

“In te Domine speravi” – From Frottola to Real Lute Music

By Wolfgang Wiehe

*In te Domine speravi
Per trovar pietà in eterno.
Ma in un tristo e obscuro inferno
Fui e frustra laboravi.
In te Domine, speravi.
Rotto e al vento ogni speranza
Veggio il ciel voltarmi in pianto.
Suspìr lacrime m'avanza
Del mio tristo sperar tanto.
Fu ferito, se non quanto
Tribulando ad te clamavi.
In te Domine speravi.*

*In thee, O Lord, I have hoped
To find mercy for ever.
But in a sad and cloudy underworld
I found myself, and I strove in vain.
Strewn to the winds every hope,
I see heaven turn to me weeping,
Sighs, tears, alone remain
Of my unhappy hopes.
I was stricken, had I not
Cried to thee in my tribulation,
In thee, O Lord, I have hoped
To find mercy forever.*

“In te domine speravi” is a well known frottola attributed to Josquin Desprez. The earliest known lute setting (in this case for voice and lute) is found in book 1 of the *Tenori e contrabassi intabulati col sopran in canto...* by Franciscus Bossinensis of 1509, where it is attributed to “Josquin Dascanio,” referring to Josquin’s period of service with Cardinal Ascanio Scoria. Bossinensis simplified the vocal model by reducing four voices to three: the upper voice is for soprano, the two lower voices are arranged for lute. He eliminates the altus, a common practice in the early repertoire of the 16th century. Bossinensis is not the only intabulator to follow this practice: the same simplifying of the lute part to two voices is found for example in Judenkunig 1511 and 152? or in the beautiful songs of Arnold Schlick (1512). The arrangement of the two lower voices for lute is very close to the vocal model, but in places this leads to passages that are not very idiomatic to the lute. This arrangement is set a tone higher than the other intabulations as we will see below, but if we assume a nominal “A” lute for the Bossinensis intabulation, all of the known intabulations are in the same key.

The next printed intabulation in German tablature of this song is found in Newsidler 1544 and reproduced in Newsidler 1547, which is presented here. Like Bossinensis, Newsidler provides a direct intabulation of the vocal model, but set for a nominal “G” lute. He arranged the song for bassus, tenor and soprano with no added embellishments. Although Newsidler’s book is intended to provide instruction for beginners, the intabulation is not entirely easy to play, especially the imitation runs in thirds in the lower voices are difficult to per-

form while holding the 5th position of the soprano voice with the pinky (bar 7, 13).

Recently a new lute manuscript came to light. The *Stambuch des Bernhard Schenckinck* (*Stambuch* means “Album amicorum” or „Album of Friends“, which were very fashionable in Germany in the middle of the 16th century among students). It was presented at this year’s lute festival of the German Lute Society in Kassel by Rainer Luckardt from the publisher Seicento. It is available in a very nice edition in two volumes, a heraldic part with coats of arms of his family and his friends, commentaries, translations and a new edition in French lute tablature. In addition the complete facsimile is given as a CD-ROM. The book was written in the 1560s in Cologne by Bernhard Schenckinck, a German student. The music includes German and Italian dances as well as French chanson intabulations, lute duets and one trio. It is the latest lute source which contains a setting of Josquin’s “In te domine speravi” known to me. The primary form of this arrangement is similar to Bossinensis / Newsidler. We have a three voice arrangement sometimes with filled chords and a nice embellished upper voice in an “organistic” manner. Runs in the lower voices are rare, but are most prominent in the last bars, when the soprano has a sustained note. The difficult runs in thirds in the lower voices found in the Bossinensis and Newsidler settings are eliminated by playing only a simplified bass line.

A fourth intabulation in German tablature of the frottola is known to have existed. It was included in the *Stambuch des Burggraf Achtius zu Dohna 1550-1552*, another example of an “Album Amicorum”. The manuscript (RF-Königsberg

Gen. 2. 150, 9) was formerly preserved in the library of the Burggrafen zu Dohna-Lauk auf Reichertswalde in East Prussia (now Kaliningrad). It was possibly destroyed during WW II. Details are known from H.-P. Kosack: *Geschichte der Lautenmusik in Preussen*, Kassel 1935. Kosack does not give the complete intabulation, but the incipit which is similar to the Newsidler intabulation (I am grateful to Arthur Ness for this information).

