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be accepted as fulfilling this part of the requirements for the degree of DOCTOR OF PHILOSOPHY

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THE BERNHARD JOBIN LUTEBOOKS (1572, 1573)

Presented to the Faculty

of the

Graduate School

College-Conservatory of Music
University of Cincinnati

In Partial Fulfillment

of the Requirements for the Degree

Doctor of Philosophy

by

Ruth Karin Inglefield

June 1973

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PART 1

TEXT

PREFACE

The purpose of this study is to present the collections of lute music prepared and printed in 1572 and 1573 by the eminent Strasbourg publisher Bernhard Jobin, together with a survey of forms and styles found in the two volumes.

Jobin was responsible for about half of all lute tablatures to appear in Germany during the period of his activity. He was also important in the development of a specifically German notation for lute and other instrumental music. Most standard music reference works, however, do not include his name (he is better known in literary references). Older sources such as Eitner and Fétis mention him in passing; only Jenny Dieckmann, in her fine study of German dance music, has devoted some space to his musical works.

In this study, the complete body of music is made available in modern notation. Critical notes are provided for each work, and include (1) a number of new concordances, (2) information on embellishment procedure in the intabulations of vocal works, and (3) formal diagrams of all of the dance pieces. These considerations are discussed further in the text, which also gives some information on

Jobin himself. On the other hand, the paper does not attempt (1) detailed harmonic analysis, (2) extensive comparison or generalization in terms of the period, or (3) any "improvements" in the original variety of German spellings used by Jobin.

Transcriptions were made from microfilm copies provided by the Lute Society of America, the Gesellschaft der Musikfreunde (Vienna), the Österreichische National-bibliothek (Vienna), and the Sächsische Landesbibliothek (Dresden). The library personnel at the College-Conservatory of Music and at the University of Michigan were unusually helpful during the search for concordances and background material.

The extensive passages of German prose and poetry were translated thanks to the efforts of two colleagues at Bowling Green State University, Dr. Klaus Schmidt and Dr. Joseph Gray.

Finally, I should like to offer special thanks to Dr. Carol MacClintock for her patient and wise guidance, and to my husband for his encouragement and assistance in preparation of the final copy of this paper.

PART I

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CHAPTER I

BERNHARD JOBIN: LIFE AND WORKS

Relatively little information about the life of Bernhard Jobin is available, in spite of his recognized importance as a publisher in several major areas. His birth date is not known, and sources disagree as to whether or not the place of birth can even be determined. It seems likely that he was originally from the town of Porrentruy, in the diocese of Basel.[1] The first definite date which we have for him is April 27, 1560, when he became a citizen of the city of Strasbourg.

Jobin was already an engraver by trade when he arrived in Strasbourg. He joined the appropriate union—the Corporation de l'Échasse—and found employment in the Rihel family publishing house. Here he was able to learn the art of printing. According to an unpublished document preserved in the Strasbourg city archives, the Corporation was not pleased with his extra activities in the printing business. Jobin appealed to the city magistrate, however, and obtained a special dispensation which allowed him to pay an additional fee in return for professional recognition

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[1]According to F. Ritter, Histoire de l'Imprimerie Alsacienne aux XV^e^ et XVI^e^ Siècles (Strasbourg: Le Rous, 1955), p. 294. Ritter is the principal and most reliable source of biographical information on Jobin.

in two capacities.[2]

The next definite date available for Jobin is June 10, 1567, when he married Anna Fischart, sister of the prolific writer Johann Fischart (c.1530-1591). Since Anna was a Protestant, it is assumed that Jobin's conversion from the Catholic Church in which he was raised to the Protestant religion took place at some time prior to this marriage.[3]

Johann Fischart and the literary circles in which he moved were a great influence on Jobin's career. The majority of literary works published by Jobin seem in fact to have been related in some way to his brother-in-law. A second important influence occurred through his friendship with the well-known painter and engraver Tobias Stimmer (d. 1584). Jobin was apparently instrumental in encouraging Stimmer to move from Schaffhausen to Strasbourg, a move which can be dated 1570 at the latest. On August 4 of that year, Jobin's first son Tobias was baptized in St. Thomaskirche in Strasbourg, with Stimmer present in the capacity of godfather.

Tobias was evidently Jobin's second child. A document from the Strasbourg city archives, filed in connection with the sale of Jobin's house in 1588,

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[2]Archives Municipales de la Ville de Strasbourg, IV, 91e.

[3]Ritter, loc. cit. The Allgemeine Deutsche Biographie, Vol. XIV (Berlin: Denckert Humblot, 1969), p. 98, lists the date of his marriage as 1569.

mentions five children.[4] The first two listed, Susanne and Tobias, are presumed to have been born during his marriage to Anna Fischart. The same document, however, lists his wife in 1588 as Barbara Fischer, sister of the prominent lawyer Jean Fischer. Thus we find that Jobin remarried after Anna's death at an unknown date. The other three children named--Lucrèce, David, and Daniel--are supposed to have been the issue of this second marriage.[5]

Jobin apparently died about 1595; surprisingly, no records whatsoever have been located. His heirs, in particular his son Tobias, were partially in charge of publishing from about 1593, when the signature "Erben Jobins" first appears. In 1605 Tobias also died, and the enterprise was finally sold to Johann Carolus.

The first publications to appear bearing Jobin's signature were a group of illustrated German and Latin

---

[4] Archives Municipales II, 35 #14. This document also gives some particulars as to the location of Jobin's residence: the house which he sold, for 900 florins, was at the corner of the Grandes-Arcades (Erbselaub) and Ruelle des Dominicains (Predigergässlein). According to P. Heitz and K.A. Barack, Elsässische Büchermarken bis Anfang des 18. Jahrhunderts (Strasbourg: Heitz and Mündel, 1892), Jobin's publishing house was located nearby at the corner of the Rue des Orfèvres (Goldschmiedgasse) and Place du Temple-Neuf (Neukirchplatz).

[5] Supposition made by Ritter, op. cit., p. 301, with no particular justification for what appears to be an arbitrary division of the children. Assuming that the document in question lists the children in descending order of age, the earlier date of Jobin's first marriage is supported (see fn. 3).

poems, dated 1570. Included in this group were two Fischart poems, written in praise of the noted Zürich Reformation leaders H. Bullinger and R. Gwalther. From this date, Jobin was the exclusive publisher for his brother-in-law's works. Some bore his name and Fischart's; others, because of their satirical attacks on the Catholic Church or other institutions, appeared under pseudonyms and with fictitious places of issue.[6] Studies of Fischart's works have shown that publications issued anonymously, or supposed to have appeared at "Christlingen", or published by "Bernard Janot", all came in fact from the Jobin presses.[7]

Most of Fischart's works--in fact, most of Jobin's publications--were richly illustrated by Tobias Stimmer. In 1571, shortly after his arrival in Strasbourg, he provided a portrait of Bullinger to illustrate a Fischart poem entitled Eigentliche Conterfehtung Heinrichens Bullingers, Dieners der Kirchen zu Zürich. After this, he

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[6]For information on the works of Johann Fischart, see especially A. Hauffen, J. Fischart, ein Literaturbild aus der Zeit der Gegenreformation (Schriften des Wiss. Instituts der Els. Lothr. im Reich, 1921), 2 vols.; and Goedeke, "Dichtungen von Johann Fischart", in Deutsche Dichter des 16. Jahrhunderts (Leipzig, 1880), Vol. 15.

[7]The anonymous publications of Fischart, and the use of fictitious names or places of publication by Jobin, are discussed at some length by Hauffen, op. cit. Use or non-use of a printer's mark in these cases is also explored by Heitz and Barack, op. cit.

was also employed by other Strasbourg printers, especially Théodose Rihel, but most of his finest work was done for his friend Jobin. Occasionally, Jobin also used the services of another artist, usually Christoph Maurer or Christoph Widitz.

It was Stimmer, however, who was responsible for most of the printer's marks used by Jobin. These marks are unusually numerous, but represent variations upon one basic design: the profile bust of an emperor sits on a square base or pedestal, sometimes with stairs and archways in the background. Most of the marks bear the inscription "SAPIENTIA CONSTANS". All of Jobin's marks which are known to Heitz are reproduced in Appendix D.

Fischart, Stimmer and Jobin collaborated on many interesting publications. In 1574, they published the first of a series of descriptions of the famous new Strasbourg cathedral clock. The verses of descriptive poetry by Fischart framed a reproduction of the clock, engraved by Stimmer. Another edition in honor of the clock contained poetry by Nicodème Frischlin (1547-1590), along with a revised version of Fischart's description. This was the beginning of another fruitful relationship, for Jobin became one of Frischlin's major publishers.

Other examples of the Fischart-Stimmer collaboration include a 1588 publication devoted to the renewal of the

alliance among the cities of Zürich, Bern and Strasbourg, and Fischart's large works on Calvin and Rabelais.[8]

The Fischart illustrations alone, however, do not do full justice to Stimmer's versatility as an artist. Some of his more notable engravings appear elsewhere--for example, a series of books on hunting and agriculture inspired scenes of rural life and animals, while other works show that he excelled at portraits, and mythological and allegorical scenes. In 1590 he illustrated an album intended to instruct students in the techniques of design and painting.[9] Two years later he provided numerous maps and detailed reproductions of towns to illustrate the Chronique Alsacienne by Bernhard Herzog (1537-c.1596).

Thus much of Jobin's non-musical output was greatly influenced by his talented friends, and his considerable reputation as a publisher is due in large part to the excellence of their combined efforts.. However, in addition to the literary, scientific, and cultural works already mentioned here as examples of Fischart's and Stimmer's work, attention should be drawn to a few smaller categories of publication. These include a number of

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[8]Der Heilig Brotkorb der H. Römischen Reliquien, 1583 (Calvin's Traitê des Reliques, 1543) and Geschichtsklitterung (Gargantua) of Rabelais, 1575. These are among Fischart's best-known works and were reprinted many times.

[9]Künstliche wohlgerissene wohlproportionierte Figuren und Abbildungen.

"chansons historiques" (some printed at "Christlingen"); French and German grammar books; several important works on astronomy; and a number of "journalistic reports"--limited-edition newspapers containing information and commentary, mainly in verse by Fischart.

Finally, in further evidence of Jobin's and Fischart's efforts on behalf of the Reformation movement, there are numerous collections of hymns and prayer-books, many containing works by Martin Luther. Some of these books contain music. Notable examples are Melchior Newsidler's Psalmen, geistliche Lieder und Kirchengesänge, 1573; Marot and Bèze's Psalmen Davids with melodies by Goudimel; and several collections with titles such as Psalmen und geistliche Lieder welche in Kirchen und Schulen des Fürstenthums Zweibrücken gesungen werden, 1587.[10]

Editions of tablatures occupy an important place in the total production of Bernhard Jobin. Ritter states that the publisher was "très doué pour la musique", although he offers no further information on this subject.[11] Fétis refers to him as a "luthiste distingué", again without indicating where or with whom he might have studied the

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[10]Most of the hymn and psalm collections are short on music. There is, however, a motet attributed to Jobin in a later collection: Casati's Raccolta di motteti . . . (Venice: F. Magni), 1651.

[11]Ritter, op. cit., p. 300.

instrument.[12]

There is no reason to doubt that he played the lute, however, and no other explanation for his interest in instrumental tablatures is forthcoming. Indeed, it is difficult to imagine that he could have produced two lutebooks of his own without having first mastered the instrument. In any case, there are no less than twelve important tablatures from the Jobin presses. The first of these is his own Erste Buch . . . Lautenstuck, 1572, and the last was printed by his heirs in 1589.[13]

Half of the tablatures published by Jobin are for solo lute, four are for solo cittern, and two for solo keyboard. Of the two keyboard tablatures, one is the Thesaurus motetarum . . . of Jakob Paix, which was published in 1589 after Jobin's death and is the last musical work to bear his printer's mark. The other keyboard tablature is Bernhard Schmid the Elder's Neuen kunstlichen Tablatur auf Orgel und Instrument, 1577. Both of these tablatures are in German keyboard notation, and the title pages of both are framed by an elaborate ornamental border which is identical to that used for the two Jobin lutebooks several years earlier.[14] Stimmer,

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[12]F.J. Fétis, Biographie universelle des musiciens . . ., 2nd ed. (Paris: Firmin-Didot Frères, 1866-70), Vol. IV, 443; Fétis is quoted in this statement by several later writers.

[13]See Appendix A for complete chronological list.

[14]See Appendix B .

who was responsible for the border, is further represented by a cut in each of these tablatures of Phoebus and the three Charities with lyra, tibia, and syrinx; the Schmid tablature is further adorned by a portrait of the composer. Both works contain intabulations of vocal compositions, and Schmid includes some of his own dances to close his book.[15]

The first cittern tablature which Jobin published was that of Sixt Kargel and Johan Domenico Lais: Toppel Cythar. Nova Eaque Artificiosa Et Valde Commodaratio Ludendae Cytharae/. . ., 1575. The work is in Italian tablature for the six-course cittern. It contains vocal intabulations and dances, some instructions for tuning the instrument, and is illustrated by a detailed cut of the neck of a cittern.

A new edition (with slightly altered title page) appeared in 1578. That same year, Kargel also produced a book of tablature for the four-course cittern with French tuning: Renovata Cythara. Novi Et Commodissimi Exercendae Cytharae Modi . . ., with similar contents. The book offers some instruction in playing the cittern, and has the same cut of the instrument's neck as the previous works. This tablature was also reprinted by Jobin, in 1580.

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[15]A third tablature of solo keyboard music has been lost. It was by Bernhard Fabricius, entitled Tabulaturae organis und instrumentis inservientes . . ., 1577.

The remaining tablatures published by Jobin are all for solo lute. His own two books of 1572 and 1573 will be described in the following chapter. However, some interesting observations may be made concerning his editions of Kargel, Melchior Newsidler, and Giulio Cesare Barbetta.

Shortly after printing his own books of German tablature, Jobin issued the first of the Kargel works to appear in Strasbourg. This book of Novae, Elegantissimae, Gallicae, Item et Italicae Cantilenae . . ., 1574, is in Italian lute tablature. The title page is framed by the same ornamental border mentioned in connection with the keyboard tablatures and Jobin's own lutebooks. Stimmer also provided a cut of a lutenist and a coat of arms for this publication. Although slightly shorter than Jobin's first book, the arrangement of this Kargel edition is surprisingly similar: four fantasias, a group of vocal intabulations, and three Passamezzi with Saltarelli.

The same year, Jobin also published Melchior Newsidler's Teutsch Lautenbuch . . .. This book is in German tablature, uses the same elaborate title page, and includes a portrait of Newsidler. Again, the contents are very similar to those of Jobin's first book, although here the group of fantasias is placed at the end of the tablature.

It was apparently eight years before Jobin issued another book of solo lute tablature: keyboard and cittern works appeared instead during this period. The next book for lute was Giulio Cesare Barbetta's Novae Tabulae Musicae . . ., 1582. Again in Italian tablature and with the same title border, this work contains in addition a cut of a coat of arms and a man holding a lute. The contents are fairly equally divided between vocal intabulations and dances, and include an interesting group of fantasias à 4.

In 1586, Jobin issued the last of his books of lute music: Sixt Kargel's Lautenbuch viler Newerlessner fleissiger, schöner Lautenstück . . ., in German tablature. As in 1574, the book uses the ornamental border, a coat of arms, and has a cut of a lutenist. Also included in this publication is a Latin poem signed "N. Reusnerus".[16] Appropriately, the final folio has a colophon: "Ende dieses Buchs".[17]

In spite of limited information, it is possible to draw a few conclusions about Bernhard Jobin. His importance as a printer is established through the quantity and quality of his work. Strasbourg was a very active publishing center during this period, and Ritter, in discussing

---

[16]Nicolas Reusner (1545-1602) wrote poetry, philosophical and scientific works, including a book on Tobias Stimmer.

[17]Fol. 62.

the dozen or so men whose print shops achieved lasting fame, places Jobin among the most prominent. His interests are fairly obvious: he was deeply involved in the literature and philosophy of Johann Fischart and his circle of friends, and was also more than a little interested in the scientific advancements of his time.

His artistic and professional standards were high, and his publications were presented with careful, detailed elegance. He used the most talented artists available to provide his works with lavish illustrations. And finally, his publications of music all represent composers of primary importance during his time. Taken as a group (as he himself obviously considered them), the tablatures provide a fairly thorough selection of contemporary instrumental music.

CHAPTER 2
DESCRIPTION OF SOURCES

Das Erste Büch Newerlessner Fleissiger ettlicher viel Schöner Lautenstück, von artlichen Fantaseyen, lieblichen Teütschen, Frantzösischen unnd Italiänischen Liedern künstlichen Lateinischen Muteten, mit vier und fünff stimmen, Auch lüstigen allerhand Passomezen: in die Teutsche Tabulatur, zü nutz und gefallen allen diser Kunst lehrbegirigen, fürnämlich den jenigen, so der frembden Welschen Tabulatur etwas unerfahrner, auff das verständtlichest und richtigest zusamen getragen, geordnet, und auch selber getruckt, Durch Bernhard Jobin, Burger zü Strassburg. M.D. LXXII.

This first book of "Newly Selected, Spritely and Beautiful Lute Pieces" contains fifty folios, of which the first seven are literary material and the rest are music. All of the music is in German lute tablature as the title indicates.

The title page is placed within the elaborate ornamental border, engraved by Tobias Stimmer, which Jobin used for all of his editions of lute music.[1] At the top middle are the words "Das Erste Buch"; to the left of this is a winged angel seen from the back, playing a lute, and to the right a similar angel turning toward the front and playing a viol. On the left side of the border, extending the full length of the title, is a female figure seated on a pedestal and bearing the attributes of Apollo—laurel wreath and lyre. On the opposite side of the title is a matching male figure with Dionysian attributes, clad in

[1]See reproduction in Appendix B.

foliage and playing a flute or reed instrument. Directly below the title is Jobin's printer's mark in one of its more elaborate versions and contained within an oval frame. To the left of this mark is an angel playing a guitar, assisted by a second angel who is standing in the background to hold the music. In the lower right-hand corner is a matching pair of angels; the foremost one is playing a harp, and the angel in the background appears to be singing and holding a cymbal in its right hand.

On folio two is found the dedication to Tobias Stimmer, containing some information about Jobin's intention to provide music in German tablature for the performer of more modest skills.

> To the honorable esteemed Herr Tobias Stimmer of Schaffhausen, well versed in the arts, my dear Godfather and especially good friend.[2]
>
> So, benevolent dear friend and Godfather, as it has been general custom in the dedicating of books today and for a long time, take this to mind and to heart: may the offering of this little work find no disfavor from you. For in consideration of the fact that not only do we show obedience and service to high sovereigns in their role as patrons and lords by honoring them respectfully with prodigious works, in accordance with their majesty; but also now and again in order to show our sincere feelings and gratitude to good benefactors and loyal close friends, we dedicate modest works more in keeping with their friendship: I find myself in no small amount entitled and moved by your special friendship, of which I have had sufficient evidence for some period during which time we have known a brotherly love for each other, to dedicate and offer to you this Lutebook along with other gracious services, so that you may have further evidence and proof of both my grateful, serving and loyal

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[2] Stimmer was actually the godfather of Jobin's eldest son.

heart and my just respect, as the talents I possess in the art of painting are due primarily to you. Thus I hope this work will find the usual friendly reception, and that it will be of some use to you (since you are accustomed to practise in the art). You should also be aware in part of my intention, namely of the fact that I have never in this book wanted to attempt a high art (which I don't possess anyway), for I would leave such things to those much more scholarly and experienced and would be their pupil, rather than try to scatter seeds beyond my ability: to the contrary I have diligently collected in the simplest and easiest way some diverse and useful lute pieces in German tablature, since I have seen that the artful lutebooks previously printed, because they were done in the foreign and Italian manner, cannot be understood and used to their advantage in Germany by everyone wishing to progress in his playing by further instruction. It is thus in my opinion quite necessary to offer herewith to novices and to those who are somewhat unskilled in this art an easier and more pleasant path to higher attainment. For it is true in this art as well as in others that one should not undertake with pupils at the outset the highest and roughest road: as you, dear friend, could give account for your art that one cannot immediately achieve in painting the wood and veneer of Parrhasi or Appellian portrait of Alexander before one has developed a minimum skill with his hand in sketching and drawing. Therefore I expect that, with this first part of my planned work, of which nothing has appeared in print before in German tablature, I will be helping and furthering many in the art. And with special pleasure do I present it to you, my dear Godfather, a lover of all music (which, as you know, holds all the arts in an affectionate bond of unanimity). Offering my friendly services to you at all times and asking for God's protection.

Done in Strassburg on the 17th of March, year 1572.
Your gracious colleague
Bernhard Jobin, Citizen of Strassburg.[3]

This dedication continues onto the <u>verso</u> side of folio two and is followed immediately by a lengthy poem entitled

---

[3]The German text of this dedication (actually written by J. Fischart and included in his collected works) may be found in Appendix B.

"Ein Artliches lob der Lauten", signed on folio six by J.F.G. Mentzer, one of Johann Fischart's pseudonyms. Unfortunately, this poem provides no specific information about Jobin, his music, local lutenists or instrument-makers, virtuosi or composers of the time, or other details of interest to the musicologist. Instead, it explains in purely poetic terms what a genteel, even noble instrument the lute is and how the heart and spirit are enriched by lute music, and notes among other things that the nostrils and mouth do not become distorted as for pipe-playing.[4]

On folio six, directly after the poem, is a very short paragraph concerning the tablature itself. The complete text reads as follows:

> A Short Notice About This Tablature.
>
> Although I should have made a longer report, as others used to do about the measure, I found it necessary that this should rather be accomplished by practice, and first introduction and instruction of masters, than by much lengthy talk and difficult examples. Therefore I will inform the lute player (who is perhaps still a bit unskilled) initially that he should pay special attention to beats and measures which are indicated with lines like this ~~III~~ because this will further him considerably in his playing. If the line before the measure is straight downwards it is supposed to be played with the thumb underneath but if the line is curved it should be played with the forefinger above. Otherwise I don't want to be bothersome any further with more lengthy introduction because everyone who has had an example or teacher on the lute will in other cases be able to remember and report the way of using the German tablature. Therefore I will leave it at that.[5]

---

[4]See complete text in German and English in Appendices B and C

[5]See Appendix B for German text.

At the end of this notice, the reader is referred to the Index which follows on folio six verso. Here all works contained in the first book are listed according to categories: Fantaseyen, Italiänische Lieder, Frantzösische Lieder, Teutsche Lieder, Muteten, Passemezo. Within each category, the works are numbered consecutively. Composers are given for all of the vocal transcriptions, although some are false attributions.[6] For those motets which have a Secunda pars, the second title and "Pars 2." are clearly indicated. The three compositions under the heading Passemezo bear individual titles (Antico, etc.) and include the indication Saltarello in each case. Also included in the index is a short poem promising speedy publication of the second book if the first is well-received:

Hiemit hastu mein Musickfreund
Die Stück so dir gantz nutzlich feind.
Und wa ich merck dass unser fleiss
Dir last gefallen auff die weiss
Will ich auffs nächst mich bald bemuhe
Das ander Theil auch zuvolziehen
Darzu Gott woll genad verliehen.[7]

Folio seven marks the beginning of the tablature proper.

---

[6]See Critical Notes.

[7]See Appendix B.

Das Ander Buch Newerlessner Kunstlicher Lautenstück, von allerhand Musicartlichen Passomezo, Gailliarden, Branlen, und angenemen Teutschen Däntzen, zů dienst unnd gefallen den diser Kunst übenden, inn die Teutsche gebräuchliche Tabulatur gericht und züsammen getruckt durch Bernhard Jobin, Burger zů Strassburg. M.D. LXXIII.

This second book is considerably shorter—thirty folios—and contains less prefatory material. The title is framed by the same ornamental border used for the Erste Buch.[8] There is however a new dedication, this time to "the honorable, well-esteemed and noble Herr Samson Liechtensteigern, my very gracious master and beloved elder".[9] This dedicatory statement, also written by Fischart, does not seem to be as direct or as likely to have been supervised by Jobin as the one written for Tobias Stimmer. It is rather similar to the earlier poem, both in nature and in lack of specific information.

> Although every saturated and well-balanced and lovely tone, graceful in nature, not mentioning a well-structured melody and musical sound and song , is pleasant to human ear and heart, there are still quite a few unnatural and inhuman creatures and gross and stubborn minds who are hostile to and shrink away from such heartsweet harmony and all musical concerts like many a dog shrinks away from ringing bells. Thereof one reads in history the remarkable yet unkingly example of the French King Louis XI who was also very stubborn and wrong in all his other activities: once after ambassadors from England had delivered their message to the Royal

---

[8]See Appendix B.

[9]No biographical information is available. Eitner lists a Netherlands composer "Samson", known in Germany, active until around 1560, who might be the same person.

Majesty and wished to depart, his Kingly Majesty was supposed to have asked a Sir Bresay, a provincial governor, for advice about what he should give to those ambassadors as a gift which would cost little and he could well do without. To that Sir Bresay, who knew His Majesty's mind and ways and was able to talk straight to the King, responded as follows: Gracious Lord, in my opinion Your Royal Majesty could present them with cantors or singers because they cost Your Majesty much and are of little value and give Your Majesty not a great deal of pleasure. With this facetious answer he wanted to remind the King carefully of his ignoble trait, especially because it suits a ruler very badly to house under considerable costs that which is so unpleasant to him or to ask it to support itself, and he should be ashamed to hate such a popular art which usually is very welcome and considered a necessary courtly embroidery at other well-to-do courts. Therefore he should conceal his ungenerous mood and should not rob his court of this embellishment and not use music only as a facade and showpiece. For that reason Sir Bresay made the King understand his gross ignorance very cleverly and made it clear that such a thing can be tolerated much less in him than in someone from lower rank. Although there can daily be found innumerable pretentious fools like that, who boast and presume to be lovers of an art but thereby conceal thoroughly only the suspicion of gross stupidity and pretend to appear more intelligent. Thereof one can give clear evidence through music, because where does a meal go by to which one would not call several musicians for special entertainment? But does one not see thereby how such false friends of music, when they get heated up from wine, put on the asinine ears of the Phrygian King Midas by preferring to listen rather to clumsy banging and sounding and howling and crying than to the sweetest harmony of music, and by putting aside at once all pure-sounding artistic instruments and lutes and by introducing miners who have to keep their ears stiff for all the big screaming and by asking for lyre-girls and drummers and putting hunters in front of the table blaring on a hunting-horn and by watching the restless pea in the pipe and falling in love with dance-rhythm-makers and grill-spear-scratchers and glassbreakers and preferring the pot-beater to the harpist and choosing such racket and junkplaying before every Bavarian and Imperial Capel-meisterei.[10] But still if one has to choose between

[10]Section based on puns in the original.

two evils the lesser, these fickle Midas-heads would be easier to bear than the followers and imitators of the above-mentioned King Louis, who are not only a fool's tickle in one's ears but even dogminds and (as our adventurer says) assume the brains or minds of dragons or are even tyrants and persecutors of music, to whom music playing is as shrill and painful in the ears as to many another is filing and scratching, and have the nature of a dog I had who could not hear any sound right at all. In order to mention at least slightly their inhuman nature, they are so unnatural that one cannot put them to rest with singing as one does decent children, but one has to take to strange means with such twisted minds as one reports about the oft-mentioned King Louis that in his childhood years he could not be quieted by music playing, but instead had to let water drip from a sprinkling barrel into a resonant bowl so that he could go to sleep by listening to that sound. But why do I bother with such confused minds, who know neither cause nor limit nor end of their wrong, bother the ears of you, dear estimable honorable elder, devoted to music, with such unmusical mute and dumb people whom one should tolerate less than they do music: because that is a certain rule that whoever is hostile to music is the friend of no art and therefore to be considered an ass who should be pleased with clubbing. Yet I had to make such initial remarks and introduce these Cyclops so that through the comparison of two opposites our cause should come out better and the Appolonians and Mercurians should win. Therefore Your Estimable Honor will know best how to interpret this (according to the usual modesty of musicians) and will receive and accept to your kind pleasure, from me your devoted and well-known colleague, this second part of the Lutebook which I offer to Your Honor's best grace with my best intentions. This is for two particular reasons: first because I have recognized and known you for a long time as a genuine music lover and admirer and because I have always intended to dedicate such monuments of music to such music lovers as Your Honor reveals himself in many ways; secondly to honor our long friendship and thereby also to express my gratitude and willingness to serve for Your Honor's well-meaning grace and kindness. I have hope and confidence that my collected work will not be unpleasant to Your Honor for the above-mentioned reasons, but that you would rather recognize it as being of value and service to those who love and are involved in the art of the lute and that you will always consider me as a well-meaning colleague. This should express my grateful obligations to Your Honor in many ways and

show my well meaning. Written in Strassburg on the 1st of March 1573 A.D.
Your Honor's servant and colleague,
Bernhard Jobin, Citizen thereat.

There is no explanation of tablature in this book, and no index. The tablature follows directly after the dedication, and consists entirely of dance pieces. These are arranged according to genre, and include Passamezzi with Saltarelli, Gailliardes, Branles, and Dantz-Nachdantz pairs.

Copies of these books exist in several libraries: in Vienna, Gesellschaft der Musikfreunde and Osterreichische Nationalbibliothek; the Sächsische Landesbibliothek in Dresden; the Badische Landesbibliothek in Karlsruhe; in Nürnberg, the Bibliothek des Germanischen National-Museums; the Bibliotheca Bipontina in Zweibrücken, and the Biblioteka Uniwersytecka in Wrocław, which obtained copies originally in Berlin. The British Museum in London has the Erste Buch only. The Zentralbibliothek in Zürich lists both books but actually possesses the title pages and dedications only.

The Karlsruhe copy is bound with several other works including forty-three folios of manuscript music in German tablature, including dances and intabulations of German Lieder.[11] The Ander Buch of the Osterreichische

[11] Described in J. Dieckmann, Die in Deutscher Lautentabulatur Überlieferten Tänze des 16. Jahrhunderts (Kassel: Bärenreiter, 1931), p. 95f.

Nationalbibliothek has only the first few folios bound correctly; most of the book contains misplaced works from the Erste Buch.

Of the copies available for examination, the most nearly intact copy was from the Gesellschaft der Musikfreunde. This copy contained one incorrectly bound page in the Secunda Pars of the motet Confundantur (I#31); the same page was also incorrect in the other copies, although page numbers remained in sequence. The transcriptions have been made from this copy.

The tablature itself is carefully presented and would have been relatively easy to read.[12] The bass string indications represent an "intermediate" step in the clarification of German tablature—capital letters, double letters and dashes are all used. At times the indications may be interchangeable, but confusion is infrequent since the lines are well separated: the moving voice is generally not on top but occupies the second "line", and the lowest note is almost always on the bottom. The most frequent errors—addition or omission of a line or doubling a letter, and misplaced bar lines or rhythmic indications—are easily determined within the layout used, and probably could have been corrected in performance in most cases.

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[12]See Appendix B. The tablature is typically German; that is, using letters of the alphabet plus et and con, with the top line representing the highest string.

The system of indicating fingering which Jobin explains in his short note concerning the tablature was new and represented a major step in the development of German tablature.[13] Although he does not mention any additional fingering techniques, there are some instances of dots, usually two, used when the second finger is to play. Use of the third finger is very rare in this tablature.

There are few other signs found in the lutebooks. A change of meter is indicated by the insertion of a large 3 or ¢ into the music; the repeat sign 𝄇 is found frequently and serves an all-purpose function determined by the immediate situation. Bar lines are used systematically and accurately placed. Rhythmic signs used are: 𝅜 𝅗𝅥 ♩ ♪ (crossbarred) which are interpreted in the sixteenth century as 𝅗𝅥 ♩ ♩ ♪ and transcribed here in 2:1 reduction as ♩ ♩ ♪ 𝅘𝅥𝅯. The G tuning is used throughout the two books.

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[13] A discussion of this development may be found in Kurt Dorfmüller, Studien zur Lautenmusik der ersten Hälfte des 16. Jahrhunderts (Tutzing: Schneider, 1967).

CHAPTER 3
ANALYSIS

I. Fantasias:

The sixteenth-century lute fantasia belongs, with the prelude and the ricercar, to a formal and stylistic genre which was constantly changing and exchanging function and appearance throughout the century. That the preludes may have been most freely structured, the ricercars most inclined toward imitative style, and the fantasias a more sectionalized combination of the two techniques—an oft-attempted explanation—is an oversimplification which the increasingly available literature itself does not support.

In practice, the titles are used interchangeably and the choice of one or the other probably resulted from preference rather than any intent to indicate form or function.[1] Daniel Heartz says on this subject that

> It is quite evident that the musician of the time did not or could not distinguish very well between these terms, and understandably so, because they stood not for abstractions, but for living and growing practices which changed not only from decade to decade but from place to place. The Spanish and,

[1] Otto Gombosi discusses the probability that such works had varied functions—interludial as well as preludial, or even as ritornelli—in the preface to the Capirola Lute-Book (Neuilly-sur-Seine, 1955).

> after 1550, the French, preferred the term "fantasy" to "ricercar". Northern musicians of the first half of the century—the German lutenists and organists, and Phalèse in the Low Countries—give preference to "prelude", or one of its numerous equivalents such as Preambulum, Proemium, etc.[2]

Heartz refers here to a period ending about 1552, but his comments are equally valid twenty years later. For example, numerous Fantasias printed by Phalèse between 1568 and 1571 are titled otherwise by the Germans: some of the same works reappear as Recercari in Melchior Newsidler's lutebooks, and one becomes a Praeambulum in a book by Matthäus Waissel.[3]

Since the titles Praeambulum and Recercar are not used in any collection published by Jobin, we can assume that Fantasia was a "preferred" title intended to cover a variety of formal and functional situations.

In the absence of a specific definition of formal type, stylistic considerations must assume a greater importance in analysis. Richard M. Murphy, in his study of the sixteenth-century fantasia and ricercar, has suggested that such works be discussed mainly in terms of their use of the following characteristic devices: parallel thirds, sixths, and tenths; imitation, pseudo-

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[2]D. Heartz, ed., Preludes, Chansons and Dances for Lute Published by Pierre Attaingnant (Neuilly-sur-Seine, 1964), p. xi.

[3]The specific collections, listed in Appendix E, are 1571 Phalèse, 1566 Newsidler, and 1573 Waissel.

counterpoint or style brisé; mordent-ornamentation of cadences; dialogue techniques, scalar ornamentation and sequence; and homophonic sections.[4] This approach applies well to the four Jobin fantasias, which are not formally similar to one another.

The first fantasia is seventy-five bars long and divided by a meter change into two major sections of equal length. In G Major/Mixolydian and based almost exclusively on improvisatory techniques, this work would appear most likely to have fulfilled a preludial, tonality-fixing purpose. On close examination, however, a rather tight structure is revealed:

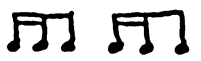
			A		B		A	B
I:	Intro (a)		b c		d		b	c d
	4		9		8		8	8

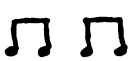
		A	B	C
II:	¢ 3	a(d)	b(d)	c
		16	12	10

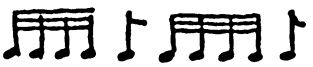
As the "motive" for this prelude is simply a descending Mixolydian scale, development is almost entirely rhythmic. The sections given in the above diagram refer to the

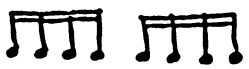
[4] R.M. Murphy, Fantasia and Ricercar in the Sixteenth Century (Unpublished Doctoral Dissertation, Yale University, 1954).

following characteristic rhythmic/figural patterns:

I: a- 

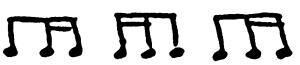
b- 

c- 

d- 
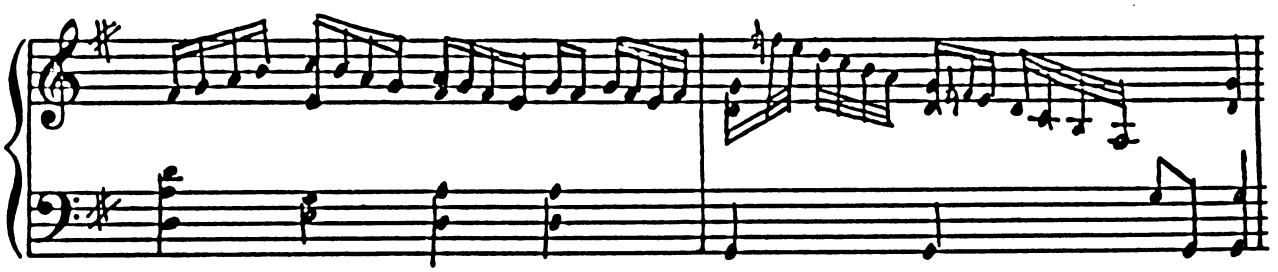
II: a(d)- 

b- 

c- 

Each of the sections defined by these rhythmic motives cadences on G; the cadences are embellished by mordent-ornamentation, and frequently extended by a descending scalar passage as in this example:

Ex. 1: Fantasia 1, m.12-13.
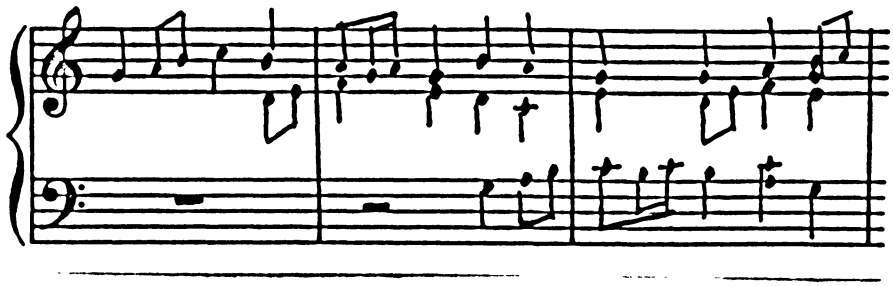


There is no imitation in this fantasia. The "b" sections are based on parallel sixths and tenths, while the rest of the piece can be described as a series of virtuosic figures, extended sequentially. The sequential patterns may be repeated from two to eight times, with a typical bass line movement of I-vi-vii-V-vi-IV-V-I.

Lack of imitation in the first fantasia is compensated for in Fantasia 2. Here the image of the motet is particularly apparent in the opening section, which has

regular entrances of a well-defined point of imitation.

Ex. 2: Fantasia 2, m.1-3.



Although later portions of this fantasia are largely homophonic, the opening motive does reappear in imitation to close section "d" of the chart below, and also as a closing melody (slightly embellished) in section "e". Thus this fantasia too may be described as having a fairly tight structure:
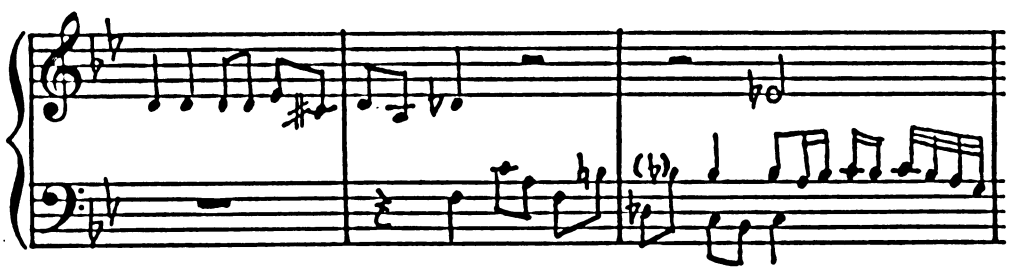
A		B	C(a)	
22		15	35	
a	b	c	d	e
10	12	15	16	19
I	V	I	I	IV-V

The harmonic basis of this fantasia moves between C and G, with an additional "subdominant" area at the beginning of the final section. The homophonic sections of the work are usually confined to I-IV-V progressions, or built on sequences which move as described in reference to the first fantasia. Distinctions among these sections may be made in terms of their use of parallel sixths and tenths (b and d), repeated-chord techniques (c), or the

incorporation of an occasional flourish (e). The overall impression, however, is not so much one of successive sections as of the gradual dissolution of imitative into homophonic texture. Unity is then provided by tonality and by the return of the original motive.

Fantasia 3 is the shortest of the group, a total of thirty-eight bars. It begins with a highly chromatic theme which is not imitated, but appears within a contrapuntal framework:

Ex. 3: Fantasia 3, m.1-3.
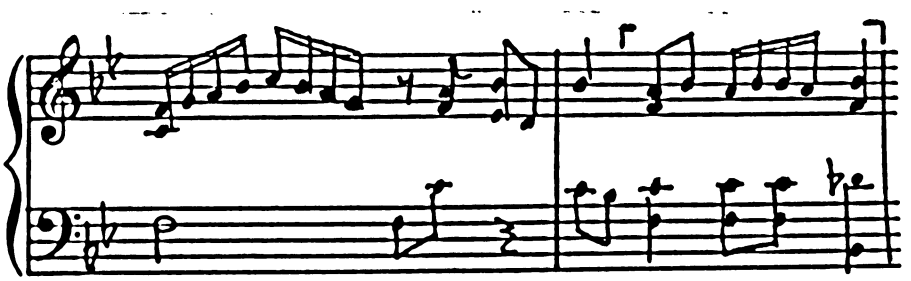


This theme, in several versions all of which commence with the repeated-note idea, occurs a total of six times during the fantasia. It appears twice each in the opening and closing sections of the work, and two more statements frame a short development section (b-c of the following chart). In the formal outline which is given on the following page, each appearance of the theme is indicated by an asterisk. It should be noted here that none of the succeeding statements is as highly chromatic as the first.

A	B	C	D
8	7	10	13
a*a*	b*	c c*	d*d*
4 4	7	5 5	8 5
B^b	F	f F	B^b
min.	maj.	min/maj.	maj.

Again, the work cannot be described as loosely structured. However, formal outlines are fairly obscure in this fantasia: statements of the theme are introduced on different degrees, in different Dorian and Mixolydian transpositions, and do not always begin on the same beat of the measure. Furthermore, the harmonic scheme of this piece moves freely between two tonal and modal areas; and while the descending major and minor thirds are freely exploited in development, the open fifth will occasionally be used at cadence points to preserve the ambiguity. Even when the third is present, the cadence formula for this fantasia is not of the same ornamented type as in the other works represented here, but has a more archaic flavor.

Ex. 4: Fantasia 3, m.7-8.

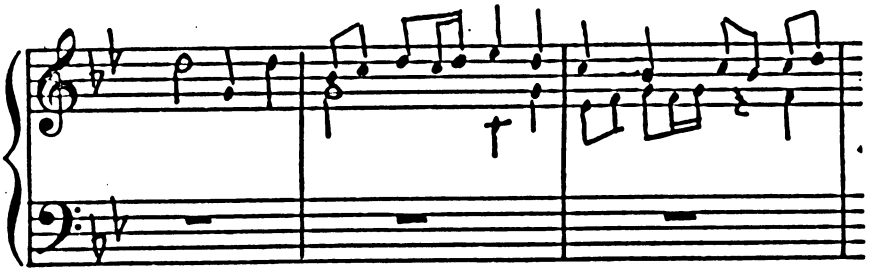


Other devices of interest, such as the use of parallel tenths and an increasing rhythmic activity in section D, are of less importance than the contrapuntal texture and

ambiguous chromaticism of the work in general.

Of the four fantasias, Fantasia 4 is the longest with eighty-nine measures. It resembles Fantasia 2 in that there is a well-defined opening motive, treated in imitative fashion. This particular motive begins with the familiar "chanson rhythm" so frequently associated with points of imitation during the period.

Ex. 5: Fantasia 4, m.1-3.



Although the treatment of this opening motive in imitation is accomplished within the first ten bars, the initial section of the work is unusually large; there is no full cadence for thirty-five bars. During the course of the section a generally contrapuntal texture is maintained, with an occasional homophonic measure used to initiate a new extension of the material. Succeeding sections of the fantasia are much shorter, and are clearly defined at thirteen or fourteen bars each.

Each of these new sections is preceded by a fully ornamented cadence, and marked by a new point of imitation. Some of these points bear a structural relationship to the opening motive, but there is no real return of the original

idea as in Fantasia 2. Instead, each section proceeds with a logical development of its own motive, using contrapuntal texture and some parallel thirds and tenths. Section "c" tends toward a dialogue technique not used in the other three fantasias, and the closing section is marked by scalar flourishes and considerably smaller rhythmic values.

A	B	C
35	27	27
a	b | c	d | e
35	14 | 13	13 | 14

Most of the fantasia is in G/Dorian. In fact, only the "b" section cadences on another note, in this case a D. There is one internal cadence on F during the "a" section—at bar nineteen—but the return to G follows quickly. In addition to the general tonal unity, the rhythmic figure  is used throughout the piece to add unity to the whole and to characterize a particular section (for example by consistent recurrence on the same beat of each measure).

II. Vocal Intabulations:

The main body of Jobin's Erste Buch consists of intabulations of vocal works. These are divided in the index into four categories: Italian madrigals, French chansons, German Lieder, and motets. Of these groups, the chansons are most numerous. There are eleven French works as opposed to eight Italian, five German, and six motets.

More striking, however, is the division by composer. Compositions attributed to Orland[o de Lassus] make up two-thirds of the total group. In fact, Lassus is represented in each category. He wrote two of the madrigals, seven of the chansons, three Lieder, and all of the motets (four of which include a Secunda Pars). Boetticher lists the important tablatures which contain pieces by Lassus but are not mentioned in the edition of complete works. In this catalogue, Jobin ranks among the earliest (with M. Newsidler, V. Galilei, and Phalèse).[5]

Other composers represented include Arcadelt, Verdelot, Ferrabosco, Crequillon, Willaert, Zirler and Scandello. There are several false attributions in the index: R. Pathie's Si pur ti guardo is attributed to

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[5]W. Boetticher, "Oeuvres de Lassus mises en tablature de luth," in Le Luth et sa Musique, ed. J. Jacquot (Paris: Centre National de la Recherche Scientifique, 1958), p. 145.

Ferrabosco; Quand io pens a la martire, by G. Berchem, is attributed to Arcadelt; Lassus is given credit for Cipriano de Rore's Signor mio caro; and Clemens non papa, rather than Crequillon, wrote Je prens en gré.

Although the original publication of some of these vocal works may date from as far back as 1539, all of the intabulations may be described as currently popular. Many were brand-new pieces, and the others were newly reprinted. Jobin's immediate sources for most of the secular vocal models seem to have been Le Roy's 1565, 1571 and 1572 editions of Lassus and others, and Phalèse's Septiesme livre . . . of 1570.[6] The motets, according to Sandberger, were first published singly around 1562, although Jobin may have known them in a later collection.[7]

Some of the intabulations were taken from other collections of lute music. Eight of the French and Italian songs can also be found in M. Newsidler's lutebooks of 1566, Phalèse's Theatrum Musicum of 1571, or both.[8] No concordances were located for any of the German songs, nor for the motets.

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[6]See the list of sources for vocal intabulations on page

[7]Discussed in Lasso, Orlando di, Sämtliche Werke, ed. F.X. Haberl and A. Sandberger, (1894 f.), IX.
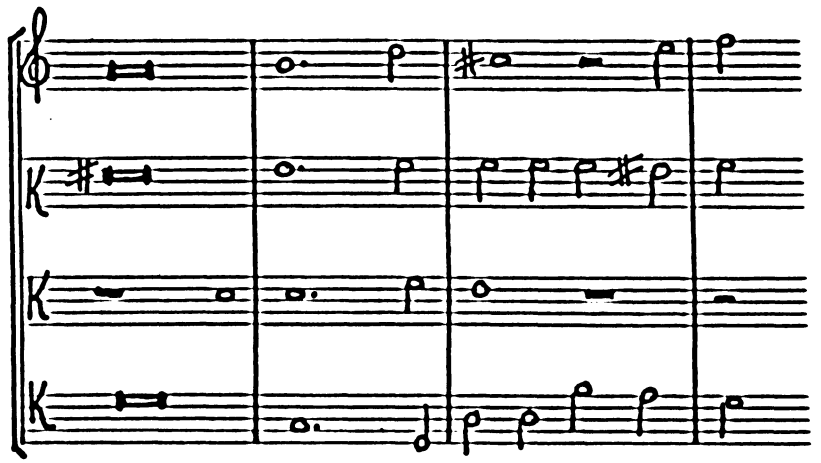
[8]See the list of lute tablatures cited in Critical Notes, beginning on page

The works chosen for intabulation originally had four or five voices, and the structure of the models is fairly faithfully preserved in Jobin's tablature. When the number of voices is changed, this is generally due to technical considerations—which is also true in the few cases where alterations have been made in the harmonic content. The inner rather than outer voices are usually involved when there is any change. Embellishment may vary from minimal to extensive; in some instances of florid treatment, the continuity of ornamental style may temporarily take precedence over exact adherence to the original voicing and/or harmony. In general, however, virtuosic display does not appear to be a goal in this group of intabulations, and the embellishment technique is tempered accordingly. Thus the more elaborate figurations are found mainly in sections which originally had very long note values.

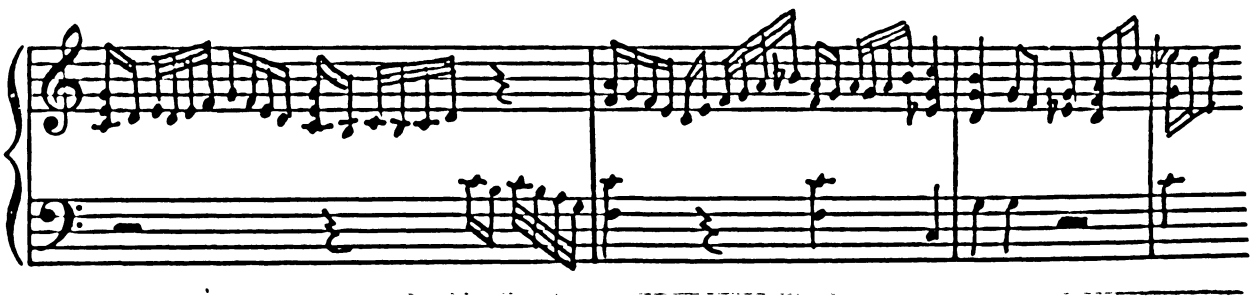
Such long values occur frequently at the beginning of a work, and many of the intabulations presented here show elaborate ornamentation in the opening bars. Occasionally this opening flourish may be extensive enough to obscure the original content for a few measures—not more than two or three—but such cases are atypical. In the following example from Un doulx nenny (Lassus), the basic four-voice structure is not changed for the lute version, and the harmonic framework of the vocal model is also

readily apparent through the figuration employed:

Ex. 6: Un doulx nenny, m.1-3. (LassoW XII, 45)
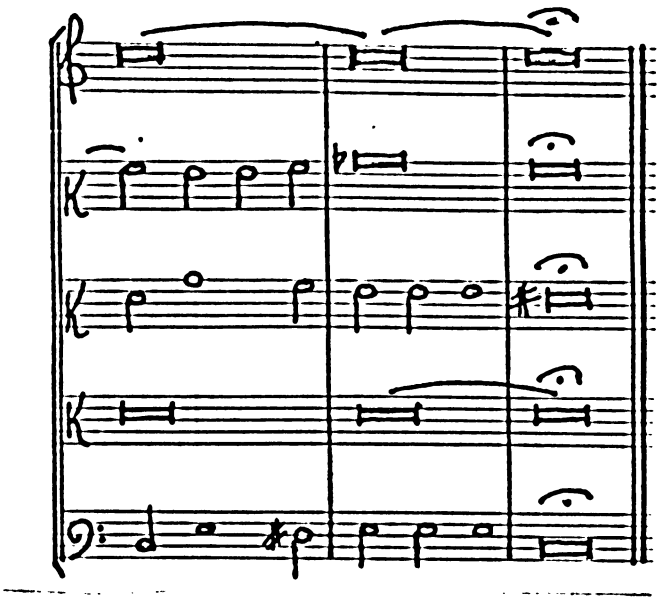


Un doulx nenny, m.1-3. (Jobin I#19)
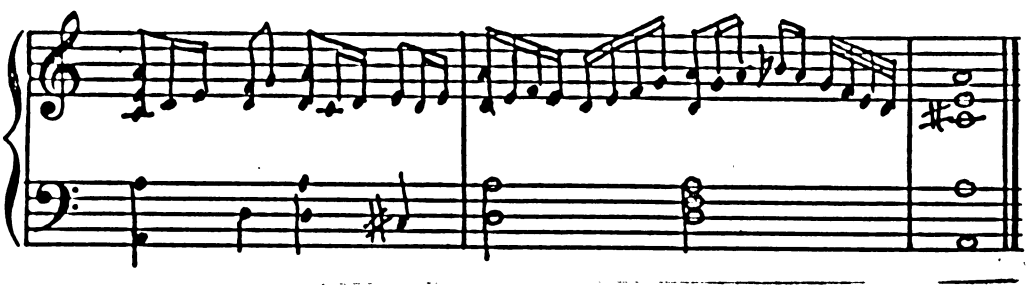


Another obvious place for elaborate ornamentation of original long values is the final cadence. A typical treatment is shown in this example, taken from the final bars of one of the Lassus motets:

Ex. 7: Confundantur, m.45-47. (LassoW IX, 155)



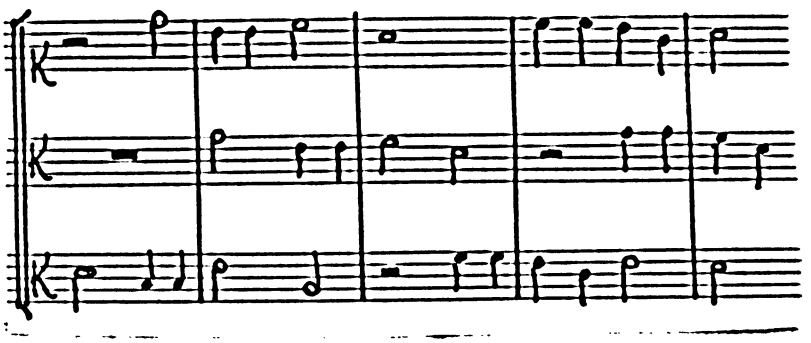
Confundantur, m.45-47. (Jobin I#31)
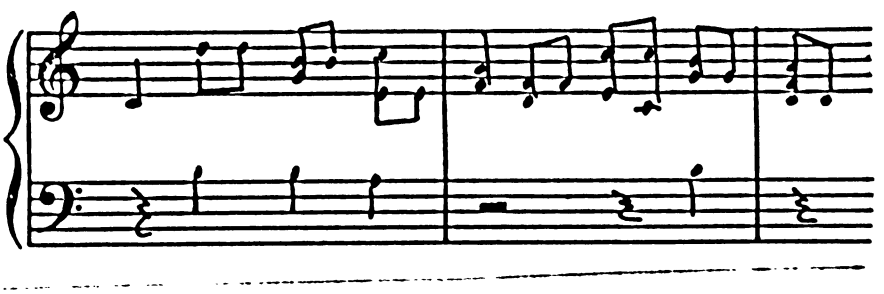


Many of the intabulations do not show such extensive figuration. In some, embellishment can be described as minimal to virtually nonexistent. In works such as Im Meyen or Le rossignol, techniques of elaboration were obviously judged of lesser importance than the preservation of a faster tempo and the quick repetition of chords which determines the character of the pieces. In Le rossignol, initial figuration would have obscured an imitative entrance. This is also the case in the following

example:

Ex. 8: Nuntium vobis, m.1-4. (LassoW V, 9) (à 5)
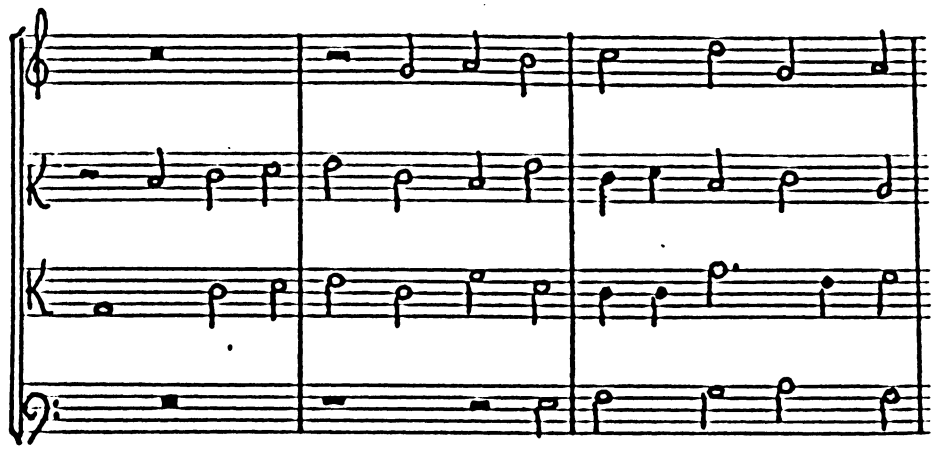


Nuntium vobis, m.1-2. (Jobin I#34)
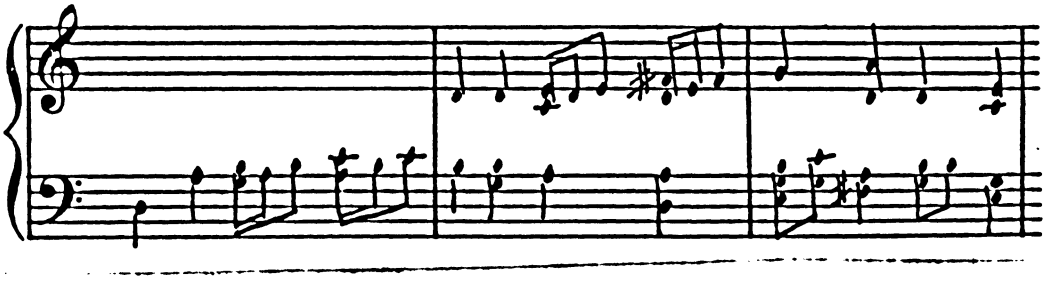


Finally, there is an "intermediate" category of moderate to fairly extensive embellishment. This category provides some of the most interesting examples of a diminution technique which serves a purpose beyond the addition of decorative passage-work or virtuosic flourish: as seen in Ex. 9, the embellishment itself may assume a motivic, unifying function. It is interesting to note that the characteristic rhythmic figure which is incorporated into the opening bars of Del freddo rheno is also inverted (♫♪-♪♫) to embellish the opening of the

Secunda Pars of this work, which appears directly afterwards in the Erste Buch.
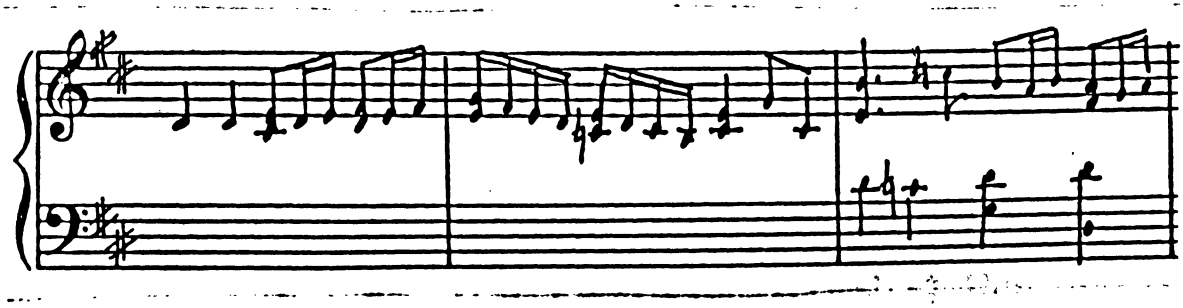
Ex. 9: Del freddo rheno, m.1-3. (LassoW VIII, 3)



Del freddo rheno, m.1-3. (Jobin I#11)



Chil cre il sole, m.1-3. (Jobin I#12)



III. Dance Pieces:

In her study of dances in sixteenth-century German lute tablatures, Jenny Dieckmann has divided the literature into national and international categories.[8] The national dances are, of course, the numerous Tänze or Chorea, each furnished with accompanying Nachtanz, Proportz, Hupfauf, or Sprung. Of the many available international dance forms, those which found their way into German tablatures are listed as the Passamezzo with Saltarello, Pavane, Gailliarde, Padoana, and Branle.

Of these forms, all except the Pavane and Padoana are represented in Jobin's books. In fact, Jobin is an unusually rich source of German lute dances. Most numerous among the forms which he chose is the Tantz-Nachtantz combination (fifteen works); however, few printed German tablatures contain as many Passamezzi-Saltarelli as Jobin's (and none has more); only Waissel printed more Gailliardes (1573, 1591, and 1592); and the six Branles of the Ander Buch mark the first appearance of this form in German tablature.

A. Passamezzi:

There are eight Passamezzo-Saltarello combinations in the Jobin books. Of these, three are located at the

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[8] J. Dieckmann, Die in Deutscher Lautentabulatur Überlieferten Tänze des 16. Jahrhunderts (Kassel: Bärenreiter, 1931), p. 6.

bar phrases do occur, as well as extensions resulting in an occasional uneven grouping. Phrase symmetry is maintained in the final analysis, however, as a six-bar phrase will eventually be balanced by a ten-bar phrase, resulting in a total multiple of eight. An average length of forty-eight bars can be determined; half of the works fit this average exactly. Two are shorter, both thirty-two bars; one is twice thirty-two or sixty-four bars; and the first passamezzo is unusually long, with a total of seventy-seven bars.[11]

Structurally, the passamezzi may be divided into two types. Those in which there is a continuous variation technique make up the first type: these works have units of two phrases of eight bars each, grouped in a succession of sections which may vary in number from three to five. This type has been labelled simply "variation" in the diagram-analyses which accompany the Critical Notes, and four passamezzi have been so designated. These include the two Passamezzo anticos, the Passamezzo Milanese, and the second Passamezzo Zorzy.

The second type is one in which the variation technique has been subjected to an overall two-part organization, producing a form in which a degree of
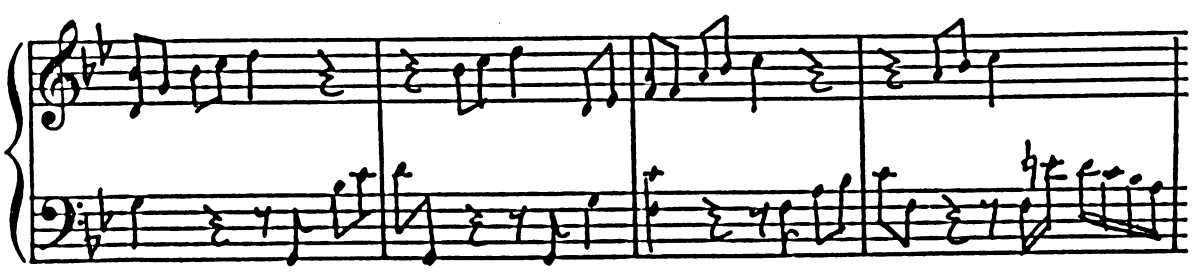
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[11]This piece is the only exception to the even multiples of eight. The lack of symmetry furthermore occurs not at the end of the work, but as the result of an internal cadential extension. See Critical Notes for formal patterns.

repetition may assume more importance than continuous diminution. These works have been called "binary variation", and examples are first Passamezzo Zorzy, the Passamezzo Ungaro, and the untitled antico, II#5.

One work, the Passamezzo comune, has been called "Bar variation" because of its similarity to Bar form. There are three sections of equal length forming an overall A A B; internally, the phrase structure is ab ab cc.

The diminution technique displayed in these works is more highly developed in both musical and virtuosic terms than that of the vocal intabulations or even the fantasias. Although chordal sections do occur, the passage-work is generally continuous and aims for brilliance and variety. The following example shows one of the instances of dialogue treatment, a device that was rather neglected in the fantasias.
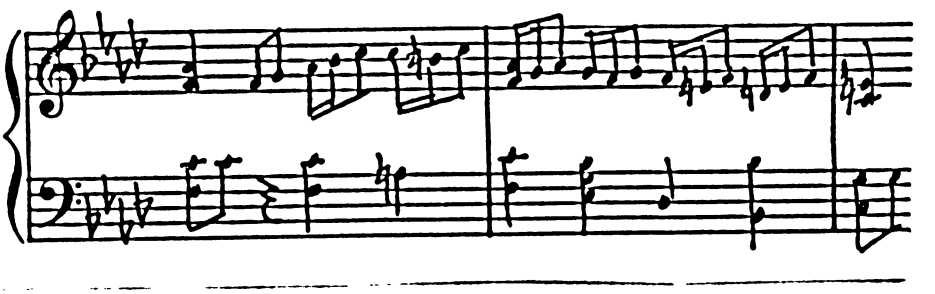
Ex. 10: I#35; Passamezzo antico, m.29-32.
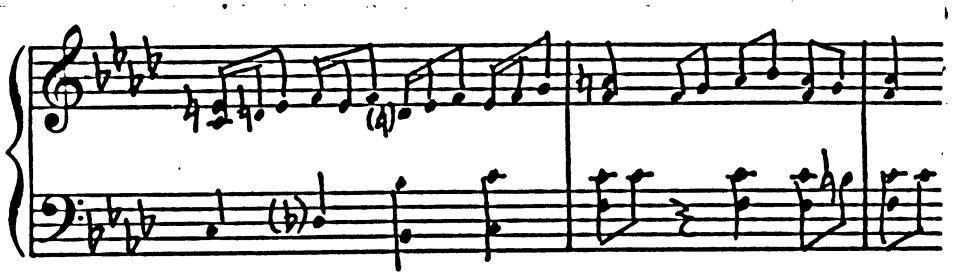


This particular passage is later subjected to further diminution, as seen in the next example.

other sixteenth-century passamezzi and related works. That is, it is (1) limited by the antico or moderno scheme, and (2) it fluctuates between tonal and modal implications. This often provides ambiguous situations such as the following examples:

Ex. 13: I#36; Passamezzo Milanese, m.21-22.



Ibid., m.30-31.

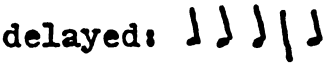


B. Saltarelli:

The Saltarello appears in German lute tablatures almost exclusively as an after-dance to the Passamezzo, and as such it has no independent melody, rhythmic development,

or harmonic progression. The occasional Saltarello found "für sich selbst" will most likely be a member of the Galliarde family, according to Dieckmann.[12]

Indeed, in this "age of the Galliarde", the interrelationship between the two types is readily apparent in most sources.[13] The characteristic opening rhythms of the two, for example, are usually determined as  for the Saltarello and  for the Galliarde; however, these are frequently interchanged in practice. Formal procedures may also be similar in the two types.

In the case of Jobin's Saltarelli, three of the eight do conform exactly to the characteristic rhythm above (II#1, #3, #4), while two others (I#35, #37) present the motive with coloration:  . The Saltarello Ungaro and the last, untitled Saltarello do not utilize a dotted figure at all but preserve the "identifying" upbeat, as in II#5:  . The Saltarello Milanese I#36 comes closest to being a Galliarde. There is no upbeat and the appearance of the dotted figure is delayed:  .[14]

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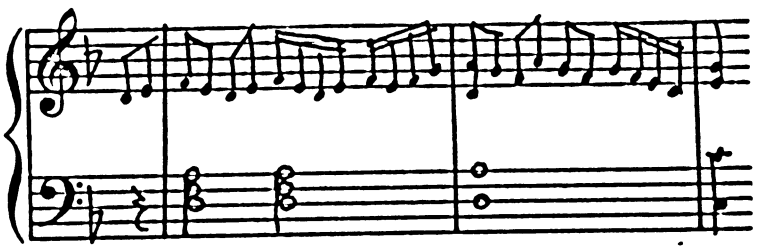
[12] J. Dieckmann, op. cit., p. 28.

[13] The "age of the Galliarde" is discussed in C. Sachs, World History of the Dance (New York: Norton, 1965).
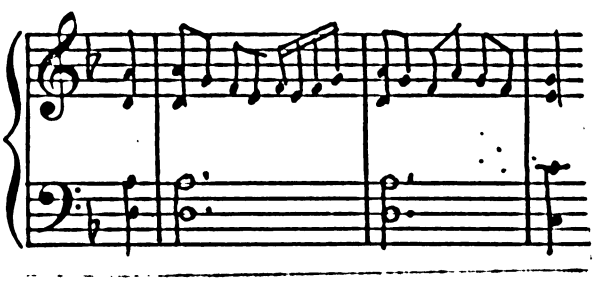
[14] Note, however, that this dotted motive is actually a bar late in terms of the Galliarde.

The usual technique for deriving an after-dance consists largely of a simplification of the main melody to fit the triple meter, as seen in this example:

Ex. 14: II#5; Passamezzo, m.1-2.



II#5; Saltarello, m.1-2.

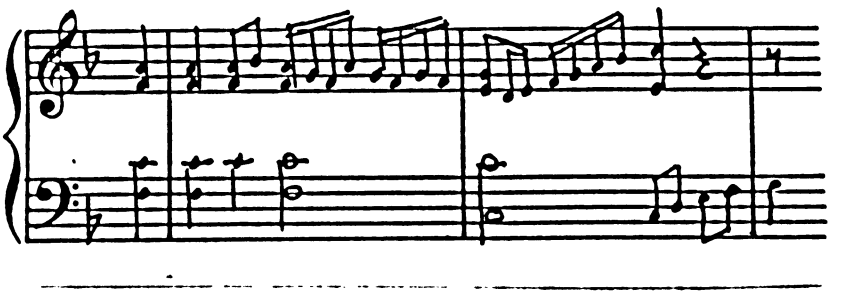


The Saltarello thus becomes a projection, albeit condensed, of the Passamezzo, and corresponds to the main dance in every respect: overall form, length of sections, type of figuration employed, register used, and so forth. The rhythmic independence of the after-dance is its only distinctive feature.
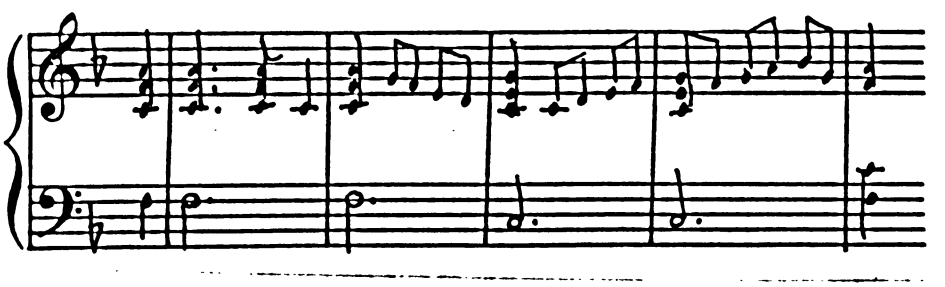
In many of Jobin's Saltarelli, however, this usual technique is not strictly observed and the second dance achieves a greater freedom. One way in which this is accomplished is shown in Ex. 15: the number of bars

to each note of the bass line is doubled. This procedure may even leave room for some slight variations in harmony, as seen at the beginning of m.3 and m.5 respectively.

Ex. 15; II#4; Passamezzo Zorzy, m.1-2.
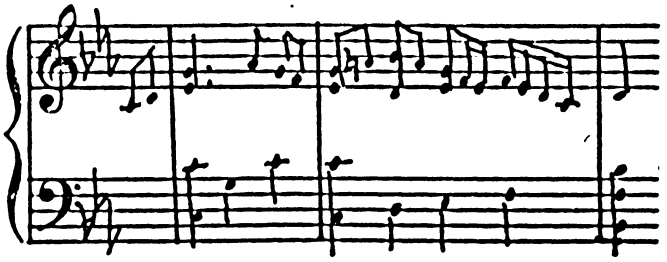


II#4; Saltarello Zorzy, m.1-4.
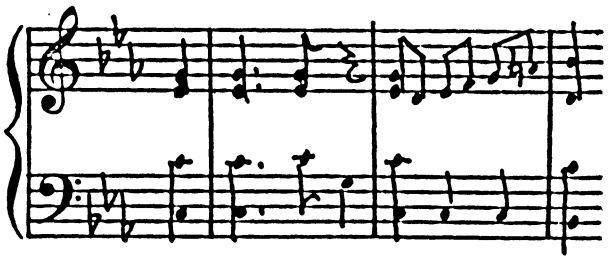


In other cases, the Saltarello may gain independent character through elimination of some of the ambiguous harmonic elements found in the main dance. In the following example, simplification of the original chord progression contributes to the "newness" of the second version.

Ex. 16: II#1; Passamezzo Antiquo, m.1-2.



II#1; Saltarello Antiquo, m.1-2.



In terms of formal structure, the Jobin Saltarelli become most interesting indeed. In only three cases (Zorzy I#37, Ungaro II#2 and Comune II#3) does the form of the after-dance derive completely from the Passamezzo. In two of these cases, the original form was already unusual. The Passamezzo Comune has been described as a Bar form, while the Passamezzo Ungaro has a three-phrase internal structure instead of the more common two phrases.[15] And since the Saltarello Zorzy has twice the number of bars as its Passamezzo, increased melodic freedom obscures the formal parallel to some extent.

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[15]Formal differences and similarities between these dances can most easily be studied by referring to the diagrams furnished in the Critical Notes.

The remaining five Saltarelli do not have the same structure as the Passamezzi they follow, but are extended by a section of cadential material. This section may vary from eight to thirty-two bars in length. It may be appended to the basic form, grow out of the final variation section, or consist of new material.

An example of the purely cadential extension is found in II#5, the last antico piece. Here the basic thirty-two bar AB structure is followed by an eight-bar coda. In other cases, however, the term Reprise seems more appropriate than coda. For example, the second Saltarello Zorzy maintains the ABC form of its main dance—doubling the number of bars as in the first Zorzy—but the phrases are paired differently in the first two sections. In the C section the arrangement of phrases returns to the structure used in the Passamezzo, and the rhythmic character changes noticeably at this point. This form is also found in I#36, the Saltarello Milanese. Here the Reprise again corresponds to the original final section, but is twice as long and incorporates new material.

Of the two remaining Saltarelli, the Antiquo II#1 contains one extra sixteen-bar variation section followed by a long (thirty-one bars) Reprise; the Antico I#35 has a closing section which balances what is probably a Reprise in the Passamezzo itself.[16]

[16]See diagram in Critical Notes.

Thus half of these works can be described as suite-like, and indeed, Dieckmann includes Jobin's dances in a list of early three- and four-movement groups.[17] The suite group here would consist of a fully developed, virtuosic Passamezzo and a relatively independent Saltarello, to which is appended a livelier closing movement of considerable length, usually rich in coloration or recalling the characteristic Saltarello rhythm, and cadential in nature. The use of entirely new material in I#36, the actual recapitulation of Passamezzo structure in II#4, and the use of a repeat sign before the final section in II#1 all support the closing-movement theory.

C. Galliardes:

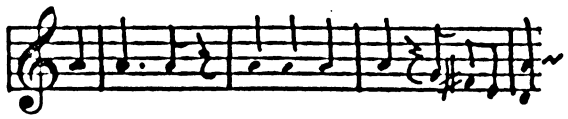
Of the seven Galliardes included in Jobin's tablature, four tunes have been identified and can be traced to other sources—Jobin probably knew them through Le Roy or Phalèse.[18] All four of these tunes ("Chi passa", "la Royne d'Escosse", "la Brunette", "la Varionessa") were extremely popular and other versions have also been preserved. For the other three dances, no identification

[17] J. Dieckmann, op. cit., p. 65.

[18] See concordances for these works.

has been possible.

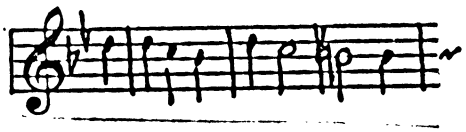
Ex. 17: II#6; Galliarde "Chi passa".



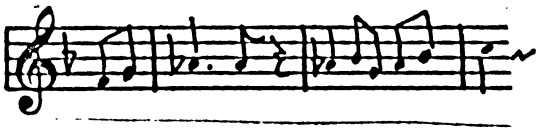
II#7; Galliarde "La Royne d'Escosse".



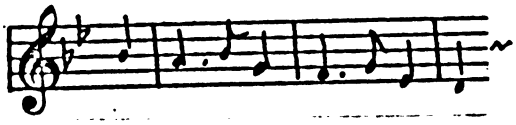
II#8; Galliarde.



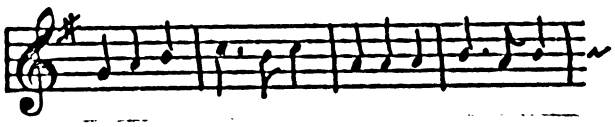
II#9; Galliarde.



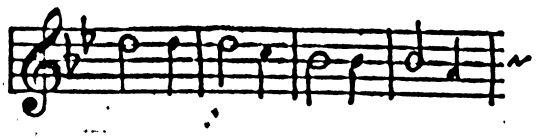
II#10; Galliarde "La Brunette".



II#11; Galliarde "La Varionessa".



II#12; Galliarde.



It is interesting to note that four of the tunes use sequence and that descending patterns seem to be typical in the Galliardes. Another interesting consideration is the rhythmic structure—only two of the seven tunes are actually based on the characteristic Galliarde rhythm. These are the "Royne d'Escosse" and the "Varionessa". The last Galliarde, II#12, qualifies as an atypical type; even more atypical would be the Galliarde "Brunette" with its upbeat and immediate use of dotted rhythm, and Galliarde II#8, which also has an upbeat and qualifies mainly on the basis of syncopation.[19]

Two of the pieces are really Saltarelli: the Galliarde "Chi passa" can be described as a Saltarello moderno, while the Galliarde II#9 would be a Saltarello antico. In both cases, however, the form is quite sectionalized as befits the Galliarde.

Dieckmann describes the normal form of this dance as an ABC, with each section containing two eight-bar phrases.[20] The second may be a repeat of the first, or consist of an embellishment or variation of the main material. Sections are frequently repeated verbatim, and repeats may of course have been inserted or deleted in practice.

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[19]Syncopation as a feature of the Galliarde is however more often found later in the dance.

[20]J. Dieckmann, op. cit., p. 35.

Three of Jobin's Galliardes conform to this "normal" scheme: II#9, #10, and #12. In the case of #9, however, the third section is only eight bars long. Here we may assume that a repeat has been omitted, although the possibility that it was considered as a coda should not be discounted. In three other cases (II#7, #8, and #11) the final section definitely has the character of a Reprise, and the forms are irregular in other respects as well. Phrases of seven, nine and eleven bars are found in #7 and #11, and #8 contains two sections based on ten-bar phrases. Finally, the Galliarde "Chi passa" is in a strict and highly sectionalized Baroque binary form.

Tonality in the Galliardes is in general not difficult to determine, especially when the melodic line is well-defined. Modal considerations are of course always present, and Dieckmann notes that a number of Jobin's Galliardes have a hypolydian-mixolydian orientation.[21]

D. Branles:

Jobin's six Branles were all chosen from recent Phalèse and Le Roy collections; concordances have been located for all except Les Quatre Branles (II#18), and it seems most likely that this work is a composite one using phrases from each of a group of four Branles in

[21] Dieckmann, loc. cit..

Phalèse's Liber Primus of 1571.[22]

Among Arbeau's divisions of the Branle family are the Branle double, based on two or four-bar phrases; the Branle simple, based on three-bar phrases; the Branle gay in six-eight time; and the mixed Branle in which various elements are combined (associated mainly with the Branles de Champaigne).[23] Only two of these categories are used by Jobin: the Branle double and the mixed Branle. Both are in quadruple meter and are intended to start on the downbeat.

Three works fall into the double category, and of these only one—the Branle de Champaigne(!)—is in normal form: that is, the phrases are of two or four bars, repeated, and create a series of short sections (five). In the Branles de N. Rans, on the other hand, there are some instances of irregular phrase lengths. Furthermore, the numerous sections (nineteen, repeated) can be divided into at least three originally separate dances. (An analytical diagram accompanies the Critical Notes.) Finally, the second Branle de Bourgogne begins with a five-bar phrase although the B section does have four-bar groupings. There is also an upbeat to this Branle, a "corruption" which maintains a pattern throughout the dance, continuing from one section to the next.

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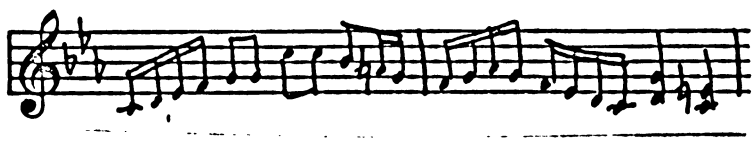
[22] See list of "Works Cited in Critical Notes", Appendix E.

[23] T. Arbeau, Orchesography, transl. M.S. Evans (New York: Dover reprint of 1948 edition, 1967), p. 128f.

The "mixed" category includes the first and third Branles de Bourgogne, both of which have an A section based on a two- or four-bar phrase structure, followed by a B section which uses three-bar phrases. The Quatre Branles also shows a mixed form, using both four and six bars to a phrase.

Certain Branle melodies show a strong folk or popular character, much as did the melodies of the Galliardes:

Ex. 18: II#15; Branle 3.



II#18; Les Quatre Branles.



In general, however, these melodies have a narrower compass (about a fifth, Branle 3 is an exception) than did the Galliardes. There is also much less tendency toward the use of sequence; the only notable sequence is in a short internal phrase of the first Branle de Bourgogne. The use of exact repetition is frequent and often there is no variant at all. When variation techniques are used, they remain quite simple and never obscure the basic melody or the established pattern. Motor rhythm is also a strong factor, again maintained through repetition. Thus these pieces were well suited for actual dancing.

E. Tanz und Nachtanz:

The Tanz (or Dantz in Jobin's spelling) with Nachtanz is the final form chosen for the lutebooks, and there is a rather substantial group to complete the tablature. This extremely popular, folk-oriented form appears extensively in most German collections. Jobin's book has fifteen and ranks with the Newsidlers, Judenkunigs, Heckel, Wecker and Waissel as an important source.

While many of the gentlemen mentioned above are inclined to give additional information concerning the origin or melody of their dances, Jobin provides very little. Many of the tunes must have been known and perhaps even sung at the time; some of the dances undoubtedly had interesting backgrounds and might have been identified with titles, as was in fact common practice. Jobin, however, limits himself to distinguishing in a few cases between a mere Dantz and a Deutscher Dantz. Only one work carries a title which can be traced: #21 is labelled Dantz Proficiat. Two other tunes have been identified: #23 is based on "Ich ging einmal spacieren" and #29 is a melody known as "die schöne Müllerin". The other twelve dances seem relegated to anonymity pending further research into the vast literature of German folk dances.

Most of the Tänze can be readily classified in terms of two forms—basically in terms of binary or ternary structure.

Among the binary forms, almost all are of the Branle type. The Branle double concept is present in #25 and #28, while the mixed Branle may be found in #26, #27, #29, and #31. It is interesting to note that the formal structure here is almost identical to that used in the various Branles de Bourgogne; in fact, there are some identical forms.[24]

The ternary dances all fit a category which has not been mentioned here except as a form found in other German lute tablatures: the Pavane. In Dieckmann's definition, a Pavane should have three sections of at least eight bars each and should open with a "canzona" rhythm (♩ ♩♩) or a variant of this figure (♫ ♫ ♫ ♩).[25] A surprising number of dances fit this description exactly; #19, #22, #24, #30, #32 and #33. All of these works are in ABB or ABC form. The three sections are clearly defined, and there is no extensive variation technique such as that found in the Passamezzi.

Three of the works, however, do bear a relationship to the Passamezzo. Dantz #20 has a rather complex internal form: abc abc - de de - aa bc bc. The total length and the hint of a Reprise are reminiscent of the

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[24]See the diagrams for #27 and #31 especially.

[25]Dieckmann, op. cit., p. 28.

more developed Passamezzi which appeared earlier in the book. The Dantz Proficiat also has an interesting internal structure, that of the ballade (ababcde); and since it closes with a six-bar phrase, it would not completely fulfill the choreographic requirements of a Pavane. And finally, the dance on "Ich ging einmal" (#23) has a four-part structure which is less characteristic of a Pavane than a Passamezzo. It should be noted, on the other hand, that the issue here is form alone; none of these dances approaches the Passamezzi printed earlier in the book in terms of coloration or virtuosity.

In a situation where so many Pavane- and Branle-types appear together, it is natural to assume that the Nachtänze will include some more Galliardes, which is indeed the case here. All except two of the after-dances may be described as Galliardes, and these remaining two (#26 and #29) are Saltarelli. Interestingly, both of the Saltarelli follow mixed Branles in which the two sections have different-length phrases; in each case the second dance has exactly twice the original number of measures per section.

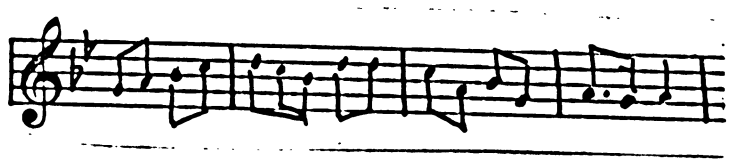
In the Galliardes, too, the structure is most frequently that of the main dance, or based on a doubling of the original number of bars making up each phrase. Occasionally the internal structure changes slightly; for example, the Dantz Proficiat acquires irregular-

length phrases in its Galliarde.

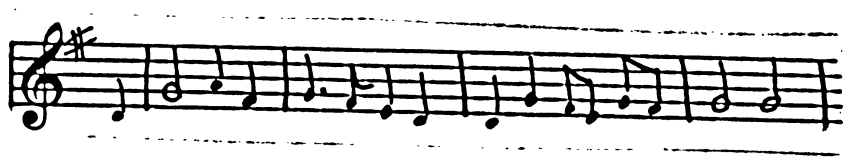
Once in a while the overall form is altered somewhat for the second dance. Thus the four parts of #23 are compressed to three in the Nachdantz (aabbccdd becomes aabcdd), and the ABB form of #30 (aabcdbcd) becomes an ABC (aabbdd) in the second version.

Dieckmann differentiates between the Dantz which is derived from the Lied and the instrumentally-conceived work.[26] In a vocally-oriented work, the melodic motive and melodic contrast are the form-building elements. Two such clearly delineated melodies are shown in the following example.

Ex. 19: II#23; Dantz.



II#33; Dantz.



The instrumentally-oriented works, on the other hand, have a strong rhythmic motivation, and rhythmic contrast and development are the major formal elements in these

[26]J. Dieckmann, op. cit., p. 49.

pieces.

Ex. 20: II#30; Dantz.

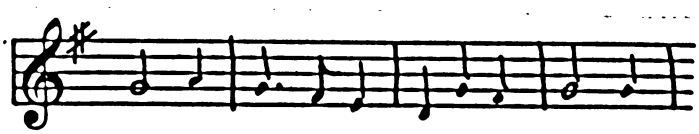


II#31; Dantz.



The above examples of melody may also be compared with their corresponding after-dances below. Although there is one example from each of the two preceeding categories, the technique of simplification is applied in similar manner to both.

Ex. 21: II#33; Nachdantz.



II#30; Nachdantz.

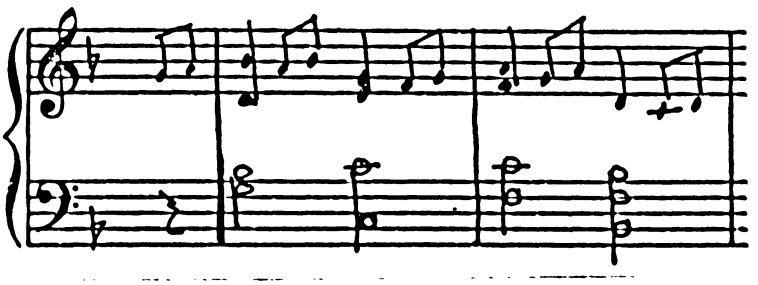


Finally, an investigation of harmonic practice in these dance pieces yields several interesting generalizations.

Basically, the same indefinite tonal-modal atmosphere prevails here as in the previous categories of works. There are quite a few clear major or minor areas, but these are almost never extended to encompass a whole section or even an entire phrase. On the other hand, the consistent use of major-minor ambiguity is also striking in these works. Most of them start in minor, fluctuate between this and the relative major, and end in the tonic major. The dorian/mixolydian feeling is strong in many places.

Even in the less tonal sections, however, there is quite a lot of root movement by fifth, with thirds and seconds next in order of prevalence. Development by sequence often leads to the quite tonal device of using the circle of fifths.

Ex. 22: II#19; Teutscher Dantz, m.13-14.



Tonal procedure is most evident, of course, at the ends of larger sections; dominant-tonic cadences are used consistently here. These progressions also appear frequently at internal cadence points.

SUMMARY

The Jobin lutebooks, although unusual because of the rather substantial amount of literary material included, are fairly typical of the period in terms of musical content. Indeed, the preface to the first book emphasizes that the collection is not intended to present a virtuosic repertoire, but rather to make available to students a good selection of music not previously published in German tablature. The pieces chosen, therefore, may be considered to represent an average level of educated musical taste in this particular genre.

The categories of works included here—"free" forms, intabulations of vocal works, and dances—are the same categories used in other German tablatures and, in the larger collections of Phalèse and Le Roy as well. Within this common format, the extensive transcription of works by Lassus was also typical of others, and provides an interesting area for further study of this composer. The numerous dance pieces include a wide choice of internationally popular types in addition to the German Dantz-Nachdantz.

In addition to their representative quality, however, Jobin's books are distinguished by the variety of technical and formal treatment found. The diverse methods and varying extent of embellishment and diminution techniques, described in the Critical Notes as ranging from "minimal" to "very extensive", would provide interesting material for some future comparative study of larger scope.

An even more rewarding future study might concern the area of form. In the vast literature of sixteenth-century dance pieces, a great many books remain unexplored and the "normal" forms have been established in terms of a relatively small body of music. The variety, and in many cases the sophistication, of formal schemes employed in the Jobin dances frequently contradict the descriptions offered by Dieckmann and other authorities in the field. These dances also provide many interesting possibilities for study in the continuing question of tonality versus modality in the sixteenth century.

After the publication of these two lutebooks, Jobin devoted his efforts exclusively to printing the works of other men. The series of books for instruments testifies to his continuing interest in music, and he was, after all, a major publisher of literary works.

The influence of his books on later German lute

tablatures is apparent. The careful preparation, elegant edition, and clarity of the tablature itself surely lent dignity to the idea of publishing "in German". The new system of indicating fingering encouraged further developments in the system of German tablature. And finally, the music included was of such quality that it appealed to later editors: the famous lutenists S. Kargel and M. Waissel, in particular, perpetuated Jobin's works in their own collections of German lute tablature.

CRITICAL NOTES

Explanation of Symbols:

For each entry in this section, the following format has been used as far as it applies to the work under consideration:

Title:	The actual title, not necessarily the one appearing in Jobin's books.
Index:	Title as it appears in the index. (Book I).
Music:	Title as it appears on the first page of music.
Source:	For vocal intabulations, the original publication in which the composition appeared is given when known. The RISM number is included whenever possible, as are references to editions of complete works. The abbreviated titles refer to the complete list of Works Cited in Critical Notes, Appendix E.
Concordances:	Abbreviations refer to the above list of works, p. 144. In some cases the works were not available for direct examination; concordances were then taken from H.M. Brown, Instrumental Music Printed Before 1600 (Cambridge: Harvard University Press, 1965); and J. Dieckmann, Die in Deutscher Lautentabulatur überlieferten Tänze des 16. Jahrhunderts (Kassel: Bärenreiter, 1931).
Other Versions:	Abbreviations refer to the same list of works cited, p. 156. These works are of interest for comparison, but are not identical to Jobin's versions.

Errata: Indicated as follows: measure number\beat on which correction occurs (raised), corrected note (incorrect note).

Example: m.3\2 e (b)

Other: Indication of degree of embellishment, for vocal intabulations; or of form, for dances.

The works are listed here according to the order of their appearance in Jobin's publications.

Book I#1.

Index: Fantasia

Music: Fantasia 1

Concordances: None located.

Errata: m.48\1 f sharp (c sharp)

m.56\1 e (b)

m.67\1 f sharp (c sharp)

m.70\1 f sharp (c sharp)

Note: m.60\3 marks beginning of differing endings in various MSS.

I#2.

Index: Fantasia

Music: Fantasia 2

Concordances: None located.

Errata: m.33\3 g (d)

m.49\4 x (f)

I#3.

Index: Fantasia

Music: Fantasia 3

Concordances: None located.

Errata: m.32/2 d flat (d)

I#4.

Index: Fantasia

Music: Fantasia 4

Concordances: None located.

Errata: m.44/4 a (e)

m.46/1 incorrect d omitted

m.68/4 f sharp (c sharp)

I#5.

Title: Allein nach dir Herr (Si pur ti guardo). R. Pathie.

Index: Si purti guardo. Ferrabosco.

Music: Si purti guardo.

Source: RISM 1570^{8} (1570 Phalèse).

Concordances: None located.

Other versions: 1546 Rotta #27; 1552 Phalèse #38; 1558 Ochsenkun #73; 1563 Phalèse #76; 1568 Vreedman #52; 1568 Phalèse #51; 1570 Phalèse HC #31; 1571 Ammerbach #12; 1571 Phalèse #105; 1573 Waissel #15; 1574 Phalèse #36; 1577 Schmid #46; 1578 Kargel #30; 1582 Phalèse #14; 1583 Ammerbach #53.

Errata: None.

Embellishment: Fairly extensive.

I#6.

Title: O sio potessi donna. Giachet Berchem.

Index: O sio potessi donna. Arcadelt.

Music: Osio potessi donna.

Source: RISM 1541^{9} (1541 Gardano).

Concordances: None located.

Other versions: 1546 Barberiis #6; 1546 Bianchini #23; 1546 Vindella #6; 1547 Gintzler #28; 1556 Drusina #10; 1562 Heckel #67; 1563 Phalèse #70; 1566 Newsidler I #2; 1568 Phalèse #65; 1571 Phalèse #101; 1573 Newsidler #2; 1573 Waissel #19; 1575 Kargel #15; 1577 Schmid #36; 1583 Ammerbach #84.

Errata: m.1^{2} b flat (e flat)

m.24^{3} a (b flat)

Embellishment: Fairly extensive.

I#7.

Title: Quand io pens a la martire. Arcadelt.

Index: Quand io penso. Arcadelt.

Music: Quand Io pens a lamartire.

Source: RISM 1541^{9} (1541 Gardano).

Concordances: None located.

Other versions: 1546 Vindella #3; 1547 Milano #21; 1552 Morlaye #16; 1553 Bakfark #18; 1553 Rippe #6; 1556 Drusina #20; 1558 Ochsenkun #69; 1560 Paladin #11; 1562 Heckel #45; 1563 Phalèse #71; 1568 Phalèse #60; 1571 Phalèse #144; 1573 Waissel #21; 1574 Newsidler #17; 1577 Schmid #35; 1583 Ammerbach #93.

Errata: m.14 $\backslash^{1}$ d (c)

m.38 $\backslash^{3}$ g (d)

Embellishment: Fairly extensive.

I#8.

Title: Signor mio caro. Cipriano da Rore.

Index: Signor mio Caro. Orland.

Music: Signor mio Caro.

Source: Original source not clear, probably appeared c.1550. see SCMA VI p. 25.

Concordances: 1566 Newsidler I #7; 1571 Phalèse #110; 1573 Newsidler #7.

Other version: 1568 Phalèse #96.

Errata: None.

Embellishment: Fairly extensive.

I#9.

Title: Vita de la mia vita. Verdelot.

Index: Vita de la mia vita. Verdelot.

Music: Vita de la mia vita.

Source: RISM 1571^{9} (1571 Scotto). (Reprint of RISM 1537^{9}).

Concordances: 1566 Newsidler I #5; 1571 Phalèse #104; 1573 Newsidler #5.

Other versions: 1546 Barberiis #16; 1568 Phalèse # 104.

Errata: m.5 $\backslash^{2}$ g (b flat)

Embellishment: Moderate.

I#10.

Title: Io mi son giovinetta. Ferrabosco.

Index: Io mi son giouinetta. Ferrabosco.

Music: Io mi son giouinetta.

Source: RISM 1542[17] (1542 Gardano) See also EinIM III #30.

Concordances: None located.

Other versions: 1563 Galilei #18; 1566 Newsidler I #3; 1568 Galilei #8; 1571 Phalèse #100; 1573 Newsidler #3; 1574 Virchi #7; 1577 Schmid #37; 1583 Ammerbach #83; 1584 Fallamero #16; 1584 Galilei #15.

Errata: None.

Embellishment: Mainly cadential.

I#11.

Title: Del freddo rhenno. Lassus.

Index: Del freddo Rheno. Orland.

Music: Del freddo Rhenno.

Source: RISM 1555 (1555 Susato). See also LassoW VIII, 3.

Concordances: 1571 Phalèse #106.

Other versions: None located.

Errata: None.

Embellishment: Moderate, unembellished sections occur frequently.

I#12.

Title: Ch'il credera. Lassus.
(2a pars of Del freddo rhenno.)

Index: Chil cre ill sole. Orland.

Music: Chil cre il sole.

Source: RISM 1555 (1555 Susato).
See also LassoW VIII, 4.

Concordances: 1571 Phalèse #98.

Other versions: None located.

Errata: None.

Embellishment: Fairly extensive.

I#13.

Title: Susanne un jour. Lassus.

Index: Susanne ung Iour. Orland.

Music: Susanne ung Iour.

Source: RISM 1565^{8} (1565 Le Roy XVI).
See also LassoW XIV, 29.

Concordances: 1568 Phalèse #108c ("plus diminuée"); 1571 Phalèse #130.

Other versions: 1563 Phalèse #97; 1566 Newsidler II #7; 1571 Ammerbach #84; 1571 Phalèse #132; k573 Newsidler #22; 1574 Kargel #12; 1575 Kargel #13; 1577 Schmid #23; 1578 Cabezón #107 and #108; 1582 Barbetta #45; 1582 Phalèse #32; 1593 Terzi #13 (for two lutes); 1599 Terzi #62.

Errata: m.13 $\backslash^{3}$ b flat (a flat)

m.18 $\backslash^{3}$ g (d)

Embellishment: Extensive.

I#14.

Title: Je prens en grê. Clemens non papa.

Index: Ie prens en grè. Crequillon.

Music: Ie prens en gre.

Source: RISM 1539^{15} (1539 Attaingnant). See also Clemens0 X, 14.

Concordances: None located.

Other versions: 1545 Phalèse #47; 1547 Phalèse #1; 1549 Phalèse #25; 1552 Phalèse #25; 1556 Drusina #11; 1557 Henestrosa #125; 1562 Heckel #46; 1563 Phalèse #25; 1568 Vreedman #68; 1568 Phalèse #38; 1571 Phalèse #47; 1573 Waissel #18; 1576 Daza #62; 1577 Schmid #34; 1578 Cabezón #73 and #74; 1582 Phalèse #15; 1583 Ammerbach #78.

Errata: m.$3\backslash^{2}$ c (b flat)

m.$4\backslash^{1}$ g (c)

Embellishment: Extensive.

I#15.

Title: Pour parvenir. Crequillon.

Index: Pour paruenir. Crequillon.

Music: Pour par uenir.

Source: Not known.

Concordances: None located.

Other versions: None located.

Errata: m.$7\backslash^{2}$ g (a)

m.$21\backslash^{3}$ incorrect g omitted

Embellishment: Extensive.

I#16.

Title: Puis ne me peult venir.
Crequillon.

Index: Puis ne me peult venir. Crequil.

Music: Puis ne me peult venir.

Source: RISM 1572[2] (1572 Le Roy).

Concordances: None located.

Other versions: 1552 Phalèse #101 (for two lutes); 1563 Phalèse #99 and #113; 1568 Phalèse #107; 1571 Phalèse #139; 1574 Phalèse #48; 1575 Kargel #12; 1576 Valente #9; 1577 Schmid #29; 1578 Cabezón #101 and #109; 1599 Molinaro #61.

Errata: m.5\4 f sharp (c)

m.15\3 c (g)

m. 27\3 c (f)

m.38\1 c (g)

Embellishment: Extensive.

I#17.

Title: Le departir. Lassus.

Index: Le departir. Orland.

Music: Le depar tir.

Source: RISM 1565[9] (1565 Le Roy XVII).

Concordances: 1566 Newsidler II #12; 1571 Phalèse #133; 1573 Newsidler #12.

Other version: 1583 Paix #32.

Errata: m.4\1 b (a)

m.17\3 a (c sharp)

m.41\2 d (c)

m.41\4 f sharp (b)

Embellishment: Moderate, extensive at cadences.

I#18.

Title: Joyssance vous donneray. Willaert.

Index: Ioyssance vous donerez. Adrian Villart.

Music: Ioyssance.

Source: RISM 1545[14] (1545 Susato).

Concordances: 1566 Newsidler II #9; 1573 Newsidler #9.

Other version: 1599 Terzi #13.

Errata: m.8\2 e (b)

m.18\4 f (c)

m.27\2 incorrect e in MS omitted

m.34\2 g (d)

m.41\4 b,c (f,g)

Embellishment: Fairly extensive.

I#19.

Title: Un doulx nenny. Lassus.

Index: Ung doulx nenny. Orland.

Music: Un doulx nenny.

Source: RISM 1565[7] (1565 Le Roy XV). See also LassoW XII, 45.

Concordances: None located.

Other versions: 1563 Phalèse #59; 1566 Newsidler I #13; 1568 Vreedman #63;

1568 Phalèse #82; 1571 Phalèse #78; 1573 Newsidler #13; 1574 Le Roy #4; 1574 Phalèse #45.

Errata: m.14\1 f (c)

Embellishment: Extensive.

I#20.

Title: Vray Dieu disoit une fillette. Lassus.

Index: Vray Dieu disoyt. Orland.

Music: Vray dieu disoit une fillette.

Source: RISM 1565[6] (1565 Le Roy XII). See also LassoW XII, 72.

Concordances: None located.

Other versions: 1563 Phalèse #61; 1566 Newsidler I #15; 1568 Phalèse #76; 1571 Phalèse #74; 1573 Newsidler #15; 1574 Le Roy #8; 1577 Schmid #32; 1594 Denss #140.

Errata: m.20\3 f (e)

m.21\3 c (f)

m.26\1 e (b)

m.35\4 e (f)

Embellishment: Mainly cadential.

I#21.

Title: Helas quel jour. Lassus.

Index: Helas quel Iour. Orland.

Music: Helas quel Iour.

Source: RISM 1565[6] (1565 Le Roy XII). See also LassoW XII, 47.

Concordances: None located.

Other versions: 1566 Newsidler I #12; 1571 Phalèse #85; 1573 Newsidler #12.

Errata: m.4\1 b flat (f)

m.21\4 e flat (b flat)

Embellishment: Very moderate.

I#22.

Title: Le rossignol. Lassus.

Index: Le Rosignol. Orland.

Music: Le rosi gnol.

Source: RISM 1564^{10} (1564 Le Roy)
See also LassoW XIV, 107.

Concordances: 1571 Phalèse #118.

Other versions: None located.

Errata: m.18\4 b (a)

Embellishment: Minimal.

I#23.

Title: De plusieurs choses. Lassus.

Index: De plusieurs choses. Orland.

Music: De plusieurs choses.

Source: RISM 1571^{3} (1571 Le Roy).
See also LassoW XVI, 72.

Concordances: None located.

Other Versions: None located.

Errata: None.

Embellishment: Minimal (except closing bars).

I#24.

Title: Bewar mich Herr. Steffan Zirler.

Index: Bewar mich Herr. Steffan Zirler.

Music: Bewar mich Herr.

Source: Regensburg MS

Concordances: None located.

Other versions: 1558 Ochsenkun #67; 1562 Heckel #72; 1571 Ammerbach #73; 1573 Waissel #5; 1574 Newsidler #23; 1575 Kargel #23; 1577 Schmid #30; 1582 Barbetta #48; 1583 Ammerbach #68; 1583 Paix #55.

Errata: m.3\4 c (c sharp)

m.20\1 a (g)

Embellishment: Fairly extensive.

I#25.

Title: Ich weiss mir ein vest gebautes Haus. Scandello.

Index: Ich weiss mir ein vest. Scandell.

Music: Ich weiss mir ein vest gebautes hauss.

Source: See Scandello #6.

Concordances: None located.

Other versions: 1571 Ammerbach #85; 1575 Ammerbach #35.

Errata: m.7\2 e flat (e natural)

m.28\1 c (f)

m.55\3 f sharp (f natural)

m.64\1 e flat (c)

Embellishment: Fairly extensive.

I#26.

Title: Der Wein der schmackt mir also wohl. Lassus.

Index: Der wein der schmackt. Orland.

Music: Der wein der schmackt mir also wol.

Source: Sandberger (LassoW) suggests that the German songs appeared in collections in 1567 and 1570. No appropriate collections are listed for these years in RISM. See LassoW XVIII, 11.

Concordances: None located.

Other versions: 1577 Schmid #28.

Errata: None.

Embellishment: Moderate, has some chordal sections.

I#27.

Title: Ist keiner hier der spricht zu mir. Lassus.

Index: Ist keiner hie der spricht. Orland.

Music: Ist keiner hie der spricht zu mir.

Source: See above, #26; also LassoW XVIII, 8.

Concordances: None located.

Other versions: 1583 Paix #39.

Errata: None.

Embellishment: Minimal.

I#28.

Title: Im Meyen. Lassus.

Index: Im Meyen. Orland.

Music: Im Meyen.

Source: See above, #26; also LassoW XVIII, 24.

Concordances: None located.

Other versions: 1571 Ammerbach #88; 1575 Ammerbach #29; 1577 Schmid #25; 1583 Paix #40.

Errata: m.11 ^{1} c sharp (b)

m.26 ^{1} a (d)

Embellishment: Minimal.

I#29.

Title: Legem pone mihi Domine.
2a pars: Da mihi intellectum.
Lassus.

Index: Legem pone mihi Domine. Orlan.
Da mihi intellectum. Pars 2.

Music: Legem pone mihi Domine.
Da mihi intellectum. Secunda pars.

Source: Apparently published singly c.1562.
See LassoW IX, 73.

Concordances: None located.

Other versions: 1577 Schmid #16; 1583 Rühling #64.

Errata: m.6 ^{1} a (d)

m.24 ^{4} g (c)

(2a pars) m.17 ^{2} f sharp (b)

m.26 ^{2} f sharp (b)

Embellishment: Extensive.

I#30.

Title: Sicut mater consolatur. Lassus.

Index: Sicut mater consolatur. Orland.

Music: Sicut mater consolatur.

Source: Apparently published singly c.1562. See LassoW VII, 97.

Concordances: None located.

Other versions: 1577 Schmid #18.

Errata: m.12\4 c sharp (g sharp)
m.15\3 c sharp (g sharp)
m.25\2 c (g)
m.28\2 g (f sharp)
m.36\3 f sharp (f natural)
m.38\1 d, c sharp (c sharp, d)

Embellishment: Extensive but with some chordal bars from C3.

I#31.

Title: Confundantur. 2a pars: Fiat cor meum. Lassus.

Index: Confundantur. Orland. Fiat cor meum. Pars 2.

Music: Confundantur. Fiat cor meum. Secunda Pars.

Source: Apparently published singly c.1562. See LassoW IX, 155.

Concordances: None located.

Other versions: None located.

Errata: m.9\3 b (a)

m.44\3 g sharp (c)

m.47\1 a (d)

(2a pars) m.8\3-4 wrong page inserted here; see discussion of this on page 22.

m.44\2 a (b)

m.49\3 c sharp (c natural)

Embellishment: Moderate except for cadences.

I#32.

Title: Confitemini Domino.
2a pars: Narrate omnia mirabilia.
Lassus.

Index: Confitemini Domino. Orland.
Narrate. Pars 2. Orland.

Music: Confitemini Domino.
Narrate. Secunda Pars.

Source: Apparently published singly c.1562.
See LassoW VII, 131.

Concordances: None located.

Other versions: 1575 Ammerbach #4; 1577 Schmid #7; 1586 Kargel #23.

Errata: m.30\1 f (c)

m.38\3 b (f)

(2a pars) m.14\2 b flat (b natural)

m.25\4 b flat (b natural)

m.37\2 b flat (b natural)

Embellishment: Cadential almost exclusively.

I#33.

Title: Veni in hortum meum. Lassus.

Index: Veni in hortum. Orland.

Music: Veni in hortum.

Source: Apparently published singly c.1562. See LassoW V, 120.

Concordances: None located.

Other versions: 1571 Phalèse #154; 1573 Waissel #25; 1577 Schmid #13.

Errata: m.6\1 c (b)

m.19\1 c sharp (c natural)

m.45\4 b flat (b natural)

m.51\3 a (c)

m.52\3 g (c)

m.58\3 a (d); a (b flat)

Embellishment: Fairly extensive at times; chordal sections also occur.

I#34.

Title: Nuncium vobis fero de supernis. 2a pars: Thus do myrrham. Lassus.

Index: Nuncium vobis fero. Orland. Thus do myrrham. Pars 2.

Music: Nuncium vobis fero. Thus do myrrham. Secunda pars.

Source: Apparently appeared c.1571. See LassoW V, 9.

Concordances: None located.

Other versions: 1574 Kargel #25; 1583 Paix #14.

Errata: None.

Embellishment: Very moderate.

I#35.

Title: Passemezzo. Saltarello.

Index: Passemezo Antico. Saltarello.

Music: Passemezo. Saltarello.

Concordances: None located.

Other versions: 1546 Bianchini #8; 1546 Rotta #2; 1556 Drusina #25; 1571 Ammerbach #62 and #64; 1571 Phalèse #171; 1573 Newsidler #17; 1574 Newsidler #42; 1577 Schmid #53; 1583 Ammerbach #94, #95, and #96; 1583 Paix #57; 1591 Waissel #85, #86, #87, and #88; 1592 Waissel #17 and #18.

Errata: Passamezzo:

m.67\1 e (d)

Saltarello:

m.42\1 a (e flat)

Form: Passamezzo: variation type.

A		A'	B		B'		C	
16		12	17		16		16	
a	b	a'	a"	b'	a"'	b"	a""	b"'
8	8		8	9	8	8	8""	8

Saltarello: binary variation type.

A		B		C
16		16		17
a	b	a'	b'	cadential
8	8	8	8	4 x 4 plus 1

I#36.

Title: Passemezzo Milanese. Saltarello Milanese.

Index: Passemezo Milanese. Saltarello.

Music: Passemezo. Saltarello.

Concordances: None located.

Other versions: 1563 Phalèse #123 (without a Saltarello); 1566 Newsidler I #18; 1570 Phalèse #36; 1573 Newsidler #18; 1574 Newsidler #41; 1574 Phalèse #56; 1575 Kargel #27; 1582 Barbetta #2.

Errata: Passemezzo: none.

Saltarello:

m.6 2 a flat (a natural)

m.48 3 b flat (e flat)

Form: Antico bass.

Passemezzo: variation type.

A		B		C	
16		16		16	
a	b	a'	b'	a"	b"
8	8	8	8	8	8

Saltarello: binary variation type.

A		B			C		
16		16 (2)			31		
a	b	a'	b'	tr.	c	d	cadential
8	8	8	8	2	11	8	3 x 4 bars

I#37.

Title: Passemezzo Zorzy. Saltarello Zorzy.

Index: Passemezo Zorzy. Saltarello.

Music: Passemezo. Saltarello.

Note: The term Zorzy probably has some original relationship with the Basque folk dance Zortziko in 5/8 time and dotted rhythm. In this context, however, it is used to describe the bass line only. (Line beginning with a I V II V progression.)

Concordances: None located.

Other versions: 1564 Viaera #3; 1570 Phalèse #416; 1574 Ammerbach #28; 1575 Kargel #30; 1578 Kargel #50; 1582 Phalèse #46 a and b.

Errata: Passemezzo:

m.6\1 f (a)

Saltarello: none.

Form: Zorzy bass.

Passemezzo: binary variation type.

A	B
16	16
aa bb	aa' bb'
8 8	8 8

Saltarello: binary variation type.

A	B	C	D
16	16	16	16
a a	b b	a a	b b
8 8	8 8	8 8	8 8

Book II#1.

Title: Passemezzo Antiquo. Saltarello Antiquo.

Music: Passemezo Antiquo. Saltarello Antiquo.

Concordances: None located.

Other versions: 1546 Bianchini #8; 1546 Rotta #2; 1556 Drusina #25; 1571 Ammerbach #62 and #64; 1571 Phalèse #171; 1573 Newsidler #17; 1574 Newsidler #42; 1577 Schmid #53; 1583 Ammerbach #94; #95, and #96; 1583 Paix #57; 1591 Waissel #85, #86, #87, and #88; 1592 Waissel #17 and #18.

Errata: Passemezzo: none.

Saltarello:

m.98\3 a (f)

Form: Antico bass.

Passemezzo: variation type.

A	B	C	D
16	16	16	16
a b	a' b'	a" b"	a'" b'"
8 8	8 8	8 8	8 8

Saltarello: variation type.

A	B	C	D	E
16	15	16	15	16
a b	a' b'	a" b"	a"' b"'	a"" b""
8 8	7 8	8 8	8 7	8 8

31
cadential
9-8-5-9 bars

H#2.

Title: Passemezzo Ungaro. Saltarello Ungaro.

Music: Passemezo Vngaro. Saltarello Vngaro.

Note: The Ungaro pattern is identified with a basic ABC-ABC overall structure, with 4-bar phrases also characteristic.

Concordances: None located.

Other versions: Basel IX; Zwickau; 1564 Viaera #4; 1570 Phalèse #42 a and b; 1577 Schmid #52.

Errata: Passemezzo:

m.14\1 a (a flat)

m.19\2 g (f)

m.35\2 f (a)

m.40\3 f (a)

Saltarello:

m.11 1 f (b flat)

Form: Ungaro type bass. (Moderno)

Passemezzo: binary variation type.

A			B		
24			24		
a	b	c	a'	b'	c'
4-4	4-4	4-4	4-4	4-4	4-4

Saltarello: binary variation type.

A			B		
24			24		
a	b	c	a'	b'	c'
4-4	4-4	4-4	4-4	4-4	4-4

II#3.

Title: Passamezzo Comune. Saltarello Comune.

Music: Passemezo comun. Saltarello Comun.

Concordances: None located.

Other versions: 1564 Viaera #2; 1570 Phalèse #40; 1577 Schmid #51; 1574 Newsidler #43; 1575 Kargel #31; 1578 Kargel #47; 1582 Phalèse #51; 1591 Waissel #89, #90, #91, and #92; 1592 Waissel #19 and #20.

Errata: Passemezzo:

m.10\3 g (c)

m.32\4 b (b flat)

m.40\4 b (b flat)

Saltarello:

m.13\3 b (b flat)

m.22\2 b (b flat)

Form: Moderno bass line.

Passemezzo: bar variation type.

A	A'	B
16	16	16
a b	a' b'	c c'
8 8	8 8	8 8

Saltarello: bar variation type.

A	A'	B
16	16	16
a b	a' b'	c c'
8 8	8 8	8 8

II#4.

Title: Passemezzo Zorzy. Saltarello Zorzy.

Music: Passemezo zorzy. Saltarello zorzy.

Note: See I#37.

Concordances: None located.

Other versions: 1564 Viaera #3; 1570 Phalèse #416; 1574 Ammerbach #28; 1575 Kargel #30; 1578 Kargel #50; 1582 Phalèse #46 a and b.

Errata: Passemezzo:

m.2\3 c (d)

Saltarello: none.

Form: Zorzy bass.

Passemezzo: variation type.

A	B	C
16	16	16
aa bb	aa' bb'	aa" bb"
8 8	8 8	8 8

Saltarello: binary variation type.

A		B	
a 16 a'	b 16 b'	a" 16 a"'	b" 16 b"'
8 8	8 8	8 8	8 8

C
32
a b a^x b^x
7 8 8 9

II#5.

Title: Passemezzo. Saltarello.

Music: Passemezo. Saltarello.

Concordances: None located.

Other versions: See listings for the Antico type works.

Errata: Passemezzo: none.

Saltarello: none.

Form: Antico bass.

Passemezzo: binary variation type.

A	B
16	16
a b	a' b'
8 8	8 8

Saltarello:

A	B	C
16	16	8
a b	a' b'	cadential
8 8	8 8	

II#6.

Title: Galliarde "Chi passa per questa strada."

Music: Gailliarde Chi passa.

Note: "Chi passa" is taken from the popular villota by Filippo Azzaiolo.

Concordances: Amsterdam 47; 1573 Waissel #38; 1592 Waissel #24 (two versions).

Other versions: 1570 Phalèse #47; 1574 Phalèse #66; 1575 Kargel #32; 1582 Phalèse #71; 1583 Ammerbach #104; 1584 Adriansen #70.

Errata: None.

Form: Binary variation type.

A						B				
40						40				
a	a'	b	c	d		a	a'	b'	c'	d'
8	8	8	8	8		8	8	8	8	8

II#7.

Title: Galliarde "la Royne d'Escosse".

Music: Gailliarde.

Note: This work is based on a popular tune which most often appears under the above title, but is also found in galliardes entitles "Val cerca" or belonging to the Milanoise group.

Concordances: Amsterdam 59; Copenhagen; 1568 Vreedman #81; 1568 Phalèse #132 and 142; 1568 Le Roy #25; 1573 Waissel #41; 1583 Phalèse #107; 1592 Waissel #26.

Other versions: 1563 Phalèse #120; 1564 Viaera #42; 1569 Vreedman #81; 1570 Phalèse HO #63; 1570 Phalèse S #78; 1582 Phalèse #77.

Errata: None.

Form: Variation type.

A	B	C	D
a b	a' b'	a'' b''	a''' a'''
8	8	8	9, cadential

II#8.

Title: Galliarde.

Music: Gailliarde.

Concordances: None located.

Other versions: None located.

Errata: m.18\1 d (a)

Form: Sectional.

A	B	C
20	16	10
a a'	b b'	c
10 10	8 8	10

II#9.

Title: Galliarde.

Music: Gailliarde:

Concordances: None located.

Other versions: None located.

Errata: m.23\1 e (b), c (f)

Form: Sectional. Antico bass.

A	B	C
16	16	8
a a'	b b'	c
8 8	8 8	8

II#10.

Title: Galliarde "O ma gente brunette".

Music: Gailliarde brunette.

Note: Although the "brunette" attained popularity in the 17th and 18th centuries, the genre existed in the Renaissance; this melody was used relatively often for dances.

Concordances: 1568 Phalèse #141; 1569 Vreedman #79; 1570cPhalèse #64; 1582 Phalèse #87.

Other versions: 1558 Morlaye #12; 1564 Viaera #47.

Errata: None.

Form: Sectional.

A		B		C
16		16		&
a	a'	b	b'	c
8	8	8	8	8

II#11.

Title: Galliarde "la Varionessa".

Music: Gailliarde la Varionessa.

Note: This is another example of the use of a popular song melody in a dance piece. The Varionessa is also known as "la Moretta".

Concordances: 1568 Phalèse #140; 1570 Phalèse #53; 1578 Kargel #68; 1582 Phalèse #81.

Other versions: 1564 Viaera #45; 1569 Vreedman #82.

Errata: None.

Form: Sectional.

A				B				C
16				24				12
aa		bb		c	dd	d'c'		cadential
8		8		5	8	11		3 x 4 bars

II#12.

Title: Galliarde.

Music: Gailliarde..

Concordances: None located.

Other versions: None located.

Errata: m.6\2 e flat (e natural)

m.25\1 b flat, c, d (c, d, e)

Form: Sectional.

A		B		C	
16		16		16	
a	a'	b	b'	c	c'
8	8	8	8	8	8

II#13.

Title: Branle de Bourgogne.

Music: Branle de Bourgoingne.

Concordances: 1551 Le Roy #20; 1551 Le Roy G #17; 1565 Le Roy #9; 1568 Phalèse #154; 1570 Phalèse HC #88; 1570 Phalèse S #87; 1571 Phalèse #187; 1582 Phalèse #130; 1591 Waissel #129.

Other versions: None located.

Errata: None.

Form: Mixed.

A				B			
8				12			
a	a'	a"	a"'	b	b'	b	b'
2	2	2	2	3	3	3	3

II#14.

Title: Branle. (Branle de Bourgogne).

Music: Branle 2.

Concordances: 1551 Le Roy #21; 1551 Le Roy G #18; 1565 Le Roy #10; 1568 Phalèse #155; 1570 Phalèse HC #89; 1570 Phalèse S #88; 1571 Phalèse #188; 1582 Phalèse #131.

Other versions: None located.

Errata: None.

Form: Irregular Branle double.

A		B	
5		8	
a	a'	b	b'
5		4	4

II#15.

Title: Branle. (Branle de Bourgogne).

Music: Branle 3.

Concordances: 1551 Le Roy #22; 1563 Phalèse #139; 1565 Le Roy #11; 1568 Phalèse #156; 1570 Phalèse #90; 1571 Phalèse #189; 1582 Phalèse #131; 1591 Waissel #130.

Other versions: None located.

Errata: m.9\4 a (f), a (g)

Form: Mixed.

A		B		
4		10		
a	a'	b	c	c'
2	2	3	3	3 plus 1

II#16.

Title: Branle de Champagne.

Music: Branle de Champaigne.

Concordances: 1568 Phalèse #153; 1591 Waissel #131.

Other versions: None located.

Errata: m.7 $\backslash^{4}$ g (c)

Form: Branle double.

$\frac{A}{4} \mid \frac{B}{4} \mid \frac{C}{4} \mid \frac{D}{4} \mid \frac{E}{4}$

$\frac{aa}{4}$ $\frac{b}{2}$ $\frac{c}{2}$ $\frac{d}{2}$ $\frac{e}{2}$ $\frac{ff}{4}$ $\frac{g}{2}$ $\frac{h}{2}$

II#17.

Title: Branles de Nicolas Rans.

Music: Branles de N. Rans.

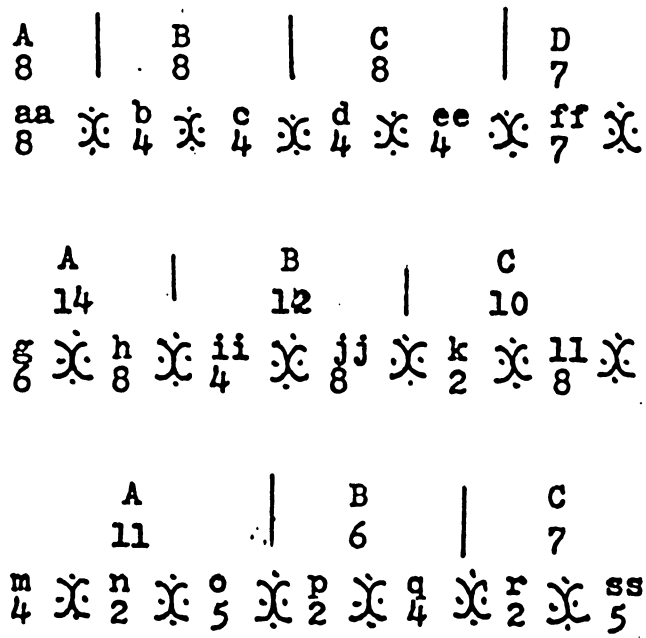
Note: Nicolas Rans was a lutenist, contemporary of Jobin. Few of his works survive; 1568 Phalèse includes a Passemezzo and Gailliarda by him. No other works for lute were located.

Concordances: 1568 Phalèse #163.

Other versions: None located.

Errata: None.

Form: The basic type used here is the branle double, although some irregularities occur. In this example, several branles have been grouped together (as indicated by the title). Probable divisions have been indicated.



II#18.

Title: Les quatres Branles.

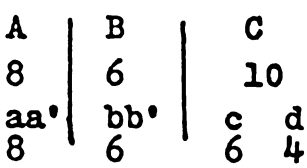
Music: Les quatres Branles.

Concordances: 1591 Waissel #134.

Other versions: None located.

Errata: None.

Form: Mixed.



II#19.

Title: Teutscher Dantz. Nachdantz.

Music: Teutscher Dantz. Nachdantz.

Concordances: None located.

Other versions: None located.

Errata: Dantz: none.

Nachdantz: none.

Form: Dantz:

A		B		B	
8		8		8	
a	a'	b	c	b'	c'
4	4	4	4	4	4

Nachdantz:

A		B		B	
16		16		16	
a	a'	b	c	b'	c'
8	8	8	8	8	8

II#20.

Title: Teutscher Dantz. Nachdantz.

Music: Teutscher Dantz. Nachdantz.

Concordances: None located.

Other versions: None located.

Errata: Dantz:

m.14\1 b flat (e flat)

Nachdantz: none.

Form: Dantz:

A						B				A			
12			12			8		8		24			
a	b	c	a	b	c	d	e	d	e	a'	a'	bc	bc
4	4	4	4	4	4	4	4	4	4	4	4	44	44

Nachdantz:

A						B				A			
12			12			8		8		24			
a	b	c	a	b	c	d	e	d	e	a'	a'	bc	bc
4	4	4	4	4	4	4	4	4	4	4	4	44	44

II#21.

Title: Dantz: "Proficiat ihr lieben Herren". Nachdantz.

Music: Dantz Proficiat. Nachdantz.

Concordances: 1574 Newsidler #36.

Other versions: 1583 Ammerbach #135.

Errata: Dantz: none.

Nachdantz: none.

Form: Dantz:

A		B
16		14
a b | a b		c d e(b')
4 4 | 4 4		4 4 6

Nachdantz:

A		B
22		25
a b | a b		c d b
4 7 | 4 7		9 8 8

II#22.

Title: Deutscher Dantz. Nachdantz.

Music: Deutscher Dantz. Nachdantz.

Concordances: None located.

Other versions: None located.

Errata: Dantz:

m.19\2 c (b flat)

Nachdantz: none.

Form: Dantz:

A		B		C
8		8		8
a a'		b b'		c c'
4 4		4 4		4 4

Nachdantz:

A		B		C	
8		8		8	
a	a'	b	b'	c	c'
4	4	4	4	4	4

II#23.

Title: Dantz: "Ich ging ein mal spacieren." Nachdantz.

Music: Dantz. Nachdantz.

Concordances: Munich: 1573 Waissel #45; 1574 Newsidler #29.

Other versions: None located.

Errata: Dantz: none.

Nachdantz: none.

Form: Dantz:

A		B		C		D	
8		8		8		8	
a	a'	b	b'	c	c'	d	d'
4	4	4	4	4	4	4	4

Nachdantz:

A		B		C	
16		16		15	
a	a	b	c	d	d
8	8	8	8	8	7

II#24.

Title: Dantz. Nachdantz.

Music: Dantz. Nachdantz.

Concordances: None located.

Other versions: None located.

Errata: Dantz: .

m.15\2 e flat (b flat)

m.17\3 f (a)

m.18\4 f (a)

m.23\3 f (a)

m.24\4 f (a)

Nachdantz:

m.32\3 f (a)

m.44\3 f (a)

Form: Dantz:

A		B		C	
8		8		8	
a	a'	b	b'	c	d
4	4	4	4	4	4

Nachdantz:

A		B		C	
16		16		16	
a	a'	b	b'	c	d
8	8	8	8	8	8

II#25.

Title: Dantz. Nachdantz.

Music: Dantz. Nachdantz.

Concordances: None located.

Other versions: None located.

Errata: Dantz: none.

Nachdantz: none.

Form: Dantz:

A		B	
16		16	
a	a'	b	b'
8	8	8	8

Nachdantz:

A		B	
16		8	
a	a'	b	
8	8	8	

II#26.

Title: Dantz. Nachdantz.

Music: Dantz. Nachdantz.

Concordances: None located.

Other versions: None located.

Errata: Dantz: none.

Nachdantz: none.

Form: Dantz:

A		B	
6		10	
a	a'	b	b'
3	3	5	5

Nachdantz:

A		B	
12		20	
a	a'	b	b'
6	6	10	10

II#27.

Title: Dantz. Nachdantz.

Music: Dantz. Nachdantz.

Concordances: None located.

Other versions: None located.

Errata: Dantz: none.

Nachdantz: none.

Form: Dantz:

A		B	
4		6	
a	a'	b	b'
2	2	3	3

Nachdantz:

A		B	
8		12	
a	a'	b	b'
4	4	6	6

II#28.

Title: Dantz. Nachdantz.

Music: Dantz. Nachdantz.

Concordances: None located.

Other versions: None located.

Errata: Dantz: none.

Nachdantz:

m.31\1 a (d)

Form: Dantz:

A		B	
16		16	
ab	ab'	cd	cd'
8	8	8	8

Nachdantz:

A		B	
16		16	
ab	ab'	cd	cd'
8	8	8	8

II#29.

Title: Dantz: "Ich weiss mir ein stoltze Müllerin". Nachdantz.

Music: Dantz. Nachdantz.

Concordances: 1540 Newsidler #6; 1544 Newsidler #1; 1547 Newsidler #10; 1562 Heckel #52.

Other versions: None located.

Errata: Dantz: none.

Nachdantz: none.

Form: Dantz:

A		B	
10		12	
a	a'	b	b'
4	6	6	6

Nachdantz:

A			B	
20			24	
8	12		12	12
a	a'		b	b'
4,4	4,4,4		4,4,4	4,4,4

II#30.

Title: Dantz. Nachdantz.

Music: Dantz. Nachdantz.

Concordances: None located.

Other versions: None located.

Errata: Dantz: none.

Nachdantz: none.

Form: Dantz:

A		B			B		
8		12			12		
a	a'	b	c	d	b'	c'	d'
4	4	4	4	4	4	4	4

Nachdantz:

A		B			C	
8		16			8	
a	a'	b	b'		d	d
4	4	8	8		4	4

II#31.

Title: Dantz. Nachdantz.

Music: Dantz. Nachdantz.

Concordances: None located.

Other versions: None located.

Errata: Dantz:

m.7\2 b (c)

Nachdantz:

m.7\1 c (d)

Form: Dantz:

A		B	
8		12	
a	a'	b	b
4	4	6	6

Nachdantz:

A		B	
8		11	
a	a'	b	b
4	4	6	5

II#32.

Title: Dantz. Nachdantz.

Music: Dantz. Nachdantz.

Concordances: Basel X (F.X.11): 1591 Waissel #39.

Other versions: None located.

Errata: Dantz: none.

Nachdantz: none.

Form: Dantz:

A		B		
8		8		
a	a	b	b'	[𝄐]?
4	4	4	4	

Nachdantz:

A		B		B	
8		12		12	
a	a	b	b'	b	b'
4	4	4	8	4	8

II#33.

Title: Dantz. Nachdantz.

Music: Dantz. Nachdantz.

Concordances: None located.

Other versions: None located.

Errata: Dantz: none.

Nachdantz: none.

Form: Dantz:

A		B		B	
8		8		8	
a	a	b	c	b	c
4	4	4	4	4	4

Nachdantz:

A		B		B	
8		8		8	
a	a	b	c	b	c
4	4	4	4	4	4

APPENDIX A

COMPLETE LIST OF INSTRUMENTAL TABLATURES PUBLISHED BY BERNHARD JOBIN[1]

Bernhard Jobin — Das Erste Büch Newerlessner Fleissiger ettlicher viel Schöner Lautenstuck, von artlichen Fantaseyen, lieblichen Teütschen, Frantzösischen unnd Italiänischen Liedern künstlichen Lateinischen Muteten, mit vier und fünff stimmen, Auch lustigen allerhand Passomezen: in die Teutsche Tabulatur, zü nutz und gefallen allen diser Kunst lehrbegirigen, fürnämlich den jenigen, so der frembden Welschen Tabulatur etwas unerfahrner, auff das verständtlichest und richtigest zusamen getragen, geordnet, und auch selber getruckt, Durch Bernhard Jobin, Burger zü Strassburg. (1572)

Bernhard Jobin — Das Ander Buch Newerlessner Kunstlicher Lautenstück, von allerhand Musicartlichen Passomezo, Gailliarden, Branlen, und angenemen Teutschen Däntzen, zü dienst unnd gefallen den diser Kunst übenden, inn die Teutsche gebräuchliche Tabulatur gericht und züsammen getruckt durch Bernhard Jobin, Burger zü Strassburg. (1573)

Sixt Kargel — Novae, Elegantissimae, Gallicae, Item Et Italicae Cantilenae, Mutetae & Passomezo, adjunctis suis Saltarellis, mira dulcedine in Testudine canendae: in Tabulaturam per M. Sixtum Kaergel Lautenistam, in nobilissimae huius

[1]Titles in this list are taken from H.M. Brown, Instrumental Music Printed Before 1600 (Cambridge: Harvard University Press, 1965).

artis Amatoribus gratiam, translatae, & typis excusae. Newe, schöne, und liebliche Tabulatur auff der Lauten zu spilen, von Fantasien, Frantzösischen, auch Italianischen stucken, Muteten, Passomezen: mit ihren angehenckten Saltarellen: durch M. Sixtum Kärgil Lautenisten, allen diser edlen Kunst liebhabenden zu ehren und gefallen, in truck gegeben. Getruckt zu Strassburg durch Bernhard Jobin. (1574)

Melchior Newsidler

Teutsch Lautenbuch Darinnenn kunstliche Muteten, liebliche Italianische, Frantzösische, Teütsche Stuck, fröliche Teütsche Täntz, Passo e mezo, Saltarelle, und drei Fantaseien Alles mit fleiss aussgesetzt, auch artlich und zierlich Coloriert, durch Melchior Newsidler, Burger und Lautenist in Augspurg. Getruckt zů Strassburg, durch Bernhart Jobin, Im Jar. 1574. Mit Röm. Key. May. Freyheit, auff zehen Jar.

Sixt Kargel and Johan Domenico Lais

Toppel Cythar. Nova Eäque Artificiosa Et Valde Commoda Ratio Ludendae Cytharae, quam inventores sive compilatores Duplam Cytharam vocant: aliquot elegantissimis, Italicis, Germanicis, & Gallicis cantionibus & saltationibus, exempli vice ornata. Neue und Künstliche, und noch nie vil ersehene oder ubliche Tabulatur auf die Lautengemäse Toppel Cythar mit sechs Cohren, von etlichen Italianischen, Teutschen und Frantzösischen Lidern und Tänzen: baides für sich selbs volkommenlich, und auch zu andern Instrumenten dinstlich zuspilen und zugebrauchen: gestelt Durch Sixtum Kärgel Lautenisten, Und Johan Dominico Lais. Cum Privilegio. Bei Bernhard Jobin zu Strasburg. (1575)

Bernhard Fabricius (now lost)

Bernhard Fabricii tabulaturae organis & instrumentis inservientes, Argent. apud Jobin. (1577)

Bernhard Schmid

Zwey Bücher. Einer Neuen Kunstlichen Tabulatur auff Orgel und Instrument. Deren das Erste ausserlesne Motetten und Stuck zu sechs, fünff und vier Stimmen, auss den Kunstreichesten und weitberümbtesten Musicis und Componisten diser unser zeit abgesetzt. Das ander Allerley schöne Teutsche, Italienische, Frantzösische, Geistliche und Weltliche Lieder, mit fünff und vier Stimmen, Passamezo, Galliardo und Täntze in sich begreifft. Alles inn ein richtige bequemliche und artliche ordnung, deren dergleichen vormals nie im Truck aussgangen, Allen organisten und angehenden Instrumentisten zu nutz, und der Hochloblichen Kunst zu Ehren, auffs Neue zusamen gebracht, colloriret und ubersehen. Durch Bernhart Schmid, Burger und Organisten zu Strassburg. Getruckt zu Strassburg, bei Bernhart Jobin. (1577)

Sixt Kargel

Renovata Cythara: Hoc est Novi Et Commodissimi Exercendae Cytharae Modi: Constantes Cantionibus Musicis, Passomezo, Padoanis, Gaillardis, Allemanicis, & aliis eiusmodi pulchris exemplis: ad Tabulaturam communem redactis. Quibus Accessit Di Lucida In Cytharam Isagoge, Quo Suo Marte Quilibet Eam Ludere Discat. Neugestalt Cytharbuch. Darinn vilerlai art Gesäng, Lider, Passomezo, Padoana, Gaillarde, Branle und Teutsche Täntz, nach gemainer Tabulatur, auf die Teutsch Cythar, sehr bekömmlich: Samt ainem unterricht, wie solche leichtlich zu lernen, begriffen sind: Durch Sixt Kärgel, Lautenisten. Gratia Privilegioque. Bei Bernhart Jobin zu Strassburg. (1578)

Sixt Kargel and Johan Domenico Lais

Toppel Cythar. Novae Eaque Artificiosa Ratio Ludendae Cytharae, Quam Compilatores Duplam Cytharam Vocant: Aliquot Elegantissimis, Italicis, Germanicis, Et Gallicis cantionibus & saltationibus, exempli vice ornata. Neues, Künstliche Tabulatur, auf die Lautengemäse Toppel Cythar mit sechs Cohren, von etlichen Italiänischen, Teutschen und Frantzösischen Lidern und Tänzen: baides für sich selbs volkommenlich, und auch zu andern Instrumenten dinstlich zuspilen und zugebrauchen: gestellet Durch Sixt Kargel Lautenist, Und Johan Dominico Lais. Cum Privilegio. Bei Bernhart Jobin zu Strasburg. (1578) Reprint.

Sixt Kargel

Renovata Cythara: Hoc Est Novi Et Commodissimi Exercendae Cytharae Modi: Constantes Cantionibus Musicis, Passomezo, Padoanis, Gaillardis, Allemancis, & aliis eiusmodi pulchris exemplis: ad Tabulaturam communem redactis. Quibus Accessit Dilucida In Cytharam Isagoge, Quo Suo Marte Quilibet Eam Ludere Discat. Neugestalt Cytharbuch. Darinn vilerley art Gesäng, Lider, Passomezo, Padoana, Galliarde, Branle und Teutsche Täntz, nach gemeyner Tabulatur, auf die Teutsch Cythar, sehr bekömlich: Sampt eynem unterricht, wie solche leichtlich zu lernen, begriffen sind: Durch Sixt Kärgel, Lautenisten. Gratia Privilegioque. Bei Bernhart Jobin zu Strassburg. (1580) Reprint.

