



# Musik aus früher Zeit

Music of Ancient Times  
Musique du temps ancien

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lectus

**Musik  
aus früher Zeit  
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**1350–1650**

Herausgegeben von  
Edited by · Edité par  
Willy Apel

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## Preface

The present collection provides an introduction to keyboard music of the earliest times, opening up a field which until recently has been relatively closed to the amateur musician. Beginning with the oldest testimony to the medieval art of organ composition (*Robertsbridge Codex*) preserved in England from about 1350, it focuses on music of the Renaissance and early Baroque of whose rich achievements it seeks to give an overall impression. To term this 'piano music' – in the sense, naturally, not of music written for the modern piano, but, by its character and structure, suited for performance on it – pre-supposes a sure technique on this thoroughly versatile instrument. Little justification is required for our stretching the definition to include pieces written expressly for organ or lute. Ultimately, the spinet, clavichord and *monochordia* of the Renaissance are at least as distant from our modern instrument as are organ and lute. Indications given in titles, such as: *par tecla, harpa y vihuela*, i.e., for keyboard, harp and lute (Cabezón 1578) or *pour le jeu d'orgues, espinetts et manicordes* (Atteignant 1531) are a sufficient guide to contemporary attitudes on questions of instrumentation. Of course, it is important to make maximum use of helpful ideas from the study of older instruments when performing on the piano: to imitate the gentle legato character of the organ, the resonant 'buzz' of the spinet, the broad arpeggios of the deep-sounding lute as far as possible. The essential impulse, however, must clearly come from the music itself, from musical processes whose careful study is indispensable for a period, like the Renaissance, whose sound world is so distant from our own.

A great danger with old music is to play too quickly. As a basic rule, the more unusual a passage or strange a melisma, the slower and more expressively it should be performed. The player is likely to encounter in this collection a significant number of pieces which at first appear odd or even absurd. Each demands time, study of its construction and themes, investigation into the energy of its melismas and strength of contrapuntal writing, after which a force and freshness will be sensed in its 'oddity' that are common to all Renaissance art.

The following editorial conventions apply: textual additions made by the editor appear in italics. The tempo markings at the beginning of each piece are also editorial suggestions (with the exception of Nos. 16 and 17). Supplementary notes (occasionally found in some of the lute pieces) are given in small print; those recommended for omission are given in brackets. The structural divisions of the pieces ('phrasing') are indicated by short, oblique strokes. Slurs are used with specific implications for piano technique, i.e., they demand a legato as opposed to staccato effects. The slowing down of the tempo at imperfect and perfect cadences in old music depends on context; we have sought to express differences in degree through the use of *rit.*, *riten.*, and *ritenuto*. The lute pieces are marked by the letter *L*; all others are originally for keyboard instruments. Notes on the individual Pieces are to be found at the end of this volume.

Willy Apel

# Musik aus früher Zeit

## Musik of Ancient Times · Musique du temps ancien

### Deutschland

### Germany · Allemagne

Mit ganzem Willen wünsch ich dir

Conrad Paumann (1440–1473)  
Fundamentum organisandi, 1452

1

*andante*  
*mf intensivo*

*riten.*

*poco f*  
*riten.*  
*p e dolce*

*ritenuto*

Boumgartner (Paumgartner)  
Buxheimer Orgelbuch, ca. 1460

2

andante sostenuto

*mp e sempre intensivo*

*mf*

*p*

*un poco f*

*rit.*

*mf sempre*

*riten.*

## Quant ien congneu a ma pense

ca. 1500

Mus. ms. 2987, Staatsbibliothek München

3

sostenuto

*mf*

rit.

