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SCHOLA CANTORUM BASILIENSIS

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.

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## Introduction

From the 16th through the 18th century, no other instruments became as stylistically intertwined as the lute<sup>1</sup> 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,<sup>2</sup> listed on [imslp.org](https://imslp.org) as a collection of pieces by the famous lute composer Valentin Strobel,<sup>3</sup> 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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<sup>1</sup> or other similar plucked string instruments

<sup>2</sup> as of Feb. 26, 2024

<sup>3</sup> [https://imslp.org/wiki/Neue\\_Allemanden,\\_Couranten,\\_Sarabanden,\\_Giguen,\\_Cavoten\\_und\\_Canarien\\_\(Strobel,\\_Valentin\)](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.<sup>4</sup>

Although written by a single scribe, the manuscript is not signed and there is no attestation of authorship. It is assumed, however, that the manuscript 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.<sup>5</sup> 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.<sup>6</sup>

## 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, Gigueen, 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, Gignes, Gavottes and Canaries arranged from the angélique and lute with special care for the keyboard: to be played on a spinet, February 1st, 1674”

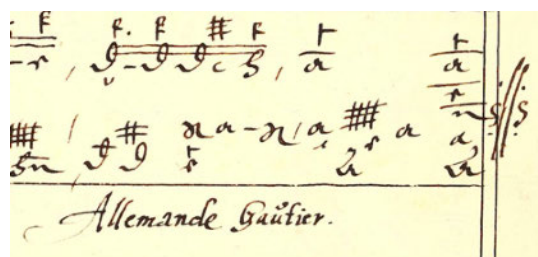
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<sup>4</sup> See title page in Appendix A

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

<sup>6</sup> D-DS Mus. Ms. 17. „Allemanden, Couranten, Sarabanden, Gigueen, Cavotten aus unterschiedlichen Tonen ...” Technical University of Darmstadt. Fol. 1r.

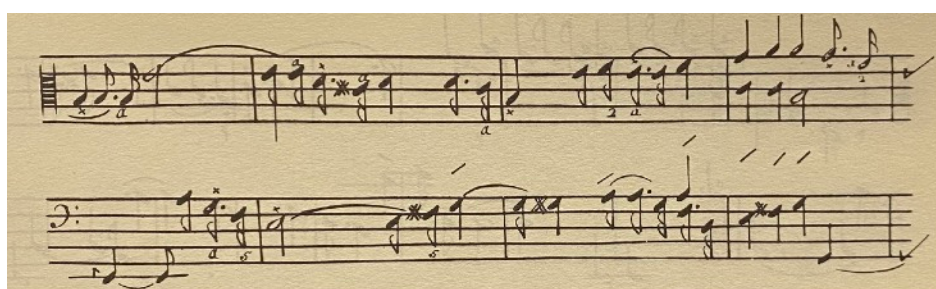
## Example 1



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*.<sup>7</sup> 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.<sup>8</sup> 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

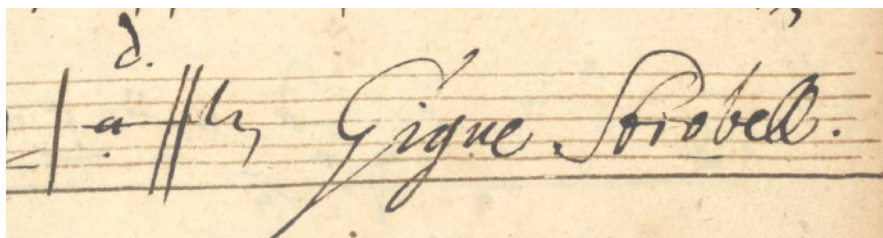
<sup>7</sup> I am grateful to Michal Gondko for sharing this information with me via private correspondence on Feb. 4, 2024.

<sup>8</sup> Paola Erdas, “Preface,” in *Pieces de Lute en Musique avec 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.<sup>9</sup> 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 Strobel” in reference to Valentin Strobel.<sup>10</sup> 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

<sup>9</sup> Denis Gaultier, *Pièces de luth de Denis Gaultier, sur trois différents modes nouveaux* (Paris, 1670)

<sup>10</sup> 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.”<sup>11</sup> 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”<sup>12</sup> („... 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-eminence as a solo instrument in favor of the more fashionable harpsichord.”<sup>13</sup> Both Perrine<sup>14</sup> and later François Champion<sup>15</sup> attribute the abandonment of the lute to the difficulty of reading lute tablature, which had become outdated and not „universally comprehensible.”<sup>16</sup> 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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<sup>11</sup> Hans Radke, Tim Crawford, *Strobel, Valentin (ii)*, in: *Grove Music Online* (visited on Feb. 20th, 2024)

<sup>12</sup> 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.

