The polyphonic hymns of Valentin Triller’s

Ein Schlesich singebüchlein

(Wrocław 1555)

edited by Antonio Chemotti
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Images on the cover and in Plates 1–2 are from PL-Wu SDM 93
(Valentin Triller, Ein Christlich Singebuch, Wrocław: Scharffenberg 1559).
Courtesy of Warsaw University Library

The publication of this volume has received funding through the HERA project “Sound Memories: The Musical Past in Late-Medieval and Early-Modern Europe” (soundme.eu). This project has received funding from the European Union’s Horizon 2020 research and innovation programme under grant agreement no. 649307.


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Printed in Poland
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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
Ct Contratenor
D Discantus
EdM Das Erbe deutscher Musik
DKL Das deutsche Kirchenlied. Kritische Gesamtausgabe der Melodien
err error/erroneous
fol./fols. folio(s)
L longa
M minim
r recto
Sb semibreve
sig. cong. signum congruentiae
T Tenor
v verso
vdm Catalogue of early German printed music, <www.vdm16.sbg.ac.at>
W Philipp Wackernagel, Das deutsche Kirchenlied
SOURCES AND SIGLA

[Sixty-eight songs], [Augsburg]: [Öglin] [c. 1512–1513]
[Songs for 3–4 voices], (Mainz: Schöffer 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 (‘Jistemnice 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, Schermar Bibliothek, MS 236 A-D


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 Montesdoca 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)


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)


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

In the preparation of this edition, I have benefitted from the help and advice of many colleagues. Here I would like to thank especially Jan Ciglbauer, Paweł Gancarczyk, Bartłomiej Gembicki, Manon Louviot, Barbara Przybyszewska-Jarmińska, Bernhold Schmid, Nicole Schwindt and Sonja Tröster. Special thanks go to Grantley McDonald for providing English translations of the German original quoted in the Introduction. I would like to thank also Warsaw University Library and the head of its Music Department, Piotr Maculewicz.
INTRODUCTION
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,¹ a successful collection that was reprinted eight times.² In Venice, the influential music printer Antonio Gardano issued, among other publications, Orlando di Lasso’s first book of madrigals,³ *I sacri e santi salmi* by Adrian Willaert,⁴ and Costanzo Porta’s first printed collections.⁵ In Seville, Francisco Guerrero published his first collection of motets,⁶ which later served as models for parody masses.⁷ 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.⁸ According to the foreword, the hymnbook was meant for Silesian communities, especially those living in villages.⁹ Notwithstanding the potentially vast number of buyers, not all the copies of the first edition were sold, and it was never reprinted.¹⁰ All that remains of this enterprise are seven copies now housed at Polish and German libraries;¹¹ 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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¹ *Il primo libro di madrigali a quattro voci* (Roma: Valerio & Aloisio Dorico 1555), RISM A/I P 752.
² (Tibaldi 2015).
³ *Il primo libro di madrigali a cinque voci* (Venezia: Antonio Gardano 1555), RISM A/I L 757.
⁴ *I sacri e santi salmi* (Venezia: Antonio Gardano 1555), RISM A/I W 1123.
⁶ *Sacrae cantiones* (Seville: Martín de Montesdoca 1555), RISM A/I G 4867.
⁸ 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).
⁹ *Ein Schlesich singebüchlein*, fol. A4r ‘[…] hab ich (sonderlich auch zu ehren unserm gütigen Gott / und zu gut den Christen) / so umb uns furnemlich auff den Dörfern wonen / und nicht alweg andere schwerer noten und geticht zusingen vermögen) diese meine gesenge zusamen 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.
¹⁰ (Mańko-Matysiak 2005, 56–57). The copies with the title page dated 1559 are simply a *Titelauflage*; see below.
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 Schlesich 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 Schlesich 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 Schlesich 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.\(^{12}\) 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.\(^{13}\)

For all its multicultural and multiconfessional character, Silesia developed a strong territorial and ideological cohesion.\(^{14}\) 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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\(^{12}\) 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).

\(^{13}\) For an introduction to the Reformation in Silesia, see (Machilek 1994). With regard to radical spiritualist movements in the region, see (Weigelt 1973).

\(^{14}\) 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 Schlesisch 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 Schlesisch 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:


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 dreiern stimmen / von den füremsten Festen

15 ‘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.
Both title pages mention Valentin Triller as editor of the collection. From these sources we learn that Triller was born in Gohrau (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 Nimsch (Pol. Niemcza, Lower Silesia). This is to be identified with Panthenau (now Ratajno) in the former Duchy of Breg (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 Breg. 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.\

The paratexts of the hymnbook contain further information about Triller. From the dedication letter we learn that he had a wife and children. 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. Triller probably died in 1573: in that year the pastorship of Panthenau passed to a certain Johann Lange.

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16 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 Nimsch. Psalm 150: Let everything that hath breath praise the Lord. Printed at Breslau by Crispin Scharffenberg. 1559. Translated by Grantley McDonald.

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

18 Ein Schlesich 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.

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

20 (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, they are all notated in white mensural notation. Additionally, two of the hymns without music refer to a polyphonic setting in the rubric. Four hymns consist of just one part, but they are suitable for polyphonic performance, as I argue below.

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. 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, 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. Fourteen of those hymns, 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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21 No. 40 Gar nichts schedlichs noch verdamlichs ist, discussed further below.
22 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.
23 No. 43 Gantz schwartz heßlich jetz, no. 45 Viel glück und heil ist jetz wolteil (and the alternative text Viel glück und heil hat sich zum teil, see Critical apparatus), no. 46 Was hilfft es doch das man so hoch, and no. 55 Nu wünschen wir zu guter nacht. See below, ‘Implicitly’ polyphonic hymns’.
24 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.
27 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.²⁸

Ten of the hymns printed in the Tenor – Discantus – Bassus order constitute a different category.²⁹ They are all contrafacta of secular polyphonic Lieder, so-called Tenorlieder.³⁰ 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,³¹ 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.³² 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 gütiger unnd tewrer Got – Ein reicher milter 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.³³

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²⁸ 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).

²⁹ Nos. 42, 44, 47–54.

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


³² No. 9 *Inn einem süßen thon* (*In dulci jubilo*), no. 13 *Jesus Christus unser seligkeit der ist unser Herr Got* (*Jesus Christus nostra salus*), and no. 24 *Christus inn diese welt ist kommen* (*Felici peccatrici*).

³³ Similar examples are no. 3 *Wolauff last uns frolich 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. 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, which also had a rich monodic tradition going back to the early fifteenth century. 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 geborn, a contrafactum of the polyphonic song Nobis est natus hodie. The layout follows the high-to-low ordering Discantus – Tenor – Bassus, and the Discantus can be found as a monodic song in other sources. 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 elucentia, 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.

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

35 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).

36 See CZ-VB 42, p. 357.

37 See e.g. CZ-HKm II A 6, 268r–268v.

38 See e.g. Michael Weisse’s Ein New Geseng buchlen (Jungbunzlau: Georg Wylmscherer 1531), fol. B Vlv.
predating Triller’s contrafactum. On top of this, in 1567, Triller’s Es ist ein kindlein uns geborn 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.

