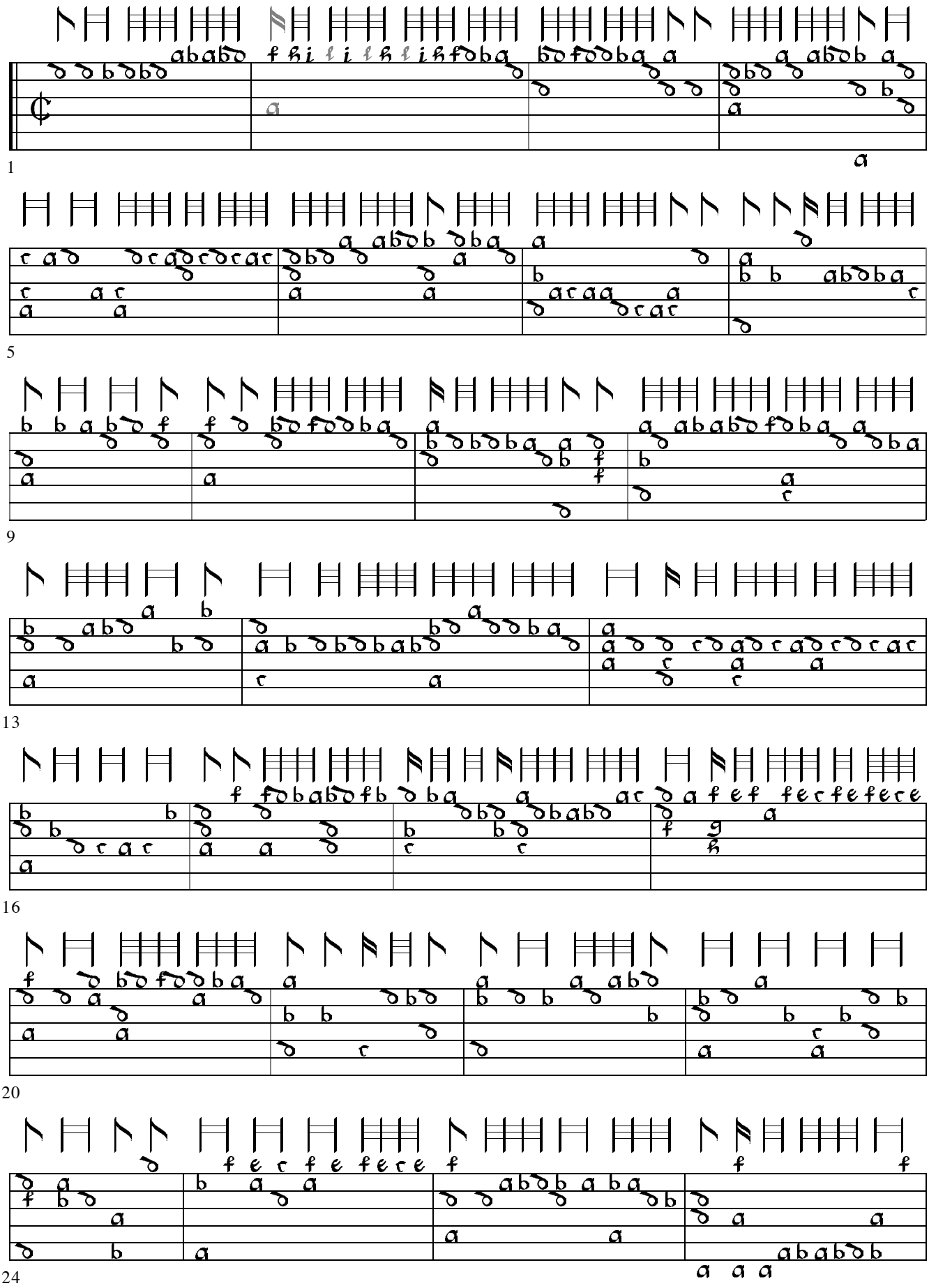


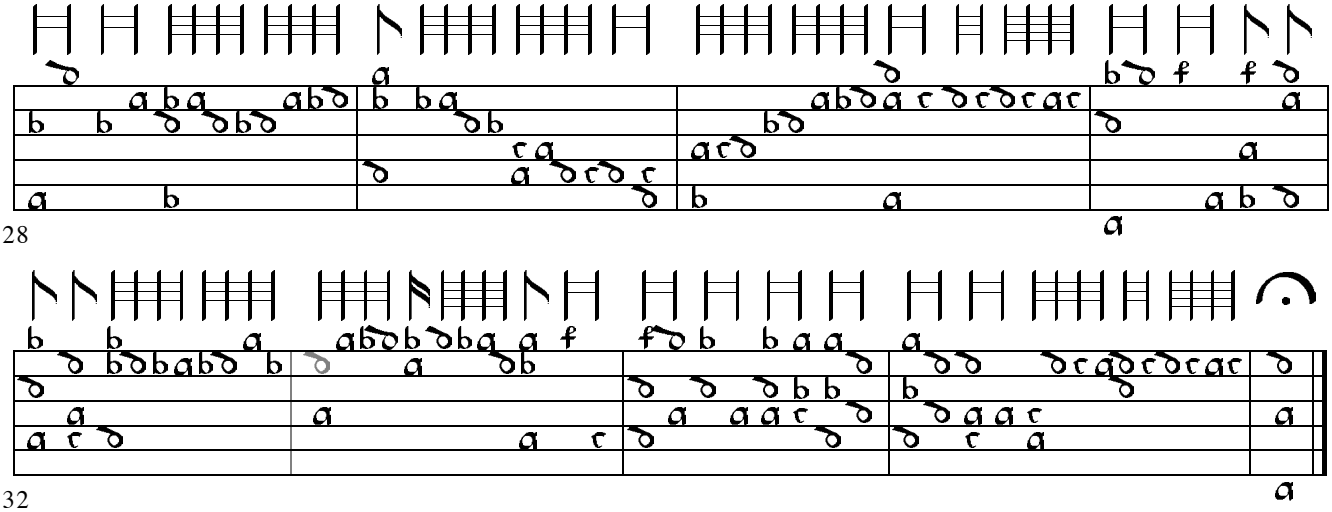
App 6. Chorea 27 - A4B6

D-LEm II.6.15, p. 378



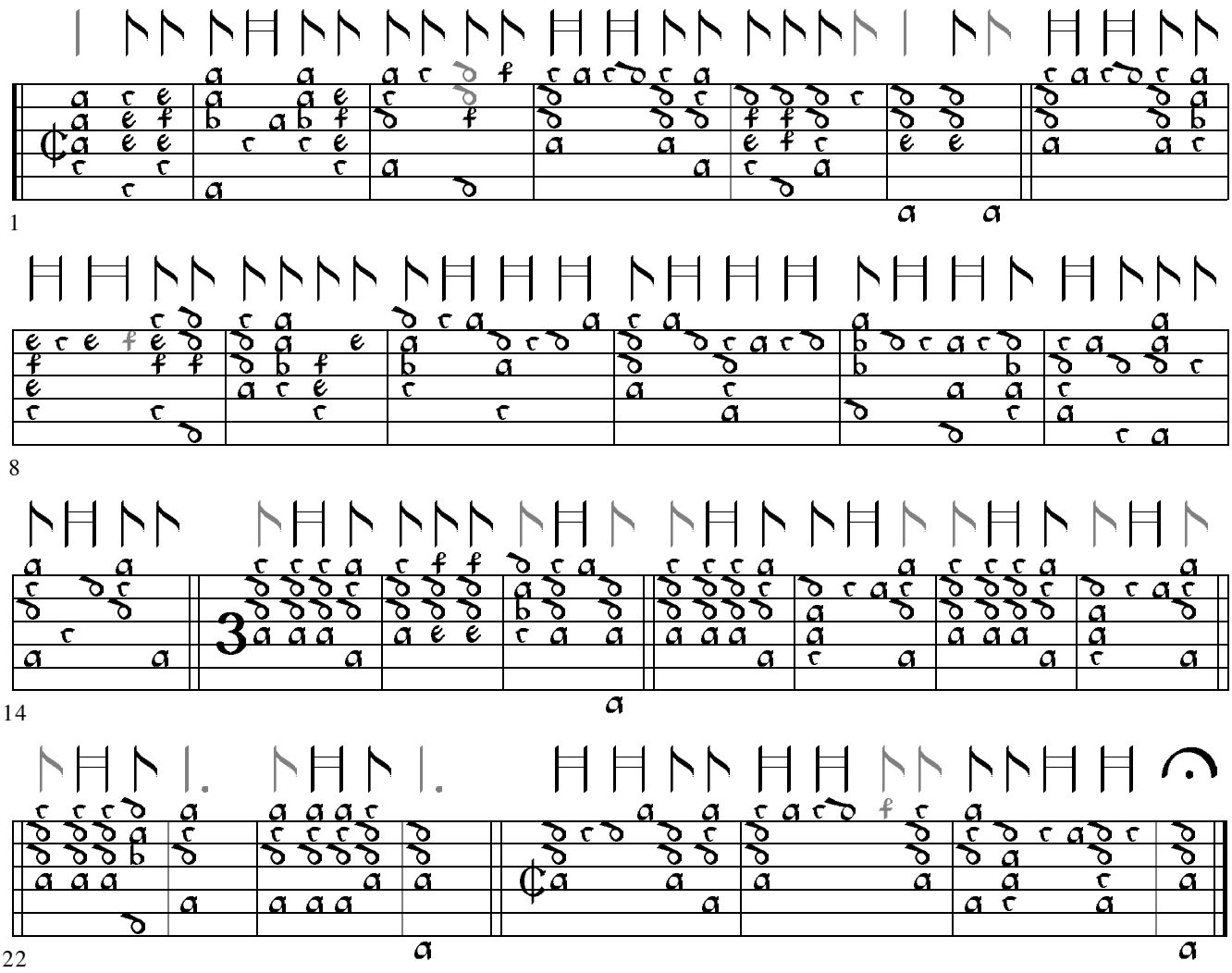
I.8. Zwischen berg vnd diffental - 7F A-Wn 41950, ff. 12v-13v



