

Xavier Cauhépé

THE SECRETS
OF THE LUTE
(Renaissance)

VOLUME I

Playing the lute is the path to excellence

English version by Jacques Tranier

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The Secrets of the Lute

Year one

List of pieces

1. - Adrianus VALERIUS	<i>Pavan Medelyn</i>
2. - Tielmann SUSATO	<i>Ronde</i>
3. - Anonymous	<i>Bauern Tanz</i>
4. - Anonymous	<i>Branle</i>
5. - Cesare NEGRI	<i>Lo Spagnoletto</i>
6. - Anonymous	<i>Psalm 118 Rendez à Dieu louange et gloire</i>
7. - Georg Leopold FUHRMANN	<i>Tanz</i>
8. - Bernhard FABRICIUS	<i>Es ist ein Bauer in Brunn gefallen</i>
9. - Anonymous	<i>Mercurius</i>
10. - Gabriello PULITI	<i>Amante disprezzato</i>
11. - Anonymous	<i>L'amour de moy s'y est enclose</i>
12. - Anonymous	<i>Piece without title</i>
13. - Nicolas VALLET	<i>Bataille</i>
14. - Anonymous	<i>Les Bouffons</i>
15. - William BYRD	<i>My Lord of Oxenfords Maske</i>
16. - Anonymous	<i>Madonna Katharina</i>
17. - Anonymous	<i>Harmonization of 3: Bauern Tanz</i>
18. - Giacomo ZUCCHO	<i>Canary</i>
19. - Anonymous	<i>Extract from La Trombeta</i>
20. - Anonymous	<i>Passaggio I and II</i>
21. - Anonymous	<i>Bergamasco</i>
22. - Anonymous	<i>Volta</i>
23. - Anonymous	<i>Saltus Polonicus</i>
24. - Anonymous	<i>Spanish Pavane</i>
25. - Nicolas VALLET	<i>Bataille, Arrangement and Santino Garsi de PARMA</i>

The Secrets of the Lute

Adrianus VALERIUS
Pavan Medelyn (1626)

Handwritten musical notation for lute, consisting of two staves. The first staff begins with a common time signature (C) and features vertical strokes (dots) and horizontal strokes (bars). The second staff begins with a common time signature (C) and contains vertical strokes (dots) and horizontal strokes (bars).

Tielmann SUSATO
Ronde (1551)

Handwritten musical notation for lute, consisting of three staves. The first staff begins with a common time signature (C) and features vertical strokes (dots) and horizontal strokes (bars). The second staff begins with a common time signature (C) and contains vertical strokes (dots) and horizontal strokes (bars). The third staff begins with a common time signature (C) and features vertical strokes (dots) and horizontal strokes (bars).

Year one

Anonymous
Bauern Tanz Thysius book (c.1600)

Anonymous
Branle Thysius book (c.1600)

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on four staves. The music is in common time (indicated by a 'C'). The vocal parts are written in soprano, alto, tenor, and bass clef. The lyrics are written below the notes. The score consists of four systems of music, each starting with a dynamic instruction such as 'P' or 'F'. The vocal parts are separated by vertical bar lines, and the lyrics are aligned with the corresponding notes.

4

Soprano (Top Staff):
P $\ddot{\text{r}}$ a $\ddot{\text{z}}$ a a $\ddot{\text{r}}^2 \text{pa}^1 \ddot{\text{r}}^2$ $\ddot{\text{r}}^2 \text{ta}^1 \ddot{\text{z}}$ $\ddot{\text{r}}^2 \text{a}^1 \ddot{\text{r}}^2$

Alto (Second Staff):
 $\ddot{\text{r}}^2 \text{a}^1 \ddot{\text{z}}$ a a $\ddot{\text{r}}^2 \text{pa}^1 \ddot{\text{r}}^2$ $\ddot{\text{r}}^2 \text{ta}^1 \ddot{\text{z}}$ $\ddot{\text{r}}^2 \text{a}^1 \ddot{\text{r}}^2$

