**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]](#footnote-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]](#footnote-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]](#footnote-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]](#footnote-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]](#footnote-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]](#footnote-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 Bb 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 stÿmen* - 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]](#footnote-7) from Mass on Quant j'ay au cueur by Busnois - model: Lerner CMM 65/7 (1984)[[8]](#footnote-8) no. 2

**a.** F-Pn Rés. Vmd.27, ff. 21r-22r *Benedictus* - DTB Jones[[9]](#footnote-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

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/gtra d*[i] *Benedictus* - TB[[10]](#footnote-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]](#footnote-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]](#footnote-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 Bb 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 stesdi*]

Vorsterman 1529,[[13]](#footnote-13) sigs. G2v-G4r *Een vrolic wesen* - TB

Phalèse I 1545, pp. 30-31 *Een vrolic vvesen* - DTB PhalèseB[[14]](#footnote-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]](#footnote-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]](#footnote-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]](#footnote-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]](#footnote-18) by Japart or Obrecht - model: Wolf E.39 à4

Schlick 1512, pp. 68-70 *Metzkin isack* - DTB[[19]](#footnote-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*

**Commentary to all the music by Heinrich Isaac: I.1.** no change. **I.2a.** bar lines absent; 2/1 - h6 instead of h5; 7/1 - a4 instead of b4; 8/1, 25/1, 25/5, 34/2, 50/1, 50/5 - c1 instead of h1; 18/3-6 - crotchets instead of quavers; 20/4 - minim c4a6 absent; 22/4 - minim absent; 32/1 - semibreve absent; 35/4 - c5-c5 crossed out; 38/4 - c4 instead of a4; 39/4 - scribe changed minim to semibreve; 41/4, 42/2&4, 44/1, 49/1 - d5 instead of d6; 53 - bar of 4 minims a1b2d5-d3a4-d2c5-d1b3c4 absent; 54/1 - b3 instead of b2; 54/2 - c1 absent; 63/1 - c4 instead of e5. **I.2b.** italian tablature; rhythm signs absent; bar lines absent except at 6/1-2, 7/3-4, 9/1-2, 13/1-2, 15/1-2, 22/1-2, 24/1-2, 27/1-2, 29/3-4, 30/5-6, 32/1-2, 42/1-2, 43/4-5, 57/3-4, 60/1-2, 61/3-4, 63/1-2; 3/1 - a5 instead of a6; 12/2-3, 22/2-3, 23/3-4, 31/3-4, 34/4-5 - letter 'a' within the horizontal ties; 19/ 4-5, 20/1-2, 38/1-2, 47/3-4, 51-52 - short vertical lines between notes; 19/5 - b6 added; 22/1, 23/1 - 'T' above stave indicating beginning of tactus/breve/bar; 26/3 - d2 instead of d3; 34/4 - e2c5 instead of c4- e1; 49/3 - a1 instead of g1; 54/4 - d4 instead of d2; 56/1 - minim a2b3d6 absent; 58/4 - f5 displaced beneath following d2 instead of a4; 65/1 - a5 displaced a note to the right below c2. **I.3.