*p*

più moto

*mf*

primo tempo

*p*

secondo tempo

*mf*

ritenuto



## Ode prima. Maecenas atavis (L)

Hans Judenkunig (1450–1526)  
 Utilis et compendiaria introductio, ca. 1500

Mae-ce - nas a - ta-vis e - di-te - re - gi - bus

4

## Preambulum in fa

Hans Kotter (1485–1541)  
 Kotter'sche Handschrift, 1513

moderato

5

*p ma intensivo*

Anm. Die Pausen innerhalb der Stimmen bei A sind original, dürften aber kaum einen andern Sinn haben als das übliche:



Les silences au milieu des voix en A se trouvent dans l'original, mais ne sauraient guère avoir d'autre sens que l'habituel:



The rests under letter A are as in the original. they probably have the same meaning as:



## Preambulum in fa

Hans Kotter

6 *un poco allegro*  
*f marcato*

*rit.*  
*f*  
*rit.*

*meno allegro*  
*mf legato*  
*ritenuto*

## Preambulum in re

Leonhard Kleber (1490–1556)  
Kleber'sche Handschrift, 1520

7 *poco allegro*  
*f marcato*

*meno allegro*  
*f molto marcato*  
*ritenuto*

## Finale in re seu preambalon

Leonhard Kleber

8 *moderato*  
*f marcato*  
*rit.*  
*mf*

*f*  
*riten.*

*p tranquillo*  
*riten.*

*f a tempo*

*molto f*  
*ritenuto*

## Der Zeuner tanz (L)

Hans Neusiedler (1508–1563)  
Ein neues Lautenbüchlein, 1540

9

*molto moderato*  
*f marcato*

*molto f*

*e marcato*  
*rit.*

Hupf auff  
*f*

*molto f*

*riten.*

# Judentantz

Er muß gar ser behend geschlagen werden / sunst laut er nit wol

Neusiedler

Ein neu künstlich Lautenbuch, 1544

10

*allegro ma non troppo*

*f e molto marcato*

## Hupf auff

Wir empfehlen, die Wiederholungen bei A und B wegzulassen.

Nous recommandons de ne pas faire les reprises en A et B.

Repeats under A and B may be left out.

## Passametto d'Angleterre

Elias Nicolaus Ammerbach (1530–1597)  
Orgel oder Instrument Tabulatur, 1585

11

*molto moderato*

*mf non troppo legato*

*Rep. p*

*mf*

*Rep. p*

*f*

*La Reprise*

*rit.*

*p legato*

*rit.*

*mf*

*Rep. p*

\*) Dieses e, einer „rücksichtslosen“ Stimmführung angehörig, könnte wohl auch weggelassen werden.

\*) This e may be left out.

\*) Ce mi, dû à une conduite des parties par trop rigoureuse pourrait aussi être laissé de côté.

\*\*) Hier hat das Original ebenfalls Wiederholungszeichen.

\*\*) Here the original also indicates repeat.

\*\*) L'original porte également ici un signe de reprise.

## Remarks on the different pieces

### Germany

1-3: Conrad Paumann, born in Nuremberg and organist there at the Sebalduskirche and at the Frauenkirche in Munich, is the first organ composer whose life and works are known to us. The time and place of his activities set him in direct line to Hans Sachs. His reputation, however, extended well beyond the borders of his homeland and Germany; long before Dürer, he made cultural visits to Italy, and was knighted by the Duke of Mantua. His grave is still to be seen today in the Frauenkirche. The first three pieces are examples of that widespread old artistic practice of transcribing vocal pieces for the organ. In contrast to the medieval simplicity of the first piece, the second presents an inventive example of three-voice writing (note the accompanying voices, in particular the one which is initially lowest), while the third piece, with its predominantly harmonic structure, already hints at the chordally supported preludes of Kotter and Kleber (Nos. 6-8) and beyond that to the homophonic style of the dances. *Quant j'en congneu a ma pense* = When I consider it in my mind.

4: Hans Judenkunig, who was born in Schwäbisch-Gmünd and lived and worked in Vienna at the court of Emperor Maximilian I (a great lover of the arts), is the oldest composer for the lute whose works are still preserved. This piece is more remarkable culturally than musically since it shows a classical influence. *Ode prima* = First ode (i.e., of Horace)

5-8: Hans Kotter and Leonhard Kleber, the former based in Switzerland (Fribourg and Berne) the latter in Swabia (Göppingen and Pforzheim) are the authors of two substantial manuscript collections of organ pieces, amongst which the preludes are of particular interest, representing the most important steps towards the development of independent instrumental forms. Sadly, these attempts were not further developed in Germany. Not until a hundred years later did Germany, with Scheidt, Froberger, etc., recover the lead which Italy had meanwhile assumed in this field. – *Finale seu preambelon* = Finale or prelude; *fa* = f; *re* = d.

