



Mensural Notation (Wednesday) 2024-09 Tandernaken Settings (ca. 1430-1540)

Amherst Early Music class 1 - September 11 2024

created September 2024 by Annette Bauer

2024/09 Wed notation - Tander naken Settings
class #1 overview:

intro:

Tander naken Settings (ca. 1430-1540)

new:

Henry VIII version (3vv)

preview:

Alamire (4vv) MS 18810

Brumel (3vv) in D-Mu 8 328 (NEW UPLOAD!)

Tandernaken intro

Tandernaken

ca. 1430-1540

- the tune
- overview of settings and composers
- mostly virtuosic polyphony (lots of notes!!!). Each person has full permission to decide if you want to focus on only one line per piece, or tackle them all. The Tenor line will be relatively stable throughout!
- what to watch for as we go through different versions:
- notated variations in the Tenor line
- notation of the Tenor line, including typical late 15th c./early 16th c. “mistakes” in SAS rules
- observation of patterns used - what is similar across all versions, what is unique to each setting
- placements of cadences

Tandernaken

The Tune

THE ORIGINAL SONG
as reconstructed by Florimond van Duyse (*Het oude nederlandse lied*, vol. II, p. 1050) by conflating the text as found in *Een schoon liedekens Boeck* (Antwerp, 1544) with the tenor of Obrecht's setting (our Setting no. 2)



Tan - - der - - na - - ken, al op den Rijn, daer vant ic twee
ce - - - ne doch-te mi, aen haer aen - - schyn, haer oo - - - ghen



maech - de - kens spe - - - len gaen, die
wa - ren met tra - - nen om-be uaen: "nu segt mi lie - - ue ghe-spe - - - le



goet, hoe sweert v her - te, hoe truert u-wen moet, waer-om is, dat wou-dijs mi



ma - - - - - ken vroet?" "Ic en cans v niet ge - - sa-gen; tis die



moe - der di - - et mi doet, si wil myn boel ver-ia - gen, ver - ia - - - - - gen."

Tandernaken

The Text

Tandernaken, al op den Rijn,
Daer vant ic twee maechdekens spelen gaen;
die eene dochte mi aen haer aenschyn,
Haer ooghen waren met tranen ombeuaen:
"Nu segt mi lieue ghespele goet,
Hoe sweert v herte hoe truert uwen moet,
waer om is dat woudijs mi maken vroet?"
"Ic en cans v niet gesagen;
Tis die moeder diet mi doet,
Si wil myn boel veriagen, veriagen."

"Och, lieue ghespele, daer en leyt niet an,
den mey die sal noch bloeyen;
So wie zijn liefken niet spreken en can,
die minne mach hem niet vermoeyen."
"Och, lieue ghespeelken dats quaet sanck,
den mey te verbeyden valt mi te lanc;
Het soude mi maken van sinnen also cranc,
Ick soude van rouwe steruen.
Ic en weets mijnder ghennen danc,
Si will mijn boel verderuen, verderuen."

"Och, lieue ghespele, daer en leyt niet an, si niet,
nu schict u herteken al in vreden."
"Mijn moeder plach te spinnen, des en doet
den tijt en is niet lange gheleden,
nu schelt si mi hier, nu vloect si mi daer,
mijn boelken en dorf niet comen naer,
daer om is mijn herteken dus swaer,
ist wonder dat ic truere?
ende ic en mach niet gaen van haer,
ter veynster, noch ter duere, noch ter duere."

Near Andernach, along the Rhine
I found two girls gone out for a talk.
One please me in her appearance,
and her eyes were in tears
"Now tell me, my dear kind friend,
why your heart is so heavy, your mood so sad.
Why would you make me fret so?"
"I cannot hide it from you.
It's my mother who's caused me this.
She wants to drive my lover away."

"Ah, dear friend, don't be troubled at that.
Spring will blossom again.
Though his dear cannot speak to him,
Love will not weary him."
"Ah, dear friend, that's a wretched song to sing me.
To wait for the spring will take too long.
It would make me sick at heart,
I would make die of sorrow.
I owe my mother no thanks for this.
She wants to ruin my lover."

"Ah, dear friend, don't be troubled at that.
Set your heart at rest."
"My mother used to spin, but no longer.
The time is not far past,
and even now she insults me here and curses me there.
my lover may not come near me.
That is why my heart is so heavy.
Is it any wonder that I grieve?
I cannot get away from her,
neither to the window nor to the door."

Tandernaken

The Text

“Och, lieue ghespele, dat waer wel quaet,
wilt sulker tale begheuen,
hadde ic ghedaen mijns moeders raet,
ic waer wel maecht ghebleuen.
Nu hebbe ic sinen wille ghedaen,
mijn buycxken is mi opgegaen,
ende nu so is hi mi ontgaen
ende gaet elwaerts spelen.
Des moet ic laten so menighen traen,
ic en cans u niet gehelen, gehelen.”

“Ghespele, wel lieue ghespele goet,
en sidy dan ghen maecht?”

“Och neen ic, lieue ghespele goet,
ende dat si ons heer God ghecleacht.”

“God danck, dat ic noch maghet si;
spiegelt u, lieue gespeelken, aen mi
ende wacht u, oft ghi en zijt niet vrij,
ten sal u niet berouwen;
coemt hem nemmermeer niet na bi
oft ghi wort gheloont met trouwen, met trouwen.”