Tenor (Third Staff):
 $\ddot{\text{r}}^2 \text{a}^1 \ddot{\text{r}}^2 \text{p}^1 \text{r}$ a $\ddot{\text{e}}$ a a $\ddot{\text{r}}^2 \text{pa}^1 \ddot{\text{r}}^2$ $\ddot{\text{r}}^2 \text{a}^1 \ddot{\text{r}}^2$

Bass (Bottom Staff):
 $\ddot{\text{r}}^2 \text{a}^1 \ddot{\text{r}}^2 \text{a}$ a $\ddot{\text{r}}^2 \text{pa}^1 \ddot{\text{r}}^2$ $\ddot{\text{r}}^2 \text{ta}^1 \ddot{\text{z}}$ $\ddot{\text{r}}^2 \text{a}^1 \ddot{\text{r}}^2$

Cesare NEGRI
Lo Spagnoletto (1604)

A handwritten musical score for lute, consisting of five staves of music. The score is in common time, with a key signature of one sharp (F#). The notation uses vertical stems with horizontal dashes to indicate pitch and rhythm. The first staff begins with a common time signature and a C-clef. The subsequent staves switch to a different time signature, likely 12/8, indicated by a bracket and a 'd.' (diminution) sign. The music features various rhythmic patterns, including eighth and sixteenth note groups, and rests. The lyrics, written below the notes, include words like 'a', 'ra', 'e', and 'pa'.

Year one

Psaume 118

« Rendez à Dieu louange et gloire »

A handwritten musical score for "The Star-Spangled Banner" on five-line staff paper. The score includes lyrics in English and musical notation consisting of vertical stems and horizontal dashes. The lyrics are as follows:

6
a r a a a r e r e r e r e a a a a
r a e r e a a a a a a a a
r a e r e a a a a a a a a
a a a a r e a a a a a a a a

Georg Léopold FUHRMANN Tanz (1615)

A handwritten musical score for guitar, consisting of two staves. The first staff begins with a 3/4 time signature. It features a variety of note heads, including circles, squares, and triangles, with accompanying numbers and letters (e.g., '2', '1', 'a', 'x') indicating specific fingerings or techniques. The second staff begins with a 4/4 time signature and contains a repeating sequence of notes and rests, primarily represented by circles and triangles.

Bernhard FABRICIUS
« Es ist ein Bauer in Brunn gefallen » (1577)

A handwritten musical score for lute, consisting of four staves of music. The score is in common time and uses a standard staff notation with vertical stems and horizontal bar lines. The notes are primarily eighth and sixteenth notes, with some quarter notes. The first staff begins with a measure containing a quarter note followed by a series of eighth and sixteenth note patterns. The second staff continues with a similar pattern of eighth and sixteenth notes. The third staff features a more complex pattern of eighth and sixteenth notes. The fourth staff concludes the piece with a final set of eighth and sixteenth notes. The score is numbered '8' at the beginning of the first staff.

Year one

Anonymous
Mercurius (17th century)

A single melodic line written on five-line staff paper. The notation consists of vertical stems with horizontal strokes above them, indicating pitch and rhythm. The line begins with a long vertical stem, followed by a series of shorter stems with horizontal strokes. The notation is continuous across several staves, with some stems extending across multiple staves. The style is characteristic of early printed music notation.

Gabriello PULITI
Amante disprezzato (c. 1580)

A single melodic line written on five-line staff paper. The notation uses vertical stems with horizontal strokes, similar to the previous piece. It features several grace notes indicated by short vertical strokes with small numbers above them. The line starts with a long vertical stem, followed by groups of two, three, and four notes. The notation is continuous across several staves, with stems often crossing staves.

