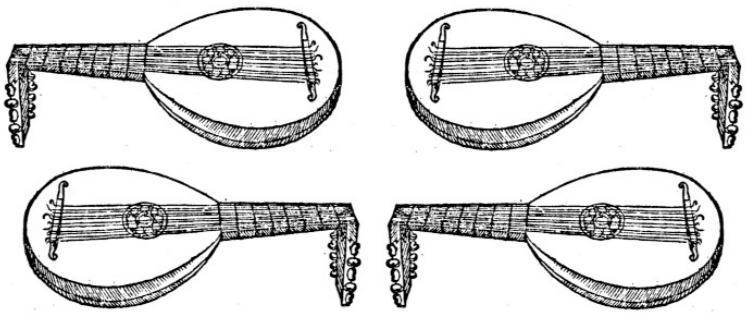
The Lute Duets from

Hortus Musarum

Originally published by Pierre Phalese,
in Louvain 1552

Transcribed as a quartet of individual instruments
in
regular notation



Transcription by Alain Veylit

September 2023

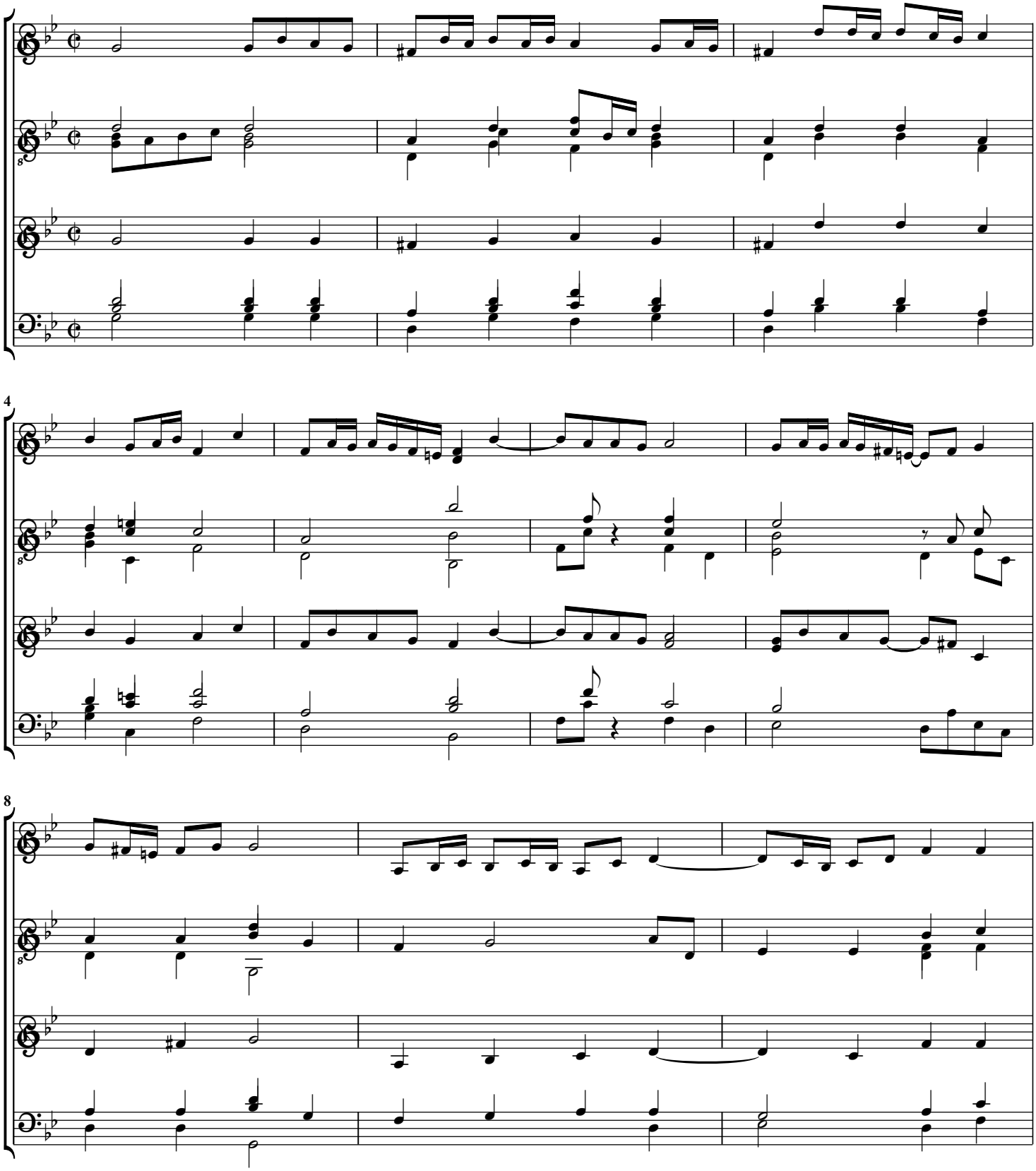
Table of Contents

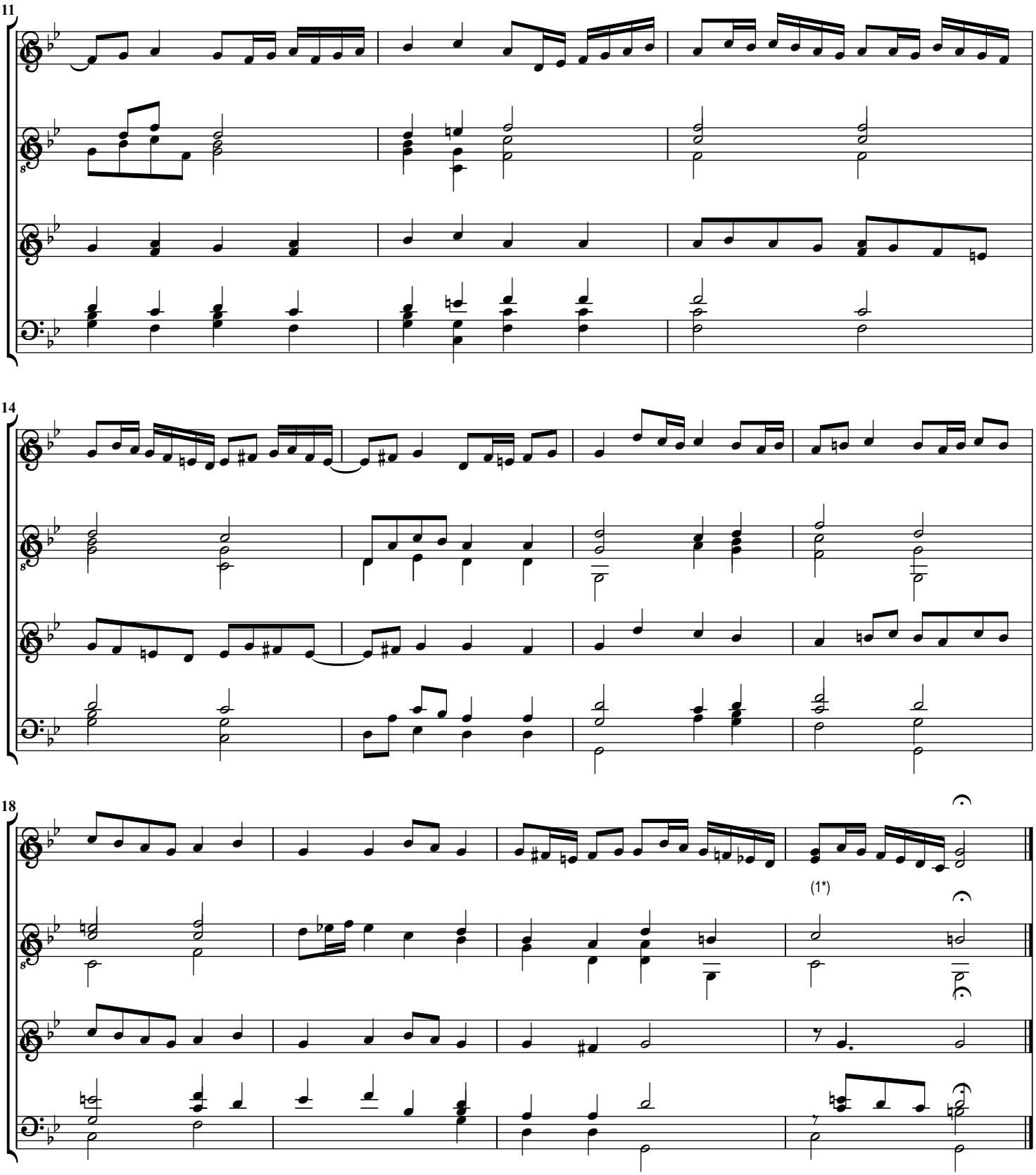
1. Fantasia ____ *p. 1*
2. Assiste parata ____ *p. 3*
3. Et in spiritum sanctum ____ *p. 9*
4. D'amours me plains ____ *p. 14*
5. Languir me fais ____ *p. 21*
6. Filles or sus ____ *p. 26*
7. Plus oultre ____ *p. 31*
8. Alleges moy ____ *p. 35*
9. Adieu mon esperance ____ *p. 40*
10. Cara cosa ____ *p. 45*
11. Je prens en gré ____ *p. 47*
12. En attendant ____ *p. 52*
13. Grace et vertu ____ *p. 56*
14. Conde Claros ____ *p. 59*
15. Pis ne peult venir ____ *p. 64*
16. En espoir ____ *p. 68*
17. Arousez ____ *p. 72*
18. Or suis-je bien ____ *p. 78*
19. Baxa ____ *p. 83*

Document generated by Fandango version RC27
Tuesday, October 31, 2023

Fantasia

Uniussoni



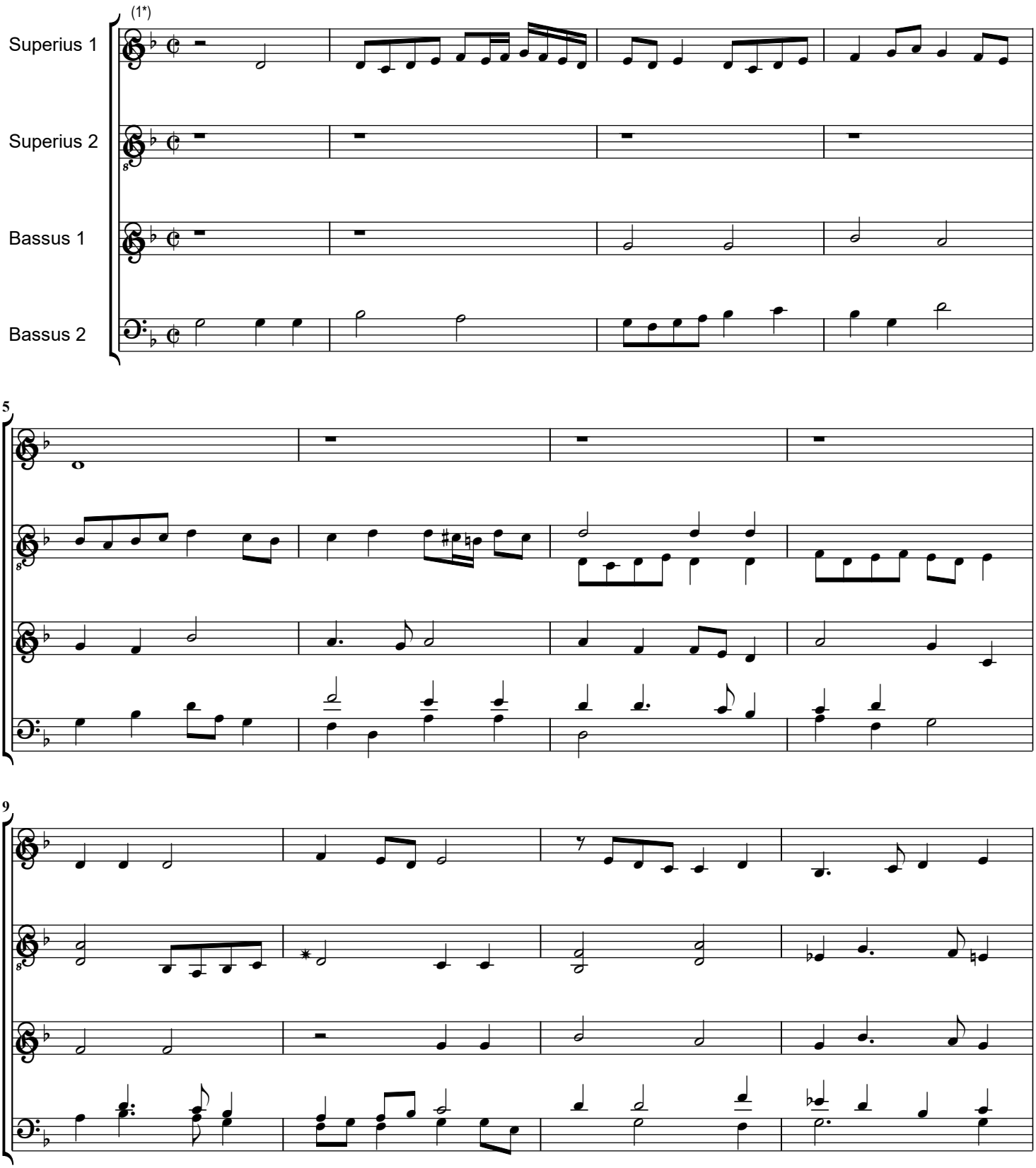


1. Unresolved clash E flat/E natural between the 2 lutes

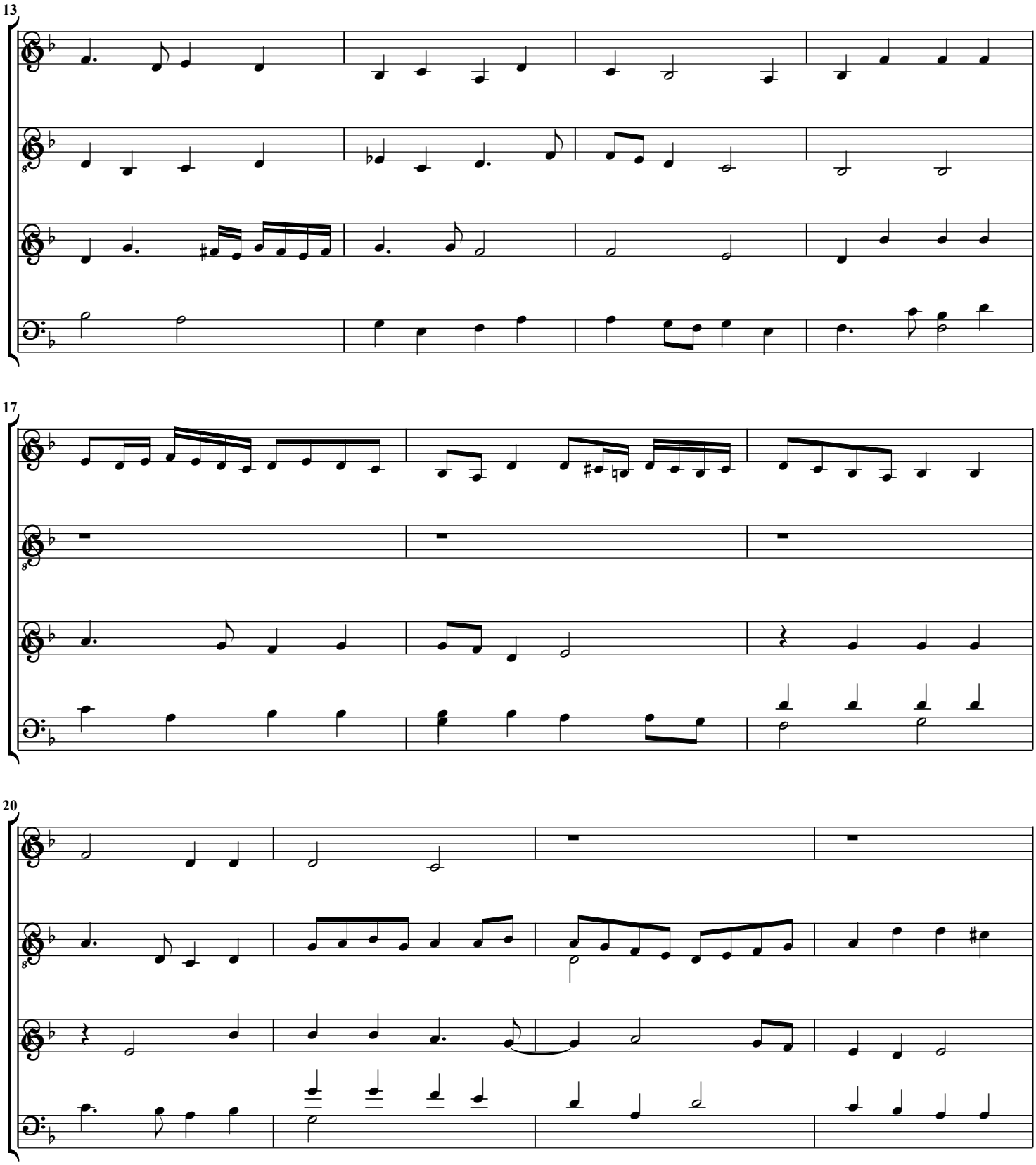
Assiste parata

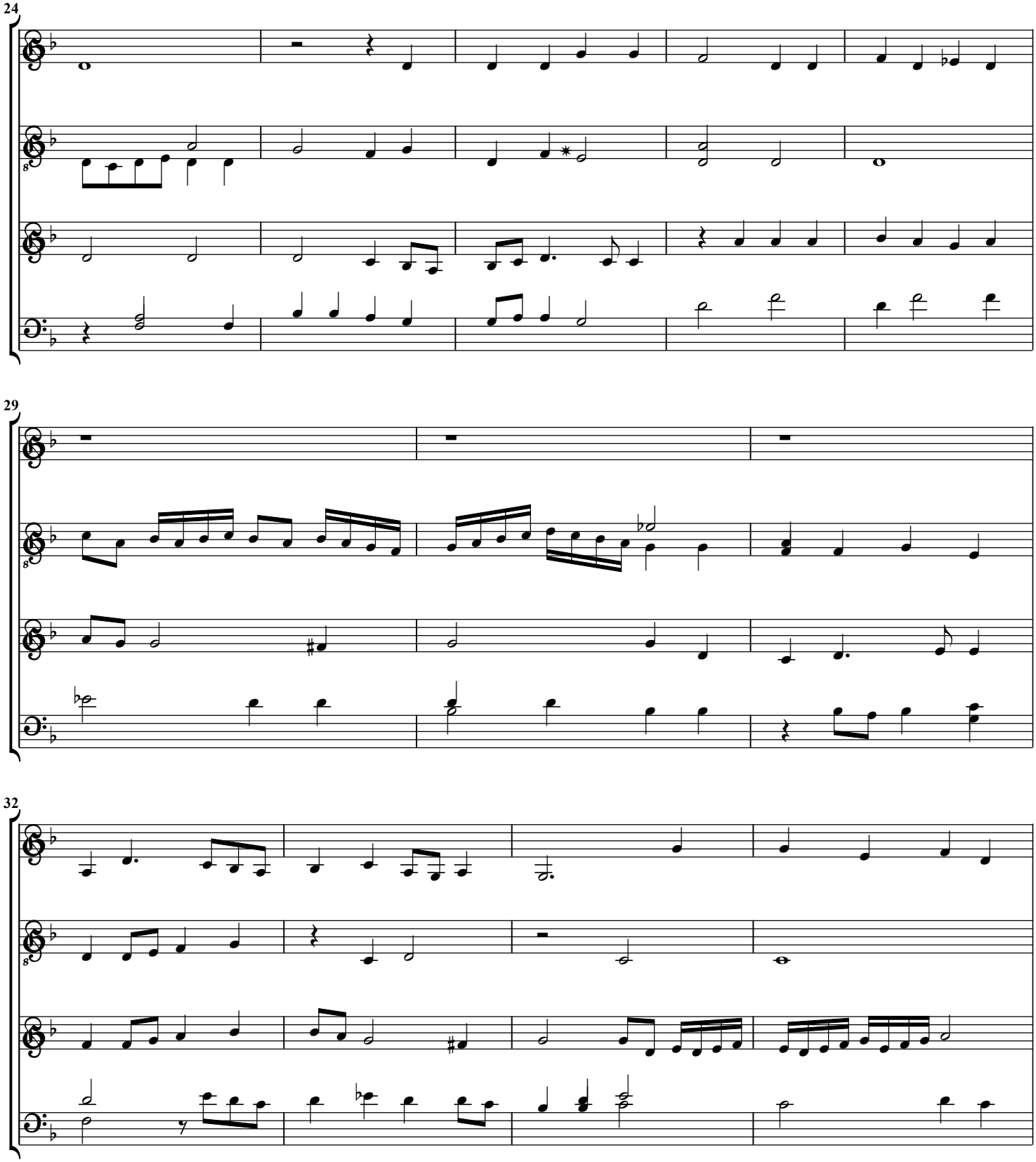
Uniussoni

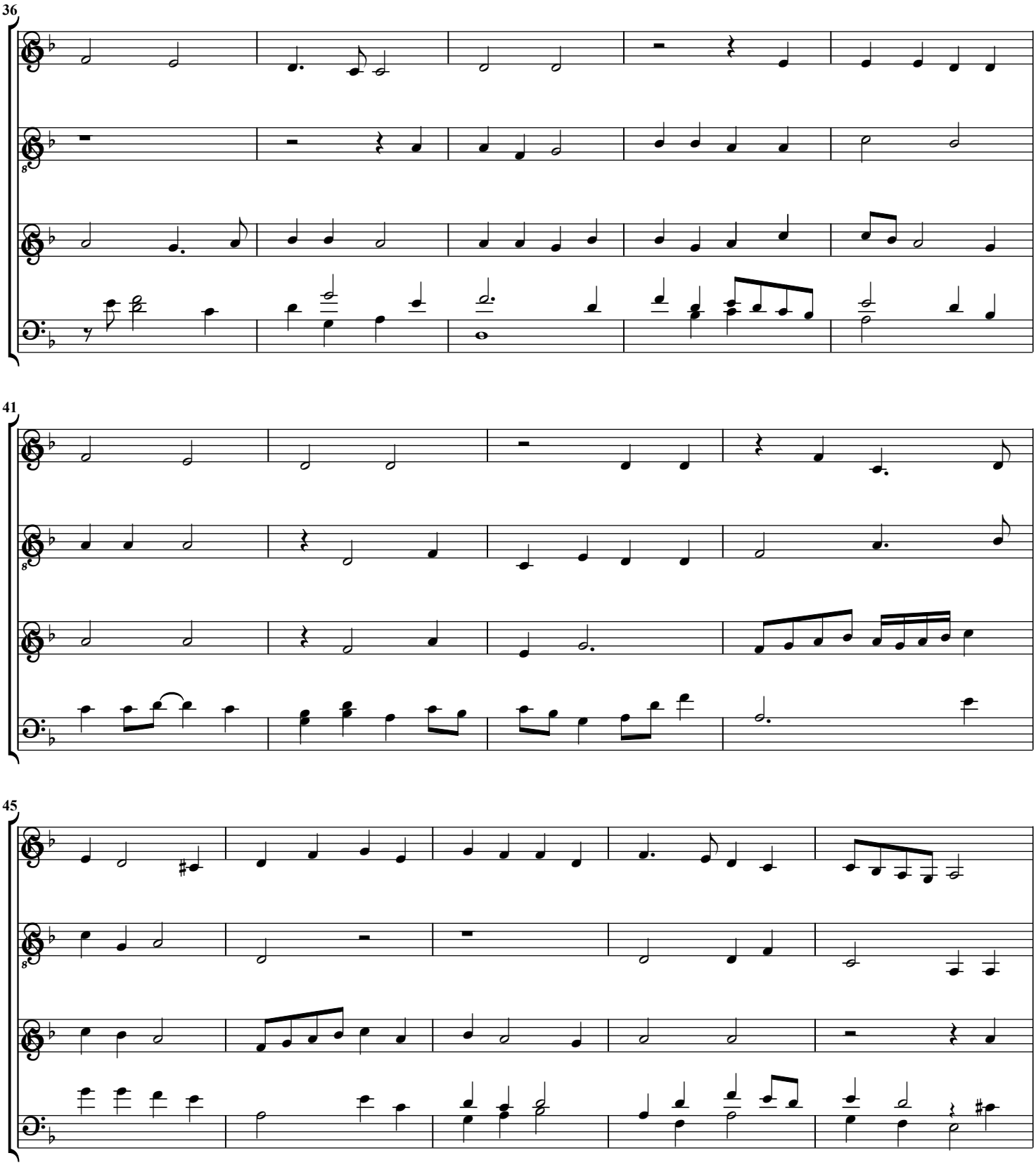
Nicolas Gombert

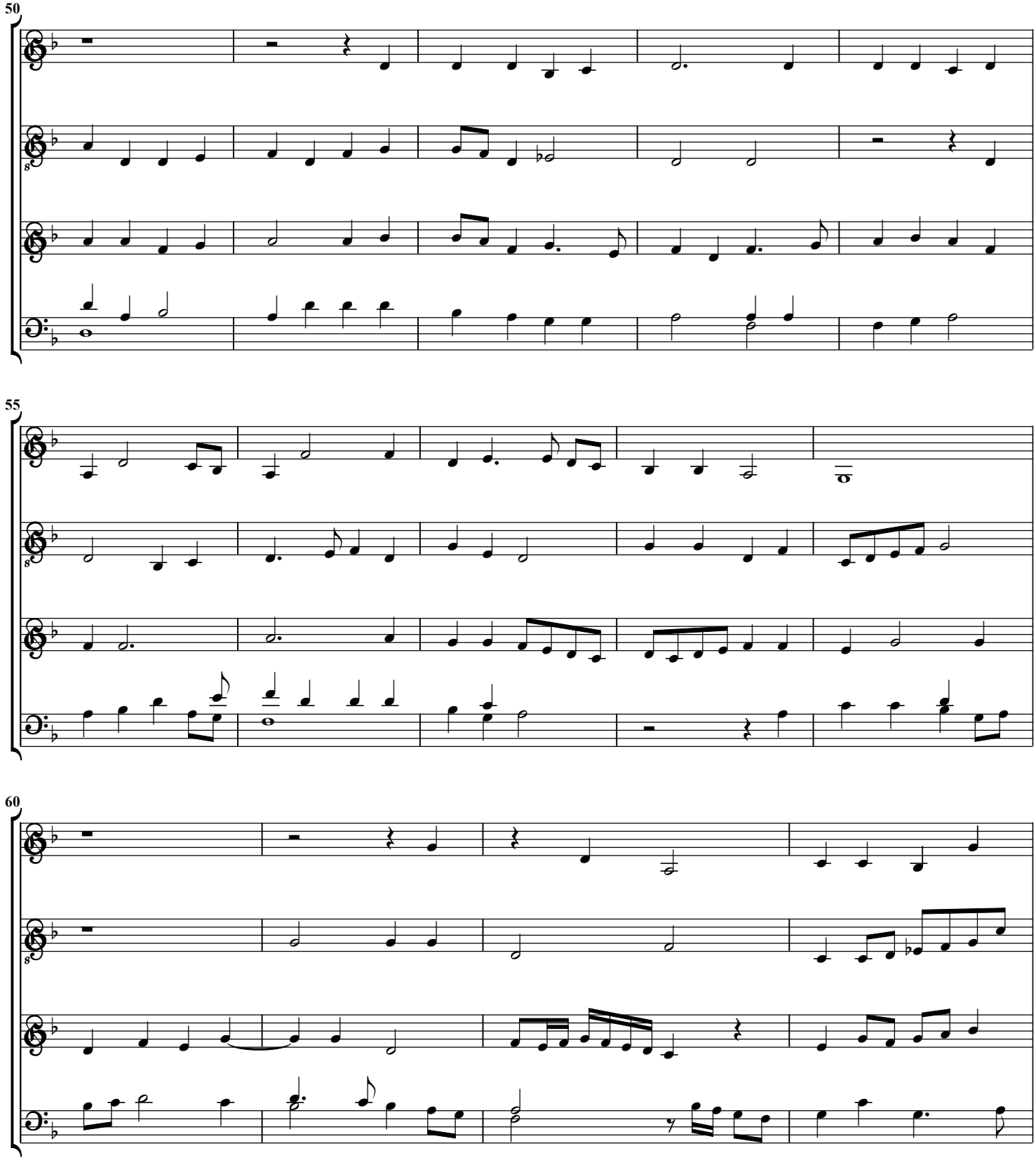


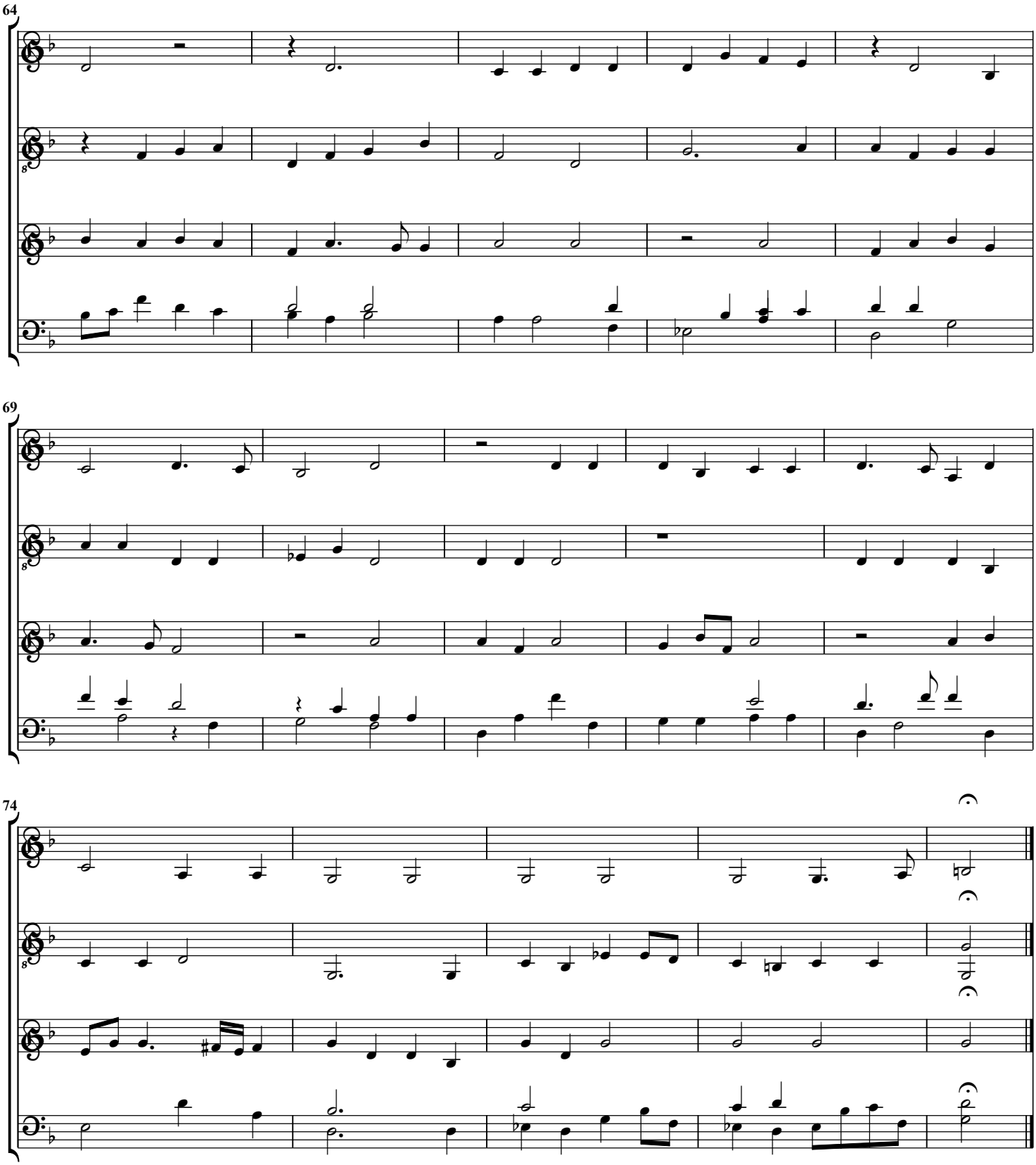
1. For a different setting for 2 vihuelas see Enriquez de Valderrábano's Silva de Sirenas