Notwithstanding the ambiguous instances just discussed, the organisation of the polyphonic hymns generally reveals the care taken in preparing and printing Ein Schlesich 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 schwartz 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 guter nacht.

No. 43 Gantz schwartz 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 findel 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. This manuscript was copied in Silesia, probably in Brieg, around 1565–1570, 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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39 See e.g. CZ-Klm 403, fol. 524r.
41 Böker–Heil no. 229,28.
42 (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:43 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 wolleil and no. 55 Nu wünschen wir zu guter 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. 45,44 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.45

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,46 it represents an optimal reference point.

Was wird 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

44 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.
45 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.
46 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).\(^{47}\)

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.\(^{48}\)

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.\(^{49}\) 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,\(^{50}\) 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 $\frac{2}{2}$, thus introducing a proportio dupla. In three hymns, the handwritten alternative parts are notated under $\frac{1}{2}$ involving values of semibreve and minim, while the printed part has the original values (breve and semibreve) with

\[\text{References:}\]

\(^{47}\) 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>, accessed 7 May 2018).

\(^{48}\) See e.g. Von edler art ganz 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, 51.20, 56.20, 212.10. Possibly related to a polyphonic setting is also Unglück samt 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.

\(^{49}\) See e.g. PL-Wu SDM 93 fol. T4r, fol. U2r and fol. c3r.

\(^{50}\) 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 gesang.
a handwritten *proportio dupla* sign.\(^{51}\) In one case, the scribe also changed the metre from ternary to binary.\(^{52}\)

Two of the hymns edited in the Appendix are monodic items to which the scribe added a second part.\(^{53}\) 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.\(^{54}\) Other polyphonic hymns were revised in PL–Wu SDM 93,\(^{55}\) 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 staffs. Four-line staffs are occasionally used for voices with a range not exceeding the octave.

**Plate 1: Clefs**

![Plate 1: Clefs](image)

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.\(^{56}\) Sometimes the smaller G clef is

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\(^{51}\) See chapter 5.1 ‘Mensural signs’ for further discussion of the mensural signs and their corrections.

\(^{52}\) Appendix A/5 *Es sprach Christus des menschen Son*.

\(^{53}\) Appendix A/4 *O süßer Vatter Herre Got* and Appendix A/9 *Nu wünschen wir zu gutter nacht*.

\(^{54}\) Appendix A/1 *Alle laudt da Christ wird erkandt*, Appendix A/2 *Singet frölich alle gleich*, and Appendix A/7 *Wer da sitzt unter dem schatten*.

\(^{55}\) See e.g. the handwritten corrections to the hymns nos. 3, 5b, 12, 23, 25, 27, 28, 30, 39.

\(^{56}\) 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; 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. 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.

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. 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, written in Gothic chant notation with mensural elements. 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 minimis). 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.

57 Cf. fol. D4r/1 and fol. D4r/2.
58 See e.g. the Septem Psalmi poenitentiales by the Silesian composer Simon Bar Jona Madelka. Septem Psalmi poenitentiales quinque vocibus exornati (Altdorf: Nikolaus Knorr 1586, RISM A/I B 928), Discantus no. 7 and Quinta vox no. 4. I would like to thank Barbara Przybyszewska-Jarnińska for pointing out this occurrence to me.
59 Chant and polyphony clefs alternate even within one part; see O Herre Gott und Vater mein im Himelreich, fol. d2r and fol. d2v (monodic, not edited here).
60 See e.g. hymns nos. 4 and 37.
61 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).
62 See (Maciejewski 2001) on elements of mensural notation in chant sources from regions now belonging to Poland, including Silesian sources.
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>
<thead>
<tr>
<th>Table 1: Mensural signs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hymn</strong></td>
</tr>
<tr>
<td>1. Als wir warn beladen</td>
</tr>
<tr>
<td>2. Als Maria die jungfraw rein</td>
</tr>
<tr>
<td>3. Wolauff last uns fröhlich singen</td>
</tr>
<tr>
<td>4. O herr Gott vater wir singen dir</td>
</tr>
</tbody>
</table>
| 5a-b. Preis sey Got im höchsten throne  
  – Es ist der Engel herrligkeit | ⦿ 3               |
<p>| 6. Ein kind geborn zu Bethlehem | [⦿] 3             |</p>
<table>
<thead>
<tr>
<th>Nummer</th>
<th>Text</th>
<th>Quelle</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.</td>
<td>Wach auff liebe Christenheit</td>
<td>¶ 3</td>
</tr>
<tr>
<td>8.</td>
<td>Es ist ein kindlein uns geborn</td>
<td>¶</td>
</tr>
<tr>
<td>9.</td>
<td>Inn einem süsen thon</td>
<td>¶ 3</td>
</tr>
<tr>
<td>10.</td>
<td>Es kam ein Engel hell und klar</td>
<td>¶</td>
</tr>
<tr>
<td>11.</td>
<td>Da Jesus Christ Marie kind</td>
<td>¶ 3</td>
</tr>
<tr>
<td>12.</td>
<td>Wir wollen singen heut für allen dingen</td>
<td>¶</td>
</tr>
<tr>
<td>13.</td>
<td>Jesus Christus unser seligkeit der ist unser Herr Got</td>
<td>¶</td>
</tr>
<tr>
<td>14.</td>
<td>Alle landt da Christ wird erkannt</td>
<td>¶</td>
</tr>
<tr>
<td>15.</td>
<td>Singet fröhlich alle gleich</td>
<td>¶</td>
</tr>
<tr>
<td>16.</td>
<td>Erstanden ist der Herre Christ</td>
<td>¶ 3</td>
</tr>
<tr>
<td>17.</td>
<td>Erstanden ist uns Jhesus Christ die gnad</td>
<td>¶</td>
</tr>
<tr>
<td>18.</td>
<td>Der lentz ist uns des jares erste quartir</td>
<td>¶</td>
</tr>
<tr>
<td>19.</td>
<td>Der heilge Geist und warer Got</td>
<td>¶ 3</td>
</tr>
<tr>
<td>20.</td>
<td>Komb güttiger unnd tewrer Got;</td>
<td>¶</td>
</tr>
<tr>
<td></td>
<td>Ein reicher milter Geist</td>
<td>3 (bar 38)</td>
</tr>
<tr>
<td>21.</td>
<td>Gros ist Got unser Herre</td>
<td>¶</td>
</tr>
<tr>
<td>22.</td>
<td>Merck auff merck auff du schöne</td>
<td>¶</td>
</tr>
<tr>
<td>23.</td>
<td>Ich weiß ein Blümlein hüpsch und fein</td>
<td>¶</td>
</tr>
<tr>
<td>24.</td>
<td>Christus inn diese welt ist kommen</td>
<td>¶</td>
</tr>
<tr>
<td>25.</td>
<td>O Got wir wollen preisen</td>
<td>¶</td>
</tr>
<tr>
<td>26.</td>
<td>Rein und besser ist Gottes wort</td>
<td>¶</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3 (bar 17)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>¶ (bar 37)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3 (bar 63)</td>
</tr>
<tr>
<td>27.</td>
<td>Der Herr Gott sey gepreiset</td>
<td>¶</td>
</tr>
<tr>
<td>28.</td>
<td>Wir wollen aller singen dem Herrn</td>
<td>¶</td>
</tr>
<tr>
<td>29.</td>
<td>Ey Got Vatter aller Gnaden</td>
<td>¶</td>
</tr>
<tr>
<td>30.</td>
<td>Es sprach Christus des menschen Son</td>
<td>¶ 3</td>
</tr>
<tr>
<td>Nummer</td>
<td>Titel</td>
<td>Notenbildung</td>
</tr>
<tr>
<td>--------</td>
<td>----------------------------------------------------------------------</td>
<td>--------------</td>
</tr>
<tr>
<td>31.</td>
<td>Herr Got dein gwalt wird billich</td>
<td>[Comparer]</td>
</tr>
<tr>
<td>32.</td>
<td>Nu last uns im glauben</td>
<td>§</td>
</tr>
<tr>
<td>33.</td>
<td>Dich Gott von Himel ruff ich an</td>
<td>§</td>
</tr>
<tr>
<td>34.</td>
<td>Gottes namen solt jhr loben</td>
<td>§</td>
</tr>
<tr>
<td>35.</td>
<td>O meine seele lobe Gott</td>
<td>§ 3</td>
</tr>
<tr>
<td>36.</td>
<td>Gottes weissheit hoch und breit</td>
<td>§</td>
</tr>
<tr>
<td>37.</td>
<td>O Herr Got mein die rach ist dein</td>
<td>§</td>
</tr>
<tr>
<td>38.</td>
<td>Wer da sitzt unter dem schatten</td>
<td>§ 3</td>
</tr>
<tr>
<td>39.</td>
<td>Es sprach Jesus zu jener zeit</td>
<td>§ 3</td>
</tr>
<tr>
<td>41.</td>
<td>Gott hat den mensch fur allen</td>
<td>§ 3</td>
</tr>
<tr>
<td>42.</td>
<td>Ach mein Got sprich mir freuntinglich zu</td>
<td>§</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3 (bar 21)</td>
</tr>
<tr>
<td>43.</td>
<td>Gantz schwartz heßlich jetzt</td>
<td>§</td>
</tr>
<tr>
<td>44.</td>
<td>Nu lobet mit gesangien</td>
<td>[Comparer]</td>
</tr>
<tr>
<td>45.</td>
<td>Viel glück und heil ist jetz wolfeil</td>
<td>[Comparer]</td>
</tr>
<tr>
<td>46.</td>
<td>Was hilfft es doch das man so hoch</td>
<td>§</td>
</tr>
<tr>
<td>47.</td>
<td>O werder mundt durch den mir kundt</td>
<td>§</td>
</tr>
<tr>
<td>48.</td>
<td>Nie noch nimmer hab ich erkandt</td>
<td>§</td>
</tr>
<tr>
<td>49.</td>
<td>O Mensch nu schaw bedenck die traw</td>
<td>§</td>
</tr>
<tr>
<td>50.</td>
<td>So schon von art bistu gantz zart</td>
<td>§</td>
</tr>
<tr>
<td>51.</td>
<td>Auf dieser erd hat Christ sein herd</td>
<td>[Comparer]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3 (bar 28)</td>
</tr>
<tr>
<td>52.</td>
<td>Tröstlich ist mir</td>
<td>§</td>
</tr>
<tr>
<td>53.</td>
<td>Nach lust hab ich nu recht erkant</td>
<td>§</td>
</tr>
<tr>
<td>54.</td>
<td>Ein seuffer der mus leiden viel</td>
<td>§ 3</td>
</tr>
<tr>
<td>55.</td>
<td>Nu wünschen wir zu gutter nacht</td>
<td>§</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3 (bar 26)</td>
</tr>
</tbody>
</table>
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.\(^{63}\) I assume they would have been read in Ꝯ.