Anonymous
l'Amour de moy s'y est enclose (c.1500)

A handwritten musical score for lute, consisting of six staves of music. The music is in common time, with a treble clef and a key signature of one sharp (C major). The notation uses vertical stems and horizontal dashes to indicate pitch and rhythm. The score includes a variety of note heads, stems, and rests, typical of early printed music notation.

Anonymous

A handwritten musical score for a 12-bar blues progression. The score consists of two staves. The first staff begins with a 12-bar blues progression: | F F# F | C C C | G G G | C C C | F F# F | C C C | G G G | C C C | F F# F | C C C | G G G | C C C |. The lyrics 'a a a a a a' are written below the notes. The second staff continues the progression: | F F# F | C C C | G G G | C C C | F F# F | C C C | G G G | C C C | F F# F | C C C | G G G | C C C |. The lyrics 'a a a a a a' are written below the notes.

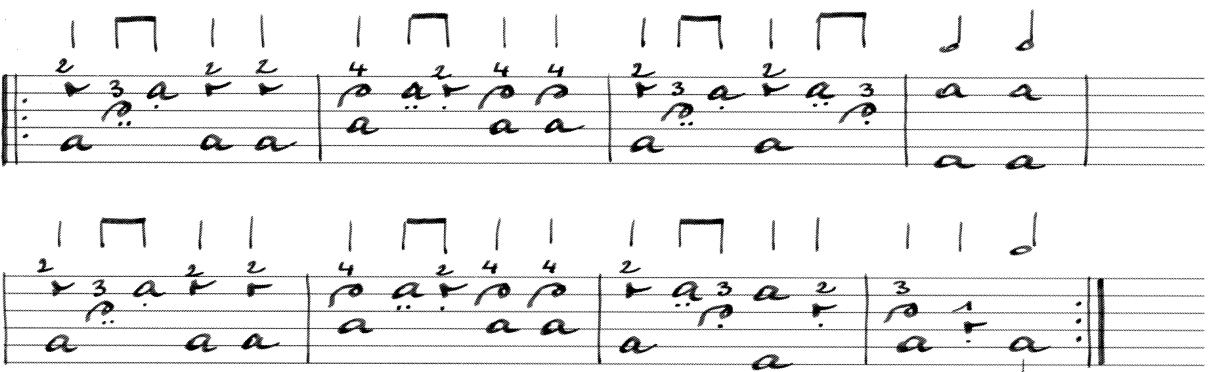
Nicolas VALLET
Extract from *Bataille* (1616)

A handwritten musical score for a 13-string instrument, likely a Chapman Stick or similar fretless guitar. The score consists of three staves of music. The first staff begins with a measure containing six vertical stems, followed by a measure with two vertical stems and one horizontal stem. The second staff begins with a measure containing four vertical stems, followed by a measure with two vertical stems and one horizontal stem. The third staff begins with a measure containing two vertical stems and one horizontal stem. The music is written in common time, with various note heads and stems indicating pitch and rhythm. The notation is fluid and shows a progression of chords and melodic lines.

The Secrets of the Lute

Anonymous
Les Bouffons (last 16th century)

14



Vertical stems with numbers (e.g., 2, 3, 4) above them to indicate pitch, and horizontal strokes to indicate rhythm. The lyrics 'aa' are written below each measure.

William BYRD
My lord of Oxenfords Maske (last 16th century)

15



Vertical stems with numbers (e.g., 1, 2, 3, 4) above them to indicate pitch, and horizontal strokes to indicate rhythm. The lyrics 'aa' are written below each measure.

Year one

Anonymous
Madonna Katharina (1523)

Harmonization of piece n° 3 *Bauern Tanz*

Handwritten musical notation for Exercise 17. The notation consists of two staves of sixteenth-note patterns. The first staff starts with a grace note followed by a sixteenth note 'a'. The second staff begins with a sixteenth note 'a'. Both staves conclude with a fermata over the final note.

