E-LAUTE: Editorial conventions (Tablatures, CMN)

(to MEI and TabMEI encoding policy see in 'Editorial for MEI Editing in the E-LAUTE Project')

Content:

I. Introduction: Tablature and Common Western Music Notation. Output formats of the E-LAUTE Edition and the path to new edition conventions

The E-LAUTE edition project offers four basic formats for tablatures in different formats: in (1) tablature notation and in (2) Common Western Music Notation (abbreviation and file extension _CMN), each in (a) diplomatic transcription (→ transcriptions; abbreviation and file extension _dipl) and (b) as an edited version (→ editions; abbreviation and file extension _ed). The resulting formats including all the tablature types are: the German lute tablature (abbreviation and file extension _GLT), the French lute tablature (abbreviation and file extension _FLT), the Italian lute tablature (abbreviation and file extension _ILT), and tablatures for keyboard instruments, or rather keyboard tablature (abbreviation and file extension _KT). The E-LAUTE platform hosted by the ÖNB enables the display of these formats, which can be shown synoptically on two halves of the screen and compared with one another. The diplomatic transcription refers exclusively to the original notation of the source (i.e. GLT sources are transcribed as GLT, FLT as FLT, etc.). Displaying transcriptions in different tablature or CMN formats is a user-side option and does not form part of the core of the diplomatic transcription.

The choice of these types of notation reflects the diversity and multifunctionality of tablatures found in sources dating from 1450 to 1550. Musicians of the time were proficient in multiple types of tablature. They notated pieces in different tablature systems – sometimes even the same scribes and the same pieces – and used changes in notation both pragmatically, as a reading aid, and deliberately, as a stylistic device.

> In A-Wn Mus.Hs. 18827 the scribes repeated the same pieces several times within the manuscript, each time 'translated' into a different type of tablature. 'La Traditora' in Italian lute tablature, fols. 1r-2v, by scribe A was reproduced once again by scribe B on fols. 10v-11r - as a continuation in a different pitch (a fourth higher) and transposed into German lute tablature. 'Chiarenzana', fols. 7v-8v, was notated by scribe B in two types of tablature (fols. 7v-8v and fol. 11v). 'Madonna tenerina', fols. 9r-9v, by scribe B was also reinterpreted by scribe D at the end of the manuscript, fol. 39v, by changing the type of tablature and transposing it a fourth up/down.

From a methodological point of view, it is also important for us to consider the flexible assignment of tablature systems and instruments[1] known in the 15th century in relation to the sources of the 16th century. At that time, musicians could play from one type of tablature on different instruments and on one instrument from different types of tablature. Even if today's music appears to us to be clear evidence of 'lute tablature', it could be read and used in different ways in 16th century practice. Hans Judenkünig, for example, wrote his 'lute' tablatures for 'Lautten vnd Geygen' (Judenkünig, *Vnderweisung* 1523). D-LEm I. 8° 191 is written in the so-called older German organ tablature, but it is a note-letter tablature that was intended for a diatonic Renaissance harp of the 16th century.[2]

In addition to these historical premises, it is important to us that the transcriptions are easy to read and can be used as widely as possible. We are aware that lutenists today prefer to read FLT, while non-lutenists prefer CMN. Musicologists, on the other hand, are primarily interested in GLT

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[1] Martin Kirnbauer, ‚Die frühesten deutschen Quellen für Lautentabulaturen: der Kasseler Lautenkragen (D-Kl, 2° Ms. Math. 31), das ‚Königsteiner Liederbuch' (D-Bsb, Ms. Germ. Qu. 719) und das Regensburger Diagramm (D-Rp, Ms. Th. 98 4°)', in: *Frühe Lautentabulaturen im Faksimile*, ed. by Crawford Young, Martin Kirnbauer, Winterthur/Schweiz 2003 (Pratica Musicale 6), p. 203.

[2] Kateryna Schöning, ‚Die einzige überlieferte Renaissance-Harfentabulatur in Deutschland: D-LEm I. 191 (um 1540)', in: *Die Musikforschung,* 77/1 (2024), p. 1–36. DOI: https://doi.org/10.52412/mf.2024.H1

and CMN in two systems, while guitarists prefer CMN in one system. However, the precise reproduction of the source text may be of importance to all user groups, which is why it is just as significant to us as the historically and performance-practice-based edition of the tablatures.[3]

The genuinely abstract character of tablature notation also determines the choice of transcription and edition formats. Older debates on conventions of transcribing lute tablatures concluded that there can be 'no ideal solution that meets all expectations regarding the transcription and edition of lute tablatures.' This becomes clear from the inconsistency of the respective editorial conventions and interpretative insights of the editions printed over the course of time.[4]

The development of digital humanities, and specifically the Music Encoding Initiative (MEI), has raised questions within the field of digital music editing. The field is now exclusively viewed as a multidisciplinary and interdisciplinary process. Music and text analysis and editing based on MEI or Text Encoding Initiative (TEI) opens up new possibilities for processing material. Specific extensions to the MEI schema require editors to have a deep semantic understanding of all musical elements, as well as of relevant IT processes and XML technologies, and necessitate new editing strategies, workflows, and conventions. One of the central challenges is the development of a new, multidimensional editorial approach, particularly for material that, until recently, lacked an established MEI framework and already exhibits significant gaps in the existing editions, as is the case with GLT.

The new editorial conventions should constitute a synthesis of established and novel MEI practices on the one hand, and traditional (including historical and non-digital) editorial practices in music, particularly in tablatures, on the other. The team of the E-LAUTE project is progressing towards such conventions. At present, we are presenting our experiences in two documents:

1) from a historical and philological-editorial perspective (this document), and
2) from the perspective of MEI, including 'the MEI.stringtab module' extended for GLT (see 'Editorial Guidelines for MEI Editing in the E-LAUTE Project', hereafter referred to as 'MEI Conventions', under the 'Use' menu on the E-LAUTE ÖNB Platform).

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[3] This approach corresponds to the current guidelines for sustainable, scholarly editorial practice: https://www.digitale-edition.at/o:konde.148

[4] *Österreichische Lautenmusik im XVI. Jahrhundert. Hans Judenkünig, Hans Newsidler, Simon Gintzler, Valentin Greff Bakfark und Unika der Wiener Hofbibliothek*, in: *Denkmäler der Tonkunst in Österreich*, Vol. 37, ed. by Adolf Koczirz, Wien/Leipzig: Breitkopf & Härtel 1911 (DTÖ XVIII/2, = 37); *Compositione di Meser Vincenzo Capirola- Lute-Book (circa 1517)*, ed. by Otto Gombosi, Neuilly-Sur-Seine: Société de Musique d'Autrefois 1955, p. XIV–XXVII; bout Leo F. Schrade's editions and the heated discussions in the history of tablature editions in general see Issam El-Mallah, *Die Pass'e mezzi und Saltarelli aus der Münchner Lautenhandschrift von Jacomo Gorzanis. Bayerische Staatsbibliothek Mus.ms. 1511a*, Tutzing: Hans Schneider 1979 (Münchner Veröffentlichungen zur Musikgeschichte 31), p. 32f.; cf. also the resolution of the *Working conference of the Society for the Publication of Monuments of Musical Art* in Austria (DTÖ) 1991; Karl Schnürl, „Zur Übertragung von Lautentabulaturen", in: *Studien zur Musikwissenschaft* 43, p. 51–55.

