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# The polyphonic hymns of Valentin Triller's *Ein Schlesich singebüchlein*

(Wrocław 1555)



edited by Antonio Chemotti

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Komb güttiger vnnnd ~~humb~~ Goe du heilger Geist

Hilff deiner werden Christenheit Das sie bleib



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of Valentin Triller's  
*Ein Schlesich singebüchlein*





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Instytut Sztuki PAN  
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## ABBREVIATIONS

Positions in the score: positions in the score are indicated by the voice and the bar, followed after a comma by the number of the note (counting from the beginning of the bar, including rests and syncopated values across bars). For instance, 'B bar 17,1' indicates the first note/rest in bar 17 of the Bassus.

Pitch: pitches follow Helmholtz pitch notation. In the Critical Apparatus, they are given in parenthesis. For instance, 'B bars 59–60 (A)' indicates that the note in bars 59–60 of the Bassus is an A.

Clefs: clefs are indicated with the pitch in a capital letter followed by a number indicating its staff position. For instance, C1 indicates a c' clef placed on the first line of the staff.

Rests: in the Critical Apparatus, rests are given in square brackets. For instance, 'T bar 6,1 [Sb]' indicates that the Tenor in bar 6,1 has a semibreve rest.

B	Bassus
Br	breve
Böker-Heil	Norbert Böker-Heil, Harald Heckmann, Ilse Kindermann, <i>Das Tenorlied: mehrstimmige Lieder in deutschen Quellen 1450–1580</i> (Kassel: Bärenreiter, 1979–1986)
Ct	Contratenor
D	Discantus
EdM	<i>Das Erbe deutscher Musik</i>
DKL	<i>Das deutsche Kirchenlied. Kritische Gesamtausgabe der Melodien</i>
err	error/erroneous
fol./fols.	folio(s)
L	longa
M	minim
r	recto
Sb	semibreve
sig. cong.	signum congruentiae
T	Tenor
v	verso
vdm	<i>Catalogue of early German printed music</i> , < <a href="http://www.vdm16.sbg.ac.at">www.vdm16.sbg.ac.at</a> >
W	Philipp Wackernagel, <i>Das deutsche Kirchenlied</i>



## SOURCES AND SIGLA

[Sixty-eight songs], [Augsburg]: [Öglin] [c. 1512–1513]

[Songs for 3–4 voices], (Mainz: Schöffler 1513)

CZ-CHRM 12580 Czech Republic, Chrudim, Regionální muzeum, MS 12580

CZ-HKM II A 6 ('Franus Cantionale') Czech Republic, Hradec Králové, Muzeum východních Čech, MS II A 6

CZ-HKM II A 7 ('Codex Speciálník') Czech Republic, Hradec Králové, Muzeum východních Čech, MS II A 7

CZ-KLM 403 Czech Republic, Klatovy, Vlastivědné muzeum Dr. Hostaše v Klatovech, MS 403

CZ-PNM II C 7 ('Jistebnice Cantionale') Czech Republic, Prague, Národní muzeum, MS II C 7

CZ-PU I G 39 Czech Republic, Prague, Národní knihovna, MS I G 39

CZ-VB 42 ('Hohenfurter Liederhandschrift') Czech Republic, Vyšší Brod, Klášterní knihovna, MS 42

D-B Slg Wernigerode Hb 1796 Germany, Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, Slg Wernigerode Hb 1796

D-Mbs Clm 11943 Germany, Munich, Bayerische Staatsbibliothek, Clm 11943

D-Mbs Mus. ms. 3155 Germany, Munich, Bayerische Staatsbibliothek, Mus. ms. 3155

D-USch MS. 236 A-D Germany, Ulm, Schermer Bibliothek, MS 236 A-D

D-W H: Yv 1129.8° Helmst. Germany, Wolfenbüttel, Herzog August Bibliothek, H: Yv 1129.8° Helmst.

D-Z 17.8.39 Germany, Zwickau, Ratsschulbibliothek, MS 17.8.39

Forster Georg, *Ein Außzug guter alter und newer teutscher Liedlin* (Nuremberg: Johann Petreius 1539)

Guerrero Francisco, *Sacrae cantiones* (Seville: Martín de Montedoca 1555)

I-Bc Q.15 Italy, Bologna, Museo Internazionale e Biblioteca della Musica di Bologna, Q.15

Lasso Orlando di, *Il primo libro di madrigali a cinque voci* (Venezia: Antonio Gardano 1555)

Leisentrit Johann, *Geistliche Lieder und Psalmen* (Bautzen: Hans Wolrab 1567)

Listenius Nicolaus, *Musica* (Wittenberg: Rhau 1537)

Madelka Simon Bar Jona, *Septem Psalmi poenitentiales quinque vocibus exornati* (Altdorf: Nikolaus Knorr 1586)

Palestrina Giovanni Pierluigi da, *Il primo libro di madrigali a quattro voci* (Roma: Dorico 1555)

PL-Kj Mus. ant. pract. T 145 Poland, Kraków, Biblioteka Jagiellońska, Berol. Mus. ant. pract. T 145

PL-LEtpn S/25 Poland, Legnica, Biblioteka Towarzystwa Przyjaciół Nauk, TPNL S/25 (also catalogued as Rud. 5215)

PL-WRu 51221 Poland, Wrocław, Biblioteka Uniwersytecka, 51221

PL-WRu 395219 Poland, Wrocław, Biblioteka Uniwersytecka, 395219

PL-Wu SDM 93 Poland, Warsaw, Biblioteka Uniwersytecka, SDM 93

Porta Costanzo, *Motectorum liber primus* (Venezia: Gardano 1555)

Porta Costanzo, *Il primo libro de madrigali a quattro voci* (Venezia: Antonio Gardano 1555)

Thamm Michael, *Kirchengeseng* (Ivančice: 1566)

Triller Valentin, *Ein Schlesich singebüchlein* (Wrocław: Scharffenberg 1555)

Triller Valentin, *Ein Christlich Singebuch* (Wrocław: Scharffenberg 1559)

Weisse Michael, *Ein New Geseng buchlen* (Jungbunzlau: Wylmschwerer 1531)

Willaert Adrian, *I sacri e santi salmi* (Venezia: Gardano 1555)

## MUSICAL EXAMPLES

Page 19, Example 1: *Wolauß last uns frölich singen* ([Discantus], *Ein Schlesich singebüchlein*) – *Martir felix insignita* ([Discantus], D–Z 17.8.39, 32r–34r) – *Martir Christi insignitus/insignita* ([Discantus], CZ–HKm II A 7, 263v and CZ–CHRm 12580, 332v)

Page 19, Example 2: *Wach auff liebe Christenheit* (Discantus, *Ein Schlesich singebüchlein*) – *In natali Domini* ([Discantus], CZ–HKm II A 7, 235v) – *In natali Domini* ([Cantus], I–Bc Q.15, 217v–218r)

Page 22, Example 3: no. 39 *Es sprach Jesus zu jener zeit*, bars 11–15 and correction in PL–Wu SDM 93, compared with *Ave sponsa trinitatis* (D–Z 17.8.39, 111r–111v)

Page 23, Example 4: no. 19 *Der heilige Geist und warer Got*, bars 11–14

Page 24, Example 5: no. 42 *Ach mein Got sprich mir freuntlich zu*, bars 12–14 and bars 23–25, compared with the corresponding passages in *Ein magt die sagt mir freuntlich zu* (from [Songs for 3–4 voices], Mainz: Schöffers 1513)

Pages 25–26, Example 6: no. 3 *Wolauß last uns frölich singen*, bars 31–34, with two alternative text underlays for the Contratenor

Page 26, Example 7: no. 3 *Wolauß last uns frölich singen*, bars 69–71

Page 27, Example 8: no. 41 *Gott hat den mensch fur allen*, bars 1–4

Page 27, Example 9: no. 47 *O werder munt durch den mir kundt*, bars 17–20

Page 28, Example 10: no. 55 *Nu wünschen wir zu gutter nacht*, bars 1–6 and *So wünsch ich im ein gute Nacht* (from *Ein Außzug guter alter und newer teutscher Liedlin*, Nuremberg: Petreius 1539)

Page 29, Example 11: text underlay in Appendix B/3 *Was hilfft es doch das man so hoch*, bars 17–22, and *Was wirdt es doch, des Wunders noch* (from *Ein Außzug guter alter und newer teutscher Liedlin*, Nuremberg: Petreius 1539)

Page 31, Example 12: no. 41 *Gott hat den mensch fur allen*, bars 5–7

Page 32, Example 13: no. 24 *Christus inn diese welt ist kommen*, bars 8–11

Page 32, Example 14: no. 8 *Es ist ein kindlein uns geborn*, bars 1–3

Page 33, Example 15: no. 9 *Inn einem süssen thon*, bars 1–9

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Page 11, Plate 1: Clefs

Page 13, Plate 2: Neumes in no. 40 *Gar nichts schedlichs noch verdamlichs ist*

## ACKNOWLEDGEMENTS

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# INTRODUCTION



## 1. *Ein Schlesich singebüchlein*

In 1555, the Roman composer Giovanni Pierluigi da Palestrina, later hailed as *Musicae Princeps*, was admitted to the Sistine Chapel and published his first book of madrigals,<sup>1</sup> a successful collection that was reprinted eight times.<sup>2</sup> In Venice, the influential music printer Antonio Gardano issued, among other publications, Orlando di Lasso's first book of madrigals,<sup>3</sup> *I sacri e santi salmi* by Adrian Willaert,<sup>4</sup> and Costanzo Porta's first printed collections.<sup>5</sup> In Seville, Francisco Guerrero published his first collection of motets,<sup>6</sup> which later served as models for parody masses.<sup>7</sup> In the same year, on the other side of Europe, Valentin Triller, the Lutheran pastor of a small village in Lower Silesia, edited a hymnbook entitled *Ein Schlesich [sic] singebüchlein*, a 'Silesian hymnbook'. It was printed in Wrocław, the 'capital city' of Silesia, at the workshop of Crispin Scharffenberg, a printer rarely dealing in music.<sup>8</sup> According to the foreword, the hymnbook was meant for Silesian communities, especially those living in villages.<sup>9</sup> Notwithstanding the potentially vast number of buyers, not all the copies of the first edition were sold, and it was never reprinted.<sup>10</sup> All that remains of this enterprise are seven copies now housed at Polish and German libraries;<sup>11</sup> the editor left no other substantial trace in music history, and we do not know much of his life and activities before and after the publication of the hymnbook.

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<sup>1</sup> *Il primo libro di madrigali a quattro voci* (Roma: Valerio & Aloisio Dorico 1555), RISM A/I P 752.

<sup>2</sup> (Tibaldi 2015).

<sup>3</sup> *Il primo libro di madrigali a cinque voci* (Venezia: Antonio Gardano 1555), RISM A/I L 757.

<sup>4</sup> *I sacri e santi salmi* (Venezia: Antonio Gardano 1555), RISM A/I W 1123.

<sup>5</sup> *Motectorum liber primus* (Venezia: Antonio Gardano 1555), RISM A/I P 5171, and *Il primo libro de madrigali a quattro voci* (Venezia: Antonio Gardano 1555), RISM A/I P 5186.

<sup>6</sup> *Sacrae cantiones* (Seville: Martín de Montedoca 1555), RISM A/I G 4867.

<sup>7</sup> (Rees 1997/1998, 7–14).

<sup>8</sup> Concerning Crispin Scharffenberg and his printing activities, see (Burbianka 1968). For a summary (in German) of Burbianka's findings and further bibliography, see (Mańko-Matysiak 2005, 100–102). See also the old but still useful surveys in (Scheibel 1804, 22–25) and (Braun 1890).

<sup>9</sup> *Ein Schlesich singebüchlein*, fol. A4r '[...] hab ich (sonderlich auch zu ehren unserm gütigen Gott / und zu gutt den Christen) / so umb uns furnemlich auff den Dörffern wonen / und nicht alweg andere schwerer noten und geticht zusingen vermögen) diese meine gesenge zusammen getragen' ('I have collected these my songs, particularly to the honour of our gracious God, and for the benefit of the Christians who live about us, especially in the villages, who do not always know how to sing different, difficult notes and poems'). I would like to thank Grantley McDonald for the translation.

<sup>10</sup> (Mańko-Matysiak 2005, 56–57). The copies with the title page dated 1559 are simply a *Titelaufflage*; see below.

<sup>11</sup> In Poland PL–WRu 395219; PL–WRu 51221; PL–Wu SDM 93; PL–Kj Mus. ant. pract. T 145; PL–LEtpn S/25 (also catalogued as Rud. 5215). In Germany D–B Slg Wernigerode Hb 1796 and D–W H: Yv 1129.8\* Helmst.

Consequently, a critical edition of an insignificant hymnbook could appear superfluous, especially given the huge amount of presumably 'better' music that still lies unedited and unperformed in European archives. However, I argue that it is exactly its (ostensible) insignificance that makes *Ein Schlesisch singebüchlein* an extremely important source, which deserves to be better known also through a modern scientific edition. Historical musicology tends often to privilege 'art music' at the expenses of other genres which also defined the soundscape of Early Modern Europe. *Ein Schlesisch singebüchlein* transmits a characteristic repertoire, and it allows us to take a look at the music cultivated in contexts that traditional music history would regard as peripheral: not Rome, but Silesia; not princely chapels, but parish churches; not refined composers who could rely on handpicked professionals, but a pastor who had to deal with limited forces and abilities.

Additionally, Triller's musical choices are strongly retrospective, as is overtly stated on the title page, where the hymnbook is said to contain 'many old familiar melodies' ('viel alte gewöhnliche melodien'). By analysing such repertoires, we can question overly linear and evolutionary understandings of European music history, and counteract narratives that are excessively centred on the *Kunstwerk*. Moreover, sources like *Ein Schlesisch singebüchlein* cast light on phenomena that are still under-researched, namely the cultivation of musical pasts in Early Modern Europe, the means by which awareness of those pasts shaped cultural performances, and how they were harnessed for political and religious objectives.

The critical edition of the polyphonic settings of Triller's hymnbook should also constitute a step towards a better understanding of the musical culture of early modern Silesia.<sup>12</sup> Always a borderland territory, Silesia was a meeting point for different ethnic groups, cultures and confessions. In the sixteenth century, most of the Silesian estates adopted the Reformation but remained subjected to the Catholic Habsburgs, who ruled over Silesia as kings of Bohemia. Tolerance between the Lutherans and Catholics, necessitated by their mutual dependence, coexisted with confessional conflicts within the Evangelical Church, stirred by the strong presence of radical spiritualist movements.<sup>13</sup> For all its multicultural and multiconfessional character, Silesia developed a strong territorial and ideological cohesion.<sup>14</sup> This state of affairs influenced artistic practices, among them music, and I will argue in a forthcoming contribution that Valentin Triller's hymnbook closely mirrors this situation.

To return to the present publication, it is important to underline that this is not the first time that Triller's hymnbook has been the object of a scholarly edition. It has been

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<sup>12</sup> There is a vast body of research into the history and culture of Silesia: for a survey of Silesian studies, see (Bahlcke 2005). For a short introduction to Silesian history, see (Wiszewski 2013b) and (Wąs 2014).

<sup>13</sup> For an introduction to the Reformation in Silesia, see (Machilek 1994). With regard to radical spiritualist movements in the region, see (Weigelt 1973).

<sup>14</sup> On this issue, see especially (Wiszewski 2013a) and (Harc and Wąs 2014).



known to hymnologists for two hundred years: many of its texts were published in Wackernagel's *Das deutsche Kirchenlied von der ältesten Zeit bis zu Anfang des XVII. Jahrhunderts*, and its hymns are edited in *Das deutsche Kirchenlied* (Kassel: Bärenreiter 1975–2010). Yet a modern edition of its polyphonic items has not been forthcoming. The present edition aims to fill that gap, but it does not compete with nor can it supplant the relevant part of *Das deutsche Kirchenlied* (DKL). That 'critical complete edition of the melodies' is primarily interested in the monodic transmission of the hymns, and in their redaction according to the earliest source of the *Kirchenlied* corpus. Consequently, only those hymns for which *Ein Schlesich singebüchlein* represents the earliest hymnbook were included there (DKL, Abteilung 3, Band 1,1, Notenband, A232–A293). The readings of the other hymns are recorded, but they appear solely in the critical apparatus of the corresponding hymn tunes. In most cases, only the cantus firmi of the polyphonic settings have been published, since they represent the hymn tunes in the strict sense. Occasionally, the editors of *Das deutsche Kirchenlied* included more than one part, but omitted 'non-structural' parts. In the case of Triller's hymnbook, this led to the exclusion of the Contratenor or Bassus (see, for instance, DKL A234 and A235). Given the huge amount of hymns and sources taken into account, such an editorial policy was the only viable solution, and *Das deutsche Kirchenlied* is beyond doubt the most powerful tool for researching the German-texted hymn. Nonetheless, its functions and purposes are far different from those of the present edition, the primary interest of which is to make available all the polyphonic hymns of *Ein Schlesich singebüchlein* in their entirety, facilitating both research and performance.

The first edition of Valentin Triller's hymnbook is dated 1555, and it was issued with the following title page:

Ein Schlesich singebüchlein aus Göttlicher schrift / von den fürnemsten Festen des Jares / und sonst von andern gesengen und Psalmen / gestelt auff viel alte gewöhnliche melodien / so zum teil vorhin Lateinisch / zum teil Deutsch / mit Geistlichen oder auch Weltlichen texten gesungen seind / Durch Valentinum Triller von Gora / Pfarherrn zu Pantenaw im Nimpschischen Weichbilde. Psalm. CL. Alles was odem hat lobe den Herren. Gedruckt zu Bresslaw / durch Crispinum Scharffenberg. 1555.<sup>15</sup>

As mentioned above, not all the copies were sold. Four years later, Scharffenberg tried to sell the remainder by distributing them with a new title page:

Ein Christlich Singebuch / fur Layen und Gelerten / Kinder und alten / daheim und in Kirchen zu singen / Mit einer / zweien und dreien stimmen / von den furnemsten Festen

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<sup>15</sup> 'A Silesian hymnbook drawn from the Holy Scriptures, from the principal feasts of the year, and also from other songs and Psalms, set to many old familiar melodies, sung previously in either Latin or German, with spiritual or secular texts, by Valentin Triller of Gora, pastor of Panthenau in the territory of Nimpsch. Psalm 150 Let everything that hath breath praise the Lord Printed in Breslau by Crispin Scharffenberg 1555'. Translated by Grantley McDonald.

des gantzes jares / auff viel alte gewöhnliche Melodien / so den alten bekant / und doch von wegen etlicher Abgöttischen Texten sind abgethan / zum teil auch aus reinem Latinischen Coral / newlich zugericht / Durch Valentinum Triller von Gora / Pfarherrn zu Pantenaw / im Nimpschischen Weichbilde. Psalm CL. Alles was odem hat lobe den Herrn. Gedruckt zu Bresslaw / durch Chrispinum Scharffenberg. 1559.<sup>16</sup>

Both title pages mention Valentin Triller as editor of the collection. From these sources we learn that Triller was born in Guhrau (Pol. Góra), a town in Lower Silesia. At the time of the hymnbook's publication, he was a pastor in 'Pantenaw', in the area of Nimptsch (Pol. Niemcza, Lower Silesia). This is to be identified with Panthenau (now Ratajno) in the former Duchy of Brieg (Pol. Brzeg), not to be confused with another Panthenau in the Duchy of Liegnitz (Pol. Legnica). Both the 1555 edition and the 1559 'simulated reprint' contain a letter of dedication to the Silesian duke Georg II, who directly ruled over Triller's parish as Duke of Brieg. Given the organisation of the Evangelical Church, the dedication of a hymnbook to a secular authority is not surprising. Moreover, Duke Georg's political influence went far beyond his own hereditary duchy, and he enjoyed great authority among all Silesian dukes.<sup>17</sup>

The paratexts of the hymnbook contain further information about Triller. From the dedication letter we learn that he had a wife and children.<sup>18</sup> In the foreword, meanwhile, there is a passing reference to six hymns he had already published in a collection which apparently contained also 'unorthodox' texts. This led some hymnologists to speculate about Triller's theological views, and it was argued that he might have been a follower of Kaspar Schwenckfeld, a theologian and reformer of Silesian origins. That hypothesis, however, has long been dismantled by hymnological research.<sup>19</sup> Triller probably died in 1573: in that year the pastorship of Panthenau passed to a certain Johann Lange.<sup>20</sup>

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<sup>16</sup> 'A Christian song book for laymen and scholars, children and the elderly, to sing at home and in churches, for one, two and three voices, for the principal feasts of the whole year, set to many old and familiar melodies known to our ancestors but abolished because of their idolatrous texts, partly arranged anew from the pure Gregorian chants, by Valentin Triller of Gora, pastor of Panthenau in the territory of Nimptsch. Psalm 150: Let everything that hath breath praise the Lord. Printed at Breslau by Crispin Scharffenberg, 1559'. Translated by Grantley McDonald.

<sup>17</sup> Georg II was born in 1523 in Liegnitz and became duke of Brieg in 1547, at the death of his father, Friedrich II. He ruled for thirty-nine years, until his death, in 1586. See (Schönwälder 1855, 95–199, 222–229) and (Petry 1964).

<sup>18</sup> *Ein Schlesisch singebüchlein*, fol. A3v: '[...] wil meine arme verweiste Weib und kinder hiemit untertheniglich E. F. G. in gnedigen schutz bevholen haben' ('I humbly commend my poor destitute wife and children to your protection'). Translated by Grantley McDonald.

<sup>19</sup> See (Ameln 1971) and (Mańko-Matysiak 2005, 68–70).

<sup>20</sup> (Neß 2014, 258).

## 2. The polyphonic hymns and their layout

Triller's hymnbook is a voluminous publication. It consists of 300 pages in oblong quarto, the usual format for sixteenth-century music in partbooks, but relatively uncommon among hymnbooks.

The source contains 145 hymns, nine of which consist of only a text with a rubric indicating one or more appropriate hymn tunes. The 136 hymns with music are notated using different notational systems: German Gothic (sometimes including mensural elements) and white mensural. Fifty-one hymns are explicitly polyphonic: eight are set for two voices, the other forty-three for three voices. With one exception,<sup>21</sup> they are all notated in white mensural notation. Additionally, two of the hymns without music refer to a polyphonic setting in the rubric.<sup>22</sup> Four hymns consist of just one part, but they are suitable for polyphonic performance, as I argue below.<sup>23</sup>

Since the small format does not provide enough room for including text and music in the so-called 'choir-book' layout, the parts were printed consecutively.<sup>24</sup> Due to this unusual layout, in most cases it is not possible to visualise the different parts simultaneously, which suggests that they had to be memorised, or transcribed to another medium (performing copies). It is not plausible that each singer had his own copy of the hymnbook,<sup>25</sup> and the simplicity and repetitiveness of most polyphonic settings make a performance 'by heart' a likely solution.

The parts that constitute each setting are printed in two different orders, starting either with the Discantus or with the Tenor. In the present edition, I have normalised the disposition, arranging the voices from high to low. The original disposition of the parts, however, is recorded in the Critical Apparatus, since it mirrors genre-related features and sometimes indicates alternative performance practices.

For example, twenty-four settings privilege the disposition Tenor – Discantus – Bassus.<sup>26</sup> Fourteen of those hymns,<sup>27</sup> although based on different models with regard to genre, share the common feature of being 'cantus firmus settings', with the pre-existing melody in the Tenor. Printing the Tenor first, just below the title rubric, allowed

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<sup>21</sup> No. 40 *Gar nichts schedlichs noch verdamlichs ist*, discussed further below.

<sup>22</sup> *Der Mensch ist recht selig und from* (fol. Z1r) and *Der Mensch aus Erdt geschaffen ward* (fol. i2r), see Critical Apparatus nos. 26 and 39.

<sup>23</sup> No. 43 *Gantz schwartz heßlich jetz*, no. 45 *Viel glück und heil ist jetz wolfeil* (and the alternative text *Viel glück und heil hat sich zum teil*, see Critical apparatus), no. 46 *Was hilft es doch das man so hoch*, and no. 55 *Nu wünschen wir zu gutter nacht*. See below, "Implicitly" polyphonic hymns'.

<sup>24</sup> The choir-book layout was trialled in a handwritten song collection of similar format (D-Mbs Mus. ms. 3155). I would like to thank Nicole Schwindt for drawing my attention to this source.

<sup>25</sup> On this issue, see (Herl 2004, 87–106).

<sup>26</sup> Nos. 1, 2, 5, 10, 17–18, 22, 30, 31, 33–34, 36–37, 41, 42, 44, 47, 48–54.

<sup>27</sup> Nos. 1, 2, 5, 10, 17–18, 22, 30, 31, 33–34, 36–37, 41.

the reader to identify the hymn tune immediately, a graphic strategy that integrates the designation of the textual incipit of the model in the rubrics accompanying the settings. In most cases, the hymn tune in the Tenor was already in circulation in a monodic version. It is likely that Triller envisaged also a monodic performance of such compositions, with just the Tenor part sung. Such an approach is specified for the first polyphonic hymn of the collection, no. 1 *Als wir warn beladen*, a contrafactum of the famous song *Ave hierarchia*. The rubric states that 'anyone who wants to [can sing it] with three voices' ('mit iij. stimmen / wer da wil'), suggesting that the Discantus and Bassus are optional. Indeed, *Ave hierarchia* had been circulating as a monodic song at least since the early fifteenth century.<sup>28</sup>

Ten of the hymns printed in the Tenor – Discantus – Bassus order constitute a different category.<sup>29</sup> They are all contrafacta of secular polyphonic Lieder, so-called Tenorlieder.<sup>30</sup> The Tenor is printed first, and in six cases it is the only texted voice, the other voices having only incipits. However, I do not think that we should interpret this as a hint for monodic performance of the Tenor. In this case, the hymnbook simply follows and modifies layout conventions which were usual among early sources of polyphonic Lieder, in which the Tenor is usually the only part provided with text.

Twenty-six hymns are printed in the order starting with the high voice,<sup>31</sup> but such a layout was prompted by considerations of a different nature. In at least three instances, it is likely that the editor considered the Discantus to be the voice carrying the cantus firmus.<sup>32</sup> These three hymns are contrafacta of songs which enjoyed a considerable tradition as monodic items, and such songs are given precisely in the Discantus. Consequently, a monodic performance of the Discantus of such hymns is certainly a legitimate solution.

The high-to-low ordering of the parts is preferred also for contrafacta of settings that do not seem to have existed as monodic items. That is certainly the case of no. 20 *Komb güttiger unnd tewrer Got – Ein reicher miltter Geist*, based on the polytextual motet *Veni sancte spiritus – Da gaudiorum*. The motet was always transmitted as a polyphonic and polytextual work, and it is not feasible to perform any of the parts monodically.<sup>33</sup>

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<sup>28</sup> See e.g. CZ-VB 42 p. 304, a manuscript copied at the Cistercian monastery in Vyšší Brod in 1410. This source is available online on *Melodiarium Hymnologicum Bohemiae* (<<http://www.musicologica.cz/melodiarium>>, accessed 28 February 2018).

<sup>29</sup> Nos. 42, 44, 47–54.

<sup>30</sup> Although well established in the musicological literature, Tenorlied is a modern and problematic term. See (Lindmayr-Brandl 2013).

<sup>31</sup> Nos. 3–4, 6–9, 11–16, 19–21, 23–29, 32, 35, 38–39.

<sup>32</sup> No. 9 *Inn einem süssen thon (In dulci júbilo)*, no. 13 *Jesus Christus unser seligkeit der ist unser Herr Got (Jesus Christus nostra salus)*, and no. 24 *Christus inn diese welt ist kommen (Felic peccatrici)*.

