

MVSICA GETUTSCHT

Mvsica getutscht vnd | auszgezogē durch Sebastianū virdung Priesters | von Amberg vnd alles gesang ausz den notē in die | tabulaturē diser benantē dryer Instrumētē der Or- | geln: der Lautē: vnd den Flöten transferieren zu lernē | Kurtzlich gemacht zu eren dē hochwirdigē hoch | gebornen fürsten vnd herren: herr wilhalmen | Bischove zū Straszburg seynem gnedigē herren.

VIRDUNG speaks to us not only in words and musical notes, but also through pictures. It is this combination of printed materials and pictorial representations of the instruments that makes his work, and those that followed, so useful to us today. Not only are we told how the instruments were used and tuned, but we are shown what they looked like and what music they were to play. FRS

"In 1510, at the Diet of Augsburg, Virdung was soliciting support to complete and publish a comprehensive treatise in German, *Ein deutsche Musica* [the manuscript of which is now lost]. Unable to find funding, he produced a greatly truncated version, covering only the section on musical instruments, which he published at Basel in late summer 1511. This work, entitled *Musica getutscht*, is the earliest printed treatise in the West to deal exclusively with musical instruments and aspects of their performance and pedagogy."¹ It contains "much material appearing in print for the first time, including illustrations of musical instruments in current use arranged by organological categories," however "most of the pictures in *Musica getutscht* cannot be taken with modern expectations of technical accuracy; their presence, as in other books at that time, offered enhancement of the text through pleasing suggestion of an object."²

Virdung's idea of "producing a picture book for musical amateurs with instructions and diagrams useful for learning how to play three of the basic instruments of the indoor or 'bas' variety had far-reaching consequences. The success of this idea inspired adaptations and translations of *Musica getutscht* into four languages (Latin, German, Netherlandic, and French. . . . Virdung's idea caught the spirit of the time, and his accomplishment impelled this very spirit into the future. For the two basic assumptions behind *Musica getutscht*—that playing musical instruments is beneficial to both the individual and society and that one can teach oneself the fundamentals of these skills—lived on in the treatises that Virdung's work inspired; and, indeed, these assumptions still hold sway today."³

¶ Kassel: Barenreiter, 1931. (Facsimile of the Basel, 1511 edition in the Berlin Staatsbibliothek. The original edition is so scarce that only one copy is known in the United States, at the Boston Public Library.) Oblong 4^o: A–O⁴. 56 leaves, unnumbered. 158 x 209 mm. (6¼ x 8¼). Full-page woodcuts and text illustrations throughout. Quarter-morocco by Frederick R. Selch.

Printing history:

The first edition (1511) was reprinted sometime between 1511 and 1521. The 1511 edition is generally referred to as "printing A" and the later edition as "printing B."

1529: Martin Agricola. *Musica instrumentalis deudsch* (reprinted 1530, 1532, 1542, & 1545).

1529: Guillaume Vorsterman (publisher). *Livre plaisant* . . . (probably a French translation of a Netherlandic [i.e., early Flemish] translation of the 1st or 2nd edition of *Musica getutscht*, which now exists only in a 1554 edition).⁴

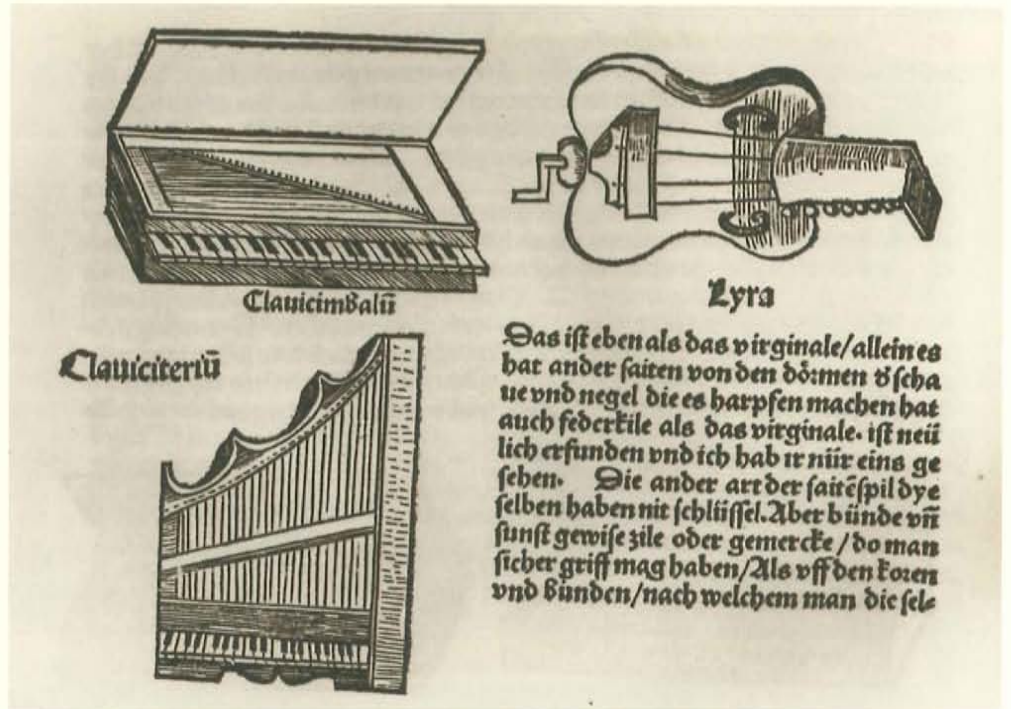
1536: Otomarus Luscinius. *Musurgia seu praxis musicae* (the first Latin translation of *Musica getutscht*. 2nd edition: 1542).

