

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

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The first system of the musical score consists of four staves. From top to bottom, they are labeled: Discant, Alt, Tenor, and Bass. The Discant staff is in the alto clef (C4) and the other three are in the soprano, alto, and bass clefs respectively. The key signature has one sharp (F#) and the time signature is 3/4. The music is written in a four-part setting style with various rhythmic values and dynamic markings.

The second system of the musical score continues the four-part setting. It begins with a measure number '10' on the left. The notation includes various rhythmic patterns and dynamic markings such as accents (>) and slurs. A repeat sign is visible at the end of the system.

The third system of the musical score continues the four-part setting. It begins with a measure number '21' on the left. The notation includes various rhythmic patterns and dynamic markings such as accents (>) and slurs. A repeat sign is visible at the end of the system.

The fourth system of the musical score continues the four-part setting. It begins with a measure number '32' on the left. The notation includes various rhythmic patterns and dynamic markings such as accents (>) and slurs. A repeat sign is visible at the end of the system.

Critical notes

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

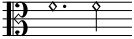
The source of this edition are nos. 181 and 182 in a collection *Teutsche, Französische, und Lateinische Lieder (ORIG)* written 1520–1540, preserved in Bayerische Staatsbibliothek as ms. “Mus. ms. 1516”. The collection consists of four part books: *Discant, Alt, Tenor* and *Bass* (D, A, T, B)..

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


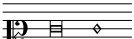
181. Tanz

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