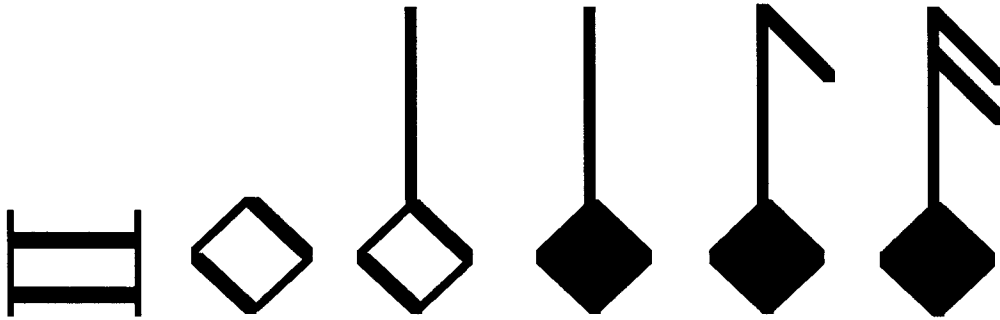




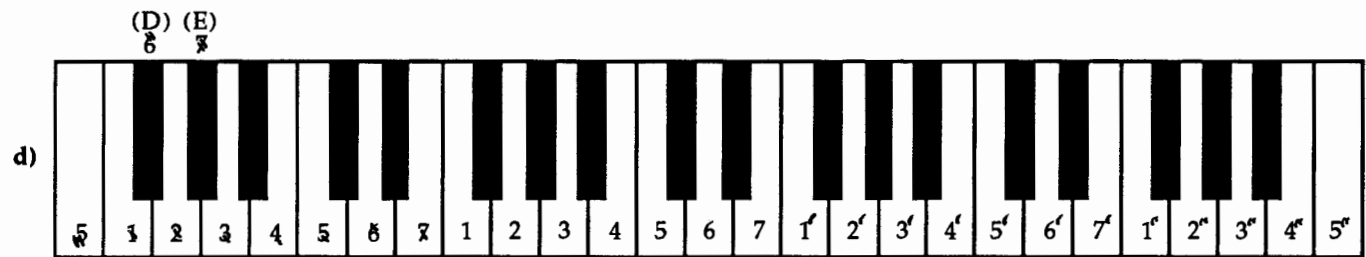
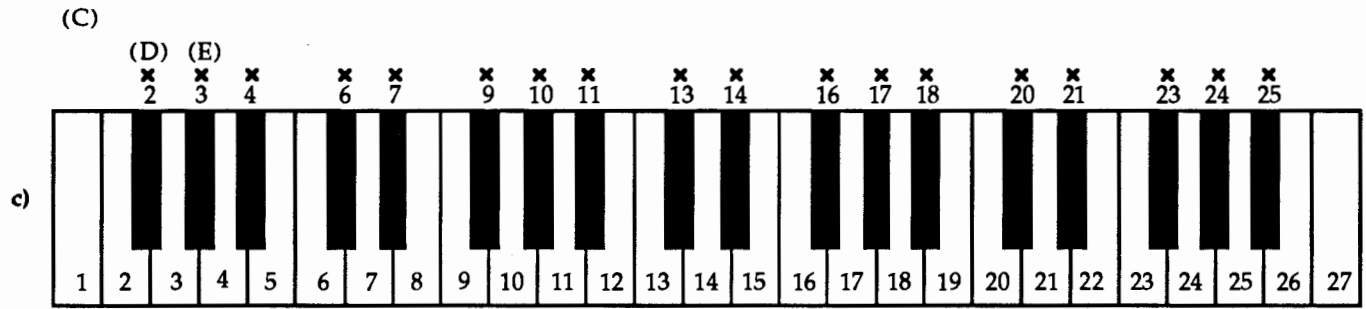
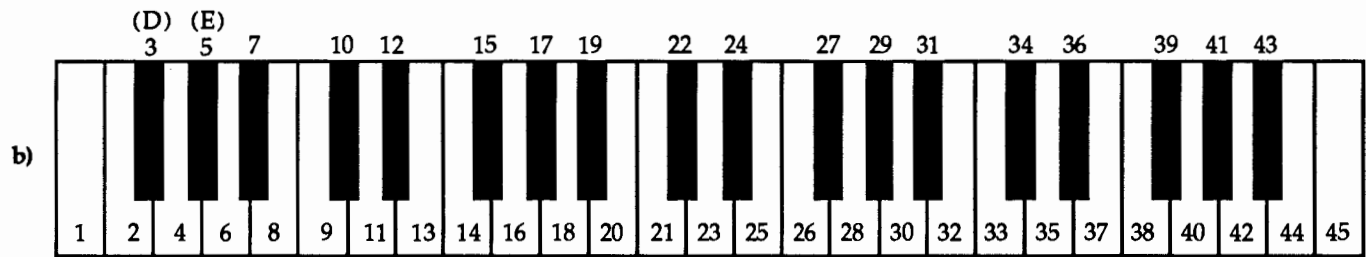
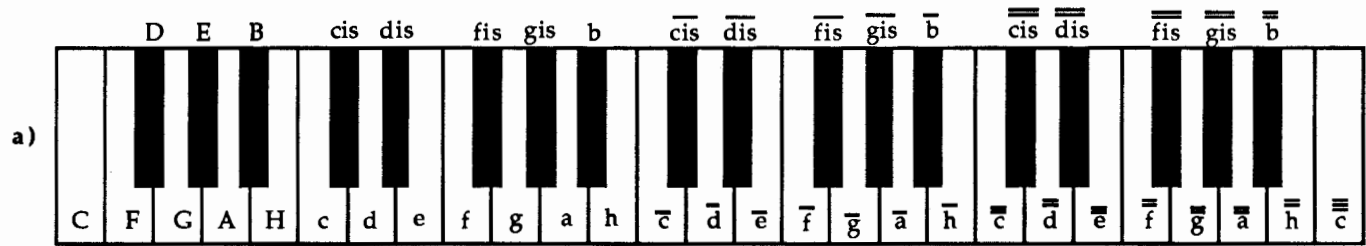
NEW GERMAN  
TABLATURE



