

Giorgio Mainerio *Tedescha* + *Saltarello*

Source: [https://imslp.org/wiki/Il_Primo_Libro_de_Balli_\(Mainerio%2C_Giorgio\)](https://imslp.org/wiki/Il_Primo_Libro_de_Balli_(Mainerio%2C_Giorgio)) ; #13
https://ks.imslp.net/files/imglnks/usimg/0/07/IMSLP176194-WIMA.600b-13_tedescha.pdf (Ulrich Alpers)
With some information from https://en.wikipedia.org/wiki/Giorgio_Mainerio

Giorgio Mainerio (* ca. 1530-1540 † 3 or 4 May 1582) was an Italian musician and composer.

Mainerio was born in Parma, Italy between 1530 and 1540. His father is thought to have been Scottish given that Giorgio signed Mayner as his family name. During his education he studied music, but he did not immediately begin a musical career. In 1560, being a presbyter, he sought work as a chaplain and altarista by the church of Santa Maria Annunziata in Udine.

In Udine, Mainerio spent ten years (from 1560 to 1570) and there, thanks to his previous musical knowledge and to the lessons given to him by two local contrapuntists, Gabriele Martinengo (Maestro di cappella from 1562 to 1567) and Ippolito Chamaterò (Maestro di cappella from 1567 to 1570), he started his musical career. After three years in Udine he became interested in occultism (astrology, magic and necromancy) and there were rumours that—together with some women—he was attending night-rites. The Inquisition in Aquileia started a preliminary investigation but the case was closed for lack of evidence. After the investigation, Mainerio had more troubles with his colleagues in the Chapter of Udine and, after applying for a position at the Patriarchal Basilica of Aquileia, he quit partially the job in Udine, motivating his decision with "impellent although honest reasons". He was accepted at Aquileia and moved there, living in the quiet and isolated Patriarchate.

In 1578 he became Maestro di cappella at the church of S. Chiesa d'Aquilegia. During the last years of his life he had problems with his health and often left the church in favour of travels to Venice, Ancona, and thermal baths.

His death was announced to the Chapter on May 4, 1582.

"Tedescha + Saltarello" , #13 from „Il Primo Libro de Balli“

The tune is well known in Germany, because the first half, the *Tedescha*, played by crumhorns, was used as signature tune for a TV-Series called "Matinée der Liedersänger" in Germany.

This Score shows one of the secrets in Renaissance-Mensural-Notation: Note-Durations could be divided in dual OR triple ways (Proportio dupla/tripla) The very same white mensural notescore played with proportio dupla sounds as the "*Tedescha*", and with proportio tripla. it comes up as "*Saltarello*". Strange, isn't it? We cannot do this with modern notescores anymore, we have to write down two different parts.

I did some smaller enhancement to the score: Some percussion, and, of course, an arrangement with „Raumklang +“ - Sound. This is one of the cases where not all instruments need the Raumklang-Sound Mix. Triangle, tambourine, percussion and timpani don't need this enhancement. On the other hand, the improved sound suits reeds and strings perfectly.

Pages	7
Duration	02:30
Measures	73
Key signature	natural
Ensemble	Chamber Ensemble (Oboe, Englischhorn, Violoncelli)
Parts	12
Part names	Oboe (2), Englishhorn (2) Cello (4), Triangle, Tambourine, Claves, Timpani
Privacy	Everyone can see this score
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Personal feelings from the author / editor about renaissance music

I openly admit: I have a special soft spot for the music of the Renaissance

Renaissance was a time of radical and violent changes - it saw the conflicts around the Protestant Reformation 1517 in Central Europe, saw the German Peasants' War 1525, the „Guerres de Religion“ and the Massacre de la Saint-Barthélemy, the Dutch War of Independence (Eighty Years' War), the defeat of the Armada, for instance, and ended with the bloody 30-Years War in Germany (that killed one third of the population).

But there were radical changes in social life and culture, too: development of Humanism, development of the arts of painting, sculpturing, book-printing - and development of a then new musical style: Polyphonic singing and playing, using the relations between various musical scales and chords. Listen to the music: Many Composers, e.g. Tielman Susato, prove that they really must have known about the harmonies in Major and Minor around the circle of fifths ("Quintenzirkel", as we call it in german),

To the Renaissance-music that Pierre Attaignant, Heinrich Isaak, Orlando di Lasso, Tilman Susato, John Dowland and their contemporaries composed (or published), there is only one comparison nowadays: The pieces were the TOP OF THE CHARTS of popular music in that time. The main difference between the Renaissance and our times was, that there was no internet, there were no downloads, no mp3-Files and no mp3-player, no CD, no audio-Cassette, no tape, no vinyl-disks, no radio, even no Edison-phonograph-cylinders and no Pianola-rolls... If you wanted to hear the music of that time, you either had to buy a real instrument and learn how read notes and how to play, or you had to employ musicians that could do that for you. Pop- and Disco-Music? If you wanted dancing-music, you had to play it as your own DIY-Player, or had to pay for real human musicians. All that was REAL LIFE-MUSIC, HANDMADE and TOTALLY UNPLUGGED, and this method of making music is still available today - but now plugged into Computers, MIDI and Software like my Favourite MuseScore.

The great advantages of making Music in Renaissance time were: There still was no invention called "Copyright-Infringement", no GEMA, no Société civile des producteurs phonographiques, no Société civile pour l'administration des droits des artistes et musiciens interprètes, no EMI, no Sony Music & Entertainment, no PR-jingles in the warehouse, no musical inflation ... You just had to listen, then you could make your try to play (or sing) it yourself - or try to do it better...

Somehow, I do believe, this was very good method for developing a real good musical taste, rhythm-feeling, and musical conscience.

Giorgio Mainerio is one of my very favourites, Tilman Susato, John Dowland, Pierre Attaignant, Georg Forster, Michael Praetorius, Heinrich Isaak, Orlando di Lasso, Giovanni Gastoldi, Johann Walter, Ludwig Senfl, and Dietrich Buxtehude are a few more european composers or publishers of this important time of our pan-european cultural history. We owe this Renaissance-musicians, -composers and -publishers much. They show us, where our european cultural roots are. Everytime, when I hear e.g. Heinrich Isaak's "Innsbruck, ich muß dich lassen", it feels like "coming home freezing after a long winter's day with hard work - and sitting down at the fire-site, warming up again, chilling out, experience and feel what "home" really means!"

I love celtic Folk. Ragtime, Blues, Jazz, Boogie, English Rock'n'Roll, the Mersey Beat, Folk Rock, and will continue to hear or play that music. But Renaissance - it's music for the soul... my soul.

Sincerely

FarrierPete

Born 1953 (Contemporary of Rock'n'Roll and Beat)