13
17
20


24
29
32


36
41
45

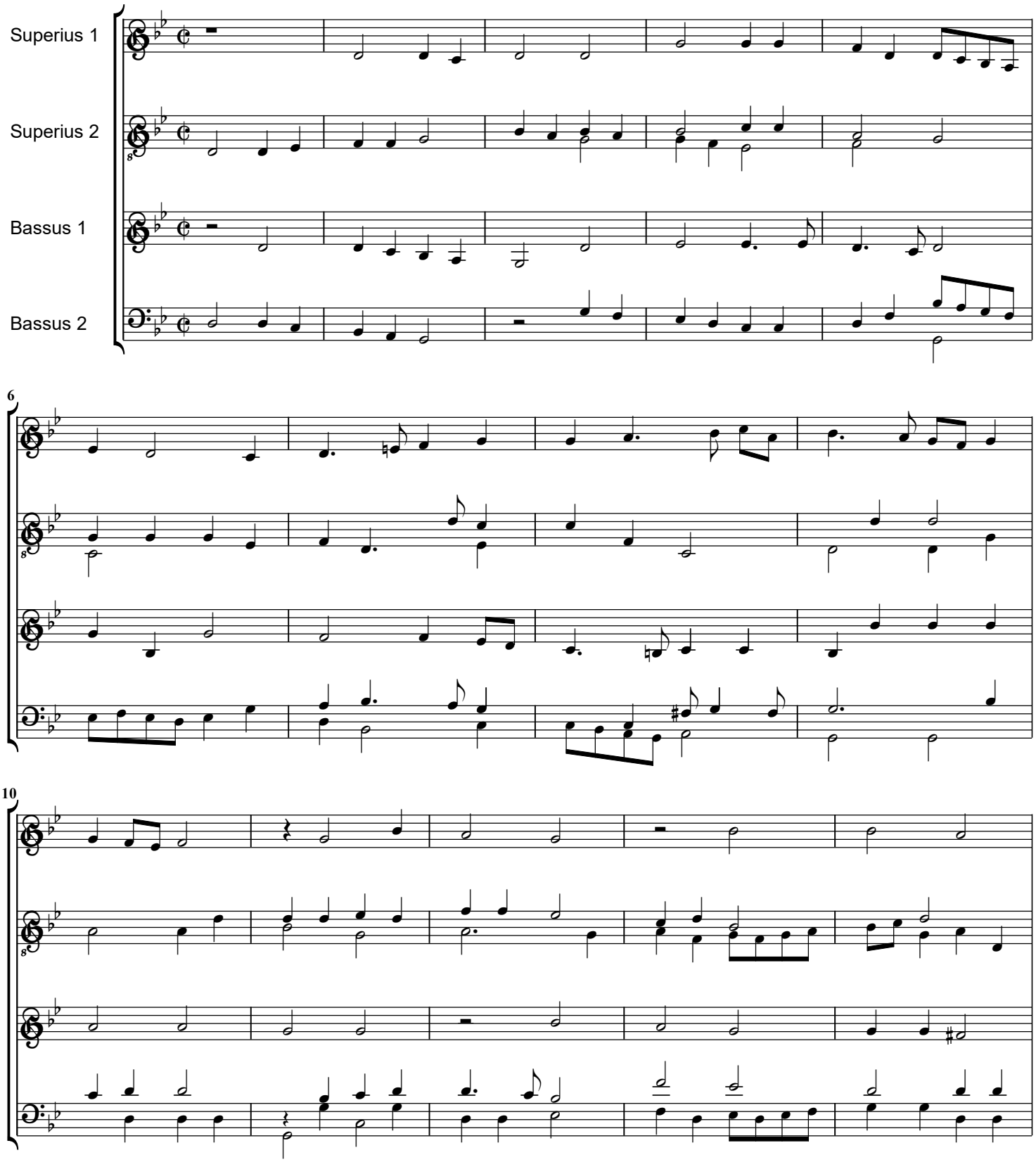

50
55
60

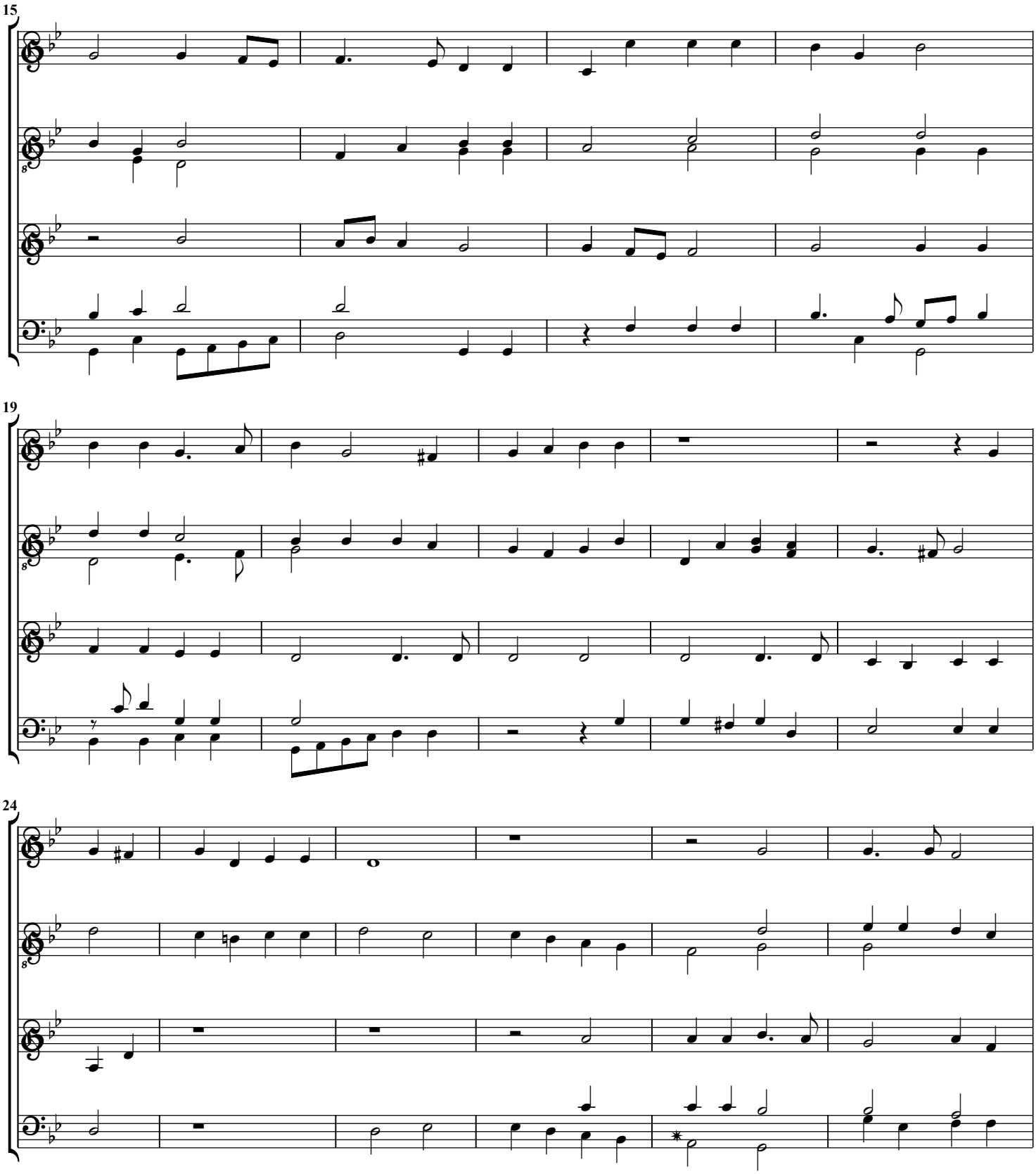

64
69
74

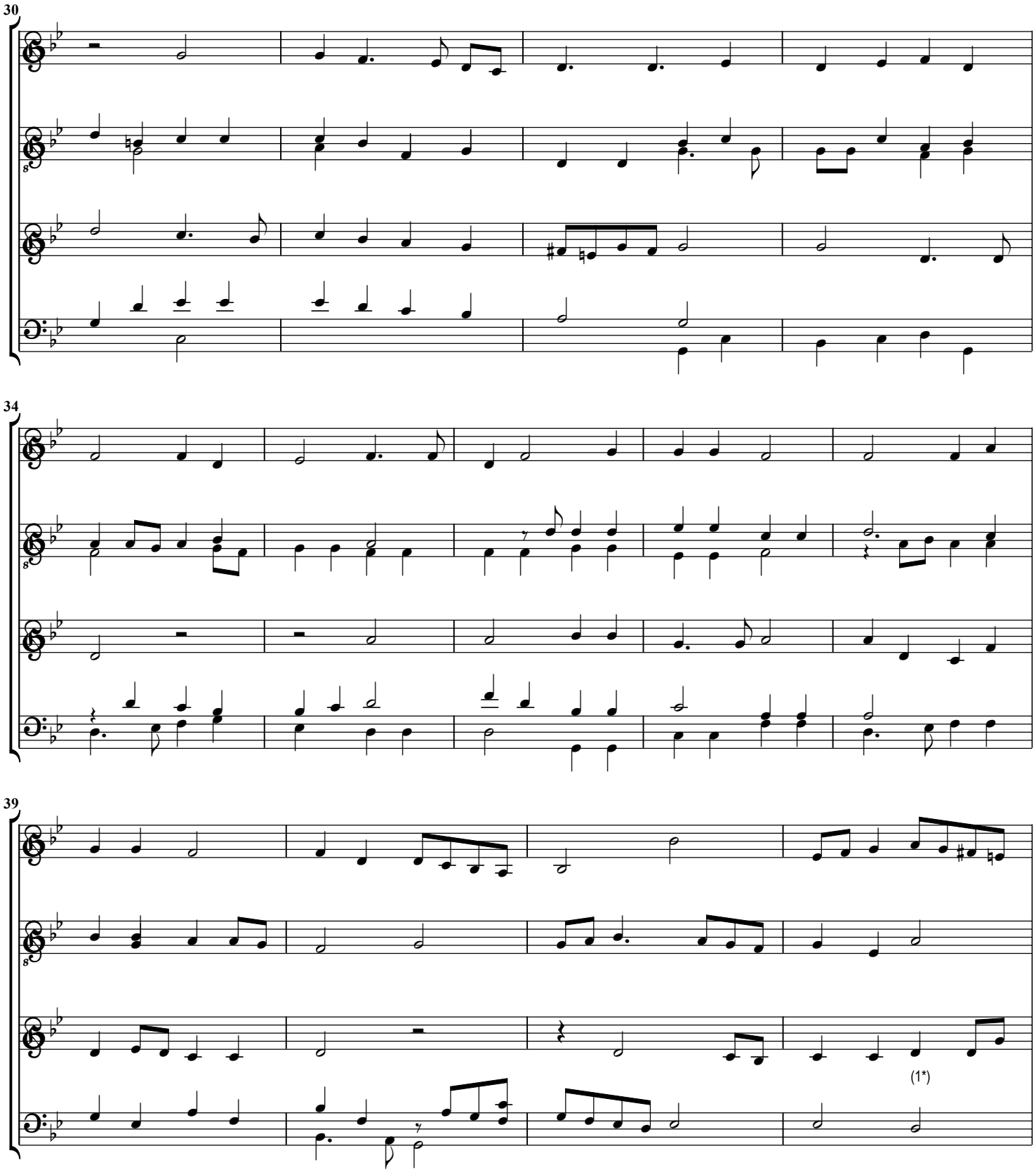
Et in spiritum sanctum

Uniussoni

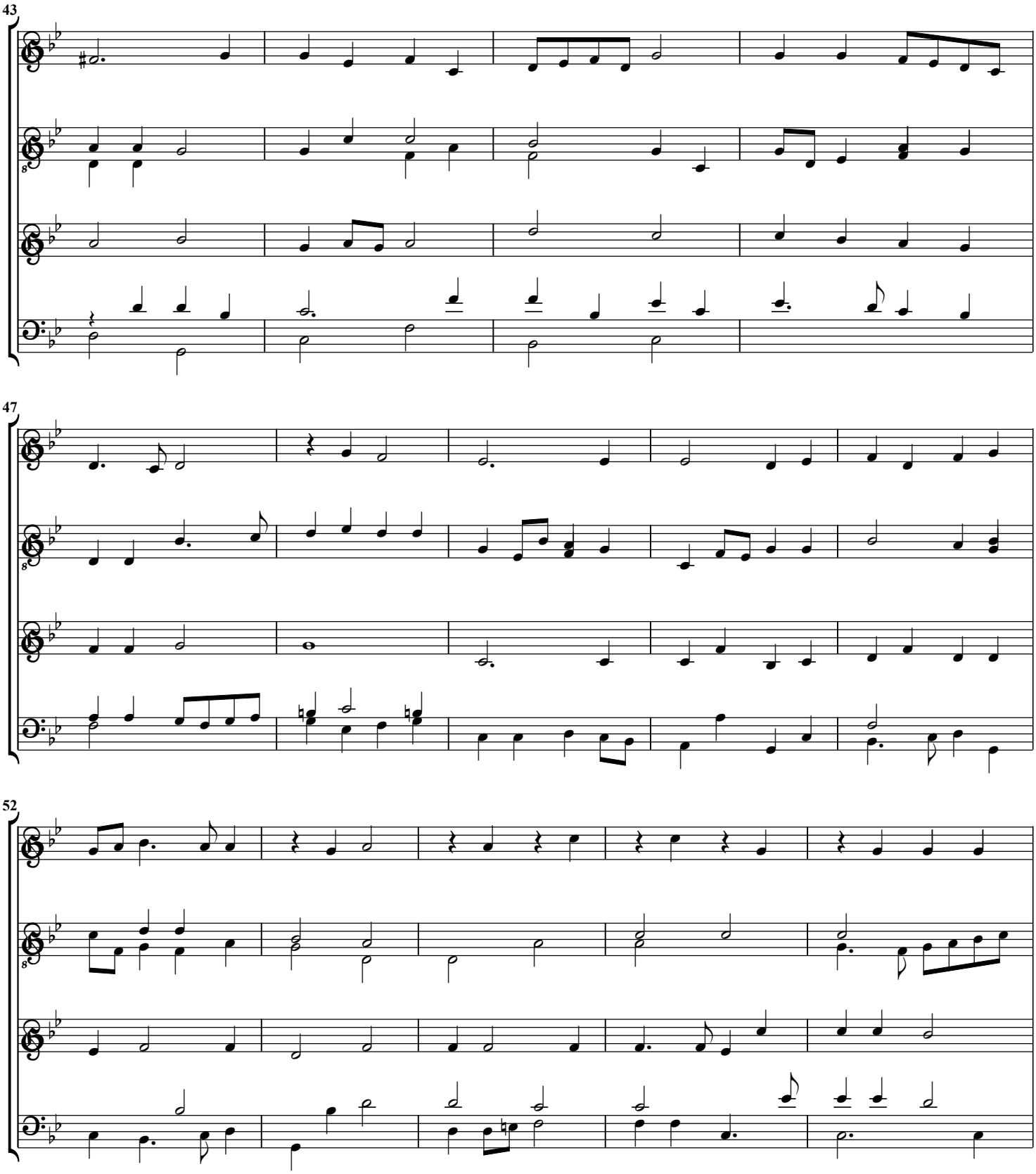
from Missa Mille Regretz,
Josquin Desprez/Cristóbal de Morales

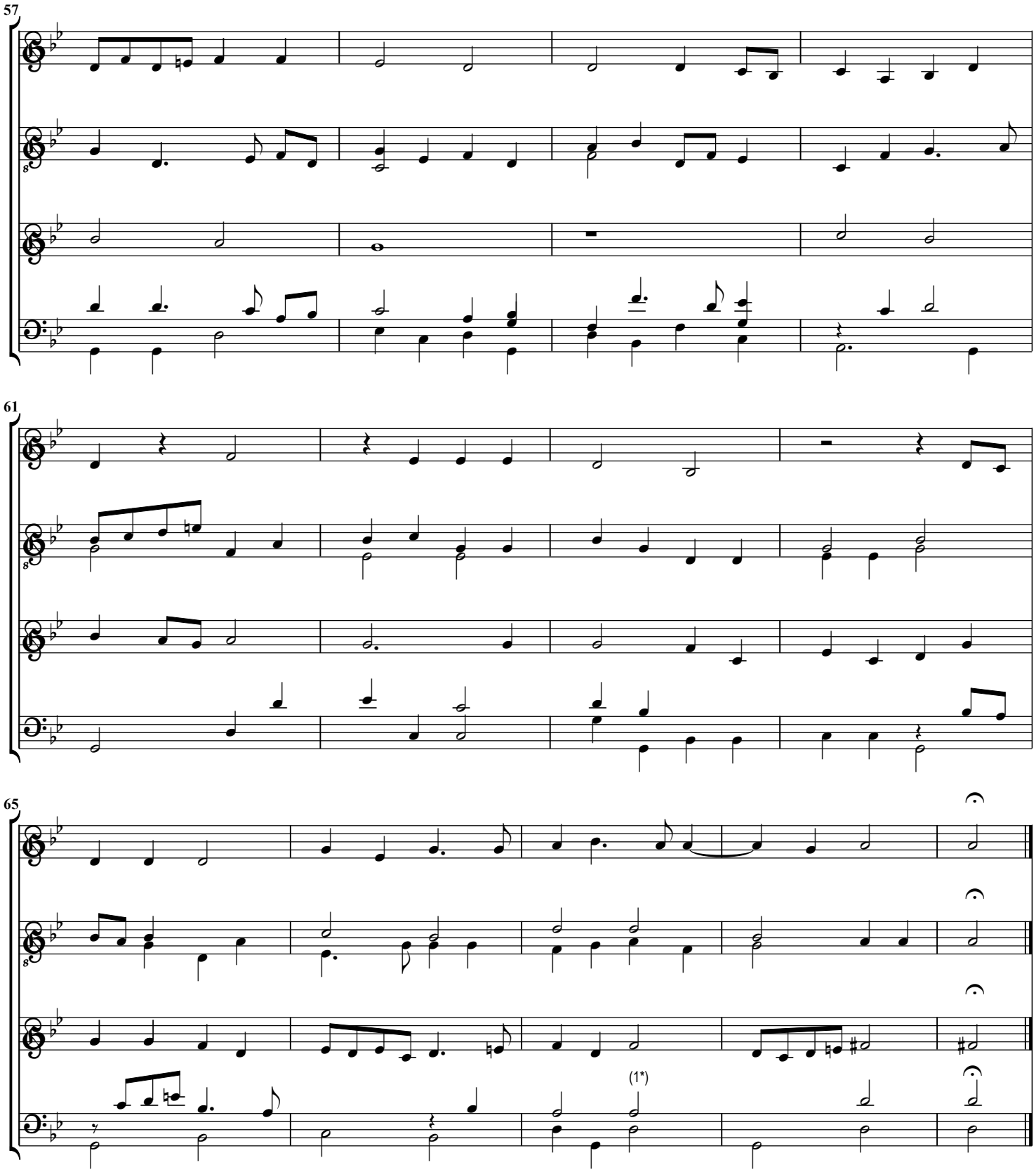



15
19
24



1. 1/2 note flag in original


43
47
52

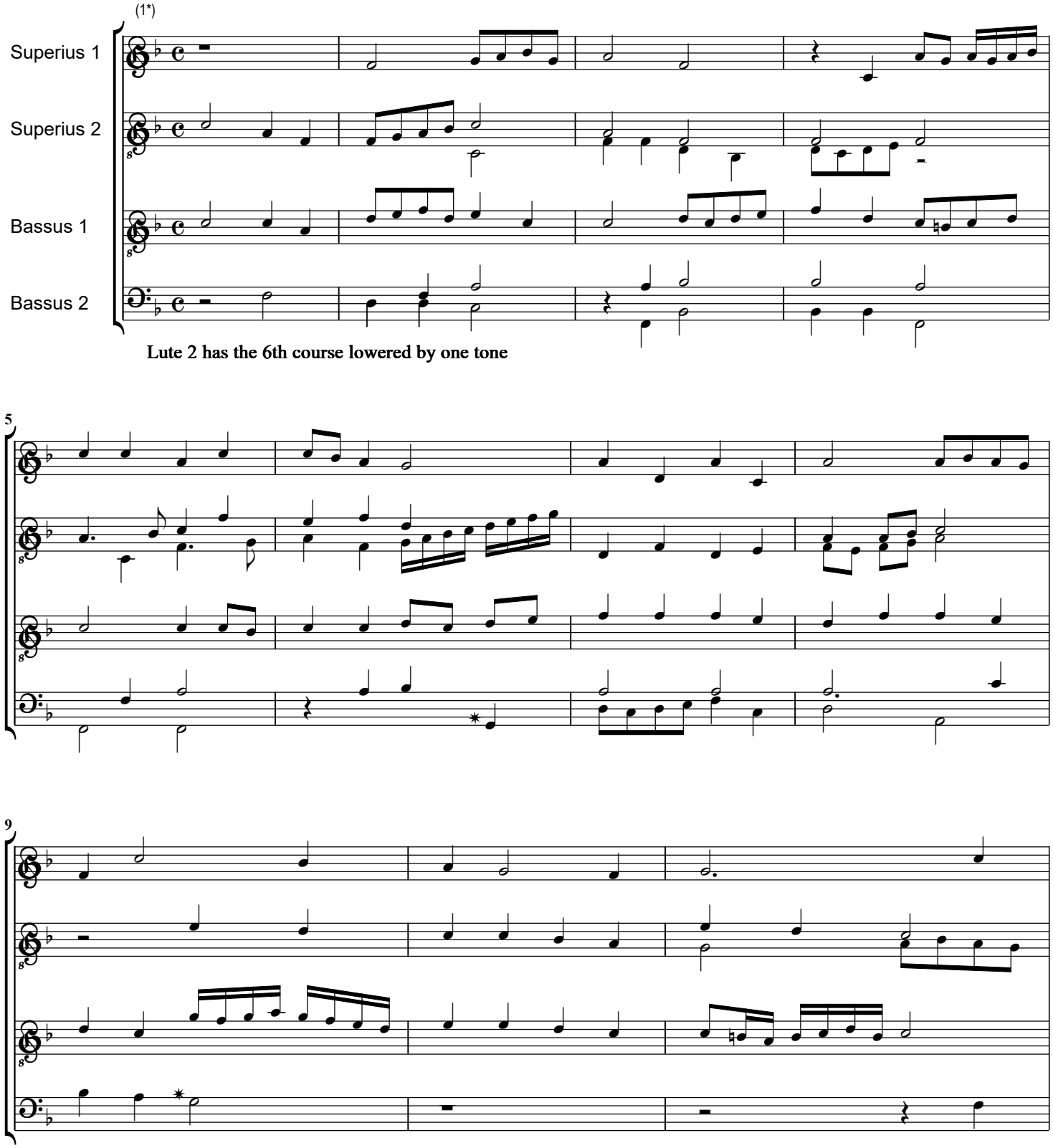


1. Missing half bar in oiginal

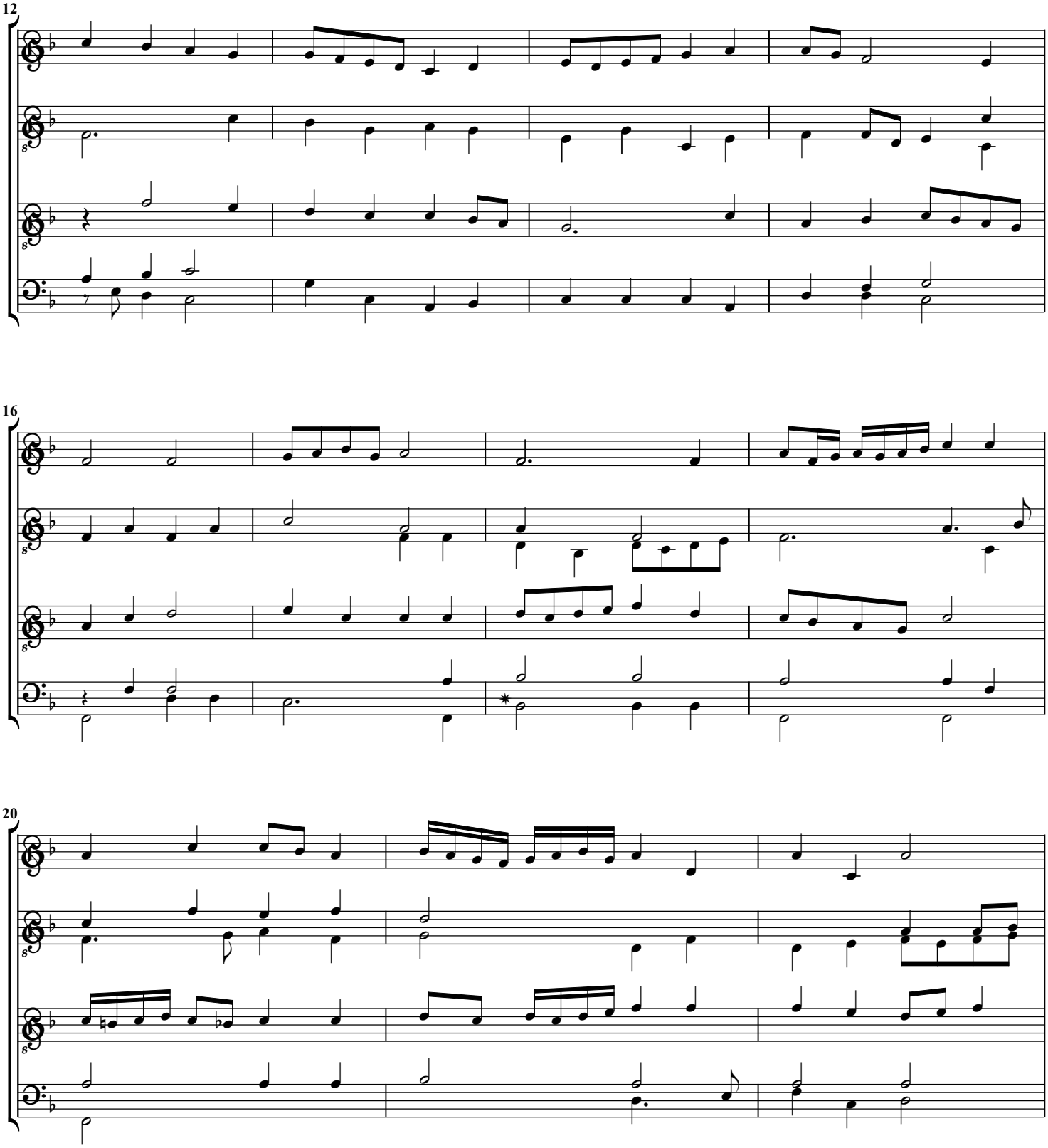
D'amours me plains

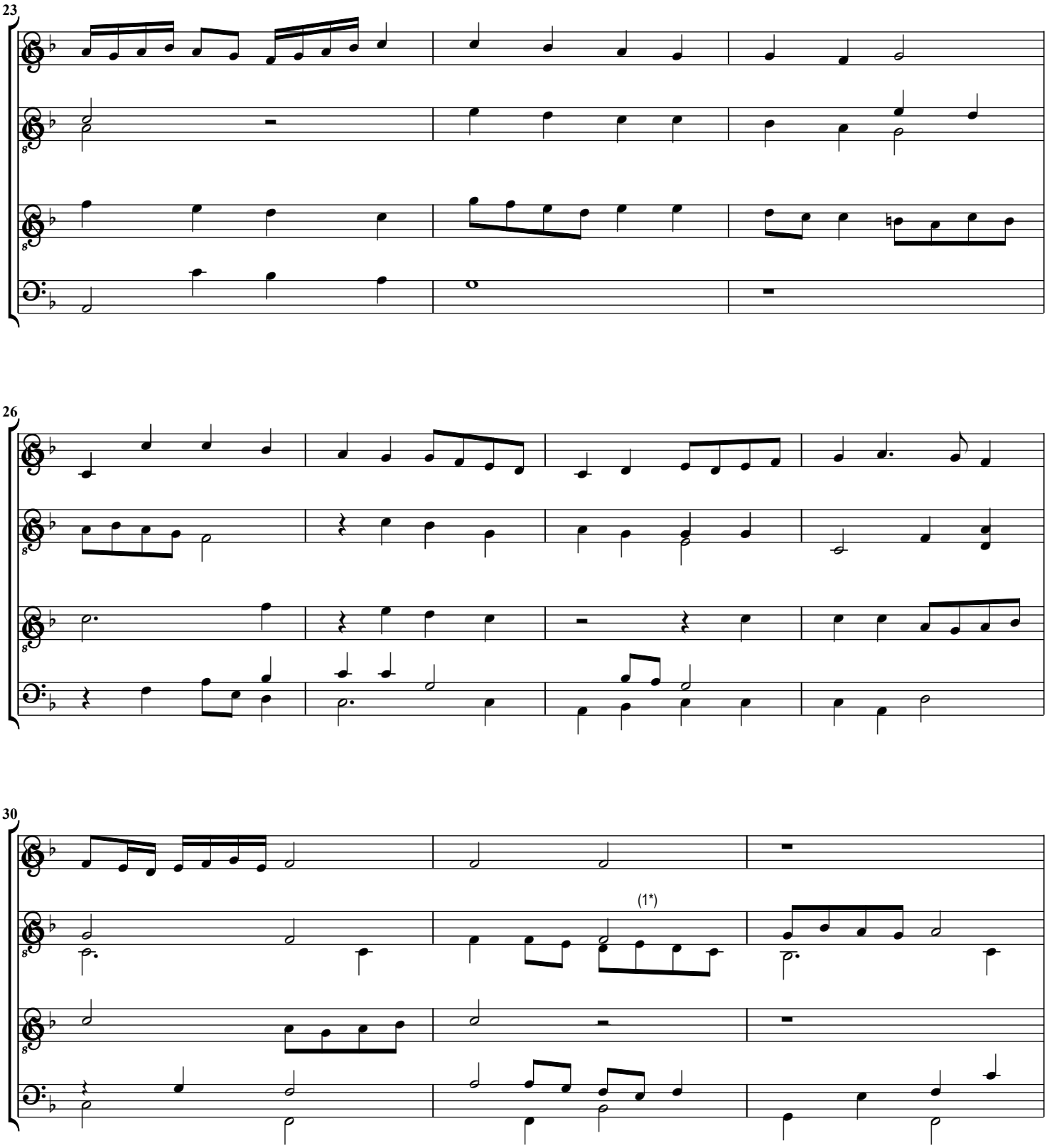
Uniussoni

Larchier ou Rogier Pathie?



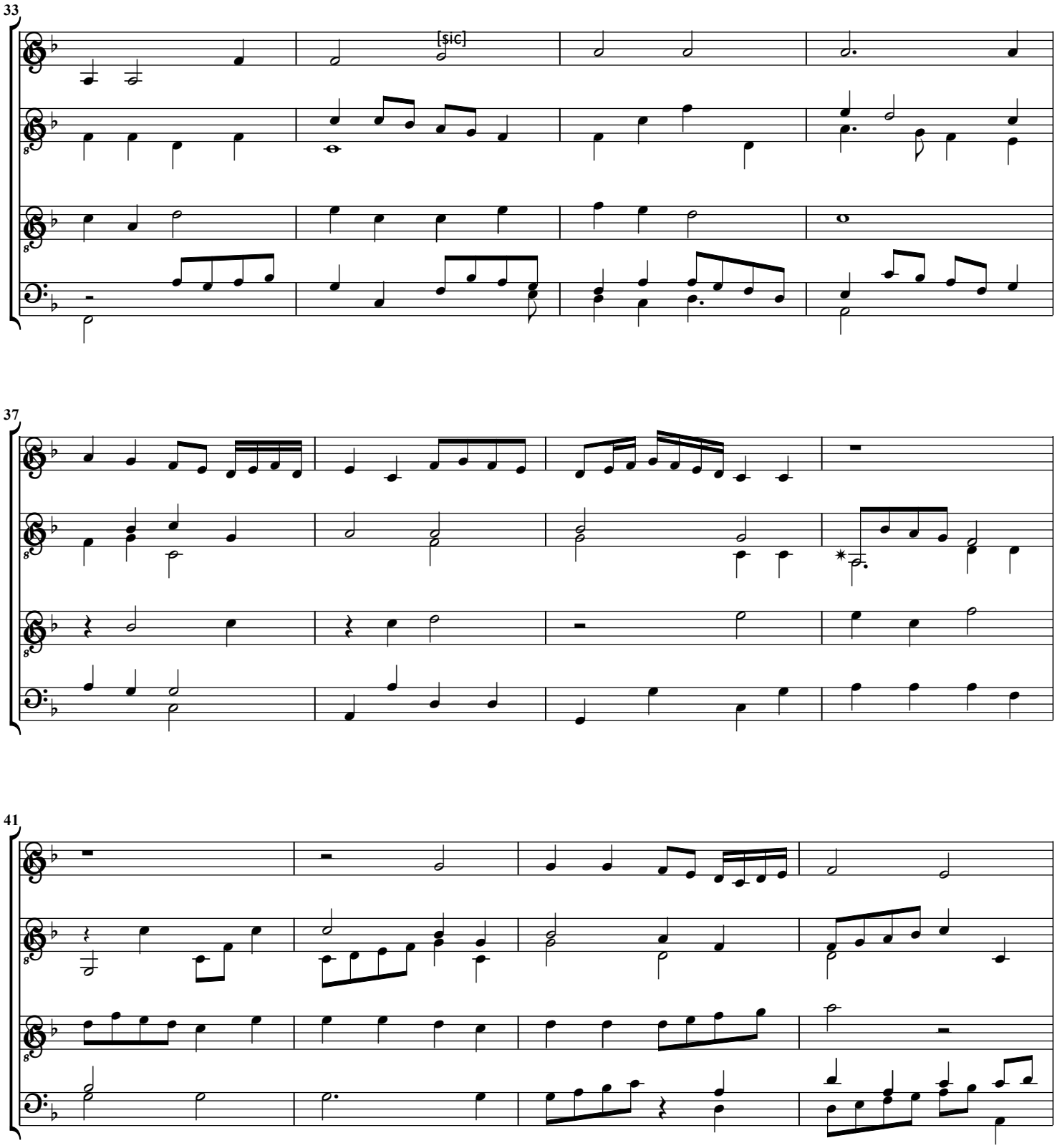
1. In Premier livre des chansons a cincq et six parties. Also attributed to Roger Pathie

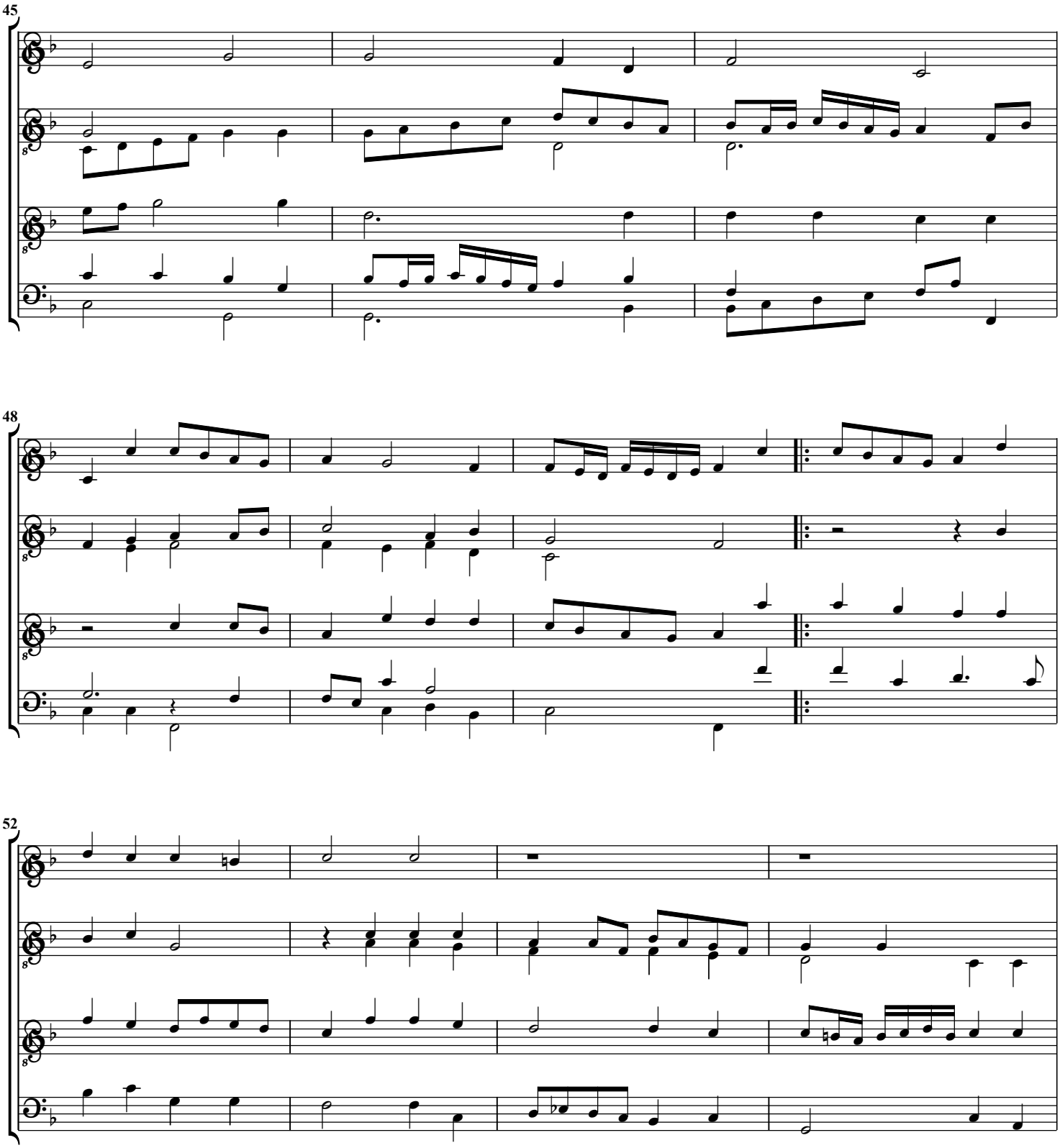

12
16
20

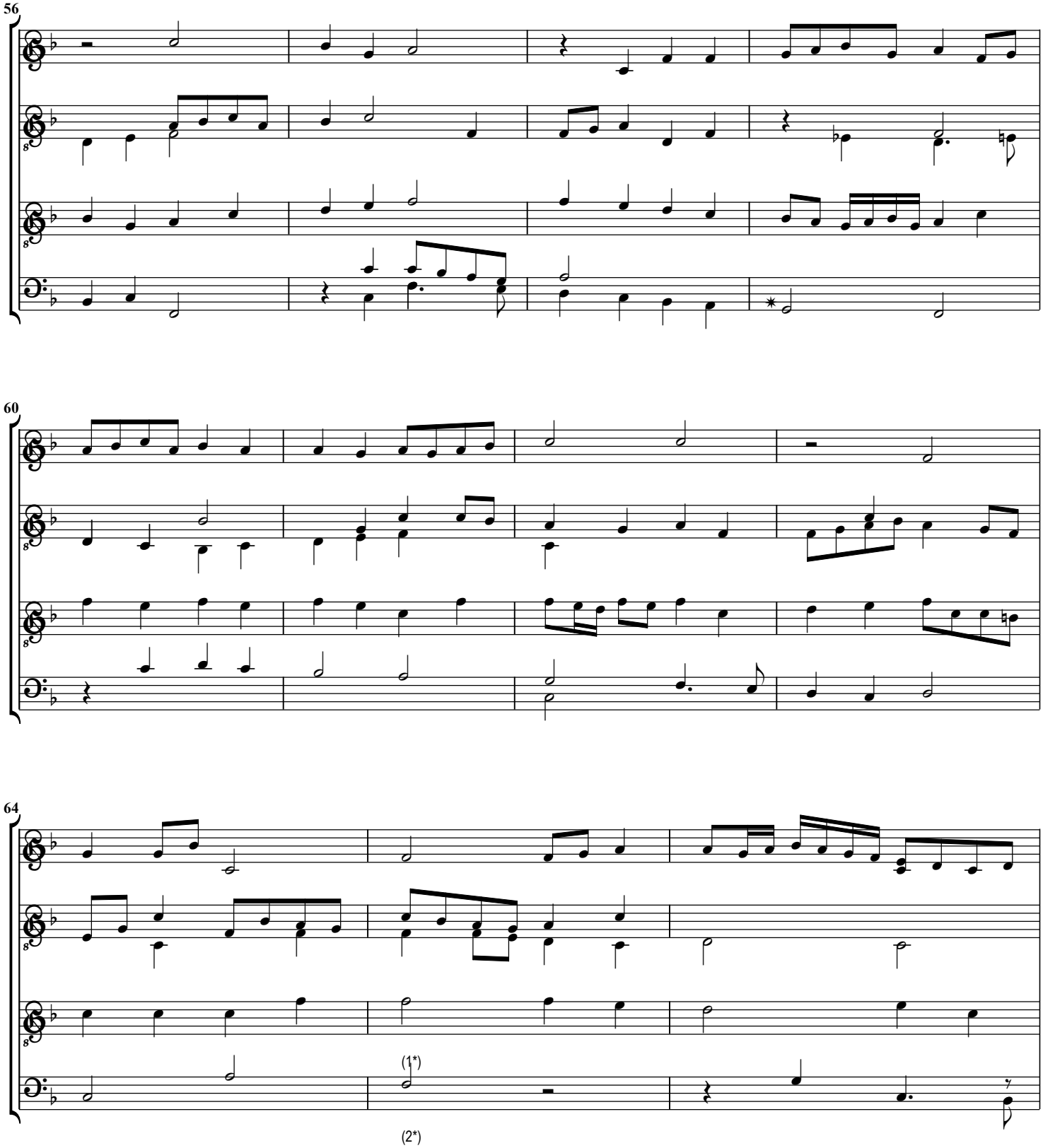


1. 'd' on 5th course in original

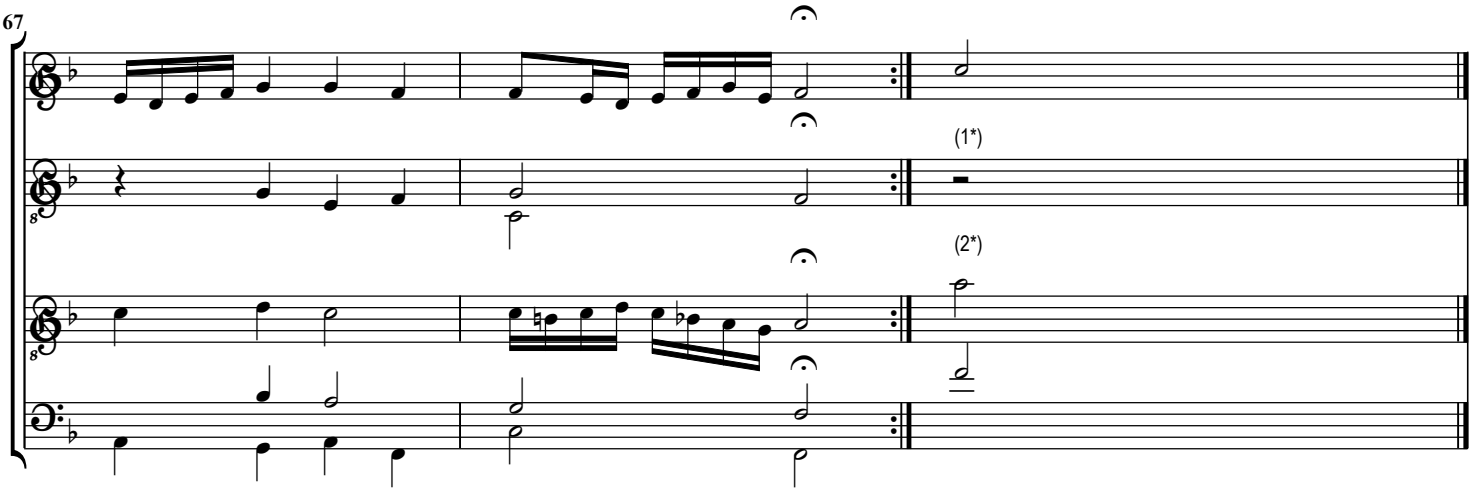
[sic]