II. _dipl

II.1. Common elements for dipl_GLT/ILT/FLT and dipl_CMN

_dipl: Notes & Characters

In principle, all elements of the tablature source – whether notation and tablature signs, indications of rhythm and mensuration, paratexts, graphical elements or texts – are reproduced in their original form. This applies both to their semantics and their visual representation. All signs are transmitted graphically and visually in a manner faithful to the original. Exceptions are solely of a temporary nature and are due to pending implementation in MEI or Verovio. These exceptions are explicitly indicated. The preparatory encoding of these elements is carried out by us.

_dipl: Barlines

Barlines are recorded in accordance with the source. It must be noted that barlines may be understood in both an accentuated-metrical sense (as found, for example, in various dances) and a purely semantic sense (as in preludes and quantitatively metrical pieces). Accordingly, they appear either regularly or irregularly and, from both a semantic and historical perspective, represent two distinct approaches to musical structure which must be taken into account. Musical works without barlines or mensuration signs are likewise displayed without barlines in _dipl. In order for the MEI encoding to function correctly on a technical level, we record the semantic units in the MEI schema for barless or bar-reduced entries. To this end, barlines are switched to invisible ('measures'). These measures divide the piece into musically meaningful units or, where present and identifiable, into metrically cyclical, regular bar units. This division is based on cadences, points of departure and arrival in extended runs, recurring or cyclical structures (e.g. in dance formulas), changes in texture, performance or compositional technique, as well as rests, fermatas and upbeats. In the rendering of the transcriptions (_dipl), however, this technical grid is made invisible and remains in the background, without impacting the visual appearance of the notation. The basis for this technical grid is the bar structure of the edited version (_ed) of the same piece. This enables reliable linking and facilitates easy switching and comparison between the various versions. In barless yet metrically regular works, as well as in barred pieces, if a syncopation extends beyond a barline, neither a tie nor a barline is inserted; instead, the actual note value of the syncopated note is notated.

_dipl: Original errors, corrections, marginalia, passages with damage

Symbols as well as entire bars or sections that have been crossed out or added are marked at the point at which they are notated, in accordance with the MEI conventions (see our 'MEI Conventions'), and are represented in _dipl versions. The insertion into or removal from the running musical text is undertaken only in the edited version(s) (see below). If rhythmic symbols are missing from the source due to damage or are illegible, they are supplemented accordingly in the later edited version, but rendered invisible in the diplomatic transcription. If individual fingering symbols are missing in the tablature, either only the remaining symbols including the rhythm are recorded, or, if only the rhythmic sign remains, a blank space or rest is notated.

_dipl: Layout

All page and line breaks are reproduced in the musical staves exactly as in the original, even if the break occurs within a bar. Custodes are represented likewise. Changes of folio, page, or print position are indicated above the stave. This applies to both versions (dipl. and ed.).

II. 2. dipl_GLT/FLT/ILT: Specific conventions for the transcription of tablatures

dipl_GLT/FLT/ILT: An insight into the history of tablature editions

The repertoire of German lute tablature has hitherto only been published sporadically in various editions with differing approaches and objectives. The early stages of tablature publication are characterised by the tendency to render tablatures accessible to a broader readership and to publish guitar editions of selected pieces – mostly without critical commentary.[5] A parallel development consists in scholarly-critical transcriptions which, however, typically appear only in common music notation on two staves, and thus reach researchers and musically interested readers without knowledge of lute-specific playing and notational practices.[6] Another edition of French lute tablature and CMN was attempted in the series *Corpus des Luthistes Français* (1963–1992), while a similar approach – GLT, guitar transcription in CMN, and CMN on two staves – is found in the series *Die Tabulatur* (1970 f.). Both series have already been subject to ample critique within academic discourse (see below). Later performance editions for the lute document the transcription process, editorial interventions, and modifications in more detail than the early-stage guitar editions, which are generally aimed at laypersons. Nevertheless, they omit representation of the original GLT and usually convert it into French, and in some cases Italian, tablature instead.[7]

dipl_GLT/FLT/ILT: Rhythm characters

All rhythm characters are placed above the corresponding tablature symbols at the position in which they appear in the source. The grouping of shorter note values into 'Leiterlein' (beams) is accurately recorded, and conversely, the absence of such 'Leiterlein' is likewise documented. If a rhythm character is omitted when the note value is repeated, it is encoded but, in accordance with the original, not displayed. Right-hand fingering indications that are part of the rhythm flags (such as small hooks or curved note stems) are recorded faithfully. Where a clear assignment of rhythm characters to tablature symbols is possible despite spatial displacement, they are recorded in the E-LAUTE edition above or assigned to the corresponding tablature symbol. If no clear assignment is possible, or if multiple interpretations arise, the rhythm characters are assigned to the tablature symbols that are spatially and visually closest. Where necessary and helpful, a blank space (or rest) is inserted below a rhythm character. If the rhythm characters 'slip' onto the tablature symbols, the exact placement of the rhythm characters in such cases is provided, insofar as this is technically feasible.

dipl_GLT/FLT/ILT: Tablature symbols

All fret indications are recorded as precisely as possible. Exceptions are made for individual scribal habits in certain manuscripts that have no bearing on the interpretation of the respective sign. The precise rendering of the GLT particularly concerns the symbols of the sixth course and, as the repertoire progresses, the notation of additional courses in the bass register. Poorly legible symbols are rendered as the most visually and musically plausible alternative, accompanied by an appropriate annotation. The vertical placement of the fret indications on conceptual horizontal lines is rendered exactly; that is, attention is paid to whether alignment occurs on the bottom line (Judenkünig), top line (Gerle, Krengel, Waissel, Wyssenbach), second-lowest line (Heckel), or

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[5] This is exemplified by *Lieder und Tänze auf die Lauten – aus der Tabulatur Handschrift 1512 der M.G.B.*, ed. by Heinz Bischoff and Heinz Zirnbauer, Mainz: Schott Edition 1938.

[6] *Österreichische Lautenmusik im XVI. Jahrhundert*.

