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MASTERARBEIT

„Von der Lauten abgesetzt”
D-DS Mus. Ms. 18
Edition and commentary

von

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Abstract

This thesis is an edition of the manuscript D-DS Mus. Ms. 18. The manuscript consists of thirteen dances originally composed for lute that have been arranged for harpsichord and notated in new German keyboard tablature. The manuscript is dated to February 1st, 1674 and was most likely compiled by Johann Valentin Strobel in Darmstadt. Although most of the pieces are anonymous, it contains pieces by Denis Gaultier and Valentin Strobel, respectively. This edition offers a transcription of the pieces in modern staff notation as well as an analysis of the manuscript and the historical context which surrounds it.

Table of Contents

Abstract

Introduction ……. 3

1. The Manuscript …… 5

2. The Music …… 5

3. Transcription …… 9

3.1 General information …… 9

3.2 Ornamentation …….. 11

2.3 Fingering ……. 13

3. Critical Commentary …… 14

Edition

Title Page ……. 16

<u>Pieces in C major</u>

1. Allamande …… 17

2. Courante …….. 18

3. Canarie ……. 19

4. Sarabande ……. 20

5. Gigue ..…… 21

6. Sarabande ……. 22

<u>Pieces in A minor</u>

7. Allemande von der Lauten abgesetzt ……..…… 23

8. Gigue …….. 24

9. Sarabande …… 25

10. Cavote …… 26

Pieces in A major

11. Allemande aus dem A. dur ….…… 27
12. Canarie aus dem A. dur …….. 28
13. Sarabande …….. 29

Bibliography …… 30

Appendix

A. Title page of D-DS Mus. Ms. 18 ……. 32
B. Concordances with Nr. 7 Allemande von der Lauten abgesetzt ……. 33
C. Concordance with Nr. 12 Canarie …….. 36

Introduction

From the 16th through the 18th century, no other instruments became as stylistically intertwined as the lute[1] and the harpsichord. Henestrosa's *Libro de cifra nueva* from 1557 and Cabezon's *Obras de musica* 1578 exhibit how the instruments were already closely related in 16th century Spain, since both publications state that their content could be played on a keyboard, harp or vihuela. In the 17th century the lute and the harpsichord began to develop their own respective styles and idiosyncrasies for solo repertoire. This was especially true in France, where the lute continued to hold its grip on the keyboard idiom. Consequently the *stil luthé* or *stil brisé* became a defining feature of French Baroque keyboard music and even extended its influence into neighboring territories. German composers ultimately adopted this manner of writing in their keyboard music, primarily the dance suites, a genre rooted in the French lute tradition. While exploring this phenomenon and the relationship between the lute and the harpsichord in Germany in the second half of the 17th century, I stumbled across the manuscript around which this thesis is centered: D-DS Mus. Ms. 18. It is a collection of lute pieces arranged for the harpsichord, an anomaly of late 17th century keyboard music in Germany. The manuscript was, and still is,[2] listed on **imslp.org** as a collection of pieces by the famous lute composer Valentin Strobel,[3] although it is written entirely in keyboard tablature and Strobel's name is nowhere to be found in the manuscript. The thought of lute music being arranged for keyboard and written in keyboard tablature fascinated me, and led me to conduct my own research on Strobel, his music and a possible connection between him and the manuscript. I ultimately concluded that, despite one concordance with a known composition of Strobel, no other evidence assuredly points to him as the sole composer for anonymous pieces of manuscript. Still, I developed an interest in the manuscript and its music, especially since it had not yet been published and seemed to exemplify a unique transmission of lute repertoire to the harpsichord.

The following thesis should serve as a critical edition for performance and study, and offer as precise and accurate a transcription of the manuscript as possible. The edition is preceded by

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[1] or other similar plucked string instruments

[2] as of Feb. 26, 2024

[3] https://imslp.org/wiki/Neue_Allemanden,_Couranten,_Sarabanden,_Giguen,_Cavoten_und_Canarien_(Strobel,_Valentin) (visited on Feb. 26, 2024)

an analysis of the manuscript and its notational peculiarities, as well as its musical content and historical context. I would like to extend special thanks to Michal Gondko for his help in assisting me read lute tablature and being readily available to answer my questions about lute repertoire and lutenists of the 17th century, as well as Tobias Tietze for sharing his research on Valentin Strobel with me. I am also grateful to Liane Sadler and Alvaro Etcheverry for their assistance in finalizing and submitting this thesis while I was away from Basel due to concerts. Finally, I'd like to thank my advisor Francesco Corti for his support and encouragement, and for consistently pointing me in the right direction throughout the transcription process.

1. The Manuscript

The manuscript D-DS Mus. Ms. 18 is housed in the library of the Technical University of Darmstadt. It consists of 28 folios, although the last 13 have been left blank. It contains thirteen dances written in keyboard tablature and bears the date February 1st, 1674.[4] Although written by a single scribe, the manuscript is not signed and there is no attestation of authorship. It is assumed, however, that the manuscripts was created by Johann Valentin Strobel, son of the lutenist Valentin Strobel, for pedagogical purposes. Johann Valentin was appointed to the court of Hessen-Darmstadt in 1668 and presumably used this manuscript to teach the children of the court at the harpsichord.[5] This would explain the neat and legible appearance of the tablature, which shows hardly any signs of correcting or editing. It is worth noting that a similar manuscript by the same scribe, D-DS Mus. Ms. 17, is also found in the collection of the Technical University of Darmstadt. Mus. Ms. 17 also contains transcriptions of 28 lute pieces for the keyboard but is dated to May 18th, 1672.[6]

2. The Music

The manuscript consists of thirteen dances which are organized by tonality into three suites: C major, A minor and A major. An inscription on the title page of the manuscript indicates that these pieces were originally composed for the lute but have been transcribed for performance on the harpsichord:

Neue Allemanden, Couranten, Sarabanden, Giguen, Cavoten und Canarien mit sonderbahrem Fleiß von der Angelique und Lau[te] auff das Clavier gesetzt: auff einem Spinett zu spielen, Anno 1674, den 1. February

„New Allemandes, Courantes, Sarabandes, Gigues, Gavottes and Canaries arranged from the angélique and lute with special care for the keyboard: to be played on a spinet, February 1st, 1674”

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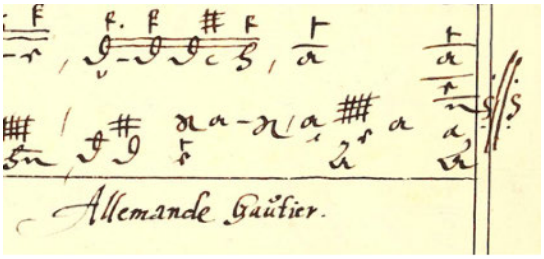
[4] See title page in Appendix A

[5] Tobias Tietze, „*Une délicatesse merveilleuse:* Valentin Strobel – ein vergessener Meister der Laute”, in: Lauteninfo der deutschen Lautengesellschaft e. V. 2021/3, 16

[6] D-DS Mus. Ms. 17. „Allemanden, Couranten, Sarabanden, Giguen, Cavotten aus unterschiedlichen Tonen …” Technical University of Darmstadt. Fol. 1r.

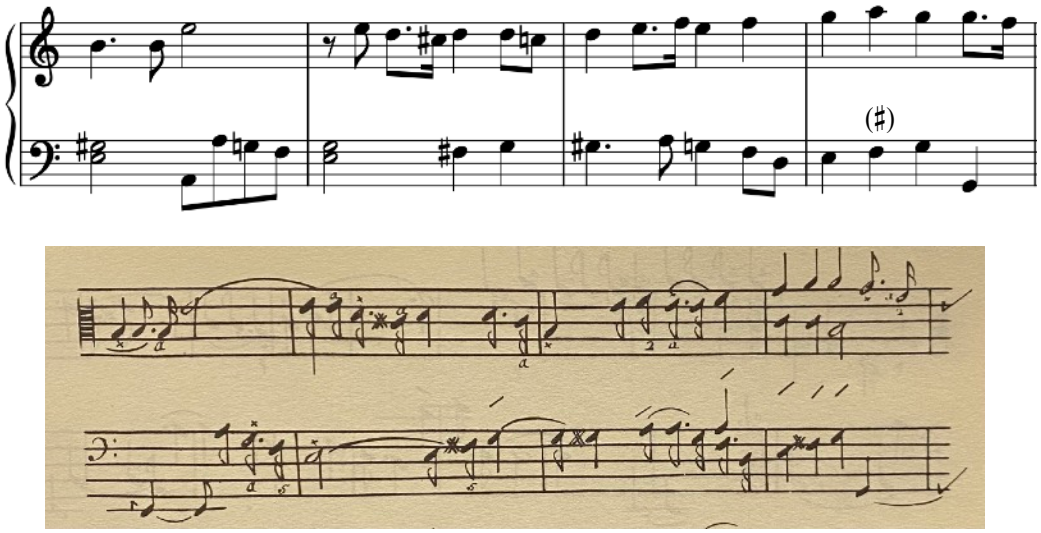
Example 1



Attribution to Gaultier on fol. 9r

All of the pieces are anonymous except for two. The first is the „Allemande von der Lauten abgesetzt" on fol. 8v - 9r, which bears the attribution „Allemande Gautier" at the end of the piece (see example 1). This piece is an arrangement of an allemande by Denis Gaultier, which appears in numerous sources from the 17th century as *Le Tombeau de Mr. L'Enclos.*[7] Significantly, this arrangement for keyboard predates that of Sr. Perrine, who included the allemande in his *Pièces pour le luth ou le clavecin* (Paris, 1680) in an effort to preserve lute music by publishing it in staff notation.[8] The scribe of Mus. Ms. 18 must have made his arrangement from a different source, however, as Perrine's collection had not yet been published and many differences abound between the two versions. Compare for example the first measures of the version from Mus. Ms. 18 and Perrine.

Example 2



comparison of m. 10 - 13 in Mus. Ms. 18 and Perrine

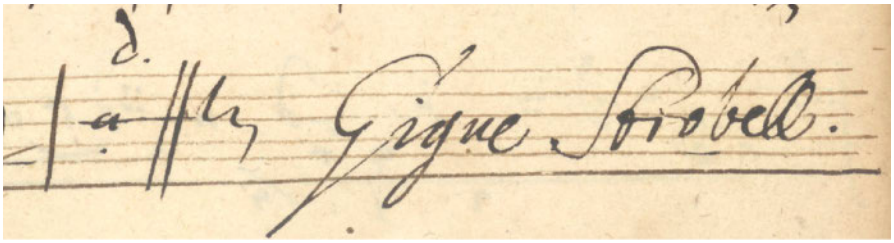
[7] I am grateful to Michal Gondko for sharing this information with me via private correspondence on Feb. 4, 2024.

[8] Paola Erdas, "Preface," in *Pieces de Lute en Musique aves des Regles pour les toucher parfaitement sur le Lute et sur le Clavessin*, comp. Perrine, ed. Paola Erdas (Bologna, Italy: UT Orpheus Edizione, 1995), VII.

The allemande in Perrine displays the typical syncopations and offbeat voice entrances associated with the *styl luthé*. This is because it is an exact reproduction of the version for lute published in lute tablature in 1670.[9] Many of these instances are missing in Mus. Ms. 18, as the rhythm and texture have been simplified most likely to make it more suitable for teaching at a preliminary level. The most distinctive difference, however, is that Mus. Ms. 18 transposes the right hand up an octave to take advantage of the full range of the keyboard, whereas Perrine's version centers around the tenor region of the keyboard. A particularly striking consequence of this transposition is the high register of certain passages which pushes the player to the upper extremity of the keyboard's range, such the high *c'''* in m. 17.

The second piece whose authorship has been identified is the „Canarie aus dem A dur" on fol. 13v - 14r. A concordance is found on fol. 94v - 95r of the Lautenbuch of Johann David Keller (F-Pn Rés. Vmf ms. 48) with the attribution „Gigue Strobell" in reference to Valentin Strobel.[10] The designation of „Canarie" in Mus. Ms. 18 suggests that the genre was considered stylistically identical to, if not interchangeable with, the gigue in the circles of Strobel and his students.