<sup>33</sup> Similar examples are no. 3 *Wolauß last uns frölich singen*, no. 4 *O herr Gott vater wir singen dir*, no. 12 *Wir wollen singen heut für allen dingen*, and no. 26 *Rein und besser ist Gottes wort*. These hymns are contrafacta of polyphonic

With regard to the remaining hymns, the tradition preceding Triller's publication is equivocal and precludes the identification of a 'monodic precedent'. Therefore, it is not always discernible whether the editor considered one part to be the hymn tune, and if so, which one. As a result, the reasons behind the chosen layout are unclear, and the editor may have relied on the high-to-low ordering because of its intuitive nature, without indicating any compositional feature and/or performance practice. At the same time, some layouts could be the consequence of oversight.

For example, I am not aware of any monodic version of the *Ex legis observantia*, the model of Triller's hymn no. 11 *Da Jesus Christ Marie Kind*. However, there are two partially polyphonic settings in which the main melody is very close to the Tenor of Triller's hymn.<sup>34</sup> Additionally, Triller's German contrafactum perfectly fits the Tenor in a syllabic fashion, while the Discantus must rely more on melismas. Is this evidence that Triller considered the Tenor to be the hymn tune of the setting? If so, its positioning after the Discantus should be considered as merely an inconsistency in the layout.

No. 15 *Singet fröhlich alle gleich* is another ambiguous example. The model of this composition is a two-part version of *Cedit hyems eminus*,<sup>35</sup> which also had a rich monodic tradition going back to the early fifteenth century.<sup>36</sup> The melody is clearly recognisable in the Tenor. Nevertheless, the hymn is printed in the order Discantus – Tenor, the Tenor begins on the concluding staff of the Discantus (fol. L1r/4), and no rubric marks its presence. What does this layout suggest? Should we regard it as an oversight, or does it imply that the editor did not consider a monodic performance of this hymn as a viable solution?

There are also polyphonic hymns of which more than one part enjoyed a monodic transmission, as in the case of hymn no. 8 *Es ist ein kindlein uns geboren*, a contrafactum of the polyphonic song *Nobis est natus hodie*.<sup>37</sup> The layout follows the high-to-low ordering Discantus – Tenor – Bassus, and the Discantus can be found as a monodic song in other sources.<sup>38</sup> Thus the printing order suggests that Triller considered the Discantus to be the cantus firmus part. However, the Tenor also had a monodic tradition

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songs that circulated as such. The textual tradition of *Praelustri elucientia*, the model of hymn no. 26, is discussed in detail in (Gancarczyk 2017, 10–15). Note that musicologists attributed this song to Petrus Wilhelmi de Grudencz because of the acrostic 'Petrus' in its Latin text.

<sup>34</sup> CZ-Pnm II C 7, 50v (with the Czech text *Z ustáfnie zákona panna Maria*), and CZ-VB 42, 156v–157r (with the Latin text *Ex legis observantia*).

<sup>35</sup> See e.g. CZ-HKm II A 6, 274v–275r, the so-called Franus Cantionale, copied in Hradec Králové in 1505. The source is available at <<http://www.manuscriptorium.com>> (accessed 1 March 2018).

<sup>36</sup> See CZ-VB 42, p. 357.

<sup>37</sup> See e.g. CZ-HKm II A 6, 268r–268v.

<sup>38</sup> See e.g. Michael Weisse's *Ein New Geseng buchlen* (Jungbunzlau: Georg Wylmschwerer 1531), fol. B Vlv.

predating Triller's contrafactum.<sup>39</sup> On top of this, in 1567, Triller's *Es ist ein kindlein uns geboren* was reprinted in a Catholic hymnbook edited by Johann Leisentrit: in spite of the layout in Triller's hymnbook, Leisentrit considered the Tenor to be the hymn tune, and he consequently reprinted just that part as a monodic hymn.<sup>40</sup>

Notwithstanding the ambiguous instances just discussed, the organisation of the polyphonic hymns generally reveals the care taken in preparing and printing *Ein Schlesisch singebüchlein*. The editor of the hymnbook must have been well aware of the features of the polyphonic settings he published, and he resorted to differentiated layouts in order to represent them on paper.

### 3. 'Implicitly' polyphonic hymns

Many of the examples discussed above point to a monodic performance of Triller's polyphonic hymns. Here I would like to address the opposite situation, namely hymns that could have been performed polyphonically although they were published as monodic pieces. This is the case of four hymns that are contrafacta of secular *Lieder*: no. 43 *Gantz schwarz heßlich jetz*, no. 45 *Viel glück und heil ist jetz wolfeil*, no. 46 *Was hilfft es doch das man so hoch* and no. 55 *Nu wünschen wir zu gutter nacht*.

No. 43 *Gantz schwarz heßlich jetz* represents the most explicit instance of this kind. This hymn consists of one part labelled 'Tenor' and notated with a C4 clef. A rubric identifies its model as the secular *Lied* *Von schwarz ist mir ein Kleid*. The form and melodic syntax of the Tenor printed in the hymnbook are not far from tenor voices of polyphonic *Lieder*: Triller must have taken this part from an originally polyphonic composition. That hypothesis is confirmed by a rubric appended to the hymn: 'die andern stimmen findet man sonst' ('the other voices are to be found elsewhere'). This suggests that Triller envisaged the hymn to be performed polyphonically, but he did not include all the voices. Although *Von schwarz ist mir ein Kleid* had no great dissemination, I am aware of one relevant source of this *Lied*: D-USch MS. 236 A-D.<sup>41</sup> This manuscript was copied in Silesia, probably in Brieg, around 1565–1570,<sup>42</sup> thus confirming that the *Lied* was circulating in Triller's region, and it must have been available to the users of the hymnbook.

The other three hymns discussed here also imply a polyphonic performance, although they do not carry such explicit rubrics. Let us take a look at no. 46 *Was hilfft es doch das man so hoch*. The voice printed by Triller, again labelled as Tenor, ends on c', with B♭ as the key signature. The unusual tonal type becomes understandable when

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<sup>39</sup> See e.g. CZ-KLm 403, fol. 524r.

<sup>40</sup> Johann Leisentrit, *Geistliche Lieder und Psalmen* (Bautzen: Hans Wolrab 1567), pp. 34a–35a. See (Wetzel and Heitmeyer 2013, 111–112).

<sup>41</sup> Böker-Heil no. 229.28.

<sup>42</sup> (Gottwald 1993, 99–100, 103).

we realise that this is not a monodic hymn, but the Tenor of the popular Lied *Was wird es doch, des Wunders noch*:<sup>43</sup> the concluding cadence on c' is simply part of a normal cadence on the finalis F. Accordingly, I suggest that here too the editor was implying that a polyphonic performance of the hymn was a viable option.

No. 45 *Viel glück und heil ist jetzt wolfeil* and no. 55 *Nu wünschen wir zu gutter nacht* constitute similar examples. First of all, both are labelled 'Tenor', while in the rest of the hymnbook such a voice name is never used for truly monodic hymns. Secondly, they are both compatible with polyphonic Lieder: *Viel Glück und Heil ist niemand feil*, a four-part polyphonic Lied with a Tenor very close to Triller's hymn no. 45,<sup>44</sup> was copied in the Silesian manuscript D–Usch MS. 236 A–D. Hymn no. 55 is the Tenor of a popular polyphonic Lied, *So wünsch' ich ihm/ihr ein gute Nacht zu hunderttausend Stunden*.<sup>45</sup>

It remains to be explained why Triller included just one part if he countenanced also a polyphonic performance. I would argue that, in the first place, he wanted to make his sacred contrafacta available, and he chose the Tenor part because of the compositional and layout conventions of the polyphonic Lied. It is unlikely that he did not know or had no access to the complete polyphonic settings: he evidently considered these Lieder to be well known and available to his readers, as suggested by the rubric of no. 43.

Following this assumption, I propose a reconstruction of the polyphony of these four hymns in Appendix B. Triller usually reduced his four-part secular models to three-part hymns, omitting the Altus. In Appendix B, I chose to include all four parts, signalling with a smaller font the part that Triller would have presumably excluded. Although this editorial choice is not in line with Triller's procedure, it allows the reader to readily evaluate the consequences of the omission of the Altus.

I referred to D–Usch MS. 236 A–D for the missing parts of hymns nos. 43, 45 and 55. Obviously, this manuscript cannot have been the antigraph known to Triller: as mentioned above, it was copied after the publication of the hymnbook, and there are some minor divergences in the readings of the Tenor (noted in the Critical Apparatus). Nonetheless, as a Silesian source, most likely copied in the duchy of Brieg, where Triller's hymnbook was definitely used,<sup>46</sup> it represents an optimal reference point.

*Was wirdt es doch, des Wunders noch*, the model of hymn no. 46, represents a slightly more complex case. This Lied, attributed to Ludwig Senfl, was very popular, and

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<sup>43</sup> See Senfl Catalogue S 329 (<[www.senflonline.com](http://www.senflonline.com)>, accessed 6 May 2018).

<sup>44</sup> The only prominent divergence is a semibreve rest at the beginning of the Tenor in D–Usch MS. 236 A–D, which is not present in Triller's hymnbook, thus preventing a correct coordination with the other parts. However, Triller's reading might well be considered a misprint, since it results in an uneven number of semibreves.

<sup>45</sup> See Böker–Heil nos. 2.33, 10.25, 22.130, 29.130, 38.130, 47.130, 62.130, 117.14, 165.17, 183.34, 229.3, 235.23.

<sup>46</sup> The church order for the duchy of Brieg (1592) explicitly refers to Triller's hymnbook. See (Sehling 1909, 446).

it circulated in various versions in print as well as in manuscript. For the reconstruction in Appendix B/3, I referred to its four-part version as it appears in *Ein Außzug guter alter und newer teutscher Liedlin* (Nuremberg: Johann Petreius 1539).<sup>47</sup>

In the hymnbook, there are other monodic hymns notated in white mensural notation that seem compatible with a polyphonic setting. However, since no further evidence suggests that Triller intended them for polyphonic performance, they have not been included in Appendix B.<sup>48</sup>

#### 4. Handwritten revisions in PL-Wu SDM 93

One of the extant copies of Valentin Triller's hymnbook, PL-Wu SDM 93, carries various handwritten annotations and corrections, mostly made by one scribe at the turn of the sixteenth century: many of these corrections are dated 1593, while some carry the date 1603 or 1605.<sup>49</sup> Almost every page displays some interventions, and the hymnbook includes fourteen additional pages full of handwritten monodic hymns.

With regard to polyphony, nine hymns were reworked in a very substantial way through the addition of substitutive parts and/or the rewriting of the printed ones. Since these instances represent alternative versions in their own terms, I have edited them in Appendix A. These revisions were all made by the scribe responsible for the majority of annotations in PL-Wu SDM 93. Six of the revisions bear the date 1593, most likely the date they were made.

In four cases,<sup>50</sup> the scribe reworked a three-part hymn by transposing the Tenor an octave higher, thus turning it into a Discantus, and writing two new parts below it. This suggests that the scribe considered the Tenor to be the hymn tune. It should also be observed that he altered the notation used in the hymnbook. Appendix A/3 *Ey Got Vatter aller Gnaden* (= hymn no. 29) relies on the same note values as the printed hymn, but the mensural sign is  $\Phi$  2, thus introducing a *proportio dupla*. In three hymns, the handwritten alternative parts are notated under  $\Phi$  involving values of semibreve and minim, while the printed part has the original values (breve and semibreve) with

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<sup>47</sup> See the record vdm 48 in the *Catalogue of early German printed music* for details concerning this print and its related editions (<[www.vdm16.sbg.ac.at](http://www.vdm16.sbg.ac.at)>, accessed 7 May 2018).

<sup>48</sup> See e.g. *Von edler art gantz schön und zart*, f. R2v (DKL C42,a and C42A). Cf. especially Böker-Heil 2.7, 10.21, 13.21, 22.35, 29.35, 38.35, 47.35, 62.35, 89.3, 117.63, 118.15, 124.19, 163.8, 165.74, 183.20, 229.7, 214.120, 236.2, 41.14, 42.14, 43.14, 117.28, 51.15, 56.20, 212.10. Possibly related to a polyphonic setting is also *Unglück sampt setnen [sic, recte 'seinen'] bösen heer*, fol. e1v, a contrafactum of *Mag ich Unglück nicht widerstahn*. D-USch MS. 236 A-D contains a polyphonic setting of this Lied (Böker-Heil 229.6), the Tenor of which is very close to Triller's hymn, although the divergences do not allow a coordination with the other parts.

<sup>49</sup> See e.g. PL-Wu SDM 93 fol. T4r, fol. U2r and fol. c3r.

<sup>50</sup> Appendix A/3 *Ey Got Vatter aller Gnaden*, Appendix A/5 *Es sprach Christus des menschen Son*, Appendix A/6 *Herr Got dein gwalt wird billich*, and Appendix A/8 *Nu lobet mit gesangen*.



a handwritten *proportio dupla* sign.<sup>51</sup> In one case, the scribe also changed the metre from ternary to binary.<sup>52</sup>

Two of the hymns edited in the Appendix are monodic items to which the scribe added a second part.<sup>53</sup> One of these, no. 55 *Nu wünschen wir zu gutter nacht*, was discussed above as ‘implicitly polyphonic’. The additional part copied in PL–Wu SDM 93 confirms that a monodic performance of this hymn was not deemed satisfactory.

Lastly, I have edited in Appendix A also three hymns with extensively modified parts, although the scribe did not add any additional/substitutive part.<sup>54</sup> Other polyphonic hymns were revised in PL–Wu SDM 93,<sup>55</sup> but I did not include such settings in Appendix A, since the revisions did not substantially alter the printed hymns.

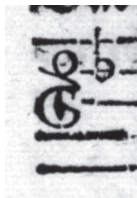
## 5. Notation

All but one of the polyphonic hymns are written in white mensural notation, mostly on five-line staves. Four-line staves are occasionally used for voices with a range not exceeding the octave.

Plate 1: Clefs



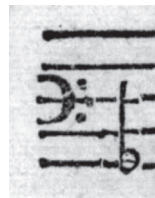
Ex. 1: G clef  
fol. L 1r



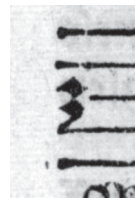
Ex. 2: G clef  
fol. D4r



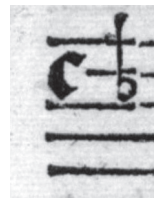
Ex. 3: C clef  
fol. B2v



Ex. 4: F clef  
fol. B3r



Ex. 5: F clef  
(chant)  
fol. B1r



Ex. 6: C clef  
(chant)  
fol. B3v

Plate 1 reproduces the shapes of the G, C and F clefs. Oddly, in the hymnbook, we find two different shapes for the G clef, even used alternatively on the same page or staff, although they both convey the same meaning.<sup>56</sup> Sometimes the smaller G clef is

<sup>51</sup> See chapter 5.1 ‘Mensural signs’ for further discussion of the mensural signs and their corrections.

<sup>52</sup> Appendix A/5 *Es sprach Christus des menschen Son*.

<sup>53</sup> Appendix A/4 *O süsßer Vatter Herre Got* and Appendix A/9 *Nu wünschen wir zu gutter nacht*.

<sup>54</sup> Appendix A/1 *Alle landt da Christ wird erkandt*, Appendix A/2 *Singet frölich alle gleich*, and Appendix A/7 *Wer da sitzt unter dem schatten*.

<sup>55</sup> See e.g. the handwritten corrections to the hymns nos. 3, 5b, 12, 23, 25, 27, 28, 30, 39.

<sup>56</sup> See e.g. fols. D4r, E2r, G1r–v, Z4r (hymns nos. 5b, 7, 11 and 34).

used in order to fit a key signature above it;<sup>57</sup> other times there is no apparent reason for privileging one over the other. Strange as it may seem, the alternation of different G clefs occurs also in other sixteenth-century music sources.<sup>58</sup> Note also that the shape of the clef matches the notation of the hymn: hymns in German Gothic notation use different clefs with the normal shapes used for chant (Plate 1, Examples 5–6). There are three exceptions (hymns nos. 2, 13 and 14) that resort to chant clefs although they are notated in white mensural notation: the typesetter probably used the types he had to hand, and I doubt that these exceptions carry some particular meaning.<sup>59</sup>

Resorting to these standard shapes, the hymnbook makes use of a surprisingly high number of different clefs for polyphony: G2, G3, G4, C1, C2, C3, C4, C5, F2, F3, F4, F5. Obviously, the clefs match the range of the different parts, and at times they are exchanged also within one part, in order to avoid ledger lines and/or collisions with the text.<sup>60</sup> Other times, the motivation behind the choice of one clef over another is obscure, since some of the clefs are clearly synonymous. For example, no. 30 *Es sprach Christus des menschen Son* is notated as G3 C4 F4 with finalis D. No. 47 *O werder mundt durch den mir kundt* has the same clefs in the two lower parts, and the same finalis D, but the Discantus is notated in C1. There is no evident reason as to why one Discantus should have the clef C1, while the other has G3. Most likely, such differences originate from the various sources Triller used for preparing his contrafacta, or perhaps the typesetter simply did not have enough clefs of one sort.

No. 40 *Gar nichts schedlichs noch verdamlichs ist* is the only polyphonic item in the hymnbook not notated in white mensural notation. This hymn is an interesting example of two-part chant polyphony,<sup>61</sup> written in Gothic chant notation with mensural elements.<sup>62</sup> Accordingly, its parts are notated with chant clefs (F2 and F3), without mensural signs.

Plate 2 shows the basic neumes used in this setting (*punctum*, *bipunctum*, *virga*, *clivis*, *pes* and *minims*). Note, for instance, that Scharffenberg had no specific type for the *pes*, which he represented by placing *punctum* and *virga* side by side. He obtained other three-note neumes by combining the types at his disposal.

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<sup>57</sup> Cf. fol. D4r/1 and fol. D4r/2.

<sup>58</sup> See e.g. the *Septem Psalmi poenitentiales* by the Silesian composer Simon Bar Jona Madelka. *Septem Psalmi poenitentiales quinque vocibus exornati* (Aldorf: Nikolaus Knorr 1586, RISM A/1 B 928), Discantus no. 7 and Quinta vox no. 4. I would like to thank Barbara Przybyszewska-Jarmińska for pointing out this occurrence to me.

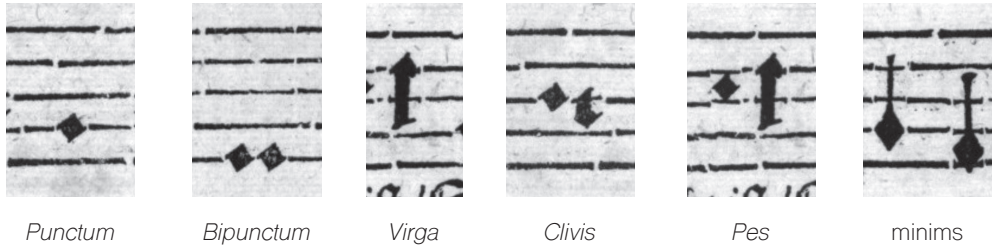
<sup>59</sup> Chant and polyphony clefs alternate even within one part; see *O Herre Gott und Vater mein im Himmelreich*, fol. d2r and fol. d2v (monodic, not edited here).

<sup>60</sup> See e.g. hymns nos. 4 and 37.

<sup>61</sup> See (Gancarczyk 2001) for a discussion of *cantus planus multiplex* in sources related to Poland (thirteenth–sixteenth century). The author addresses also various Silesian sources (p. 356).

<sup>62</sup> See (Maciejewski 2001) on elements of mensural notation in chant sources from regions now belonging to Poland, including Silesian sources.

Plate 2: Neumes in no. 40 *Gar nichts schedlichs noch verdamlichs ist*



The use of mensural elements and a contrapuntal style that goes beyond the *nota contra notam* call for a precise interpretation of time values. In order to coordinate the two parts correctly, two minims must correspond to one *punctum*. Groups of minims can occur simultaneously in both parts. The *bipunctum* is used to mark a generic extended time value at the end of musical phrases, thus appearing simultaneously in both parts. It also carries a more precise meaning, corresponding to two-note neumes in the other voice. Consequently, it is advisable to assign a regular duration to the *punctum* and adjust minims and *bipuncta* proportionally throughout the whole hymn. Nonetheless, in the current edition, I propose a transcription that mirrors the chant notation of the source, representing *puncta* and ligated neumes as notes without stems, while *bipuncta* and minims are transcribed as such. The vertical alignment clarifies the rhythmic relation between the two parts.

### 5.1 Mensural signs

Table 1 summarises the mensural signs used among the polyphonic settings.

Table 1: Mensural signs

Hymn	Mensural sign
1. <i>Als wir warn beladen</i>	♠
2. <i>Als Maria die jungfraw rein</i>	[♠]
3. <i>Wolauß last uns frölich singen</i>	♠ 3
4. <i>O herr Gott vater wir singen dir</i>	♠
5a-b. <i>Preis sey Got im höchsten throne</i> – <i>Es ist der Engel herrlichkeit</i>	♠ 3
6. <i>Ein kind geborn zu Bethleem</i>	[♠] 3

7. Wach auff liebe Christenheit	♠ 3
8. Es ist ein kindlein uns geboren	♠
9. Inn einem süssen thon	♠ 3
10. Es kam ein Engel hell und klar	♠
11. Da Jesus Christ Marie kind	♠ 3
12. Wir wollen singen heut für allen dingen	♠
13. Jesus Christus unser seligkeit der ist unser Herr Got	♠
14. Alle landt da Christ wird erkandt	[♠]
15. Singet frölich alle gleich	♠
16. Erstanden ist der Herre Christ	♠ 3
17. Erstanden ist uns Jhesus Christ die gnad	♠
18. Der lantz ist uns des jares erste quartir	♠
19. Der heilige Geist und warer Got	♠ 3
20. Komb güttiger unnd tewrer Got; Ein reicher milter Geist	♠ 3 (bar 38)
21. Gros ist Got unser Herre	[♠]
22. Merck auff merck auff du schöne	♠
23. Ich weiß ein Blümlein hüpsch und fein	♠
24. Christus inn diese welt ist kommen	[♠]
25. O Got wir wollen preisen	[♠]
26. Rein und besser ist Gottes wort	♠ 3 (bar 17) ♠ (bar 37) 3 (bar 63)
27. Der Herr Gott sey gepreiset	♠
28. Wir wollen aller singen dem Herrn	[♠]
29. Ey Got Vatter aller Gnaden	[♠]
30. Es sprach Christus des menschen Son	♠ 3

31. Herr Got dein gwalt wird billich	[Φ]
32. Nu last uns im glauben	Φ
33. Dich Gott von Himmel ruff ich an	Φ
34. Gottes namen solt jhr loben	Φ
35. O meine seele lobe Gott	Φ 3
36. Gottes weissheit hoch und breit	Φ
37. O Herr Got mein die rach ist dein	Φ
38. Wer da sitzt unter dem schatten	Φ 3
39. Es sprach Jesus zu jener zeit	Φ 3
41. Gott hat den mensch fur allen	Φ 3
42. Ach mein Got sprich mir freuntlich zu	Φ 3 (bar 21)
43. Gantz schwartz heßlich jetz	Φ
44. Nu lobet mit gesangen	[Φ]
45. Viel glück und heil ist jetz wolfeil	[Φ]
46. Was hilfft es doch das man so hoch	Φ
47. O werder mundt durch den mir kundt	Φ
48. Nie noch nimmer hab ich erkandt	Φ
49. O Mensch nu schaw bedenck die traw	Φ
50. So schon von art bistu gantz zart	Φ
51. Auf dieser erd hat Christ sein herd	[Φ] 3 (bar 28)
52. Tröstlich ist mir	Φ
53. Nach lust hab ich nu recht erkant	Φ
54. Ein seuffer der mus leiden viel	Φ 3
55. Nu wünschen wir zu gutter nacht	Φ 3 (bar 26)

Ten hymns (nos. 2, 14, 21, 24, 25, 28, 29, 31, 44, 45) do not have any mensural sign. These settings all have a straightforward binary metre, and the absence of a mensural sign is probably an oversight on the part of the typesetter or a meaningless omission.<sup>63</sup> I assume they would have been read in  $\Phi$ .

All the hymns that carry an explicit mensural sign resort either to  $\Phi$  or to  $\Phi$  3,<sup>64</sup> and there are no non-simultaneous proportions.<sup>65</sup> What do these signs tell us about the interpretation of these hymns?

First of all, we must bear in mind that the hymns edited by Triller were composed in different periods and transmitted with different notational systems. This is evident in particular with regard to those hymns of which the Latin-texted models are transmitted in manuscripts of Bohemian origin, mostly connected to literary brotherhoods.<sup>66</sup> The Bohemian sources, many of which predate Triller's hymnbook, usually resort to black mensural notation without mensural signs. Additionally, the white mensural notation used in Triller's hymns generally relies on values twice as long as those of Bohemian sources, so that a breve corresponds to the black semibreve. It is not clear whether Triller himself introduced this change of notation, or whether it was already present in his antigraphs. Polyphonic settings transmitted in both black and white mensural notation are not uncommon,<sup>67</sup> but the 'doubling' of the note values strikes one as a peculiarity of Triller's hymnbook.<sup>68</sup> At least in some instances, I would argue that Triller wanted to bend the notation of his antigraphs to the graphic appearance of the hymnbook, in which mensural melodies rely largely on breves and semibreves. It is also important to underline that Triller's hymnbook is quite schematic in its use of mensural signs: other hymnbooks display a much wider range of possibilities, thus betraying more care in representing the mensural and rhythmic qualities of each hymn.<sup>69</sup> Consequently, Triller's hymnbook resorts to the same mensural sign for settings that behave quite differently with regard to mensuration and rhythm. Such differences certainly derive from the disparate histories of each hymn.

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<sup>63</sup> To these ten hymns we can add no. 51 *Auf dieser erd hat Christ sein herd*, which has just a sign of proportion '3' at bar 28. The opening binary section is certainly to be interpreted in  $\Phi$ .

<sup>64</sup> No. 6 *Ein kind geboren zu Bethleem* has just a '3' at the beginning of the Discantus, but the omission of  $\Phi$  most likely has no mensural significance. As a matter of fact, the hymn mostly resorts to values of breve and semibreve, just like the other hymns notated in  $\Phi$  3.

<sup>65</sup> The conflicting mensural signs in no. 20 *Komb güttiger unnd tewrer Got – Ein reicher miltter Geist* and no. 49 *O Mensch nu schaw bedenck die traw* are simple misprints (see Critical Apparatus).

<sup>66</sup> For an introduction to the 'Bohemian' polyphonic repertoire in Triller's hymnbook, see (Horyna 2003, 303–308).

<sup>67</sup> See e.g. (Gancarczyk 2017, 11–12, 16).

<sup>68</sup> Cf. Example 1 below.

<sup>69</sup> Among Bohemian sources, see e.g. the hymnbook of the Unity of Brethren *Kirchengeseng* (Ivančice: 1566), available online at <<https://www.digitale-sammlungen.de>>, accessed 31 March 2018.

This point is best illustrated by comparing different compositions that are notated in  $\text{♩}$ . Let us consider, for instance, no. 4 *O herr Gott vater wir singen dir* and no. 53 *Nach lust hab ich nu recht erkant*.

No. 4 *O herr Gott vater wir singen dir* is notated entirely in breves, semibreves and minims. The contrapuntal rhythm proceeds in semibreves, moving to the minim in order to introduce structural cadences at bars 9, 26 and 49. The semibreve is also the value carrying the syllables of text. With regard to dissonance treatment, there are dissonant semibreves on breve *initia* (Discant bar 41,1) and on semibreve-max *initia* (Bass bar 2,2), while dissonant minims are to be found on semibreve-max *initia* (B bar 47,2) and minim-max *initia* (passing notes).<sup>70</sup>

No. 53 *Nach lust hab ich nu recht erkant*, although notated under the same mensural sign, is completely different. All three parts make extensive use of semiminims, and there are no dissonances longer than a minim, carefully treated as suspensions or placed on minim-max *initia* as passing notes.