Giulio Cesare Barbetta

Novae Tabulae Musicae Testudinariae Hexachordae Et Heptachordae. Julii Caesaris Barbetti Paduani. Neu Lautenbuch auff sechs und Siben Chorseyten gestellt Durch Julium Caesarem Barbettum von Padua. Getruckt zu Strassburg, durch Bernhart Jobin. (1582)

Sixt Kargel

Lautenbuch, viler Newerlessner fleissiger, schöner Lautenstück von artlichen Fantaseien, künstlichen Musicartlichen Lateinischen Muteten, mit fünff und sechs stimmen allerhand lieblichen Teutschen, Frantzösischen und Italienischen Liedern, auch lustigen Passomezen in die Teutsch Tabulatur, zu nutz und gefallen aller diser Kunst lehrbegirigen, und besonders denen, so der Italienischen und Frantzösischen Tabulaturen unerfaren, auffs verständlichst und richtigst zusammen getragen und geordnet, Auff sechs und siben Chorseiten gericht, Durch Sixtum Kargel, Fürstlichen Bischofflichen, Strassburgischen Lautenisten. Getruckt zu Strassburg, bey Bernhart Jobin. (1586)

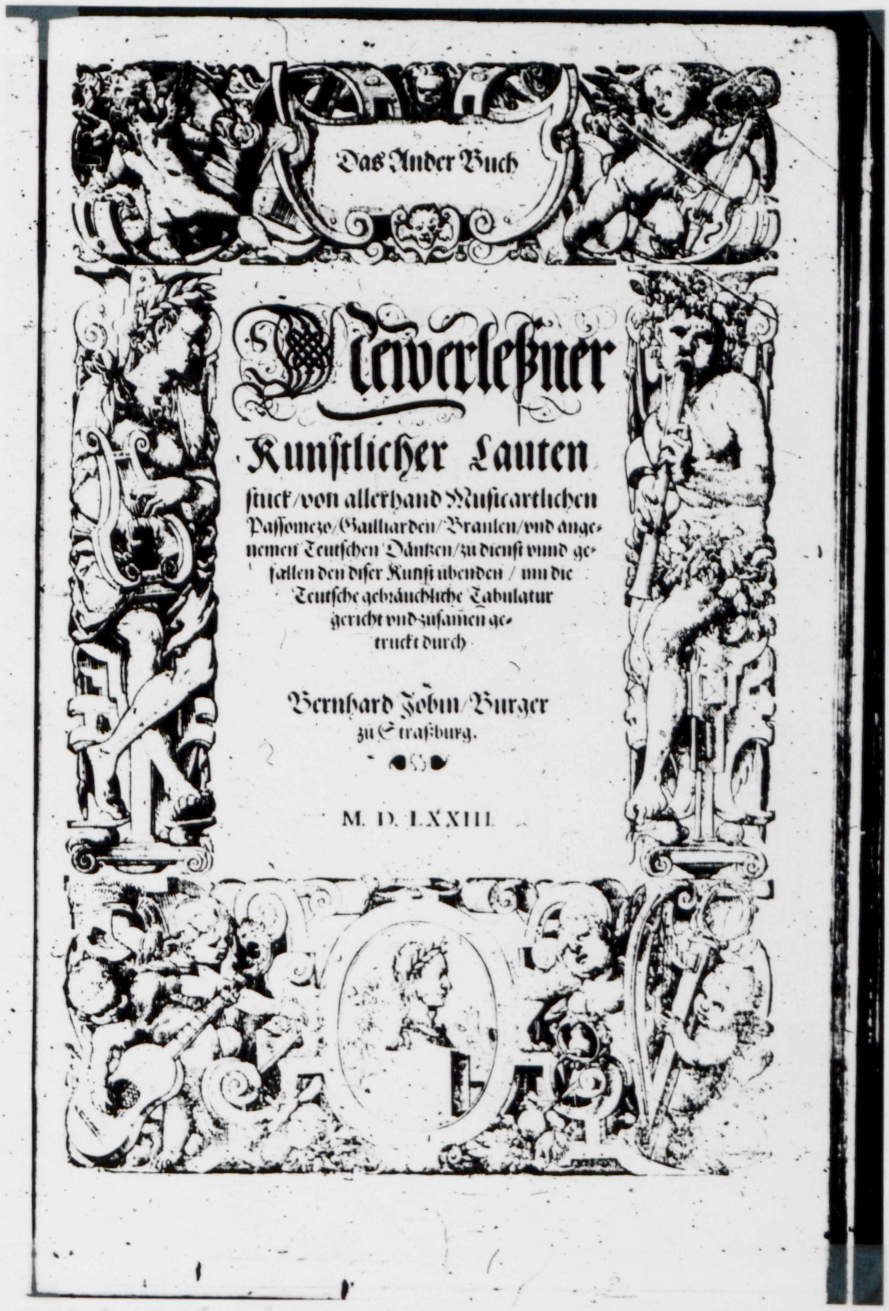
Jakob Paix

Thesaurus Motetarum. Newerlessner zwey und zweintzig herzlicher Moteten, Rechte Kunst Stück: der aller berhümbsten Componisten, in der Ordnung wie sie nach einander gelebt: Und jede Moteten zu ihrem gewissen Modo gesetzt. Mit sonderm hohen fleiss und müh zusamen getragen, und in diese breuchige Tabulatur gebracht, Von Jacopo Paix Augustano, Organico Lauingano. Getruckt zu Strassburg, bei Bernhart Jobin. (1589)

APPENDIX B

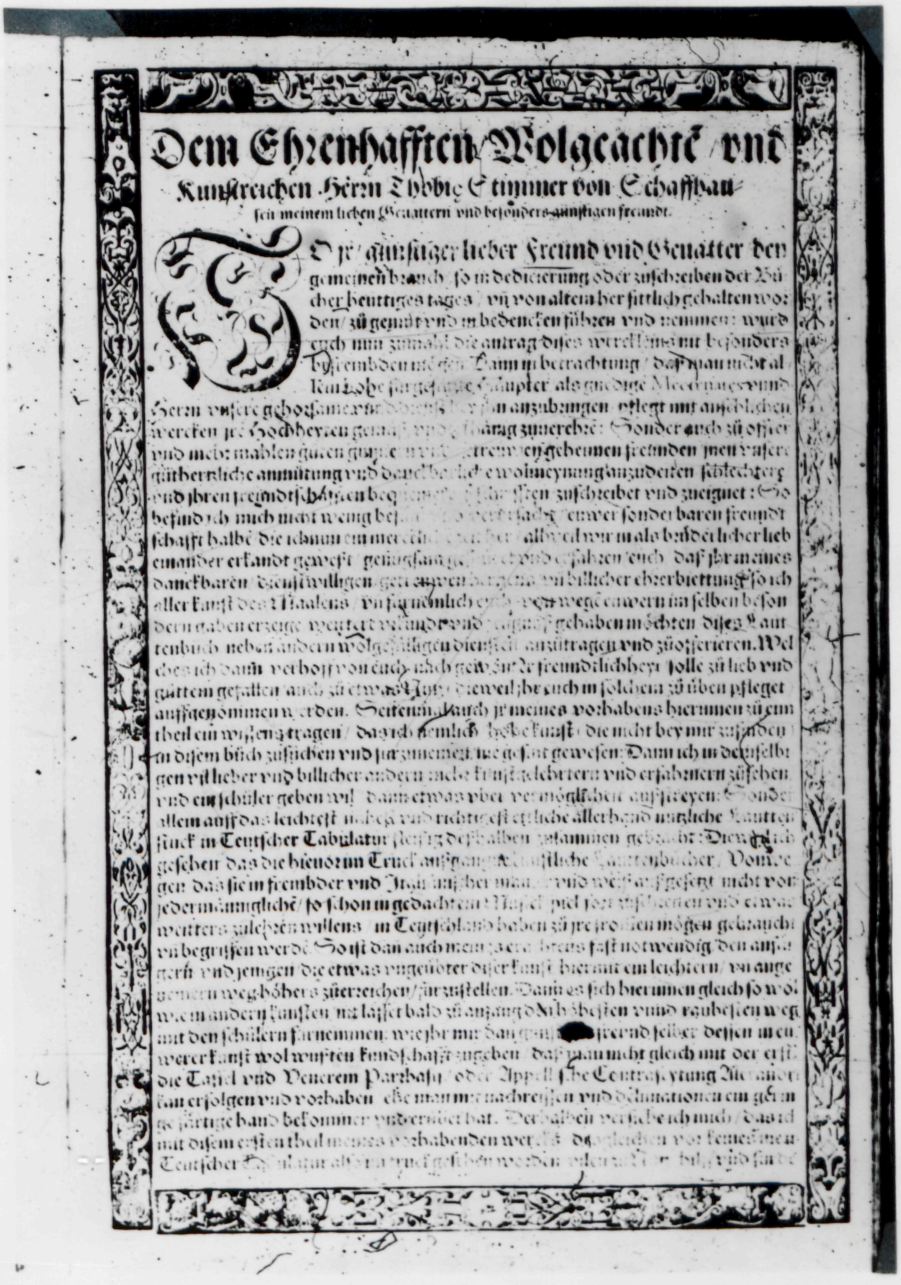
PHOTOGRAPHIC REPRODUCTIONS

I. B. Jobin, Das Ander Buch . . ., title page.[1]



[1] This title page is identical to that of the first book. It is used here because the title page to the second volume was clearer in all copies.

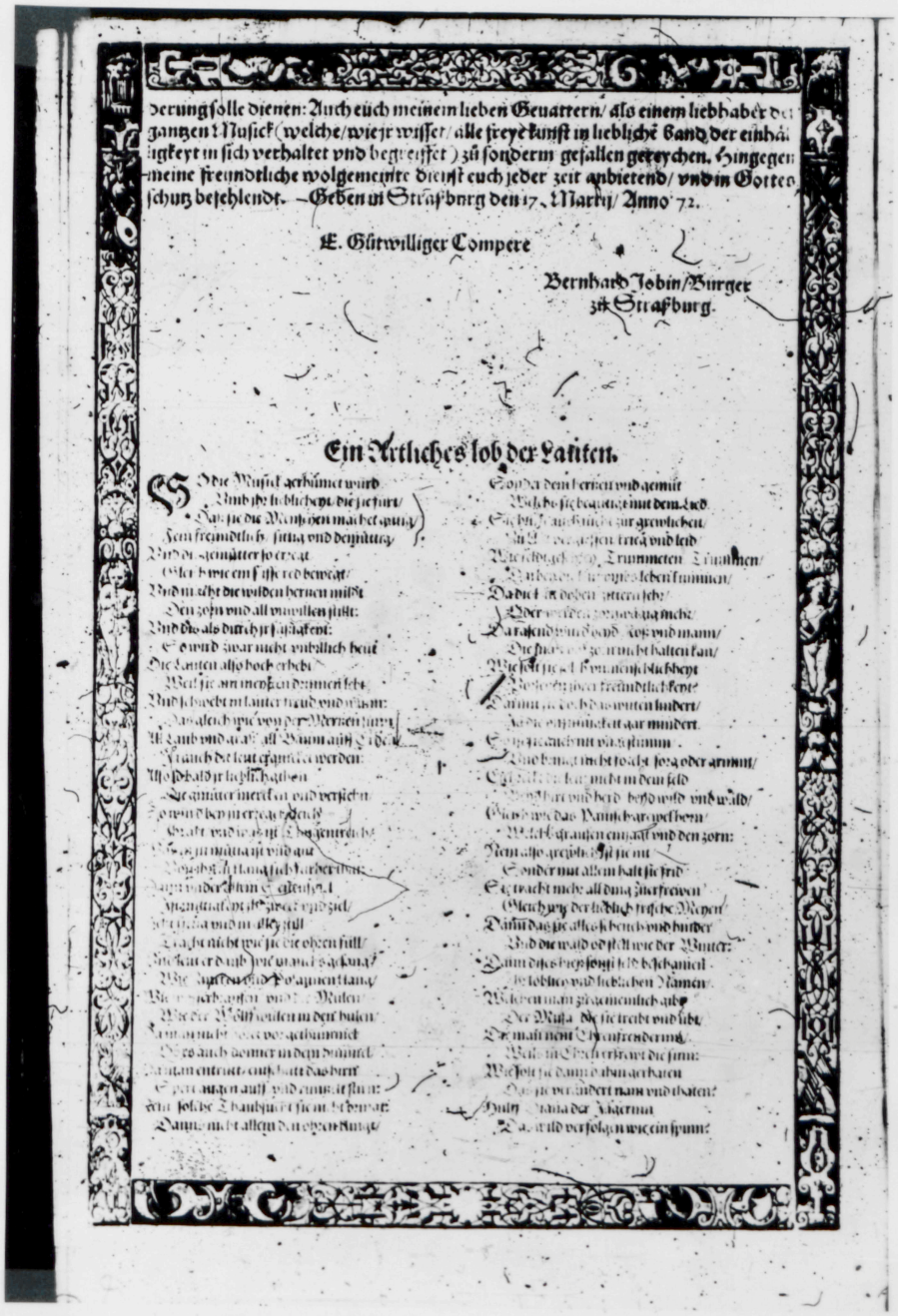
II. B. Jobin, Das Erste Buch . . ., Dedication.



Dem Ehrenhafften Wolgeachte vnd
Kunstreichen Herrn Thobie Stimmer von Schaffhau
sen meinem lieben Gevattern vnd besonders günstigen freundt.

O jr günstiger lieber Freund vnd Gevatter den gemeinen brauch so in dedicierung oder zuschreiben der Bücher heuttiges tages vil von alten her sittlich gehalten wor den / zů gemüt vnd in bedencken führen vnd nemmen wurd euch nun zumahl die antrag dises werckleins nit besonders befremden mögen / dann in betrachtung / das man nicht al lein hohe fürgesetzte / Häupter / als die dises Mercurij vnd Herrn vnsere gehorsamen [illegible] zů anzuhangen pflegt mit anzeigen solcher wercken jre Hochheiten gemüt vnd [illegible]trag zuneigen / Sonder auch zů offter vnd mehr mahlen gutten gönstigen [illegible] vnsern vertrewen ergebenen freunden jnen vnsere günstherrliche anmütung vnd dargebne gůtwilligkeyt anzudeuten schuldig vnd jhren jrgendt schätzigen beg[illegible] zuschreiben vnd zueignen / So befind ich mich nicht wenig bey [illegible] nachbarschafft / euwer sonder baren freundt schafft halbē die ich nun etwa [illegible] allbereit vor mals beyderseits lieb einander erkandt gewesst gelegenheit [illegible] sahen euch / das jr meines danckbaren dienstwilligen gemüts [illegible] billicher ehrbietung / so ich aller kunst der Musicalischen [illegible] wegen euwern nammen selben besonderen gaben ergeben wesentlich vnd [illegible] gehaben möchten dises Lautenbuch neben andern wolgefälligen dienstlichen antragen vnd zůschreiben. Welches ich dann verhoffe von euch / mich gewündte freundtlichkeyt solle zů lieb vnd gutten gefallen auch zů etwas [illegible] dieweil jhr euch im solchen zů üben pfleget auffgenommen werden. Seitenmahl auch jr meines vorhabens hierinnen zům theil ein wissens tragen / das ich nemlich diese kunst / die nicht bey mir auffanden / in diesem büch zůsuchen vnd zůsammen bringen gesint gewesen / Dann ich in derselben vil lieber vnd billicher andern mehr kunstgelehrtern vnd erfahrnern zůsehen vnd ein schüler geben wil / dann etwas vber vermöglichen auffreyen / Sonder allein auff das leichtest mich vnd nächst etliche allerhand nutzliche Lautenstück in Teutscher Tabulatur fleissig derhalben zůsammen gebracht / Dieweil ich gesehen das die hievorhin Truck auffgangne künstliche Lautenbücher / Vom ersten das sie in frembder vnd Italianischer manier vnd weis auffgesetzt nicht von jedermänniglichē / so schon in gedachtem Italien viel jhres gleichen vnd etwa wetters zů lehren willens / in Teutschland haben zů practicieren mögen gebraucht vnd begrüssen werde / Sonst dann auch mein gemüt / [illegible]rend / fast notwendig den anfahenden vnd jungen die etwas rugenüter dieser kunst hierinnen zů leichterm vnd angenemern weg höhers zůerreichen / für zůstellen. Dann es sich hierinnen gleich so wol wie in andern künsten nit lasset bald zů anfang / Alle höhe vnd raubheiten weg mit den schülern für zunemmen / wie sehr mir dann [illegible]rend / selber dessen in ewerer kunst wol wissten Kundschafft zůgeben / das man nicht gleich mit der ersten die Tastel vnd Venerem Partbasii / oder Appellische Contrapunctierung / Alle mieren erfolgen vnd vorhaben / ehe man mir nachdrucken vnd declamationen ein gůte gefertigte hand bekommen / vnderwinden hat. Derhalben verhabe ich mich / dasselbig mit disem ersten theil meines vorhabenden werks / dergleichen vor keinem in Teutscher [illegible] also zů [illegible] werden / [illegible] / vnd [illegible]

III. B. Jobin, Das Erste Buch . . ., Poem.

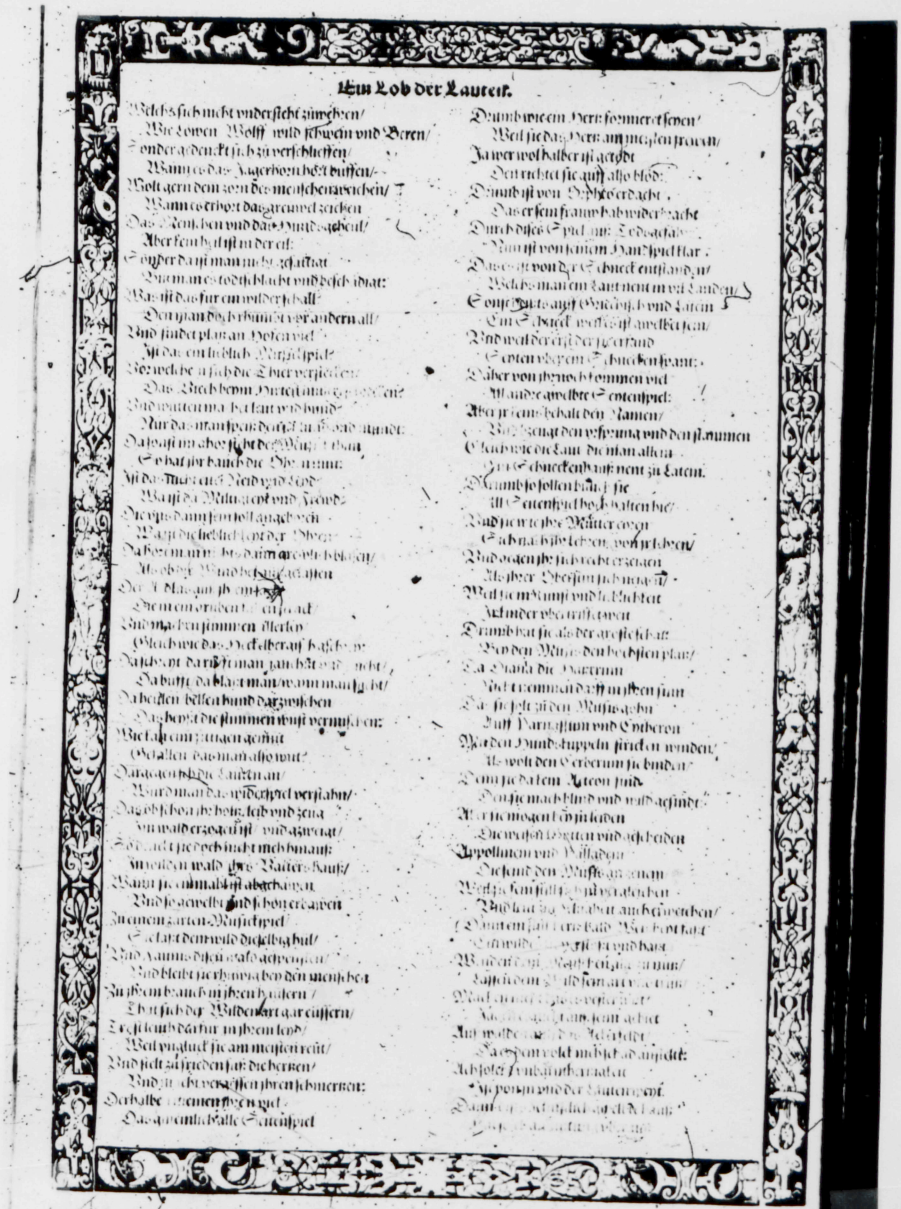


derungsolle dienen: Auch euch meinem lieben Geuattern/ alo einem liebhaber der gantzen Musick (welche/ wiejr wisser/ alle freye kunst in liebliche band der einhäligkeyt in sich verhaltet vnd begreiffet) zů sonderm gefallen gereychen. Hingegen meine freundtliche wolgemeynte dienst euch jeder zeit anbietend/ vnd in Gottes schutz befehlendt. —Geben zu Straßburg den 17. Marty/ Anno 72.

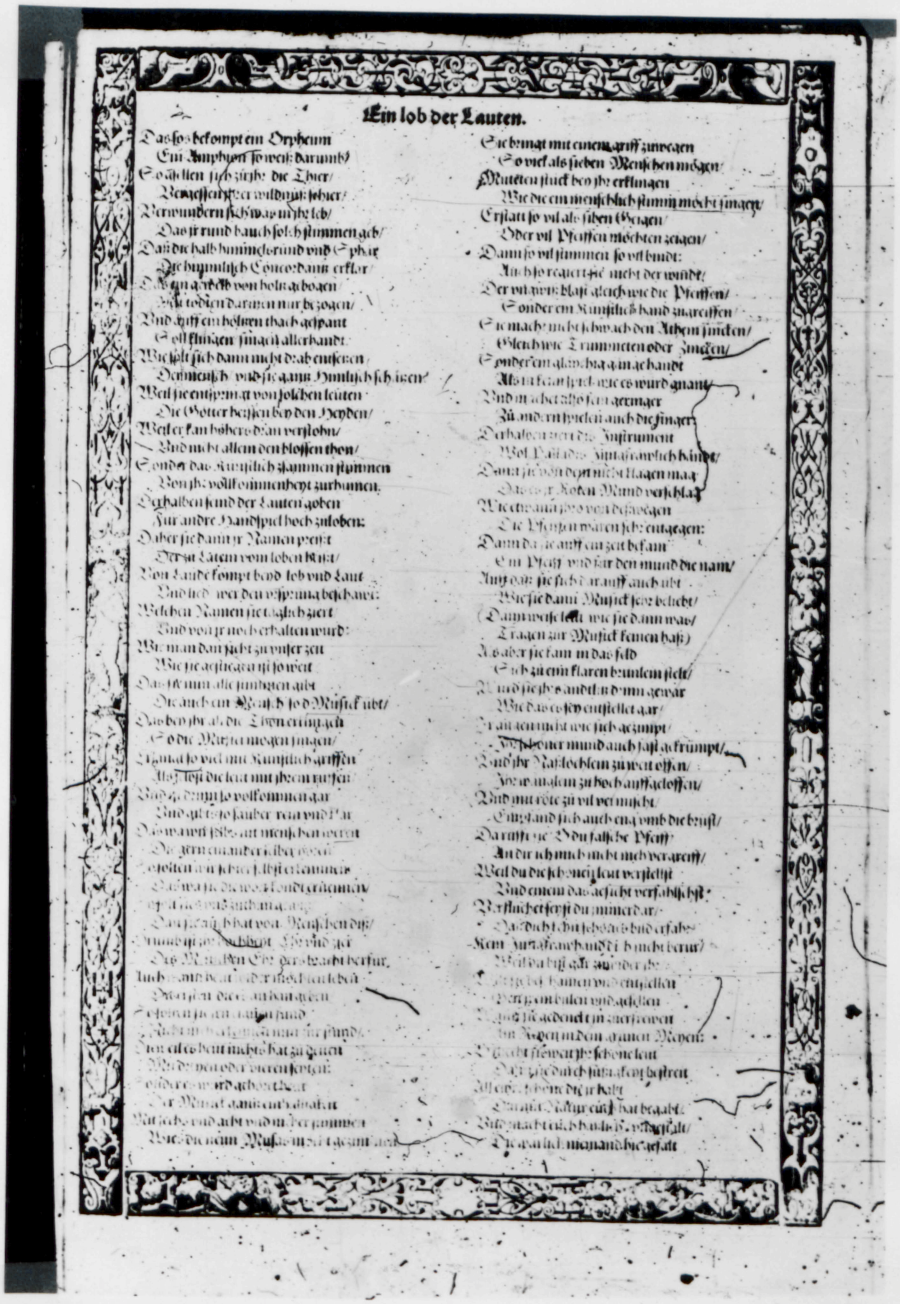
E. Gůtwilliger Compere

Bernhard Jobin/ Burger zu Straßburg.

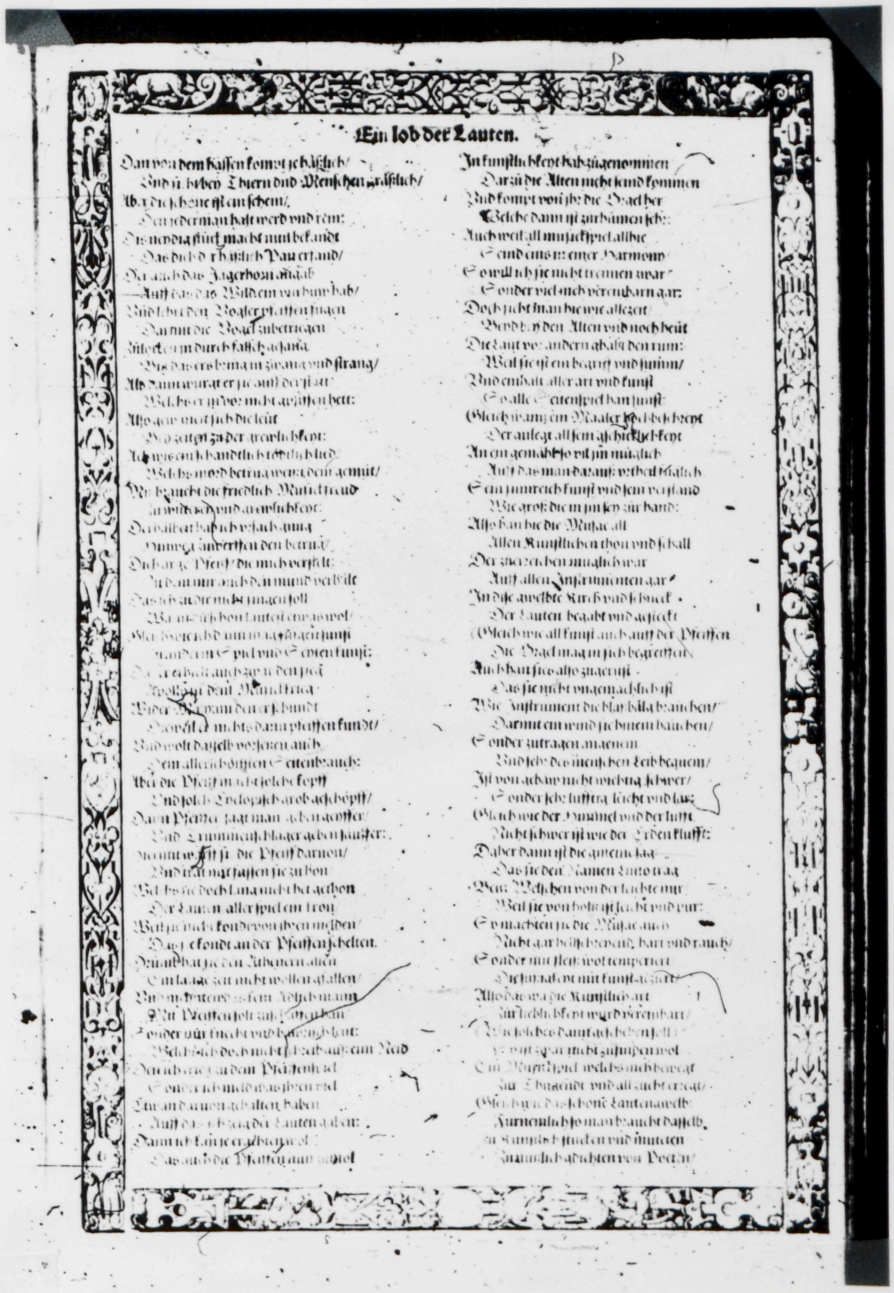
Ein Artliches lob der Lauten.



Ein Lob der Lauten.

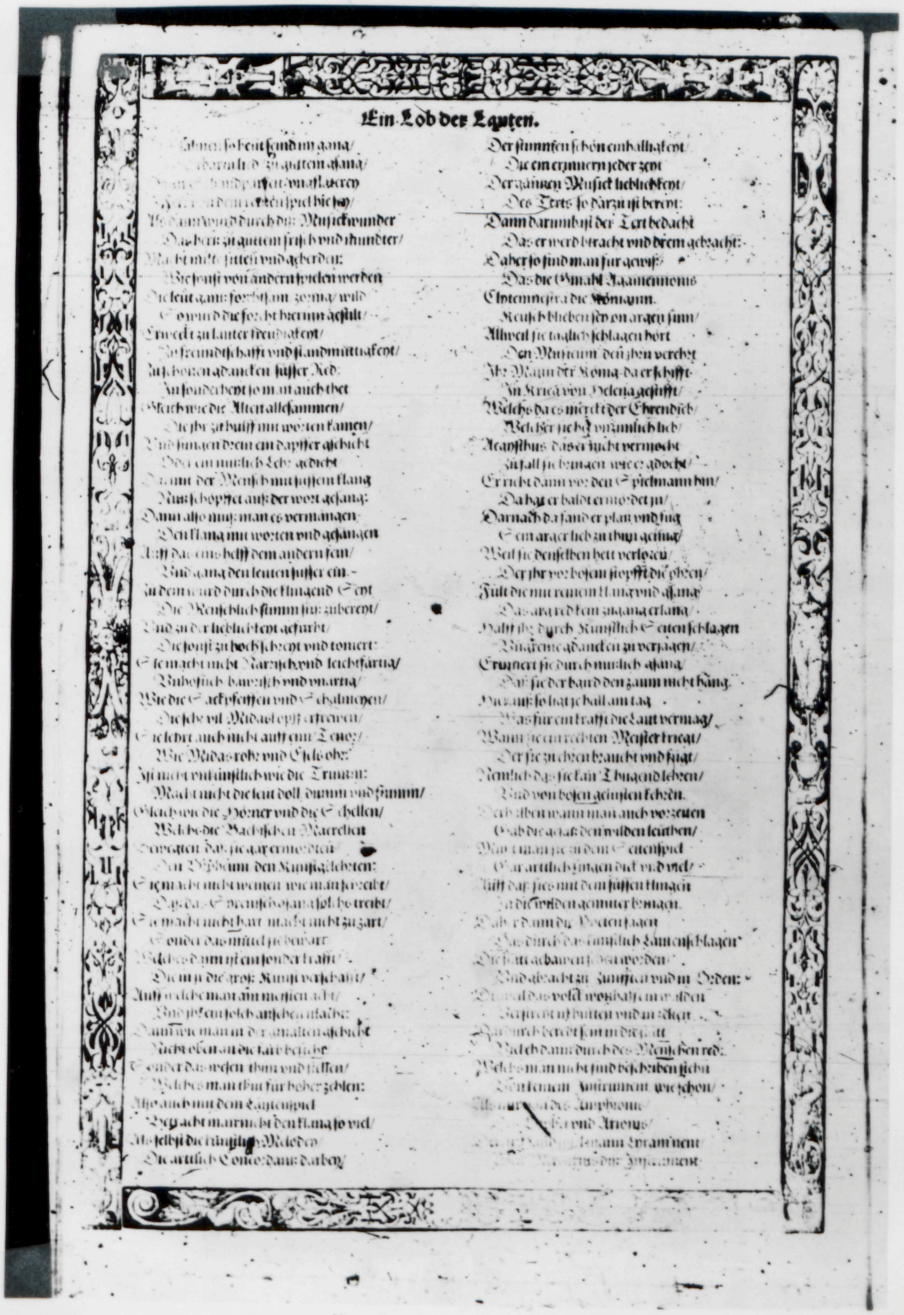


Ein lob der Lauten.



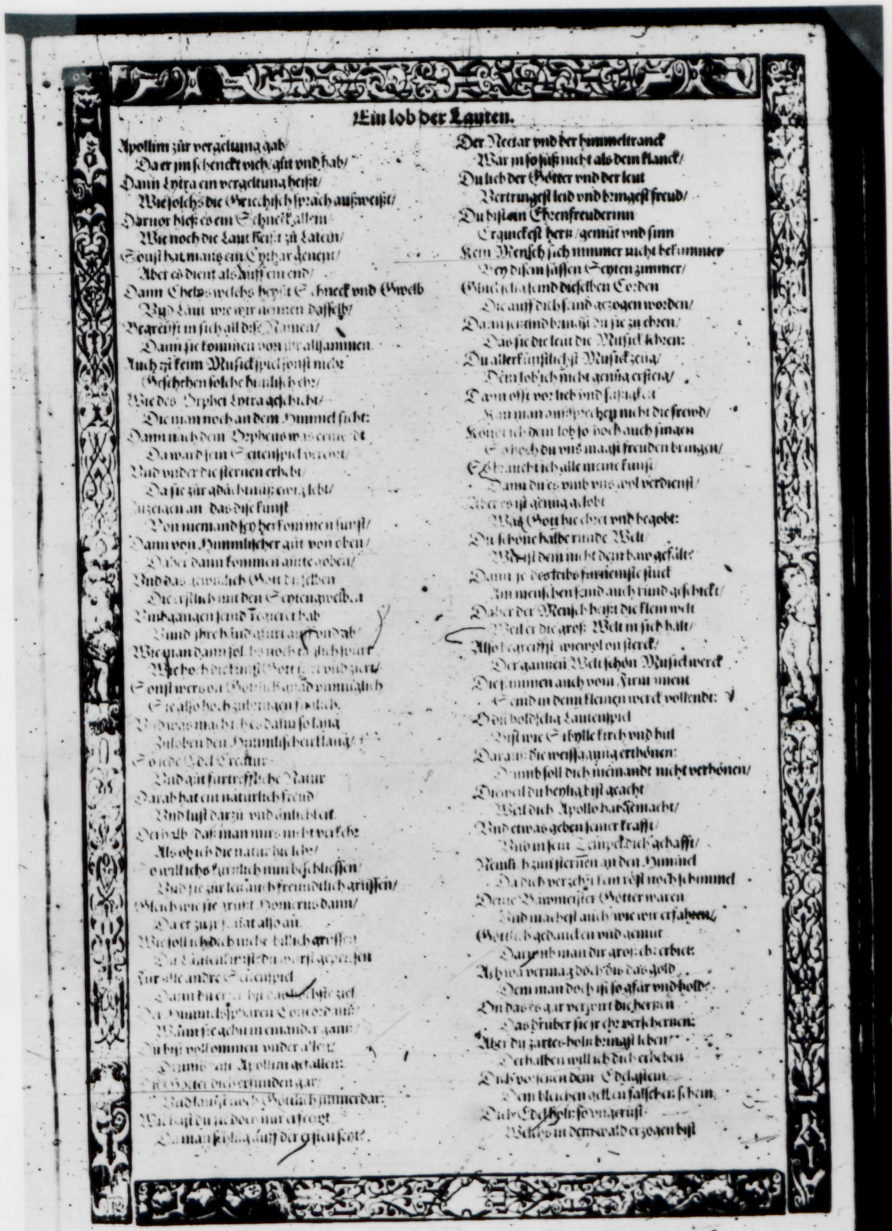
Ein lob der Lauten.

Dann von dem kaysen kommet schäfflich/
Vnd zů hohen Thiern vnd Menschen grässlich/
Vnd dich schencket einschemen/
Den niderman haltet werd vnd rein:
Die mordig stuck macht mundbekandt
Das du bist ein thürnisch Pauer land/
Der auch die Jägerhorn abstab
Auff dass du als Wildem vrabum hab/
Vnd habst den Vogler mit affen mögen
Darmit die Vogel zů betrogen
Allocken vnd durch falsch anfang
Bis du verstehest manigvalt vnd strang/
Als dann vnartiger sie auff der platz
Wol hören pfeiffen mit gantzem schatz:
Also gar manchfaltig die leüt
Vnd zeigen zů der warheit kert:
Ich weis ein handlich schön lieblich kind
Welches mich bett manig verdrieslich gemüt/
Welches vnder die friedlich Mutter traud
Jr milden hend an sich hett
Darmit es hab sich verlachet manig
Vnnütz anfechten den betrüb/
Das arg Pfeiffen die mich verfelt:
Jn dem mir nach den mund wolt gefelt
Das ich an jr nit solt mögen gespüren
Was mich von Lauten eins gewert
Wie sie mich hett zů manigerley kunst
Mit dem spil vnd seinem kunst:
Der ich mich auch hab ergeben den tag
Vnd mich gantz dem Musica trag
Vnd wolt dasselb verlassen auch
Von allen bösen vnd elenden auch:
Wer die Pfeiff in ehren hielte bey tag
Vnd solch Lob erhöhet vnd erschöpfft/
Dann Pfeiffer sagt man gar vil vnd offt
Vnd Lauten schlager gar selten finster:
Nun mit wem sie die Pfeiff darmen/
Vnd dann mit hasen sie sich leben
Weil sie doch Lauten nicht der sachen
Der Lauten aller spil ein treü
Weil sie nach den vnd von ihnen wissen/
Dass sie elender an der Pfeiffen sich helten.
Dann Pfeiffen ja ein Lauten nicht
Ein Lauten gar nicht wollen gefallen/
Vnd nach ihrem willen gar
Mit Pfeiffen spil sich mögen han
Sonder nür machet vnd haben gnůg:
Welches doch nicht gar ist zů nem Nůtz
Den in der ein an dem Pfeiffen ist
Sonder ich mich darauf verlassen wil
Lauten darmen haben sollen
Auff die ich sing der Lauten allen:
Dann nicht Lauten ist abzusagen
Die auch die Pfeiffen nam wol
In kunstlichkeyt hab zůgenommen
Darzů die Alten nicht kund kommen
Vnd kompt von jhr die Music her
Welche dann ist zů baumen schr:
Auch weil all music spil zů libe
Sind einss in einer Harmoni
Es will ich sie nicht trennen gar
Sonder vil mich verenigen gar:
Doch sicht man die weis allgezeit
Bey vns den Alten vnd noch heüt
Die Laut verandern ab sich den rum:
Wol sie ist ein bequem vnd sinnig
Vnd ein zam aller art vnd kunst
Es alle spil ein spil dann kunst:
Gleich wann ein Maister hoch bekert
Der anlegt all sein geschicklichkeyt
An ein gemahl so vil zů mahlen
Auff das man darauss wol bekandt
Ein jeden reich kunst vnd sein verstand
Wie gross die im synen hand:
Also han die die Musica all
Allen Kunstlichen theyn vnd fall
Der sie erlernen mügen war
Auff allen Jnstrumenten gar
An disc anvelde Kurtz vnd schmack
Der Lauten begabt vnd ausgezeckt
Gleich wie all kunst auch dann der Pfeiffen
Die Nachmag im sich begreiffen ab.
Auch dann sie so alle zů gnügen
Das sie nicht vnangenem sind
Wie Jnstrument die klar hällen beschaffen/
Darmit ein mensch sich mügen schaffen/
Sonder zů tragen zů machen
Vnd sein der menschen Leib bequem/
Jst von schwere nicht vnordnung schwer/
Sonder sehr luftig leicht vnd klar:
Gleich wie der Mensch vnd der Lufft
Nicht schwer ist wie der Leiden klufft:
Daher dann ist die gute nam
Das sie den Namen Laute tragt
Vnd Welschen von der laichte nur
Weil sie von holtz gemacht sind vnd pur:
Es machten sie die Musicanten
Nicht gar zů schwer vnd zů hart vnd rauch/
Sonder nur fleissig vnd temperiert
Dass sie nicht zů schwer mit kunst zů zieren
Also das sie die Kunstlich art
Jm selben bekommen mügen wol
Vnd selber den kunst auch haben ist
Es wer sach es nicht zů suspendiren wol
Ein Musicant vnd andres auch darzů
Zů Lauten vnd all andre ding
Gleich wie die schönen Lauten sind
Kurtzweilig so man braucht dasselb
Zů stunden stunden vnd zů zeiten
Vnd nicht zů allen zeiten vnd Orten/



Ein Lob der Lauten.

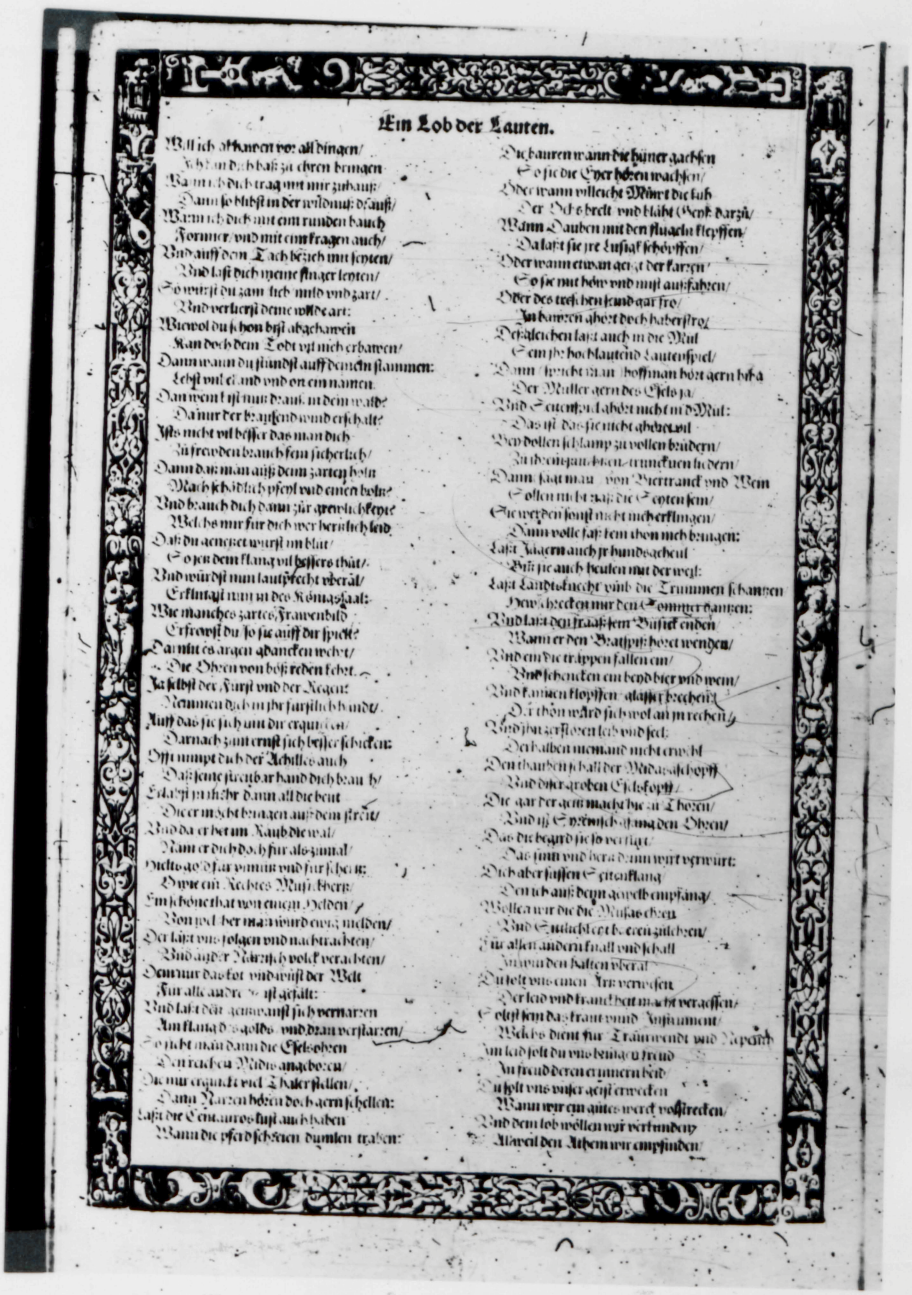
Ihr menschen seht kumbt mit gantz/
Verrath vns nit gantzen gantz/
Ihr [illegible] vnd [illegible]
Ihr [illegible] den rechten spil bericht/
Ihr [illegible] durch die Musick wunder
Darbey zu gutem frisch vnd frunder/
Mit dem die hutten vnd gebirden:
Wie sonst von andern pflegen werden
Die leut gantz fro [illegible] zu zeyt/ vnd
Erwund die sel/ ist darinn gestillt/
Erweckt zu lauter freud allein/
Der freundtschafft vnd sinnmütigkeit/
Zu hertzen gedancken fuster Red:
Auf solche heit ist nit auch thet
Gleich wie die Alten allesammen/
Nicht gar bald mit weisen kamen/
Das singen dem ein dapffer gedicht
Der ein menschlich ehr gedicht
Dann der Mensch mit seinem klang
Künstlich hoppet auff der weyt gesang:
Dann also mag man es vermagen
Den klang mit worten vnd gesangen
Auff das eins helff dem andern fein/
Vnd gang den leuten fuster ein.
In dem wird durch die klugend ert
Die Menschlich stimm zu anderst/
Vnd zu der tugendt gekart/
Das jenig zu hochst gehort vnd temert:
Es macht nicht Narrisch end leichtfarig/
Vnhöflich barrisch vnd vnartig/
Wie die Sackpfeiffen vnd Schalmeyen/
Die sich vil Mißlaut eyns offeren/
Gelehrt auch nicht auff einn Tone/
Wie Midas rohr vnd Chalcobe:
Sie machen einn nämlich wie die Trumen:
Mit macht dick ein doll darumm vnd summ/
Gleich wie die Hoemer vnd die Schellen/
Welche die Bachanten Marcellen
Dermassen das sie gar erneret etan
Den Phrygium den Kunigk lobeten:
Eigen nit vnd wenig wie man sie erkant/
Das sie nit sonders gnad gefunden trabt/
Es macht nicht hart nit zart/
Sondern das mittel ist die art/
Welches dann ist am besten da kam/
Die in die grob Kunst verhalt/
Auch nit aber man ain menschen acht/
Der sich selb auff den affen macht:
Dann wie man in der gemein gehalt
Nicht offen an dem tag bestehe
Sonder das wesen thun vnd lassen/
Welches man thut für bosser zehlen:
Also auch mit dem Lautenspil
Dergleichen man nit den klang so vil/
Als selbst die ringfügen Melodey
Die artlich Concordanz darbey/
Der stimmen sich eben enthalten sent
Die sein erstimmen jeder zeyt
Der zamen Musick lieblichkeyt/
Des Texts so darzu ist bereyt:
Dann darumb ist der Tact bedacht
Das er werd betracht vnd drein gemacht:
Dabey so sind man fur gewis/
Das die Gemahl zusammenims
Einstimmig in die Sönn kumm.
Kunstlich bleiben sey on argen sinn/
Allweil sie taglich geschlagen hört
Den Musicum den sie ehren
Ihr Magin der Roma da erschafft
Im Krieg wen Helena gestifft/
Welches da es merckt der Ehrendieb
Welcher sich hoch vnzimlich lieb
Agostibus das er sucht vermeydt
Im fall sie kemen wie er gedeucht/
Er richt dann vor den Pichmann hin/
Dabey er bald ermordet ist/
Darnach da fand er plan vnd ring
Ein arger list an ihm gering/
Weil sie denselben hett verlesen/
Der ihr vor bosen sieppel die geben/
Fult die nur rumen Harnisch vnd glanz
Das arg recht dem zu gang erlang
Halff ihr durch Künstlich Saiten schlagen
Ihr feine gedancken zu verjagen/
Erquicket sie dann menschlich gemüt
Das sie der hand den zaum nicht küng.
Darumb ist solch gesang am tag
Was für ein kraft die Kunst vermag/
Wann sie ein rechten Meister kriegt/
Der sie zu ehren handelt vnd fügt
Nemlich das sie kan Tugend leben/
Vnd von bosen gemüten kehren.
Gar selten wann man auch vorzeyten
Hab die gethan den wilden leuthen/
Man thut an jetzunder Saitenspil
Gar artlich gmach darauf vnd vil/
Auff das sie mit dem süssen thun
Zu dienstlichen gemüter bringen.
Wahr es dann die Meister sagen
Die durch der menschlich Zaum erschlagen
Dieselben gemüter verwenden/
Vnd abwenden zu Künsten vnd zu Orden:
Dann das gefild wer glückselig in allen
Kein wolf auf huten vnd auf allen
Darumb bereit sein in dieser zeit
Welch dann durch des Weisen red:
Welchen man nicht sind beschweren sichen
Den kennen Instrument wie sehen/
[illegible] Amphion
[illegible] vnd Arion/
[illegible] Josaua den Instrument
[illegible] den Instrument



Ein lob der Lauten.

Apollinis zůr verachtung gab
Da er im schenckt vich gůt vnd hab/
Dann extra ein verachtung heißt/
Was solchs die Griechisch sprach außweißt/
Darvon dises ein schnecken allein
Wie noch die Laut kumt zů Latein/
Sonst hat man ains ein Cythar genent/
Aber es dient als auff ein end/
Dann Cheles welches heißt Schnecken vnd Gewelb
Vnd Laut wie ein jeder nennen dasselb/
Begreifft in sich all diese Nomina/
Dann sie kommen von jrer allsammen.
Auch zů dem Musickspiel sonst mehr
Geschehen solche dunckle ehr/
Wie des Orpher extra sagt buch/
Die man noch an dem Himmel sicht:
Dann man dem Orpheus was ernennet
Da ward jm ein Lautenspil verwent/
Vnd vnder die sternen erhebt/
Da sie zů gedechtnus noch lebt/
Anzeigen an das diese kunst
Von niemand kumt her kommen zů vnst/
Dann von Himmlischer gůt von eben/
Vber dann kommen allen orden/
Vnd das zů ursach Gott dieselben
Die erstlich mit den Saiten gweiset
Vnd gegangen kund Tonart hab
Vnd durch sind gůtart angrifft vnd gab/
Wie man dann spil so noch vor gehabt hat
Welche bedeutung Gott gůt vnd zart/
Sonst were es Gottes kunst vnd vnmůglich
Er also hoch gelobet hett/
Vnd were nicht sein Gabe so kunt
Zů leben den Himmlischen kunst/
Sonder Gott Creatur
Vnd gůt kurtzweilige Natur
Darob hat ein natürlich freud/
Vnd lust darzů vnd ůnderscheid
Derwegen das man nit verwerffe
Als ob sie die natur nit lobe/
Sonder liebs gůtlich vnd beschlossen/
Vnd sie gar lieblich vnd freundlich angriffen/
Gleich wie sie redet Homerus dann/
Der sagt es hab also ain
Wie soll ich doch mich selber verstellen
Vor Natur stellen vor mich gegen
Für alle andre Saitenspil
Dann hat sie nit so manicherley ziel
Vn Himmlischen Concord mit
Wann sie gehen in einander gantz/
Ist gar vollkommen vnder allen/
Dann sie Apollini gefallen:
Sie Gott selber erfunden gar/
Vnd dann ist auch sein Wonn vnd gar/
Wie sagt ein jeder nur es frogt
Dann sie ist da auff der ersten stett.

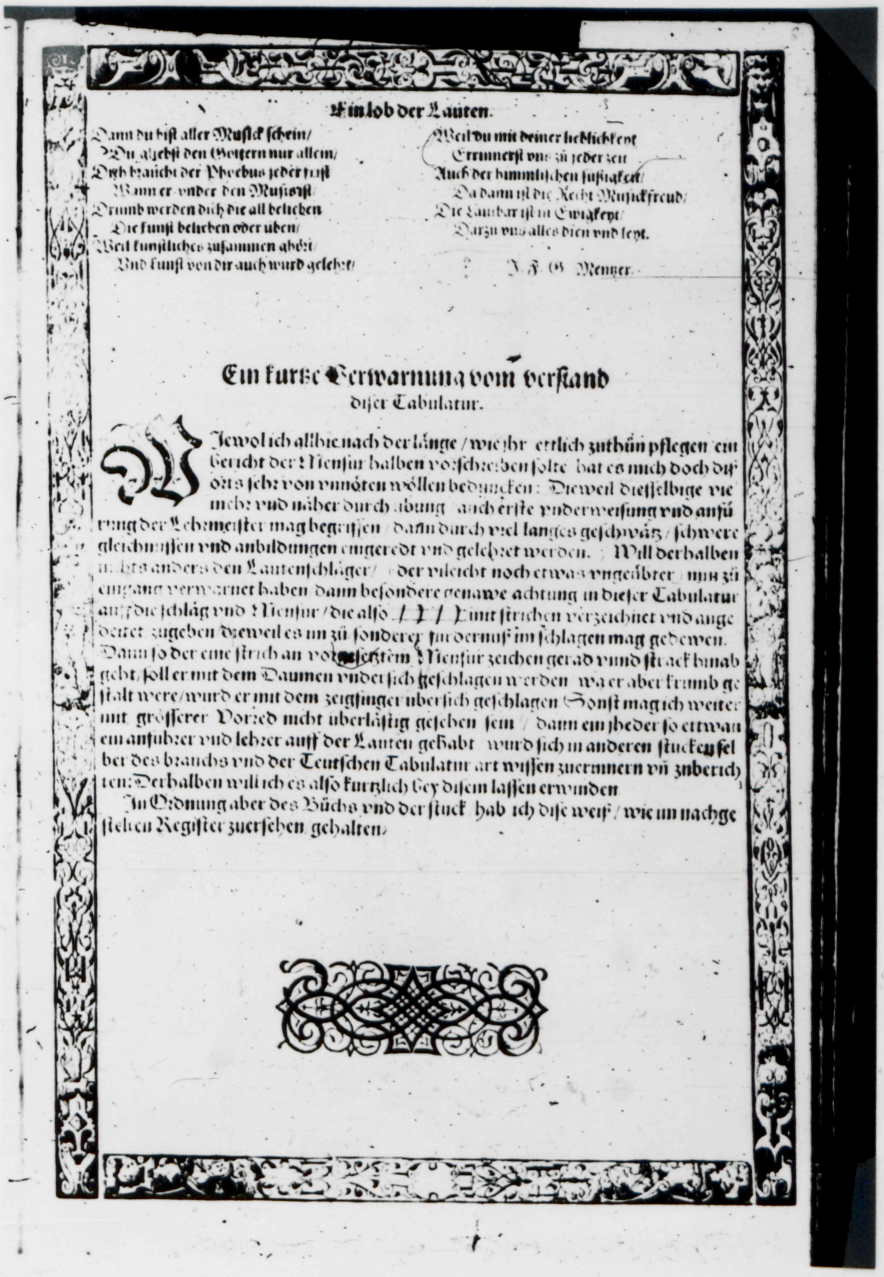
Der Nectar vnd der Himmeltranck
War im so süß nicht als dem klanck/
Du lieb der Götter vnd der leut
Vertrungest leid vnd bringest freud/
Du bist an Ehren freudenrein
Erquickest hertz gemüt vnd sinn
Kein Mensch sich nimmer nacht bekummer
Bey disem süssen Seiten zimmer/
Glückselig sind dieselben Leuten
Die auff dich sind erzogen worden/
Darin jr sind dann sie da jr zu ehren
Das sie die leut die Musick lehren:
Du aller künstlichst Musick zeug/
Dein lob ich nicht genůg erzeigen/
Darumb ist vor lieb vnd sanfftmůt
Kein man noch weib bey nacht nicht dir fremd/
Kompst vns dein lob so hoch auch sinnen
Gar eben du vns macht freuden bringen/
Ehr auch dich alle meine kunst
Dann du es vmb vns wol verdienst/
Vnd es ist gemma gelebt
Was Gott hie eben vnd begebt:
Du schöne kalbe runde Welt
Wo ist dein nicht dein bau gestalt:
Dann je zů stab hat ein jedes stuck
Im menschen sind auch rund geschickt/
Daher der Mensch heißt die klein welt
Weil er die gros Welt in sich helt/
Also harmoni wie wol on sterck
Der gantzen Welt schön Musickwerck
Die nimmen auch vom Firmament
Vnd in dem klang werck vollendt:
Dein holdselig Lautenspil
Ist wie Catholik kirch vnd hůt
Darauff die weyssagung erthönen:
Darumb soll dich niemand nicht verhönen/
Dieweil du denn hast ein gůt gacht
Weil dich Apollo hat gemacht/
Vnd etwas geben kunter krafft/
Vnd im sein Lumpel dich geschafft/
Nimst dann hierzů an den Himmel
Da dich versetzt kan recht noch dimmel
Deine Himmelischen Götter waren
Vnd machst auch wie wir erfahren/
Göttlich gedancken vnd gemůt
Darumb man dir groß ehr erbiet:
Ah wie vermag doch schön das gold
Dem man doch ist so gůt vnd hold/
Vn das es gar verjrrt die hertzen
Das früher sicht ehr verkehren:
Als du zartes holtz kanst leben
Derhalben will ich dich erheben
Dich von dem Edelgestein
Dem blinden geitz falschen schein
Dich Edelholtz so vngeacht
Wachst in dem wald erzogen bist



Ein Lob der Lauten.

Will ich abkonterfet vor all dingen/
Jch dir dich bald zu ehren bringen
Wann ich dich trag mit mir zu haus/
Dann sie bleibst in der weilonut: drauß/
Warm ich dich mit eim runden bauch
Formier vnd mit eim kragen auch/
Vnd auff den Tisch bäuch mit scheiben/
Vnd laß dich nyanne singer leiten/
So wurzst du zam lieb mild vnd zart/
Vnd verlierst deine wilde art:
Wiewol du schon bist abgeschaffen
Kan doch dein Todt nyt mich erbarmen/
Dann wann du stundst auff den dritten stammen:
Lebst vil elend vnd on ein namen.
Dan wenn ist mir dein holz in dem wald
Da nur der herr auffend vnd erschalt:
Jsts nicht vil besser das man dich
Zu frauden brauch sein sicherlich/
Dann das man auß dem zartten holz
Mach scheidlich pfeyl vnd armbrost bolz
Vnd brauch dich dann zur grewlichkeyte
Welches nur für dich wer herrlich leid.
Daß du ausgeset wurst im blat/
So jen dem klang vil bessers thät/
Vnd würdst nun lautspecht vberät/
Erfintzyt nun in des Römans saal:
Wie manches zartes Frawenbild
Erfreuwst du so sie auff dir spielt?
Damit es argen gedancken wehre/
Die Ohren von böß reden kehret.
Jr selbst der Furst vnd der Regen:
Nemmen dich in ihr furstlich hand/
Auff das sie sich um dir ergetzen/
Darnach zart ernst sich besser schicken:
Offt nimpt dich der Achilles auch
Das sante strengbar hand dich braucht/
Erlustyt zu nächt dann all die beut
Dieer nit bet mögen auß dem streit/
Vnd da er herum Xaub die wal/
Nam er dich doch für alle zumal/
Hielts als ob sie nymmer vnd fur schon:
Wye ein Aechtes Musi sbern:
Ein schone that wen einen Helden/
Von jed her man vnd frawen/ singen
Der lützt vns folgen vnd nachtrachten/
Vnd außer Närrisch volck verachten/
Dann nur das tot vnd vnwiß der Welt
Für alle andre ist gezelt:
Vnd laßt dein gemüt auff sich verharren
Am klang des golds vnd dran verstarren/
So sicht man dann die Esels ohren
Den tracken Mäusen gleichen/
Die nur ergetzlich viel Thaler stellen/
Dann Narren hören doch gern schellen:
Laß die Centauros lust auch haben
Wann die pferd schreien dunnen traben:
Die bauren wann die hüner gackern
So sie die Eyer hören wachsen/
Oder wann villeicht Mörtt die kuh
Der Ochs brelt vnd blaibt (Gott darzu/
Wann Dauben mit den fluchs kloffen/
Dalatzt sie ire Lufsal schöffen/
Oder wann etwan ein gaiß der karren
So sie mit höw vnd mist auffahren/
Oder des tresch den sand gar fre/
Jn damen aber doch haben frey/
Derselben laßt auch in die Mul
Ein hochlautend Lautenspiel/
Dann sprechet man hoffman hört gern bey
Der Müller gern des Esels ja.
Vnd Centaurus labet nicht in d Mul:
Das ist das sie nicht abelen vil
Vor dollen schlamp zu wollen brudern/
Zu den ein andren trunckuen luderen/
Dann sagt man von Bier trunck vnd Wein
Sollen nit bei zu die Goten sein/
Sie werden sonst nit mer erklingen/
Dann volle faß thon vben nicht bringen:
Laßt Jagern auch jr hundsgeschrei
Bis sie auch heulen mit der weyl:
Laß Landsknecht vnd die Trummen schanten
Vnd schrecken nur den Sommer ganten:
Vnd laß den strassen Bastick enden
Wann er den Brattspil hört wenden/
Vnd den die trappen fallen ein/
Vnd schencken ein beyd hier vnd wein/
Vnd kamen klopffen klapp zu rechen/
O! thön wärd sich wol an mir rechen/
Vnd sin zu flogen lab vnd sel:
Der halben niemand nicht erwehl
Den bauren schall der Mädar sich hoyff
Vnd hinder greben Eselskopff/
Die gar der gern machet hie an Thoren/
Vnd ir gesinnschaft mit den Ohren/
Das die begird sie so verfüre:
Das sinn vnd hera dann wirt verwirt:
Dich aber fassen Gitter klang
Den ich auß dem gewelb empfang/
Wellen wir die die Musas ehren
Vnd Sinnlich gethören zu lehren/
Für allen andern knall vnd schall
Jn wenden halten vberal
Du holtz vns einen Art verwesen
Der leid vnd kranckheit macht vergessen/
Erlöst den krank vnd Angstmensch
Wie des dient für Träum wendt vnd Gespenst
Vn kad solt du vns heimlich vnd
Jn freud deren erinnern bald
Vnd holt vns vnser gest erwecken
Wann wir ein antes werck vollstrecken
Vnd dem lob wöllen wir verbinden
Alzeit den Athem wir empfinden/

III. B. Jobin, Das Erste Buch . . ., Notice on Tablature.



Ein lob der Lauten.

Dann du bist aller Musick schein/
Du gleichst den Geistern nur allein/
Dyh brauchst der Phœbus jeder tzeit
Wann er vnder den Musis ist/
Drumb werden dich die all belieben
Die kunst betrieben oder uben/
Weil kunstliches zusammen gehört
Vnd kunst von dir auch wurd gelehrt/

Weil du mit deiner lieblichkeit
Erinnerst vns zu jeder zeit
Auch der himmlischen sussigkeit/
Da dann ist die rechte Musickfreud/
Die Lautbar ist in Ewigkeyt/
Darzu vns alles dien vnd leyt.

I. F. G. Mentzer.

Ein kurtze Verwarnung vom verstand dieser Tabulatur.

Wiewol ich allhie nach der länge / wie ihr etlich zuthün pflegen / ein bericht der Mensur halben vorschreiben solte / hat es mich doch dis orts sehr von nöthen wöllen bedünken / Dieweil dieselbige viel mehr vnd näher durch übung / auch erste vnderweisung vnd anfürung der Lehrmeister mag begriffen / dann durch viel langes geschwätz / schwere gleichnussen vnd anbildungen eingeredt vnd gelehret werden. Will derhalben vnder das anders den Lautenschläger / der vileicht noch etwas vngeübter / nun zu eingang verwarnet haben / dann besondere genawe achtung in dieser Tabulatur auff die schläg vnd Mensur / die also / / /

IV. B. Jobin, Das Erste Buch . . . .., Index.



Register aller Stück/ so in dem Ersten Büch begriffen werden.

Fantaseyen.

1 Fantasia.
2 Fantasia.
3 Fantasia.
4 Fantasia.

Italiänische Lieder.

1 Si pur ti guardo. Ferrabosco.
2 O sio potessi donna. Arcadelt.
3 Quand io penso. Arcadelt.
4 Signor mio Caro. Orland.
5 Vita de la mia vita. Verdelot.
6 Io mi son giouinetta. Ferrabosco.
7 Del freddo Rheno. Orland.
8 Chi ere ill sole. Orland.

Französische Lieder.

1 Susanne vng iour. Orland.
2 Ie prens en gre. Crecquillon.
3 Pour paruenir Crecquillon.
4 Puis ne me peult venir. Crecquil.
5 Le de partir. Orland.
6 Ioyssance vous donerez. Adrian Villart.
7 Vng douls nenny. Orland.
8 Vray Dieu disoyt. Orland.
9 Helas quel Iour. Orland.
10 Le Rossignol. Orland.
11 De plusieurs Choses. Orland.

Teutsche Lieder

1 Bewar mich Herr. Steffan Zirler.
2 Ich weiß nit/ ein vest. Scandell.
3 Der wein der schmackt. Orland.
4 Ist keiner hie der spricht. Orland.
5 Im Meyen. Orland.

Muteten.

1 Legem pone mihi Domine. Orlan.
Da mihi intellectum. Pars 2.
2 Sicut mater consolatur. Orland.
3 Confundantur. Orland.
Fiat cor meum. Pars 2.
4 Confitemini Domino. Orland.
Narrate. Pars 2. Orland.
5 Venit in hortum. Orland.
6 Nunc tum vobis fero. Orland.
Thus do myrrham. Pars 2.

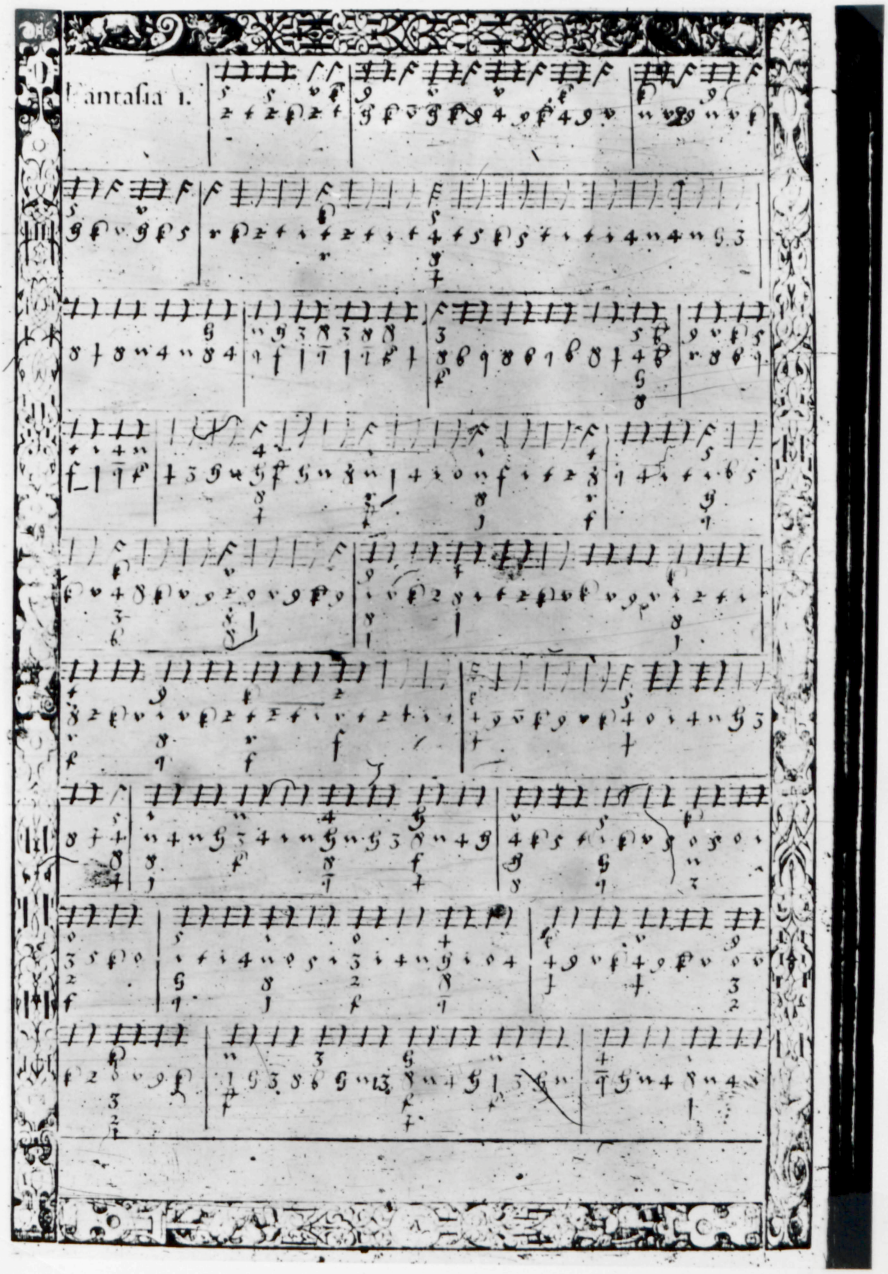
Passemezo.

1 Passemezo Antico.
Saltarello.
2 Passemezo Milanese.
Saltarello.
3 Passemezo Zorzy.
Saltarello.

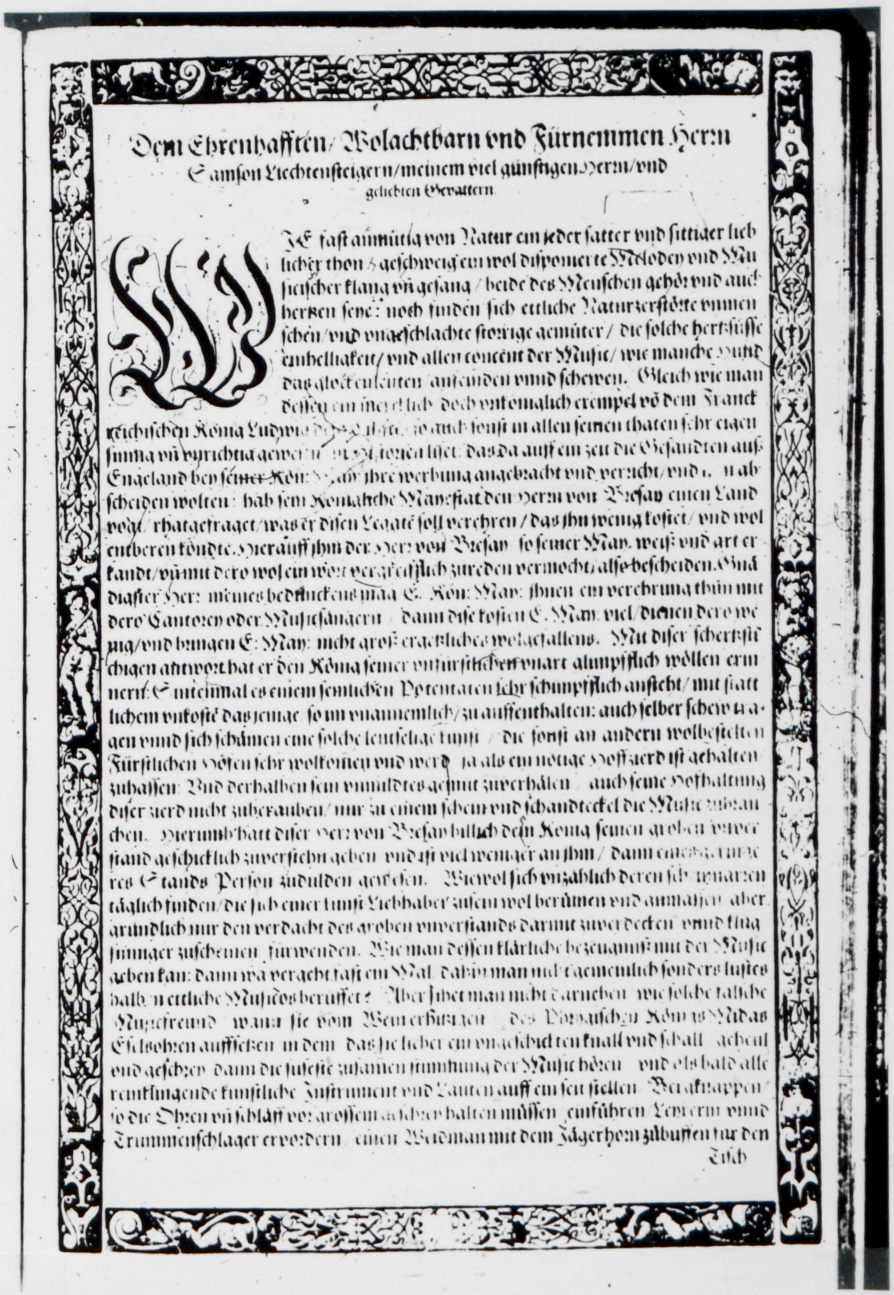
Hiemit hastu mein Musickfreund/
Die stück/ so dir gantz nutzlich seind.
Vnd wa ich merck daß vnser fleiß
Dir last gefallen auff die weiß/

Will ich auffs nächst mich bald bemühe
Das ander Theil auch zuvolziehen/
Darzü Gott wöll genad verliehen.

V. B. Jobin, Das Erste Buch . . ., Fantasia 1.



VI. B. Jobin, Das Ander Buch . . ., Dedication.



Dem Ehrenhafften/ Wolachtbarn vnd Fürnemmen Herrn
Samson Liechtensteigern/meinem viel günstigen Herrn/vnd
geliebten Gevattern

WIE fast anmütig von Natur ein jeder satter vnd sittiger lieblicher thon/ geschweig ein wol disponierte Melodey vnd Musicischer klang vñ gesang/ beide des Menschen gehör vnd auch hertzen sene: noch finden sich etliche Natur verstörte vnmenschen/ vnd vnaeschlachte storrige gemüter/ die solche hertzsüsse ernhellnaket/ vnd allen concent der Music/ wie manche Mund das glock enleuten/ anfeinden vnnd scheuwen. Gleich wie man dessen ein incredlich doch vnkomalich exempel vō dem Franckreichischen Kōnig Ludwig dem Eilfften/ so auch sonst in allen seinen thaten sehr eigensinnig vñ vnrichtig gewesen/ in der Historien lesen thut/ das da auff ein zeit die Gesandten auß Engelland bey seiner Kön: May: ihre werbung angebracht vnd verricht/ vnd sy abscheiden wolten: hab sein Kenigliche Majestat den Herrn von Bresay einen Landvogt/ rhatgefraget/ was er disen Legaté soll verehren/ das ihm wenig kostet/ vnd wol entberen köndte. Hierauff ihm der Herr von Bresay/ so seiner May: weiß vnd art erkandt/ vermut dero wol ein wēr vergēglich zureden vermocht/ also beschaiden. Gnädigster Herr: mēines bedunckens mag E. Kön: May: ihnen ein verehrung thun mit dero Cantorey oder Musicanten/ dann diese kosten E. May: viel/ dienen dero wenig/ vnd bringen E: May: nicht groß ergetzlichkeit wolgefallens. Mit dieser schertzlichen antwort hat er den Kenig seiner vnfürstlichen vnart glimpflich wöllen erinnert: Sintemal es einem fürstlichen Potentaten sehr schimpflich ansteht/ mit statlichem vnkosten das jenige so im vnannemlich/ zu auffenthalten: auch selber schew tragen vnnd sich schämen eine solche leutschlagige kunst/ die sonst an andern wolbestellten Fürstlichen höfen sehr wolkomen vnd werd ja als ein nötige notturfft gehalten zuhaben. Vnd derhalben sein vnmildtes gemut zuverhalten/ auch seine hofhaltung dieser zierd nicht zuberauben/ nur zu einem schem vnd schandtdeckel die Music anzuziehen. Hierumb hatt dieser Herr von Bresay billich dem Kenig seinen groben vnverstand geschicklich zuverstehn geben/ vnd ist viel weniger an ihm/ dann einem jeden ehrliches Standts Person zudulden gewesen. Wiewol sich vnzahlich deren sehr vnarten täglich finden/ die sich einer kunst Liebhaber ausen wol berümen vnd anmassen/ aber grundlich nur den verdacht des groben vnverstands darmit zuver decken vnnd klug sinnager zuscheinen/ fürwenden. Wie man dessen klärlichs bezeugnüß mit der Music haben kan: dann wa veracht fast ein Mal dahin man nit eigentlich sonders lustes halb/ in etliche Musices beruffet? Aber sihet man nicht darneben wie solche tölpische Augenfreund/ wann sie vom Wein erhitzet/ des Papistischen Kōnigs Midas Eselsohren auffsetzen in dem das sie lieber ein vngeschickten knall vnd schall/ als eine gesetzte zusammenstimmung der Music hören/ vnd als bald alle reinklingende künstliche Instrument vnd Lauten auff ein seit stellen. Vor abnappen/ so die Ohren vñ schlaff vor grossem schlaffen halten müssen einführen. Leyerin vnnd Trummenschlager erfordern/ einen Waldman mit dem Jägerhorn zubuffen für den

Tisch

Die Vorrede.

Tisch stellen/der erbsen vnd bäw in der Blasen zusehē / sich an einem däntlenklopffer/Bratspißtratzer/Glaßbrecher vnd Hafenstßen für ein Harfenstßen vergaffen: vnd also solch gethümel vnd gerümpelspiel für alle Bayerische vnd Kayserische Capellenmeistereyen erwehlen. Noch/so man vnder zweyen bösen das geringest erlist/weren dise wandelbare Midasköpff viel leidenlicher zugedulden/ dañ die Jünger vnd nach äffer des ehgedachten König Ludwigs/die nicht allein Thorenkützel seind in den Ohren/sonder gar ein Hundshirn/vnd (wie vnser Abentheurer sagt) Landtwurmengehirn annemēn / ja Tyrannen vnd Verfolger der Music seynd/denen eben so wee vnd grell in Ohren/ das Musicspiel/als manchem das seitelen vnnd kützen thut / vnd geschaffen seind/wie ein Barbhund/den ich gehabt/der kurtzumb kein Laut kondt richten hören. Ja/das sich im geringsten ihr vnart rür/seind also vnnatürlich gesint/das man sie nicht / wie die fromme Kinder (als man sagt) mit singen geschweiget/sonder müß besondere seltzame mittel mit solchen letzköpffen vorhaben / wie man dann von dem offtgerürten König Ludwig meldet / das er den Kindlichen Jaren mit keinem Musicspiel ist zůstillen gewesen / sonder hat ihm allzeit ein Giessfaß inn ein klingend beckin lassen tropffen/ auff das er also dem klang zůhörend/still einschlieffe. Aber was verwitz: ich mich lang mit solchen verwirten köpffen/ die selber ihrer vnrichtigkeit kein vrsach / maß noch ziel wissen / vnd bemüh darmit Achtbarer lieber Herr Gevatter ewer der Music ergebene Ohren mit solchen amusis/stumēn vnd dumēn Leuten/ die man nmmder/dann sie das Musicspiel dulden soll: dann diß ein gewisse Regel ist/wer die Music anfeind/ist keiner kunst Freund/vnd also für ein Esel zuschätzen / den man mit brügeln müß ergetzen. Jedoch hab ich auß diser bewegung solche eingang wollen machen/vnd dise Cyclopes einfüren/ auff das auß vergleichung zweyer widerwertiger vorstehende sach baß beschiene / vnnd die Apollines vnnd Mercurij klar wurden. Derwegen würd es E. Achtbarkeit (nach dero gewonter Musicischer bescheidenheit) wissen zů dem besten zůdeuten/ vnd von mir / als einem dienstgeneigten vnnd wolerkandten Compere/diß ander theil des Lautenbüchs/so ich E. A. bester wolmeinung offeriere vnd zůschreibe/zu freundlichem gefallen auff vñ annemēn: In betrachtung das es auß zweyen/nicht vnbefügten vrsachen geschicht. Erstlich/dieweil ich E. A. nun lange zeit hero einen rechte Musicfreund erkandt vnd erfahren habe: vñ ich aber dise vnd dergleichen Musica monumenta/den solcher kunst liebhabern (wie sich E. A. in dem vielfaltig erweiset) zu deduciren vorhabens gewesen vnnd bin. Demnach auch von wegen vnserer langgepflegter Freundschafft vnd hiedurch etwas meine danckbare dienstwilligkeit vmb E. A. erzeigte gůtthaten / gunst vnd freundlichkeit zů weisen. In gentzlicher hoffnung stehend/ es werd solch gedachte meine zůsamen getragene arbeit E. A. auß erstberürten vrsachen nit vnangenemlich fallen: sonder dz als zů mut vnd dienst den diser Lautenkunst übenden vnd beliebenden reichende/ erkennen/vnd mich jederzeit als einen gutwilligen Compere haben vnnd halten. Solches vmb E. A. ferner in mererem danckbarlich zuverschulden / soll mich die wolgeflissen spüren. Actum Straßburg/den ersten Martij. Anno 1573.

E. A. Dienstwilliger

Compere

Bernhard Jobin/

Burger daselbst.

APPENDIX C

A Methodical Praise of Lutes[1]

So that music may be glorified
  For her sweetness, which she uses
In order to make mankind good
  Refined, friendly, well-behaved and meek,
And excites their spirits
  Just like sweet speech moves them
And makes wild hearts tame
  Quiets all anger and displeasure
And all this with her sweetness.
  So today, indeed not unfairly
The lute will be exalted
  Because she generally lives within
And hovers in genuine joy and delight
  Just as each leaf and grass
Each tree on earth, yes, even the people
  Are refreshed by the March sun.
Thus as soon as people perceive
  And understand her charming tones
Their personalities are stirred at once
  And that which is virtuous
Which is brave and good in them
  Is brought out by her sound.
For beneath all the surface pettiness
  Gentility is her purpose and her goal,
Goes well-behaved and in tranquility
  Strives not to fill the ears
And deafen people like some singing,
  Like cornets or trombones
Like rushing water and the mills,
  Like the wolf howling in the hills,
So that one cannot even hear
  If it's thundering in the sky, for all the turmoil;
So that on, disturbed, shakes the brain
  Opens the eyes and wrinkles the brow.
No, she does not bring such longing for deafness
  For not the ears alone hear her sounds
Rather the heart and the spirit,
  Which she enriches with the song.
Neither will she be any help to atrocities
  To spilling blood, war and grief,
Like battle cries, trumpets and drums
  Where nearby people are dying
Where people rage, tremble greatly,
  Or become more moved by anger;

[1] Translated from the 1572 Lutebook, as reproduced in Appendix B.

Where both horse and man become enraged
  So that one cannot hold them in their anger.
How should she demonstrate her kindness
  To brutality like this.
The kindness with which she soothes the fury
  And even lessens the insanity?
Thus, she is also not impetuous
  And does not bring fear, sorrow or wrath,
Does not terrify the workers in the fields,
  Nor the herdsman and the herd, nor the deer and forest,
Like Pan's horrible horn,
  Which brings dread and wrath.
No, she is not horrible,
  Rather she keeps peace with all
She aspires more to delight all things
  Just like the sweet, fresh May
Than to scare away and hinder everything
  And make the forests as bleak as winter.
Besides that would mean greatly shaming
  Her praiseworthy and lovely name,
Which one too ordinarily gives
  The muse who performs and exercises it;
Whom we call She who delights Honor
  Because she delights the senses in honor.
How then should she arrive at the point
  Where she would change her name and deeds
Help Diana the huntress
  Pursue the deer like a spider
Which would not dare defend itself
  Like lions, wolves, wild-boars, and bears,
But rather thinks to hide itself
  When it hears the sounding of the hunting horn
Would gladly flee the anger of men
  When she hears the dreadful signal,
The howling of men and dogs
  Is in no hurry for safety
Rather they are not satisfied
  Until they strike it dead and despoil it.
What kind of wild sound is this
  Which men glorify above all else
And which finds a place in many courts?
  Is this sweet music playing
From which the animals hide themselves,
  Which terrifies the livestock with the herdsman
And makes men and dogs rage
  Only so one can feed the mouth and belly?
Since otherwise music is in the hearing
  Their bellies must now have the ears.
Is this not vain envy and grief?
  Where is there gentility and joy

Which are supposedly innate in us?
  Where is the sweetness to the ears?
Here one hears nothing but terrible blowing
  As if Aeolus had released
The wind out of its bag,
  Which stretched out in a pit-trap
And all make voices
  Like the birds cry
There screams, there calls, there rejoices and flees
  There are blows, when one hunts.
There are howls, a barking dog in between
  That means the sounds wildly mixed.
How can a modest spirit
  Be pleased by that wildness
Opposite stands the lute
  One would understand the reverse
That although her wood, body and other stuff
  Was reared in the forest and branched
So she thinks no longer about that
  Her leaves are housed in the wild forest
When she was once cut down
  And so formed and built
To a soft piece of music.
  She ignores the wild howling
And Faunis, the wood ghost,
  And stays quietly with the people
For their use in their homes.
  The wild nature exists outside
Comfort is therefore in your land.
  Because she mostly repents misfortune
And she makes their heart sweetly satisfied,
  And makes them forget pain.
Therefore it is thought of Orfeo
  That he brought back his wife
From death's dangers through playing this
  Now it is clear from his hand position
That it stems from the snail,
  Which one calls the lute in many lands
So it is called in Greek and Latin
  A snail, as it is rounded
And because the first one who found it
  Strung over a snail's rib
From there come still more
  All other stringed instruments
But none keep the name
  And declare the origin
As does the lute, which alone
  Is the name for snail-shell in Latin.
So Therefore you should highly esteem all lutestrings
  And honor them as your mother.
Turn to them for learning
  And display it well

As it reaches its highest
  Because with skill and charm
Her children excell greatly.
  Therefore as her greatest love
To music she gives the highest place.
  There Diana, the horsewoman,
Cannot understand
  That she should go to the muses
Of Parnassus and Cytheron
  With the dog whip striking, reeling
As if she wanted to bind the tannery
  Since she found no action
Making her feel wild and blind
  But they would like in sorrow
The wise gods and gifted ones
  Appollo and Palladam
Who found music pleasant
  Because they could compare it to their solitude
And move people to intelligence.
  (The quiet heart engulfs wisdom
A wild one bumps against it and hates it.)
  People think about the usefulness of everything
Allow the wild his style and trust
  Do not have a strong rage
Do not drive it out of the domain
  Out of the forest onto the harvest field
Since it engages the people in more sorrows
  Oh such callousness
From them and the lute cries
  For this artful rounded house
Has such full demands
  That such receives an Orpheus
An Amphion so knows therefore
  To please himself to her
That the half-round heavens and spheres
  The heavenly harmony clarify.
That a form carved from wood
  Made with dead materials
Stretched on a wooden form
  Should sing and sound so diversely
How can one not be amazed,
  And treasure it as holy
As it springs from such people
  The gods they are called by pagans
As they understand something higher of it
  And not only the bare tones
But the artful tuning
  Of her entire harmony.
Thus the lute is given
  High praise for other hand positions
Thence she prizes her name
  Which in Latin is associated with praise.

From the lute comes both praise and sound
  And song, who beholds the source
Whose name it daily adorns
  And is sustained by her
As one then sees in our time
  How it has risen so far
That it gives now all voices,
  As also someone who practices music
That it gives all tones
  Which the musicians can sing
Obtains so much by artful touch
  As even people with their calling
And is inside so perfect
  And sounds so clean, pure and clear
That if we were not humans
  Who like to hear ourselves
Then we should plainly realize
  What the words are telling us
We would surely be told
  That it also has this from humans
That it receives majesty, honor and grace
  From the man who created it
And if today again those would live
  The first, who created it
Then he would his own creation
  No longer recognize in our time.
For today it has nothing of that other
  With three or four strings
But today is heard
  The complete harmony of music
With six or eight and more voices
  As would become the nine muses
She accomplishes with one touch
  As much as can seven people
Motet pieces resound from it
  As a human voice would sing
Replacing as many as seven viols
  Or many pipes might accomplish.
Then as many voices, they are binding.
  Also the wind does not govern it
As blows uncertain in the pipes
  But an artful hand plucks.
The breath does not fall weakly
  As trumpets or cornets
But even steady light movement
  As in no other playing one can name
And also here more delicately
  Than other playing are the fingers
Therefore this instrument adorns
  Well the virgin hands of Palladis
For she would make no complaint
  That her red mouth was hurt

As it would be
  If the pipes were on it.
For when she once found a pipe
  And took it in her mouth
And also practised on it
  Being very fond of music,
(The wise people, as then,
  do not feel any hate for music).
But when she came to a field
  And stopped by a clear well,
And saw her face inside
  And it was much distorted
The eyes not as they belonged
  The beautiful mouth almost crooked
And the nostrils too wide open
  The cheek raised too high
And with redness too mixed
  Also feeling tight in the chest
Then exclaimed "Oh you false pipe
  I will no longer touch you by mistake
Because you distort pretty people
  And falsify the face
Cursed be you forever
  That you will not see a pretty picture
No virgin hand will touch you
  Because you are repugnant to her
You try to shame and distort her
  Against her lover and companion
When she thinks to delight him
  With round dance in the green May
Oh, she flees far you good folk
  Then she with sweetness fights against
All your beauty, which you have
  And makes you ugly, deformed
As surely nobody here likes.
  Then from hate comes ugliness
And a ghastly face on man and beast
  But beauty is an appearance
To everyone worthy and pure
  This envious piece now make known
That the ugly Pan invented you
  Who also made the hunter's horn
So that the deer will have no rest
  And teaches the bird hunter to make pipes
With which to make war against the birds,
  To lure him with false singing
Till he is brought to coercion and roped
  Then he chokes him in place
Where he did not pipe before
  Thus people get used to cruelty early.

Ah, what a scandallous, deadly song
  Which murder, fraud make known to the mind, .
Abuses the peaceful delight in music
  For rage and cruelty;
Therefore I have reason enough
  To cast away the one who cheated.
You wicked pipe, who misplaces me,
  To whom I restrain myself
So that I should not sing to you
  When you yourself make a pleasing sound,
Exactly as I may then sing
  For another tune and art.
Therefore Apollo is victorious
  Also in the musical war
Against Marsyus, whom he shuns,
  Whilst he could whistle nothing,
And would propose the same
  For the most beautiful tradition.
But the pipe makes such a head
  And such a Cyclopean vulgar creature,
For pipers, one says, produce foam
  And drummers yield drunkards."
With that she threw away the pipe
  And walked briskly home,
Which she had not done in a long time
  To the lute, crown of all music
Though she could not tell of that
  As she could scold about the pipes.
For that reason she would not have appealed
  To all Athenians for a while,
And this meant, no nobleman
  Would have been attracted by pipes
Instead only servants and peasants
  Which I do not write out of envy
Directed toward pipe-playing,
  But I report, that which
Many have held to be true,
  On that I can point to the gifts of the lute.
Then I can very well consider,
  That also pipes now have
Increased in artistic value
  In the past it was not happening
And the organ
  Comes to us from there.
Also because all music-playing
  Being one in harmony
Indeed I would not want to divide it
  But unify it all the more.
Thus one sorts over as always
  Both in the past and still today

The lutes have had glory before the others
Because they in concept and in short
Contain all form and art,
And branched off.
Likewise when a famous painter
Displays all his talent, as far as possible,
In a painting
By which one may judge
His meaningful art and his understanding,
However great it be at hand,
Thus all the muses have
All artistic tones and peals,
Which it was possible to acquire
On all instruments,
In the dimmed church and the spiral
The lute given and fixed
(Similar to all art, also on the pipes
May the organ be understood).
Also it is to be applauded
That the organ is not unpleasant to hear
As an instrument, which uses faint bellows,
Where the air is blown out,
Yet to carry it is pleasant
And comfortable
In construction it should not be heavy
But airy, light and empty,
Just as the sky and air
Are not heavy.
For that reason exists a wind instrument
Called by the Welsh
"Liute", meaning light and weightless,
As it is light and sheer and made of wood.
In the same way the muses produced instruments,
Not at all frightful, hard and shaggy.
But intentionally tempered,
The delicacy artistically studied,
And the artistic form was
United with charm.
(However such a thing may occur),
So indeed a musical tune is
Not to be found which moves
One more to virtue and excites all discipline
Just as the lovely swelling of tones
One particularly needs to fit together
The same in artistry, and then in cheer,
In usefulness, wrote the poets
In psalms as we find today,
In songs of misery, in glad singing,
Then disgracefulness, obscenity
Far from the pure tune.

Thereupon through this musical wonder
The heart became fresh and alive for quality,
Liberal customs and demeanor were made,
Previously from other tunes the
People became fearful, wild, angry,
So now fear was stilled,
They awakened to a happy feeling,
To friendship and self-confidence,
To gracious thanks, tender conversation.
Especially one also acted
Just as the elders all together
Who came with words for help,
And sang an impressive story
Or a useful didactic poem,
So that man, along with the sweet sound
Obtains gain from the words of the song.
Therefore one must intermingle
The sound with word and song
So that one comes to the aid of the other
And is perceived more sweetly by the people.
Further, through the sound of the string
The human voice is sweetly attuned
And lead to lovliness
Instead of screaming or resounding too high.
It does not make one foolish and frivolous,
Rude, vulgar and ungracious
As the bagpipes and shawms
Which delight many a head with asses' ears;
It also does not sound off in tenor
As the Midas reed and fool's ear,
It is not without art as the drum,
Does not make the people insane, stupid and deaf
Like the horns and the bells,
Which moved the bacchanalian predators
To murder even
Orpheus, skilled in the art.
It does not make one weep, as it is written
Of Syrenian song.
It does not make one too hard, and not too tender,
But maintains the middle way;
That is then a special power
Which the great Art provides in it,
Bringing to it the greatest regard
And bestowing upon it such repute.
For as with a story in painting
One does not regard the color of the surface,
But the essence, action and arrangement,
Which one counts to be of greater value,
Thus also with lute music
One does not consider the sound so much

As the artful melody
  And its fitting harmony
The beautiful unity of the voices
  Which remind one constantly
Of the lovliness of the whole piece,
  Of the text; it stands ready for this purpose.
For that reason the text is intended
  To be considered and brought into the whole.
Therefore one can be sure
  That the wife of Agamemnon,
Clytemnestra, the Queen,
  Could remain chaste with good intent
While she daily heard play
  The musician who was hired by her revered
Husband, the King, when he left by ship
  For the war caused by Helen.
This was noticed by the adulterer
  Who nourished improper love for her,
Augysthus, who when he was not able
  To bring on her downfall, as he had planned,
Set things up for the musician
  And soon had him killed.
And afterwards he found the time and place
  To satisfy his evil love
Because she had lost the one
  Who had deafened her ears to evil
Filled them with pure sound and song
  So that malicious talk found no entry,
Helped her by the stroking of artful strings
  To chase away impure thoughts,
Reminded her through useful song
  Not to drop the bridle of her desire.
From all this it is as clear as day
  What kind of power the lute possesses
When it has a real master
  Who uses and manages it honorably
Namely so that it can teach virtue
  And turn one away from bad desires.
Thus when in olden times
  The law was given to the wild people
One had to sing to them diligently
  In accompaniment to strings
So that with this sweet sound
  Wild spirits were moved.
Therefore the poets are able to say
  That through the artful playing of the lute
Cities were built
  With guilds and professions,
While the people living in the forests,
  Scattered in huts and tents,

Were persuaded thereby to move to the cities
  More than they would have been by human speech,
Although no descriptions are found
  Of any instrument, however beautiful,
Except for those of Amphion,
  Orpheus and Orion,
Whose instrument is called the lyre
  Because Mercury gave it to Appollo
In return
  For livestock, land and possessions,
Because Lytra means a reward
  As the Greek language expresses it.
Before that it was only called snail,
  As the lute is still called in Latin,
Otherwise it was called a cithara,
  But they all have the same meaning;
For Chelys, which is called snail and arch
  And lute, as we call it,
Includes in it all these names
  For they all come from it.
Also to the playing of music
  Came this heavenly honor
Like the face of Orpheus
  Honor that can still be seen in the heavens.
After Orpheus was murdered
  His lute-playing was honored
And lifted to the stars,
  Where it lives forever in memory
To show that this are
  Came from no one else
Than heavenly goodness from above.
  From thence come all good things
And there probably God lead
  The hands of those who first
Touched the stringed instruments.
  Still today one can feel how
Mighty God furthers and leads that which is right.
  Otherwise heavenly forgiveness would be impossible
And what am I doing
  Praising the heavenly sound so long
Since every noble creation
  And great, noble nature
Has a natural joy and pleasure and similarity to it.
  And so that no one will misunderstand
Thinking I teach about Nature
  I will close quickly
And also greet her pleasantly.
  You, art of the lute, are praised
For all things
  Because you reach the highest goal,
The concordance of heavenly spheres
  As they merge completely.

You among all are complete
  Therefore have pleased Apollo.
The gods invented you,
  You sound forever more heavenly.
How you delighted them
  When they struck your first string.
Not nectar or heavenly drink
  Were as sweet as your hand!
You, love of gods and men,
  Remove pain and bring joy
You are a maker of honorable joy
  You refresh heart, mind and soul.
No man ever becomes sad
  Through the sound of your sweet strings.
Blessed are those strings
  That were strung on you.
Because now you bring them honor
  In that they teach man music
You, most perfect musical art
  I have not praised you highly enough
Because one's tongue is paralyzed
  By love and sweetness from expressing joy.
If I would sing your praises as high
  As the joy you bring us
I would need all my ability
  But that is enough of praising
Of what God honors
  And supplies with talent.
You beautiful half-round world,
  Who exists that doesn't admire your shape
For the most noble parts of the human body
  Are also roundly given;
Man is called the small world
  Because he holds the large world in him.
So do you understand how much of the power
  Of the entire world music works
The voices from the firmament
  Are completed in the small work.
Oh blessed lute music
  You are like Cybelle church and cavern
Out of which tone prophecies
  Therefore none shall mock you
As long as you are thought holy
  Because Apollo created you
Gave you of his power
  And placed you in his temple
With the stars in the heavens,
  Where no rust or mold can tarnish you.
Your makers were gods
  And you, as we have seen,
Cause godly thoughts and feelings
  Therefore we honor you greatly.

Oh where can this be done by gold
  Which is held in awe and reverence
So it confuses the hearts of men
  And they lose their honor over it?
But you, tender wood, bring life,
  Therefore will I lift you up
Above the precious stones
  That pallid, yellow, flame glimmer.
You royal wood
  Raised in the forest
I want to have before all things.
  I can bring you better to honor
When I take you home with me
  Than if you remain in the wild
When I give you a round abdomen
  And a collar too; and on your roof
I will mount the strings
  And let you lead my fingers.
So you may become gentle, loving, mild, tender
  And lose your untamed manner
How much has been cut from you
  Yet death restores more
Than when you remained a trunk
  Unknown and nameless.
To whom are you useful out there in the forest
  Where only the raging wind resounds?
Is is not much better
  To be used for pleasure
Than that one makes unfortunately
  From your tender wood arrows, a crossbow,
And use you to commit atrocities
  Which makes me sad for you
That you might be blood-spattered
  But now your sound is much better
And will be heard everywhere
  Does it now sound in the King's hall?
How many tender ladies
  Enjoy you, playing you to prevent evil thoughts
To turn ears from evil speech.
  Even the Prince and the regent themselves
Take you in royal hand
  To restore their spirits with you
In a manner which truly befits them.
  Often Achilles also took you
That his warning hand
  Might use you
For you refresh more than all the booty
  Which he might like to bring from battle
And had he a choice in all the spoils
  Yet he chose you for something special

And values gold as useless and money a joke.
  Oh such a true heart for music
Is the beautiful deed of a hero
  Of which will be eternally told
Which is a thing to follow and seek
  And other, foolish people despise
To whom death and mass confusion
  Is more pleasing than any other art,
And let their greedy stomachs make them fools
  At the jingling of gold, and stare at it
So that they grow donkey ears,
  As King Midas had,
Those who only like handling many Taler
  Then only fools enjoy hearing jingling
Which to them is like the lust which
  The centaur feels when horses trot,
Like the farmers, when hens cackle,
  So that they can hear the eggs cracking
Or perhaps the cow moos
  The ox lows, and the goat baahs' back
There they can derive their pleasure;
  Or what makes one's enemy happy
To the farmer that means a lynching.
  In the same manner, in the mill
They sound the lute loudly
  Then (it is said) a laugh to the courtier
Is like the bray of a donkey to the miller,
  That is, something does not mean the same
To the crazy fool and to full brothers
  To their hissing drunken songs
Then (it is said) of beer and wine
  Both sides should not be wet
Together they will not sound any better
  Than full barrels producing tone.
Also leave the dog-calling to the hunter
  And the howling of boredom.
Let troopers bang on the drums
  Grasshoppers dance only in summer
And let the fool and his performance
  When he hears the roasting-spit turn,
And a dumb buzzerd drops in
  And brings some beer and wine
And rap mugs, break glasses
  The tone would probably grate
And destroy body and soul.
  Therefore no one chooses
The pigeon sound of the Midas-head
  And these uncouth asses heads
Whose greediness has turned them to fools
  And the song of Sirens in the ears
So the lust leads astray
  And mind and heart grow confused.
You however, sweet sound of strings
  Which is received from your belly

We desire what the muses honor
  And to learn the tradition
Which above all striking and pealing
  Is honored everywhere.
You might be for us a doctor
  Who makes us forget pain and illness
Might be as herbs and instruments
  Who turn away grief and refresh.
In sorrow would you bring us joy
  In joy be the remembrance
You should awaken our spirits
  When we accomplish good,
And we want to proclaim your praise
  As long as we find breath
For you are the glow of all music
  You alone are loved by the gods
Phoebus uses you constantly
  When he is among the muses.
Therefore you became loved by all
  Who love or work with art
Because artliness belongs together
  And art would also be taught by you
Because you with your loveliness
  Remind us constantly
Also of the heavenly sweetness
  This then is the true joy of music
The song of the lute is in eternity
  To serve and lead us all.

J.F.G. Mentzer

APPENDIX D

PRINTER'S MARKS USED BY JOBIN AND HIS HEIRS[1]



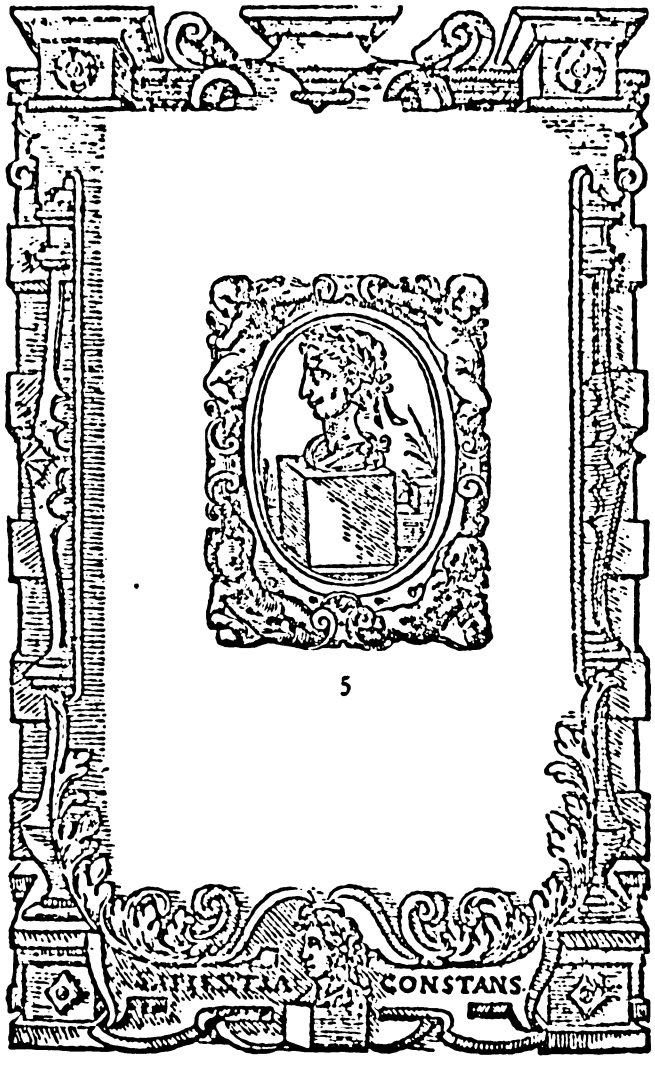


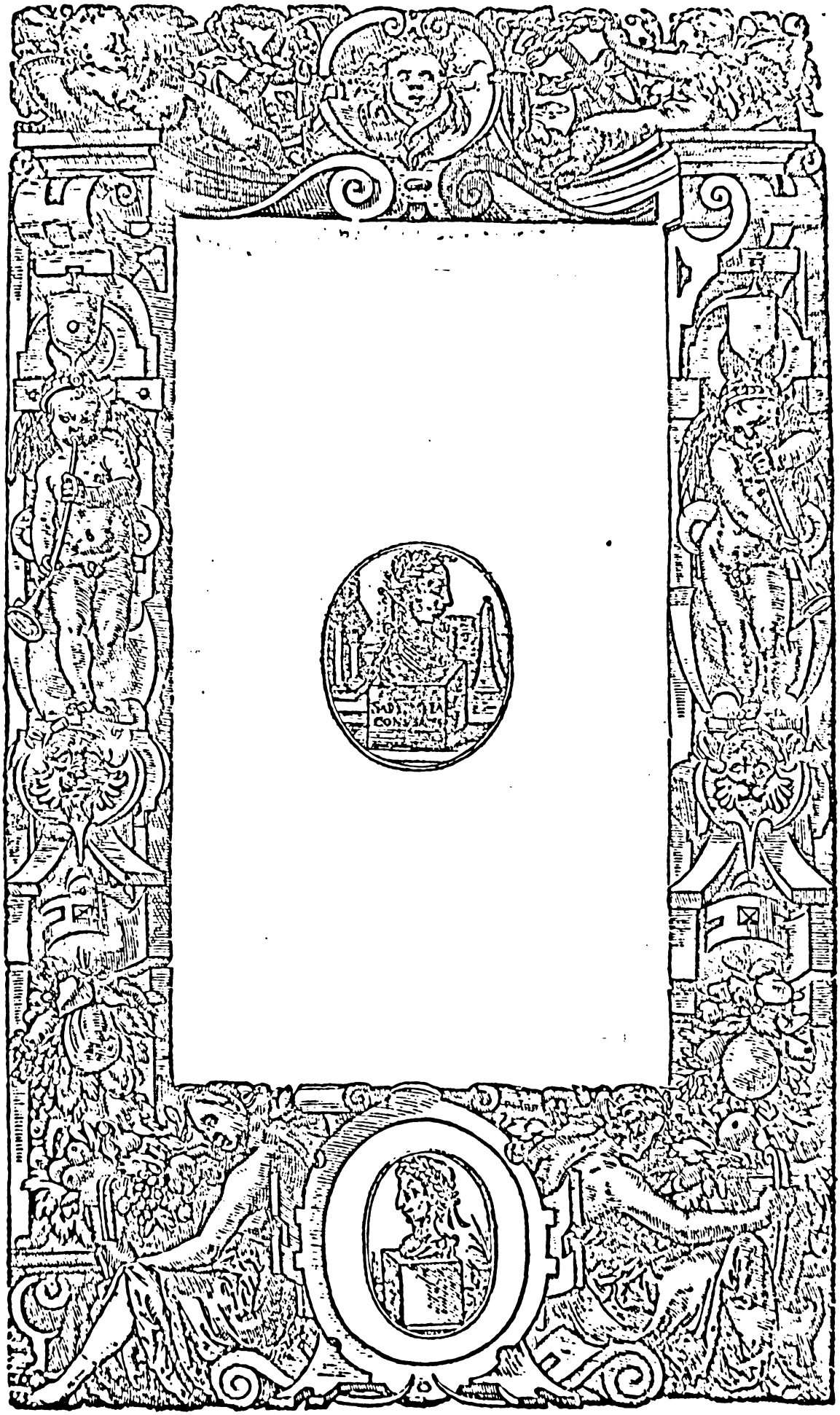




[1] From P. Heitz and K.A. Barack, Elsässische Büchermarken bis Anfang des 18. Jahrhunderts (Strasbourg: Heitz and Mündel, 1892).




5
CONSTANS.



APPENDIX E

LIST OF WORKS CITED IN CRITICAL NOTES[1]

I. Lute Tablatures:

1540 Newsidler. Hans Newsidler. Ein newes Lautenbüchlein, mit vil schonen Liedern, die gantz artlich und lieblich, auch Teütsch und Welsche Tentz, Auch Welsche und Frantzösische Stück, mit sondern fleyss verfasst, und zusamen gebracht, Durch mich Hansen Newsidler Luttennisten, und Burger zu Nürnberg (Guldenmundt, 1540).

1544 Newsidler. Hans Newsidler. Das Erst Buch. Ein Newes Lautenbüchlein mit vil feinen lieblichen Liedern, für die jungen Schuler, die fein leicht und gantz ring zu lernen seind, auch etlich feine Tentz, Welisch und Frantzösische Stück, die fein artlich und lieblich Collerirt, mit sunderm fleys verfast, und zusamen gebracht, durch mich Hansen Newsidler, Lutennisten und Burger zu Nürnberg (Günther, 1544).

1545 Phalèse. Pierre Phalèse. Des Chansons Reductz en Tabulature de Lut à deux, trois, et quatre parties. Avecq une briefve & familiare Introduction pour entendre & apprendre par soy mesmes à jouer dudict Lut. Livre premier. (Phalèse, 1545).

1546 Barberiis. Melchiore de Barberiis. Intabulatura di Lautto Libro Quinto. De Madrigali, et Canzon Francese Intabulati & accomodati per sonare sopra il Lautto

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[1]Titles in this list are taken from H. M. Brown, Instrumental Music Printed Before 1600 (Cambridge: Harvard University Press, 1965).

dal Reverendo messer pre Merchiore de barberiis da Padova sonatore eccellentissimo di Lautto da lui proprio nuovamente à utilità di virtuosi posta in luce. (Venice, 1546).

1546 Bianchini. Domenico Bianchini. Intabolatura de Lauto di Domenico Bianchini ditto Rossetto di Recercari Motetti Madrigali Canzon Francese Napolitane et Balli Novamente Stampati Libro Primo. (Gardano, 1546).

1546 Rotta. Antonio Rotta. Intabolatura de Lauto di lo Eccellentissimo Musicho Messer Antonio Rotta di Recercari Motetti, Balli, Madrigali, Canzon francese da lui composti, & Intabulati, & novamente posti in luce. Libro Primo. (Venice, 1546).

1546 Vindella. Francesco Vindella. Intavolatura di Liuto di Francesco Vindella Triviggiano D'alcuni Madrigali D'Arcadelt Nuovamente Posta in Luce Libro Primo Intavolatura (Gardano, 1546).

1547 Milano Francesco da Milano and Perino Fiorentino. Intabolatura de Lauto di M. Francesco Milanese et M. Perino Fiorentino Suo Discipulo Di Recercate Madrigali, & Canzone Francese Novamente Ristampata & Corretta. Libro Terzo (Gardano, 1547).

1547 Gintzler. Simon Gintzler. Intabolatura de Lauto di Simon Gintzler Musico Del Reverendissimo Cardinale di Trento, De Recercari Motetti Madrigali Et Canzon Francese Novamente posta in luce. Libro Primo. (Gardano, 1547).

1547 Newsidler. Hans Newsidler. Das Erst Buch. Ein Newes Lautenbüchlein mit vil feiner lieblichen Liedern, für die jungen Schuler, die fein leicht unnd gantz ring zu lernen sèind, auch etlich feine Tentz, Welisch unnd Frantzösische

Stück, die fein artlich unnd lieblich Collerirt, mit sündern fleys verfast, unnd zusamen gebracht, durch mich Hansen Newsidler Lutennisten unnd Burger zü Nürnberg (Gutknecht, 1547). (Revision of 1544 Newsidler).

1547 Phalèse. Pierre Phalèse. Des Chansons & Motets Reduictz en Tabulature de Luc, à Quatre, Cinque et Six Parties, Livre Troixiesme. Composees par lexcellent maistre Pierre di Teghi Paduan. (Phalèse, 1547).

1549 Phalèse. Carminum Quae Chely Veltestudine Canuntur, Liber primus. Cum brevi Introductione in usum Testudinis. (Phalèse, 1549).

1551 Le Roy. Adrian Le Roy. Premier Livre de Tabulature de Luth, Contenant plusiers Motetz, Chansons, Fantasies, Pavanes, Gaillardes, Almandes, Branles, par tant simples qu'autres: Le tout composé Par Adrian Le Roy. (Paris: Le Roy & Ballard, 1551).

1552 Morlaye. Guillaume Morlaye. Premier Livre de Tabulature de Leut, Contenant plusieurs Chansons, Fantasies, Pavanes & Gaillardes, Composées par maistre Guillaume Morlaye joueur de Leut, & autres bons Autheurs.. (Paris: Fezandat, 1552).

1552 Phalèse. Pierre Phalèse. Hortus Musarum in Quo Tanquam Flosculi quidam selectissimorum carminum collecti sunt ex optimis quihusque autoribus. Et primo ordine continentur αὐτόματα, quae Fantasiae dicuntur. Deinde cantica quatuor vocum. Post, carmina graviora, quae Muteta appellantur, eaque quatuor, quinque, ac sex vocum. Demum addita sunt carmina longe elegantissima duabus testudinibus canenda, hactenus nunquam impressa. (Phalèse, 1552).

1553 Bakfark. Valentin Bakfark. Intabulatura Valentini Bacfarc Transilvani Coronensis. Liber Primus. (Moderne, 1553).

1553 Rippe. Albert de Rippe. Quart Livre de Tabulature de Luth, Contenant plusieurs Fantasies, Chansons, & Pavanes: Composées par feu Maistre Albert de Rippe de Mantoue, Seigneur du Carois, joueur de Luth, & varlet de chambre du Roy nostre sire. (Le Roy & Ballard, 1553).

1556 Drusina. Benedikt de Drusina. Tabulatura Continens Insignes et Selectissimas Germanicas, Italicas, ac Gallicas: Passemezo: Choreas: & Mutetas, Iam primum in lucem aeditas Per Benedictum de Drusina Elbingensem. (Eichorn, 1556).

1558 Morlaye. Guillaume Morlaye. Troisiesme Livre de Tabulature de Leut, Contenant plusieurs Chansons, Fantasies, Motetz, Pavanes, & Gaillardes. Composées par maistre Guillaume Morlaye, joueur de Leut, & autres bons Autheurs. (Fezandat, 1558).

1558 Ochsenkun. Sebastian Ochsenkun. Tabulaturbuch auff die Lauten, von Moteten, Frantzösischen, Welschen und Teütschen Geystlichen und Weltlichen Liedern, sampt etlichen iren Texten, mit Vieren, Fünffen, und Sechs stimmen, dergleichen vor nie im Truck aussgangen, zu sondern hohen Ehren, und undertenigstem wolgefallen, dem Durchleuchtigsten Hochgebornen Fürsten und Herren, Herren Ottheinrichen Pfaltzgraven bey Rhein, des heyligen Römischen Reichs Ertzdruchsessen und Churfürsten, Hertzogen in Nidern und Obern Bairn, &c. Durch Sebastian Ochsenkun irer Churfürstlichen Gnaden Luttenisten zusamen ordinirt und gelesen. (Kholen, 1558).

1560 Paladin. Jean Paul Paladin. Premier Livre de Tablature de Luth dc M. Jean Paule Paladin, contenant Fantasies, Motetz, Madrigales, Chansons Françoises, Pavanes & Gaillardes: avec une briéve instruction de la Tablature dudit instrument, de nouveau ajoutee. (Gorlier, 1560).

1562 Heckel D. Wolff Heckel. Discant. Lauttenbuch, von mancherley schönen und lieblichen stucken, mit zweyen Lautten zusamen zu schlagen, und auch sonst das mehrer theyl allein für sich selbst. Gute Teutsche, Lateinische, Frantzösische, Italienische Stuck oder lieder. Auch vilfaltige Newe Tentz, sampt mancherley Fantaseyen, Recercari, Pavana, Saltarelli, und Gassenhawer, &c. Durch Wolffen Heckel von München, Burger zu Strassburg. Auff das aller lieblichst in ein verstendiger Tabulatur, nach geschribner art, aussgesetzt, und zusamen gebracht. (Müller, 1562).

1562 Heckel T. Wolff Heckel. Tenor. Lautten Buch, von mancherley schönen und lieblichen stucken, mit zwey Lautten zusamen zu schlagen, und auch sonst das mehrer theyl allein für sich selbst. Gute Teutsche, Lateinische, Frantzösische, Italienische Stuck oder lieder. Auch vilfaltige Newe Tentz, sampt mancherley Fantaseyen, Recercari, Pavana, Saltarelli, und Gassenhawer, &c. Durch Wolffen Heckel von München, Burger zu Strassburg. Auff das aller lieblichst in ein verstendiger Tabulatur, nach geschribner art, aussgesetzt, und zusamen gebracht. (Müller, 1562).

1563 Galilei. Vincenzo Galilei. Intavolatura de Lauto di Vincenzo Galileo Fiorentino Madrigali, e Ricercate Libro Primo. (Dorico, 1563).

1563 Phalèse. Pierre Phalèse. Theatrum Musicum in quo selectissima optimorum quorumlibet autorum ac Excellentissimorum Artificum cum veterum tum etiam novorum Carmina summa diligentia ac

industria expressa oculis proponuntur. Et primo ordine continentur αὐτόματα que Fantasiae dicuntur, Secundo Cantilenae quatuor & quinque Vocum. Postea Carmina difficiliora quae Muteta appellantur, eaque quatuor & quinque & sex Vocum. Deinde succedunt Carmina longa elegantissima duabus Testudinibus Canenda. Postremo habes & eius generis Carmina quae tum festivitate tum facilitate sui discentibus primo maxime satissfacient ut sunt Passemezo Gaillarde Branles, & caet. (Phalèse, 1563).

1566 Newsidler I. Melchior Newsidler. Il Primo Libro Intabolatura di Liuto di Melchior Neysidler Alemano, Sonatore di Liuto in Augusta, ove sono Madrigali, Canzon Francesi, Pass'e mezi, Saltarelli & alcuni suoi Ricercari, Novamente da lui posti in luce. (Gardano, 1566).

1566 Newsidler II. Melchior Newsidler. II Secondo Libro Intabolatura di Liuto di Melchior Neysidler Alemano, Sonatore di Liuto in Augusta, ove sono Motetti, Canzon Francesi, Pass'e mezi, Saltarelli & alcuni suoi Ricercari, Novamente da lui posti in luce. (Gardano, 1566).

1568 Galilei. Vincenzo Galilei. Fronimo Dialogo di Vincentio Galilei Fiorentino, nel quale si Contengono le Vere, Et necessarie regole del Intavolare la Musica nel Liuto, Posto nuovamente in luce, & da ogni errore emmendato. (Scotto, 1568).

1568 Le Roy. Adrian Le Roy. A Briefe and easye instrution to learne the tableture to conducte and dispose thy hande unto the Lute englished by J. Alford Londenor. Imprinted at London by Jhon Kyngston for James Roubothum . . .(1568).

1568 Phalèse. Pierre Phalèse. Luculentum Theatrum Musicum, in quo (Demptis Vetustate Tritis Cantionibus) Selectissima Optimorum Quorumlibet Autorum, ac

Excellentissimorum artificum tum veterum, tum praecipuè recentiorum carmina, maiore quam unquam diligentia & industria expressa, oculis proponuntur. Et primo ordine continentur αὐτόματα quae Fantasiae dicuntur, Secundo Cantilenae quatuor & quinque Vocum. Postea Carmina difficiliora quae Mutcta appellantur, eaque quatuor, quinque & sex Vocum. Deinde succedunt Carmina longe elegantissima duabus Testudinibus ludenda. Postremo habes & eius generis Carmina quae tum festivitate, tum facilitate sui discentibus, primo maximè satisfacient ut sunt Passomezo, Gailliardes, Branles etc. (Phalèse, 1568).

1571 Phalèse. Pierre Phalèse and Jean Bellère. Theatrum Musicum, Longe Amplissimum Cui (Demptis Quae Vetustate Vilverant) Authorem Praestantiss. Tum Veterum, Tum Recentiorum Carmina Selectissima Sunt Inserta, Maiori Quam Ante Hac Fide et Diligentia in Usum Publicum Comparata. Et Primo quidem ordine αὐτόματα quae Fantasiae, vel Praeludia nuncupantur. Secundo Cantilenae vulgares, sed exquisitae tum 4. tum 5. vocum. Tertia classis eorum Carminum quae ex lingua Gal: Italica Latina à praestantissima artificibus instituta (ut Clemente non papa, Orlandoque di Lasso, & pluribus aliis) Moteti nomen 4. 5. aut 6. vocum promerentur. Quibus succedunt alea quae duabus Testudinibus concini solent. Postremò & eius generis Carmina, quae tum facilitate tum lepore discentes, pariter ac audientes rapiunt, ut sunt Passomezo, Gaill. Branles etc. Universa propemodum nunc recenter à peritissimis quibusque; translata in Testudinis usum, velut Julio Cesare Paduano, Melchiore Nenslyder Germano, & Sixto Kargl ac nonnullis aliis quorum industria prae cateris hodiè celebratur. (Phalèse, 1571).

1573 Newsidler. Melchior Newsidler. Tabulatura Continens Praestantissimas et Selectissimas Quasque Cantiones, in usum Testudinis, à Melchiore Neusydler Italicè invulgatas, Nunc typis germanicis redditas: Per Benedictum de Drusina. (Eichorn, 1573). Transcription of 1566 I and II from Italian to German tablature.

1573 Waissel. Matthäus Waissel. Tabulatura Continens Insignes et Selectissimas Quasque Cantiones, quatuor, quinque, et sex Vocum. Testudini aptatas, ut sunt: Praeambula: Phantasiae: Cantiones Germanicae, Italicae, Gallicae, & Latinae: Passemesi: Gagliardae: & Choreae. (Eichorn, 1573).

1574 Kargel. Sixt Kargel. Novae, Elegantissimae, Gallicae, Item et Italicae Cantilenae, Mutetae & Passomezo, adjunctis suis Saltarellis, mira dulcedine in Testudine canendae: in Tabulaturam per M. Sixtum Kaergel Lautenistam, in nobilissimae huius artis Amatoribus gratiam, translatae, & typis excusae. Newe, schöne, und liebliche Tabulatur auff der Lauten zu spilen, von Fantasien, Frantzösischen, auch Italianischen stücken, Muteten, Passomezen: mit ihren angehenckten Saltarellen: durch M. Sixtum Kärgil Lautenisten, allen diser edlen Kunst liebhabenden zu ehren und gefallen, in truck gegeben. (Jobin, 1574).

1574 Le Roy. Adrian Le Roy. A briefe and plaine Instruction to set all Musicke of eight divers tunes in Tableture for the Lute. With a briefe Instruction how to play on the Lute by Tablature, to conduct and dispose thy hand unto the Lute, with certaine easie lessons for that purpose. And also a third Booke containing divers new excellent tunes. All first written in French by Adrian Le Roy, and now translated into English by I. Ki. Gentelman. (Rowbothome, 1574).

1574 Newsidler — Melchior Newsidler. Teutsch Lautenbuch Darinnenn kunstliche Muteten,. liebliche Italianische, Frantzösische, Teütsche Stuck, fröliche Teütsche Täntz, Passo e mezo, Saltarelle, und drei Fantaseien Alles mit fleiss Coloriert, durch Melchior Newsidler, Burger und Lautenist in Augspurg. (Jobin, 1574).

1574 Phalèse. — Pierre Phalèse and Jean Bellère. Thesaurus Musicus Continens Selectissima Alberti Ripae, Valentini Bacfarci, et Aliorum Praestantissimorum Carmina, ad usum Chelys, vel Testudinis accommodata. Quibus adiecta sunt ingeniosae quaedam Fantasiae, Passomezi, Alemandes, Galliardae, Branles, atque id genus caetera, recens in lucem edita. (Phalèse, 1574).

1582 Barbetta. — Giulio Cesare Barbetta. Novae Tabulae Musicae Testudinariae Hexachordae et Heptachordae. Julii Caesaris Barbetti Paduani. Neu Lautenbuch auff sechs und Siben Chorseyten gestellt Durch Julium Caesarem Barbettum von Padua. (Jobin, 1582).

1584 Fallamero. — Gabriel Fallamero. Il Primo Libro de Intavolatura da Liuto, de Motetti Ricercate Madrigali, et Canzonette Alla Napolitana, a Tre, et Quattro Voci, per Cantare, et Sonare composte per Gabriel Fallamero Gentilhuomo Allessandrino, Nuovamente Posto in Luce. (Scotto, 1584).

1584 Galilei. — Vincenzo Galilei. Fronimo Dialogo di Vincentio Galilei Nobile Fiorentino, Sopra L'Arte del Bene Intavolare, et Rettamente Sonare la Musica, negli strumenti artificiali si di corde come di fiato, & in particulare nel Liuto. Nuovamente ristampato, & dall'Autore istesso arrichito, & ornato di novità di concetti, & d'essempi. (Scotto, 1584).

1584 Adriansen. Emanuel Adriansen. Pratum Musicum Longe Amoenissimum, Cuius Spatiosissimo, Eoque Jucundissimo Ambitu, (Praeter Varii Generis Automata Seu Phantasias) Comprehenduntur Selectissima diversorum idiomatum Carmina 4. 5. & 6. Vocum. Nonnulla Duarum, Trium, & Quatuor Testudinum Symphoniae aptissima. Cantiones Trium Vocum, quas Neapolitanas vulgò appellant. Variae ad animorum hilaritatem (Praesertim inter symposia) provocantes, auribusque gratissimae modulationes. Omnis generis Choreae, Passomezo cum suis Saltarellis, Gailliardae, Alemandae, Branslae, Courantae, Voltae, etc: Postremò Tripudia aliquot Anglicana. Omnia ad Testudinis Tabulaturam fideliter redacta, per id genus Musices Experientissimum Artificem Emanuelem Hadrianium Antverpiensem. Adjuncta est singulis Carminibus, in gratiam eorum, qui vivae Vocis concentu oblectantur, distincta Vocibus aliquot Notularum Descriptio. Quorum omnium versa Pagina accuratissimem Indicem (qui & Musicorum, è quorum hac fontibus hausta sunt, Nomina prodet) exhibebit. Opus Novum. (Phalèse, 1584).

1586 Kargel. Sixt. Kargel. Lautenbuch, viler Newerlessner fleissiger, schöner Lautenstück von artlichen Fantaseien, künstlichen Musicartlichen Lateinischen Muteten, mit fünff und sechs stimmen allerhand lieblichen Teutschen, Frantzösischen und Italienischen Liedern, auch lustigen Passomezen in die Teutsch Tabulatur, zu nutz und gefallen aller diser Kunst lehrbegirigen, und besonders denen, so der Italienischen und Frantzösischen Tabulaturen unerfaren, auffs verständlichst und richtigst zusammen getragen und geordnet, Auff sechs und siben Chorseiten gericht, Durch Sixtum Kargel, Fürstlichen Bischofflichen, Strassburgischen Lautenisten. (Jobin, 1586).

1591 Waissel. Matthäus Waissel. Tabulatura Allerley künstlicher Preambulen, auserlesener Deudtscher und Polnischer Tentze, Passemezen, Gailliarden Padoanen, Pavanen, und Branlen: Auff der Lauten zu schlagen gantz fleissig zugerichtet, und allen Liebhabern dieser Kunst zu nutz, und gefallen, in den Druck gegeben Durch Matthaeum Waisselium Bartensteinensem, Borussum. (Eichorn, 1591).

1592 Waissel. Matthäus Waissel. Lautenbuch Darinn Von Der Tabulatur und Application der Lauten gründlicher und voller Unterricht: Sampt ausserlesenen Deudtschen und Polnischen Tentzen, Passamezen, Gailliarden, Deudtschen Vilanellen, Neapolitanen, und Phantasien: Auff der Lauten zu schlagen gantz fleissig zugerichtet, und allen Liebhabern dieser Kunst zu nutz und gefallen in den Druck gegeben, Durch Matthaeum Waisselium Bartensteinensem, Borussum. (Eichorn, 1592).

1593 Terzi. Giovanni Antonio Terzi. Di Gio. Antonio Terzi Da Bergamo, Intavolatura di Liutto, Accomodata Con Diversa Passaggi per suonar in Concerti a duoi Liutti, & solo. Libro Primo. Il Qual Contiene, Motetti, Contraponti, Canzoni Italiane, & Francese, Madrigali, Fantasie, & Balli di diverse sorti, Italiani, Francesi, & Alemani. (Amadino, 1593).

1594 Denss. Adrian Denss. Florilegium Omnis Fere Generis Cantionum Suavissimarum Ad Testudinis Tabulaturam Accommodatarum, Longejucundissimum. In Quo Praeter Fantasias Lepidissimas, continentur diversorum Authorum cantiones selectissimae, utpote: Motetae, Neapolitanae, Madrigales trium, quatuor, quinque, sex vocum. Item Passemezi, Galiardae, Alemandi, Courantes Voltae, Branles & eius

generis Choreae variae: redacta, per Adranum Denss. Indicem cantionum & choraearum post praefationem videre licebit. (Grevenbruch, 1594).

1599 Molinaro. Simone Molinaro. Intavolatura di Simone Molinaro Genovese Libro Primo Nel quale si contengono Saltarelli, Pass'e mezi, Gagliarde, e Fantasie. Novamente composto,,& dato in luce. (Amadino, 1599).

1599 Terzi. Giovanni Antonio Terzi. Il Secondo Libro de Intavolatura di Liuto di Gio. Antonio Terzi da Bergamo. Nella quale si contengono Fantasie, Motetti, Canzoni, Madrigali Pass'e mezi, & Balli di varie, & diverse sorti. Novamente da lui data in luce. (Vincenti, 1599).

II. Tablatures for Other Instruments:[2]

1551 Le Roy.G. Adrian Le Roy. Premier Livre de Tabulature de Guiterre, Contenant plusieurs Chansons, Fantasies, Pavanes, Gaillardes, Almandes, Branles, tant simples qu'autres: Le tout composé. Par Adrian Le Roy. (Le Roy & Ballard, 1551).

1557 Henestrosa. Luis Venegas de Henestrosa. Libro de Cifra Nueva Para Tecla Harpa, y Vihuela, en el qual se enseña brevamente cantar canto llano, y canto de organo, y algunos avisos para contrapunto. Compuesto por Luys Venegas de Henestrosa. (Brocar, 1557).

1564 Viaera. Frederic Viaera. Nova et Elegantissima in Cythara Ludenda Carmina Quae Videlicet in Sola Cythara Vel Etiam Cum tribus Testudinibus exhibita, mira dulcedine auditorum possunt oblectare, eaque omnia facilitate quam fieri potuit summa in tyronum usum composita. Et Primo quidem libro Passomezi, Padoani, Saltarelli, ad Joannis Pacoloni tabulaturas (ut vocant) trium Testudinum, apprime congruentes, ut etiam sola Cythara exhibendi. Deinde etiam Alemandae Branles & similia. Et Secundo quidem libro habes Cantiones Musicales quantum Cythara rei admittit Musicae habes & iam non minus jucundas. (Phalèse, 1564).

[2]As the heading indicates, this section includes only tablatures for instruments other than the lute. Thus instrumental music in mensural notation is not included.

1565 Le Roy. Adrian Le Roy and Robert Ballard. Breve Et Facile Instruction Pour Apprendre La Tablature, A Bien Accorder, Conduire, Et Disposer La Main Sur Le Cistre. (Le Roy & Ballard, 1565).

1568 Vreedman. Sebastian Vreedman. Nova Longeque Elegantissima Cithara Ludenda Carmina, Cum Gallica Tum Etiam Germanica: Fantasiae Item, Passomezi, Gailliarde, Branles Almandes etc. Nunc primum ex Musica in usum Citharae traducta per Sebastianum Vreedman Mechliniensem. His accessit luculenta quadam & perutilis institutio qua quisque citra alicuius subsidium artem Citharisandi facillimè percipiet. (Phalèse, 1568).

1569 Vreedman. Sebastian Vreedman. Carminum Quae Cythara Pulsantur Liber Secundus: In Quo Selectissima Quaeque Et Jucunda Carmina continentur: ut Passomezi, Gailliardes, Branles, Alemande & alia eius generis animos mire oblectant. Nunc primum summa qua fieri potuit facilitate in tyronum usum per Sebastianum Vreedman Mechliniensem. (Phalèse, 1569).

1570 Phalèse HC. Pierre Phalèse and Jean Bellère. Hortulus Cytharae, in Duos Distinctus Libros, Quorum Prior Cantiones Musicas Longe Pulcherrimas, Passomezo, Paduanas, Galliardes, Alemandes, Branles, ad Usum vulgaris Cythara; Posterior similiter Cantiones Musicas Passomezo, Almandes aliaque non nulla in tabulaturam Cytharae, Italicae vulgò dicta, convenientem redacta, continet. Quaedam denique inserta sunt passim carmina, pulsanda tribus Cytharisita inter se coaptatis, ut Tenor, diatessaron, id est per quartam, Bassus vero diapente id est per quintam à Superiore distet. Accessit praeterea brevis & dilucida in Cytharam Isagoge, qua sua marte quilibet artem pulsanda Cytharae addiscere possit facilime. (Phalèse, 1570).

1570 Phalèse S. Pierre Phalèse and Jean Bellère. Selectissima Elegantissimaque, Gallica, Italica et Latina in Guiterna Ludenda Carmina, Quibus Adduntur & Fantasie, Passomezzi, Saltarelli, Galliardi, Almandes, Branles & similia, ex optima elegantissimaque collecta, & iam cum omni diligentia recens impressa. His abcessit luculenta quaedem & perutilis Institutio qua quisque citra alicuius subsidium artem facillimè percipiet. (Phalèse, 1570).

1571 Ammerbach. Elias Nicolaus Ammerbach. Orgel oder Instrument Tabulatur. Ein nützlichs Büchlein, in welchem notwendige erklerung der Orgel oder Instrument Tabulatur, sampt der Application, Auch froliche deutsche Stücklein unnd Muteten, etliche mit Coloraturn abgefasst, Desgleichen schöne deutsche Tentze, Galliarden unnd Welsche Passometzen zubefinden, etc. Desgleichen zuvor in offenem Druck nicht ausgangen. Jetzundt aber der Jugend und anfahenden dieser Kunst zum besten in Druck verfertiget, Durch Eliam Nicolaum, sonst Ammerbach genandt, Organisten zu Leipzig in S. Thomas Kirchen. Mit fleis vom Autore selbs ubersehen und Corrigirt. (Berwalds Erben, 1571).

1574 Virchi. Paolo Virchi. Il Primo Libro di Tabolatura di Citthara di Ricercati Madrigali Canzoni Napolitane et Saltarelli. Di Paolo Virchi Organista Bresciano. . . Novamente Posta in Luce. (Scotto, 1574).

1575 Ammerbach. Elias Nicolaus Ammerbach. Ein New Kunstlich Tabulaturbuch, darin sehr gute Moteten und lieblich Deutsche Tenores jetziger zeit vornehmer Componisten auff die Orgel unnd Instrument abgesetzt, beydes den Organisten unnd der Jugendt dienstlich. Mit gantzem fleis zusammen gebracht,

auffs beste colorirt, uberschlagen, corrigirt und in Druck vorfertiget, Durch Eliam Nicolaum Ammorbach, Bürger und Organist in Leipzig zu Sanct Thomas. (Beyer, 1575).

1575 Kargel. Sixt Kargel and Johan Dominico Lais. Toppel Cythar. Nova Eaque Artificiosa Et Valde Commoda Ratio Ludendae Cytharae, Quam inventores sive compilatores Duplam Cytharam vocant: aliquot elegantissimis, Italicis, Germanicis, & Gallicis cantionibus & saltationibus, exempli vice ornata. Neue und Künstliche, und noch nie vil ersehene oder ubliche Tabulatur auf die Lautengemäse Toppel Cythar mit sechs Cohren, von etlichen Italianischen, Teutschen und Frantzösischen Lidern und Tänzen: baides für sich selbs volkommenlich, und auch zu andern Instrumenten dinstlich zuspilen und zugebrauchen: gestelt Durch Sixtum Kärgel Lautenisten, Und Johan Dominico Lais. (Jobin, 1575).

1576 Daza. Esteban Daza. Libro De Musica en cifras para Vihuela, intitulado el Parnasso, en el qual se hallara toda diversidad de Musica, assi Motetes, Sonetos, Villanescas, en lengua Castellana, y otras cosas, como Fantasias del Autor, hecho por Estevan Daça, vezino de la muy insigne villa de Valladolid, dirigido al muy Illustre señor Licenciado Hernando de Habalos de Soto mayor del Consejo supremo de su Magestad, &c. (Diego Fernandez de Cordova, 1576).

1576 Valente. Antonio Valente. Intavolatura de Cimbalo Recercate Fantasie et Canzoni Francese Desminuite con Alcuni Tenori Balli et Varie Sorte de Contraponti. Libro Primo. De M. Antonio Valente Cieco, Organista della Venerabile Chiesa Di Sant'Angelo à Nido, di Napoli. Da Lui Composte, Intavolate, Et Poste In Luce. (Giose Cacchio, 1576).

1577 Schmid. Bernhard Schmid. Zwey Bücher. Einer Neuen Kunstlichen Tabulatur auff Orgel und Instrument. Deren das Erste ausserlesne Moteten und Stuck zu sechs, fünff und vier Stimmen, auss den Kunstreichsten und weitberümbtesten Musicis und Componisten diser unser Zeit abgesetzt. Das ander Allerley schöne Teutsche, Italienische, Frantzösische, Geistliche und Weltliche Lieder, mit fünff und vier Stimmen, Passamezo, Galliardo und Täntze in sich begreifft. Alles inn ein richtige bequemliche und artliche ordnung deren dergleichen vormals nie im Truck aussgangen, Allen organisten und angehenden Instrumentisten zu nutz, und der Hochloblichen Kunst zu Ehren, auffs Neue zusamen gebracht, colloriret und ubersehen. Durch Bernhart Schmid, Burger und Organisten zu Strassburg. (Jobin, 1577).

