Peter Steur

Kremsmünster L84

A-KR ms. L 84
Kremsmünster, Benediktiner-Stift
Kremsmünster, Regenterei oder Musikarchiv

Schriftenreihe
Laute
& Musik

Abbildung Titelblatt aus dem „Rotelbuch“ (1595-1607)
https://www.deutsche-digitale-bibliothek.de/item/
SOFNU4YAPJLFM6RHA5CDQI2YT4K4UNGZ

Schriftenreihe
Laute & Musik

Herausgegeben von
Michael Treder
Albert Reyerman (†)
Werner Faust

Peter Steur

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Mit der „Schriftenreihe Laute und Musik“ bieten wir eine Plattform an für Berichtenswertes rund um die Instrumente der Lautenfamilie. Die Plattform ist offen für alle, die aus der Praxis, der Lehre, dem Unterricht sowie der Forschung dazu beitragen können.

Angestrebt werden inhaltlich sorgfältig gearbeitete Texte, z.Bspl. über musikalische Neuentdeckungen, Lautenbau, historische Spielpraxis oder soziale Kontexte der Lautenpraxis (Komposition & Aufführung), die aber schnell zur Verfügung gestellt werden sollen, damit andere mit den Erkenntnissen weiterarbeiten oder sich damit - auch kontrovers - auseinandersetzen können.

Und natürlich Musikbeispiele, die anregen sollen, sich vertiefend mit einem Komponisten oder einem Manuskript zu befassen.

Die Ausgaben erfolgen in der Regel kostenlos „online“.

Wer zu dieser Plattform beitragen möchte, ist herzlich willkommen und richte seine Beiträge an laute-und-musik@tabulatura.de

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Acknowledgements

For many years, the tablature manuscripts for the lute and the mandora of the Kremsmünster Foundation were accessible only through bad copies of old microfilms. Meanwhile, only single pieces of even Partitas have appeared in transcription. However, a facsimile edition with a musicological treatment is still outstanding and not even a full transcription is available for all of them.

The work for a full scientific edition of the lute- and mandora tablatures was taken up by the Peißenberger Lautenverlag of Dr. Frank LEGL (Peißenberg/D), in collaboration with wellknown musicologists and practitioners like Hubert HOFFMANN (Wien/A) (see the subscription-invitation of the website of the Austrian Lute Society, www.laute.at/html/forschung.php).

Both of them deserve my gratitude for allowing me to publish a transcription of the lute manuscripts. My thanks goes also to the Kremsmünster Foundation, that were also in favor of this work. However, my special thanks goes to Peter RAUSCHER (Wien/A) who had personally performed a full photographic covering of the material and who initially allowed me to use it only for the various entries in the database of Markus Lutz and myself.

The transcriptions are performed with the use of the program “Fandango” by Alain VEYLIT (musickshandmade.com).

I would like to dedicate my series of the Kremsmünster manuscript transcriptions to Markus LUTZ (†), who built the Database mss.slweiss.de together with me.

I will miss his collaboration dearly. With him I have lost a good friend, the lute world has lost a selfless enthusiast who always gave without asking anything in return or putting himself in the foreground.

Dr. Peter Steur
Moncalieri/I, Spring 2024

Danksagung

Von den Tabulatur-Manuskripten für Laute und Mandora im Bestand des Stifts Kremsmünster sind jahrzehntelang unter Interessierten lediglich sehr schlechte Kopien alter Mikro-Filme kursiert. Einzelne Stücke oder auch Partiten sind mittlerweile editiert worden. Allerdings gibt es bislang weder eine Faksimile-Ausgabe mit musikwissenschaftlichem Begleitapparat noch eine Übertragung des gesamten musikalischen Inhalts der einzelnen Manuskripte.

Der von Dr. Frank LEGL (Peißenberg/D) geführte Peißenberger Lautenverlag hat es sich in Zusammenarbeit mit namhaften Musik-wissenschaftlern und Praktikern, so z.B. Hubert HOFFMANN (Wien/A), zur Aufgabe gemacht, eine Gesamtedition der Lauten- und Mandora-tabulaturen mit Forschungsbänden herauszugeben (siehe Subskriptionsaufruf auf der Web-Seite der Österreichischen Lautengesellschaft unter www.laute.at/html/forschung.php).

Beiden möchte ich danken, dass sie der von mir beabsichtigten Abschrift der Manuskripte und einer Veröffentlichung zugestimmt haben. Ebenso danken möchte ich dem Stift Kremsmünster, das einer solchen Veröffentlichung ebenfalls zugestimmt hat. Mein besonderer Dank gilt Peter RAUSCHER (Wien/A), der mir für die Übertragung seine ursprünglich lediglich für den Eigenbedarf erstellten Fotografien der Manu-skripte gern zur Verfügung gestellt hat.

Erstellt wurden die Übertragungen mit dem Programm „Fandango“ von Alain VEYLIT (musickshandmade.com/).

Gewidmet ist meine Reihe der Ausgaben der Kremsmünster-Manuskripte Markus LUTZ (†), der mit mir zusammen die Datenbank mss.slweiss.de aufgebaut hat.

Die Zusammenarbeit mit ihm wird mir fehlen. Ich habe einen guten Freund, die Lautenwelt einen selbstlosen Enthusiasten verloren, der stets gern gab ohne selbst zu fordern.

Dr. Peter Steur
Moncalieri/I, Frühling 2024

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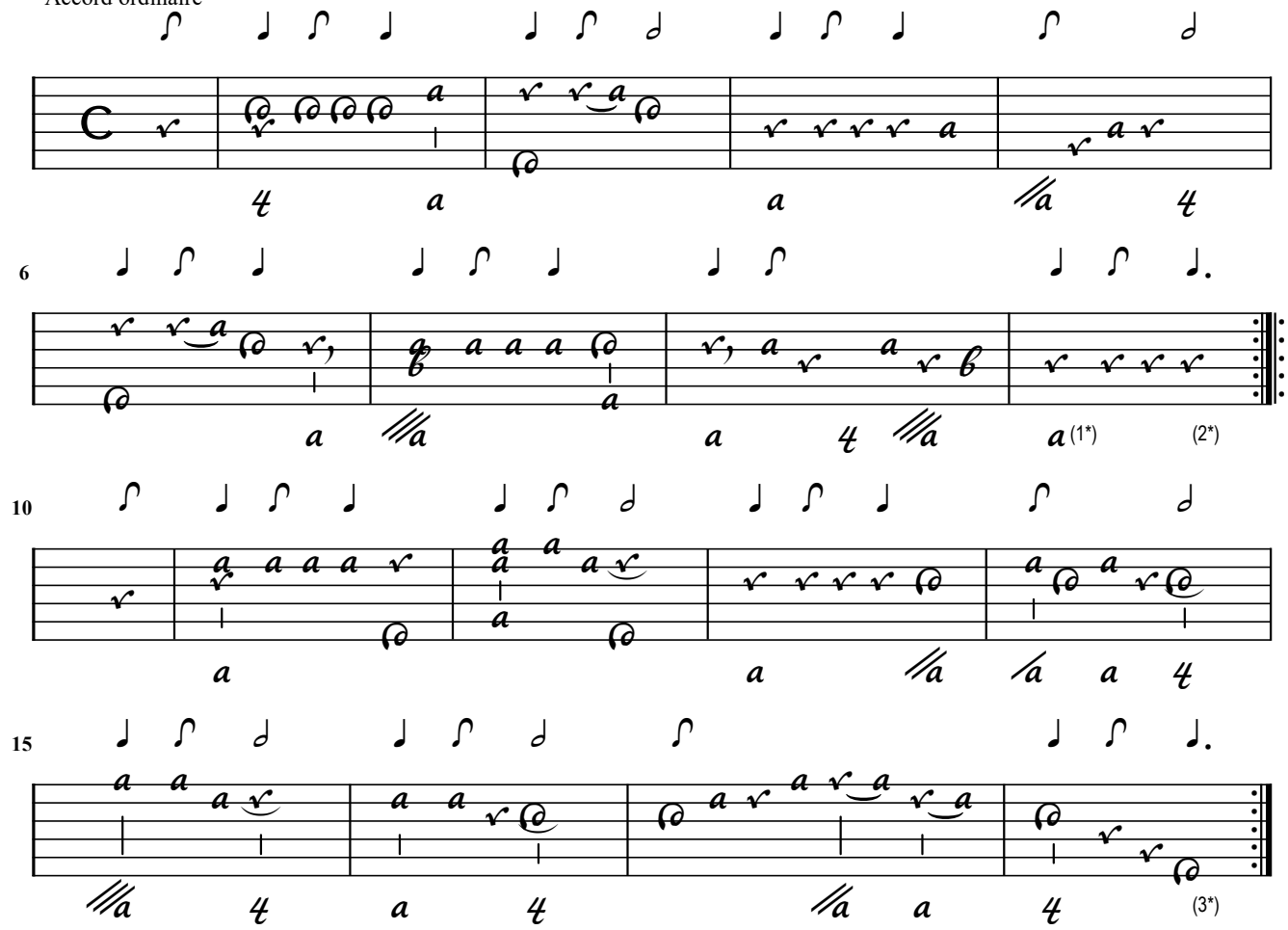
Partie 1. Ex d / Marche

Accord ordinaire

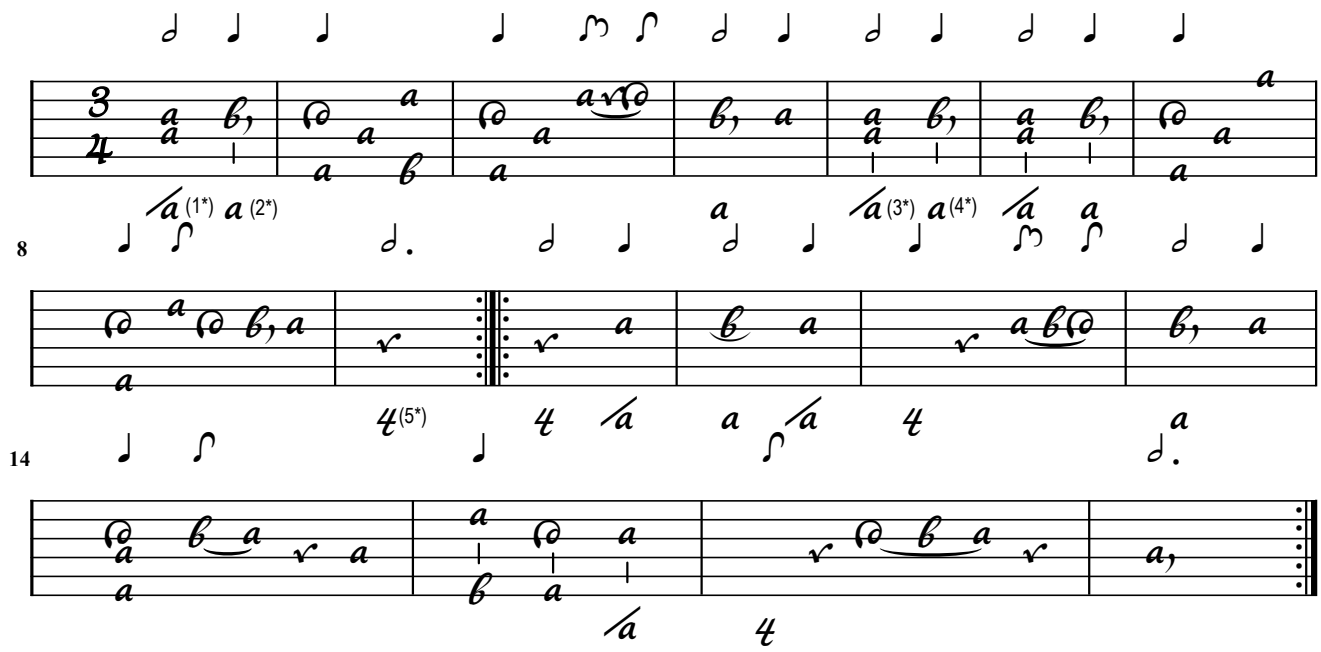
Kremsmünster L84 / 1r



1. Bass changed from /a
2. Flag adapted
3. Flag adapted

Menuet

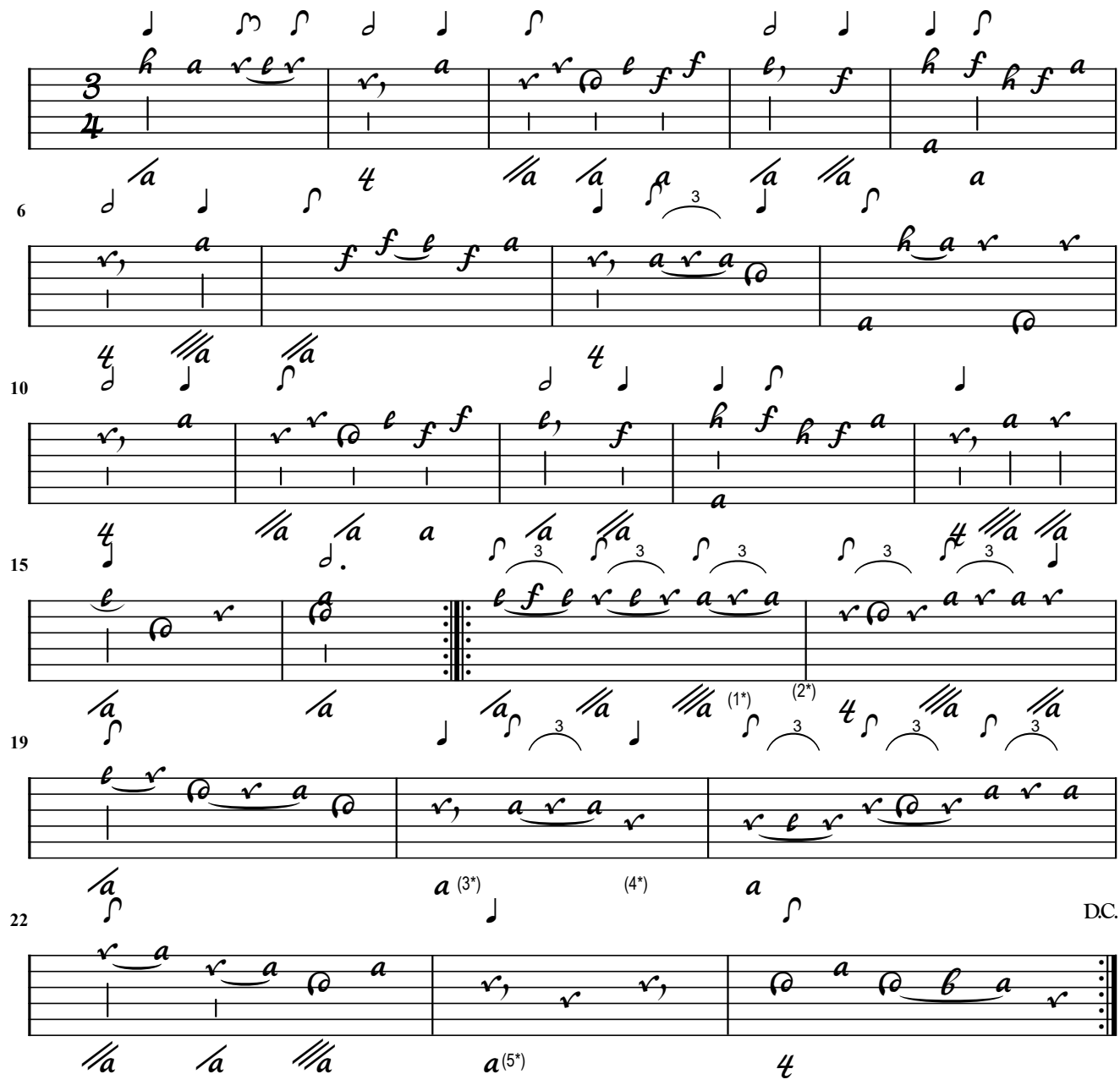
Kremsmünster L84 / 1v (1)



1. Orig: bass 'a'
2. Orig: bass '/a'
3. Orig: bass 'a'
4. Orig: bass '/a'
5. Eliminated 'c' on 3rd course

Menuet

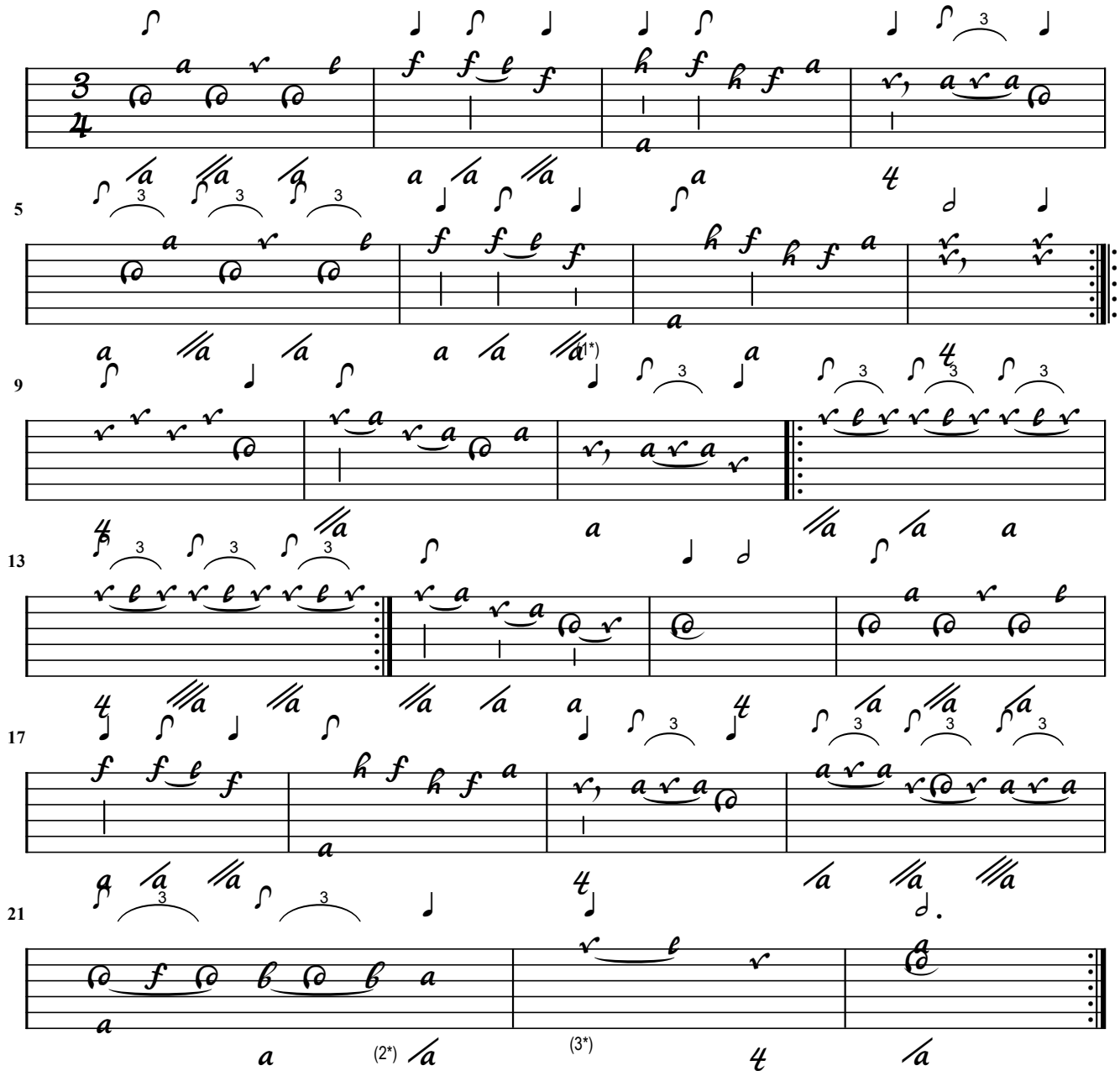
Kremsmünster L84 / 1v (2)