Although there are various hints that by the mid sixteenth century the mensural sign  $\text{♩}$  indicated the semibreve *tactus*,<sup>71</sup> the two hymns edited by Triller certainly demand different approaches. A semibreve *tactus* could be an option for *Nach lust hab ich nu recht erkant*, and the model used by Triller for his contrafactum was composed with the same mensuration and note values that are reproduced in the hymnbook.

*O herr Gott vater wir singen dir*, meanwhile, would make little sense under a semibreve *tactus*, since the semibreve can be dissonant, and the hymn mostly moves in undivided semibreves. Comparison with the model of this hymn confirms that interpretation. *O herr Gott vater wir singen dir* is a contrafactum of the polyphonic song *Efficax pax fax*, a setting known from two manuscripts.<sup>72</sup> In both sources, the song is notated in white mensural notation, but with halved values: the contrapuntal rhythm proceeds in minims, and the mensural signs used are C and  $\text{♩}$ . Thus, Triller's hymn *O herr Gott vater wir singen dir* clearly calls for a breve *tactus*.

The hymn just discussed is not the only case which demands a breve *tactus*. This seems to be the most reasonable solution for the majority of  $\text{♩}$  hymns edited by Triller. How should this be reconciled with the assumption that sixteenth-century musicians preferred the semibreve *tactus* for  $\text{♩}$ ?

First of all, we need to bear in mind that a hymnbook is a very specific type of music source, with its own notational conventions. Theorists discussing semibreve *tactus* under  $\text{♩}$  were most likely thinking of polyphony in which complex rhythms and the frequent use of smaller values made such a *tactus* a practical solution. Thus, there

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<sup>70</sup> For identifying time units, I refer to DeFord's terminology. See (DeFord 2015, 38–39).

<sup>71</sup> (DeFord 1995, 3), (Ham 2011, 90 n. 28), (DeFord 2015, 145–146).

<sup>72</sup> D-Mbs Clm 11943, 85v–86r and D-Z 17.8.39, 61v–63v. The text of this song is preserved also in CZ-Pu I G 39, 79r, see (Ciglbauer 2017, 76–77).

is no compelling evidence that such considerations should be applied to a repertoire like that edited by Triller. On top of this, even over the course of the sixteenth-century, various theorists remained faithful to the original meaning of  $\Phi$ , thus preferring a breve *tactus*. Nicolaus Listenius' treatise *Musica* is a case in point. First published in Wittenberg in 1537, it became the most common textbook for rudimentary music education in German-speaking lands, enjoying more than fifty reprints.<sup>73</sup> It was known and read also in Silesia, as is indicated by a 1573 reprint by Crispin Scharffenberg, the publisher of Triller's hymnbook.<sup>74</sup> Listenius specifies a breve *tactus* for  $\Phi$ ,<sup>75</sup> and I would argue that a 'school book' like the *Musica* might mirror the reading habits of the editor of the hymnbook, a pastor who probably did not have a professional training in music. That said, different performers could interpret the same signs in different ways. This is suggested by the handwritten corrections in the copy of the hymnbook PL–Wu SDM 93: a sign of duple proportion (2) was added on thirteen of the hymns.<sup>76</sup> Whoever made these corrections evidently regarded the notation chosen by Triller as suggesting a too slow tempo.

## 5.2 Signs of proportion

Fourteen hymns are notated under a free-standing proportional signature, that is, without any adjacent *integer valor* against which the proportion could be judged. During the sixteenth century, free-standing proportions were often used as substitutes for 'obsolete' mensural signs,<sup>77</sup> and Triller's hymnbook resorts to  $\Phi$  3 (3 alone in no. 6) for hymns in ternary metre. All these hymns move mostly in breves and semibreves, with three semibreves corresponding to one breve. Thus, a breve *tactus* is the most appropriate solution.

Although we do not know which antigraphs Valentin Triller used for preparing his contrafacta and the hymnbook, comparison of the extant sources reveals that ternary metre settings were notated in different forms. Example 1 places side by side bars 2–6 of hymn no. 3 *Wolauff last uns frölich singen* with the notation of the different extant sources of its model, the polyphonic song *Martir Christi/felix insignitus/insignita* (*Martir felix insignita* according to Triller's rubric). The notation of no. 7 *Wach auff liebe Christenheit*, meanwhile, is closer to that in the sources of its model, the popular song *In natali Domini* (see Example 2). Since Triller's hymnbook notates all triple-metre hymns in the same way, using the same mensural sign and similar note values, it is

<sup>73</sup> (Heinz von Loesch 2004).

<sup>74</sup> See the catalogue of Scharffenberg's prints in (Burbianka 1968).

<sup>75</sup> (Ham 2011, 109).

<sup>76</sup> Nos. 2, 13, 18, 23, 25, 27, fol. U3r *Nu dancket Got aus hertzen grundt* (monodic hymn not edited here), nos. 28–29, Appendix A/4 (*O süsser Vatter Herre Got*), 30–31, 44.

<sup>77</sup> See (Bowers 1992, 386–389).



likely that the editor normalised the notation of his models, just as I have argued for the hymns in binary metre.

*Ein Schlesisch singebüchlein*

wol - auff last uns frö - lich sin

D-Z 17.8.39

Mar - tir fe - lix in - si - gni

CZ-HKm II A 7  
and CZ-CHRM 12580

8  
Mar - tir Chri - sti in - si - gni

Example 1: *Wolauß last uns frölich singen* ([Discantus], *Ein Schlesisch singebüchlein*)  
 – *Martir felix insignita* ([Discantus], D-Z 17.8.39, 32r–34r)  
 – *Martir Christi insignitus/insignita* ([Discantus], CZ-HKm II A 7, 263v  
 and CZ-CHRM 12580, 332v)

*Ein Schlesisch singebüchlein*

Wach auff lie - be Chris - ten - heit

CZ-HKm II A 7

In na - ta - li Do - mi - ni

I-Bc Q.15

In na - ta - li Do - mi - ni

Example 2: *Wach auff liebe Christenheit* (Discantus, *Ein Schlesisch singebüchlein*)  
 – *In natali Domini* ([Discantus], CZ-HKm II A 7, 235v)  
 – *In natali Domini* ([Cantus], I-Bc Q.15, 217v–218r)

Five hymns involve alternation between binary and ternary mensurations, the latter being indicated by a sign of proportion.<sup>78</sup> The performance of ternary proportions in the context of pieces notated under  $\text{C}$  has long been the focus of scholarly attention, yet there is still no agreement over how such proportions should be interpreted: statements in

<sup>78</sup> No. 20 *Komb güttiger unnd tewrer Got – Ein reicher miltter Geist*, no. 26 *Rein und besser ist Gottes wort*, no. 42 *Ach mein Got sprich mir freuntlich zu*, no. 51 *Auf dieser erd hat Christ sein herd*, and no. 55 *Nu wünschen wir zu gutter nacht*.

theoretical works are diverse and ambiguous, while composers, scribes and printers often used signs incoherently, making it extremely difficult to discern the intended proportion. In Triller's day, there seem to have been two basic forms of ternary proportion: the *sesquialtera*, which involves a proportion of 3:2, and the *tripla*, corresponding to a proportion of 3:1. Unfortunately, sources rarely specify which proportion should be privileged (the numerator and denominator of the proportion are rarely given), and it seems that during the sixteenth century *sesquialtera* proportions were increasingly interpreted as *tripla*.<sup>79</sup>

Triller's hymns involve solely proportions that appear simultaneously in each part, following a binary section in  $\text{♩}$ .<sup>80</sup> The proportions are marked by the single Arabic numeral '3', and they almost exclusively resort to values of breve and semibreve.

I have transcribed episodes involving ternary proportions as they appear in the source, without applying any diminution and indicating in the score the presence of the proportion sign. Interpreting this as *tripla* (3:1), three semibreves under the proportion sign would equal one semibreve of the binary section. Such an interpretation strongly depends on considerations concerning the *tactus*: *tripla* performances of such passages have been justified by referring to the semibreve *tactus* under  $\text{♩}$ . Since the three semibreves of the proportion must correspond to one *tactus*, and the *tactus* should not change over the course of the piece, the resulting proportion between semibreves would be 3 to 1. However, I would personally recommend a 'true *sesquialtera*' performance of these five hymns, with three semibreves under the proportion sign equalling two semibreves of the binary episode, since for at least three of the hymns a semibreve *tactus* for the binary section is not a justifiable solution.

## 6. The critical edition

Although many of the settings edited here were circulating in manuscripts and prints that predate 1555, the present critical edition is based on one source alone: Valentin Triller's *Ein Schlesisch singebüchlein*. The aim is to present a specific facet of the textual transmission of these polyphonic settings, and not to reconstruct a supposed 'original' version. By relying too much on sources not directly related to Triller's, a modern edition would summon a philological ghost, creating a text which never existed and was never used in practice. Similarly, seeking the 'original' version of these settings would be misleading. Leaving aside questions concerning the pertinence of the very concept of 'original', I would argue that the importance of Triller's hymnbook lies in its being a prime example of the sixteenth-century reception of older music. Hence, it would be an absurdity to alter the readings of Triller's hymnbook on the basis of earlier and

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<sup>79</sup> For two detailed but contrary perspectives on ternary proportions, see (DeFord 1995) and (Ham 2011).

<sup>80</sup> No. 51 *Auf dieser erd hat Christ sein herd* has no mensural sign at the beginning, but I have argued above that it would have been read as  $\text{♩}$ .

allegedly more reliable sources, since such a procedure would obscure the reception history of this music.

That said, I am well aware of the importance of the 'past lives' of these settings. The collation and comparison of concordant sources often reveals the long and complex history of this repertoire. Nonetheless, I did not include the collation of variants in the Critical Apparatus. Documenting the history of each setting is not the aim of the present edition. Moreover, some of the polyphonic settings Triller used for his contrafacta were circulating for decades, crossing time periods, regions and confessions. Accordingly, their textual tradition is sometimes extremely complex, and recording variants as alphanumeric abbreviations would make the Critical Apparatus cumbersome and basically unreadable.

Although I followed the readings of Triller's hymnbook as accurately as possible, this is not a diplomatic edition. Thus, I altered the musical text whenever I identified a reading as an error. The majority of the polyphonic hymns can be performed just as they appear in the hymnbook, since they are entirely correct or contain only minor misprints that do not compromise performance.<sup>81</sup> The others display a wide range of errors that I have corrected in the edition, recording all interventions in the Critical Apparatus (under 'Notes to the edition').

However, the identification of errors is not always unequivocal. By way of example, let us examine an ambiguous passage from hymn no. 39 *Es sprach Jesus zu jener zeit*. Example 3, staves 1–2, reproduces bars 11–15 according to Triller's hymnbook. I would be inclined to interpret bars 14–15 as a cadence on A; accordingly, the c in Tenor bar 14,2 could be a misprint, and it should be corrected in H, in order to construct the proper tenor clause to A. Additionally, the syncopated rhythm in the Tenor seems to call for a suspension with the Discantus. That is what the sixteenth-century scribe of PL–Wu SDM 93 thought, and he corrected this passage as in Example 3, staff 3. However, if we look at the only surviving source of the model of Triller's contrafactum (the song *Ave sponsa trinitatis*), we find yet another reading (Example 3, staves 4–6). There is no suspension-like movement, but the Tenor of this three-part version matches the Bassus of Triller's version an octave higher. Thus, I would argue that the correction in PL–Wu SDM 93, although authoritative, represents another stage in the reception history of this song, and I prefer to maintain the reading of Triller's hymnbook. Moreover, in the hymnbook there are other 'cadential movements' which are not matched by the standard clauses in the other voices (see, for example, hymn no. 3 *Wolauff last uns frölich singen*, bars 11–14).

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<sup>81</sup> Such as erroneous *custodes* (see hymns nos. 13, 17, 48, 50), conflicting mensural signs (hymns nos. 20 and 49) and the misplacement of accidentals, the correct position of which would have been obvious (see hymns nos. 22, 25, 50).

Ein Schlesisch singebüchlein

11

Discant

Tenor

der mus sich schi - cken zu dem streit und

der mus sich schi - cken zu dem streit und

Tenor as corrected  
in PL-Wu SDM 93

zu dem streit und

D-Z 17.8.39

[Discantus]

Tenor

Bassus

Example 3: no. 39 *Es sprach Jesus zu jener zeit*, bars 11–15 and correction in PL-Wu SDM 93, compared with *Ave sponsa trinitatis* (D-Z 17.8.39, 111r–111v)

Similarly puzzling is a passage in hymn no. 19 *Der heilige Geist und warer Got*. Example 4 reproduces bars 11–14, including a cadence at F and the beginning of the following phrase. The dissonance at bar 13,2 could be easily corrected, and we might feel entitled to do so by comparing this passage with bar 7 and bar 21, where upbeats following cadences are consonant. However, I am not sure that bar 13,2 should be emended, since Valentin Triller (and the users of his hymnbook?) probably did not regard this dissonance as unacceptable.<sup>82</sup> The same hymn no. 19 displays a strong dissonance even on the downbeat (bar 5, introducing a cadential progression), while dissonances on the third part of a ternary breve are quite common also in other hymns.<sup>83</sup> Thus, I have decided to maintain the reading we find in the hymnbook.

<sup>82</sup> In PL-Wu SDM 93, a scribe corrected the text (the misprint 'Giest' in Discant bar 3 was corrected to 'Geist'), but left the musical text untouched. If the correction in the verbal text was made for a performance, that would suggest that the dissonances of this hymn were tolerated.

<sup>83</sup> See e.g. Tenor and Contratenor of hymn no. 3 *Wolauß last uns frölich singen*, or Discantus and Bassus of hymn

Example 4: no. 19 *Der heilige Geist und warer Got*, bars 11–14

The different styles and origins of the polyphonic settings edited by Valentin Triller further complicate matters. Should what is permissible among the contrafacta of polyphonic *cantiones* be tolerated also in the contrafacta of polyphonic Lieder, even though their styles are ostensibly very different? Hymn no. 42 *Ach mein Got sprich mir freuntlich zu* is a case in point. Two passages in Triller’s hymnbook are suspicious: Bassus bar 14,1 and Discantus bar 23,2. Example 5 compares Triller’s contrafactum with its model, the secular Lied *Ein Magd die sagt mir freundlich zu*, as it appears in a song collection published in Mainz by Peter Schöffler in 1513.<sup>84</sup> Although Schöffler’s version is not directly related to Triller’s contrafactum, the comparison reveals different and more consonant readings of bars 14 and 23. On top of this, other sources of this Lied display similarly consonant counterpoint at bars 14 and 23, although alongside different variants.<sup>85</sup> Is this enough to dismiss Triller’s readings as misprints? In such cases, I think it is necessary to make some distinctions. Bassus bar 14,1 should be emended: such a strong dissonance on the *tactus* is unconvincing, especially since the other two voices clearly execute a cadential movement to E. Discantus bar 23,2 is more ambiguous. Although the sources of the model display a different reading, I do not think that we should regard Triller’s version as a misprint. As I have shown above, dissonances on the third part of a ternary breve are often present, and there is no reason to think that they would not have been tolerated also in this hymn.

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no. 6 *Ein kind geboren zu Bethleem*, bar 10.

<sup>84</sup> Cf. a modern edition of the Lied in (Eitner 1893, 219–220) and (Geering and Altwegg 1961, 29); also *Ein Magd die sagt mir freundlich zu* in the Senfl Catalogue (<[www.senflonline.com](http://www.senflonline.com)>, accessed 6 May 2018).

<sup>85</sup> See e.g. no. 25 in *Ein Außzug guter alter und newer teutscher Liedlin* (Nuremberg: Johann Petreius 1539, and later reprints). See <[www.vdm16.sbg.ac.at](http://www.vdm16.sbg.ac.at)> for links to various online facsimiles (accessed 16 July 2018). Modern edition in EdM 20 no. 25.

Discantus  
Tenor  
Bassus

12  
Denn mich an - ficht das

23  
ya durch Christ ver - las mich

Denn mich an - ficht das

ya durch Christ ver - las mich

Mainz: Schöffer 1513

Discantus  
Altus  
Tenor  
Bassus

12  
Denn mich an - ficht das

23  
ya durch Christ ver - las mich

Denn mich an - ficht das

ya durch Christ ver - las mich

Example 5: no. 42 *Ach mein Got sprich mir freuntlich zu*, bars 12–14 and bars 23–25, compared with the corresponding passages in *Ein magt die sagt mir freuntlich zu* (from [Songs for 3–4 voices], Mainz: Schöffer 1513)

As a general rule, I have remained close to the source in editing the polyphonic hymns of *Ein Schlesich singebüchlein*. The excessive emendations inspired by abstract ideas of ‘correct counterpoint’ would betray some of what I consider to be the defining features of the repertoire published by Triller, and of its complex history.

## 6.1 Text underlay

A greater number of editorial decisions have been necessary concerning text underlay, an aspect that sixteenth-century scribes and printers often left at the discretion of performers. That is also the case with *Ein Schlesich singebüchlein*: the syllable-note relations are sometimes unclear, and parts are often left untexted. However, partial texting is not at odds with vocal performance,<sup>86</sup> and in the present edition I have provid-

<sup>86</sup> See e.g. (Keyl 1992) on the vocal performance of partially-texted Lieder.

ed each part with a text. The Critical Apparatus notes which parts are entirely texted in the source, since this aspect sometimes mirrors their function and other genre-related conventions. Note also that most hymns are strophic (with the exception of nos. 14, 20 and 40), including a variable number of strophes up to nineteen. I have underlaid to the score only the first strophe, without transcribing the rest, since that would have hugely increased the size of the present volume. The reader can find the complete texts in the original source or in the fourth volume of Philipp Wackernagel's *Das deutsche Kirchenlied von der ältesten Zeit bis zu Anfang des XVII. Jahrhunderts*, both of which are available online.<sup>87</sup> In order to facilitate the identification of the text, I have included in the Critical Apparatus the reference to Wackernagel's publication, noting also the complete number of strophes in each hymn text.

Going back to the underlay in the present edition, around half of the hymns do not pose any problem: their syllabic and homophonic style does not leave much room for alternative choices. In the remaining hymns, I had to take more editorial decisions. Let us consider, for instance, hymn no. 3 *Wolauff last uns frölich singen*. The two main parts are texted entirely in homophonic fashion. An optional third part, labelled Contratenor, was left untexted, but I would argue that it should conform to the homophonic intonation of the Discantus and Tenor. To do so, however, I had to disregard some basic principles of text underlay. Let us consider Example 6. If we assign the first syllables of the words 'misselingen' (strophe 1), 'Lobes' (strophe 2) and 'Hellen' (strophe 3) to the Contratenor at bar 31,2, it would disrupt the coordination with the other voices and impose an unnatural accentuation (Contratenor underlay A). Thus, I have decided to assign two syllables to the dotted breve of Ct bar 32, following the trochaic pattern of the Discantus and Tenor (Contratenor underlay B).

31

[Discantus]	nicht nes der	mis lo Hel	se - bes - len	lin - sche - schmer	gen - men - tzen
Contratenor underlay A	nicht nes der	mis lo Hel	se - bes - len	lin - sche - schmer	gen - men - tzen
[Tenor]	nicht nes der	mis lo Hel	se - bes - len	lin - sche - schmer	gen - men - tzen

<sup>87</sup> Digitisations of the hymnbook are available online at <<http://www.bibliotekacyfrowa.pl>> and <<https://digital.staatsbibliothek-berlin.de>>. Wackernagel's publication is available at <<https://www.digitale-sammlungen.de>>. Accessed 14 August 2018.

31

[Discantus]

Contratenor  
underlay B

[Tenor]

nicht      mis - se - lin -      gen  
nes      lo - bes      sche -      men  
der      Hel - len      schmer -      tzen

Example 6: no. 3 *Wolauß last uns frölich singen*, bars 31–34,  
with two alternative text underlays for the Contratenor

69

[Discantus]

Contratenor

[Tenor]

e - wig      lei - den  
uns - inn      to - des  
fest bey      dei - ner

Example 7: no. 3 *Wolauß last uns frölich singen*, bars 69–71

Bars 69–71 are similarly problematic (Example 7). In order to coordinate the three parts, it is necessary to assign one syllable to each note of the ligature of Ct bars 70–71, regardless of the text underlay practice concerning ligatures.<sup>88</sup> Additionally, I divided the dotted breve of bar 71, just as proposed above for bar 32.

One of the text underlay conventions that had to be discarded more often concerns repeated notes: generally speaking, repeated notes should be assigned separate syllables.<sup>89</sup>

<sup>88</sup> (Towne 1990, 269–270) and (Towne 1991, 154).

<sup>89</sup> (Towne 1990, 269–270) and (Towne 1991, 154).



While underlaying the texts in Triller's hymnbook, however, it is often impossible to abide by such a rule, and it seems that the editor did not always consider it as binding. Let us consider, for instance, hymn no. 41 *Gott hat den mensch fur allen*. The Tenor is the only texted part. Text and notes are perfectly matched in syllabic fashion, and the two short melismas in bars 3 and 18 are unproblematic. Doubts begin when we text the Discant and Bassus of bar 3 (Example 8). Assigning different syllables to the repeated notes of the Discant and Bassus would disrupt the coordination with the Tenor, while homophonic declamation is a general trend in most of these hymns. Thus, I have decided to sacrifice the 'repeated note principle' in order to prioritise correct accentuation and coordination between the voices. Even though such interventions have been necessary on many occasions, I sometimes followed the repeated note principle at the expense of exact homophonic performance: see, for example, Example 9, from the hymn no. 47 *O werder mundt durch den mir kundt*. The text underlay of the Discantus and Bassus seems clearly prescribed in the source, causing a momentary shift in the delivery of the text.

Discant

Tenor

Bassus

Gott hat den mensch fur al - len zu unnd  
 Der ist jm wol - ge - fal - len unnd

Example 8: no. 41 *Gott hat den mensch fur allen*, bars 1–4

Discantus

Tenor

Bassus

zu hel - ffen uns aus not

Example 9: no. 47 *O werder mundt durch den mir kundt*, bars 17–20





actually the only practicable solution for around half of the hymns, as mentioned above, I have taken homophonic declamation as the general guiding principle, departing from it only when absolutely necessary, most commonly on syncopated cadential formulas.

## 6.2 Editorial accidentals

The polyphonic hymns of *Ein Schlesich singebüchlein* display key signatures very often,<sup>92</sup> but *fa* signs (*b*) in the course of a piece are used sparingly,<sup>93</sup> while there are no *mi* signs. Thus, I have provided editorial accidentals, taking into account the horizontal/vertical relations and cadential progressions. As is often the case, the introduction of editorial accidentals has proven to be one of the most difficult aspects in preparing the modern edition. In this paragraph, I would like to discuss some of the problematic features, with the intention of raising the awareness of performers and inviting them to experiment with different solutions.

As mentioned above, Valentin Triller collected settings of different origin which behave quite differently with regard to melodic syntax and counterpoint. Ideally, editorial accidentals should mirror what a mid-sixteenth-century user of Triller's hymnbook would have done when confronted with its content. However, that is not always reconstructable in every detail: first of all, we are not well informed with regard to accidental inflections in sixteenth-century Silesia. Secondly, we do not know how singers would have solved the melodic and contrapuntal progressions which are characteristic of some of the hymns edited by Triller, but which were not common in polyphonic composition around 1550. Given this elusive state of affairs, I decided to keep editorial accidentals to the minimum, recommending that they be seen as just one of the possible solutions.

Even among the less problematic hymns, there are quite a few occasions where different solutions seem feasible. For the identification of cadences, I have considered the coordination between textual and contrapuntal structures as a determining factor, but there are various instances where clauses may or may not be interpreted as cadential, depending largely on one's subjective judgement. In all the instances that I deemed as ambiguous, I did not introduce any editorial accidentals.<sup>94</sup>

Even when cadential movements are evident, it is not always clear how they should be realised. Let us consider, for instance, hymn no. 41 *Gott hat den mensch fur allen* (Example 12). At bar 7, the Discant sings the third of the concluding harmony

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<sup>92</sup> Hymns nos. 1, 2, 5–11, 16, 21–22, 24–29, 31, 38, 41, 43, 45–46, 49–53.

<sup>93</sup> Hymns nos. 6, 8, 14, 16, 26, 28, 30, 32, 44, 47, 51–53.

<sup>94</sup> For instance, bars 23–24 and 29–30 of hymn no. 14 *Alle landt da Christ wird erkandt* could be felt as evaded cadences to D (that seems to be the opinion of the scribe of PL-Wu SDM 93; see Appendix A/1). Similarly, in hymn no. 21 *Gros ist Got unser Herre*, bars 23–24 could be interpreted as evaded cadences to G. In hymn no. 26 *Rein und besser ist Gottes wort*, the contrapuntal structure at bar 2 and bar 38 could be read as a G cadence, thus calling for the sharpening of the *f* in the Discantus.

of the cadence to A. This c' could be raised to c'#, realising the so-called Picardy cadence. Although it has been argued that Picardy cadences became common from the 1520s onwards,<sup>95</sup> I did not propose an editorial accidental here, since it is not clear what status the third held in Triller's hymns.<sup>96</sup> With this choice, however, I do not intend to prevent singers from performing Picardy cadences in this or in any of the other hymns with cadences including the third, although each case must be carefully evaluated.

5

Discant

sei - nem bild ge - macht  
 thewr bey jm ge - acht

Tenor

sei - nem bild ge - macht  
 thewr bey jm ge - acht

Bassus

sei - nem bild ge - macht  
 thewr bey jm ge - acht

Example 12: no. 41 *Gott hat den mensch fur allen*, bars 5–7

In this respect, no. 24 *Christus inn diese welt ist kommen* (Example 13) is particularly interesting, because it introduces the issue of the relation between accidental inflections and pre-existing melodies. At bar 9, the Tenor and Bassus execute a Phrygian cadence to A, while the Discant descends stepwise to c'. Performers might be tempted to sharpen the c' for a Picardy cadence. However, the melody in the Discant is *Felici peccatrici*, which was widely disseminated also in a monodic version.<sup>97</sup> In the latter, the c' would remain natural, partly to avoid a diminished fourth with the following f'. Thus, I would argue that familiarity with the hymn tune might have prevented sixteenth-century singers from executing the Picardy cadence.

<sup>95</sup> (Berger 1987, 138–139).

<sup>96</sup> The cadences concluding compositions contain only unisons, fifths and octaves (and compounds), with one exception, no. 5 *Preis sey Got im höchsten throne – Es ist der Engel herrligkeit*. Thus, the internal cadences which contain the third might have been considered as evaded, and there is no certainty that the third would have been raised.

<sup>97</sup> See various examples on *Melodiarium Hymnologicum Bohemiae* (<<http://www.musicologica.cz/melodiarium>>, accessed 28 February 2018).

Discantus  
 Tenor  
 Bassus

fro - men Da er auch je - der - man

Example 13: no. 24 *Christus inn diese welt ist kommen*, bars 8–11

The relation between pre-existing melodies, contrapuntal progressions and accidental inflections can be even more problematic, when contrapuntal progressions call for accidental inflections which substantially alter the shape of well-known melodies. For instance, at bar 3 of hymn no. 8 *Es ist ein kindlein uns geboren*, the three parts undoubtedly realise an evaded cadence to G (Example 14). Thus, I would be inclined to raise the f' in the Discantus to construct the *clausula cantizans*. However, this would substantially modify the opening motif of the song *Nobis est natus hodie*. On top of this, I have discussed above that it is not clear whether the Discantus or the Tenor would have been recognised as the hymn tune (see above 'The polyphonic hymns and their layout'). Might this have had consequences for the realisation of cadential inflections?

