

RETURNING MATERIALS:
Place in book drop to remove this checkout from your record. FINES will be charged if book is returned after the date stamped below.

SEBAS

SEBASTIAN OCHSENKUN'S TABULATURBUCH AUFF DIE LAUTEN (1558): TRANSCRIPTION AND STUDY

By

Choon Mee Hong

A DISSERTATION

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Department of Music

1984

Copyright by

CHOON MEE

1984

Copyright by

CHOON MEE HONG

1984

ABSTRACT

SEBASTIAN OCHSENKUN'S TABULATURBUCH AUFF DIE LAUTEN (1558): TRANSCRIPTION AND STUDY

By

Choon Mee Hong

During the past several decades various sources of sixteenth-century lute music have been studied by scholars. However, only a few dissertations and encyclopedia articles are concerned with German sources. Among those German tablatures hitherto unstudied is Sebastian Ochsenkun's Tabulaturbuch auff die Lauten which bears valuable information about Renaissance intabulated lute music and practice.

The present study is divided into two parts. Part I includes discussions of the musical background at the court of Ochsenkun's patron, Ottheinrich; Ochsenkun's life and his tablature book; his tablature notation and intabulation techniques; and the editorial principles used in transcribing his lute tablature. Part II is a modern edition of Ochsenkun's Tabulaturbuch (1558) with notes and commentary. The Tabulaturbuch consists of 76 works. Of these 63 are included in the present edition. The other 13--intabulations of

Ludwig Senf

Werke. A fa

Three

Sebastian Och

cal contempo

tion, and inta

tions are uniq

tion of the vo

model. Third

changes are t

Ludwig Senfl's works--are published in Senfl, Ludwig: Sämtliche Werke. A facsimile of the tablature book is included in the appendix.

Three general conclusions are drawn from this study. First, Sebastian Ochsenkun's Tabulaturbuch and its music represents typical contemporary practice in its selections of music, tablature notation, and intabulation techniques. Second, Ochsenkun's intabulations are unique in their meticulous concern for exact representation of the voice leading and the polyphonic texture of the vocal model. Third, in Ochsenkun's intabulations the most important changes are the embellishments of the melodic lines.

Dedicated to my husband,

the most special companion,

and to our parents.

The a

ness to a num

provided the

To Dr

patience, in

of director a

To Dr

for her frien

professional

To Dr

immeasurabl

while assisti

The

Dr. Theodor

criticisms a

to study and

The

New York P

preparing th

ACKNOWLEDGMENTS

The author wishes to acknowledge her gratitude and indebtedness to a number of persons whose support, interest, and guidance provided the opportunity to realize this moment.

To Dr. Dale Bonge, for his kind assistance, effort, and patience, in the role of doctoral committee chairman and in the role of director and counselor, a deep appreciation is expressed.

To Dr. Rosalie Schellhous, grateful appreciation is expressed for her friendly encouragement and gracious support in personal and professional ways.

To Dr. Conrad Donakowski, a special thanks is given for the immeasurable inspiration and professional scholarship that I learned while assisting his class.

The writer is deeply grateful to Dr. James F. Niblock and Dr. Theodore O. Johnson for their most sincere and intellectual criticisms as committee members, and for providing the opportunity to study and grow.

The author also wishes to acknowledge the kindness of the New York Public Library in permitting her to use the source in preparing the present transcription.

Lastly, to my husband, goes my undying appreciation and love for his many sacrifices, patience, thoughtful guidance, and encouragement which made it all possible.

ACKNOWLED
LST OF ILL
PREFACE .

CHAPTER

I.

II.

III.

IV.

V.

SUMMARY

BIBLIOGRA

PREFACE

EDITION

TABLE OF CONTENTS

Page

ACKNOWLEDGMENTS iv

LIST OF ILLUSTRATIONS viii

PREFACE ix

PART I

CHAPTER

I. BACKGROUND: PFALZGRAF OTTHEINRICH AND MUSIC AT HIS COURT 1

II. SEBASTIAN OCHSENKUN AND HIS TABULATURBUCH 10

III. GENERAL CHARACTERISTICS OF OCHSENKUN'S LUTE TABLATURE 23

Historical Survey and General Characteristics of the German Lute Tablature . . 23
Ochsenkun's Lute Tablature 33

IV. SEBASTIAN OCHSENKUN'S INTABULATION TECHNIQUE 41

V. EDITORIAL PRINCIPLES 65

SUMMARY AND CONCLUSION 78

BIBLIOGRAPHY 81

PART II

PREFACE TO THE EDITION 93

EDITION 97

NOTES TO T
COMMENTA
APPENDIX:
INDEX . .

Page

NOTES TO THE TABLATURE 397

COMMENTARY 401

APPENDIX: FACSIMILE OF THE TABLATURE 411

INDEX 585

LIST OF ILLUSTRATIONS

FIGURE		Page
1.	Portal of the façade of the Ottheinrichsbau in Heidelberg	4
2.	Woodcut of Sebastian Ochsenkun	13
3.	Title page of Sebastian Ochsenkun's Tabulaturbuch	15
4.	Woodcut of the Elector Ottheinrich and coat of arms	16
5.	Ochsenkun's Tabulaturbuch, fol. 62v	35

PREFACE

Since musicologists first became interested in accurately recreating early musical styles, the transcription and study of lute tablature has risen as an important area of such activity. However, in spite of the many studies of sixteenth-century lute tablatures during the past several decades, very few German sources have received attention, as opposed to Italian and French sources. Several factors may have been responsible for this: 1) the eventual supplantation of the system by the Italian and French types; 2) the complexity of the German system, in which every finger position is represented by a different symbol; and 3) the fatiguing and slow procedure involved in identifying each German letter to be transcribed. However, it is because the German system is so different that it merits special study.

During the sixteenth century the lute was the favorite instrument in German courts and homes, and many collections of lute music by German composers and lutenists remain to be examined. Sebastian Ochsenkun's Tabulaturbuch auff die Lauten is one such collection. Although Ochsenkun's Tabulaturbuch is an important collection which provides valuable information about Renaissance

intabulated h

have not bee

here and the

The p

able a mode

provide esse

intabulated lute music and practice, studies of this tablature book have not been available, except for a few scattered transcriptions here and there.

The purpose of the present work is twofold: 1) to make available a modern edition of the works of Sebastian Ochsenkun, and 2) to provide essential study related to Ochsenkun's tablature book.

CHAPTER I

PFALZGRAF OTTHEINRICH AND MUSIC AT HIS COURTS

It is well known that musical activities increased and flourished around many of the German speaking courts of the sixteenth century. Groups of proficient court musicians, responsible for both secular and sacred music, had been formed in Münich, Stuttgart, Kassel, Nürnberg, and Heidelberg around or soon after 1500, and later in the sixteenth century prominent musical establishments were formed at the courts of Ansbach, Stettin, Berlin, Weimar, and Baden-Baden, to name just a few. The court of the Duke of Neuburg, later to be the elector Ottheinrich of Heidelberg, also joined the leading musical centers in the first half of the sixteenth century by inaugurating a rich period of German musical tradition. The publication of Sebastian Ochsenkun's Tabulaturbuch auff die Lauten[1] was one result of the ceaseless efforts of Ottheinrich to collect and preserve good music in his court.

Ottheinrich, Duke of Neuburg and Elector Palatine, was born on 10 April 1502. His parents died during the Bavarian War of

---

[1](Heidelberg: Johann Kholen, 1558).

Succession

brother P

Count Pala

and Germa

Later, fro

Karl V's p

important

(Jerusalem

religious a

In

Ottheinrich

between th

Margrave

without pr

Ott

years. H

and in 154

Evangelic

school or

from the

who resi

2

in der Pf

Succession in 1503. From then on Ottheinrich, with his younger brother Philipp, was raised under the guardianship of an uncle, Count Palatine Friedrich II. The brothers were educated in Latin and German by a magistrate from Bretten, Alexander Wagner. Later, from 1519 to 1521, Ottheinrich had a position in Emperor Karl V's personal service. During his youth Ottheinrich made three important journeys: to Spain, to Italy and to the Holy Land (Jerusalem). These journeys proved to be a constant source of religious and humanistic inspiration in his later years.[2]

In 1522 the Emperor presented the Duchy of Neuburg to Ottheinrich and his brother, and by 1535 they had divided the Duchy between them. Ottheinrich married Susanna, the widow of Margrave Kasimir of Brandenburg in 1529, but she died in 1543 without producing an heir.

Ottheinrich had been a devoted Catholic throughout these years. However, he began to doubt Catholic doctrine around 1540, and in 1542 he officially pronounced his intention to side with the Evangelical movement. In 1543 he declared a new church and school order. This succession of events provoked strong opposition from the nobles in his Neuburg residence and from the Emperor, who resisted the Reformation. Furthermore, Ottheinrich went

---

[2]Barbara Kurze, Kurfürst Ottheinrich: Politik und Religion in der Pfalz 1556-1559 (Gutersloh: Bertelsman, 1956), p. 9.

bankrupt i

Thereafte

ceeded his

only for a

Th

fluctuated

crises and

stability.

Palatinate

vital music

enthusiasti

century.

Ott

and artisti

is the Ottn

shortly aft

this palac

figures ar

personal

thousands

3

Poensgen,

Wiederke

(Heidelber

bankrupt in 1544, and in the end he was forced to resign his position. Thereafter he went into exile in Heidelberg, where, in 1556, he succeeded his uncle Friedrich II as Elector. However, this reign lasted only for a short time, because in 1559 he died suddenly.[3]

Throughout its history, the power and size of the Palatinate fluctuated considerably because of the frequent wars. Also financial crises and territorial conflicts were a constant threat to political stability. However, in spite of all hardships, some rulers of the Palatinate unsparingly supported cultural activities and eventually a vital musical life was established. Ottheinrich was one of those enthusiastic patrons of humanistic arts and letters in the sixteenth century.

Ottheinrich loved architecture, and was a collector of books and artistic works. His most widely known architectural monument is the Ottheinrichsbau, the palace which he erected in Heidelberg shortly after his exile there in 1544. The remarkable façade of this palace is decorated with musical instruments, astronomical figures and Greek characters (Figure 1). In addition, Ottheinrich's personal library, which he began collecting at Neuburg, consists of thousands of rare books and manuscripts. They are now held at the

---

[3]For dates and details of Ottheinrich's life, see Georg Poensgen, ed., Ottheinrich--Gedenkschrift zur vierhundertjärigen Wiederkehr seiner Kurfürstenzeit in der Pfalz (1556-1559) (Heidelberg: Sonderdruck der Ruperto-Carola, 1956).

Figure 1.

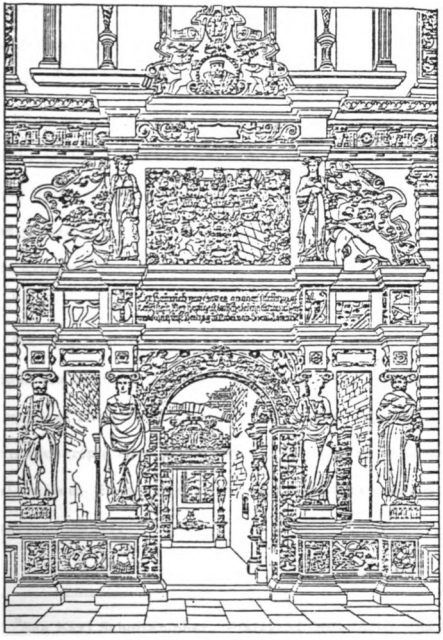


Figure 1. Portal of the façade of the Ottheinrichsbau in Heidelberg (Poensgen, Ottheinrich, p. 269).

Heidelber

collection

However,

prime im

an expect

of his hea

W

visited th

including

In these p

and this e

chapel.[6]

St

er divided

active mu

having ma

posers' e

from vari

[4] S
Munich: V

[5] A
Archive S

[6] P

Heidelberg University library.[4] In addition, Ottheinrich's vast art collection is an important source for sixteenth-century art history. However, it is Ottheinrich's passionate love for music that is of prime importance for this study. Music at his court was not simply an expected ornament of aristocratic life but a fundamental demand of his heart.[5]

While he was still Duke of Neuburg, Ottheinrich frequently visited the neighboring cities as well as other cities more remote, including Heidelberg, Münich, Freising, Nürnberg and Augsburg. In these places he was exposed to highly developed musical cultures, and this exposure may have influenced him to build his own court chapel.[6]

Starting from the year 1535, when Ottheinrich and his brother divided the Neuburg territory, Ottheinrich began to build an active musical life around the court. He began to collect music by having manuscripts from other cities copied and by purchasing composers' estates. He also began to recruit professional musicians from various places.

---

[4]See Karl Schottenloher, Pfalzgraf Ottheinrich und das Buch (Münich: Verlag der Aschendorffschen Vlg., 1927).

[5]Adolf Layer, "Pfalzgraf Ottheinrich und die Musik," Archive für Musikwissenschaft XV (1958): 258.

[6]Ibid., 259.

In 1535 Ottheinrich sent a letter to the abbot Gerwig Blarer in Weingarten inquiring if there were any singers he might employ.[7] The same year marks the appointment of two musicians known by name: the singer Granz Helm and a trumpeter, Nikolaus Rab. In 1535, Ottheinrich also had the organ, originally built by Hans Schachinger from Münich, rebuilt by Jörg Voll from Nürnberg. Ottheinrich maintained contact with court chapels in Germany, and also with musical life in Mantua, Ferrara, and Florence. One fruit of such contact was the employment, from 1536, of the Italian violinist, Mallgrate, in Ottheinrich's court. Mallgrate's presence at the Neuburg court also furthered the addition of Italian music to the music collection of Ottheinrich.

It seems that Ottheinrich kept a large court chapel with many professional musicians from various places. However, most of the chapel musicians are unknown, with only a few exceptions. For example, a Gregorius Peschin was one of the best-paid composers in the court. A good friend of Peschin was Hans Kilian, bookkeeper and secretary of Ottheinrich. In 1542 Kilian opened a printing press, and also participated in the chapel as a singer and a composer. Johannes Selner was one of the talented boys in whom Ottheinrich took special interest, providing for his education. Selner later became a music instructor and composer for the court.

---

[7] Ibid., 260.

Singers' n

(tenor), a

of the cou

Ochsenkun

mentalists

player.[8]

Ho

relinquish

this year a

musical re

ment is tit

beschriben

Inventory.

---

[8] B

[9] (H

[10] Si

ternal mo

However,

for makin

Hermelin

support th

reads: "y

ments per

and in goo

musician

bücher un

gedachter

behalten w

nis der He

Singers' names, such as Dorffmer (bass) and Sebastian Wiemer (tenor), appear in the court chamber accounts along with the name of the court lutenist and composer Sebastian Ochsenkun. Besides Ochsenkun, the Neuburg chamber accounts also name other instrumentalists, including four trumpeters, a drummer and a sackbutt player.[8]

However, in 1544 Ottheinrich's bankruptcy forced him to relinquish his Neuburg residence and move to Heidelberg. From this year an important document originated, which shed light on the musical repertory of Ottheinrich's chapel at that point. The document is titled "Aller meinß genedigen Herrn Gesang, inventirt und beschriben Anno XLIII."[9] It is generally known as the "Heidelberg Inventory."[10] This catalogue contains a list of more than 3,000

---

[8]Ibid., 265-266.

[9](Heidelberg Univ.-Bibl. Pal. Germ. 318).

[10]Siegfried Hermelink says that neither the client nor the external motive for creating this record in the year of 1544 are known. However, he thinks that Ottheinrich was the one who was responsible for making the catalogue, organizing all the collection he had. And Hermelink quotes Ottheinrich's last will along with other letters to support this view. The relevant passage of Ottheinrich's last will reads: "We also wish and ordain, that all our songbooks and instruments pertaining to music, shall be preserved and kept, diligently and in good order, according to the catalog, with the advice of our musicians." ("Wir wollen und ordnen auch, da alle unsere Gesangbücher und instrumente zu der Musik gehörig, laut der Register bei gedachter unser Kapellen fleißig und ordentlich verwahrt und behalten werden.") Siegfried Hermelink, "Ein Musikalienverzeichnis der Heidelberger Hofkapelle aus dem Jahr 1544," In

compositions contained in the court library.[11] Included are all the current musical genres of the time: Masses, motets and other liturgical vocal music, Italian madrigals, French chansons, German lieder, and instrumental tablatures. They are three- to six-part polyphonic pieces. In the catalogue each musical piece is listed giving its genre, incipit of the text, number of voices, and composer's name. By far the largest part of the repertory is devoted to sacred music by the Netherlandish and early German composers, particularly Josquin, Willaert, Isaac and Senfl. The emphasis on composers close to the Netherlands style is parallel to the musical and historical situation in those decades. Works of English composers are not included at all, and only a few Italian composers are represented, while the number of German composers anthologized is relatively high, no doubt because of local and personal relations. Great emphasis is placed on the liturgical and sacred works in this collection; compared to these, secular works for the private use of court make up at most one-tenth of the whole contents.[12]

Ottheinrich's commitment to music and to culture in general was truly exceptional. After investing too much money in collecting

---

Ottheinrich-Gedenkschrift zur vierhundertjärigen Wiederkehr seiner Kurfürstenzeit in der Pfalz (1556-1559), ed. Georg Poensgen (Heidelberg: Sonderdruck der Ruperto-Carola, 1956), p. 248.

[11] Ibid., p. 247.

[12] For detailed information, see ibid., pp. 251-254.

art, music and books, perhaps it was because of this that he went bankrupt in 1544. Ottheinrich was so music-loving that he even arranged for music at the court after his death. One of his last wishes was to ensure the continuation of the musical culture in Heidelberg. Unfortunately his successor, Friedrich III, did not care much about music, and in 1559 he discharged two-thirds of all servants, including almost all musicians of the court chapel.[13] Still, Ottheinrich's care and passion for music will be remembered, even though most of the music in Heidelberg inventory has not survived. Just from that portion of his musical legacy presented in this study, one can get some idea of how many wonderful pieces of music were heard at the courts of Ottheinrich--Neuburg and Heidelberg-- in those years.

---

[13]Layer, "Pfalzgraf Ottheinrich und die Musik," 275.

Bi

always ab

Details of

few accou

Se

born on 6

He was th

barber in

lute teache

of this Har

though a N

14 S

(Heidelber

his "Ochse

Gegenwart

Hans Voge

Nürnberg,

Munich fro

CHAPTER II

SEBASTIAN OCHSENKUN AND HIS TABULATURBUCH

Biographical data for many composers of this period are not always abundant. Such is the case with Sebastian Ochsenkun. Details of his life and musical training are very rare except for a few accounts we can gather, here and there.

Sebastian Ochsenkun, German lutenist and composer, was born on 6 February 1521 in Nürnberg and died on 20 August, 1574. He was the son of Jörg Ochsenkun who was a trumpet maker and barber in Nürnberg. Ochsenkun names a Hans Vogel as his dear lute teacher in the Tabulaturbuch (1558).[14] Nothing more is known of this Hans Vogel than that he was the teacher of Ochsenkum. Although a Neuburg chamber account contains the information that

---

[14]Sebastian Ochsenkun, Tabulaturbuch auff die Lauten (Heidelberg: Johann Kholen, 1558), fol. ivr. Kurt Dorfmüller, in his "Ochsenkun, Sebastian," Die Musik in Geschichte und Gegenwart IX (Kassel: Bärenreiter, 1961), col. 1824, suggests that Hans Vogel, the teacher of Ochsenkun, was not the lutenist of Nürnberg, but a Hans Vogel who was a lutenist at the court of Münich from 1550.

Ottheinrich sent a boy to the Münich court in 1535 to study lute with the court lutenist, whether this boy was the young Sebastian Ochsenkun is not known. Then, for the first time, Ochsenkun's name appears in the accounts of the Neuburg chapel in 1543/44 as "Bastl Ochsenkun Lutenist."[15] During this time (1543-1544) Ochsenkun was in the service of the Elector Palatine Ottheinrich at Neuburg as a court lutenist.

As discussed above, in 1544 a financial crisis as well as religious disputes forced Ottheinrich to resign the control of his territories and to move to Heidelberg. In the same year Sebastian Ochsenkun also went from Neuburg to Heidelberg, and stayed where the Princess Dorothea of Denmark lived. She loved lute music and supported him and his music.[16] While Ochsenkun was under her protection, he kept in close contact with Ottheinrich, and returned to his household in 1556, when Ottheinrich succeeded his uncle Friedrich II as the elector of the Palatinate in Heidelberg. Ochsenkun was once more appointed court lutenist. After two years of service at the Heidelberg court Ochsenkun published his only surviving work, Tabulaturbuch auff die Lauten (26 July 1558), and he dedicated his work to Ottheinrich. In the introduction to the book

---

[15]Layer, "Pfalzgraf Ottheinrich und die Musik," 226.

[16]Ibid., 273.

Ochsenkur

publicatio

holding a

XXXVII

Th

that Ochse

elector, F

Nürnberg

under the

buried at

Th

format--3

ture with

edition (1

edition (1

lost. How

by the Pfa

were the s

17

Ochsenkur

18

1600: A B

p. 214. Al

informatio

informatio

based on t

Ochsenkun refers to the elector as his lord and the initiator of the publication. The book contains an interesting portrait of Ochsenkun holding a lute in his hand. The heading reads: "Seines Alters Im XXXVIII Jar. Den VI. Februarij." (Figure 2).

The elector Ottheinrich died in 1559. However, it seems that Ochsenkun was allowed to remain in the service of the next elector, Friedrich III. Ochsenkun had petitioned the city of Nürnberg for permission to remain.[17] He served as a court lutenist under the Heidelberg elector until his death in 1574, and he was buried at the St. Peterskirchhof in Heidelberg on 20 August 1574.

The Tabulaturbuch auff die Lauten consists of 92 folios (folio format--30 x 19 cm), including 88 folios of music in German tablature with register, and 4 folios of introductory materials. The first edition (1558) was printed by Johann Kholen in Heidelberg. A second edition (1564), printed by Johannen Maier in the same city, is now lost. Howard Brown reports that the second edition was once owned by the Pfarrbibliothek in Bingen, and he assumes that the contents were the same as those of the first edition.[18]

---

[17] Kurt Dorfmüller, "Ochsenkun, Sebastian," col. 1824. Ochsenkun was technically a citizen of Nürnberg.

[18] Howard M. Brown, Instrumental Music Printed Before 1600: A Bibliography (Cambridge: Harvard University Press, 1967), p. 214. Also see ibid., pp. 181-184. Howard Brown provides the information as to which libraries have a copy of the book. The same information can also be found in RISM 1558_{20}. The present study is based on the copy in the collection of the New York Public Library.



Figure 2. Woodcut of Sebastian Oshsenkun. (Tabulaturbuch, fol. iv.)

Ochsen

lute tablature

sacred and sec

and 6 voices,

(Figure 3). O

and his coat of

ure 4), and a w

Gott für Augen

Ochsen

ing this book:

lovely art";[19]

instrument";[20]

of the lute."[21]

motive for the p

to print the book

covers the garn

as its history,

of strings.

---

[19] Tabula

beförderung dis

[20] Ibid.,

und besserung.

[21] Ibid.,

Schulern der La

Ochsenkun states on the title page of the book that this is a lute tablature book of motets, and of French, Italian, and German sacred and secular songs with some of their texts, originally in 4, 5 and 6 voices, which had never been published in tablature before (Figure 3). On folio i a woodcut portrait of the Elector Ottheinrich and his coat of arms appears with the heading "Mit der Zeyt" (Figure 4), and a woodcut of Ochsenkun with family crest and motto "Hab Gott für Augen" follows on fol. iv. (Figure 2).

Ochsenkun sets forth in his foreword the reasons for publishing this book: first, "for the promotion of this highly-praised, lovely art";[19] second, "for preservation and improvement of the instrument";[20] and last, "for the benefit of all amateurs and students of the lute."[21] However, according to Ochsenkun, the primary motive for the publication of his collection was Ottheinrich's order to print the book. In the rest of his foreword Sebastian Ochsenkun covers the gamut of topics pertinent to the subjects of the lute, such as its history, usage, form, name, and the evolution of the number of strings.

---

[19] Tabulaturbuch, fol. iir. ". . . desgleichen auch zu befürderung diser hochgepreisten/lieblichen kunst. . . ."

[20] Ibid., fol. iiiv. ". . . sinnreichen Instruments erhaltung und besserung. . . ."

[21] Ibid., fol. iiiv. ". . . auch zu gut allen liebhabern und Schulern der Lauten . . . ."

Figu



Figure 3. Title page of Sebastian Ochsenkun's Tabulaturbuch.

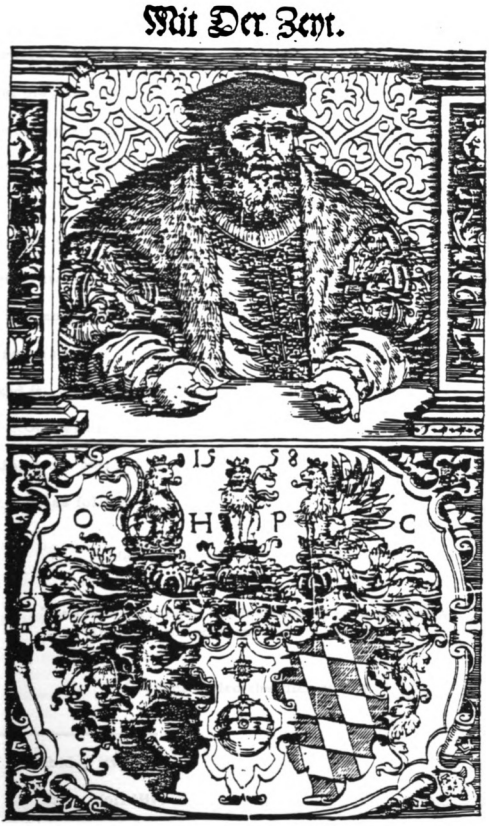


Figure 4. Woodcut of the Elector Ottheinrich and coat of arms. (Tabulaturbuch, fol. i).

First,

According to h

mental playing

the Hebrews w

However, whe

lute, Ochsenk

attributing its

turned to its b

upon the land.

with nerves le

plucked it, it p

Ochsen

starting from

ment runs as f

Then

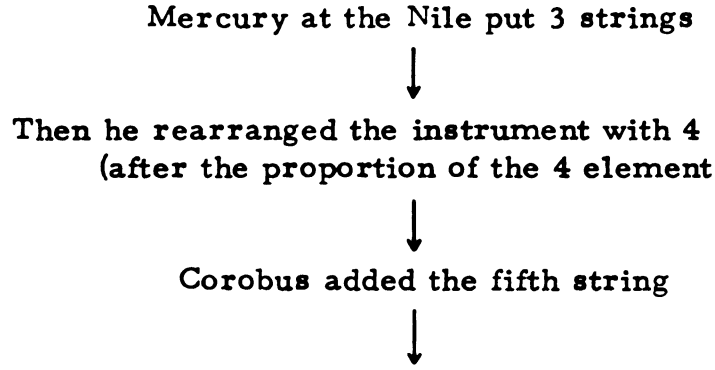
[22] Ibid.,

[23] Ibid.,

[24] Ibid.,

First, Ochsenkun traces the origin of music from the Bible. According to his account, the father of music and stringed-instrumental playing was the son of Lemech, Tubal.[22] He suggests that the Hebrews were responsible for the spread of music from then on. However, when he comes to the invention of the prototype of the lute, Ochsenkun adopts the following Greek version of the story, attributing its invention to Mercury: Once when the Nile River returned to its bank, it had left different kinds of animal bones lying upon the land. Thus a tortoise remained, and its flesh decayed, with nerves left stretched over the hollow shell. When Mercury plucked it, it produced pleasant sound.[23]

Ochsenkun also traces the evolution of the number of strings starting from Mercury's lyre. As presented, the line of development runs as follows:[24]



---

[22] Ibid., iiv.

[23] Ibid., fol. iiir.

[24] Ibid., fol. iiir-iiiv.

Hyaobnet from Phrygia, the sixth

↓

Terpander put the seventh string
(after the number of planets)

↓

Two more strings were added according to
the number of the muses

↓

Apollo added the tenth string

↓

And finally eleven strings came according
to the number of heavenly spheres

The above explanations of Ochsenkun not only reflect the influence of the current humanistic movement, but also tell us that he is describing the lute of his time as having eleven strings. On fol. iiv. he then describes how instruments were used to comfort troubled souls as well as for pure joy.

The shape or form of the lute is again related to the sea tortoise Mercury found, according to Ochsenkun's account. In imitation of the hollowed seashell, a smooth wood is excavated to form the belly of the instrument, and then the neck is attached. Ochsenkun's description of the playing technique of the lute is clearer than that of its form. He presents two different ways of playing the lute at that time: first, one can touch several strings with a quill at once, and second, one can play all the notes of the

melody, using

Ochse

and explains t

in his day was

from levore o

simply furnish

around.[26] On

Lauten becaus

Körte criticize

Finally

following rema

I have

Hans W

---

[25] Ibid.

[26] Ibid.

[27] Oswa

16. Jahrhunde

Having its orig

al-ud, the lute

sixteenth and s

there existed v

about their ori

too far-fetched

ity in the proce

apparently ver

melody, using all the tones and semitones.[25]

Ochsenkun also talks about the regional names of the lute, and explains the reasons for them. He asserts that the lute, which in his day was called Leutum by the Italians, received its name from levore or levitato because of its light weight, or because it is simply furnished and not heavy to handle, and can be easily carried around.[26] On the other hand he says that the Germans named it Lauten because of its loud sound or ringing, a statement which Körte criticizes as a lutenist's wrong assumption.[27]

Finally, Sebastian Ochsenkun closes his foreword with the following remarks:

> I have/ with the help of God/ through my dear teacher Hans Vogel/ and also through daily exercise first given/

---

[25] Ibid., fol. iiiv.

[26] Ibid.

[27] Oswald Körte, Laute und Lautenmusik bis zur Mitte des 16. Jahrhunderts (Leipzig: Breitkopf & Härtel, 1968), p. 11. Having its origin in a Persian-Arabian name for the instrument, al-ud, the lute achieved its greatest spread in Europe during the sixteenth and seventeenth centuries. Throughout these periods there existed various local names for the lute and different opinions about their origins. However, Ochsenkun's explanation seems a bit too far-fetched. Although there was a trend toward a greater sonority in the process of its evolution, the tone quality of the lute was apparently very light and resonant.

> developed a tablature book/ based on the correct principles of the present-day art of the lute.[28]

The music of Ochsenkun's Tabulaturbuch consists of 76 works in 88 folios, including 29 motets, 38 sacred and secular German songs, 5 madrigals and 4 chansons. The contents do not include any original compositions; they are all intabulations of existing vocal works for solo lute. Ochsenkun arranged his collection logically in 3 main parts according to genres.[29] The first part of the collection contains 29 latin motets ordered by the number of voices: six, five, then four voices.[30] Three 6-voice motets by Josquin[31] are followed by eight 5-voice motets by various composers and finally, eighteen 4-voice motets. Josquin is represented by the largest number of works in this part, with a total of nine. Then Jean Mouton with five works is followed by Claude de Sermisy with three and Benedictus

---

[28] Tabulaturbuch, fol. ivr. ". . . hab ich/ souil mir dessen von Gott/ durch mein lieben Lehrmeister Hansen Vogel seligan/ unnd auch durch tegliche ubung zuuersteen gegeben/ ein Tablaturbuech/ auff den rechten grund yetziger zeit Lautenkunst. . . ."

[29] By comparison, in the collections of Newsidler or Gerle one finds all the genres set forth in haphazard order.

[30] The register of the first part on fol. LXVIv-LXVIIr lists the works in reversed order, proceeding from 4-voice works to 6-voice works.

[31] Kurt Dorfmüller says that, in Ochsenkun's book, nine 6-part motets of Josquin are intabulated. This should be amended to read three. See The New Grove Dictionary of Music and Musicians, 6-th ed., s. v. "Ochsenkun, Sebastian."

with two works. Other composers are represented by one composition each. These are: Adrianus Caen, Philippe Verdelot, Ludwig Senfl, Jobst von Brandt, André Fevin, Hans Kilian, Gregor Petschin, Nicolas Gombert, and Lupus.

Thirty-eight sacred and secular German lieder, with their complete texts,[32] cover the second part of this collection. Among these, twenty-five works are secular lieder and the rest are sacred. Ludwig Senfl and Gregor Petschin are the two composers who contributed the majority of works in this section. Of 25 secular lieder, 12 are by Senfl, and 3 are by Petschin. There are also 2 by Paul Hofhaymer, and 8 works by 8 other composers, namely Heinrich Isaac, Stefan Zirler, Caspar Othmayr, Jobst von Brandt, Martin Zilte, Hans Kilian, Stephan Mahu, and Thomas Stolzer. Of the 13 sacred lieder, 8 are by Gregor Petschin and the 5 other composers represented are Isaac, Senfl, Wilhelm Breitgrasser, Caspar Glanner, and Stefan Zirler.

The third, final, and smallest part contains 5 Italian madrigals--3 by Jacques Arcadelt, and 2 by anonymous composers-- and 4 French chansons by Crequillon. However, despite this threefold division of the contents, the register of the entire collection is organized into only two parts: the register of the first section

---

[32] Texts are printed separately below the music.

appears on

third sectio

are indexed

arranged ac

It se

repertories

above compo

1544. Like

sist of more

represented

posers, [33] oth

foreign countr

Althou

Tabulaturbuch

typical of mus

of the tablatur

in reading it.

format [34] of th

Ottheinrich to

[33] Four

Othmayr, and

"Heidelberg Sc

the University

friendship.

[34] The

printed in com

appears on fol. LXVIIv-LXVIIr, and the register for the second and third sections on fol. LXXVIIv-LXXXVIIIr. In the register, works are indexed with their titles, composers' names, and folio numbers, arranged according to the alphabetical order of the titles.

It seems that Ochsenkun selected his collection from the repertories of the Elector Palatinate, Ottheinrich, since all the above composers' works are indexed in the Heidelberg Inventory of 1544. Like the Heidelberg Inventory, Ochsenkun's selections consist of more sacred music than secular songs, and the composers represented are court-chapel musicians, Heidelberg lied composers,[33] other early German composers, and composers from foreign countries.

Although Ochsenkun left only one collection, his Tabulaturbuch reflects the current humanistic movements and is typical of musical repertories of the time. In addition, the prints of the tablature book are so clear that there are almost no problems in reading it. Also the many decorative figures and the folio format[34] of the book tell us that the printer as well as the patron Ottheinrich took special care in the publication of this book.

---

[33]Four composers (Stephan Zirler, Jobst von Brandt, Caspar Othmayr, and Wilhelm Breitgrasser) are generally known as the "Heidelberg School" of lied composers. They were all students at the University of Heidelberg, and formed a close circle of personal friendship.

[34]The works of Newsidler, Gerle, and Judenkünig were all printed in common octavo and quarto format.

GEN

His

For ne

people used lu

occurred in m

cipal systems

the fifteenth c

was employed

all these tabla

strings and th

systems refle

between lines,

(1, 2, 3, . .

Italian and Fre

representation

bols disposed

CHAPTER III

GENERAL CHARACTERISTICS OF OCHSENKUN'S LUTE TABLATURE

Historical Survey and General Characteristics of the German Lute Tablature

For nearly three hundred years in Western music history people used lute tablatures. During this time various changes occurred in musical styles and systems of tablatures. Three principal systems of lute tablature were in use from the second half of the fifteenth century: Italian, French and German (the Italian type was employed also by the Spanish lutenists). The basic principle of all these tablatures was to guide the fingers of the player over the strings and the frets on the fingerboard. The Italian and French systems reflect the course structure of the lute by lines or spaces between lines, and show fret position for each string using numbers (1, 2, 3, . . .) or letters (a, b, c, . . .). In contrast to the Italian and French tablatures, the German tablature does not give a representation of the instrument, but each horizontal line of symbols disposed in space represents a single part of a polyphonic

piece. Als

inate is ma

Ver

ever, Sebas

Conrad Pau

ture.[35] Ba

tablature wa

earliest tab

The open st

to the lowes

having each

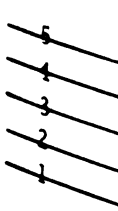
letter of the

tion, the cor

con (9) were

vide the twer

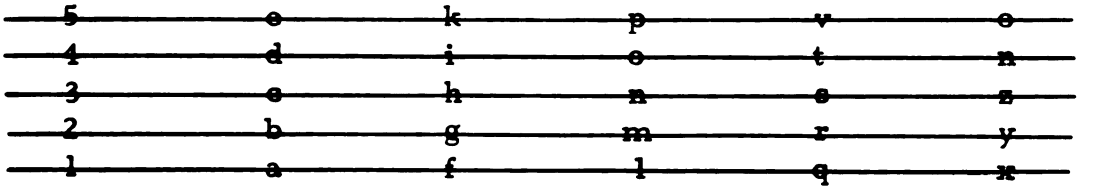
trated below



[35] Mus

piece. Also in the German tablature each open string and fret coordinate is marked by different numbers or German letters.

Very little is known of the origin of German tablature. However, Sebastian Virdung (1511) reports that the blind organist Conrad Paumann (1410-73) was the inventor of the German lute tablature.[35] Based on this, scholars generally conclude that the German tablature was born around the middle of the fifteenth century. The earliest tablature was designed for a five-course lute with five frets. The open strings were numbered 1 through 5, with 1 corresponding to the lowest-pitched course. The German system of tablature, having each intersection of fret and course denoted by a different letter of the alphabet, apparently developed at this time. In addition, the common abbreviations of the Latin syllables et (⁊) and con (9) were added to the 23 letters of the German alphabet to provide the twenty five symbols required for the system. This is illustrated below:



---

[35] Musica Getutscht (Basel: n.p., 1511), fol. 3v.

The s

end of the fif

century six-c

tablature, si

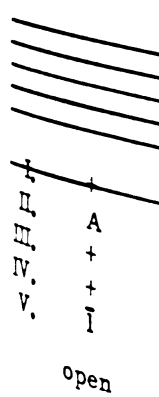
been designa

in any unified

designating th

for the origin

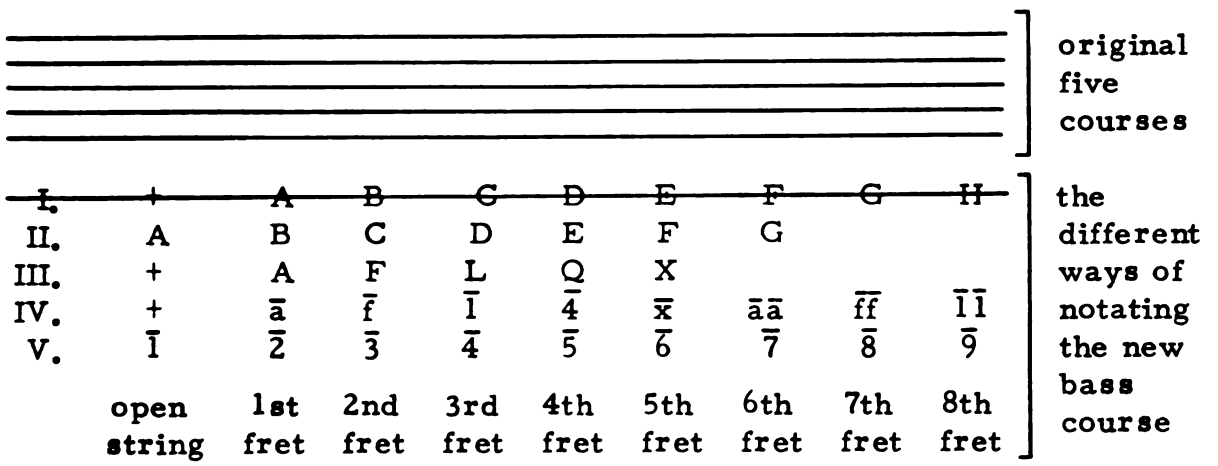
tablatures.



36 Willi

(Cambridge: M

The sixth course in the bass register was added toward the end of the fifteenth century, thus producing the standard sixteenth-century six-course instrument. This further complicated German tablature, since the new course (which was added below what had been designated as string number 1) made the system hard to extend in any unified, logical way. Thus several different solutions for designating the new bass course developed, although the symbols for the original five strings remained the same in all German lute tablatures. The five different solutions in use were as follows:[36]



[36] Willi Apel, The Notation of Polyphonic Music, 900-1600 (Cambridge: Medieval Academy of America, 1961), p. 76.

According to

composers:

I - H
M
II - H
III - A
IV - W
V - H

When

by Judenkünig

existed for a

related to the

in fact, destro

restricted wer

higher frets th

same letters,

dash above let

During

tablature spre

half of the cent

---

37 Ibid.
with Hans Ger
symbol / ins

38 Kurt
problèmes d'é
National de la

According to Willi Apel, each solution is utilized by the following composers:

I - Hans Newsidler (1536), Sixt Kargel (1586), and Melchior Newsidler (1574).
II - Hans Judenkünig (1523) and Hans Jacob Wecker (1552).
III - Arnolt Schlick (1512).
IV - Wolff Heckel (1556) and Bernard Jobin (1572, 1573).
V - Hans Gerle.[37]

When the first tablature book by Schlick (1512) and the book by Judenkünig (1523) appeared, German tablature had already existed for a half century, and had already gone through a crisis related to the introduction of the sixth course--a crisis which had, in fact, destroyed the unity of German tablature and shown how restricted were its possibilities for further evolution.[38] However, higher frets than the original five were symbolized by re-use of the same letters, either in doubled letters (aa, bb, . . .) or with a dash above letters ($\bar{a}$, $\bar{b}$, . . .).

During the first half of the sixteenth century the German tablature spread rapidly through Germany, but already in the second half of the century its use was rare, and by the end of the sixteenth

---

[37]Ibid. Willi Apel lists the name Sebastian Ochsenkun along with Hans Gerle in the fifth category. But Ochsenkun utilizes the symbol / instead of the number 1 for the open sixth string.

[38]Kurt Dorfmüller, "La tablature de luth allemande et les problèmes d'édition," In Le Luth et Sa Musique (Paris: Centre National de la Recherche Scientifique, 1958), p. 246.

century, the

and French ta

to be due, fir

tion with a di

other systems

on all of the s

to the origina

system was a

in any logical

further bass c

its fate.)

A pron

cized the Gerr

I myse
as to h
It was
correc
ful cor
unders
toys?
has br
they ha
Theref
rectly,
hear w
a game

39 Willi
Instrumentalis
(Ph.D. dissert

century, the German types of tablature were supplanted by the Italian and French tablatures. The short life of the German tablature seems to be due, first, to its very nature. Representing every finger position with a different symbol is quite impractical compared to the other systems in which each fret is represented by the same symbol on all of the strings. Second, its short life must also have been due to the original design being meant only for the five-course lute. The system was already closed and the possibilities of further evolution in any logical way were quite limited. (Possibly the addition of still further bass course at the end of the sixteenth century finally sealed its fate.)

A prominent German theorist, Martin Agricola, once criticized the German system of lute tablature violently:

> I myself now and then have worried and been astonished as to how the alphabetical tablature first came about . . . . It was by a lute player born blind; in this they found the correct master. Shall a blind person discourse with skillful correctness on such an art--one who never correctly understood music, without which all instruments are but toys? . . . So I want to say . . . that the blind master has brought the apprentices in the wrong way, and though they have seeing eyes, they have been made blind. . . . Therefore, if you should desire to follow in this art correctly, then do not turn to a blind man for help. Hear, hear what I sincerely advise you, for I have been at such a game.[39]

---

[39]William W. Hollaway, "Martin Agricola's Musica Instrumentalis deudsch (1528, 1549): Translation and Commentary" (Ph. D. dissertation, North Texas State University, 1972), pp. 59-60.

Then he

The alte

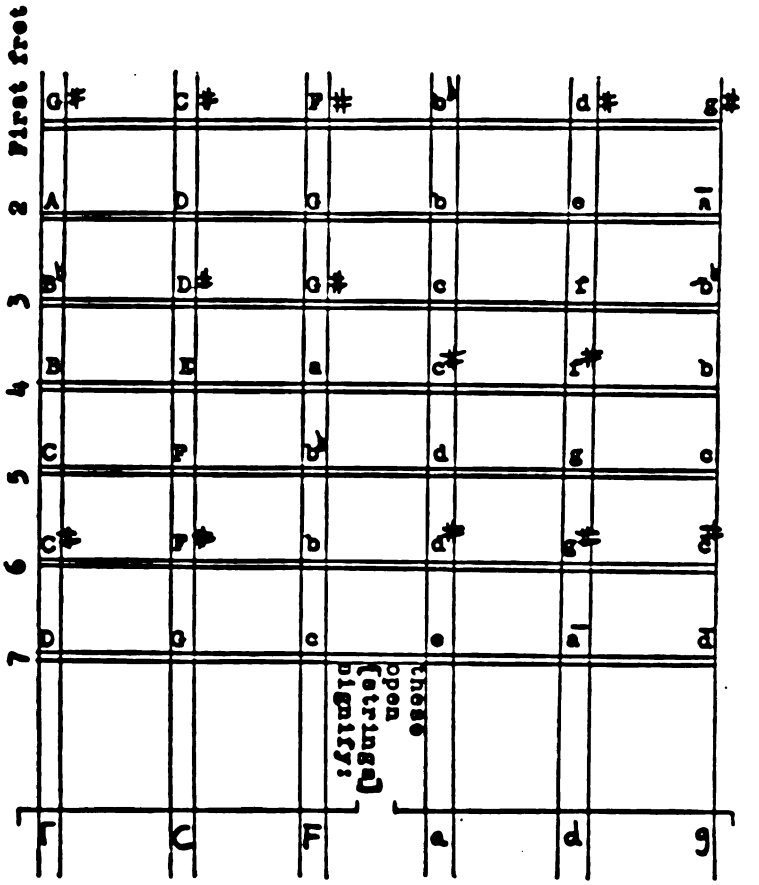
anywhere

Dorfmüll

Agricola

T
r
c

Then he gave a new system that he made as follows:[40]



The alternative system Agricola proposed above was not adopted anywhere throughout the history of music. However, Kurt Dorfmüller defends German tablature against the criticism of Agricola in the following terms:

> The criticism of Agricola is poorly founded . . . , in making fun of the blind inventor, he attacked one of the characteristics of the German tablatures. . . . More

---

[40] Ibid., p. 67.

> briefly, and with more precision than Roman tablature, it indicates by one single letter the sound to play. But, imagine a lute master teaching a pupil how to play this instrument and correcting him aloud. You can see that the letters of the German tablature represent for him the best means of making himself understood. For a blind master it corresponds exactly to the Columbus' eggs . . . . The German tablature had a real pedagogic value.[41]

Whether the story of the blind inventor was true or not, the lute was the favorite instrument in German homes during the sixteenth century, and although the history of the German tablature was comparatively short, a considerable repertory was produced by composers and lutenists during that period.[42]

As we have already seen, the original German lute tablature utilizes 25 letters and numbers to indicate open strings and every finger position. The usual sixteenth-century lute had 6 courses,

---

[41] Kurt Dorfmüller, "La tablature de luth allemande," pp. 246-247. "La critique d'Agricola est mal fondée . . . , en raillant l'inventeur aveugle, il avait atteint l'une des caractéristique de la tablature allemande . . . . Plus brièment et avec plus précision que les tablatures romanes, elle indique par une seule lettre le son à jouer. Imaginons un maître de luth enseignant le jeu de son instrument à son élève et le corrigeant de vive voix. On voit que les lettres de la tablature allemande représentent pour lui le meilleur moyen de se faire comprendre. Pour un maître aveugle, elle correspondait très exactement à l'oeuf de Christophe Colomb . . . . La tablature allemande avait une réele valeur pédagogique."

[42] Among the most important collections are the tablatures by Hans Judenkünig (1523), Hans Gerle (1532, 1537, 1546, 1552), Hans Newsidler (1536, 1540, 1544), Rudolf Wyssenbach (1550), Wolf Heckel (1556), Sebastian Ochsenkun (1558), Matthäus Waissel (1572, 1591, 1592), Melchior Newsidler (1574), and Sixt Kargel (1586).

consi

octave

string

Klein-

accor

lature

The s

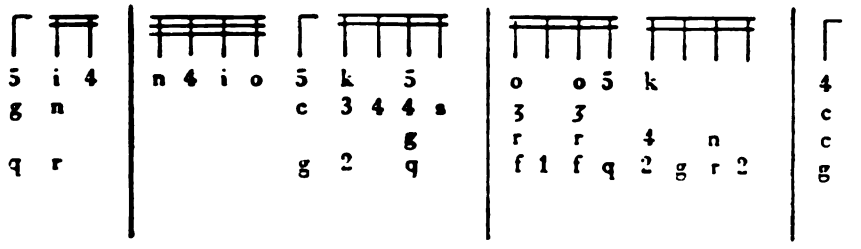
signs.

Someti

, ar

consisting of a total of 11 strings (with 3 strings being doubled at the octave, 2 strings doubled at the unison, and the lowest being a single string). The strings were named Groβ-brummer, Mittel-brummer, Klein-brummer, Mittel-Saite, Gesangs-Saite and Quint-Saite, accordingly from the lowest string.

As used in the actual notation of music, all German lute tablatures have the following basic format:



The stems with flags above the letters and numbers are rhythmic signs. The values of these rhythmic signs are as follows:

| | = semibrevis

⌜ = minima

⌜ = semiminima

⌜ = fusa

⌜ = semifusa

Sometimes the rhythmic symbols were connected; only the signs ⌜, ⌜ , and ⌜ were so grouped. Körte assumes that the rhythmic

signs would

bar-lines an

teenth-centu

perception o

in a regular

indeed repre

Below the rh

positions, ar

aligned vertic

ments are di

Varyi

the lute as bo

a variety of t

However, mo

tuning pattern

fourth.[45] Ba

with their mo

table would re

[43] Oswa

[44] The

the modern se

[45] Of co

on any absolut

signs would have been joined beginning around 1510-20.[43] While bar-lines and measures, as presently used, did not exist in sixteenth-century tablature, a vertical line which aids in the visual perception of the tablature is drawn after a certain group of notes in a regular manner which resembles modern barring, and which indeed represents the origins of the modern practice of barring.[44] Below the rhythmic signs, numbers and letters, indicating finger positions, are disposed spatially. Certain letters and numbers are aligned vertically representing chords, and signs for melodic movements are distributed horizontally.

Varying performance needs, the result perhaps of the use of the lute as both an accompanying and a solo instrument, necessitated a variety of tunings of the six courses during the sixteenth century. However, most writers accept one intervalic pattern as the basic tuning pattern for the six-course lute: fourth-fourth-third-fourth-fourth.[45] Based on this tuning system, if we try to put all symbols with their modern equivalent starting from the pitch G, the following table would result:

---

[43]Oswald Körte, Laute und Lautenmusik, p. 5.

[44]The bar line may represent a tactus, but not a measure in the modern sense.

[45]Of course the pitch resulting from this tuning would not be on any absolute level.

5 (g')	e(g#')	k (d')	p(a#')	v (b')	g (c")	$\bar{e}$(c#")	$\bar{k}$ (d")
4 (d')	d(d#')	i (e')	o (f')	t(f#')	7 (g')	$\bar{d}$(g#')	$\bar{i}$ (a')
3 (a)	c(a#)	h (b)	n (c')	s(c#')	z (d')	$\bar{c}$(d#')	$\bar{h}$ (e')
2 (f)	b(f#)	g (g)	m (g#)	r(a)	y (a#)	$\bar{b}$(b)	$\bar{g}$ (c')
1 (c)	a(c#)	f (d)	l (d#)	q(e)	x (f)	$\bar{a}$(f#)	$\bar{f}$ (g)
A (G)	B(G#)	C (A)	D (A#)	E(B)	F (c)	G(c#)	H (d)

Kurt Dorfmüller says that the German tablature does not speak to the eyes because it doesn't give representation of the instrument. However, he adds that the German tablature appears to our eyes as a figurative whole, having its specific peculiarity.[46] The specific peculiarity that Dorfmüller talks about is that the German tablature can give a whole image of the polyphony in its notation. That is, each horizontal line of symbols disposed in space can represent a single part of a polyphonic piece, not a string on the fingerboard (as in French and Italian tablatures). So in this sense, Körte thinks that the German tablature is more appropriate to the conception of polyphonic music than the Roman systems.[47] However, there are exceptions. For example, composers such as Schlick and Judenkünig reduce parts and change voices for convenience. Thus within the category of German tablature, two types can be classified:

---

[46]"La tablatur de luth allemand," p. 247.

[47]Laute und Lautenmusik, p. 80.

a first type

second type

tablature boo

of Hans Jude

Sebas

numbers to i

the standard

German prac

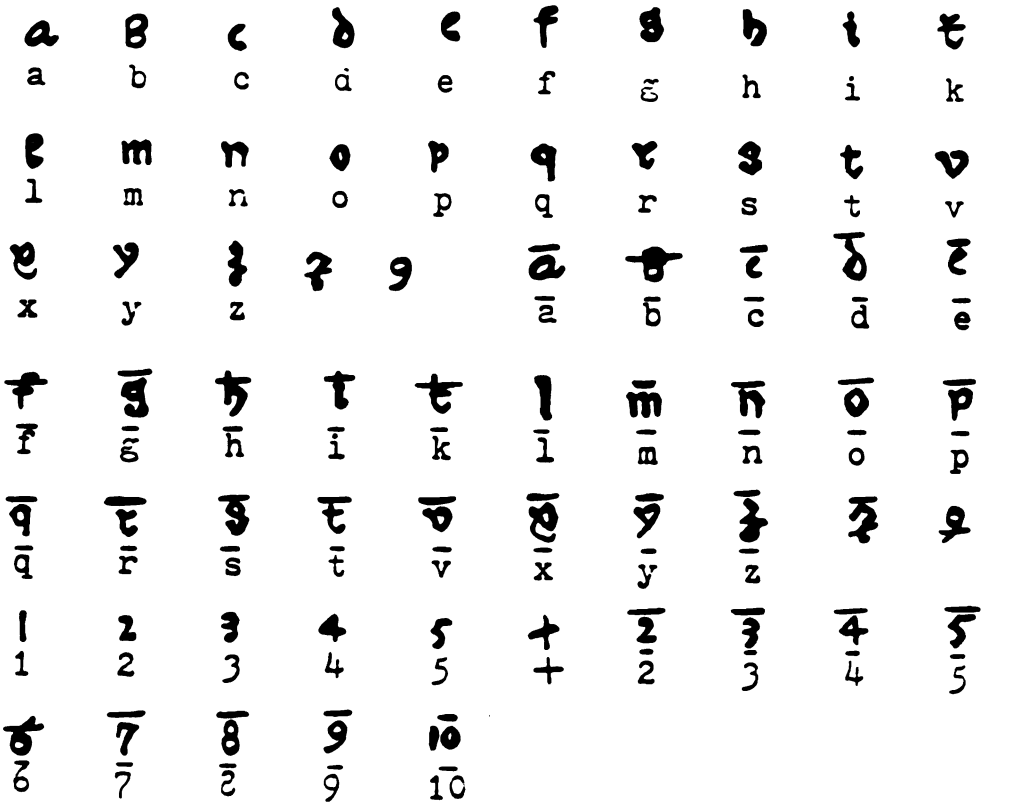
intervalic pa

ture book and

a first type which represents polyphonic texture faithfully, and a second type which does not. The first type is represented by the tablature book of Sebastian Ochsenkun, and the second type by those of Hans Judenkünig and Wolf Heckel.

Ochsenkun's Lute Tablature

Sebastian Ochsenkun utilizes a total of sixty five letters and numbers to indicate finger positions. His tablature was written for the standard six-course lute, and he uses ten frets. As in the usual German practice, the strings were tuned to the standard 4-4-3-4-4 intervalic pattern. The German letters and numbers in the tablature book and their modern equivalents are as follows:



If

fr

an

Th

the
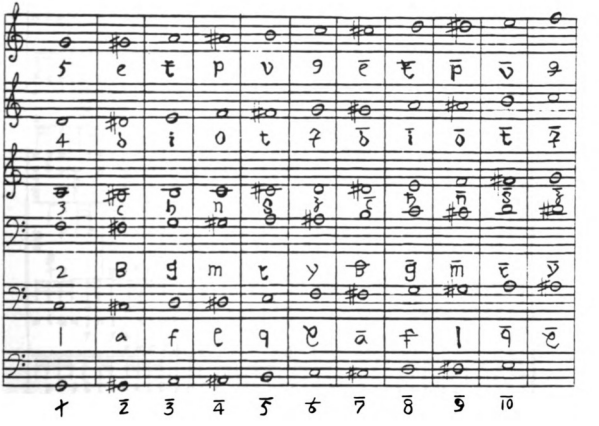
ex

on

to

he

If we put the above symbols into a table with their pitches, starting from G, the table would be like that below, which the author used as an aid for the transcription:



The format of Ochsenkun's tablature is basically the same as that of the other German lute tablatures. The following may serve as an example (see Figure 5). The rhythmic symbols with stems and flags on the top are sometimes used separately and sometimes grouped together (the groupings of symbols do not necessarily have any connection with the division of time). The symbol | represents a

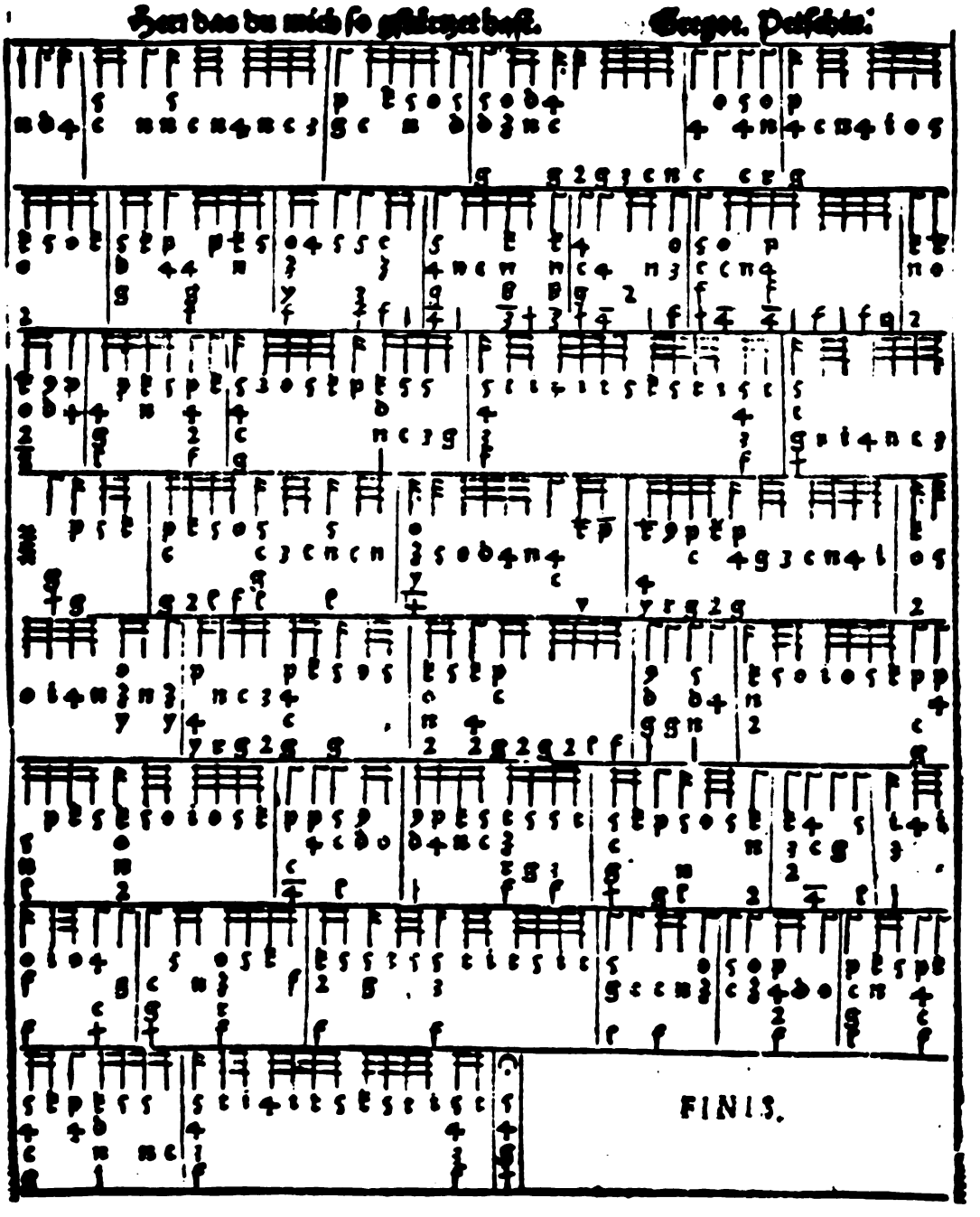


Figure 5. Ochsenkun's Tabulaturbuch, fol. 62v.

semibr

German

signatur

Ochsenk

change o

meter:

drawn re

sections.

A

"finis" is

near the c

Oc

a way that

noted prev

lations of

phonic nota

tablatures.

as a compo

one compar

with the exa

For example

only the fifth

the exact voc

semibrevis, ⌜ a minim, ⌜ a semiminim and so forth. Some German composers, such as Schlick and Judenkünig, place a time signature before each piece, but like Hans Gerle and Hans Newsidler, Ochsenkun always omits the sign altogether, or inserts it only at a change of meter. Ochsenkun utilizes three signs for the change of meter: ¢, ¢3, and 3. As for the barring, a vertical bar line is drawn regularly after each two semibreves except the ¢3 and 3 sections.

A Fermata appears at the end of a piece or a part. The term "finis" is also written down when there is room at the end of a piece, near the chord with the fermata above it.

Ochsenkun distributes letters and numbers spatially in such a way that one can distinguish the voices one from another. As noted previously, all 76 works in Ochsenkun's book are lute intabulations of vocal works, and his tablature offers the most exact polyphonic notational style of vocal works among existing German lute tablatures. Although Hans Newsidler is sometimes also classified as a composer who was faithful to the polyphony of vocal models, if one compares, Ochsenkun can be seen to be much more concerned with the exact representation of the polyphony and voice leading. For example, in Ochsenkun's tablature one can find a place where only the fifth and the first line of the space have letters to represent the exact vocal pattern if it is a five-voice work (Ex. 1). Many

such

tures



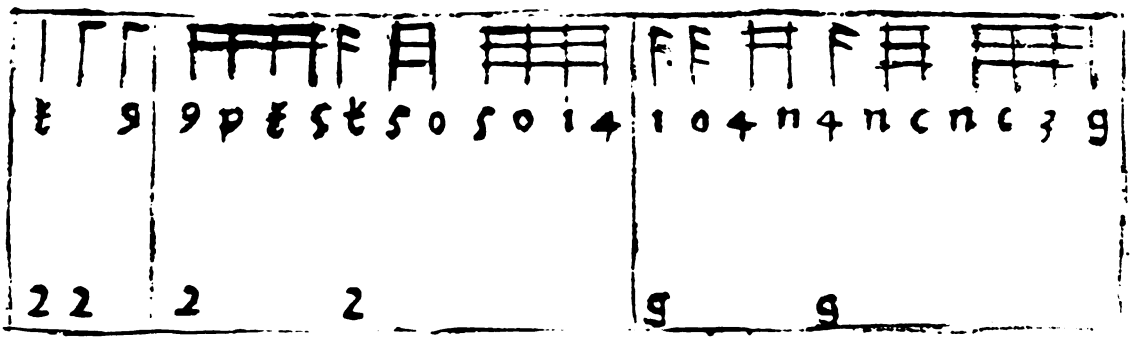
Short

faithf

lower

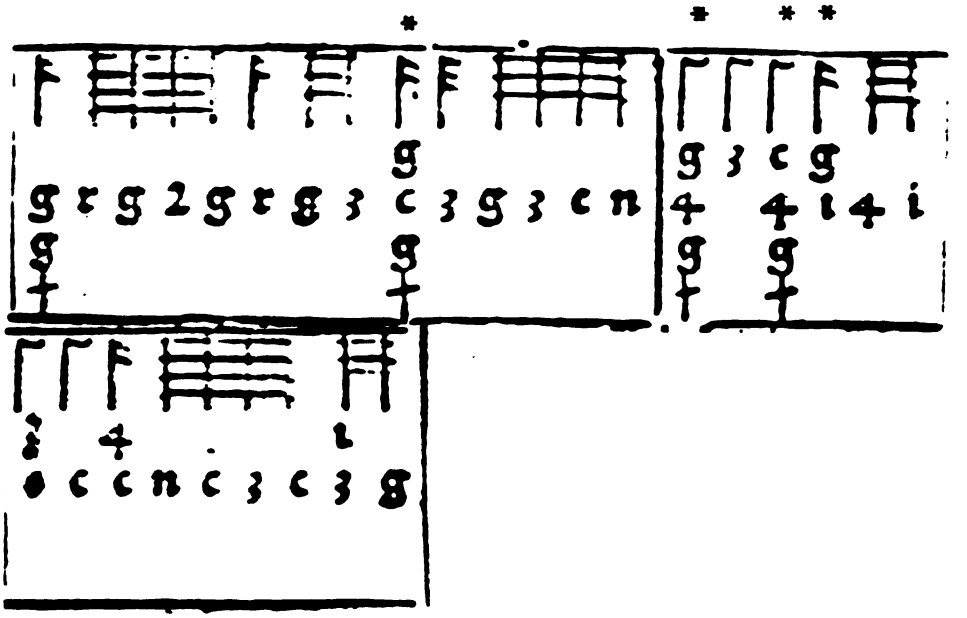
such examples can also be found in other works with different textures.

Ex. 1. fol. 12r.



Short voice crossings are presented in the tablature in a manner faithful to the individual lines, with higher tone listed under the lower tone as in the example below:

Ex. 2. fol. 29v.



If two voices

twice with th

(Ex. 3).

Ex.



If we

Tröstlicher

lutenists' se

Ochsenkun's

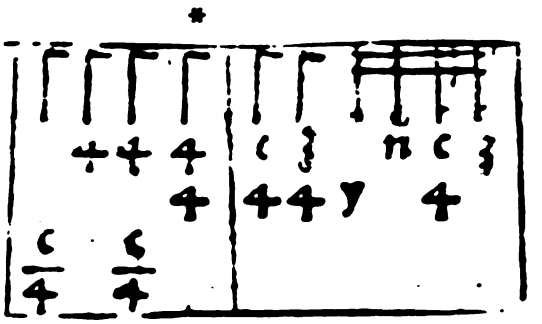
Vocal origin



Olms Vlg.,
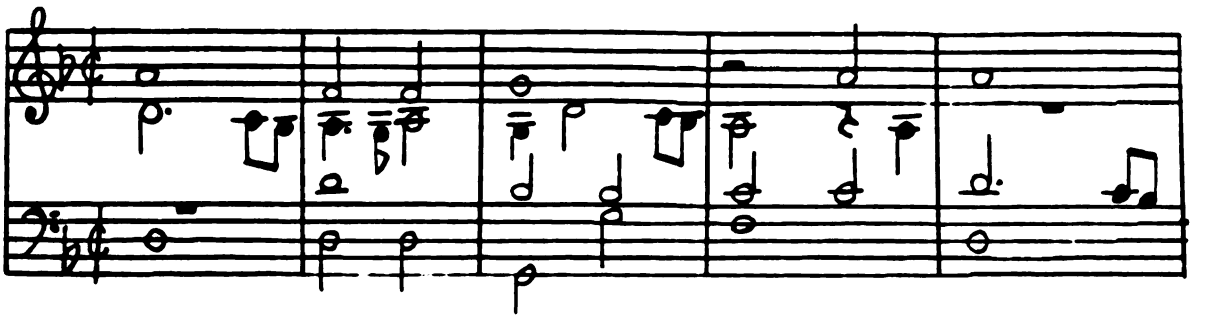
If two voices come together in unison the specific tone is drawn twice with the pitch notated simultaneously on two different strings (Ex. 3).

Ex. 3. fol. 30.
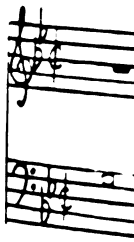


If we compare Ochsenkun's setting of Paul Hofhaymer's Tröstlicher Lieb (beginning) with two other well-known German lutenists' settings (Hans Gerle and Hans Newsidler), we can see that Ochsenkun's setting provides the most exact vocal texture:

Vocal original of Paul Hofhaymer's Tröstlicher Lieb[48]
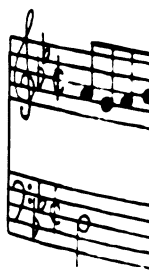


[48]Hans Joachim Moser, Paul Hofhaimer (Hidesheim: Georg Olms Vlg., 1966), p. 86.

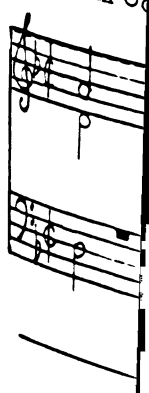
Hans Gerle



Hans Newsi
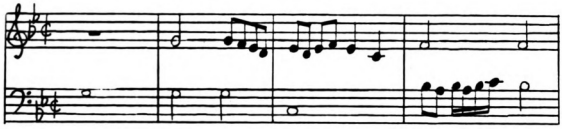


Sebastian O
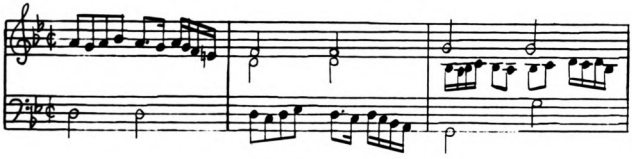


49 Ja
and Pedago
1973), p. 4

50 A
XVI. Jahrh
Bd. 72 (Vie
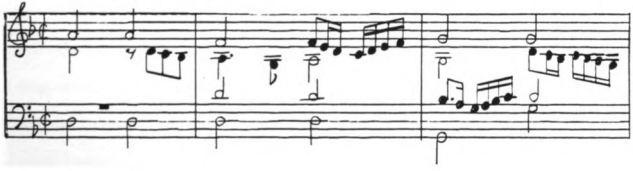
Hans Gerle (1532)[49]



Hans Newsidler (1536)[50]



Sebastian Ochsenkun (1558)



[49]Jane I. Pierce, "Hans Gerle: Sixteenth-Century Lutenist and Pedagogue" (Ph. D. dissertation, University of North Carolina, 1973), p. 494.

[50]Adolf Koczirz, ed., Österreichische Lautenmusik im XVI. Jahrhundert, Denkmäler der Tonkunst in Österreich, XXXVII/Bd. 72 (Vienna: Universal Edition, 1931), p. 87.

Wh

to two part

Newsidler

the other h

original ar

While Gerle reduces the four-part texture of the vocal model to two parts, utilizing only the tenor and bass of the vocal original, Newsidler sets the same piece in three parts omitting the alto. On the other hand, in Ochsenkun's setting all the voices of the vocal original are represented faithfully with moderate ornamentation.

CHAPTER IV

SEBASTIAN OCHSENKUN'S INTABULATION TECHNIQUE

The music in Ochsenkun's tabulaturbuch consists of 76 works in 88 folios, including 29 motets, 38 sacred and secular German songs, 5 madrigals and 4 chansons. The contents do not include any original compositions; all seventy-six works in Ochsenkun's tablature book are intabulations based on existing vocal compositions.

In the foreword to his tablature book, Ochsenkun refers to his style as an up-to-date lute art with four, five and six voices. Before this time the German lutenists had been concerned with only two or three voices in polyphonic settings, whereas Ochsenkun utilizes the full texture of the original vocal models to the limit of five voices. While Gerle and Hans Newsidler simplify the vocal model, breaking it down to a thinner texture, Ochsenkun leaves the vocal texture intact.[51]

Ochsenkun does preserve vocal textures faithfully when they are in four- or five-voice textures. However, the greater the

---

[51]See discussions in pp. 36-40.

number o

faithful.

lute can p

voices ar

notating c
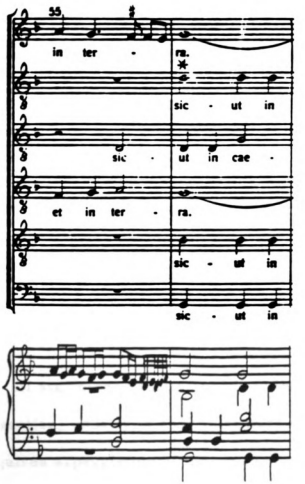
E

S

be found in

number of voices, the more difficult it is to make the tablature faithful. This is true especially of the six-voice texture. Since the lute can produce a maximum of five tones simultaneously, the six voices are very often reduced by omitting a tone (Ex. 5a) or by notating only one tone if voices use the same pitch (Ex. 5b).

Ex. 5a. Pater Noster m. 56.[52]



[52]Sources of the vocal models which appear in examples can be found in the commentary. For the transcription, see index.
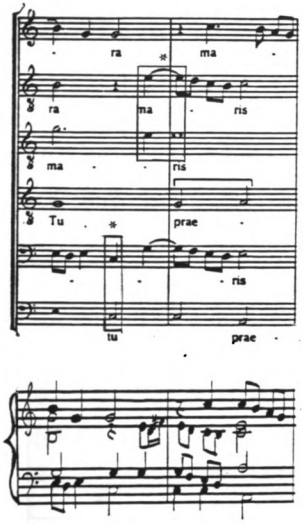
Ex

However, a

piece or se
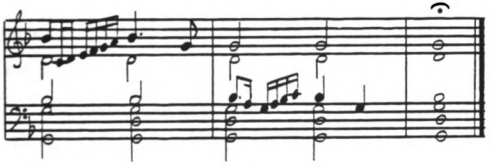
which requ

Ex. 5b. Benedicta es coelorum mm. 41-42.
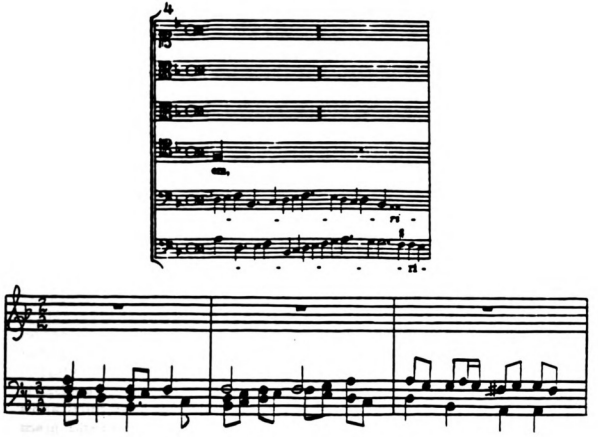


However, all six voices usually appear at the cadential point of each piece or section, usually in chordal texture with one active voice, which requires arpeggiation of the chord (Ex. 6).

Ex. 6. Pater Noster mm. 118-120.



Sometimes the cross-voicing in contrapuntal texture is lost when it is realized on lute tablature (Ex. 7).

Ex. 7. Praeter rerum seriem m. 4.



Wh

from limit

lator's ow

according

Me

in the proc

Ochsenkun

ever, in g

motets, a

French an

German w

limited to

Ochsenkun

called pas

53 V

top voice w

Spiritus Do

54 y

the practic

er discuss

Verzierung

(1535-1650

Horseley,

sance Poly

Society IV

treatises o

tions from

ment Liter

Aspects of

Gustave Re

While the aforementioned changes in texture result primarily from limitations of the instrument, other changes show the intabulator's own taste or style. These other changes can be examined according to three aspects: melody, harmony, and rhythm.

Melodic embellishment plays one of the most important roles in the process of intabulation. The amount of ornamentation which Ochsenkun applies varies from one composition to the next. However, in general, the most elaborate ornaments are applied to the motets, a somewhat more moderate level of ornamentation to the French and Italian works, and the least embellishment to the German works. Such melodic embellishments are not necessarily limited to the upper voice,[53] but usually occur in all voices. Ochsenkun utilized the standard vocabulary of diminution figures, called passagi, which were then popular with the German lutenists.[54]

---

[53] Very rarely an exclusive application of ornaments to the top voice will occur in Ochsenkun's intabulation. See for example, Spiritus Domini (fol. 32r).

[54] We are relatively well informed about both the theory and the practice of embellishing sixteenth-century music. For a broader discussion of Renaissance ornamentation, see Max Kuhn, Die Verzierungs-Kunst in der Gesangs-Musik des 16. - 17. Jahrhunderts (1535-1650) (Leipzig: Breitkopf & Härtel, 1902), and Imogene Horseley, "Improvised Embellishment in the Performance of Renaissance Polyphonic Music," Journal of the American Musicological Society IV (1951): 3-19. For a comprehensive bibliography of treatises on embellishment and collections of embellished compositions from 1535 to 1688, see Ernst T. Ferand, "Didactic Embellishment Literature in the Late Renaissance: A Survey of Sources," in Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese, ed. Jan LaRue (New York: W. W. Norton & Co.,

The m

sistin

The t

as fol

News

tive i

Ochs

obse

tion

Dorm

1966

new

Ver

Wes

Voc

Ann

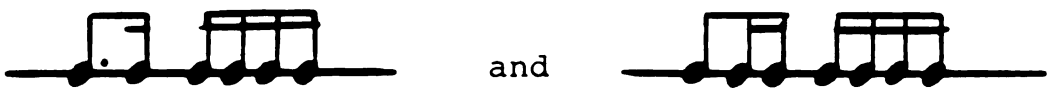
stud

san

Bro

Uni
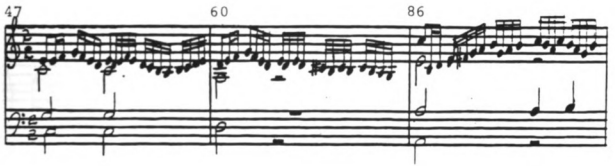
The manner in which these patterns were applied was simple, consisting of the substitution of one of the figures for the original tone. The two most frequently used rhythmic patterns for the passagi are as follows:

 and

When compared to the more advanced pieces of Hans Newsidler and Gerle, Ochsenkun's intabulations are quite conservative in their use of embellishments: out of seventy six works in Ochsenkun's tablature book, a succession of heavy ornaments can be observed in only about twenty measures. The heaviest concentration of all can be found in measures 47, 60 and 86 of Spiritus Domini (fol. 32r).

1966), pp. 154-172; Ferand's Die Improvisation in Beispielen aus neun Jahrhunderten abendländischer Music (Cologne: Arno Volk Verlag, 1956; Eng. ed. as Improvisation in Nine Centuries of Western Music by the same publisher in 1961), and "Improvised Vocal Counterpoint in the Late Renaissance and Early Baroque," Annales Musicologiques IV (1956): 129-174 are also valuable for the study. A more recent investigation of the principles of Renaissance embellishments based on various treatises is Howard M. Brown's Embellishing Sixteenth-Century Music (London: Oxford University Press, 1976).
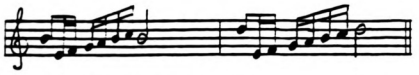
Ex. 8. Spiritus Domini mm. 47, 60 and 86.
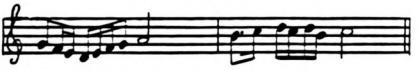


The figural patterns, except when approached by an initial leap, almost always move stepwise.[55] The following examples show patterns which Ochsenkun uses most for some frequently occurring intervals:

Ex. 9.

Unison
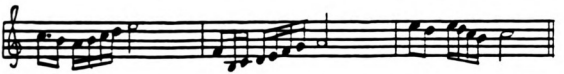


Ascending second
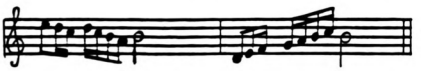


[55]These patterns in lute tablature are considered to be an outgrowth of early German organ practices. The embellishment "passagi" was the most common Renaissance embellishment shared by both lute and keyboard music. See Willi Apel, "Early German Keyboard Music," The Musical Quarterly XXIII (1937): 210-237; Brown, Embellishing Sixteenth-Century Music; Dorfmüller, "La tablature de luth allemande," p. 250.

Ex. 9. Continued.

Ascending and descending thirds
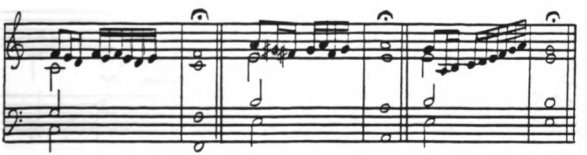


Descending fourth and ascending sixth.
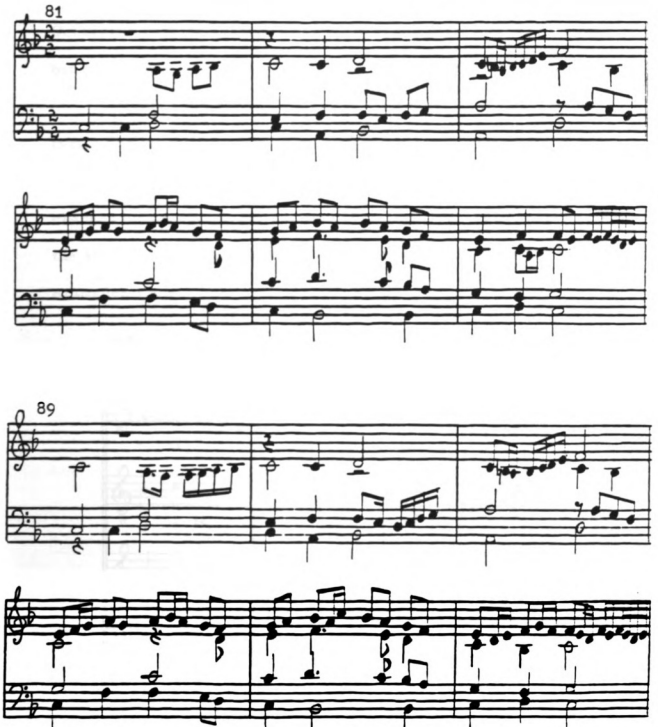


Several of the patterns most frequently utilized by Ochsenkun in cadences are illustrated in the following:

Ex. 10.



When there is a section or a certain measure which is repeated immediately, the repetition usually appears with more embellishments:

Ex. 11. Sancta Trinitas mm. 81-86 and 89-94.



T

imitative

Ochsenk

but sligh

A

tion. T

rhythmi

changes

the sync

example



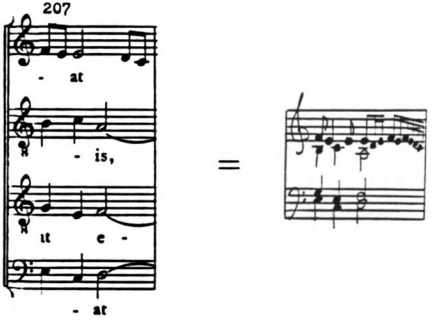
of emb

lute m

The majority of works in Ochsenkun's tablature book have imitative structure. In these pieces it is characteristic that Ochsenkun carried out the initial point of imitation faithfully, with but slight embellishment.[56] Then the strict pattern is abandoned.

Another interesting feature is Ochsenkun's rhythmic deviation. The embellishments previously discussed necessarily include rhythmic variants, but there are other instances where rhythmic changes occur without the addition of pitches. Of these variants the syncopation is the most commonly used, as the following examples show:

Ex. 12a. Dilexi quoniam exaudiet: m. 207.



[56]Only with great difficulty can one find any general pattern of embellished entries at points of imitation in sixteenth-century lute music, since this varies considerably from one composer to

Ex

L

with that

occasion

enough t

example

to harm

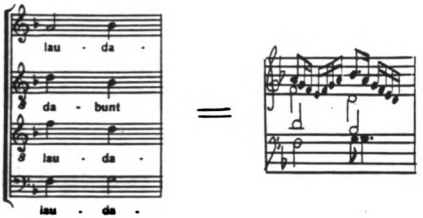
Stahn by

based o

another.
in Howa
Italian
100 (19

m. 53;
(fol. 27
(fol. 83

Ex. 12b. In exitu Israel de Egipto m. 346.
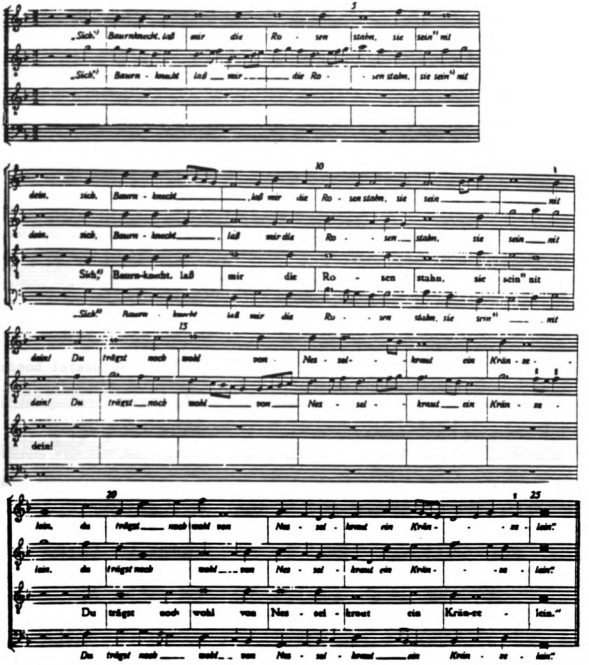


In most instances harmony in the intabulations is identical with that of the vocal counterparts. Although there are several occasions of harmonic change, the deviations are not significant enough to treat separately.[57] However, there is one interesting example which Ochsenkun intabulated most freely of all in regard to harmony. The vocal model is Sih Paurenknecht lass Tröslein Stahn by Senfl. Here Ochsenkun makes three different intabulations based on three different texts for a single vocal piece:

---

another. However, a brief discussion of this subject can be found in Howard M. Brown, "Embellishment in Early Sixteenth-Century Italian Intabulation," Proceedings of the Royal Musical Association 100 (1973-1974): 63.

[57]The examples can be observed in Stabat Mater (fol. 9v), m. 53; Jerusalem luge (fol. 14v), m. 131 second beat; Qui habitat (fol. 27), m. 135; Ach lieb mit leyd (fol. 71), m. 22; Ahime (fol. 83), m. 46.

Ex. 13. Vocal model and Ochsenkun's three different intablulations.[58]
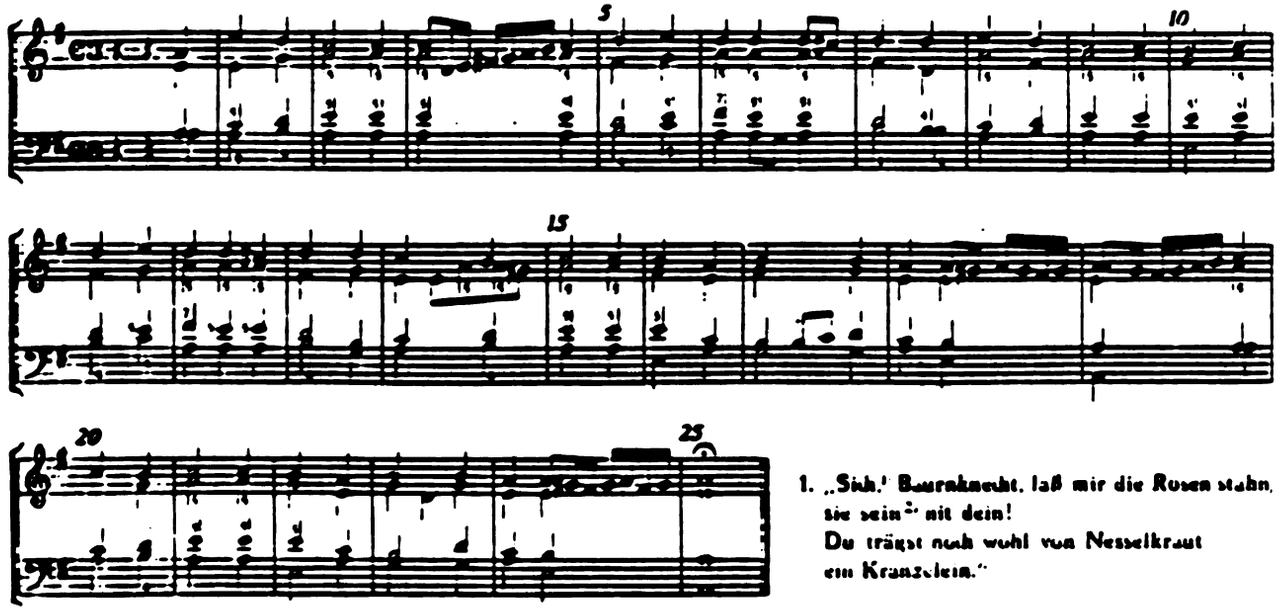


---

[58]Vocal model--Ludwig Senfl: Sämtliche Werke (Wolfenbuttel: Mösler Verlag, 1960), vol. 5, no. 28; Intabulations--Ibid., vol. 7, no. 47.
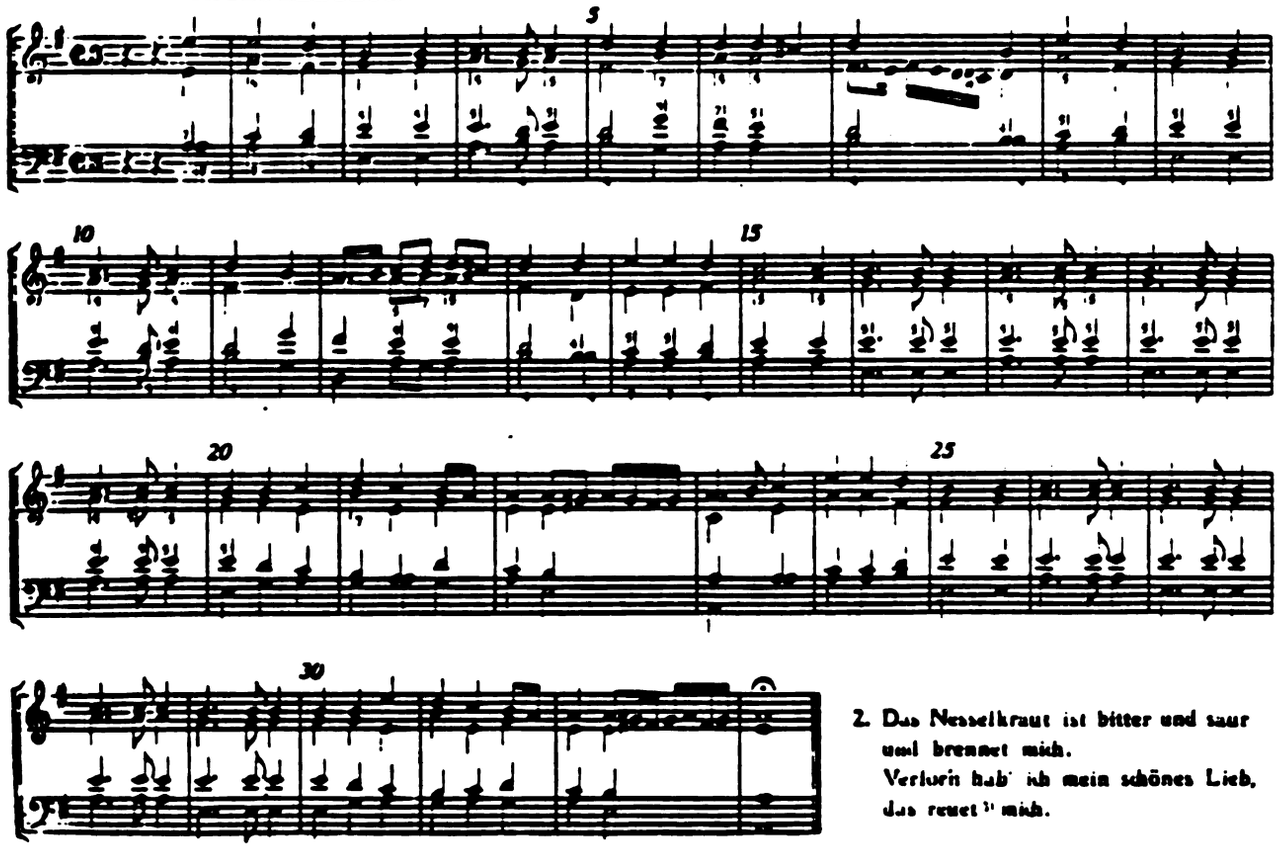
Ex. 13. Continued.

First intabulation



1. „Sieh, Bauernknecht, laß mir die Rosen stahn,
sie sein' mit dein!
Du trägst noch wohl von Nesselkraut
ein Kränzelein."
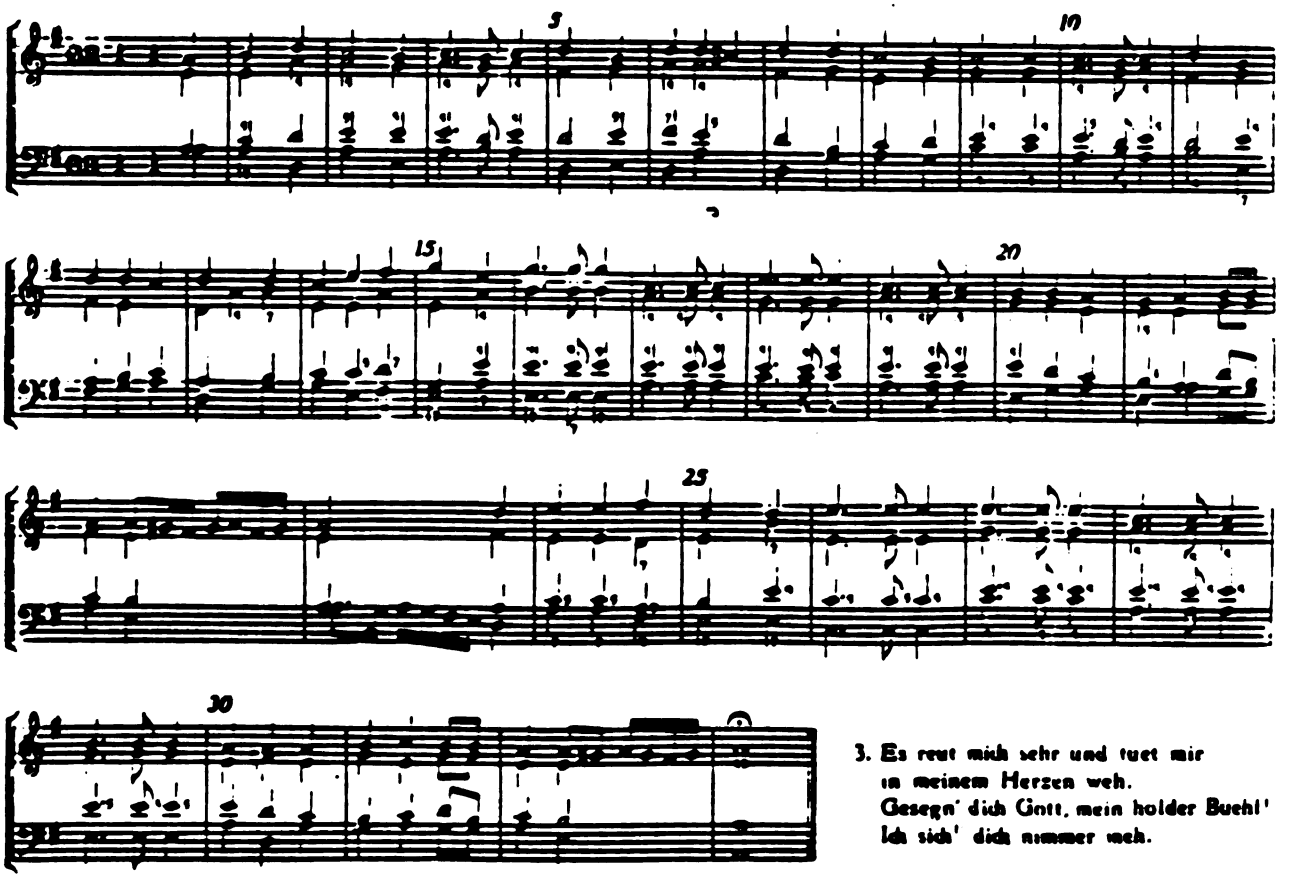
Second intabulation



2. Das Nesselkraut ist bitter und saur
und brennet mich.
Verlorn hab' ich mein schönes Lieb,
das reuet mich.

Ex. 13. Continued.

Third intabulation



In the first intabulation, the paired imitation style of the original is transformed into a chordal style. In the process, Ochsenkun adds two other chord tones to the two-part vocal texture of mm. 1 to 7 and 14 to 19. The rest of the measures in the first intabulation (mm. 8-13 and 20-25) keep at least one original chord of each measure of the vocal original, except in three measures (mm. 13, 21, and 23).

The second intabulation is eight measures longer than the first intabulation. Except in measures 3, 9, and 10, the harmony

of the sec

changes o

intabulatic

first and t

ences:

fir

While m.

and 22 are

Th

tabulation

the second

5, 7, 9, 1

be comple

elsewhere

on several

22, 30).

progressio

tions in Oc

above exar

the harmo

of the second intabulation is the same as in the first (with only minor changes on weak beats), and the way Ochsenkun expands the second intabulation based on the first is interesting. If we compare the first and the second intabulations, we can find the following differences:

first intabulation		second intabulation
m. 16	=	mm. 16-20
m. 21	=	omitted
m. 22	=	mm. 25-30

While m. 21 of the first intabulation is omitted, chords in mm. 16 and 22 are expanded.

The third intabulation is exactly the same as the second intabulation in length, but the harmony is changed considerably from the second intabulation. If we compare, the harmony of measures 3, 5, 7, 9, 13, 18, 26, and 27 in the third intabulation can be seen to be completely different from that in the second intabulation, and elsewhere besides some changes on weak beats, changes also occur on several strong beats in the third intabulation (ex: mm. 12, 21, 22, 30). However, all three intabulations share the same harmonic progression in the last two measures. Although the harmonic deviations in Ochsenkun's intabulations in general are not significant, the above example shows that Ochsenkun was capable of clever usage of the harmonic element as a principal means of change.

In a

when exa

vocal mod

vestigated

and Britis

musica fic

not coincid

Lowinsky

quate theo

However,

ment betw

and a cert

of musica

same voc

In this ar

musica fi

instrumer

He divide

5

Sources,
(1937): 6

6

Musicolo

6

Intabulati
ings of th
York, To

In addition to the above, another important aspect to consider when examining instrumental intabulations in connection with their vocal models is the question of musica ficta. Willi Apel, who investigated the application of musica ficta in German, Italian, French, and British tablatures, determined that theoretical documents on musica ficta are of doubtful value because what they tell often does not coincide with the practice followed in the tablatures.[59] Edward Lowinsky has stated that " . . . it is impossible to derive an adequate theory of musica ficta from tablatures of instruments."[60] However, more recently Howard Brown has tried to find close agreement between intabulators in many situations requiring accidentals and a certain concordance of this practice with the theorists' rules of musica ficta by comparing many different intabulations of the same vocal piece measure by measure with their vocal models.[61] In this article Brown concludes that there was only one theory of musica ficta, which applied equally to vocal compositions and their instrumental arrangements in the fifteenth and sixteenth centuries. He divides the rules of musica ficta into two classes: causa

[59] "Accidentals and the Modes in 15th- and 16th-Century Sources," Bulletin of the American Musicological Society, No. 2 (1937): 6-7.

[60] "Secret Chromatic Art Re-examined," in Perspectives in Musicology (New York: W. W. Norton and Co., 1972), p. 128.

[61] "Accidentals and Ornamentation in Sixteenth-Century Intabulations of Josquin's Motets," in Josquin des Prez: Proceedings of the International Josquin Festival-Conference (London, New York, Toronto: Oxford University Press, 1976), pp. 475-522.

necessita

perfectio

viding the

approach

nance. H

century l

formed th

critically

ever, the

cription o

ture itsel

tablature

finger po

C

tabulatio

accordan

Ochsenku

leading t

accidenta

intervals

a major t

supplied.

harmonic

necessitatis and causa pulchritudinis, the former calling for the perfection of diminished or augmented intervals and the latter providing the subsemitone in cadences, the picardy third, and an approach to perfect consonances by the closest imperfect consonance. He thinks that other ornamental ficta notes in sixteenth-century lute music do not concern the way a singer would have performed the piece, and that these ficta notes should be examined critically based on each intabulator's skill and musicianship. However, the question of musica ficta, a major problem in the transcription or performance of vocal music, poses no problem in tablature itself apart from its vocal counterpart. The transcriber of the tablature need not concern himself with editorial ficta, because finger positions clearly indicate semitonal distinctions of pitch.

Concerning chromatically altered notes in Ochsenkun's intabulations, one can observe several general characteristics in accordance with contemporary practice. Most of the accidentals in Ochsenkun's intabulations are added in order to effect temporary leading tones at cadences. The next most frequently occurring accidentals are included to avoid augmented or diminished melodic intervals or melodic outlines of such intervals. In modes in which a major triad does not appear in the final chord, a Picardy third is supplied. Other instances of musica ficta often occur with non-harmonic tones--non-harmonic chromaticism consisting of passing

tones, ar

ficta note

(Ex. 14a,

E

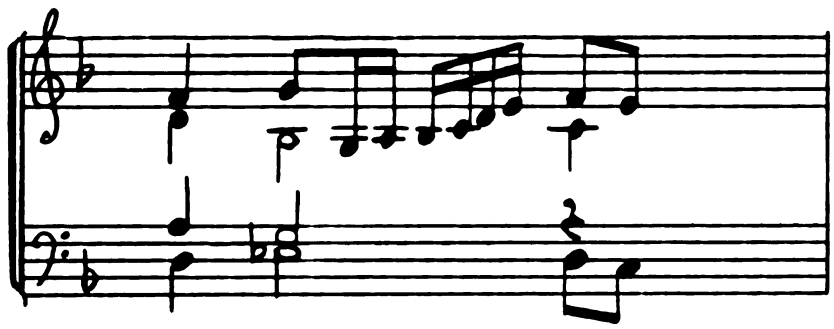


E

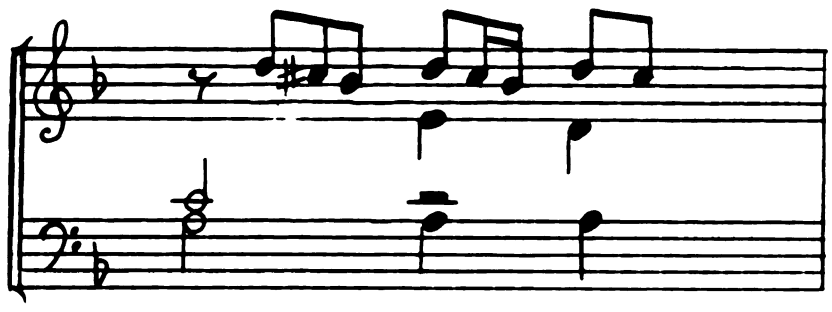
E

tones, and upper and lower auxiliaries. These purely decorative ficta notes sometimes result in cross relations between voices (Ex. 14a, b, and c).
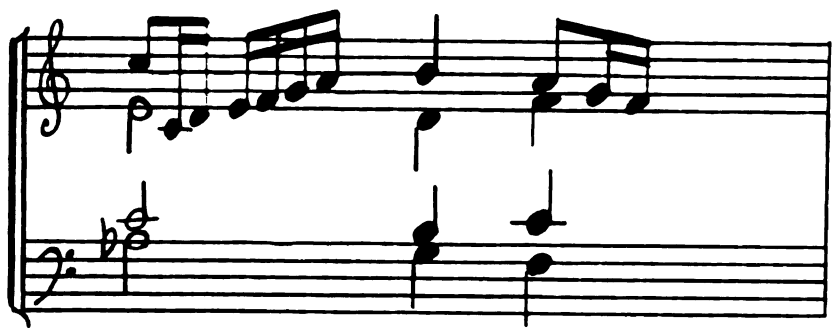
Ex. 14a. Trostlicher lieb m. 12.



Ex. 14b. Stabat mater dolorosa m. 14.



Ex. 14c. Sih lieb ich muss dich lassen m. 14.

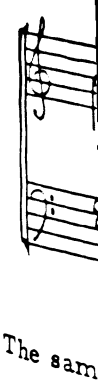


S

Hans Ne

E

E



The sam

Ochsenk

lators in

6
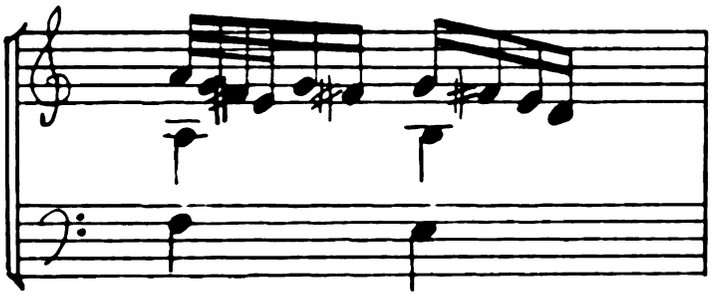
and Peda
1973), p

6
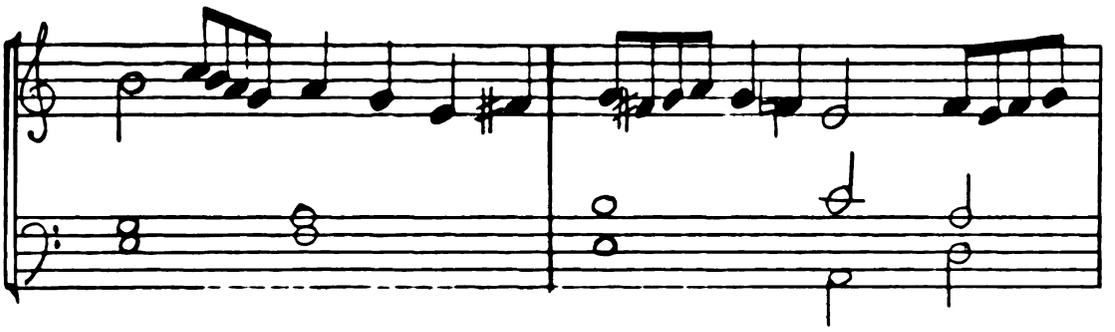
Jahrhund
Bd. 72 (

Similar examples can be found easily in the intabulations of Hans Newsidler and Gerle:

Ex. 15a. Hans Gerle, Qui habitat m. 41.[62]



Ex. 15b. Hans Newsidler, Ach lieb mit leid m. 2-3[63]



The same pieces in the examples 15a and b are also intabulated by Ochsenkun, and substantial disagreement among the three intabulators in the treatment of non-harmonic tones shows that these

---

[62]Jane I. Pierce, "Hans Gerle: Sixteenth-Century Lutenist and Pedagogue" (Ph. D. dissertation, University of North Carolina, 1973), p. 416.

[63]Adolf Koczirz, Österreichische Lautenmusik im XVI, Jahrhundert, Denkmäler der Tonkunst in Österreich, XXXVII/ Bd. 72 (Vienna: Universal Edition, 1931), p. 80.

musician

intabulat

tones sor

poser's i

policy in

modern

to earlie

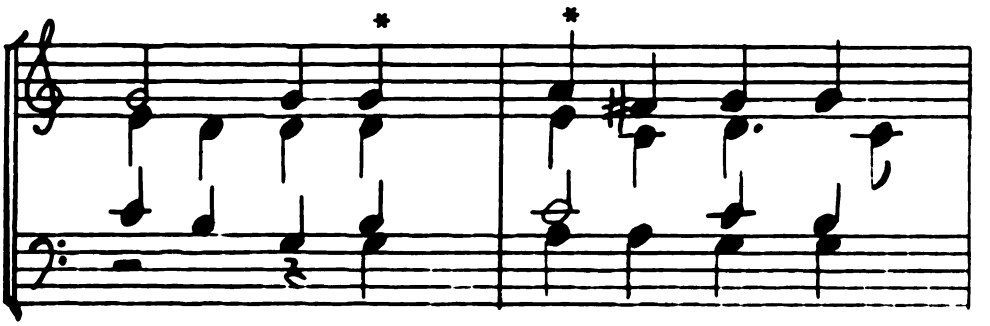
are not

(Ex. 16.
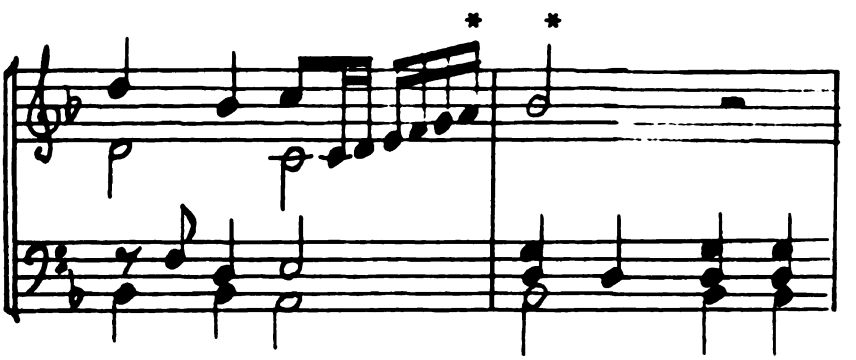
musicians shared our view of them as non-structural notes. The intabulators are guided by their taste, and the application of altered tones sometimes does not necessarily correspond with the composer's intentions. No modern editor could justify so liberal a policy in making a scholarly edition, and yet it is important for a modern performer to realize that such possibilities were available to earlier musicians.

In addition, parallel octaves or fifths involving outer parts are not avoided in the intabulations, and they are fairly common (Ex. 16a and b).

Ex. 16a. Quand Io pens ala martire mm. 2-3.



Ex. 16b. Pater Noster m. 49.



Parallel

teenth-c

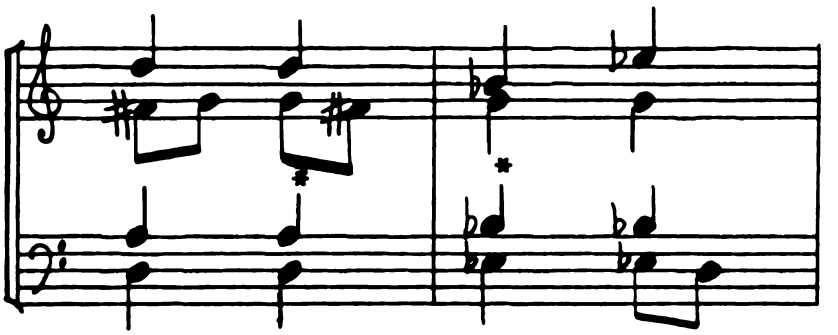
(Ex. 17a

poser

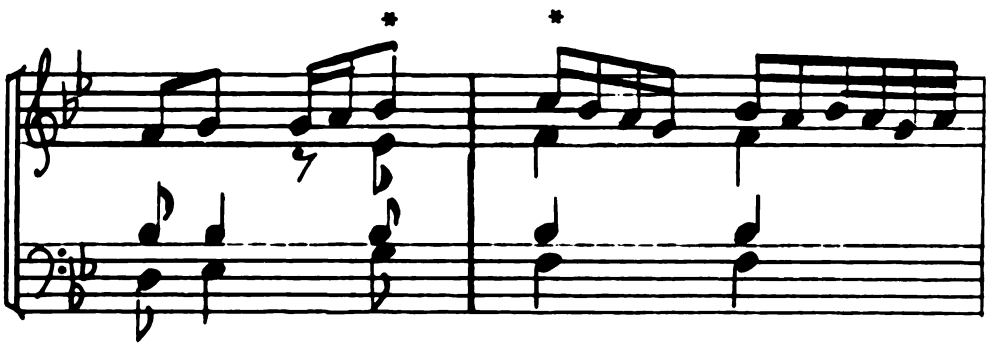
no. 6.

Parallel octaves and fifths are also used frequently in other sixteenth-century lute tablatures of Germany as well as other countries (Ex. 17a and b), and sometimes in keyboard tablatures (Ex. 17c).

Ex. 17a. Hans Gerle, Preambel (1552), Hv. 1. 3, m. 6.[64]



Ex. 17b. Alberto da Ripa, Fantasy no. 6, mm. 66-67.[65]



[64]Pierce, "Hans Gerle," p. 614.

[65]Robert W. Buggert, "Alberto da Ripa: Lutenist and Composer" (Ph. D. dissertation, University of Michigan, 1956), vol. II, no. 6.

aspect.

tablatur
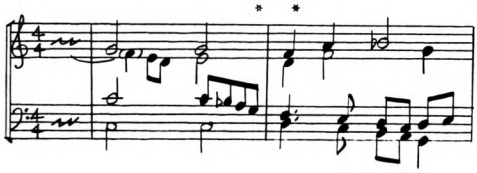
Italian t

order a

Hans N
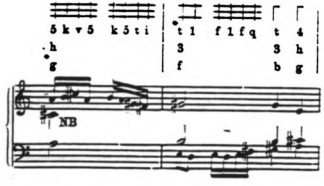
no. 9.

Ex. 17c. Antonio Valente, Intavolatura de cimbalo, p. 4.[66]



Ochsenkun's intabulation system is unusual in yet another aspect. The earlier German lutenists showed little concern in their tablature for the indication of voice leading. Unlike the French and Italian tablatures, the German system could arrange letters in any order as the lutenist desired. In spite of this advantage Gerle, Hans Newsidler, and Judenkünig rarely took advantage of it:

Ex. 18a. Hans Gerle.[67]
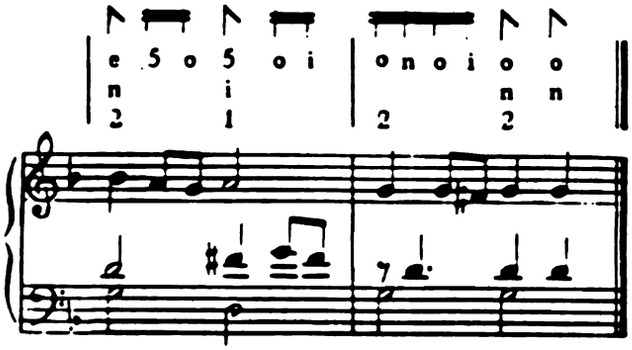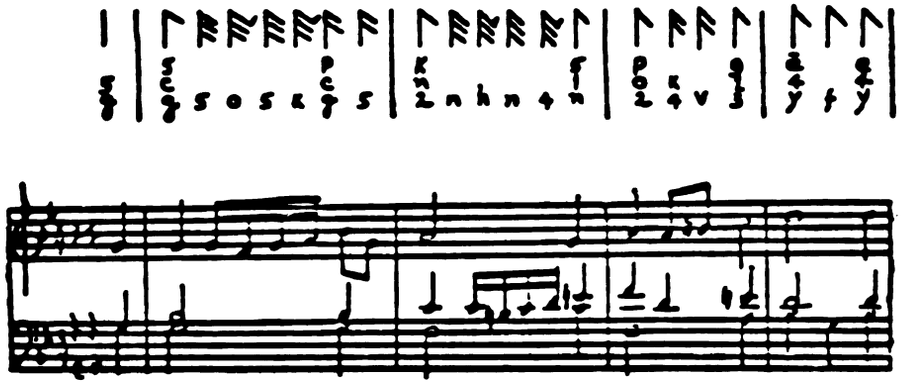


---

[66] Willi Apel, The Notation of Polyphonic Music, appendix, no. 9.

[67] Körte, Laute und Lautenmusik, p. 39.

Ex. 18b. Hans Newsidler: His folget ein welscher tantz Wascha mesa.[68]



Ex. 18c. Hans Judenkünig: Ach Elslein, liebes Elslein.[69]



First, in the example 18a the soprano and bass lines are interchanged in the tablature. Second, in the example 18b the letters

---

[68]Helmut Mönkemeyer, ed., Hans Newsidler: Ein Newgeordent Künstlich Lautenbuch (1536) (Hofheim am Taunus: Friedrich Hofmeister, 1966), p. 20.

[69]Charles Nelson Amos, "Lute Practice and Lutenists in Germany Between 1500 and 1750" (Ph. D. dissertation, University of Iowa, 1975), p. 10.

and num

two line

all three

of each

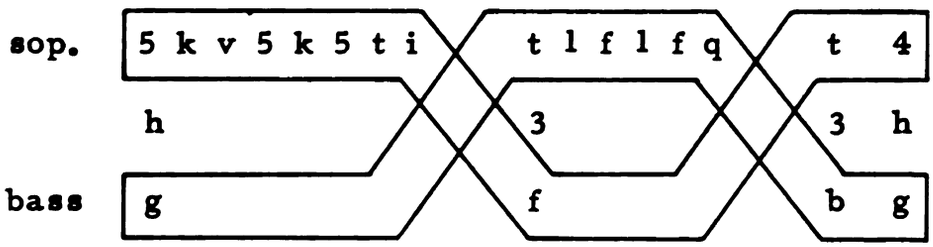
On the

each h

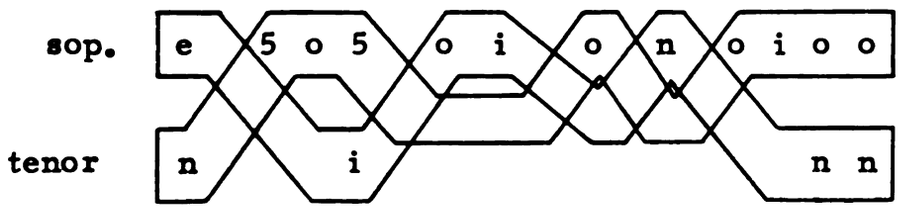
part:

and numbers are mixed so that the soprano and tenor share the upper two lines of the tablature together. And finally, in the example 18c all three voices are mixed in the tablature. If one traces the leading of each voice line in the above examples, it will be as follows:

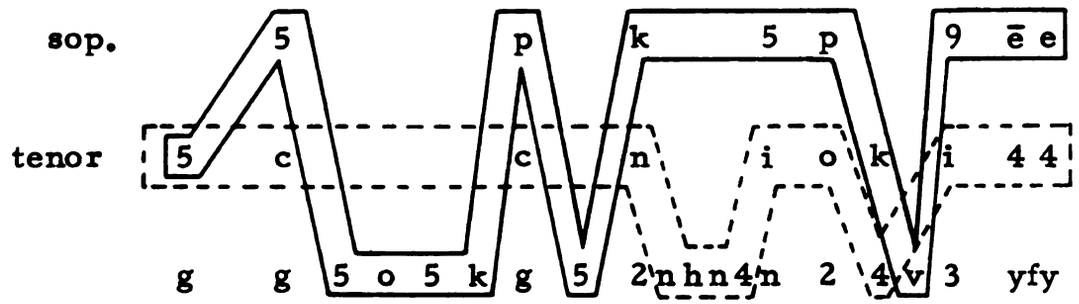
Ex. 18a'.



Ex. 18b'.
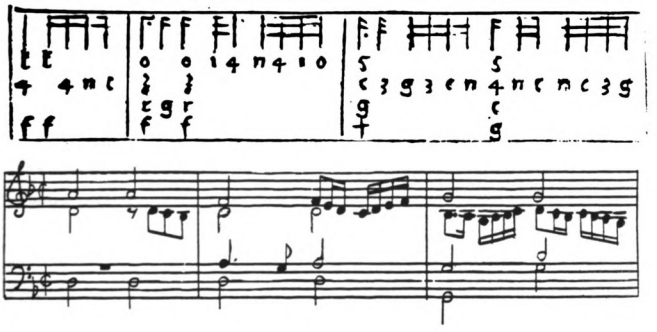


Ex. 18c'.



On the other hand, Ochsenkun takes pains to indicate precisely in each horizontal line of his tablature the continuation of each voice part:

Ex. 19. Sebastian Ochsenkun: Tröstlicher lieb.



Ex. 19'.

t t	0 0 1 4 n 4 i 0	5 5
4 4 n c	z z	c 3 g 3 c n 4 n c n c 3 g
	r g r	g c
f f	f f	t g

Ochsenkun's concern for the leading of each voice is so fastidious that he often indicates the same letter simultaneously in two or more voices[70]--the literal performance of which may be a technical

[70]See pp. 37-39.

impossi

the inta

from th

the meld

monic a

is uniqu

voice le

techniq

Borrow

Journa

Eubank

dissert

lishme

and "A

tions o

Transc

Josquin

Confer

Oxford

impossibility on the lute.

In sum, Ochsenkun's intabulations certainly give insight to the intabulating technique of the period.[71] The principal changes from the originals in his intabulations are the embellishments of the melodic lines. Musica ficta appears in moderation, and harmonic and rhythmic deviations are minimal. Yet, his intabulation is unique in its faithful representation of polyphonic texture and voice leading.

---

[71] For other discussions of sixteenth-century intabulation techniques regarding lute music, see John Ward, "The Use of Borrowed Material in the 16th-Century Instrumental Music," Journal of American Musicological Society V (1952): 88-98; Lee E. Eubank, "Spanish Intabulations in the Sixteenth Century" (Ph. D. dissertation, University of Indiana, 1974); Howard Brown, "Embellishment in Early Sixteenth-Century Italian Intabulations," 49-83, and "Accidentals and Ornamentation in Sixteenth-Century Intabulations of Josquin's Motets," pp. 475-522; G. Thibault, "Instrumental Transcriptions of Josquin's French Chansons," pp. 455-474, in Josquin des Prez: Proceedings of the International Josquin Festival-Conference, ed. Edward E. Lowinsky (London, New York, Toronto: Oxford University Press, 1976).

CHAPTER V

EDITORIAL PRINCIPLES

The modern editor of lute music must choose from a wide variety of editorial philosophies those techniques which conform most nearly to the style and intentions of the original source. In 1958 the French Centre National de Recherche Scientifique (CNRS) sponsored a colloquium, "La Luth et Sa Musique,"[72] aimed at establishing general guidelines for transcribing lute tablature, and more recently, in 1973, the American Musicological Society (AMS) sponsored a study session entitled "Lute Music: Tablatures, Textures, and Transcriptions"[73] with the same purpose. However, both studies show all too clearly that disagreements and dilemmas in transcription remain, leaving a great margin of subjectivity for the modern editor of lute music. Various transcription problems and editorial policies in regard to the transcription of Ochsenkun's lute tablature will be discussed in the following.

---

[72] Jean Jacquot, ed., La Luth et Sa Musique (Paris: CNRS, 1958).

[73] Thomas Heck, ed., "Lute Music: Tablatures, Textures, and Transcriptions," Journal of the Lute Society of America VII (1974): 19-30.

Literal
Transcr

and poly

problem

any dura

transfer

Therefo

rhythmi

scriptio

the give

connect

began t

method

Other e

Adolf K

mental

Heraus

(Milan

Literal (Strict) and Polyphonic (Interpretive) Transcription

There have been two basic methods of transcription, literal and polyphonic. The dispute between the two was created by a problem inherent to the lute tablature itself--its inability to convey any durational information for the individual note. The first method transfers the rhythmic symbolization of the tablature literally. Therefore, if two or three voices occur simultaneously, the rhythmic sign can only refer to the given note duration on the transcription, even though notes in other voices might sound longer than the given value in the tablature. Note stems are long and one stem connects all the notes included in a vertical sonority. Wasielewski began this tradition,[74] and Leo Schrade, another advocate of this method used it in his transcription of Luis de Milan's El Maestro.[75] Other examples can be found in transcriptions by scholars such as Adolf Koczirz[76] and Ruggero Chiesa.[77]

---

[74]Examples in J. W. Wasielewski's Geschichte der instrumental Musik im 16. Jahrhunderts (Berlin: J. Guttentag, 1878).

[75]Publikationen alterer Musik, X (Leipzig: Gesellschaft für Herausgabe Alterer Musik, 1927).

[76]Österreische Lautenmusik im 16. Jahrhundert.

[77]Francesco da Milano, Opere complete per Liuto, 2 vols., (Milan: Edizioni Suvini Zerboni, 1971).

Oswald

in the tr

Such tra

texture,

become

with Sch

tion.[79]

saying t

ever, Ku

a vocal

better to

mental

AMS stu

Dorfmül

intentio

models,

inappro

wissens

On the other hand, the polyphonic method, first suggested by Oswald Körte in 1901,[78] allows for different individual note duration in the transcription under one rhythmic symbol of the tablature. Such transcriptions show voice leading, suspensions, contrapuntal texture, and the like. An editor's conception and interpretation become important factors in this method. Otto Gombosi took issue with Schrade and presented arguments for polyphonic transcription.[79] Subsequently, Willi Apel commented on this disagreement saying that neither method can be exclusively preferred.[80] However, Kurt Dorfmüller has proposed, as a broad guidelines, that if a vocal piece has been put in tablature without great changes, it is better to use the polyphonic method, but if it is a virtuoso instrumental piece, the literal method is preferable.[81] The CNR and AMS studies arrived at the same general conclusion suggested by Dorfmüller. For the present study, since Ochsenkun's apparent intention was to produce a faithful polyphonic lute version of vocal models, using something other than the polyphonic method would be inappropriate.

---

[78] Laute und Lautenmusik.

[79] For details of the argument, see Zeitschrift für Musikwissenschaft XV (1932/33): 186-189 and 357-363.

[80] The Notation of Polyphonic Music, p. 61.

[81] "La tablature de luth allemande," p. 253.

Transcr

transcr

staff fo

formati

the firs

rational

than ca

author

very co

tions w

ture fo

and to

were u

ner of

appen

dixed

paral

and d

exten

Transcription Format

An editor must make two decisions concerning the type of transcription format: first, whether to use the two-staff or single-staff format, and second, whether to include the tablature in parallel formation or in an appendix or whether to include it at all. As to the first point, the present edition uses the two-staff format, a main rationale being that it can show the polyphonic texture more clearly than can single-staff transcription. As to the second point, the author has chosen to append the tablature. Early editors were not very concerned about this question, and they published transcriptions without tablatures, but recent practice favors including tablature for the benefit of performers, as well as for scholarly study and to clarify the transcriptions. (The AMS study session editors were unanimously in favor of including tablature.) As to the manner of doing this, there is some dispute as to whether the parallel or appendixed tablature is preferable. The author favors the appendixed tablature because, as Jacobs and Strizich have said, the parallel method necessitates more page turns for the performers and does not facilitate comparison to an appreciably greater extent.[82]

---

[82]Heck, ed., "Lute Music: Tablatures," 21.

Pitch

cept of

there a

most, n

the mo

consist

The co

that all

Scorda

transcr

lowerin

scordat

result i

Peter P

the six

there i

letters

be disc

hunder

Pitch

Throughout the sixteenth century there had been no firm concept of standard pitch as we think of it today. However, in general, there are three kinds of tuning systems which modern editors use most, namely tuning from G, A, and E. By and large, G tuning is the most commonly used by modern editors. The present edition consistently uses G tuning in which the six strings span G to g'. The comparison of the intabulations with their vocal models show that all but 5 pieces remain in the same key if read in G tuning.

Scordatura

Related to the pitch, scordatura is sometimes a problem in transcription. In sixteenth-century lute playing the practice of lowering the bass string by a major second was the widely used scordatura practice, one which the Germans named "Abzug." The result is a 5-4-3-4-4 intervalic tuning pattern for the six strings. Peter Päffgen states that almost every lute book in the first half of the sixteenth century contains pieces in this tuning.[83] However, there is no special sign in the tablature that indicates Abzug and the letters and numbers remain unchanged. The exceptional tuning can be discovered only through transcribing and examining the music.

---

[83] Laute und Lautenspiel in der ersten Hälfe des 16. Jahrhunderts (Regensburg: Gustav Bosse Verlag, 1978), p. 55.

For exa

sharp d

also co

Abzug s

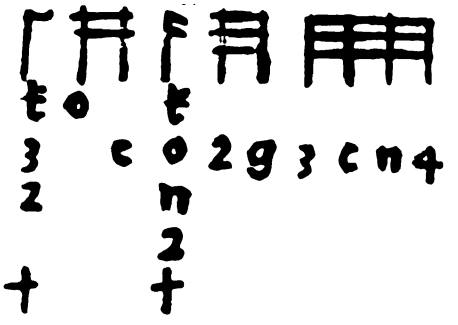
No



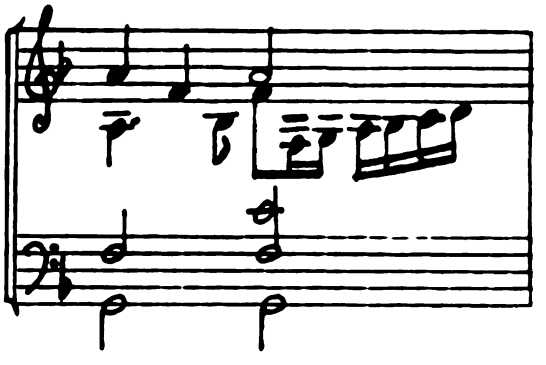
For example, if the following tablature is transcribed as it is, sharp dissonances result between the two lowest voices, and they also contradict the original notes of the vocal model. Therefore, Abzug should be applied to the lowest string.

Ex. 20. Inviolata integra (fol. 12r), m. 18.
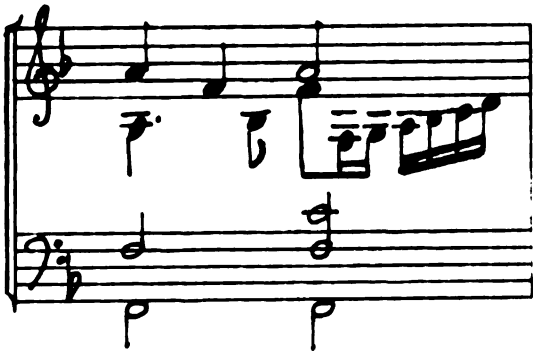
Tablature



Normal transcription
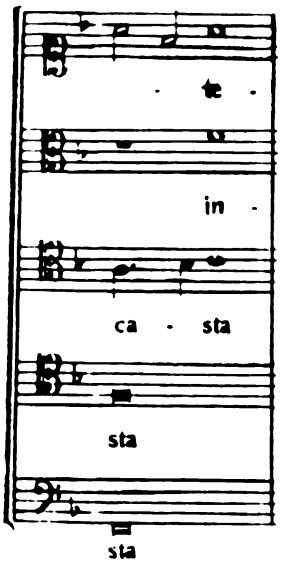


Transcription with Abzug



Ex. 20. Continued

Vocal model =



The present study found that Ochsenkun utilized Abzug in a total of 17 pieces. The folio numbers of these 17 works are: 9v, 12r, 14v, 16v, 17v, 30r, 30v, 33v, 35r, 36r (2nd part), 58v, 59v, 63v, 72v, 75v and 84v.

Duration

Duration is another area which creates disagreement among scholars. The problem of duration is partially solved by considering the sustaining capability of the lute's tone. Pierre Attaignant states that the longest possible value indicated in tablature is that of a semibreve because such a duration is the longest possible on the lute.[84] This opinion is supported by Kurt Dorfmüller based on

---

[84] Apel, The Notation of Polyphonic Music, p. 64, taken from Pierre Attaignant, Trés brève et familiere introduction . . . . (Paris, 1529).

his stud

first ha

Thus, t

note to

Note V

throug

Rests

where

finale
duren
dans
son d
le lut
moiti
les p
de ce
condu

his studies of German theoretical treatises and tablatures of the first half of the sixteenth century:

> Except for the final chords and other "privileged" chords the sounds of the lute do not last longer than a semibreve (|). That is made precise in the treatise of Finé and Gerle. If, in the vocal original, a sound lasts longer than a semibreve, it must be repeated on the lute. I have found that German lutenists of the first half of the sixteenth century followed this rule strictly (at least in polyphonic pieces). An editor who didn't take account of this fact would easily fall into the error of confusing the voice leading.[85]

Thus, the present edition limits the longest duration of an individual note to the length of a semibreve.

Note Values

A reduction of note values of one half has been followed throughout, i.e., a minim 𝅗𝅥 is rendered as a quarter note ♩ .

Rests

In the present edition rests are inserted in those places where they occur in the tablature, in the spaces between vertical

---

[85] "La tablature de luth allemande," p. 254, "Sauf pour les finales et autres accords ⟨⟨ privilégiés ⟩⟩ , les sons du luth ne durent pas plus longtemps qu'une semi-brève (|). Cela est précisé dans les traités de Finé et de Gerle. Si, dans l'original vocal, un son dure plus longtemps qu'une semi-brève, il doit être répété sur le luth. J'ai trouvé que les luthistes allemands de la première moitié du XVIe siècle suivaient strictement cette règle (du moins les pièces polyphoniques). Un éditeur qui ne tiendrait pas compte de ce fait tomberait facilement dans l'erreur d'embrouiller la conduite des voix."

lines o

space b

note.

Bar Li

reprod

as acce

Acciden

in the t

octave)

this per

Pitch D

the sam

the note

occurs

Key Sig

signatu

ring thr

porated

lines of the tablature where no notes appear, and where there is a space between the note with the duration of a semibreve and the next note.

Bar Lines

The vertical divisions of the original tablature have been reproduced faithfully in the transcription. But they do not function as accent indications.

Accidentals

Only the accidentals which appear in the tablature are given in the transcription. These apply to their respective note (not octave) throughout the measure, as they do in other editions from this period.

Pitch Doubling

In those cases in the tablature where the tablature indicates the same pitch in two voices simultaneously and on the same string, the note is given two stems in the transcription. If the same pitch occurs on different strings, the same note is drawn twice.

Key Signatures

Key signatures in the transcription are all editorial. Key signatures are derived by assembling the habitual accidentals recurring throughout a given tablature. Accidentals which are incorporated into key signatures are not drawn again in the transcription.

Meter S

Within p
Ochsenk
they bot
Mensur
¢3 and
these si
For exa
has the

Repeats

German
transcri
the symb
clue to t
Mostly i
ures. H
three dif
repeatin
may indi
works, r

Meter Signatures

Meter signatures at the beginnings of pieces are editorial. Within pieces Ochsenkun utilizes three of these: ¢ , ¢3, and 3. Ochsenkun does not differentiate between the signs ¢3 and 3, but they both represent either sesquialtera or coloration in the original. Mensural signs are transcribed as follows: ¢ becomes $\frac{2}{2}$, and both ¢3 and 3 become $\frac{3}{4}$. Suggested temporal relationships among these signs are indicated above the staff where the changes occur. For example, the sign 𝅗𝅥 = ♩. indicates that the previous half note has the same duration as the present dotted quarter note.

Repeats

Repeat signs are exclusively applied to the sections of German and French songs in the tablature. Repeats occur in the transcriptions where they occur in the originals. Ochsenkun utilizes the symbol, 𝄇 , for repeat. Since Ochsenkun does not give any clue to the correct use of the sign, there arises some confusion. Mostly it seems to mean :|| , repeating only the previous measures. However, on several occasions when the sign marks two or three different sections of the piece, it apparently means :||: , repeating both sides of the sections. Reference to the vocal original may indicate that :||: is intended. The latter can be found in 6 works, namely: 62r, 67v, 70r, 75r, 79r, and 80r. All first and

second

ring at

Double

repeate

Connect

second endings are constructed by the editor from material occurring at the beginnings and ends of strains.

Double Bars

The double bar has been added to mark the ends of works and repeated lines.

Connecting Lines

A solid line connecting two notes indicates voice leading.

can be

Tabula

reperto

respec

typical

notatio

Germa

resenta

the for

Musica

practic

tions a

lous co

music

his sty

concep

could b

phonic

SUMMARY AND CONCLUSION

Having examined various aspects, three general observations can be drawn about the nature of Sebastian Ochsenkun's Tabulaturbuch and its music. First, Ochsenkun selected a wide repertoire of contemporary music from Ottheinrich's court. In this respect the book reflects the current humanistic movement and is typical of musical collections of the time. Second, his tablature notation, while presenting the same basic format as the other German lute tablature, is concerned much more with the exact representation of the polyphony. Finally, in Ochsenkun's intabulations the foremost changes are the embellishments of the melodic lines. Musica ficta which is applied in accordance with contemporary practice appears in moderation, and harmonic and rhythmic deviations are minimal. Yet, his intabulation is unusual in its meticulous concern for voice leading.

The above observations lead us to conclude that Ochsenkun's music was consistent with contemporary practice. He referred to his style as an up-to-date lute art. Yet, he did not realize that his concept was unusual because he thought that the instrumental music could be an exact substitute for the vocal polyphony, that the polyphonic texture of the vocal model could be represented on the lute

faithfu

tried t

intabul

centur

lating

tablatu

his te

unique

music

tended

him as

music.

tives.

preser

be valu

the vo

faithfully. (Even Ochsenkun might have gotten into trouble when he tried to play his notation literally.) It is quite apparent that German intabulators of lute music in the middle decades of the sixteenth century were experimenting with different styles of notation in translating vocal polyphony into the instrumental idiom. Ochsenkun's tablature book is a good example of such experiments. However, his technique of realizing vocal polyphony, rather isolated and unique, does not appear to have been influential.

All in all, Ochsenkun contributed to the repertory of lute music for all amateurs, students and lovers of the lute as he intended, and the repertory of his tablature book certainly identifies him as one of the important representatives of Renaissance lute music.

Ochsenkun's works are examined here in general perspectives. However, further examination of these works based on the present edition would bear additional fruit. In particular it would be valuable to study the problem of musica ficta in detail related to the vocal models.

BIBLIOGRAPHY

BIBLIOGRAPHY

Abbott, Djilda and Segerman, E. "On Lute and Frets." Early Music 3/3 (1975): 295.

_____. "On the Sound of Early 16th-C Lutes." Early Music 3/4 (1975): 417.

Allgemeine deutsche Biographie. 55 vols. Leipzig: Dunker and Humbloy, 1887.

Amos, Charles Nelson. "Lute Practice and Lutenists in Germany between 1500 and 1750." Ph. D. dissertation, University of Iowa, 1975.

Angles, Higini, ed. Christóbal de Morales: Opera Omnia, vol. II. Rome: Consejo Superior de Investigaciones Cientificas, Delagacion de Roma, 1956.

Apel, Willi. "Accidentals and the Modes in 15th- and 16th-Century Sources." Bulletin of the American Musicological Society No. 2 (1937): 6-7.

_____. "Early German Keyboard Music." The Musical Quarterly XXIII (1937): 210-237.

_____. The Notation of Polyphonic Music, 900-1600. 5th ed. Cambridge: Medieval Academy of America, 1961.

Baron, Ernst Gottlieb. Study of the Lute. Translated by Douglas Alton Smith. Redondo Beach, Calif.: Instruments Antiqua Publications, 1976.

Beck, Sydney. "The Decline of the Lute." Guitar Review IX (1949): 8-12.

Blackman, Martha. "A Translation of Hans Judenkünig's 'Ain Schone Kunstliche Underweisung . . . . (1523).'" Lute Society Journal XIV (1972): 29-42.

Bloch,

Brockh

Brown,

Bruge

Buete

Bugge

Bukof

Butle

Carpe

Bloch, S. "Lute Music, Its Notation and Technical Problems in Relation to the Guitar." Guitar Review IX (1949): 15-18.

Brockhaus Enzyklopädie, S. v. "Pfalz."

Brown, Howard Mayer. "Accidentals and Ornamentation in Sixteenth-Century Intabulations of Josquin's Motets." In Josquin des Prez: Proceedings of the International Josquin Festival-Conference. Edited by Edward E. Lowinsky. pp. 475-522. London, New York and Toronto: Oxford University Press, 1976.

_____. "Embellishment in Early Sixteenth-Century Italian Intabulations." Proceedings of the Royal Musical Association C (1973-1974): 49-83.

_____. Embellishing Sixteenth-Century Music. London: Oxford University Press, 1976.

_____. Instrumental Music Printed before 1600. Cambridge: Harvard University Press, 1965.

Bruger, Hans Dagobert. Schule des Lautenspiels. Wolfenbüttel: Mösler Vlg., 1926.

Buetens, Stanley. Method for the Renaissance Lute. Menlo Park, Calif.: Instrumental Antiqua Publications, 1969.

Buggert, Robert W. Transcription Problems in the Lute Tablature Books of Alberto da Ripa. Wichita: University of Wichita, 1956.

_____. "Alberto da Ripa: Lutenist and Composer." Ph. D. dissertation, University of Michigan, 1956.

Bukofzer, Manfred. "On the Performance of Renaissance Music." Music Teachers National Association Proceedings LXIII (1941): 225-235.

Butler, Bartlett R. "Liturgical Music in 16th-C Nürnberg: A Socio-Musical Study." Ph. D. dissertation, University of Illinois, 1970.

Carpenter, Nan Cooke. Music in the Medieval and Renaissance Universities. Norman: University of Oklahoma Press, 1958.

Chiesa,

Clasen,

Cohn,

Collins

Cooper

Crowe

Danner

Dart,

Dent,

Dodge

Donin

Dorfm

Chiesa, Ruggero, ed. Francesco da Milano, Opere complete per Liuto. 2 vols. Milan: Edizioni Suvini Zerboni, 1971.

Clasen, Claus-Peter. The Palatinate in Europe History 1559-1660. Oxford: Basil Blackwell, 1963.

Cohn, Henry J. The Government of the Rhine Palatinate in the Fifteenth Century. Oxford: Oxford University Press, 1965.

Collins, Michael B. "The Performance of Sesquialtera and Hemiola in the 16th Century." Journal of the American Musicological Society XVII (1964): 5-28.

Cooper, Robert S. Lute Construction with a Short History of the Lute by Suzanne Bloch. Savannah, Georgia: Carriage House, 1963.

Crowest, Frederick J. The Story of Notation. London: Walter Scott Publishing Co., 1903.

Danner, Peter. "Some Observations on Recent Editions of Lute Music." Journal of the Lute Society of America II (1969): 48-55.

Dart, Thurston. The Interpretation of Music. New York, Hagerstown, San Francisco, London: Colophon Books, 1963.

Dent, E. J. "Binary and Ternary Forms." Music and Letters XVIII (1936): 309-321.

Dodge, Janet. "Ornamentation as Indicated by Signs in Lute Tablature." Sammelbände der Internationalen Musikgesellschaft IX (1907-1908): 318-336.

Donington, Robert. The Interpretation of Early Music. London: Faber and Faber, 1963.

Dorfmüller, Kurt. 'La tablature de luth allemande et les problèmes d'édition." In Le Luth et Sa Musique. Edited by J. Jacquot, pp. 245-258. Paris: Centre National de la Recherche Scientifique, 1958.

_____. "Ochsenkun, Sebastian." Die Musik in Geschichte und Gegenwart. IX. Kassel: Bärenreiter, 1949-1968. Col. 1824-1825.

Eitner,

Eubank

Ferand

Geerin

Gombo

Gudewi

Hasenc

Hayes,

Heck,

Hennin

———. Studien zur Lautenmusik in der ersten Hälfe des 16. Jahrhunderts. Tutzing: Verlag Max Schneider, 1967.

Eitner, Robert. "Lautenbuch von 1558." Monatshefte für Musikgeschichte IV (1872): 52-55.

Eubank, Lee E. "Spanish Intabulations in the Sixteenth Century." Ph. D. dissertation, University of Indiana, 1974.

Ferand, T. Ernst. "Didactic Embellishment Literature in the Late Renaissance: A Survey of Sources." In Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese. Edited by Jan LaRue. pp. 154-172. New York: W. W. Norton & Co., 1966.

———. Improvisation in Nine Centuries of Western Music. Cologne: Arno Volk Verlag, 1961.

Geering, A. and Altwegg, A., eds. Ludwig Senfl: Sämtliche Werke. vol. VII. Wolfenbüttel: Mösler Verlag, 1960.

Gombosi, Otto. "Bemerkungen zur Lautentabulaturen--Frage." Zeitschrift für Musikwissenschaft XVI (1934-1935): 357-363.

Gudewill, Kurt, ed. Zehn Weltliche Lieder aus Georg Forster: Frische tetusche Liedlein. Wolfenbüttel: Mösler Verlag, 1957.

Hasenclever, Adolf. "Zur Geschichte Ottheinrichs von Pfalz-Neuberg (1544)." Archive für Reformationsgeschichte I, No. 4 (1904): 396-402.

Hayes, Gerald. "Instruments and Instrumental Notation: The Luth." In New Oxford History of Music. Edited by G. Abraham. vol. IV: The Age of Humanism, 1540-1630. London: Oxford University Press, 1968. pp. 709-783.

Heck, Thomas. "Lute Music: Tablatures, Textures, and Transcriptions." Journal of the Lute Society of America VII (1974): 19-30.

Henning, Rudolf and Henning, Uta. "German Lute Tablature and Conrad Paumann." Lute Society Journal XV (1973): 7-10.

Henni

Herm

Hibbe

Hollav

Horse

Hultbe

Inglefi

Jacquo

Kadis,

Kahler

Kentor

Kirby,

Henning, Uta. "The Lute Made Easy: A Chapter from Virdung's 'Musica getutscht (1511).'" Lute Society Journal XV (1973): 20-23.

Hermelink, Siegfried. "Ein Musikalienverzeichnis der Heidelberger Hofkapelle aus dem Jahr 1544." In Ottheinrich-Gedenkschrift zur vierhundertjährigen Wiederkehr seiner Kurfürstenzeit in der Pfalz (1556-1599). Edited by Georg Poensgen. Heidelberg: Sonderdruck der Ruperto-Carola, 1956. pp. 247-260.

Hibberd, Lloyd. "Musica Ficta and Instrumental Music." The Musical Quarterly XXVIII (1942): 216-226.

Hollaway, William. "Martin Agricola's 'Musica Instrumentalis deudsch (1528, 1549)' : Translation and Commentary." Ph. D. dissertation, North Texas State University, 1972.

Horseley, Imogene. "Improvised Embellishment in the Performance of Renaissance Polyphonic Music." Journal of the American Musicological Society IV (1951): 3-19.

Hultberg, W. Earle. "Transcription of Tablature to Standard Notation." In The Computer and Music. Edited by Harry B. Lincoln. pp. 288-292. Ithaca: Cornell University Press, 1970.

Inglefield, Ruth K. "The Bernad Jobin Lutebooks (1572-1573)." Journal of the Lute Society of America VIII (1975): 5-11.

Jacquot, Jean, ed. La Luth et Sa Musique. Paris: Centre National de la Recherche Scientifique, 1958.

Kadis, Howard. A Guide to Reading Renaissance Lute Tablature. San Lorenzo: Musica Sacra et Profana, 1976.

Kahler, Erich. The Germans. Princeton: Princeton University Press, 1974.

Kenton, E. F. "A Note on the Classification of 16th-Century Music." The Musical Quarterly XXXVIII (1952): 202-214.

Kirby, Frank Eugene. "Hermann Finck's Practica Musica: A Comparative Study in 16th-Century German Musical Theory." Ph. D. dissertation, Yale University, 1957.

Kirsch

Koczir

Körte,

Kosack

Kuhn,

Kurze,

Layer,

Lennen

Lockwo

Lowins

Lyons,

Mende

Kirsch, Winfried. "Josquin's Motets in the German Tradition." In Josquin des Prez: Proceedings of the International Josquin Festival-Conference. Edited by Edward Lowinsky. pp. 261-278. London, New York, Toronto: Oxford University Press, 1976.

Koczirz, Adolf. Österreichische Lautenmusik im XVI. Jahrhundert. Denkmäler der Tonkunst in Österreich, XXXVII/Bd. 72. Vienna: Universal Edition, 1931.

Körte, Oswald. Laute und Lautenmusik bis zur Mitte des 16. Jahrhunderts. Leipzig: Breitkopf & Härtel, 1901.

Kosack, Hans-Peter. Geschichte der Laute und Lautenmusik in Preussen. Kassel: Bärenreiter-Verlag, 1935.

Kuhn, Max. Die Verzierungs-Kunst in der Gesangs-Musik des 16.-17. Jahrhunderts (1535-1650). Leipzig: Breitkopf & Härtel, 1902.

Kurze, Barbara. Kurfürst Ott Heinrich: Politik und Religion in der Pfalz 1556-1559. Gutersloh: Carl Bertelsmann Vlg., 1956.

Layer, Adolf. "Pfalzgraf Ottheinrich und die Musik." Archiv für Musikwissenschaft XV (1958): 258-275.

Lennenberg, Hans H. "The Critic Criticized: Sebastian Virdung and His Controversy with Arnold Schlick." Journal of the American Musicological Society X (1957): 1-7.

Lockwood, Lewis. "A Sample Problem of Musica Ficta: Willaert's Pater Noster." In Studies in Music History, Essays for Oliver Strunk. Edited by Harold Powers. pp. 161-182. Princeton: Princeton University Press, 1968.

Lowinsky, Edward E. "Secret Chromatic Art Re-examined." In Perspectives in Musicology. Compiled by Barry Brook. pp. 91-135. New York: W. W. Norton and Co., 1972.

Lyons, David B. Lute, Vihuela, Guitar to 1800: A Bibliography. Detroit Studies in Music Bibliography, no. 40. Detroit: Information Coordinators, 1978.

Mendel, Arthur. "Pitch in the 16th and Early 17th Centuries." The Musical Quarterly XXXIV (1948): 28-45, 199-221, 336-357, 575-593.

Moe, Lawrence H. "Le problème des barres de mesure dans les tablatures de luth de XVIe siècle." In Le Luth et Sa Musique. Edited by J. Jacquot. pp. 259-276. Paris: Centre National de la Recherche Scientifique, 1958.

Mönkemeyer, Helmut, ed. Hans Judenkünig: Ain schone kunstliche underweisung auff der Lautten und Geygen. Hofheim am Taunus: Friedrich Hofmeister, 1966.

_____. Hans Newsidler: Ein Newgeordent Künstlich Lautenbuch (1536). Hofheim am Taunus: Friedrich Hofmeister, 1966.

Moser, H. Joachim. Paul Hofhaimer. Hidesheim: Georg Olms Vlg., 1966.

The New Grove Dictionary of Music and Musicians, 6th ed. S.v. "Ochsenkun, Sebastian," by Kurt Dorfmüller.

Newcomb, Wilburn W. Lute Music of Shakespeare's Time. London, University Park: The Pennsylvania State University Press, 1966.

Nowak, Leopold. "Das deutsche Gesellschaftlied in Österreich von 1480 bis 1550." Studien zur Musikwissenschaft: Beiheft der Denkmäler der Tonkunst in Österreich XVII. Vienna: Universal Edition, 1930. pp. 21-53.

O'Brien, Grace. The Golden Age of German Music and Its Origins. London: Jarrolds Publishers, 1953.

Päffgen, Peter. Laute und Lautenspiel in der ersten Hälfe des 16. Jahrhunderts. Regensburg: Gustav Bosse Verlag, 1978.

Parrish, Carl and Ohl, John F. Masterpieces of Music Before 1750. New York: W. W. Norton, 1951.

Pierce, Jane I. "Hans Gerle: Sixteenth-Century Lutenist and Pedagogue." Journal of the Lute Society of America VI (1973): 17-29.

_____. "Hans Gerle: Sixteenth-Century Lutenist and Pedagogue." Ph.D. dissertation, University of North Carolina, 1973.

Pietzsch,

Poensge

Pohlman

Poulton,

Radeke

Radke,

Read,

Reese

Reinh

Reitz

Riem

Pietzsch, Gerhard. "Zur Pflege der Musik an dem deutschen Universitäten bis zur Mitte des 16. Jahrhunderts." Archiv für Musikforschung V (1960): 70-84.

Poensgen, Georg, ed. Ottheinrich--Gedenkschrift zur vierhundertjärigen Wiederkehr seiner Kurfürstenzeit in der Pfalz (1556-1559). Heidelberg: Sonderdruck der Ruperto-Carola, 1956.

Pohlmann, Ernst. Laute, Theorbe, Chitarrone: Die Lauten-Instruments, ihre Musik und Literature von 1500 bis zur Gegenwart. Bremen: Edition Eres, 1975.

Poulton, Diana. An Introduction to Lute Playing. London: Schott & Co., 1961.

_____. "Lute Stringing in the Light of Surviving Tablatures." Lute Society Journal VI (1964): 14-24.

_____. "Notes on the Technique of the Lute." Monthly Musical Record LXXXVI (1956): 4-7.

Radeke, Ernst. "Das deutsche weltliche Lied in des Lautenmusik des 16. Jahrhunderts." Vierteljahrsschrift für Musikwissenschaft VII (1891): 285-336.

Radke, Hans. "Beiträge zur Erforschung der Lautentabulaturen des 16. bis 18. Jahrhunderts." Die Musikforschung XVI (1963): 34-51.

Read, Gardner. Music Notation. 2nd ed. New York: Taplinger Publishing Company, 1979.

Reese, Gustave. Music in the Renaissance. New York: W. W. Norton, 1959.

Reinhardt, C. P. Die Heidelberger Liedmeister des 16 Jahrhunderts. Heidelberger Studien zur Musikwissenschaft, vol. VIII. Kassel: Bärenreiter, 1939.

Reitzenstein, Alexander von. Ottheinrich von der Pfalz. Bremen: Angelsachsen, 1939.

Riemann, Hugo. Handbuch der Musikgeschichte. 2 vols. Leipzig: Breitkopf und Härtel, 1904-1912.

Robert

Rokset

Rott, H

Rubio,

Schotte

Schrad

Seay,

Shine,

Smijer

Smijer

Smith,

Smith,

Roberts, J. D. "The Lute: Historical Notes." Lute Society Journal II (1960): 17-25.

Rokseth, Yvonne, ed. Treize motets et un prélude pour orgue édités par Pierre Attaignant (1531). Paris: Publications de la Société Française de Musicologie, 1930.

Rott, Hans. Friedrich II von der Pfalz. Nendeln, Liechtenstein: Kraus Reprint, 1976.

Rubio, P. Samuel. Classical Polyphony. Translated by Thomas Rive. Oxford: Basil Blackwell, Alden & Mowbray, 1972.

Schottenloher, Karl. Pfalzgraf Ottheinrich und das Buch: Ein Beitrag zur Geschichte des Evangelischen Publizistik. Münich: Verlag der Aschendorffschen Verlagsbuchhandlung, 1927.

Schrade, Leo. "Das Problem der Lautentabulatur-Übertragung." Zeitschrift für Musikwissenschaft XIV (1932-1933): 357-363.

———, ed. Libro de música de vihuela de mano, Intitualdo El Maestro. Publikationen alterer Musik, X. Leipzig: Gesellschaft für Herausgabe Alterer Musik, 1927.

Seay, Albert, ed. Jacobi Arcadelt: Opera Omnia. vol. II. n.p.: American Institute of Musicology and American Musicological Society, 1970.

Shine, Josephin M. "The Motets of Jean Mouton." Ph. D. dissertation, New York University, 1953.

Smijers, Albert, ed. Josquin des Prez: Werken. Amsterdam: Alsbach, 1921-.

Smijers, Albert and Merritt, A. Tillamann, eds. Treize livres de motets parus chez Pierre Attaignant en 1534 et 1535. Monaco: Editions de L'Oiseau-Lyre, 1963.

Smith, C. S. "Religious Music and the Lute." Guitar Review IX (1949): 91-97.

Smith, Douglas Alton. "The Instruction in Matthaeus Waissel's Lautenbuch." Journal of the Lute Society of America VIII (1975): 49-79.

Somme

Stearn

Stein,

Sternfe

Steven

Thibau

Thoma

Ultan,

Virdu

Wagn

Walte

Sommer, Hermann. Die Laute. Berlin: Verlag Ad. Köster, 1920.