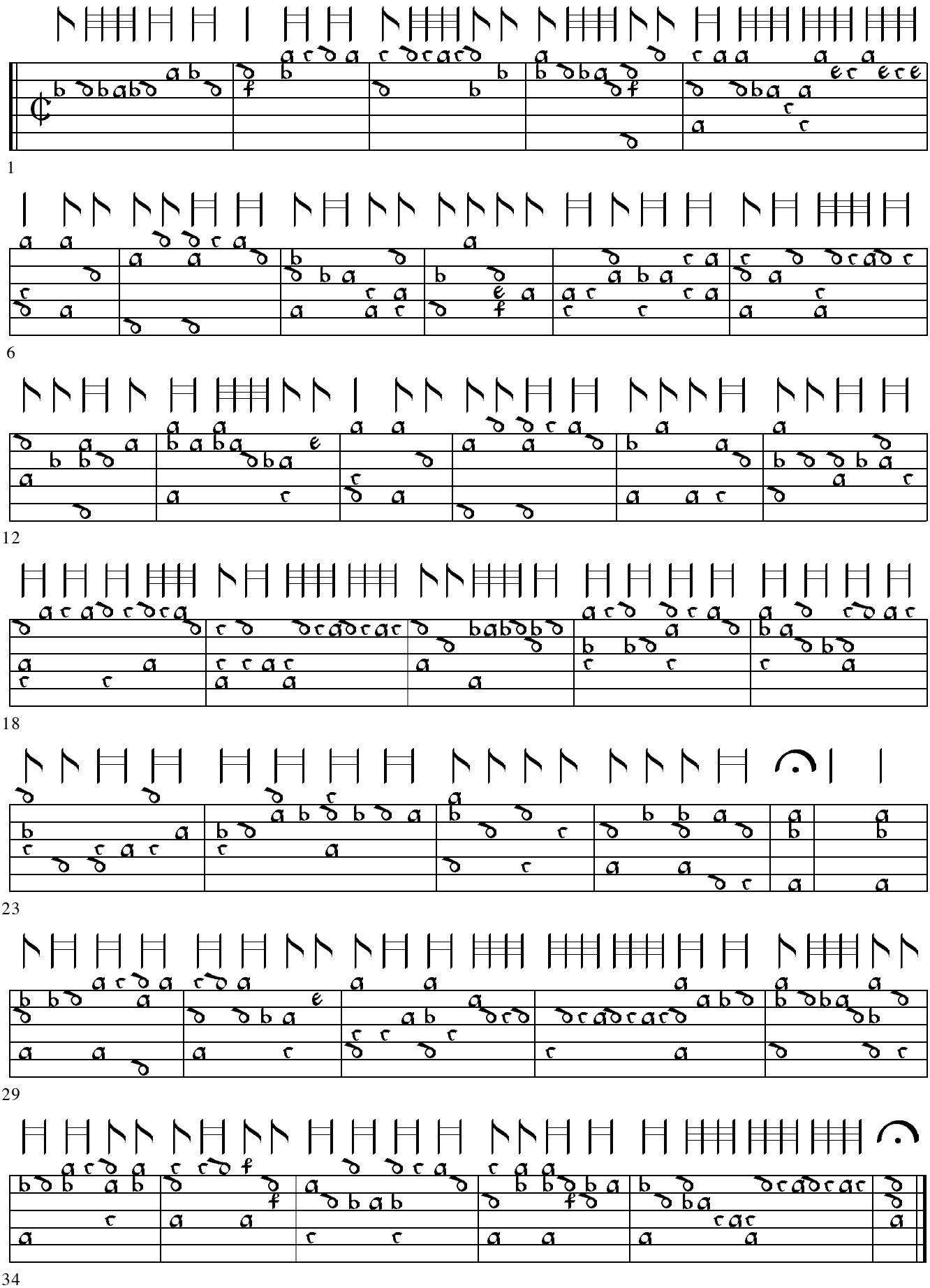


App 5b. Kayser Maximilian Tantz - Nachtantz
- 7F A6B8-AB3

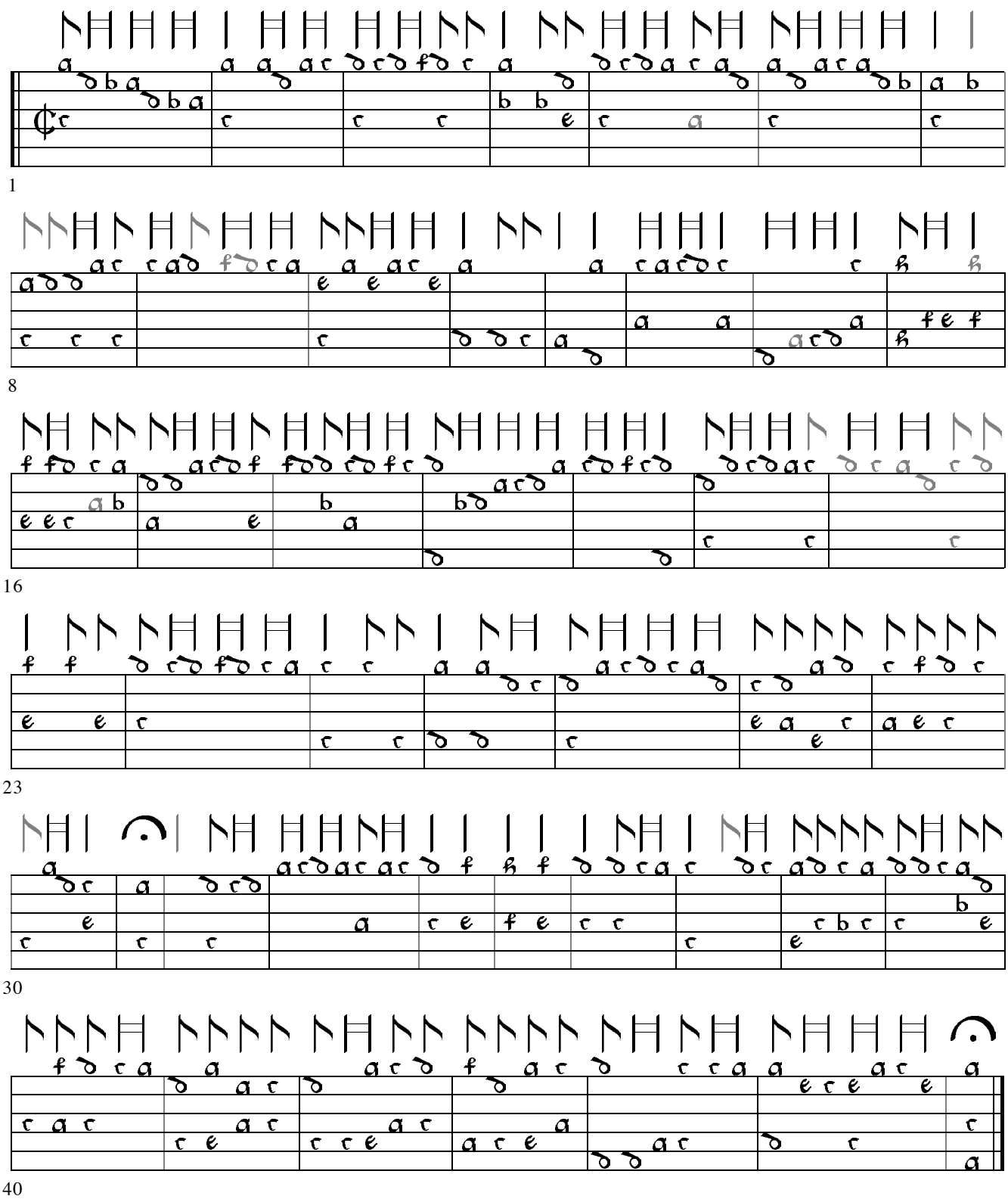
CZ-Pu XXIII.F.174, ff. 21v-22r



I.9. Die prunlein die da fliessen Newsidler 1536a, sigs. o4v-p1r

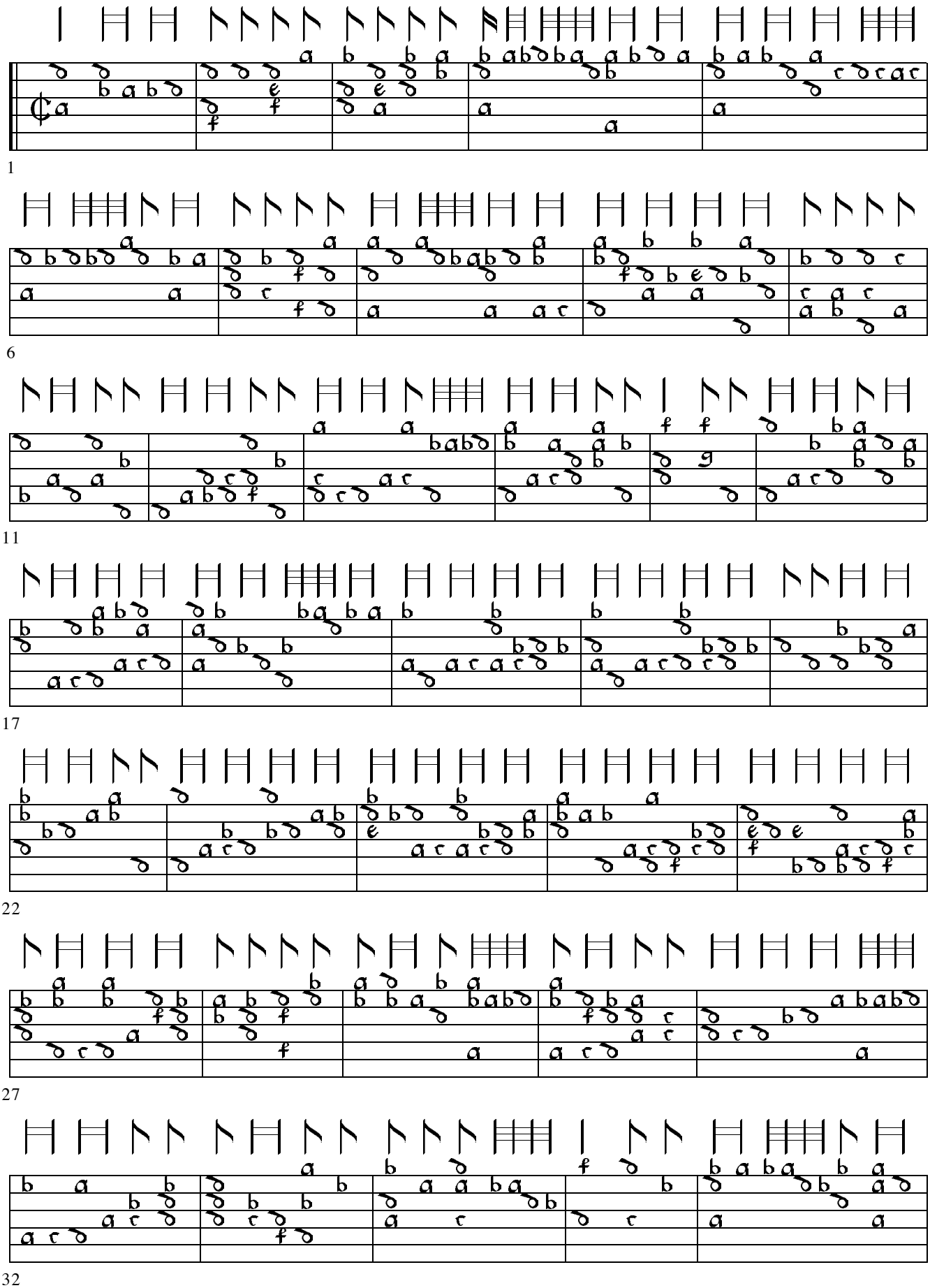


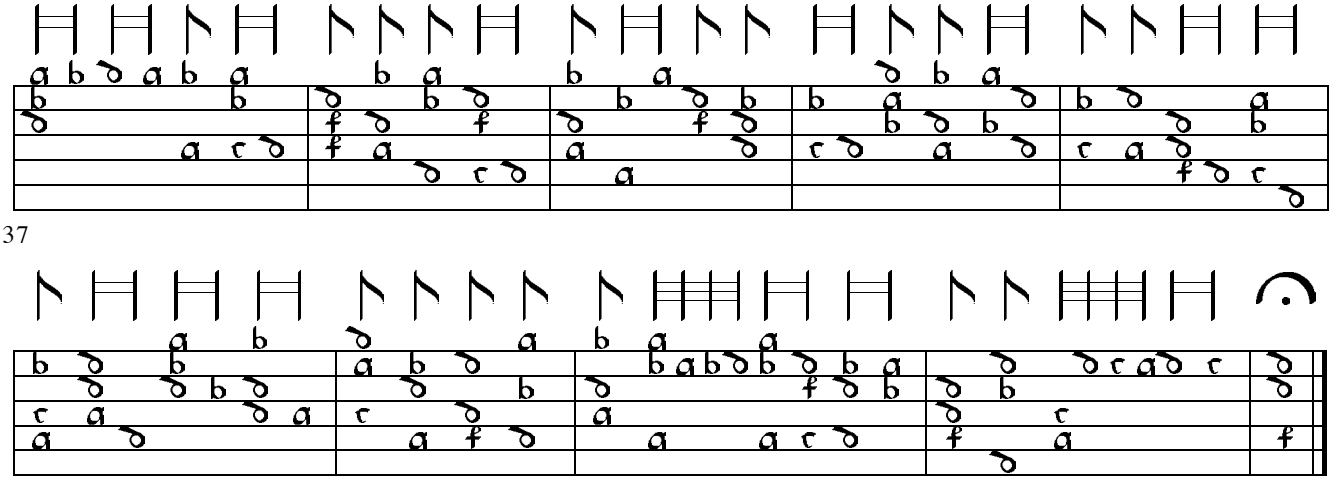
I.10a. Ein frolich wessenn D-ROu Med 3, ff. 157v-158v