Discantus  
 Tenor  
 Bassus

Es ist ein kind - lein uns ge - born für

Example 14: no. 8 *Es ist ein kindlein uns geboren*, bars 1–3

A similar problematic interaction between hymn tunes and accidental inflections affects the cadences of hymn no. 9 *Inn einem süssen thon*. From a contrapuntal and textual point of view, bar 4 and bar 8 could be considered as cadences to C (Example 15). However, realising the *mi-fa* clause in the Discantus would alter the characteristic melodic shape of the popular song *In dulci iubilo*, the model of this hymn. Analogous instances are present also in hymn no. 1 *Als wir warn beladen*. In all these cases,

it seems likely that familiarity with pre-existing melodies could lead to the overriding of cadential conventions.

The image displays two systems of musical notation. The first system features three staves: Discantus (top), Tenor (middle), and Bassus (bottom). Each staff contains a melodic line with lyrics underneath. The lyrics for this system are "Inn ei - nem süs - sen thon". The second system features four staves: D (top), T (second), and B (bottom), with an unlabeled staff below B. The lyrics for this system are "nu sin - get und seidt fro". Both systems are in a 3/8 time signature and a key signature of one flat (B-flat).

Example 15: no. 9 *Inn einem süssen thon*, bars 1–9

Most problematic is the treatment of the *altizans* clause leading to the fifth in the last harmony of a cadence, a contrapuntal progression which is present in ten of the hymns (see, for instance, Example 16).<sup>98</sup> The question here is whether we should realise the so-called ‘double-leading-note’ cadence, thus constructing a major third-to-fifth progression with the tenor clause.<sup>99</sup> Since these polyphonic settings were mostly composed decades before, their first performers probably sang the *altizans* clause as *mi-fa*, a cadential convention which is attested by musical and theoretical sources alike.<sup>100</sup> However, would mid-sixteenth-century Silesian singers have done the same, or was the secondary leading note already out of fashion? If the latter is the case, it is likely that they would have tolerated the vertical tritone between the *cantizans* and the *altizans* clauses, since it resolves by step. Be that as it may, it is hard to take

<sup>98</sup> Nos. 1, 2, 3, 4, 18, 19, 20, 26, 29, 35.

<sup>99</sup> In this respect, hymns nos. 18 and 29 are unproblematic, since they just involve Phrygian cadences to E and A respectively, thus already incorporating the major third between *tenorizans* and *altizans* clauses.

<sup>100</sup> (Berger 1987, 150–153). See also (Jürgensen 2011, 62–65).

a view on this matter, and it is not clear if and when Silesian singers stopped being accustomed to double-leading-note cadences. Consequently, I have decided not to introduce any editorial accidentals in these circumstances, because both single- and double-leading-note cadences seem defensible solutions.

Example 16: no. 35 *O meine seele lobe Gott*, bars 15–16

Transposition is another feature that complicates the introduction of editorial accidentals. In various instances, Valentin Triller seems to have transposed the models of his contrafacta or to have known versions different from the extant concordant sources.<sup>101</sup> Such transpositions might have affected the way singers approached cadential accidentals. Let us consider, for instance, hymn no. 3 *Wolauff last uns frölich singen*. Its model is usually notated with the tonal type  $\natural D$ ,<sup>102</sup> and singers would have realised the frequent cadences to D by sharpening the *cantizans* clause in the Discantus. In Triller's hymnbook, the setting is instead in  $\natural A$ , because the Discantus is transposed a fifth higher, while the Tenor is transposed a fourth lower. In order to have the same cadential progression as in the  $\natural D$  version, it would be necessary to sharpen the *g'* and the *f'* (to avoid linear augmented seconds). However, it is also possible that singers would have executed cadences to the finalis A as Phrygian, simply by flattening the tenor clause. Although these changes would have substantially altered the sound of this hymn, there is no direct evidence as to which solution should be preferred. I consider the 'Phrygian' reading less 'invasive', and I therefore propose it in my edition.

The impact of transposition on accidental inflections was probably related also to the level of familiarity singers had with the settings edited by Triller. The knowledge of the versions predating Triller's contrafacta might have affected the way they approached the 'transposed' settings, as is the case with no. 20 *Komb güttiger unnd tewrer Got – Ein reicher miltter Geist*. Its model, the motet *Veni sancte spiritus – Da gaudiorum*, is transmitted in all its sources with the tonal type  $\natural E$ .<sup>103</sup> The contrafactum in Triller's hymnbook is

<sup>101</sup> See (Horyna 2003, 306) for discussion of similar transpositions.

<sup>102</sup> See Example 1 for sources of this setting.

<sup>103</sup> See (Černý et al. 2005, 226–228) for a modern edition of this motet.



transposed to A, with no key signature. Thus, singers aware of the Phrygian version (finalis E) would have automatically flattened all the notes B. However, singers with no knowledge of the Phrygian version might have left some of the Bs natural, for instance at bar 4 of Discantus II or at bar 12 of the Tenor (sharpening the G in the Discantus II?).

To conclude, although there is agreement that horizontal and vertical relations should both be taken into account, such interpretations can lead to diverse sounding results. Far from offering any ready-made solution, it is hoped that these introductory remarks have highlighted the difficulties we encounter when seeking to translate Triller's hymns from sign to sound.



THE POLYPHONIC HYMNS OF  
*EIN SCHLESISCH SINGEBÜCHLEIN*  
(WROCLAW 1555)

## EDITORIAL METHOD

Staff names: rubrics indicating the name of the parts appear above the staff. The names not present in the source are enclosed in square brackets.

Clefs: original clefs have been normalised using G2, suboctave G2 and F4 clefs. The original cleffing is recorded in the Critical Apparatus.

Metre and mensural signs: all settings are transcribed in *integer valor*, including those with triple proportions or non-simultaneous proportions. Mensural signs have been provided in the score only if they are present in the source. For the identification of positions in the score, I have introduced *Mensurstriche* that correspond to the breve for hymns in binary metre, and to the dotted breve for ternary proportions. In both cases, the *Mensurstriche* have no metrical value, but they separate meaningful mensural units.

*Signa congruentiae*: *signa congruentiae* are used in the source to mark the end of piece (or a section), and I have omitted them in the present edition. Often one part ends with Br sig. cong. while the other ends with L sig. cong. I have normalised such values, since the differences are of no real mensural significance, but I indicate in the Critical Apparatus whether one part had a value diverging from what appears in the present edition.

Ligatures and *color*: ligatures are indicated by brackets above the relevant notes, while *color* is represented by broken brackets.

Key signatures and accidentals: key signatures are represented only if present in the source. *Fa* signs (♭) in the source are printed as accidentals on the staff. Editorial accidentals appear above the staff.

Text underlay: I underlaid the text to each part, including where the source displays just partial texting. Most hymns are strophic, but to save space I transcribed only the first strophe. The missing strophes can be found in Wackernagel's *Das deutsche Kirchenlied von der ältesten Zeit bis zu Anfang des XVII. Jahrhunderts* (cf. Critical Apparatus). When more than one part is texted, there are often differences in spelling and capitalisation, but I transcribe the text from one part alone (cf. Critical Apparatus). Evident mistakes are corrected, and the corrections are noted in the Critical Apparatus. Abbreviations are spelled out without any special notation, and punctuation has not been transcribed. Vowels with the diacritic sign 'e' have been transcribed with an *Umlaut* (ä, ö, ü). The letter 'w' has always been maintained, while the letter 'v' has been transcribed as 'v' or 'u' following the conventions of modern German.

# 1. Als wir warn beladen

Discant

Als wir warn be - la - den mit e - wi - gem

[Tenor]

Als wir warn be - la - den mit e - wi - gem

Bassus

Als wir warn be - la - den mit e - wi - gem

7

D

scha - den ver - hisch Gott aus gna - den das er

[T]

scha - den ver - hisch Gott aus gna - den das er

B

scha - den ver - hisch Gott aus gna - den das er

14

D

wolt her - sen - den den wa - ren Mes -

[T]

wolt her - sen - den den wa - ren Mes -

B

wolt her - sen - den den wa - ren Mes -

21

D

- si - am zu trost uns e - len - den

[T]

- si - am zu trost uns e - len - den

B

- si - am zu trost uns e - len - den

## 2. Als Maria die jungfraw rein

Discant

Als Ma - ri - a die jung - fraw rein solt die mut - ter

Tenor

Als Ma - ri - a die jung - fraw rein solt die mut - ter

Bassus

Als Ma - ri - a die jung - fraw rein solt die mut - ter

8

D

Chri - sti sein do zu sie Gott er - we - let hat von

T

Chri - sti sein do zu sie Gott er - we - let hat von

B

Chri - sti sein do zu sie Gott er - we - let hat von

14

D

e - wig - keit inn sei - nem rat ist jhr die bot - schafft ko -

T

e - wig - keit inn sei - nem rat ist jhr die bot - schafft ko -

B

e - wig - keit inn sei - nem rat ist jhr die bot - schafft ko -

21

D

- men von Hi - mel hoch in jhr ge - mach durch Ga - bri -

T

- men von Hi - mel hoch in jhr ge - mach durch Ga - bri -

B

- men von Hi - mel hoch in jhr ge - mach durch Ga - bri -

27

D  
- el der zu jr sprach ge - grüs - set sei - stu fro - me

T  
- el der zu jr sprach ge - grüs - set sei - stu fro - me

B  
- el der zu jr sprach ge - grüs - set sei - stu fro - me

### 3. Wolauff last uns frölich singen

[Discantus]  
Wol - auff wol - auff last uns frö - lich sin -

Contratenor  
Wol - auff wol - auff last uns frö - lich sin -

[Tenor]  
Wol - auff wol - auff last uns frö - lich sin -

8

[D]  
- gen Got dem herrn von e - wig - keit von

Ct  
- gen Got dem herrn von e - wig - keit von

[T]  
- gen Got dem herrn von e - wig - keit von

15

[D] e - wig - keit Last uns zu seim lo - be  
 Da - rumb wolt zu her - tzen  
 Sin - get nu aus rei - nem

Ct e - wig - keit Last uns zu seim lo - be  
 Da - rumb wolt zu her - tzen  
 Sin - get nu aus rei - nem

[T] e - wig - keit Last uns zu seim lo - be  
 Da - rumb wolt zu her - tzen  
 Sin - get nu aus rei - nem

23

[D] drin - gen es wird uns nicht  
 neh - men euch nicht sei - nes  
 her - tzen weil wir von der

Ct drin - gen es wird uns nicht  
 neh - men euch weil wir von der

[T] drin - gen es wird uns nicht  
 neh - men euch weil wir von der

32

[D] mis - se - lin - gen zu der se - len se - lig - keit  
 lo - bes - sche - men seids mit lob und danck be - reit  
 Hel - len schmer - tzen sind durch Chri - stum gar ge - freyt

Ct mis - se - lin - gen zu der se - len se - lig - keit  
 lo - bes - sche - men seids mit lob und danck be - reit  
 Hel - len schmer - tzen sind durch Chri - stum gar ge - freyt

[T] mis - se - lin - gen zu der se - len se - lig - keit  
 lo - bes - sche - men seids mit lob und danck be - reit  
 Hel - len schmer - tzen sind durch Chri - stum gar ge - freyt



39

[D]										
	se	lig	keit	Denn	er	ist	gar	ein	tre	wer
	danck	be	reit	Denn	sol	che	lie	be	nie	mand
	gar	ge	freyt	O	Herr	durch	dei	nen	tre	wen
Ct										
	se	lig	keit	Denn	er	ist	gar	ein	tre	wer
	danck	be	reit	Denn	sol	che	lie	be	nie	mand
	gar	ge	freyt	O	Herr	durch	dei	nen	tre	wen
[T]										
	se	lig	keit	Denn	er	ist	gar	ein	tre	wer
	danck	be	reit	Denn	sol	che	lie	be	nie	mand
	gar	ge	freyt	O	Herr	durch	dei	nen	tre	wen

46

[D]												
	got	der	sein	wort	ge	hal	ten	hat	wel	cher	auch	vor
	findt	das	j	mand	sein	ei	nig	kind	für	ein	fremb	den
	bund	thu	mir	auff	das	hertz	und	mund	dich	zu	lo	ben
Ct												
	got	der	sein	wort	ge	hal	ten	hat	wel	cher	auch	vor
	findt	das	j	mand	sein	ei	nig	kind	für	ein	fremb	den
	bund	thu	mir	auff	das	hertz	und	mund	dich	zu	lo	ben
[T]												
	got	der	sein	wort	ge	hal	ten	hat	wel	cher	auch	vor
	findt	das	j	mand	sein	ei	nig	kind	für	ein	fremb	den
	bund	thu	mir	auff	das	hertz	und	mund	dich	zu	lo	ben

53

[D]										
	lan	ger	zeit	hat	ver	spro	chen	ferr	und	weit
	schnö	den	man	ge	ben	solt	wie	hie	ge	than
	ste	ti	glich	auch	zu	thun	gantz	wil	lig	lich
Ct										
	lan	ger	zeit	hat	ver	spro	chen	ferr	und	weit
	schnö	den	man	ge	ben	solt	wie	hie	ge	than
	ste	ti	glich	auch	zu	thun	gantz	wil	lig	lich
[T]										
	lan	ger	zeit	hat	ver	spro	chen	ferr	und	weit
	schnö	den	man	ge	ben	solt	wie	hie	ge	than
	ste	ti	glich	auch	zu	thun	gantz	wil	lig	lich

60

[D] wie er mich al - ler sünd und schuldt dor  
zu dem sein son auch wil lig war gab  
den wil - len dein al - hie auff Erd halt -

Ct wie er mich al - ler sünd und schuldt dor  
zu dem wil - len dein al - hie auff Erd halt -

[T] wie er mich al - ler sünd und schuldt dor  
zu dem wil - len dein al - hie auff Erd halt -

67

[D] - für ich e - wig lei - den solt durch sei - nen  
sich fur uns fest inn bey to - des fahr das er uns  
uns auch fest bey dei - ner herd denn du bist

Ct - für ich e - wig lei - den solt durch sei - nen  
sich fur uns fest bey dei - ner herd denn du bist

[T] - für ich e - wig lei - den solt durch sei - nen  
sich fur uns fest bey dei - ner herd denn du bist

74

[D] son be - neh - men wolt be - neh - men wolt  
brecht zur en - gel schar zur En - gel schar  
al - les lo - bes werd lo - bes

Ct son be - neh - men wolt be - neh - men wolt  
brecht zur en - gel schar zur En - gel schar  
al - les lo - bes werd lo - bes

[T] son be - neh - men wolt be - neh - men wolt  
brecht zur en - gel schar zur En - gel schar  
al - les lo - bes werd lo - bes

## 4. O herr Gott vater wir singen dir

Discant

O herr Gott va - ter wir sin - gen dir mit schal -  
 Dei - ne macht und krafft mit al - len wun - der - tha -

Tenor

8 O herr Gott va - ter wir sin - gen dir mit schal -  
 Dei - ne macht und krafft mit al - len wun - der - tha -

Bass

O herr Gott va - ter wir sin - gen dir mit schal -  
 Dei - ne macht und krafft mit al - len wun - der - tha -

8

D

- le und prei - sen dich für die wol - that al -  
 - ten künst - lich und weis sol - len uns ge - ra -

T

8 - le und prei - sen dich für die wol - that al -  
 - ten künst - lich und weis sol - len uns ge - ra -

B

- le und prei - sen dich für die wol - that al -  
 - ten künst - lich und weis sol - len uns ge - ra -

15

D

- le die du gar mil - tig - lich uns hast jhe er - zei -  
 - then zu dei - ner ehr und lich preis kein mensch - lich ver - mü -

T

8 - le die du gar mil - tig - lich uns hast jhe er - zei -  
 - then zu dei - ner ehr und lich preis kein mensch - lich ver - mü -

B

- le die du gar mil - tig - lich uns hast jhe er - zei -  
 - then zu dei - ner ehr und preis kein mensch - lich ver - mü -

23 #

D  
- get dein hertz gantz ge - nei - get kein uns ve - ter - lich  
- gen mag dein thun ver - gnü - gen mit all j - rem vleis

T  
8  
- get dein hertz gantz ge - nei - get kein uns ve - ter - lich  
- gen mag dein thun ver - gnü - gen mit all j - rem vleis

B  
- get dein hertz gantz ge - nei - get kein uns ve - ter - lich  
- gen mag dein thun ver - gnü - gen mit all j - rem vleis

31 #

D  
Las dich herr be - we - gen un - ser dürff - tig - keit

T  
8  
Las dich herr be - we - gen un - ser dürff - tig - keit

B  
Las dich herr be - we - gen un - ser dürff - tig - keit

39

D  
gib uns dei - nen se - gen wenn wir hie ab - schei - den

T  
8  
gib uns dei - nen se - gen wenn wir hie ab - schei - den

B  
gib uns dei - nen se - gen wenn wir hie ab - schei - den

47 #

D  
dich rhü - men mit freu - den dort inn e - wig - keit

T  
8  
dich rhü - men mit freu - den dort inn e - wig - keit

B  
dich rhü - men mit freu - den dort inn e - wig - keit

## 5. Preis sey Got im höchsten throne – Es ist der Engel herrligkeit

[Discantus]

Preis sey Got im höchs - ten thro - ne Und auch

6  
sei - nem lie - ben So - ne. Der ist uns ein Mensch ge -

12  
- bo - ren Sonst wern wir al - ler ver - lo - ren

Discantus

[Tenor]

Bassus

	Es Die	ist sag -	der ten	En gu	- te	gel ne	herr - we	lig - meer	keit den	des
	Es Die	ist sag -	der ten	En gu	- te	gel ne	herr - we	lig - meer	keit den	des
	Es Die	ist sag -	der ten	En gu	- te	gel ne	herr - we	lig - meer	keit den	des

D

[T]

B

men fey -	- ren	itzt wir	er - mit	schi - frö -	nen li -	hie chen	auff ge -	Er ber -	den den	:
men fey -	- ren	itzt wir	er - mit	schi - frö -	nen li -	hie chen	auff ge -	Er ber -	den den	:
men fey -	- ren	itzt wir	er - mit	schi - frö -	nen li -	hie chen	auff ge -	Er ber -	den den	:

12

D Das ein jung - frau mu - ter ist bringt uns ein freud und

[T] Das ein jung - frau mu - ter ist bringt uns ein freud und

B Das ein jung - frau mu - ter ist bringt uns ein freud und

18

D le - ben ein göt - lich licht wird uns da -

[T] le - ben ein göt - lich licht wird uns da -

B le - ben ein göt - lich licht wird uns da -

23

D - mit ge - ge - ben Frew dich lie - be Chris - ten -

[T] - mit ge - ge - ben Frew dich lie - be Chris - ten -

B - mit ge - ge - ben Frew dich lie - be Chris - ten -

29

D - heit unnd lo - be Gott inn e - wig - keit

[T] - heit unnd lo - be Gott inn e - wig - keit

B - heit unnd lo - be Gott inn e - wig - keit

## 6. Ein kind geboren zu Bethlehem

Discantus

Tenor

Bassus

Ein kind ge - born zu Be - thle - em zu Be - thle -

Ein kind ge - born zu Be - thle - em zu Be - thle -

Ein kind ge - born zu Be - thle - em zu Be - thle -

7

D

T

B

- em des frew - et sich Hie - ru - sa -

- em des frew - et sich Hie - ru - sa -

- em des frew - et sich Hie - ru - sa -

13

D

T

B

- lem Al - le - lu - ia

- lem Al - le - lu - ia

- lem Al - le - lu - ia

## 7. Wach auff liebe Christenheit

Discantus

Wach auff lie - be Chris - ten - heit lo - be Got - tes güt - tig -

Tenor

Wach auff lie - be Chris - ten - heit lo - be Got - tes güt - tig -

Bassus

Wach auff lie - be Chris - ten - heit lo - be Got - tes güt - tig -

8

D

- keit denn er un - ser Va - ter ist durch den Her - ren Je - su

T

- keit denn er un - ser Va - ter ist durch den Her - ren Je - su

B

- keit denn er un - ser Va - ter ist durch den Her - ren Je - su

16

D

Christ der uns ist ein mensch ge - born von der jung - frawn

T

Christ der uns ist ein mensch ge - born von der jung - frawn

B

Christ der uns ist ein mensch ge - born von der jung - frawn

23

D

aus - er - korn zu vor - sü - nen got - tes zorn

T

aus - er - korn zu vor - sü - nen got - tes zorn

B

aus - er - korn zu vor - sü - nen got - tes zorn



## 8. Es ist ein kindlein uns geboren

Discantus

Tenor

Bassus

Es ist ein kind-lein uns ge - born für an - dern auss - er - korn das

Es ist ein kind-lein uns ge - born für an - dern auss - er - korn das

Es ist ein kind-lein uns ge - born für an - dern auss - er - korn das

D

T

B

6  
stil - let Got - tes zorn das stil - let Got - tes zorn

stil - let Got - tes zorn das stil - let Got - tes zorn

stil - let Got - tes zorn das stil - let Got - tes zorn

## 9. Inn einem süssen thon

Discantus

Tenor

Bassus

Inn ei - nem süs - sen thon nu sin - get

Inn ei - nem süs - sen thon nu sin - get

Inn ei - nem süs - sen thon nu sin - get

7

D und seidt fro al - ler un - ser won - ne ligt

T und seidt fro al - ler un - ser won - ne ligt

B und seidt fro al - ler un - ser won - ne ligt

14

D in der krip - pen da und leuch - tet für die Son -

T in der krip - pen da und leuch - tet für die Son -

B in der krip - pen da und leuch - tet für die Son -

21

D - ne der rei - nen jung - frawn son er ist der

T - ne der rei - nen jung - frawn son er ist der

B - ne der rei - nen jung - frawn son er ist der

27

D gna - den thron er ist der gna - den thron

T gna - den thron er ist der gna - den thron

B gna - den thron er ist der gna - den thron

# 10. Es kam ein Engel hell und klar

Discantus

Tenor

Bassus

Es kam ein En - gel hell und klar von Got auffs

Es kam ein En - gel hell und klar von Got auffs

Es kam ein En - gel hell und klar von Got auffs

7

D

T

B

feldt zun hir - ten dar der war ganz seer von

feldt zun hir - ten dar der war ganz seer von

feldt zun hir - ten dar der war ganz seer von

12

D

T

B

her - tzen fro und sprach frö - lich zu jn al - so

her - tzen fro und sprach frö - lich zu jn al - so

her - tzen fro und sprach frö - lich zu jn al - so

# 11. Da Jesus Christ Marie kind

Discant

Tenor

Da Sich Je - sus nach den Christ gsetz Ma - ri - e in tem - pel kind unnd wa - rer er der

Da Sich Je - sus nach den Christ gsetz Ma - ri - e in tem - pel kind unnd wa - rer er der

7

D

T

Got - tes sünd - li - chen Sohn von na - tur Hi - mel - rei - gantz glei - che

Got - tes sünd - li - chen Sohn von na - tur Hi - mel - rei - gantz glei - che

14

D

T

Denn er hie auff Er - den führt ein solch ge - ber - de

Denn er hie auff Er - den führt ein solch ge - ber - de

23

D

T

Das wir jm wi - der dort gleich wer - den

Das wir jm wi - der dort gleich wer - den

## 12. Wir wollen singen heut

Discant

Tenor

Bassus

Wir wol - len sin - gen heut für al - len din - gen von

Wir wol - len sin - gen heut für al - len din - gen von

Wir wol - len sin - gen heut für al - len din - gen von

10

D

T

B

her - tzen grun - de mit dem geist und mun - de Chri - stum gros

her - tzen grun - de mit dem geist und mun - de Chri - stum gros

her - tzen grun - de mit dem geist und mun - de Chri - stum gros

19

D

T

B

ach - ten sei - nen todt be - trach - ten und vleis - sig dan - cken

ach - ten sei - nen todt be - trach - ten und vleis - sig dan - cken

ach - ten sei - nen todt be - trach - ten und vleis - sig dan - cken

# 13. Jesus Christus unser seligkeit der ist unser Herr Got

Discant

Tenor

8

D

T

16

D

T

24

D

T

# 14. Alle land da Christ wird erkant

[Discant]

[Tenor]

Al - le Land da Christ wird er - kant frew - et sich  
Weil er nu uns zu friedt und ruhe hat ge - stelt

8

[D]

[T]

sin - get jn - nig - lich lob sey Gott das er hat  
und die Feind ge - felt hell und tod sa - thans spot

15

[D]

[T]

uns er - lost von sünd und todt Dar - umb sol u - ber - al  
und hilfft uns aus al - ler not

23

[D]

[T]

men - nig - lich gantz frö - lich i - mer - dar lo - ben

30

[D]

[T]

Got und frey sin - gen Al - le - - lu - ia

## 15. Singet fröhlich alle gleich

[Discantus]   
 Sin - get frö - lich al - le gleich und dan - cket Got im Hi - mel - reich sei -

[Tenor]   
 Sin - get frö - lich al - le gleich und dan - cket Got im Hi - mel - reich sei -

7   
 [D]   
 - ner barm-her - tzig - keit der Chris - tum sein e - wig wort uns macht zur ge -

[T]   
 - ner barm-her - tzig - keit der Chris - tum sein e - wig wort uns macht zur ge -

13   
 [D]   
 - rech - tig - keit der zur-schlug der hel - len pfort und des Sa - thans frey - dig - keit

[T]   
 - rech - tig - keit der zur-schlug der hel - len pfort und des Sa - thans frey - dig - keit

## 16. Erstanden ist der Herre Christ

Discant   
 Er - stan - den ist der Her - re Christ Al -

Tenor   
 Er - stan - den ist der Her - re Christ Al -

Bassus   
 Er - stan - den ist der Her - re Christ Al -



6

D  
- le - lu - ia der al - ler welt ein

T  
- le - lu - ia der al - ler welt ein

B  
- le - lu - ia der al - ler welt ein

12

D  
trös - ter ist Al - le - lu - ia

T  
trös - ter ist Al - le - lu - ia

B  
trös - ter ist Al - le - lu - ia

## 17. Erstanden ist uns Jhesus Christ die gnad

Discant  
Er - stan - den ist uns Jhe - sus Christ die gnad ietz wie - der

Tenor  
Er - stan - den ist uns Jhe - sus Christ die gnad ietz wie - der

Bassus  
Er - stan - den ist uns Jhe - sus Christ die gnad ietz wie - der

8

D  
kom - men ist Die gantz durch A - dam war ver - lorn Der uns hat

T  
kom - men ist Die gantz durch A - dam war ver - lorn Der uns hat

B  
kom - men ist Die gantz durch A - dam war ver - lorn Der uns hat

15

D  
bracht in Got - tes zorn Al - le - lu - ia Ki - ri - e ley - son

T  
bracht in Got - tes zorn Al - le - lu - ia Ki - ri - e ley - son

B  
bracht in Got - tes zorn Al - le - lu - ia Ki - ri - e ley - son

### 18. Der lantz ist uns des jares erste quartir

Altus  
Der lantz ist uns des ja - res er - ste quar - tir Er  
Was uns von Got zu dienst ge - macht ist wor - den Das

Tenor  
Der lantz ist uns des ja - res er - ste quar - tir Er  
Was uns von Got zu dienst ge - macht ist wor - den Das

Bassus  
Der lantz ist uns des ja - res er - ste quar - tir Er  
Was uns von Got zu dienst ge - macht ist wor - den Das

8

A  
ist auch man - cher lus sei - ten vol auff jhn war - tet fast al -  
kompt schir gar auff sei - ne ne fart und thut da - selbs das werck

T  
ist auch man - cher lus sei - ten vol auff jhn war - tet fast  
kompt schir gar auff sei - ne ne fart und thut da - selbs das

B  
ist auch man - cher lus sei - ten vol auff jhn war - tet fast  
kompt schir gar auff sei - ne ne fart und thut da - selbs das

16

A  
 - ler welt Cre - a - tur Die sich in jhm ver - new - ren  
 nach sei - nen or - den wie jhm vom Herrn be - foh - len

T  
 al - ler welt Cre - a - tur Die sich in jhm ver - new - ren  
 werck nach sei - nen or - den wie jhm vom Herrn be - foh - len