1. Orig: bass '//a'
2. Barline added
3. Orig: 'a' on 6th course
4. Flag added
5. Eliminated 'c' on 2nd course

Menuet

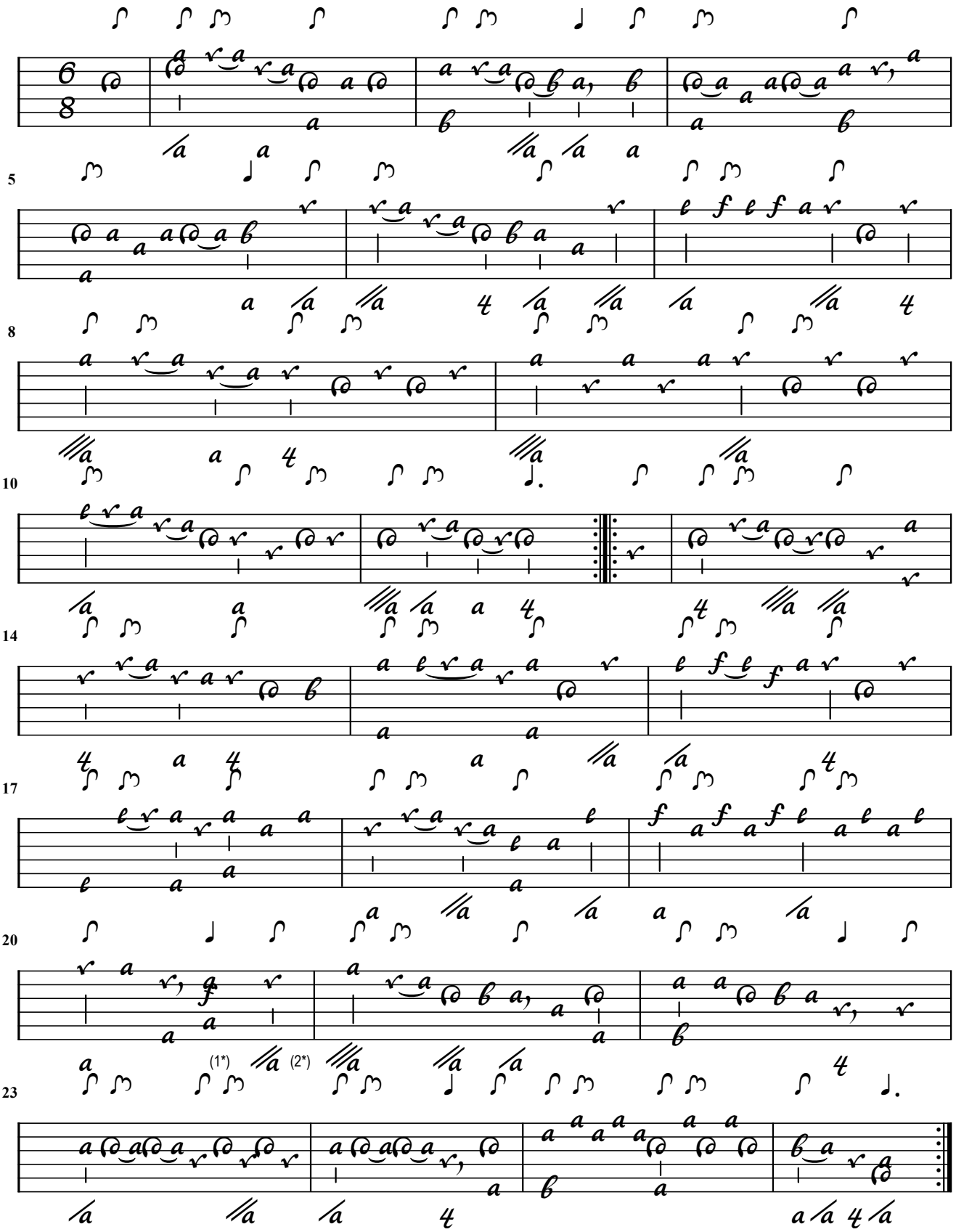
Kremsmünster L84 / 2v



1. Orig: 'f' on 1rst course
2. Orig: 'b' on 2nd course
3. Flags corrected

[Gigue]

Kremsmünster L84 / 3r

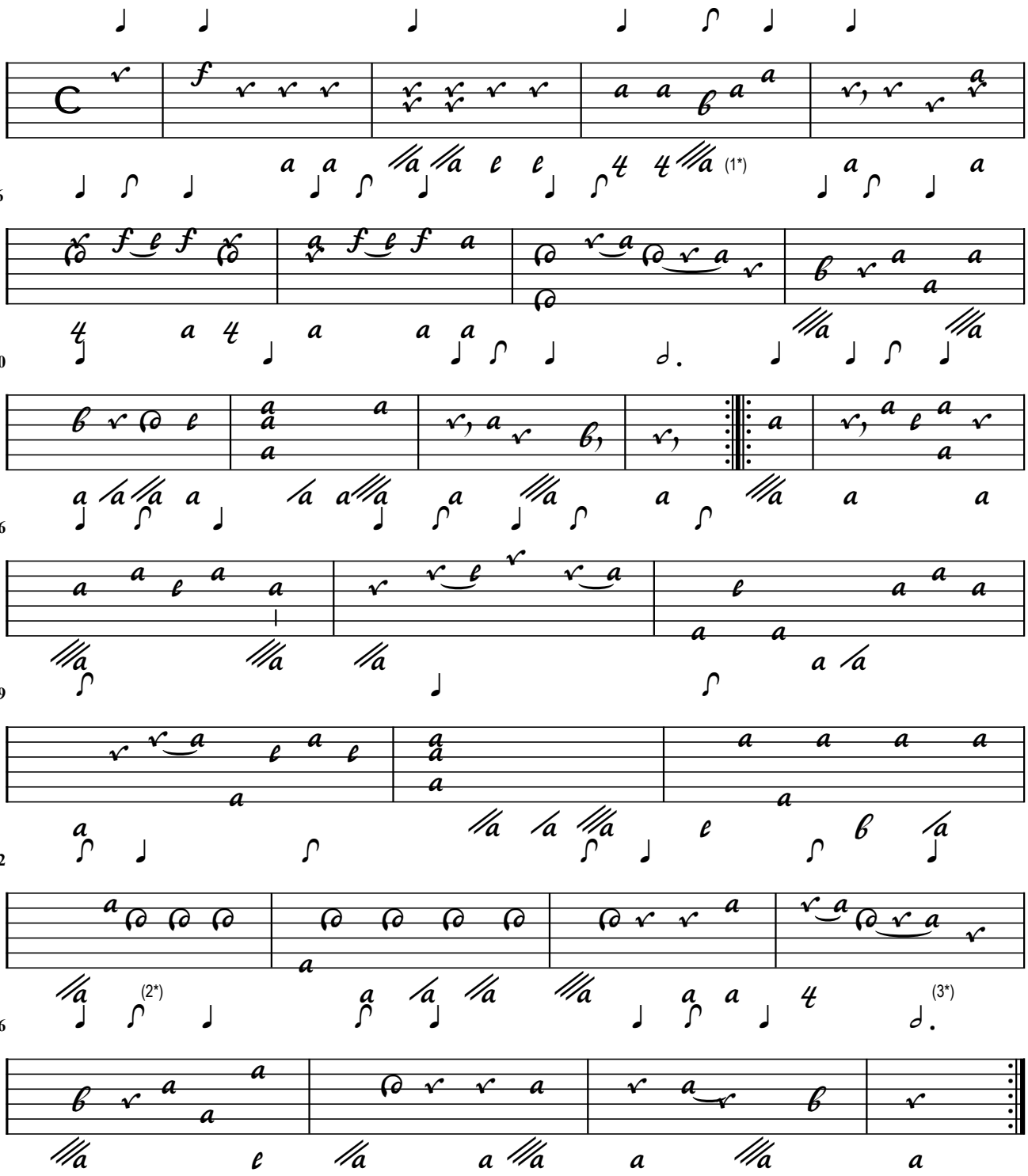


1. Flag added
2. Flag corrected

Brescianello

Entrée

Kremsmünster L84 / 4v

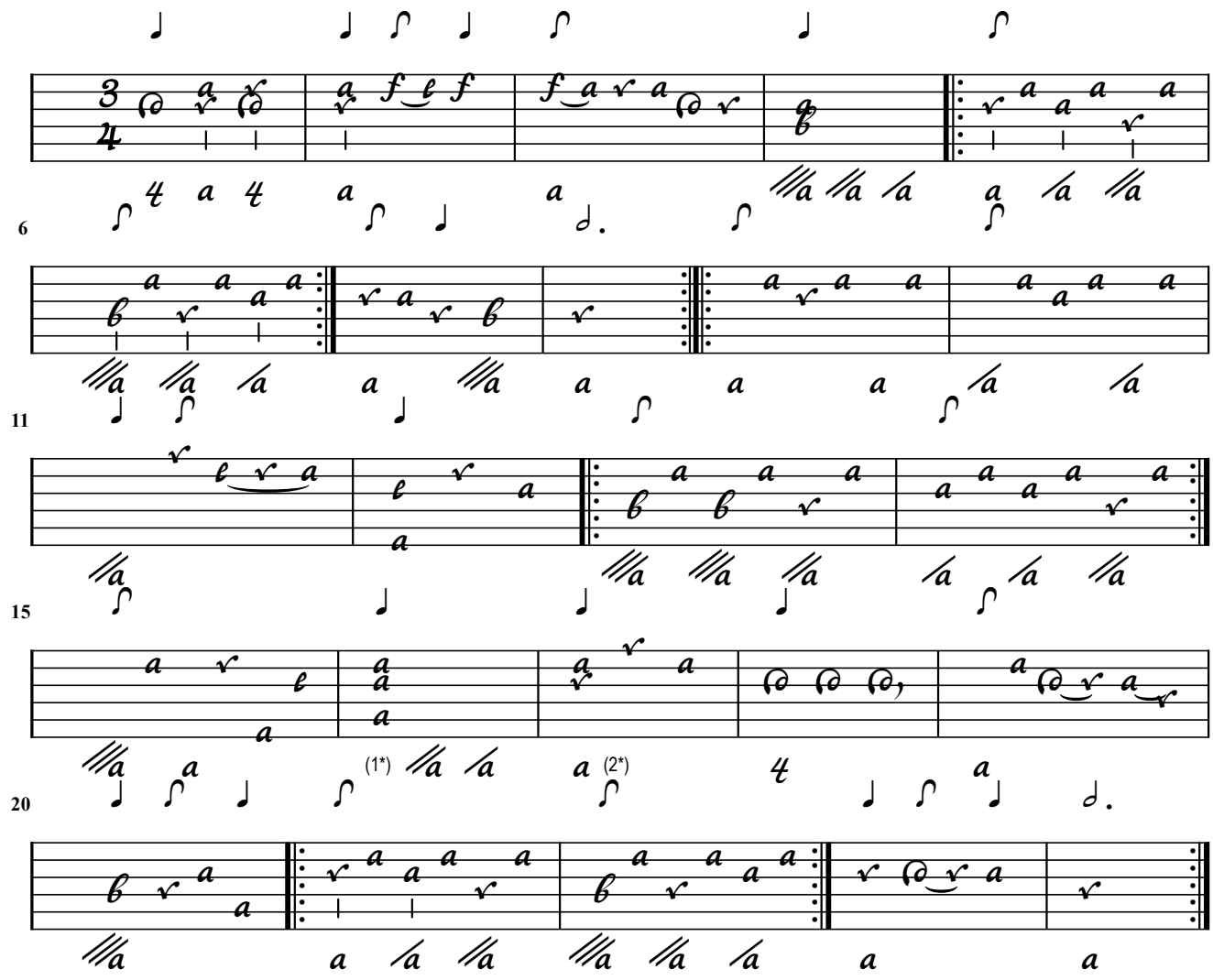


1. Flag added
2. Flag added
3. Flag added

Brescianello

Menuet

Kremsmünster L84 / 5v

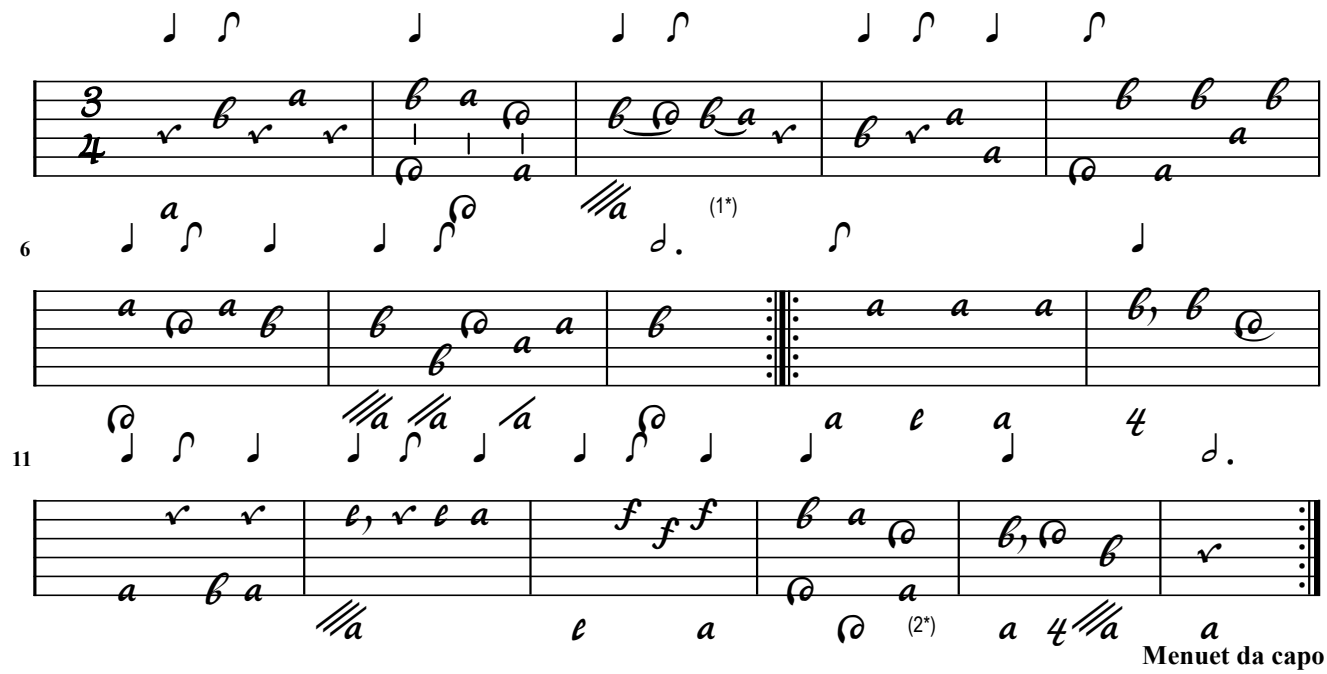


1. Note 'a' moved from 6th to 5th course
2. Orig: bass 'a' on 6th course

Brescianello

Trio

Kremsmünster L84 / 6r



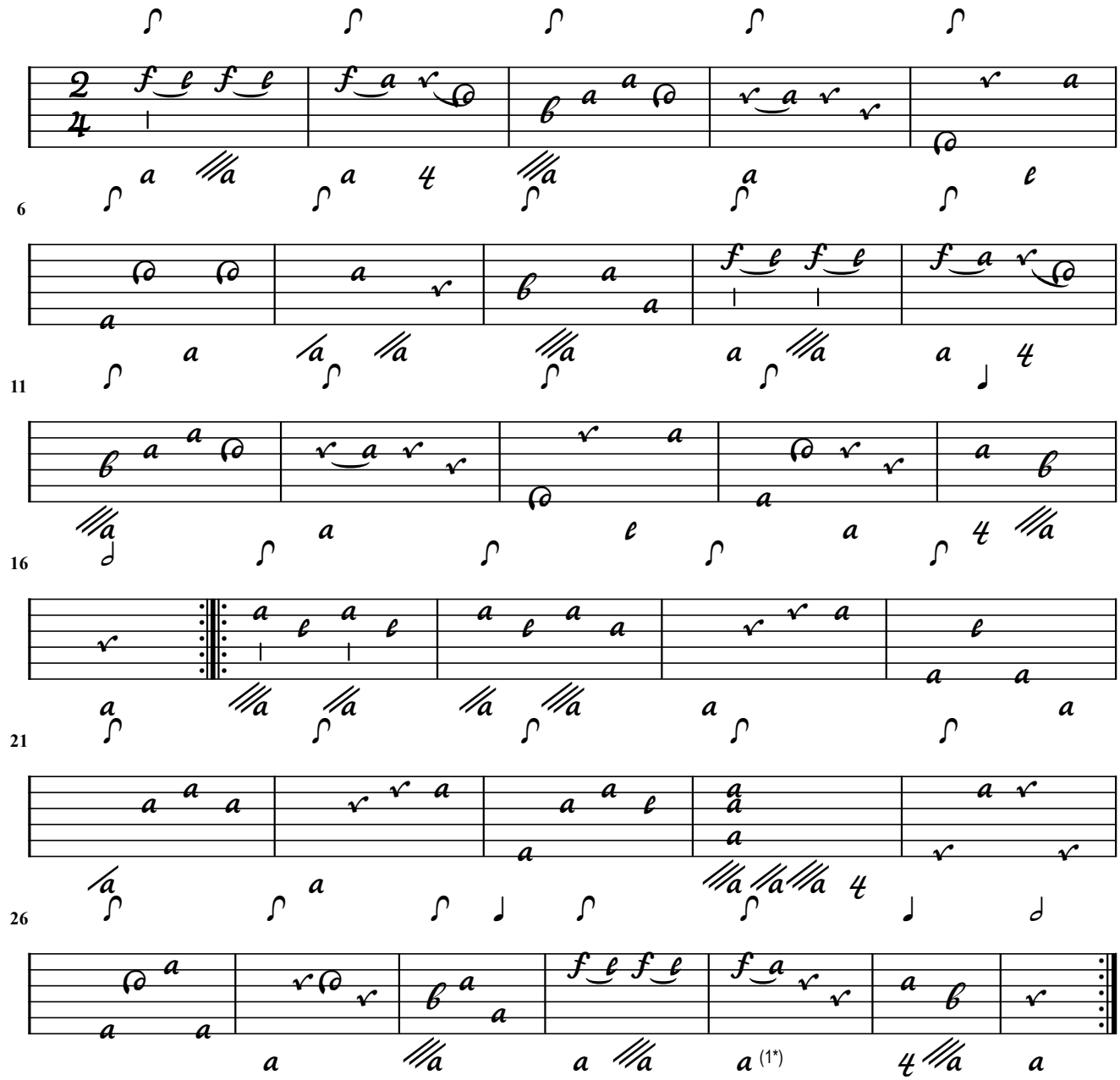
Menuet da capo

1. Orig: 'c' on 2nd course
2. Bass 'a' moved to 6th course

Brescianello

Gavotte

Kremsmünster L84 / 6v

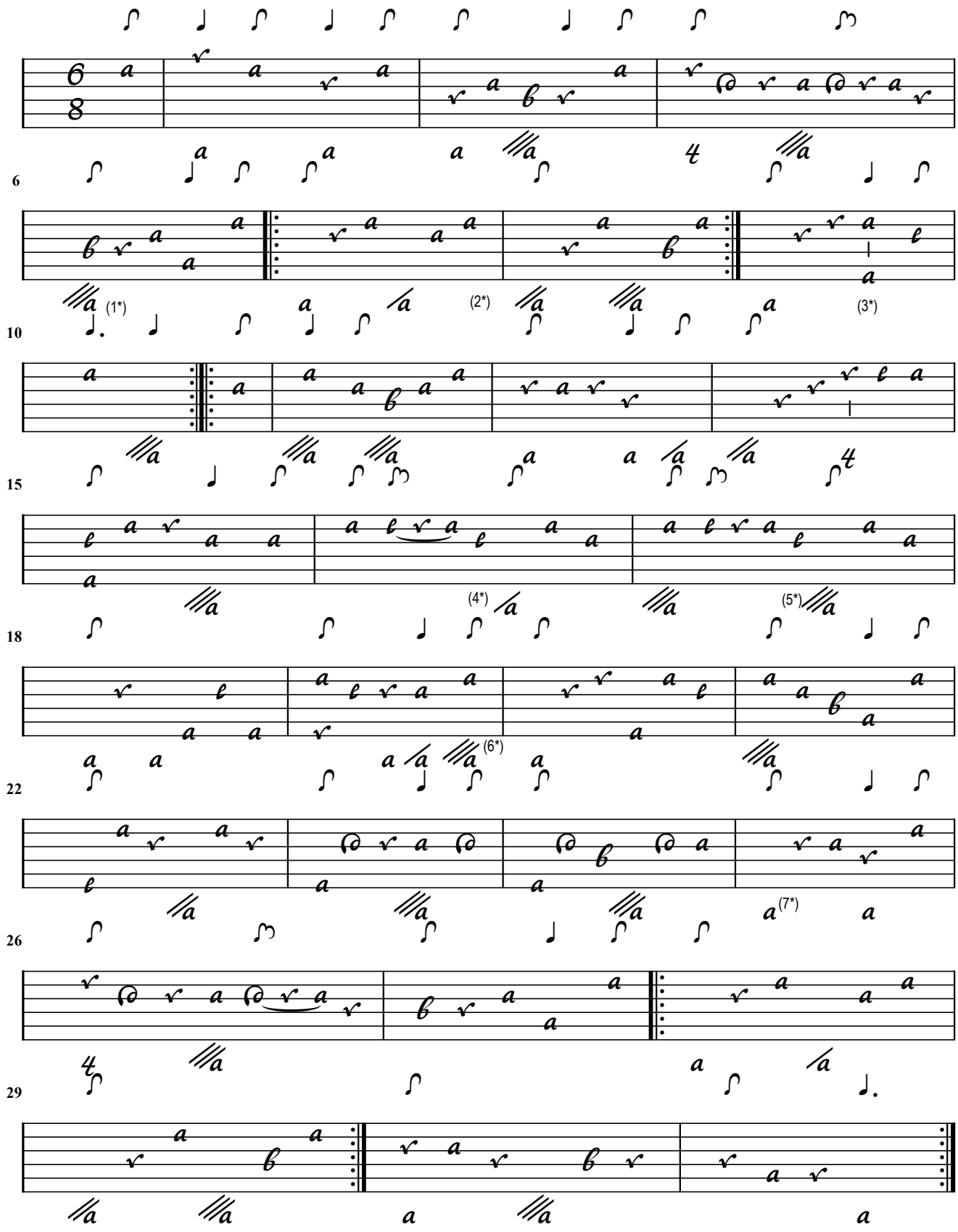


1. Bass 'a' moved from 6th course

Brescianello

[Gigue]