Stearns, Roland Huffman-Blain. "A Manual for Lute, Vihuela and Guitar Tablature with Surveys of Transcription Practice." Master's thesis, University of Idaho, 1978.

Stein, Frotz. "Geschichte des Musikwesens in Heidelberg bis zum Ende des 18. Jahrhunderts." Neues Archiv für die Geschichte der Stadt Heidelberg und der Kurpfalz XI (1924): 1-80.

Sternfeld, Frederik W. "Music in the Schools of the Reformation." Musica Disciplina II (1948): 99-122.

_____. "Recent Research on Lute Music." Music and Letters XXXIX (1958): 139-142.

Stevens, Denis. "German Lute-Songs of the Early Sixteenth Century." Festschrift Heinrich Besseler zum sechstigen Geburtstag. pp. 253-257. Leipzig: Deutscher Verlag für Musik, 1961.

Thibault, G. "Instrumental Transriptions of Josquin's French Chansons." In Josquin des Prez: Proceedings of the International Josquin Festival-Conference. Edited by Edward E. Lowinsky. pp. 455-474. London, New York, Toronto: Oxford University Press, 1976.

Thomas, Bernard. "Renaissance Music in Modern Notation." Early Music V (1977): 4-11.

Ultan, Lloyd. Music Theory: Problems and Practices in the Middle Ages and Renaissance. Minneapolis: University of Minnesota Press, 1977.

Virdung, Sebastian. Musica getutscht. Edited by Leo Schrade. Kassel: Bärenreiter, 1931.

_____. Musica Getutscht. Basel: n.p., 1511.

Wagner, Peter. "Aus der Musikgeschichte des deutschen Humanismus." Zeitschrift für Musikwissenschaft III (1920): 21-29.

Walter, Friedrich. Geschichte des Theaters und der Musik am Kurpfälzischen Hofe. Wiesbaden: Breitkopf und Härtel, 1968.

Ward,

Wasiel

Wolf,

Yong,

Ward, John. "The Use of Borrowed Material in 16th-Century Instrumental Music." Journal of American Musicological Society V (1952): 88-98.

Wasielewski, J. W. Geschichte der instrumental Musik im 16. Jahrhunderts. Berlin: J. Guttentag, 1878.

Wolf, Johannes, ed. Music of Earlier Times. New York: Broude Brothers, n.d.

_____, ed. Heinrich Isaac: Weltliche Werke. Denkmäler der Tonkunst in Österreich, XIV/Bd. 28. Graz: Akademische Druck- und Verlagsanstalt, 1959.

_____. "Lautentabulaturen." In Handbuch der Notationskunde. 2 vols. Leipzig: Breitkopf und Härtel, 1919. 2: 35-47.

Yong, Kwee Him. "Sixteenth-Century Printed Instrumental Arrangements of Works by Josquin des pres, an Inventory." Tijdschrift des Vereeniging van Netherlandsche Musiekgeschiedenis XXII (1971): 43-66.

PART II

PREFACE TO THE EDITION

The present transcription is based on the microfilm copy of the original in the collection of the New York Public Library. The tablature book consists of 76 works, and 63 works are included in the following edition, excluding 13 intabulations of works by Ludwig Senfl which are published in Senfl, Ludwig: Sämtliche Werke.[1]

Although the editorial principles used here have been discussed in Chapter V above, a reiteration of some of the principal considerations as they apply to the transcriptions following, seems appropriate at this point. To make Ochsenkun's polyphonic intention as clear as possible, the polyphonic method is used in preference to the literal method of transcription. The use of this method requires a subjective interpretation of the tablature in deriving rhythmic values for the several polyphonic voices. The present edition limits the longest duration of an individual note to the value of a semibreve since this has been accepted as the longest possible note on the lute by sixteenth-century theorists as well as modern scholars.

---

[1] Vol. VII, ed. A. Geering and A. Altwegg (Wolfenbüttel: Mösler Verlag, 1960). Numbers appearing in front of titles are editorial. They are put in order in this transcription excepting Senfl's works.

best t

using

a mod

half h

editor

follow

relati

the cl

previ

note.

are i

numb

bling

and a

the s

orig

seco

edit

G tuning of the lute is used throughout because it corresponds best to the original written pitch level of the vocal models. Pieces using scordatura, abzug, have been noted in Chapter V.

The tablature value | , a semibreve, has been transcribed as a modern half note; in other words, a reduction of note values by one half has been followed. Meter signs at the beginnings of pieces are editorial, and mensural signs within pieces have been rendered as follows: ¢ as $\frac{2}{2}$; ¢3 as $\frac{3}{4}$; and 3 as $\frac{3}{4}$. Suggested temporal relationships among these signs are indicated above the staff where the changes occur. For example, the sign 𝅗𝅥 = ♩. indicates that the previous half note has the same duration as the present dotted quarter note.

Barring follows that in the original, and measure numbers are indicated every 10 measures in the transcription. New folio numbers of the original are indicated as they occur.

Key signatures are all editorial. They are derived by assembling the habitual accidentals recurring throughout a given tablature, and accidentals in the transcription apply to their respective notes on the same line within the measure.

Repeats occur in the transcriptions where they occur in the originals. If there is a difference in repetition between the first and second time through, first and second endings constructed by the editor from the material occurring at the beginnings and ends of

strai

numb

found

cribe

Final

are c

See c
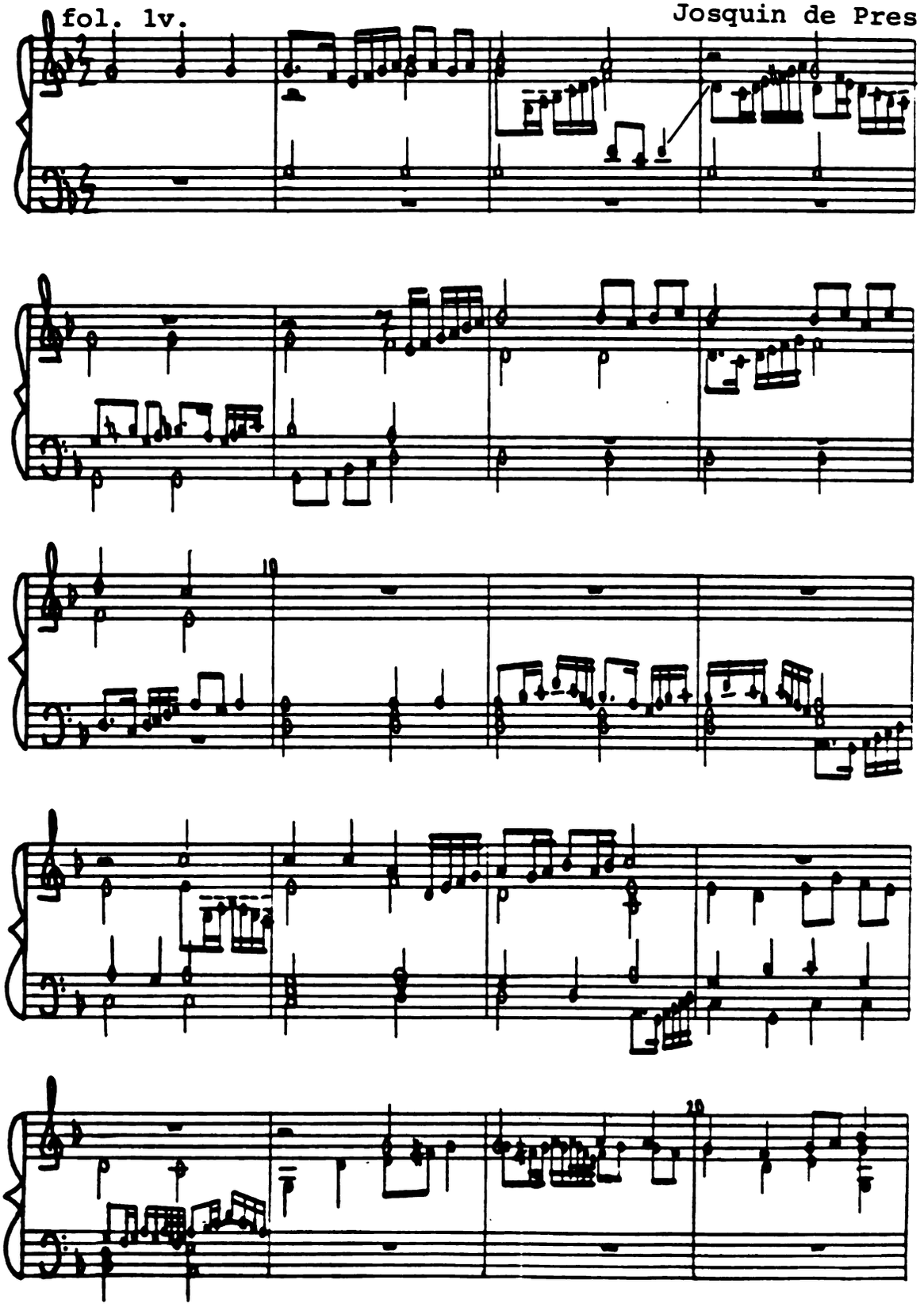
strains are supplied.
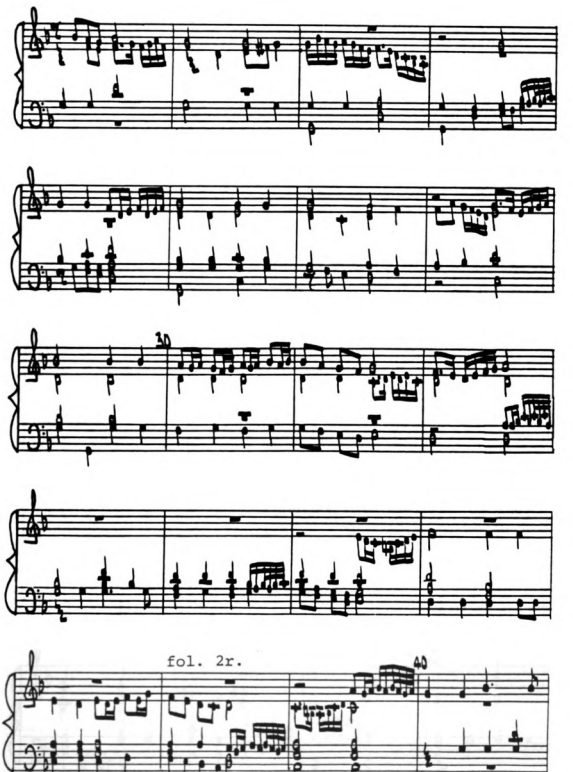
Editorial emendations of the tablature are indicated by the numbers in parenthesis, for which the corresponding notation may be found separately under "Notes to the Tablature" at the end.

The titles of compositions are not translated; they are transcribed as they appear in the tablature with the same spellings. Finally, asterisks are added beside composers' names where there are conflicts in name between the vocal original and the tablature. See commentary for information concerning this.
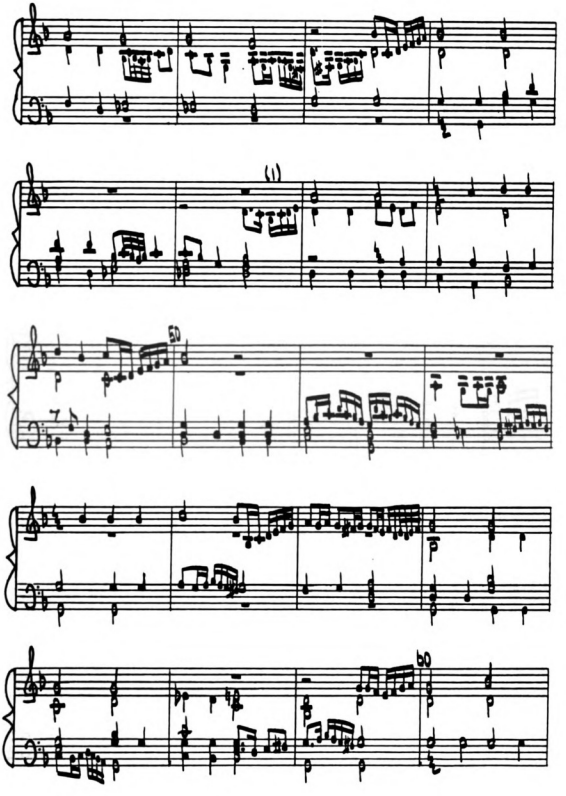
EDITION

1. Pater Noster
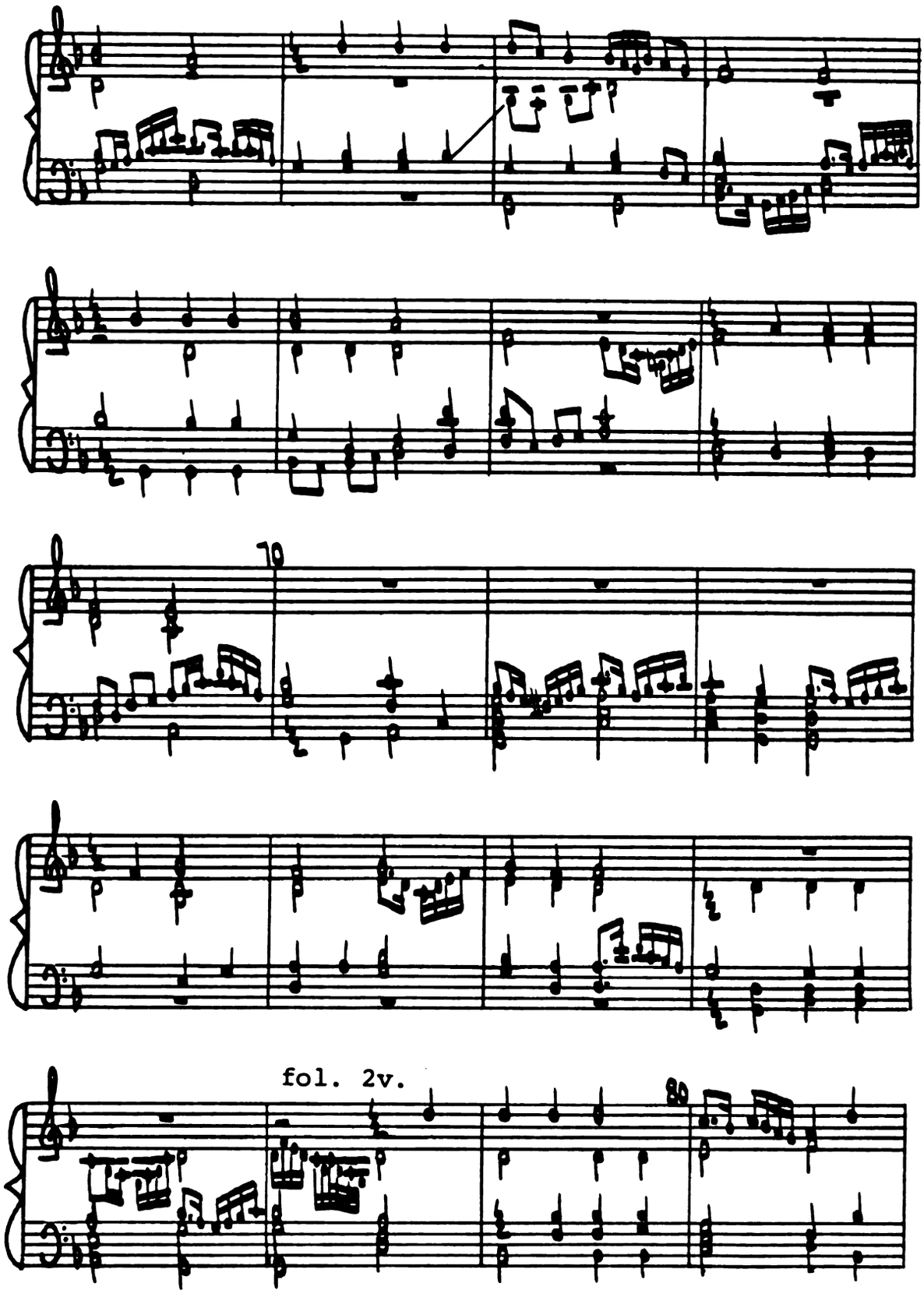


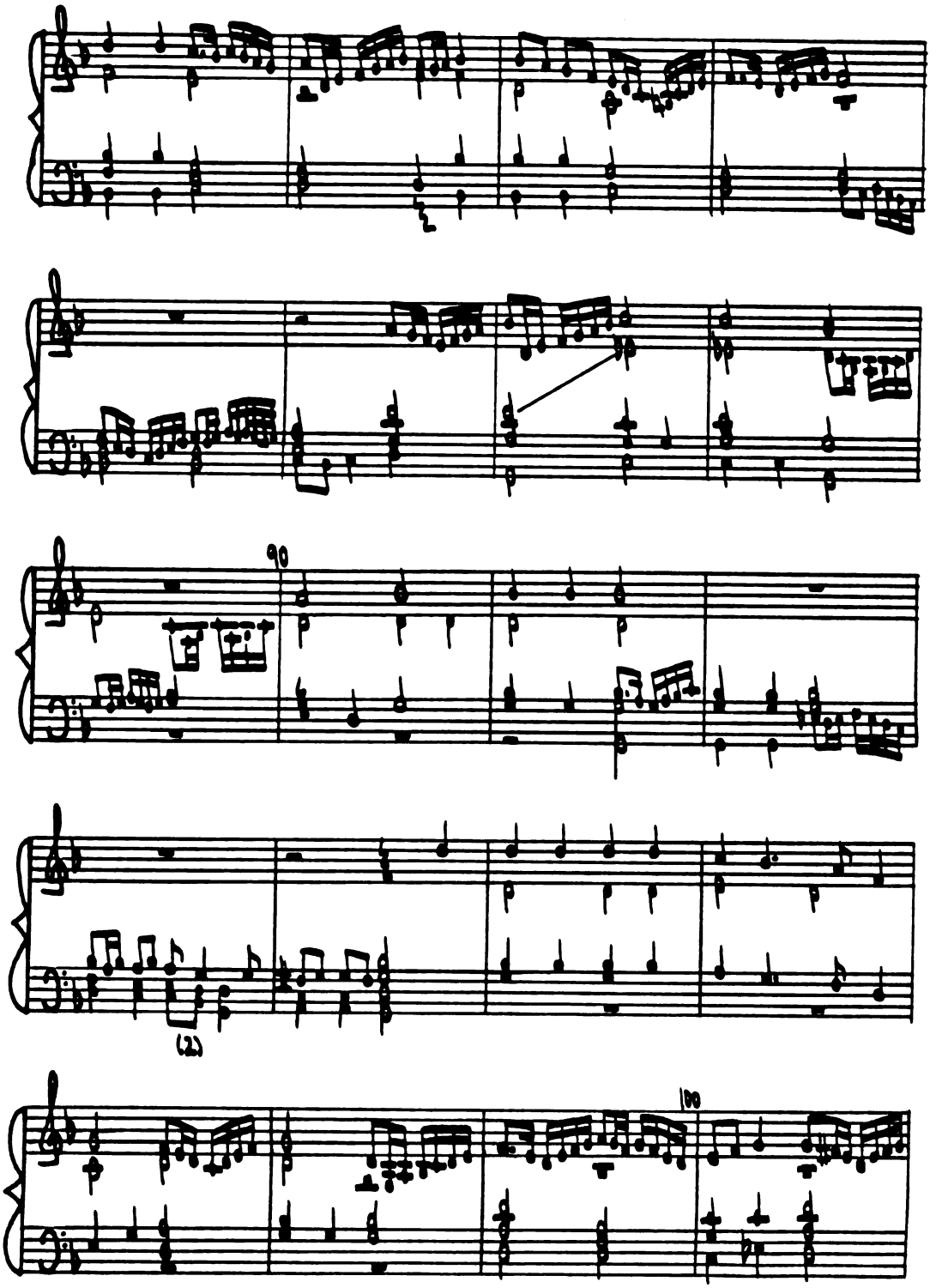

fol. 2r.
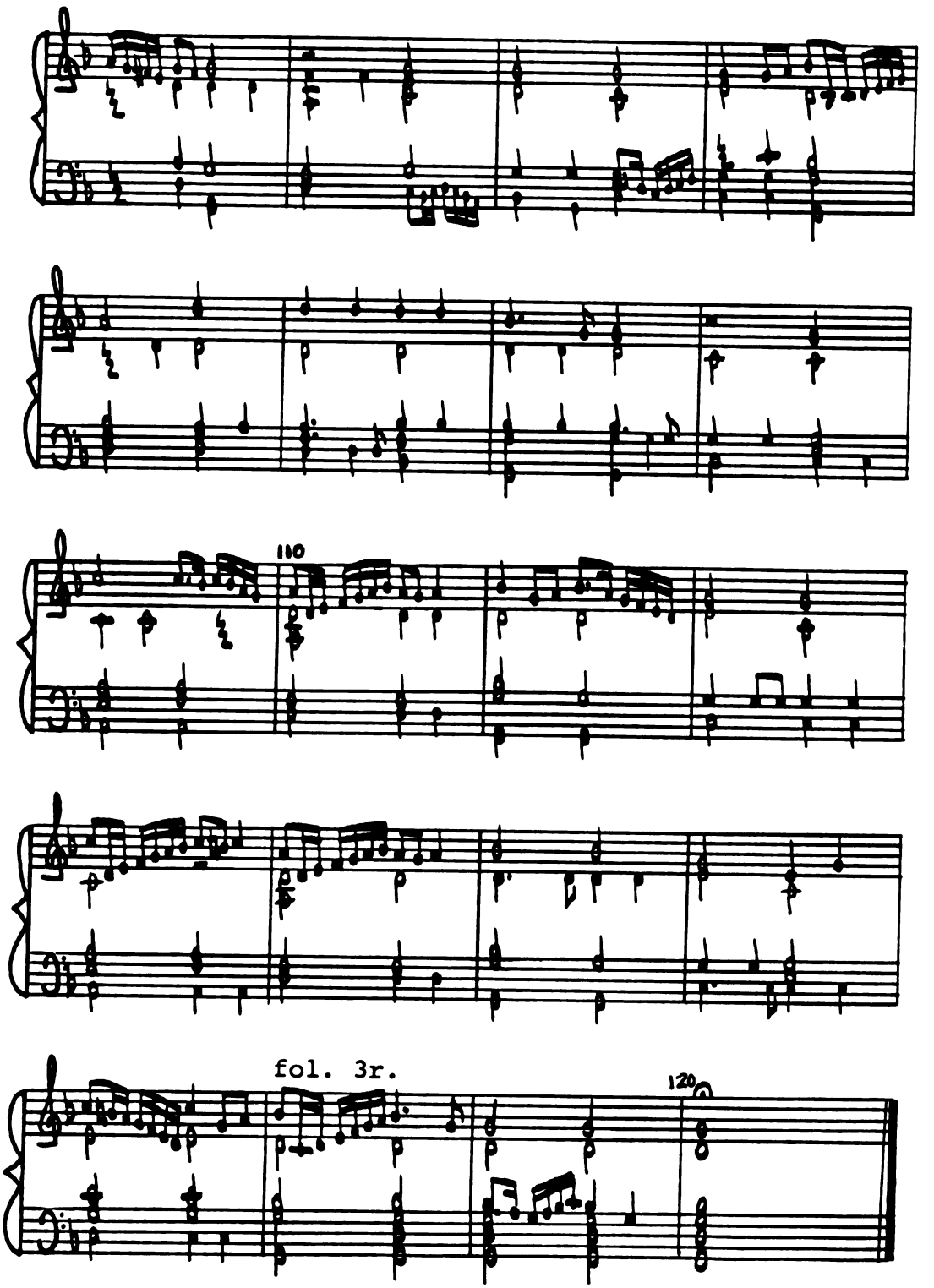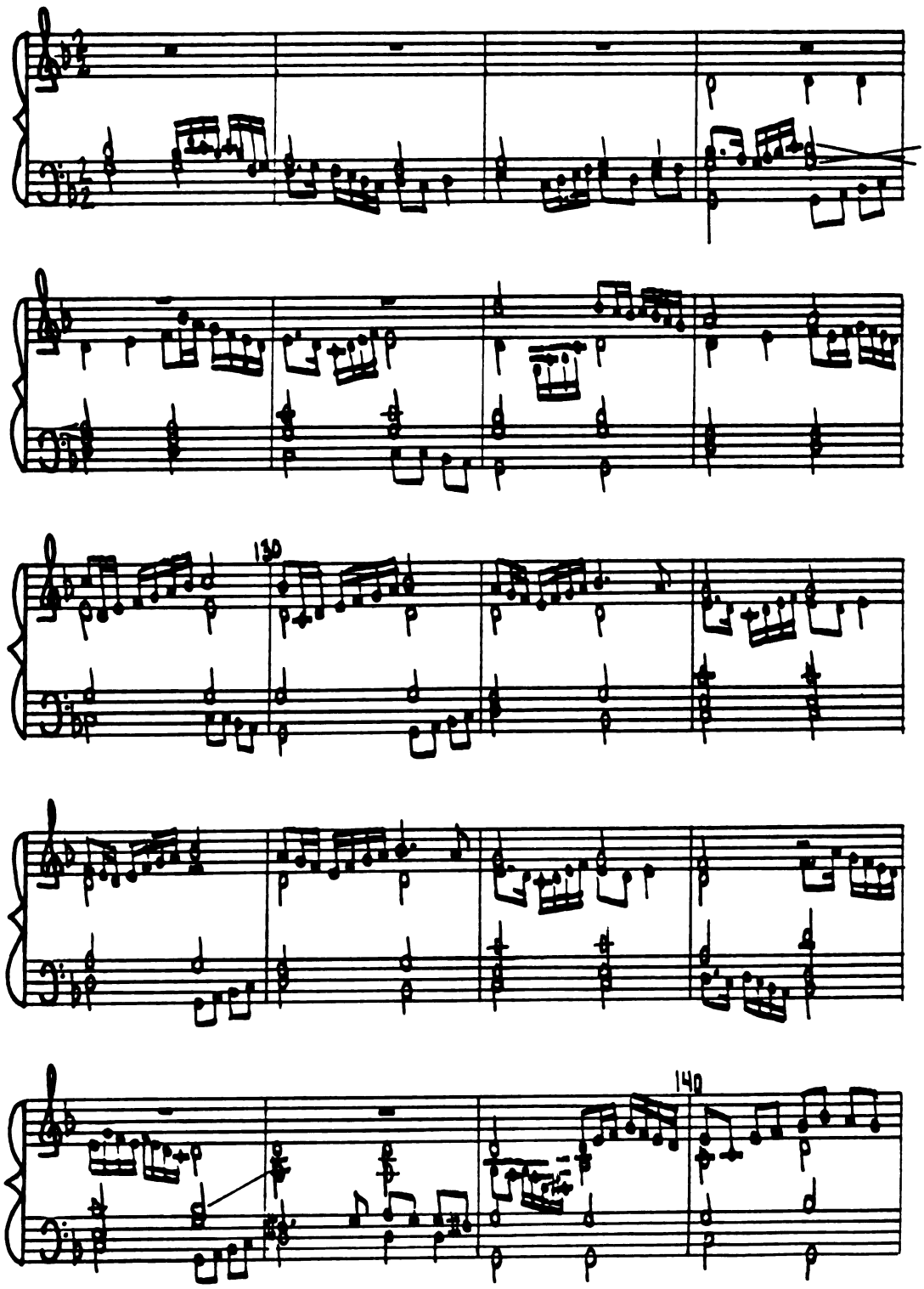







70
fol. 2v.
80
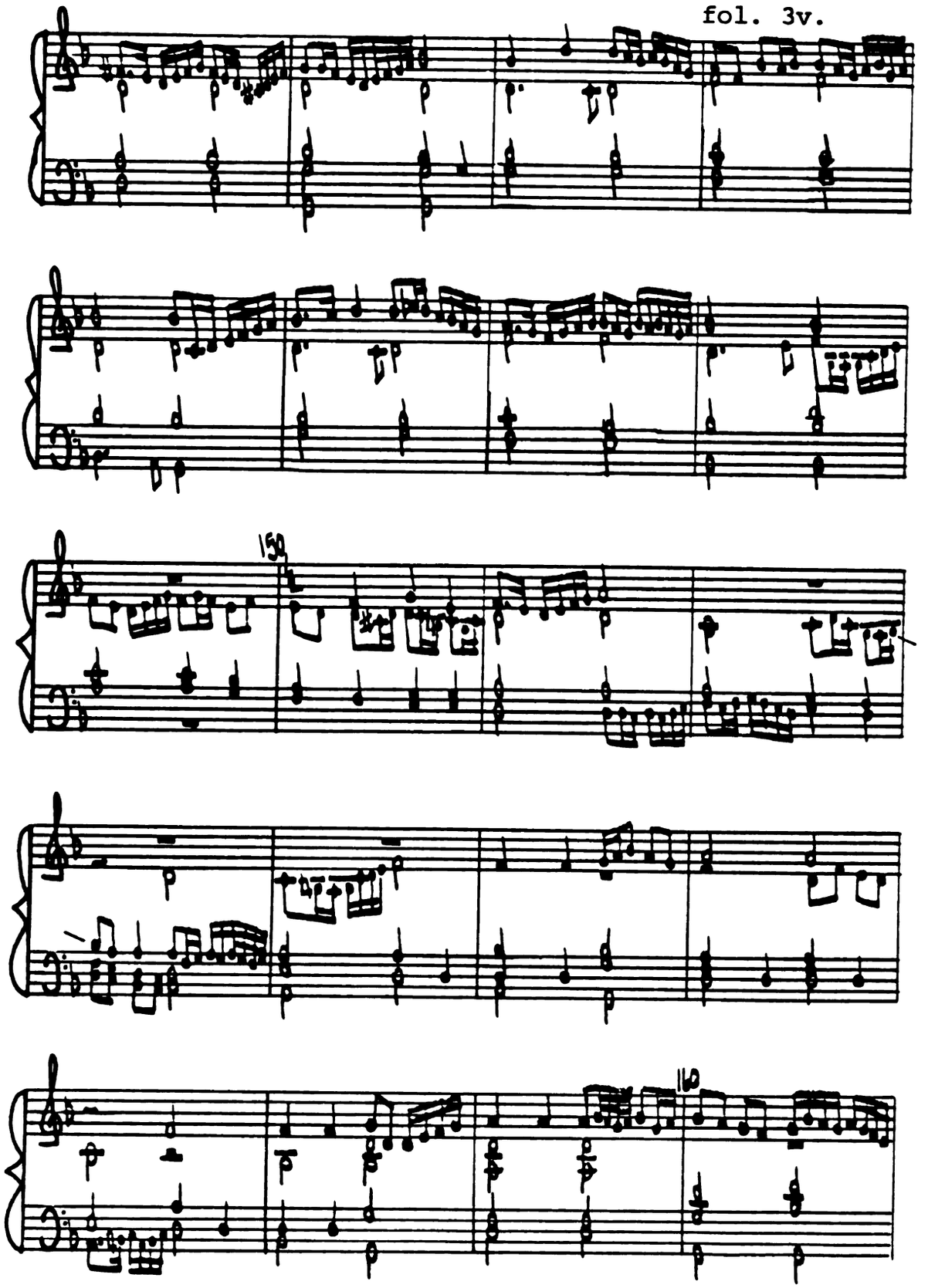

90
100
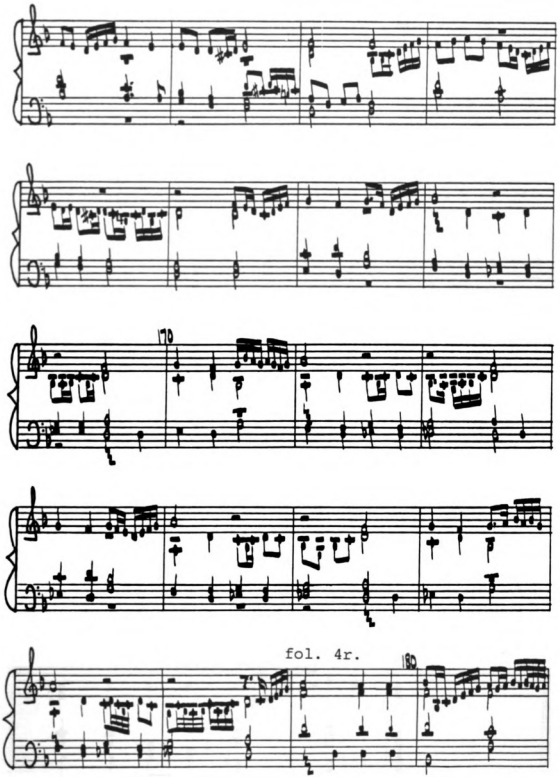

110
fol. 3r.
120
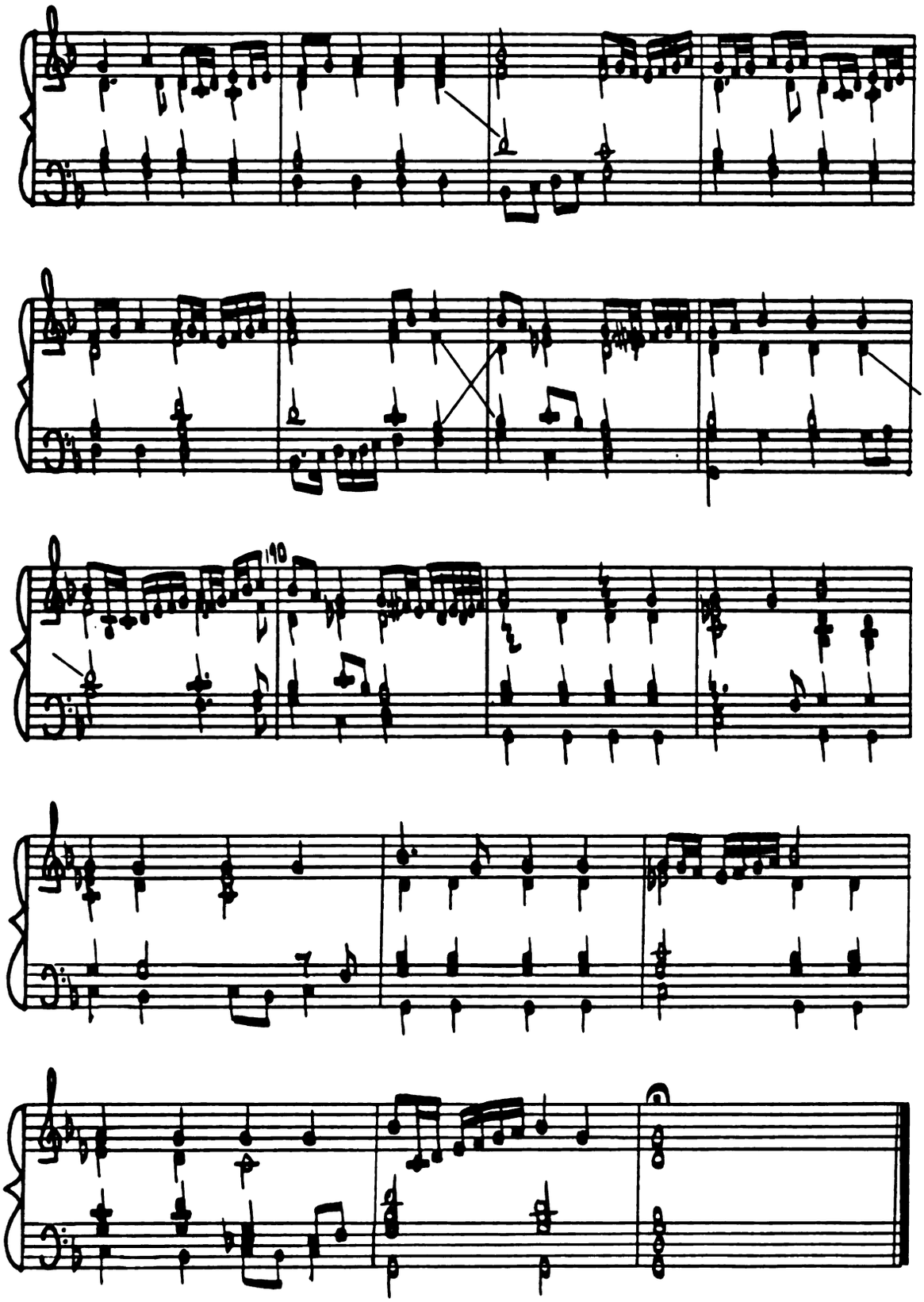
Secunda Pars
Ave Maria
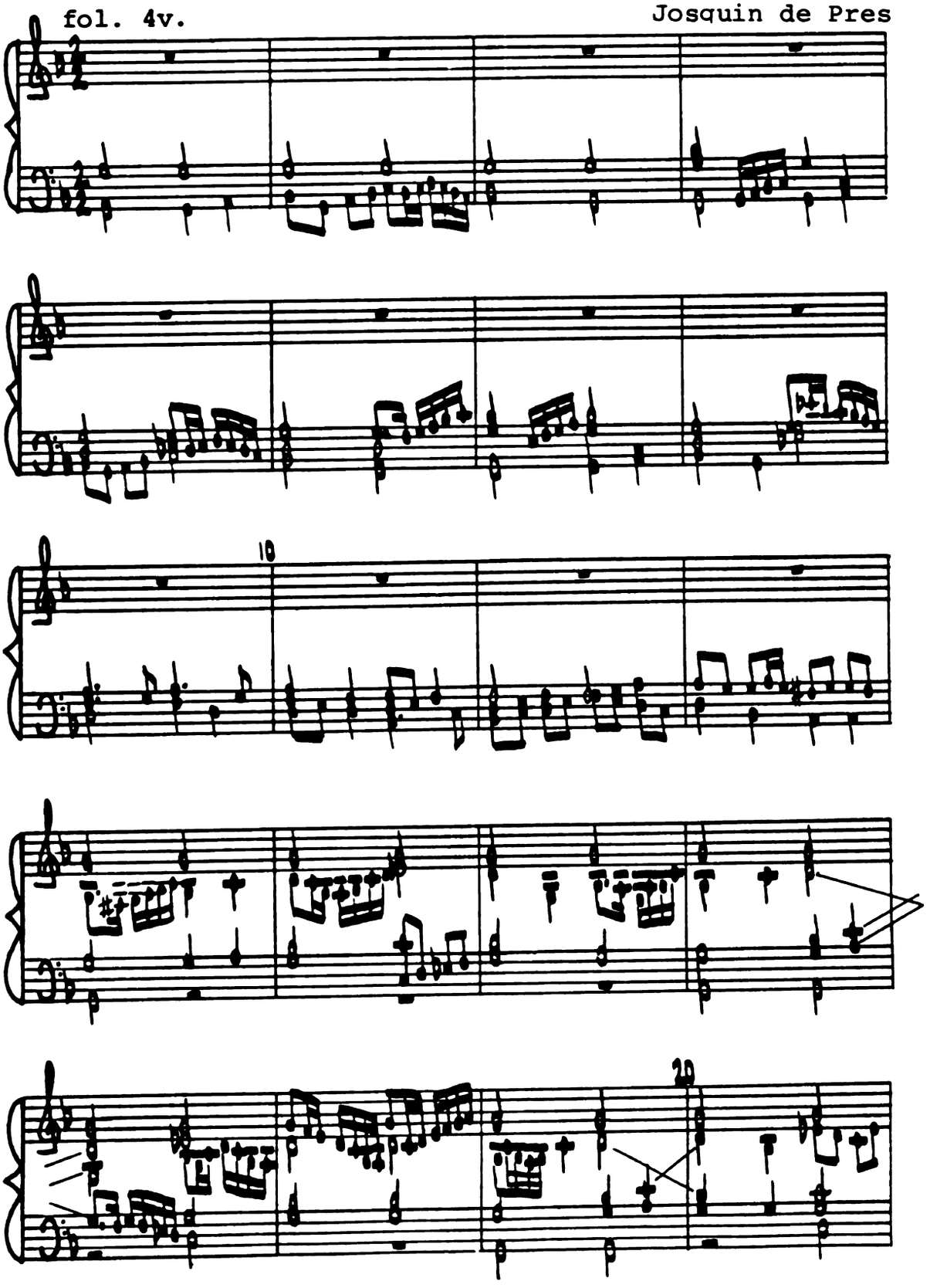


fol. 3v.
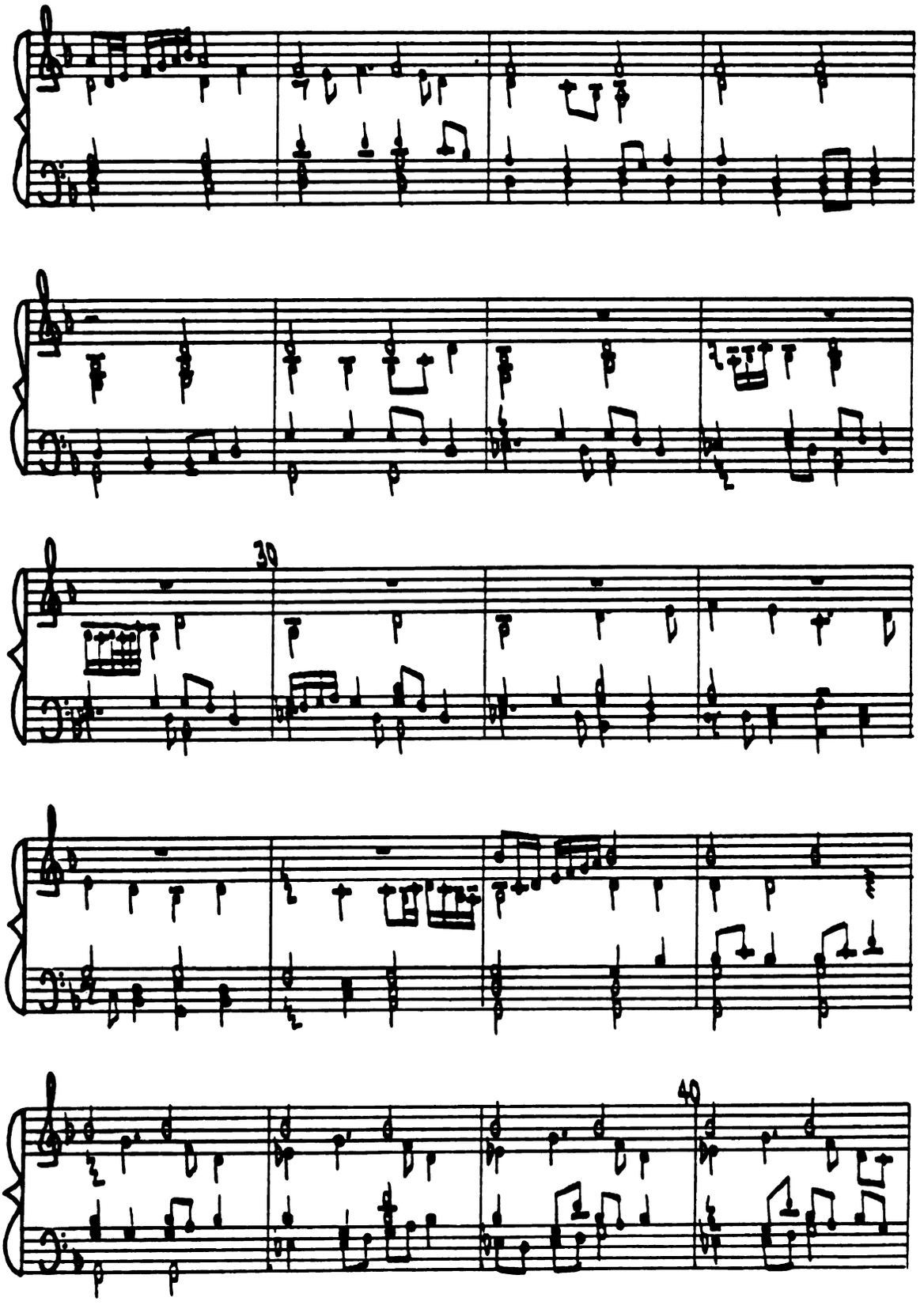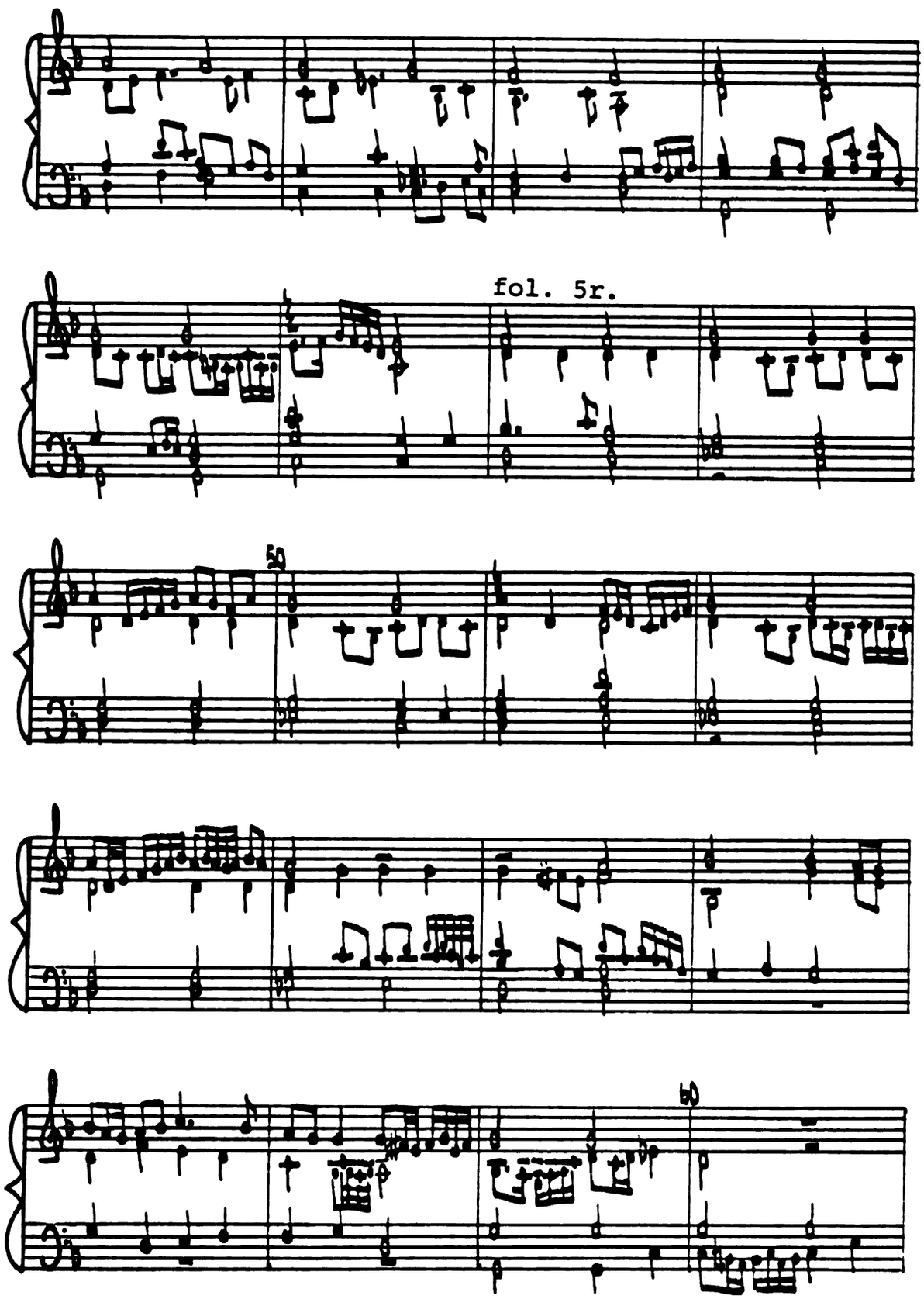



170
fol. 4r.
180
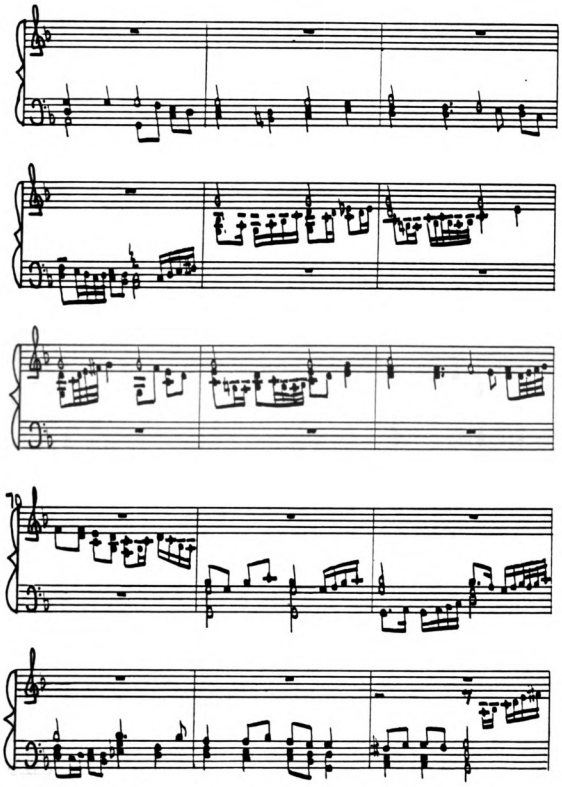

190
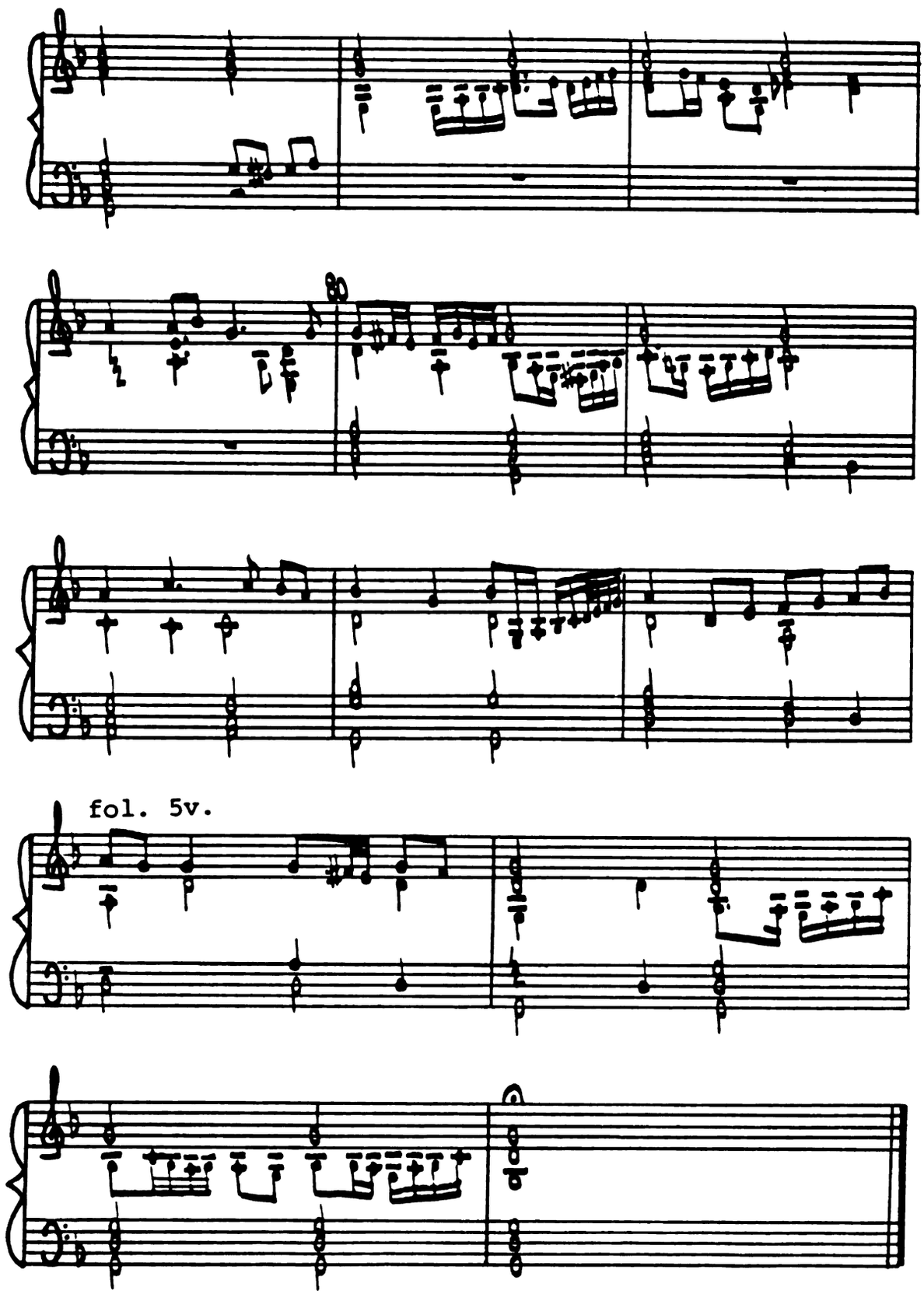
2. Praeter rerum seriem
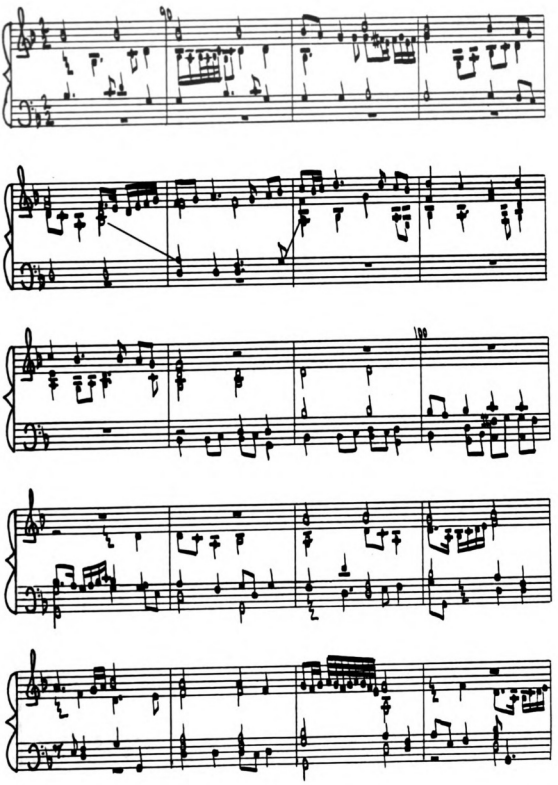



30
45
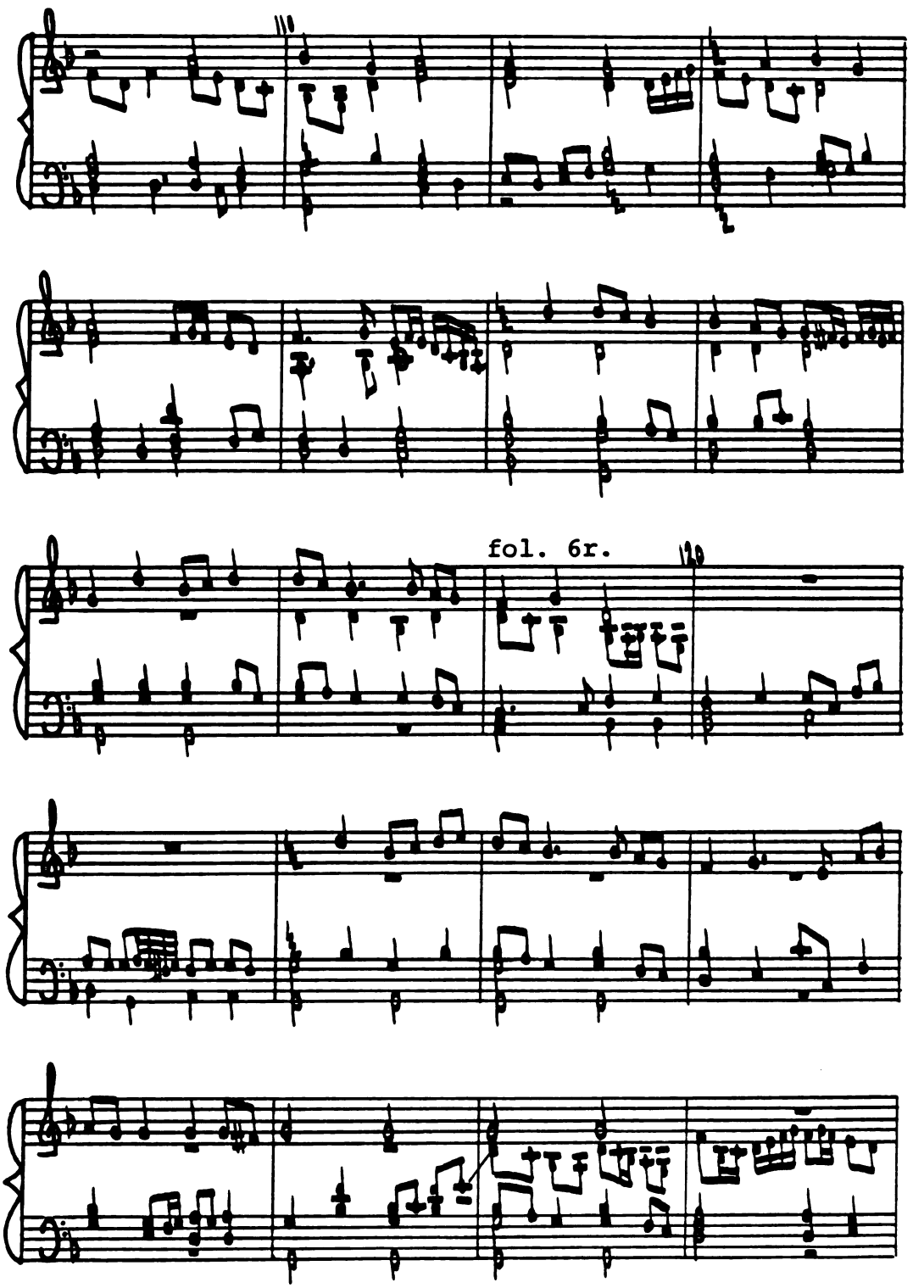

fol. 5r.
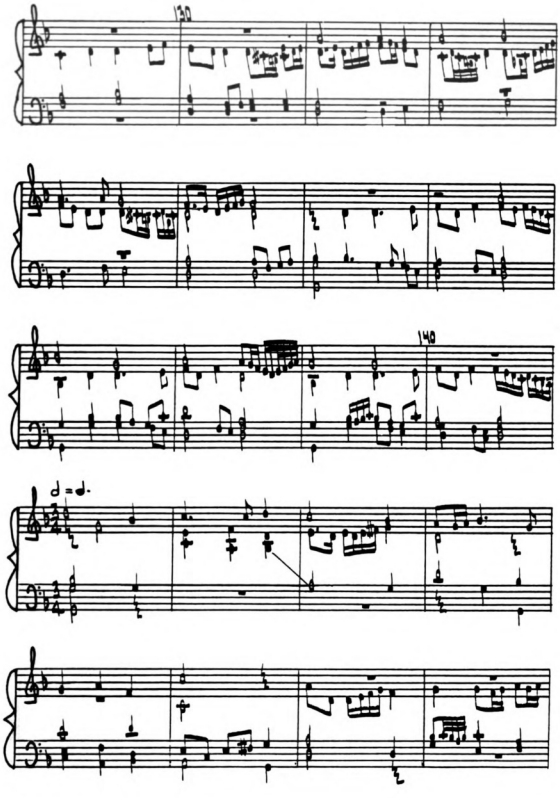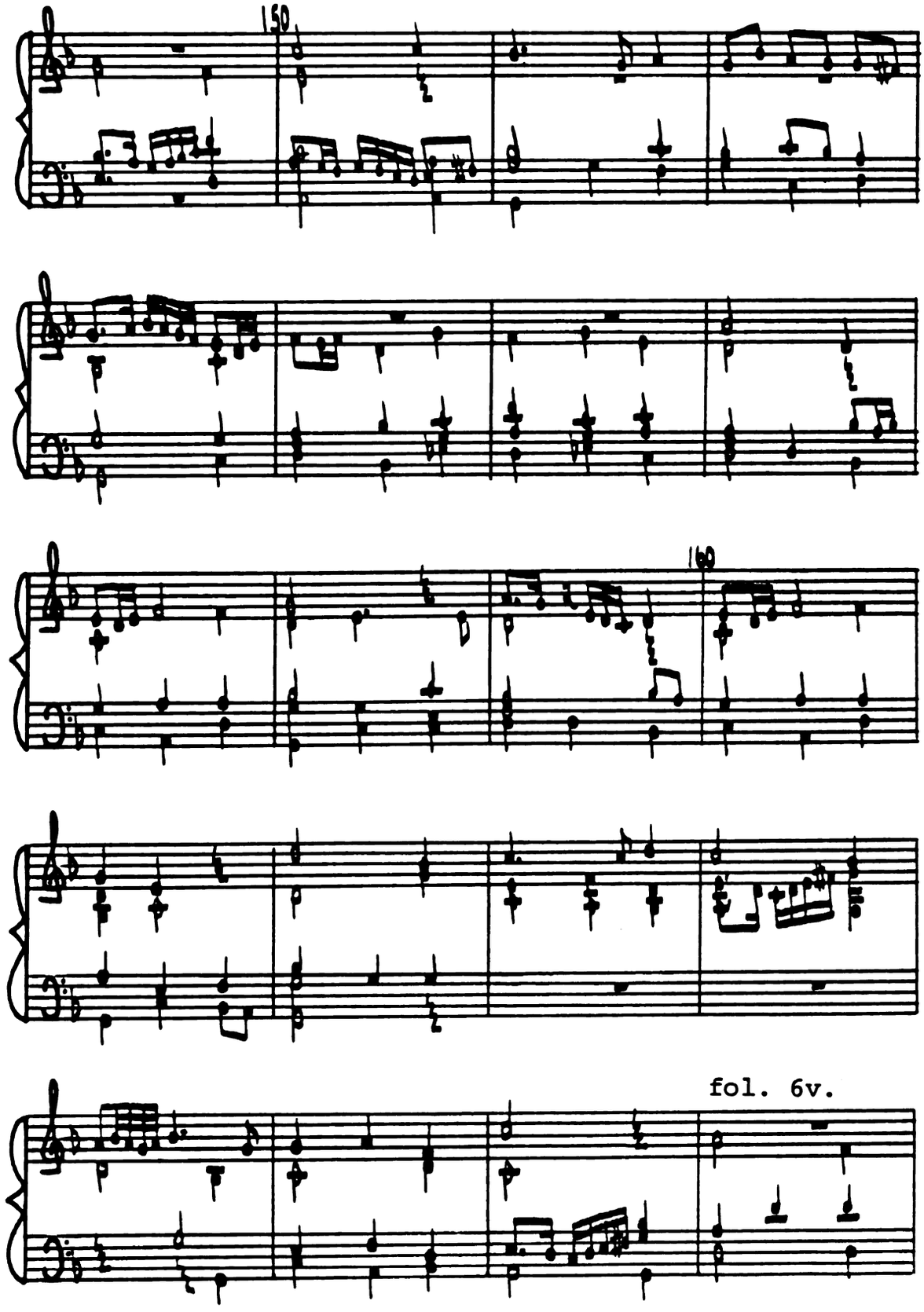



fol. 5v.
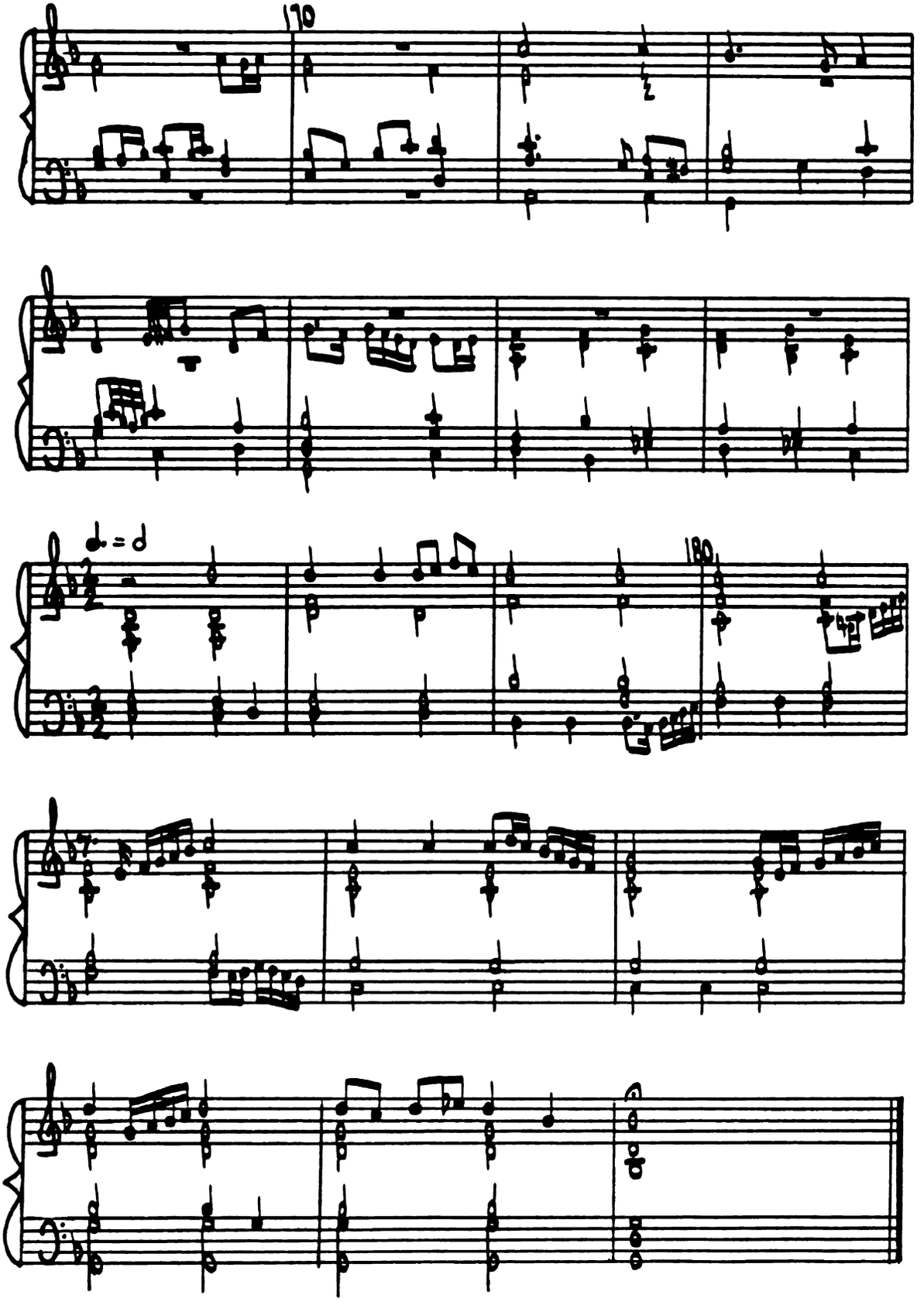
Secunda Pars
Virtus Sancti Spiritus
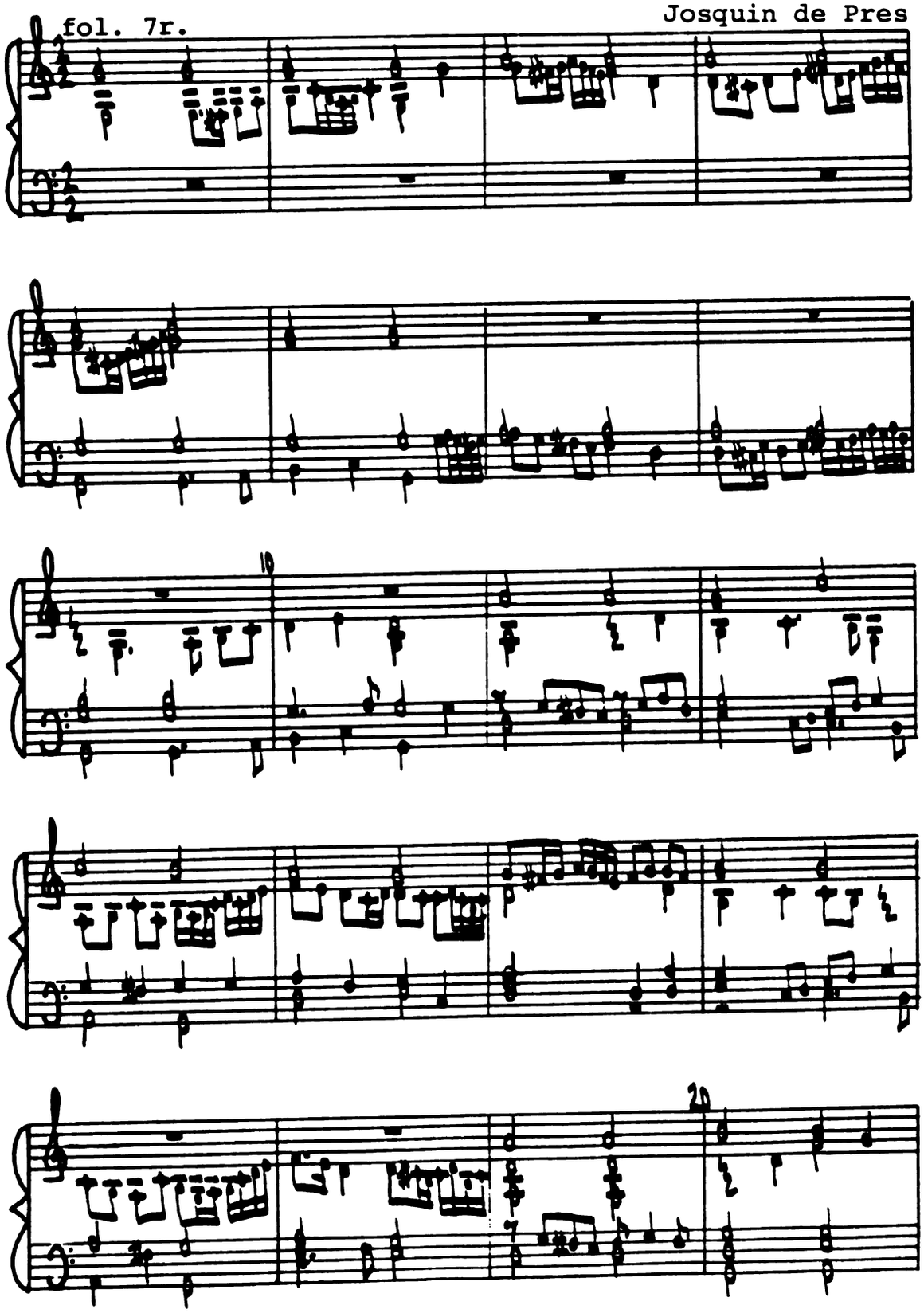



fol. 6r.
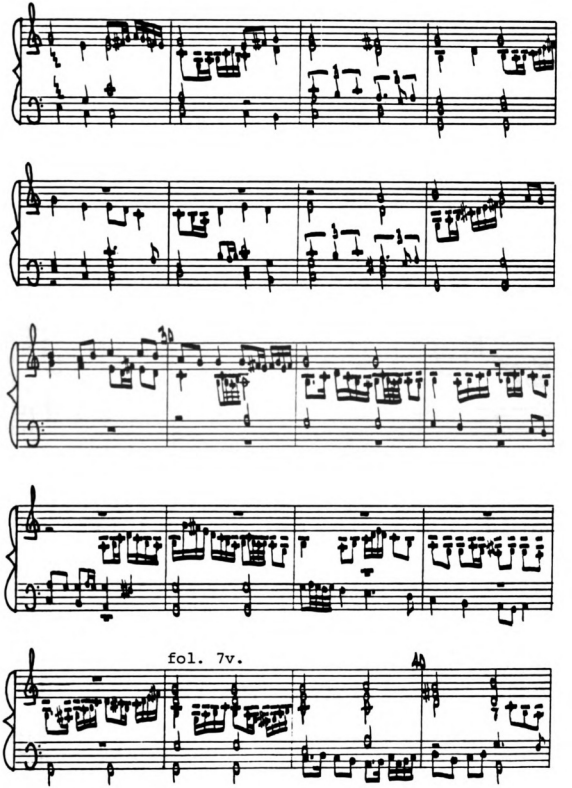

135
145
♩ = ♩.
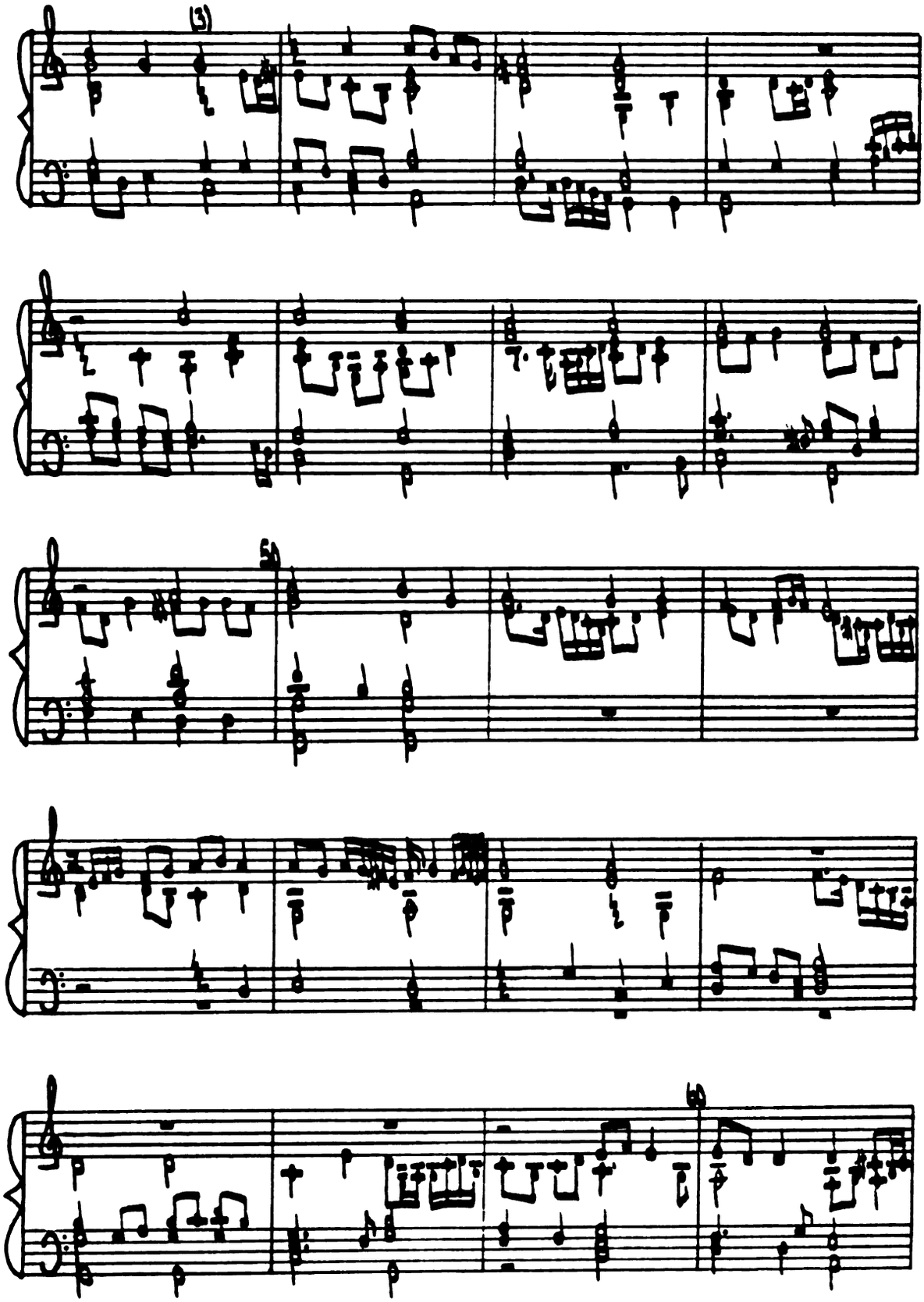

150
160
fol. 6v.
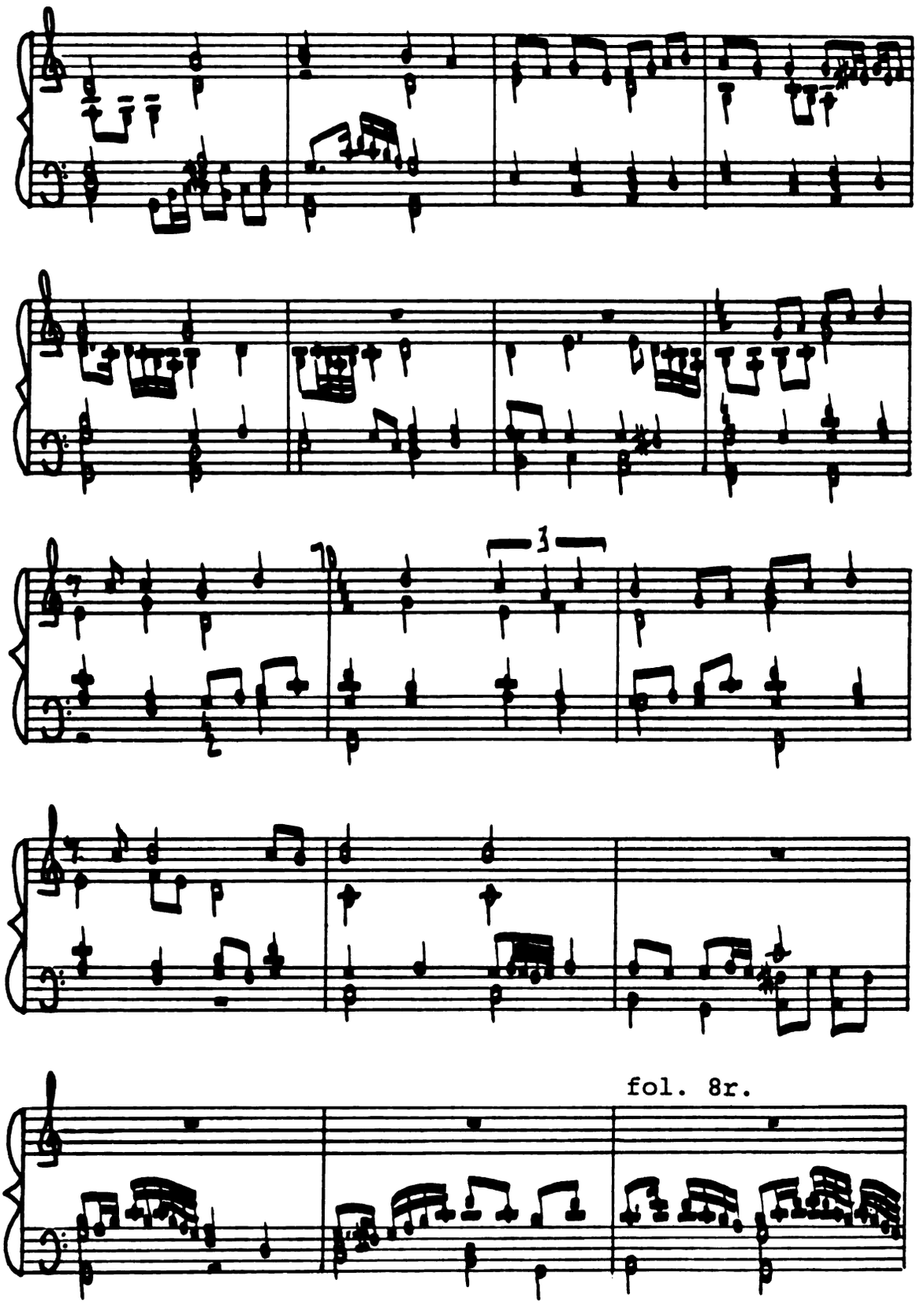

170
180

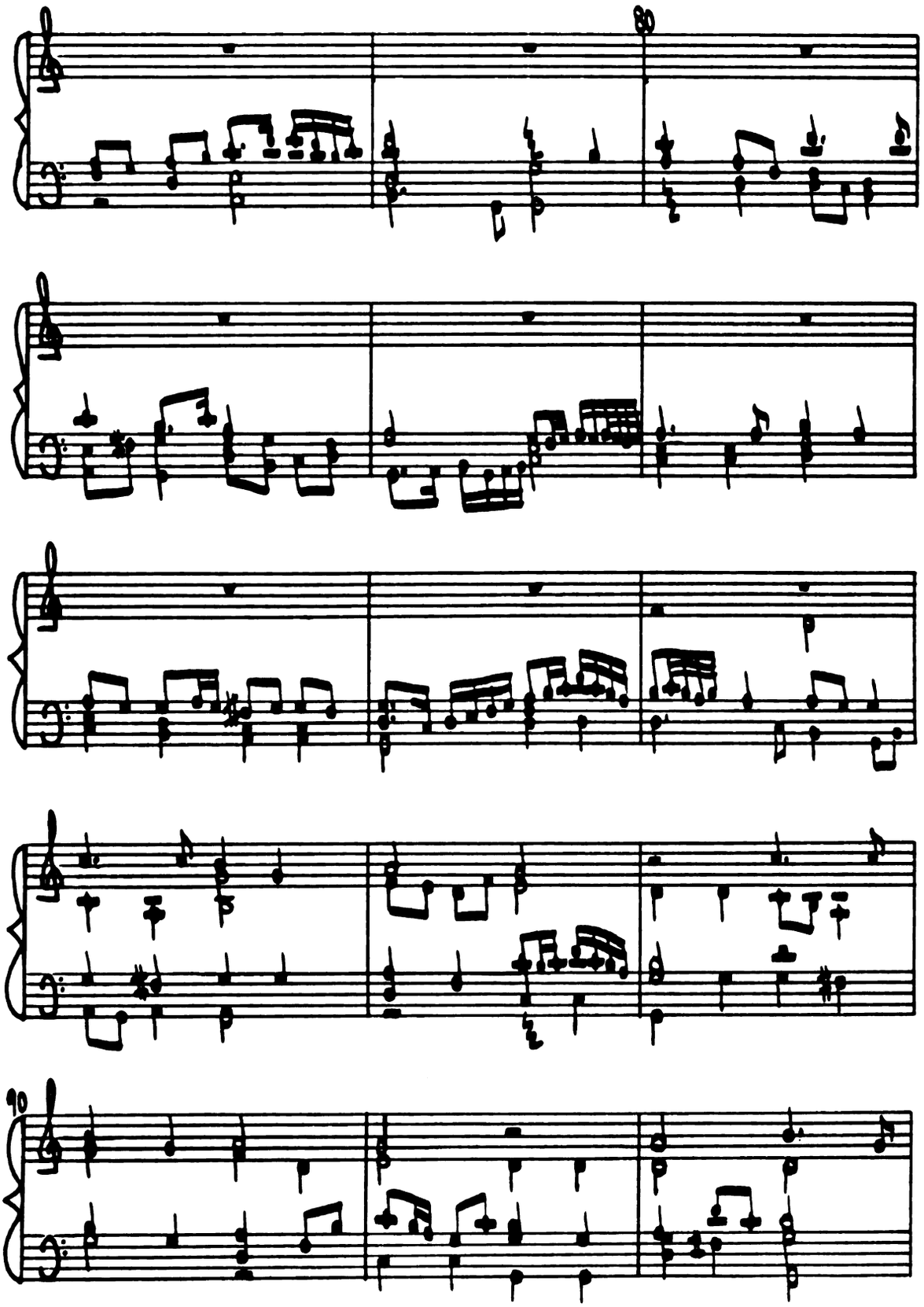
3. Benedicta es coelorum
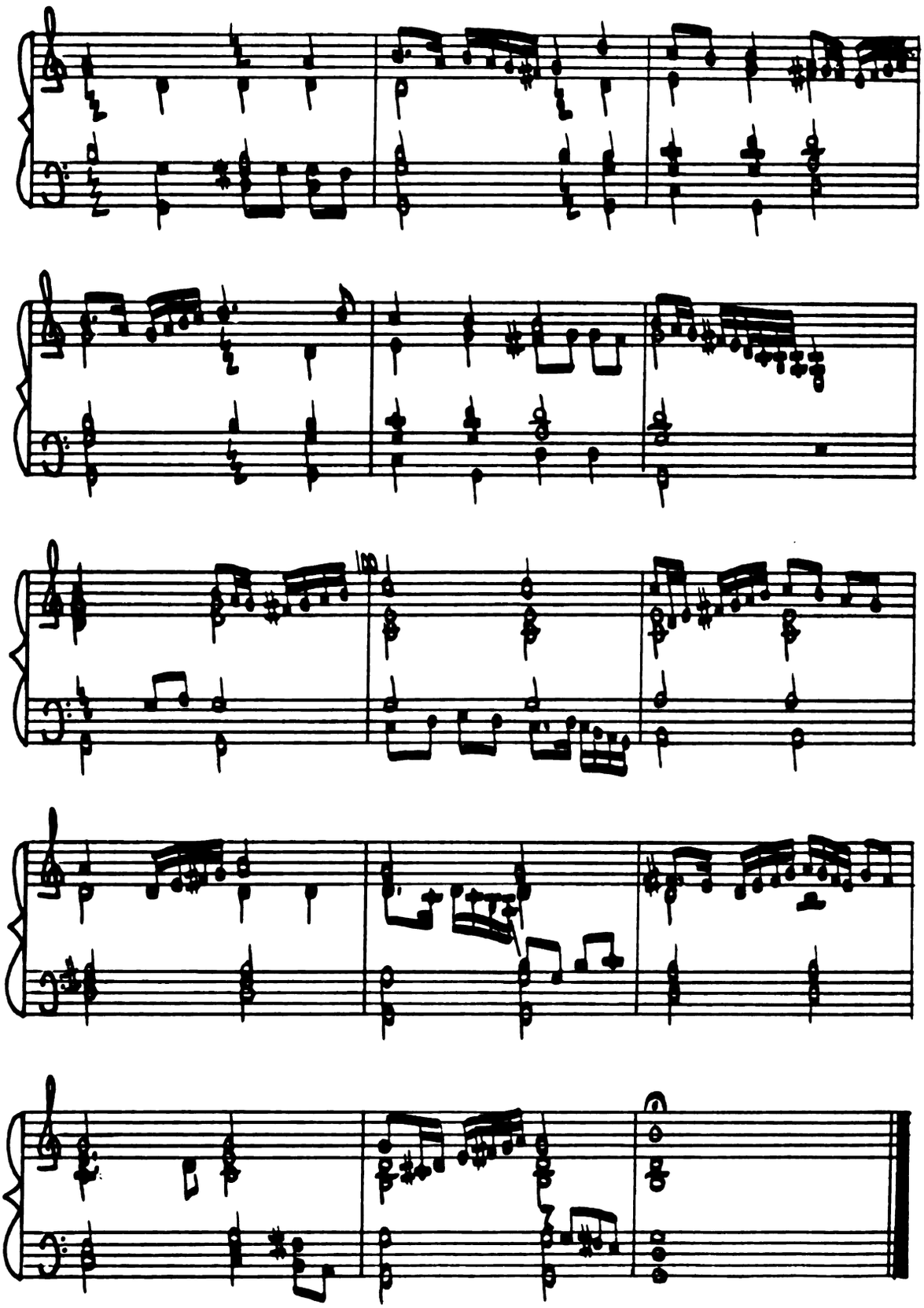



fol. 7v.
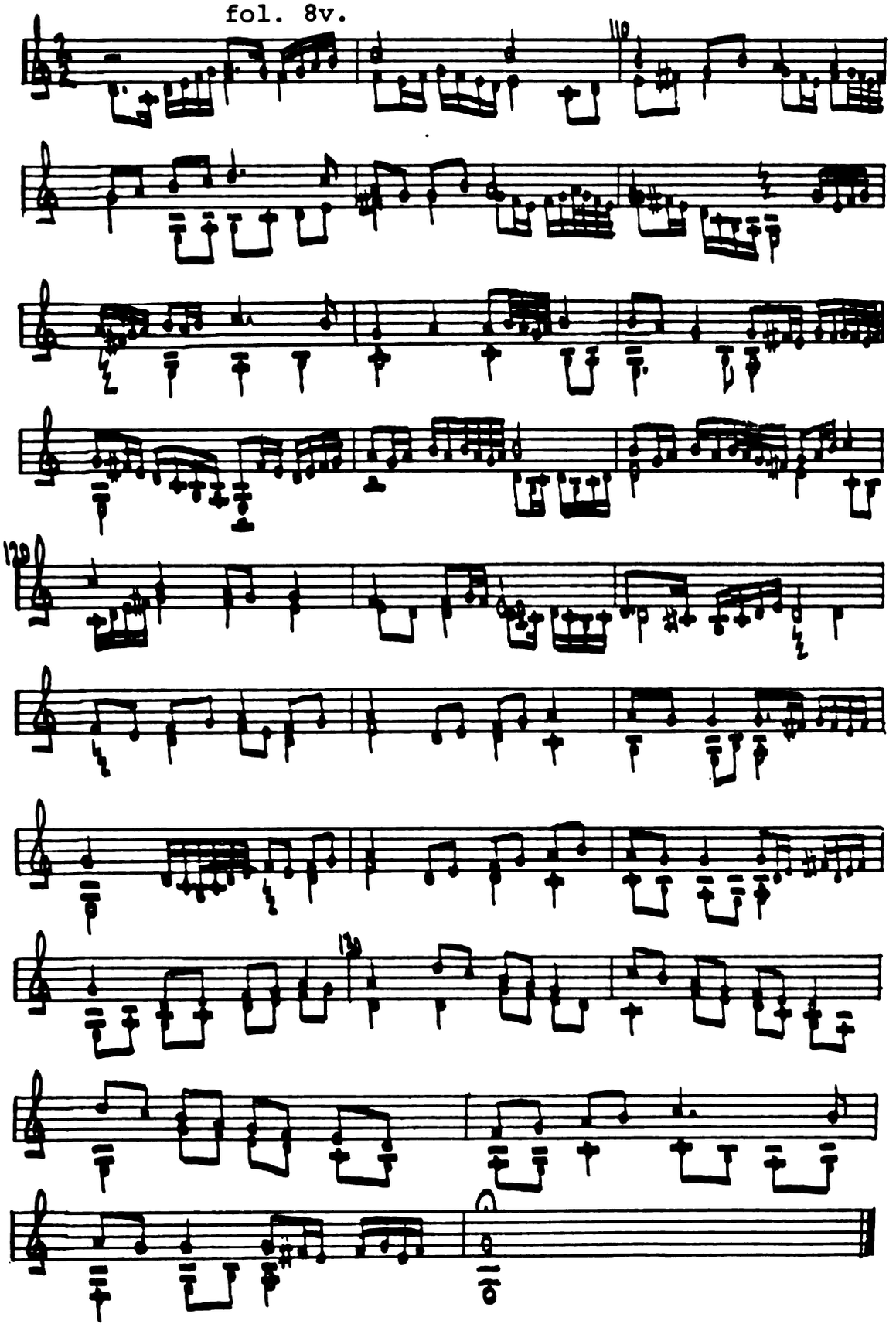



3
fol. 8r.


80
90
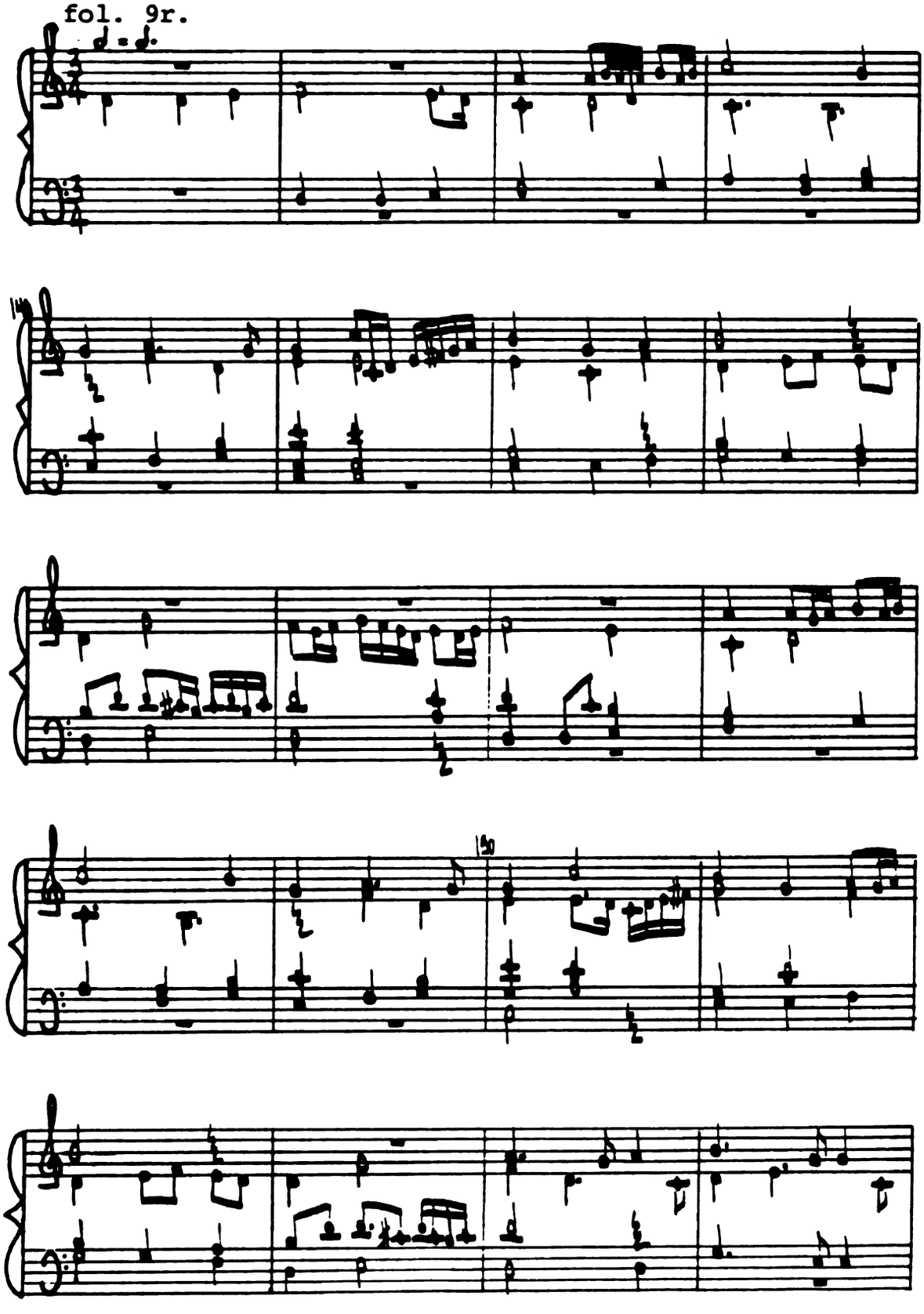


Secunda Pars
Per illud ave
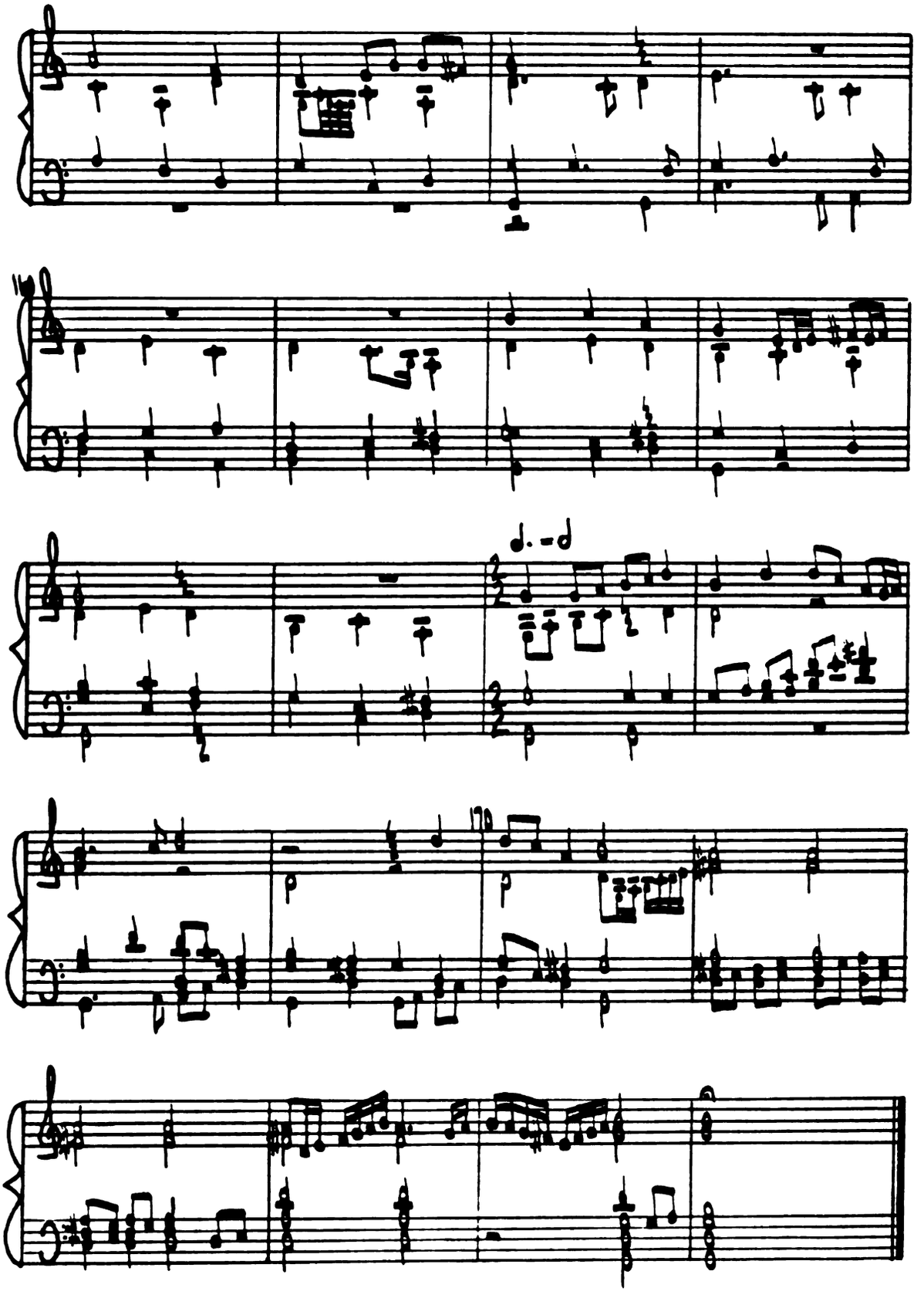
fol. 8v.
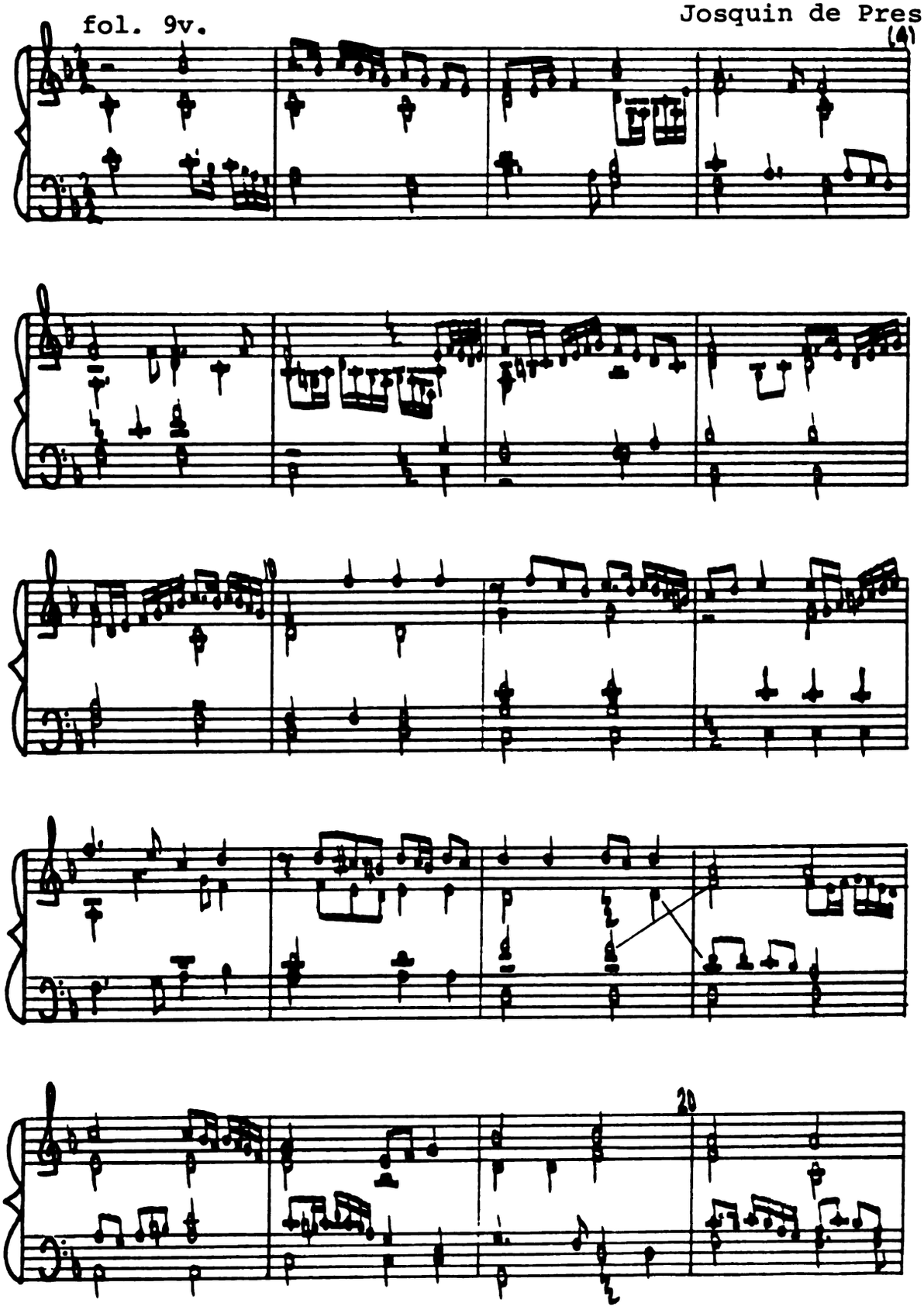


Tertia Pars
Nunc mater exora
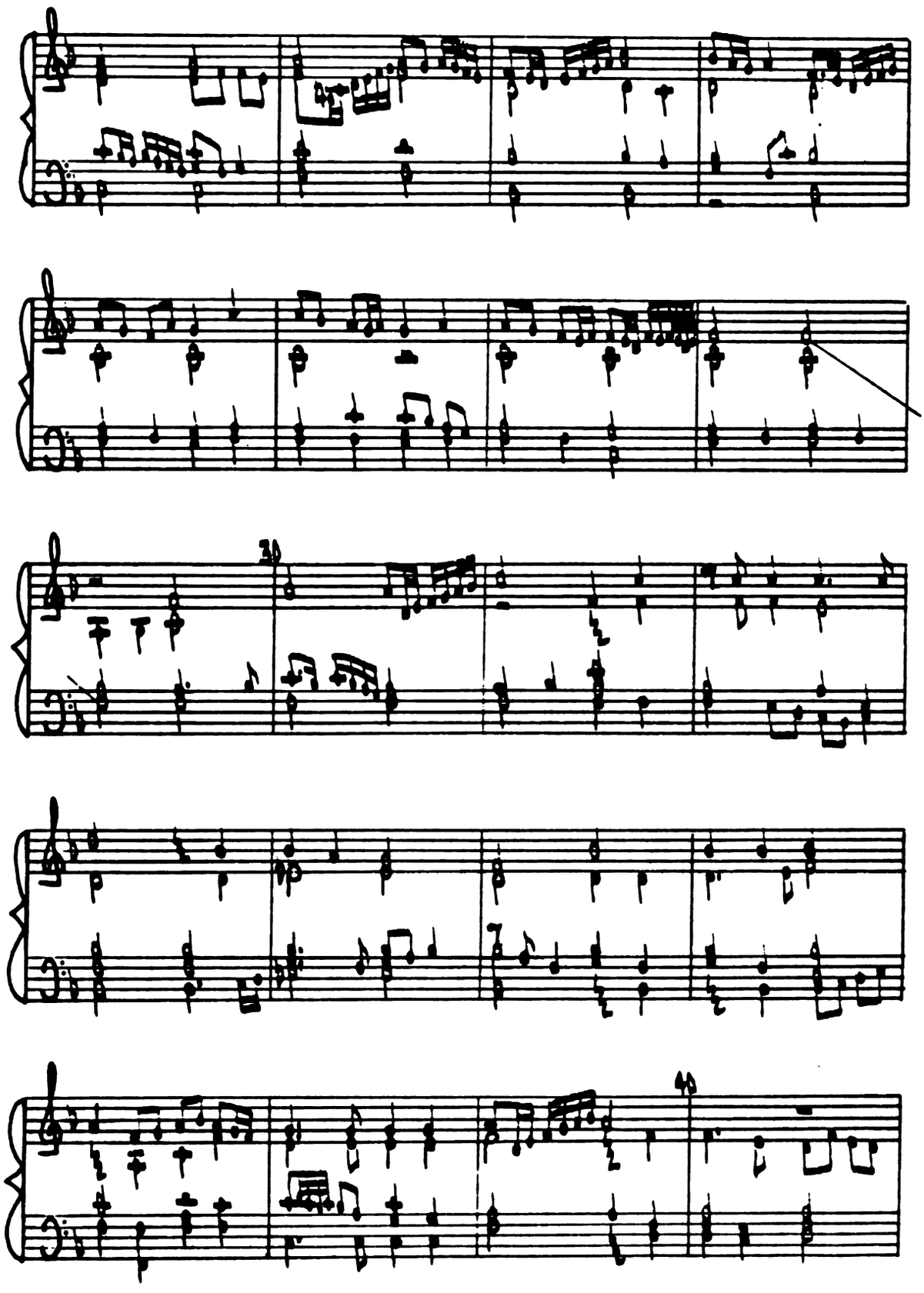
fol. 9r.
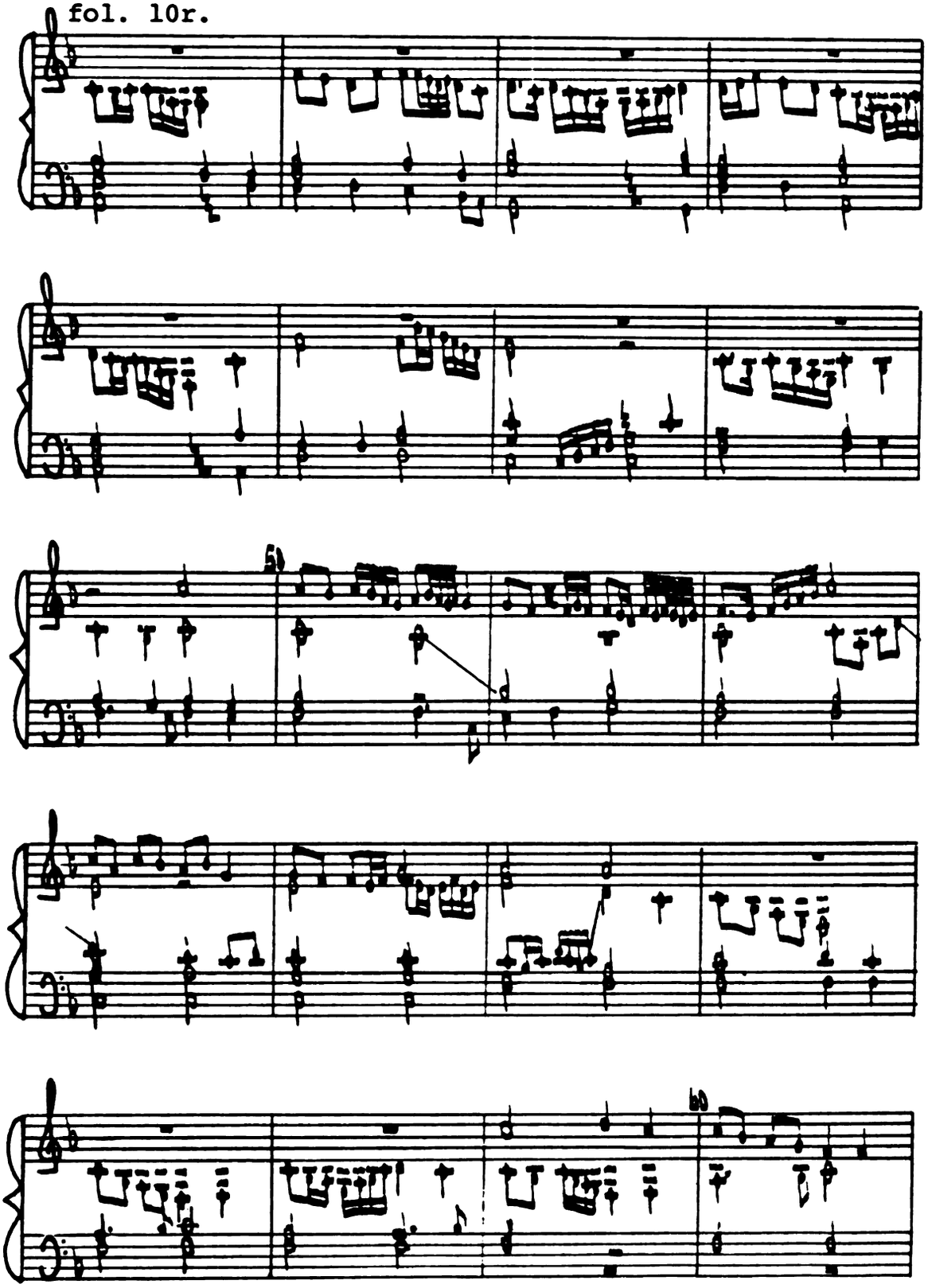



d.-d

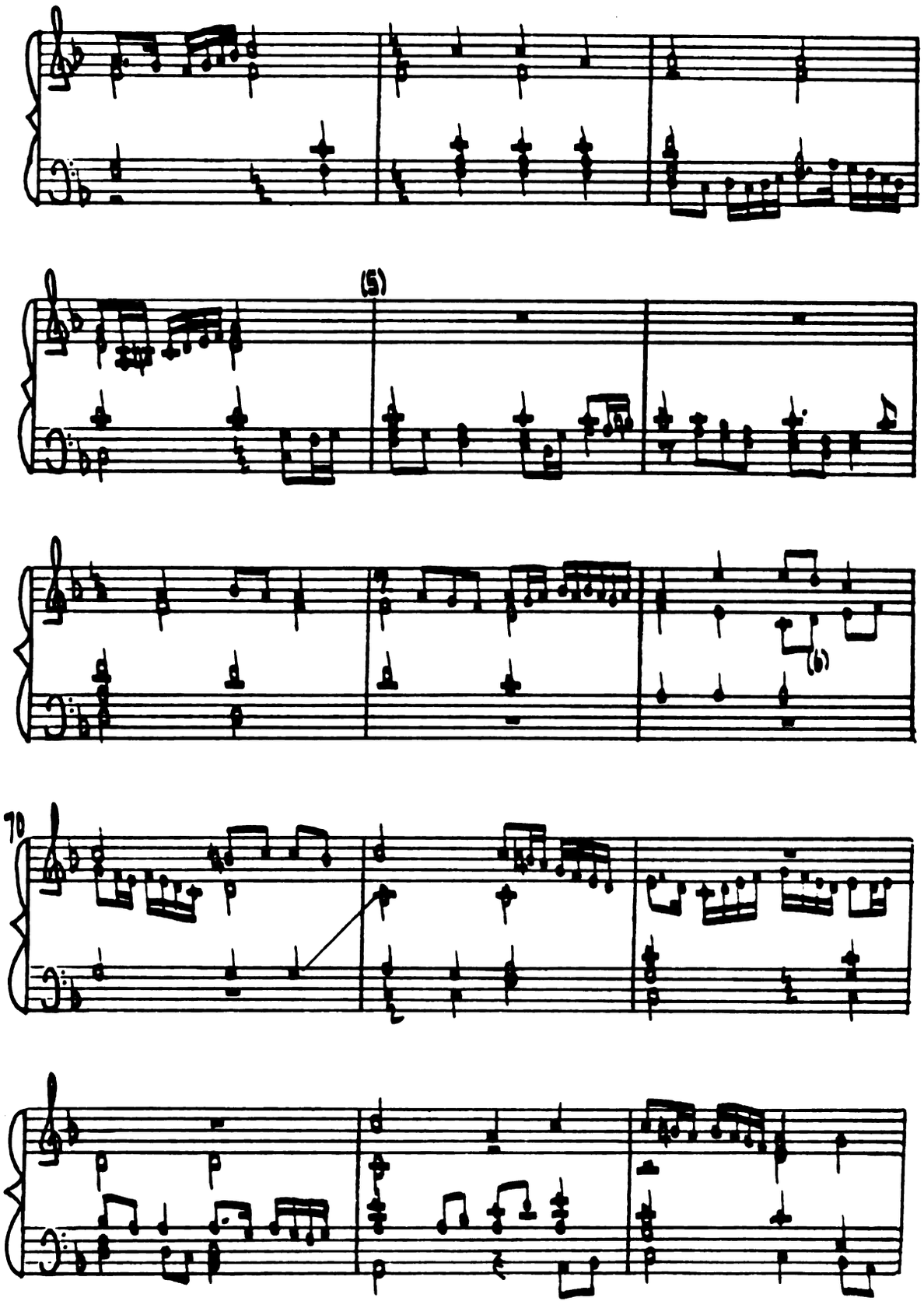
4. Stabat mater dolorosa



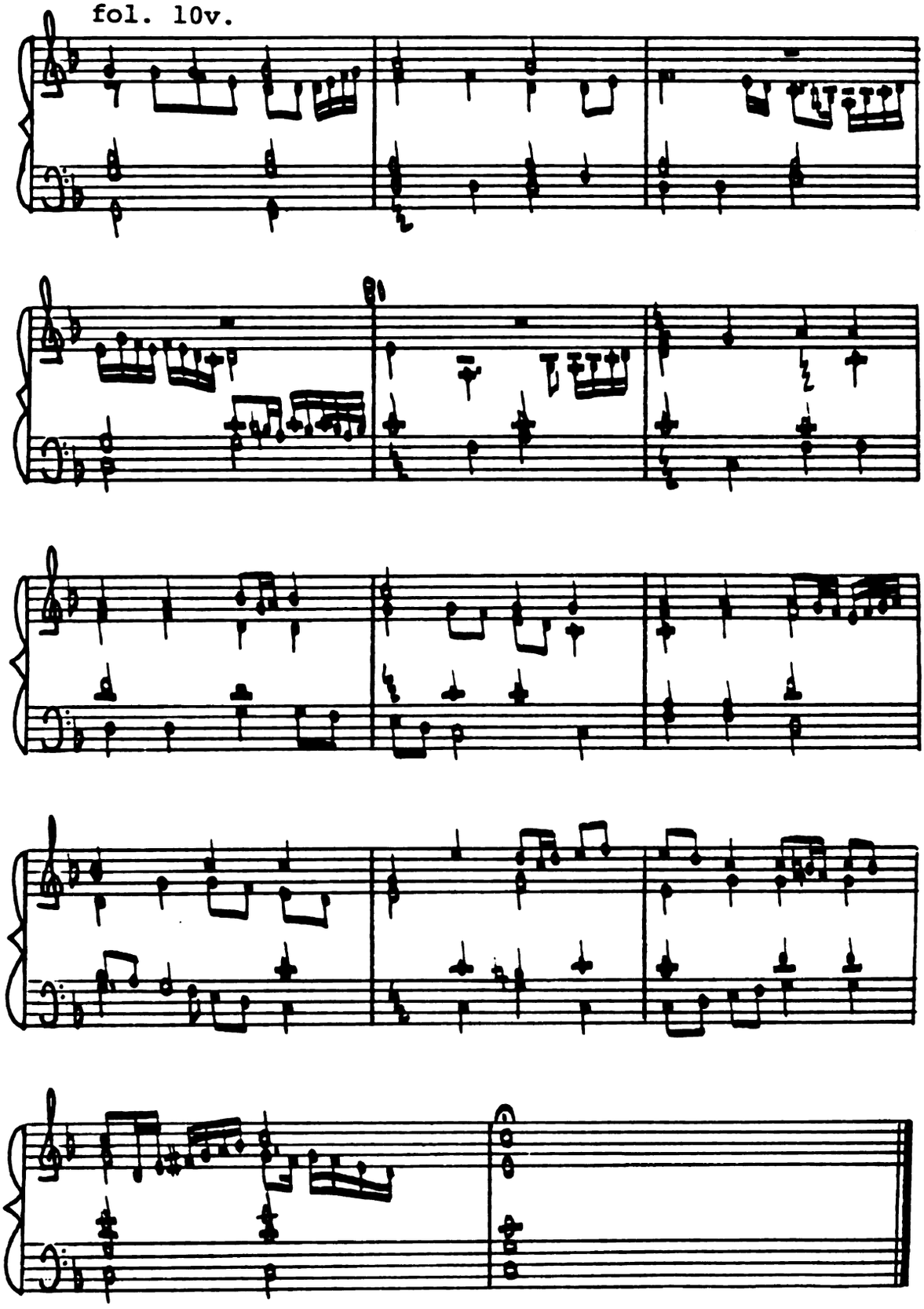


fol. 10r.
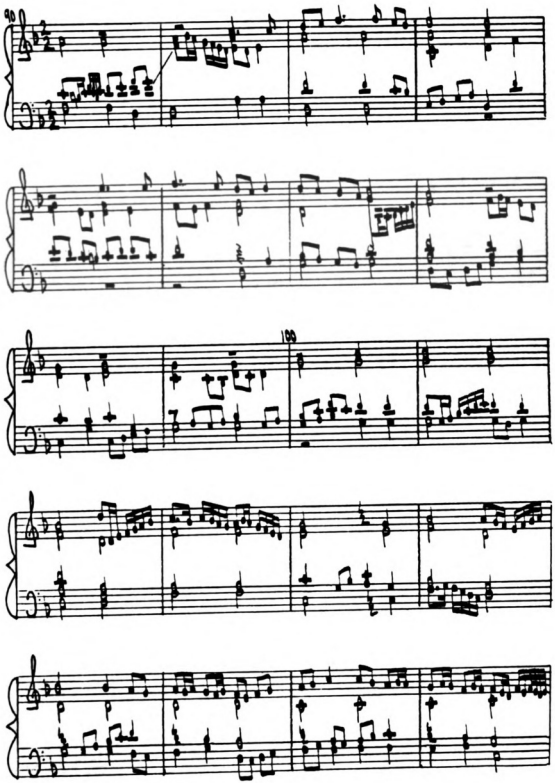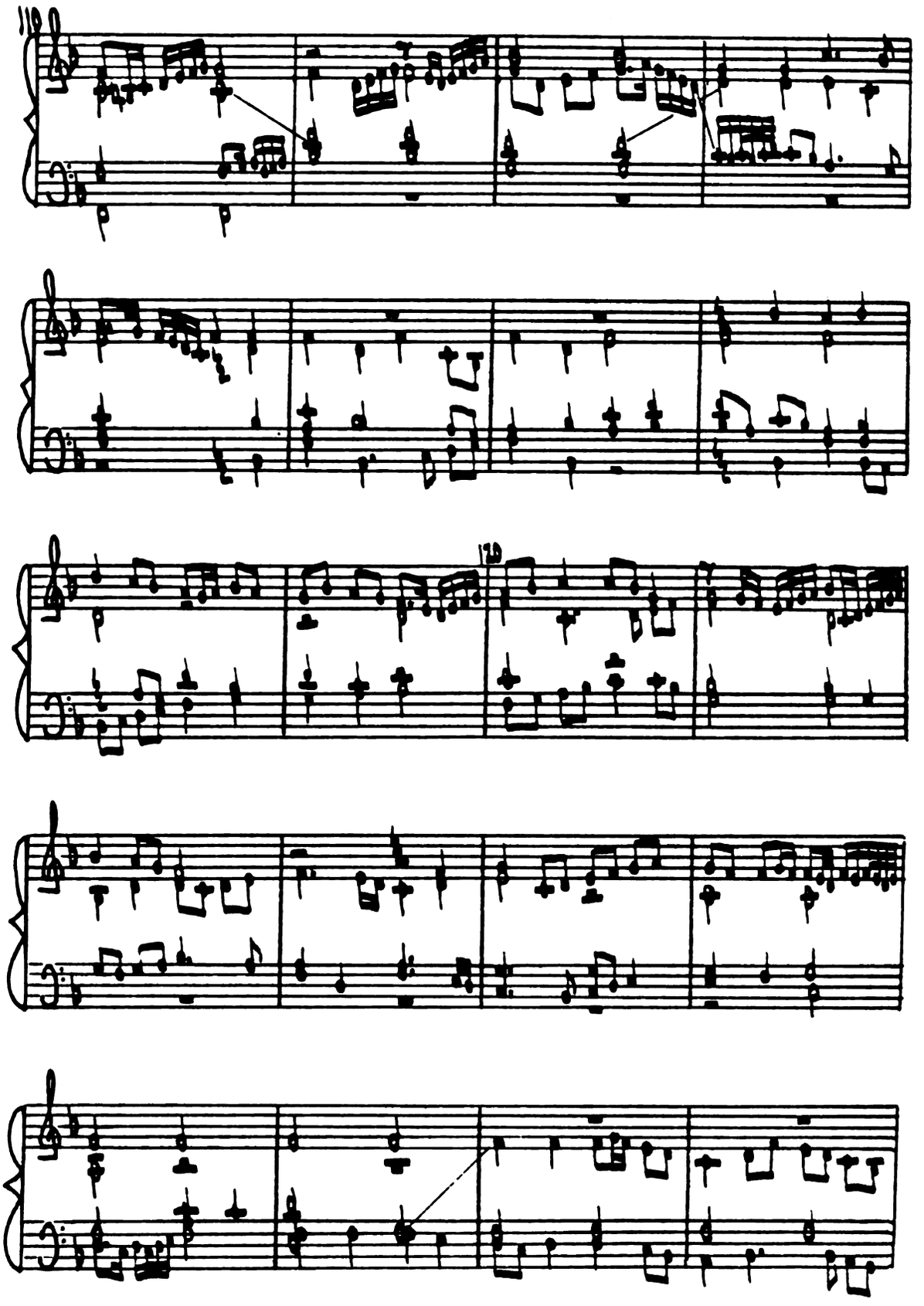



(5)
(6)
70

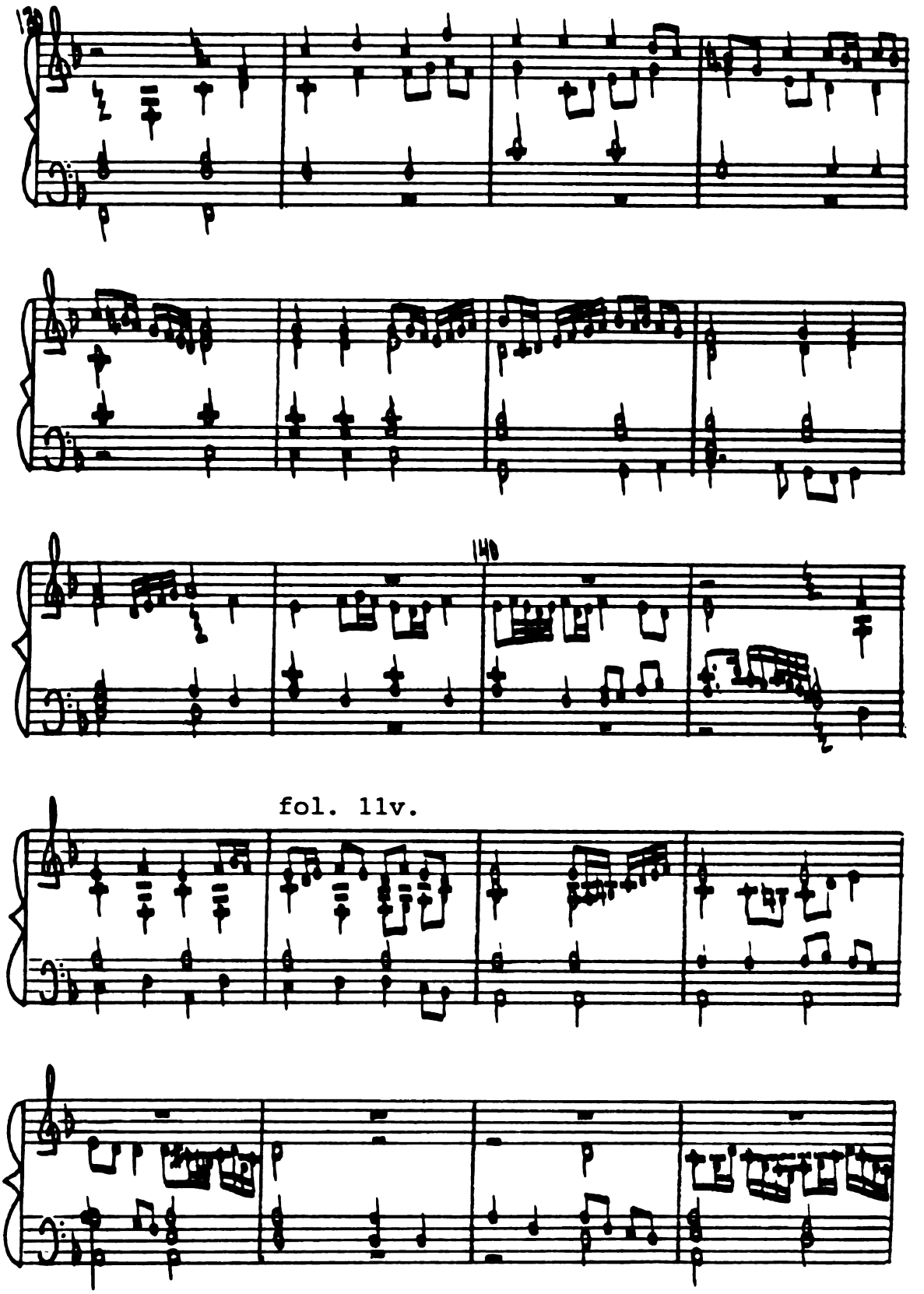
fol. 10v.
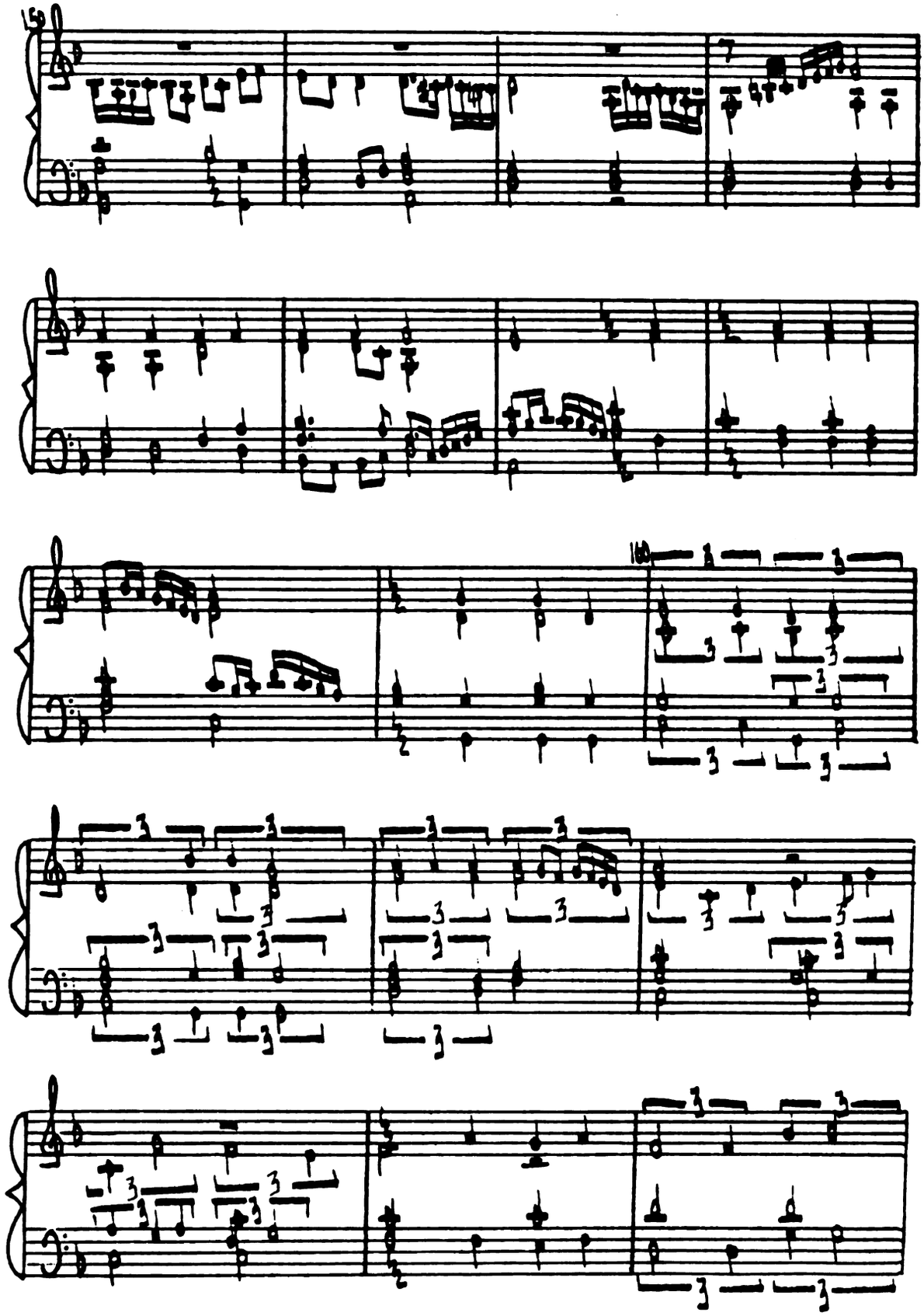


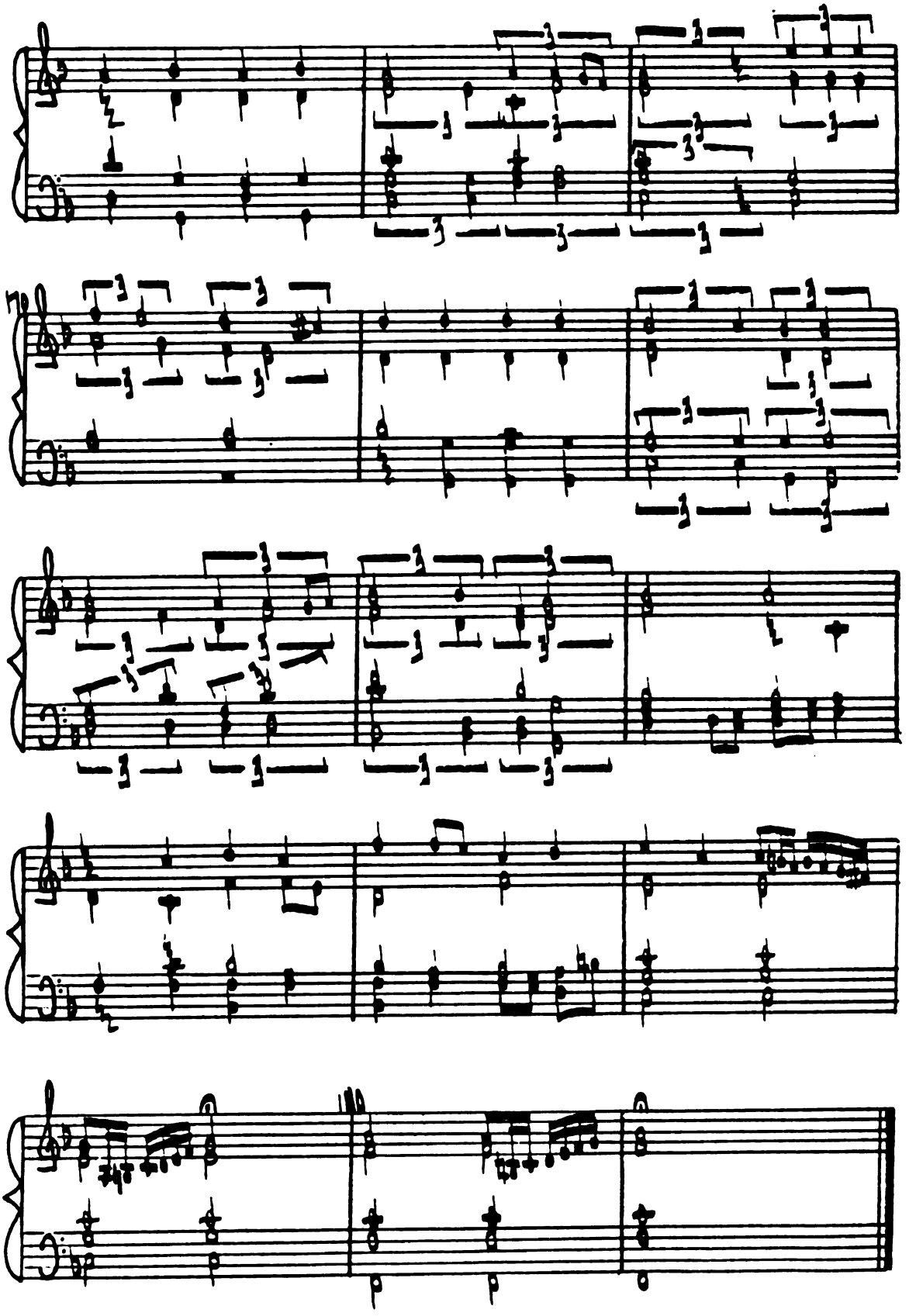
Secunda Pars
Eya mater fons amoris
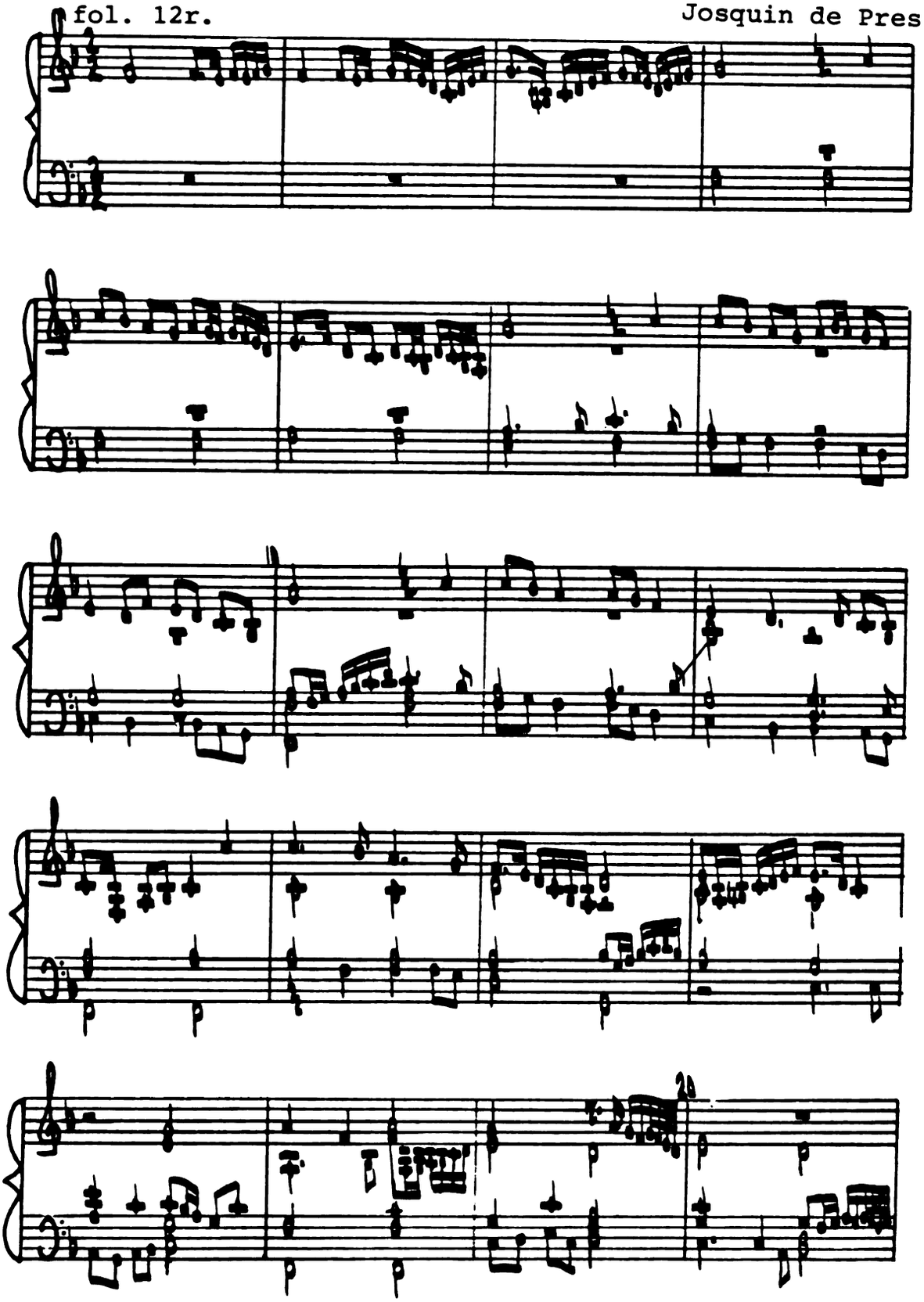





140
fol. 11v.
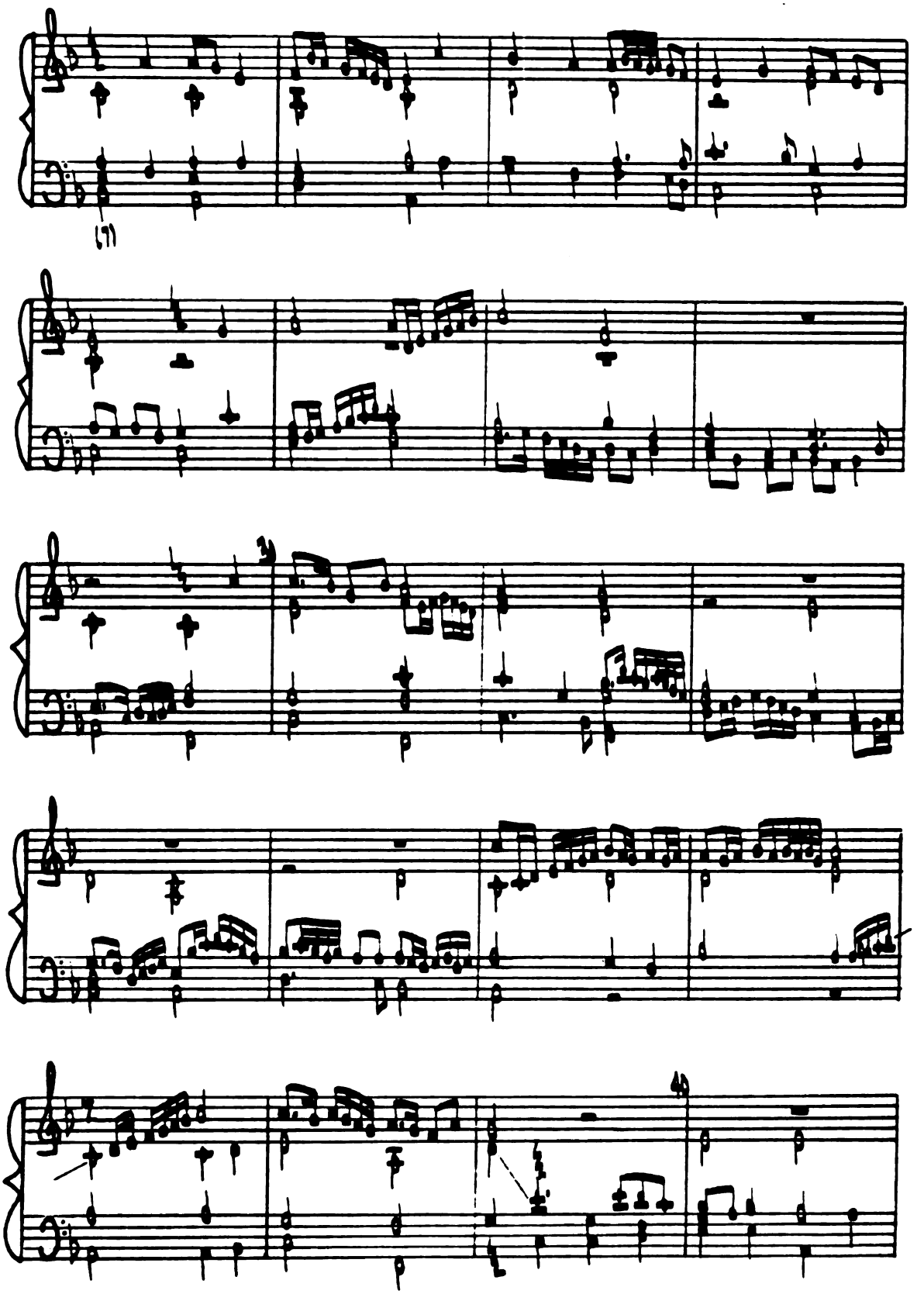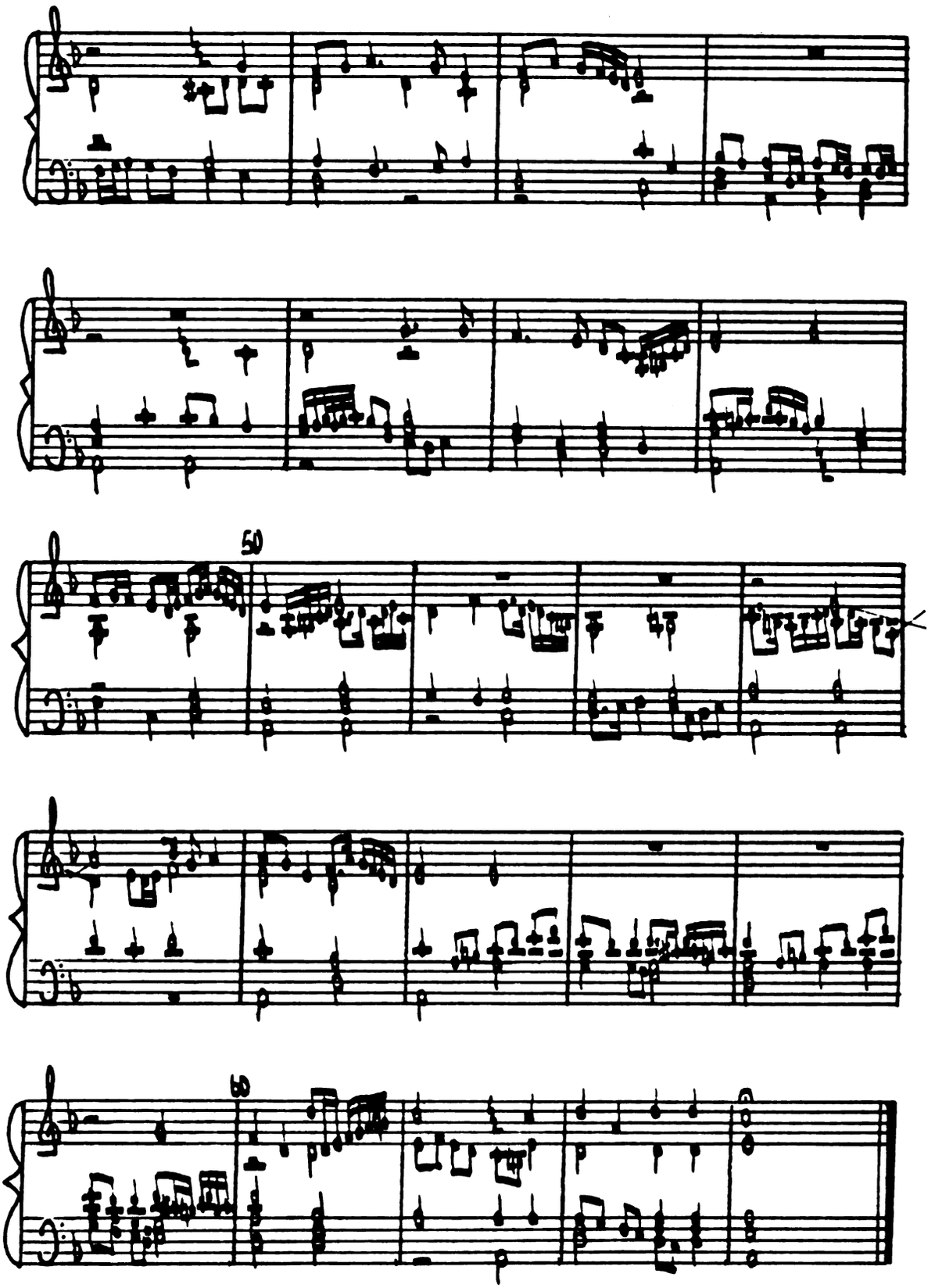




5. Inviolata integra
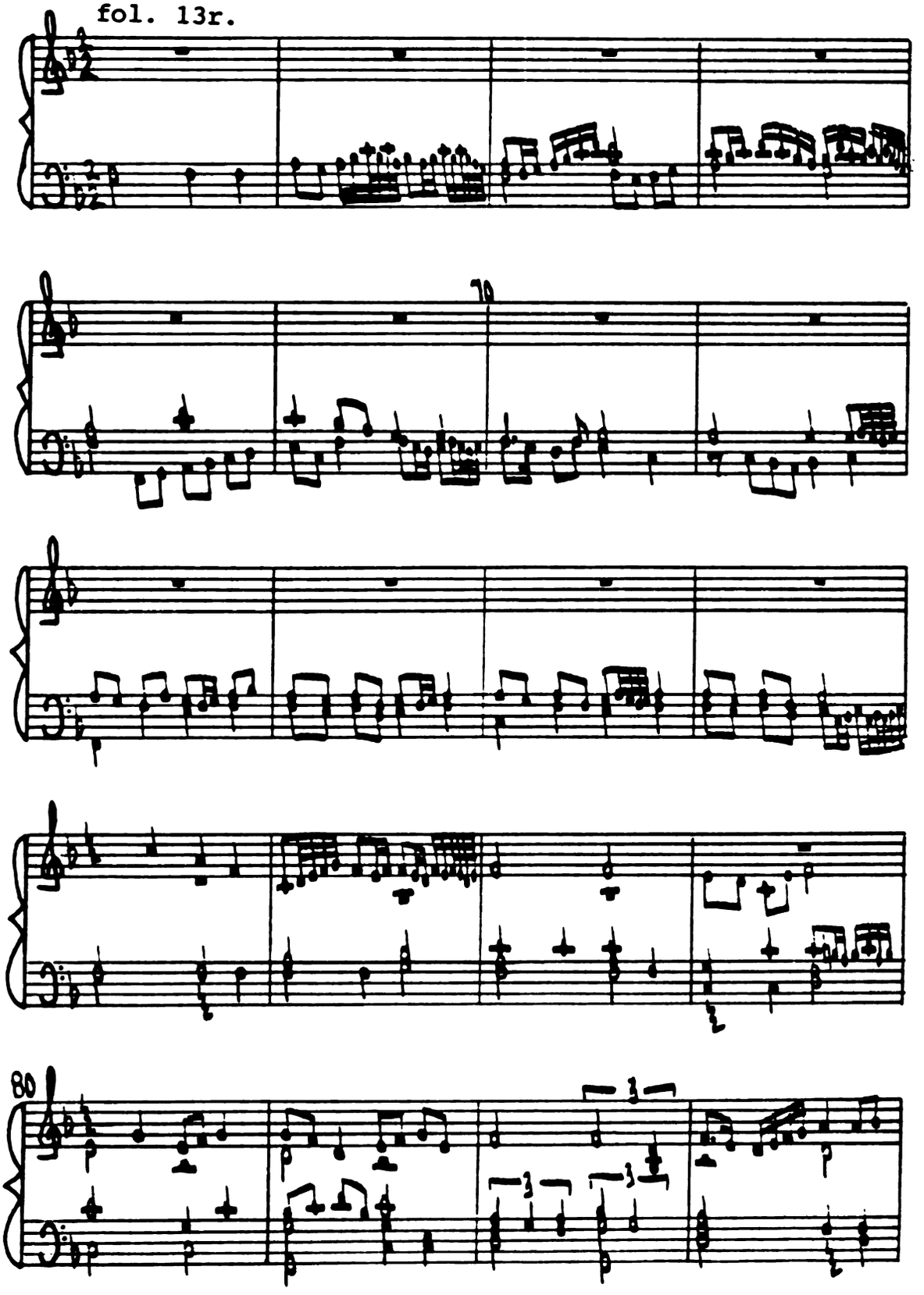
fol. 12r. Josquin de Pres
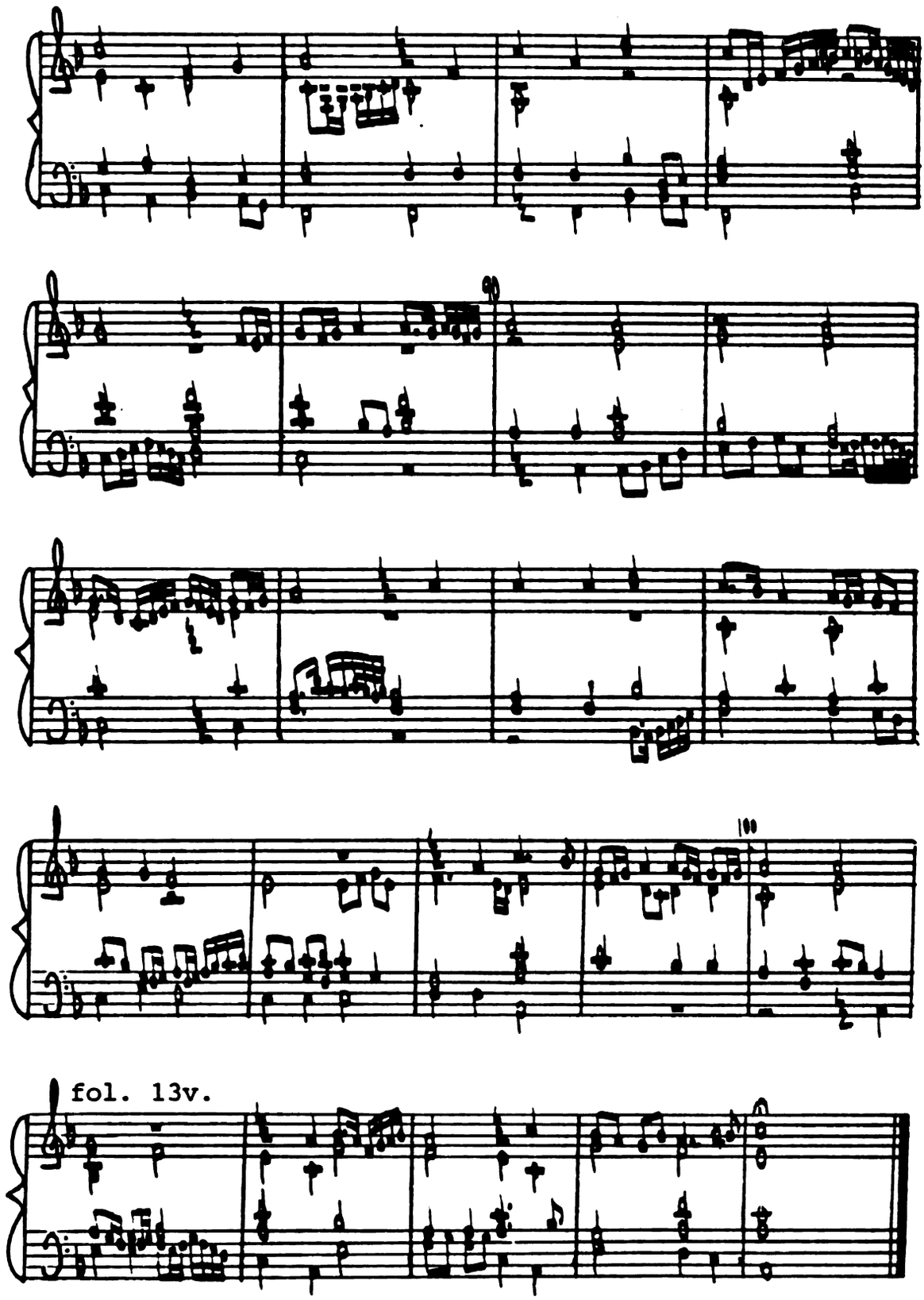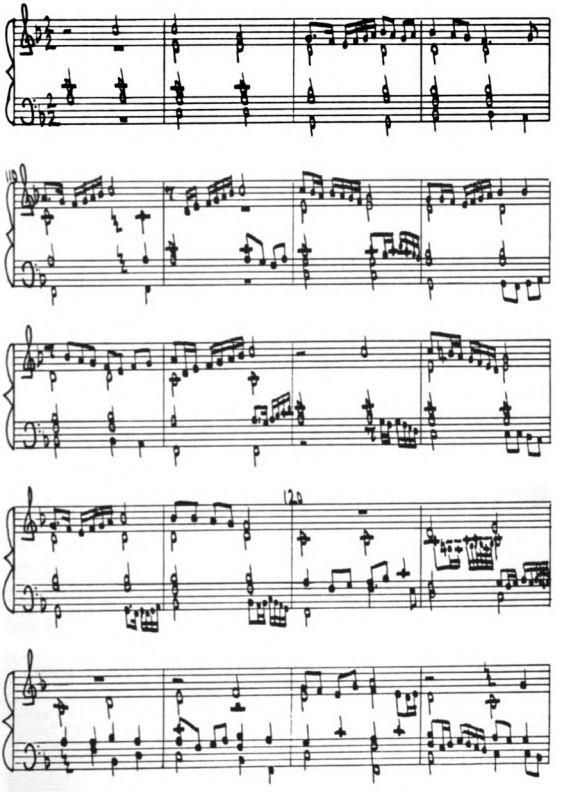





50
60

Secunda Pars
Nostra ut pura pectora
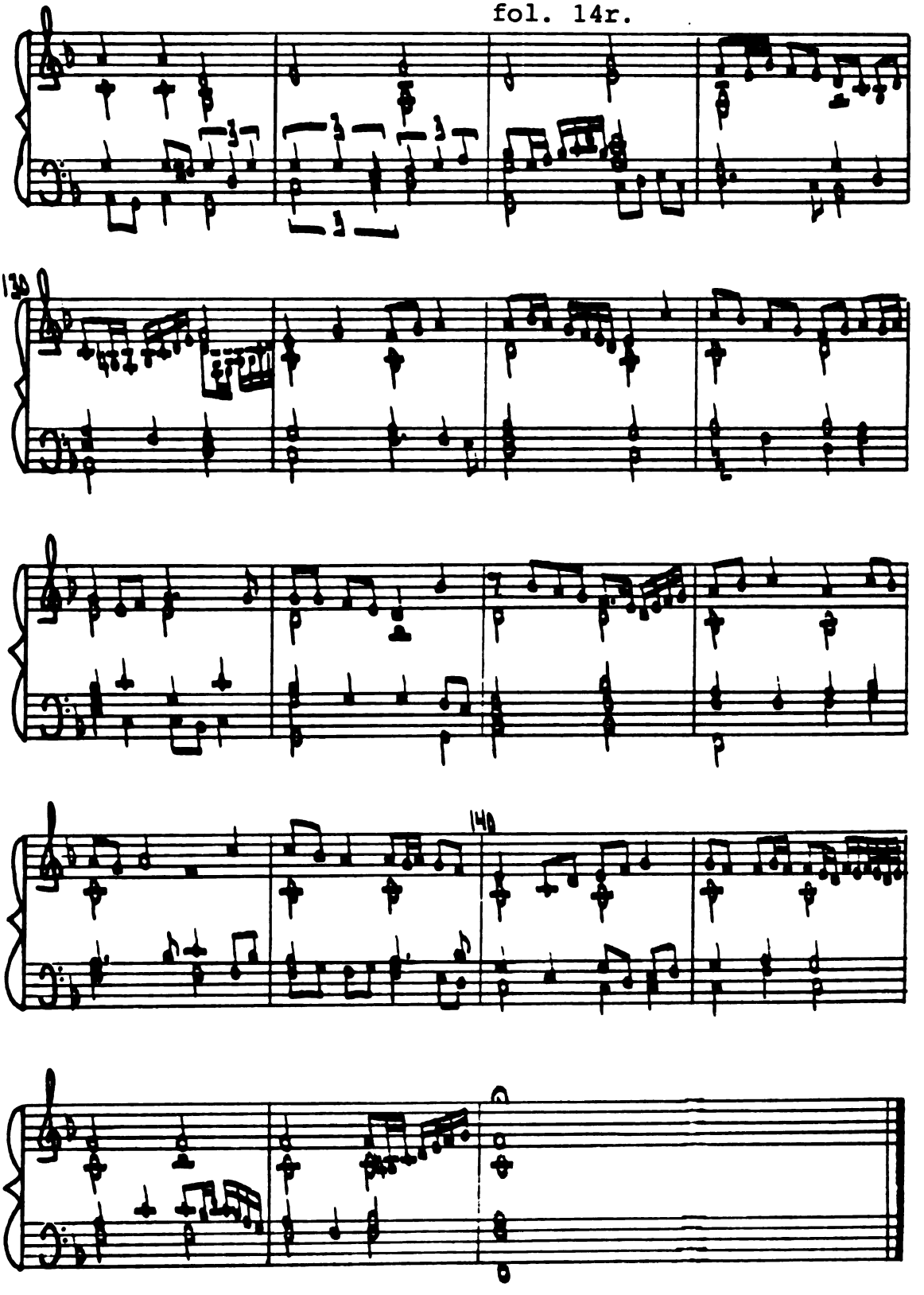



100
fol. 13v.