Now let's turn to the last known and most interesting source of this Josquin song for lute. During my work on the *Lautenbuch des Stefan Craus* I discovered that many concordances for pieces in that manuscript are found in a lute book now preserved in Wroclaw, Biblioteka Kapitulna (PL-WRk Ms. 352) from the 1540s. Following an unsuccessful attempt to obtain a microfilm of the manuscript from the Biblioteka Kapitulna, Jerzy Zak very kindly loaned me his copy. It contains two parts, the first part in Italian tabulature, the second part in German tabulature (which contains the Craus concordances). The section in Italian tabulature contains intabulations, songs, ricercares and dances of high quality. But the piece in this Italian section that I find most interesting is an "In te domine speravi" intabulation. In this intabulation every voice is embellished, not only the upper one and we find runs that pass from one voice to another. The imitative runs in thirds at bars 7 and 15, while holding the soprano in the 5th position are simplified by changing the Bb to B in the tenor voice (for a nominal G-lute). So the major third can be performed by making a little *barrée* with the index finger - a nice adaptation of the vocal

model on the lute. When I first played it I noticed that this intabulation was not arranged in a more or less vertical chordal manner like the other pieces in this book. This arrangement follows the manner of "broken style" which is described in the lute work of Marco dall'Aquila by Arthur Ness in his thesis about the Herwarth manuscripts in Munich, especially Mus. Ms. 266 with the so called "Marco fascicle."

What is the secret of this broken style or *style brisé*? It is used prominently in French 17th century music, although it does occasionally appear about hundred years earlier, prominently in the music of Marco dall'Aquila and Alberto da Ripa. The vertical arrangement of the voices is broken into a less dense texture by not slavishly following the vocal lines. Notes within the chords are played consecutively in a random-like order, but not in the sense of an arpeggio, as the voice leading has to be sustained. The arranger divides the voices in such a manner that interesting rhythmic shifts take place, and the texture is filled with syncopations. The voices are interwoven together with runs from voice to voice to create a very fluent and idiomatic lute composition. Comparison of this "In te domine speravi" intabulation with the famous ricercare 33 from Mus. ms. 266 (which is a prototype for this broken style) shows some remarkable stylistic similarities. In my view the "In te domine speravi" intabulation found in the Wroclaw manuscript is the most elegant and outstanding arrangement of the Josquin song and it clearly shows a shift from a slavish imitation the vocal model to a more lute-like and free instrumental adaptation. Intabulations of this sort may have played a part in the development of the style which cumulates in such a perfect gem as the ricercare no. 33 from Mus. ms. 266.

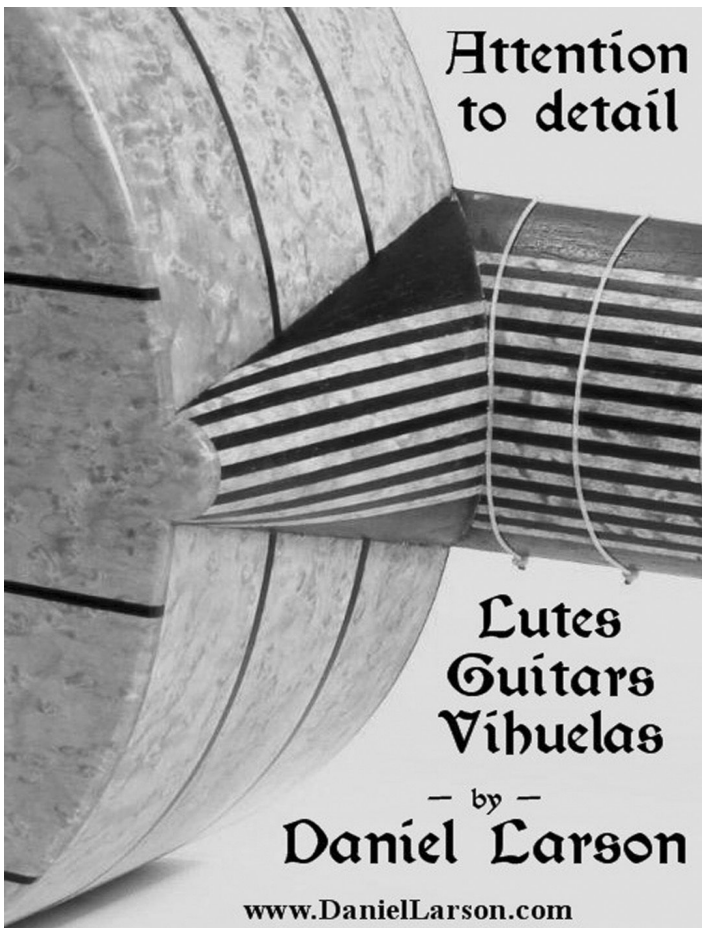
Thanks to Arthur Ness, Jerzy Zak, Rainer Luckhardt, Sean Smith, Denys Stephens, Stewart McCoy, Beate Dittmann and Ulf Dressler.