1578 Cabezón. Antonio de Cabezón. Obras de Musica Para Tecla Arpa Y vihuela, de Antonio de Cabeçon, Musico de la camara y capilla del Rey Don Philippe nuestro Señor. Recopiladas Y Puestas En Cifra Por Hernando de Cabeçon su hijo. Ansi mesmo Musico de camara y capilla de su Magestad. Dirigidas Ala S.C.R. M. Del Rey Don Philippe nuestro Señor. (Sanchez, 1578).

1578 Kargel. Sixt Kargel. Renovata Cythara: Hoc est Novi Et Commodissimi Exercendae Cytharae Modi: Constantes Cantionibus Musicis, Passomezo, Padoanis, Gaillardis Allemanicis, & aliis eiusmodi pulchris exemplis: ad Tabulaturam communem redactis. Quibus Accessit Di Lucida In Cytharam Isagoge, Quo Suo Marte Quilibet Eam Ludere Discat. Neugestalt Cytharbuch. Darinn vilerlai art Gesäng, Lider, Passomezo, Padoana, Gaillarde, Branle und Teutsche Täntz,

nach gemainer Tabulatur, auf die Teutsch Cythar, sehr bekömmlich: Samt ainem unterricht, wie solche leichtlich zu lernen, begriffen sind: Durch Sixt Kärgel, Lautenisten. (Jobin, 1578).

1582 Phalèse. Pierre Phalèse and Jean Bellère. Hortulus Citharae Vulgaris Continens Optimas Fantasias, Cantiones Que Musicas Pulcherrimas, Et Passomezos In Varios Tonos Concinné variatos atque deductos: Paduanas, Galliardas, Almandes, Branles: aliaque nonnulla jucundissima in Tabulaturam Citharae convenienter redacta, nunc primum in lucem elegantiore modo ac ordine edita. Accessit praeterea brevis & dilucida in Citharam Introductio, qua suo marte quilibet artem pulsanda Citharae addiscere possit facillime. (Phalèse, 1582).

1583 Ammerbach. Elias Nicolaus Ammerbach. Orgel oder Instrument Tabulaturbuch, in sich begreiffende eine notwendige unnd kurtze anlaitung, die Tabulatur unnd application zuverstehen, auch dieselbige auss gutem grunde recht zu lernen. Darnach folgen auffs allerleichtest gute Deutsche Lateinische, Welsche und Frantzösische stücklein, neben etlichen Passomezen, Galliarden, Repressen, unnd deutschen Dentzen, dessgleichen zuvor in offnem druck nie ausgangen. Jetzund aber, der Jugend und anfahenden diser kunst zu gutem, mit fleiss zusammen gebracht, und in druck verfertigt, Durch Eliam Nicolaum Ammerbach, Burgern und Organisten inn Leipzig, zu S. Thomas. (Gerlach, 1583).

1583 Paix. Jakob Paix. Ein Schön Nutz unnd Gebreüchlich Orgel Tablaturbuch. Darinnen etlich der berümbten

Componisten, beste Moteten, mit 12. 8. 7. 6. 5. und 4. Stimmen ausserlesen, dieselben auff alle fürneme Festa des gantzen Jars, und zü dem Chormas gesetzt. Zü letzt auch allerhand der schönsten Lieder, Pass'ê mezzo und Täntz, Alle mit grossem fleiss Coloriert. Zü trewem dienst den liebhabern diser Kunst, selb Corrigiert und in Truck verwilligt. Von Jacobo Paix Augustano, diser zeit Organist zu Laugingen. (Reinmichel, 1583).

1583 Rühling. Johannes Rühling. Tabulaturbuch. Auff Orgeln und Instrument Darinne auff alle Sontage und hohen Fest durchs gantze Jhar auserlesene, liebliche und künstliche Moteten so mit den Evangeliis, Episteln, Introitibus, Responsoriis, Antiphonis, Oder derselben Historien uberein kommen unnd eintreffen, der Fürnembsten unnd berümbsten Componisten, verfasset, und also geordnet, wie dieselben von den Autoribus im Gesang ohne Coloraturen gesetzt worden, damit ein jeglicher Organist solche Tabulatur auff seine Application bringen, und füglich brauchen kan. Mit sonderlichem fleiss auserlesen, in eine richtige Ordnung bracht, abgesatzt, und in Druck vorfertiget, Durch Johannem Rühling, von Born, Organist zu Döbeln. Der Erste Theil. (Beyer, 1583).

III. Manuscripts:

Amsterdam 47
Amsterdam 59

Amsterdam, Bibliothèk der Vereeniging voor Nederlandsche Muziekgeschiedenis.
MS Deutscher Lautentabulatur, 16. Jahrhundert.
(Catalog p. 222)
MS fol. 47, r.v.
MS fol. 59, v.

Basel X

Basel, Universitätsbibliothek.
MS F.X. 11
(Catalog #30, c. 1575)

Basel IX

Basel, Universitätsbibliothek.
MS F.IX. 23 Liber Ludouici Iselin et amicorum.
(Catalog #31, 1575)

Copenhagen

Copenhagen, Det Kongelige Bibliotek,
Hs. Thott 841 4°. (1605 ff.)
Lautenbuch des Petrus Fabricius.

Munich

Munich, Bayerische Staatsbibliothek.
Mus. MS 1627.
(Catalog #252)

Zwickau

Zwickau, Ratsschulbibliothek.
MS CXV, 3. Prima pars tabellaturae continens choreas et galliardas tantum. (1600ff.)

IV. Sources of Vocal Intabulations:

Regensburg. Regensburg, Proskesche Musikbibliothek. MS AR 855 #19.

1539 Attaingnant. Sixiesme livre contenant XXVII chansons nouvelles a quatre parties, en deux volumes. Paris, 1539.

1541 Gardano. Il primo libro de i madrigali d'Archadelt a quatro, con nuova gionta impressi. Venice, 1541.

1542 Gardano. Domenico Ferabosco. Ballata. Il primo libro d'i Madrigali de diversi eccellentissimi autori a misura di breve quatuor vocum. Venice, 1542.

1545 Susato. Le sixiesme livre contenant trente et une chansons nouvelles a cinq et a six parties convenables et propices a jouer de tous instrumentz nouvellement imprimés. Antwerp, 1545.

1555 Susato. Le quatoirsiesme livre a quatre parties contenant dixhuyet chansons italiennes, six chansons francoises, & six motetz faictz (a la nouvelle composition d'aucuns d'Italie) par Rolando di Lassus nouvellement imprimé. Antwerp, 1555.

1564 Le Roy. Quatorsiesme livre de chansons à quatre cinq & six parties de plusieurs autheurs. Imprimé en quatre volumes. Paris, 1564.

1565 Le Roy XII. Douzieme livre de chansons a quatre & à cinq parties par Orlande de Lassus et autres autheurs. Imprimé en quatre volumes. Paris, 1565.

1565 Le Roy XV. Quinsieme livre de chansons à quatre cinq & six parties de plusieurs autheurs. Imprimé en quatre volumes. Paris, 1565.

1565 Le Roy XVI. Sesieme livre de chansons a quatre & cinq parties par Orlande de Lassus et autres autheurs. Imprimé en quatre volumes. Paris, 1565.

1565 Le Roy XVII. Dixsetieme livre de chansons a quatre & à cinq parties par Orlande de Lassus, & autres autheurs. Imprimé en quatre volumes. Paris, 1565.

1570 Phalèse. Septiesme livre des chansons a quatre parties, de nouveau reveu, corrigé et de plusieurs autres nouvelles chansons (lesquelles jamais n'ont esté imprimées,) augmenté. Toutes convenables tant aux instruments qu'a la voix. Louvain, 1570.

1571 Le Roy. Vingtieme livre de chansons, à quatre, cinq & six parties, d'Orlande de Lassus, & autres. Paris, 1571.

1571 Scotto. Il primo libro delle napolitane à tre voci, di Giosef Policretto, et altri eccellentissimi musici, con una canzone alla ferrarese del medesimo à quattro voci. Venice, 1571.

1572 Le Roy. Mellange de chansons tant des vieux autheurs que des modernes, a cinq, six, sept, et huict parties. Paris, 1572.

ScanL Scandello, Antonio, Nawe und lustige weltliche deudsche Liedlein. Dresden, 1570.

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LassoW	Lasso, Orlando di, Sämtliche Werke, ed. F.X. Haberl and A. Sandberger, 1894--.
SCMA	Smith College Music Archives, ed. Ross Lee Finney, 1935--.

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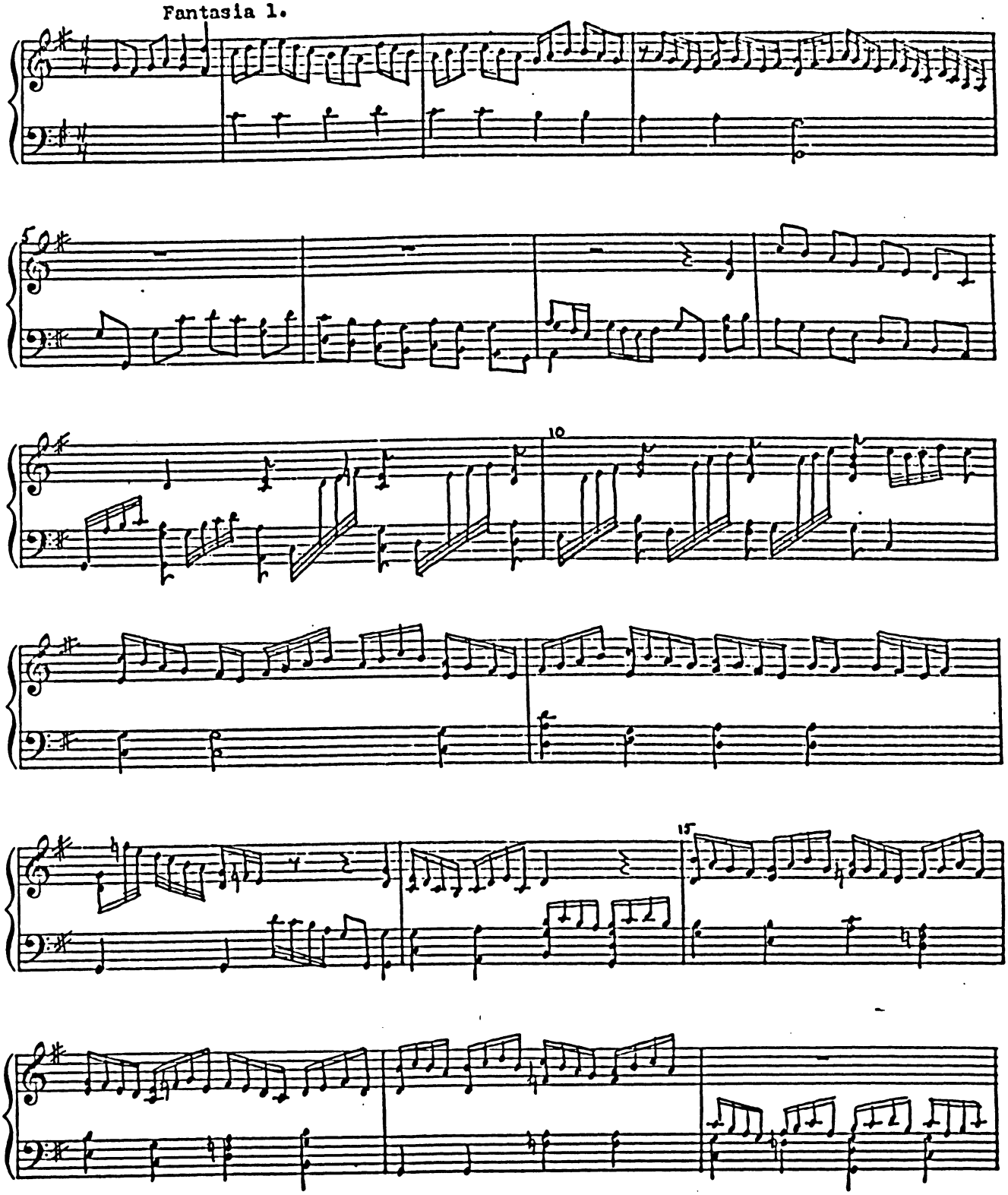
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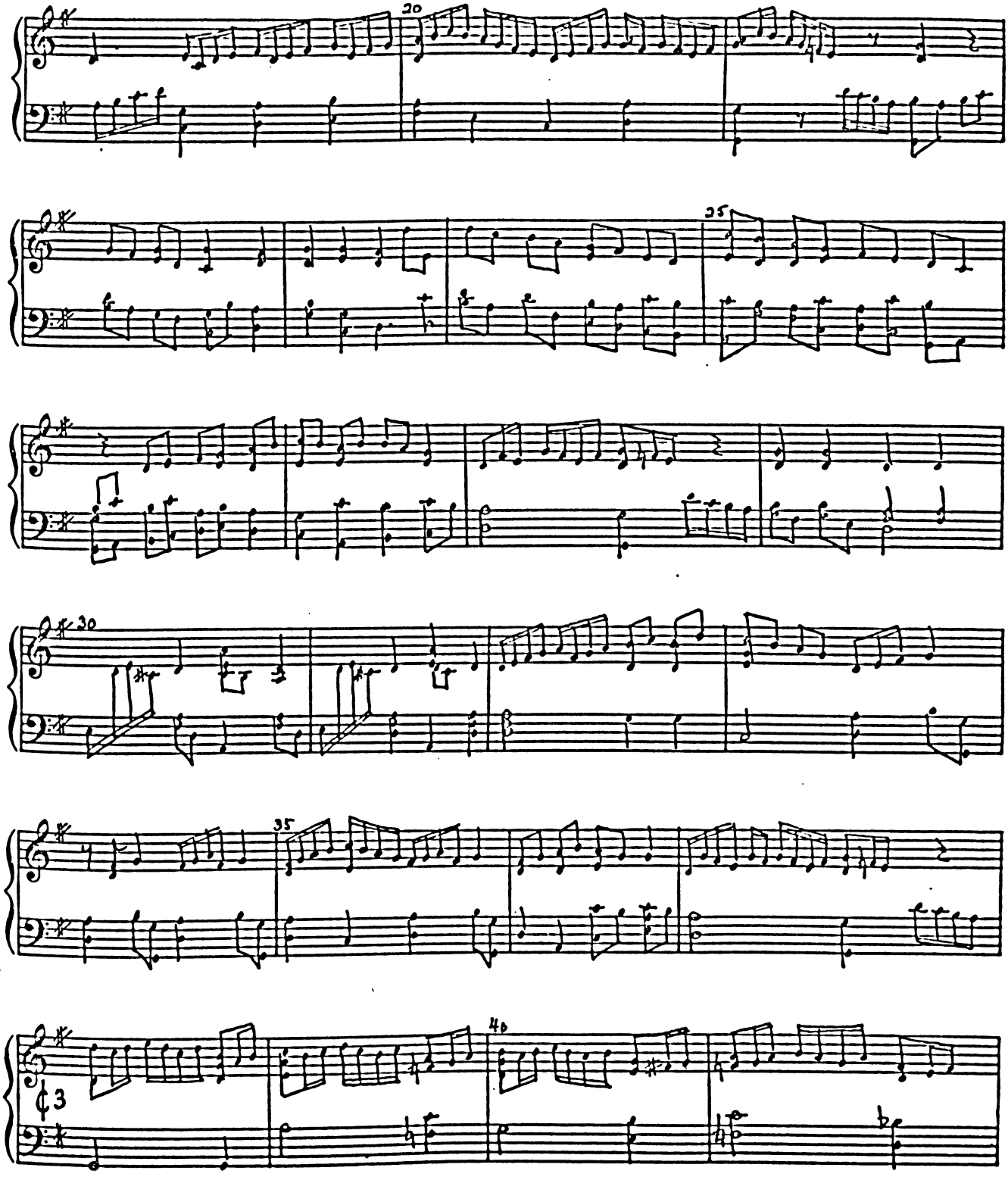
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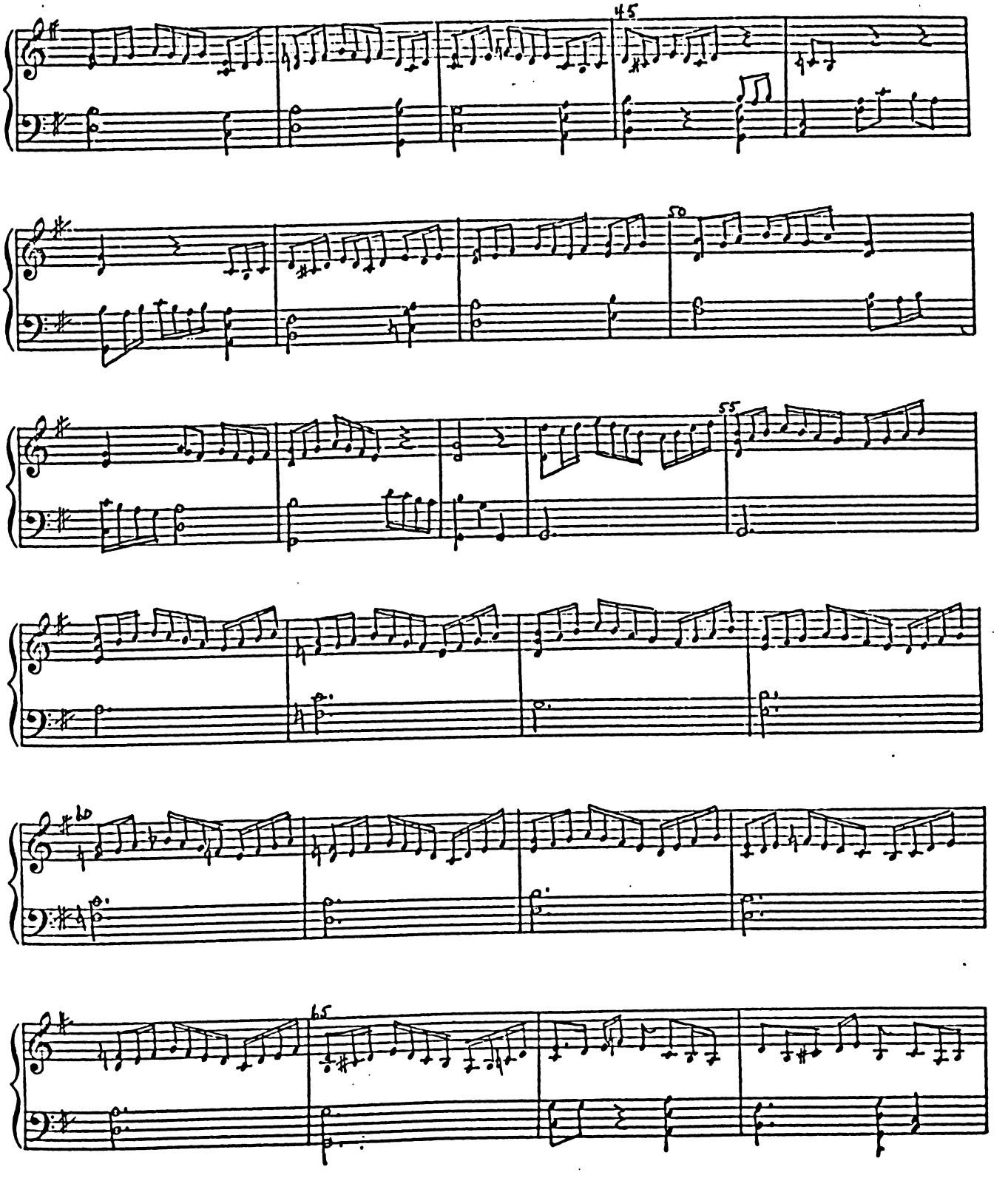
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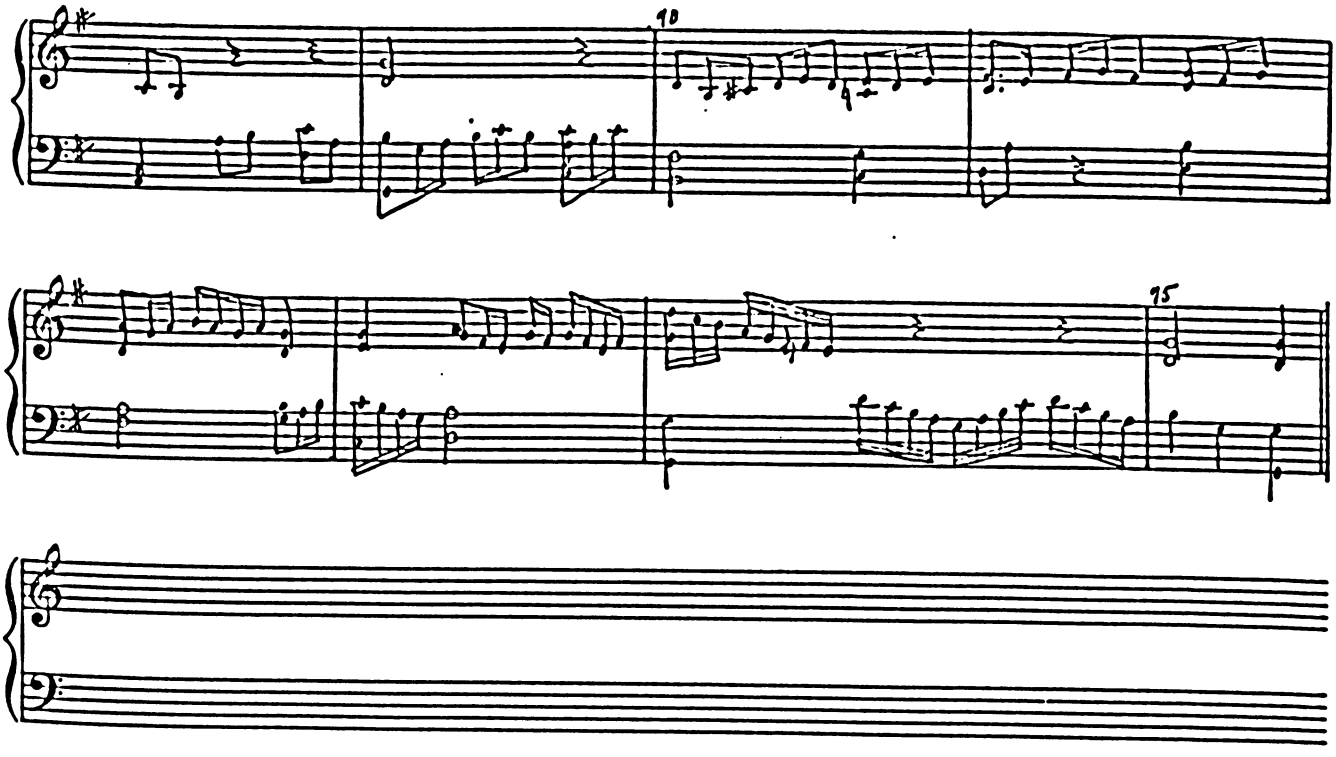
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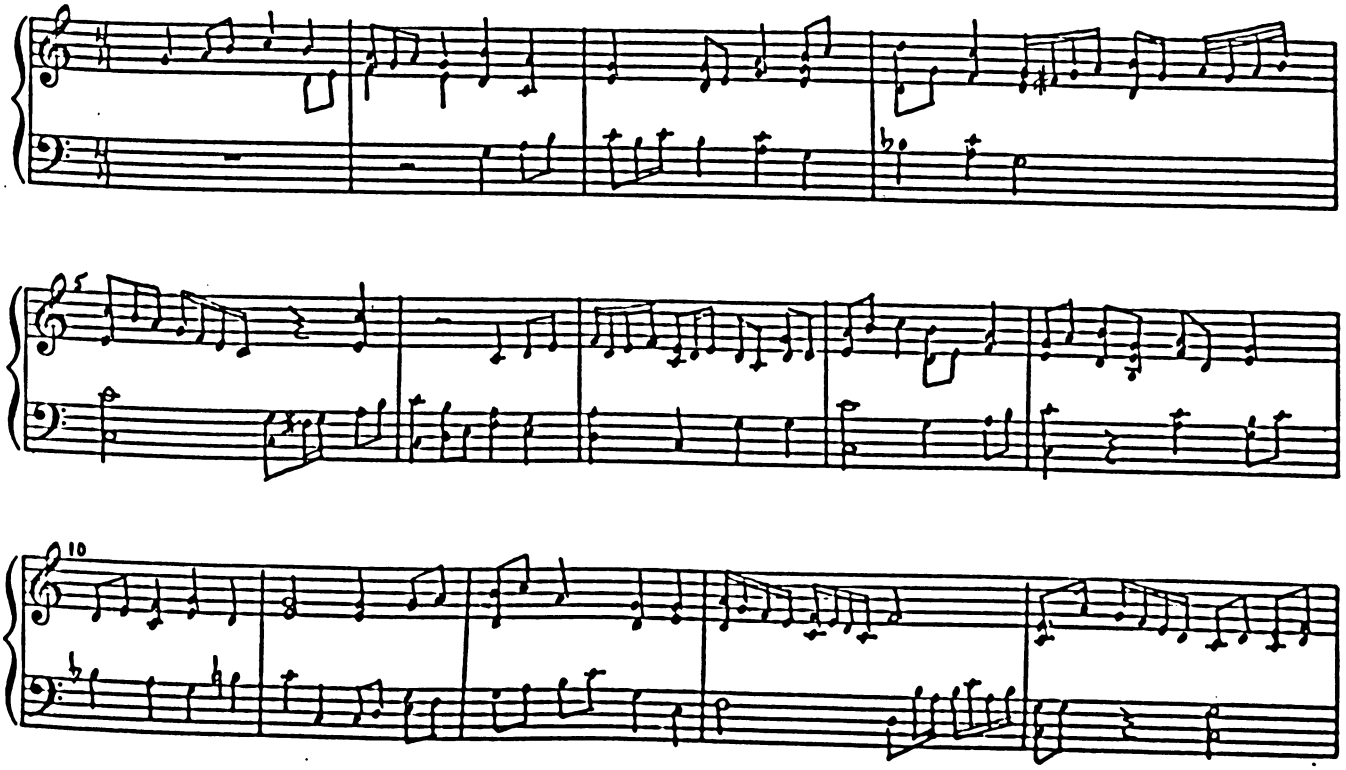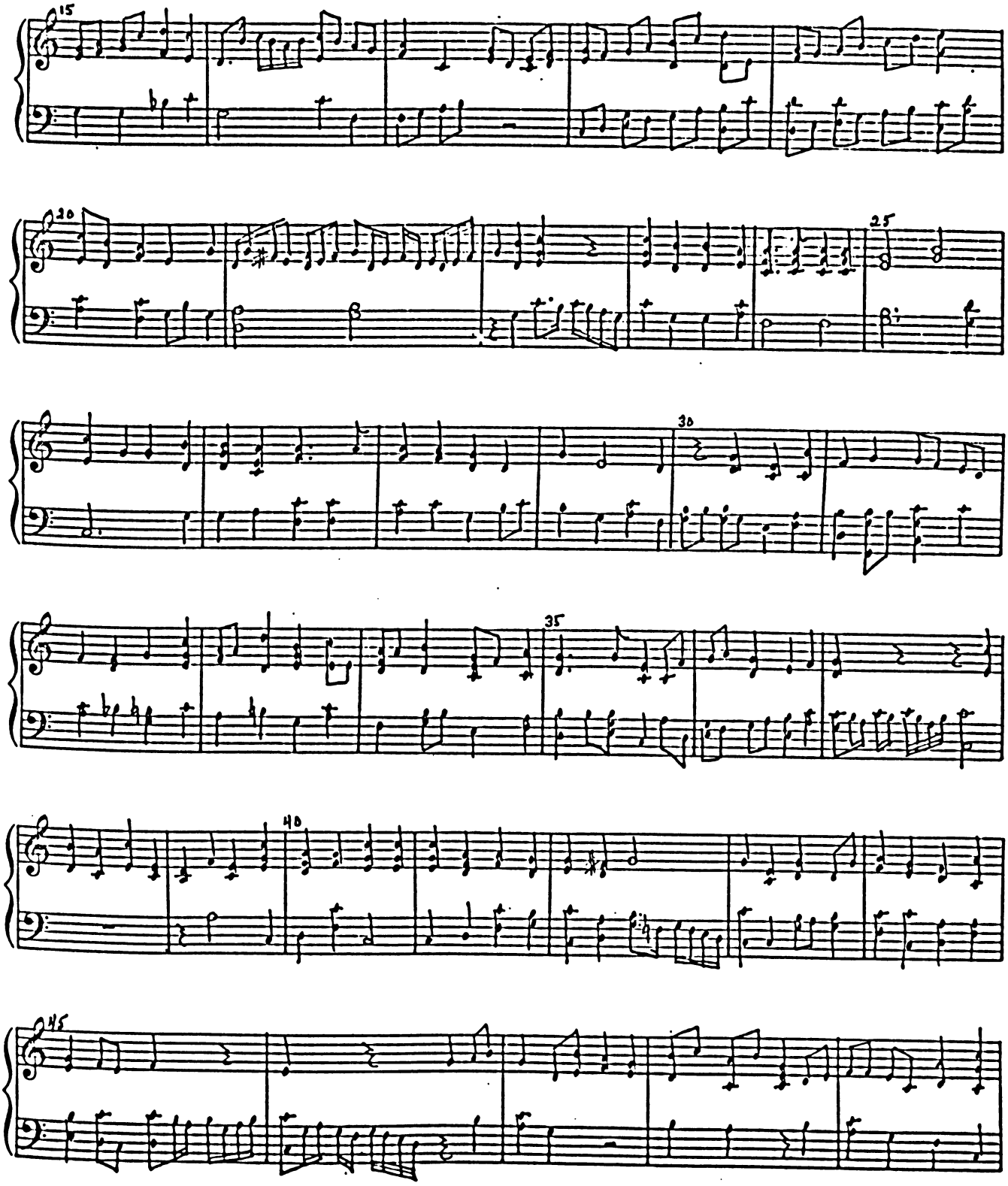



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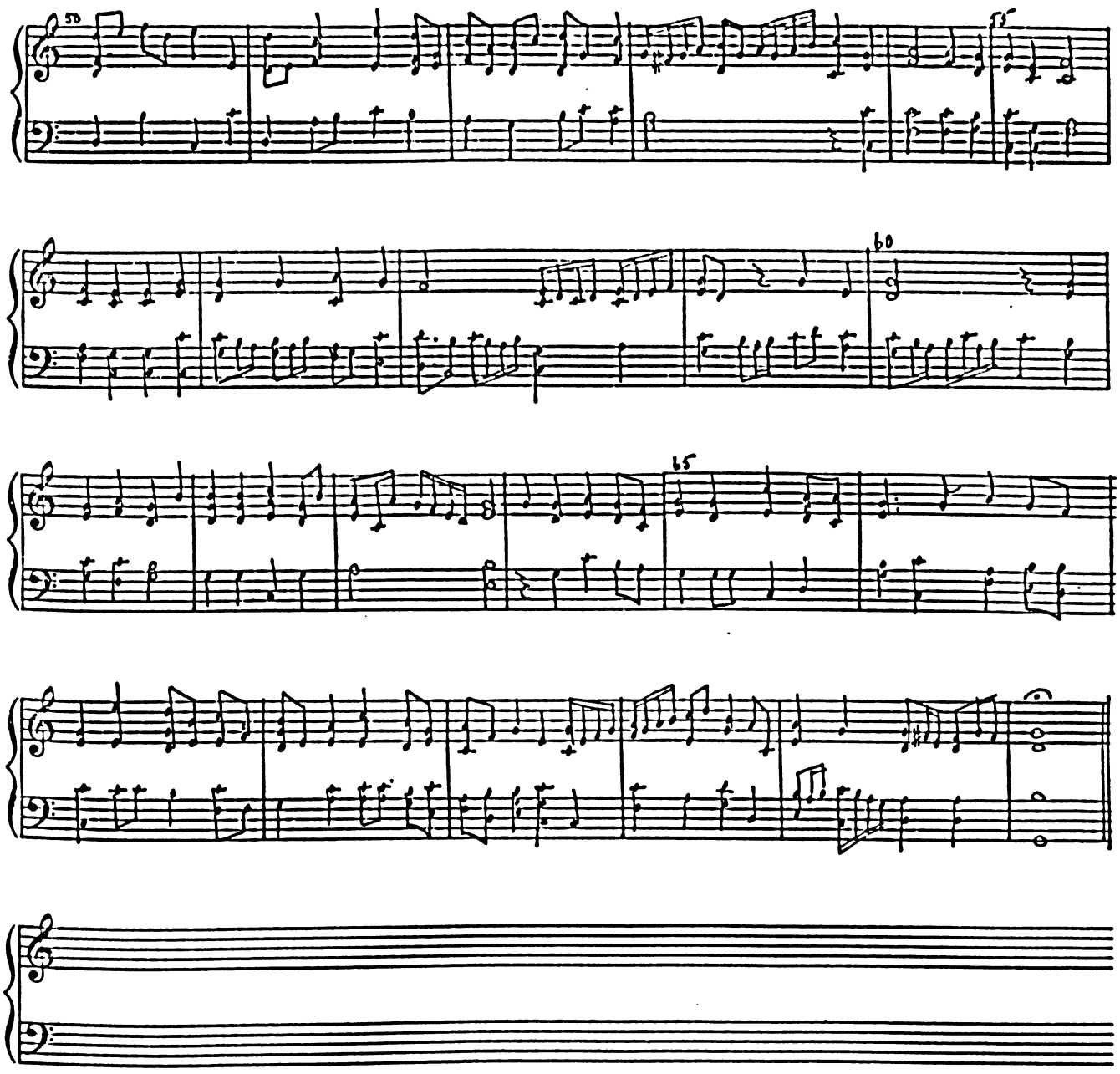

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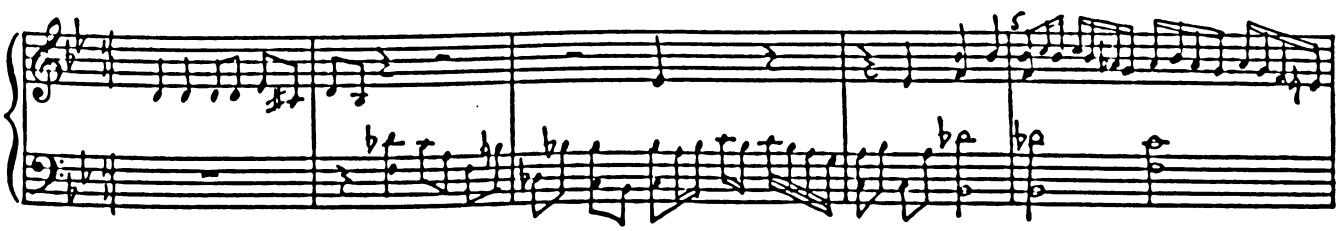


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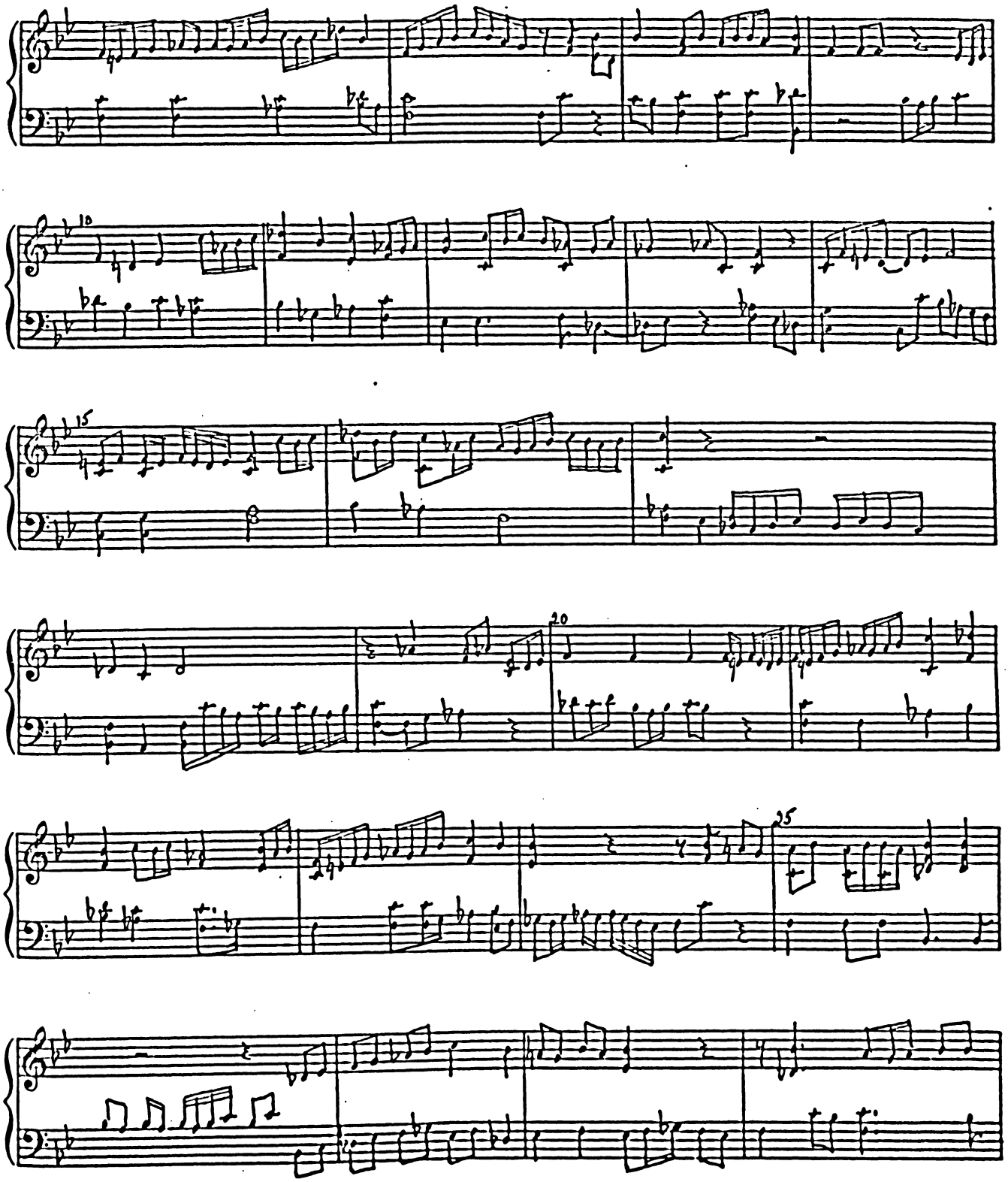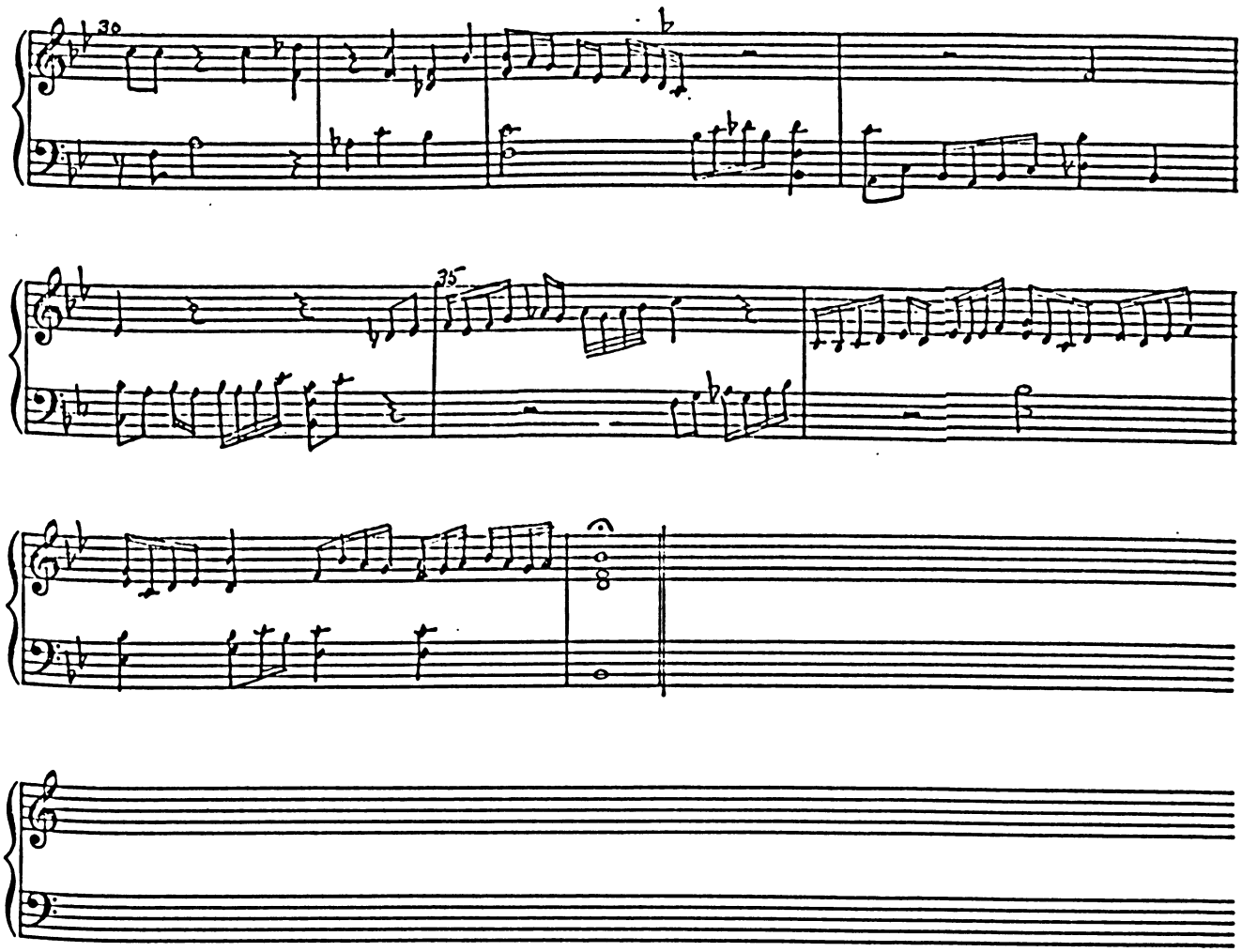



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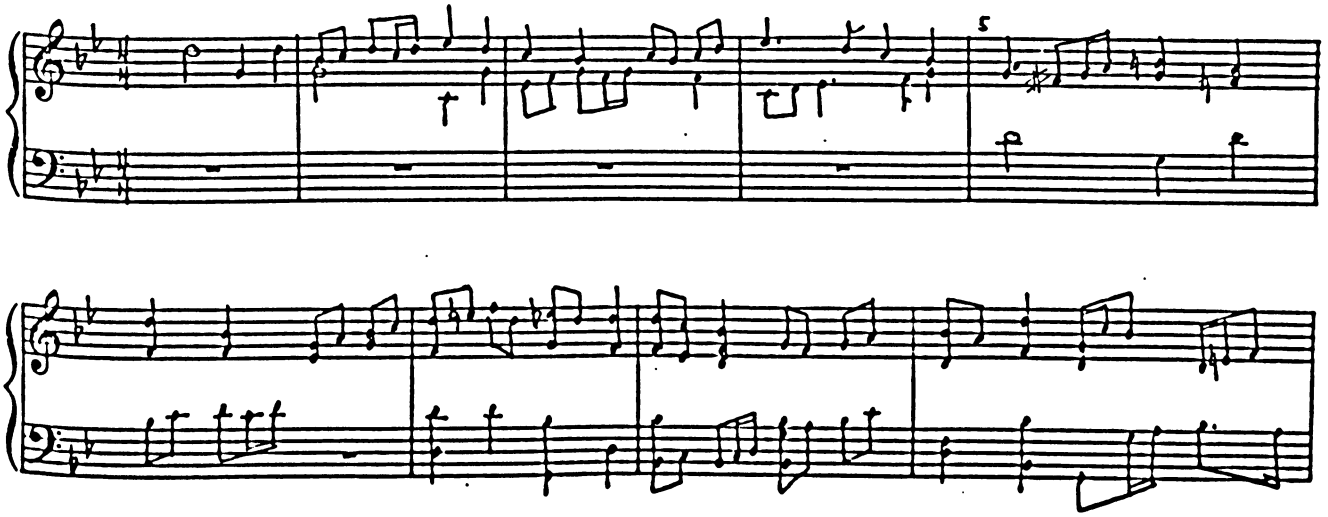
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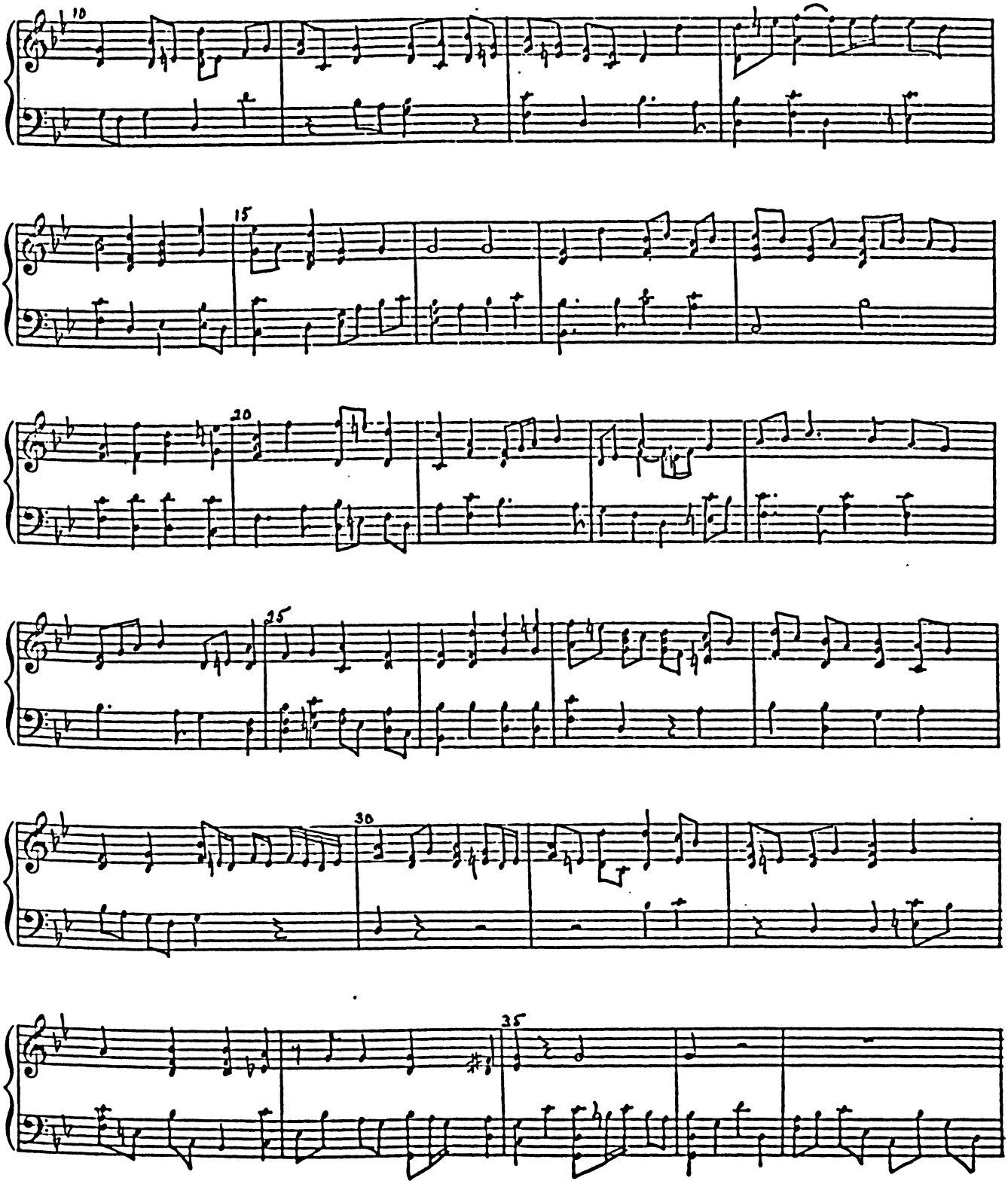


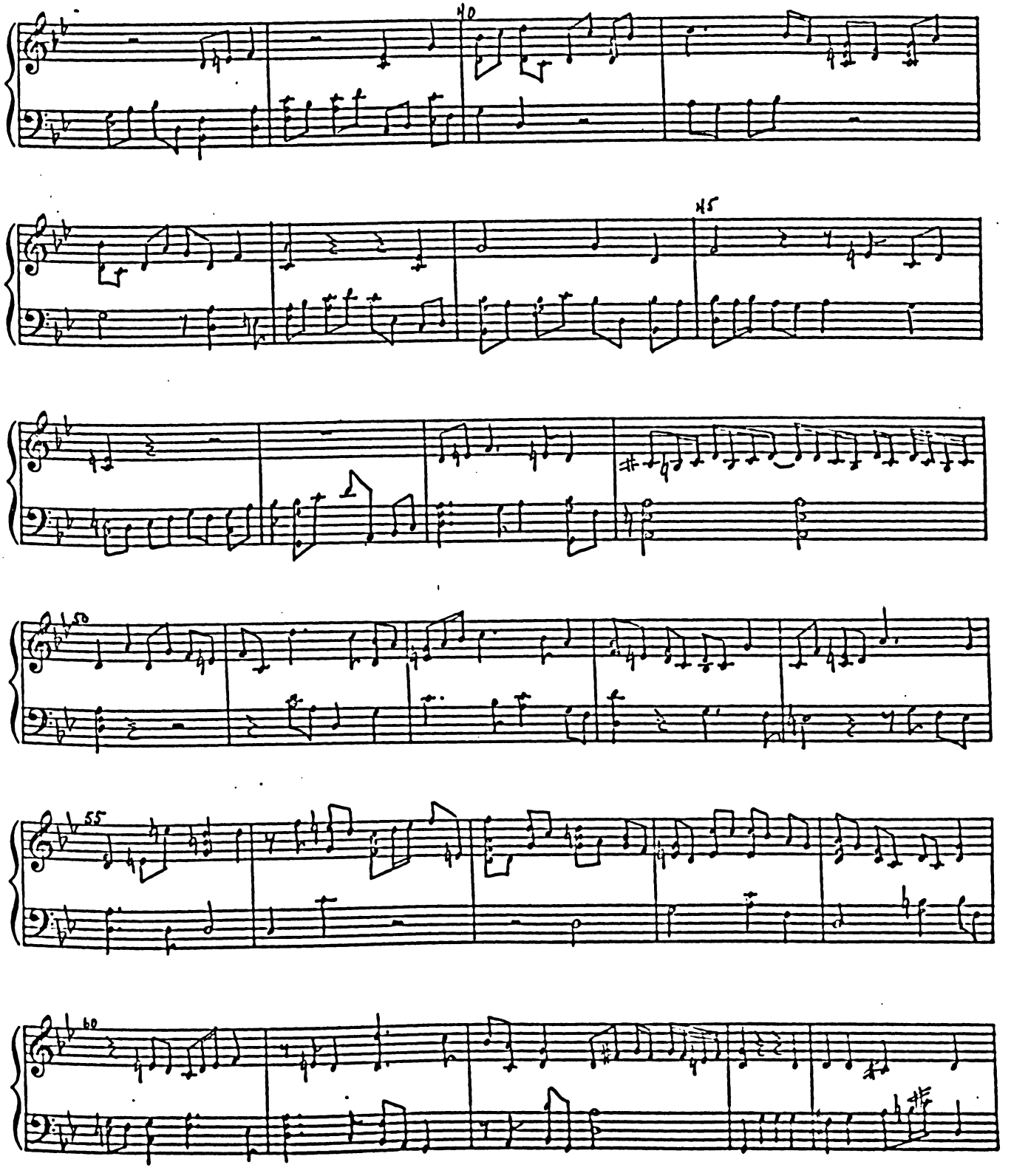

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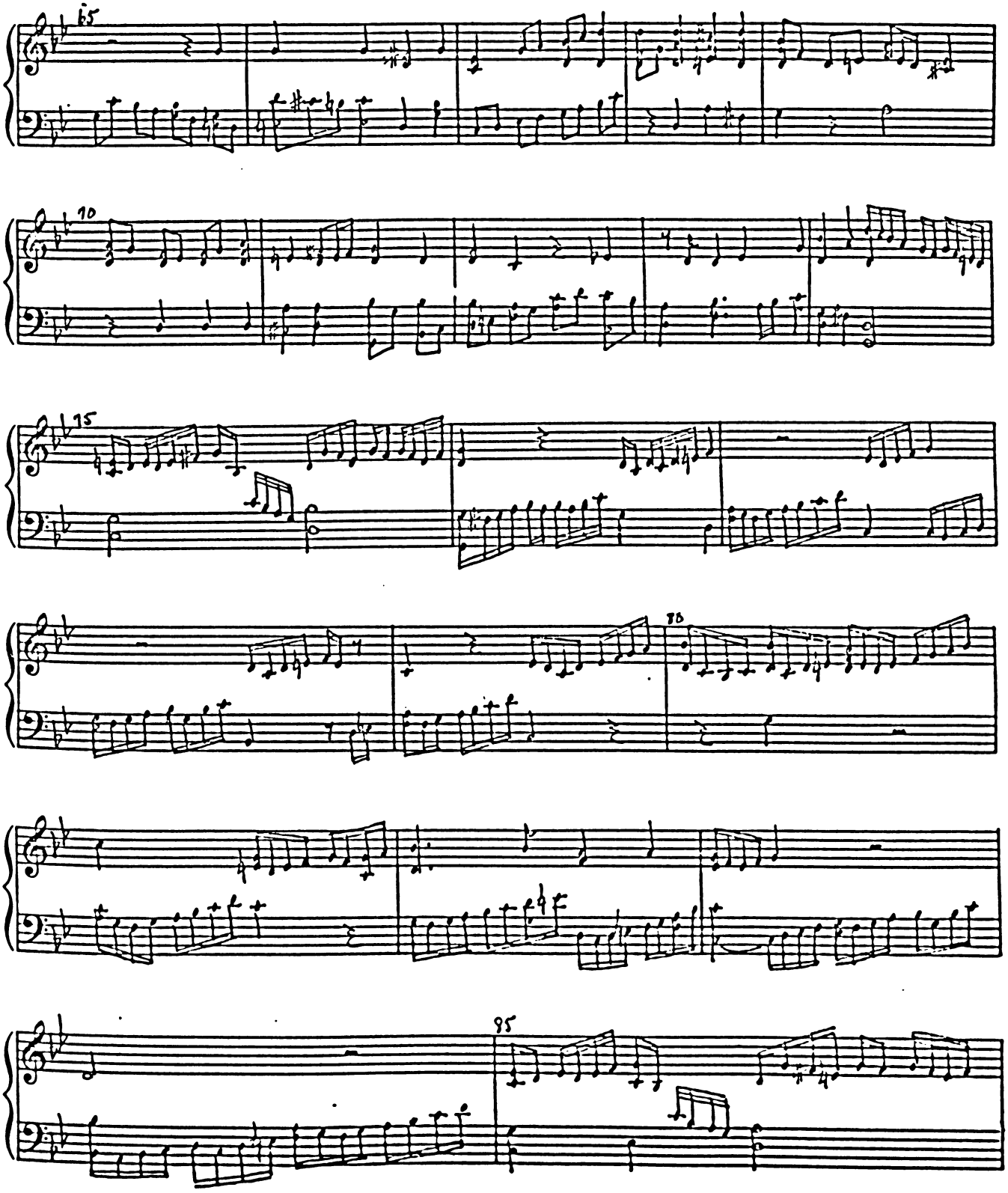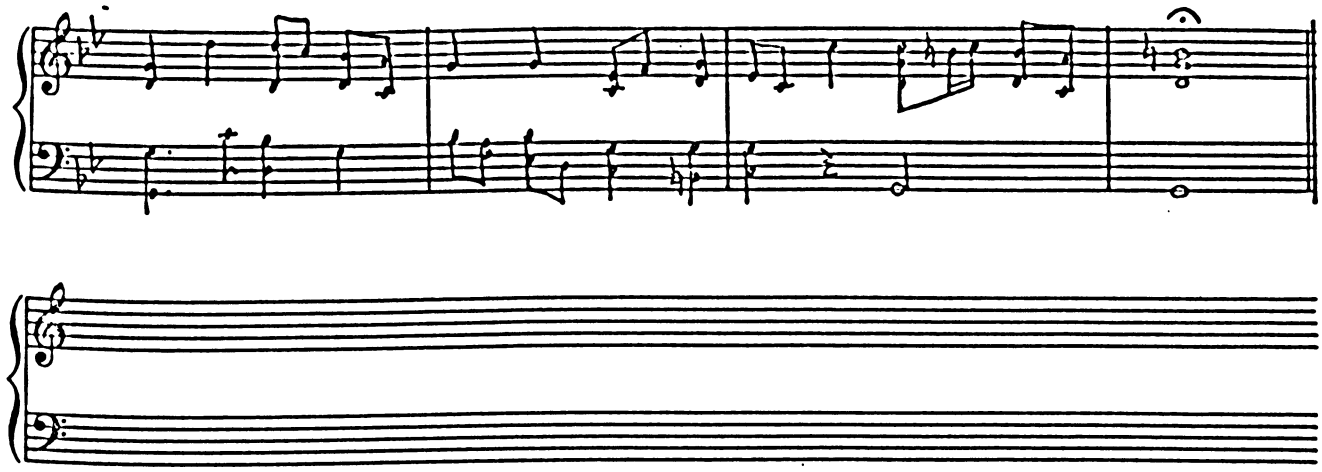


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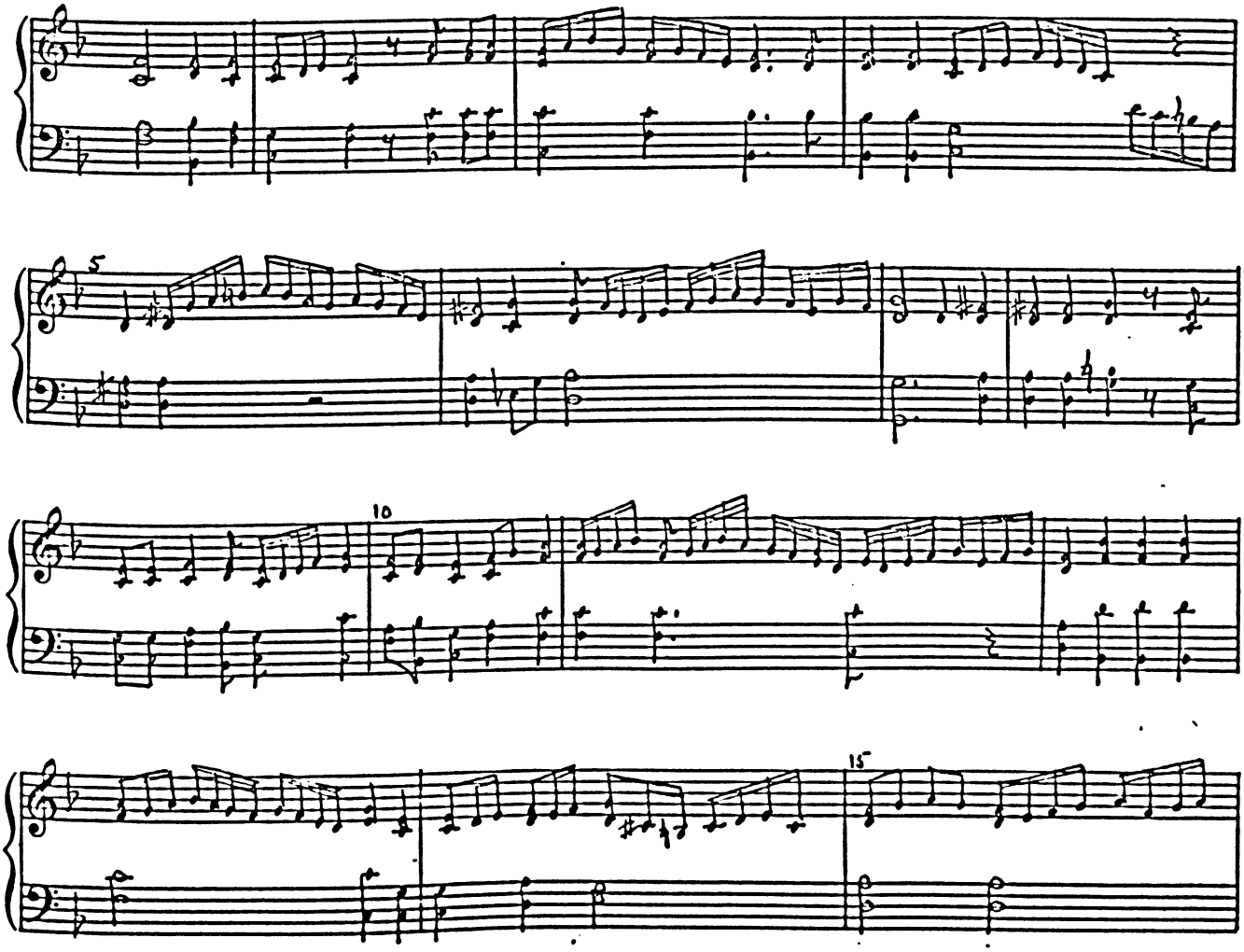



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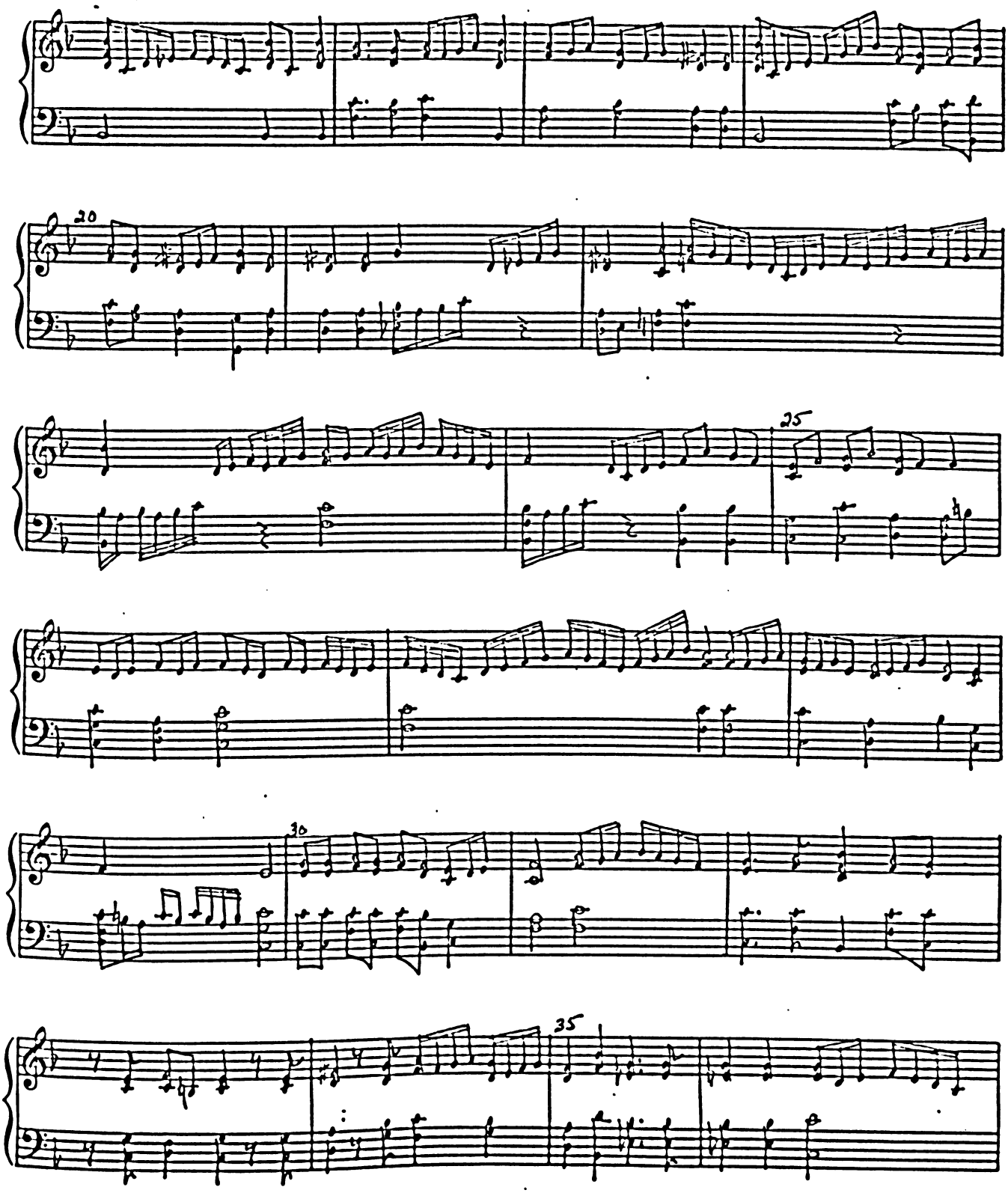

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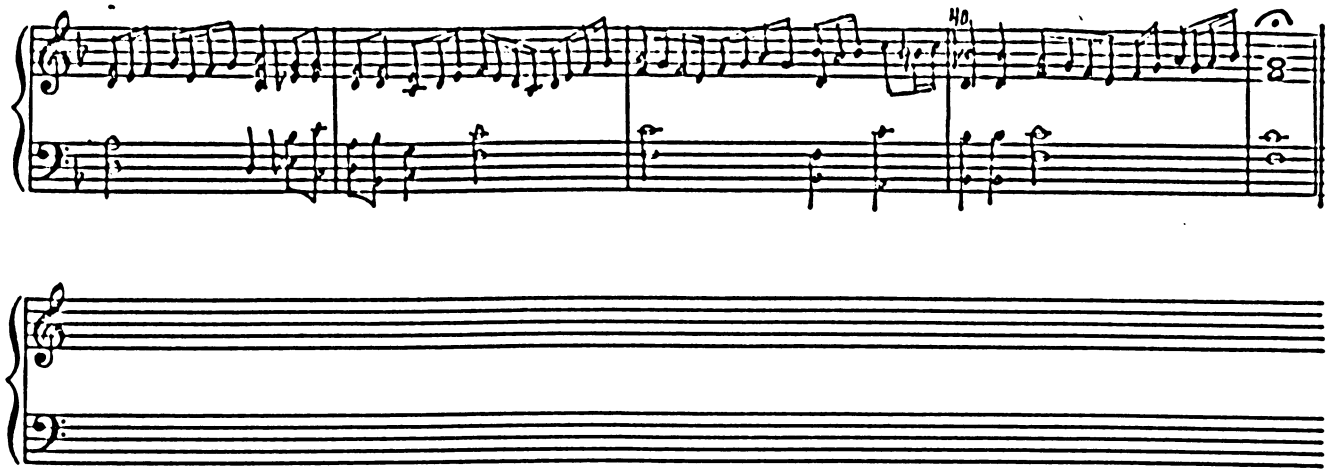

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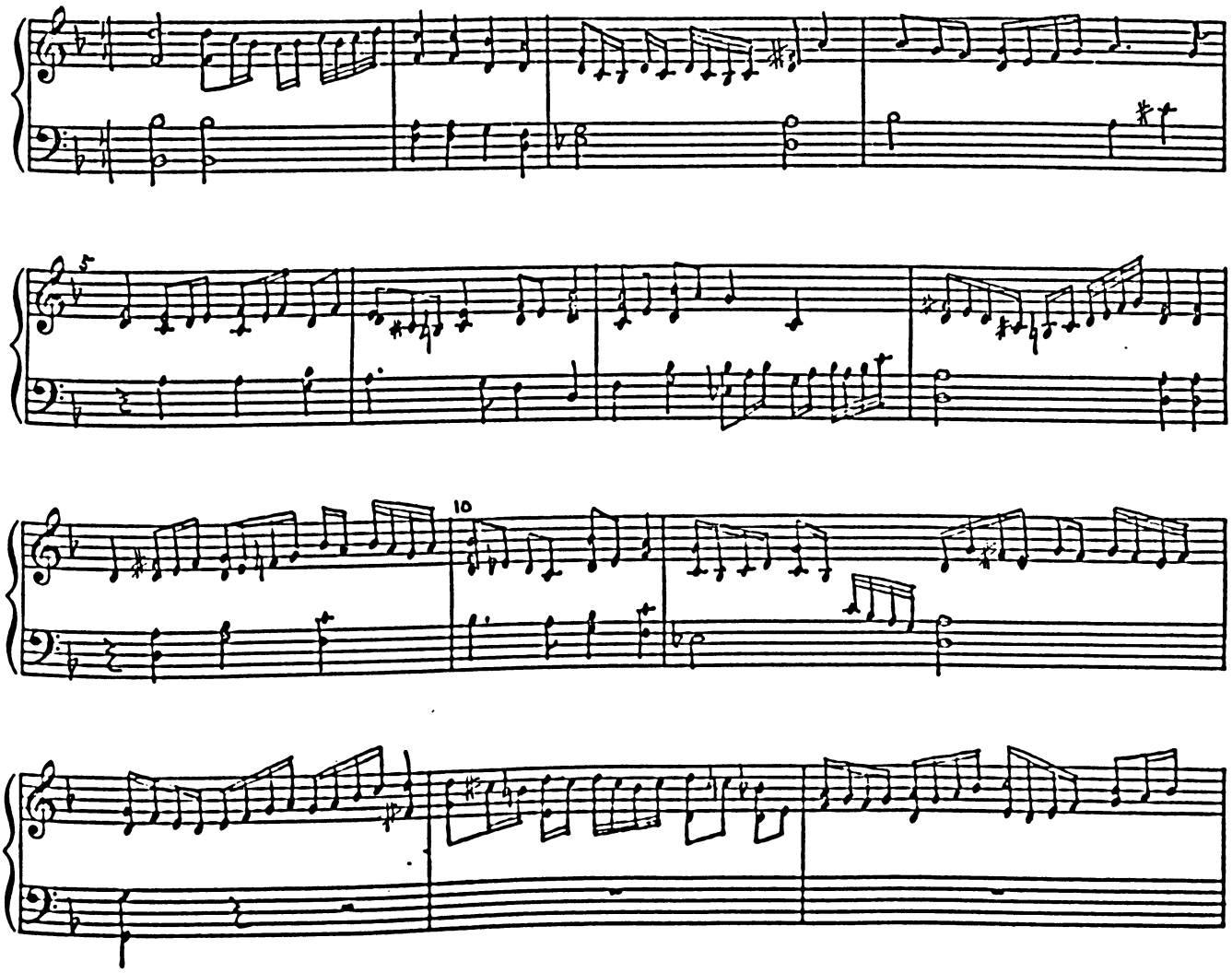


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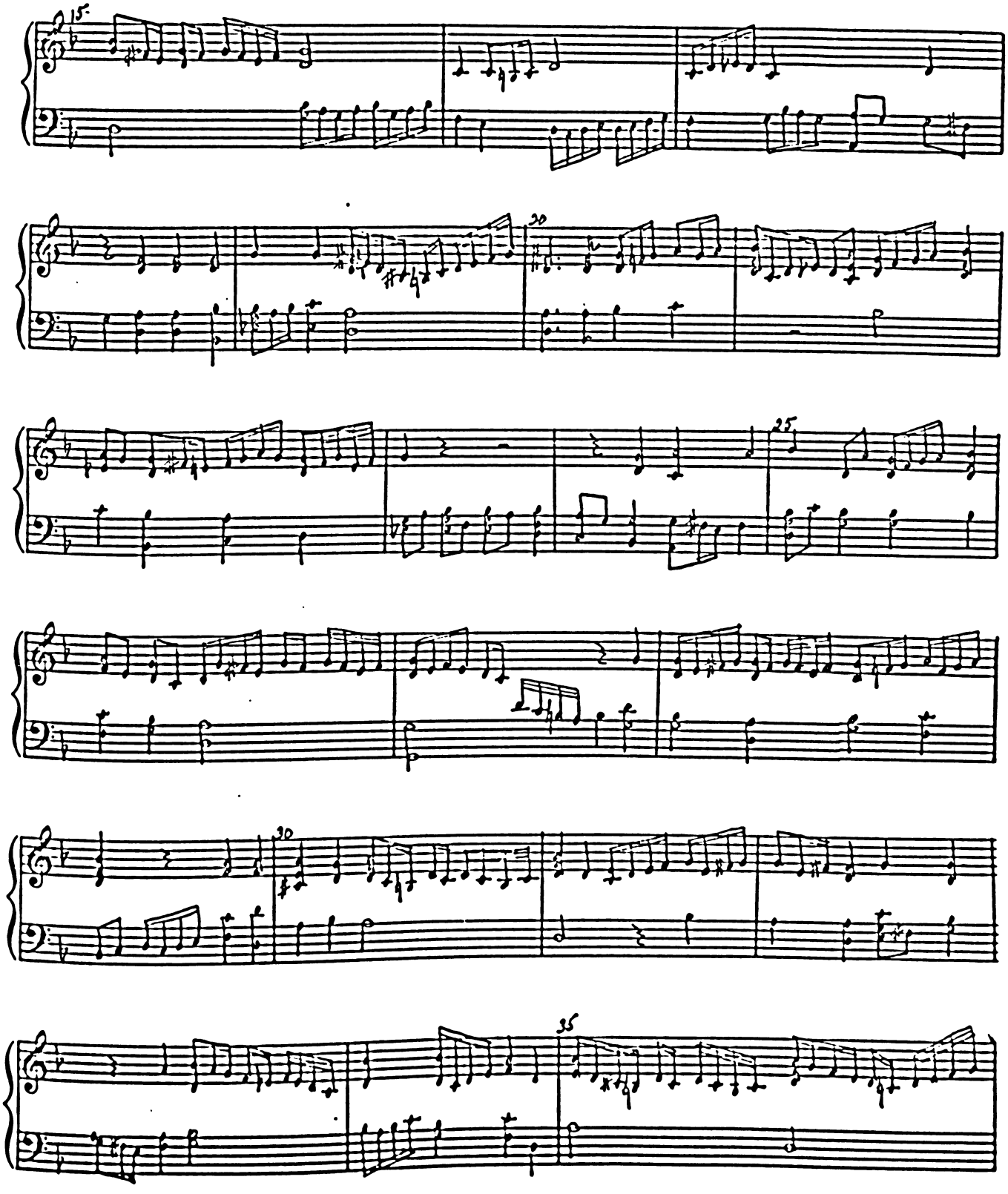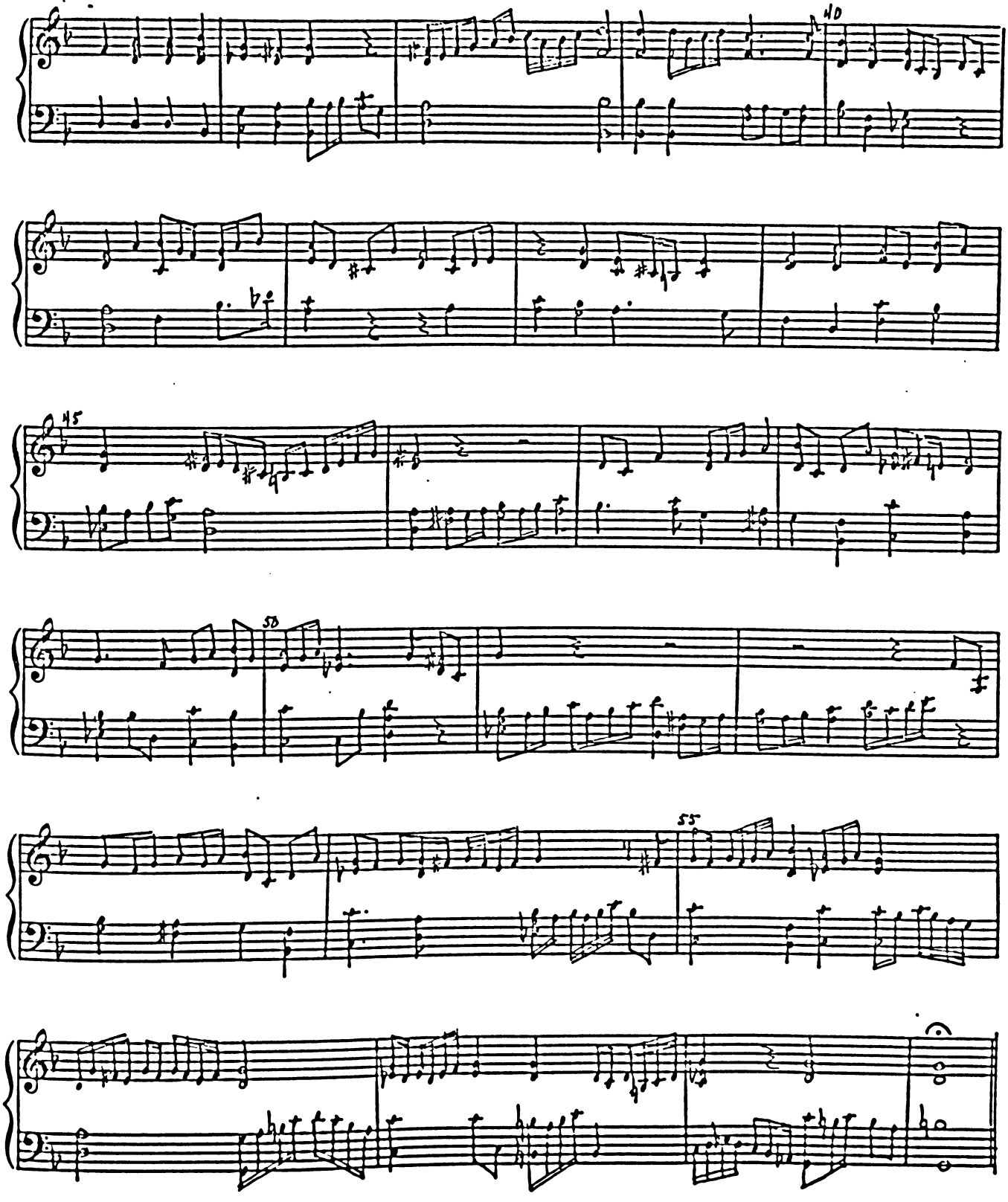



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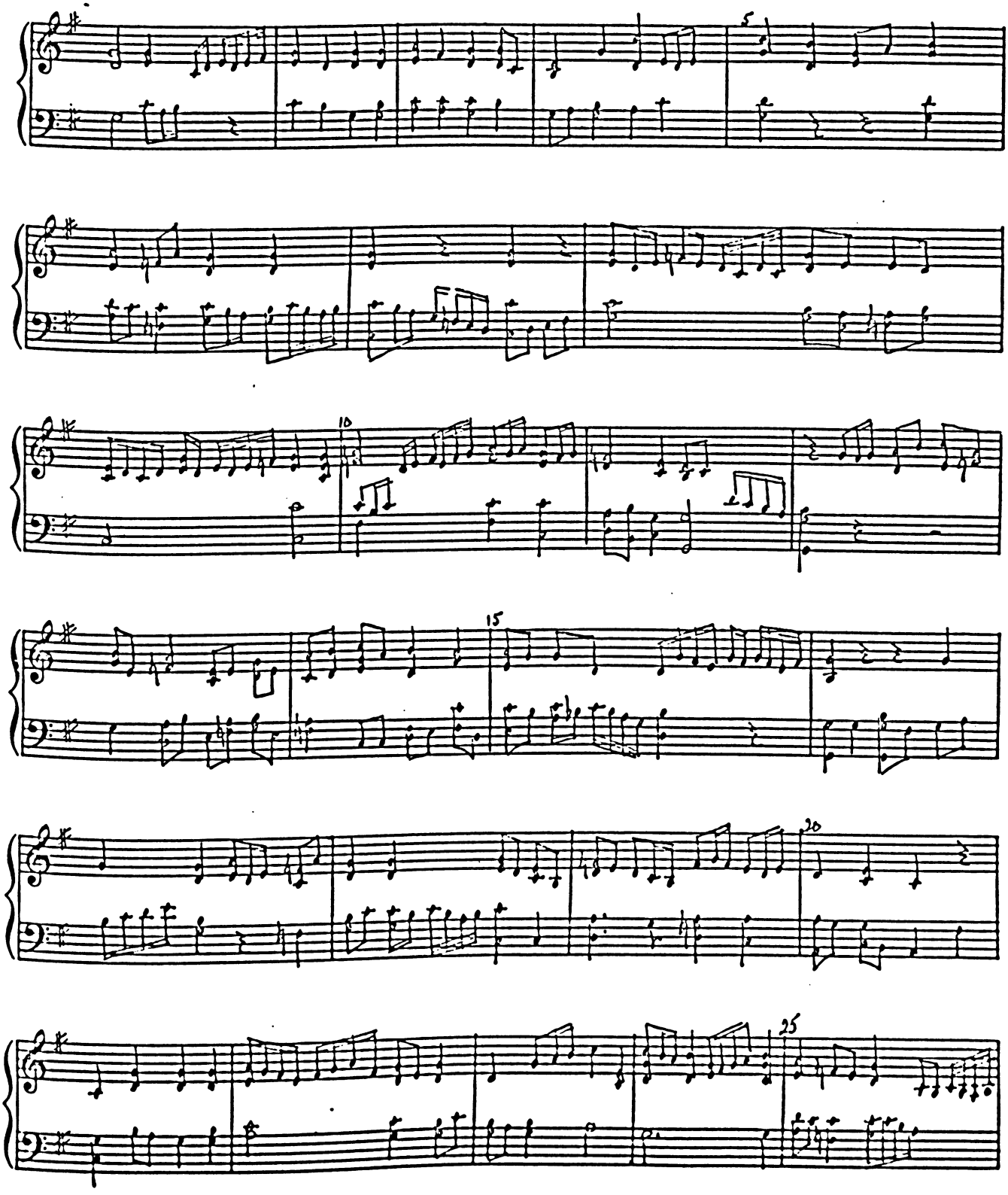
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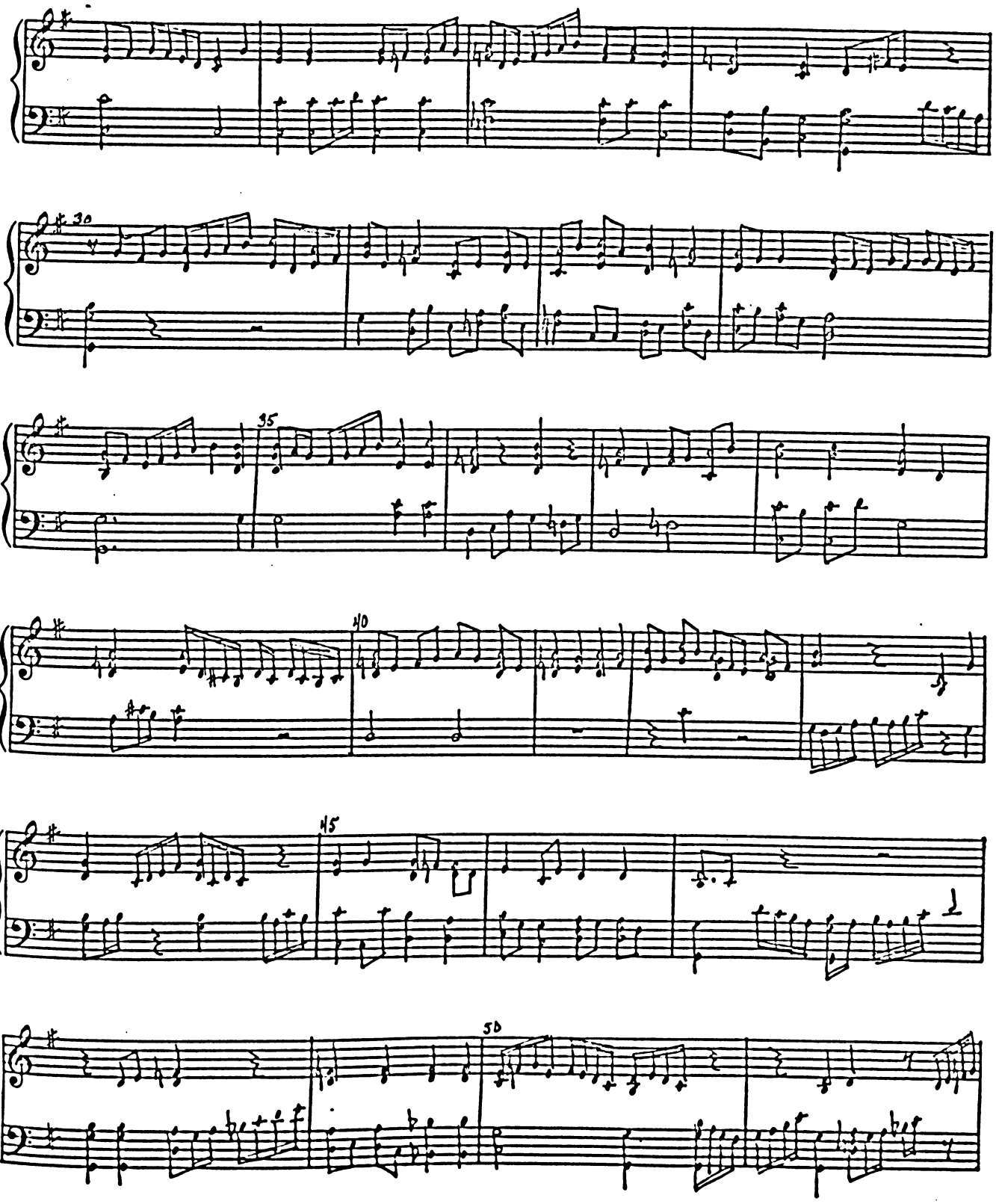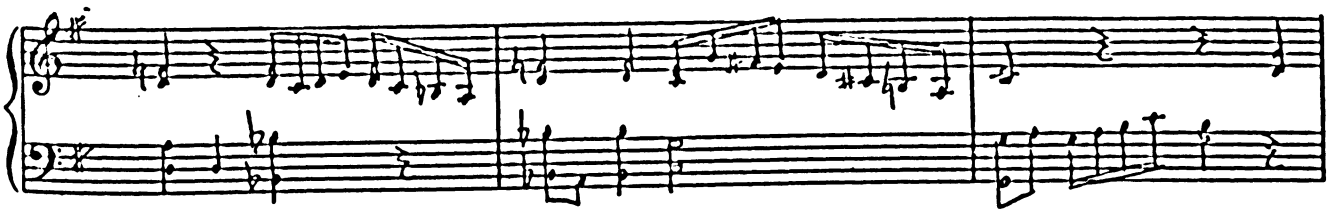



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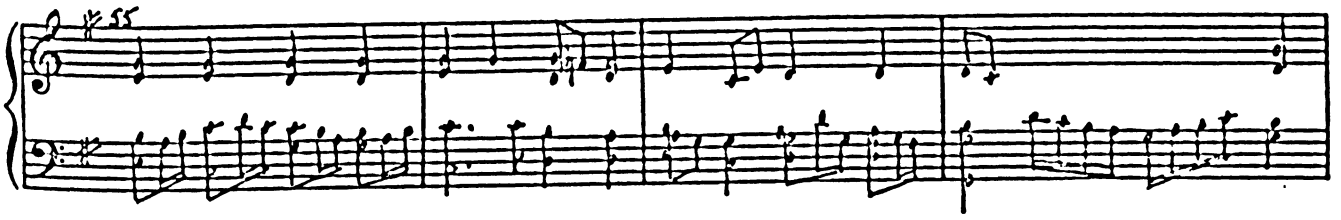

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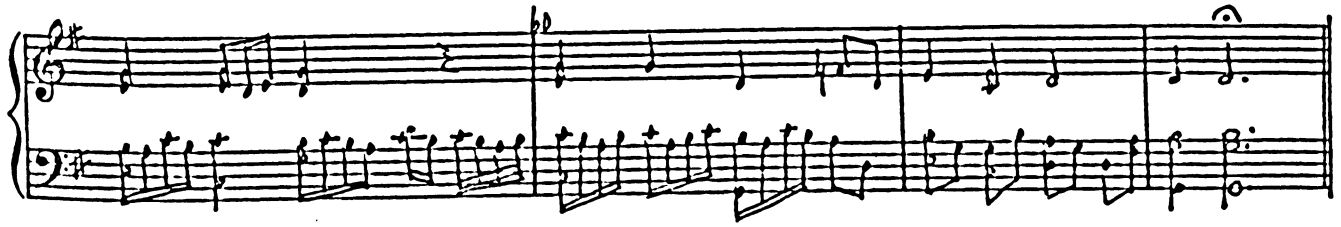
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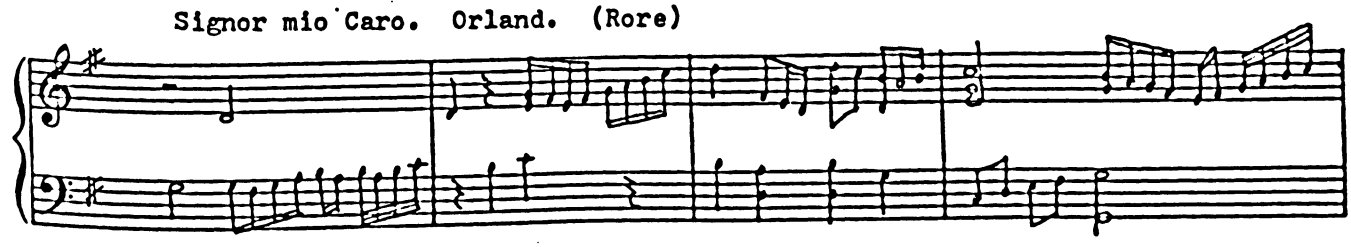


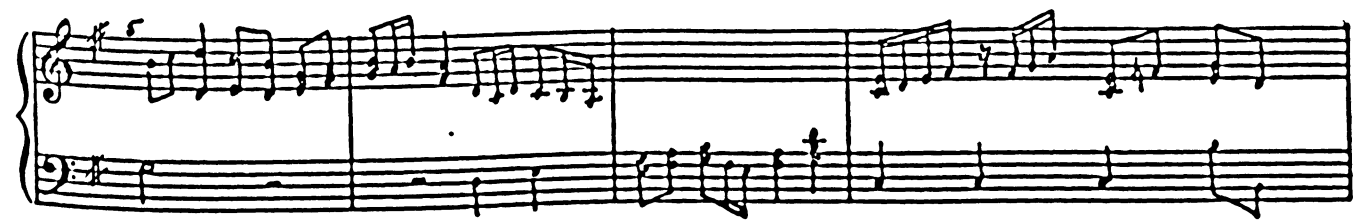


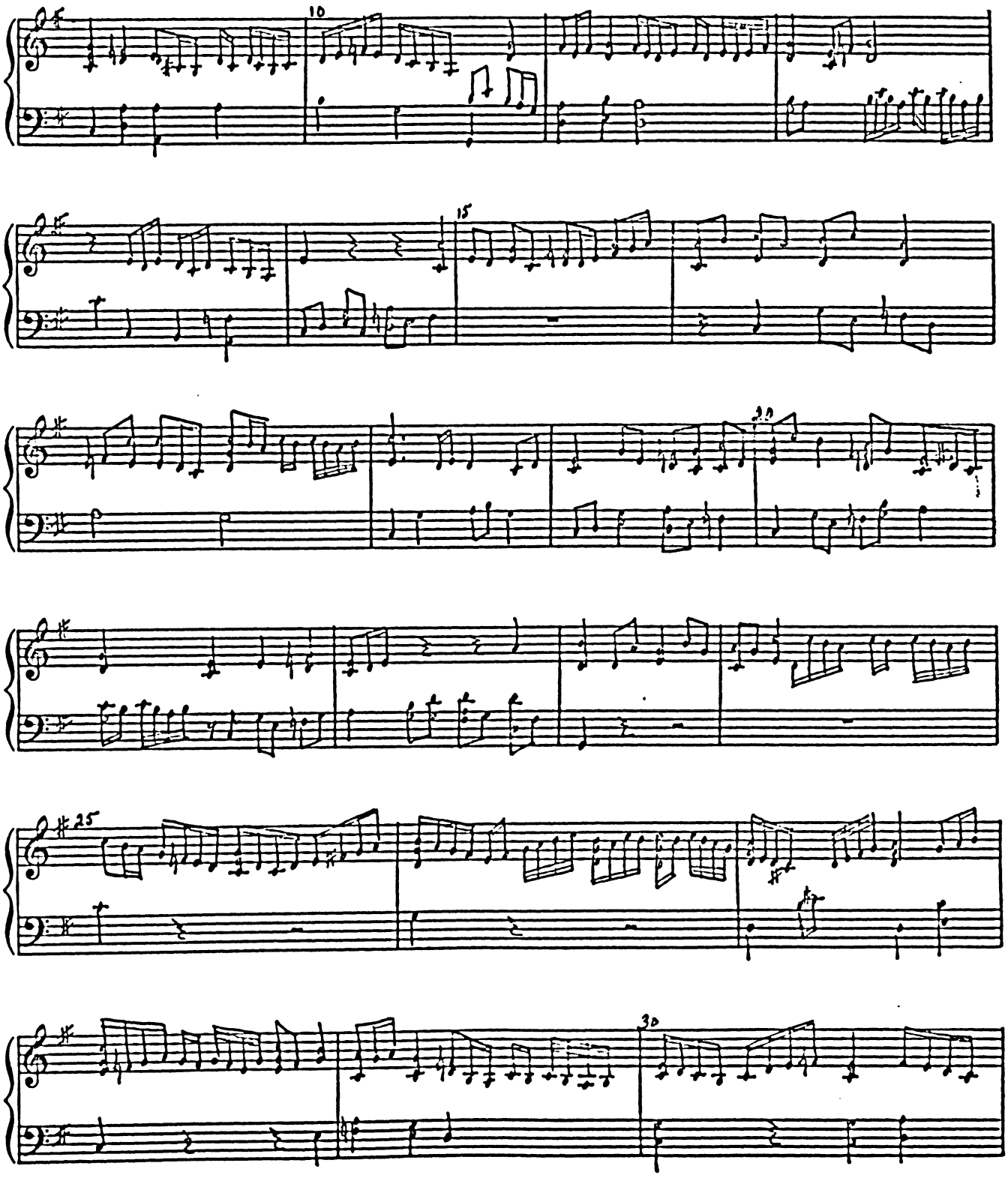


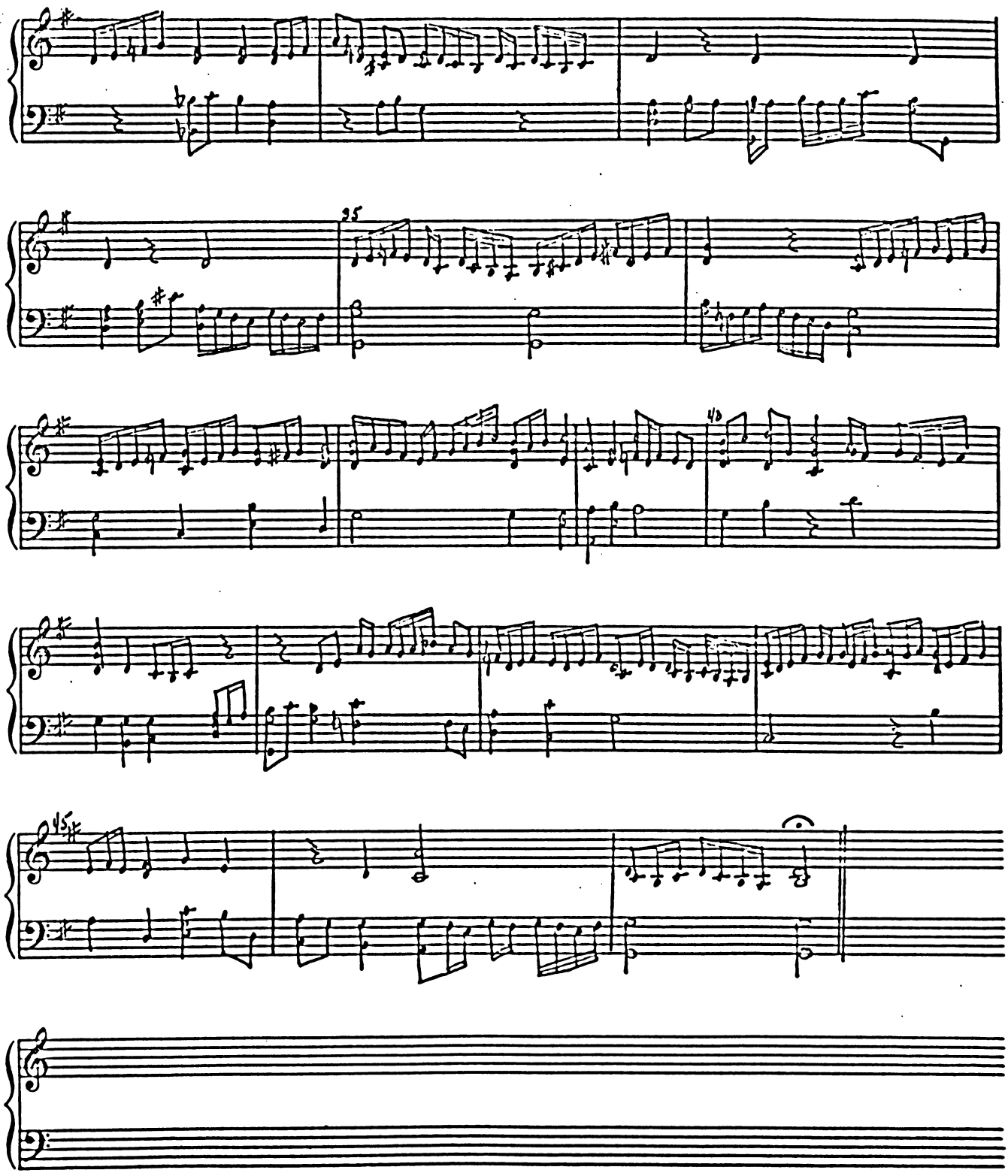


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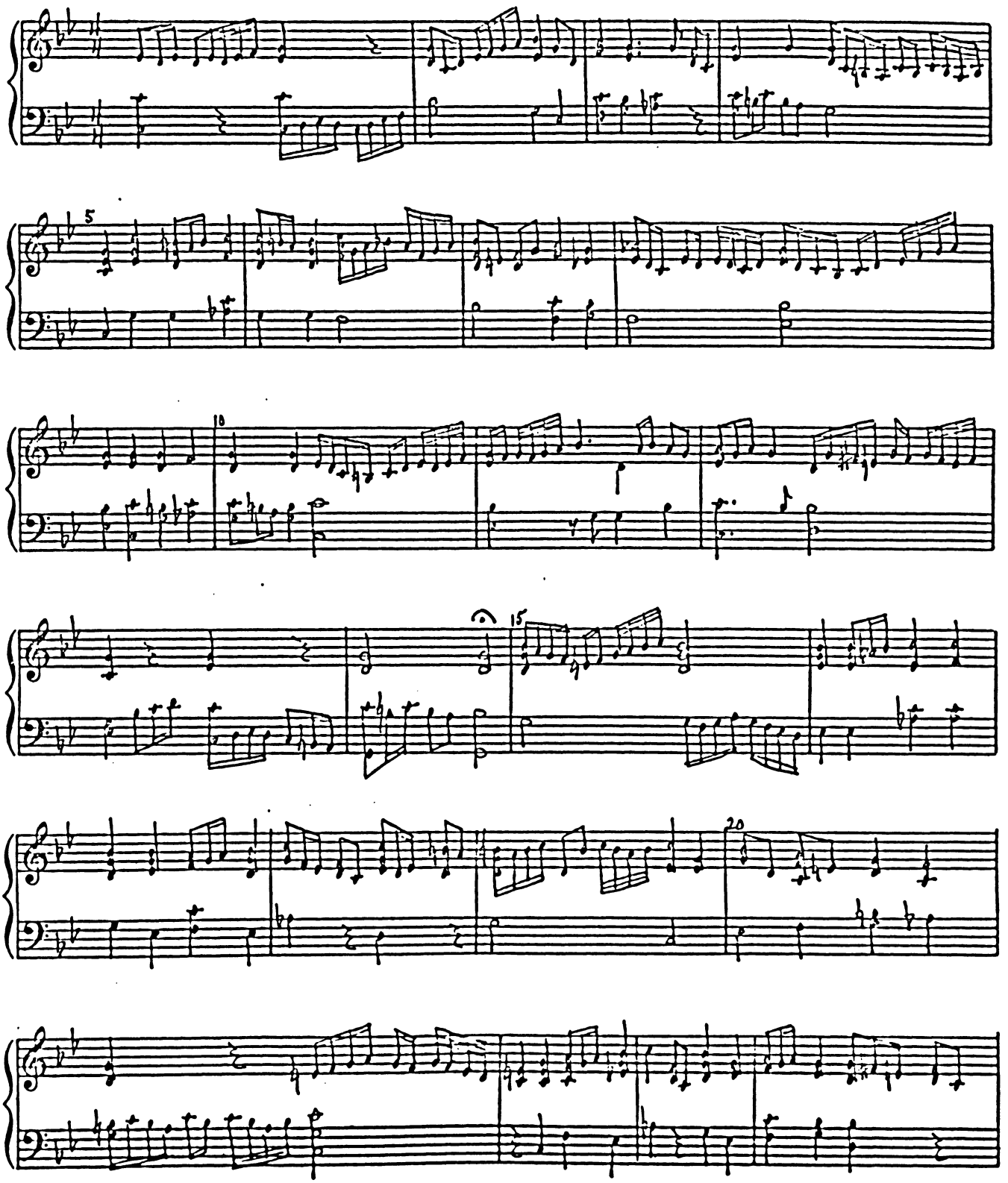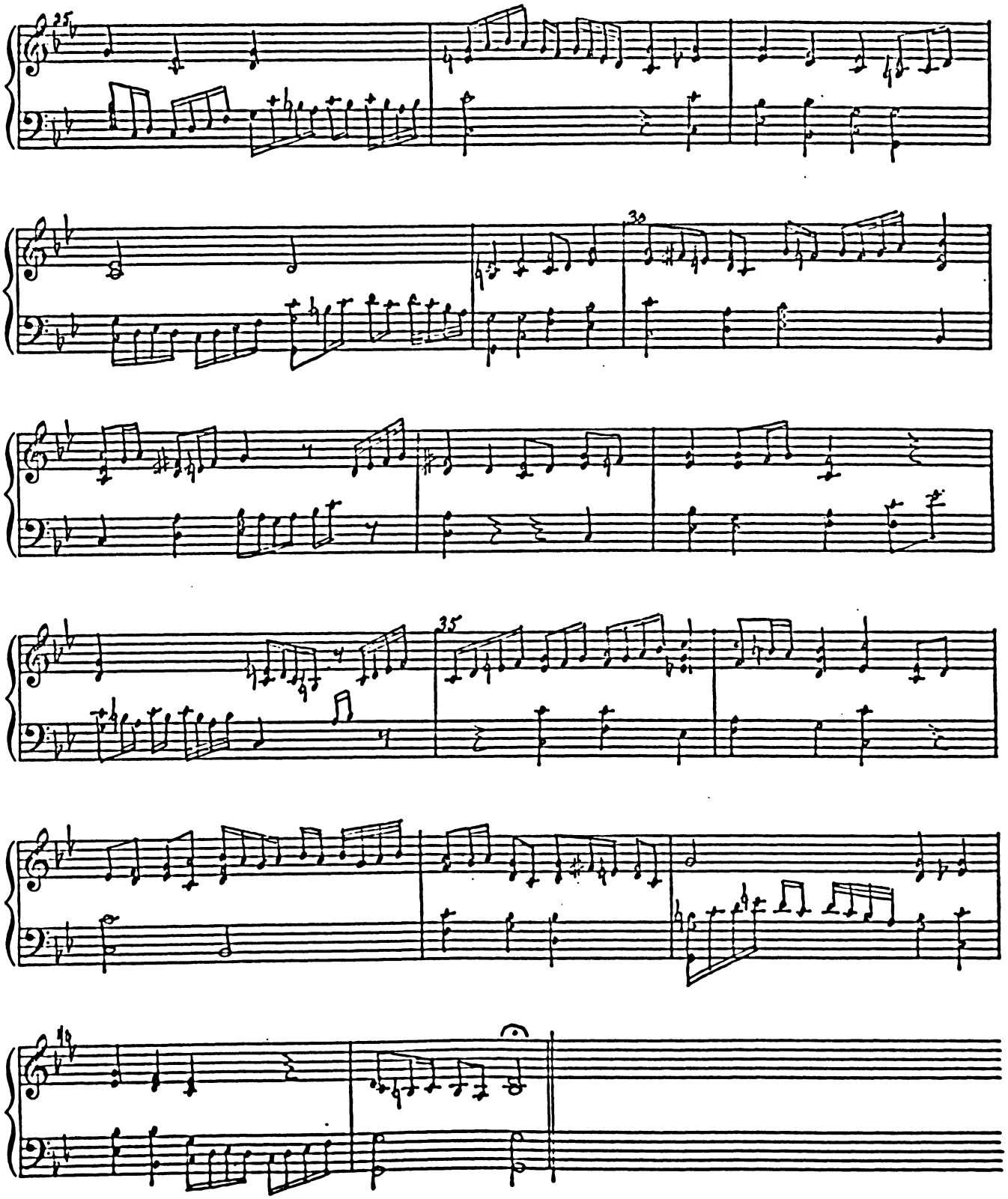





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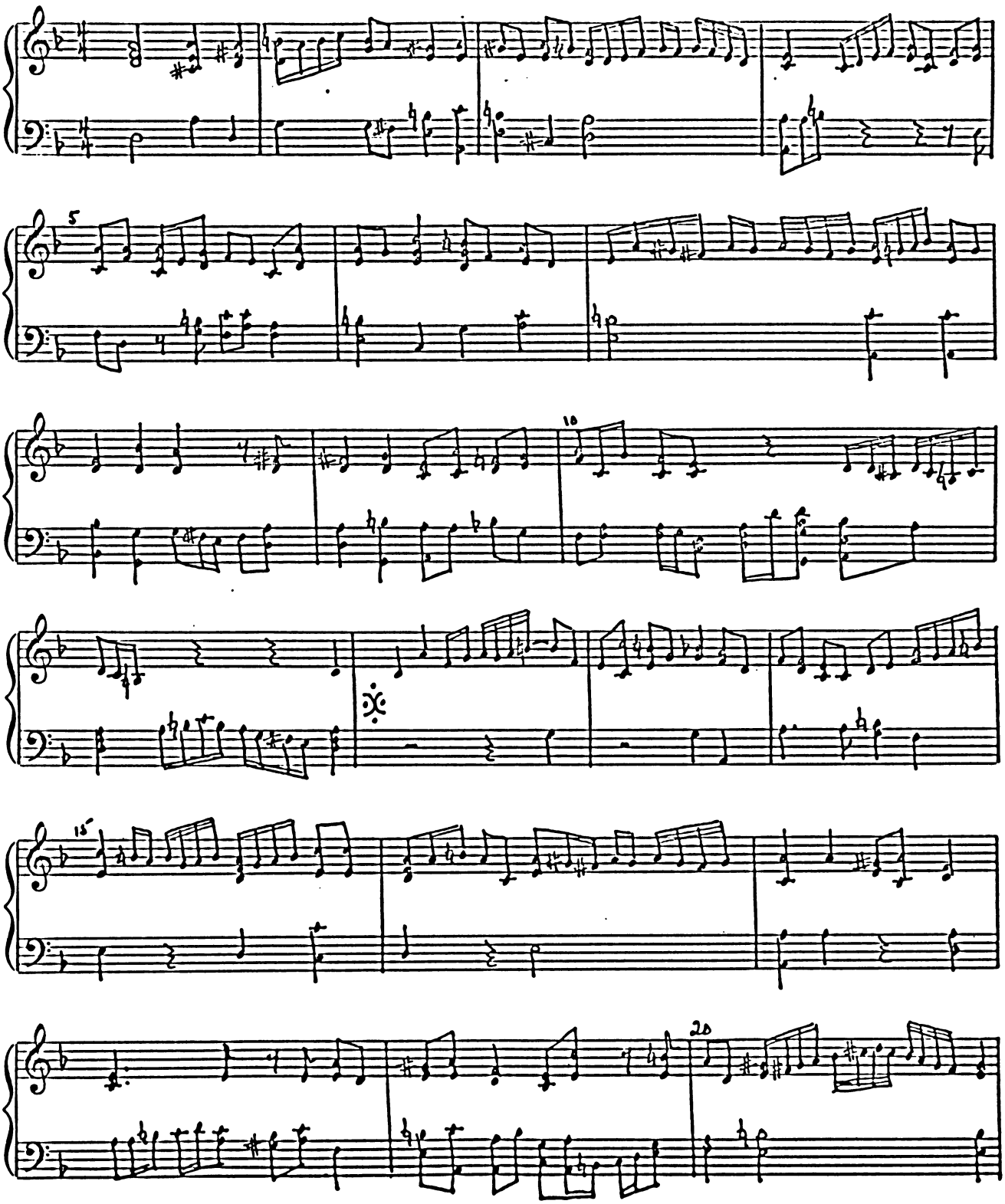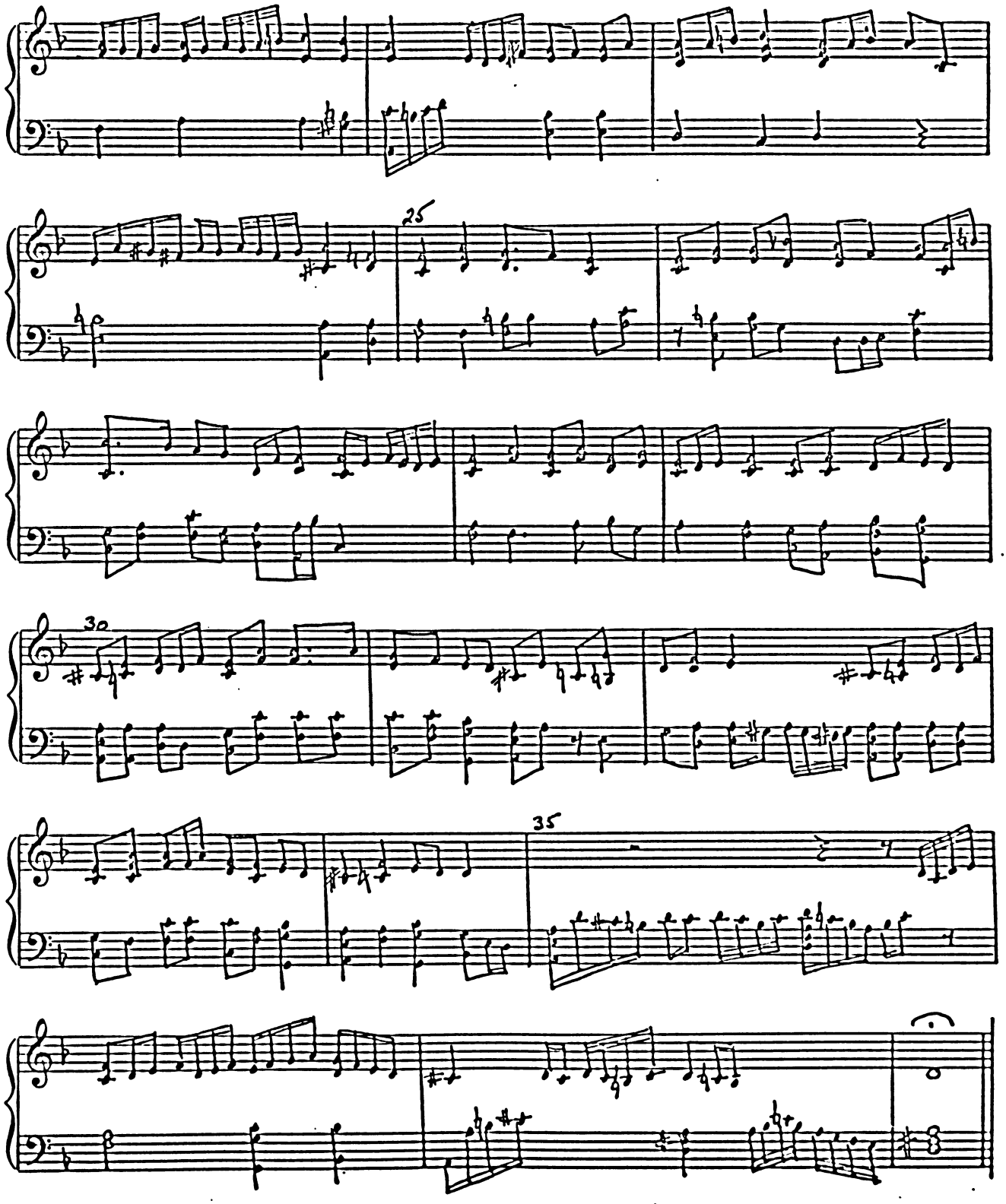


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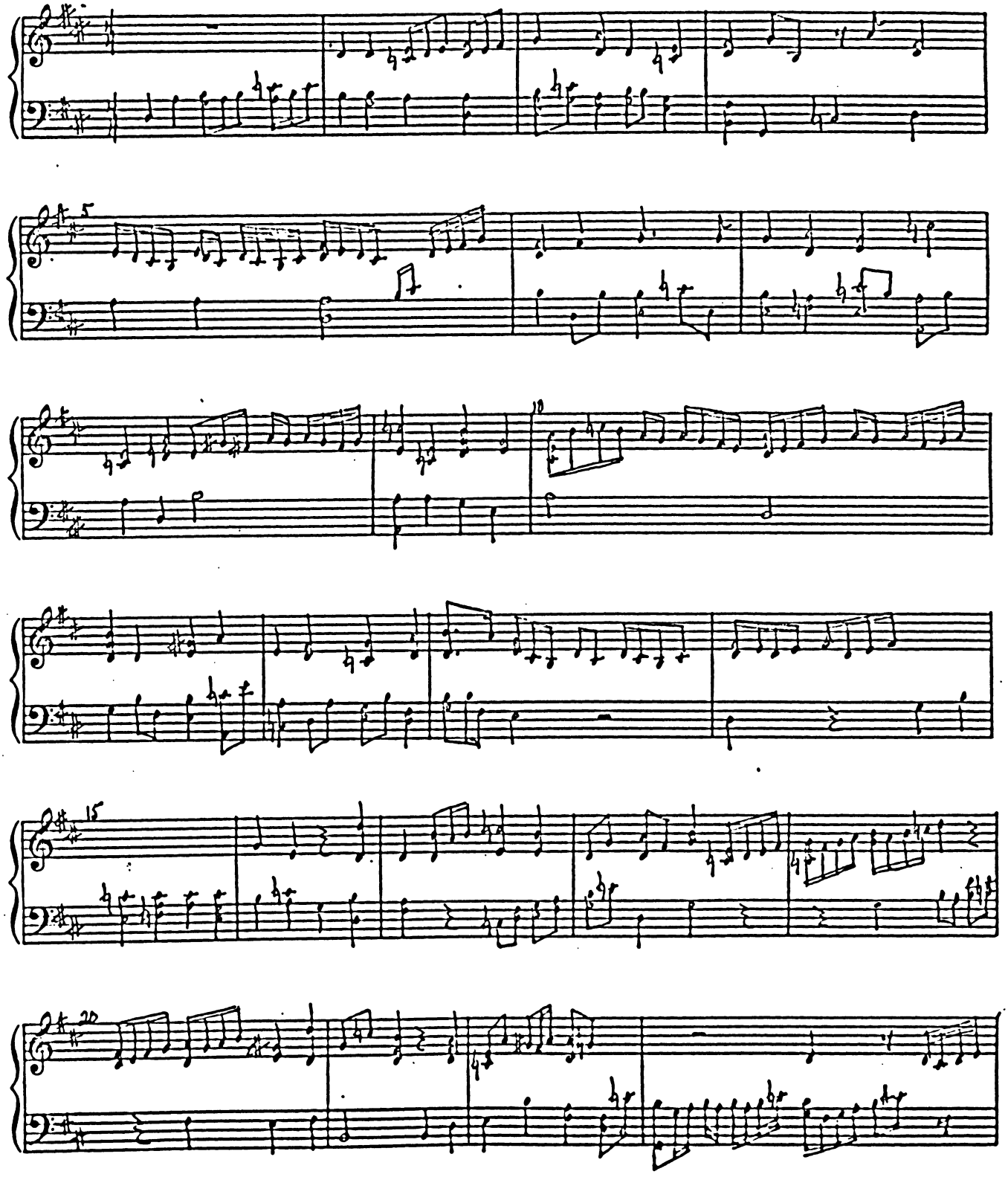

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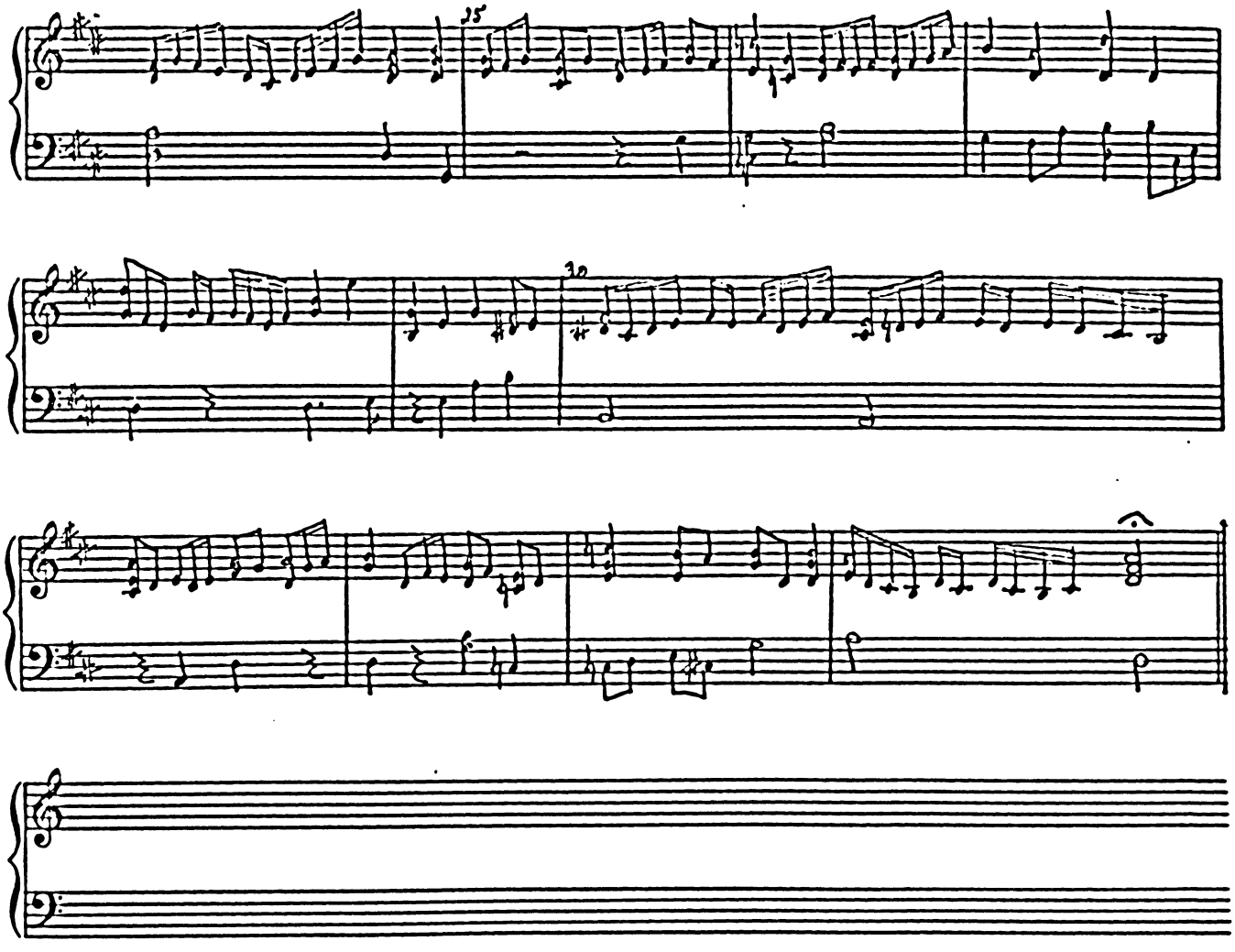
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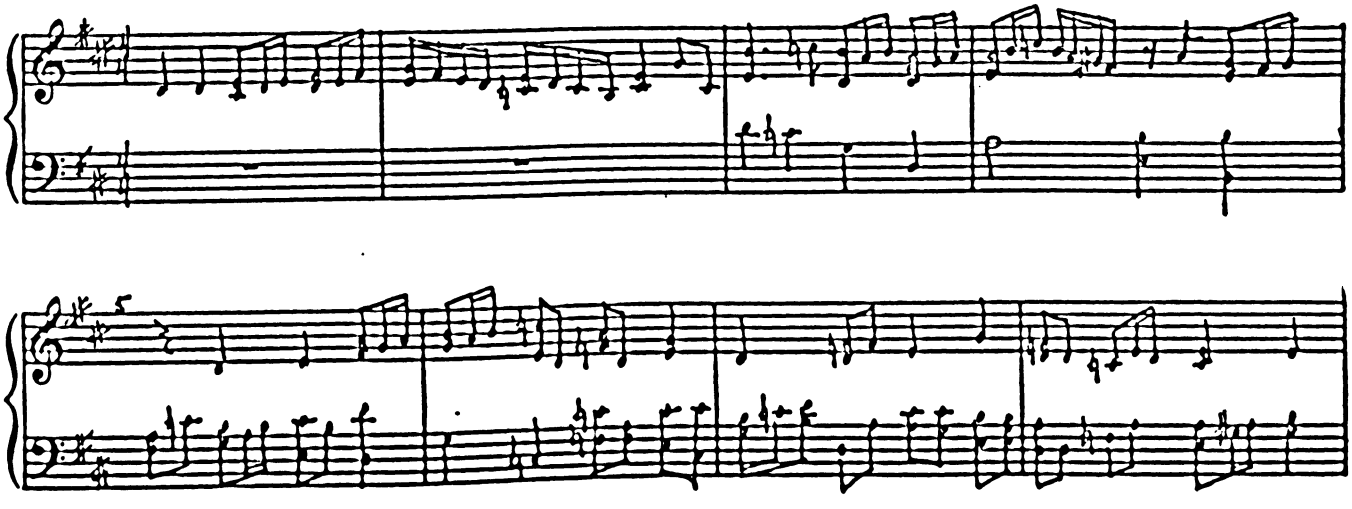



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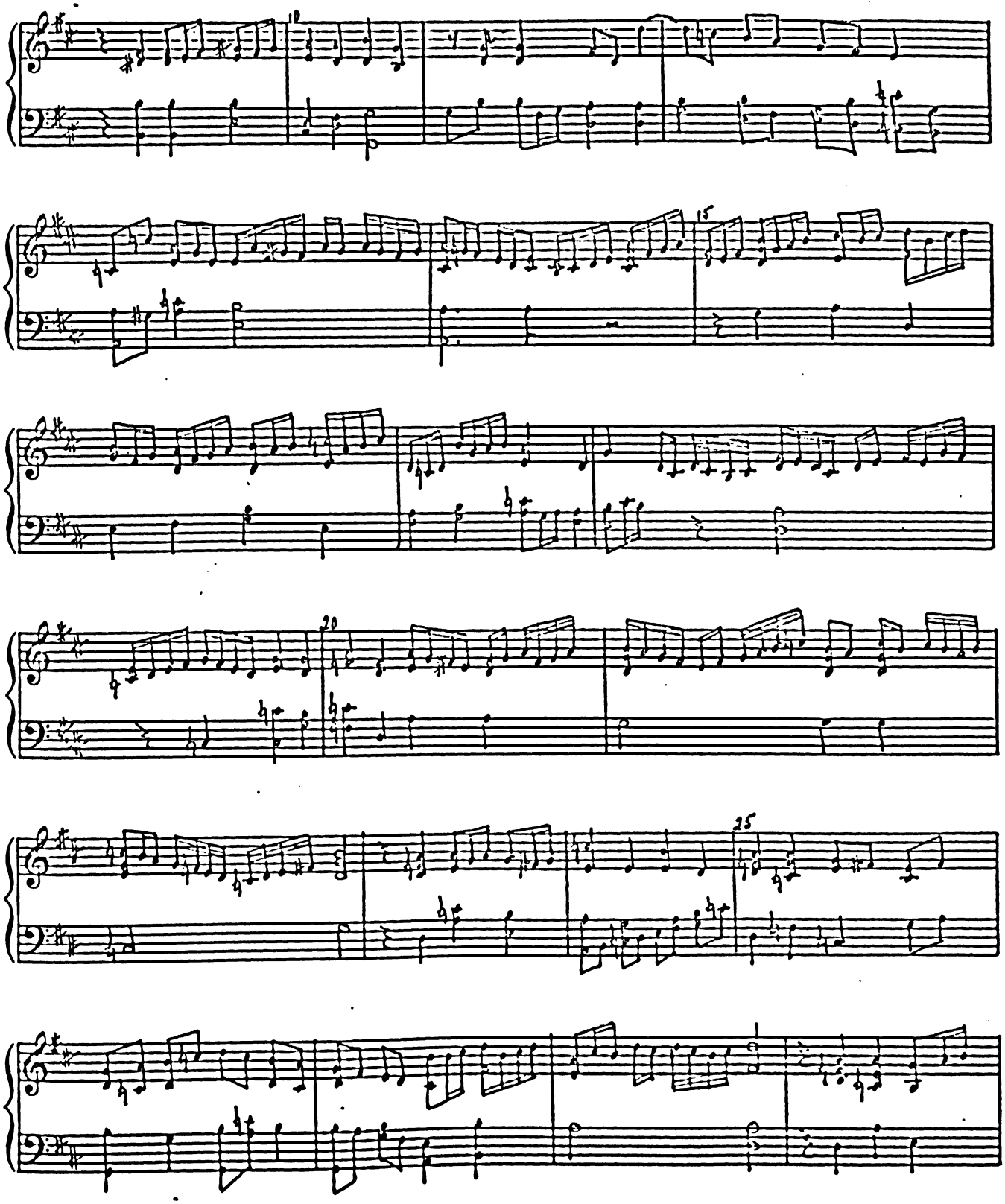
Del freddo Rheno. Orland.
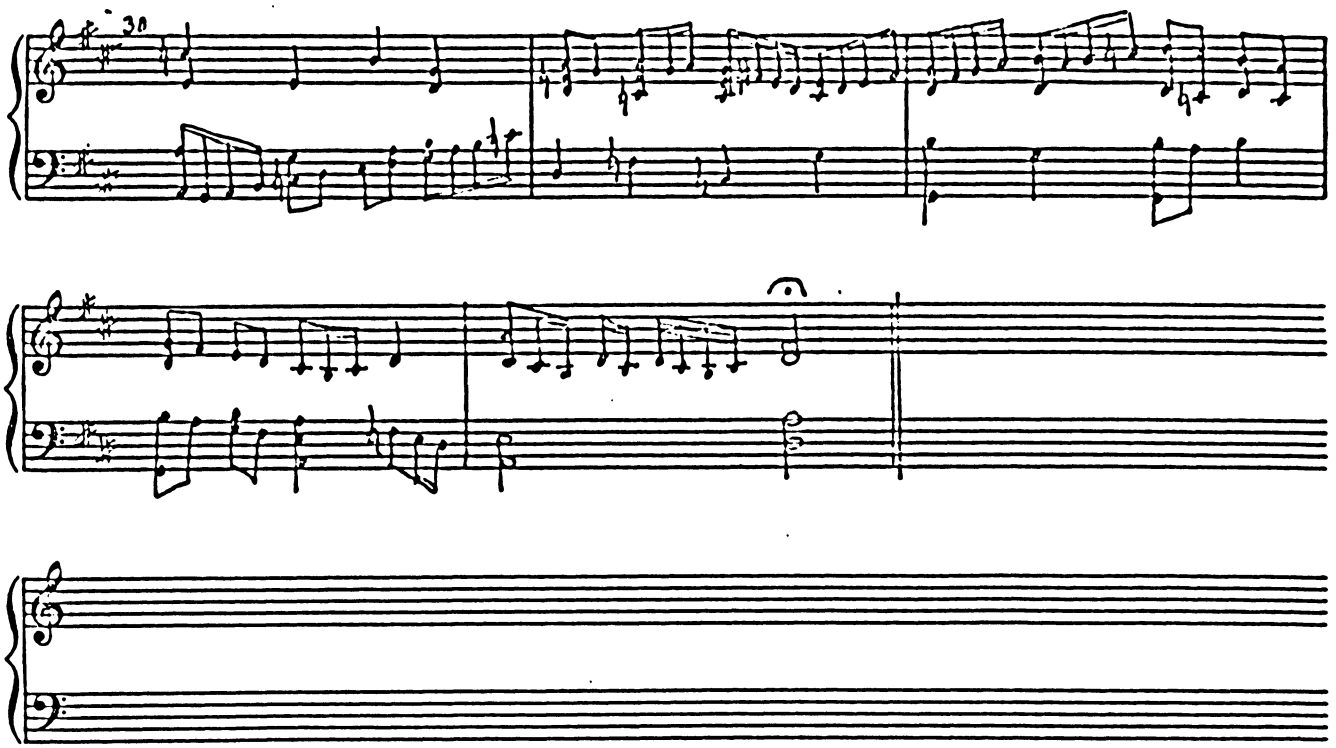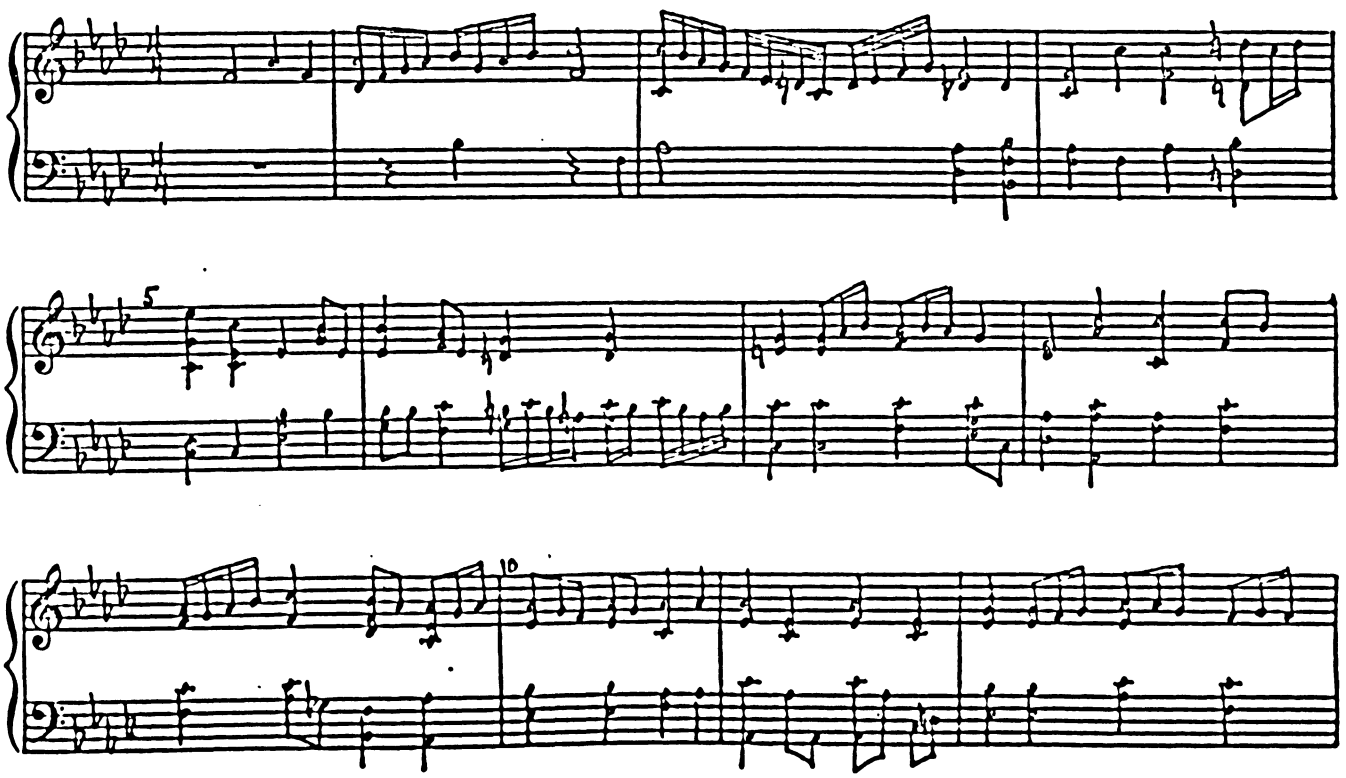




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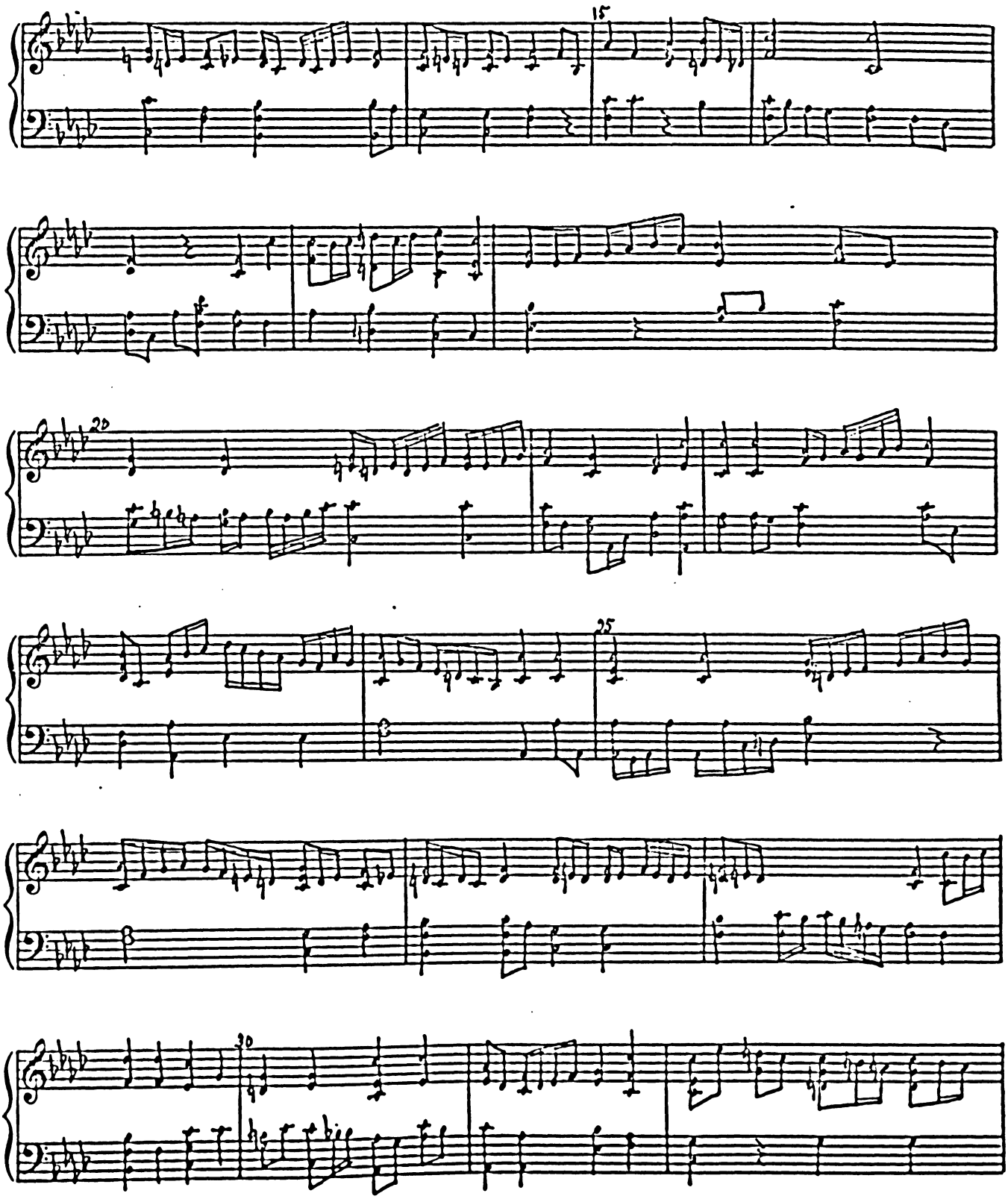