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Giacomo ZUCCHO
Canary (early 16th century)

18

3

Anonymous
Extract from *la Trombeta* (1611)

19

4

Year one

Anonymous
Passaggio I and II ms Prague (c. 1623)

Handwritten musical notation for 'Year one' on five-line staves. The notation uses vertical strokes with numbers (1, 2, 3, 4) above them to indicate pitch and stroke order. Measure 20 starts with a series of vertical strokes followed by the lyrics 'at' (1), 'pa' (2), 'ra' (1), 'ra' (2), 'va' (1), 'ere' (2), 'e' (3), 're' (1), 'are' (2), 'vera' (3), 'a' (1), 're' (2), 'a' (3). Measures 21 and 22 continue with similar patterns of vertical strokes and lyrics.

Anonymous
Bergamasco (c. 1640)

Handwritten musical notation for 'Bergamasco' on five-line staves. The notation uses vertical strokes with numbers (1, 2, 3, 4) above them to indicate pitch and stroke order. The piece consists of five staves of music, each ending with a double bar line and repeat dots, indicating a repeating pattern.

The Secrets of the Lute

Anonymous
Volte, Thysius Lute Book (c.1600)

Anonymous
Saltus Polonicus (c. 1570)

Handwritten musical score for Exercise 23:

23

3 3 3 3 2 2 | a a a a 2 2 | 4 4 4 4 4 4 2 2 | a 2 2 | 4 4 4 4 4 4 2 2 |

3 3 3 3 2 2 | a a a a 1 1 1 1 a 1 1 1 1 a 1 1 1 1 a 1 1 1 1 a |

1 1 | a 2 2 | a a 2 2 | a 4 2 2 | a a 2 2 | a 4 2 2 | a 4 2 2 |

1 1 a 1 1 | a a a a | a a a a | a a a a | a a a a |

1 1 | a 2 2 | 1 1 1 1 | ?

3 3 a 2 2 4 4 | a 3 3 1 1 : |

a a 1 1 | a a : |

Anonymous
Spanish Pavane (c. 1595)

24

F

a $\overset{3}{\underset{2}{\text{p}}}$ $\overset{2}{\text{r}}$ a $\overset{4}{\text{e}}$ $\overset{2}{\text{a}}$ $\overset{4}{\text{a}}$ $\overset{2}{\text{r}}$ $\overset{4}{\text{e}}$ a $\overset{2}{\text{r}}$ $\overset{3}{\text{p}}$ $\overset{2}{\text{r}}$ a $\overset{2}{\text{r}}$ $\overset{3}{\text{a}}$

$\overset{1}{\text{r}}$ $\overset{2}{\text{r}}$ $\overset{2}{\text{r}}$ $\overset{4}{\text{e}}$ $\overset{4}{\text{r}}$ $\overset{4}{\text{r}}$ $\overset{2}{\text{r}}$ a $\overset{2}{\text{r}}$ $\overset{4}{\text{e}}$ $\overset{2}{\text{r}}$ $\overset{4}{\text{e}}$ $\overset{2}{\text{r}}$ $\overset{4}{\text{e}}$ $\overset{2}{\text{r}}$ $\overset{4}{\text{e}}$ a $\overset{1}{\text{r}}$ $\overset{2}{\text{r}}$ $\overset{1}{\text{r}}$ $\overset{2}{\text{r}}$

$\overset{4}{\text{r}}$ $\overset{2}{\text{r}}$ $\overset{1}{\text{r}}$ a $\overset{4}{\text{e}}$ $\overset{2}{\text{a}}$ $\overset{2}{\text{r}}$ $\overset{4}{\text{e}}$ a $\overset{2}{\text{r}}$ $\overset{1}{\text{r}}$ a $\overset{2}{\text{r}}$ $\overset{4}{\text{e}}$ $\overset{2}{\text{r}}$ a $\overset{2}{\text{r}}$ a $\overset{2}{\text{r}}$