9 and 10: Hans Neusiedler, born in Pressburg, lived for 33 years in Nuremberg as a famous lutenist and renowned teacher, though in such disorderly relationships that the council completely forbade him to have pupils in his disreputable house. The *Judentanz* (Jewish dance) is intended as a musical parody. *Zeunertanz* = Gypsy dance; *Hupf auff* = an after-dance in triple time.

11 and 12: Elias Nicolaus Ammerbach, born about 1550 in Saxony, was organist at the St. Thomas church in Leipzig. – *Passametto* = a dance of Italian origin, very much in fashion at the sixteenth century. *Instrument* = piano. *Tabulatur* is the name used for some special musical notations of the organ and the lute.

13-16: August Nörmiger, court organist in Dresden from 1581, presented his sovereign in 1598 'from gracious desire' with a hand-written book of tablature containing 'Sacred and secular songs, processions, intradas, pavans, passamezzos, galliards, Polish,

German and other dances together with the usual introductions and recessions for princely persons when they join the dancing' – a real treasure-trove of charming little dances and songs!

17: The *Klavierbuch der Regina Clara im Haff* is one of those numerous collections prepared for the use of high-ranking women. Its content is similar to that of Nörmiger; however, titles such as *Fillis saß in einem Bötgen* and *Piccolominis Lied* show that we are now in a culturally and politically new period. *Basso imperiale* = a kind of imperial court dance, cf. *Basse dance*; *saltarello* = an after-dance, similar to *Hupf auff* (No. 9).

18 and 19: Samuel Scheidt, born in Halle and active there throughout his life, was a pupil of Sweelinck. The latter gave him the stimulation that allowed him to develop an organ style which was completely unknown in Germany at the time. He thus became first in that line of great German organ masters leading to J.S. Bach. *Cantio belgica* = Netherlands song; *cantus* = song, here the upper voice.

20-22: Erasmus Kindermann was born in Nuremberg where he also worked as an organist. His compositions are skilful and attractive, even though they no longer have that originality and freshness characteristic of the Renaissance: the *galant* period is beginning.

### Italy

1-3: These pieces are samples of what little remains to us of the lute music from the time of Leonardo and Raphael. *Tastar de corde* = Prelude for the lute. No. 2, entitled *Pavane*, might, according to its character, be better called a *Paduane* (a dance from Padua), a fast dance in 4/4 time with an upbeat, of the kind greatly loved throughout the Renaissance. *Ricercar* is the older term for a fugal piece, though here we naturally find only hints of such writing.

4: Girolamo Cavazzoni, son of Marcantonio da Bologna, a number of whose compositions are still preserved, is the founder of that consummate style of polyphonic organ-writing which through the centuries served as an ideal. Purely from a formal point of view even Bach did not reach beyond it. Our pieces are taken from a larger composition, which sets the whole of the mass in the form of short organ pieces. The text we have added from the mass should clarify the thematic relationships to Gregorian chant.

9: *Le forze d'hercole* = The Strengths of Hercules (song).

10 and 11: Francesco Bendusi's dances are written in the form of four part-books and are therefore examples of that unusually widespread type of music actually intended for four instruments, though in keeping with its structure (cf. the narrow fingering range) also suited for performance on a keyboard instrument, for which the player must obviously first transcribe the movement into a single system. The Italians referred to this as *intavolatura* ('intabulation')

in English). *Desiderata* = The Beloved (the title of a song). *Cortesana padoana* = The Paduan Courtesan.

12 and 13: Giovanni Gabrieli, the world-famous organist at St Mark's in Venice, was composer of magnificent vocal works with polychoral forces. The alternation of chordal writing and running passages, as revealed in the short *Intonationi*, is likewise to be found, though on a grander scale, in the Italian Toccata (Gabrieli, Merulo, Frescobaldi, etc.). *Intonatione* = Prelude. *Nono tono* = in the 9th mode, approximating to A minor. *Undicesimo tono* = in the 11th mode, approximating to C major, though here transposed down a fifth to F.