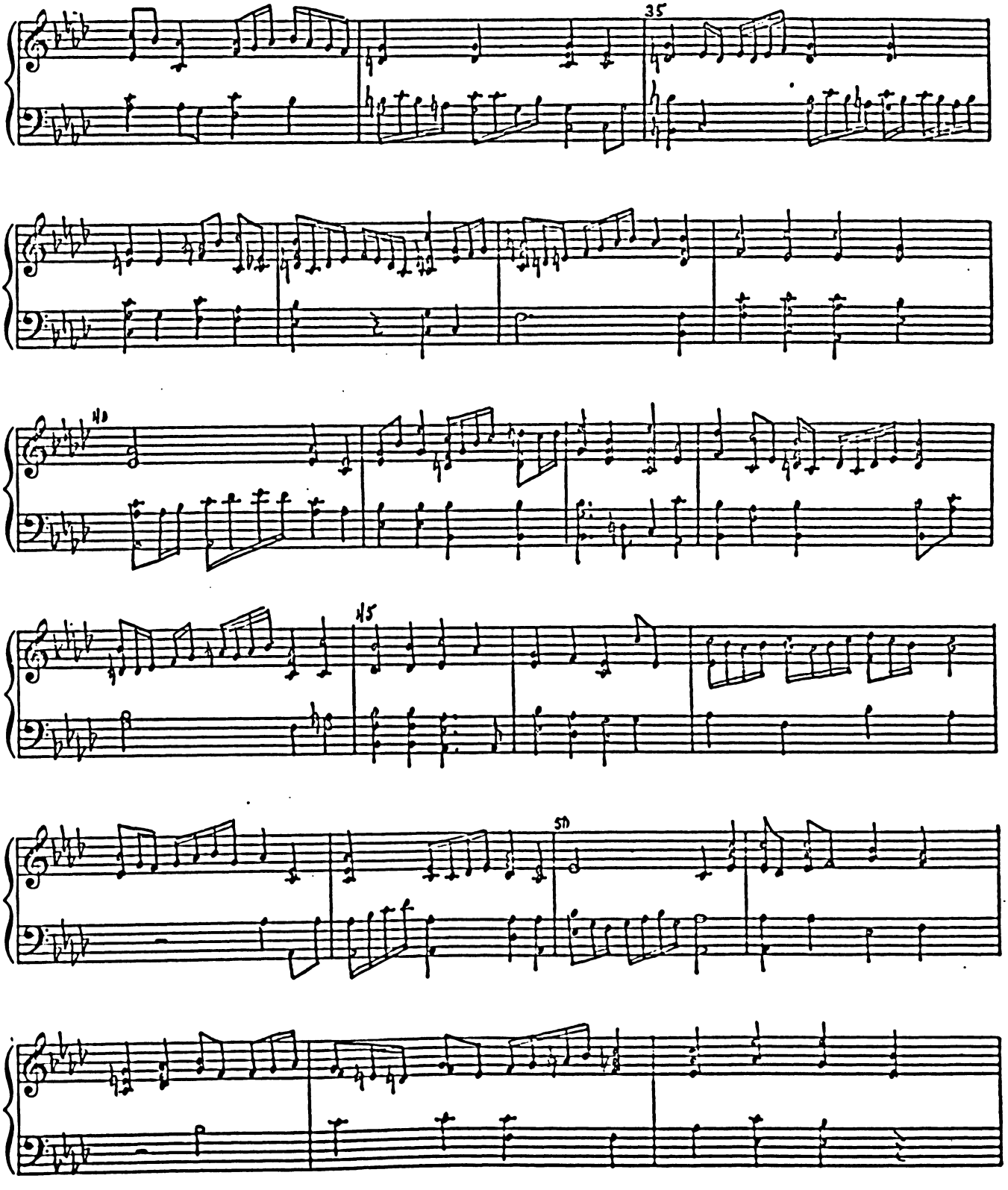

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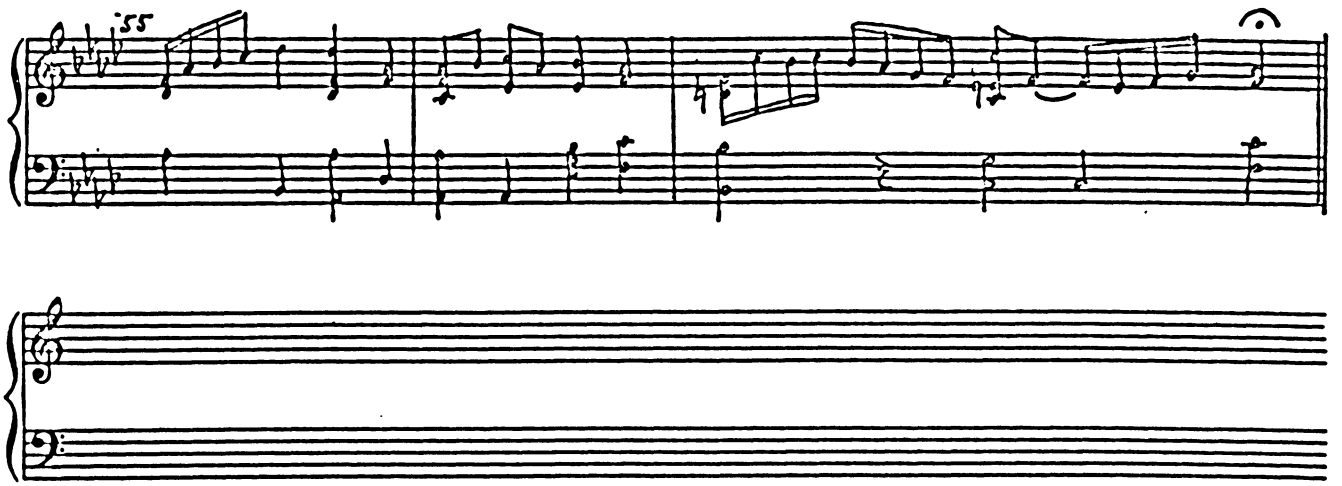


Susanne ung Iour. Orland.
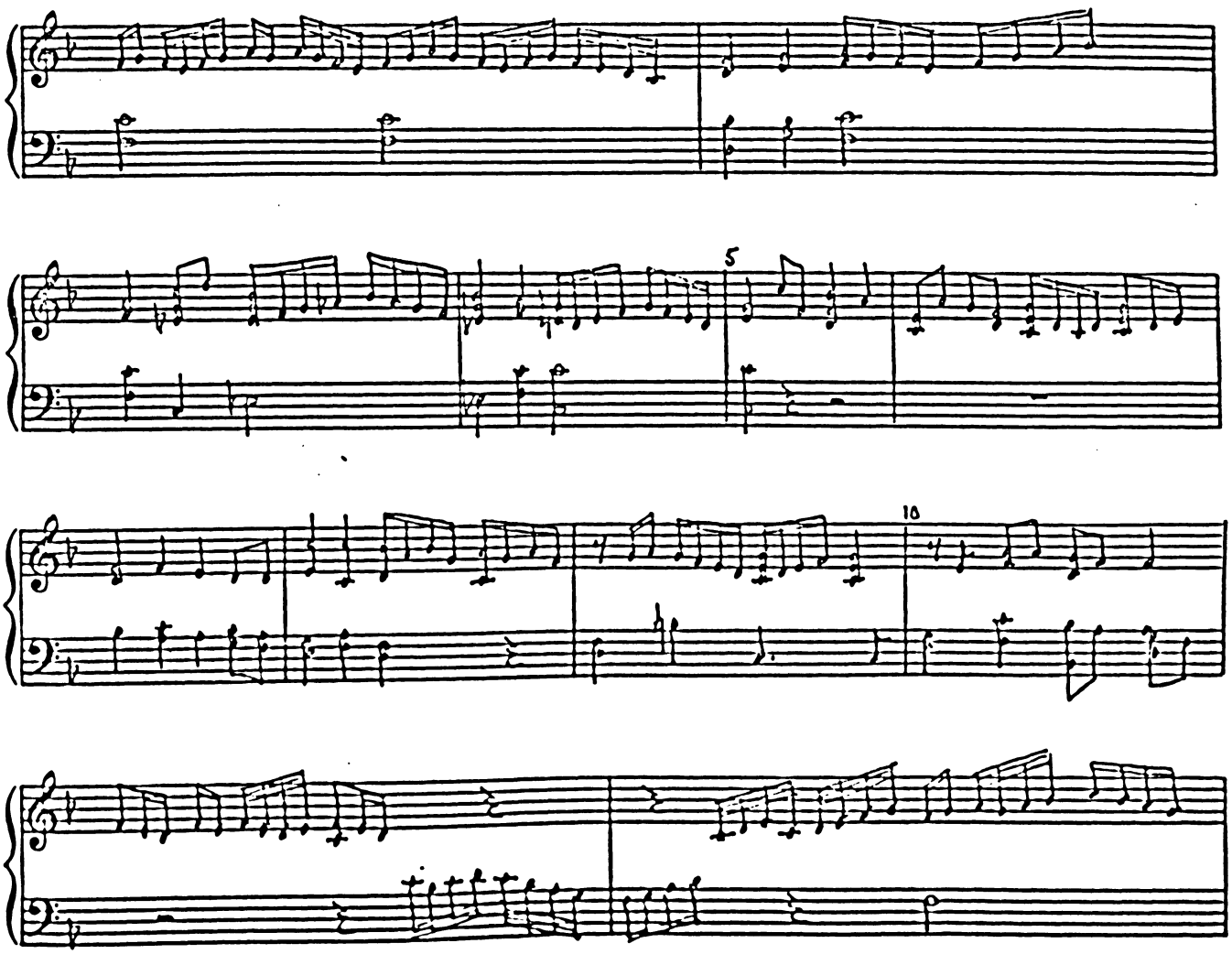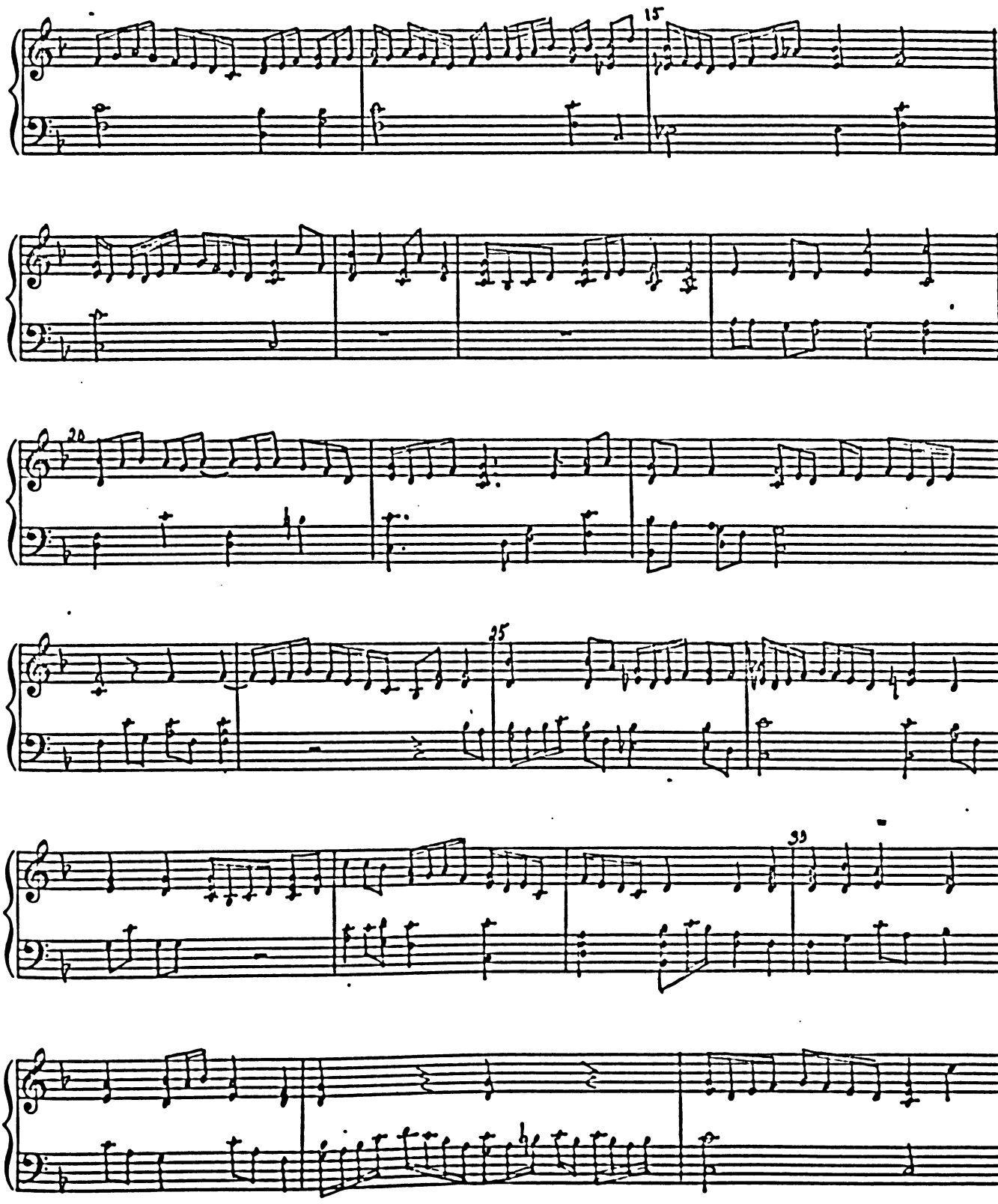



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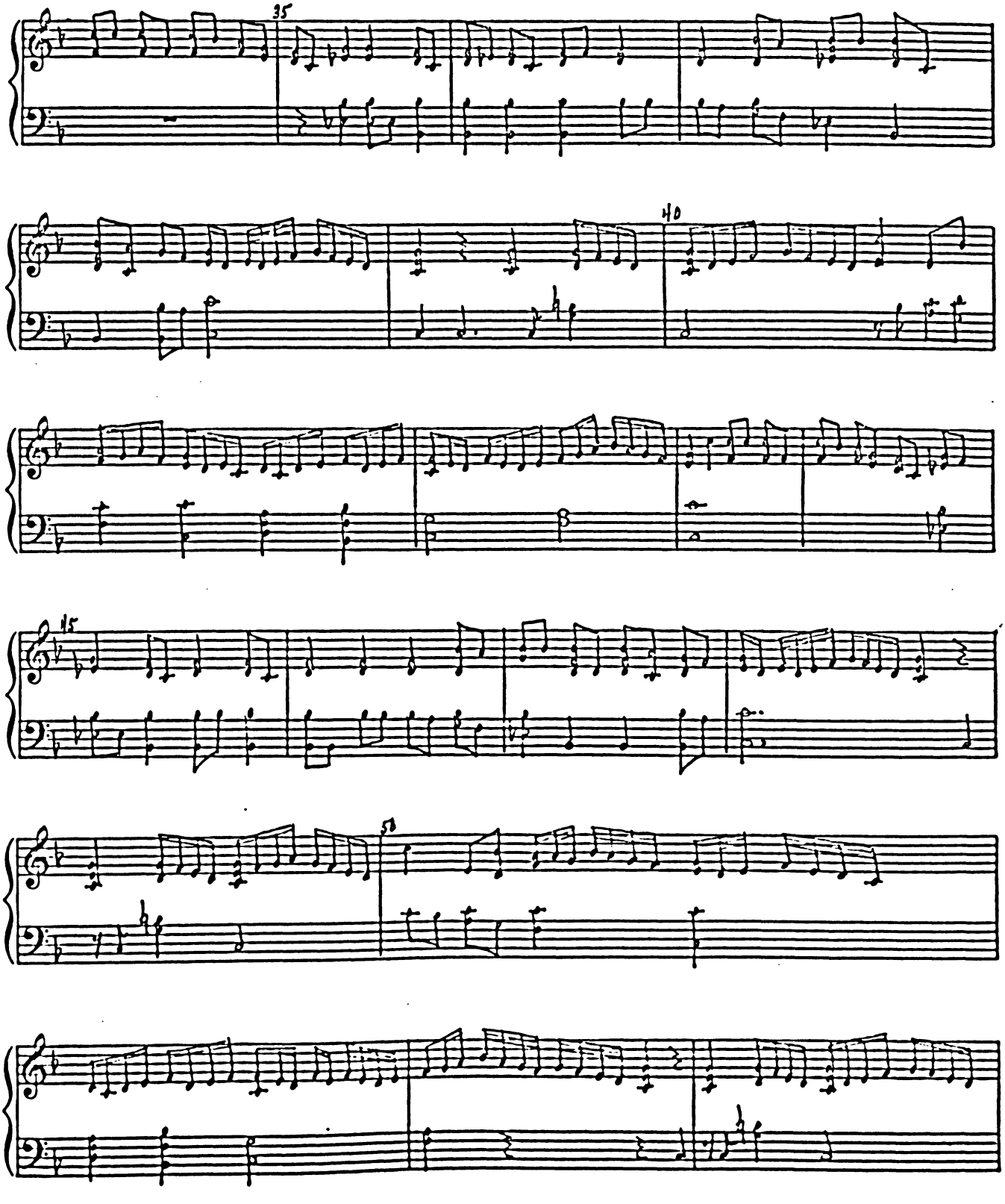

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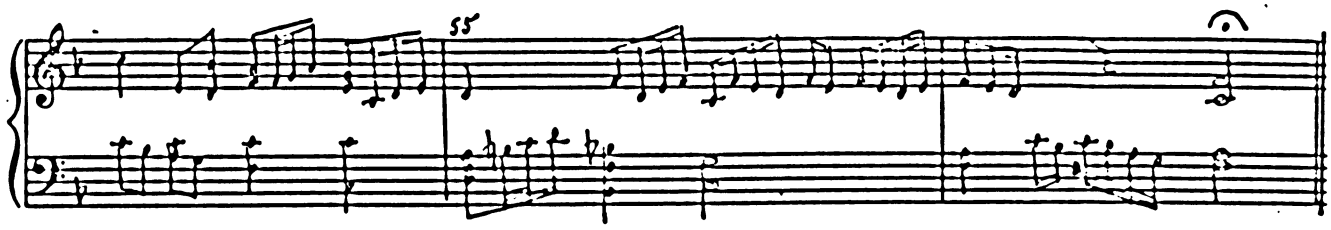


Je prens en gre. Crequillon. (Clemens non papa)



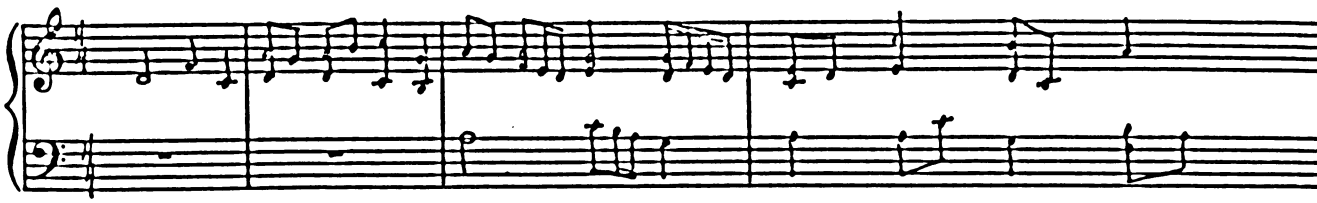

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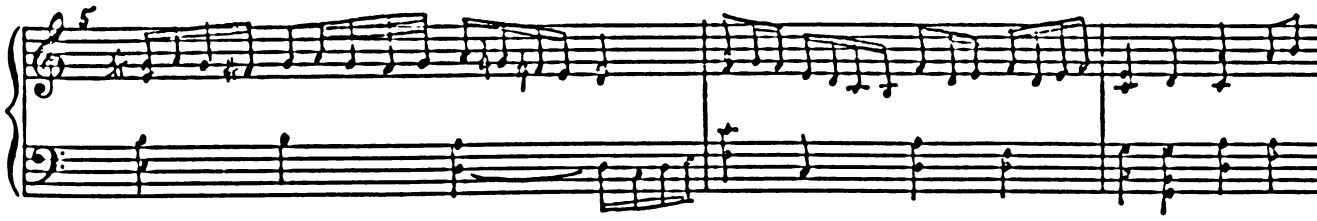

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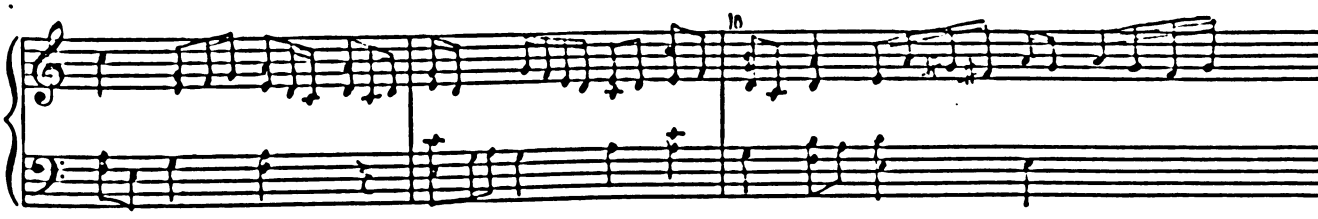


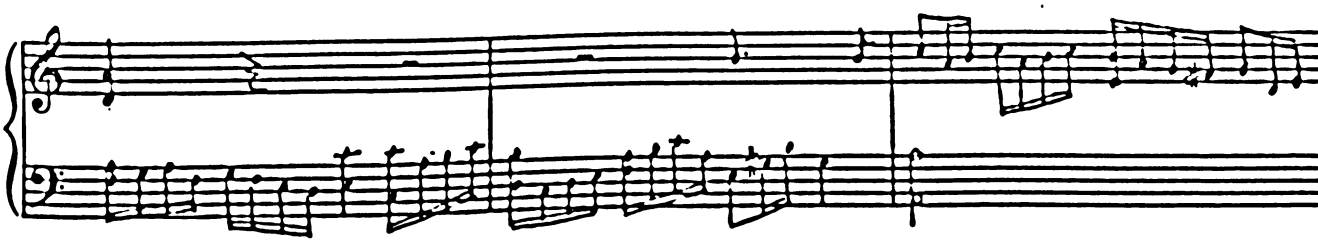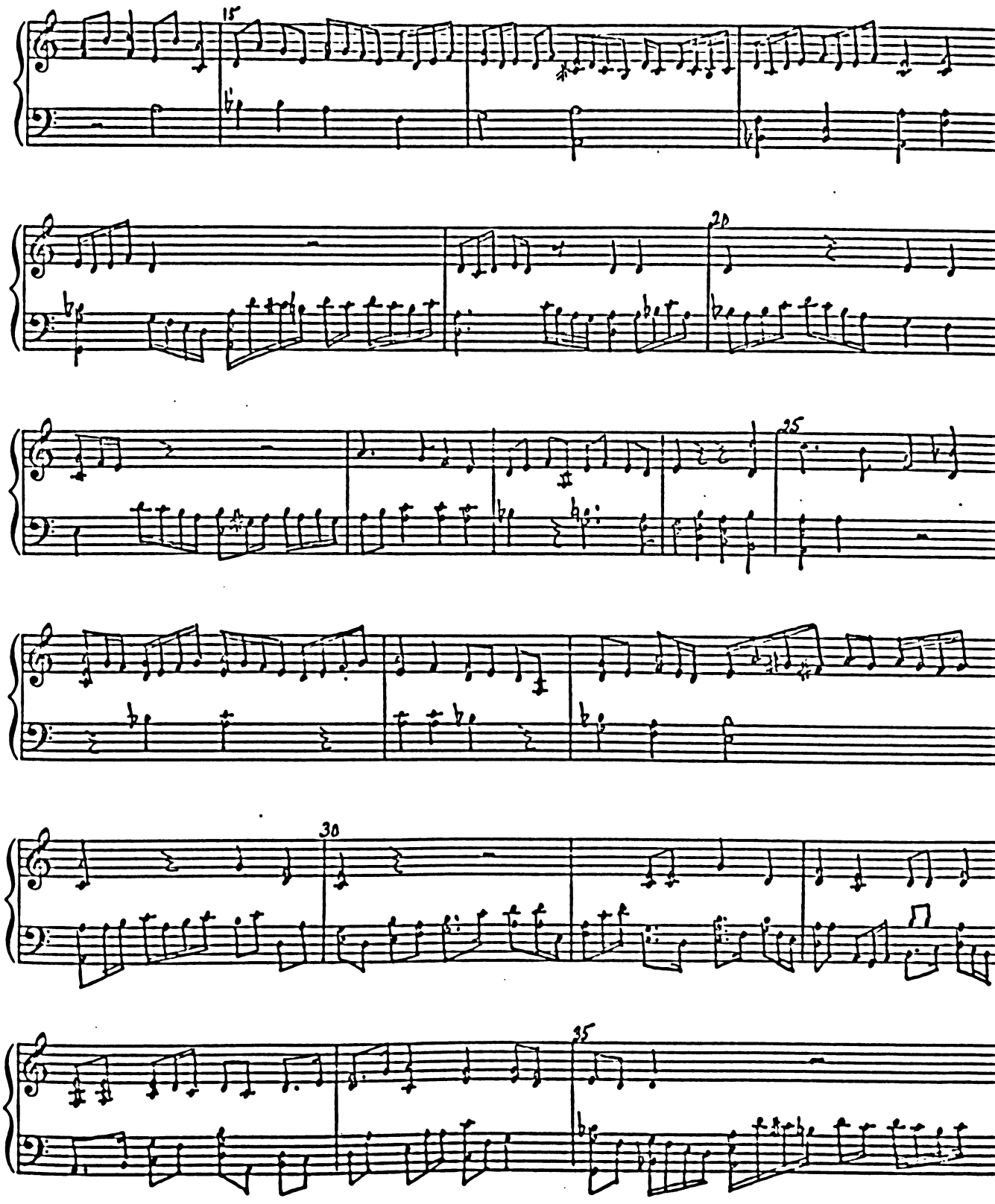


Pour parvenir. Crequillon.

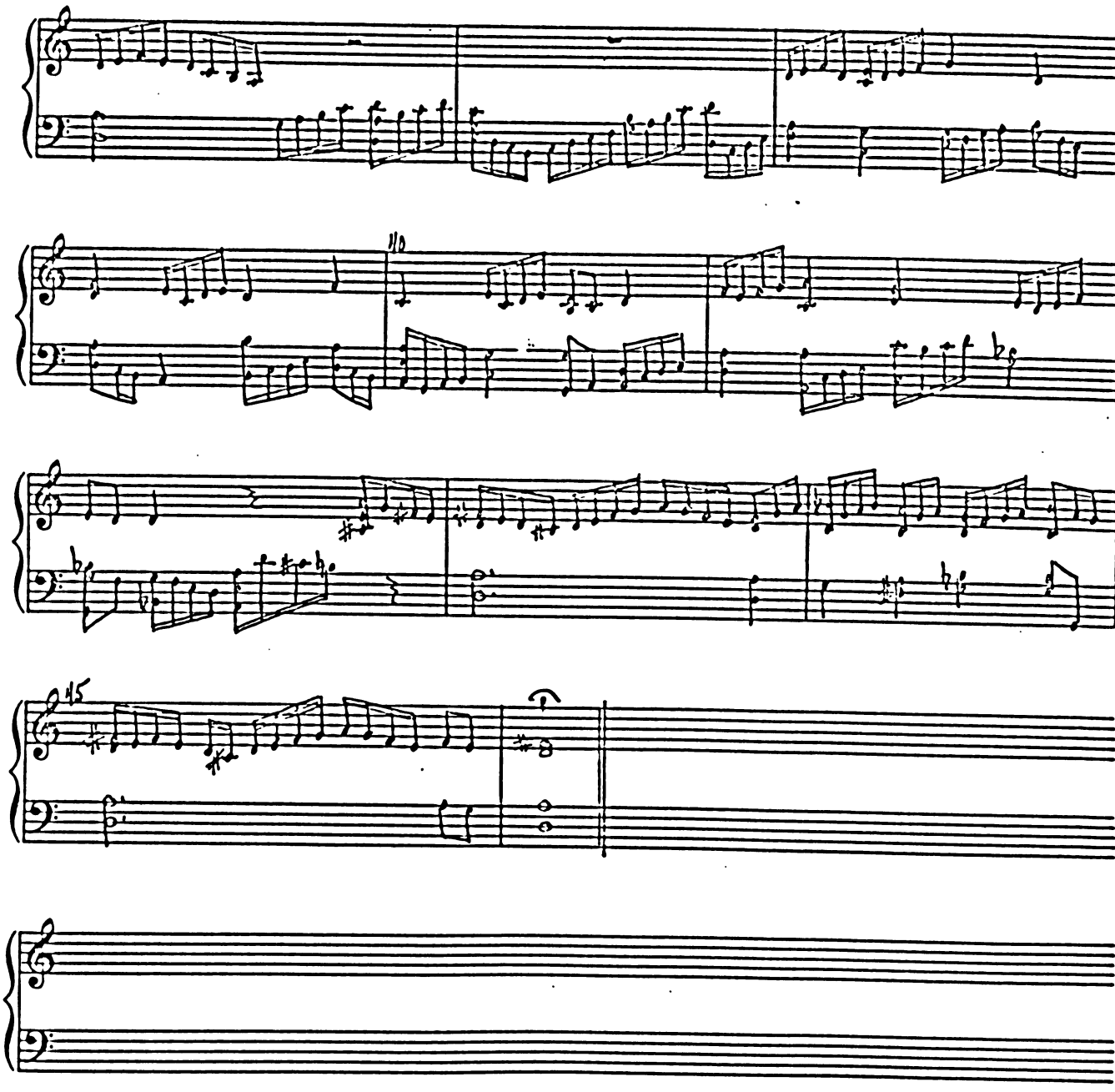




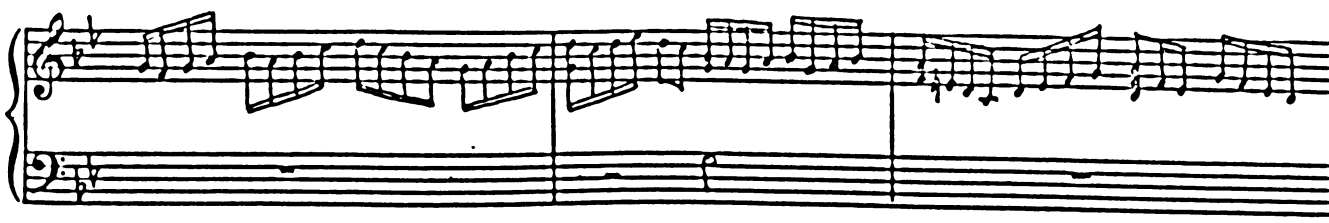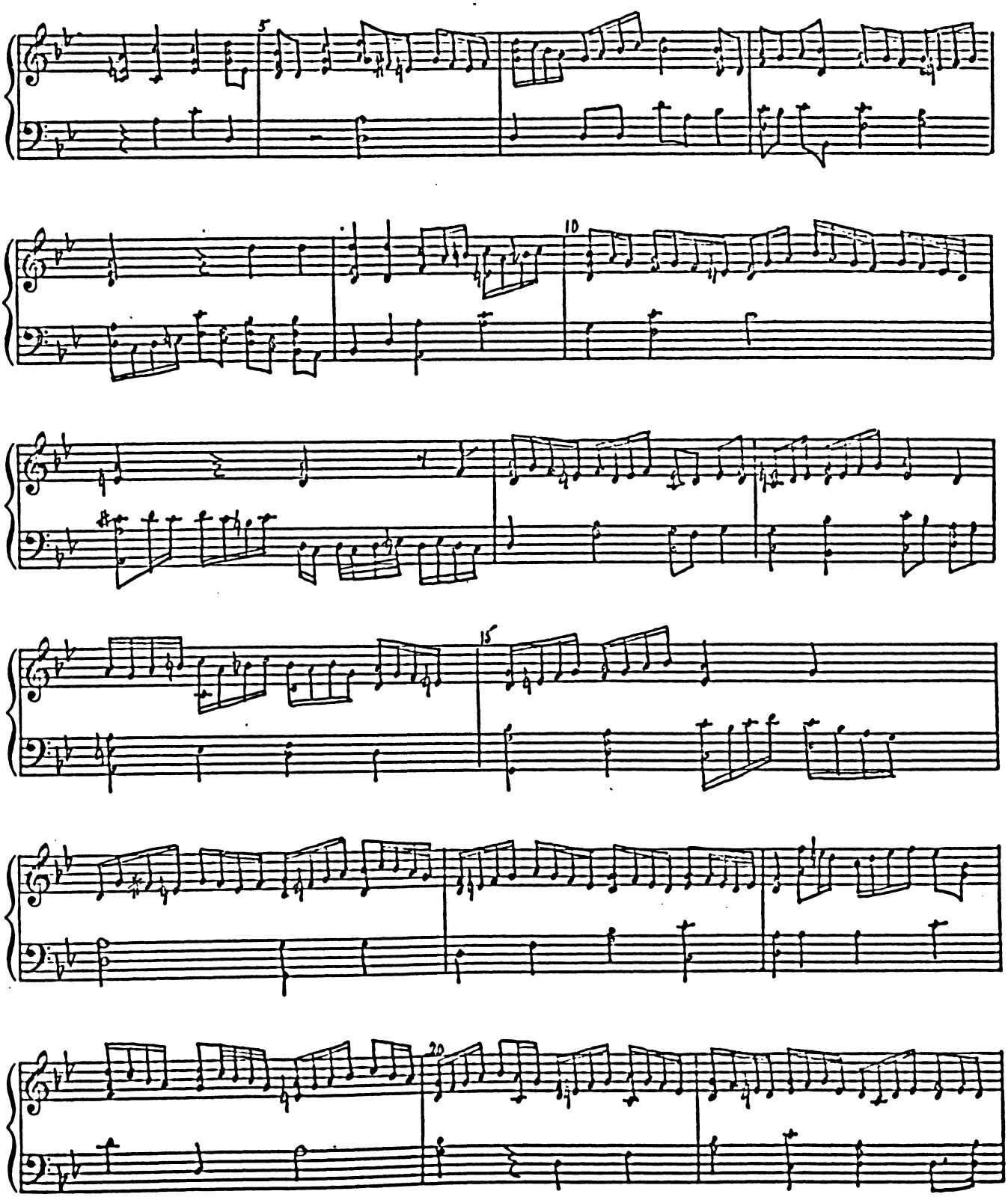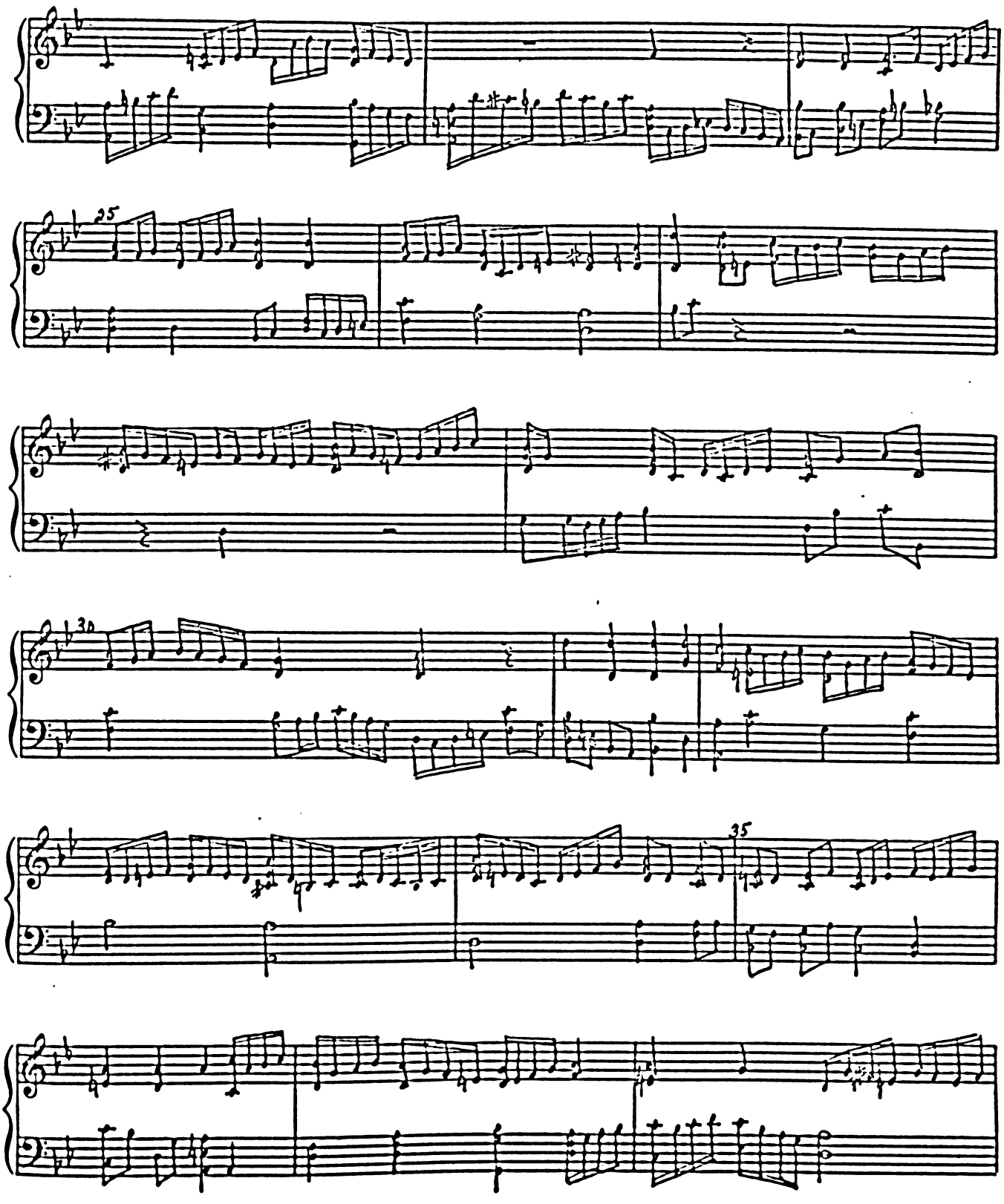





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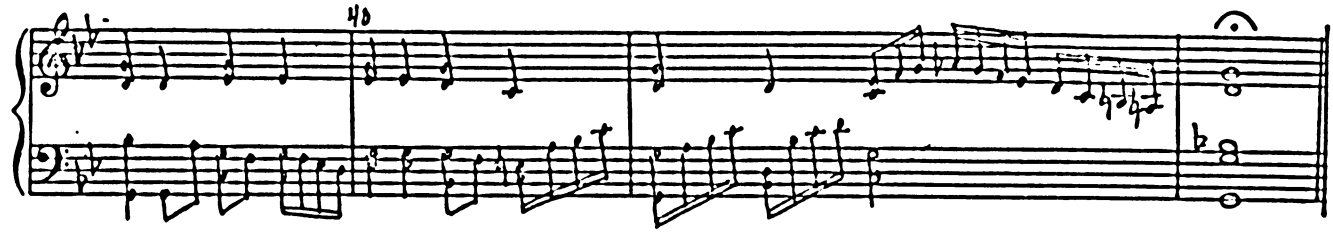


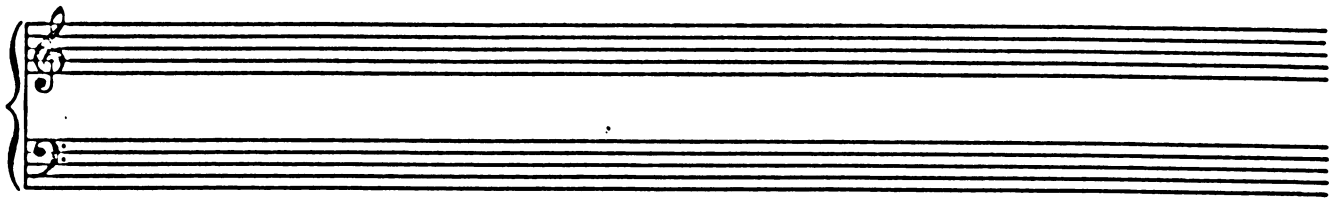
Puis ne me peult venir. Crequillon.



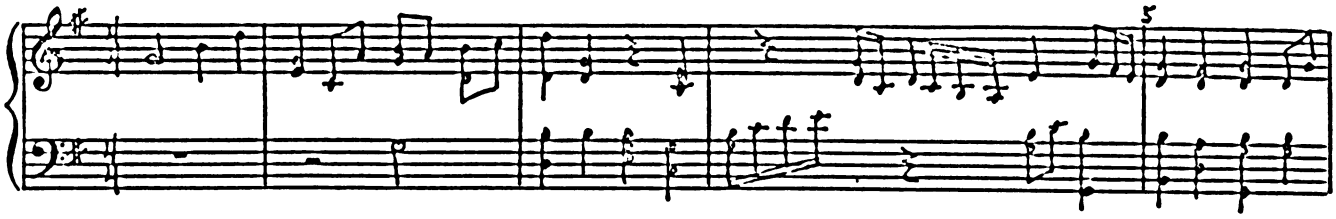

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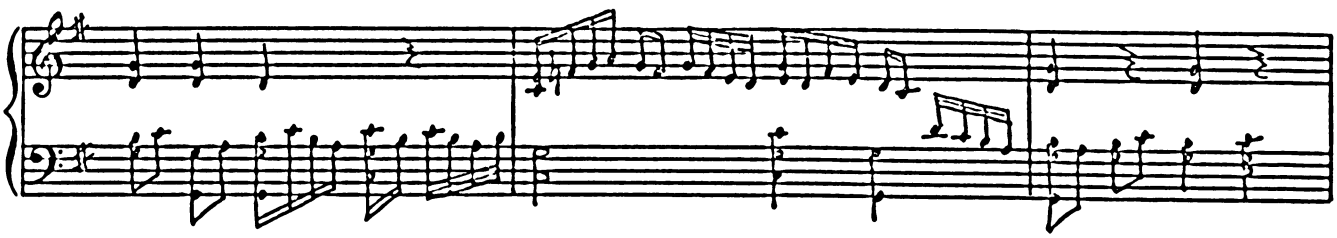

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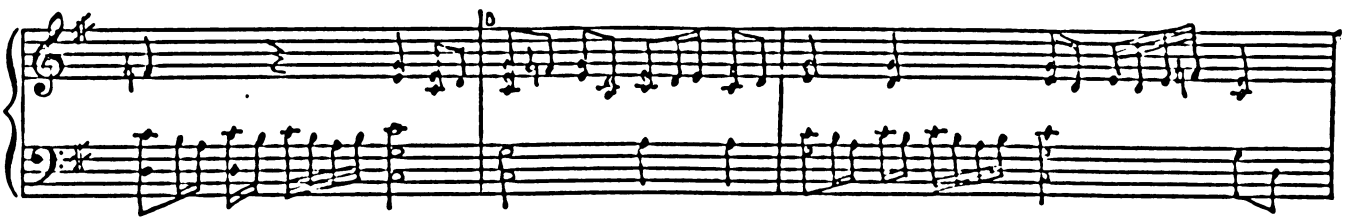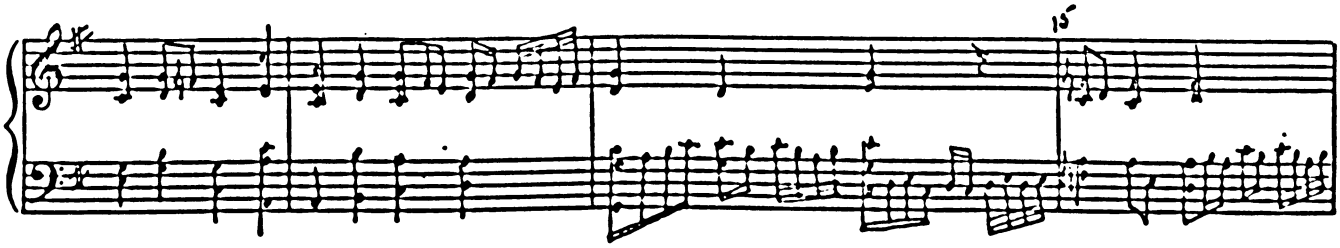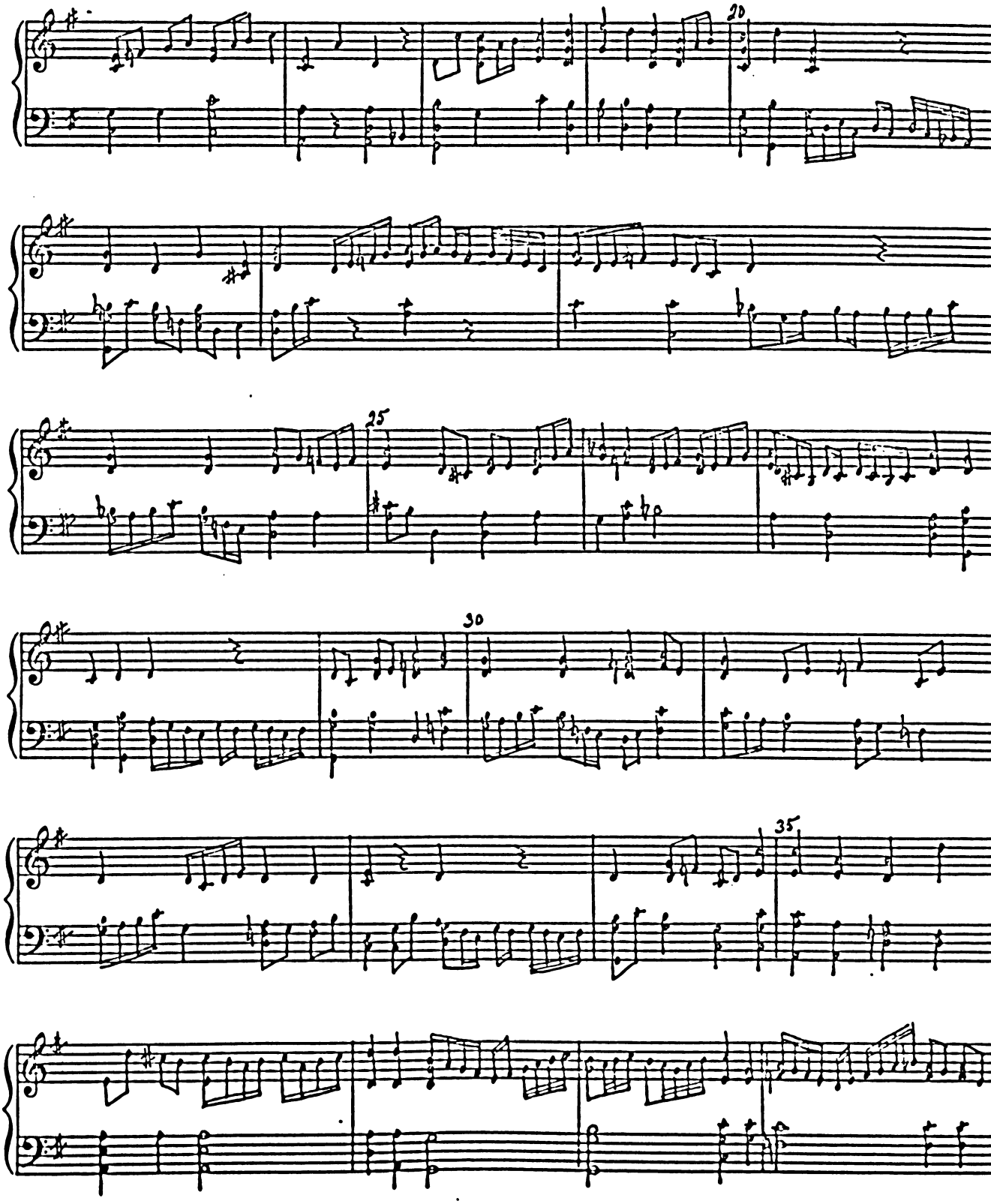




Le·departir. Orland.
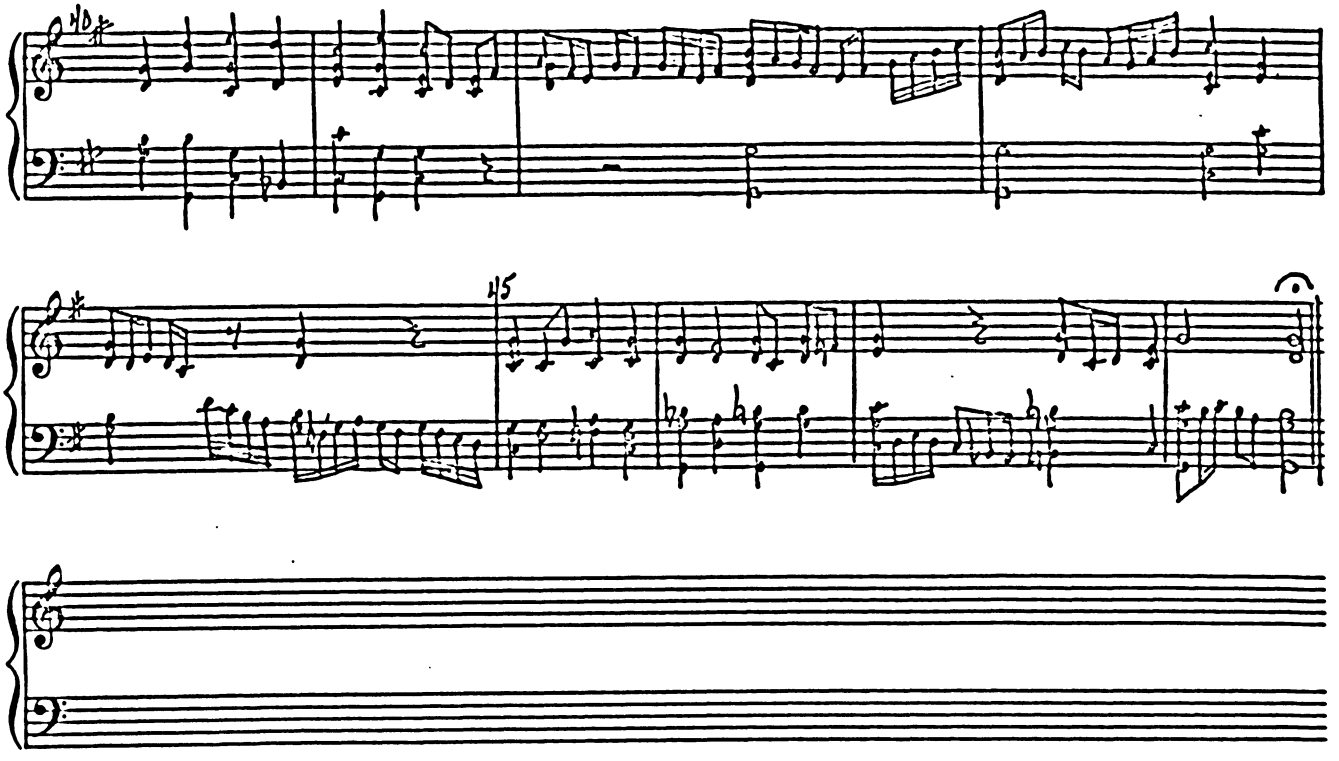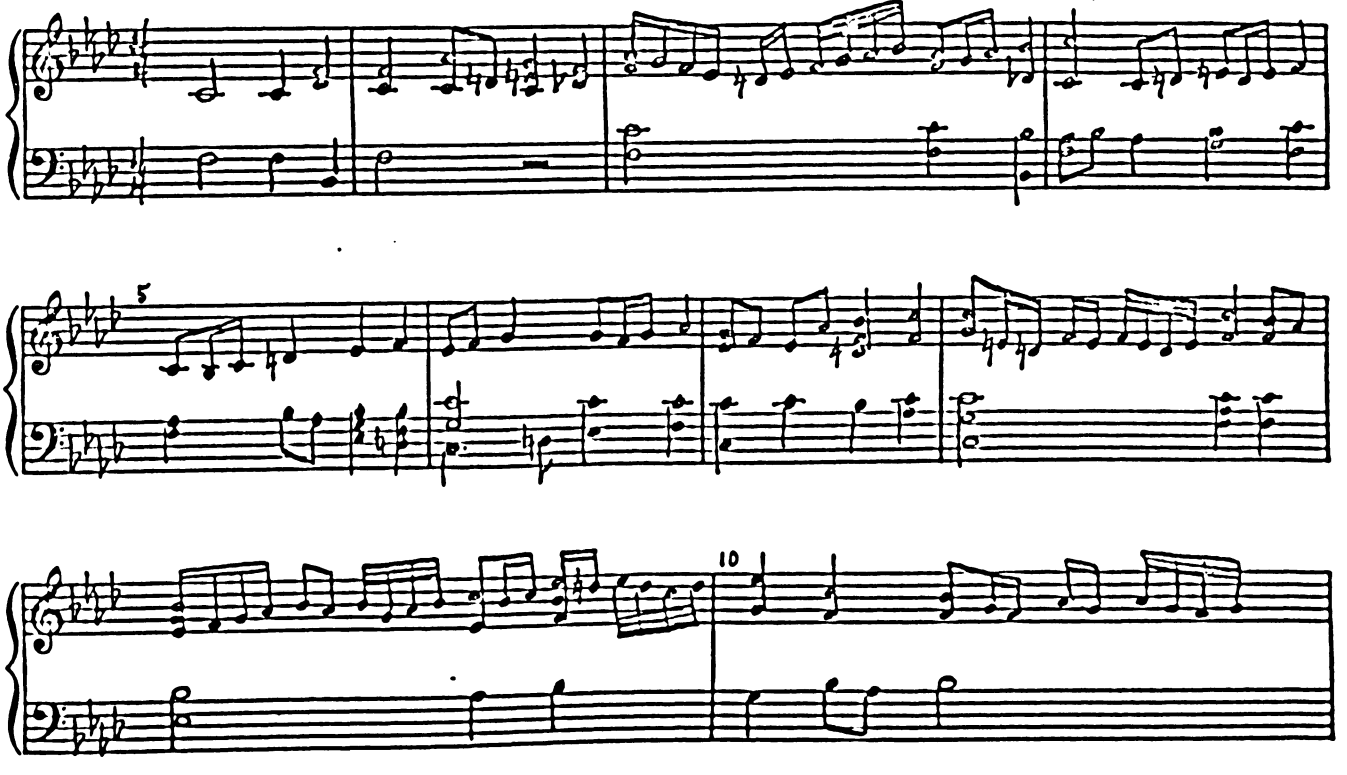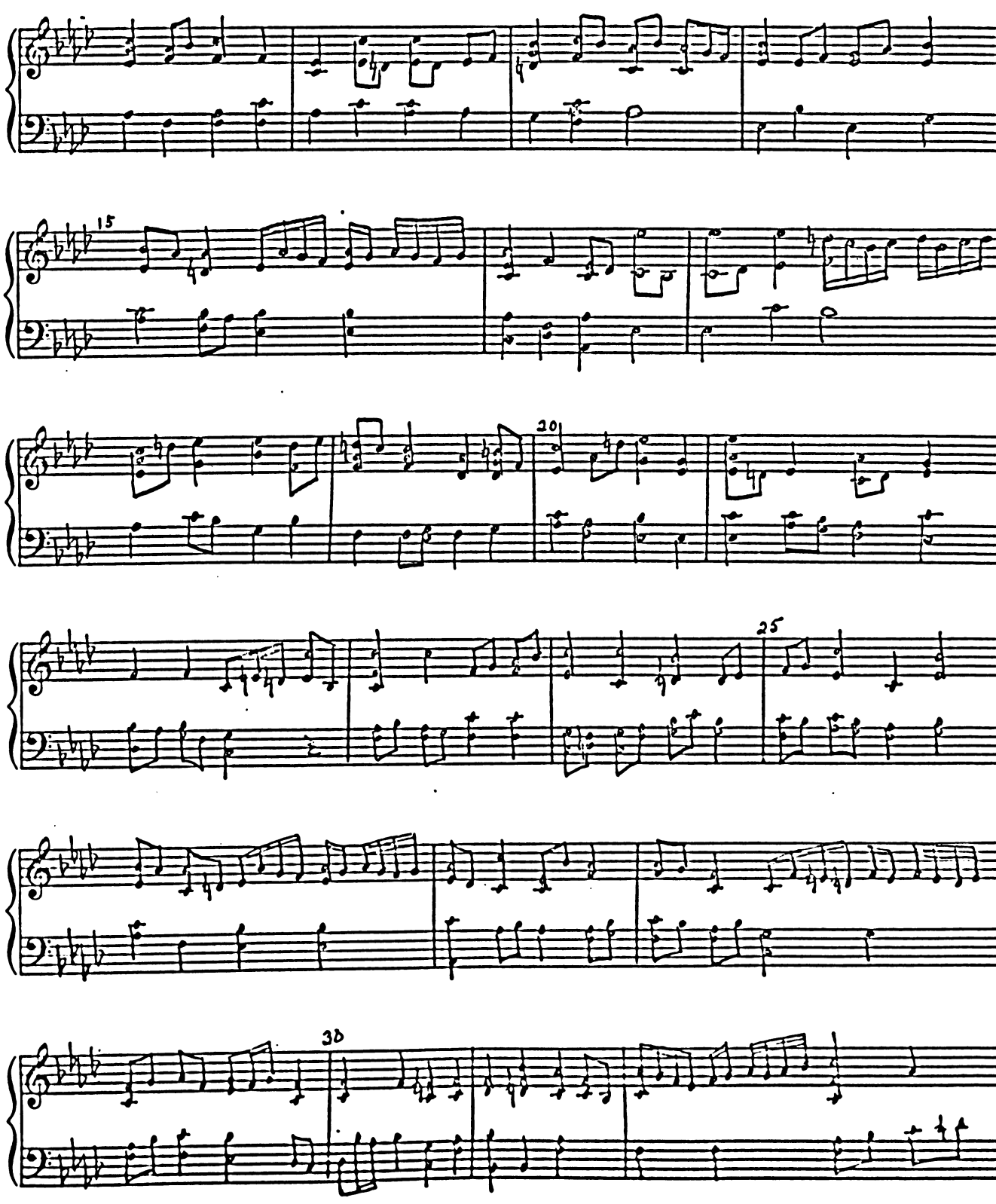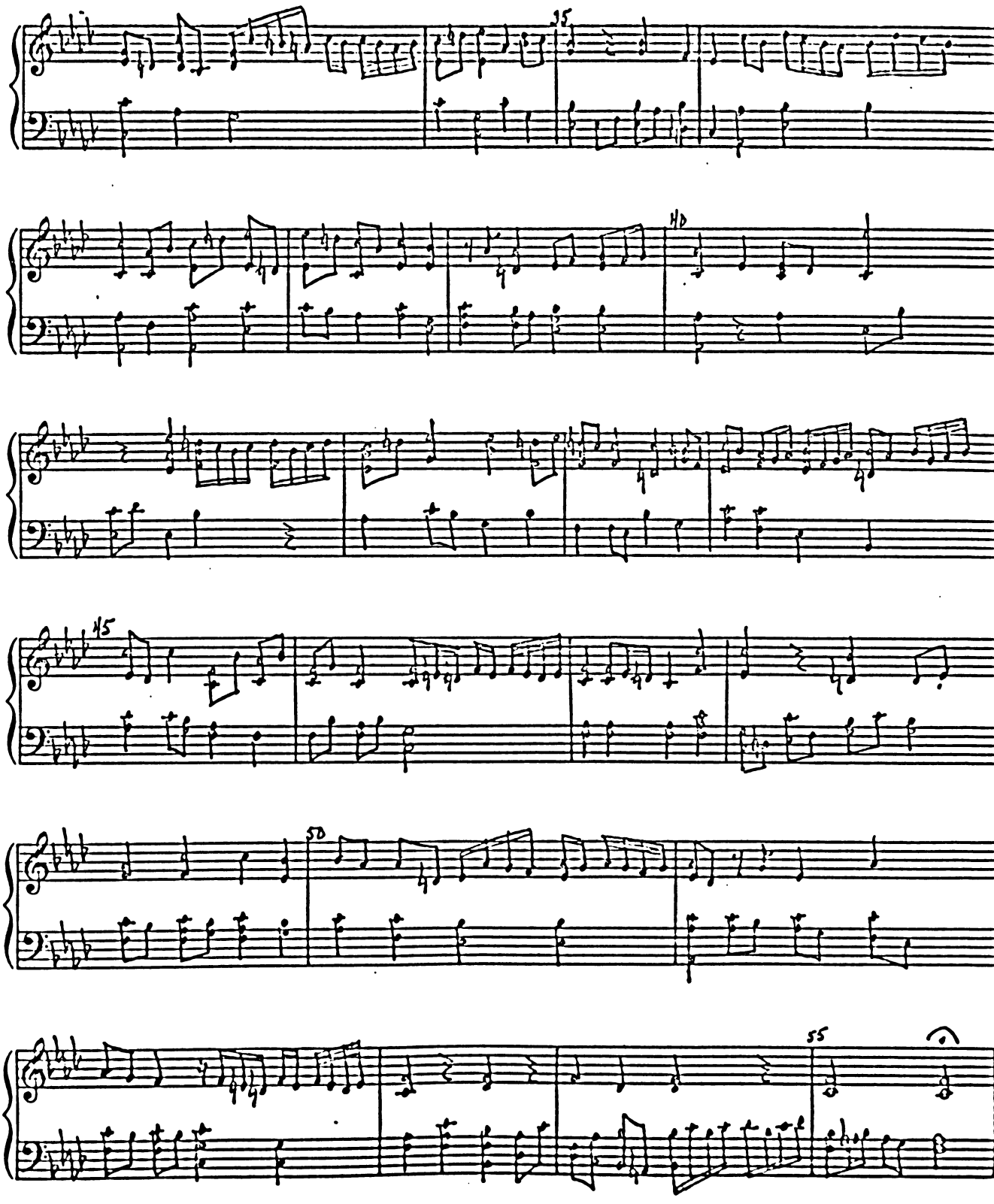









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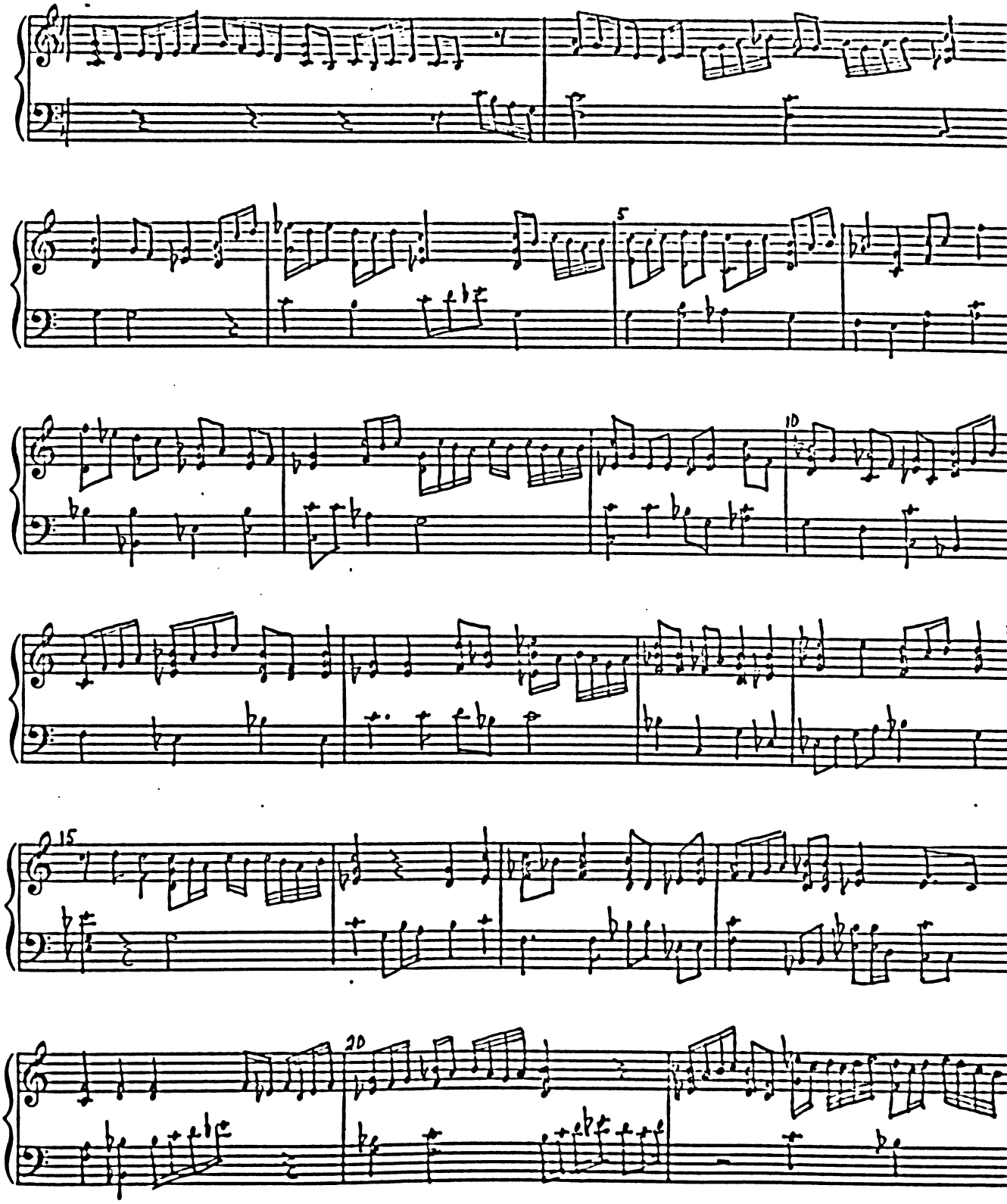


Ioyssance. A. Villart.

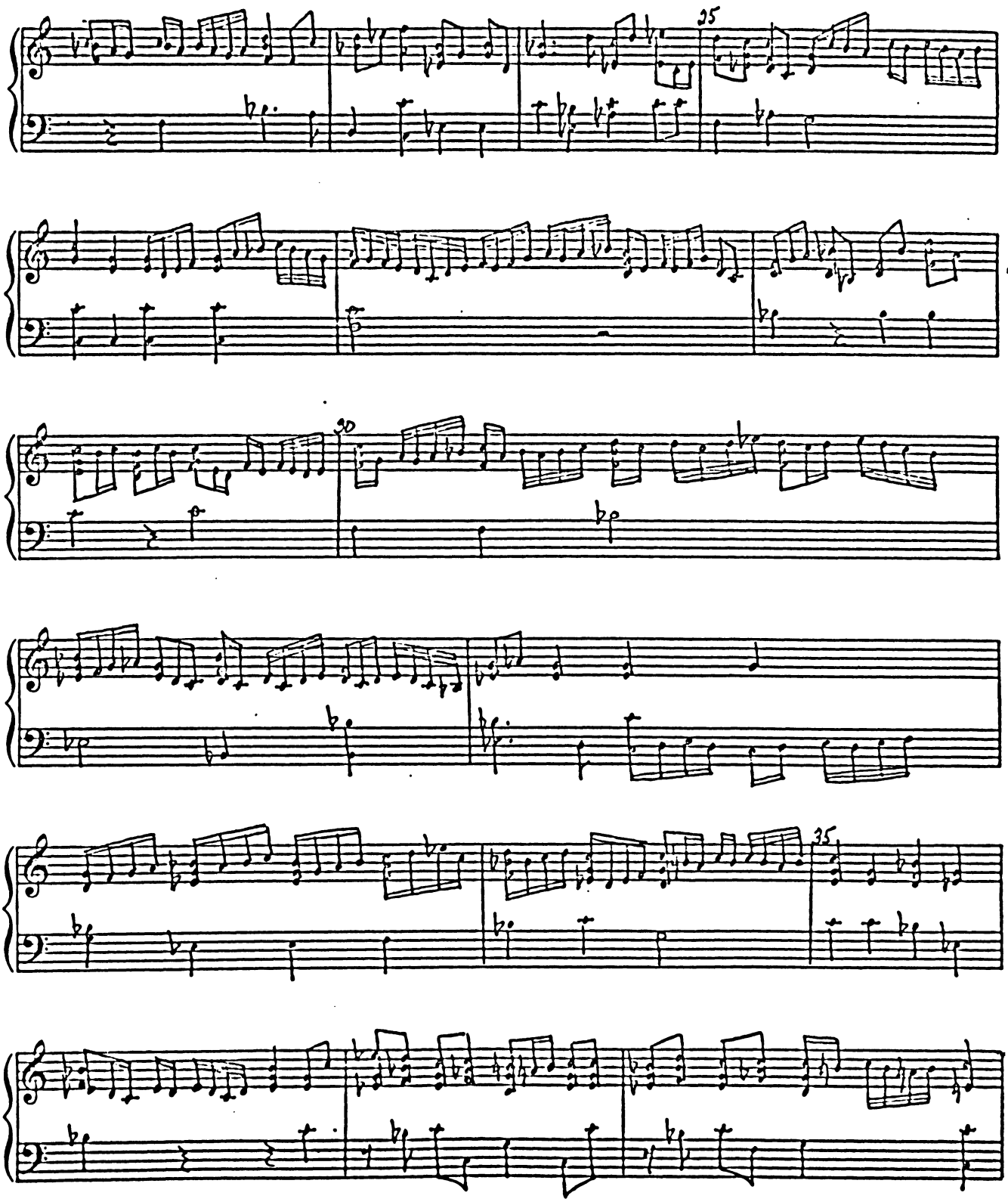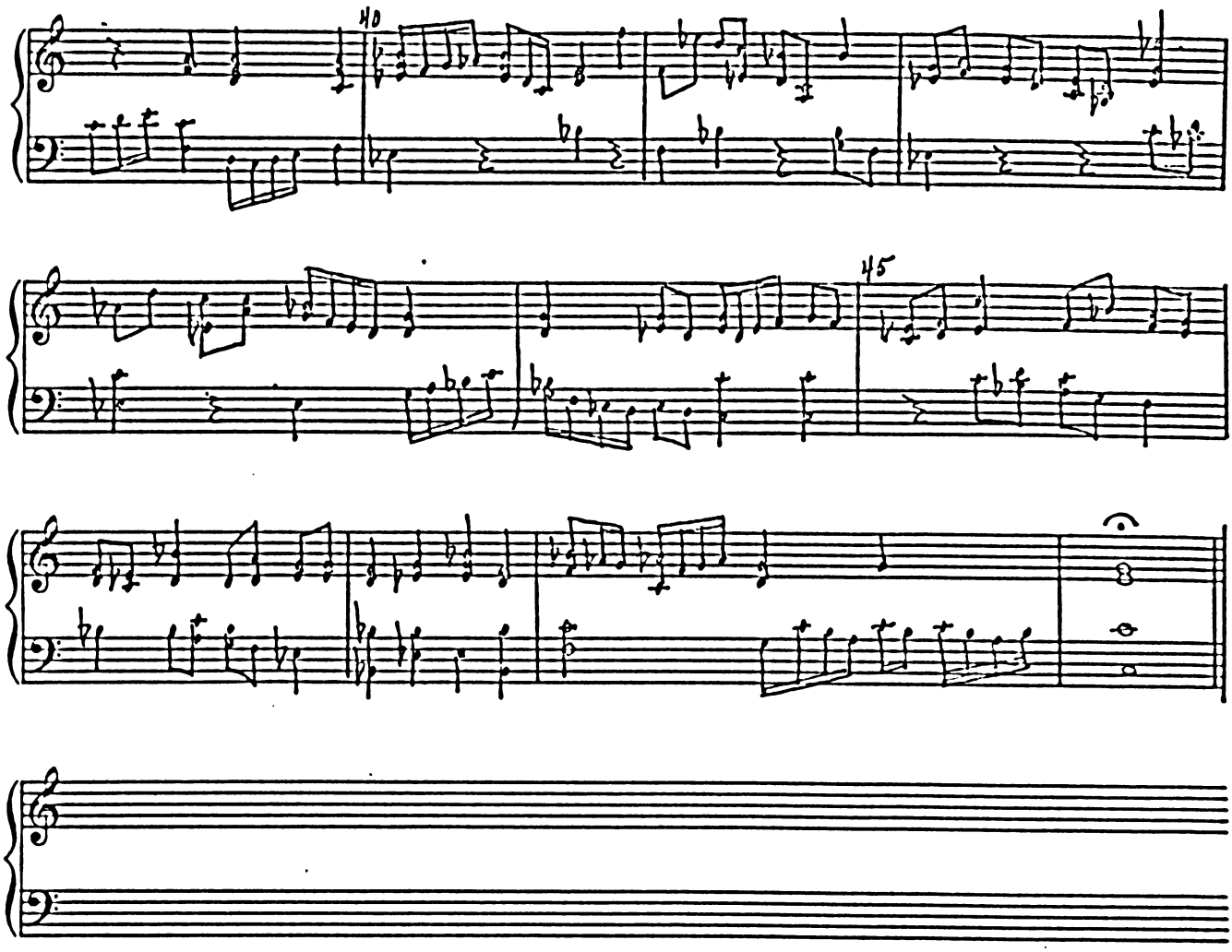



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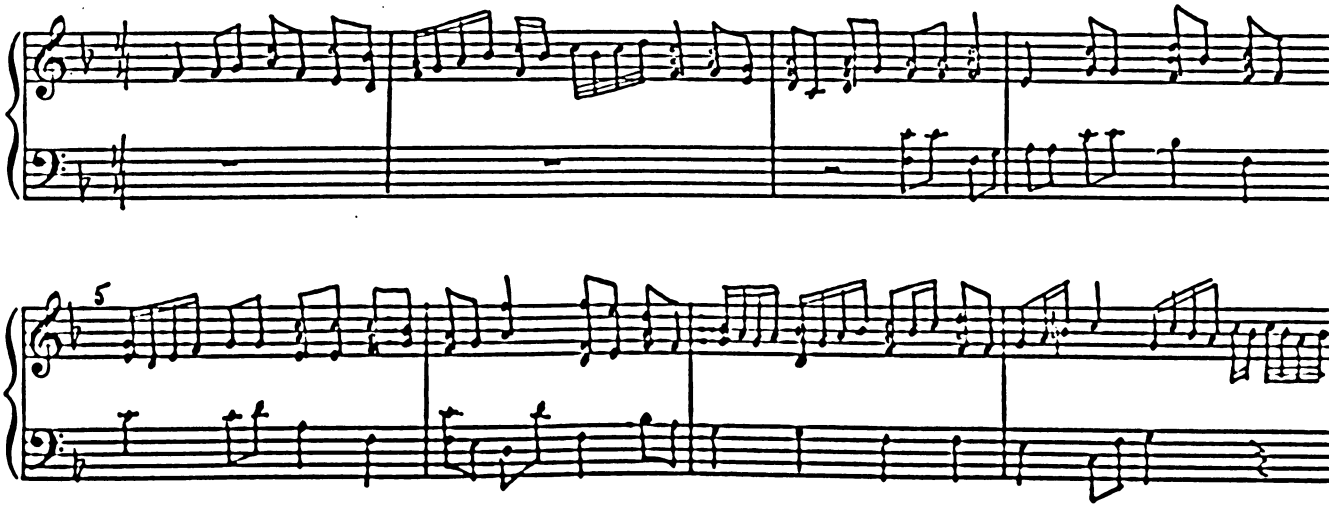
Un doulx nenny. Orland.
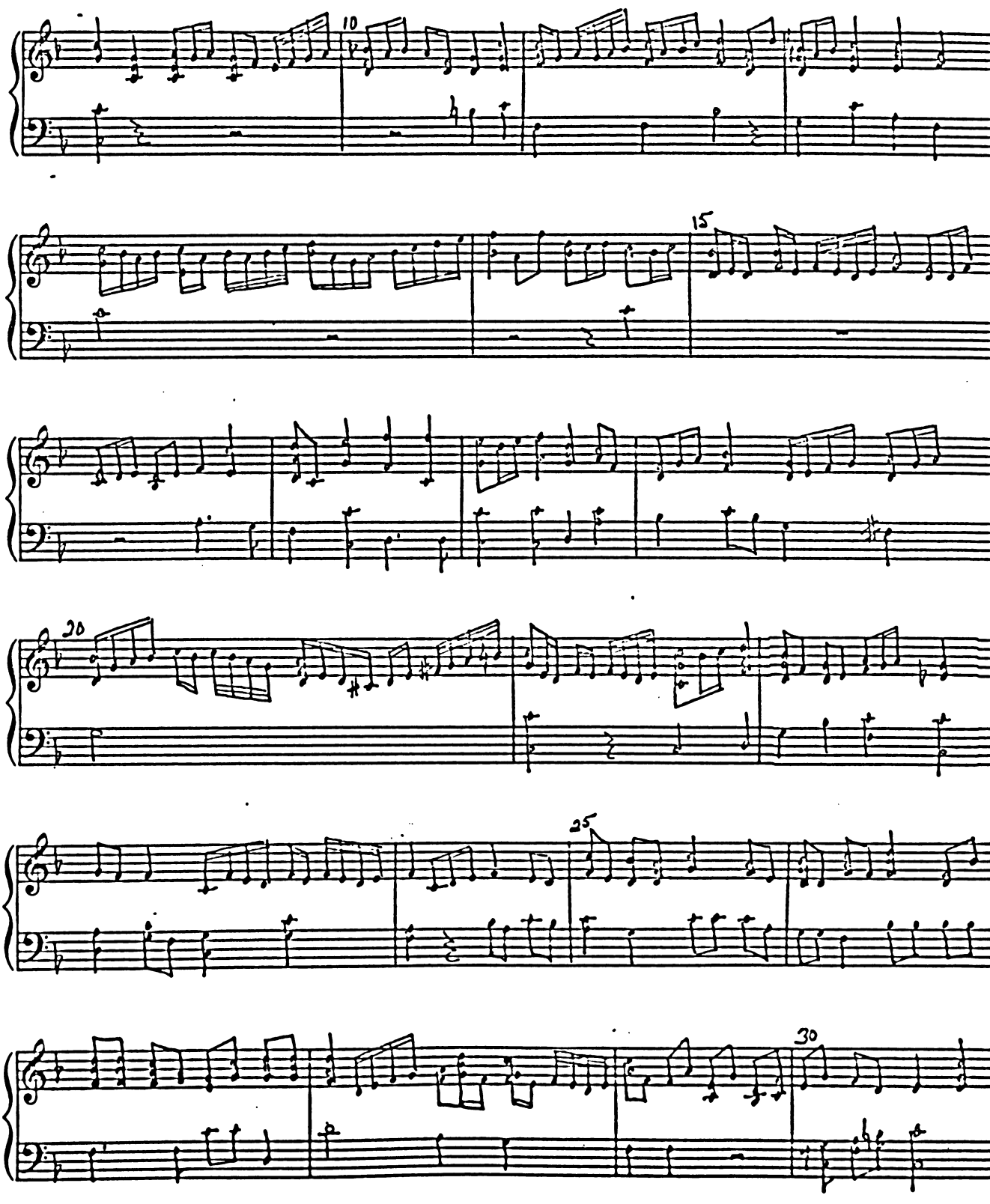


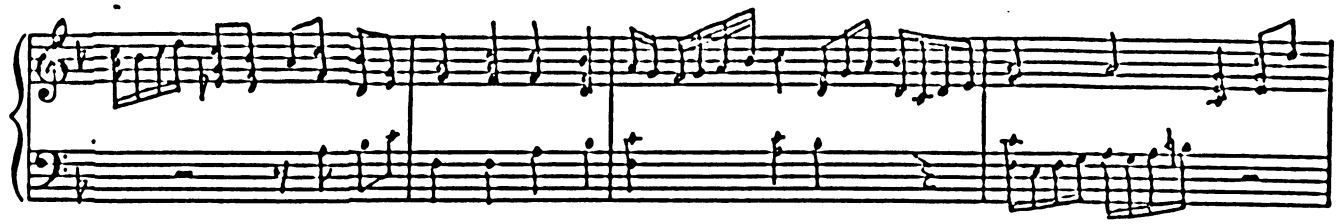

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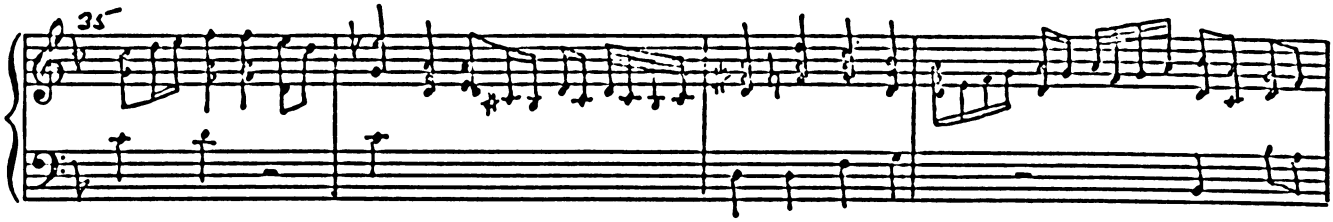


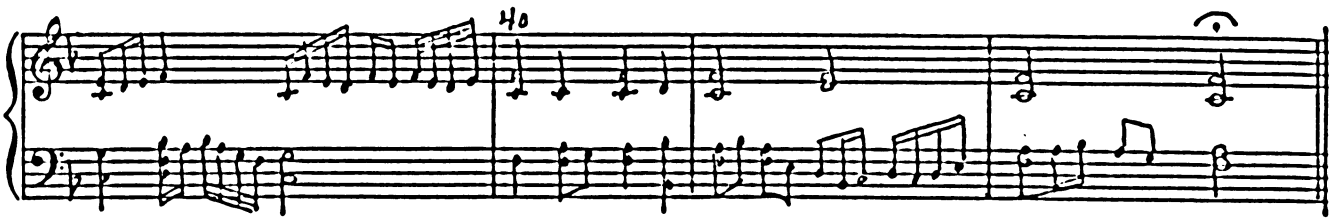
Vray dieu disoit une fillette. Orland.

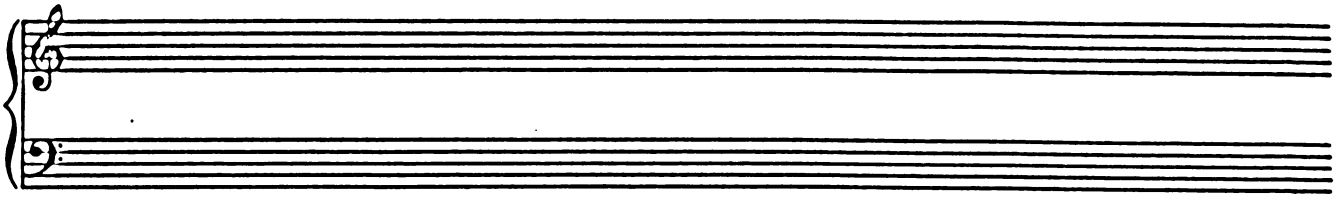



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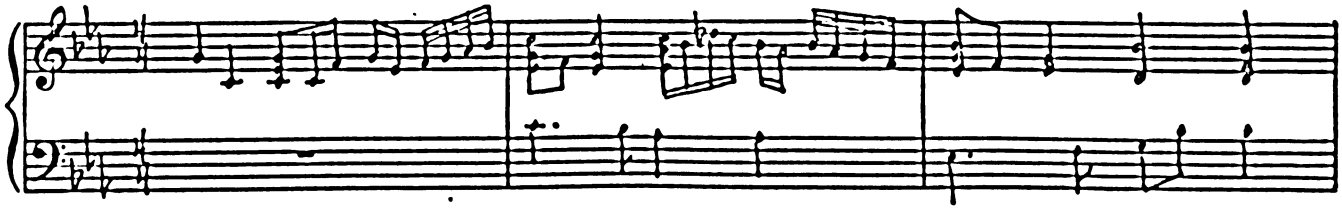


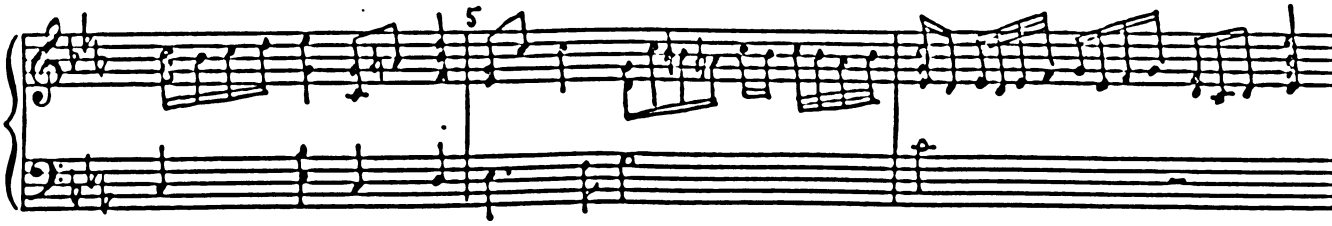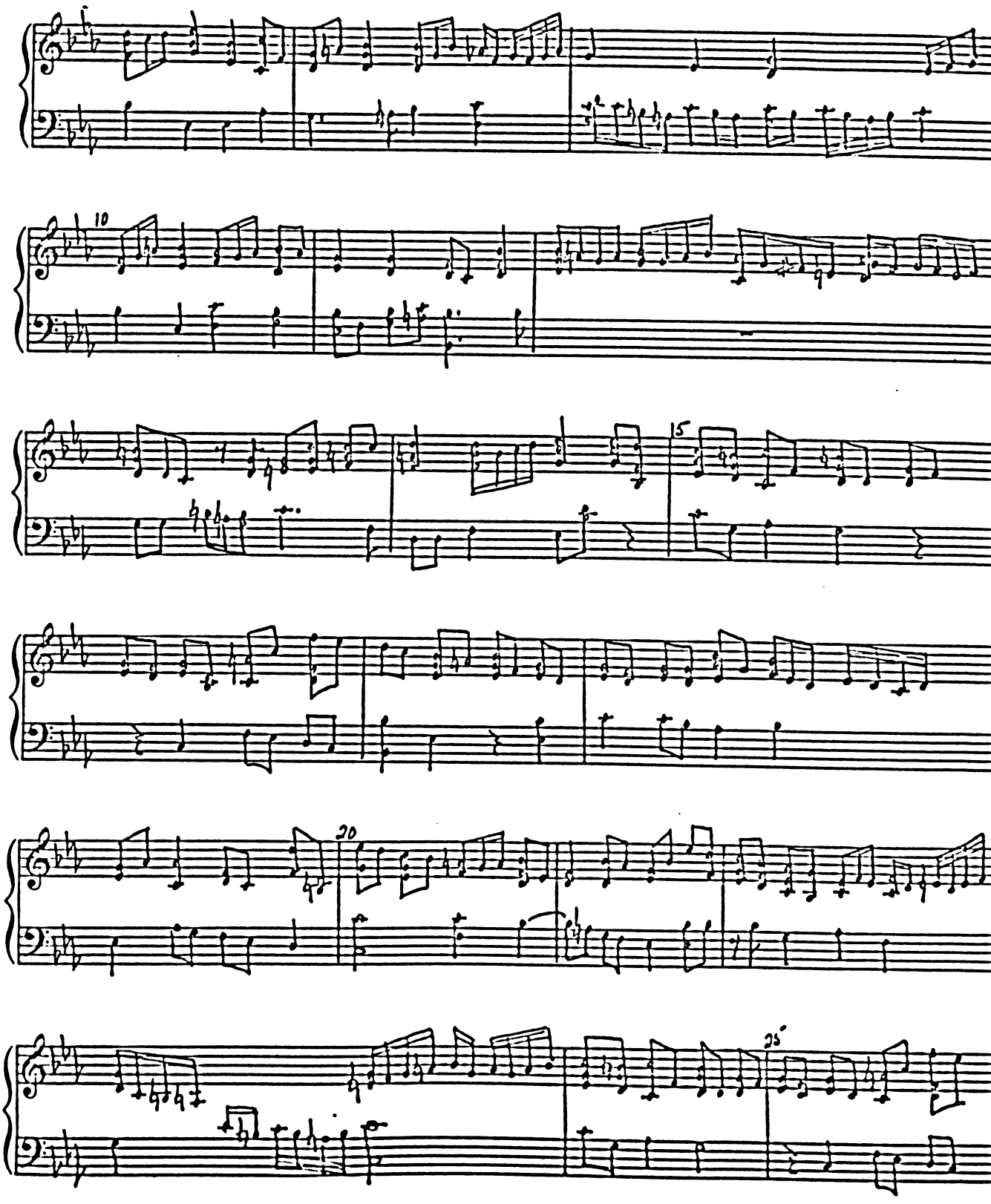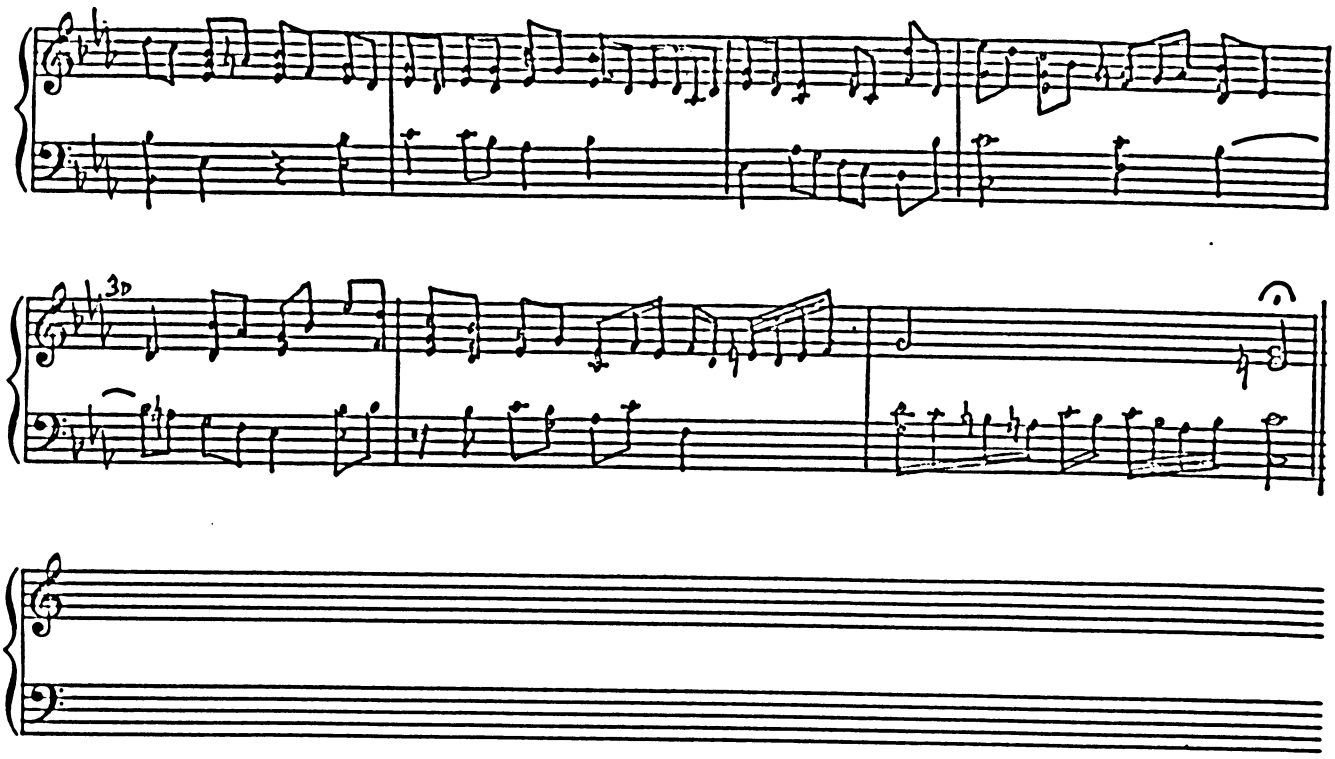






Helas quel Iour. Orland.

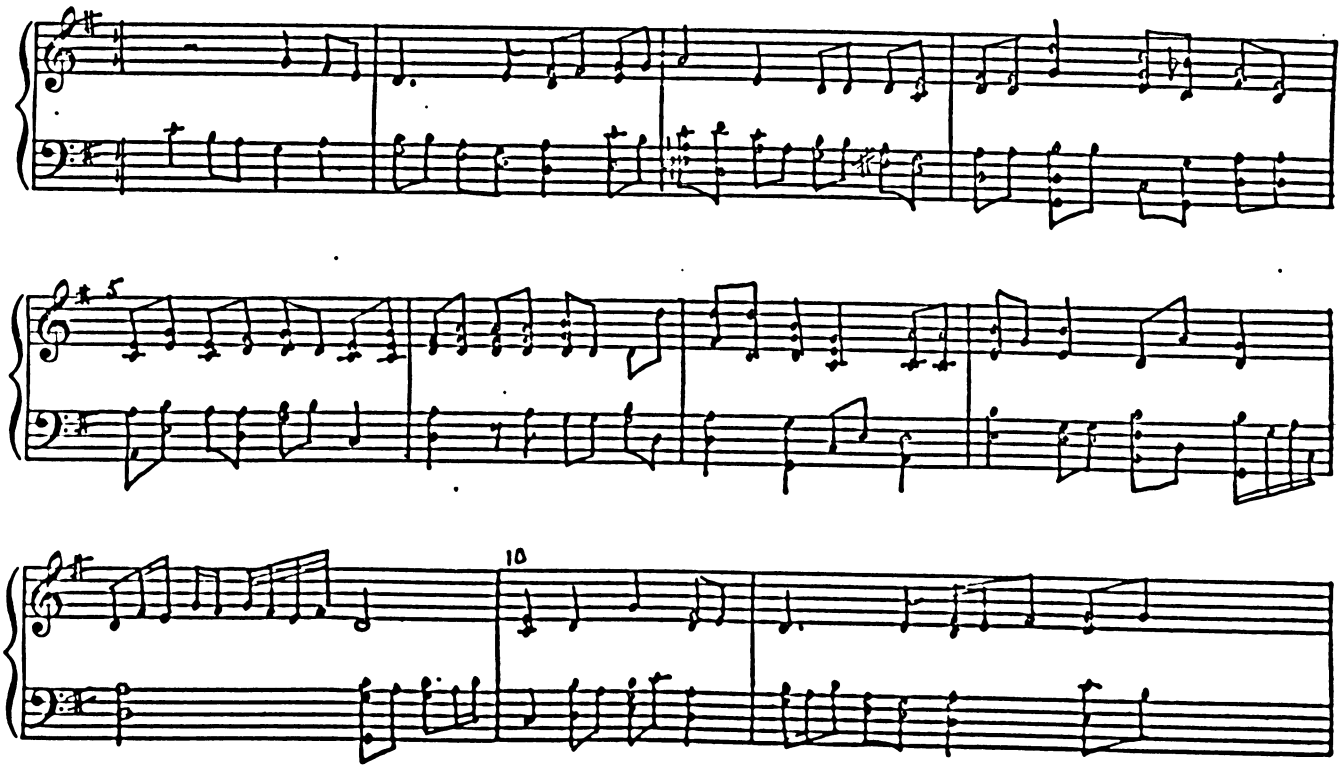


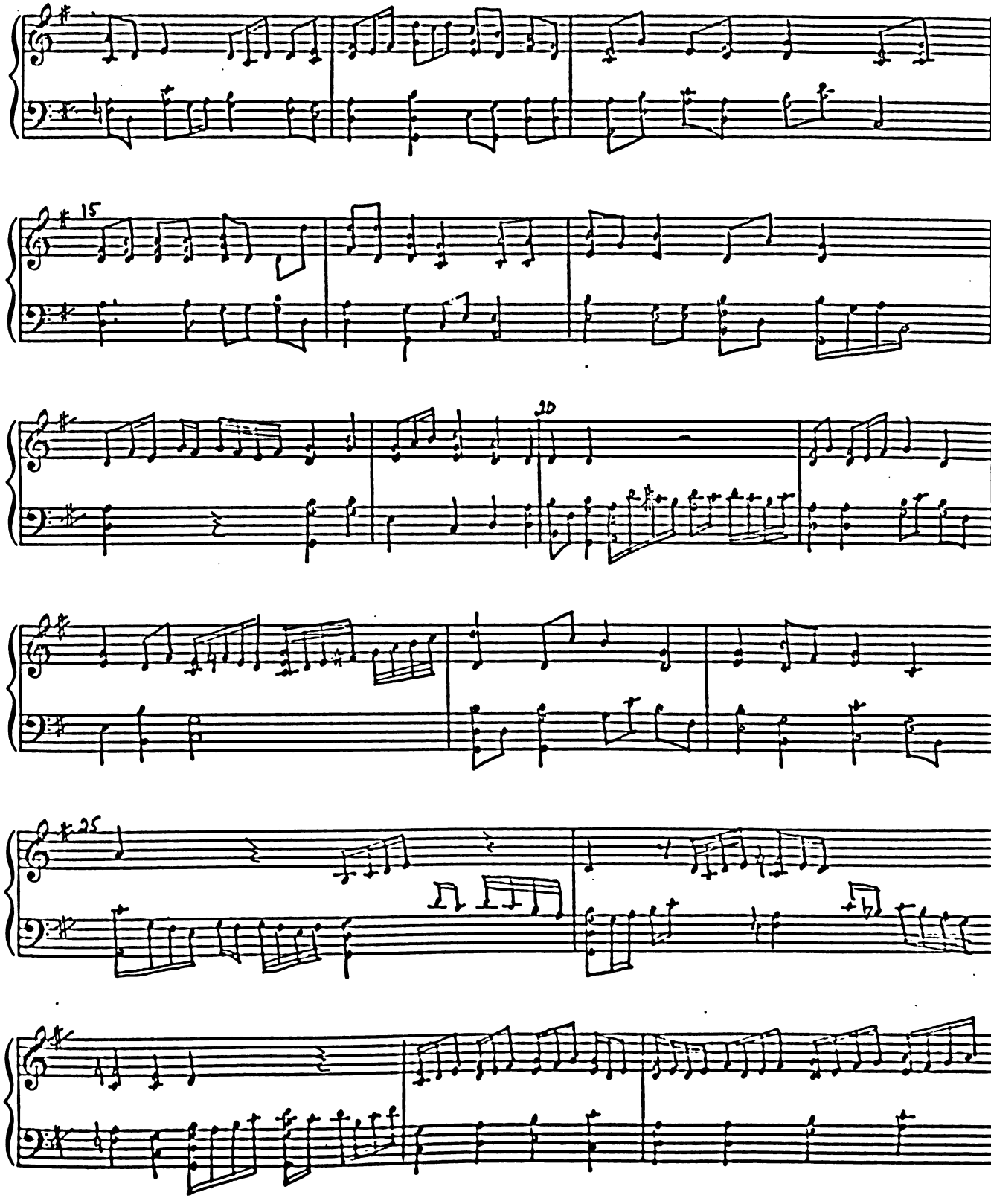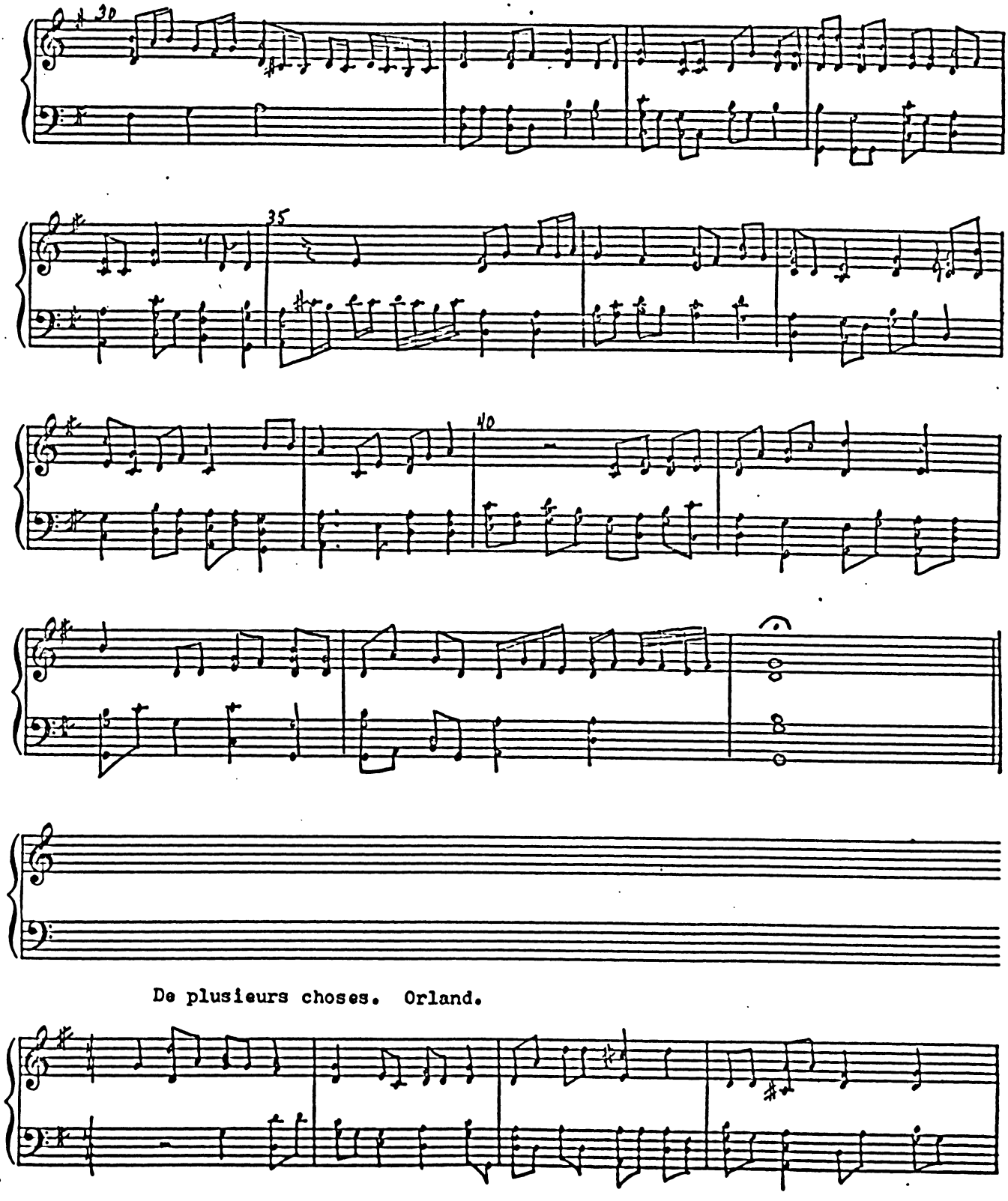



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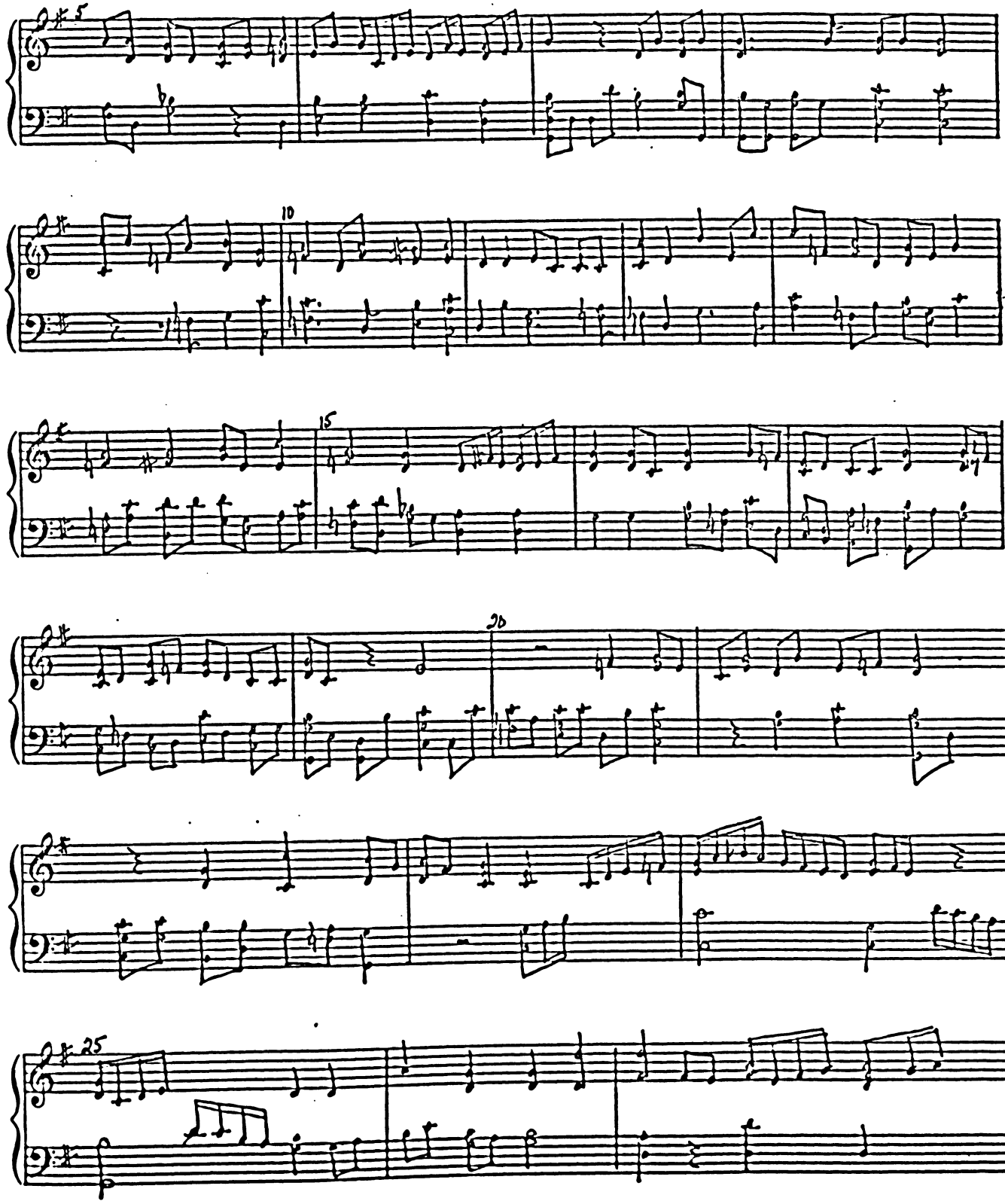


Le rossignol. Orland.

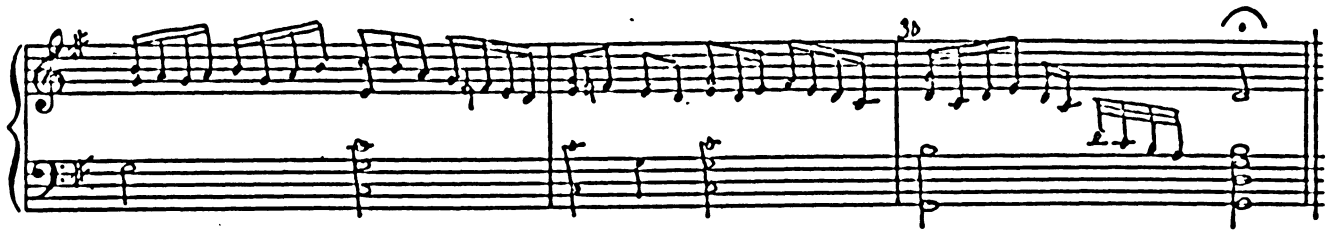


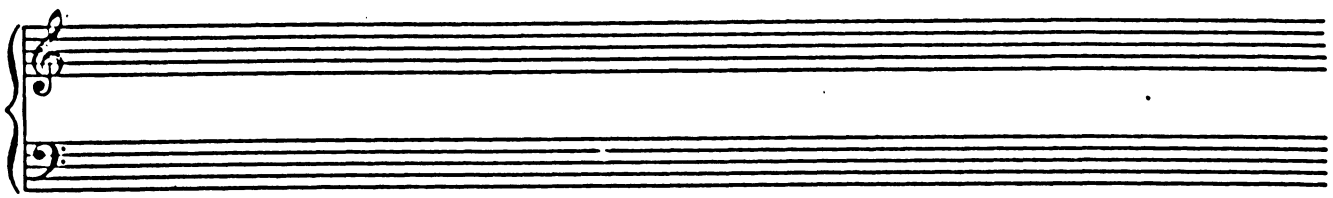

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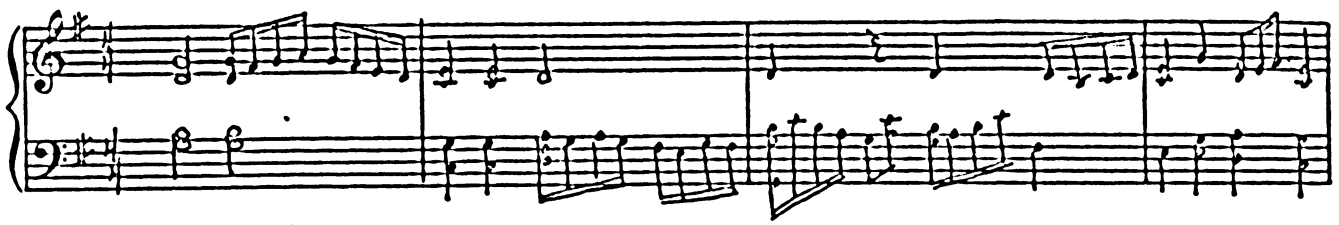
De plusieurs choses. Orland.
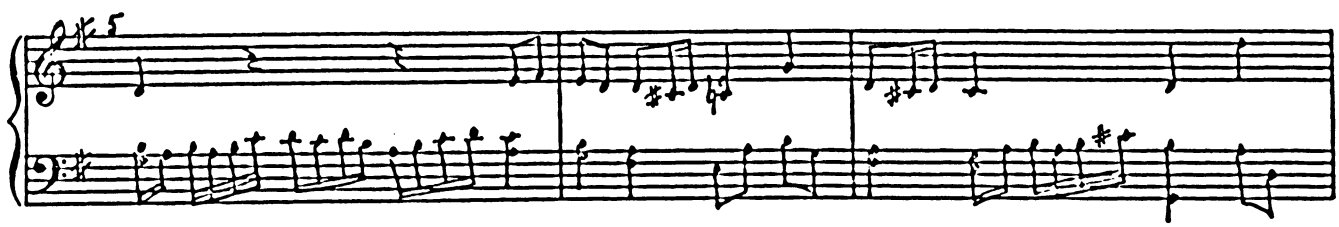

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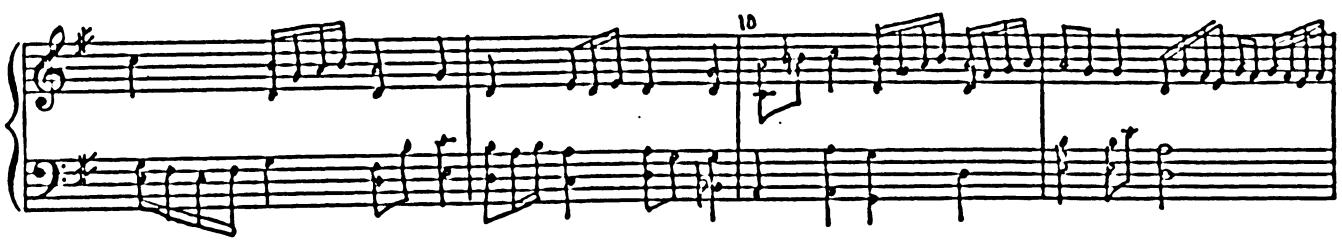


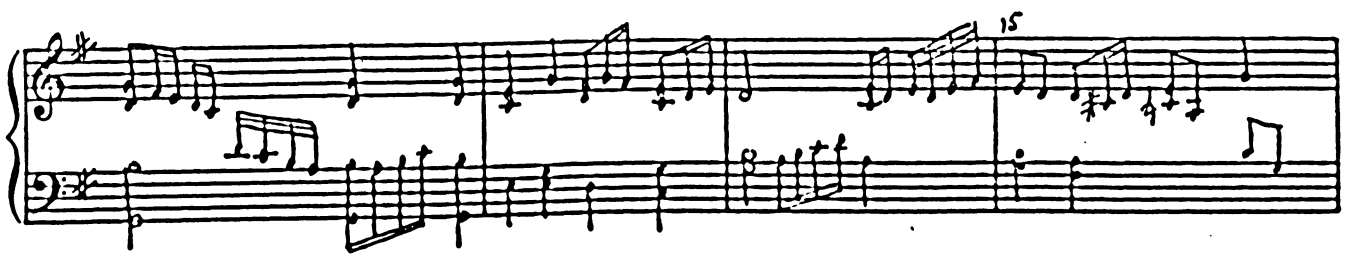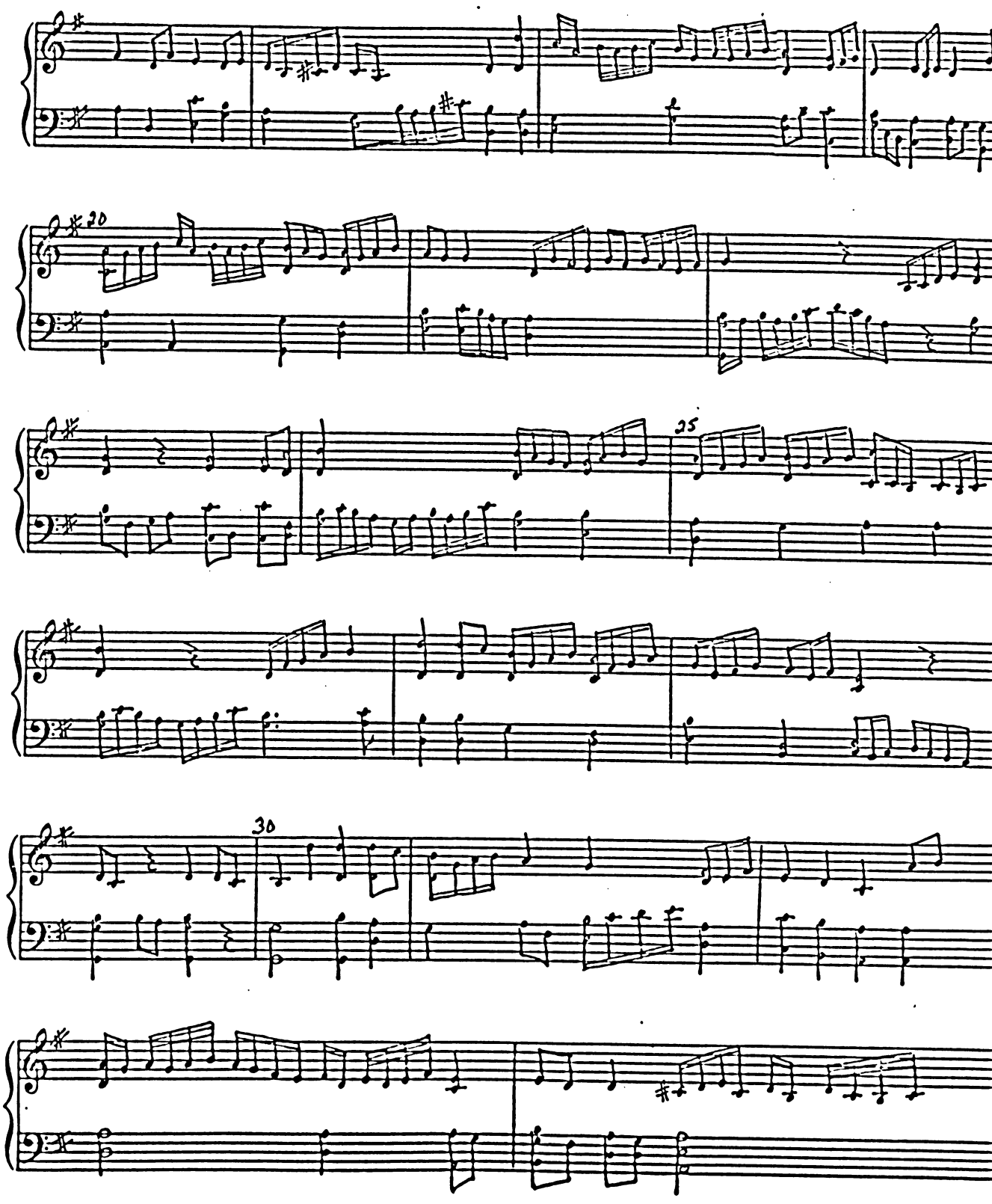


Bevar mich Herr. Steffan Zirler.
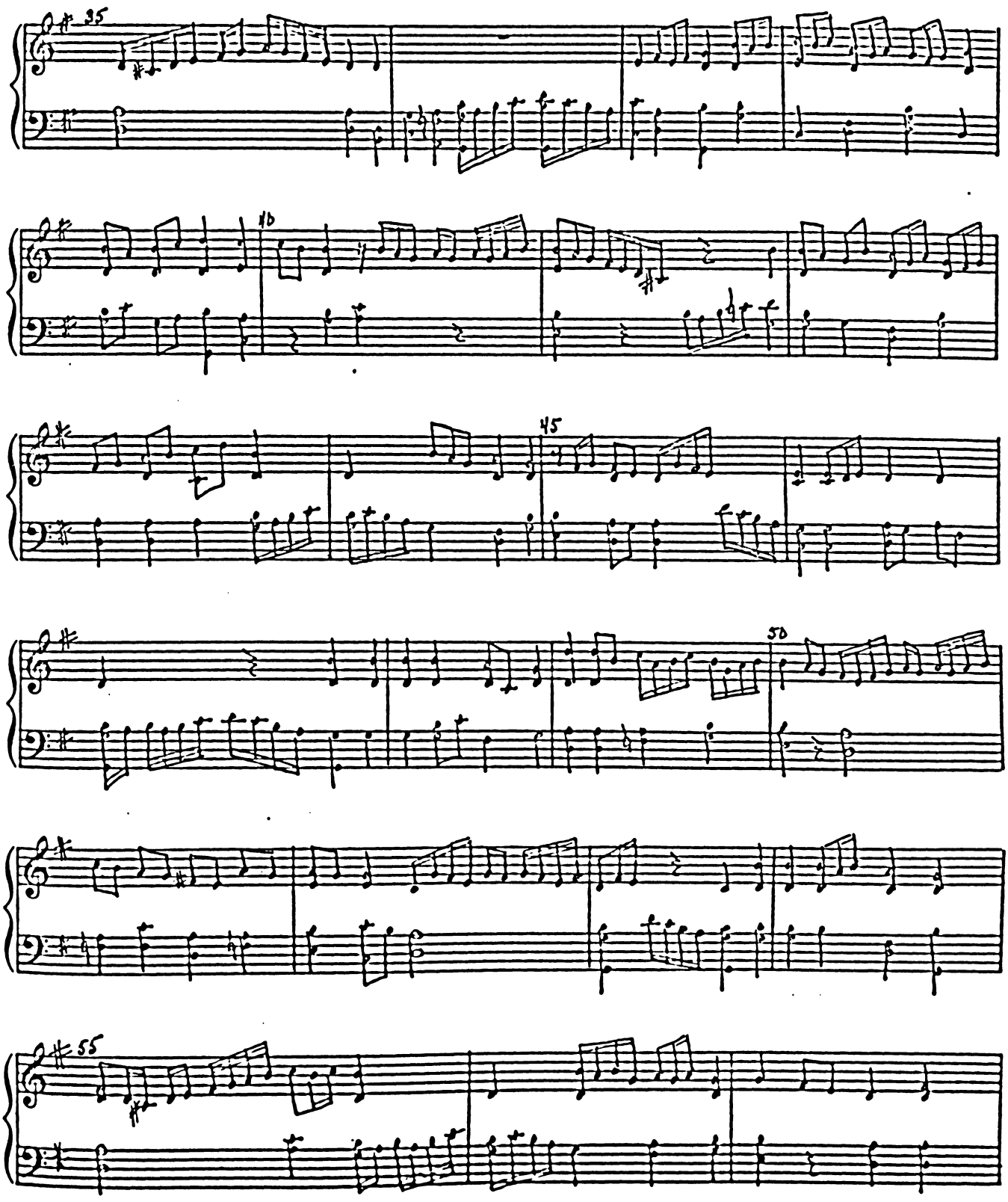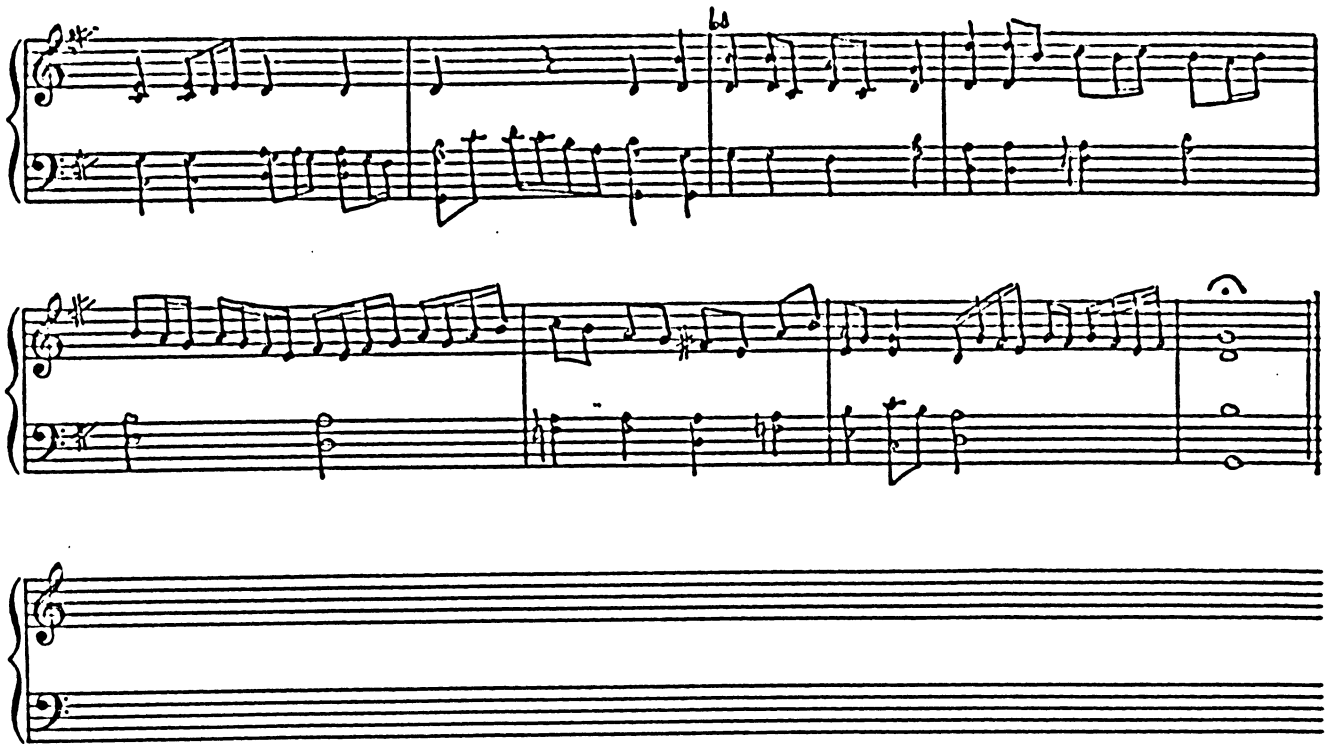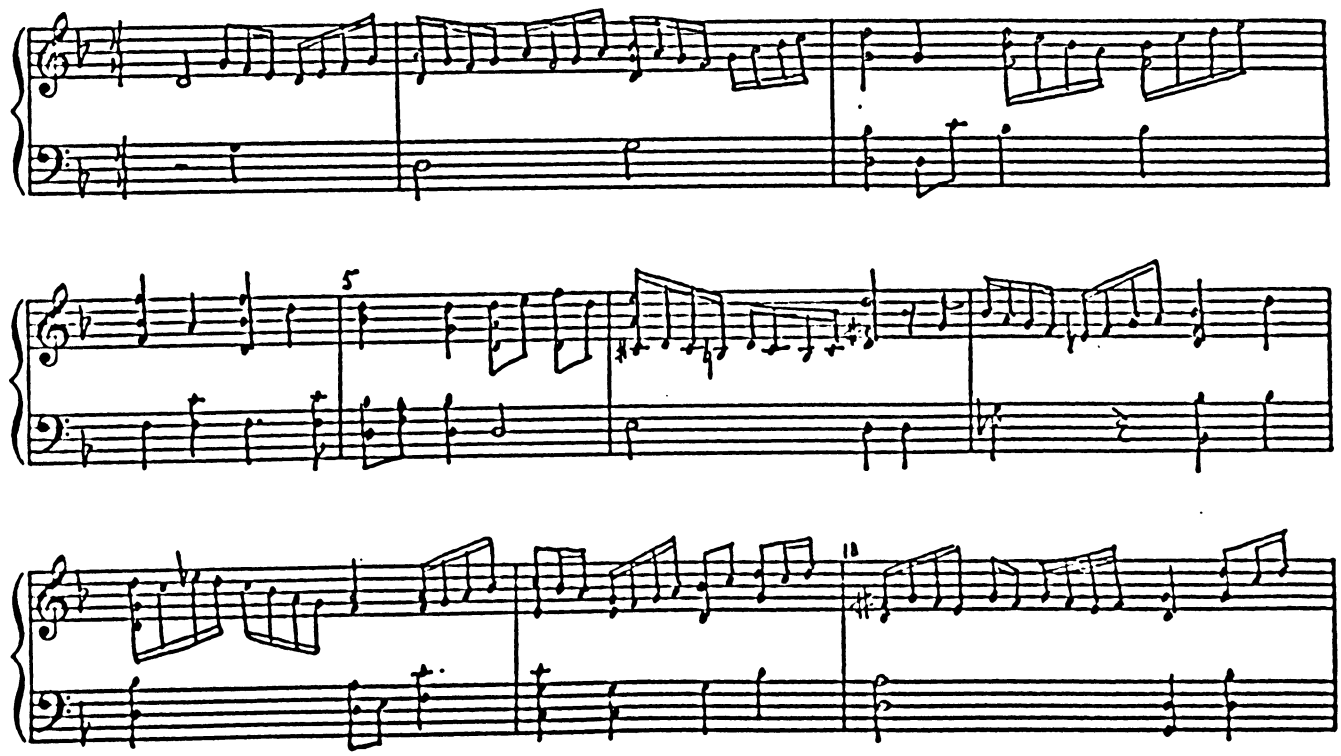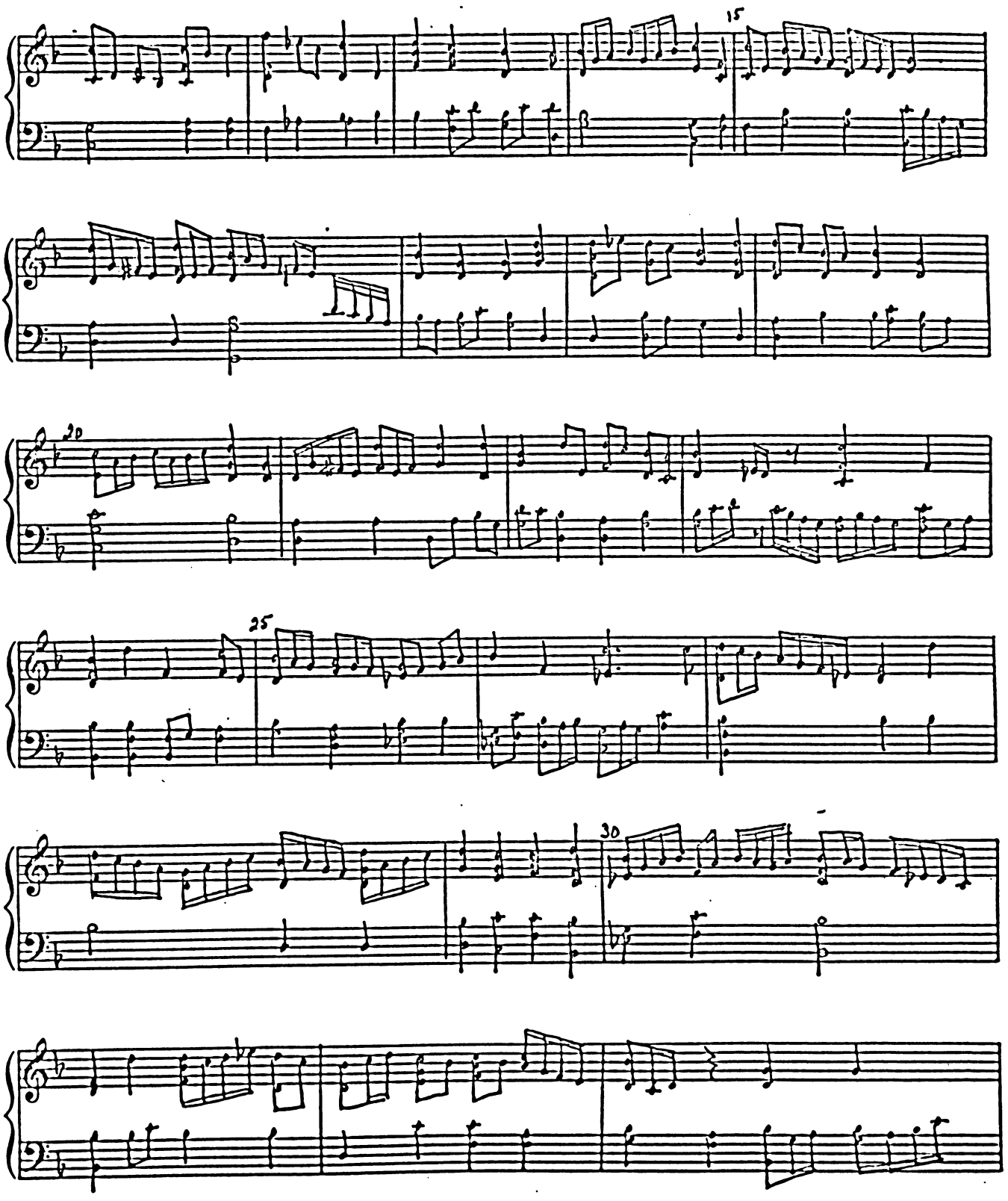









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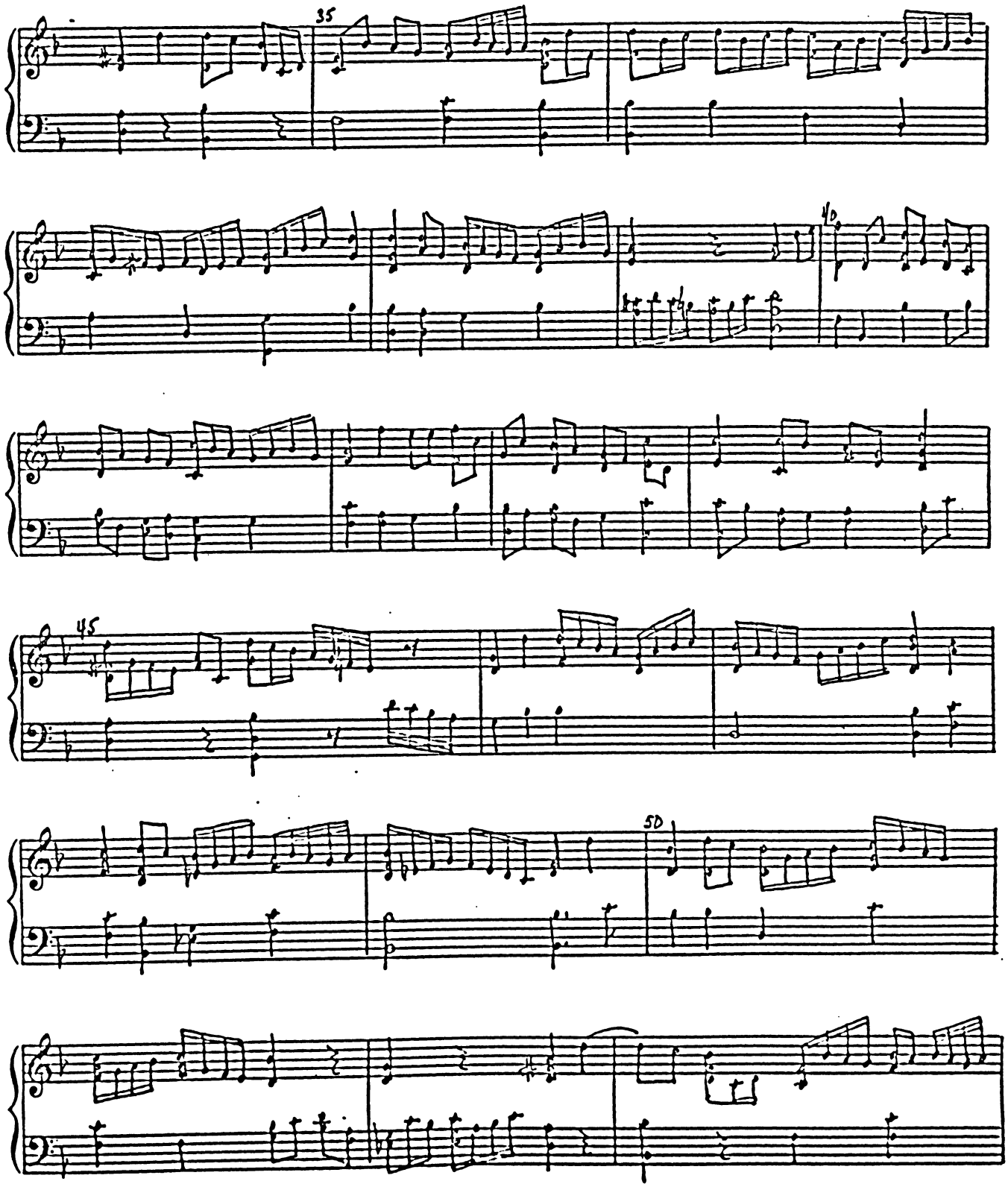

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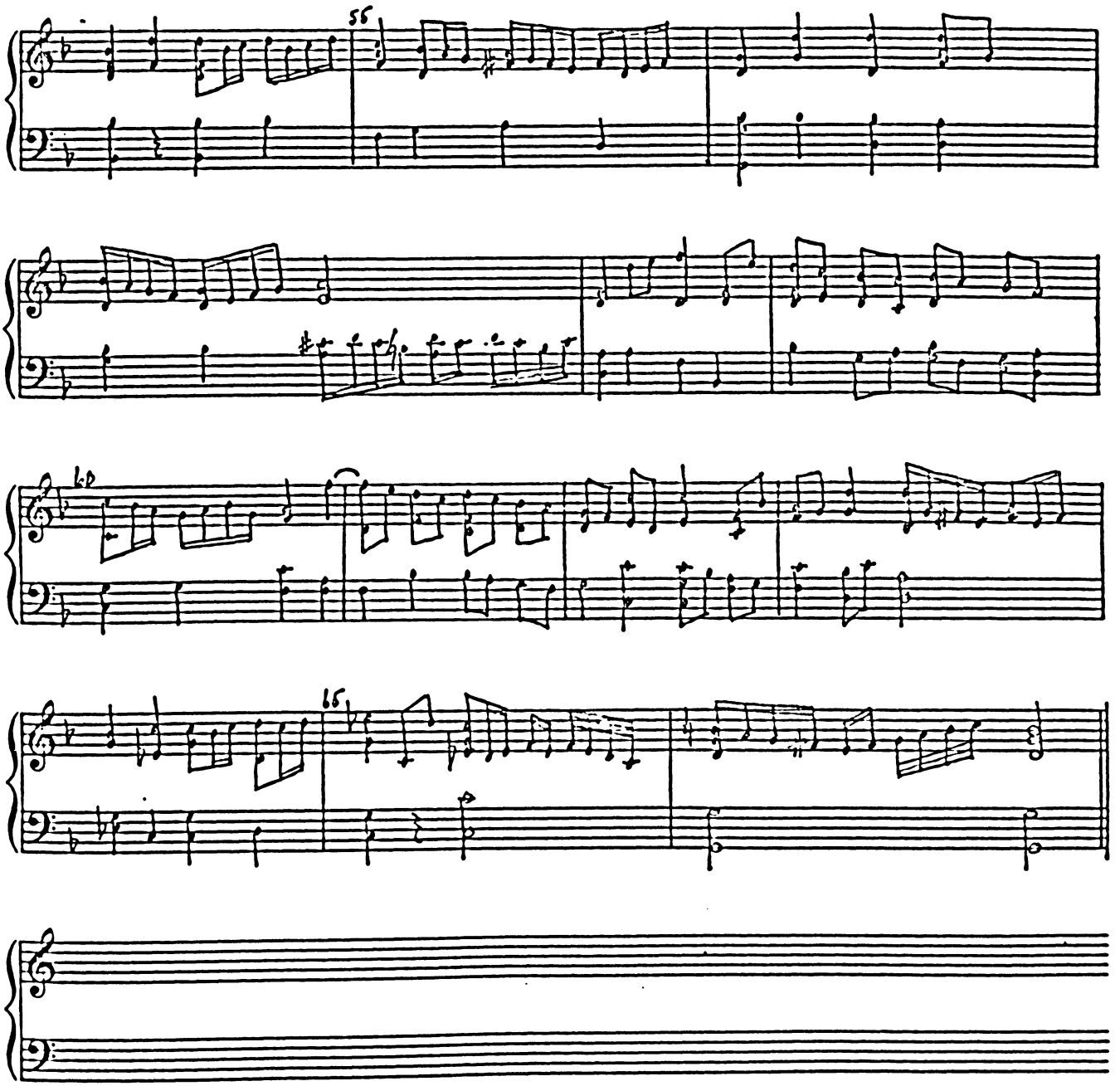