B  
 al - ler welt Cre - a - tur Die sich in jhm ver - new - ren  
 werck nach sei - nen or - den wie jhm vom Herrn be - foh - len

24

A  
 sol ward Do und thut sich al - les frö - lich zei - gen  
 ward zu und new zu wer - den sich nicht sew - met

T  
 sol ward Do und thut sich al - les frö - lich zei - gen  
 ward zu und new zu wer - den sich nicht sew - met

B  
 sol ward Do und thut sich al - les frö - lich zei - gen  
 ward zu und new zu wer - den sich nicht sew - met

32

A  
 der Son - nen auff - her - stei - gen die gar fern  
 wenn das - alt ist wehk ge - rew - met wie wir seh -

T  
 der Son - nen auff - her - stei - gen die gar fern  
 wenn das - alt ist wehk ge - rew - met wie wir seh -

B  
 der Son - nen auff - her - stei - gen die gar fern  
 wenn das - alt ist wehk ge - rew - met wie wir seh -

39

A  
T  
B

- von ihm ko - men war : Das landt bricht auff  
en gantz of - fen - bar

48

A  
T  
B

zu ge - ben frucht welchs hat der win - ter nit ver - mocht  
zu ge - ben frucht welchs hat der win - ter nit ver - mocht

56

A  
T  
B

da kompt erst recht ein new - es jar  
da kompt erst recht ein new - es jar

# 19. Der heilige Geist und warer Got

Discant

Der heil - ge Geist und wa - rer Got der

Tenor

Der heil - ge Geist und wa - rer Got der

Bassus

Der heil - ge Geist und wa - rer Got der

8

D

höch - ste trös - ter inn der not der uns

T

höch - ste trös - ter inn der not der uns

B

höch - ste trös - ter inn der not der uns

15

D

so oft ver - heis - sen ist von un - serm

T

so oft ver - heis - sen ist von un - serm

B

so oft ver - heis - sen ist von un - serm

23

D

Her - ren Jhe - su Christ Jhe - su Christ

T

Her - ren Jhe - su Christ Jhe - su Christ

B

Her - ren Jhe - su Christ Jhe - su Christ

## 20. Komb güttiger unnd tewrer Got – Ein reicher milter Geist

Discant [I]   
 Komb gü - ti - ger und tew - er Got du heil - ger Geist gib

Discant [II] <sup>4</sup>   
 Ein rei - cher mil - ter Geist wel - chen Chri - stus

[Tenor]   
 Komb komb gü - ti - ger unnd

9   
 D [I] hilf und rath Hilff dei - ner wer - den

D [II]   
 von dem Va - ter zu sen - den ver - heischt ist mit ga - ben

[T]   
 trew - er Got Hei - li - ger Geist

17   
 D [I] Chris - ten - heit Das sie bleib inn der ei - nig - keit

D [II]   
 kom - men dar zu sei - ner Chris - ten - heit inn der herr - lig -

[T]   
 komb gü - ti - ger und trew - er

25   
 D [I] Dei - ne Sal - bung ist uns im - mer not Die uns mus le - ren

D [II]   
 - keit Macht sie wol ge - mut unnd gibt das sie recht

[T]   
 Got gib uns dei - nen trost und

33

D [I] und be - ke - ren un - ser hertz zu Got O Her wir schrei - en

D [II] ken - net das e - wi - ge gut O Her wir schrei - en

[T] raht inn der höchs - ten noht O Her wir schrei - en

41

D [I] al - ler zu der gna - den dein Du wol - lest un - ser Sün - den

D [II] al - ler zu der gna - den dein Du wol - lest un - ser Sün - den

[T] al - ler zu der gna - den dein Du wol - lest un - ser Sün - den

49

D [I] gne - dig sein Und dei - ne ga - ben uns ver - lei - hen

D [II] gne - dig sein Und dei - ne ga - ben uns ver - lei - hen

[T] gne - dig sein Und dei - ne ga - ben uns ver - lei - hen

56

D [I] mil - dig - lich Das wir dich prei - sen ietz unnd e - wig - lich

D [II] mil - dig - lich Das wir dich prei - sen ietz unnd e - wig - lich

[T] mil - dig - lich Das wir dich prei - sen ietz unnd e - wig - lich

D.C.\*

(\*see Critical Apparatus)

## 21. Gros ist Got unser Herre

[Discant]

Gros  
Auff

ist Got un - ser Her - re sein lob ist  
sei - nem heil - gen ber - ge da ehr uns

[Tenor]

Gros  
Auff

ist Got un - ser Her - re sein lob ist  
sei - nem heil - gen ber - ge da ehr uns

8

[D]

weit unnd fer - re  
nicht thut ber - gen

[T]

weit unnd fer - re  
nicht thut ber - gen

15

[D]

inn sei sei - ner ei - gen stat Er wird gar hoch ge -  
sein wort und bes - ten rath

[T]

inn sei sei - ner ei - gen stat Er wird gar hoch ge -  
sein wort und bes - ten rath

23

[D]

- prey - set auff die - sem sei - nem berg Der

[T]

- prey - set auff die - sem sei - nem berg Der

31

[D]

men - schen seel ge - spei - set und Got - tes güt er - wei - set

[T]

men - schen seel ge - spei - set und Got - tes güt er - wei - set



39

[D] in al - le sei - nen werck

[T] in al - le sei - nen werck

## 22. Merck auff merck auff du schöne

Discantus

Tenor

Bassus

Merck Auff das lieb - lich du schö - ne du Christ - li - che Ge - mein  
Auff das lieb - lich ge - thö - ne des Got - tes worts so rein

7

D

T

B

- mein rein : Unnd auff die gut - ten meh - re von dei - nem Breut - gam hüpsch und

Unnd auff die gut - ten meh - re von dei - nem Breut - gam hüpsch und

Unnd auff die gut - ten meh - re von dei - nem Breut - gam hüpsch und

14

D

T

B

fein noch al - lem wunsch und bge - - - re

fein noch al - lem wunsch und bge - - - re

fein noch al - lem wunsch und bge - - - re

## 23. Ich weiß ein Blümlein hüpsch und fein

Discantus

Tenor

Bassus

Ich weiß ein Blüm - lein hüpsch und fein Das ist mir

Ich weiß ein Blüm - lein hüpsch und fein Das ist mir

Ich weiß ein Blüm - lein hüpsch und fein Das ist mir

7

D

T

B

wol - ge - fal - len Das blüh - et auff inn un - ser

wol - ge - fal - len Das blüh - et auff inn un - ser

wol - ge - fal - len Das blüh - et auff inn un - ser

13

D

T

B

gmeyn gar schön fur an - dern al - len

gmeyn gar schön fur an - dern al - len

gmeyn gar schön fur an - dern al - len

## 24. Christus inn diese welt ist kommen

Discantus

Tenor

Bassus

Chris - tus inn die - se welt ist kom - men al - len sün - dern zu

Chris - tus inn die - se welt ist kom - men al - len sün - dern zu

Chris - tus inn die - se welt ist kom - men al - len sün - dern zu

7

D  
gros - sem fro - men Da er auch je - der - man nam gantz freundt-lich an

T  
gros - sem fro - men Da er auch je - der - man nam gantz freundt-lich an

B  
gros - sem fro - men Da er auch je - der - man nam gantz freundt-lich an

## 25. O Got wir wollen preisen

Discantus  
O Weil Got du wir uns wol - len prei - sen dein die  
thust be - wei - sen die

[Tenor]  
O Weil Got du wir uns wol - len prei - sen dein die  
thust be - wei - sen die

6

D  
lob inn e - wig - keit : Das du uns hast ge - ge - ben dein wort zur se - lig -  
trew undd güt - tig - keit

[T]  
lob inn e - wig - keit Das du uns hast ge - ge - ben dein wort zur se - lig -  
trew undd güt - tig - keit

11

D  
- keit auff das wir mit dir le - ben inn freud unnd Herr - lig - keit

[T]  
- keit auff das wir mit dir le - ben inn freud unnd Herr - lig - keit

## 26. Rein und besser ist Gottes wort

Discantus

Tenor

Bassus

Rein  
Wo

Rein  
Wo

Rein  
Wo

9

D

T

B

und solch bes - ser recht ist Got - tes wort denn gold - und e - dle -  
solch wort recht im Glau - ben hafft im her - tzen wol be -

und solch bes - ser recht ist Got - tes wort denn gold - und e - dle -  
solch wort recht im Glau - ben hafft im her - tzen wol be -

und solch bes - ser recht ist Got - tes wort denn gold - und e - dle -  
solch wort recht im Glau - ben hafft im her - tzen wol be -

18

D

T

B

stei - klei - ne bet Es ist des le - bens weg und  
- klei - ne bet Da ist es war - lich Got - tes

stei - klei - ne bet Es ist des le - bens weg und  
- klei - ne bet Da ist es war - lich Got - tes

stei - klei - ne bet Es ist des le - bens weg und  
- klei - ne bet Da ist es war - lich Got - tes

25

D  
pfort krafft der die Christ - lich - en Ge - mei - ne bet  
krafft die Sünd und tod ver - trei - - -

T  
pfort krafft der die Christ - lich - en Ge - mei - ne bet  
krafft die Sünd und tod ver - trei - - -

B  
pfort krafft der die Christ - lich - en Ge - mei - ne bet  
krafft die Sünd und tod ver - trei - - -

31

D  
Nu wol - let mit in - nig - keit Heut von her -  
Nu wol - let mit in - nig - keit Heut von her -

T  
Nu wol - let mit in - nig - keit Heut von her -  
Nu wol - let mit in - nig - keit Heut von her -

B  
Nu wol - let mit in - nig - keit Heut von her -  
Nu wol - let mit in - nig - keit Heut von her -

40

D  
- tzen al - ler schrei - en O Va - ter  
- tzen al - ler schrei - en O Va - ter

T  
- tzen al - ler schrei - en O Va - ter  
- tzen al - ler schrei - en O Va - ter

B  
- tzen al - ler schrei - en O Va - ter o Va - ter  
- tzen al - ler schrei - en O Va - ter o Va - ter

49

D  
 T  
 B

wolst des wal - ten las uns dein Wort wol ge - dey -

wolst des wal - ten las uns dein Wort wol ge - dey -

wolst des wal - ten las uns dein Wort wol ge - dey -

59

D  
 T  
 B

- en auff das wirs fest be - hal - ten

- en auff das wirs fest be - hal - ten

- en auff das wirs fest be - hal - ten

## 27. Der Herr Gott sey gepreiset

Discantus  
 Tenor  
 Bassus

Der Herr Gott sey ge - prei - set von nu inn e - wig - keit

Der Herr Gott sey ge - prei - set von nu inn e - wig - keit

Der Herr Gott sey ge - prei - set von nu inn e - wig - keit

9

D  
T  
B

der sich freunt - lich be - wei - set mit gros - ser güt - tig - keit

17

D  
T  
B

und uns reich - lich spei - set inn sei - ner Chris - ten - heit

## 28. Wir wollen aller singen dem Herrn

Discantus

Discantus  
Tenor  
Bassus

Wir wol - len al - ler sin - gen dem Herrn von e - wig - keit

9

D  
T  
B

der geb das es ge - lin - ge zu sei - ner Herr - lig - keit

## 29. Ey Got Vatter aller Gnaden

Discantus

Tenor

Bassus

Ey Got Vat - ter al - ler Gna - den Hilff uns ar - men

Ey Got Vat - ter al - ler Gna - den Hilff uns ar - men

Ey Got Vat - ter al - ler Gna - den Hilff uns ar - men

7

D

T

B

aus dem scha - den der uns von art an - ge - er - bet ist

aus dem scha - den der uns von art an - ge - er - bet ist

aus dem scha - den der uns von art an - ge - er - bet ist

## 30. Es sprach Christus des menschen Son

Discantus

Tenor

Bassus

Es sprach Chris - tus des men - schen Son Der

Es sprach Chris - tus des men - schen Son Der

Es sprach Chris - tus des men - schen Son Der

5

D

T

B

jetz re - giert auff Got - tes thron zu sei - nen Chris - ten

jetz re - giert auff Got - tes thron zu sei - nen Chris - ten

jetz re - giert auff Got - tes thron zu sei - nen Chris - ten



11

D  
hie auff Erdt Fürcht dich nur nicht du klei - ne Herd

T  
hie auff Erdt Fürcht dich nur nicht du klei - ne Herd

B  
hie auff Erdt Fürcht dich nur nicht du klei - ne Herd

### 31. Herr Got dein gwalt wird billich

Discantus  
Herr Got dein gwalt wird billich man - nich - falt inn al - ler  
Die du so gar herr - lich unnd of - fen - bar unns gne - dig

Tenor  
Herr Got dein gwalt wird billich man - nich - falt inn al - ler  
Die du so gar herr - lich unnd of - fen - bar unns gne - dig

Bassus  
Herr Got dein gwalt wird billich man - nich - falt inn al - ler  
Die du so gar herr - lich unnd of - fen - bar unns gne - dig

10

D  
welt ge - prei - set hast be - wei - set Das fir - ma - ment dar - zu all die

T  
welt ge - prei - set hast be - wei - set Das fir - ma - ment dar - zu all die

B  
welt ge - prei - set hast be - wei - set Das fir - ma - ment dar - zu all die

20

D  
e - le - ment hast uns zu dinst ge - ge - ben die dei - ner macht stund

T  
e - le - ment hast uns zu dinst ge - ge - ben die dei - ner

B  
e - le - ment hast uns zu dinst ge - ge - ben die

30

D tag noch nacht nicht mö - gen wi - der - stre - ben

T macht stund tag noch nacht nicht mö - gen wi - der - stre - ben

B dei - ner macht stund tag noch nacht nicht mö - gen wi - der - stre - ben

### 32. Nu last uns im glauben

Discantus Nu last uns im glau - ben jr lie - ben Go - tes knecht un - sern herrn Got

Tenor Nu last uns im glau - ben jr lie - ben Go - tes knecht un - sern herrn Got

Bassus Nu last uns im glau - ben jr lie - ben Go - tes knecht un - sern herrn Got

6

D lo - ben denn jr seidt sein ge - mecht denn jr seidt sein ge - mecht

T lo - ben denn jr seidt sein ge - mecht denn jr seidt sein ge - mecht

B lo - ben denn jr seidt sein ge - mecht denn jr seidt sein ge - mecht

### 33. Dich Gott von Himel ruff ich an

Discantus

Tenor

Bassus

Dich Denn Gott ich hab Hi - mel ruff gar viel sünd ich ge - an than aus tief - ker her - fer angst zu mir

8

D

T

B

und nö - then die oh - ren mein dein er - hör mein stim wend dei - nen

16

D

T

B

grim unnd zorn von mir auff mein fle - hen und hertz-

24

D  
- lich gir schaw gne - dig ehe der Todt kompt schir

T  
- lich gir schaw gne - dig ehe der Todt kompt schir

B  
- lich gir schaw gne - dig ehe der Todt kompt schir

### 34. Gottes namen solt jhr loben

Discantus  
Got - tes na - men solt jhr lo - ben die jhr sei - ne die - ner seidt

Tenor  
Got - tes na - men solt jhr lo - ben die jhr sei - ne die - ner seidt

Bassus  
Got - tes na - men solt jhr lo - ben die jhr sei - ne die - ner seidt

9

D  
die jr mit dem rech - ten glau - ben steht in sei - nem haus be - reit

T  
die jr mit dem rech - ten glau - ben steht in sei - nem haus be - reit

B  
die jr mit dem rech - ten glau - ben steht in sei - nem haus be - reit

19

D  
denn der Herr ist hoch dort o - ben gutt unnd freund - lich al - le zeit

T  
denn der Herr ist hoch dort o - ben gutt unnd freund - lich al - le zeit

B  
denn der Herr ist hoch dort o - ben gutt unnd freund - lich al - le zeit

### 35. O meine seele lobe Gott

Discant

[Tenor]

[Bassus]

O mei - ne see - le lo - - be

O mei - ne see - le lo - - be

O mei - ne see - le lo - - be

9

D

[T]

[B]

Gott den Herrn so dich ge - schaf - fen hat

Gott den Herrn so dich ge - schaf - fen hat

Gott den Herrn so dich ge - schaf - fen hat

### 36. Gottes weissheit hoch und breit

Discantus

Tenor

Bassus

Got - tes weiss - heit hoch und breit mag nie - mand aus - grün -

Got - tes weiss - heit hoch und breit mag nie - mand aus - grün -

Got - tes weiss - heit hoch und breit mag nie - mand aus - grün -

9

D

T

B

- den das macht un - ser nich - tig - keit und die schwe - ren

- den das macht un - ser nich - tig - keit und die schwe - ren

- den das macht un - ser nich - tig - keit und die schwe - ren

17

D  
sün - den die ha - ben ver - tun - ckelt gar

T  
sün - den die ha - ben ver - tun - ckelt gar

B  
sün - den die ha - ben ver - tun - ckelt gar

25

D  
un - ser hertz und syn - nen das wir auch nicht

T  
un - ser hertz und syn - nen das wir auch nicht

B  
un - ser hertz und syn - nen das wir auch nicht

33

D  
ne - men war Got - tes reich dar - in - nen

T  
ne - men war Got - tes reich dar - in - nen

B  
ne - men war Got - tes reich dar - in - nen

### 37. O Herr Got mein die rach ist dein

Discantus

O Zu Herr die - ser Got zeit mein die rach ist fer - ner dein las ich dei - nen rhum er - bith er - reth die

Tenor

O Zu Herr die - ser Got zeit mein die rach ist fer - ner dein las ich dei - nen rhum er - bith er - reth die

Bassus

O Zu Herr die - ser Got zeit mein die rach ist fer - ner dein las ich dei - nen rhum er - bith er - reth die

8

D

- schei - nen : weil du sie hast mit gros - ser kost unnd tew - rem  
dei - nen

T

- schei - nen : weil du sie hast mit gros - ser kost unnd tew - rem  
dei - nen

B

- schei - nen weil du sie hast mit gros - ser kost unnd tew - rem  
dei - nen

16

D

pfand er - wor - - ben und nu so seer durch

T

pfand er - wor - - ben und nu so seer durch

B

pfand er - wor - - ben und nu so seer durch

24

D fal - sche lehr der Men - schen sind ver - tor - ben

T fal - sche lehr der Men - schen sind ver - tor - ben

B fal - sche lehr der Men - schen sind ver - tor - ben

### 38. Wer da sitzt unter dem schatten

Discant Wer da sitzt un - ter dem schat - ten un - ter des al - ler - höchs - ten

Tenor Wer da sitzt un - ter dem schat - ten un - ter des al - ler - höchs - ten

Bassus Wer da sitzt un - ter dem schat - ten un - ter des al - ler - höchs - ten

8

D schutz spricht zum Herrn in all sein tha - ten du bist mein schirm und trutz

T schutz spricht zum Herrn in all sein tha - ten du bist mein schirm und trutz

B schutz spricht zum Herrn in all sein tha - ten du bist mein schirm und trutz

### 39. Es sprach Jesus zu jener zeit

Discant Es sprach Je - sus zu je - ner zeit wer mir wil

Tenor Es sprach Je - sus zu je - ner zeit wer mir wil



7

D  
die - nen e - - - ben der mus sich schi - cken

T  
die - nen e - - - ben der mus sich schi - cken

14

D  
zu dem streit und has - sen auch sein le - - - ben

T  
zu dem streit und has - sen auch sein le - - - ben

#### 40. Gar nichts schedlichs noch verdamlichs ist

8

Gar nichts sched - lichs noch ver - dam - lichs ist an den die da seind inn Je -

Gar nichts sched - lichs noch ver - dam - lichs ist an den die da seind inn Je -

8

-su Christ so noch dem geist wan - deln zu die - ser frist denn das ge - setz des geis - tes zwar macht mich durch

-su Christ so noch dem geist wan - deln zu die - ser frist denn das ge - setz des geis - tes zwar macht mich durch

8

chri - stum frey ver - war vom ge - setz des to - des und der sün - den gar denn Chri - stus in der form des sün -

chri - stum frey ver - war vom ge - setz des to - des und der sün - den gar denn Chri - stus in der form des sün -

- ders hat in fleisch die sünd durch sünd ver - dampft Ist denn Got auff un-serm thun wer mag wi-der uns sein  
 Der mir schen - cket sei-nen Son das er nu ist der mein

Wie solt er denn nicht mit jm gar ge-ben auch all sein gutt und war Wer wil uns von Go - tes  
 Wer wil Got - tes Kindt zei-hen icht Got ist selbs der da wie - der ficht sols icht thun angst kom-mer

lie - be schei - den nu Denn ich bin gantz si - cher und ge - wis Ja kein cre - a - tur sol uns  
 schwert o - der un - rhu Das uns wi - der freu-den noch ver - dris Da-rumb lo - bet Got durch Je -

schei - den von der lie - be sein Und dan-cket jm sei-ner trew in e - wig-keit A - - men  
 - sum Christ - um im glau-ben rein

# 41. Gott hat den mensch fur allen

Discant

Tenor

Bassus

Gott hat den mensch fur al - len zu sei - nem bild ge -  
 Der ist jm wol - ge - fal - len unnd thewr bey jm ge -

Gott hat den mensch fur al - len zu sei - nem bild ge -  
 Der ist jm wol - ge - fal - len unnd thewr bey jm ge -

7

D

T

B

- macht : Da - rumb hat er jm ge - ben ein son - der - li - chen stand  
 - acht

- macht : Da - rumb hat er jm ge - ben ein son - der - li - chen stand  
 - acht

- macht Da - rumb hat er jm ge - ben ein son - der - li - chen stand  
 - acht

15

D

T

B

da - rinn er hie mag le - ben fur jm on sünd und schand

da - rinn er hie mag le - ben fur jm on sünd und schand

da - rinn er hie mag le - ben fur jm on sünd und schand

## 42. Ach mein Got sprich mir freuntlich zu

Discantus

Tenor

Bassus

Ach Fur mein Got sprich mir freuntlich zu und tröst mich inn  
 Fur Sa - thans wüt - ten schaff mir rhu fur sünd und to -

Ach mein Got sprich mir freuntlich zu und tröst mich inn  
 Fur Sa - thans wüt - ten schaff mir rhu fur sünd und to -

9

D

T

B

- dem her - tzen : Denn mich an - ficht das ernst Ge - richt da -  
 - des Schmer - tzen

- dem her - tzen : Denn mich an - ficht das ernst Ge - richt da -  
 - des Schmer - tzen

- dem her - tzen : Denn mich an - ficht das ernst Ge - richt da -  
 - des Schmer - tzen

19

D

T

B

- rumb ich bitt E - ya E - ya durch Christ ver - las mich nicht

- rumb ich bitt E - ya E - ya durch Christ ver - las mich nicht

- rumb ich bitt E - ya E - ya durch Christ ver - las mich nicht

### 43. Gantz schwarz heßlich jetz

Tenor

8 Gantz schwarz heßlich jetz das lang sich hat mein ar - me  
Recht sam ein bild das inn dem kot ge - le - gen

9  
8 seel be - su delt gar Wie - wol mich Got viel  
ist viel tag und jar

18  
8 schön - ner hat denn al - le thier ge - zie - ret

26  
8 So hat doch mich gantz in - ner - lich die schlang mit ih - rem stich

35  
8 so schwarz und heßlich nu for - mie - ret

### 44. Nu lobet mit gesangen

Discantus

Nu lo - bet mit ge - san - gen den Herrn Got al - le -

Tenor  
8 Nu lo - bet mit ge - san - gen den Herrn Got al - le - sampt

Bassus  
Nu lo - bet mit ge - san - gen den Herrn Got al - le - sampt

9  
D - sampt denn wir la - gen ge - fan - gen zur Hel - len gantz ver - dampft

T  
8 denn wir la - gen ge - fan - gen zur Hel - len gantz ver - dampft

B  
denn wir la - gen ge - fan - gen zur Hel - len gantz ver - dampft

## 45. Viel glück und heil ist jetzt wolfeil

Tenor

8  
 Viel glück und heil ist jetzt wolfeil Durch Jhesum Christ vorhanden  
 Wem es gefelt bekommt on gelt Gar bald inn allen lan -

8  
 - den an allem ort Da Gottes wort ist hell und rein wo solchs al -  
 - den

16  
 8  
 - lein höchlich wirdt begeret Das glück so reich sich freuntlich zu jm keret

## 46. Was hilfft es doch das man so hoch

Tenor

8  
 Was hilfft es doch das man so hoch mit fleisches  
 Weil all verunfft so jr an kunfft von Adam

9  
 8  
 kunst herpranget Ist gantz verterbt sündlich angeerbt  
 hat erlanget

18  
 8  
 und nichts denn lauter thorheit obschon gleich siht Göttlich -

27  
 8  
 - em licht als seys die höchste warheit

# 47. O werder mundt durch den mir kundt

Discantus

Tenor

Bassus

O wer - der mundt durch den mir kundt wird des rech -

9

D

T

B

- ten glau - bens grund das un - ser Gott aus höch - stem rath

17

D

T

B

zu hel - ffen uns aus not kam aus seim reich ward

25

D  
T  
B

uns hie gleich und thet uns leh - ren weil nie - mand kundt

34

D  
T  
B

mit ei - ge - nem grundt jn als ein Gott recht eh - ren

### 48. Nie noch nimmer hab ich erkandt

Discant  
Tenor  
Bassus

Nie noch nim - mer hab ich er - kandt das gros -

7

D  
T  
B

- ser schandt wird ein - ge - legt denn wo man pflegt wol -



15

D  
- that und trew so gar on schew mit un - danck zu - ver - gel -

T  
- that und trew so gar on schew mit un - danck zu - ver - gel -

B  
- that und trew so gar on schew mit un - danck zu - ver - gel - ten

24

D  
- ten Dis kan man gnug nicht schel - ten

T  
- ten Dis kan man gnug nicht schel - ten

B  
Dis kan man dis kan man gnug nicht schel - ten

### 49. O Mensch nu schaw bedenck die traw

Discantus  
O Der Mensch nu schaw be - denck die traw wie sich aus lieb  
Der dir umb sonst aus gnad und gunst gab sei - nen son

Tenor  
O Der Mensch nu schaw be - denck die traw wie sich aus lieb  
Der dir umb sonst aus gnad und gunst gab sei - nen son

Bassus  
O Der Mensch nu schaw be - denck die traw wie sich aus lieb  
Der dir umb sonst aus gnad und gunst gab sei - nen son

7

D mit ste - ter ub dein Gott zu dir thut ein - len -  
 aus höchs - tem thron lest jn so tieff ein - sen -

T mit ste - ter ub dein Gott zu dir thut ein - len -  
 aus höchs - tem thron lest jn so tieff ein - sen -

B mit ste - ter ub dein Gott zu dir thut ein - len -  
 aus höchs - tem thron lest jn so tieff ein - sen -

13

D - cken : Im fleisch und blut und in de - mut viel  
 - cken

T - cken : Im fleisch und blut und in de - mut viel  
 - cken

B - cken Im fleisch und blut und in de - mut viel  
 - cken

19

D jar gros kom er tra - gen der lest sein reich unnd wird

T jar gros kom er tra - gen der lest sein reich unnd wird

B jar gros kom er tra - gen der lest sein reich unnd wird

25

D dir gleich das las dir wol - be - ha - gen

T dir gleich das las dir wol - be - ha - gen

B dir gleich das las dir wol - be - ha - gen

# 50. So schon von art bistu gantz zart

Discantus

Tenor

Bassus

So Inn schon von art Reich  
 schon von art Reich

7

D

T

B

bis ist - tu dir gantz nicht zart gleich O solch kö - nig dler  
 art Reich bis - tu dir gantz nicht zart gleich O solch kö - nig dler  
 bis ist - tu dir gantz nicht zart gleich O solch kö - nig dler

13

D

T

B

Chris - te lo - be - ner - - sam nam Da - rumb  
 Herr und schö - ner - - sam nam Da - rumb  
 Chris - te lo - be - ner - - sam nam Da - rumb  
 Herr und schö - ner - - sam nam Da - rumb