** italian tablature; 10/3, 11/1 - f1 instead of c1; 27/5 - b1 insteadof d1; 33/6 - f2 instead of d2; 41/5 - b3 added by hand in the unique copy; 43/2 - f1 added by hand in the unique copy; 55/1-3 - d4 added by hand in the unique copy; 63/1-2 - g3 instead of b2. **I.4.** 8/6-7 - crotchet c2 instead of 2 quavers c2-d2; 17-18, 47-48, 60-61, 65-66, 81-82 - bar lines absent; 32 - bar absent; 48/1-3 - a2-c5-c4 absent; 53/4-5 - bar line added; 59/5, 91/1 - e5 [T] instead of a5 [B]; 63/1-6 - minim a2c5 6 crotchets a2-c2-d2c5-c2-a2-d3 instead of dotted minim c2a5 5 crotchets d2-a1-d2-c2-a2; 66/1-2 - a2c5a6-d2 instead of a2d6-a6; 99/2-3 - d3-b3 instead of b3-a3; 103/3 - e5f6 [TB] instead of a5 [B]; 114/5 - d2 absent. **I.5.** 6-7, 21-22 - bar line absent. **I.6a**. italian tablature; rhythm signs absent; bar lines absent (except faint vertical lines added in a different hand at 2-3, 4-5, 6-7, 8-9, 11-12, 15-16, 22-23, 23-24, 26-27, 31-32, 3233, 33-34, 34-35); 29/1 - d3 instead of f3; 34/4 - f2d3 instead of d2f3; 52/5 - a5 absent; 54/1 - a6 absent; 54/5-6 - 2 minims c2d3c6-a2d6 absent. **I.6b**. no change. **I.6c.** bar lines and rhythm signs absent; rhythms reconstructed based on position of vertical lines below tablature in original indicating semibreves of the model; 17/5 - a3 instead of c3; 38/>4 - d1-c1 added; 41/5 - c5 absent due to damaged page; 54/4 - c5 barely legible; 54/5 - b4 instead of b3. **I.7.** 6F instead of 7F; 1/1 - semibreve instead of dotted semibreve; 4/9, 12/12 - 2 ciphers for d3 - same note in two voices in the model; 9/9 - 2 ciphers for g4; 10-11 - bar line absent; 16/1, 20/1 - 2 ciphers for d2. **I.8.** 6F instead of 7F; 2/1-15 - minim 2 quavers 12 semiquavers instead of crotchet 14 quavers; 2/1 - a3 instead of a4; 2/4, 6, 8 - k1 instead of l1; 2-3, 9-10, 11-12, 16-17, 20-21, 32-33 - bar lines absent; 15/12-15, 33/6-9 - quavers instead of semiquavers; 33/1 - d3 instead of d2; 36/<1 - d2a4a6 crossed out; 36/1 - c1 added. **I.9.** 19-20, 35-36 - bar lines absent. **I.10a.** 5/5 - a4 absent; 5-6, 7-8, 9-10, 13-14, 17-18, 24-25, 29-30, 31-32, 33-34, 34-35, 35-36, 40-41 - bar lines absent; 7/2, 32/1 - minims instead of semibreves; 8/1-2, 9/3, 21/6 - semibreves instead of minims; 9/4-5 - 2 crotchets f1-d1 absent; 14/2 - a6 instead of a5; 15/4 - c1 instead of h1; 16/4 - a4 instead of a3; 22 - bar absent; 24/2 - c2 added; between 26-27 - fermata a2c5 minim rest minim d2c5 2 crotchets c2-d2 crossed out [= bars 31-32]; 30/1 - c5 displaced a note right below a1; 37/2 - minim rest absent. **I.10b.** 20/5 - d4 displaced a note to the right below b3c4; 44/1 - b1d3a4 in BL copy and b1d3b3 in Berlin copy but b3 changed by hand to a4. **I.10c**. bar lines absent; 1-10 - all tablature notated a course lower; 11/5, 22/2 - c4 instead of c5; 12/3 - c5 instead of d6; 15/3, 29/2 - c4 instead of e4; 16/2 - c4 absent; 16/4 - a4 instead of e4; 17/4 - b3d5 instead of b2d4; 22/1 - minim c4 absent; 24/5, 29/3, 31/2 - c5 instead of c4; 25/4 - a4 instead of a3; 26/2-3 - d5-b5 instead of d3-b3; 28/3 - e5 instead of d5; 29/3 to 34/5 - upper voice notated a course higher; 32/1 - c4 instead of c5; 34/4 - c3 instead of e4; 38/2 - c5 instead of e5; 46/1 c3 instead of c4. **I.11(a).