[7] *Fantasias and Recercars for Renaissance Lute*, Vol. I–III, ed. by John H. Robinson, Tree Edition: Albert Reyerman, 2008–2012.

second-highest line (Newsidler/Jobin, Kargel), and whether a polyphonic or mixed-line arrangement is present. The order of symbols within chords is preserved exactly as in the original.

dipl_GLT/FLT/ILT: Rests, fingerings, and other musical or performance-related indications

The layout of the rest symbol – inverted T, tilde (~), or horizontal stroke (–) – is reproduced as precisely as possible. If no specific symbol appears in the original and a rest is indicated only by a blank space beneath a rhythm flag, it is nonetheless encoded semantically and treated as a rest, while remaining visually hidden. In certain manuscripts, the rhythm flag is placed on the level of the tablature symbols to represent a rest. In such cases, it is semantically encoded as a rest and rendered solely by a visual displacement of the character, accompanied by a corresponding comment in the critical report. In sources that clearly (and consistently) distinguish between explicitly notated rests and blank spaces, the former are encoded as rests, while the latter are interpreted as ties or as prolongations/dotting of the previously sounded tone. Fingering indications not already captured by hooks on rhythm flags or by curved strokes within the 'Leiterlein' are assigned to the corresponding symbols. This primarily concerns one to four dots or digits from 1 to 4 for the left hand, the dot for the index-finger stroke or finger/plectrum attack of the right hand, or a vertical stroke (|) for a thumb stroke. Such indications may also appear as textual entries such as 'index' or 'i' and are accordingly encoded as text in the edition. All special symbols, such as the hold (tenuto) sign (+) or the split course sign (indicating that a different note is played on each of the course's individual strings) (>), are reproduced faithfully in both appearance and positioning.

dipl_GLT/FLT/ILT: Barlines, repeat signs, and other structural or division elements

Barlines are recorded in accordance with the source. Very long 'Leiterlein' without barlines or with very few of them, extending across an entire system, are subdivided into smaller units for technical reasons; these units are not separated by barlines. Editorial barlines (see above) are only added in the _ed version. Repeat signs are reproduced and interpreted faithfully. It must be noted that the sign generally indicated a repetition from the beginning to the end (cf. Gerle, 1532, fol. Biiiv). The dots *following* the line (as opposed to those *preceding* it) typically held no semantic value in tablatures up to around 1550. In the second half of the century (Melchior Newsidler, 1574), repeat signs appear which also indicate the beginning of a repeated section or the point to which one should return. This allows for the semantic encoding of a repetition of the passage to the right of the repeat sign.

II. 3 dipl_CMN: Specific conventions

Building on the preparatory work of existing lute tablature editions, E-LAUTE offers two variants of CMN transcriptions: CMN in the edited version (_ed_CMN) and CMN in a project-specific intermediate form (_dipl_CMN). The former represents an edition and corresponds to the type of a 'piano reduction', consisting of two systems with five-line staves. The latter, by contrast, is a diplomatic transcription into CMN. Although it employs stemless, solid CMN noteheads on five-line staves, all other parameters adhere to the characteristics of the original tablature notation. All parameters, including a single 'global rhythm' line above the staff system, are taken directly and faithfully from the tablature source. Early prototypes of this approach can be found in 'automatic' transcriptions of lute tablatures into mensural notation, using noteheads without stems or with

indicative durations via white and black noteheads (e.g. Gerle 1533/1974; Gerle 1552/1978).[8] The underlying aim is to preserve the specific features – the 'spirit' – of the tablature notation and to avoid imposing any notational elements in CMN that are not fixed in the original tablature. E-LAUTE takes this one step further by allowing users to determine the number of staves themselves (either one, approximating the tablature, as in modern guitar notation with octave-transposing treble clef; or two, as in a 'piano reduction'). Additionally, users may select the reference pitches or possible lute tunings applicable to the entire notated contribution. This approach reflects the variability of interpretative legibility and also provides the possibility of multiple synoptic comparisons between ed_CMN and dipl_CMN (as well as, of course, with all variants of the tablature transcriptions).

dipl_CMN: Accidentals

An accidental applies in dipl_CMN only once, to single note, and not for the duration of the whole bar, including in cadential contexts.

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[8] *Specimen de transcription automatique. Hans Gerle. Tabulatur auff die Laudten, Nuremberg 1533*, Ivry: Equipe E.R.A.T.T.O.1974; *Ein newes sehr künstlichs Lautenbuch (1552)*, Ivry: Equipe E.R.A.T.T.O. 1978.

III._ed

III.1. General remarks on the edited versions in ed_GLT/ILT/FLT and ed_CMN

ed: Reconstruction of the musical text – from individual notes to entire sections

If entire openings, sections, or endings are missing from a page, an attempt is made to reconstruct them in the style of the remainder of the piece, in order to provide users with as complete a version as possible. Where concordances of the same piece exist in other sources, these are consulted for the purposes of reconstruction. In the case of intabulations, reconstruction is based on the vocal model (provided it is extant and can be identified), following the example of the diminutions used in the original. Any added fret indications (in ed_GLT/ILT/FLT), rhythm or pitch characters, bars, individual notes, or entire passages are currently highlighted in a different colour. This colour-coding will soon be replaced with accessible square brackets. If rhythm flags had to be added either due to necessary reconstructions or because no rhythmic information was provided in the source, their notation is adapted to match the rhythmic practice of the source. For example, in ed_GLT/ILT/FLT, continuous rhythm flags are not applied to each fret indication if the source only marks a rhythm change with a single flag. Likewise, any additional fingerings, 'Leiterlein', or rests are adjusted to reflect the notation in the source. Final words such as 'finis', 'Ende', 'Fs', etc., are omitted at the end of the entry (in all diplomatic versions, they are retained). Titles or incipits, which are often placed at the end of the musical entry, are moved to the beginning of the piece.

III.2 ed_GLT/ILT/FLT: Specific conventions for the editions of the tablatures

ed_GLT/ILT/FLT: General remarks

The edited version of the German lute tablature is intended to provide lutenists with a performance-ready yet critically grounded scholarly edition. Obvious errors are corrected; missing symbols, bars, passages, or entire sections resulting from damage are reconstructed; and barlines are added to aid both visual orientation and interpretative clarity.

ed_GLT/ILT/FLT: Correction of errors and reconstruction of musical or textual losses

Obvious errors — such as stylistically uncharacteristic dissonances, horizontally misaligned symbols, incomplete tablature symbols, or missing rhythm symbols/flags — are corrected with due consideration of the compositional and technical possibilities of the repertoire and are documented in the critical report. In cases where crossed-out symbols are replaced by new ones written alongside them, only the corrected symbol is included in the main notated text of the edition. Concordances of the same piece in other sources serve as guides for corrections, even when they are not exact matches but merely related versions. Original variants introduced by the scribes themselves are presented in separate, toggleable 'ossia windows'.[9]

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[9] This option is currently under development (as of July 2025).

ed_GLT/ILT/FLT: performance indications

Performance-related signs such as hold signs, slurs or ties, ornamentation symbols, as well as fingering indications for the left and right hand, are not supplemented. An exception is made in cases where the notated text has been freely reconstructed by the editor. Repeat signs that are knowingly missing, or those that contribute to a more precise indication of the sections to be repeated, are added.

ed_GLT/ILT/FLT: Modifications to the layout

To improve legibility, changes to the layout may be made. This primarily involves avoiding line and page breaks within a single bar and determining line and page length based on optimal readability and a sensible number of bars per line. The vertical ordering of fret indications within a chord is adjusted to reflect the pitch and/or course order from high to low, so that the topmost symbol always refers to the highest pitch or the highest course, even if the original source follows a different order. An exception is made in cases of polyphonic notation (e.g. Ochsenkhun) where voice crossing occurs and the voice leading is to be represented precisely. The placement and alignment of fret indications on specific lines, as well as the grouping of shorter note values into 'Leiterlein', are also adjusted when they deviate from the regularity of the surrounding context or hinder readability.