20

D  
bil - lich ich rhü - me dich und

T  
bil - lich ich rhü - me dich und

B  
bil - lich ich rhü - me dich und

26

D  
bleib dir auch gantz un - ter - than mein ei - nigs

T  
bleib dir auch gantz un - ter - than mein ei - nigs

B  
bleib dir auch gantz un - ter - than mein ei - nigs

33

D  
haupt und höchs - te kron

T  
haupt und höchs - te kron

B  
haupt und höchs - te kron

# 51. Auff dieser erd hat Christ sein herd

Discant

Tenor

Bassus

Auff die - ser erd hat zu Christ sein herd aus  
 Ver - sam - let gleich zu ei - nem reich fürth

Auff die - ser erd hat zu Christ sein herd aus  
 Ver - sam - let gleich zu ei - nem reich fürth

8

D

T

B

ju - den und aus hei - den Da - rumb er wird  
 sie auff gu - ter wei - den den

ju - den und aus hei - den Da - rumb er wird  
 sie auff gu - ter wei - den den

ju - den und aus hei - den Da - rumb er  
 sie auff gu - ter wei - den den

14

D

T

B

ein gu - ter hirdt inn al - ler Welt ge - prei -  
 wird ein gu - ter gu - ter hirdt inn al - ler Welt ge - prei -

ein gu - ter hirdt inn al - ler Welt ge - prei -  
 wird ein gu - ter gu - ter hirdt inn al - ler Welt ge - prei -

20

D  
T  
B

- set welchs er auch hat mit eig -

26

D  
T  
B

- nem Todt ver - sie - gelt und be - wei - set

## 52. Tröstlich ist mir

Discantus  
Tenor  
Bassus

Tröstlich ist mir taufft der und schmutz mich und er -  
Weil ich ge - taufft der und schmutz mich und er -

Tröstlich ist mir taufft der und schmutz mich und er -  
Weil ich ge - taufft der und schmutz mich und er -

7

D  
zir - kaufft so sein mir blut durch und Christ todt aus und gnad rein ge - ge -  
T  
zir - kaufft so sein mir blut durch und Christ todt aus und gnad rein ge - ge -  
B  
zir - kaufft so sein mir blut durch und Christ todt aus und

13

D  
- ben ist hat : Da ich be - kam den Chris - ten  
T  
- ben ist hat : Da ich be - kam den Chris - ten  
B  
gnad ge - ge - ben ist hat Da ich be - kam  
rein ge - wa - schen hat

20

D  
nam O herr hilf schier den auch bey  
T  
nam O herr hilf schier den auch bey mir  
B  
den Chris - ten nam O herr hilf schier den auch

27

D  
mir rein bleyb solch schmuck und zier  
T  
rein bleyb solch schmuck und zier  
B  
bey mir rein solch schmuck und zier

# 53. Nach lust hab ich nu recht erkant

Discantus

Tenor

Bassus

Nach lust hab ich Nach lust hab

Nach lust hab ich nu recht er - kant Nach lust hab

7

D

T

B

ich nu recht er - kant wie sich mein Gott gar

ich nu recht er - kant wie sich mein Gott gar gne -

ich nu recht er - kant wie sich mein Gott gar gne -

14

D

T

B

gne - dig hat zu mir ge - wandt der ich doch war

- dig hat zu mir ge - wandt der

- dig hat zu mir ge - wandt der

20

D

T

B

der ich doch war vol sünd in mei - nem le - ben

ich doch war vol sünd in mei - nem le - ben

ich doch war vol sünd in mei - nem le - ben die



27

D  
die er mir ve - ter - lich hat ver - ge - ben

T  
die er mir ve - ter - lich hat ver - ge - ben

B  
er mir ve - ter - lich hat ver - ge - ben

### 54. Ein seuffer der mus leiden viel

Discant  
Ein seu - ffer der mus lei - den viel und für - des  
Er thut mit sol - chem af - fen - spiel sein le - ben

Tenor  
Ein seu - ffer der mus lei - den viel und für - des  
Er thut mit sol - chem af - fen - spiel sein le - ben

Bassus  
Ein seu - ffer der mus lei - den viel und für - des  
Er thut mit sol - chem af - fen - spiel sein le - ben

7

D  
Teu - ffels or - den : Denn trang und quaß u - ber die  
zeit - lich mor - den den

T  
Teu - ffels or - den : Denn trang und quaß u - ber die  
zeit - lich mor - den den

B  
Teu - ffels or - den : Denn trang und quaß u - ber die  
zeit - lich mor - den den

13

D  
maß wie du kanst selbs be - den - cken den leib be - schwert die

T  
maß wie du kanst selbs be - den - cken den leib be - schwert die

B  
maß wie du kanst selbs be - den - cken den leib be - schwert die

20

D  
syn ver - kert und gantz ge - blüt thut kren - cken

T  
syn ver - kert und gantz ge - blüt thut kren - cken

B  
syn ver - kert und gantz ge - blüt thut kren - cken

## 55. Nu wünschen wir zu gutter nacht

Tenor

Nu wün - schen wir zu gut ter mit nacht viel der  
Das uns be - war aus lieb ter mit macht der

8  
guts uns al - len glei - che Unnd ob et - was  
Gott von Hi - mel - rei - che che

16  
u - ber die maß wir ha - ben fur - ge - no - men das sol - che that der trew -

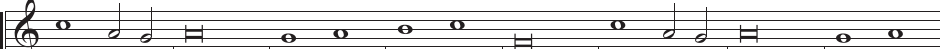
25  
e Got uns las zu gna - den kom - men

APPENDIX A: ALTERNATIVE  
SETTINGS FROM PL-WU SDM 93



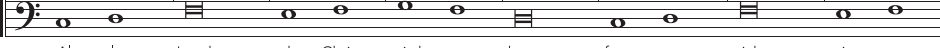
## A1. Alle land da Christ wird erkant

[Discant]



Al - le Land da Christ wird er - kant frew - et sich sin - get  
Weil er nu uns zu friedt und ruhe hat ge - stelt und die

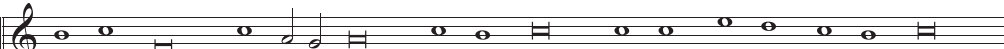
[Tenor]



Al - le Land da Christ wird er - kant frew - et sich sin - get  
Weil er nu uns zu friedt und ruhe hat ge - stelt und die

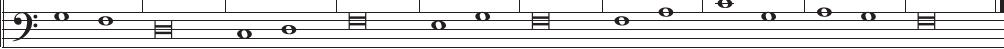
9

[D]



jn - nig - lich lob sey Gott das er hat uns er - lost von sünd und todt  
Feind ge - felt hell und tod sa - thans spot und hilfft uns aus al - ler not


[T]



jn - nig - lich lob sey Gott das er hat uns er - lost von sünd und todt  
Feind ge - felt hell und tod sa - thans spot und hilfft uns aus al - ler not

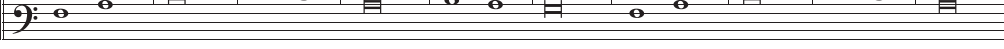
19

[D]



Dar - umb sol u - ber - al men - nig - lich gantz frö - lich im - mer - dar


[T]



Dar - umb sol u - ber - al men - nig - lich gantz frö - lich im - mer - dar

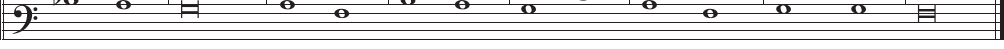
29

[D]



lo - ben Got und frey von Sor - gen sin - gen Al - le - lu - ia

[T]




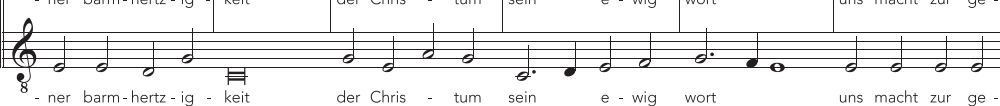
lo - ben Got und frey von Sor - gen sin - gen Al - le - lu - ia

## A2. Singet fröhlich alle gleich

[Discantus]  Sin - get frö - lich al - le gleich und dan - cket Got im Hi - mel - reich sei -

[Tenor]  Sin - get frö - lich al - gleich und dan - cket Got im Hi - mel - reich sei -


[D]  - ner barm - hertz - ig - keit der Chris - tum sein e - wig wort uns macht zur ge -


[T]  - ner barm - hertz - ig - keit der Chris - tum sein e - wig wort uns macht zur ge -


[D]  - rech - tig - keit der zur - schlug der hel - len pfort und des Sa - thans frey - keit

[T]  - rech - tig - keit der zur - schlug der hel - len pfort und des Sa - thans frey - dig - keit

## A3. Ey Got Vatter aller Gnaden

Tenor [Discant]  Ey Got Va - tter al - ler Gna - den Hilff uns ar - men

Tenor  Ey Got Va - tter al - ler Gna - den Hilff uns ar - men

Bassus  Ey Got Va - tter al - ler Gna - den Hilff uns ar - men

7

T [D] aus dem scha - den der uns von art an - geer - bet ist

T aus dem scha - den der uns von art an - geer - bet ist

B aus dem scha - den der uns von art an - geer - bet ist

### A4. O süsster Vater Herr Got

[Tenor] O süs - ser Vat - ter Her - re Got ver - leich das wir er - ken -

Bassus O süs - ser Vat - ter Her - re Got ver - leich das wir er - ken -

9

[T] - nen dein Göt - lich Wort Da - mit wir emb - sig - lich eif - fern unnd bren - nen

B - nen dein Göt - lich Wort Da - mit wir emb - sig - lich eif - fern unnd bren - nen

19

[T] aus rech - ter lieb unnd gantz - er bgir O Herr nach dei - nem reich.

B aus rech - ter lieb unnd gantz - er bgir O Herr nach dei - nem reich.

## A5. Es sprach Christus des menschen Son

Tenor [Discantus]

Es sprach Chris - tus des men - schen Son Der jetzt re - giert auff Got - tes thron

Tenor

Es sprach Chris - tus des men - schen Son Der jetzt re - giert auff Got - tes thron

[Bassus]

Es sprach Chris - tus des men - schen Son Der jetzt re - giert auff Got - tes thron

7

T [D]

zu sei - nen Chris - ten hie auff Erdt Förcht dich nur nicht du klei - ne Herd

T

zu sei - nen Chris - ten hie auff Erdt Förcht dich nur nicht du klei - ne Herd

[B]

zu sei - nen Chris - ten hie auff Erdt Förcht dich nur nicht du klei - ne Herd

## A6. Herr Got dein gwalt wird billich

Tenor [Discantus]

Herr Got dein gwalt wird bil - lich man - nich - falt inn al - ler welt ge -  
Die du so gar herr - lich unnd of - fen - bar unns gne - dig hast be -

Tenor

Herr Got dein gwalt wird bil - lich man - nich - falt inn al - ler welt ge -  
Die du so gar herr - lich unnd of - fen - bar unns gne - dig hast be -

[Bassus]

Herr Got dein gwalt wird bil - lich man - nich - falt inn al - ler welt ge -  
Die du so gar herr - lich unnd of - fen - bar unns gne - dig hast be -



6

T [D] - prei - set : Das fir - ma - ment dar - zu all e - le - ment hast uns zu dinst ge - ge -  
 - wei - set

T - prei - set : Das fir - ma - ment dar - zu all e - le - ment hast uns zu dinst ge - ge -  
 - wei - set

[B] - prei - set Das fir - ma - ment dar - zu all e - le - ment hast uns zu dinst ge - ge -  
 - wei - set

13

T [D] - ben die dei - ner macht stund tag noch nacht nicht mö - gen wi - der - stre - ben  
 - ben die dei - ner macht stund tag noch nacht nicht mö - gen wi - der - stre - ben

T - ben die dei - ner macht stund tag noch nacht nicht mö - gen wi - der - stre - ben  
 - ben die dei - ner macht stund tag noch nacht nicht mö - gen wi - der - stre - ben

[B] - ben die dei - ner macht stund tag noch nacht nicht mö - gen wi - der - stre - ben  
 - ben die dei - ner macht stund tag noch nacht nicht mö - gen wi - der - stre - ben

### A7. Wer da sitzt unter dem schatten

Discant

Tenor

Bassus

Wer da sitzt un - ter dem schat - ten un - ter des al - ler - höchs - ten schutz

Wer da sitzt un - ter dem schat - ten un - ter des al - ler - höchs - ten schutz

Wer da sitzt un - ter dem schat - ten un - ter des al - ler - höchs - ten schutz

9

D spricht zum Herrn in all sein tha - ten du bist mein schirm und trutz

T spricht zum Herrn in all sein tha - ten du bist mein schirm und trutz

B spricht zum Herrn in all sein tha - ten du bist mein schirm und trutz

### A8. Nu lobet mit gesangen

Tenor [Discantus] Nu lo - bet mit ge - san - gen den Herrn Got al - le - sampt

Tenor Nu lo - bet mit ge - san - gen den Herrn Got al - le - sampt

[Bassus] Nu lo - bet mit ge - san - gen den Herrn Got al - le - sampt

6

T [D] denn wir la - gen ge - fan - gen zur Hel - len gantz ver - dampft

T denn wir la - gen ge - fan - gen zur Hel - len gantz ver - dampft

[B] denn wir la - gen ge - fan - gen zur Hel - len gantz ver - dampft

## A9. Nu wünschen wir zu gutter nacht

Discantus

Nu wün - schen wir zu gut - ter  
 Das uns be - war aus lieb - mit

Tenor

Nu wün - schen wir zu gut - ter  
 Das uns be - war aus lieb - mit

6

D

nacht viel guts uns al - len glei - che  
 macht der Gott von Hi - mel - rei - che

T

nacht viel guts uns al - len glei - che  
 macht der Gott von Hi - mel - rei - che

13

D

Unnd ob et - was u - ber die maß wir ha - ben fur - ge -

T

Unnd ob et - was u - ber die maß wir ha - ben fur -

20

D

- no - men das sol - che that das sol - che that der trew - e

T

- ge - no - men das sol - che that der trew - e

26

D

Got uns las zu gna - den kom - men

T

Got uns las zu gna - den kom - men



## APPENDIX B: IMPLICITLY POLYPHONIC HYMNS



# B1. Gantz schwarz heßlich jetz

8

D[iscantus] Gantz Recht schwartz heßlich bild jetz das lang sich dem

A[ltus] Gantz Recht schwartz heßlich bild jetz das lang sich dem

Tenor Gantz Recht schwartz heßlich bild jetz das lang sich dem

B[assus] Gantz Recht schwartz heßlich bild jetz das lang sich dem

6

D hat kot mein ar - me seel ist be - su tag -

A hat kot mein ge - le - - me seel ist be viel - - su tag - delt und

T hat kot mein ge - ar - me seel ist be - su tag -

B hat kot mein ge - ar - me mein ar - me seel be - su tag -

ge - le - gen ge - le - gen ist viel tag -

12

D  
- delt und gar jar : Wie wol mich Got viel schö -

A  
gar jar : Wie wol mich Got viel schö - ner

T  
- delt und gar jar : Wie wol mich Got viel

B  
- delt und gar jar Wie wol mich Got

18

D  
- ner hat denn alle thier ge -

A  
hat viel schö - ner hat denn alle thier ge -

T  
schö - ner hat denn alle thier ge -

B  
viel schö - ner hat denn alle thier

24

D  
- zie - ret So hat doch mich gantz in - ner - lich

A  
- zie - ret So hat doch mich in - ner -

T  
- zie - ret So hat doch mich gantz in - ner -

B  
ge - zie - ret So hat doch mich gantz in - ner -



30

D  
die schlang mit ih - rem stich so schwartz und heiß - lich

A  
- lich die schlang mit ih - rem stich so schwartz und

T  
- lich die schlang mit ih - rem stich so schwartz und

B  
- lich die schlang mit ih - rem stich so

37

D  
nu for - mie - ret

A  
heiß - lich nu for - mie - ret

T  
heiß - lich nu for - mie - ret

B  
schwartz und heiß - lich nu for - mie - ret

## B2. Viel glück und heil ist jetzt wolfeil

D[iscantus]  
Viel glück und heil ist jetzt wol - feil Durch Jhe -  
Wem es ge - felt ist be - kompts on gelt Gar bald

A[ltus]  
Viel glück und heil ist jetzt wol - feil Durch Jhe - sum  
Wem es ge - felt ist be - kompts on gelt Gar bald inn

Tenor  
Viel glück und heil ist jetzt wol - feil Durch Jhe -  
Wem es ge - felt ist be - kompts on gelt Gar bald

B[assus]  
Viel glück und heil ist jetzt wol - feil Durch Jhe - sum  
Wem es ge - felt ist be - kompts on gelt Gar bald inn

6

D  
- sum Christ vor - han - den an al - lem ort Da Got - tes  
inn al - len lan - den den :

A  
Christ vor - han - den an al - lem ort Da Got -  
al - len lan - den den :

T  
- sum Christ vor - han - den an al - lem ort Da Got -  
inn al - len lan - den den :

B  
Christ vor - han - den an al - lem ort Da Got - tes  
al - len lan - den den

12

D  
wort ist hell und rein wo solchs al - lein höch - lich wirdt be - ge -  
-

A  
- tes wort ist hell und rein wo solchs al - lein höch - lich wirdt be - ge -  
-

T  
- tes wort ist hell und rein wo solchs al - lein höch - lich wirdt be -  
-

B  
wort ist hell und rein wo solchs al - lein höch - lich wirdt be - ge -  
-

18

D  
- ret Das glück so reich sich freunt - lich zu jm ke - ret  
-

A  
- ret Das glück so reich sich freunt - lich zu jm ke - ret  
-

T  
- ge - ret Das glück so reich sich freunt - lich zu jm ke - ret  
-

B  
- ret Das glück so reich sich freunt - lich zu jm ke - ret  
-

### B3. Was hilfft es doch das man so hoch

Discantus

Was hilfft es doch das man so  
Weil all ver - nunfft so jr an -

Altus

Was hilfft es doch das man so  
Weil all ver - nunfft so jr an - hoch kunfft

Tenor

Was hilfft es doch das man  
Weil all ver - nunfft so jr an -

Bassus

Was hilfft es doch das man  
Weil all ver - nunfft so jr an -

6

D

hoch mit flei - sches kunst her pran - get : Ist  
- kunfft von A - dam hat er - lan - get :

A

mit flei - sches kunst her pran - get : Ist gantz ver -  
von A - dam hat er - lan - get :

T

hoch mit flei - sches kunst her pran - get :  
- kunfft von A - dam hat er - lan - get :

B

hoch mit flei - sches kunst her pran - get Ist gantz  
- kunfft von A - dam hat er - lan - get

12

D

gantz ver - terbt sünd - lich an - geerbt und

A

- terbt Ist gantz ver - terbt sünd - lich an -

T

Ist gantz ver - terbt sünd - lich an - geerbt

B

ver - terbt sünd - lich an - geerbt und nichts

18

D nichts denn lau-ter thor-heit obs schon gleich

A geerbt und nichts denn lau-ter thor-heit obs schon gleich sieht

T und nichts denn lau-ter thor-heit obs schon

B denn lau-ter thor-heit obs schon gleich

25

D sieht Gött-lich-em licht als seys die höch-ste war-

A Gött-lich-em licht Gött-lich-em licht als seys

T gleich sieht Gött-lich-em licht als seys die höch-ste

B sieht Gött-lich-em licht als seys die höch-

31

D - heit war - heit

A die höch-ste war - heit

T war - heit

B - ste war - heit war - heit

## B4. Nu wünschen wir zu gutter nacht

D[iscantus]

A[ltus]

Tenor

B[assus]

Nu Das wün-schen wir zu aus gut lieb - ter nacht viel der  
 Das uns be - war mit macht der Gott

7

D

A

T

B

guts uns al - len - glei - che Unnd  
 Gott von Hi - mel - rei - che che

13

D ob et - was u - ber die maß wir ha - ben fur -

A ob et - was u - ber die maß wir ha - ben fur -

T Unnd ob et - was u - ber die maß wir ha - ben fur -

B ob et - was u - ber die maß wir ha - ben fur - ge -

20

D - ge - no - men das sol - che that der trew - e

A - ge - no - men das sol - che that der trew - e

T - ge - no - men das sol - che that der trew - e

B - no - men das sol - che that der trew - e Got der trew - e

26

D Got uns las zu gna - den kom - men

A Got uns las zu gna - den kom - men

T Got uns las zu gna - den kom - men

B Got uns las zu gna - den kom - men

# CRITICAL APPARATUS





The Critical Apparatus summarises basic information concerning the hymns and their edition. The hymns are listed in order of their appearance in the source. The title reproduces the text incipit, following the spelling in the first part to appear in the source.

Rubric: rubrics are included only if they contain substantial information concerning the hymn tune, content and function of the hymn, performance practice, etc.

Folio: the first folio of the setting. Note that the fourth folio of each fascicle is not numbered in the source.

Edition (text-only): this refers to the modern edition of the text in Philipp Wackernagel, *Das deutsche Kirchenlied von der ältesten Zeit bis zu Anfang des XVII. Jahrhunderts* (Leipzig: B. G. Teubner, 1874). The Roman numeral refers to the volume; it is followed by the identification number of each hymn. I record also the total number of strophes in the text of each hymn.

Model: the text incipit of the hymn tune used as the model for the contrafactum. Information not derived from the paratexts of the source is given in square brackets. Wherever possible, I refer to the hymn tunes as Triller knew them, thus indicating the text incipits he referenced in the paratexts. I normalised the spelling in order to facilitate their retrieval in DKL.

References in DKL: references to the hymn tune or to Triller's contrafactum in *Das Deutsche Kirchenlied. Kritische Gesamtausgabe der Melodien* (Kassel: Bärenreiter 1975–2010). I use the standard DKL abbreviations. If necessary, I indicate in square brackets the normalised incipit recorded in DKL.

Cleffing: voices and their clefs, following the order of their appearance in the print. Voice names not derived from the source are given in square brackets.

Mensural signs: these follow the order in which they appear in the print.

Notes to the edition: all divergences between the musical text of the present edition and the original source; what I have identified as errors, and what I have normalised.

Notes to the text underlay: here I list which parts are entirely texted in the source and from which part the text has been transcribed. I record here also divergences between the edited text and the original source.

Annotations: information that does not fit in any of the preceding categories.

For the abbreviations used in the Critical Apparatus, see 'Abbreviations', p. vi.

## 1. Als wir warn beladen

Rubric: Volget ein gesang auff die Melody / Ave hierarchia / mit iij. stimmen / wer da wil.

Folio: B2v

Edition (text-only): W IV 31, the complete text contains 8 strophes.

Model: Ave hierarchia

References in DKL: [Als wir war'n beladen] Eg4,b; Eg4,b (2; AK) <> Eq22 (4)

Cleffing: [Tenor] C4; Discant G4; Bassus F3

Mensural signs: [Tenor] ♂

Notes to the edition:

Notes to the text underlay: only T is entirely texted.

Annotations: monodic performance of T discussed in 'The polyphonic hymns and their layout', pp. 5–8. For editorial accidentals, see 'Editorial accidentals', pp. 30–35.

## 2. Als Maria die jungfraw rein

Rubric: Ein gesang auff ein alte melodia / Salve regina gloriae / im Advent / und auff alle fest Mariae zusingen / ij. stimmen [*sic*]

Folio: C1r

Edition (text-only): W IV 33, the complete text contains 8 strophes.

Model: Salve regina gloriae

Reference in DKL: [Als Maria, die Jungfrau rein] A233; A233 (2; AK)

Cleffing: Tenor C4 [chant clef]; Discant C3; Bassus F4

Mensural signs: none.

Notes to the edition:

Notes to the text underlay: only T is entirely texted.

Annotations: monodic performance of T discussed in 'The polyphonic hymns and their layout', pp. 5–8. For editorial accidentals, see 'Editorial accidentals', pp. 30–35.

## 3. Wolauff last uns fröhlich singen

Rubric: Ein gesang auff ein alte melody / Martyr felix insignita / im Advent oder sonst ubers jar zusingen ij. stimmen.

Additional rubrics: [fol. C4r:] Wem es gefelt mag die iij. stim zu ij. singen wie folget / contra Tenor

Folio: C2r

Edition (text-only): none, but the text has no additional strophes.

Model: Martir felix insignita

Reference in DKL: [Wohlauf laßt uns fröhlich singen] A234

Cleffing: [Discantus] C1; [Tenor] F4; Contratenor C3  
Mensural signs: [Discantus]  $\Phi$  3; [Tenor]  $\Phi$  3; Contratenor  $\Phi$  3  
Notes to the edition: Ct bars 17–18 Br  
Notes to the text underlay: D and T entirely texted, text transcribed from D.  
Annotations: Ct is optional (see rubric fol. C4r). The mensuration of this hymn is discussed in ‘Signs of proportion’, pp. 18–20. Text underlay discussed in ‘Text underlay’, pp. 24–30. For editorial accidentals, see ‘Editorial accidentals’, pp. 30–35.

#### **4. O herr Gott vater wir singen dir**

Rubric: Ein gesang auff den thon / Efficax pax fax, etc.  
Folio: C4v  
Edition (text-only): W IV 35, the complete text contains 2 strophes.  
Model: Efficax pax fax  
Reference in DKL: [O Herr Gott Vater, wir singen dir mit Schalle] A235

Cleffing: Discant C2; Tenor C4/C5; Bass F3  
Mensural signs: Discant  $\Phi$   
Notes to the edition: B bar 17,1 [Sb]; T bars 18–19 Br  
Notes to the text underlay: D and T entirely texted, text transcribed from D.  
Annotations: the mensuration of this hymn is discussed in ‘Mensural signs’, pp. 13–18.  
For editorial accidentals, see ‘Editorial accidentals’, pp. 30–35.

#### **5. Preis sey Got im höchsten throne – Es ist der Engel herrlichkeit**

Text incipit: Preis sey Got im höchsten throne  
Rubric: Ein gesang auff die melody / Quem Pastores laudavere / sampt dem Nunc angelorum etc.  
Folio: D2v  
Edition (text-only): W IV 36, the complete text contains 4 strophes.  
Model: Quem pastores laudavere  
Reference in DKL: [Preis sei Gott im höchsten Throne] A236; A236 (2; AK); 236B (4); 236C,a (4)

Cleffing: [Discantus] G3  
Mensural signs: [Discantus]  $\Phi$  3  
Notes to the edition:  
Notes to the text underlay: text transcribed from D.  
Annotation: the mensural sign is marked by the superimposition of a  $\Phi$  and a F clef that resembles a 3.

Text incipit: Es ist der Engel herrligkeit

Rubric: Das Nunc angelorum gloria vordeutsch / mit drey stimmen.

Folio: D3r

Edition (text-only): W IV 36, the complete text contains 4 strophes.

Model: Nunc angelorum gloria

Reference in DLK: [Es ist der Engel Herrlichkeit] Ee23A; Ee23A (2; AK); 23C,a (4)

Cleffing: [Tenor] C4; Discantus G3; Bassus F3

Mensural signs: [Tenor]  $\phi$  3; Bassus  $\phi$  3

Notes to the edition: B bar 11 L; B bar 24,1 (A); D bar 25,1 L

Notes to the text underlay: D, T and B entirely texted, text transcribed from T.

Annotations: monodic performance of T discussed in 'The polyphonic hymns and their layout', pp. 5–8.

## 6. Ein kind geborn zu Bethleem

Rubric: Auff die melody / Puer natus in Bethleem.

Folio: D4v

Edition (text-only): W IV 37, the complete text contains 10 strophes.