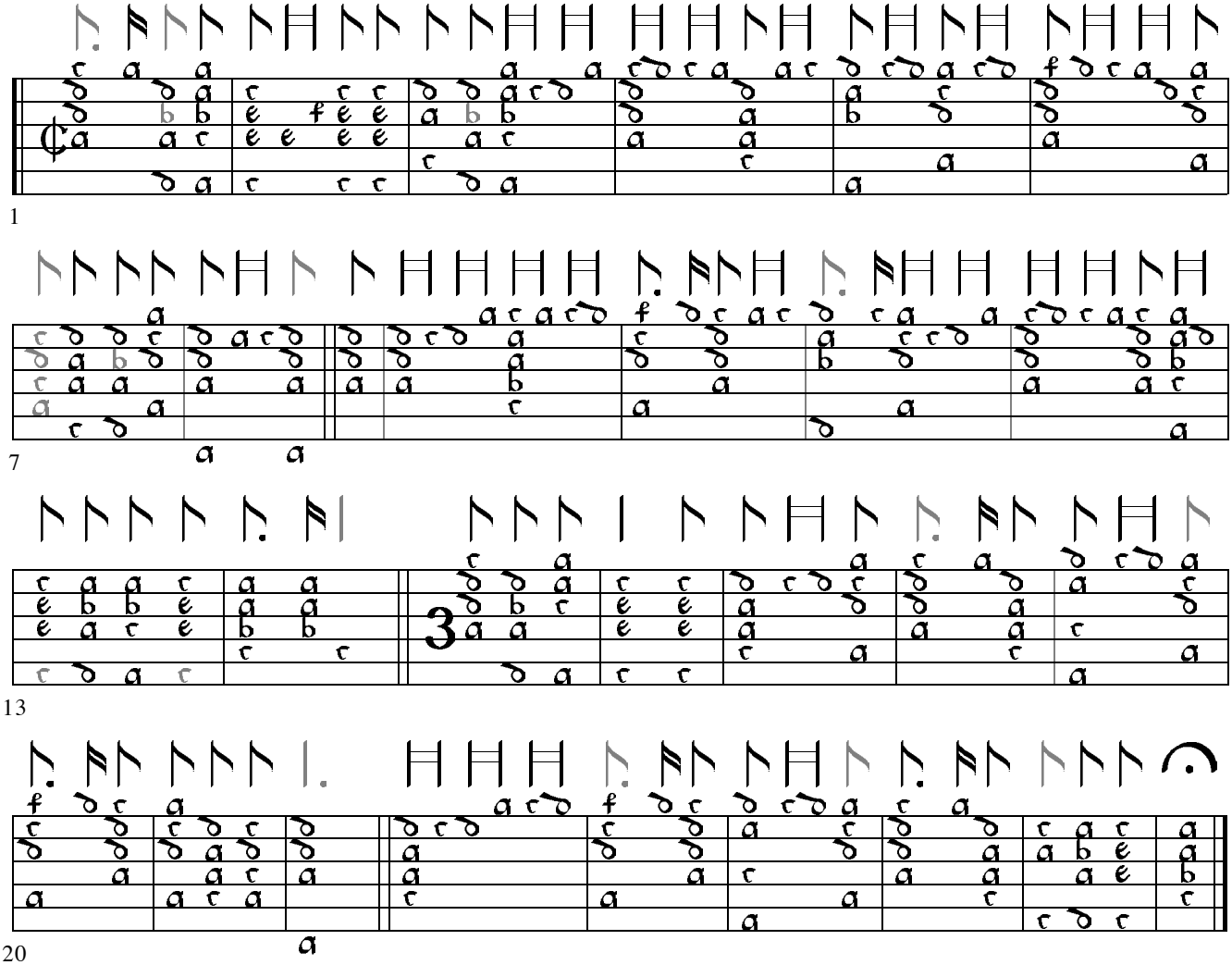
I.10b. Ein frolich wesen

Gerle 1533, ff. 19v-20v

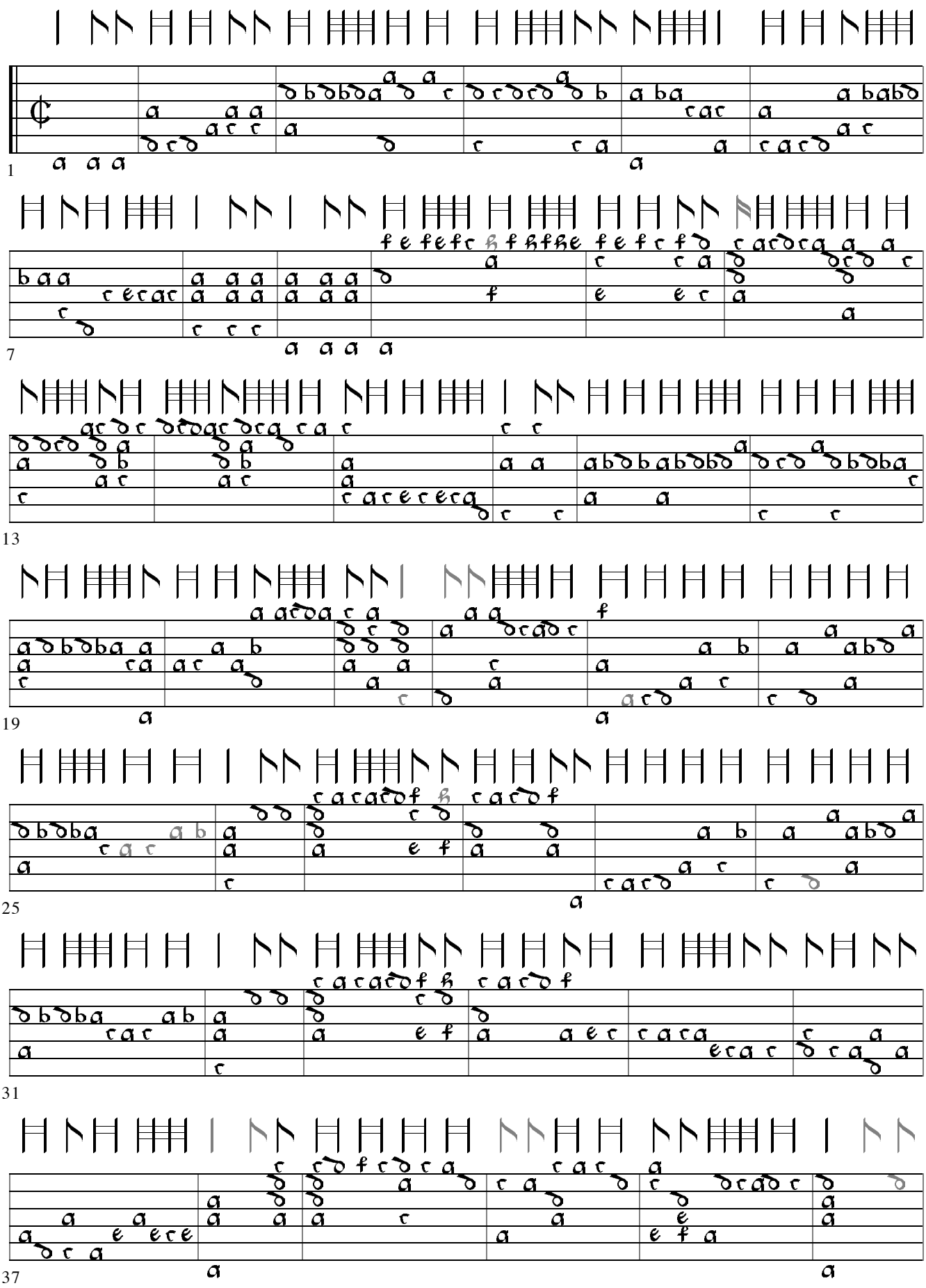


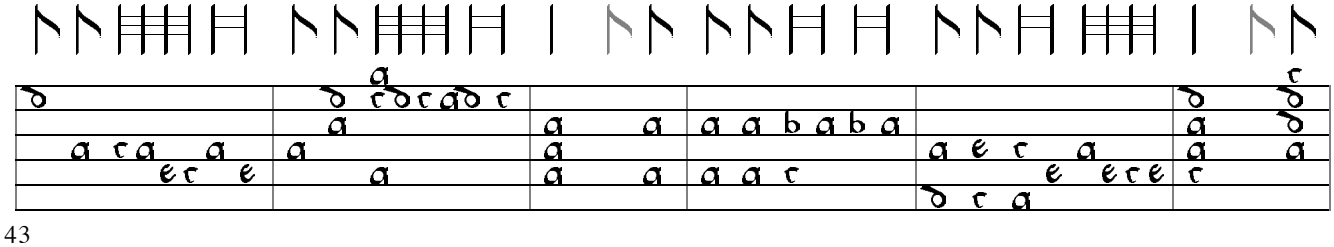


App 7. Chorea - Nachtantz - 7F A8B6-A8B6? CZ-Pu XXIII.F.174, ff. 21r-21v



I.11. Philomusa (Fille, vous avec mal garde) - 7F A-Wn 41950, ff. 6v-7r





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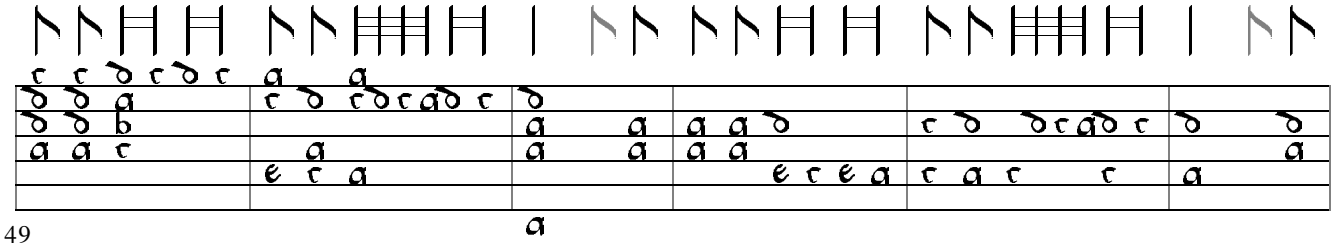

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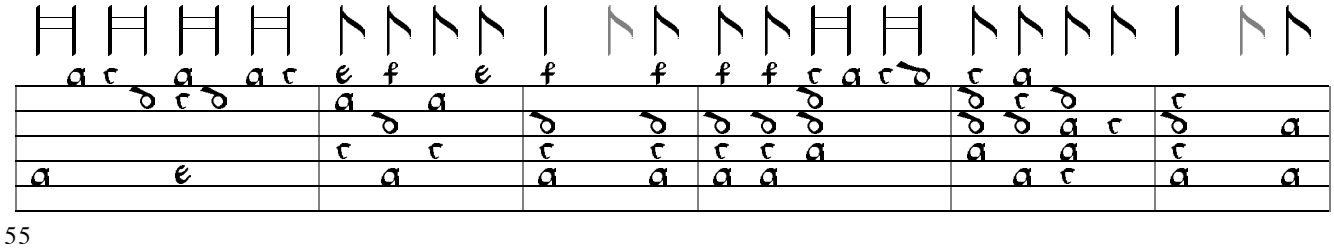

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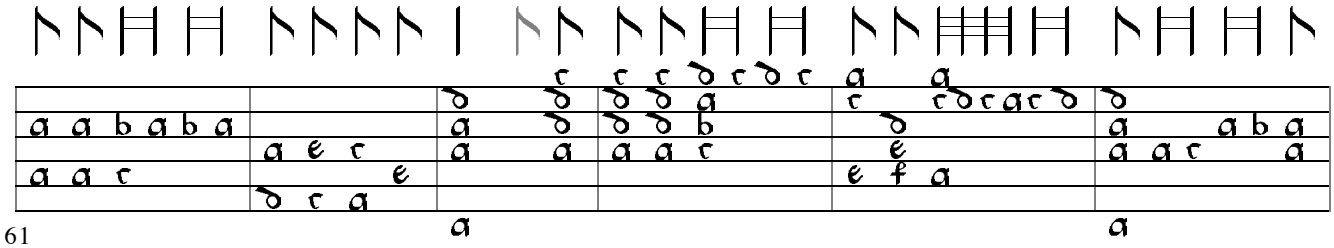

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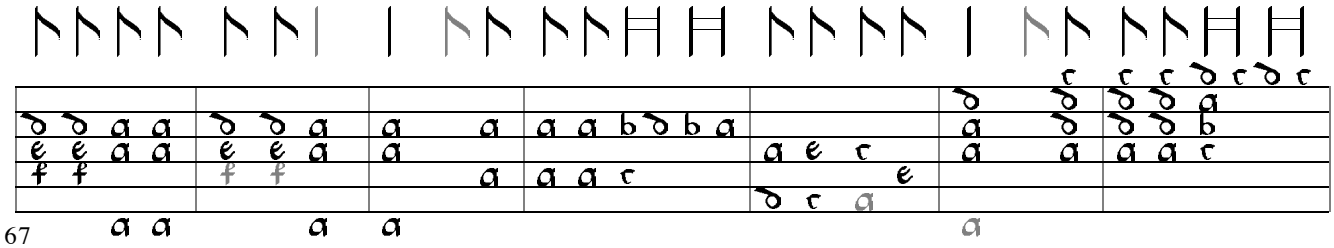