III.3 ed_CMN: Specific conventions for the editions of CMN

ed_CMN: General remarks and primary visualisation

The E-LAUTE team facilitates that users will make synoptic comparisons of all transcriptions in any CMN format with the facsimile, the transcription in the dipl_GLT, dipl_FLT or dipl ILT, the edited version ed_GLT, ed_FLT or ed_ILT, as well as with existing audio recordings, and will derive from those formats the specific parameters of the tablature notation, which are inherently foreign to CMN. For this reason, we consider the transcriptions into CMN solely as a supplement option. They cannot, under any circumstances, correspond to or fully replace the tablature notation. Nevertheless, they are indispensable for a broader readership and for scholarly purposes. Since users have extensive options to display and compare the musical material according to their individual needs, the initial visualisation of the selected entry or piece is to be understood merely as an interpretative open starting image. The dipl_CMN is shown in *A* or *G* tuning and on a single staff with octave-transposing treble clef, while ed_CMN appears on two staves using treble and bass clefs and in *A* or *G* tuning.

ed_CMN: Mensural values in the transcription of tablature notation in ed_CMN

Beyond the interpretation and representation of polyphony, the conversion of mensural duration into CMN values is among the most debated aspects in the history of tablature editions. Our decisions (see **ed_CMN: Mensural values** below) are based, on the one hand, on source writings from the 15th and 16th centuries – particularly lute treatises from the German-speaking world – and on the historical developments within the mensural system during that period. On the other hand, we also take into account established practices in modern tablature editions. Although tablature editions share several points of reference with contemporary CMN editions of mensurally notated vocal music from the 16th century (e.g. *New Josquin Edition* and *New Senfl Edition*), they cannot be limited to the conventions of vocal music editions. Transcriptions of tablature notation into CMN – whether based on fret symbols or

letter notation – present their own specific challenges that must be addressed individually, even though there are numerous intersections with mensurally notated music, particularly in the use of mensural rhythmic values.

Insight into 16th-century sources and the editorial practice of tablature in CMN

In all tablatures, the semibrevis represented the primary unit of measurement and was indicated by a vertical stroke (|) (cf. all instrumental treatises beginning with Sebastian Virdung, 1511). Notably, this correspondence is usually explained in 16th-century instrumental treatises only in the context of intabulating vocal music and the associated challenge of 'correctly reading' mensural music. The difficulty in intabulation did not lie in the mensural or tablature notation as such, but rather in bringing together all voices into a unified tactus and maintaining countable metric units – most often the semibrevis – without any displacement between the voices. The student was therefore expected to be able to write the parts 'zusam in ein Mensur in die Tabalatur'.[10] For a beginner who 'knows nothing at all at the beginning' ('an dem anfang gar nichts'[11]) and, among other things, 'cannot sing' ('nit singen kan'), the unbarred mensural notation in partbooks was likely to be confusing. When transcribing the parts into score format, the student had to either apply an accent-based counting method and literally count in semibreves, or orient themselves according to the flow of the text, prosody, and syntax – or ideally combine both approaches. The treatises primarily described the elementary method of counting, whereby the intavolator would separate 'a full beat' ('ein gantzer schlag') using 'underscores', among other devices. Thus, the countable unit – the semibrevis – in tablatures was generally already only half as long as the *tempora* in vocal music, where one 'beat' corresponded to the length of a brevis (cf. Gerle 1532, fol. Eiiiv).

Sources:
Judenkünig, *Vnderweisung*, 1523: „Item zu dem vierdsten merkh / wann du ain stym nach der andern abgesetzt hast / vnd alle Tempus oder schleg vnderstrichen sein / so zelle die Tempus in allen stymen / das ain stym / an der zall / sovil hab / als die annder stym / das du in dem zusamen setzen nit fellest / vnd wann die mensur wider den Schlag gefatzt wierdt / ains / zway / drey / oder vier tempus oder schleg / so zell die mensur zusamen piß du wider auf den schlag kúmest / so vnderstreich die schleg wider / piß an das enndt in allen stymen.", fol. 55r.

Ibid.: „Also múß allezeit die lenger mensur mit der khurtzen eingerait werden / in den noten / vnd in den pausen / in ain mensur gesatzt werden.", fol. 55v.

Agricola, *Musica instrumentalis deudsch*, 1532: „Wie viel der Noten gehen auff ein schlag" ist beim Absetzen („aus dem gesang gemalt") zu entscheiden; im Diskant sollte „ein gantzer schlag [in der Semibrevis Länge]" „vom andern abgesundert / stehen" […], dann der Tenor sollte „vnter des Discants Tact gefallen", dann sollte der Bass „unter" die Schläge des Diskants und des Tenors gesetzt werden, Sig. Ciijr., Dv.

Gerle, *Musica Teusch,* 1532: „Wann aber ein brevis allein stehet vnnd keyne mer hernachfolgt oder kein pauß So gilt sie auch nur zwen schleg iin der Tabulatur / aber die semibrevis die minima die semiminima vnd die eyntzlich pauß pleyben in irer geltung", Sig. Eiiiv.

Examples:
Particularly revealing is the sketch for the intabulation of the motet 'Aspice Domine' by Jacquet de Mantua, found in D-Mbs Mus.ms. 1511c, fols. 3v–4r, copied by one of the early scribes of the Herwart collection (Scribe F). In order to assign the mensurations and voices correctly, the scribe marked the semibrevis tactus units with vertical strokes, which are especially visible above the

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[10] Judenkünig, *Vnderweisung*, 1523, fol. 15r.

[11] *Ibid*., fols. 18r, 47r.

discant. This method likely derives from Judenkünig's recommendation to underscore the beats ('so vnderstreich die schleg wider'). A purely pragmatic orientation around the basic unit of measurement (semibrevis) could also be achieved through the continuous numbering of semibreves, as seen in the three variants of the intabulation 'La Guerre' in D-Mbs Mus.ms. 267, fols. 34r, 36v, and 37r.

The copying process therefore constitutes an exceptional procedure that has not yet been, or only partially been, adapted into a tablature-specific format – specifically, for the lute.

Example: A-Wn Cod.9704
In ‚Saphica' by Thurner, one observes the convergence of two procedures: pedagogical copying, which remains too closely tied to mensural notation, and genuine tablature writing. In contrast to the Odae, in which Judenkünig and Thurner metrically structured the instrumental setting according to an SB:M ratio, Thurner here reproduces the B:SB ratio familiar from printed vocal settings of odes (in the tablature indicated by fermatas or the sign $|$). Since the brevis served in this case as the basic unit of measurement, he enclosed the first brevis within a kind of auxiliary bar.