Model: Puer natus in Bethlehem

Reference in DKL: [Ein Kind geboren zu Bethlehem] A210,a; Eb43; 43,Tx<sup>1</sup>; 43A,a; 43B; 43B,Tx<sup>1-2</sup>; (verschiedene Weiterführungen; GGdM II 184–188) A210A,a (4) <> C82,a (3); 104 (4) <> Eb43 (2; AK); 43A,a (AK); 43A,a<sup>1</sup> (AK); 43A,a<sup>2</sup> (AK); 43B (2; AK); 43B,Tx<sup>2</sup> (2; AK); 43C<sup>n</sup>,a (2; AK); 43C<sup>n</sup>,a<sup>1</sup> (2; AK); 43D,a (2; AK); 43D,a<sup>1</sup> (2; AK); 43D,a<sup>2</sup> (AK); 43D,a<sup>3</sup> (AK); 43E (3); 43G (4); <> Et2,a (4); 2A,a (4); 3,a (4); 3,a<sup>1</sup> (4); 51,a (4), 52 (4) <> Ga5,b (3; AK)

Cleffing: Discantus G3; Tenor C3; Bassus F4

Mensural signs: Discantus 3

Notes to the edition:

Notes to the text underlay: D, T and B entirely texted, text transcribed from D.

## 7. Wach auff liebe Christenheit

Rubric: Auff die melody / In natali Domini. Drey Stimmen.

Folio: E2r

Edition (text-only): W IV 39, the complete text contains 5 strophes.

Model: In natali Domini

Reference in DKL: [Wach auf, liebe Christenheit] A330; Eg100A; A330 (2; AK) <> Eg100A (AK)

Cleffing: Discantus G3; Tenor C3; Bassus F3

Mensural signs: Discantus  $\phi$  3; Tenor  $\phi$  3; Bassus  $\phi$  3

Notes to the edition: D bar 2,1 (e'), I correct to (g') after the melody of the song *In natali Domini*. Note that the scribe of PL-Wu SDM 93 made the same correction; B bars 28–29 Br

Notes to the text underlay: D, T and B entirely texted, text transcribed from D. D bar 22 has 'jungfrwn', which I correct following the reading in T and B.

Annotations: The mensuration of this hymn is discussed in 'Signs of proportion', pp. 18–20.

## 8. Es ist ein kindlein uns geboren

Rubric: Auff die Melody / Nobis est natus hodie.

Folio: E3r

Edition (text-only): W IV 40, the complete text contains 8 strophes.

Model: Nobis est natus hodie

Reference in DKL: [Es ist ein Kindlein uns geboren, vor andern auserkorn] Eg12B; Eg12,d (AK); 12B (2; AK)

Cleffing: Discantus G3; Tenor C4; Bassus F4

Mensural signs: Tenor  $\phi$

Notes to the edition:

Notes to the text underlay: D, T and B entirely texted, text transcribed from D.

Annotations: hymn tune and layout discussed in 'The polyphonic hymns and their layout', pp. 5–8. For editorial accidentals, see 'Editorial accidentals', pp. 30–35.

## 9. Inn einem süßen thon

Rubric: Auff die noten / In dulci iubilo / mit iij. stimmen.

Folio: F2r

Edition (text-only): W IV 44, the complete text contains 3 strophes.

Model: In dulci iubilo

Reference in DKL: [In einem süßen Ton] Ee12,b

Cleffing: Discantus G3; Tenor C4; Bassus F4

Mensural signs: Discantus  $\phi$  3; Tenor  $\phi$  3; Bassus  $\phi$  3

Notes to the edition: B bar 14 err clef F3; T and B (lower note) bars 32–33 Br

Notes to the text underlay: D, T and B entirely texted, text transcribed from D.

Annotations: monodic performance of D discussed in 'The polyphonic hymns and their layout', pp. 5–8. For editorial accidentals, see 'Editorial accidentals', pp. 30–35.

## 10. Es kam ein Engel hell und klar

Rubric: Auff die noten / Aus frembden landen kom ich her / mit dreyen stimmen.

Folio: F3v

Edition (text-only): W IV 45, the complete text contains 18 strophes.  
Model: Aus fremden Landen komm' ich her  
Reference in DKL: Ee18B; Ei1,c; Ee18B (AK); 22F (3) <> Ei1,c (2; AK)

Cleffing: Tenor C4; Discantus G3; Bassus F4  
Mensural signs: Tenor  $\phi$ ; Discantus  $\phi$   
Notes to the edition: D bars 17–18 Br  
Notes to the text underlay: D, T and B entirely texted, text transcribed from T.  
Annotations: monodic performance of T discussed in 'The polyphonic hymns and their layout', pp. 5–8.

### **11. Da Jesus Christ Marie kind**

Rubric: Auff's Fest Purificationis / auff die nota Ex legis observantia.  
Folio: G1r  
Edition (text-only): W IV 46, the complete text contains 4 strophes.  
Model: Ex legis observantia  
Reference in DKL: [Da Jesus Christ, Mariae Kind] A237; A237 (AK)

Cleffing: Discantus G3; [Tenor] F4  
Mensural signs: Discantus  $\phi$  3; [Tenor]  $\phi$  3  
Notes to the edition: D bar 10,3 custos (d'); T bars 12–13 B; T bars 30–31 Br  
Notes to the text underlay: D and T entirely texted, text transcribed from D.  
Annotations: hymn tune and layout discussed in 'The polyphonic hymns and their layout', pp. 5–8.

### **12. Wir wollen singen heut für allen dingen**

Rubric: Ein ander Hymnus auff die noten / Anna coelestis / iij. stimmig zusingen.  
Folio: G3r  
Edition (text-only): W IV 48, the complete text contains 9 strophes.  
Model: Anna coelestis  
Reference in DKL: A238

Cleffing: Discant C2; Tenor C4; Bassus F4  
Mensural signs: Discant  $\phi$ ; Tenor  $\phi$ ; Bassus  $\phi$   
Notes to the edition: B bar 28 L  
Notes to the text underlay: D, T and B entirely texted, text transcribed from D.

### **13. Jesus Christus unser seligkeit der ist unser Herr Got**

Rubric: Ein ander gesang beim Abendmal / mit zween stimmen.  
Folio: G4r

Edition (text-only): W IV 49, the complete text contains 11 strophes.

Model: [Jesus Christus nostra salus]

Reference in DKL: [Jesus Christus, unser Seligkeit, der ist] B14D

Cleffing: Discant C2; Tenor C4 [4-line staves, with chant clefs]

Mensural signs: Discant  $\text{♩}$ ; Tenor  $\text{♩}$

Notes to the edition: D bar 3,2 upward stem on the second note of the ligature; T bar 18,2 custos (d)

Notes to the text underlay: D and T entirely texted, text transcribed from D.

Annotations: monodic performance of D discussed in 'The polyphonic hymns and their layout', pp. 5–8.

#### **14. Alle landt da Christ wird erkandt**

Rubric: Auff die noten / Alle Dei filius. mit zweien stimmen.

Folio: K4r

Edition (text-only): W IV 62, the complete text contains 1 strophe.

Model: Alle Dei filius

Reference in DKL: [Alle Land, da Christ wird erkannt] D10B

Cleffing: [Discantus] C4 [chant clef]; [Tenor] F3

Mensural signs: none.

Notes to the edition:

Notes to the text underlay: D and T entirely texted, text transcribed from T.

Annotations: see also Appendix A/1. For editorial accidentals, see 'Editorial accidentals', pp. 30–35.

#### **15. Singet fröhlich alle gleich**

Rubric: Volget ein Gesang auff die noten Cedit hyems eminus.

Folio: L1r

Edition (text-only): W IV 63, the complete text contains 5 strophes.

Model: Cedit hyems eminus

Reference in DKL: [Singet fröhlich alle gleich] A346; Eg61B; A346 (2; AK) <> Eg61B (AK)

Cleffing: [Discantus] G3; [Tenor] F3

Mensural signs: [Discantus]  $\text{♩}$

Notes to the edition: T between bars 5,4 and 6,1 [Sb]

Notes to the text underlay: D and T entirely texted, text transcribed from D; D bar 17 'Sathaus', T correctly has 'Sathans'.

Annotations: peculiar layout, T starts on fol. L1r/4. Hymn tune and layout discussed in 'The polyphonic hymns and their layout', pp. 5–8. See also Appendix A/2.

## 16. Erstanden ist der Herre Christ

Rubric: Auff die noten / Surrexit Christus Hodie.

Folio: L1v

Edition (text-only): W IV 64, the complete text contains 12 strophes.

Model: Surrexit Christus hodie

Reference in DKL: [Erstanden ist der Herre Christ, der aller Welt ein Tröster ist] Eg27A; Eg27A (AK)

Cleffing: Discant G2 [4-line staff]; Tenor C3 [4-line staff]; Bassus F3

Mensural signs: Discant  $\Phi$  3; Tenor  $\Phi$  3; Bassus  $\Phi$  3

Notes to the edition: D bar 13, 1 missing, handwritten correction in D-B Slg Wernigerode Hb 1796; B bars 17 L (G)

Notes to the text underlay: D, T and B entirely texted, text transcribed from D.

## 17. Erstanden ist uns Jhesus Christ die gnad

Rubric: Ein Gesang von der aufferstehung auff ein alte gewonliche Melody mit drey stimmen

Folio: L3v

Edition (text-only): W IV 66, the complete text contains 12 strophes.

Model: [Christ ist erstanden?]

Reference in DKL: [Erstanden ist uns Jesus Christ, die Gnad'] C18C

Cleffing: Tenor C4; Discant C2; Bassus F4

Mensural signs: Tenor  $\Phi$ ; Discant  $\Phi$ ; Bassus  $\Phi$

Notes to the edition: B bar 9,3 custos (e)

Notes to the text underlay: D, T and B entirely texted, text transcribed from T.

Annotations: monodic performance of T discussed in 'The polyphonic hymns and their layout', pp. 5–8.

## 18. Der lentz ist uns des jares erste quartir

Rubric: Ein gesang vom Lentz / welchs man auch sonst zu aller zeit des Evangelii singen mag drey stimmig ad aequales:

Folio: M1r

Edition (text-only): W IV 67, the complete text contains 6 strophes.

Model: [Du Lenze gut, des Jahres teuerste Quarte]

Reference in DKL: [Der Lenz ist uns des Jahres erste Quartier] A241

Cleffing: Tenor C4; Bassus F4; Altus C4

Mensural signs: Tenor  $\Phi$

Notes to the edition: B bars 42–43 B; D bars 62–64 L



Notes to the text underlay: only T entirely texted.

Annotations: monodic performance of T discussed in 'The polyphonic hymns and their layout', pp. 5–8. For editorial accidentals, see 'Editorial accidentals', pp. 30–35.

### **19. Der heilige Geist und warer Got**

Rubric: Ein Gesang auff die noten / Spiritus Sancti gratia / mit drey stimmen.

Folio: N2v

Edition (text-only): W IV 69, the complete text contains 7 strophes.

Model: Spiritus sancti gratia

Reference in DKL: [Der Heil(i)ge Geist und wahre Gott] A242; 242A; A242 (AK); A242A (2; AK)

Cleffing: Discant C2; Tenor C4; Bassus F3

Mensural signs: Discant  $\phi$  3; Tenor  $\phi$  3; Bassus  $\phi$  3

Notes to the edition: T bar 30 L

Notes to the text underlay: D, T and B entirely texted, text transcribed from D; D bar 3 'Giest', T and B correctly have 'Geist'.

Annotations: contrapuntal features of this hymn are discussed in 'The critical edition', pp. 20–24. For editorial accidentals, see 'Editorial accidentals', pp. 30–35.

### **20. Komb güttiger unnd tewrer Got – Ein reicher milder Geist**

Rubric: Ein Gesang auff ein alte Melody mit drey stimmen / Da gaudiorum praemia. [err 'gaudiornm']

Additional rubric: [fol. N4v:] Volget der ander Discant / man mag disen Discant oben in der Octava singen. [this rubric refers to D [II], see Annotations]

Folio: N4r

Edition (text-only): none, but the text has no additional strophes.

Model: Veni sancte spiritus – Da gaudiorum

Reference in DKL: [Komm, güttiger und teurer Gott, du Heil'ger Geist – Ein reicher, milder Geist] A243

Cleffing: Discant F3; Discant F3; [Tenor] F5

Mensural signs: Discant [II] C; [Tenor]  $\phi$ ; at bar 38 all three parts have 3

Notes to the edition: D II bars 21–22 Br; D I bars 44–45, 1 Br

Notes to the text underlay: D I, D II, and T entirely texted, bars 38–63, text transcribed from D I; D I bar 5 'tewrer', T bar 9 'trewer'. The scribe of PL-Wu SDM 93 considered the first a misprint and corrected it to 'trewer'.

Annotations: conflicting mensural signs (D II and T); repetition da capo indicated by rubrics/musical incipits, but it is not clear whether bars 1–63 or just 1–37 should be repeated. The additional rubric at fol. N4v suggests that D [II] be sung an octave higher.

The mensuration of this hymn is discussed in 'Signs of proportion', pp. 20–24. For editorial accidentals, see 'Editorial accidentals', pp. 30–35.

## 21. Gros ist Got unser Herre

Rubric: Der xxxvij. Psalm / auff die noten Nunc Festum celebremus / Von dem Tempel Gottes.

Folio: Q1v

Edition (text-only): W IV 76, the complete text contains 5 strophes.

Model: Nunc festum celebremus

Reference in DKL: [Groß ist Gott, unser Herre] A246

Cleffing: [Discantus] C2; [Tenor] F4

Mensural signs: none.

Notes to the edition: D bars 46–47 Br

Notes to the text underlay: D and T texted, text transcribed from D.

Annotations: for editorial accidentals, see 'Editorial accidentals', pp. 30–35.

## 22. Merck auff merck auff du schöne

Rubric: Ein ander Gesang von Christo und seiner heiligen Gemeine / auff eine alte Tage weis / mit drey stimmen.

Folio: Q3r

Edition (text-only): W IV 77, the complete text contains 10 strophes.

Model: [Wach auf, wach auf du Schöne]

Reference in DKL: [Merk auf, merk auf, du Schöne] A247; A247 (AK)

Cleffing: Tenor C4; Discantus C2; Bassus F4

Mensural signs: Discantus  $\Phi$

Notes to the edition: D key signature a' $\flat$  instead of b' $\flat$ ; T bar 7,2 missing, the apparent [Sb] in D–B Slg Wernigerode Hb 1796 is merely an ink stain.

Notes to the text underlay: D, T and B entirely texted, text transcribed from T.

Annotations: monodic performance of T discussed in 'The polyphonic hymns and their layout', pp. 5–8.

## 23. Ich weiß ein Blümlein hüpsch und fein

Rubric: Ein Gesang auff ein alte Melody / von Christo der edlen Bluhmen. Esaie xj.

Folio: R3r

Edition (text-only): W IV 80, the complete text contains 12 strophes.

Model: unidentified

Reference in DKL: [Ich weiß ein Blümlein hübsch und fein or Ich weiß ein Blümlein

hübsch und fein...Das/es blühet auf] A249; A249 (AK); 835C,a (4); 835F (4)

Cleffing: Discantus G2; Tenor C3; Bassus F4

Mensural signs: Discantus  $\phi$

Notes to the edition: T bars 18–19 Br

Notes to the text underlay: D, T and B entirely texted, text transcribed from D.

## 24. Christus inn diese welt ist kommen

Rubric: Ein Gesang von der Sünderin Luc. vij. auff die noten Felici peccatrici.

Folio: S3v

Edition (text-only): W IV 83, the complete text contains 13 strophes.

Model: Felici peccatrici

Reference in DKL: [Christus in diese Welt is kommen] A399; Eg73B; A399 (2)

Cleffing: Discantus G4; Bassus F4; Tenor C4

Mensural signs: none.

Notes to the edition: T bar 13 L

Notes to the text underlay: D, T and B entirely texted, text transcribed from D.

Annotations: monodic performance of D discussed in 'The polyphonic hymns and their layout', pp. 5–8. For editorial accidentals, see 'Editorial accidentals', pp. 30–35.

## 25. O Got wir wollen preisen

Rubric: Folgen Gemeine Gesenge ubers gantze Jahr zu singen / Erstlich von Gottes wort / auff die noten / In Dorotheae Festo.

Folio: T3r

Edition (text-only): W IV 84, the complete text contains 8 strophes.

Alternative text: see no. 41 Gott hat den mensch fur allen.

Model: In Dorotheae festo

Reference in DKL: [O Gott, wir wollen preisen] A253; A253 (2; AK); 253A (3)

Cleffing: Discantus G3; [Tenor] F4 [D and T 4-line staves]

Mensural signs: none.

Notes to the edition: D key signature a $\flat$  instead of b $\flat$ .

Notes to the text underlay: D and T entirely texted, text transcribed from D.

## 26. Rein und besser ist Gottes wort

Rubric: Ein Gesang von Gottes wort vor der predig oder darnach zusingen auff die noten Praelustri elucentia.

Folio: T4r

Edition (text-only): W IV 85, the complete text contains 3 strophes.  
Alternative text: fol. Z1r, Der Mensch ist recht selig (W IV 96), with rubric 'Der xxxij. Psalm / auff die noten / Praelustri / wie oben / rein und besser.'  
Model: Praelustri elucentia  
Reference in DKL: A254

Cleffing: [Discantus] G4; Tenor F4; Bassus F4  
Mensural signs: Tenor  $\text{C}$ ; Bassus  $\text{C}$ ; bar 17 all voices 3; bar 37 all voices  $\text{C}$ ; bar 63 all voices 3  
Notes to the edition: D bar 6,2 (f'); B bars 59–60 (A) corrected into (G) by the printer?; B bar 66 L  
Notes to the text underlay: just D and T entirely texted, text transcribed from D.  
Annotations: the mensuration of this hymn is discussed in 'Signs of proportion', pp. 18–20.  
For editorial accidentals, see 'Editorial accidentals', pp. 30–35.

## 27. Der Herr Gott sey gepreiset

Rubric: Ein ander Gesang vor oder nach der Predig auff die noten des alten meye / mit drey stimmen.  
Folio: U2r  
Edition (text-only): W IV 86, the complete text contains 4 strophes.  
Model: unidentified  
Reference in DKL: [Der Herr Gott sei gepreiset] A255

Cleffing: Discantus G3; Tenor C4; Bassus F4  
Mensural signs: Discantus  $\text{C}$ ; Tenor  $\text{C}$ ; Bassus  $\text{C}$   
Notes to the edition: D bars 24–25 Br  
Notes to the text underlay: D, T and B entirely texted, text transcribed from D.

## 28. Wir wollen aller singen dem Herrn

Rubric: Ein Gesang auff die Weise des newen Rosenkrantz mit drey stimmen.  
Folio: U4v  
Edition (text-only): W IV 89, the complete text contains 19 strophes.  
Model: unidentified  
Reference in DKL: [Wir wollen alle singen or Wir wollen alle singen dem Herrn von Ewigkeit] A257; A257 (AK)

Cleffing: Discantus G2 [4-line staff]; Tenor C3 [4-line staff]; Bassus F4  
Mensural signs: none.  
Notes to the edition: B bar 7,2 missing; B bar 16 L  
Notes to the text underlay: just D and T entirely texted, text transcribed from D.

### **29. Ey Got Vatter aller Gnaden**

Rubric: Folget ein Gesang von der Erbsünde Auff die Noten Deitatis flagrans stella.

Folio: X2r

Edition (text-only): W IV 90, the complete text contains 6 strophes.

Model: Deitatis flagrans stella

Reference in DKL: [Ei, Gott Vater aller Gnaden] A258

Cleffing: Discantus C1; Tenor F4; Bassus F4

Mensural signs: none.

Notes to the edition: B bar 12 L

Notes to the text underlay: just D and T entirely texted, text transcribed from D.

Annotations: see also Appendix A/3. For editorial accidentals, see 'Editorial accidentals', pp. 30–35.

### **30. Es sprach Christus des menschen Son**

Rubric: Von etlichen Tröstlichen Worten Christi / und sonderlich von seinem Gebet Johann. am xvij. Auff ein alte Melody / Ave fuit Prima salus.

Folio: X4r

Edition (text-only): W IV 92, the complete text contains 14 strophes.

Model: Ave fuit prima salus

Reference in DKL: [Es sprach Christus, des Menschen Sohn] Eg65,a; Eg65K,a (4)

Cleffing: Tenor C4; Discantus G3; Bassus F4

Mensural signs: Tenor  $\phi$  3; Discantus  $\phi$  3; Bassus  $\phi$  3

Notes to the edition: B bar 16 L

Notes to the text underlay: D, T and B entirely texted, text transcribed from T.

Annotations: see also Appendix A/5. Monodic performance of T discussed in 'The polyphonic hymns and their layout', pp. 5–8.

### **31. Herr Got dein gwalt wird billich**

Rubric: Ein gesang von der gewalt und gütte Gottes auff ein gewöhnliche Melodia / mit iij. Stimmen.

Folio: Y2r

Edition (text-only): W IV 93, the complete text contains 3 strophes.

Model: unidentified

Reference in DKL: [Herr Gott, dein G'walt] A259

Cleffing: Tenor C3; Discantus G3; Bassus F4

Mensural signs: none.

Notes to the edition: T bars 37–38 Br

Notes to the text underlay: D, T and B entirely texted, text transcribed from T; T bar 3 'gar' missing (see D and B).

Annotations: 'conflicting' key signature (one  $\flat$  in D and T, two  $\flat$  in B). Monodic performance of T discussed in 'The polyphonic hymns and their layout', pp. 5–8. See also Appendix A/6.

### **32. Nu last uns im glauben**

Rubric: Der Cxiiij. Psalm / auff die noten / Omnium sanctorum / mit iij. stimmen.

Folio: Z1v

Edition (text-only): W IV 97, the complete text contains 11 strophes.

Model: Omnium sanctorum pia dictamina

Reference in DKL: [Nun laßt uns im Glauben] A261; 365; A261 (AK); 365 (2; AK)

Cleffing: Discantus G3; Tenor C4; Bassus F3

Mensural signs: Discantus  $\Phi$

Notes to the edition: B bar 10 (A)

Notes to the text underlay: D, T and B entirely texted, text transcribed from D.

### **33. Dich Gott von Himel ruff ich an**

Rubric: Der Cxxix. Psalm / De profundis / auff die alte melody / Die Fraw von Himel ruff ich an.

Folio: Z2v

Edition (text-only): W IV 98, the complete text contains 4 strophes.

Model: Die Frau von Himmel ruf' ich an

Reference in DKL: [Dich, Gott vom Himmel, ruf' ich an] B6,b; B6,b (AK)

Cleffing: Tenor C3; Discantus G2; Bassus F4

Mensural signs: Tenor  $\Phi$ ; Bassus  $\Phi$

Notes to the edition: B bar 19 Sb; B bars 30–31 Br

Notes to the text underlay: D, T and B entirely texted, text transcribed from T.

Annotations: monodic performance of T discussed in 'The polyphonic hymns and their layout', pp. 5–8.

### **34. Gottes namen solt jhr loben**

Rubric: Der Cxxxv. Psalm / auff die alte Melody Juste iudex Jesu Christe / mit iij. stimmen / Man mags auch singen auff den Hymnus / Pange lingua.

Folio: Z4r

Edition (text-only): W IV 99, the complete text contains 9 strophes.

Model: Juste iudex Jesu Christe

Reference in DKL: [Gottes Namen solt ihr loben] A262; 364; A364 (2; AK)

Cleffing: Tenor C4; Discant G3; Bassus F4  
Mensural signs: Tenor  $\text{C}$ ; Bassus  $\text{C}$   
Notes to the edition: D bar 20,1 (d'); T bars 27–28 Br  
Notes to the text underlay: D, T and B entirely texted, text transcribed from T.  
Annotations: the rubric states that this text can also be sung to the hymn *Pange lingua*.  
Monodic performance of T discussed in 'The polyphonic hymns and their layout', pp. 5–8.

### 35. O meine seele lobe Gott

Rubric: Der Cxlvj. Psalm Lauda anima mea / auff die noten / Nicolai solennia.  
Folio: a1v  
Edition (text-only): W IV 100, the complete text contains 15 strophes.  
Model: Nicolai solemnna sua preces familia  
Reference in DKL: A263

Cleffing: Discant C3; [Tenor] F3; [Bassus] F2 [4-line staff]  
Mensural signs: Discant  $\text{C}$  3; [Tenor]  $\text{C}$  3; [Bassus]  $\text{C}$  3  
Notes to the edition: B bars 16–17 Br  
Notes to the text underlay: D, T and B entirely texted, text transcribed from D.  
Annotations: for editorial accidentals, see 'Editorial accidentals', pp. 5–8.

### 36. Gottes weissheit hoch und breit

Rubric: Ein gesang von der weissheit Gottes / auf die Melody / Patris sapientia.  
Folio: a3r  
Edition (text-only): W IV 102, the complete text contains 13 strophes.  
Model: Patris sapientia  
Reference in DKL: [Gottes Weisheit, hoch und breit] B7,d

Cleffing: Tenor C4; Discantus C1; Bassus F4  
Mensural signs: Tenor  $\text{C}$ ; Discantus  $\text{C}$   
Notes to the edition: D bar 24,1 (e'); D bars 39–40 Br  
Notes to the text underlay: only T and D entirely texted, text transcribed from T.  
Annotations: monodic performance of T discussed in 'The polyphonic hymns and their layout', pp. 5–8.

### 37. O Herr Got mein die rach ist dein

Rubric: Der xciiij. Psalm / wieder die Gottlosen / Frechen verführer der Menschen / und vortediger des Sathans regiments / auff iij. stimmen.  
Folio: c3r  
Edition (text-only): W IV 106, the complete text contains 6 strophes.

Model: unidentified

Reference in DKL: [O Herr Gott mein, die Rach' ist dein] A265

Cleffing: Tenor C4; Discantus G3; Bassus F4/F3

Mensural signs: Bassus  $\phi$

Notes to the edition: T bar 9 repeat sign misplaced after bar 10,1; D bars 29–30 Br

Notes to the text underlay: D, T and B entirely texted, text transcribed from T.

Annotations: monodic performance of T discussed in 'The polyphonic hymns and their layout', pp. 30–35.

### 38. Wer da sitzt unter dem schatten

Rubric: Der xc. Psalm / auff die noten / Dorothea coronata / mit iij. stimmen.

Folio: c4v

Edition (text-only): W IV 107, the complete text contains 12 strophes.

Model: Dorothea coronata

Reference in DKL: A266

Cleffing: Discant G3; Tenor C4; Bassus F4

Mensural signs: Discant  $\phi$  3; Tenor  $\phi$  3; Bassus  $\phi$  [3 missing]

Notes to the edition:

Notes to the text underlay: D, T and B entirely texted, text transcribed from D.

Annotations: 'conflicting' key signature (D and B no key signature, T one  $\flat$  on the first system). See also Appendix A/7.

### 39. Es sprach Jesus zu jener zeit

Rubric: Ein gesang aus dem Evangelio / Johan.xij. vom Creutz / auff die noten / Ave sponsa Trinitatis / mit ij. stimmen.

Folio: d2v

Edition (text-only): W IV 109, the complete text contains 10 strophes.

Alternative text: fol. i2r, *Der Mensch aus Erdt geschaffen ward* (W IV 123), with rubric 'Ein lied vom Ehestand auff die noten / Ave sponsa Trinitatis / wie oben Es sprach Jesus etc.'

Model: Ave sponsa trinitatis

Reference in DKL: A268; A268 (2; AK)

Cleffing: Discant C1; Tenor F4

Mensural signs: Discant  $\phi$  3; Tenor  $\phi$  3

Notes to the edition:

Notes to the text underlay: D and T entirely texted, text transcribed from D.

Annotations: contrapuntal features of this hymn are discussed in 'The critical edition', pp. 20–24.



#### 40. Gar nichts schedlichs noch verdamlichs ist

Rubric: An stat der Responsorien aus dem Capittel Rom. viij. auff die noten von Sanct Hedwigis Carnis nube iam detecta mit ij. stimmen

Folio: h2r

Edition (text-only): W IV 120 (no additional strophes).