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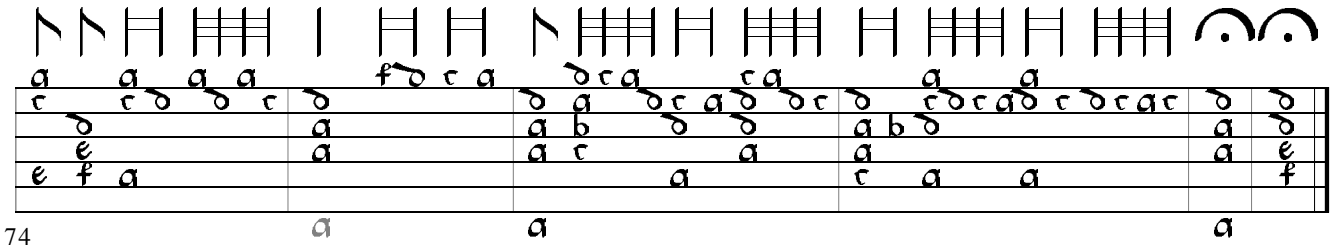
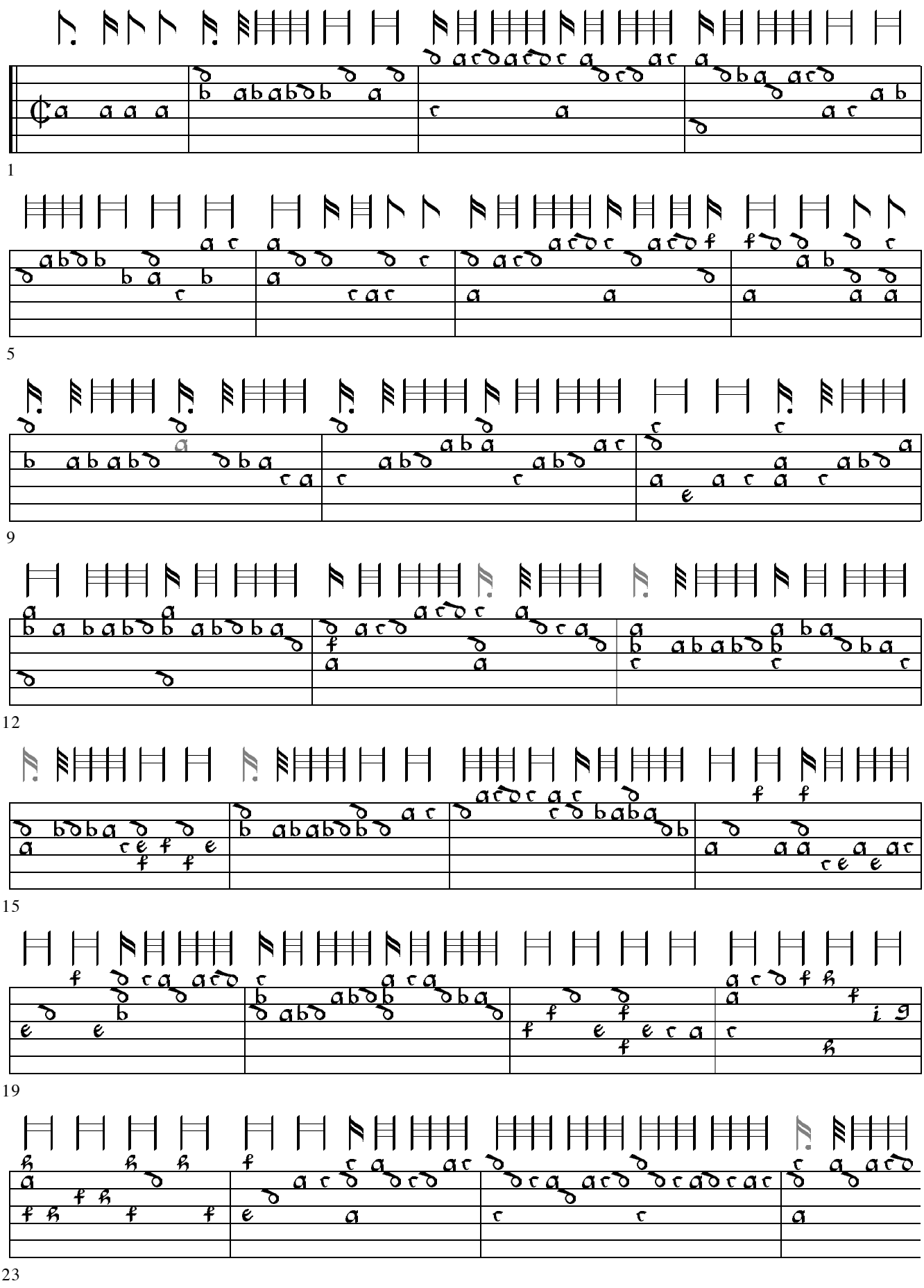
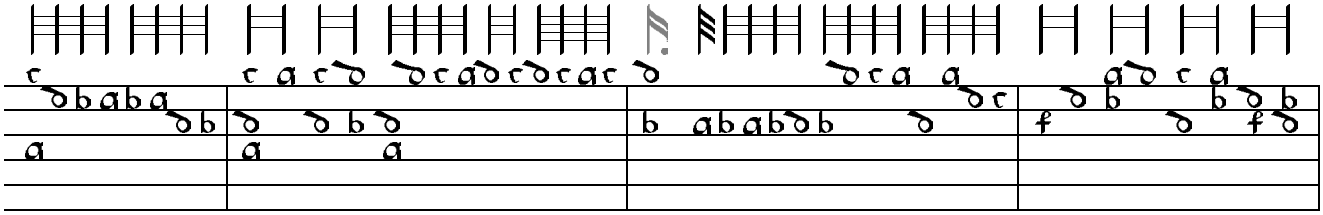
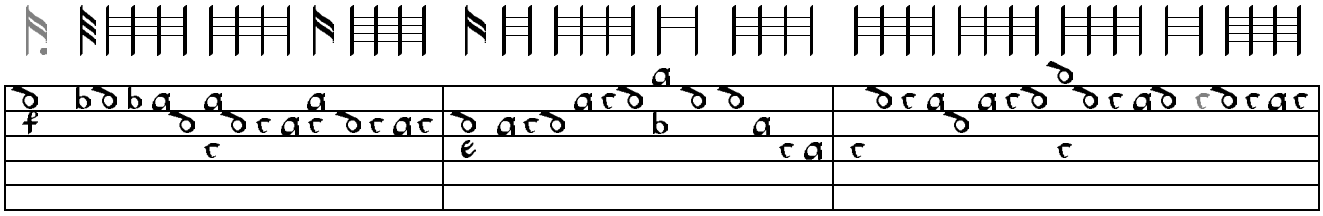


74

I.12. Tristitia (vestra) Drusina 1556, sigs. l4v-m1v







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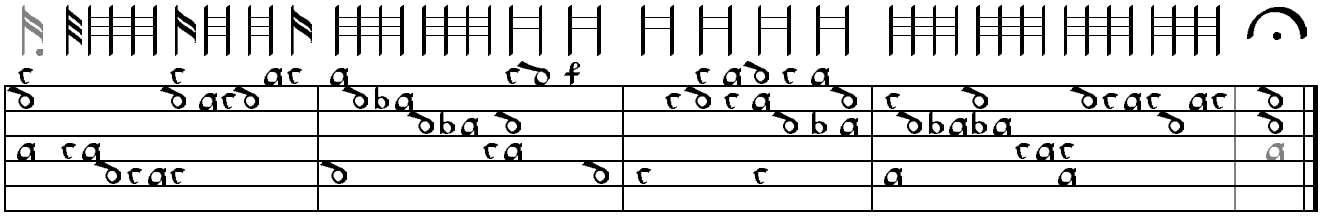

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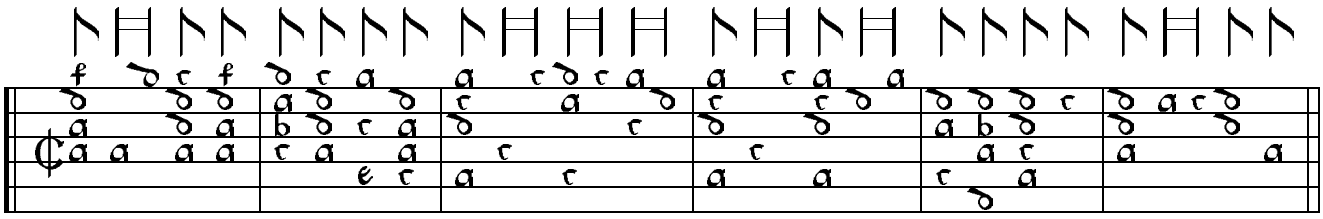
App 8. Alia Chorea - A6BC3A6 D-Z 115.3, f. 29r p. 53 i



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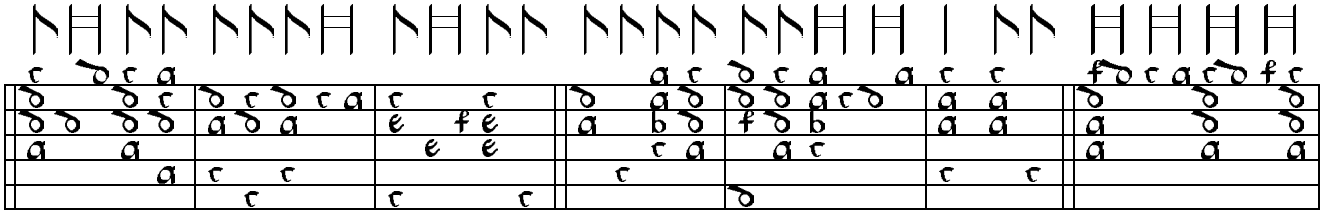
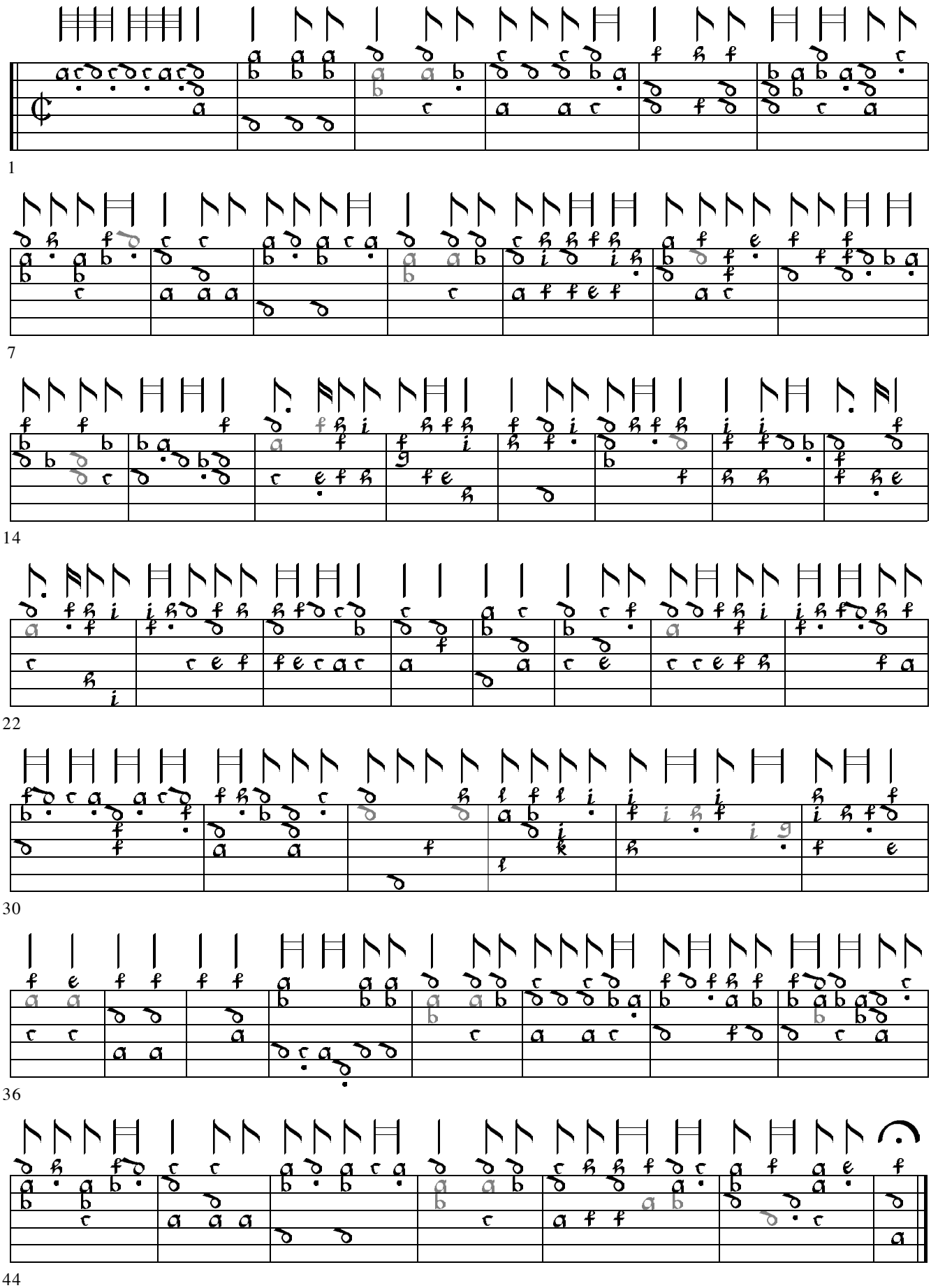