1554: Jan Van Ghelen. *Dit is een zeer schoon boecxken* . . . (2nd edition: 1568).

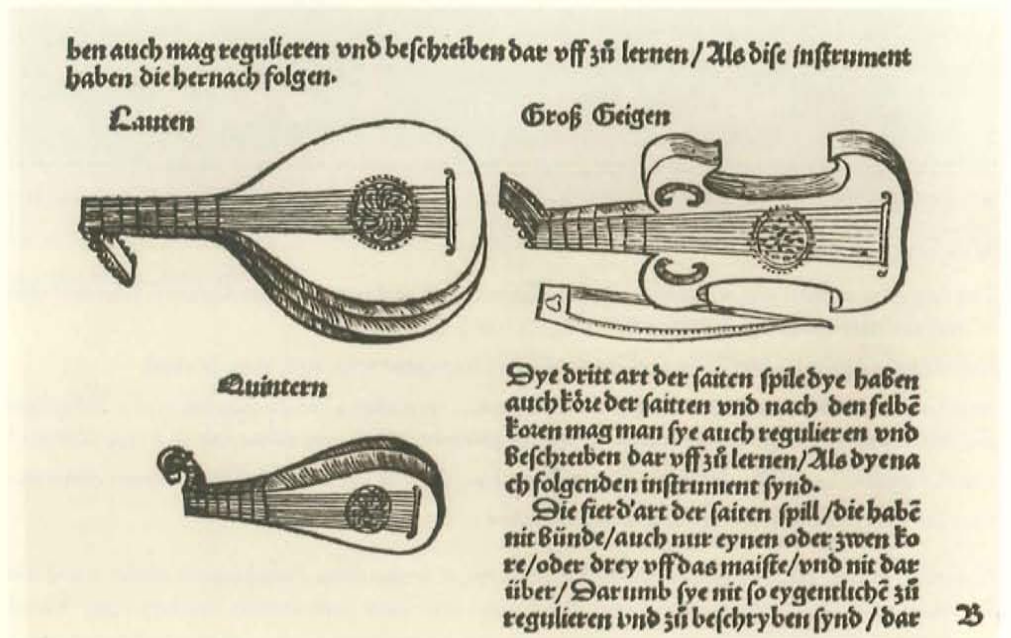
Facsimiles: Berlin: 1882, edited by Robert Eitner as no. 11 in the series *Publikationen alterer musik* issued by Gesellschaft für Musikforschung in 200 copies · Kassel: Barenreiter, 1931 · New York: Broude Brothers, 1966 · Kassel: Barenreiter, 1970.

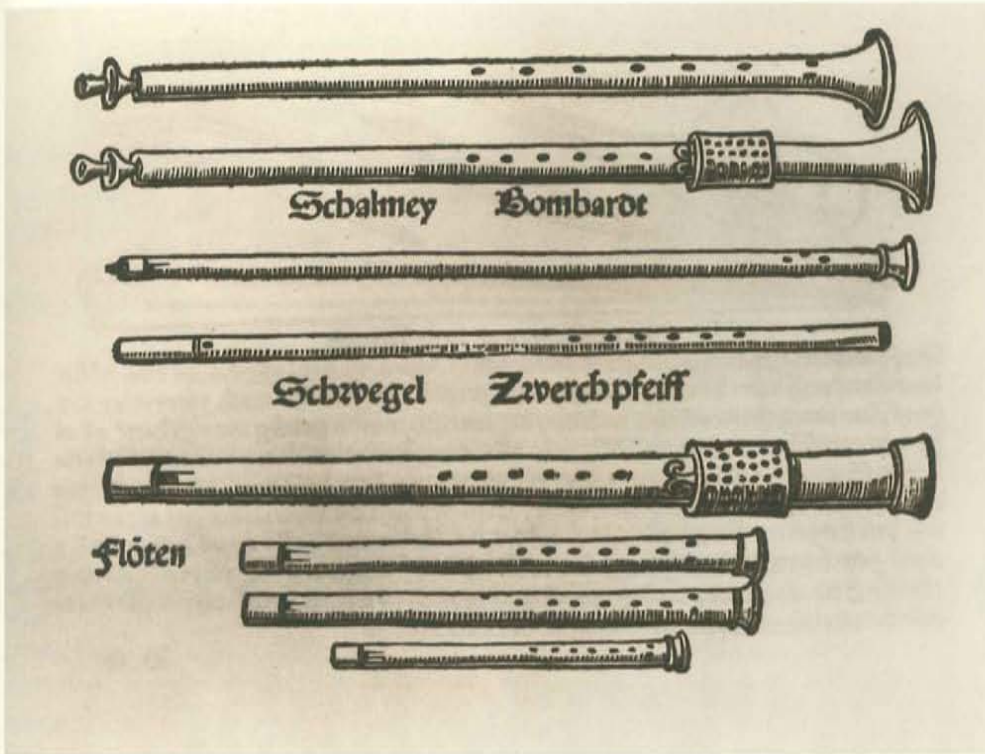
References: British Library (2 copies: Hirsch i.594 and K.8.c.9) · Brown, pp. 20–21 · Brunet V, 1263 · Bullard, *Musica getuscht: A Treatise on Musical Instruments* · Eitner X, p. 105 · Fétis VIII, p. 473 · Hirsch I, 594 (“sigs. Bii and Diii are mutilated, and have been supplied from the 1882 facsimile”) · Littleton, p. 8 · Reese 33 · Regazzi 3483 · RISM B VI, p. 865 (locates 13 copies) · Cf. Wolffheim I, 1096 (the Eitner 1882 facsimile).