All the hymns that carry an explicit mensural sign resort either to Ꝯ or to Ꝯ 3,\(^{64}\) and there are no non-simultaneous proportions.\(^{65}\) 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.\(^{66}\) 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,\(^{67}\) but the ‘doubling’ of the note values strikes one as a peculiarity of Triller’s hymnbook.\(^{68}\) 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.\(^{69}\) 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.

\(^{63}\) 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 Ꝯ.

\(^{64}\) No. 6 *Ein kind geborn zu Bethleem* has just a ‘3’ at the beginning of the Discantus, but the omission of Ꝯ 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 Ꝯ 3.

\(^{65}\) The conflicting mensural signs in no. 20 *Komb gütiger und tewrer Got – Ein reicher milter Geist* and no. 49 *O Mensch nu schaw bedenck die traw* are simple misprints (see Critical Apparatus).

\(^{66}\) For an introduction to the ‘Bohemian’ polyphonic repertoire in Triller’s hymnbook, see (Horyna 2003, 303–308).

\(^{67}\) See e.g. (Gancarczyk 2017, 11–12, 16).

\(^{68}\) Cf. Example 1 below.

\(^{69}\) Among Bohemian sources, see e.g. the hymnbook of the Unity of Brethren *Kirchengeseng* (Ivaníč: 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 $\Phi$. 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).70

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 $\Phi$ indicated the semibreve *tactus*,71 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.72 In both sources, the song is notated in white mensural notation, but with halved values: the contrapuntal rhythm proceeds in minims, and the mensural sings used are C and $\Phi$. 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 $\Phi$ hymns edited by Triller. How should this be reconciled with the assumption that sixteenth-century musicians preferred the semibreve *tactus* for $\Phi$?

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 $\Phi$ 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

70 For identifying time units, I refer to DeFord’s terminology. See (DeFord 2015, 38–39).
71 (DeFord 1995, 3), (Ham 2011, 90 n. 28), (DeFord 2015, 145–146).
72 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.\footnote{Heinz von Loesch 2004.} It was known and read also in Silesia, as is indicated by a 1573 reprint by Crispin Scharffenberg, the publisher of Triller’s hymnbook.\footnote{See the catalogue of Scharffenberg’s prints in (Burbianka 1968).} Listenius specifies a breve tactus for $\phi$,\footnote{Ham 2011, 109.} 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.\footnote{Nos. 2, 13, 18, 23, 25, 27, fol. U3r Nu dancket Got aus herten grundt (monodic hymn not edited here), nos. 28–29, Appendix A/4 (O süßer Vatter Herre Got), 30–31, 44.} Whoever made these corrections evidently regarded the notation chosen by Triller as suggesting a too slow tempo.

\section*{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,\footnote{See (Bowers 1992, 386–389).} 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
likely that the editor normalised the notation of his models, just as I have argued for
the hymns in binary metre.

Example 1: Wolauff 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)

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)

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

\(^{78}\) No. 20 Komb gütiger und teller Got – Ein reicher milter Geist, no. 26 Rein und besser ist Gottes wort, no. 42 Ach
mein Got sprich mir treuullig 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.\(^7\)

Triller’s hymns involve solely proportions that appear simultaneously in each part, following a binary section in \(\phi\).\(^8\) 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 \(\phi\). 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

\(^7\) For two detailed but contrary perspectives on ternary proportions, see (DeFord 1995) and (Ham 2011).

\(^8\) 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 \(\phi\).
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 pres-
ent edition. Moreover, some of the polyphonic settings Triller used for his contrafacta
were circulating for decades, crossing time periods, regions and confessions. Accord-
ingly, 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 mis-
prints that do not compromise performance.81 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, staffs 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 con-
struct 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,
staffs 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).