When students began to learn tablature, a different understanding of mensuration often became apparent – namely, a reduced one. On the one hand, this requires taking into account the period-specific perception of measured musical time, as frequently reported or taught by instrumentalists; on the other hand, one must consider the purely notational-graphical aspect of the often simplified set of symbols used by instrumentalists. What teachers recommended to instrumentalists (the perceptual perspective) and the signs they actually employed in practice (pragmatic use of symbols) was not always consistent. The duration of the 'Schlag' – that is, the vertical stroke in the tablature – was not clearly defined. Pupils were offered various, often highly metaphorical comparisons and methods of measurement. Hans Newsidler (1536) defined the duration of a stroke ($|$) and a flag (Γ) as 'not too much / not too little / not too long / nor too short' (‚nit zuuil / auch nit zu wenig / auch nit zulang / oder zukúrtz‘.) A stroke was to sound as long as 'a toll of a tower bell' ('ein Turmglockenschlag‘) or the time taken to count out coins; a flag corresponded to approximately half a bell toll (fols. biiiv–biiiir). Hans Gerle (1532) used the same method, but also drew on speech rhythm and footsteps as aids, which he likewise employed to explain proportion (fols. Biiiv–Biiiir). Neither Newsidler nor Gerle spoke of tempo in terms of mensural durations as used in vocal music. Only when they addressed the art of intabulation did they begin to name correspondences with mensural values: the principal unit of measurement was *one* beat = semibrevis*,* and half a beat = minima in *tempus imperfectum diminutum*.

Sources:
Newsidler (1536), Sig. biiiv–biiiir:
„Einen solichen strich wie da I / den mustu schlagen das er weder lenger noch kúrtzer prumbt / als wie die vor oder / glocken auff dem Turm schlecht gerad dieselbe leng oder als wan man gelt fein ge/mach zelt / vnd spricht eins zwey drey vier ist eins als vil als das ander der glocke(n) straich oder mit dem gelt zelen dasw bedeutt der lang strich wie da I vnd wird / ein schlag genant das muß einer eben mercken. Nun gilt der hacken I˒ nur halb als / vil als der lang strich vnd wirdt ein halber schlag genent weil er dan nur halb / als vil gilt als der lang strich" etc. Rests must also be articulated – that is, counted accordingly (fol. biiiiv). Particularly vivid is Newsidler's description of the *suspiria*, the rest marked I˒, which is shorter than the T-rest and lasts, he writes, as long as a breath taken before bringing a spoonful of soup to one's mouth: „die [ein suspiri] kann man nicht aussprechen noch zelen sonder / man muß den athem in sich ziehen gleich als wan einer ein suppen auß einem lóffel / wolt sauffen", Sig. biiiiv.

Gerle (1532):
„|" = „gantzer schlag", Sig. Biiv; A bell toll contains three to four syllables, as do footsteps (fols. Biiiv and Biiiir). The entire temporal relationship is measured according to spoken phrases and the

subdivision of syllables. On fol. Biiiir, this is illustrated as follows: 'Eins – vi-er – drey-ze-ne – Sie-ben-ze-ne', a syllabic pattern corresponding to mensural values:
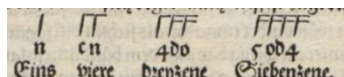
About Proportion: „anderthalb der vorigen schleg die ich dir / hab angezaygt ist in der Proportz nur ein schlag", *ibid*.

When we look at organ tablatures and pedagogical treatises, we find in Hans Buchner (before 1550) the statement that the duration of
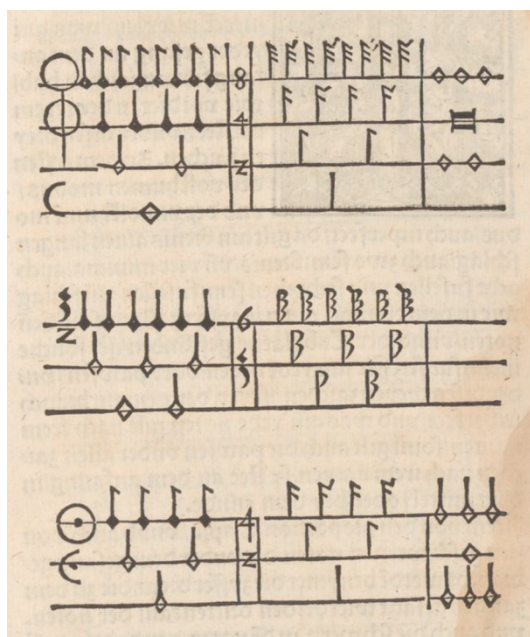
the semibrevis ('one beat') corresponds roughly to the amount of time it takes a man to walk two steps at a moderate pace.[12] This time span reflects the objective sense of duration associated with a minima (half note). However, the semibrevis could also be shortened for technical or aesthetic reasons, as Le Roy (1574) writes, 'according to the goodnes of the Lute'.[13]

The comparatively limited set of rhythmic symbols in tablature, especially when compared to vocal music, often favoured a flexible and, at least visually, simplified understanding of time. In one of his teaching tables, Judenkünig (1523) demonstrates how temporal values in tablature are to be understood. The vocal tactus (referred to in the tablature as 'Schlag') may take three forms: a semibrevis, a semibrevis extended by a minima, and a minima (see the upper, central, and lower sections of the table on the left). The first and third variants – though they actually correspond to five different mensurations (*tempus perfectum prolatio minor* and *major*, *tempus perfectum diminutum*, *tempus imperfectum prolatio minor* and *major*, as well as *sesquialtera diminuta*) – are rendered in tablature using the same mensural symbols, without any visible indication of tempo change. The tablature tactus ('Schlag') ultimately always corresponds to a single vertical stroke, regardless of whether that stroke is to be interpreted as a semibrevis or a minima (cf. the central columns in the upper and lower rows of the table). The *sesquialtera diminuta* (3/2, central section of the table) is subdivided at the minima level and is represented by special, 'rounded' flags.[14] This results in a 1.5-minima tactus within the tablature. Gerle (1532) is more precise when distinguishing between diminished and undiminished tempora: in the former case, the durations are to be shortened by half, with semibrevis represented by $\lceil$ and further subdivided accordingly (Big. Ciiv ff.). According to Gerle, this same relationship – semibrevis = $\lceil$ – also

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[12] EdM 54, S. 8.

[13] *Early English Books Online* (=*EEBO*): https://eebo.chadwyck.com/home, Le Roy, *A briefe and plaine instruction instruction to set all Musicke of eight divers tunes in Tablature for the Lute*, London 1574, fol. 22v. The English translation of the treatise by John Alford is cited.

[14] This form of representation has been known since Blindhamer in the 1520s; cf. Martin Kirnbauer, „'Blindhamers Lautentabulatur' – Deutsche Lautentabulatur um 1525 (A-Wn, Mus. Hs. 41950)", in: *Frühe Lautentabulaturen im Faksimile*, ed. by Crawford Young, Martin Kirnbauer, Winterthur/Schweiz 2003 (Pratica Musicale 6), p. 236.

applies to various proportional relationships and to *sesquialtera diminuta* (3), as shown in Big. Eiiiiv ff., Ciiv ff., Fv.

At its core, the mensural system continually regulates itself through the relationship between 'long' and 'short' (cf. also Wiltzell, 1524; Pl-Kj ms. 40154, fol. 34v) – typically between $|$ and $\lceil$. Within this simplification, several tendencies can be identified:

- a general trend within the mensural system of the time toward equating diminished and undiminished tempora in practice;[15]
- a tradition, dating back to the 15th century, of representing rhythmic relations in lute tablatures using a relative and flexible system of 'long' versus 'short', which could always be performed with varying actual durations (cf. Thibault-Tabulatur, F-Pn Res.Vmd.ms. 27, and Pesaro-Manuskript, I-PESo Ms. 1144);[16]
- the need to make 16th-century tablatures as straightforward and practical as possible for a broader clientele.