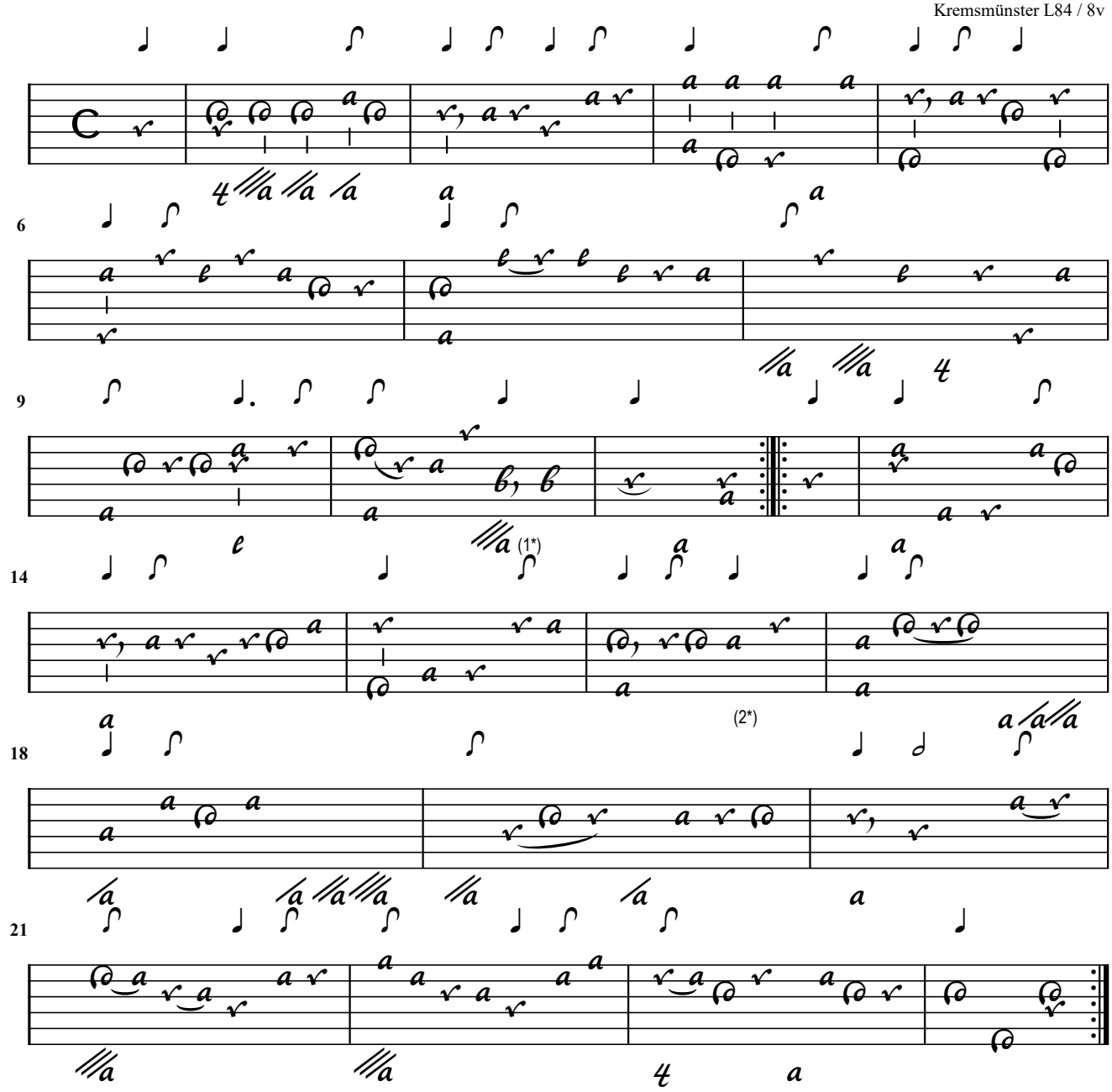
Kremsmünster L84 / 7v



1. Orig: bass 'a'
2. Orig: 'a' on 1rst course
3. Flag corrected
4. Orig: 'd' on 3rd course
5. Orig: 'd' on 3rd course
6. Flag corrected
7. Orig: bass on 6h course

Marche

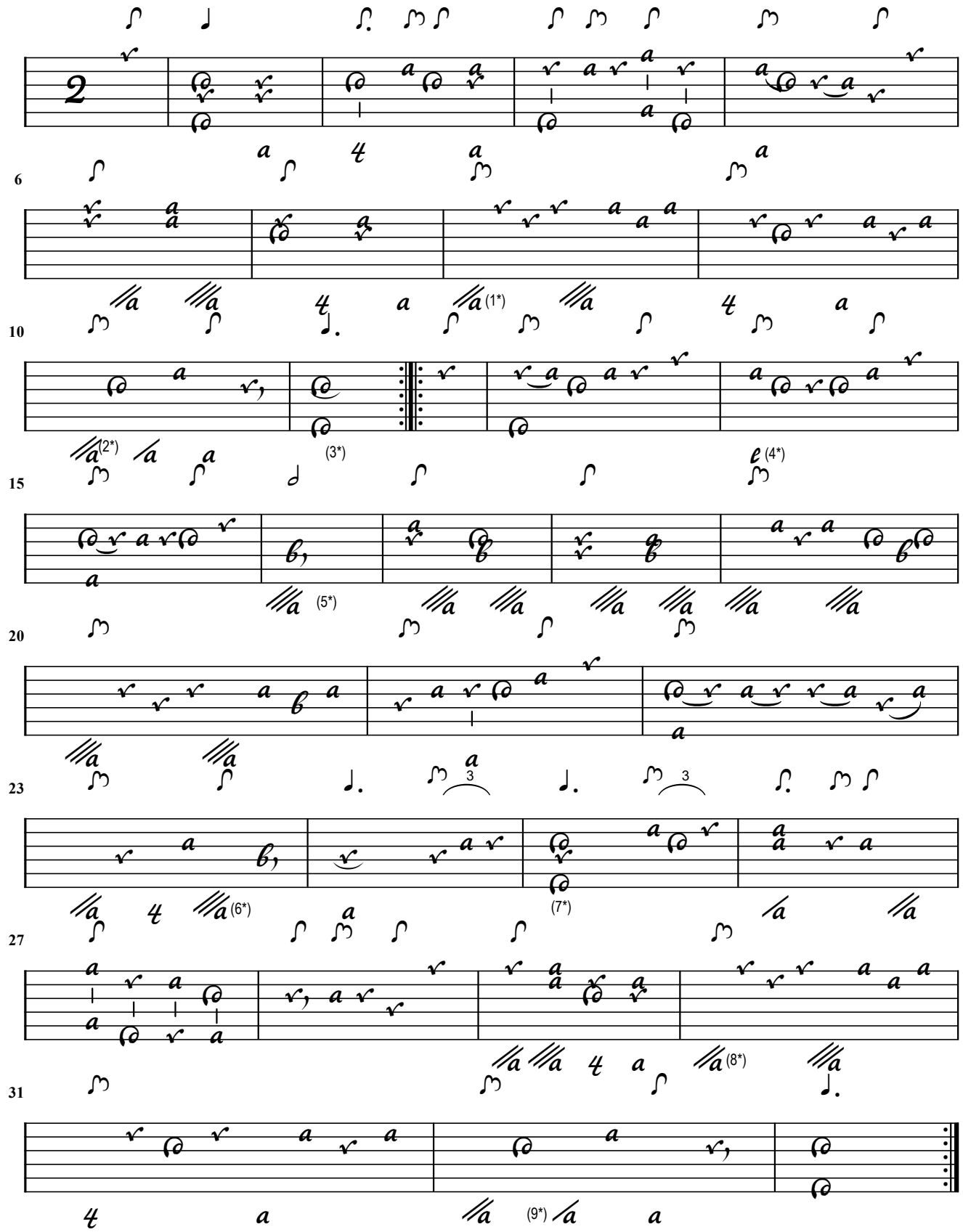
Kremsmünster L84 / 8v



1. Flag added
2. Flag added

Gavotte

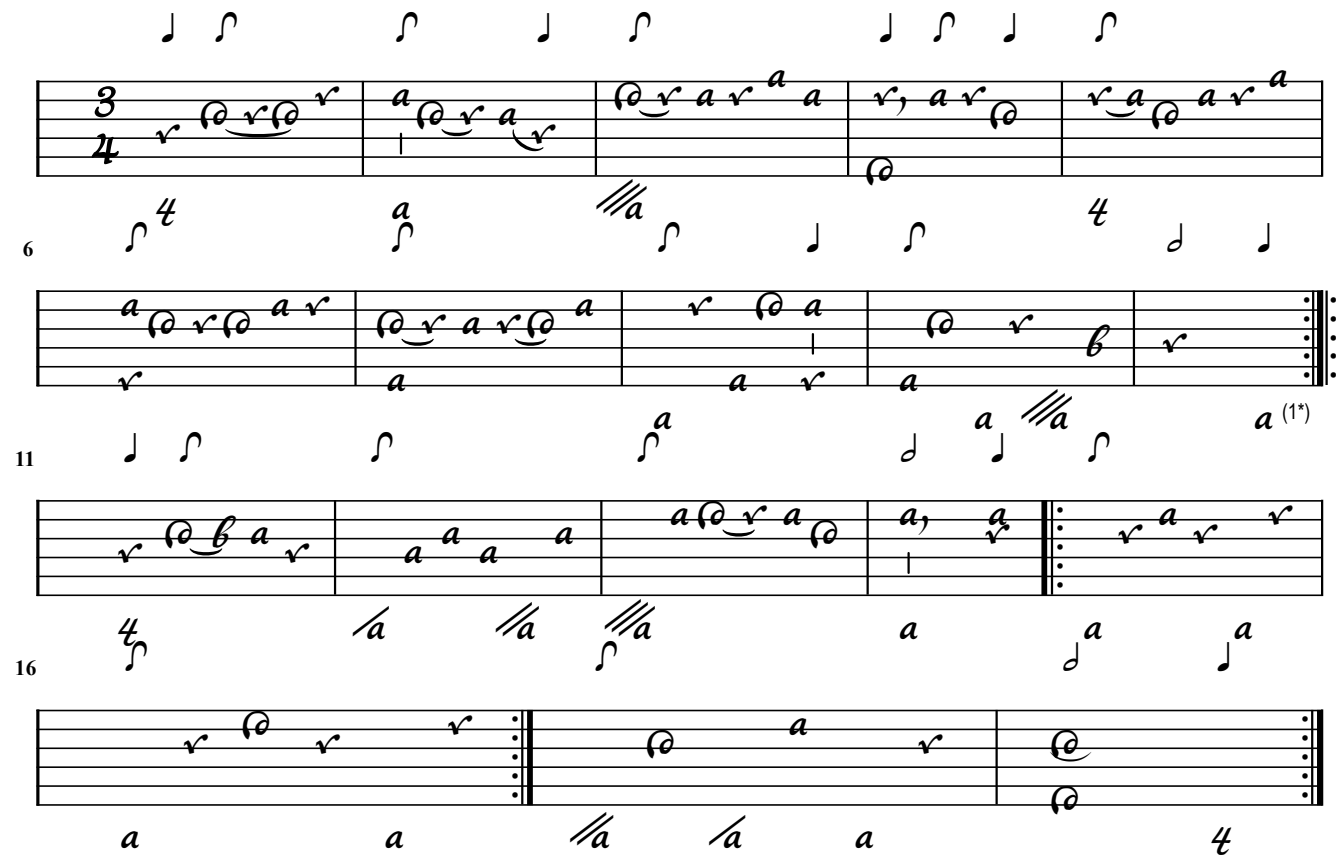
Kremsmünster L84 / 9v



1. Flag adapted
2. Flag adapted
3. Flag adapted
4. Flag adapted
5. Flag adapted
6. Flag adapted
7. Flag adapted
8. Flag adapted
9. Note shifted from 2nd course