Tertia Pars
O Begina O Regina O Maria
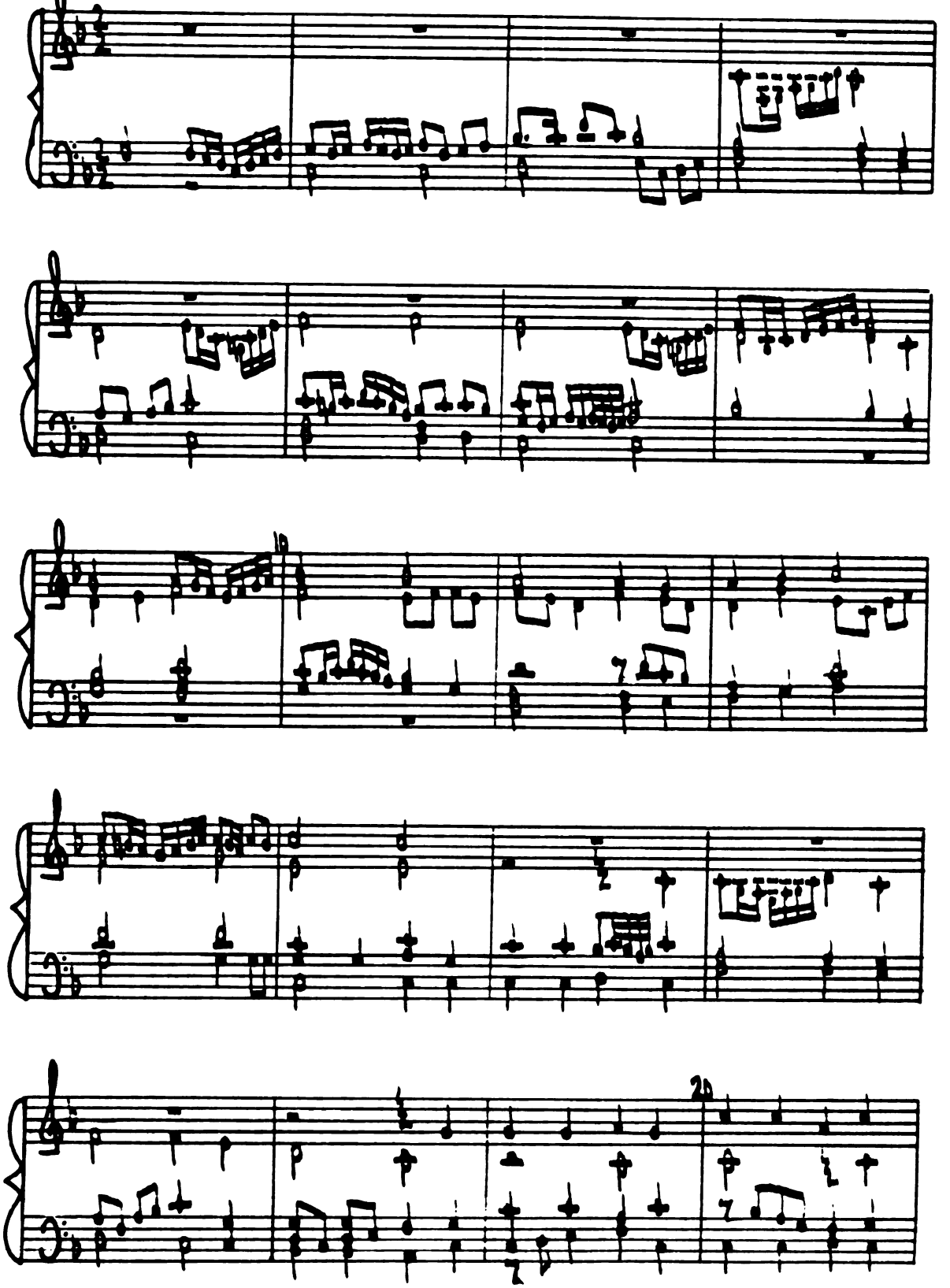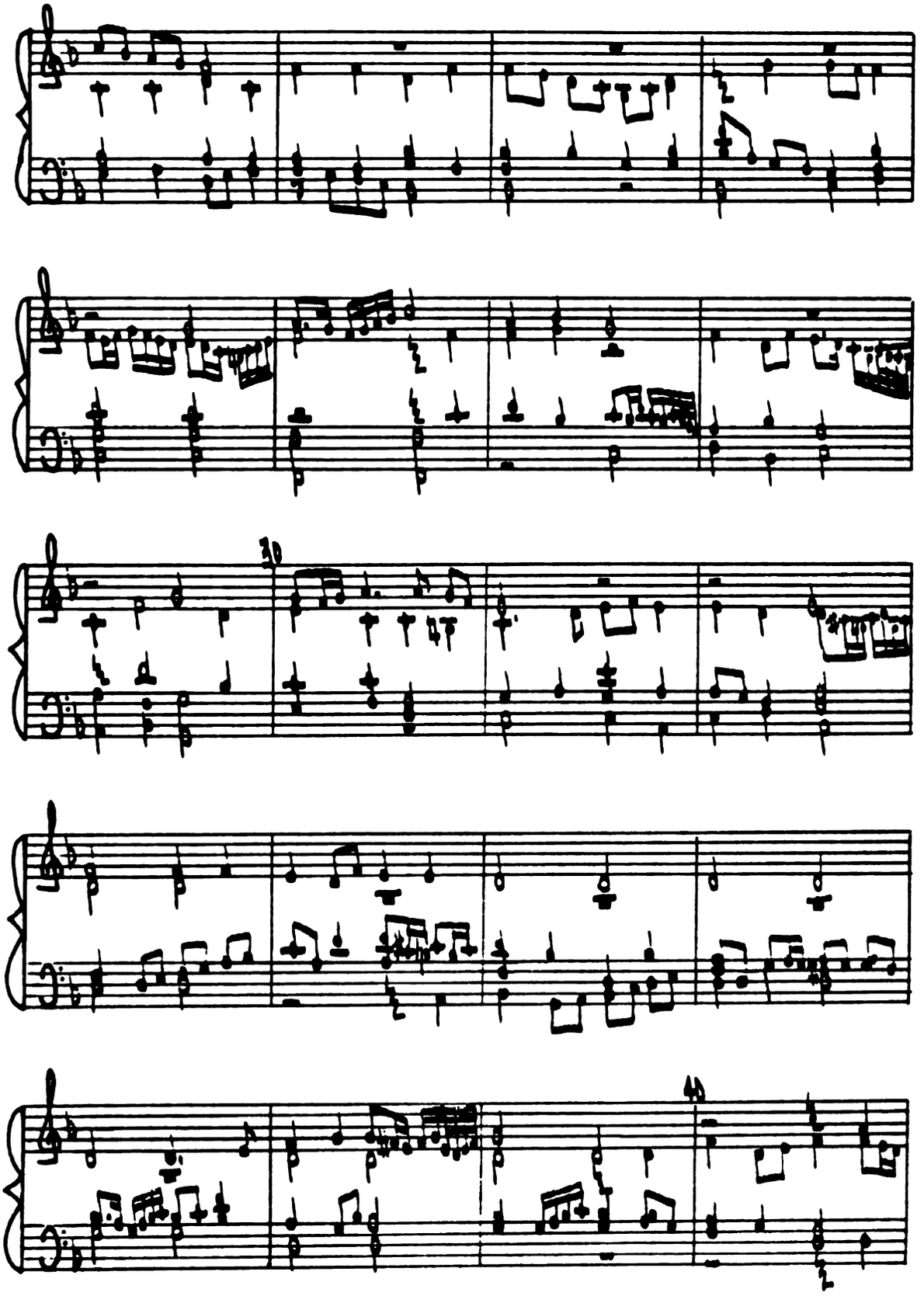


fol. 14r.
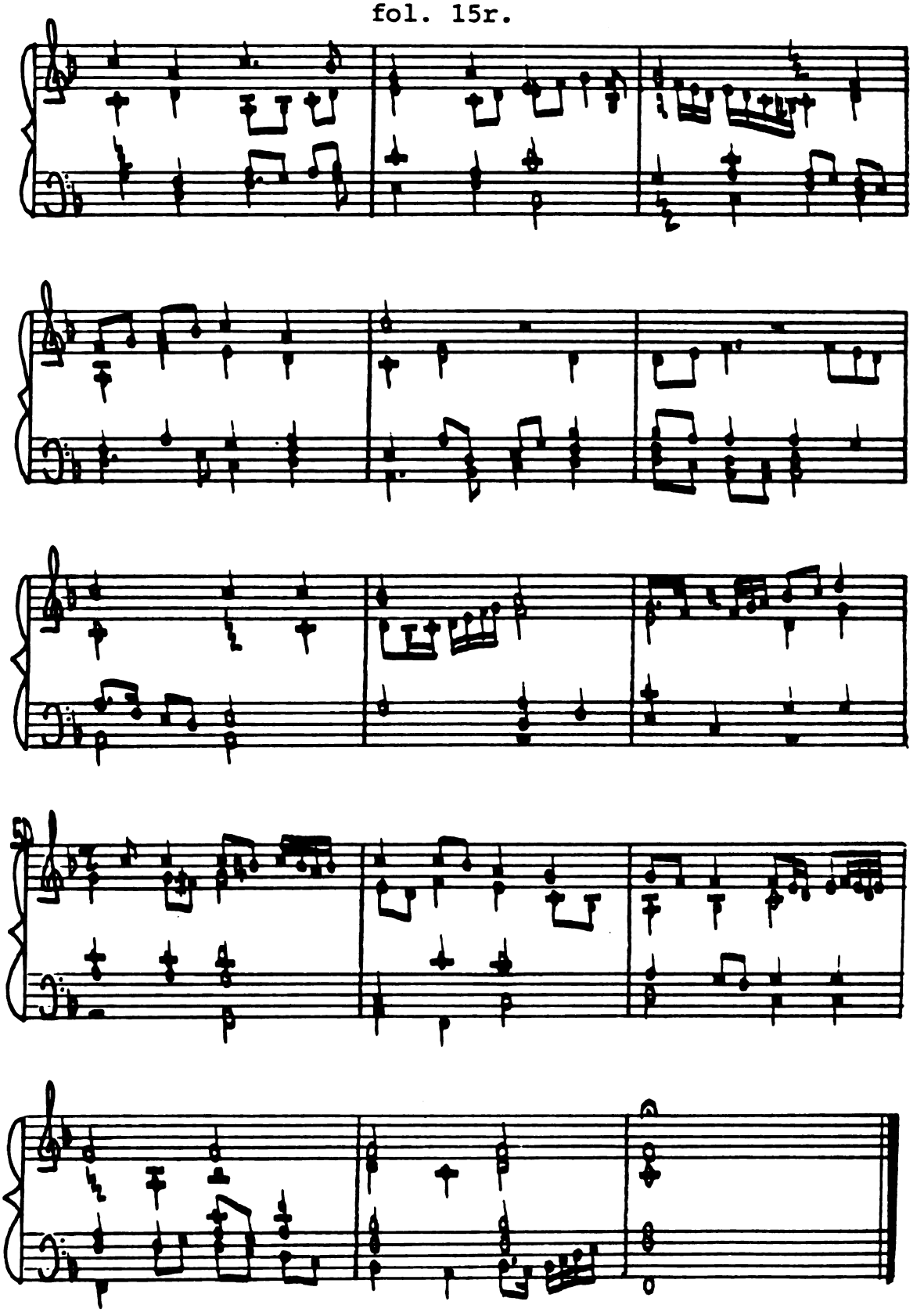


6. Jerusalem luge

fol. 14v. Adrianus Caen *
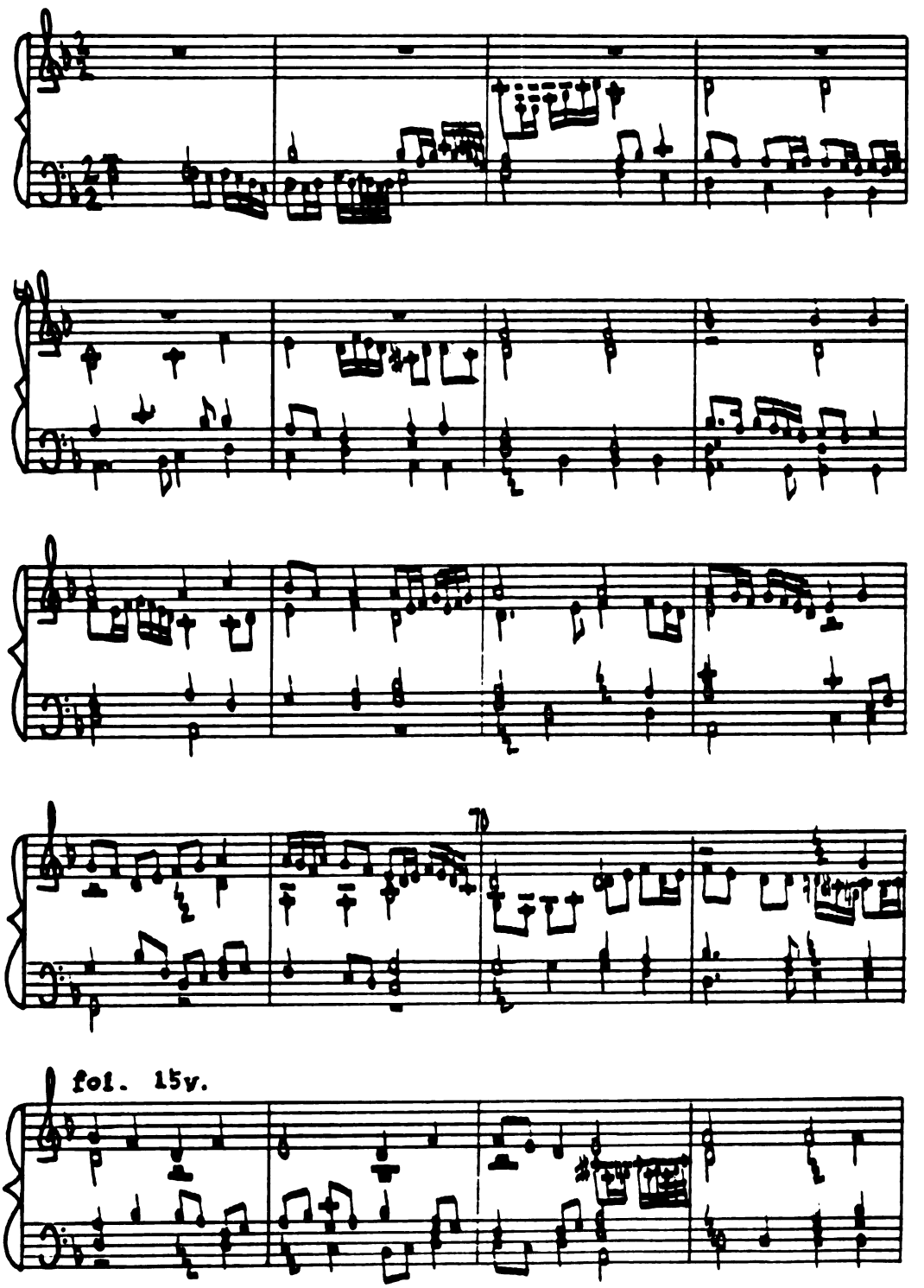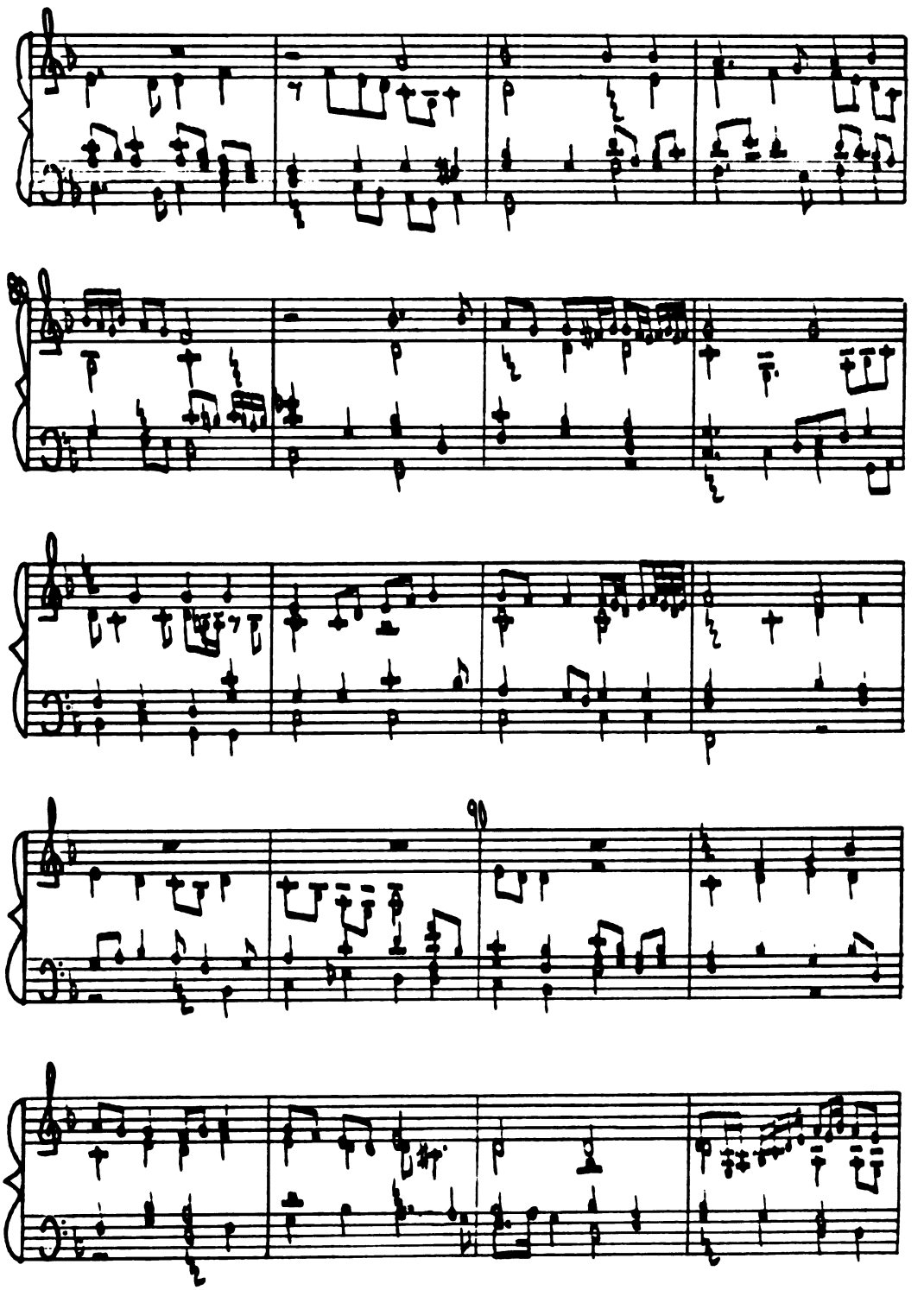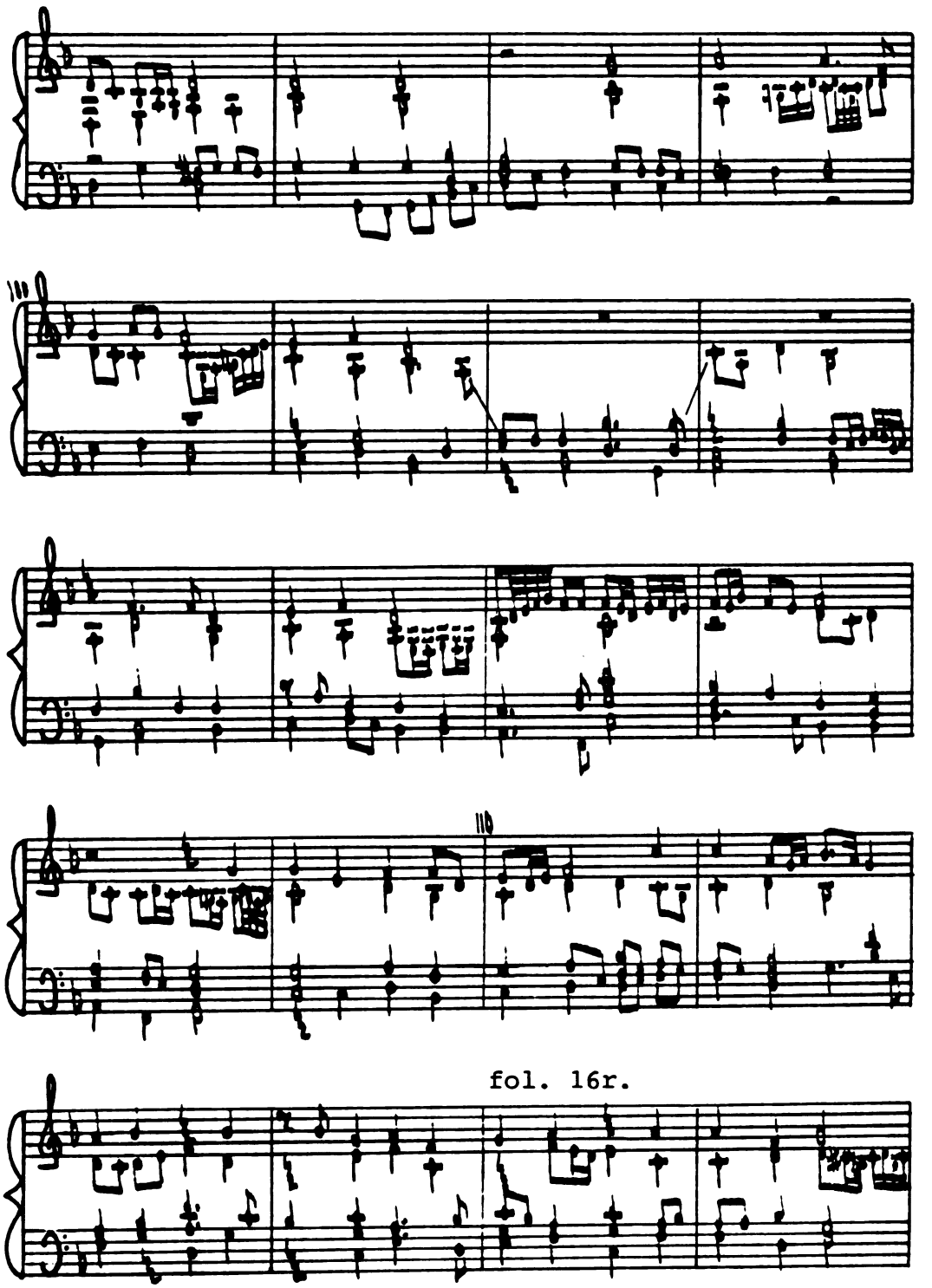




fol. 15r.
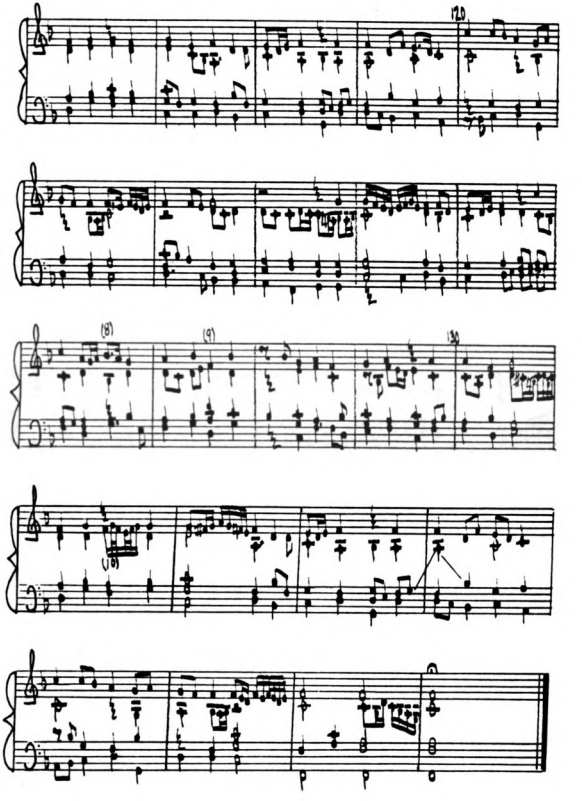


Secunda Pars
Deduc quasi torrentum lachrymas
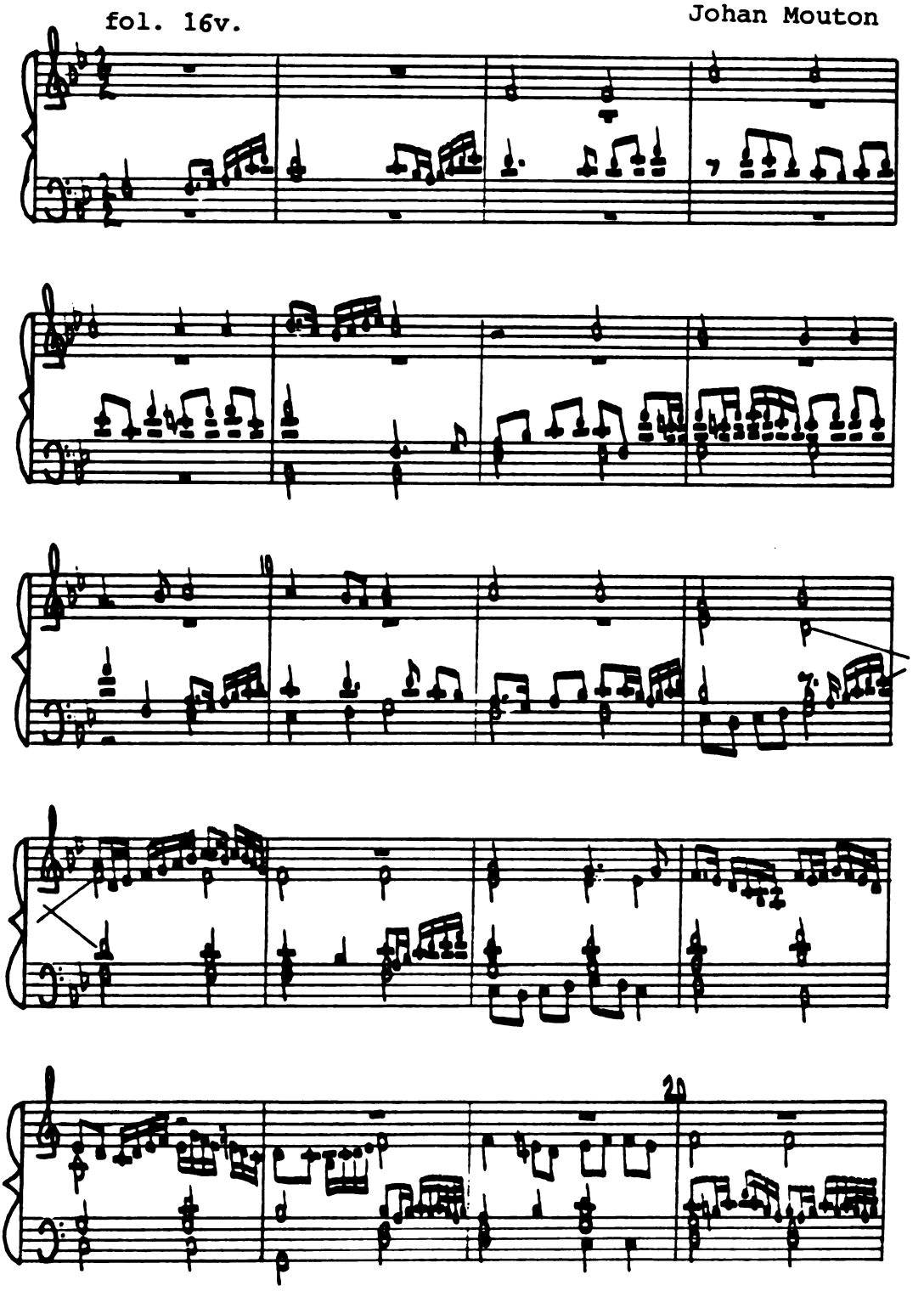






fol. 16r.
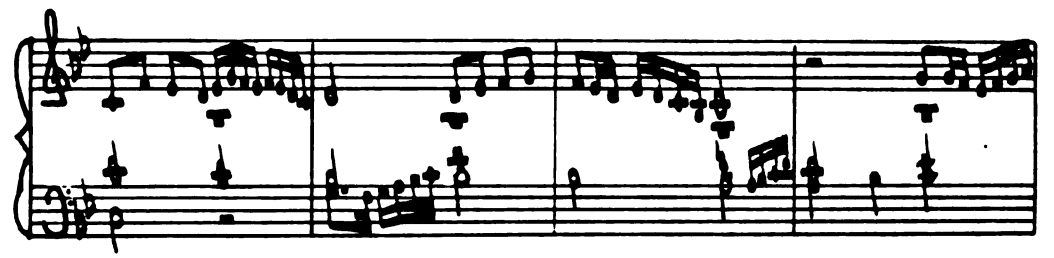


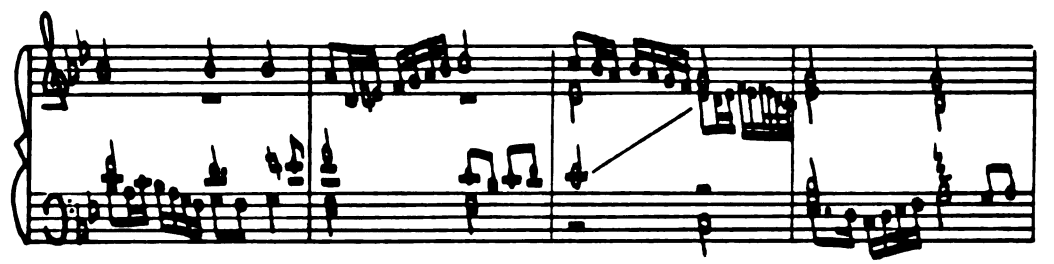
7. Tua est potentia
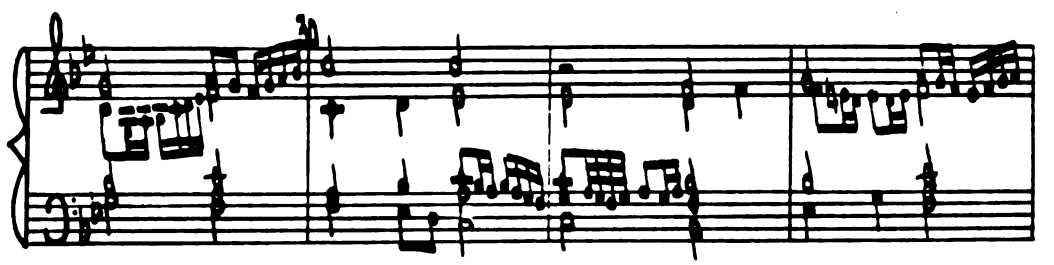
fol. 16v.

Johan Mouton
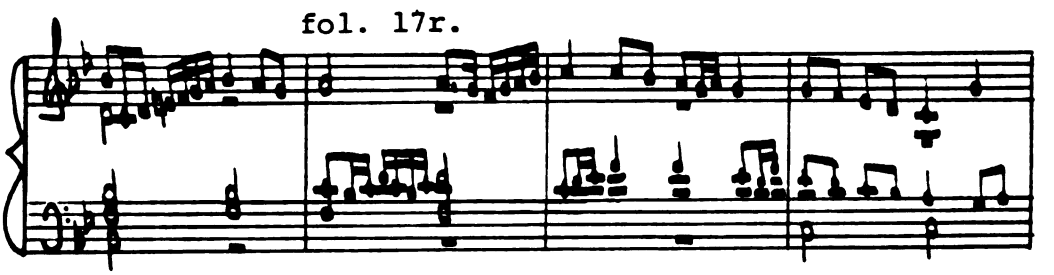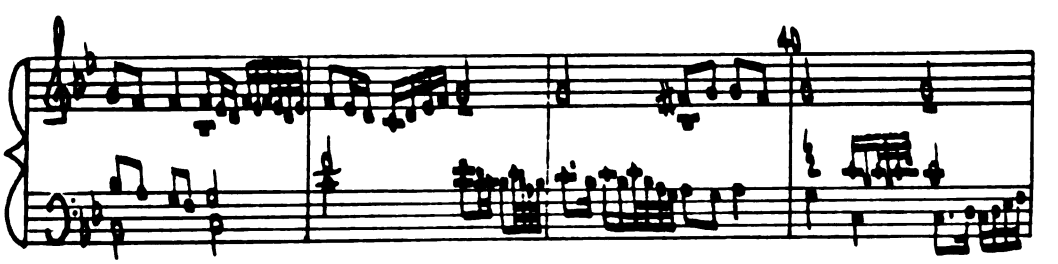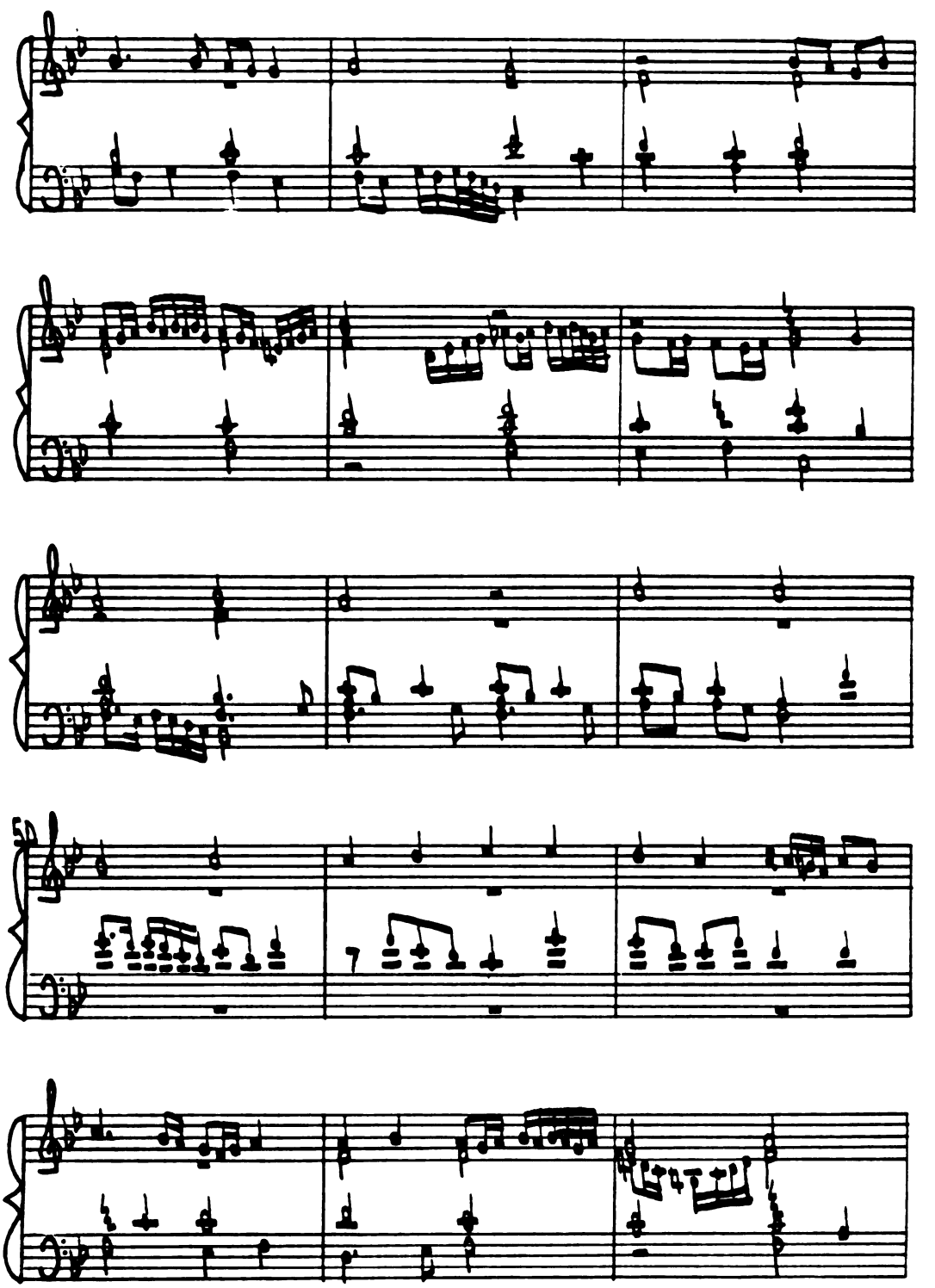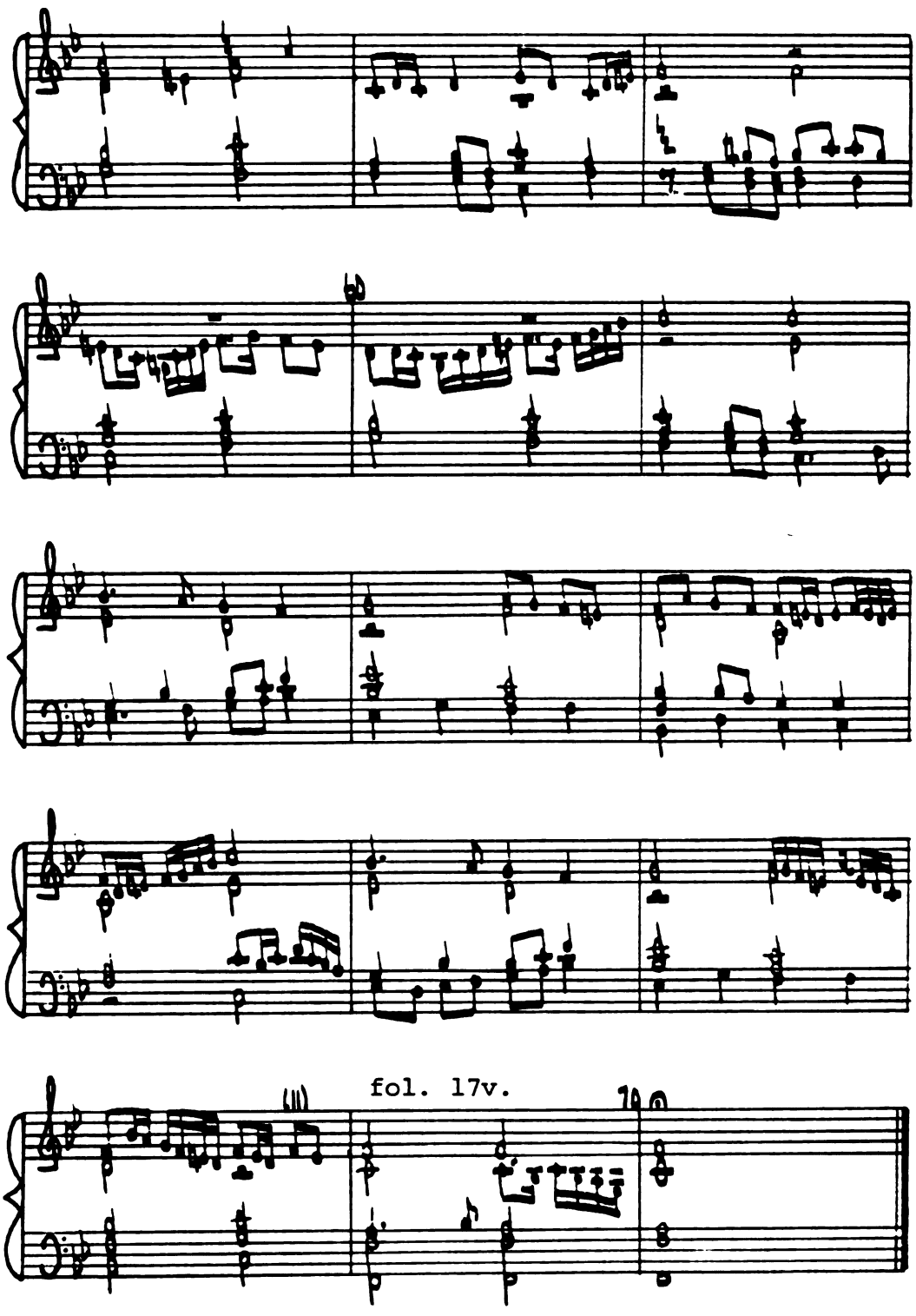








fol. 17r.

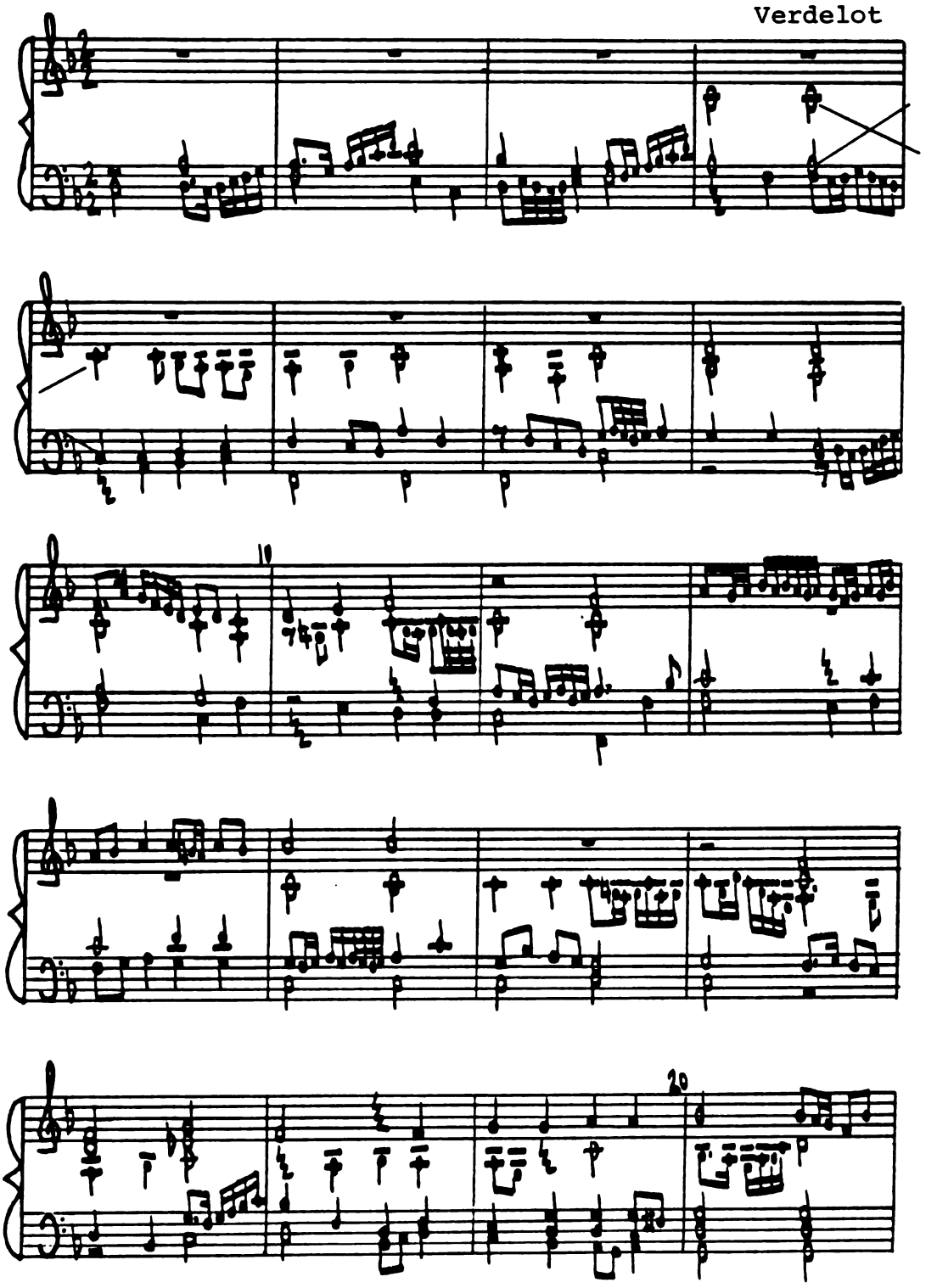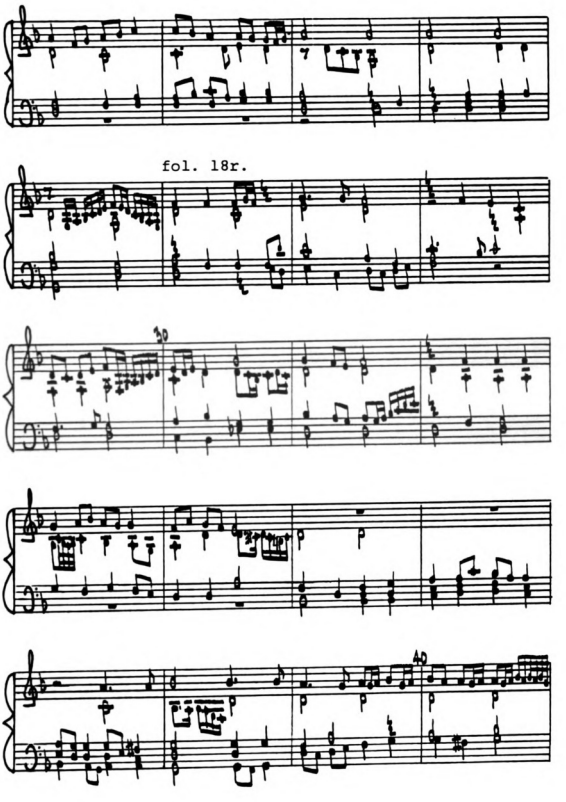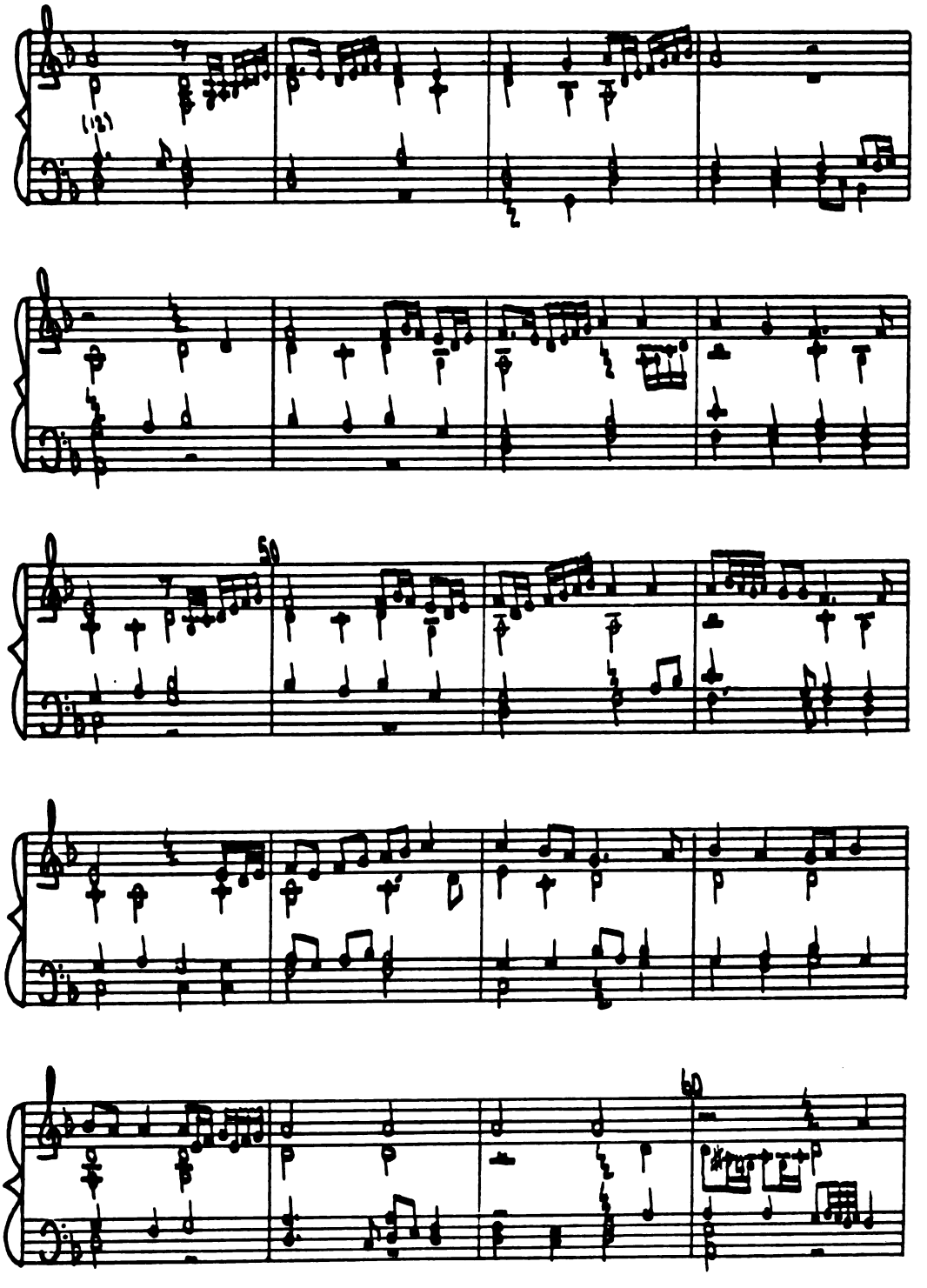







fol. 17v.
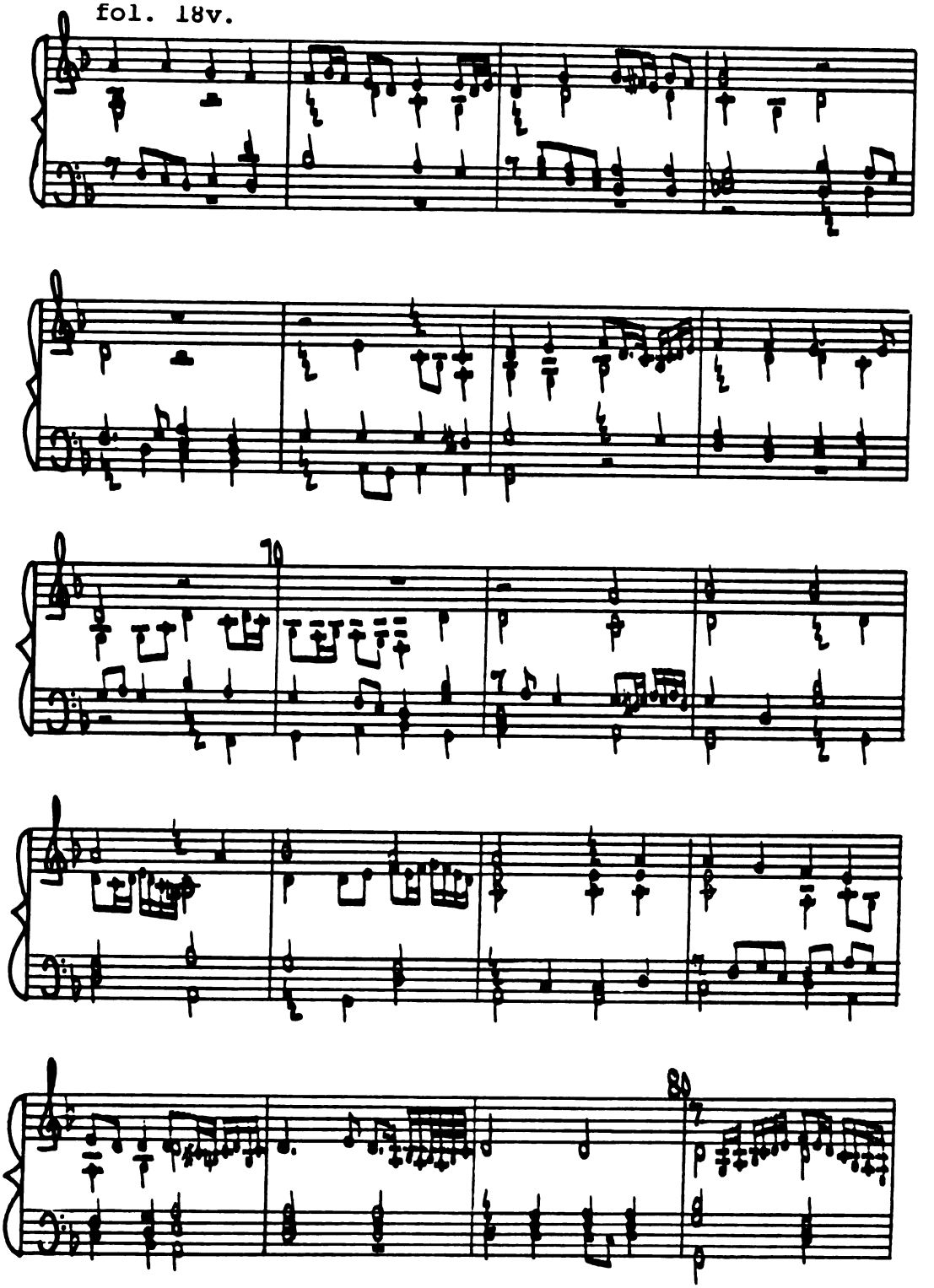
8. Si bona suscepimus
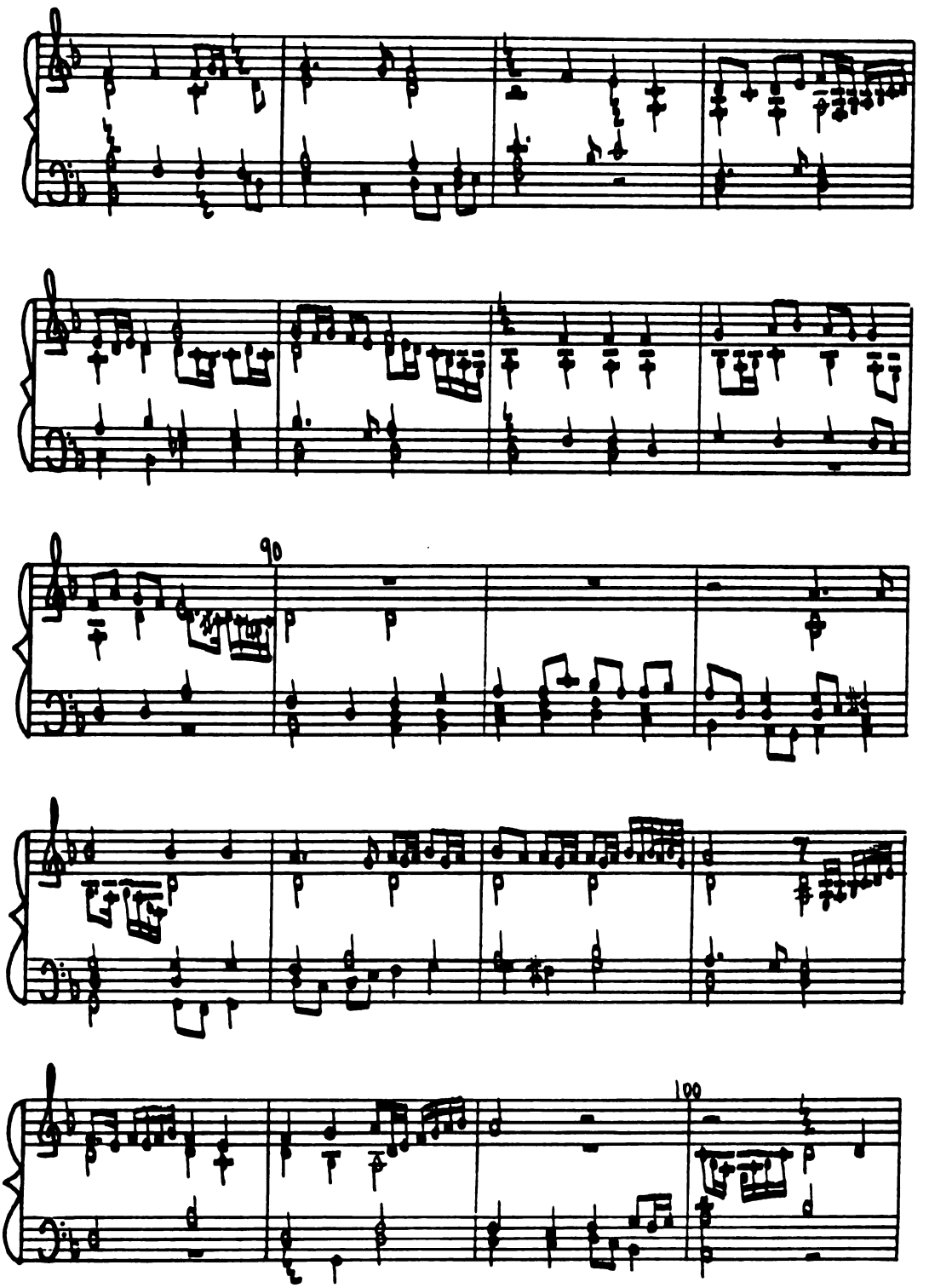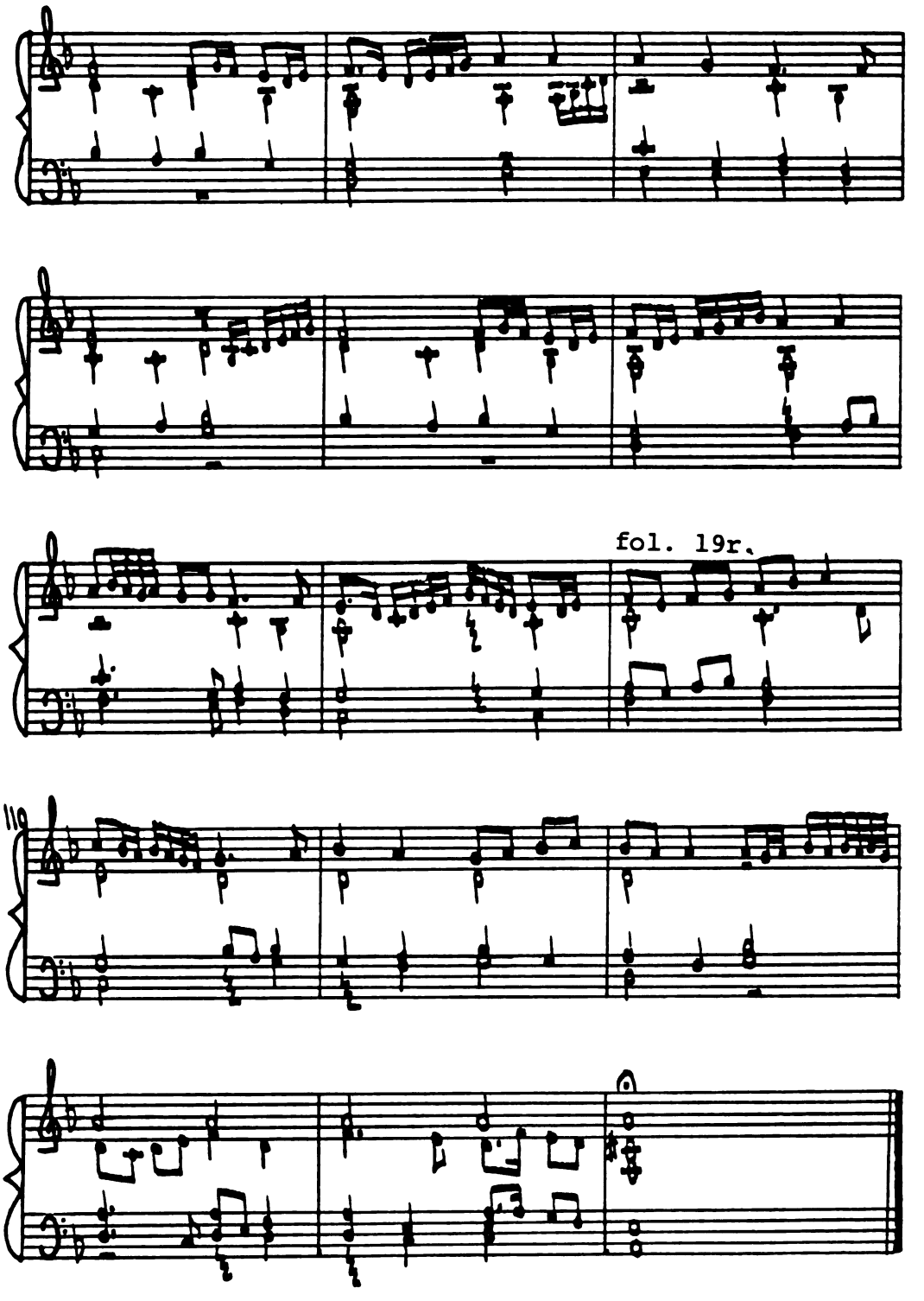



fol. 18r.
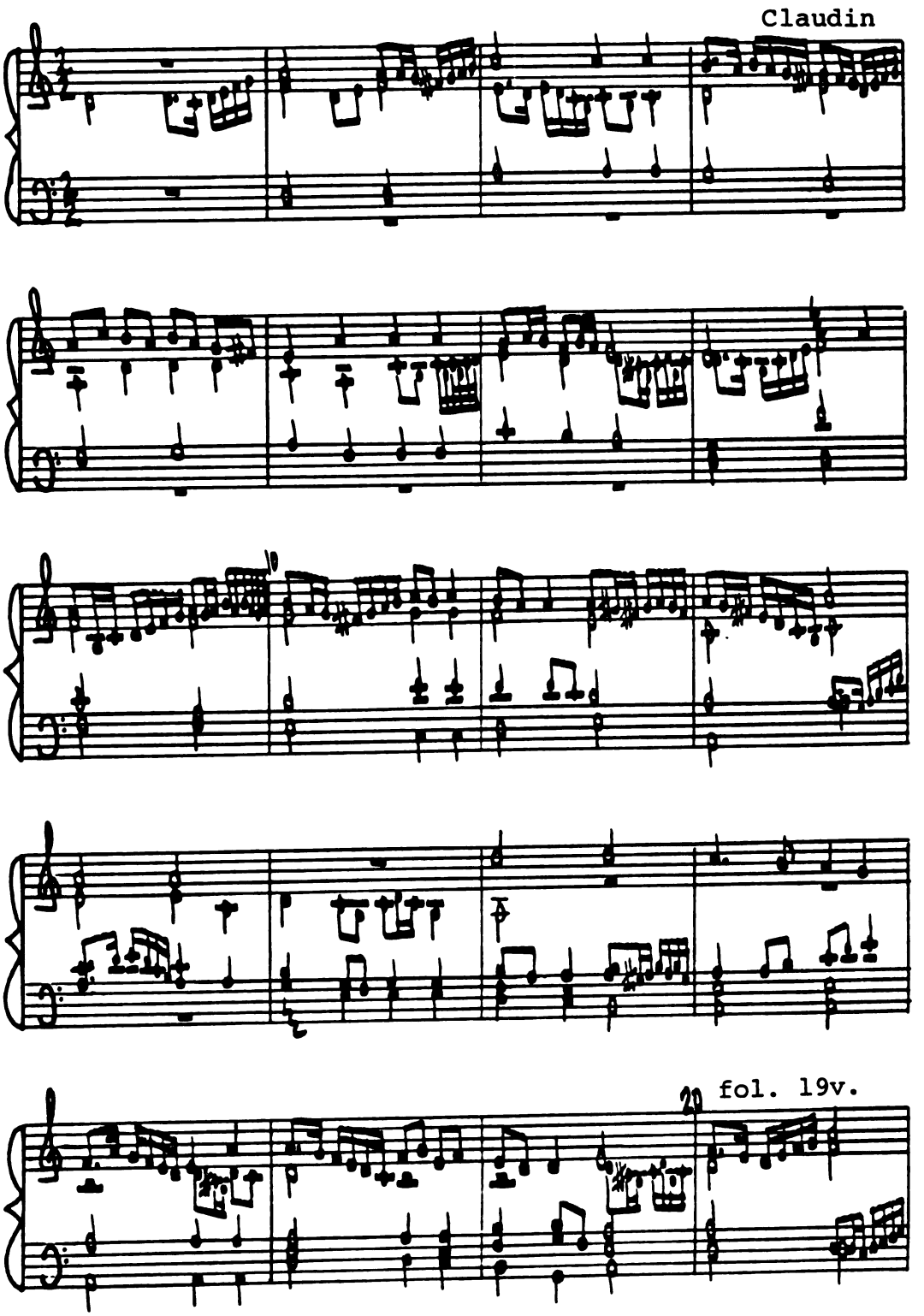


fol. 18v.
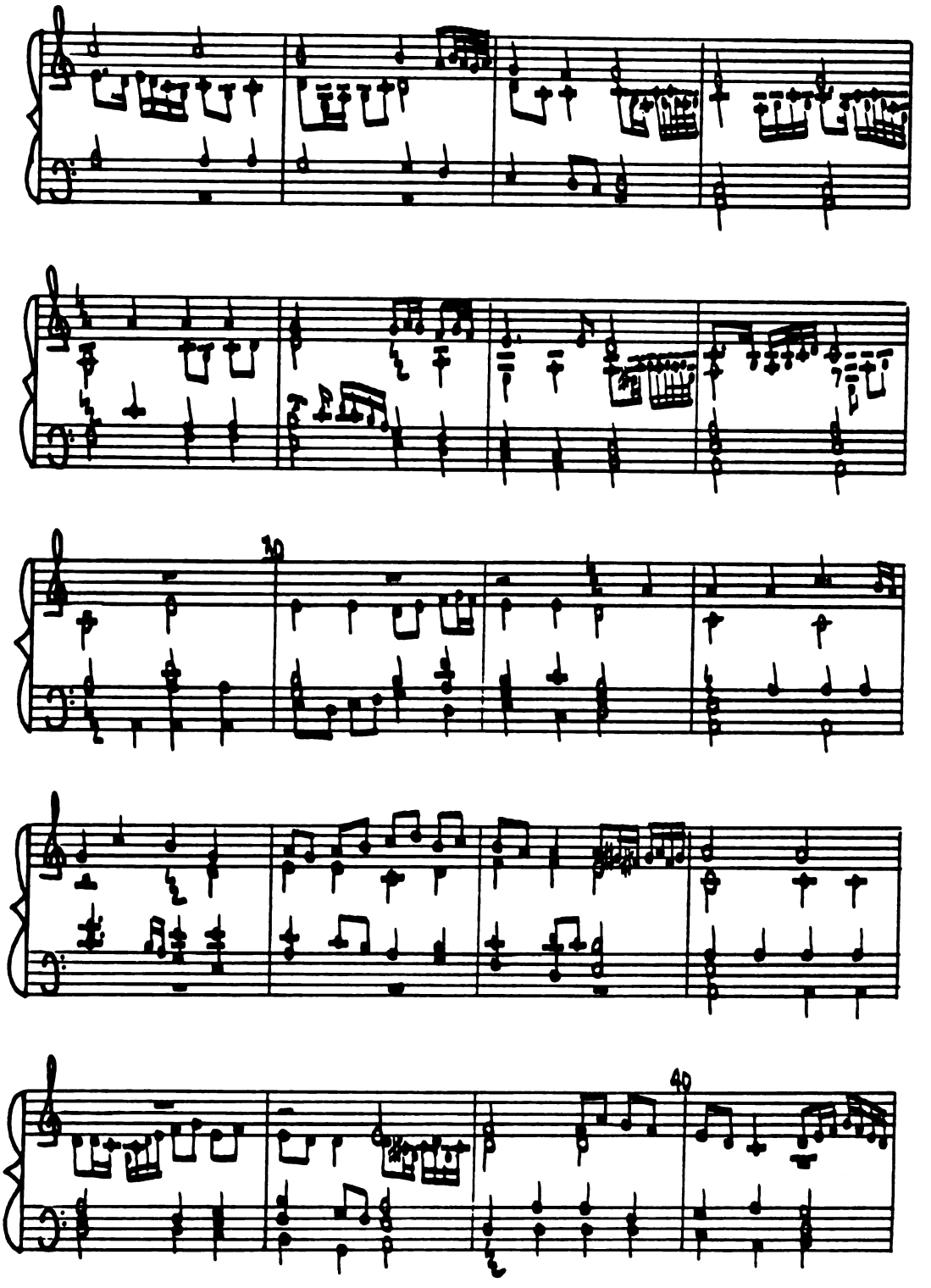


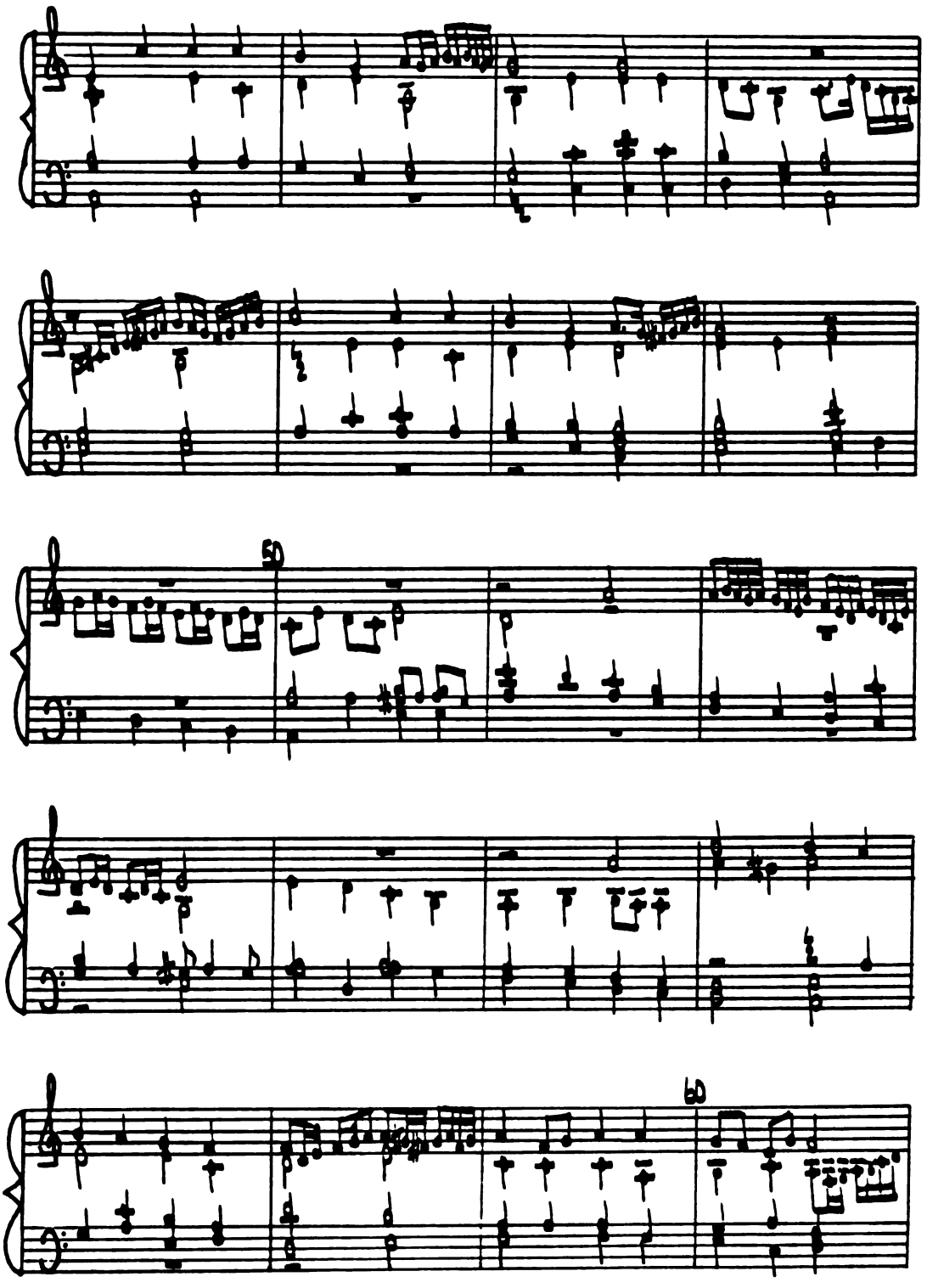

90
100


fol. 19r.
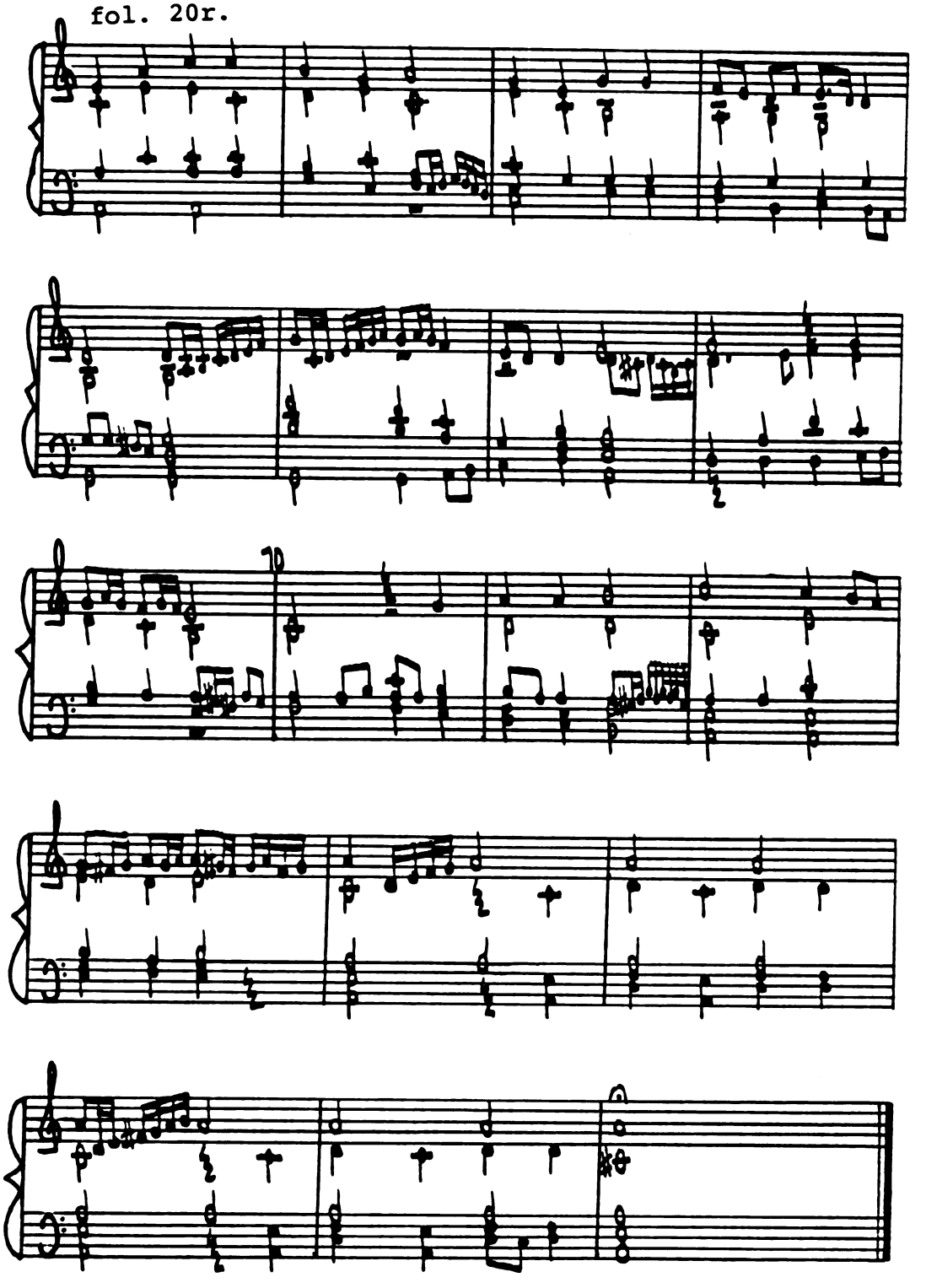
9. Date siceram morentibus
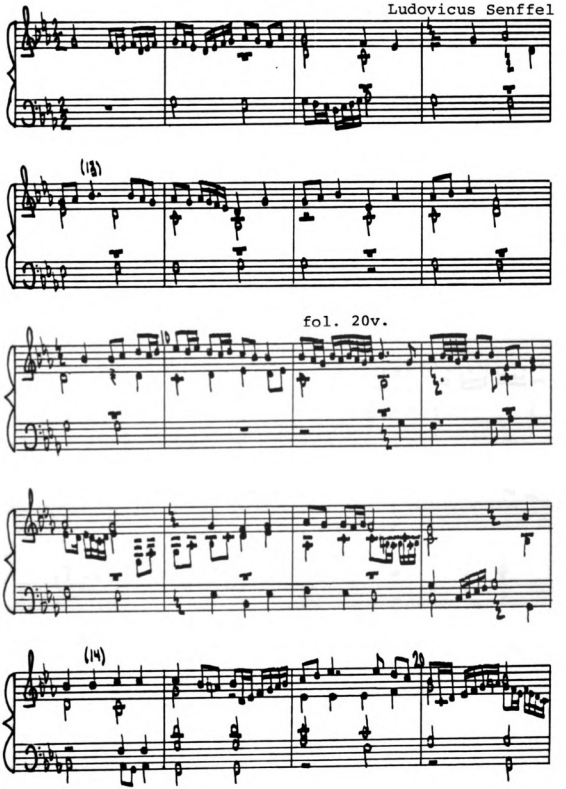



35
40
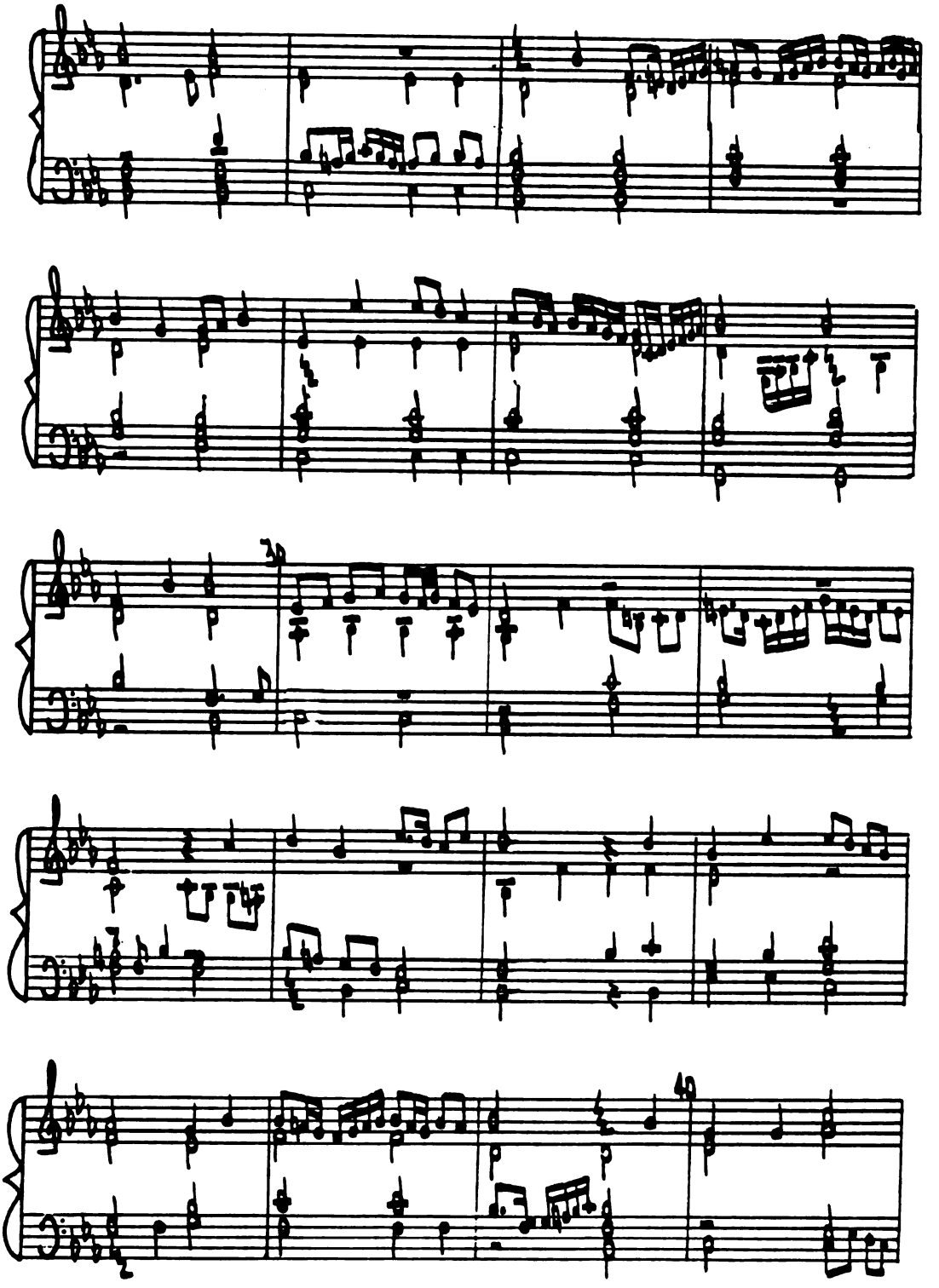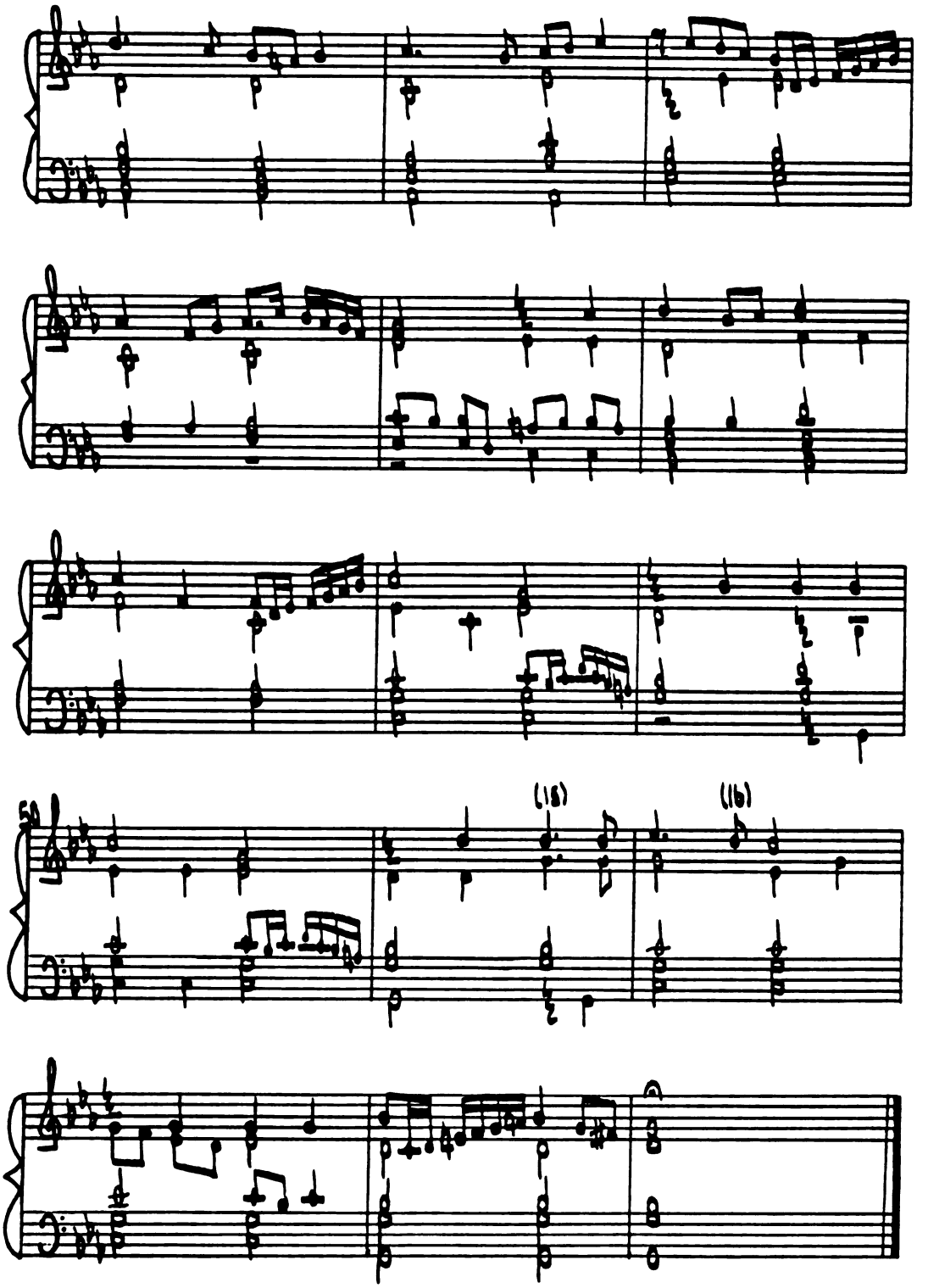


fol. 20r.
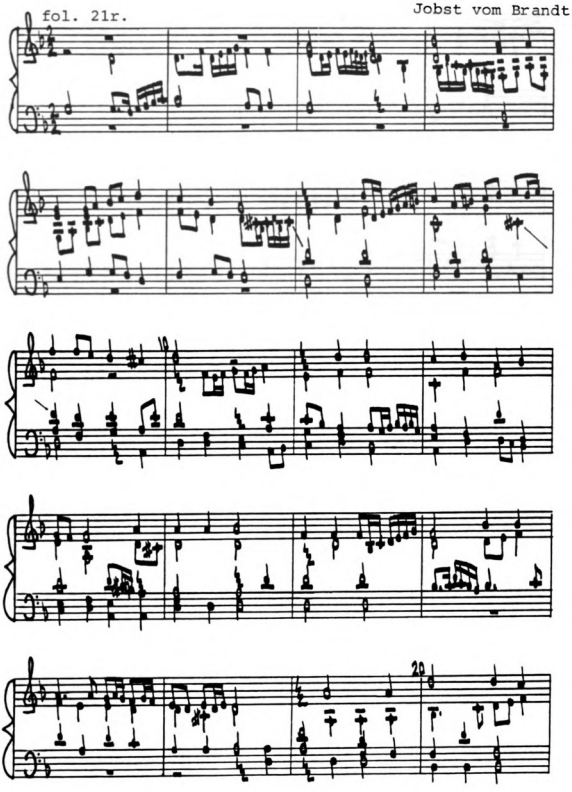


10. Vita in ligno
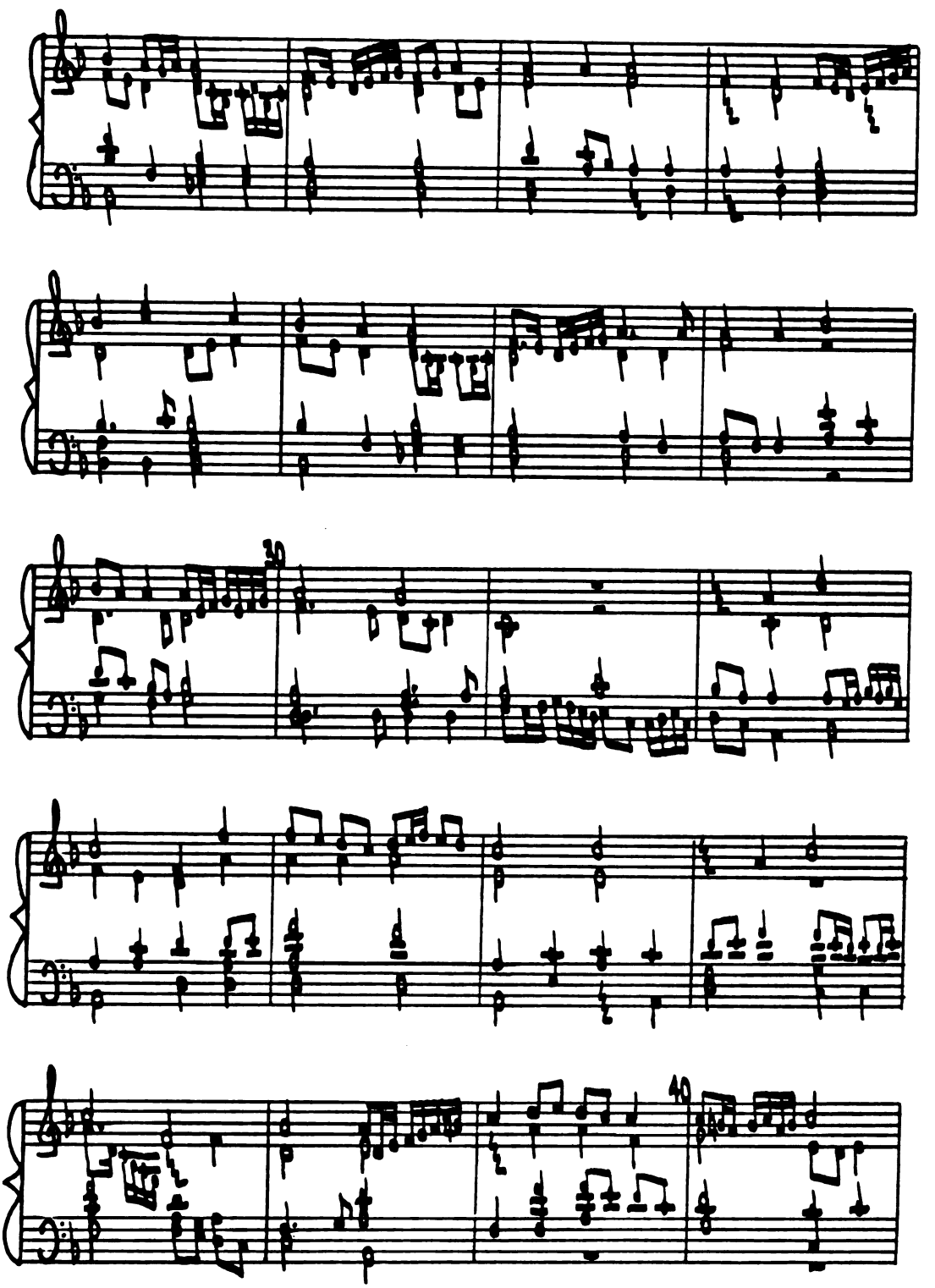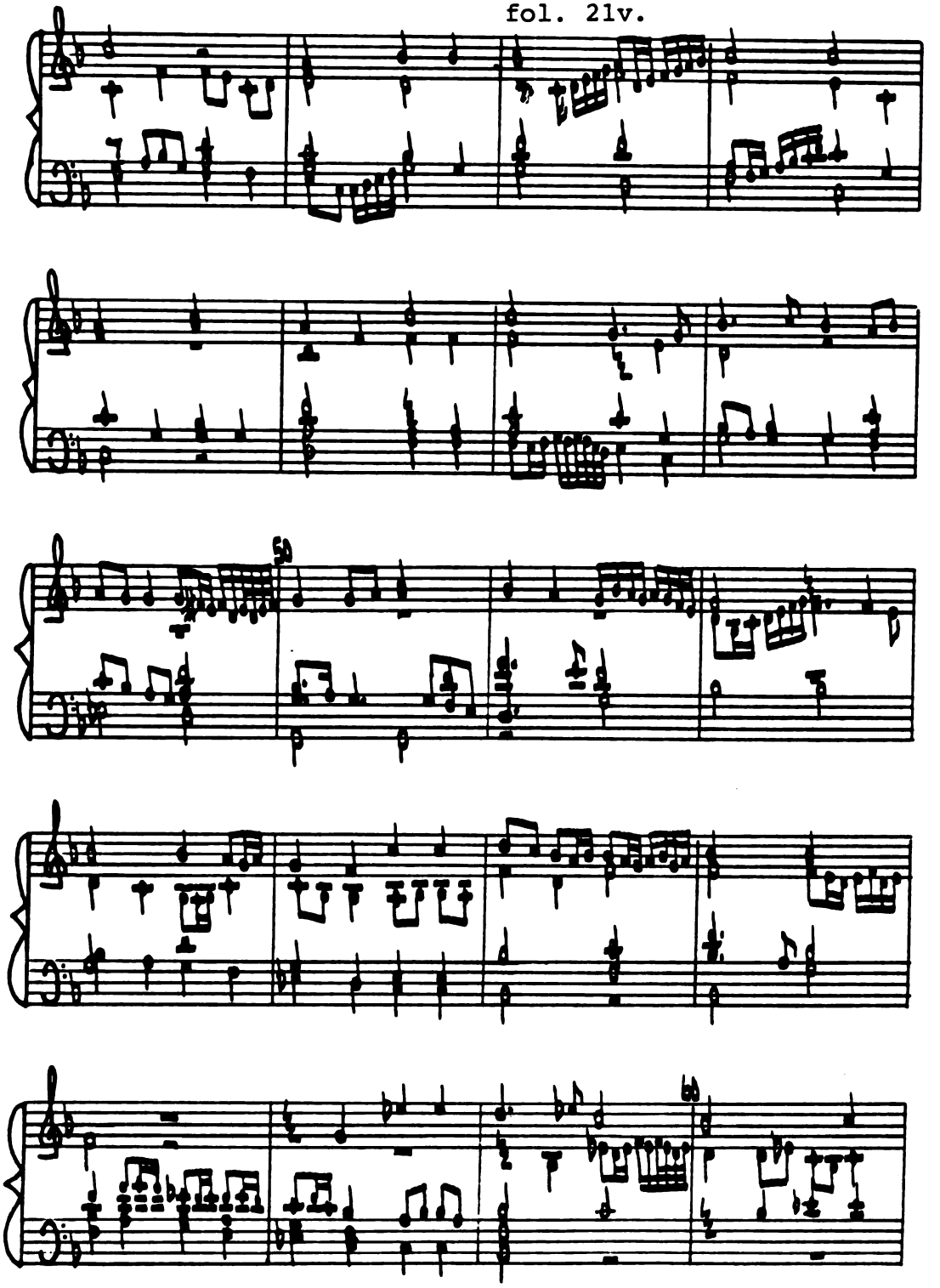





(18)
(16)
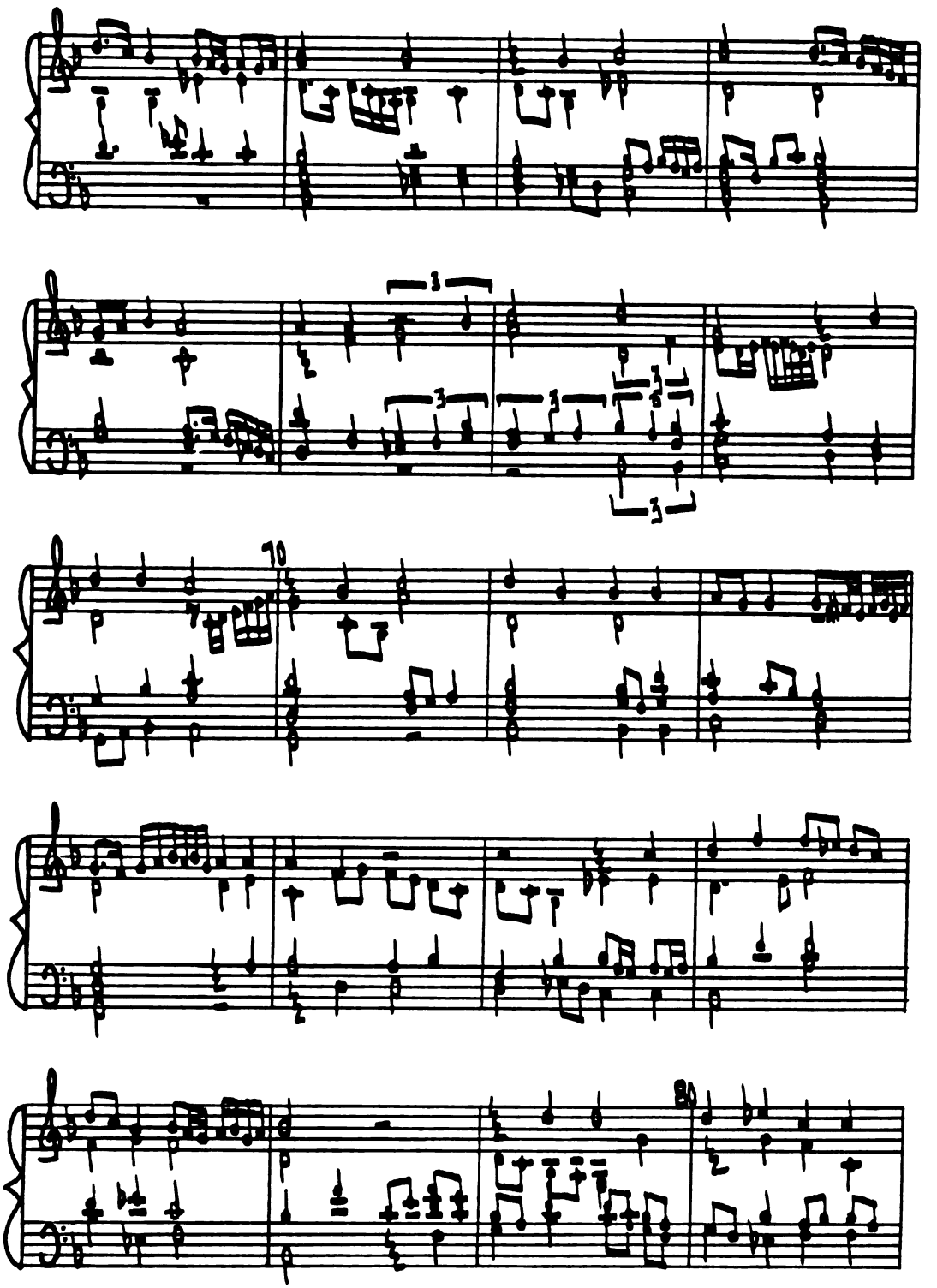
11. Oppressit reducem
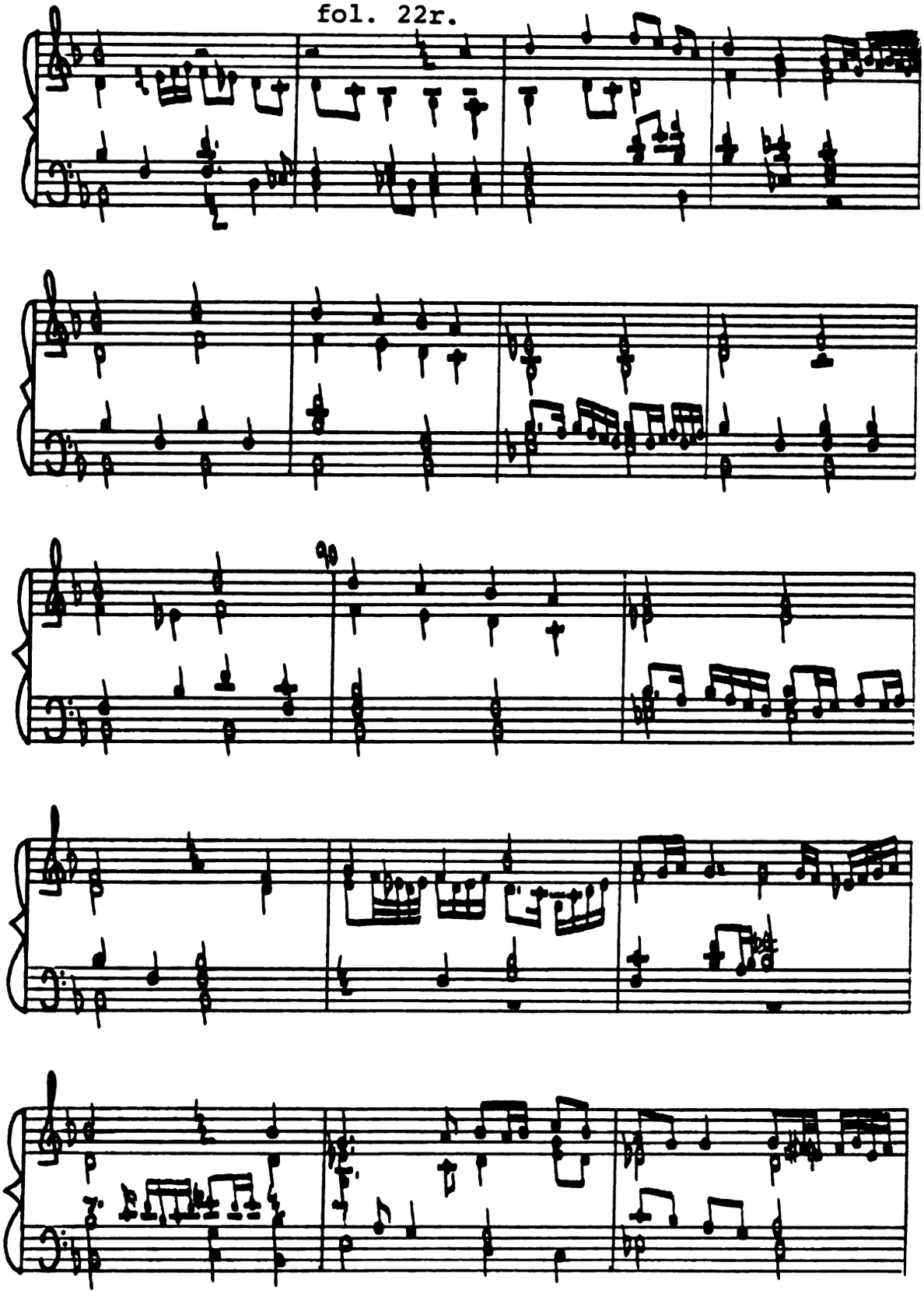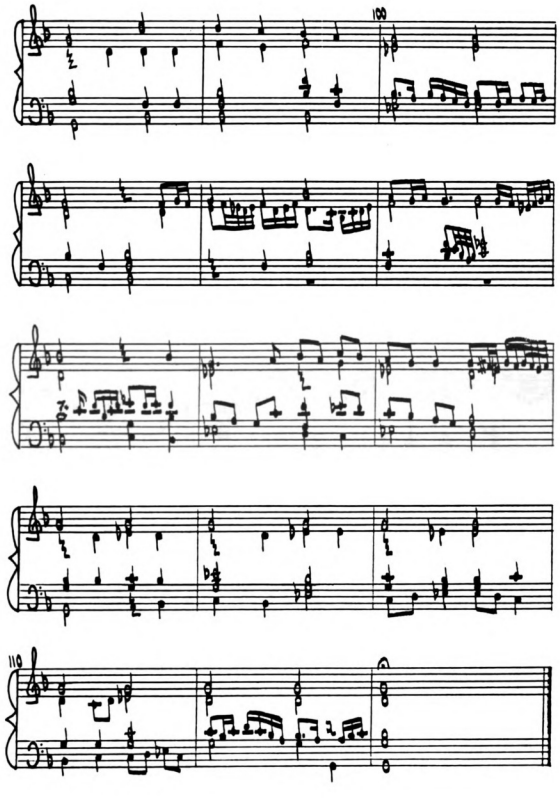




fol. 21v.




70
80

fol. 22r.
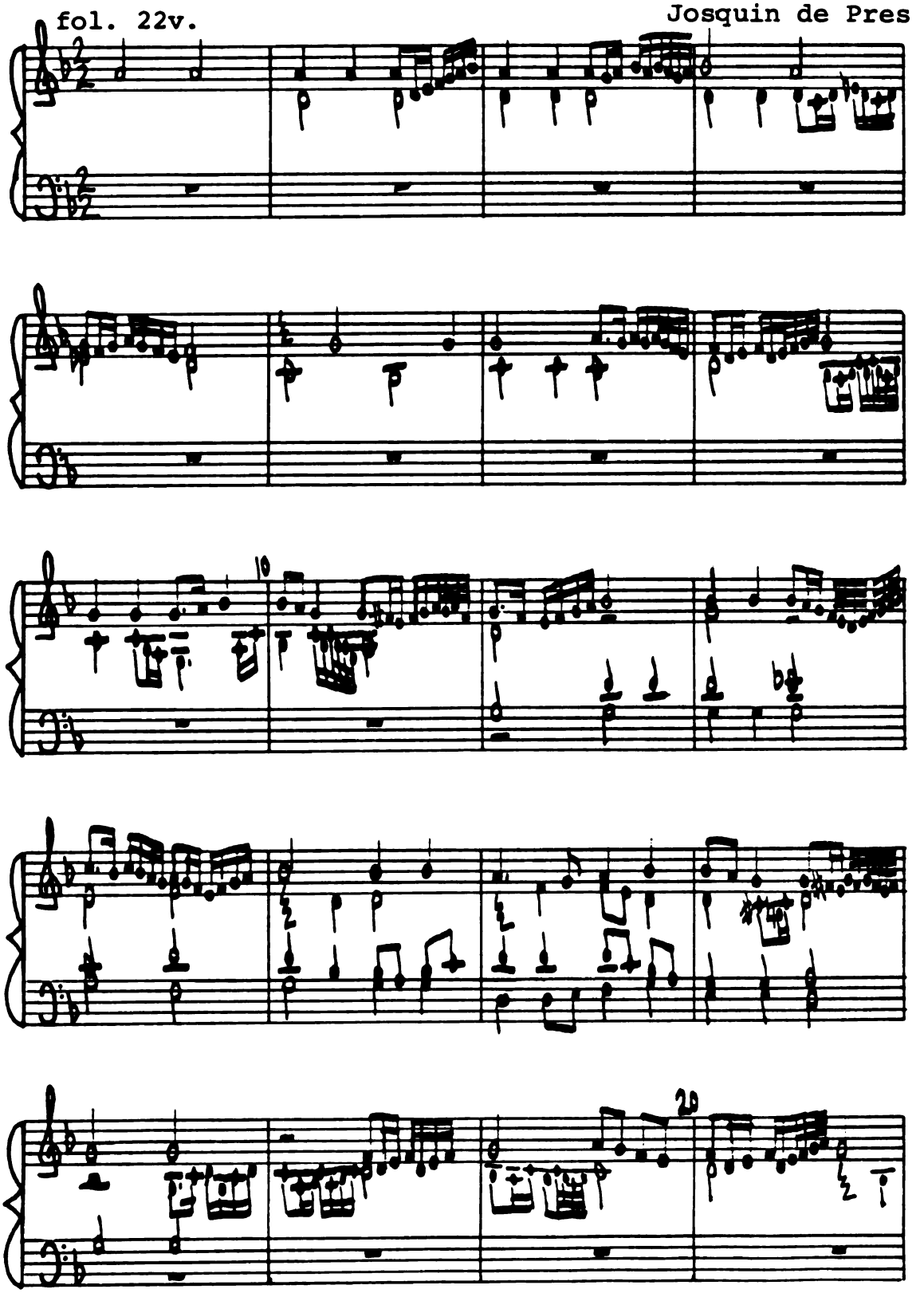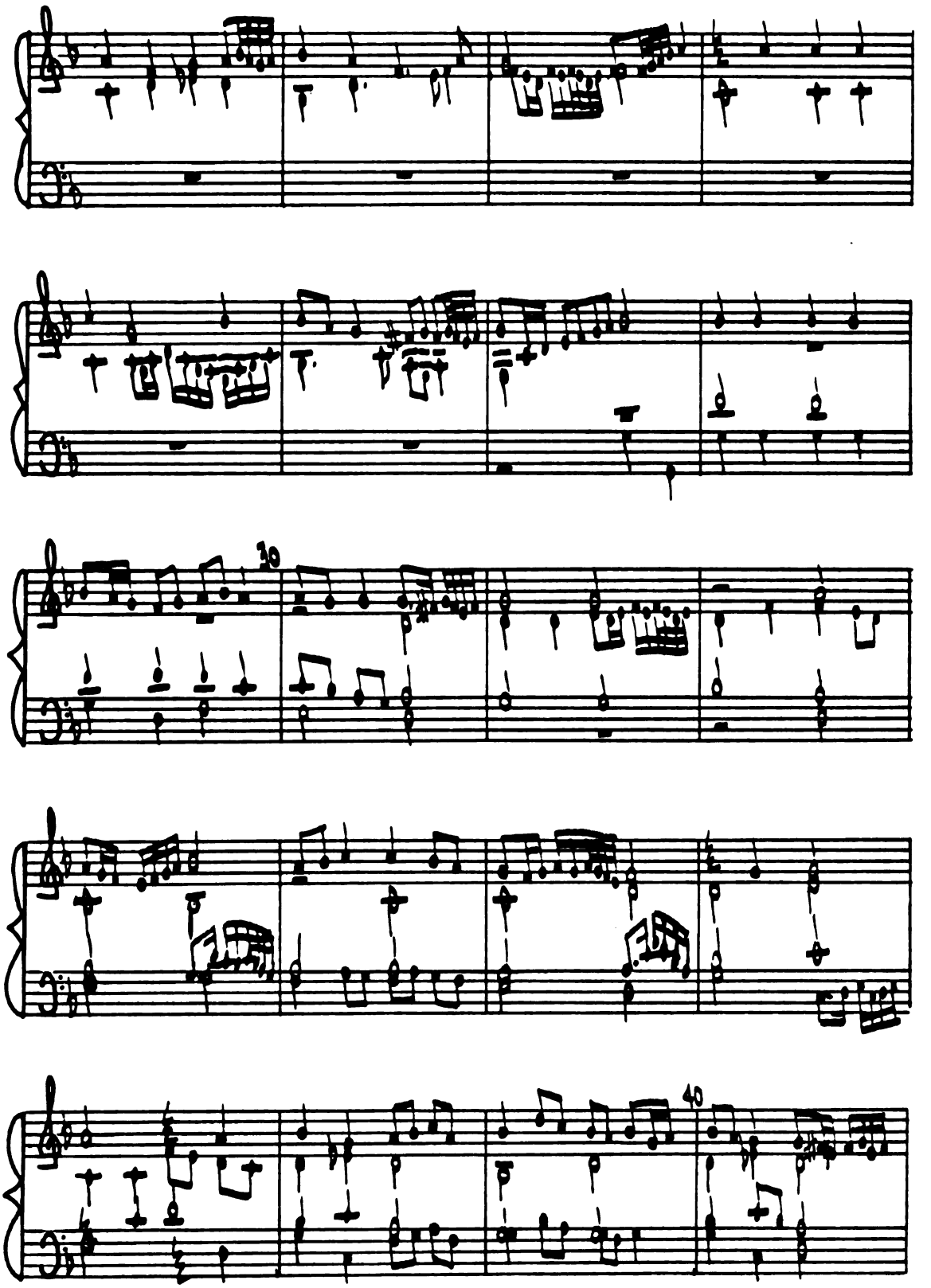




12. In exitu Israel de Egipto
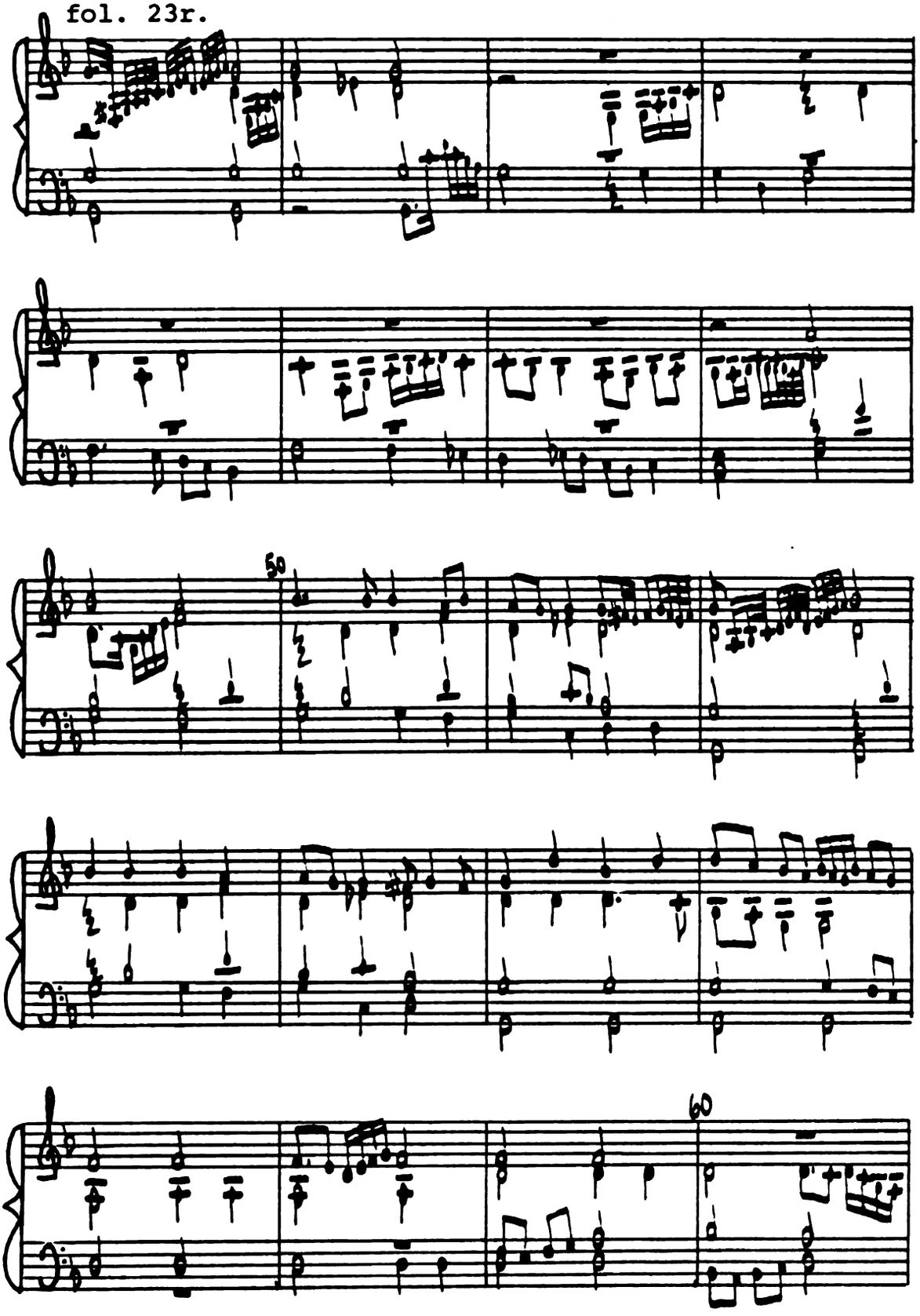
fol. 22v.
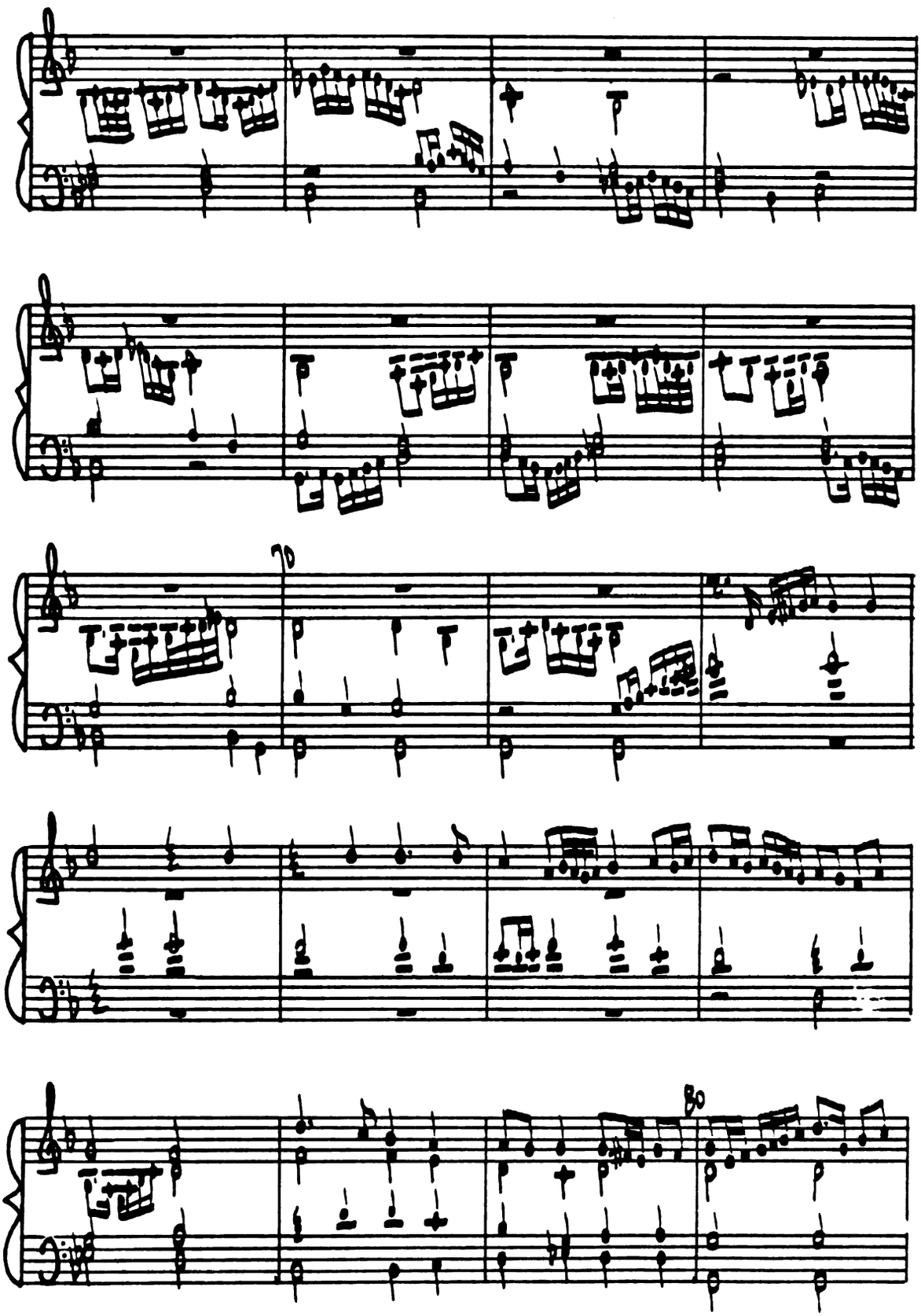
Josquin de Pres
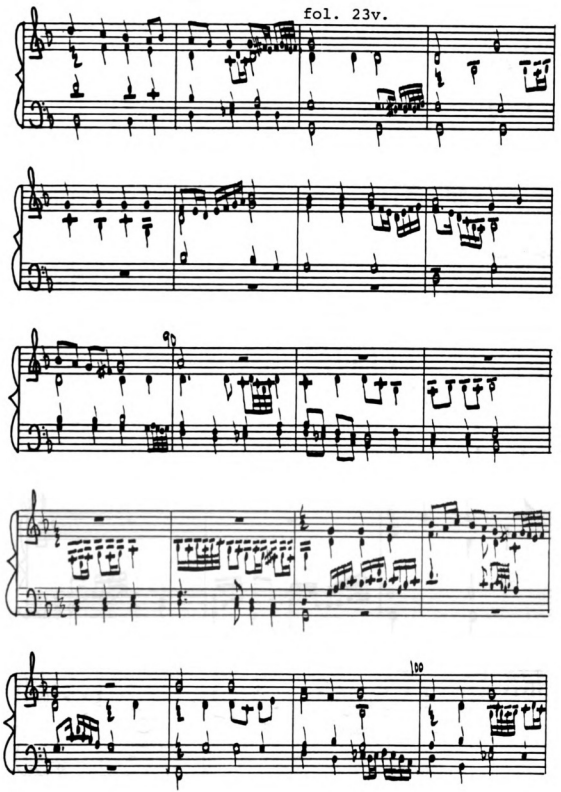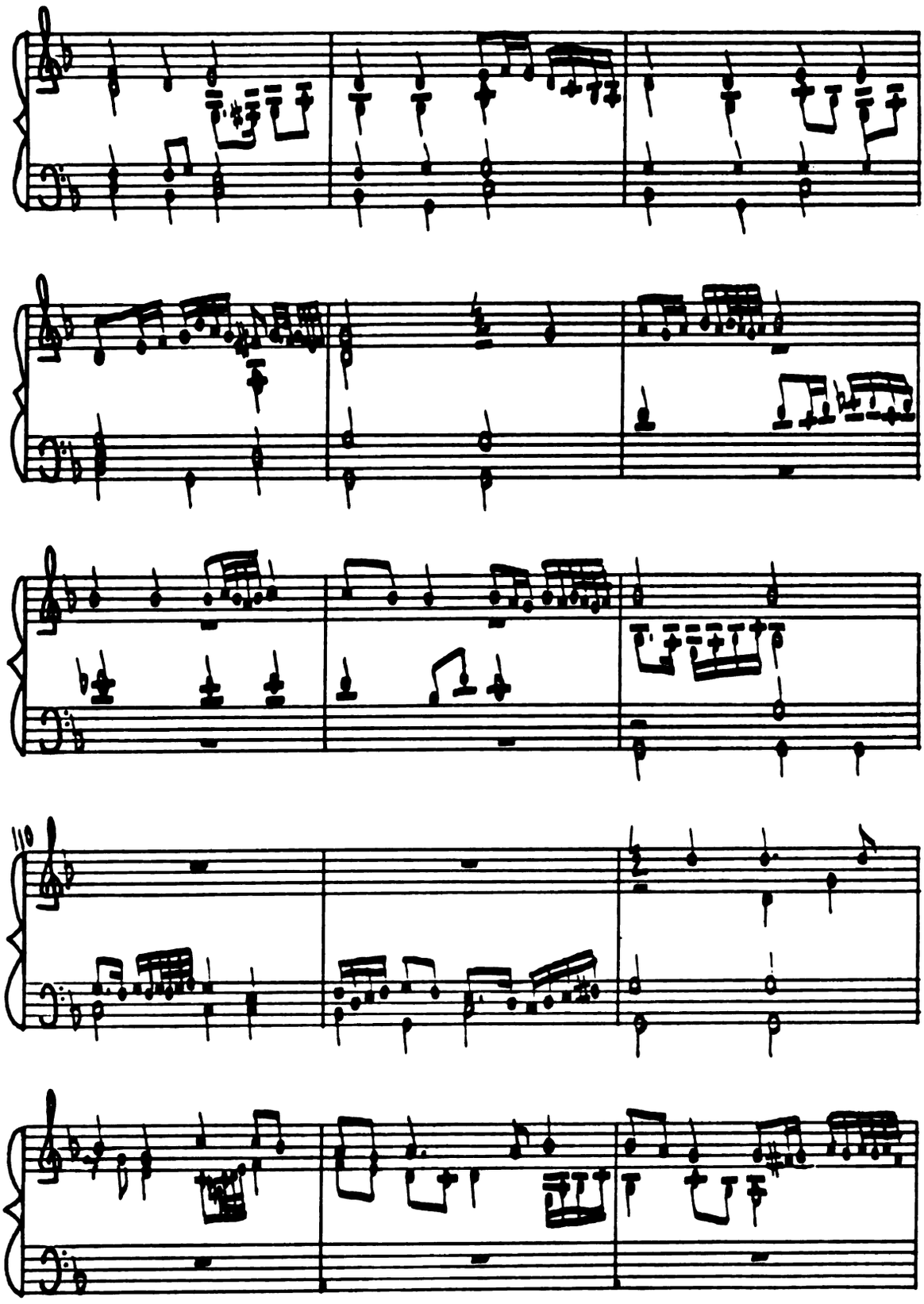



30
40
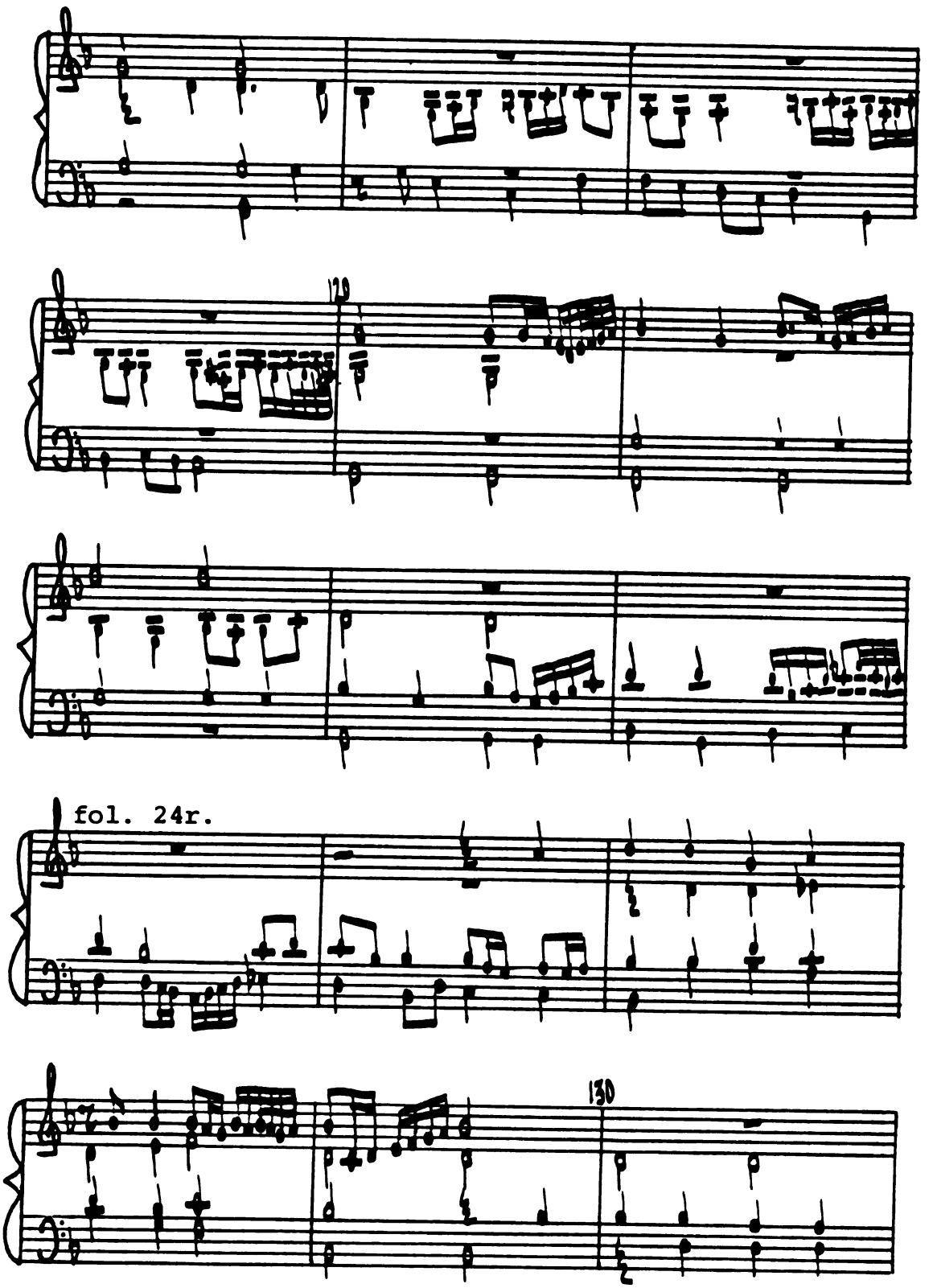
fol. 23r.
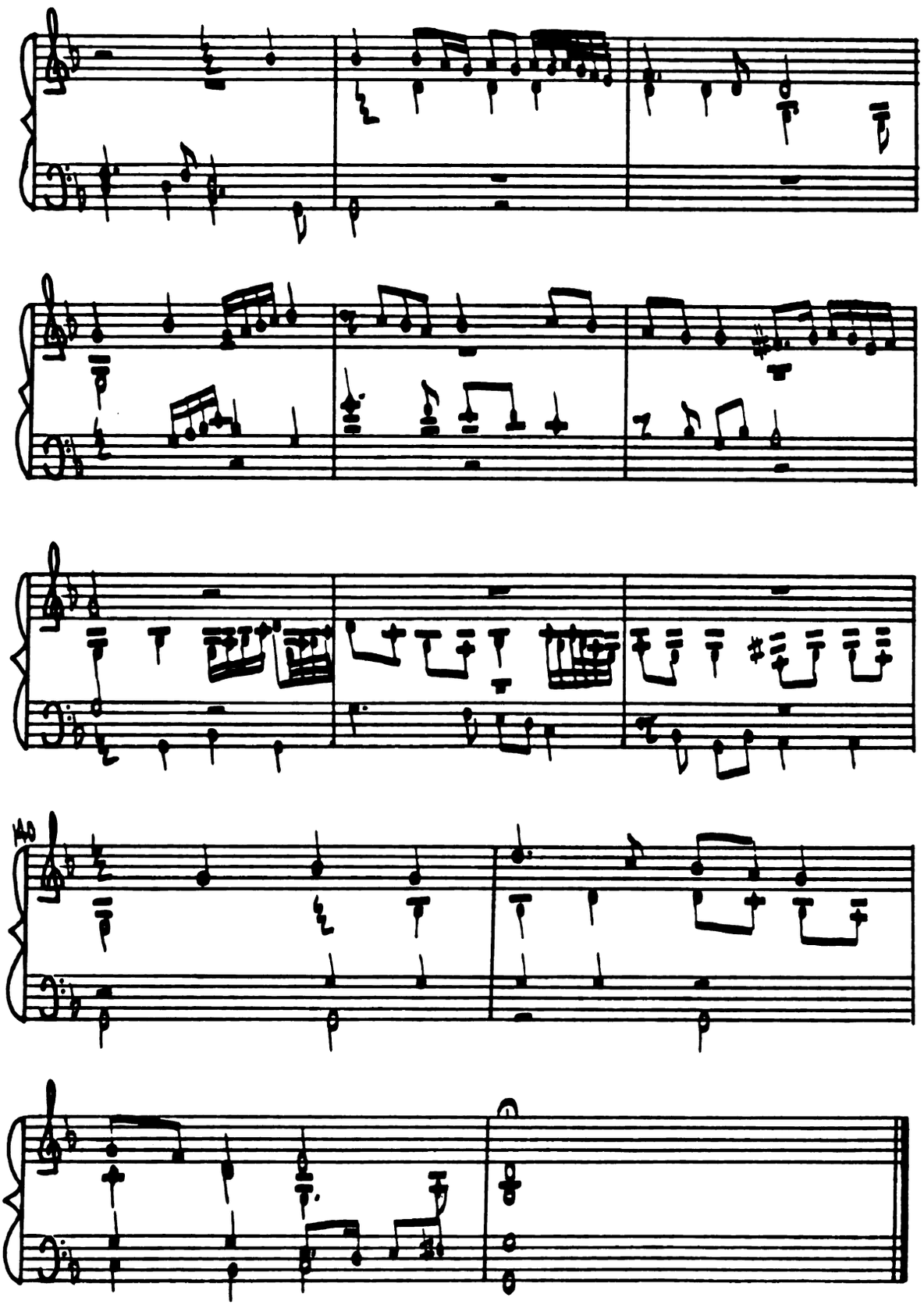





fol. 23v.
100

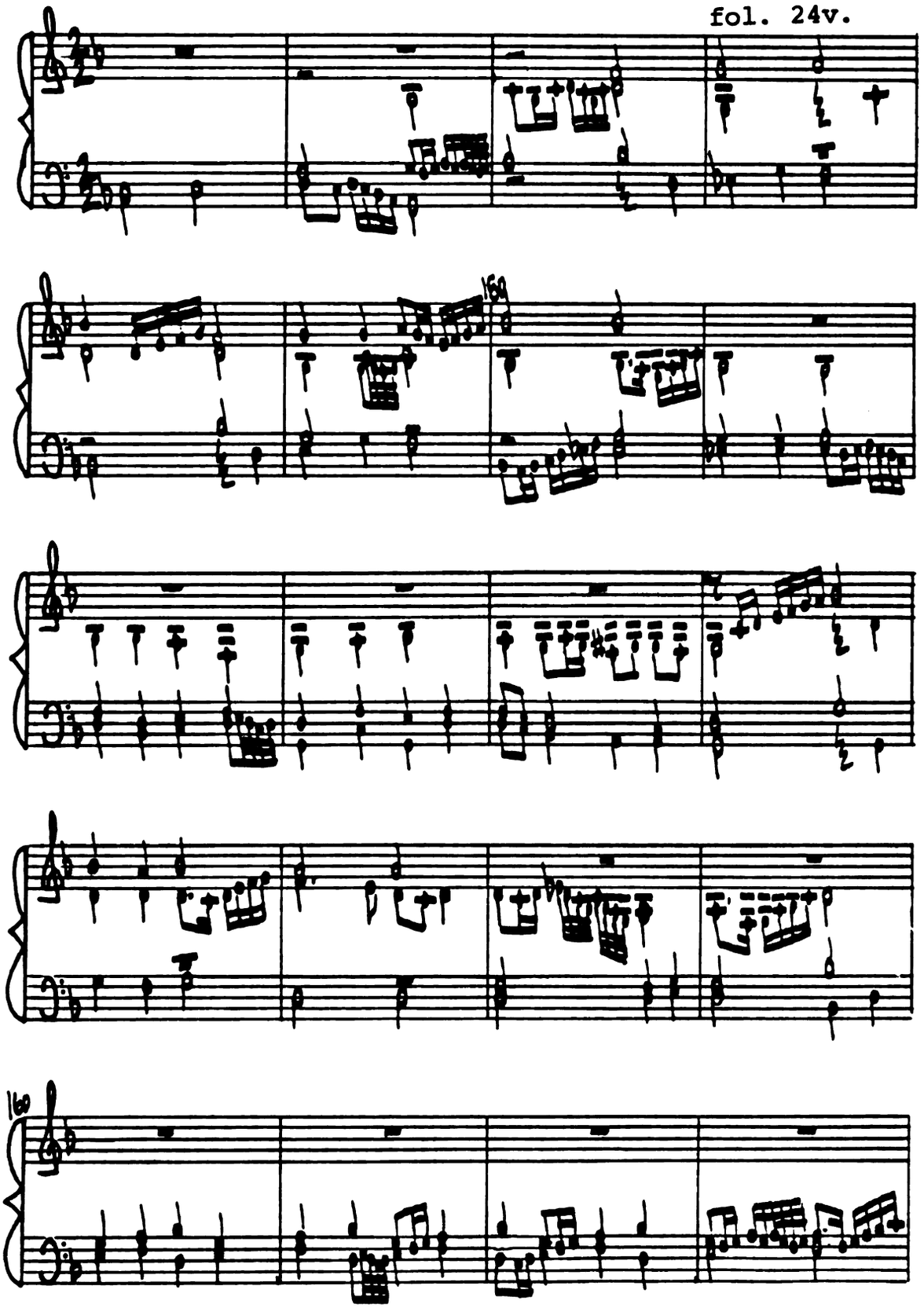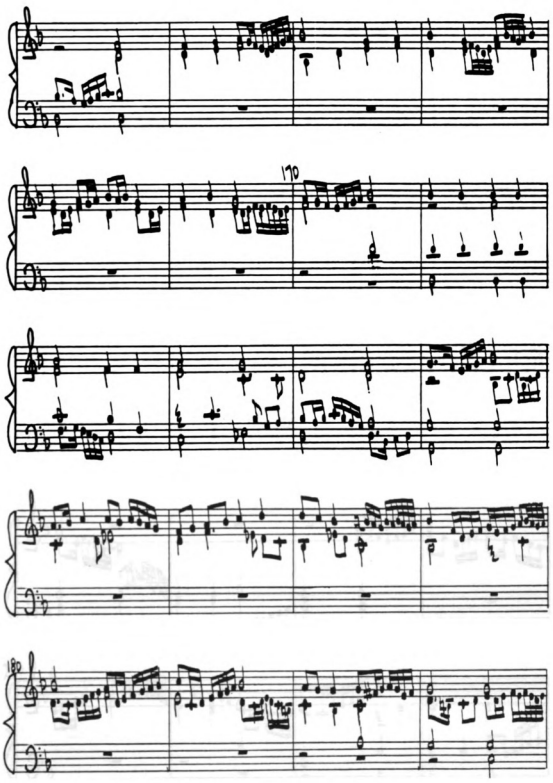



fol. 24r.
130
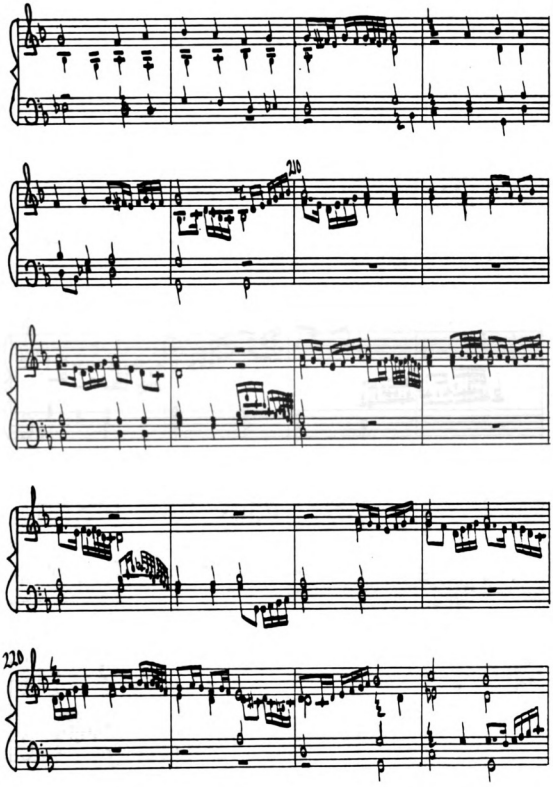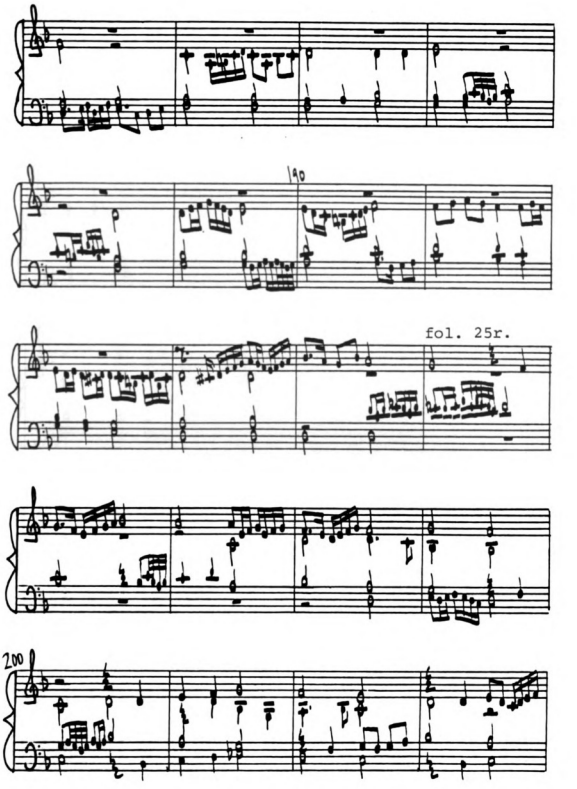


Secunda Pars
Deus autem noster
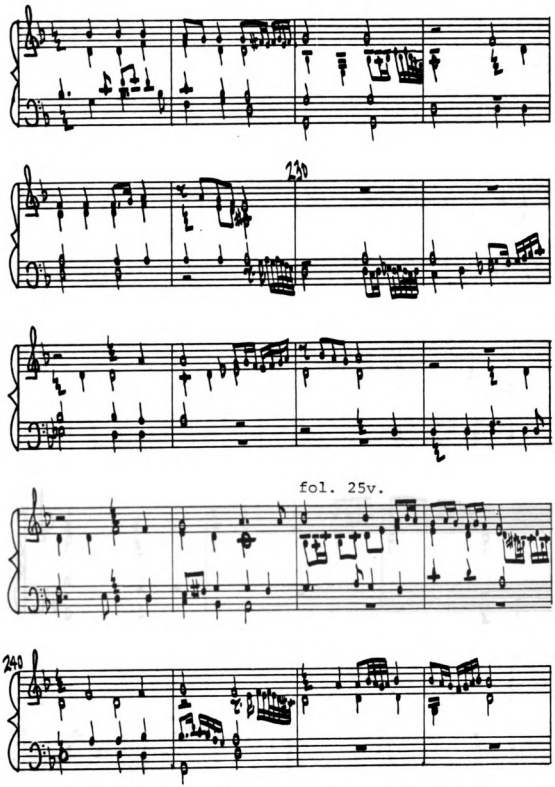
fol. 24v.
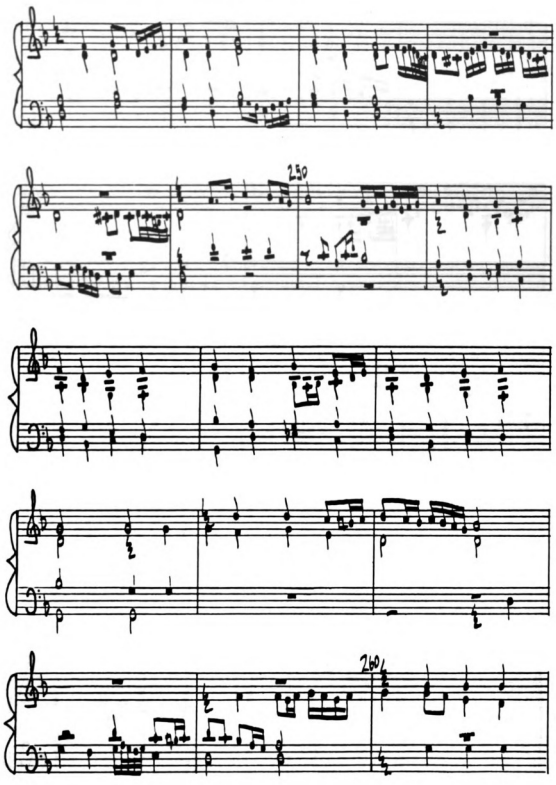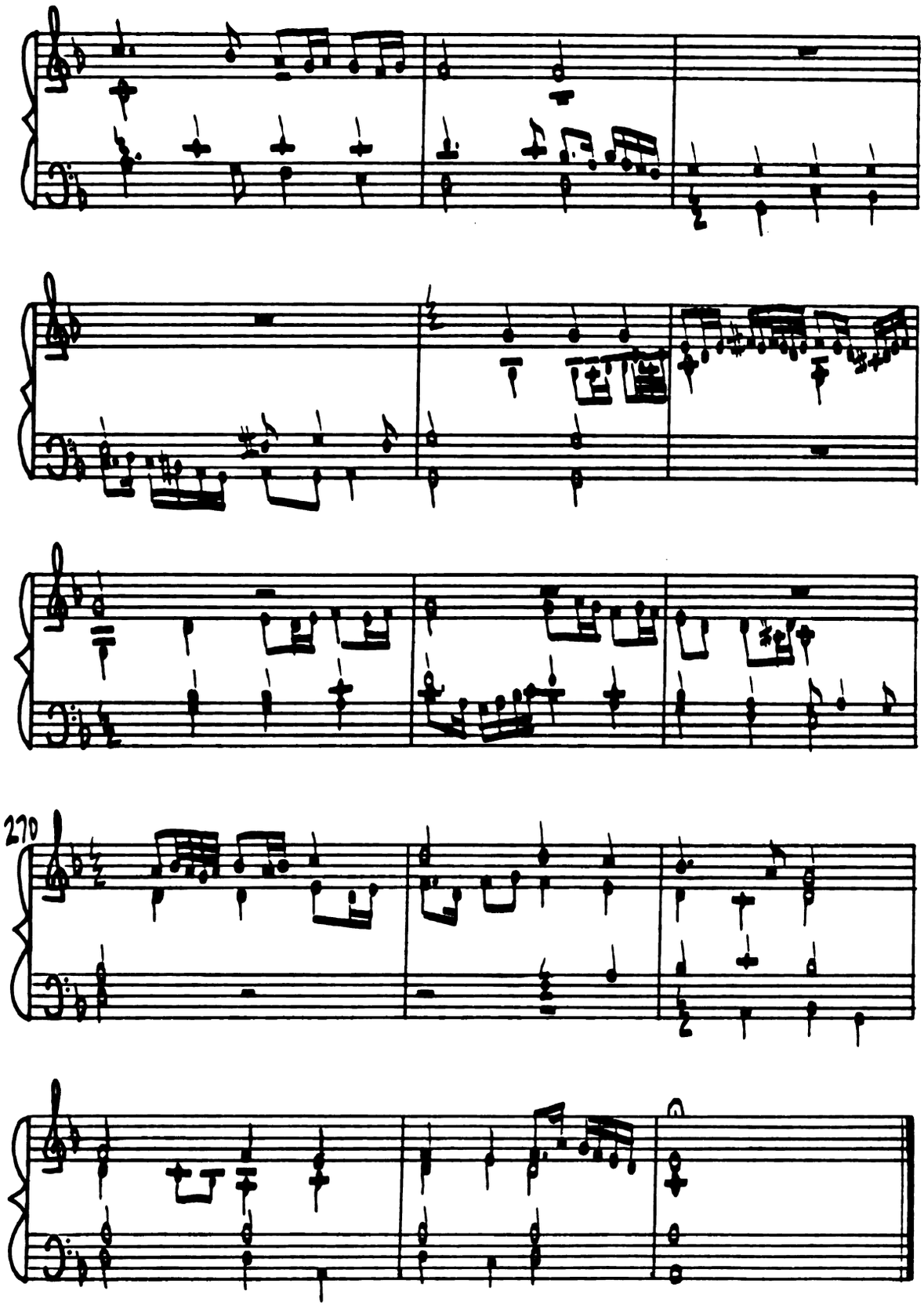



170


220
220


140
fol. 25r.
200
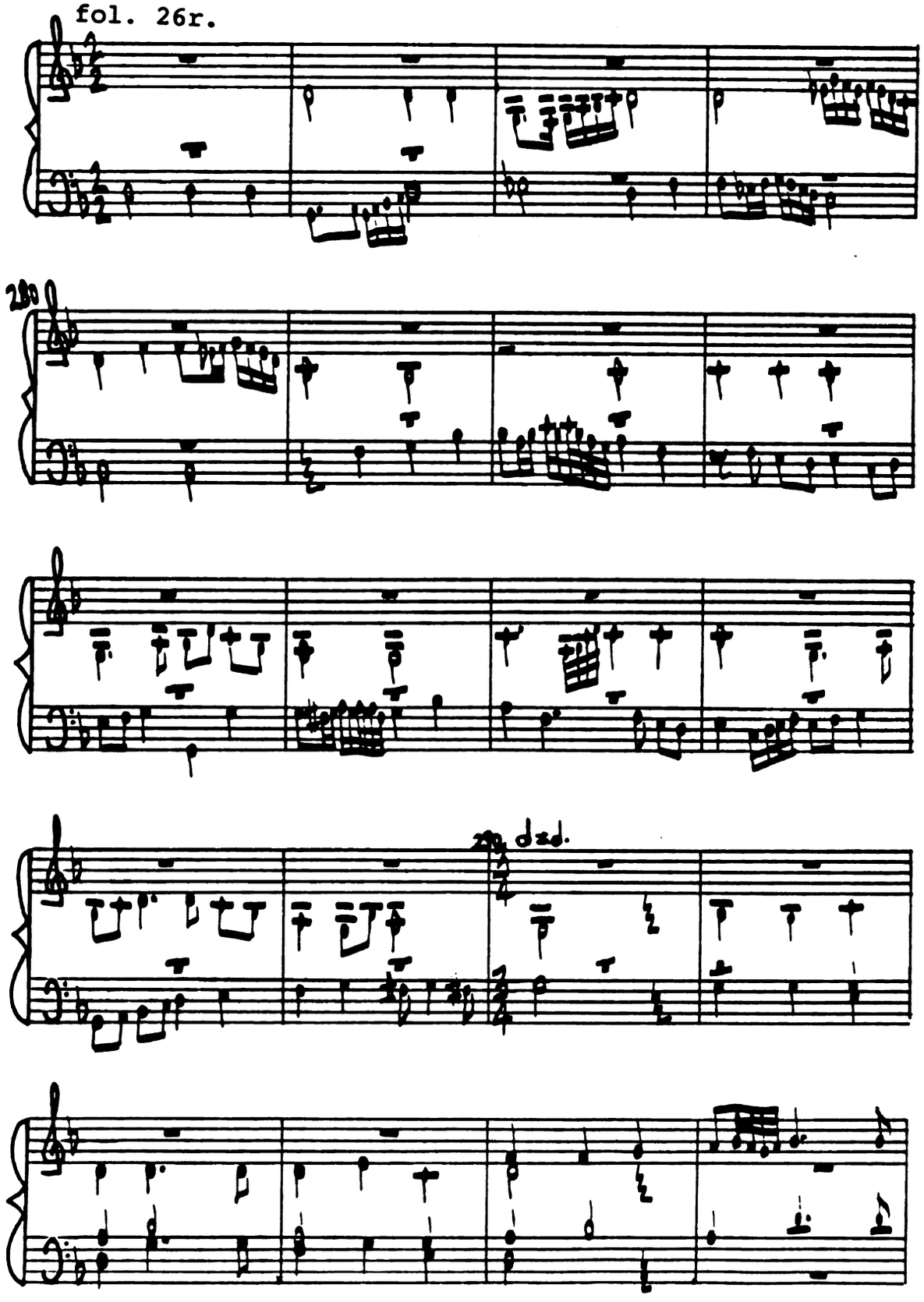

230
fol. 25v.
240
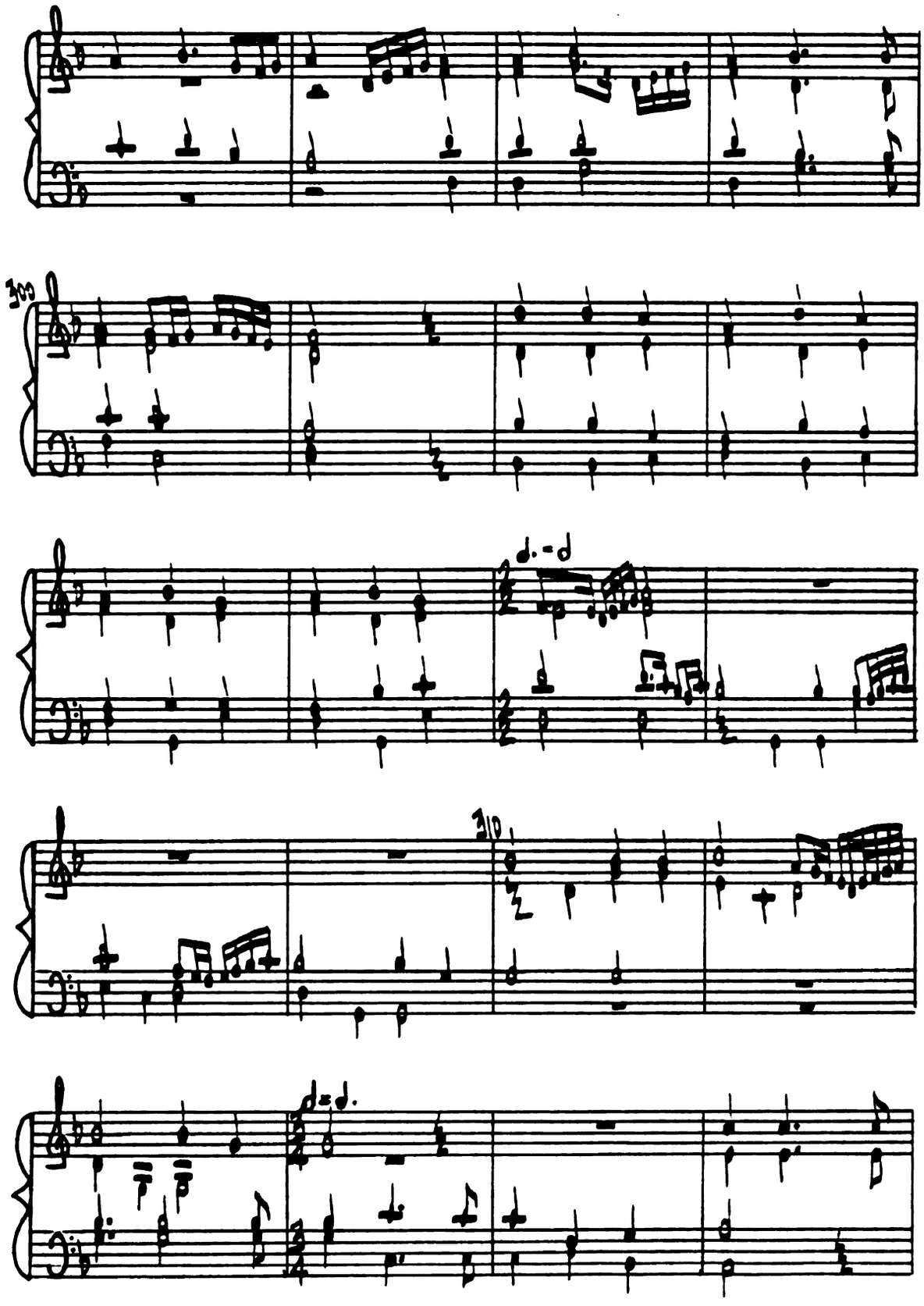

250
260

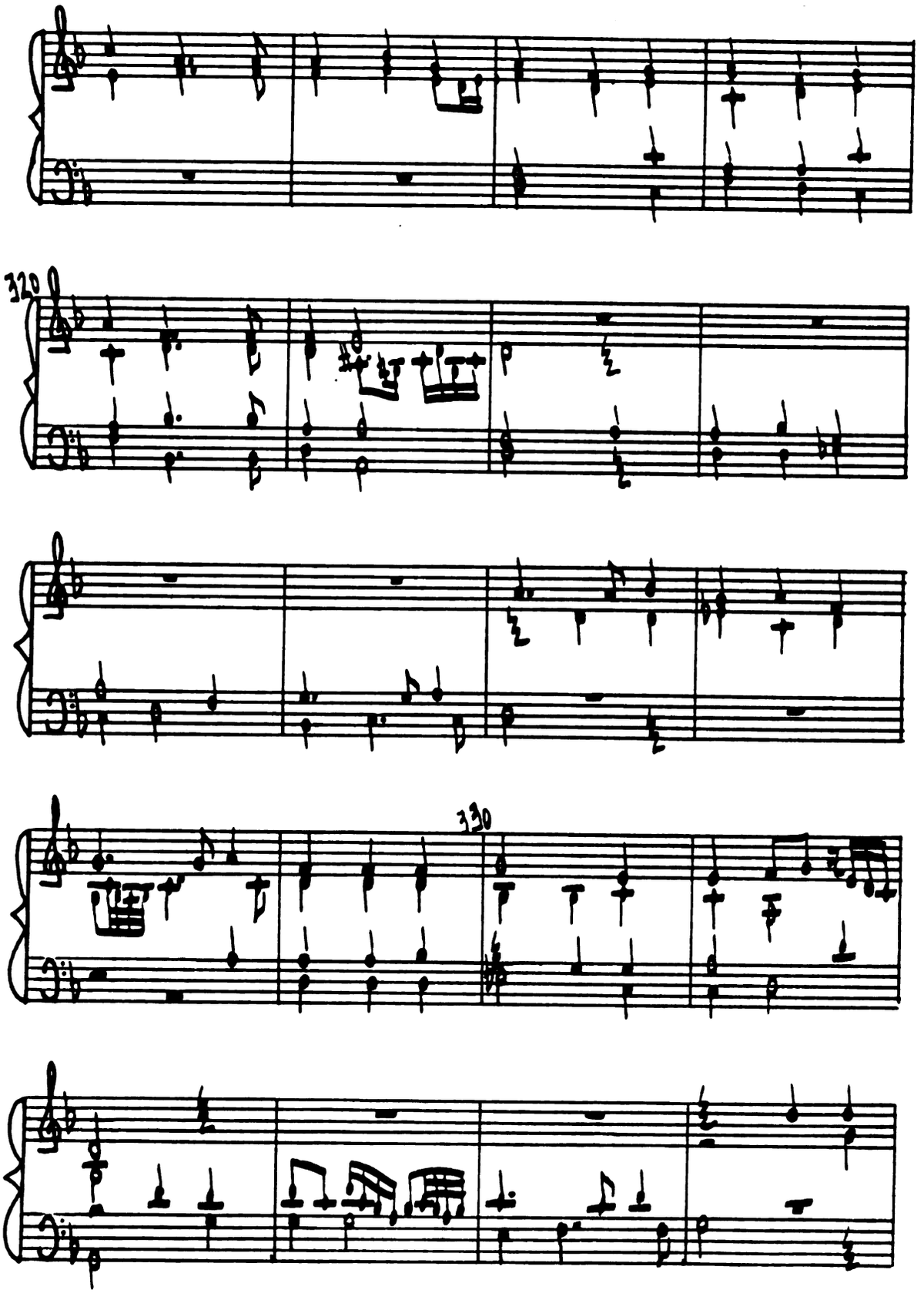

270
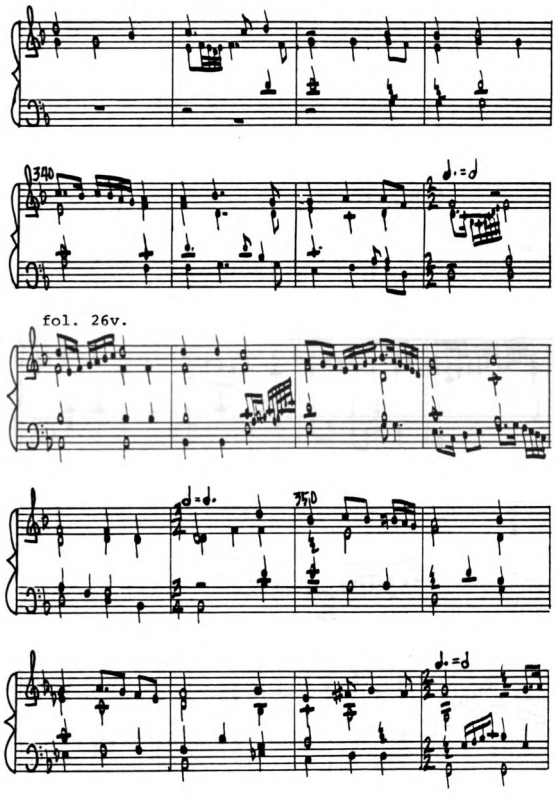
Tertia Pars
Dominus memor fuit
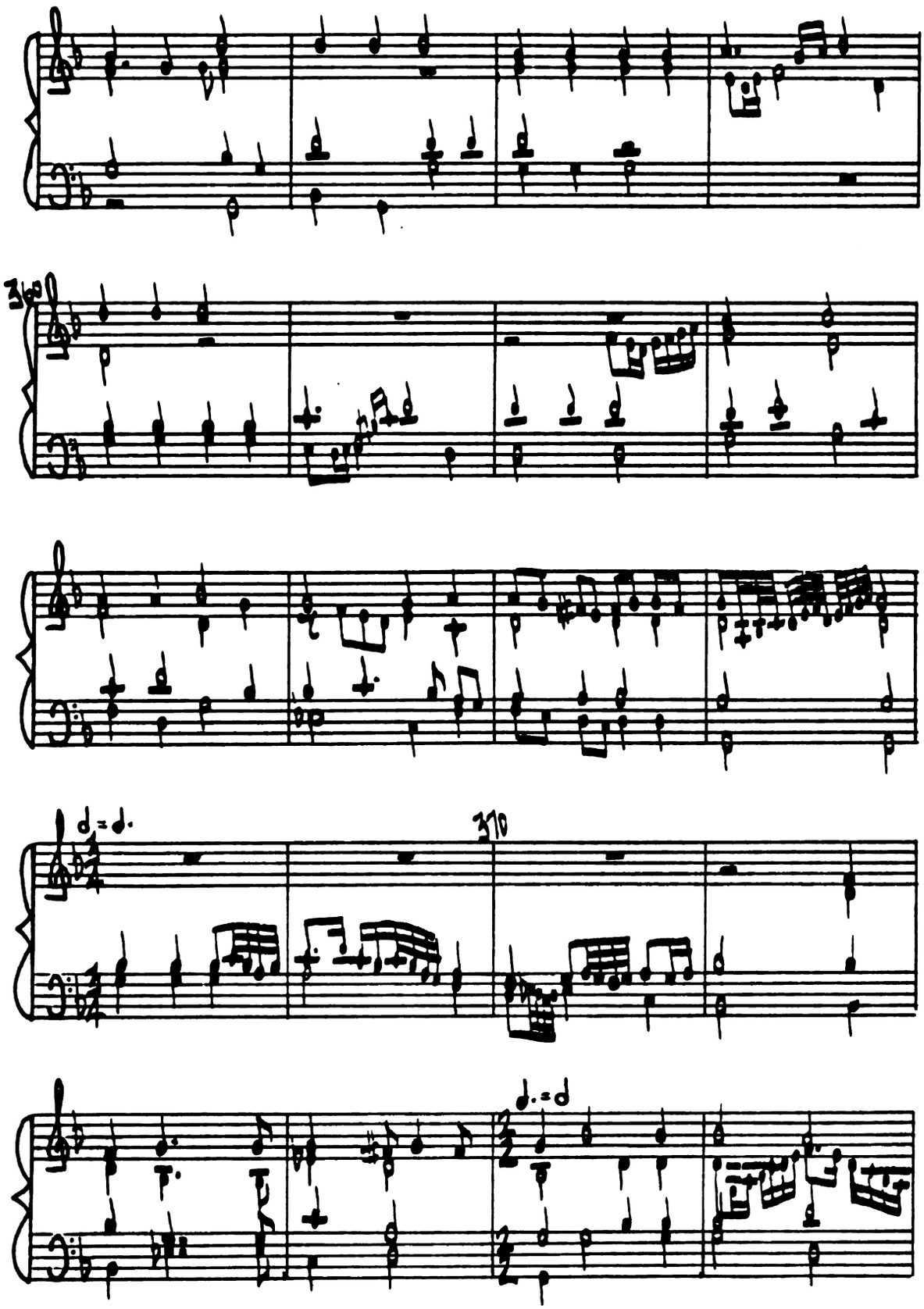
fol. 26r.
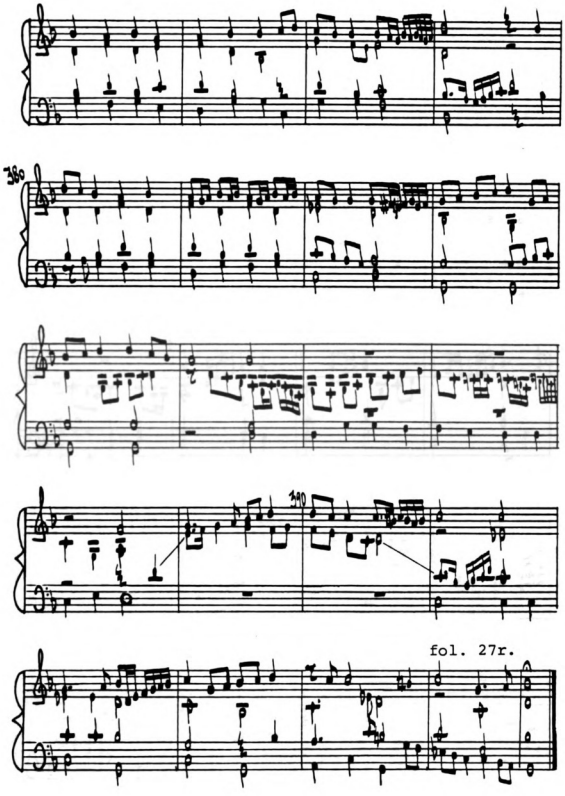



300
d.-d
310
d=d.