The interpretation and graphical representation of rhythm in all forms of tablature – especially in 16th-century lute tablatures – constitutes a flexible system, subject to variation depending on region, historical period, and even individual scribes.

ed_CMN: Insight into editorial practice of tablatures

Throughout its history, the editorial practice of tablature has never arrived at a unified or optimal solution for note values in CMN transcriptions. Four main approaches have emerged:

1. The first adopts a reading of mensural notation in tablature that, while precise, does not fully reflect historical performance practice. In this method, rhythmic tablature signs are transcribed 'exactly' according to the model of vocal music: a semibrevis or whole note corresponds to a vertical stroke ($|$). This approach is among the earliest (e.g. Raphael Georg Kiesewetter[17]) and has, since the beginning of the last century, followed the general editorial guidelines of certain *Monumenta* and *Denkmäler* series. It adheres to the principle of allowing "no reduction of note values." This method enables a direct visual 1:1 comparison between intabulations and their vocal models.

   Cf.: *Österreichische Lautenmusik im 16. Jahrhundert*, ed. by Adolf Koczirz, Wien, Leipzig: Breitkopf & Härtel 1911 (=DTÖ XVIII/2 bzw. 37), in particular the editorial conventions p. XLVIII–XLIX and *Die Deutsche Gesellschaftslied in Österreich von 1480–1550*, with instrumental

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[15] Karin Paulsmeier, *Notationskunde. 15. und 16. Jahrhundert. Teilband A*, Basel: Schwabe 2017, p. 146 f.

[16] In reference to THIB, Lewis Jones noted: „There are just three signs of duration, meaning in effect long, medium and short. One serves for the semibreve and occasionally the dotted semibreve or breve; a second for the minim and a third for the semiminim and all lesser values alike. In consequence the player must have firm grasp of the musical logic of a piece before he can play it from tablature", Lewis Jones „The Thibault Lute Manuscript: An Introduction", in: *Lute Society Journal* 22/2 (1982), p. 69–85, here p. 69; cf. Crawford Young, „Das Tabulatur-Manuskript der Biblioteca Olivaeriana in Pesaro (I-PESo, MS 1144)", in: *Frühe Lautentabulaturen im Faksimile*, ed. by Crawford Young and Martin Kirnbauer, Winterthur/Schweiz: Amadeus 2003, p. 25–142, here p. 132. Ivanoff referred to this phenomenon, in his analysis of PES, as recurring 'hook signs' used for all smaller rhythmic values. Vladimir Ivanoff, *Das Pesaro-Manuskript. Ein Beitrag zur Frühgeschichte der Lautentabulatur*, 2 Bde., Tutzing: Hans Schneider 1988 (Münchner Veröffentlichungen zur Musikgeschichte 45), p. 114.

[17] Cf. Issam El-Mallah, *Die Pass'e mezzi und Saltarelli aus der Münchner Lautenhandschrift von Jacomo Gorzanis*, p. 32 f.

transcriptions (tablatures) by Adolf Koczirz, Wien 1930 (=DTÖ XXXVII/2, or 72), p. 75 f.; *Collected English Lutenist Partsongs:* I, ed. by David Greer, London: Stainer and Bell 1987 (Musica Britannica. A National Collection of Music LIII), „Editorial notes", p. XXI–XXII; *John Dowland. Ayres for Four Voices*, ed. by David Greer, London: Stainer and Bell 2000 (Musica Britannica. A National Collection of Music VI), „Editorial notes", p. XXIV–XXV; *The Mulliner Book*, ed. by John Caldwell, London: Stainer and Bell 2011 (Musica Britannica. A National Collection of Music I), „Editorial notes", p. XXXV–XXXIX; *Tabulaturae Braunsbergenses-Olivenses*, ed. by Marcin Szelest, Vol. 1, Warszawa 2021, „Editorial principles", p. 58–62.

2. More widespread, however, is the method in which the vertical stroke ($|$) is interpreted as a minima or half note. This approach is employed in a wide range of practical editions of keyboard and lute tablatures. According to Kurt Dorfmüller, the rationale for this solution was the 'uniformity and ease of comparison'[18] across *a large and internally inconsistent corpus of tablatures* – a necessity arising from source-critical research.

    Cf.: Primarily the series *SMD*, *EdM*, *CEKM* and *Die Tabulatur – Die Orgeltabulaturen des Leonhard Kleber*. Part II, ed. by Karin Berg-Kotterba, Frankfur/Main: Henry Litolff 1987 (=EdM 92/8), ‚Zur Edition', p. 142–143; *Hans Buchner- Sämtliche Orgelwerke.* Part 1: *Fundamentum und Kompositionen der Handschrift Basel F I 8ᵃ*, ed. by Harro Schmidt, Frankfurt/Main: Henry Litolff 1974 (=EdM 5); *Tabulaturen des XVI. Jahrhunderts*. Part 1: *Die Tabulaturen aus dem Besitz des Basler Humanisten Bonifacius Amerbach*, ed. by Hans Joachim Marx, Basel: Bärenreiter 1967 (=SMD 6), p. 113; *Tabulaturen des XVI. Jahrhunderts*. Part 3: *St. Galler Orgelbuch. Die Orgeltabulatur des Fridolin Sicher*, ed. by Hans Joachim Marx, Winterthur: Amadeus 1992 (=SMD 8), p. 335; *Johannes of Lublin. Tablature of Keyboard Music*, ed. by John Reeves White, American Institute of Musicology 1964 (=CEKM 6), p. VIII; or also *CEKM* 8 (Keyboard Dances); *Joan Ambrosio Dalza. Intabulatura de Lauto. Petrucci, 1508*. Part II: *Padoane alla Venetia*, ed. by Helmut Mönkemeyer, Hofheim am Taunus: Friedrich Hofmeister [o. J.] (Die Tabulatur 7); *Pierre Attaingnant. Dixhuit basses dances. 1529*. Part II: *Balle* [etc.], ed. by Helmut Mönkemeyer, Hofheim am Taunus: Friedrich Hofmeister [o. J.] (Die Tabulatur 5), see also *Die Tabulatur 3* (Arnolt Schlick) and *Die Tabulatur 10* (Hans Judenkünig); cf. also Kirnbauer, Martin, ‚Blindhamers Lautentabulatur' – Deutsche Lautentabulatur um 1525 (A-Wn, Mus.Hs. 41950)', in: *Frühe Lautentabulaturen im Faksimile*, ed. by Crawford Young, Martin Kirnbauer, Winterthur/Schweiz 2003 (Pratica Musicale 6), p. 238; *Hans Ludwig Höchstetter. Ein Brief vom 6. Februar 1551 an Felix Platter enthaltend ‚ein Stückle auffs Clavicordium'*, ed. by John Kmetz, Stuttgart: Cornetto 2006; Joachim Lüdtke, *Die Lautenbücher Philipp Hainhofers: (1578–1647)*, Göttingen: Vandenboeck & Ruprecht 1999; Fabricius, Petrus, *Lauten- & Liederbuch. Faksimile und Transkription der Handschrift in der Königlichen Bibliothek Kopenhagen, Signatur: Thott. 4° 841*, 2 Vols., Vol. 1: Faksimile & Kommentar; Vol. 2: Transkription, ed. by Ralf Jarchow, [Germany]: Jarchow Vlg. 2013; *Tabulature Joannis de Lublin,* ed. by Zofia Dobrzańska-Fabiańska, Marek Bebak and Barbara Przybyszewska-Jarmińska, Vol. I, Warszawa: Institute of Art 2021 (*Monumenta Musicae in Polonia*, Series B: *Collectanea Musicae Artis*), ‚Editing principles', p. 56.