Example 3



F-Pn Rés. Vmf ms. 48, fol. 95r, attribution to Valentin Strobel

In this case there are fewer differences between the „Canarie" and the „Gigue" as there are between the two versions of Gaultier's allemande. Nevertheless the top line is still transposed one octave higher in Mus. Ms. 18 than in Keller's Lautenbuch. Therefore we can assume that the other pieces in Mus. Ms. 18 were adapted in a similar manner, especially since the cantus of all the pieces seems to generally center around the octave from *a'* to *a'',* a range not typical

[9] Denis Gaultier, *Pièces de luth de Denis Gaultier, sur trois différents modes nouveaux* (Paris, 1670)

[10] I am grateful to Tobias Tietze for sharing this information with me via Facebook Messenger on Jan. 18, 2024.

for the lute. The version in Keller's Lautenbuch also shows two instances of chromatic alterations which are not present in Mus. Ms. 18. These chromatic alterations appear in the edition in square brackets.

Aside from these two concordances, none of the other pieces in the Mus. Ms. 18 have been identified or attributed to specific composers. More attributions exist in Mus. Ms. 17, which includes pieces by Johann Gumprecht, Valentin Strobel, and a composer by the name of „Doserÿ". It is no wonder that the names Gumprecht and Strobel appear together, as they were both simultaneously active in Strasbourg and helped establish the city „as an important center for lute-playing by the mid-17th century."[11] One can assume that the scribe of Mus. Ms. 18 sourced his pieces from the same circle of composers, especially when considering that the concordance with the Strobel's gigue in Keller's Lautenbuch is unattributed in the manuscript. Friedrich Noack, when discussing the authorship of the anonymous pieces in his essay about the Darmstadt tablatures, attests: „…Auch hier sind die meisten Kompositionen so hervorragend, daß man zuweilen versucht ist, sie einem Gaultier, Gumprecht, Strobel oder Pinel zuzuschreiben"[12] („… also here most of the compositions are so outstanding, that one is occasionally tempted to ascribe them to one Gaultier, Gumprecht, Strobel or Pinel").

Still, the question remains: why were these lute pieces adapted for the keyboard in the first place? Most likely it was a result of the lute's decline, which became predominantly used, along with the theorbo and chitarrone, as a continuo instrument by the turn of the 18th century „after losing its pre-eminance as a solo instrument in favor of the more fashionable harpsichord."[13] Both Perrine[14] and later François Campion[15] attribute the abandonment of the lute to the difficulty of reading lute tablature, which had become outdated and not „universally comprehensible."[16] Therefore, if the two Darmstadt keyboard tablatures were in fact compiled by Johann Valentin Strobel, they could be the product of an attempt to preserve

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[11] Hans Radke, Tim Crawford, *Strobel, Valentin (ii)*, in: *Grove Music Online* (visited on Feb. 20th, 2024)

[12] Friedrich Noack, *Die Tabulaturen der hessischen Landesbibliothek zu Darmstadt*, in: Bericht über den Musikwissenschaftlichen Kongreß in Basel, Leipzig 1925, pp. 276–285, here p. 279.

[13] Erdas, VII.

[14] Perrine, Preface from *Livre de Musique pour le Lut* (Paris, 1679), 3

[15] François Campion, *Traite d'accompagnement et de composition* (Paris, 1716), 22

[16] Erdas, VII.

and pass on the music of his father and his father's contemporaries, which otherwise would have faded into oblivion as the lute fell out of favor. Whereas Perrine chose to publish lute pieces in staff notation in order to preserve them and make them accessible to a wider audience, it would be no wonder that Strobel in Darmstadt chose to transcribe these pieces in German keyboard tablature, which remained in widespread use through the mid-18th century.[17]

3. Transcription

3.1 General information

As previously stated, the manuscript is written in „new" German keyboard tablature, in which the voices are written in letter notation with the rhythm being indicated by symbols above the letters. The number of voices is not fixed and remains fluid throughout the manuscript, as is typical in dance pieces for keyboard, ranging between two to five voices.

The first step in the transcription process was to decipher the note names from the scribe's handwriting. The following table provides a list of examples of the letters used by the scribe:

Table 1: Overview of letters in Mus. Ms. 18

Lowercase

c	c#	d	d#	e	f	f#	g	g#	a	b-flat	h

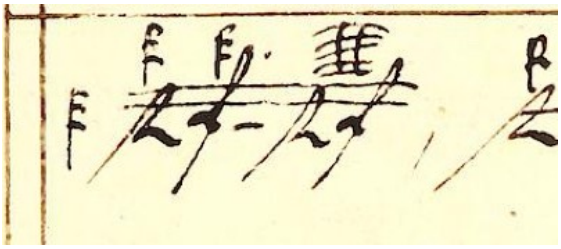
Uppercase

C	D	E	F	F#	G	G#	A	H

[17] Thurston Dart, John Morehen, Richard Rastall, *Tablature (2.iii)* in: *Grove Music Online* (visited on February 21st, 2024)

The note names follow the German notational system in which *b-flat* is represented by the letter *b,* and *b-nautral* by *h*. This system of note names is referenced and retained in the critical commentary for the sake of consistency, specifically in regards to *b-natural* and *b-flat*. The letters used by the scribe correspond to the traditional script as seen in other keyboard tablature manuscripts. However, one exceptional example is worth noting, as seen in the Allemande in A major on fol. 12v:

Example 4



from the „Allemande aus dem A-dur,"
fol. 12v, m. 5

Here, the note names should read *f#-e#-f#-e#*, but the scribe has opted for *f* instead of *e#.* The reasoning for this decision is not clear, and leads one to wonder why the scribe did not simply add a tail to the letter *e*, the typical procedure for chromatic alteration. However, it is not an atypical feature of tablature notation to indicate chromatic alteration by means of enharmonic note names.[18] An additional spot where a note is represented by non-corresponding letter is found in the same Allemande on the following folio:

Example 5

from the „Allemande aus dem A-dur," fol. 13r, m. 14

[18] For example, *d#* is standardly written for *e-flat,* as well as *g#* for *a-flat*

Whereas the note names should read *c#-h-h-a#-h*, the *a#* is represented by what appears to be a *h#.* This note should undoubtedly be an *a#* since the *tenorisanz* in the lower voice clearly indicates a cadence toward *b-natural*. It cannot be confused for a *b-flat*, since *b-flat* is already represented solely by the letter *b* in the German notational system. Therefore it must be assumed that the indication of *b#* is a mistake.

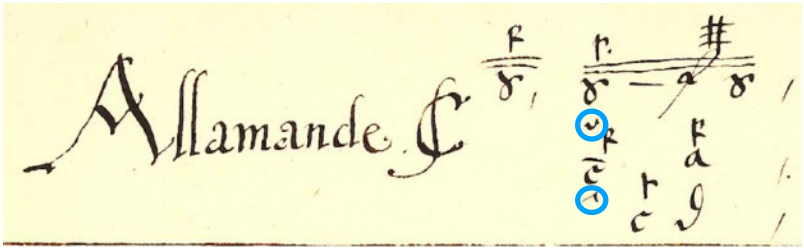
All other accidentals in the edition are original to the manuscript, unless indicated in square brackets above the staff, in which case they are editorial.

The rhythm has been transcribed in accordance with the editorial procedure as described by Willi Appel.[19] In this case, the semibreve is equal to the whole note, the minima to the half note, etc.

3.2 Ornamentation

Three types of ornamentation are found in the manuscript. The first is a hook figure, as seen encircled in example 6. It appears under the second note *g* in the soprano. Willi Apel has suggested it could generally indicate a mordent.[20] It has been reproduced in the transcription with the sign ◡.

Example 6



Beginning of „Allamande", fol. 2v

The second type of ornament is a series of three small lines. This ornament mostly appears underneath the affected letter, but occasionally appears to the right of it (see example 7).[21] It is unlikely that the placement of the ornament indicates a difference in execution or meaning. Therefore it has been reproduced in the transcription as ••• regardless of its placement

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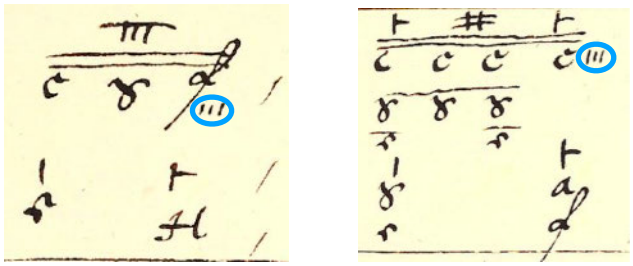
[19] Willi Apel, *The Notation of Polyphonic Music 900-1600*, Oxford City Press 2010, [Facsimile Cambridge: The Medieval Academy of America], 33

[20] Apel, 37

[21] This happens five times throughout the manuscript.

underneath or after the letter. Cases in which the ornament appears to the right of the note name are indicated in the critical commentary.

Example 7



Examples of the ornament beneath the letter
(left, Gigue, fol. 7r, m. 19) and after the letter
(right, Sarabande, fol. 10v, m.3)

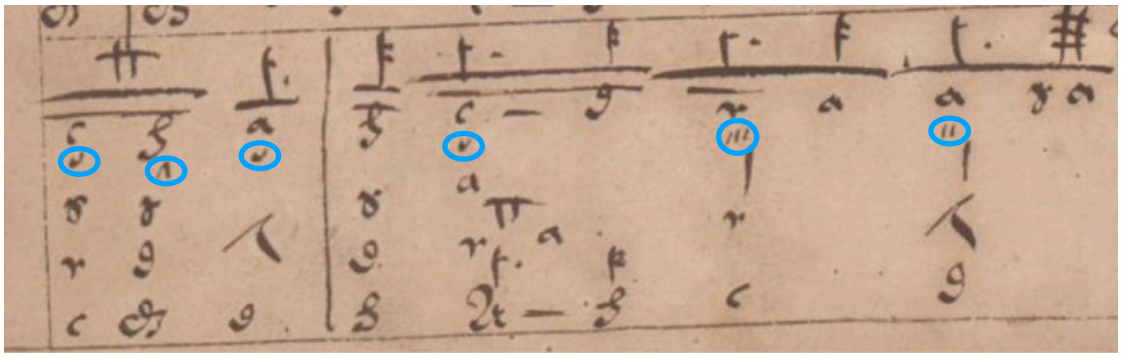
The final type of ornament is a wedge-shaped mark. This is the only ornament which appears in all voices, while the first two are reserved exclusively for the upper voice. It most often appears under the first note of an octave jump in the bass (see example 6 under the first bass note *c)*. It has been reproduced in the edition with the sign ^ .

All three ornament signs are not unique to this manuscript. The hook is the most common of these, appearing in multiple tablature sources from the 17th century. The other two ornaments, however, are rarer and harder to trace in their origins. Although these ornaments also appear in the other Darmstadt tablature, Mus. Ms. 17 from 1672, another significant source which contains these three ornament signs is the „Regina Clara im Hoff„ Tablature (A-Wn Mus. Ms. 18491) from 1649 (see example 8). This tablature was most likely created in either Augsburg or Nuremberg,[22] suggesting a south German link in notational practices between the scribes of „Regina Clara im Hoff" and the Darmstadt tablatures. Although „Regina Clara im Hoff" does not offer more clarity to the meaning of the aforementioned ornament signs, it does juxtapose the ‴ with ″, as seen in example 8. This suggests that an ornament with three strokes is longer than one with two. Therefore, it is plausible to think

[22] Linda Maria Moldau, '"Als hört man junge Meidle singen' - Bürgerliche Frauen im deutschen Musikleben der Frühen Neuzeit", in: *Frauen und Musik im Europa des 16. Jahrhunderts: Infrastrukturen – Aktivitäten – Motivationen*, ed. Nicole Schwindt, Kassel 2005 (= Trossinger Jahrbuch für Renaissancemusik 4), 169

that the same ornament in Mus. Ms. 18 also indicates a longer ornament, such as a trill, when compared with ^ or ⌣.