“Ghespele, hi seyt dat hi mi mint.”

“Die minne plach mi te lieghen;
en ghelooft die clappaerts niet en twint,
si staen al nen groten schach;
dat was die maghet die op mi sach.
Ic boot haer minnelic goeden dach,
ic groetese hoghelike.
God gheue dat icse vinden mach
bi mi, in hemelrijcke, in hemelrijck!

“Ah, dear friend, it would be wrong
to commit such folly.
Had I only taken my mother’s advice,
I would have kept my virtue.
But I did his will instead,
and my belly is swollen up,
and he has left me
to go play elsewhere.
I shed so many tears for it,
but cannot heal it.”

“Friend, dear good friend,
are you really no maid?”

“Not I, dear good friend,
and God has put it down against us.”

“Thank God I am still a maid.”

“Take warning, dear friends, from one:
take care, or your freedom is gone.

You won’t regret it.
Stay away from him,
or your reward will be sorrow.”

“Friend, he says he loves me.”

“Love made a habit of lying to me.
Don’t trust their chatter--twenty times no!
They are all bent on deception.”

Then she laughed with a great smile,
the girl that was looking at me.

I bid her good day lovingly,
I greeted her courteously.

God grant that I may find her
with me in heaven!

--Translated by Lawrence Rosenwald

Tandernaken

overview over settings and composers (incomplete list)

- Tying in Trent Codex 87 (3vv) - earliest surviving version, ca. 1430
- Jacob Obrecht (3vv), in OdhecA 1501
- Alexander Agricola (3vv), in Canti C, 1504
- Erasmus Lapidida (3vv) in Canti C, 1504
- Henry VIII - Henry VIII songbook, ca 1510
- Antoine Brumel in D-Mu 383, early 16th c.
- Petrus Alamire in Vienna - MS 18810 partbooks, 1525
- Ludwig Senfl (4vv and 5vv), in Hans Ott "*121 Neue Lieder*", Nuernberg 1534
- Paul Hofhaimer (tabulature), early 16th c.
- others...
- also see: Ogni Sorti Edition of Tandernaken Settings! Most modern editions also available on IMSLP (Allen Garvin).

new

Henry VIII Songbook, ca. 1510-1520

Henry VIII *“The Kyng”*

Tandernaken

3vv

180

Die kintre. h. viij

G ander naken

Tandernaken
Henry VIII Songbook
(ca. 1510-1513)
ff. 82v-84
this is f.82v

181

93

Tandernaken
Henry VIII Songbook
(ca. 1510-1513)
ff. 82v-84
this is f.83

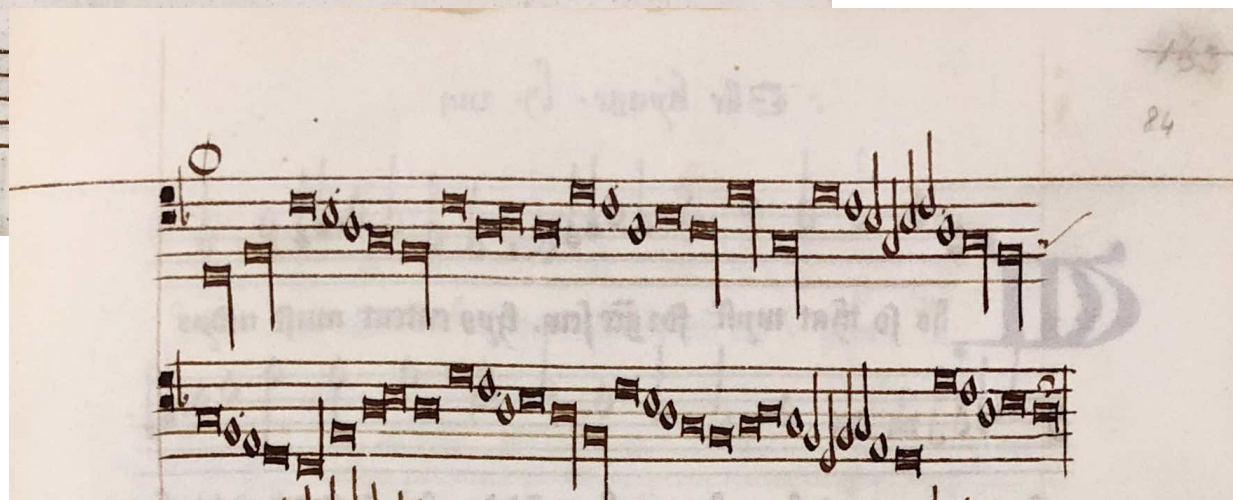
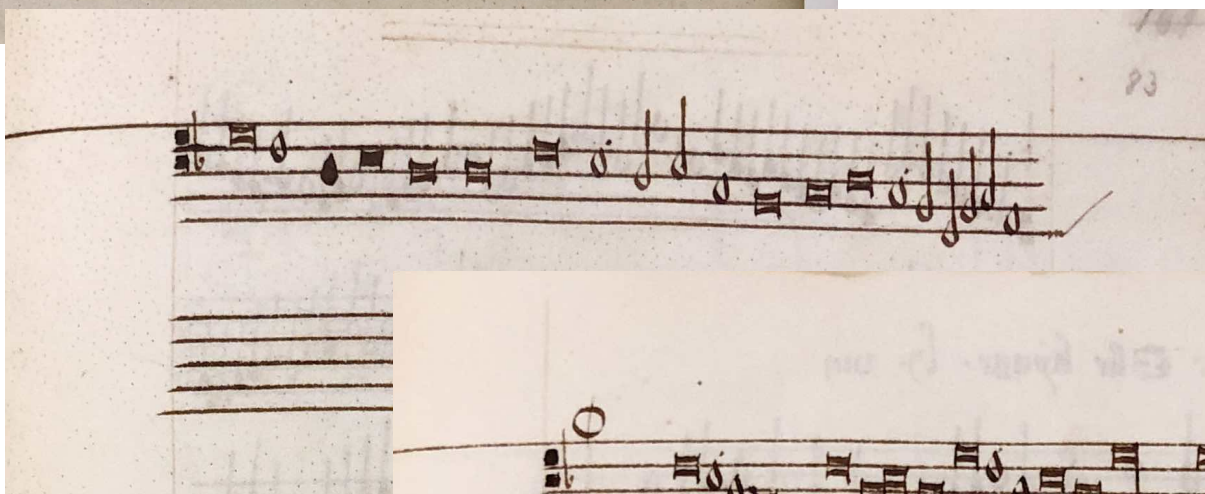
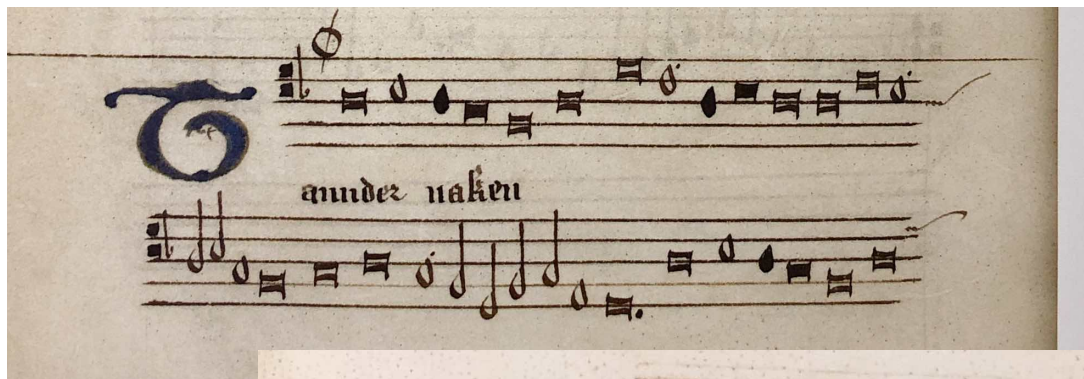
162