** 6F instead of 7F; bar lines absent; 10/7, 27/8 - c1 instead of h1; 11/between 1-2 - 2 minims d1a2c4- c1d2d3a4 crossed out; 12/1-7 - minim 6 crotchets instead of crotchet 6 quavers; 14/1-4 - crotchets instead of quavers; 15/2-5 - scribe changed 4 quavers to 4 crotchets; 21/3 - minim f5 instead if semibreve c6; 22/1-2 - crotchets instead of minims; 23/2, 71/3 - c6 instead of a6; 23/<5, 32/1 - a6 crossed out; 24/>8 - 2 crotchets d3e5-b3 added; 25/7-10 - 4 crotchets a4-c4-a3-c3 absent; 30/3 - f5 instead of d6; 33/1 - a1 crossed out; 38/1, 68/3 - minims instead if semibreves; 38/2, 42/2, 45/2, 48/2, 51/2, 54/2, 57/2, 60/2, 63/2, 69/2, 72/2 - minim rests absent; 41/>2 - minim a2d6 added; 42/3 - minim d2 absent; 47/3 - c5 added; 68/1-2 - d6 instead of f5; 72/1, 75/1 - a5 instead of a7; 76/2-5, 76/8-11, 77/3-6 - crotchets instead of quavers. **I.11b.** 6F instead of 7F; 7/1, 21/4, 63/1, 69/1 - minim instead of semibreve; 9/between 1-2 - c1 crossed out; 10/1 - semibreve absent; 13/1-2 - crotchets instead of minims; 18/1 - b3 crossed out; 22/7-10, 47/3-6 - crotchets instead of quavers; 23/<1 - c4 crossed out; 23/4, 44/5, 50/4 - c6 instead of e5; 26/5-6 - f5-d6 instead of d6-c6; 27/5 - f4 instead of b3; 28/between 3-4 - minim 2 crotchets c1d3a5-a1 crossed out; 29/1, 54/2, 69/2, 72/2, 74/2 - minims absent; 31/3 - e5 instead of c6; 58/between 4-5 - c2d3c4-a4-f1 crossed out; 59/2 - d1 added; 59/between 4-5 - 2 minims a3a5-a3a5 added; 67/3 - a5 instead of c5; 74/3 - a7 instead of a5; 76/1 - f5 instead of d6; 82 - rhythm signs present but tablature cut off bottom of page. **I.12.** 9/7 - a2 absent; 13/8, 14/1, 15/1, 16/1, 26/1, 28/1, 30/1, 33/1 - dotted minims instead of dotted crotchets; 21-22, 36-37 - bar lines absent; 32/14 - a2 instead of c2; 37/1 - a4 absent. **I.13.** italian tablature; 1/between 8-9 - bar line and semibreve rest added; 7/5 - d2 instead of d1; 14/3 - c3 instead of d3 c- hanged by hand in the unique copy; 14/3, 49/2 - e4 instead of d4; 16/2 - f1 absent; 32/1 - b2 instead of d2; 32/4 - d2 absent - added by hand in the unique copy; 34/2-3 - d1-c1 instead of i2-h2; 34/5-6 - d2-b2 instead of i3-g3. Adapted to reduce à4 to à3 by: 3/1, 10/1, 40/1, 47/1 - d2f3f4 instead of a2b3; 3/2, 22/1, 28/1 - f3 instead of a2; 5/1&3 - b2 added; 8/2, 15/5, 27/2, 38/2, 45/2 - d2 added; 25/1 - d3 added; 10/2, 16/1, 36/1&2, 40/2, 47/2 - f2f3 instead of a2; 12/2 - h2i3 instead of d2; 19/4 - i2i3 instead of d2; 21/3, 35/4 - d3 added; 37/1&2, 50/1 - f2 added; 43/2, 48/5 - f4 instead of b3; 48/4 - e4 instead of a3. **I.14i(a).** reconstructed based on Newsidler 1536b, sigs. K3v-L2r; bar lines absent; 2/2, 22/1 - minim instead of semibreve; 6/5 - c1 instead of d1; 7/1 - d1 instead of c1; 8/6 to 9/1 - scribe omitted a3-c5 and inserted them below; 13/2 - a1 instead of b3; 14/4, 15/1, 23/3, 28/1, 29/3, 51/4, 57/1, 66/1, 75/1, 85/3 - minims instead of semibreves; 16/2-3 - 2 minims c1a4-d1c4 absent; 20/2 - a4 absent; 21/1-4 - minim f1a3 2 crotchets d5-c5 minim f1a3a5 absent; 22/1-2 - c2 instead of h2; 24/between 3-4 - minim d3 bar line 2 minims a1d5-b2d3a5 added; 27/1-2, 48/2-3, 51/2-3 - minims instead of crotchets; 31/4-5, 