Menuet

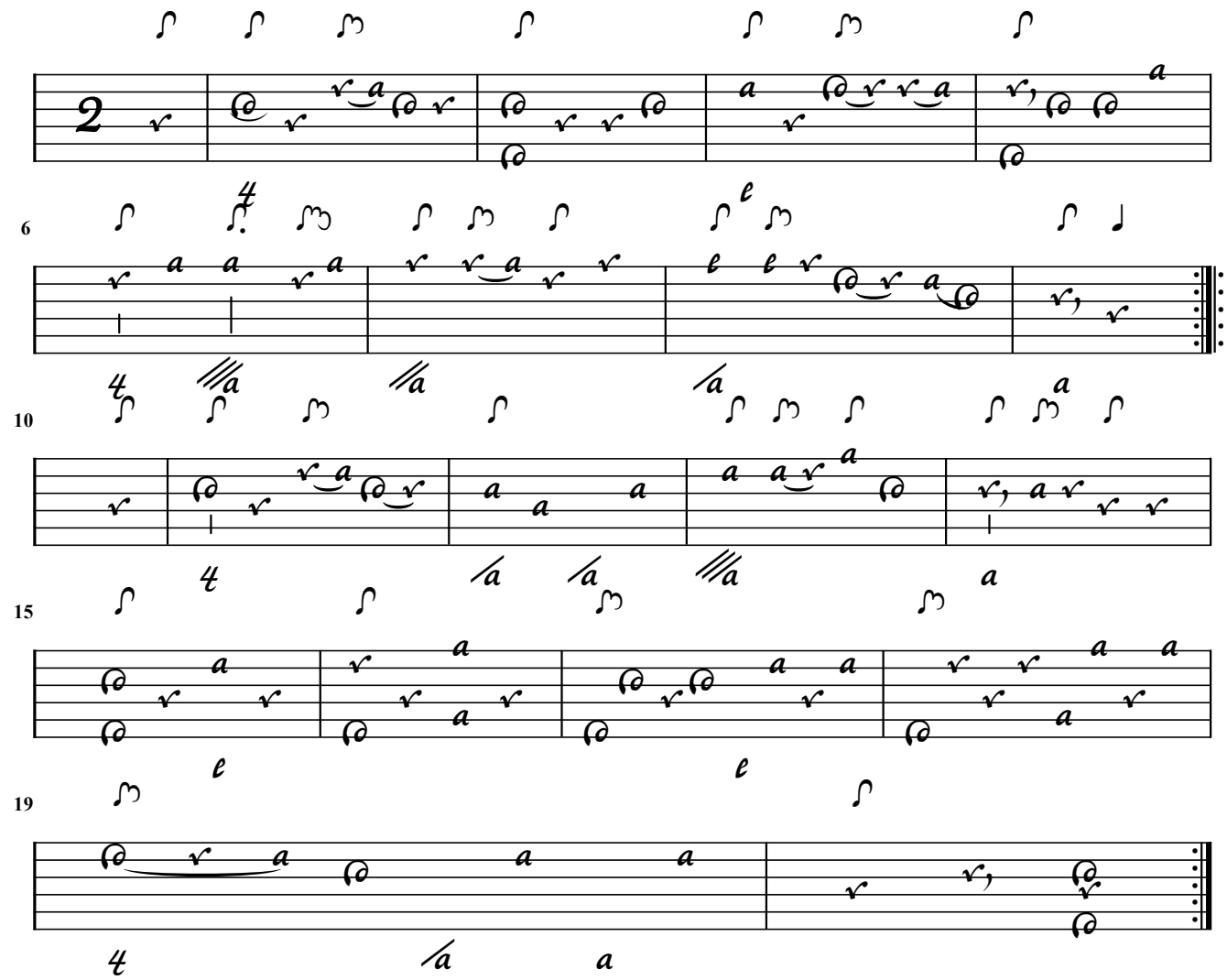
Kremsmünster L84 / 10v



1. Flag adapted

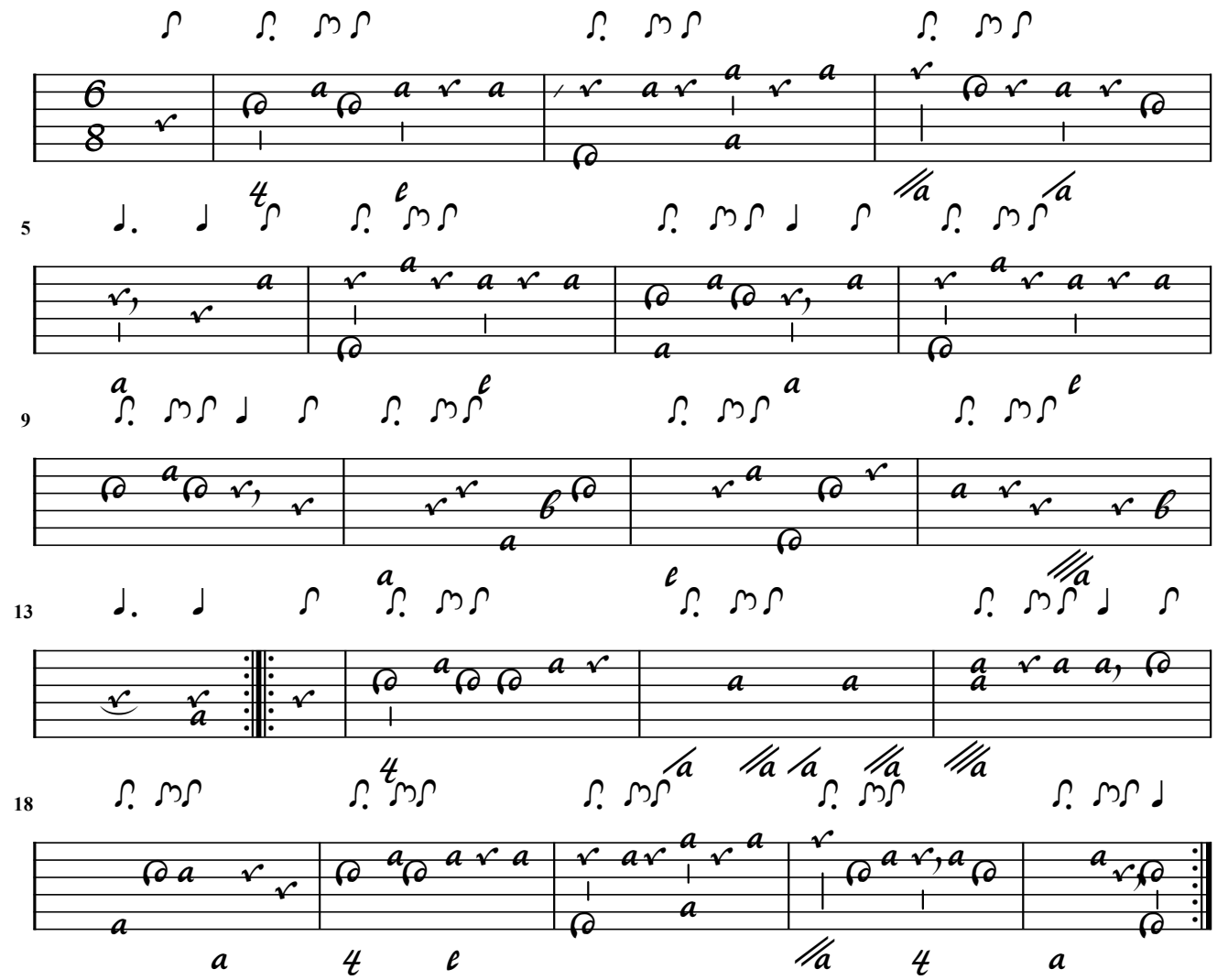
Boureè

Kremsmünster L84 / 11r



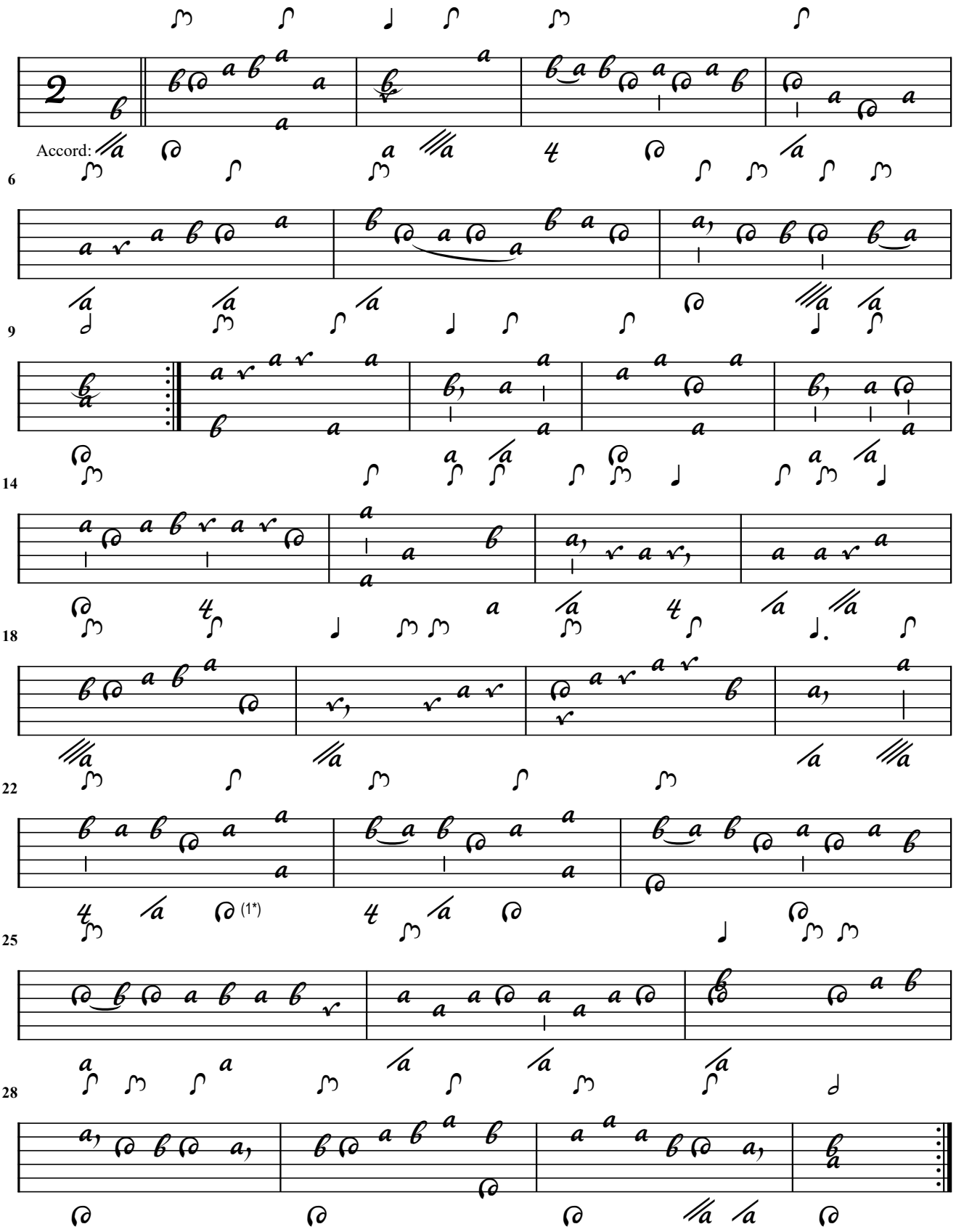
Guige

Kremsmünster L84 / 11v



Entrée

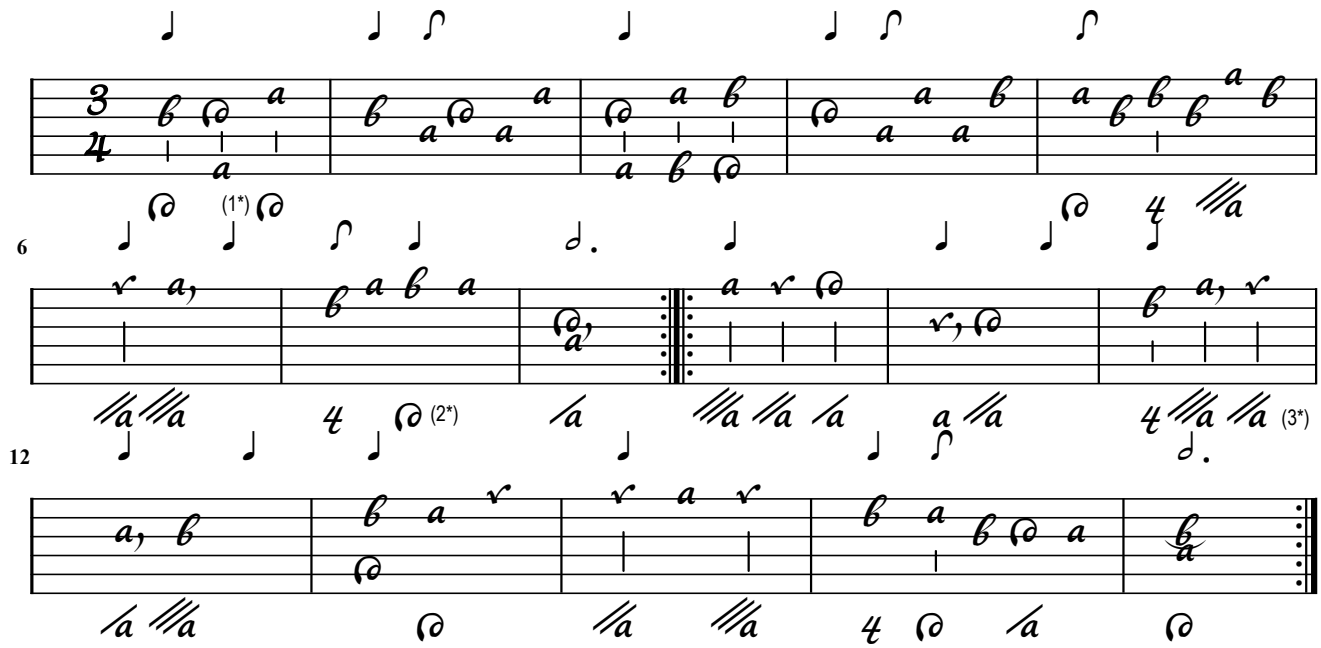
Kremsmünster L84 / 12r



1. Flag added

Menuet

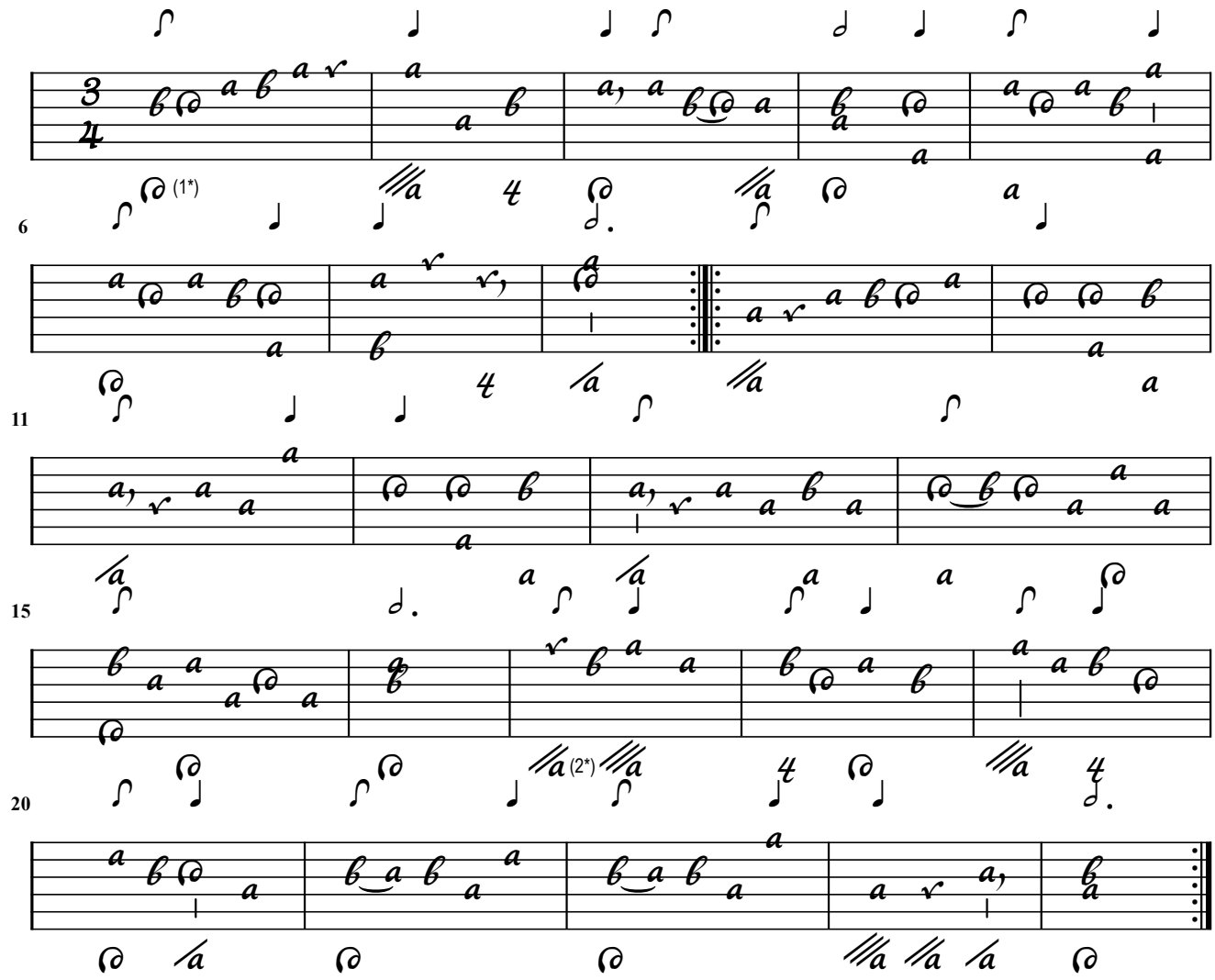
Kremsmünster L84 / 13r



1. Bass changed from 'a' to 6th course
2. Bass changed from 6th course
3. Bass changed from /a

Menuet

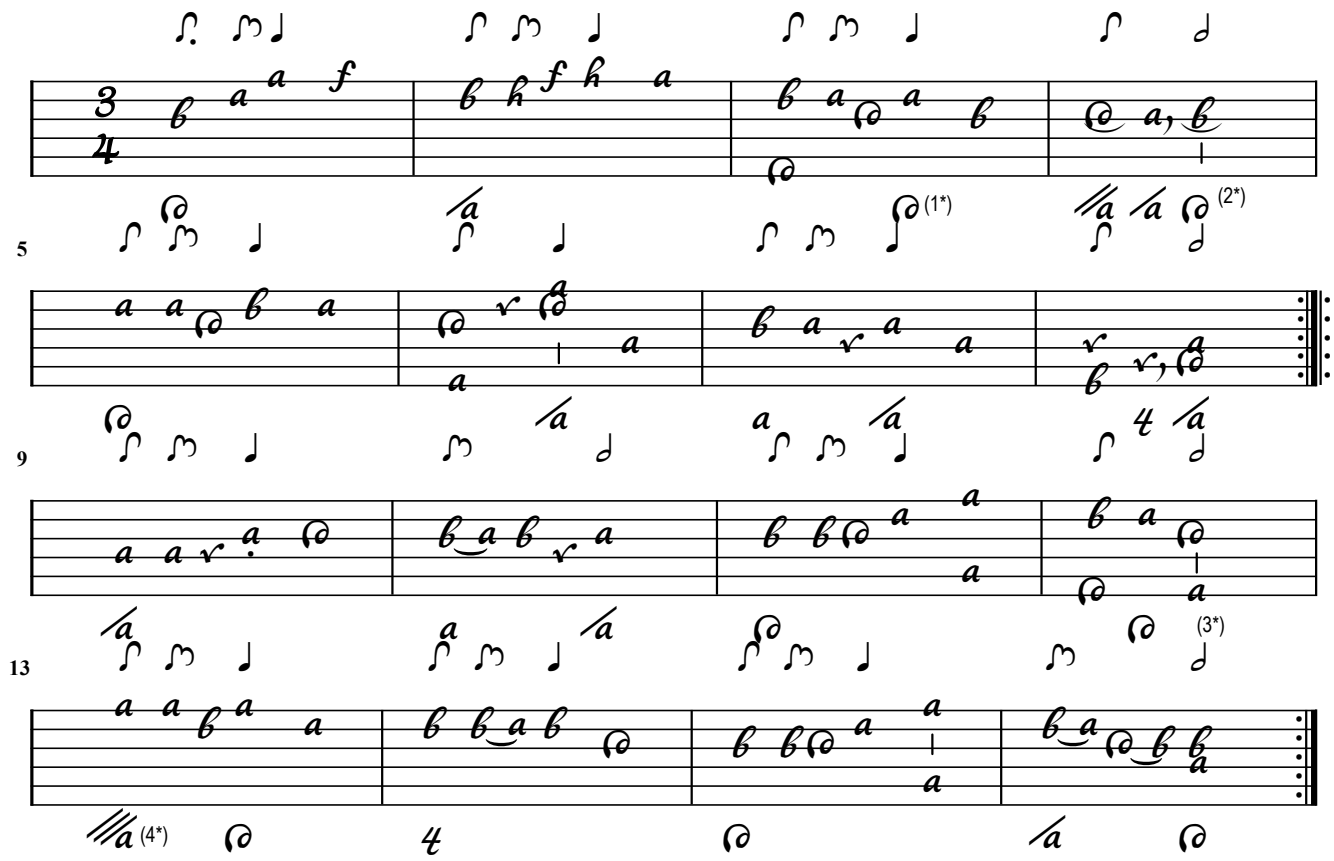
Kremsmünster L84 / 13v



1. b changed from 4th course
2. Bass changed from ///a

Scherzo

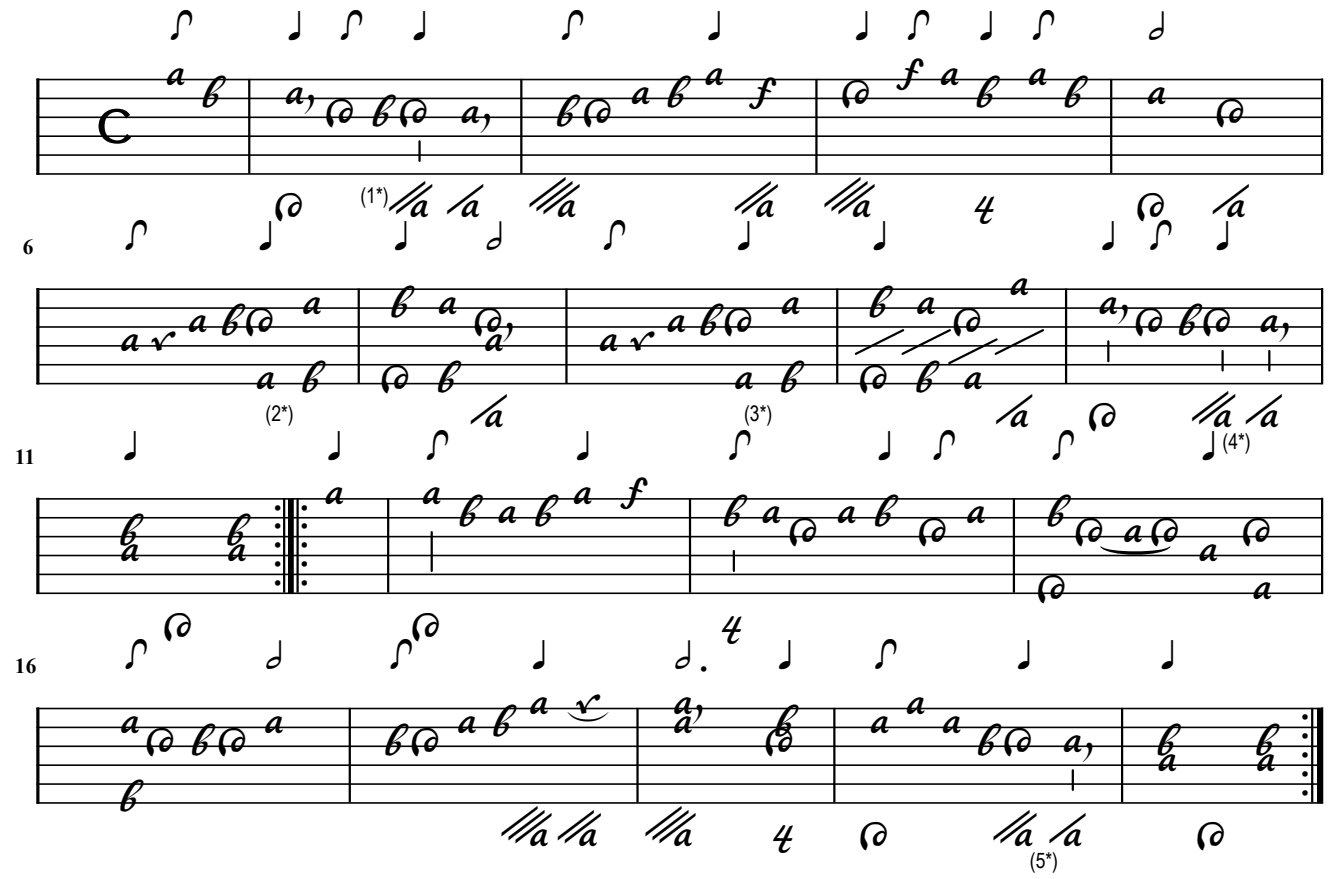
Kremsmünster L84 / 14r



1. Note "d" moved from 6th course
2. Note "b" moved to 3rd course
3. Bass moved to 6th course
4. Bass moved from //a

Boureè

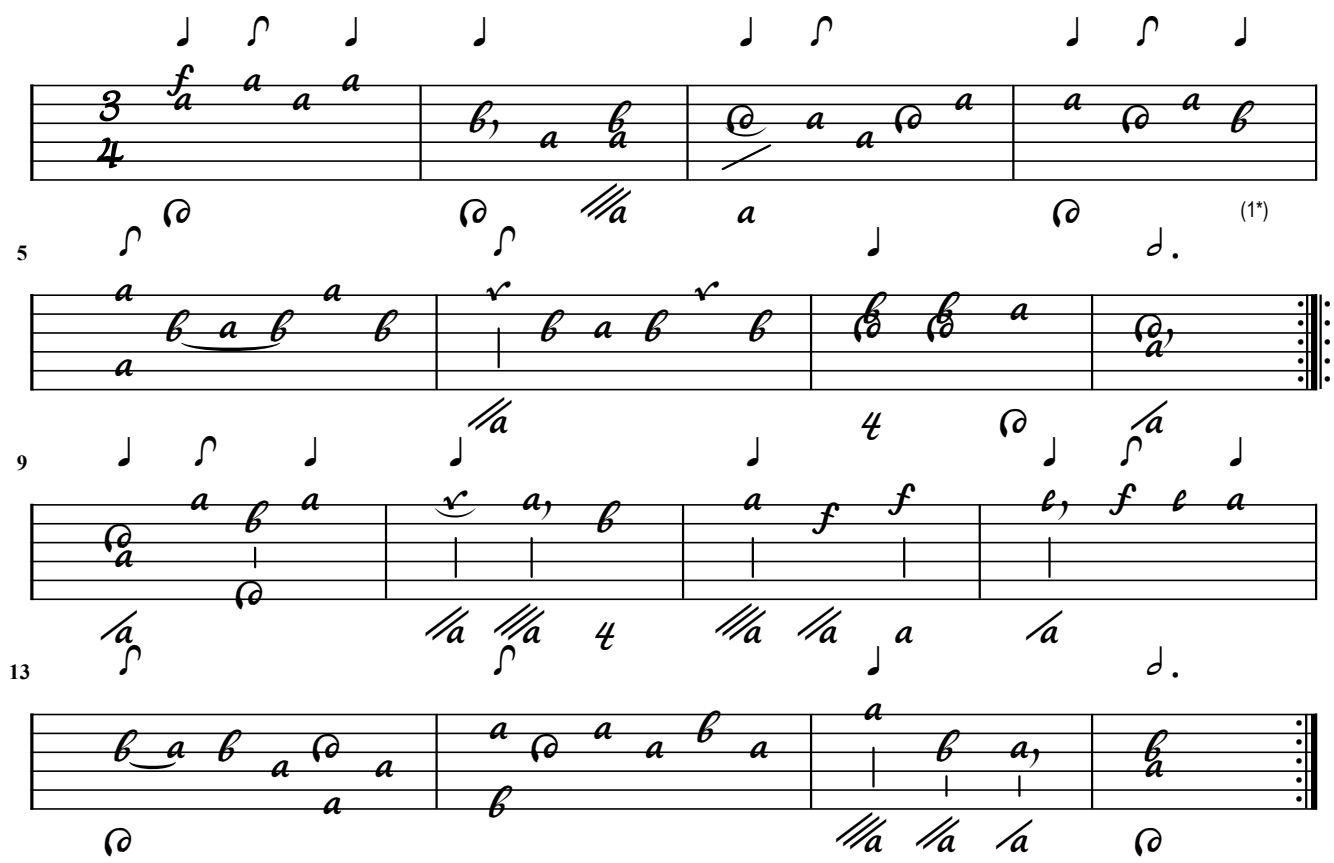
Kremsmünster L84 / 14v



1. Note moved from 2nd course
2. Flag added
3. Flag added
4. Flag added
5. Bass moved from ///a

Menuet

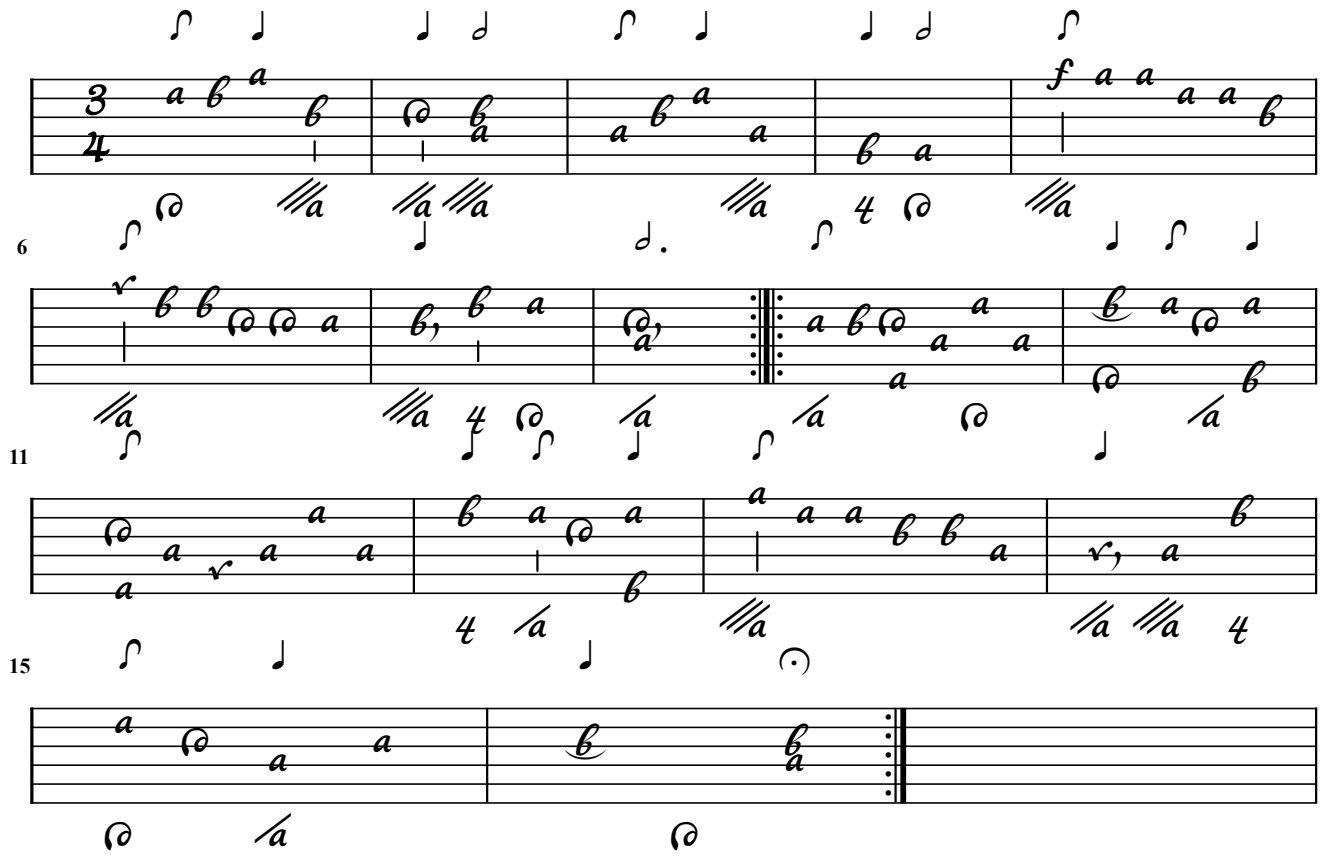
Kremsmünster L84 / 15v (1)