14: Girolamo Diruta is the author of a famous tutor, written in the form of a dialogue between an Italian and a nobleman coming from Transylvania who wants to learn about Italian music. It is of great significance that here, for the first time, a clear distinction is made between the techniques for playing the organ and clavichord. *Inno* = Hymn; *primo tuono* = in the first tone, approximating to D major.

15: Giovanni Maria Trabaci, the most important representative of the Southern Italian (Neapolitan) school, took his essential inspiration from Spain. His works, like those of his fellow-townsmen Majone, reveal a wealth of thoroughly daring, even revolutionary, modulations as the beginning of the 17th century brings about fundamental changes in all aspects of music. *Verso* = verset, i.e., a short interlude for ecclesiastical use in place of a sung psalm verse.

16 and 17: Adriano Banchieri, who worked in Bologna, was an original and witty individual who lived in a state of constant feud with the clergy and representatives of the old school. His works are not all so 'light' in style as those reproduced here, which owe their principal effect to a witty conception. The original indications of tempo and registration are particularly noteworthy. In the *Bizaria*, the freely entering middle voice in bars 4, 8, 12 and 16 is originally indicated by '4#5'. This could well be the oldest example of the use of figured bass (invented around 1600) in keyboard literature. *Bizaria* = a kind of scherzo; *Battaglia* = Battle piece; *giungasi Princ.* = Add the principal (an organ registration); *pieno* = full organ; *vuoto* = empty (a single register).

18 and 19: Girolamo Frescobaldi, born in Ferrara, was from 1608 until his death almost constantly employed as organist at St Peter's in Rome. He is perhaps the first representative of that kind of music which might be called 'brilliant'. From his works, distinguished by a wealth of original thought, only a very small selection can be given here. *Corrente* = Courante, a lively dance style in triple time which is also still regularly found in Bach's suites. *Partite sopra Folia* = Variations on the Folia, originally a Portuguese dance which was frequently used in music of the 17th century. Even so, Frescobaldi's theme is not related to that which later became common. *Ripresa* = repeat.

## England

1 and 2: We have already referred in the preface to the unique position of this oldest testimony to organ

music. It is the only example of truly medieval organ music still extant. However disconcerting this music may initially appear, it becomes just as familiar and convincing on better acquaintance. The pieces which we reproduce are extracts from larger works. We go so far beyond the original text as to introduce divisions into 8/2 or 6/2 bars, needed to help the music make sense. *Stantipes* – a very likely name for the first piece – is an early-medieval dance form. We have called the second piece *Ritornell* in view of the repeating 'returns' which give the piece its characteristic rondo form.

3: In the tradition, the pieces of *Robertsbridge Codex* are succeeded by the hornpipe of Hugh Aston. The gap of about 150 years which separates those two has not yet been able to be filled out.

4: John Bull, who was born in Somerset, died in Antwerp and was made a doctor of law and of music in Oxford and Cambridge, was choirmaster, court organist and professor of music in London, though he left in 1615 because of his Catholic faith to be organist in Brussels, and later in Antwerp. Famous for his unsurpassed virtuoso keyboard playing, he made concert tours throughout Europe – the Franz Liszt of Shakespearean times. *Gigg* is a jolly leaping dance, probably of English origin, which is still to be found in Bach's suites commonly used as a final movement. *The Fitzwilliam Virginal Book* is a manuscript collection of about 400 keyboard pieces from the time of Queen Elizabeth, prepared by an English nobleman during long years of political captivity. It is by far the best-known source for our knowledge of 'virginal music'; the *virginal* was the favourite English keyboard instrument of its time, reputed to be named in honour of the 'Virgin Queen'.

5 and 6: William Byrd is one of the great masters of virginal music, that art form in which, for the first time, a strung keyboard instrument assumed pride of place before the organ (as it did again 150 years later in France through the works of Couperin); he was also key to the development of the English madrigal, and altogether the most important musician in England of his time. *Pavane*, see 'Spain' No. 1.

6-10: *Alman* = Allemande, *Daunce* = Dance, *Corranto* = Courante.

## Spain

No country, in early times, shows instrumental music of such high quality as Spain. Already in the middle of the 16th century we find works of such refined culture and technical accomplishment as are to be encountered only much later in other countries. Our short examples can give a merely approximate idea of the significance of this music, which moreover was of decisive influence both for English virginal music and the Italian (especially the Neapolitan) school.