<sup>13</sup> Erdas, VII.

<sup>14</sup> Perrine, Preface from *Livre de Musique pour le Lut* (Paris, 1679), 3

<sup>15</sup> François Champion, *Traite d'accompagnement et de composition* (Paris, 1716), 22

<sup>16</sup> 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.<sup>17</sup>






















### 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:

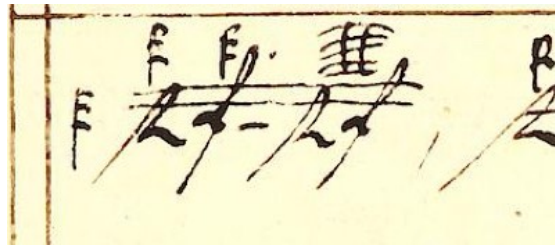
Table 1: Overview of letters in Mus. Ms. 18

Lowercase											
											
c	c#	d	d#	e	f	f#	g	g#	a	b-flat	h
Uppercase											
											
C	D	E	F	F#	G	G#	A	H			

<sup>17</sup> 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-natural* 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.<sup>18</sup> 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

<sup>18</sup> 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.

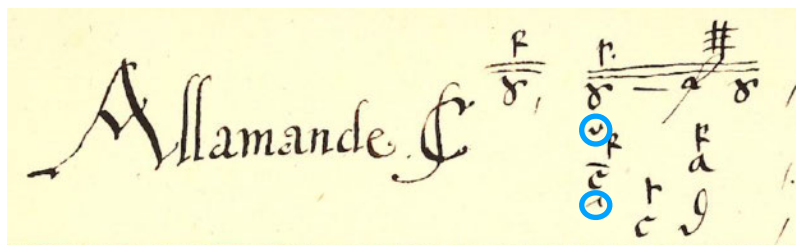
All other accidentals in the edition are original to the manuscript, unless indicated in square brackets above the staff, in which case they are editorial.

The rhythm has been transcribed in accordance with the editorial procedure as described by Willi Apel.<sup>19</sup> 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.<sup>20</sup> 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).<sup>21</sup> 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

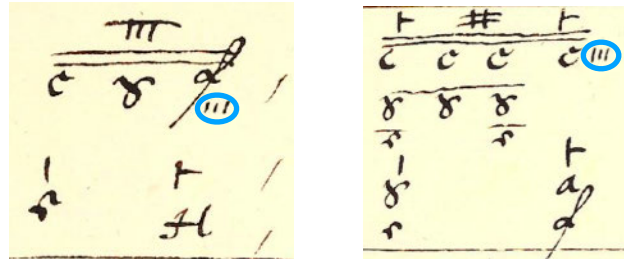
<sup>19</sup> Willi Apel, *The Notation of Polyphonic Music 900-1600*, Oxford City Press 2010, [Facsimile Cambridge: The Medieval Academy of America], 33

<sup>20</sup> Apel, 37

<sup>21</sup> 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)

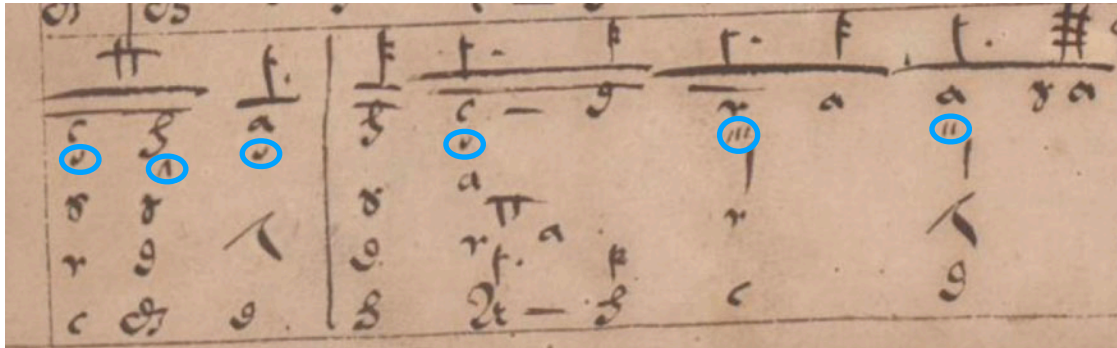
The final type of ornament is a wedge-shaped mark. This is the only ornament which appears in all voices, while the first two are reserved exclusively for the upper voice. It most often appears under the first note of an octave jump in the bass (see example 6 under the first bass note *c*). It has been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