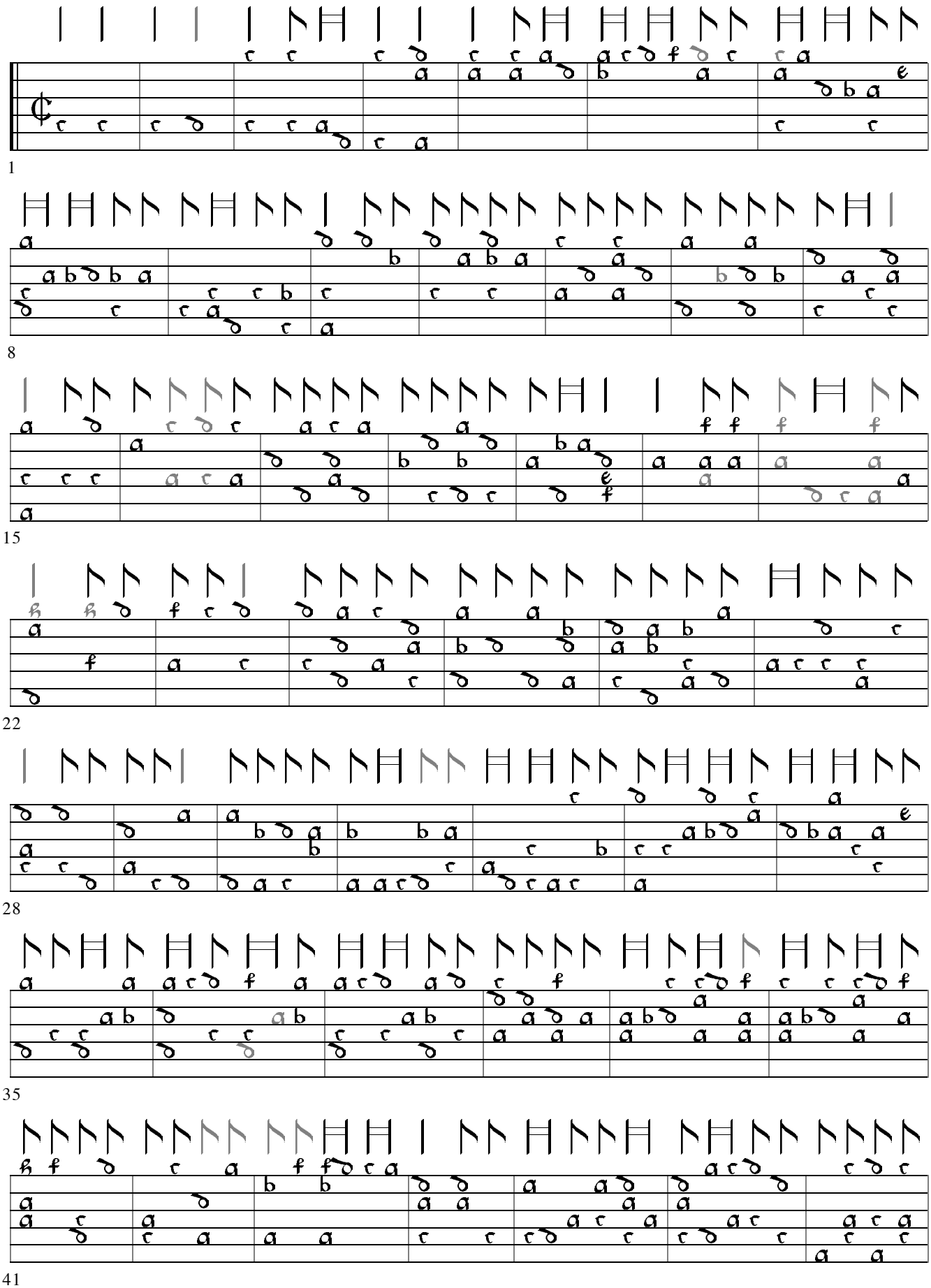
7

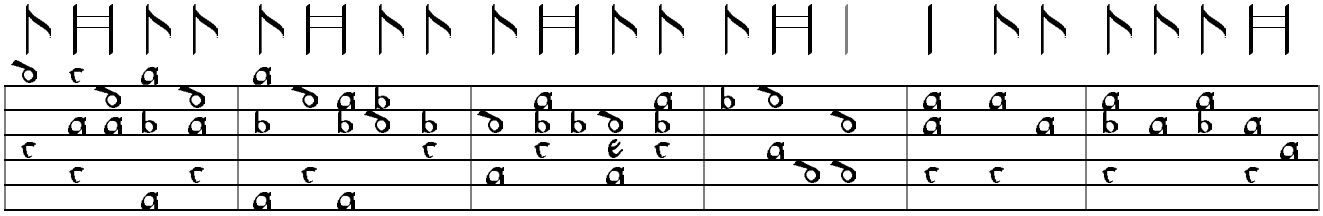
14

I.13. He log(i)eron(s) nous Spinacino II 1507, ff. 24v-25r



I.14. Si dormiero PL-Kj 40154, ff. 6r 22r 22v 24r





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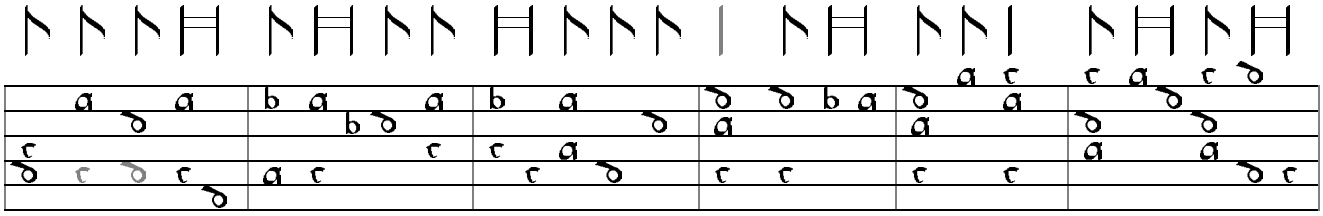

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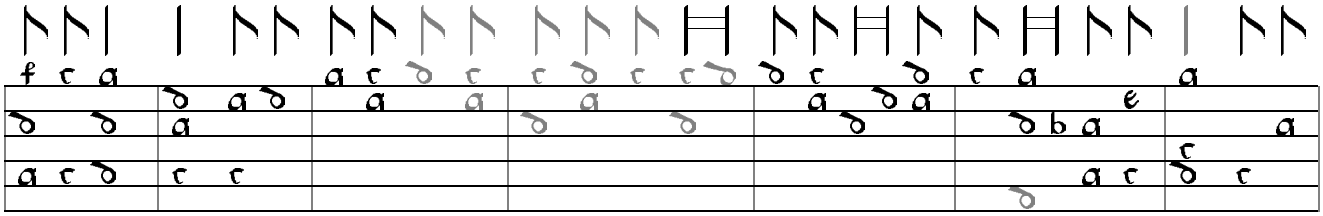

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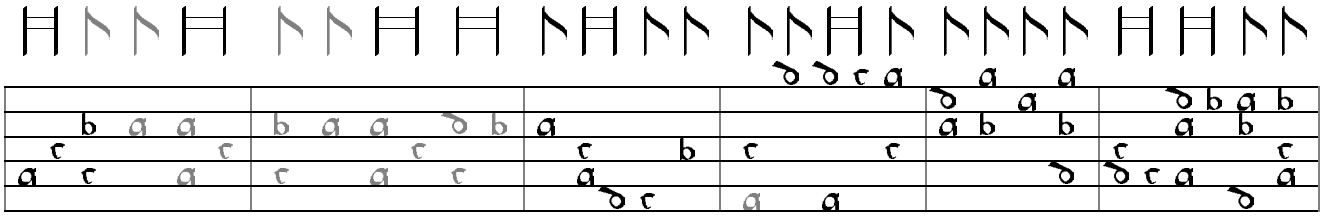

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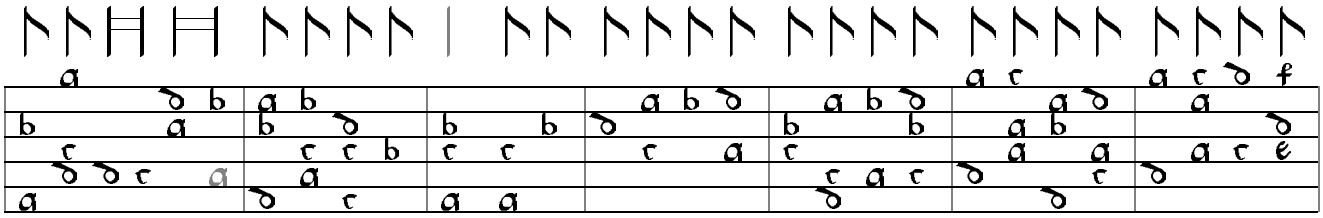