3. Another method is the now outdated practice of reducing note values in CMN transcriptions by a factor of four or more, or of interpreting tablature flags literally – for example, reading $\lceil$ as an eighth note in CMN. This approach has already been criticised in scholarship as untenable, primarily because the introduction of new beaming structures, necessitated by the smaller note values, disrupts the original phrasing and tactus structure.[19]

    Cf..: *Compositione di Meser Vincenzo Capirola-Lute-Book (circa 1517)*, ed. by Otto Gombosi, Neuilly-Sur-Seine: Société de Musique d'Autrefois 1955, p. XIV–XXVII; *The Lute Music of Francesco Canova da Milano (1497–1543)*, ed. by Arthur J. Ness, Vols. I and II, Cambridge (Mass.): Harvard University Press 1970 i.a.

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[18] Kurt Dorfmüller, *Studien zur Lautenmusik in der ersten Hälfte des 16. Jahrhunderts*, Tutzing: Schneider 1967 (Münchner Veröffentlichungen zur Musikgeschichte 11), p. 10.

[19] Sonja Tröster, ‚Edition von historischen Notationen', in: *Musikphilologie*, ed. by Bernhard R. Appel Reinmar Emans, Laaber (Kompendien Musik 3), p. 255.

4. Still widespread are editions that do not follow a consistent transcription system and often lack corresponding editorial notes. In such cases, the pieces are not transcribed according to a uniform method.

    Cf.: The change from 2:1 to 1:1 in Petrus Fabricius, *Lauten- & Liederbuch,* fol. 12v and fol. 13v, fol. 51v; in Rudolf Flotzinger, *Das Lautenbüchlein des Jakob Thurner*, Graz 1971, see I = a quarter note = ‚Schlag', p. XI., but in ‚Nach Willen Dein' I = a half note.

ed_CMN: Mensural values

In the E-LAUTE project, the note values of the upper rhythm layer in most ed_CMN transcriptions are interpreted such that a stroke (|, 'one beat') corresponds to a half note in CMN. This approach is based on source-critical analysis of the historically conditioned flexibility in the perception of note durations, as well as the relative visual representation of graphical symbols (see above). In clearly didactic practice examples, the mensural duration is transcribed according to the source being copied – that is, | as a semibrevis or whole note. These exceptional cases are always explicitly indicated above the CMN staff: | = semibrevis/whole note.

ed_CMN: Beaming

The beaming of shorter note values in the ed_CMN versions follows modern readability standards but also takes into account vocal phrasing in intabulations. 'Leiterlein' that extend beyond a single bar are restructured in ed_CMN according to the bar divisions.

ed_CMN: Fermatas

Fermatas at the end of a section or piece are interpreted – following Gerle (1532) and Newsidler (1536) – as the 'coming together of voices' (‘zusamen kumung der stym'[20]) and as points where the strings are allowed to 'resound freely' (‘ausprummen' lassen[21]). At the end of a piece or a larger section, all voices are concluded uniformly with a whole note or a dotted whole note, marked with a fermata sign. (See also the editorial practice in *Die Tabulatur*, Schick 1512; Attaignant 1529.) In the middle of larger sections, where the fermata clearly indicates only a long (but not extended) note – typically a half or a whole note – we omit the fermata sign. In doing so, we avoid the risk that modern readers might misinterpret the fermata as a hold.

ed_CMN: Repeat signs (:l:)

Repeat signs have been modernised according to genre and form and are applied consistently across the entire musical system.

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[20] Gerle (1532), Sig. Biiir.

[21] Newsidler (1536), Sig. Biiiiv: “das [die Fermate] bedeut das man die stim/me der saiten gantz vnd gar laß auß brumen / biß gar kein klnag der saiten mer / gehórt wúrdt / vnd wan(n) die saitten auff hóren zuklingen / múß man pausirn”.

ed_CMN: Special symbols

All special symbols are referenced separately in the critical report[22] of the edition. An exception is ^ (= suspir), which is always rendered as an 'upbeat rest' of appropriate duration. The special symbols include: (a) performance-related symbols such as (,), +, *, which generally indicate various forms of sustaining (tenuto, suspensions, or 'lengthened note'); (b) auxiliary or correction signs, such as *, °+, #, +, ° or +°, N, and their variants. Right-hand fingering is not included in the CMN versions.
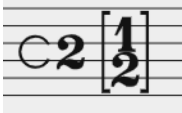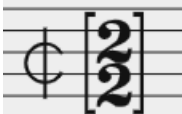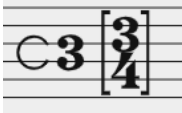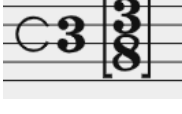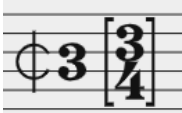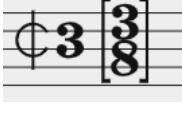
ed_CMN: Mensuration and time signatures

Mensuration and time signatures are represented according to our interpretation of the CMN note values. The interpretation of the primary tactus remains consistent throughout and corresponds to the visual representation of the symbols. That is, a music item with the ongoing rhythmic pattern ⌐⌐⌐ is transcribed in 3/4 meter, and an entry with the bars ‡‡‡ is transcribed in 3/8 meter. It should be noted that this concerns the notational image only. The actual performance tempo is entirely at the discretion of the performers. To support this, E-LAUTE provides professional recordings of selected musical entries as well as performance-practice commentary. Mensuration signs are generally not indicated in the original tablatures. One of the few exceptions with regularly inserted mensuration signs is D-Mbs Mus.ms. 1512. Where original mensuration signs are present, they are shown in ed_CMN in square brackets alongside our modern interpretation – for example, C [4/4]. If no mensuration sign is present in the source, only our modern interpretation is given in square brackets [4/4]; this applies to each change in time signature or proportion. Rhythmic equivalences are not separately indicated (except in special cases such as didactic copies; see above). Passages that are not rhythmically accurate in the source are corrected and regularised in ed_CMN, as we encourage that readers will consult the original versions (dipl_GLT, dipl_FLT, dipl_ILT, dipl_CMN) and the facsimiles for comparison. All editorial changes to each musical or textual entry are documented in the critical report.