1. Flag added

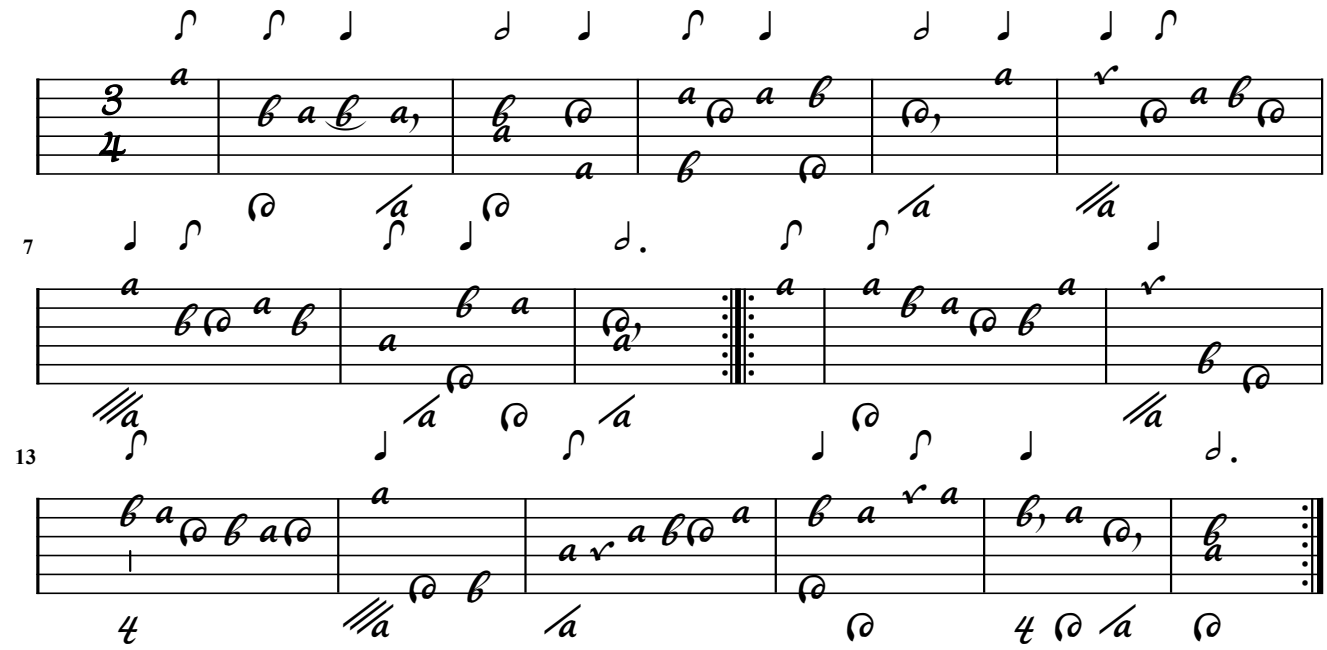
Menuet

Kremsmünster L84 / 15v (2)



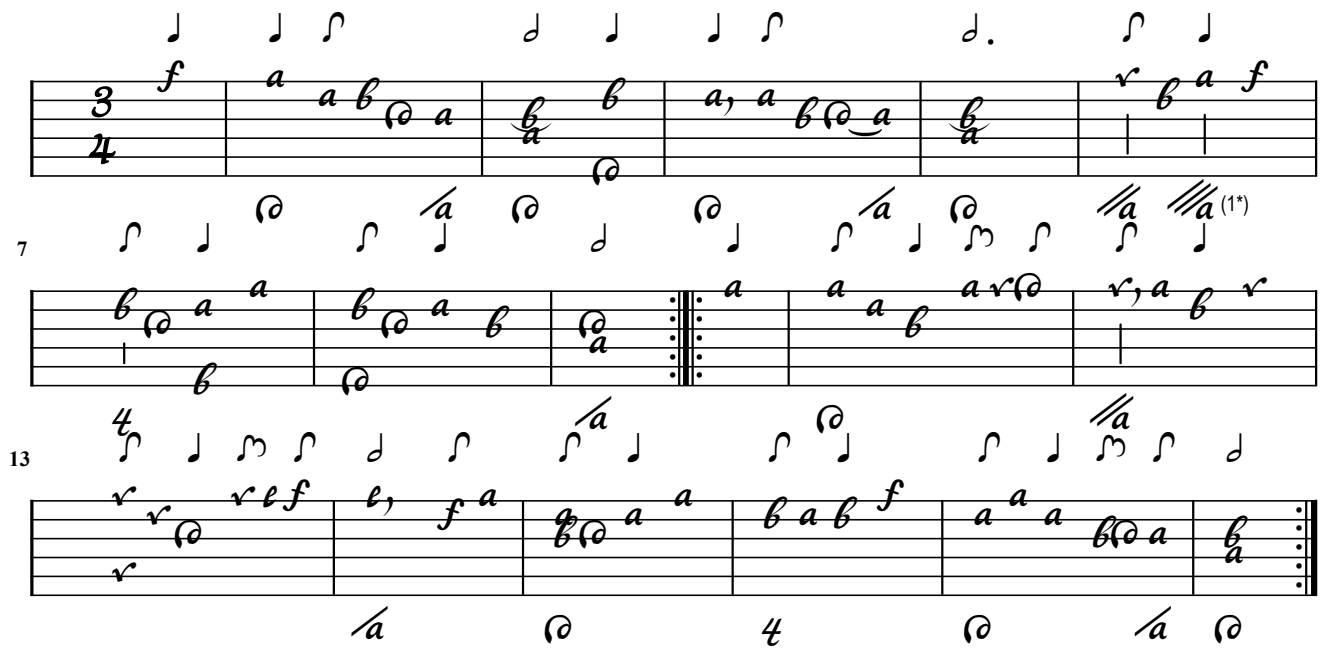
[Menuet?]

Kremsmünster L84 / 16r



Menuet

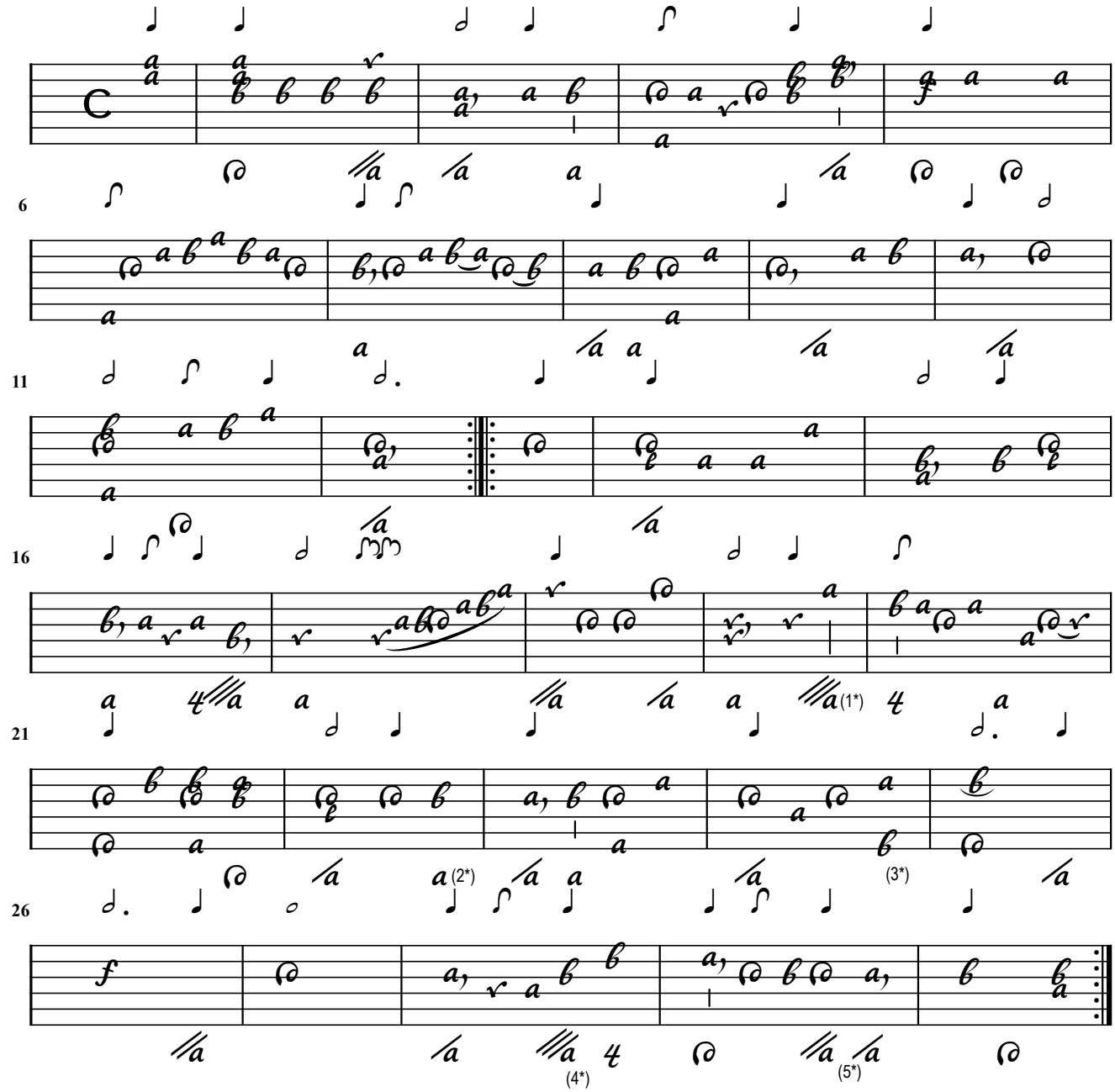
Kremsmünster L84 / 16v



1. Flag added

Boureè

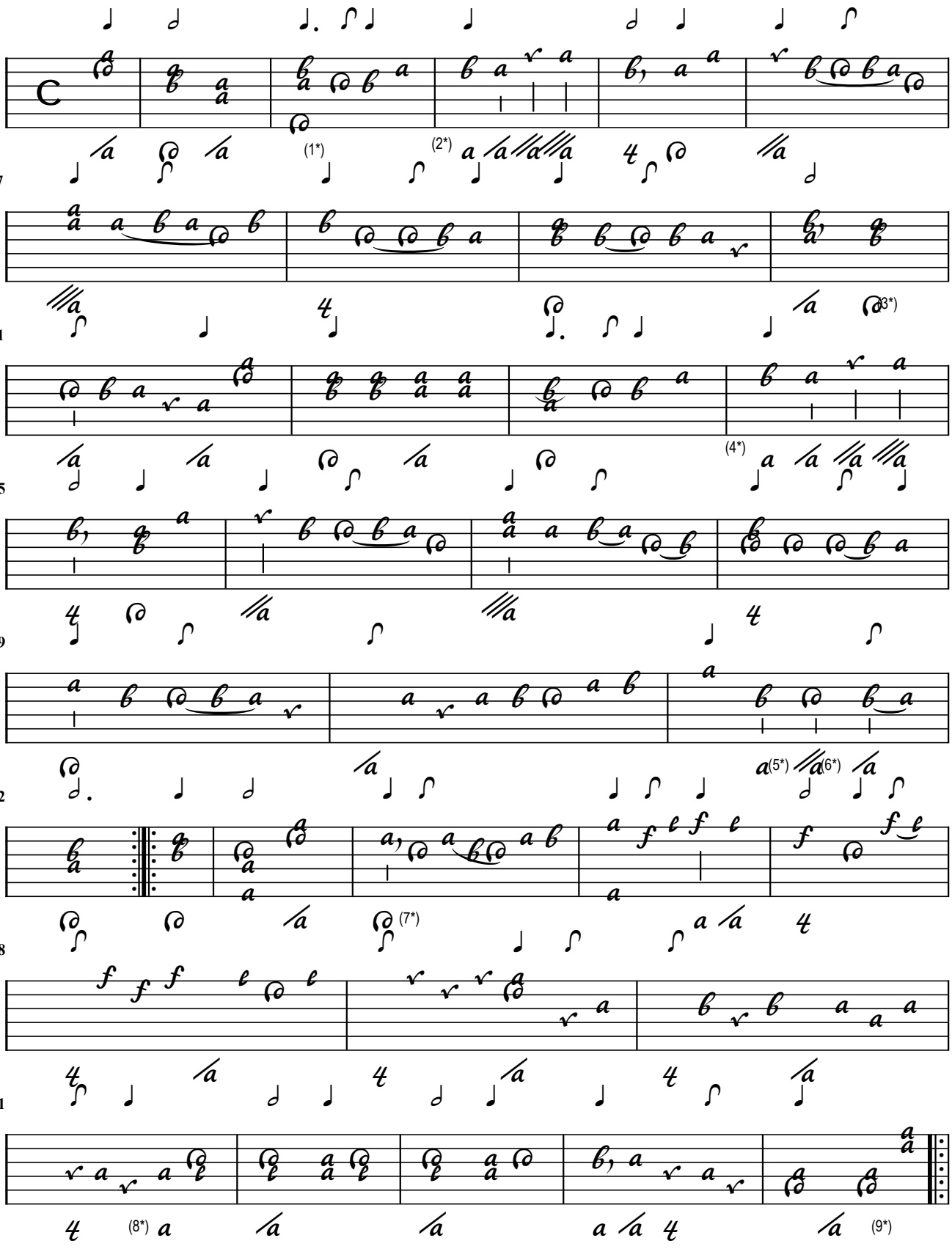
Kremsmünster L84 / 17r



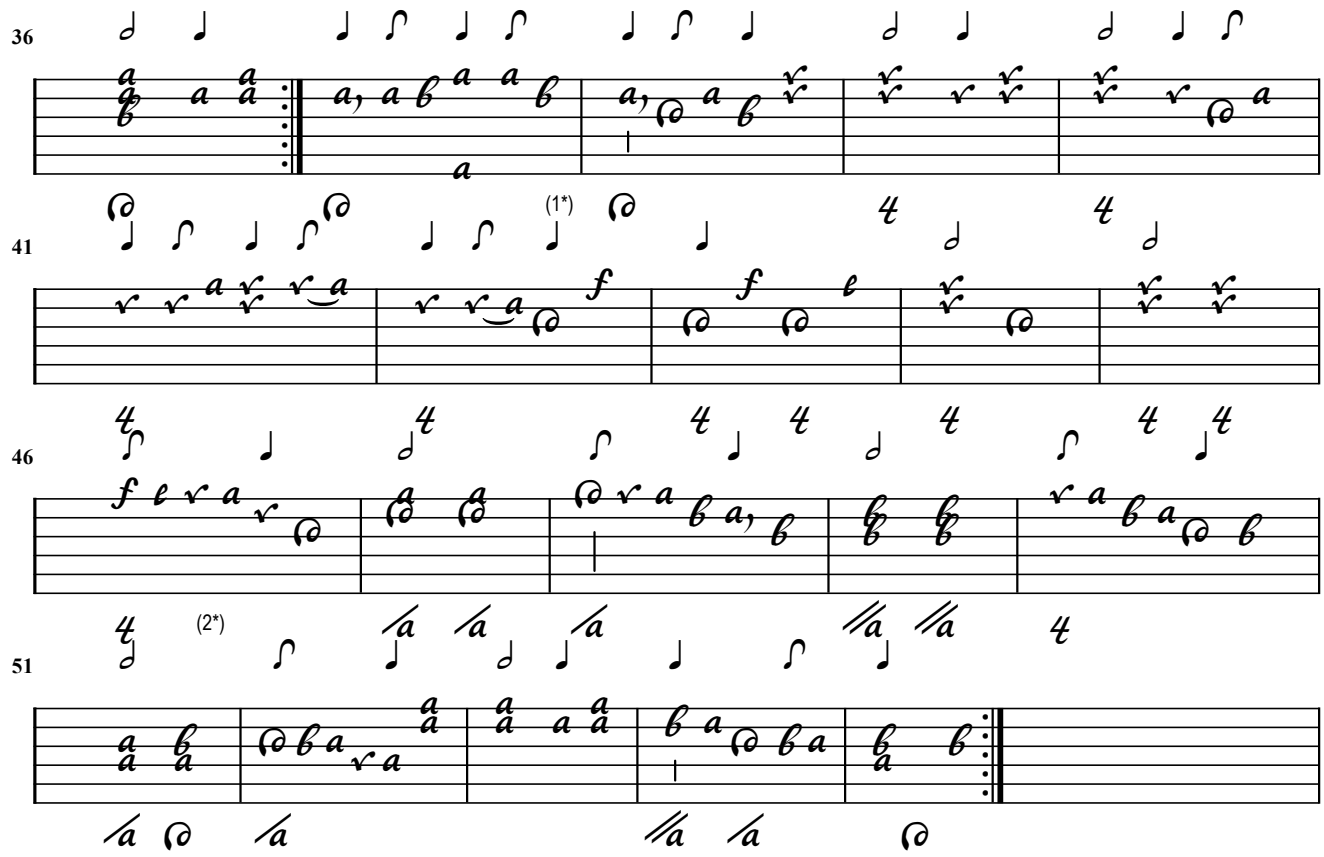
1. Bass changed from //a
2. Bass moved from 6th course
3. Note moved from 5th course
4. Flag added
5. Flag added

Rigedon

Kremsmünster L84 / 17v



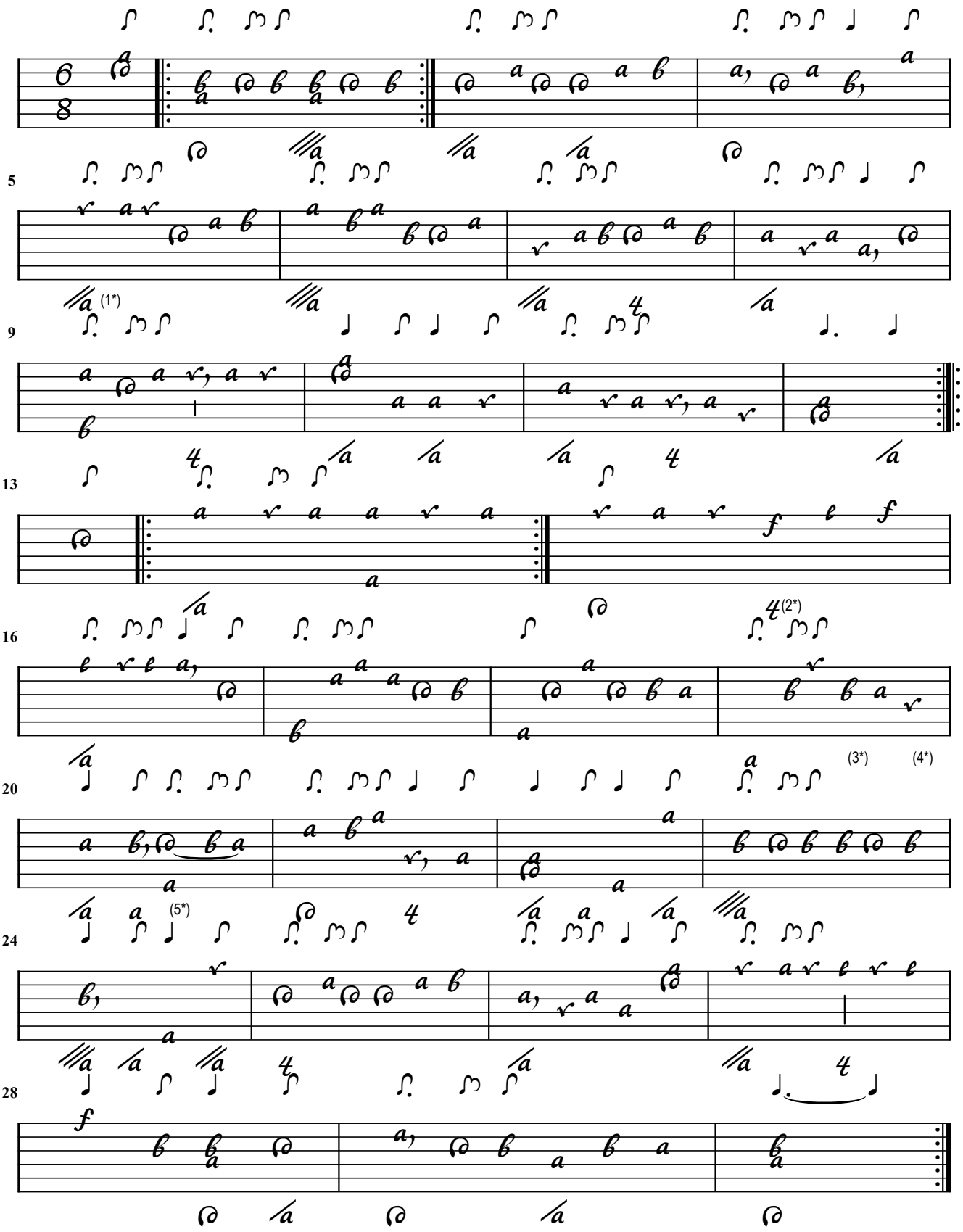
1. Bass d moved to 6th course
2. Orig: /a, //a, //a, ///a
3. Bass moved from 6th course
4. See footnote 2.
5. Note moved from 2nd course
6. Note moved from 2nd course
7. Bass moved from 6th course
8. Flag added
9. Notes inverted in original