Tandernaken
Henry VIII Songbook
(ca. 1510-1513)
ff. 82v-84
this is f.83v

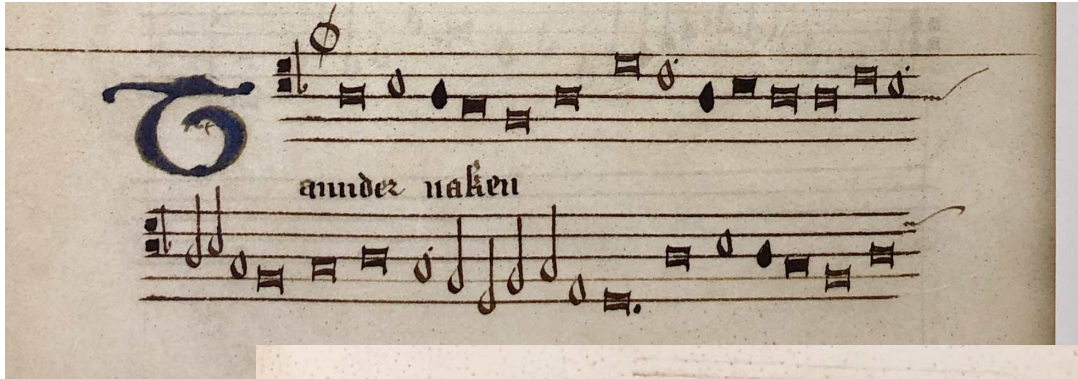
24

Tandernaken
Henry VIII Songbook
(ca. 1510-1513)
ff. 82v-84
this is f.84

TENOR



Tandernaken
TENOR