Ich weiss mir ein vest. Scandello.
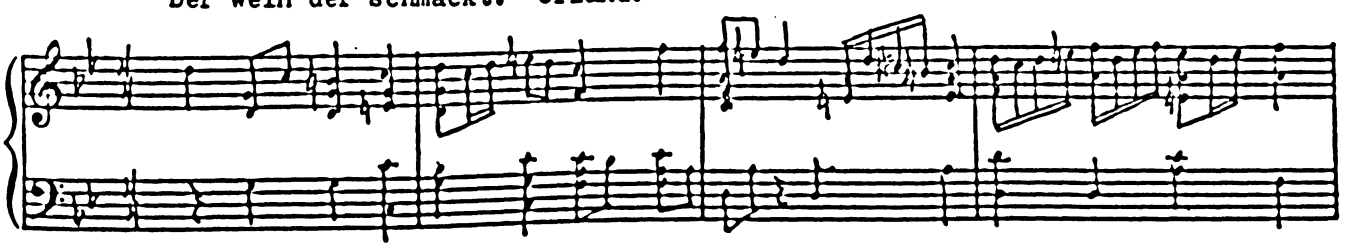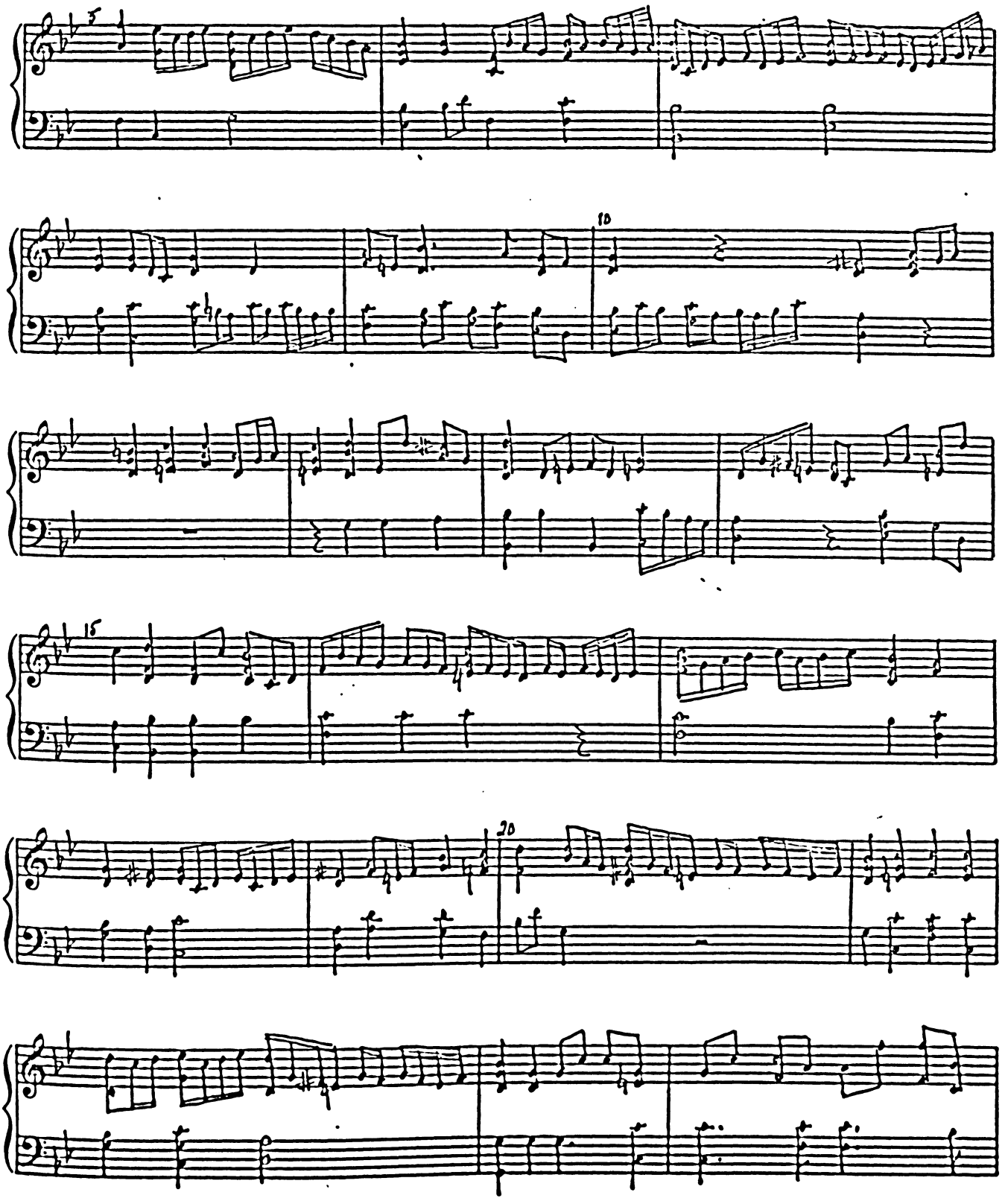



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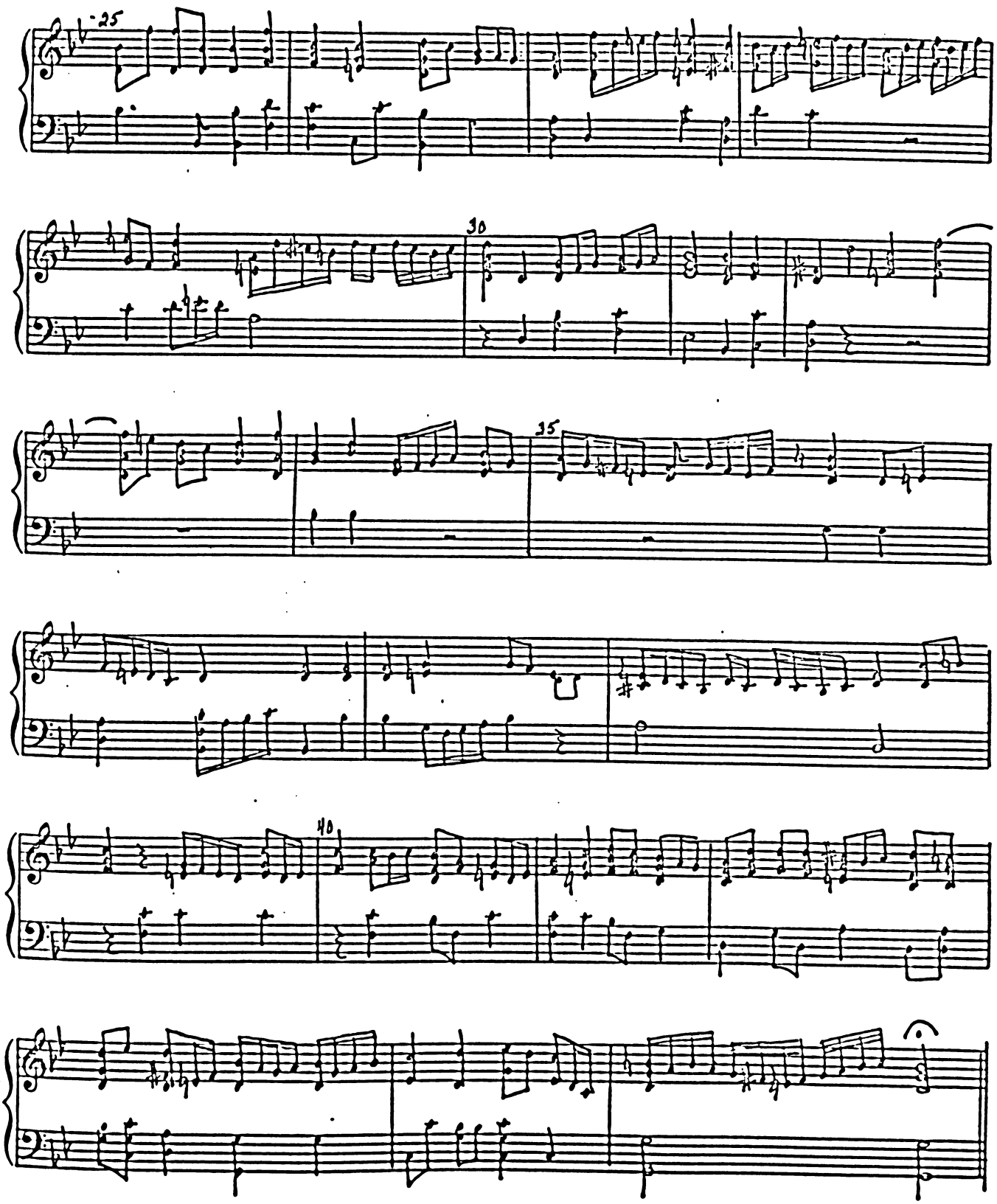

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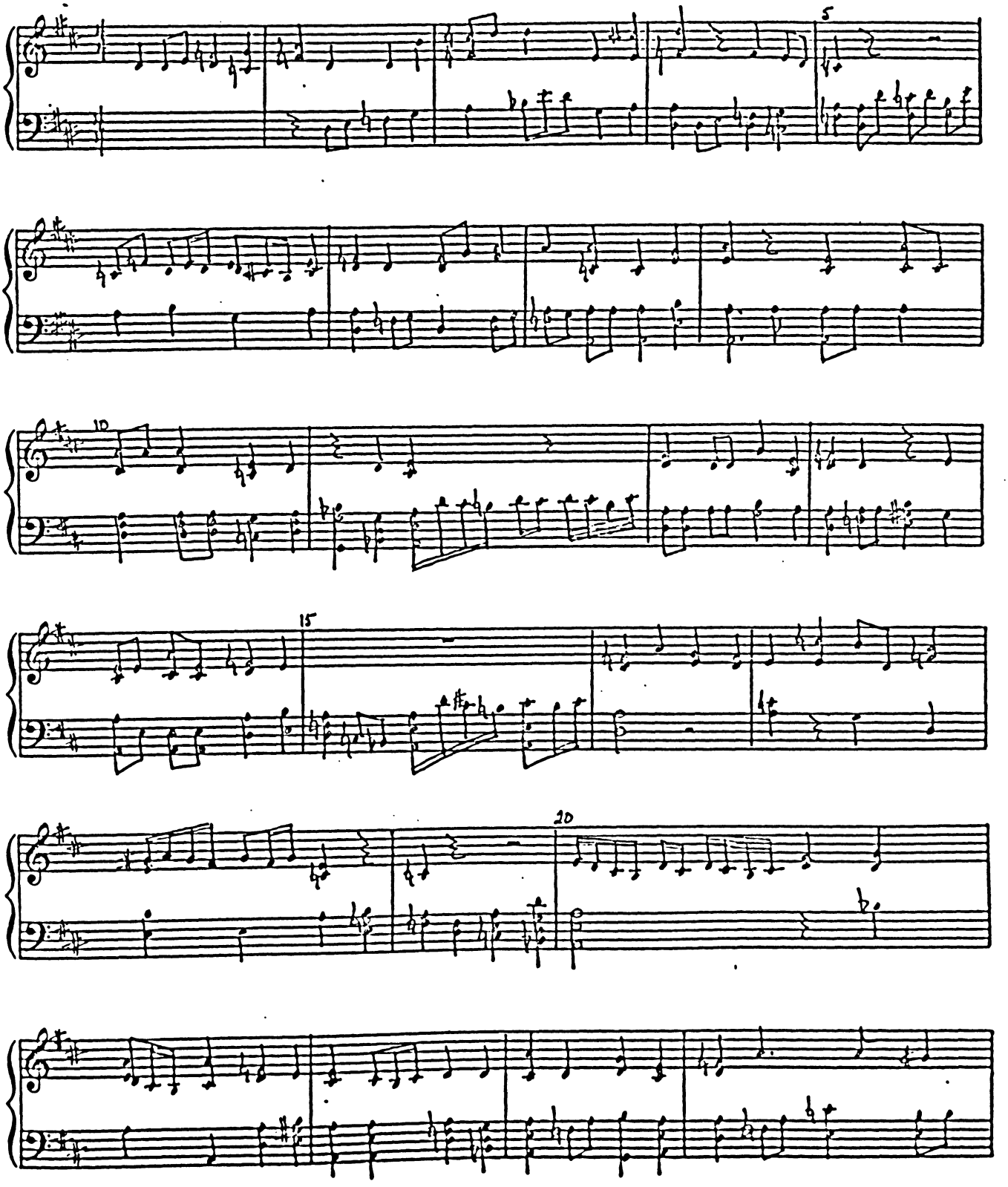
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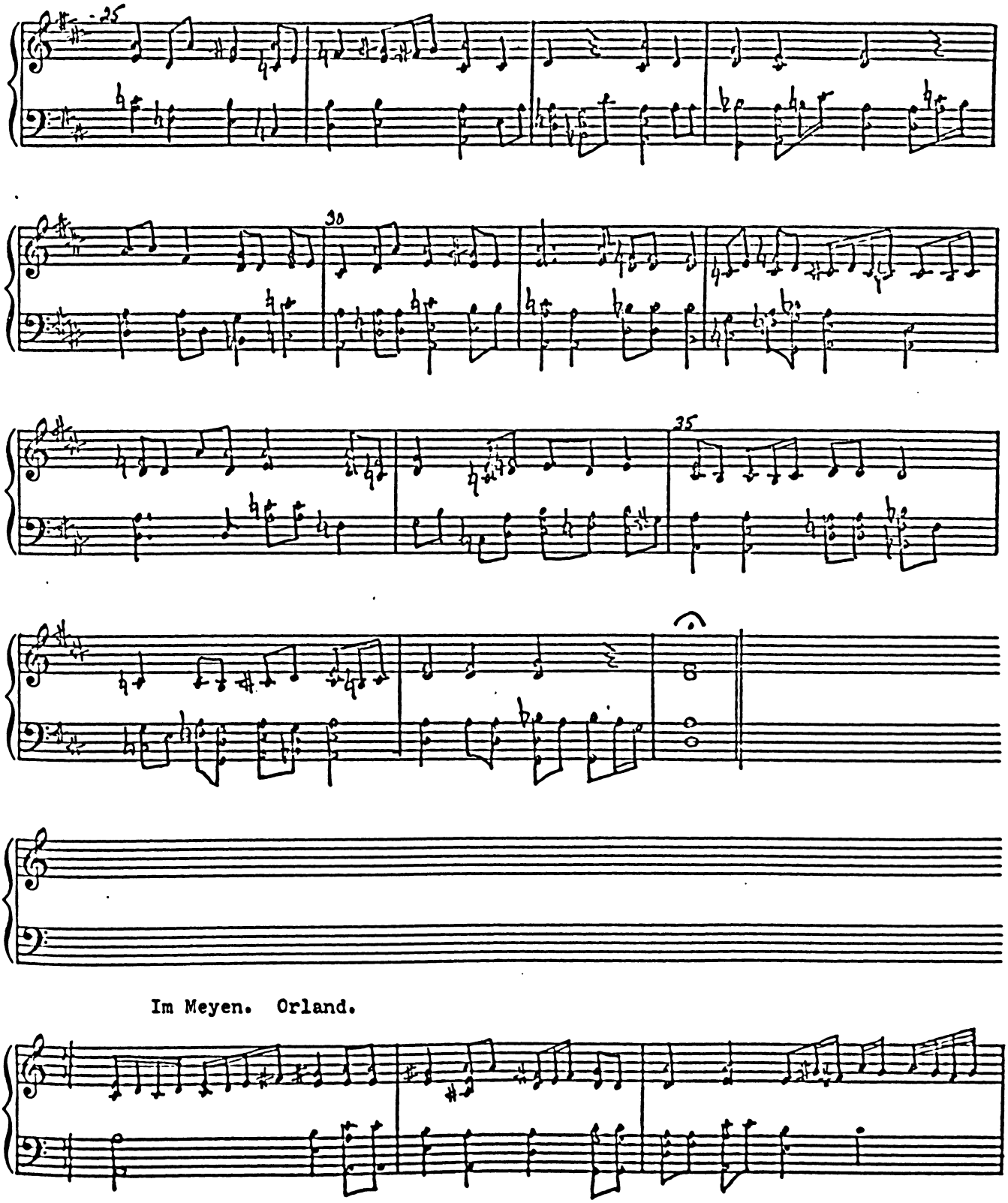



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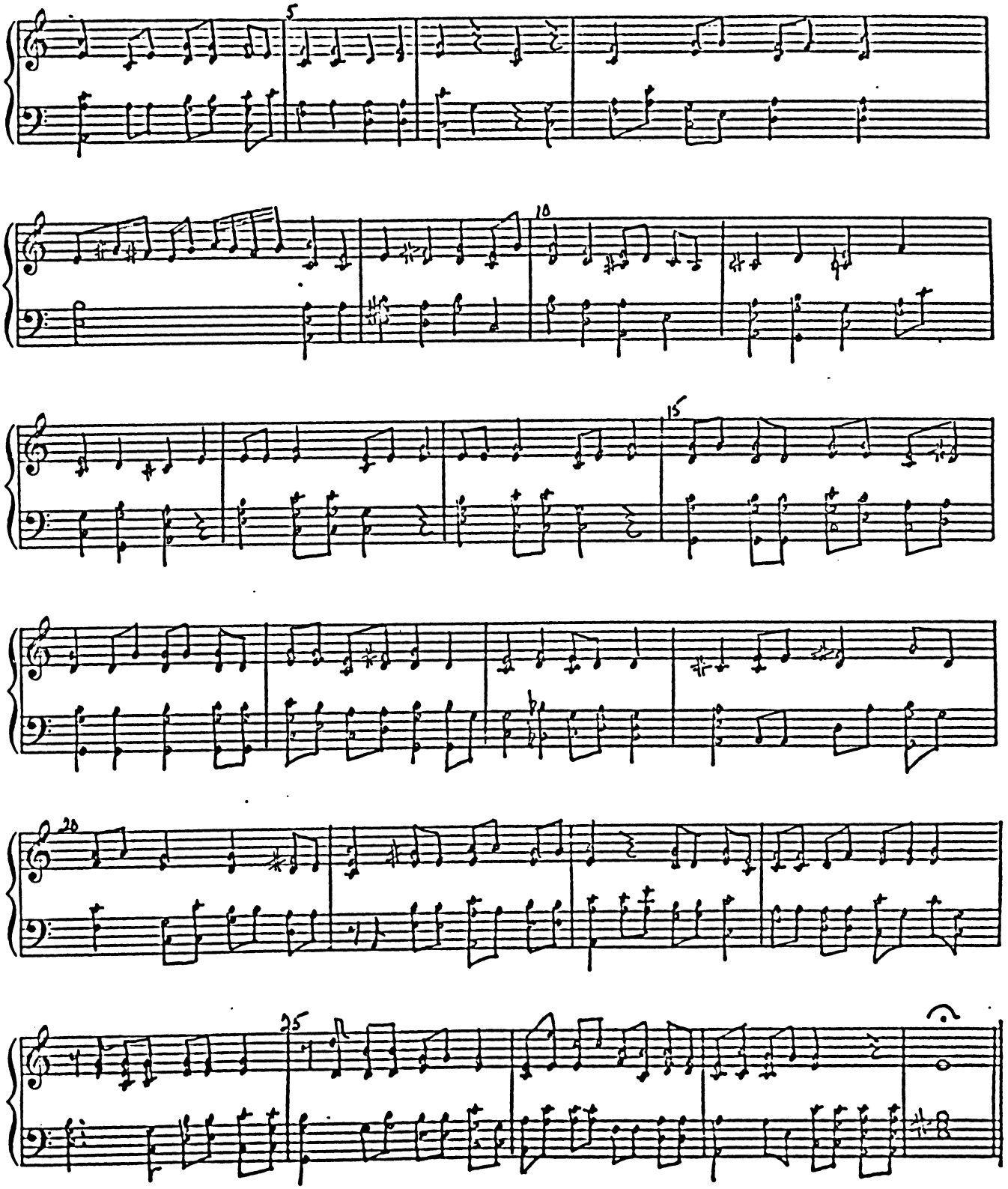

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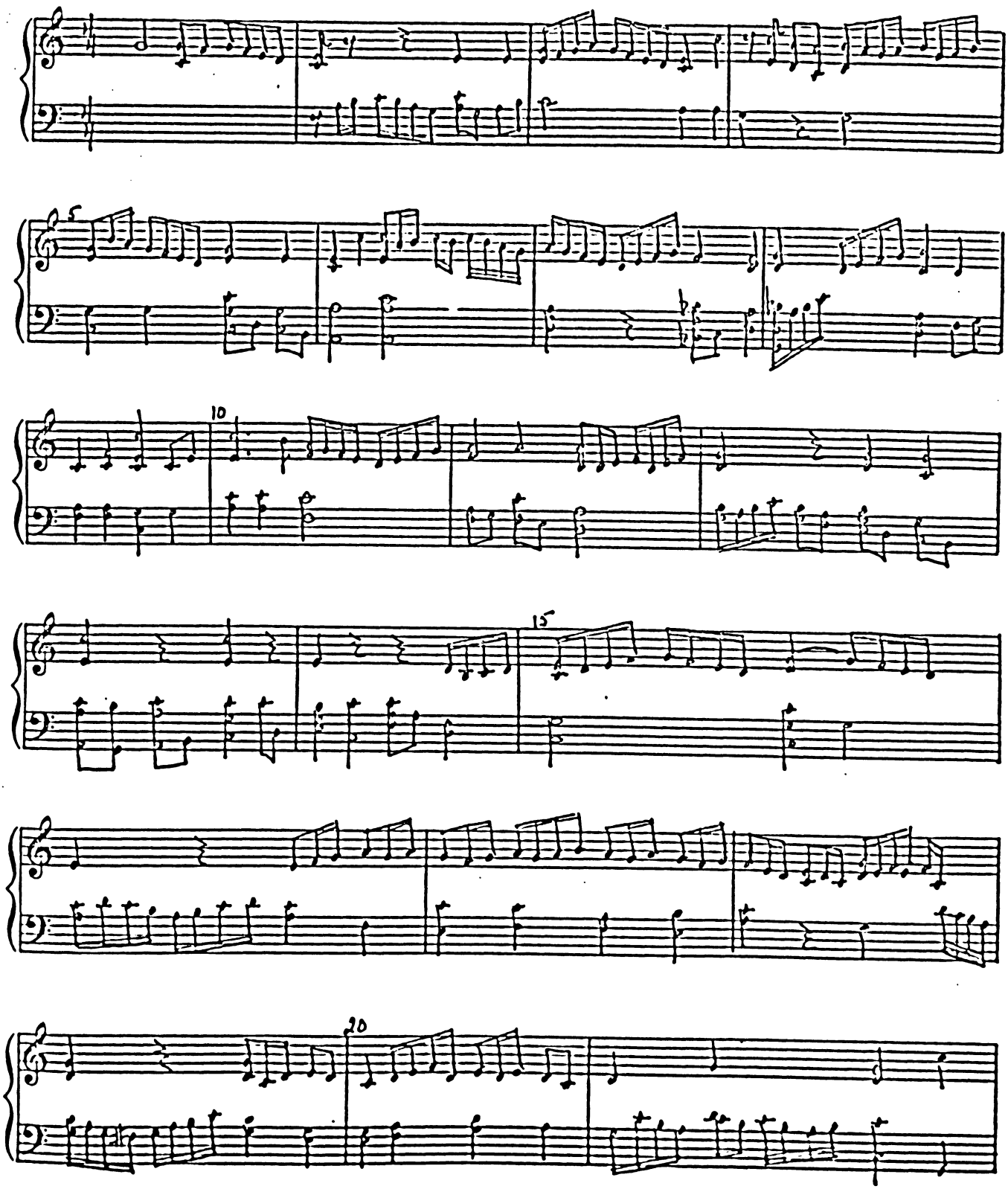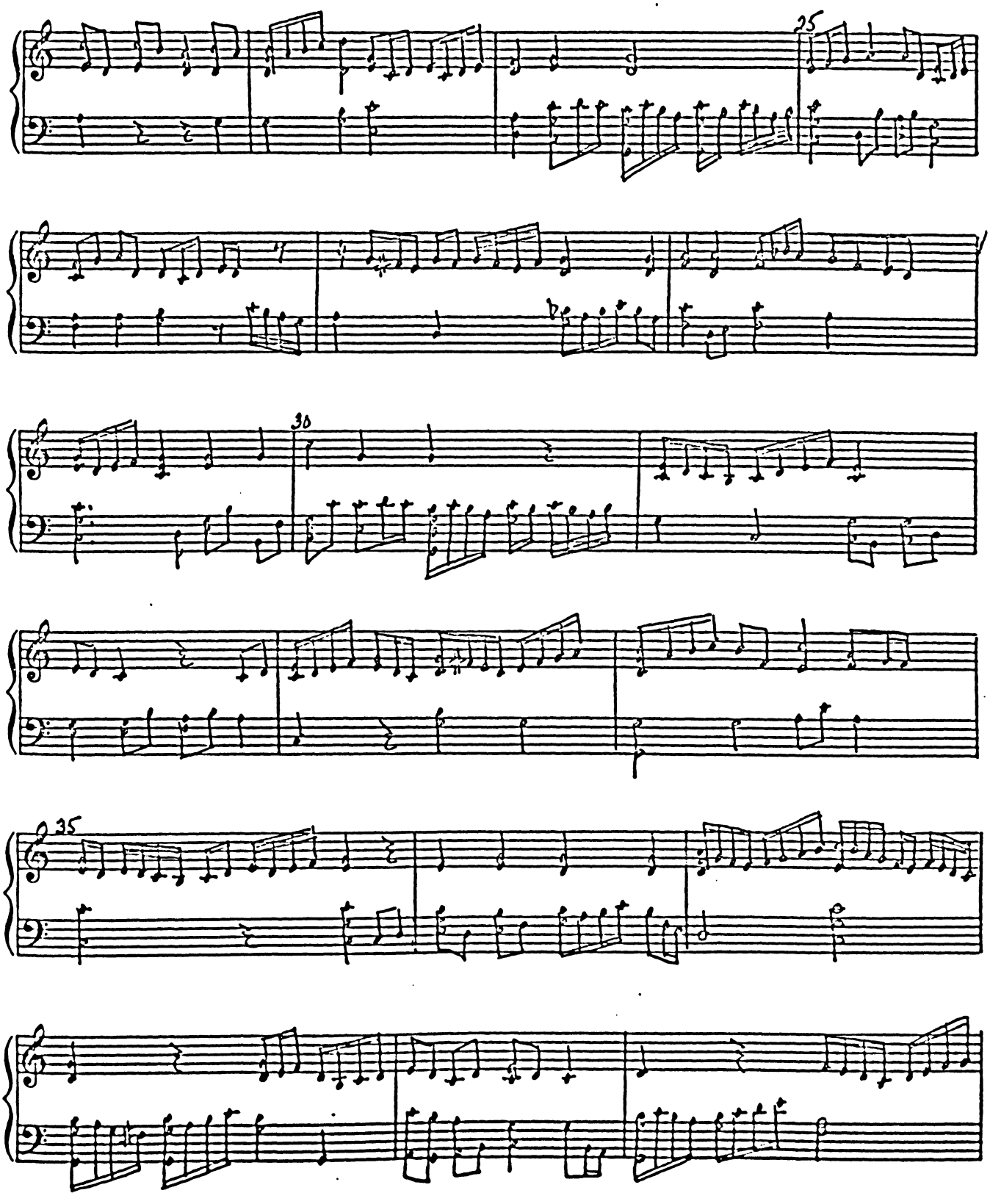




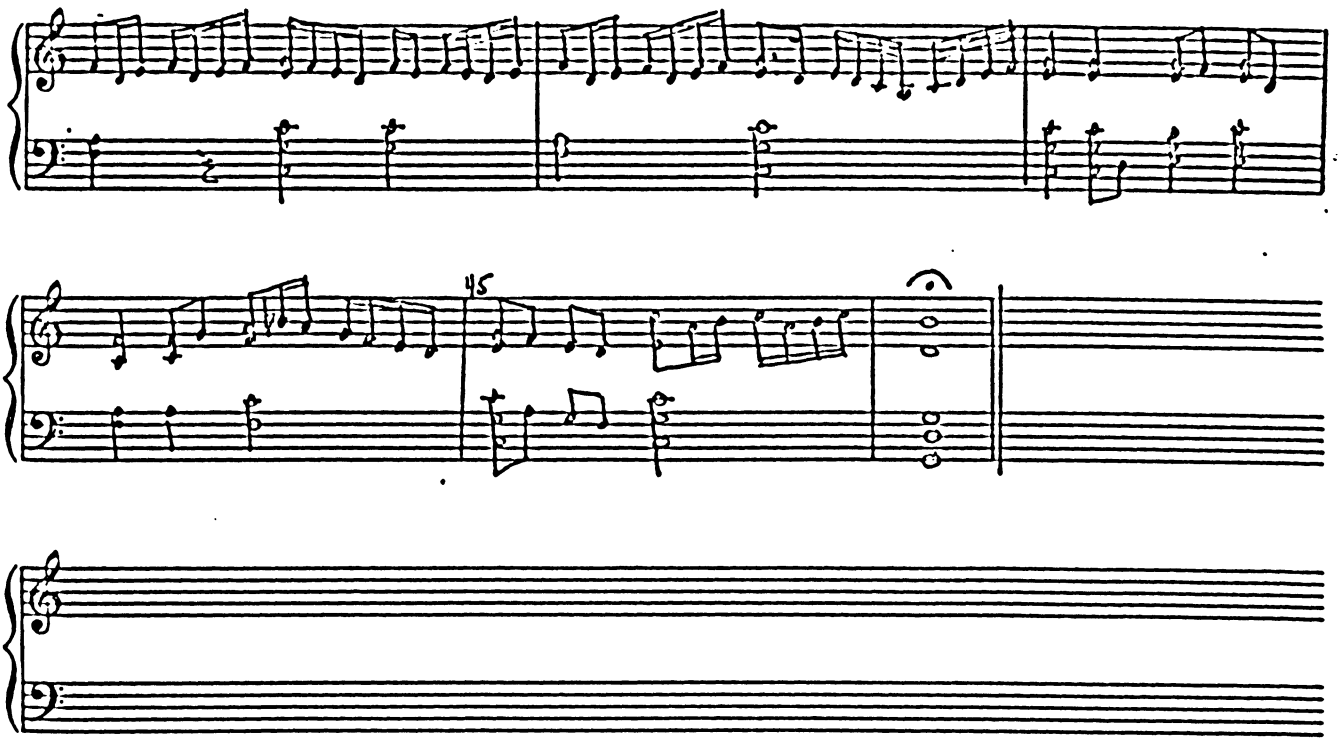
Im Meyen. Orland.


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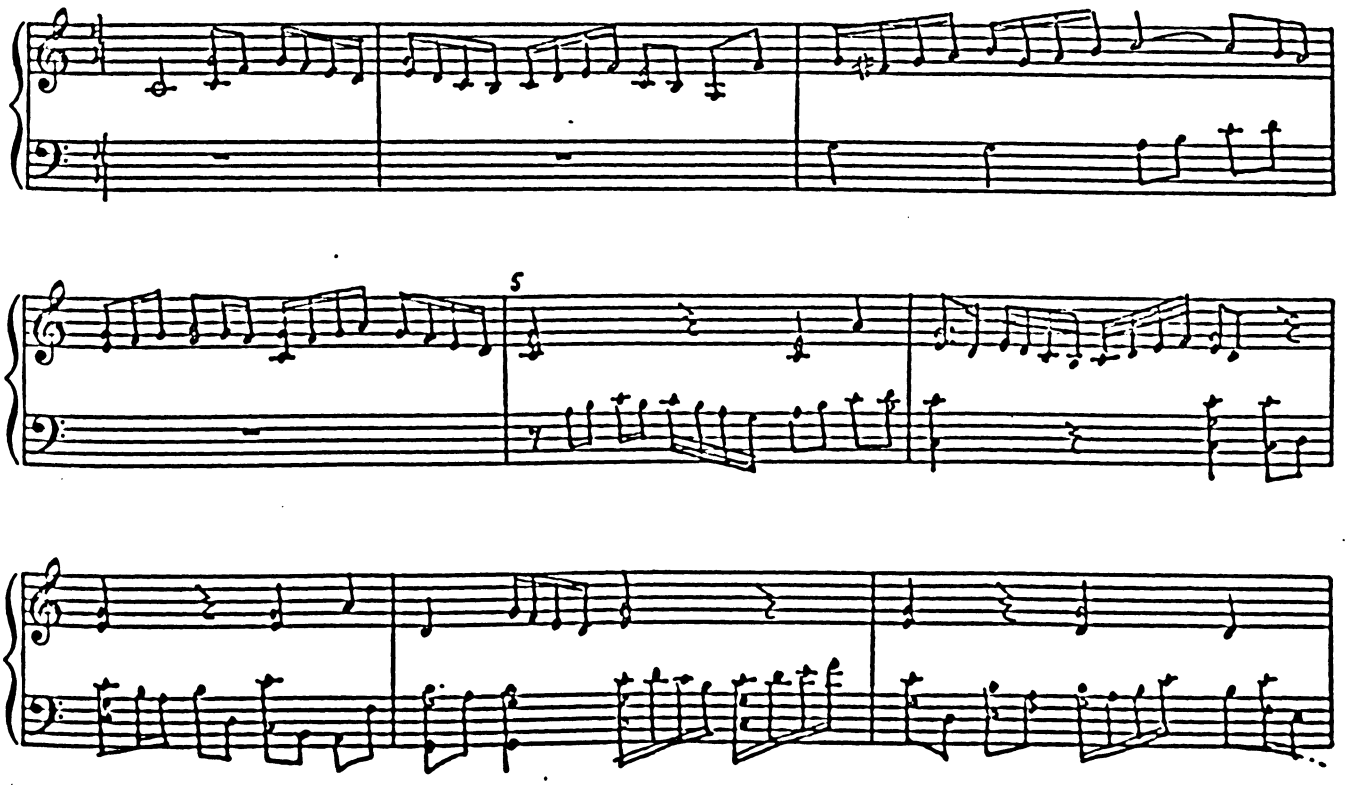
Legem pone mihi Domine. Orland.

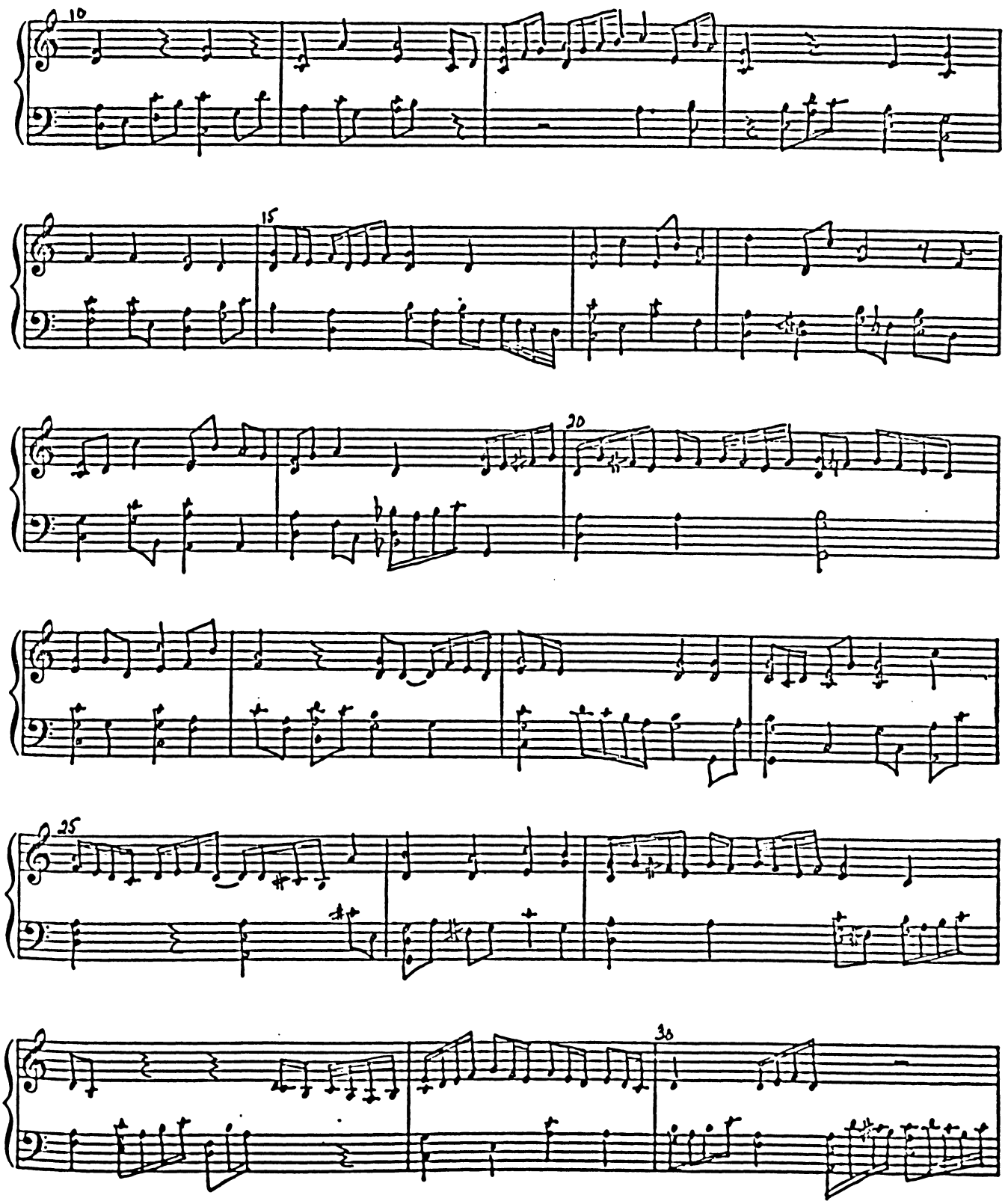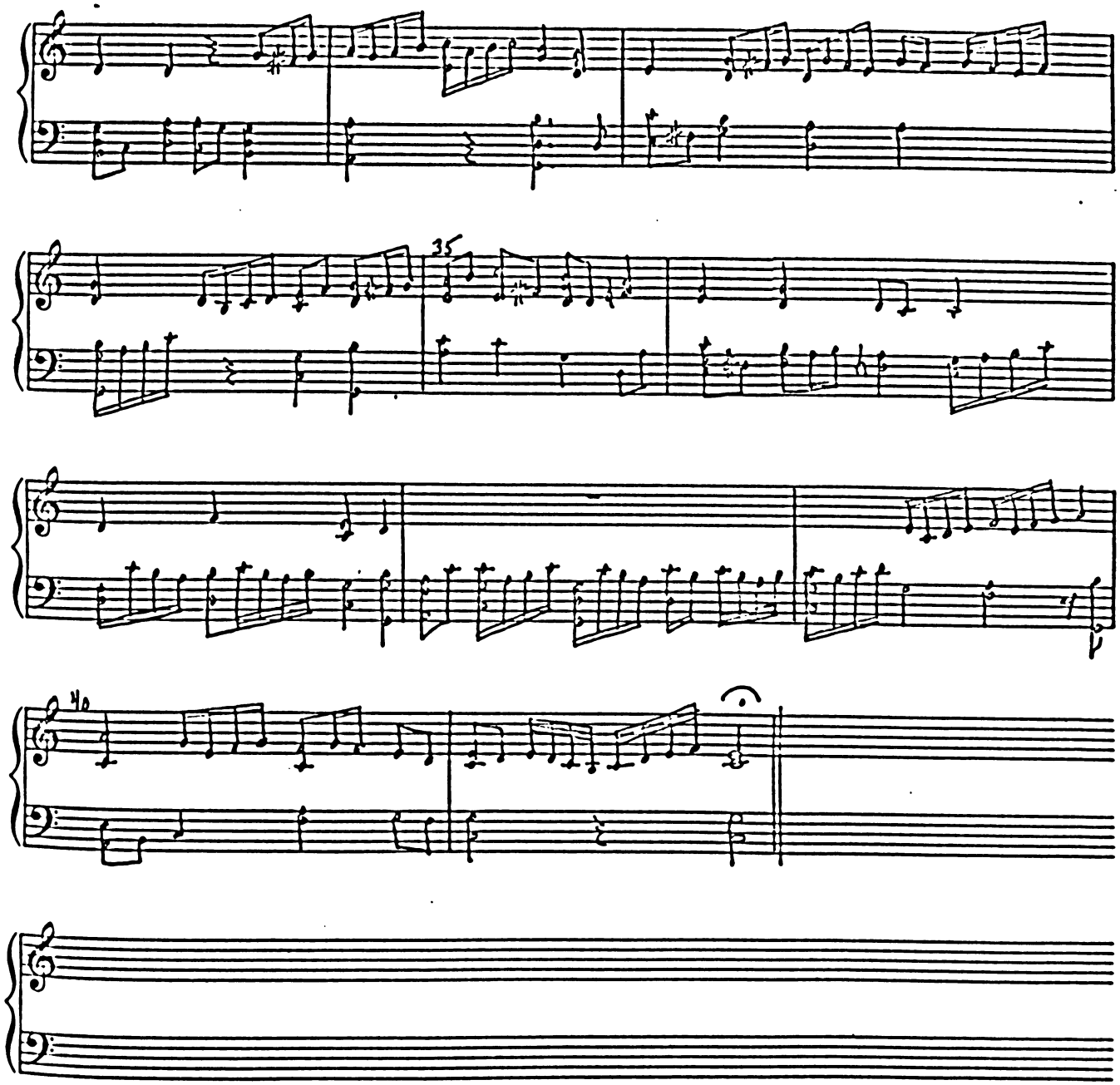



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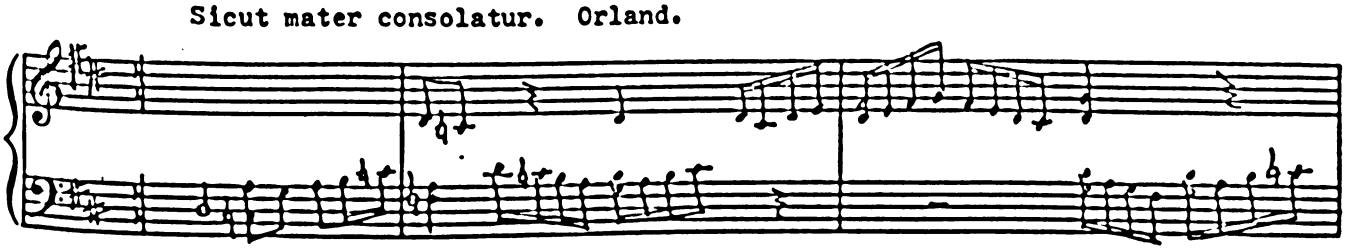


Secunda pars. Da mihi intellectum.

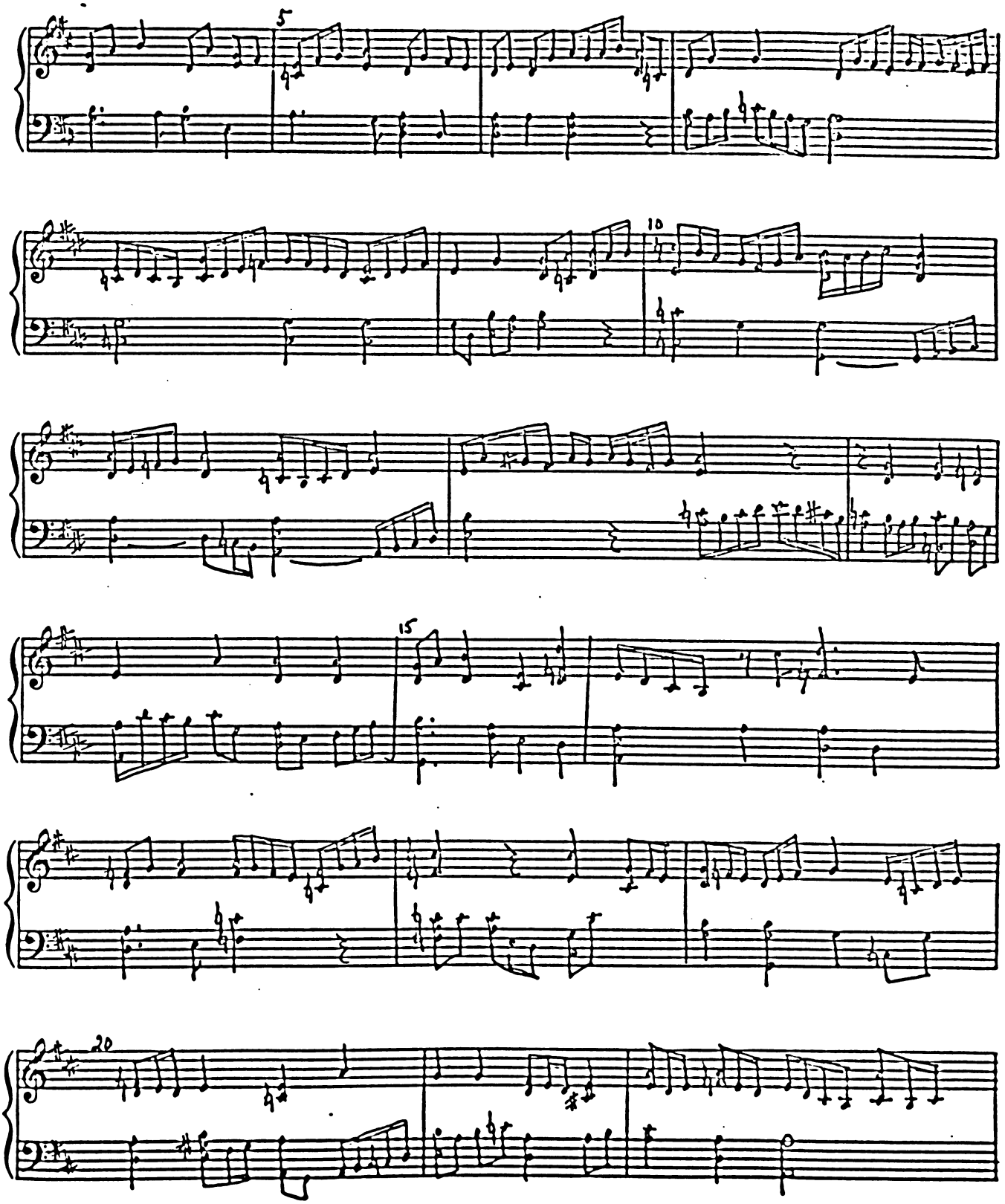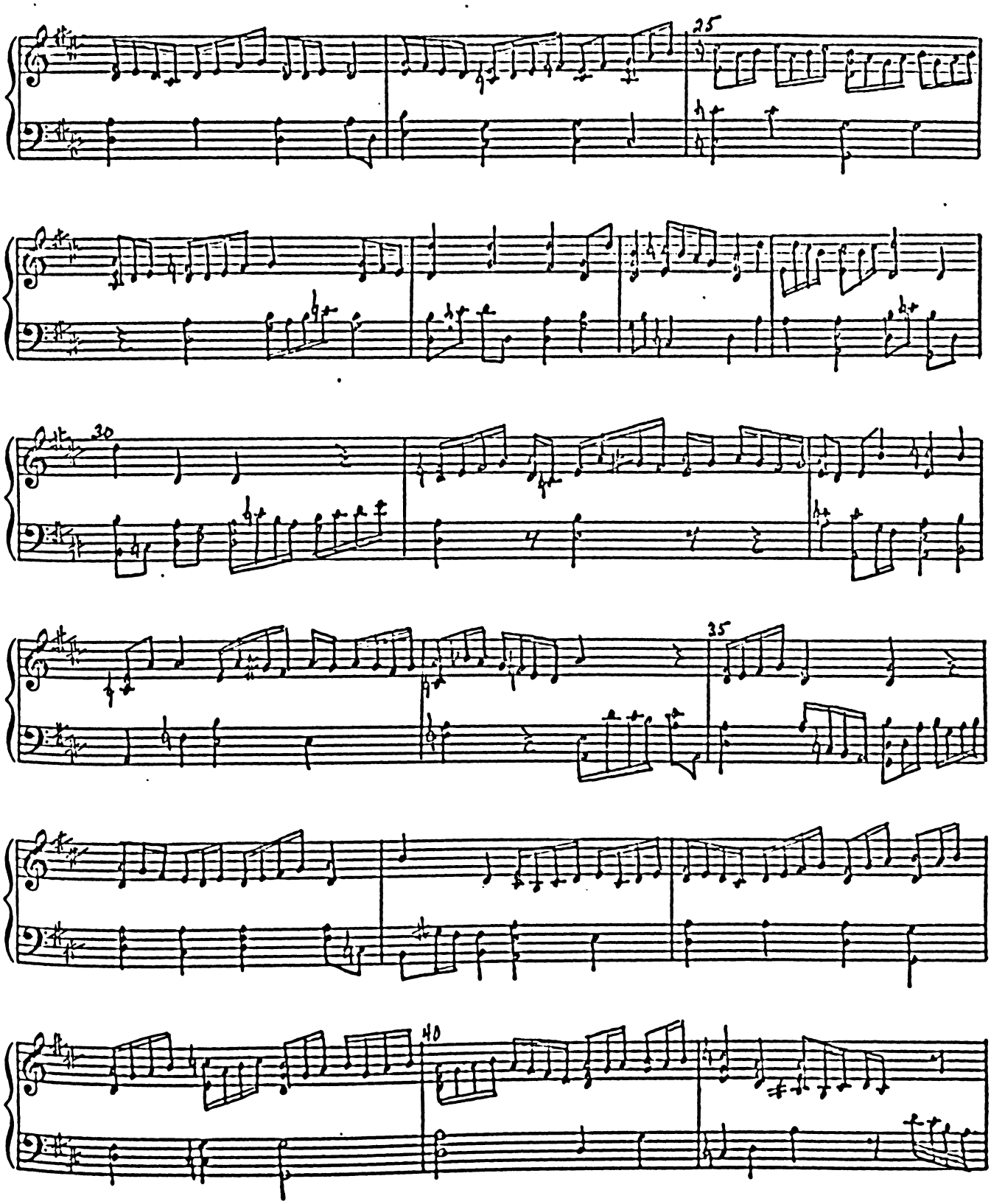



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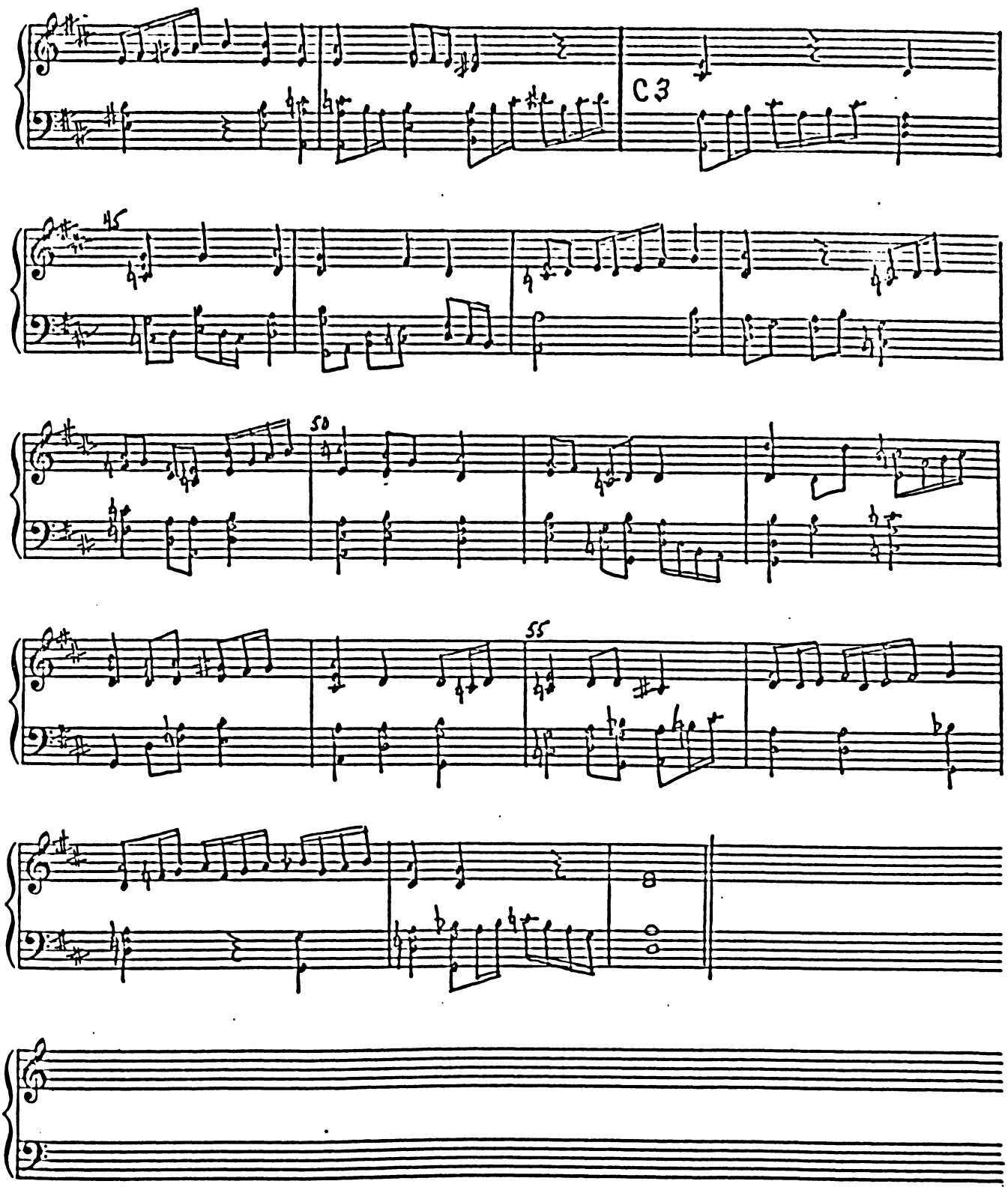


Sicut mater consolatur. Orland.
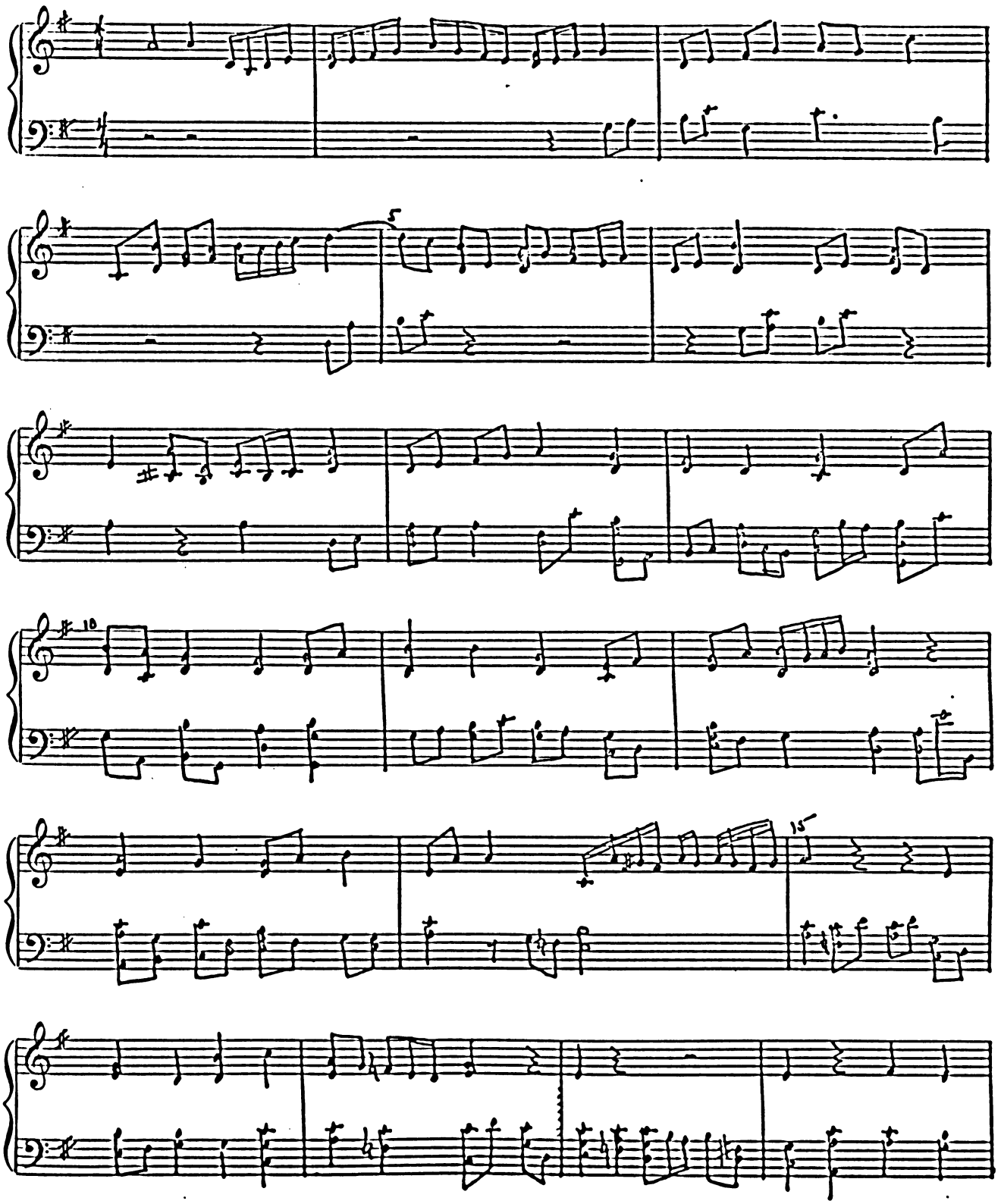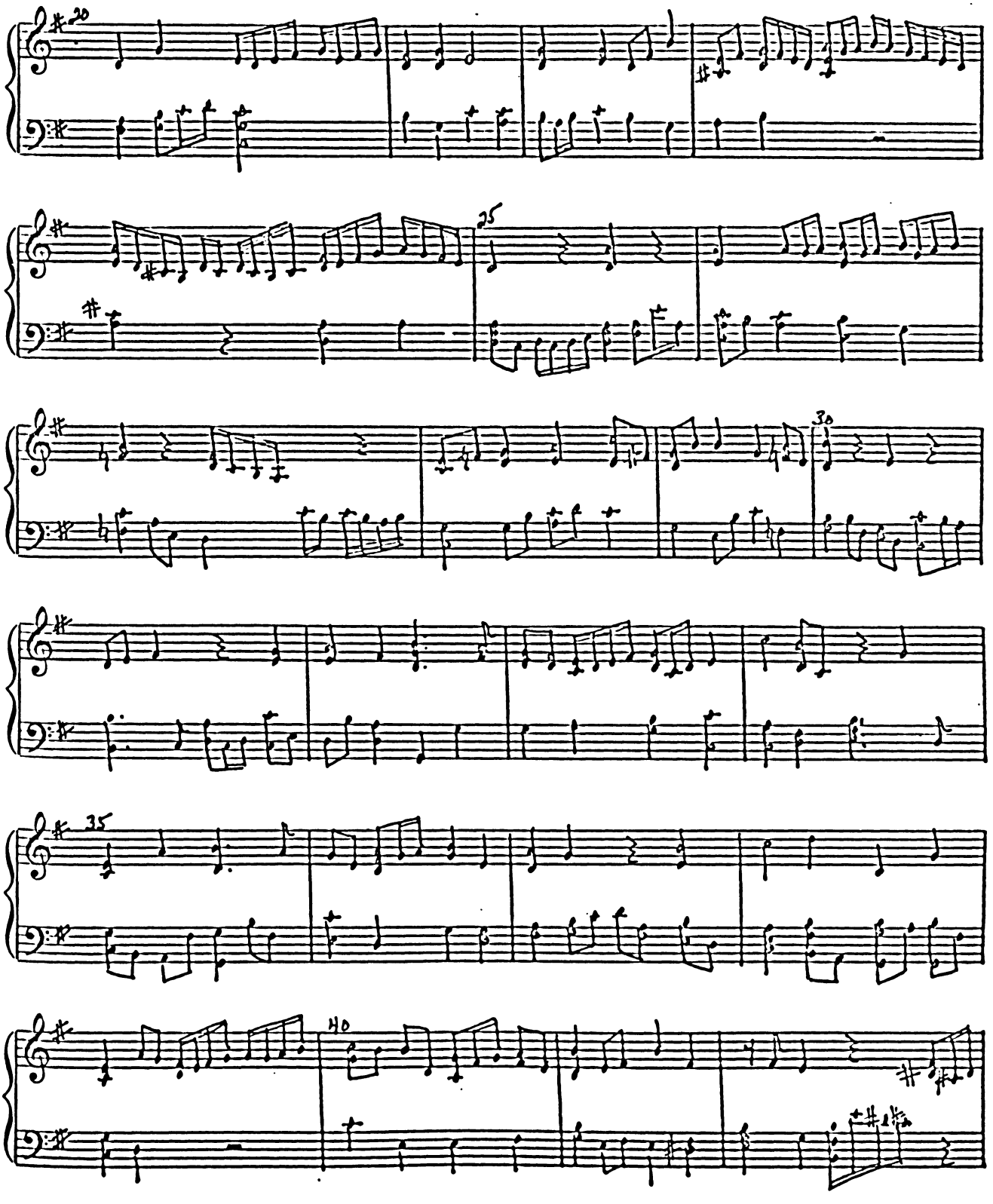



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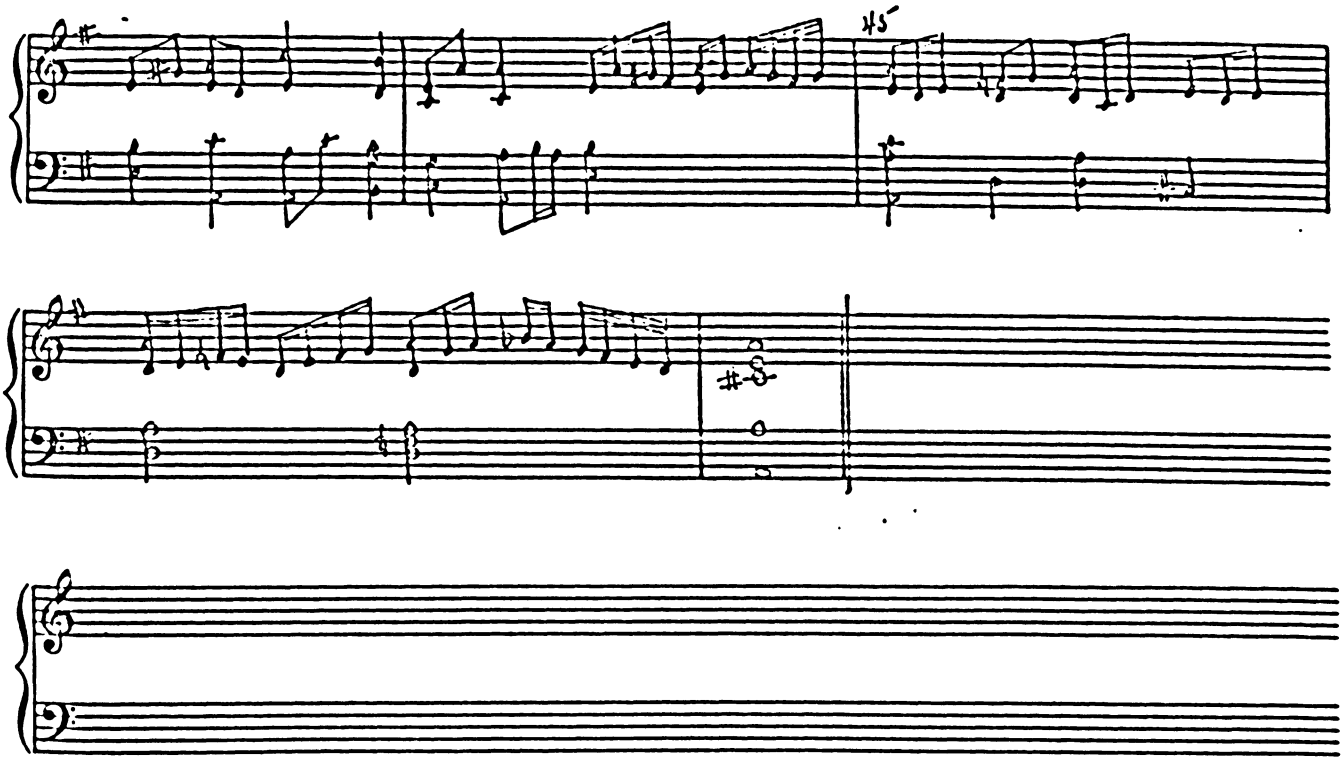

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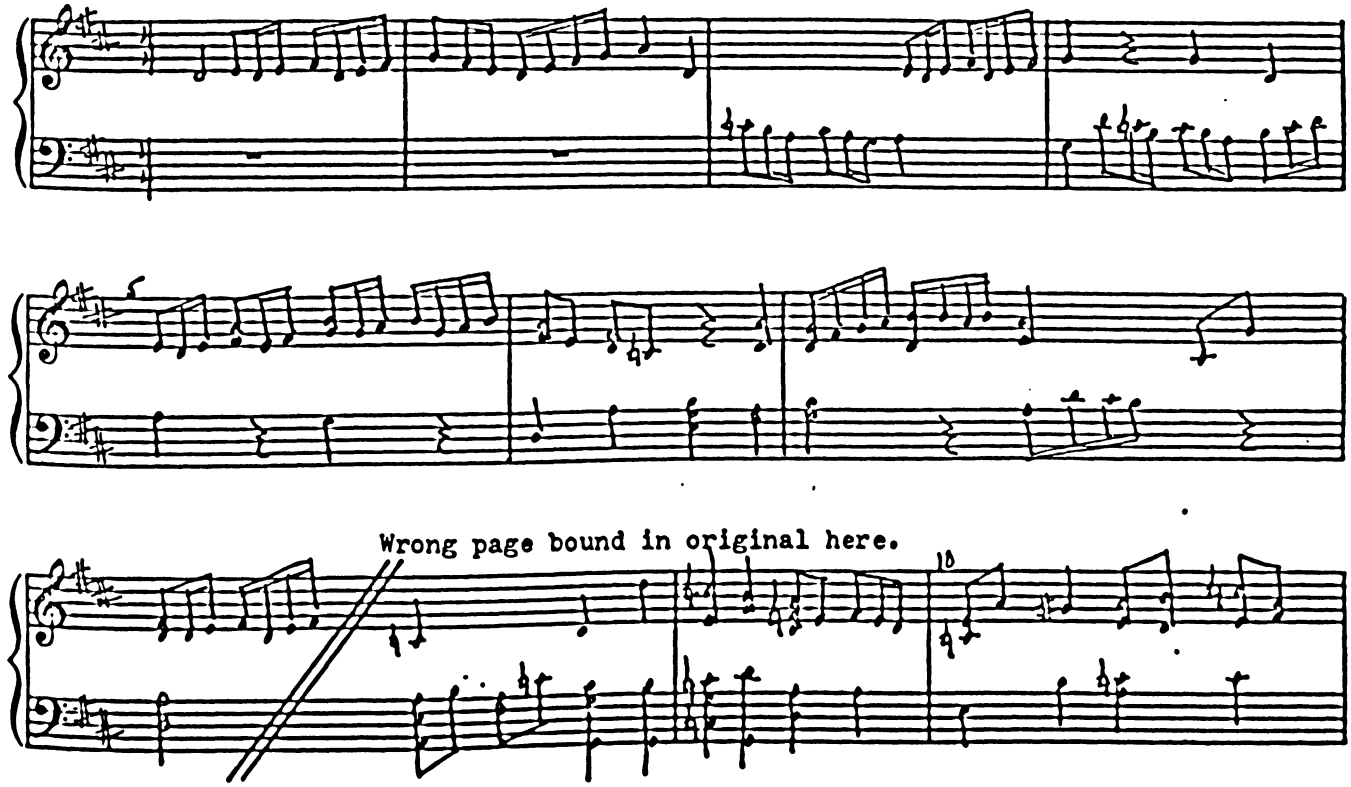
Confundantur. Orland.
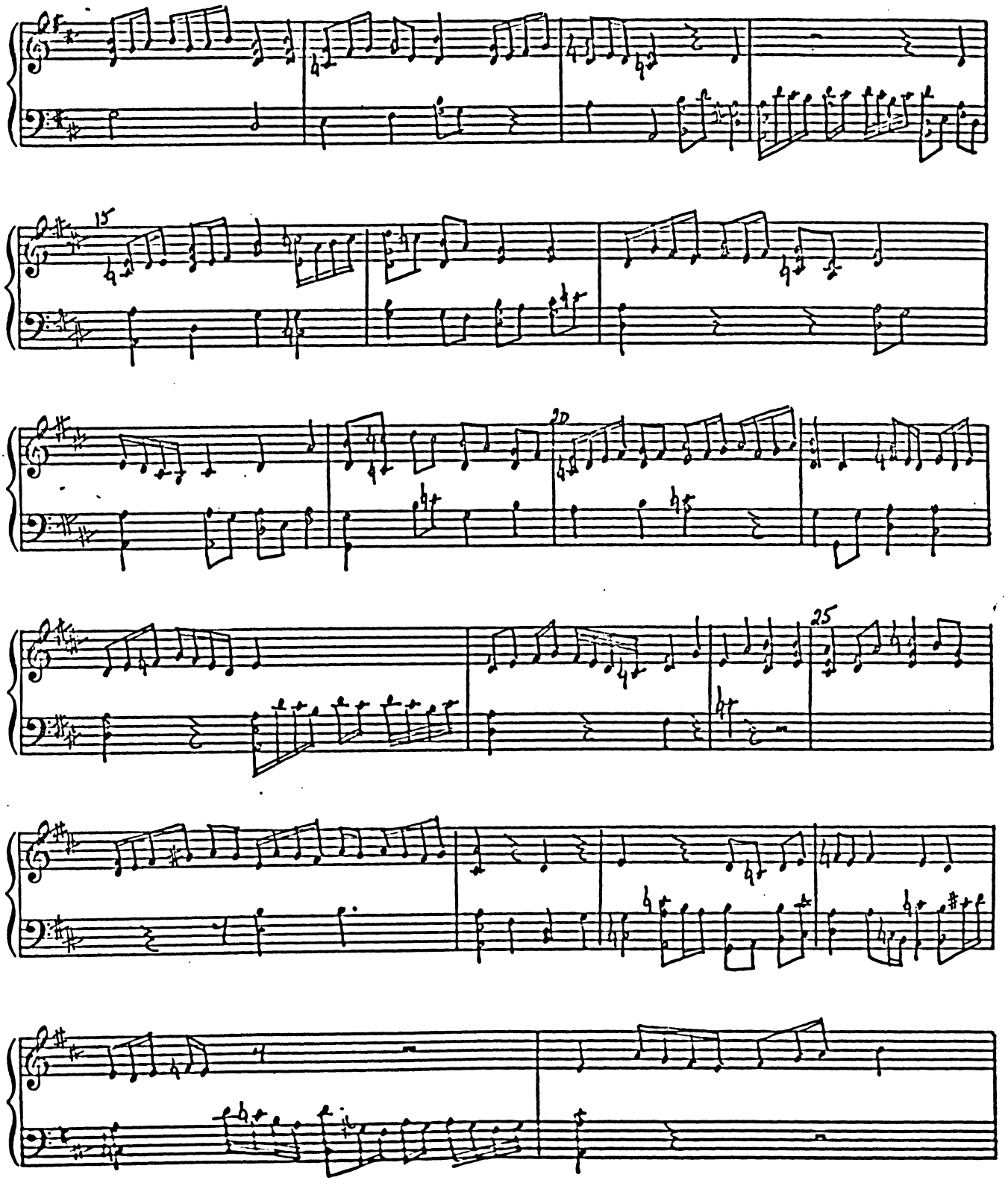



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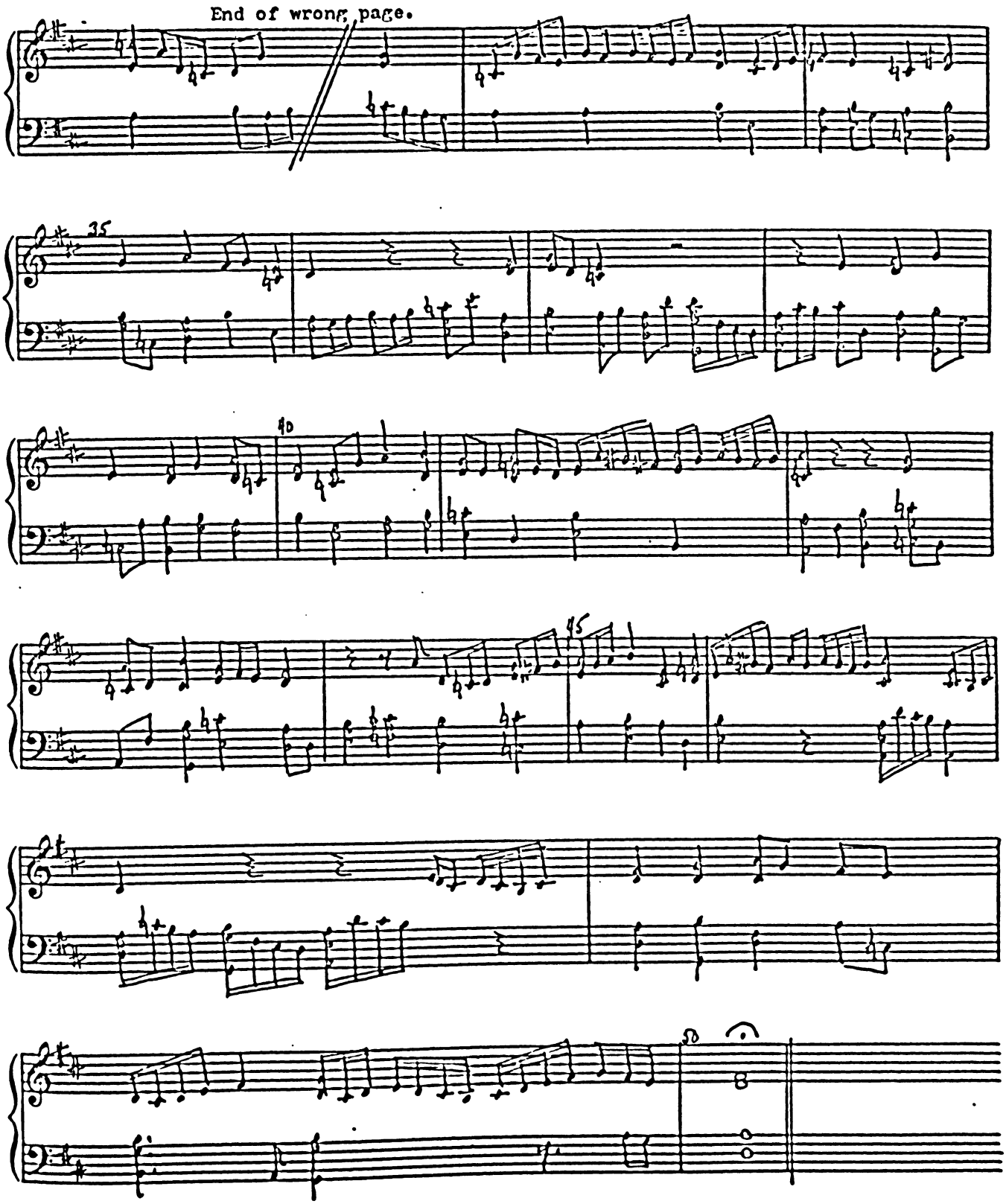


Secunda pars. Fiat cor meum.
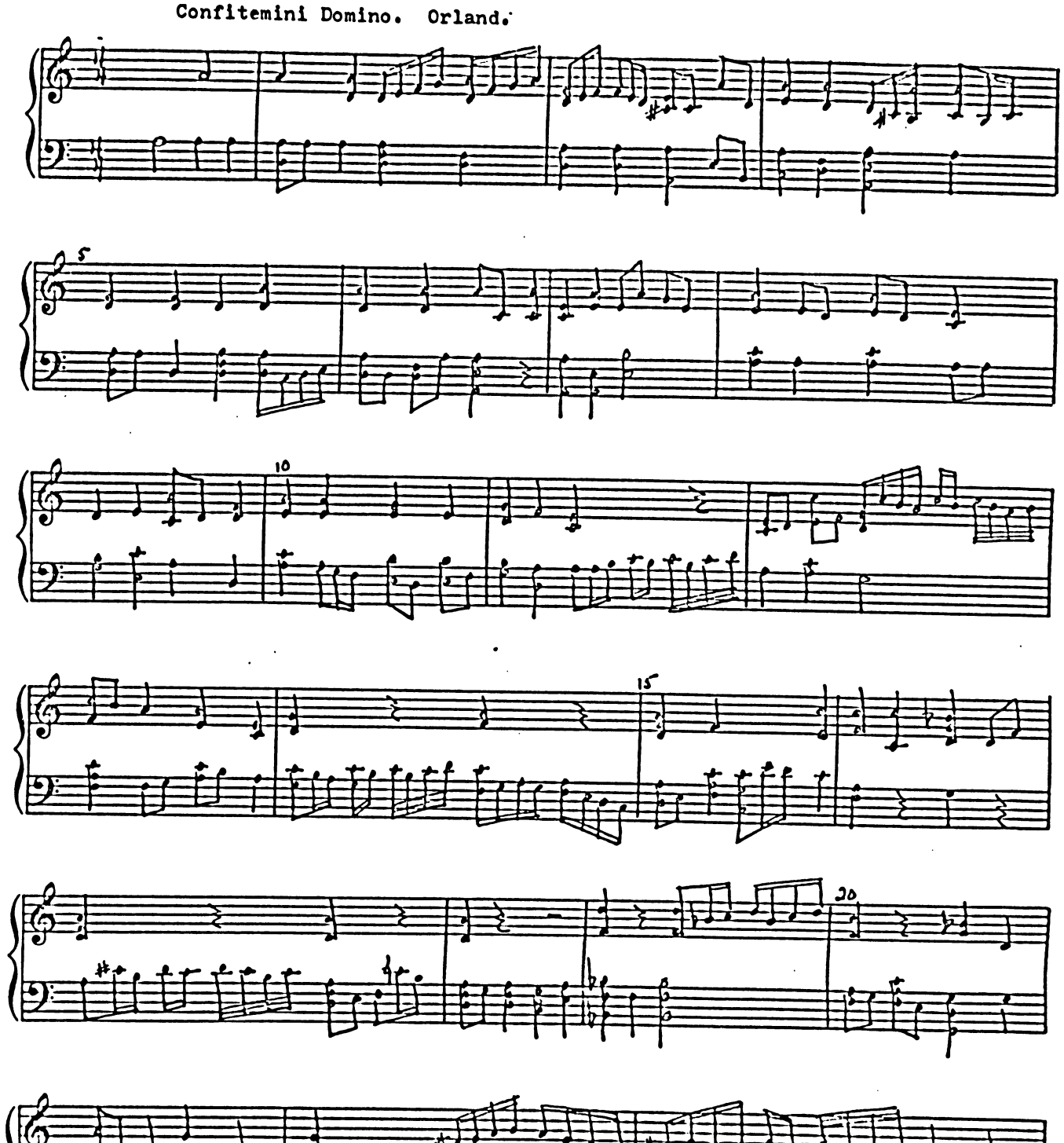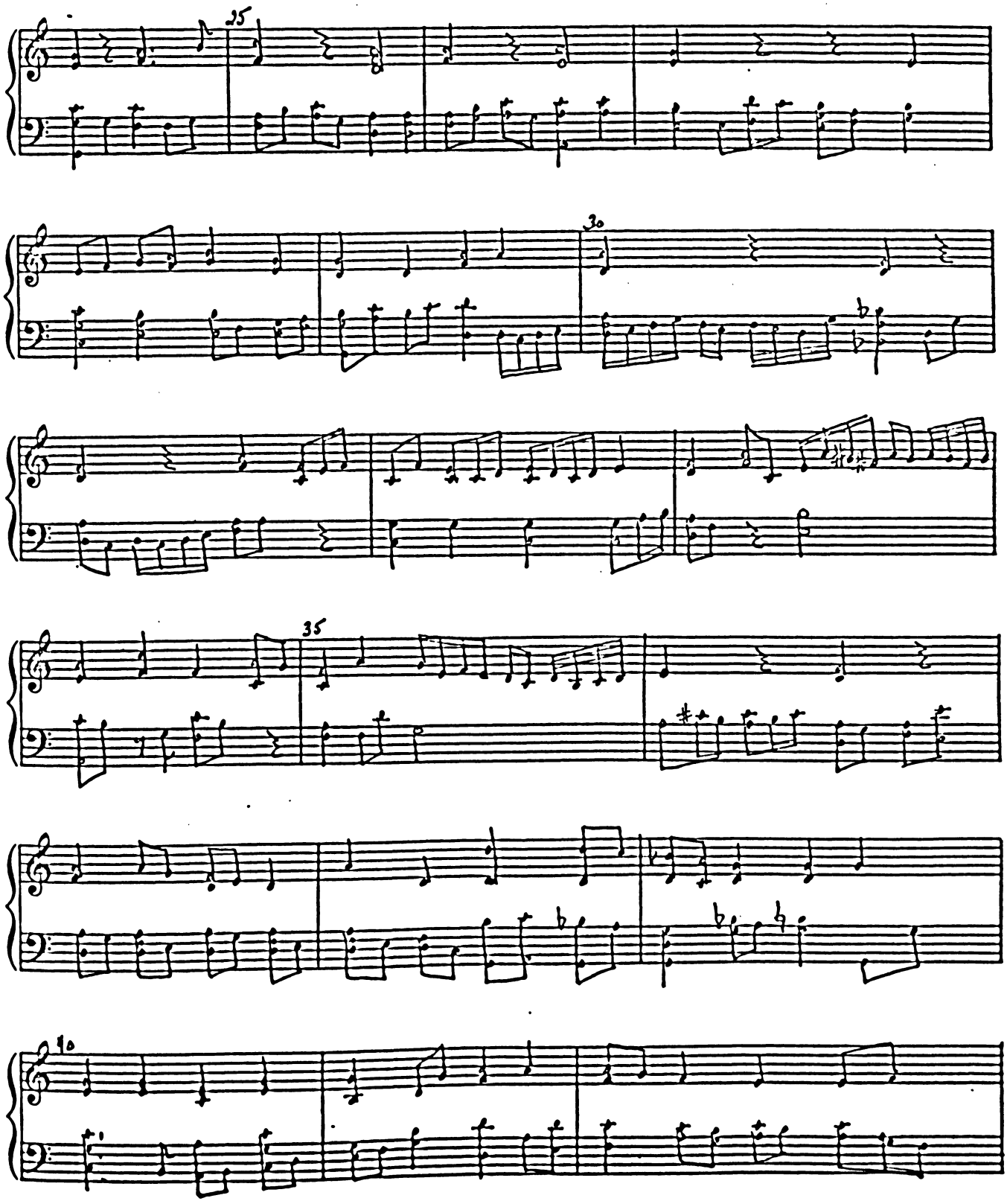


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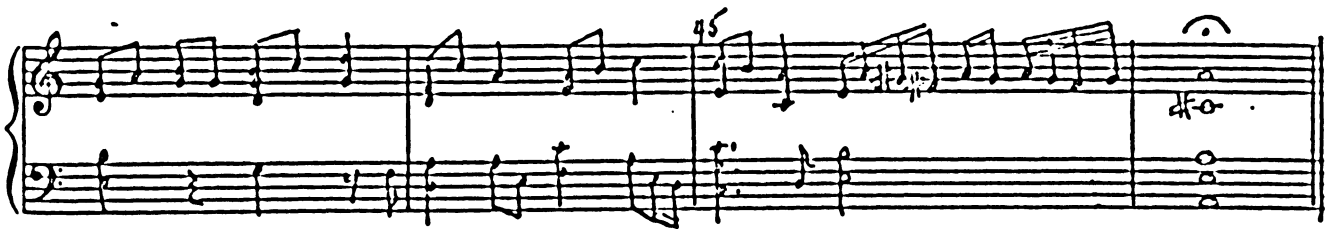

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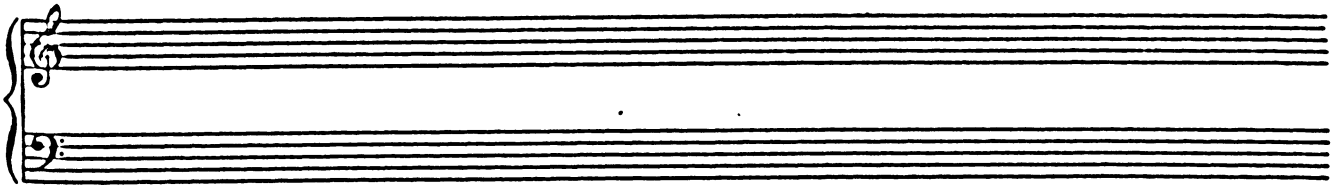

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Confitemini Domino. Orland.

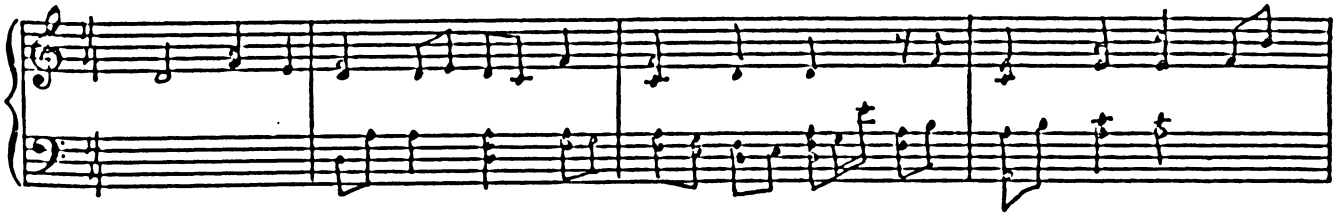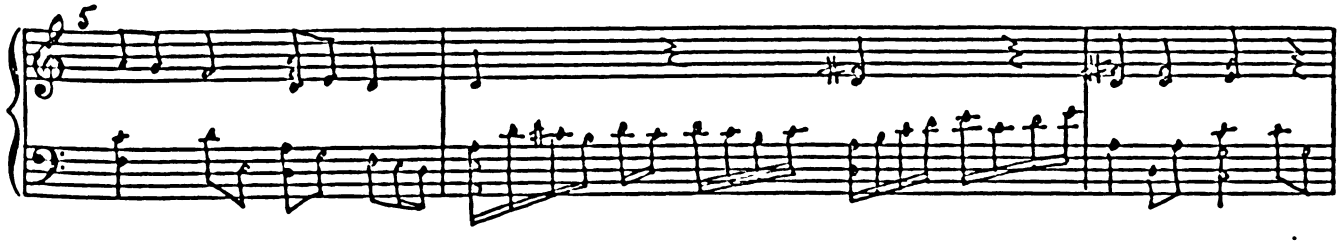



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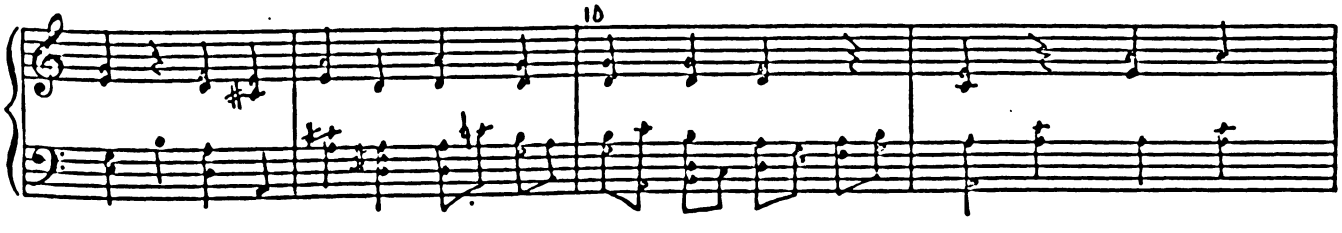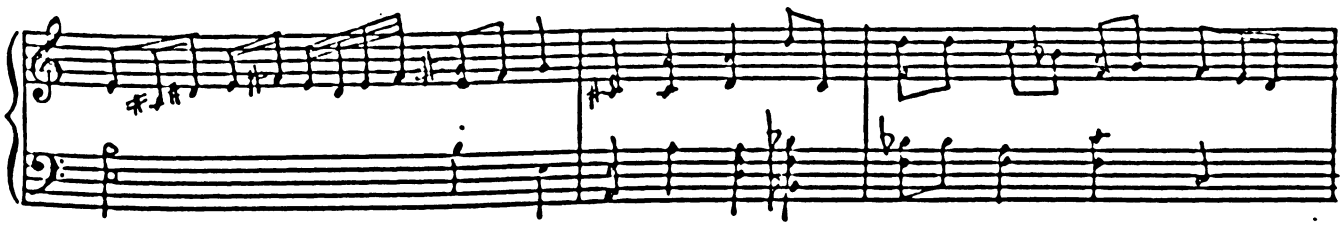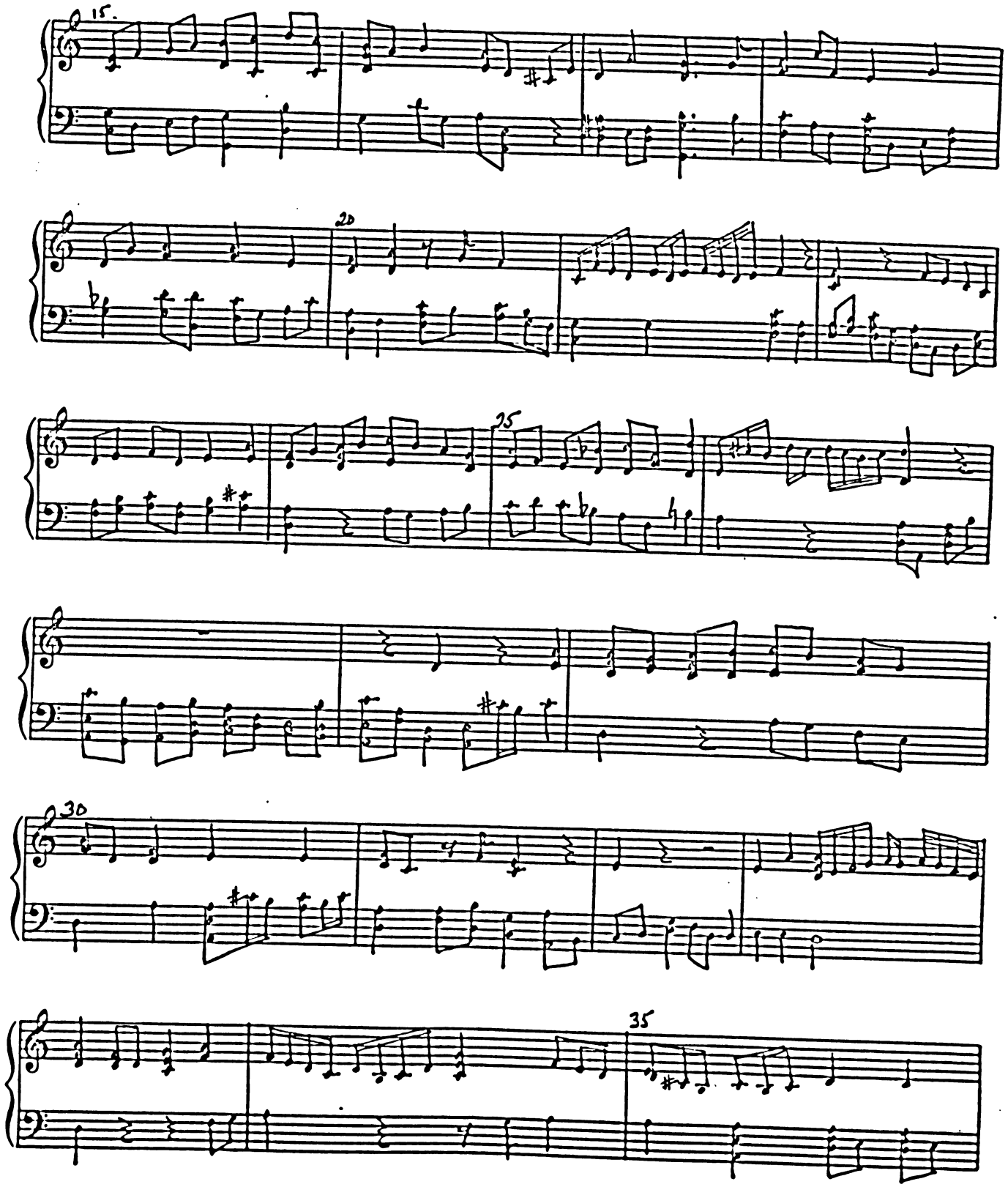




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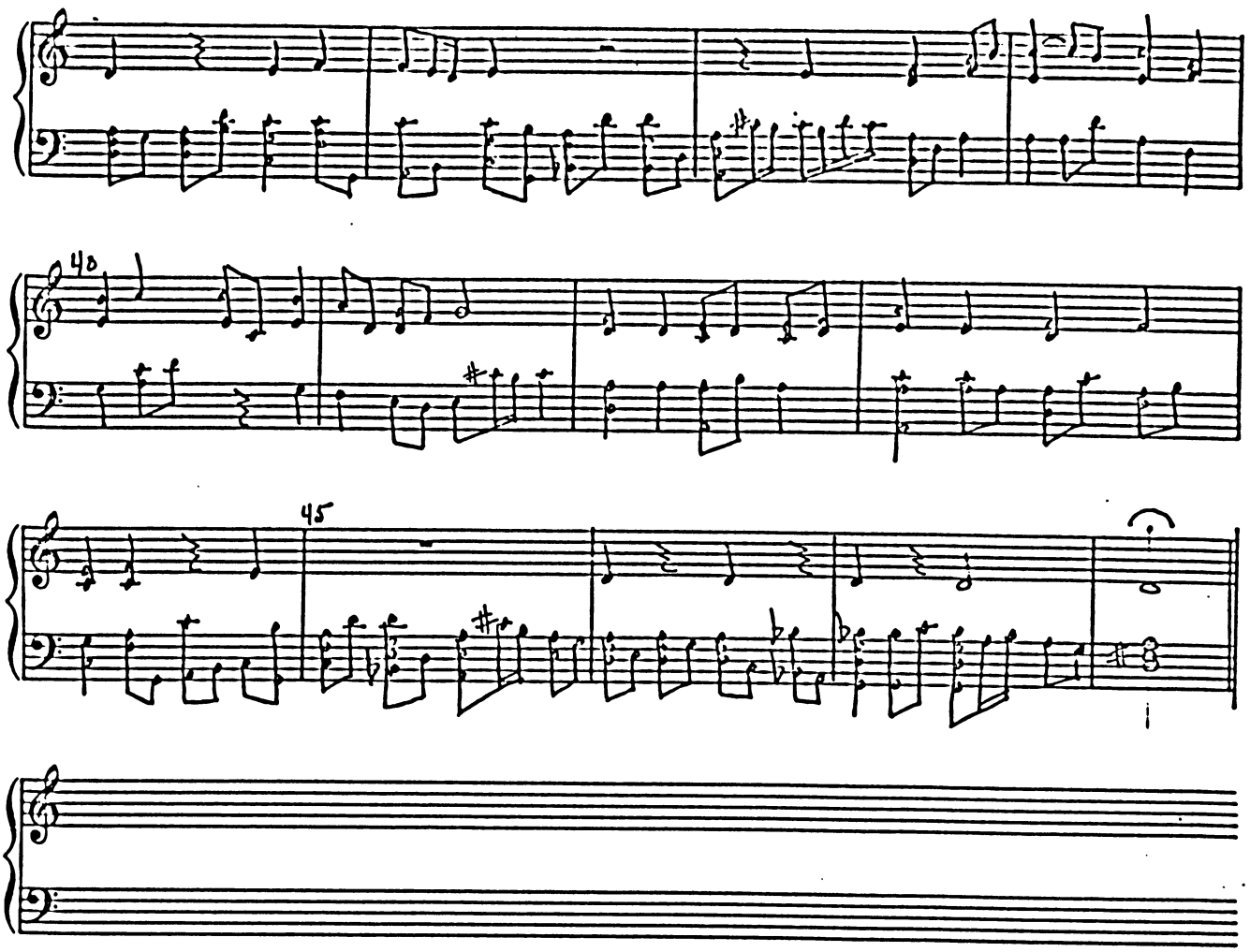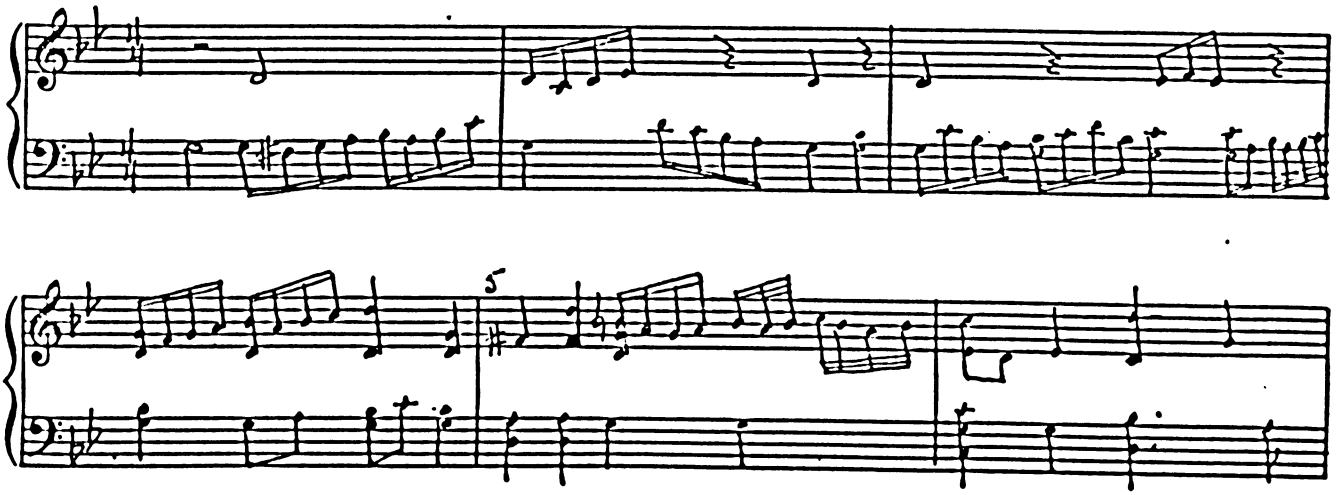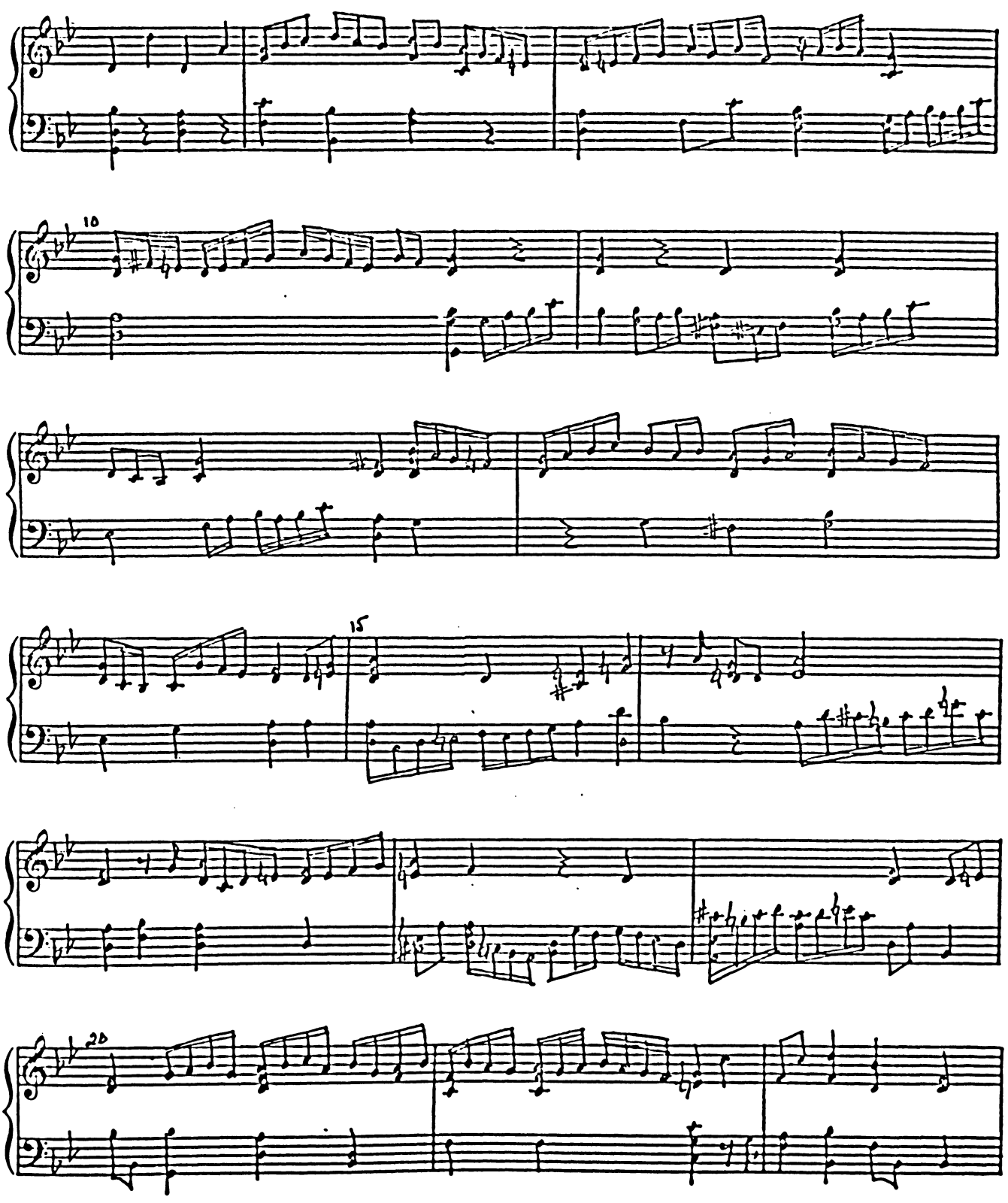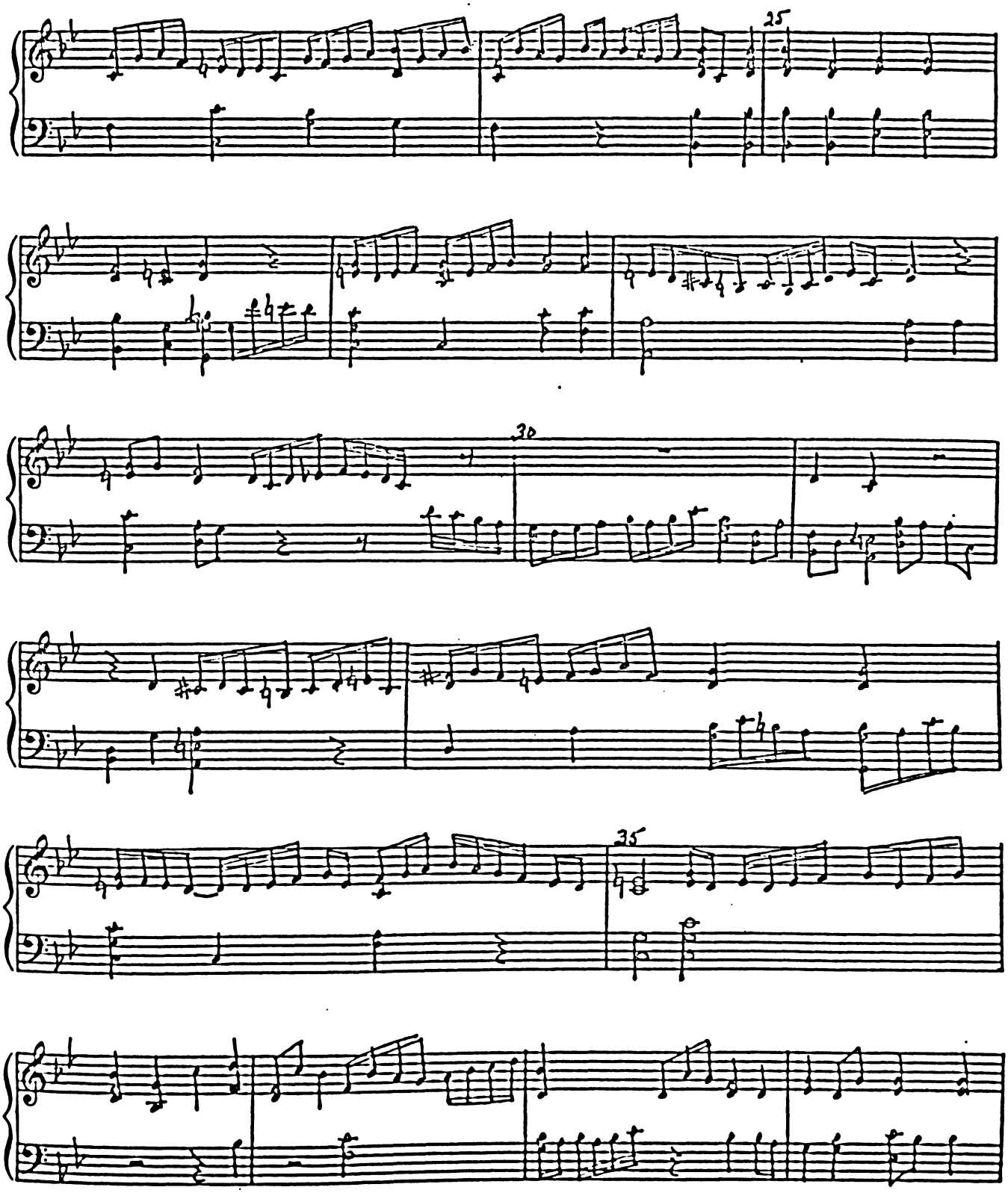









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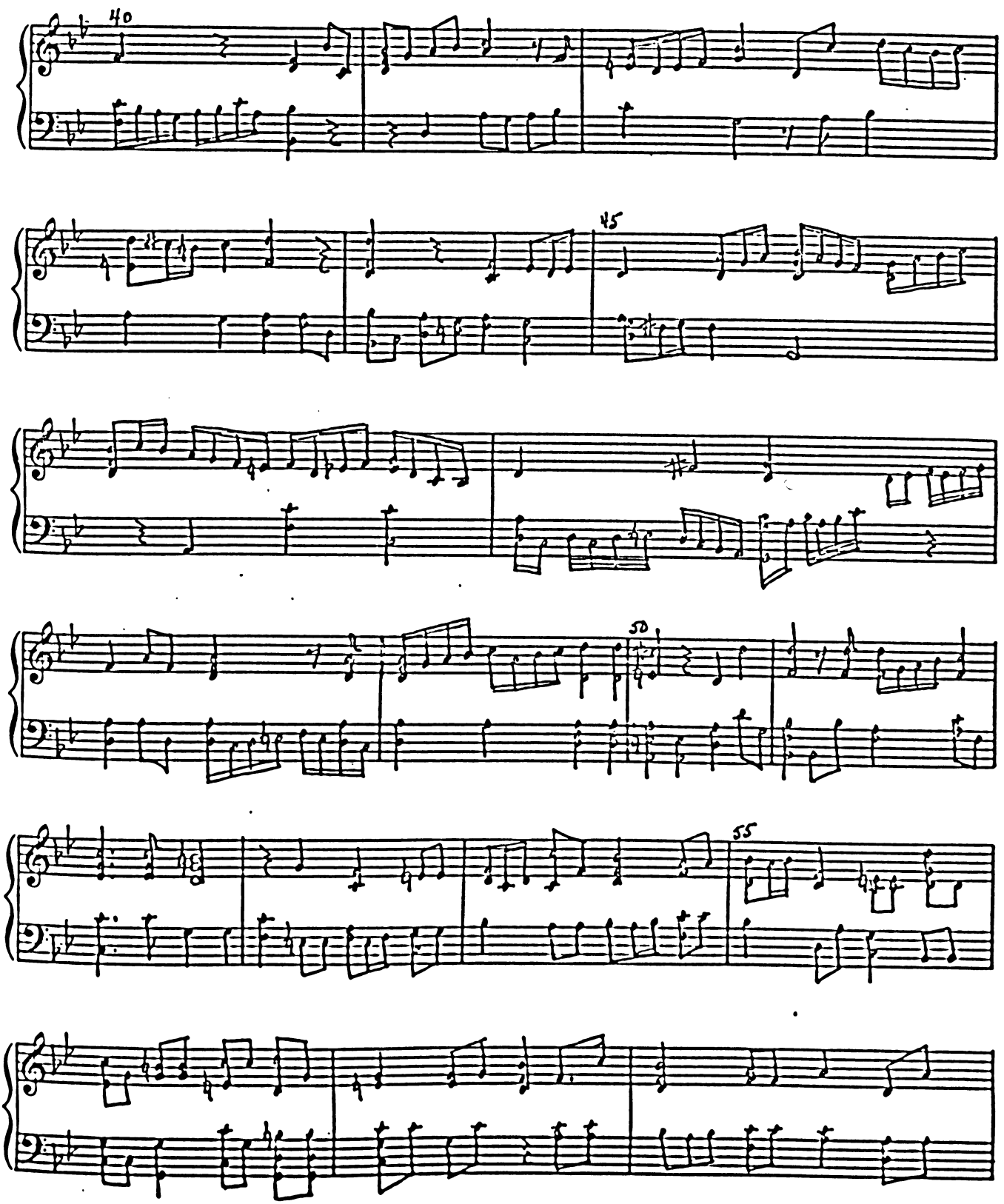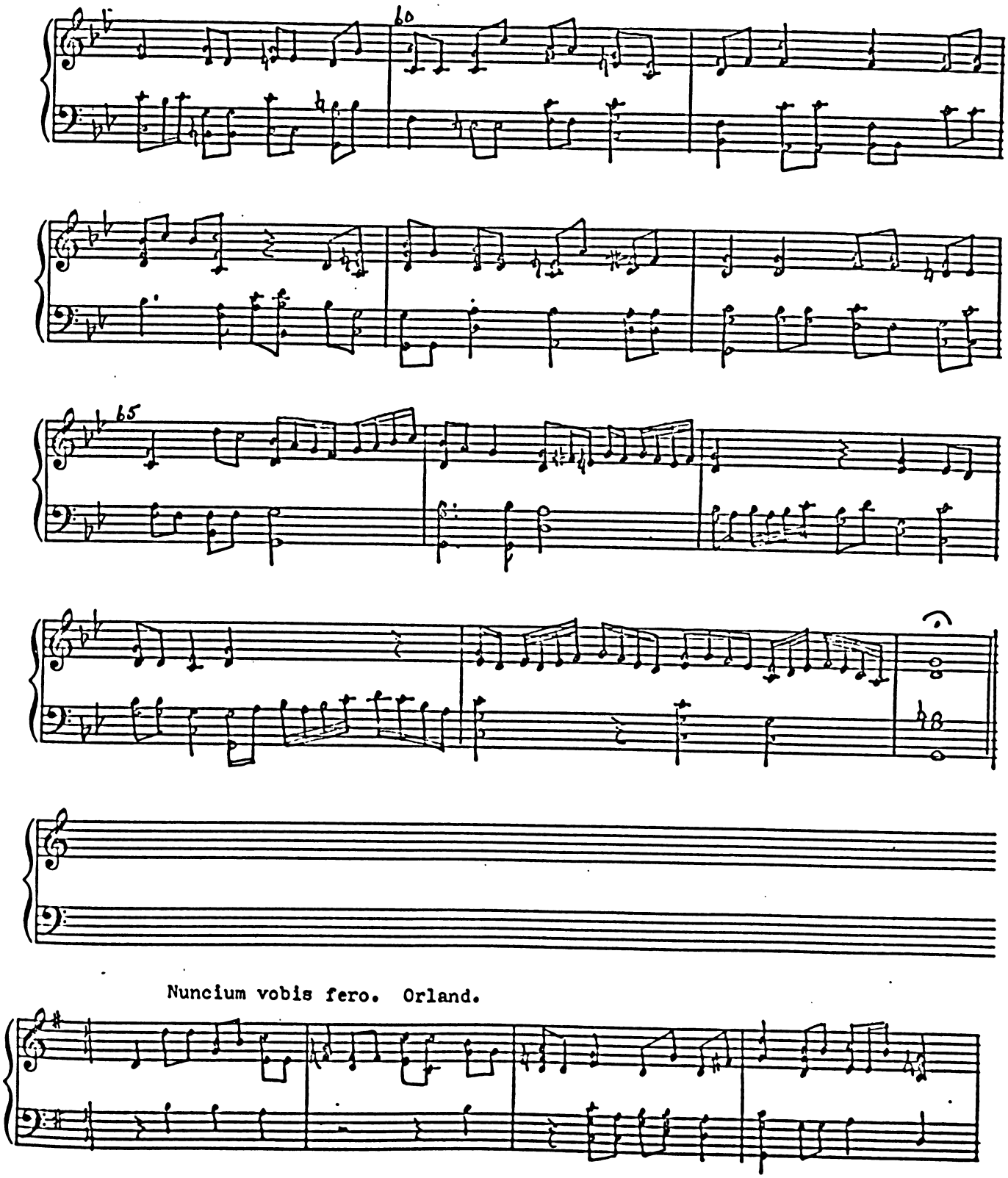


Veni in hortum. Orland.
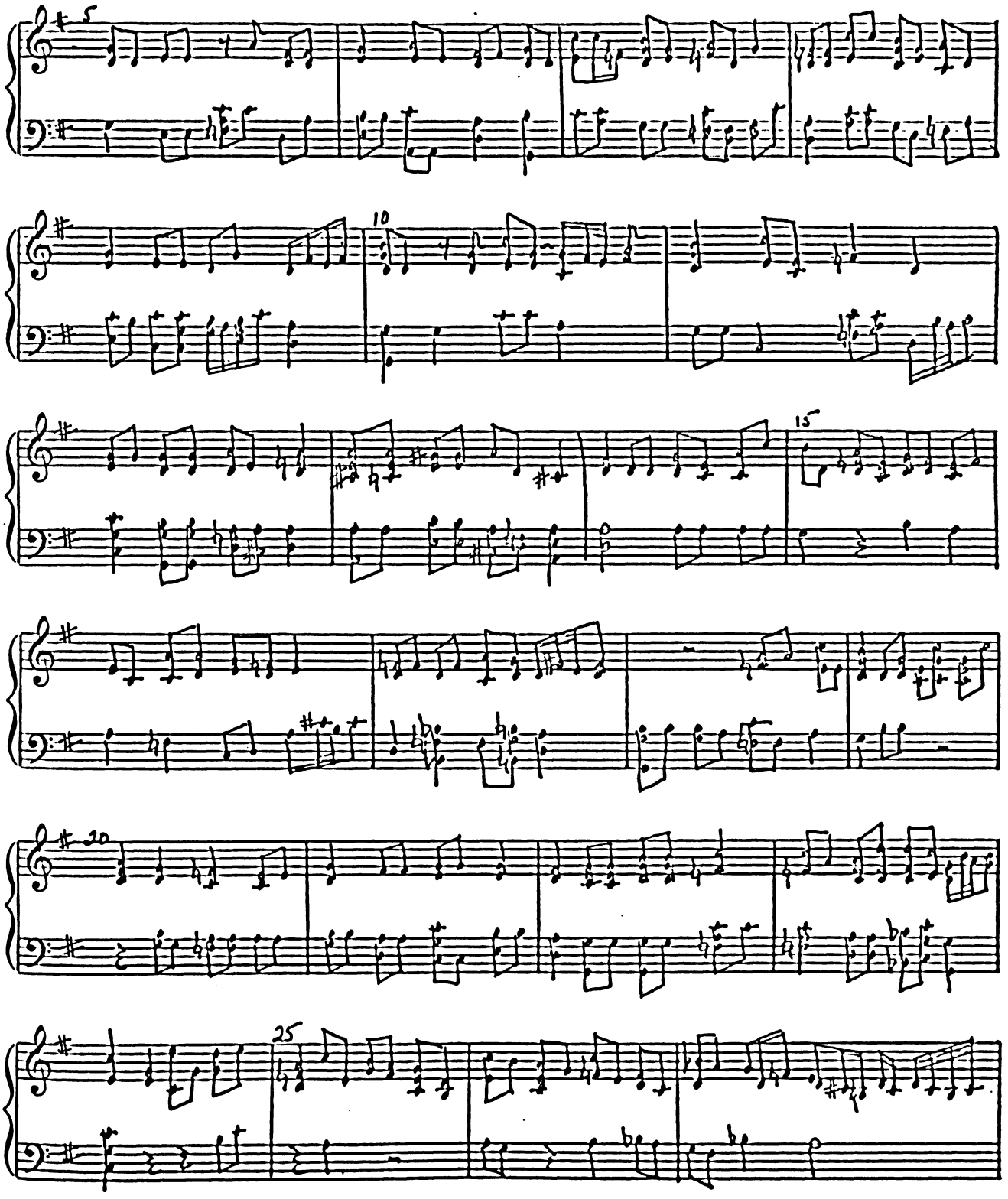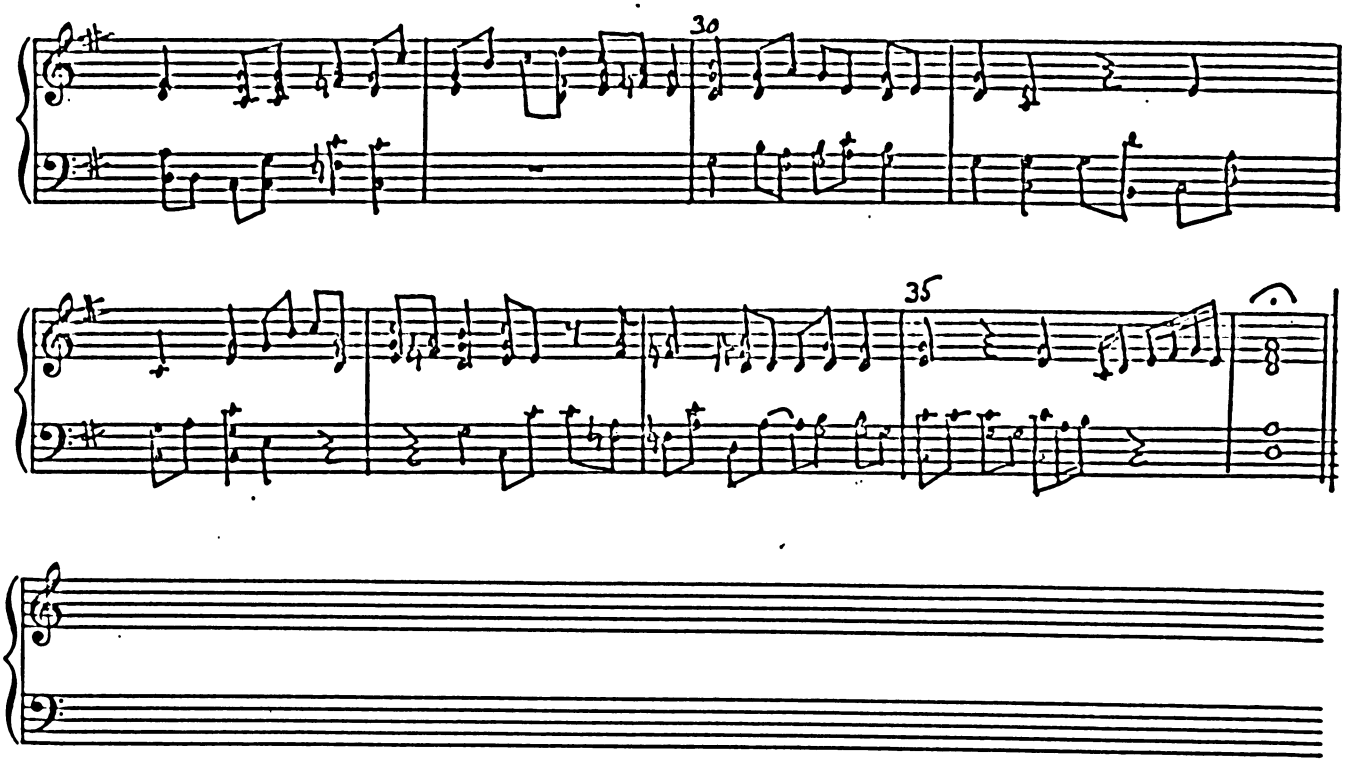



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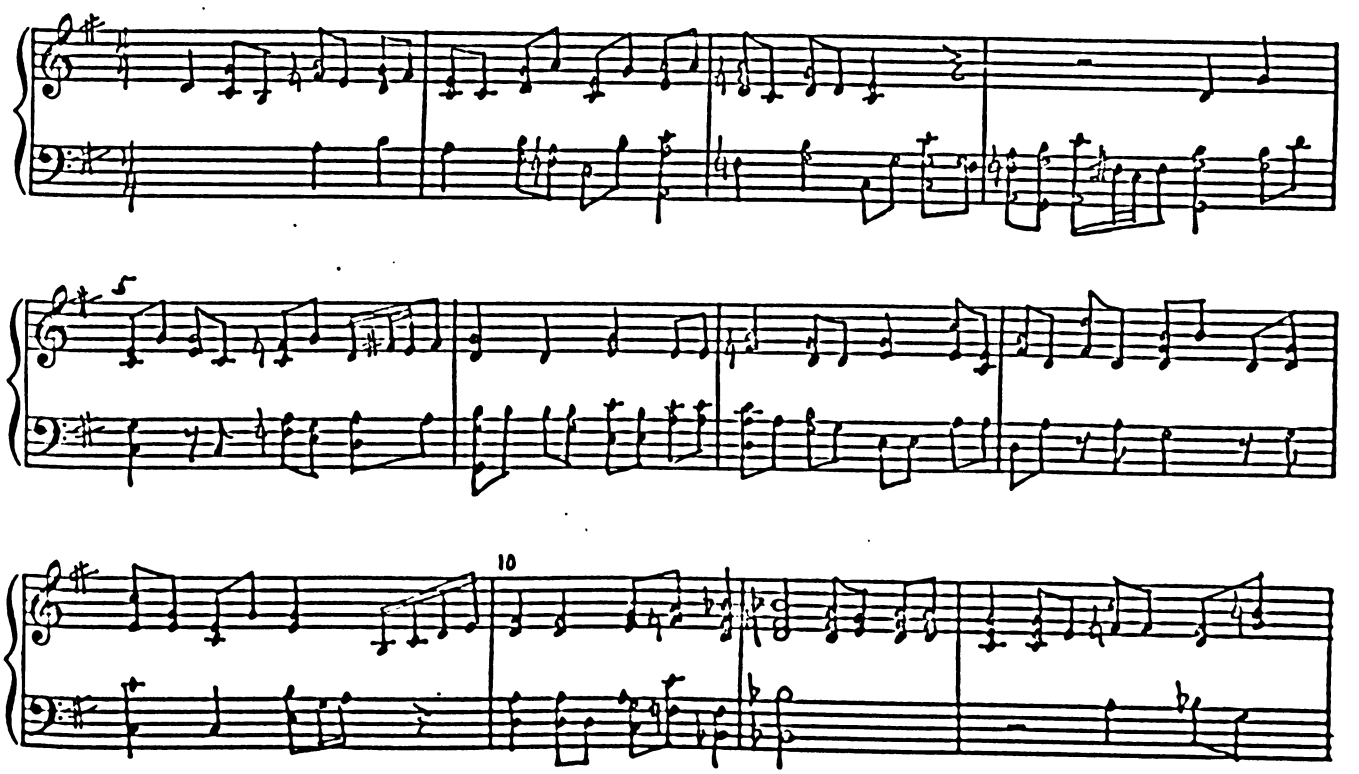

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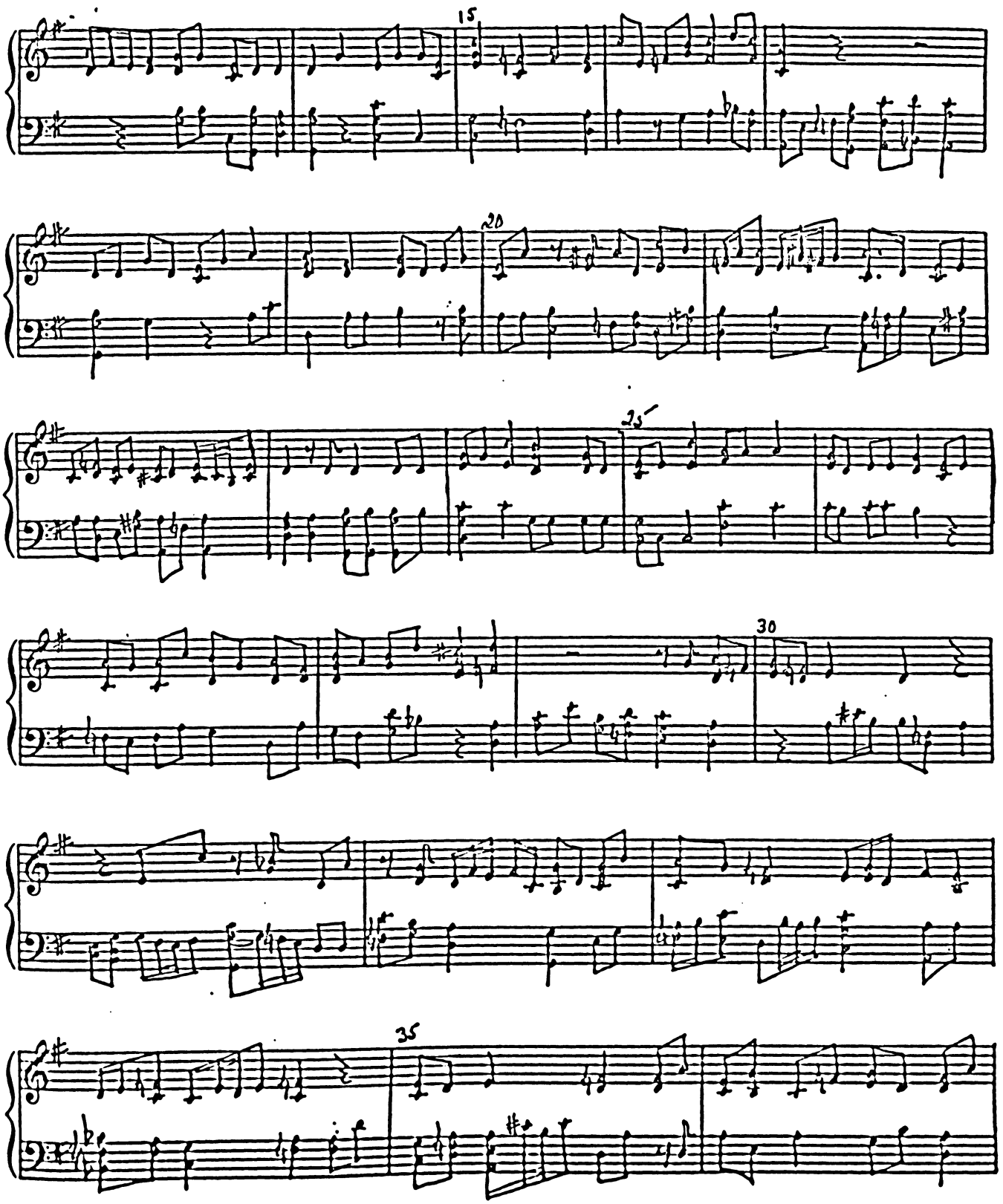

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Nuncium vobis fero. Orland.

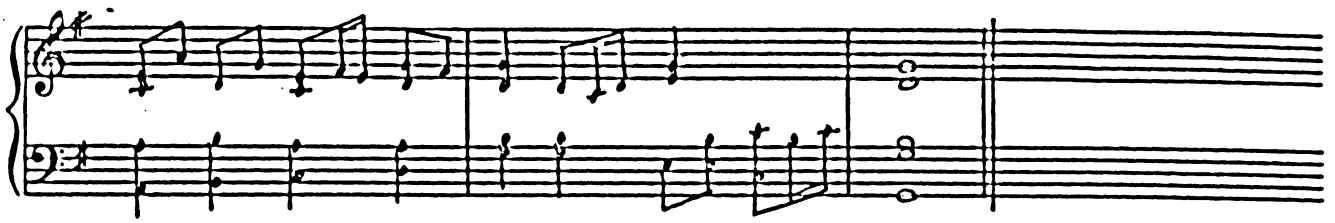

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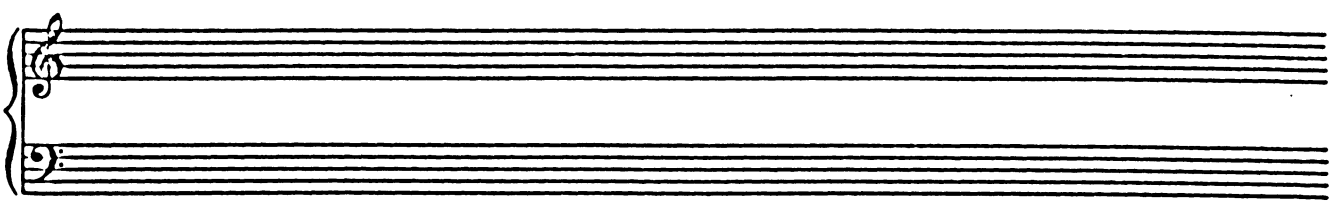


Secunda pars. Thus do myrrham.