1. Note moved from 1rst course
2. Note added

Guige

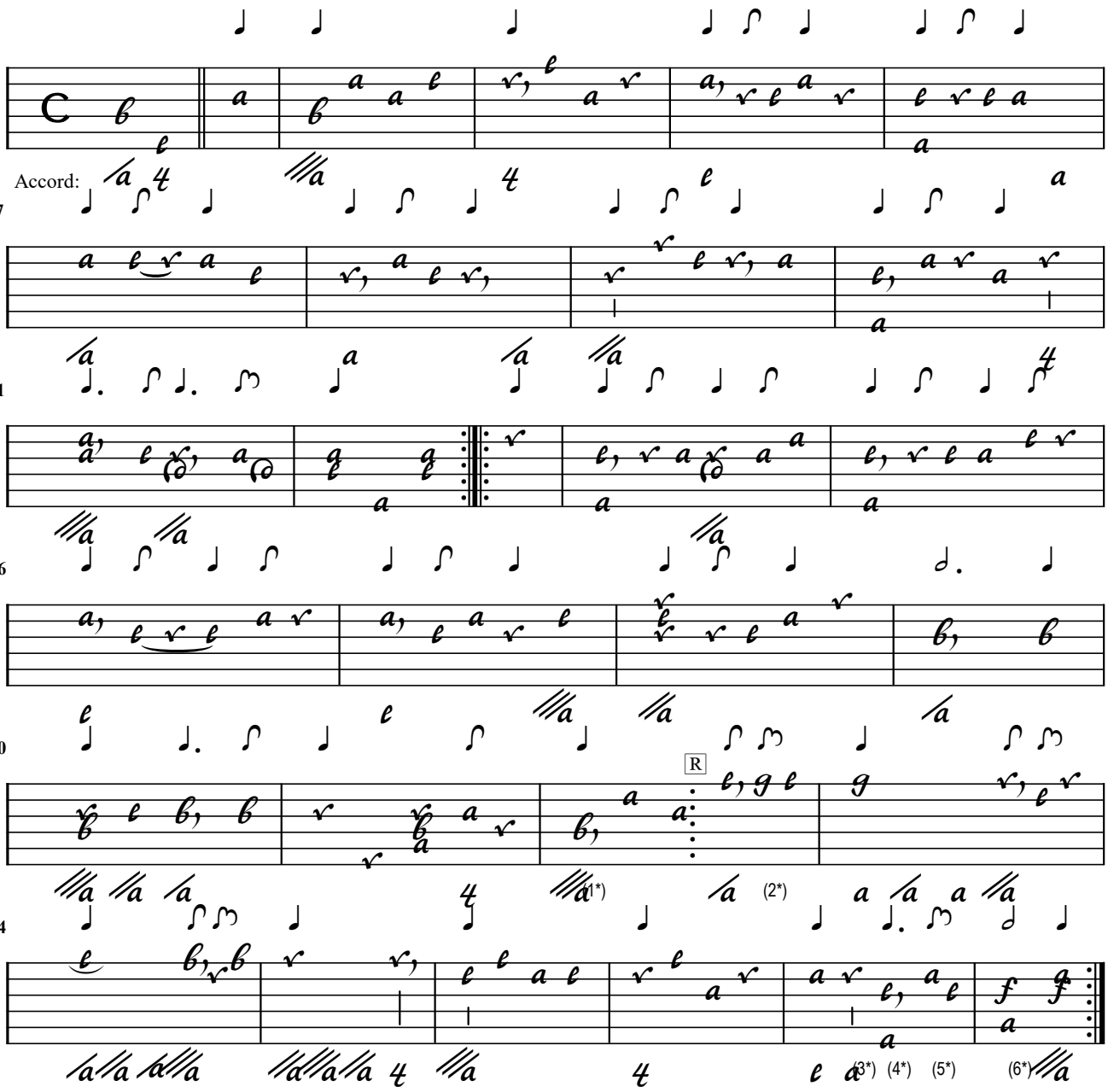
Kremsmünster L84 / 19r



1. Bass changed from ///a
2. Moved from 1rst course
3. Note lowered one course
4. Note lowered one course
5. Bass moved up one course

Entreè ex D#

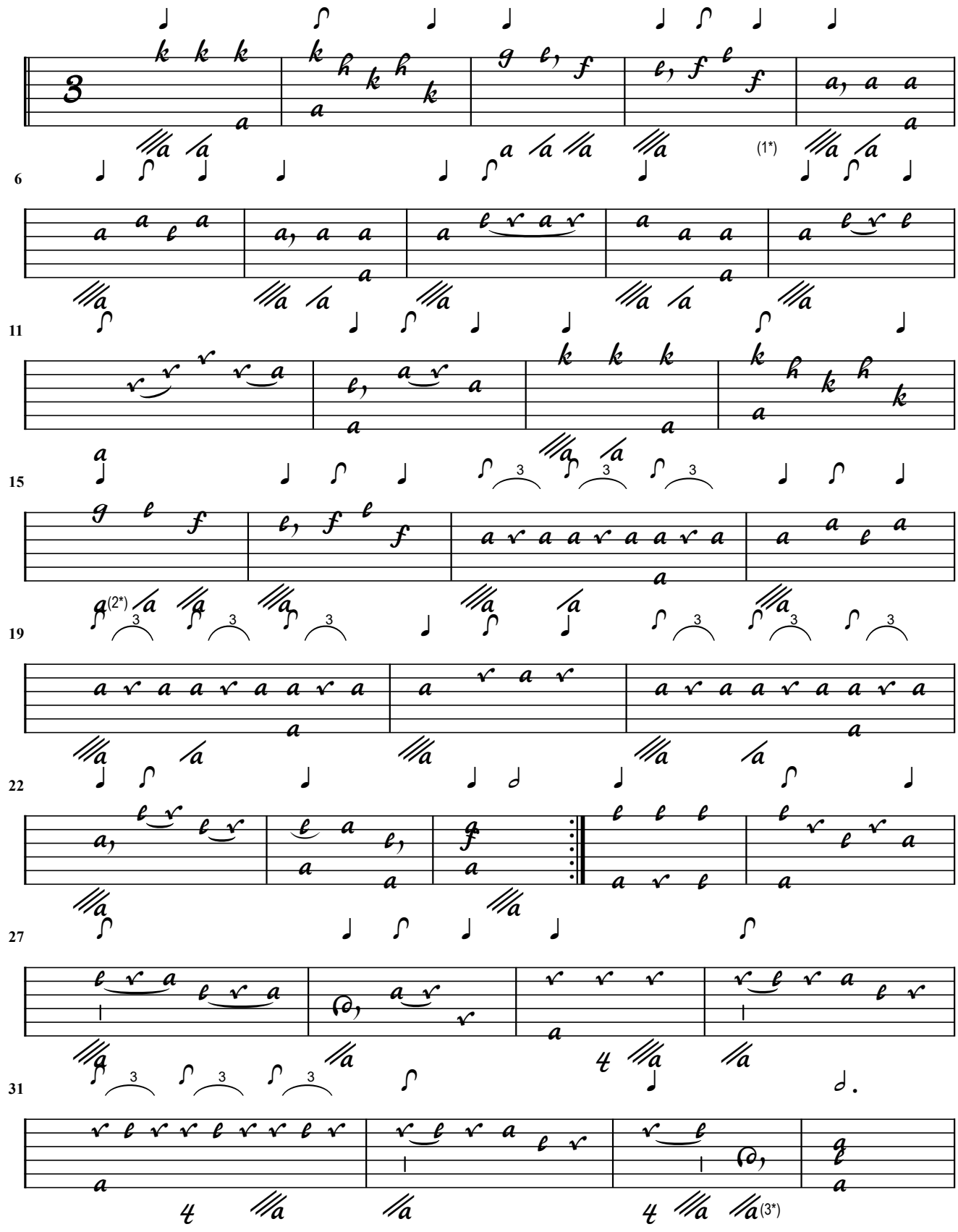
Kremsmünster L84 / 20r



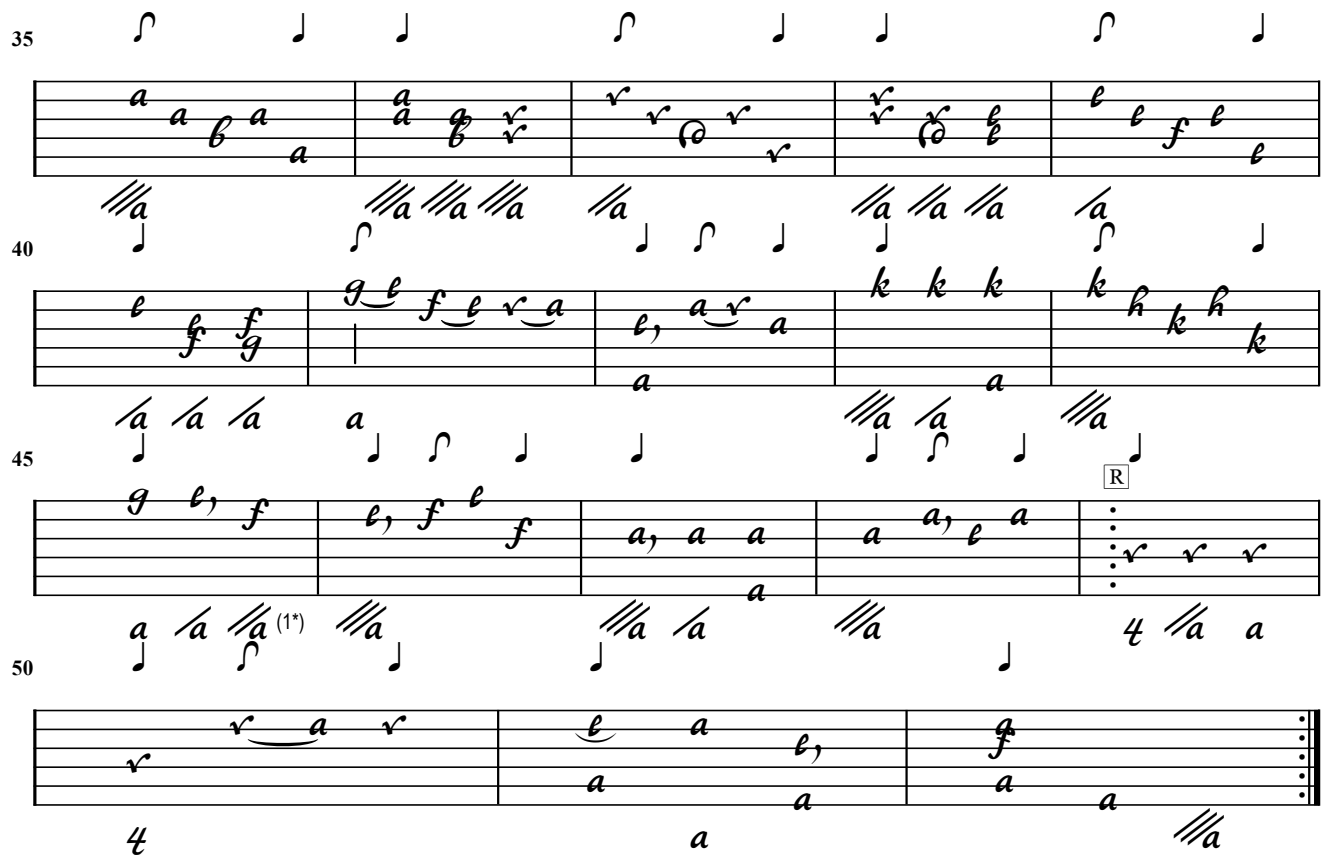
1. Note moved down one course
2. Original: 'f'
3. Flag changed
4. Flag changed
5. Flag changed
6. Note f moved up one course

Menuet

Kremsmünster L84 /20v



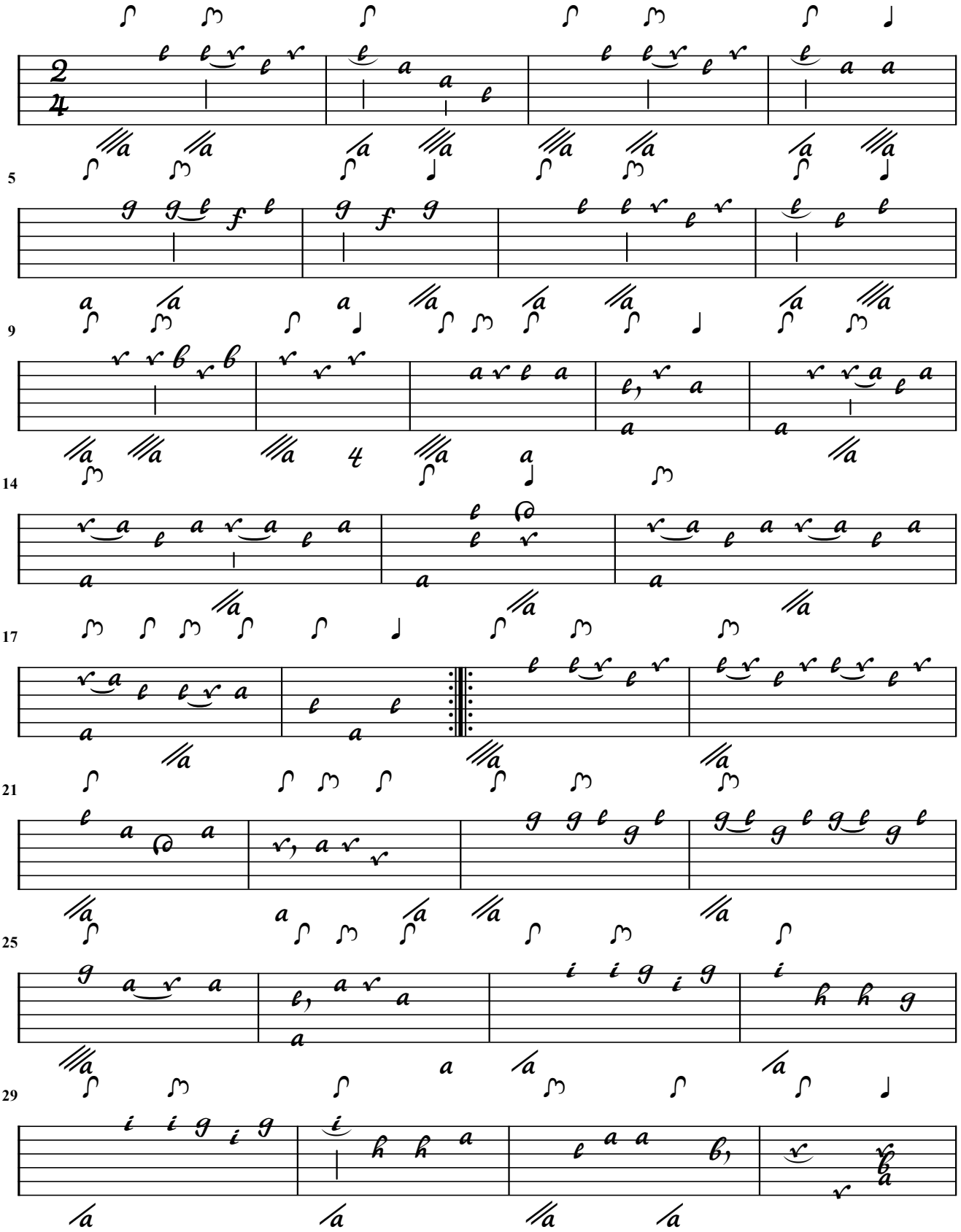
1. Note moved down one course
2. Bass moved down one course
3. Note one course lower