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,<sup>22</sup> 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

<sup>22</sup> 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

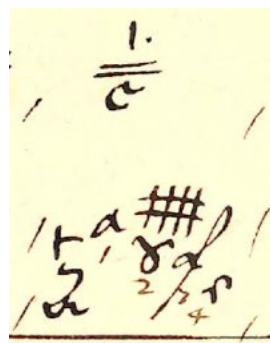


Ornaments in „Regina Clara im Hoff” Tablature, „Erstanden ist der heilige Christ”, fol. 43r

### 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 seem 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 cramped 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. Therefore 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

Fol. 3v - 4r

7

13

20

26

## 3. Canarie

Fol. 4v - 5r

The first system of the musical score for '3. Canarie' consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It contains a melodic line with eighth and quarter notes, some with slurs and accents. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line and repeat dots.

The second system of the musical score begins at measure 9. The upper staff continues the melodic line with slurs and accents. The lower staff continues the accompaniment, featuring a triplet of eighth notes in the fifth measure and a first finger (1) marking in the sixth measure. The system ends with a double bar line and repeat dots.

The third system of the musical score begins at measure 15. The upper staff continues the melodic line. The lower staff continues the accompaniment. The system concludes with a double bar line and repeat dots.

## 4. Sarabande

Fol. 5v - 6r

First system of musical notation (measures 1-6). The piece is in 3/4 time. The treble clef staff contains a melody of quarter notes and half notes, with a fermata over the final note of each measure. The bass clef staff provides a harmonic accompaniment with chords and single notes. Measure 1 has a 3/4 time signature. Measure 2 has an 8-measure rest. Measure 3 has a fermata over the first note. Measure 4 has a fermata over the first note. Measure 5 has a fermata over the first note. Measure 6 has a fermata over the first note.

Second system of musical notation (measures 7-12). The treble clef staff continues the melody, with a fermata over the final note of each measure. The bass clef staff provides a harmonic accompaniment. Measure 7 has a fermata over the first note. Measure 8 has a fermata over the first note. Measure 9 has a fermata over the first note. Measure 10 has a fermata over the first note. Measure 11 has a fermata over the first note. Measure 12 has a fermata over the first note. A first ending bracket is present under measure 7, and a second ending bracket is present under measure 11.

Third system of musical notation (measures 13-16). The treble clef staff continues the melody, with a fermata over the final note of each measure. The bass clef staff provides a harmonic accompaniment. Measure 13 has a fermata over the first note. Measure 14 has a fermata over the first note. Measure 15 has a fermata over the first note. Measure 16 has a fermata over the first note. A first ending bracket is present under measure 13, and a second ending bracket is present under measure 15.

## 5. Gigue

Fol. 6v - 7r

Musical notation for measures 1-7. The piece is in 3/8 time. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

Musical notation for measures 8-15. The right hand continues the melodic line with slurs and accents. The left hand features a more active bass line with eighth-note patterns and chords.

Musical notation for measures 16-23. The right hand has a melodic line with slurs and accents. The left hand continues with a steady accompaniment of chords and notes.

Musical notation for measures 24-30. The right hand features a melodic line with slurs and accents. The left hand provides a consistent harmonic support.

Musical notation for measures 31-36. The right hand has a melodic line with slurs and accents. The left hand concludes the piece with a final cadence in the bass line.

## 6. Sarabande

Fol. 7v - 8r

The first system of the musical score for '6. Sarabande' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music begins with a series of chords in the right hand and a simple bass line in the left hand. The right hand features a sequence of chords, some with a fermata over the final note. The left hand has a steady eighth-note accompaniment.

7

The second system of the musical score starts at measure 7. It features a repeat sign (double bar line with two dots) in the middle. The right hand has a melodic line with a fermata over the final note of the first phrase. The left hand continues with a steady accompaniment. The system ends with a repeat sign.

13

The third system of the musical score starts at measure 13. It features a fermata over the final note of the first phrase in the right hand. The left hand has a steady accompaniment with fingerings '1' and '4' indicated. The system ends with a repeat sign.

## 7. Allemande

Von der Lauten abgesetzt

Fol. 8v - 9r

5

8

12

16

Allemande Gautier.