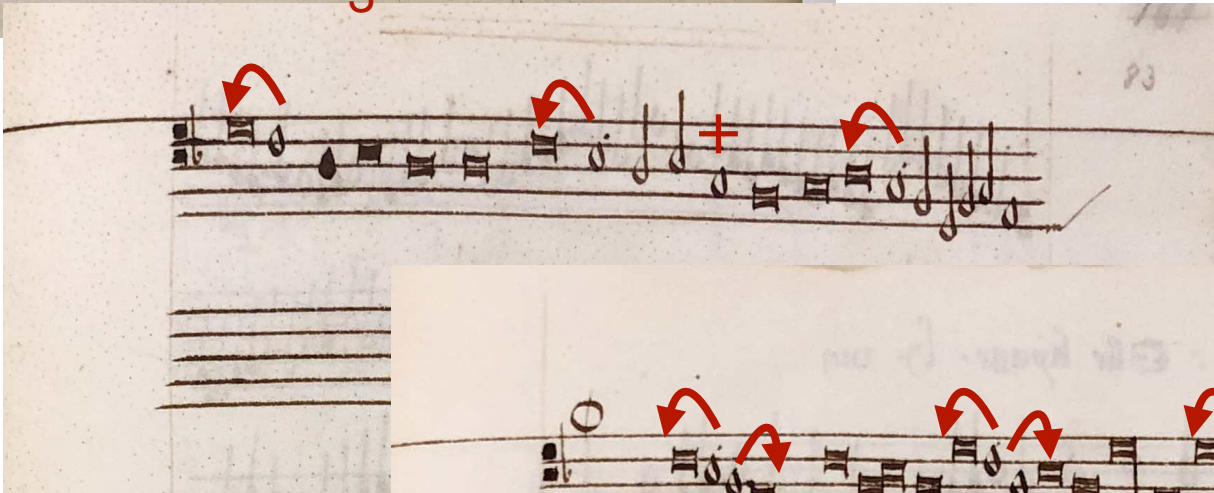
with ligature key



Tandernaken
TENOR

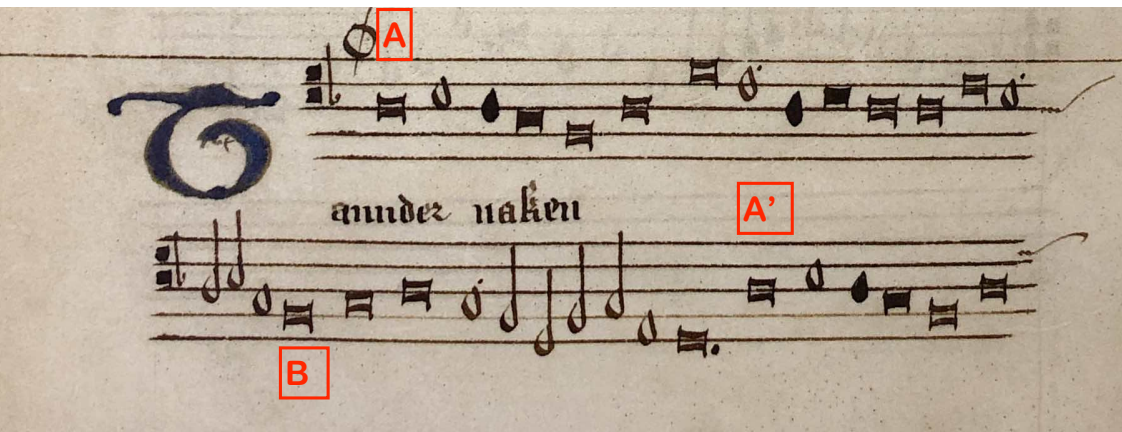


with rhythmic key

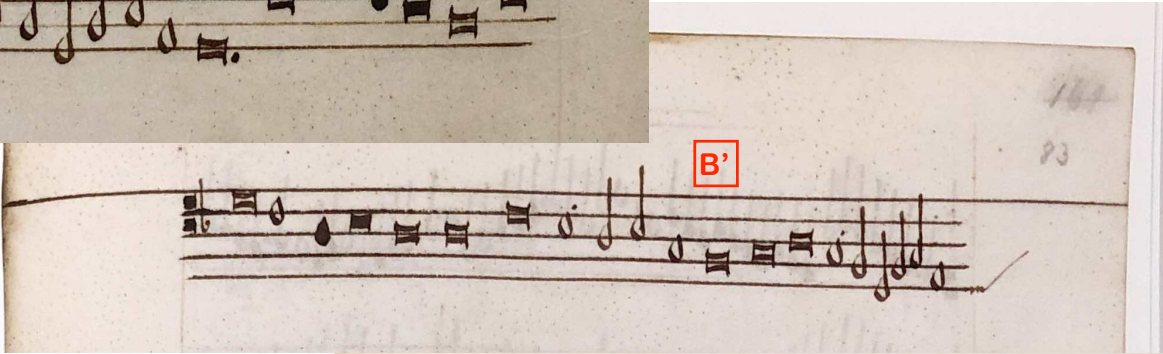


all L are 6 SB beats

Tandernaken
TENOR