42/3 to 43/2 - crotchets instead of minims; 36/4-5 - d5-a3 absent due to trimmed off corner of page; 39/6 - semibreve instead of minim; 46/<1 - d2b3d5 crossed out; 54/2 - c6 instead of c5; 54/3 - c6 instead of d5; 62/3 to 63/5 - 5 minims d1-c1a2-c2d3-d1a2-c1 2 crotchets c1d3-d1 absent (copying error, scribe skipped to same note 2 bars later?); 65/2 - d5 instead of d6; 67/3 - minim absent; 67/4 to 68/6 - minim a3 2 crotchets a3a5-c4 2 minims b3c5-a3 4 crotchets a3a5-c4-d3c5-b3 absent (copying error, scribe skipped to same note 2 bars later?); 70/1 - a5 instead of a6; 71/4 - f5 crossed out; 73/6 - a5 absent; 81/3 - a3 instead of f3; 87/1 - another c5 crossed out; 87/4 - f6 instead of d5; 92/1 - d5 added; 96/1 - b2 crossed out; 96/2-3 - c5-d6 instead of d1-c1; 102/1 - c4 crossed out and d2 absent. **I.14ib.** 51/7-8 - minims instead of crotchets; 72/3 - d5 instead of a5. **I.14iia.** no change. **I.14iib.** bar lines absent; 5/1 - a6 instead of a7; 9/1, 22/9, 30/1 - a5 instead a6; 19/5 - a6 instead of a5; 21/5 - a5 instead of d5; 24/3 - minim a2c4d6 absent; 25/1 - minim a2a6 absent; 27/2 - minim a2 absent; 29/2, 52/7 - d5 instead of d6; 45/5 - c6 added; 51/2 - a5 instead of d5; 54/>2 - f3 crossed out; 76/between 6-8 - d2-c2-a2 crossed out; between 80-81 - 2 minims c1d3a4-f1 semibreve d1a4 (duplicate of previous bar); 83/1 - c6 instead of c5; 83/5 - c3 crossed out; 84/>4 - a6 crossed out. **I.14iii.** 46-47 - bar line absent. **I.15.** melody (and not editorial corrections) in grey; bar lines absent; 9/2, 21/5, 47/2&4 - d2 instead of e2; 15/1 - c2 instead of h3; 15/3 - f1 instead of g1; 16/1 - b3 instead of f4; 19/1, 27/1 - a2 instead of f3; 34/1 - breve absent; 35/1 - semibreve absent; 39/1, 47/1 - minims absent. **I.16i.** 16/8-9 - minims instead of crotchets. **I.16ii.** no change. **I.16iii.** no change. **I.16iv.** no change. **Appendices in *Lute News* 149: App 1.** 1/1 - dotted minim instead of minim; 1/3 - e2a3a3 instead of e2a3c5; 3/4-5 - crotchets instead of minims; 6/3 - a6 absent; 6-7, 9-10, 13-14 - bar lines absent; 10/3 - semibreve absent; 11/3 - minim instead of crotchet; 14/1 - semibreve instead of dotted semibreve; 19/5 - minim absent; 21/1 - c6 instead of c5. **App 2.** 4/4 - minim d2d3a4 absent; 9-10 - bar line absent. **App 3.** bar lines absent; 2/1 - b5 instead of b62/1, 8/1, 13/1, 14/1 - minims instead of semibreves; 5/<1 - semibreve rest added; 6/2 - minim rest absent; 8/2-3 - 2 minims d3c4-a5 absent; 13/1 - e2 instead of a2; 13/2-3 - 2 minims a2a4-d6 absent; 14/2-3 - 2 minims d3c4a5-c2 absent. **App 4.** 3/3-6, 7/1-8 - quavers absent. **App 5a.** 12/4-5 - crotchets instead of minims; 27/>4 - 2 crotchets a1c3-d2 followed by 'vel' [=or] minim c3a6. **App 5b.** 1/1, 6/1 - minims instead of semibreves; 3/3 - f1c2 instead of d1d2; 4-5 - bar line displaced a note to the left; 5/4 - crotchet instead of minim; 8/4- f3 instead of f2; 12/4 - a1 added; 15/1, 17/1, 18/1, 20/1, 21/1, 22/1 - dotted minims instead of minims; 17/4, 19/4, 21/4 - semibreves instead of minims; 22-23, 24-25, 28-29 - bar lines absent; 23/1 - semibreve instead of dotted semibreve; 25/1 - dotted semibreve absent; 26/<1 - minim d2d3a4 added; 27/5 - d1 instead of f1; 27/5-6 - minims absent. **App 6.