45
48
52



1. Missing chord in original
2. Missing chord in original

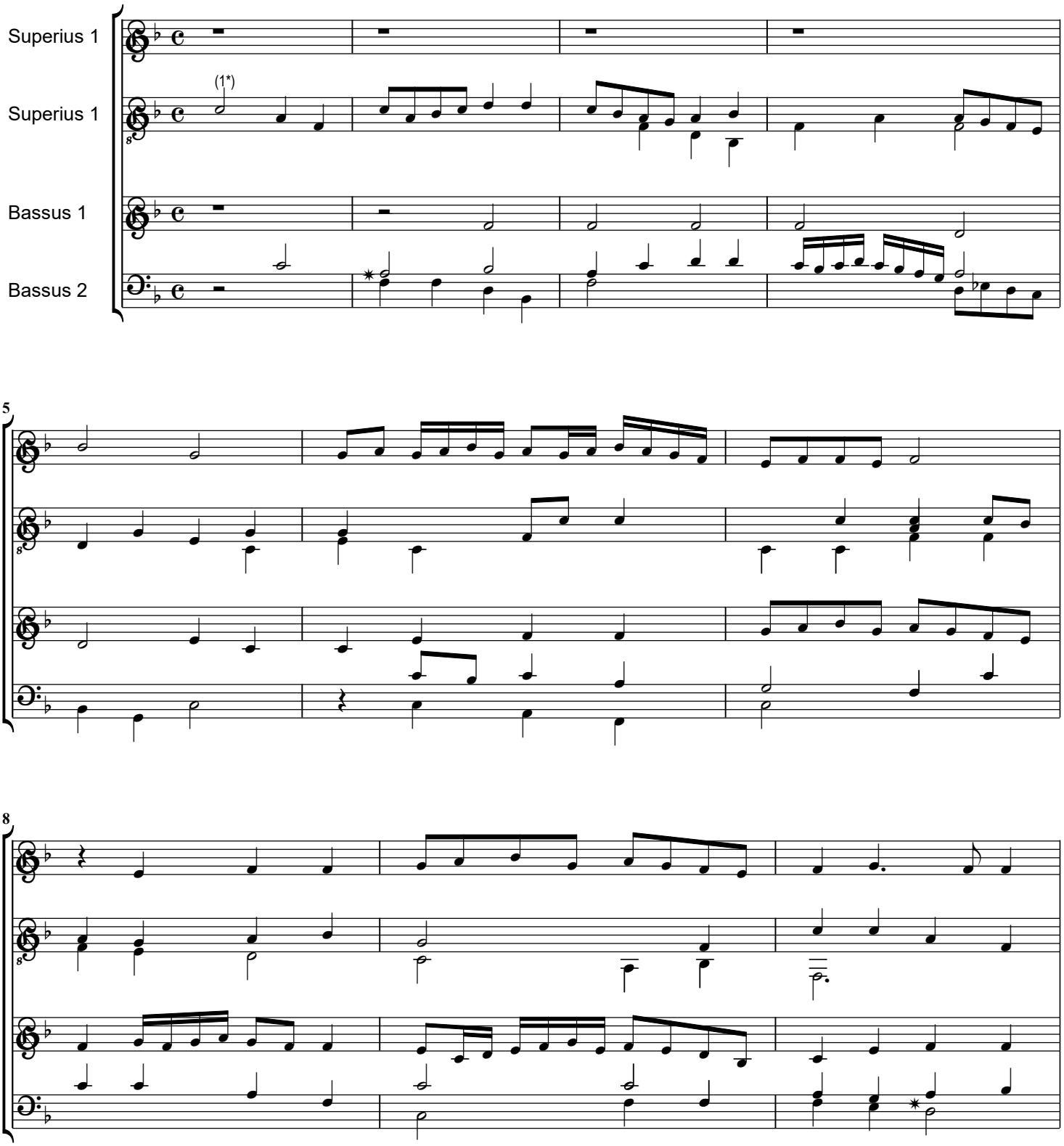


1. First chord of reprise on bar 51
2. First chord of reprise on bar 51

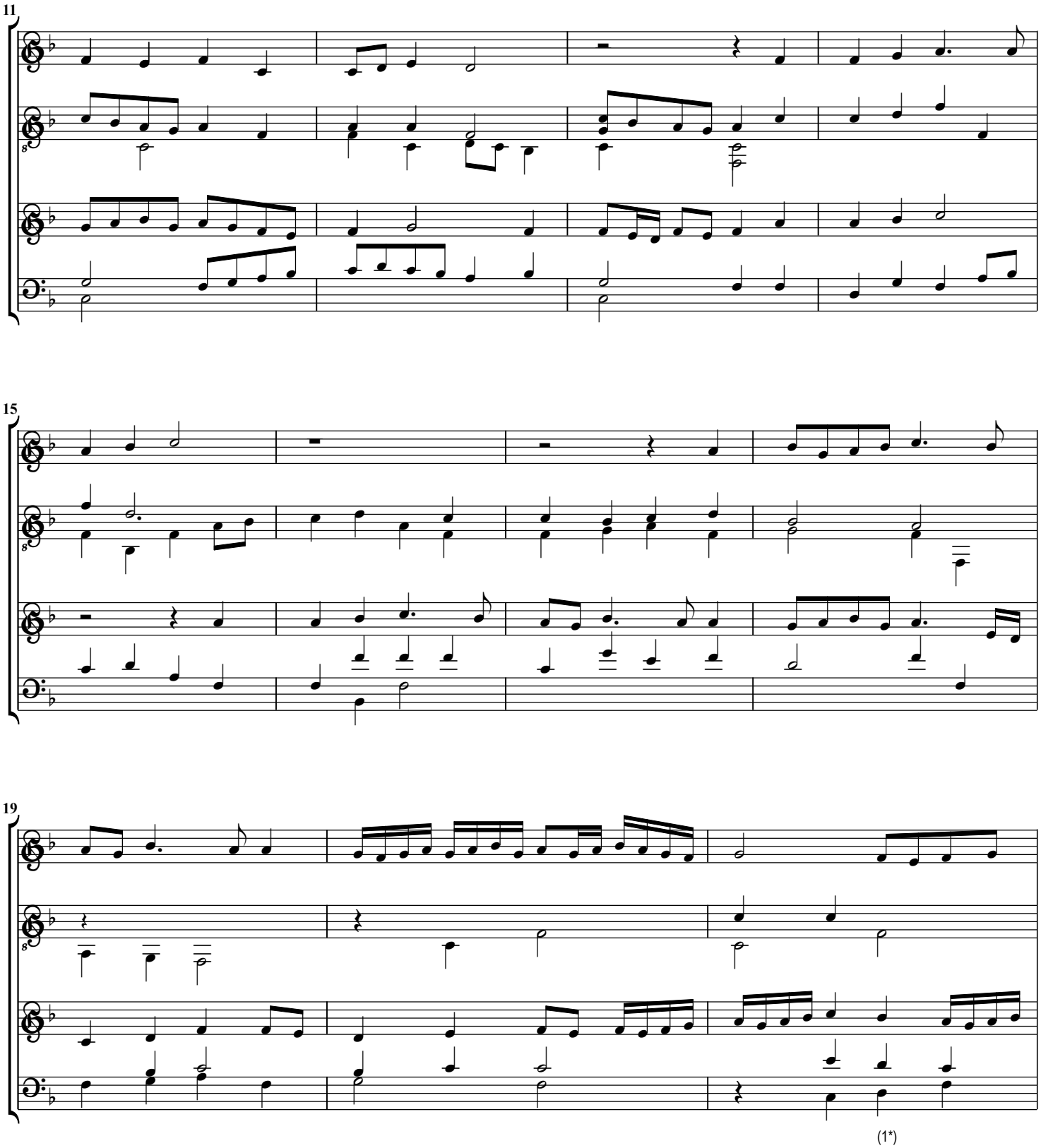
Languir me fais

Uniussoni

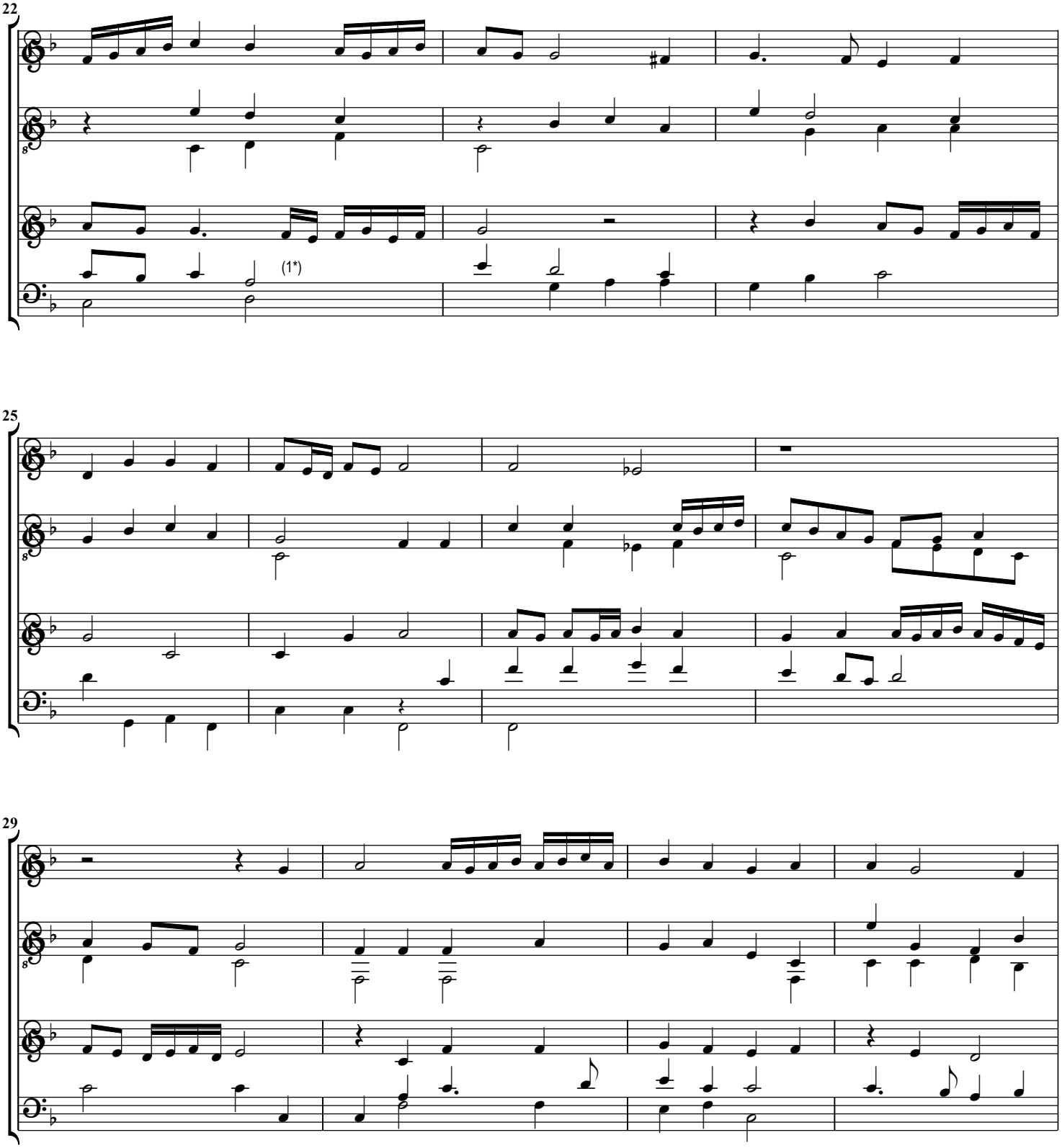
[Claudin de Sermisy/Clemens non Papa a 6]



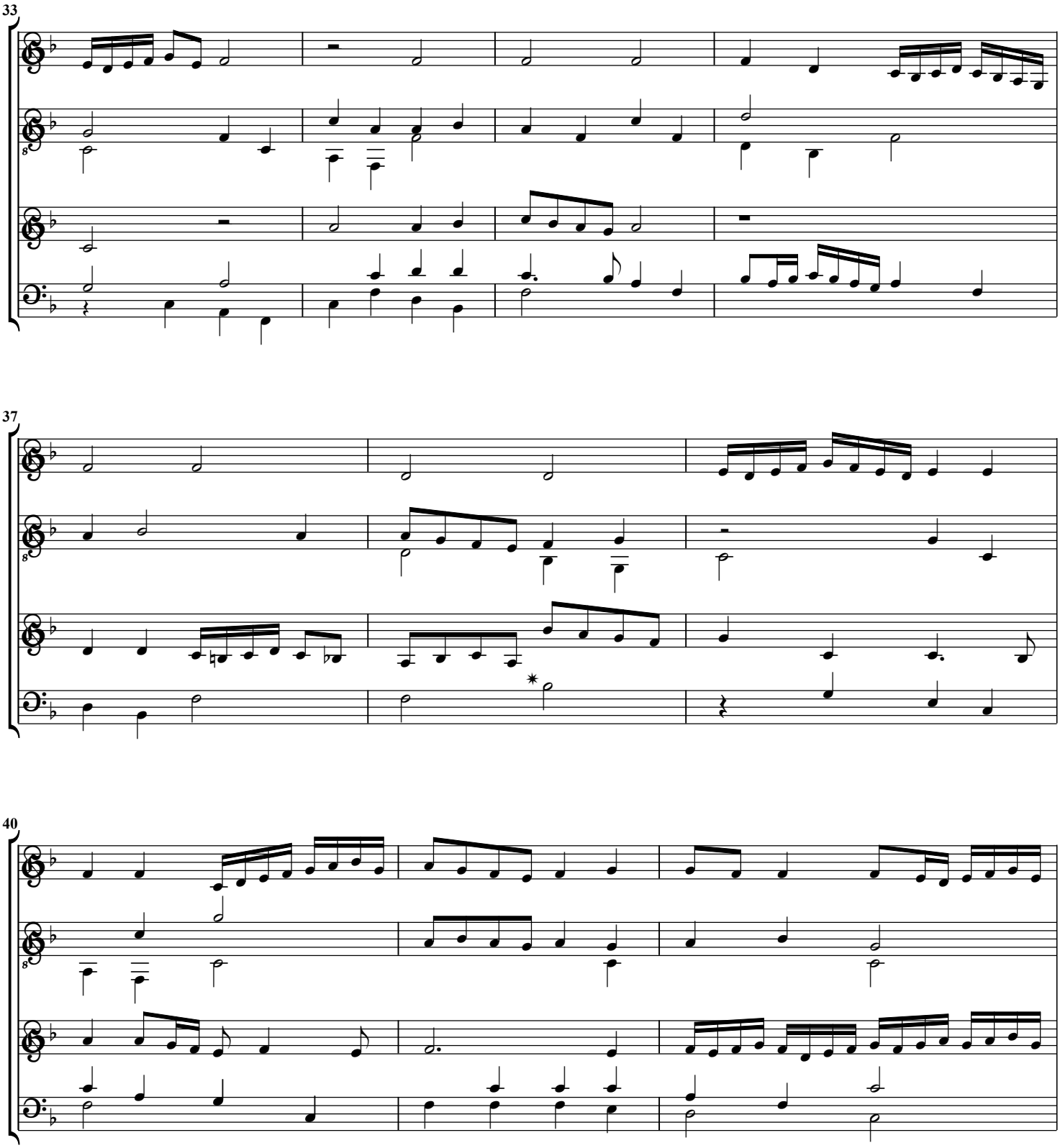
1. Both instruments have their 6th course lowered by one tone

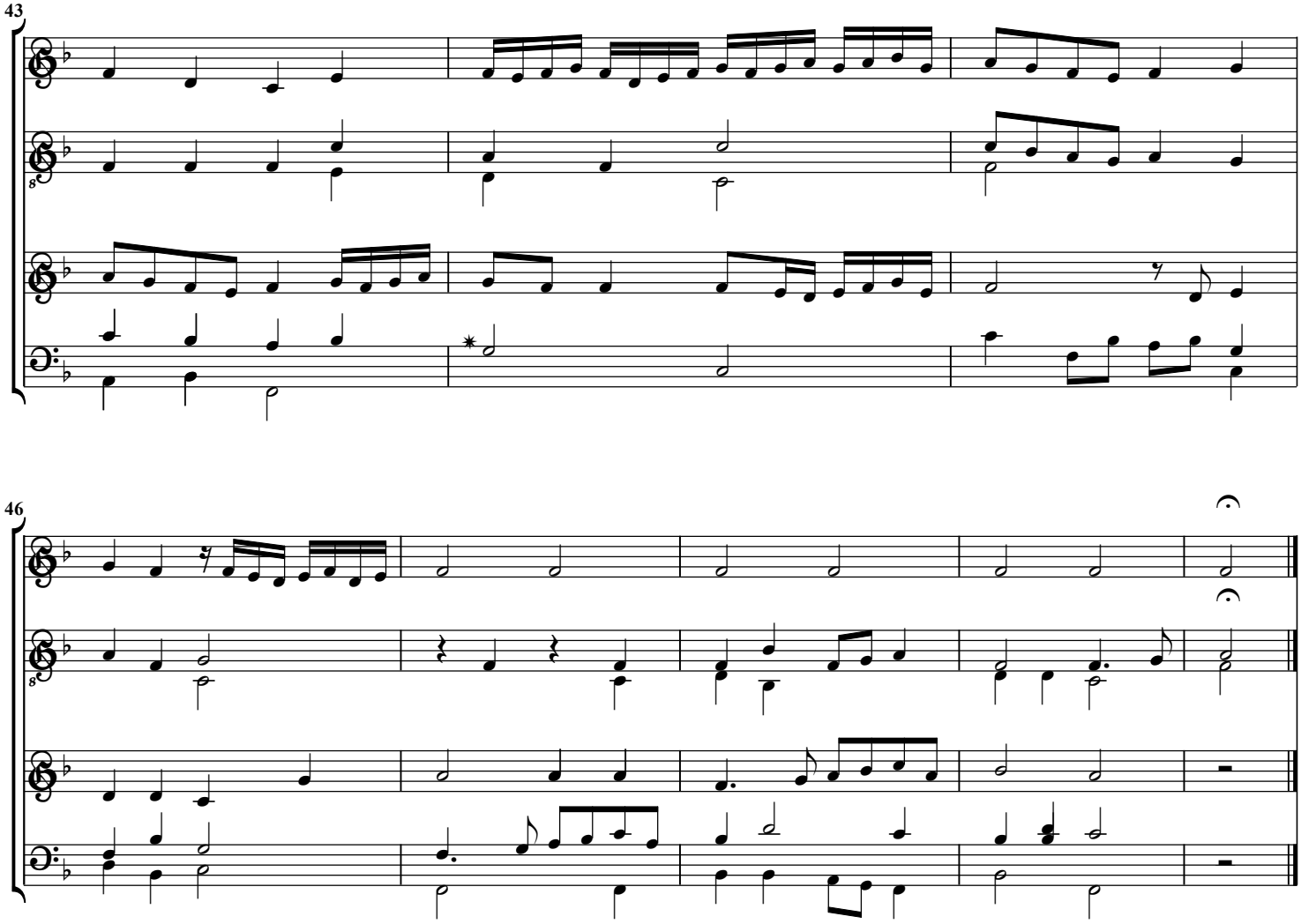


1. 'c' on 5th course in original. See next bar in lute 1



1. F#s in original lute 2 here corrected to F natural to avoid a painful clash between the 2 lutes

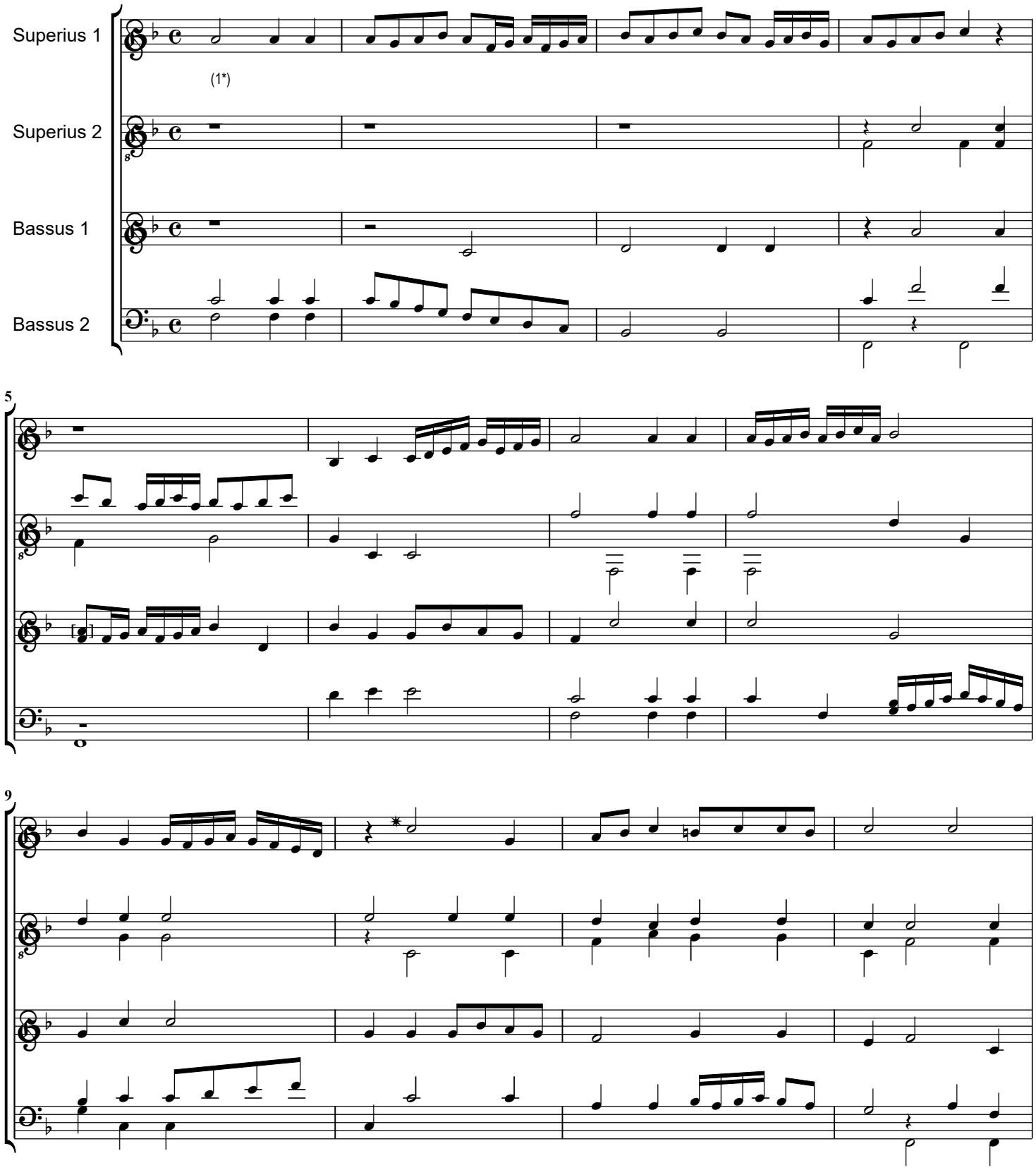

33
37
40


43
46

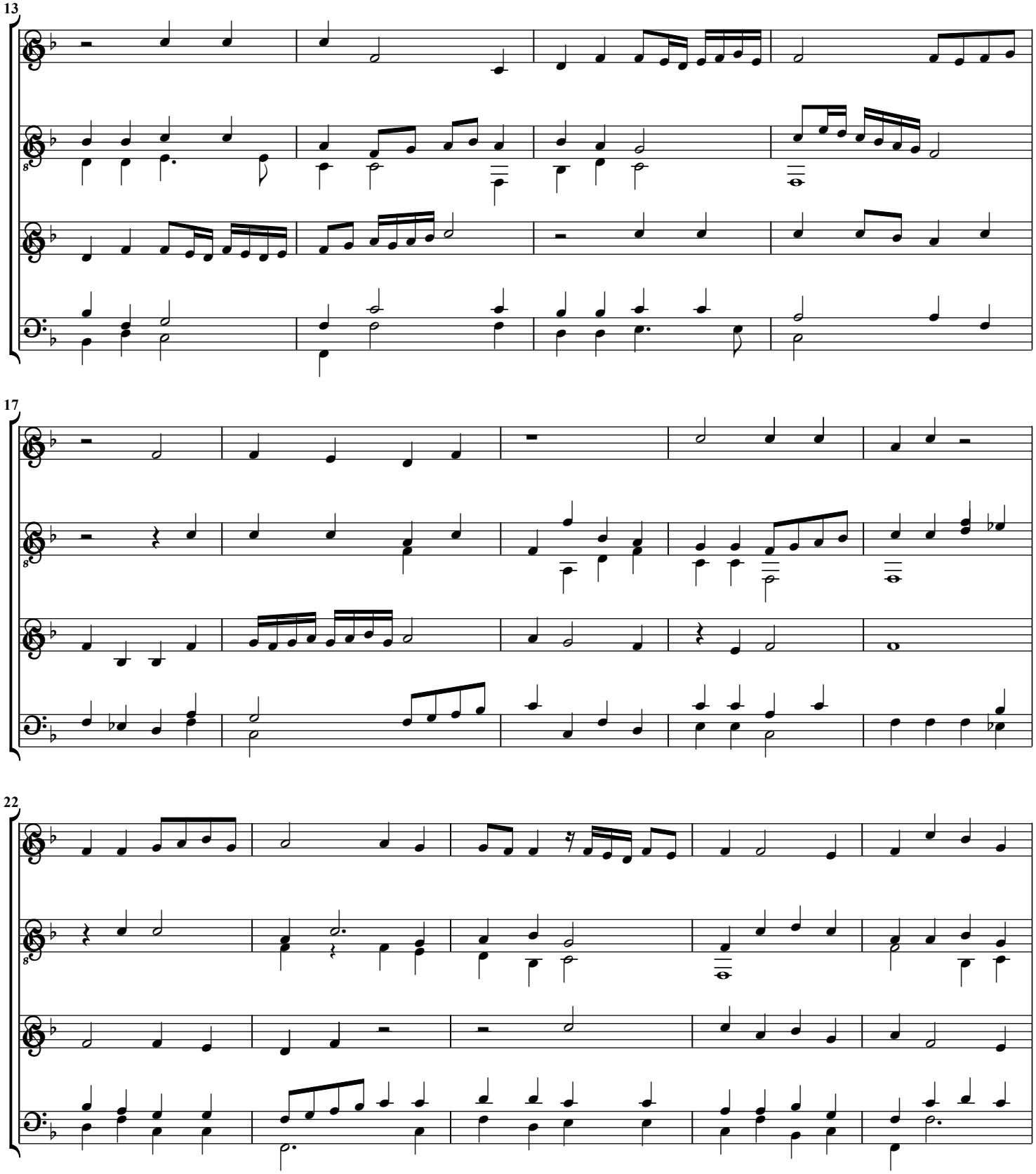
Filles or sus

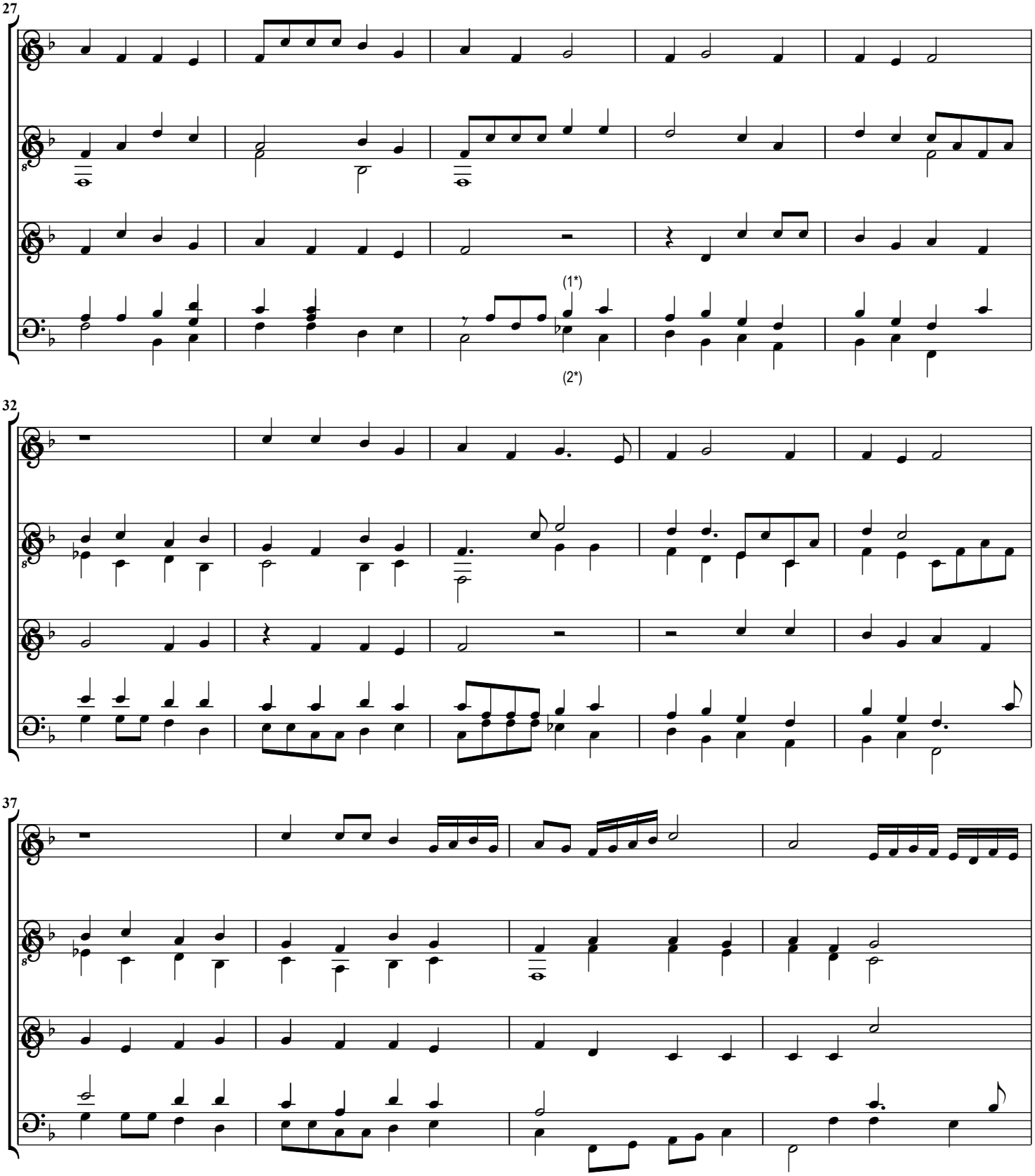
Uniussoni

[Orlande de Lassus]

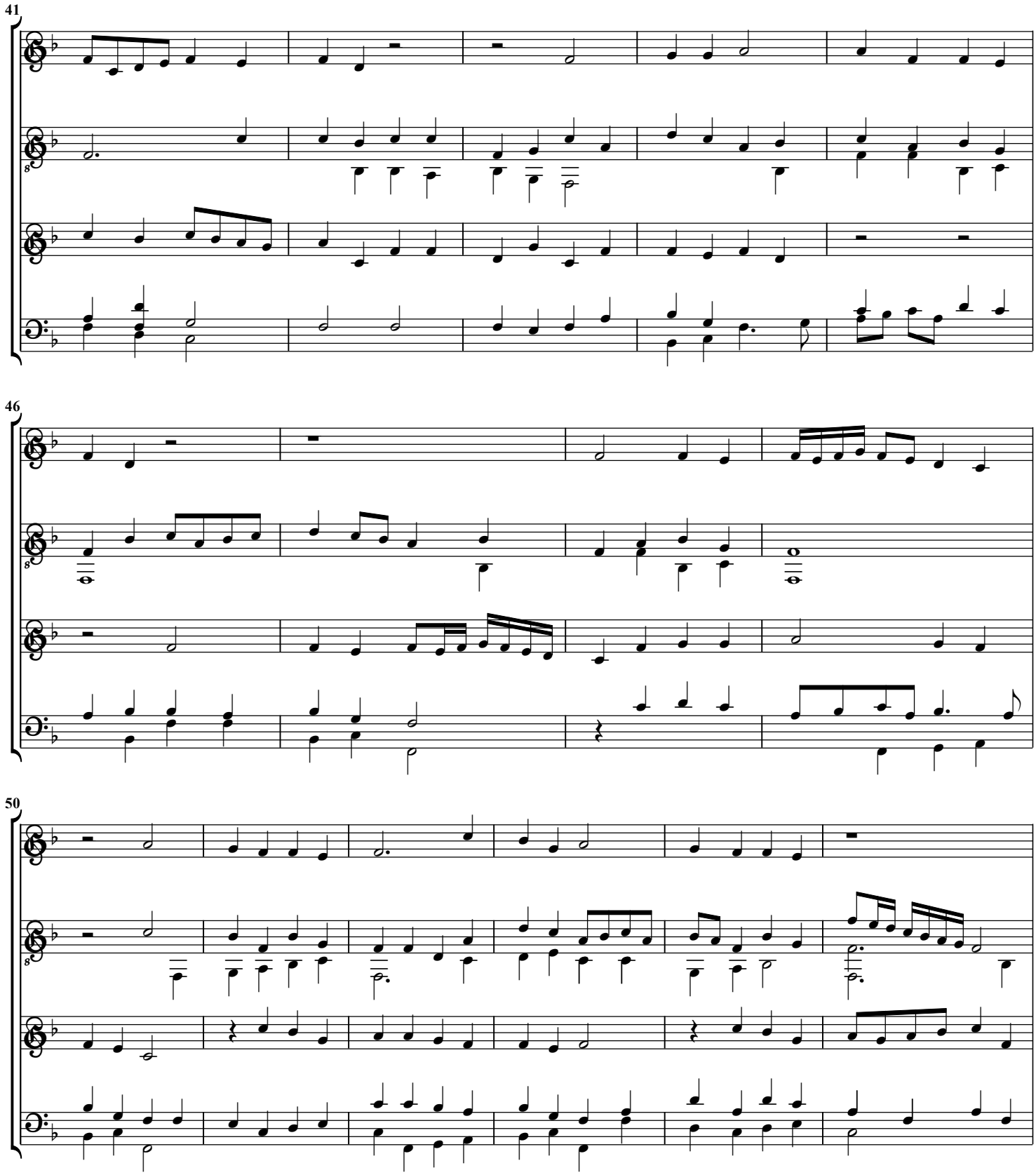


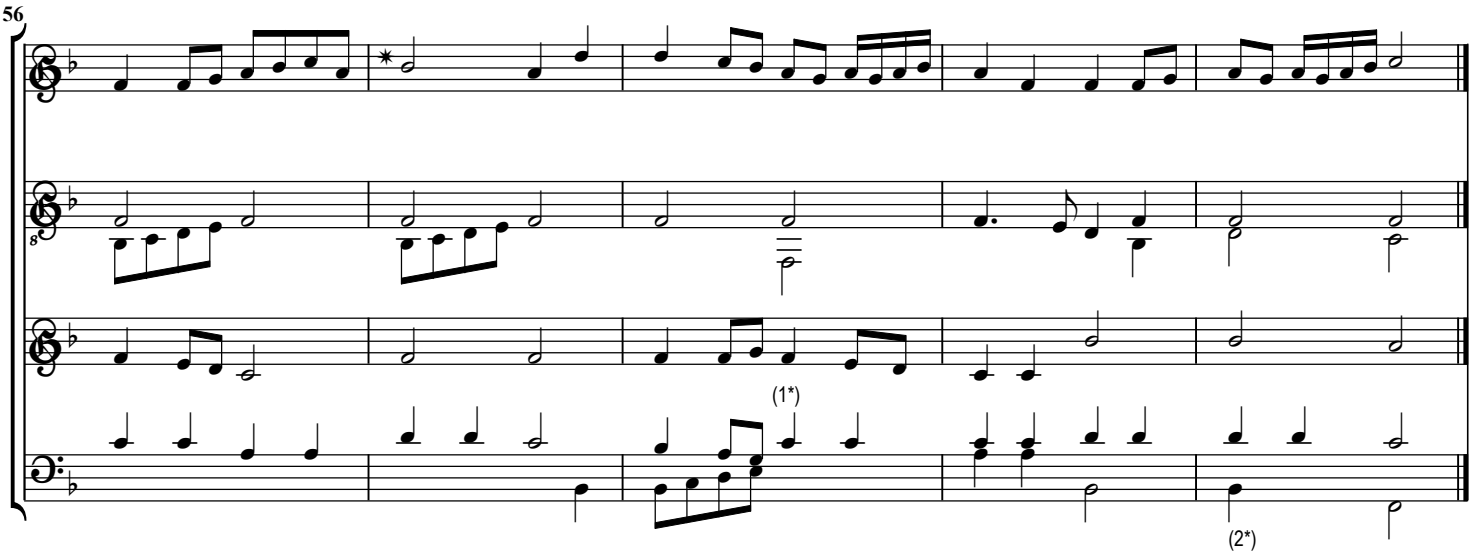
1. Both lutes with 6th course lowered one full tone


13
17
22



1. Clash E / E flat repeated 2 and 4 bars further: so, not a mistake.
2. Clash E / E flat repeated 2 and 4 bars further: so, not a mistake.


41
46
50

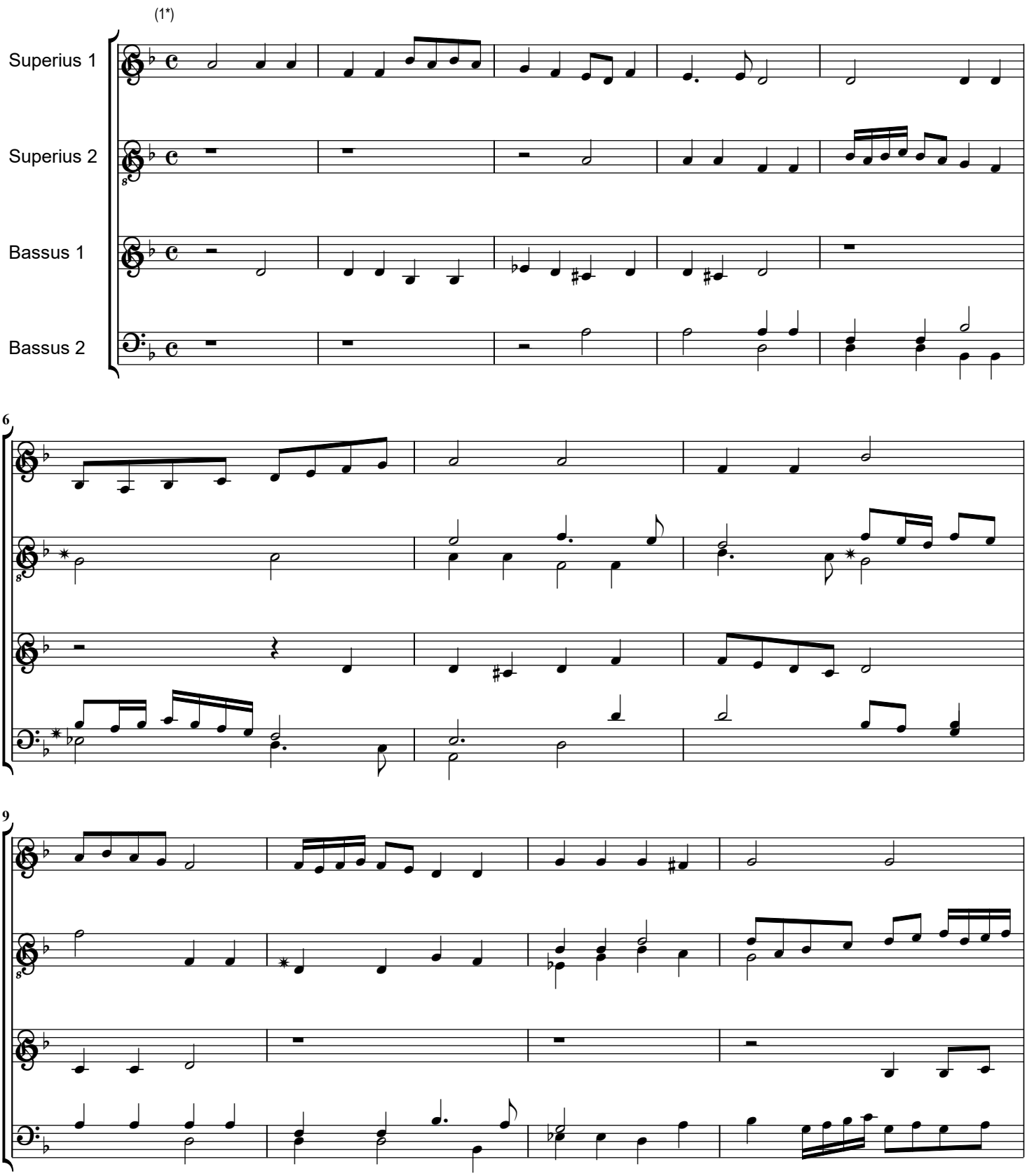


1. Missing four beats in original borrowed from lute 2 bar 58
2. Should this be an F chord instead to match lute 1?

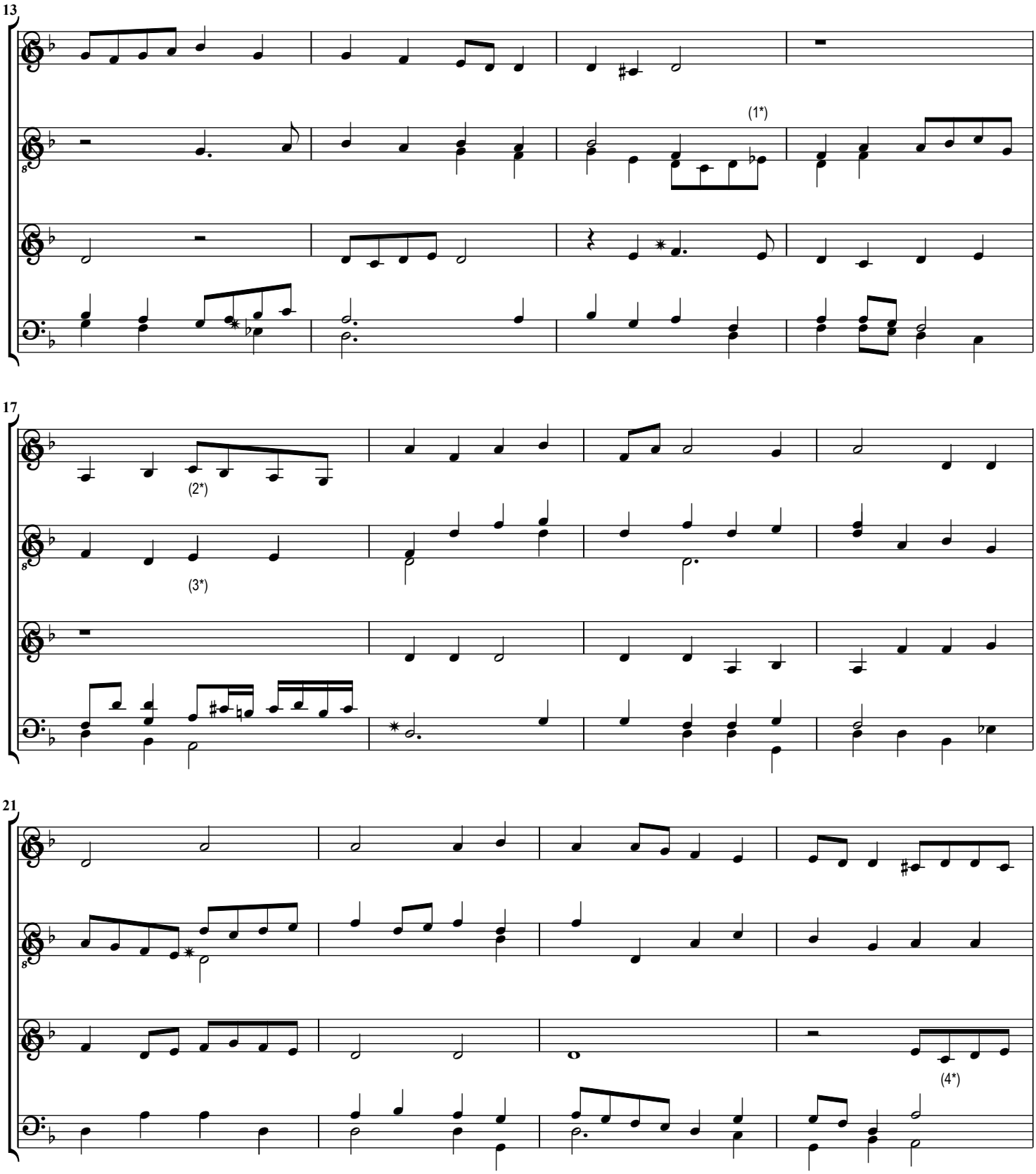
Plus oultre

Uniussoni

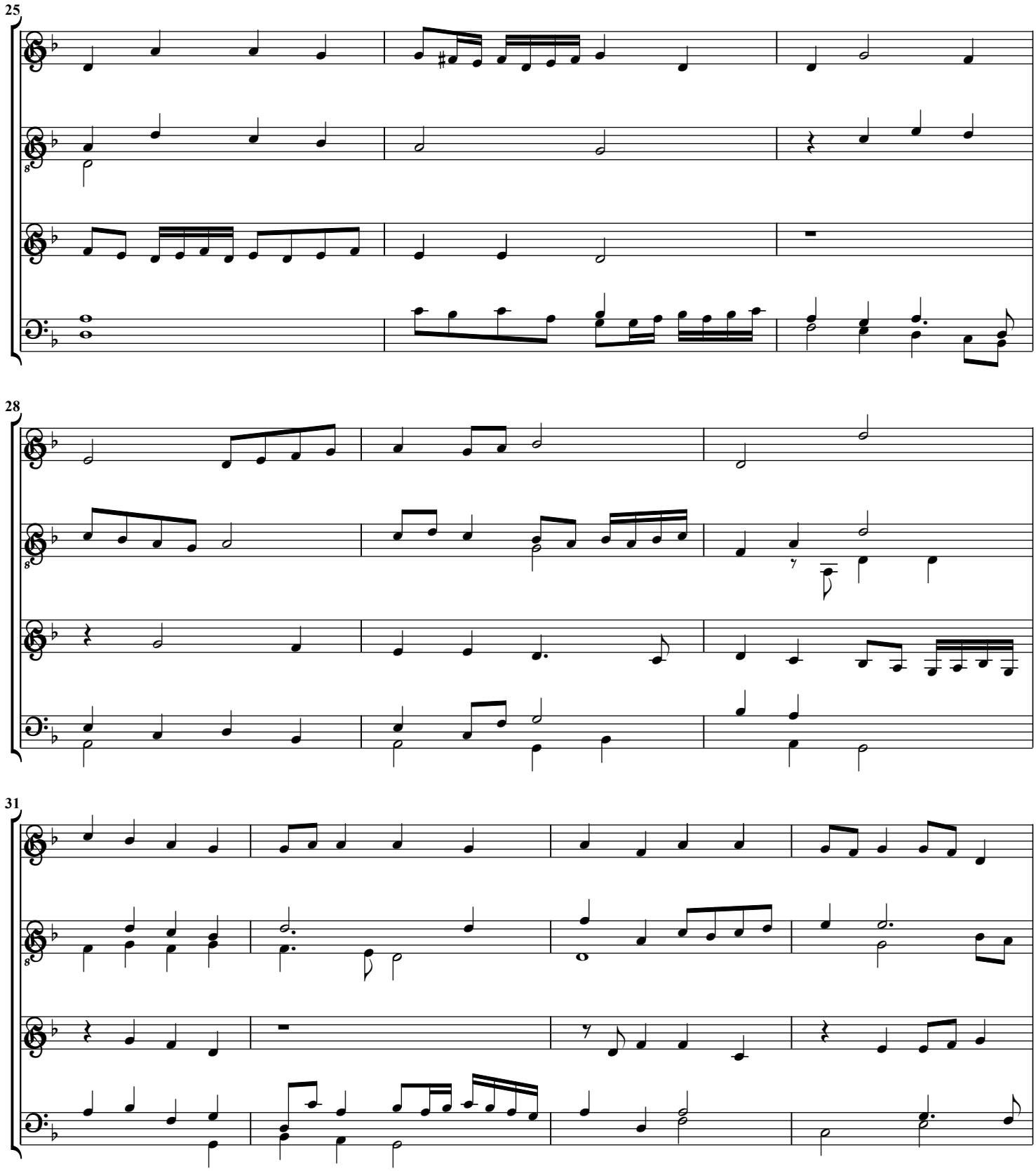
Gombert

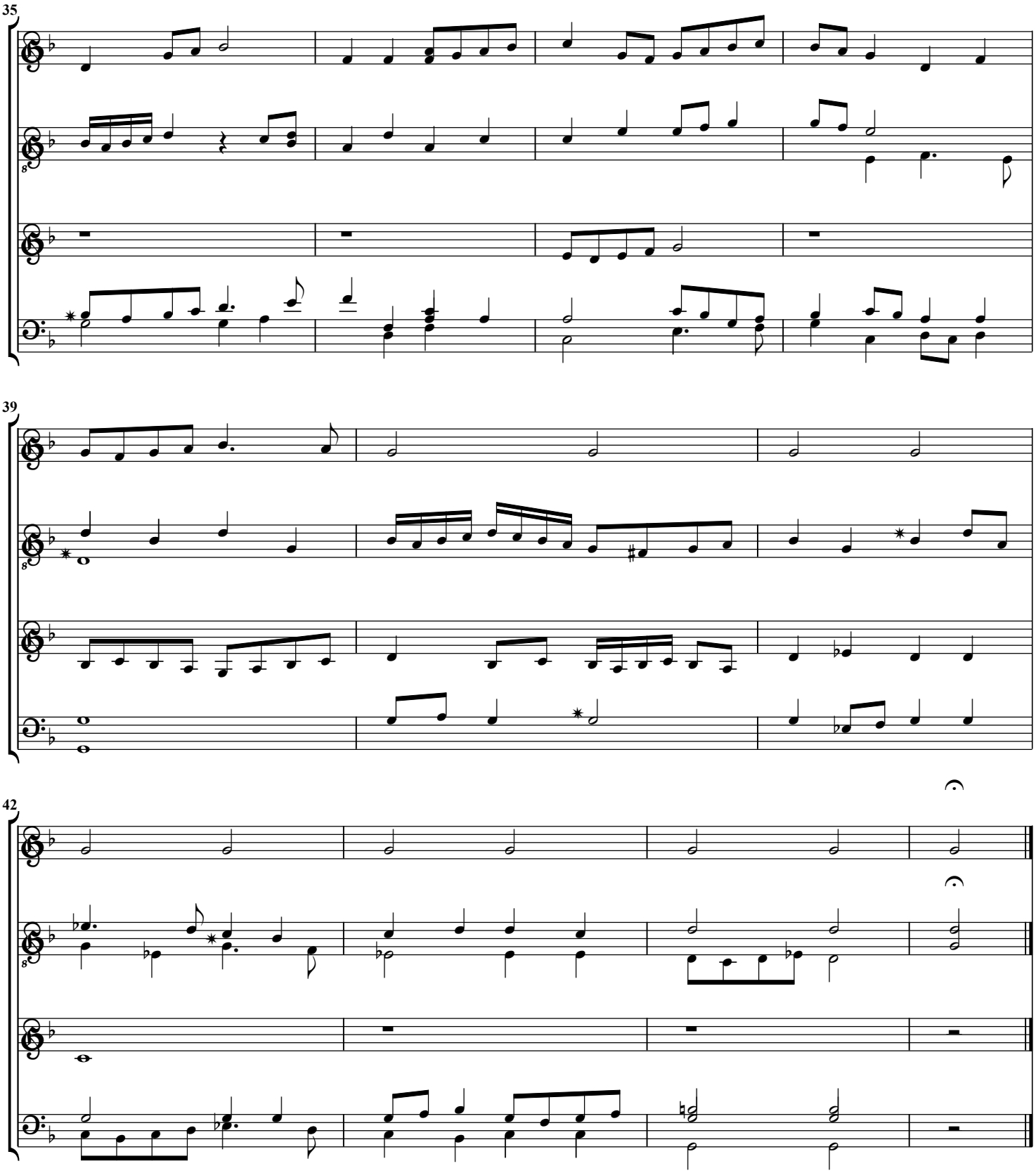


1. Cf https://lute-academy.be/wordpress/wp-content/uploads/2019/02/yearbook-2011.pdf for an analysis of this song's authorship