320
330
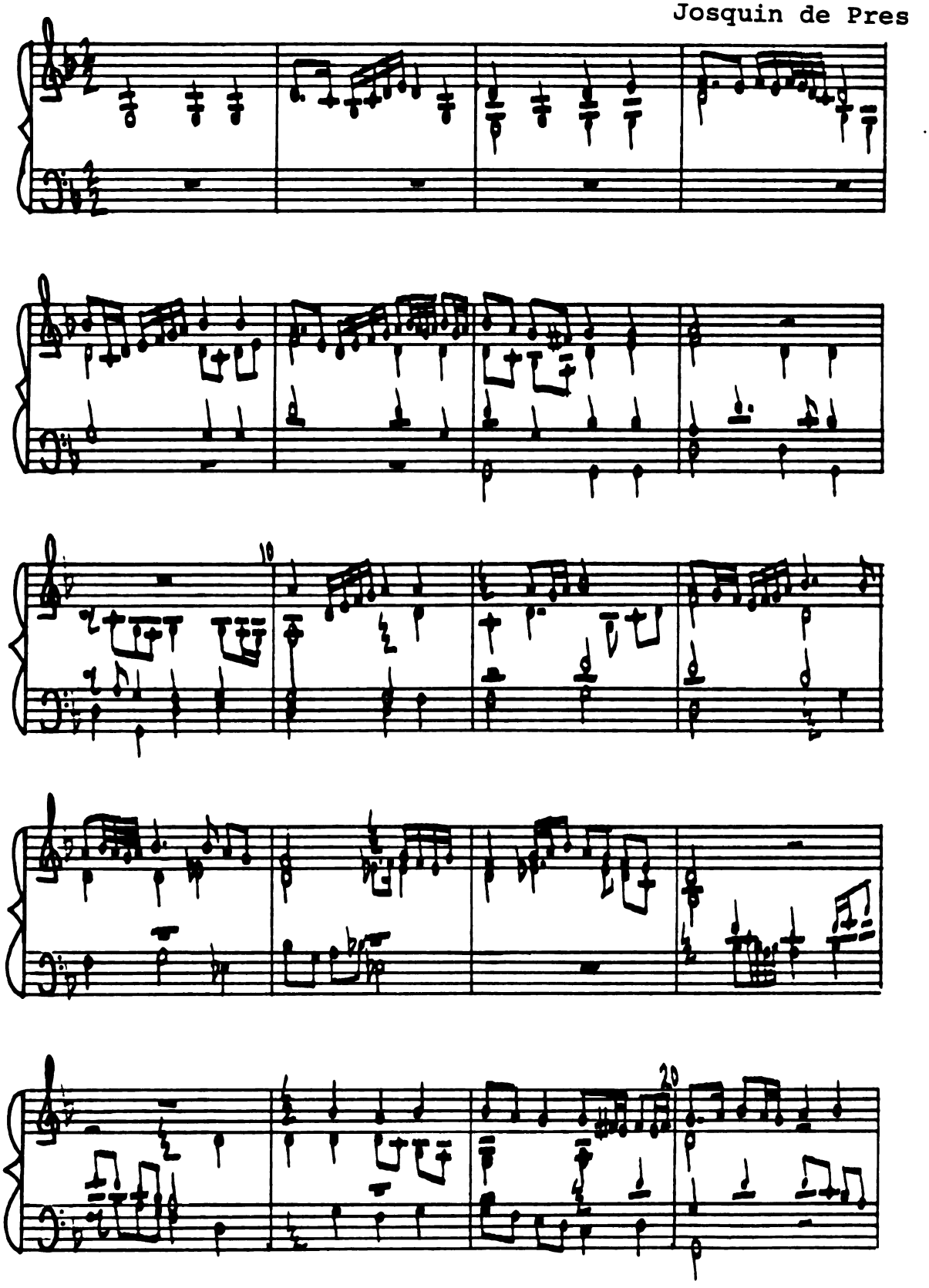

340
fol. 26v.
340
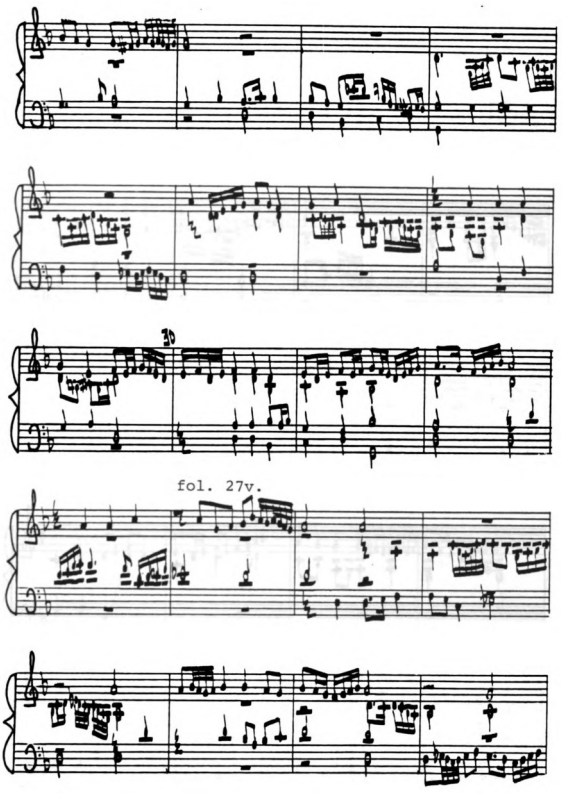

360
d = d.
370
d. = d


380
390
fol. 27r.
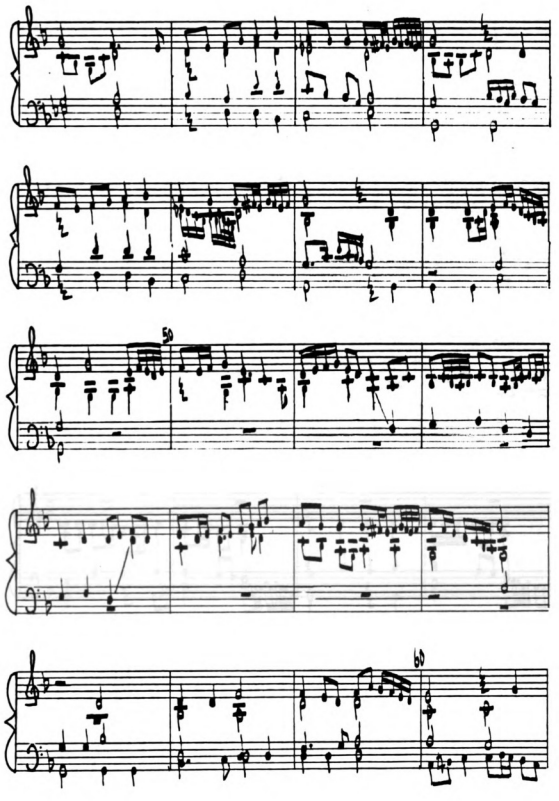
13. Qui habitat
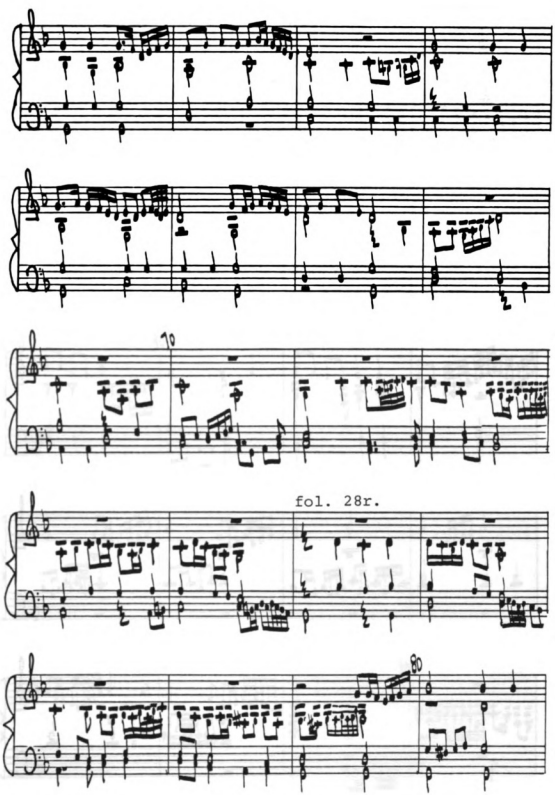
Josquin de Pres
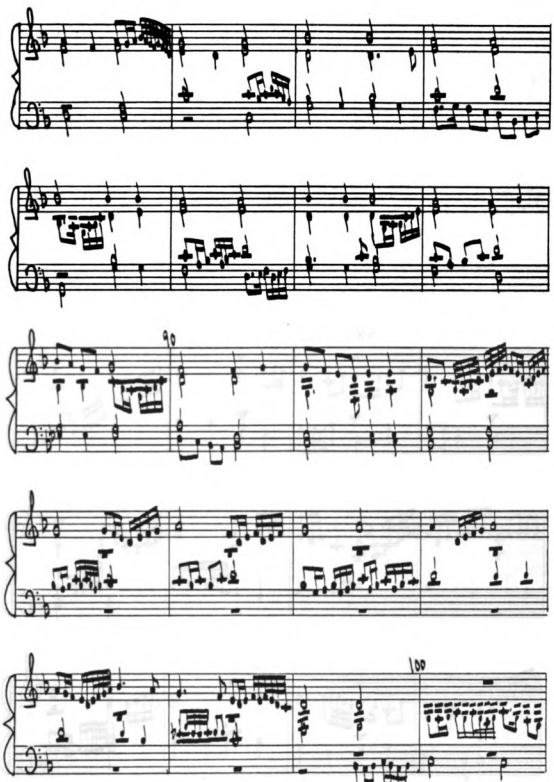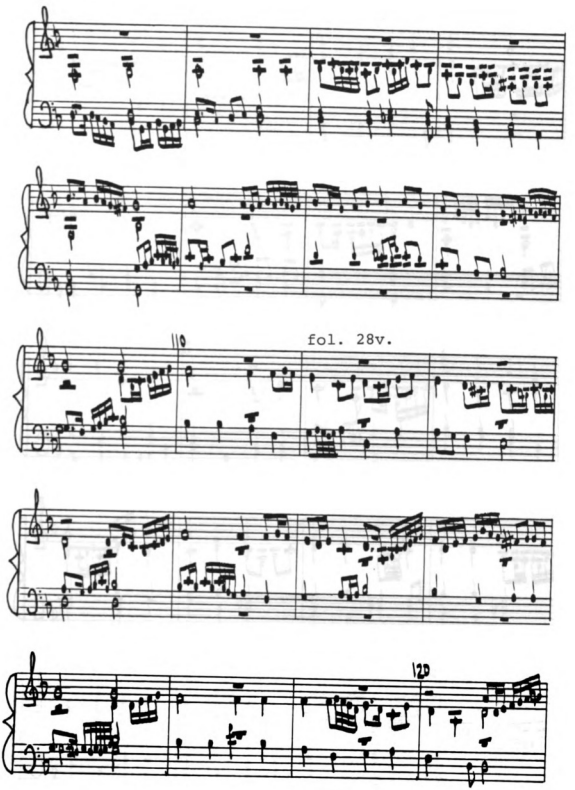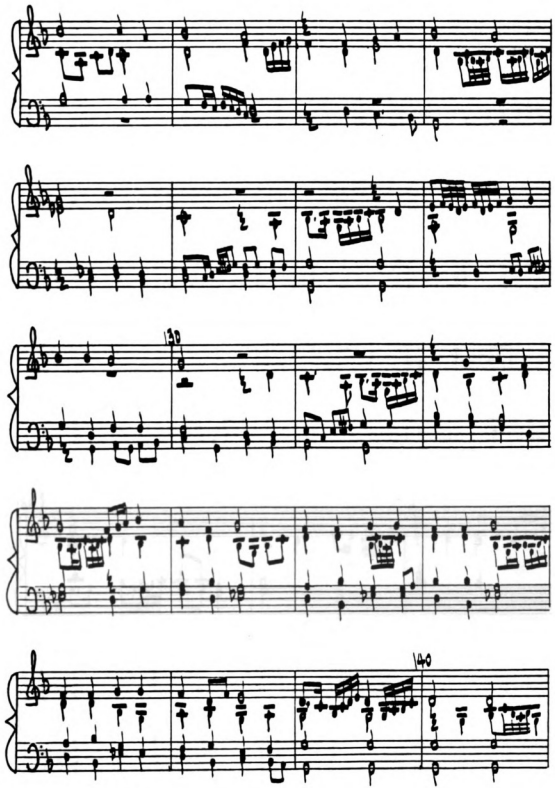




fol. 27v.
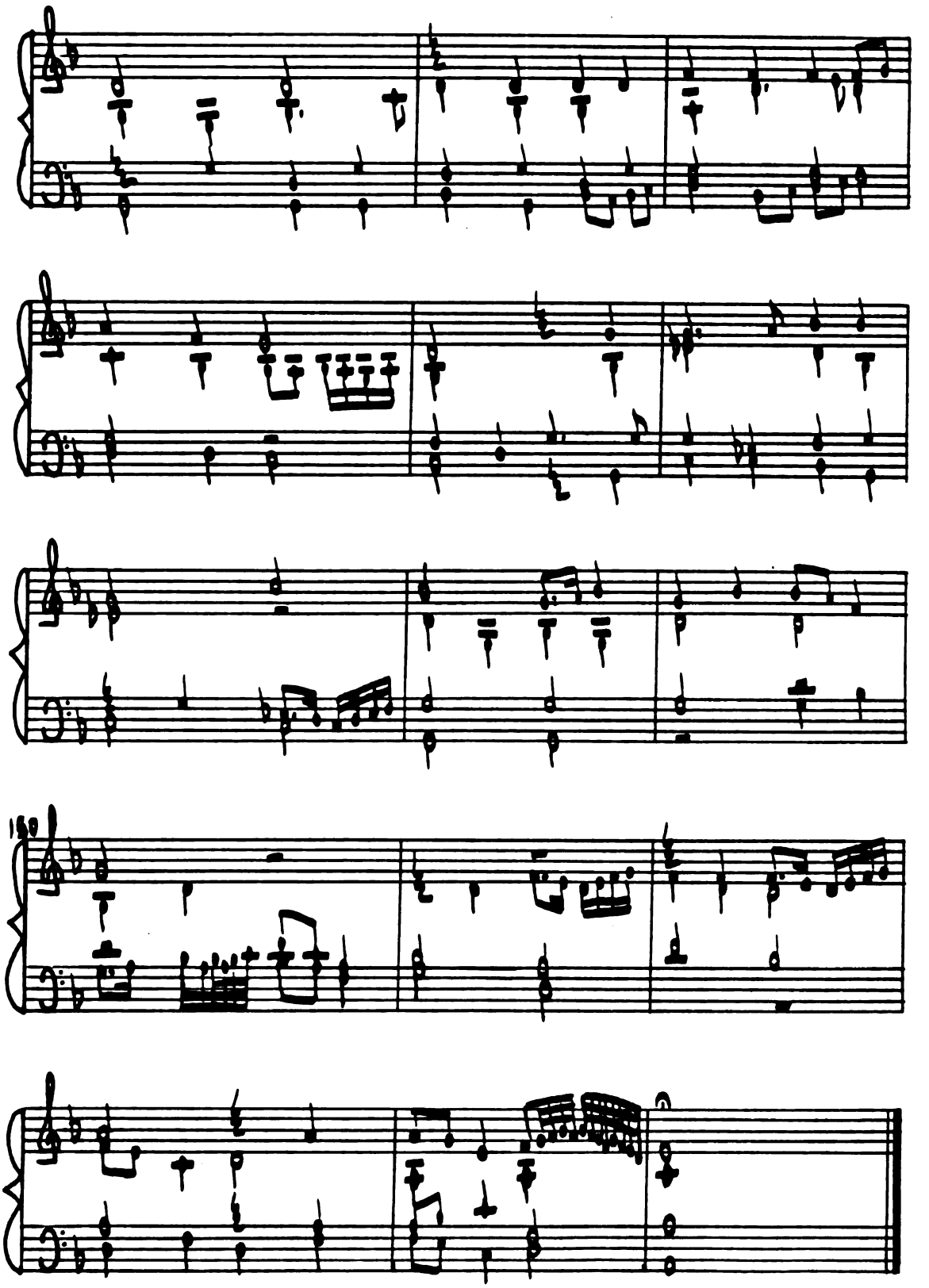



70
fol. 28r.
80

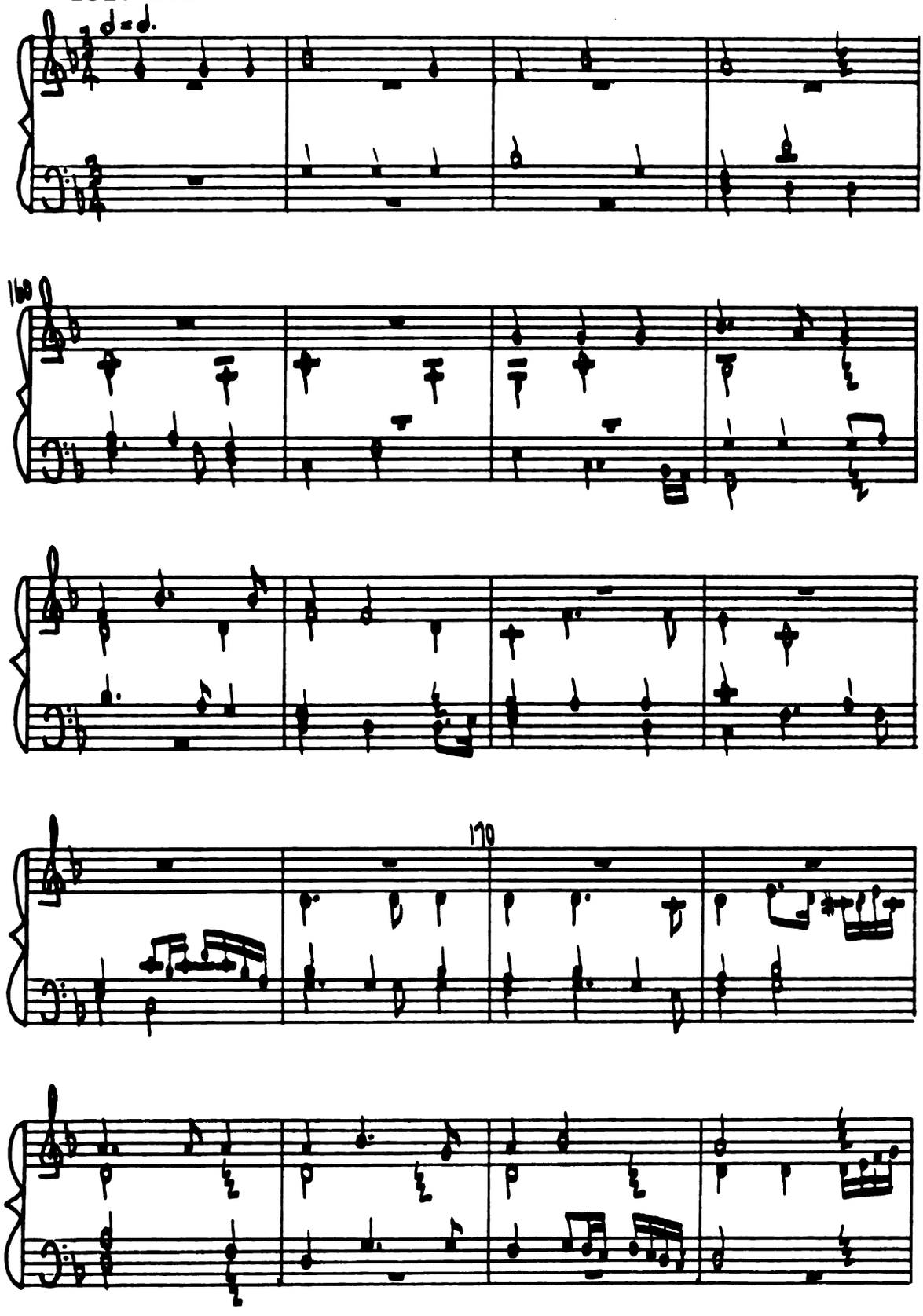

90
100
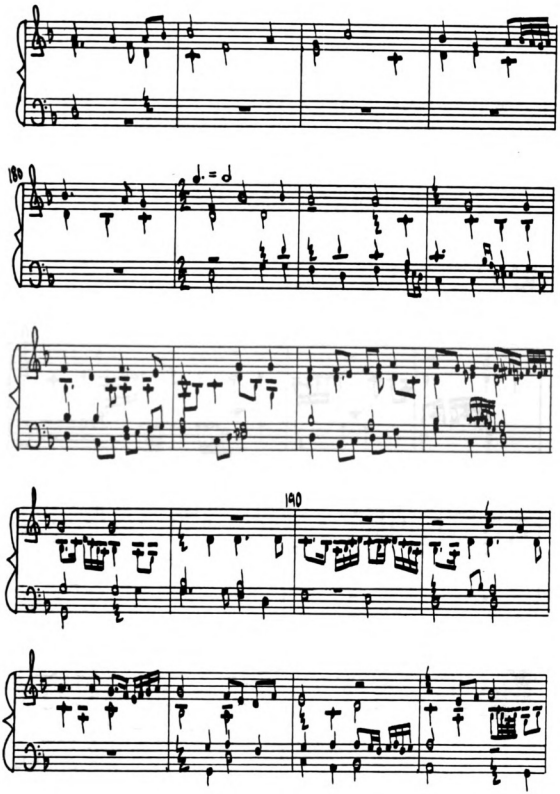

110
fol. 28v.
120
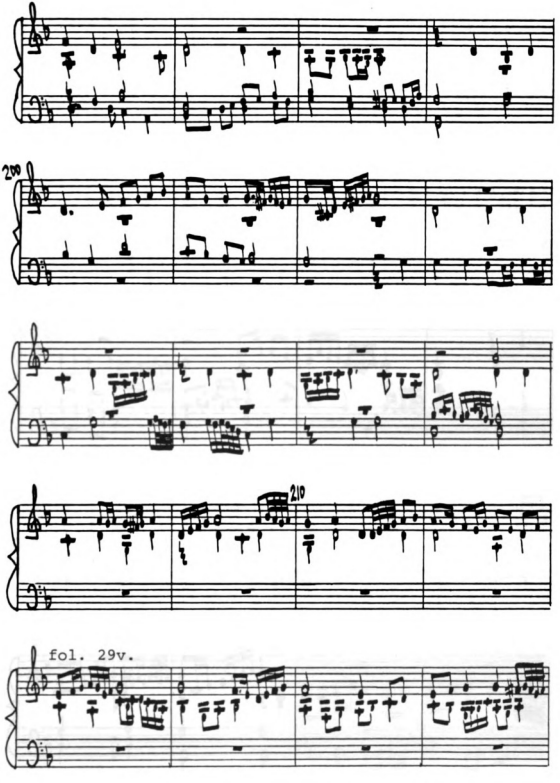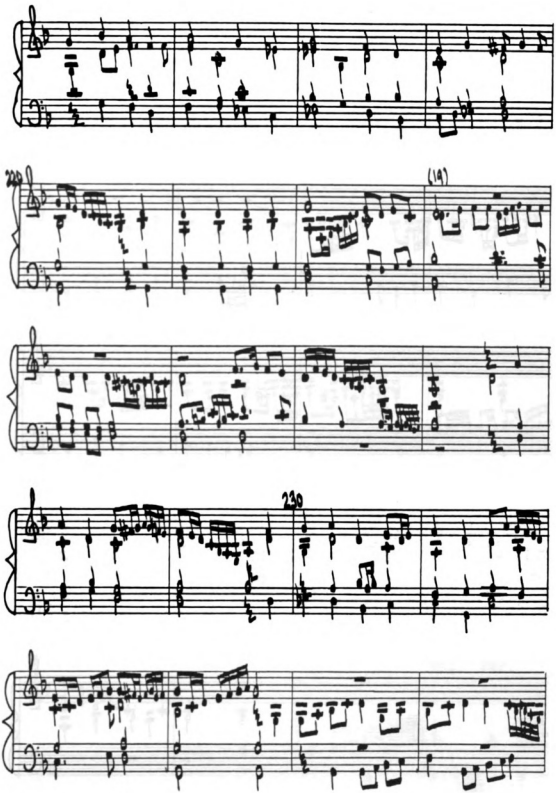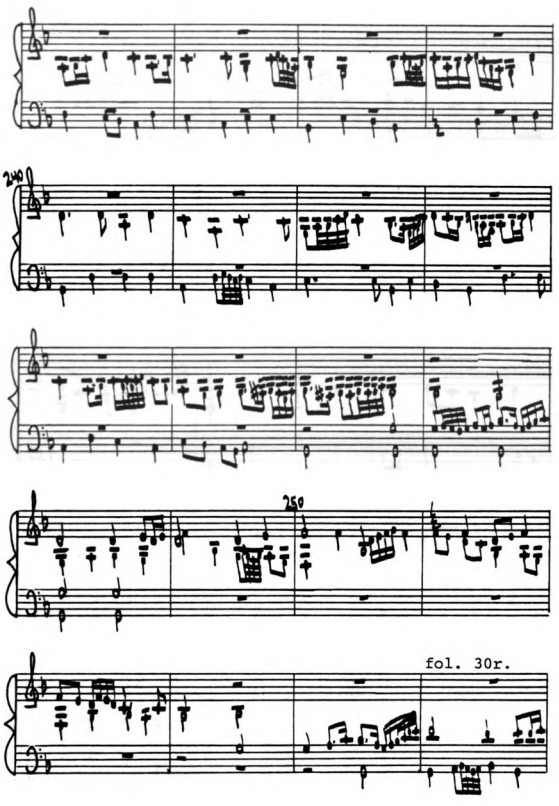




fol. 29r.
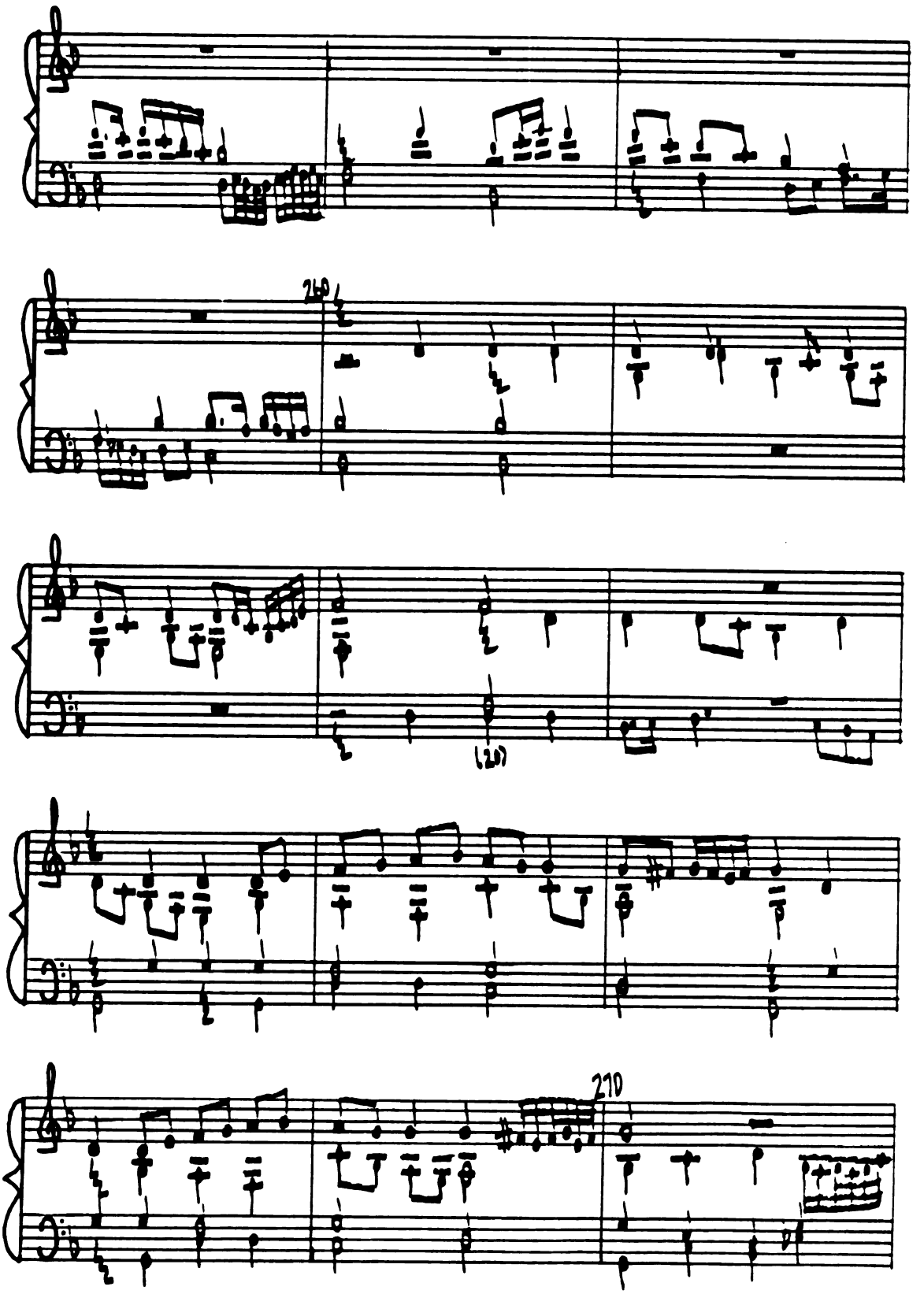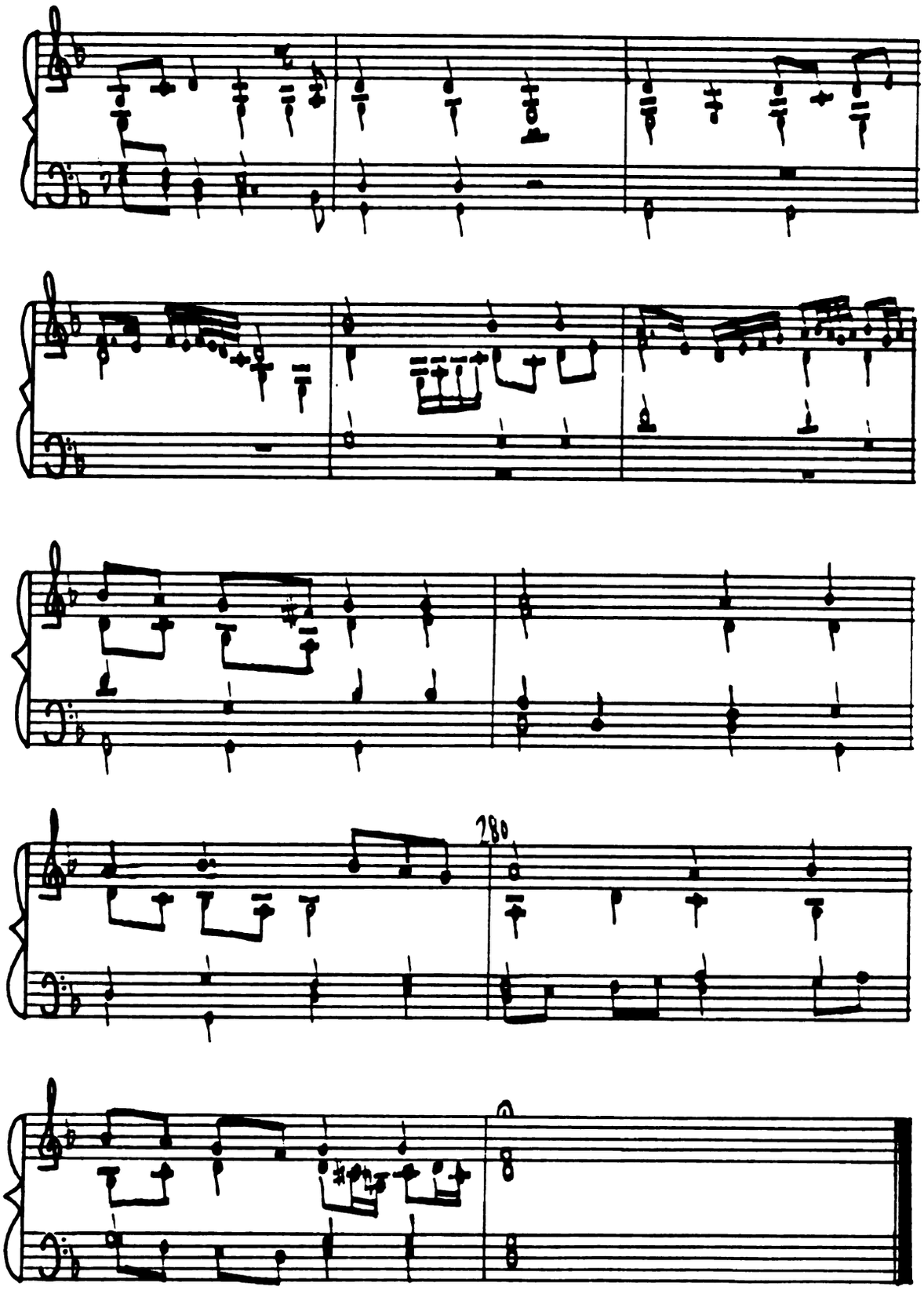



180
190


200
210
fol. 29v.
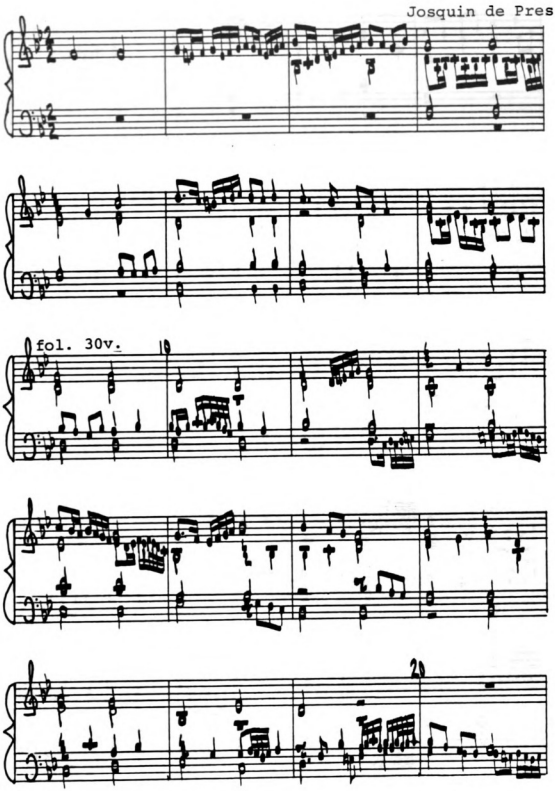

220
(19)
230
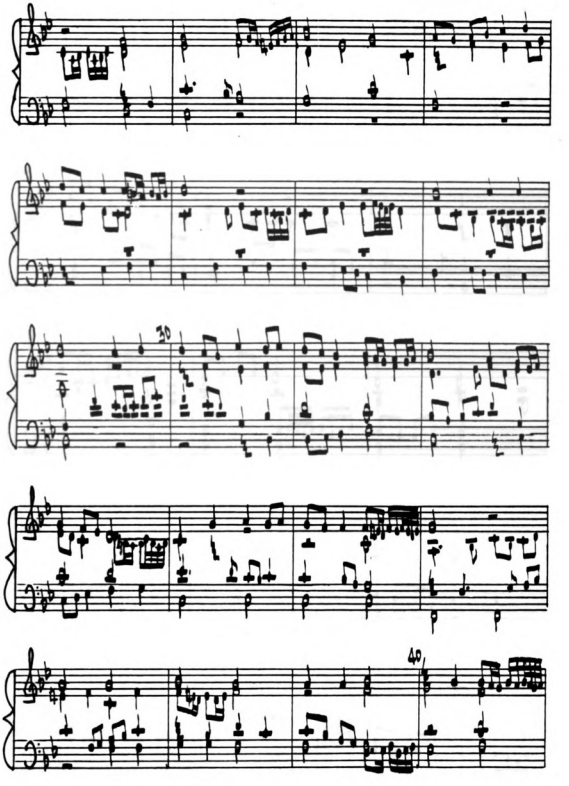

240
250
fol. 30r.
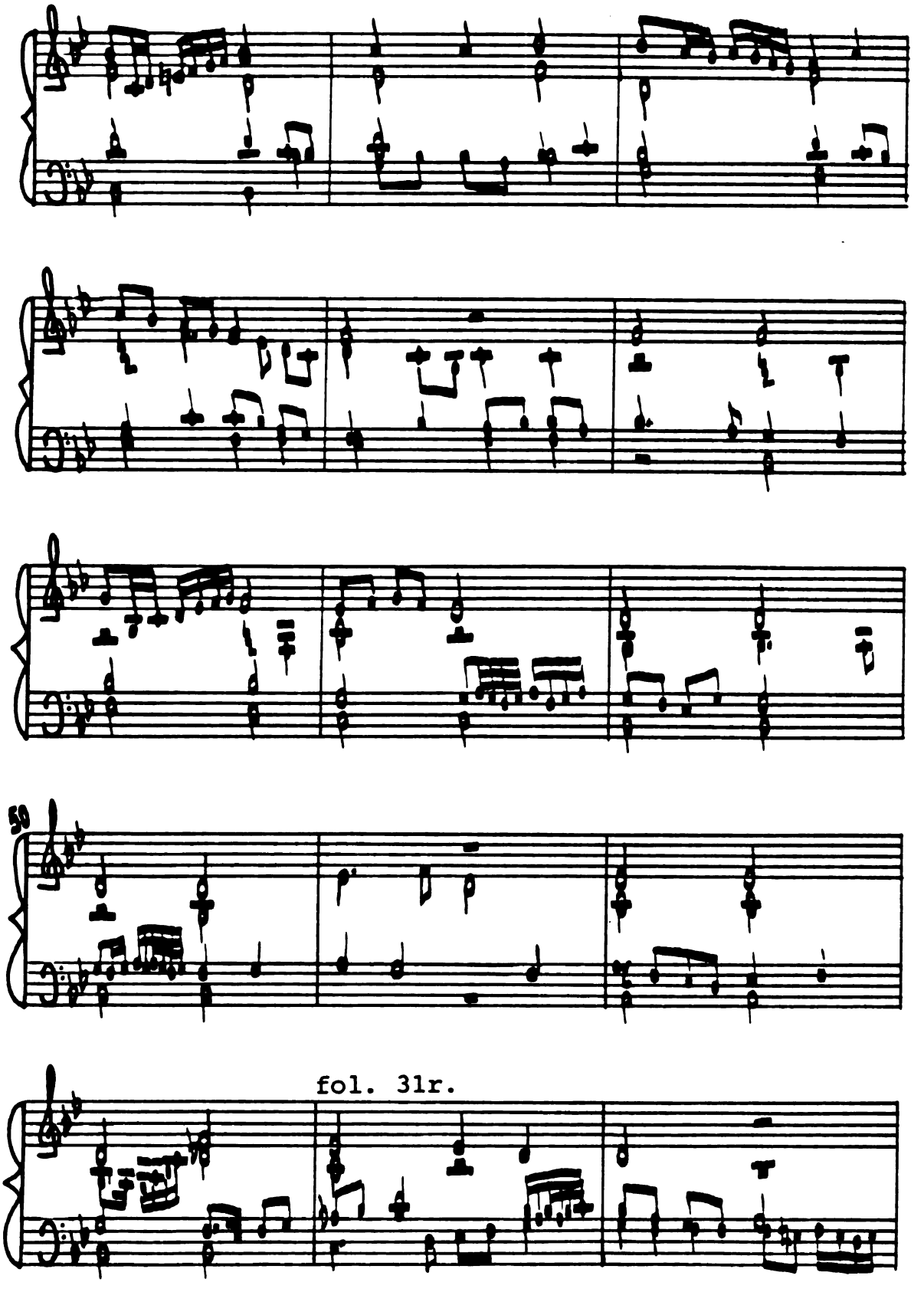

260
270

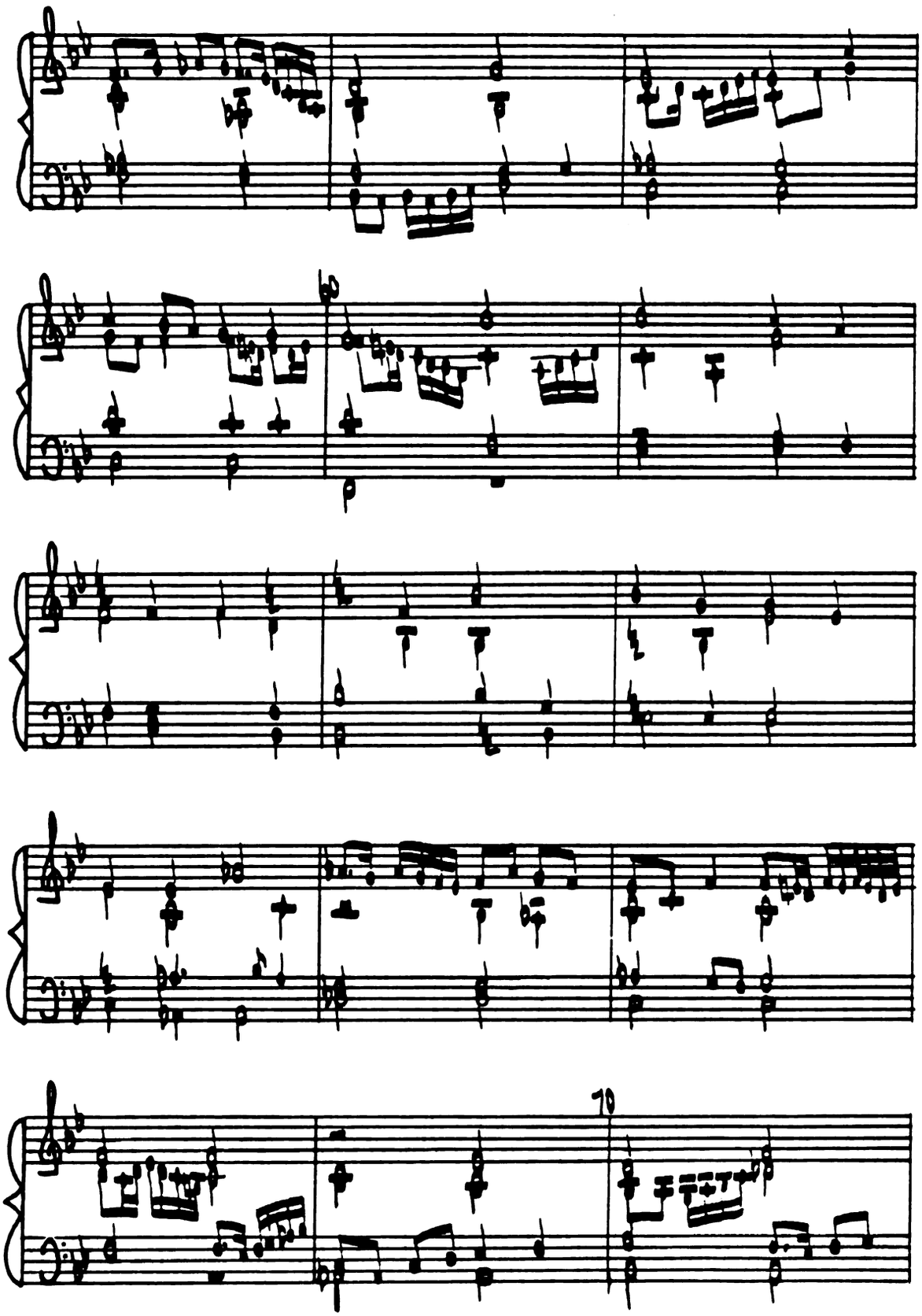

280
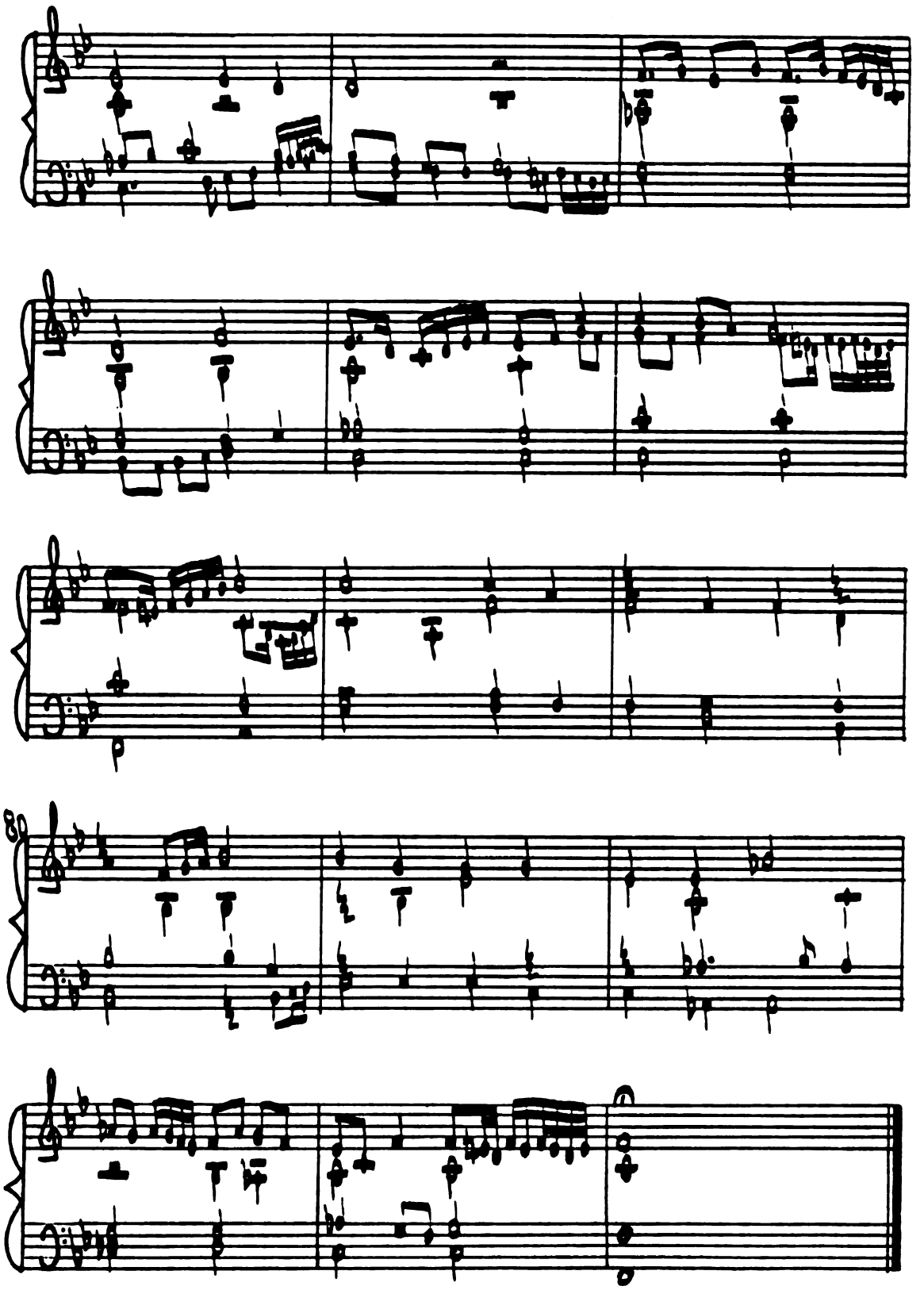
14. Absolon_fili mi
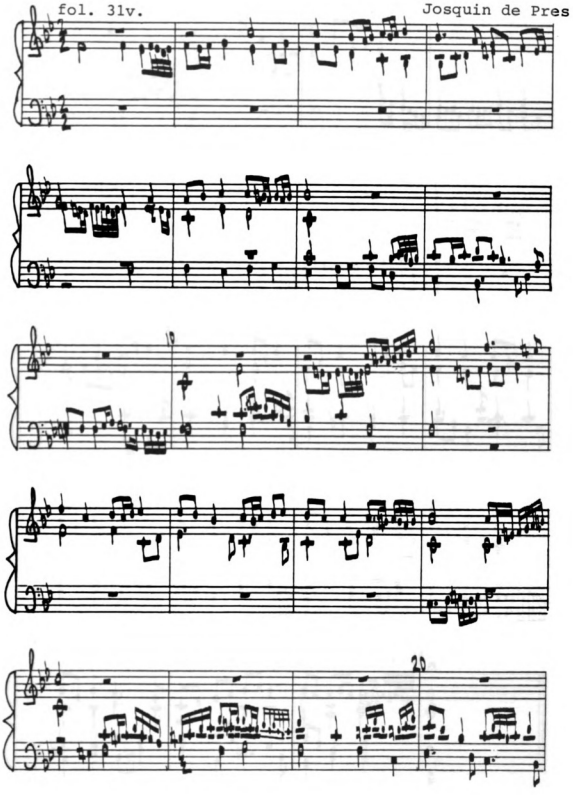



30
40
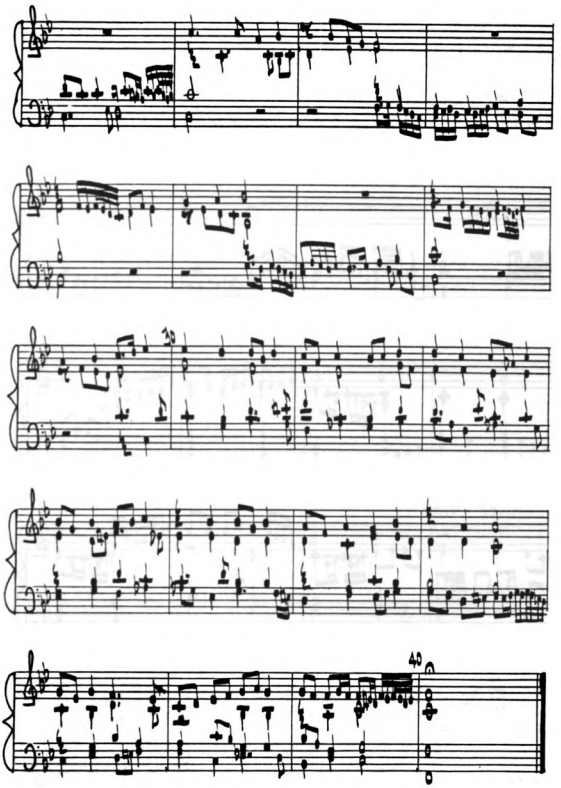

30
fol. 31r.


70
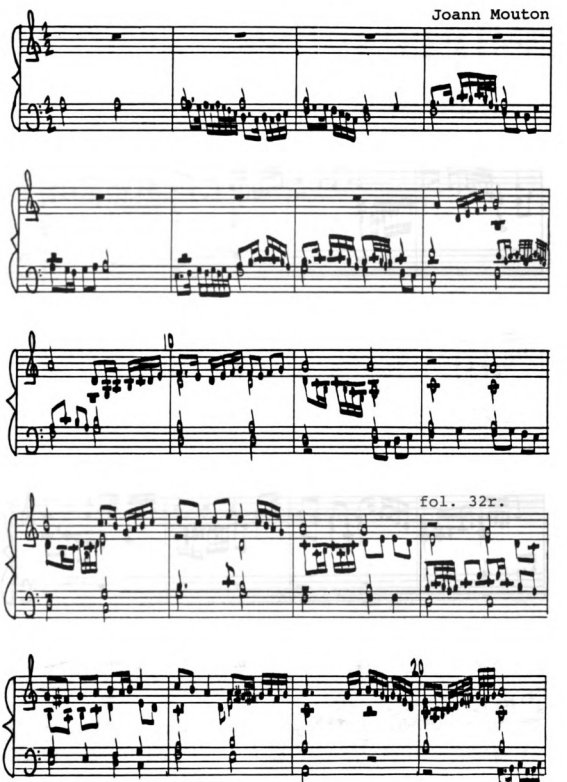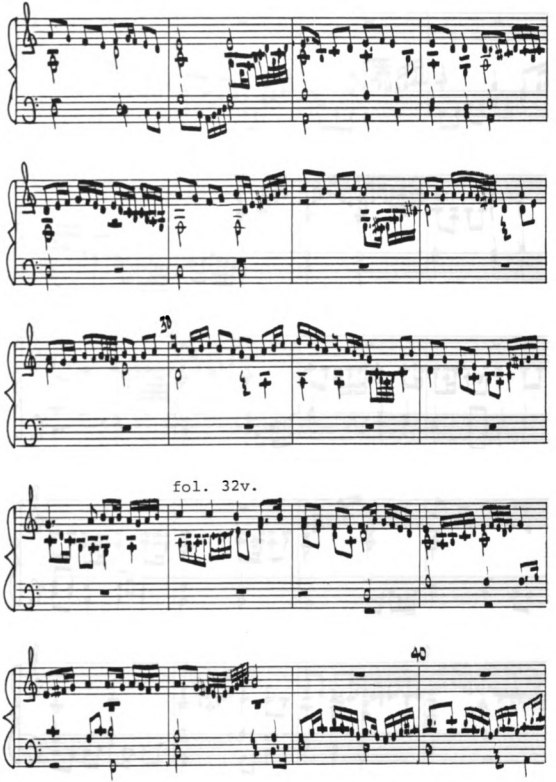


15. Cum Sancto Spiritu
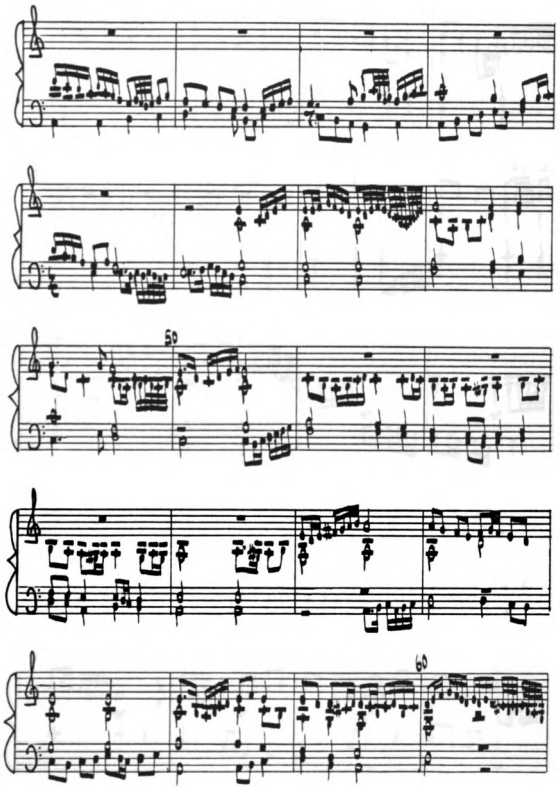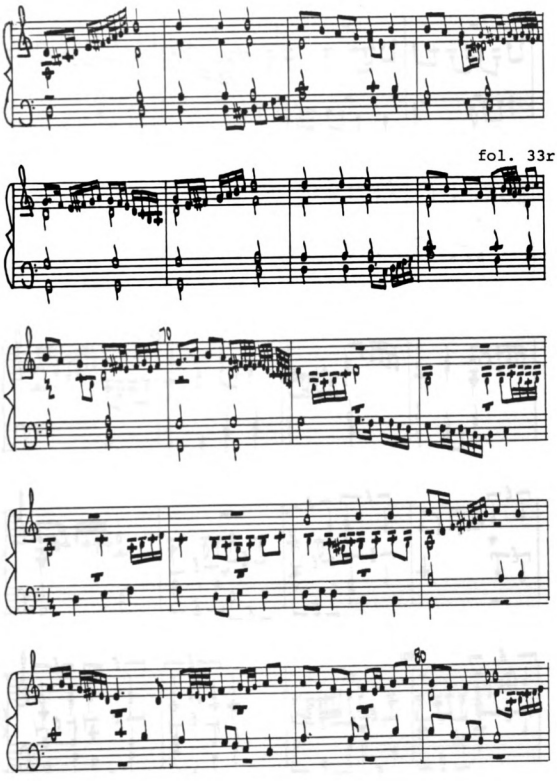



45
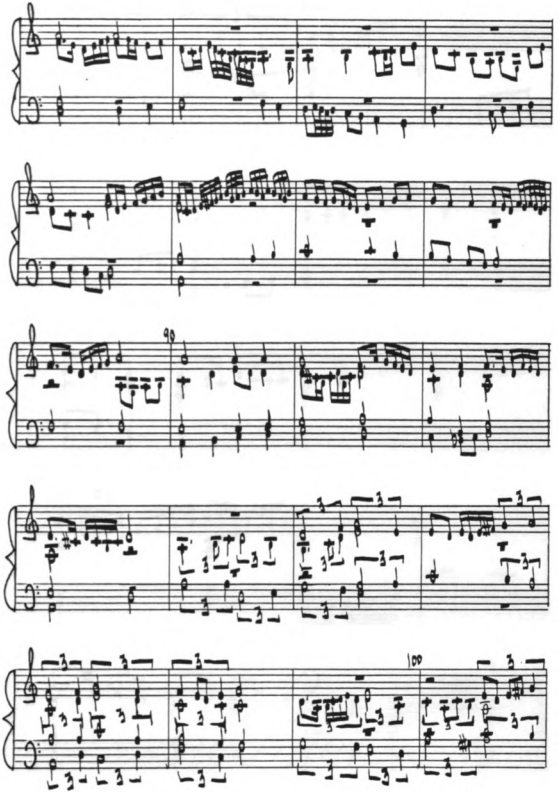
16. Spiritus Domini
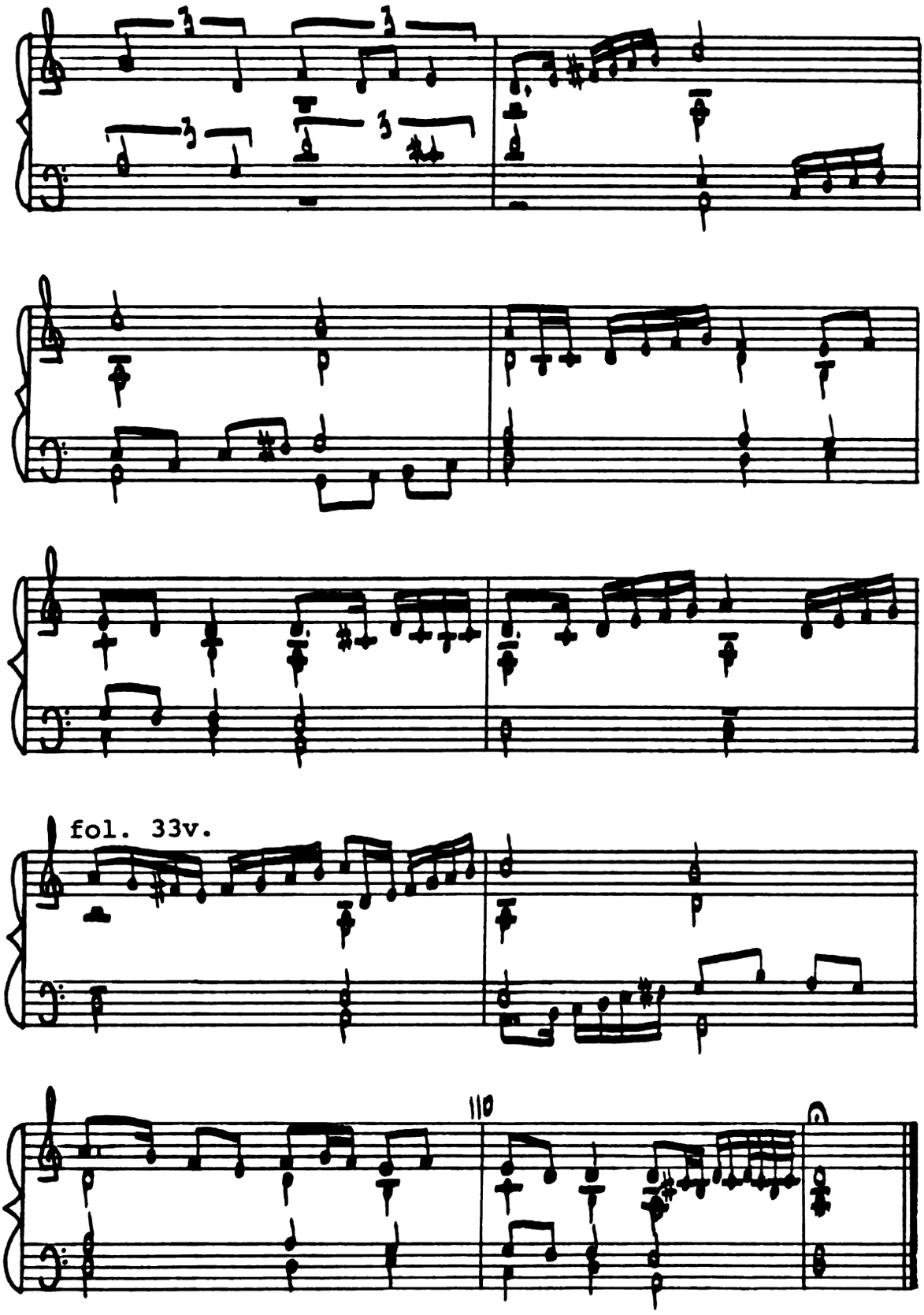



30
fol. 32v.
40


59
60
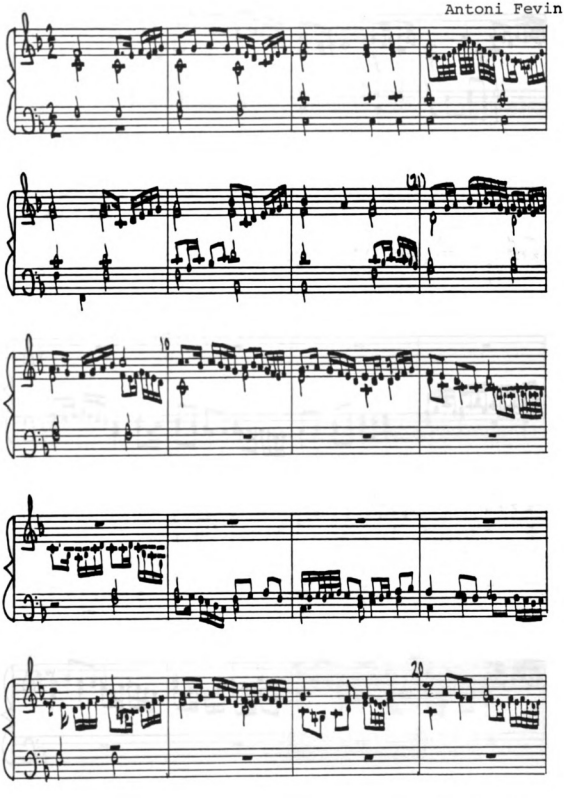

fol. 33r.
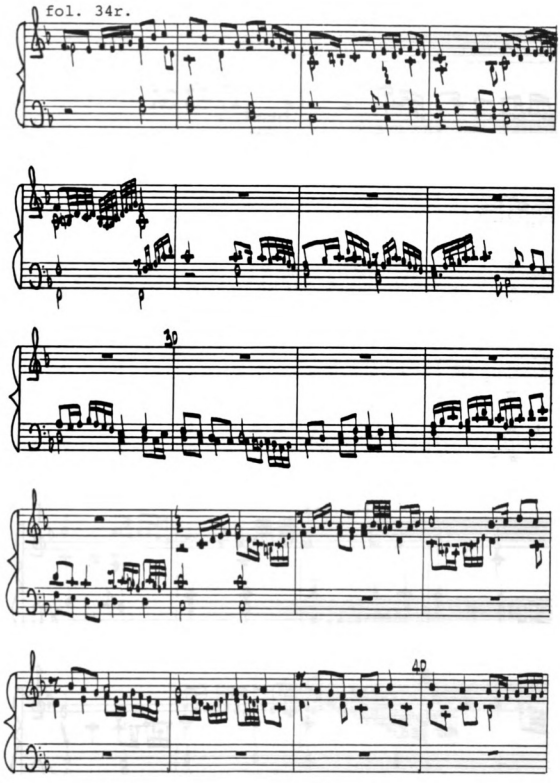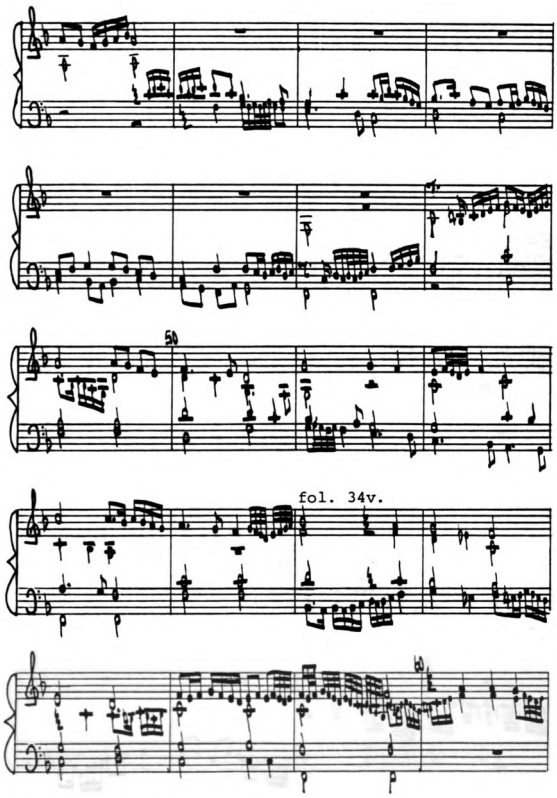



fol. 33v.
110
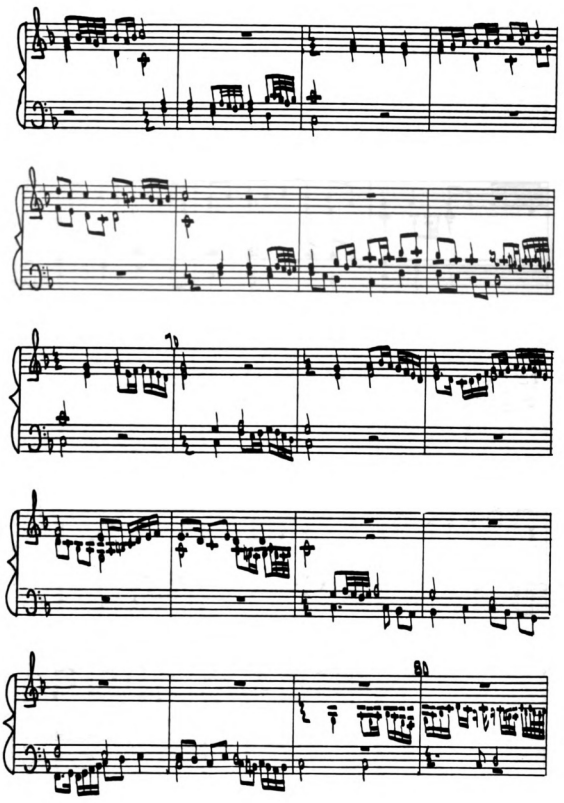
17. Sancta Trinitas
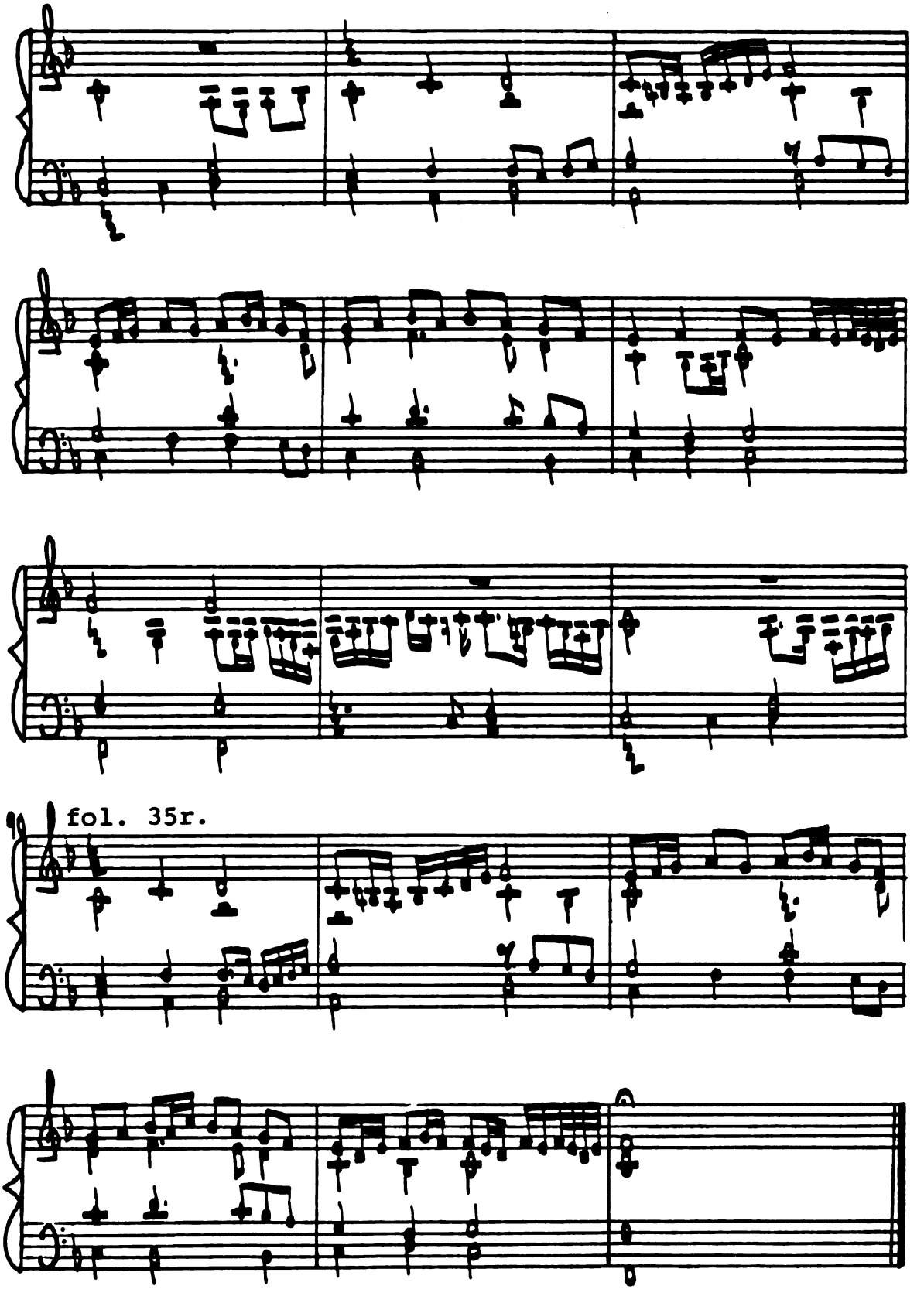
Antoni Fevin




fol. 34r.
30
40
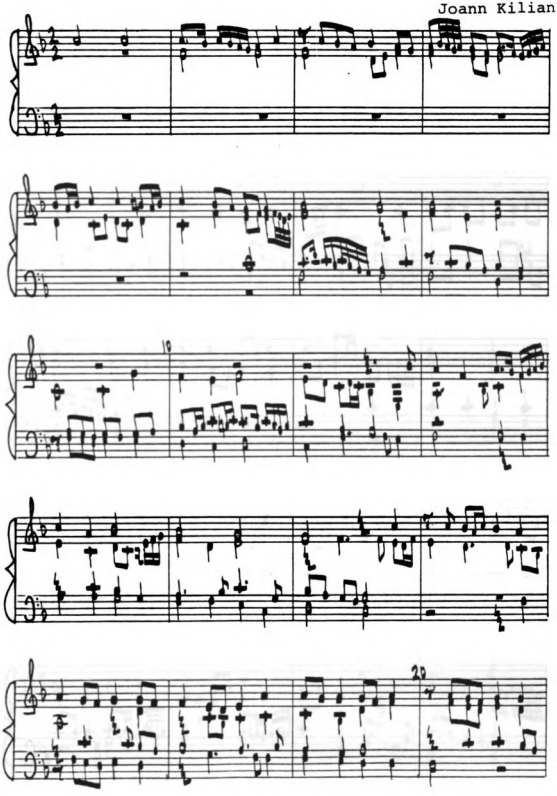

50
fol. 34v.
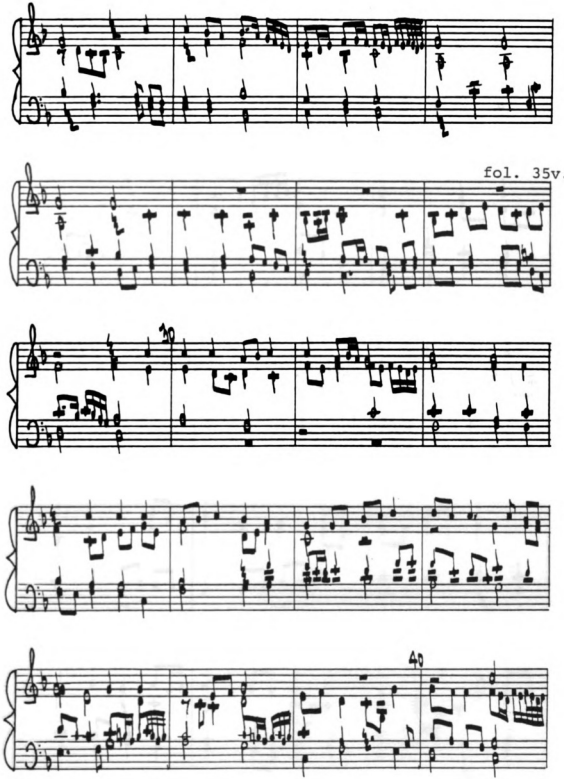

BD
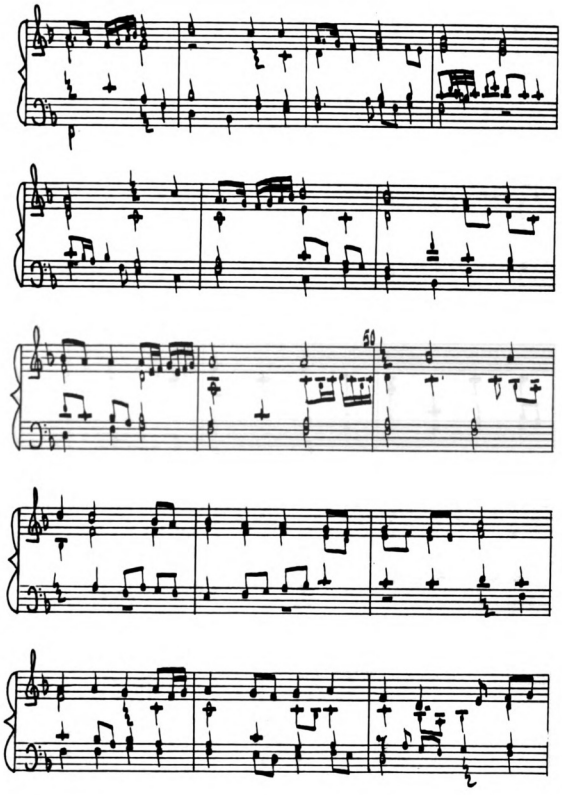

fol. 35r.

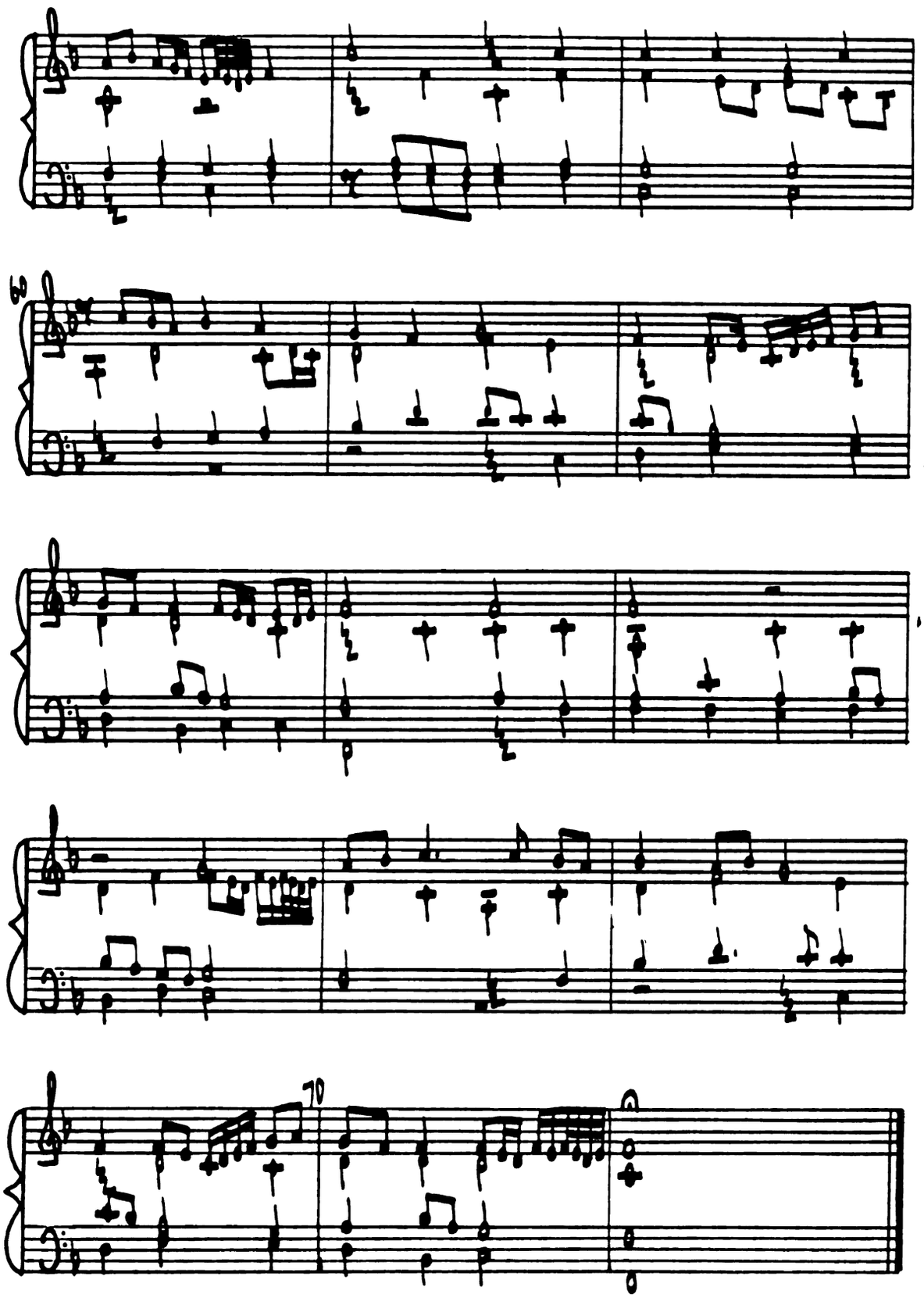
18. Laudate dominum omnes gentes

Joann Kilian
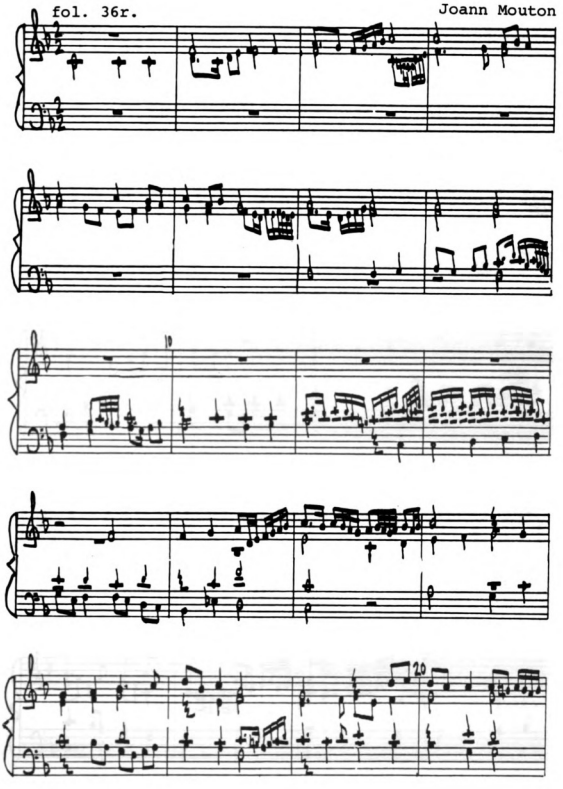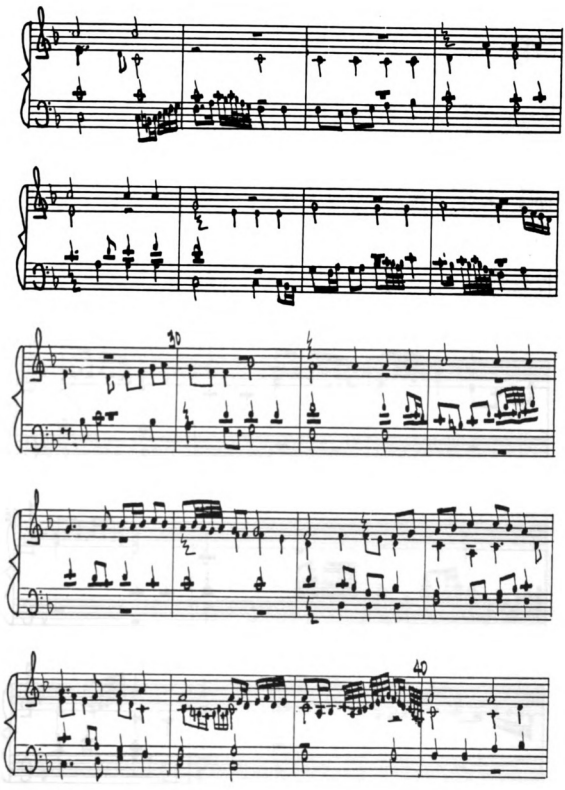



fol. 35v.
30
40
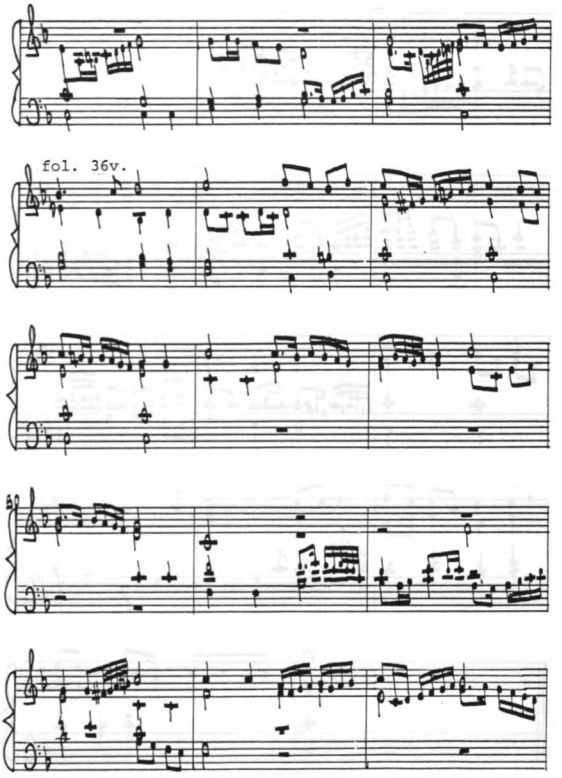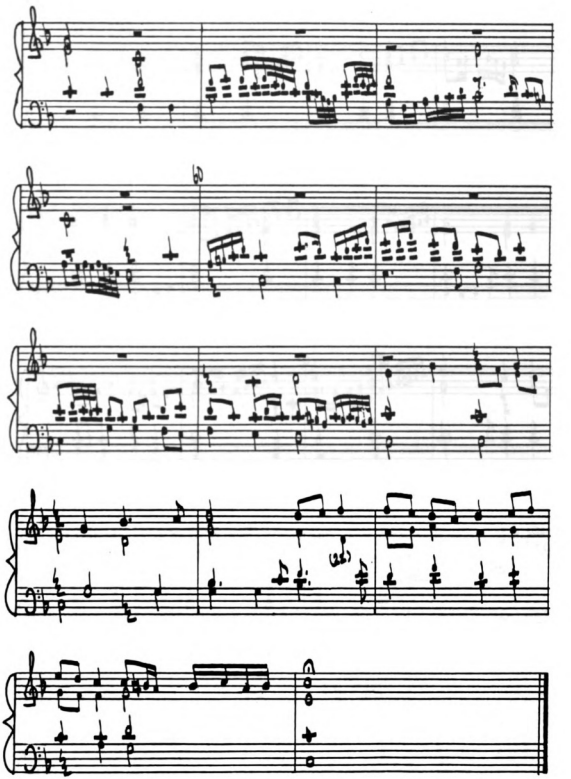




19. Alleluia Confitemini
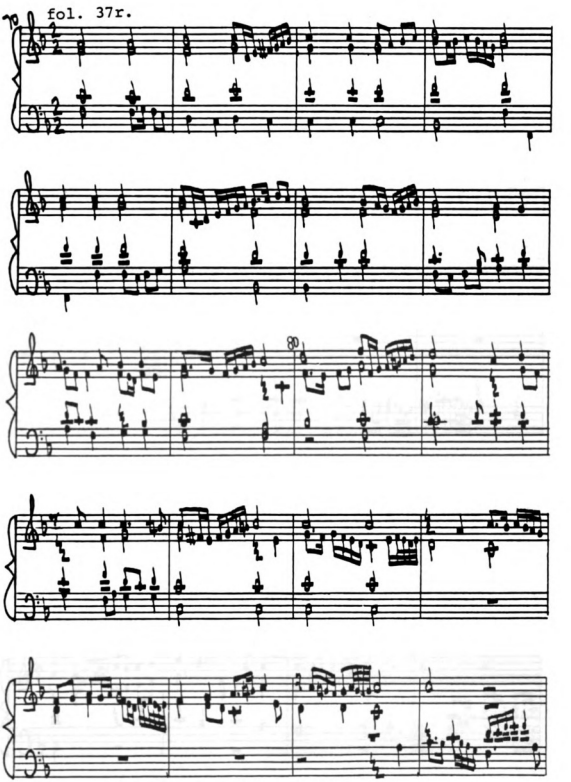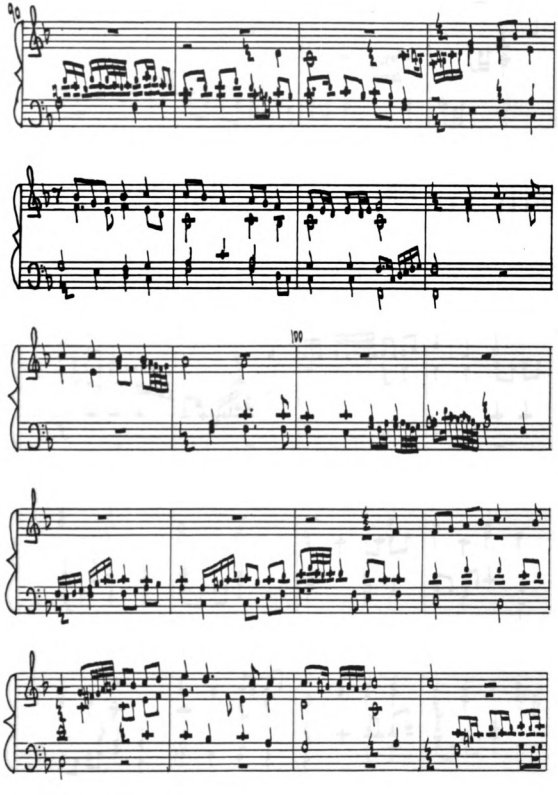



30
40
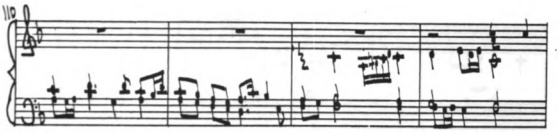

fol. 36v.
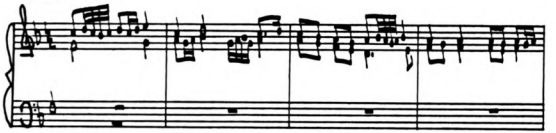


Secunda Pars
Stetit Jesus in medio
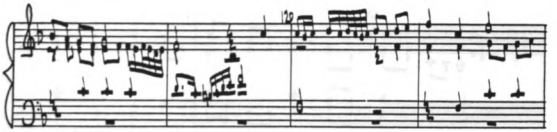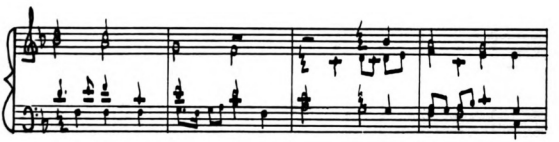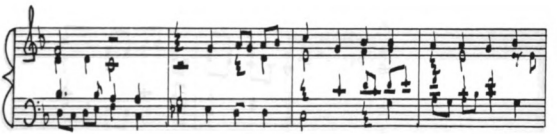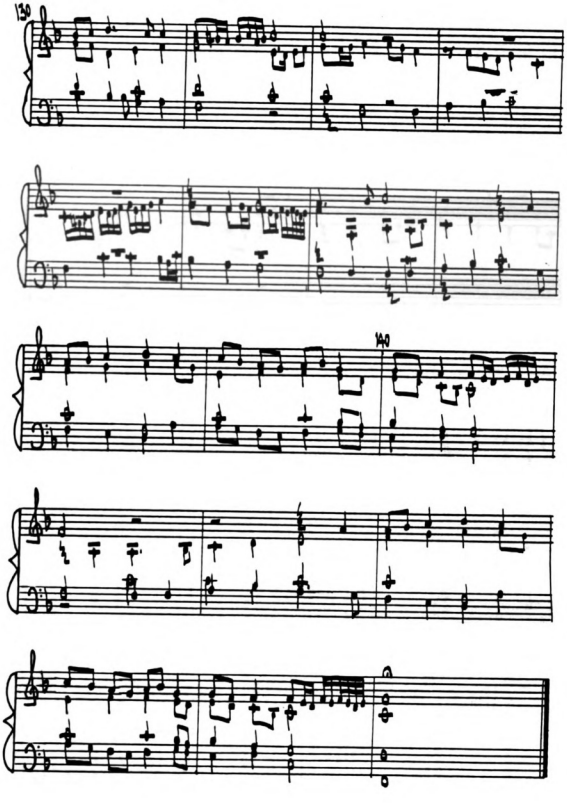






fol. 37v.
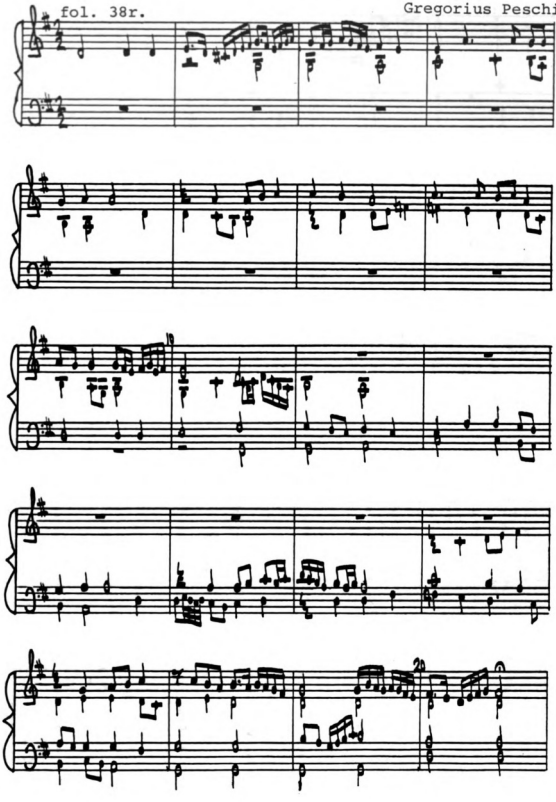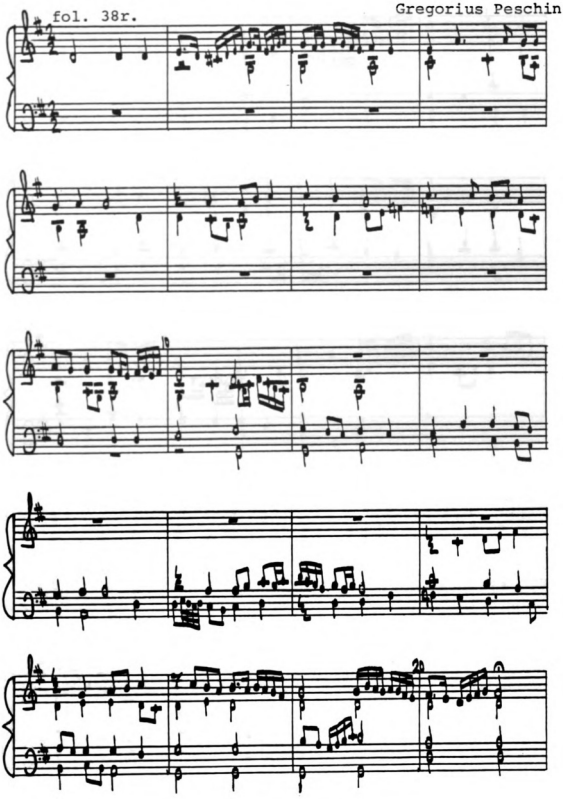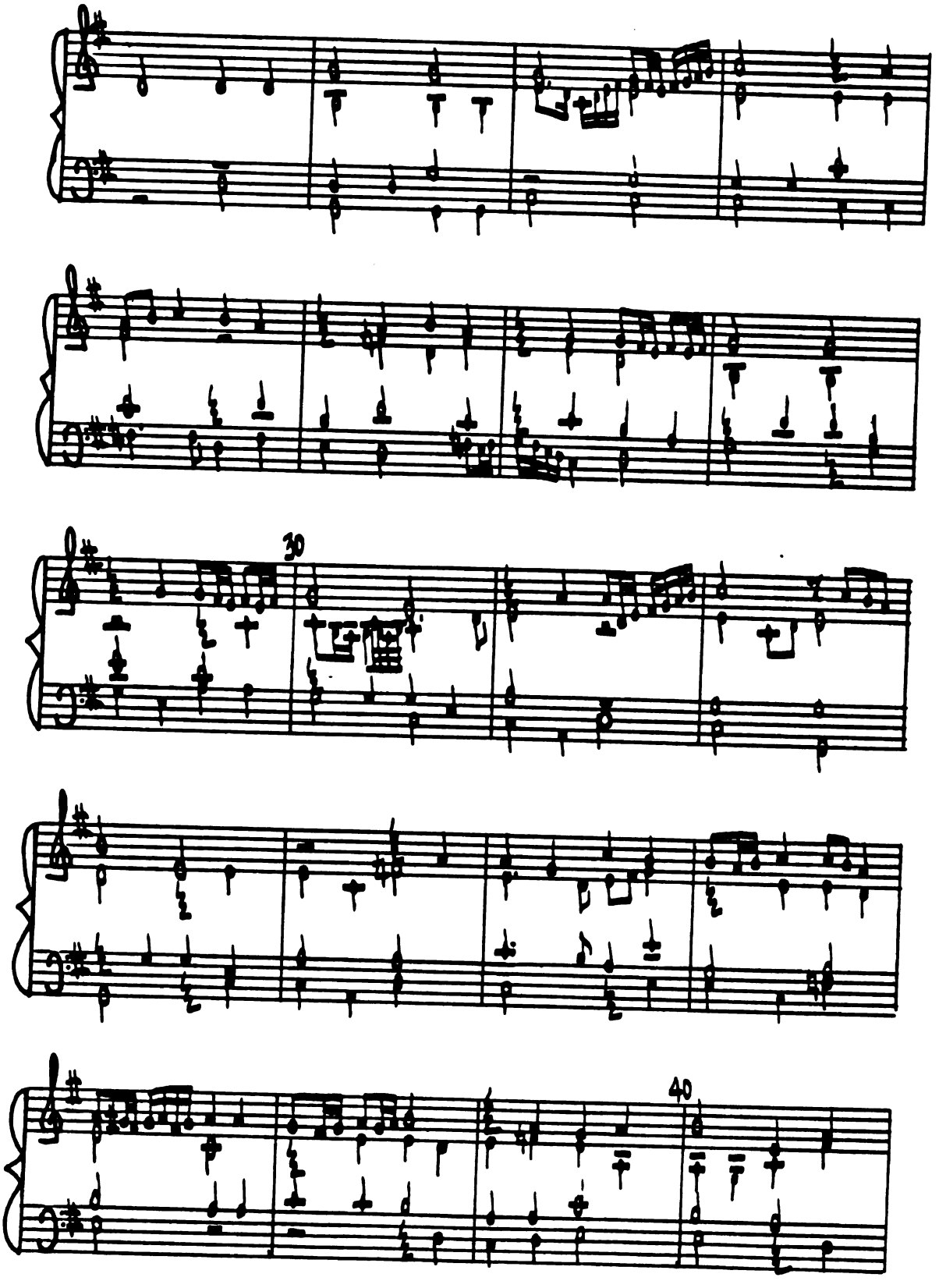









130
140
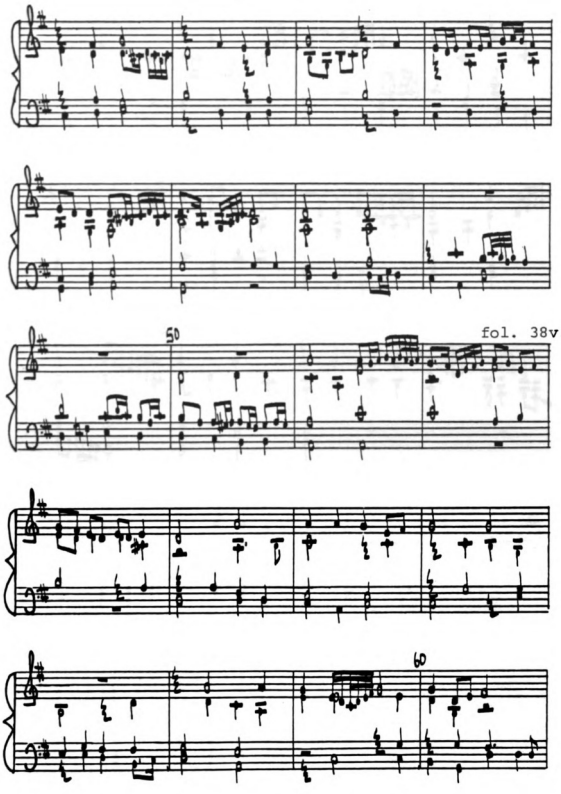
20. Invocabat autem Samson
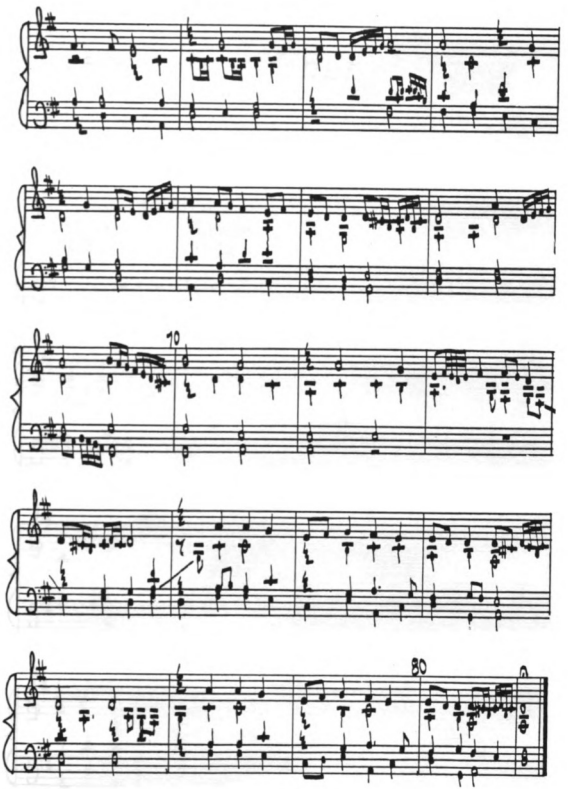


20. Invocabat autem Samson
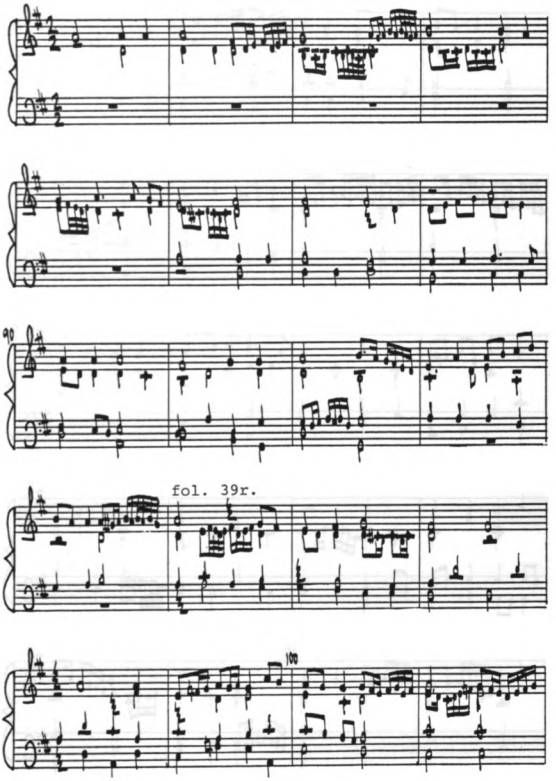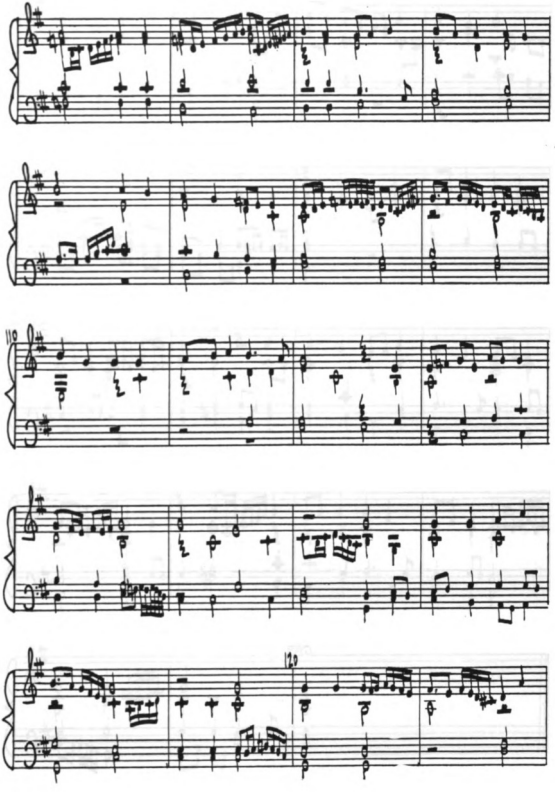



30
40
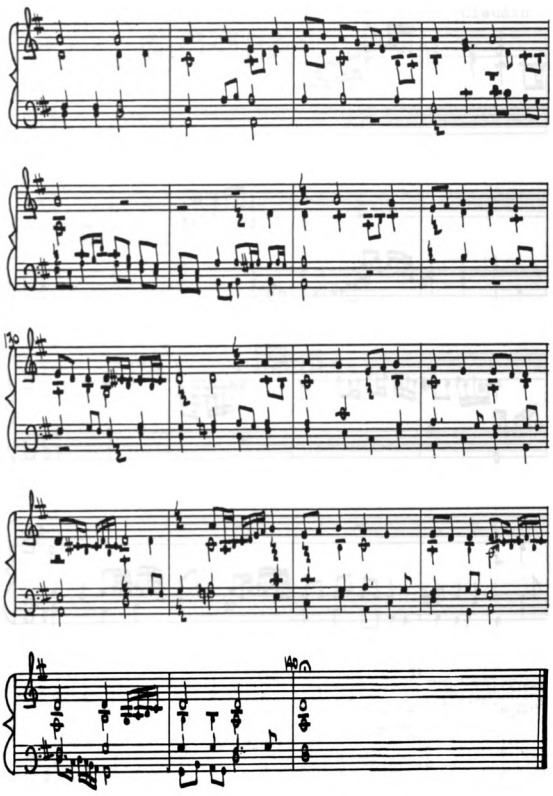

50
fol. 38v.
60


10
80
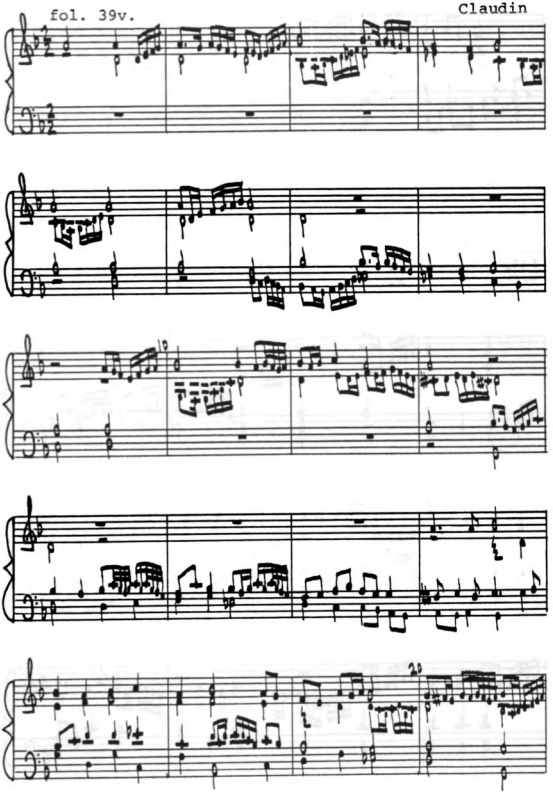
Secunda Pars
Et Calumnias quibus
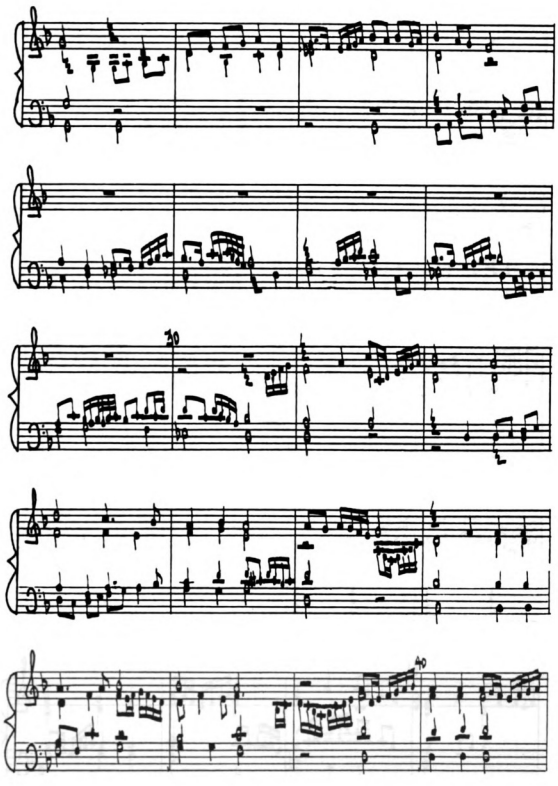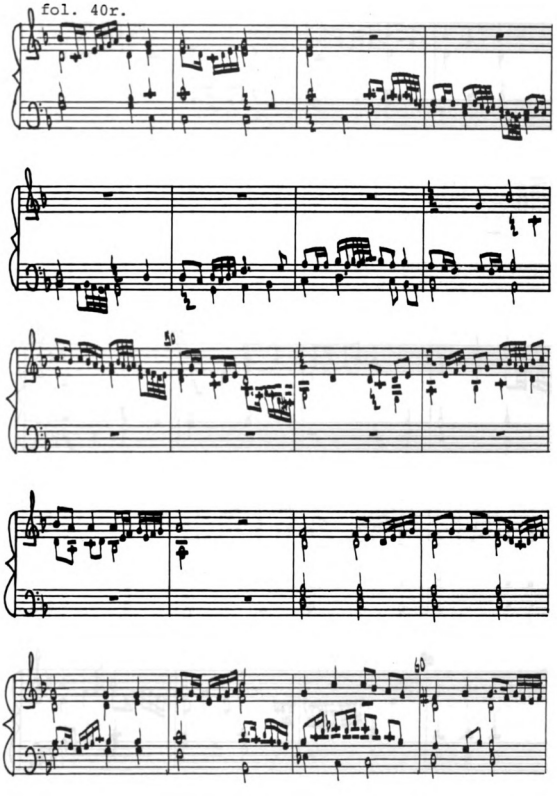



110
120
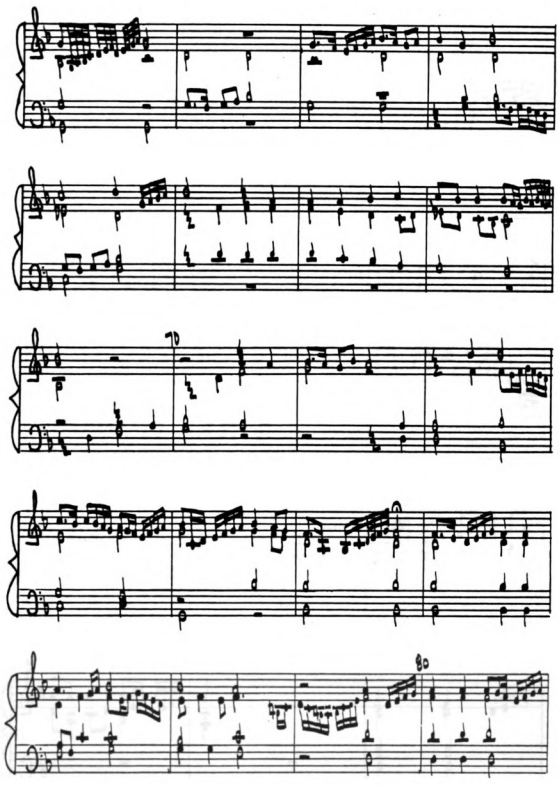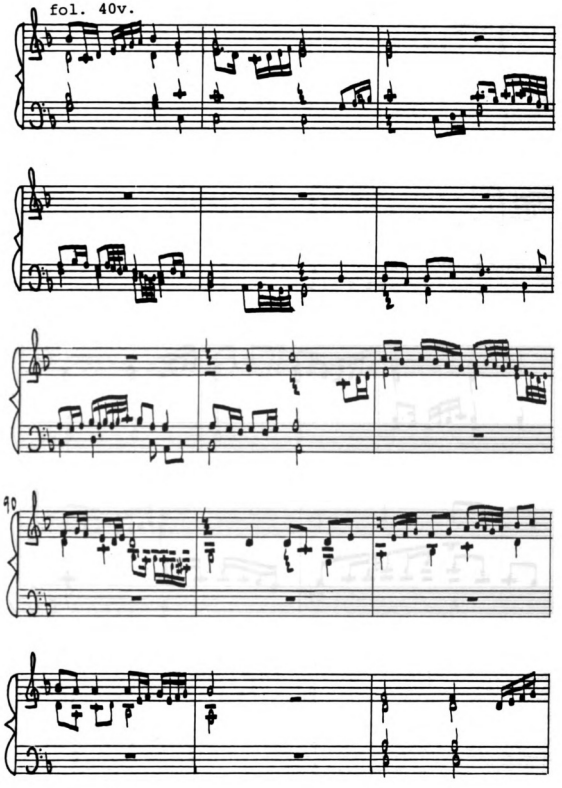


21. Si bona suscepimus
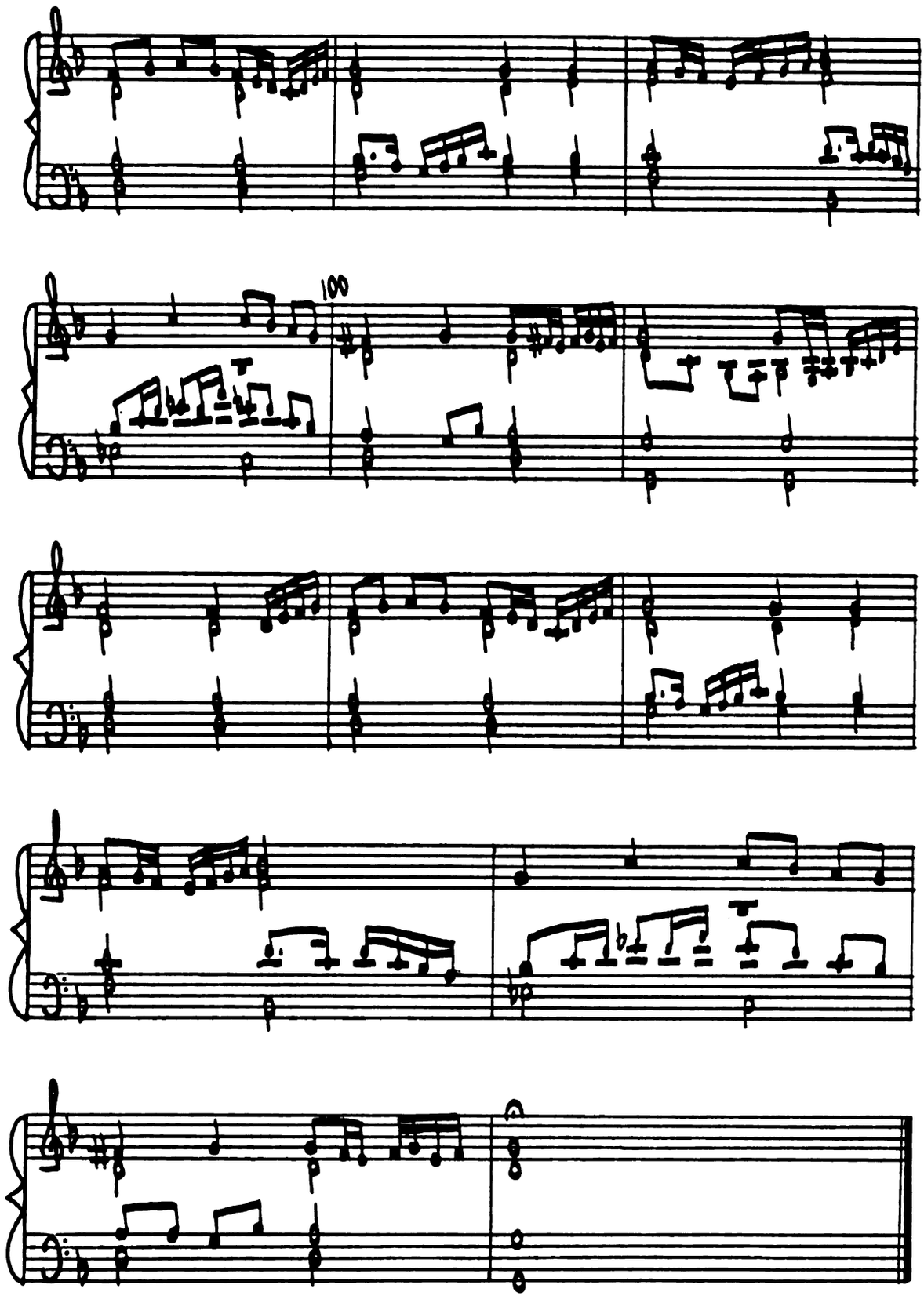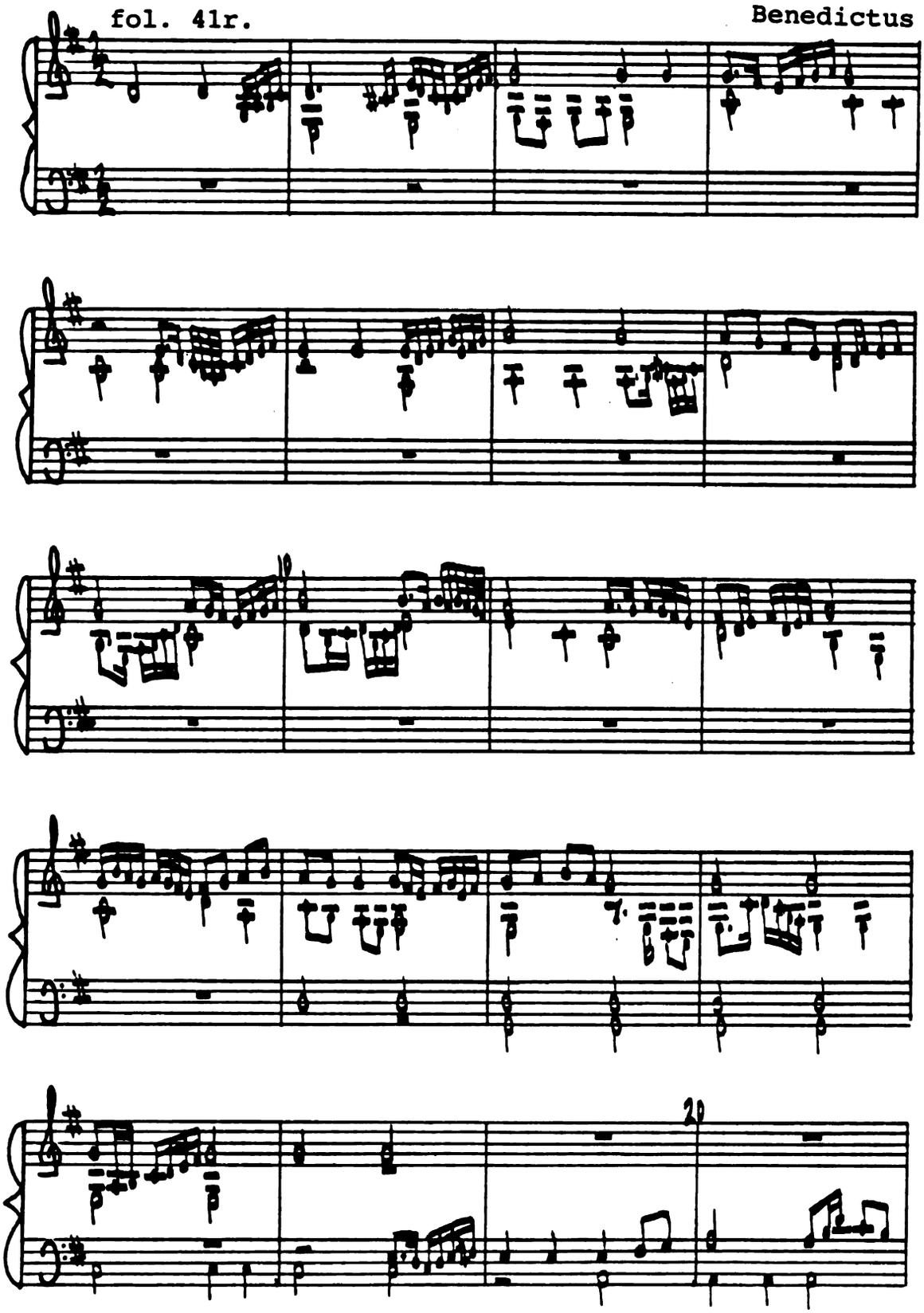





fol. 40r.
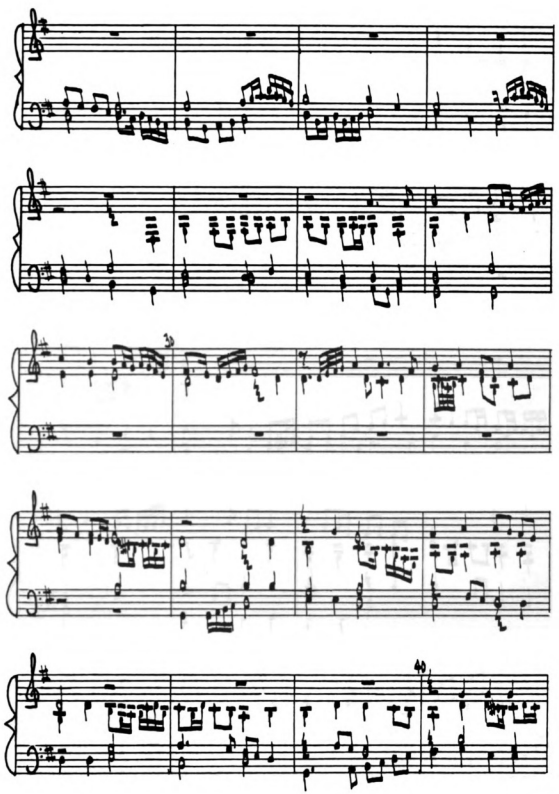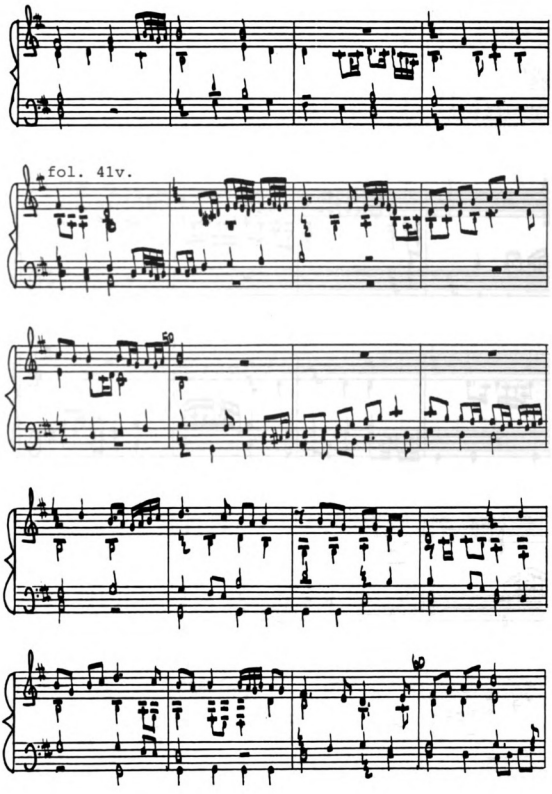



fol. 40v.
90
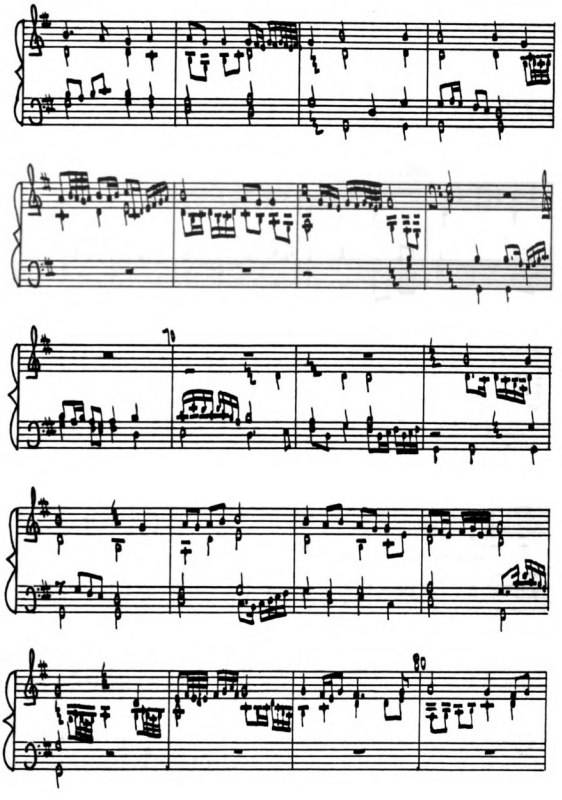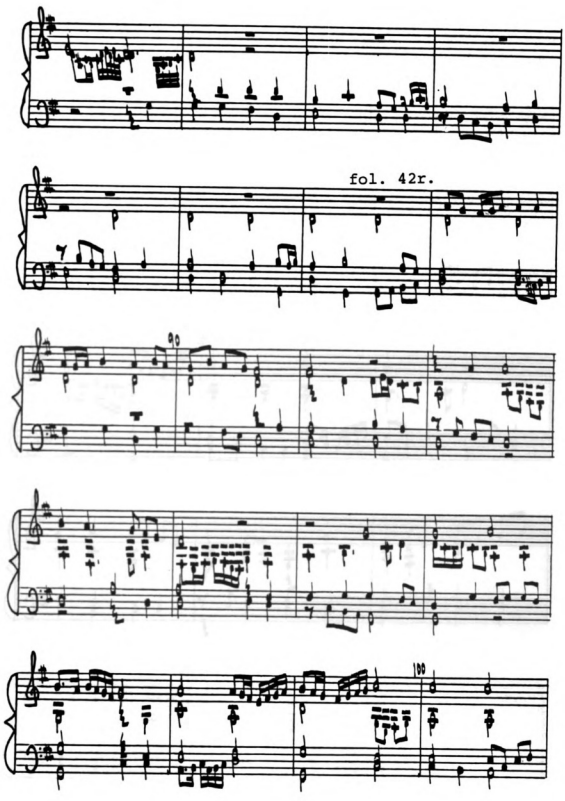


22. In illo tempore
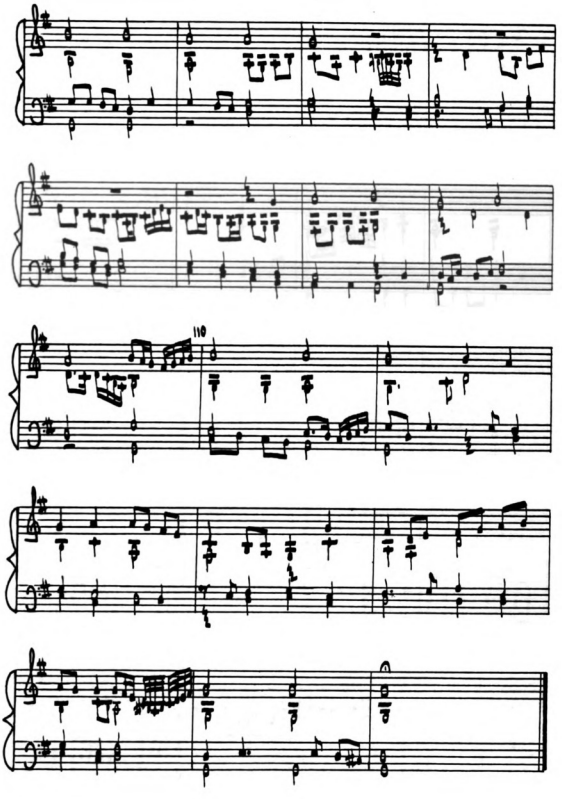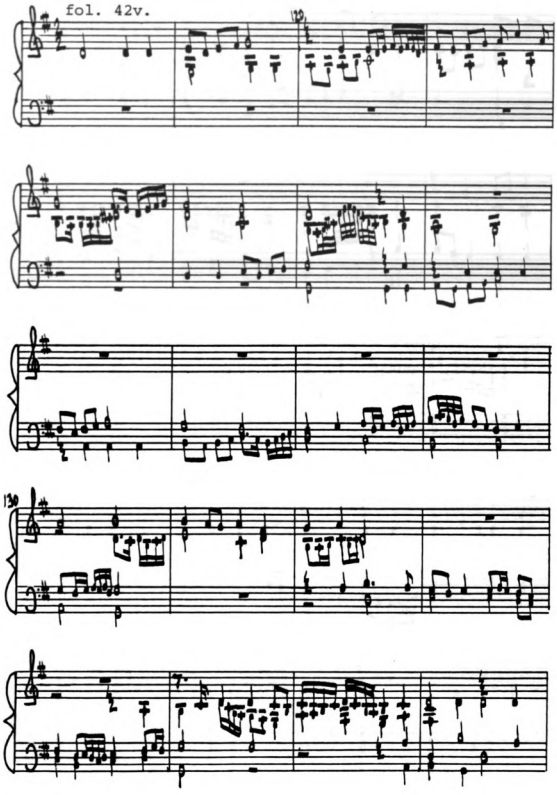





fol. 41v.
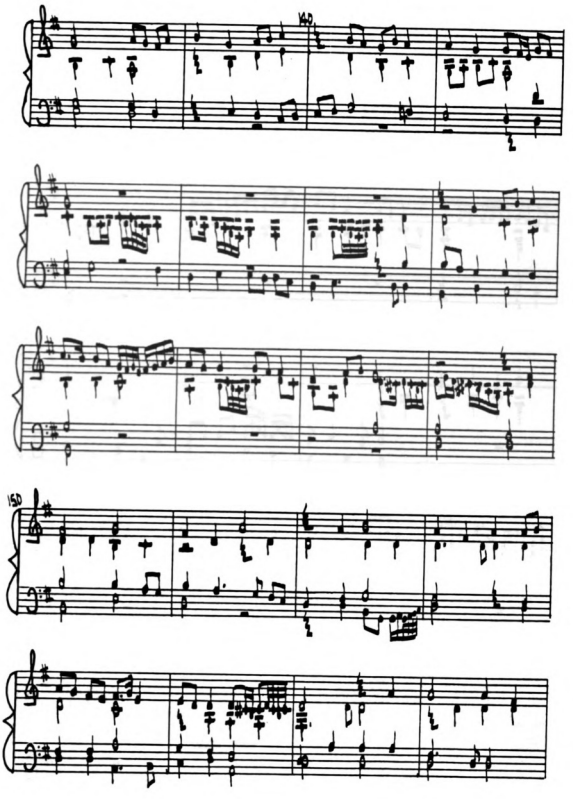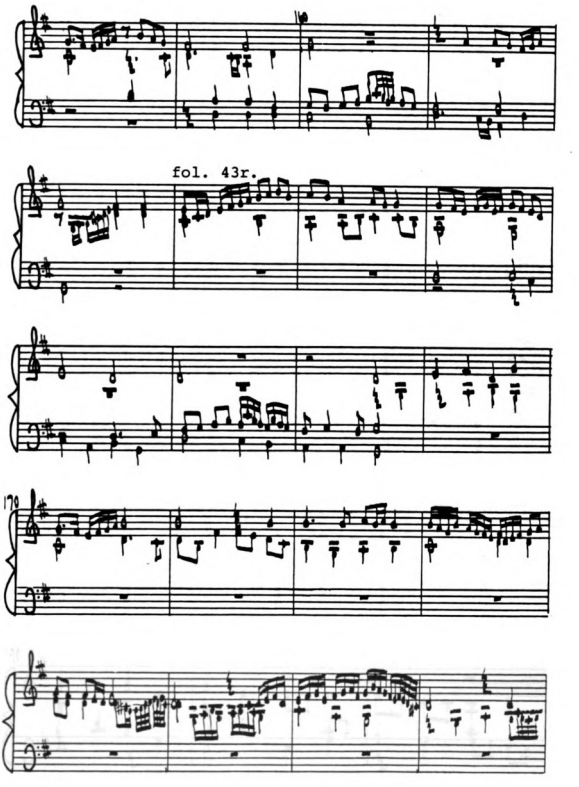



fol. 42r.
90
100
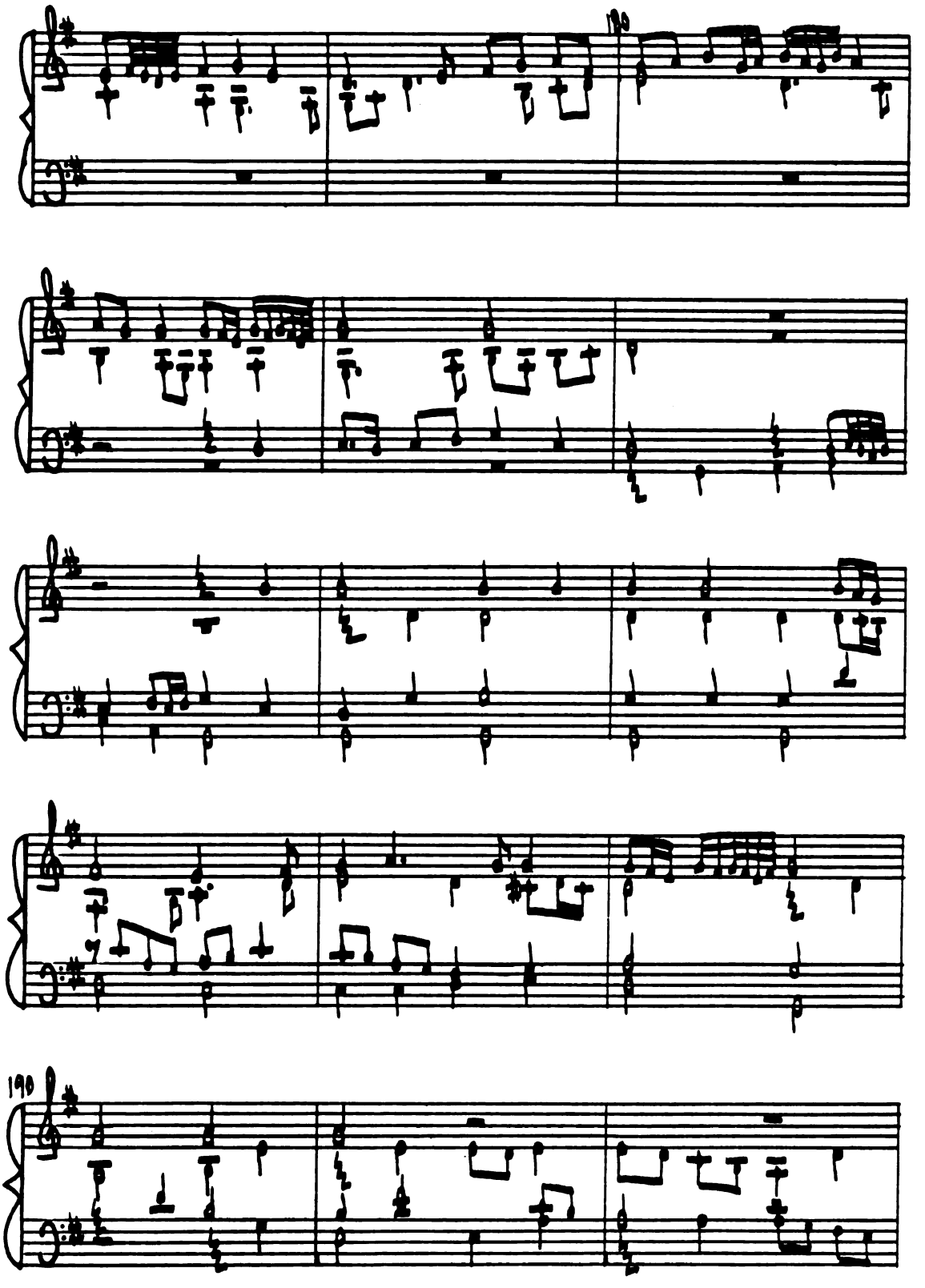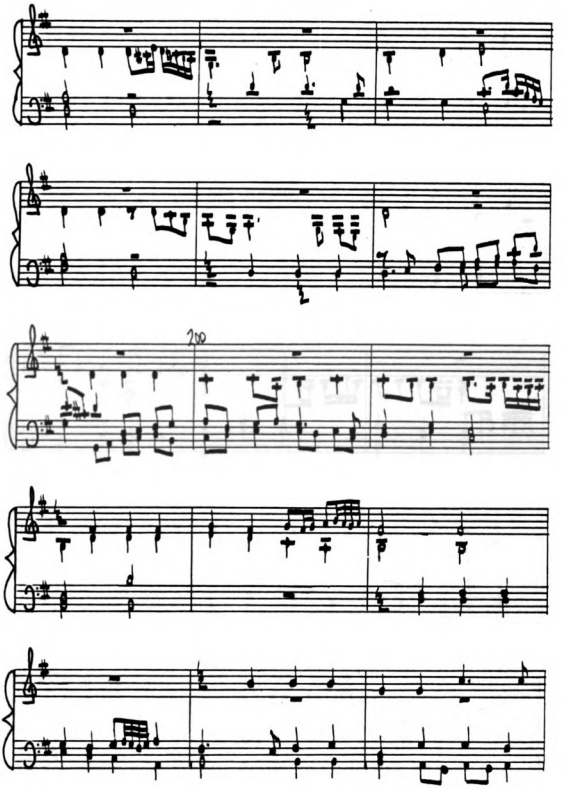


Secunda Pars
Dicebant ergo
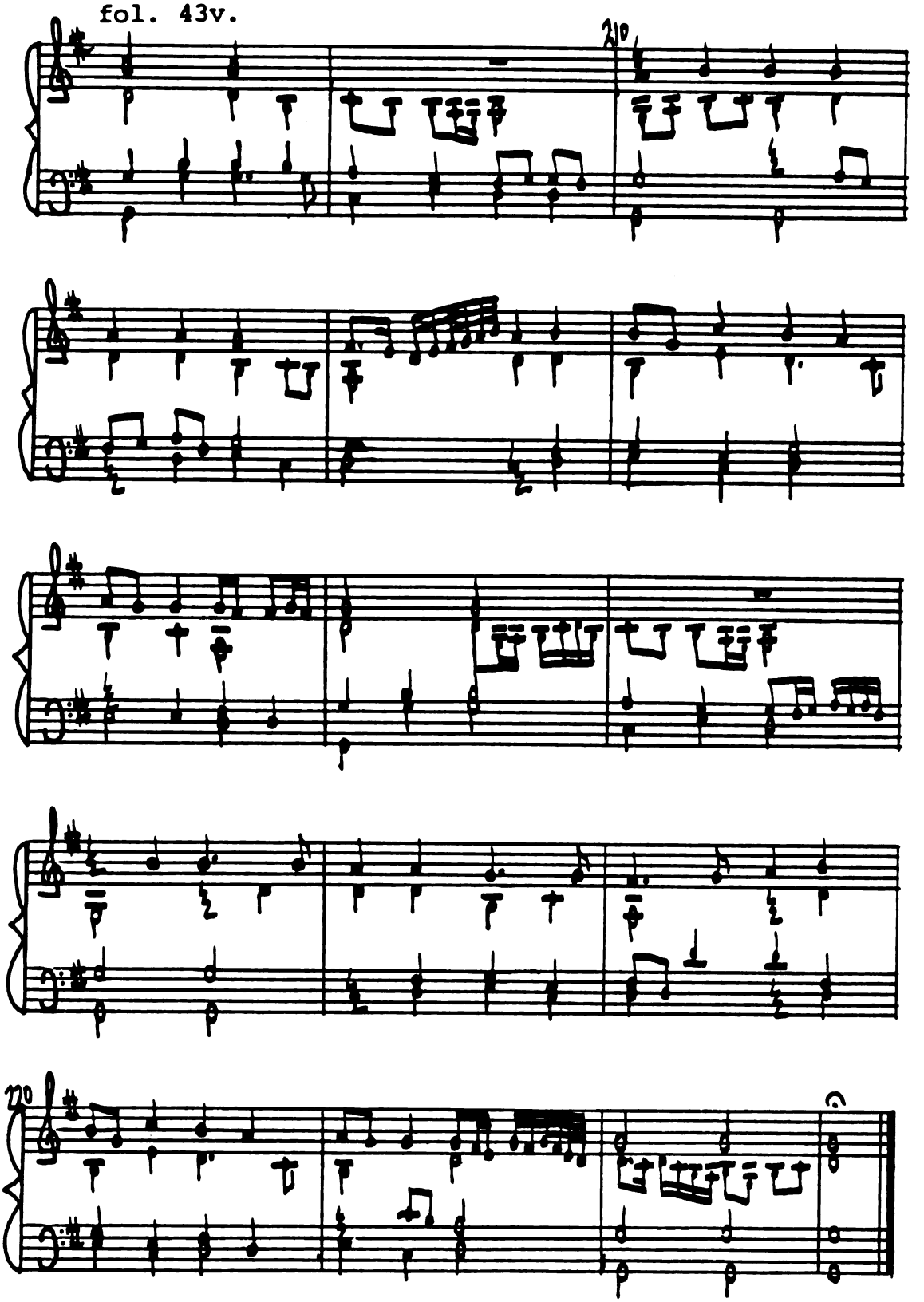





fol. 43r.
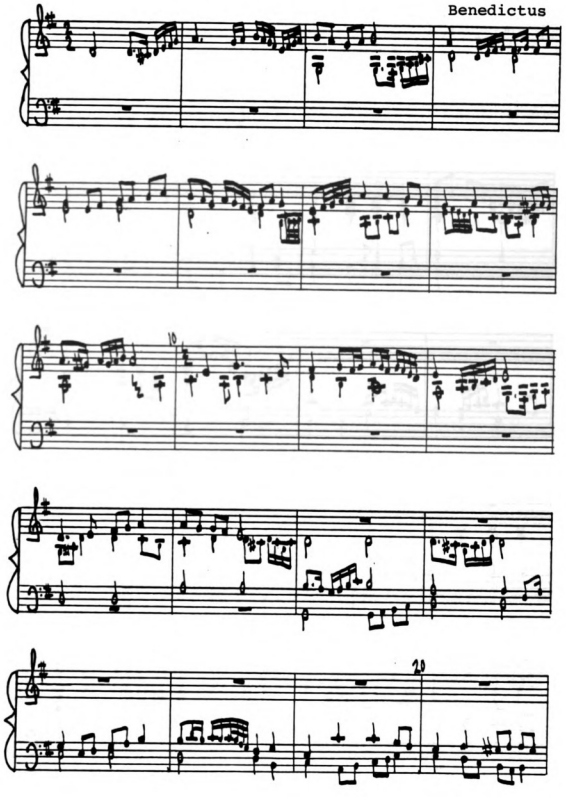

190
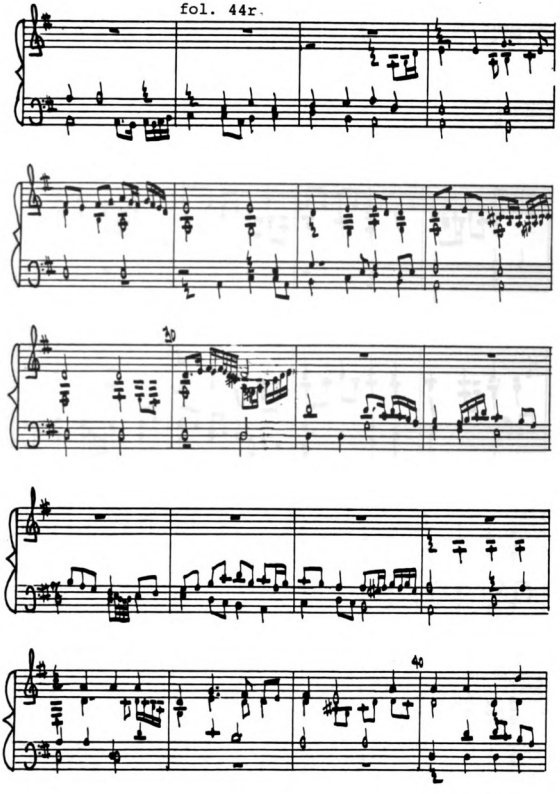

200
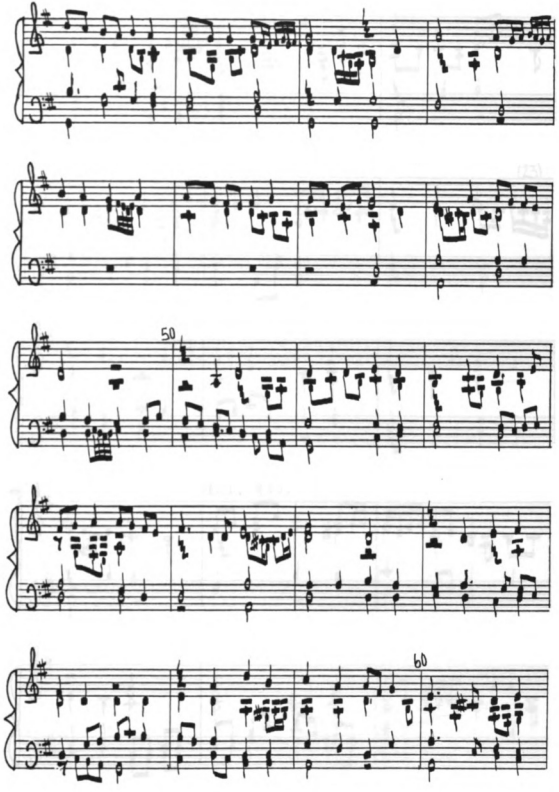
fol. 43v.