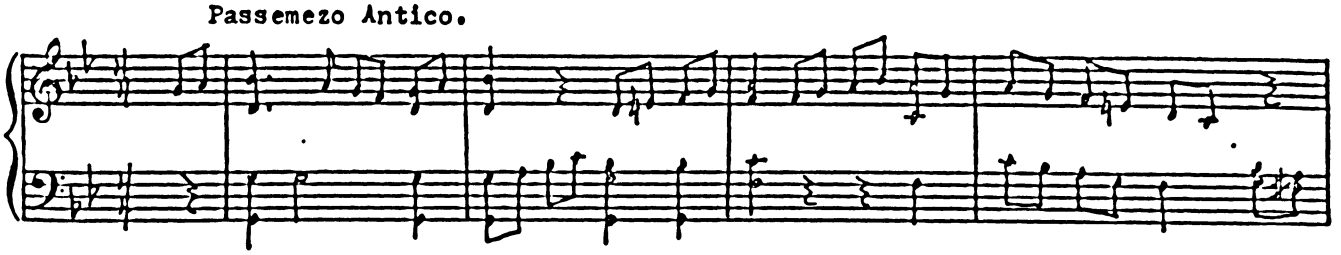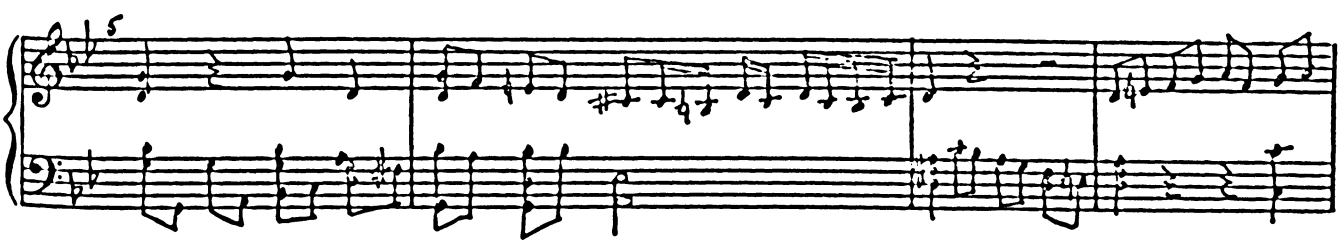



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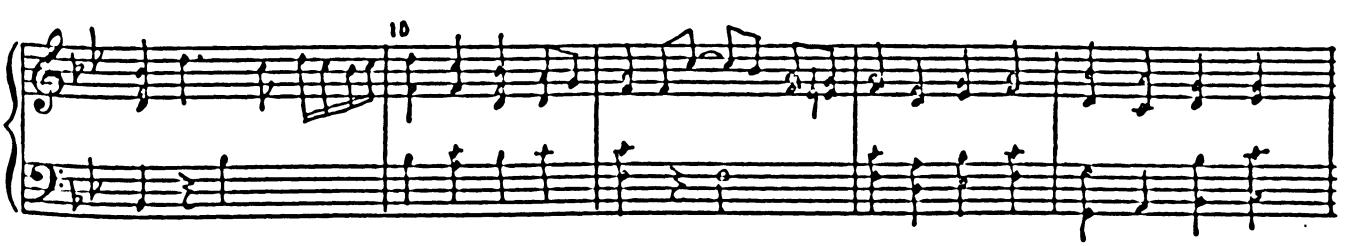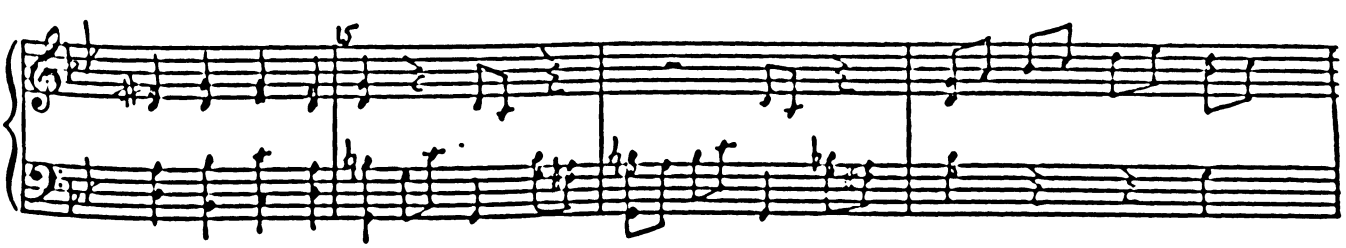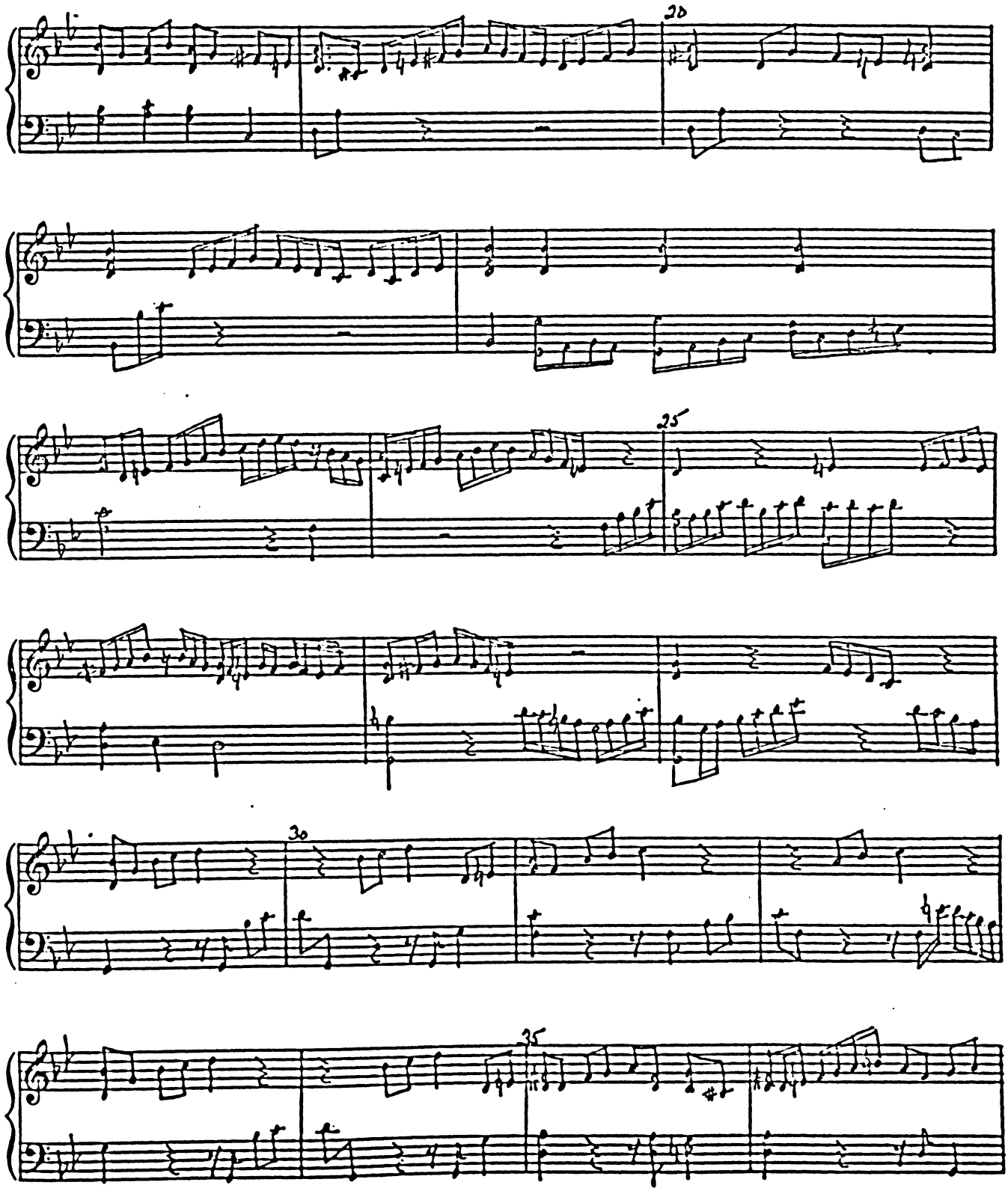




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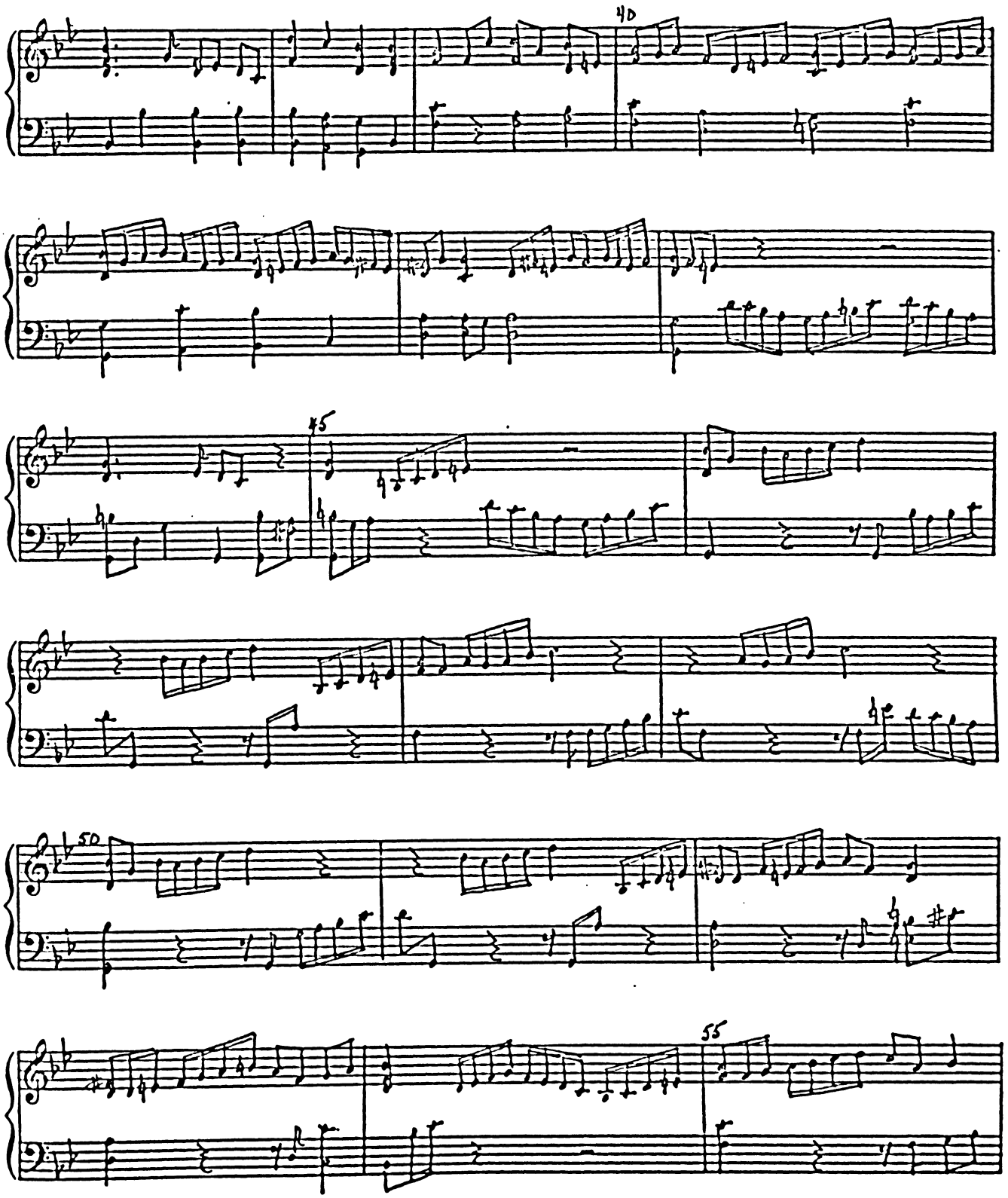


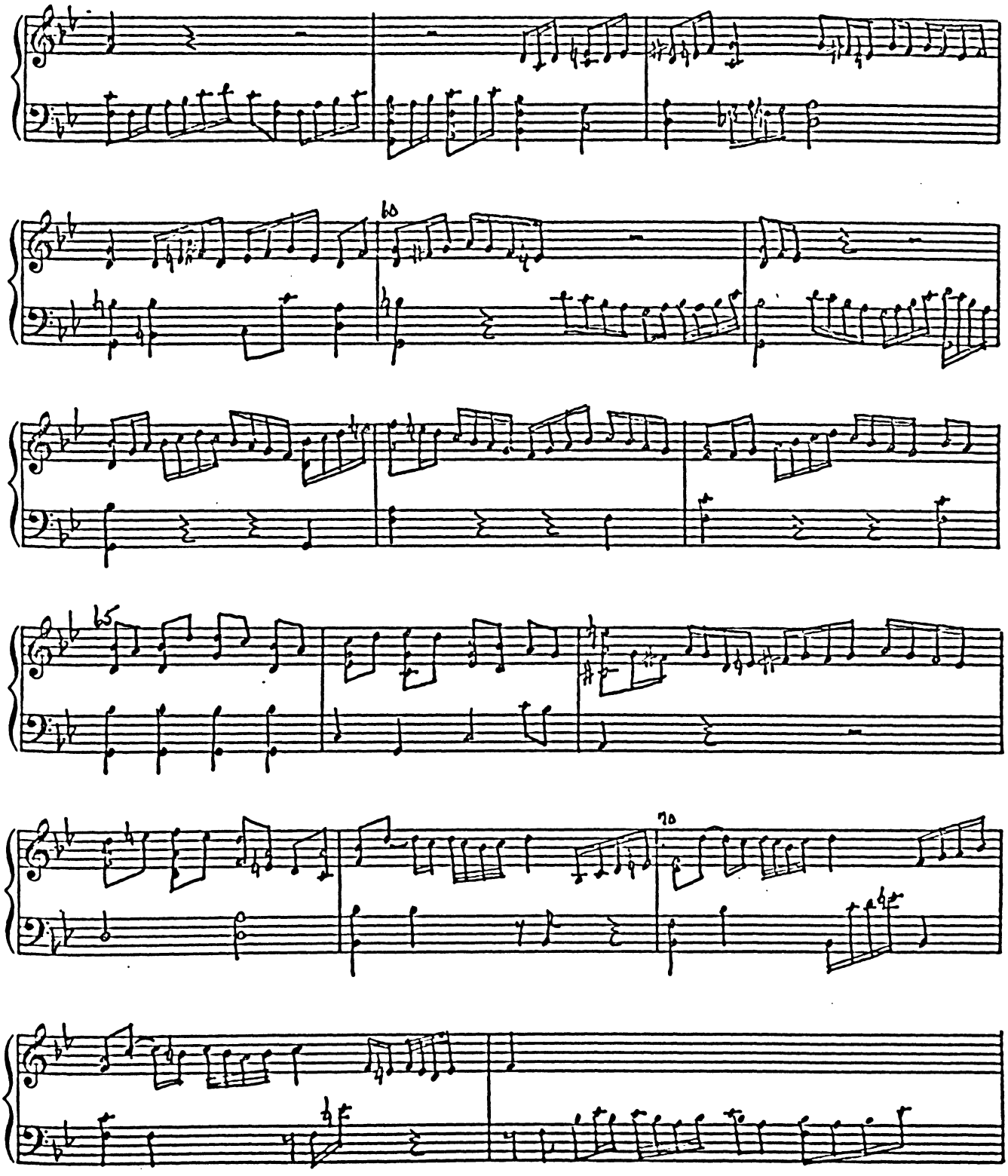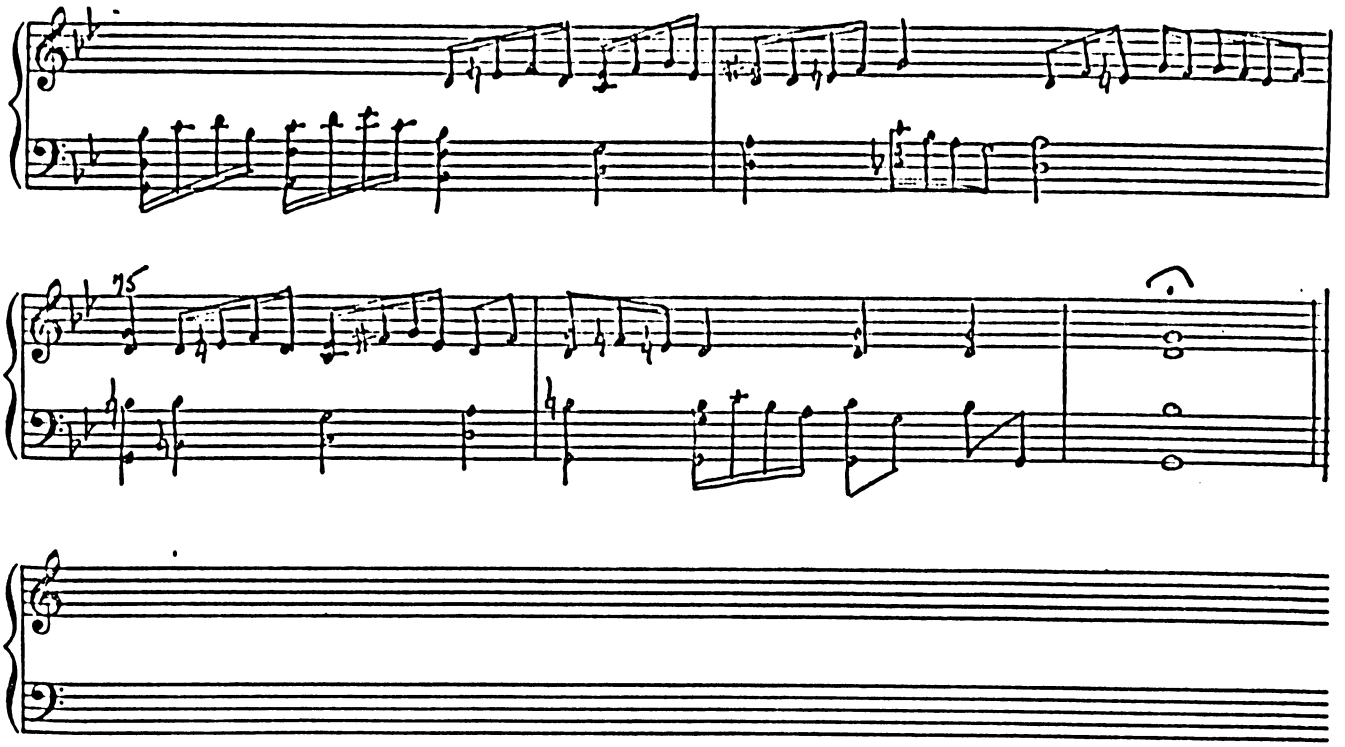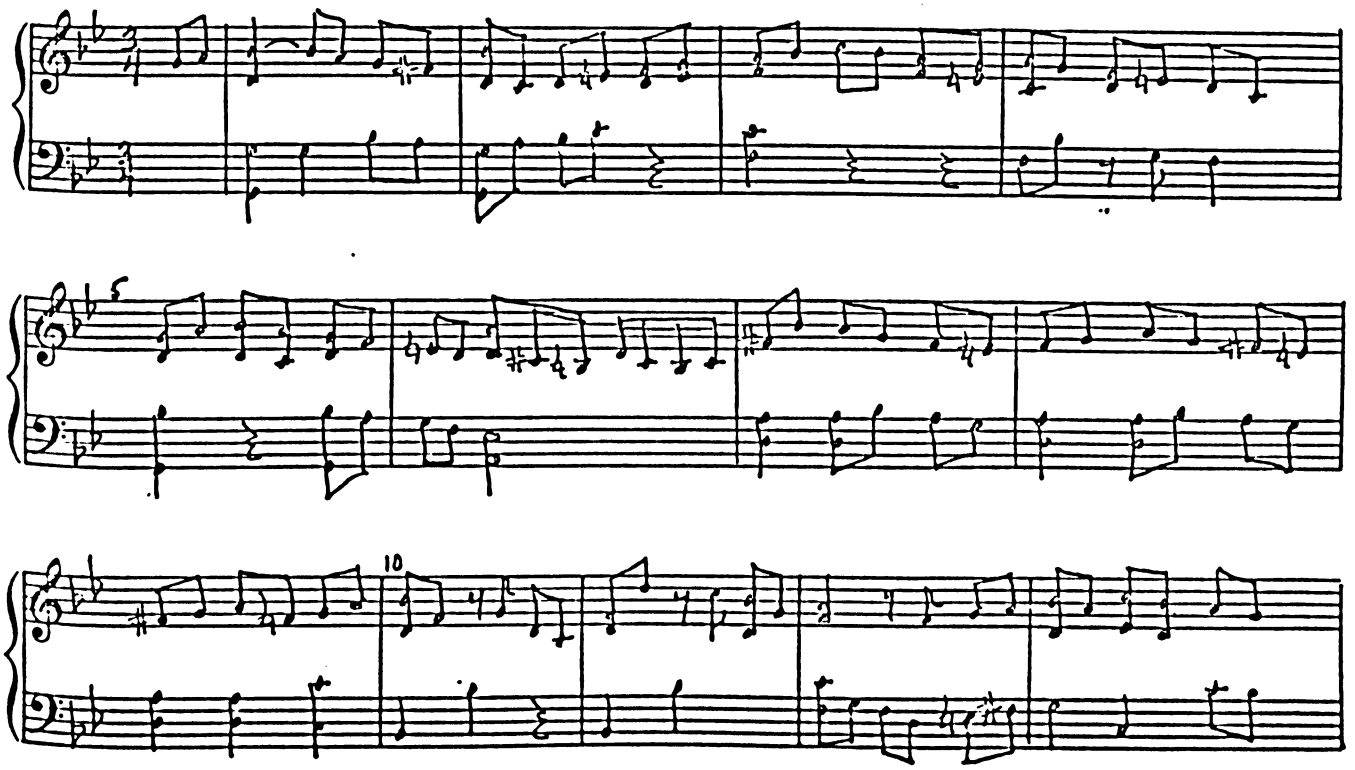







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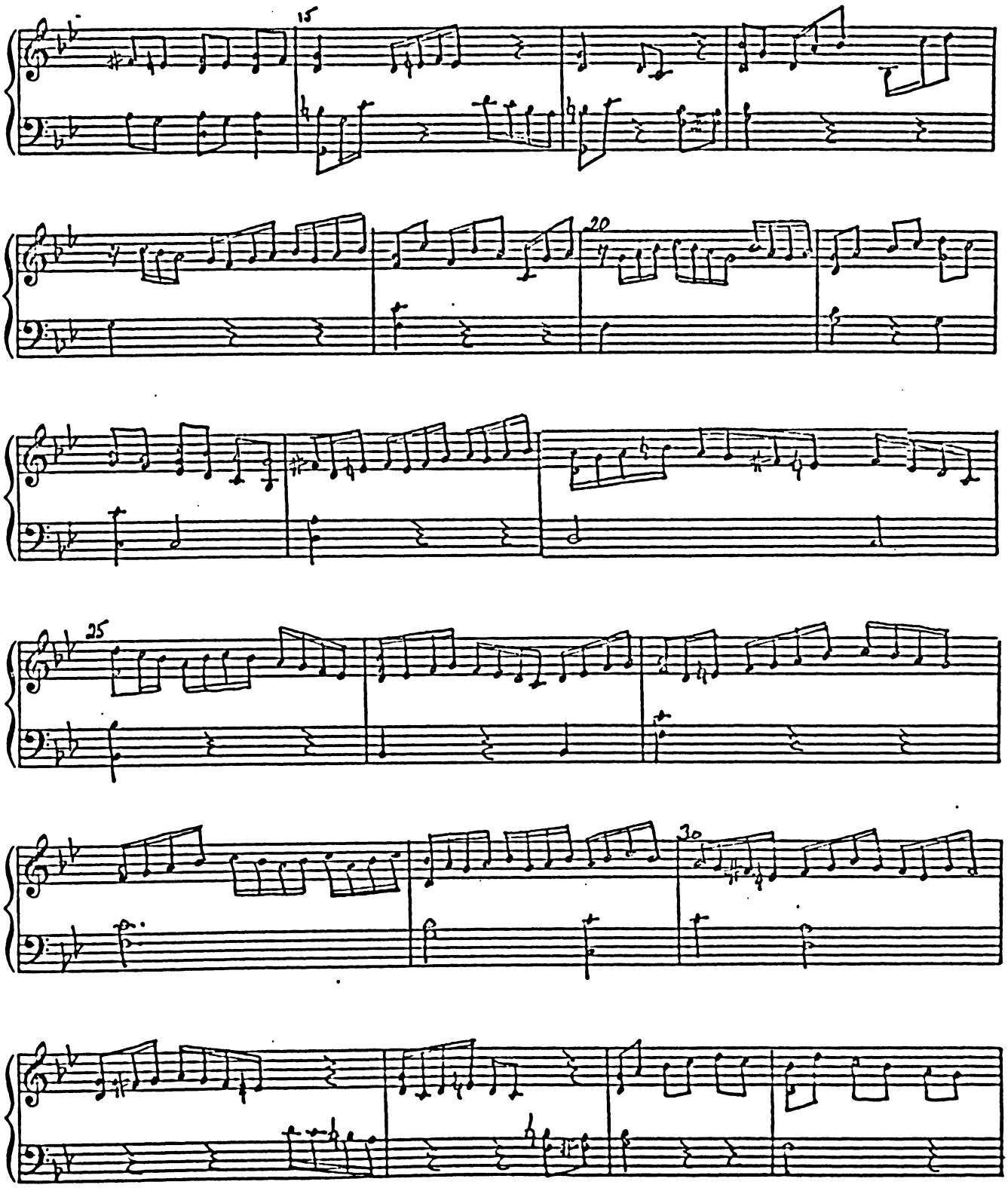

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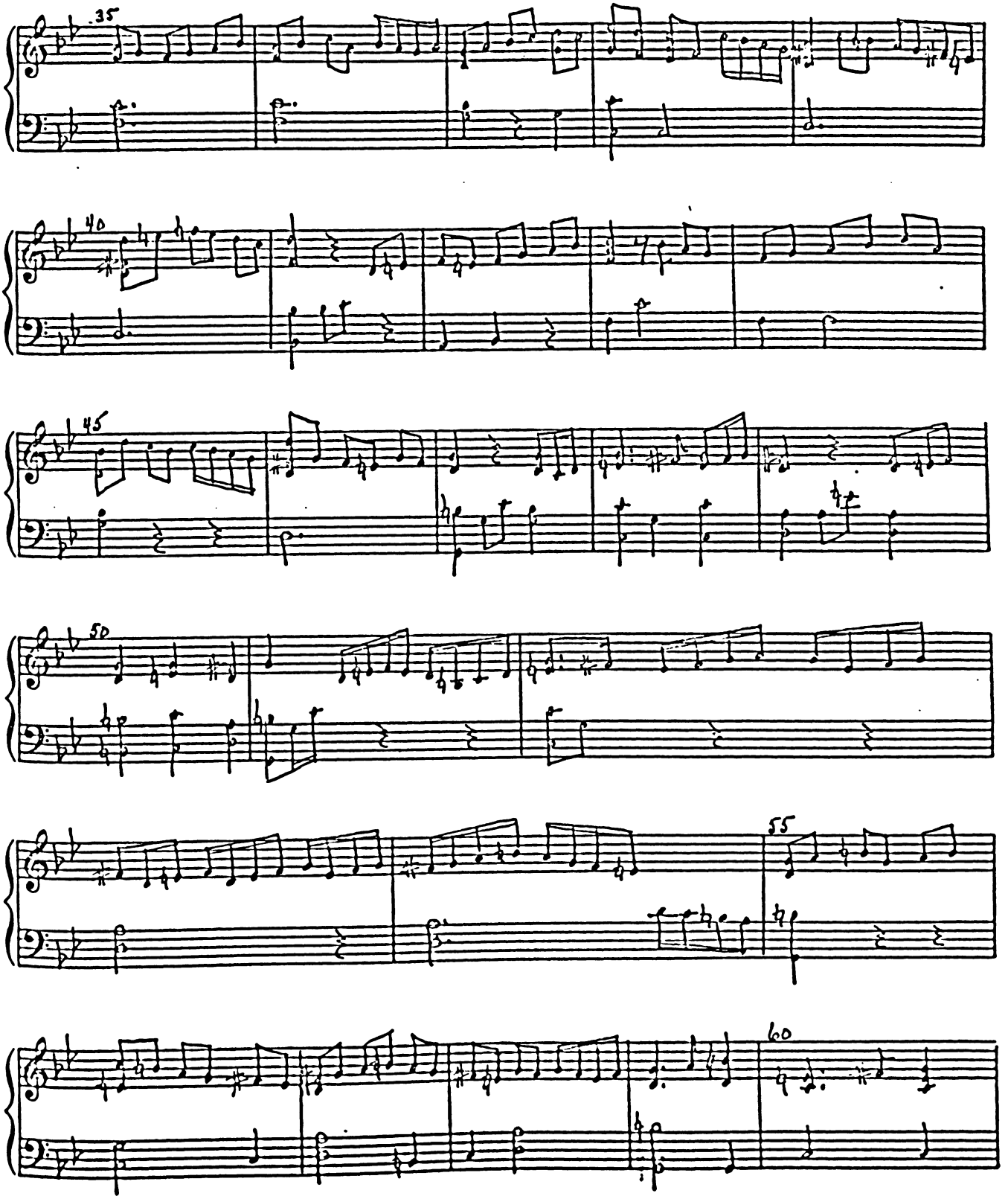

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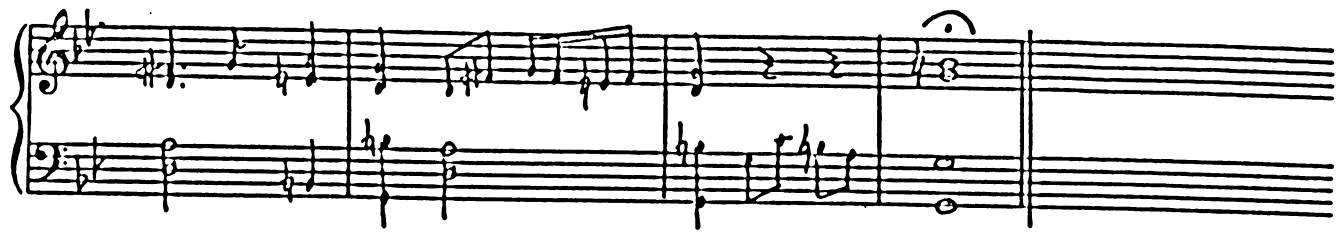


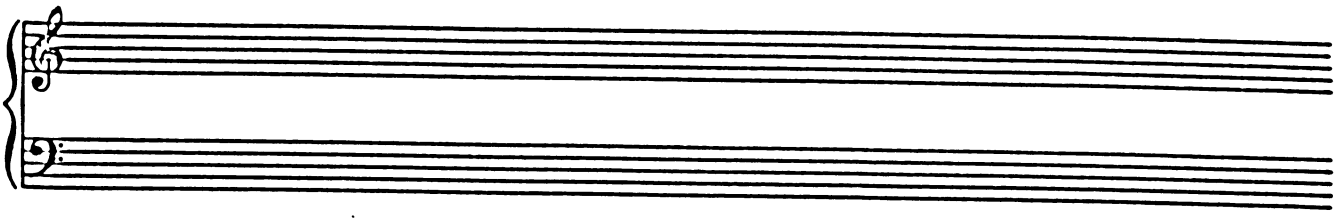
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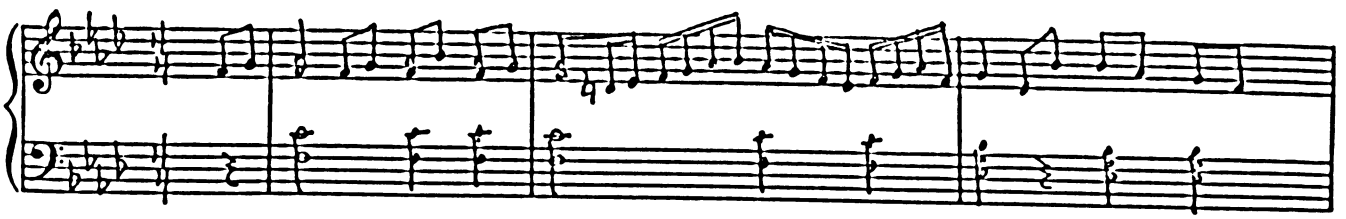

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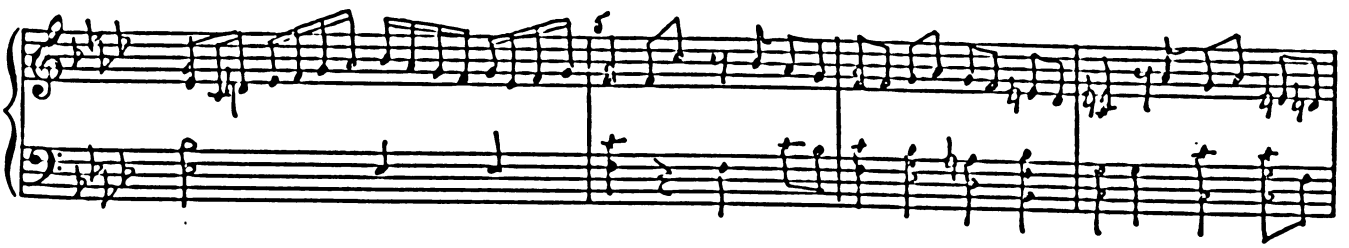

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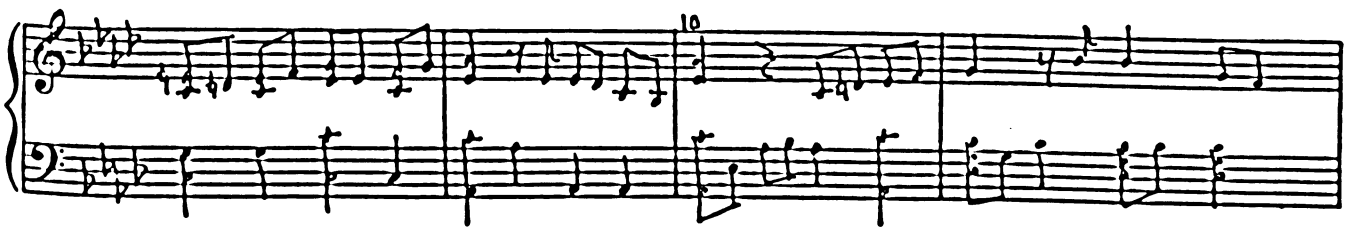


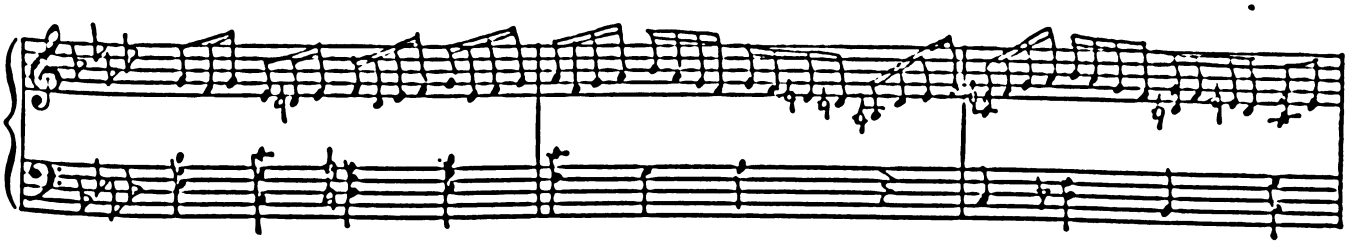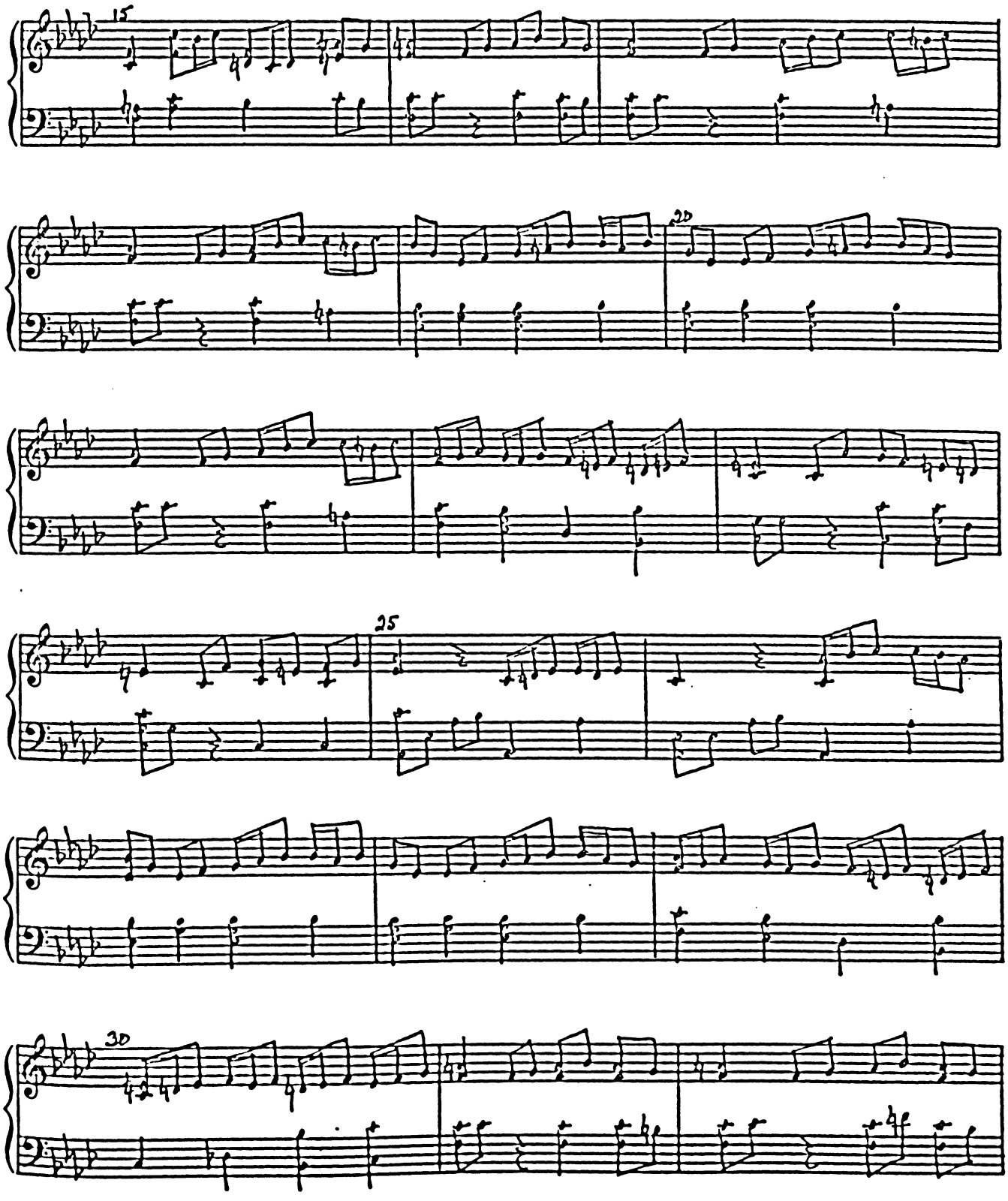


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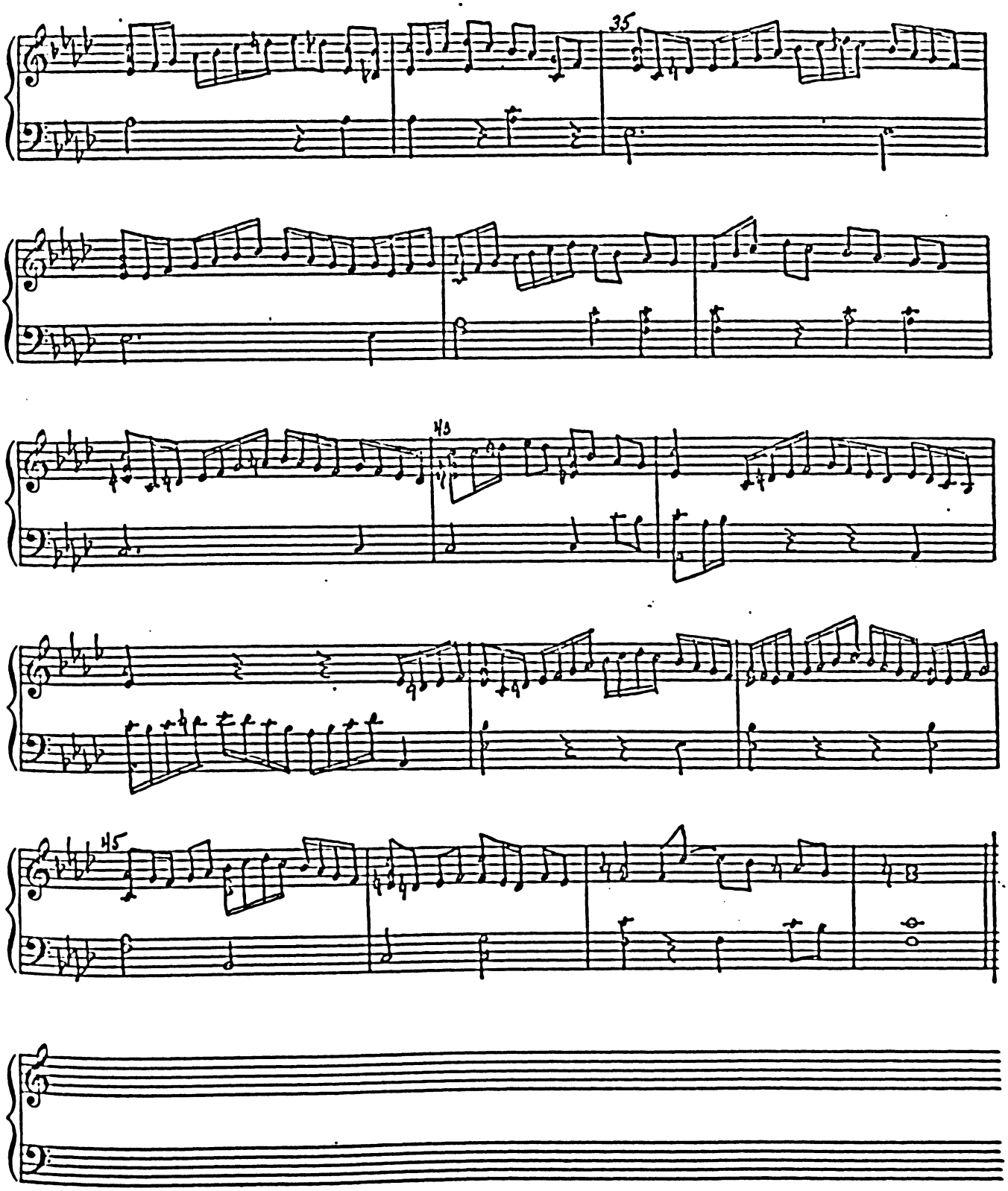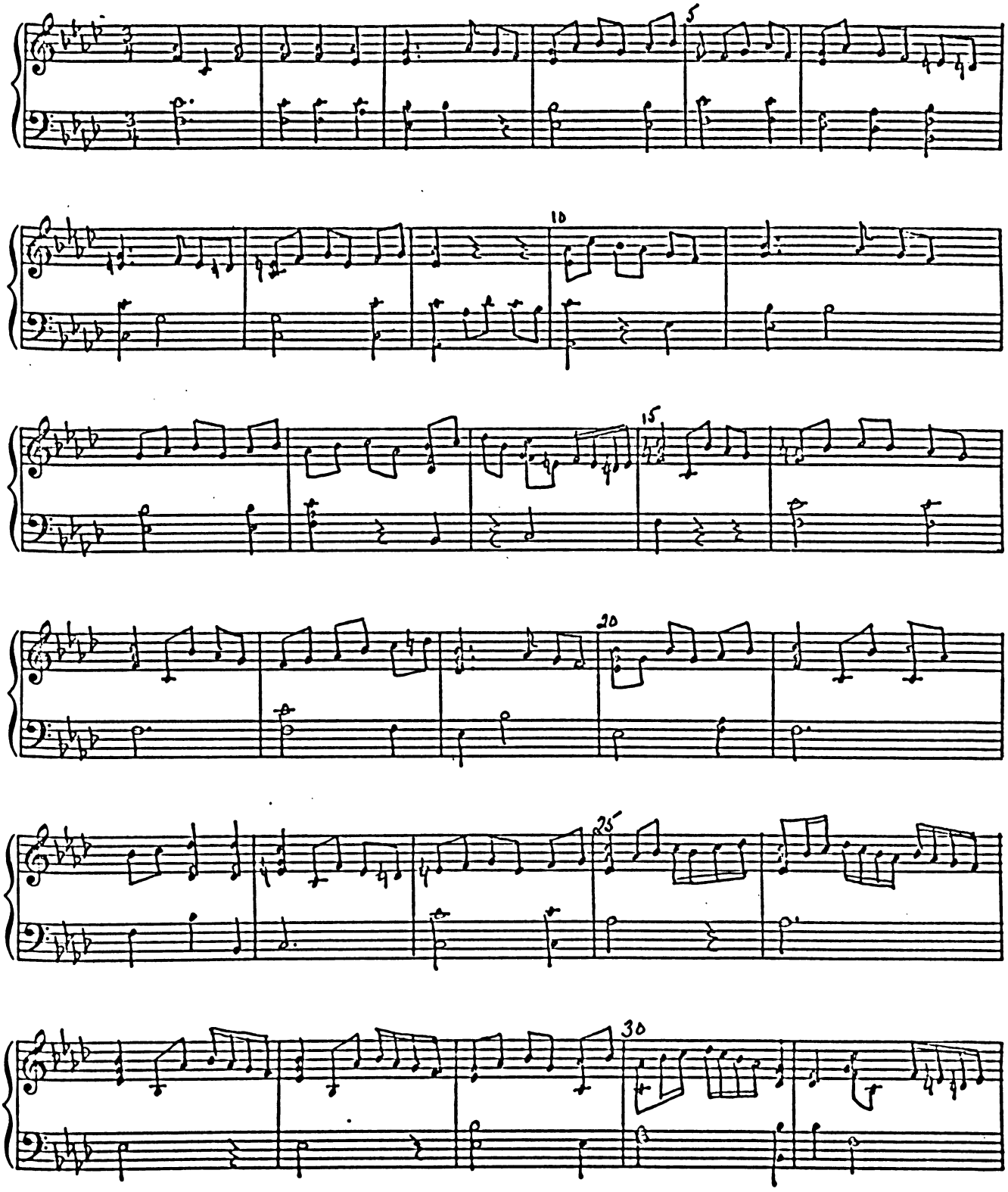






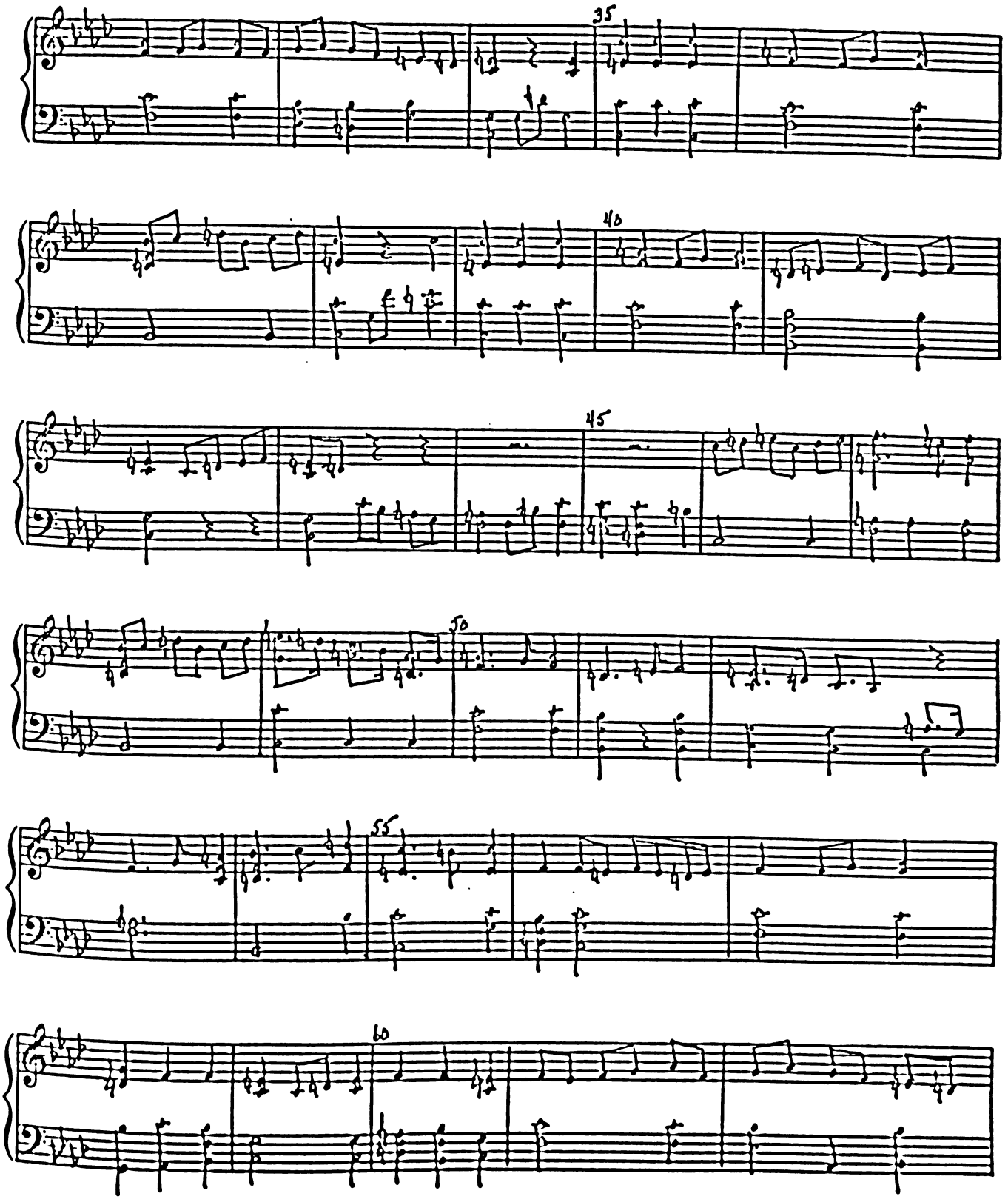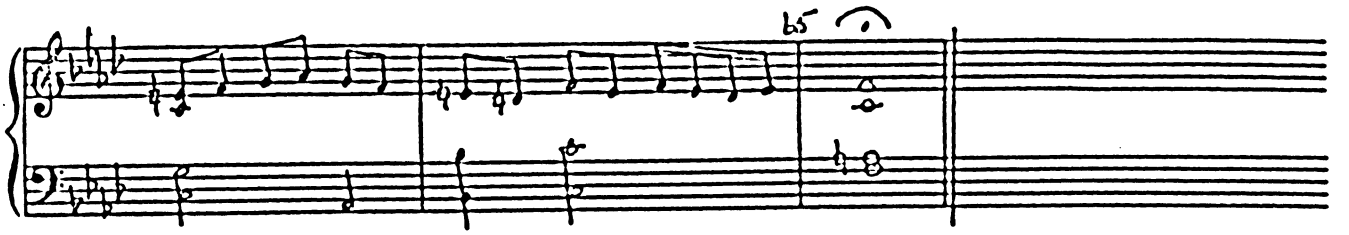



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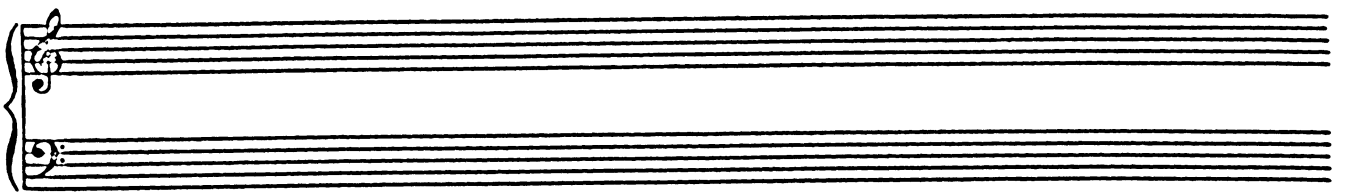

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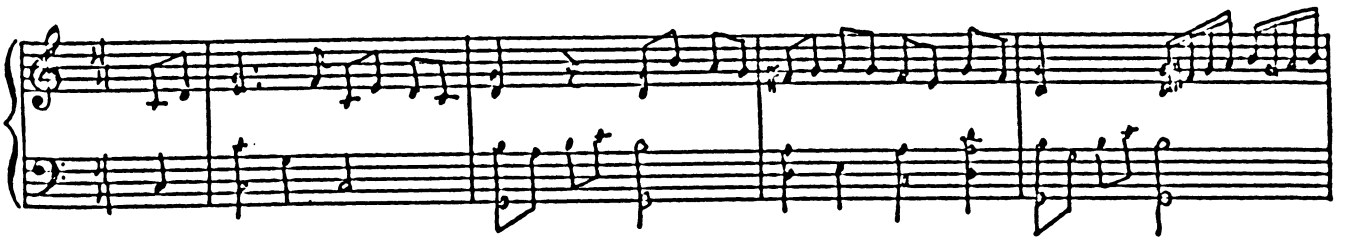


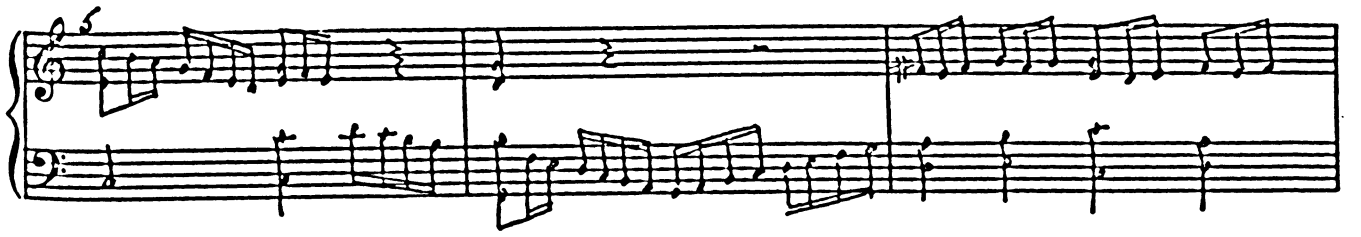

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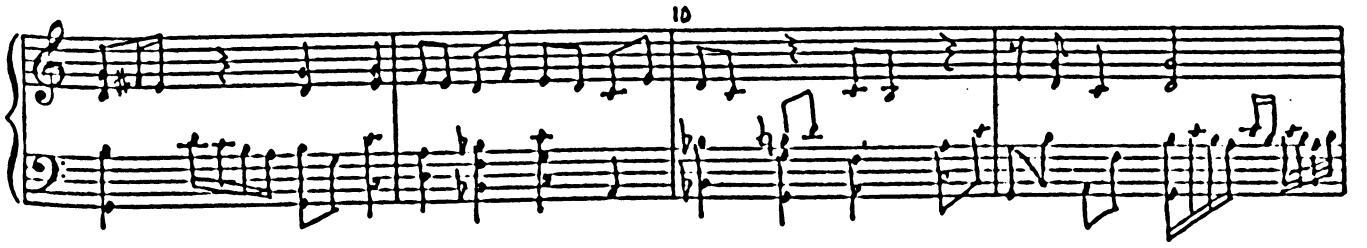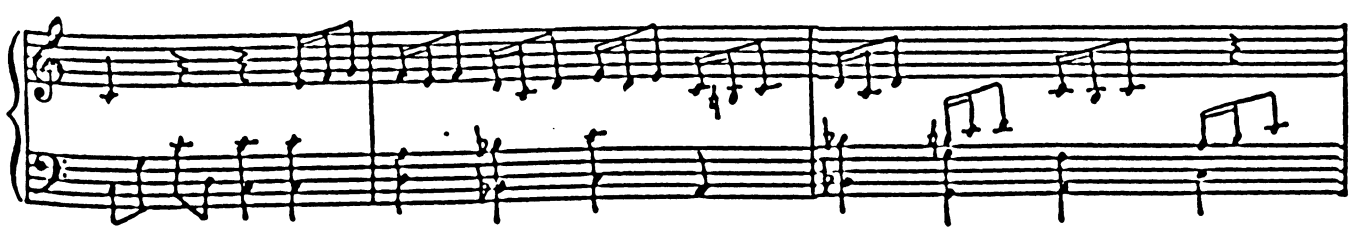




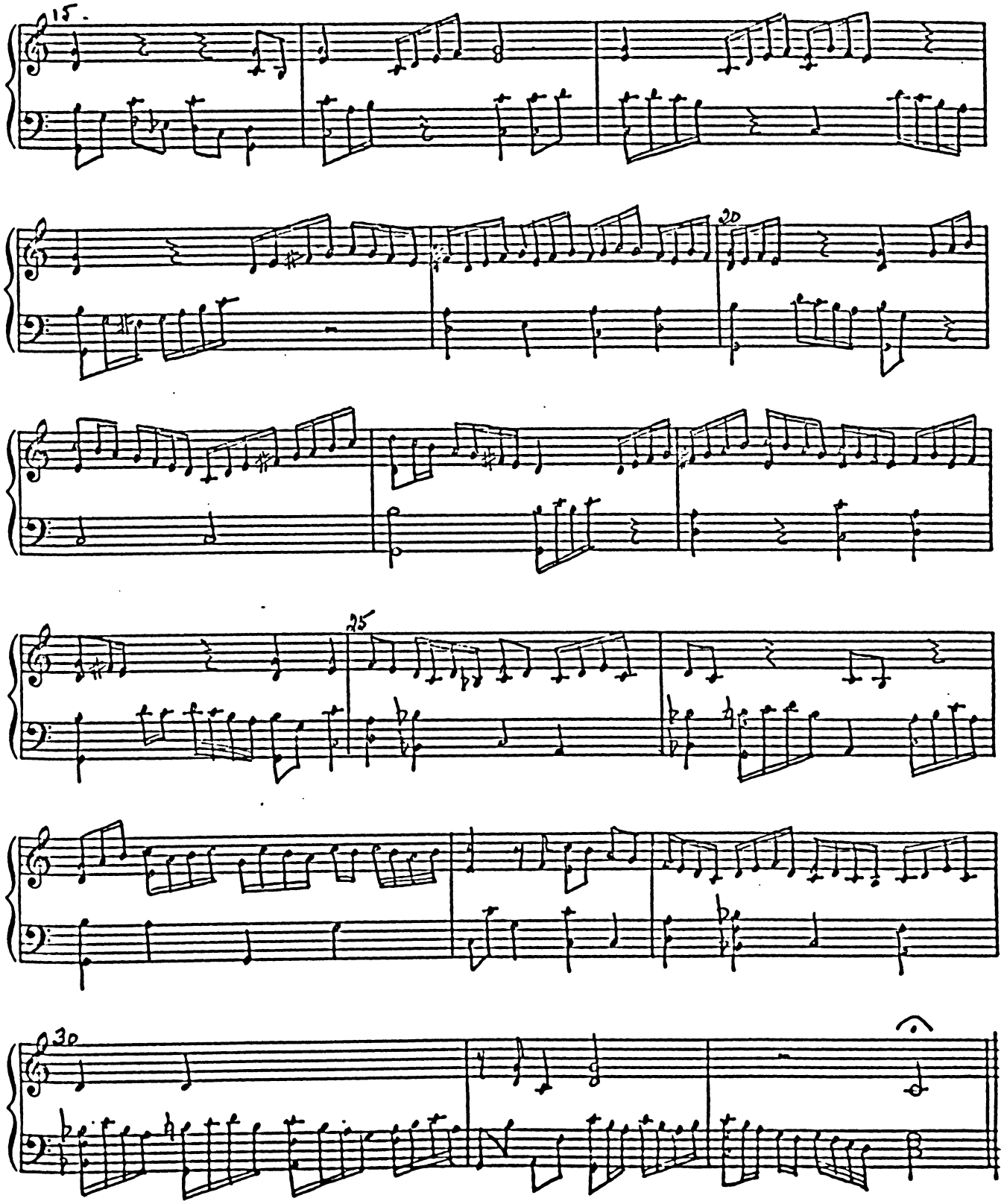
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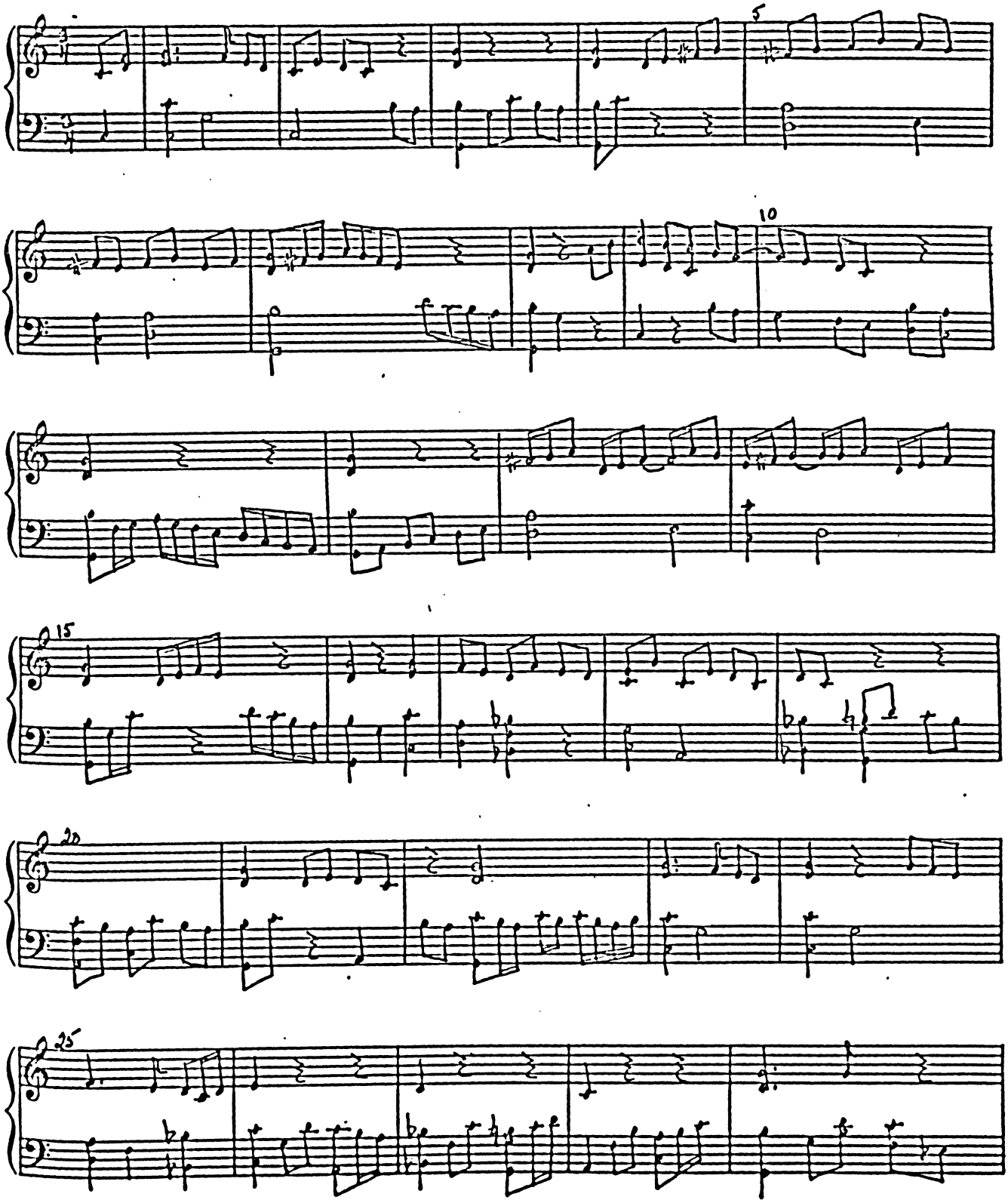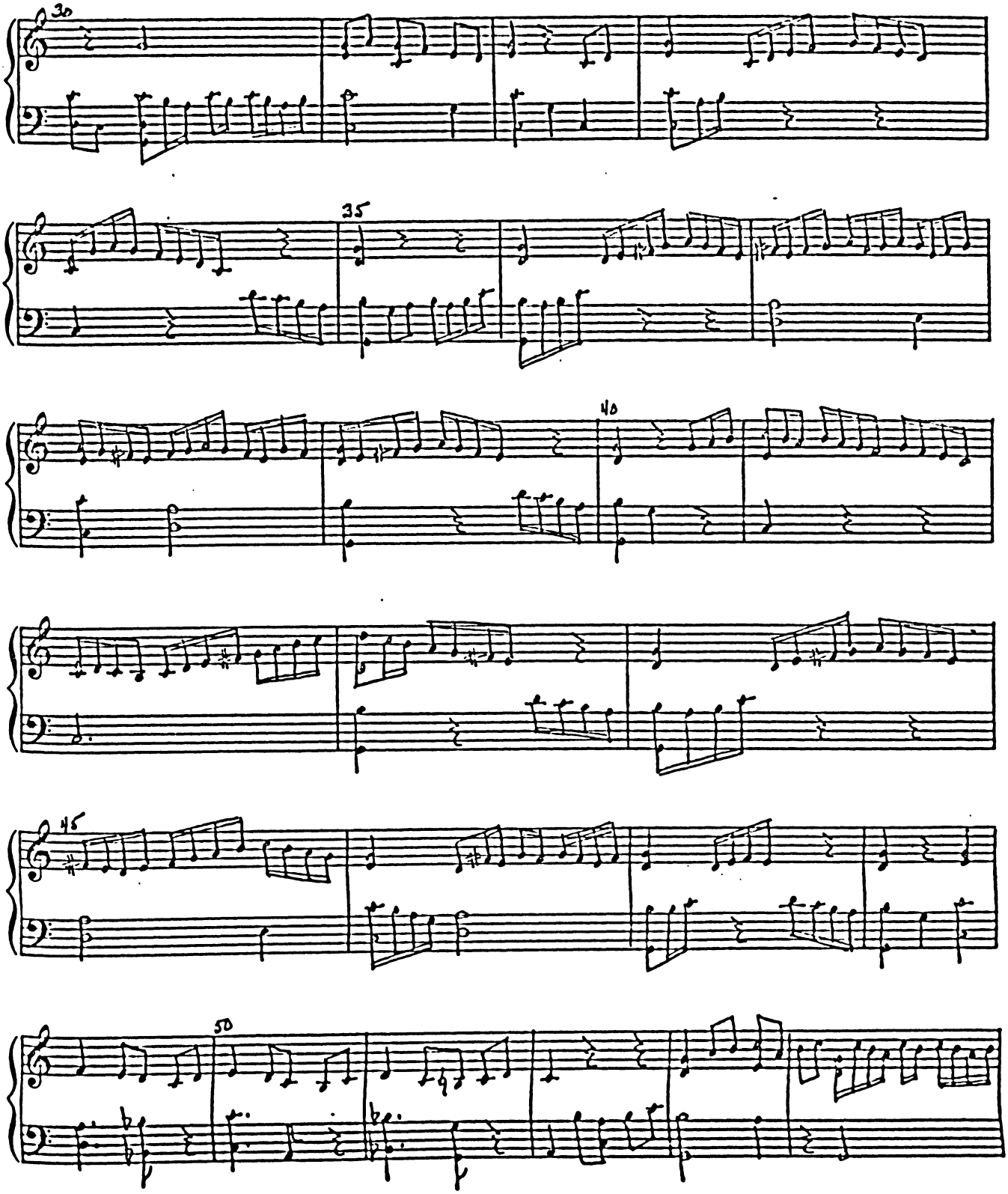






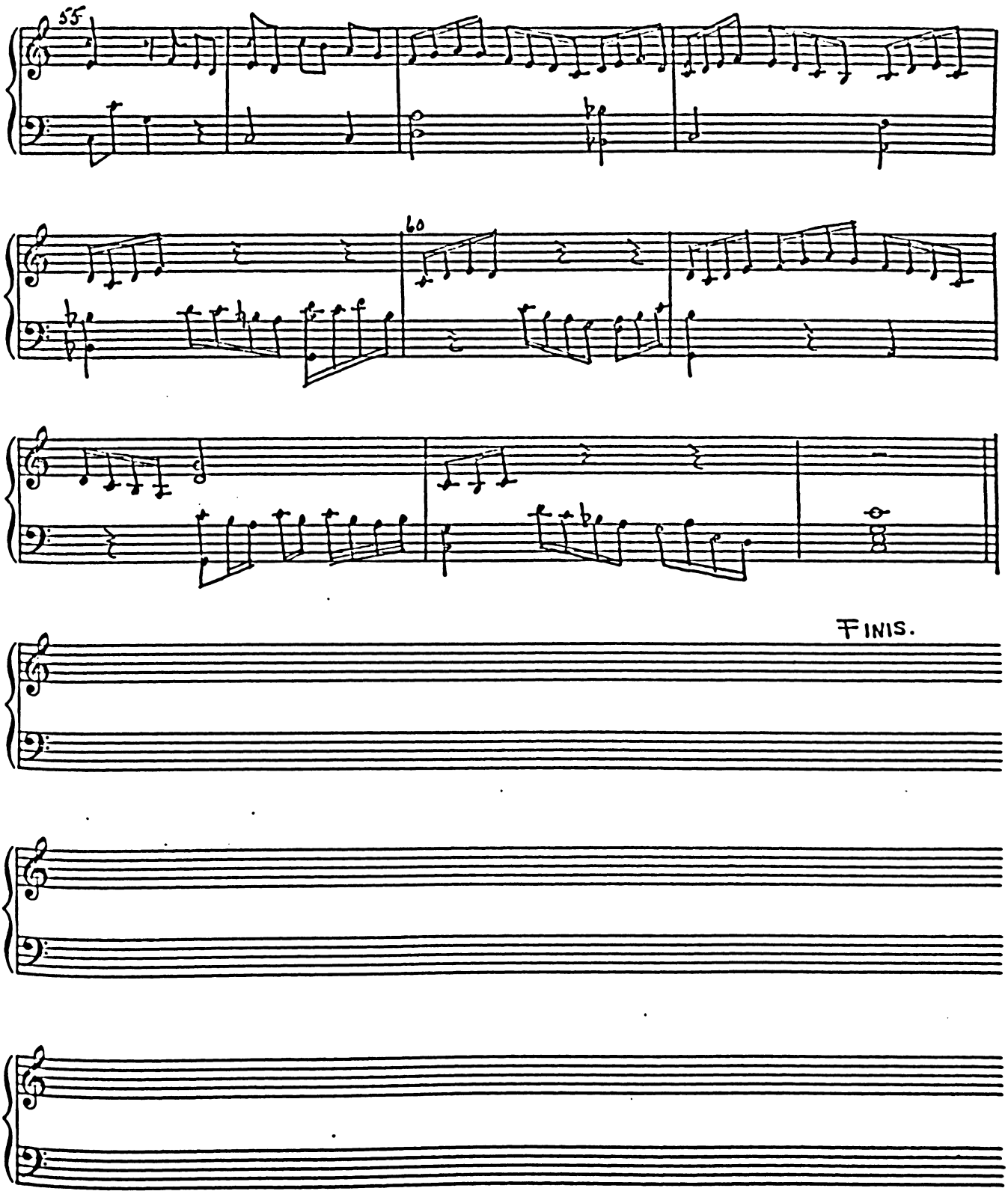



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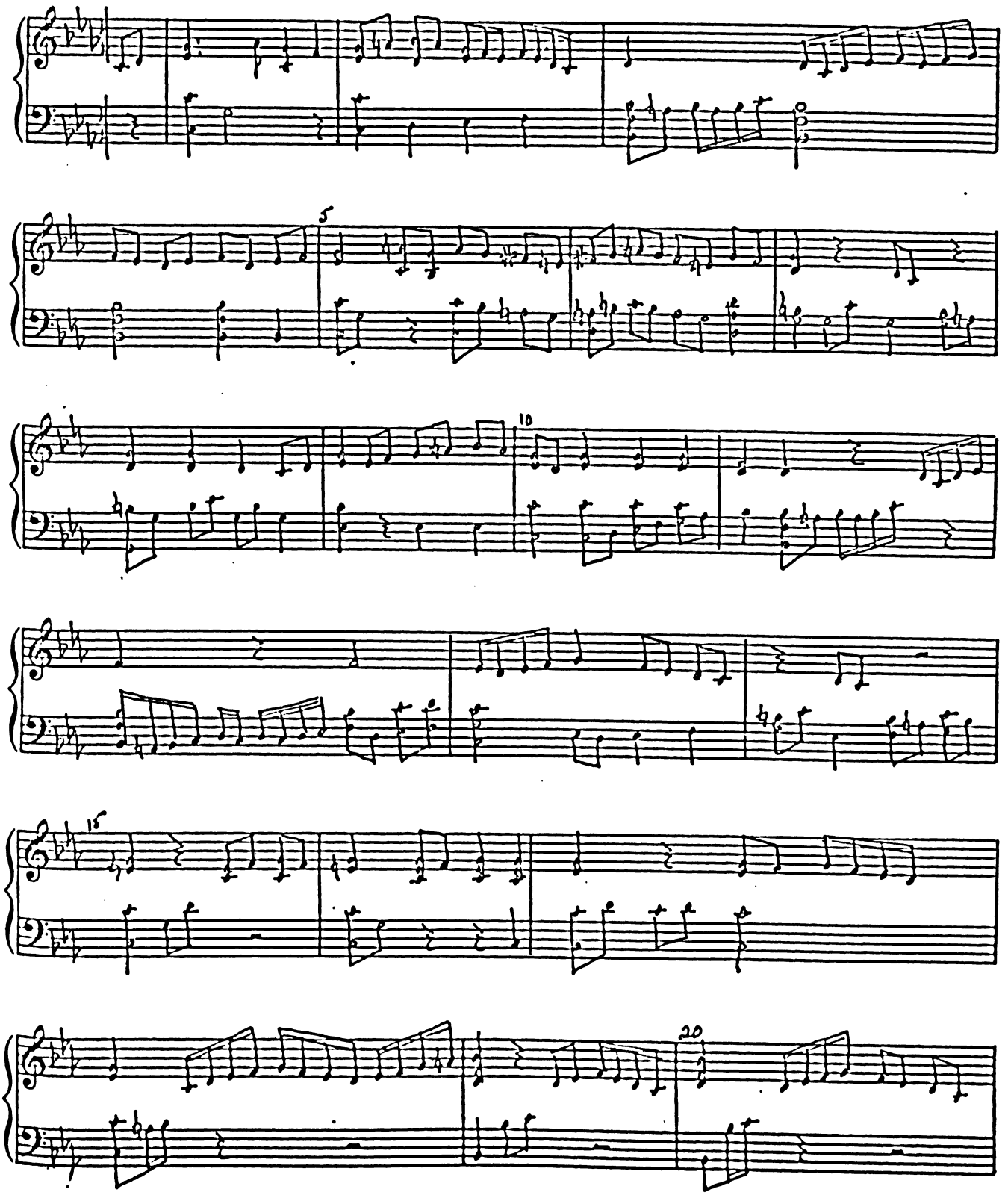
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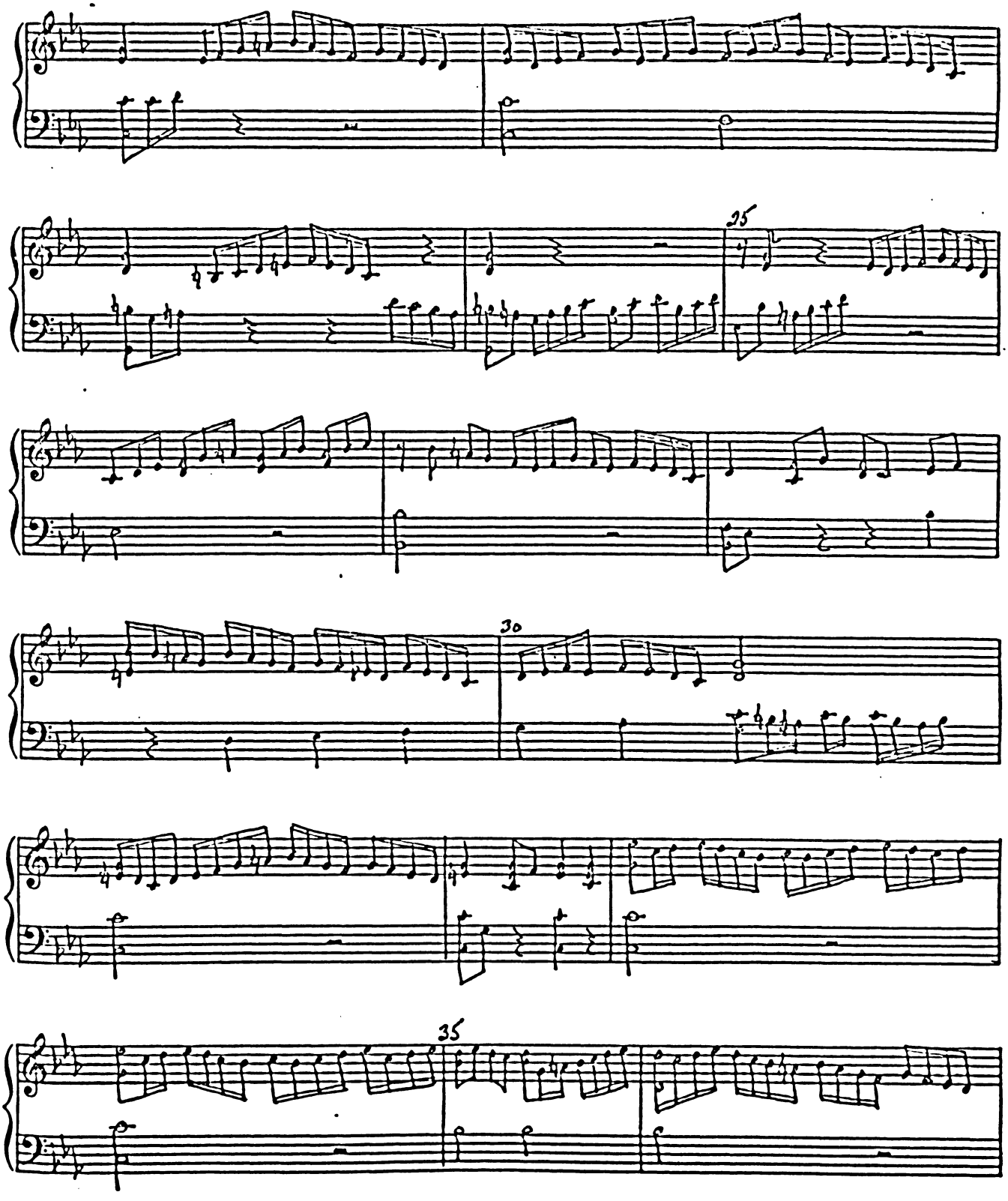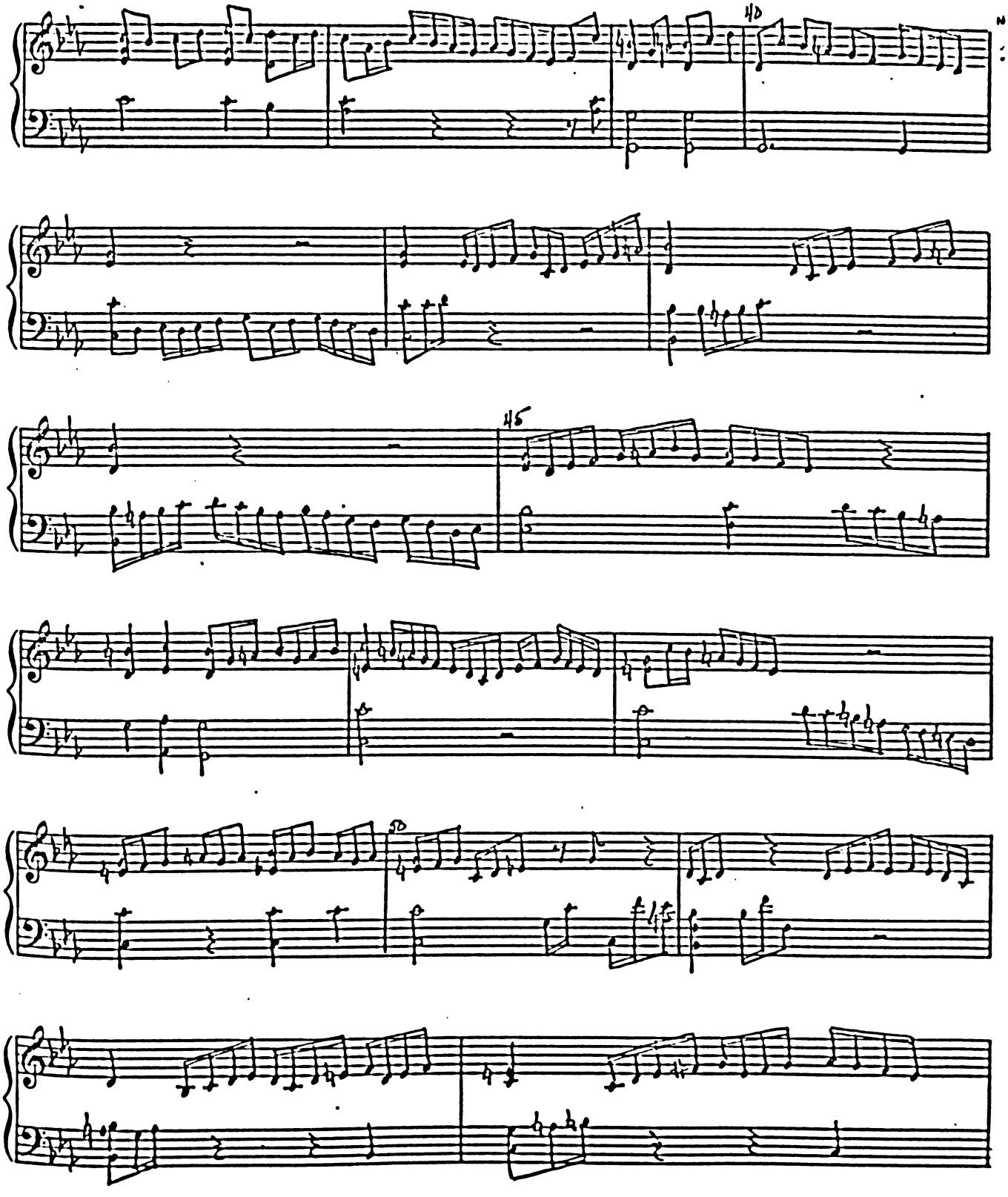



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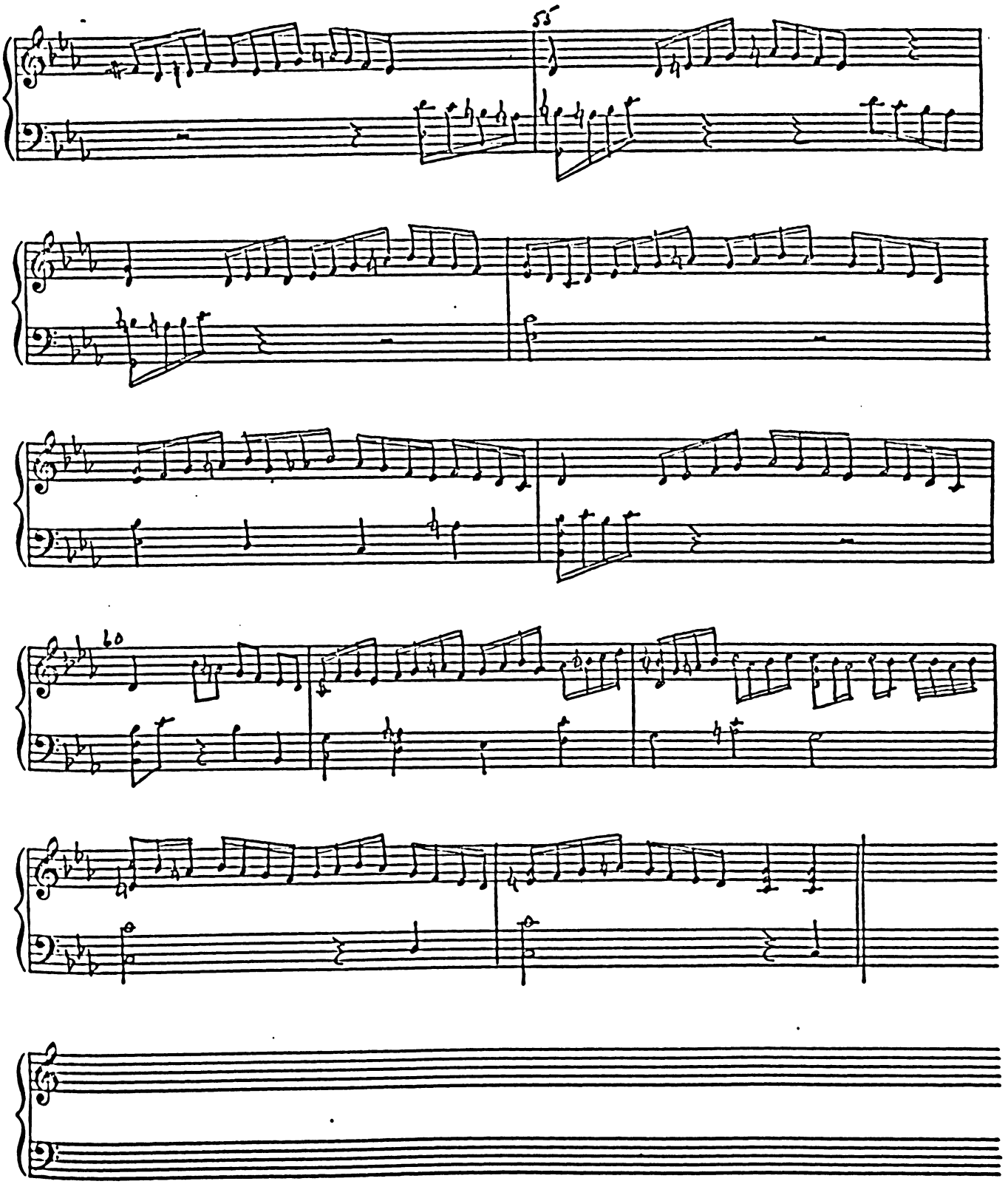

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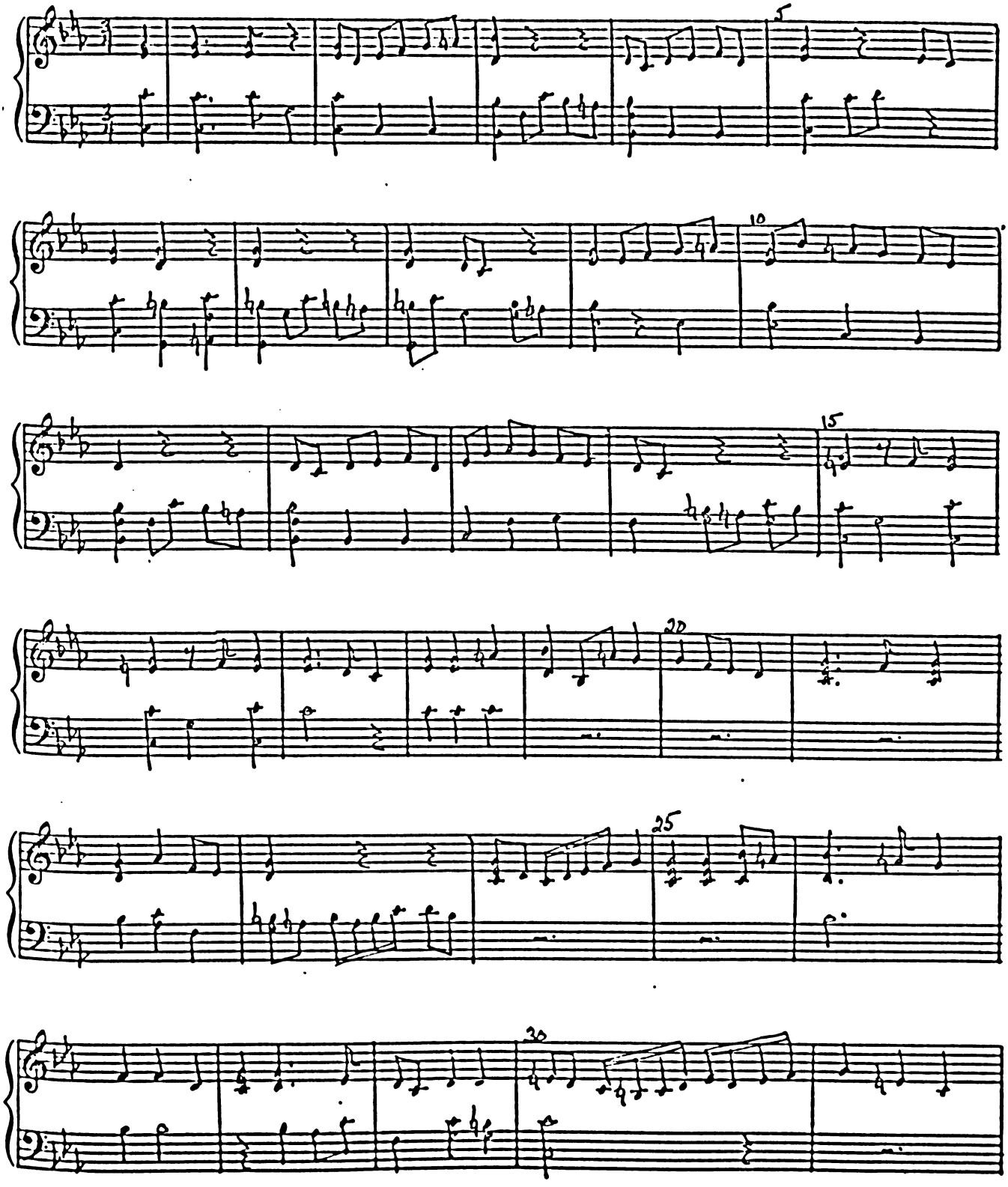


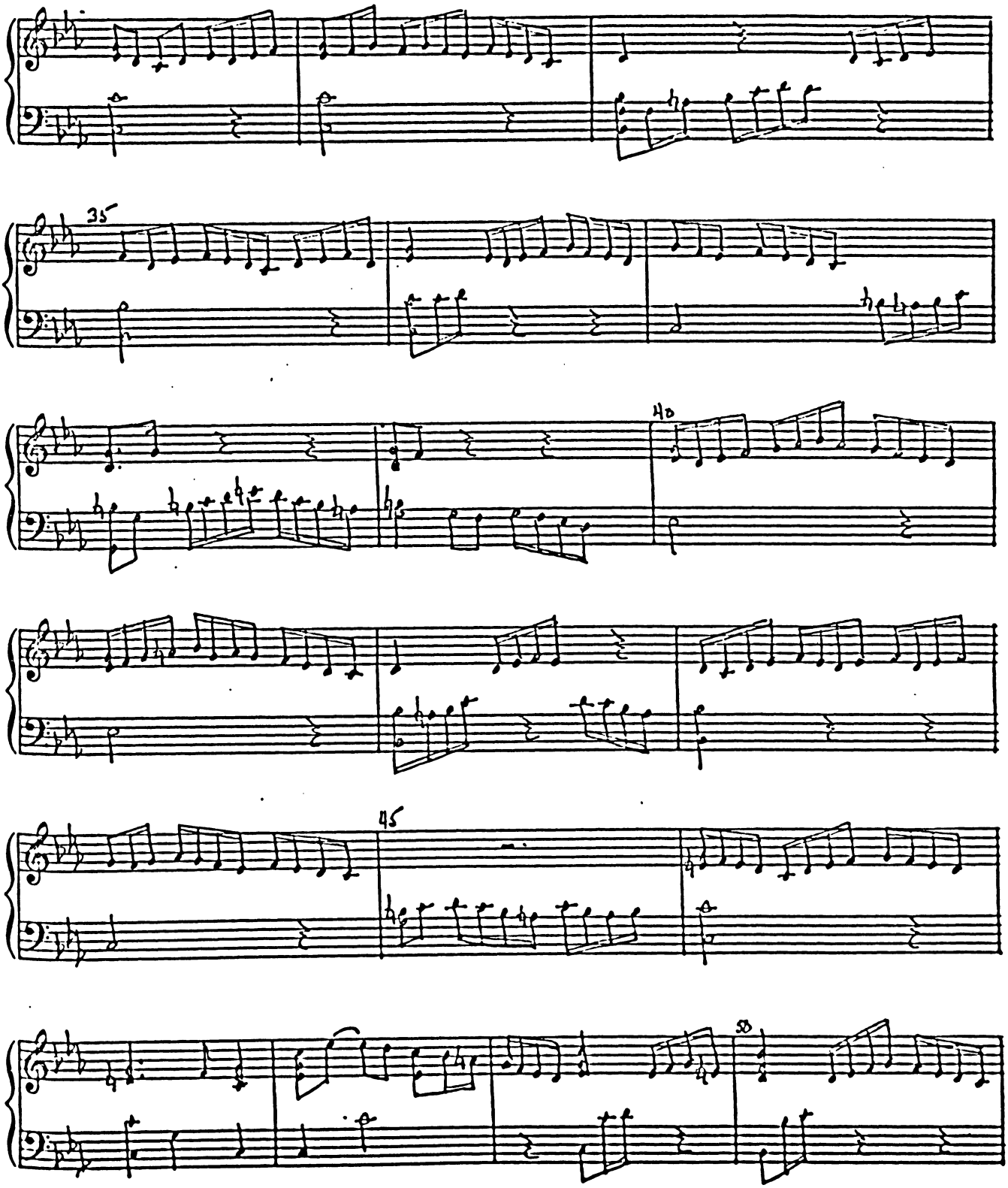

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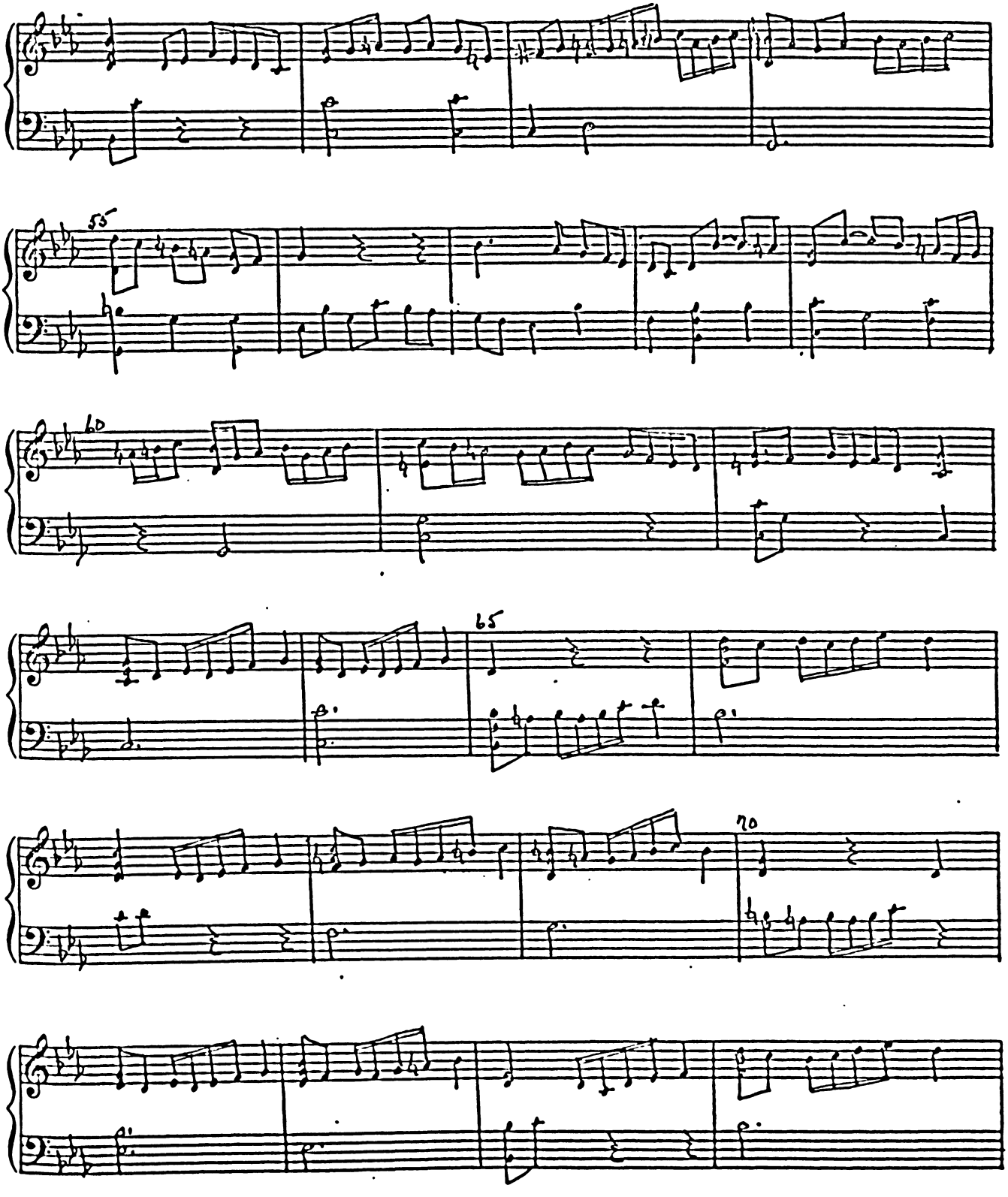

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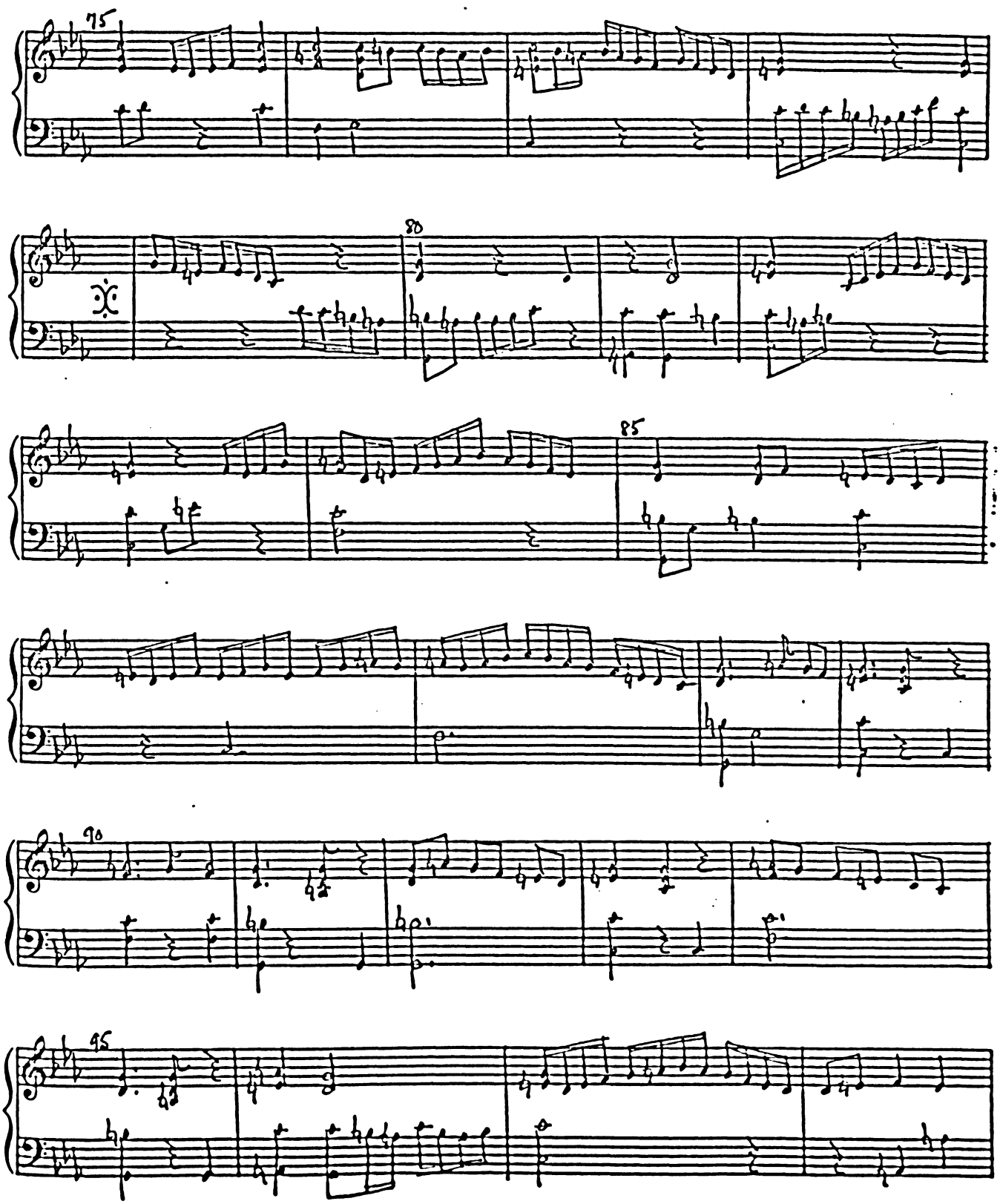

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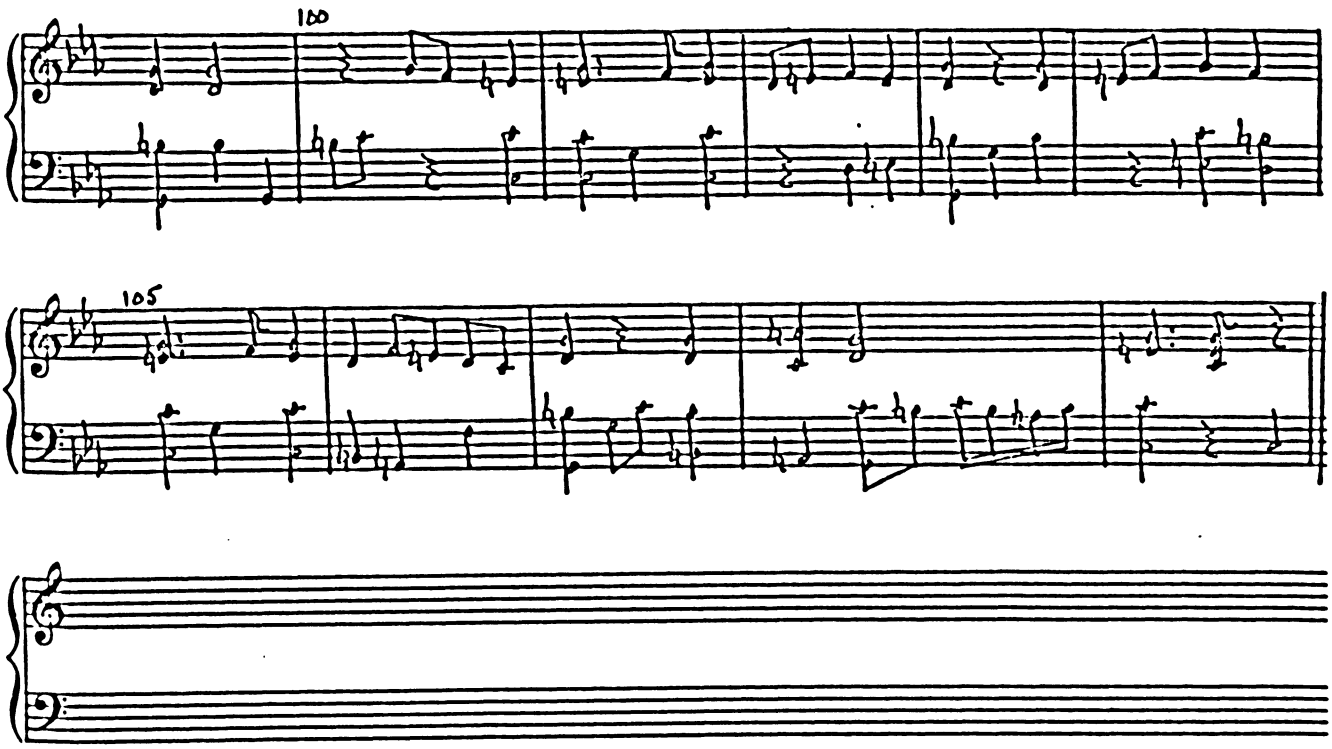
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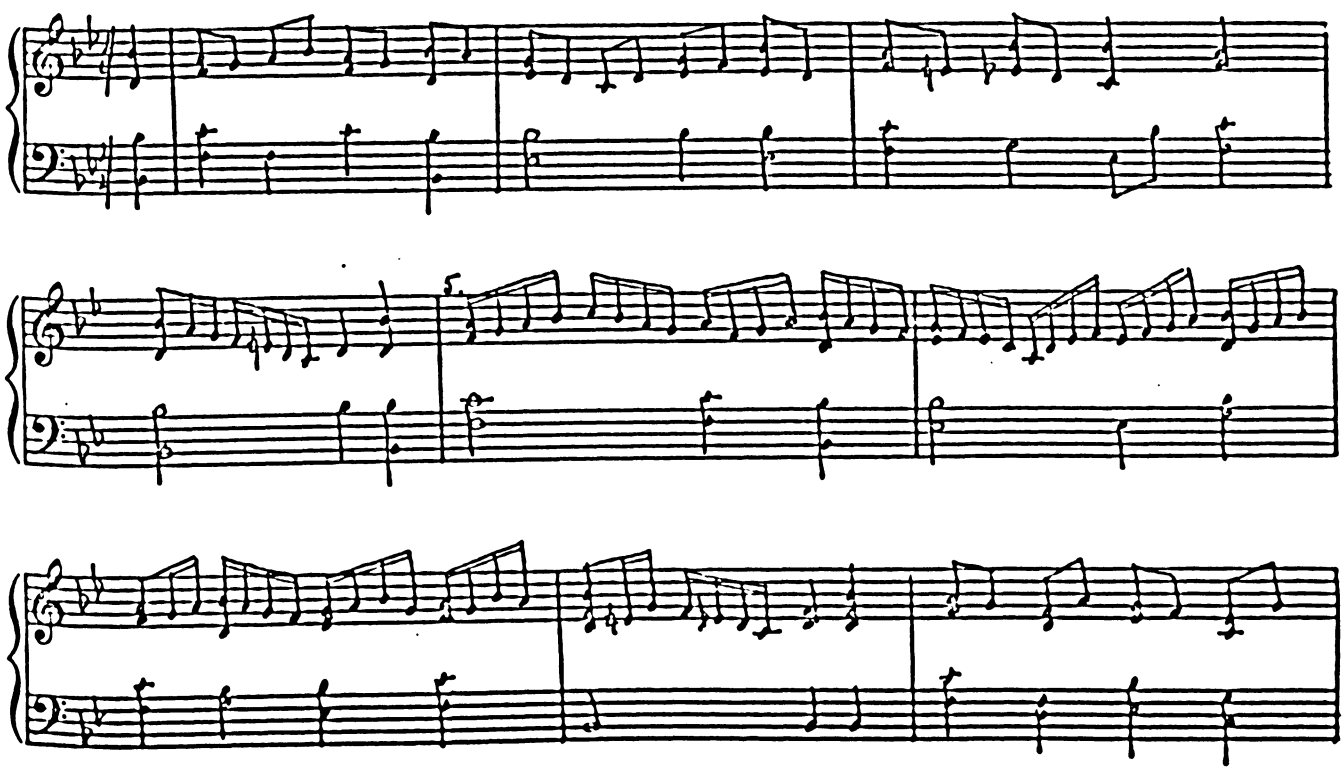



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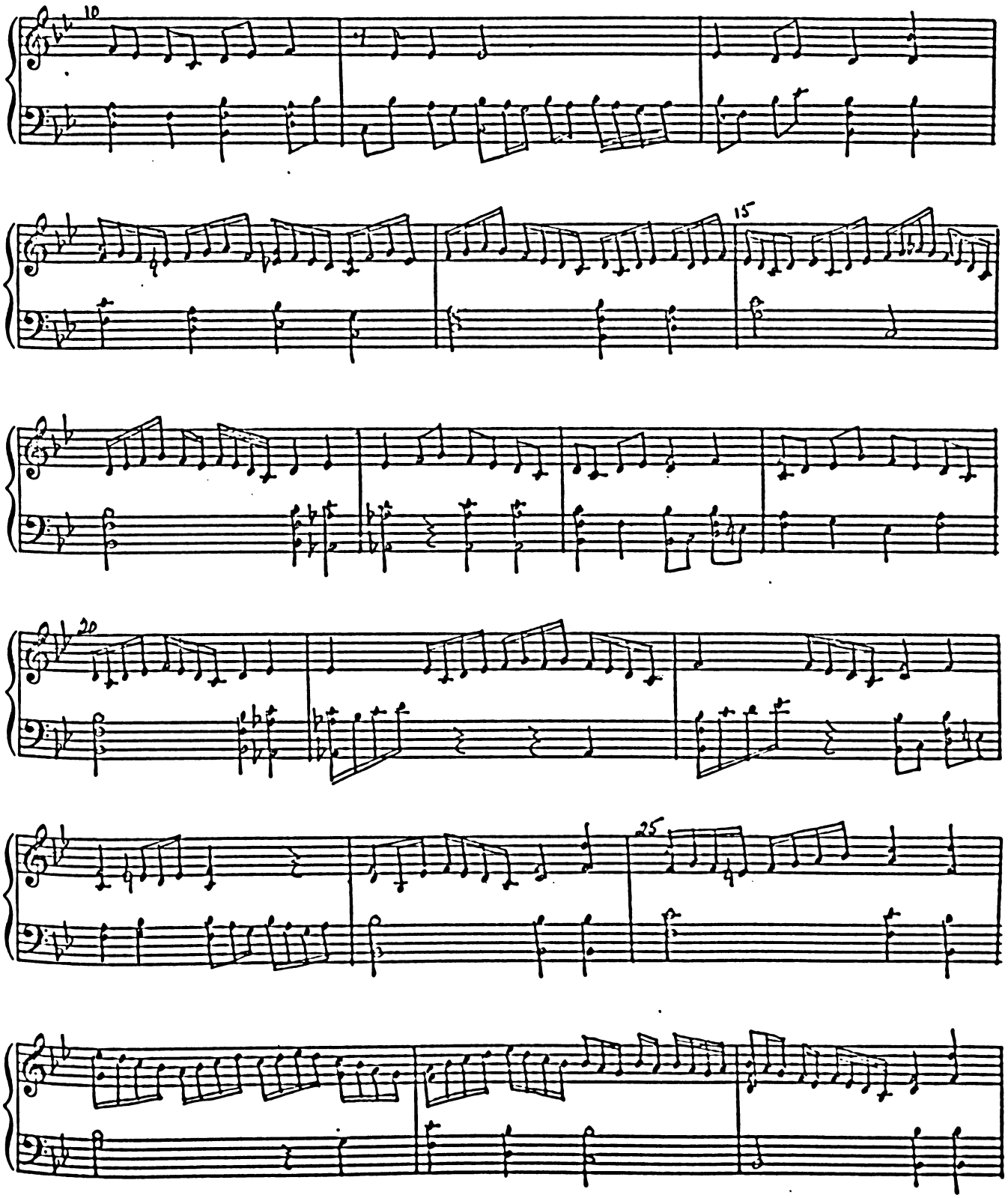

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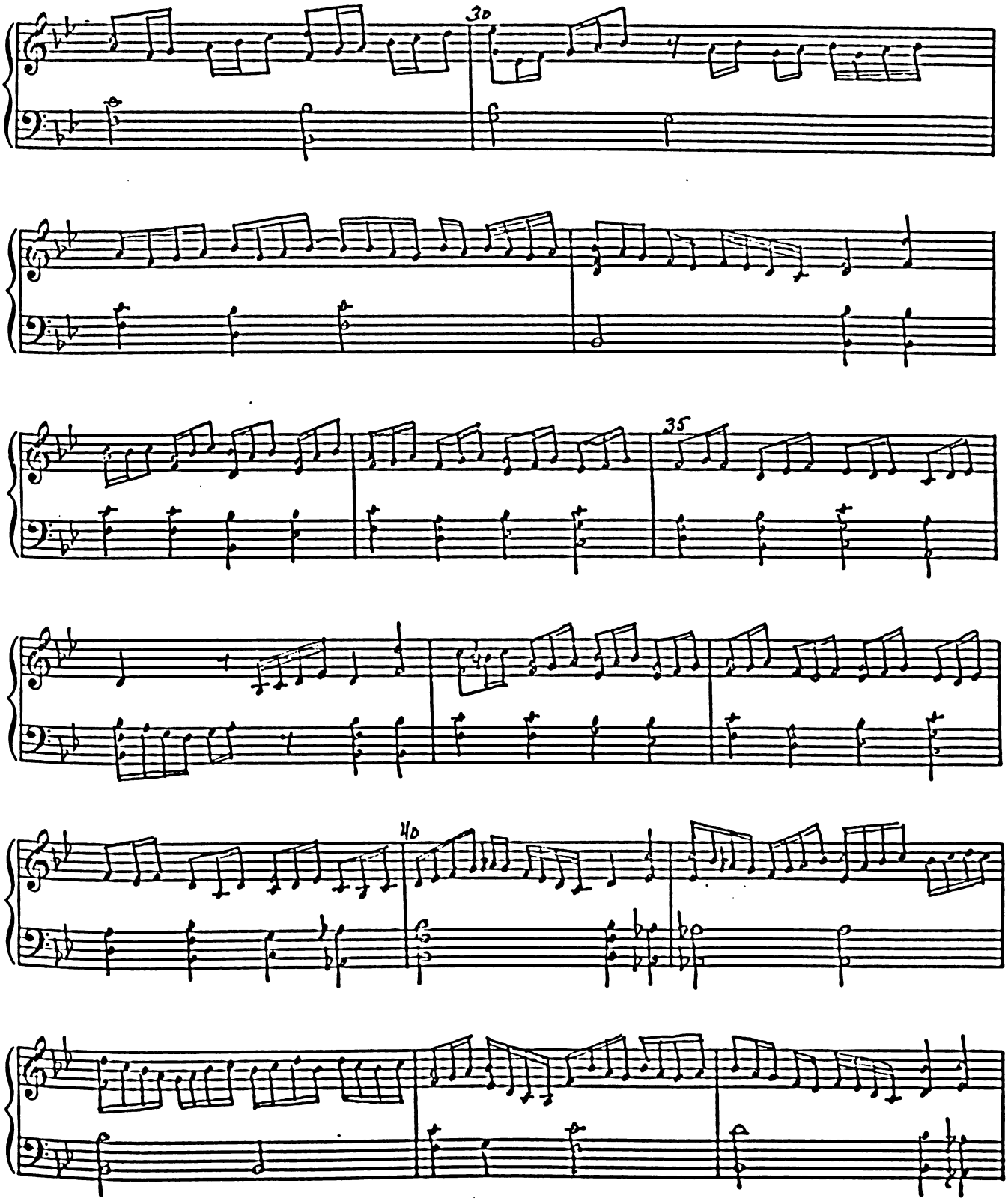

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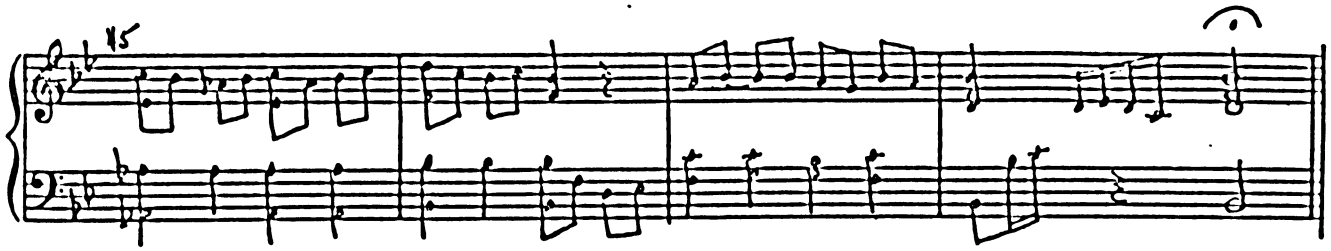


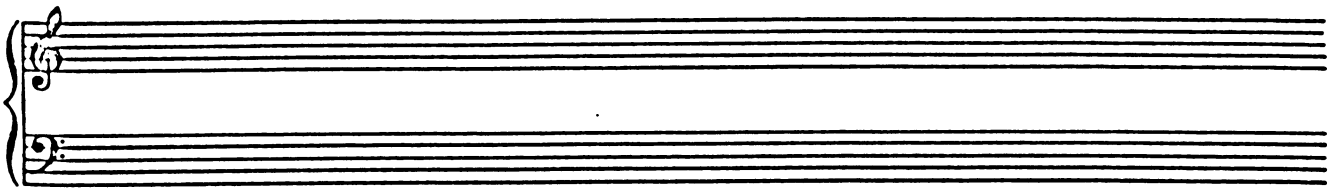
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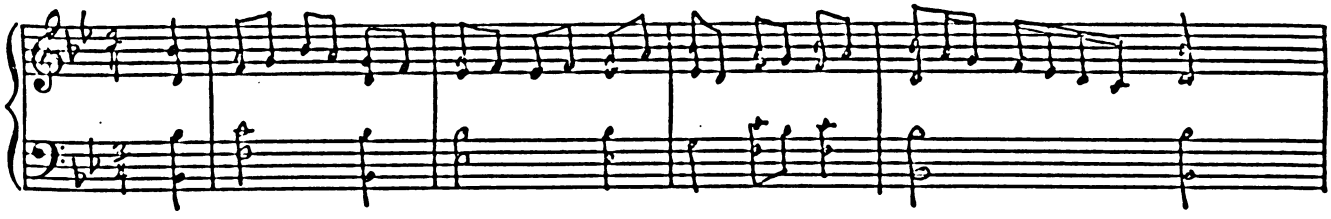

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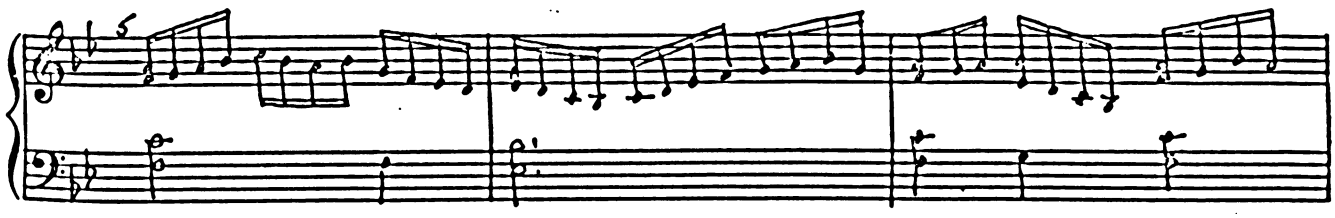

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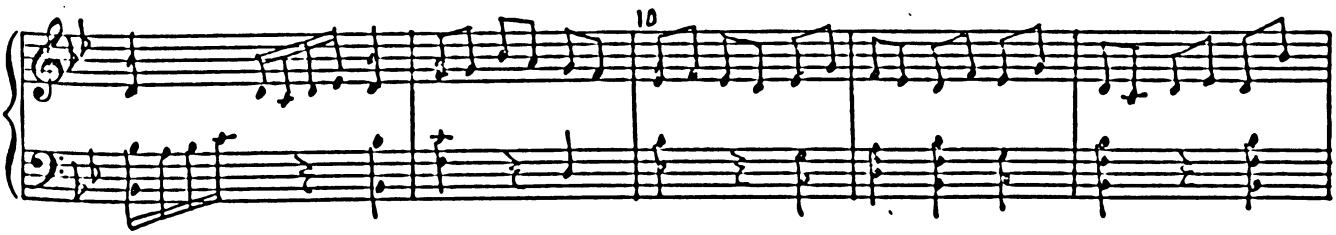


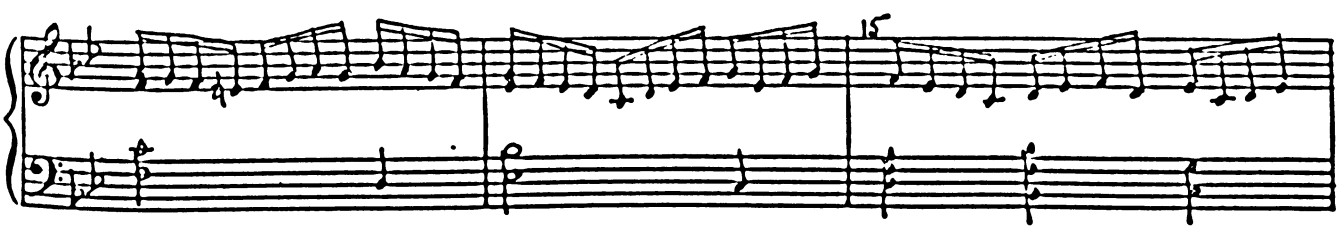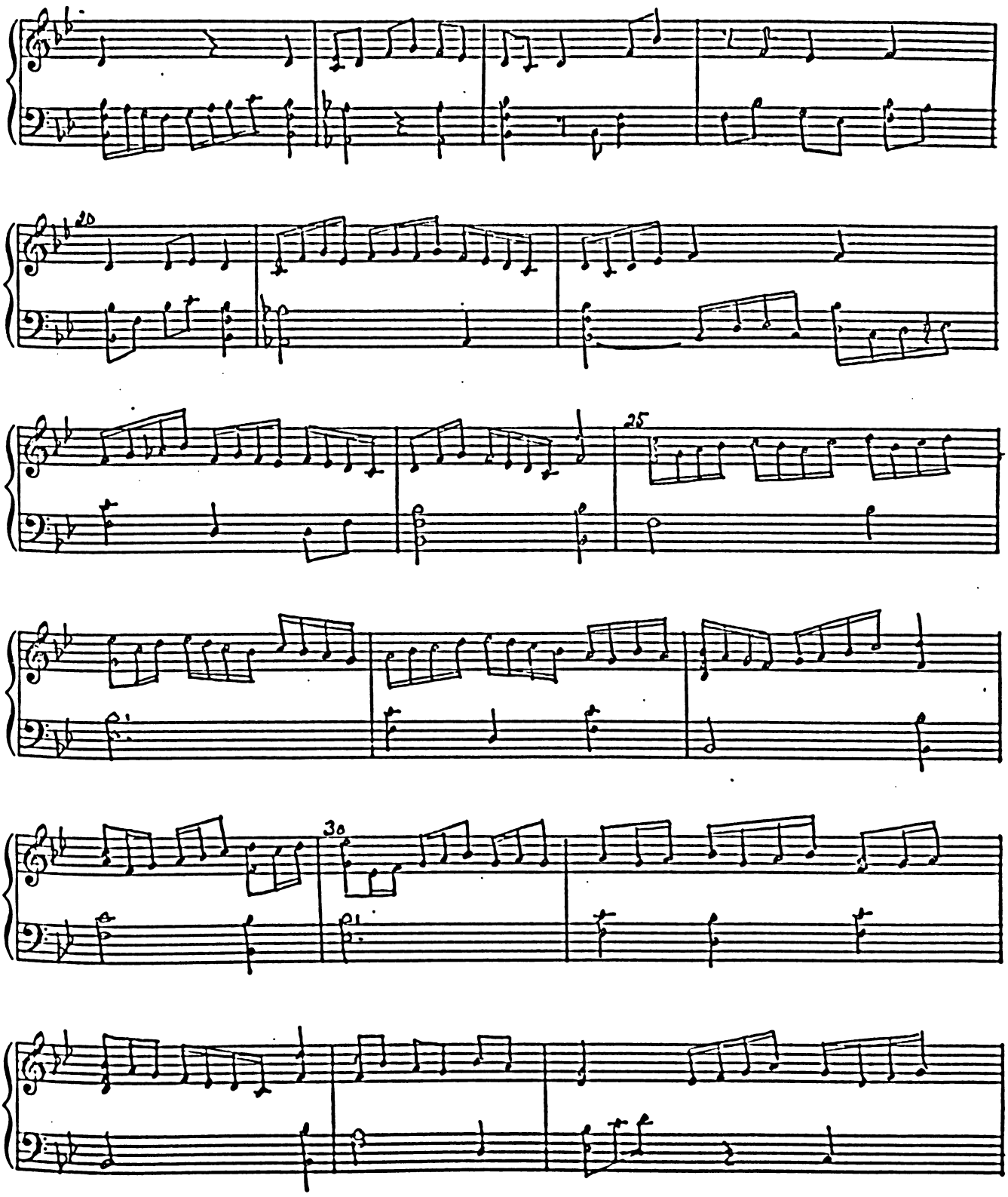


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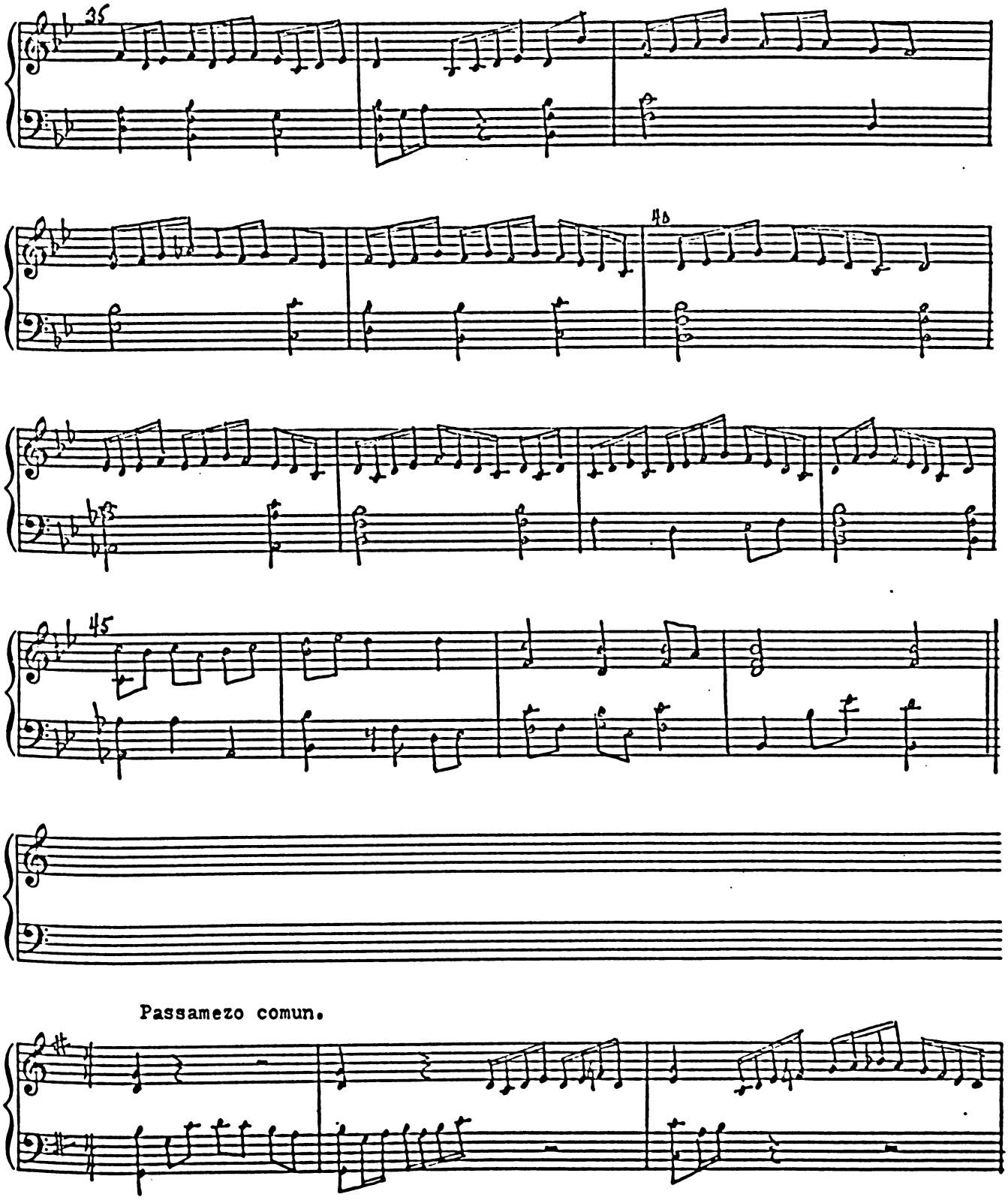




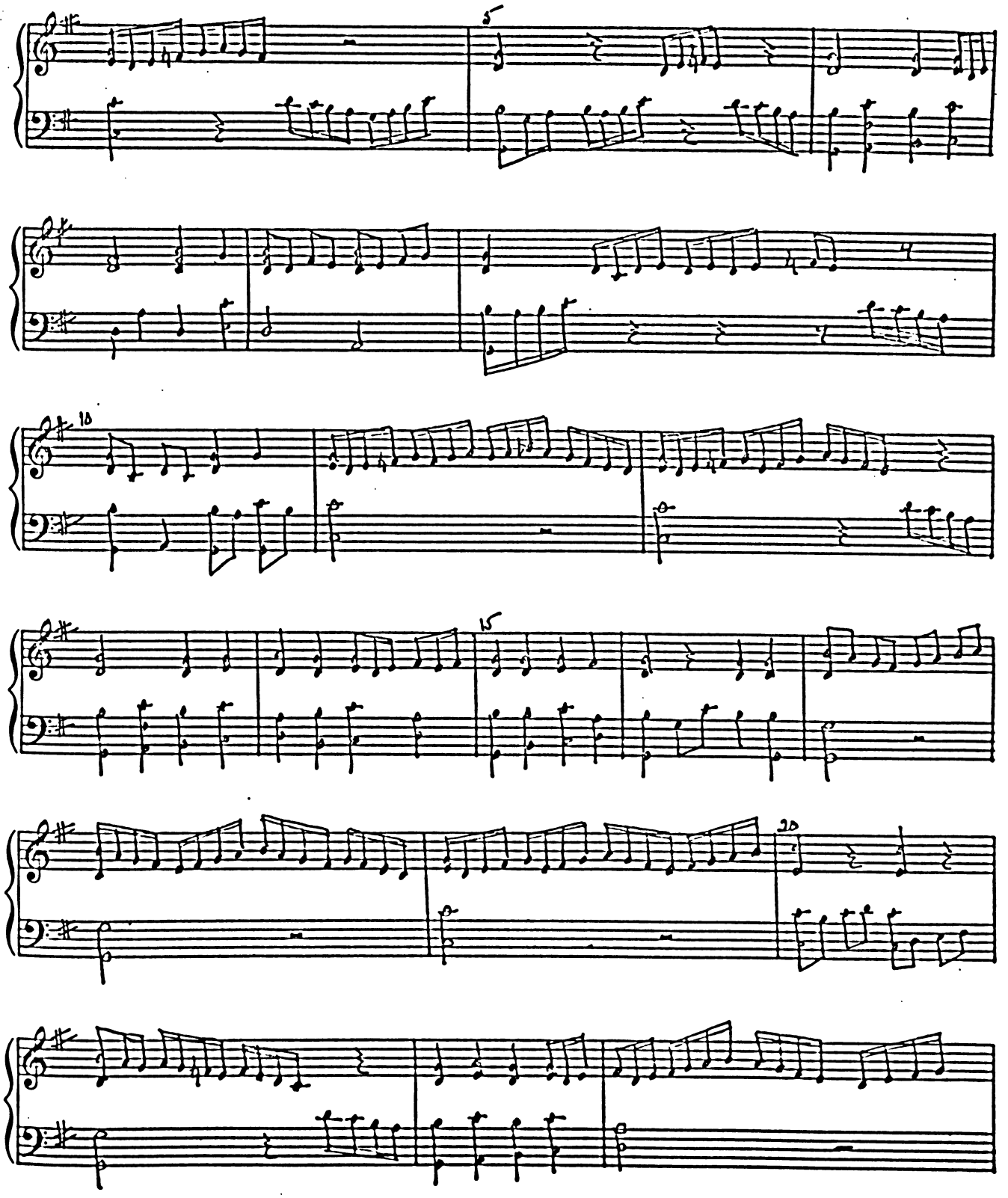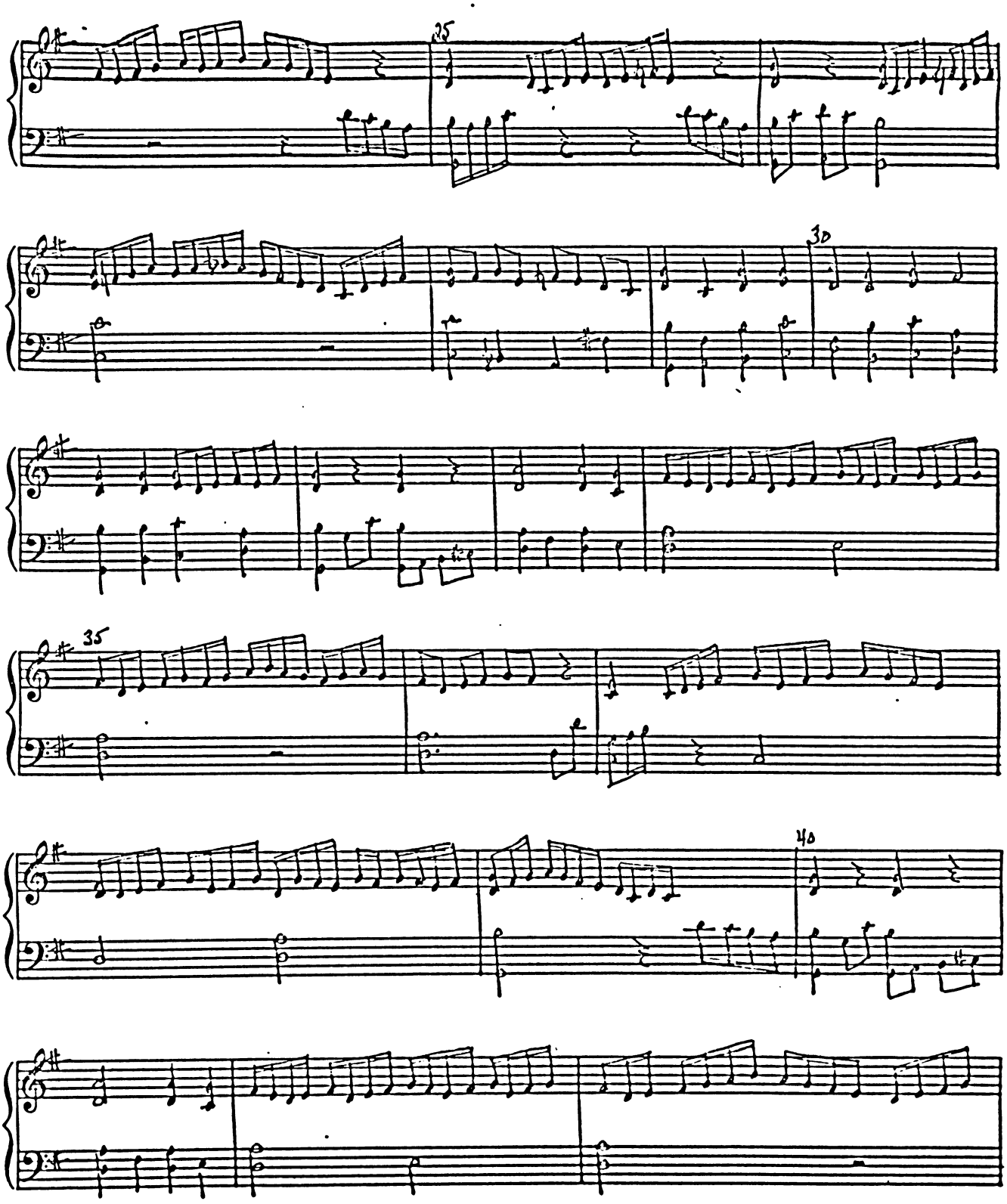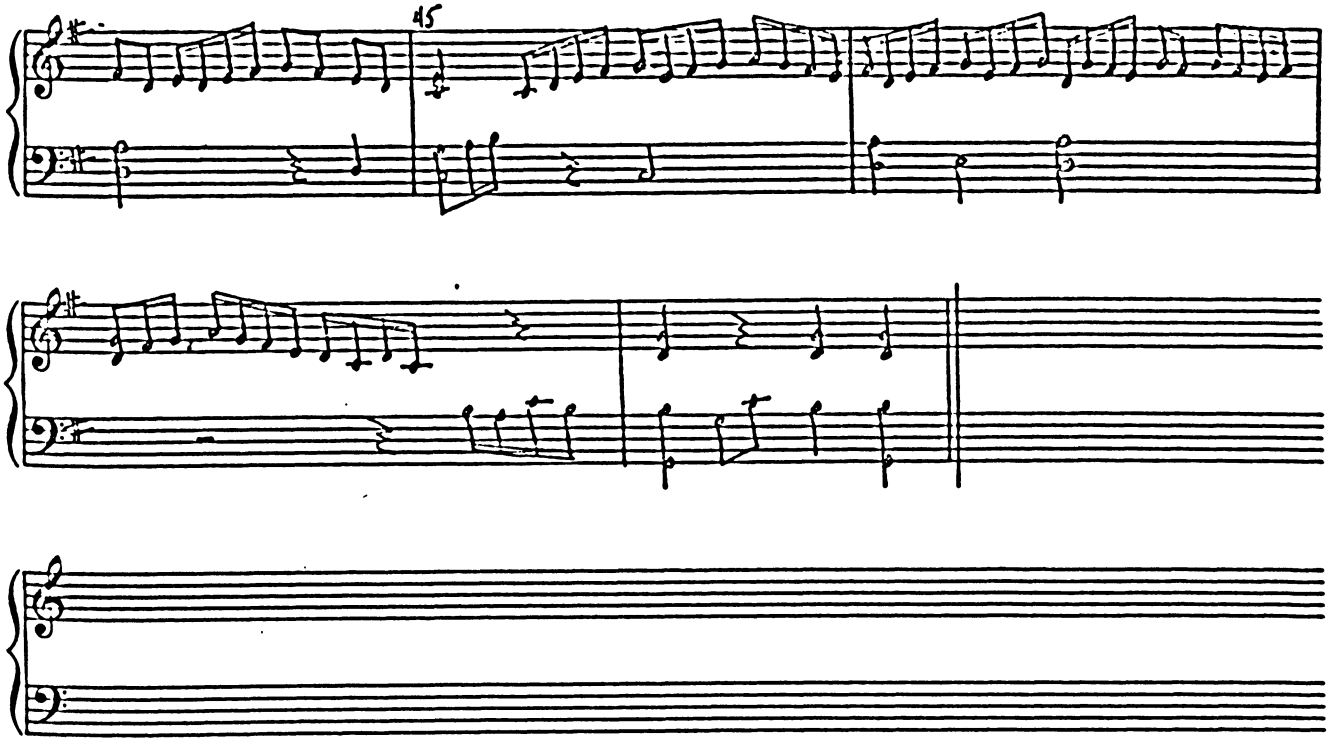





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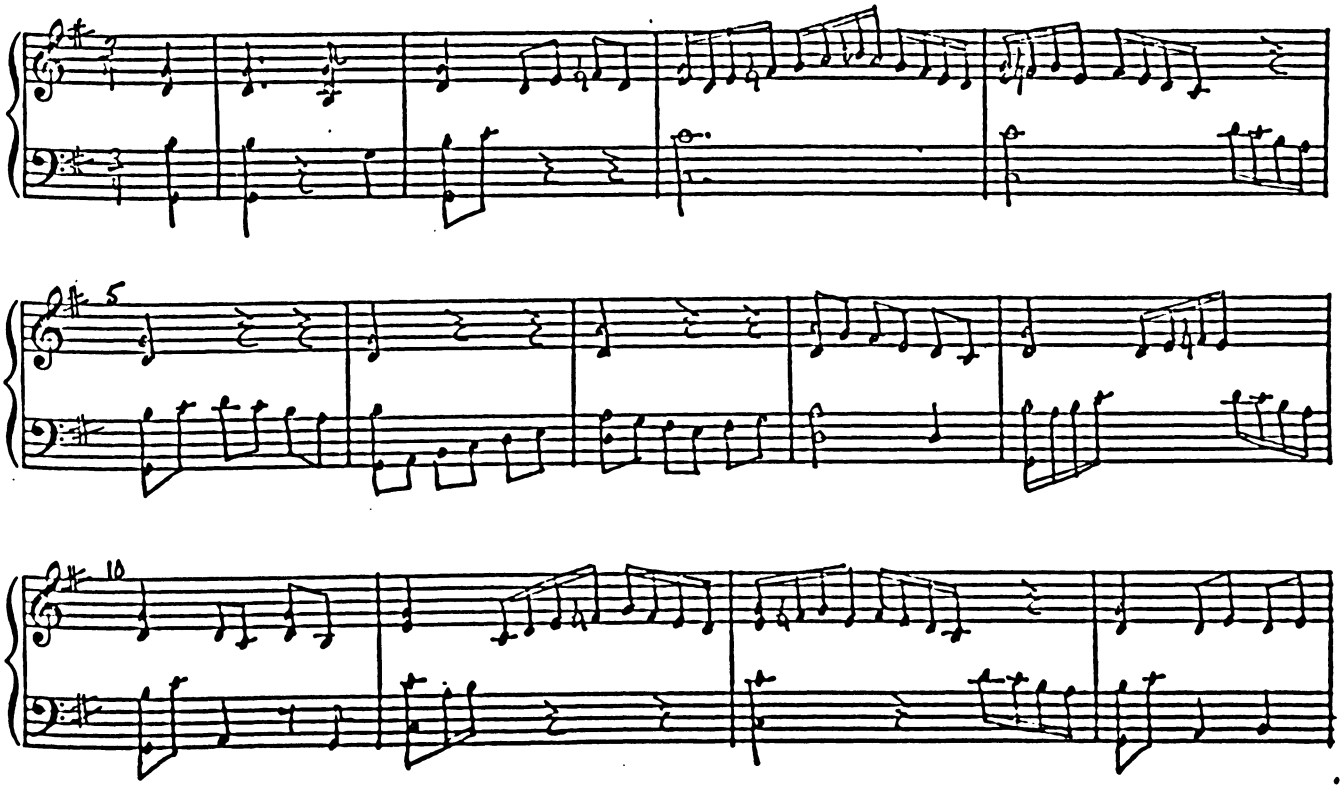


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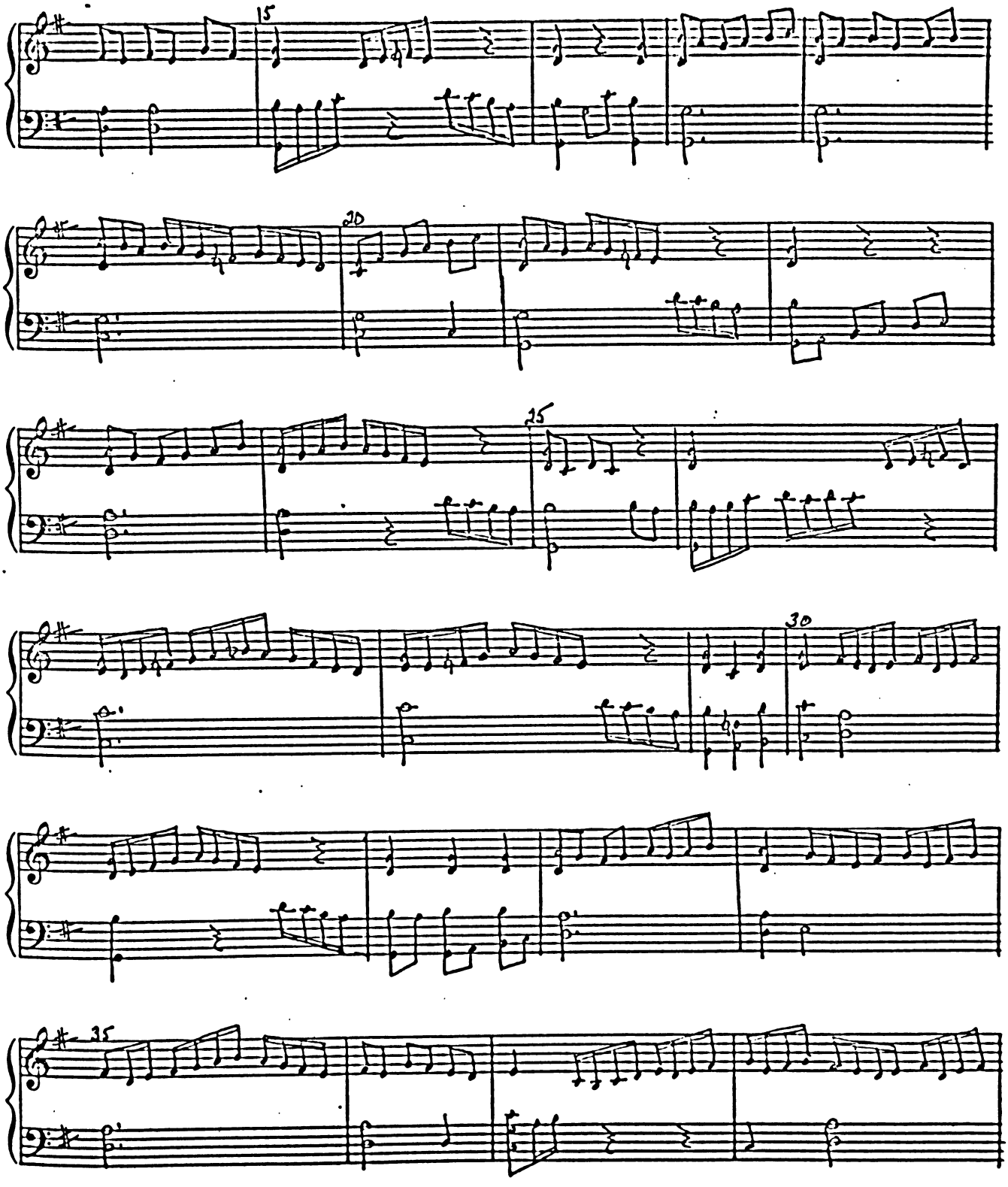

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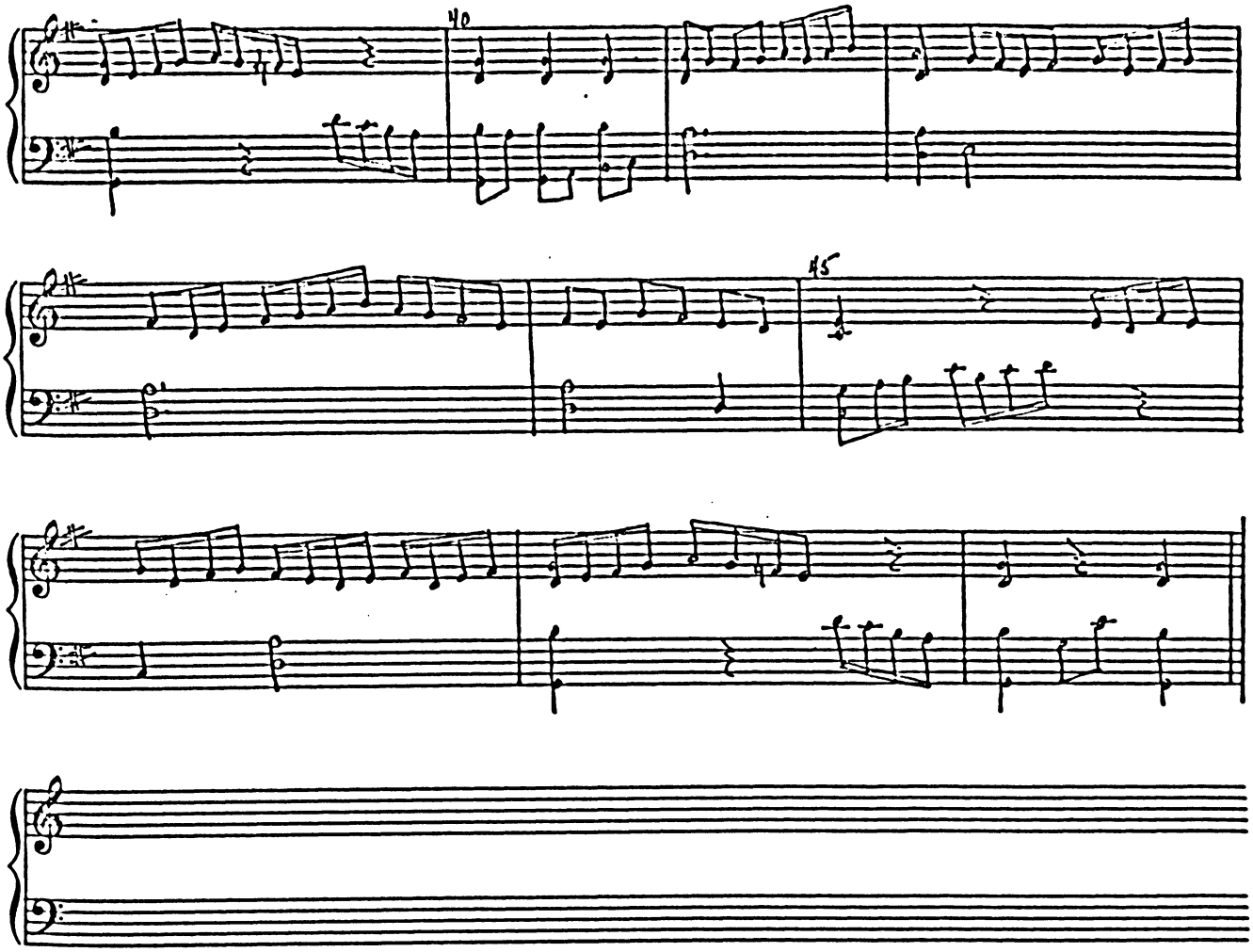