Example 8

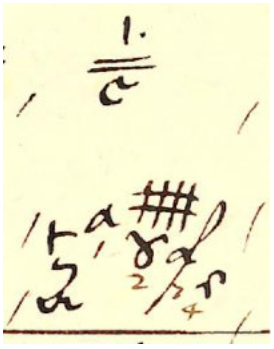


Ornaments in „Regina Clara im Hoff" Tablature, „Erstanden ist der heilige Christ", fol. 43r

3.3 Fingering

The fingering indications of this edition have been retained as they originally appear in the manuscript. Indications for fingering appear throughout the manuscript and are present in all but three pieces (No. 5, 10 and 13). The fingering employed by the scribe corresponds with the modern system of fingering, in which the thumb and the following four fingers are represented by the numbers one through five. Some fingering indications seems to have been written with the notation from the beginning. Other fingering indications seem to have been added at a later point due to the difference in coloration of the ink and the crammed appearance and small size of the numbers, as seen in example 9. These were likely added during the course of teaching at the harpsichord.

Example 9



Fingering indications on a descending scale, Courante fol. 4r, m. 23

4. Critical Commentary

Allemande, fol. 2v - 3r

- m. 3, bass, third note: dot missing
- m. 17, bass: octave line missing from *h'*

Courante, fol. 3v - 4r

- m. 3, bottom two voices: dot missing

Gigue, fol. 6v - 7r

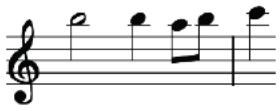
- m. 36: octave lines for *g'* and *e'* are missing

Sarabande, fol. 7v - 8r

- m. 10, bass: second note *e* is an editorial suggestion, missing note and rhythm in the manuscript

Allemande. Von der Lauten abgesetzt, fol. 8v - 9r

- m. 16: The original soprano line as it appears in the manuscript is transcribed as such:



Since this creates unfavorable counterpoint with the lower voice, it has been regarded as a mistake. The version which appears in the edition is an editorial suggestion in concordance with the syncopations as they appear in Gaultier's print from 1670 and Perrine's print from 1680 (compare with Appendix B).

8. Gigue, fol. 9v - 10r

- m. 29: one octave line too many for the third note *e';* ornament appears to the right of the fifth note *e"*

9. Sarabande

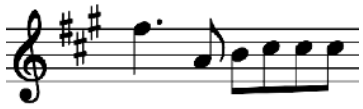
- m. 3, soprano: ornament appears to the right of the last note *c"*

10. Cavote, fol. 11v - 12r

- m. 10, soprano: ornament appears to the right of the last note *e”*
- m. 11, soprano: ornament appears to the right of the penultimate note *a’*

11. Allemande aus dem A-dur, fol. 12v - 13r

- m. 2, bass: 32nd notes erroneously appear twice as long in manuscript
- m. 6, soprano: *f#”* is missing an octave line
- m. 6: The original soprano line as it appears in the manuscript is transcribed as such:



  Since this creates parallel ninths with the bass on the second and third beats, the rhythm has been regarded as erroneous. Therefor the version which appears in the edition is an editorial suggestion which retains the same notes but shifts their placement to avoid the unnecessary dissonances.
- m. 8: both chords in the upper staff erroneously indicated as semibreves; last octave in bass erroneously indicated as minima
- m. 12, soprano: ornament appears to the right of *c#”*
- m. 17, tenor: the fingering *1 - 1* over the sixteenth notes is original to the manuscript. As this is highly unconventional and uncomfortable, it could be assumed a mistake. *1 - 2* is recommended.

Canarie aus dem A-dur, fol. 13v - 14r

- m. 5, bass: octave line missing for the entire measure
- m. 22, soprano: dot missing
- m. 30: dot missing
- m. 46, soprano: *f#”* erroneously indicated as semibreve
- m. 48, soprano: dot missing

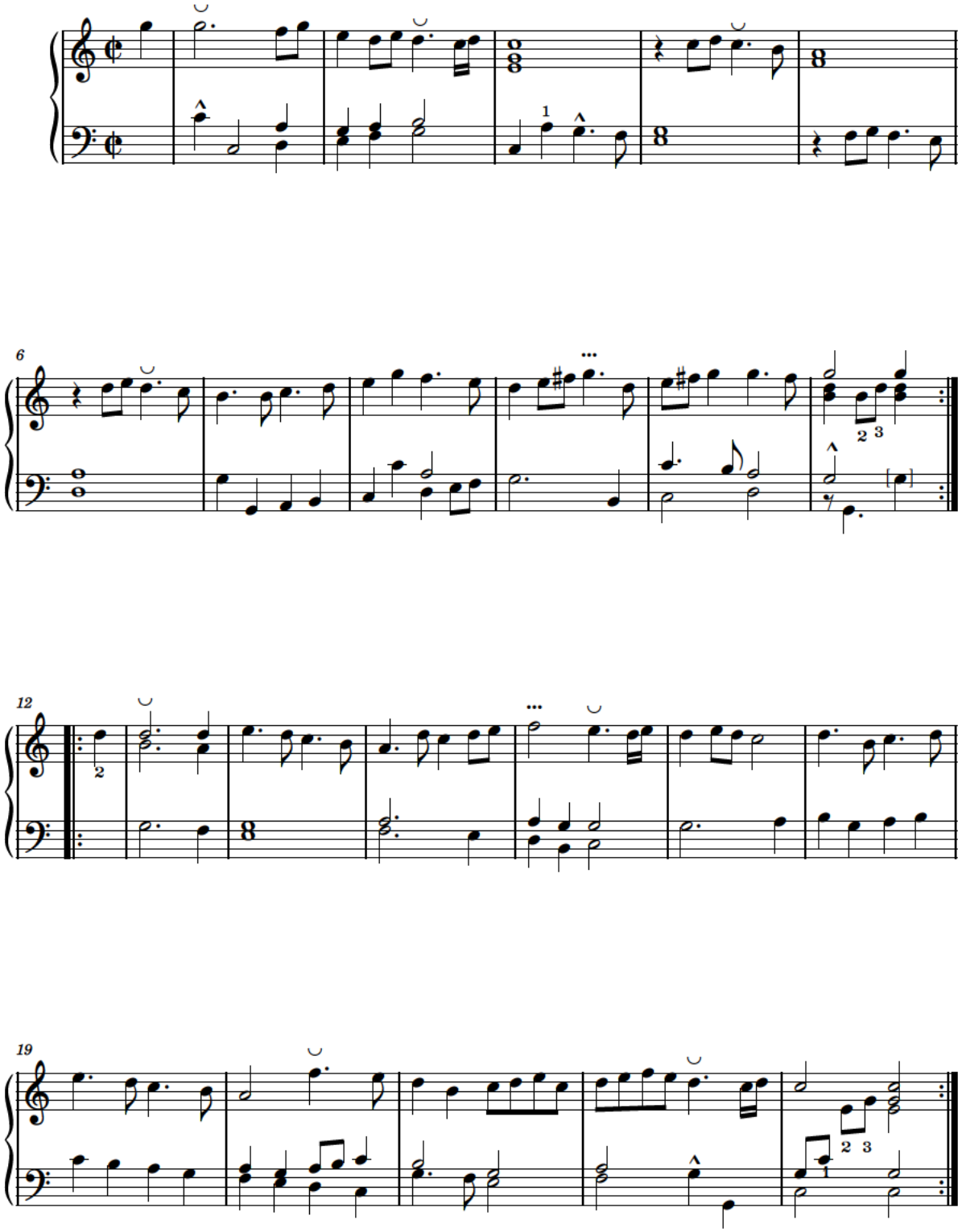
Neue Allemanden, Couranten, Sarabanden,
Giguen, Cavoten, unnd* Canarien mit sonder-
barem Fleiß von der Angelique und Lau=**
auf das Clavier gesetzt: auf einem Spinet
zu spielen.