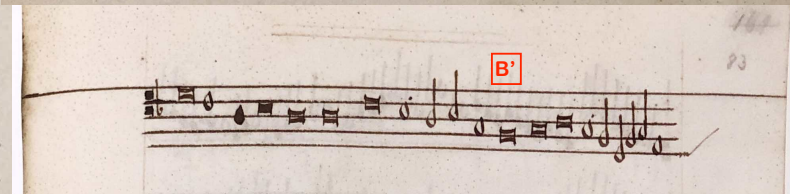
sound file: all parts



Tandernaken
TENOR

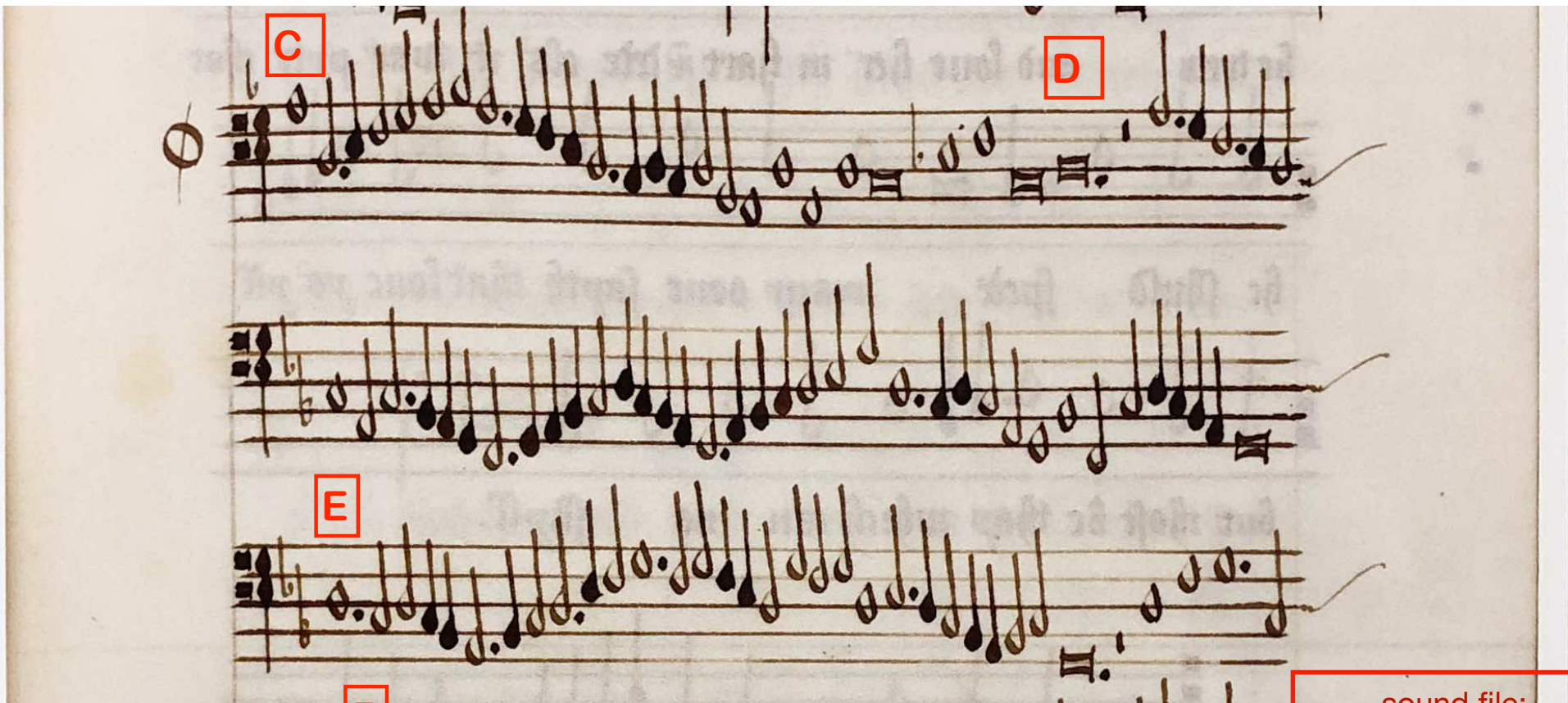


BASSUS



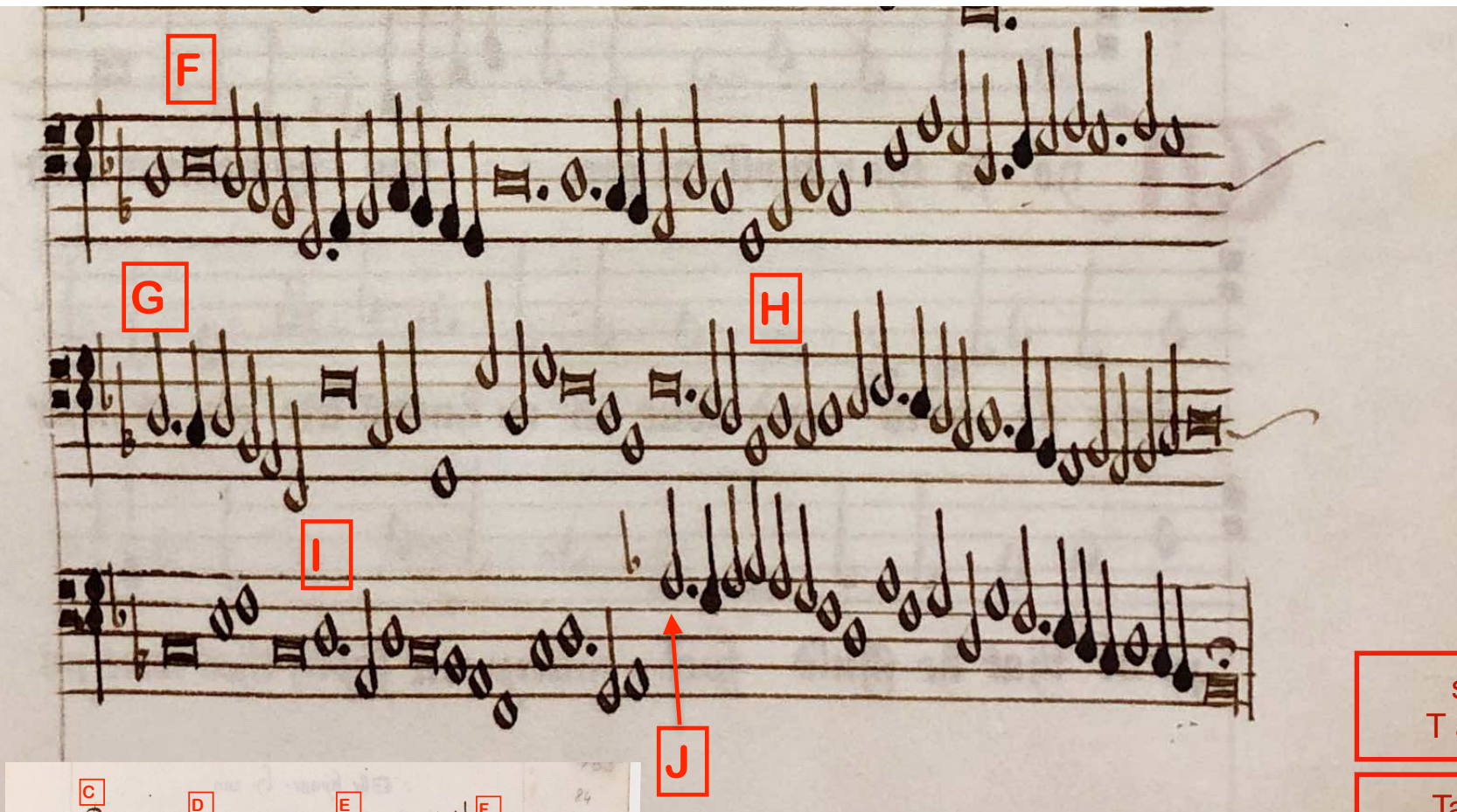
sound file:
T and Bassus

Tandernaken
BASSUS (1/3)



