

181. Tanz [Benzenauer]

Bayerische Staatsbibliothek, Mus. ms. 1516

Teutsche, Französische, und Lateinische Lieder mit 4. Stimmen. (ca.1520-1540)

Unknown composer

Discant

Alt

Tenor

Bass

11

23

34

46

182. Trippel

Bayerische Staatsbibliothek, Mus. ms. 1516

Teutsche, Französische, und Lateinische Lieder mit 4. Stimmen. (ca.1520-1540)

Unknown composer

Musical score for measures 1-9. The score is for four voices: Discant, Alt, Tenor, and Bass. The time signature is 3/4. The key signature has one sharp (F#). The Discant part is in the alto clef. The other three parts are in the soprano, alto, and bass clefs respectively. The music features a mix of quarter and eighth notes, with some rests and accidentals. There are dynamic markings like accents (>) and slurs over some notes.

Musical score for measures 10-20. This system continues the four-voice setting. It includes a repeat sign at the end of measure 19, followed by a double bar line and a repeat sign at the beginning of measure 20. The notation includes various note values and rests, with some notes marked with accents.

Musical score for measures 21-31. This system continues the four-voice setting. It includes a repeat sign at the end of measure 25, followed by a double bar line and a repeat sign at the beginning of measure 26. The notation includes various note values and rests, with some notes marked with accents.

Musical score for measures 32-42. This system continues the four-voice setting. It includes a repeat sign at the end of measure 37, followed by a double bar line and a repeat sign at the beginning of measure 38. The notation includes various note values and rests, with some notes marked with accents.

Critical notes

This score is a modern edition of an anonymous dance pair, “Tanz” and “Trippel”.

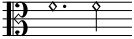
The source of this edition are nos. 181 and 182 in a collection *Teutsche, Französische, und Lateinische Lieder (ORIG)* written 1520–1540, preserved in Bayerische Staatsbibliothek as ms. “Mus. ms. 1516”. The collection consists of four part books: *Discant, Alt, Tenor* and *Bass* (D, A, T, B)..

This edition is based on facsimiles from IMSLP. [https://imslp.org/wiki/Teutsche,_Französische,_und_Lateinische_Lieder_mit_4._Stimmen,_Mus.Ms.1516_\(Various\)](https://imslp.org/wiki/Teutsche,_Französische,_und_Lateinische_Lieder_mit_4._Stimmen,_Mus.Ms.1516_(Various)).

The Tenor parts of both dances are based on a tune “Benzenuer” handed down in a number of and written and printed sources, the oldest being a song, “Wol auf, wer pass well wandern” in a manuscript, *Hohenfurter Liederbuch* from ca. 1460. The song title “Benzenuer” refers to a captain Hans von Benzenau defending the castle Kufstein in 1504 during the War of the Succession of Landshut.¹ Several lute intabulations have been made on the tune, plus a number of polyphonic vocal and dance settings.²


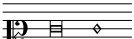
181. Tanz

Note values reduced by two.

Bar No.	Part	Note No.	Comment
38	Altus		 in <i>ORIG</i> .
42	Discant		Note 2–3 added later to <i>ORIG</i> .
44	Altus		Note 2 correction in <i>ORIG</i> : F ₃ → G ₃
56	Altus		Note 3 added later to <i>ORIG</i> .

182. Trippel

Note values reduced by four.

Bar No.	Part	Note No.	Comment
1	Altus		 in <i>ORIG</i> .
21	Discant		 in <i>ORIG</i> .

¹ <https://de.wikipedia.org/wiki/Pienzenau>

² Eberhard Nehlsen & Andreas Schlegel, *Der Benzenauer – Quellenverzeichnis*, https://liedflugschriften.de/images/Dateien/Quellenverzeichnis_2._Nov._2024.pdf