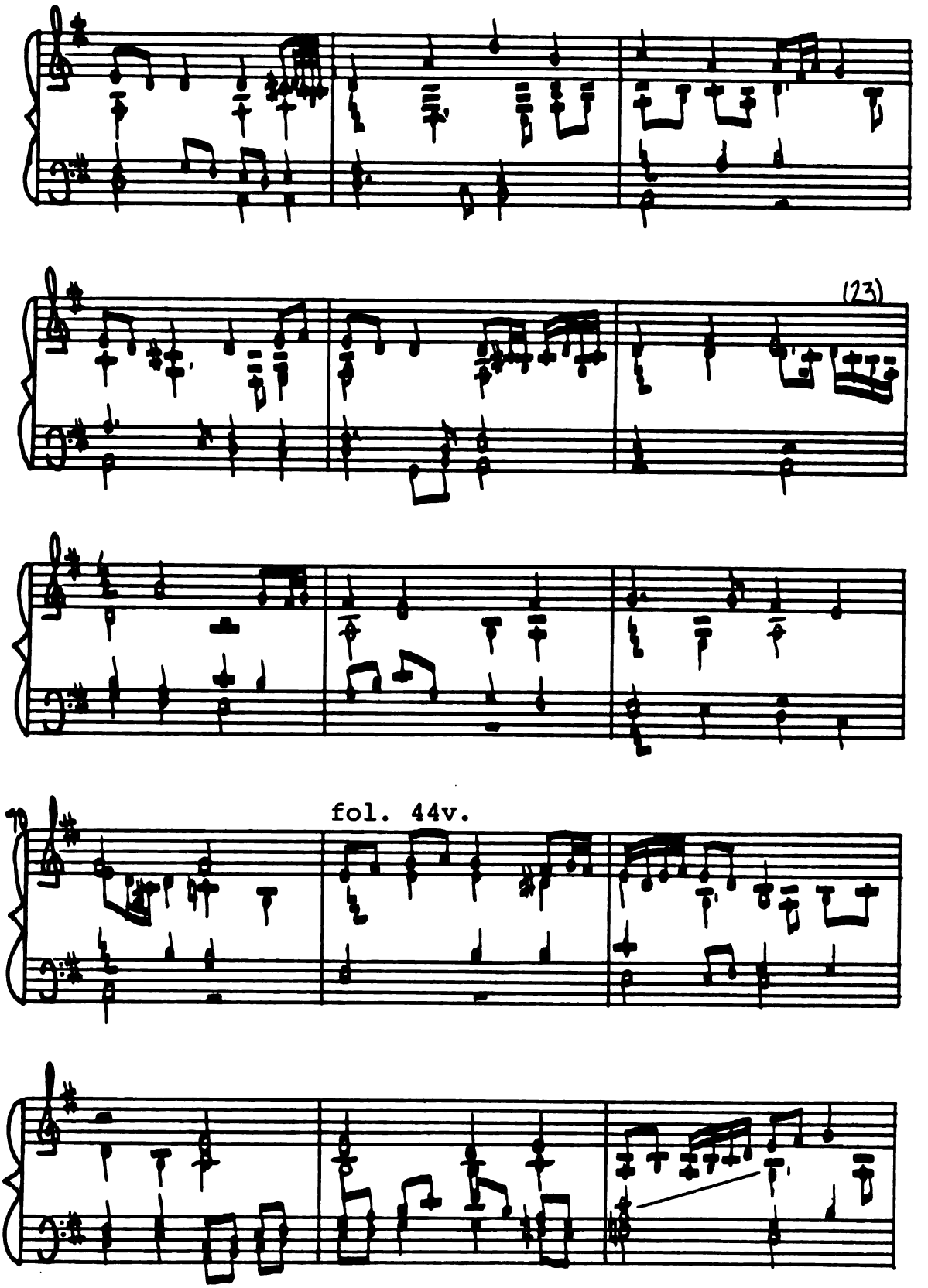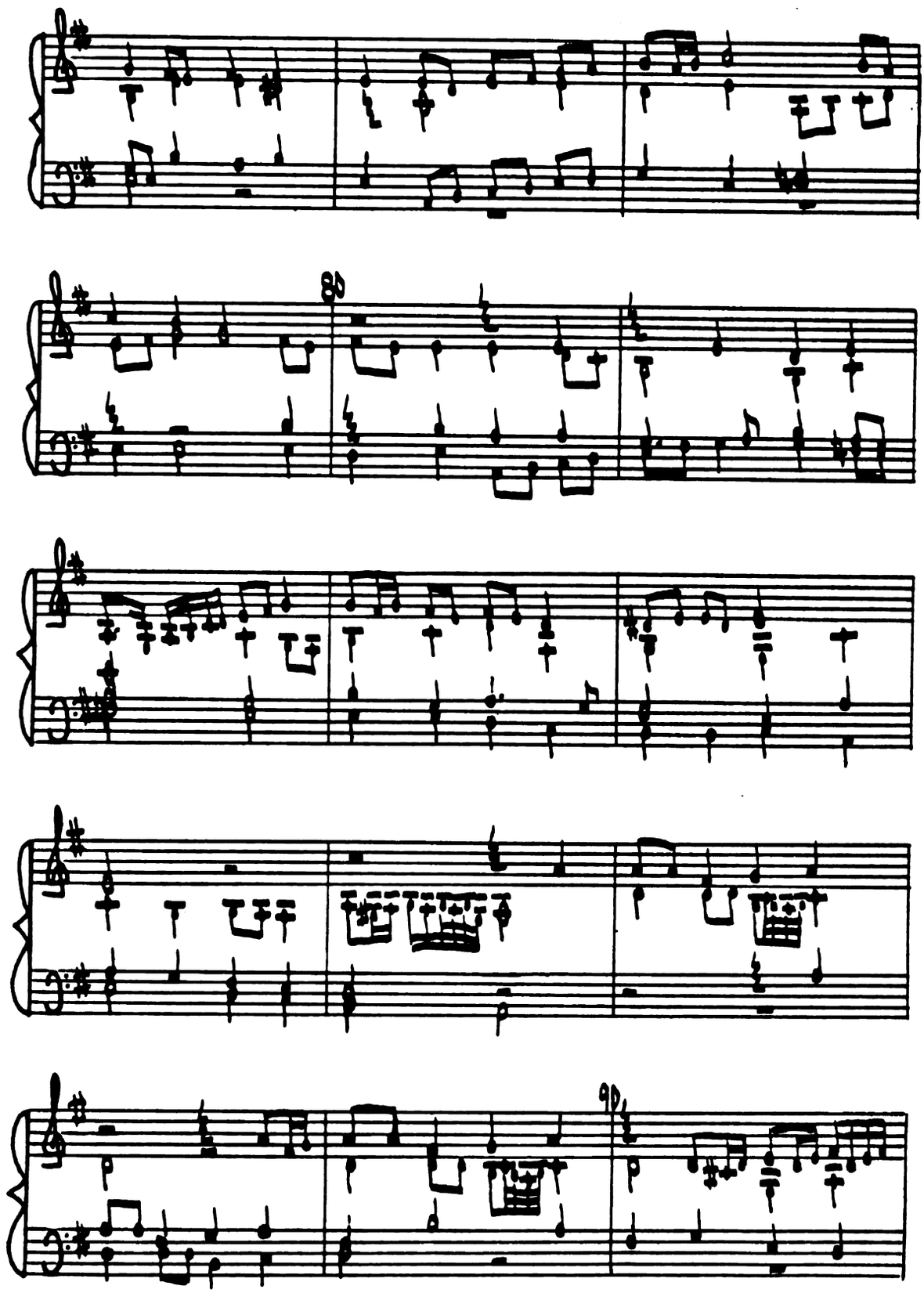


23. Beati omnes qui timent Dominum
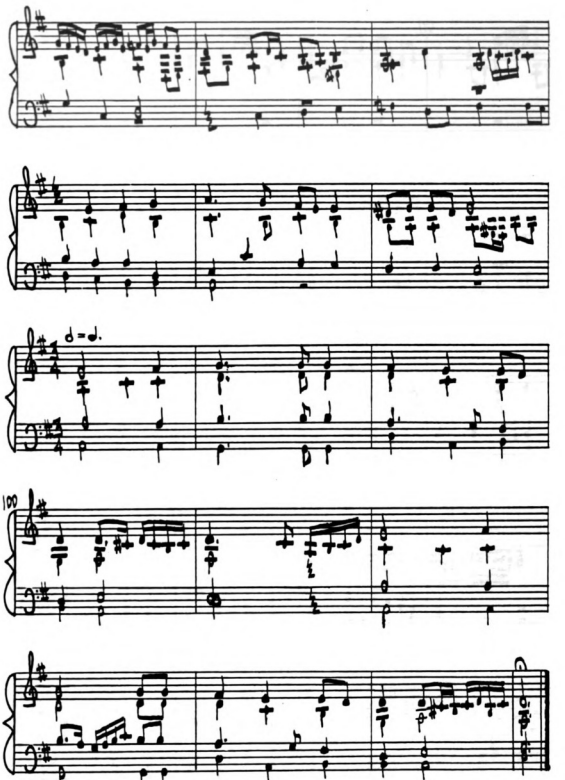



fol. 44r.
30
40
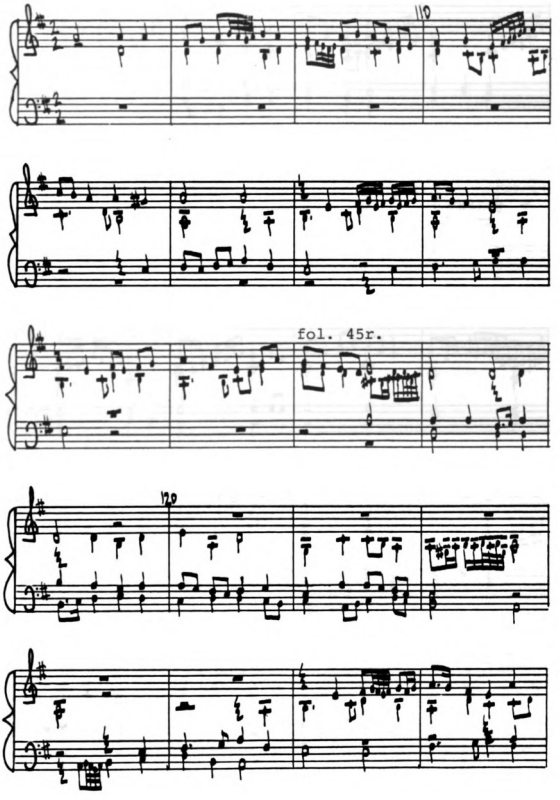

50
60
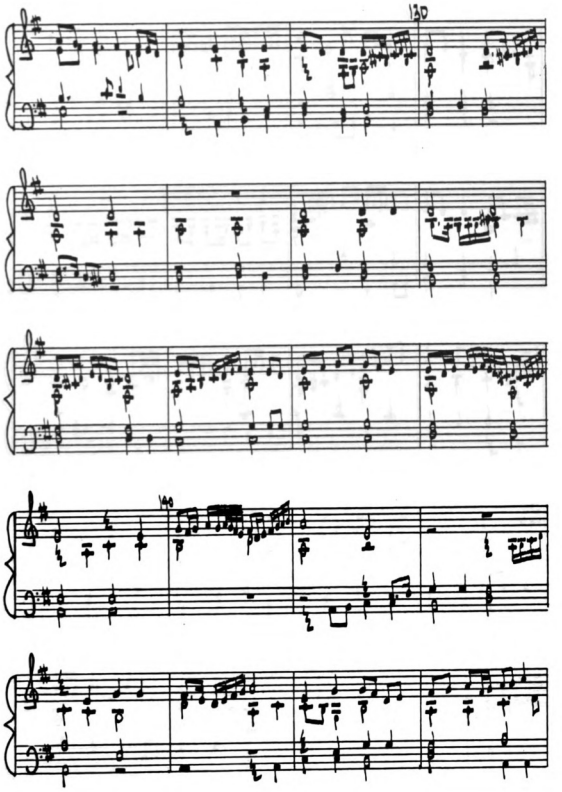

(23)
fol. 44v.
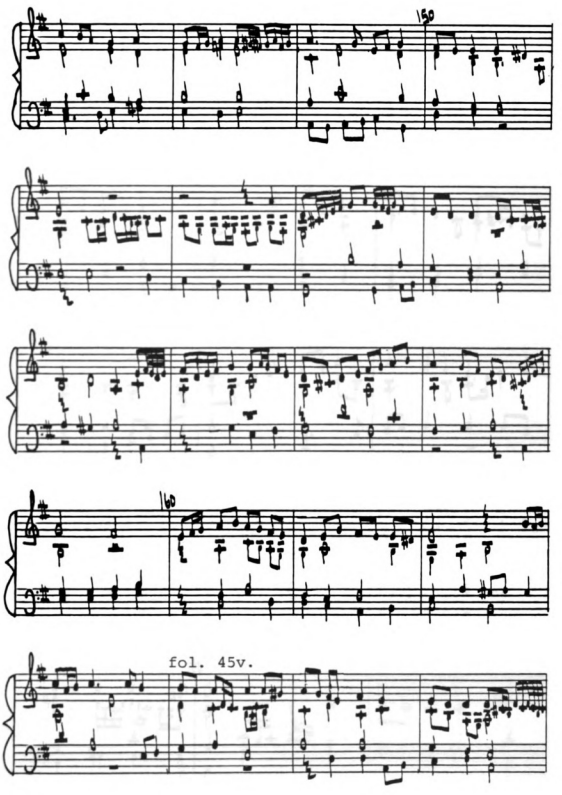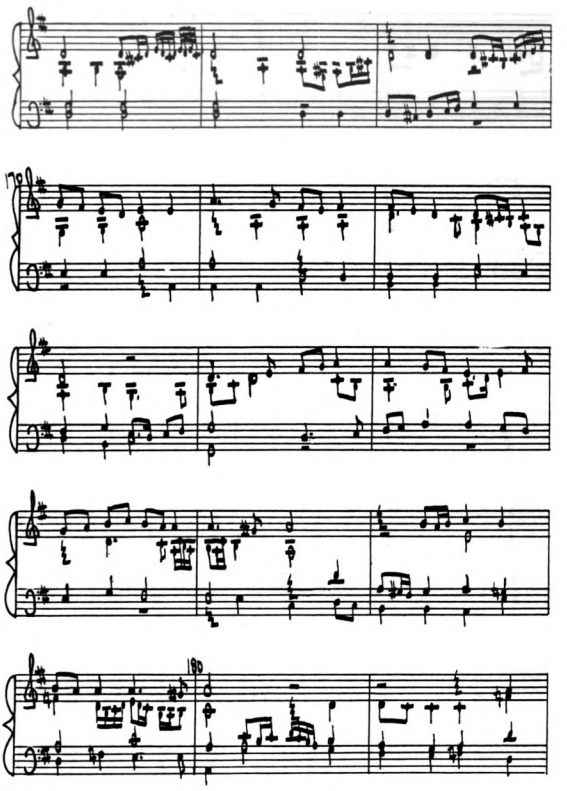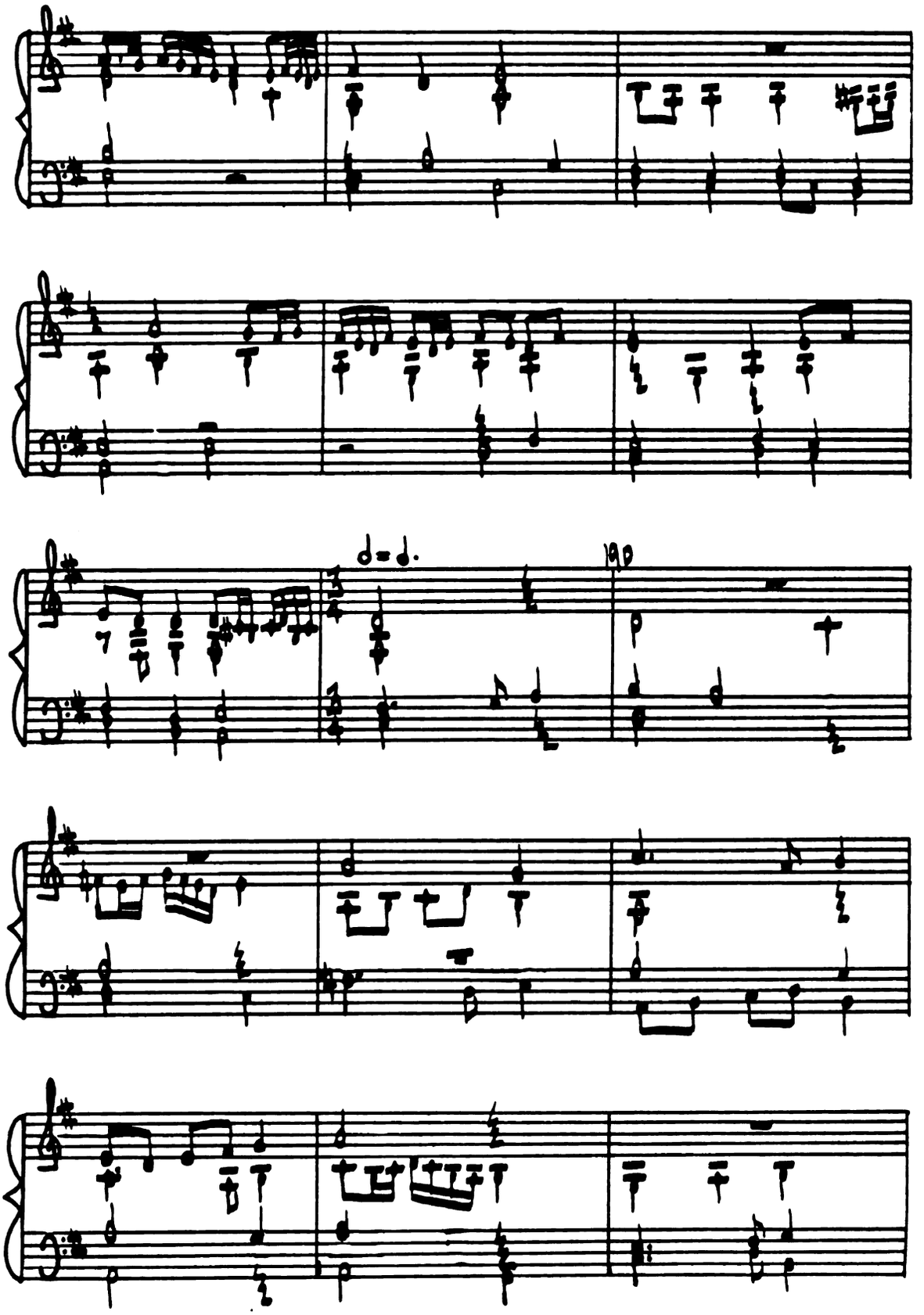




Secunda Pars
Ecce sic benedicetur
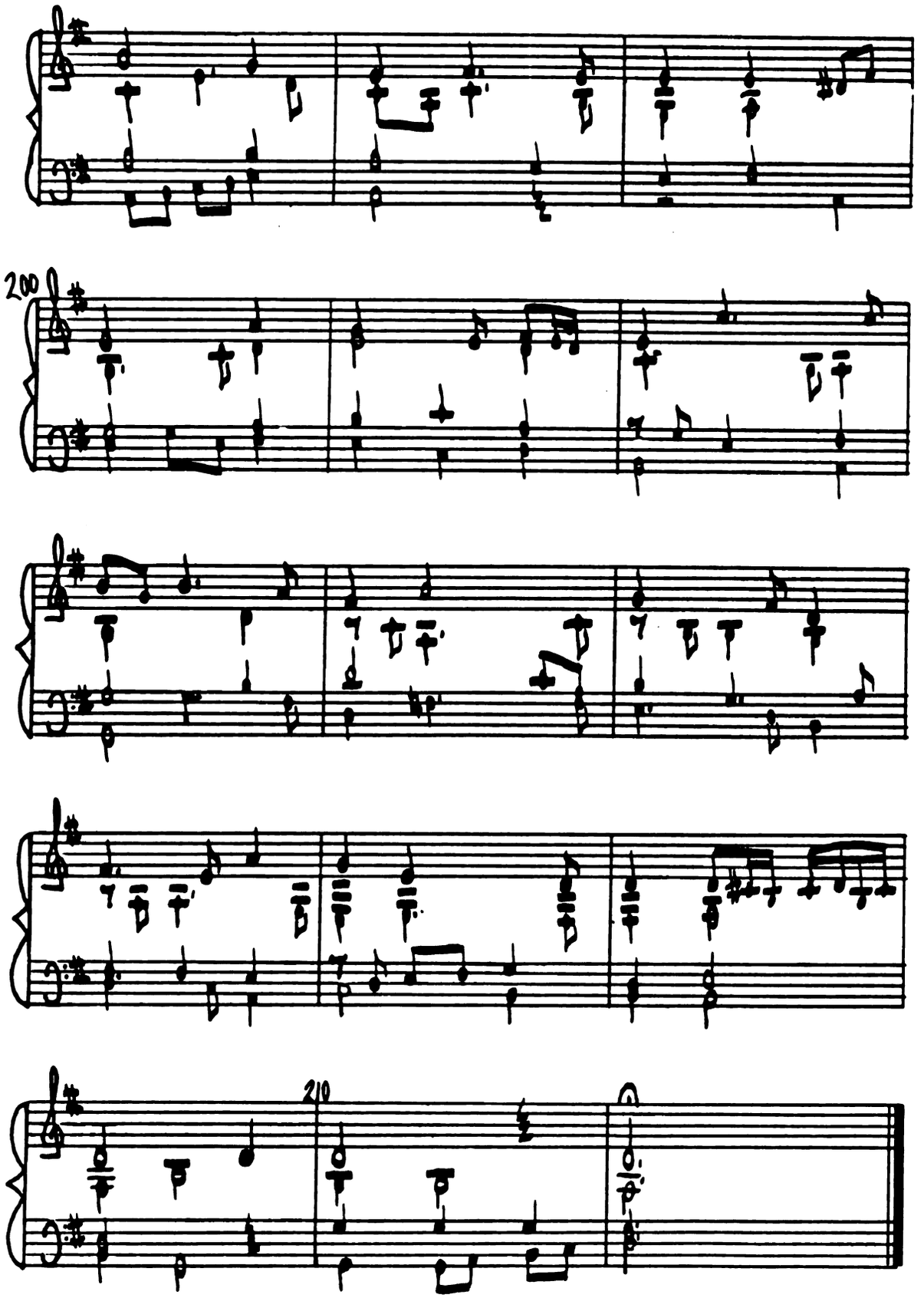





150
155
fol. 45v.
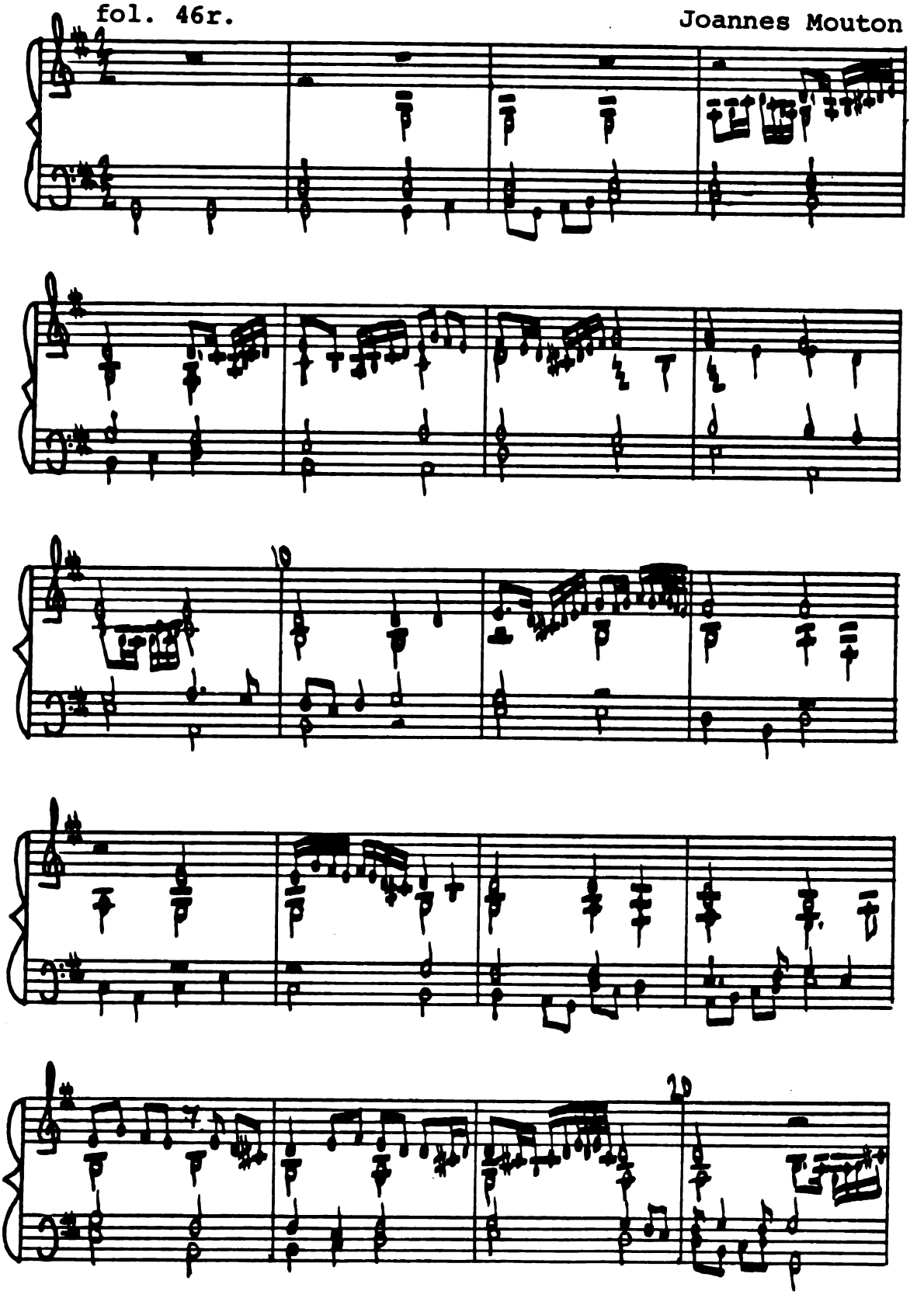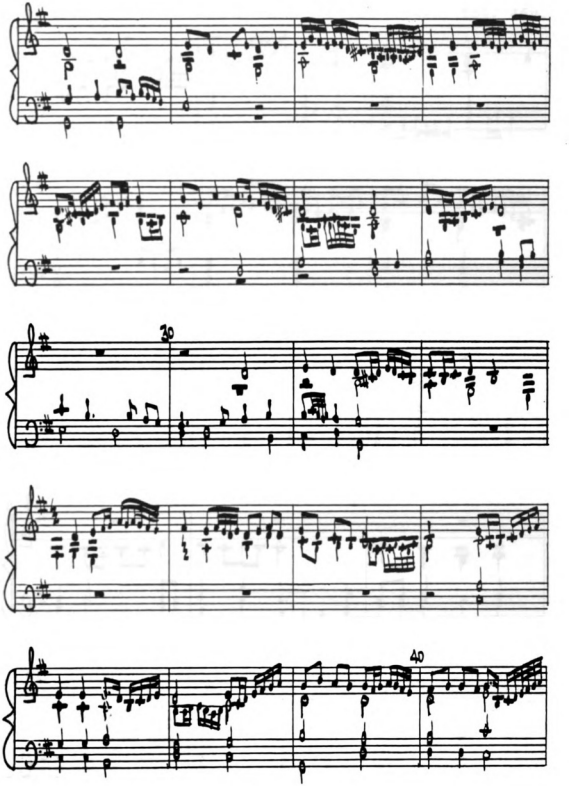





200
210

24. De profundis
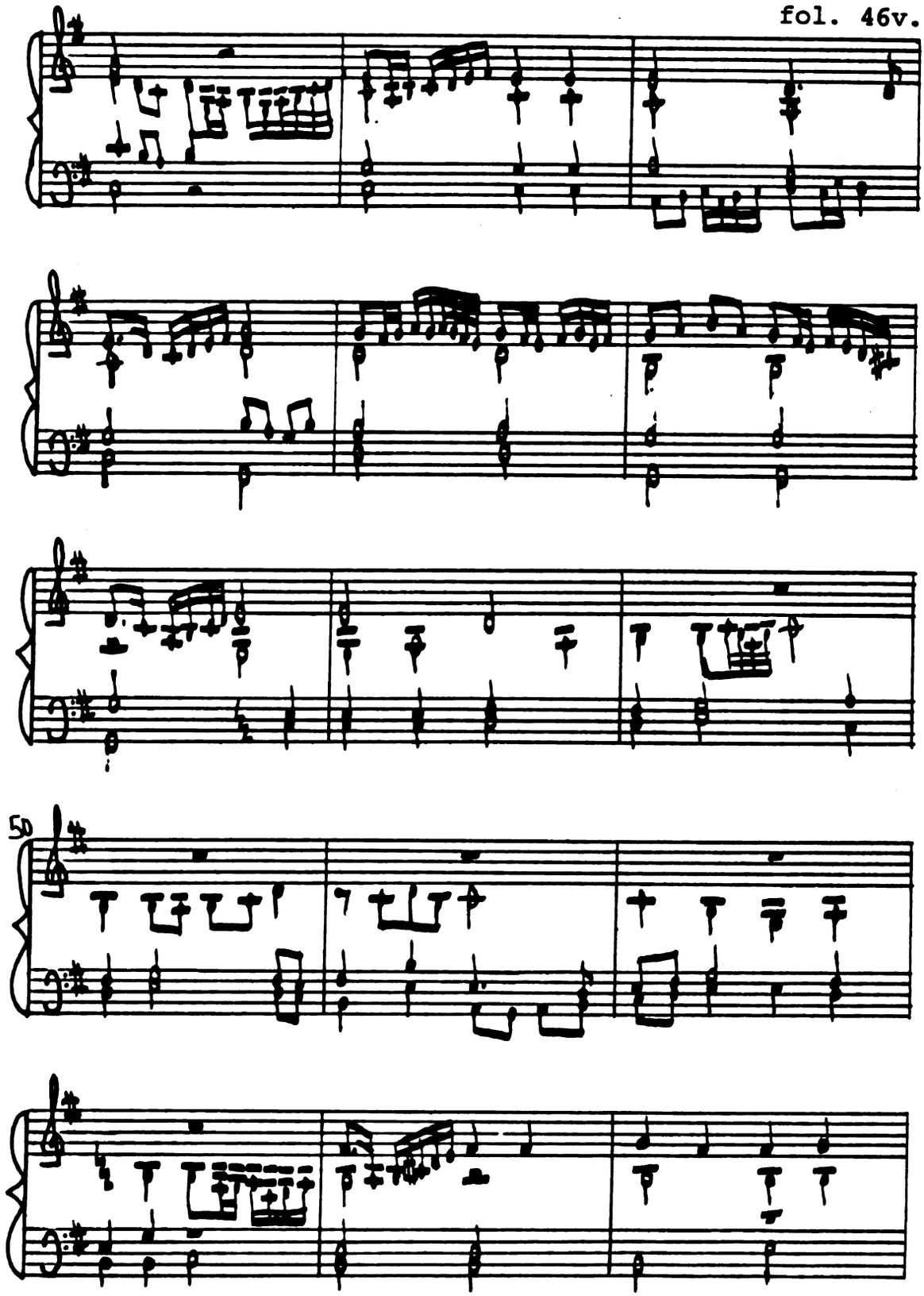
fol. 46r.
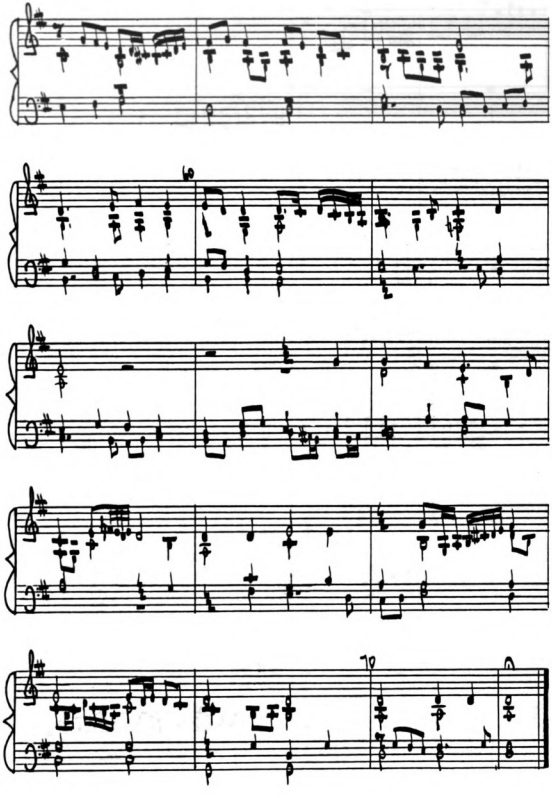
Joannes Mouton
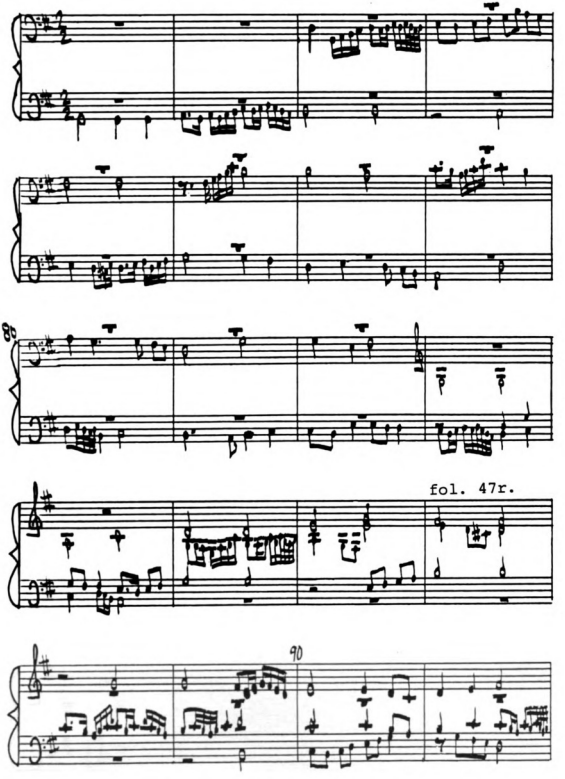



30
40
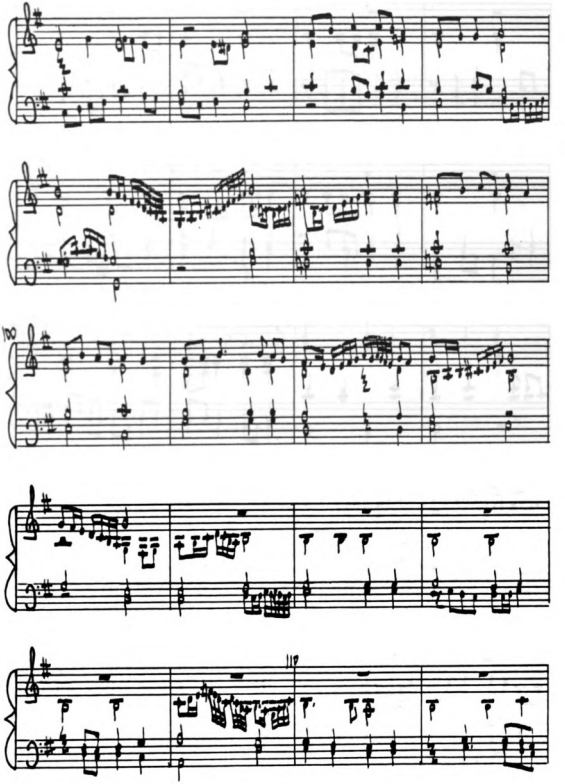
fol. 46v.
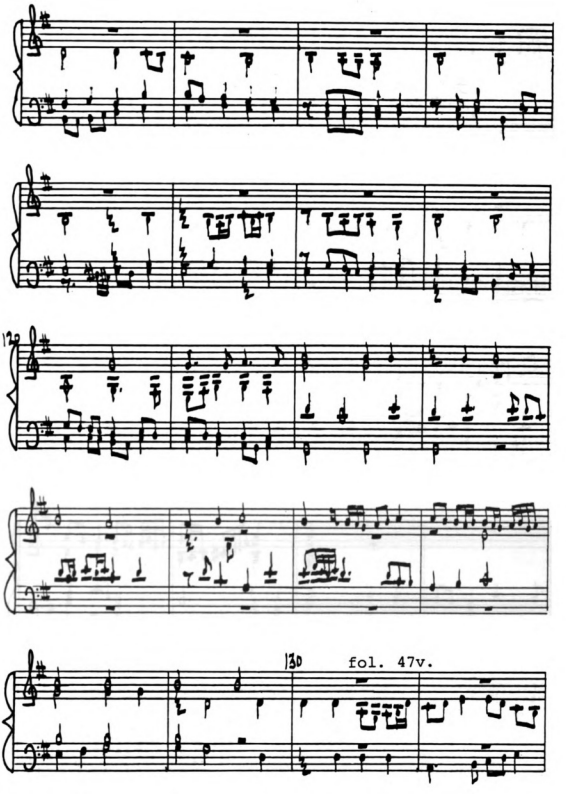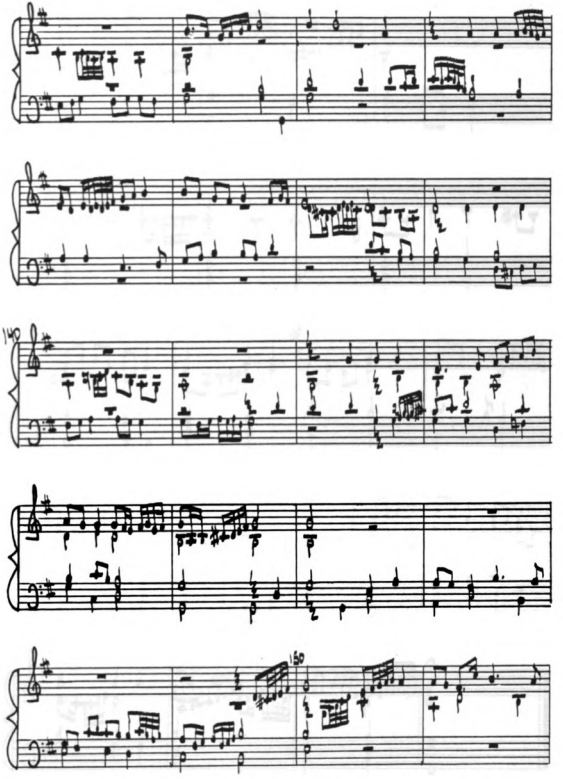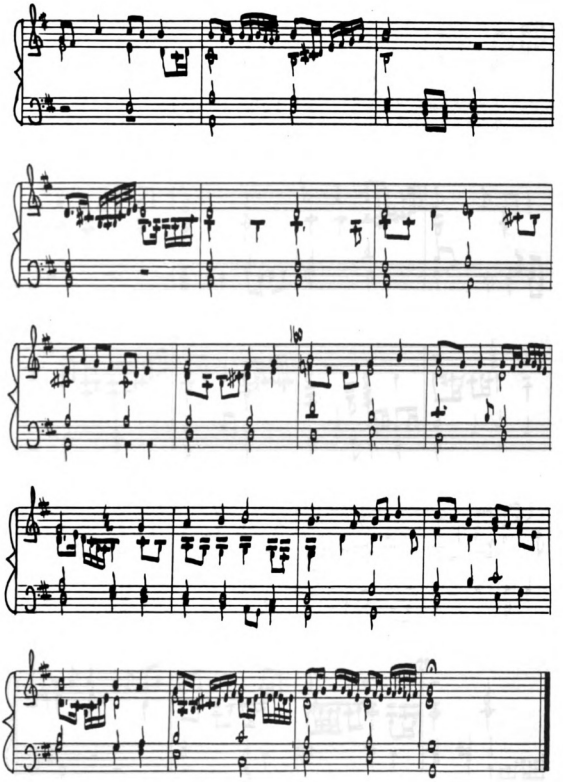




Secunda Pars
Sustinuit anima mea
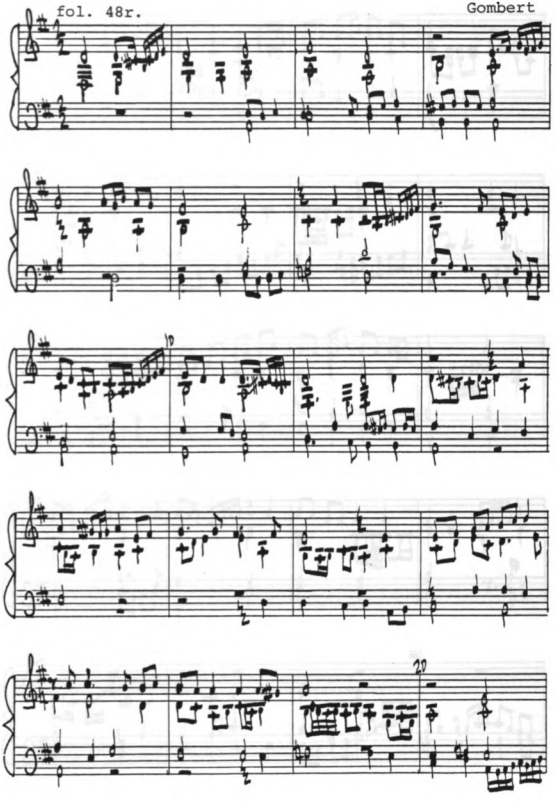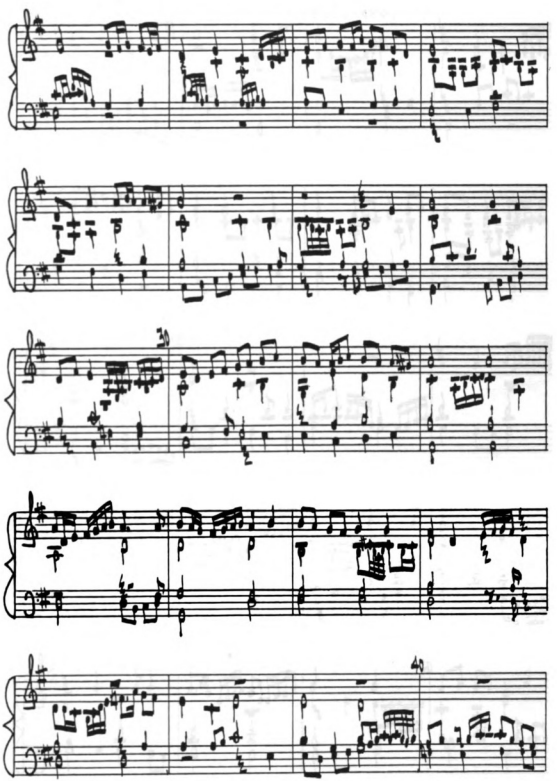





130
fol. 47v.
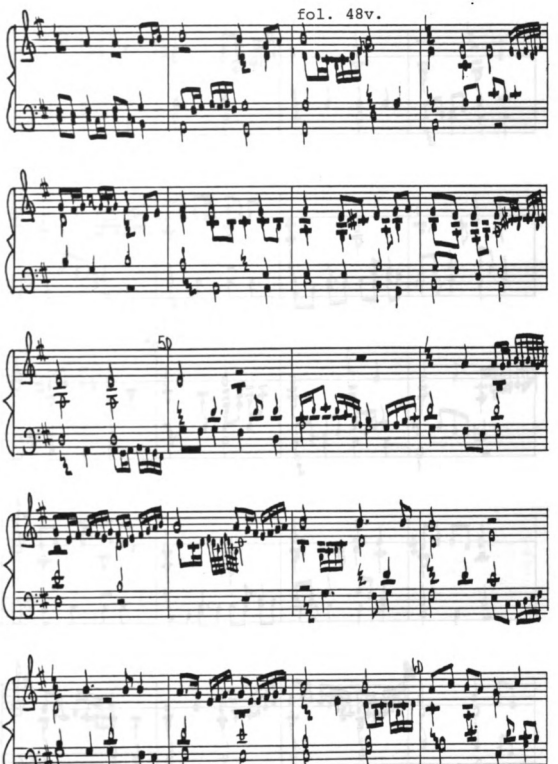

140
150
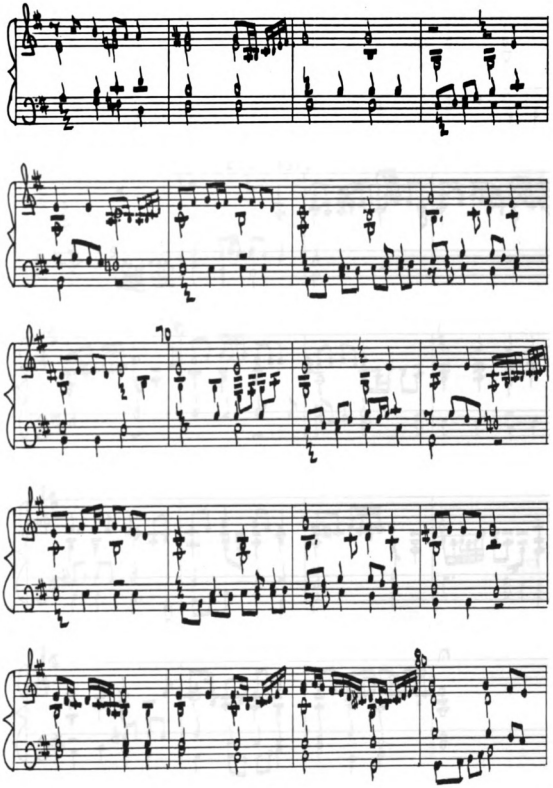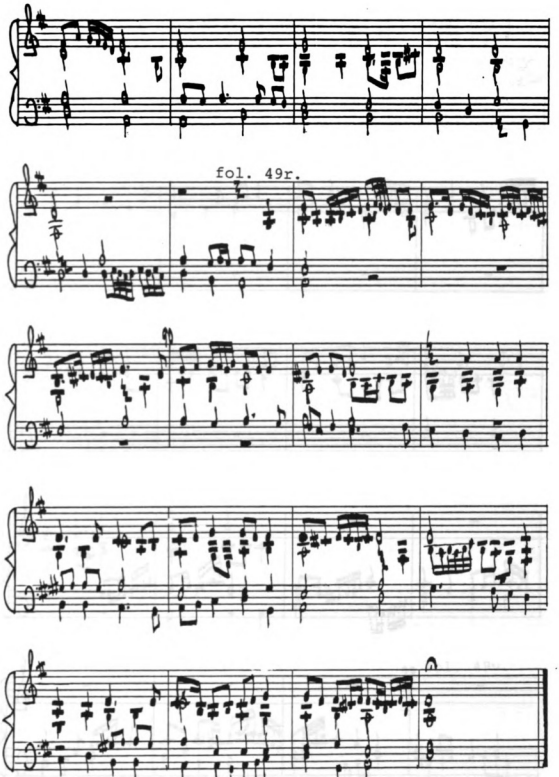


25. Sancta Maria
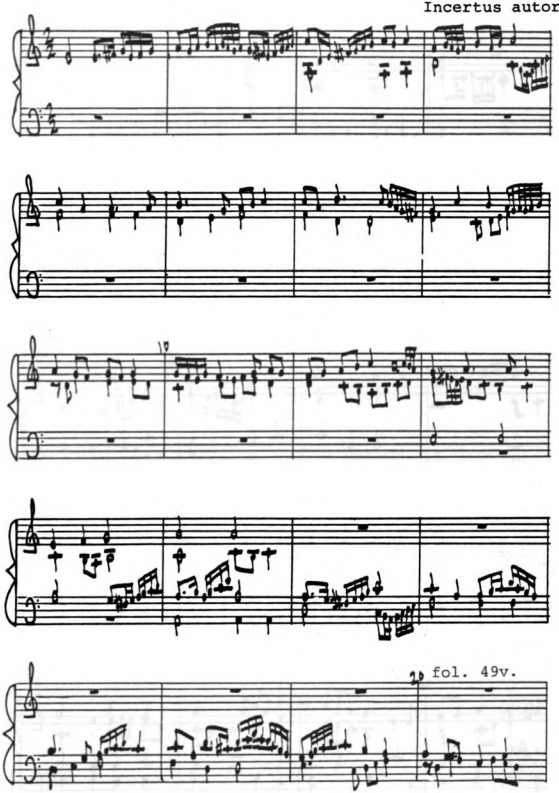





fol. 48v.
5b
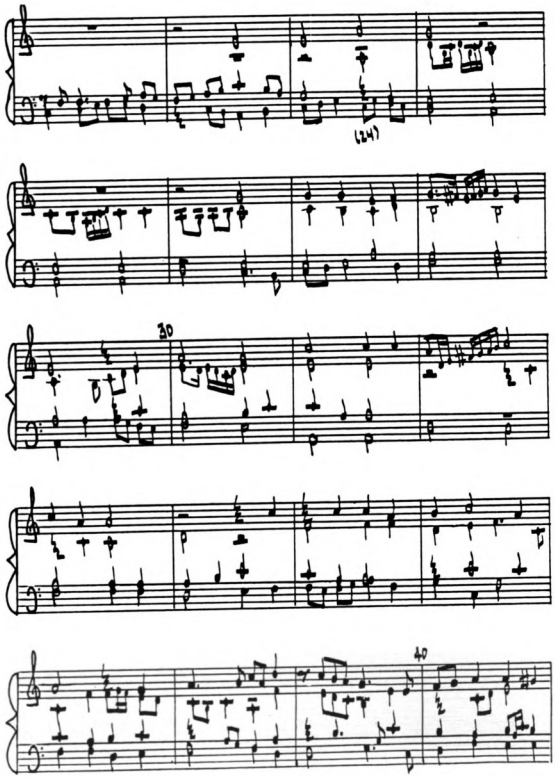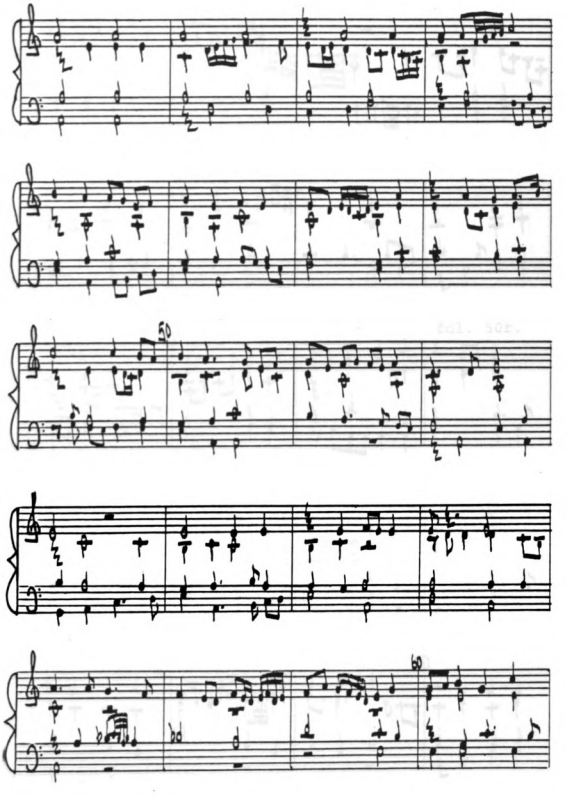



fol. 49r.
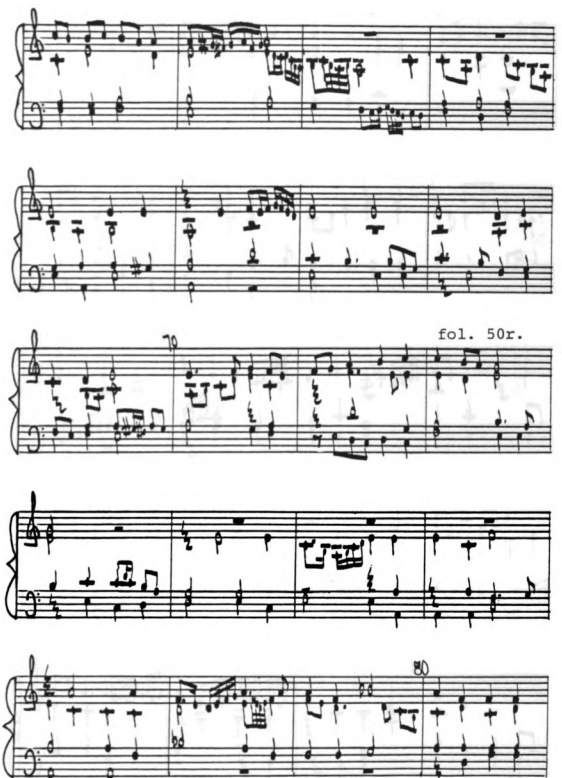
26. Dilexi quoniam exaudiet
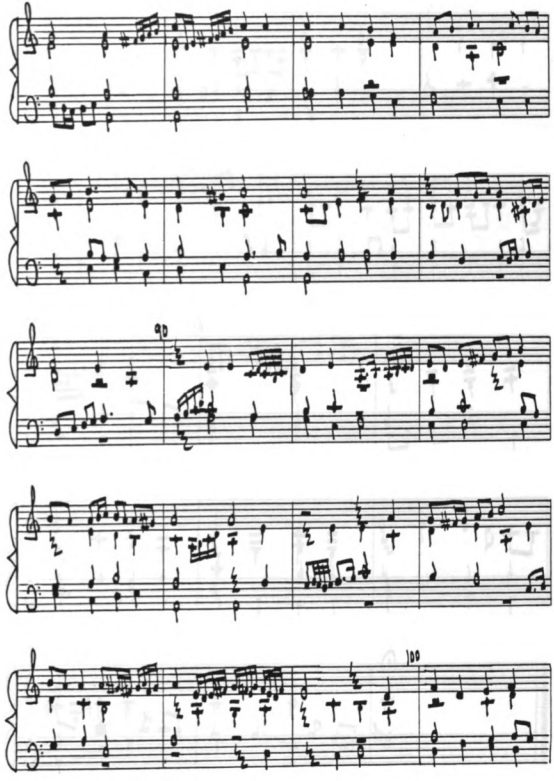
Incertus autor*
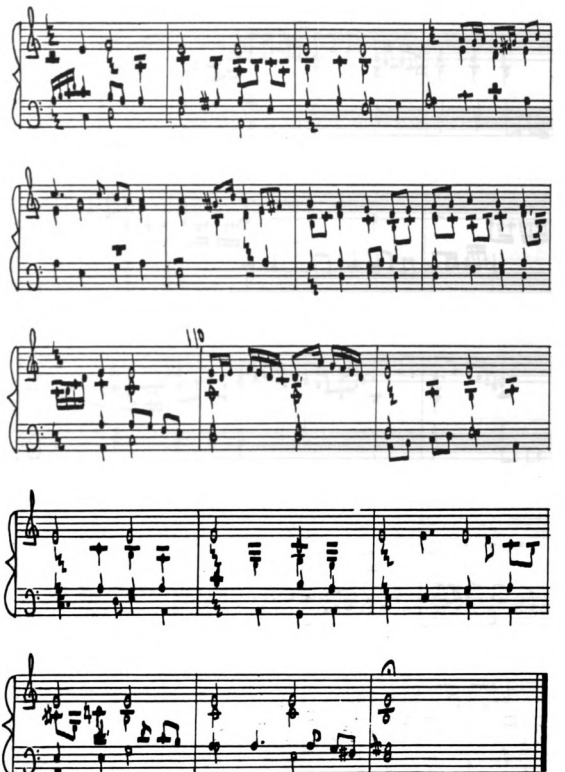



30
40
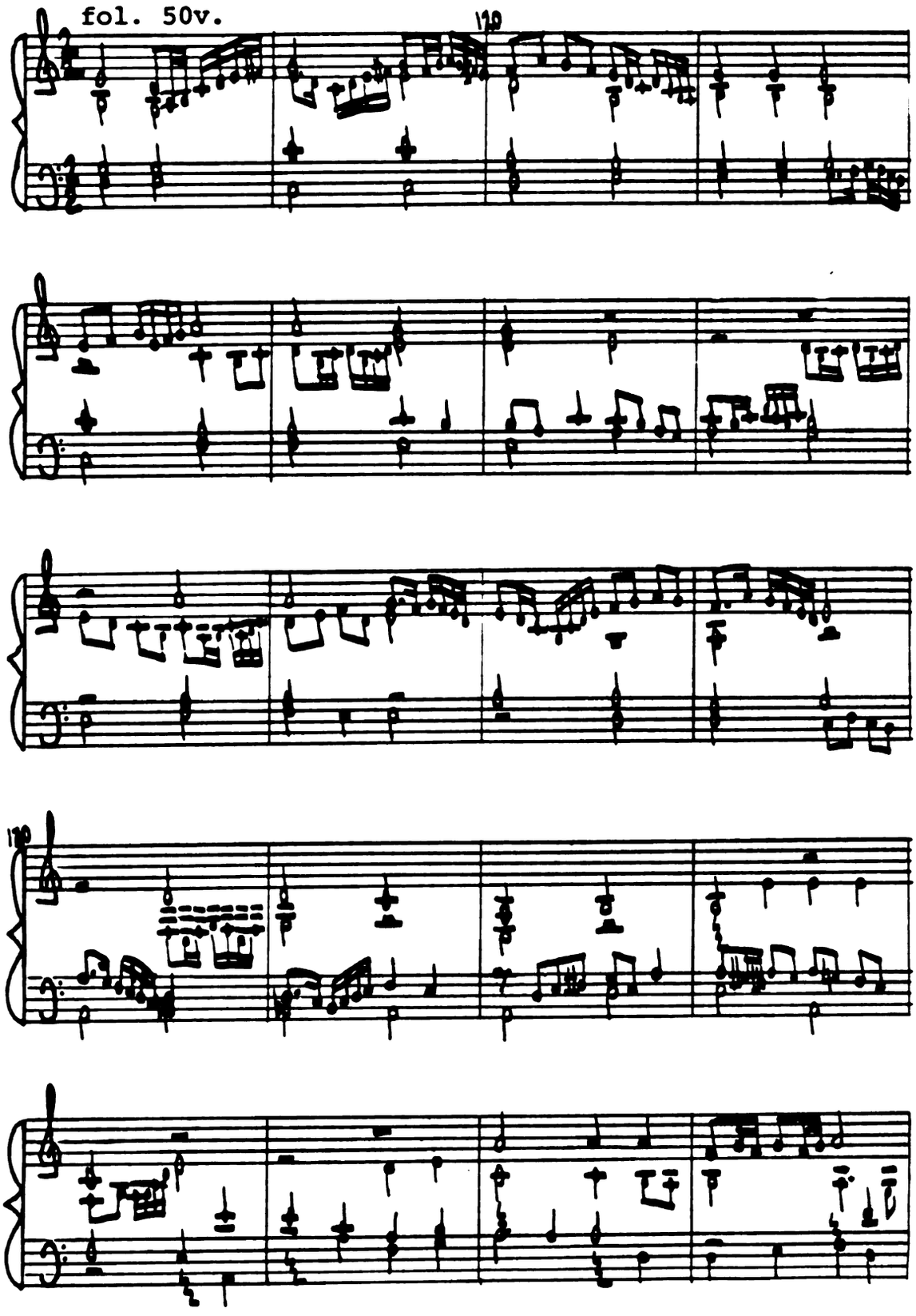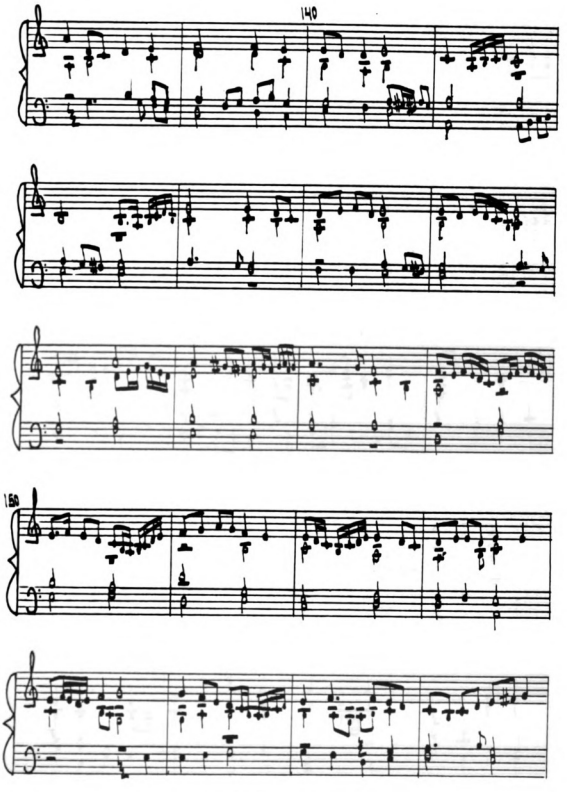



fol. 50r.
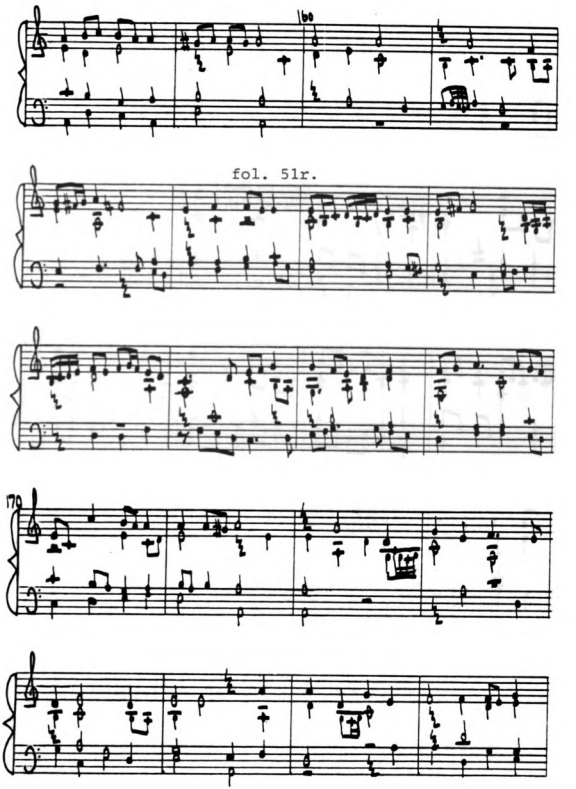

90
100
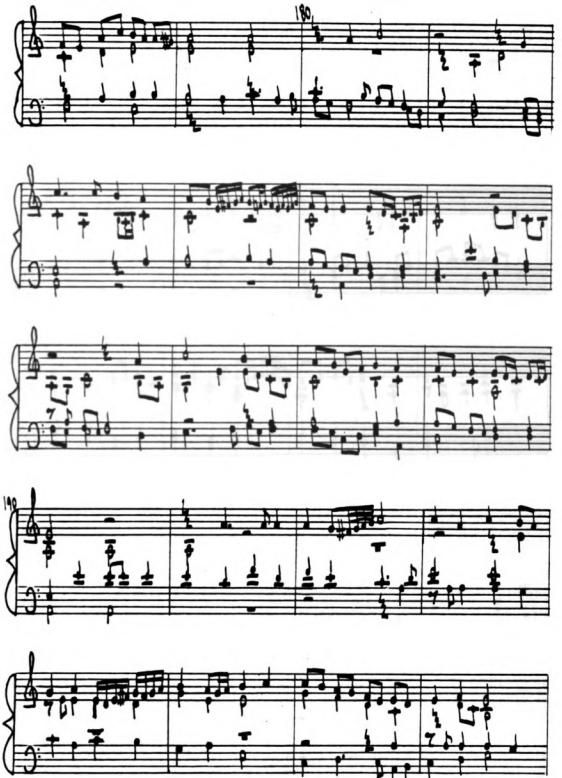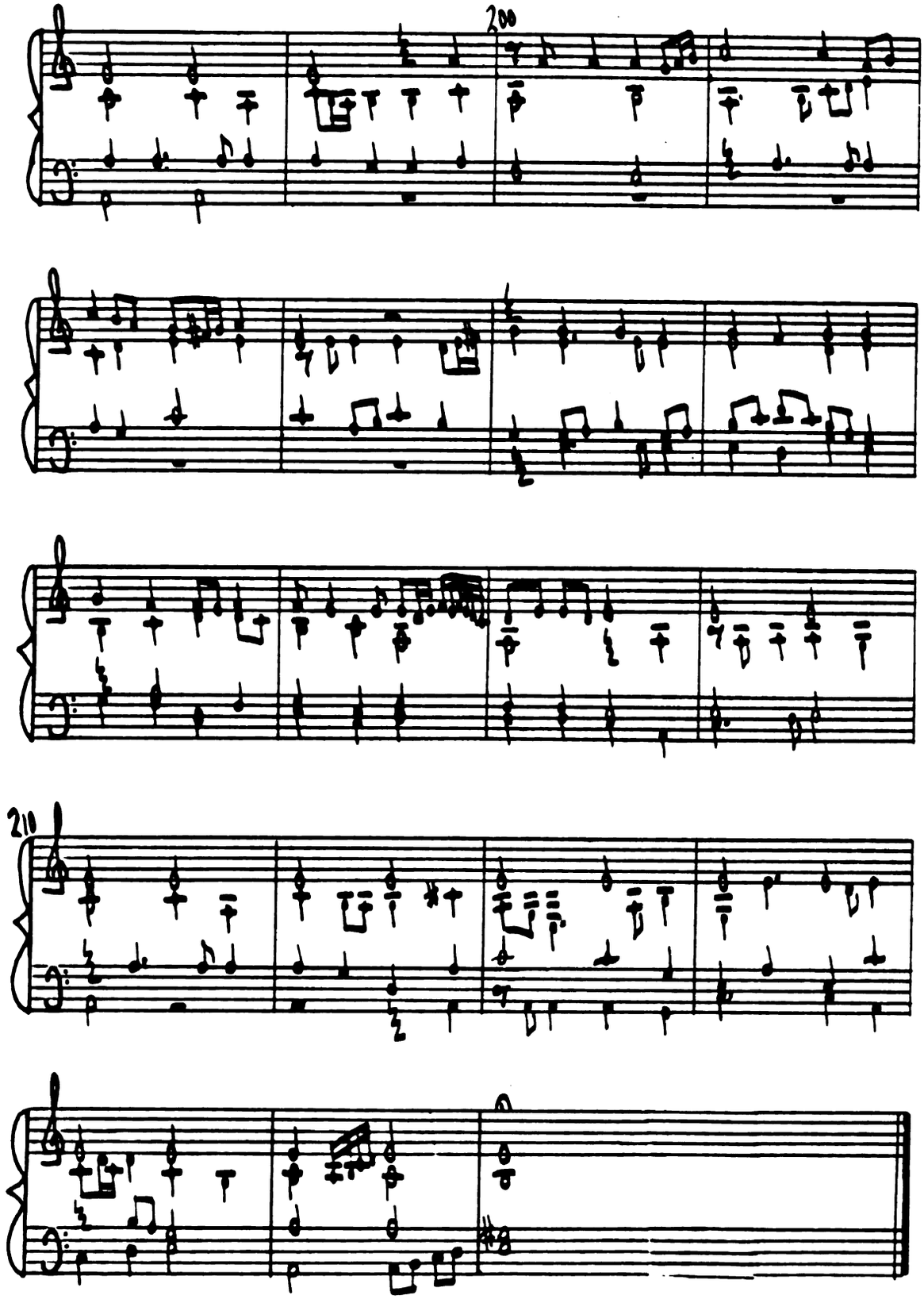


Secunda Pars
O Domine libera animam meam
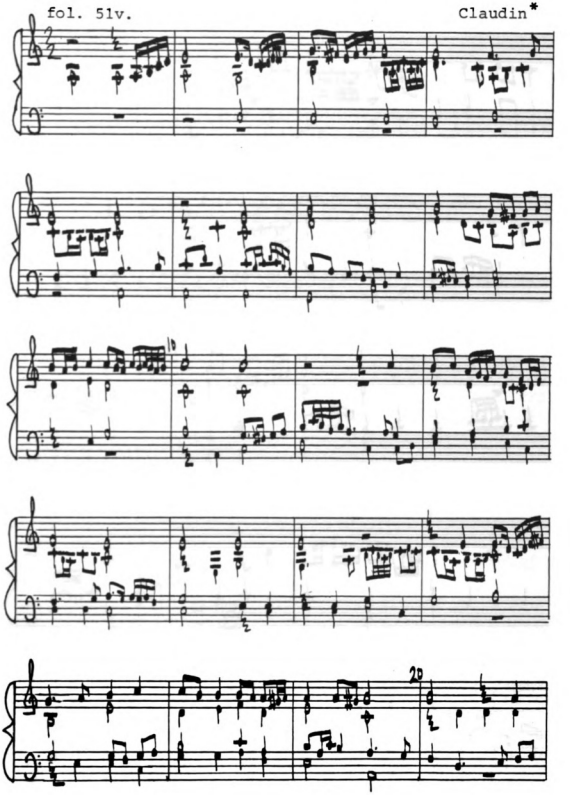



140
150
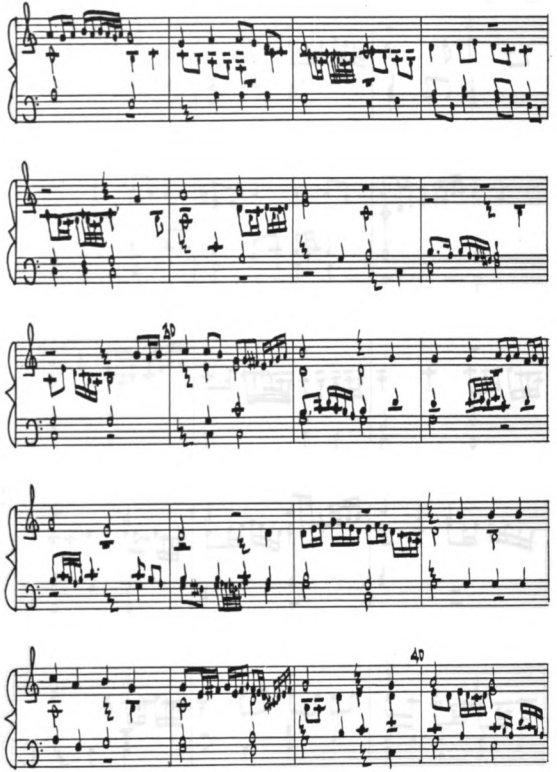

160
fol. 51r.
170
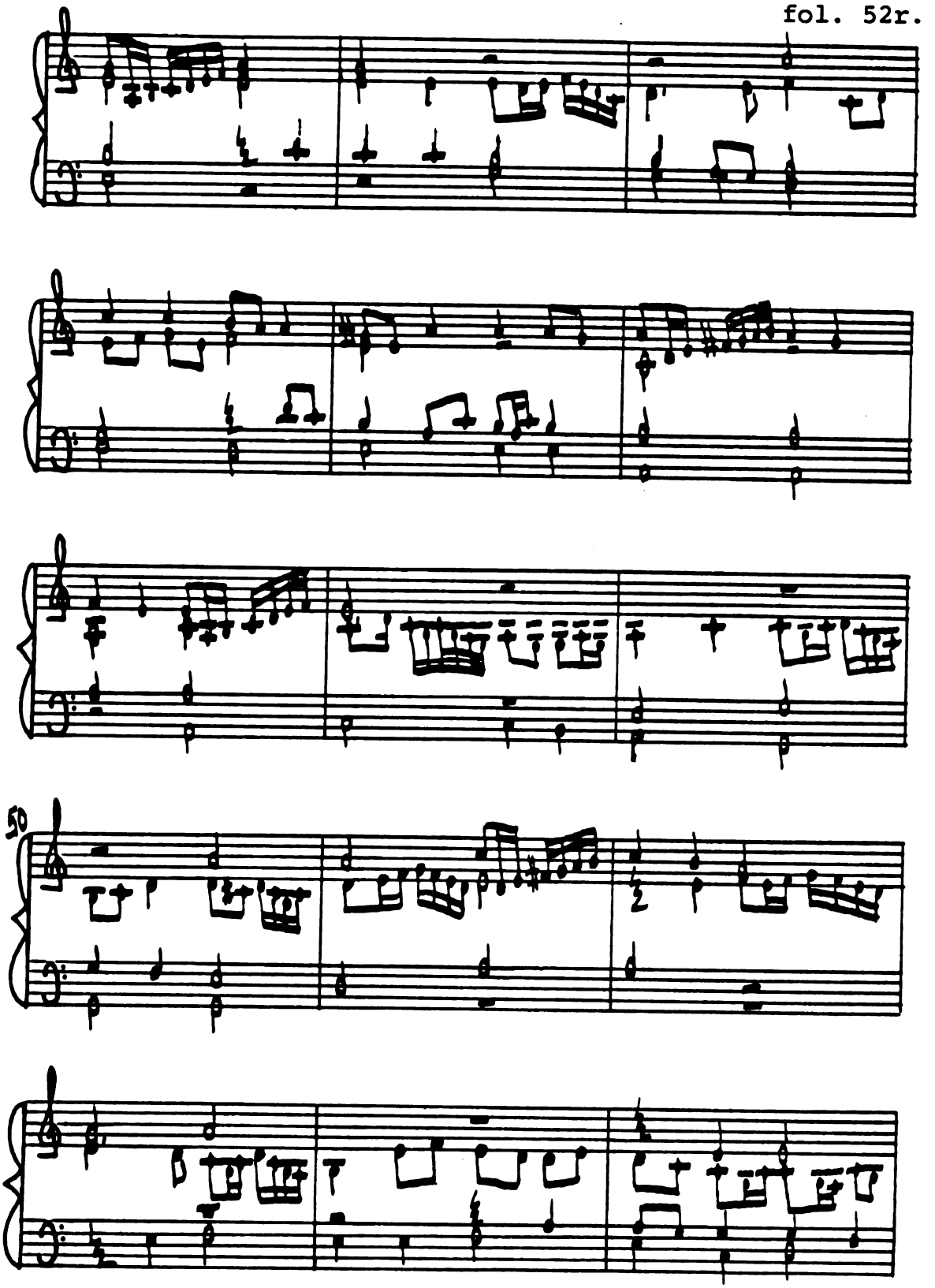



200
210
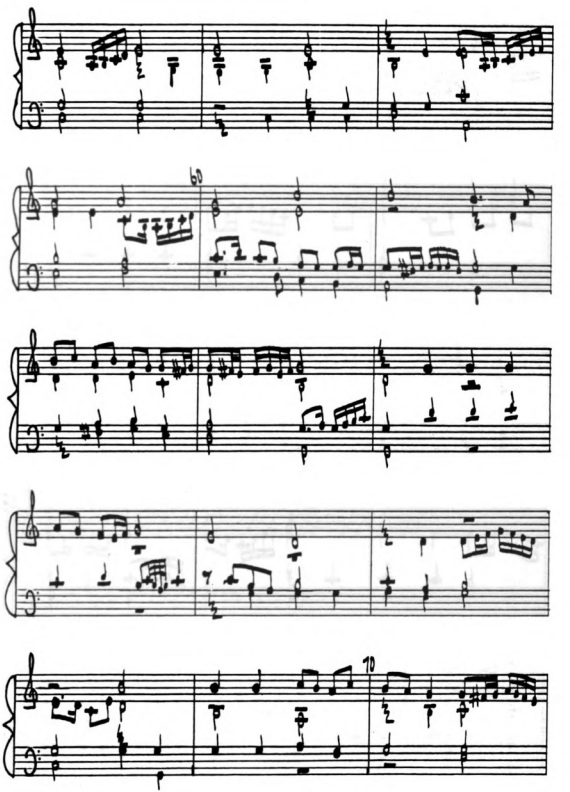
27. Aspice Domine
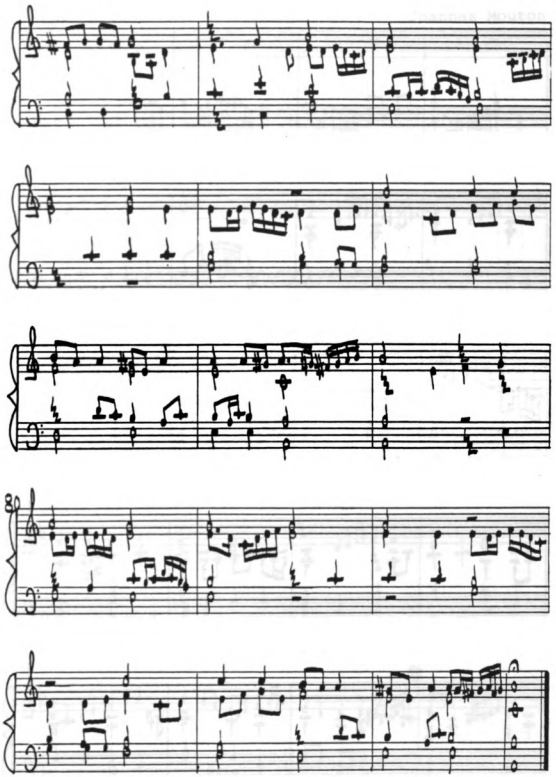



30
40
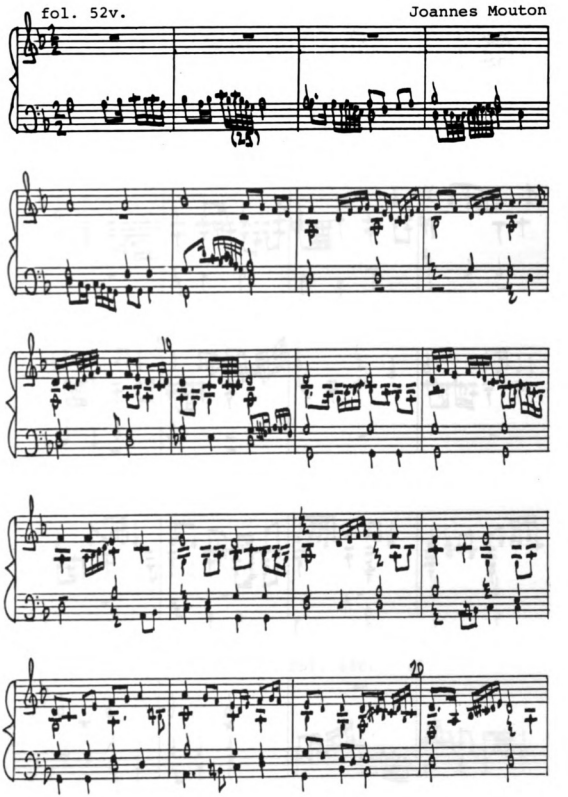
fol. 52r.
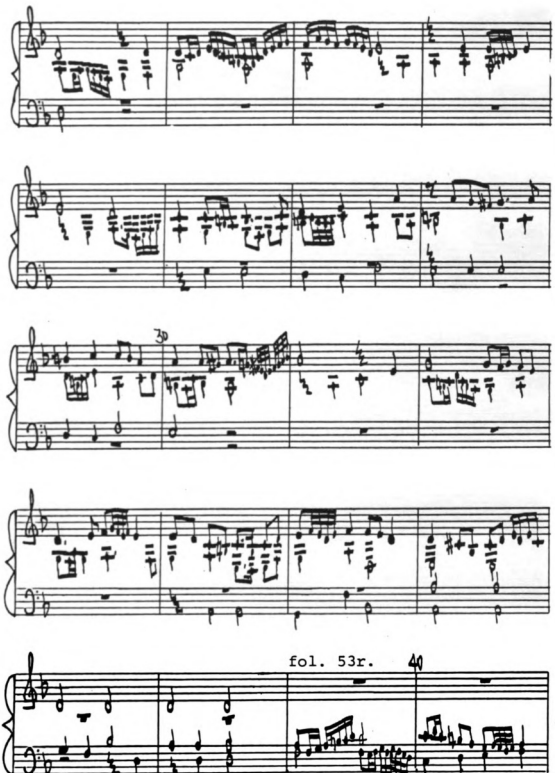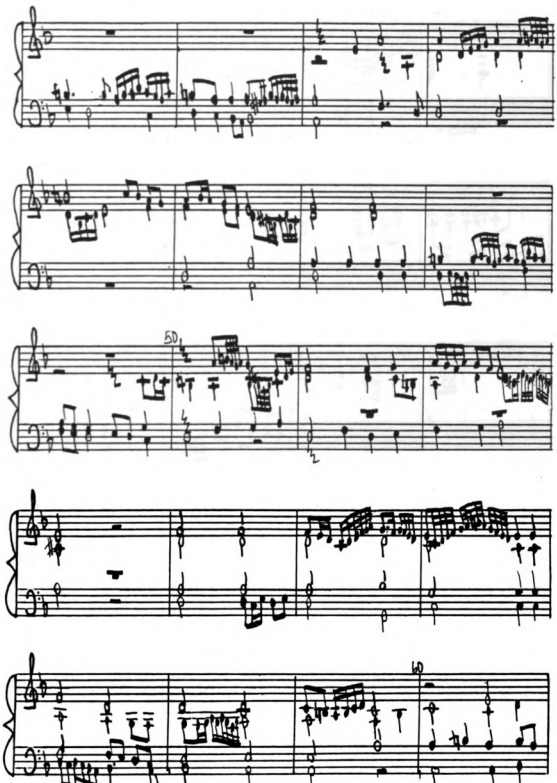



60
70
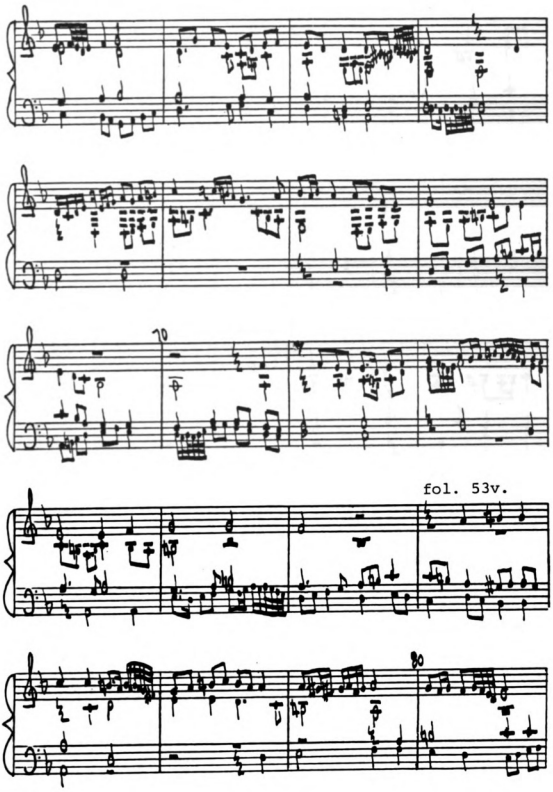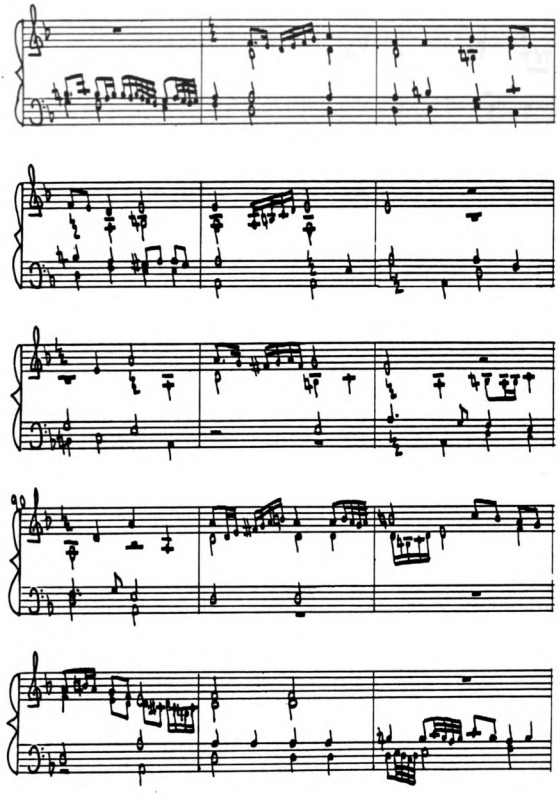


28. Impetum Inimicorum
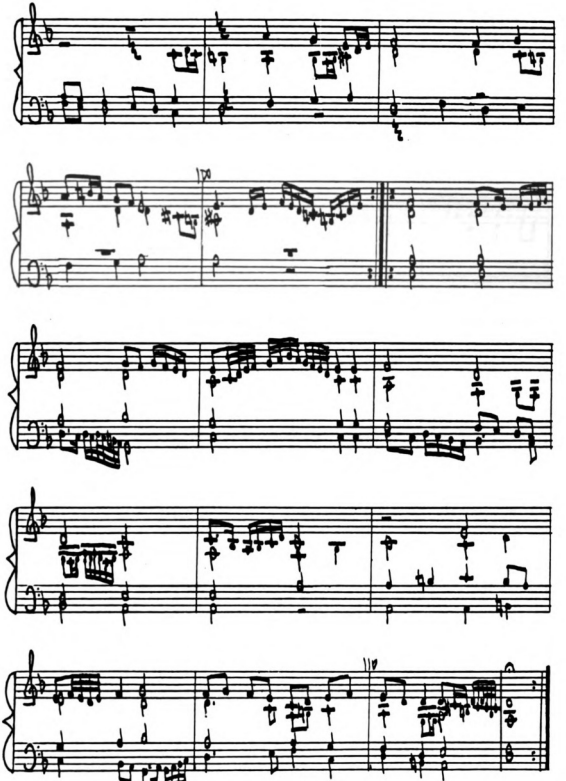



fol. 53r.
40
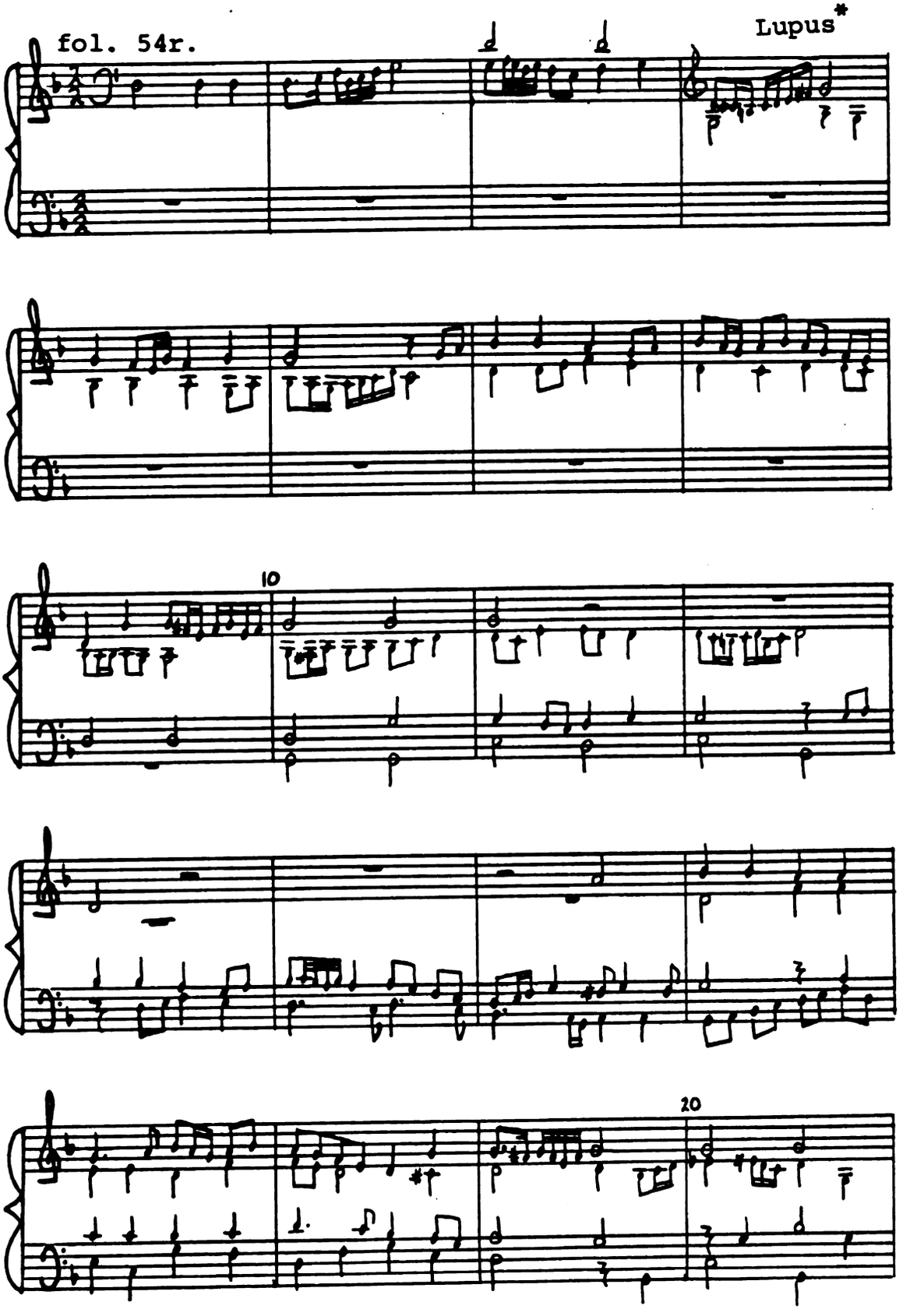

50
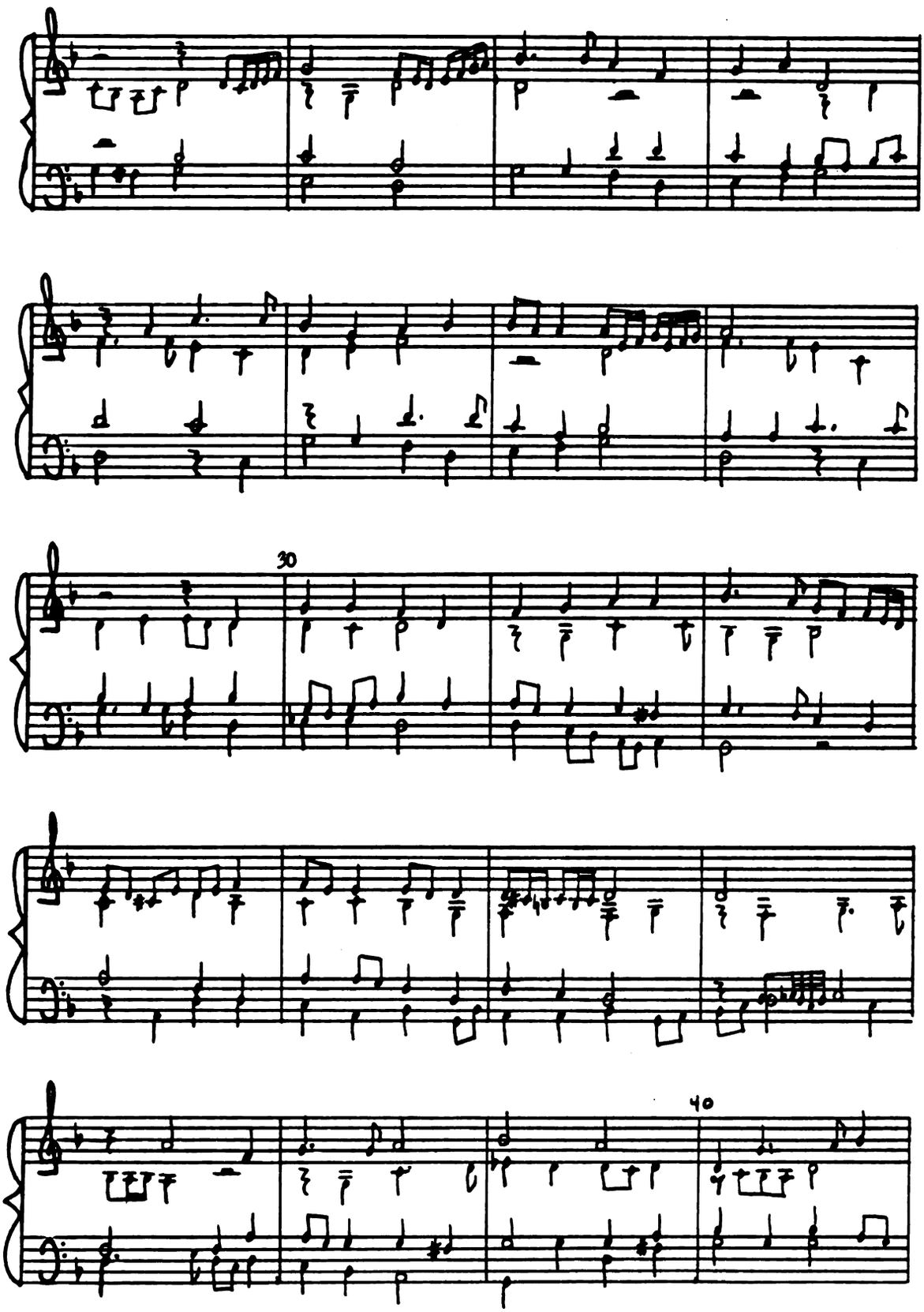

70
fol. 53v.
80
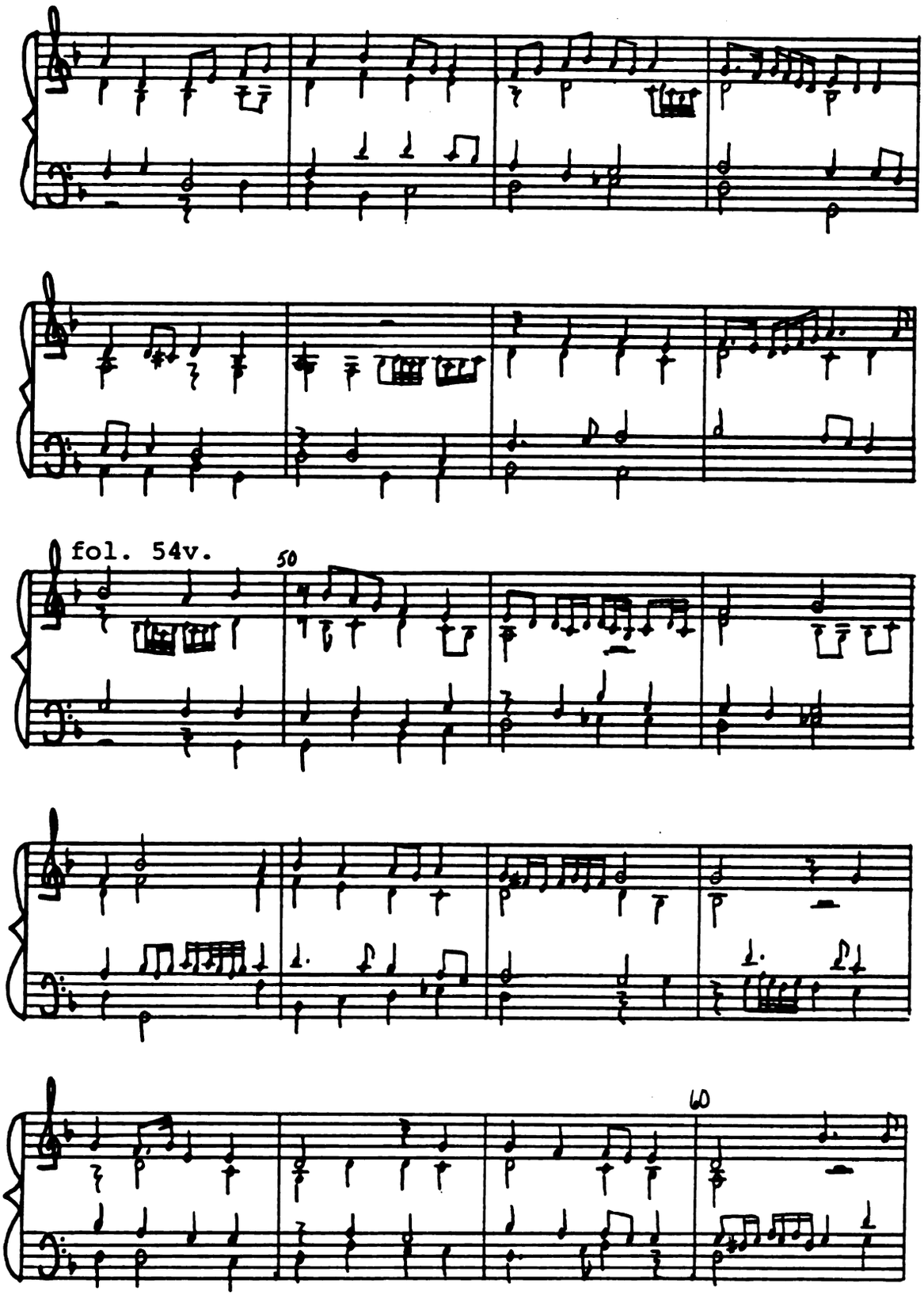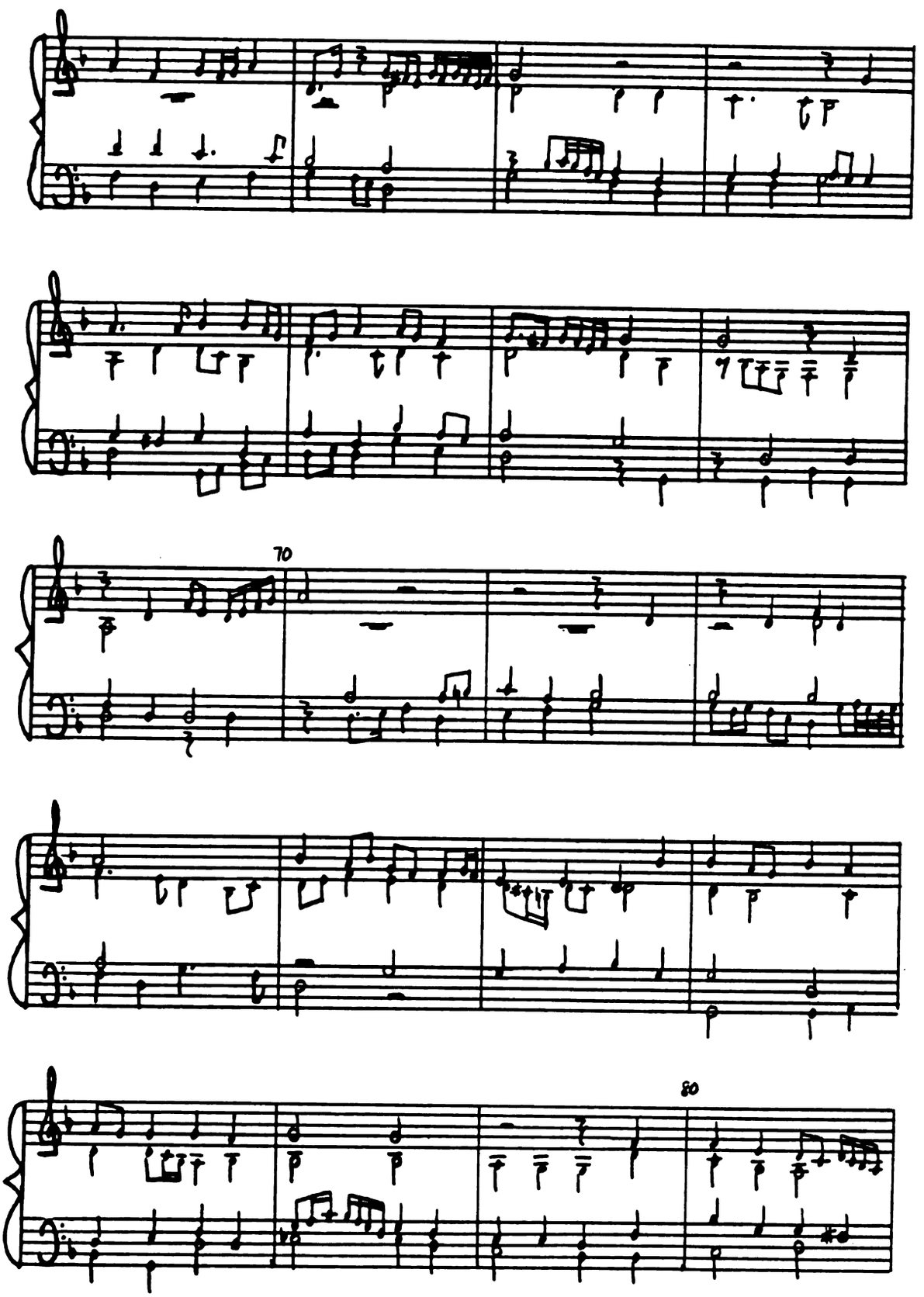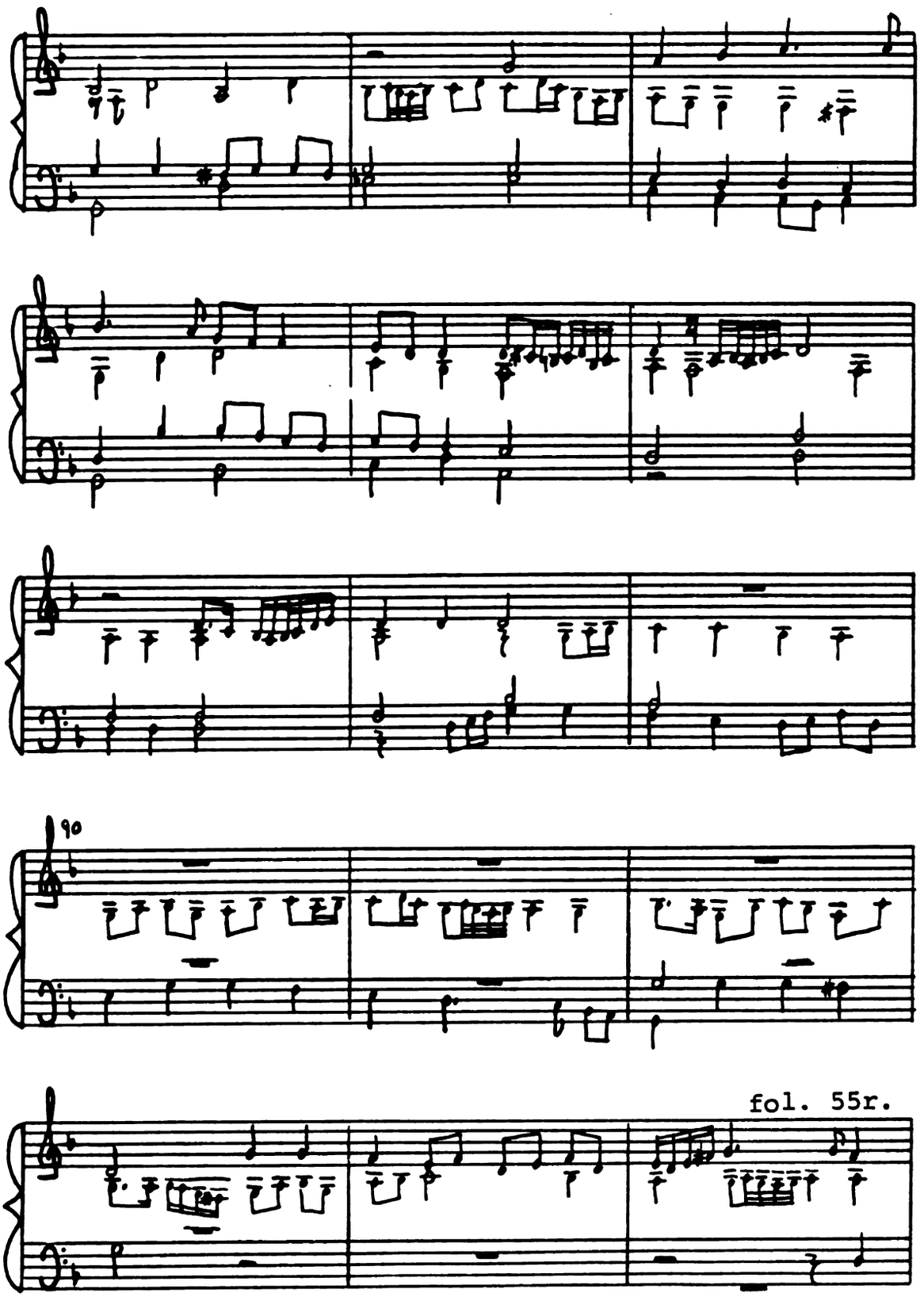




29. Nisi Dominus
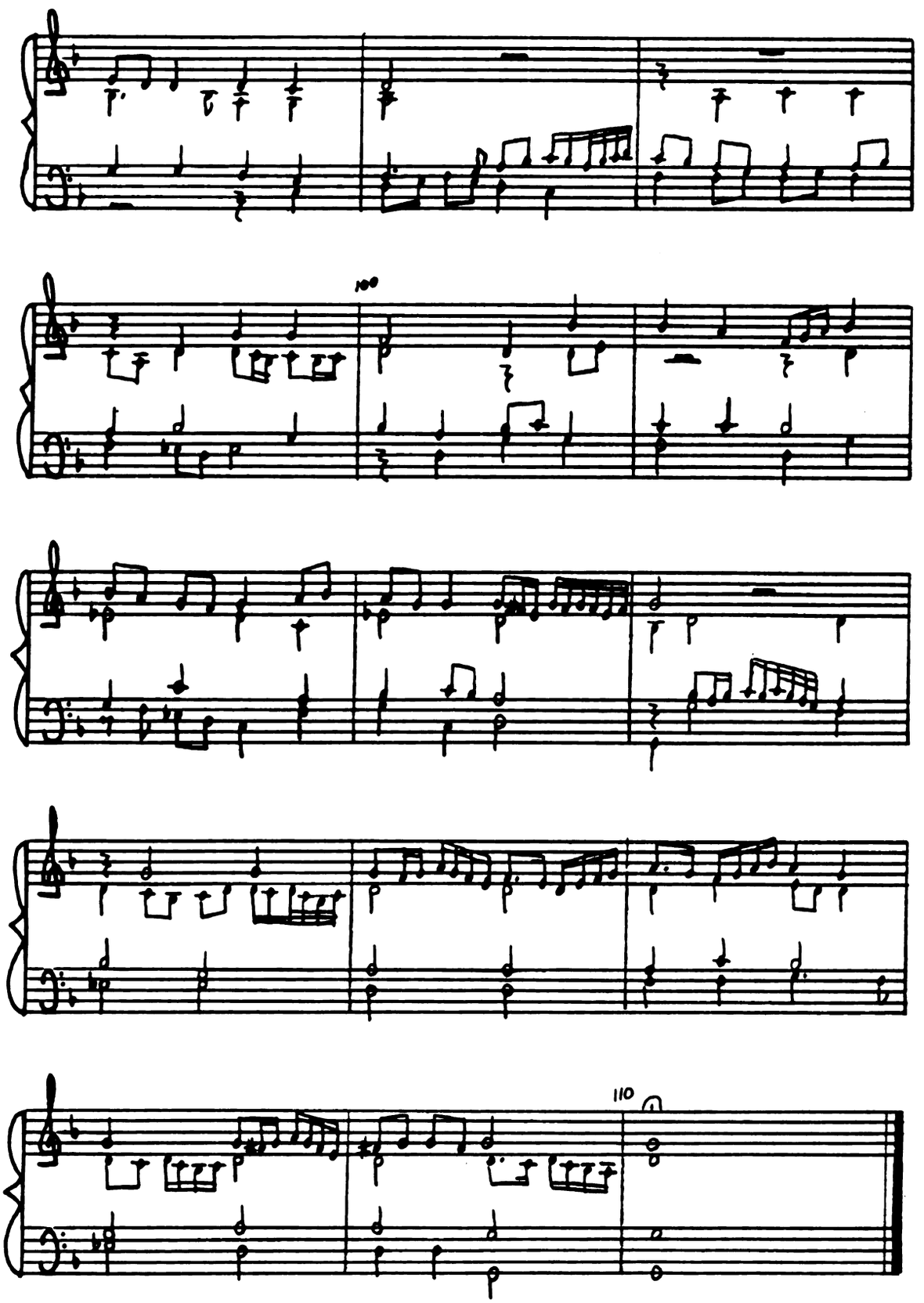



30
40
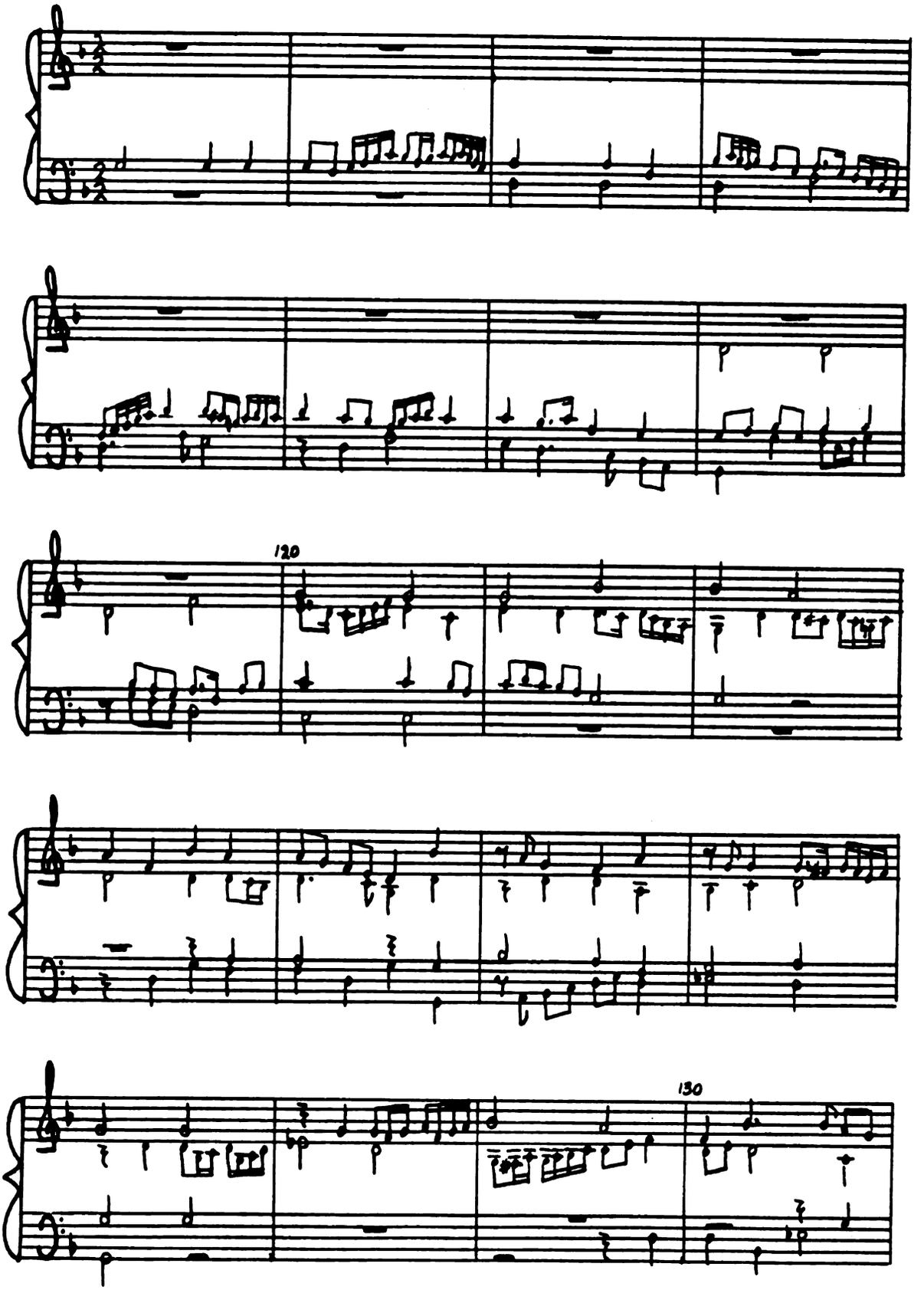

fol. 54v.
50
60


70
80
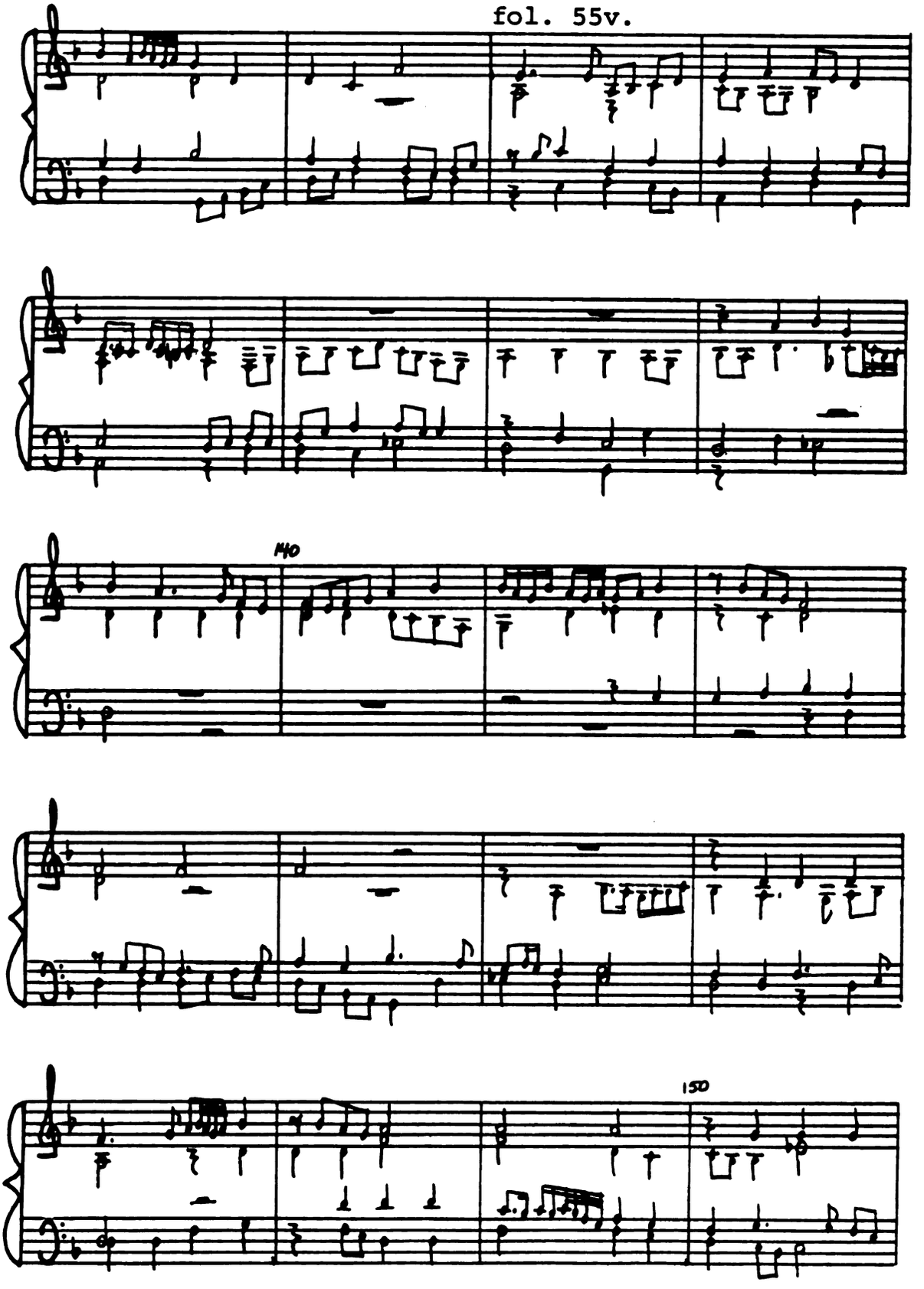

90
fol. 55r.
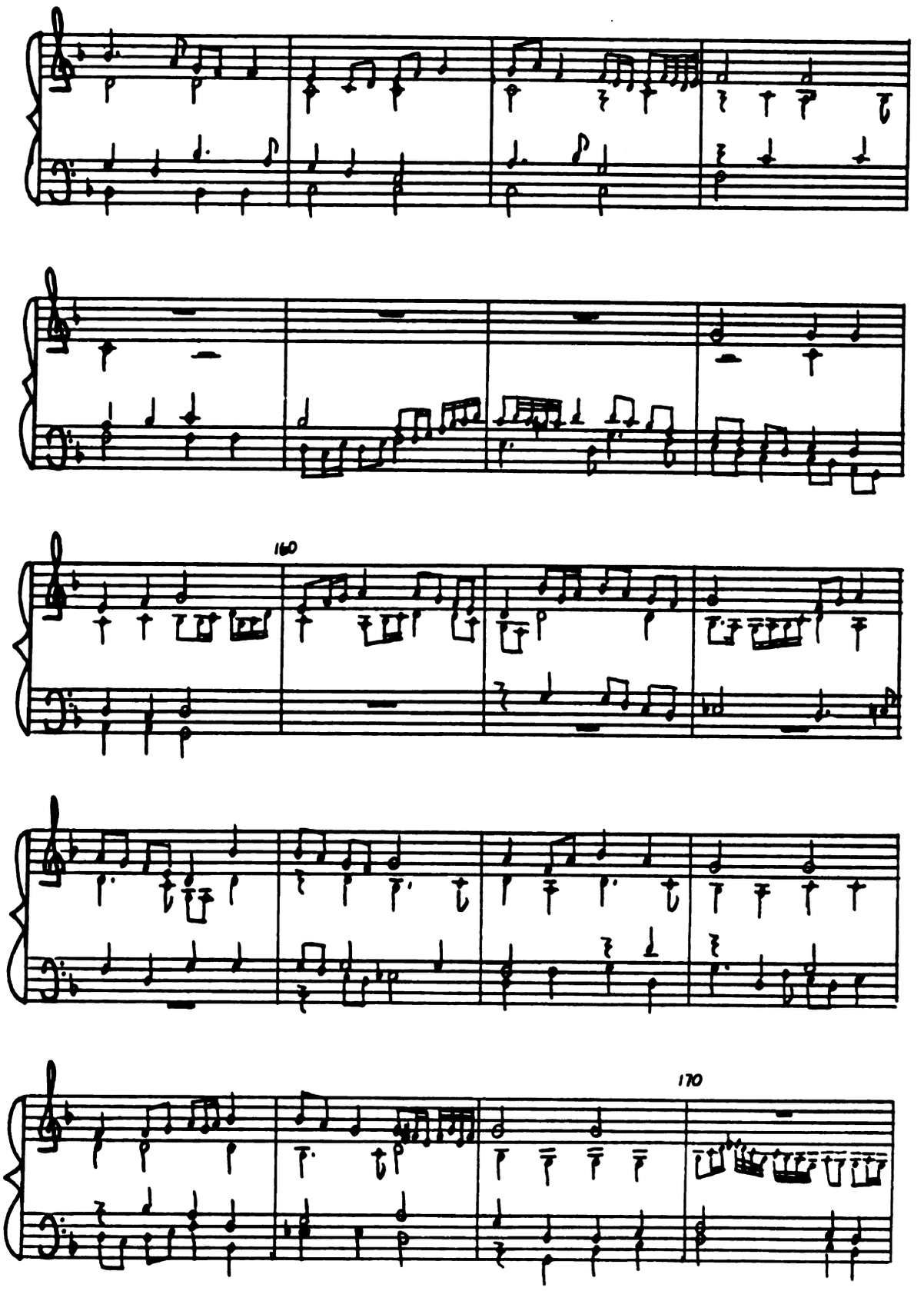

100
110

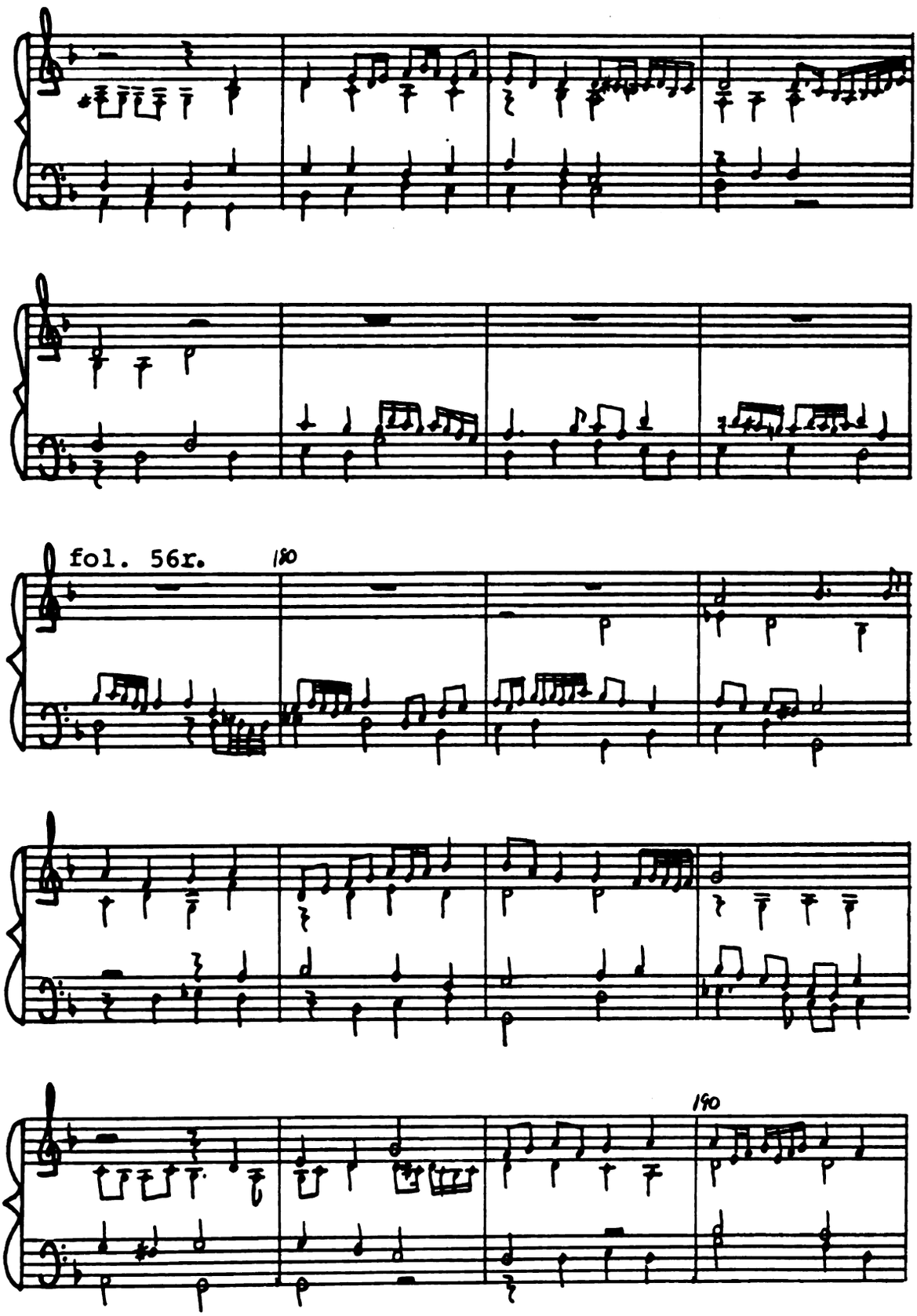
Secunda Pars
Cum dederit dilectis

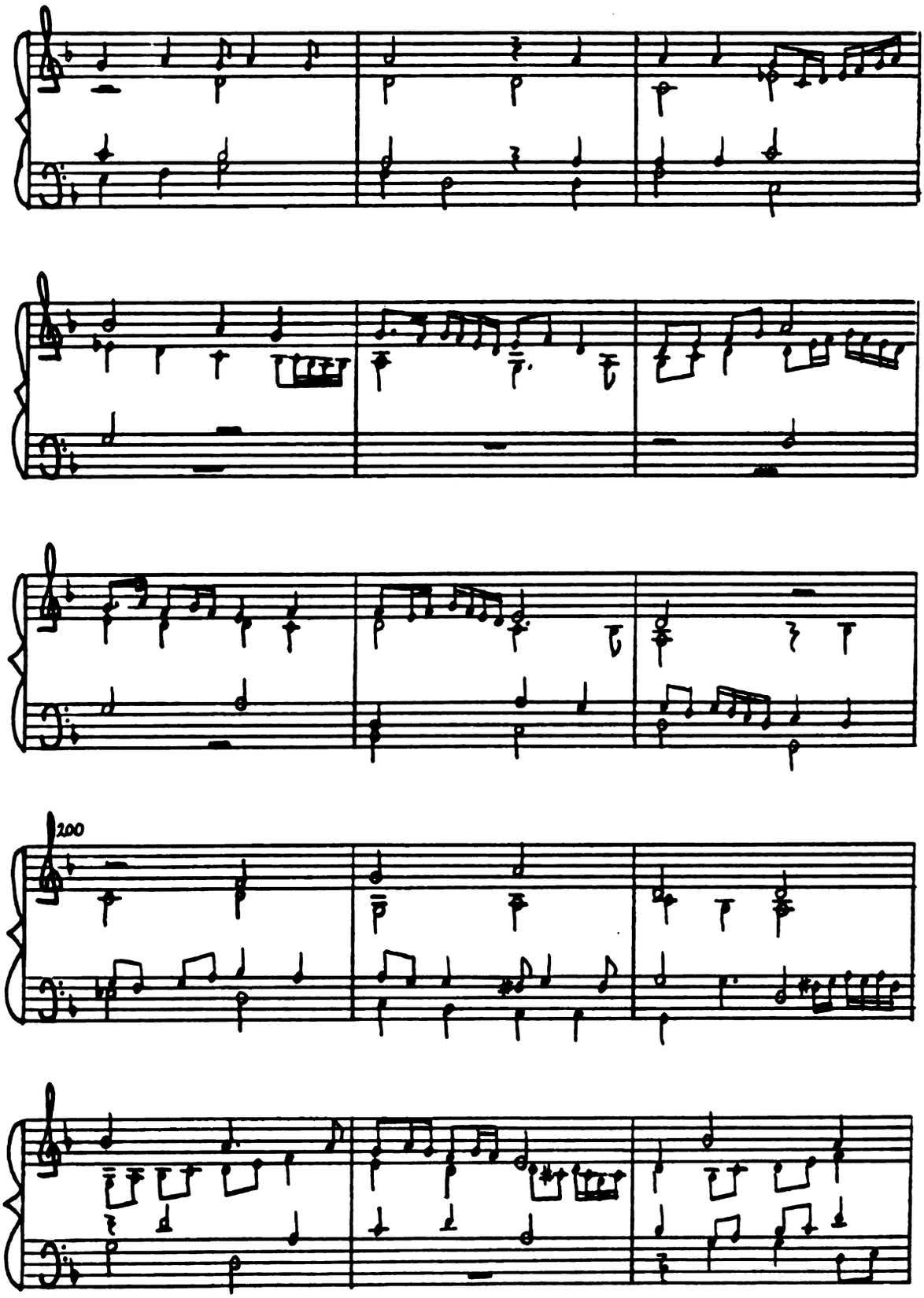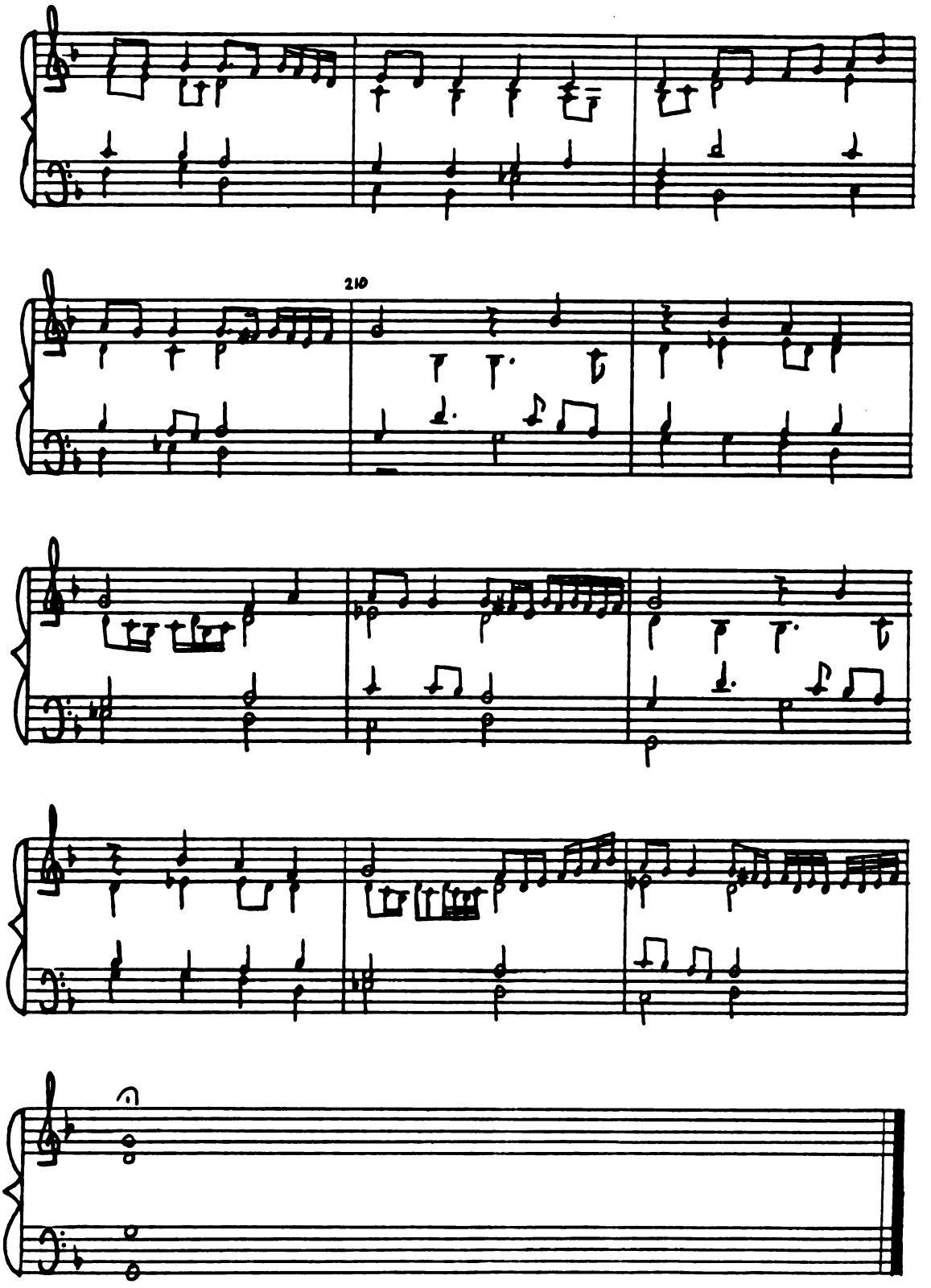


fol. 55v.
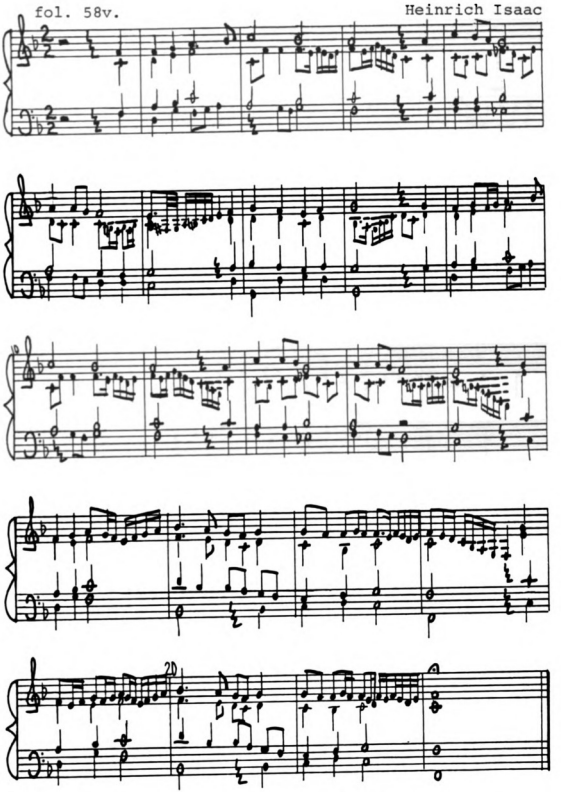



160
170


fol. 56r.
180
190


200
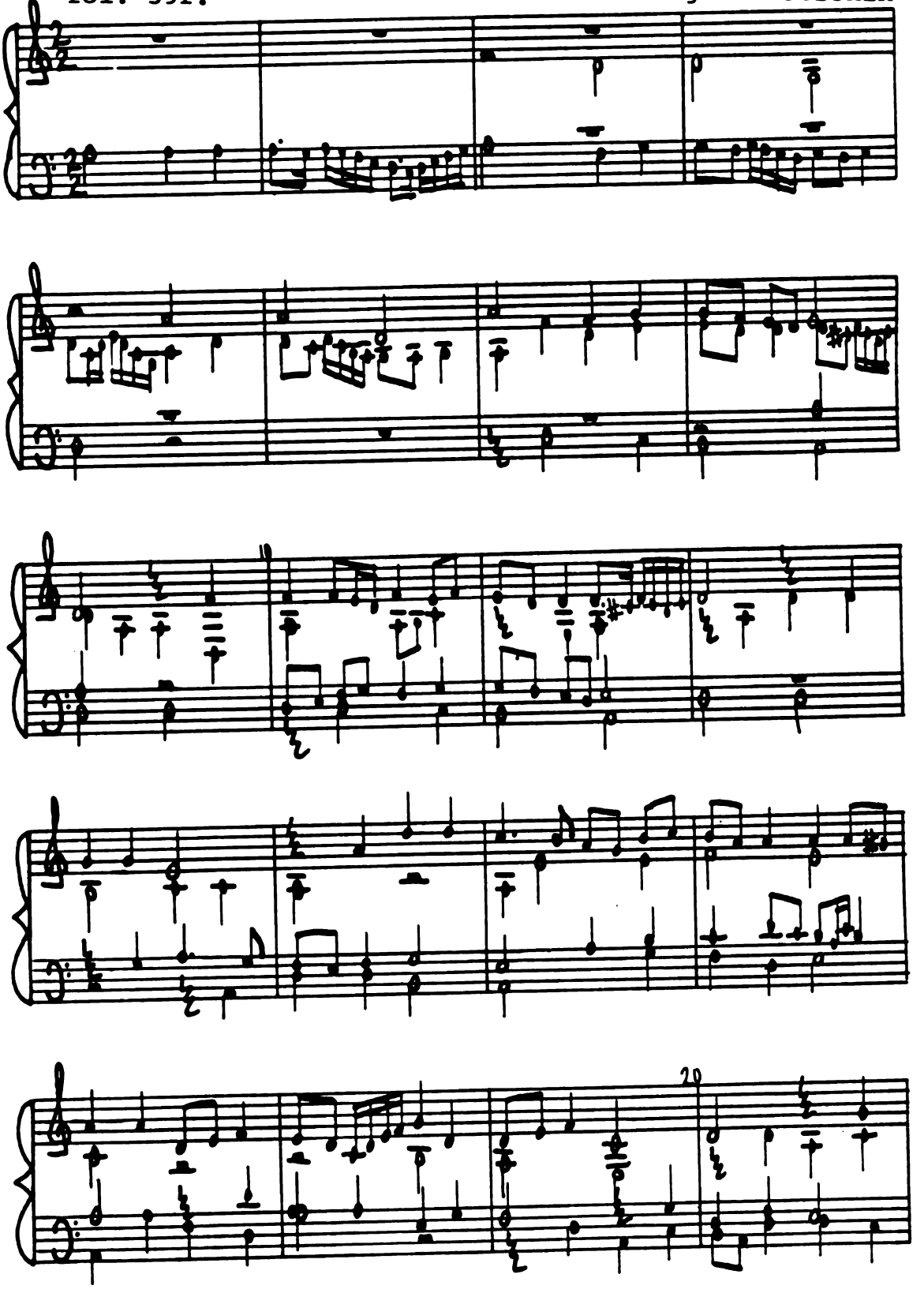

210
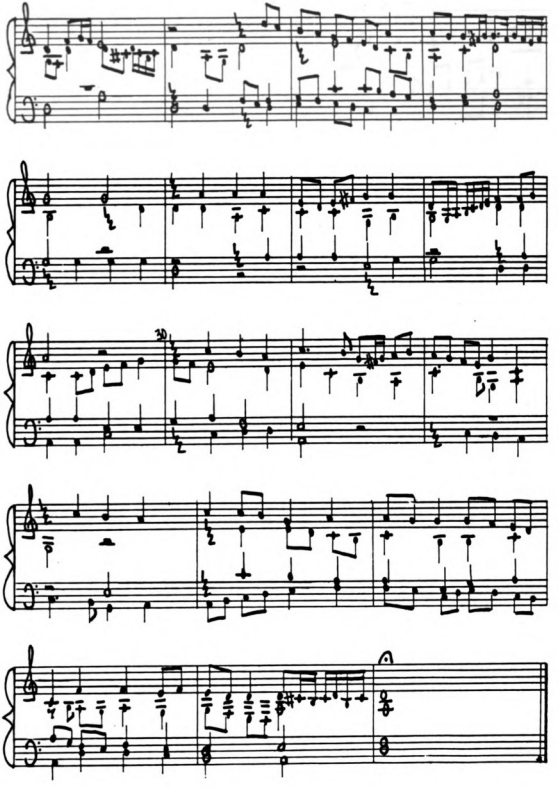
30. Herr Gott lass dich erbarmen



31. Im friede dein, O Herre mein
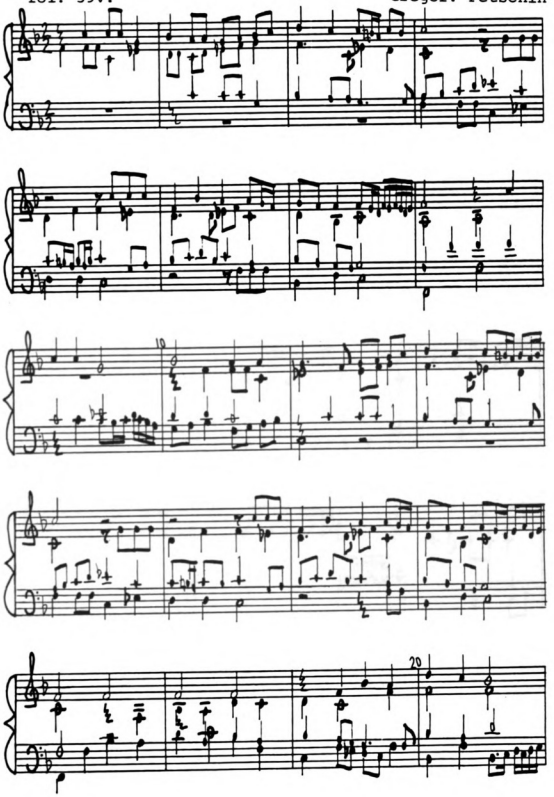
fol. 59r. Gregor. Petschin
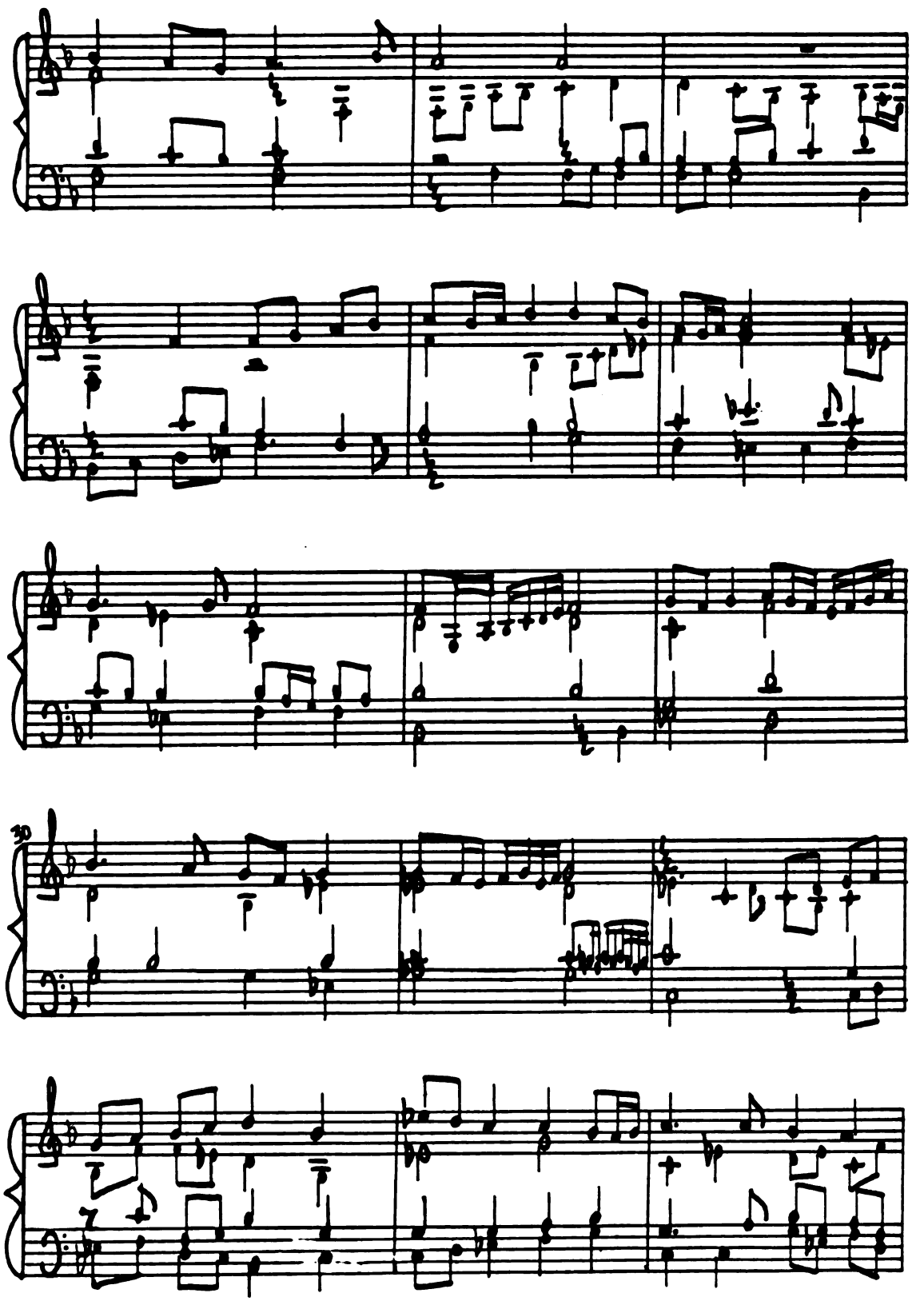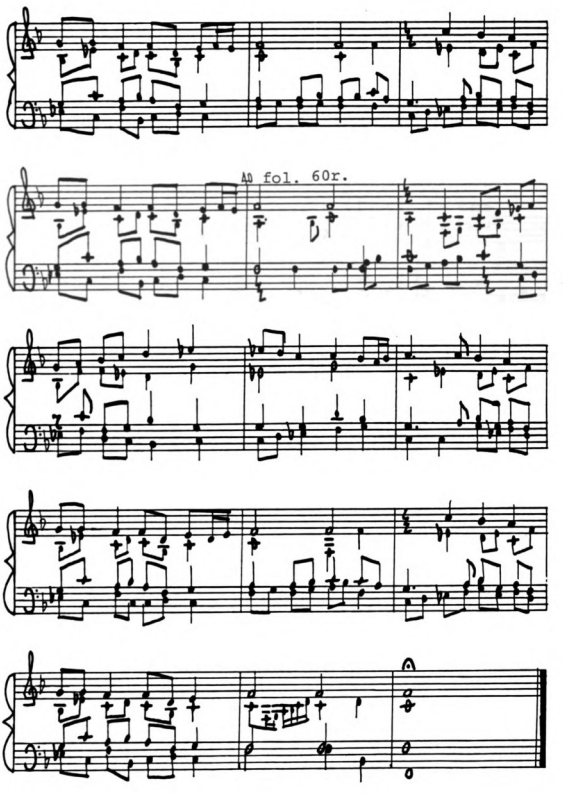




32. Es wöll uns Gott genedig sein

fol. 59v. Gregor. Petschin
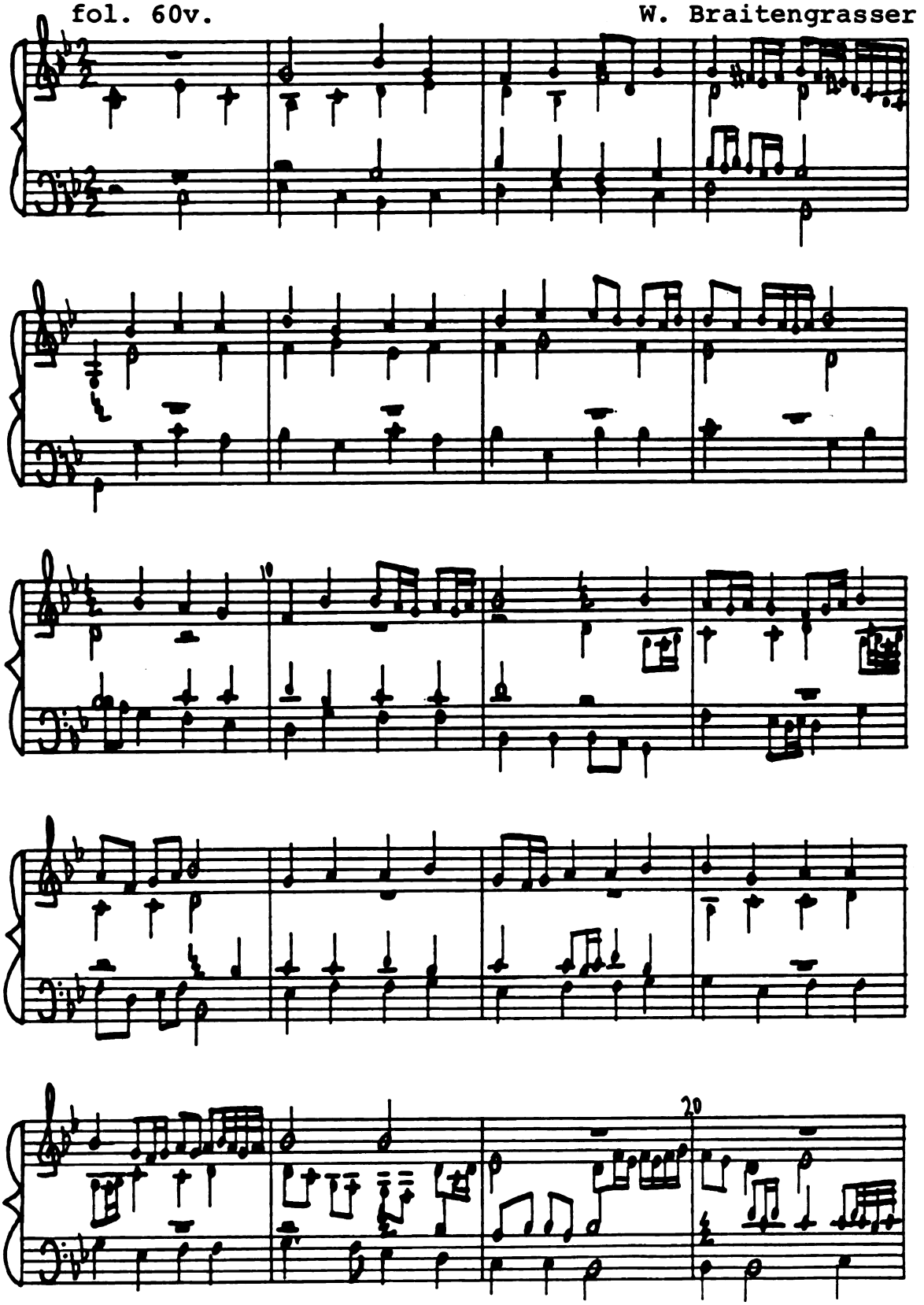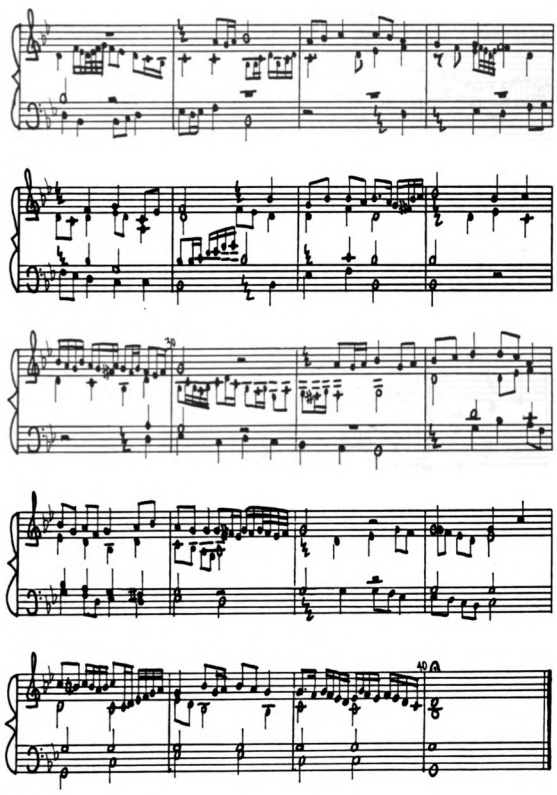



30


AD fol. 60r.
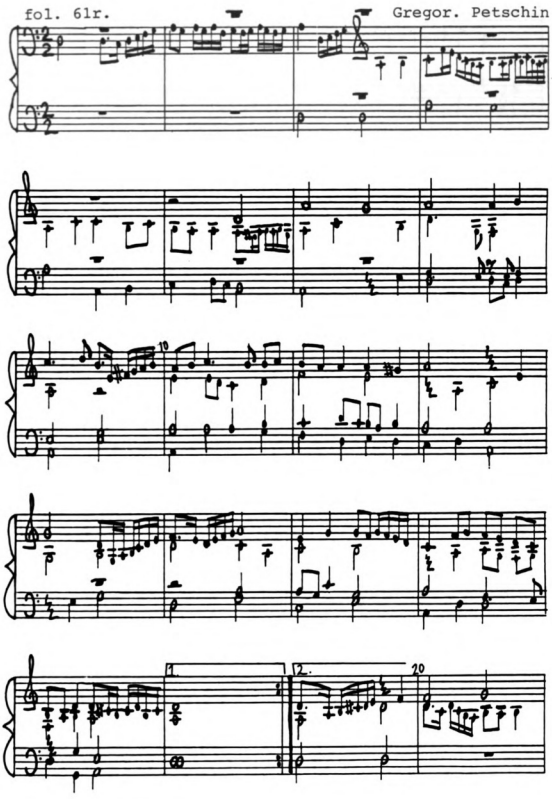
33. Erhalt und Herr bey deinem wort
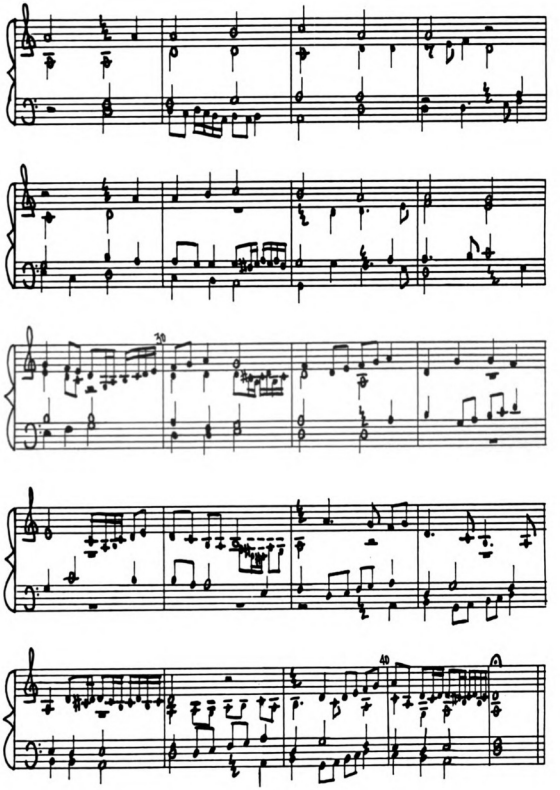
fol. 60v. W. Braitengrasser
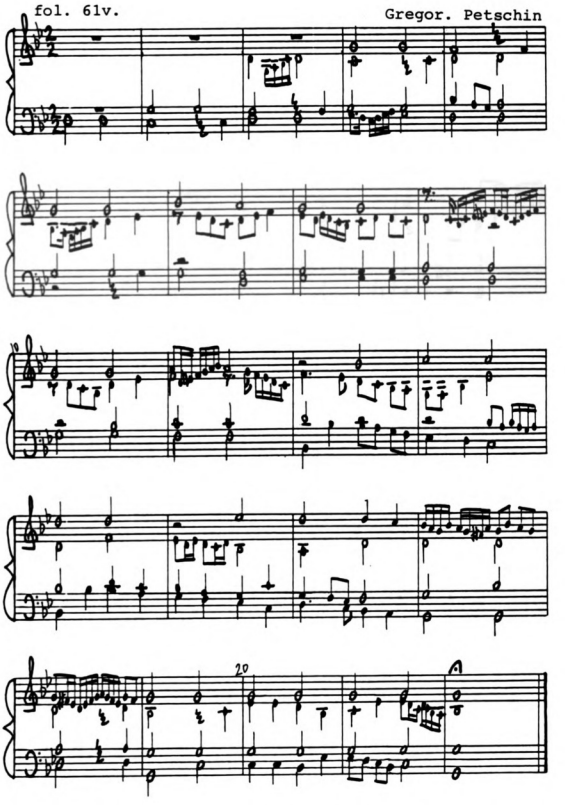