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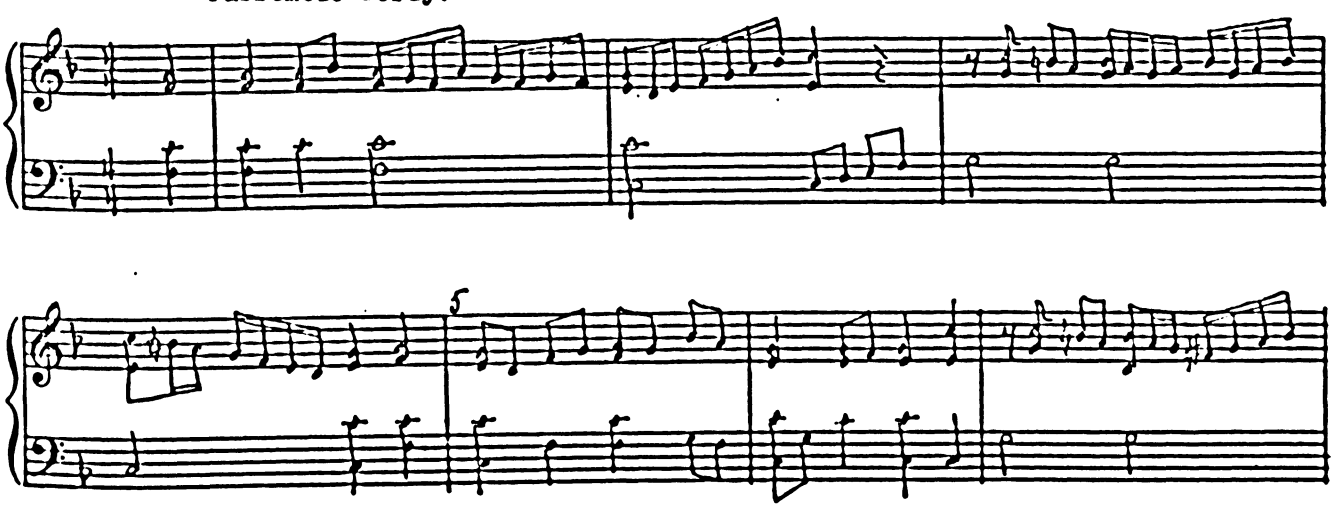


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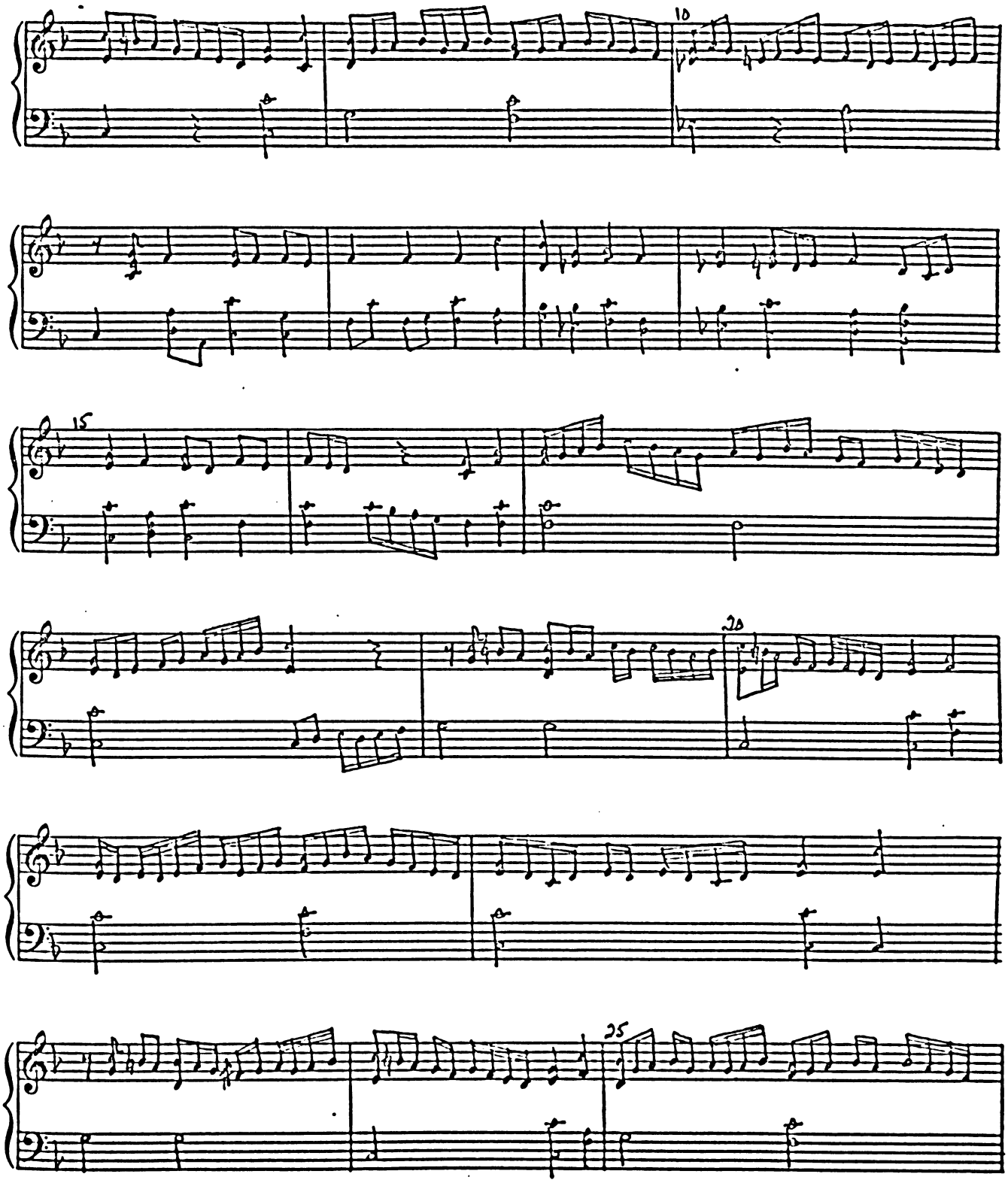


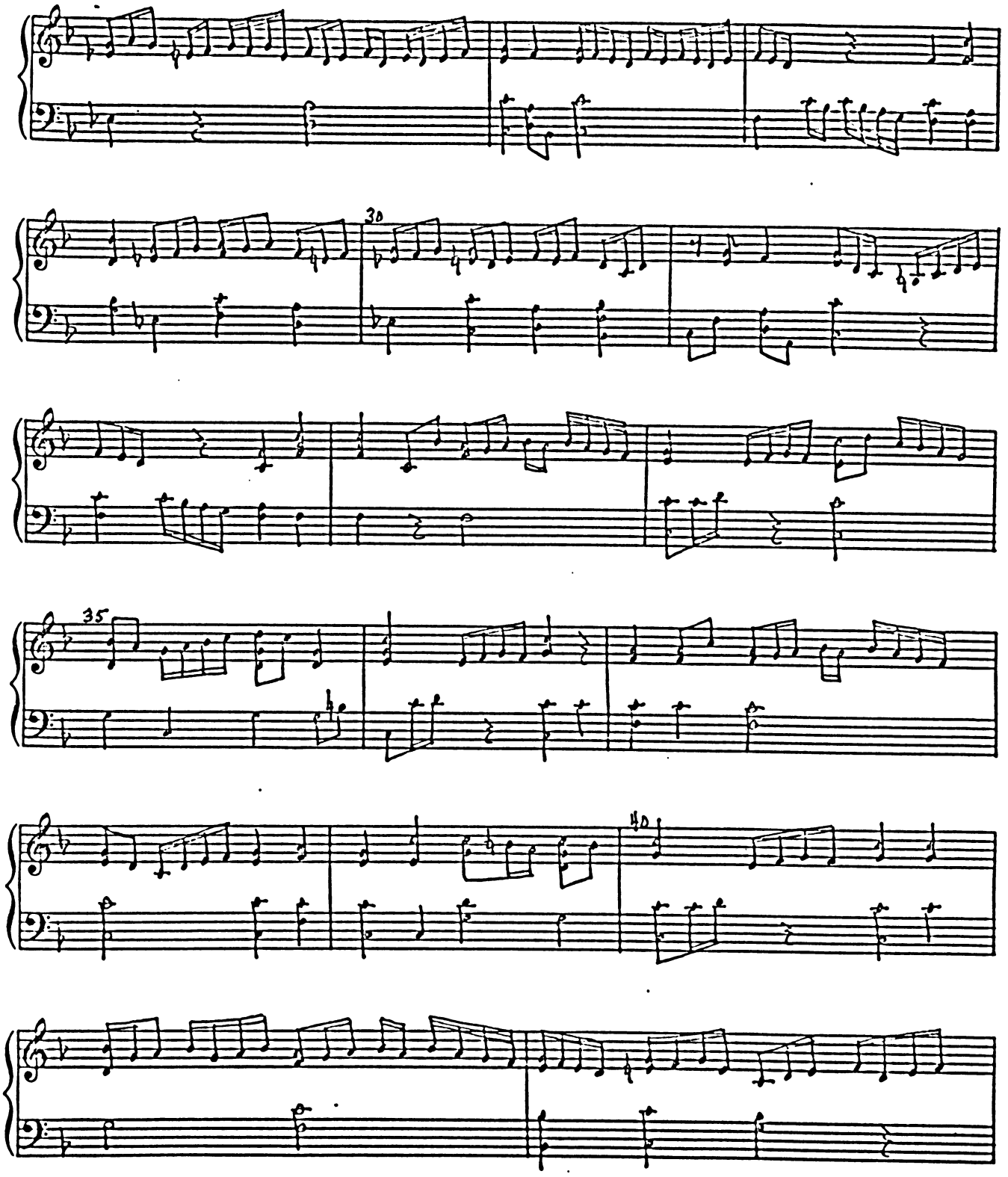

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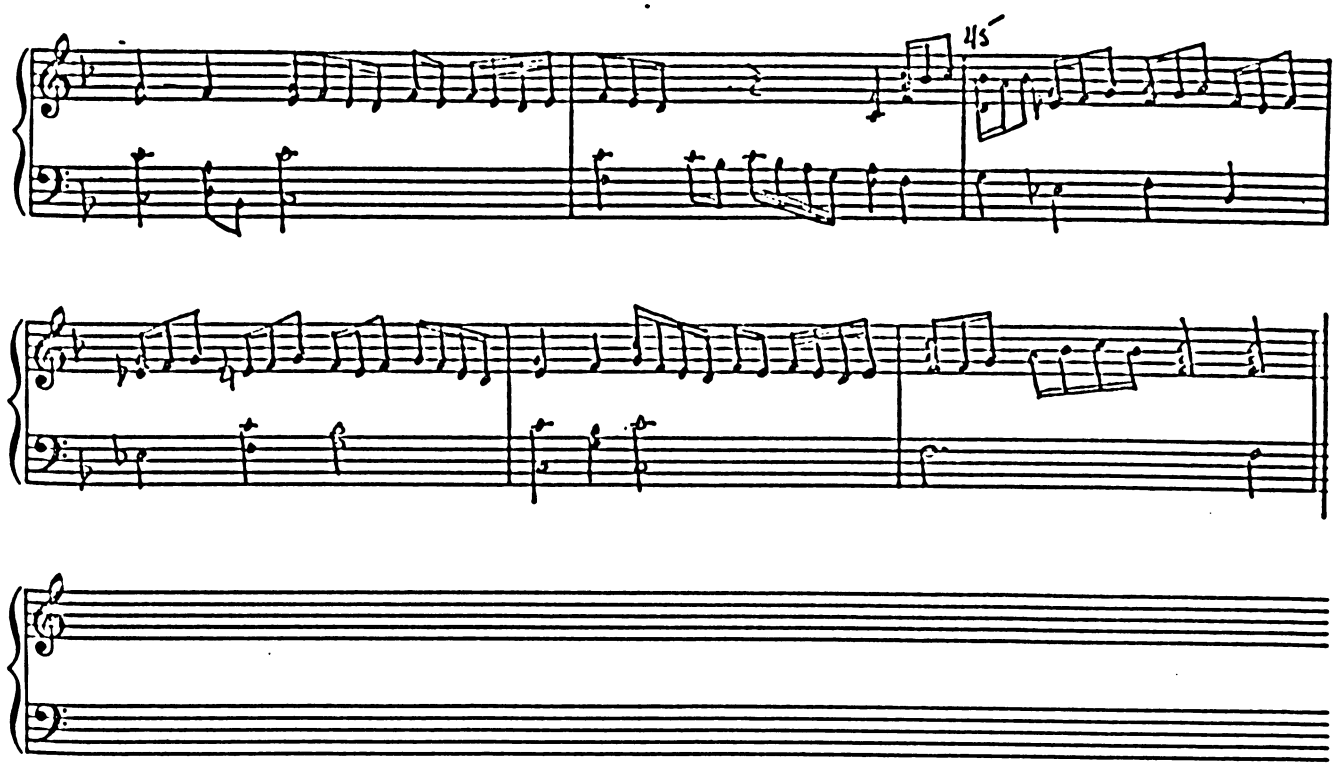


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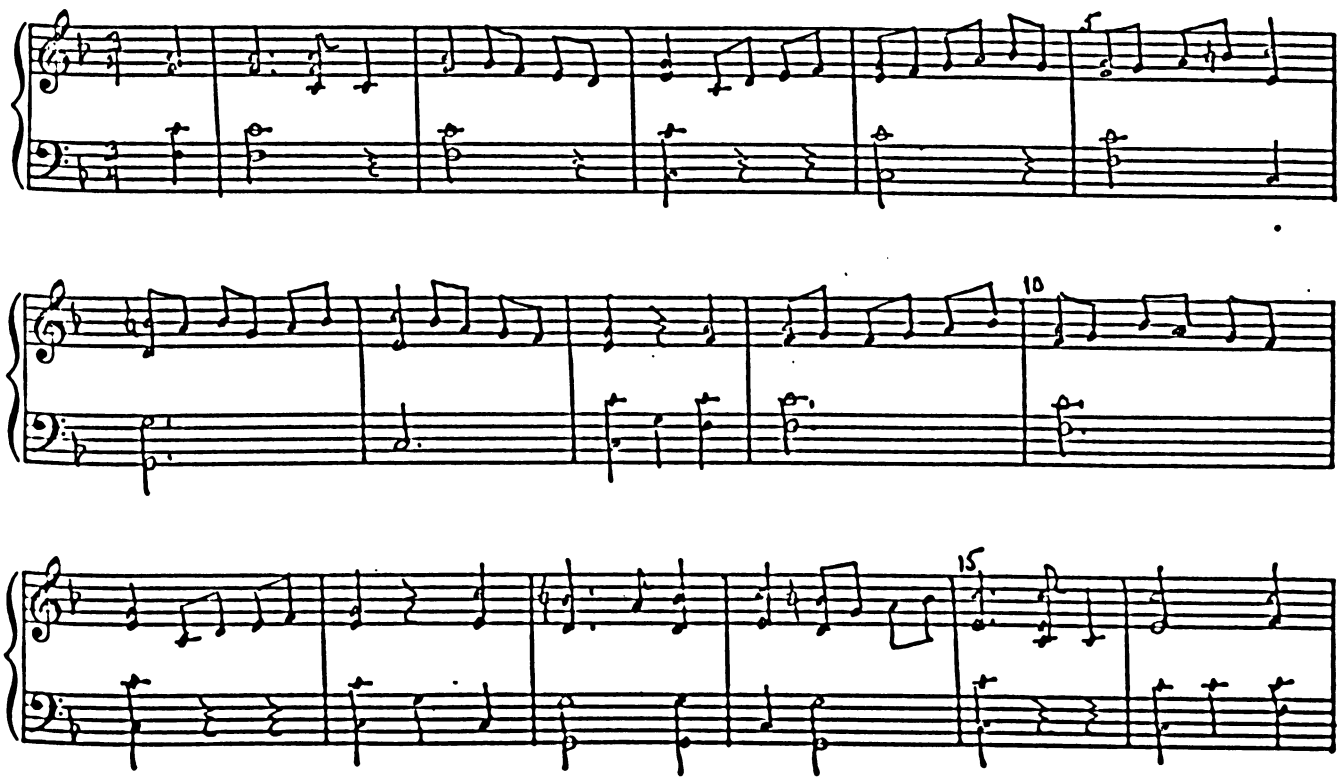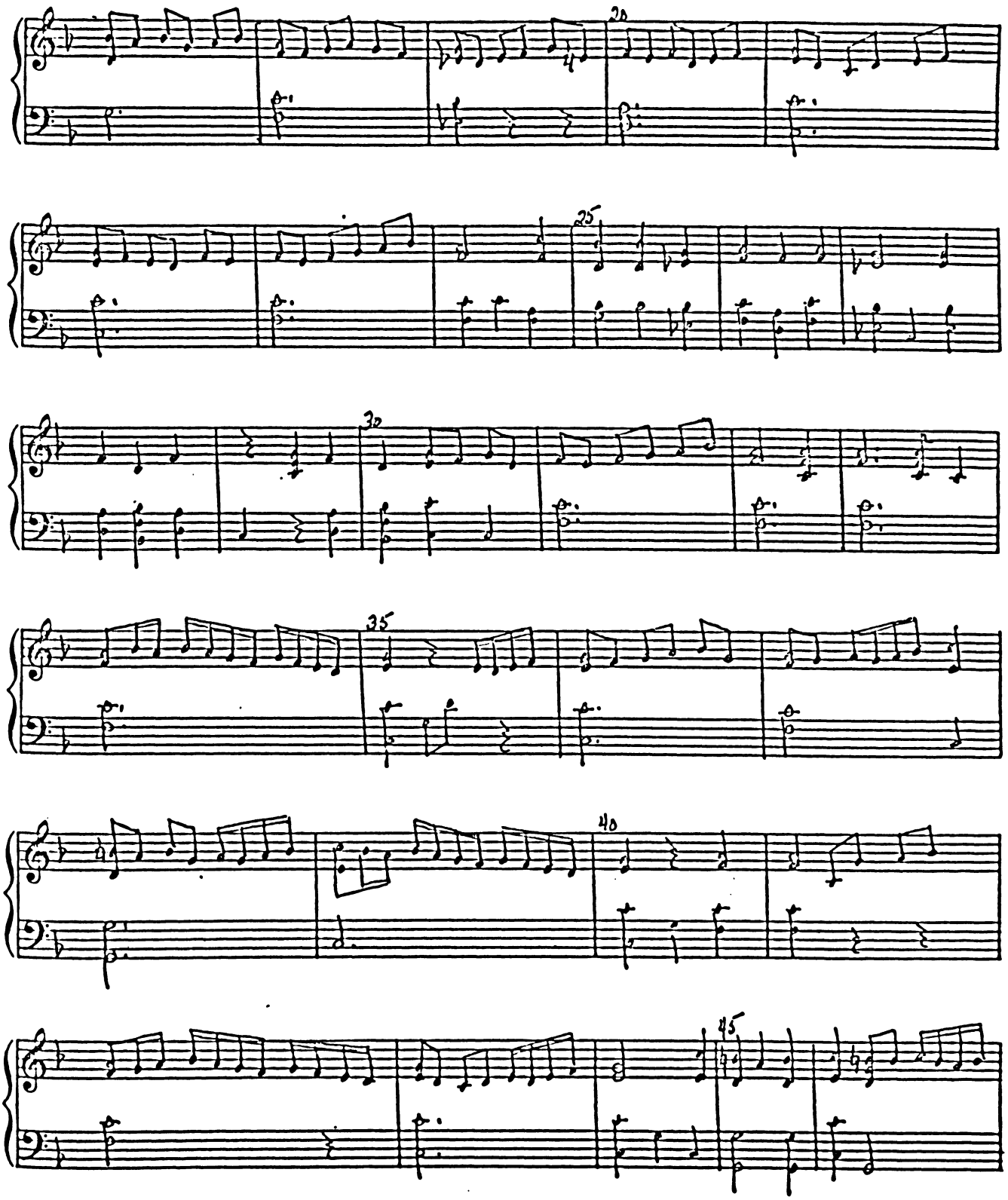



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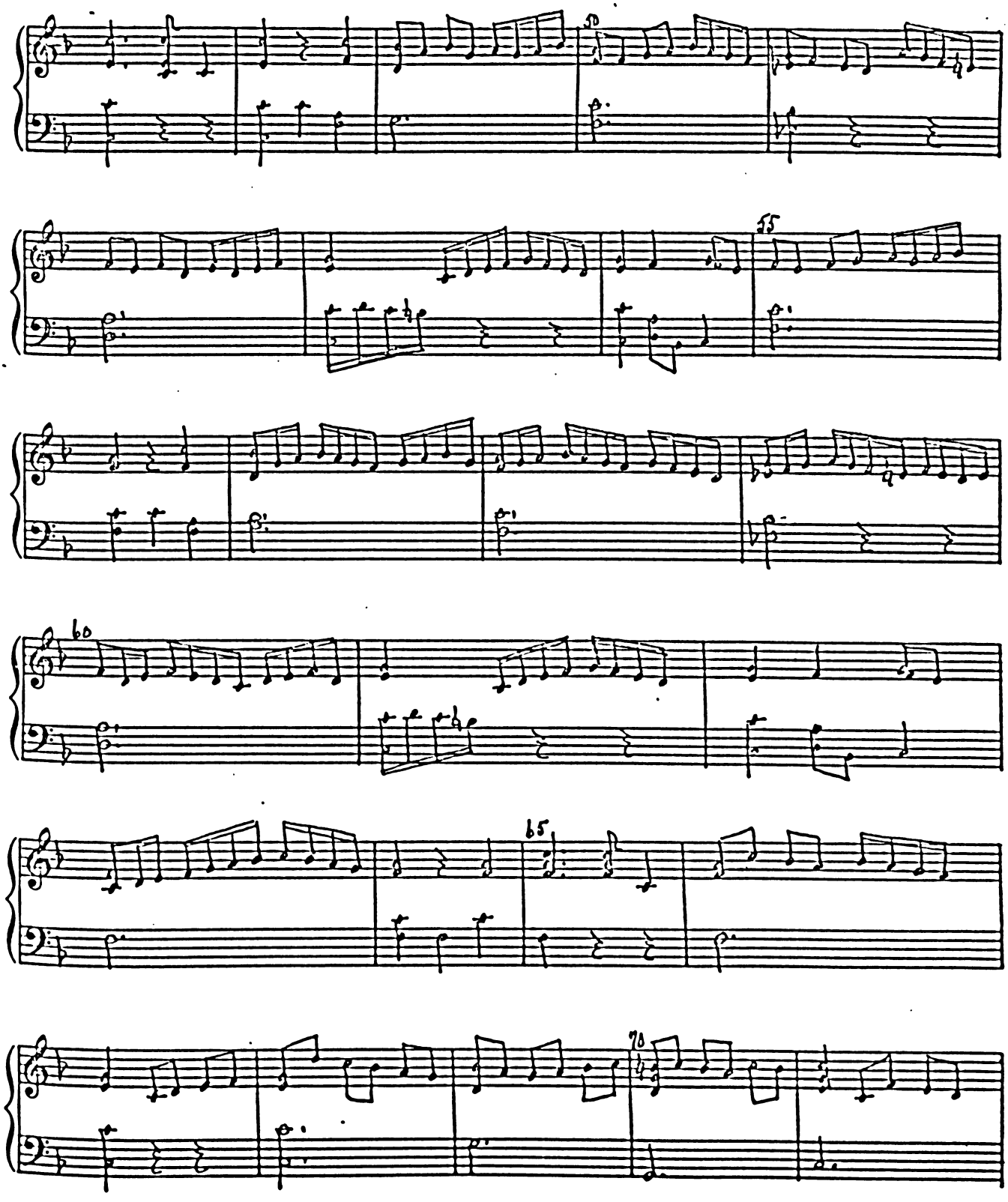

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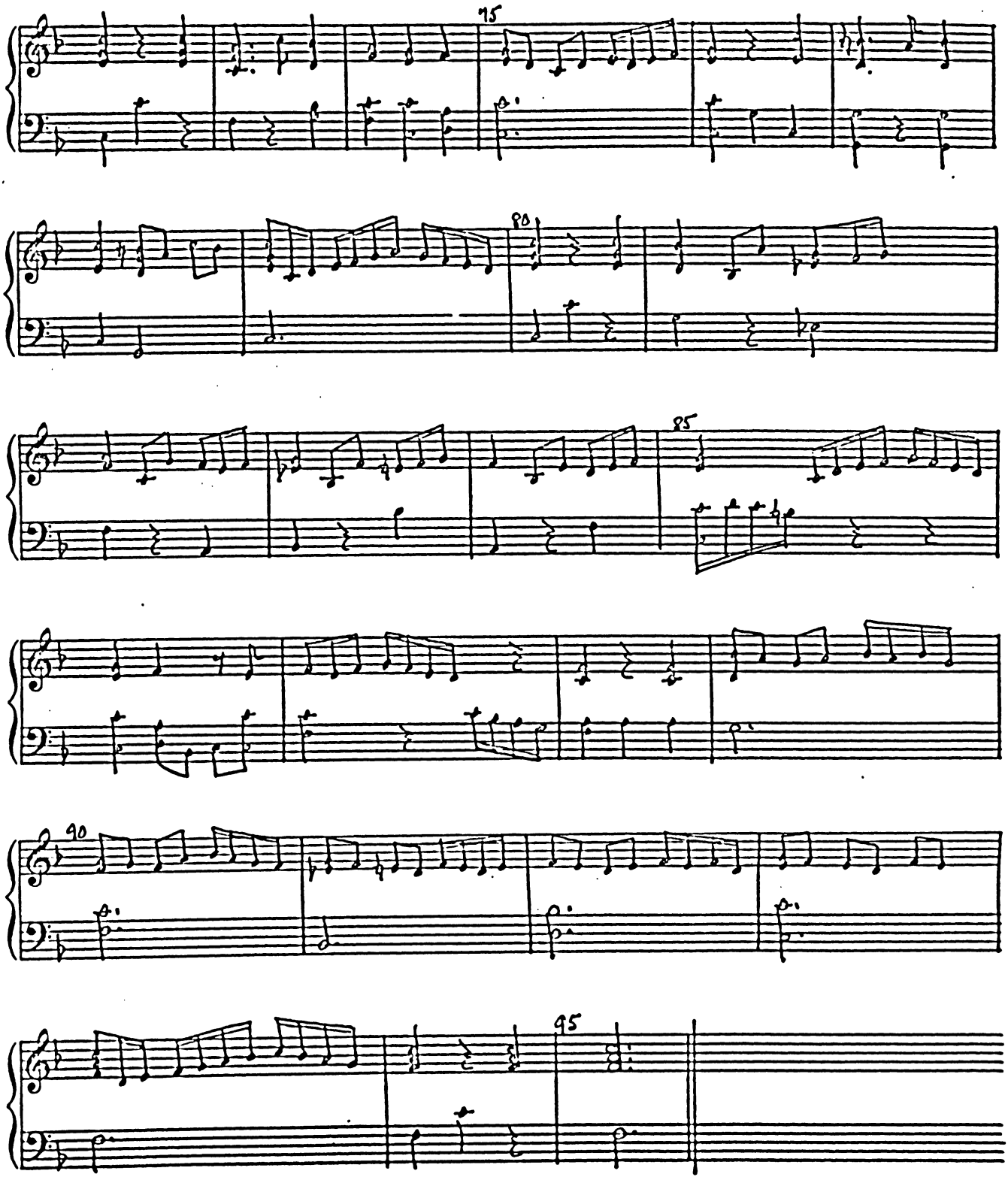


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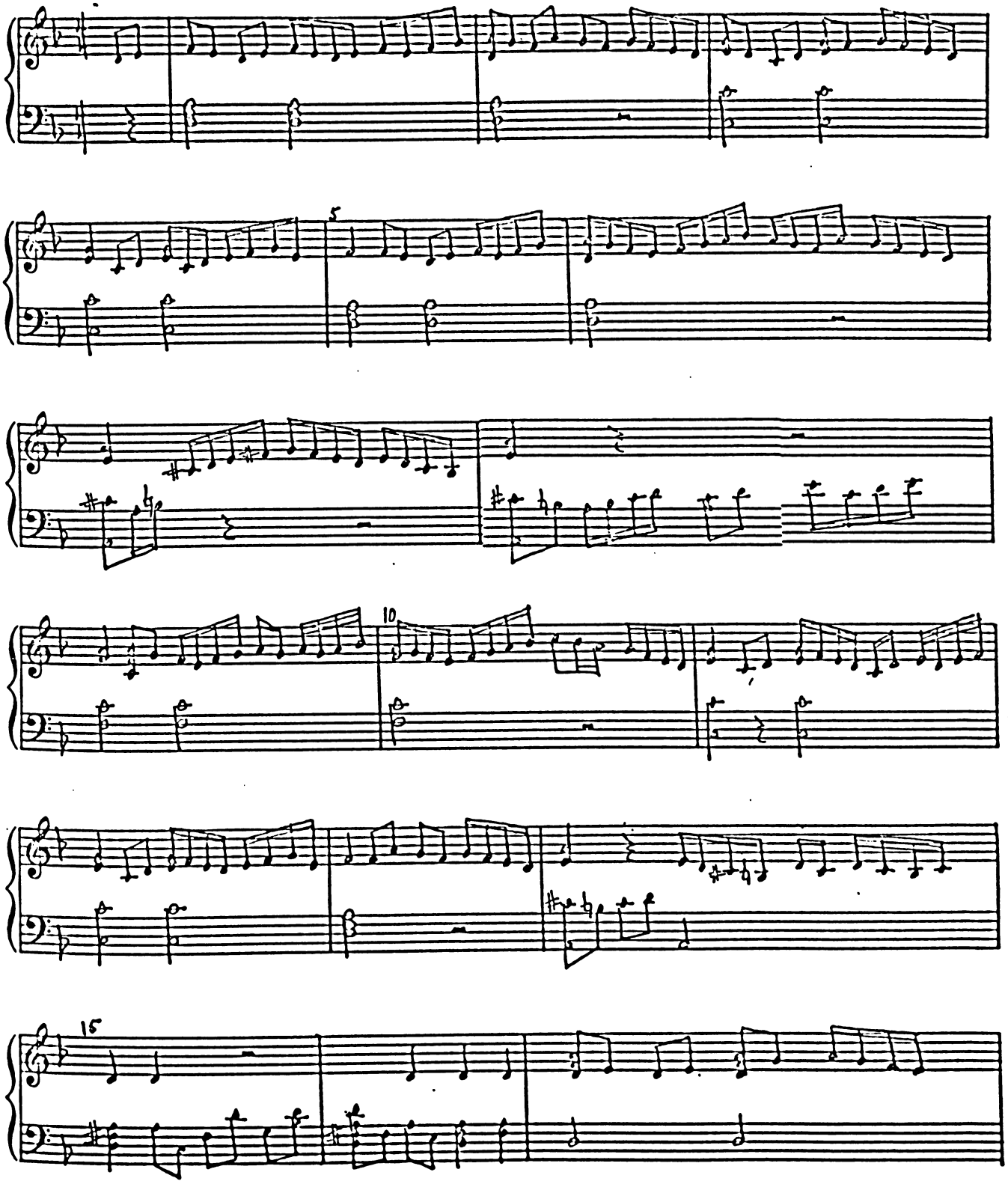


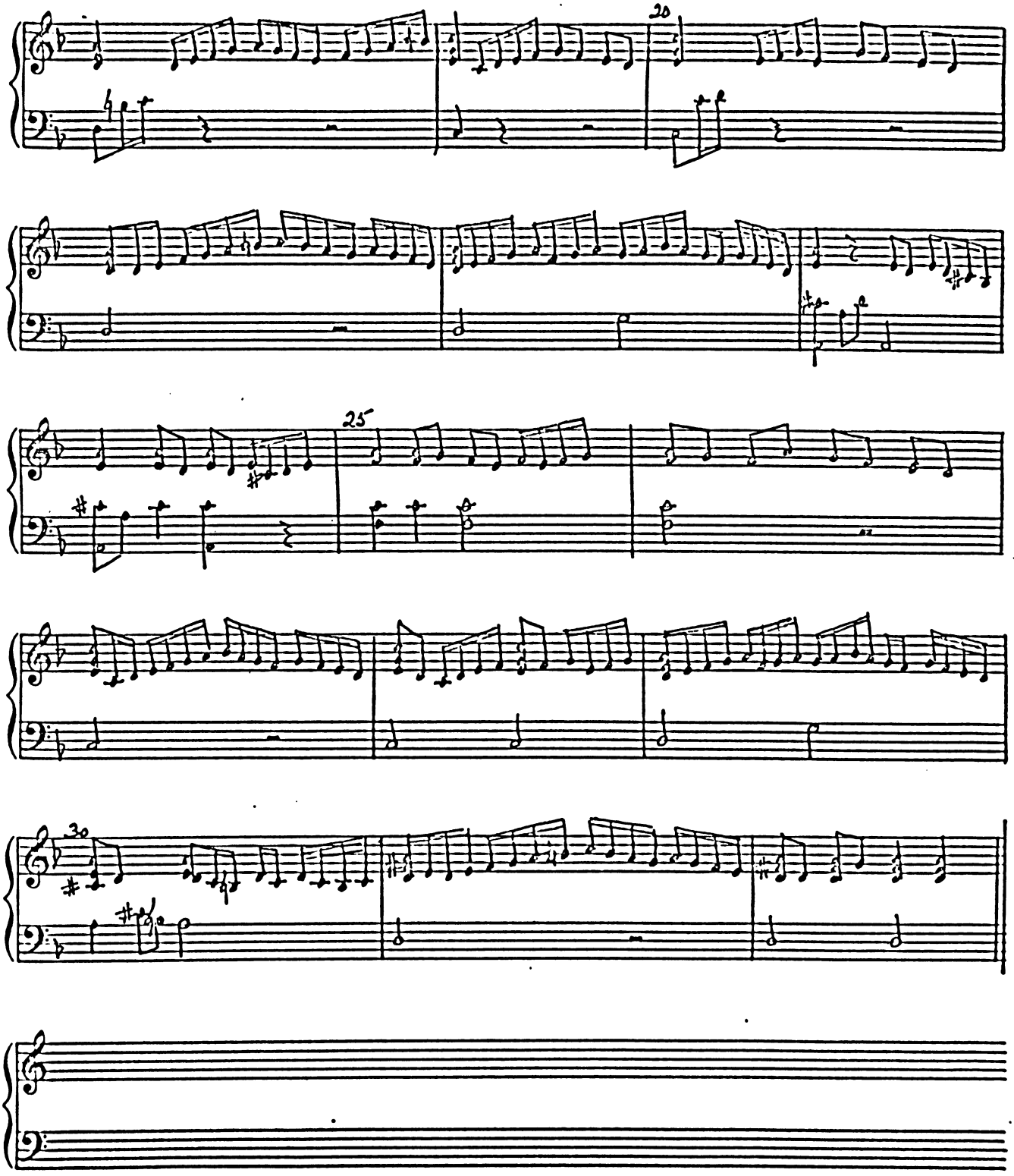

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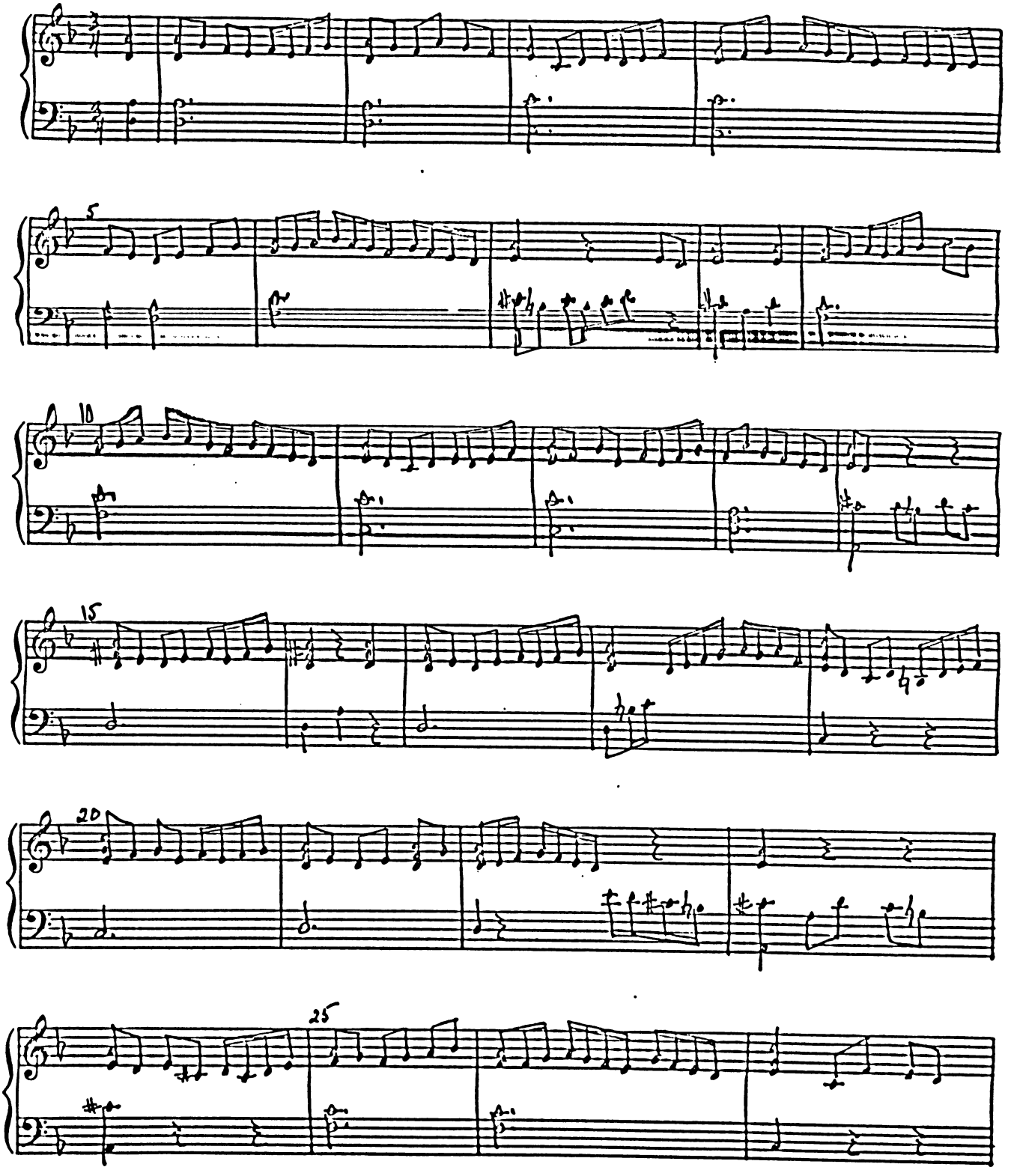

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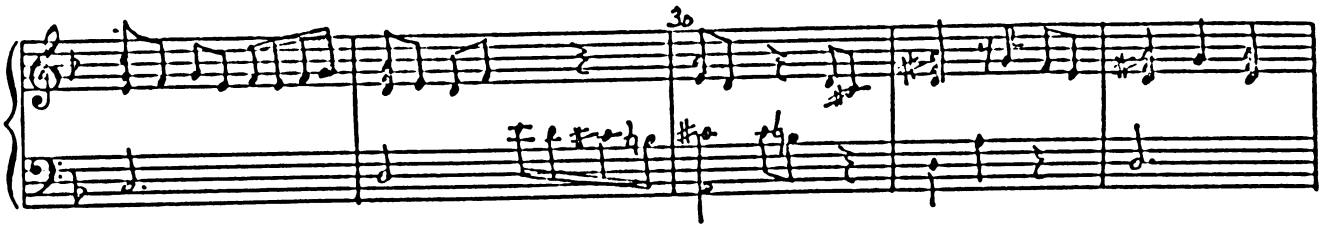
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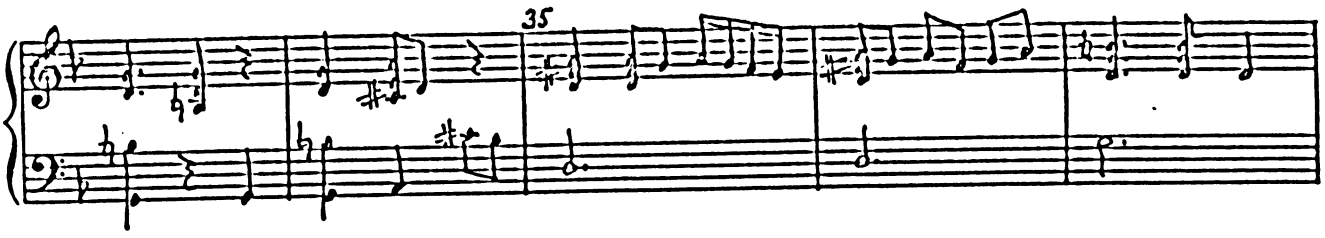


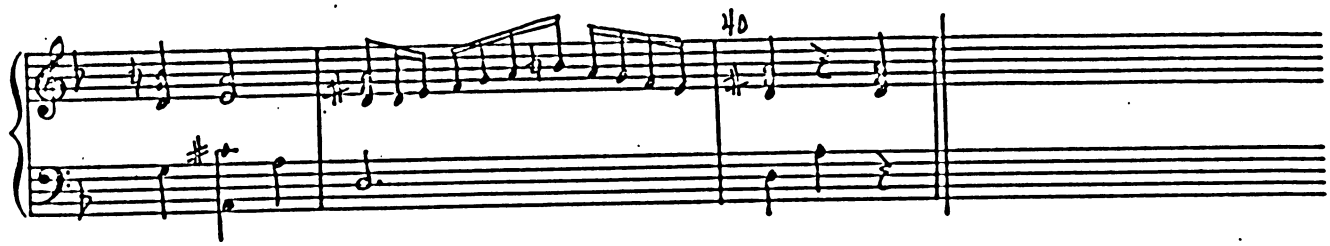

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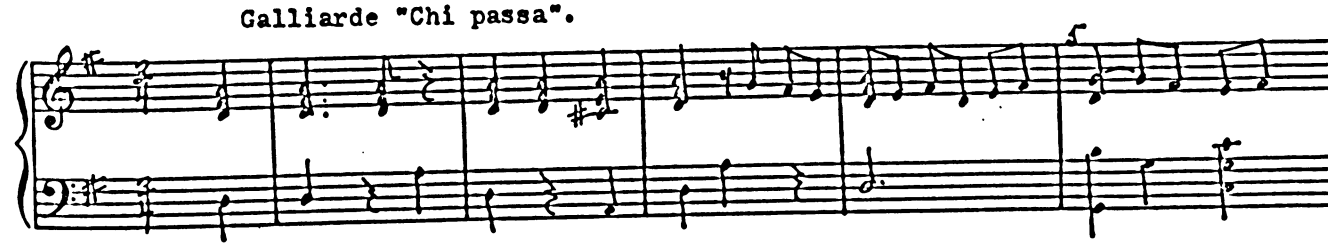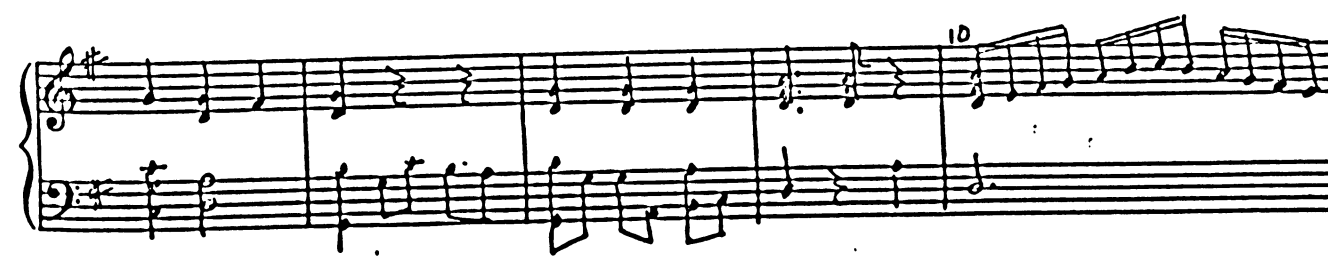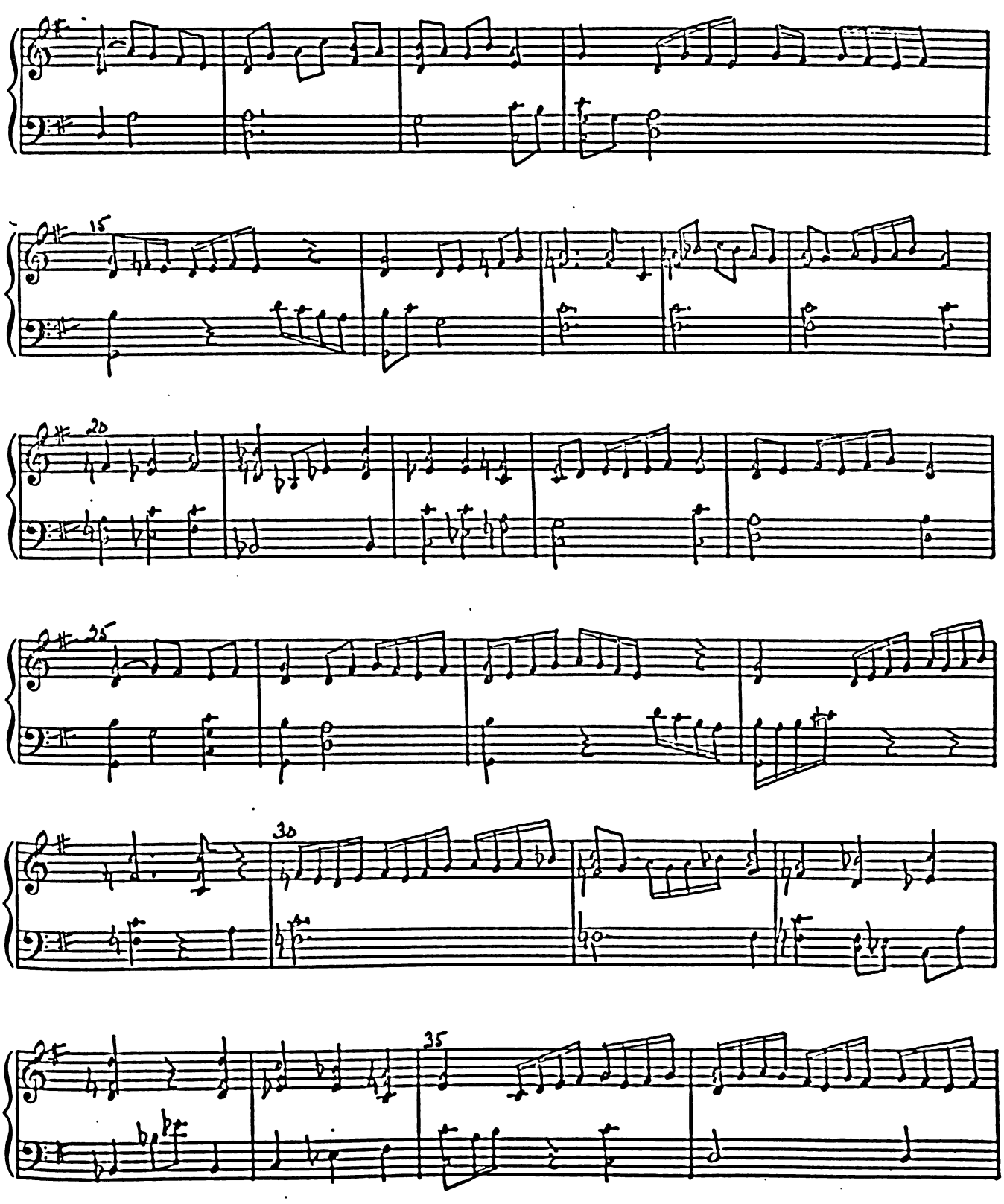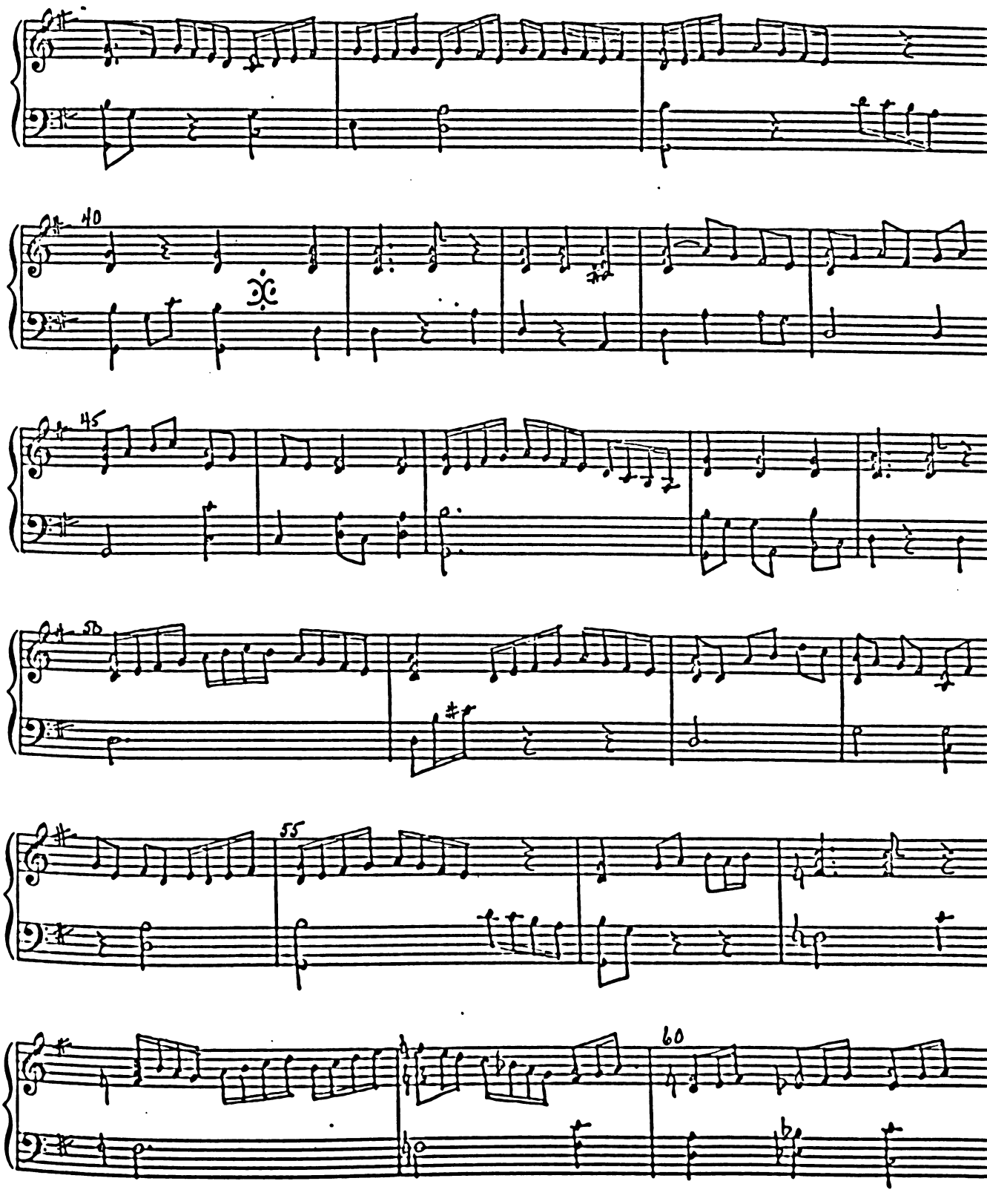










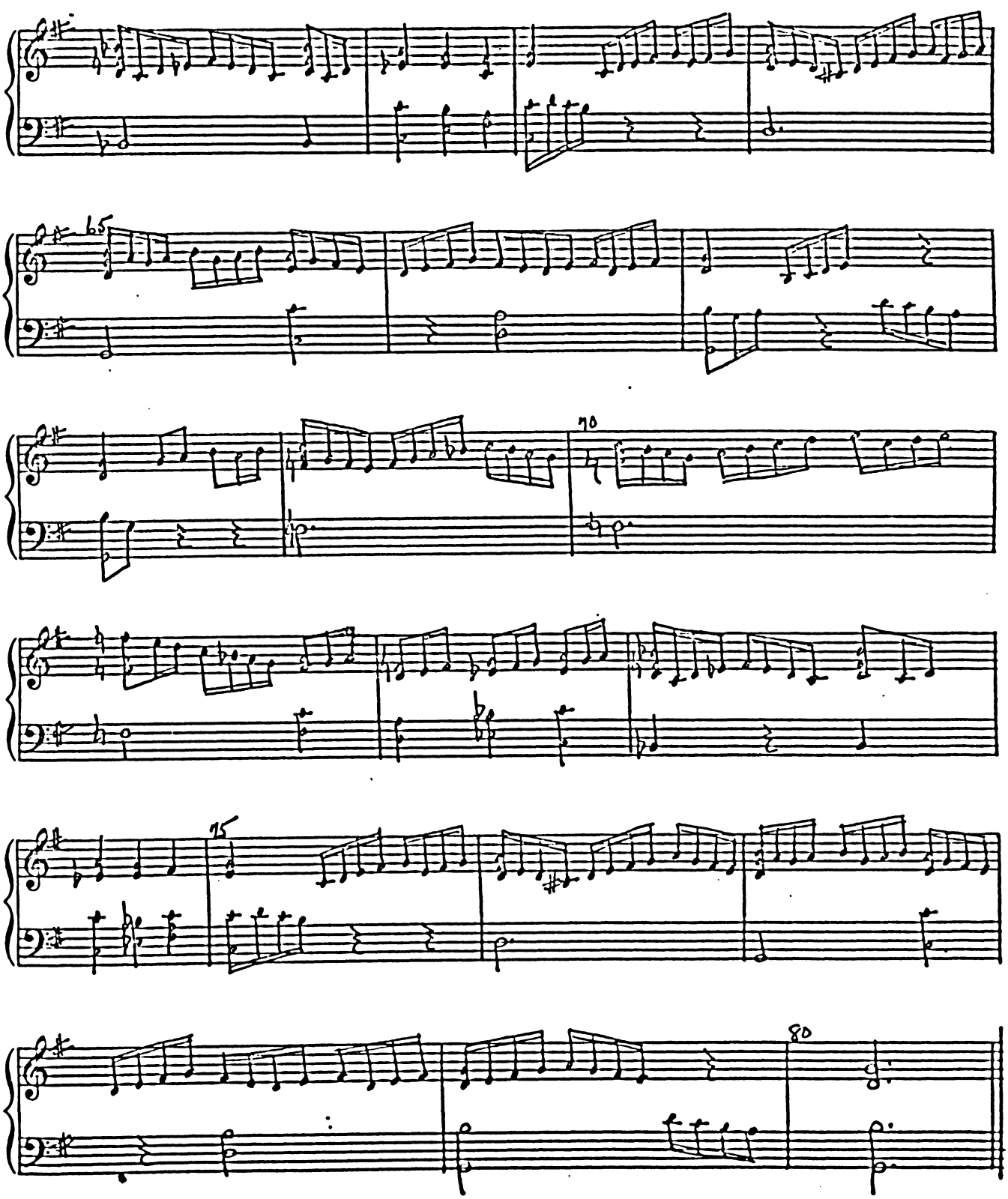
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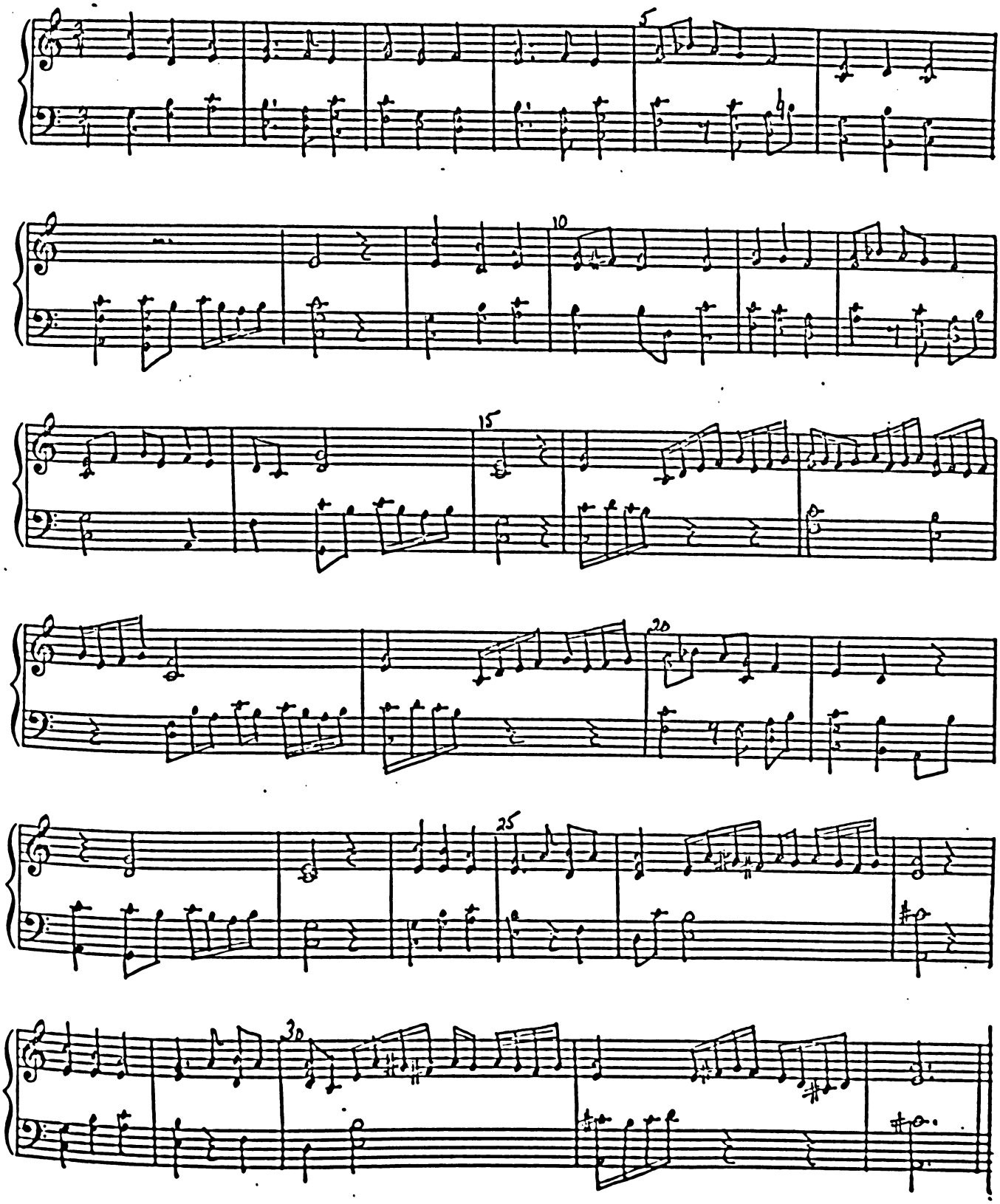





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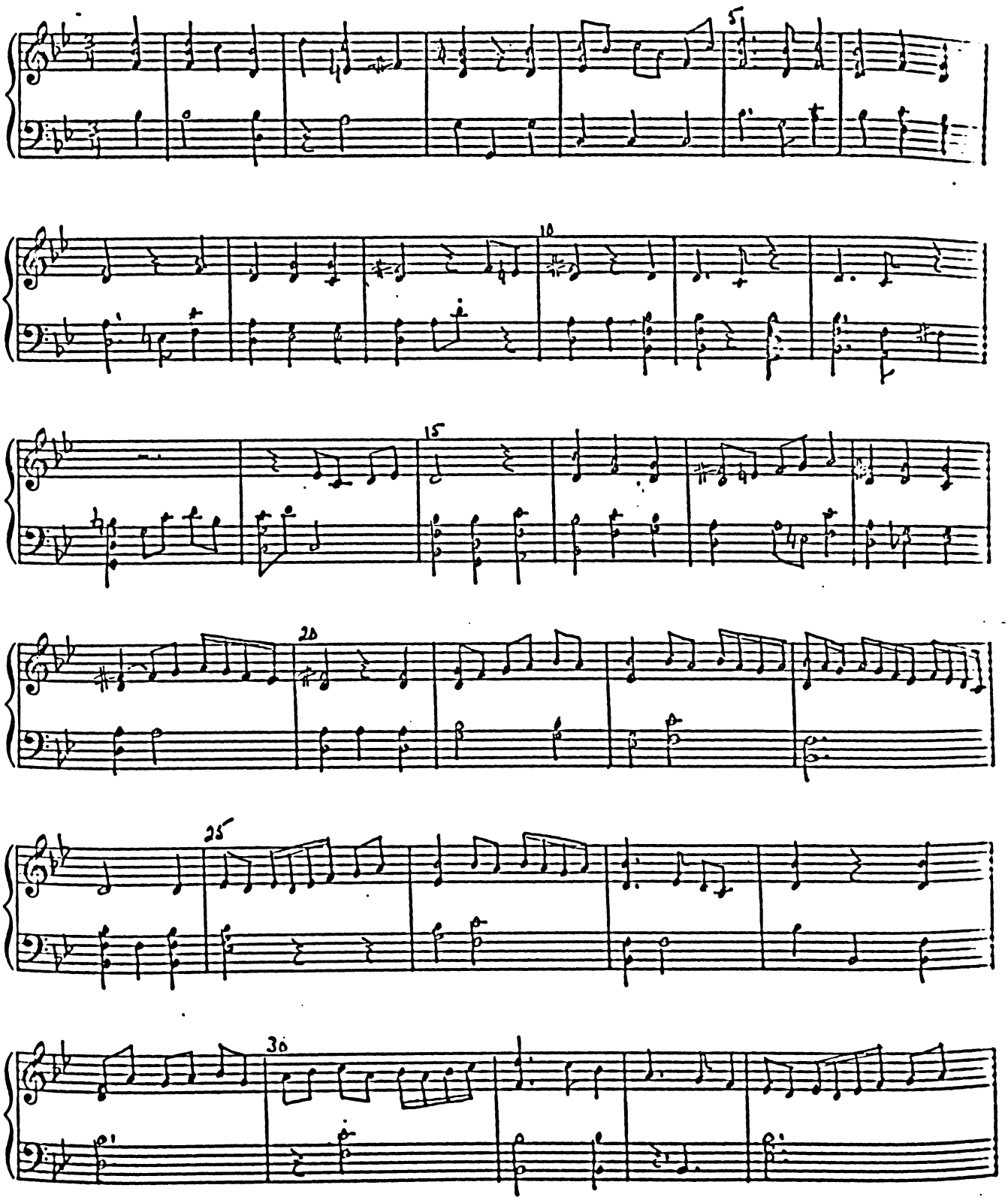

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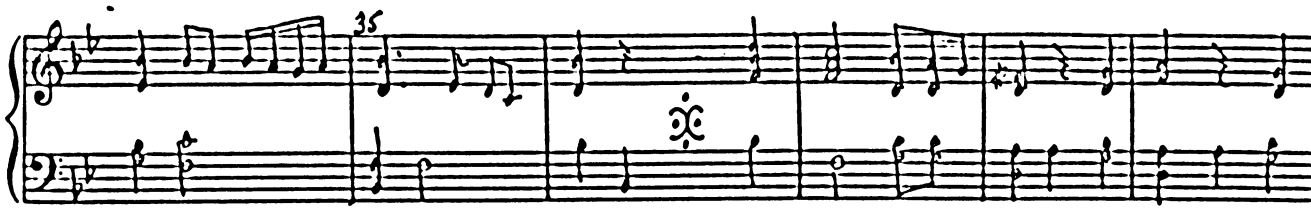

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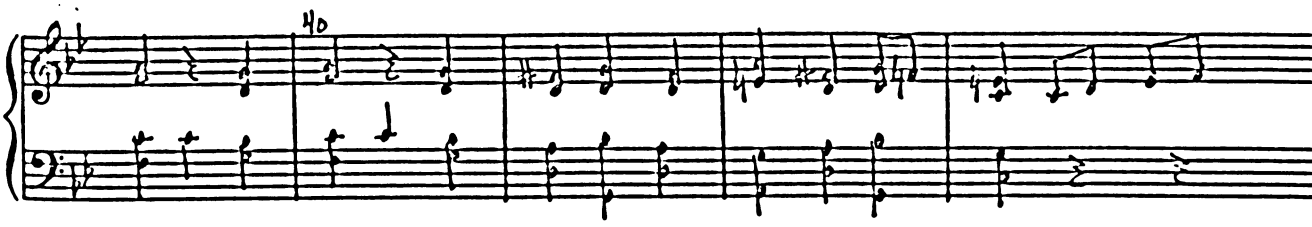
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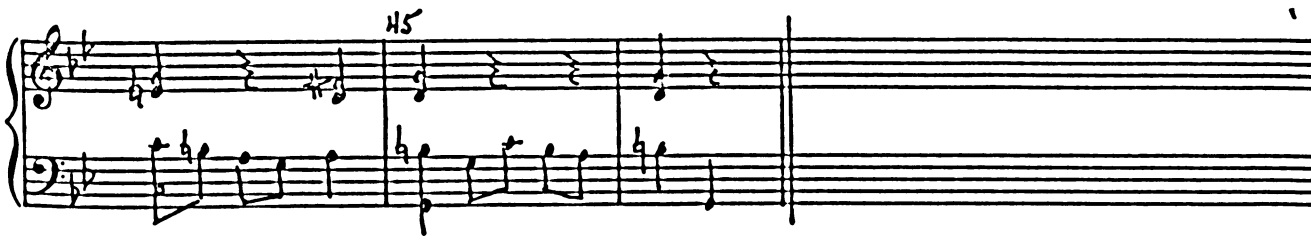


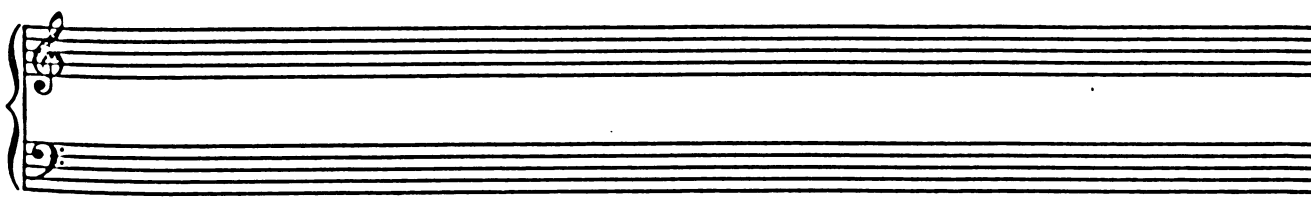
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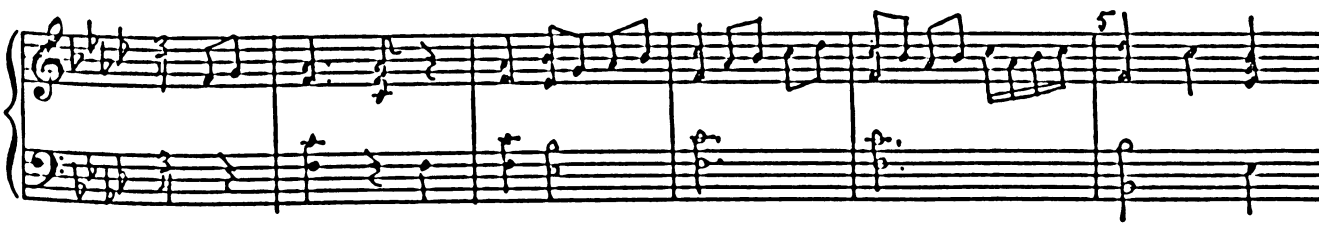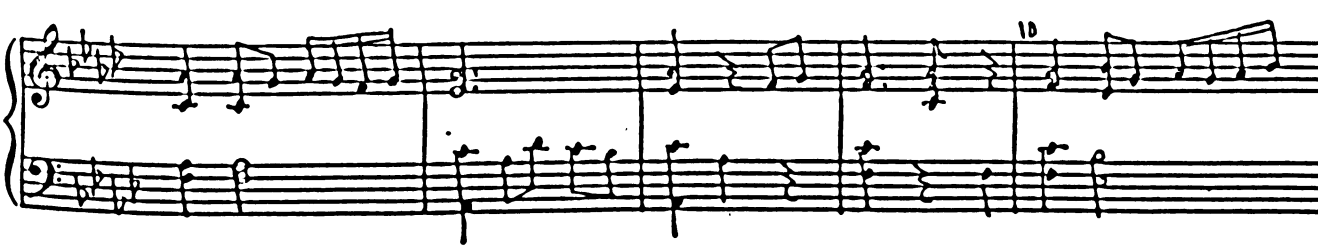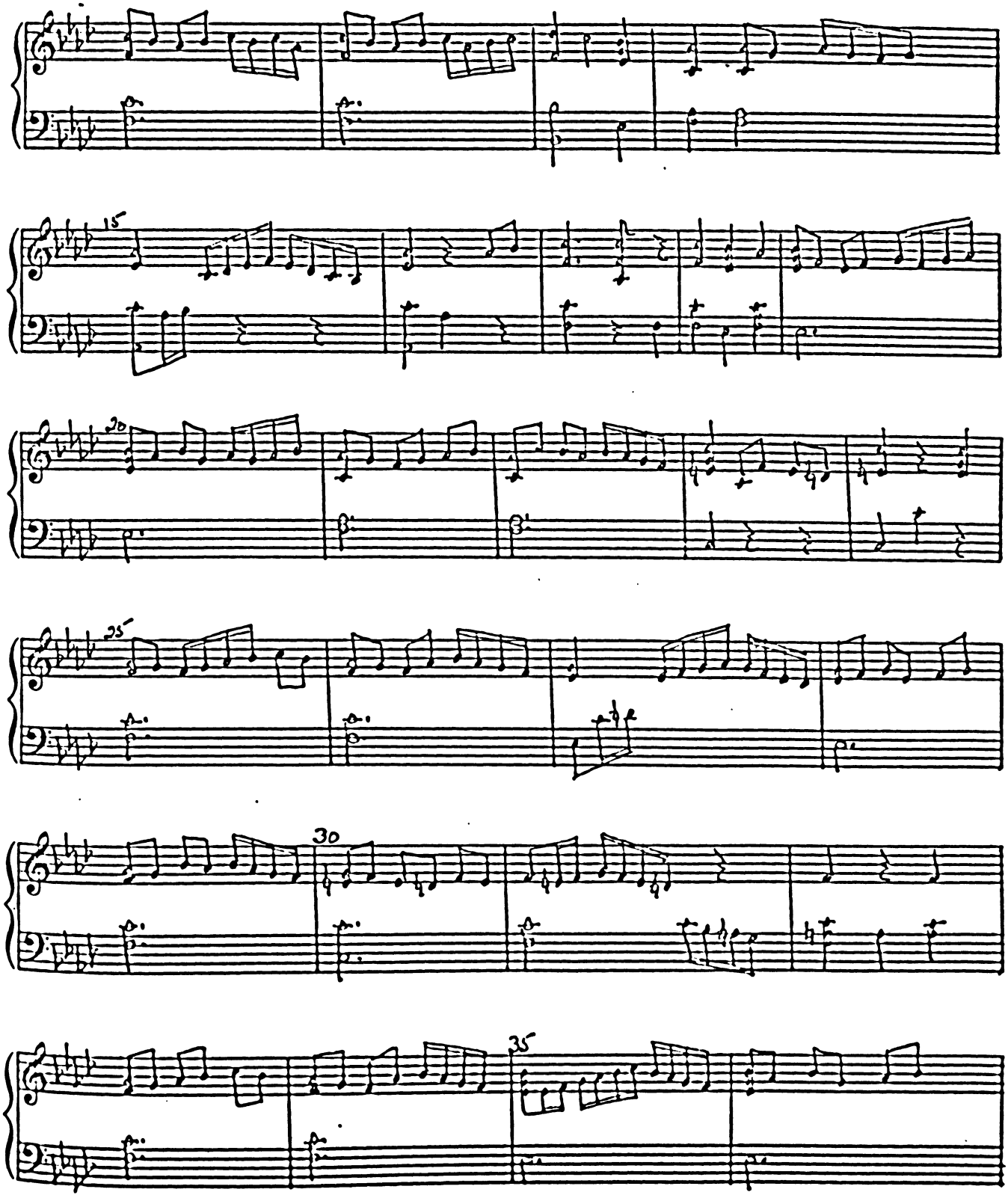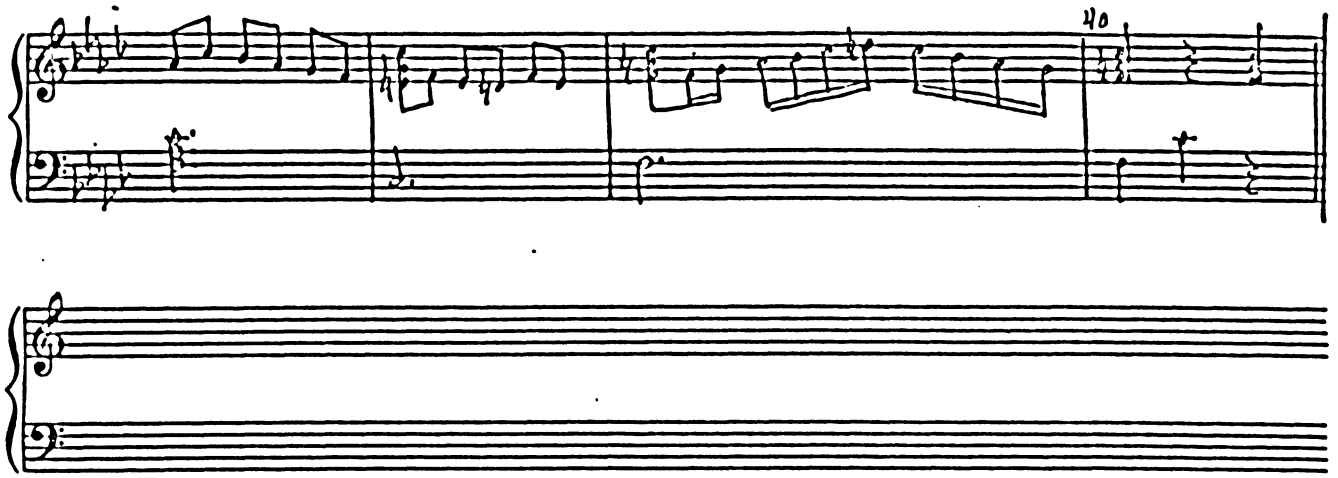








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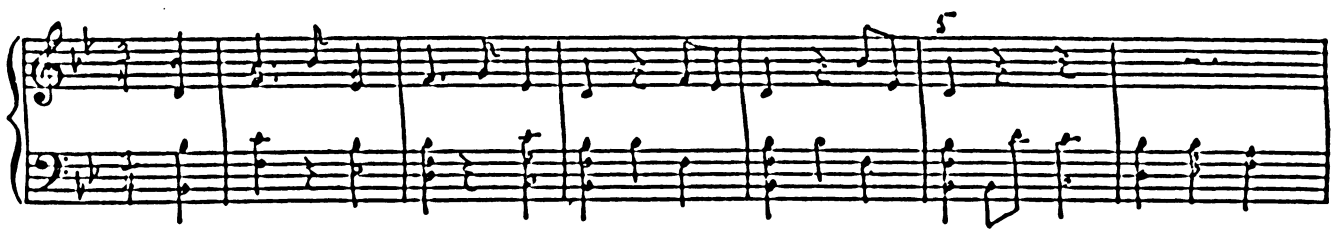


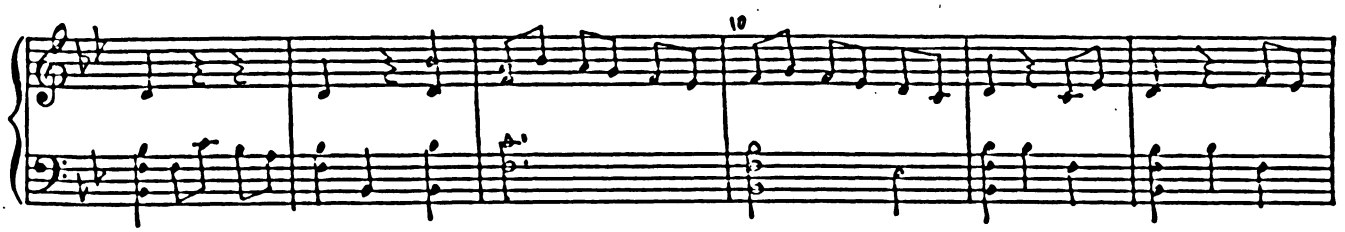


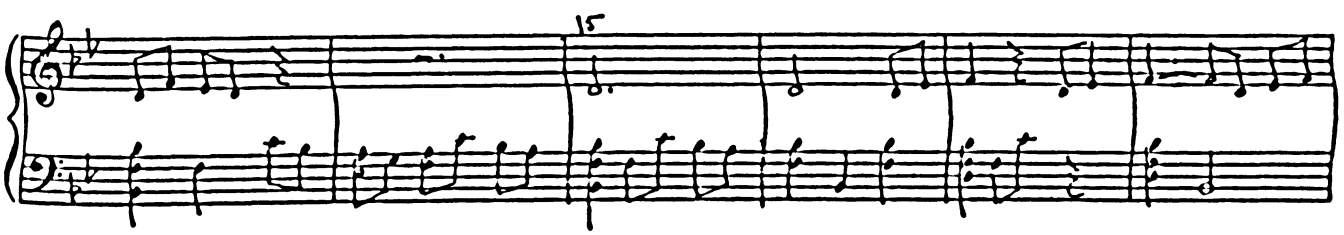

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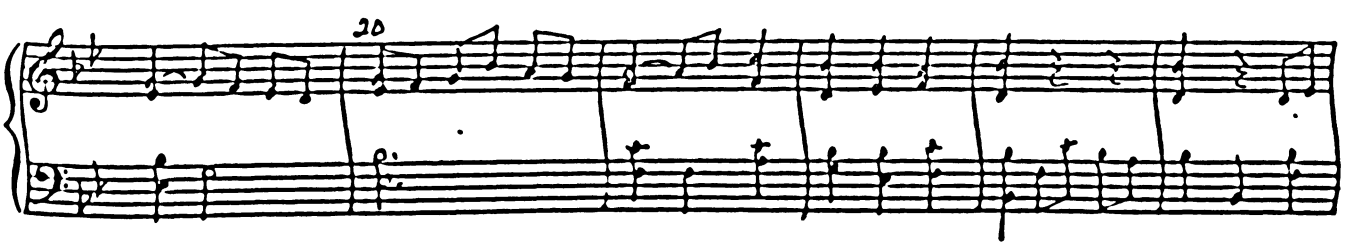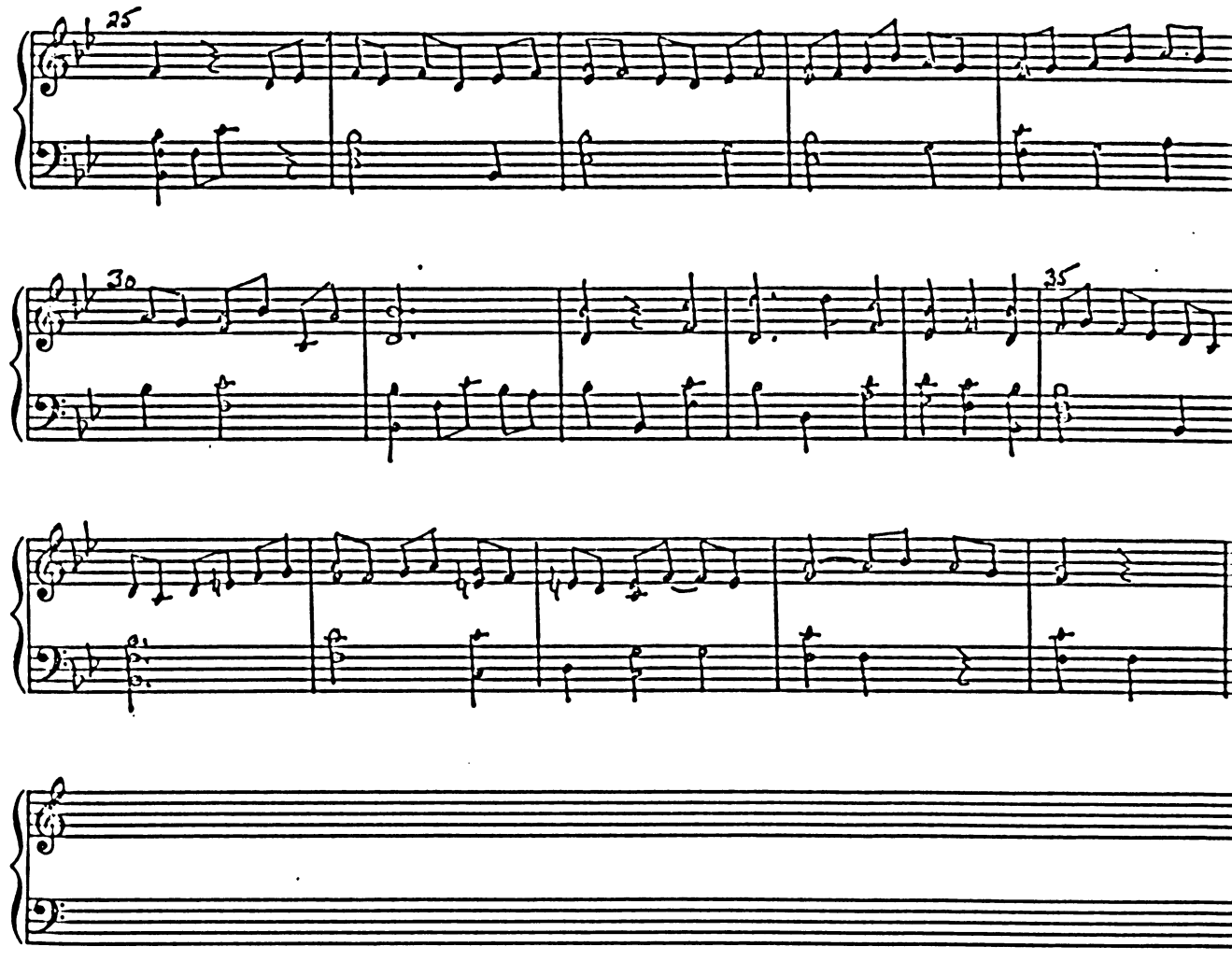


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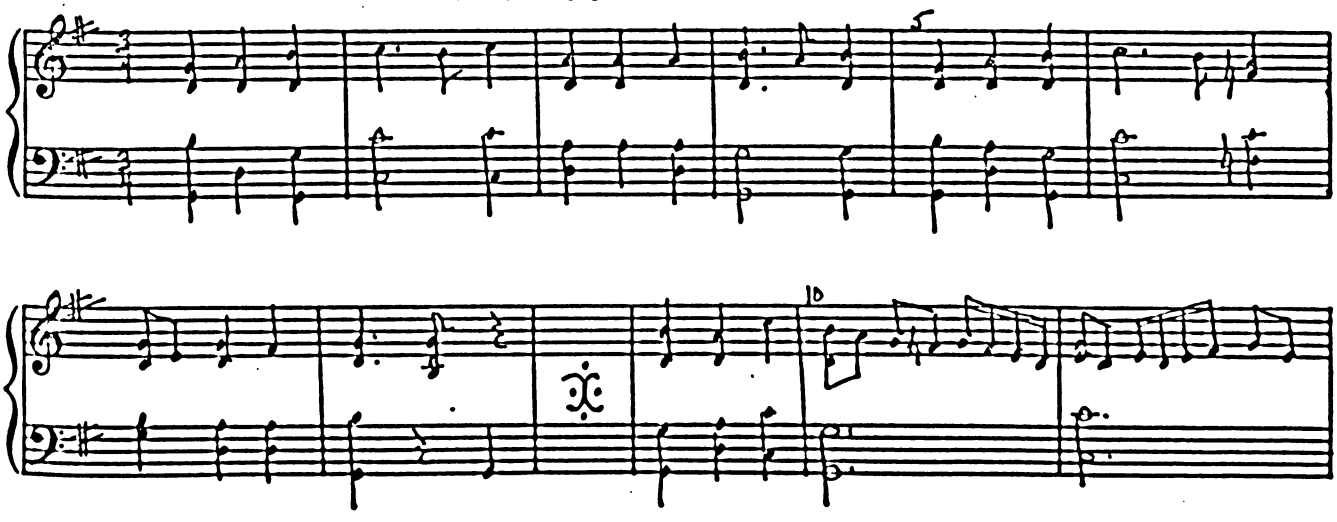




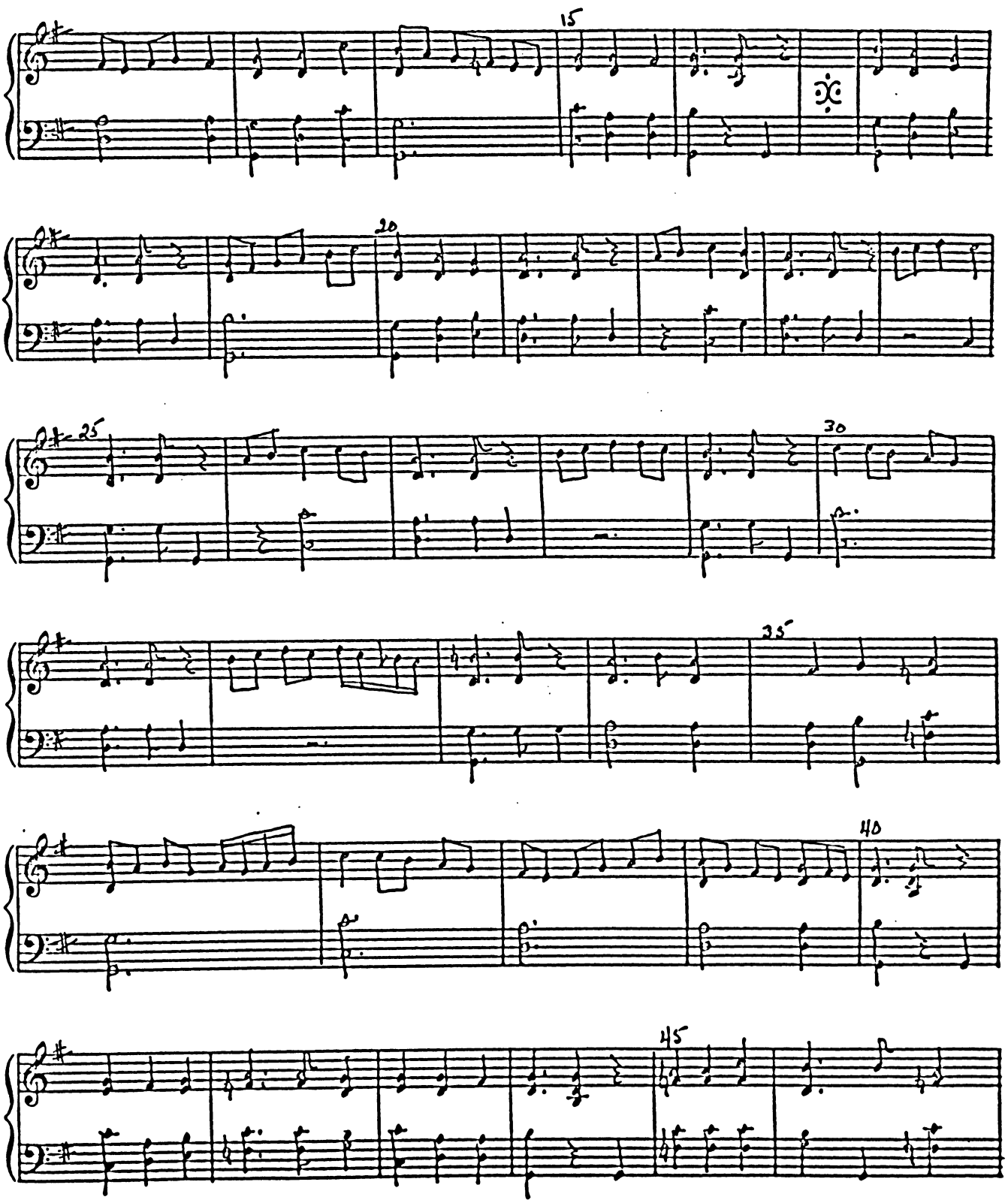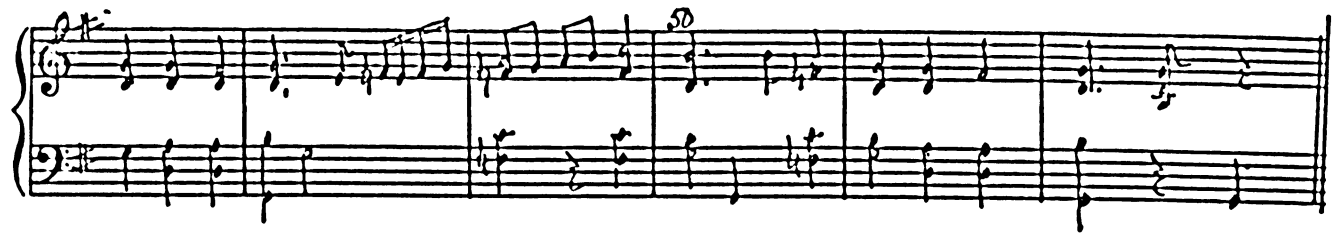




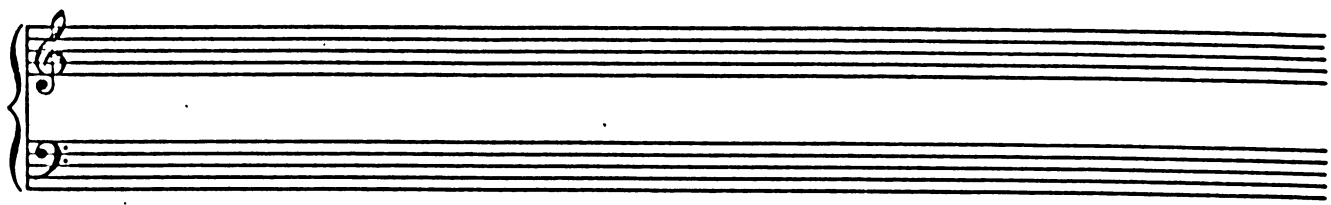


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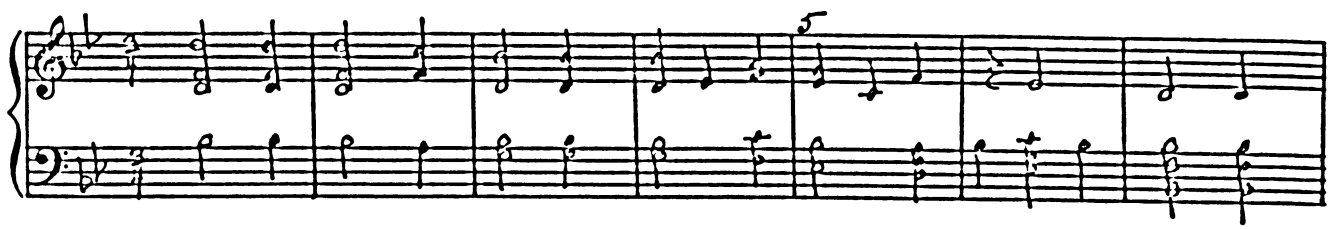


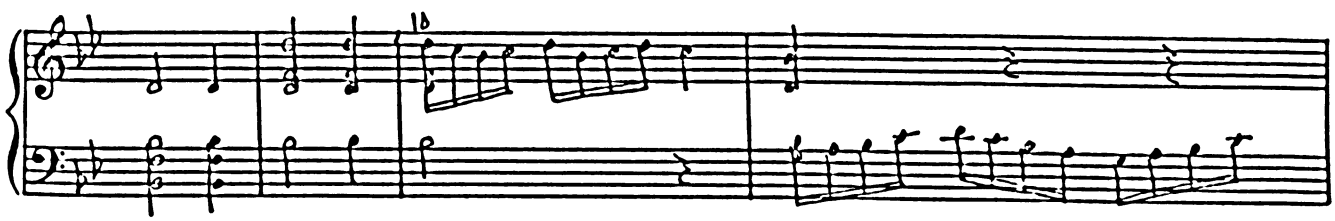

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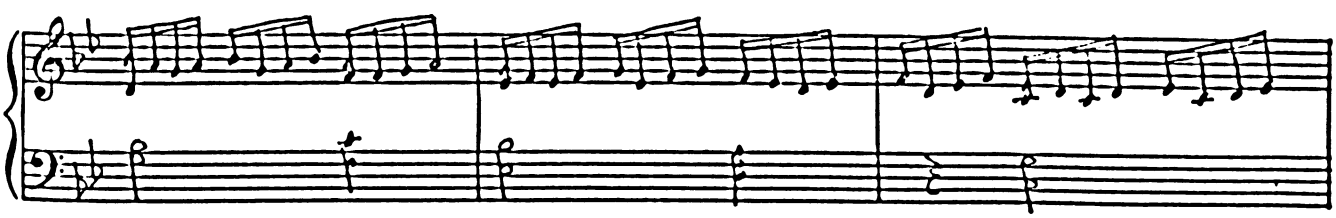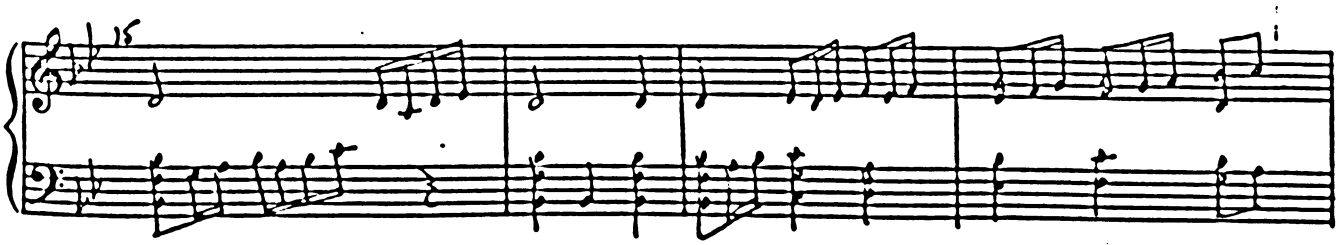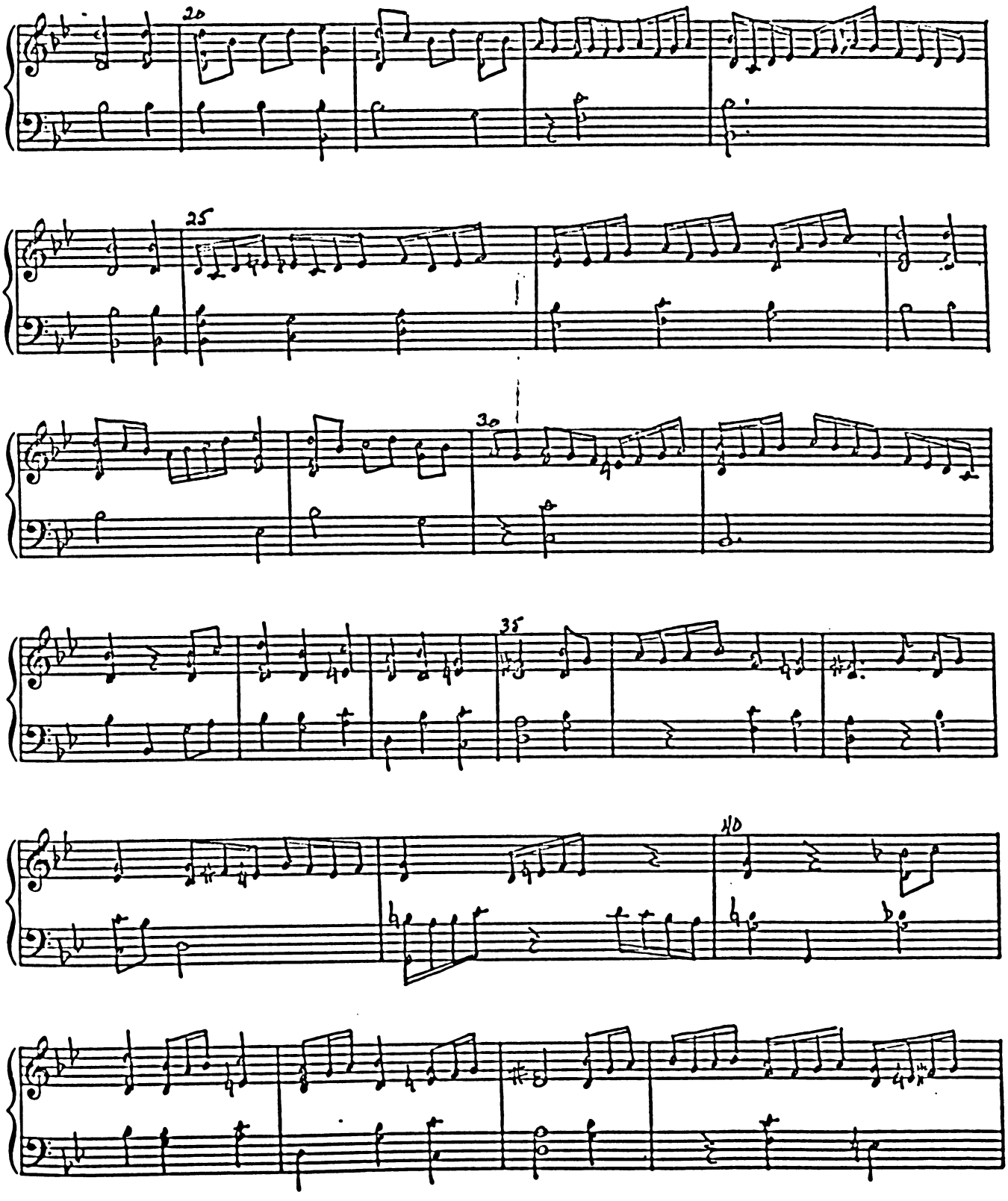




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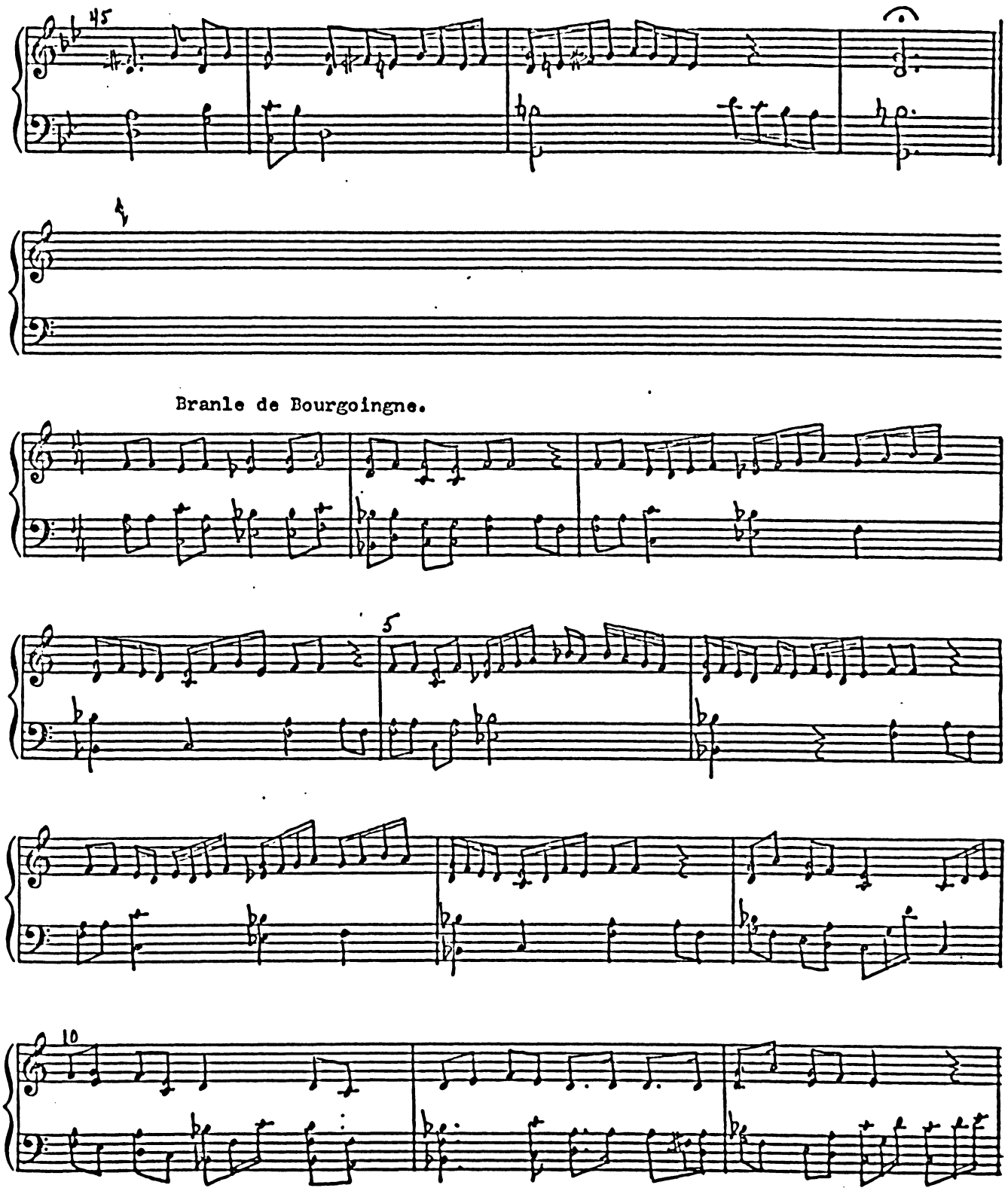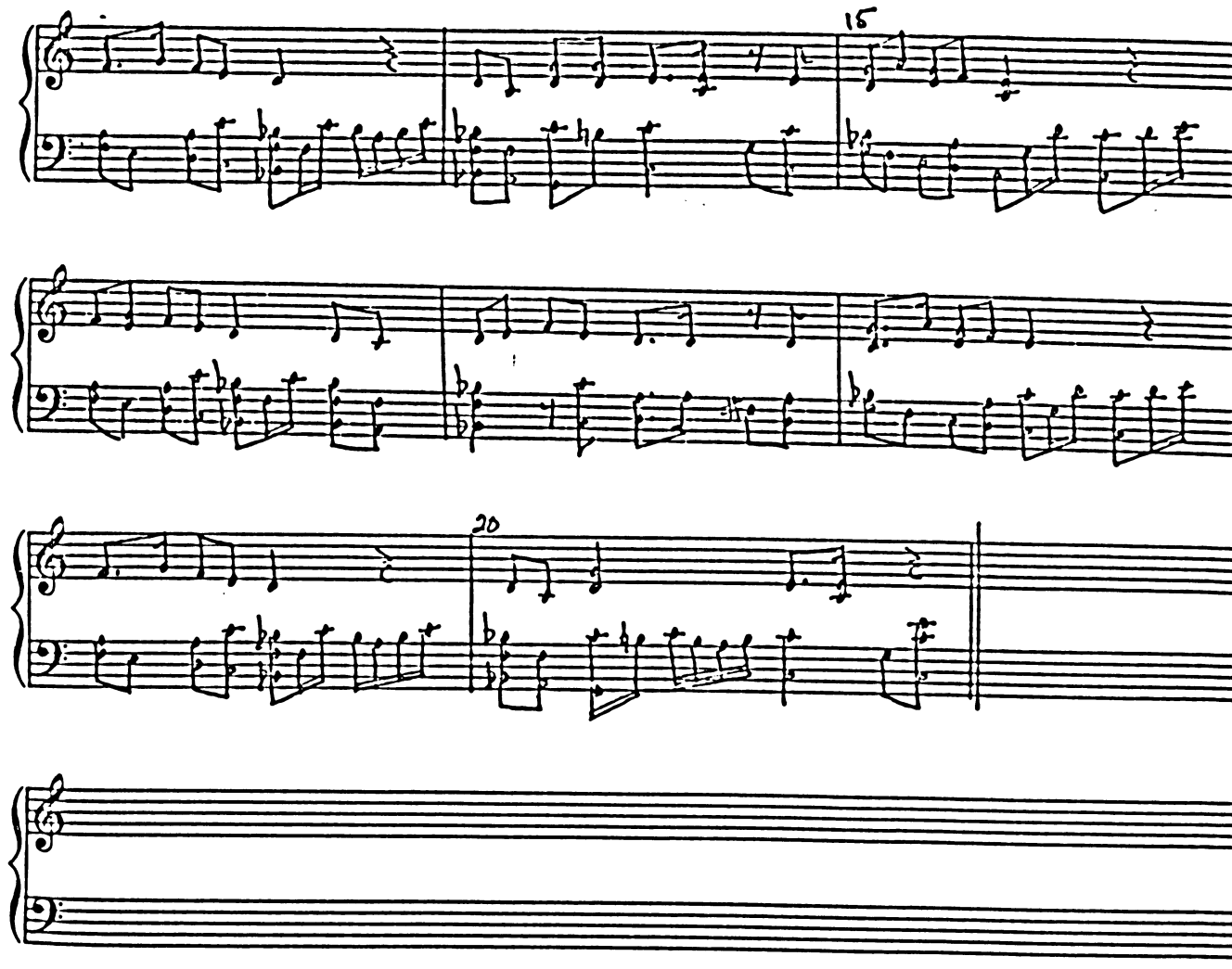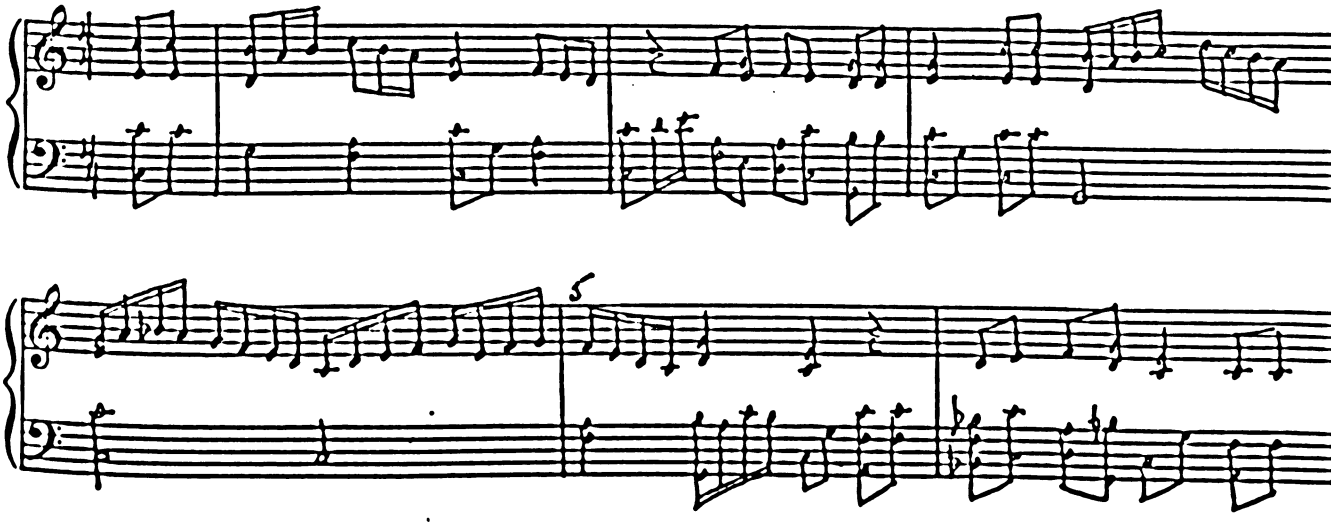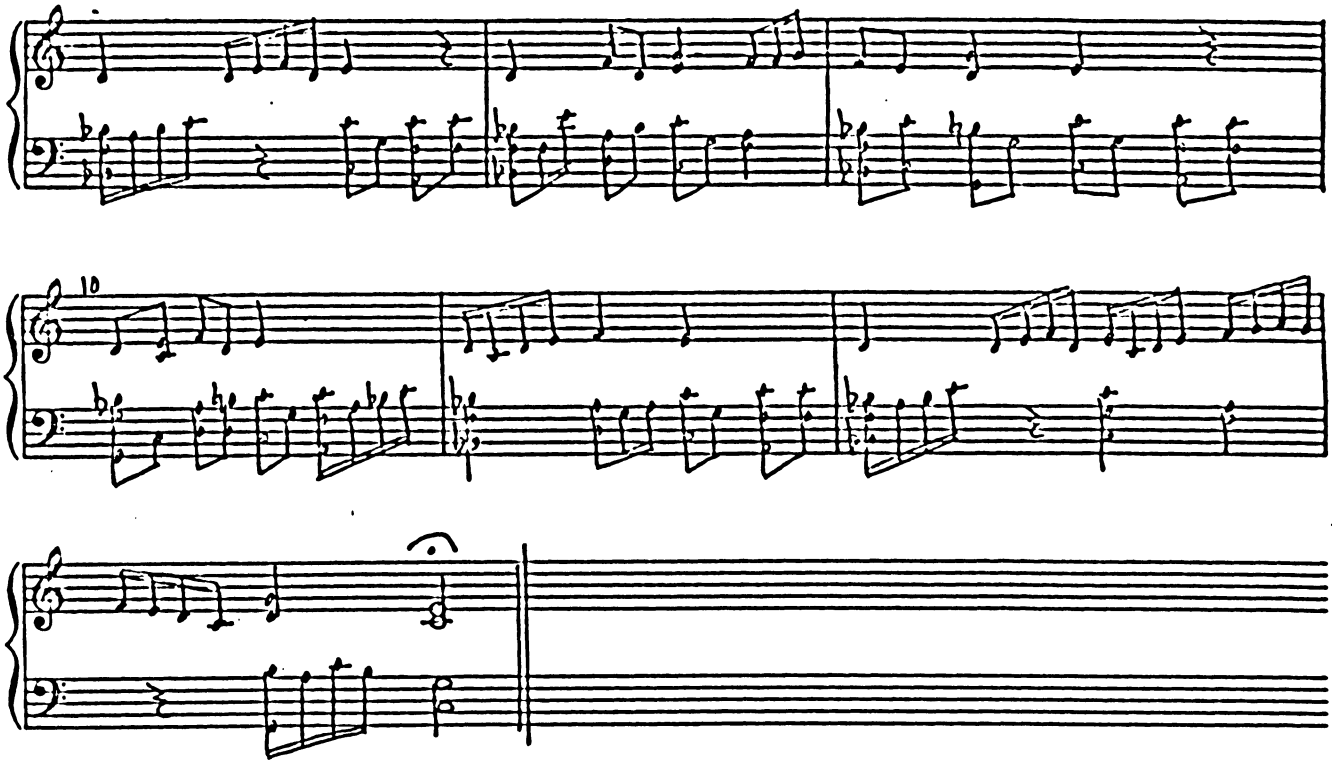









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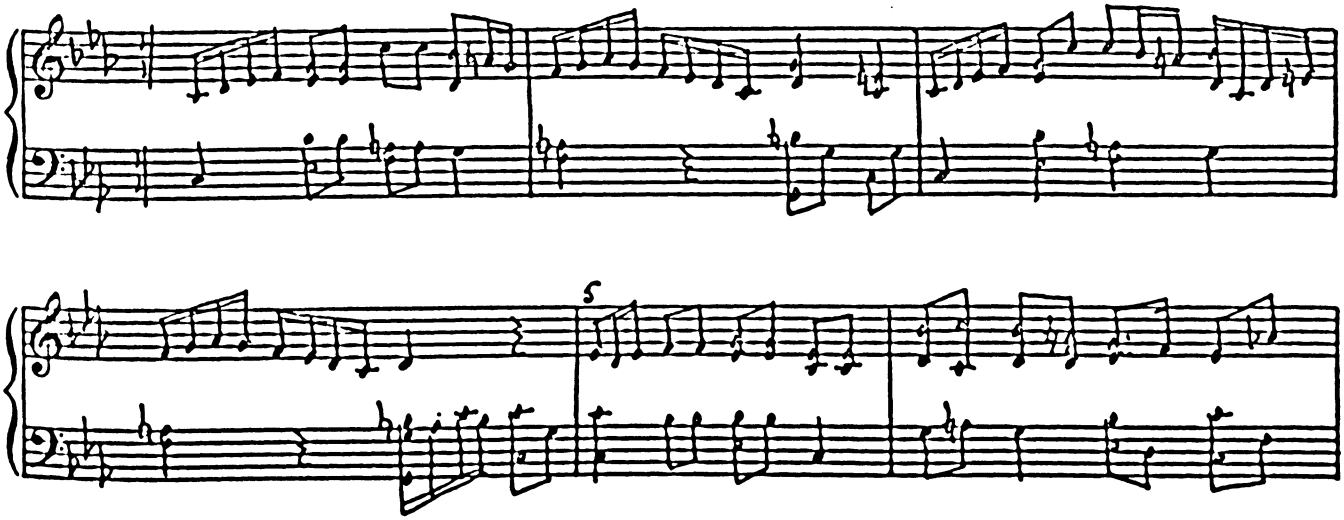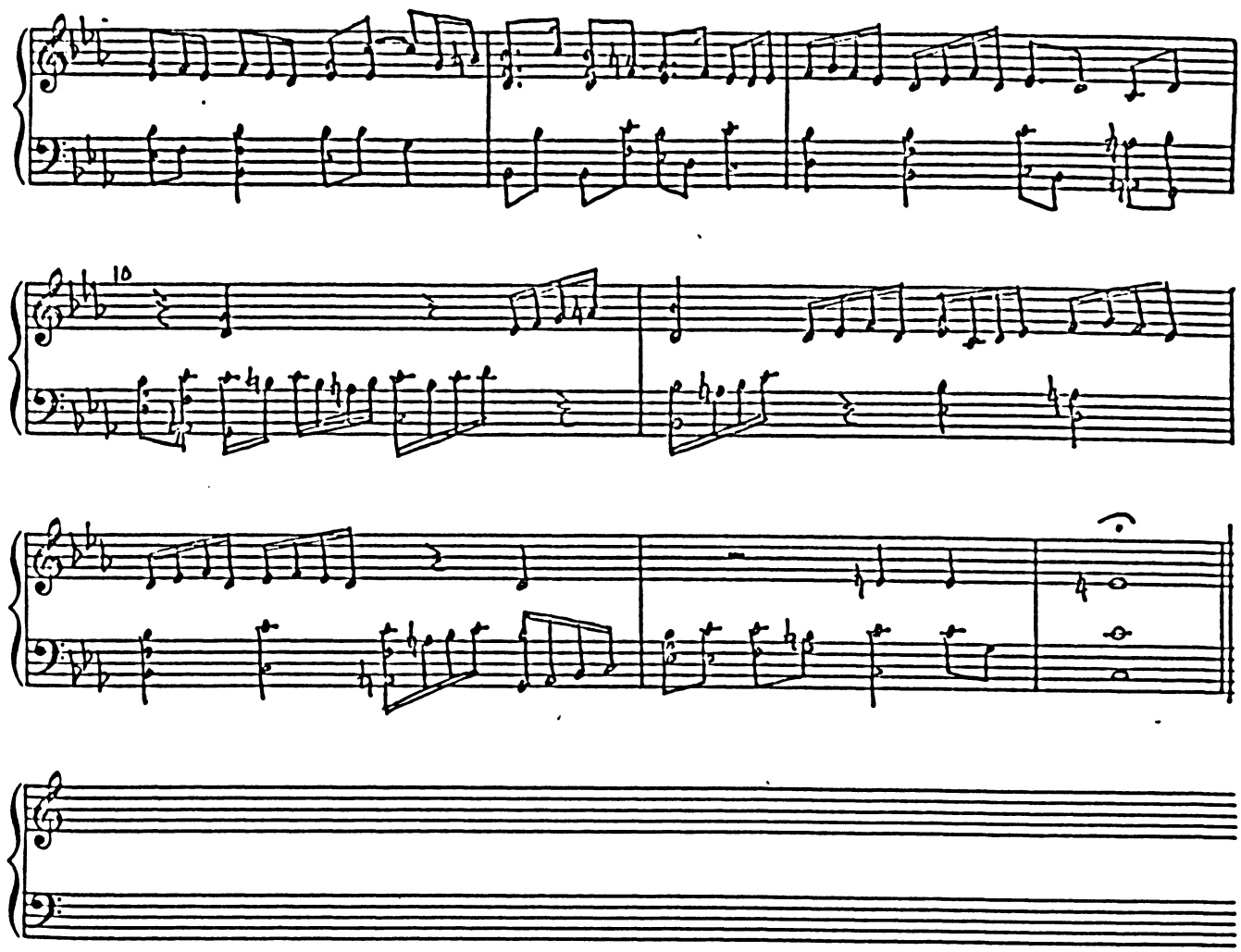


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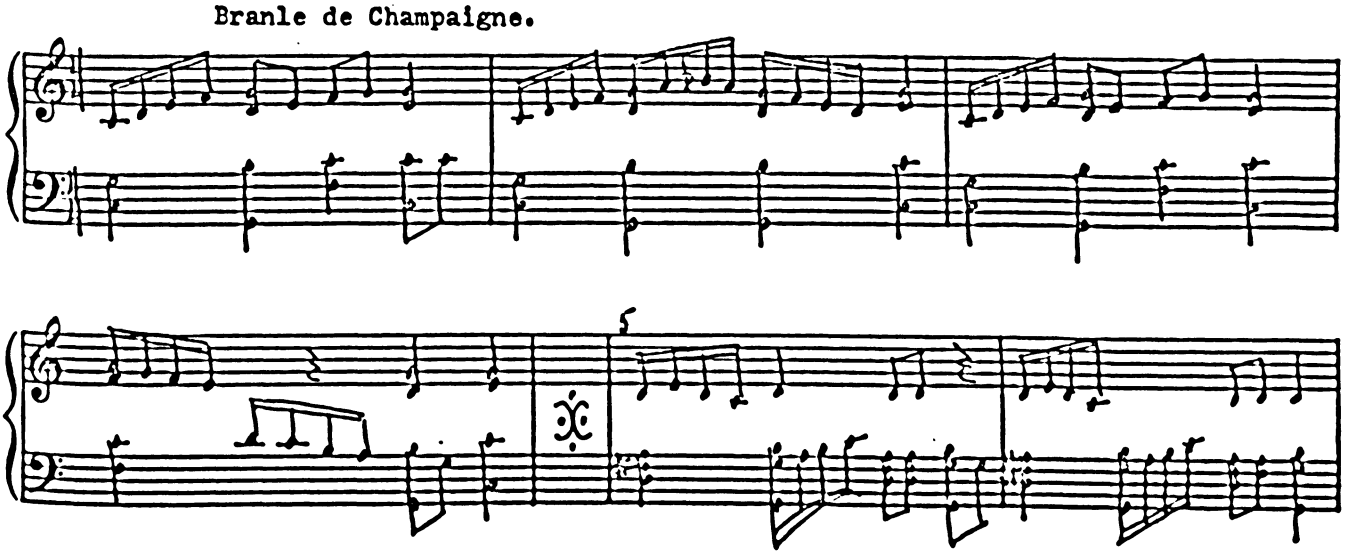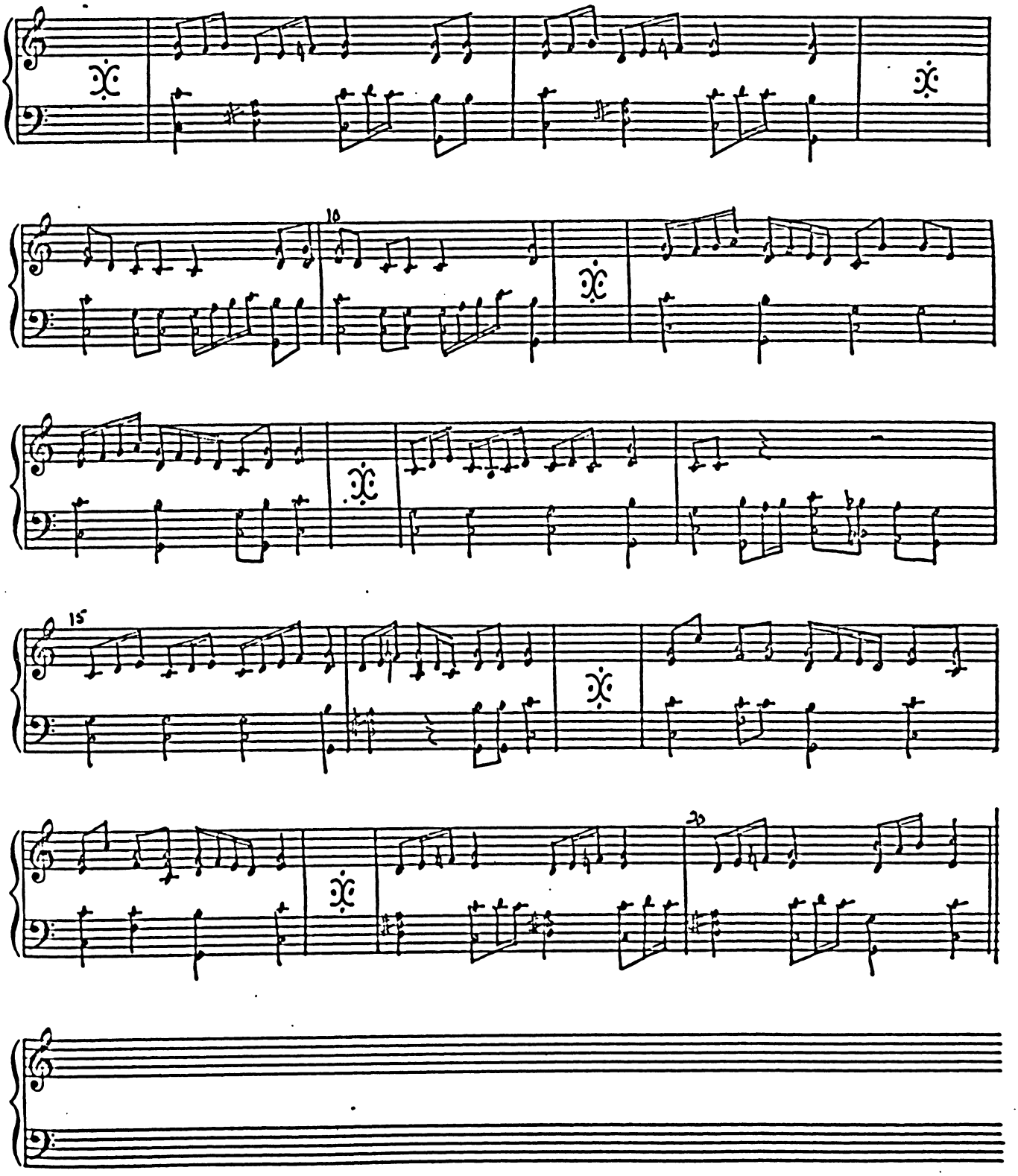




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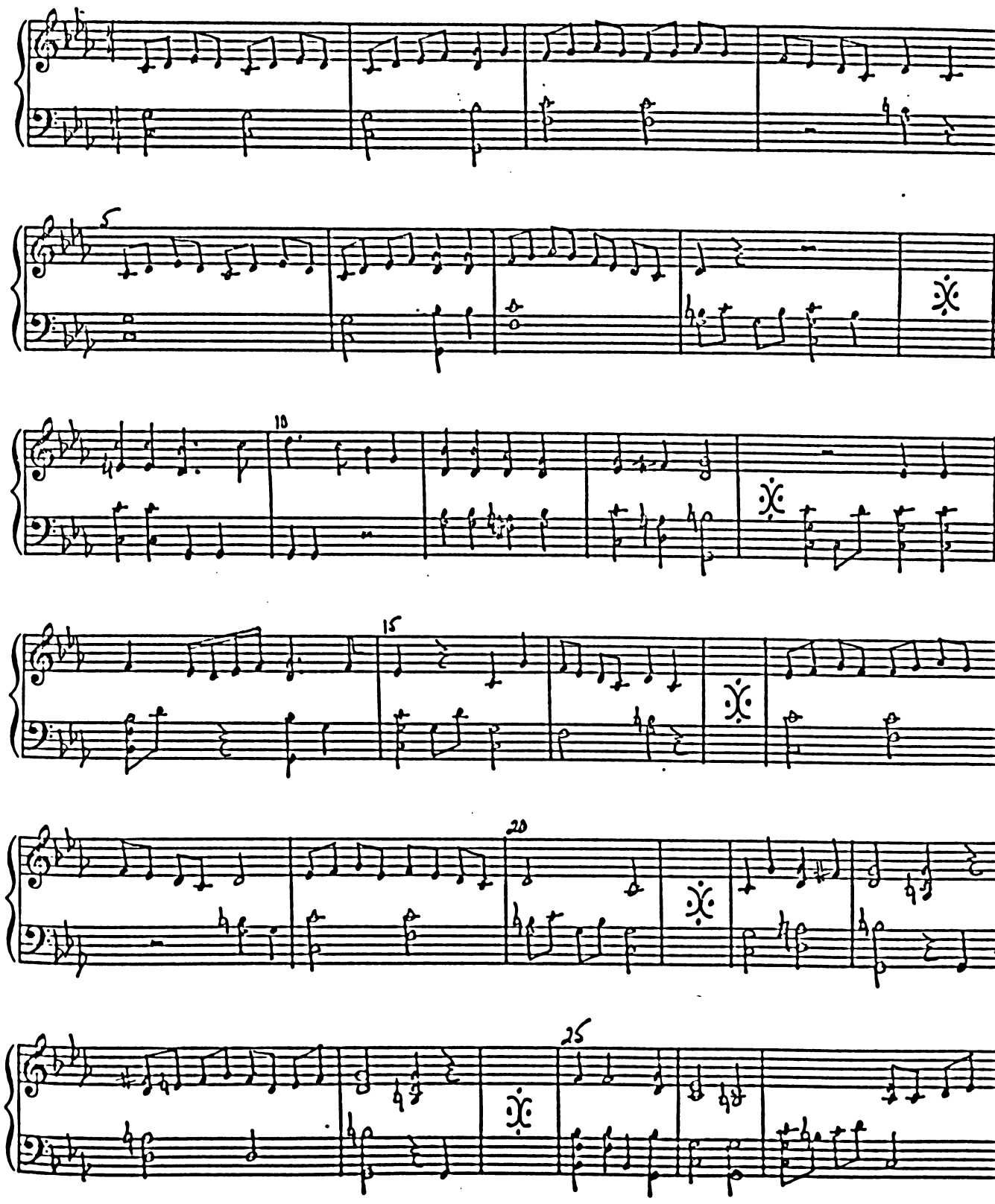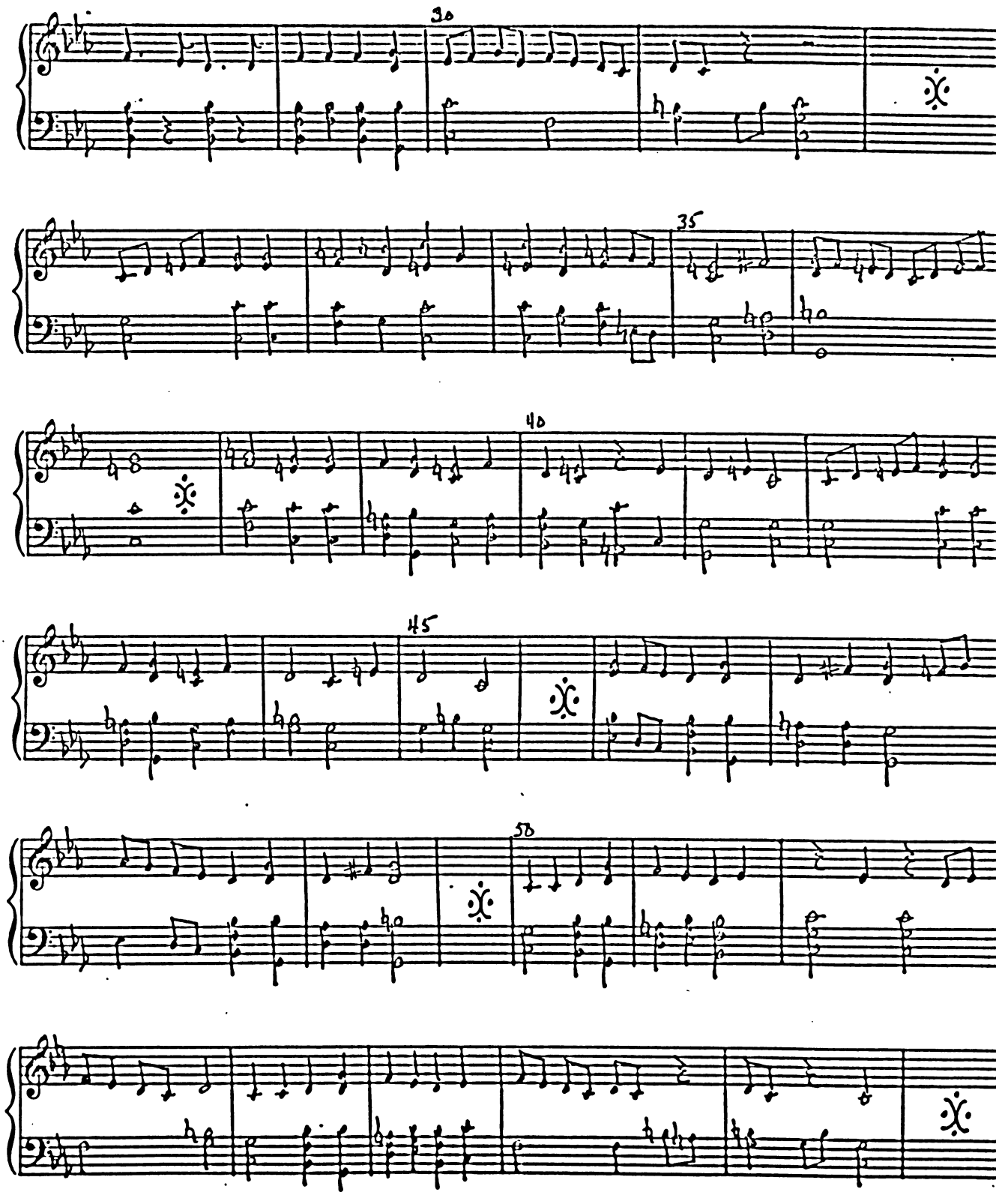




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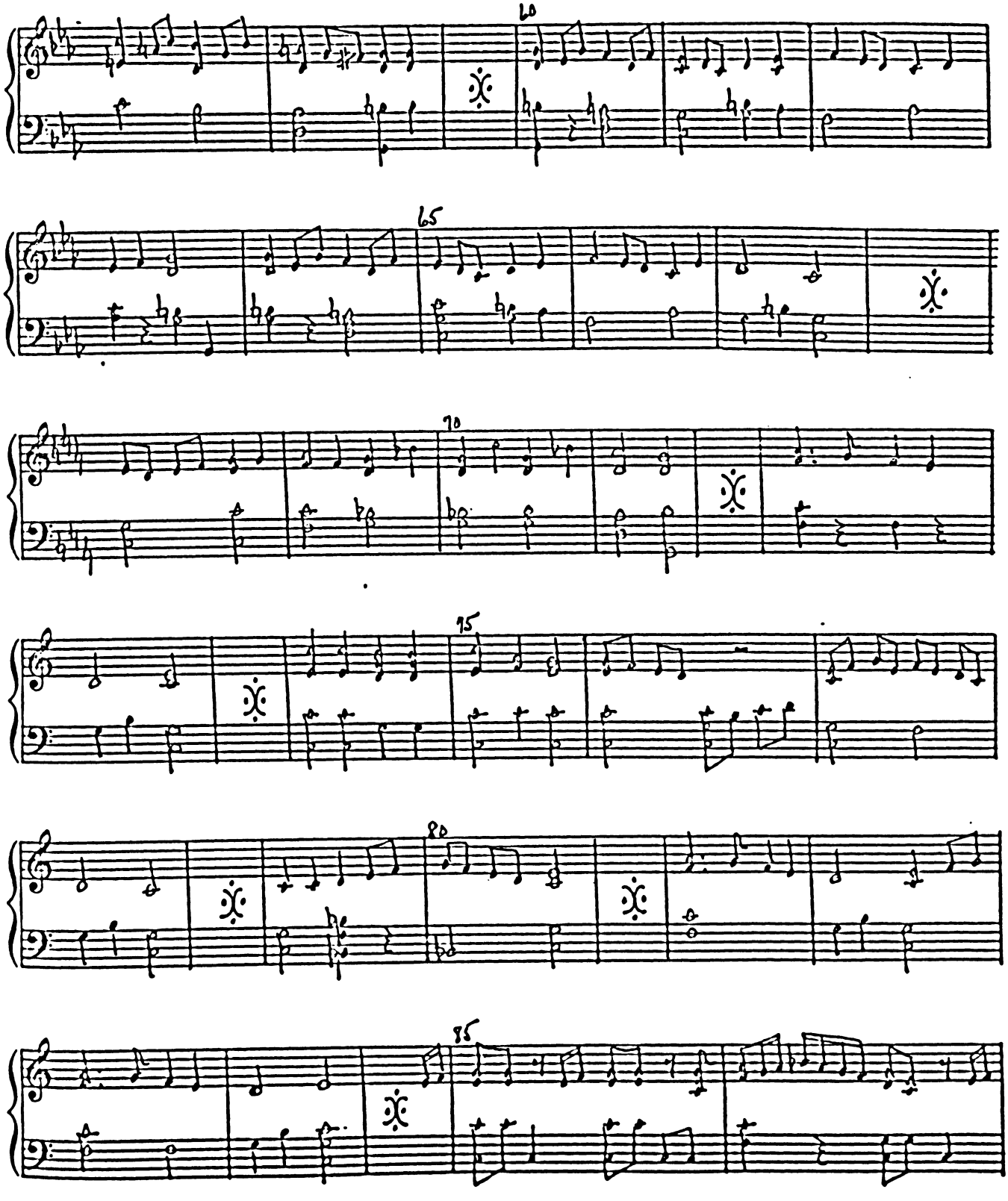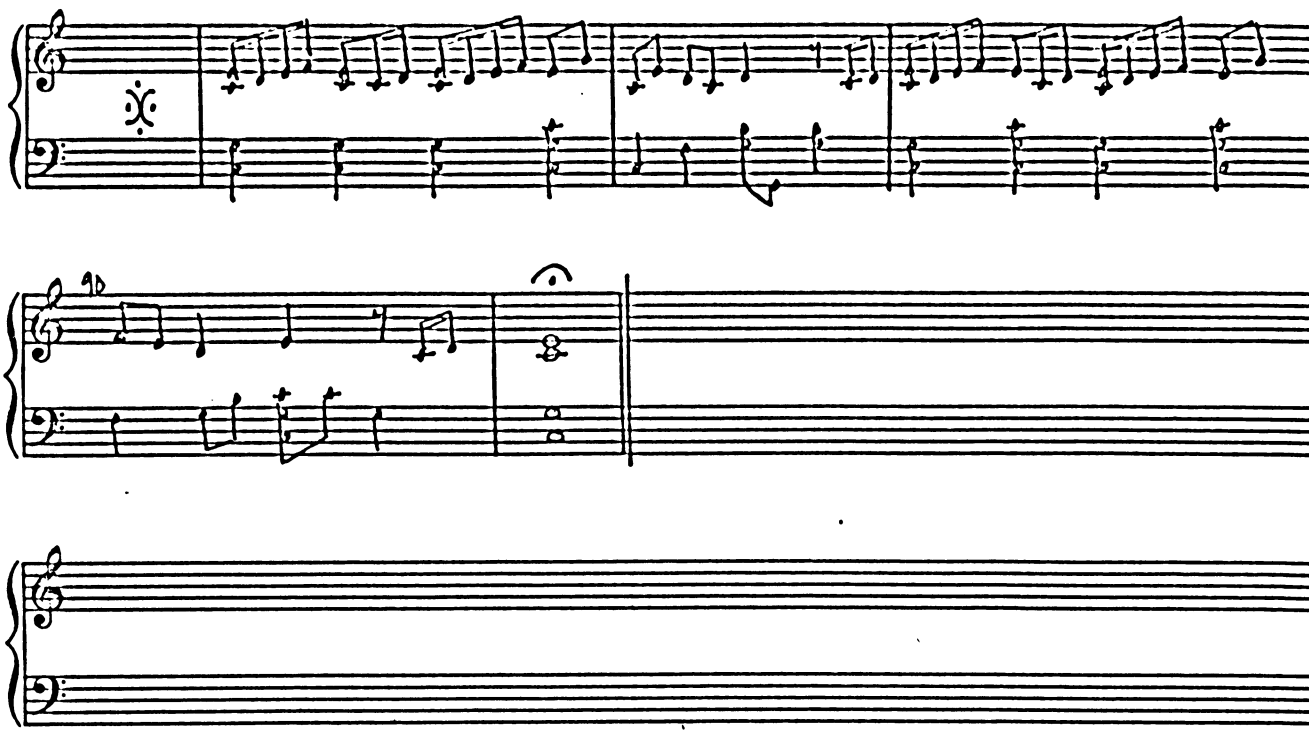