Anno 1674
den 1. Februarÿ

* [sic]
** Laute

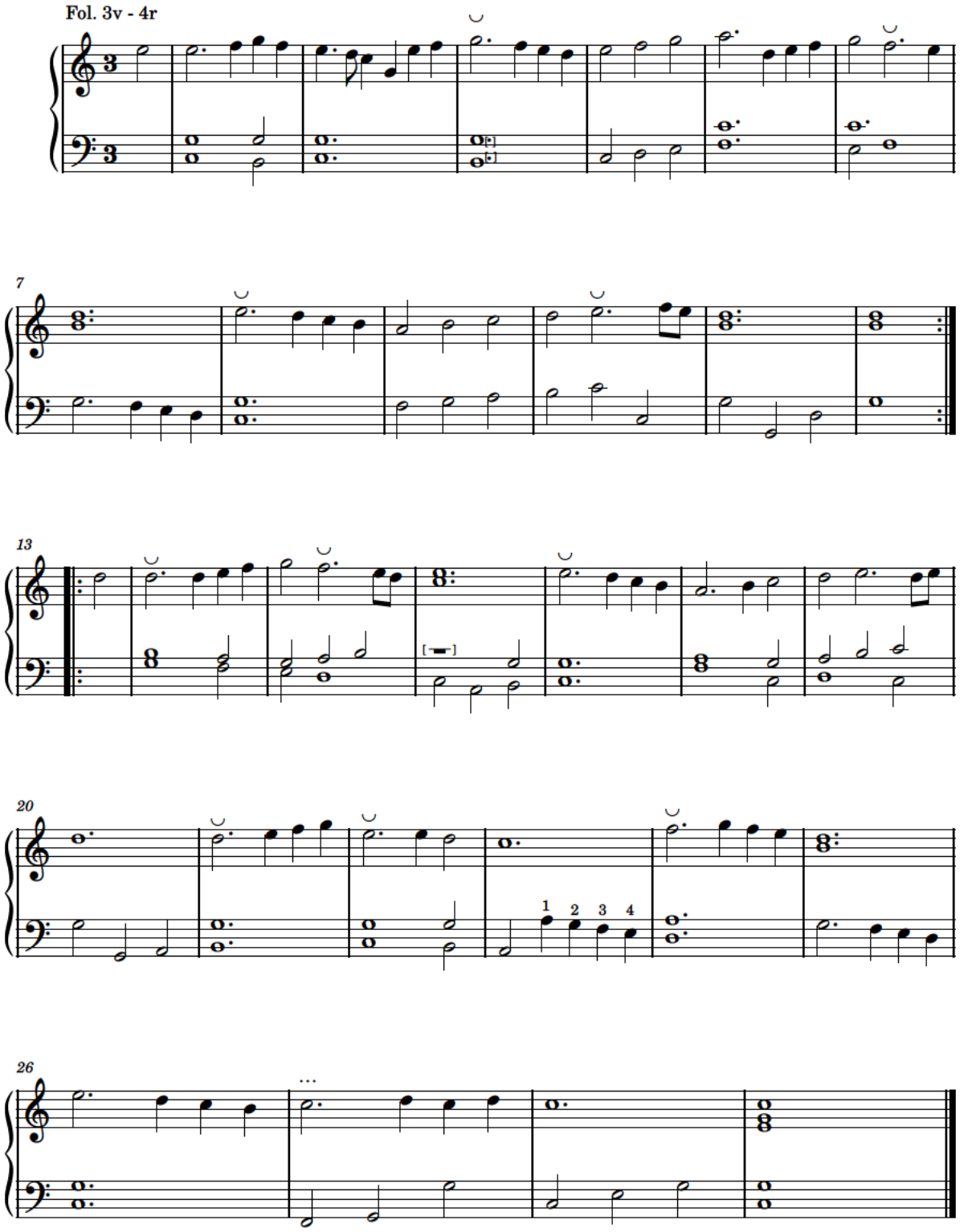
1. Allamande*

Fol. 2v-3r



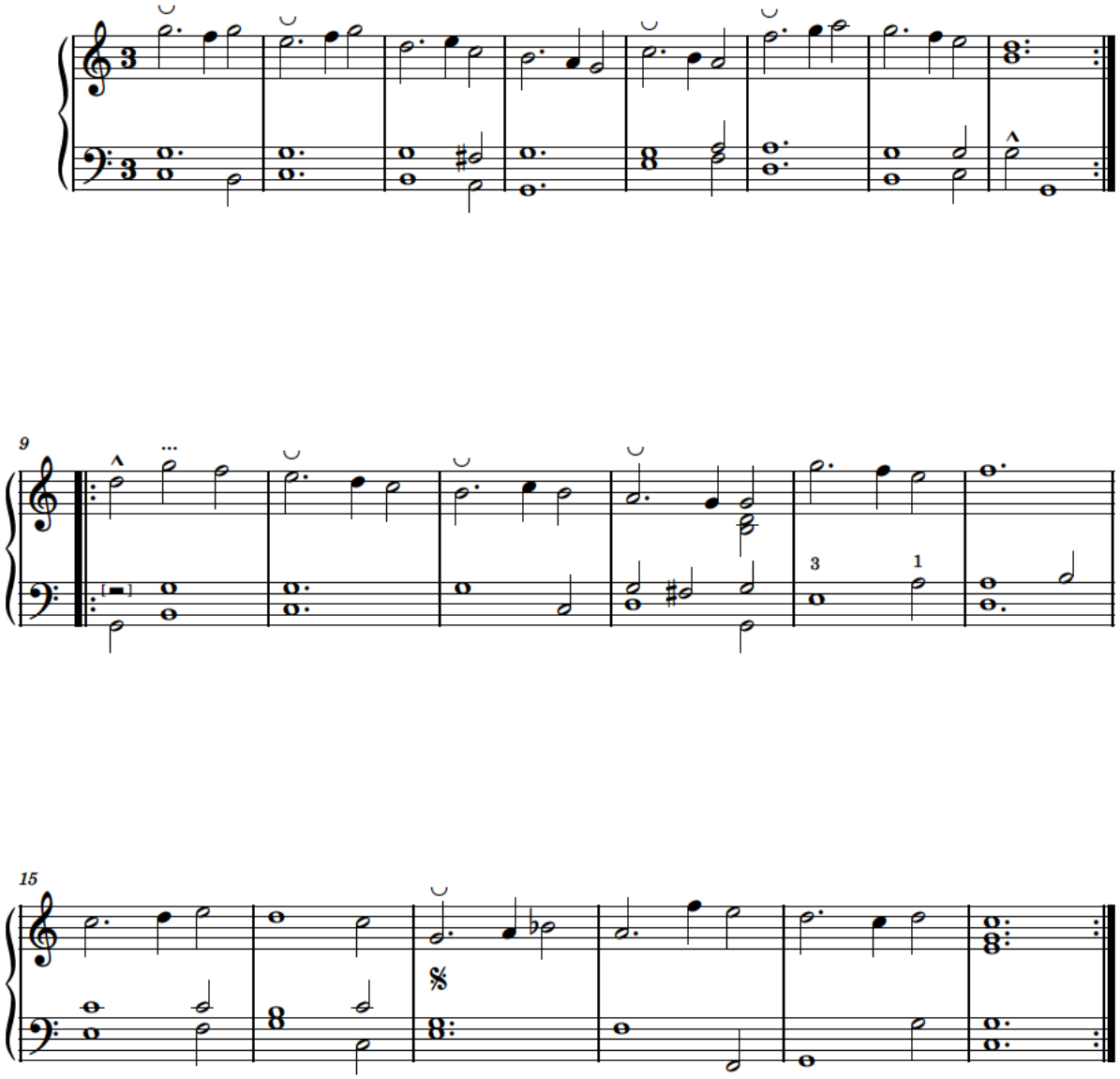
*[sic]