1: Luis Milan lived chiefly at the court of the viceroy of Valencia, where, as a Spanish nobleman, he was a member, indeed virtually the centre, of court society. With high self-esteem, he proudly gave his lute book 'libro de musica' the same title, *Il maestro*, by which his contemporaries honoured him. *Pavane* (*pavo* = peacock) is a measured and stately courtly dance of Spanish origin, sometimes confused with the Italian



Paduana. Outside of Spain it seems only to have become widespread in England.

3: Luis de Narvaéz, born at Granada, was lute player at the court of Philipp II. – *Quatro diferencias* ... Four variations on "Let us pasture the cows", a favorite theme of ancient Spanish art of variation.

4: Anriquez de Valderravano is a Spanish lute master of whose life almost nothing is known; he must therefore be served by the maxim with which he concluded his extensive work for the lute: 'Ne ingenium volitet, paupertas deprimit ipsum' (So that the spirit should not soar upwards, poverty drags it down). If, however, he made sacrifices on earth, it was not in vain: the beauty and deep introspection of his music place him above all Spanish lute masters. *Fantasia* means a piece in free form, though not according to the mood of the composer, but rather within the rules of contrapuntal writing. *Primero grado* = first grade (of difficulty).

5: Miguel de Fuenllana, blind since birth (like a number of old masters, incidentally: Landino, Paumann, Schlick, Cabezón, Valente), shows significant skill in his mastery of composition, though in terms purely of musical vitality he cannot match Valderravano. The imitative *Duo* which we include might be seen as one of the first steps along the path leading towards the two-part inventions of Bach and piano duets.

6-11: Antonio de Cabezón (born in Castrojeriz Burgos) is the only Spanish composer for organ whose work is adequately known to us. He was the most famous musician of his time, for many years court organist to Philipp II who took the blind musician with him on journeys to Flanders, Brabant and Luxembourg. Cabezón's works, preserved for us in an extensive posthumous collection edited by his son, fully justify his reputation. He is one of the greatest organ masters of all time, a musician who, in his depth and seriousness of musical utterance, in his severity of thought and complete mastery of counterpoint, comes closer to Bach than almost any other.

*Verso* = verset, i.e., a short interlude for ecclesiastical use in place of a sung psalm verse. *Fabordón* = fauxbourdon, i.e., a chordal style whose origins go back to the early Middle Ages. *glosas* = variations. *Llano* = simple, i.e., without variation.

## France

1-4: Pierre Attaignant is the most famous Parisian publisher of the early-16th century. *Basse-dance* = a courtly dance of slow gliding movements. *Gaillarde* is one of the most widely encountered dances of the Renaissance, with a cheerful, often high-spirited character. *Tant que vivray* = So long as I live.

5 and 6: Jean-Baptiste Besardus was born in Besançon. His extensive collection is notable in comparison to many others for the fact that it contains a significant number of preludes, i.e., independent instrumental pieces, which are of greater interest to us today than the hundreds of transcriptions of vocal works which, along with dances, constitute the usual lute repertoire of the period.

7 and 8: Jacques Champion de Chambonnières is the father of the French harpsichord school, teacher of Couperin (the elder), d'Anglebert and Le Bègue, court harpsichordist to Louis XIV. – *Rondeau* is the typical form of old French keyboard music, consisting in the alternation of a 'refrain' (rondeau) and several 'couplets'. The Classical Viennese rondo is its direct descendent.

9: Denis Gaultier, who was born in Marseilles and died in Paris, was the greatest of French lutenists. Within the court of Louis XIV at the time of Molière, Corneilles and Racine he had a position similar to that held a hundred years earlier by Luis Milán under Philipp II. His *Tombeau* (tomb, gravestone) was written in honour of the father of the famous Ninon des Lenclos. The works of Gaultier and Besard are the direct ancestors to the art of French harpsichord music which culminates in the compositions of Couperin (the younger) and Rameau.

10 and 11: Louis Couperin, born in Chaumes, organist at St Gervais in Paris, is uncle of the great François Couperin, Bach's contemporary. – *Canaris* = dance from the Canary Islands, which were a vogue of the time.

Translation Peter Owens