MENSURAL  
NOTATION

Breve      Semibreve      Minim      Semiminim      Fusa      Semifusa

Mensural equivalents of rhythmic indications in Spanish and new German keyboard tablatures. See John Caldwell, *Editing Early Music* (Oxford: Clarendon Press, 1985), p. 67 for the less standardized mensural equivalents in old German keyboard tablatures.



Numbering and lettering systems used in German and Spanish keyboard tablatures:  
 a) German; b) Spanish, Bermudo (1555); c) Spanish, Valente (1576); d) Spanish, Henestrosa (1557)  
 (Some symbols are only of theoretical importance, because:  
 1) keyboard compasses vary, and 2) some pitches are not demanded in extant repertory.)

## Landmarks in the History of German Tablature

Robertsbridge Fragment (GB- *Lbm*, Add. 28550), early 14th century

- earliest extant specimen of keyboard tablature

notation fragments (A- *Wz*, Ms. 5094), fifteenth century

- notational experiments with tablature concepts (see Göllner)

Ludolf Wilkin of Wynsem Tablature (D- *Bds*, theol. lat. quart. 290, fol. 56v-58), 1432

- earliest extant specimen of mature, "old" German tablature

Sebastian Virdung, *Musica getutscht*, (Basel, 1511) and

Arnold Schlick, *Tabulaturen etlicher Lobgesung und Lidlein* (Mainz, 1512)

- earliest printed examples of "old" German tablature

"Holy-Ghost" Tablature (US- *CA*, survives only on microfilm), 1548

Johannes Lublin Tablature (P- *KO*, Ms. 1716), 1537-1548

- late specimens of "old" German tablature

Klagenfurt Tablature (A- *K*, Ms. GV 4/3), mid-16th century

- earliest extant example of "new" German tablature

Elias Nicolaus Ammerbach, *Orgel oder Instrument Tabulatur* (Leipzig, 1571)

- first printed source of "new" German tablature

Andreas Werckmeister, *Musicalische Paradoxal Discourse* (Quedlinburg, 1707)

- suggestions for reforming tablature to revive its usefulness

Johann Sebastian Bach, *Orgelbüchlein* (D- *Bds*, Ms. P 283, pp. 9, 17, 22, 26, and 30), 1708-1723

- late specimen of "new" German tablature in manuscript

Johann Erasmus Kindermann, *Harmonia Organica in Tabulaturum Germanicum composita* (Nürnberg,

1645) and Christian Michel, *Tabulatura Darinnen Etzliche Praeludia Toccaten vnd Couranten uff das*

*Clavir Instrument gesetzt* (Braunschweig, 1639 and 1645)

- late prints in tablature notation

Johann Samuel Petri, *Anleitung zur praktischen Musik* (Leipzig, 1782)

- clear reference to the virtual extinction of German tablature

## Landmarks in the History of Spanish Tablature

Juan Bermudo, *Declaración de instrumentos musicales* (Ossuna, 1555)

- theoretical description of two tablature systems, the first of which is unique to this publication.

Venegas de Henestrosa, *Libro de cifra nueva para tecla harpa y vihuela* (Alcalá, 1557)

- appearance of the most practical Spanish tablature system, used also for harp, guitar, and vihuela

Antonio Valente, *Intavolatura de Cimbalo* (Naples, 1576)

- an Italian example of Bermudo's second tablature system in use

Antonio de Cabezón, *Obras de musica para tecla arpa y vihuela* (Madrid, 1578)

Francisco Correa de Araujo, *Libro de tientos y discursos de musica practica* (Alcalá, 1626)

- examples of the continuing usefulness of Henestrosa's tablature system

Ruiz de Ribayaz, *Luz y norte musical para caminar por las cifras de la guitarra española y arpa, tañer, y cantar a compás por canto de órgano; y breve explicación del arte* (Madrid, 1677)

- late example of Spanish tablature in a publication for guitar and harp.

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