2. Courante



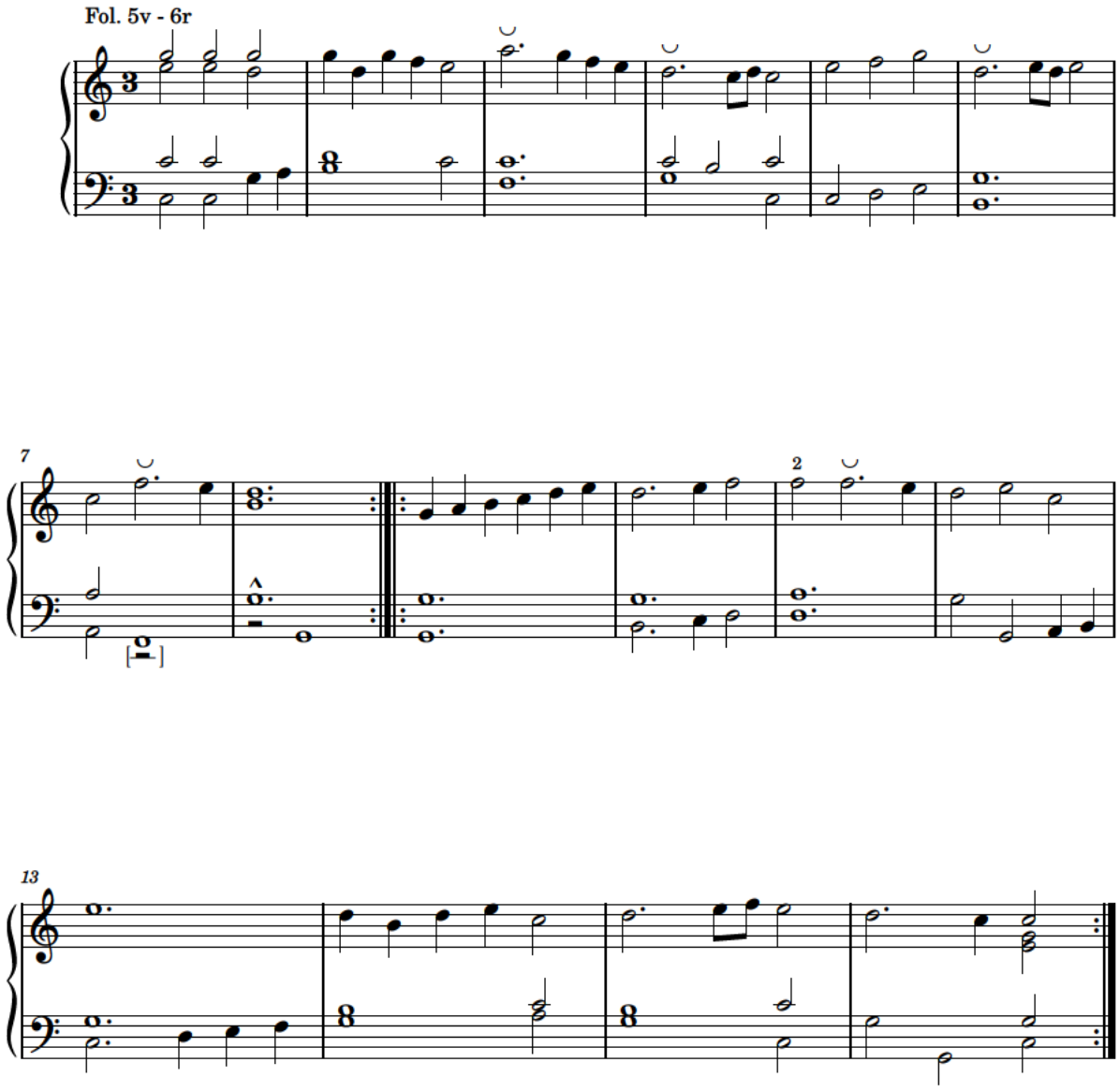
3. Canarie

Fol. 4v - 5r



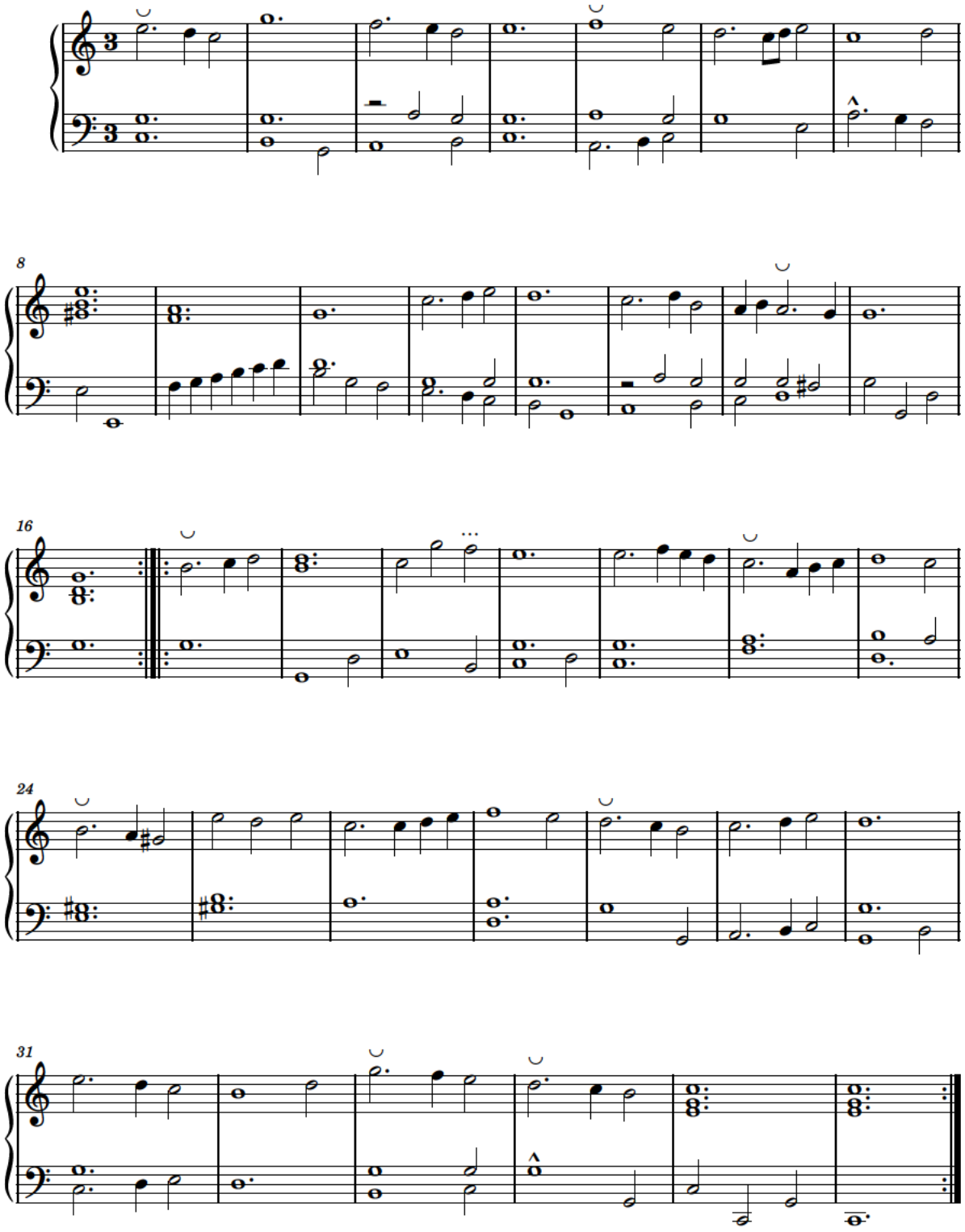
4. Sarabande

Fol. 5v - 6r



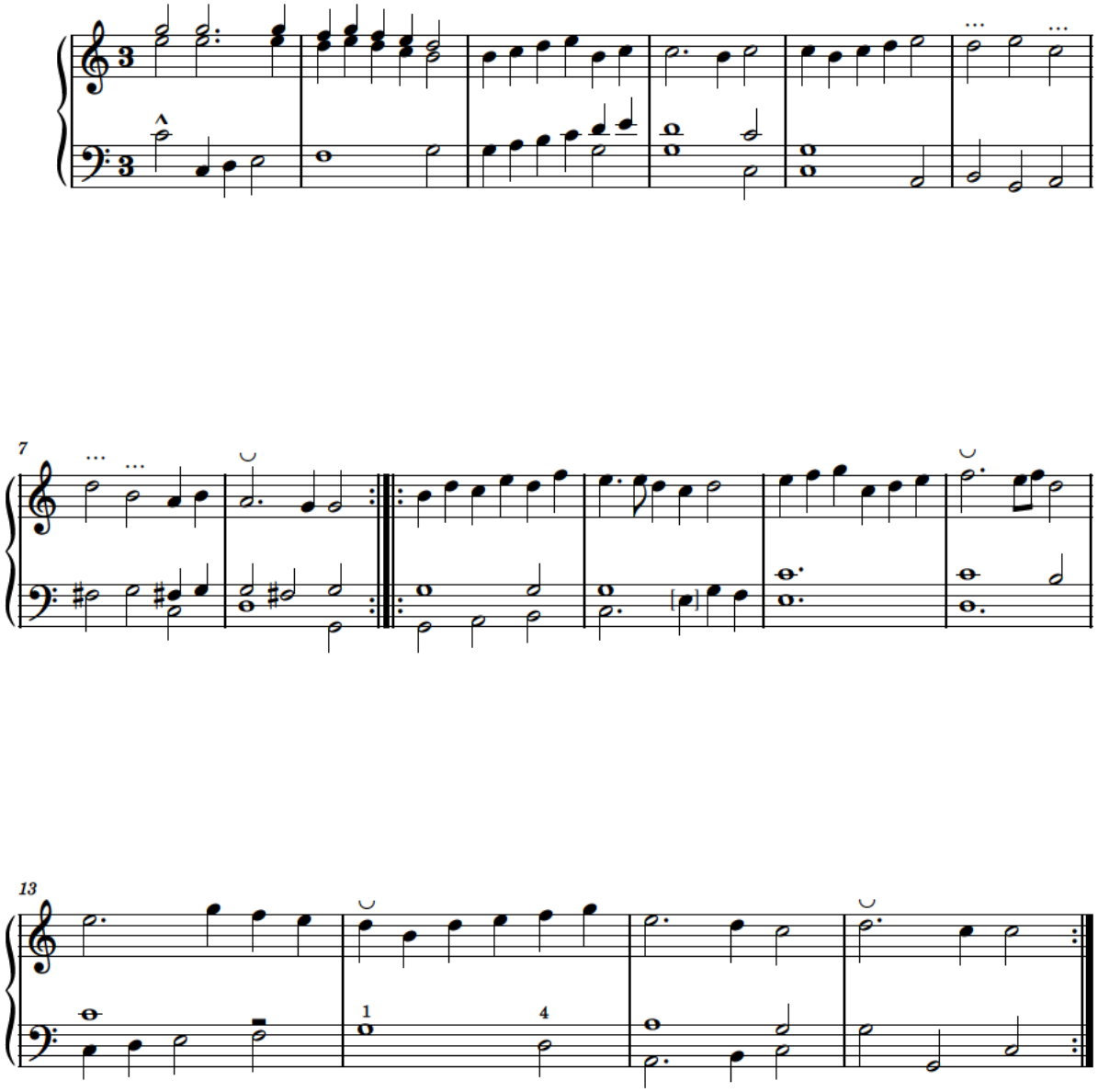
5. Gigue

Fol. 6v - 7r



6. Sarabande

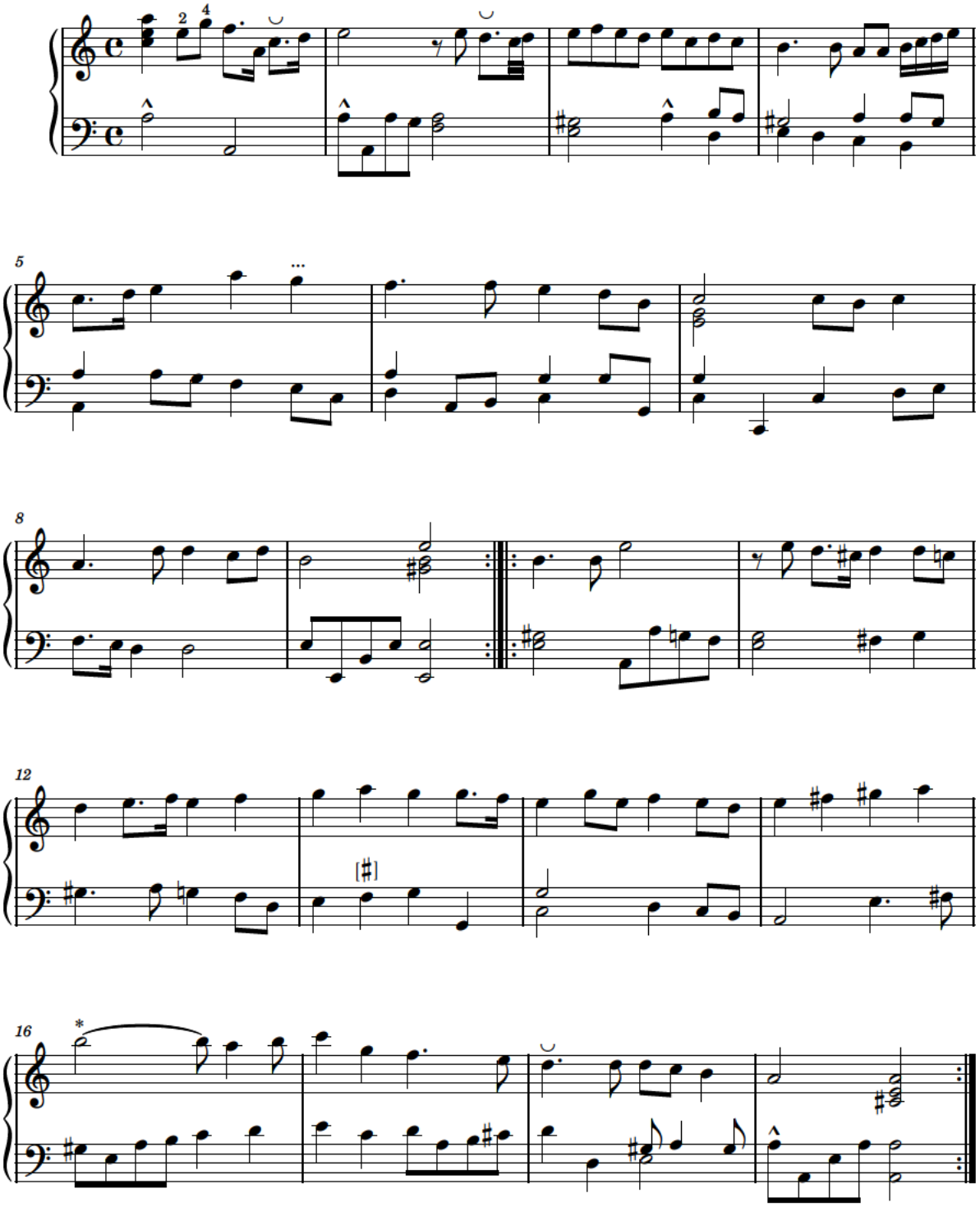
Fol. 7v - 8r



7. Allemande

Von der Lauten abgesetzt

Fol. 8v - 9r

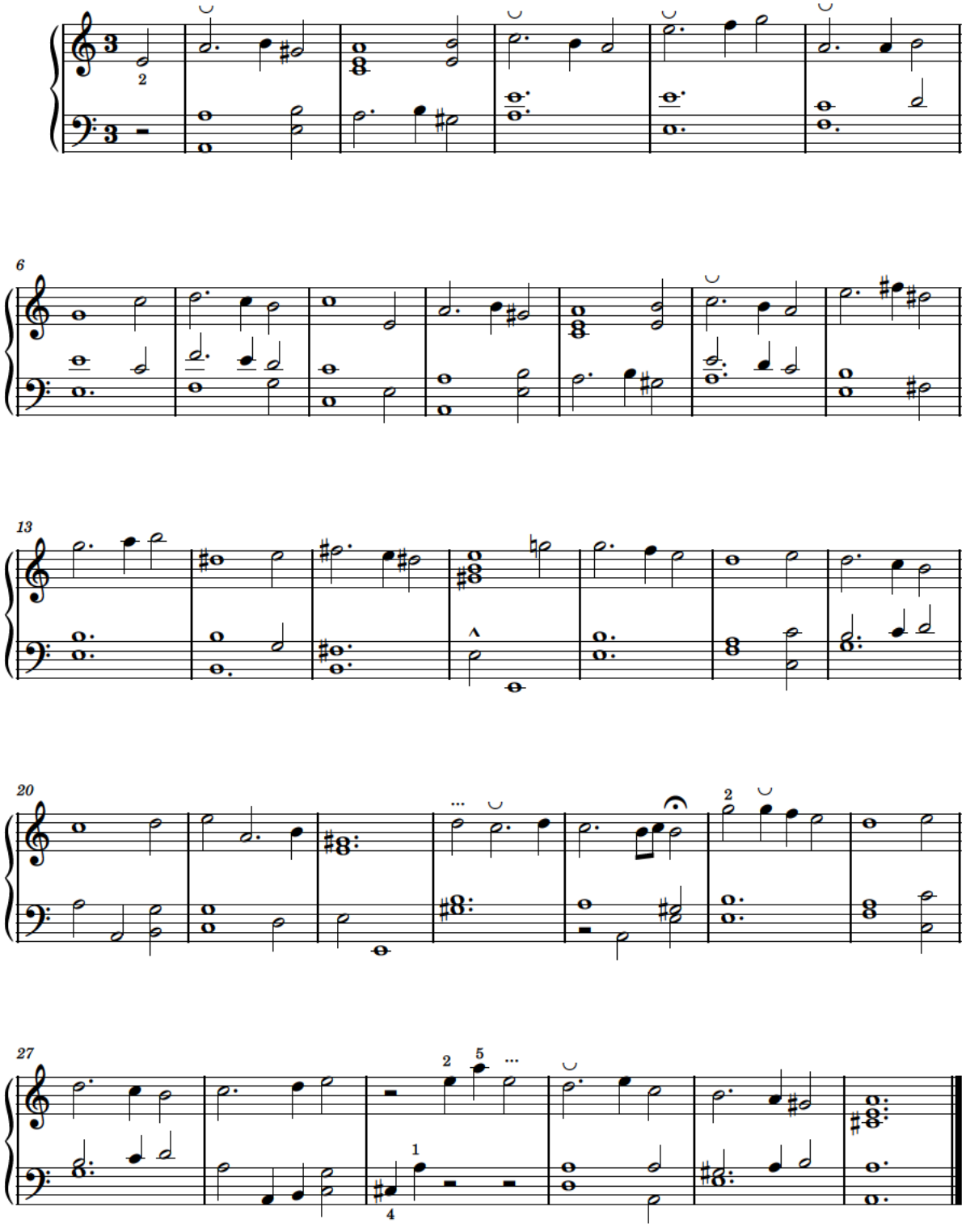


Allemande Gautier.