Sebastian Virdung.
Musica getuscht
(sig. B1v): a clavicimballo, clavicitherium, and a hurdy-gurdy (“lyra”).

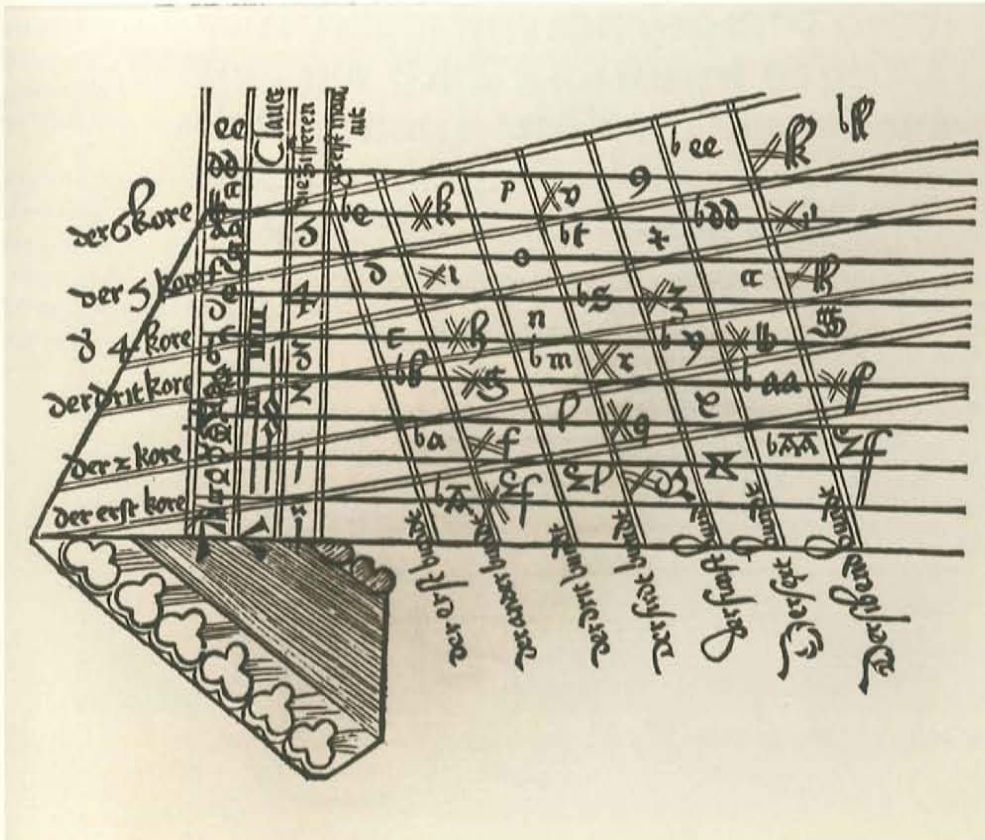


Sebastian Virdung.
Musica getuscht
(sig. B2r): a lute, viol (“Gross Geigen”), and quintern.





Sebastian Virdung. *Musica getutscht* (sig. B3v): from top to bottom, "Shawm (Schalmey), Tenor Shawm (Bombardi), Schwegel [Tabor pipe = three-holed, vertical, one-hand, fipple flute], Fife (Zwerchpfeiff), and Recorders (Flöten) [bass, two tenors, discant]."⁵



Sebastian Virdung. *Musica getutscht* (sig. M1v): woodcut of the fingerboard of a lute showing the six courses with tablature symbols as they relate to the scale.

Musica instru- mētalis deutsch

ynn welcher begrif-
fen ist / wie man

noch dem gesange auff mancherley
Pfeiffen lernen sol / Auch wie auff
die Orgel / Harffen / Lauten / Geis-
gen / vnd allerley Instrument vnd
Seytenspiel / noch der recht-
gegründten Tabelthur
sey abzusetzen .

Mart. Agricola.