39
40

34. Mein Seel erhebt den Herren mein
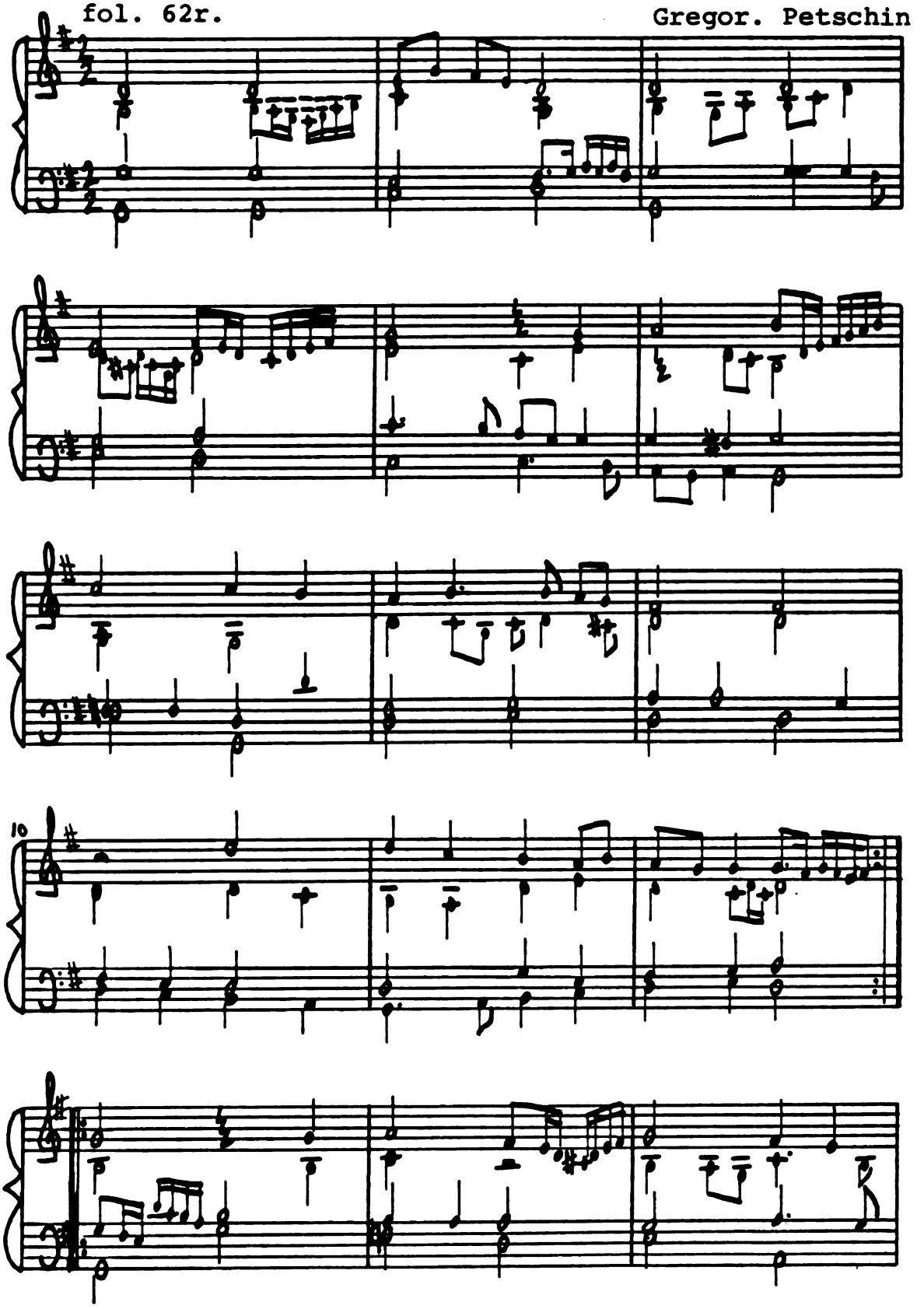



30
40
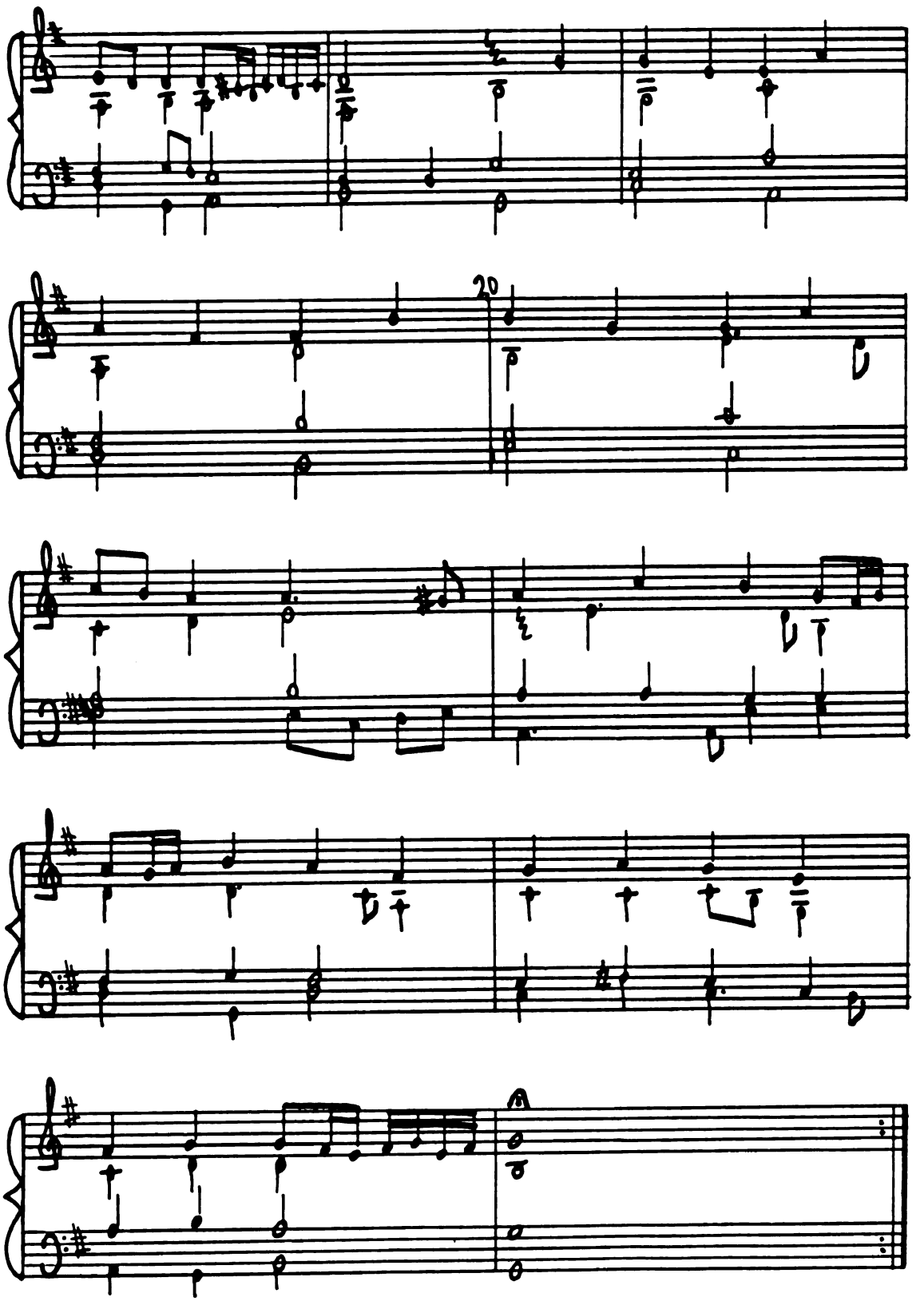
35. O Herr, nit ferr, sey dein gnad
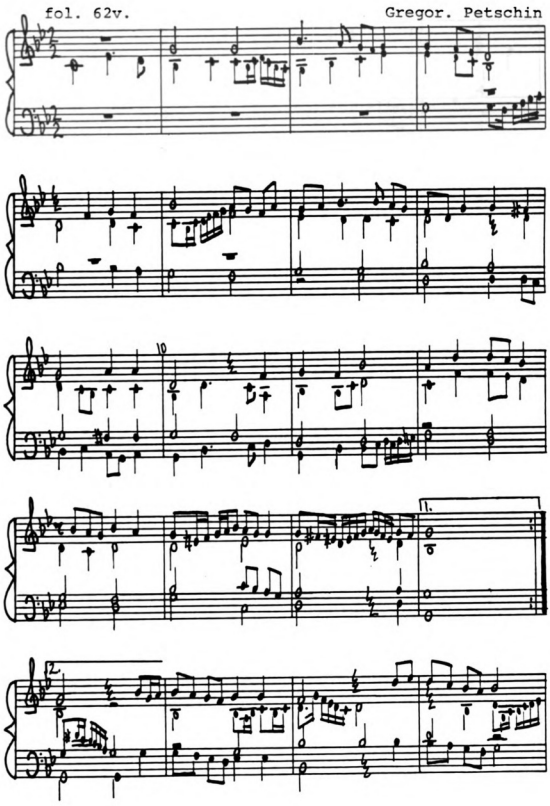


36. Wol dem die ubertrettung gross
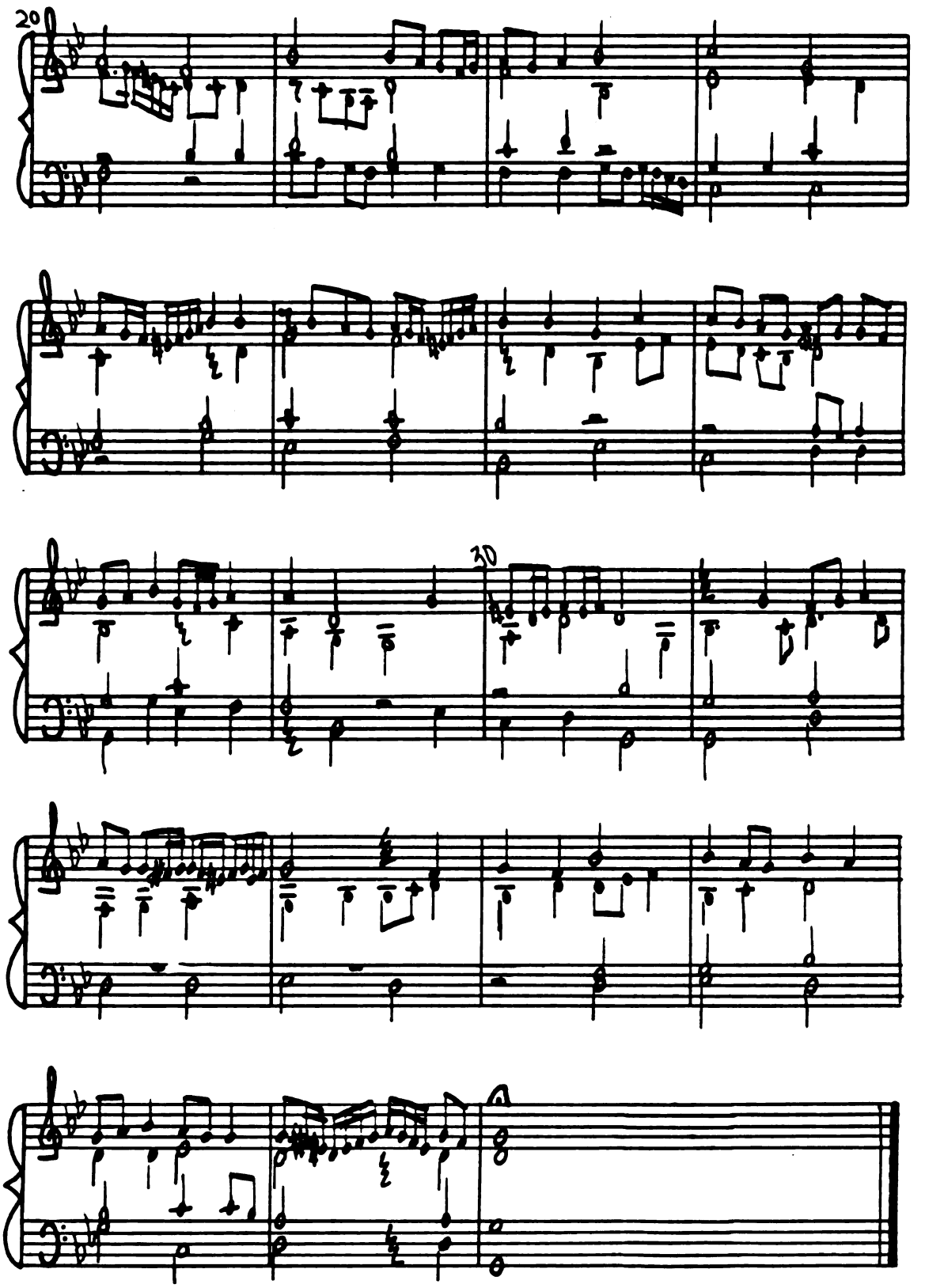
fol. 62r. Gregor. Petschin




20
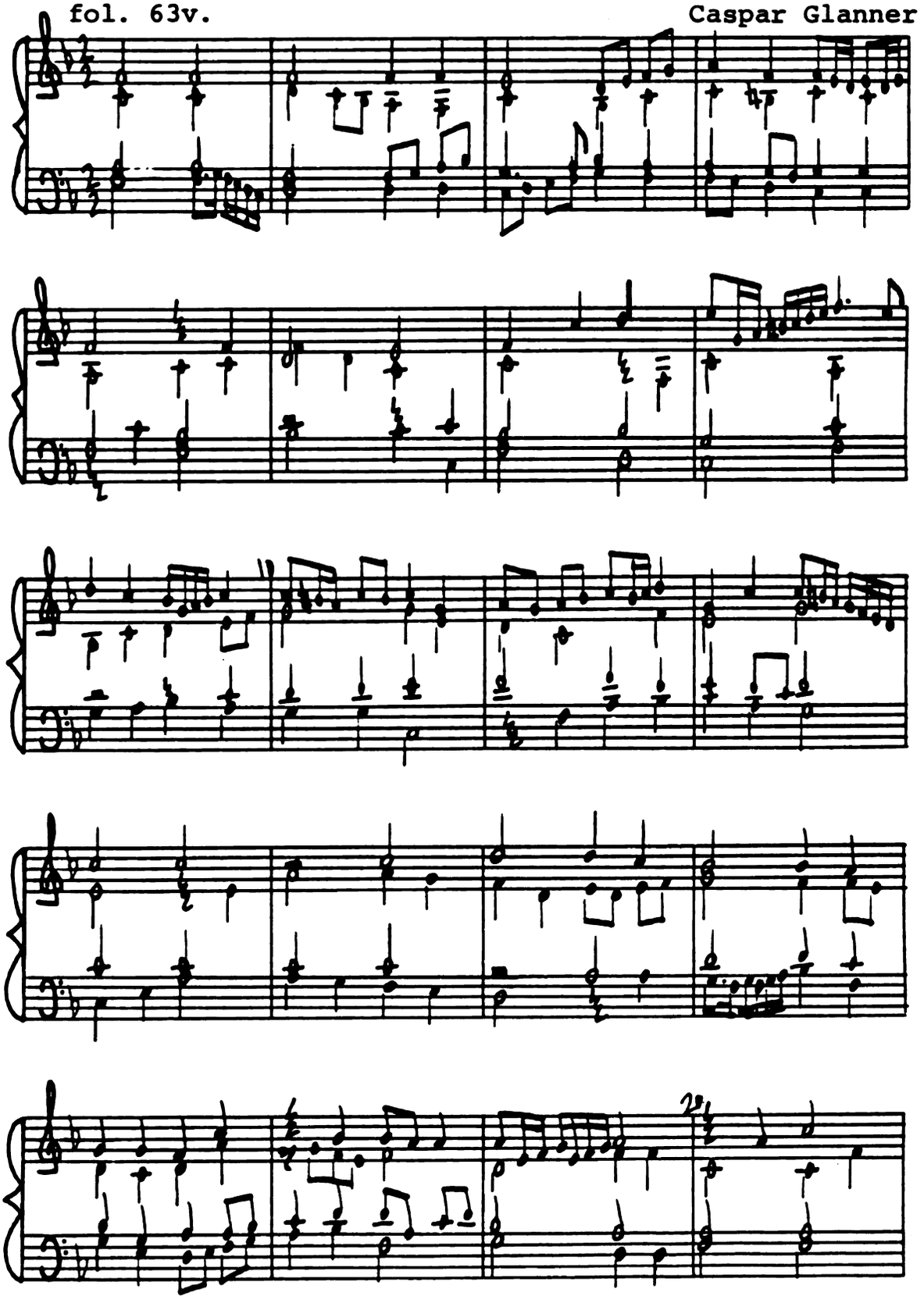
37. Herr das du mich so gstürtzet hast
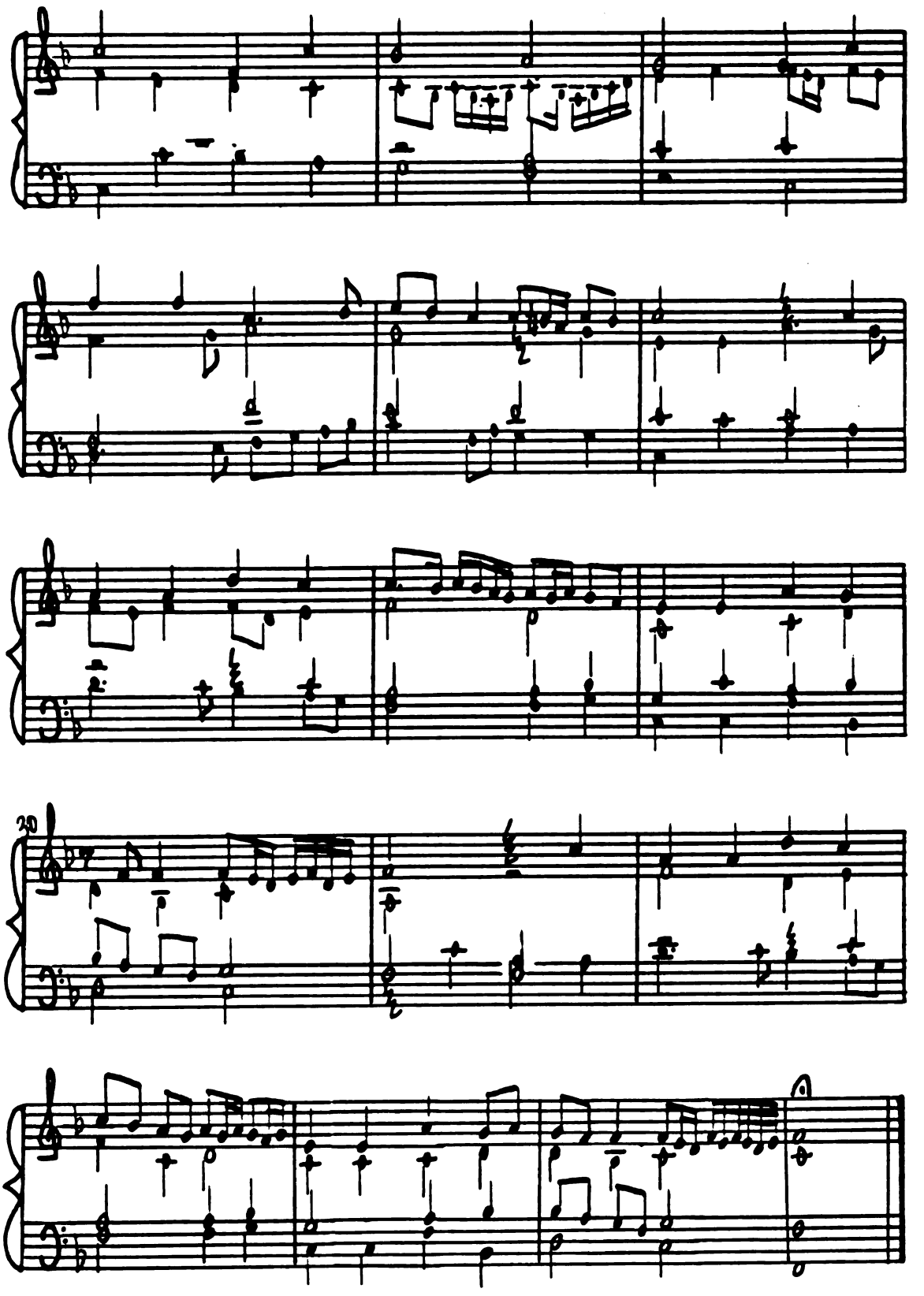



20
30

38. All ding auff erd zergencklich ist
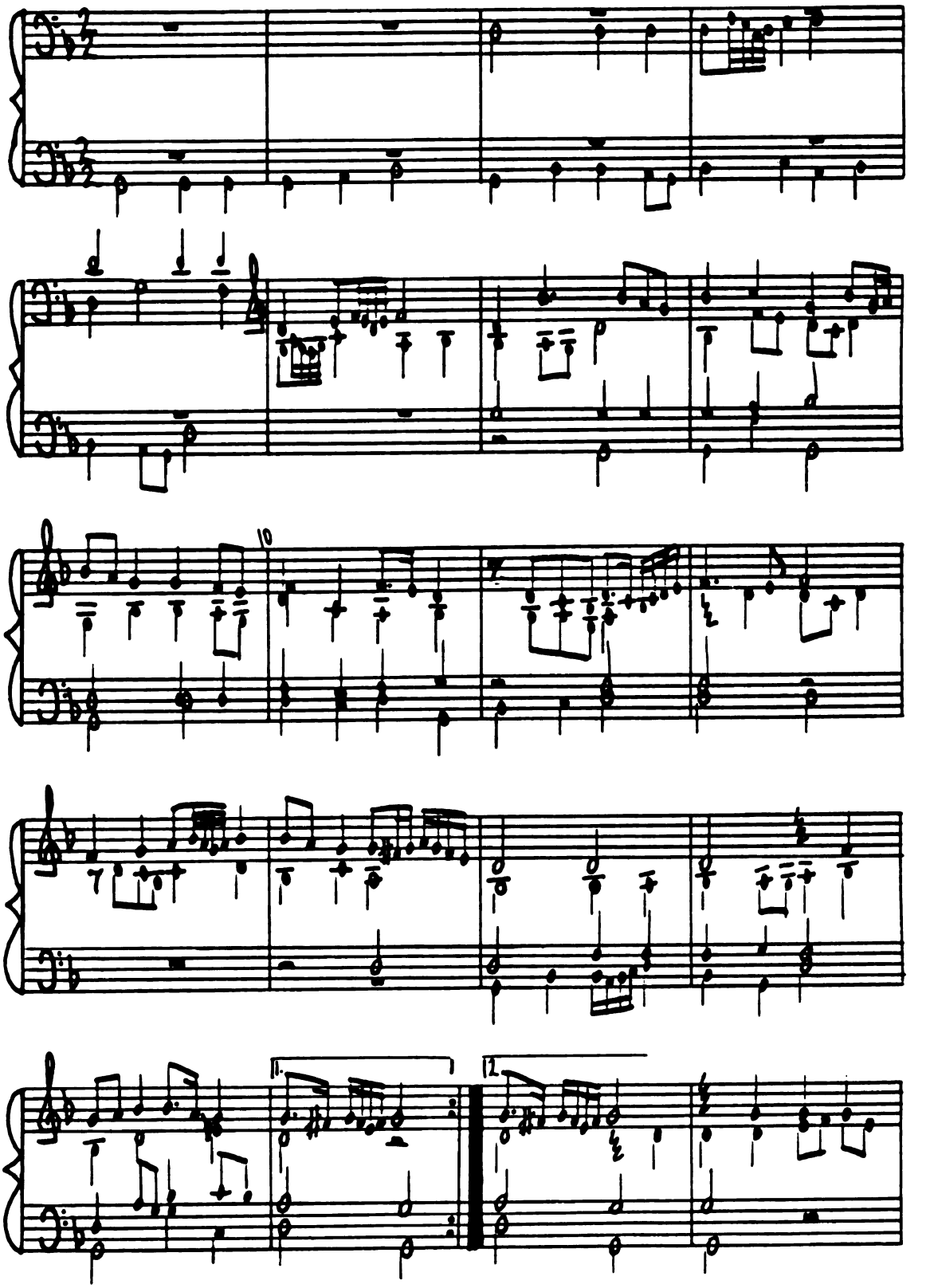
fol. 63v. Caspar Glanner
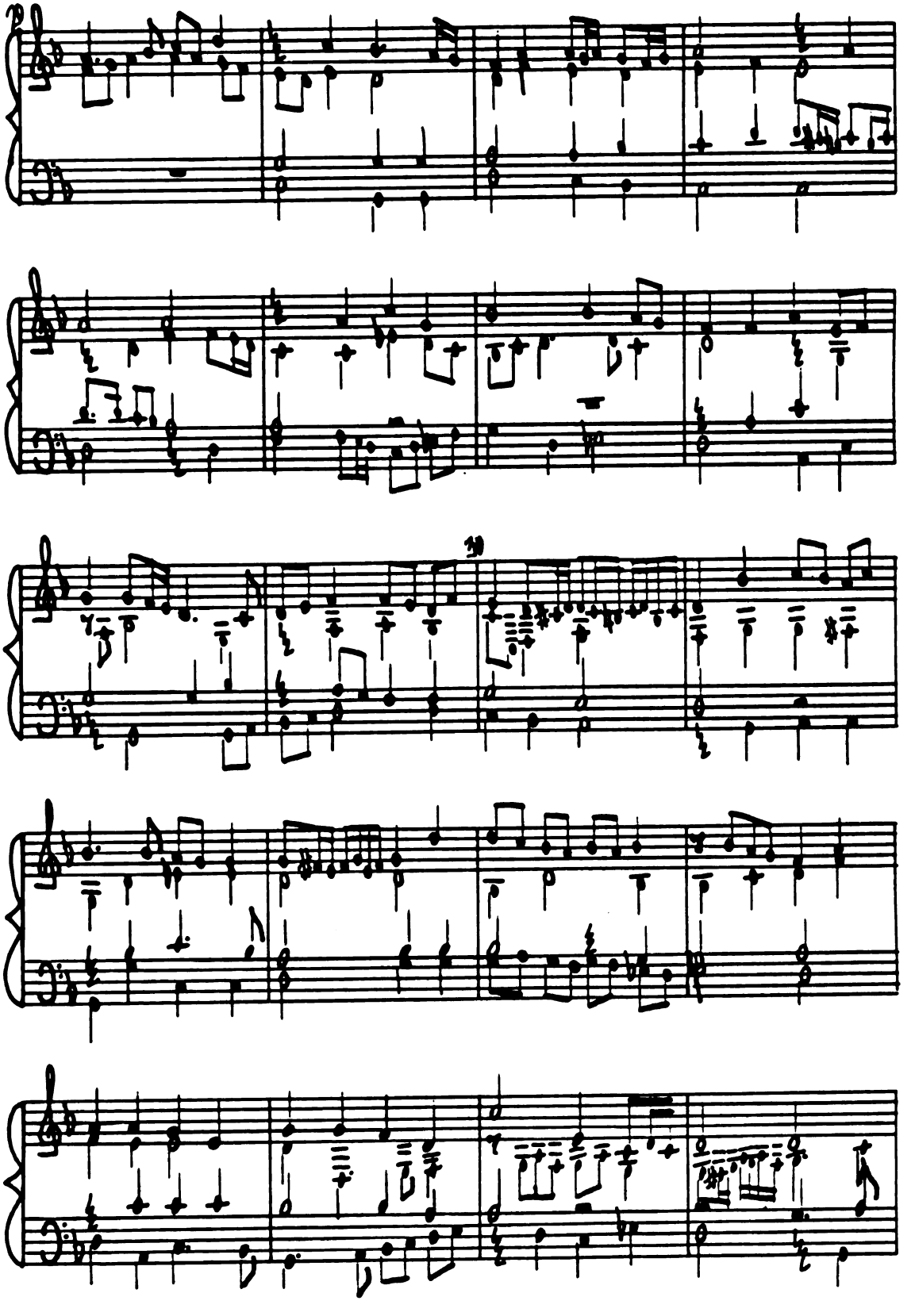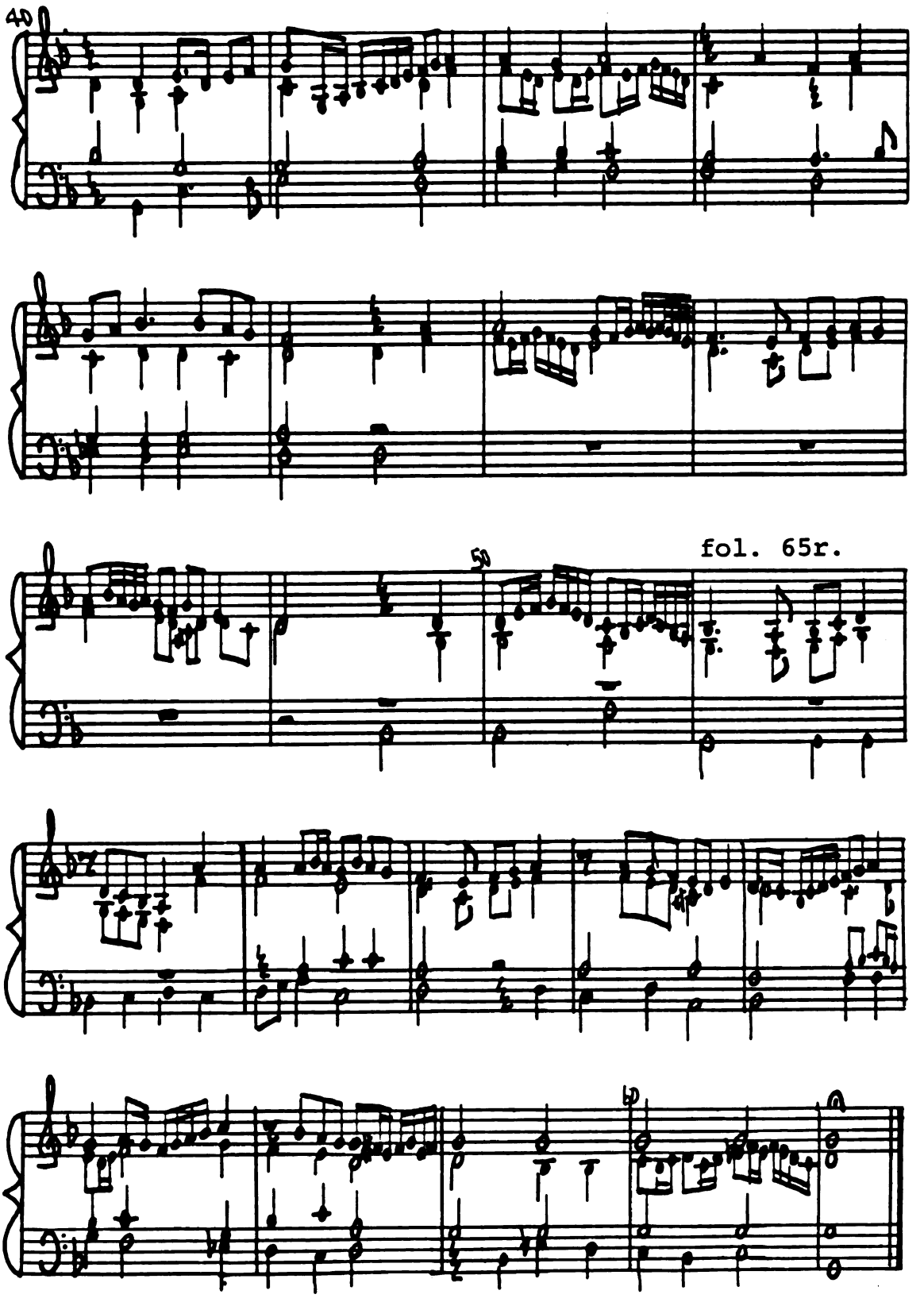



20

39. Freüd und muet het mich verlassen

fol. 64v. Gregor. Petschin
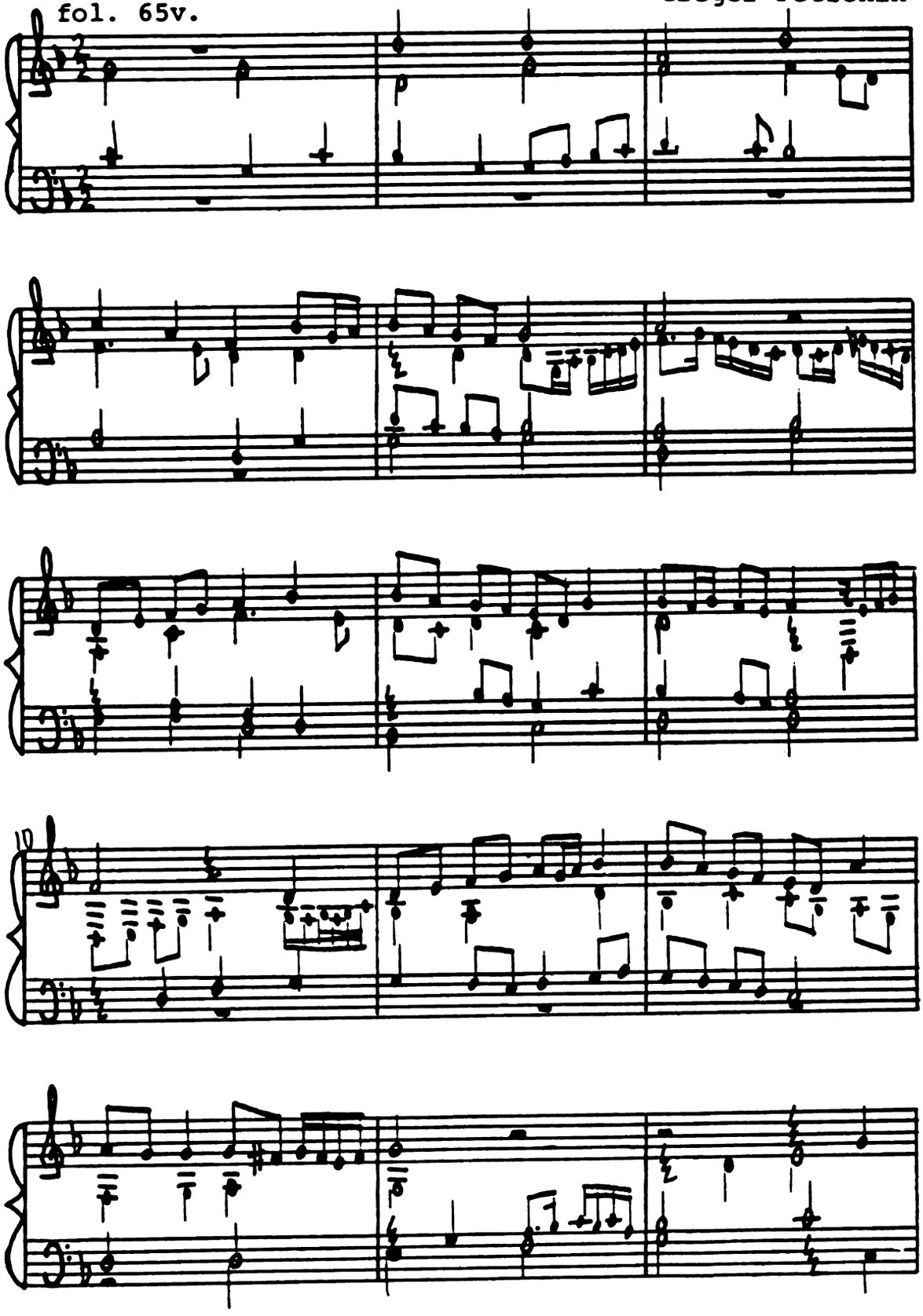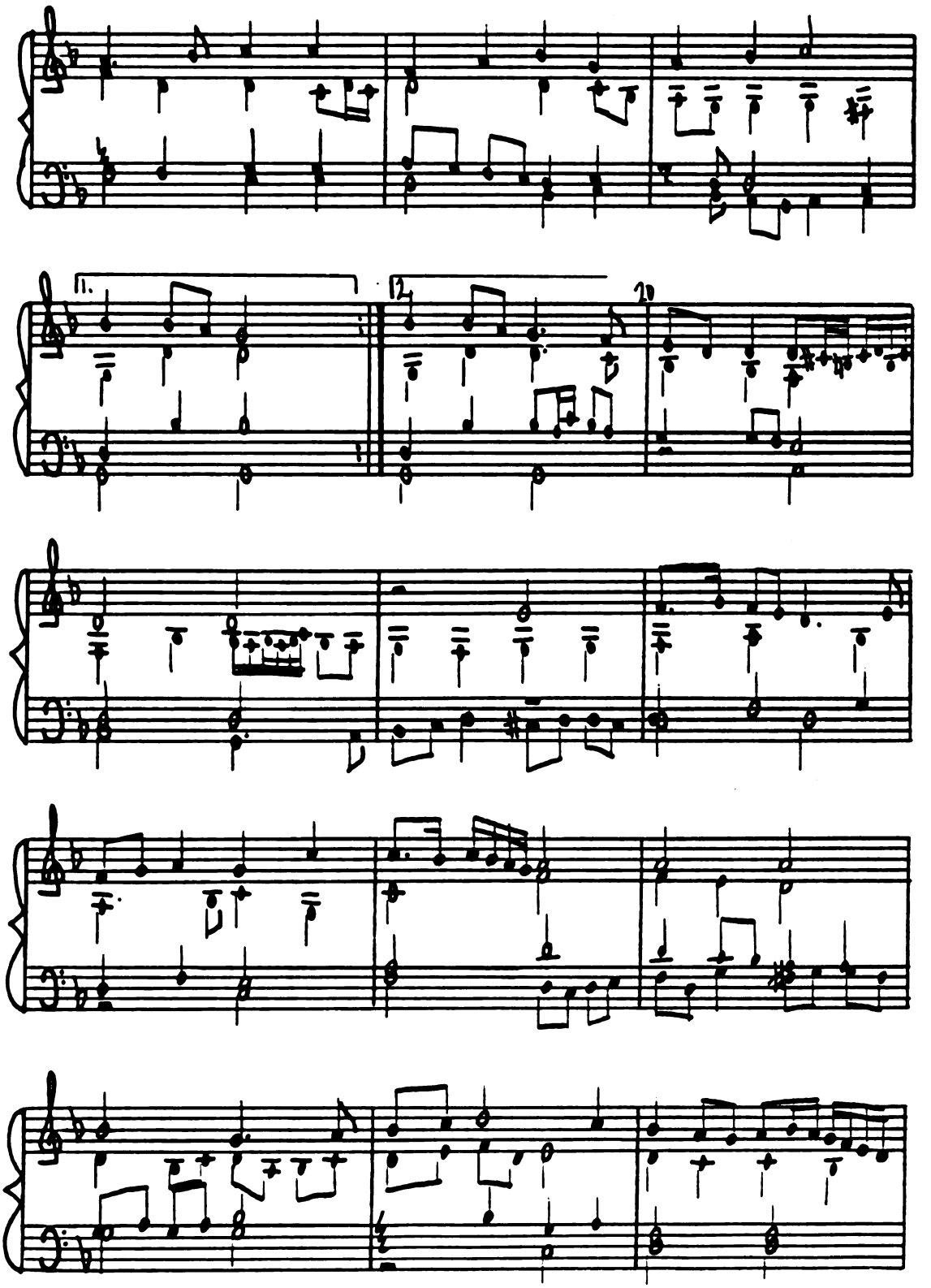





40
50
fol. 65r.
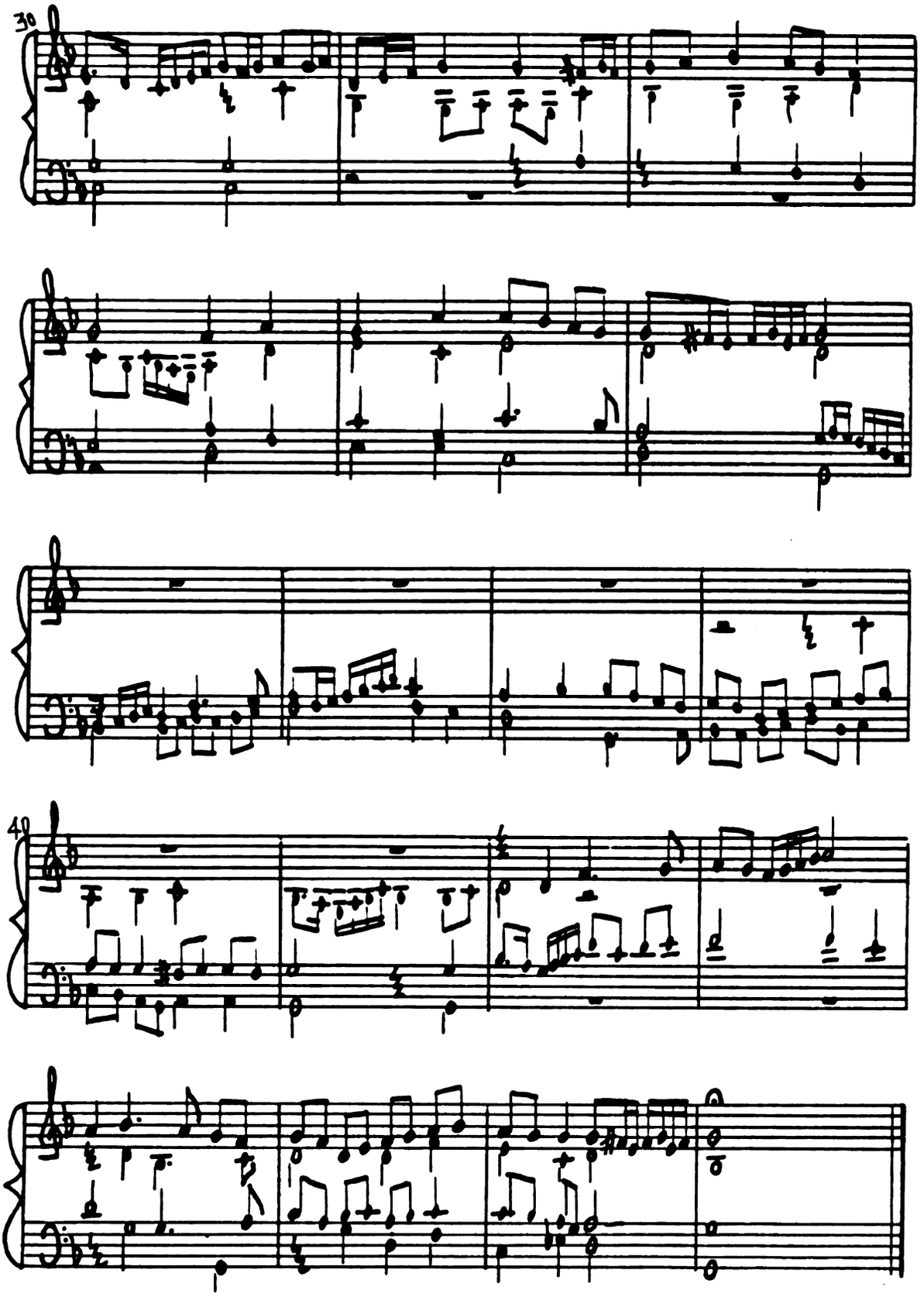
40. Herr durch Barmhertzigkeyt und Gnad

Gregor Petschin
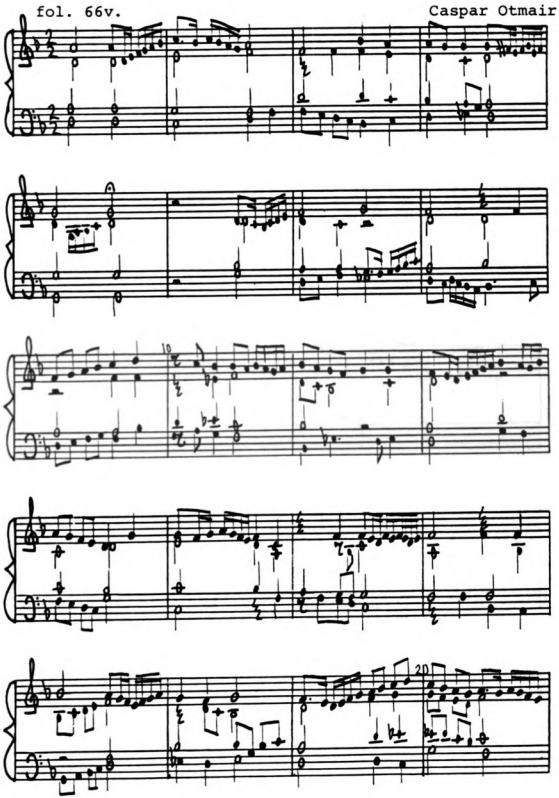
fol. 65v.
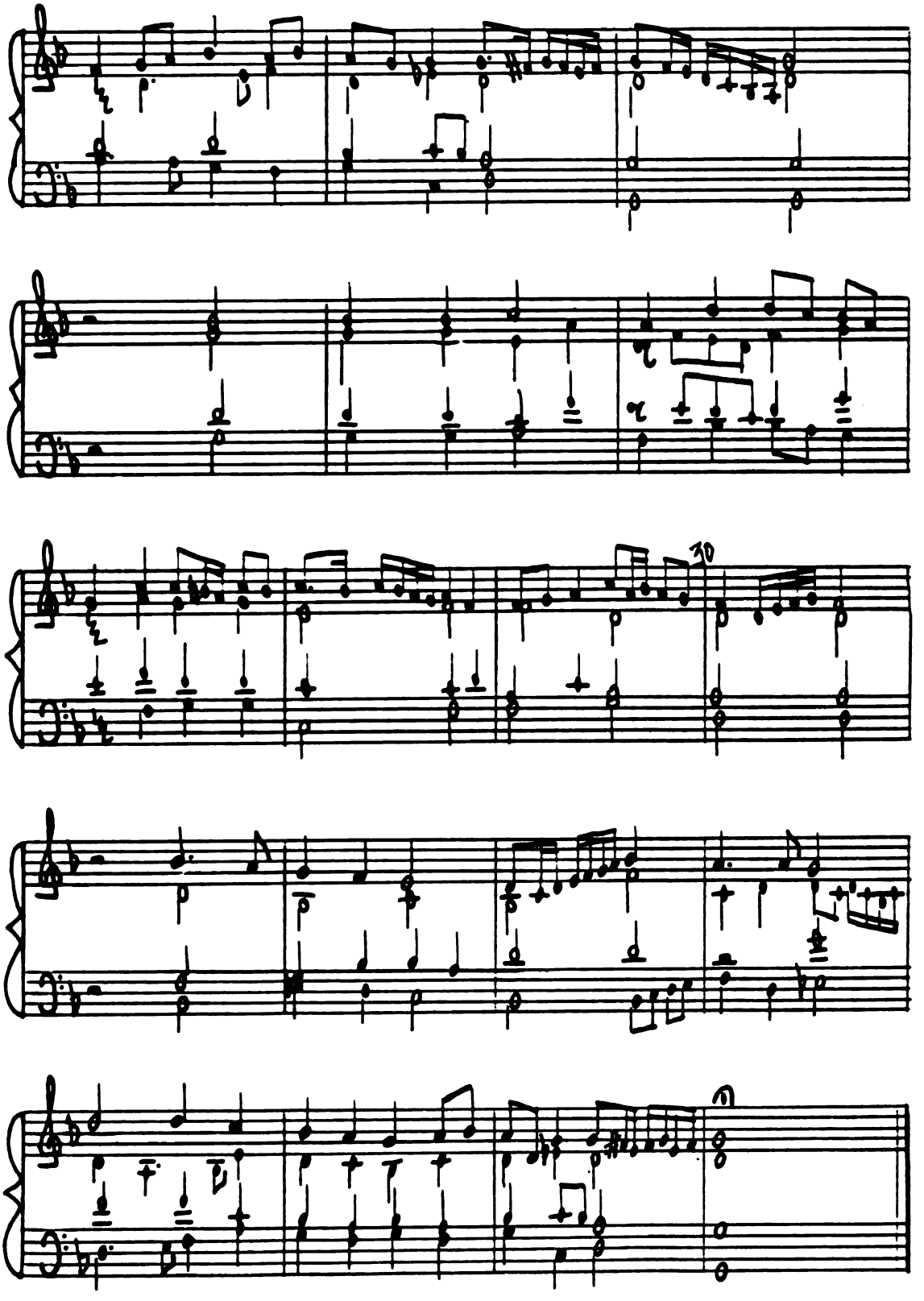




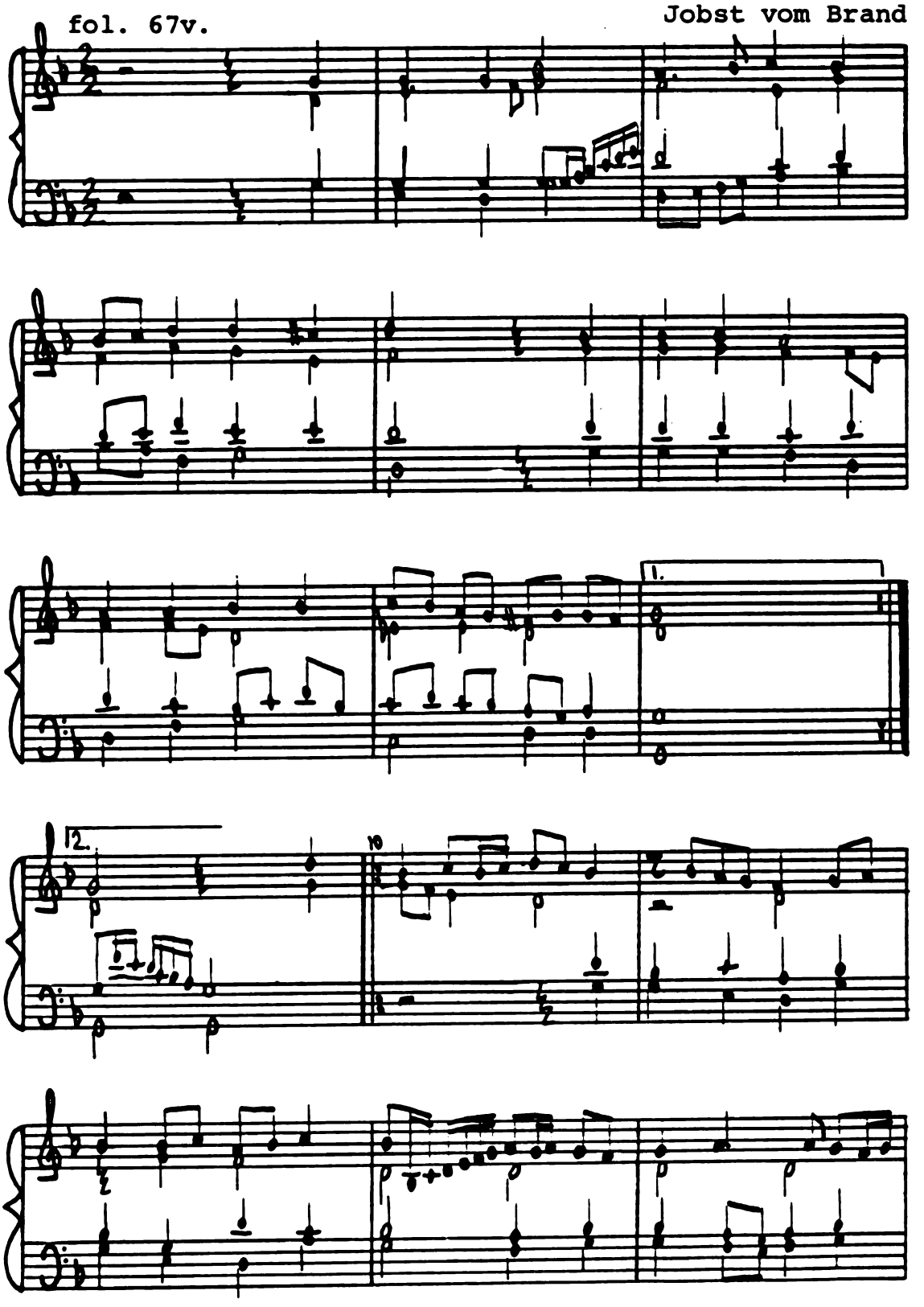

30
40
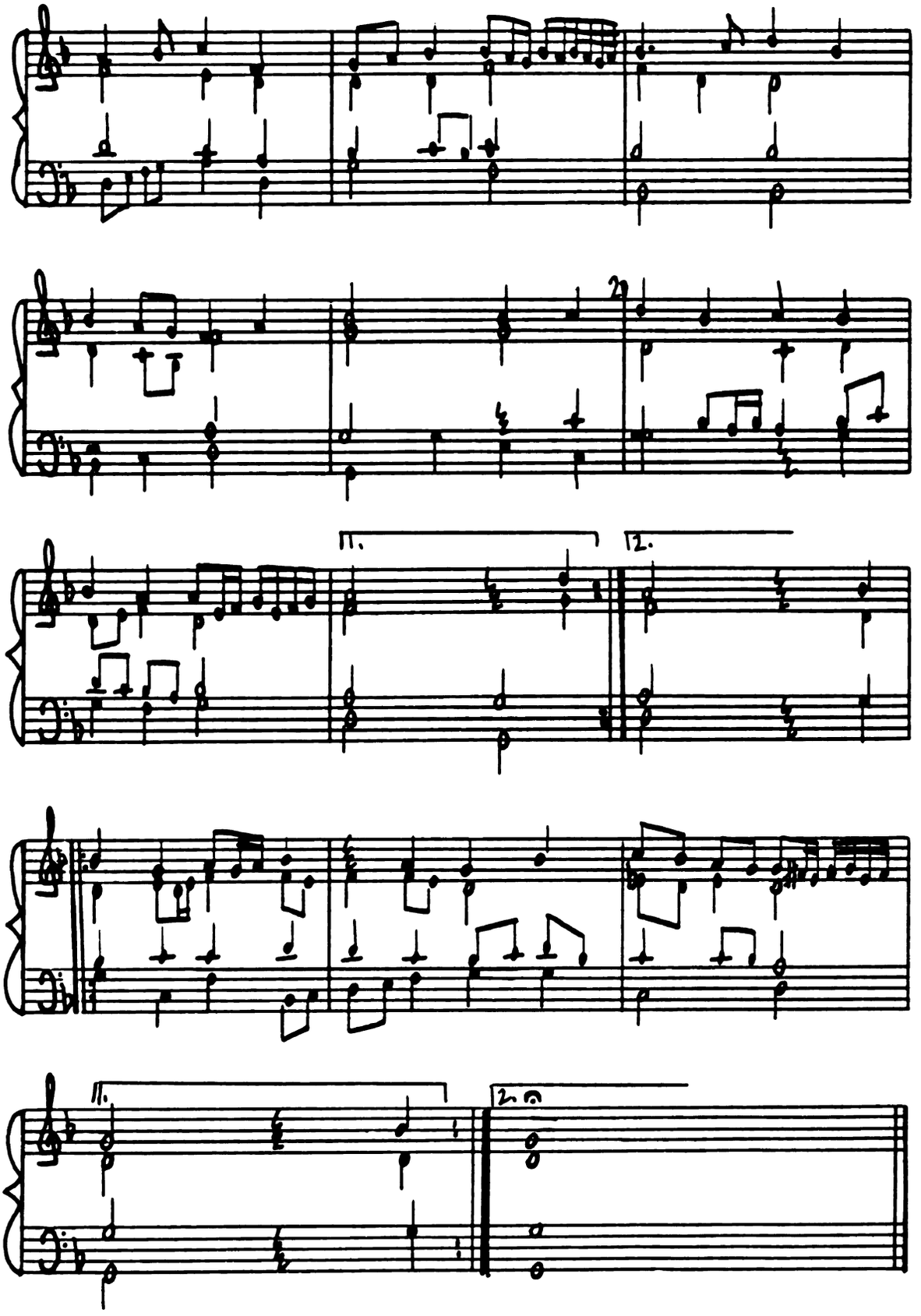
41. Glück mit der zeit





42. Mancher wünschet im grosses gut
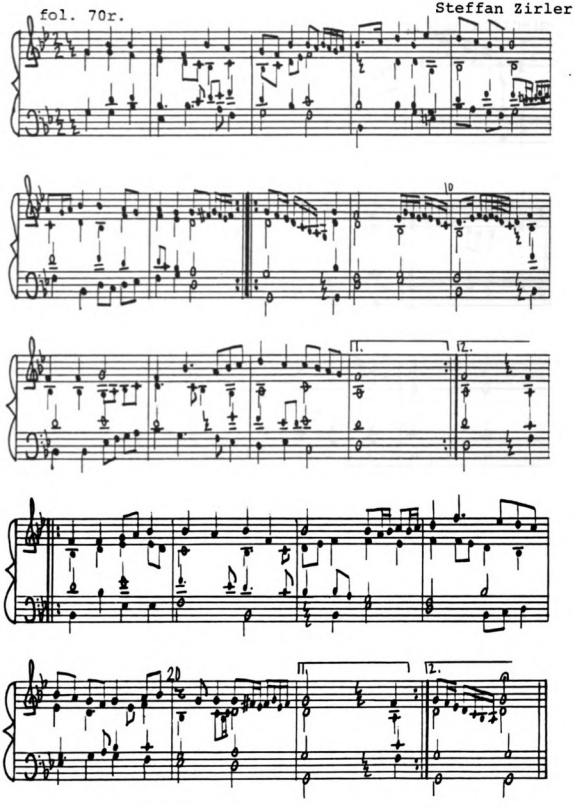



1.
2.
1.
2.

43. Mein selbs bin ich nit gwaltig mehr

fol. 70r.
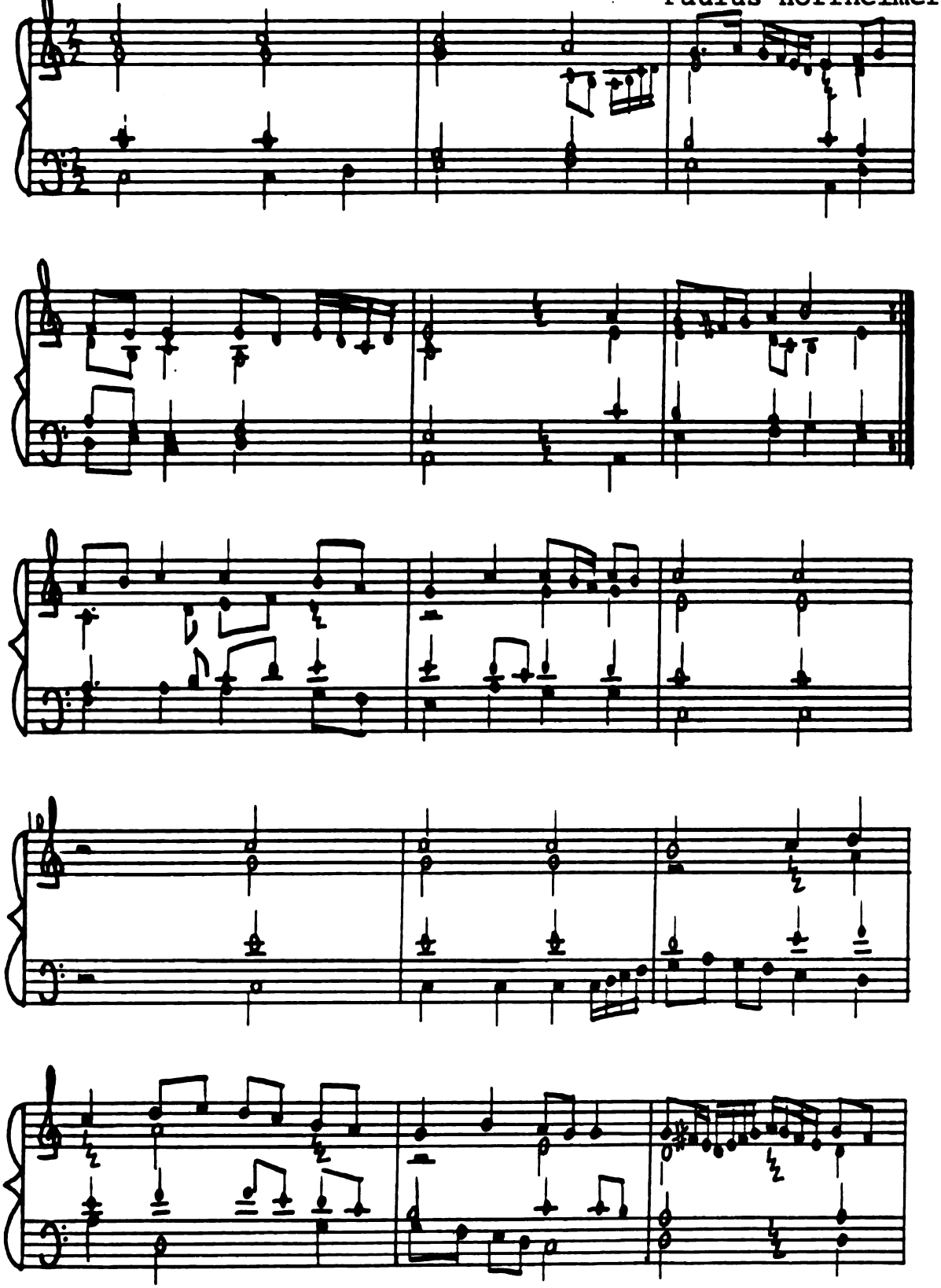
Steffan Zirler
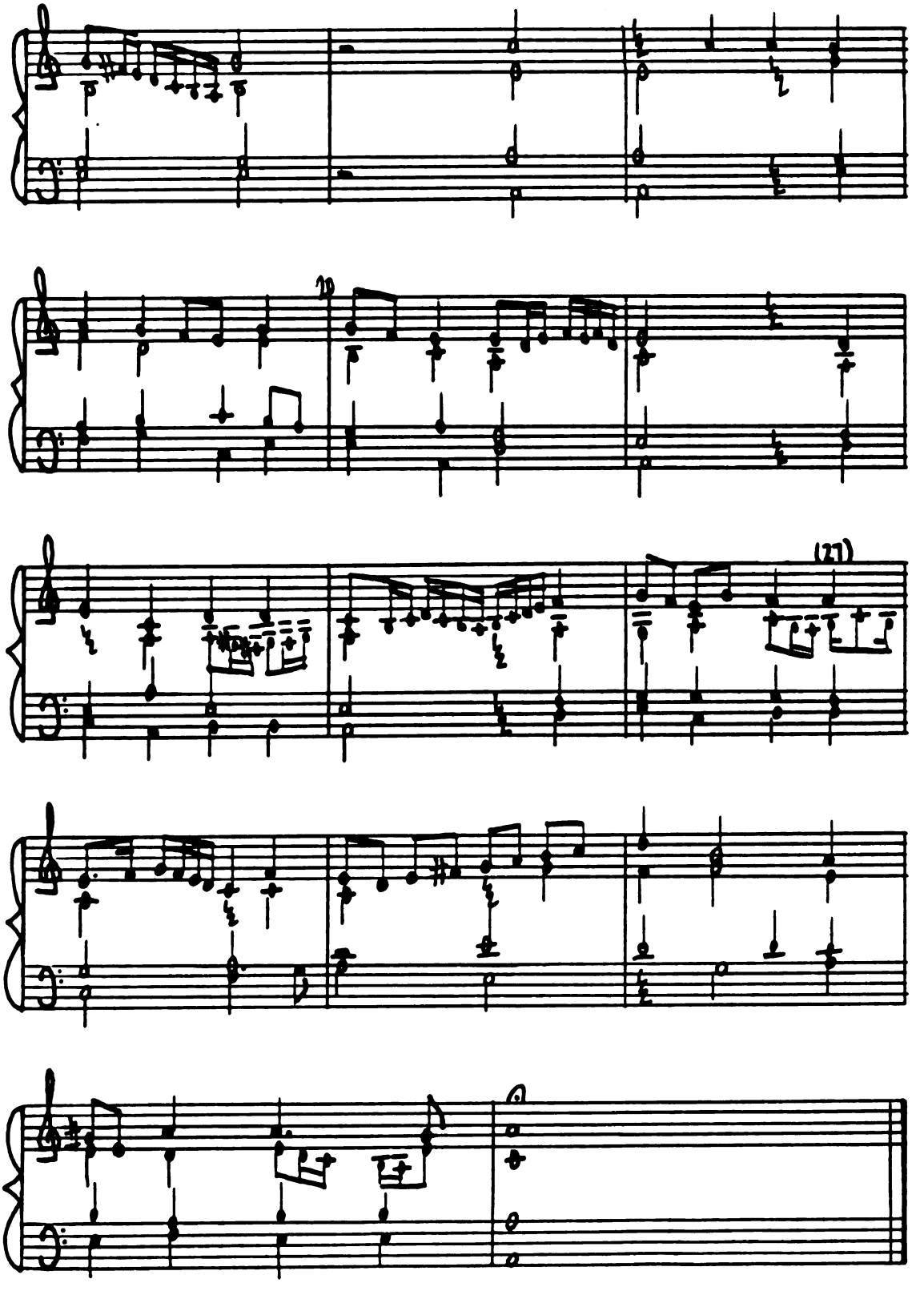


44. Ach lieb mit leyd
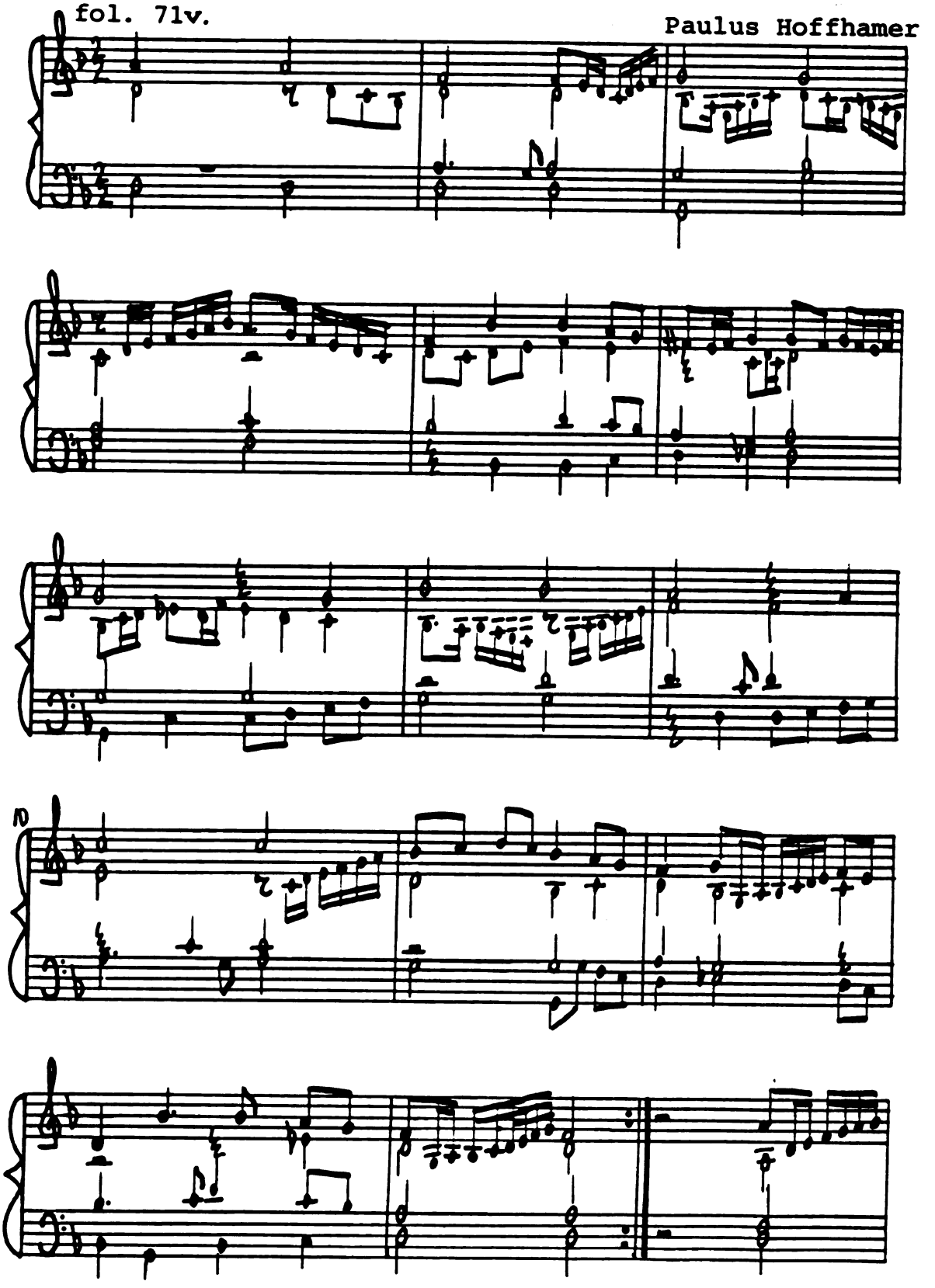
fol. 71r.
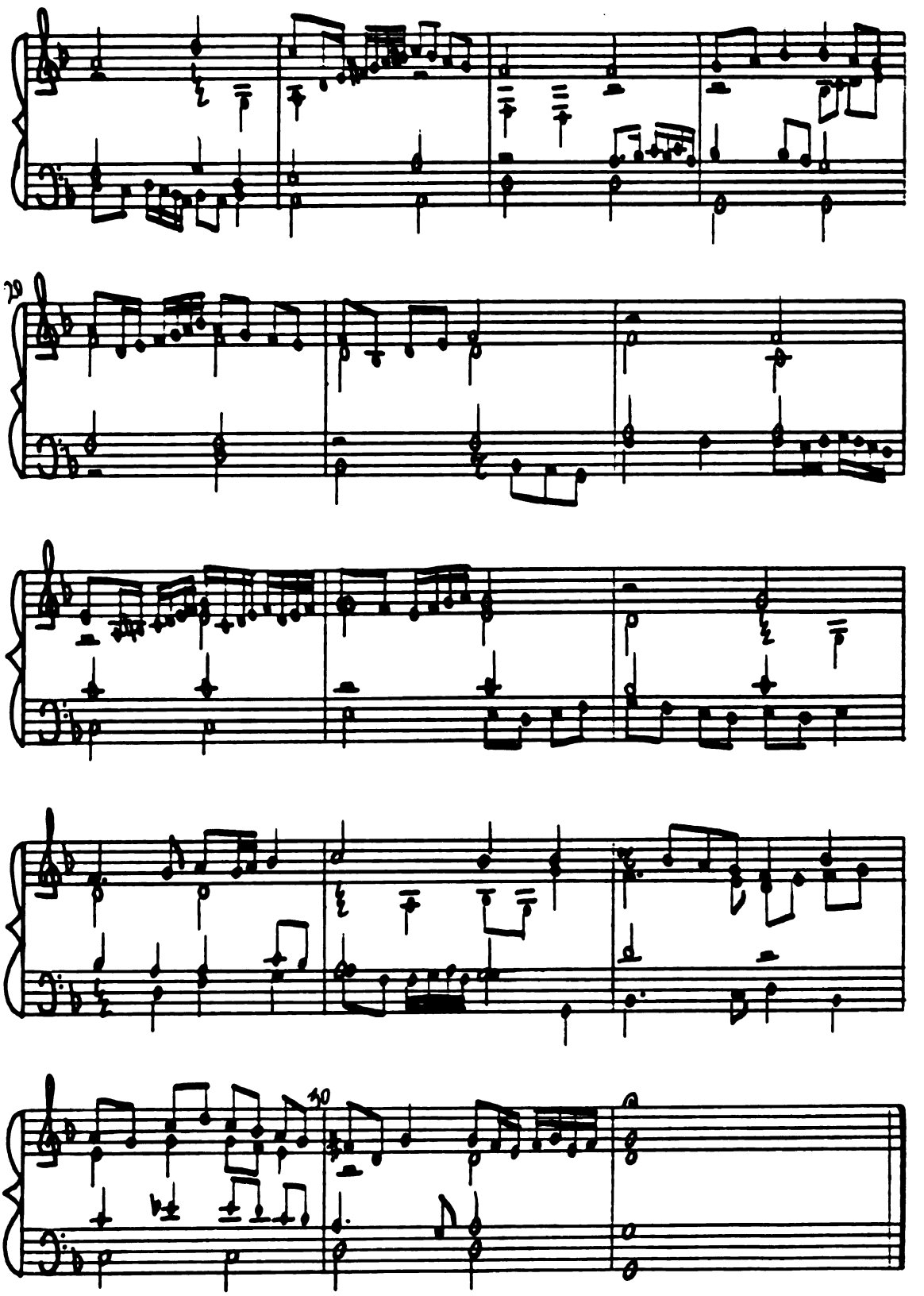
Paulus Hoffheimer




(27)
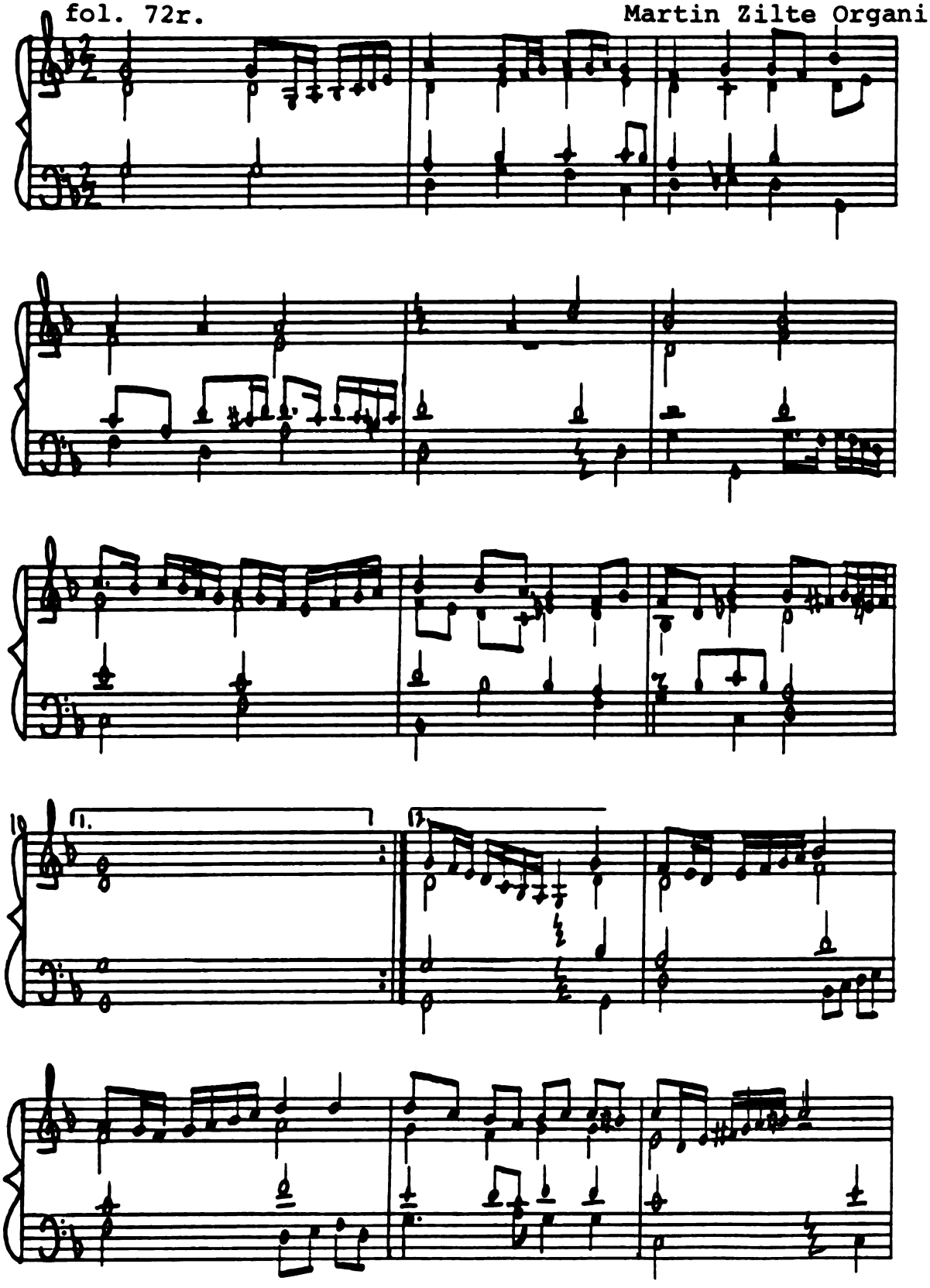
45. Tröstlicher lieb
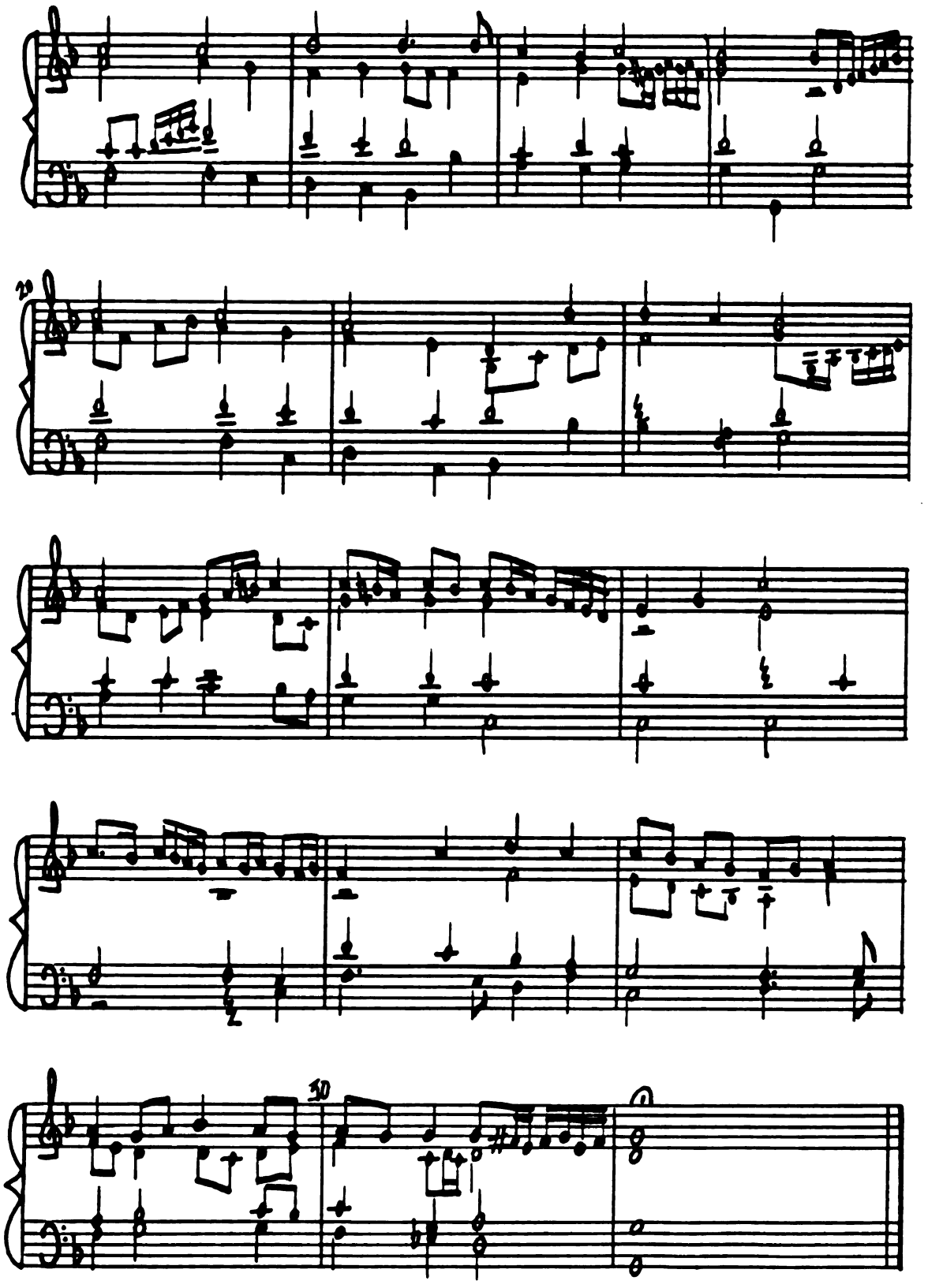




46. Ich weiss nit wie es komen mag

fol. 72r. Martin Zilte Organist
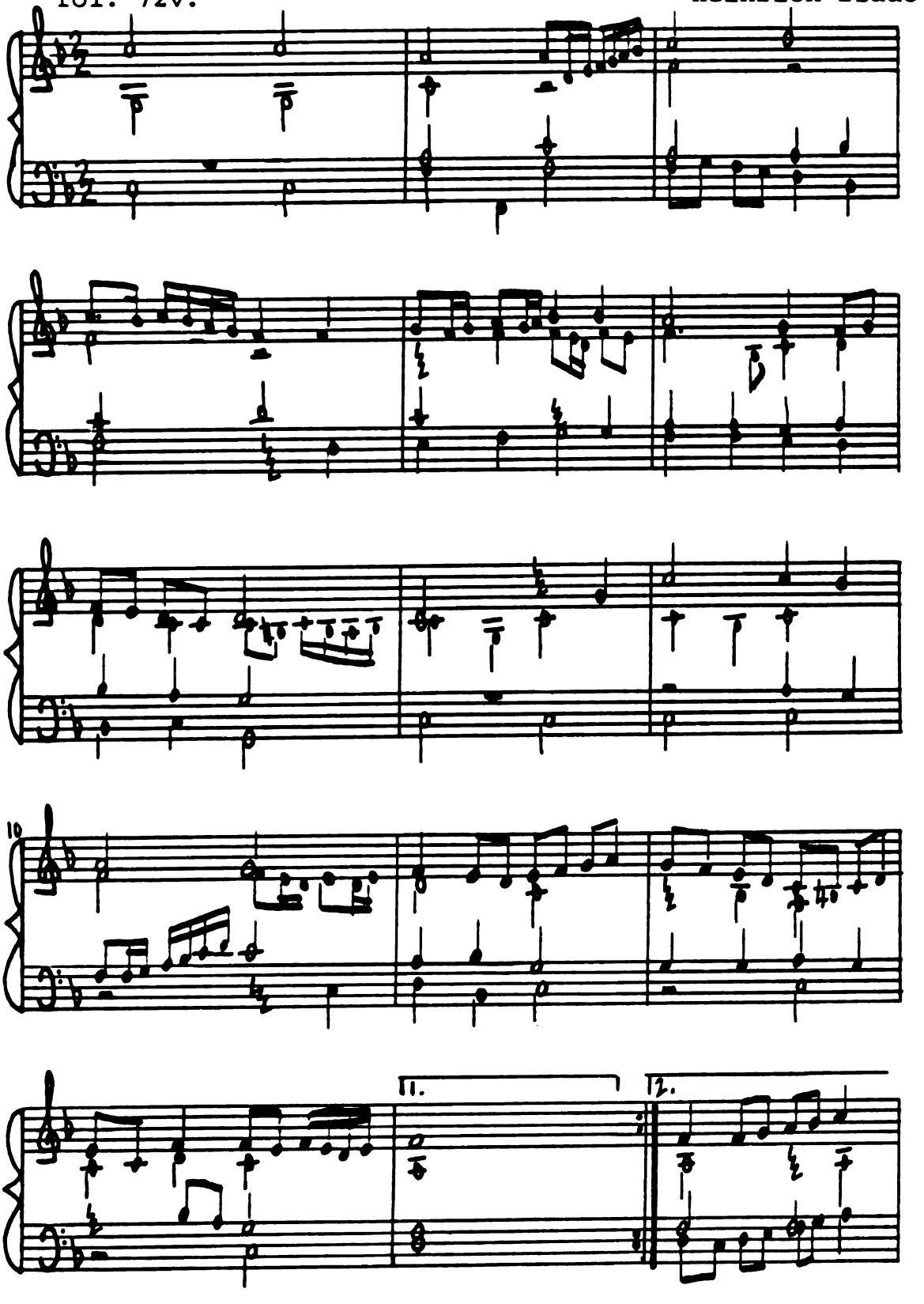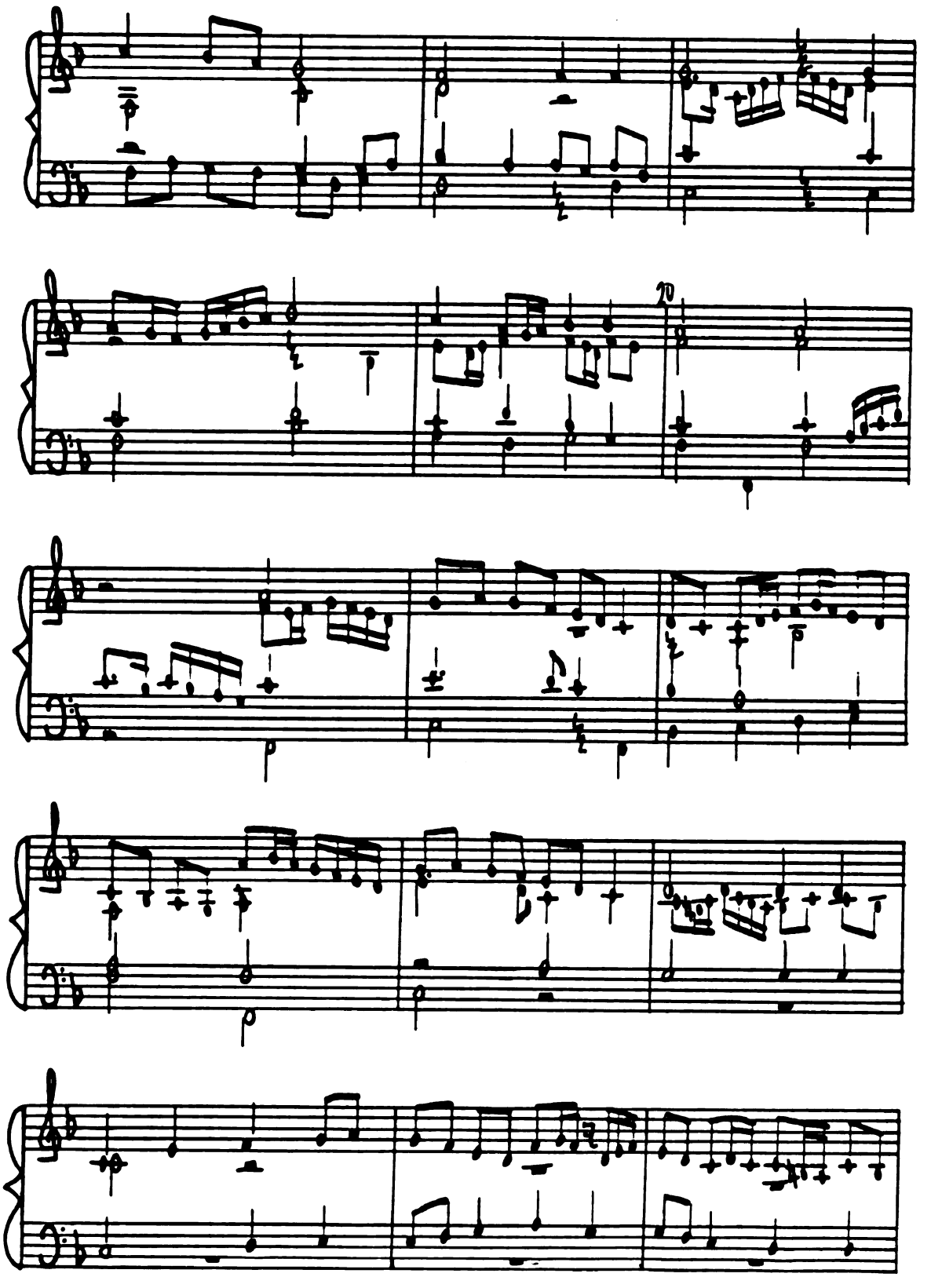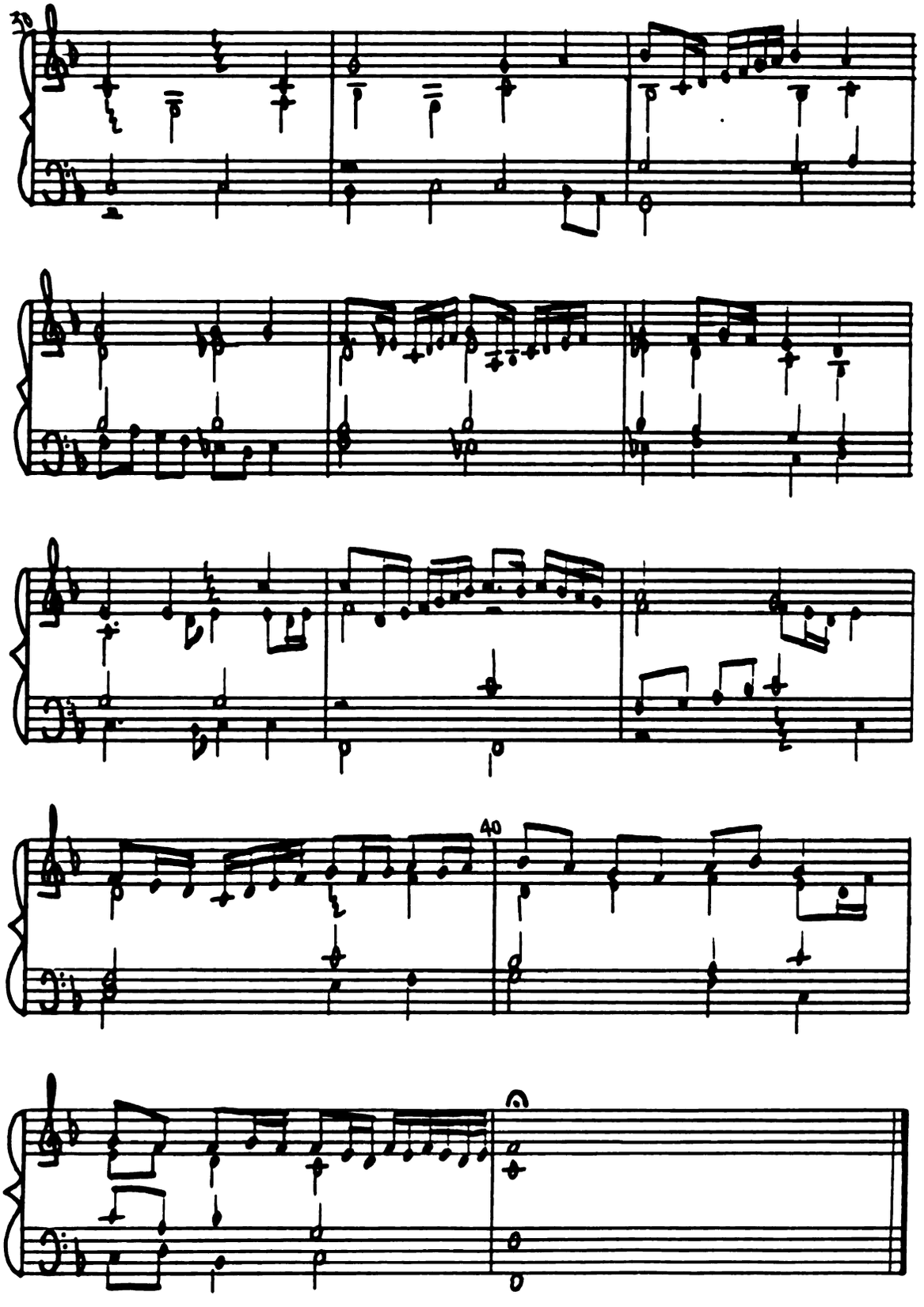




47. Mein freüd allein

fol. 72v.
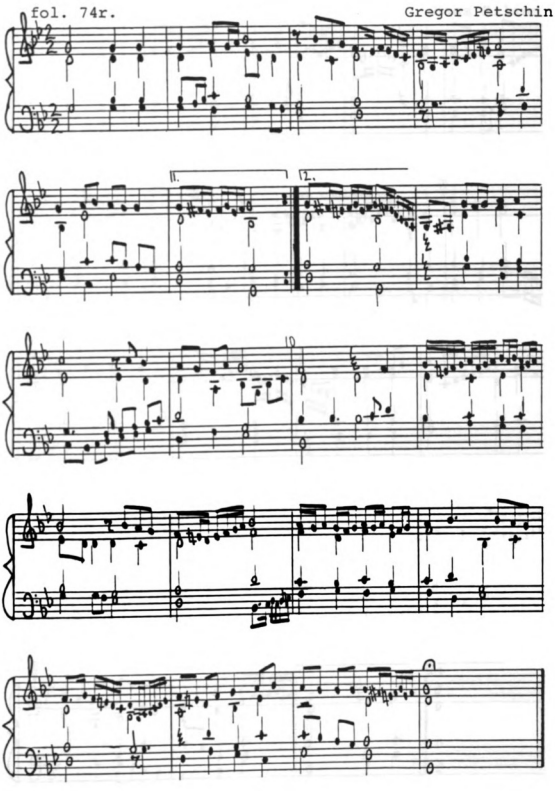
Heinrich Isaac
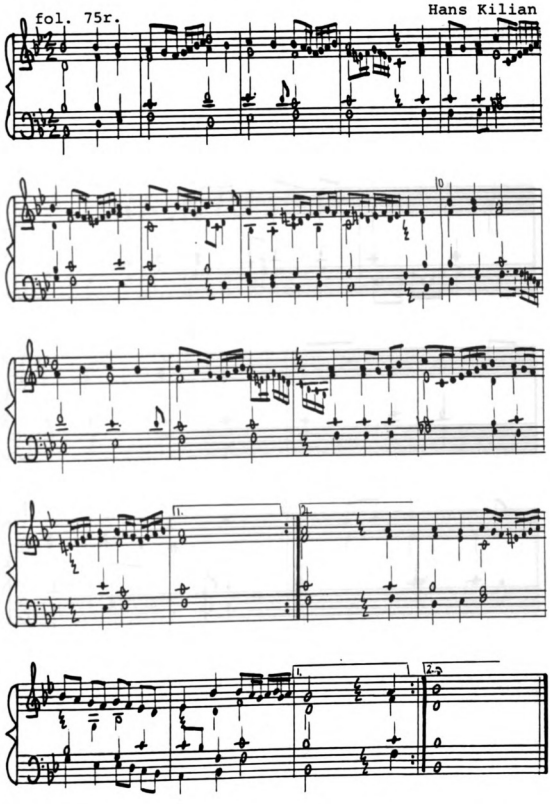





30
40

48. Die aller holdseligst auff erden
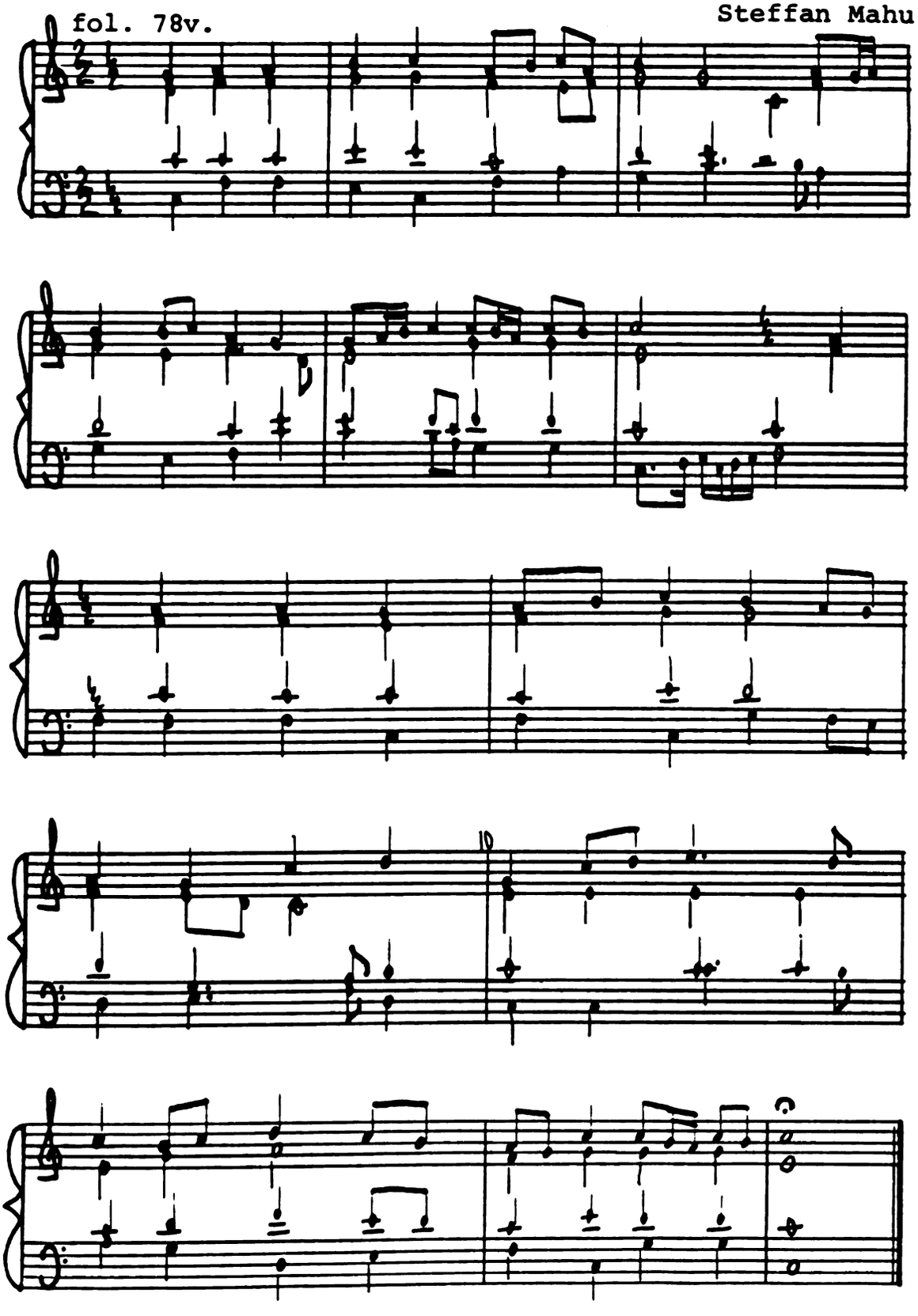


49. Sih lieb ich muss dich lassen



50. Ich armes keüzlein kleine
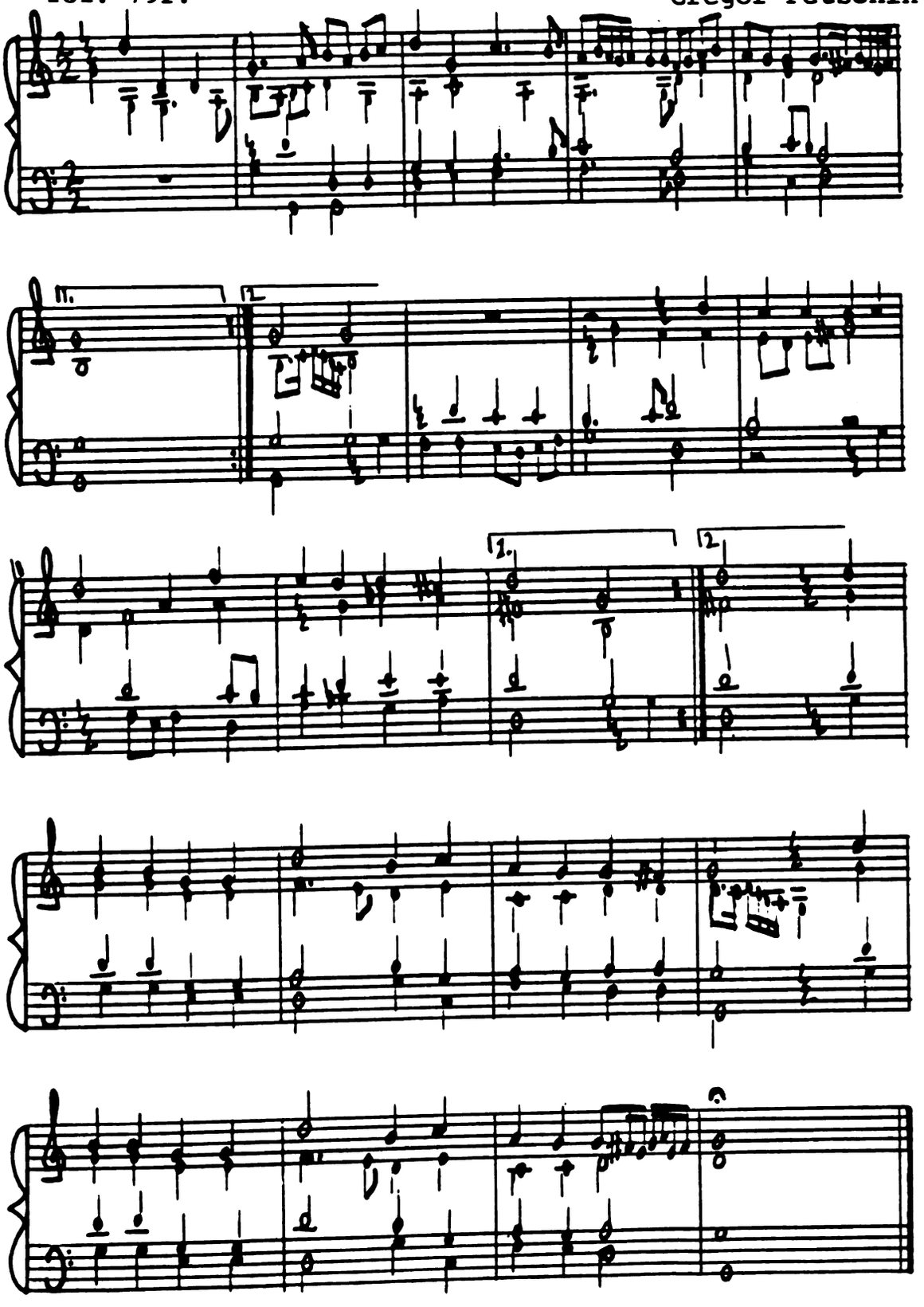
fol. 78v.

Steffan Mahu
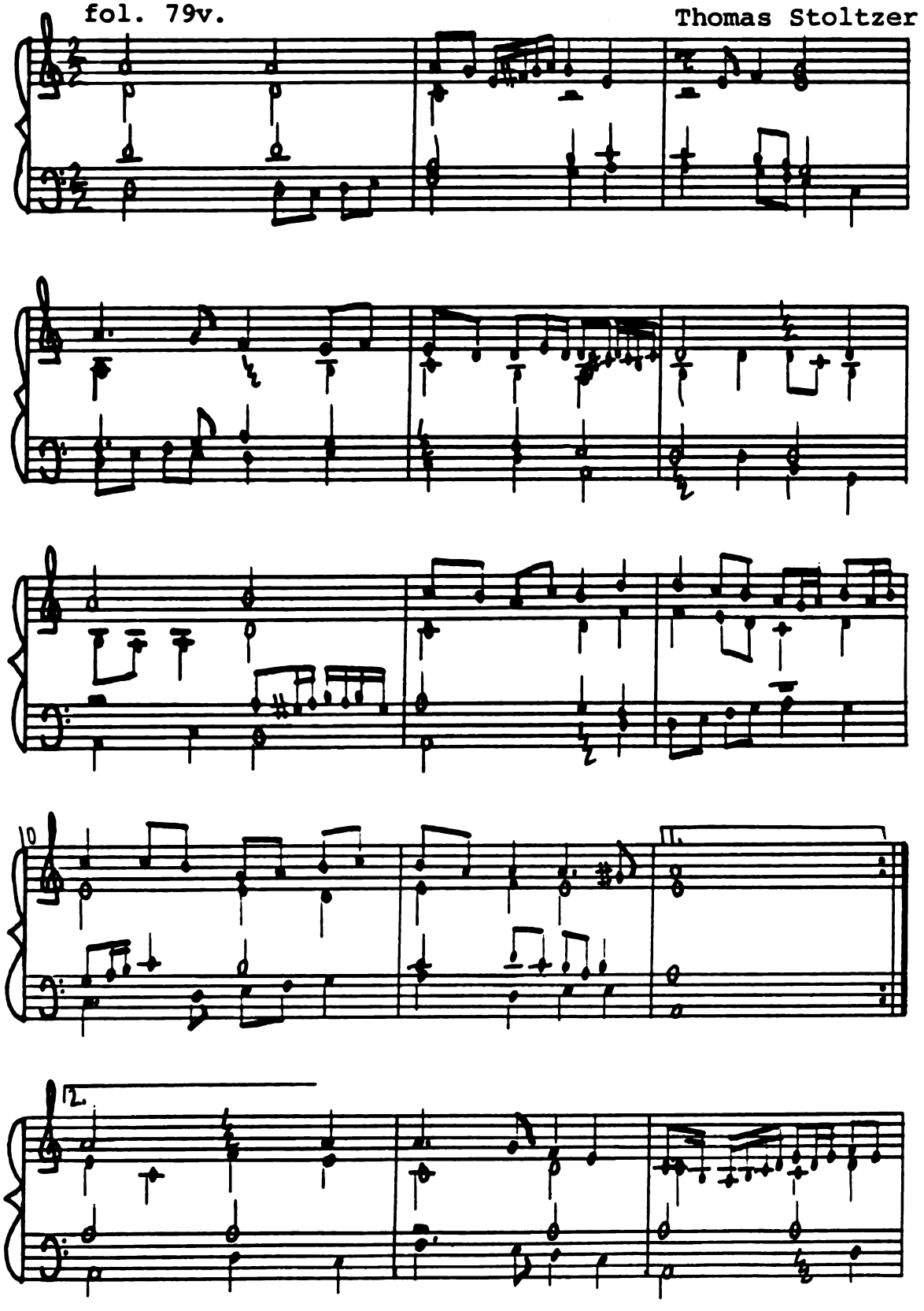


51. Dort niden an dem Rheyne
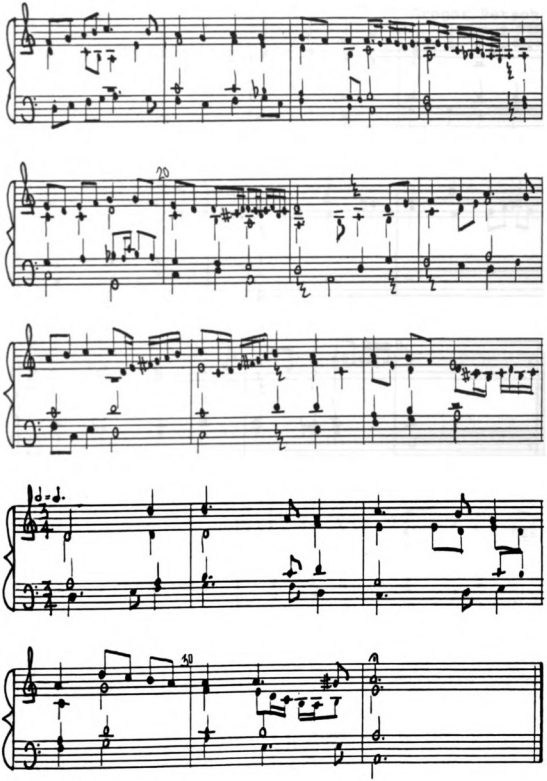
fol. 79r. Gregor Petschin



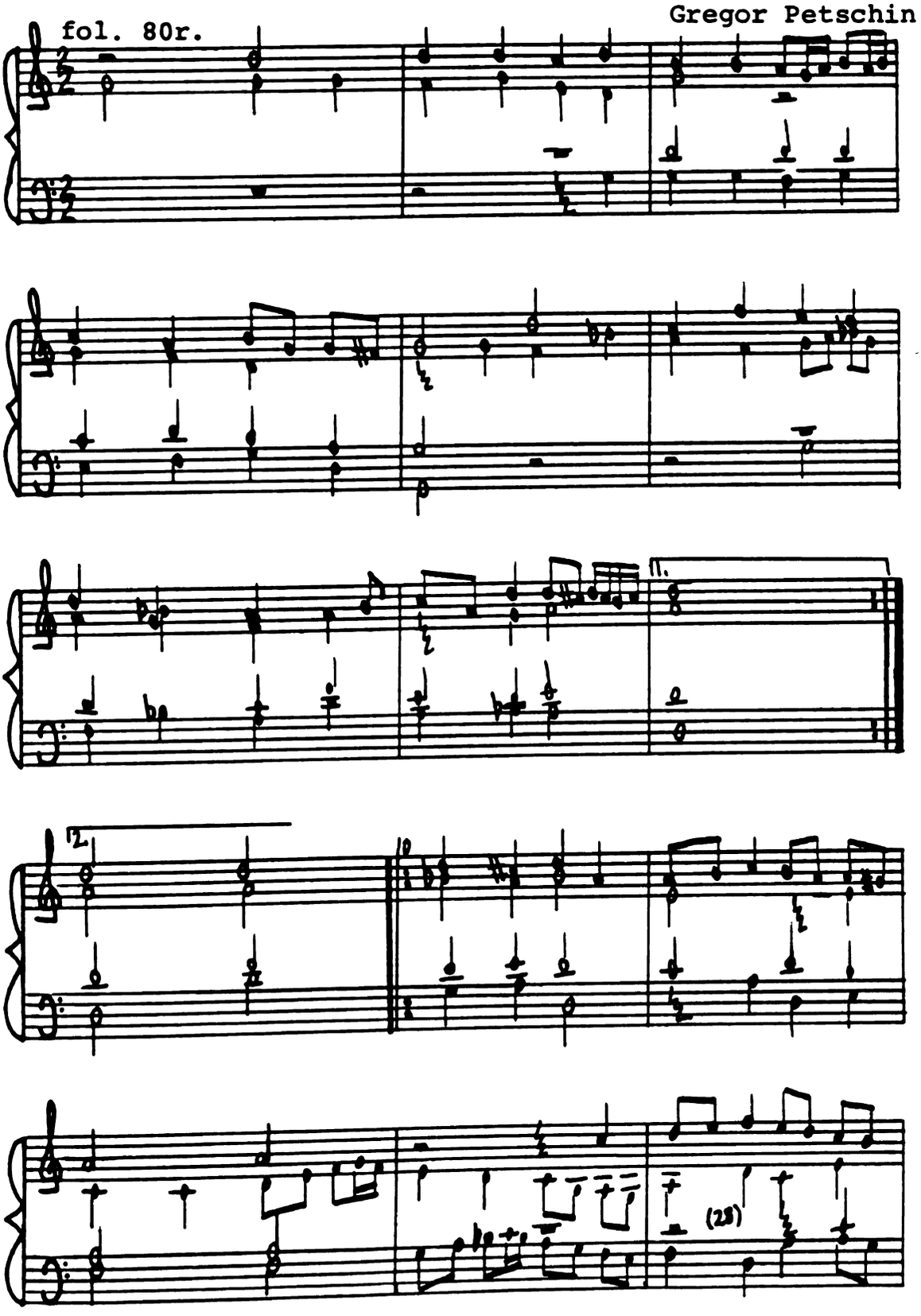
52. So wünsch ich jr ein gute nacht

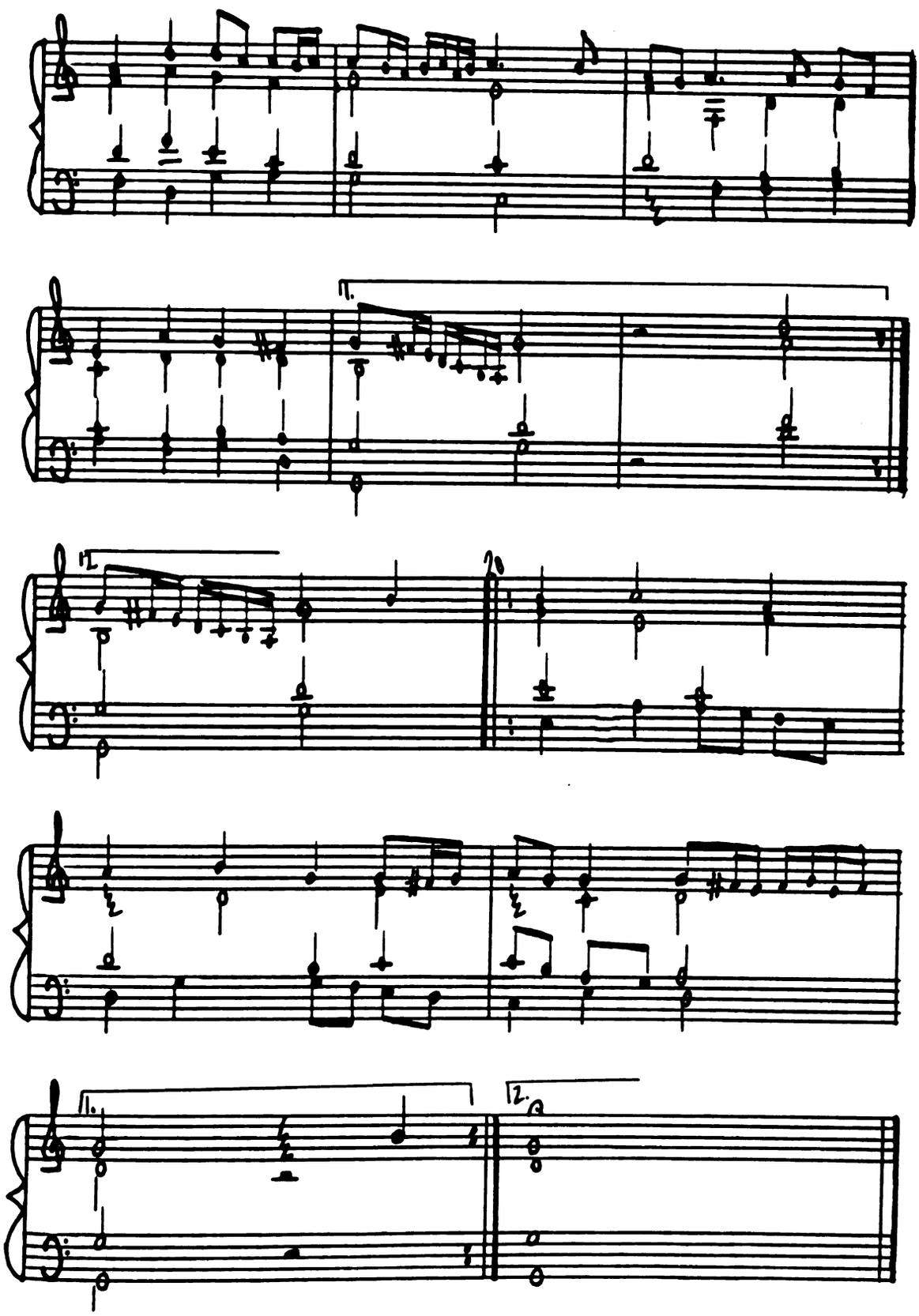
fol. 79v. Thomas Stoltzer
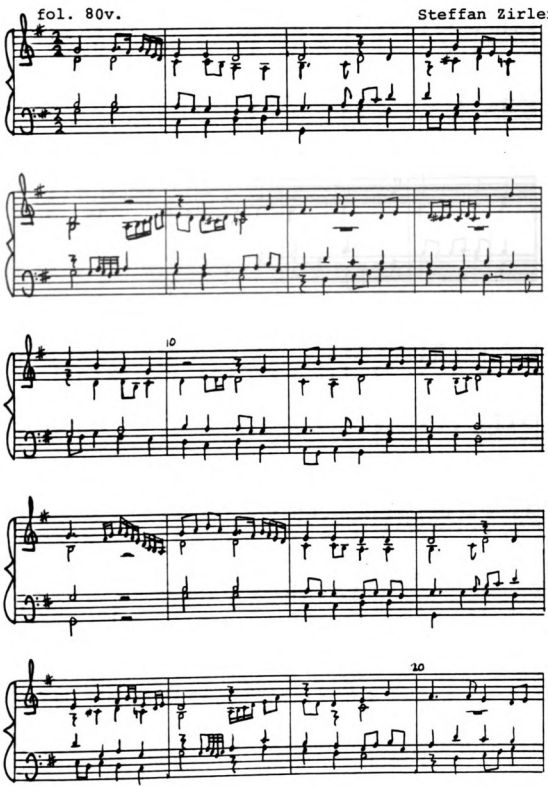



20
30
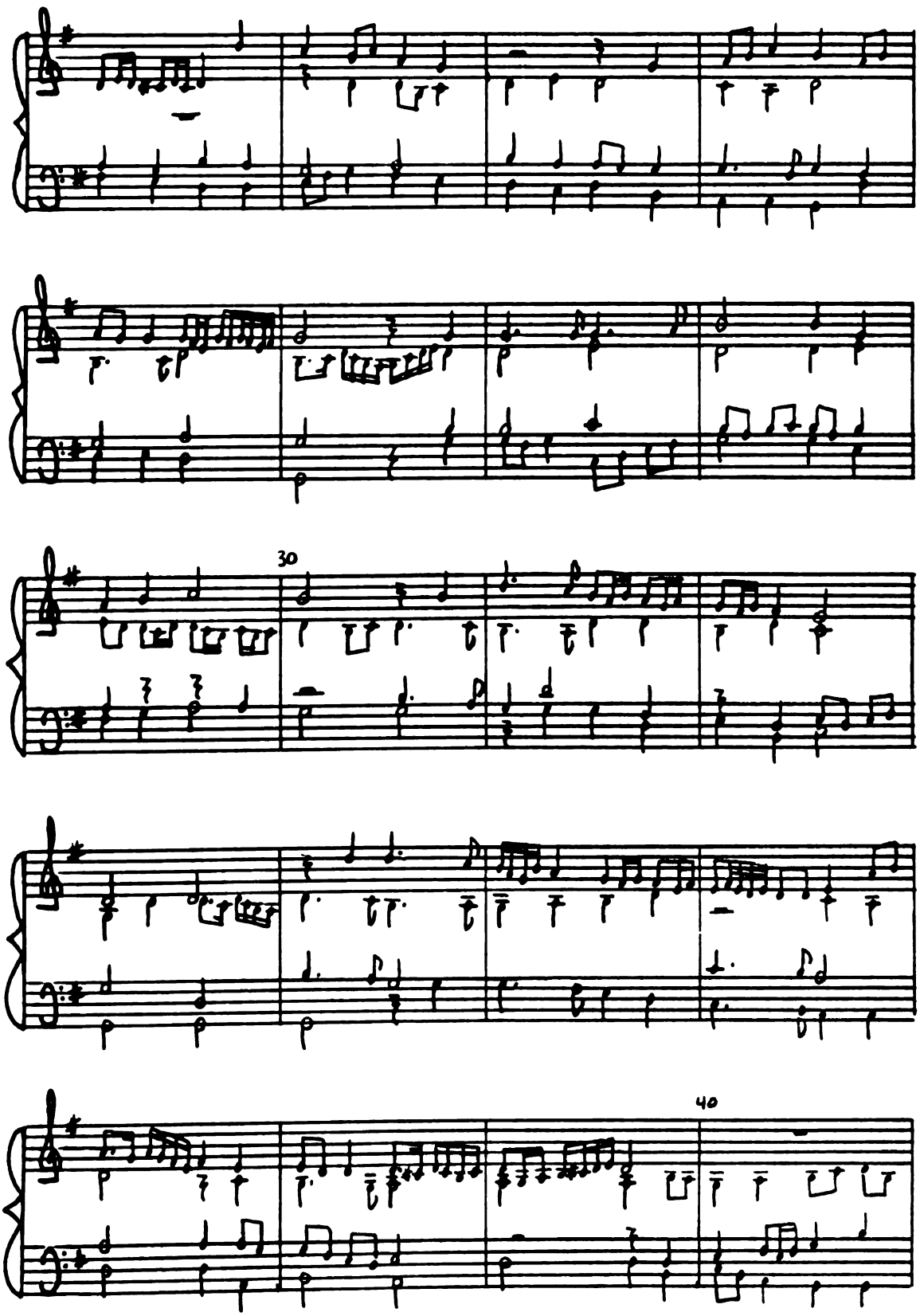
53. Und wer der Winter noch so kalt
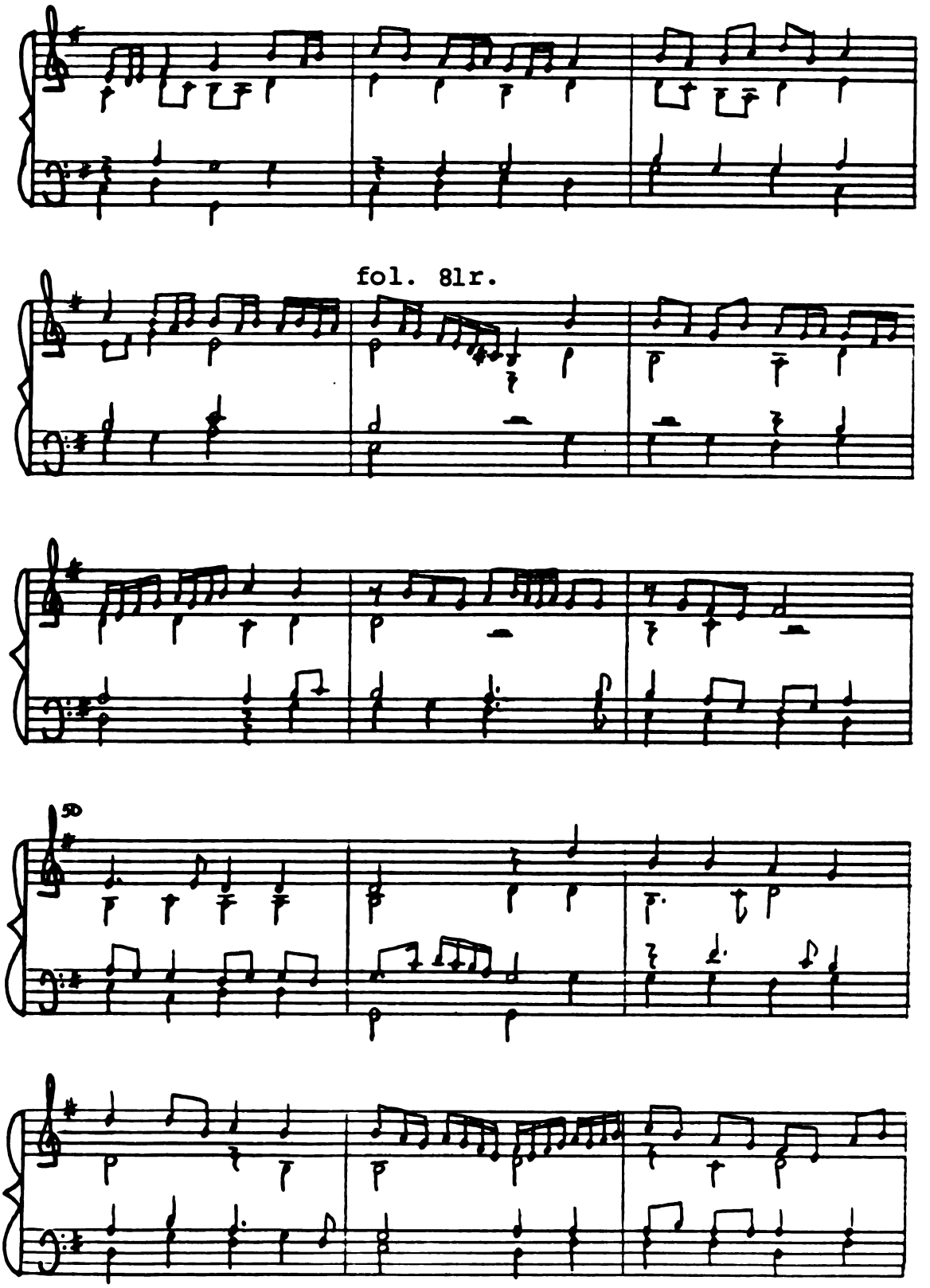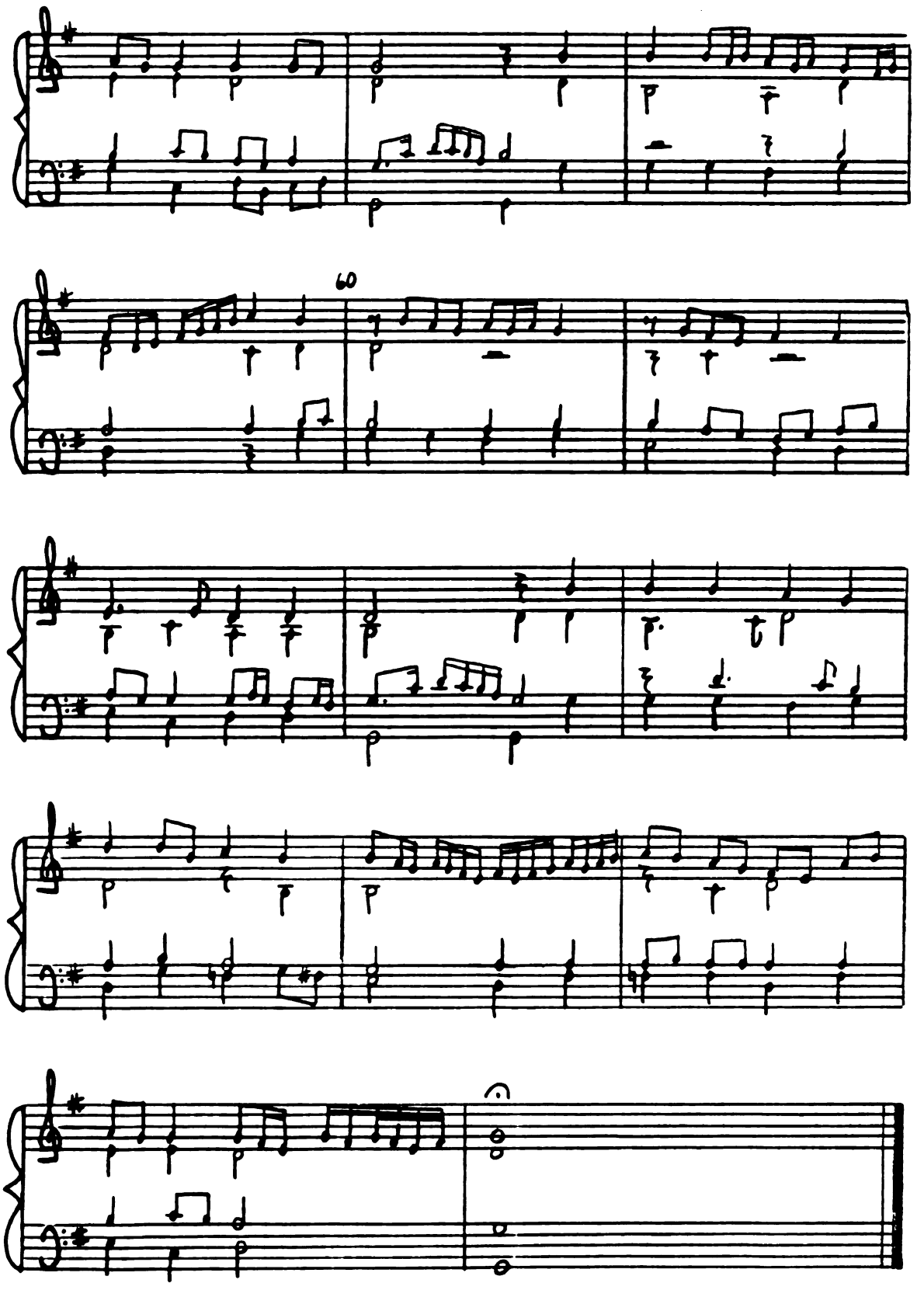




54. Bewar mich herr
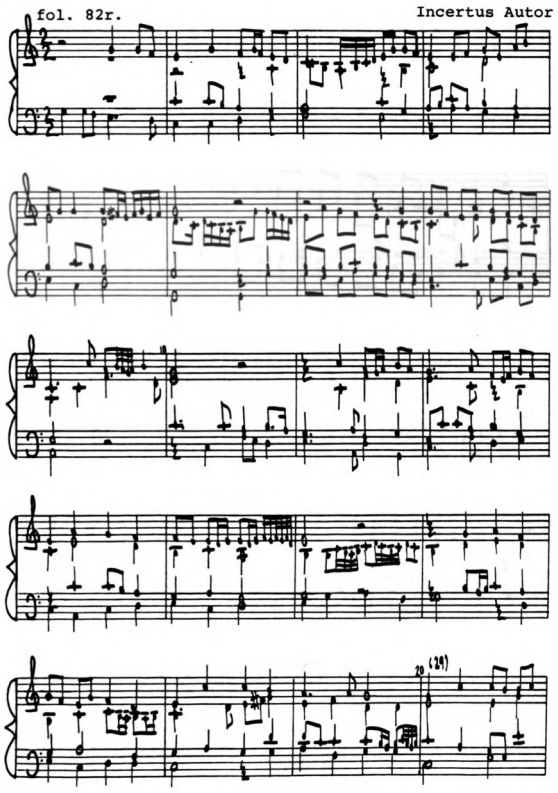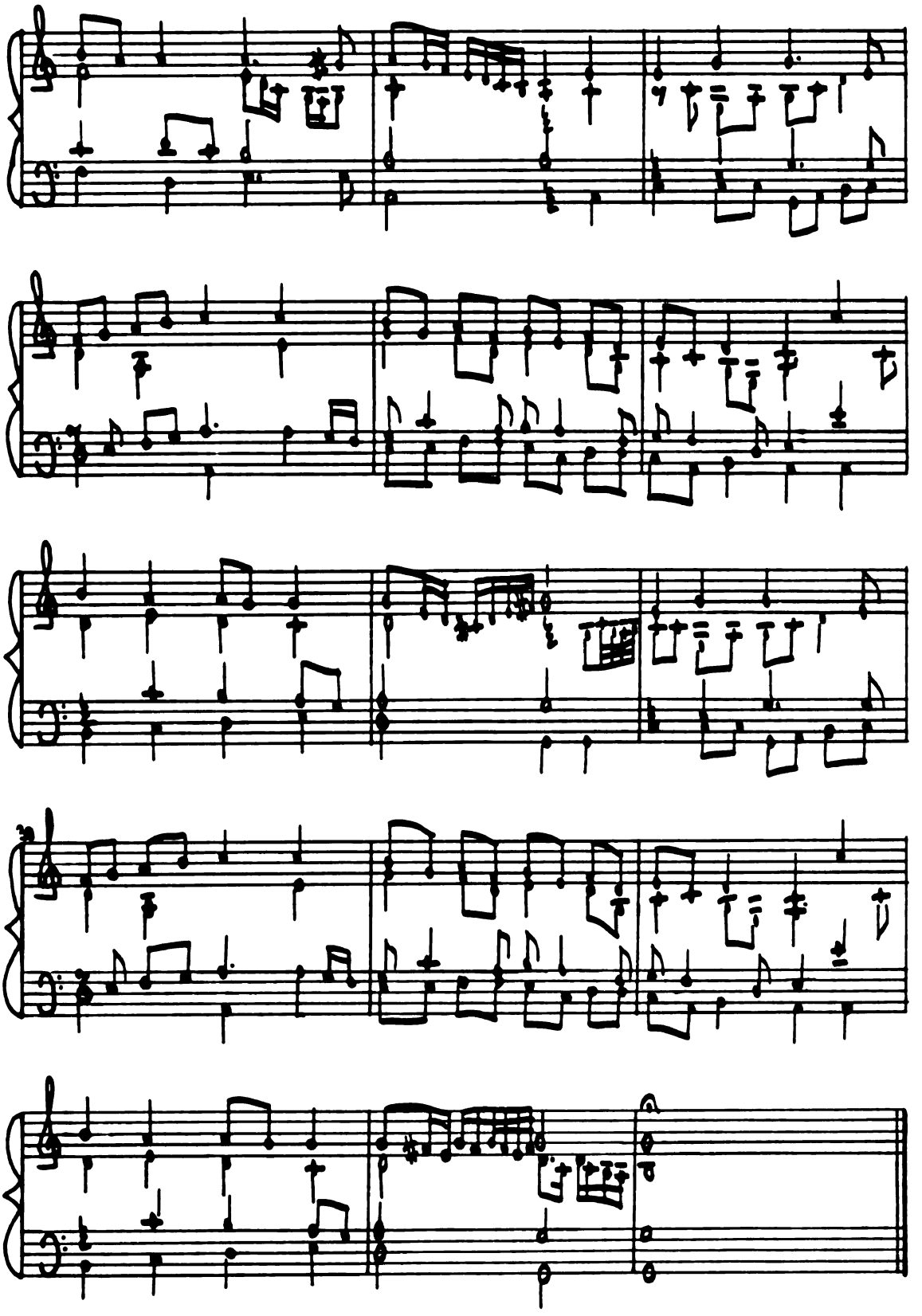



30
40


fol. 81r.
50
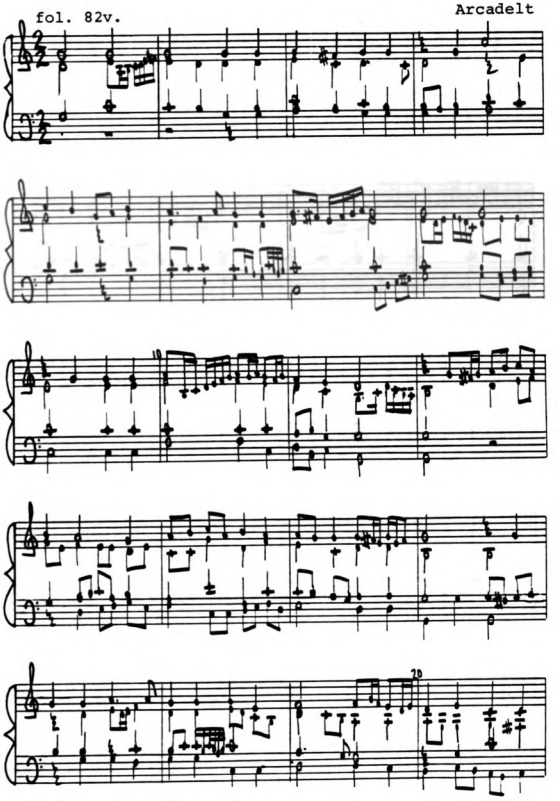

60
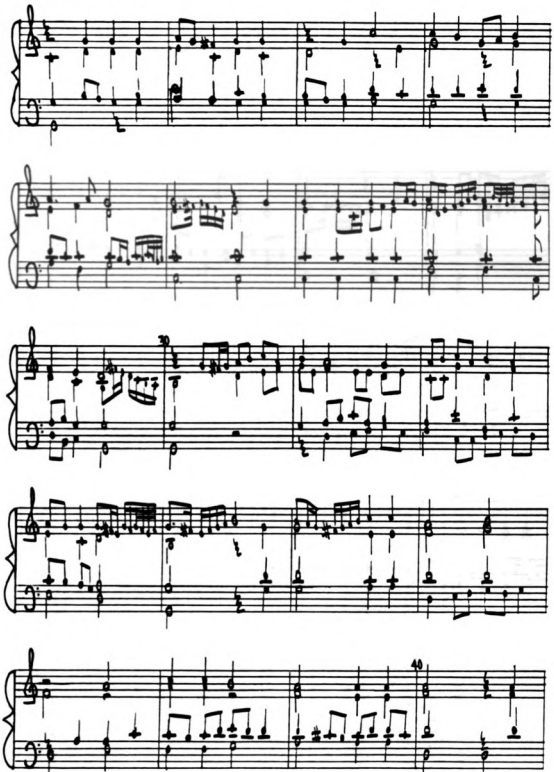
55. Non come fisti
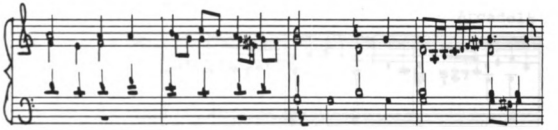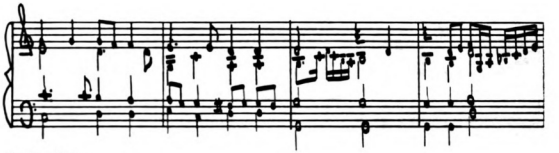




56. Quand Io pens ala martire
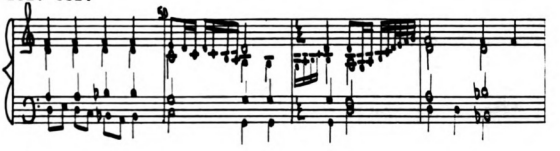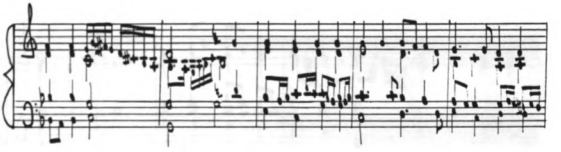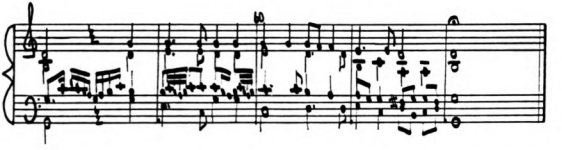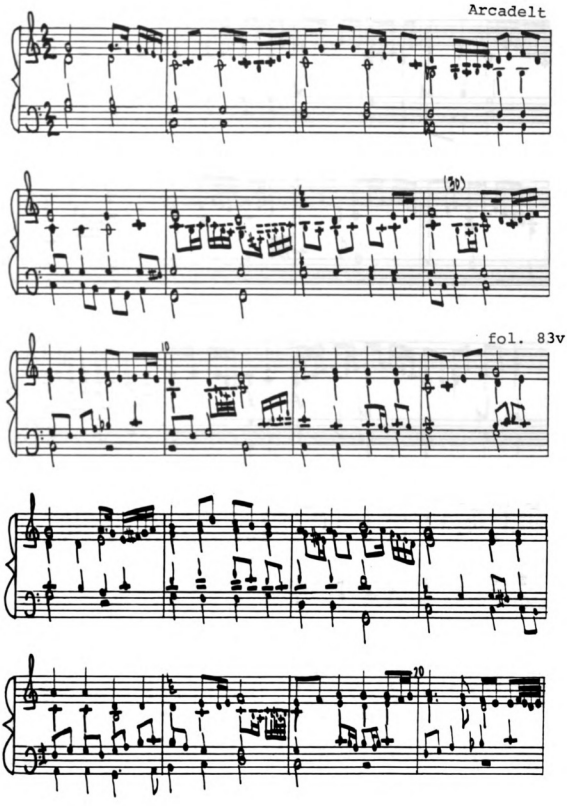








fol. 83r.
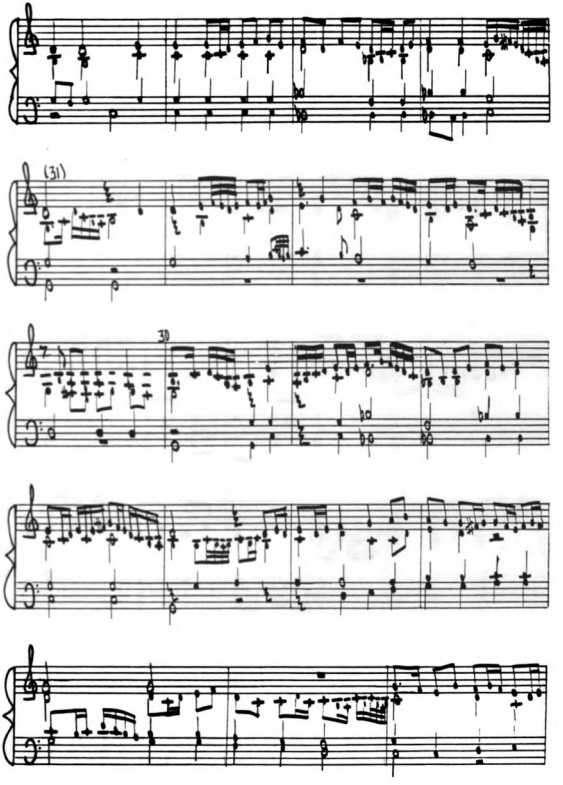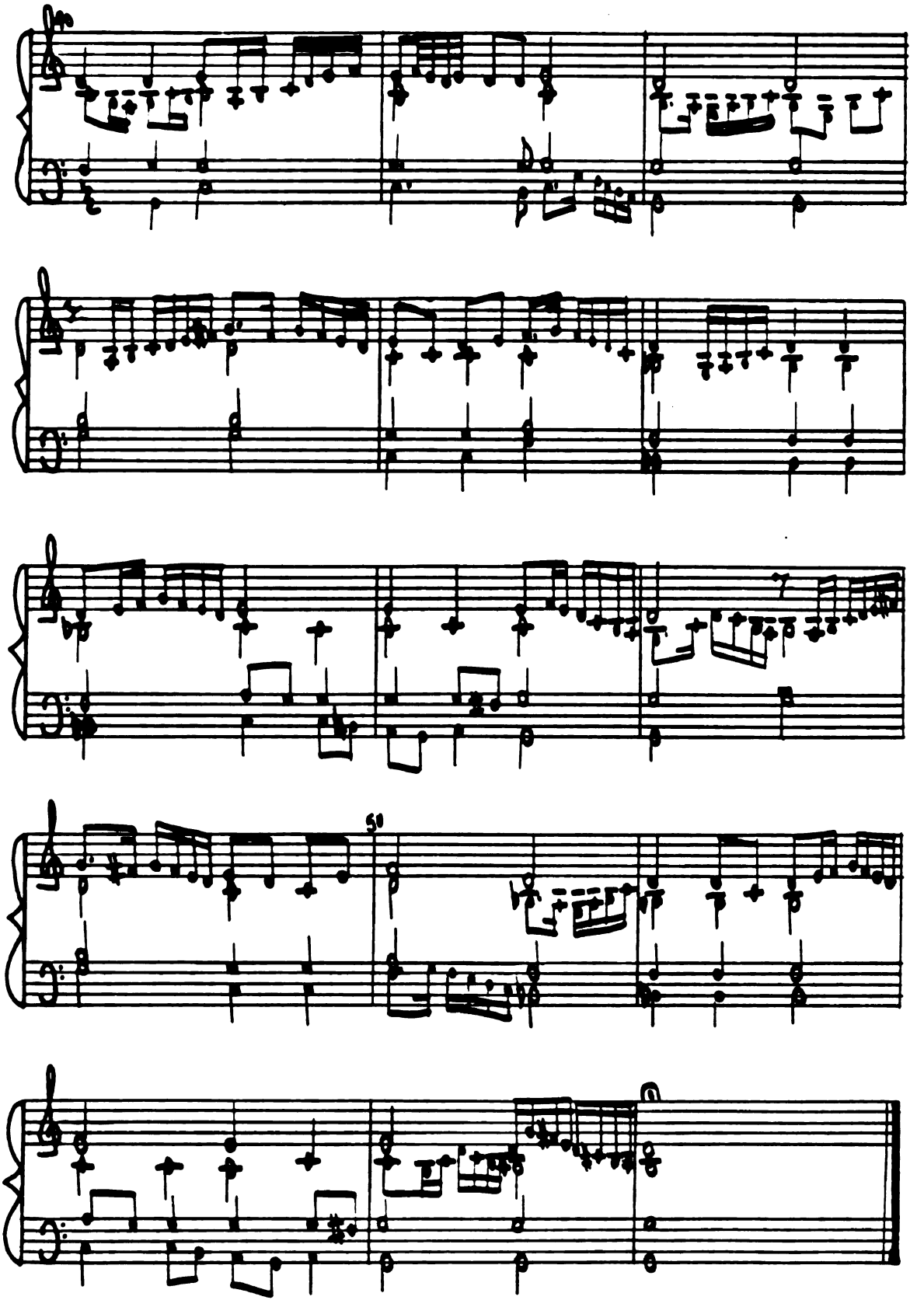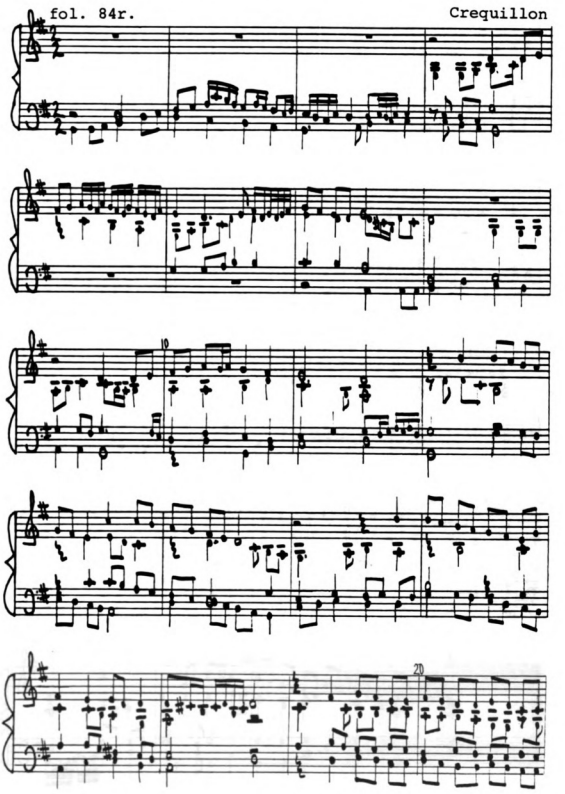






57. Ahime
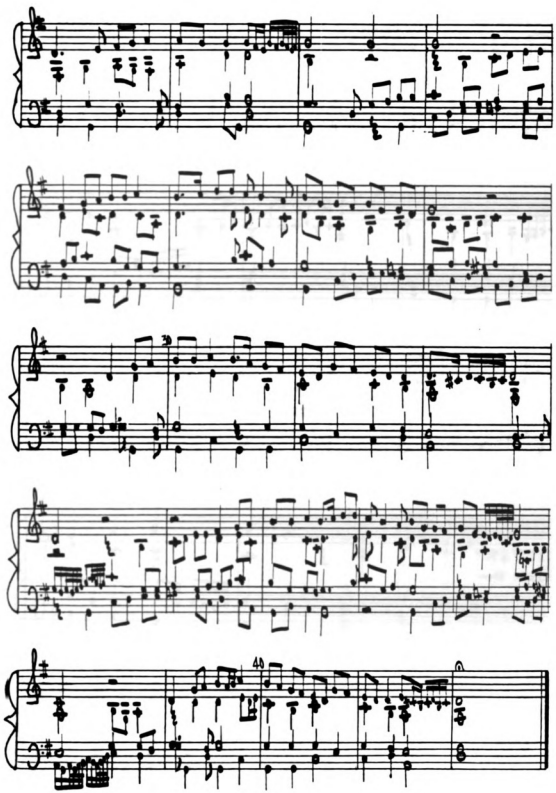



(31)
10
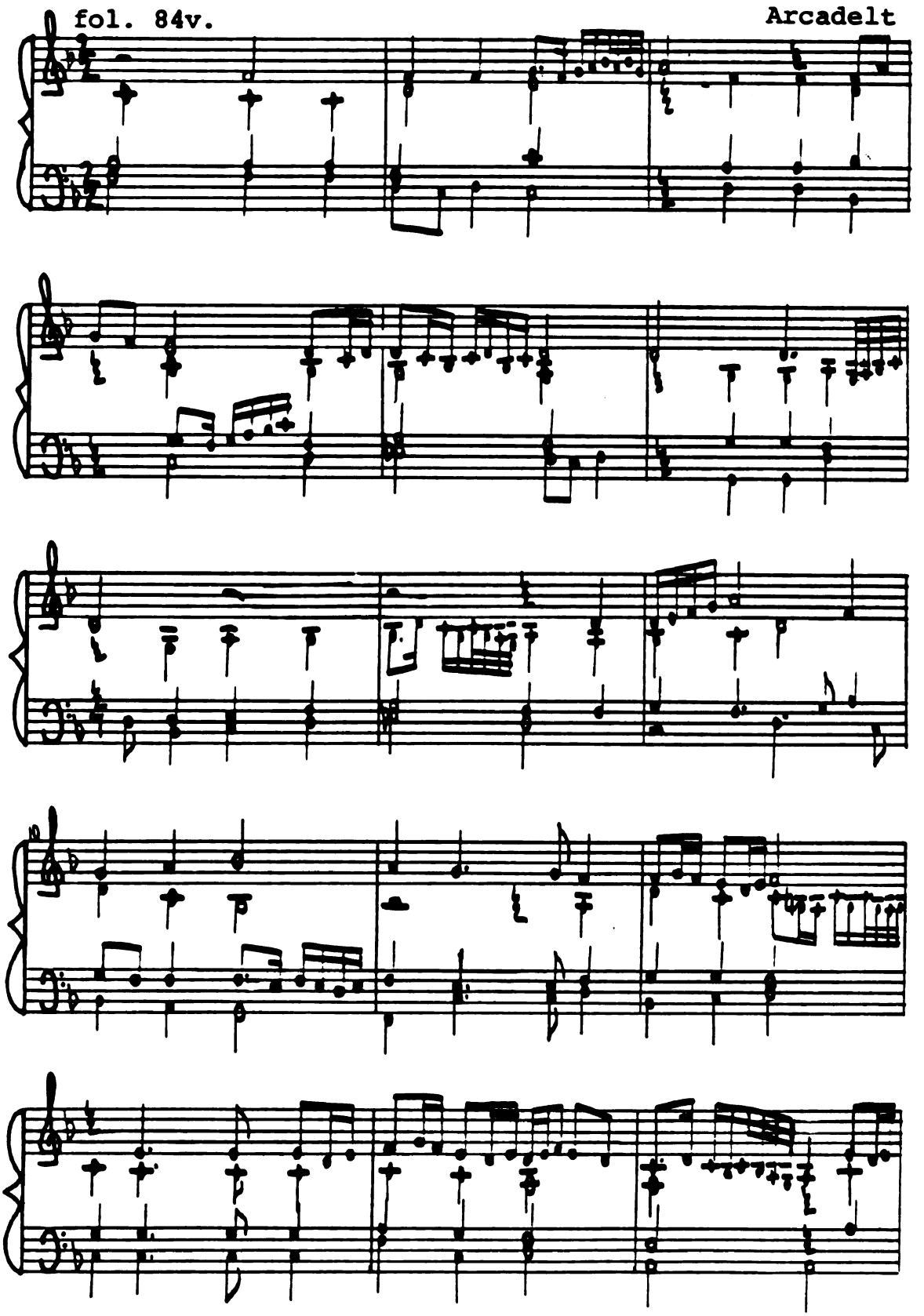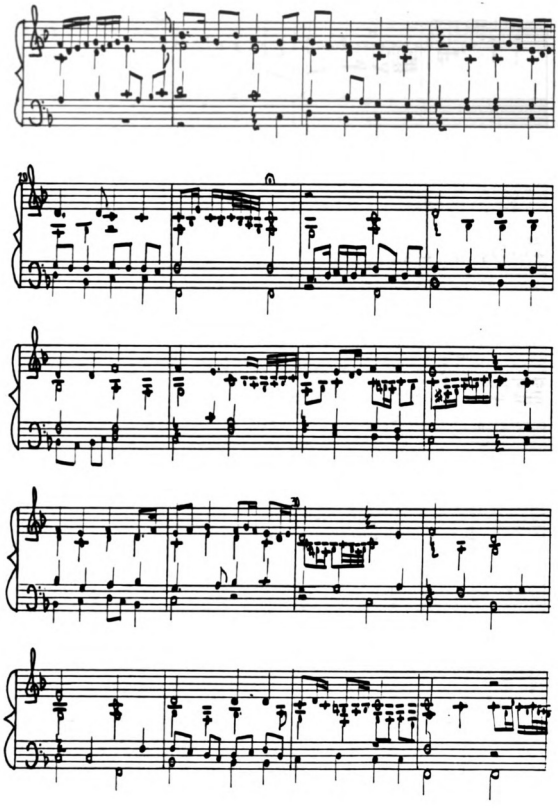