* see critical commentary

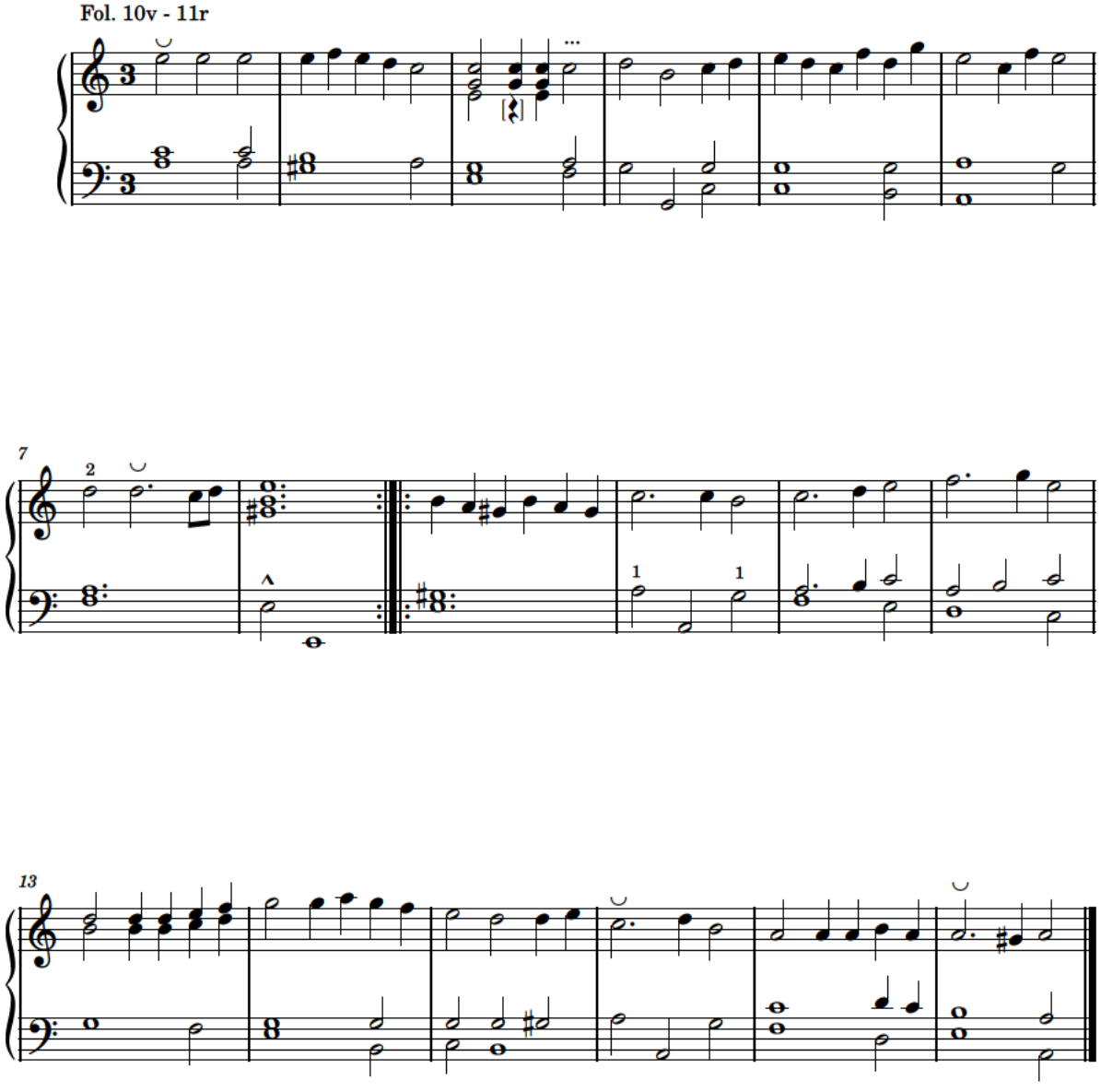
8. Gigue

Fol. 9v - 10r



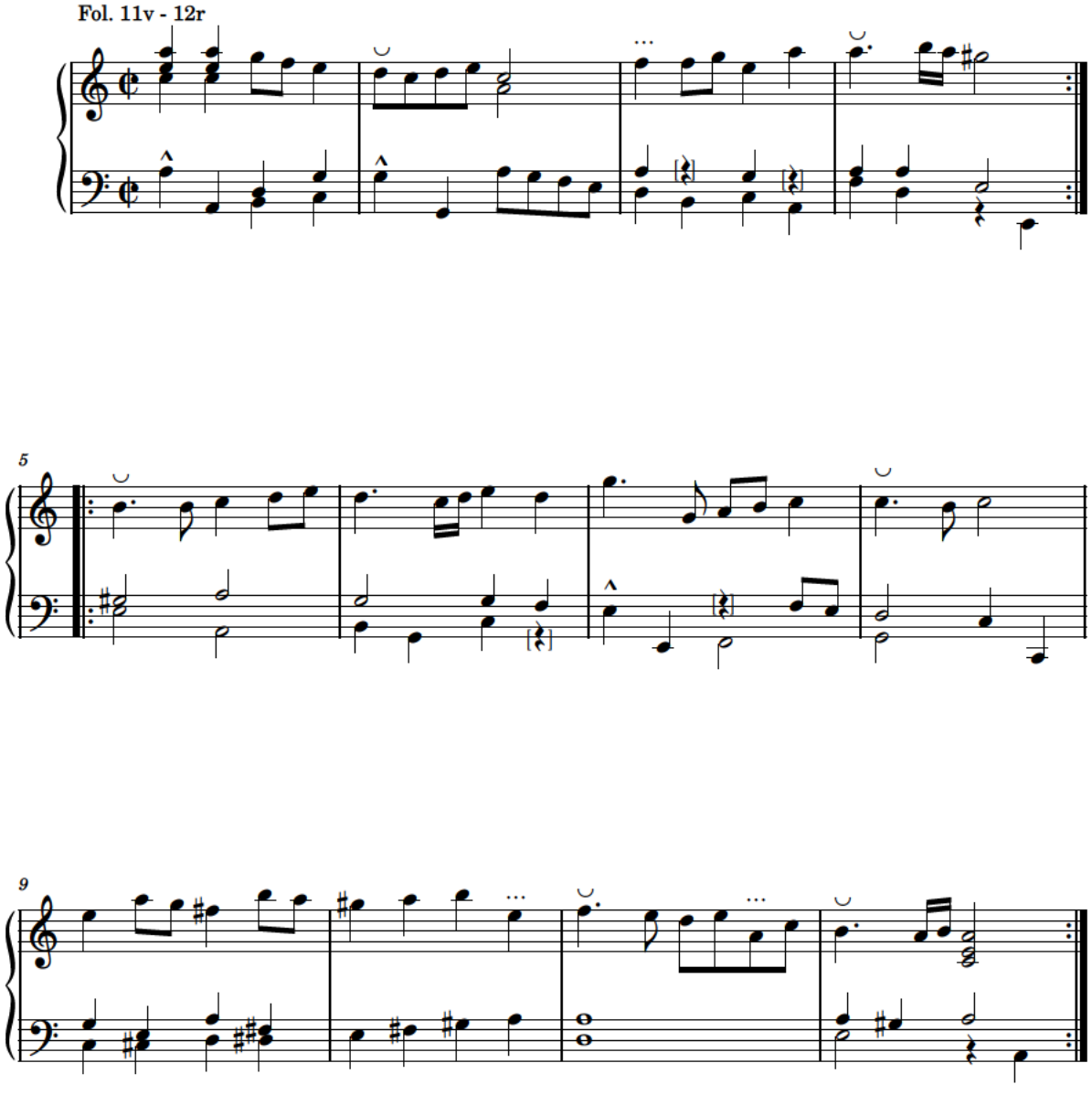
9. Sarabande

Fol. 10v - 11r



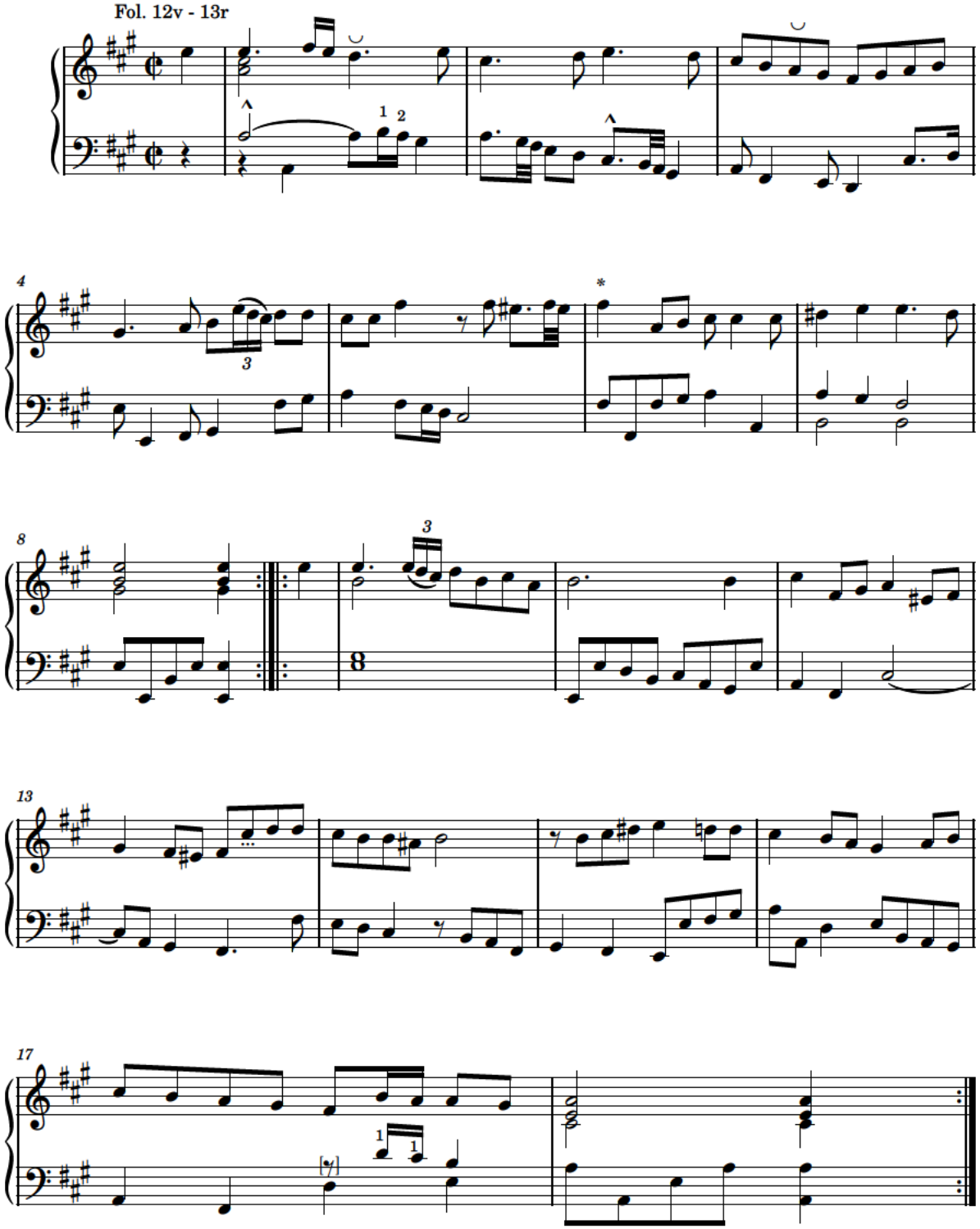
10. Cavote

Fol. 11v - 12r



11. Allemande aus dem A. dur

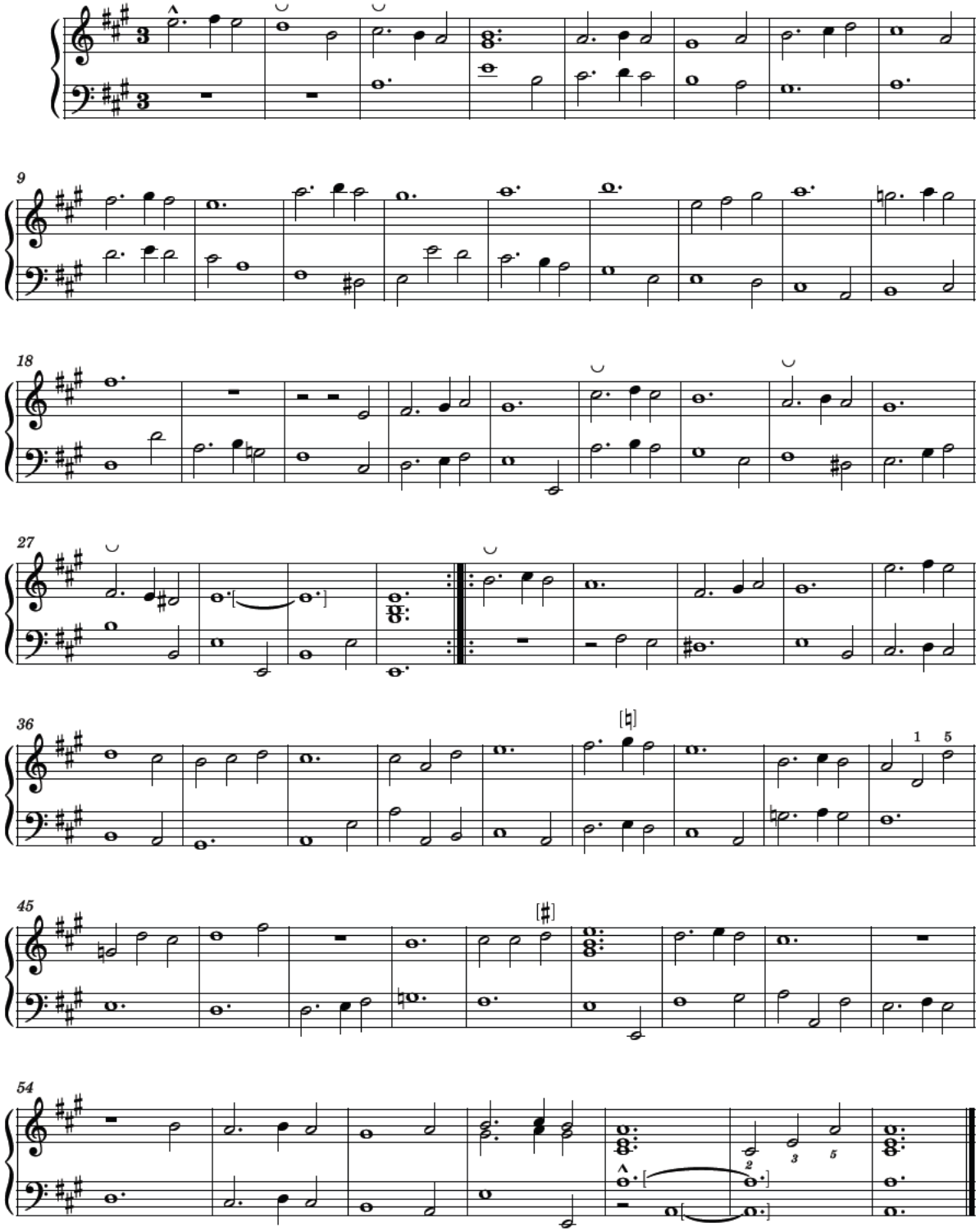