Sources of the tablatures:

Bossinensis, F.: *Tenori e contrabassi intabulati col sopran in canto figurato per cantar e sonar col lauto Libro primo*. Petrucci 1509.
 Newsidler, H.: *Das Erst Buch*..... Nürnberg 1544.
 MÜNCHEN, Bayerische Staatsbibliothek (D-Mbs) Mus. Ms. 266
 WROCLAW, Biblioteka Kapitulna (PL-WRk) Ms. 352
 MÜNSTER, Westfälisches Landesmuseum Ms. 439. *Das Stammbuch des Bernhard Schenckinck*, herausgegeben von Martin Junge et al. Seicento. 2007.

References:

Brown, H. Mayer: *Instrumental Music Printed Before 1600*. Harvard University Press. 2000.
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<http://www-bnus.u-strasbg.fr/Smt/index.htm>



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1. In te domine speravi

Bossinensis Libro primo 1509

38v-39r

In te do mi- ne spe- - ra- a- - a- vi Per - tro-

9

var pie- te in e- ter- no. Ma in un tristo e ob- scuro in- fer- no

19

fui e fru- stra la- - bo- ra- vi. In- te do- mi- ne spe-

26

ra- - - vi spe- ra- a- - vi - .

2. In te domine speravi

Newsidler 1547 F4

5

c	c	δ	δ	c	a	δ	c	δ	a	c	δ	f	f
δ	δ	a	a	δ	b	a	c	δ	a	a	a	a	a
a	a			a	a		b	b	c	a	c	a	a
		δ		δ		δ		δ		a	c	a	

10

f	δ	c	a	c	a	δ	c	δ	c	f	f	f	δ
δ	b	a	c	δ	c	a	δ	δ	c	a	a	a	b
c		a	a	δ	δ		c	δ	a	a	c	a	b
		c		e	c	a	c	c	a	a	a	c	e

15

c	c	a	c	a	δ	c	δ	c	c	a	a	c	a
δ	c	a	δ		δ	δ	c	c	δ	δ	b	a	c
a	a	e	c	a	a	a	c	c	δ	a	b	δ	δ
			c	a	c	c	a	a		e	c	a	c

20

δ	c	c	c	a	δ	c	δ	c	c	c	a	δ	c
a	f	c	a	δ	b	a	c	a	b	δ	c	a	δ

25

c	δ	c	δ	δ	δ	c	c	δ	a	δ	c	a	δ
c	a	c	a	a	b	a	c	δ	a	a	a	a	a
a	c	a	a	a	a	c	a	a	δ	δ	a	a	a

30

δ	b	δ	δ	f	f	δ	f	a	c	δ	b	δ	δ
a	b	δ	δ	a	b	a	a	b	b	δ	δ	f	δ
a	a			a	b	a	a	b	b	δ	δ	f	δ

3. In te domine speravi

Schenckinck Stammbuch fol. 109v

5

5

10

10

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25

25

35

35

40

40

50

50

55

60

4. In te domine speravi

P-W-352 30 - 31

The musical score is written on a single staff with a treble clef and a common time signature. It consists of 31 measures, divided into systems of four measures each. The notes are represented by letters (a, b, c, d, e) and rhythmic values (quarter, eighth, and sixteenth notes). Above the staff, there are various musical symbols including accents, slurs, and dynamic markings such as *f* (forte) and *f* (piano). Measure numbers 5, 10, 15, 20, and 25 are indicated at the beginning of their respective systems. The final measure (31) ends with a double bar line and a decorative flourish.

5. Recercar

Mus. ms. 266 No. 33 (Marco dall Aquila)

5

1) * 10

15

20

25

* 25

1) Note: In the measures marked with an asterisk the rhythm has been reconstructed editorially.