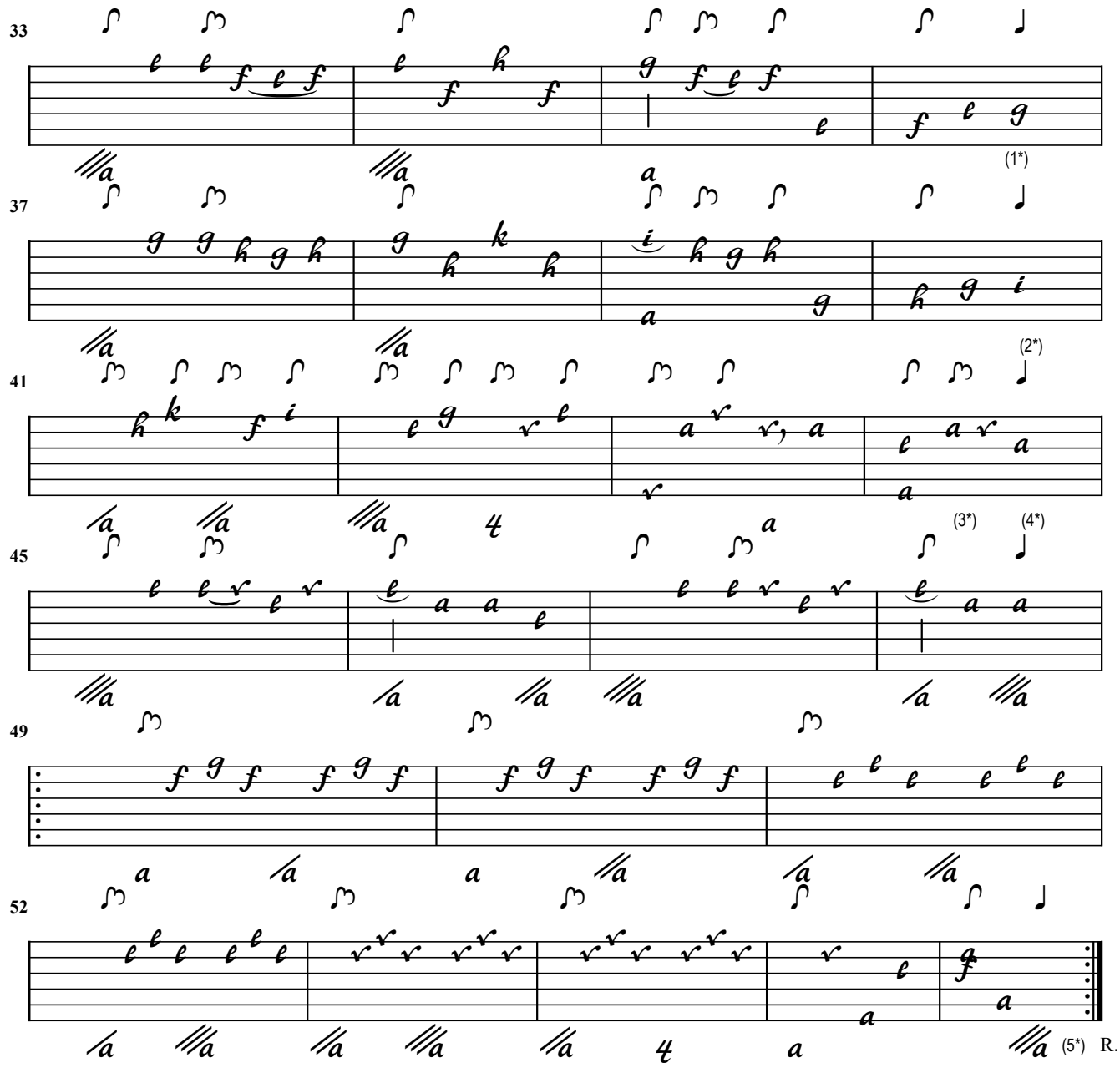


1. Orig: ///a

Pimpinella

Kremsmünster L84 / 22v

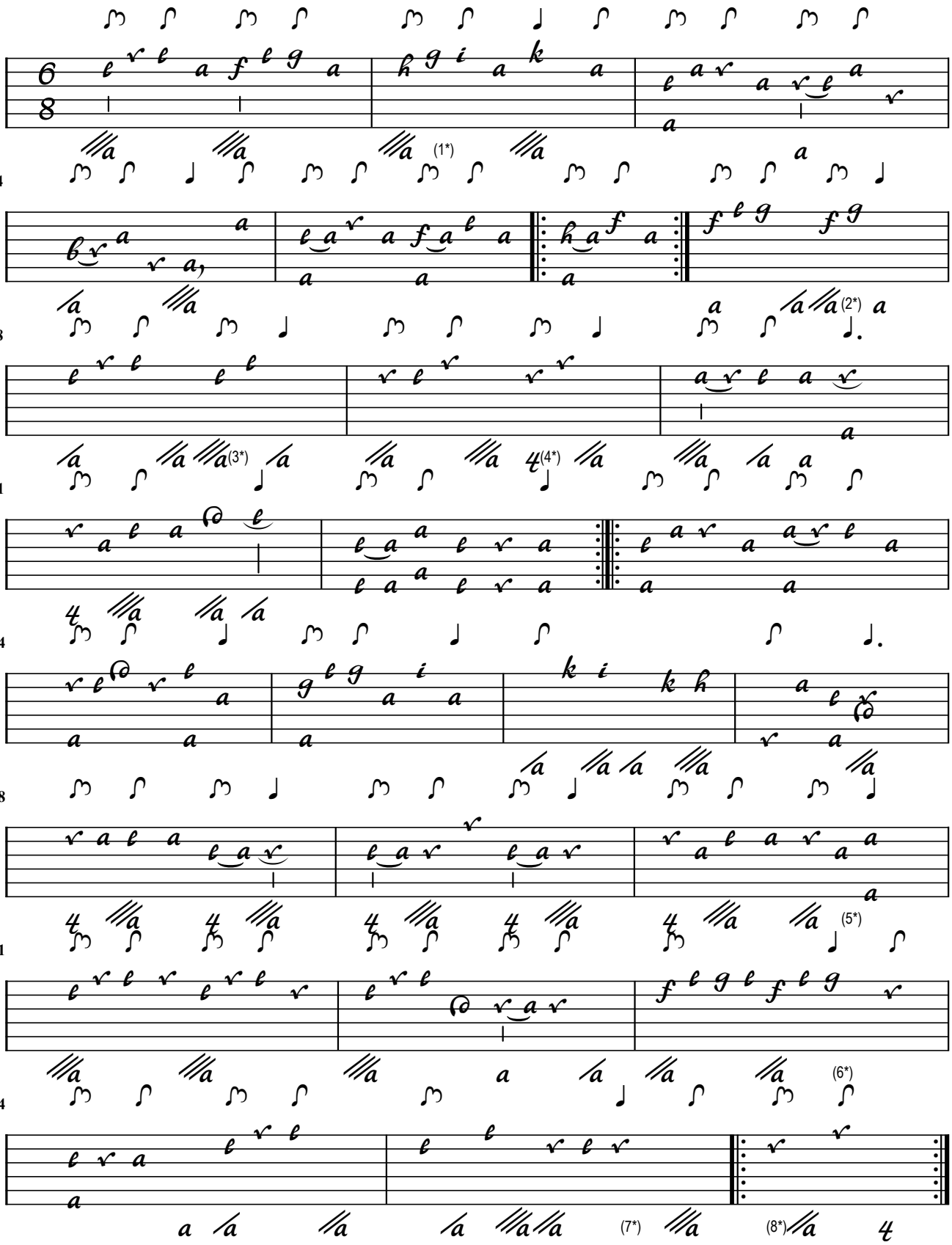




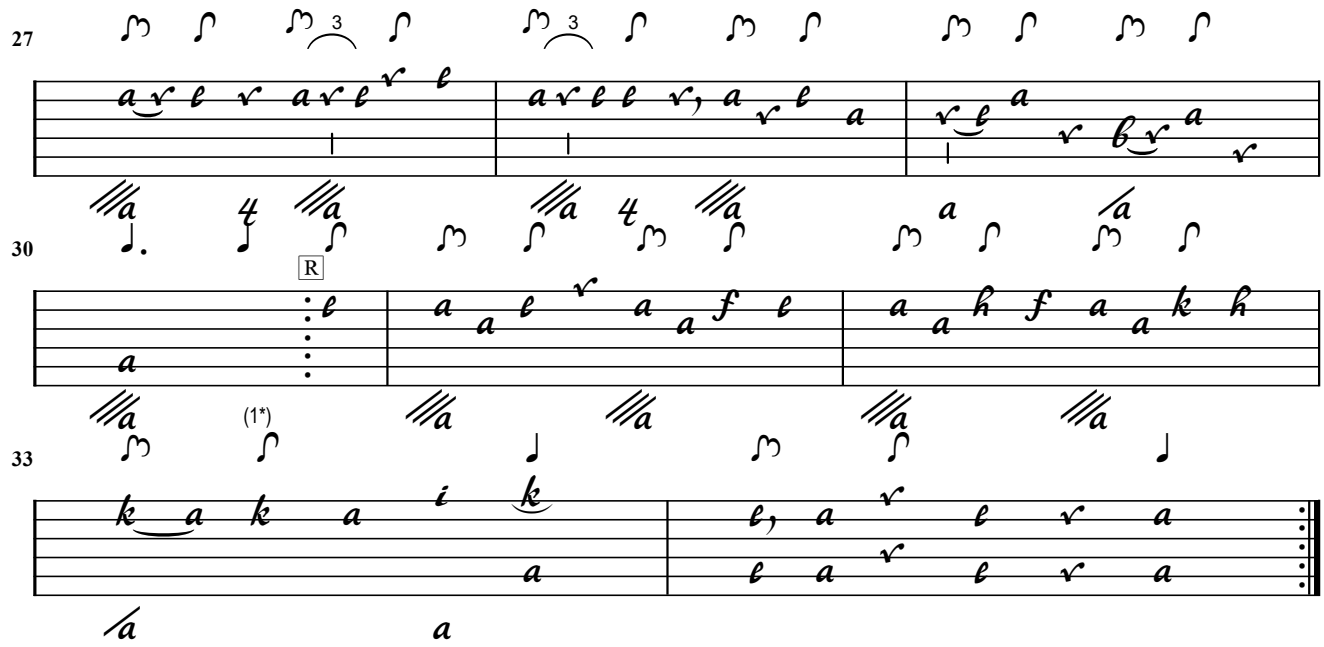
1. Orig: "f"
2. Changed note from 'h'
3. Changed flag
4. Changed flag
5. Flag added

Furlana

Kremsmünster L84 / 24v



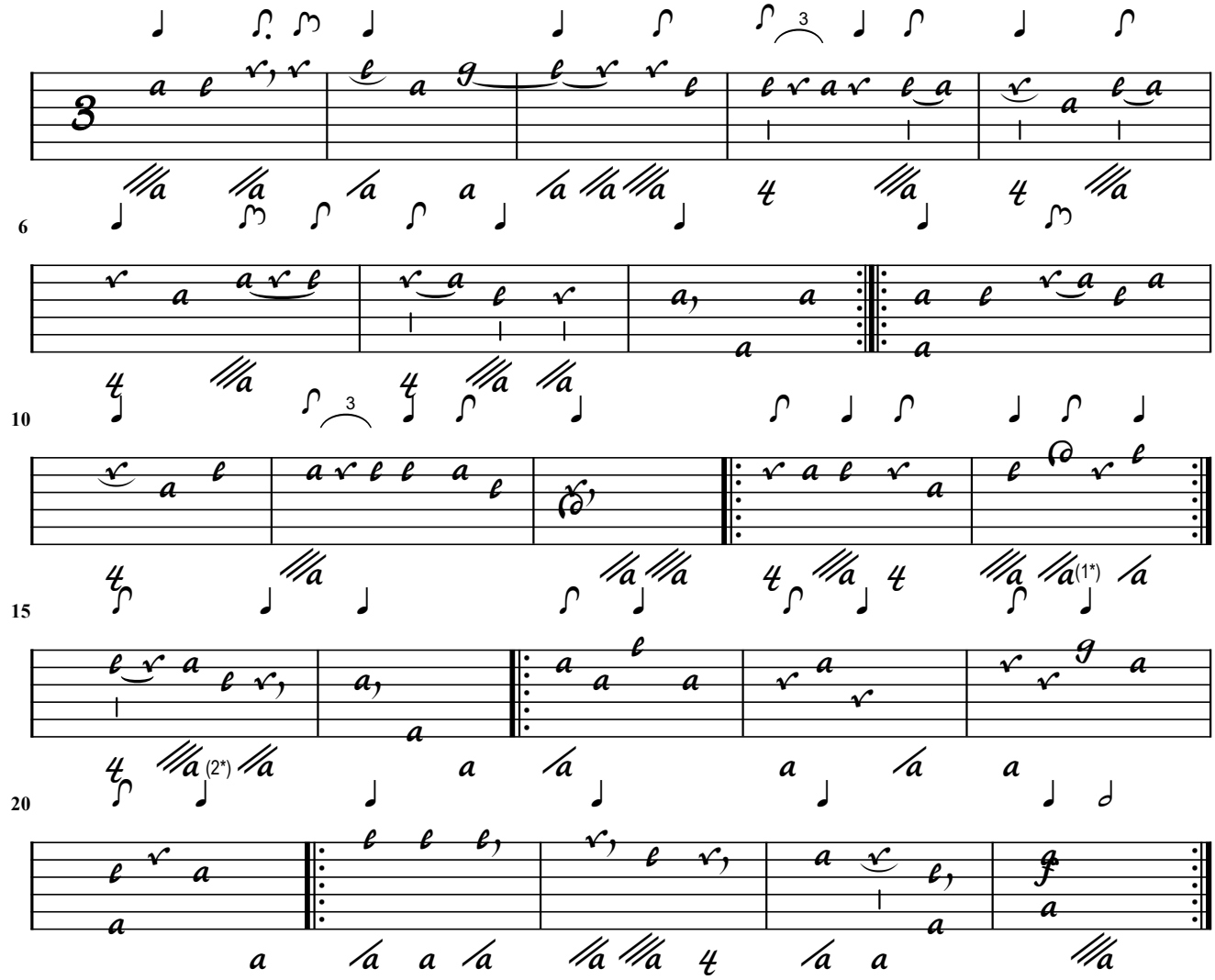
1. Note moved from 2nd course
2. Flag added
3. Flag added
4. Flag added
5. Orig: d
6. Flag changed
7. Flag changed
8. Repeat bars added