Fol. 12v - 13r



* see critical commentary

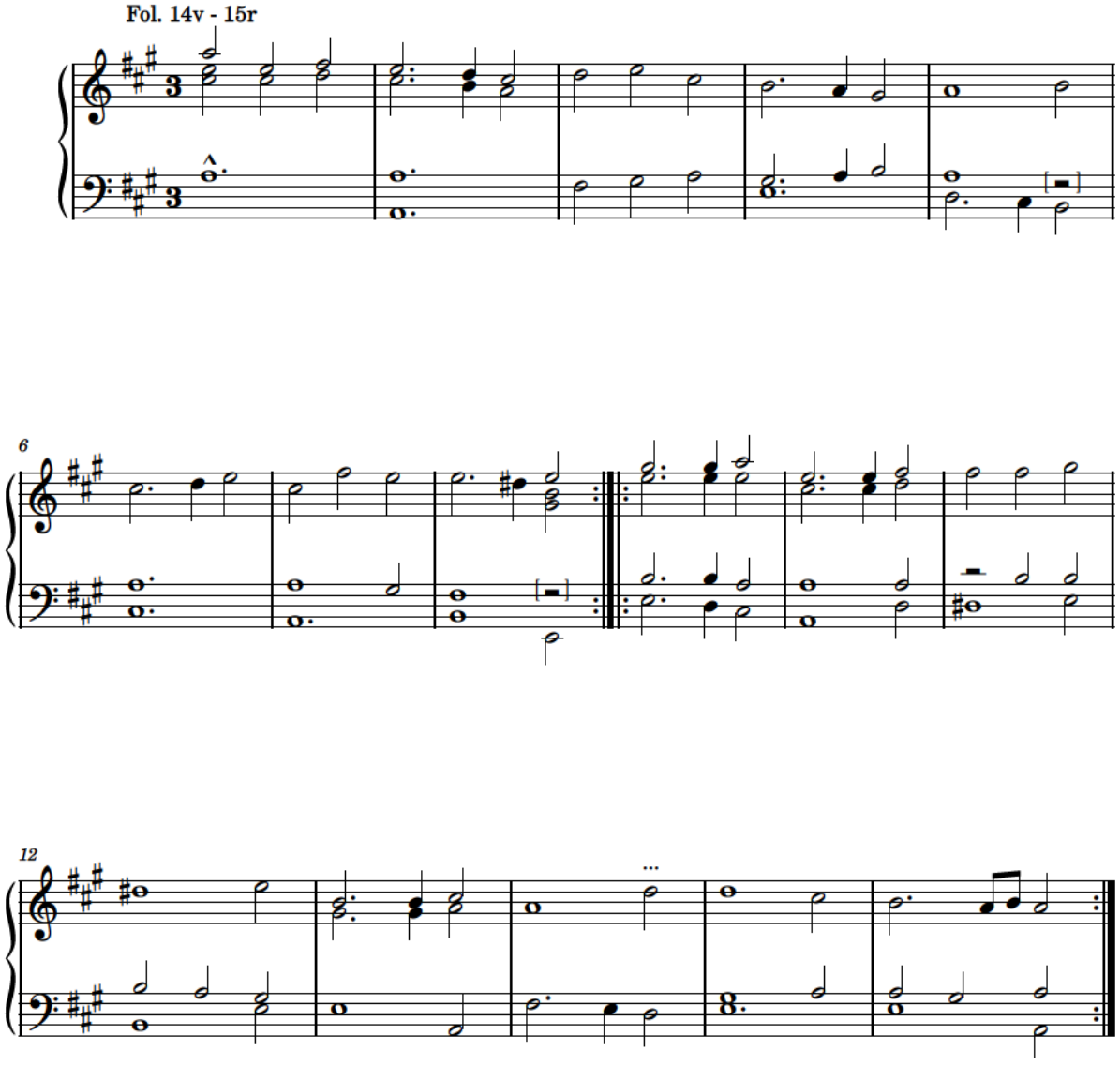
12. Canarie aus dem A.dur.

Fol. 13v - 14r



13. Sarabande

Fol. 14v - 15r



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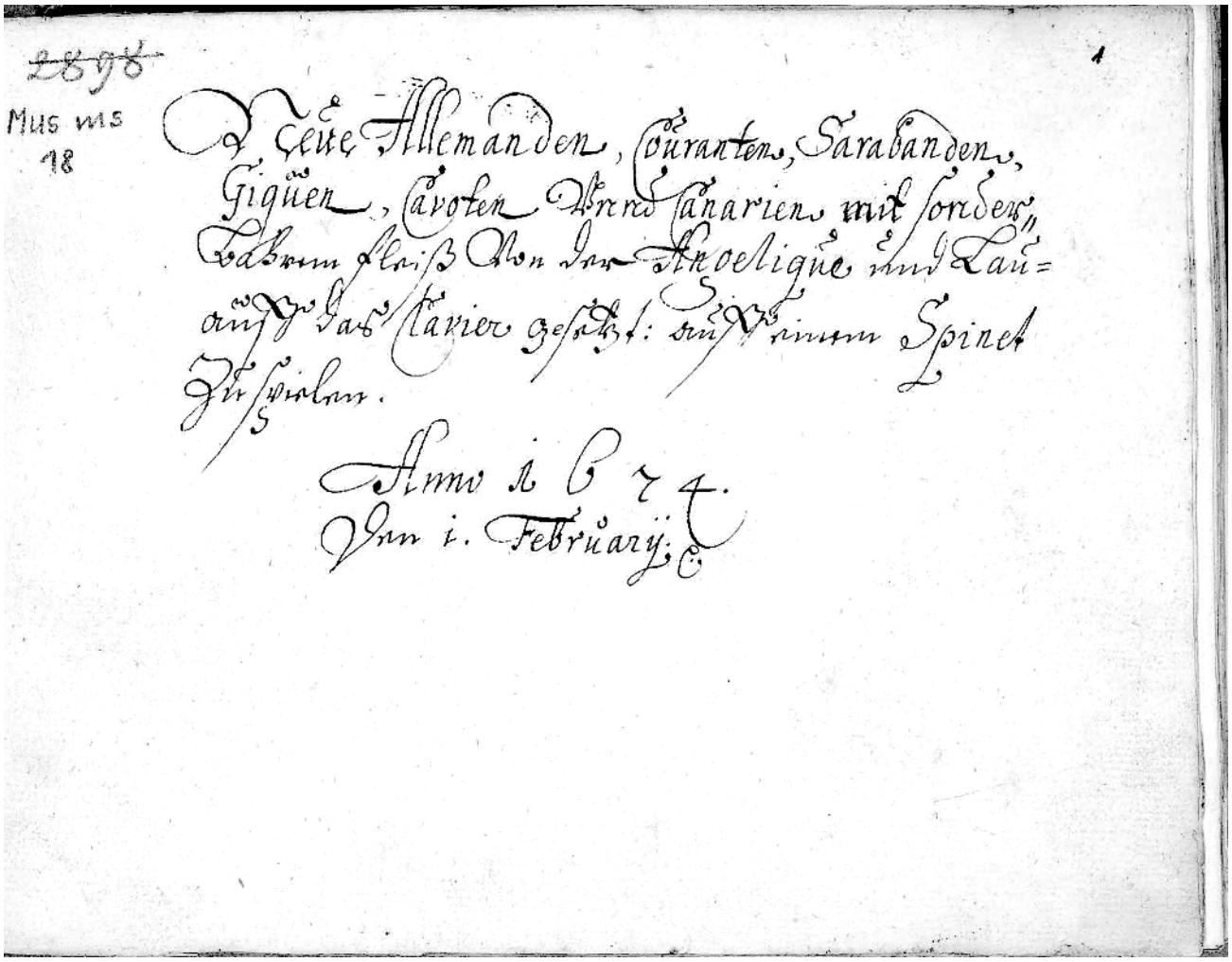
Appendix A