1. Should be an E natural perhaps
2. 'd' pon 5th course in original (E flat). An 'e' on the 5th course is preferable to avoid a clash with lute 2 playing an A major chord
3. 'd' pon 5th course in original (E flat). An 'e' on the 5th course is preferable to avoid a clash with lute 2 playing an A major chord
4. C# in lute 1

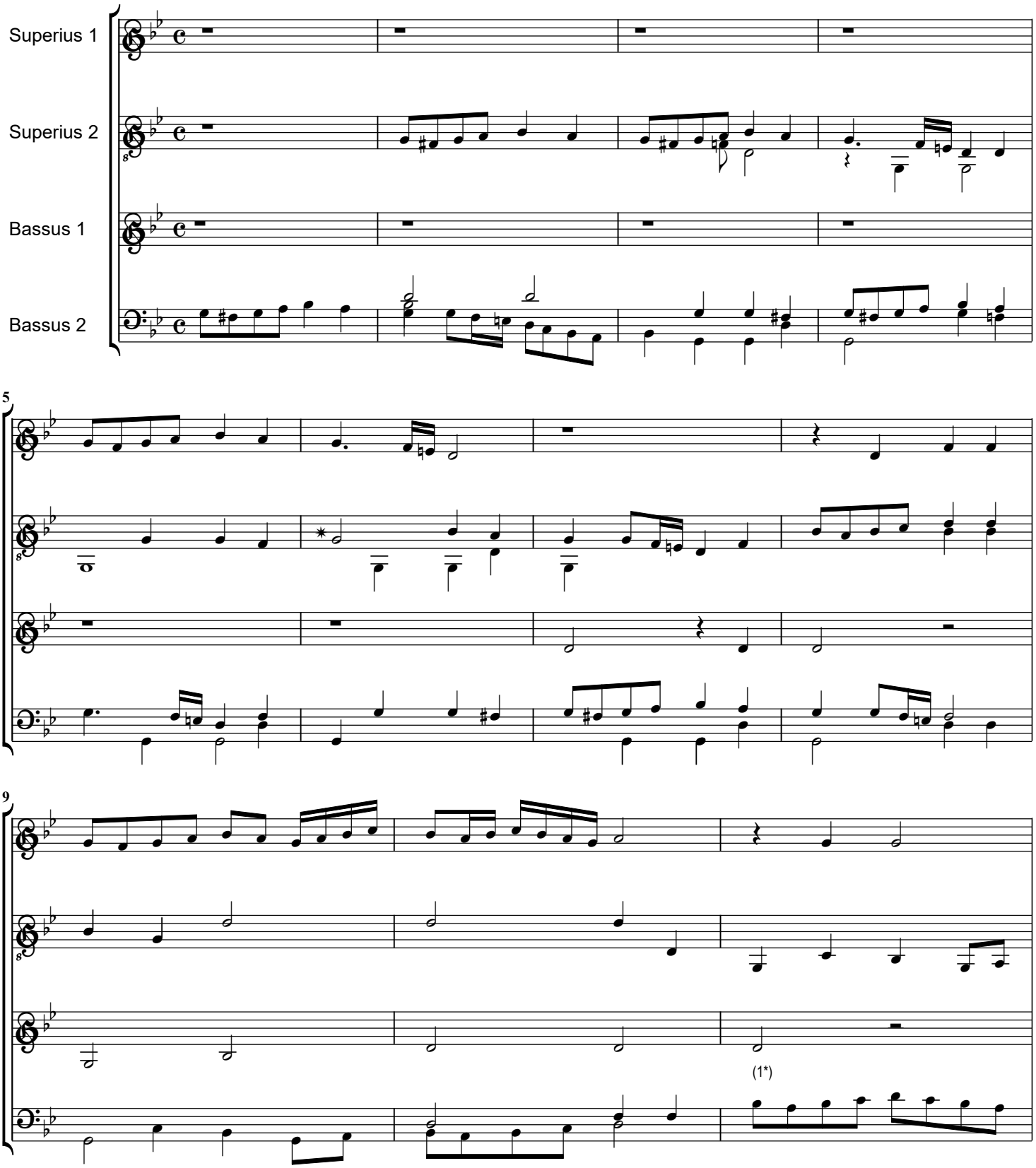

25
28
31


35
39
42

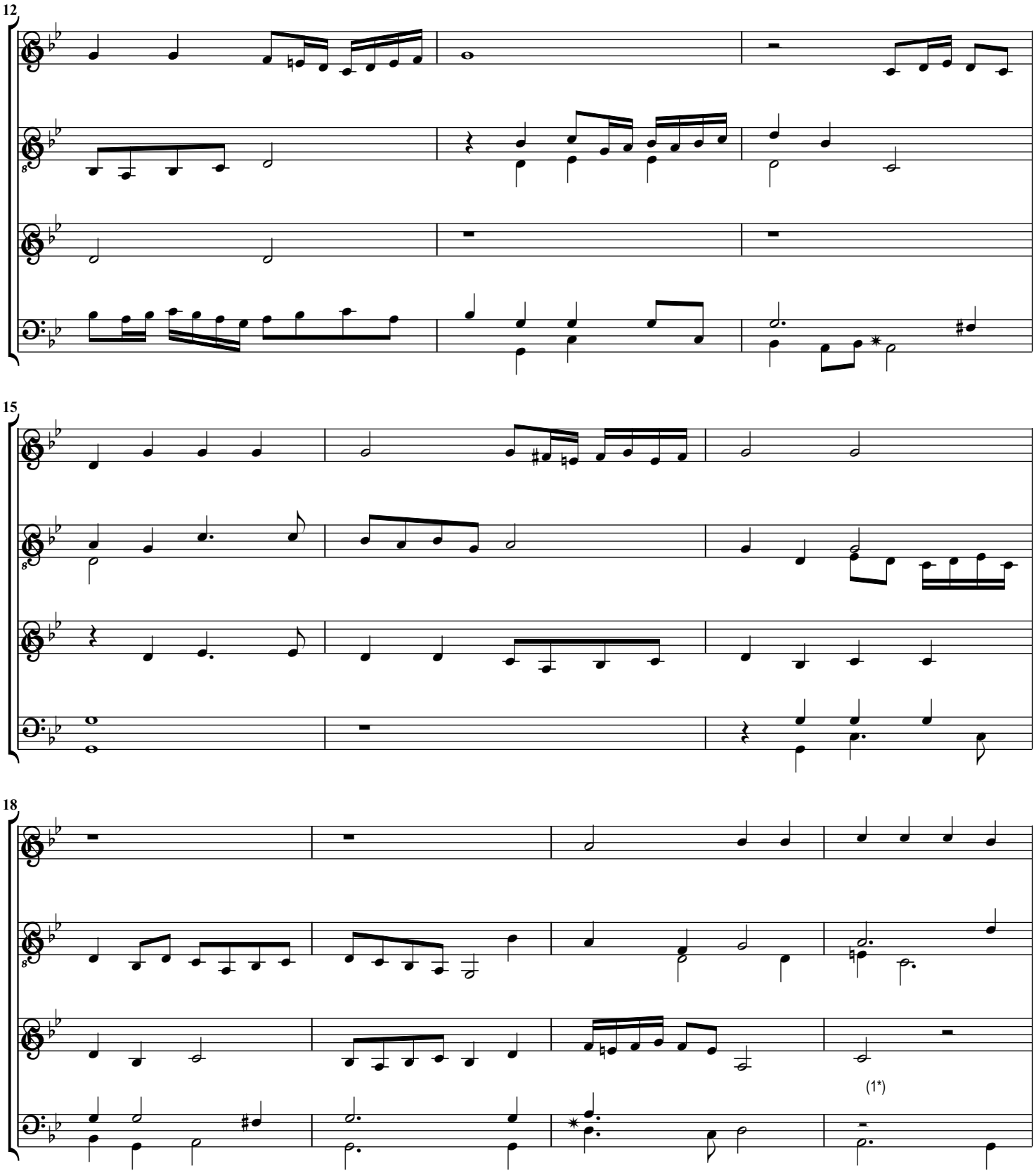
Alleges moy

Uniussoni

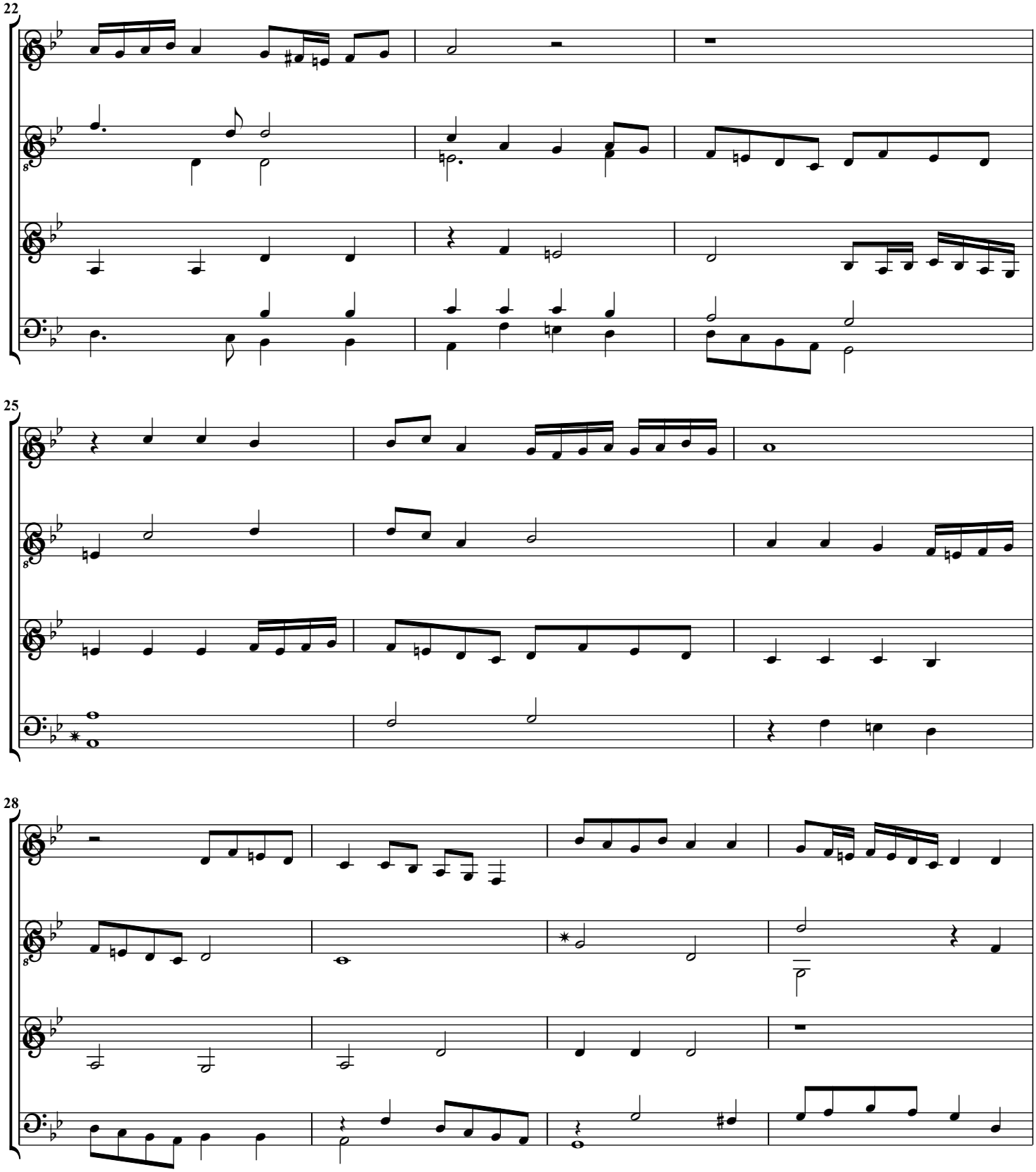
[Josquin des Prés?]

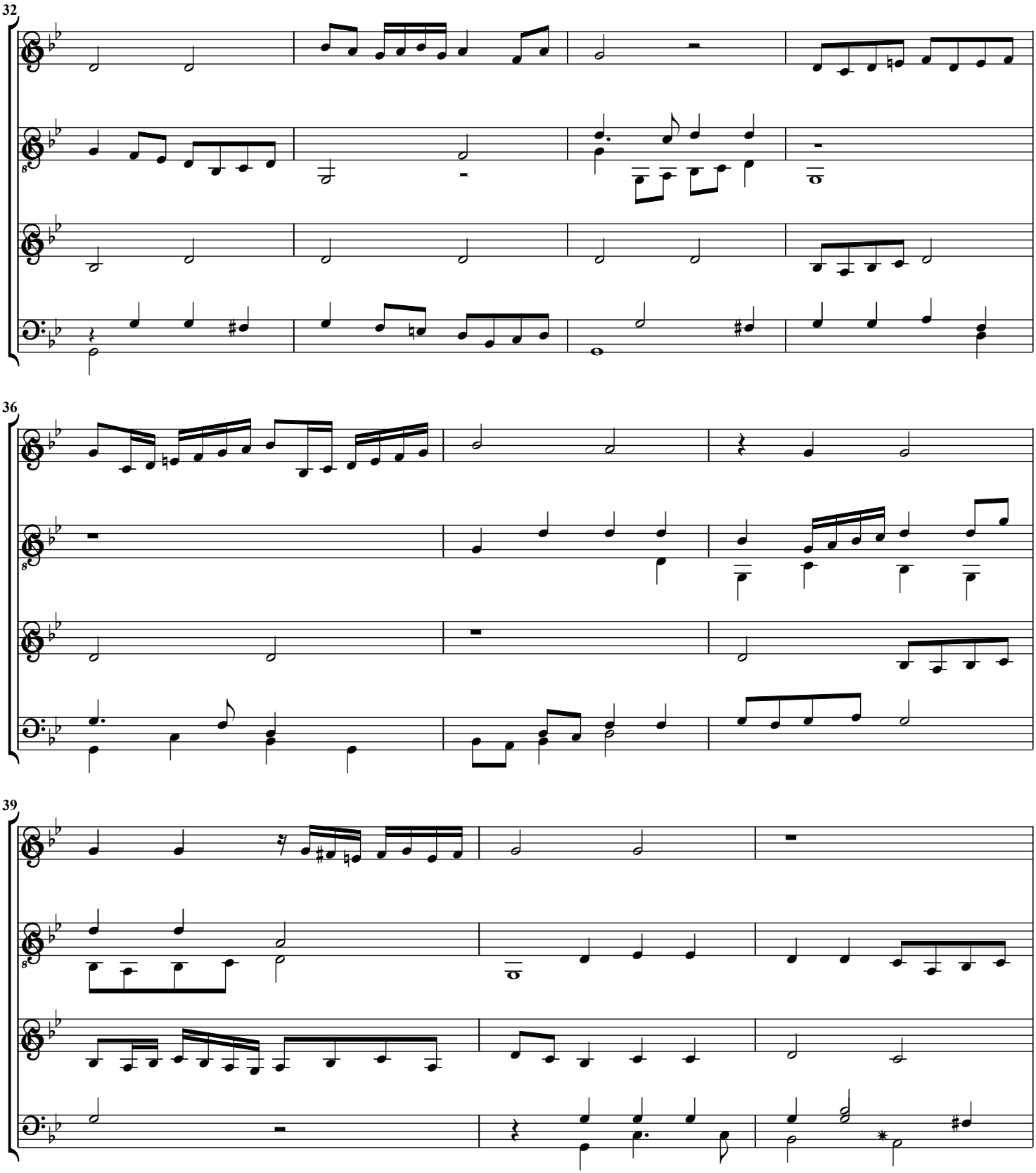


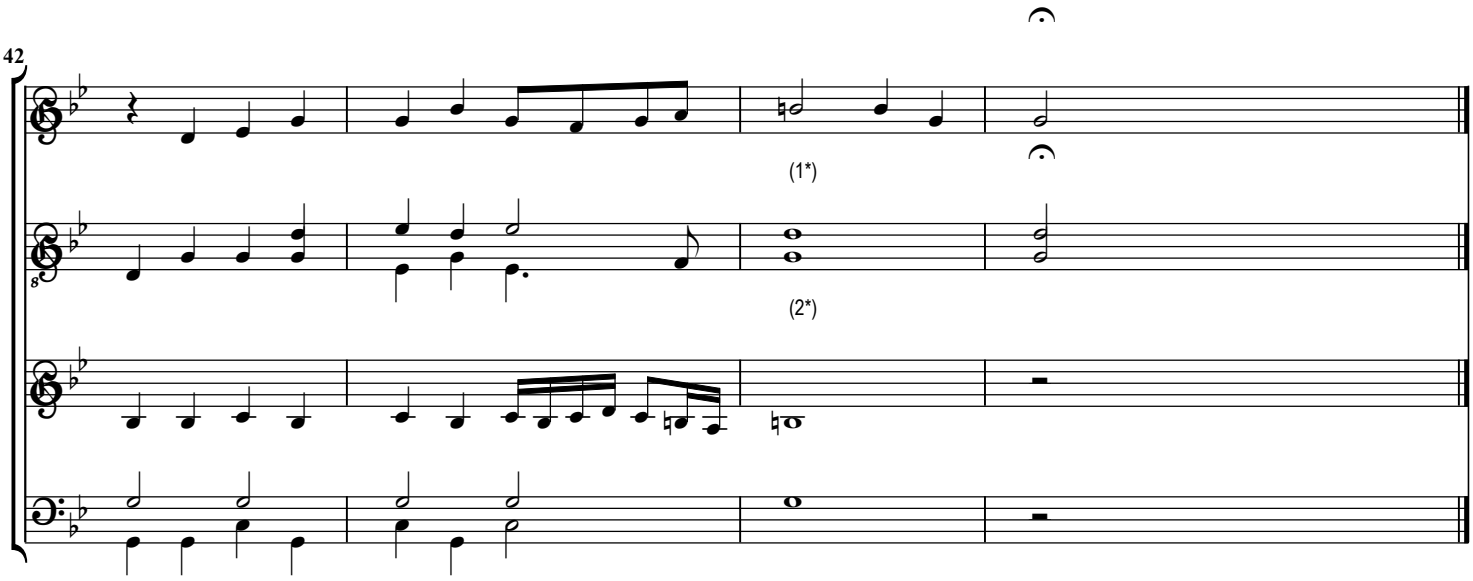
1. 1/16th note flags in original



1. Missing bar


22
25
28


32
36
39

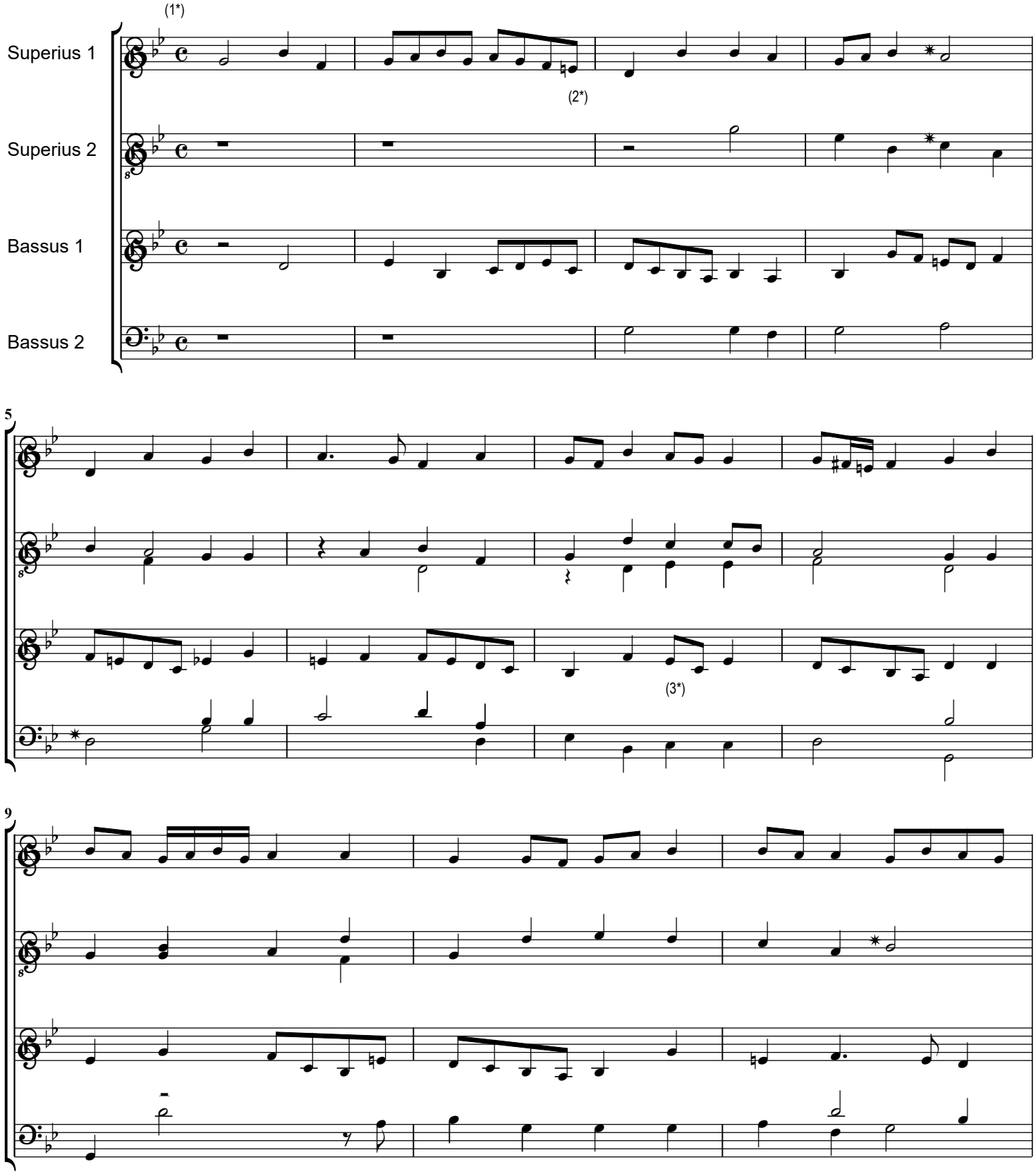


1. Clash minor/Major (B/B flat) chord between the 2 lutes
2. Clash minor/Major (B/B flat) chord between the 2 lutes

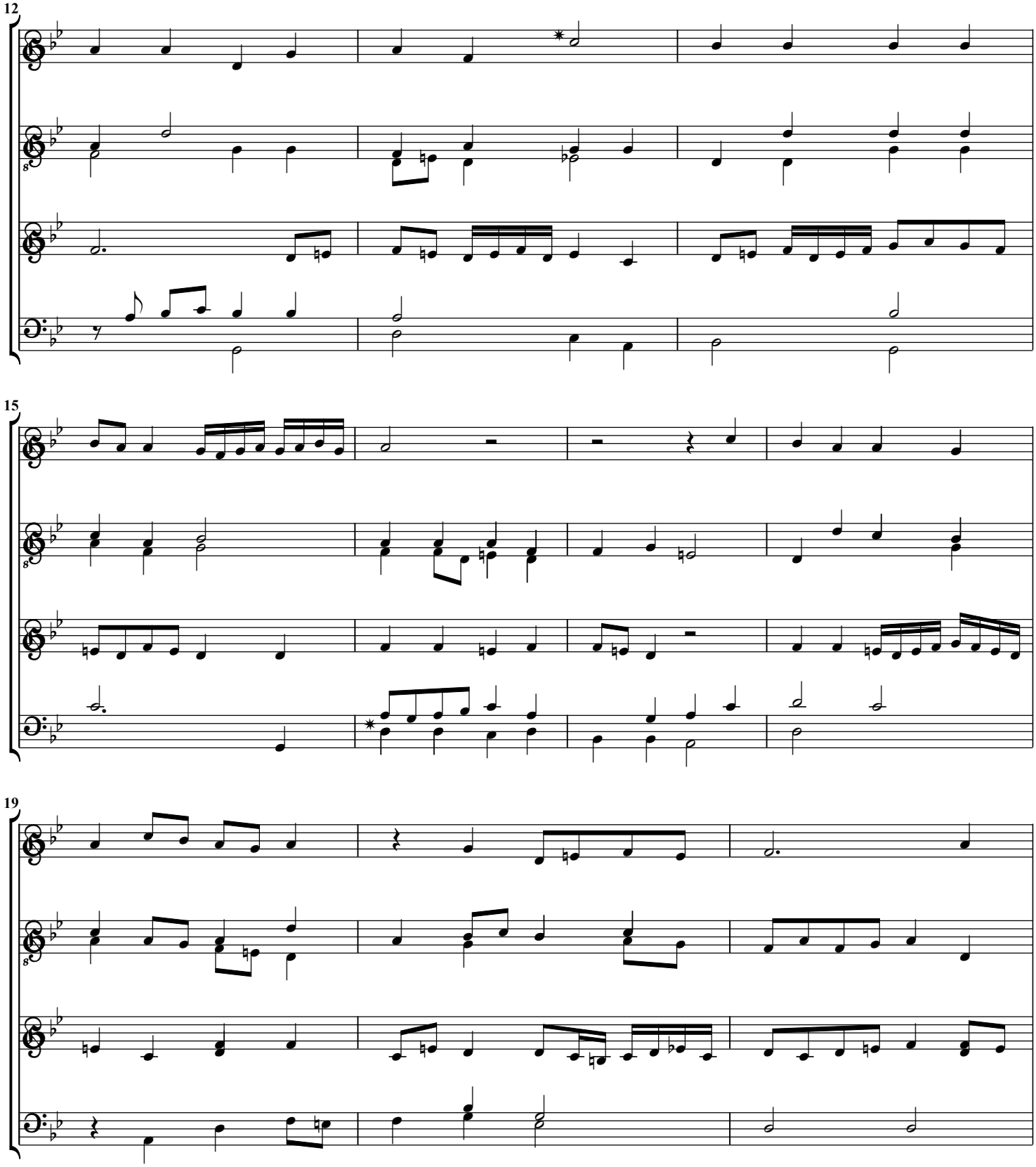
Adieu mon esperance

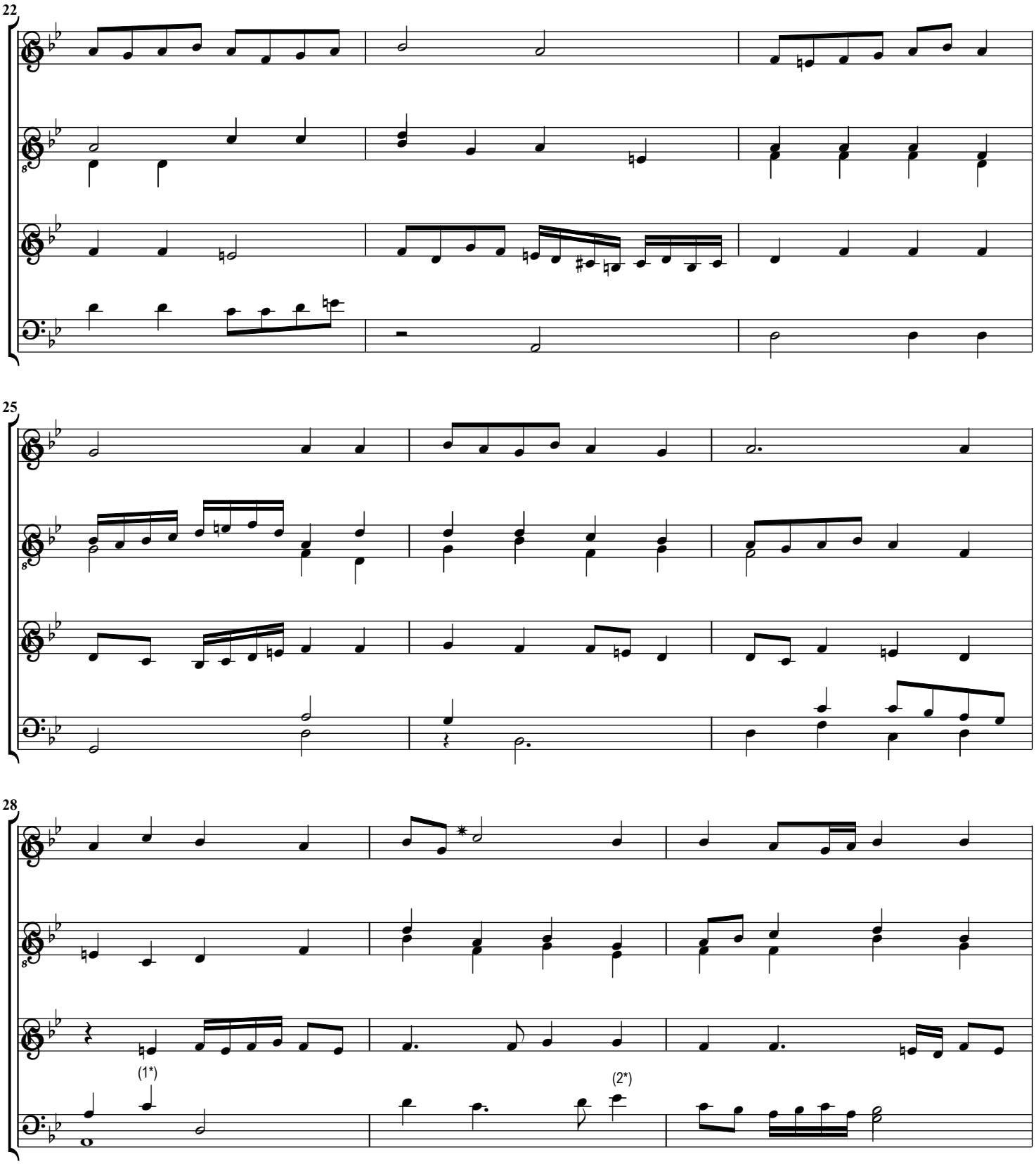
Uniussoni

[Clemens non Papa]

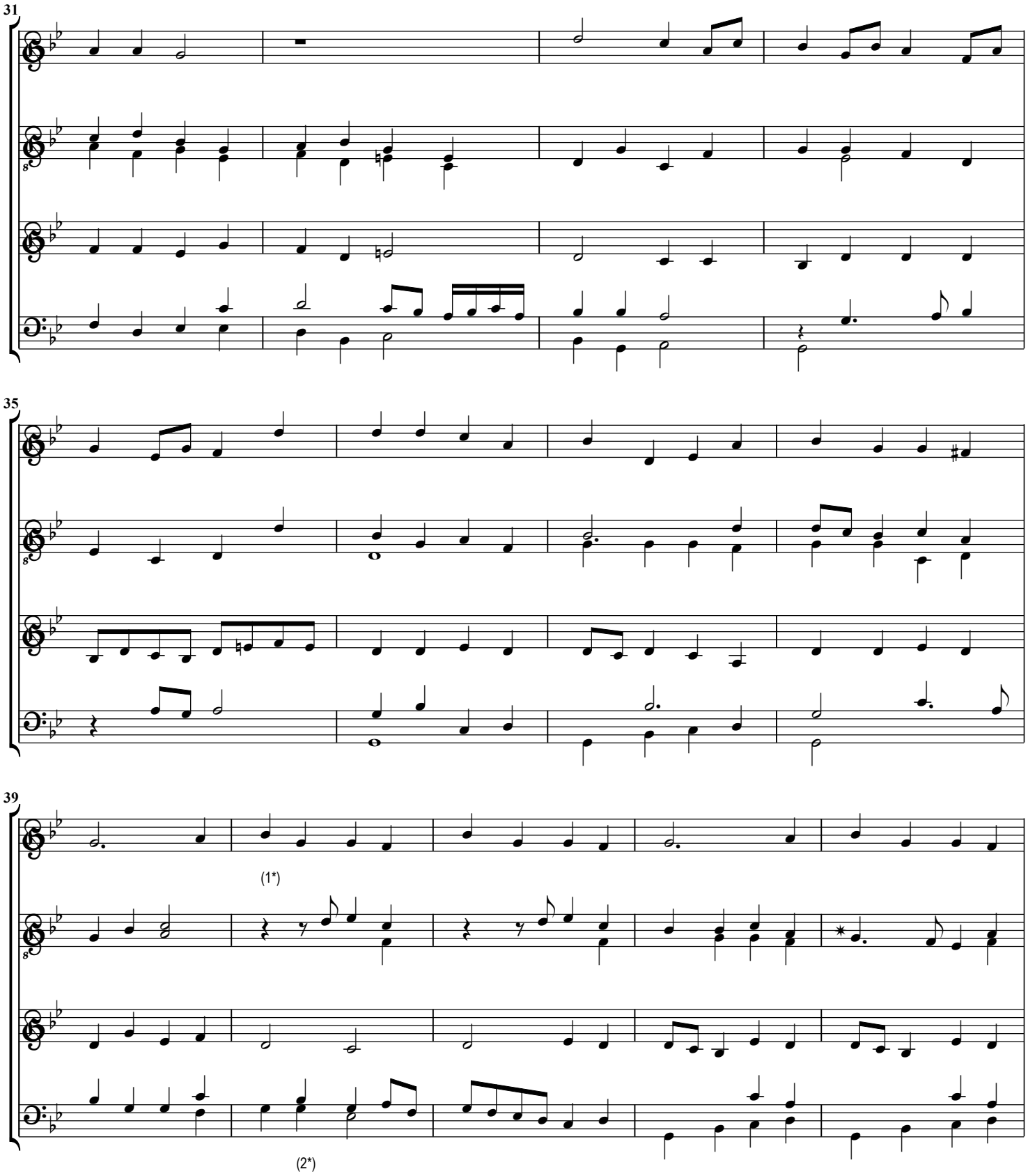


1. IN: Premier livre des chansons a cincq et six parties, Phalese 1556
2. E natural/E flat clashesbetween the 2 lutes
3. E natural in original clashes with E flat in lute 1