Mensuration signs are resolved as follows:

Mensurations	Basic unit of measurement, examples	Mensurations and modern time signature
Tempus perfectum prolatio maior, (outdated for the repertoire) = C3	The basic unit is the *brevis*, as *prolatio* (3) is indicated within a *brevis*. In the notation, it is visually indistinguishable from C3.	3/2 = 3/4
Tempus perfectum prolatio minor	The basic unit is the semibrevis; the vocal whole note corresponds to a stroke (⌐), but in ed_CMN, the bar equals one semibrevis — therefore, the bar corresponds to a half note (⌐). Ex.: Judenkünig, fol. 29r, 30r ('Hoftänze').	2/4

Tempus imperfectum prolatio minor In practice = 1/2	The basic unit is the semibrevis; the vocal whole note corresponds to J, but in ed_CMN, one bar equals one semibrevis — thus, the bar corresponds to a half note (J). Ex.: Judenkünig, 'Pauana', fol.19v („runden dantz"), fol. 23r; Dalza, *Die Tabulatur*, p. 22.	2/4
Tempus imperfectum proportio dupla	see below 1/2	see below
Tempus perfectum diminutum	The basic unit is the minima; the vocal half note corresponds to J. Ex.: Blindhamer, fol. 2r[1-2]	2/4
Tempus imperfectum diminutum = C2 (very often in the tablatures)	The basic unit is the minima; the vocal half note corresponds to J. The barring in the tablatures follows semibreves, equivalent to whole notes. Ex.: Judenkünig, 'Priamel', fol. 22r; D-Mbs Mus.ms. 1512, fol. 3r etc.; D-Mbs Mus.ms. 267, fol. 37r; 50v–51r; D-Mbs Mus.ms. 1512, vgl.: fol. 11v (1/2) and fol.12r (C2) = the bar 4/4 or 2/2.	4/4 or 2/2 \ or
C3, 3/2 or 3 *sesquialtera*	The basic unit is the minima; the vocal half note corresponds to J(a); the basic unit is the semiminima; the vocal half note corresponds to Γ (b). Ex.: (a) Judenkünig, 'Elslein', fol. 24v; Blindhamer, das erste 'Praeambulum' (3); D-Mbs Mus.ms. 267, fol. 37r, 40v, 50v; (b) Judenkünig, Table, fol. 50v; Other ex.: Dalza, *Die Tabulatur*, p. 21; both (a, and b), p. 24, 26; Attaignant (1529): often 3/4; 6/8 in dances (2/4, 3/4, 6/8, changing metres – 3/4, 6/8); Dalza (1508): 'Pavana' 2/4; 'Piva' 3/8.	3/4 (a) or 3/8 (b) \ or
Tempus imperfectum (diminutum) proportio tripla, or *sesquialtera diminuta*	The basic unit is the minima; the vocal half note corresponds to J(a); the basic unit is the semiminima; the vocal half note corresponds to Γ (b). Ex.: (a) Judenkünig. fol. 9r; D-Mbs Mus.ms. 1512, fol. 6v–7r, fol. 10v, 19v–20r etc.; 53r; (b) Judenkünig, fol. 23r, 46r; Dalza, *Die Tabulatur*, p. 17.	3/4 (a) or 3/8 (b) \ or

As our edition offers a wide range of options for comparison with the original sources, the prefatory schema with original clefs, related notational elements etc. is currently omitted in the _ed versions. A prefatory format is, however, being developed for the hybrid edition within the DTÖ series (see Pilot V at www.e-laute.info).

ed_CMN: Bar division, bar numbering, layout

The ed_CMN is an edition in two staves using treble and bass clefs (cf. the general DTÖ guidelines[23]). Barring follows either the original mensuration and time signature indications (see above) or the principle of the 'syntactic bar'. The latter applies to cases in which barlines did not yet carry a metrically accented function but served instead as a visual structuring aid. Incorrect or misleading barlines are corrected in the ed_CMN. Bar numbering and the bar grid in the _ed versions are part of the E-LAUTE platform's editorial tools and can be toggled on or off in all formats (both _dipl. and _ed) to allow comparison.[24] Original line and page breaks are not necessarily retained but may be adjusted to improve readability. Folio, page, or gathering changes from the original source are always indicated above the top stave.

ed_CMN: Accidentals and general key signatures

In line with most of the editions listed under point 2) (see ed_CMN: Insight into editorial practice of tablatures), accidentals in E-LAUTE generally apply only to the note they directly precede (see dipl_CMN above). In the edited (ed_CMN) versions, however, accidentals are applied for the entire bar (cf. St. Gallen in SMD; general DTÖ guidelines[25]). Missing or incorrectly placed *musica ficta* in the source is supplied in ed_CMN in square brackets [#] at the respective note.[26] Key signatures are included only when they assist the reader in recognising the mode or key and thereby support familiar reading practices.

ed_CMN: Polyphony and homophony

The E-LAUTE edition in CMN is based on two fundamental principles:
a) the sounding music is stylistically and historically accurately rendered, and
b) the specific characteristics of the lute's timbre and technique, insofar as they can be represented in ed_CMN, are retained.

The first principle entails polyphonic transcription for all polyphonic genres and forms. Voice leading is rendered as closely as possible to the original sound and, in the case of intabulations, to the vocal model. Hidden entries in imitative textures are indicated in ed_CMN by dotted stems.[27] Polyphony and voice leading are *not reconstructed exactly*, however. Readers have the opportunity to compare the vocal model, including the text, directly with the intabulation.[28] ed_CMN follows the often fluid structure of the lute piece and may shift freely between two-, three-, or four-part writing.[29] For this reason, not all 'gaps' are filled with

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[23] Vol. 72/2, p. XLVIII.

[24] This option is currently under development (as of July 2025).

[25] Vol. 72/2, p. XLVIII.

[26] This may result in a divergence between the tablature versions and the CMN notation. In the tablature variants, no *musica ficta* is added or altered.

[27] This option is currently under development (as of July 2025).

[28] This option is currently under development (as of July 2025).

[29] Cf. the discussion between Otto Gombosi and Leonhard Schrade about ‚lute polyphony' and ‚polyphony' in: El-Mallah, *Die Pass'e mezzi und Saltarelli aus der Münchner Lautenhandschrift von Jacomo Gorzanis*, p. 261–268; Sonja Tröster, ‚Edition von historischen Notationen', in: *Musikphilologie*, ed. by Bernhard R. Appel Reinmar Emans, Laaber (Kompendien Musik 3), p. 247–263, here p. 262.

rests; instead, they are left empty to preserve the characteristics of the original tablature notation in CMN and to convey to the reader a sense of the flexibility of polyphonic texture. Dances tend to exhibit homophonic or chordal textures. As in ed_Tab, the principle of *textural continuity* is essential: predominantly polyphonic pieces are transcribed polyphonically, even if they contain occasional chordal passages.

ed_CMN: Original errors, corrections, marginalia. Editorial interventions

Errors in the original sources, corrections made by the scribes themselves, and missing elements such as absent rhythm symbols (e.g. in PL-Kj ms. 40154, D-Mbs Mus.ms. 267, etc.) are corrected or supplemented accordingly in ed_CMN and ed_GLT. Variants explicitly introduced by the scribes are presented in separate, toggleable, ossia windows. Users may also choose to display one or more reconstructed versions within ed_CMN, incorporating embedded ossia variants. All supplementary entries found in the original sources are documented in the E-LAUTEdb (the project database) as independent records with individual IDs and are mapped and displayed in all relevant relations to one another.

(July 2025)

Short citation:
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