81 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).
Similarly puzzling is a passage in hymn no. 19 *Der heilge 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.\textsuperscript{82} 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.\textsuperscript{83} Thus, I have decided to maintain the reading we find in the hymnbook.

\textsuperscript{82} 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.

\textsuperscript{83} See e.g. Tenor and Contratenor of hymn no. 3 *Wolauff last uns fröhlich singen*, or Discantus and Bassus of hymn...
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 freundlich 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 Schöffer in 1513. Although Schöffer’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.

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

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

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84 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>, accessed 6 May 2018).

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, and in the present edition I have provid-

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86 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.\(^{87}\) 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 fröhlich 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).

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

Example 7: no. 3 Wolauff last uns fröhlich 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.\(^8\) 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.\(^9\)

\(^8\) (Towne 1990, 269–270) and (Towne 1991, 154).

\(^9\) (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.

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

Example 9: no. 47 *O werder mundt durch den mir kundt*, bars 17–20
The most ambiguous settings with regard to text underlay are hymns nos. 48–53 (and Appendix B), all contrafacta of secular Lieder. In all these cases, the Tenor is the only texted voice. Its underlay does not pose any problem, but texting the upper and lower parts is more complex. A strict coordination with the Tenor is not always an option, since these hymns rely more heavily on imitative writing and elaborate rhythms. Lacking any explicit indication in the source, various solutions would be feasible. When possible, it is useful to take into consideration the underlay of the Lieder that Triller used as models for his contrafacta. Indeed, it seems stylistically pertinent to imitate the underlay of the models, thus having a guide with regard to issues such as word–note relations, melismas and word repetitions. However, it is not always possible to follow this procedure. First of all, even the Tenors in the different sources of the model and in Triller’s hymnbook might explore different underlays. Example 10 compares the first bars of Triller’s no. 55 Nu wünschen wir zu guter nacht with its model So wünsch ich ihr ein gute Nacht according to Ein Außzug guter alter und newer teutscher Liedlin (Nuremberg: Johann Petreius 1539). The underlay of the secular text, with the long melisma on the antepenultimate accented syllable, is more convincing, but I do not think that is a reason to override the underlay of Triller’s hymnbook, which was carefully executed by the typesetter. By the same token, different solutions are possible also in the other voices, and it is essential to take into account what is suggested in the Tenors of the hymnbook in order to attain a coherent solution in the other parts.

Additional solutions that work well with the model might not be satisfactory with the contrafactum. Although Triller generally wrote poems that have the same number of

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90 Note, however, that the scribe of PL-Wu SDM 93 was not satisfied with this underlay, and he corrected it with the help of lines joining syllables and notes. See Appendix A/9 Nu wünschen wir zu guter nacht.
verses and syllables as his secular models, the stress pattern often differs, necessitating
different solutions. Similarly, the relation between syntactic and metric structures in the
model is not always mirrored in the corresponding verses of the contrafactum. This
affects the nexus between text and musical phrases. Let us consider, for instance, *Was
wirdt es doch, des Wunders noch*, the model of Triller’s *Was hilfft es doch das man so
hoch* (hymn no. 46 and Appendix B/3). The verse ‘ist yetz gemein auff erden’ in the
secular Lied can be divided into two hemistichs of four and three syllables. The rests in
the Discantus call for just such a caesura (Example 11, staff 2). However, this is not a
workable solution in the corresponding verse of Triller’s contrafactum, ‘und nichts denn
lauter thorheit’, because it would introduce a rest in the middle of a word. The underlay
in Appendix B/3 must, therefore, depart from what is suggested by the secular model,
as shown in Example 11, staff 1.

\begin{example}

\begin{figure}[h!]
\centering
\includegraphics[width=\textwidth]{example11}
\caption{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)}
\end{figure}

Given the diverse issues concerning the contrafacta of secular Lieder, I have pro-
posed a text underlay that seeks to take into account the factors discussed here, while
striving for correct accentuation and singability. It is not always easy to come up with
a convincing solution, and one wonders whether Valentin Triller was aware of this. Al-
though I have argued above that the texting of the sole Tenor was prompted by con-
ventions common among polyphonic Lieder, Triller might also have left the Discantus
and Bassus untexted because of the difficulties with representing an appropriate solution
on paper.

Notwithstanding the problems that pertain to hymns nos. 48–53 and Appendix B, all
the other hymns can accommodate a plain homophonic delivery of the text. Since this is

\footnote{Note that different sources of this Lied have slightly or totally different texts here, but this is not relevant to the present discussion.}
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, but *fa* signs (♭) in the course of a piece are used sparingly, 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.

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

94 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, I did not propose an editorial accidental here, since it is not clear what status the third held in Triller’s hymns. 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.

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. 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.

95 (Berger 1987, 138–139).

96 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 herrlichkeit. 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.

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 geborn*, 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?

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.

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).\(^98\) 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.\(^99\) 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.\(^100\) 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 is resolves by step. Be that as it may, it is hard to take

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\(^98\) Nos. 1, 2, 3, 4, 18, 19, 20, 26, 29, 35.

\(^99\) 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.

\(^100\) (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.

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. Such transpositions might have affected the way singers approached cadential accidentals. Let us consider, for instance, hymn no. 3 Wolauff last uns fröhlich singen. Its model is usually notated with the tonal type $\text{D}$, 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 $\text{A}$, 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 $\text{D}$ 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 milter Geist. Its model, the motet Veni sancte spiritus – Da gaudiorum, is transmitted in all its sources with the tonal type $\text{E}$. The contrafactum in Triller’s hymnbook is

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101 See (Horyna 2003, 306) for discussion of similar transpositions.
102 See Example 1 for sources of this setting.
103 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 SCHLESICH SINGEBÜCHLEIN
(WROCŁAW 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 clefing 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
2. Als Maria die jungfraw rein

Als Maria die jungfraw rein soll die mutter

Christi sein do zu sie Gott erwelet hat von

Ewigkeit inn seinem rat ist jr die botschaft ko-

Men von Himmel hoch in jhr gemach durch Gabri-
3. Wolauff last uns fröhlich singen

[Disantus]
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

[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
4. O herr Gott vater wir singen dir
5. Preis sey Got im höchsten throne – Es ist der Engel herrlichkeit

[Discantus] Preis sey Got im höchsten throne Und auch seinem lieben So. ne. Der ist uns ein Mensch geboren Sonst wern wir aller verloren

Discantus

Es ist der Engel herrlichkeit den
Die sag. ten die gute ne. we mehr des

[Tenor]

Es ist der Engel herrlichkeit den
Die sag. ten die gute ne. we mehr des

Bassus

Es ist der Engel herrlichkeit den
Die sag. ten die gute ne. we mehr des

men - schen letzt erschienen hie auff Er - den
fey - ren wir mit frölichen ge - Er - den

[D]

men - schen letzt erschienen hie auff Er - den
fey - ren wir mit frölichen ge - Er - den

[T]

men - schen letzt erschienen hie auff Er - den
fey - ren wir mit frölichen ge - Er - den