\* see critical commentary

## 8. Gigue

Fol. 9v - 10r

Musical notation for measures 1-5. The piece is in 3/8 time and D major. Measure 1 has a '2' below the bass line. Measures 2-5 contain various chords and melodic lines in both staves.

Musical notation for measures 6-12. Measure 6 is marked with a '6'. The notation continues with chords and melodic lines in both staves.

Musical notation for measures 13-19. Measure 13 is marked with a '13'. The notation continues with chords and melodic lines in both staves.

Musical notation for measures 20-26. Measure 20 is marked with a '20'. The notation continues with chords and melodic lines in both staves.

Musical notation for measures 27-32. Measure 27 is marked with a '27'. The notation continues with chords and melodic lines in both staves, ending with a double bar line.

## 9. Sarabande

Fol. 10v - 11r

The first system of the musical score for '9. Sarabande' consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The lower staff is in bass clef and starts with a half note G2, followed by quarter notes A2, B2, and C3. The system concludes with a double bar line.

The second system of the musical score begins at measure 7. The upper staff starts with a half note G4, followed by quarter notes A4 and B4. A fermata is placed over the G4. The lower staff begins with a half note G2, followed by quarter notes A2 and B2. A fermata is placed over the G2. The system concludes with a double bar line.

The third system of the musical score begins at measure 13. The upper staff starts with a half note G4, followed by quarter notes A4, B4, and C5. The lower staff begins with a half note G2, followed by quarter notes A2 and B2. The system concludes with a double bar line.

## 10. Cavote

Fol. 11v - 12r

The first system of the musical score for '10. Cavote' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a common time signature. The first measure features a chordal texture in the right hand and a simple bass line in the left hand. The second measure shows a more active right hand with eighth notes and a steady bass line. The third measure continues with similar rhythmic patterns. The fourth measure concludes the system with a final chord and a repeat sign.

The second system of the musical score begins at measure 5. It continues the melodic and harmonic development from the first system. The right hand features a series of eighth-note patterns, while the left hand provides a consistent harmonic accompaniment. The system ends with a repeat sign.

The third system of the musical score begins at measure 9. It concludes the piece with a final melodic phrase in the right hand and a supporting bass line in the left hand. The system ends with a repeat sign.

## 11. Allemande aus dem A. dur

Fol. 12v - 13r

4

8

13

17

\* see critical commentary

## 12. Canarie aus dem A.dur.

Fol. 13v - 14r

The musical score is written for piano in A major (three sharps) and 3/4 time. It consists of seven systems of two staves each (treble and bass clef). The piece begins with a treble clef and a 3/4 time signature. The first system (measures 1-8) features a melody in the treble clef with a fermata over the first measure and a repeat sign at the end. The second system (measures 9-17) continues the melody with various rhythmic patterns. The third system (measures 18-26) includes a fermata over the first measure and a repeat sign. The fourth system (measures 27-35) features a fermata over the first measure and a repeat sign. The fifth system (measures 36-44) includes a flat accidental (b) above the first measure and a fingering '1 5' above the last measure. The sixth system (measures 45-53) includes a sharp accidental (#) above the first measure. The seventh system (measures 54-62) includes a fermata over the first measure and a fingering '1 2 3 5' above the last measure. The piece concludes with a double bar line.

## 13. Sarabande

Fol. 14v - 15r

The first system of the Sarabande consists of five measures. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is written for piano in a grand staff. The right hand features a series of chords and single notes, while the left hand provides a steady accompaniment with half notes and quarter notes. A fermata is placed over the first note of the first measure in the left hand.

The second system of the Sarabande consists of six measures, starting with a measure number '6'. It features a repeat sign after the third measure. The right hand continues with a melodic line of quarter and half notes, while the left hand provides a harmonic accompaniment. The piece concludes with a double bar line and repeat dots.

The third system of the Sarabande consists of five measures, starting with a measure number '12'. The right hand has a melodic line with a fermata over the final measure. The left hand continues with a steady accompaniment. The piece ends with a double bar line and repeat dots.