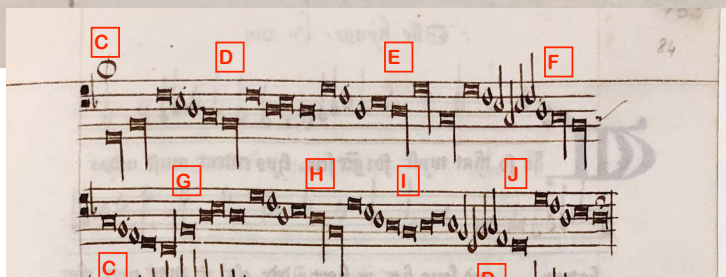
sound file:
T and Bassus

Tandernaken
BASSUS (2/3)



sound file:
T and Bassus

Tandernaken
BASSUS (2/2)



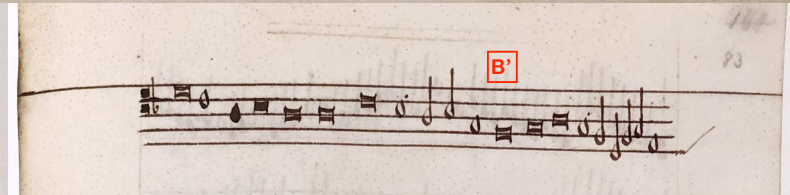
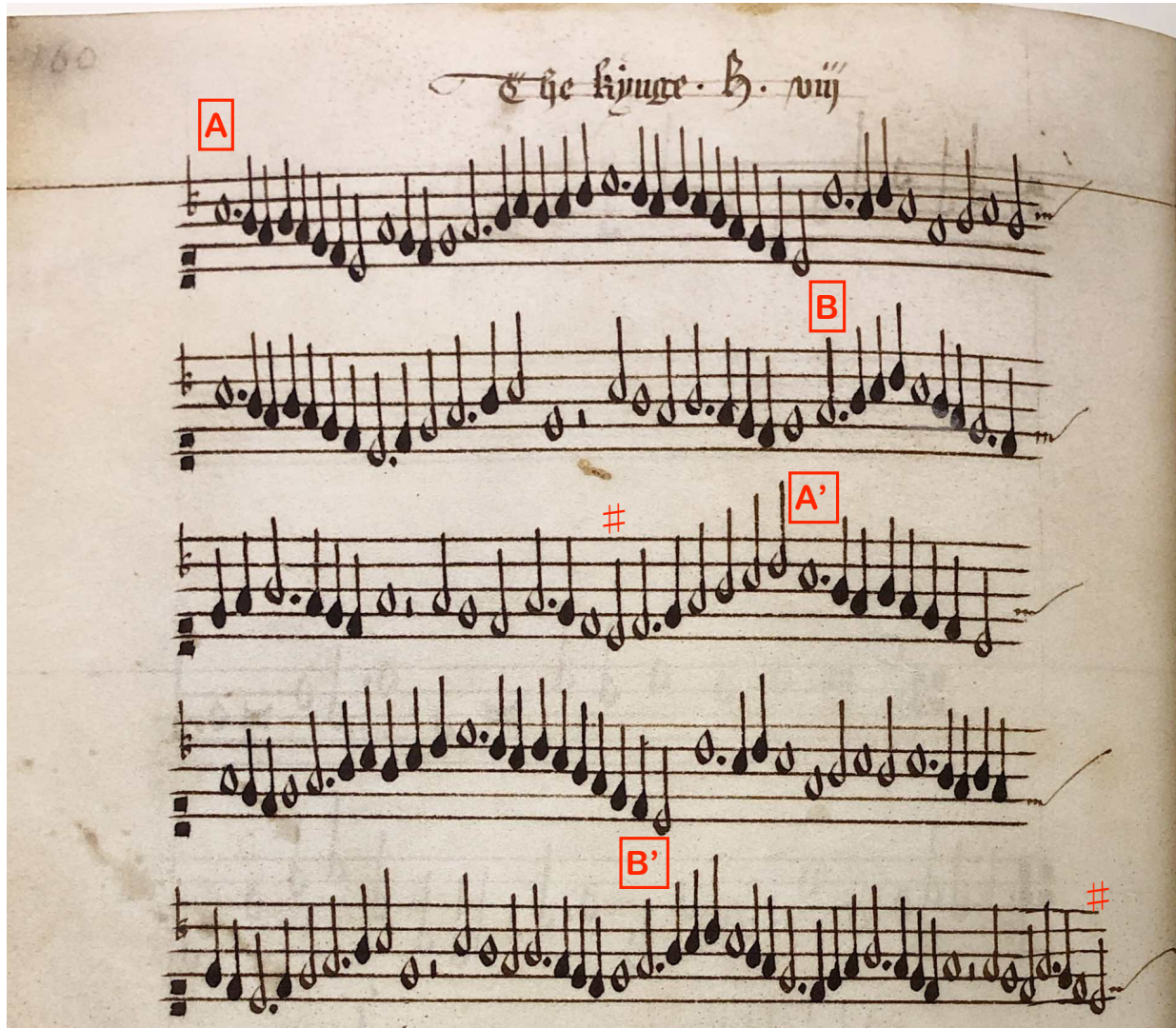