Title page from D-Ds Mus. Ms. 18, fol. 1r

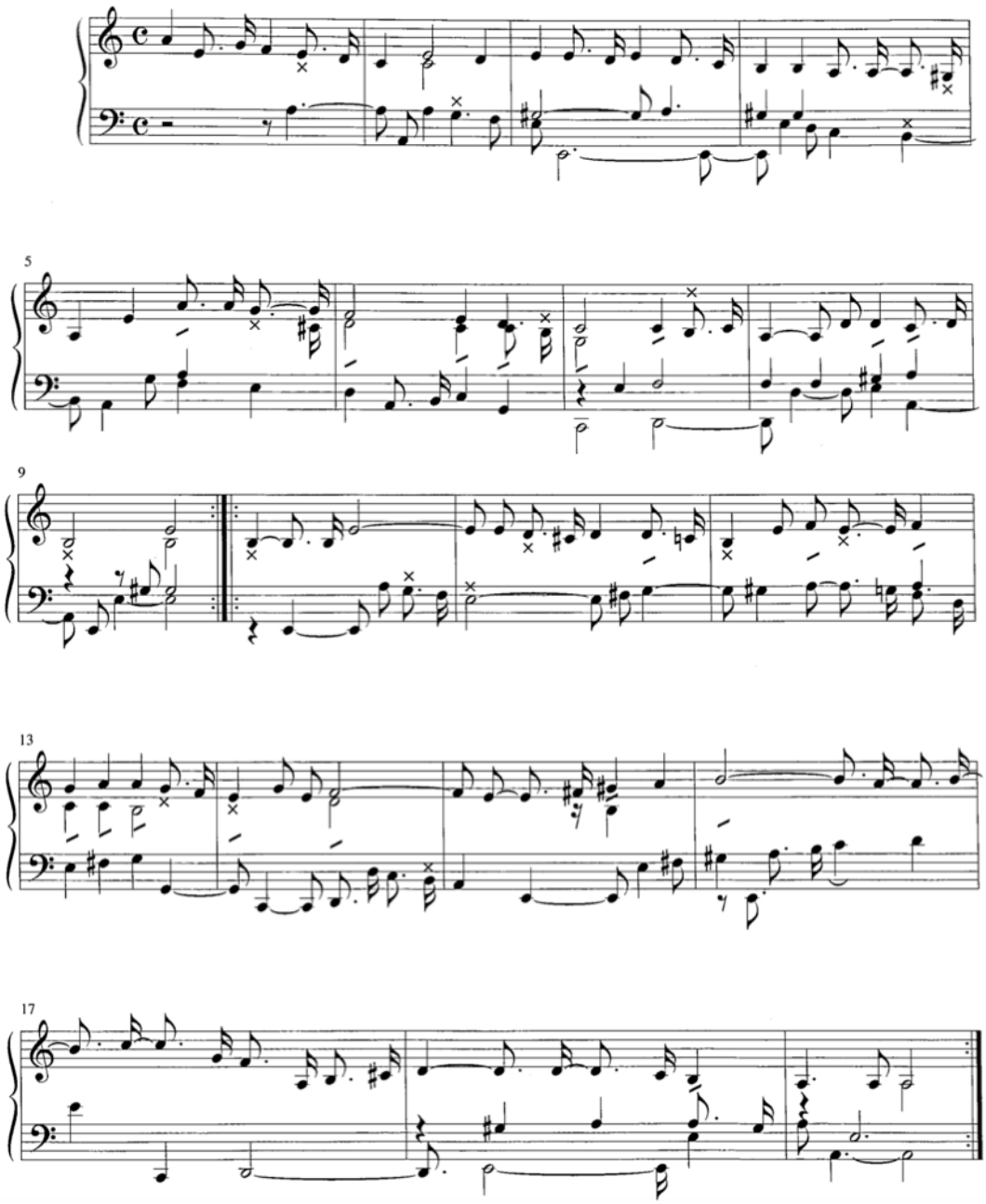


Appendix B

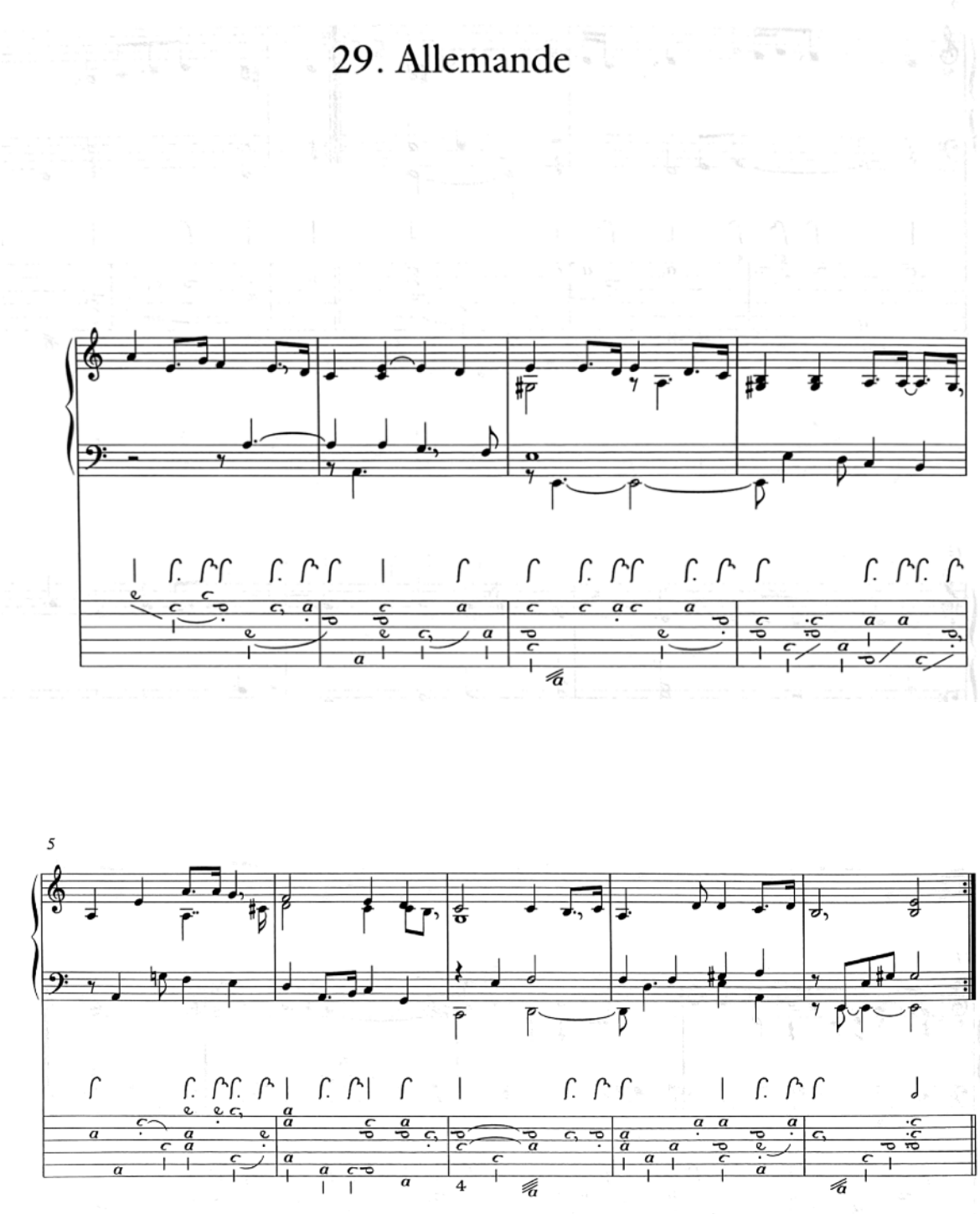
Concordances with Nr. 7 Allemande von der Lauten abgesetzt"

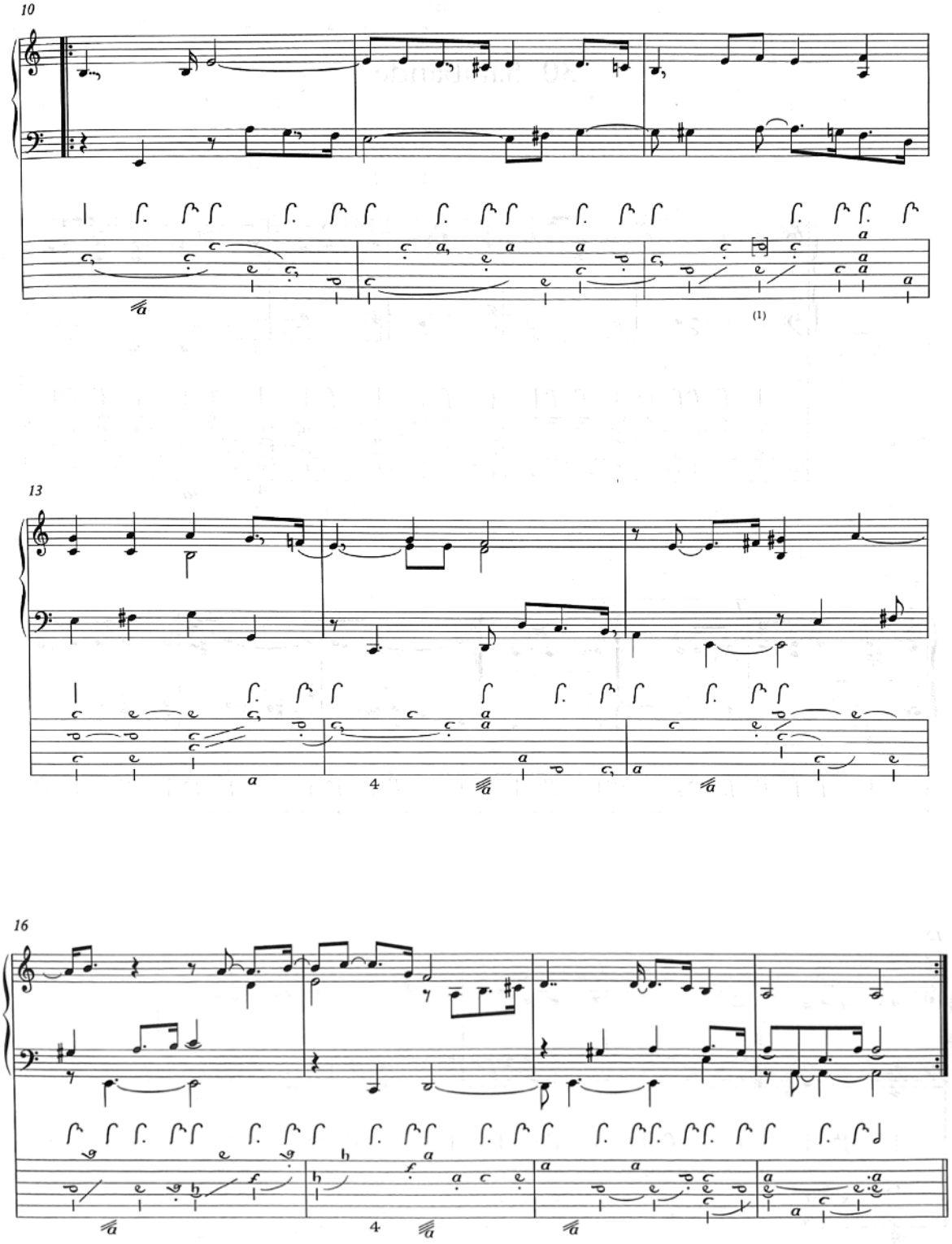
I. Denis Gaultier, "Allemande ou Tombeau de lenclos du J.G.," in Perrine: *Pièces de luth en musique*..., ed. Paola Erdas (Bologna, Italy: UT Orpheus Edizioni, 1995), p. 34

26. Allemande ou Tombeau de Lenclos du J.G.

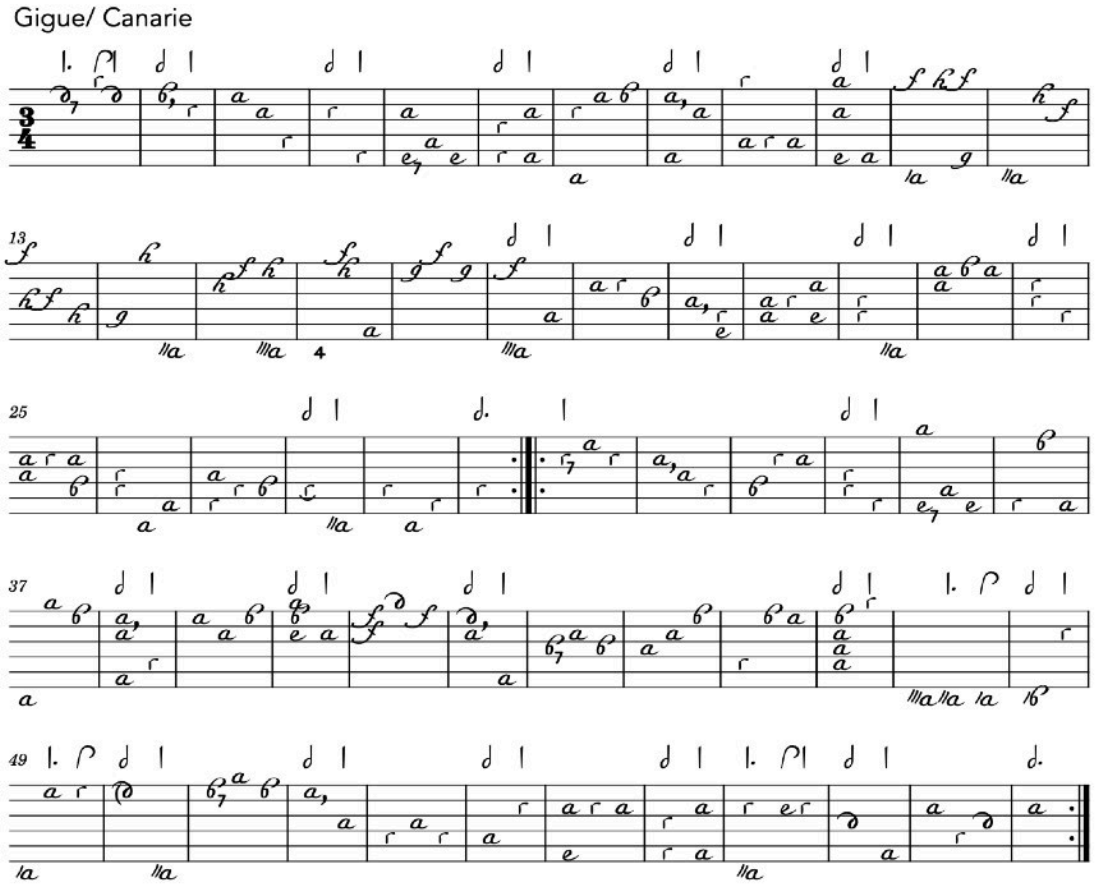


II. Denis Gaultier, “Nr. 29 Allemande,” in *Oeuvres de Denis Gaultier* ed. François-Pierre Goy and Monique Rollin (Paris, France: CNRS-Editions 1996), pp. 56-57




10
13
16

Appendix C

Concordance with 12. Canarie

Valentin Strobel, “Gigue/Canarie,” in *Musik für die 11-chörige Laute: Lautensuiten von Valentin Strobel,* ed. Tobias Tietze, Deutsche Lautengesellschaft (Reinfelden, Germany: Holzenburg Verlag 2023), p. 15