[B]

men - schen letzt erschienen hie auff Er - den
fey - ren wir mit frölichen ge - Er - den
Das ein jung-fraw muter ist bringt uns ein freud und
leben ein göttlich licht wird uns da-
mit gegeben Frew dich liebe Christen-
heit unnd lobe Gott inn ewigkeit
6. Ein kind geborn zu Bethleem

Discantus:

Tenor:

Bassus:

D

T

B

- em des frem et sich Hieru sa
- em des frem et sich Hieru sa
- em des frem et sich Hieru sa
7. Wach auff liebe Christenheit

Discantus: Wach auff lie - be Chris - ten - heit lo - be Got - tes güttig -

Tenor: Wach auff lie - be Chris - ten - heit lo - be Got - tes güttig -

Bassus: Wach auff lie - be Chris - ten - heit lo - be Got - tes güttig -

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

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

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 geborn

Discantus
Es ist ein kindlein uns geborn für andern ausserkorn das

Tenor
Es ist ein kindlein uns geborn für andern ausserkorn das

Bassus
Es ist ein kindlein uns geborn für andern ausserkorn das

9. Inn einem süssten thon

Discantus
Inn einem süssten thon nu singet

Tenor
Inn einem süssten thon nu singet

Bassus
Inn einem süssten thon nu singet
10. Es kam ein Engel hell und klar
11. Da Jesus Christ Marie kind

Discant

Da Jesus Christ Marie kind
Sich nach den gsetz in tempel kind unnd wa - rer

Tenor

Da Jesus Christ Marie kind unnd wa - rer
Sich nach den gsetz in tempel find siht er der

Got tes Sohn von Himmel rei che
sünd li chen na tur gantz glei che

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

Das wir jm wi der dort gleich wer den
12. Wir wollen singen heut

Wir wollen singen heut für al len ding en von

Wir wollen singen heut für al len ding en von

Wir wollen singen heut für al len ding en von

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

ach ten seinen todt betrach ten und vleis sig dan cken

ach ten seinen todt betrach ten und vleis sig dan cken

ach ten seinen todt betrach ten und vleis sig dan cken
13. Jesus Christus unser seligkeit
der ist unser Herr Got

Discant: Jesus Christus unser seligkeit

Tenor: Jesus Christ unser seelig

D: der ist unser Herr Got
der ist unser Herr Got ein brun der gutig

T: der ist unser Herr Got
der ist unser Herr Got ein brun der gutig

D: ob er schon war ins Vater schos

T: ob er schon war ins Vater schos

D: doch uns armen menschen zu dienen nicht verdros
doch uns armen menschen zu dienen nicht verdros
14. Alle land da Christ wird erkant

[Discant]

Alle land da Christ wird erkant

Weiler nu uns zu friedet und ruhe

[Tenor]

Alle land da Christ wird erkant

Weiler nu uns zu friedet und ruhe

[D]

sin get

und die

Feind gefelt

lob sey

hell und

Gott
tod

das er

sa thans

hat

spot

[T]

sin get

und die

Feind gefelt

lob sey

hell und

Gott
tod

das er

sa thans

spot

[D]

uns er los von sund und todt

und hilfft

uns aus aller not

Dar umb sol uber al

[T]

uns er los von sund und todt

und hilfft

uns aus aller not

Dar umb sol uber al

[D]

men nig lich
gantz fro lich

immer dar

loben

[T]

men nig lich
gantz fro lich

immer dar

loben

[D]

Got und frey singen Alle

lu ia

[T]

Got und frey singen Alle

lu ia
15. Singet fröhlich alle gleich

16. Erstanden ist der Herre Christ
17. Erstanden ist uns Jhesus Christ die gnad

Erstanden ist uns Jhesus Christ die gnad jetzt wieder

Kommen ist Die gantz durch Adam war verlorn Der uns hat

Kommen ist Die gantz durch Adam war verlorn Der uns hat
18. Der lentz ist uns des jares erste quartir
A
von jhm kommen war
Das landt bricht auff

T
von jhm kommen war
Das landt bricht auff

B
von jhm kommen war
Das landt bricht auff

A
zu geben frucht welchs hat der winter nit vermocht

T
zu geben frucht welchs hat der winter nit vermocht

B
zu geben frucht welchs hat der winter nit vermocht

A
da kompt erst recht ein new es jar

T
da kompt erst recht ein new es jar

B
da kompt erst recht ein new es jar
19. Der heilge Geist und warer Got

Discant

Der heilge Geist und warer Got
der

Tenor

Der heilge Geist und warer Got
der

Bassus

Der heilge Geist und warer Got
der

D

höchste tröster inn
der
not
der
uns

T

höchste tröster inn
der
not
der
uns

B

höchste tröster inn
der
not
der
uns

15

D

so oft verheissen ist von unserm

T

so oft verheissen ist von unserm

B

so oft verheissen ist von unserm

22

D

Herren Jesu Christ

T

Herren Jesu Christ

B

Herren Jesu Christ
21. Gros ist Got unser Herre

[D] weit unnd ber gen
[D] inn sei ner ei gen stat Er wird gar hoch ge

[T] weit unnd ber gen
[T] inn sei ner ei gen stat Er wird gar hoch ge

[D] - prey set auff diesem sei nem berg Der
[D] - prey set auff diesem sei nem berg Der

[T] - prey set auff diesem sei nem berg Der
[T] - prey set auff diesem sei nem berg Der

[D] mensen seel gespe set und Got tes gu ter wei set
[D] mensen seel gespe set und Got tes gu ter wei set

[T] mensen seel gespe set und Got tes gu ter wei set
[T] mensen seel gespe set und Got tes gu ter wei set
22. Merck auff merck auff du schöne

Discantus:

Merck auff merck auff
du schöne du
Christ-lische Ge-

Auff das lieb-lich
gethöne des
Got-tes worts so

Tenor:

Merck auff merck auff
du schöne du
Christ-lische Ge-

Auff das lieb-lich
gethöne des
Got-tes worts so rein

Bassus:

Merck auff merck auff
du schöne du
Christ-lische Ge-

Auff das lieb-lich
gethöne des
Got-tes worts so rein

Unnd auff die gut-ten meh-re von deinem Breet-gam hüpsch und

fein noch al-lem wunsch und bge-re

fein noch al-lem wunsch und bge-re
23. Ich weiß ein Blümlein hüpsch und fein
Ich weiß ein Blümlein hüpsch und fein Das ist mir
wol gefallen Das blühet auff inn unser
gmeyn gar schön für andern allelen

24. Christus inn diese welt ist kommen
Christus inn diese welt ist kommen allen sündern zu

68
25. O Gott wir wollen preisen

Discantus

O Gott wir wollen preisen dein
Weil du uns thust be weisen die

Tenor

O Gott wir wollen preisen dein
Weil du uns thust be weisen die

D

lob inn ewigkeitekat Das du uns hast gegeben dein wort zur seligkeit

[T]

lob inn ewigkeitekat Das du uns hast gegeben dein wort zur seligkeit

D

keit auff das wir mit dir leben inn freud unnd Herrligkeit

[T]

keit auff das wir mit dir leben inn freud unnd Herrligkeit
26. Rein und besser ist Gottes wort