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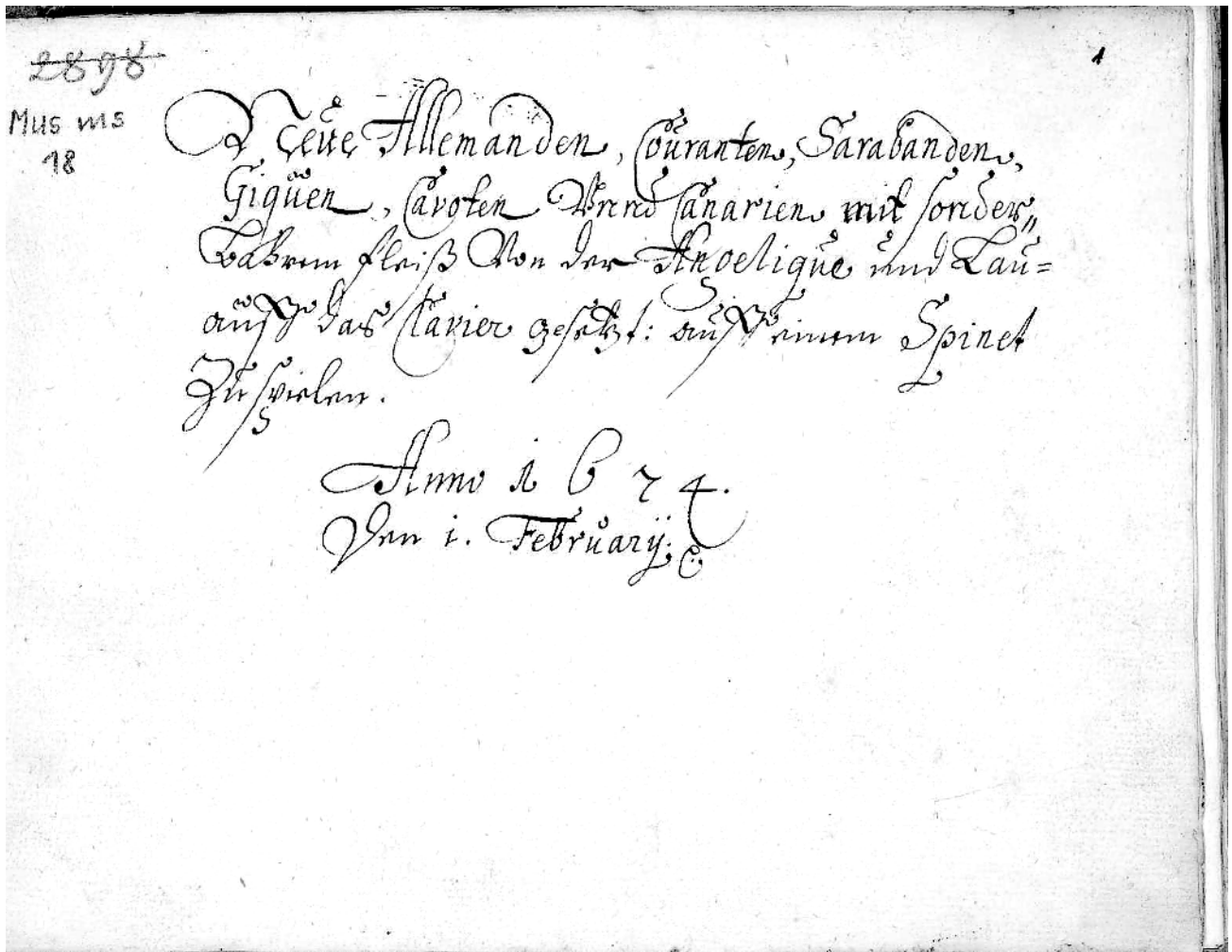
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## Appendix A

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.

The musical score is presented in five systems, each with a treble and bass staff. The time signature is common time (C). The key signature is one sharp (F#). The score includes measure numbers 5, 9, 13, and 17. The notation includes various note values, rests, and accidentals, with some notes marked with an 'x'.

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

## 29. Allemande

The first system of the score shows the beginning of the piece. The treble clef part starts with a quarter note G, followed by eighth notes A and B, and a quarter note C. The bass clef part has a whole rest in the first measure, followed by a half note G and a quarter note A. The figured bass notation below includes rhythmic markings like 'f' and 'r' and letter-based notes such as 'a', 'c', 'e', 'g', and 'b'.

5

The second system continues the piece. The treble clef part has a quarter note D, followed by eighth notes E and F, and a quarter note G. The bass clef part has a half note G and a quarter note A. The figured bass notation includes a '4' marking in the fourth measure, indicating a specific fingering or articulation.

10

Musical score for measures 10-12. The system consists of three staves: a grand staff (treble and bass clefs) and a separate staff for fingering. The grand staff shows a melodic line in the treble clef and a bass line in the bass clef. The fingering staff contains fingerings for the right hand, with 'a' indicating the thumb. A first ending bracket labeled '(1)' spans the final two measures of the system.