1. Flag added

Menuet

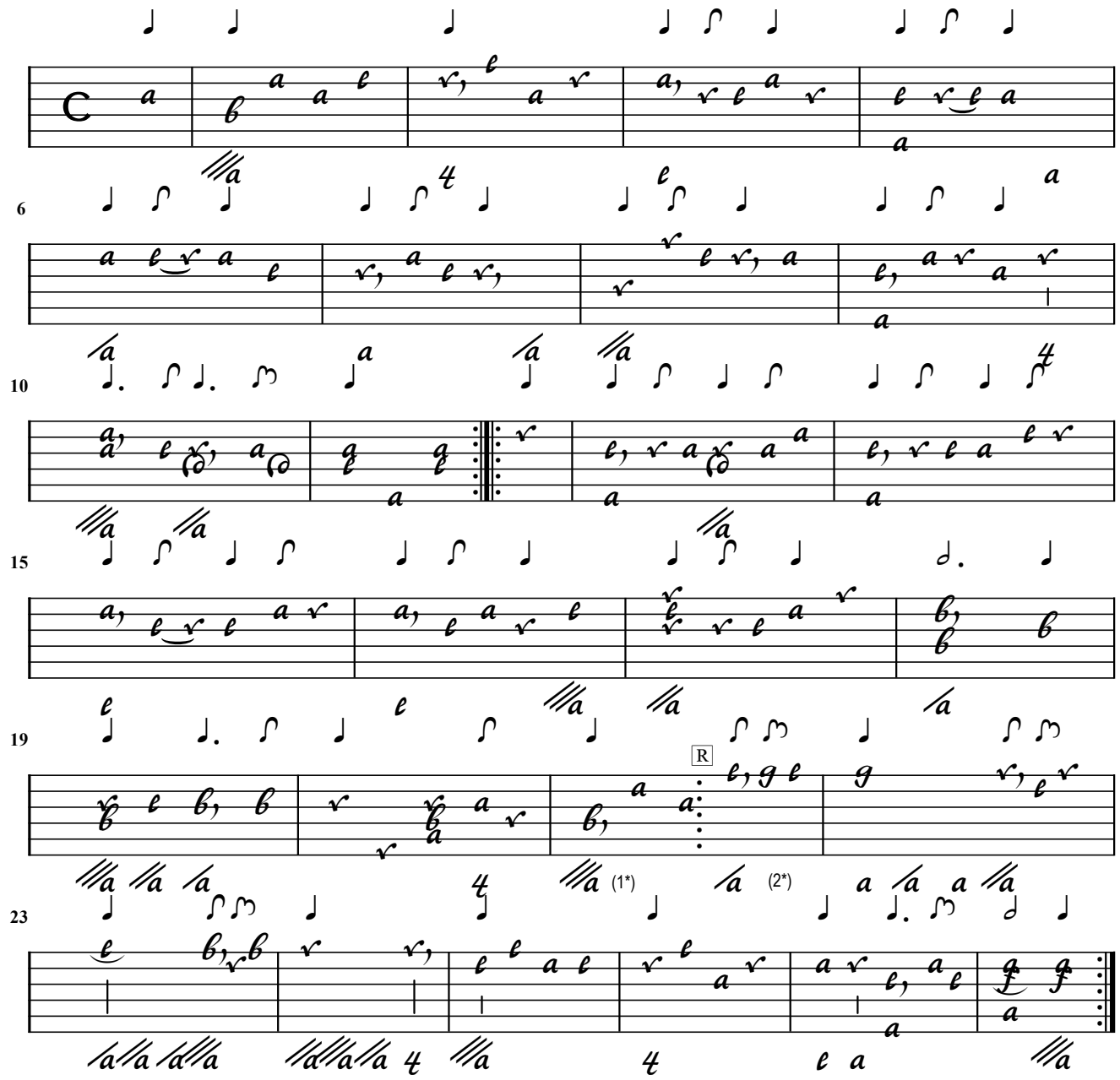
Kremsmünster L84 / 26v



1. Flag changed
2. Bass shifted from previous position

Entreè

Kremsmünster L84 / 27v

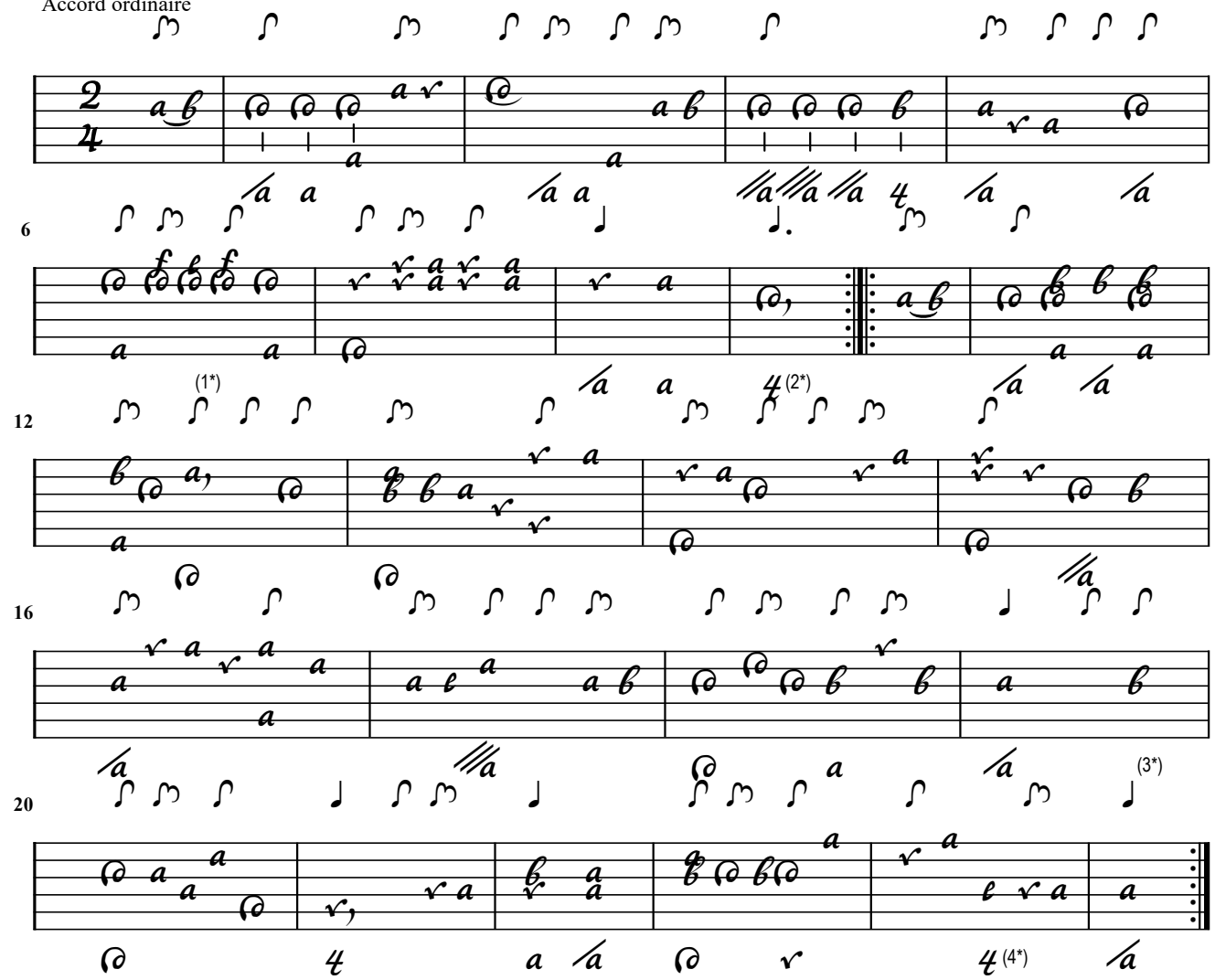


1. Note moved down one course
2. Original: 'f'

Aria

Accord ordinaire

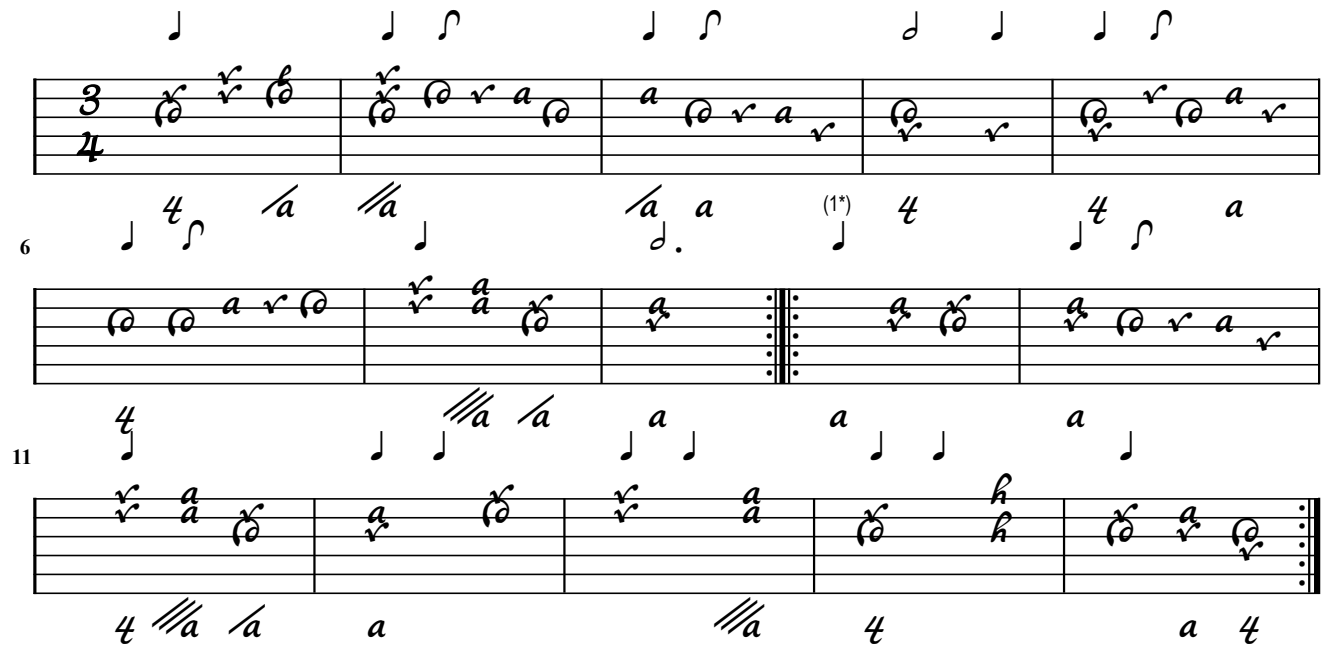
Kremsmünster L84 / 28v



1. Orrig: d on 1rst and c on 2nd course
2. Flag adapted
3. Flag added
4. This and following notes moved one course up

Menuet

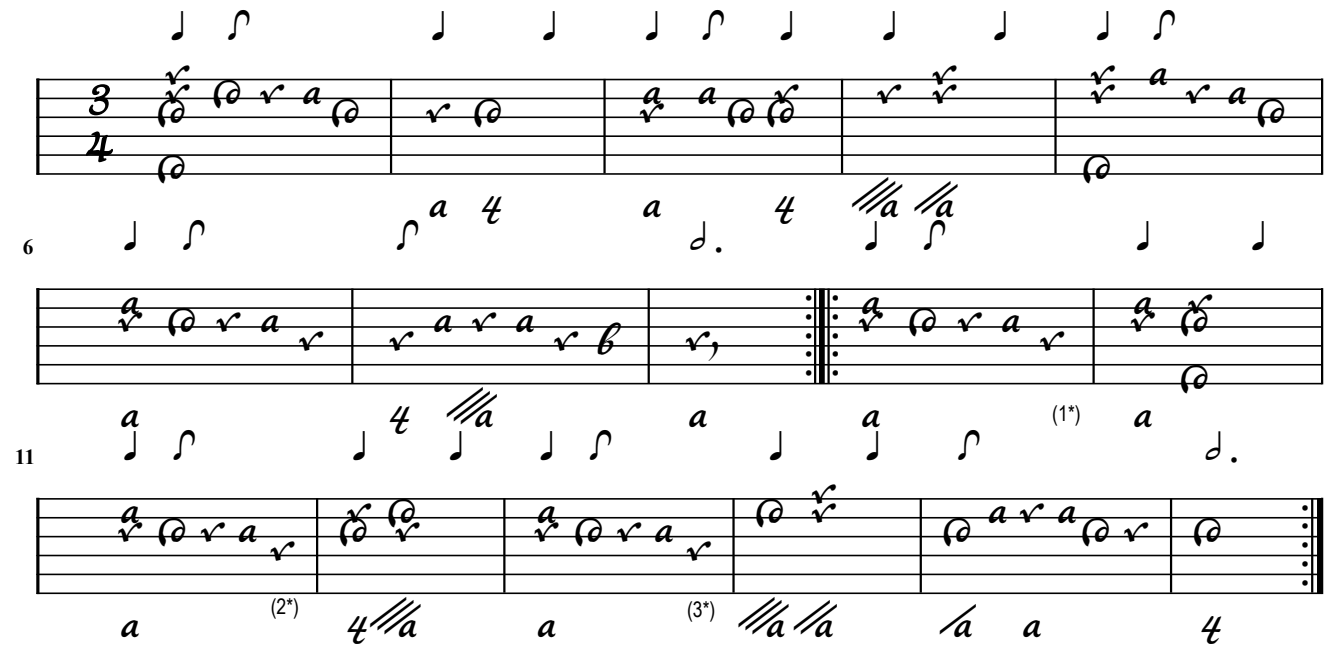
Kremsmünster L84 / 29r



1. Changed from 'd'

Aria

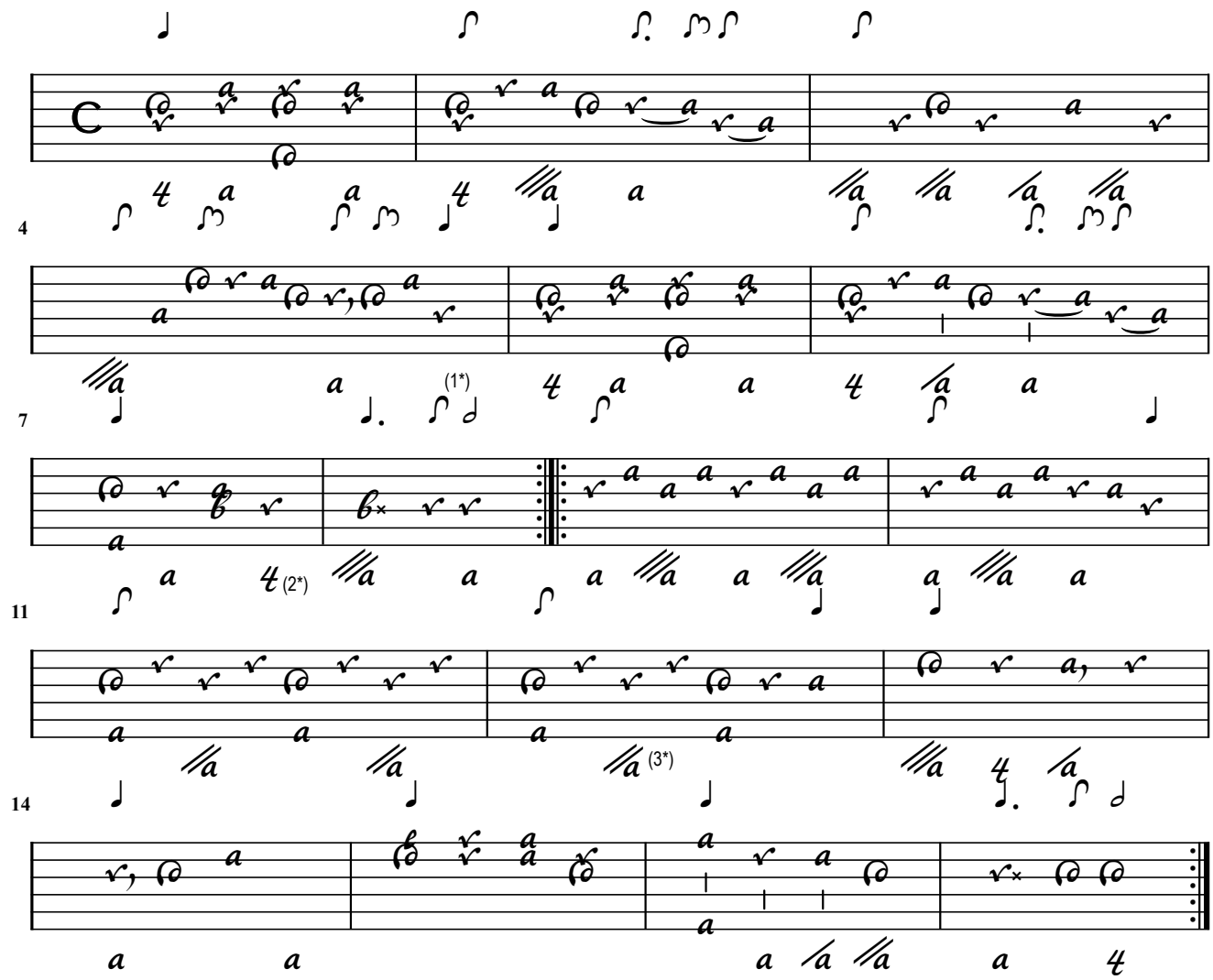
Kremsmünster L84 / 29v



1. Orig: "d"
2. Orig: "d"
3. Orig: "d"

Aria

Kremsmünster L84 / 30r

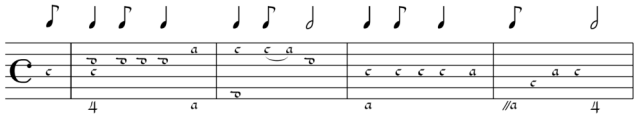


1. Note moved from 3rd course
2. Note moved from 3rd course
3. Orig: ///a

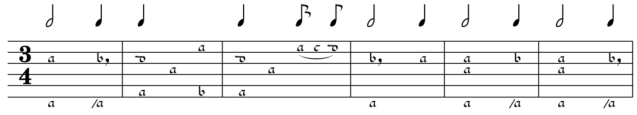
Incipits and concordances

A-KR ms. L 84
Bibliothek: Kremsmünster, Benediktiner-Stift Kremsmünster, Regenterei oder Musikarchiv
A-KR84 hat 37 Stücke

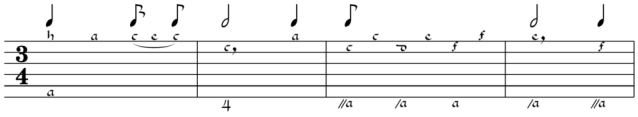
1 Marche
C-Dur – *A-KR84 / 1r*



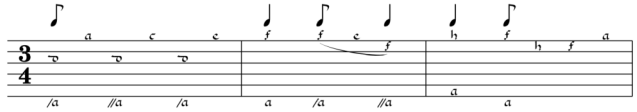
2 Menuet
F-Dur – *A-KR84 / 1v*



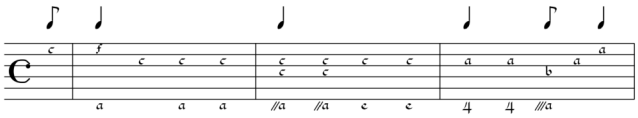
3 Menuet
F-Dur – *A-KR84 / 1v*



4 Menuet
F-Dur – *A-KR84 / 2v*

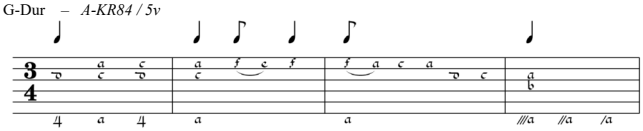


6 Entrée (G.A. Brescianello)
G-Dur – *A-KR84 / 4v*



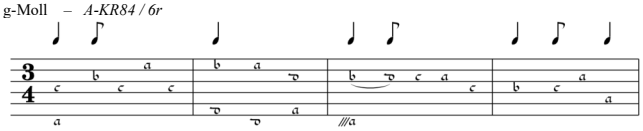
Conc_1727 (6)**1.** A-SaeMus17 / 75r | **2.** A-SaeMus17 / 78r | **3.** B-Bc5619 / 90v | **4.** D-Dl2364-V-1 / 25v | **5.** D-Dl2364-V-2 / 67 | **6.** D-KA1215 / 18

7 Menuet (G.A. Brescianello)
G-Dur – *A-KR84 / 5v*



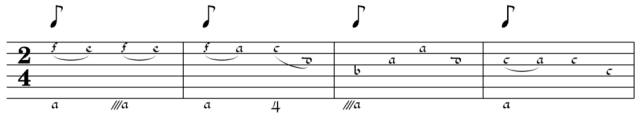
Conc_1728 (10)**1.** A-SaeMus17 / 75v | **2.** A-SaeMus17 / 78v | **3.** B-Bc5619 / 76v | **4.** D-AM39 / 53v | **5.** D-B40179 / 60v | **6.** D-Dl2364-V-1 / 26r | **7.** D-Dl2364-V-2 / 68 | **8.** D-KA1272-1 / 72v | **9.** D-KA1272-2 / 44r | **10.** D-KA2838 / 28

8 Trio (G.A. Brescianello?)
g-Moll – *A-KR84 / 6r*



Conc_1729 (7)**1.** A-SaeMus17 / 76r | **2.** A-SaeMus17 / 79r (1) | **3.** B-Bc5619 / 82r | **4.** D-As290 / 77r | **5.** D-KA1272-1 / 73v (1) | **6.** D-KA1272-2 / 44v (1) | **7.** D-KA2838 / 29

9 Gavotte (G.A. Brescianello)
G-Dur – *A-KR84 / 6v*



Conc_1730 (9)**1.** A-SaeMus17 / 79r (2) | **2.** B-Bc5619 / 53v | **3.** D-AM39 / 52r | **4.** D-As290 / 77v | **5.** D-Dl2364-V-1 / 26v | **6.** D-Dl2364-V-2 / 69 | **7.** D-KA1272-1 / 73v (2) | **8.** D-KA1272-2 / 44v (2) | **9.** D-Mbs504 / 79 (#083)

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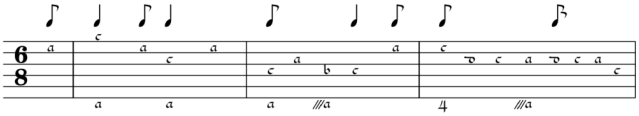
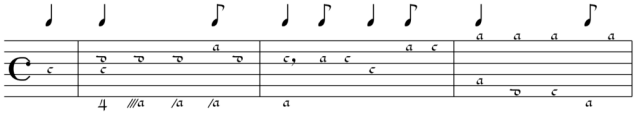
10 Guige (G.A. Brescianello)
G-Dur – *A-KR84 / 7v*

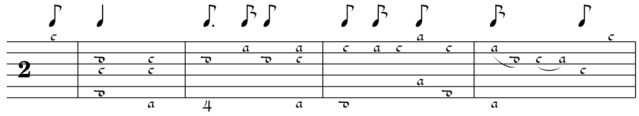


Conc_1731 (7)**1.** A-SaeMus17 / 79v | **2.** B-Bc5619 / 56v | **3.** D-AM39 / 50v | **4.** D-Dl2364-V-1 / 26v | **5.** D-Dl2364-V-2 / 70 | **6.** D-KA1272-1 / 74v | **7.** D-KA1272-2 / 45r

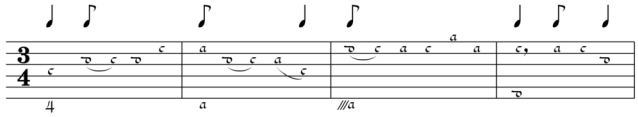
11 Marche
C-Dur – *A-KR84 / 8v*



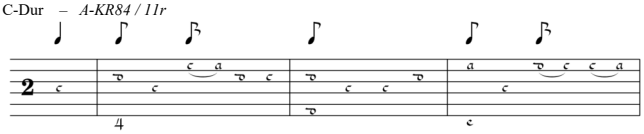
12 Gavotte
C-Dur – *A-KR84 / 9v*



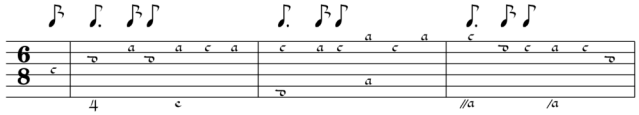
13 Menuet
C-Dur – *A-KR84 / 10v*



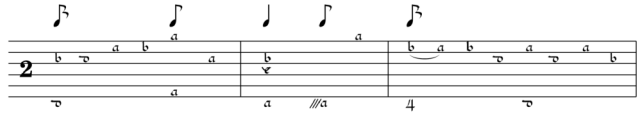
14 Bourée
C-Dur – *A-KR84 / 11r*



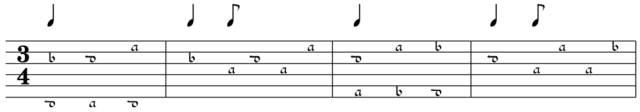
15 Guige
C-Dur – *A-KR84 / 11v*



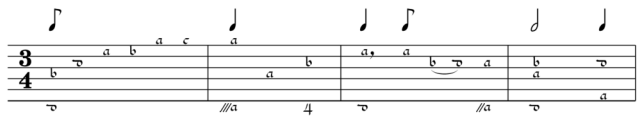
16 Entrée
B-Dur – *A-KR84 / 12r*



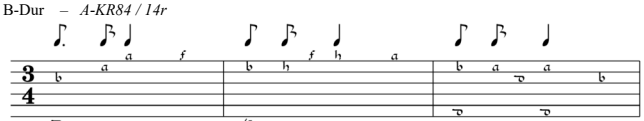
17 Menuet
B-Dur – *A-KR84 / 13r*



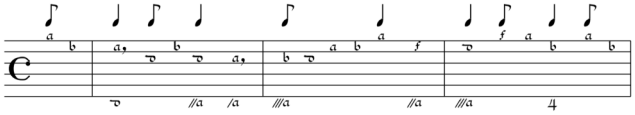
18 Menuet
B-Dur – *A-KR84 / 13v*



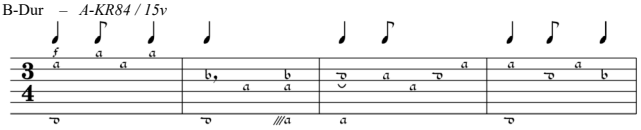
19 Scherzo
B-Dur – *A-KR84 / 14r*



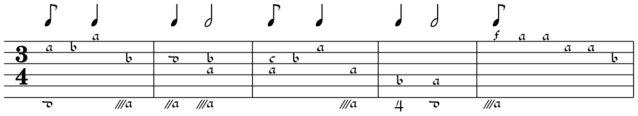
20 Bourée
B-Dur – *A-KR84 / 14v*



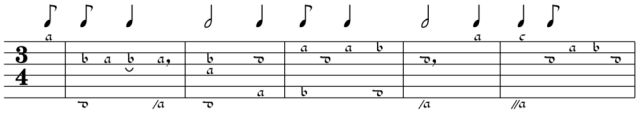
21 Menuet
B-Dur – *A-KR84 / 15v*



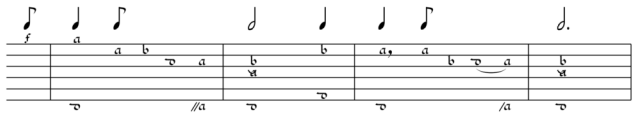
22 Menuet
B-Dur – *A-KR84 / 15v*



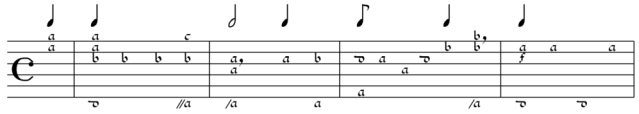
23 [Menuet?]
B-Dur – *A-KR84 / 16r*



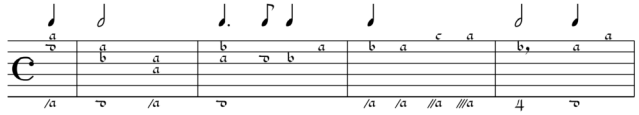
24 Menuet
B-Dur – *A-KR84 / 16v*



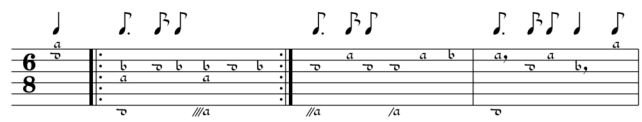
25 Bourée
B-Dur – *A-KR84 / 17r*



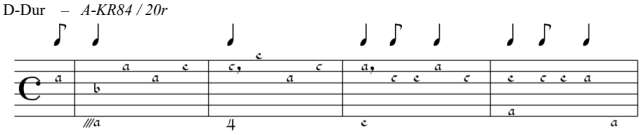
26 Rigedon
B-Dur – *A-KR84 / 17v*



27 Guige
B-Dur – *A-KR84 / 19r*



28 Entrée ex D#
D-Dur – *A-KR84 / 20r*



Conc_1732 (1)**1.** A-KR84 / 27v

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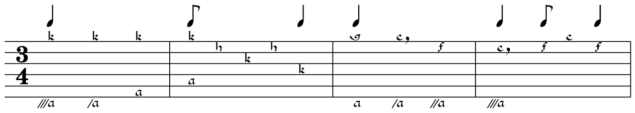
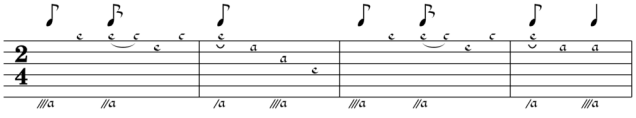
29 Menuet (Lauffensteiner)
D-Dur – *A-KR84 / 20v*



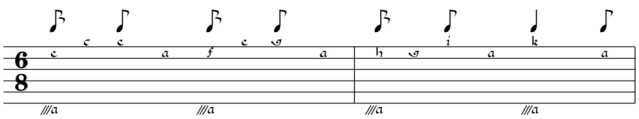
Conc_1340 (1)**1.** GB-HAB2 / 54

30 Pimpinella
D-Dur – *A-KR84 / 22v*

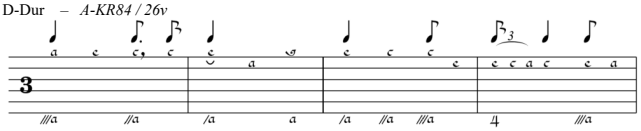


Conc_818 (6)**1.** A-ETgoëssHue / 110r (Ariosa) | **2.** D-ROu45-1 / 4r | **3.** GB-HAB2 / 39 | **4.** I-Ven / 456.1 | **5.** Mozart K33B (harpsichord) | **6.** RA-BAn / 93v

31 Furlana
D-Dur – *A-KR84 / 24v*

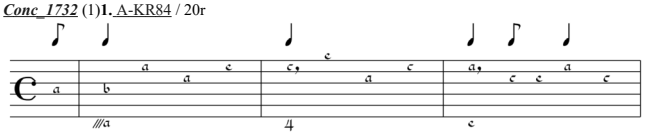


32 Menuet
D-Dur – *A-KR84 / 26v*

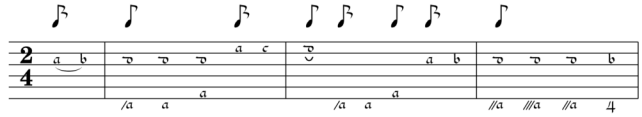


33 Entrée
D-Dur – *A-KR84 / 27v*

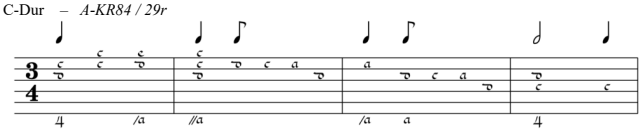
Conc_1732 (1)**1.** A-KR84 / 20r



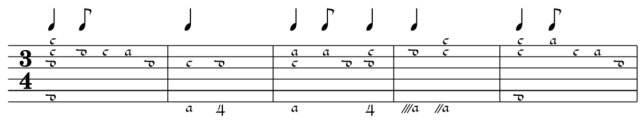
34 Aria
d-Moll – *A-KR84 / 28v*



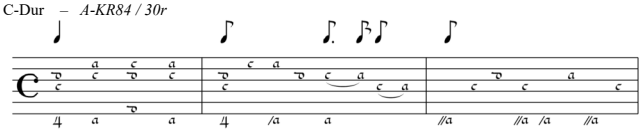
35 Menuet
C-Dur – *A-KR84 / 29r*



36 Aria
C-Dur – *A-KR84 / 29v*



37 Aria
C-Dur – *A-KR84 / 30r*



Peter Steur

Kremsmünster L84

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