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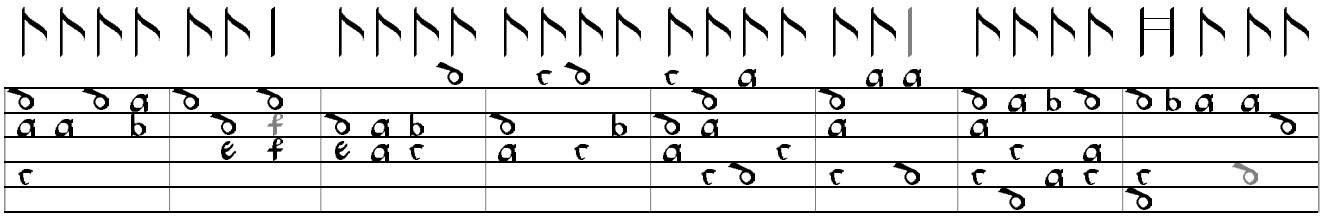

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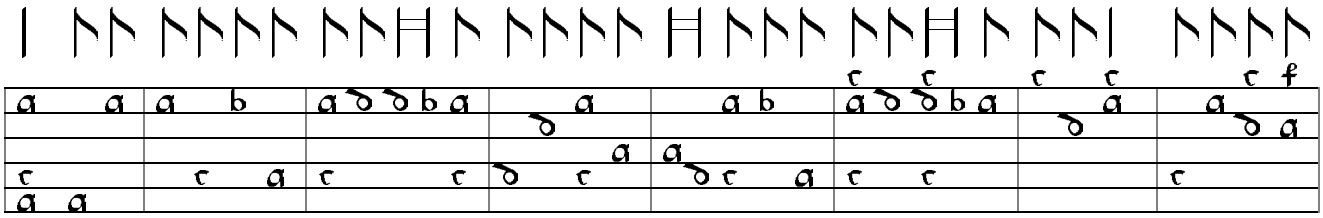