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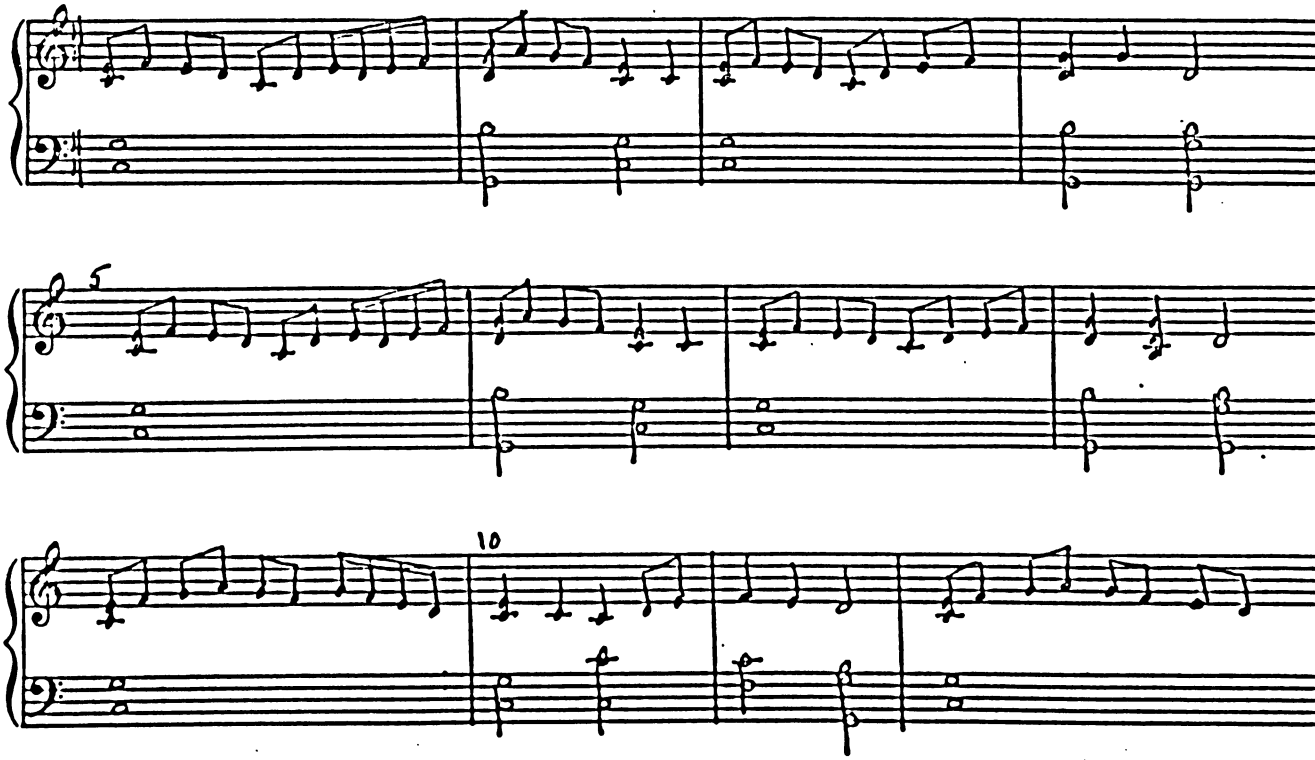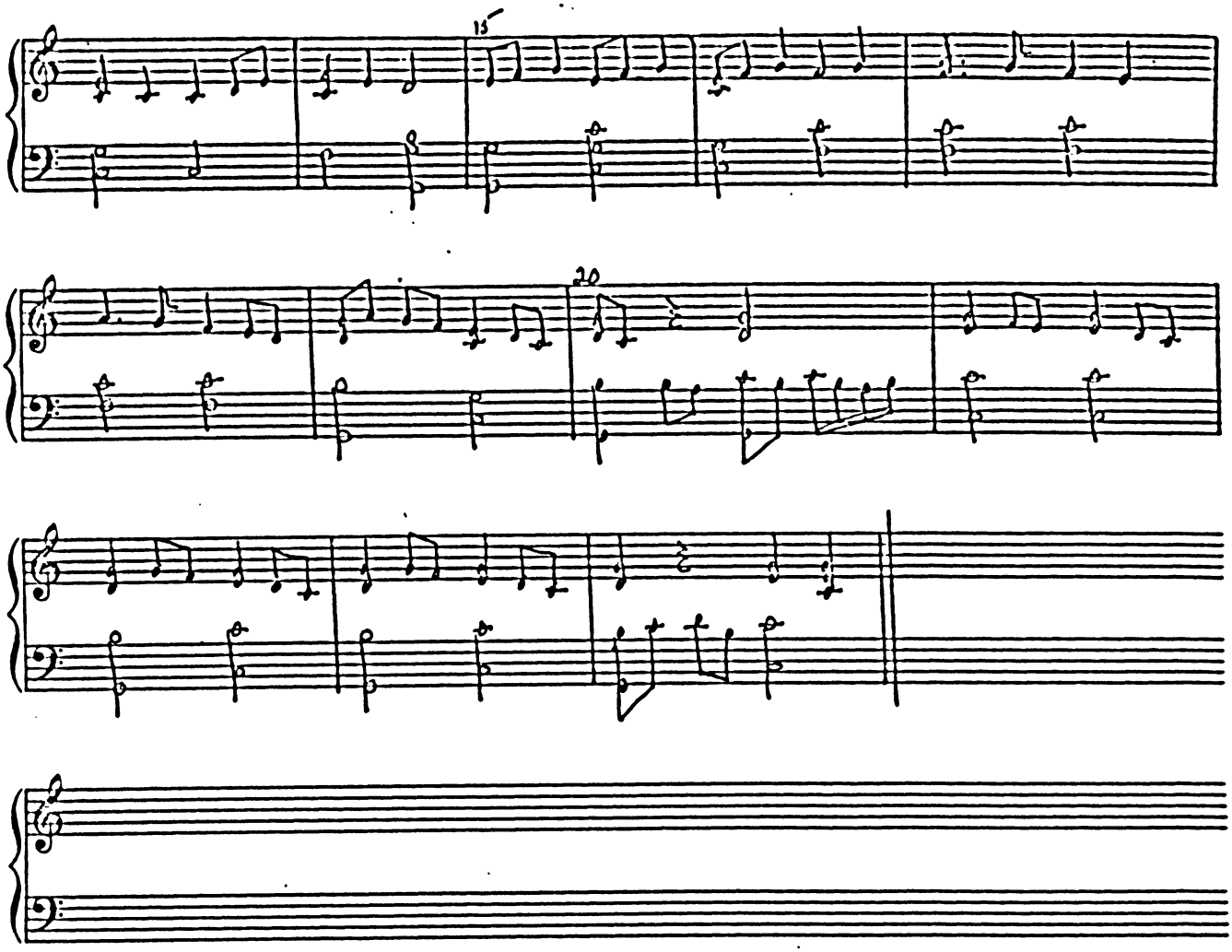



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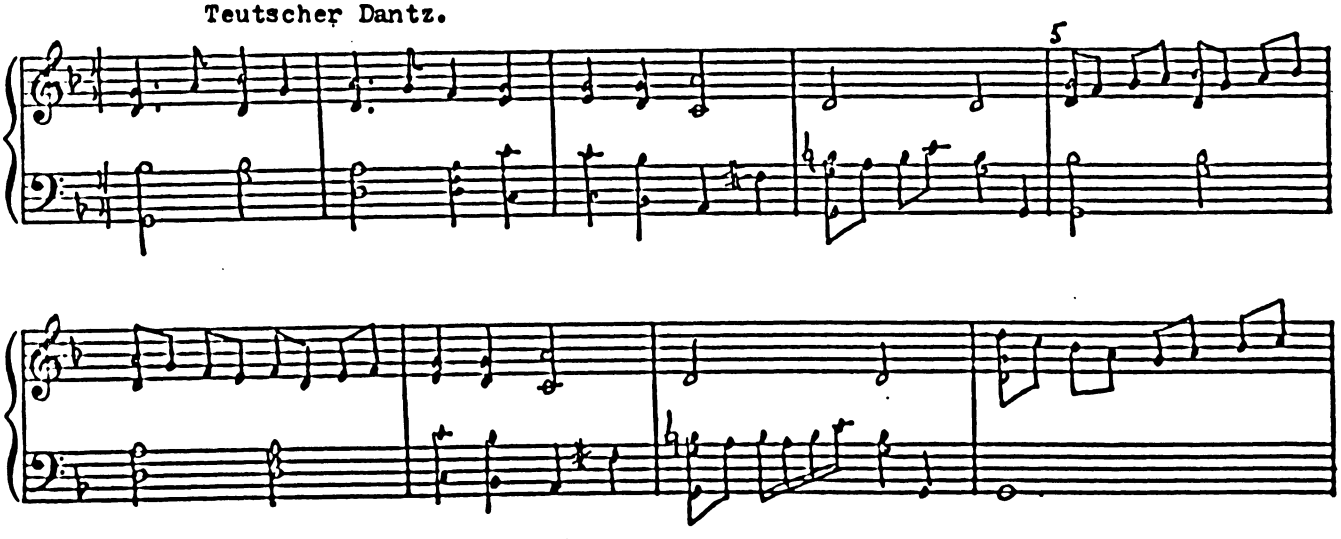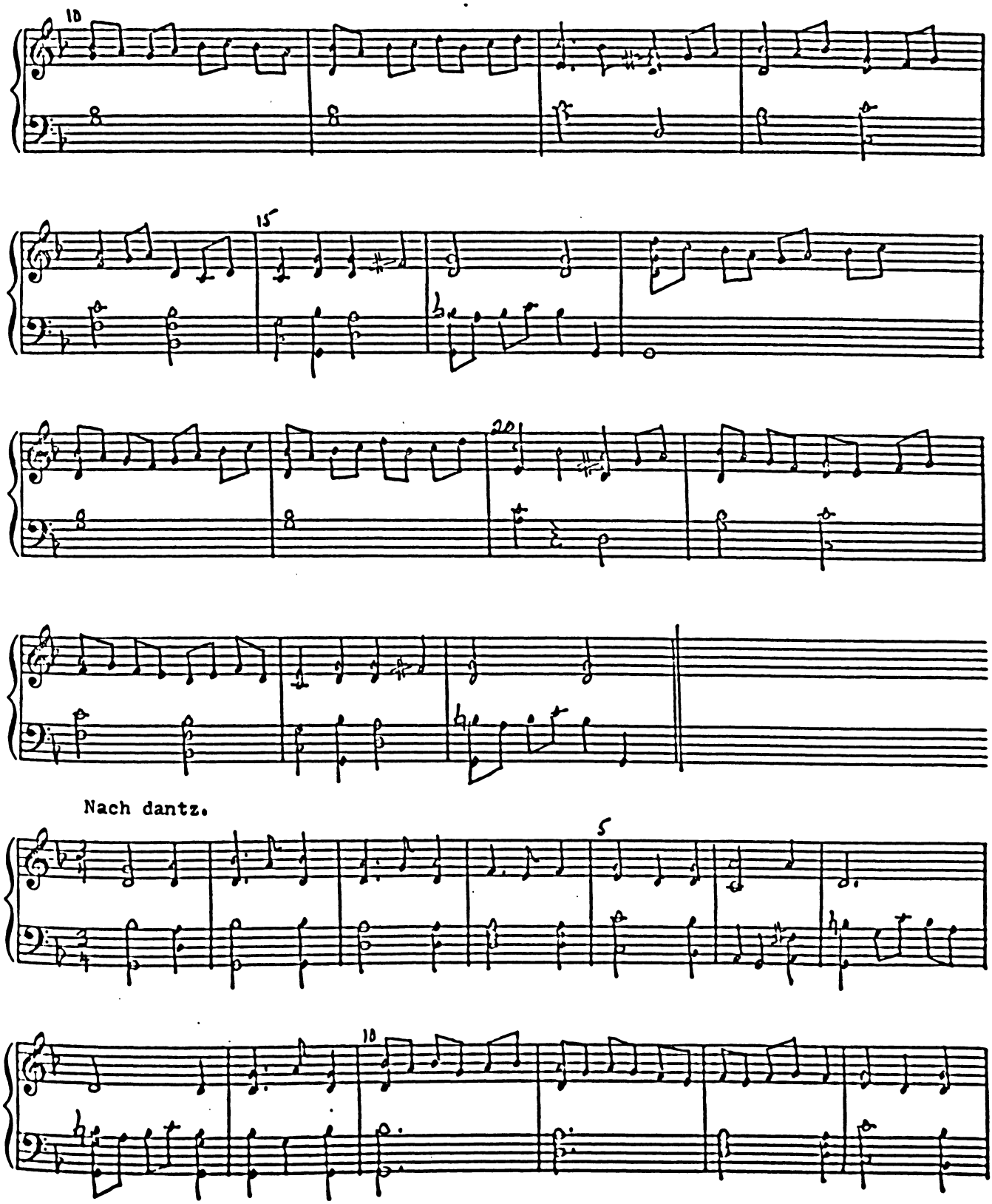


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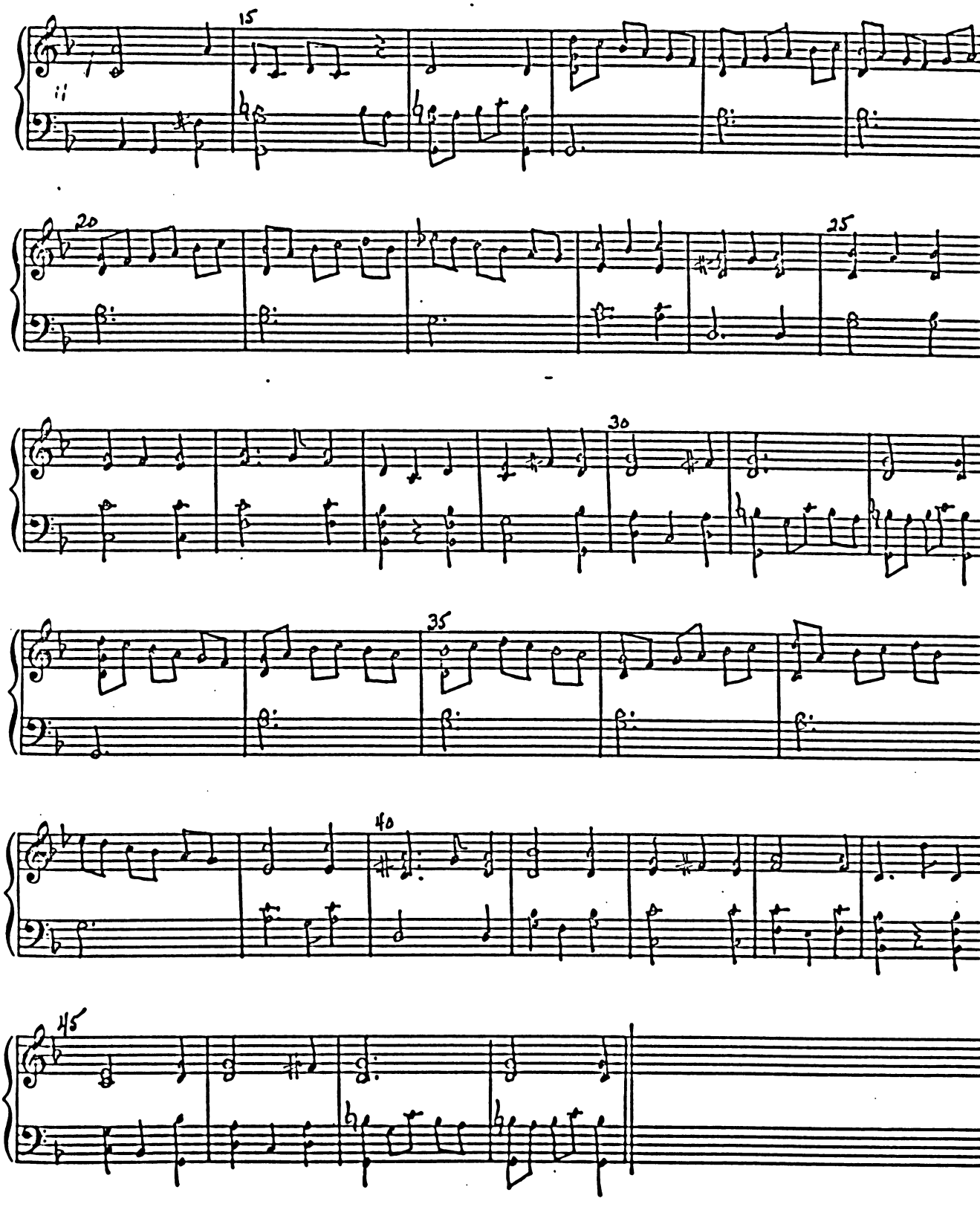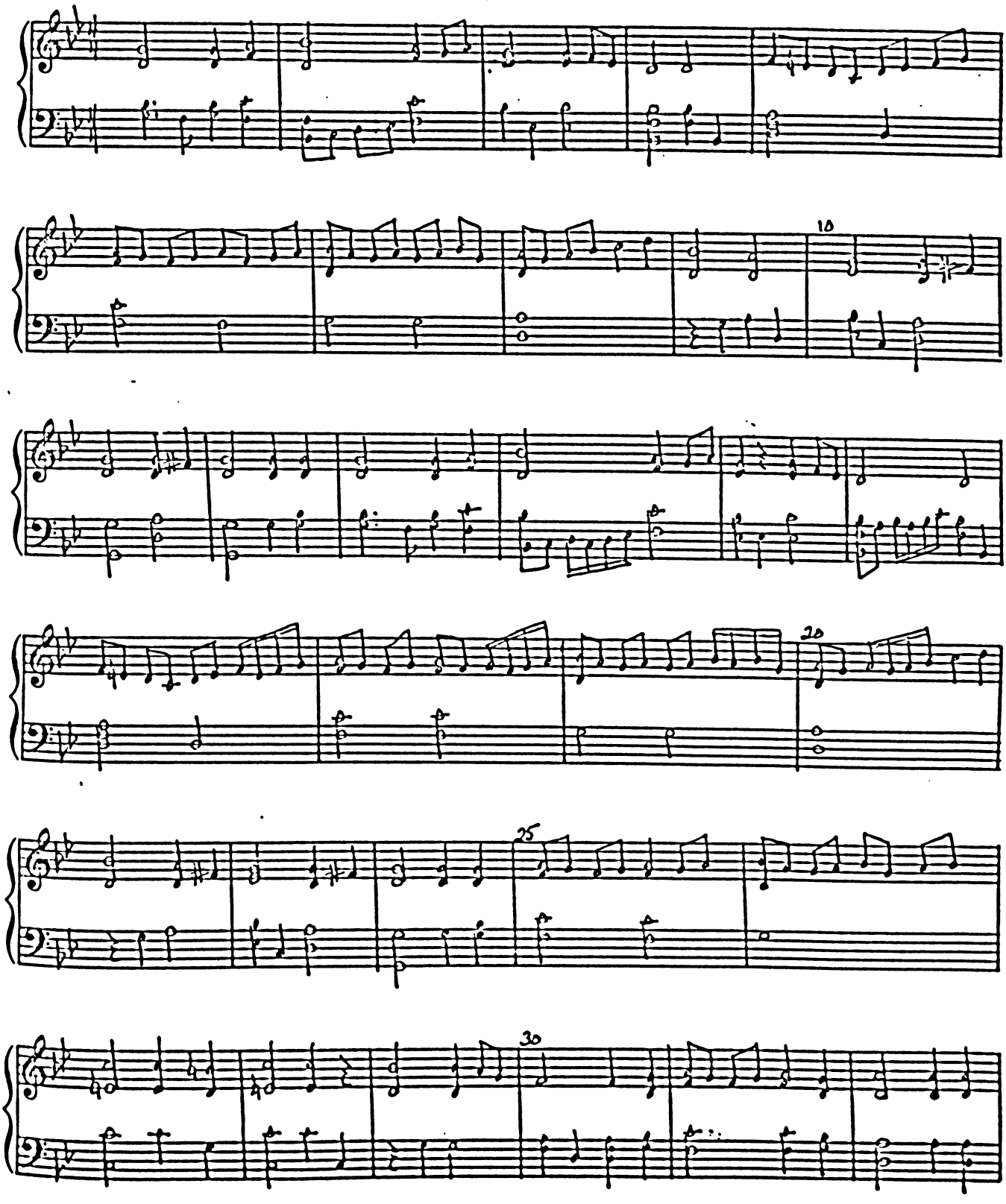




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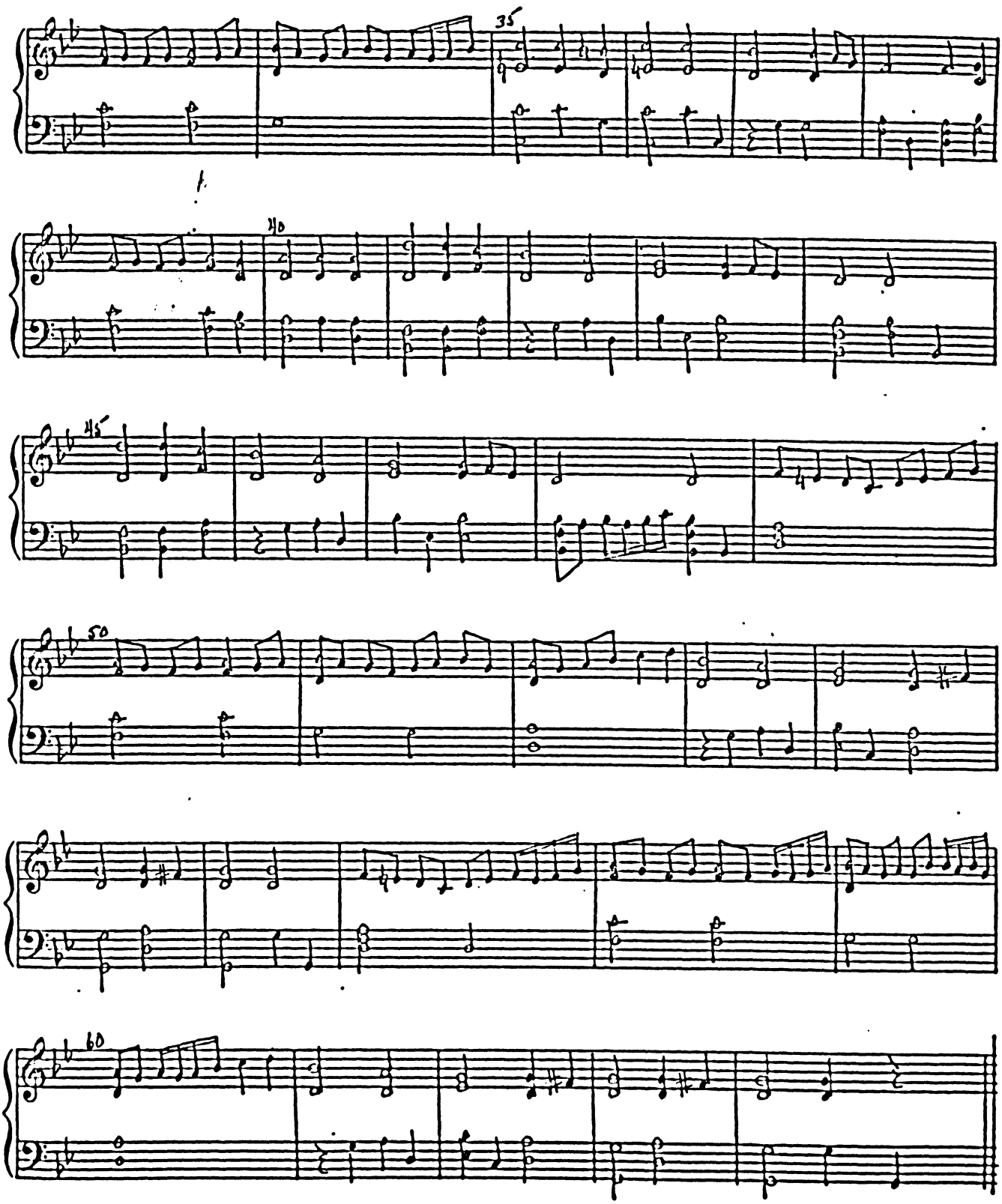



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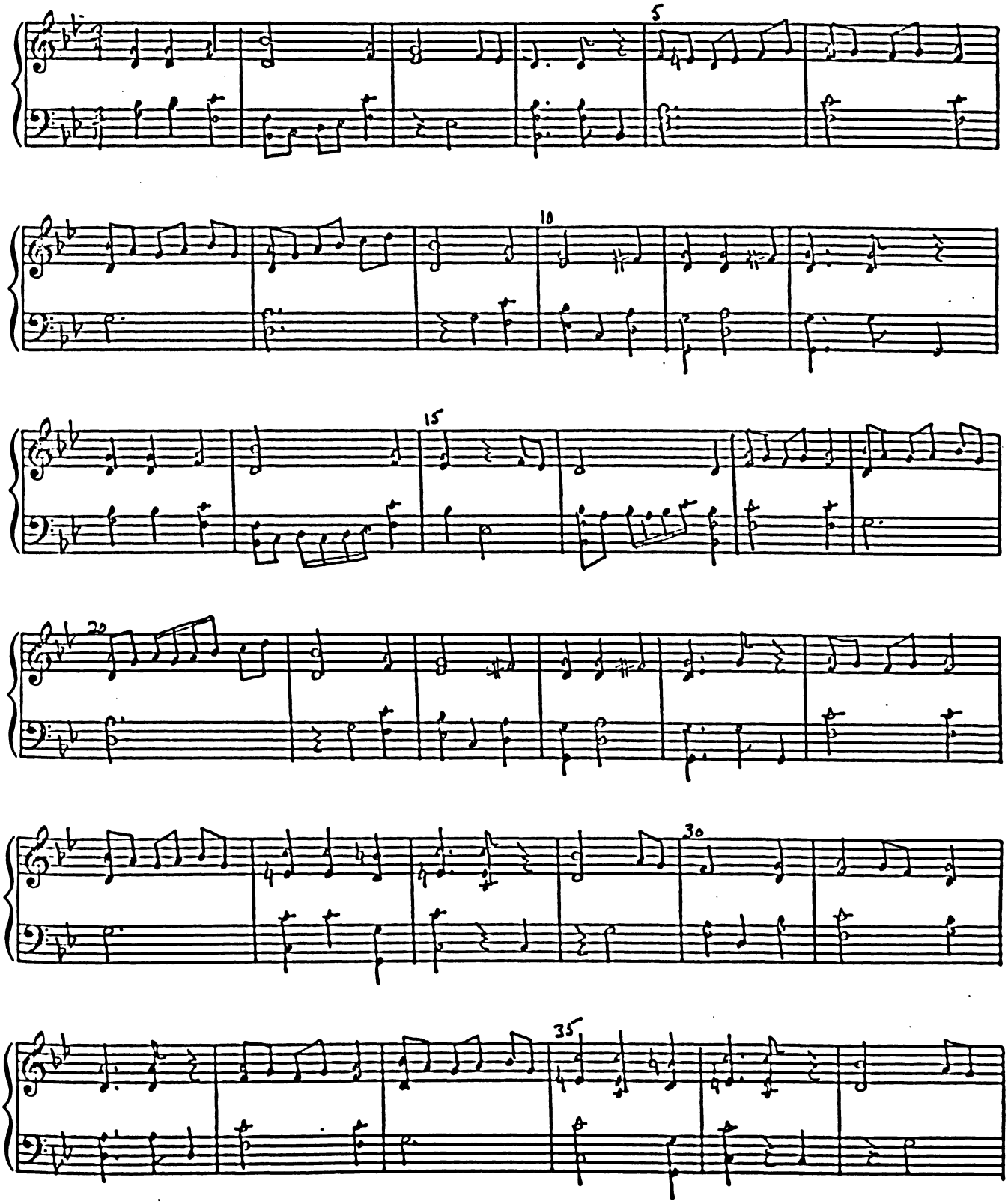

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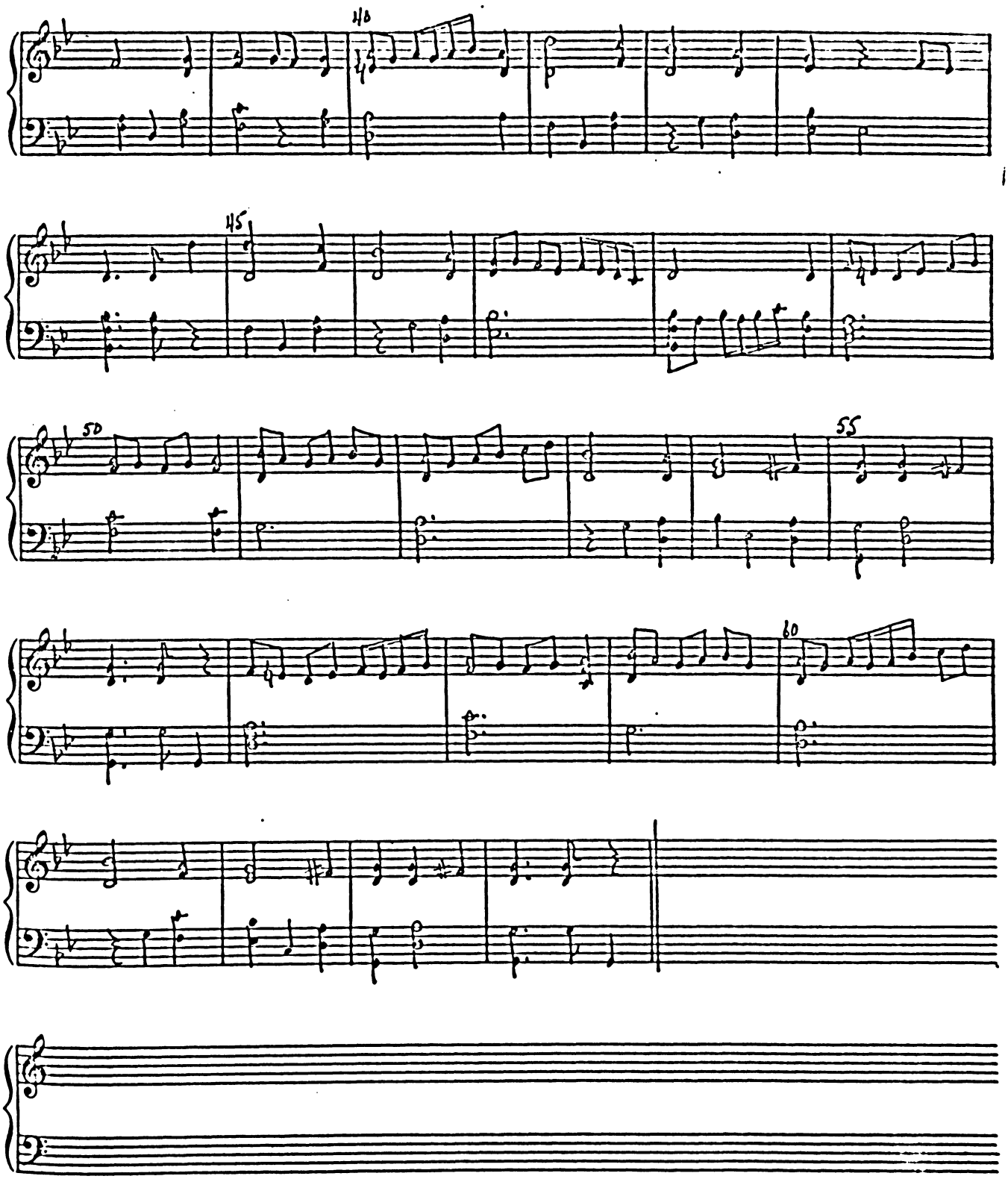
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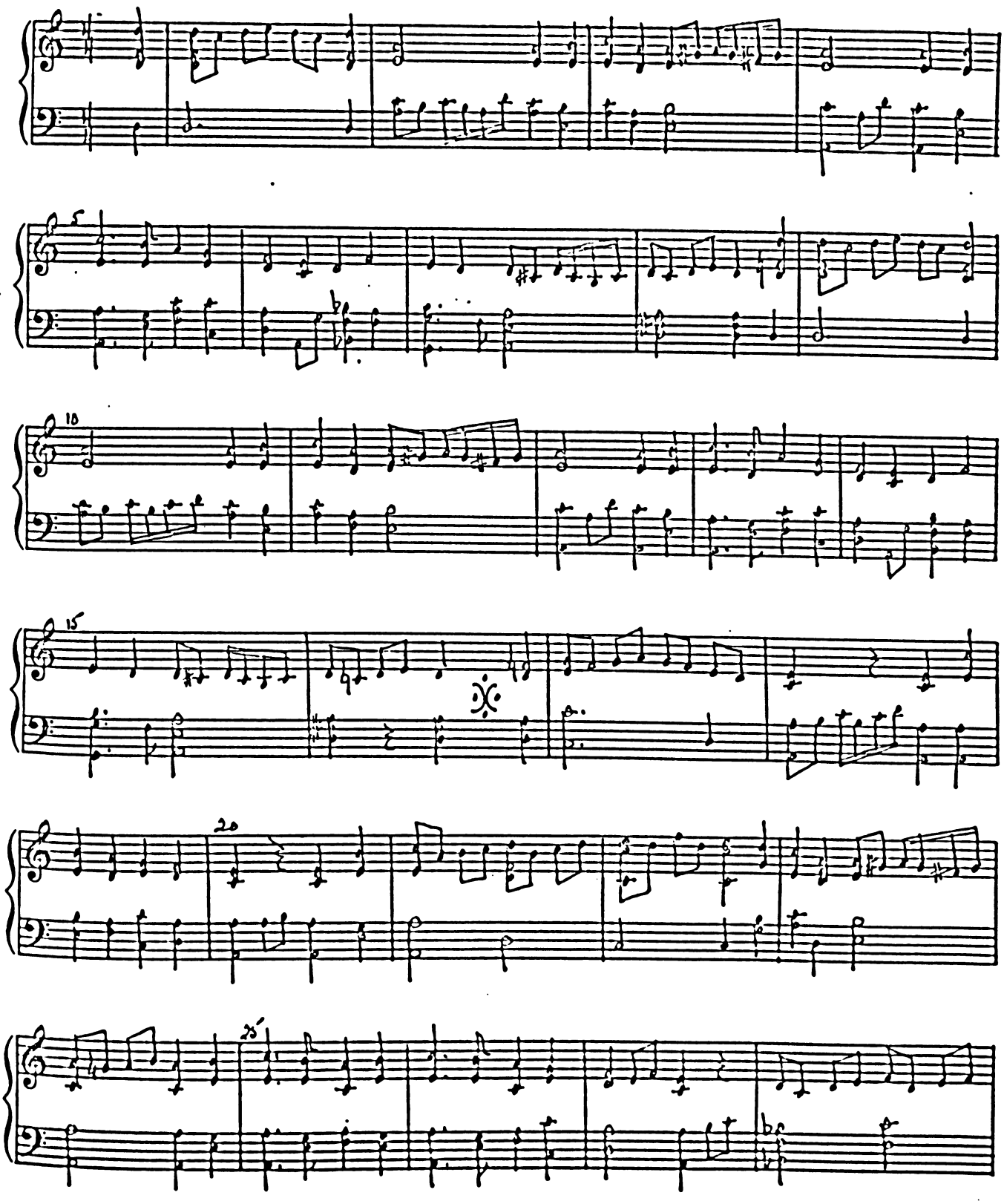



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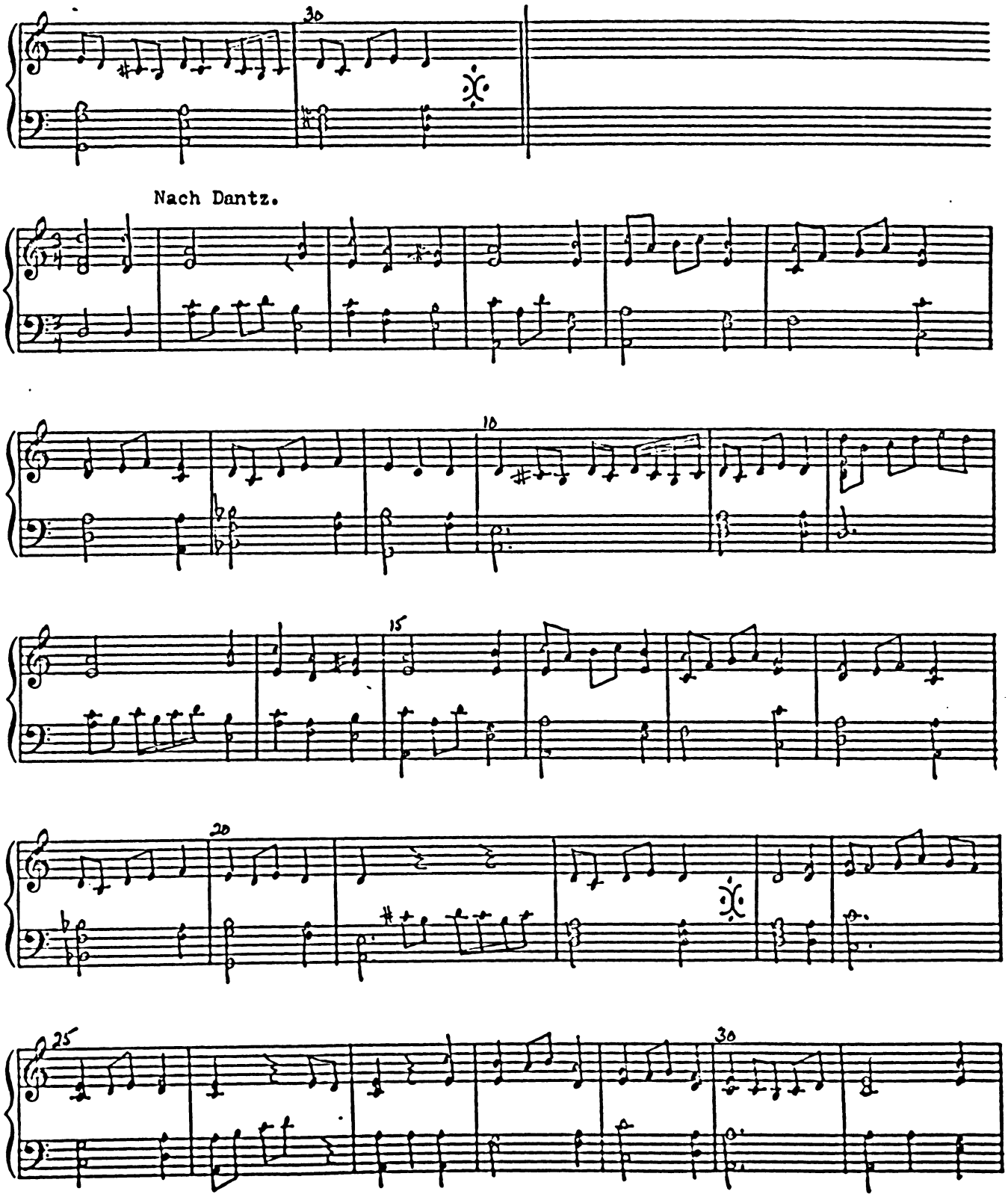
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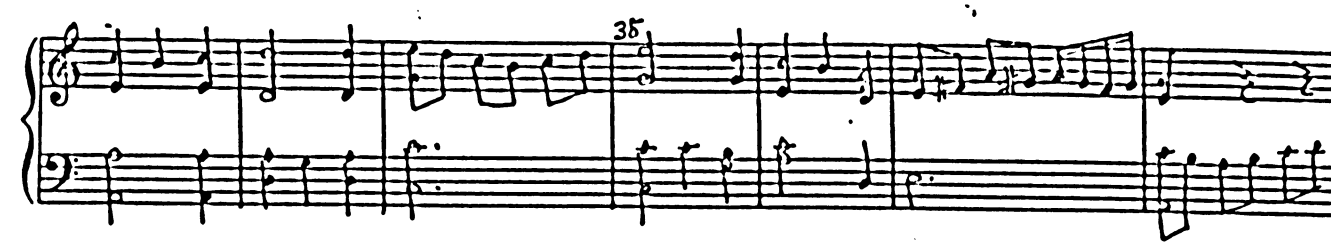


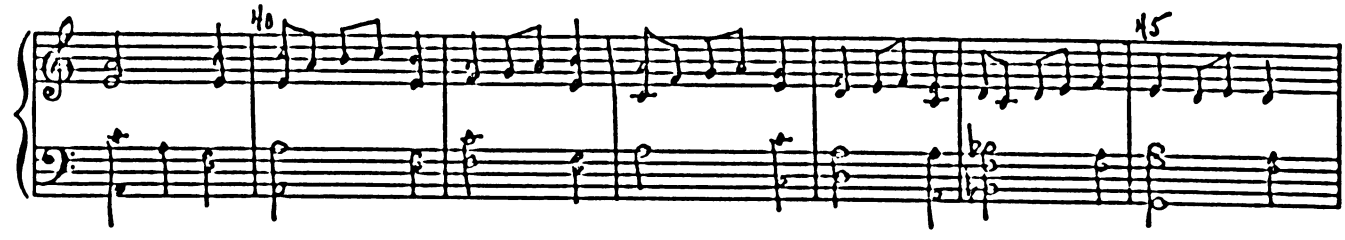

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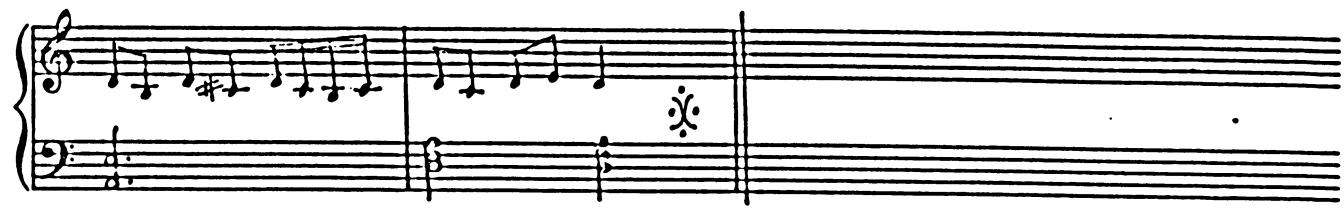
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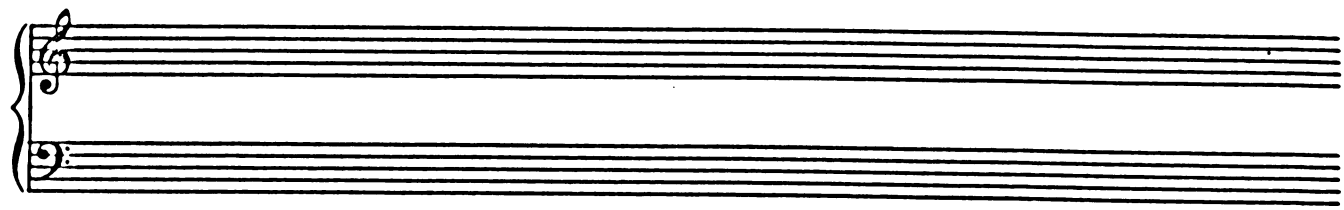



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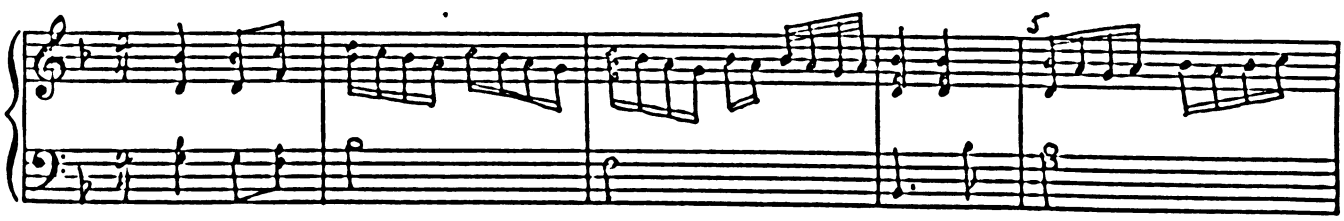


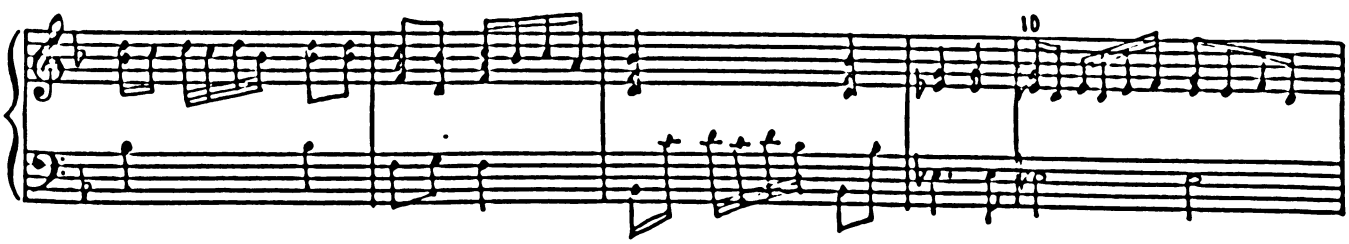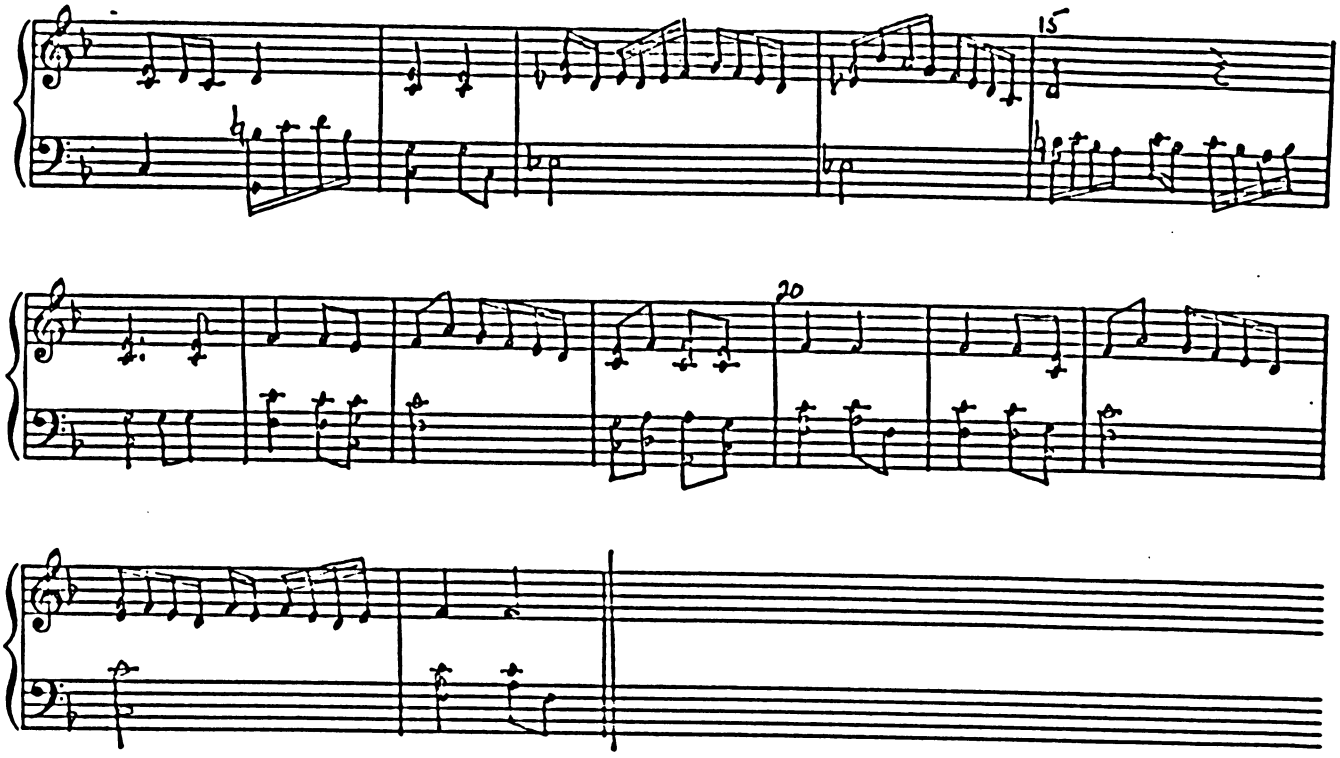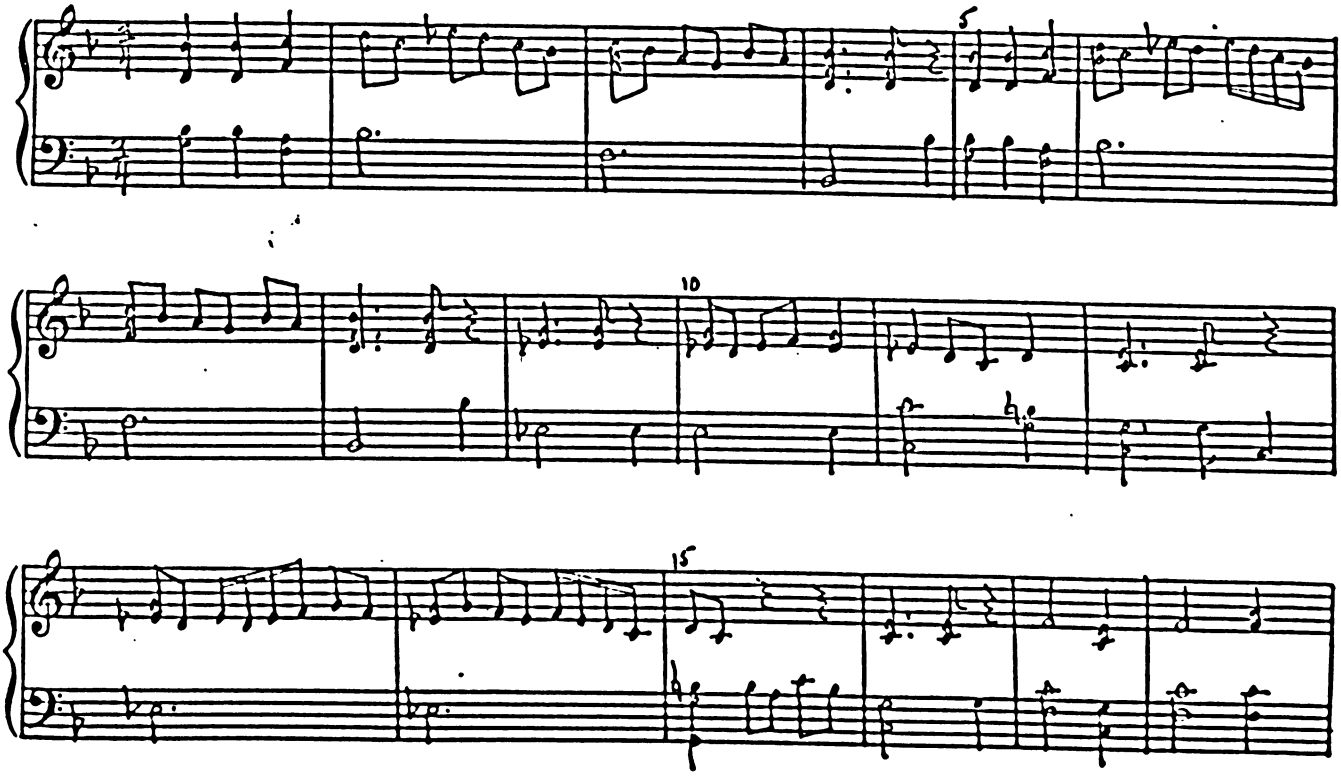






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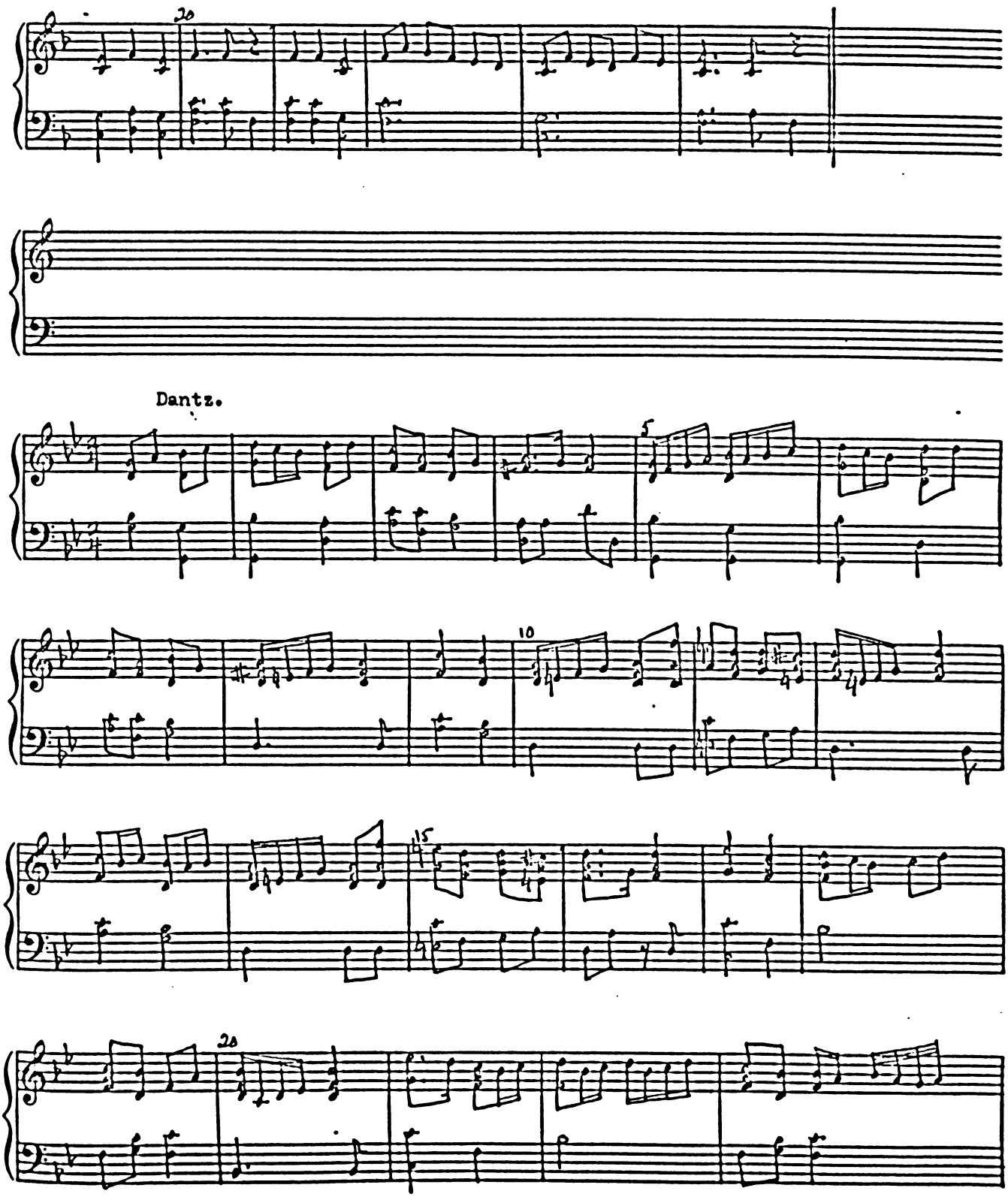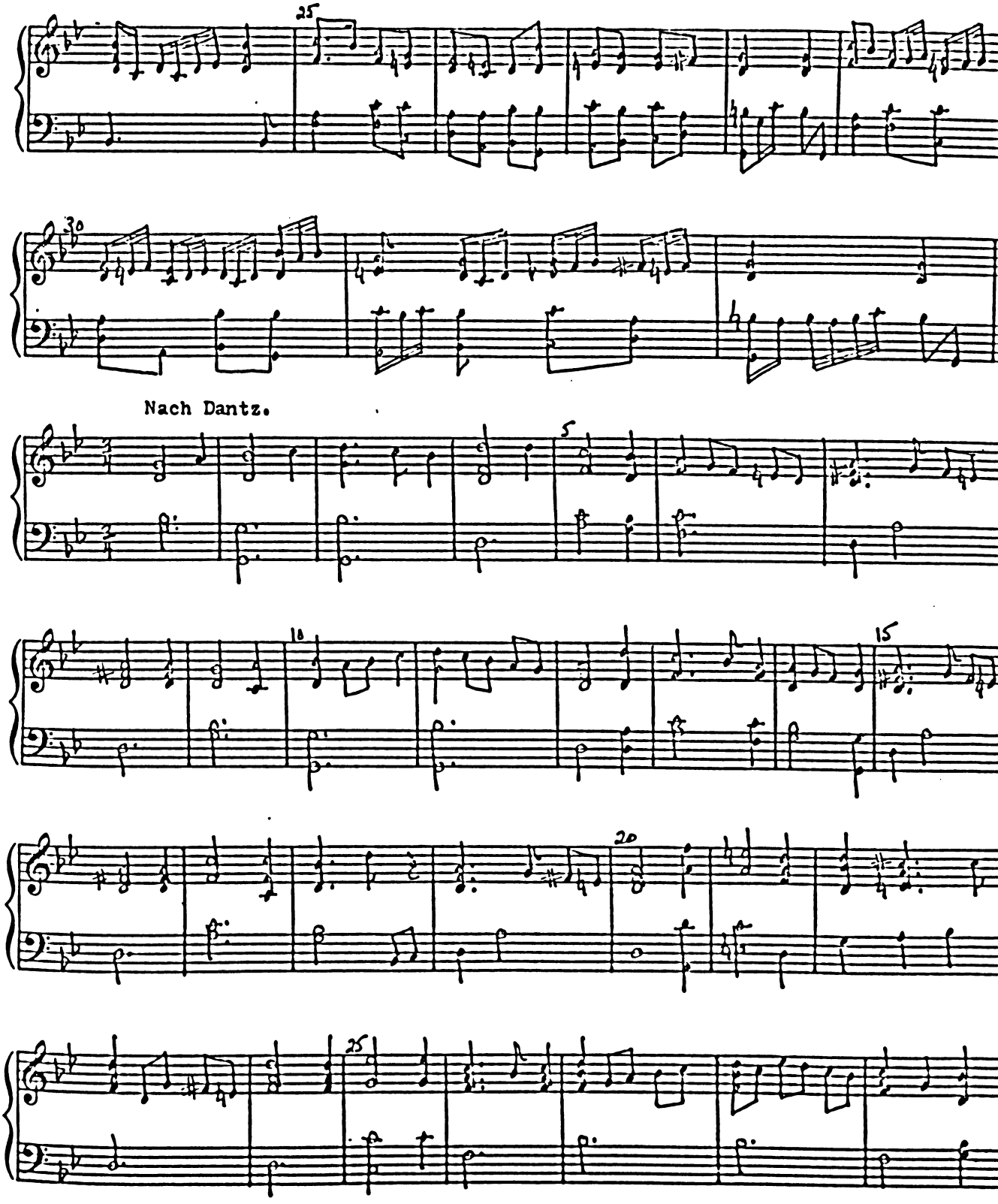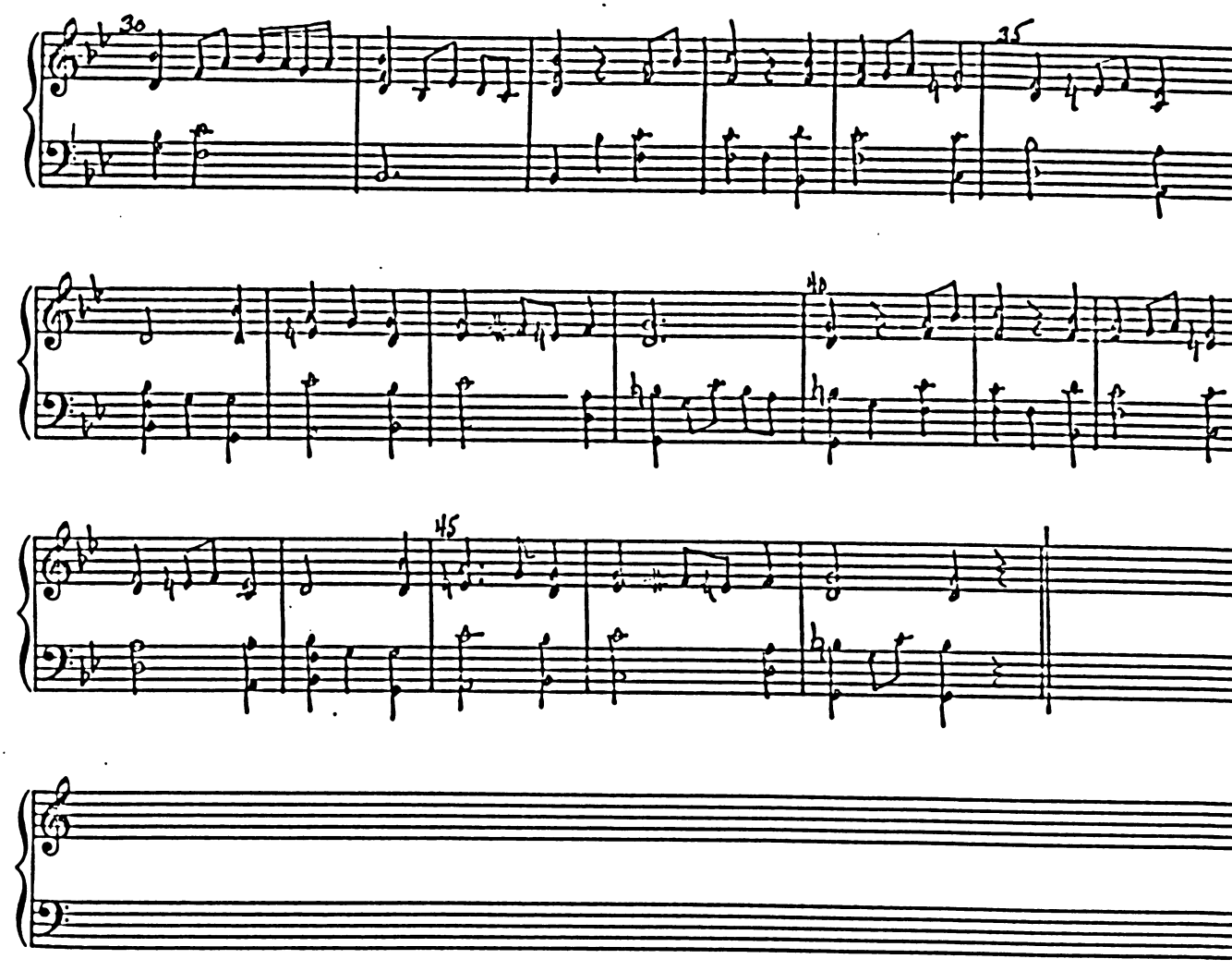






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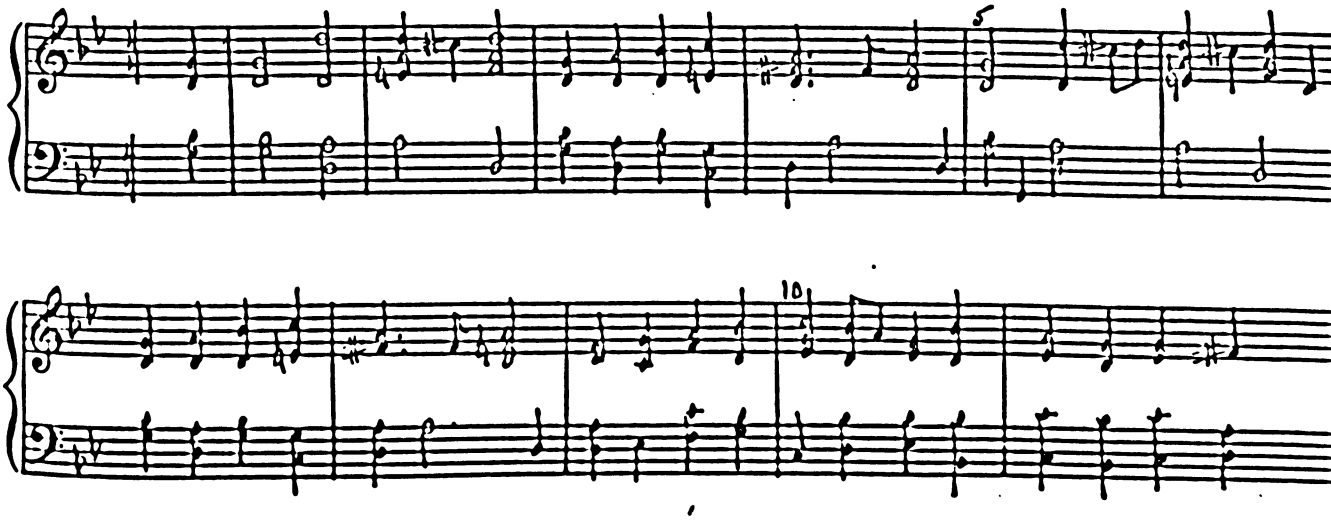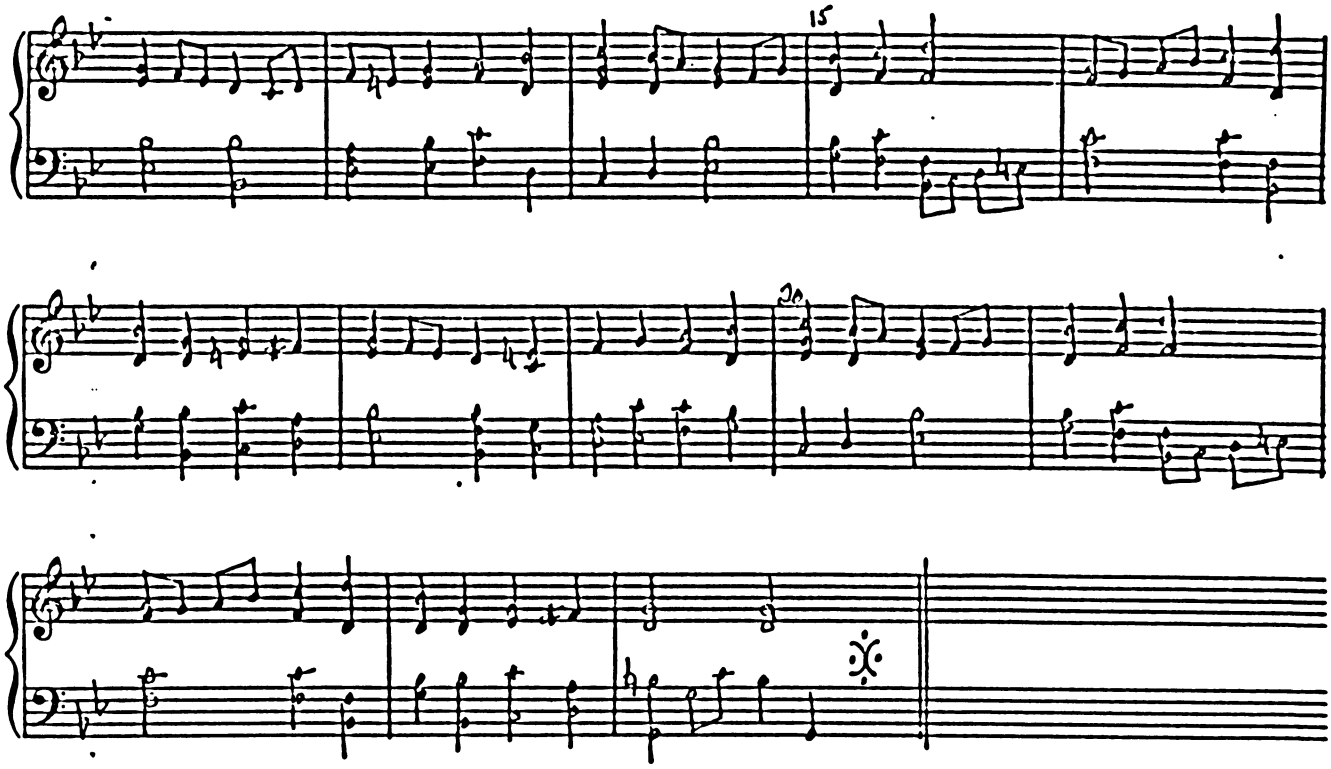



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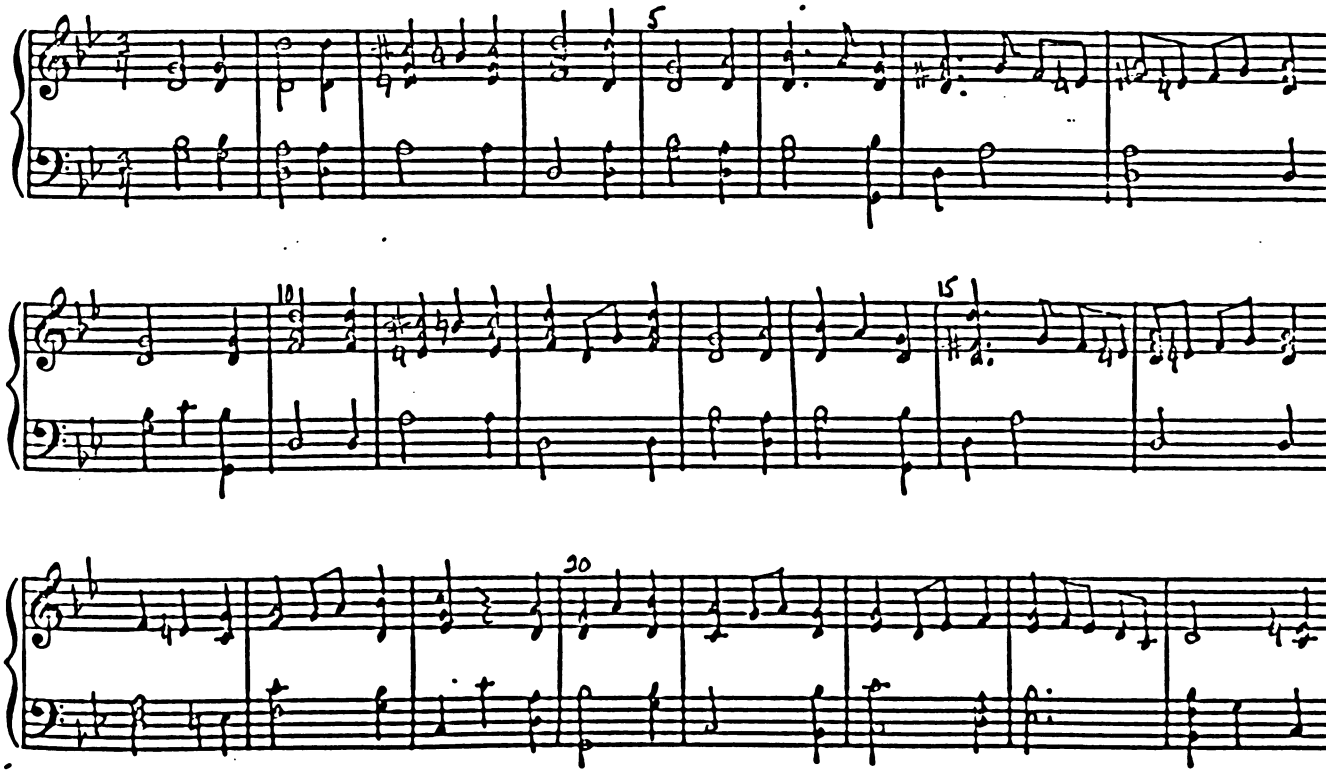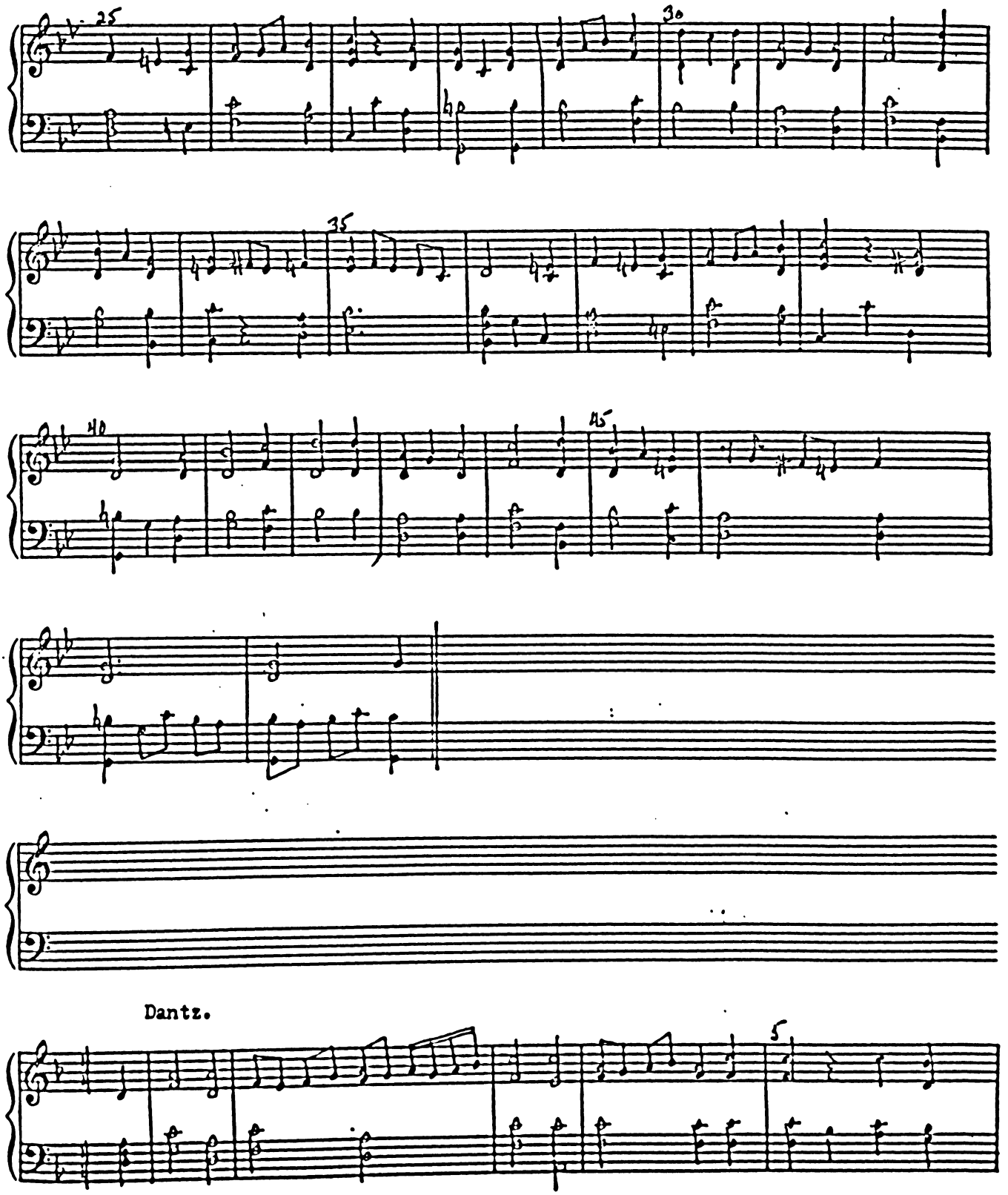


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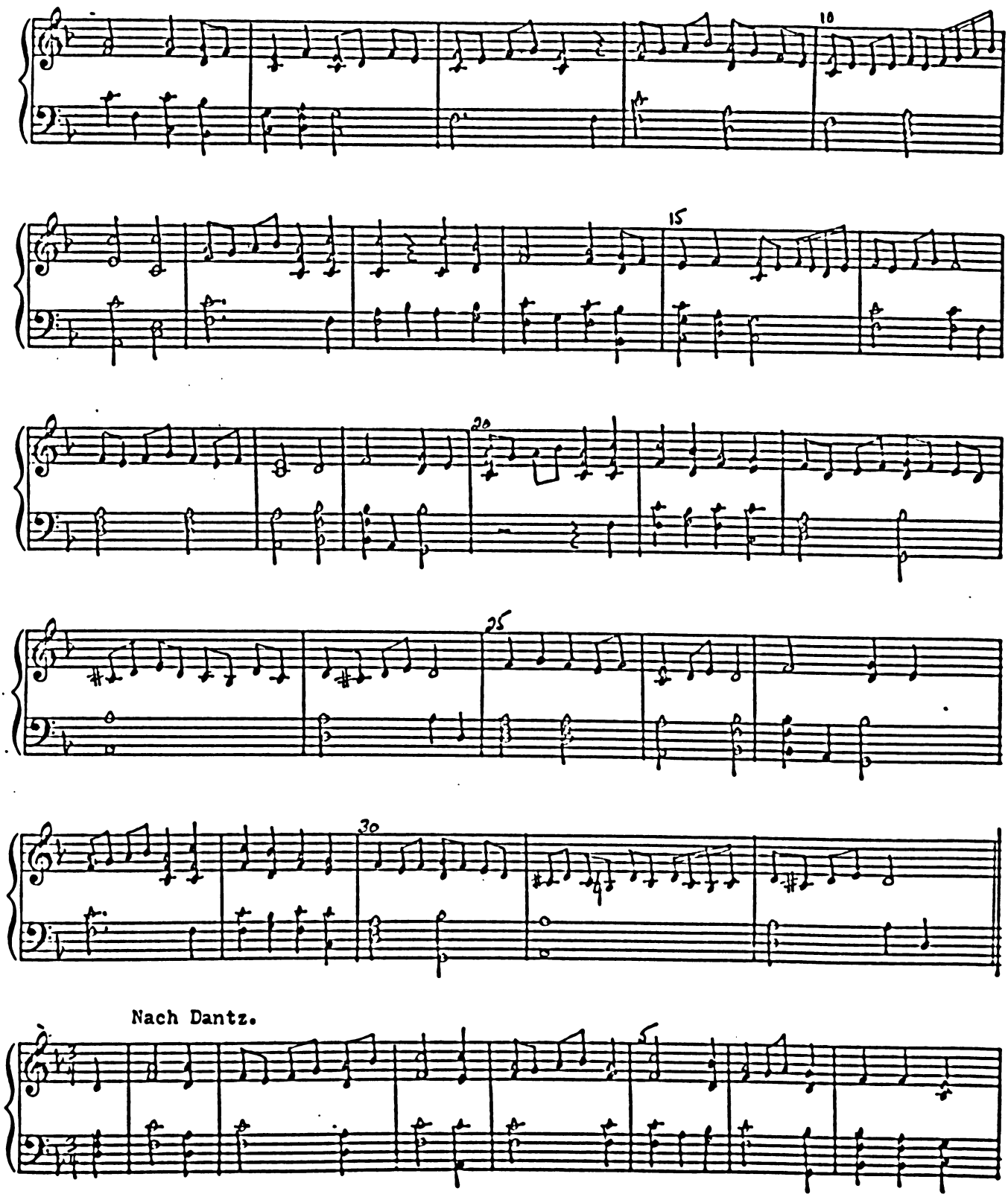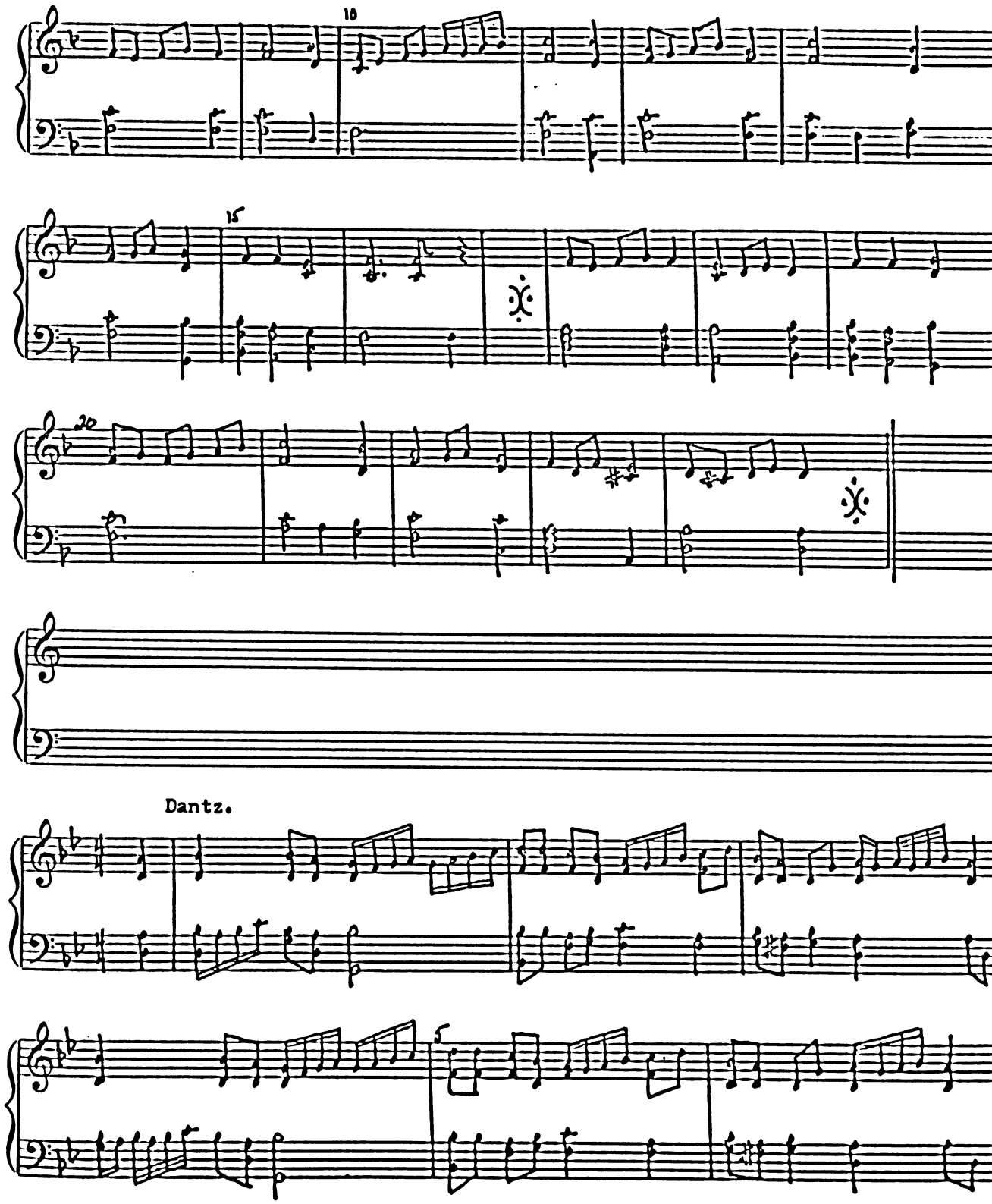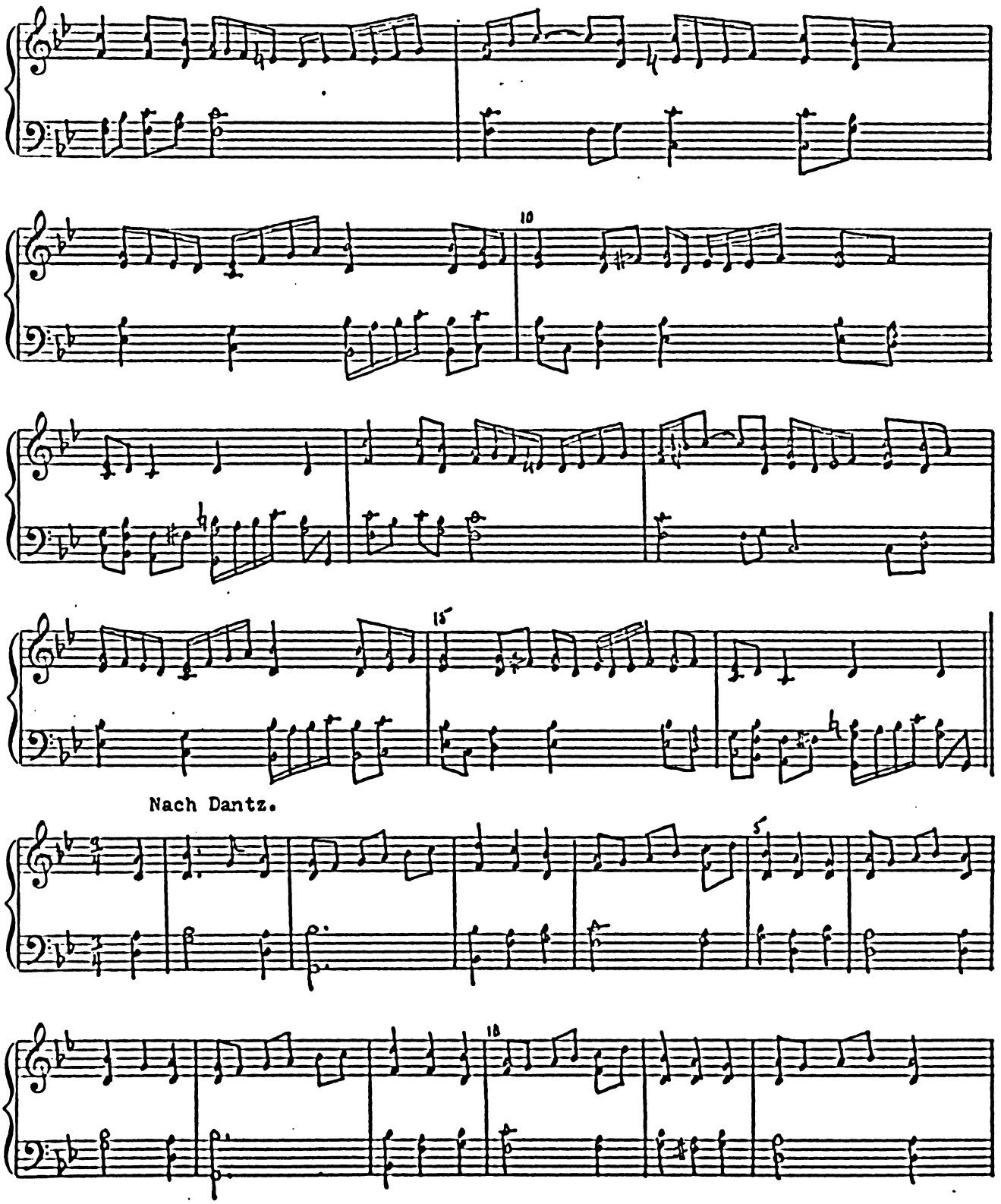




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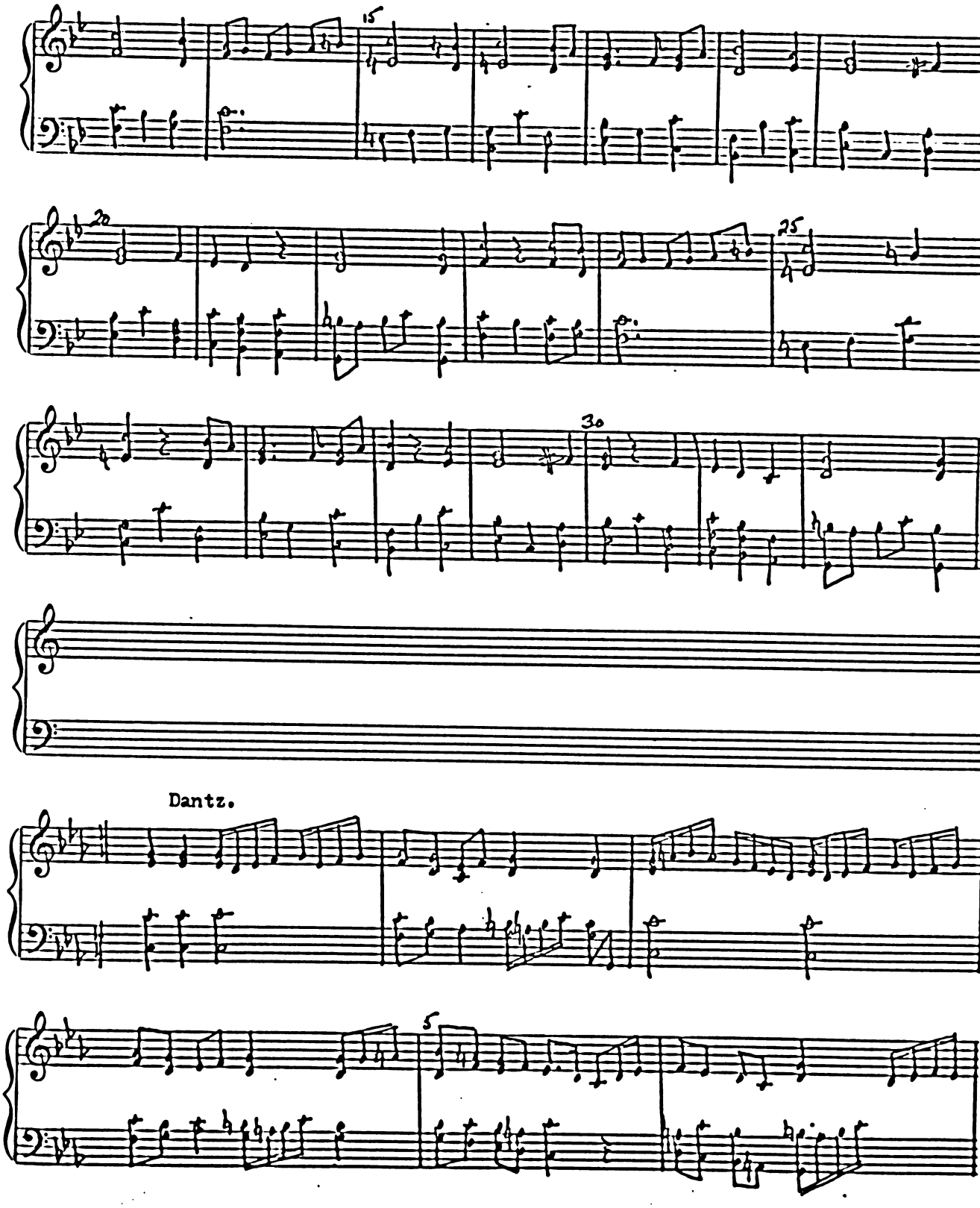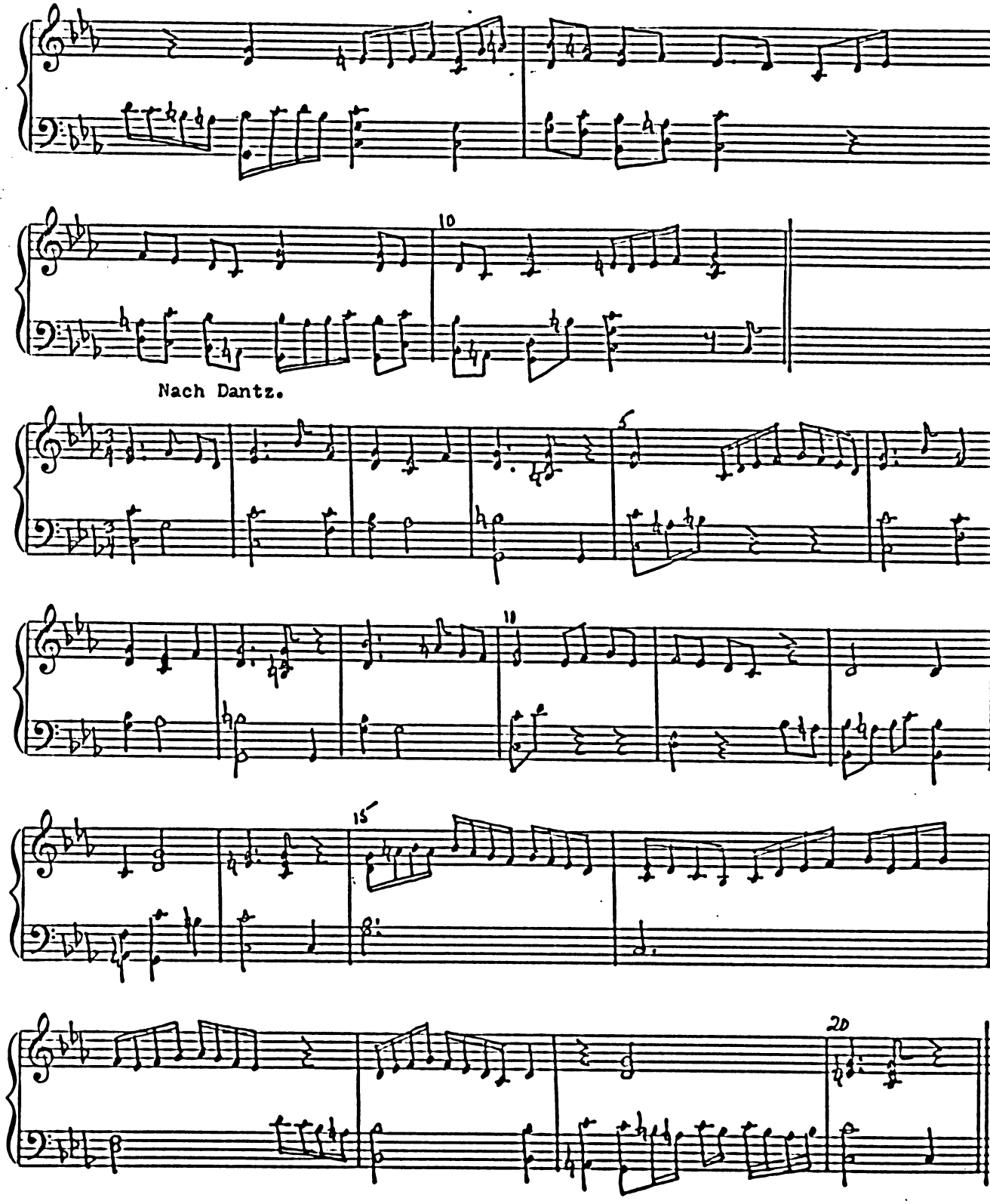



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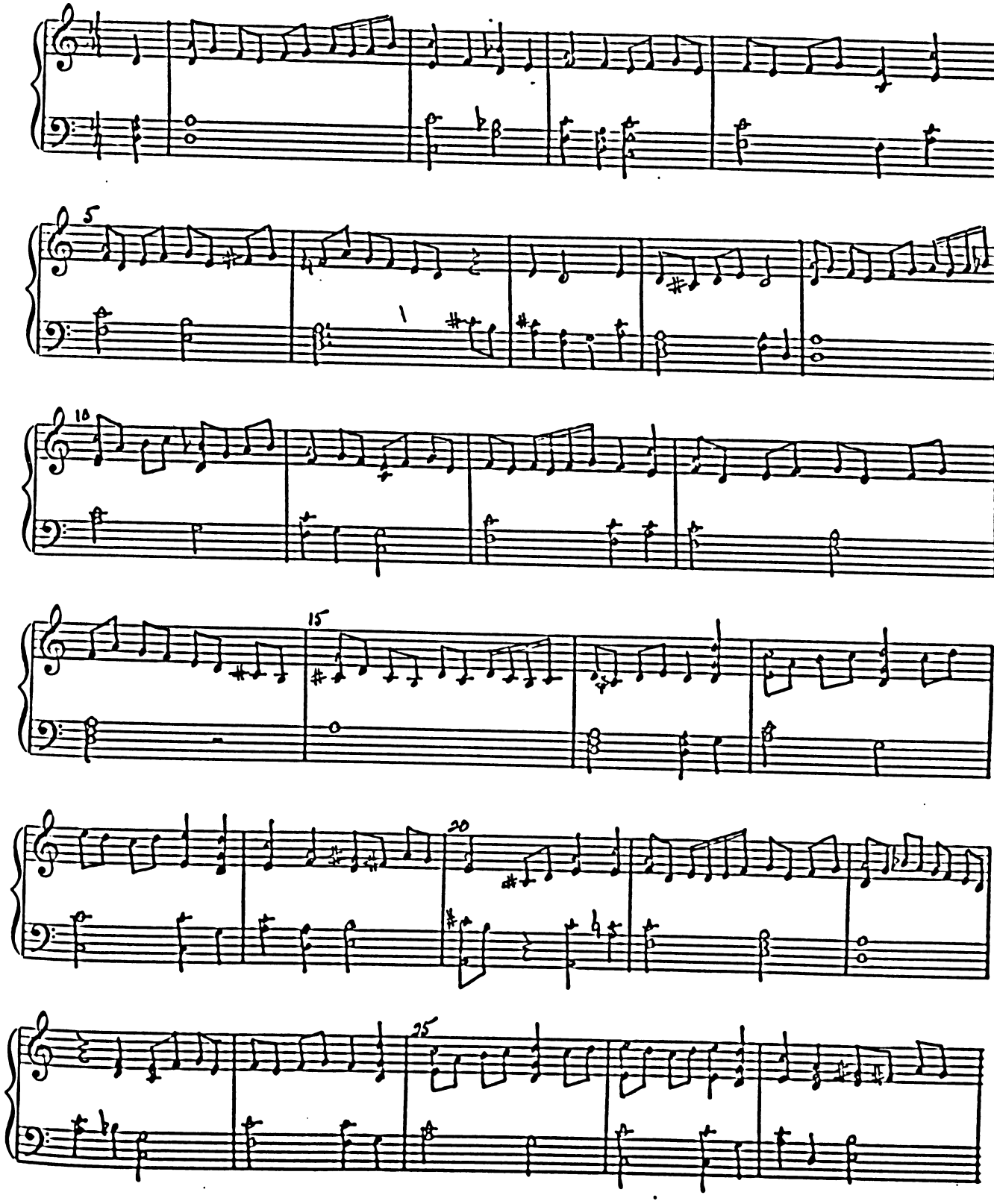

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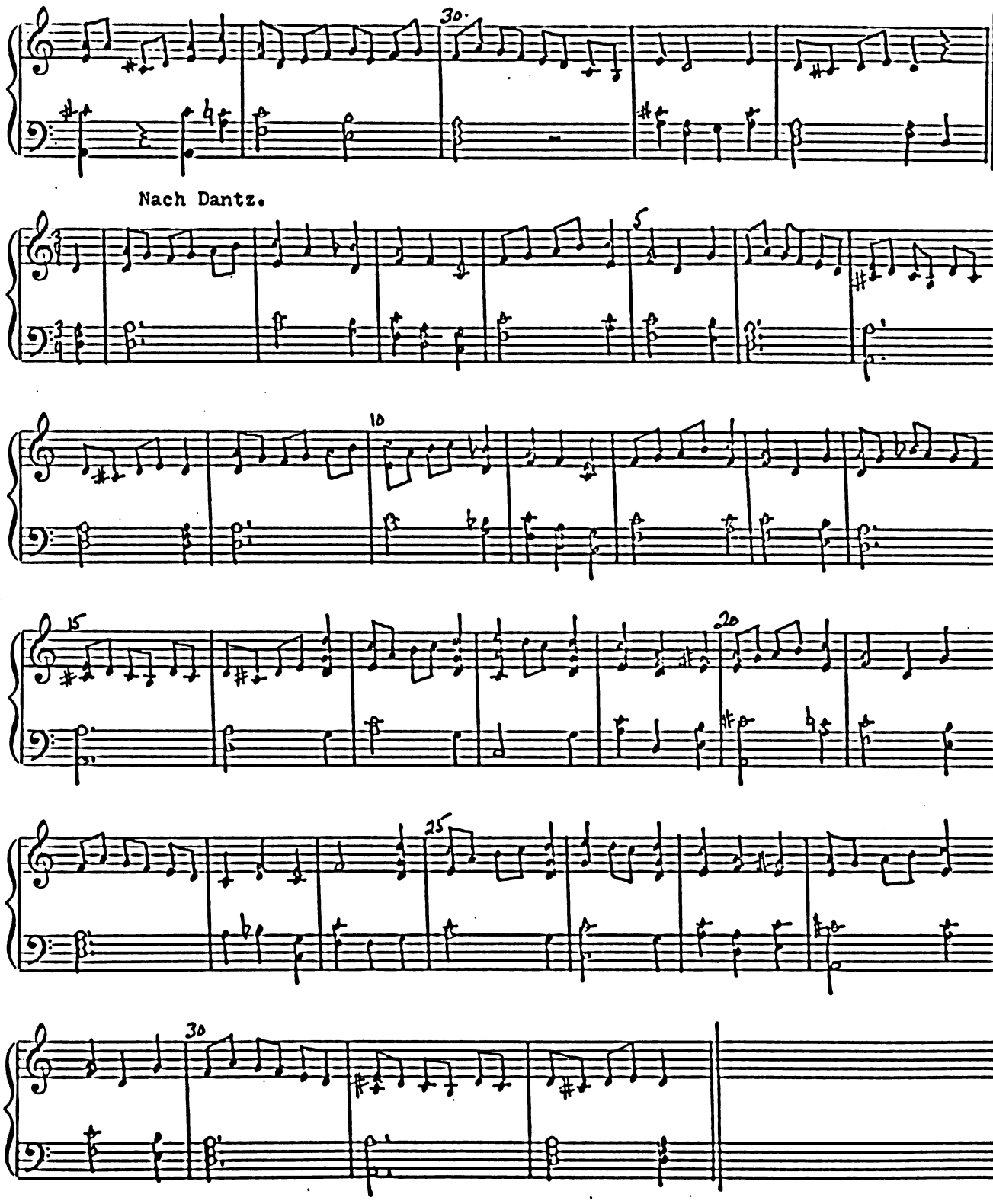

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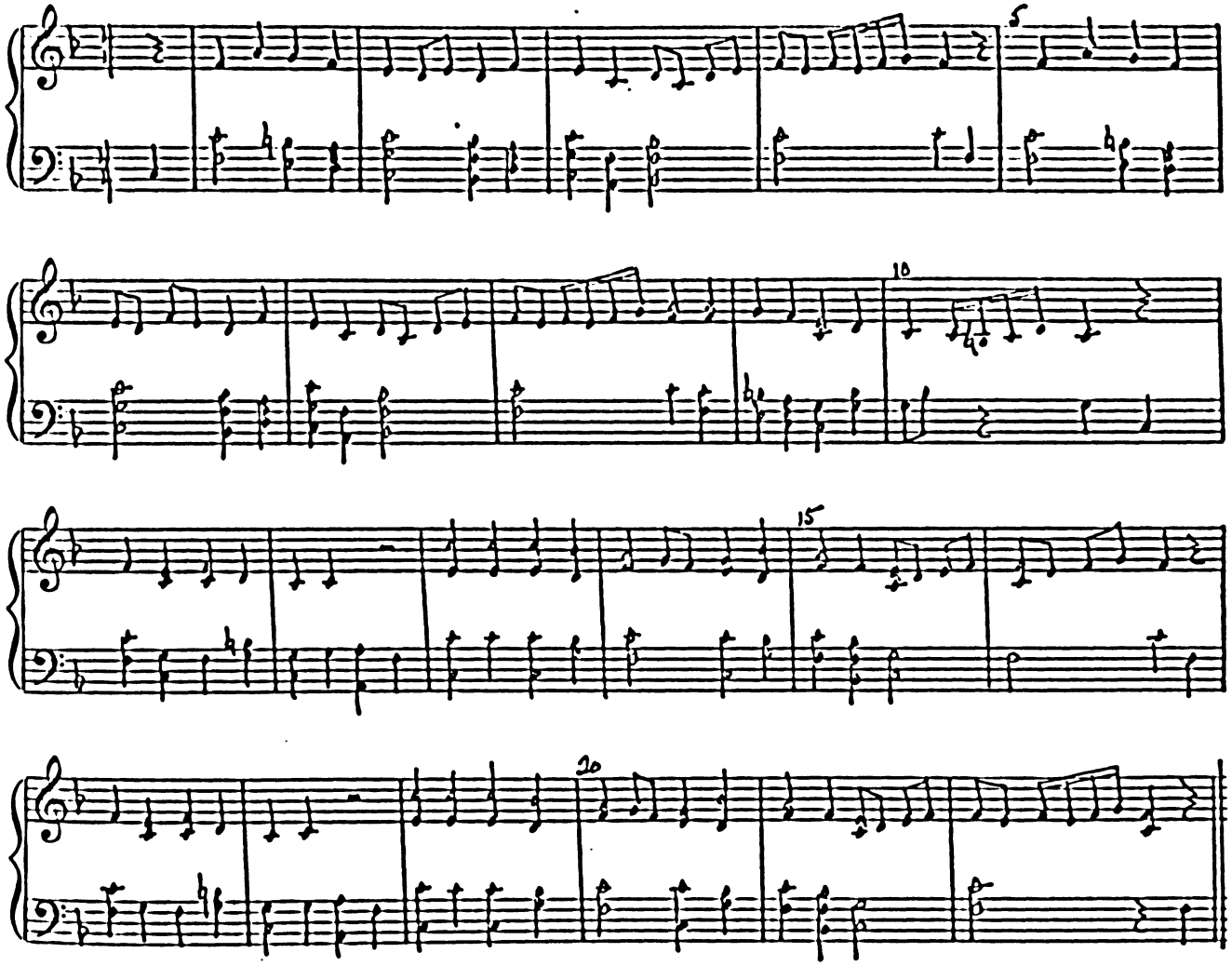

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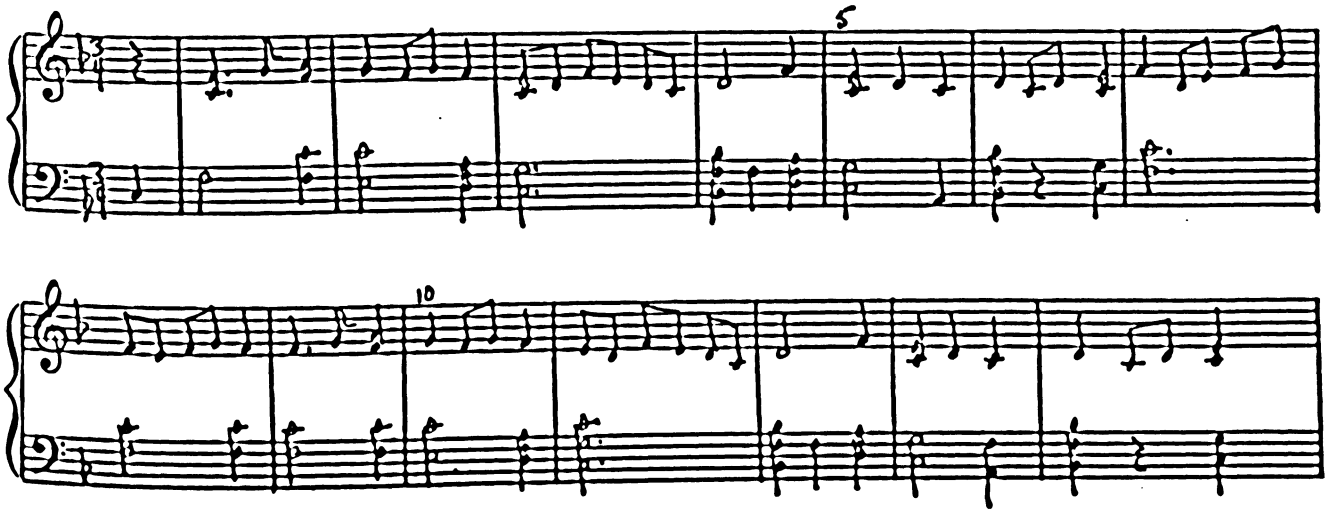

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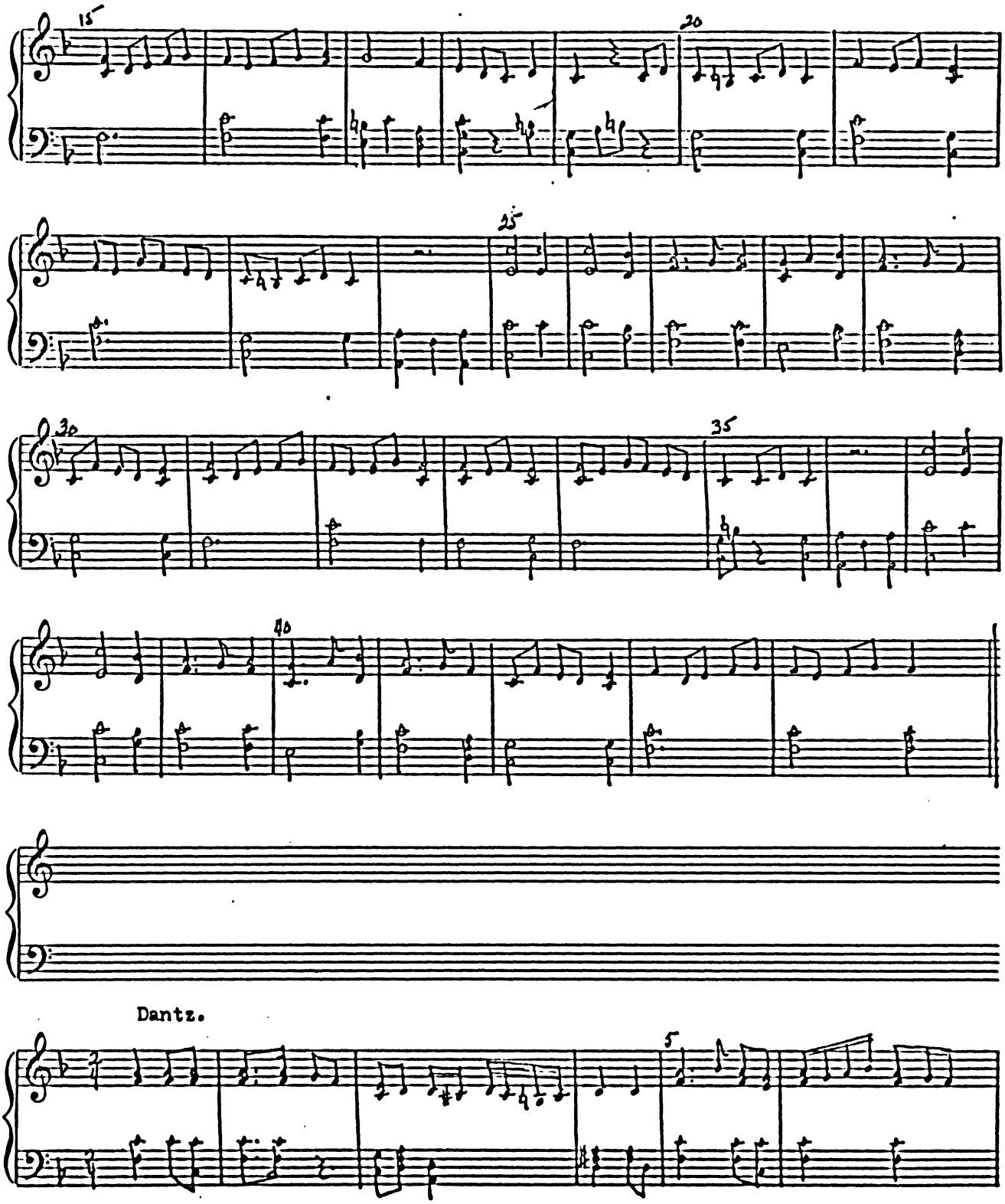

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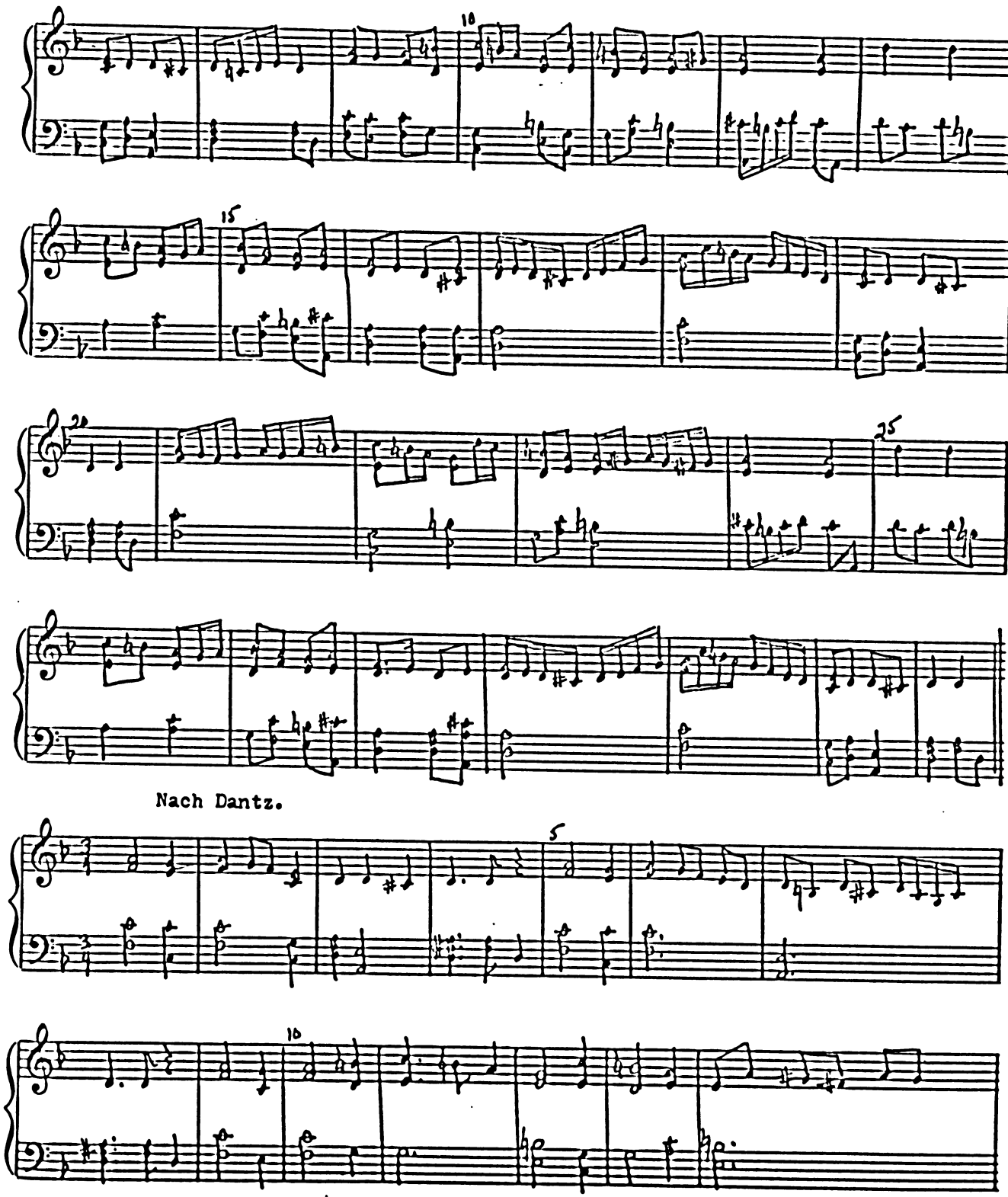
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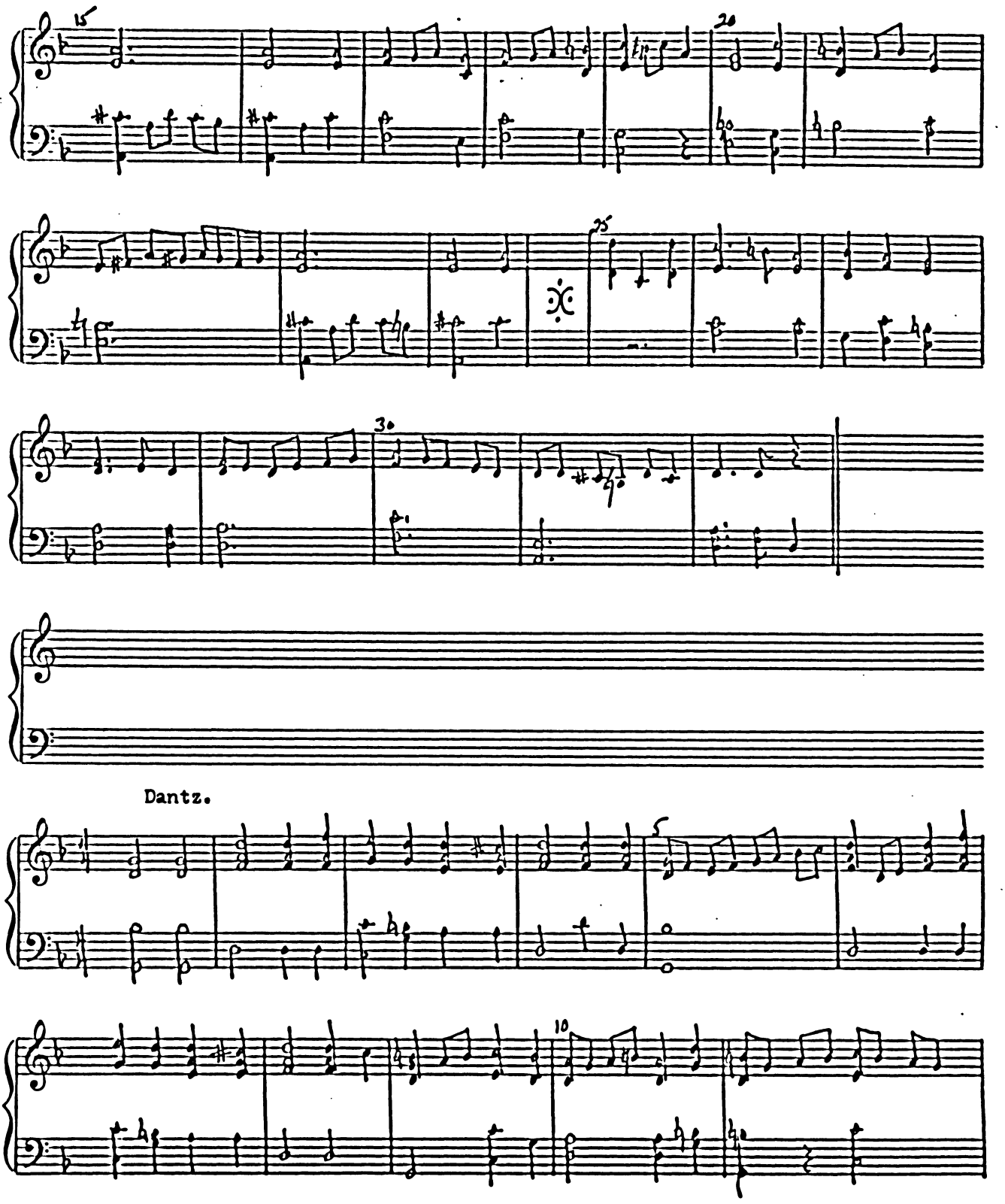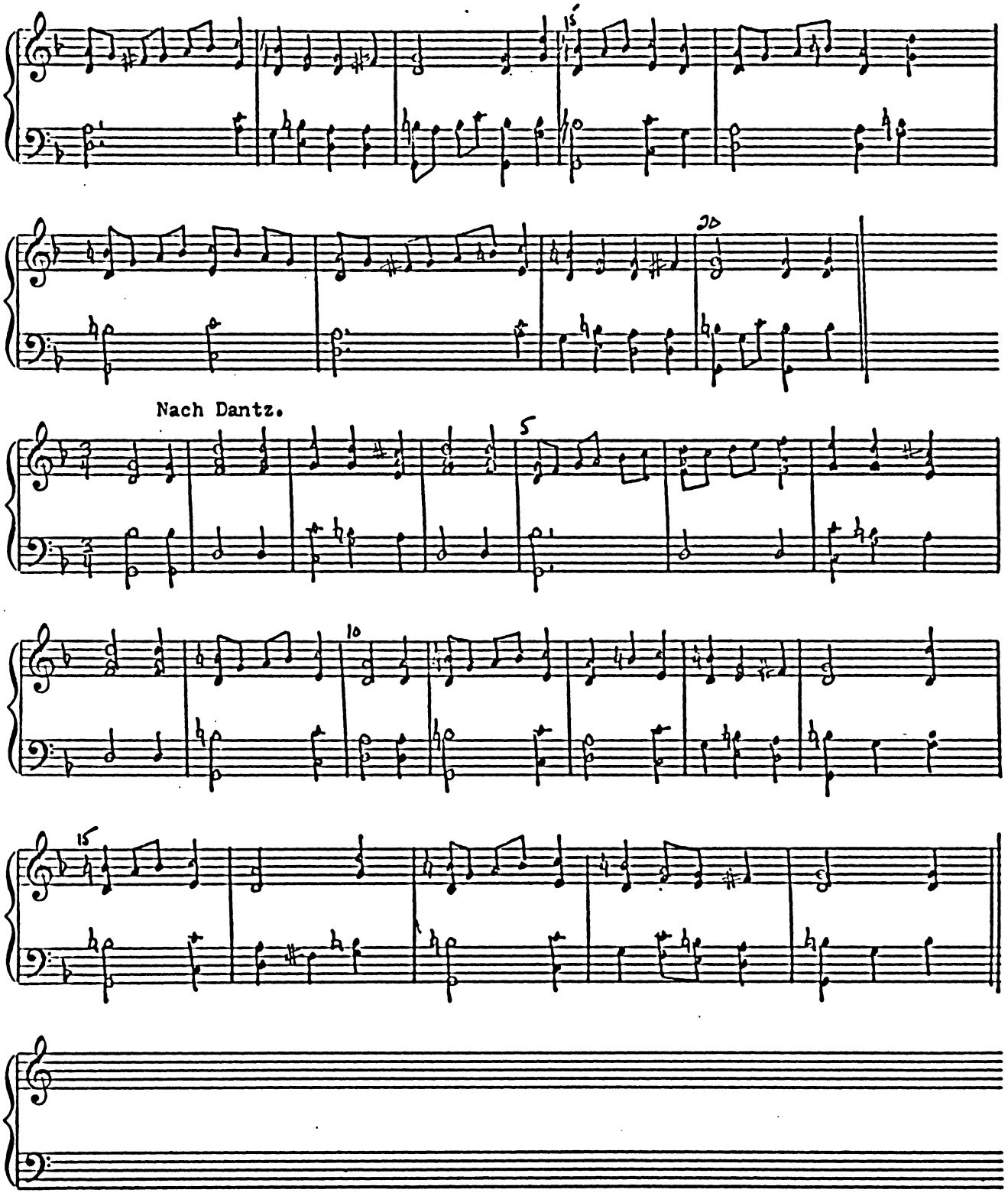


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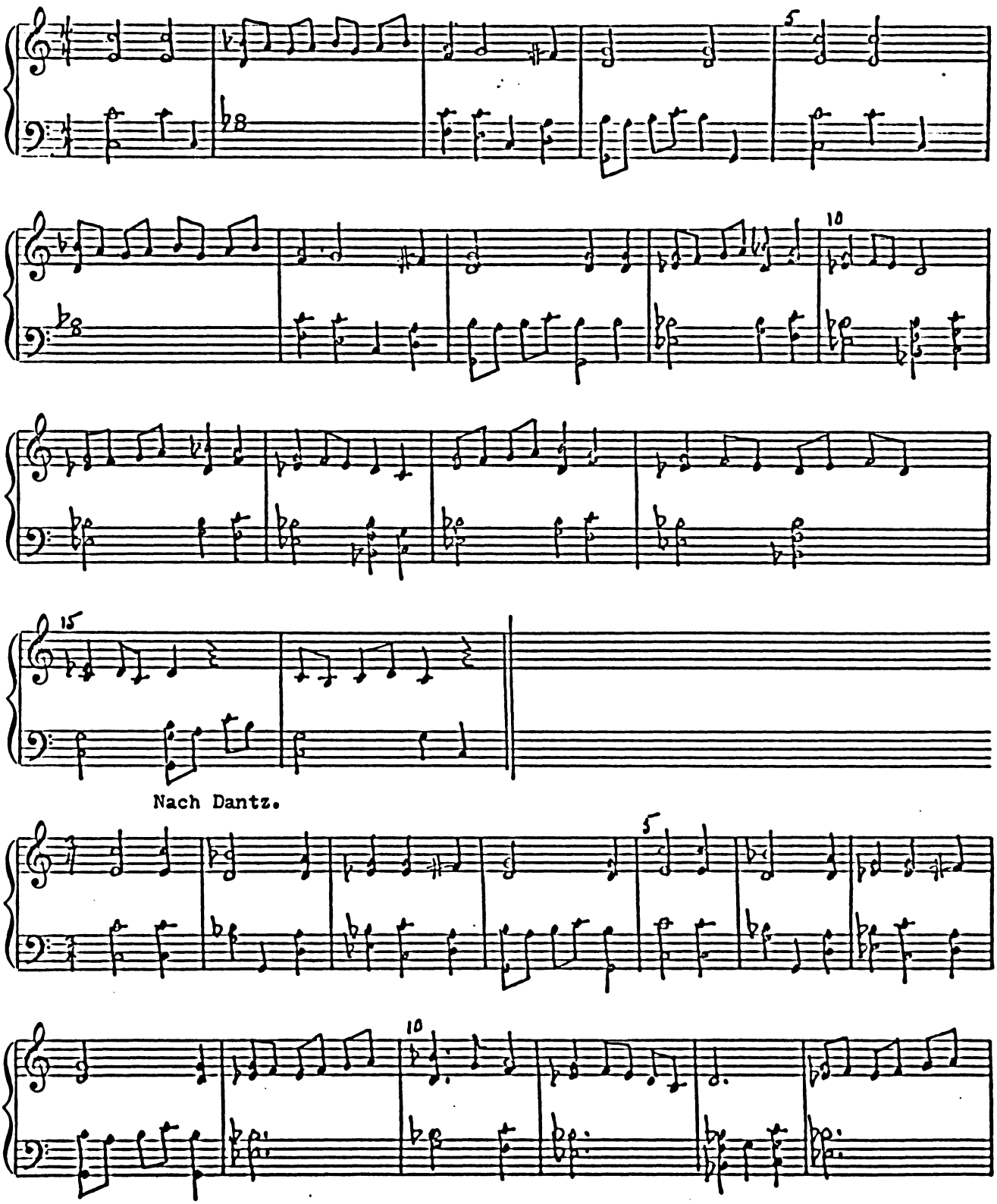



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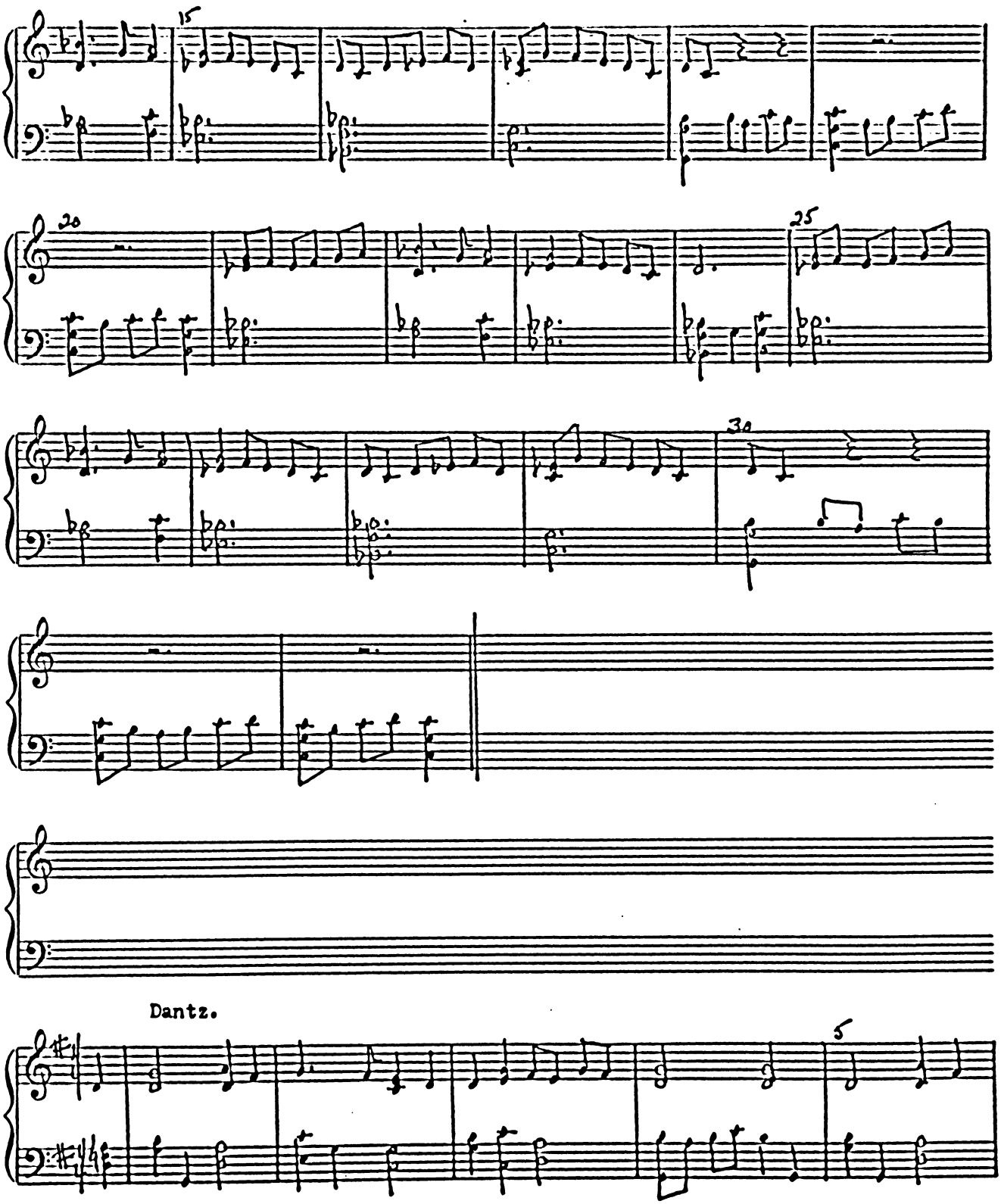

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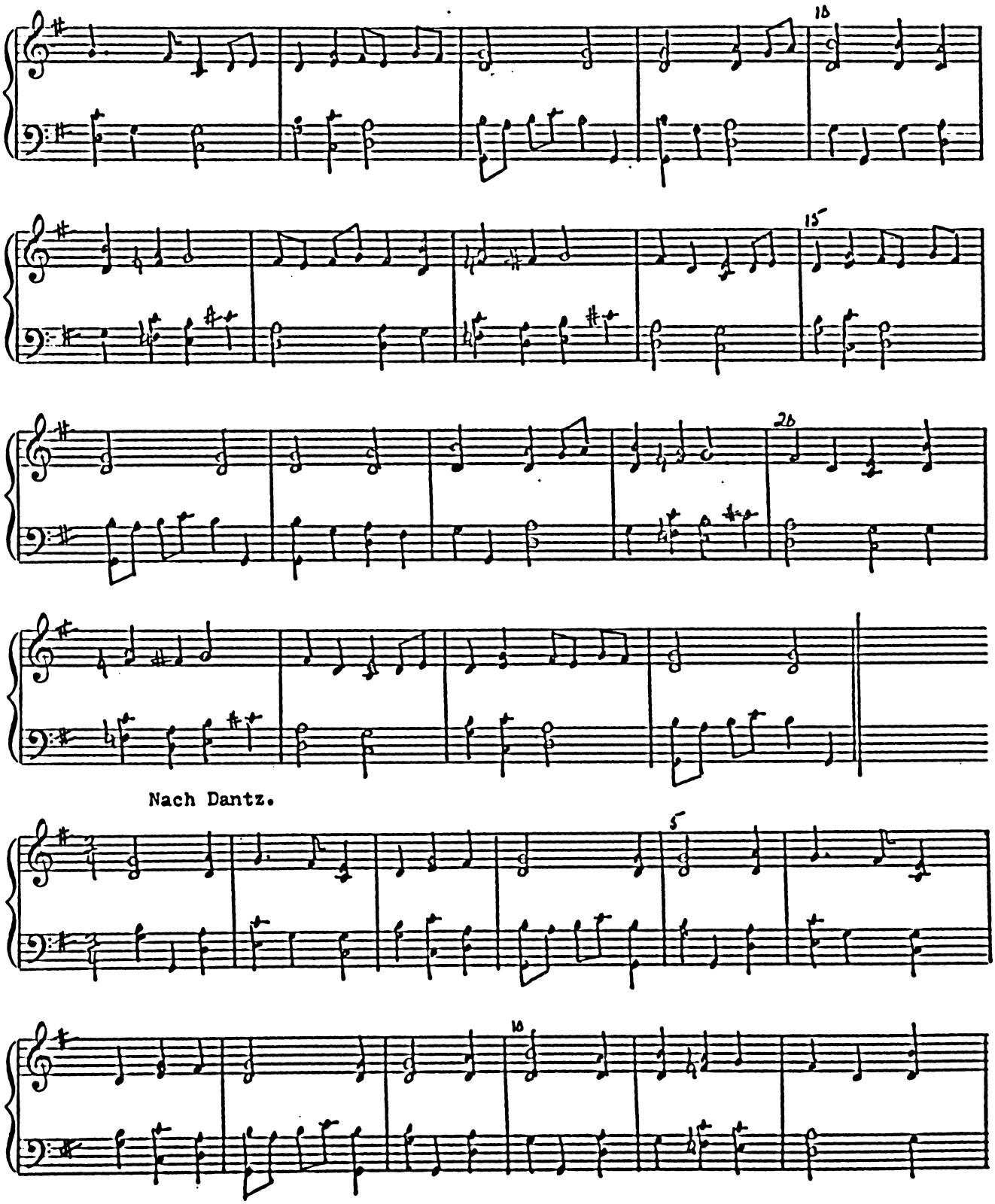

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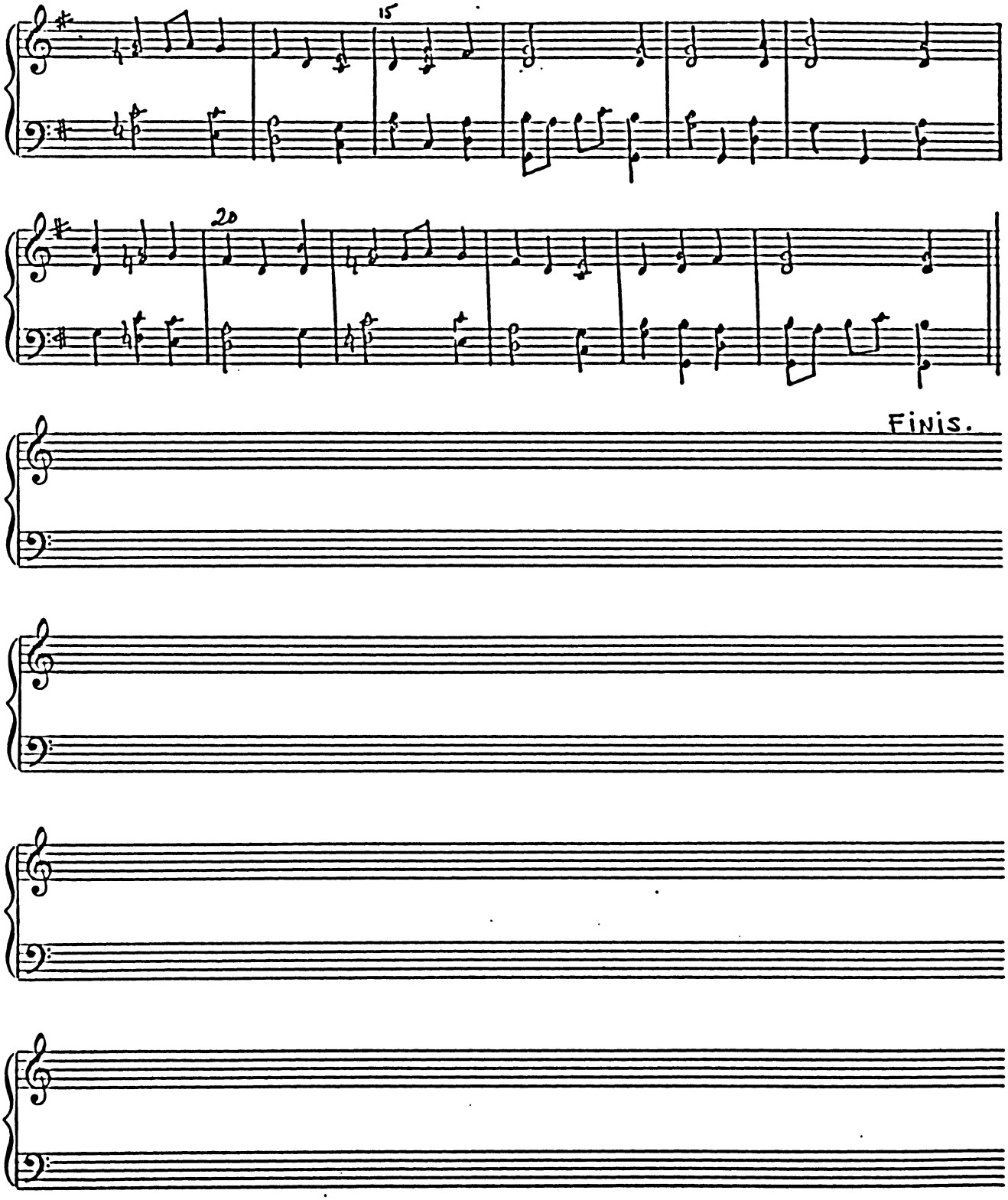
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