Tanderaken
BASSUS with
rhythmic key

the boxed section on
the right is strange!!!
(but works)



CANTUS



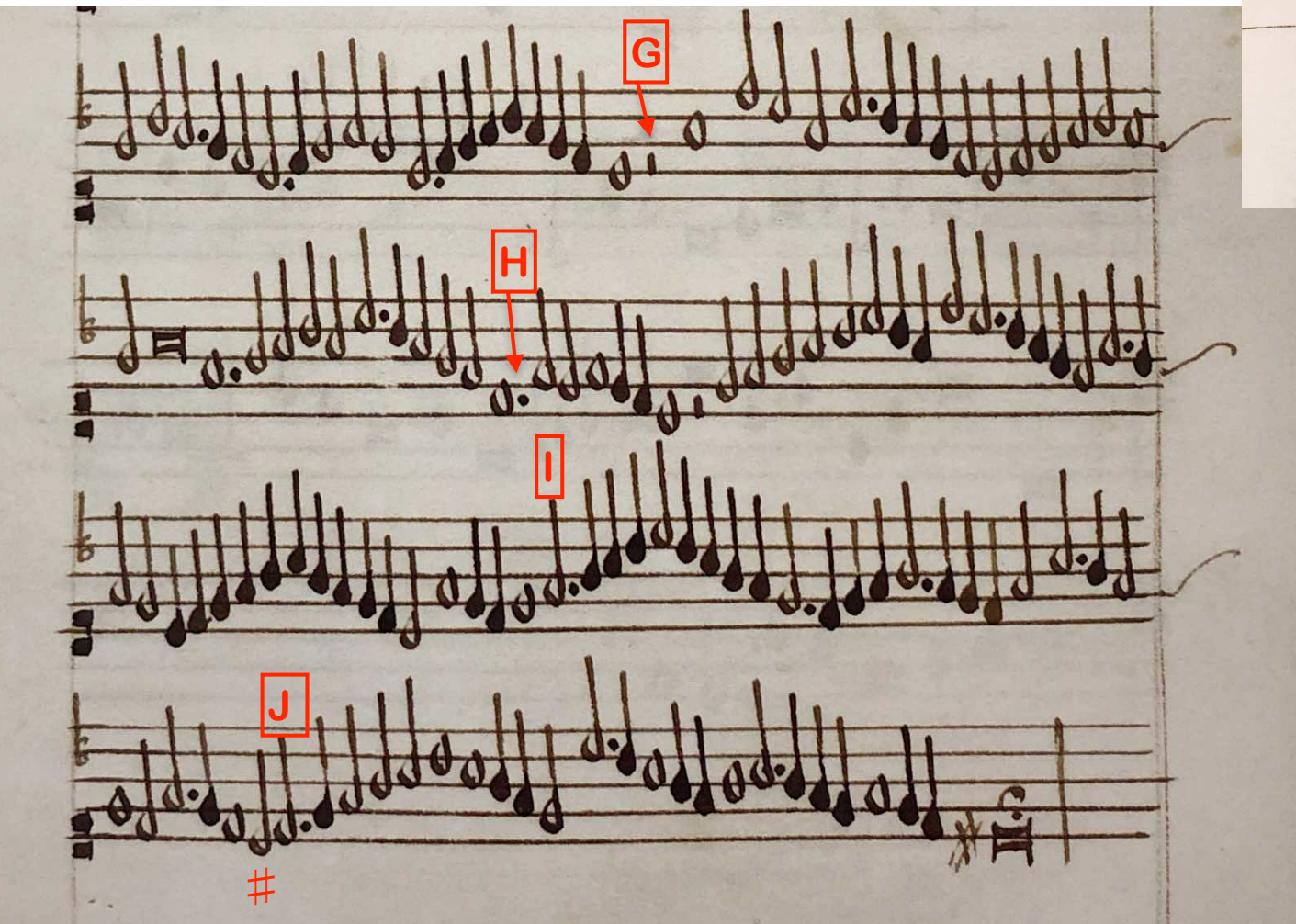
Tandernaken
CANTUS (1/3)

sound file: CA and T



Tandernaken
CANTUS (2/3)

sound file: CA and T



Tandernaken
CANTUS (3/3)

sound file: CA and T

all 3 voices

E ge kijnge. h. viij

A

B

A'