58. Petite fleur
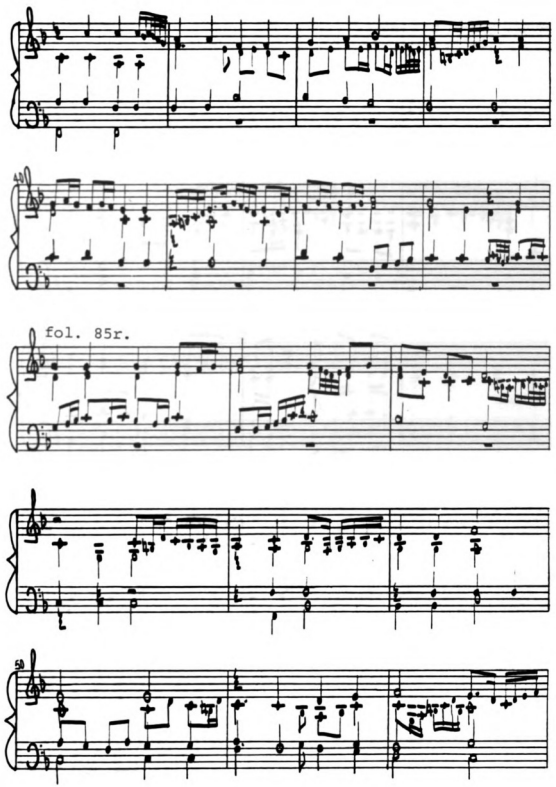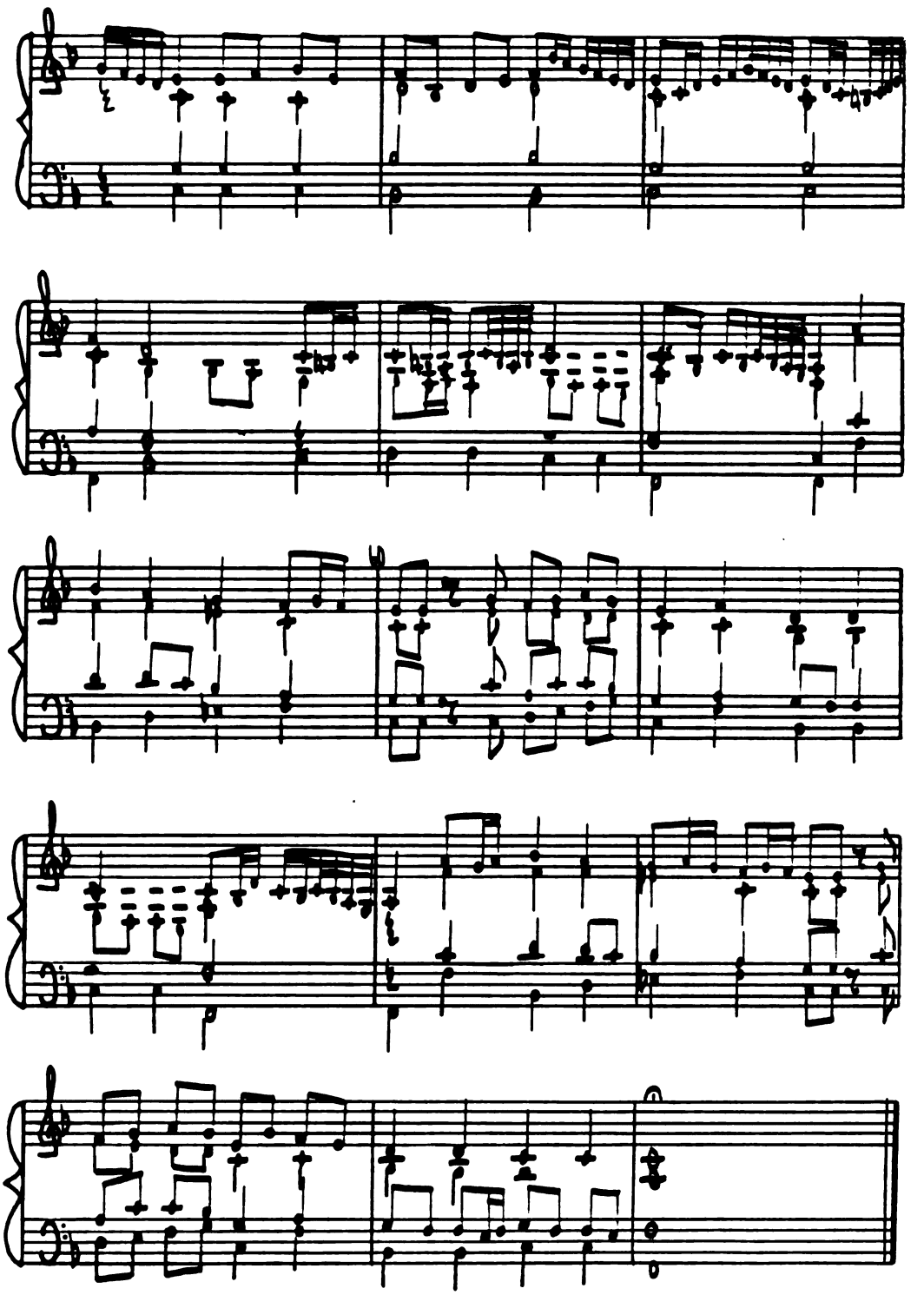




59. Occhi miei lassi
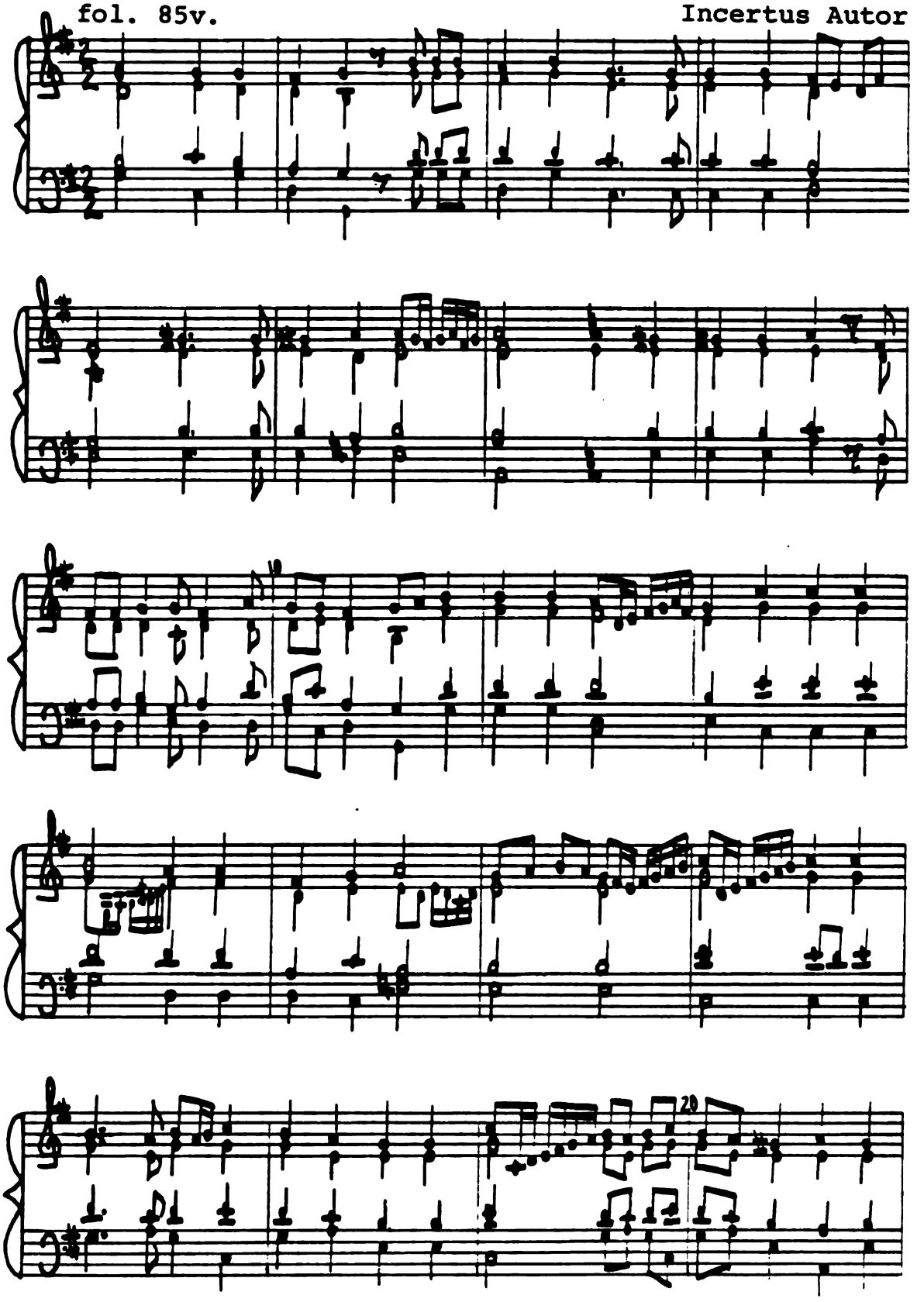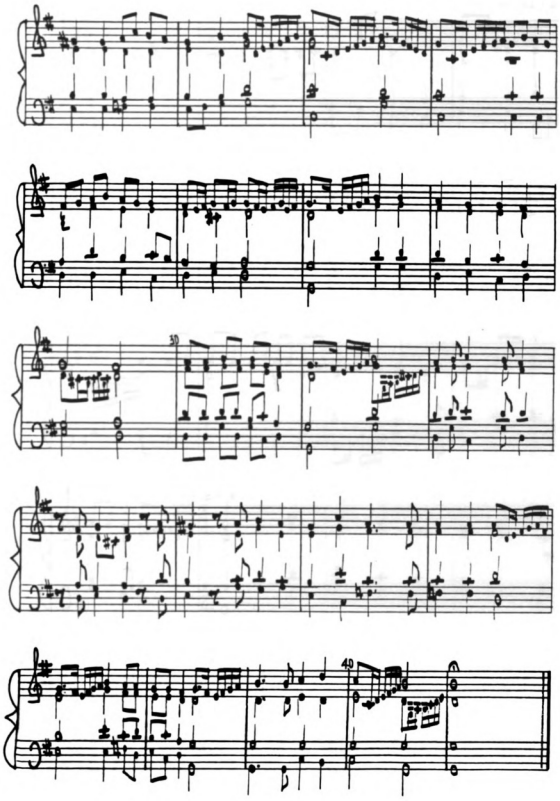





fol. 85r.
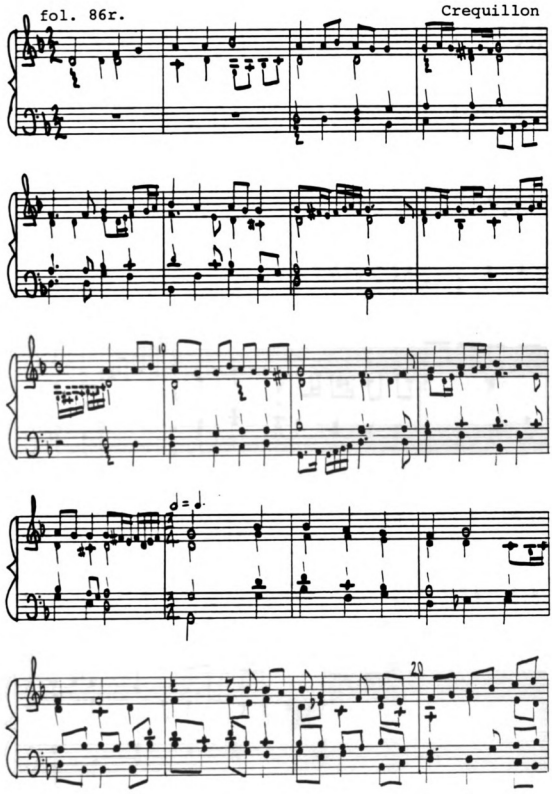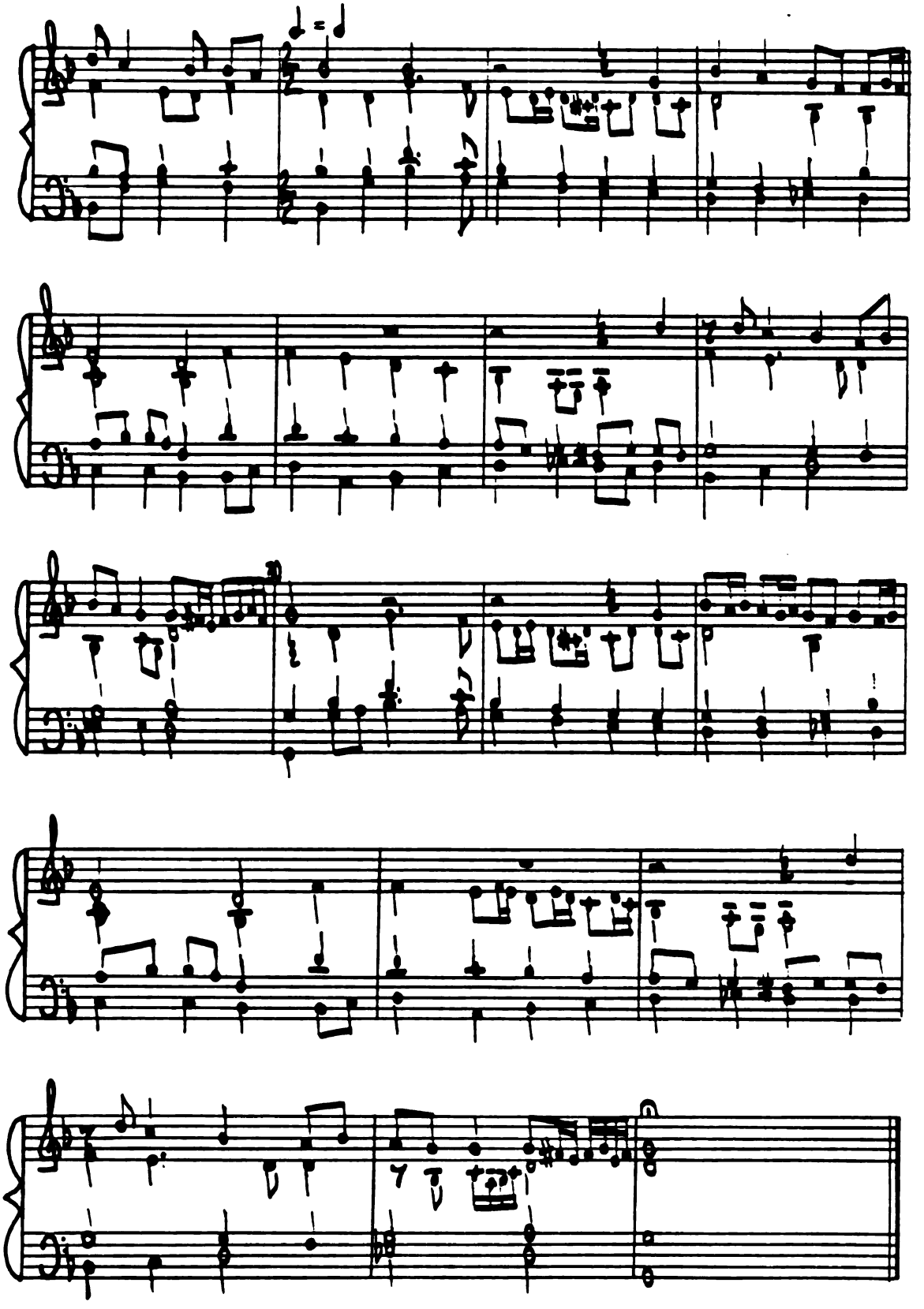


60. Se purti guardo
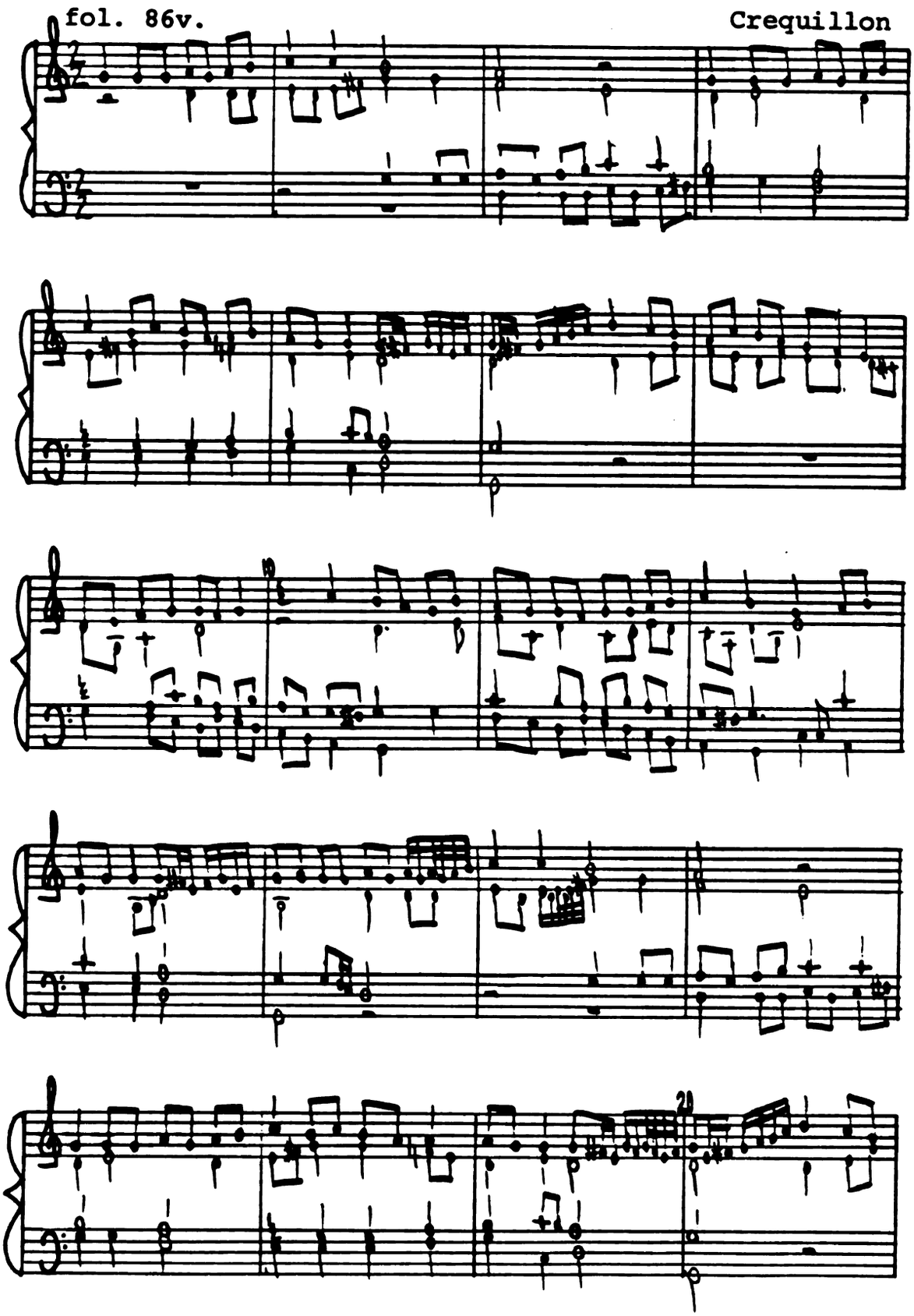



30
40
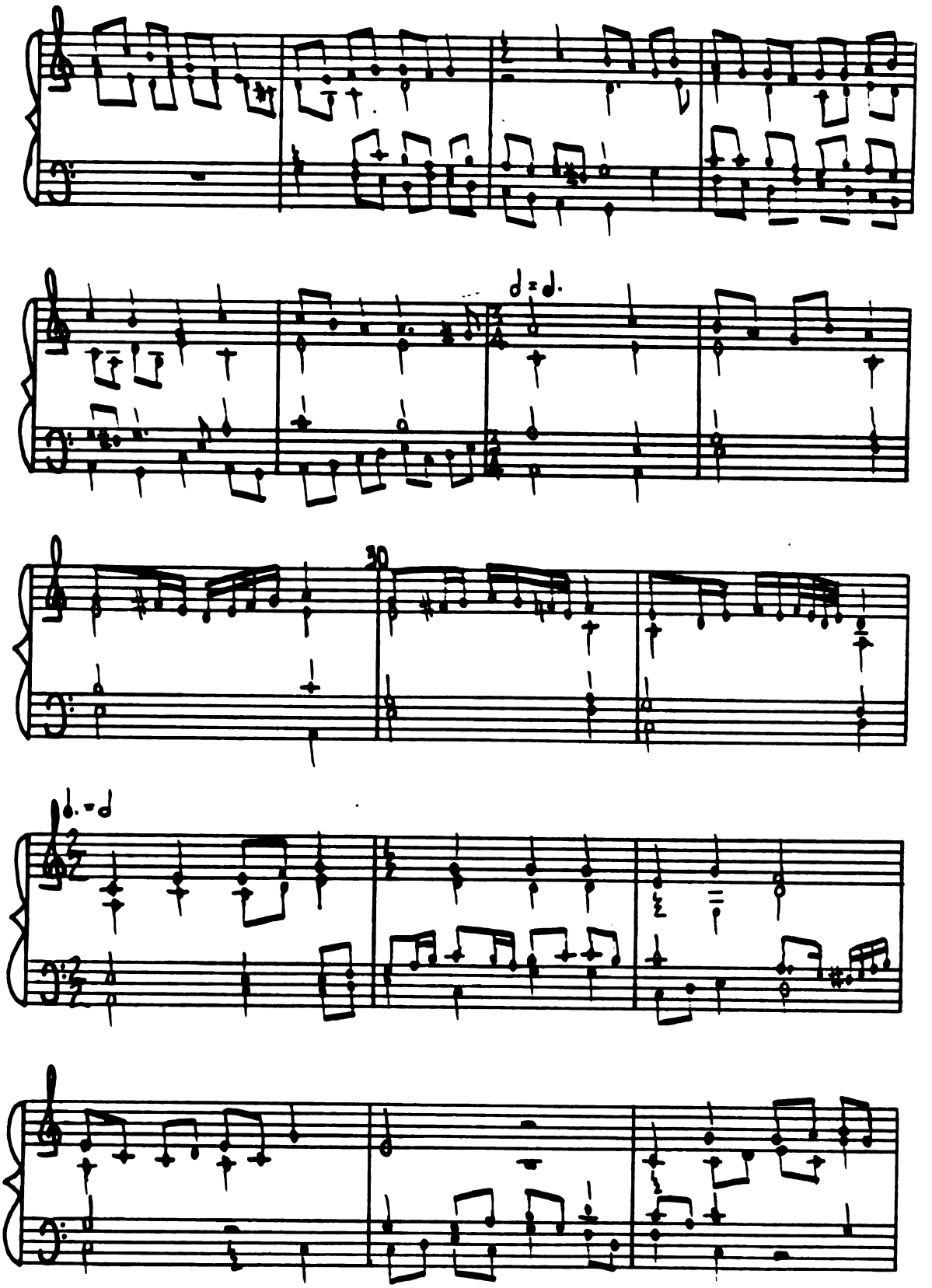
61. Pour Ung Helas
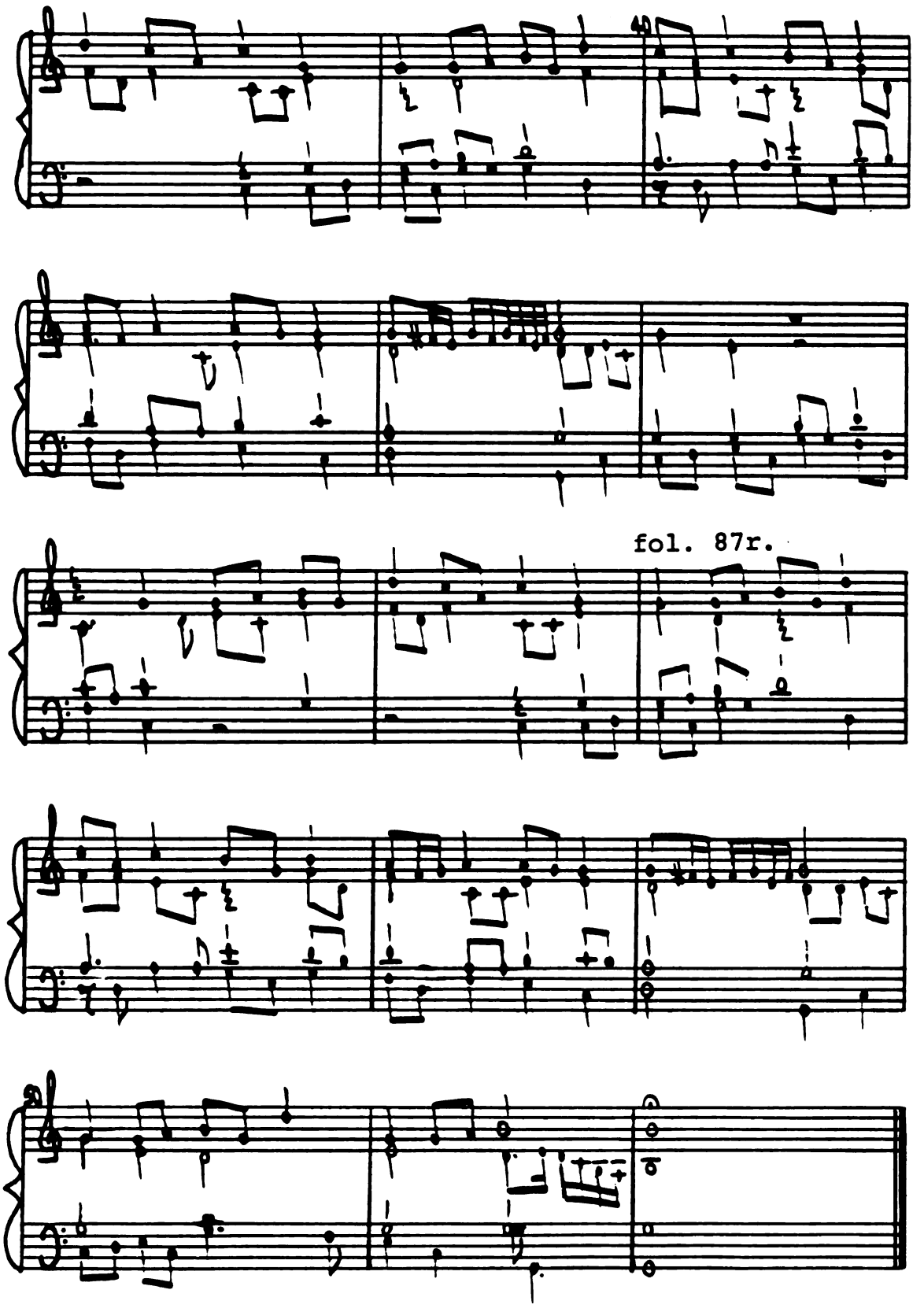




62. Ung gay bergiere
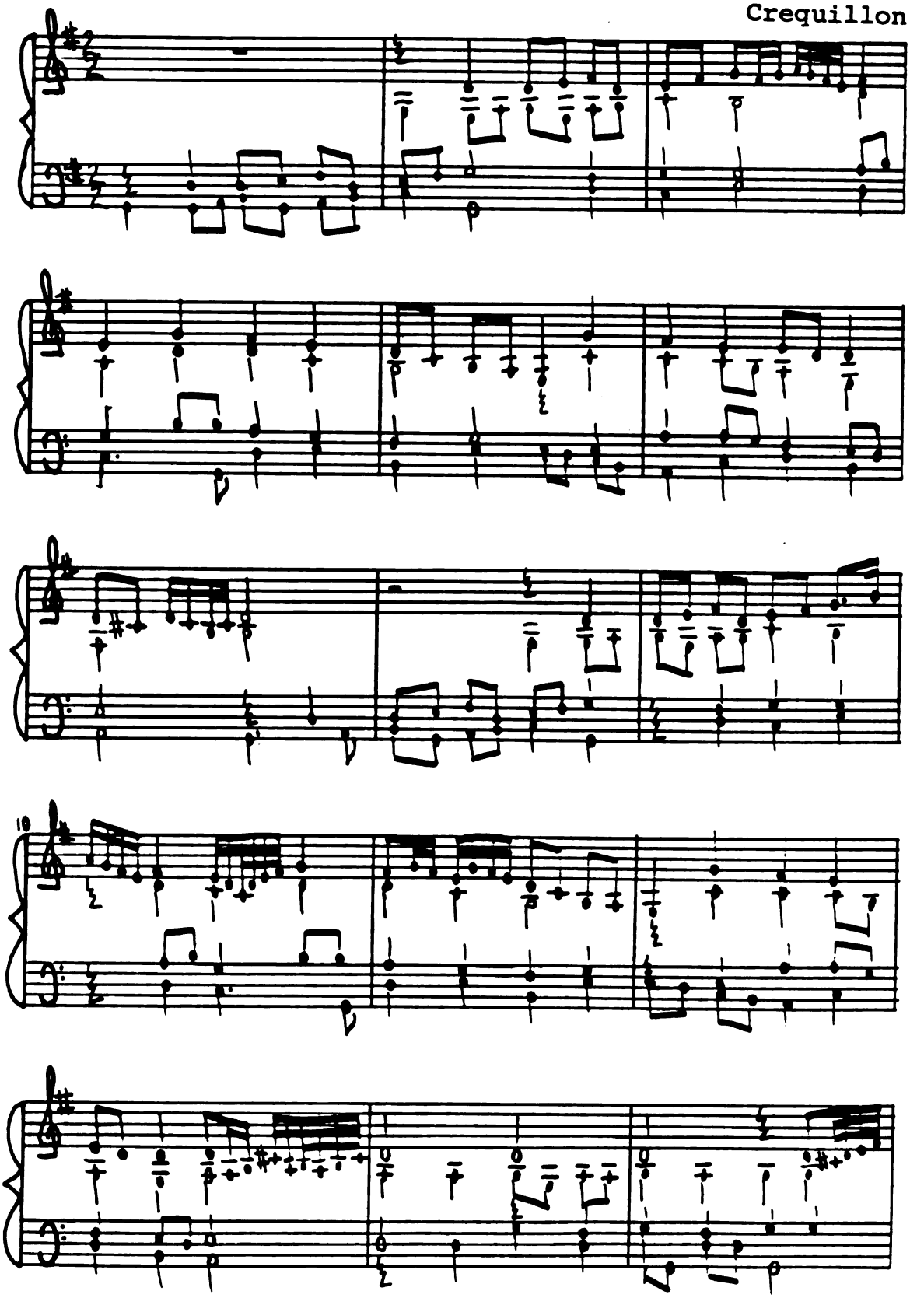


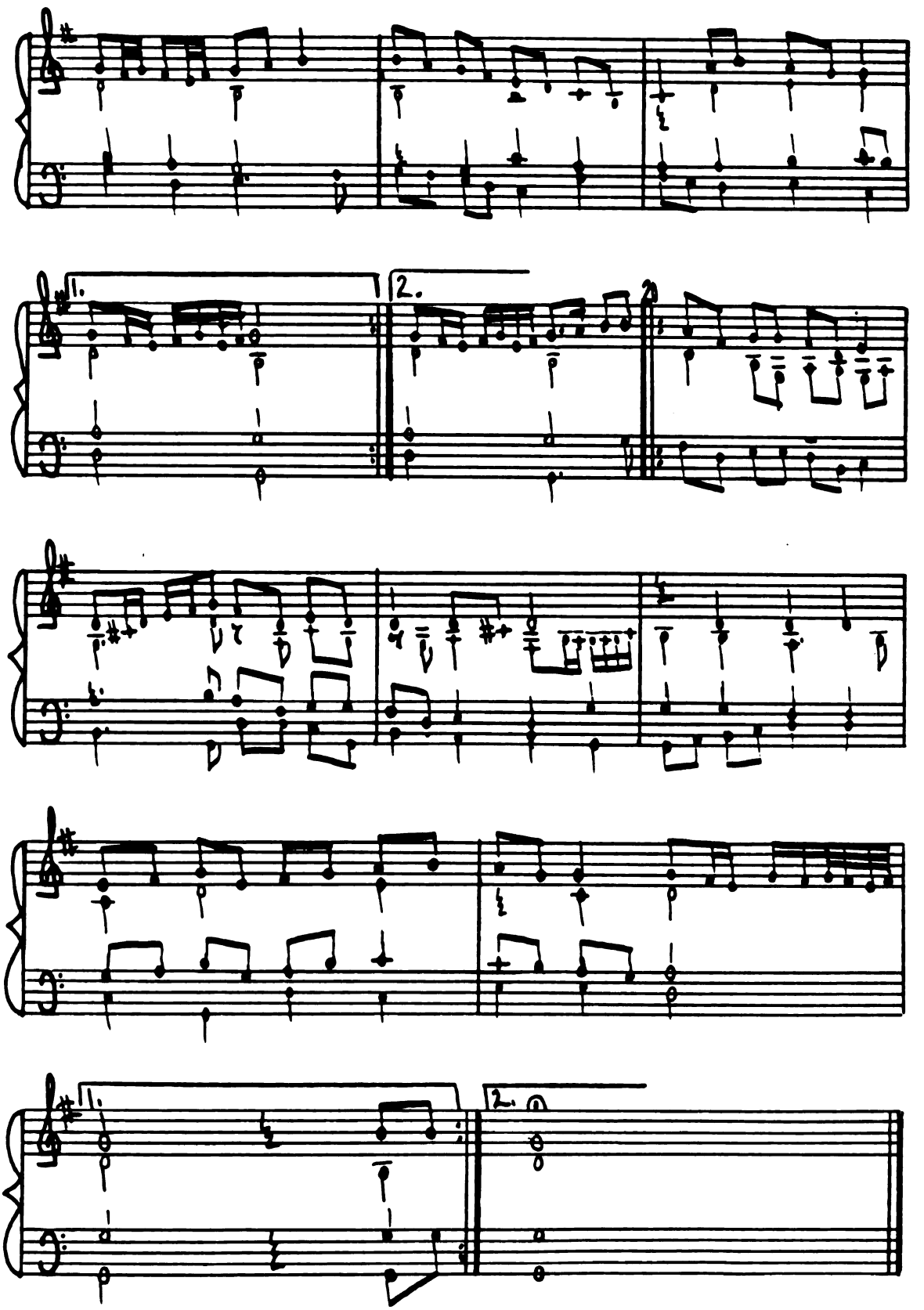



fol. 87r.

63. Pour Ung plaisir

Crequillon



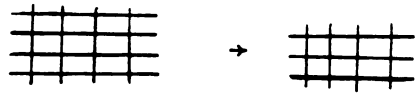

1.
2.
1.
2.



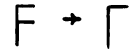
RETURNING MATERIALS:
Place in book drop to remove this checkout from your record. FINES will be charged if book is returned after the date stamped below.

NOTES TO THE TABLATURE

NOTES

1. 

2. 4 → $\bar{4}$

3. 

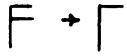
4. Missing bar line in the tablature.

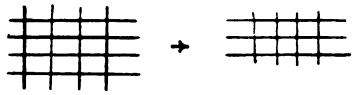
5. Misprinted bar line.

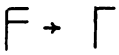
6. $\bar{4}$ → 4

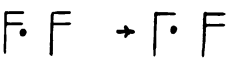
7. 6 → $\bar{5}$

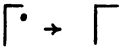
8. 

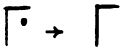
9. 

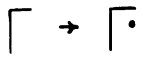
10. 

11. 

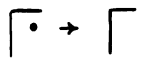
12. 

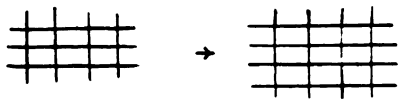
13. 

14. 

15.  →

16.  →

17.  →

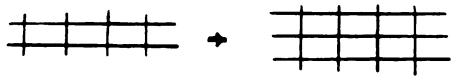
18. 

19. m. 223 → wrong vertical alignment in the tablature.

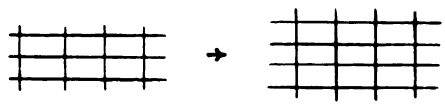
20. $\bar{f}$ → f

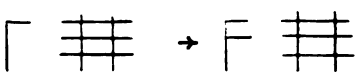
21. Missing bar line in the tablature.

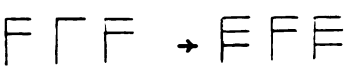
22. $\bar{4}$ → 4

23. 

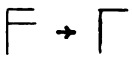
24. 

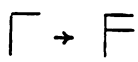
25. 

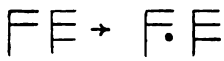
26. 

27. 

28. $\bar{4}$ → 4

29. 

30. 

31. 

32. 3 → 4

COMMENTARY

SIGLA

Josq MT	Josquin des Préz: Werken. Edited by Albert Smijers. Amsterdam: Alsbach, 1927- . Moteten.
DTÖ. Bd. 28	Heinrich Isaac: Weltliche Werke. Edited by Johannes Wolf. Denkmäler der Tonkunst in Österreich, Jg. XIV/Bd. 28. Graz: Akademische Druck- und Verlagsanstalt, 1959.
DTÖ. Bd. 72	Österreichische Lautenmusik im XVI. Jahrhundert. Edited by Adolf Koczirz. Denkmäler der Tonkunst in Österreich, Jg. XXXVII/Bd. 72. Vienna: Universal Edition, 1931.
RISM	Recueils imprimés: XVIe-XVIIe siècles. vol. I. Published under the direction of Francois Lesure. Part three of the International Inventory of Musical Sources. Published by the International Musicological Society and the International Association of Music Libraries. Münich: G. Henle, 1960.

COMMENTARY

1. Pater Noster

Mod. ed. of the vocal model--Josq MT. no. 50.

2. Praeter rerum seriem

Mod. ed. of the vocal model--Josq MT. no. 33. In the first part, the mensural sign in the original vocal model is 02, and three measures in the tablature transcription are worth one measure of the vocal original. However, since the tablature gives no mensural sign, the tablature bar lines are retained in the transcription.

3. Benedicta es Coelorum

Mod. ed. of the vocal model--Josq MT. no. 46. In the vocal original m. 71, the alto part has d'e'd' in coloration in place of a semibreve. The tablature here gives only d' as a semibreve.

4. Stabat Mater dolorosa

Mod. ed. of the vocal model--Josq MT. no. 36.

5. Inviolata integra

Mod. ed. of the vocal model--Josq MT. no. 42.

6. Jerusalem luge

Mod. ed. of the vocal model--Treize livres de motets parus chez Pierre Attaignant en 1534 et 1535, ed. Albert Smijers and A. Tillman Merritt (Monaco: Editions de L'Oiseau-Lyre, 1963), 8: 118. Ochsenkun's tablature book names the composer as Adrianus Caen, but the modern edition of the vocal model in Treize livres gives the name Lupus.

7. Tua est potentia

Mod. ed. of the vocal model--Josephin M. Shine, "The Motets of Jean Mouton" (Ph. D. dissertation, New York University, 1953), 2: 834.

8. Si bona suscepimus

Mod. ed. of the vocal model--Christóbal de Morales: Opera Omnia. Edited by Higini Anglés (Rome: Consejo Superior de Investigaciones Cientificas, Delagacion de Roma, 1956), 2: 179.

9. Date siceram morentibus

Source of the vocal model--Regensburg, Proskesche Musik-bibliothek, MSS B, 211-215, no. 30.

10. Vita in ligno

Vocal Source--RISM 1537_1, no. 20.

12. In exitu Israel de Egipto

Mod. ed. of the vocal model--Josq MT. no. 51. At m. 355, ¢ in the vocal model does not occur in the tablature. The measures from 235 to 239 of the vocal original are not set in the tablature; as a result, the second part of In exitu is five measures shorter than the vocal original.

13. Qui habitat

Mod. ed. of the vocal model--Josq MT. no. 52.

14. Absolon, fili mi

Mod. ed. of the vocal model--Josq MT. vol. 55 (supplement), no. 5. Because of the range, the pitch of the vocal original is transposed a perfect fifth upward in the tablature.

15. Cum Sancto spiritu

Mod. ed. of the vocal model--Josquin des Prez: Werken. Edited by Albert Smijers (Amsterdam: Alsbach, 1925--), Messen, vol. 31, no. 16 (Missa de Beata Virgine). The mensural sign of the vocal original is ϕ; one and one-half

measures in the tablature transcription is equal to one measure of the vocal model. Bar lines of the tablature are retained in the transcription.

16. Spiritus Domini

Mod. ed. of the vocal model--Josephin M. Shine, "The Motets of Jean Mouton" (Ph. D. dissertation, New York University, 1953), 2: 814. Temporal signs of the vocal original ("3" in m. 94 and ¢ in m. 102) are omitted in the tablature, but in mm. 94-101 "coloration" is indicated by a change from two to three semibreves per bar.

17. Sancta Trinitas

Mod. ed. of the vocal model--Treize motets et un prélude pour orgue édités par Pierre Attaignant (1531), ed. Yvonne Rokseth (Paris: Publications de la Societé Français de Musicologie, 1930), no. 8. In the vocal original, measures 39, 43, 51, 66, and 75 have different groupings of notes or mensural signs. However, Ochsenkun ignores all these changes and notates it all in a presumed ¢.

19. Alleluia Confitemini

Mod. ed. of the vocal model--Josephin M. Shine, "The Motets of Jean Mouton" (Ph. D. dissertation, New York University, 1953), 2: 1.

20. Invocabat autem Samson

Vocal Source--Regensburg, Proskesche Musikbibliothek, MSS B. 211-215, no. 52.

21. Si bona suscepimus

Mod. ed. of the vocal model--Treize motets et un prélude pour orgue édités par Pierre Attaignant (1531), ed. Yvonne Rokseth (Paris: Publications de la Societé Français de Musicologie, 1930), no. 9. Like no. 16, above, although there are time changes in the vocal original (mm. 23, 24, 41, 66, 67, 73, and 74), Ochsenkun notates it all in a presumed ¢. As a result the tablature is 4 measures longer than the vocal model.

23. Beati Omnes

Source of vocal model--RISM$_{11}$, no. 14.

24. De Profundis

Mod. ed. of the tablature--Josephin M. Shine, "The Motets of Jean Mouton" (Ph. D. dissertation, New York University, 1953), 2: 223. Here the modern edition shows an inconsistency in the method of transcription, going back and forth between polyphonic and literal methods. The editor gives no reason for this method of transcription; also, many errors can be found in regard to pitches.

25. Sancta Maria

Source of the vocal model--RISM 1539$_{13}$, fol. 28.

26. Dilexi quoniam exaudiet

Mod. ed. of the vocal model--Treize livres de motets parus chez Pierre Attaignant en 1534 et 1535, ed. Albert Smijers and A. Tillman Merritt (Monaco: Editions de L'Oiseau-Lyre, 1963), vol. 9, no. 1. The modern edition of the vocal model gives the composer's name, Denis Briant, whereas Ochsenkun identifies the piece as a work of an uncertain author.

27. Aspice Domine

Mod. ed. of the vocal model--Treize motets et un prélude pour orgue édités par Pierre Attaignant (1531), ed. Yvonne Rokseth (Paris: Publications de la Societé Français de Musicologie, 1930), no. 1. As with no. 26, above, the modern edition of the vocal model and the tablature give different composer's names for the piece. The former gives the name Lafage, and the latter gives Claudin.

28. Impetum Inicorum

Mod. ed. of the tablature--Josephin M. Shine, "The Motets of Jean Mouton" (Ph. D. dissertation, New York University, 1953), 2: 354. See above comment for no. 24.

29. Nisi dominus

Mod. ed. of the vocal model--Treize livres de motets parus chez Pierre Attaignant en 1534 et 1535, ed. Albert Smijers and A. Tillman Merritt (Monaco: Editions de L'Oiseau-Lyre, 1963), vol. 9, no. 18. In the tablature the composer of this piece is given as Lupus, but the vocal model has the name G. le Heurteur. The tablature also transposes the original pitch a perfect fifth down.

30. Herr Gott laß dich erbarmen

Mod. ed. of the vocal model--DTÖ. Jg. XIV/Bd. 28, p. 15. The vocal model is Isaac's Innsbruck, ich muss dich lassen, appearing with the different text Herr Gott . . . in the tablature. Mod. ed. of the tablature--DTÖ. Jg. XIV/Bd. 28, p. 147. This previous edition of the tablature does not use rests, but gives notes maximum possible values. The editor transposes the work into G major.

31-42. Apparently none of these compositions survives in its original or intabulated form except in the present tablature. A thorough search of all available sources has failed to uncover any concordances with original vocal models in printed or manuscript sources.

43. Mein selbs bin ich nit gwaltig mehr

Mod. ed. of the vocal model--Zehn Weltliche Lieder aus Georg Forster: Frische tetusche Liedlein (Teil III bis V), ed. Kurt Gudewill, Das Chorwerk, 63, no. 4 (Wolfenbüttel: Mösler Verlag, 1957).

44. Ach lieb mit leyd, wie hast dein

Mod. ed. of the vocal model--Hans Joachim Moser, Paul Hofhaimer (Hidesheim: Georg Olms Verlagsbuchhandlung, 1966), p. 26 and DTÖ. Jg. XXXVII/Bd. 72, p. 80. The modern edition of the tablature transposes the key to D major. The note values in this modern edition are not reduced, and the solution of the tablature error in m. 24, last quarter note is different from that in the present edition. Also note the different interpretation of repeat signs in this edition.

45. Tröstlicher lieb

Mod. ed. of the vocal model--Hans Joachim Moser. Paul Hofhaimer (Hidesheim: Georg Olms Vlg., 1966), p. 86. Mod. ed. of the tablature--DTÖ, Jg. XXXVII/Bd. 72, p. 87. As with no. 44, above, the DTÖ edition transposes the piece into G major, and note values are not reduced. Repeat signs are applied differently, and fewer rests and more elongated notes are used than the present edition.

47. Mein freüd allein

Mod. ed. of the vocal model--DTÖ. Jg. XIV/Bd. 28, p. 17. Mode. ed. of the tablature--DTÖ. Jg. XIV/Bd. 28, pp. 158-59. The modern edition of the tablature in DTÖ transposes the piece into G major. The repeat sign is put above the staff, and the part writing of the original tablature is rearranged by the editor of this version.

48. Die aller holdseligst auff erden

Mod. ed. of the tablature--DTÖ. Jg. XXXVII/Bd. 72, p. 94. Observe the different note values, key, and repeat signs compared to the present edition.

49. Sih lieb ich muss dich lassen

The tenor line of no. 30, above, is used as a bass in this piece.

50. Ich armes keüzlein klein

Mod. ed. of the vocal model--DTÖ. Jg. XXXVII/Bd. 72, pp. 57-58. Mod. ed. of the tablature--DTÖ. Jg. XXXVII/Bd. 72, p. 94. Also Ernst Radeke, "Das deutsche weltliche Lied in der Lautenmusik des 16. Jahrhundert," Vierteljahrsschrift für Musikwissenschaft VII (1891): 334 includes both a modern edition of the vocal model and a modern edition of the tablature. The modern edition of the tablature in DTÖ uses the same method as discussed for nos. 44, 45, and 48, above. Radeke's modern edition puts the upper three parts together in the upper staff, and note values are not reduced. The present piece appears as one of Senfl's works in Senfl's edition. (See E. Lohrer and O. Utsprung, eds. Ludwig Senfl: Sämtliche Werke. Wolfenbüttel: Mösler Verlag, 1937--. vol. V, no. 46).

51. Dort niden an dem Rheyne

Mod. ed. of the tablature--Johannes Wolf, ed., Music of Earlier Times (New York: Broude Bros., n.d.), no. 34; Oswald Körte, Laute und Lautenmusik bis zur Mitte des 16. Jahrhunderts (Leipzig: Breitkopf & Härtel, 1901). p. 162; DTO. Jg. XXXVII/Bd. 72, p. 95. Wolf slightly changes the part writing of the tablature. He transcribes the piece into D major, and does not include any repeat signs. Körte puts repeat signs in the space between staves, and uses A tuning. The transcription in DTÖ represents faithfully the part writing and repeat signs of the tablature. It is transposed into A major and written in unreduced note values. All the notes in this transcription have separate stems.

52. So wünsch ich jr ein gute Nacht

Mod. ed. of the vocal model--DTÖ. Jg. XXXVII/Bd. 72, p. 74. Mod. ed. of the tablature--DTÖ. Jg. XXXVII/Bd 72, p. 97. Faithful representation of the tablature is again the characteristic of the DTÖ edition of the tablature. It is transcribed into D major, and the temporal sign 3 is written down, without interpretation, where it appears in the tablature.

53. Und wer der Winter noch so kalt

Mod. ed. of the tablature--DTÖ. Jg. XXXVII/Bd. 72, p. 95. It utilizes A tuning.

54. Bewar mich Herr

Source of the vocal model--Regensburg, Proskesche Musikbibliothek, MS A. 855, no. 19.

56. Quand Io pens ala martire

Mod. ed. of the vocal model--Albert Seay, ed., Jacobi Arcadelt: Opera Omnia (n.p.: American Institute of Musicology and American Musicological Society, 1965-1970), vol. II, no. 44.

57. Ahime

Mod. ed. of the vocal model--Albert Seay, ed., Jacobi Arcadelt: Opera Omnia (n.p.: American Institute of Musicology

and American Musicological Society, 1965-1970), vol. II, no. 1.

58. Petite fleur

Source of the vocal model--RISM, 1549_{29}, no. 28.

59. Occhi miei Lassi

Mod. ed. of the vocal model--Albert Seay, ed., Jacobi Arcadelt: Opera Omnia (n.p.: American Institute of Musicology and American Musicological Society, 1965-1970), vol. II, no. 36.

60. Se purti guardo

Source of the vocal model--RISM, 1570_{8}, p. 46.

61. Pour Ung Helas

Source of the vocal model--$RISM_{23}$, p. 10.

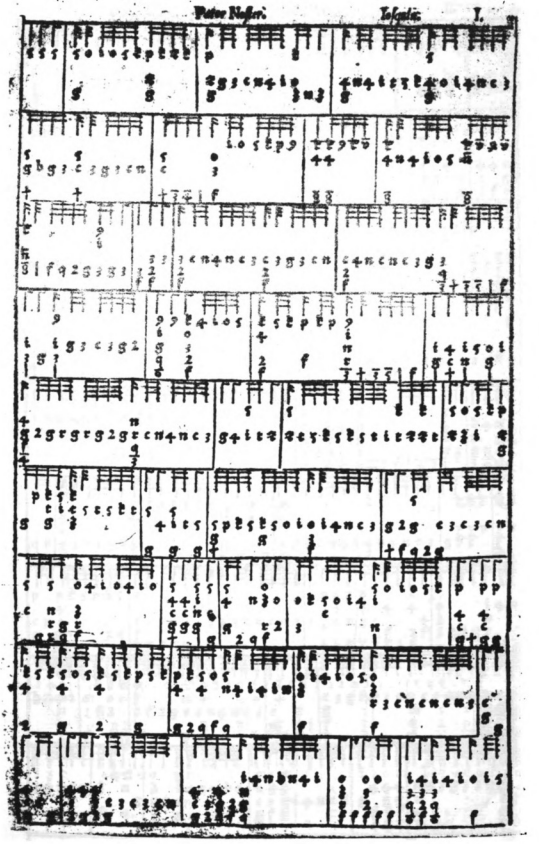
62. Ung gay bergiere

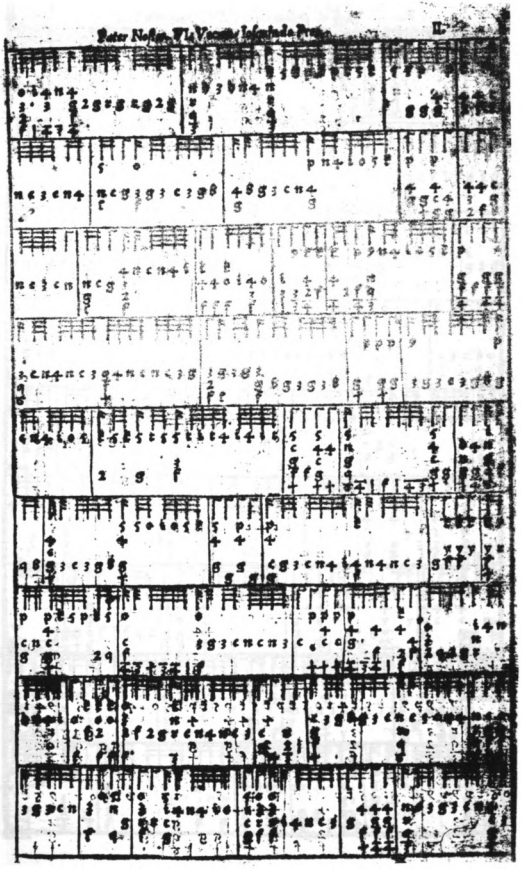
Mod. ed. of the vocal model--Hugo Riemann, Handbuch der Musikgeschichte (Leipzig: Breitkopf und Härtel, 1904-1912), p. 462.

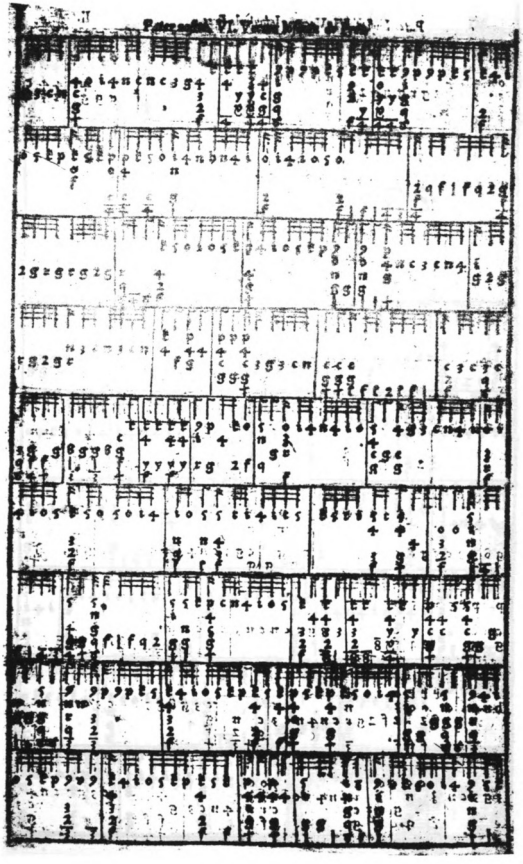
63. Pour Ung plaisir

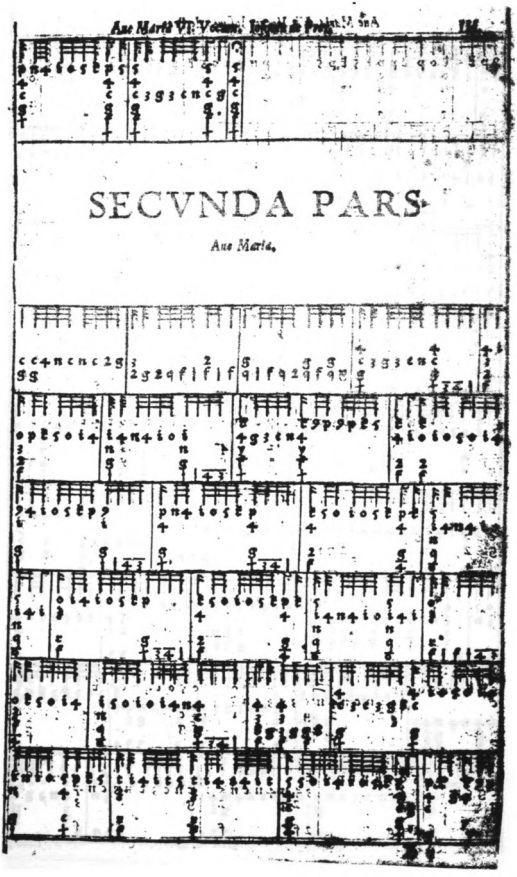
Mod. ed. of the vocal model--Carl Parrish and John F. Ohl, Masterpieces of Music Before 1750 (New York: W. W. Norton, 1951), no. 20.

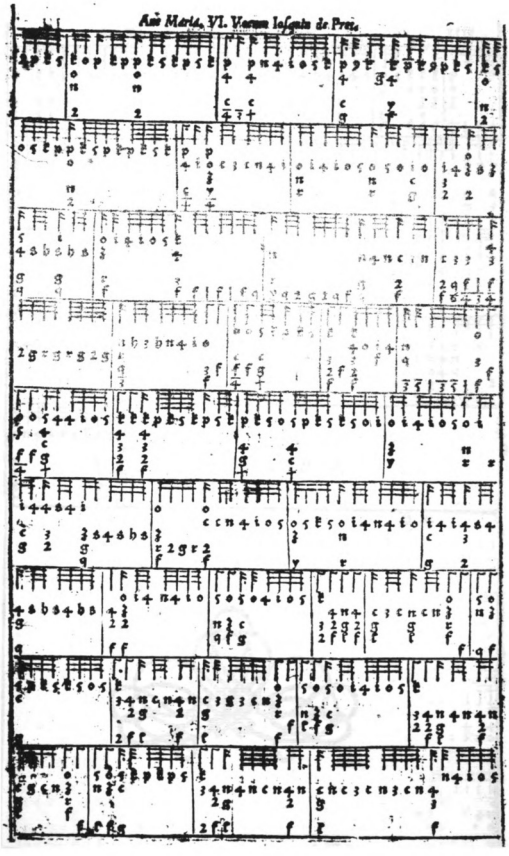
APPENDIX: FACSIMILE OF THE TABLATURE

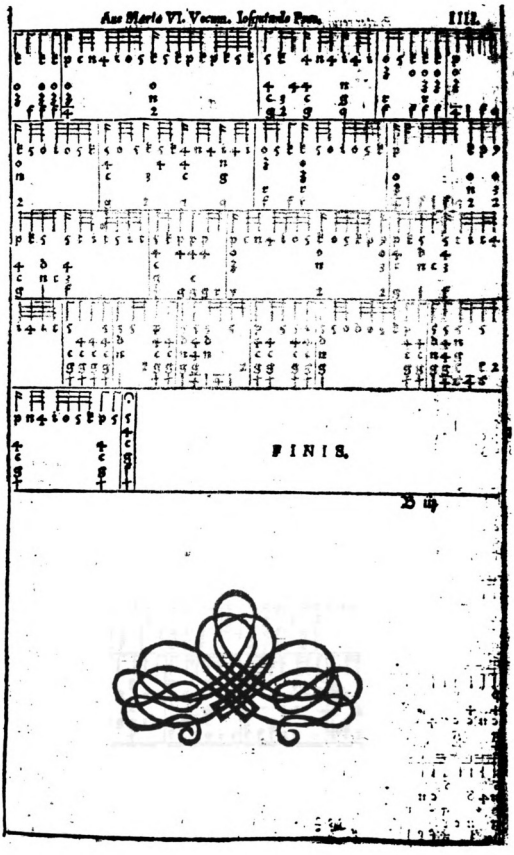

Pater Noster. Tolosatis. I.

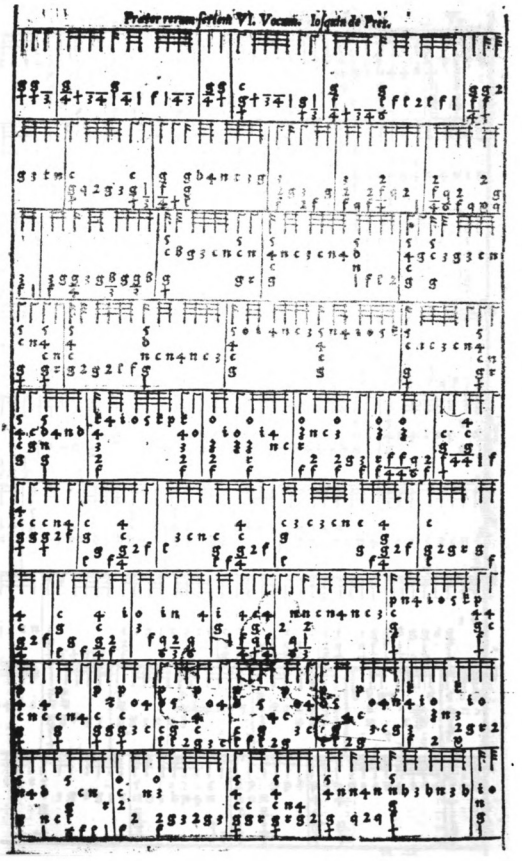


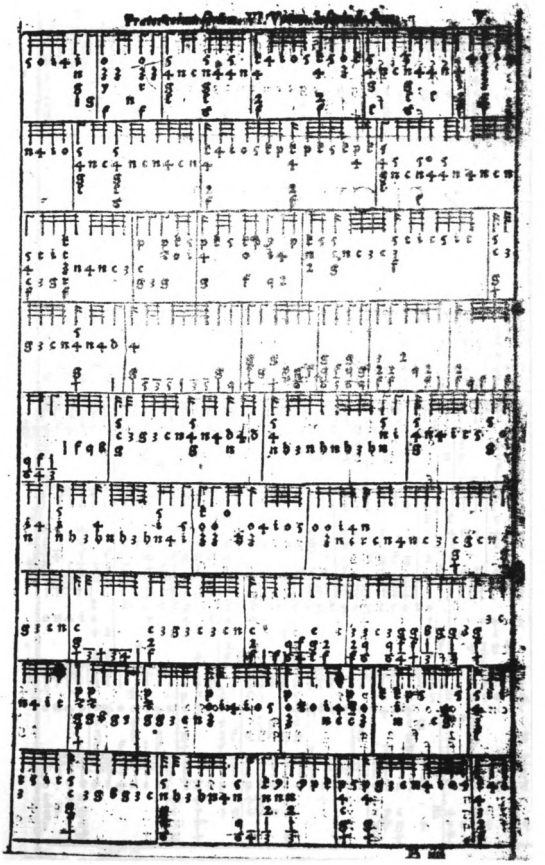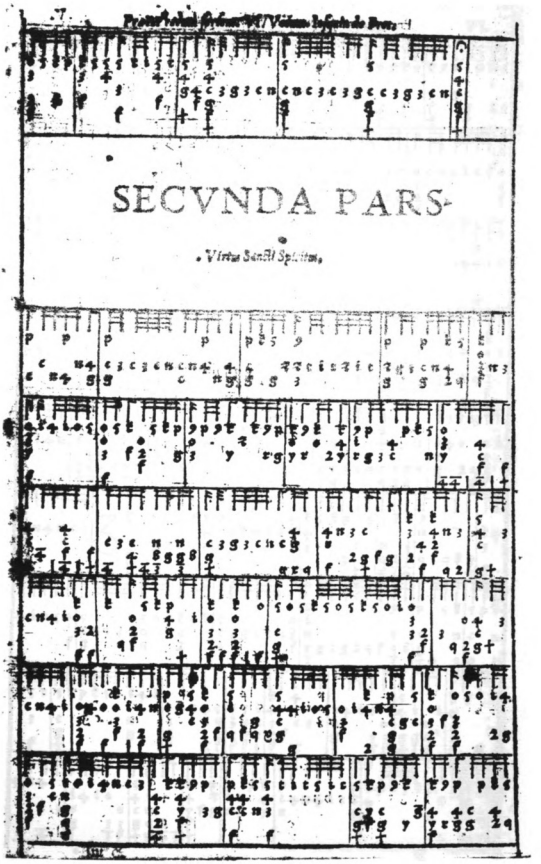



Ave Maris Stella Vexilla Regis
SECVNDA PARS
Ave Maris,

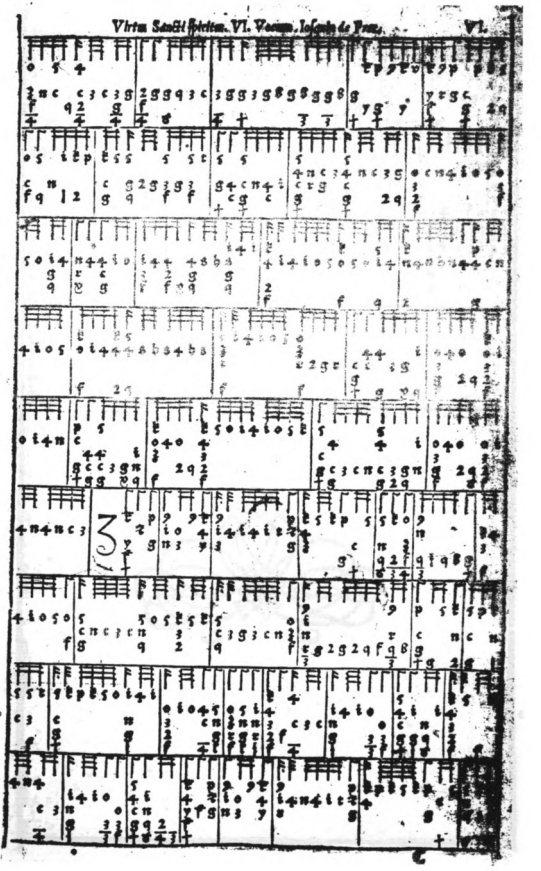

Aue Maria, VI. Vocum Iosquin de Prez.

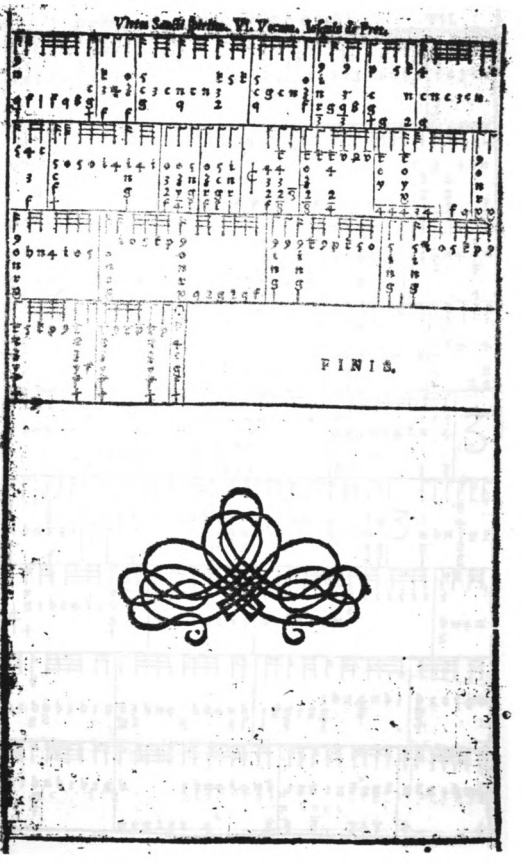

Ave Maria VI. Vocum. Iofquino Pon. IIII.
FINIS.

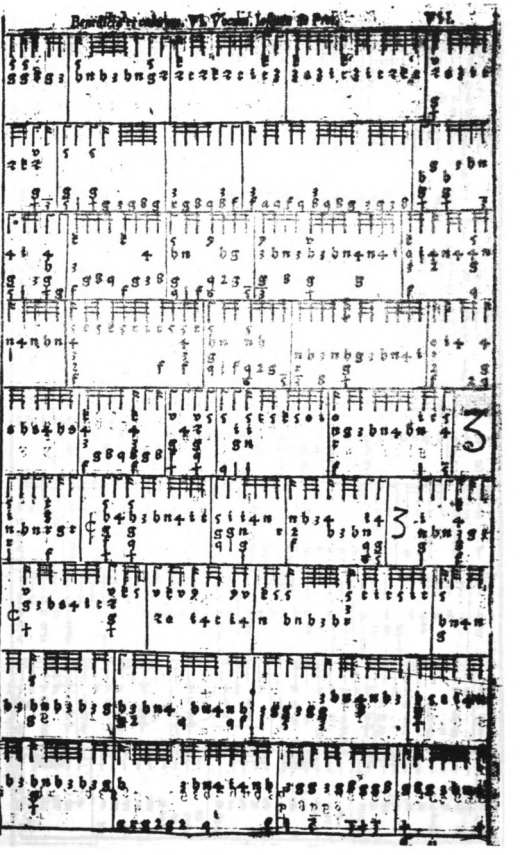

Prætor rerum ſortitur VI. Vacuis. Iodocus de Prez.

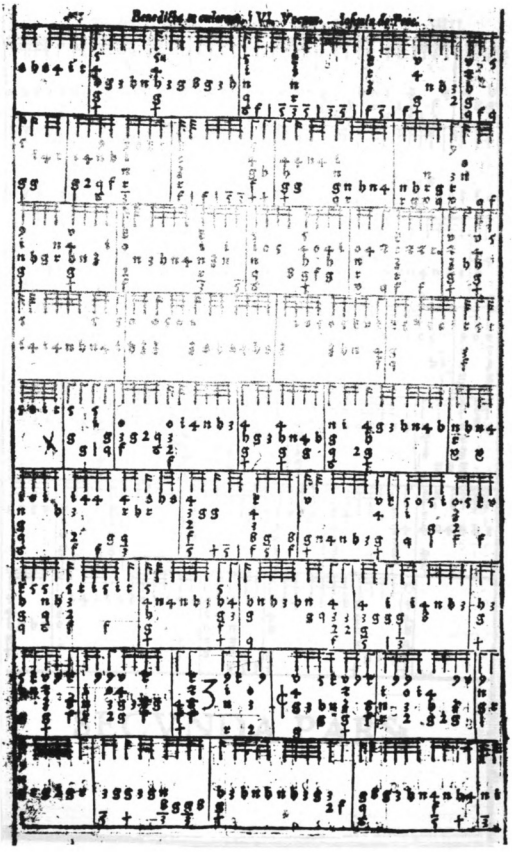


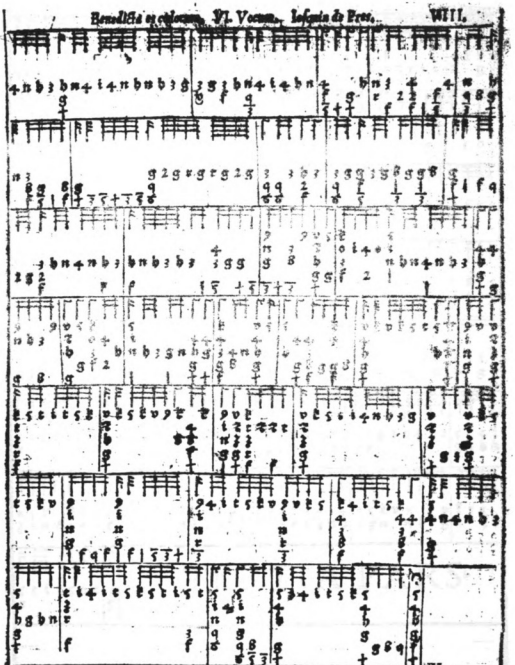

SECVNDA PARS.
Virtus Sancti Spiritus.


Virtu. Sancti Spiritu. VI. Vocum. Iofquin de Pres. VI.

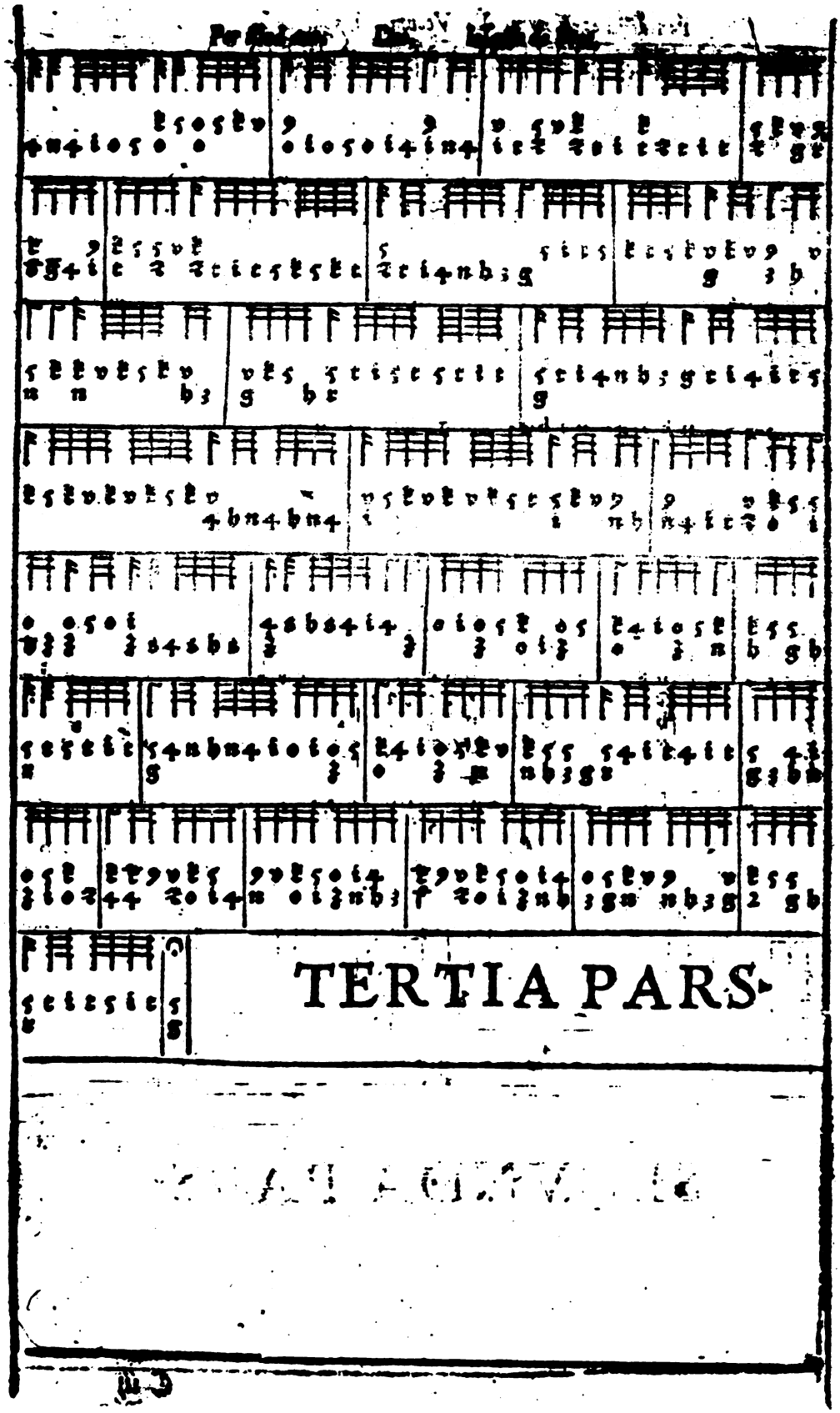

FINIS.



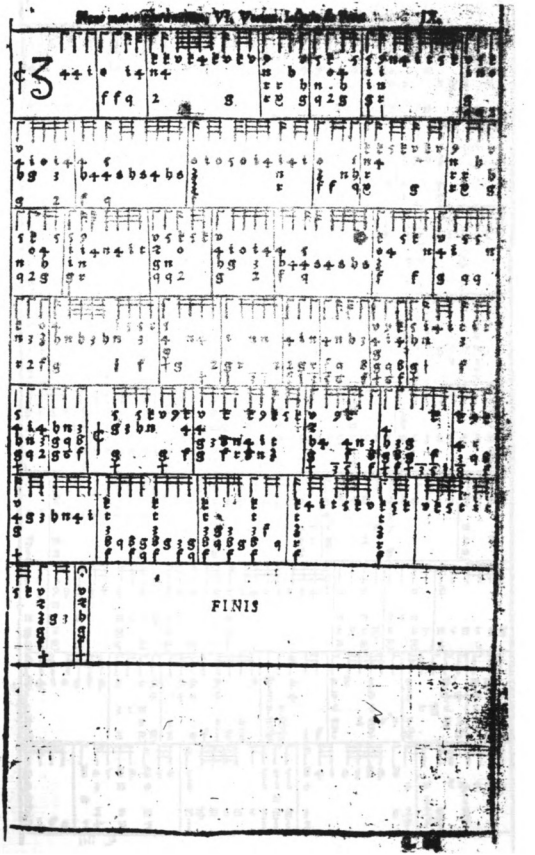


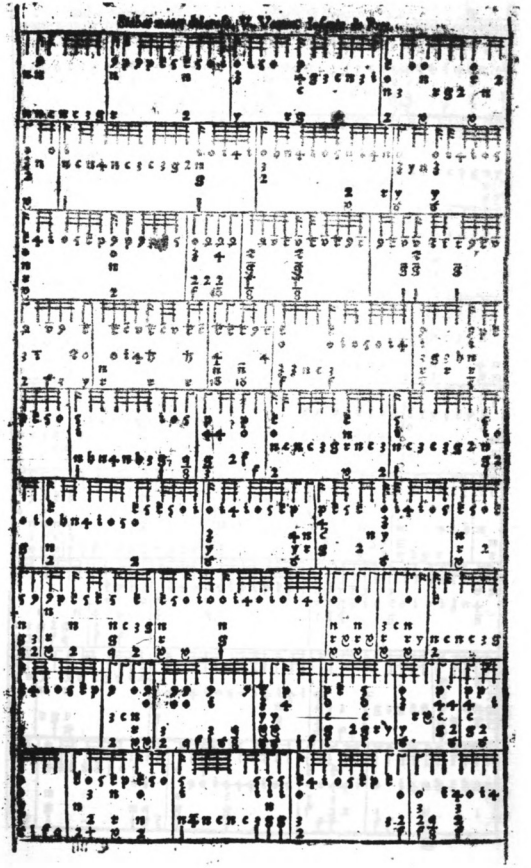


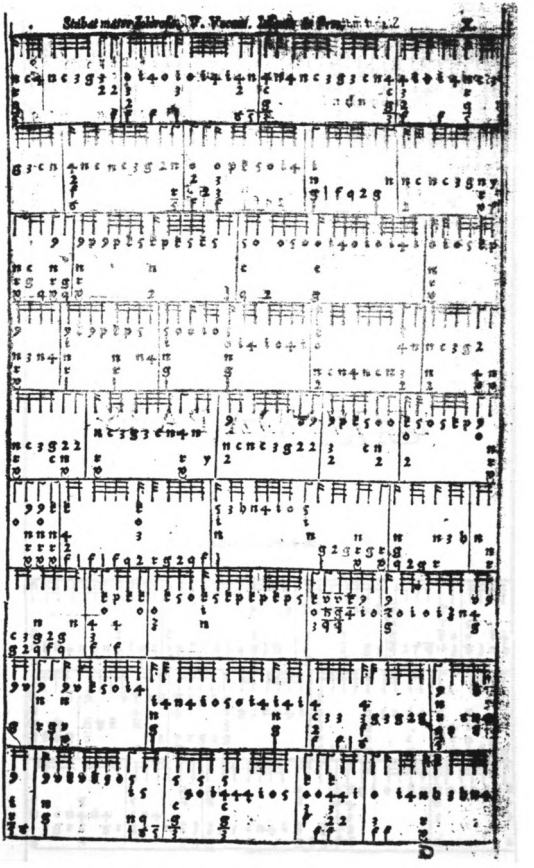
SECVNDA PARS.

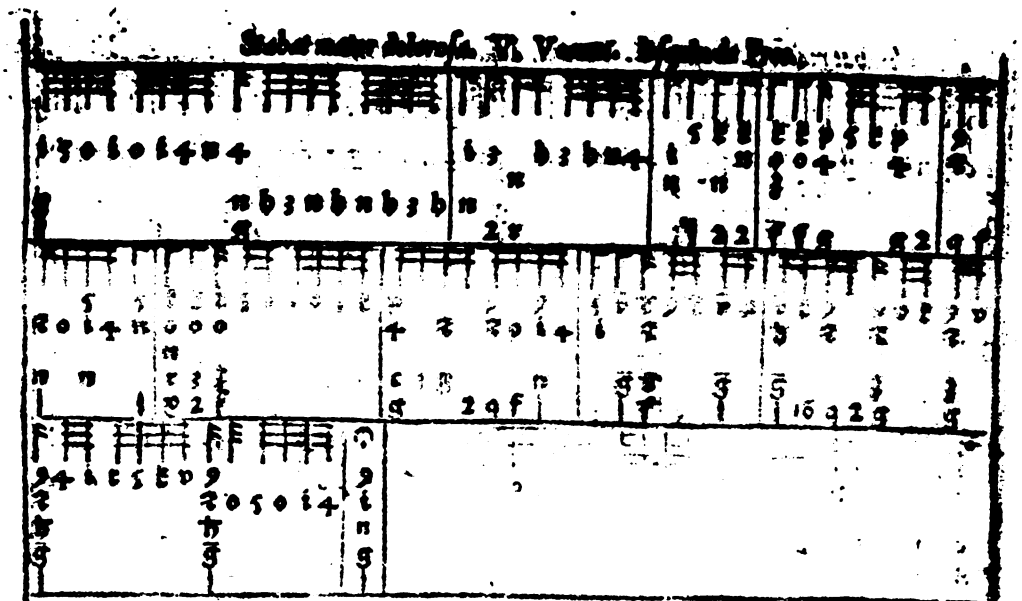


TERTIA PARS


FINIS

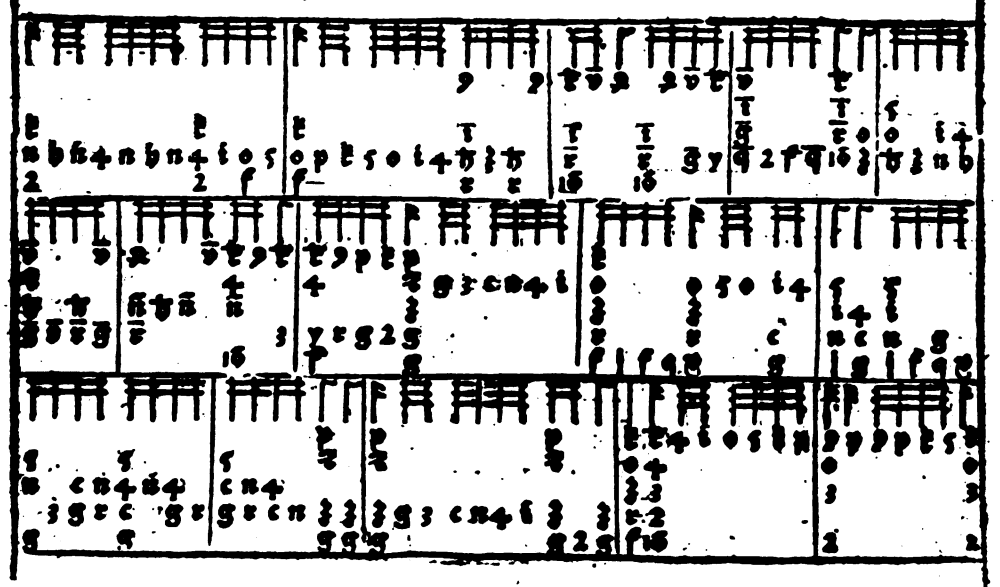


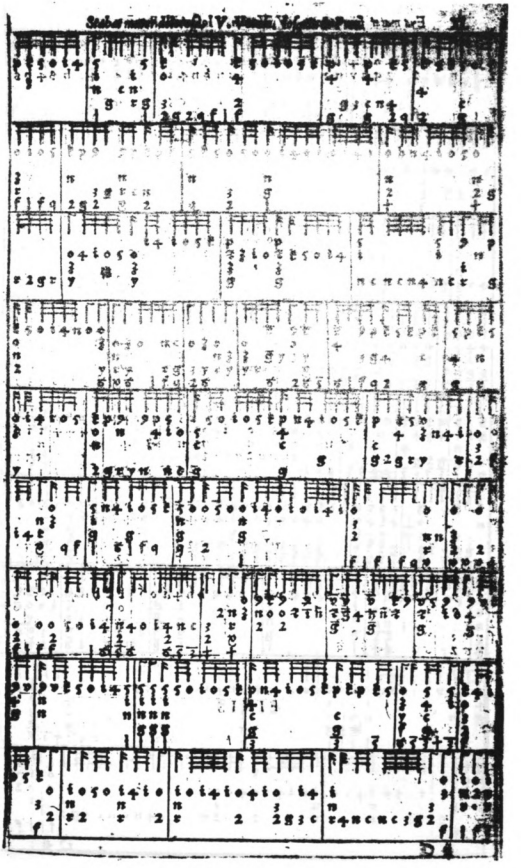


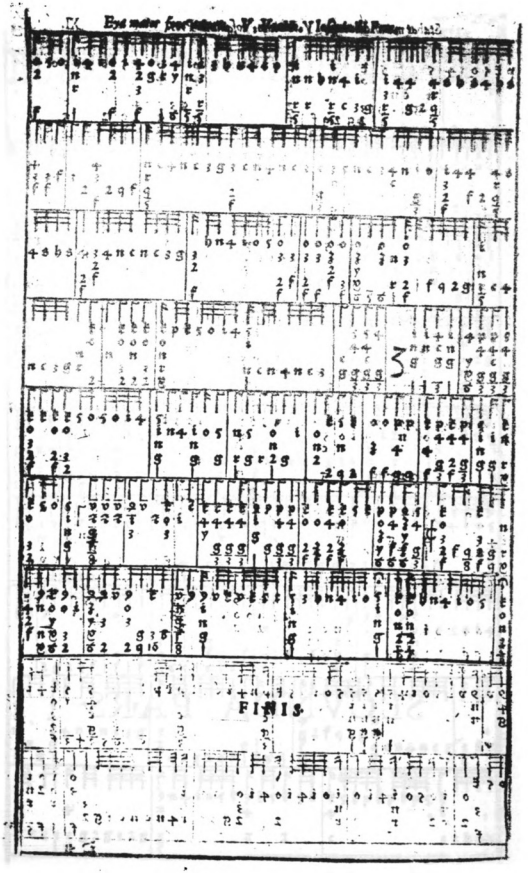


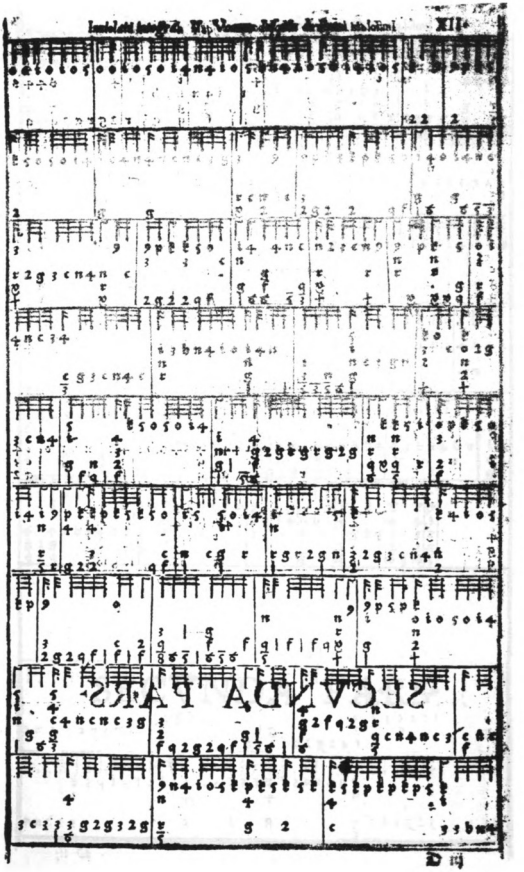
SECVNDA PARS.

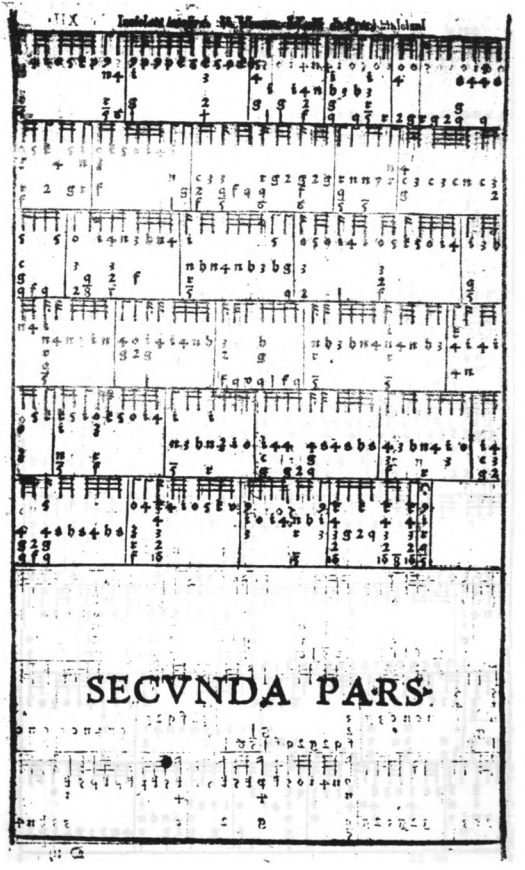
Eya mater fons amoris me.

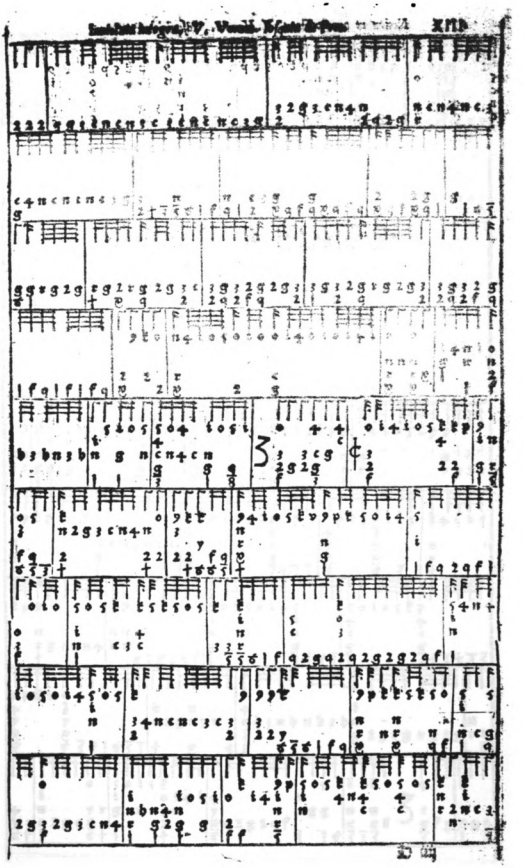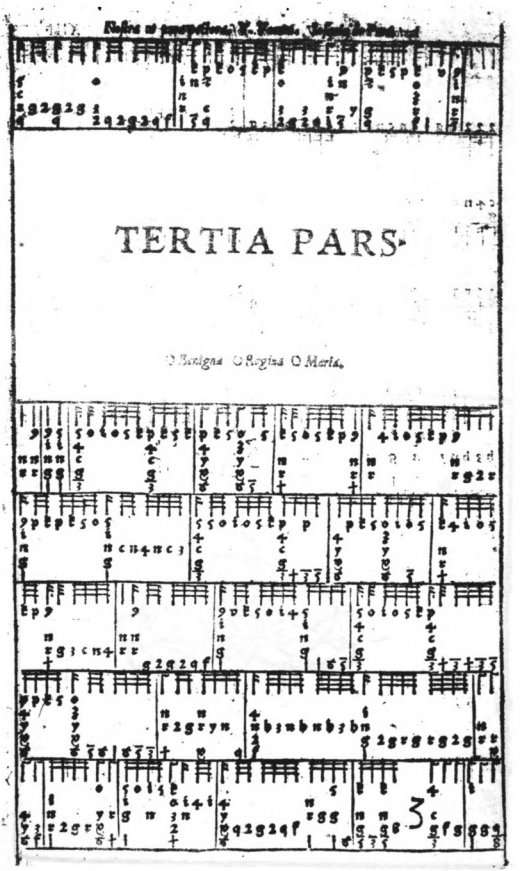




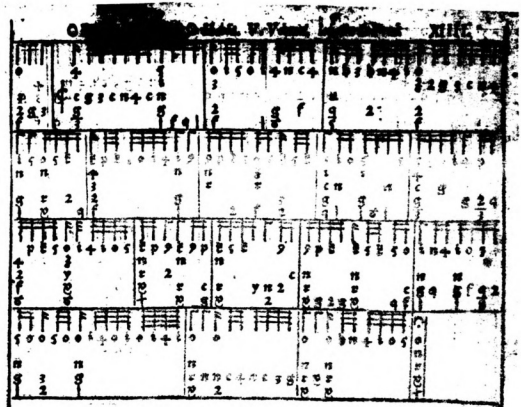

FINIS.



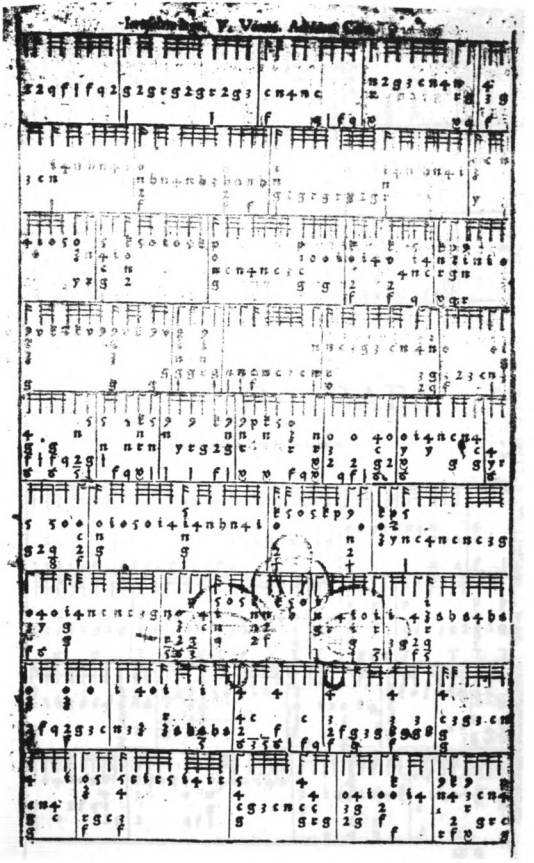

SECVNDA PARS.
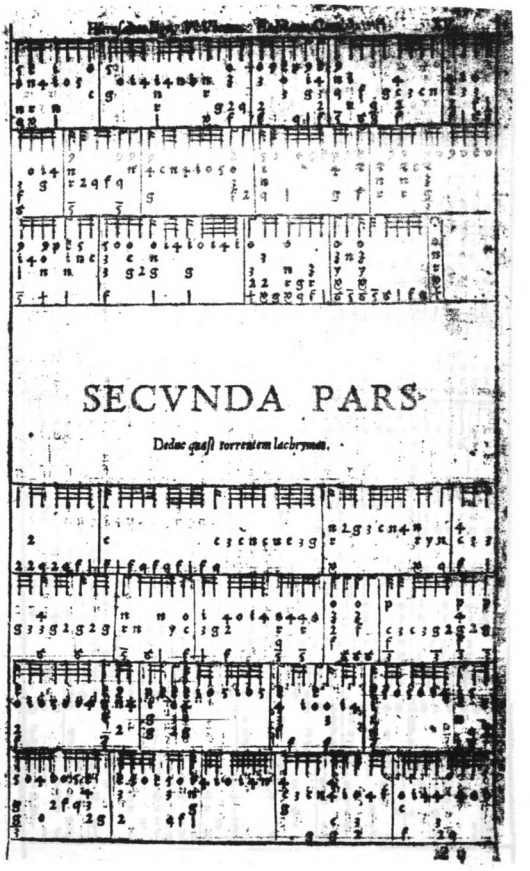



TERTIA PARS.
O Benigna O Regina O Maria.



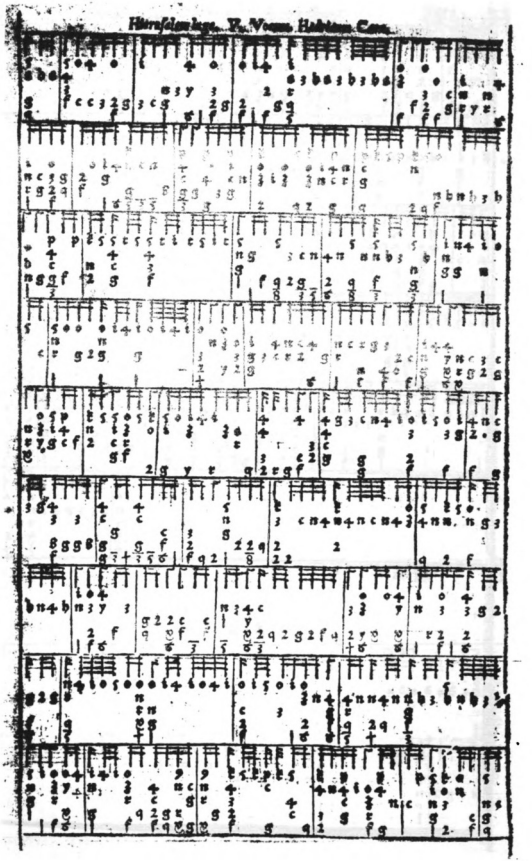
FINIS.

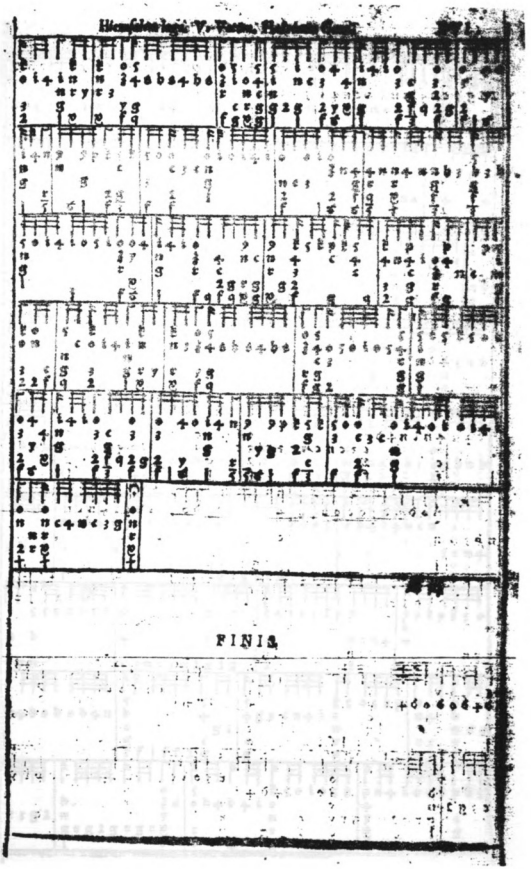


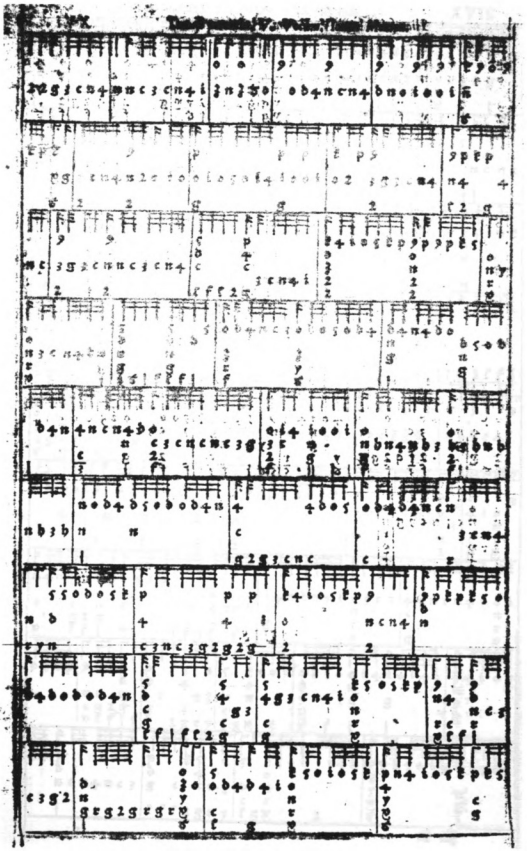


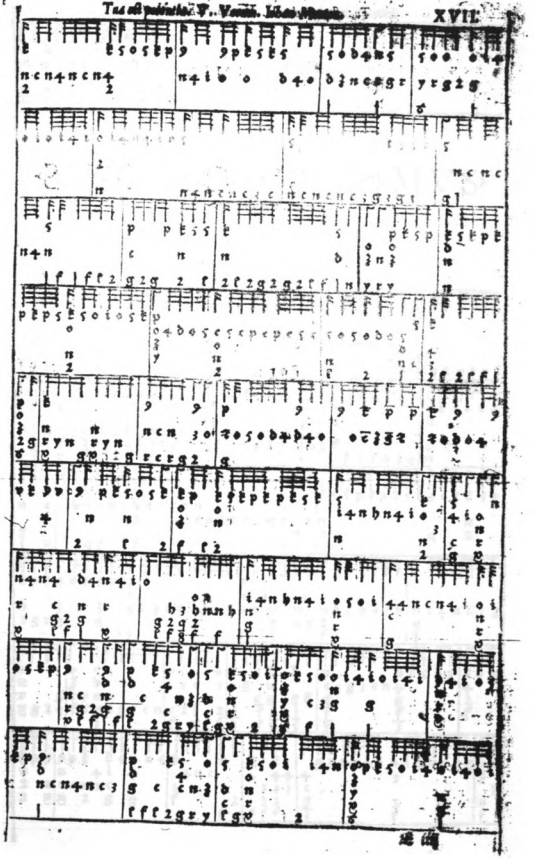
SECVNDA PARS.

Dedue quaſi torrentem lachrymas.


Hierusalem kan. Te Veum. Hobkins Cant.


FINIS

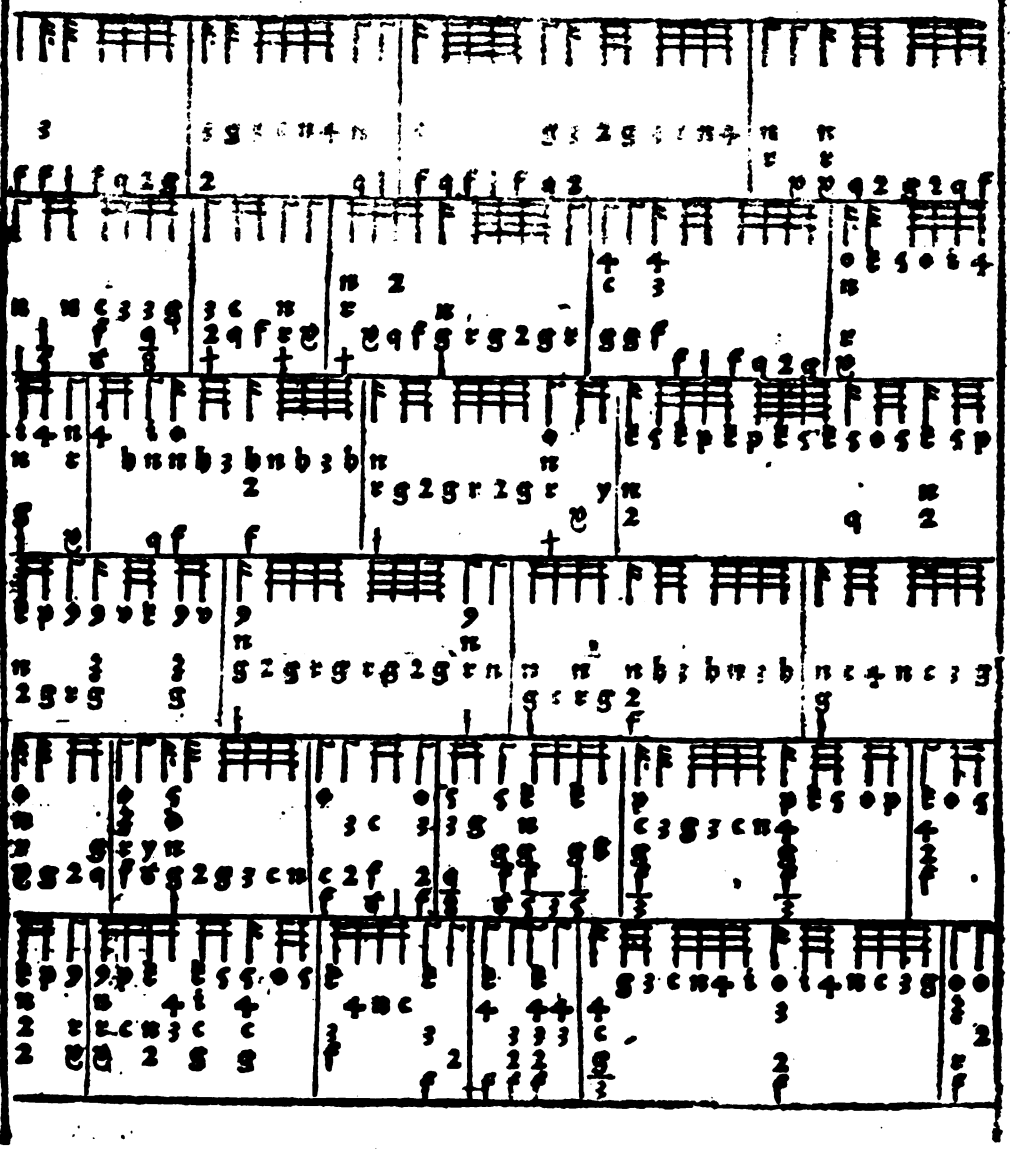


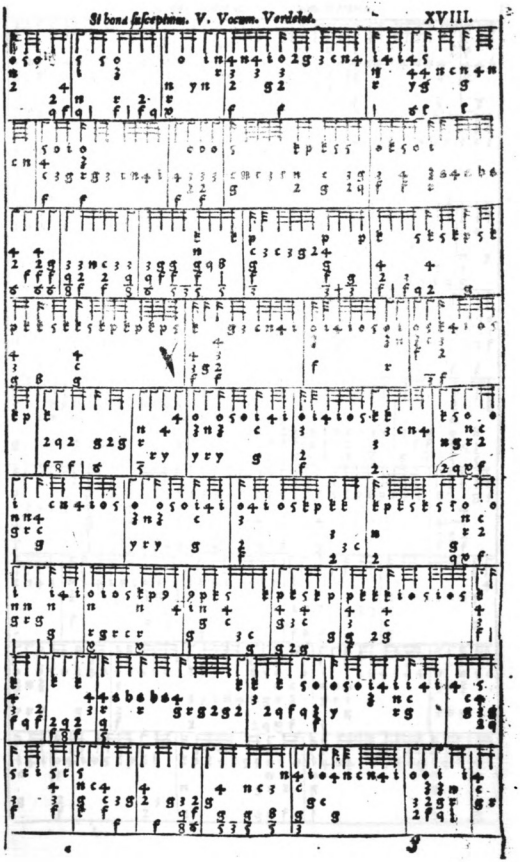


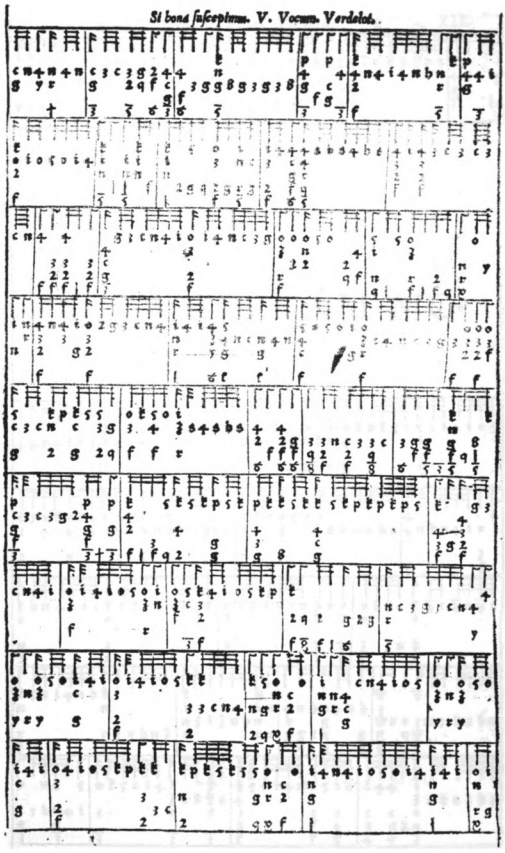
FINIS.

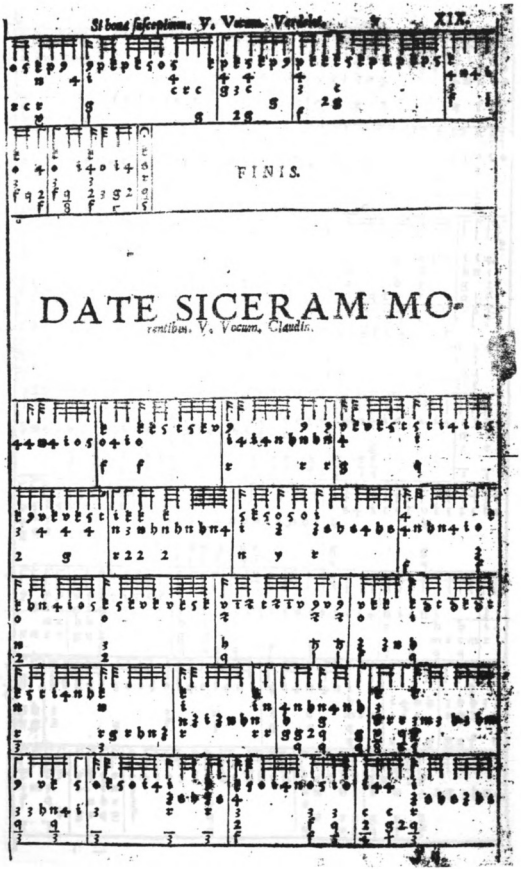
SI BONA SVSCEPIMVS.

V. Vocm. Verdelot



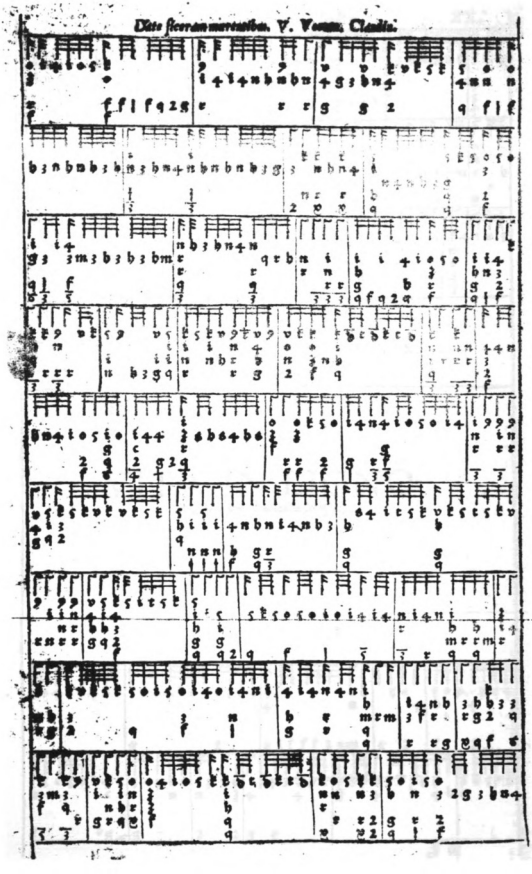

Si bona ſuſceperimus. V. Vocem. Versiculus. XVIII.

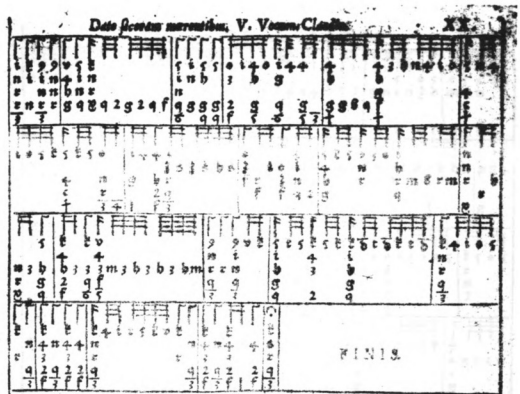

Si bona ſuſceptimus. V. Vocum. Verdelot.



DATE SICERAM MO-

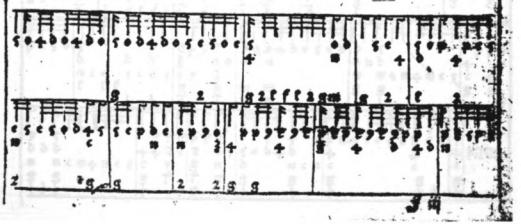
rentibus. V. Vocum, Claudit.

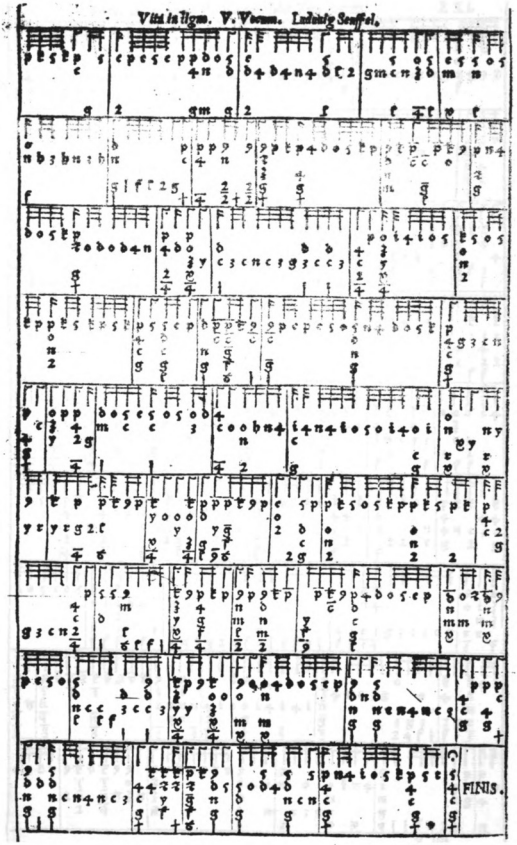

Dicto ſecretum meritatibus. V. Venus. Claudia.

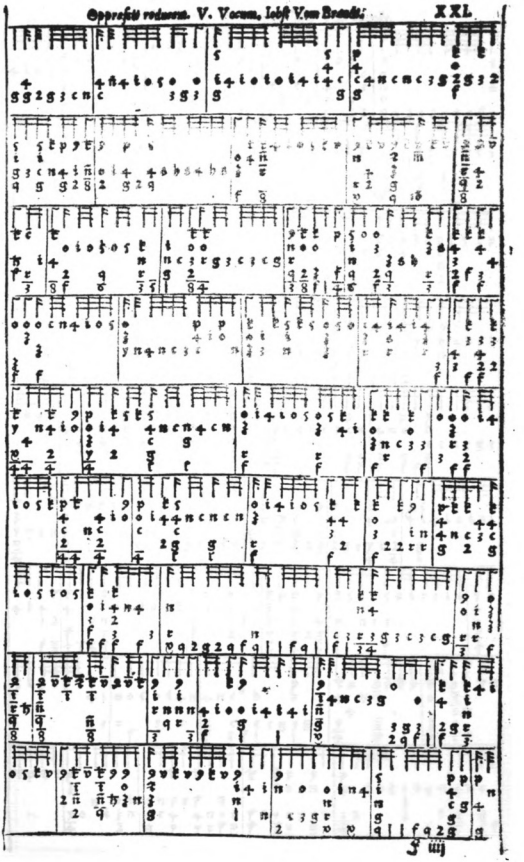


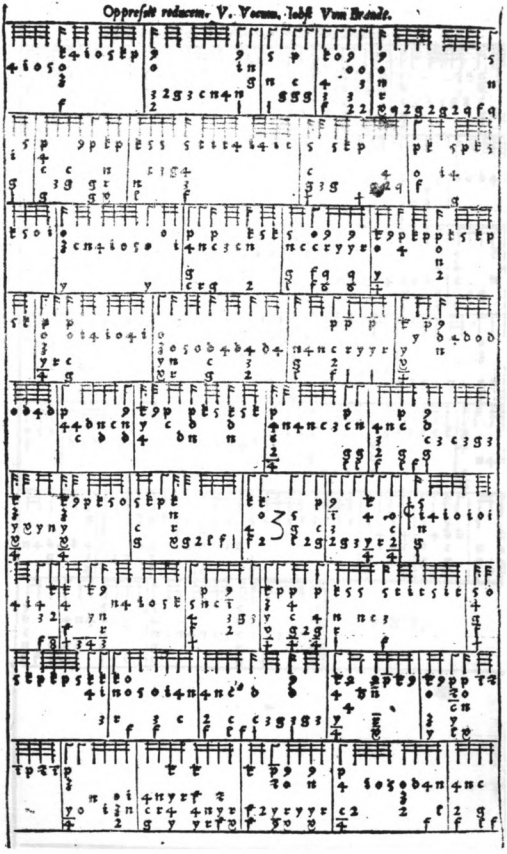
VITA IN LIGNO

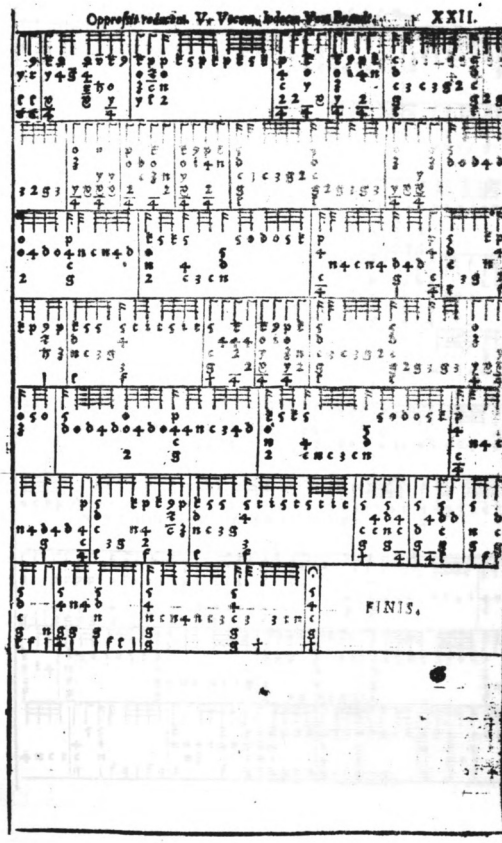
V. Vocum. Ludovicus Senfl fe.

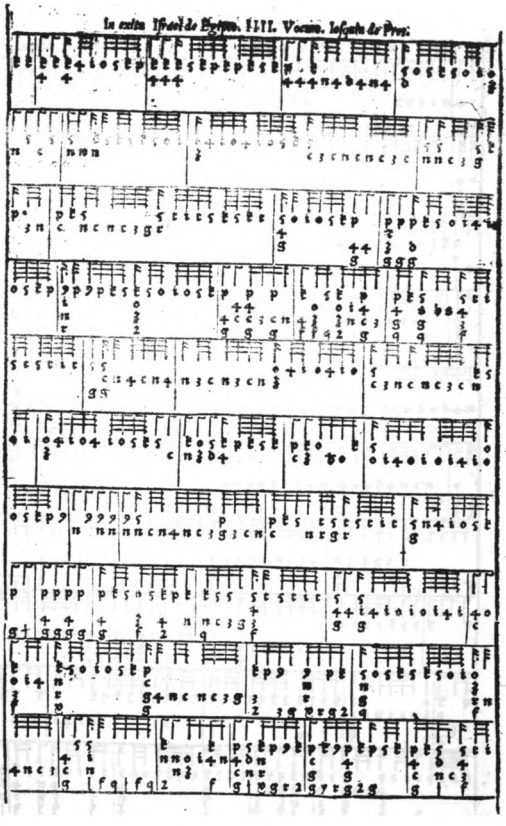


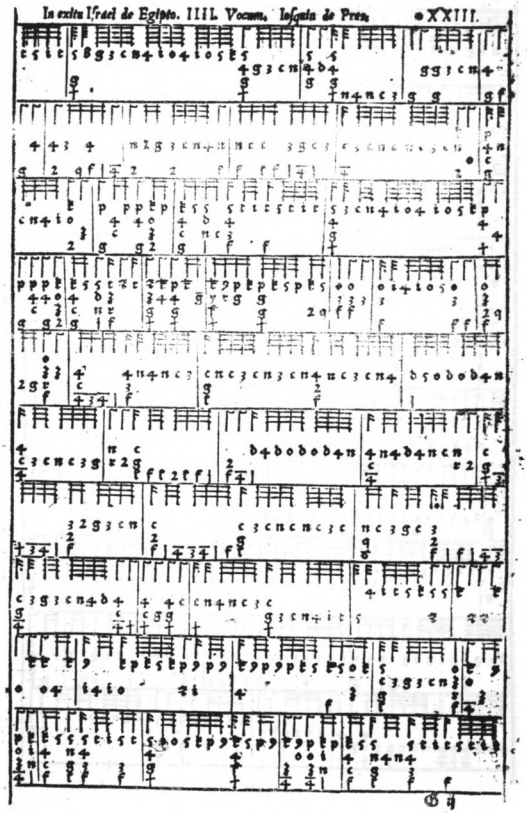

Vita in Ligno. V. Verum. Ludwig Senfel.
FINIS.

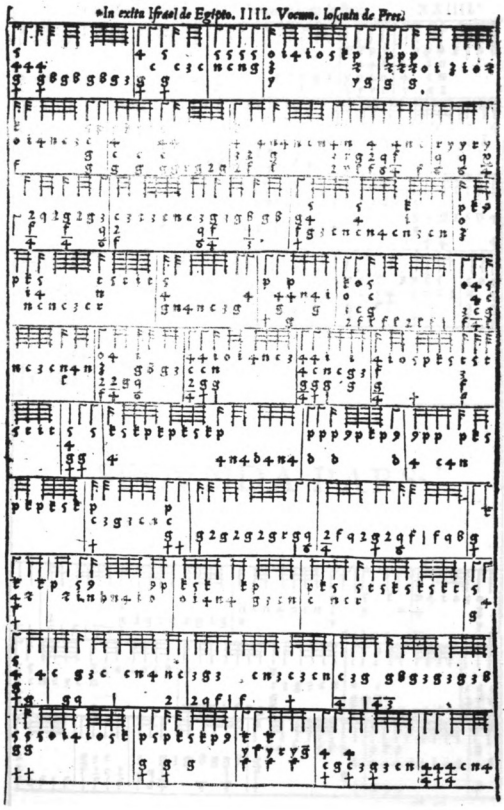

Oppreſſi reduxerũ. V. Vacuũ, Lobſ Vom Brandt. XXL.

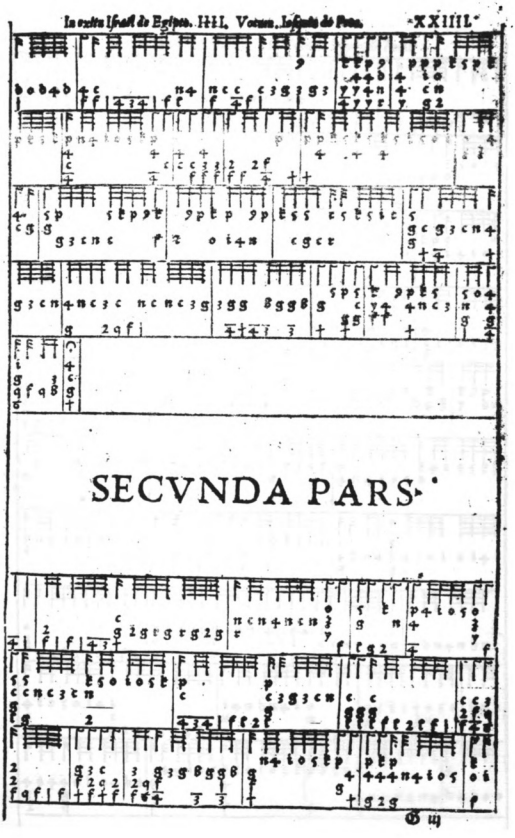

Oppreſſit reducem. V. Vocum. Iubil. Vim Brunſ.

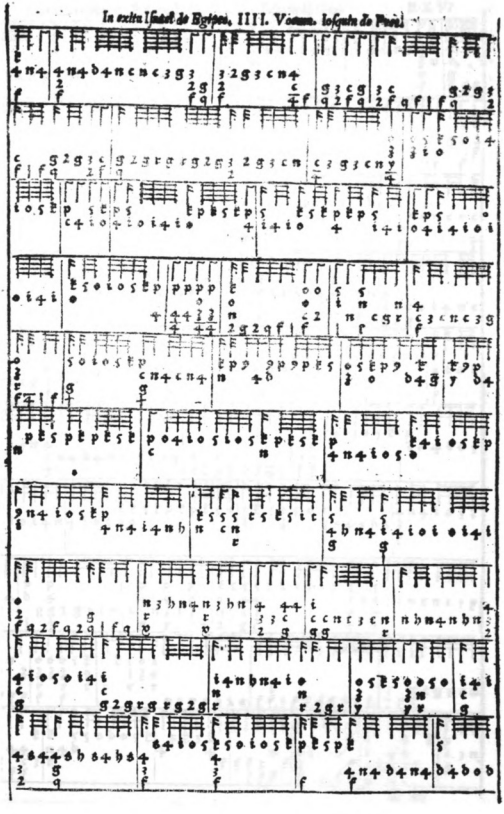

XXII.
FINIS.

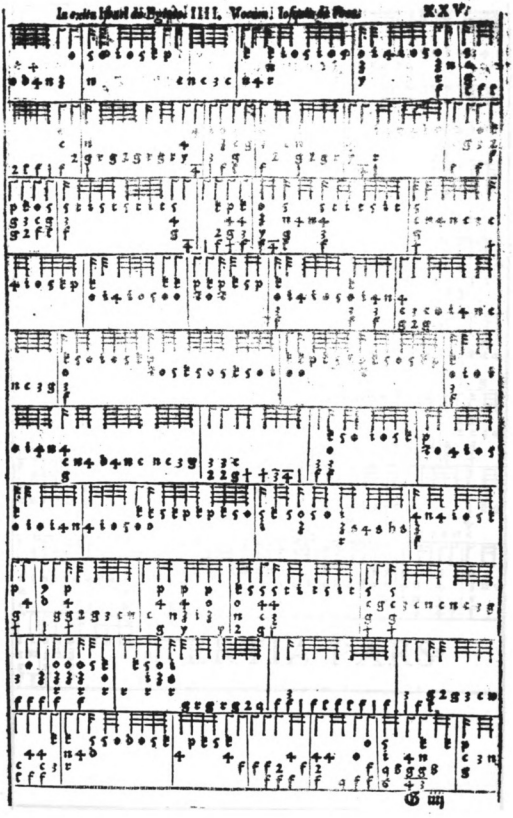

In exitu Israel de Egypto. 4111. Vocum. Iosquin de Pres.

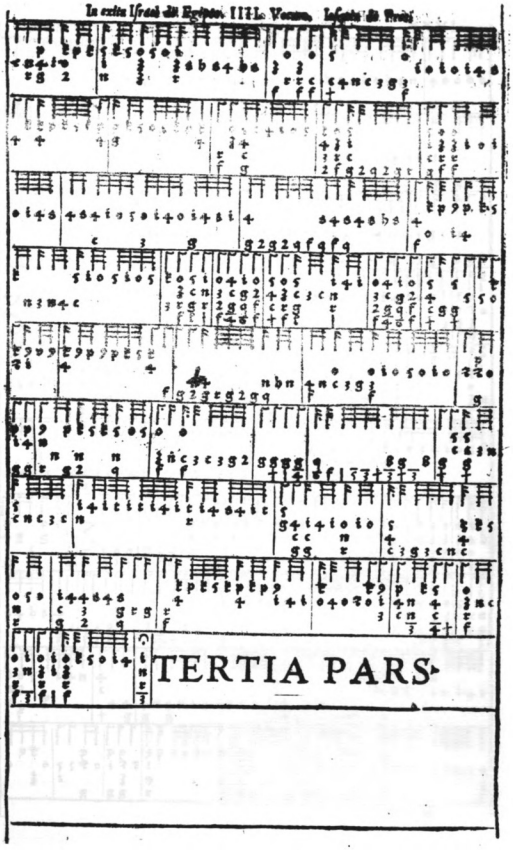

In exitu Israel de Egipto. IIII. Vocum. Iosquin de Pres. XXIIII.

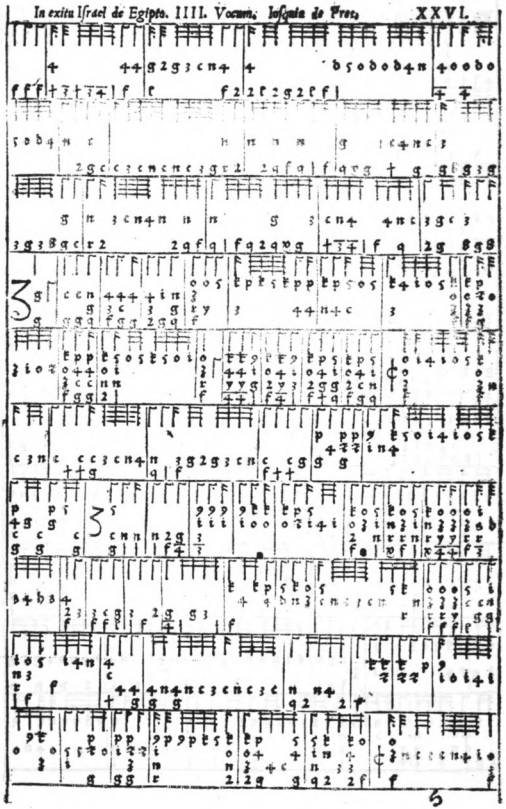

In exitu Israel de Egipto. IIII. Vocum. Iosquin de Pres

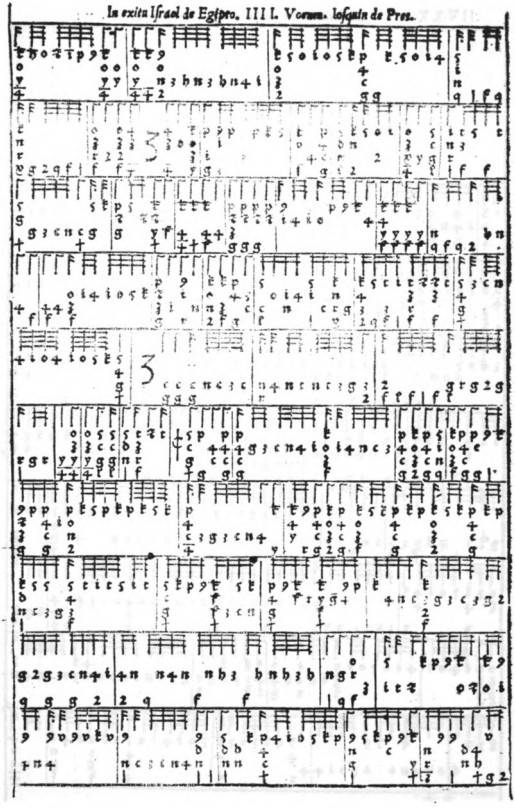

In exitu Israel de Egypto. IIII. Verum. In festis de Pass. XXIIII.
SECVNDA PARS.
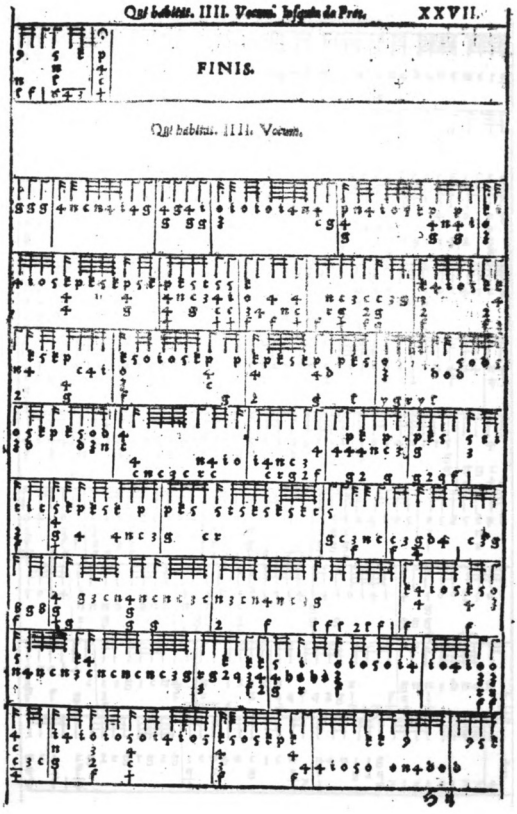

In exitu Israël de Egypto. IIII. Versus. Iosquin de Pres.

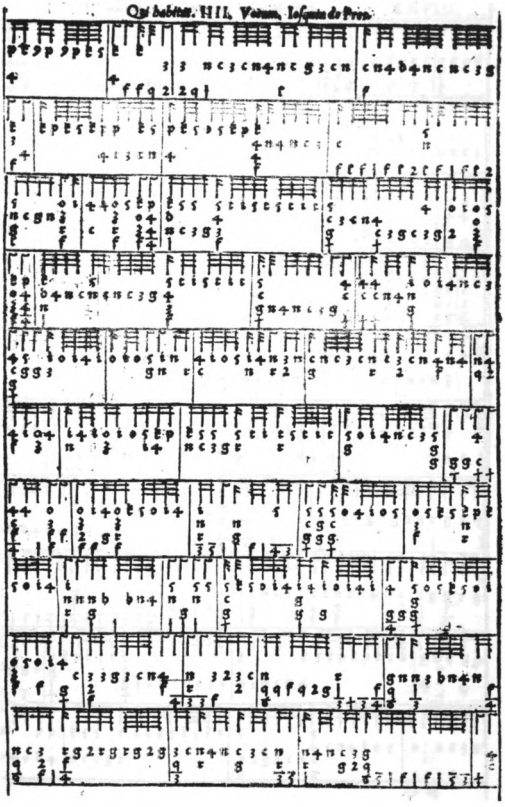

Le septe liure de Polyphile. IIII. Version. Le septe de Rome
XXVI

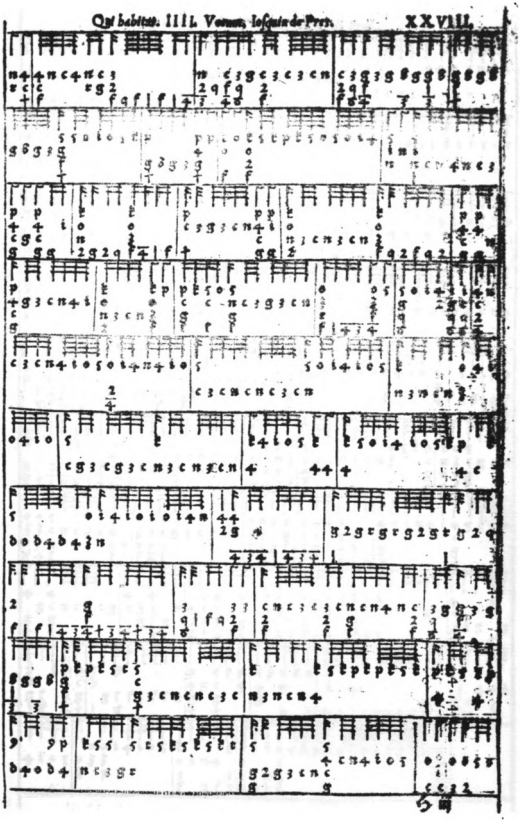

In exitu Israël de Egypto. 113. Vocem. Lafate di Roma
TERTIA PARS

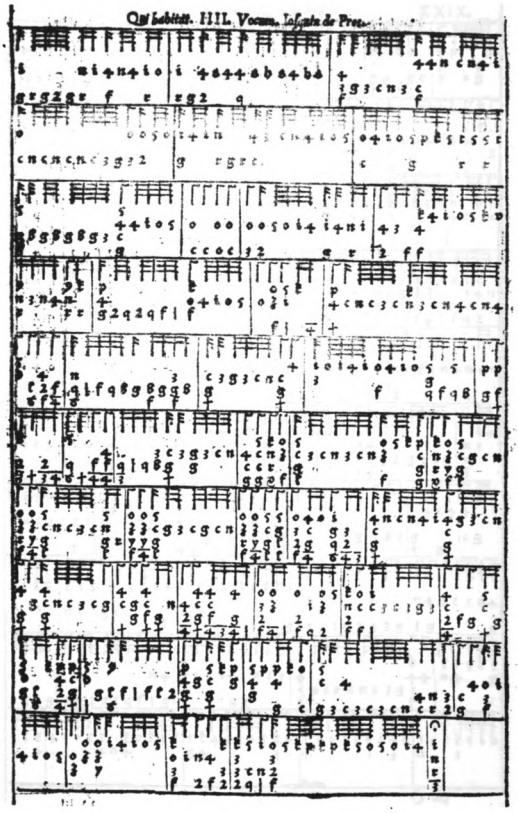

In exitu Israel de Egipto. IIII. Vocum. Iosquin de Pres. XXVI.

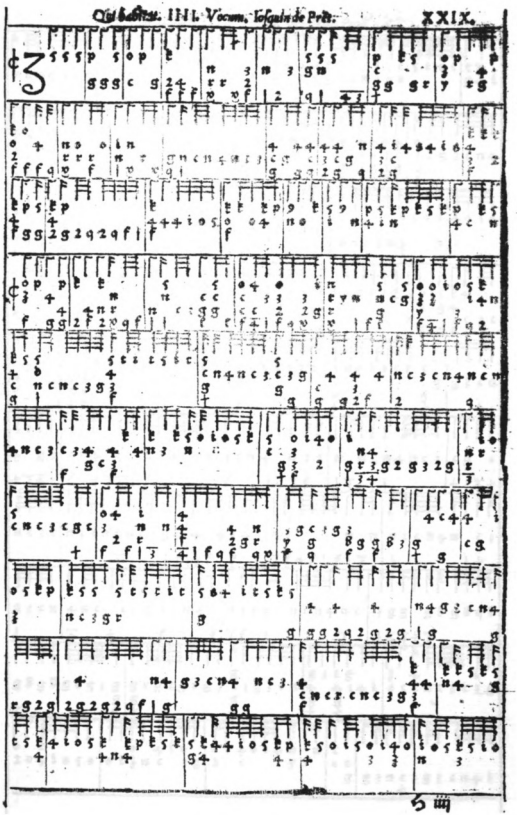

In exitu Israel de Egipto. III I. Vorum. Iosquin de Pres.
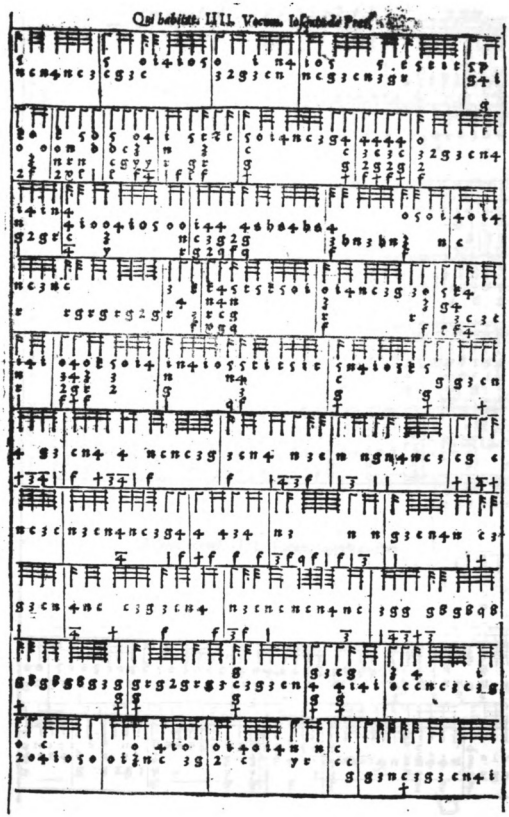

Qui habitat. IIII. Vocum. Josquin de Pres. XXVII.
FINIS.
Qui habitat. IIII. Vocum.

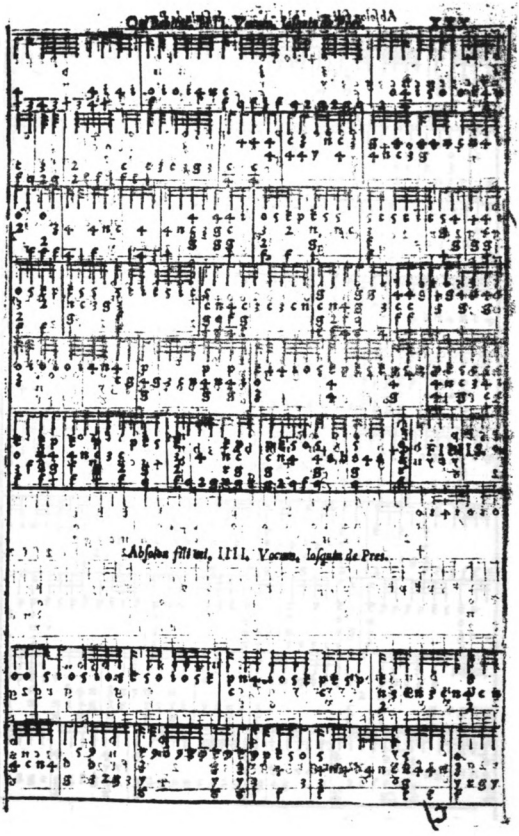

Qui habitat. HIL. Verum, Iesum de Prou.

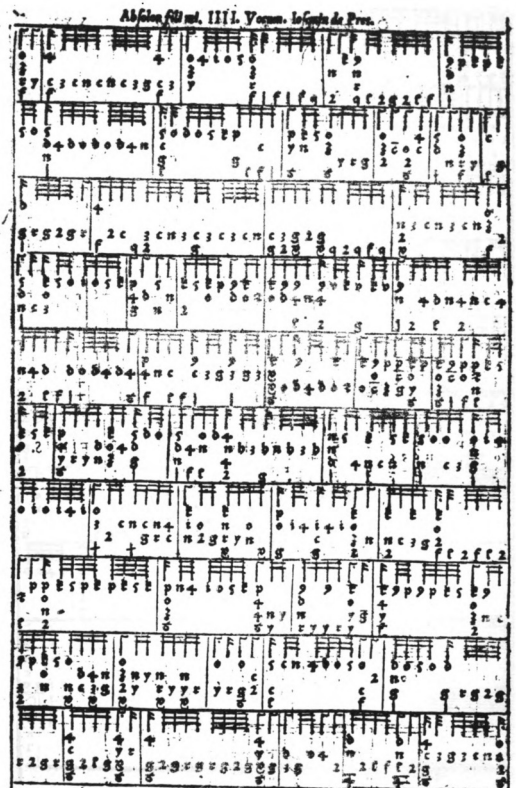

Qui habitas. IIII. Verum, Iofquin de Prez. XXVIII.

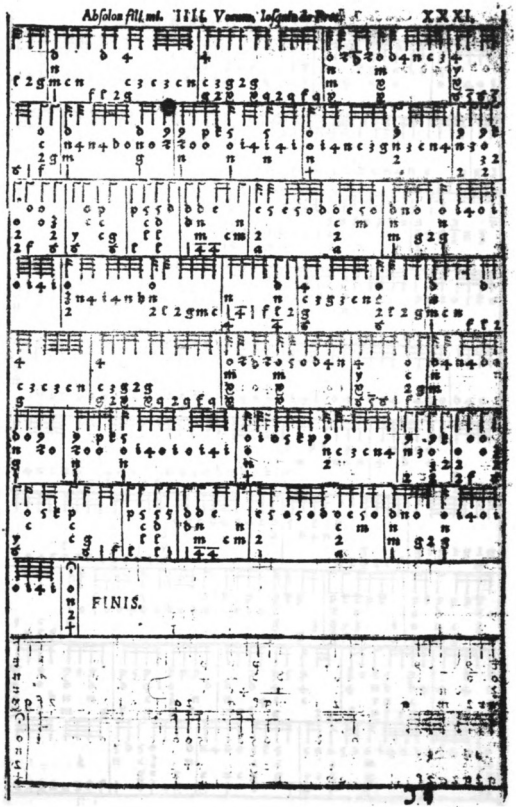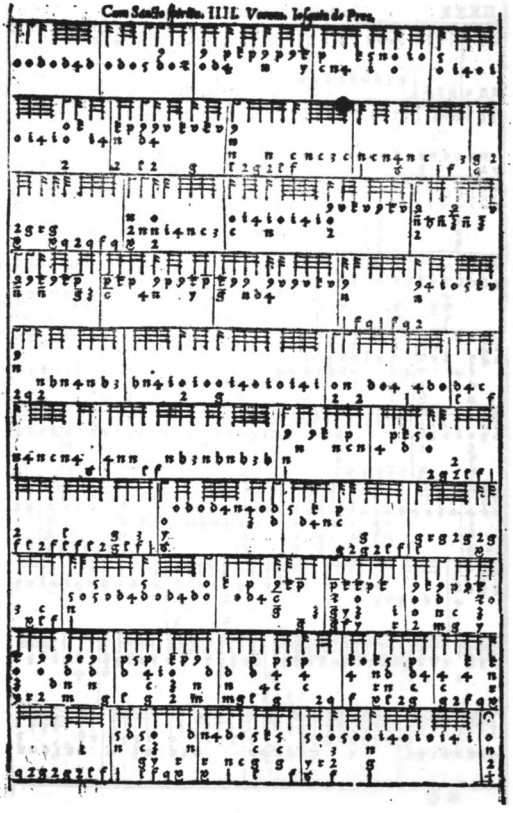



Cis Gallus. IHL. Vicum, Ecquis de Prin. XXIX.

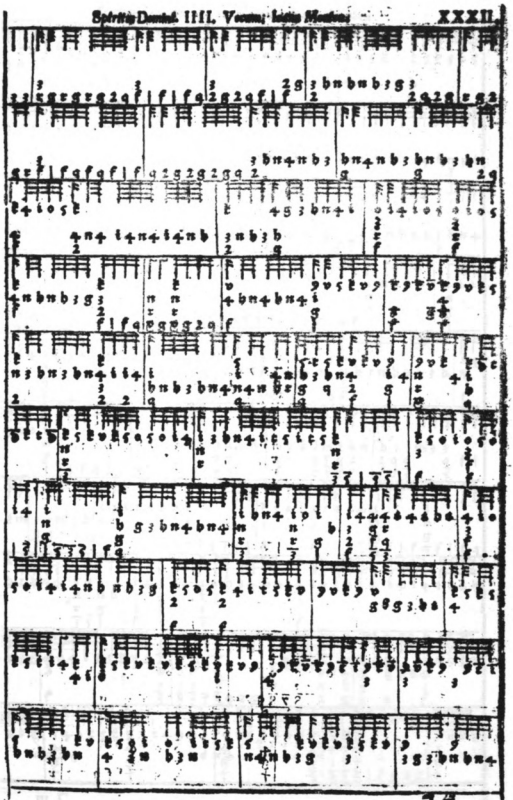

Qui habitat. III. Vocum. In Festo de Pent.

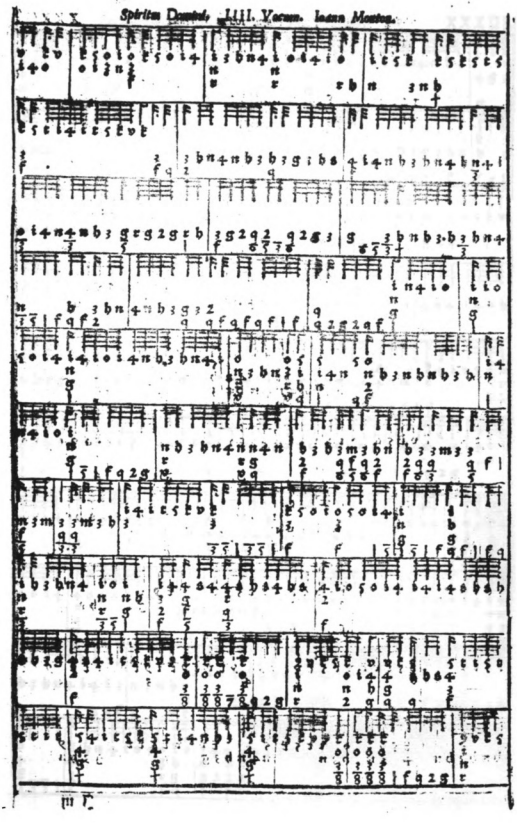

Absalon fili mi, IIII. Vocum, Iosquin de Pres..

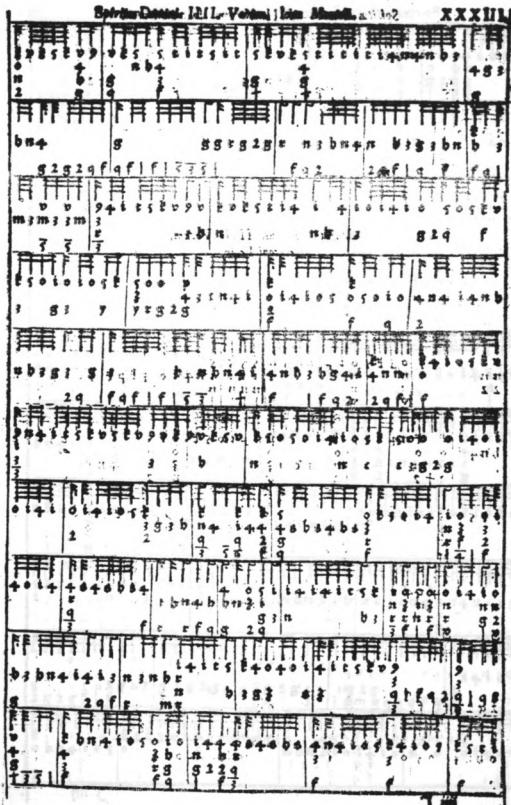

Absolon fili mi. IIII. Vocum. Iohannis de Pres.

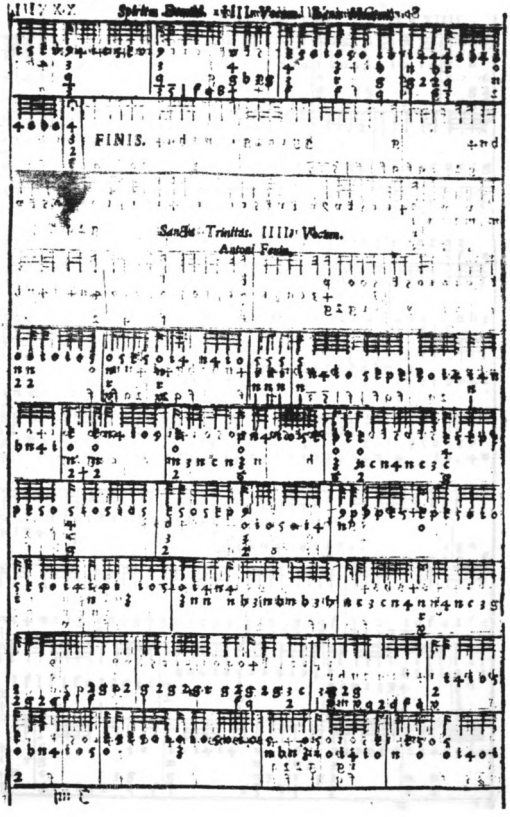

Absolon fili mi.
XXXI.
FINIS.

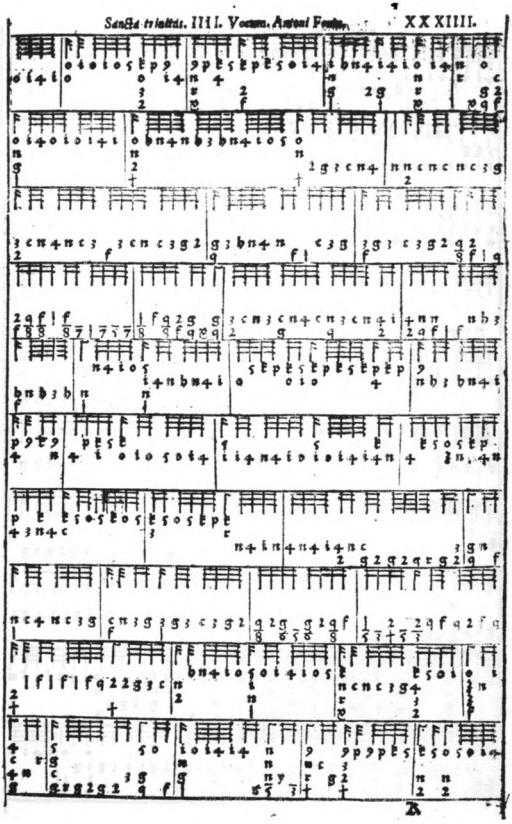

Cum Sanctis fuis in æ. IIII. Vocum. Infantis de Pena.

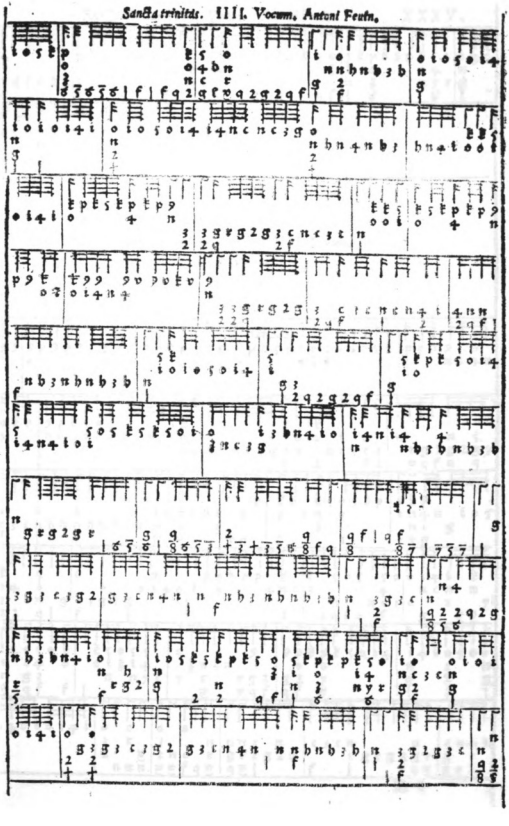

Spiritu Domini. IIII. Versus. Initio Modorum
XXXII.

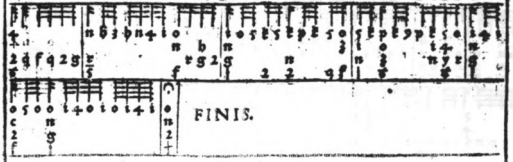

Spiritu Dumini, IIII. Vocum. Iacob Mouton.


XXXIII

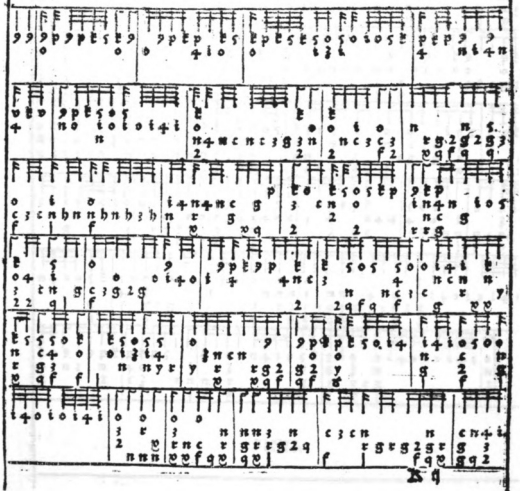

FINIS.
Sanctæ Trinitatis. IIII. Vocum.
Antoni Fevin.

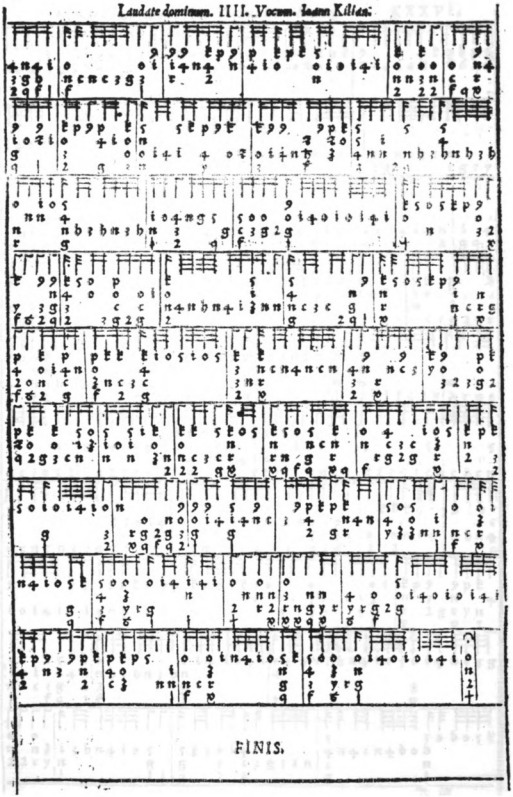

Sancta trinitas. IIII. Vocum. Antoni Fevin. XXXIIII.

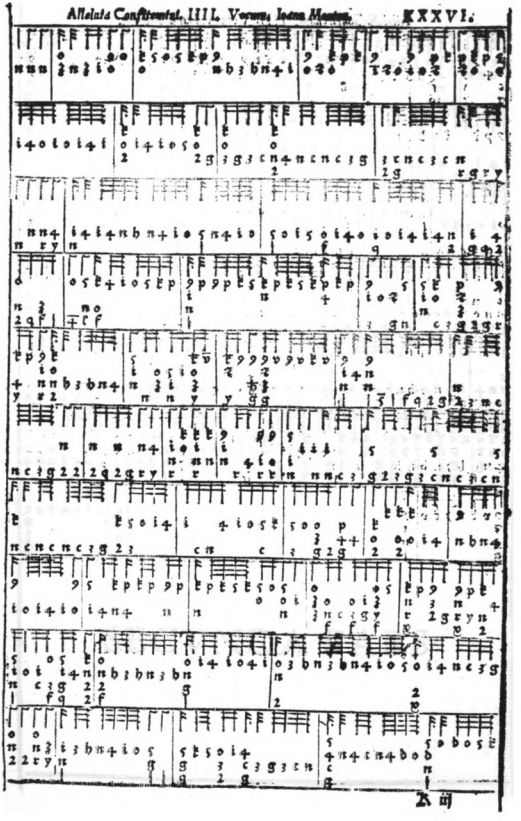

Sanctæ trinitati. IIII. Vocum. Antoni Feuin.

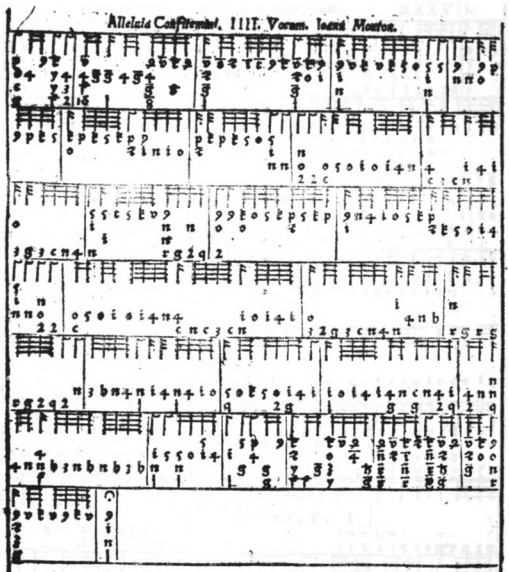


Laudate dominum omnes gentes. IIII. Vocum.
Ioann. Kilian.