Discantus

Tenor

Bassus
27. Der Herr Gott sey gepreiset

Discantus

Tenor

Bassus
28. Wir wollen aller singen dem Herrn

Wir wollen aller singen dem Herrn von ewigkeit

Wir wollen aller singen dem Herrn von ewigkeit

Wir wollen aller singen dem Herrn von ewigkeit

Wir wollen aller singen dem Herrn von ewigkeit
29. Ey Got Vatter aller Gnaden

30. Es sprach Christus des menschen Son
31. Herr Got dein gwalt wird billich

Discantus

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

Tenor

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

Bassus

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

D

welt ge - prei - set Das firmament dar - zu all die

T

welt ge - prei - set Das firmament dar - zu all die

B

welt ge - prei - set Das firmament dar - zu all die
32. Nu last uns im glauben

Discantus: Nu last uns im glauben jr lieben Go - tes knecht un - sern hernn Got

Tenor: Nu last uns im glauben jr lieben Go - tes knecht un - sern hernn Got

Bassus: Nu last uns im glauben jr lieben Go - tes knecht un - sern hernn Got

D: lob - ben denn jr seidt sein ge - mecht denn jr seidt sein ge - mecht

T: lob - ben denn jr seidt sein ge - mecht denn jr seidt sein ge - mecht

B: lob - ben denn jr seidt sein ge - mecht denn jr seidt sein ge - mecht
33. Dich Gott von Himel ruff ich an

Dicht Gott von Himel ruff ich an aus tief-fer angst zu mir.

Denn ich hab gar viel sünd ich ge-then an ker her zu mir.

Denn ich hab gar viel sünd ich ge-then an aus tief-fer.
34. Gottes namen solt jhr loben

Discantus

Gottes namen solt jhr loben die jhr seine die-ner seidt

Tenor

Gottes namen solt jhr loben die jhr seine die-ner seidt

Bassus

Gottes namen solt jhr loben die jhr seine die-ner seidt

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

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

36. Gottes weisheit hoch und breit
sünden

die haben veruntückelt gar

D
T
B

unser herz und

sünden

D
T
B

unser herz und

nen
das wir auch nicht

D
T
B

taten war

nen

D
T
B

Namen war

nen

D
T
B
37. O Herr Got mein die rach ist dein

Discantus
O Herr Got mein die rach ist dein las den nun rhum er
Zu dieses zeit nicht fer ner bith er reth die

Tenor
O Herr Got mein die rach ist dein las den nun rhum er
Zu dieses zeit nicht fer ner bith er reth die

Bassus
O Herr Got mein die rach ist dein las den nun rhum er
Zu dieses zeit nicht fer ner bith er reth die

D
- schein nen weil du sie hast mit gros ser kost unnd tw rem

T
- schein nen weil du sie hast mit gros ser kost unnd tw rem

B
- schein nen weil du sie hast mit gros ser kost unnd tw rem

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
38. Wer da sitzt unter dem Schatten

Wer da sitzt unter dem Schatten unter des allerhöchsten

39. Es sprach Jesus zu jener Zeit

Es sprach Jesus zu jener Zeit wer mir will
40. Gar nichts schedlichs noch verdamlichs ist
Ist denn Gott auf unserm Thun wer mag wieder uns sein
Der mir schencket seinen Son das er nu ist der mein

Wie solt er denn nicht mit jm gar geben auch all sein gutt und war
Wer wil uns von Gottes sols icht thun angst kom-mer

Denn ich bin gantz sicher und gewis
Da-rumb lobet Gott durch Jes-

Und danket jm seiner trew in ewig-keit Amen
41. Gott hat den mensch fur allen

Gott hat den mensch fur allen zu seinem bild ge-
Der ist jm wol ge fal len unnd thewr bey jm ge-

Gott hat den mensch fur allen zu seinem bild ge-
Der ist jm wol ge fal len unnd thewr bey jm ge-

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

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

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

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

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

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

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

Bassus

Discant
42. Ach mein Got sprich mir freuntlich zu
43. Gantz schwartz heßlich jetzt

Recht
sam
bild
das
inn
dem
kot
gel
gen

tsch eel
be
seu
delt
gar
Wie
wol
mich
Got
viel

schö
nen
hat
denn
alle
thier
gezie
ret

So hat doch mich ganz innerlich die schlang mit ihrem stich

so schwartz und heßlich nu for mie ret

44. Nu lobet mit gesangem

Nu lobet mit gesangem den Herrn Got alle

Nu lobet mit gesangem den Herrn Got alle sampt

Nu lobet mit gesangem den Herrn Got alle sampt

D
- sampt
den
wir
lagen
gen
zur
Hellen
gantz
ver
dampft

T
denn wir
lagen
gfan
gen
zur
Hellen
gantz
ver
dampft

B
denn wir
lagen
gfan
gen
zur
Hellen
gantz
ver
dampft
45. Viel Glück und heil ist jetzt wolfeil

Viel Glück und heil ist jetzt wolfeil
Durch Jesum Christ vor-han
Wem es ge-felt be-kompts on gelt
Gar bald inn allen lan
den
den

den

an allen ort
Da Got tes wort ist hell und rein wo solchs al-

lein hoch-lisch wirdt be-ge-ret
Das Glück so reich sich freunt-lich zu jm ke-ret

46. Was hilfft es doch das man so hoch

Was hilfft es doch das man so hoch
Mit flei-sches
Weil all ver-nunft so jr
an-kunft von Adam

kunst her pran-get
Ist gantz ver-terbt sünd-lisch an-geerbtt

hat er-lan-get

und nichts denn lauter thör-heit
obs schon gleich siht Gött-lisch-

em licht als seys die höch-ste war-heit
47. O werder mundt durch den mir kundt

Discantus:

O wer der mundt durch den mir kundt wird des rech

Tenor:

O wer der mundt durch den mir kundt wird des rech

Bassus:

O wer der mundt durch den mir kundt wird des rech
48. Nie noch nimmer hab ich erkandt

Nie noch nimmer hab ich erkandt das gross-

Ser schandt wird eingelegt denn wo man pflegt wol-

Ser schandt wird eingelegt denn wo man pflegt wol-

Ser schandt wird eingelegt denn wo man pflegt wol-
49. O Mensch nu schwaw bedenck die traw

Discantus

Tenor

Bassus

O Mensch nu schwab bedenck die traw

O Mensch nu schwab bedenck die traw

O Mensch nu schwab bedenck die traw
50. So schon von art bistu gantz zart

Discantus

Tenor

Bassus
51. Auff dieser erd hat Christ sein herd

Disclant

Auff dieser erd hat Christ sein herd aus
Ver sam let gleich zu ei nem reich furth

Tenor

Auff dieser erd hat Christ sein herd aus
Ver sam let gleich zu ei nem reich furth

Bassus

Auff dieser erd hat Christ sein herd aus
Ver sam let gleich zu ei nem reich furth

D

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

T

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

B

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

D

ein gu - ter hirdt inn all - ler Welt ge - prei -

T

ein gu - ter hirdt inn all - ler Welt ge - prei -

B

wird ein gu - ter gu - ter hirdt inn all - ler Welt ge - prei -
52. Tröstlich ist mir

Discantus

Tenor

Bassus
53. Nach lust hab ich nu recht erkant

Nach lust hab ich nu recht erkant

Nach lust hab ich nu recht erkant

D
ich nu recht erkant

T
ich nu recht erkant

B
ich nu recht erkant

wie sich mein Gott gar
gnädig hat zu mir gewandt der ich doch war
gnädig hat zu mir gewandt der