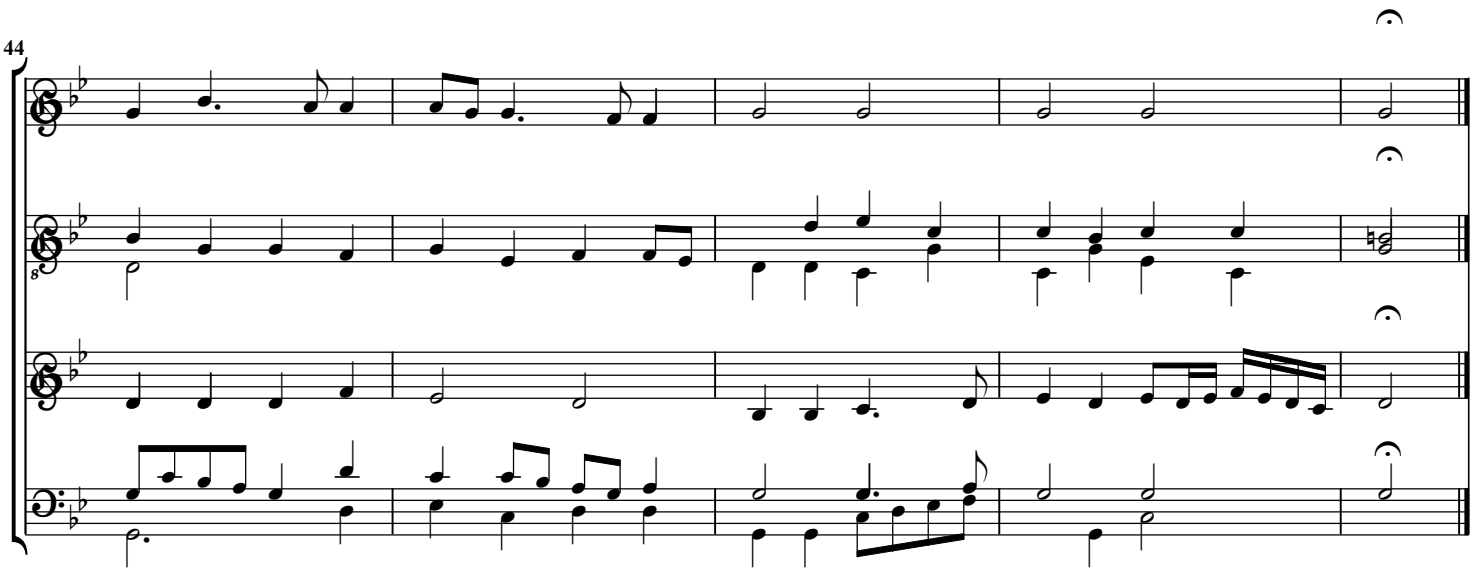

12
15
19



1. Unresolved clash C / C#
2. 'c' on 2nd course in originl (Enatural) clashes with E flat in lute 1

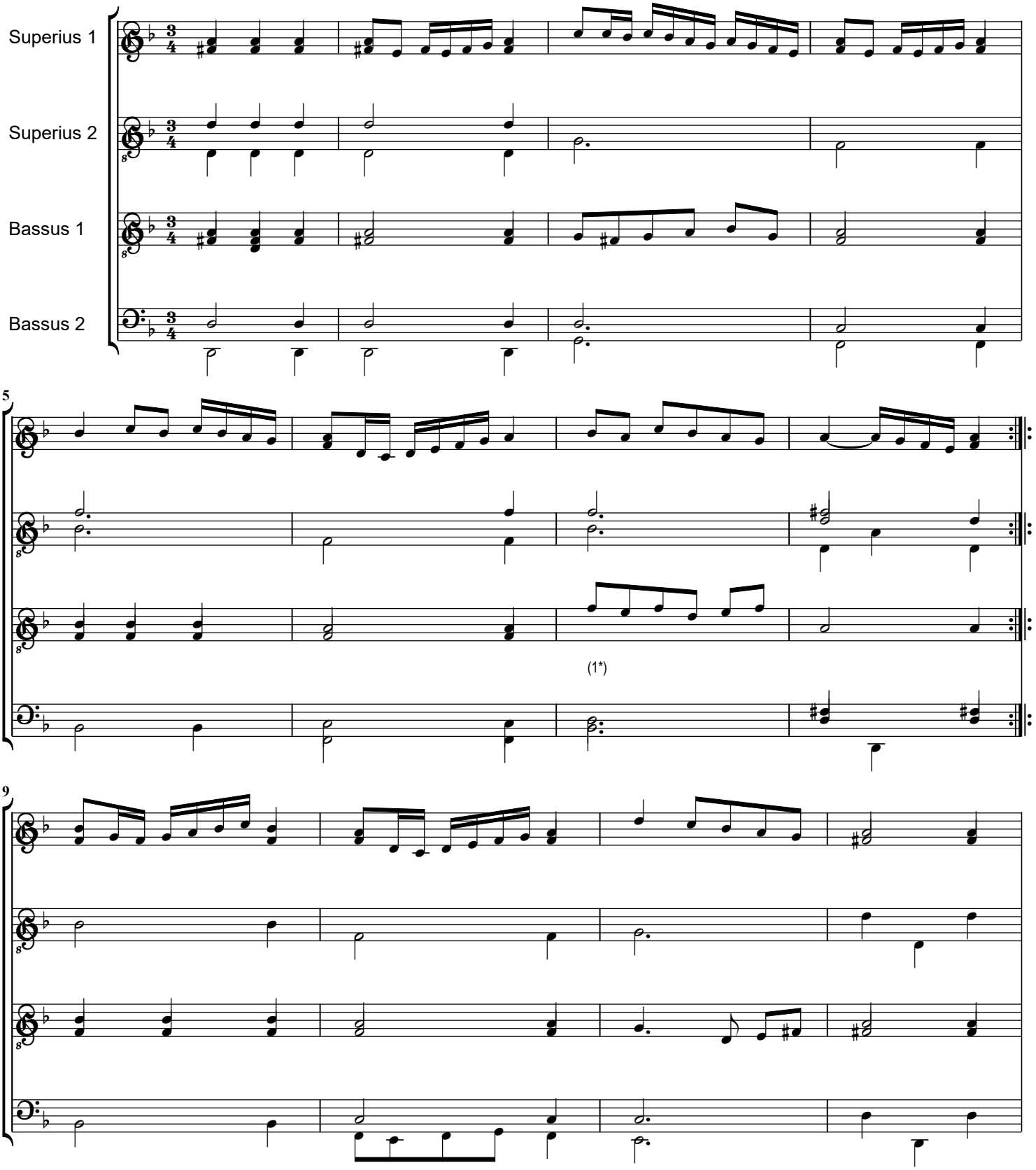


1. Missing whole bar ;here replaced with a copy of following bar
2. 'c' on 3d course (B natural) in original

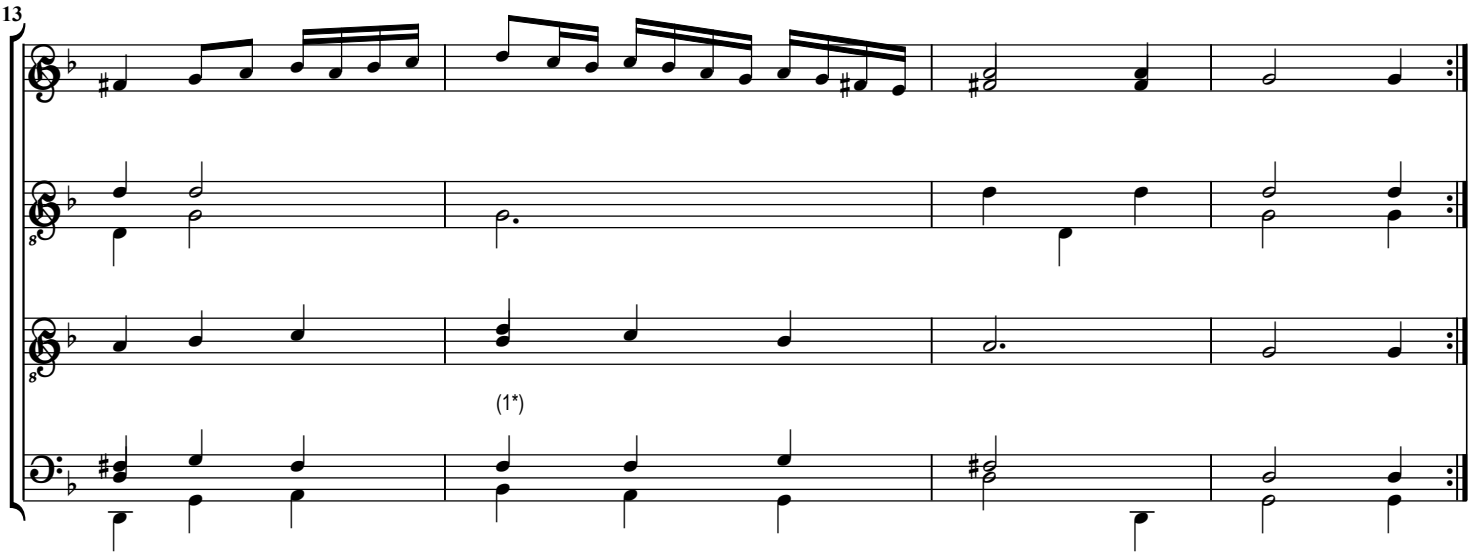

44

Cara cosa

Ad quintam



1. This whole bar is 2 courses lower in original

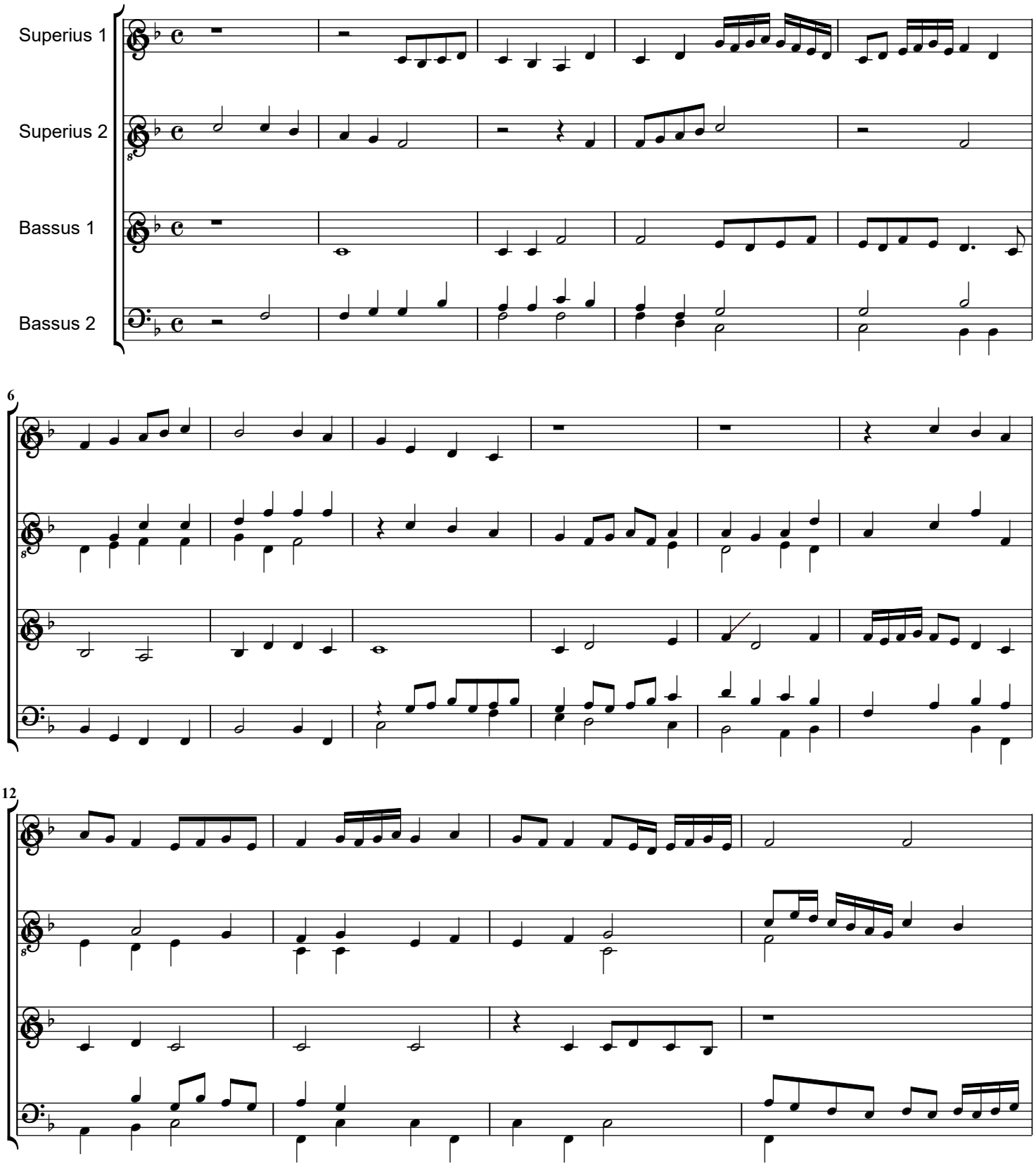


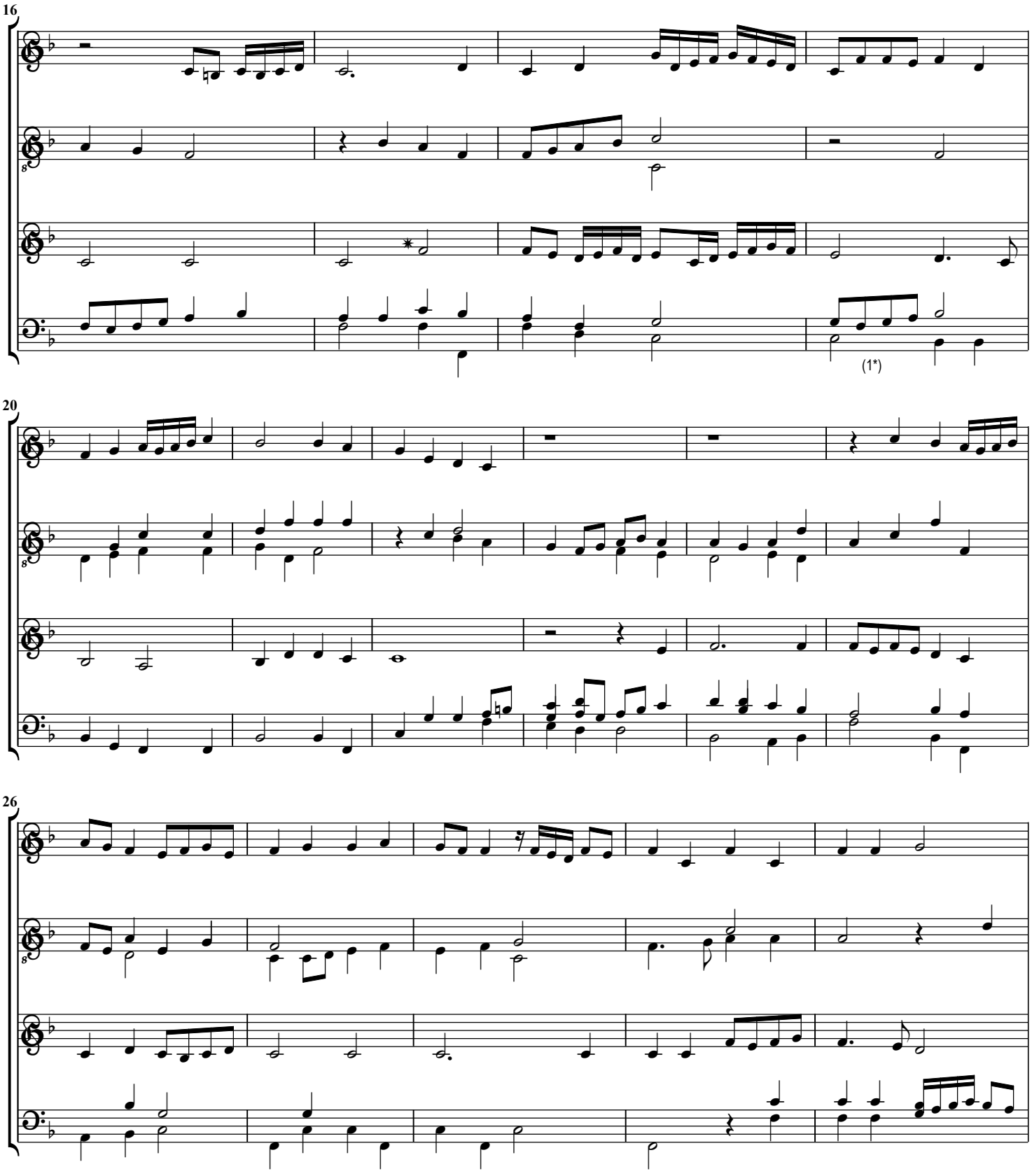
1. Wrong flags in this bar resulting in unbearable harmonic clashes

Je prens en gré

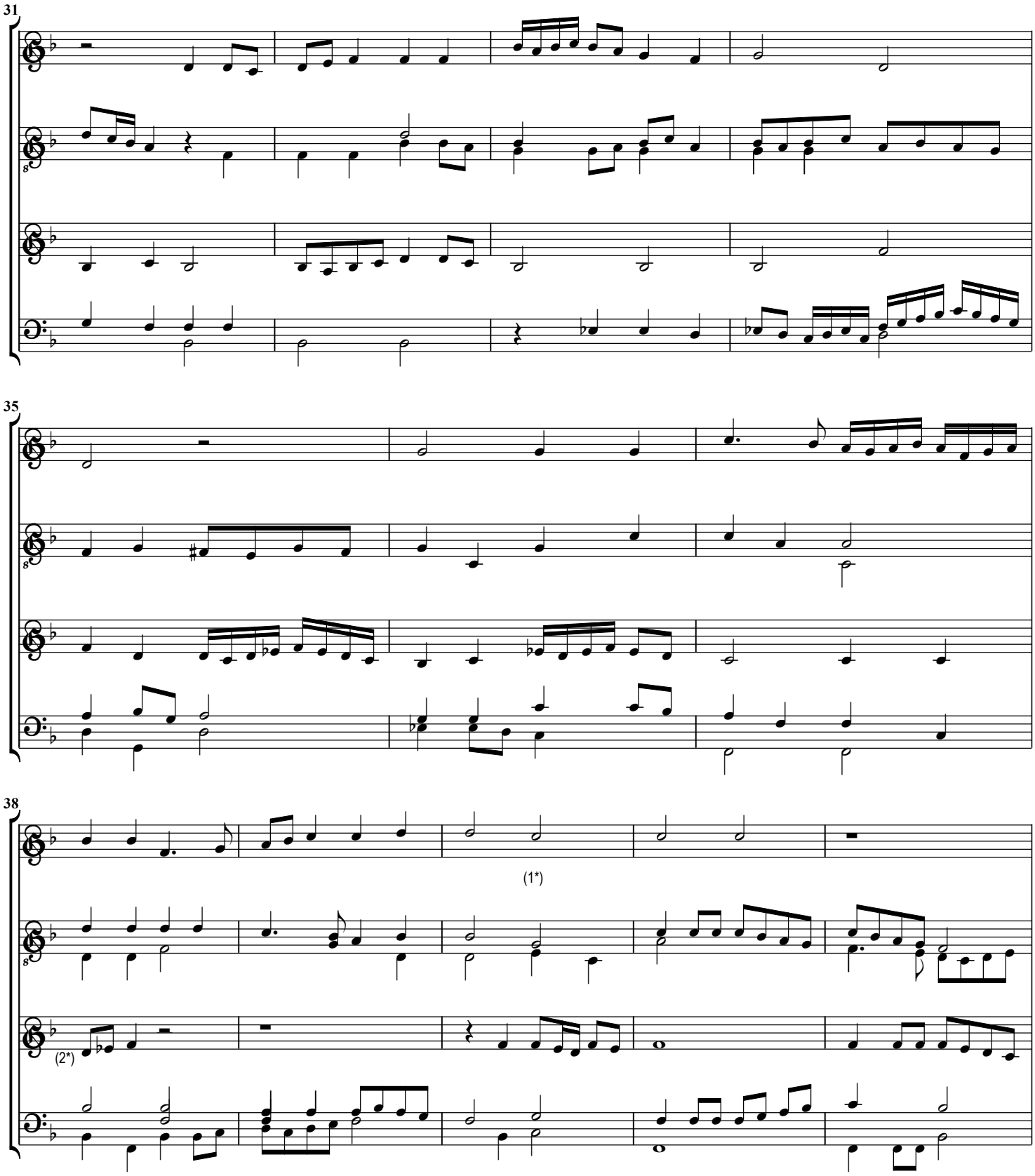
Ad quartam

[Clemens non Papa]

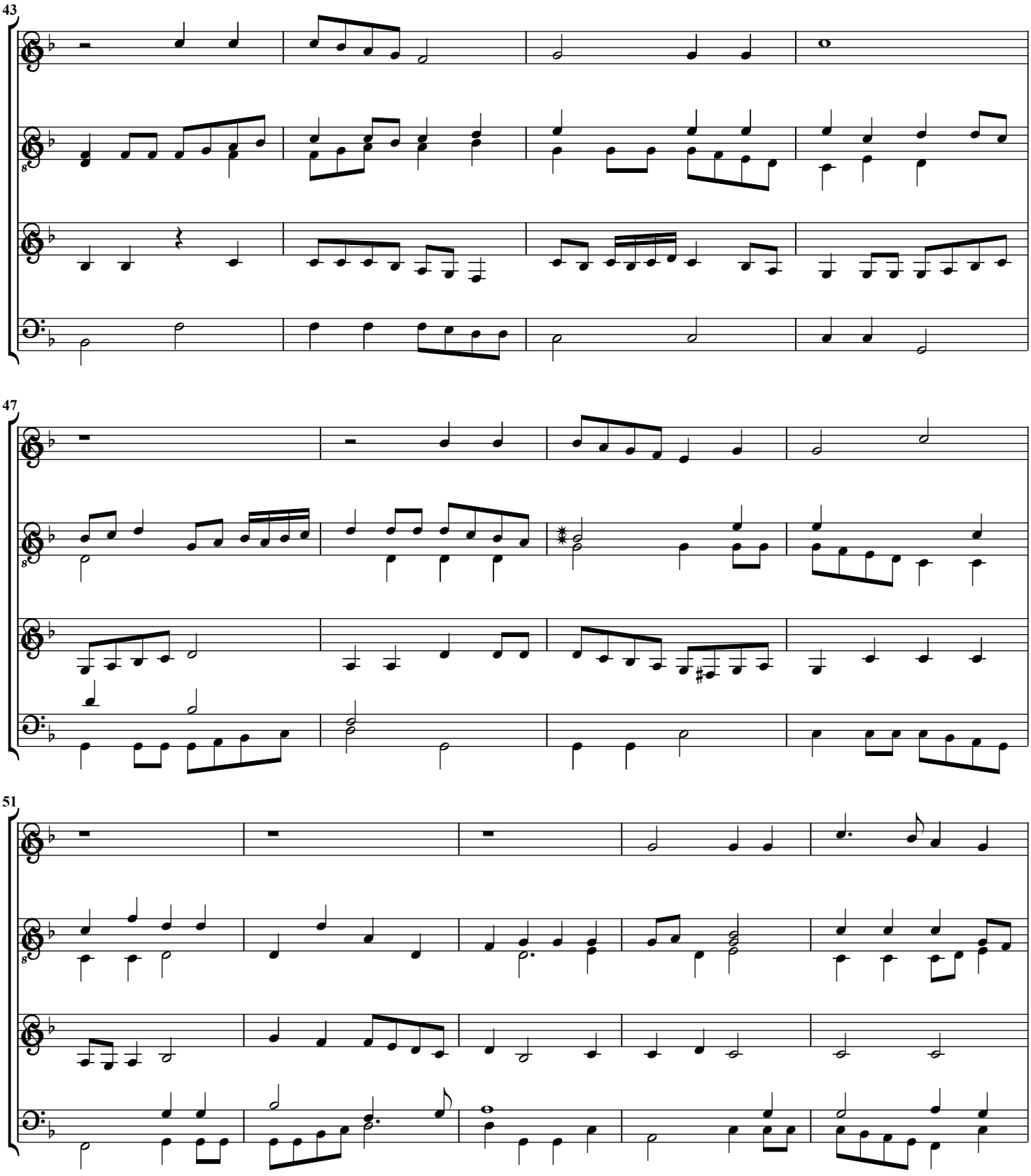


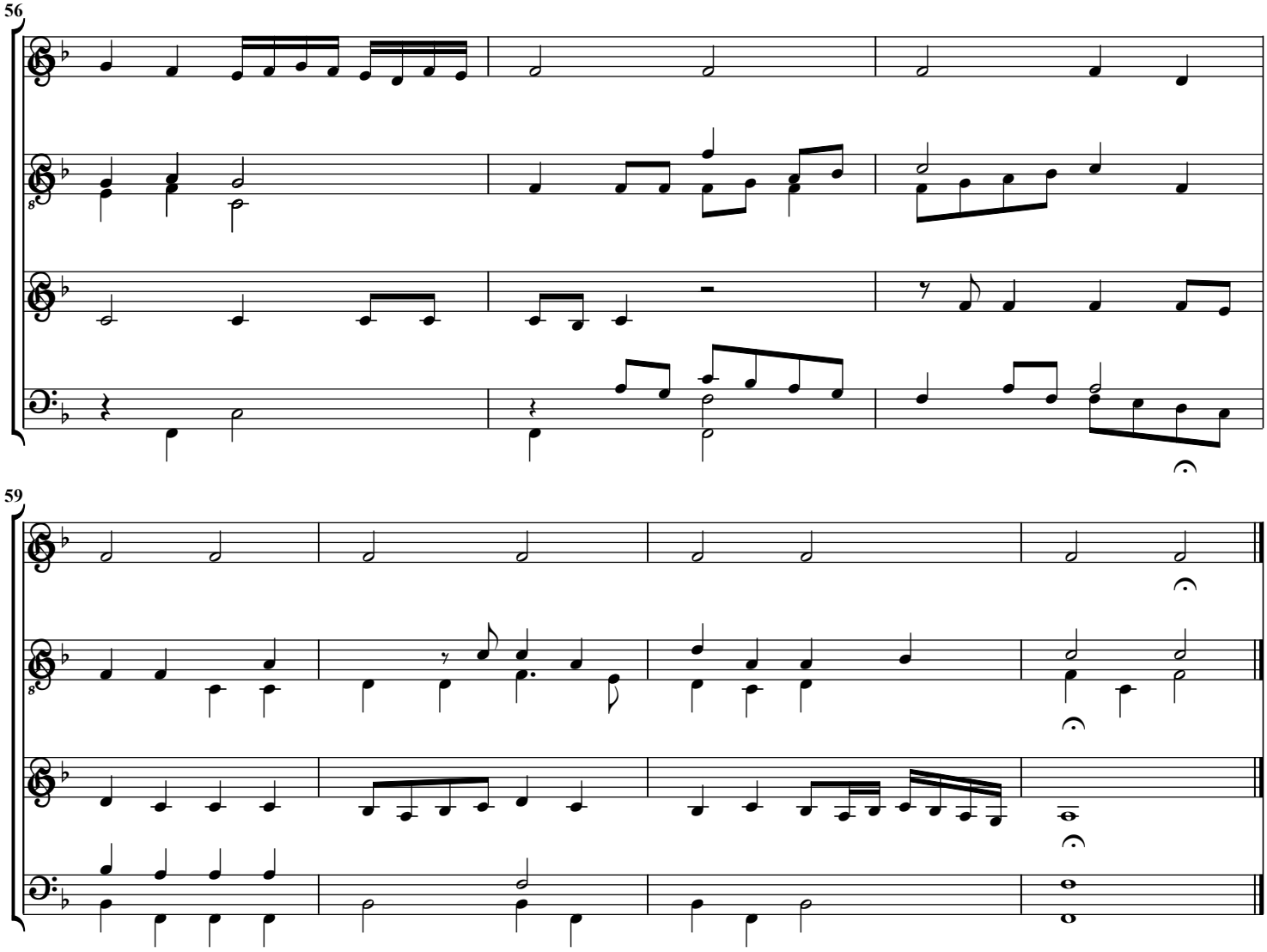


1. F# in original



1. Missing half bar in original
2. Following 3 notes one courses lower in original

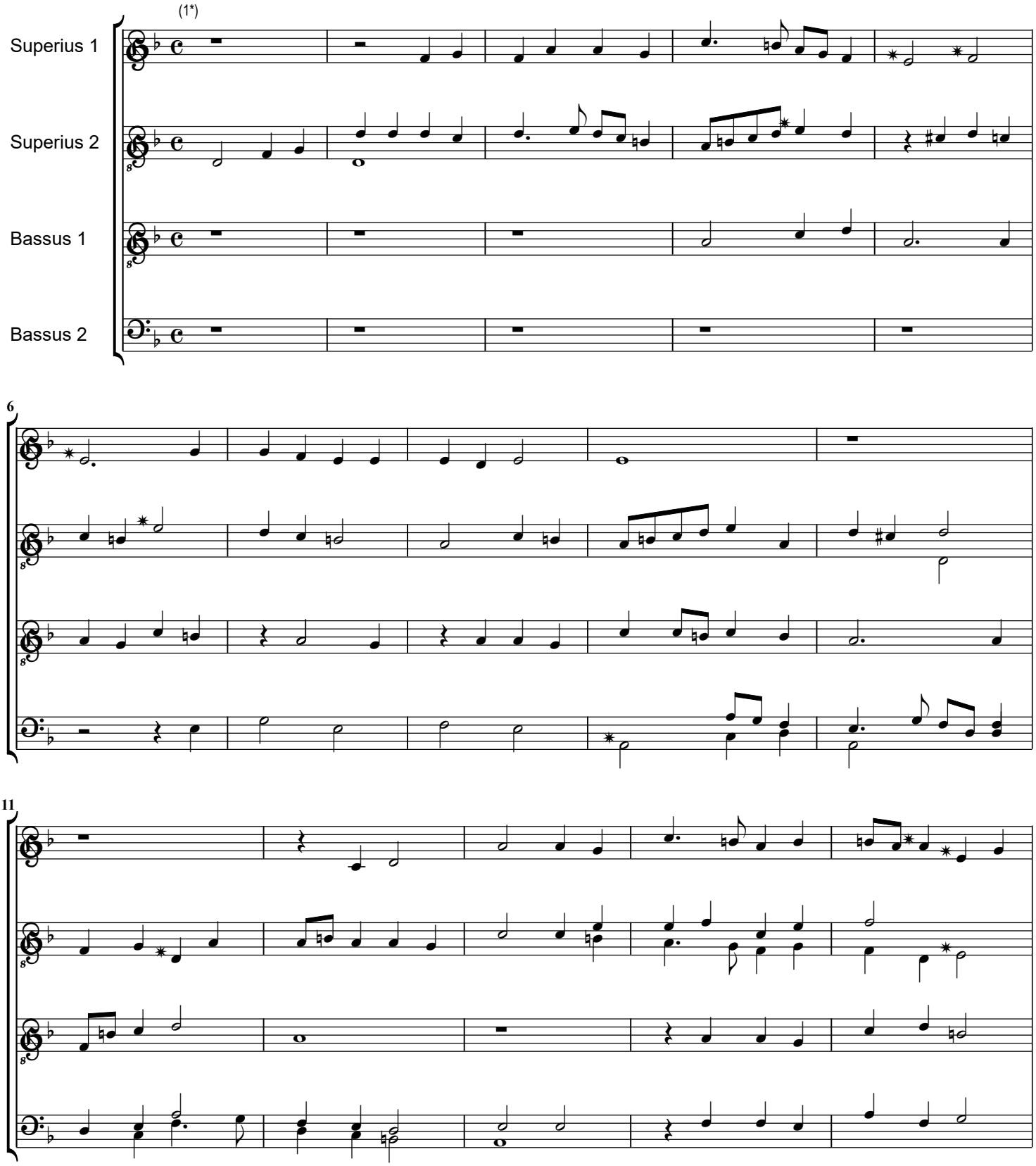

43
47
51


56
59

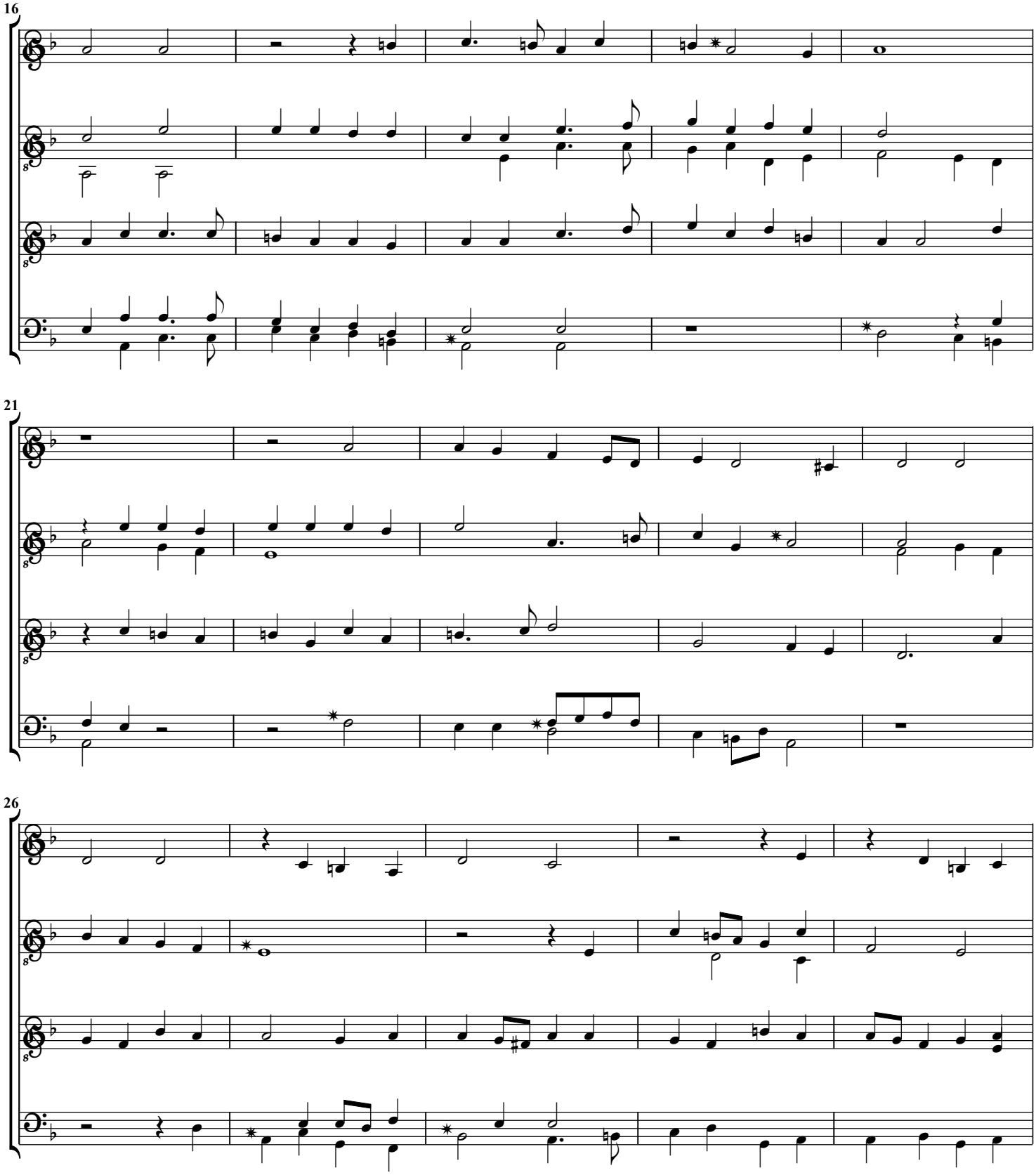
En attendant

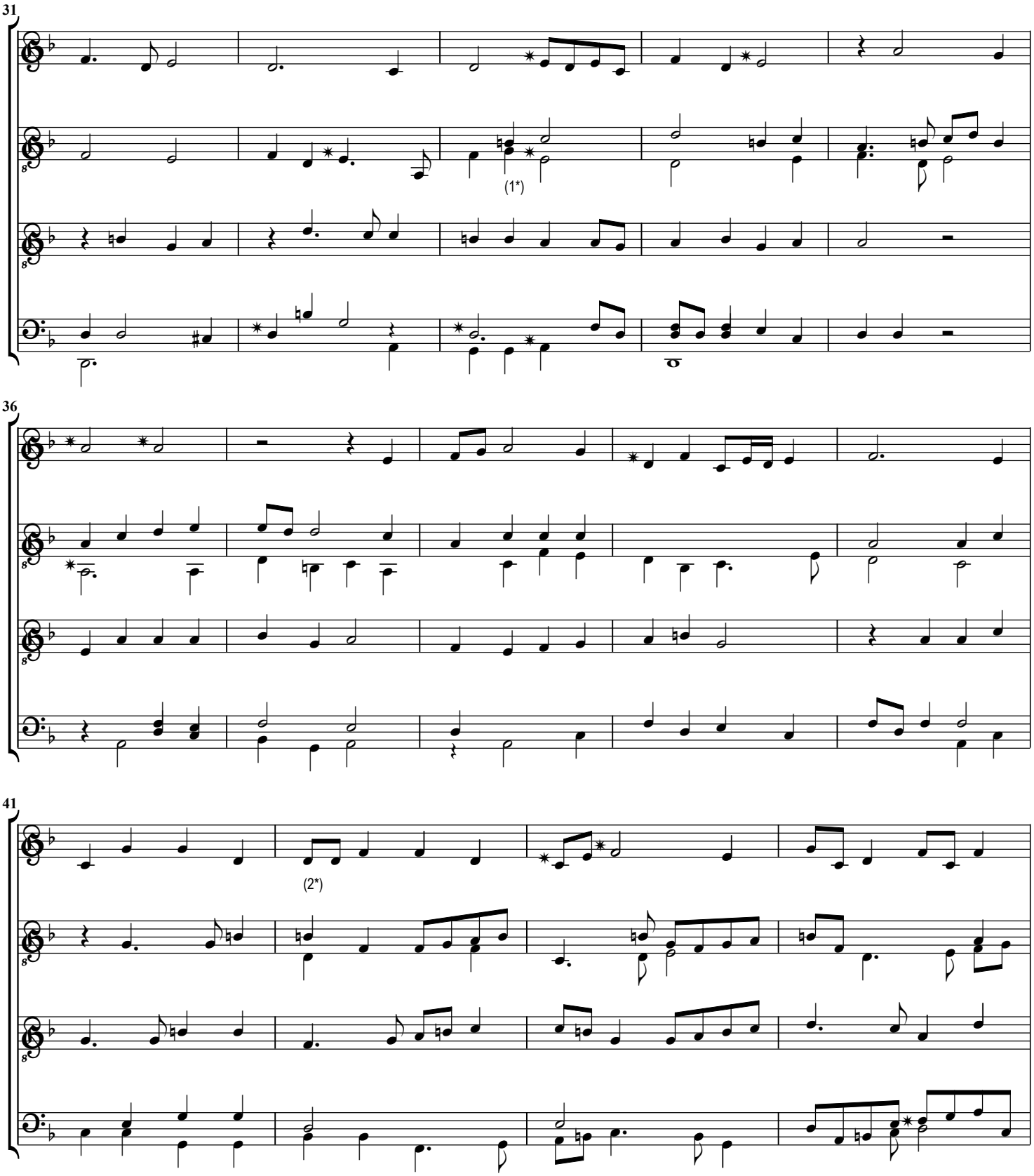
Ad quartam

[Nicolas Gombert]

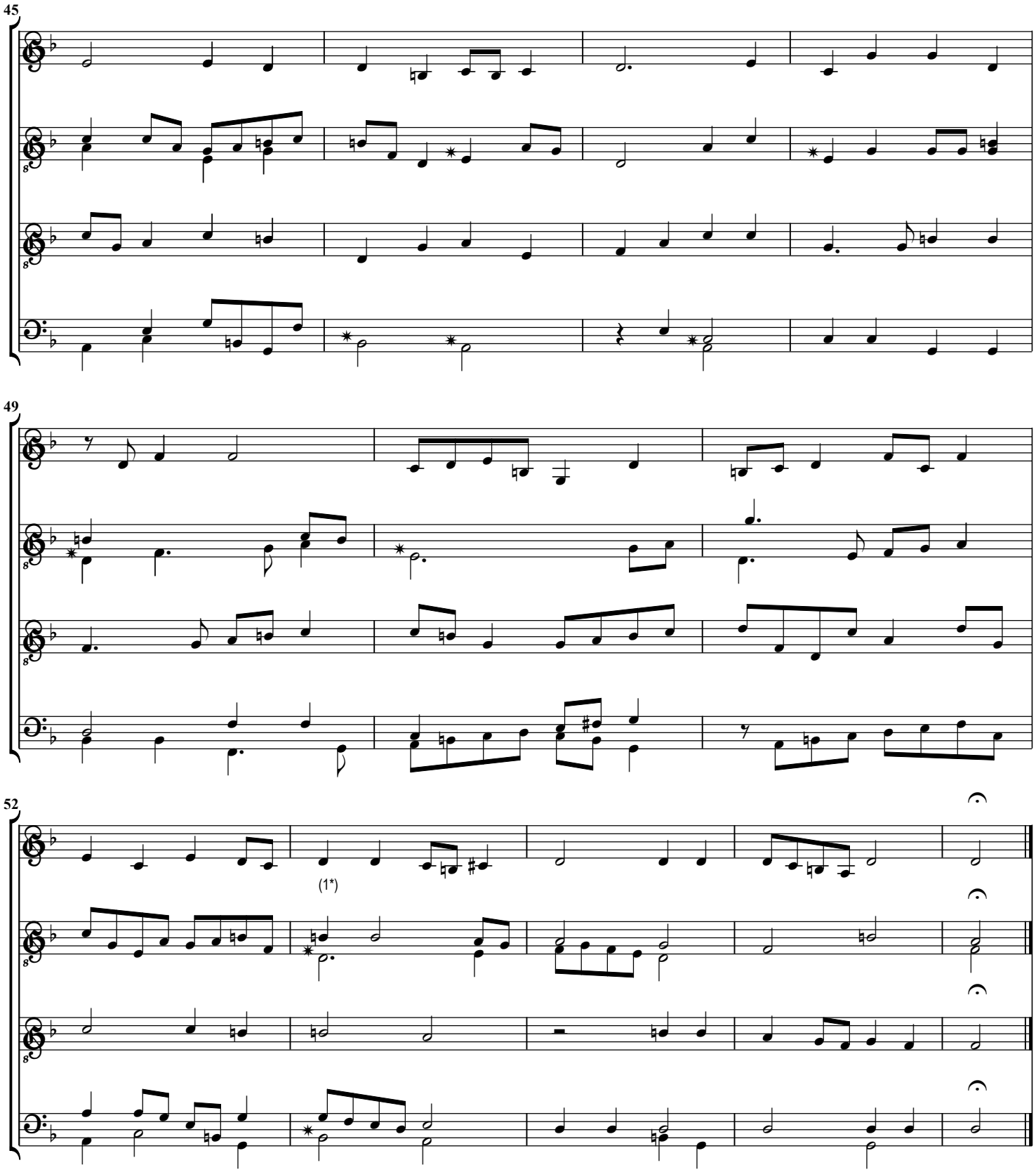


1. In: Second livre des chansons a quatre parties. Phalese 1559


16
21
26



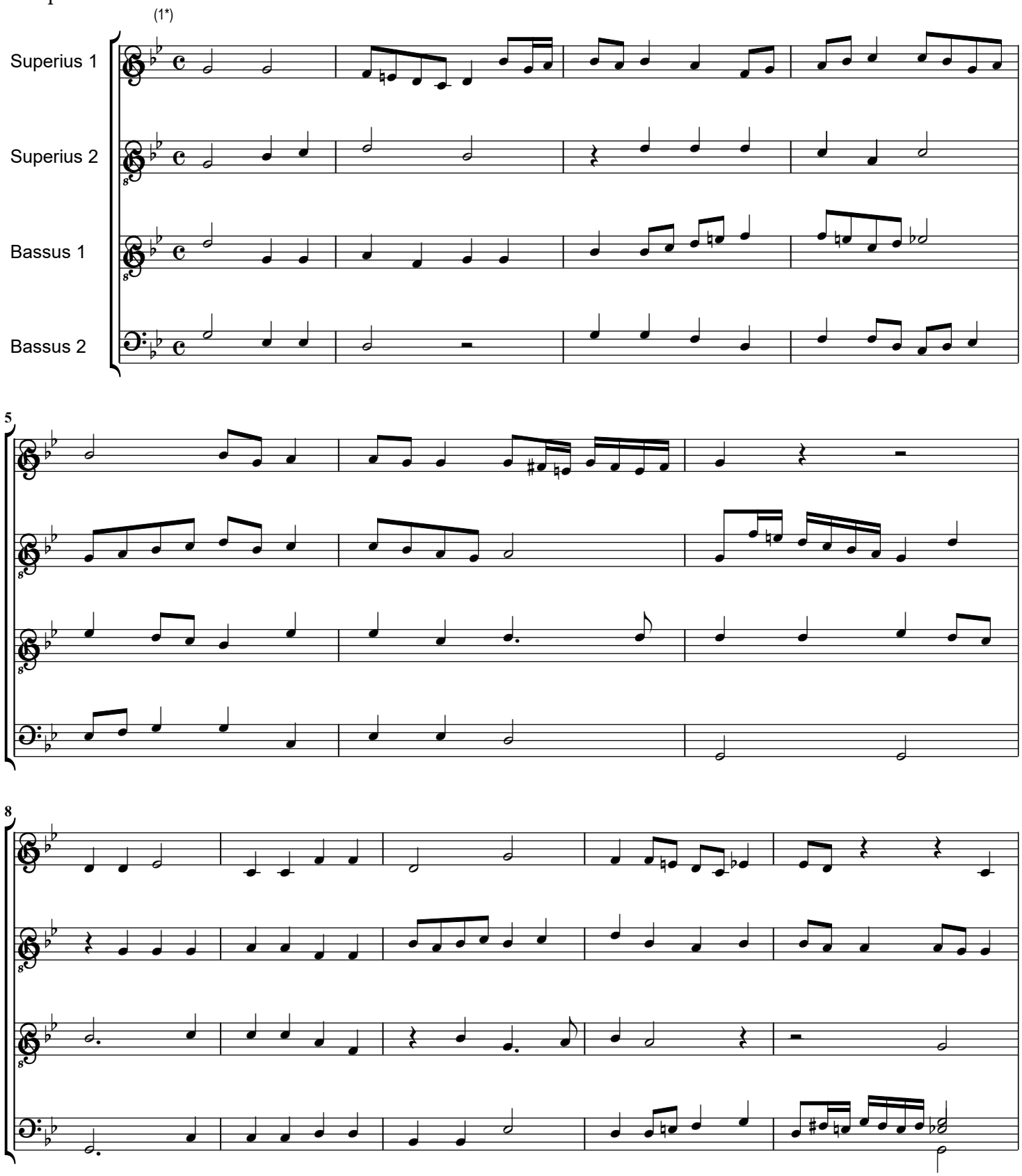
1. One of many B natural / B flat clashes, assumed to be intentional
2. B natural / B flat clash not resolved.