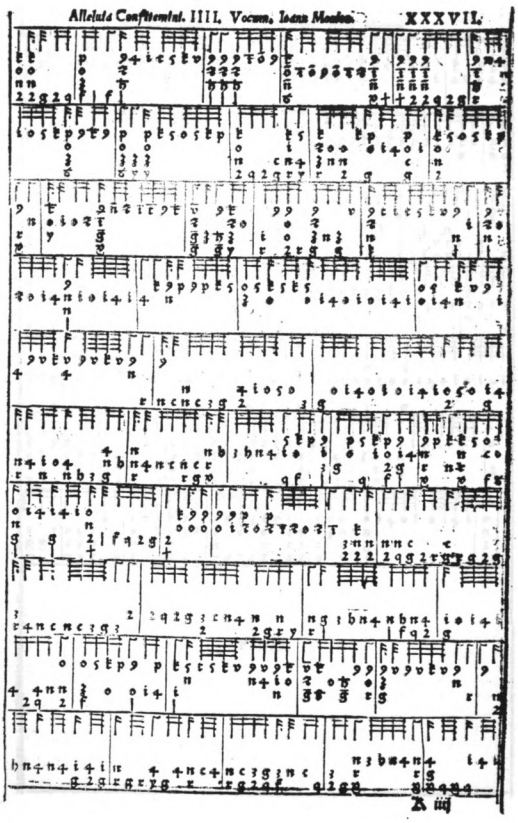


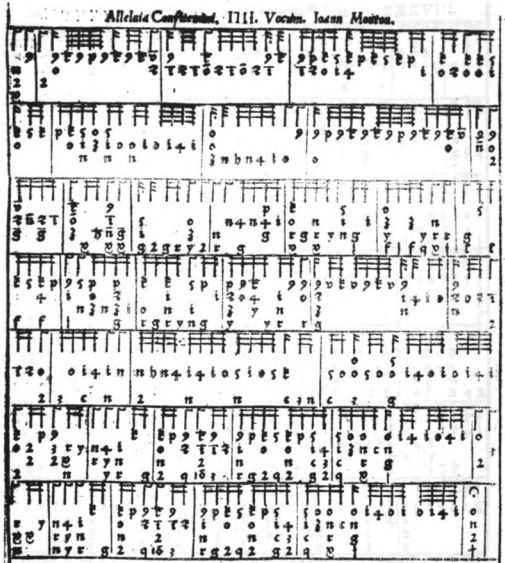

Laudate dominum. IIII. Vocum. Ioann Kilian.
FINIS.


Affectata Confitemini. IIII. Verum. Iesus Mortuus. XXXVI.

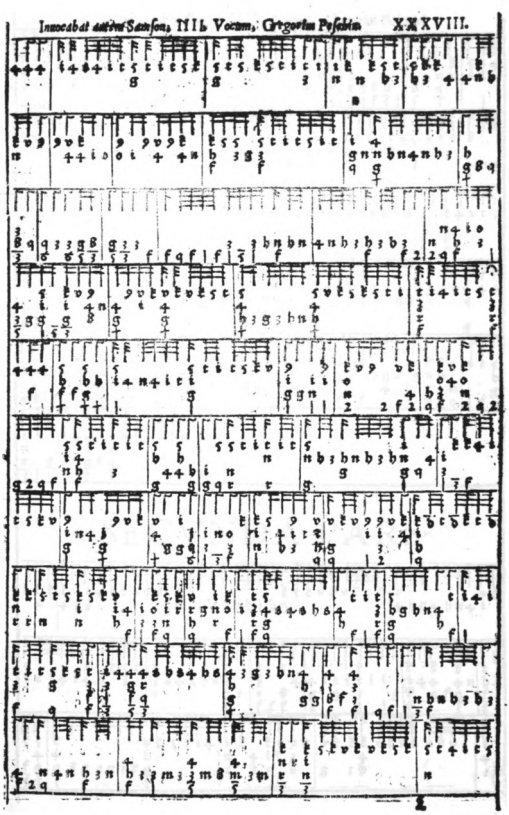


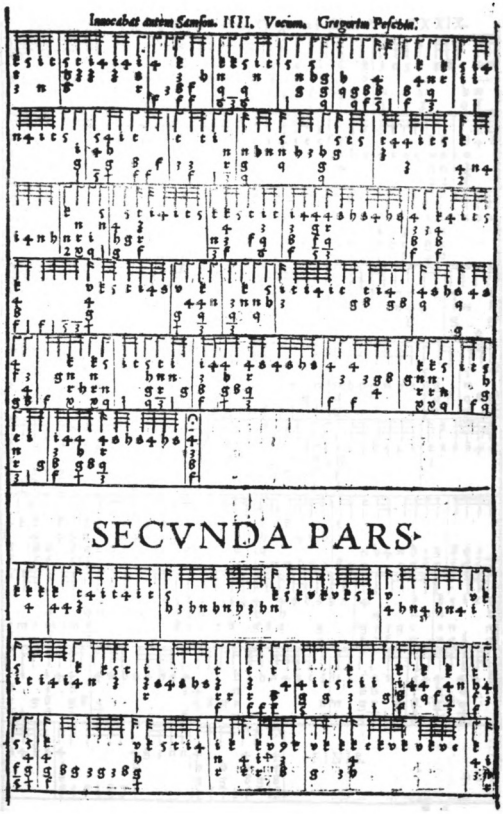
SECVNDA PARS.

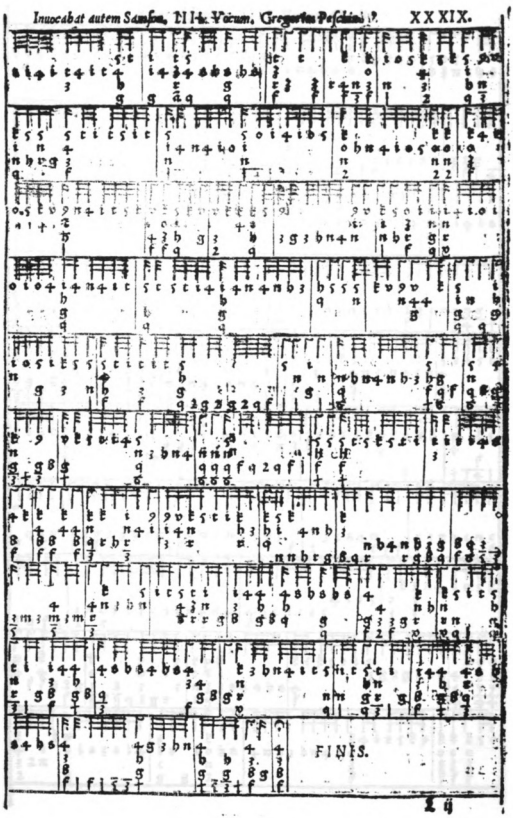

Alleluia Confitemini. IIII. Vocum, Ioan Mouton. XXXVII.

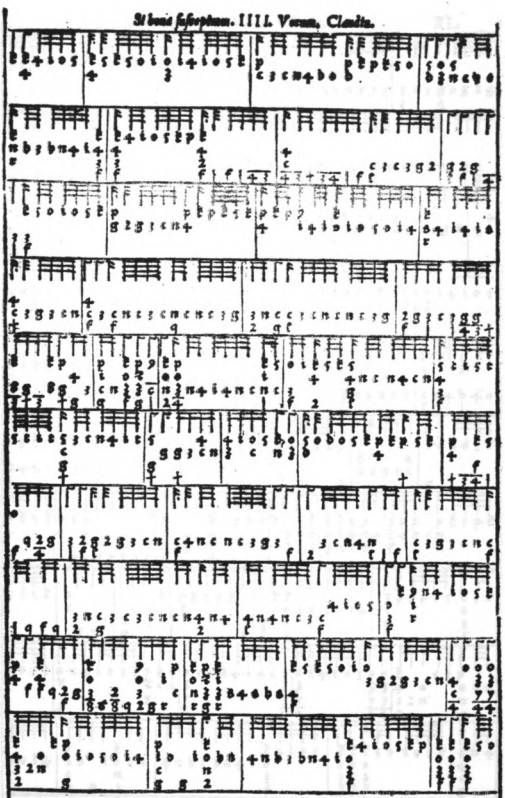


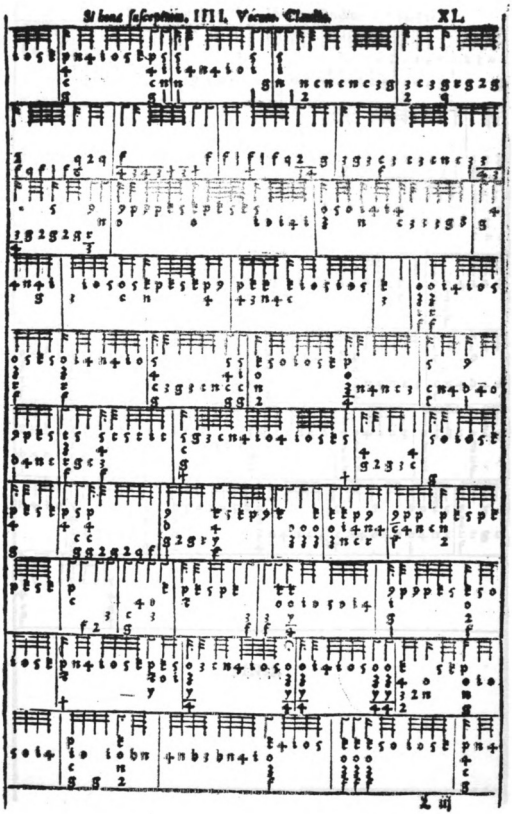
FINIS.

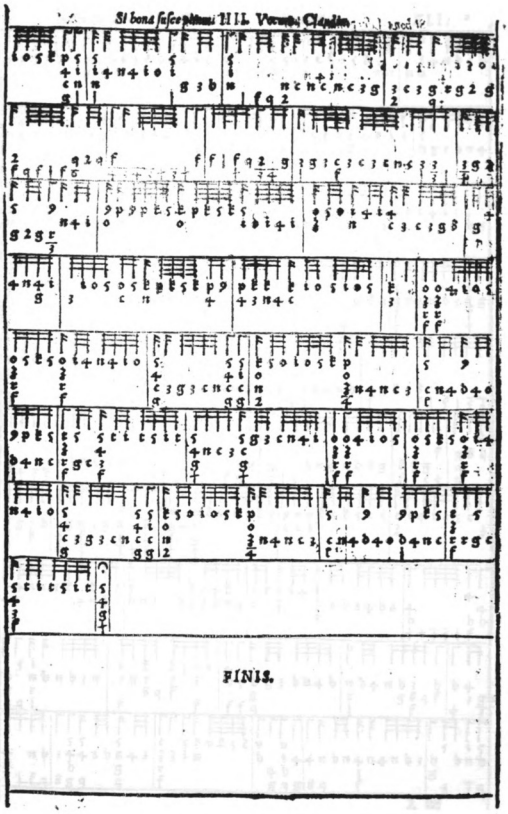

Invocabat autem Samson, Nili Vocem: Gregorium Posthium XXXVIII.

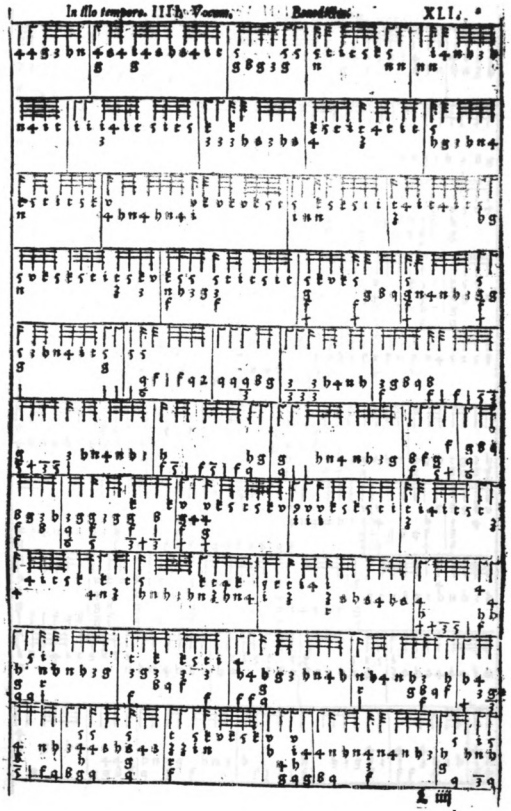

Incœpit autem Sanctus. IIII. Vocum. Gregorius Peschin.
SECVNDA PARS.

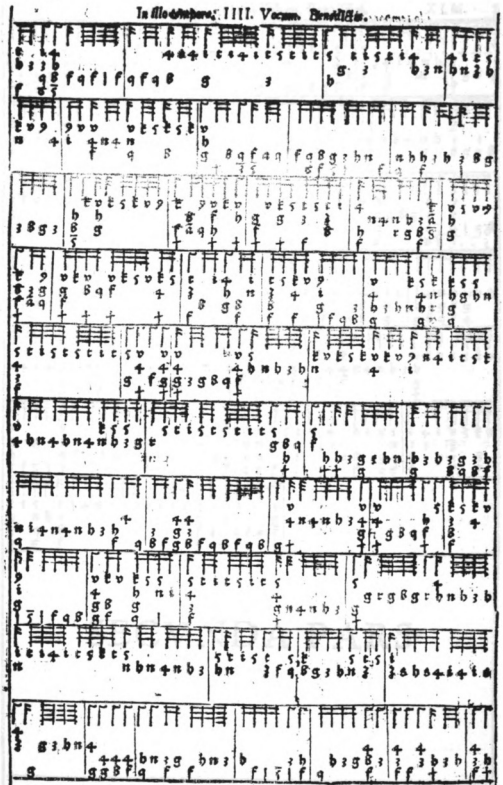

Invocabat autem Samſon, Dñm Virtum, Gregorius Peſchius. XXXIX.
FINIS.

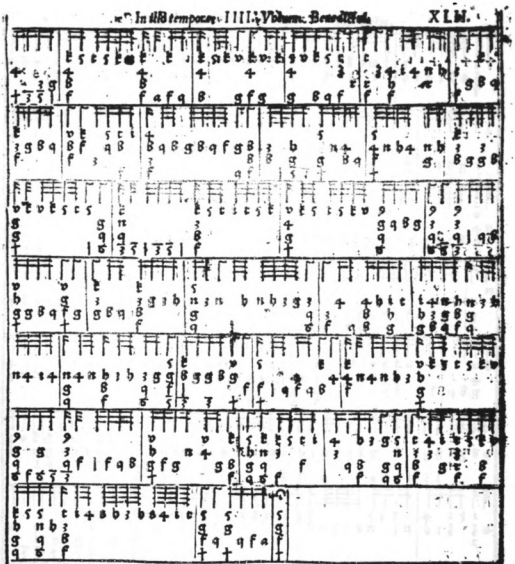

Sibeni fabaptum. IIII. Verum, Claudia.


Si linea ſeſcentena. 1711. Verum. Claudia. XL.
L iij

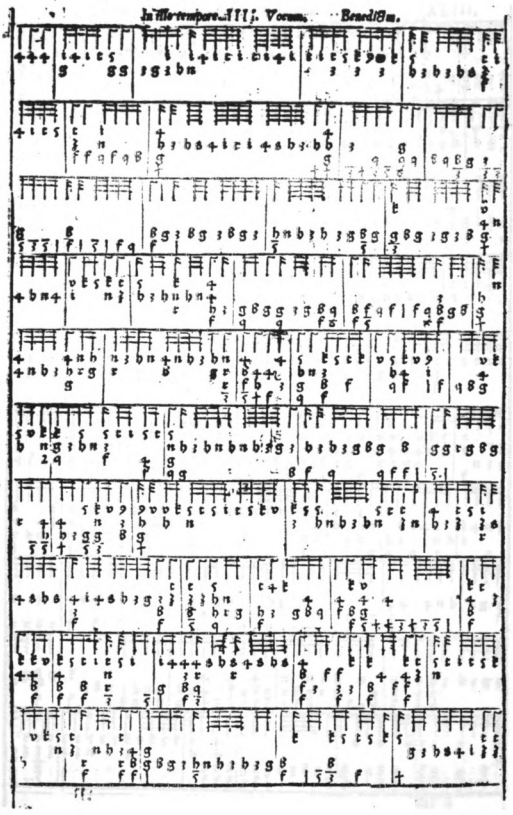

FINIS.

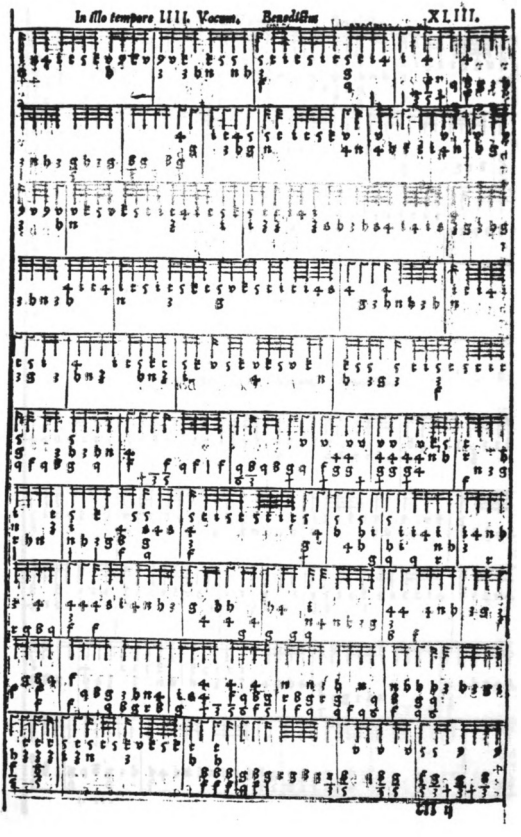

In illo tempore. IIIIb. Vocum. Benedictus. XLI.

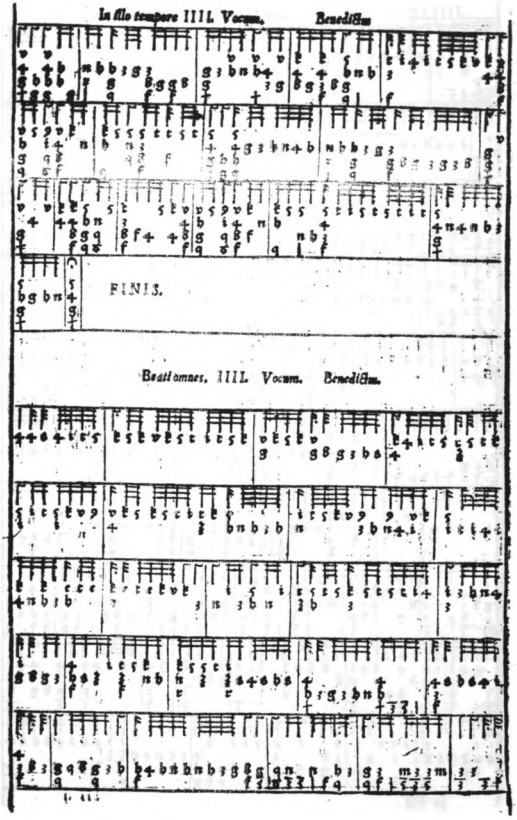

In illo tempore. IIII. Vocum. Brevitatis.

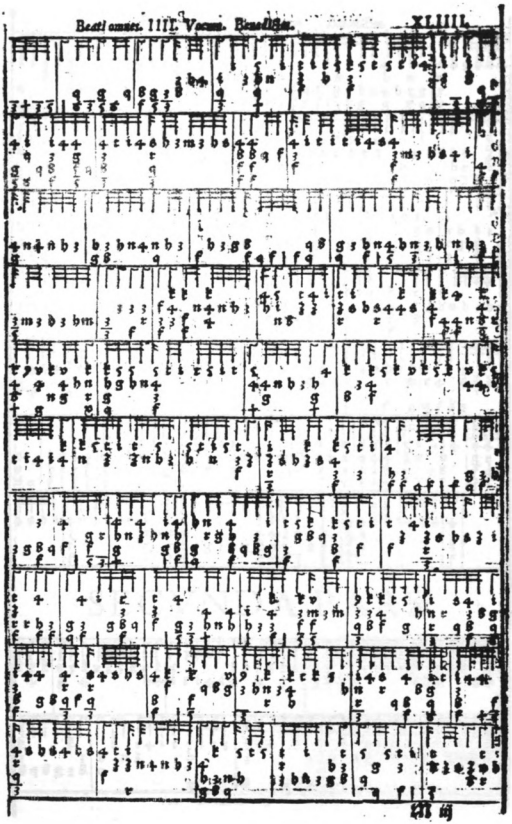


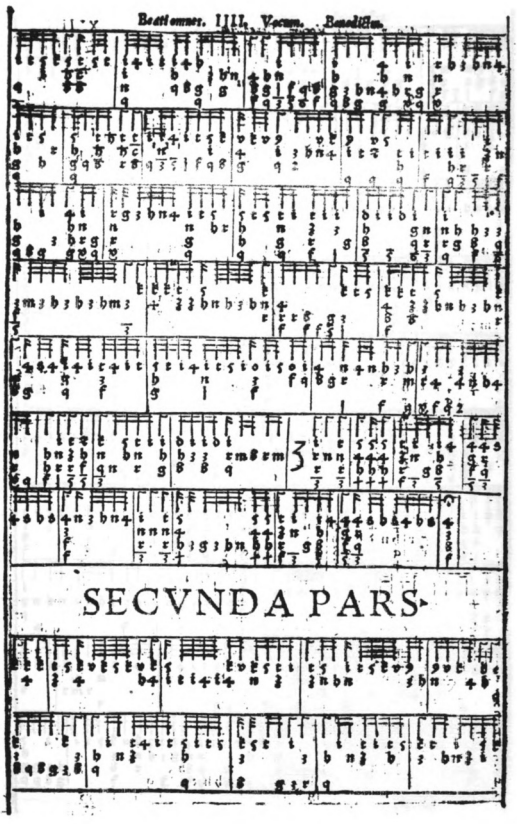
SECVNDA PARS.

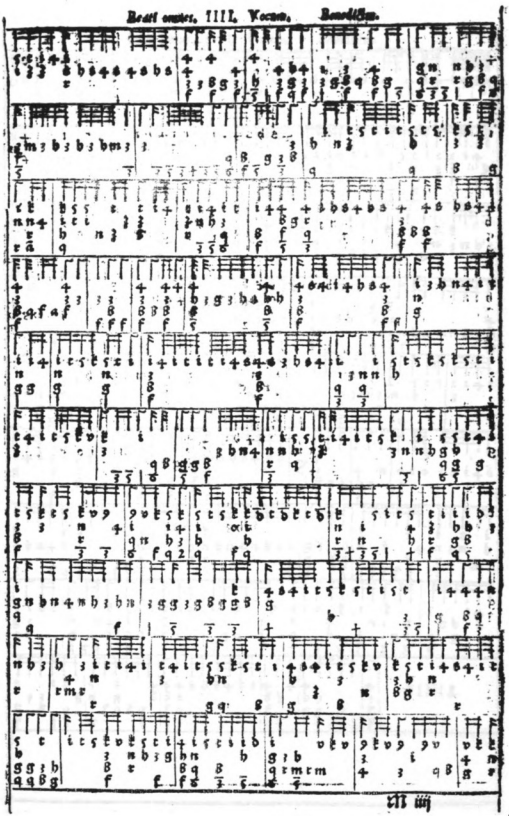

In illo tempore. III. Vocum. Brandiſm.

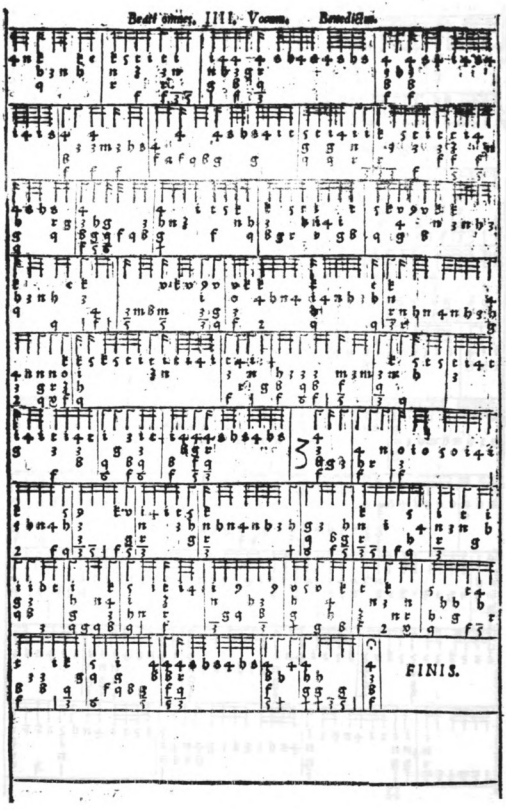

In illo tempore III. Vocem. Benedictus XLIII.

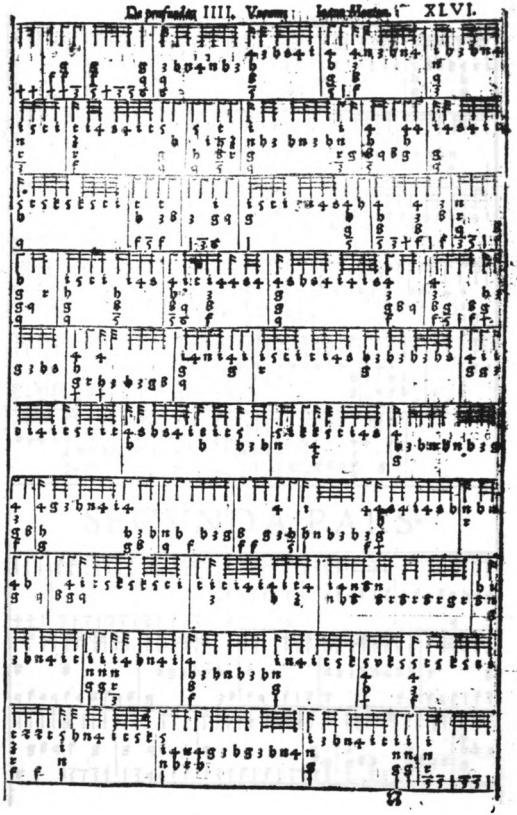

In illo tempore IIII. Vocum. Benedictus
FINIS.
Beati omnes. IIII. Vocum. Benedictus.

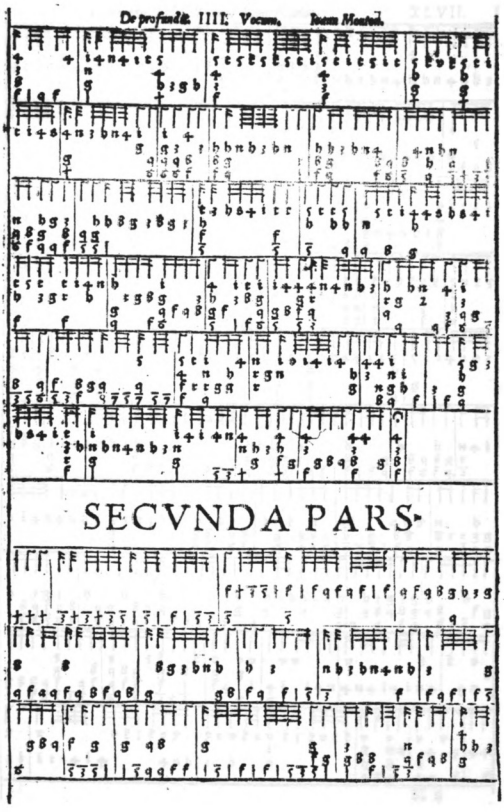

Beati omnes. IIII. Vocum. Bicinia. XLIIII.

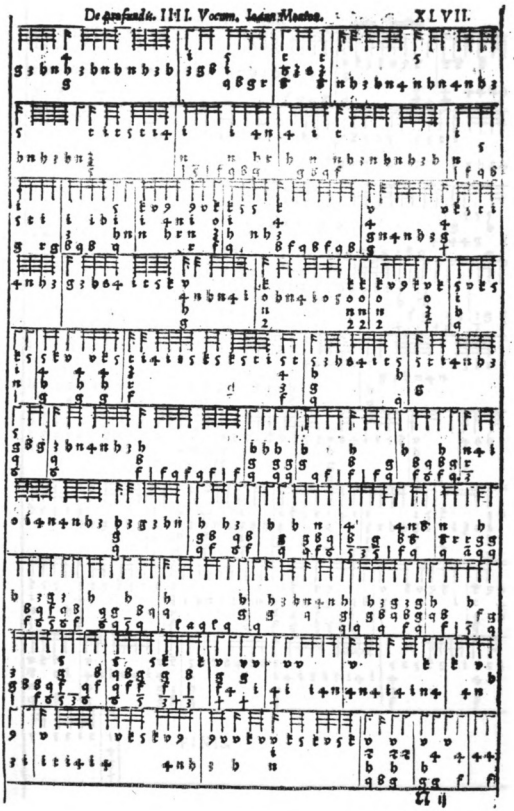

Beatissimus. IIII. Vocum. Benedictus.
SECVNDA PARS.

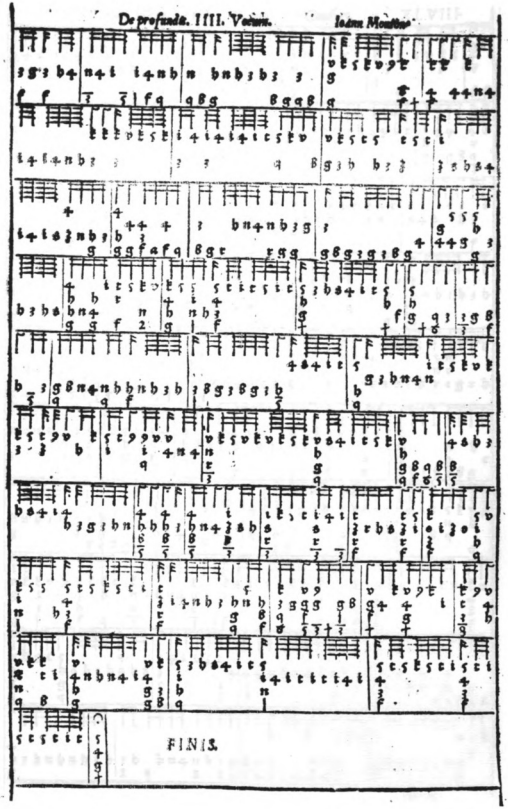

Beati omnes, IIII. Vocum. Benedictus.

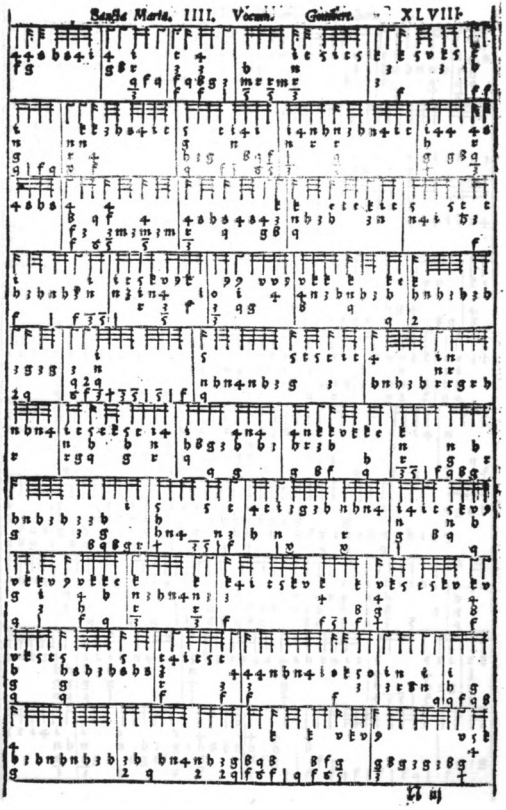

Beati omnes. III. Voces. Benedictus.
FINIS.

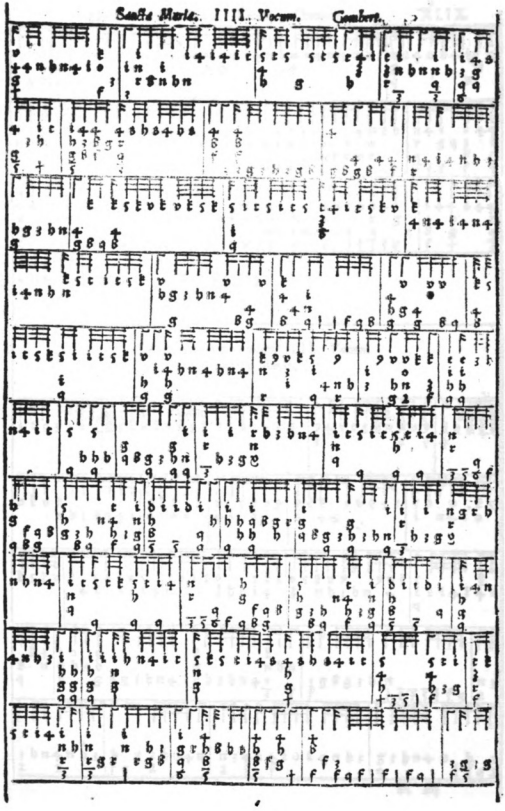

XLVI.

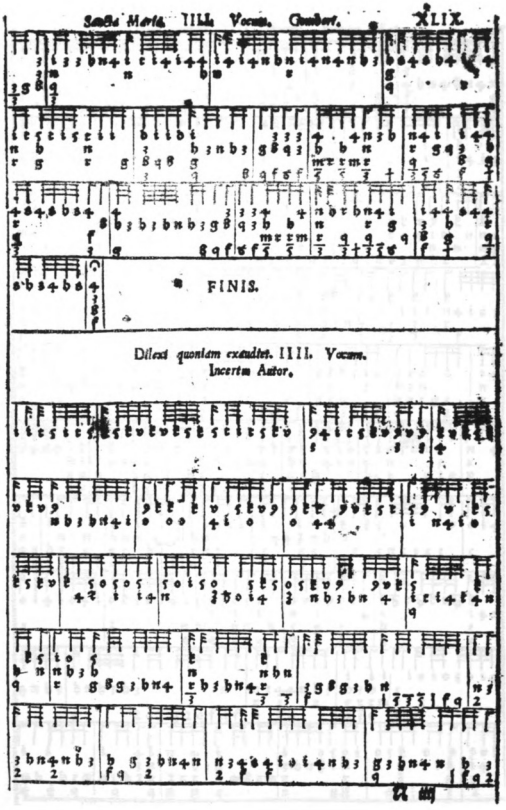

De profundis. IIII. Vocum. Ioan Mouton.
SECVNDA PARS.

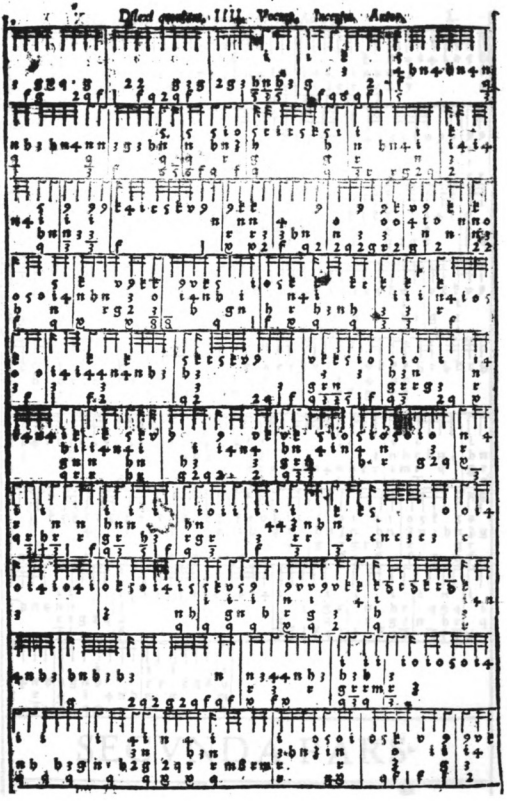

De quinque. IIII. Vocum. Iacob Hosteo. XLVII.

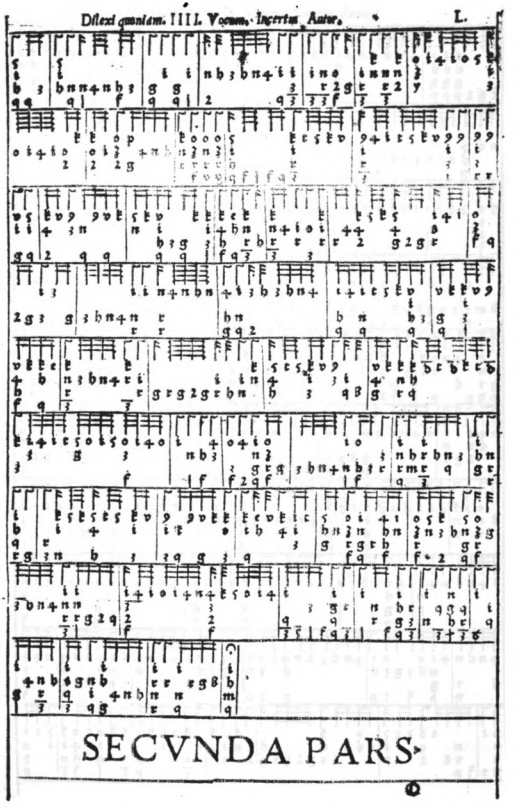

De profundis. IIII. Vocum.
Iohan. Mouton.
FINIS.

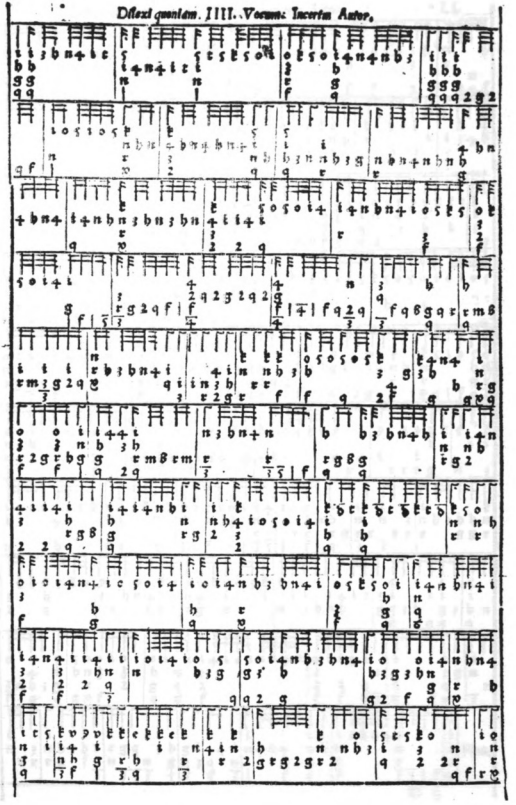

Beatæ Mariæ. IIII. Vocum. Gustavo. XLVIII.

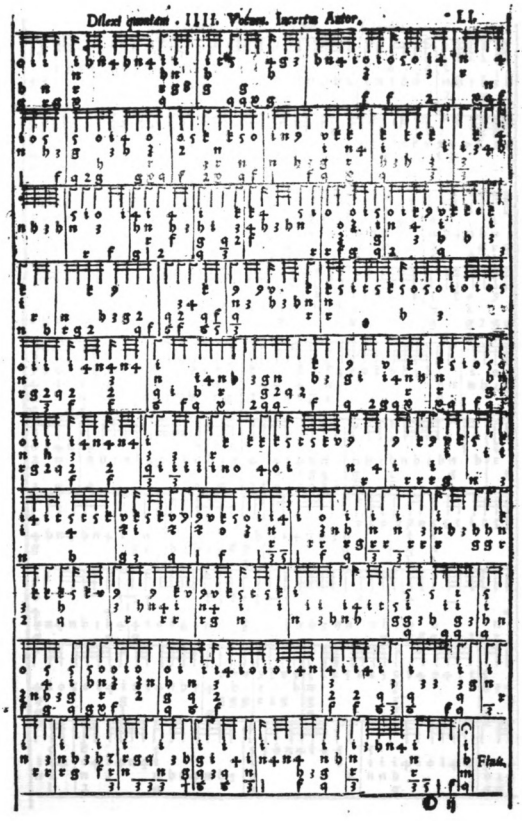

Sanct Maria. IIII. Vocum. Gombert.

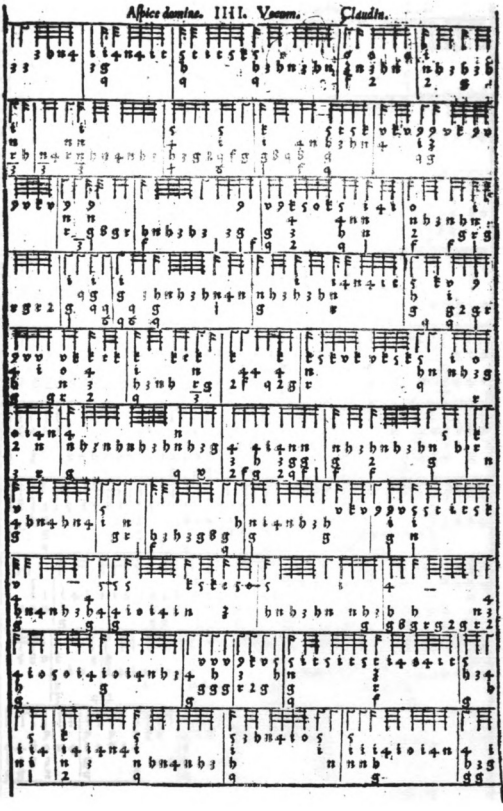

Sancta Maria. IIII. Vocum. Clemens. XLIX.
FINIS.
Dilexi quoniam exaudiet. IIII. Vocum.
Incertus Autor.

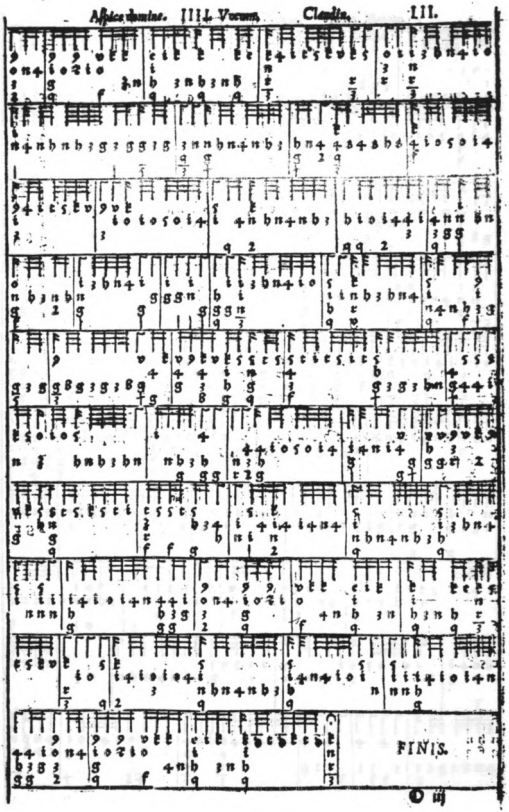

Diferi oportet. 1111. Verus, Incipiens. Autem.

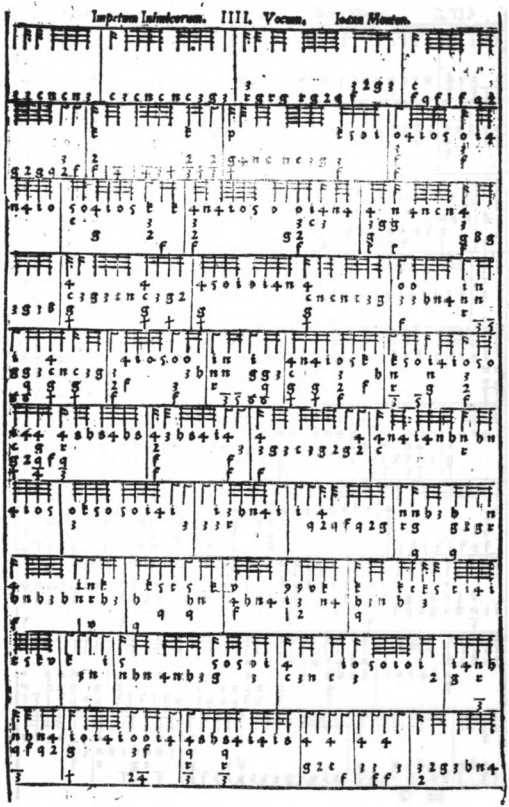

Dilexi quoniam. IIII. Vocum. Incerti Autor. L.
SECVNDA PARS.

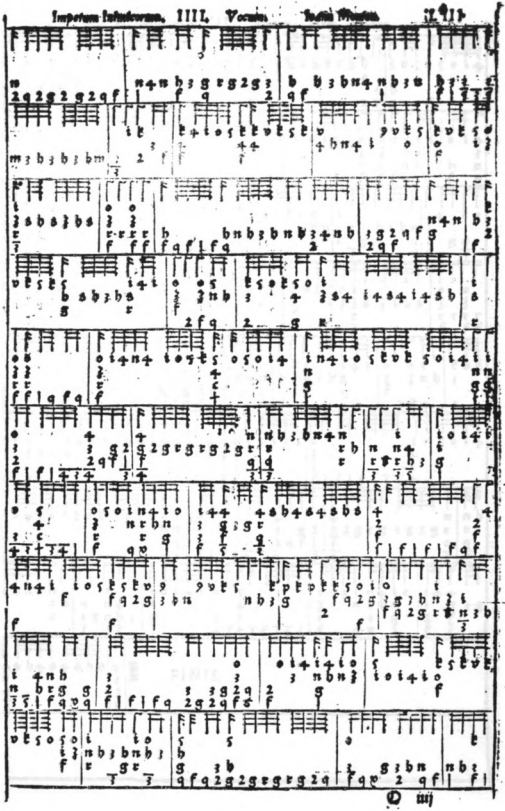

Dilexi quoniam. IIII. Vocum. Incerti Autor.

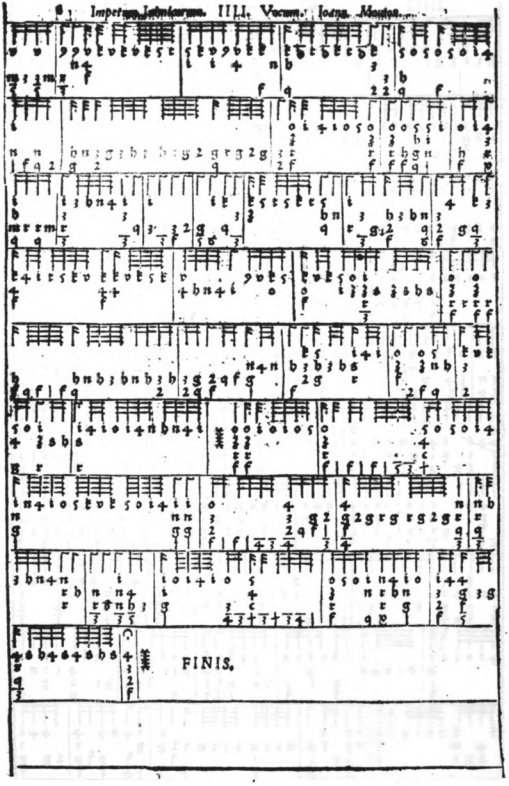

Dilect quintus . IIII. Volum. Incertus Autor. LL
Fine.

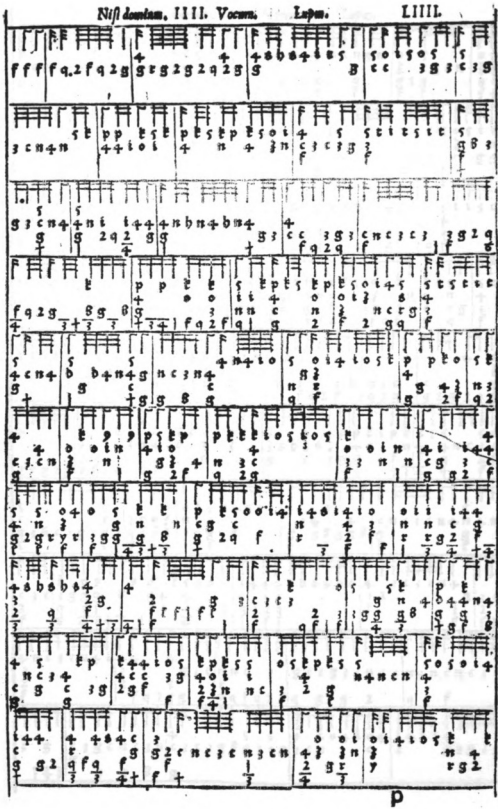

Aſpice domine. IIII. Vocum. Claudin.

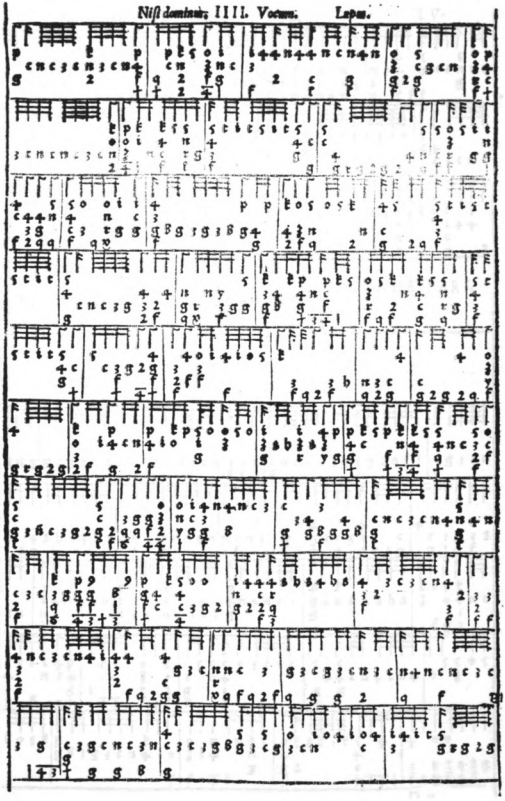

FINIS.

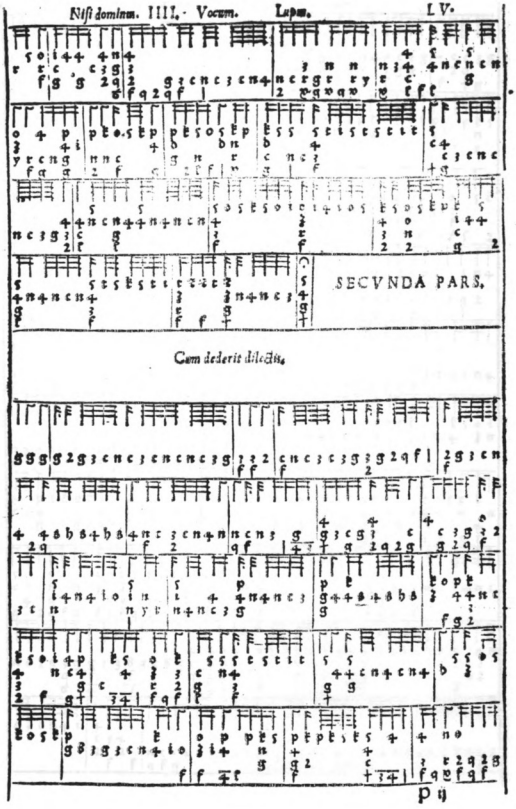

Impetum Inimicorum. IIII. Vocum. Iosua Mouton.

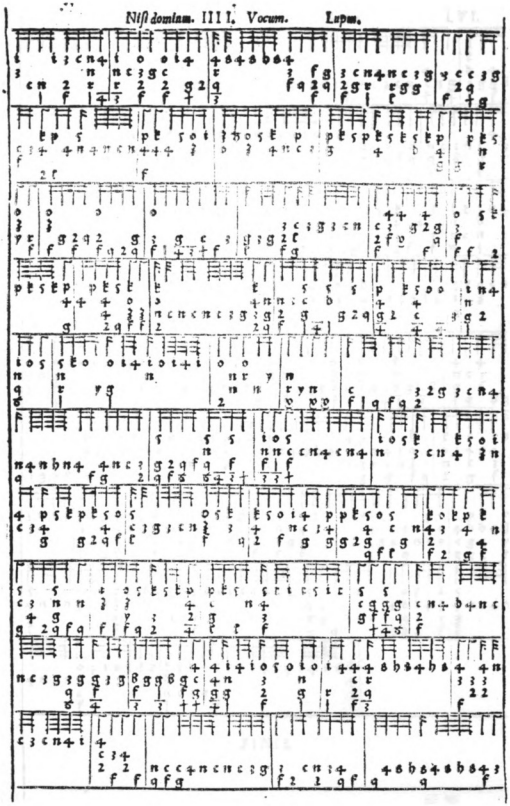

Imperum Infinitorum, IIII. Vocum. Tertia Pars.
O iij

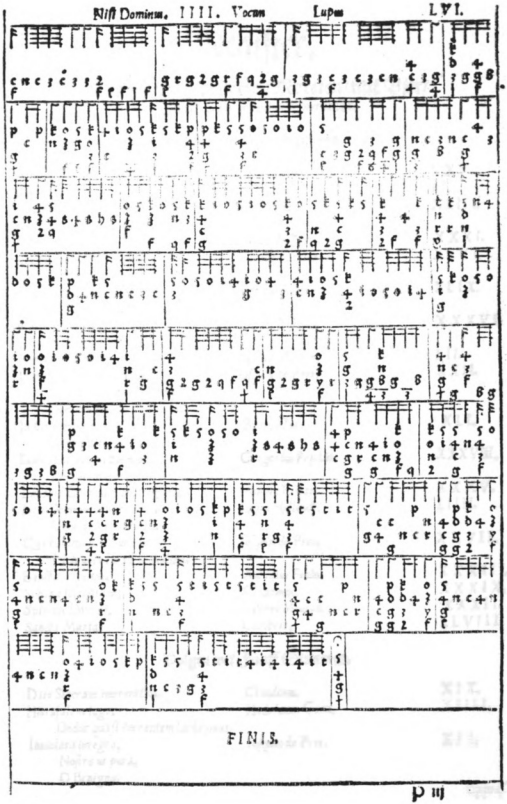

FINIS.


Nisi dominus. IIII. Vocum. Lupus. LIIII.
p


Niſi dominus, IIII. Vocum. Lapus.


SECVNDA PARS.
Cum dederit dilectis


Niſi dominus. IIII. Vocum. Lupus.


Miſi Dominus. IIII. Vocum Lupus LVI.
FINIS.

Regiſter.

Der hie vorgedruckten Moteten/mit Vier/ Fünff vnd Sechs Stimmen.

Volgen mit Vier Stimmen.

Abſolon fili mi.	Iosquin de Pres	XXX.
Aſpice Domine.	Claudinus.	LI.
Beati omnes qui timent Dominum.	Benedictus.	XLIII.
Ecce ſic benedicetur homo.		
Cum ſancto ſpiritu.	Ioſquin de Pres.	XXXI.
De profundis clamaui.	Ioannes Mouton.	XLVI.
Suſtinuit anima mea.		
Dilexi quoniam exaudiet.	Incertus Autor.	XLIX.
O Domine libera animam meam.		
Hallelula Confitemini domino.	Ioannes Mouton.	XXXVI.
Stetit Ieſus in medio.		
Impetum Inimicorum.	Ioannes Mouton.	LII.
In exitu Iſrael de Egipto.	Ioſquin de Pres.	XXII.
Deus autem noſter in cœlo.		
Dominus memor fuit noſtri.		
In illo tempore uenit Ieſus.	Benedictus.	XLI.
Dicebant erga.		
Inuocabat autem Samſon.	Gregorius Peſchin.	XXXVIII.
Et Calumnias quibus.		
Laudate Dominum omnes gentes.	Ioannes Killan.	XXXV.
Niſi Dominus ædificauerit.	Lupus Hellinck.	LIIII.
Cum dederit dilectis.		
Qui habitat in adiutorio.	Ioſquin de Pret.	XXVII.
Non accedit ad te malum.		
Sancta Trinitas.	Antonius Fenin.	XXXIII.
Si bona ſuſcepimus.	Claudinus.	XXXIX.
Spiritus Domini.	Ioannes Mouton.	XXXII.
Sancta Maria.	Combert.	XLVIII.

Volgen mit Fünff Stimmen.

Date Siceram mœrentibus.	Claudinus.	XIX.
Hieruſalem luge.	Hadrianus Cæn.	XIIII.
Deduc quaſi torrentem lachrymas.		
Inuiolata integra.	Ioſquin de Pres.	XII.
Noſtra ut purd.		
O Benigna.		

Oppreſſit

LVI

Regiſter.

Oppreſſit reducem.	Iodocus Vom Brandt.	XXI.
Stabat mater dolorosa.	Ioſquin de Pret.	IX.
Ela mater fons amoris.		
Si bona ſuſcepimus.	Verdelot.	XVII.
Tua eſt potentia.	Ioannes Mouton.	XVI.
Vita in ligno meritur.	Ludouicus Senffel.	XX.

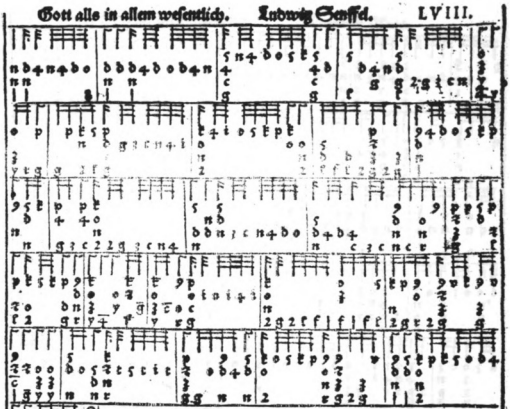
Volgen mit Sechs Stimmen.

Benedicta es cœlorum.	Ioſquin de Pret.	VII.
Per illud ave.		
Nunc mater exora.		
Pater noſter qui es in cœlis.	Ioſquin de Pret.	I.
Aue Maria.		
Preter rerum ſeriem.	Ioſquin de Pret.	IIII.
Virtus ſancti ſpiritus.		

Ende des Regiſters.

Volgen hernach Teutſche / Geyſtliche/Weltliche vnd Frantzöſiſche Lieder ſampt etlichen jren Texten.





1.

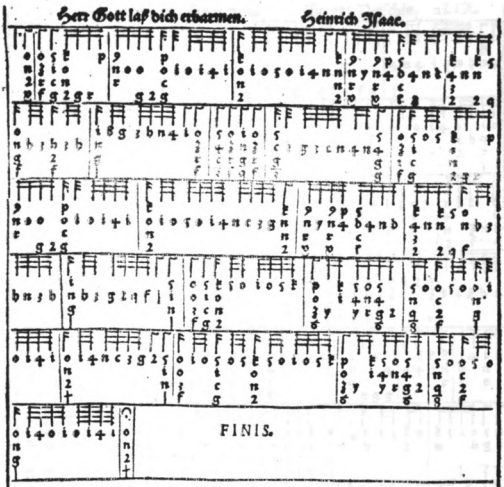
GOTT alls in allem weſentlich / auß aigner krafft alſo würcklich / das durch ſein gſchicht wirt erkentlich / all ding zum beſten gſchickt löblich / die ſey jm preyß dort ewigklich.

2.

Gott alls in allem will er ſein / wiewol vernunfft ſich ſchlecht darein / verhaltt nur nach menſchlichem ſchein / wies alls zugeht durch freid vñ pein / das füret manchen in jrthumb ein.

3.

Gott alls in allem bleib dabey / das er der weg die warheit ſey / vnd ſein gnad machen dich dort frey / im glauben würck gute mancherley / ehr dich ſonſt an kein ander gſchrey. ꝛc.



1.

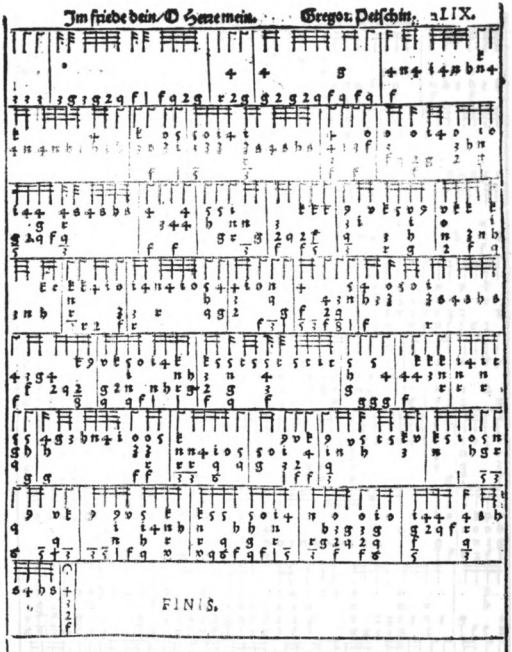
HERR Gott laß dich erbarmen / vnnd ſey das heyl der armen / in diſem jamerthal / wölſt vns gnedig erhören / dem Teuffel ſein liſt weren / vor jm bewaren all.

2.

Sorg angſt not vnd gferligkeit / Ellendt ſchmertz groß hertzenleidt / hebt ſich in der welt an / geduld gib vns darinnen / das wir deine hülff empfinden / ehe wir ſcheyden darvon.

3.

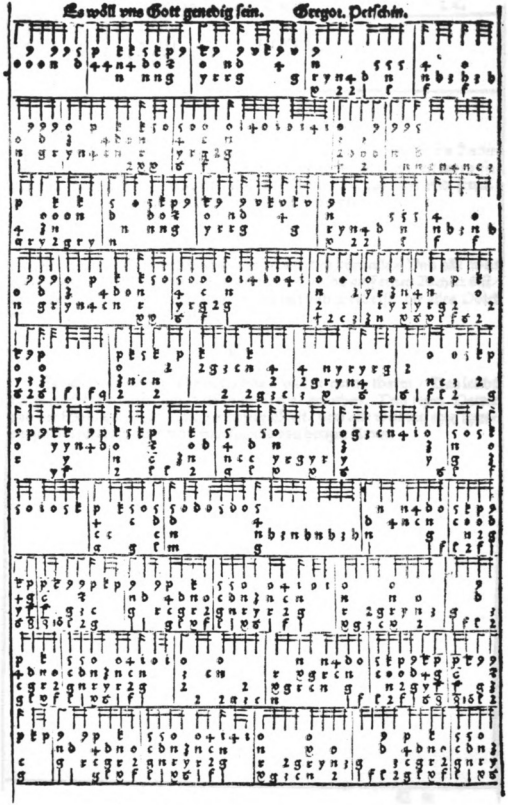
Mit deinem Sun Jeſum Chriſt / der allein erlöſer iſt / hülff du Herr allen meyſt / wann wir von dannen faren / laß vns dein wort bewaren / durch troſt des heiligen Geiſts / ꝛc.

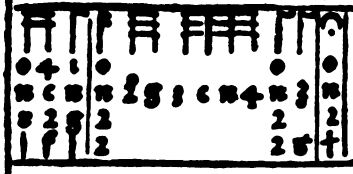


Lucas am Andern Capitel.

JM fryde dein/o Herre mein/wölleſt mich nun ruhen laſſen/dann mir ward ſchaid/vnd bin gelaidt/von deinem geiſt dermaſſen/das mein geſicht/ mit freüden ſpricht/den Heyland habs geſehen.

Ein werden gaſt/beraitet haſt/vor allen völckern groſſe/ den Heyden geſicht/im liecht gebricht/macht ſy des glaubens gnoſſe/ ein Lob vnd Ehr/ groß durch dich Herr/wirt Iſrael dem volcke.


Es wöll uns Gott genedig sein. Gregor. Petschm.



FINIS.

1.

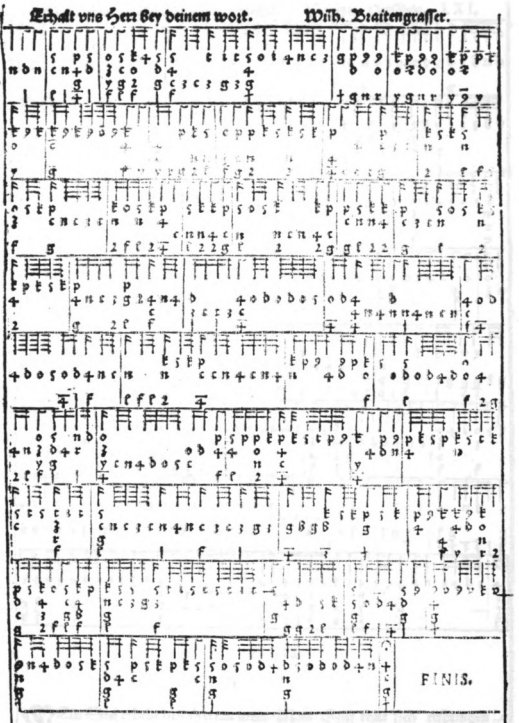
GOtt wöll vns Gott gnedig ſein/ vnd ſeinen Segen geben. Ein Antlitz vns mit hellem ſchein/ Erleucht zum ewigen leben. Das wir erkennen ſeine werck/ vnd was im liebt auff Erden/ vnd Jeſus Chriſtus heyl vnd ſtarck Bekant den Heyden werden/ vnd ſich zu Gott bekeren.

2.

So dancken Gott vnd loben dich/ die Heyden vber alle/ Vnd alle welt die frewe ſich/ Vnd ſing mit groſſem ſchalle. Das du auff erden Richter biſt/ vnd leſt die ſünd nit wallen/ dein wort die hut vnd weyde iſt/ die alles Volck erhalten/ in rechter ban zu wallen.

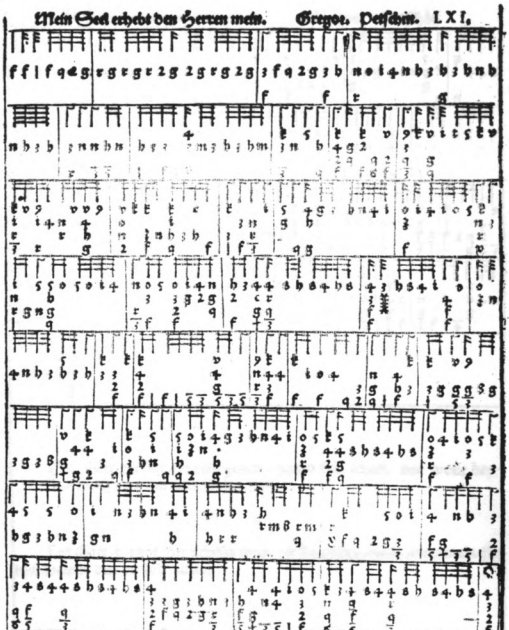
3.

Es dancke Gott vnd lobe dich/ das Volck in guten thaten/ Das landt beingt frucht vnd beſſert ſich/ dein wort iſt wol gerathen. Vns ſegen Vatter vnd der Son/ vns ſegen Gott der heylig Geyſt/ dem alle welt die ehre thut/ vor im ſich förchten aller meiſt/ nun ſpricht von hertzen Amen.



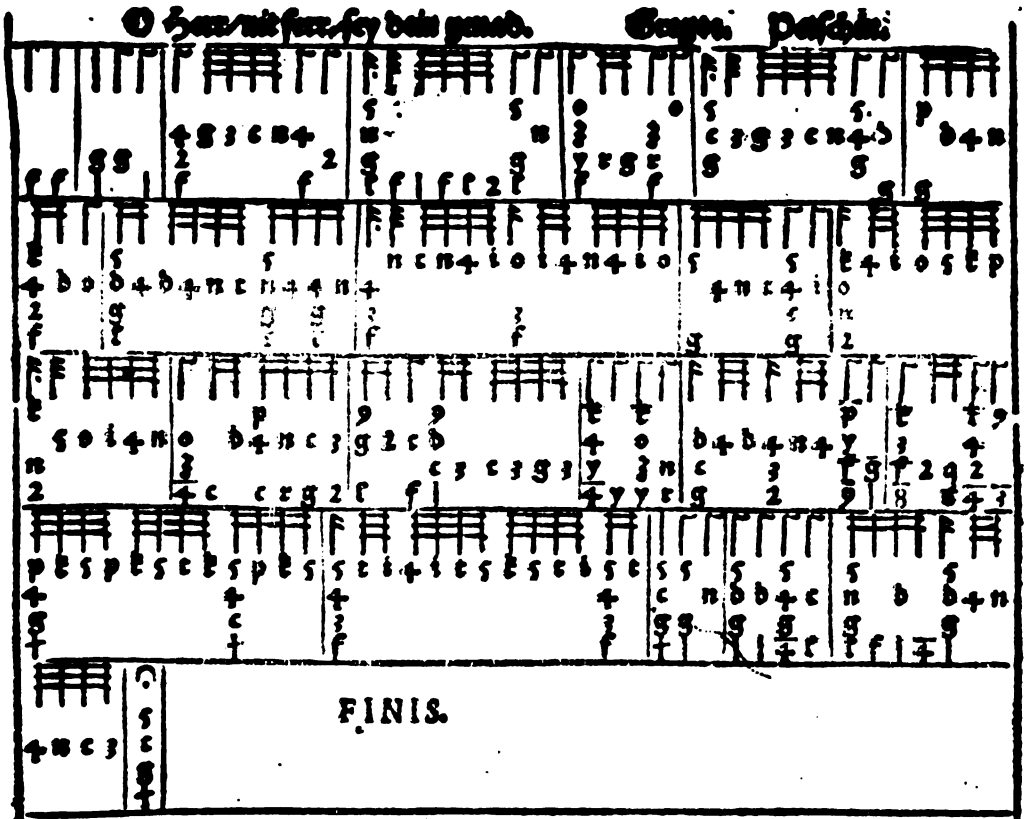
I.

Erhalt vns Herr bey deinem wort/ vñ ſtewr des Bapſts vñ Türcken mort/ die Jeſum Chriſtum deinen Sun/ wöllen ſtürtzen von dinem thron.



1.

MEin Seel erhebt den Herren mein/Mein Geiſt thut ſich erſpringen/ In dem der ſol mein Heyland ſein/ Maria ſo thut ſingen. Mich ſchlechte Meyd/auß nichtigkeyt/allein hat angeſehen/in mir verſtacht/ſein Göttlich macht/all gſchlecht mir los verjehen.



1.

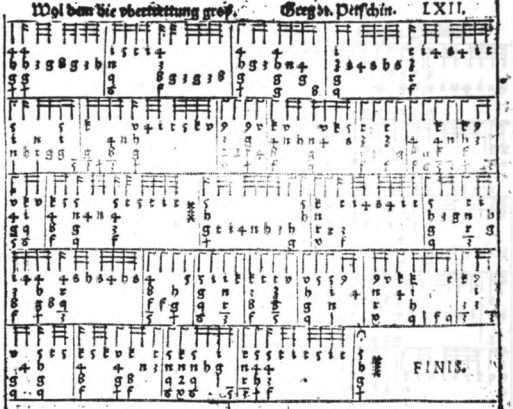
O Herr/nit fern/ſey dein genad/ damit kein ſchad/ vns wone bey/ mach vns von allen ſünden frey.

2.

Laß Gott/die not/der liebſten mein/dir kleget ſein/mach mit gemein/ihr beſchwernuß das nit leid allein.

3.

All freud/in leyd/ſind mir gewend/Herr Jeſu behend/ey laß von pein/ den halben theil des lebens mein.



1.

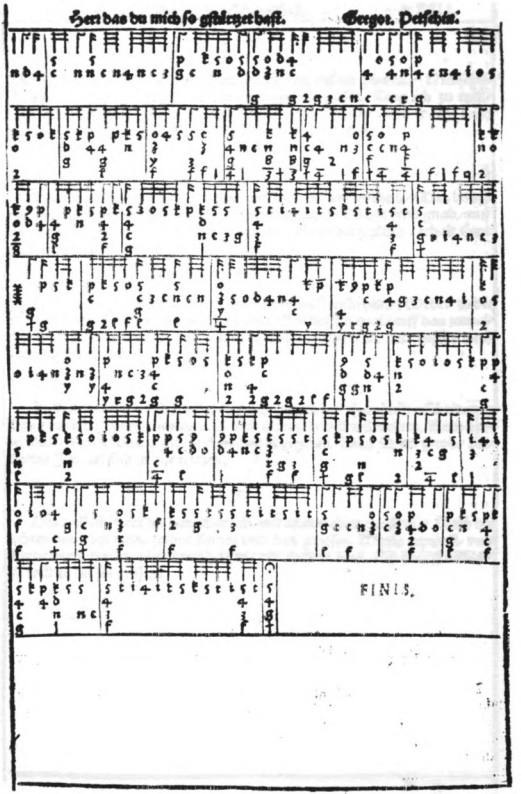
WOL dem die vbertrettung groß/vergeben ſind dem die ſünd loß/vnd bedeckt iſt alle ſünde:/Wol dem menſchen dē der Herr hat nicht zugerechnet die miſſethat/vnd es geiſt iſt kein liſtē. Dann da ichs wolt verſchweigen/Herr/verſchmachten meine gebein ſehr durch mein teglichs heulen. Dann dein hand tag vñ nacht ſchwer war/ auff mir das mein ſafft drucknet gar/ wie es dürr wirt Sümmers walen.

2.

Darumb bekēn ich mein ſünd bald/vnd mein miſſethat nit verhalt/ich ſprach ich will vom Herren:/Bekennen mein vbertrettung/ da vergabſt mir die miſſehandlung/meiner ſünde nur geren. Dārūm werden all Heilgen dich/bitten zur rechten zeit kleglich/drumb wann groß waſſer flüſſe Komen/ſo werden ſie als dann/dieſelbigen nicht rüren an/das ſoll yederman wiſſen.

3.

Du biſt mein ſchirm vor angſt wölſt mich/ bhüten das ich erlöſt frölich/ rhümen künd in mein leben:/Ich wil dich (ſprichſtu) leren ſein/ vnd die zeygen den wege mein/den du ſolt wandlen ebē. Mit meim Aug ich dich lait vnd/ für/ſeyd nit wie die Roß vnd Maultbier/ die zum verſtand nicht ſollen/Welchen man muß zaum vnd gebiß/ins maul legen das ſie gehn gewiß/ wann ſie nit zu dir wollen.


Herr das du mich ſo gnädiget haſt. Gregor. Peſchius.
FINIS.

1.

HErr das du mich ſo gſtärcket haſt/ das bin ich vrſach geweſen./ Menſchlicher weyß ein groſſe laſt/ darnot ich kaum kan geneſen. Trag ich zu vil/ doch ſchwerdt ein ſtuck/ der bildt für mein ſelbs ſchaden/ vnd machts mich kranck/ das gleicher weyß/ auff ander auch wer gladen.

2.

Das ich nu Herr zur wolluſt zeyt/ auff dich nit han geſehen./ Das beſtrafft mich noch mehr bitterkeyt/ mein ſünd thue ich verjehen. Dir bitt vmb gnad/ auff das der ſchad/ hie vnnd dort werd vergeben/ Barmhertziglich/ erhalt Herr mich/ in dir ſterben vnd leben.

3.

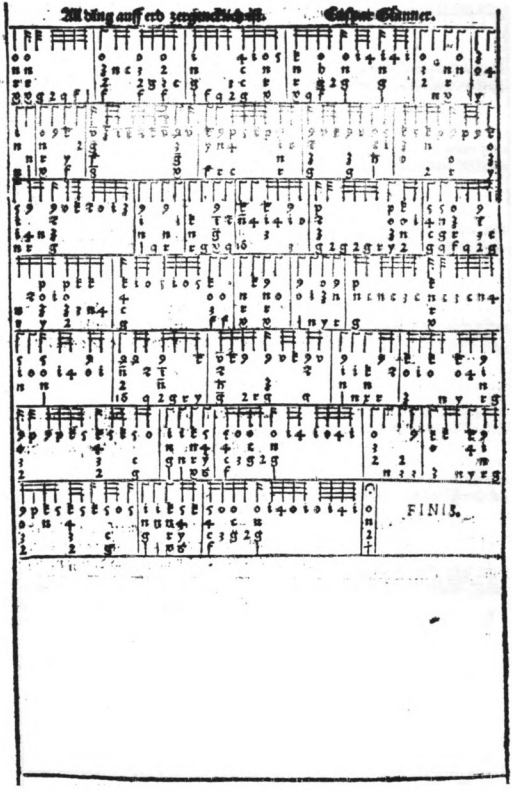
Daß ich waiß ſe in lezter not/ nergent hin ſonſt zufliehen./ Weder zu dir o Herre Gott/ thu mich mit gnaden ziehen. Auß tieffem quel/ auff das zumel/ dein wort in thue erhaben/ durch mich werd fort/ auch aller/ ort/ geſtirt durch deins Geiſts gaben.

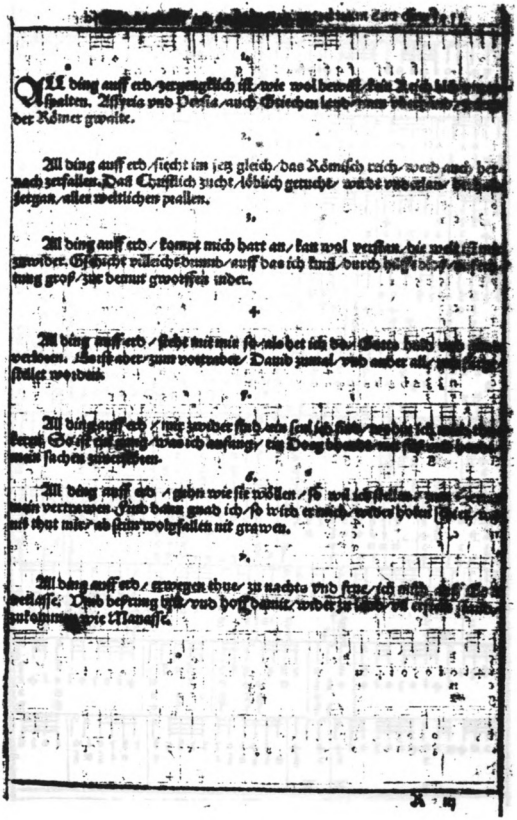
4.

Auff dir endtlich mein hoffnung ruhe/ doumb laß Herr bald erſcheinen./ Das mich erhalt deins wortes hu et/ vnd nit wie d welt wil meinen. Nach dir dir weiſt/ das mir dein Geiſt/ auß gnaden iſt gegeben/ dann ich die Prob/ dultig wie Job/ nit ſind in diſem leben.

5.

Des will ich Herr dir danckbar ſein/ mit allen meinen genoſſen./ Nach dir richten das leben mein/ ſampt kleinen vnd den groſſen. Wirſts gepreyſt/ vnd klar beweyſt/ das du allein kanſt helffen/ mit rechter maß/ ſich drauff verlaß/ all welt zu dir ſol geffen.


FINIS.



Alle ding auff erd/ jergengklich ist/ wie wol dennoch jhre Reich lang gewe-
ret haben. Assyria vnd Persia/ auch Griechen lande/ sind
der Römer gewalt.

Alle ding auff erd/ siecht im jetz gleich/ das Römisch reich/ werd auch dar-
nach zerfallen. Das Christlich zucht/ löblich gemehte/ wirdt vnd schon
setzgan/ aller weltlichen pracht.

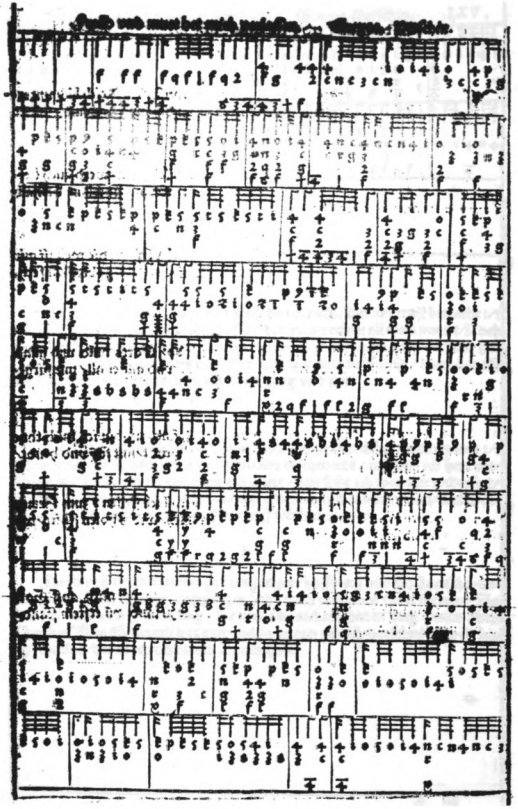
Alle ding auff erd/ kompt mich hart an/ kan wol verstan/ die welt ist
gewieder. Geschicht villeicht drumb/ auff das ich durch hülff Gottes/ mich
ding gros/ zur demut gewehnen vnder.

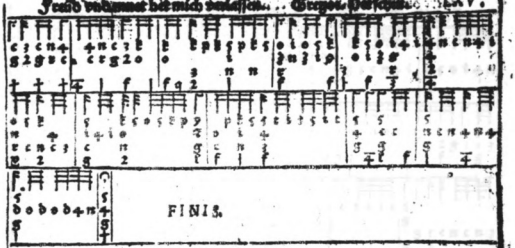
Alle ding auff erd/ sicht mit mir so/ wie der ich vor/ Gottes hand vnd
vertrawen. Aber ander/ zum vorwandel/ David zumal/ vnd ander alle/ wie
stillet werden.

Alle ding auff erd/ mir wieder sind/ wie sonst ich gehe/ wo ich hin/ alle
durch Gottes hülff vberwinde/ was ich anfange/ zu Gott ich mich
mein sachen zuschicken.

Alle ding auff erd/ gehen wie sie wöllen/ so wil ich stellen/ mein
mein vertrawen. Sind dann gnad ich/ so wird er mich/ wieder
ist thut mir/ ob seine wolgefallen mit grawen.

Alle ding auff erd/ erzeigen ehre/ zu nachts vnd tage/ ich mich
verlasse. Vnd bessrung thun/ vnd hoffnung/ wider zu leben/ vnd erfreuet
zukommen wie Manasse.





1.
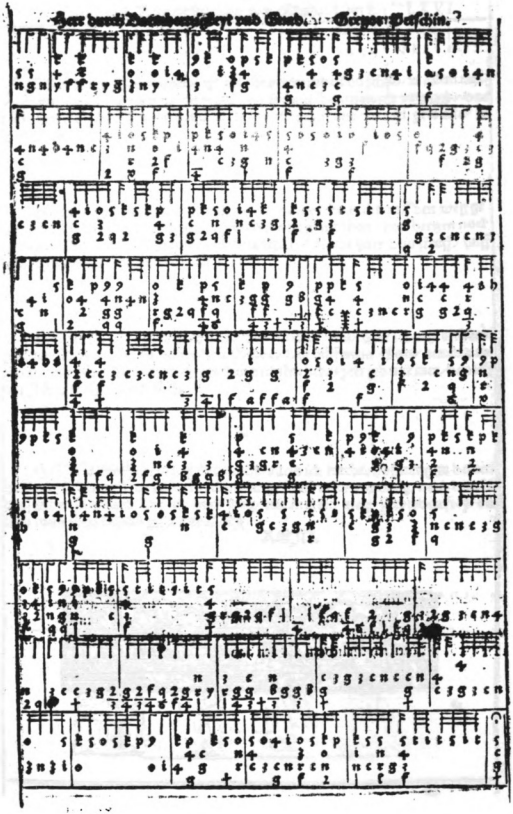
FReid vnd muet het mich verlaſſen/da ich mein ſünd mit ernſt betracht:/ Ob mich ſunſt all welt thet haſſen/ het auch verlorn all mein macht/ Noch wer es mir ein ſchlecht beſchwerd/ dieweil mich ye auf dieſer erde/ die ſünd het gſetzt in pein vnd leid/ weiß auch bei wölt kein andern beſcheid/ dann das ich die vilaube zwar/ vnd mich ergeb Gott gantz vnd gar.

2.

Freid vnd muet für leider dahin/ mit meiner ſtumbkeit wurd verlorn:/ Mein grechtigkeit ſitzt muet vnd ſinn/ mir beſchwerdt/ wiewol ich hets verſchworn/ Dann ich vil andern ward gelert/ nun ſpür ich was mir widerfert/ Drumb beſſers nicht dann abgelan/ auff erden ich nichts lichers han/ dan Gott allein dem ich vertraw/ vnd auff ſein hilff tröſtlichen baw.

3.

Freid vnd muet war mir gar vergangen/ hoffnung vnd troſt verſchwunden gar:/ Nun ich aber angefangen hab/ mich zuergeben Gott fürwar/ So ſind ich troſt vnd heyl on klag/ die welt mir nichts ſchaden mag/ mein lieber Chriſtus Jeſus iſt/ drumb mir auch nichts im tod gebeut/ der ſchedlich welt hon ich ſchaden ab/ dweil ich ein lieben Buelen hab.



HERR durch Barmhertzigkeit vñ Gnad wendest du ſchad/in allen mei-
nem leben:/ Dann all mein gut vnd thun ich hab gewalt vnd gab/ das
haſtu mir als gethon. Darumb danck ich dir/ daß gabeſt mir/ ſo viel gewalts/ in
Bayrn vnd Rhein/ auch in der PFALTZ.

2.

GOtt haß mich von Jugent her/ in deiner lehr tracht auff den weg ge-
weſen:/ Wiewol ich drauff geirret han/ habs doch nit than/ von hertzen noch
geflissen. Vnd verwirf mich dar/ das ich dein lehr laß/ förcht hart dein ſtraff/ hilff
das ich bleyb ein Chriſtlich GRAFF.

3.

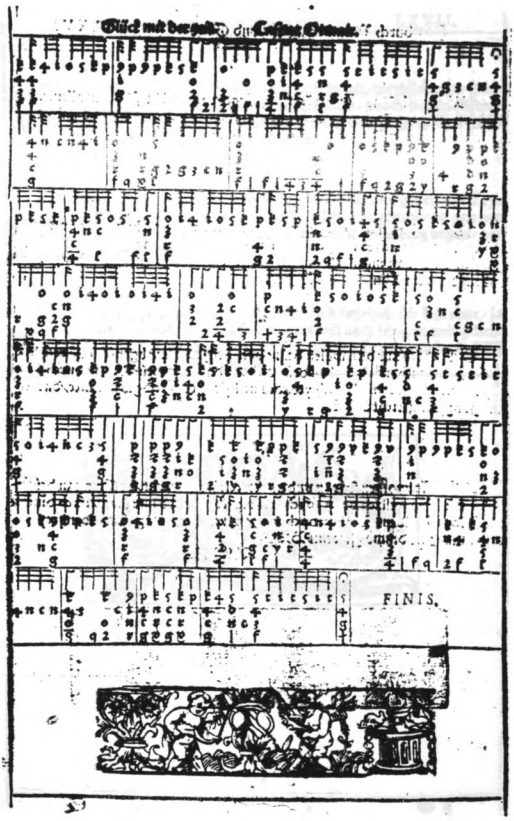
O That ich nur den willen dein/ von hertzen rein/ biget ich auf rechtem
grunde:/ Das ich möcht halten dein Gebot/ das hilff mein Gott/ durch dein
genad vnd güte: Dann ich mich yeds/ dies nechſten ſich/ Herr gib mir mer/ das ich
im Jüngſten gericht beſtE.

4.

HERR morgen ſtets tag vnd nacht/ eins ich tracht/ hoffnung zu dienen
volbrent: Was will ich dann ſorche pfleng/ ſonſt ward mir bang/ mich drucken
den ſünden ſchulden: Die ich doch mag/ mit nichten mag/ je werden frey/ on
dich mein Herr denn gnad gstee mir BEY.

AMEN.

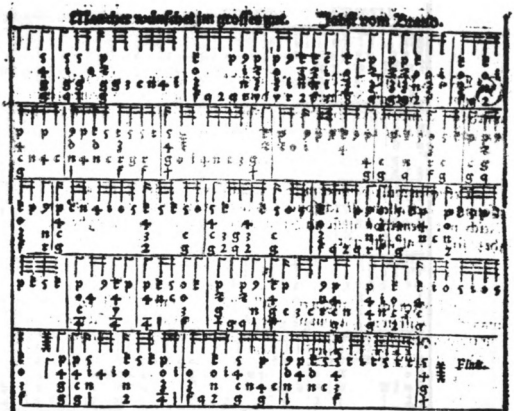



FINIS.

GLÜCK MIT DER ZEYT wendt dich zu mir/ vergich dich/ dich gelangen hertzlich bitt/ und rath/ dem hertzen mein/ durch deinen schein/ wirdt ich bekandt/ merck ich zuhand/ alsbald sie mich/ [illegible] wie schon man/ im hertzen nit vergessen kan.

Vergessen will ich nimer meer/ ihr zucht und ehr/ ist wol geziert/ ihr Leyb gezyrt/ mit allen lust/ ich spych das sunst/ mit lieb ihrs gleichs/ im gantzen Reich/ mit allem thon/ ist sie gar Kron/ der ehren werdt/ mein hertz begert/ bey ihr zu sein/ für all auff erdt.

Auf hertzen ich verlangen trag/ all stundt/ und tag/ hab ich beger ihne/ so was ich thue/ ist sie im spil/ nur was sie will/ das will auch ich/ gantz willigklich/ mit trewen gern/ sie from dich gewern/ on widerstreb/ sie gibt mir stund/ das wir zusam/ glück MIT DER ZEYT



h.

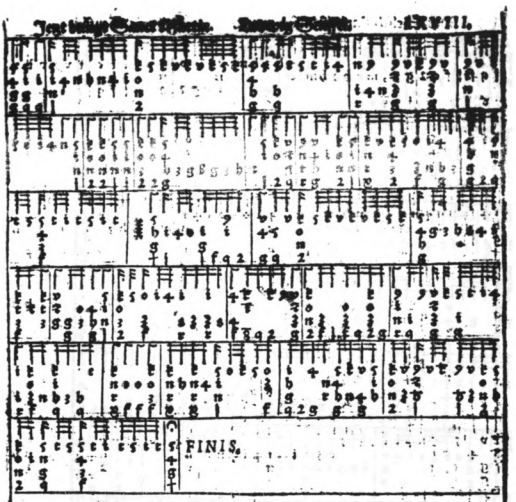
MAncher wünſchet im groſſes gut/vnd mag nit gſettiget werden:/: Philoſoph: ey in jrem muet/achten weisheit auff erden:/: Vnder allen gab/ ein ander mag/ in ſeinem ſinn gedencken/ het ich vil kunſt/ ich hiengt vil gunſt/ vnd guet das ich möcht ſchencken.

a.

RJcht ich mein dancken ſchicklich auß/ ſo ſtuend ichs alls bey einer:/: Liebliche kunſt weisheit vonan/ in einen weicht ſy kamer/ von edler art/ gſund ohne zart/ iſt ſie vor allen weibē/ darumb ich gehe/ auff erd nit mehr/ dann zwey bey jr bleibē.

b.

Ach ſoll ich von dir ſcheiden bald/ mein hertz wird mir zerſprechen:/: Purpher ich ſenfftter in eim wald/ vnd mag mit warheit ſpiechen/ gröſſer ellendt/ ich nie erkent/ dieweil ich leb auff erden/ doch widerfart/ mich jetz bewart/ das ich nit mag verderben.



1.

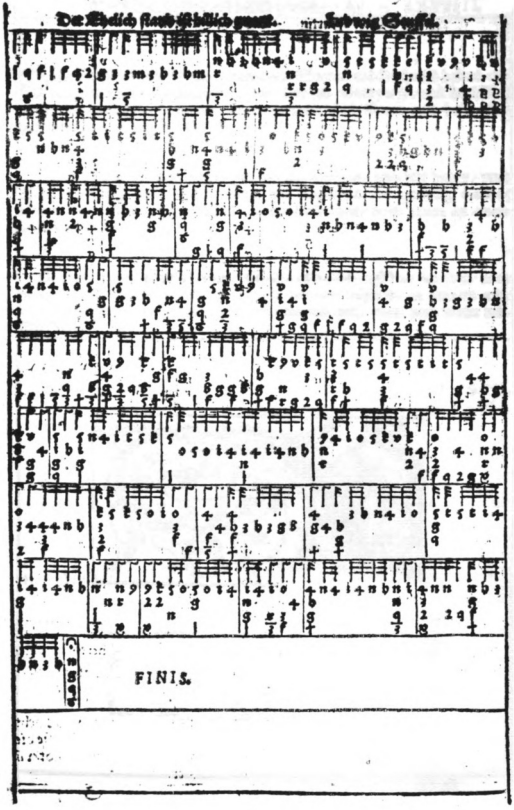
JEtzt bringt Sanct Martin geſellſchafft vil/ mit tantzen vñ mit ſeytten ſpil/ Der liebſten zu hofieren:/: Ich ſprich das ſolchs ſey auch mein will/ ſwölich zu ſein in gheim vñ ſtill/ daß ſie iſt die kan zieren/ den Reyen für ander in zucht/ deß halb billich der edlen frucht/ ich geneigt bin zu hofieren.

2.

In kurtz darnach in einem Sal/ ſach ich die zart/ het ich die wol/ ſie würde den preiß erlangen:/: Deshalb ich ſag/ ſie mir gefelt/ jr weiß vñ bart iſt wolgeſtelt/ ſie kan in ehren prangen/ das S. laſt ſich da ſchawen wol/ derhalb ich jr vertrawen ſoll/ ich hab nach jr verlangen.

3.

Gieng als wol hin nur ſcheiden macht/ mir ſehnen groß bey tag vnd nacht gedenck allein der zarten:/: Jr tugent hat ein ſundern pracht/ darumb ich ſie die liebſte acht/ hoff wöll noch wol erwarten/ Jr widerſart mich ſehr erfreüdt/ vñ bringt herwider als mein leid/ hoff noch ich wölle erwarten. ꝛc:


FINIS.

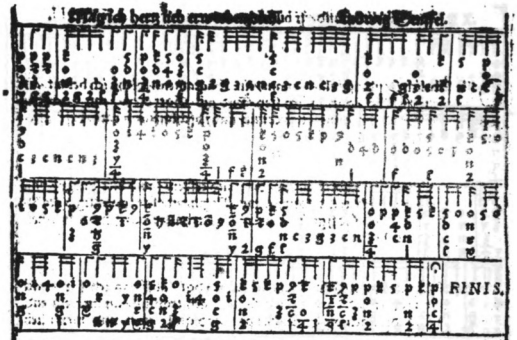
Dir Ehelich ſtand/ iſt billich gnant/ ein Sacrament/ ſchon ich lebens/ das
ſeuſts meine Ehe/ darauff ich ſtieh/ vnd gib Gott preyß/ mit
oleyß/ von hertz vnd gir/ darumb das er mir/ noch beſchloſſenem noch be-
hart/ mein holdſeligs JACOBE.

Des halben ich/ von hertzen gir/ der gnad erfrew/ vnd bitt dabey/ vnd
glück vnd Sieg/ gleich recht forung/ gut Regiment/ ſein gnaddig hendt/
beſchütz meine Kind/ all Hoffgeſind/ auch Vnderthon/ doch zuuor an mein
holdſeligs JACOBE.

Der vnſers glaz/ gnedig bewar/ mich hie vnd dort/ auff das ich fort/ nach
deiner lehr/ mit forcht vnd ehr/ lebe ſittlich/ darnach tröſtlich/ an meinem end/
dein Engel ſind/ der bhelt die Seel/ vor pein vnd qual/ mein vnd meiner lieb-
ſten JACOBE.

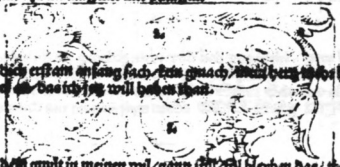






I.

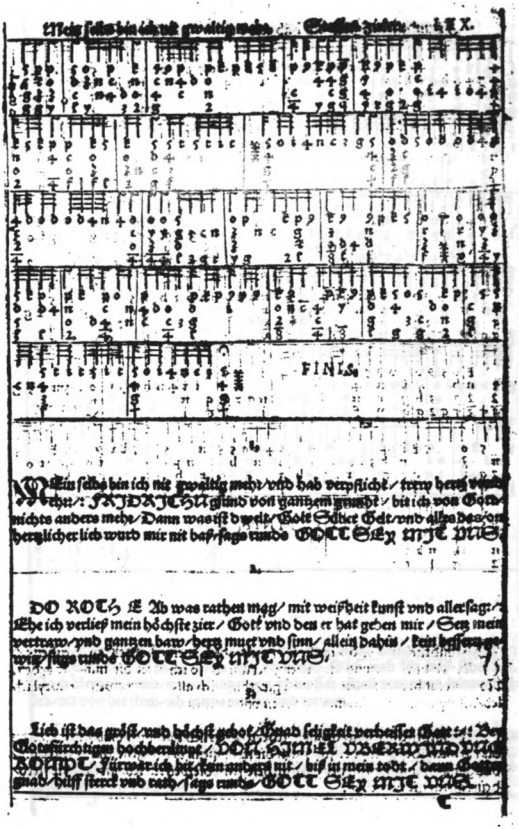
MAG ich herꝛ lieb erwehlt dich/ſo ſpuich es darff nit wort/ſo hat ein ort/ verlangen/ etwa nit lang mit mir prangen.

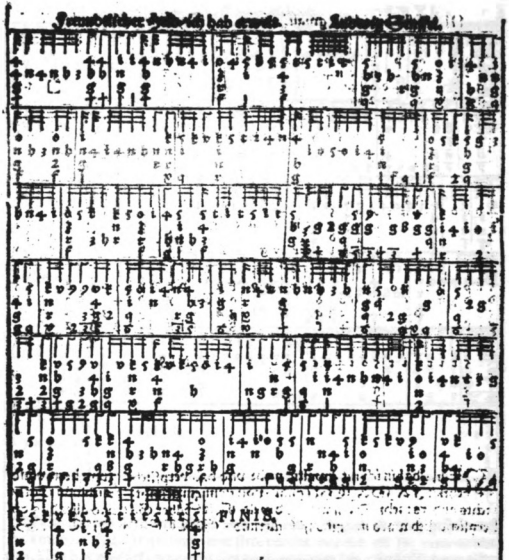


DA ich dich erſtam anfang ſach/ dein gmach/ mein herꝛ in dir bet/ biß ich mein bett/ legt ab das ich jetz will haben thon.



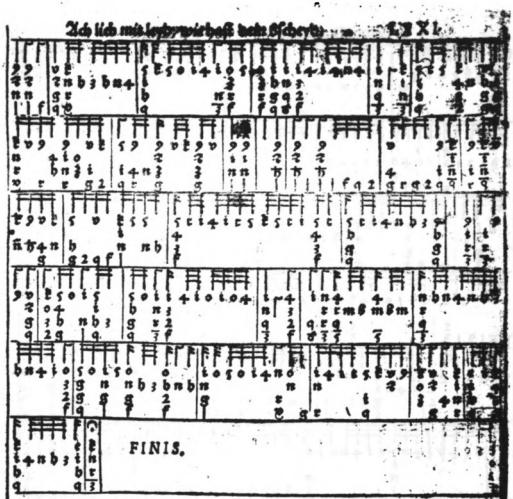
LETZ ſetz dein gmüt in meinen wil/ gantz ſtill/ dich hochen das/ thue klafferen haß/ verachten/ vnd mein lich recht betrachten.


FINIS.



Freundlicher Held / ich hab erwelt / dein mein hertzen zu stemmen / Durch dich all stund / mein hertz verwund / so ich von dir muß scheyden. Doch bleybt bey mir / meins hertzen gir / thuet sich allzeit vernewen / dieweyl ich leb / nit von dir streb / ich meins in ehm vnd trewen.

Freundlichen hertz / on allen schertz / hast mir dein trew nach vmfangen / zu dir ich mich / desgleich versich / nach dir steht mein verlangen. Mag rechter gir / vnd gnad da mir / mein hertz hastu besessen / dieweyl ich leb / nit von dir streb / dein trew ich nit vergessen.



1.

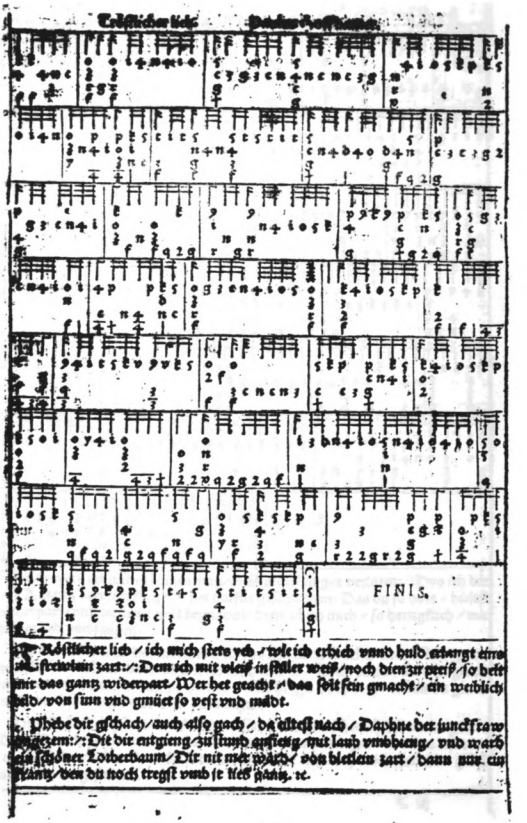
QCh lich mit leyd / wie haſt dein beſcheyd / kleglich in kürtz geſtelt an mich: / Ich het gemeint / wer ſtets vereint / das lieb mit ſol verwandlen ſich. Nun hat vnglück / gepeuncht ſein dück / genoſſen hin / dein ſtil darumb betrübt iſt hart / mich rewet die zart / weyblicher art / die faſt ſchön jung / lieblich vnd frumb.

2.

Ellend du haſt / mich ſtreng gefaſt / in ſehnen vnd verlangen groß: / Das mein frewd / zu rucke leyt / vnd ſteh on allen troſt gantz bloß. Was klag ich an / verweiſt man / wais nit wellend / ellend / ich bleib jetz wo ich wöll / iſt dem gefell / ſtets mein geſell / die faſt ſchön jung / lieblich vnd frumb.

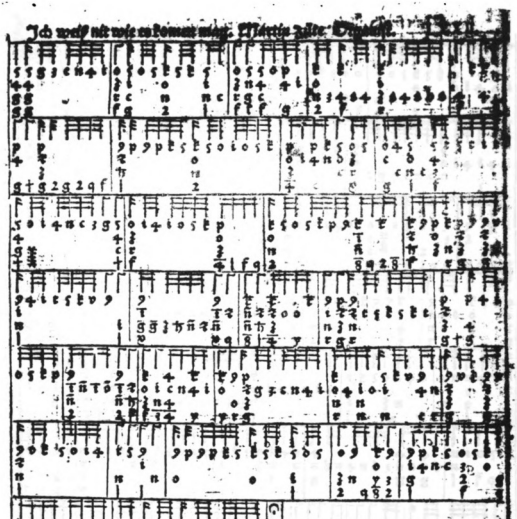
3.

Sendliches layd / iſt jetz mein wayd / entpfremdet iſt mir meins hertzen luſt: Was hilfft mich das / ich bey jhr wer / vnd ſol nun ſein all frewd vnd gut. Gar ſchmertzlich / muß leyden ich / betrübter man / ich kan / nit vnd nyemer zu frewd / keine troſt mich geyd / ſeyt das ich meyd / die faſt ſchön jung / lieblich vnd frumb.



Röſtlicher lieb / ich mich ſtets yeh / wyle ich erkieh vnnd huld erlangt etwa
ſtreitbar zart: / Dem ich mit vleiß in ſtiller weiß / noch dienſt geiß / ſo helt
mir das gantz widerpart / Wer het geacht / das ſölt ſein gmacht / ein weiblich
held / von ſinn vnd gmüet ſo veſt vnd maidt.

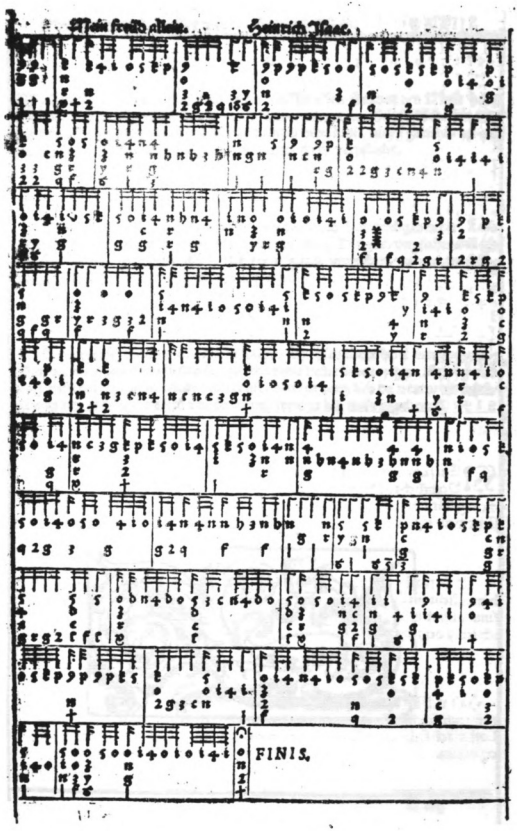
Phebe dir gſchach / auch alſo gach / da dir eilt nach / Daphne der junckfraw
nengesem: / Die dir entgieng / zu ſtund gſtieng / mit laub vmbhieng / vnd wurd
ein ſchöner Lorberbaum / Dir nit mer wurd / von dietlein zart / dann nur ein
krantz / den du noch treyſt vnd je hieß ſchaiß. ꝛc.



Ich weiß nit wie es komen mag / mein dienſt iſt gar verloren: / Das ich dir J. gantz hertzlich klag / ich het darfür geſchworen / Das du ſo hart / hieltſt widerpart / vnd mich nit wilt begnaden / dieweil ich mich / ſo hertiglich / mit deiner lieb vmbfangen.

Es thuet mir wee / darzue auch ant / das dus nit wilt erkennen: / Mein trewe dienſt ſein vnerkant / darumb wil ich mich lenden / Allein zu dir / liebe J. gleub mir / vnd nimbs ein wenig zu hertzen / was hülffs doch dich / wann du gleich mich / brechſt in mehr laid vnd ſchmertzen.

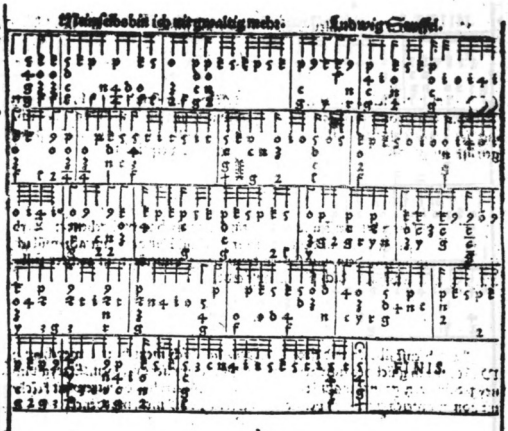
Dein freüntlich gſtalt / weiß berd vñ ſit / zwingt mich nach dir verlangen: / Du haſt mich ye / vermain ich hie / mit deiner lieb vmbfangen / Das du biſt die / ich mir ſie hie / hab außerwölt für alle / in deiner lieb / ich mich ſtets ſich / gilt woll das dir gefalle. ꝛc.


FINIS.

MEin freud allein in aller welt/mein troſt in allen ſtunden/ mein hertz hat ſich zu dir geſellt mit lieb vnd trew verbunden. Darumb ich/ bit dich/ mit liebes krafft/ ſchwerlich behafft zu deinem dienſt mit vleyß gericht/ ob mir gen liſt/ der gentzlich iſt/ mein hertz mit rechter trew verpflicht.

Einiger ſchatz du weiſt wie hart/ dein lieb mich hat vmbgeben/ Leyd ehr vnd gut ſey vngeſpart/ in deinem dienſt zu leben. Die gar/ vngefahr will ich ſtett ſein/ vnd bleyben dein/ mit ſtetter trew gantz vnverkert/ in rechter ſtet ewigkeit will lieb haben dich/ für all auff erdt.

Lang dienſt ſihe an vnd groſſen vleyß/ laß dich mein hort erbarmen. Was dir noch glück des ſtatt beweyſ/ thu mit deim liebe erzeigen. Leyd vnd weyg/ dein hertz gegn mir/ auß rechter gir/ bit ich hertz lieb du wöllſt mir halten/ mit vns mir weich/ mein lieb vergleich/ mit trewen bis mir eingedenck.



1.
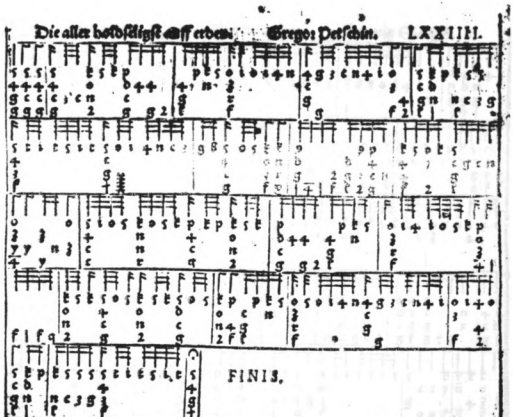
MEin ſelbs bin ich nit gwaltig mehr/ allein ich deine gnad hoffnung lebt:/ Verpflicht iſt dir mein hertz on ſchmertz/ dein vngfel mag mich trebē ab/ mein gmüt von dir/ dieweil ich ſpür/ die trewe dein/ geh wie es geh will ich ſtehe dein eigen ſein.

2.

Dein troſt mir freüd vnd hoffnung geit/ vnd nimbt von mir als trawren hin:/ Acht nit ob man vns darumb neide/ du haſt mein gmüt hertz muet vnnd ſinn/ drumb mich regier/ vnd nit verſtür den. Dieweil dein/ geh wie es geh/ will ich ſteht dein eigen ſein.

3.

Halt veſt dir mein holdſeligs bild/ laß dich keinen weg verfüren nit:/ Bleib gegn mir ſtets freündtlich vnd mild/ von dir ich gehr kein ander bit/ Dann ich hoff glück ſich in vns ſchick/ vergiß mein nit/ geh wie es geh/ will ich ſteht dein eigen ſein.



1.

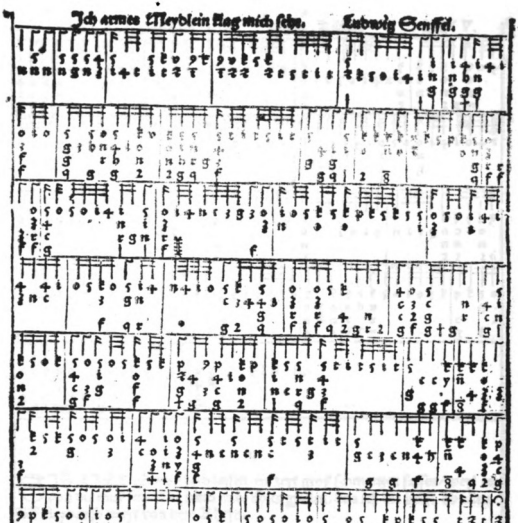
DJe aller holdſeligſt auff erden/die ich noch nie geſach:/ Mit jhrer zucht vnd geberden/die wartheit ich doch ſag. Es lebt nit jhres geleiche/in aller diſer welt/im gantzen Römſchen Reiche/mir keine baß gefelt.

2.

Sie hat zwey braune euglein/darzu ein roten mund:/ Mein hertz hat ſie gefangen/gfangen zu aller ſtund. Mein leib vnd auch mein leben/ſteht alo in jrer gwalt/mein trew haß ich jhr geben/ſie iſt mein auffenthalt.

3.

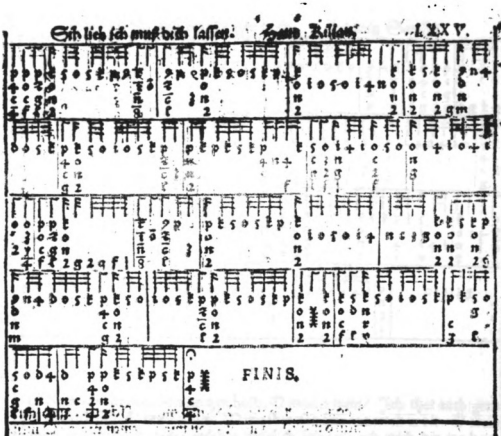
Jch wolt ich gern wiſſen/wer ſie mit tadlen kündt:/ Wer ſchon mit neyd geſtifften/ob man an jhr wol findt. In aller jrer gſtalt/mit der wortheit kan niemandts reden/er thete jr dann gewalt.



Ich armes Meydlein klag mich ſehr/ wie will mir nun geſchehen:/: Dag ich den aller liebſten mein/ ſo lang nit hab geſehen. Der mir vil weyſ vnd zeyt vertreybt/ ſonſt keint auff diſer erden/ wann ich gedenck wie es im gehe/ mein hertz in groſſen trawren ſtehe/ ich kan nit frölich werden.

Ach reicher Gott gib im das glück/ wo er reyt in dem Lande:/: Bewar im ſein geraden leyb/ vor leyd vnd auch vor ſchande. Das will ich im̃er dancken Gott/ allzeyt vnd alle ſtunden/ wann ich gedenck wie es ihm geht/ mein hertz in groſſen trawren ſtehe/ kein lieber ſoll mir werden.

Er zog mit meim willen dahin/ Er het mein hertz für ergen:/: Vil guts ich mich zu im verſich/ trew dienſt will ihm erzeygen. Kein falſchheyt er an mir erkand/ an meinem gantzen leybe/ noch iſt der Knab ſo wol gemuet/ nem mit für/ in des Keyſers gut/ vergiß mein nit in trewen.



1.

SICH LIEB ich muß dich laſſen/ ein weyt groß ſchmertzen faſſen/ weyl ich von dir muß ſein. Wie kund mirs übler gfallen/ das ich die liebſt ob allen/ ſölt meyden ſo weyt von dem Rheyn.

2.
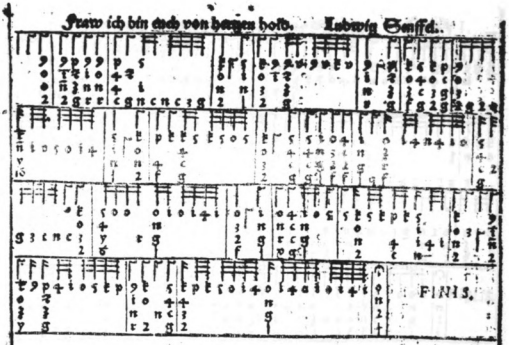
DIE TREW ICH offt bedencke/ mein hertz in trawren ſencke/ wann ich es wol betracht. Mich frewt ſonſt nichts auff erden/ wann ſie mir nit ſolt werden/ mein hertz vergienge in onmacht.

3.

SCHWARTZ euglein mich erſtrewden/ wann ich ſie ſehe bey zeyten/ doch ALTE LIEB ROST NIT. Des tröſt mich in meim ſchmertzen/ ſich denck an mich im hertzen/ wie dann von mir beſchicht alle tritt.

ALTE LIEB ROST NIT.

Dietrich Schwartz von Haſſlbach.



1.

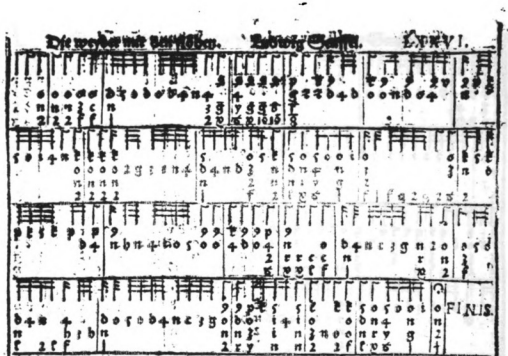
FRaw ich bin euch von hertzen hold/O mein o mein/ Ich thet auch gern was ich ſolt/O mein o mein. Wann ſhs von mir annemen wölt/O mein o mein/bin ich doch dein/ möchts müglich ſein/ ich geb mich dir ins hertz hinein.

2.

Fraw mir gfelt wöl ewer weiß vnd gerd/O mein o mein/ So ich erwo let hie auff erd/O mein o mein. Waß hertz vnd gmüt ſich zu euch kert/O mein o mein/bin ich doch dein/ möchts müglich ſein/ ich geb mich dir ins hertz hinein.

3.

Fraw ich verhoff in kurtzer zeyt/O mein o mein/ Ich werd von euch ge ſetzt in freud/O mein o mein/dann ich keins wegs mehr lenger peyt/ O mein o mein/bin ich doch dein/ möchts müglich ſein/ ich geb mich dir ins hertz hinein.



1.

DJe weyber mit den flöhen/die habẽ ein ſtetten krieg:/: Sie geben gern auf leben/vnd das manns all erſchlag. Vnd lieſſ jhr kein entrinnen/ das wer der weyber rath/ ſo hettens fried beym ſpinnen/vnd in der kuchen gmach.

2.

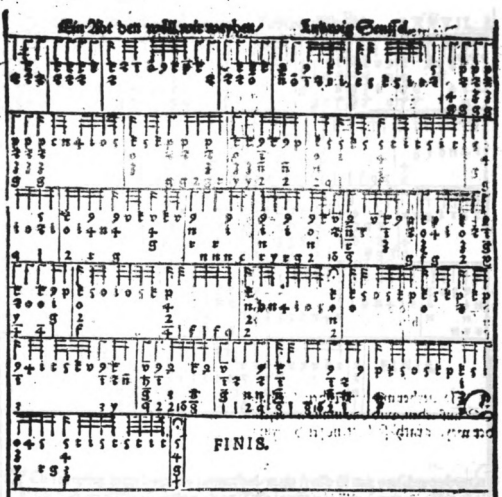
Der krieg hebt an am morgen/vnd wert biß in die nacht:/: Die weyber thun nit ſorgen/vnd heben an ein ſchlacht. Vnd ſo die flöh lacht ſecht ane werff jens von jn das gwand/im ſtreyt ſie nackent ſtane/weil ſie zu fechten hand.

3.

Vnd het ich allweg bare/ein Gulden in der hand:/: Als offt die weyber faren/nach flöhen vnters gwand. Ich wird ein teicher Knabe/ het ein töſſtlichen zol/der Gulden wolt ich haben/gar bald ein truhen vol.

4.

Der Bapſt der kan nit bannen/die flöh ſo vngeheuer:/: Sein Brieff mögẽ nit langen/wider der flöh feſtẽwr Bant er die flöh ſo böſe/das ſie fried hie recht/ſo wird er noch geiſt laſen/von dem weyblichen gſchlecht.



1.

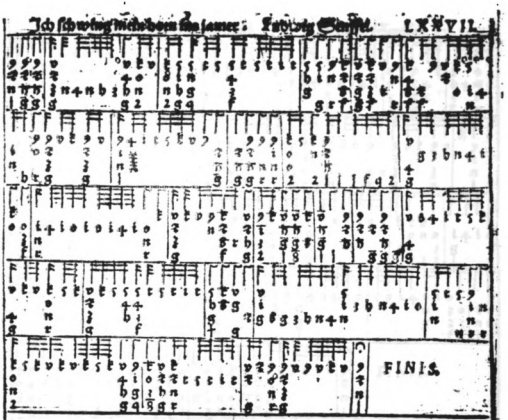
EIn Abt den wöll wir weyhen/ iſt auß der maſſen gut :/: Ein Cloſter wöll wir bawen/ jugt ſo in groſſer armut. Darinne wont mancher Bruder on Gar gute/ vnſer Orden regiert in aller diſer welt.

2.

Vnd wolt jhr Herrn wiſſen/ wie vnſer Orden ſey gſtalt :/: Vnd wer in vnſern Orden will/ das er kein pfenning thalt. Vnd allzeyt ſol er nackend dar-zu parfuß gan/ rath zu was ſol der Bruder für ein Gugel han.

3.

Ein Narrenkapp die zimbt jm wol/ das iſt ſein Gugel ſein/ Zerriſſne Kleyder ſtehn jm wol. dardurch ſein ehr erſcheint. Schmarotzen Betten thut vns armen Bubern wol/ trachten nur das wir tag vnd nacht ſtets werden vol.



1.

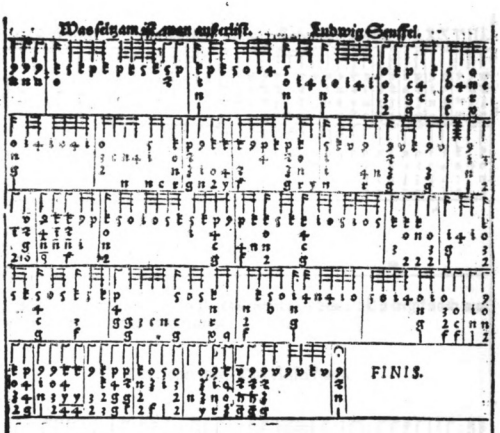
Ich ſchwing mich dem jamerthal / mein freud iſt mir verſchwunden gar: / Ich hab gros unfall / das Wild lauffet vor den Hunden / klein oder groß / Thu ein dieſen ſtich / der ich gar erkolen / der ſich von mir als ich es nie gemeint / agen iſt verirret.

2.

Farhin gewild in waldes luſt / ich wil dich nimmer ſchrecken: / Jagen deine ſchnee weiſſe bruſt / ein ander muß dich wecken / Mit Jägers gſchrey und hundes biß / das du keim magſt entrinnen / hilf dich in dein mein Thierle gut / mit leyd ſcheid ich von hinnen.

3.

Kein hoch gewild ich ſahen kan / das muß ich offt entgelten: / Noch halt ich ſtet auff jägers han / wiewol mir gfelt kompt ſelten / Mag mir nit gfallen ein hoch gwild ſchon / ſo laß ich mich benügen / an Haſen fleiſch / wil mich weiß / das mag mich nit betriegen.



1.

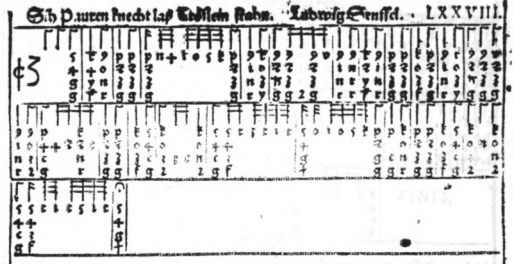
Was ſeltzam iſt man auſſerliſt/ etwa von wunders wegen/ Darumb will ich ſo wunderlich/ der lieben Baſelſchafft pflegen. Mir klebt ein weyb/ wolgeſtalt von leyb/ ihr haupt iſt hübſch geſchwollen/ [illegible] Reſchhorn/ ihr Maul iſt gfar wie paris da hat ſie vollen/ ich ſach kein hübſcher trollen.

2.

Ihr augen ſtond wies Nachbauren hund/ vnd iſt weiß in dz ecken/ Ihr leffzen rot als wer ſie todt/ ihr gelbe zenleth plecken. Vnd ſchmiert das mauſ/ wie ein Schiffgaul/ der Göder thut ihr krachen/ am hals hats gſchoß/ ſeind Kürbis groß/ da ſech ein höfflich ſachen/ von hoblen vnd von lachen.

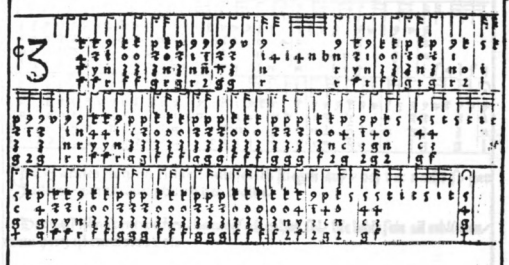
3.

Ein zottent har/ ihr euglein klar/ die Stimmen auf den runtzlen:/ Wie gloſchen kol/ iſt zweiſt hübſch hol/ gleich/ wie ein höfſche pintzen. Ihr ſchlotteren dwang/ vnd nolt im gang/ lang buckten wol geſchaffen/ vnd Döffiſch pfeifen/ ſein lachens werd/ manch auch eins alten Affen/ an ihr iſt nichts zuſtraffen.



SIh Payren knecht laß tréſle ſtan / ſie ſein nit dein: / Du tregſt noch wol ein Neſſelkraut zum krentzlein.

Der Ander thail. Das Neſſel kraut.



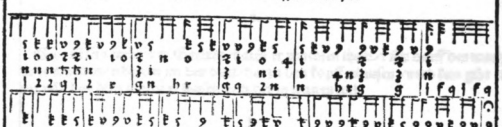
Das Neſſelkraut iſt pitter vnd ſaur vñ prennet mich: / verlosen hab ich mein ſtandertets kauſerlets muſerlets Suſſel pauns Meydlein das rewet mich.

Der dritte thail. Es rewet mich ſehr.



Es rechet mich ſehr / vnd thut mir in meinem hertzen weh. Geſegne dich Gott du ſtaudterleto / ſchmaudterleto / kuſterleto / muſterleto / ſtiffel Graus Meydlein gſich dich nimmer mehr.

Ich armes keützlein kleine. Steffan Mahu.

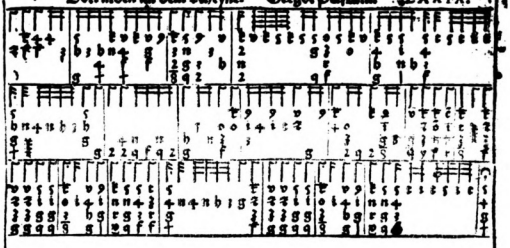


Ich armes keützlein kleine / heüt ſo ich fliegen auß / bey der nacht ſo gar alleine / gantz traurig durch den walde.

Der naſt iſt mir entwichen / darauff ich ruhen ſol / die lable ſein all erblichen / mein hertz iſt trawrens vol.

Mocht ich des als vergeſſen / wer ich vil trawrens ab / ſtette lich iſt hoch gemeſſen / ich kan oder laß nit ab.

Ade ich mueß mich ſcheiden / ade ich ſahe dahin / vnd brecht mir einer meins feines lieb / ich blib noch lenger hie.



1.

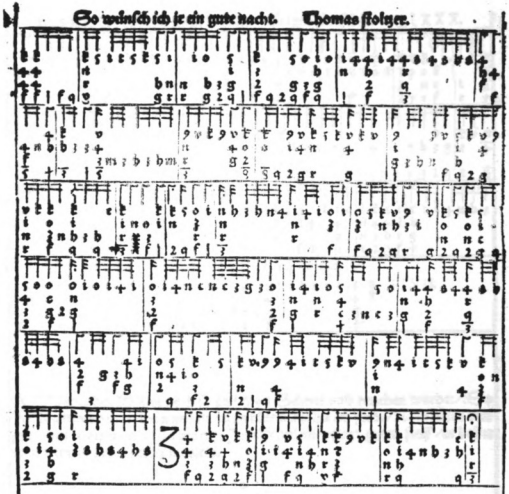
Dort nidden an dem Rheyne/da iſt ein Berg bekandt/: Der tregt den gueten weine/ Fürſtenberger genant. Sein krafft iſt hoch zuloben/ die er beweiſen kan/ wer jn zu faſt wil toben/ den greifft er buckiſch an.

2.

Groe iſt ſein farb vom Garten/ darin er wachſen thut/: Er darff des manigwol warten/ erbuwen jm den huet/ darzu den kopff erleuſen/ vnd kein gibt er mit vil/ das hirn macht er ſauſen dem der jn truzen wil.

3.

Gar gfell iſt er mit allen/ ſo man jn trinckt mit luſt/: Kein jeden zu gefallen ſtreckt jm ſein hertz vnd bruſt/ ſein Nam iſt weit zu loben/ wo er nur wirdt erkant/ leit mit vnden vnd oben/ darnach ſichs weiter wendt.



1.

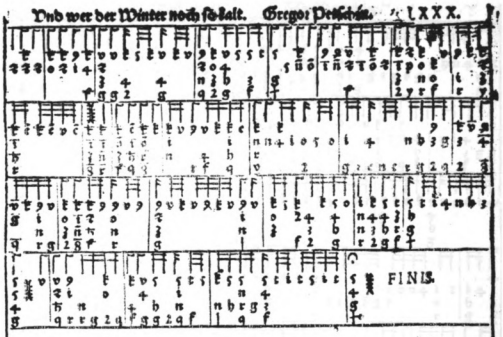
SO wünſch ich jr ein gute nacht/zu hundert tauſent ſtunden :/: Wann ich jr lieb erſt recht betracht/iſt mir mein leidt verſch wundē/wañ ich ſie ſich/erfreüdt ſie mich/ſie hat mein hertz beſeſſen/darumb ich jr in jrem hertzen/bünn vnd kan jr nit vergeſſen.

2.

In rechter trew iſt ſie mir lieb/der ich mein hertz hab geben :/: Zu dienen jr ich mich ſtets yeb/dieweil ich hab das leben/Wañ ſie hat mich/ſo gar lieblich/mit jrer zucht gefangen/keins menſchen freüd mir hoffnung geyt/nach der ich mich thue verlangen.

3.

On allen falſch wil ich doch jr/biß an meins lebens ende :/: Gegen der allerlieſſten mein/von der ich mich nit wende/Mit ſeüfftzen klag/ſie nacht vñ tag/mein hertz nach jr thuet krencken/des gleich auch ich/hoff ſie wirt mich/in jr trew hertz lieblich ſencken.



1.

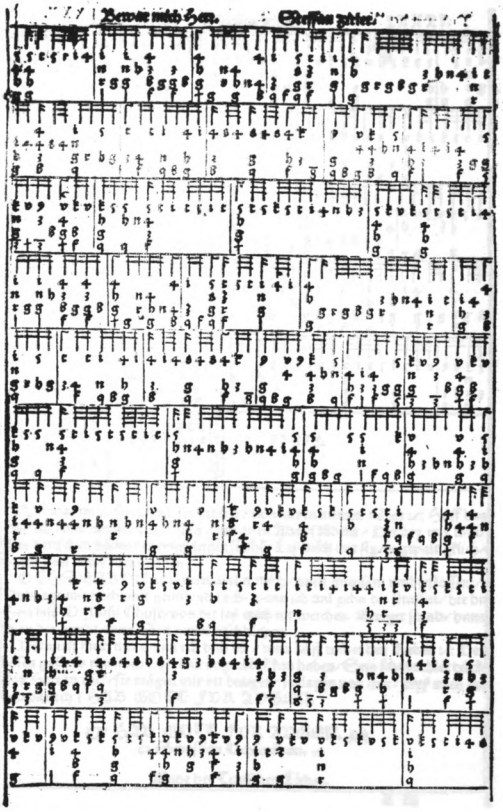
VNd wer der Winter noch ſo kalt/von Schnee vnd rauchen winden/Sy
bhalten doch je ſchön geſtalt/mein blümlein die ich finde/Noch friſch vnd
gut/den wolgemut/das Edeliſt Junckfrewlein/pflegt guten fleiß/in beſſer
weiſe/mein liebes zucker meulein.

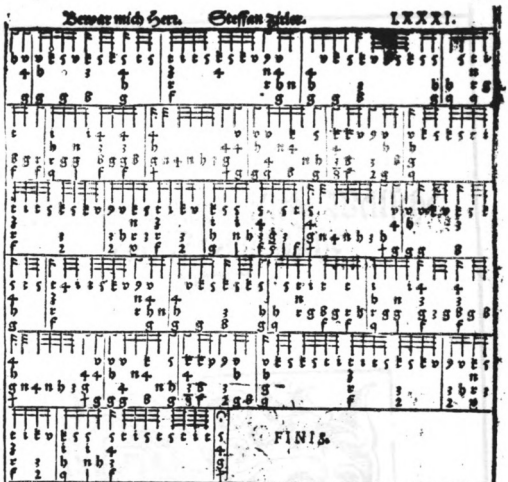
2.

Ach holder buel vergiß mein nit/ye lenger ye lieber warte/Der ſchönen
Röslein dann damit/ziert man die krentzlein zarte. Darumb man ſingt/hofiert
vnd ſpringt/vnd hat das heimlich leiden/die blümlein all/halten zumal/mein
hertz in hohen freuden.

3.

O dencken blümlein hab gut acht/auff das dir im Appriellen/Klein angen
tröſt bleib grün vnd gſchlacht/ohne allen vnmuet ſtillen/So hab mich lieb/in
ſtetter yeb/biß thumbt des Meyens blüet/das wollen wir ſein/beim thellen
wein/frölich vnd wolgemuet.


Bewar mich Herr.
Christus gebot.



BEwar mich Herr/vnd ſey nit fern/von mir in meinen nöten ꝛc: Hilff das ich thün/mit hertz vnd ſinn/den alten Adam tödten/Der bey mir will ſtets herrſchen vñ mit manigfeltigen ſünd. Laß mich mit ſig/jn gwaltiglich durch dein wort vberwinden.

OCHSENTAVLich/vermaint er mich/gantz grauſam vmbzeſtoſſen: Vnd jagt mir nach/mit grim vnd rach/wann ich wil gehn die ſtraſſen/die dir Herr biſt/O Jheſu Chriſt/von dir laß mich nit weichen/Ewiger ſtund/dann than der hundt/mein Seel nimer erſchleichen.

Verwirff mich nit/wann ich dich bit/vmb hilff wider den Raben ꝛc: Der böſen gaſt/ſo thu noch raſt/kein augenblick kan haben/Sein ſchmeichler dück/ſtoß Herr zu rück/ſie mögen mir nit dungen/ſchlag jn von mir/reyß mich zu dir/das ich (HAB GOTT FVR AVGEN.

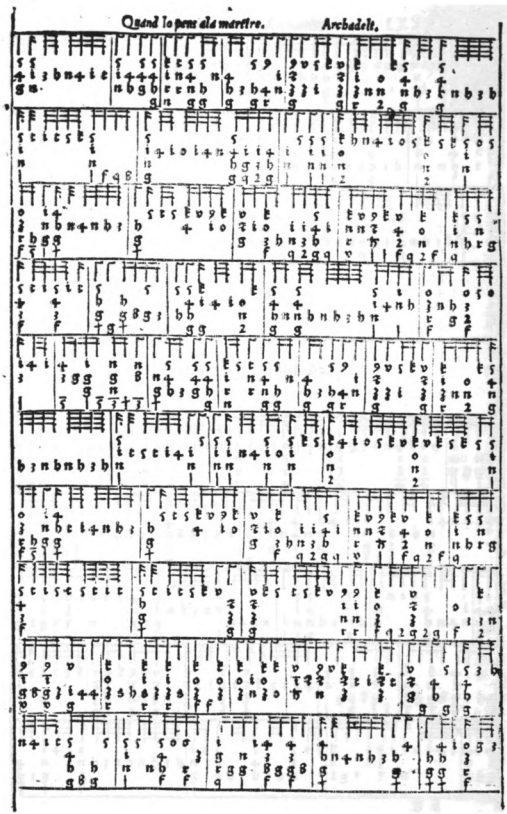
HAB GOTT FVR AVGEN. M
Sebaſtian Ochſenkhun.

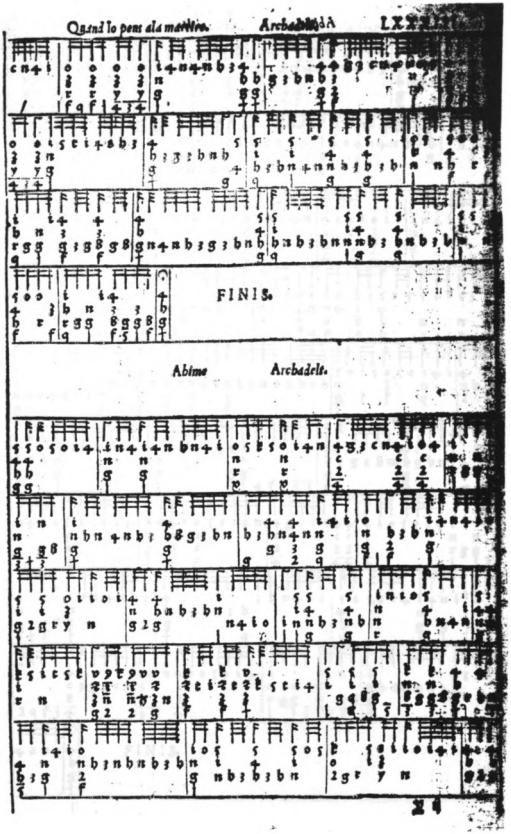
Ende der Teutſchen Lieder.

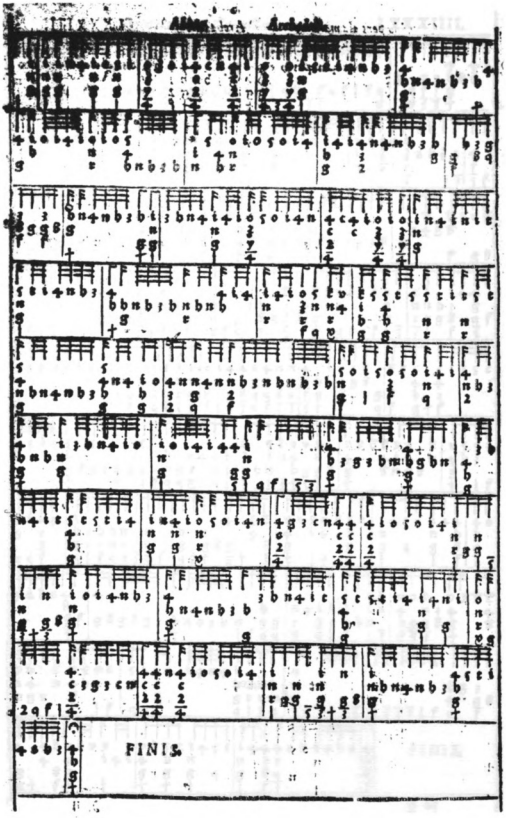
Volgen hernach etliche Welſche vnd Frantzöſiſche Lieder.

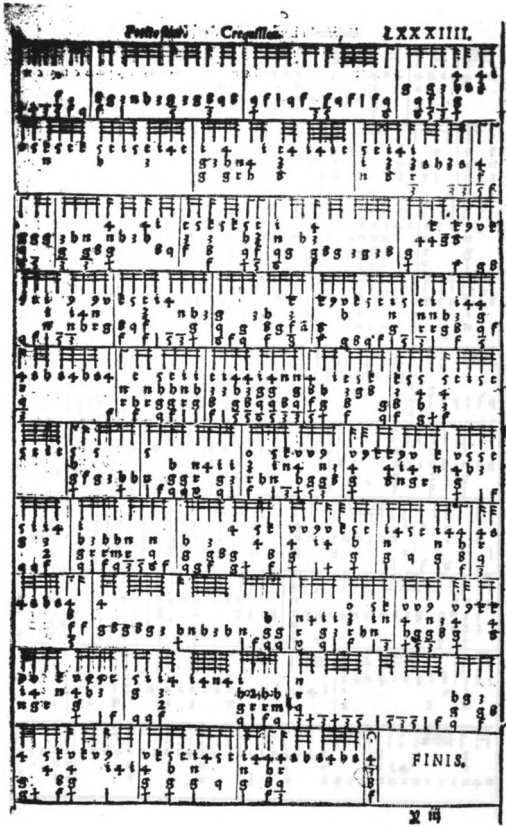


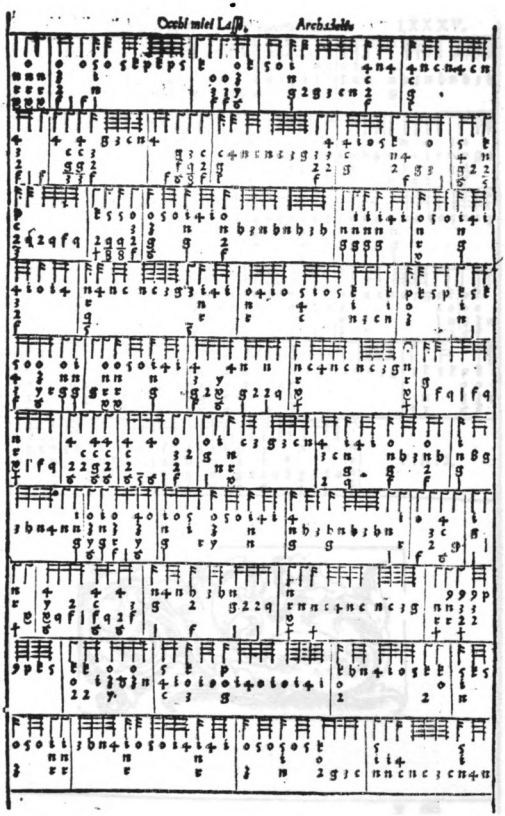



Quand la peine ala martire.
Archadelt.


Quand lo pens ala martire.
Archadelt.
FINIS.
Abime
Archadelt.

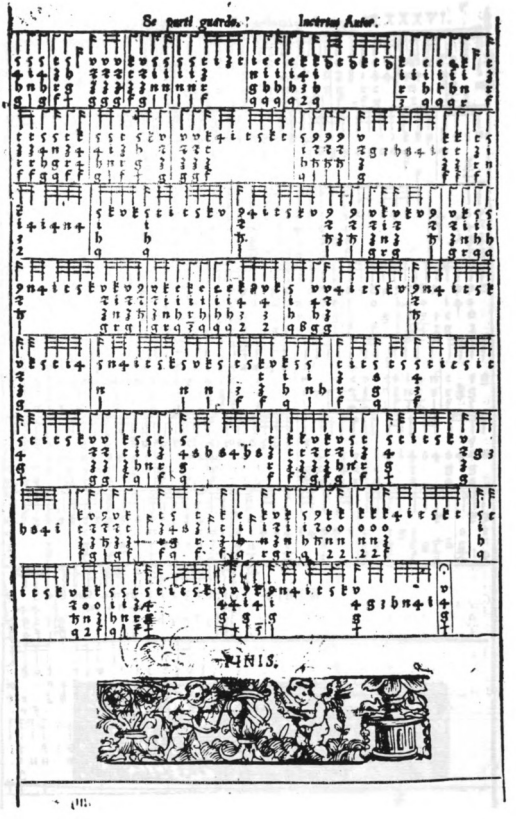

FINIS.

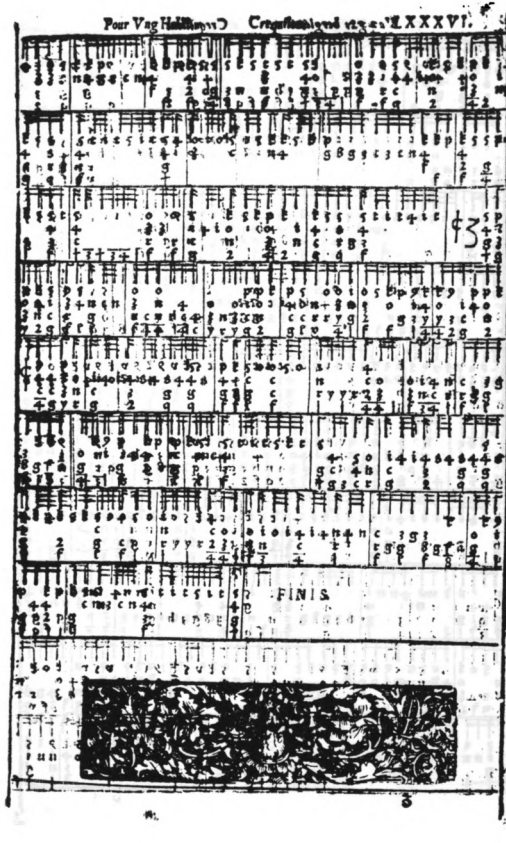

Petite fuite. Croquettes. LXXXIIII.
FINIS.

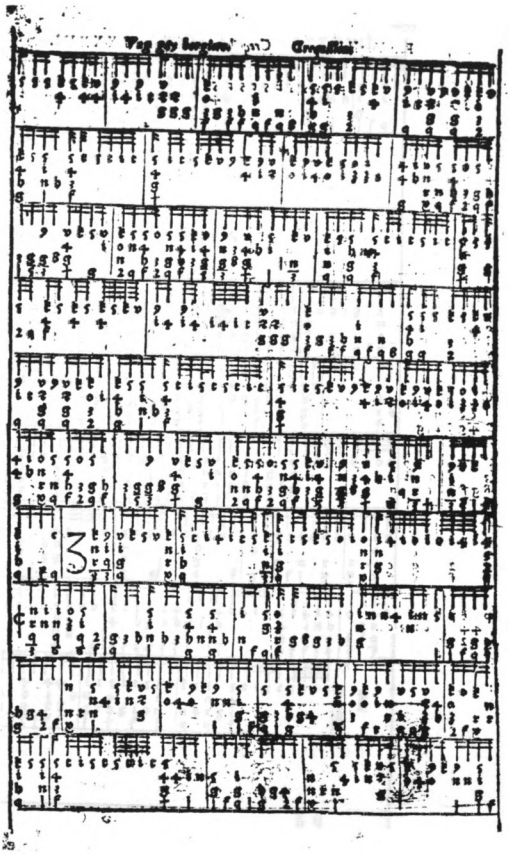

Occid miet Lafp. Archchiefe

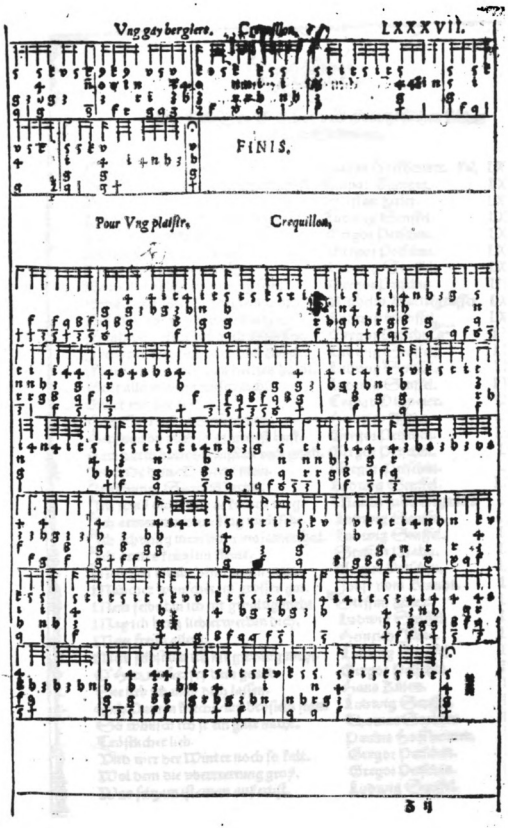


FINIS.


Se parti guardo.
Incertus Autor.
FINIS.


FINIS.




Vng gay bergiere. Crequillon. LXXXVII.
FINIS.
Pour Vng plaiſir. Crequillon.

Regiſter.

Der Teutſchen/Welſchen vnd Frantzöſiſchen Liedern mit Vier Stimmen.

ACh lieb mit leyd/	Paulus Hoffheimer.	Fol. LXXI.
All ding auff erd zergencklich iſt.	Caſpar Glareer.	LXIII.
Bewar mich Herr.	Steffan Zirler.	LXXXI.
Der Ehelich ſtandt iſt billich gnandt.	Ludwig Senffel.	LXVIII.
Die aller holdſeligſt auff erden.	Gregor Peiſchin.	LXXIII.
Dort nyden an dem Rheyne.	Gregor Peiſchin.	LXXIX.
Die weiber mit den Flöhen.	Ludwig Senffel.	LXXVI.
Es wöll vns Gott genedig ſein.	Gregor Peiſchin.	LIX.
Erbalt vns Herr bey deinem wort.	Wilhelm Buttlergraſſer.	LX.
Eins Abt den wöllin wir wahen.	Ludwig Senffel.	LXXVI.
Freüd vnd muet het mich [illegible]en.	Gregor Peiſchin.	LXIIII.
Freündlicher heldt/ich hab gedelt.	Ludwig Senffel.	LXX.
Fraw ich bin euch von hertzen holdt.	Ludwig Senffel.	LXXV.
Gott alls in allem weſentlich.	Ludwig Senffel.	LVIII.
Glück mit der zeyt.	Caſpar Ottmaier.	LXVI.
Herr Gott laß dich erbarmen.	Heinrich Iſaac.	LVIII.
Herr das du mich ſo gſtürtzeſt haſt.	Gregor Peiſchin.	LXII.
Herr durch barmhertzigkeit vnd gnad.	Gregor Peiſchin.	LXV.
Im fride dein O Herre mein.	Gregor Peiſchin.	LIX.
Jentz bringt Sanct Martin.	Ludwig Senffel.	LXVIII.
Ich weiß nicht wie es komen mag.	Martin Zilte Organiſt.	LXXII.
Ich armes meydlein klag mich ſehr.	Ludwig Senffel.	LXXIII.
Ich ſchwing mein horn ins jamerthal.	Ludwig Senffel.	LXXVII.
Ich arm es keützlein kleine.	Steffan Mahu.	LXXVIII.
Mein ſeel erhebt den Herren mein.	Gregor Peiſchin.	LXI.
Mancher wünſchet jm groſſes gut.	Jobſt vom Brandt.	LXVII.
Mein ſelbs bin ich mit gwaltig mehr.	Steffan Zirler.	LXX.
Mag ich hertz lieb erwerben dich.	Ludwig Senffel.	LXVIII.
Mein freüd allein.	Heinrich Iſaac.	LXXII.
Mein ſelbſt bin ich mit gwaltig mehr.	Ludwig Senffel	LXXIII.
O Herr nit fer ſey dein genad.	Gregor Peiſchin.	LXI.
Sie lieb ich muß dich laſſen.	Hans Kilian.	LXXV.
Sih Pauren knecht/laß dröſtein ſtan.	Ludwig Senffel.	LXXVIII.
So wünſch ich jr ein gute nacht.	Thomas Stoltzer.	LXXIX.
Tröſtlicher lieb.	Paulus Hoffheimer.	LXXI.
Vnd wer der Winter noch ſo kalt.	Gregor Peiſchin.	LXXX.
Wol dem die vbertrettung groß.	Gregor Peiſchin.	LXII.
Was ſeltzam iſt/man auf erliſt.	Ludwig Senffel.	LXXVII.

Regiſter.

Frantzöſiſcher vnd Welſcher Liedern.

Aſſez abatu	Archadelt.	LXXXIII.
Non come ſiſti.	Incertus Autor.	LXXXII.
Occhi miei Laſſi.	Archadelt.	LXXXIIII.
Petite fleur.	Crequillon.	LXXXIIII.
Pour Vng helas.	Crequillon.	LXXXVI.
Pour Vng plaiſir.	Crequillon.	LXXXVII.
Quand ie pens.	Archadelt.	LXXXII.
Se parti gnarda.	Incertus Autor.	LXXXV.
Vng gay bergiere.	Crequillon.	LXXXVI.

INDEX

			folio	page
14.	Absolon fili mi	Josquin de Pres	30r	209
44.	Ach lieb mit leyd	Paulus Hoffheimer	71r	352
57.	Ahime ahime	Arcadelt	83r	378
38.	All ding auff erd zergencklich ist	Caspar Glanner	63v	339
19.	Alleluia Confitemini 2a pars Stetit Jesus in medio	Joannes Mouton	36r	231
27.	Aspice Domine	Claudin	51v	301
23.	Beati omnes qui timent Dominum	Benedictus	43v	264
3.	Benedicta es coelorum 2a pars Per illud ave 3a pars Nunc mater exora	Josquin de Pres	7r	117
54.	Bewar mich herr	Steffan Zirler	80v	369
15.	Cum Sancto Spiritu	Josquin de Pres	31v	214
9.	Date siceram morentibus	Claudin	19r	160
24.	De profundis 2a pars Sustinuit anima mea	Joannes Mouton	46r	276
48.	Die aller holdseligst auff erden	Gregor. Petschin	74r	361

			folio	page
26.	Dilexi quoniam exaudiet			290
	2a pars O Domine libera animam meam			
		Incertus autor	49r	
51.	Dort niden an dem Rheyne			364
		Gregor Petschin	79r	
33.	Erhalt und Herr bey deinem wort			330
		W. Braitengrasser	60v	
32.	Es wöll uns Gott genedig sein			327
		Gregor. Petschin	59v	
39.	Freüd und muet het mich verlassen			341
		Gregor. Petschin	64v	
41.	Glück mit der zeit	Caspar Otmair	66v	347
37.	Herr das du mich so gstürtzet hast			337
		Gregor. Petschin	62v	
40.	Herr durch Barmhertzigkeyt und Gnad			344
		Gregor Petschin	65v	
30.	Herr Gott lass dich erbarmen			324
		Heinrich Isaac	58v	
46.	Ich weiss nit wie es komen mag			356
		Martin Zilte Organist	72r	
50.	Ich armes keüzlein kleine			363
		Steffan Mahu	78v	
31.	Im friede dein, O Herre mein			325
		Gregor. Petschin	59r	
28.	Impetum Inimicorum	Joannes Mouton	52v	306
12.	In exitu Israel de Egipto			173
	2a pars Deus autem noster			
	3a pars Dominus memor fuit			
		Josquin de Pres	22v	

			folio	page
22.	In illo tempore			252
	2a pars Dicebant ergo			
		Benedictus	41r	
5.	Inviolata integra			136
	2a pars Nostra ut pura pectora			
	3a pars O Begina O Regina O Maria			
		Josquin de Pres	12r	
20.	Invocabat autem Samson			239
	2a pars Et Calumnias quibus			
		Gregorius Peschin	38r	
6.	Jerusalem luge			143
	2a pars Deduc quasi torrentum lachrymas			
		Adrianus Caen	14v	
18.	Laudate dominum omnes gentes			227
		Joann Kilian	35r	
42.	Mancher wünschet im grosses gut			349
		Jobst vom Brandt	67v	
47.	Mein freüd allein	Heinrich Isaac	72v	358
34.	Mein Seel erhebt den Herren mein			332
		Gregor. Petschin	61r	
43.	Mein selbs bin ich nit gwaltig mehr			351
		Steffan Zirler	70r	
29.	Nisi Dominus			312
	2a pars Cum dederit dilectis			
		Lupus	54r	
55.	Non come fisti	Incertus Autor	82r	373
35.	O Herr, nit ferr, sey dein gnad			334
		Gregor. Petschin	61v	
59.	Occhi miei lassi	Arcadelt	84v	383
11.	Oppressit reducem	Jobst vom Brandt	21r	167

			folio	page
1.	Pater Noster			97
	2a pars Ave Maria	Josquin de Pres	1v	
58.	Petite fleur	Crequillon	84r	381
61.	Pour Ung Helas	Crequillon	86r	389
63.	Pour Ung plaisir	Crequillon	87r	394
2.	Praeter rerum seriem			107
	2a pars Virtus Sancti Spiritus	Josquin de Pres	4v	
56.	Quand Io pens ala martire	Arcadelt	82v	375
13.	Qui habitat	Josquin de Pres	27r	194
25.	Sancta Maria	Gombert	48r	285
17.	Sancta Trinitas	Antoni Fevin	33v	222
60.	Se purti guardo	Incertus Autor	85v	387
21.	Si bona suscepimus	Claudin	39v	246
8.	Si bona suscepimus	Verdelot	17v	154
49.	Sih lieb ich muss dich lassen	Hans Kilian	75r	362
52.	So wünsch ich jr ein gute nacht	Thomas Stoltzer	79v	365
16.	Spiritus Domini	Joann Mouton	32r	216
4.	Stabat mater dolorosa			126
	2a pars Eya mater fons amoris	Josquin de Pres	9v	
45.	Tröstlicher lieb	Paulus Hoffhamer	71v	354
7.	Tua est potentia	Johan Mouton	16v	150

			folio	page
53.	Und wer der Winter noch so kalt	Gregor Petschin	80r	367
62.	Ung gay bergiere	Crequillon	86v	391
10.	Vita in ligno	Ludovicus Senffel	20r	164
36.	Wol dem die ubertrettung gross	Gregor. Petschin	62r	335