** 2/2 - e1 instead of a1; 2/4 - h1 instead of e1; 2-3 - bar line absent; 10/1 - c4 instead of a6. **App 7.** 1/1-3 - minim 2 crotchets instead of dotted minim crotchet minim; 1/3, 3/2, 7/3 - b4 instead of b3; 7/1 - minim c2d3c4a5 absent; 7-8, 8-9, 10-11, 11-12, 18-19 - bar lines absent; 8/4 - semibreve instead of minim; 11/1, 24/1 - minim instead of dotted minim; 12/6, 23/1 - minims instead of crotchets; 13/1&4 - c5 instead of c6; 14/3 - minim instead of semibreve; 18/1 - crotchet instead of dotted minim; 19/4, 25/4 - minims absent; 22/1 - semibreve instead of dotted semibreve; 27/1 - dotted minim instead of minim. **App 8.** no change. **App 9.** 1/1 - minim instead of semibreve; 3/5-6 - crotchets instead of minims; 6/1-2 - dotted minim crotchet instead of semibreve minim; 15/5 - fermata instead of minim; 15/2 - fermata absent. **App 10.** 27/2 - c1 instead of d2; 29/10 - crotchet instead of quaver.

1. Reinhard Strohm 'Isaac [Ysaak], Henricus [Heinrich]' *Grove Music Online.* [↑](#footnote-ref-1)
2. The same may also be true for the occasional misattributions to Isaac of Amy souffrez [Moulu] & Fortuna desperata [Busnois] the latter labelled ‘Sanctus’ as though extracted from a mass on it, intabulations of both omitted here. [↑](#footnote-ref-2)
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. [↑](#footnote-ref-3)
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 newgeordent 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). [↑](#footnote-ref-4)
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. [↑](#footnote-ref-5)
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. [↑](#footnote-ref-6)
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). [↑](#footnote-ref-7)
8. E.R. Lerner *Henrici Isaac Opera omnia* Corpus Mensurabilis Musicae 65, 1-11 so far (1974-2011). [↑](#footnote-ref-8)
9. Lewis Jones ‘The Thibault Lute Manuscript: an introduction part I' *The Lute* 22/2 (1982), pp. 69-87. [↑](#footnote-ref-9)
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. [↑](#footnote-ref-10)
11. Contrafactum with three verses of the text below beginning 'Herr Gott laß dich erbarmen vnnd sey dasheyl der armen'. [↑](#footnote-ref-11)
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. [↑](#footnote-ref-12)
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), sig. H3r. [↑](#footnote-ref-13)
14. Jan W.J. Burgers *The Lute Music Published by Pierre Phalèse 1545-c.1575* vols I-III (Koninglijke VNM 2023). [↑](#footnote-ref-14)
15. Not Hofhaimer's setting in *Tricinia tum veterum* (Wittenberg, Rhau 1542) no. 47. [↑](#footnote-ref-15)
16. Spinacino intabulates DATB which is awkward so I have omitted A. [↑](#footnote-ref-16)
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*. [↑](#footnote-ref-17)
18. <https://www.liederenbank.nl/resultaatlijst.php?zoek=7180&actie=incipitnorm&lan=en> - the Dutch song database. [↑](#footnote-ref-18)
19. Schlick's setting is as a melody [D] in mensural notation - added to the intabulation here - with lute accompaniment [TB]. [↑](#footnote-ref-19)