D
gnädig hat zu mir gewandt der ich doch war
gnädig hat zu mir gewandt der

T
gnädig hat zu mir gewandt der

B
gnädig hat zu mir gewandt der
54. Ein seuffer der mus leiden viel

Er thut mit solchem Affen sein Leben

Teuffels zeitlich oder dem Den trang und quaß über die

Denn trang und quaß über die
55. Nu wünschen wir zu guter nacht

Tenor

Nu wün-schen wir zu gut-ter nacht viel
das uns be-war aus fieber mit macht der
guts uns all glei- 
Gott von Him-mel rein-sche Unnd ob et-was
über die maß wir ha-ben für ge-no-men das sol-sche that der trew-

- 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

[Dis+ant]

[Tenor]

[D]

[T]

[D]

[T]

[D]

[T]

Lob sey Gott das er hat uns er lost von sünd und todt

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

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

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

Loben Got und frey von Sor-gen sin-gen Al-le-lu-ia
A2. Singet fröhlich alle gleich

[Discantus]

[Tenor]

A3. Ey Got Vatter aller Gnaden

Tenor

[Discant]

Tenor

Bassus
A4. O süßer Vater Herre Got

Tenor:
O süß er Vat ter Her re Got ver leich das wir er ken

Bassus:
O süß er Vat ter Her re Got ver leich das wir er ken

[T]
-nen de in Gö t lich Wort Da mit wir em b sig lich eif fern unnd bren nen

B
-nen de in Gö t lich Wort Da mit wir em b sig lich eif fern unnd bren nen

[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 [Discant]
Es sprach Christus des menschen Son Der jetzt regiert auff Gottes thron

Tenor
Es sprach Christus des menschen Son Der jetzt regiert auff Gottes thron

Bassus
Es sprach Christus des menschen Son Der jetzt regiert auff Gottes thron

zu seinen Christen hie auff Erdt Förcht dich nur nicht du kleine Herd

A6. Herr Got dein gwalt wird billich

Tenor [Discant]
Herr Got dein gwalt wird billich man nich falt inn aller welt ge-
Die du so gar herr lich unnd off bar unns gnedig hast be-

Tenor
Herr Got dein gwalt wird billich man nich falt inn aller welt ge-
Die du so gar herr lich unnd off bar unns gnedig hast be-

Bassus
Herr Got dein gwalt wird billich man nich falt inn aller welt ge-
Die du so gar herr lich unnd off bar unns gnedig hast be-
A7. Wer da sitzt unter dem schatten

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

Wer da sitzt un- ter dem schat - ten un- ter des al - ler - höchs- ten schut - z
A8. Nu lobet mit gesangen

Nu lobet mit gesangen den Herrn Gott alle sampt

denn wir lagen gefangen zur Hellen gantz verdampft

Nu lobet mit gesangen den Herrn Gott alle sampt

denn wir lagen gefangen zur Hellen gantz verdampft
A9. Nu wünschen wir zu guter nacht

Discantus

Tenor
APPENDIX B: IMPLICITLY POLYPHONIC HYMNS
B1. Gantz schwartz heßlich jetzt

D[iscantus]
Gantz Recht schwartz heß lich jetzt das lang sich
sam ein bild inn dem

A[ltus]
Gantz Recht schwartz heß lich jetzt das lang sich
sam ein bild inn dem

Tenor
Gantz Recht schwartz heß lich jetzt das lang sich
sam ein bild inn dem

B[assus]
Gantz schwartz heß lich jetzt das lang sich
Recht sam ein bild inn dem
B2. Viel glück und heil ist jetzt wolfeil

D[iscantus]  
Wem glück und heil ist jetzt wolfeil

A[lto]  
Wem es ge-felt ist jetzt wolfeil

Tenor  
Wem es ge-felt ist jetzt wolfeil

B[assus]  
Wem es ge-felt ist jetzt wolfeil
B3. Was hilfft es doch das man so hoch

Discantus
Was hilfft es doch das man so hoch
Weil all ver nunfft so jr

Altus
Was hilfft es doch das man so hoch
Weil all ver nunfft so jr

Tenor
Was hilfft es doch das man so hoch
Weil all ver nunfft so jr

Bassus
Was hilfft es doch das man so hoch
Weil all ver nunfft so jr

D
hoch kunfft
mit fleisches kunst her pran get lst
ganz terbt sündlich an geerbt und

A
mit von A dam hat er lan get lst gantz ver terbt
Ist gantz ver terbt

T
hoch kunfft mit von A dam hat er lan get lst gantz ver terbt
Ist gantz ver terbt

B
hoch kunfft von A dam hat her pran lan get lst gantz
Ist gantz ver terbt

117
ob etwas über die maß wir haben fur-

degenomen das solche that der trewe

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.

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.


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]

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.


3. Wolauff last uns frölich singen

Rubric: Ein gesang auff ein alte melody / Martyr felix insignita / im Advent oder sonst ubers jar zusingen iij. stimmen.

Additional rubrics: [fol. C4r:] Wem es gefelt mag die iij. stim zu ij. singen wie folget / contra Tenor

Edition (text-only): none, but the text has no additional strophes.

Model: Martir felix insignita

Reference in DKL: [Wohlauf laßt uns fröhlich singen] A234
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

Cleffing: Discant C2; Tenor C4/C5; Bass F3
Mensural signs: Discant ⌂
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 herrligkeit

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] ⌂
Notes to the edition:
Notes to the text underlay: text transcribed from D.
Annotation: the mensural sign is marked by the superimposition of a ⌂ and a F clef that resembles a 3.
Text incipit: Es ist der Engel herrlichkeit
Rubric: Das Nunc angelorum gloria vordeutscht / 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] 3; Bassus 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.

6. Ein kind geborn zu Bethleem

Rubric: Auff die melody / Puer natus in Bethlehem.
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,Tx1; 43A,a; 43B; 43B,Tx1–2; (verschiedene Weiterführungen; GGDm II 184–188) A210A,a (4) <> C82,a (3); 104 (4) <> Eb43 (2; AK); 43A,a (AK); 43A,a1 (AK); 43A,a2 (AK); 43B (2; AK); 43B,Tx2 (2; AK); 43Cn,a (2; AK); 43Cn,a1 (2; AK); 43D,a (2; AK); 43D,a1 (2; AK); 43D,a2 (AK); 43D,a3 (AK); 43E (3); 43G (4) <> Et2,a (4); 2A,a (4); 3,a (4); 3,a1 (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 3; Tenor 3; Bassus 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 geborn*

Rubric: Auff die Melody / Nobis est natus hodie.
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 geborn, vor andern auserkorn] Eg12B; Eg12,d (AK); 12B (2; AK)

Clefing: Discantus G3; Tenor C4; Bassus F4
Mensural signs: Tenor ć
Notes to the edition:
Notes to the text underlay: D, T and B entirely texted, text transcribed from D.

9. *Inn einem süßen thon*

Rubric: Auff die noten / In dulci iubilo / mit iij. stimmen.
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

Clefing: Discantus G3; Tenor C4; Bassus F4
Mensural signs: Discantus ć 3; Tenor ć 3; Bassus ć 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.