B'

A

ander naken

A'

B

B'

A

B

A'

B'

sound file:
all parts

162

C D E F G H I J

#

#

Tandernaken
Henry VIII Songbook
(ca. 1510-1513)
ff. 82v-84
this is f.83v

24

C D E F G H I J

C D

E

F

G H I J

C D

E

F

G H

I

J

Tandernaken
Henry VIII Songbook
(ca. 1510-1513)
ff. 82v-84
this is f.84

sound file: all parts

preview

Vienna MS 18810, part books, 1525

Petrus Alamire

Tandernaken

4vv

Handwritten musical score for Discantus f.16 (1/3). It consists of four staves of music. The first staff is a single line. The second staff is labeled 'Petrus Alamire' and 'Tandernack'. The third and fourth staves continue the piece.

Petrus Alamire - Tandernack
Vienna MS 18810
Discantus f.16 (1/3)

Handwritten musical score for Discantus f.16v (2/3). It consists of four staves of music, continuing from the previous page.

Petrus Alamire - Tandernack
Vienna MS 18810
Discantus f.16v (2/3)

Handwritten musical score for Discantus f.17 (3/3). It consists of four staves of music. The third staff contains the text 'Ies gab ain fruchtlichs lieb erwelt' written in a cursive hand.

Petrus Alamire - Tandernack
Vienna MS 18810
Discantus f.17 (3/3)

Discantus (A)

Petrus Alamire - Tandernack
 Vienna MS 18810
 Contratenor f.13 (1/3)

Petrus Alamire - Tandernack
 Vienna MS 18810
 Contratenor f.13v (2/3)

Petrus Alamire - Tandernack
 Vienna MS 18810
 Contratenor f.14 (3/3)

Contratenor (T)

petrus
alamire

Tandernack

Petrus Alamire - Tandernack
Vienna MS 18810
Tenor f.14v (1/2)

15

Des hab ain fruntlich lieb erwelt

Petrus Alamire - Tandernack
Vienna MS 18810
Tenor f.15 (2/2)

Tenor (T)

Petrus Alamire
Tandernack

Petrus Alamire - Tandernack
Vienna MS 18810
Bassus f.14v (1/3)

Petrus Alamire - Tandernack
Vienna MS 18810
Bassus f.15 (2/3)

Des gab ain frantlich Lieb eruoelt

Petrus Alamire - Tandernack
Vienna MS 18810
Bassus f.15v (3/3)

Bassus (B)

D-Mu MS 8 328, partbooks

Antoine Brumel

Tandernaken

3vv

Antoine Brumel - Tandernac (a 3)
D-Mu MS 8 328 Discantus partbook ff.51v-54v
DISCANTUS (1/7)

Antoine Brumel - Tandernac (a 3)
D-Mu MS 8 328 Discantus partbook ff.51v-54v
DISCANTUS (3/7)

Antoine Brumel - Tandernac (a 3)
D-Mu MS 8 328 Discantus partbook ff.51v-54v
DISCANTUS (5/7)

Antoine Brumel - Tandernac (a 3)
D-Mu MS 8 328 Discantus partbook ff.51v-54v
DISCANTUS (2/7)

Antoine Brumel - Tandernac (a 3)
D-Mu MS 8 328 Discantus partbook ff.51v-54v
DISCANTUS (4/7)

Antoine Brumel - Tandernac (a 3)
D-Mu MS 8 328 Discantus partbook ff.51v-54v
DISCANTUS (6/7)

Antoine Brumel - Tandernac (a 3)
D-Mu MS 8 328 Discantus partbook ff.51v-54v
DISCANTUS (7/7)

Discantus (A)



Tenor (T):

This is the most straight-forward
unornamented version I have seen!

40

Antoine Brumel
Tandernac (a 3)
D-Mu MS 8 328 partbook
Bassus ff.40-43 (1/7)

Antoine Brumel
Tandernac (a 3)
D-Mu MS 8 328 partbook
Bassus ff.40-43 (2/7)

41

Antoine Brumel
Tandernac (a 3)
D-Mu MS 8 328 partbook
Bassus ff.40-43 (3/7)

Antoine Brumel - Tandernac (a 3)
D-Mu MS 8 328 partbook Bassus ff.40-43 (4/7)

42

Antoine Brumel - Tandernac (a 3)
D-Mu MS 8 328 partbook Bassus ff.40-43 (5/7)

Antoine Brumel - Tandernac (a 3)
D-Mu MS 8 328 partbook Bassus ff.40-43 (6/7)

43

Antoine Brumel - Tandernac (a 3)
D-Mu MS 8 328 partbook Bassus ff.40-43 (7/7)

Bassus (B): watch out for clef changes!

Homework

review:

Henry VIII 3vv

preview:

Alamire (4vv) Vienna MS 18810

Brumel (3vv) D-MU MS 8 328 (this is a
NEW UPLOAD - do not use the MS
18810 concordance, as it is faulty)

recommendation: do print out any
parts you are planning to play!