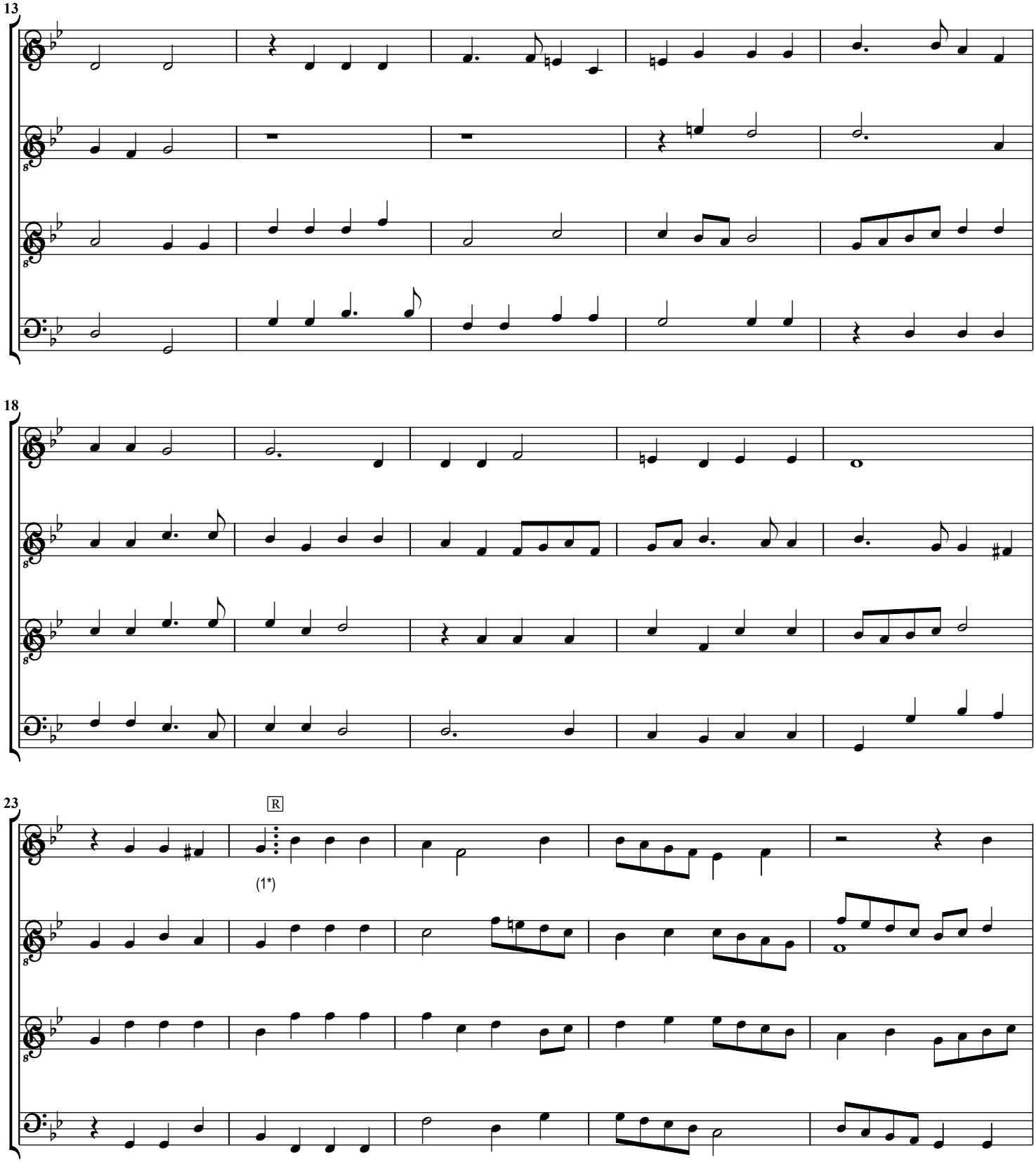
1. B natural / B flat clash not resolved.

Grace et vertu

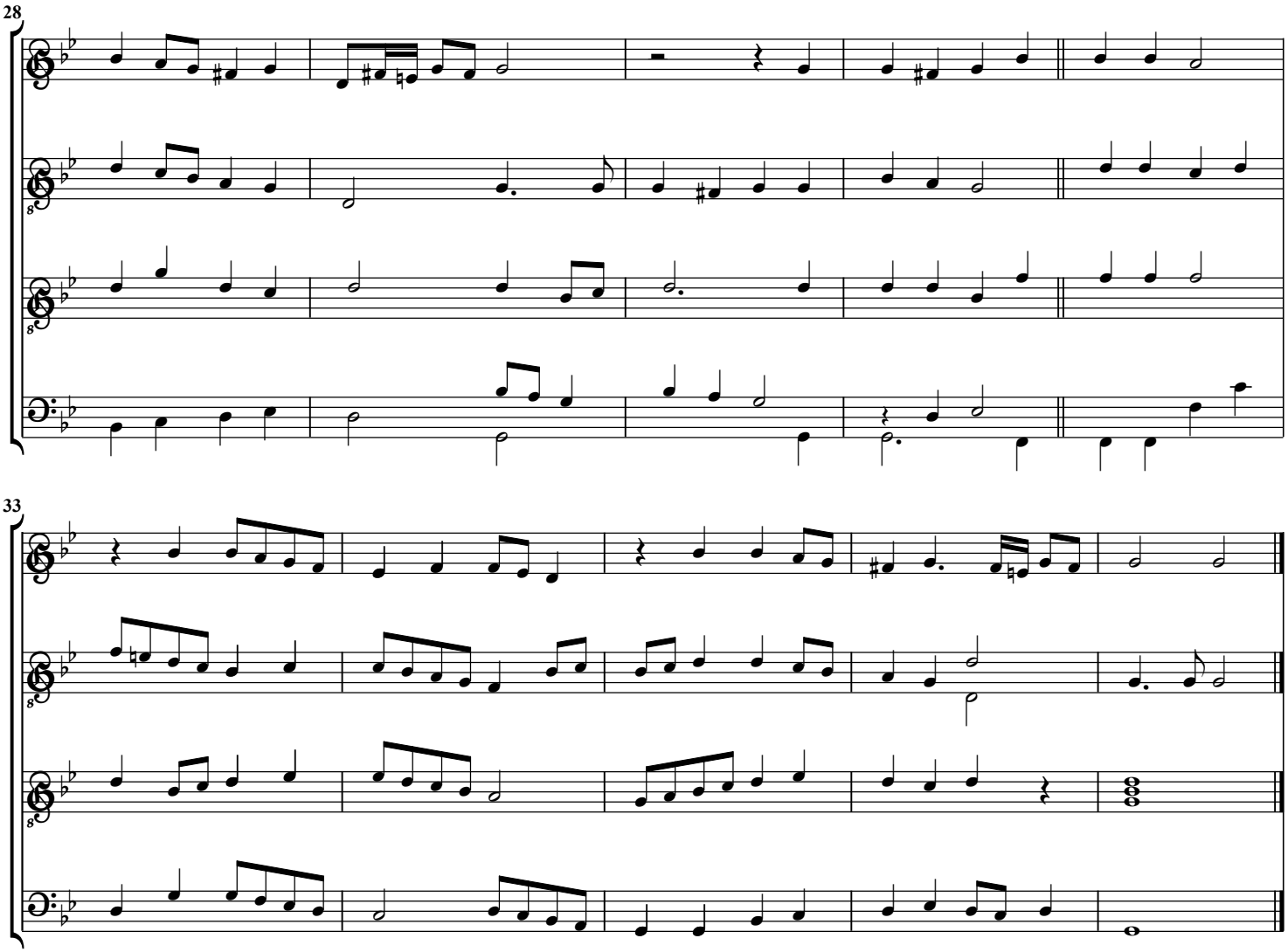
Ad quartam



1. Setting for solo lute in Phalese: Des Chansons Reduictz en Tabulature de Lut, livre premier 1547

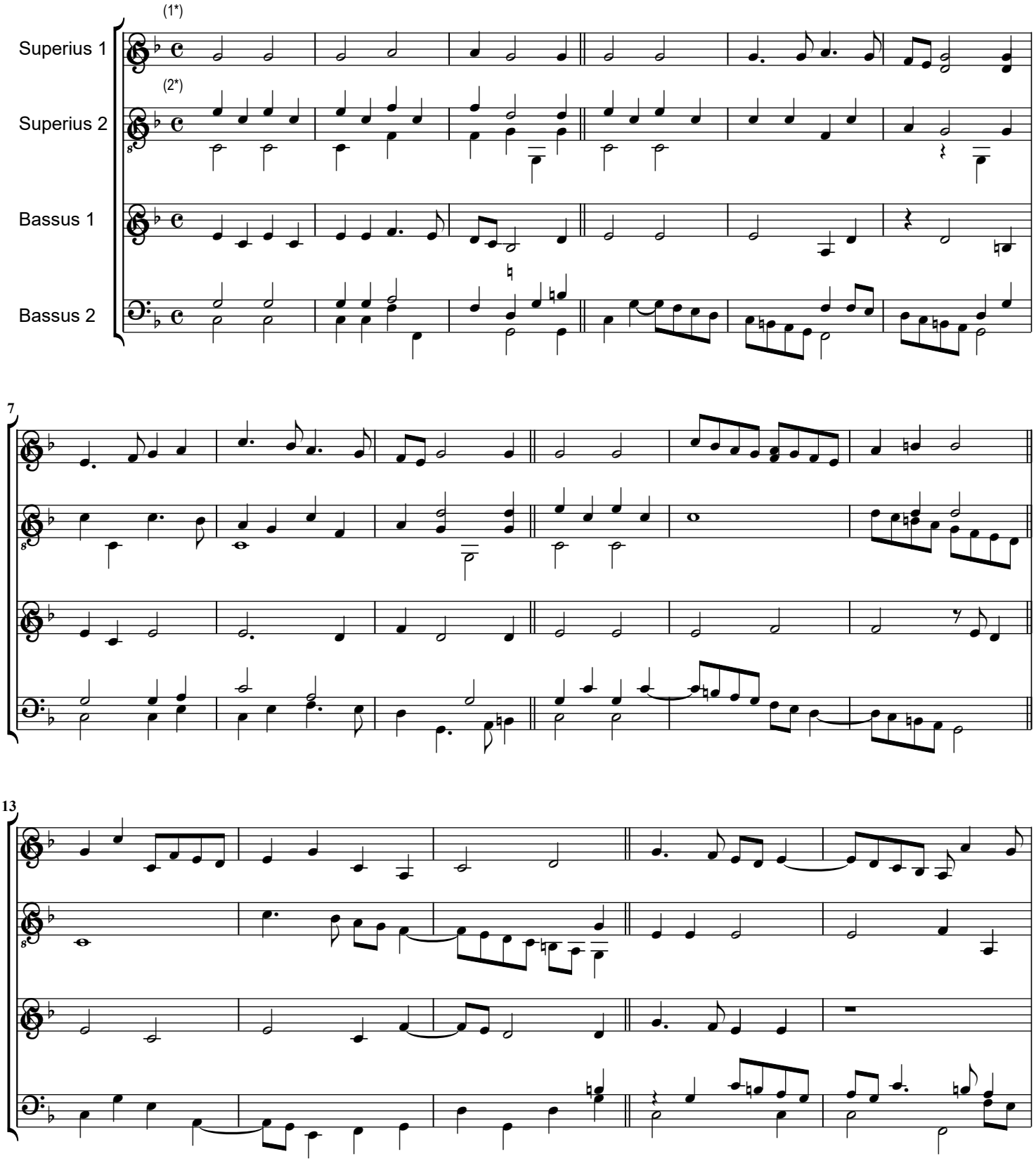


1. Lute 1 omits the repeat after the reprise

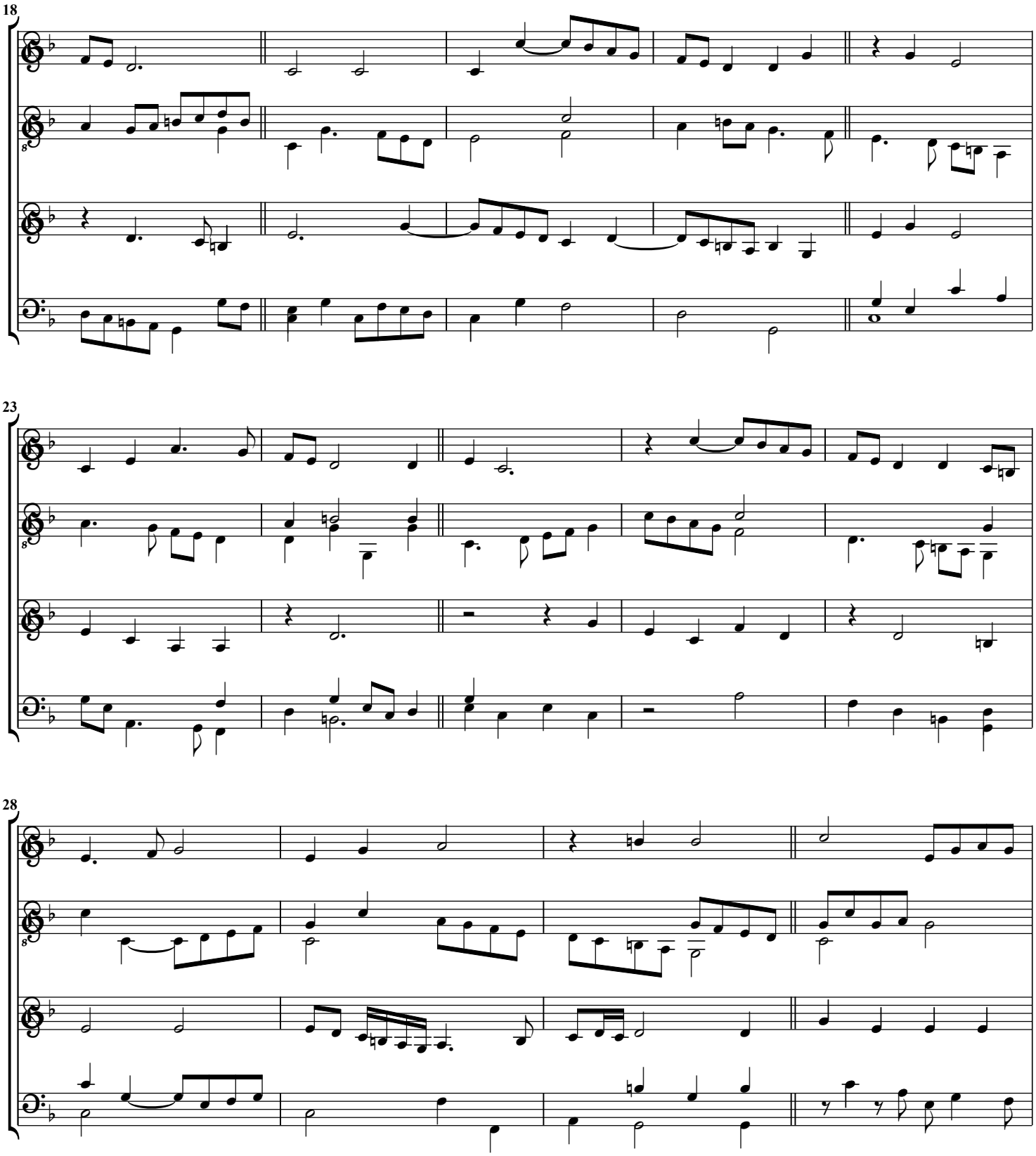

28
33

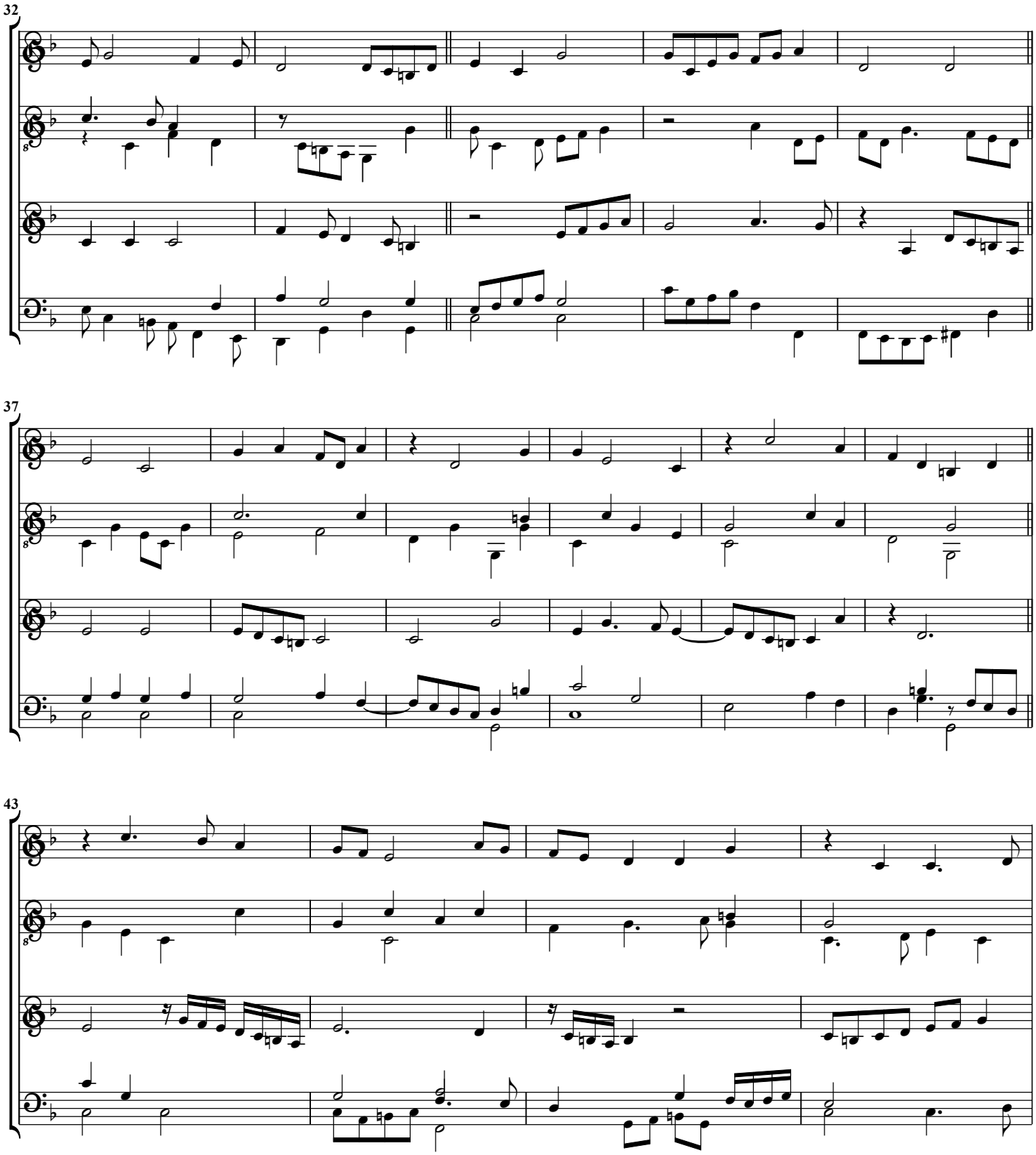
Conde Claros

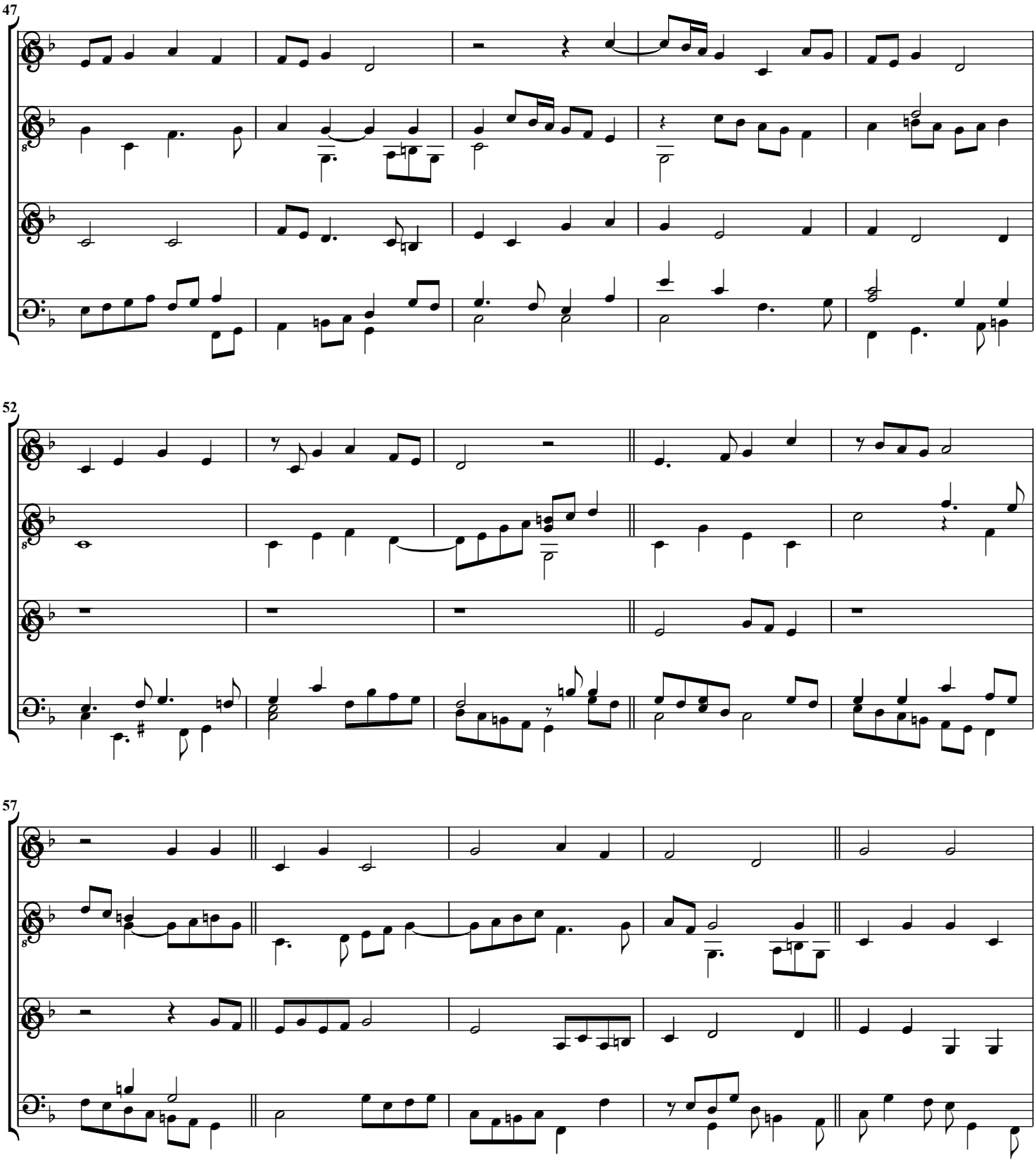
Ad quartam

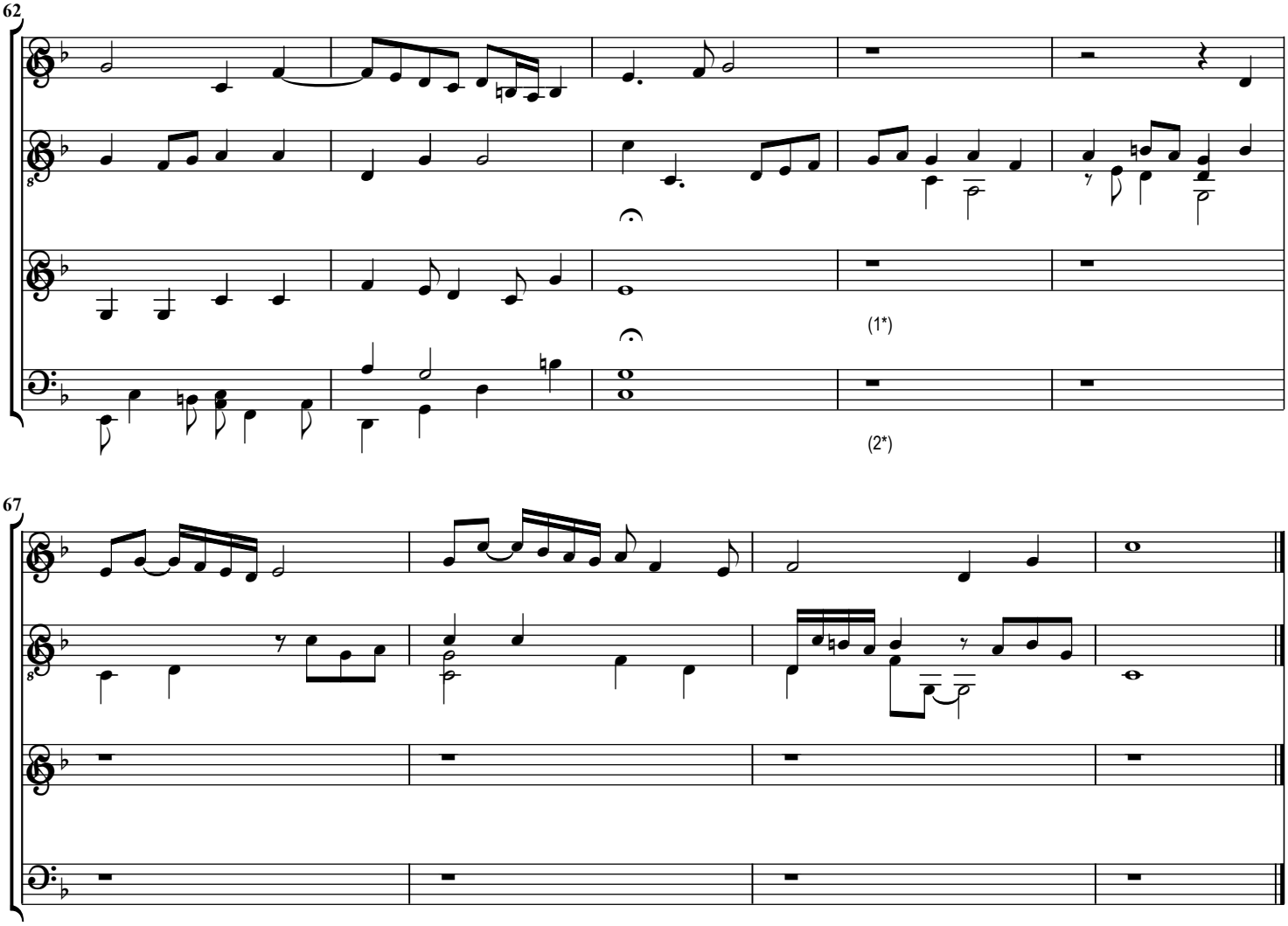


1. Not Enriquez de Valderrabano setting
2. Not Enriquez de Valderrabano setting


18
23
28


32
37
43


47
52
57



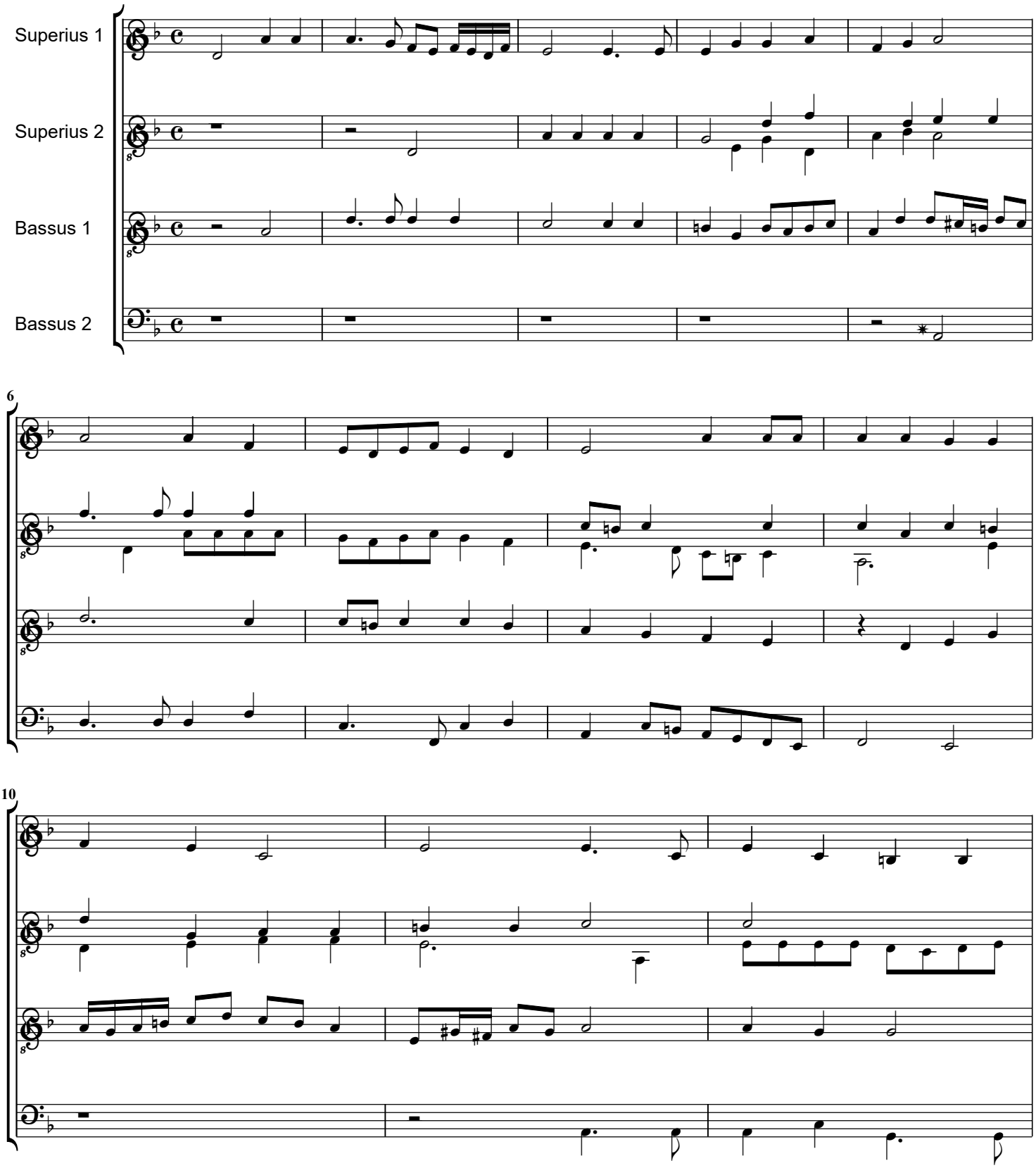
1. Lute 2 is missing 2 strains: perhaps a repeat of the first 6 bars is intended?
2. Lute 2 is missing 2 strains: perhaps a repeat of the first 6 bars is intended?