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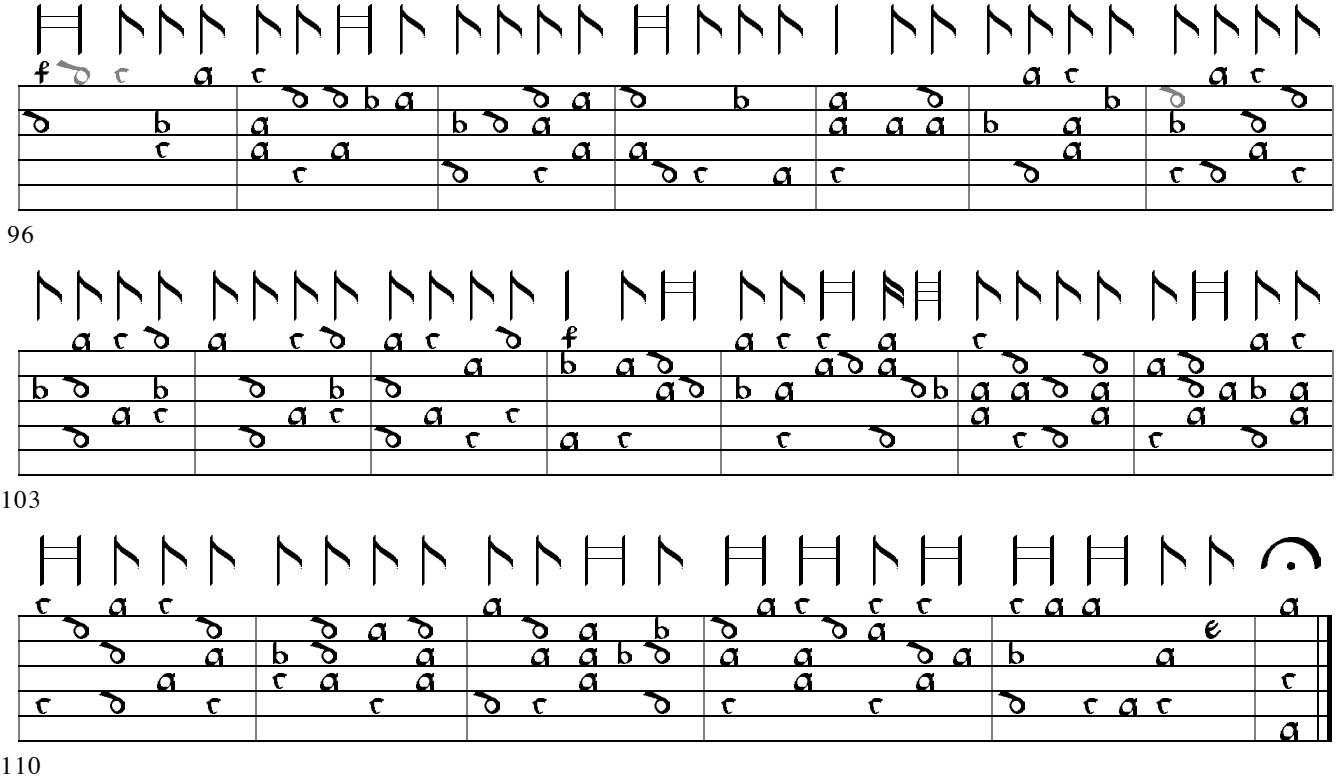
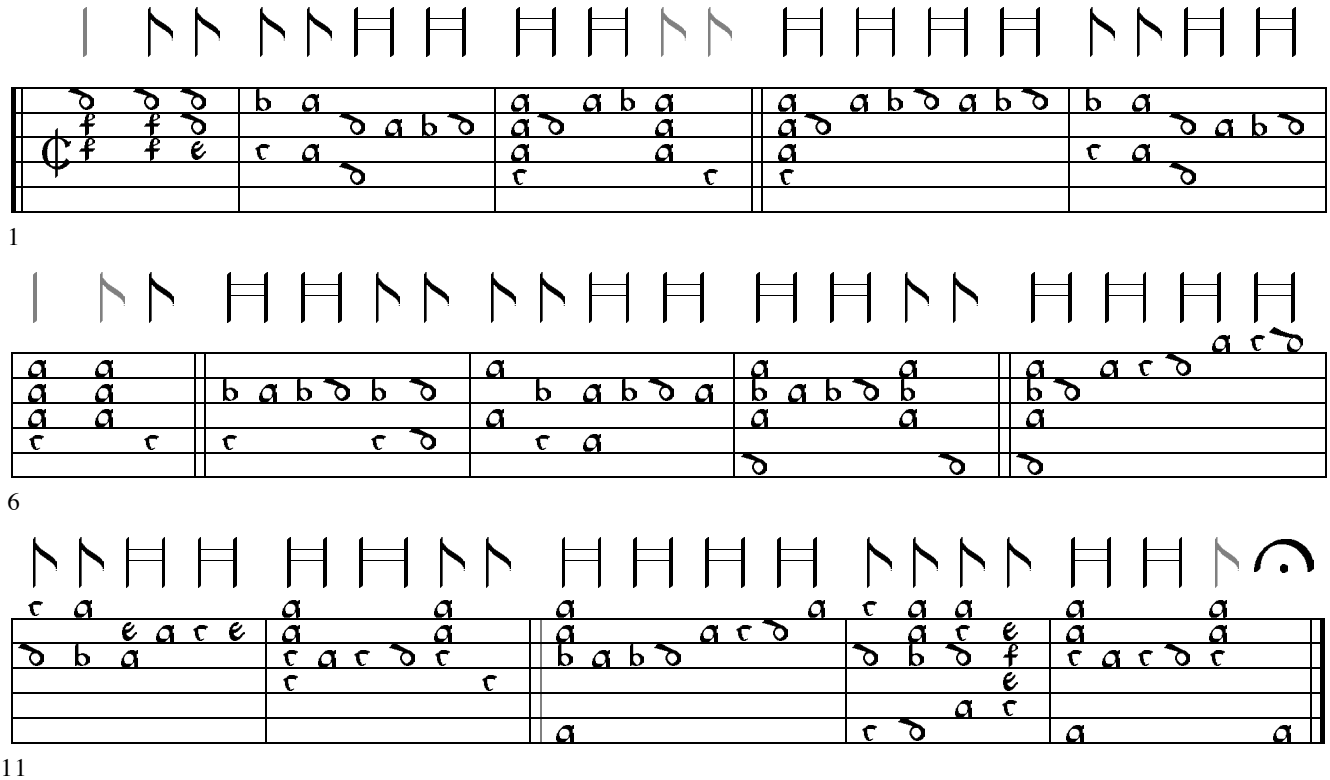
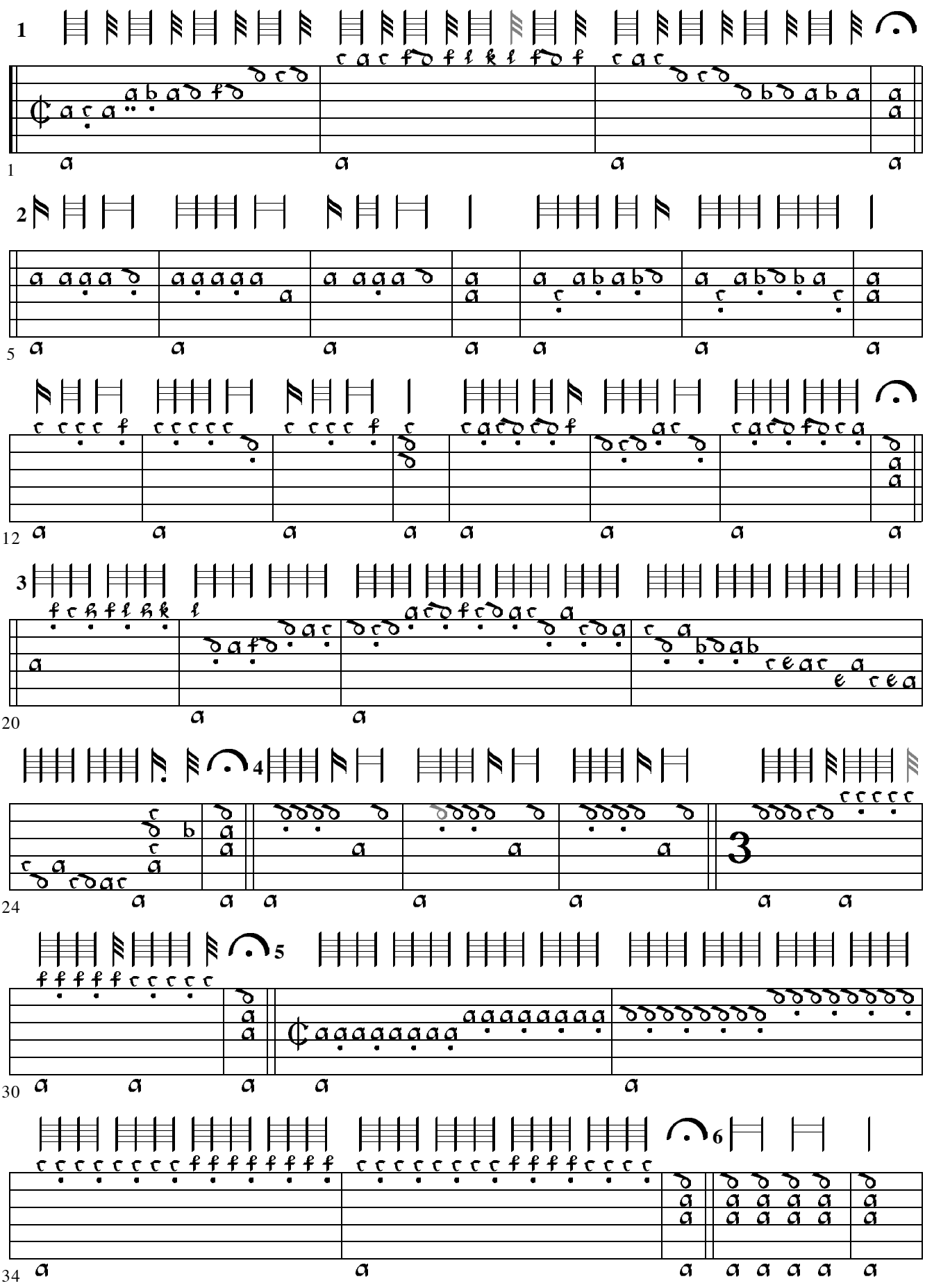
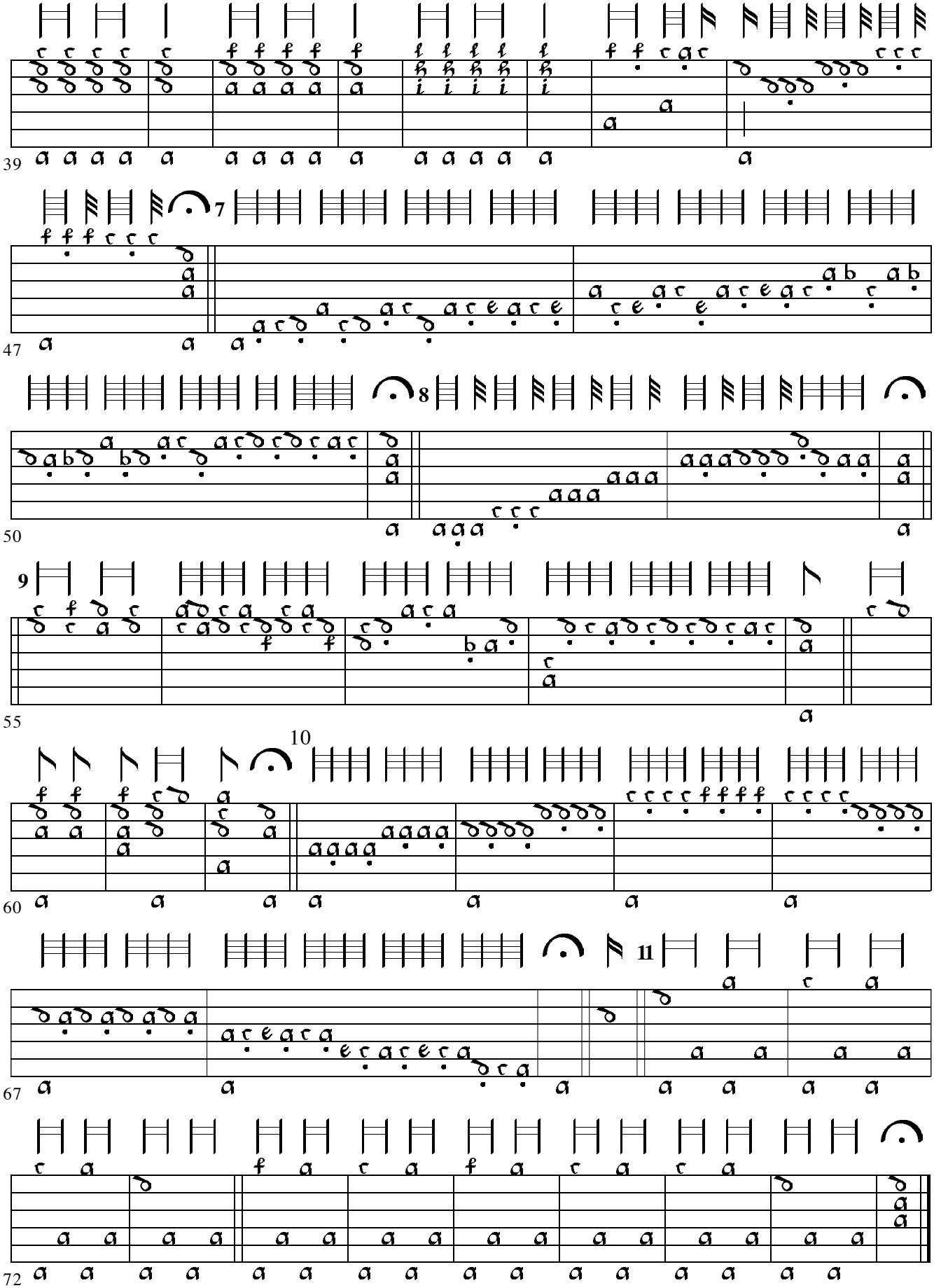