Model: Carnis nube iam detecta (*repetenda* of the responsory *Margarita solo tecta*), and trope?

Reference in DKL: [Gar nichts Schädlich's noch Verdammlich's ist] A274

Cleffing: [Tenor I] F2; [Tenor II] F3 [T I h2v/3 err clef F3], [T I and T II chant clefs]

Mensural signs: none.

Notes to the edition:

Notes to the text underlay: T I and T II entirely texted, text transcribed from T I. Both voices have the reading 'Jesu Christ so noch dem geist', the meaning of which is not entirely clear. Wackernagel (W IV 120) corrected in 'Jesu Christ so nach dem geist', but I prefer to maintain the reading of the source.

Annotations: the notation of this hymn is discussed in 'Notation', pp. 11–13.

#### 41. Gott hat den mensch fur allen

Rubric: Ein Lied von unzüchtigem leben und hurerey / auff die noten / In Dorotheae festo / wie oben / O Gott wir wollen preisen / oder auff den thon / Wol auff jr frome Christen / frewt euch und jubiliert etc. wie folget mit iij Stimmen.

Folio: i2v

Edition (text-only): none, the complete text contains 13 strophes

Model: Wol auff jr frome Christen [this textual incipit with this melody is not recorded in DKL, but the melody corresponds to Wohlauf, ihr deutschen Christen, DKL B55]

Reference in DKL: [Gott hat den Mensch vor allen] B55,a; A253A (3)

Cleffing: Tenor C4; Discant C2; Bassus F4

Mensural signs: Tenor  $\phi$  3; Discant  $\phi$  3; Bassus  $\phi$  3

Notes to the edition: T bar 7 repeat sign misplaced after bar 7,2; T bars 21–22 Br

Notes to the text underlay: only T entirely texted.

Annotations: the rubric states that the text can also be sung to the song *In Dorotheae festo* (see *O Got wir wollen preisen*, no. 25). Monodic performance of T discussed in 'The polyphonic hymns and their layout', pp. 5–8. Text underlay discussed in 'Text underlay', pp. 24–30. For editorial accidentals, see 'Editorial accidentals', pp. 30–35.

## 42. Ach mein Got sprich mir freuntlich zu

Rubric: Ein klage des alten Adams / auff eine alte weltliche Melody / auff iij. stimmen.

Folio: k4v

Edition (text-only): W IV 126, the complete text contains 7 strophes.

Model: [Ein Maidlein (Magd, die) sagt mir freundlich zu]

Reference in DKL: [Ach mein Gott, sprich mir freundlich zu] A280; A280 (AK)

Cleffing: Tenor C4; Discantus G3; Bassus F4 [T, D, and B 4-line staves]

Mensural signs: Discantus  $\Phi$ ; at bar 21 all three voices 3

Notes to the edition: D bar 11 no repeat sign; B bar 14,1 (d), B bar 27 (F)

Notes to the text underlay: D, T and B entirely texted, text transcribed from T.

Its contrapuntal features are discussed in 'The critical edition', pp. 20–24.

## 43. Gantz schwartz heßlich jetz

Rubric: Ein ander klaglied auff die noten / Von schwartzt ist mir ein kleid etc. die andern stimmen findet man sonst.

Folio: l1v

Edition (text-only): W IV 127, the complete text contains 4 strophes.

Model: Von schwarz ist mir ein Kleid

Reference in DKL: [Ganz schwarz häßlich jetz lang sich hat] A281; A281 (AK)

Cleffing: Tenor C4

Mensural signs: Tenor  $\Phi$

Notes to the edition:

Notes to the text underlay:

Annotations: see Appendix B/1 for a four-part setting of this Tenor. The polyphonic performance of this hymn is discussed in "'Implicitly" polyphonic hymns', pp. 8–10.

## 44. Nu lobet mit gesangen

Rubric: Ein gesang auff die weise / Nu laube Lindlein laube / mit iij. stimmen.

Folio: l2v

Edition (text-only): W IV 128, the complete text contains 11 strophes.

Model: Nun lobe, Linde lobe

Reference in DKL: [Nun lobet mit Gesangen] A282; A282 (AK)

Cleffing: Tenor C3 [4-line staff]; Discantus G3; Bassus F4

Mensural signs: none.

Notes to the edition:

Notes to the text underlay: D, T and B entirely texted, text transcribed from T.  
Annotations: see also Appendix A/8.

#### **45. Viel glück und heil ist jetzt wolfeil**

Rubric: Ein Gesang vom rechten und höchsten Glück / in gemeiner nota.

Folio: I3v

Edition (text-only): W IV 129, the complete text contains 7 strophes.

Alternative text: fol. I4v, Viel glück und heil hat sich zum teil (W IV 130) with the rubric 'Ein anders auff den itzigen thon / von der vorgleichung der diener des Worts / aus dem Cxxxij. Psalm.'

Model: [Viel Glück und Heil ist niemand feil]

Reference in DKL: [Viel Glück und Heil ist jetzt wohlfeil] A283; A283 (AK)

Cleffing: Tenor C4/C3

Mensural signs: none.

Notes to the edition: uneven number of Sb due to the omission of a Sb rest at T bar 1,1. See Appendix B/2.

Notes to the text underlay: T entirely texted.

Annotations: see Appendix B/2 for a four-part setting of this Tenor. The polyphonic performance of this hymn is discussed in "Implicitly" polyphonic hymns', pp. 8–10.

#### **46. Was hilft es doch das man so hoch**

Rubric: Ein gesang wider die verechter des ministerij und der Sacrament / auff die noten / Was wird es doch / etc.

Folio: m1v

Edition (text-only): W IV 131, the complete text contains 14 strophes.

Model: Was wird es doch, des Wunders noch

Reference in DKL: [Was hilft es doch, daß man so hoch] A284

Cleffing: Tenor C3

Mensural signs: Tenor  $\phi$

Notes to the edition:

Notes to the text underlay: T entirely texted.

Annotations: see Appendix B/3 for a four-part setting of this Tenor. The polyphonic performance of this hymn is discussed in "Implicitly" polyphonic hymns', pp. 8–10.

#### **47. O werder mundt durch den mir kundt**

Rubric: Ein ander gesang auff ein alte melody / O werder mundt.

Folio: m3r

Edition (text-only): W IV 132, the complete text contains 5 strophes.  
Model: O werter Mund, von dir ist wund  
Reference in DKL: [O werter Mund, durch den mir kund] A285; A285 (AK)

Cleffing: Tenor C4; Discantus C1; Bassus F4

Mensural signs: Discantus  $\phi$

Notes to the edition:

Notes to the text underlay: D, T and B entirely texted, text transcribed from T.

Annotations: text underlay discussed in 'Text underlay', pp. 24–30.

#### **48. Nie noch nimmer hab ich erkandt**

Rubric: Ein ander Gesang auff ein alte weise / Nie noch nimmer etc.

Folio: m4v

Edition (text-only): W IV 133, the complete text contains 3 strophes.

Model: Nie noch nimmer so ruht mein G'müt

Reference in DKL: [Nie noch nimmer hab' ich erkannt] A286

Cleffing: Tenor C3; Discant G3; Bassus F4

Mensural signs: Discant  $\phi$ ; Bassus  $\phi$

Notes to the edition: B bar 13 custos (e); B bars 29–30 Br

Notes to the text underlay: only T entirely texted.

#### **49. O Mensch nu schaw bedenck die traw**

Rubric: Ein Gesang auff die alte weise / Zart schöne Fraw.

Folio: n1v

Edition (text-only): W IV 134, the complete text contains 3 strophes.

Model: Zart schöne Frau

Reference in DKL: [O Mensch, nun schau] A287; A287 (AK)

Cleffing: Tenor C3; Discantus G3; Bassus F4

Mensural signs: Tenor  $\phi$ ; Discantus  $\phi$ ; Bassus C

Notes to the edition: T bars 30–31 Br

Notes to the text underlay: only T entirely texted.

Annotations: conflicting mensural signs (T and D  $\phi$ , B C).

#### **50. So schon von art bistu gantz zart**

Rubric: Ein gesang auff ein alte Melody

Folio: n2v

Edition (text-only): W IV 135, the complete text contains 4 strophes.

Model: unidentified

Reference in DKL: [So schön von Art] A288; A288 (AK)

Cleffing: Tenor C4; Discantus G4; Bassus F4

Mensural signs: Discantus  $\phi$ ; Bassus  $\phi$

Notes to the edition: B key signature  $c\flat$  instead of  $B\flat$ ; B bar 13,1 custos (c); T bars 37–38 Br

Notes to the text underlay: only T entirely texted.

### **51. Auf dieser erd hat Christ sein herd**

Rubric: Ein gesang / Auff ein alte weise / Auff dieser erdt.

Folio: n3v

Edition (text-only): W IV 136, the complete text contains 3 strophes.

Model: Auf dieser Erd' mein Herz begehrt

Reference in DKL: [Auf dieser Erd' hast Christ sein Herd'] A289; A289 (AK)

Cleffing: Tenor C3; Discant G3; Bassus F4/F3

Mensural signs: none; bar 28 all three parts have 3

Notes to the edition: B bar 11 repeat signs missing; D bars 17,3–18 missing, the published reading is derived from [Sixty-eight songs], [Augsburg]: [Öglin], [c. 1512–1513], RISM B/1 1513/3, vdm 14, Böker-Heil 3

Notes to the text underlay: only T entirely texted.

Annotations: the mensuration of this hymn is discussed in 'Signs of proportion', pp. 18–20.

### **52. Tröstlich ist mir**

Rubric: Ein gesang auff die noten / Tröstlicher lieb etc.

Folio: o1r

Edition (text-only): W IV 137, the complete text contains 3 strophes.

Model: Tröstlicher Lieb'

Reference in DKL: A290; A290 (AK)

Cleffing: Tenor C4; Discantus C1; Bassus F4

Mensural signs: Tenor  $\phi$ ; Discantus  $\phi$ ; Bassus  $\phi$

Notes to the edition: D bars 31–32 (b'); B bars 31–32 Br

Notes to the text underlay: only T entirely texted.

### **53. Nach lust hab ich nu recht erkant**

Rubric: Ein gesang auff ein alte Weltliche weise.

Folio: o1v

Edition (text-only): W IV 138, the complete text contains 3 strophes.  
Model: [Nach Lust hab' ich]  
Reference in DKL: [Nach Lust hab' ich nun recht erkannt] A291; A291 (AK)

Cleffing: Tenor C4; Discantus G3; Bassus F4  
Mensural signs: Tenor  $\phi$ ; Discantus  $\phi$ ; Bassus  $\phi$   
Notes to the edition: D bar 33 L  
Notes to the text underlay: only T entirely texted.  
Annotations: the mensuration of this hymn is discussed in 'Mensural signs', pp. 18–20.

#### **54. Ein seuffer der mus leiden viel**

Rubric: Ein gesang wieder das laster der Seufferey / und unchristlichem Schlemmen.  
Folio: o2v  
Edition (text-only): none, the complete text contains 7 strophes.  
Model: unidentified  
Reference in DKL: [Ein Säuffer, der muß leiden viel] A292; A609 (3)

Cleffing: Tenor C5; Discantus C2; Bassus F4  
Mensural signs: Tenor  $\phi$  3; Discantus  $\phi$  3; Bassus  $\phi$  3  
Notes to the edition:  
Notes to the text underlay: D, T and B entirely texted, text transcribed from T.

#### **55. Nu wünschen wir zu gutter nacht**

Rubric: Ein gesang zum abscheidt der Collation / auff die gemeine weise / So wünsch ich jr etc.  
Folio: o4r  
Edition (text-only): W IV 139, the complete text contains 3 strophes.  
Model: So wünsch' ich ihm/ihr ein gut Nacht zu hunderttausend Stunden  
Reference in DKL: [Nu wünschen wir zu guter Nacht] A293; A293 (AK)

Cleffing: Tenor C4  
Mensural signs: Tenor  $\phi$   
Notes to the edition:  
Notes to the text underlay: T entirely texted.  
Annotations: see also Appendix A/9 and Appendix B/4 for two- and four-part settings of this Tenor. The polyphonic performance of this hymn is discussed in "Implicitly" polyphonic hymns', pp. 8–10. Its mensuration is discussed in 'Signs of proportion', pp. 18–20. Text underlay is discussed in 'Text underlay', pp. 24–30.

## APPENDIX A: ALTERNATIVE SETTINGS FROM PL–WU SDM 93

### **Appendix A/1. Alle landt da Christ wird erkandt (= hymn no. 14 revised)**

Handwritten revisions on [Discantus] and [Tenor], PL–Wu SDM 93 fols. K4r–L1r.

Notes to the text underlay: bars 32–33 handwritten addition ‘von Sorgen’

### **Appendix A/2. Singet frölich alle gleich (= hymn no. 15 revised)**

Handwritten revisions on [Discantus] and [Tenor], PL–Wu SDM 93 fols. L1r–L1v. The scribe copied also an alternative melody for this hymn (DKL A346), written below the text of D in German organ tablature notation.

### **Appendix A/3. Ey Got Vatter aller Gnaden (= hymn no. 29 with alternative T and B)**

The hymn is dated 1593 and 29 May 1593, probably dates of revision (PL–Wu SDM 93 fols. X2r–Xr3r).

Tenor [Discant]: printed T transposed an octave higher, following the handwritten rubric on fol. X2v ‘[Tenor.] Sing in ein 8taff drüber so wird ein discant.’ (‘sing it [the Tenor] an octave higher so it becomes a discant’).

Tenor: handwritten in PL–Wu SDM 93 fol. X3r

Bassus: handwritten in PL–Wu SDM 93 fol. X2v

The original D and B of the print are incompatible with the handwritten T and B.

Cleffing: Tenor [Discant] F4; Bassus F4; Tenor C3

Mensural signs: Tenor [Discant]  $\phi$  2; Bassus  $\phi$  2; Tenor  $\phi$  2

Notes to the edition: T [D] bars 12–13 Br

Notes to the text underlay: T [D], T and B entirely texted.

### **Appendix A/4. O süsßer Vatter Herre Got (with additional B)**

The hymn is dated 1593, probably the date of revision (PL–Wu SDM 93 fol. X3v).

Rubric: Folget ein Gesang auff ein alte Melody /

Handwritten rubric PL–Wu SDM 93 fol. X3v: Ein Buss und Klaglied

Folio: X3v

Edition (text–only): W IV 91, the complete text contains 6 strophes.

Alternative text: fol. U3r, *Nu dancket Got aus herten grundt* (W IV 87). This monodic hymn relies on the same model *O süßer Vater*. On PL–Wu SDM 93 fol. U3v, a scribe added a cross reference ‘Suche am X. iij. mit 2 stimmen.’, indicating Appendix A/4. *O süsser Vatter Herre Got*.

Model: [O süßer Vater]

Reference in DKL: [O süßer Vater, Herre Gott] A256; 256,a: Synopse VI,2a (s. auch Konkordanz EdK–GGdm) (verschiedene Fgn) A256A (2); 256C (3); 256E (4); 930 (3) s. auch Süsser Vater, Herre Gott: A256B (2); 256C (3; AK); 256D (3)

[Tenor]: printed T with handwritten corrections in PL–Wu SDM 93 fol. X3v.

Bassus: handwritten in PL–Wu SDM 93 fol. X3v

Cleffing: [Tenor] C4; Bassus F4

Mensural signs: [Tenor]  $\text{♩}$  2

Notes to the edition: B bar 11 Sb

Notes to the text underlay: T and B entirely texted, text transcribed from T.

### **Appendix A/5. Es sprach Christus des menschen Son (= hymn no. 30 with alternative T and B)**

The hymn is dated 1593, probably the date of revision (PL–Wu SDM 93 fol. X4v–Y1v). A handwritten rubric on fol. X4v refers to an alternative text for this hymn, *Der Tag bricht an und zeigt sich* (W III 372, see DKL Eg65): ‘Der tag bricht an und zeigt sich e suchs in der waldenser kirchgesenge, Fol. 257.’

Tenor [Discant]: printed T with handwritten corrections in PL–Wu SDM 93 fol. X4v. I have transposed this part an octave higher, following the handwritten rubric on fol. X4v ‘Sing diesen Tenor ein 8 höher, so wird er ein Discant zu den andern geschribnen [?] stimmen.’ (‘sing this tenor an octave higher, so it becomes a discant above the other written parts’).

Tenor: handwritten in PL–Wu SDM 93 fol. X4v.

[Bassus]: handwritten in PL–Wu SDM 93 fol. Y1r.

The original D and B of the print are incompatible with the handwritten T and B. Note, however, that the scribe revised also the original D and B, changing the mensuration from ternary to binary, and introducing other melodic and contrapuntal modifications.

Cleffing: Tenor [Discant] C4; Tenor C2; [Bassus] F3

Mensural sign: Tenor [Discant]  $\text{♩}$  2; Tenor  $\text{♩}$ ; [Bassus]  $\text{♩}$



Notes to the edition: the scribe changed the mensuration from ternary to binary; T bar 12,3 and B bar 12,2 L

Notes to the text underlay: only T [D] entirely texted.

### **Appendix A/6. Herr Got dein gwalt wird billich (= hymn no. 31 with alternative T and B)**

The hymn is dated 1593 and 3 June 1593, probably dates of revision (PL–Wu SDM 93 fols. Y1v–Y2v).

Tenor [Discantus]: printed T with handwritten corrections in PL–Wu SDM 93 fol. Y2r. I have transposed this part an octave higher, following the handwritten rubric on fol. Y2r ‘Sing diesen Tenor ein Octaff höher, zu den andern geschribnen [?] stimmen’ (‘sing this tenor an octave higher, above the other written voices’).

[Tenor]: handwritten in PL–Wu SDM 93 fol. Y1v.

[Bassus]: handwritten in PL–Wu SDM 93 fol. Y2r.

The original D and B of the print are incompatible with the handwritten T and B. Note, however, that also the original D and B have been revised by the scribe.

Cleffing: [Tenor] C2; Tenor [Discantus] C3; [Bassus] F3

Mensural sign: [Tenor]  $\Phi$ ; Tenor [Discantus]  $\Phi$  2; [Bassus]  $\Phi$

Notes to the edition: T and B bar 18 L

Notes to the text underlay: only T [D] entirely texted. T bar 2,1 ‘gar’ missing (see printed D and B); bars 8–10 print has ‘darzu all die Element’, the scribe erased ‘die’ to match the verbal text with the revised musical text.

### **Appendix A/7. Wer da sitzt unter dem schatten (= hymn 38 revised)**

Discant, Tenor and Bassus display various handwritten corrections and rewritings (PL–Wu SDM 93 fols. c4v–d1r). The hymn carries the dates 1593 and ‘1593. Dominica Rogate’.

### **Appendix A/8. Nu lobet mit gesangen (= hymn 44 with alternative T and B)**

The hymn carries the handwritten rubric ‘Ein Lobgesang und dancksagung für die Erlösung der menschlichen Geschlechte’ and the annotation ‘Componiert 1593. Dominica. Rogat.’ (PL–Wu SDM 93 fol. l2v).

Tenor [Discantus]: printed T with corrections in PL–Wu SDM 93 fol. 12v. I have transposed this voice an octave higher, following the handwritten rubric on fol. 12v ‘Sing in ein Octav höher’ (‘sing it an octave higher’).

Tenor: handwritten in PL–Wu SDM 93 fol. 12v.

Bassus: handwritten in PL–Wu SDM 93 fol. 13r.

The original D and B of the print are incompatible with the handwritten T and B.

Cleffing: Tenor [Discantus] C3 [4–line staff]; Tenor C1 [4–line staff]; Bassus F3

Mensural sign: Tenor [Discantus]  $\text{♩}2$ ; Tenor  $\text{♩}$ ; Bassus  $\text{♩}$

Notes to the edition: T [D] bar 5 the print has a *ligatura binaria* Sb Sb. The scribe should have corrected it to Br Br, to coordinate with T and B; T [D] bar 10 Br; T and B bar 10 L

Notes to the text underlay: T [D], T and B entirely texted, text transcribed from T [D].

### **Appendix A/9. Nu wünschen wir zu gutter nacht (= hymn no. 55 with additional D)**

Discantus: handwritten in PL–Wu SDM 93 fols. o3v–o4r

Tenor: printed T with handwritten corrections in PL–Wu SDM 93 fols. o3v–o4r.

Cleffing: Discantus C1; Tenor C4

Mensural sign: Discantus  $\text{♩}$ ; Tenor  $\text{♩}$

Notes to the text underlay: D and T entirely texted, text transcribed from T. Underlay according to PL–Wu SDM 93 fols. o3v–o4r.

## APPENDIX B: IMPLICITLY POLYPHONIC HYMNS

### **Appendix B/1. Gantz schwartz heißlich jetz (= hymn no. 43)**

Tenor from *Ein Schlesich singebüchlein*

Discantus, Altus and Bassus from D-Usch MS. 236 A-D

Tenor: comparison between *Ein Schlesich singebüchlein* and D-Usch MS. 236 A-D

T bar 5 D-Usch MS. 236 A-D has Br (a)

T bar 9 D-Usch MS. 236 A-D has no ligature

T bar 12 D-Usch MS. 236 A-D has Br (a)

T bar 15,1 D-Usch MS. 236 A-D has M (a f)

T bar 23 D-Usch MS. 236 A-D has Br (b)

T bar 25 D-Usch MS. 236 A-D has Br (d')

T bar 28,1 D-Usch MS. 236 A-D has fa sign (b)

T bar 28,1 and bar 29,1 D-Usch MS. 236 A-D has Br

T bar 33 D-Usch MS. 236 A-D has Br (g)

T bars 38–39 D-Usch MS. 236 A-D has no ligatures

Notes to the edition: B bars 36,2–38,1 missing. I propose an emendation supposing that the scribe omitted the relevant passage *per homeoteleuton*.

### **Appendix B/2. Viel glück und heil ist jetz wolfeil (= hymn no. 45)**

Tenor from *Ein Schlesich singebüchlein*

Discantus, Altus and Bassus from D-Usch MS. 236 A-D

Tenor: comparison between *Ein Schlesich singebüchlein* and D-Usch MS. 236 A-D

T bar 1 D-Usch MS. 236 A-D starts with [Sb]

T bar 13,1 D-Usch MS. 236 A-D has [M] M (f')

T bars 21–22 D-Usch MS. 236 A-D has [M] Sb (d' g a)

Notes to the edition: T bar 1,1 missing

### **Appendix B/3. Was hilfft es doch das man so hoch (= hymn no. 46)**

The model of this *contrafactum* is the Lied *Was wird es doch, des Wunders noch*, attributed to Ludwig Senfl in various sources. See Senfl Catalogue S 329 (<[www](http://www)>.

senflonline.com>, accessed 6 May 2018). There exist different versions of this Lied that resort to the same Tenor: I reproduce here the four-part version.

Tenor from *Ein Schlesich singebüchlein*

Discantus, Altus and Bassus from *Ein Außzug guter alter und newer teutscher Liedlin* (Nuremberg: Johann Petreius 1539), RISM B/1 1539/27, RISM B/81539/08, vdm 48, Böker-Heil 22

Tenor: no differences between *Ein Schlesich singebüchlein* and *Ein Außzug guter alter und newer teutscher Liedlin*.

Annotations: text underlay discussed in 'Text underlay', pp. 24–30.

#### **Appendix B/4. Nu wünschen wir zu gutter nacht (= hymn no. 55)**

Tenor from *Ein Schlesich singebüchlein*

Discantus, Altus and Bassus from D-USch MS. 236 A-D

Tenor: comparison between *Ein Schlesich singebüchlein* and D-USch MS. 236 A-D

T bar 4,6 and bar 5,1–4 D-USch MS. 236 A-D has Sb (g) M (f)

T bar 17,2 D-USch MS. 236 A-D has Sm (g f)

T bar 19,3 D-USch MS. 236 A-D has fa-sign

T bar 29,3 and bar 30,1 D-USch MS. 236 A-D has no ligature

Notes to the edition: B bar 25,2 Sb

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## SUMMARY IN POLISH

### Pieśni wielogłosowe z *Ein Schlesich singebüchlein* Valentina Trillera (Wrocław 1555)

W 1555 roku Valentin Triller – luterański pastor z małej wsi na Dolnym Śląsku – opublikował w oficynie Crispina Scharffenberga we Wrocławiu śpiewnik zatytułowany *Ein Schlesich [sic] singebüchlein*. Niniejsza publikacja zawiera transkrypcje zawartych w nim pieśni polifonicznych. W Aneksie A znalazło się ponadto dziewięć utworów w opracowaniach znanych z rękopiśmiennych dopisków w egzemplarzu z Biblioteki Uniwersyteckiej w Warszawie (zob. „Handwritten revisions in PL-Wu SDM 93”). W Aneksie B pomieszczono natomiast wielogłosowe wersje czterech pieśni, które u Trillera są jednogłosowe, jednakże – jak wiadomo – były przeznaczone do wykonania polifonicznego (zob. „«Implicitly» polyphonic hymns”).

Jak uzasadniono w wstępie do edycji, *Ein Schlesich singebüchlein* jest kluczowym źródłem do zrozumienia szesnastowiecznej kultury muzycznej Śląska. Śpiewnik zawiera swoisty, wyraźnie retrospektywny repertuar, ukazując wczesnonowożytny podejście do przeszłości muzycznej, co rzuca wyzwanie progresywnym i teleologicznym narracjom obecnym w historiografii muzyki europejskiej. W rozdziale „The polyphonic hymns and their layout” ukazano w jaki sposób layout śpiewnika odzwierciedla cechy technicznokompozytorskie i gatunkowe pieśni, ujawniając troskę włożoną w jego przygotowanie i wydrukowanie. W rozdziale „Notation” poddano dyskusji cechy notacji muzycznej, koncentrując się na zastosowanych znakach menzuralnych i znakach proporcji. Mimo że notacja pieśni wydaje się nie stwarzać problemów, to jednak jej analiza ukazuje, że Triller prawdopodobnie dokonał normalizacji zapisów, które pierwotnie były bardzo zróżnicowane. Notacyjna mieszanka obecna w śpiewniku odbija w ten sposób długą i złożoną historię funkcjonowania tych utworów w piśmiennictwie.

W rozdziale „The critical edition” przedstawiono ogólne zasady przyjęte w edycji. Omówiono problematykę identyfikacji błędów drukarskich obecnych w źródle, które jest jawnie retrospektywne i nie zawsze pozostaje w zgodzie ze stylem kontrapunkcyjnym charakteryzującym polifonię artystyczną połowy XVI wieku. Autor stoi na stanowisku, że nadmierne poprawianie źródła stosownie do abstrakcyjnych zasad „poprawnego kontrapunktu” zagubiłoby niektóre cechy stylistyczne repertuaru opublikowanego przez Trillera. W rozdziałach „Text underlay” i „Editorial accidentals” podano zasady, wedle których przygotowano współczesną transkrypcję, ukazując rozmaite szczegółowe problemy, z którymi się zetknął autor edycji, zmuszony niejednokrotnie do podejmowania „subiektywnych” wyborów redakcyjnych.

Przekład z j. angielskiego Paweł Gancarczyk



# ein alte melodia/ Salve regina

Aduent/ vnd auß alle fest Mariæ  
singen.

In 1555, Valentin Triller, the Lutheran pastor of a small village in Lower Silesia, published a hymnbook entitled *Ein Schlesich [sic] singebüchlein*, printed at the workshop of Crispin Scharffenberg in Wrocław. The hymnbook curiously relies on a peculiar and markedly retrospective repertoire, and it represents a fundamental source for understanding sixteenth-century Silesian musical culture. The present book gives all the polyphonic hymns from Triller's hymnbook in a modern edition, showcasing a fascinating repertoire that reveals an early modern awareness of the past in music, thus challenging teleological and progressivist narratives in European music history.

gkeit inn seinem rat / ist jr die botschafft komen,

nach/ durch Gabriel der zu jr sprach/ begrüßet seistu frome

## Discant.



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