Pis ne peult venir

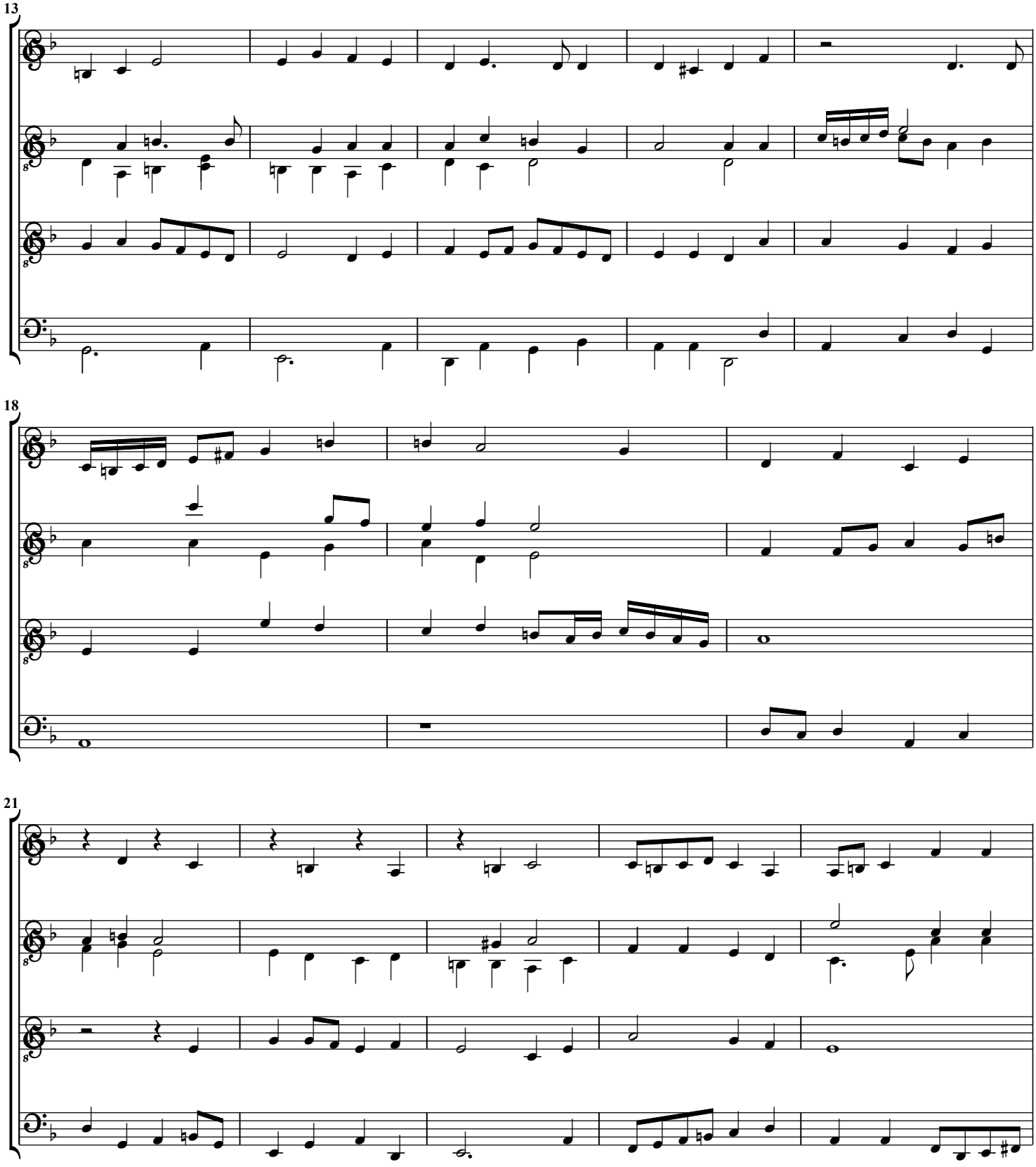
Ad quintam

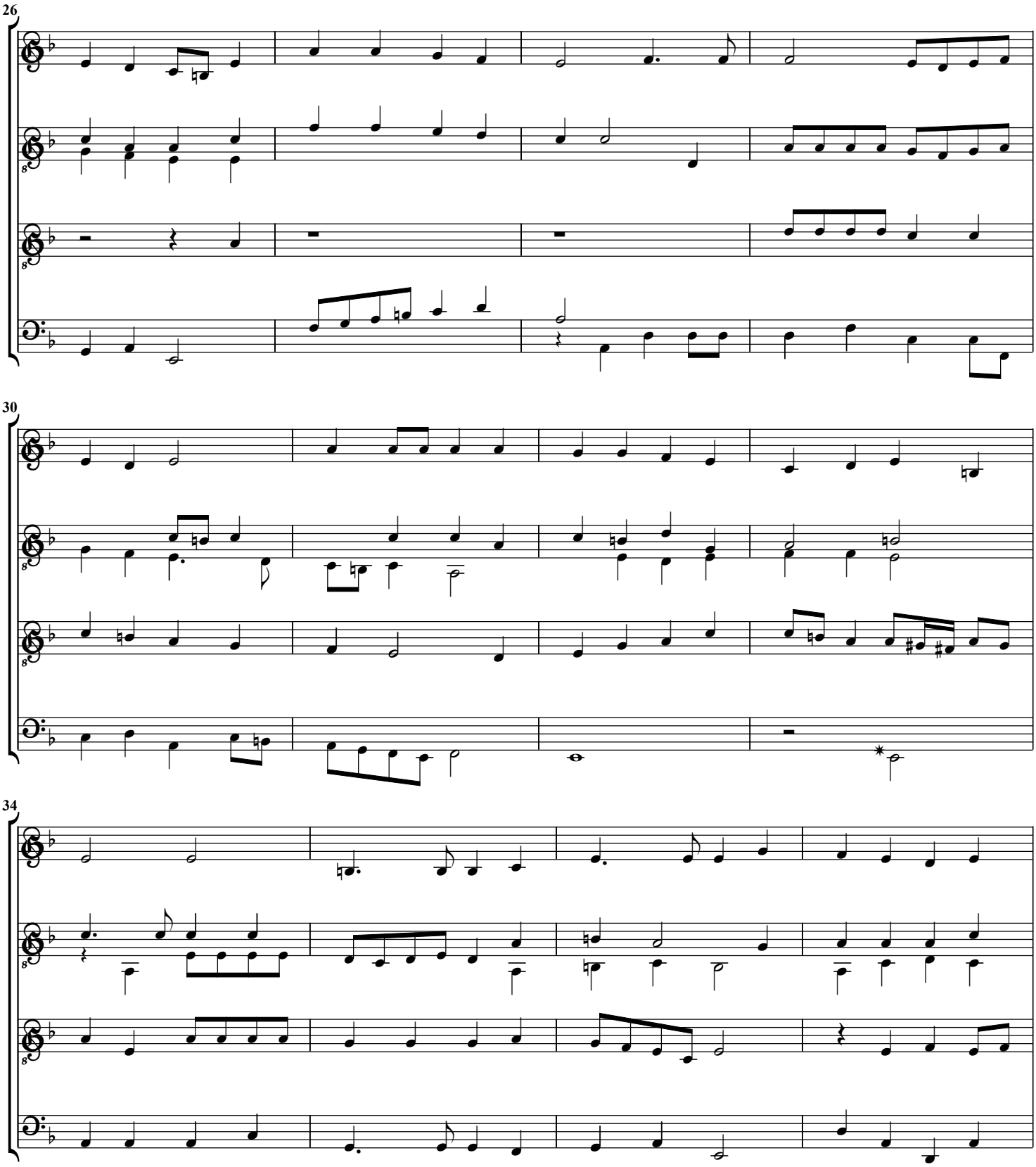
(1*)

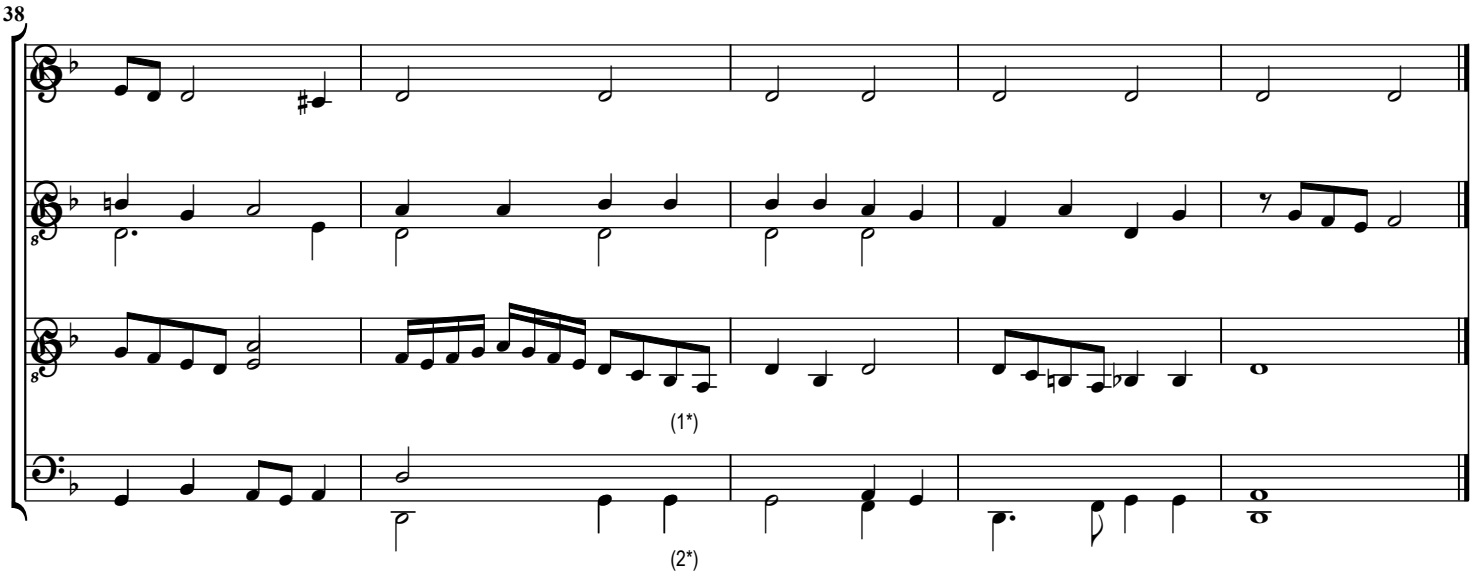
[Noë Faignient]



1. In: La fleur des chansons à 3-, Louvain---P.Phalèse---1574


13
18
21


26
30
34

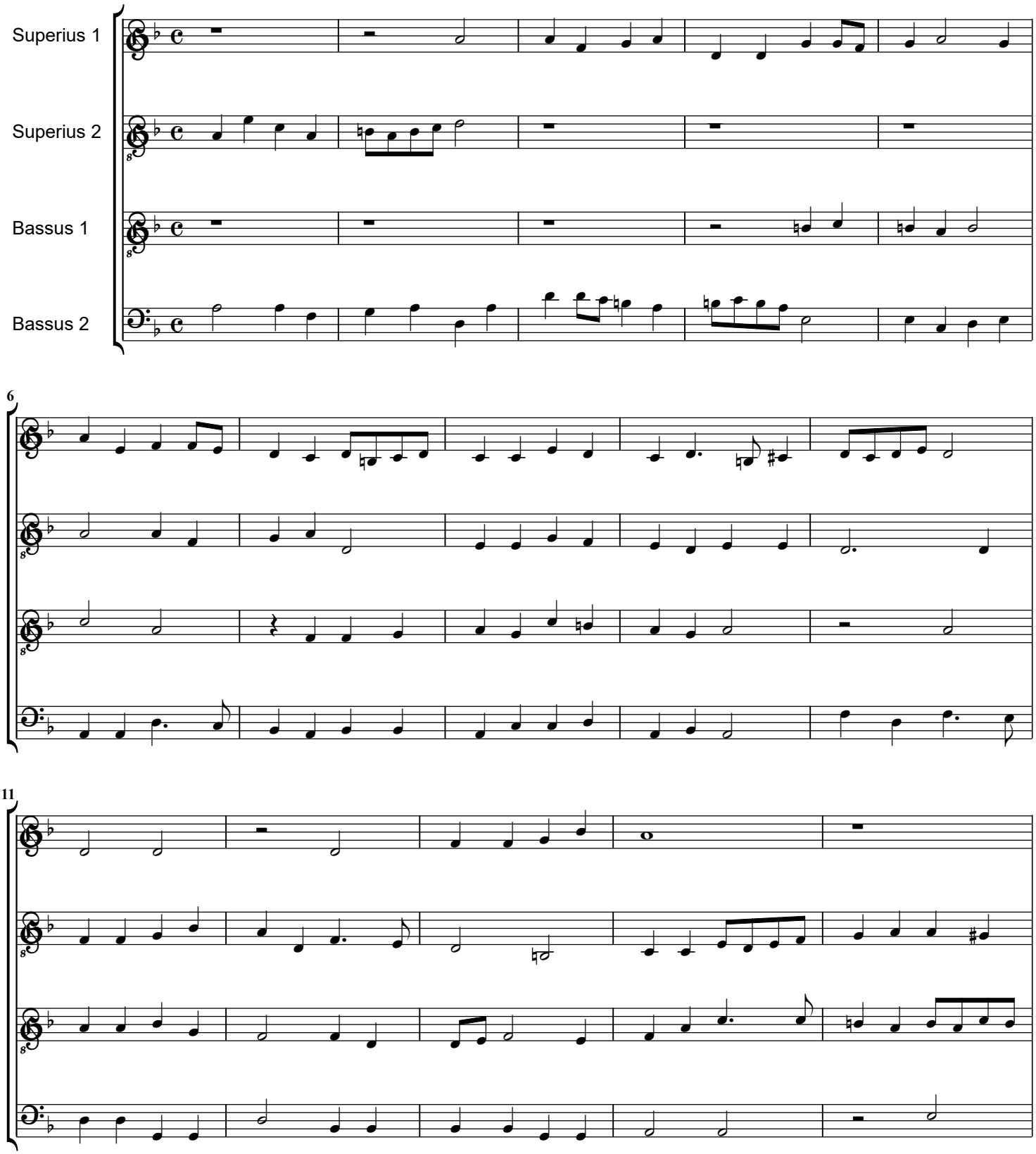


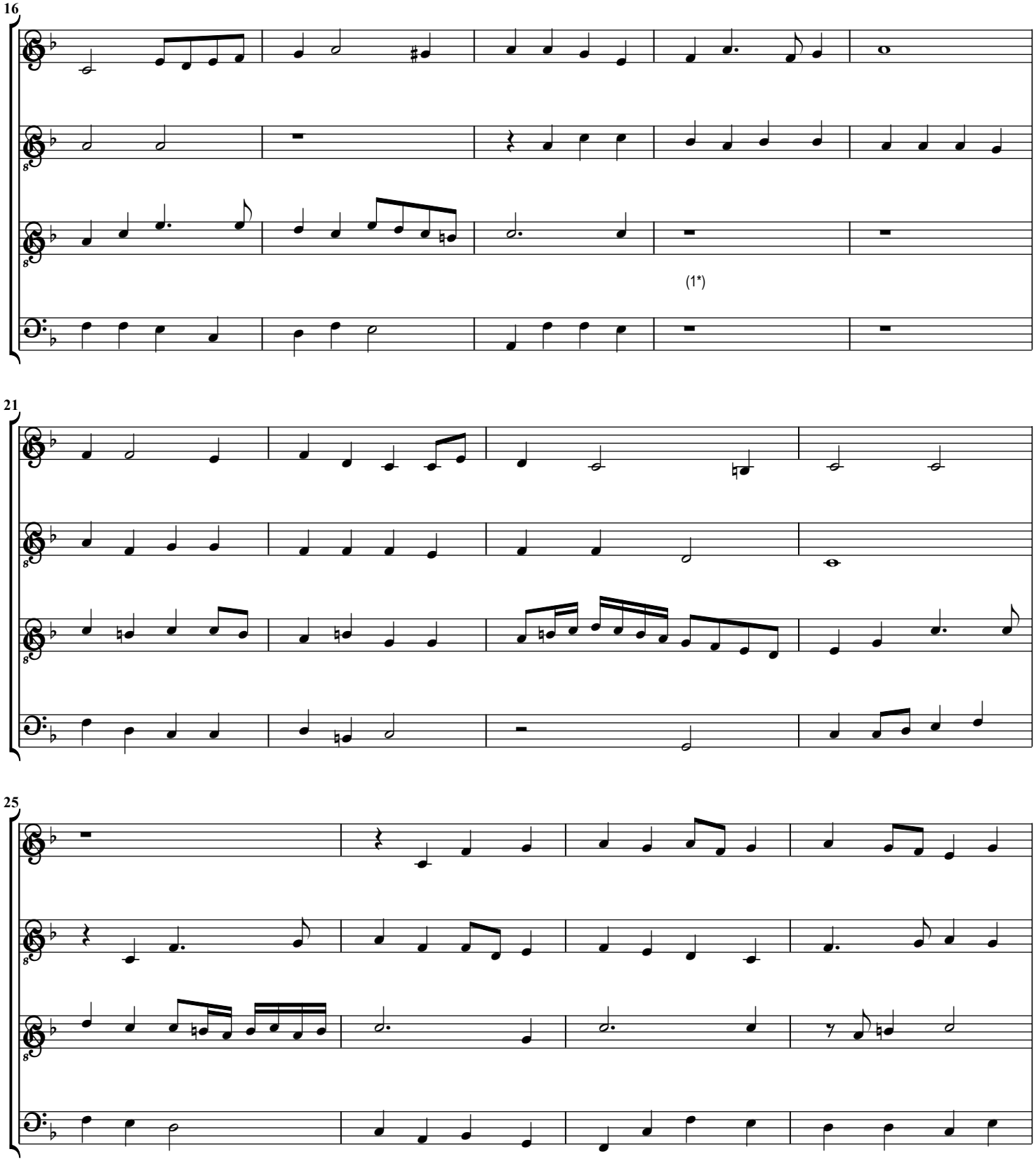
1. 'e' on 5th course in original. B natural / B flat clash resolved here with a B flat in lute 2
2. 'e' on 5th course in original. B natural / B flat clash resolved here with a B flat in lute 2

En espoir

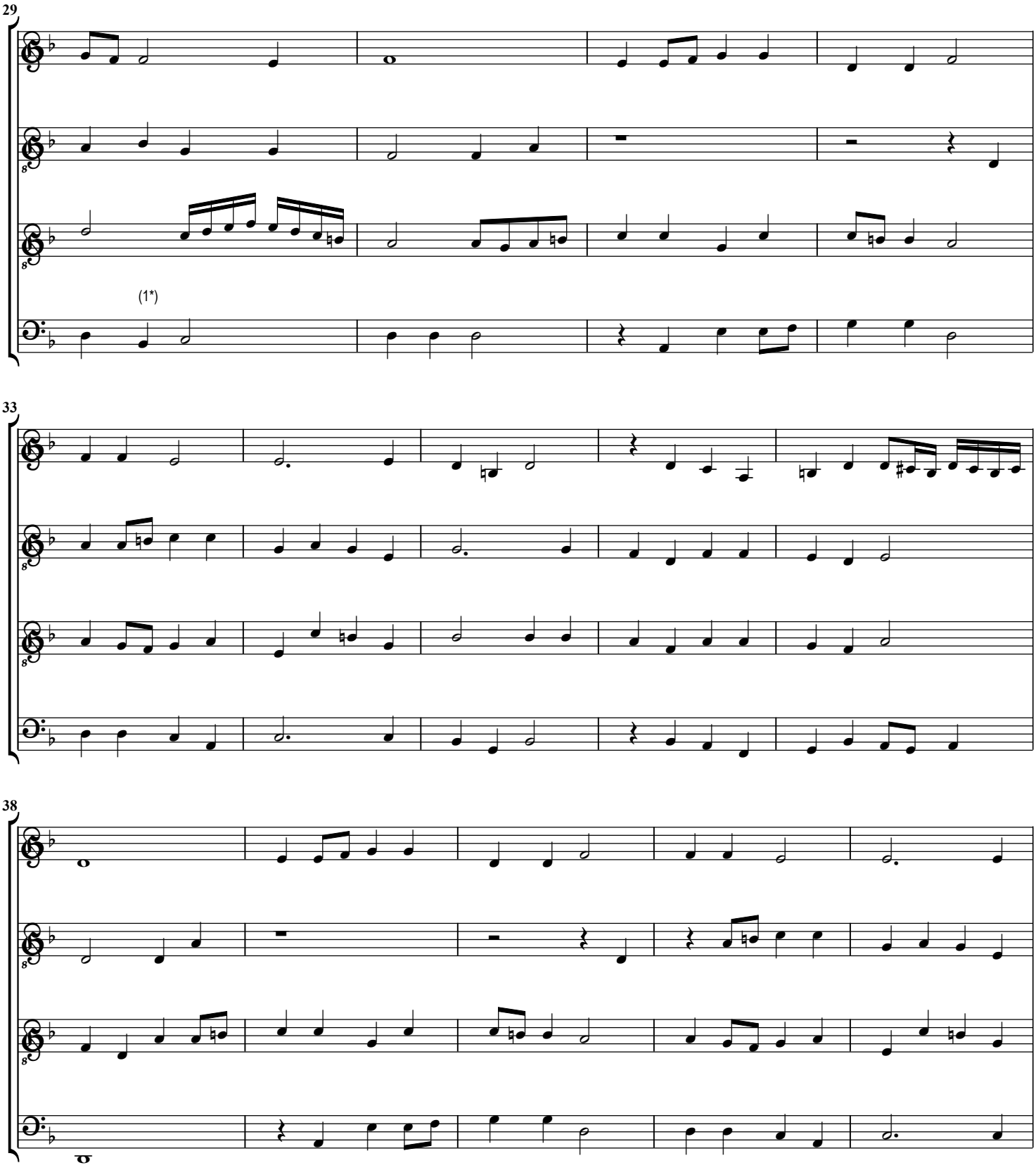
Ad quintam [à 4]

Nicolas Gombert

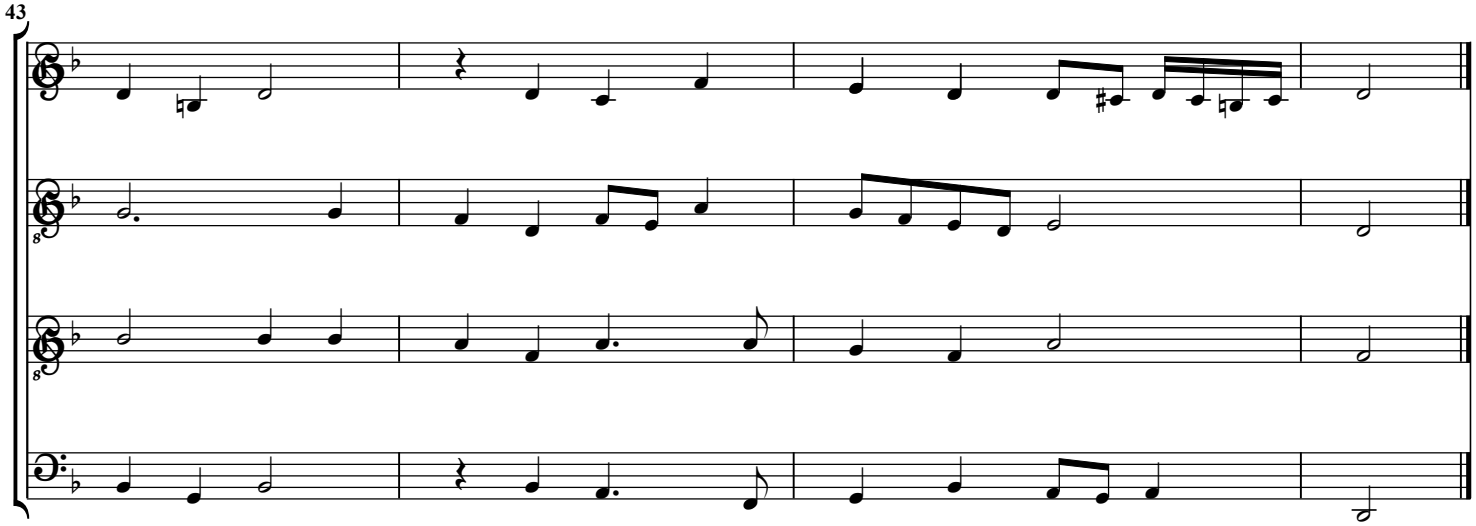




1. 2 bars missing here in lute 2



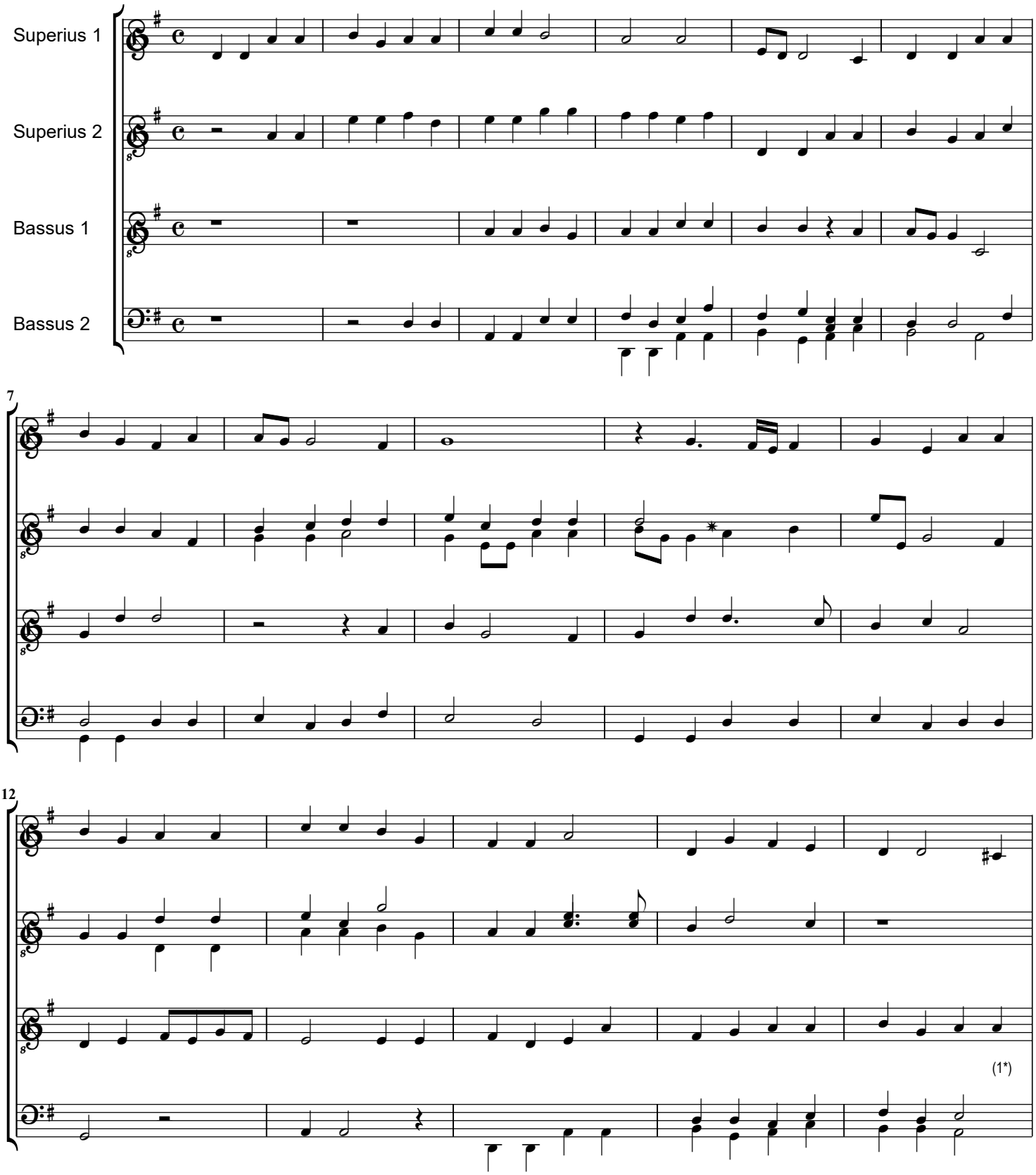
1. 'e' on 5th course (B natural) in original


43

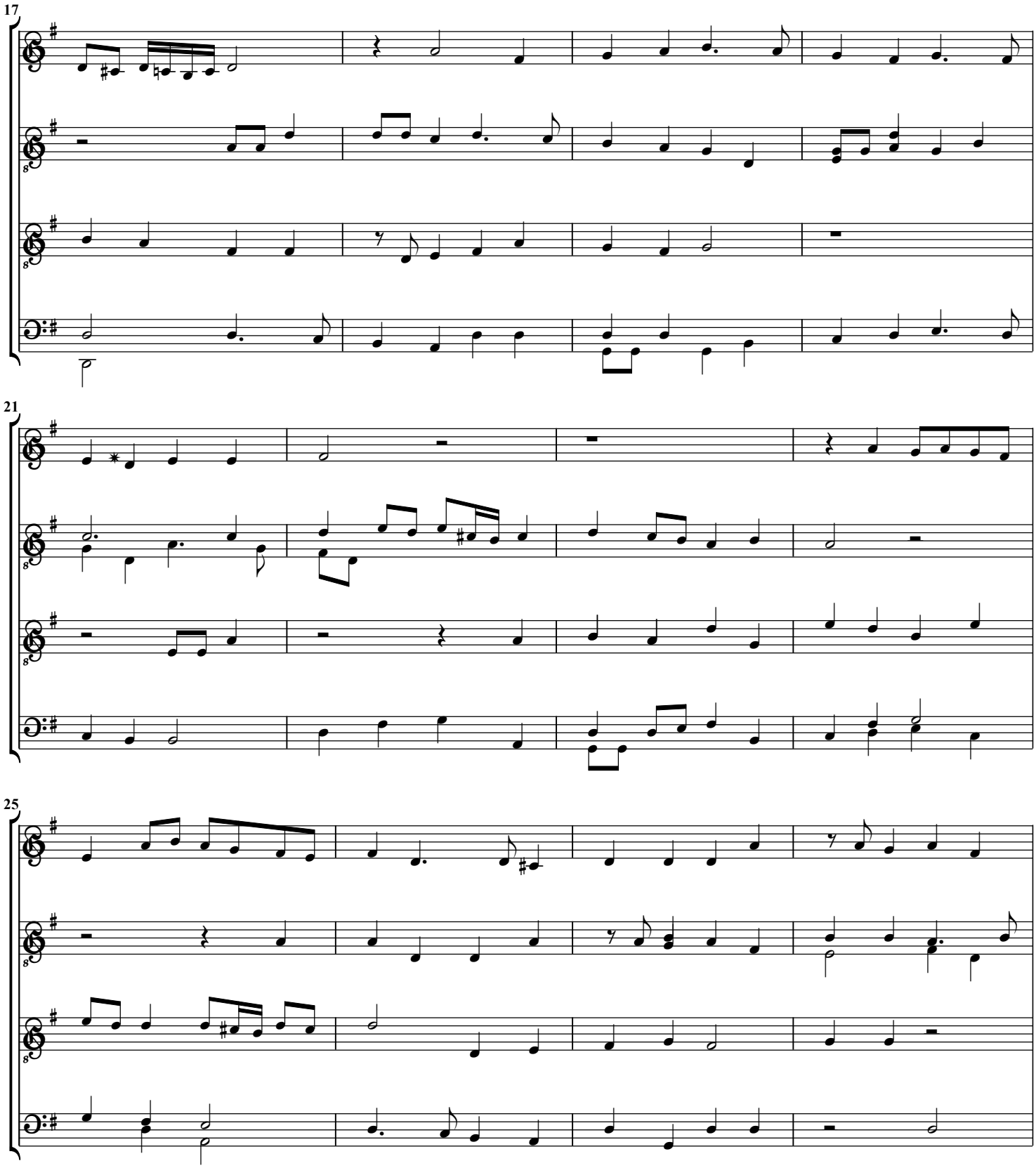
Arousez

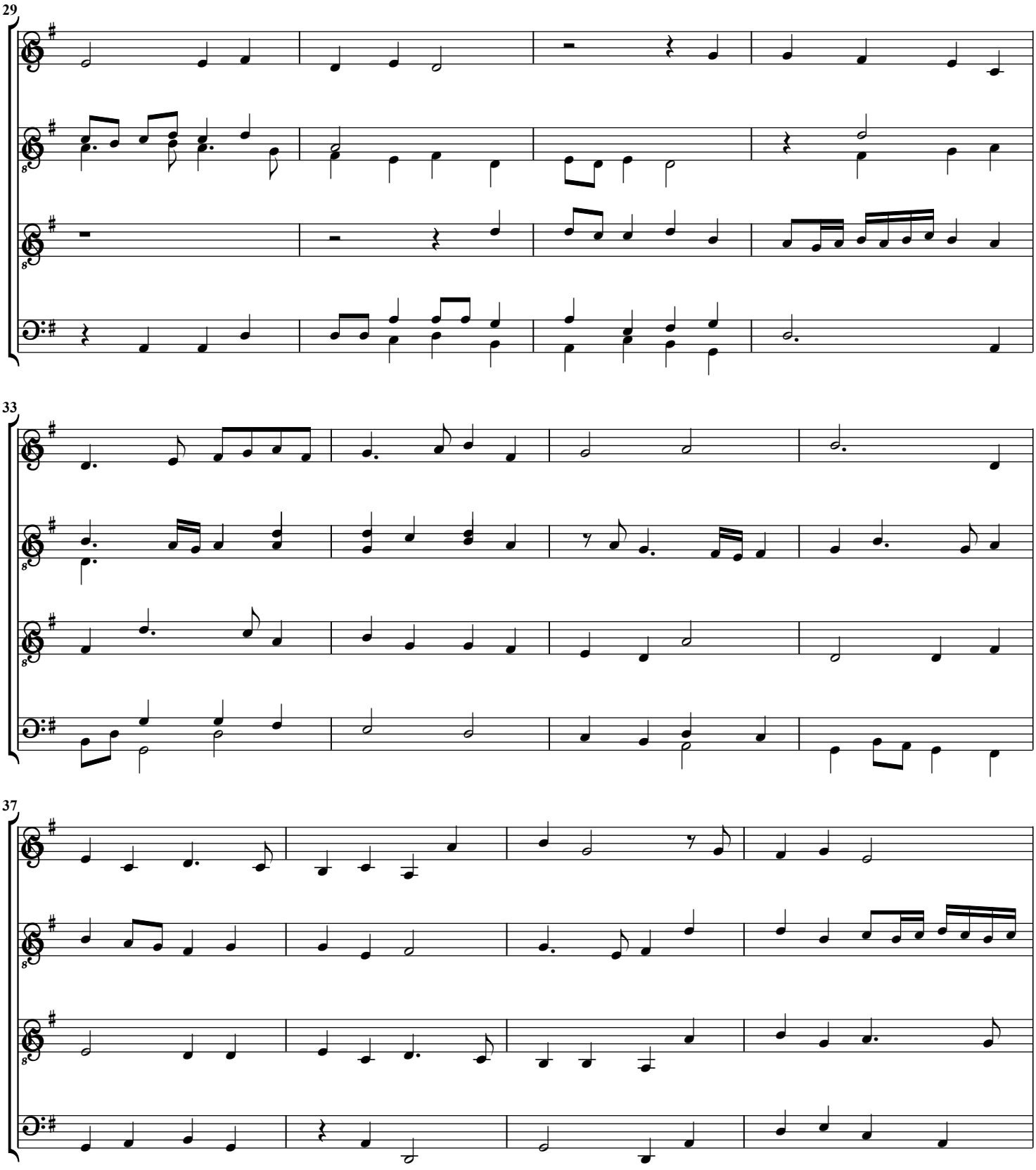
Ad quintam

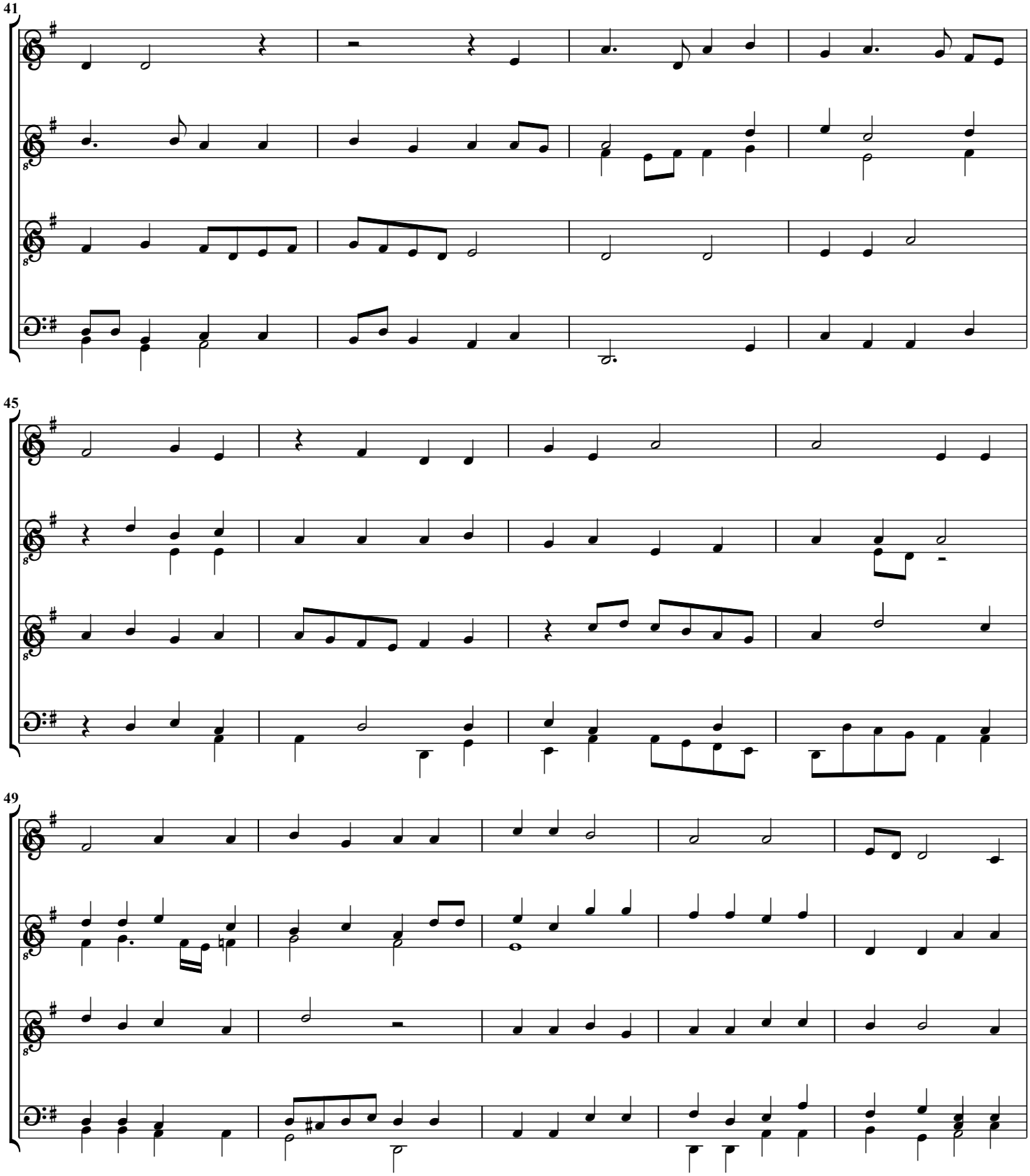
Benedictus [i.e. Philip van Wilder? Willaert?]

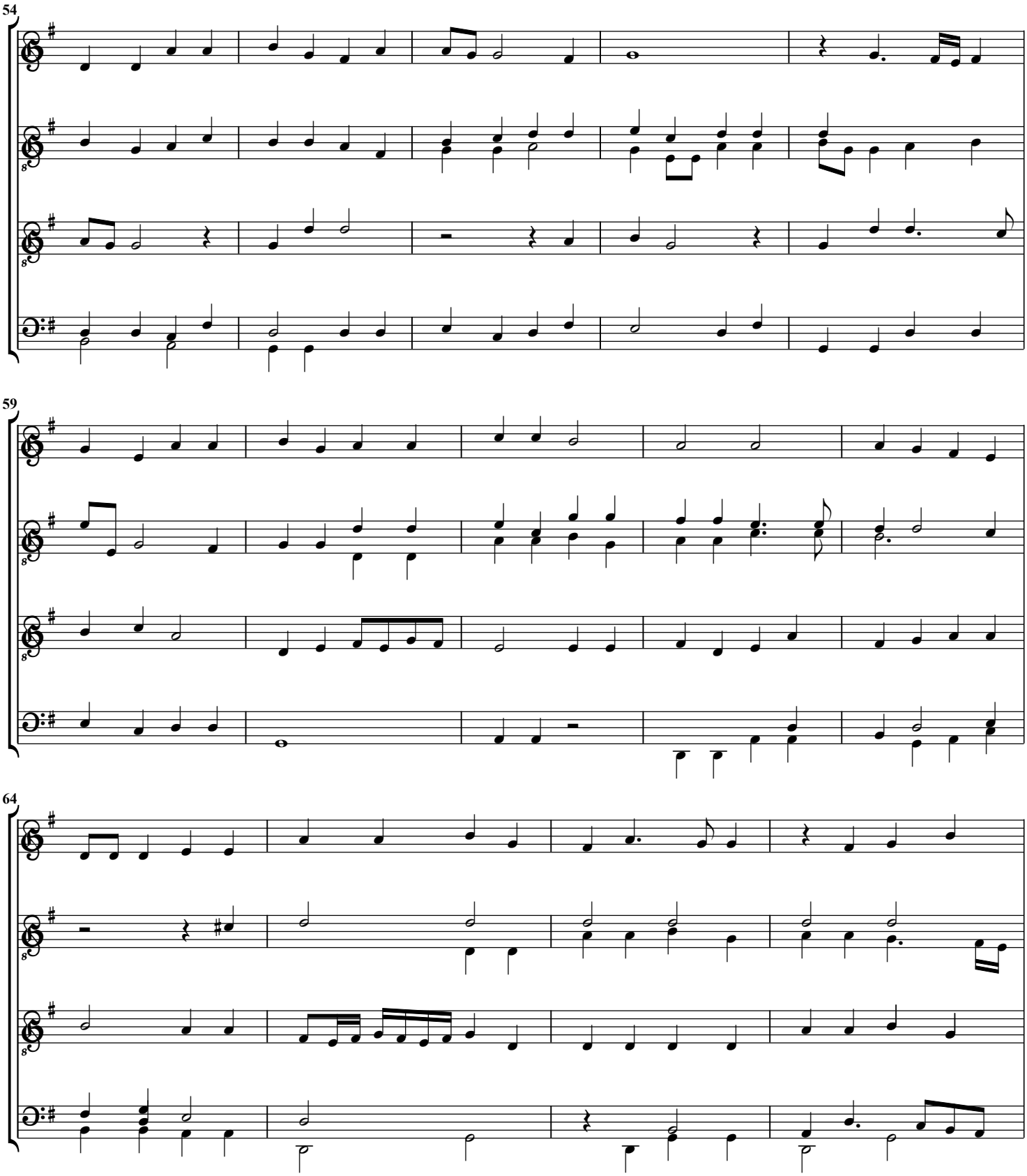


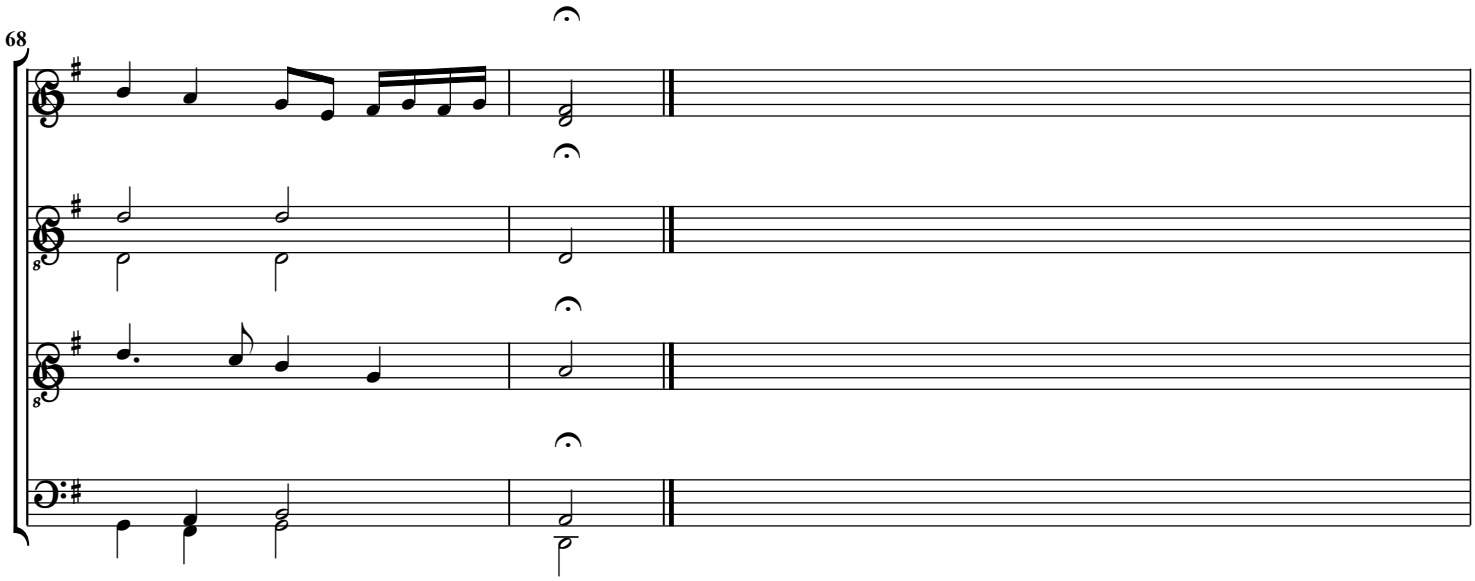
1. 'd' on 2d course (do becarre) in original