App 9. Chorea franisonus - ABCDE3 PL-Kj 40583, f. 2v



App 10. (Exercises 1-11) - 7F GB-Eu Coll.2073, ff. 1r-6r

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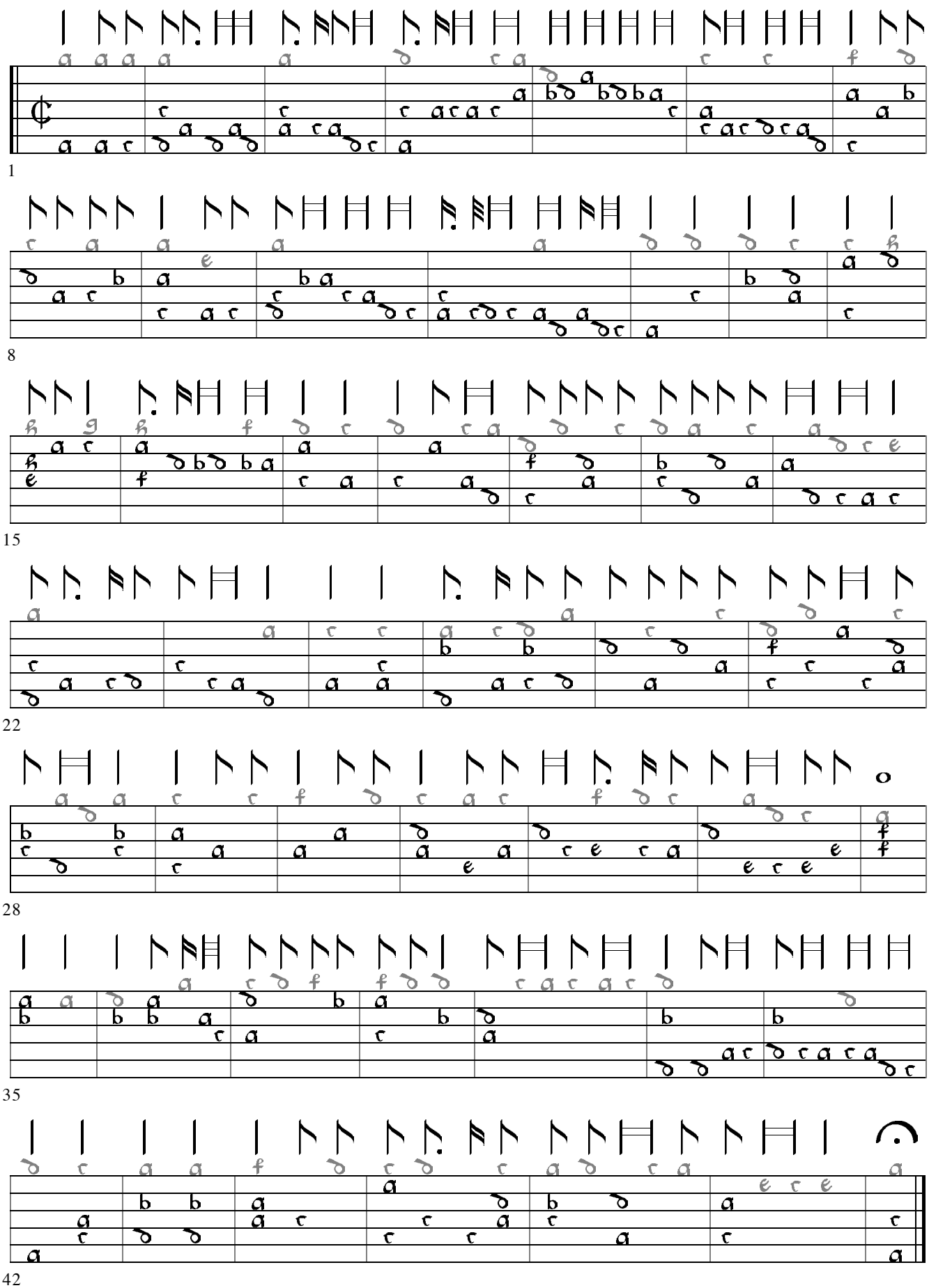
I.15. (Tmeiskin was jonck) Schlick 1512, pp. 68-70