13

Musical score for measures 13-15. The system consists of three staves: a grand staff and a fingering staff. The grand staff shows a melodic line in the treble clef and a bass line in the bass clef. The fingering staff contains fingerings for the right hand, with 'a' indicating the thumb. A first ending bracket labeled '4' spans the final two measures of the system.

16

Musical score for measures 16-19. The system consists of three staves: a grand staff and a fingering staff. The grand staff shows a melodic line in the treble clef and a bass line in the bass clef. The fingering staff contains fingerings for the right hand, with 'a' indicating the thumb. A first ending bracket labeled '4' spans the final two measures of the system.

## 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

#### Gigue/ Canarie

The musical score for "Gigue/Canarie" is presented in five systems, each consisting of a treble clef staff with a 3/4 time signature and a lute tablature staff below. The tablature uses letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' to represent fret positions. Rhythmic values are indicated by letters 'd' (quarter note), 'r' (eighth note), and 'a' (half note), often with a vertical bar line. Dynamic markings include *f* (forte) and *ff* (fortissimo). The score includes repeat signs and a double bar line at the end of the fifth system.

**System 1 (Measures 1-12):** Starts with a treble clef and 3/4 time signature. The first measure has a half note 'd' with a fermata. The second measure has a half note 'd' with a fermata. The third measure has a half note 'd' with a fermata. The fourth measure has a half note 'd' with a fermata. The fifth measure has a half note 'd' with a fermata. The sixth measure has a half note 'd' with a fermata. The seventh measure has a half note 'd' with a fermata. The eighth measure has a half note 'd' with a fermata. The ninth measure has a half note 'd' with a fermata. The tenth measure has a half note 'd' with a fermata. The eleventh measure has a half note 'd' with a fermata. The twelfth measure has a half note 'd' with a fermata.

**System 2 (Measures 13-24):** Starts with a treble clef and 3/4 time signature. The first measure has a half note 'd' with a fermata. The second measure has a half note 'd' with a fermata. The third measure has a half note 'd' with a fermata. The fourth measure has a half note 'd' with a fermata. The fifth measure has a half note 'd' with a fermata. The sixth measure has a half note 'd' with a fermata. The seventh measure has a half note 'd' with a fermata. The eighth measure has a half note 'd' with a fermata. The ninth measure has a half note 'd' with a fermata. The tenth measure has a half note 'd' with a fermata. The eleventh measure has a half note 'd' with a fermata. The twelfth measure has a half note 'd' with a fermata.

**System 3 (Measures 25-36):** Starts with a treble clef and 3/4 time signature. The first measure has a half note 'd' with a fermata. The second measure has a half note 'd' with a fermata. The third measure has a half note 'd' with a fermata. The fourth measure has a half note 'd' with a fermata. The fifth measure has a half note 'd' with a fermata. The sixth measure has a half note 'd' with a fermata. The seventh measure has a half note 'd' with a fermata. The eighth measure has a half note 'd' with a fermata. The ninth measure has a half note 'd' with a fermata. The tenth measure has a half note 'd' with a fermata. The eleventh measure has a half note 'd' with a fermata. The twelfth measure has a half note 'd' with a fermata.

**System 4 (Measures 37-48):** Starts with a treble clef and 3/4 time signature. The first measure has a half note 'd' with a fermata. The second measure has a half note 'd' with a fermata. The third measure has a half note 'd' with a fermata. The fourth measure has a half note 'd' with a fermata. The fifth measure has a half note 'd' with a fermata. The sixth measure has a half note 'd' with a fermata. The seventh measure has a half note 'd' with a fermata. The eighth measure has a half note 'd' with a fermata. The ninth measure has a half note 'd' with a fermata. The tenth measure has a half note 'd' with a fermata. The eleventh measure has a half note 'd' with a fermata. The twelfth measure has a half note 'd' with a fermata.

**System 5 (Measures 49-60):** Starts with a treble clef and 3/4 time signature. The first measure has a half note 'd' with a fermata. The second measure has a half note 'd' with a fermata. The third measure has a half note 'd' with a fermata. The fourth measure has a half note 'd' with a fermata. The fifth measure has a half note 'd' with a fermata. The sixth measure has a half note 'd' with a fermata. The seventh measure has a half note 'd' with a fermata. The eighth measure has a half note 'd' with a fermata. The ninth measure has a half note 'd' with a fermata. The tenth measure has a half note 'd' with a fermata. The eleventh measure has a half note 'd' with a fermata. The twelfth measure has a half note 'd' with a fermata.