17
21
25


29
33
37


41
45
49

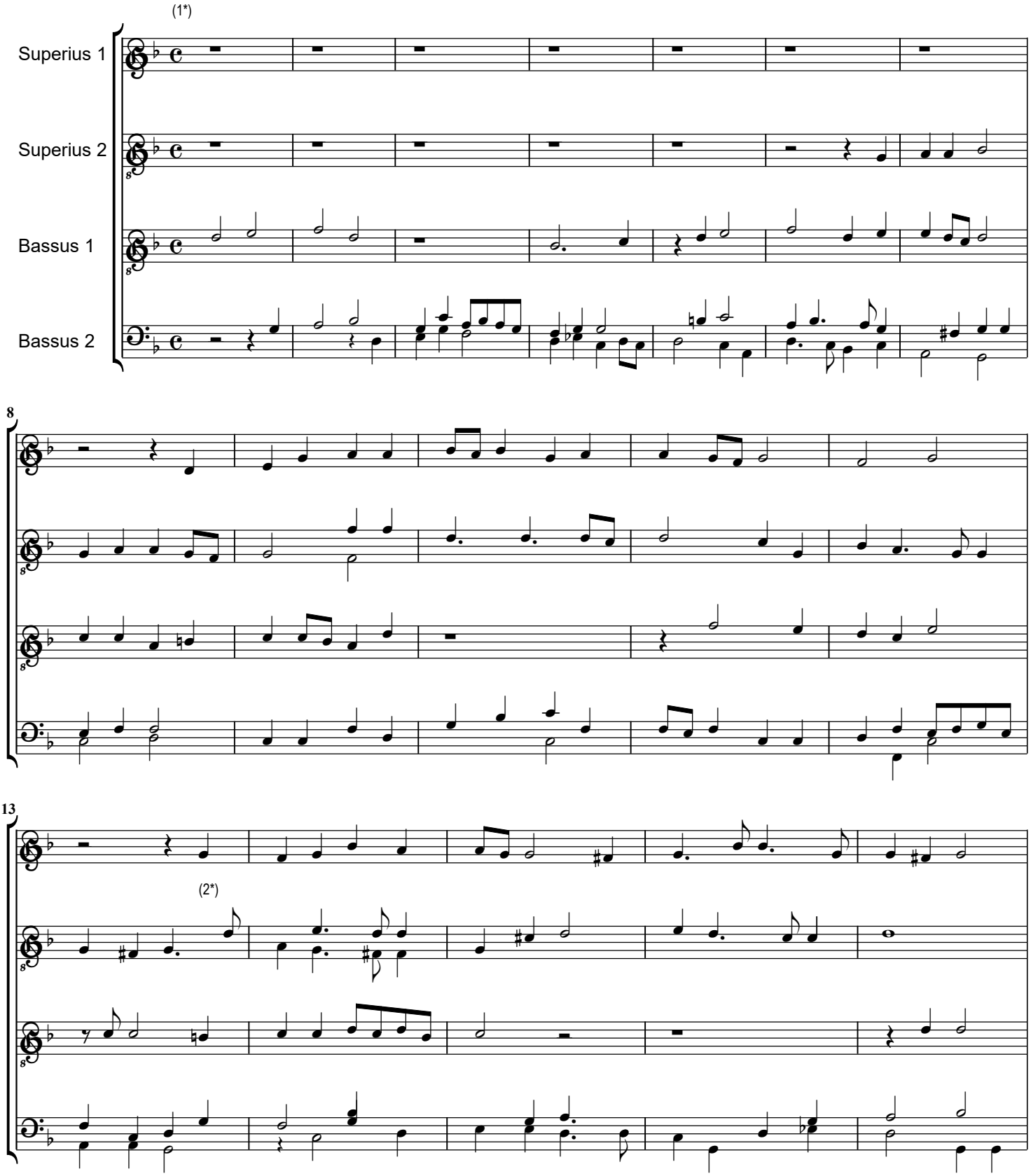

54
59
64


68

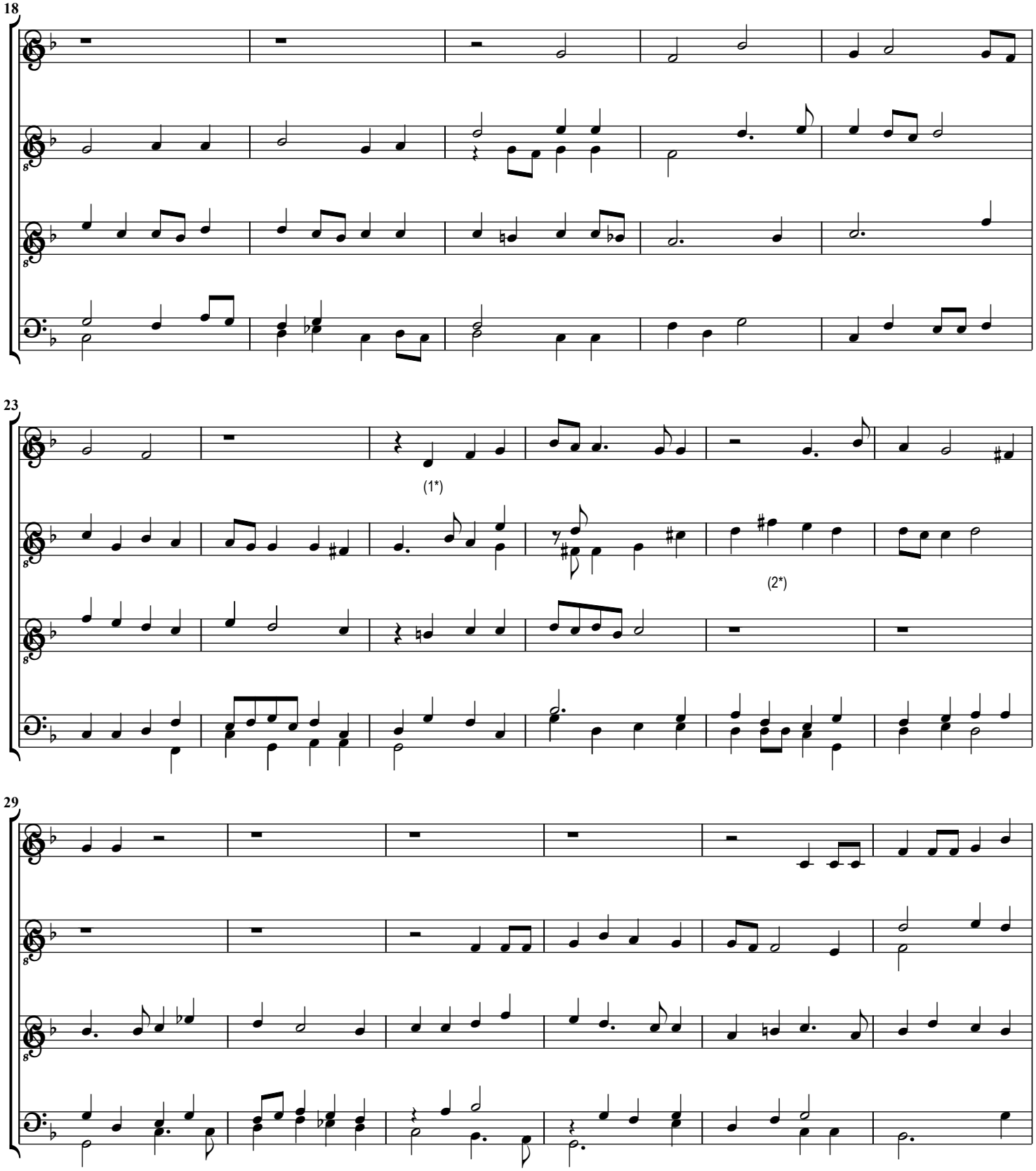
Or suis-je bien

Ad quintam

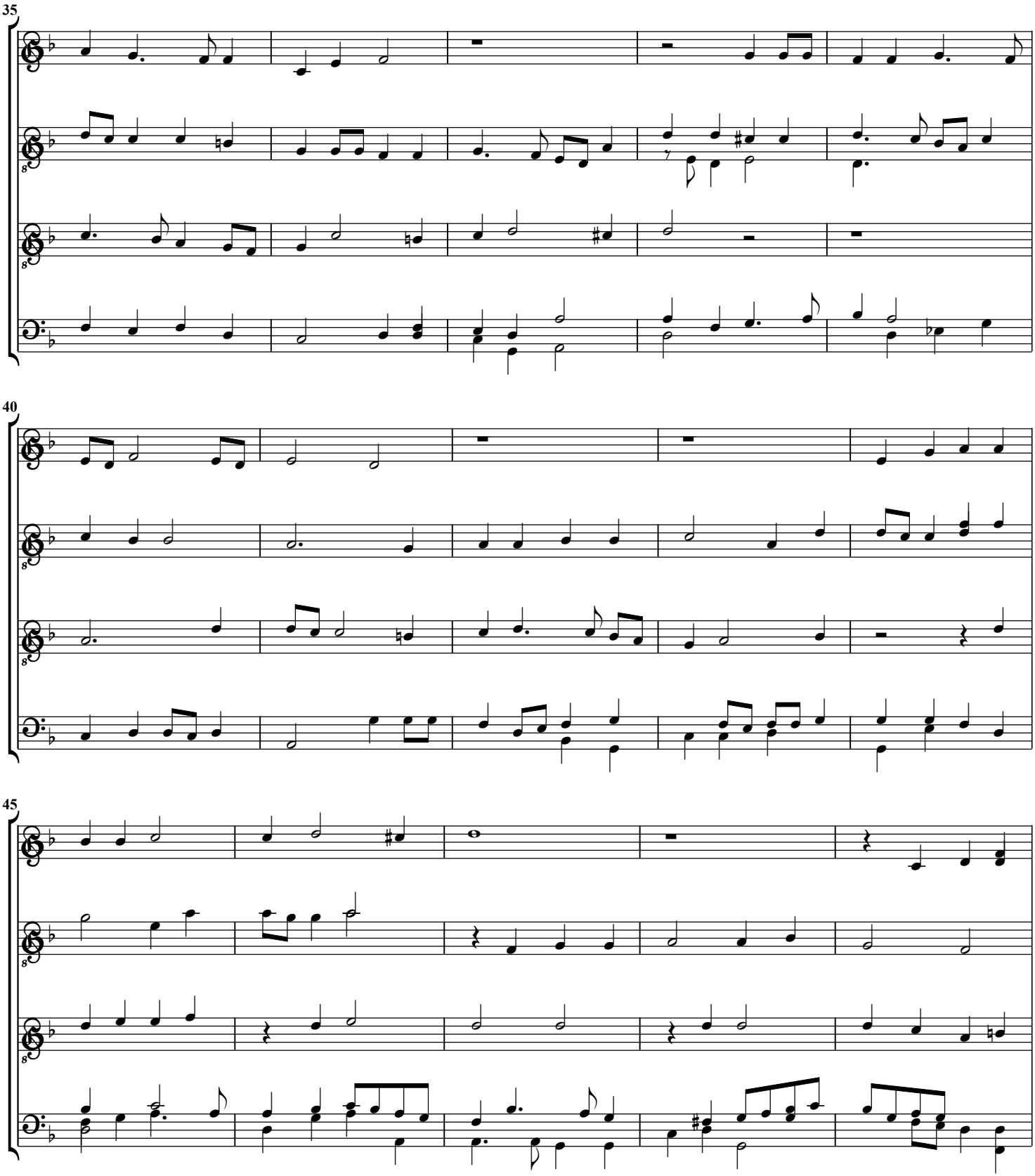
[Adrian Willaert]

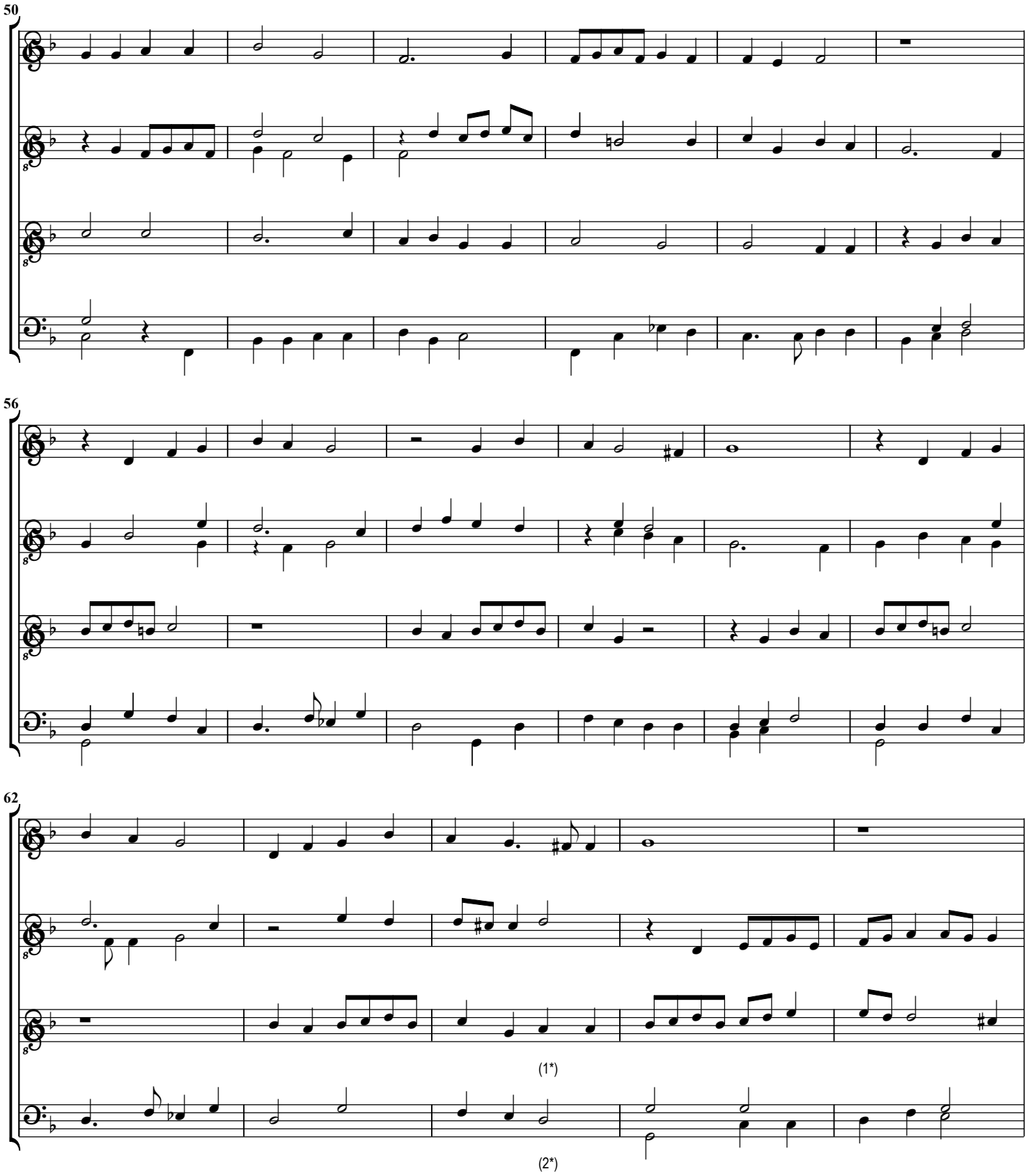


1. Identical to setting in Silva de Sirenas by Enriquez de Valderrábano
2. Those 2 notes one course lower in original

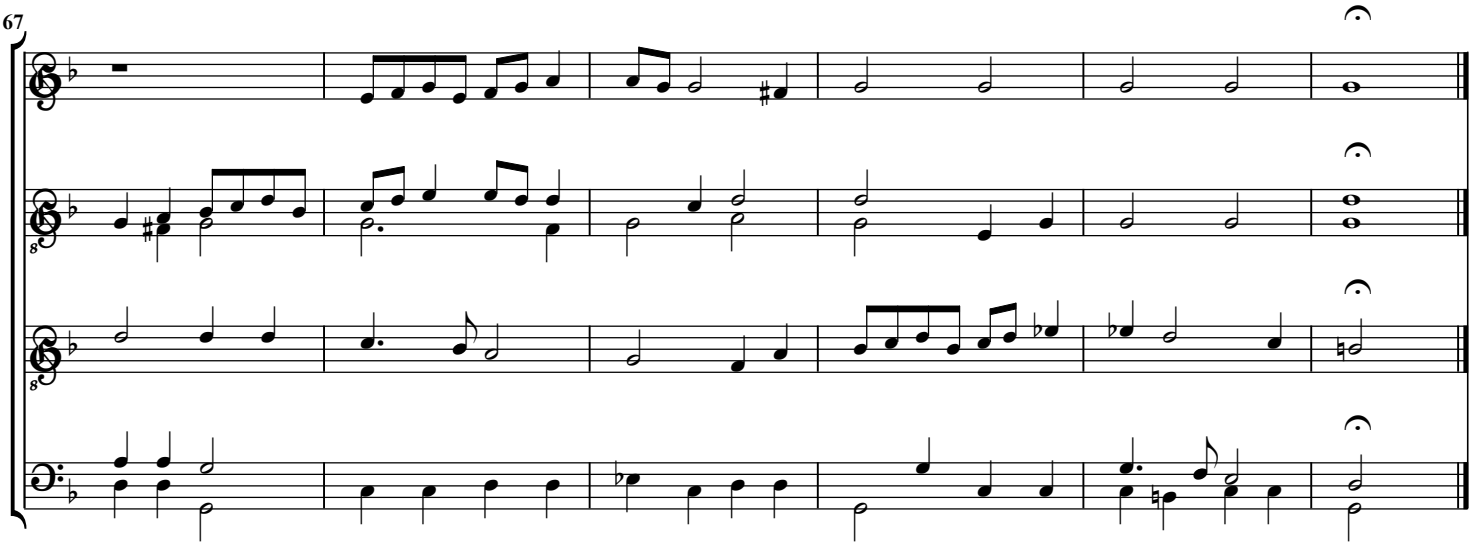


1. B/B flat clash
2. F/F# clash


35
40
45



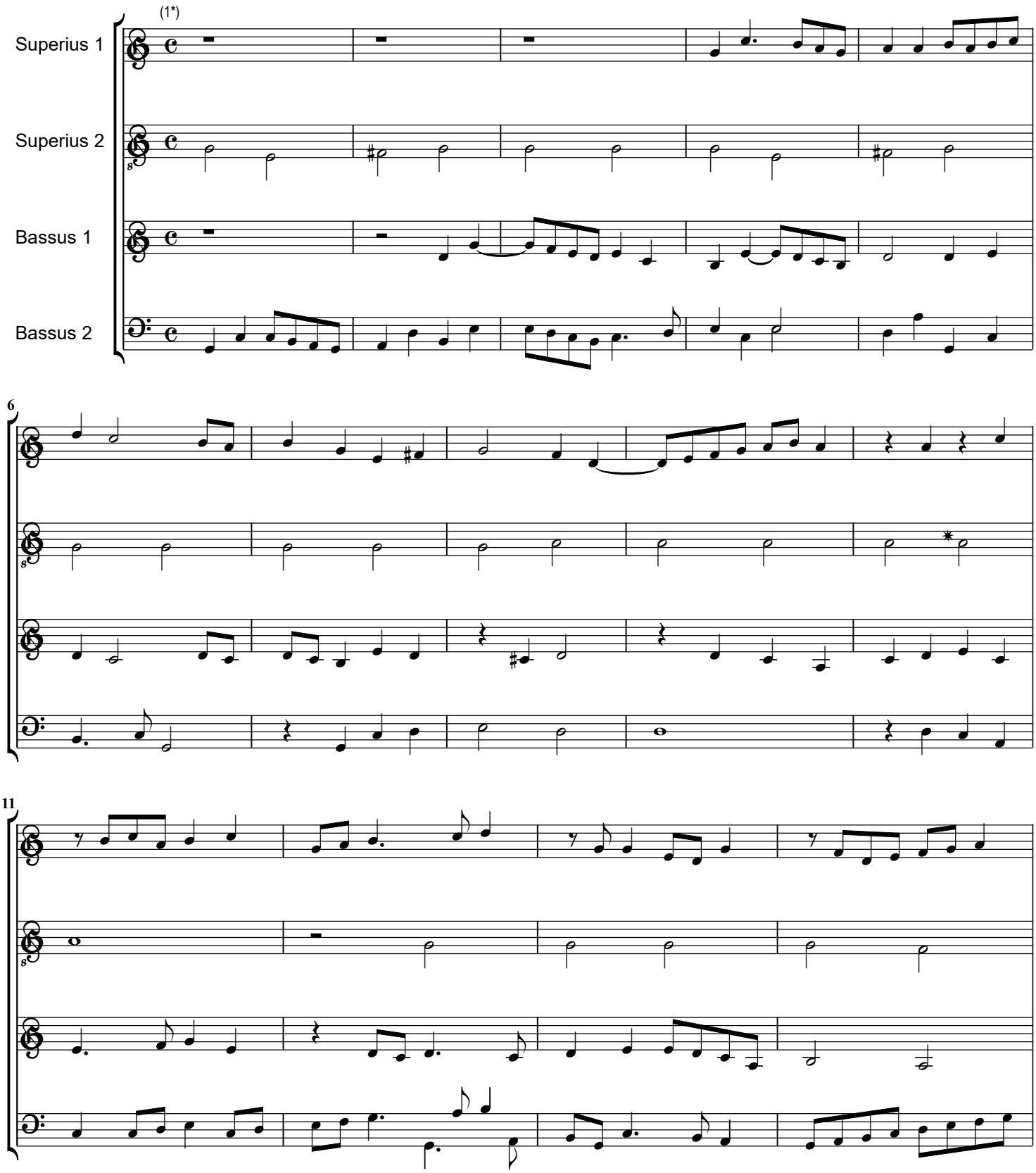
1. 2 notes on 4th course reversed? original has D-E which clashes with lute 1's C#
2. 2 notes on 4th course reversed? original has D-E which clashes with lute 1's C#


67

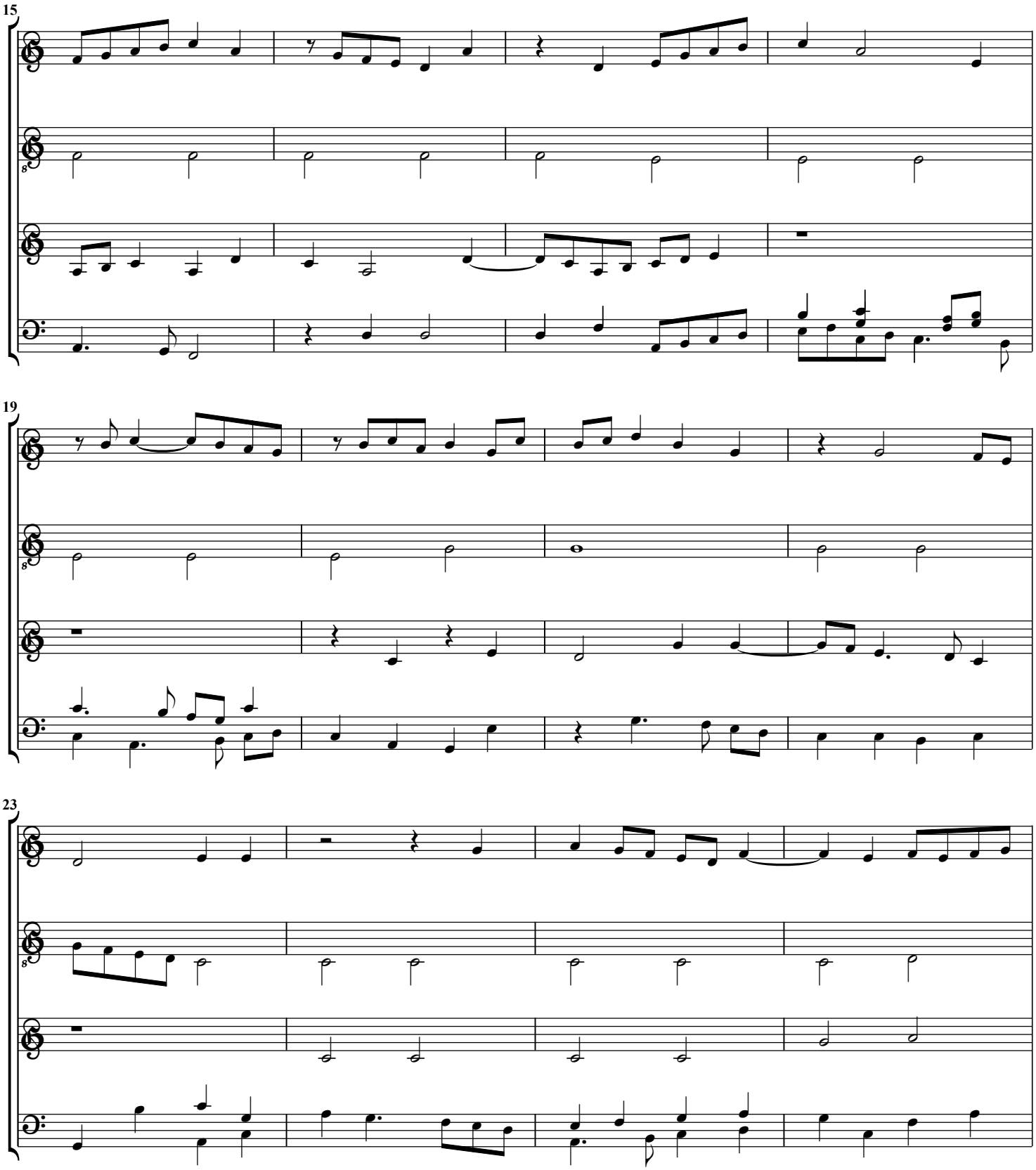
Baxa

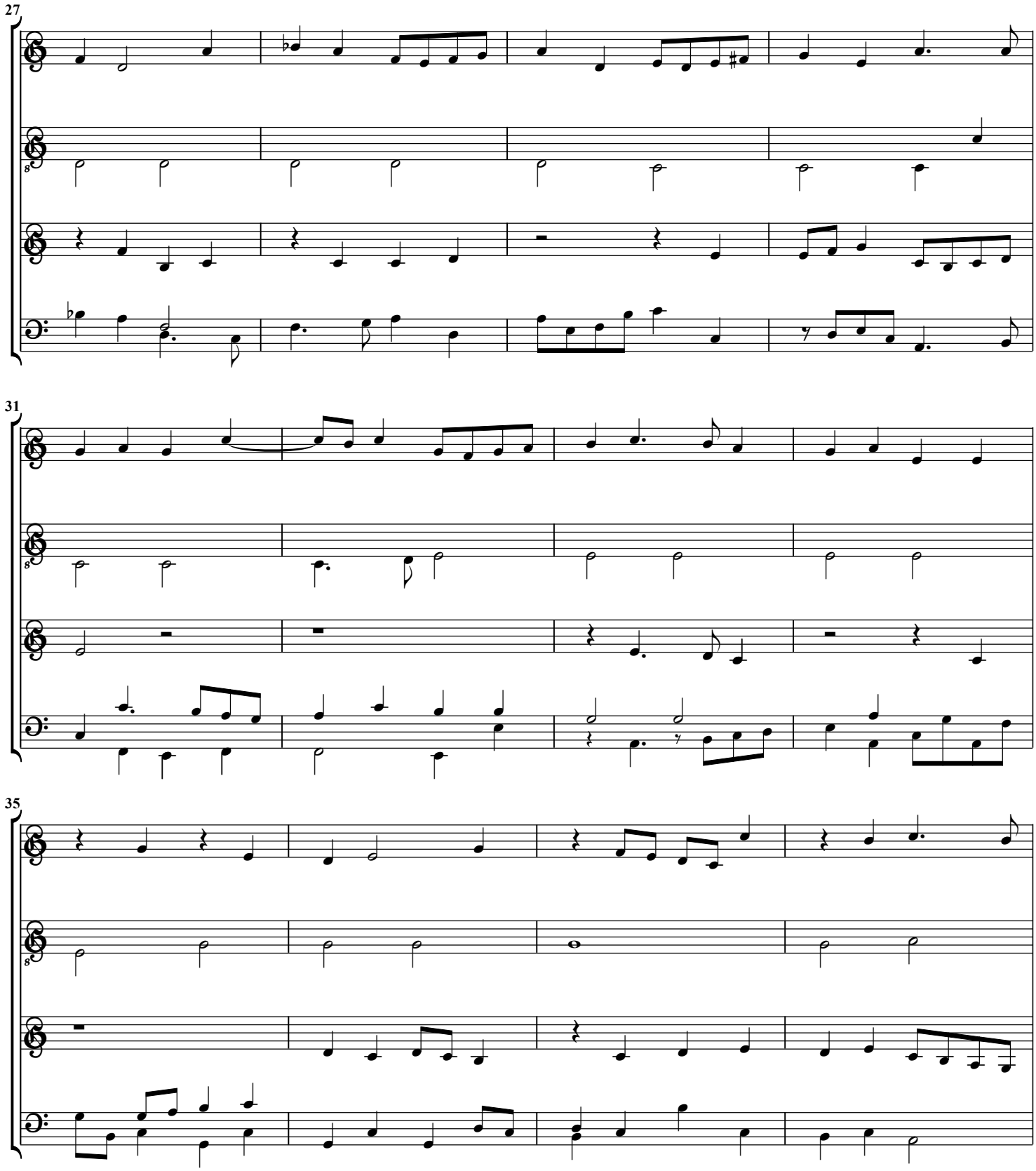
Ad quintam

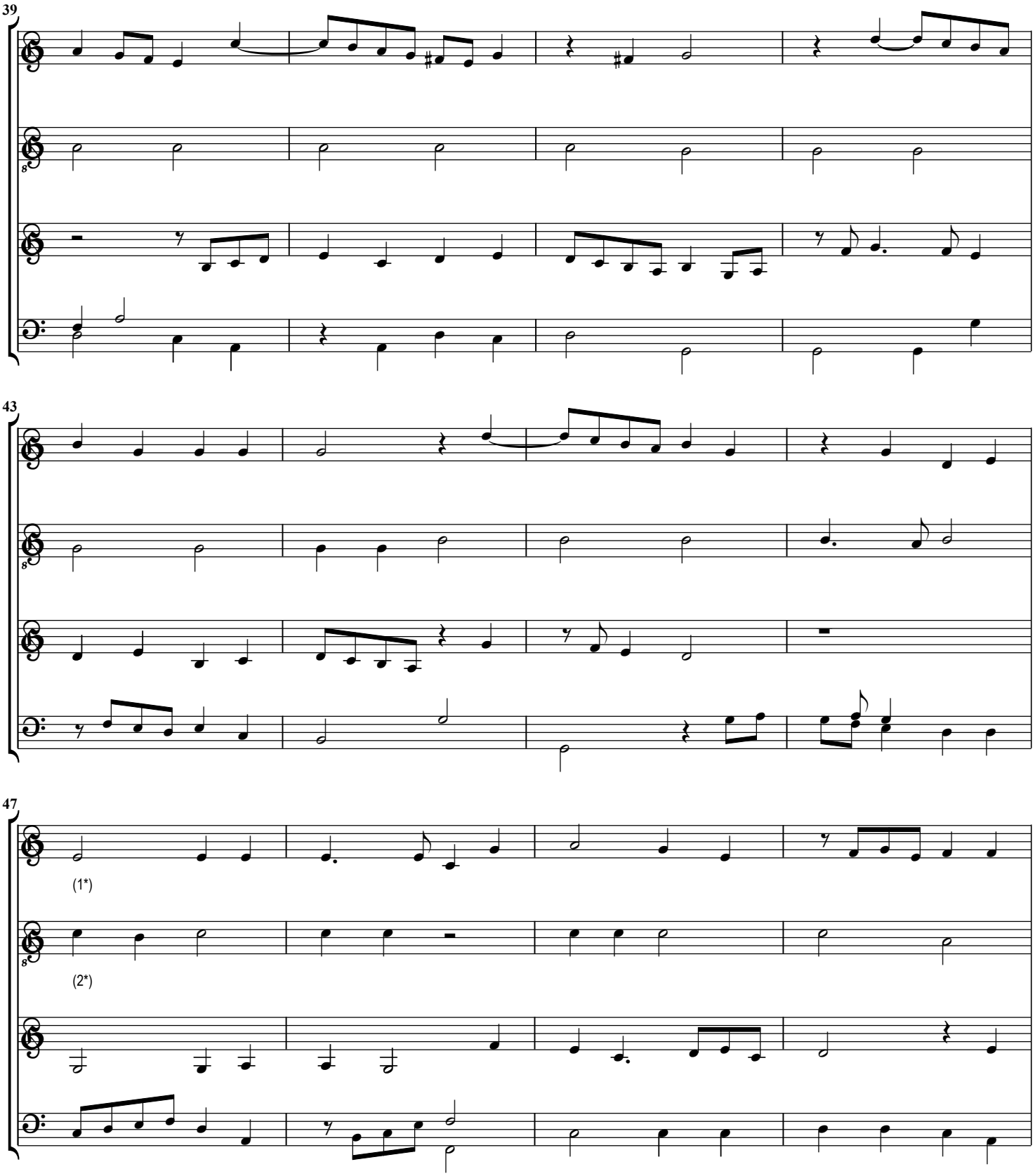
[Enrriquez de VALDERRABANO]



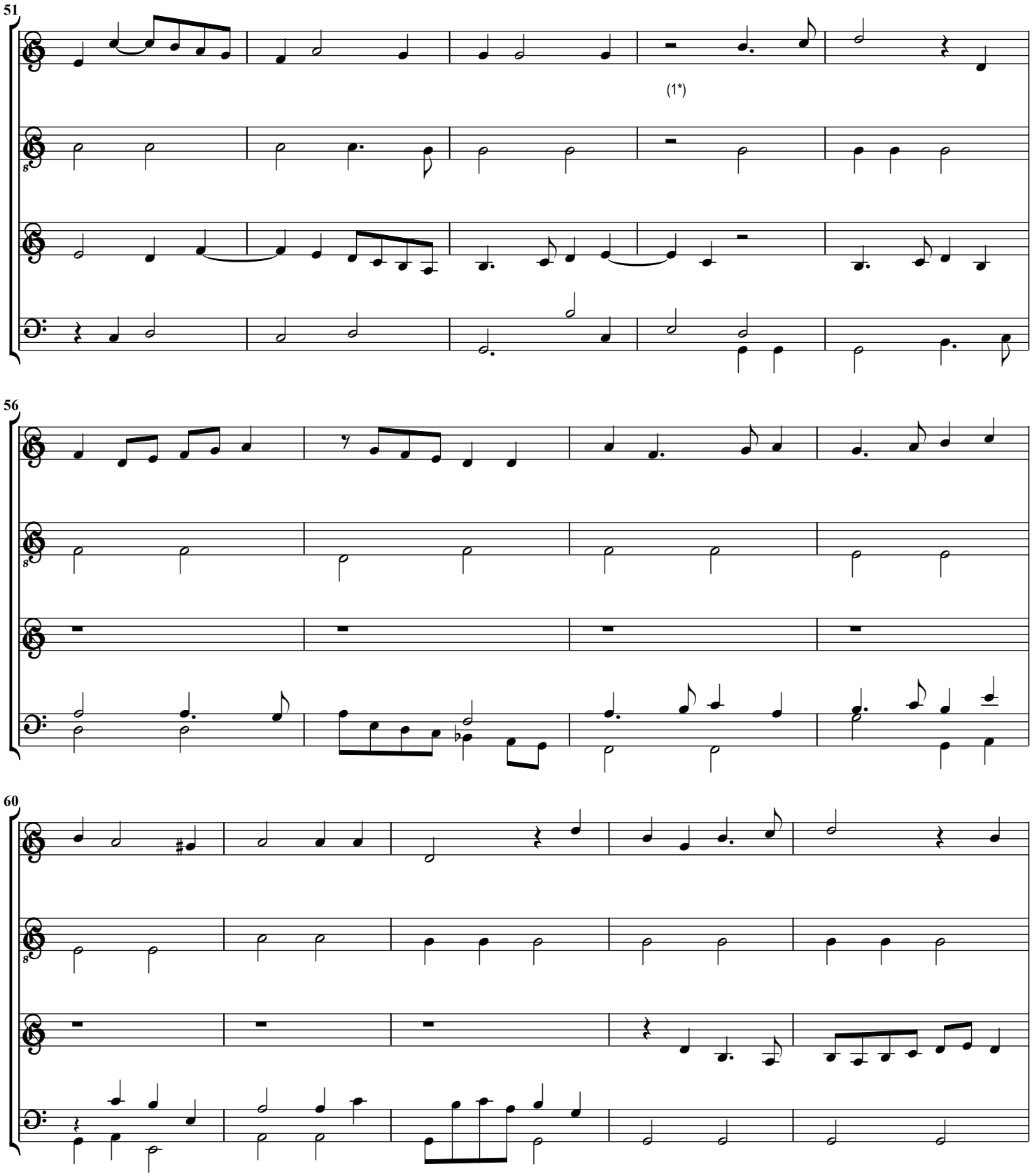
1. Identical to: Contrapunto sobre el tenor de la baxa, en quinta a quatro, Enrriquez de VALDERRABANO


15
19
23

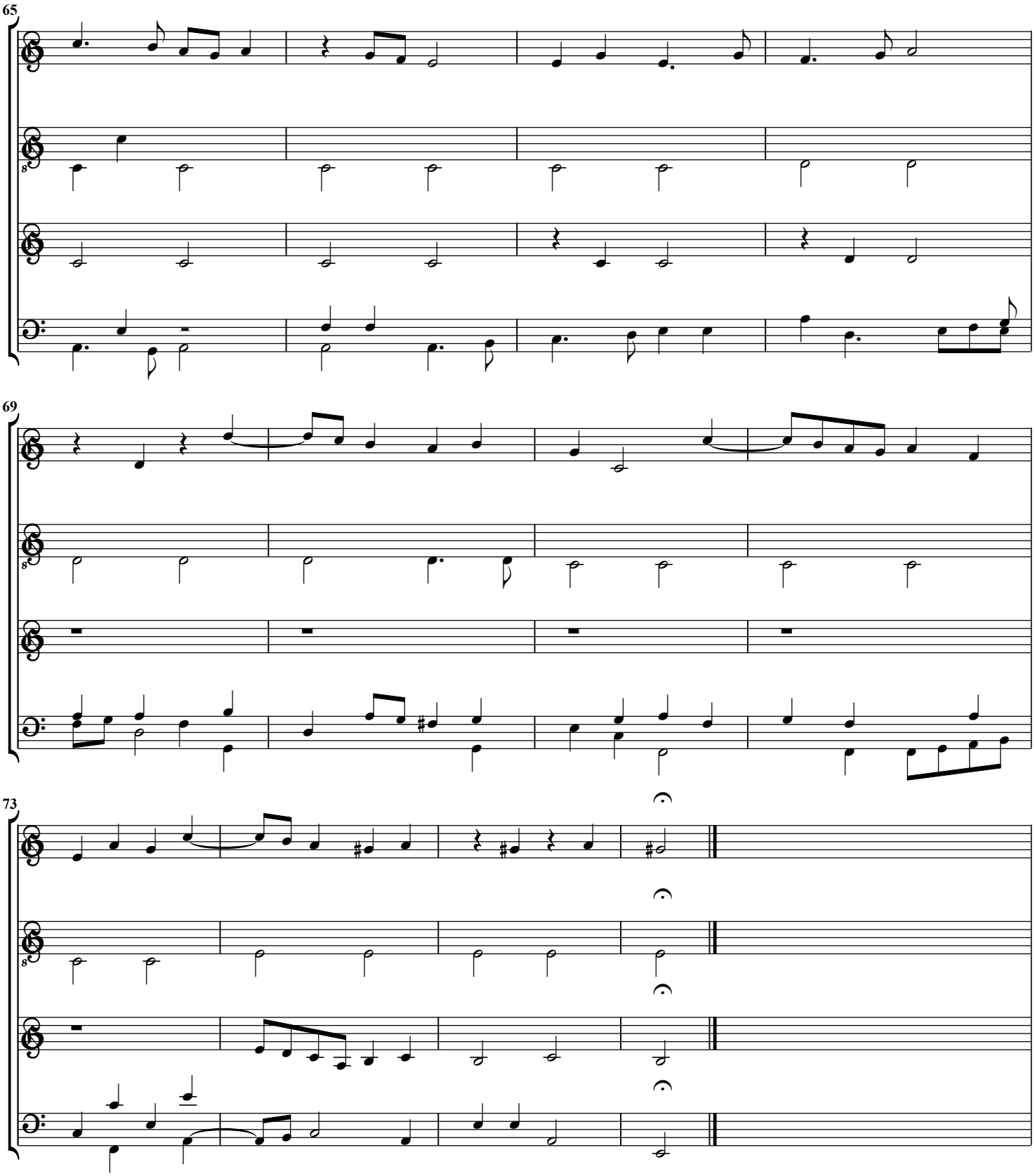

27
31
35



1. Notes reversed:
2. Notes reversed:



1. Missing half bar in lute 1 in original, replaced here by a rest


65
69
73