10. *Es kam ein Engel hell und klar*

Edition (text-only): W IV 49, the complete text contains 7 strophes.
Model: Aus frembden landen kom ich her
Reference in DKL: [Es kam ein Engel hell und klar, vor andern auserkorn] 12B; 12B (2; AK)

Clefing: Discantus G3; Tenor C4; Bassus F4
Mensural signs: Discantus ć 3; Tenor ć 3; Bassus ć 3
Notes to the edition: D bar 2 err clef G3; B bar 16 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.
11. Da Jesus Christ Marie kind

Rubric: Auffs 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 $\Phi$; [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 †; Tenor ‡
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.

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] †
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’.
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 $\frac{3}{4}$; Tenor $\frac{3}{4}$; Bassus $\frac{3}{4}$
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 $\frac{3}{4}$; Discant $\frac{3}{4}$; Bassus $\frac{3}{4}$
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.

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 $\frac{3}{4}$
Notes to the edition: B bars 42–43 B; D bars 62–64 L
Notes to the text underlay: only T entirely texted.

19. Der heilge 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 \(3\); Tenor \(3\); Bassus \(3\)

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'.

20. Komb güttiger unnd tewrer Got ‒ Ein reicher milter Geist

Rubric: Ein Gesang auff ein alte Melody mit drey stimmen / Da gaudiorum praemia.
[err ‘gaudiormm’]
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 xxxviiij. 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.

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 ∅
Notes to the edition: D key signature a' instead of b'; 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.

23. Ich weiß ein Blümlein hüpsch und fein

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 ♭
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. vii. 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.

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'♭, instead of b'♯.
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 3; Bassus 3; bar 17 all voices 3; bar 37 all voices 3; 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 3; Tenor 3; Bassus 3
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 Rosenkrantzs 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 ⫸ 3; Discantus ⫸ 3; Bassus ⫸ 3
Notes to the edition: B bar 16 L
Notes to the text underlay: D, T and B entirely texted, text transcribed from T.

31. Herr Got dein gwalt wird billich

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
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 ♩
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*

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 ♩; Bassus ♩
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.

34. *Gottes namen sollt 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 sollt ihr loben] A262; 364; A364 (2; AK)
Cleffing: Tenor C4; Discant G3; Bassus F4
Mensural signs: Tenor ₣; Bassus ₣
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.*

### 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 solemnia sua preces familia
Reference in DKL: A263

Cleffing: Discant C3; [Tenor] F3; [Bassus] F2 [4-line staff]
Mensural signs: Discant ₣3; [Tenor] ₣3; [Bassus] ₣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.

### 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 ₣; Discantus ₣
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.

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

Rubric: Der xciij. Psalm / wieder die Gottlosen / Frechen verförer der Menschen / und vortediger des Sathans regiments / auff iii. stimmen.
Folio: c3r
Edition (text-only): W IV 106, the complete text contains 6 strophes.
38. Wer da sitzt unter dem schatten

Rubric: Der xc. Psalm / auf 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 $3$; Tenor $3$; Bassus $3$ [3 missing]
Notes to the edition: D and T entirely texted, text transcribed from D.
Annotations: ‘conflicting’ key signature (D and B no key signature, T one $b$ 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 / auf die noten / Ave sponsa Trinitatis / mit iij. 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 auf 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 $3$; Tenor $3$
Notes to the edition: 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 schedlichhs noch verdamlichhs 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 ♭3; Discant ♭3; Bassus ♭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.
42. Ach mein Got sprich mir freundlich 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 jetzt

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 jetzt 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:
45. Viel glück und heil ist jetzt wolfeil

Rubric: Ein Gesang vom rechten und höchsten Glück / in gemeiner nota.
Folio: l3v
Edition (text-only): W IV 129, the complete text contains 7 strophes.
Alternative text: fol. l4v, 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 Cxxxiij. Psalm.’
Model: [Viel Glück und Heil ist niemand feil]
Reference in DKL: [Viel Glück und Heil ist jetzt wohlfels] A283; A283 (AK)

Clefing: 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 hilfft 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

Clefing: 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
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 $\$,$ Bassus $\$$
Notes to the edition: B bar 13 custos (e); B bars 29–30 Br
Notes to the text underlay: only T entirely texted.
Annotations: conflicting mensural signs (T and D $\$,$ B C).

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 $\$,$ Discantus $\$,$ 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 $\$,$ 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.
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)

Clefing: 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)

Clefing: Tenor C4; Discantus C1; Bassus F4
Mensural signs: Tenor ♭; Discantus ♭; Bassus ♭
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
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 Säufer, der muß leiden viel] A292; A609 (3)

Cleffing: Tenor C5; Discantus C2; Bassus F4
Mensural signs: Tenor 3; Discantus 3; Bassus 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 guter 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 3
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] ♮ 2; Bassus ♭ 2; Tenor ♭ 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 süßer 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.
O süßer Vater 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] $\frac{2}{2}$
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 zeiget sich (W III 372, see DKL Eg65): ‘Der tag bricht an und zeiget 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] $\frac{2}{2}$; Tenor $\frac{2}{2}$; [Bassus] $\frac{2}{2}$
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] ; Tenor [Discantus]  2; [Bassus] 

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. l2v. I have transposed this voice an octave higher, following the handwritten rubric on fol. l2v ‘Sing in ein Octav höher’ (‘sing it an octave higher’).
Tenor: handwritten in PL–Wu SDM 93 fol. l2v.
Bassus: handwritten in PL–Wu SDM 93 fol. l3r.

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] ‡ 2; Tenor ‡; Bassus ‡

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 ‡; Tenor ‡

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 heßlich 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 (♭)
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.
senfline.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*.


**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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Černý, Jaromír, David Eben, Jan Frei, Martin Horyna, Jan Kouba, Hana Vlhová-Wörner, and Jana Vozková. 2005. *Historical anthology of music in the Bohemian lands (up to ca 1530).* Praha: KLP.


SUMMARY IN POLISH

Pieśni wielogłosowe z *Ein Schlesich singebüchlein* Valentina Trillera
(Wrocław 1555)


Jak uzasadniono zwięźle we wstępie do edycji, *Ein Schlesich singebüchlein* jest kluczowym źródłem do zrozumienia szesnastowiecznej kultury muzycznej Śląska. Śpiewnik zawiera swoisty, wyraźnie retrospektywny repertuar, ukazując wczesnonowożytne podejście do przeszłości muzycznej, co rzuca wyzwanie progresywnistycznym i teleologicznym narracjom obecnym w historiografii muzyki europejskiej. W rozdziale „The polyphonic hymns and their layout” ukazano w jaki sposób layout śpiewnika odzwierciedla cechy techniczno-kompozytorskie 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 kontrapunktycznym charakteryzującym polifonię artystyczną połowy XVI wieku. Autor stoi na stanowisku, że nadmierne poprawianie źródeł 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 szczególowe problemy, z którymi się zetknął się autor edycji, zmuszony niejednokrotnie do podejmowania „subiektywnych” wyborów redakcyjnych.

Przekład z j. angielskiego Paweł Gancarczyk
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.
ANTONIO CHEMOTTI studied on the faculty of Musicology in Cremona (University of Pavia), where he graduated in 2013, having produced a critical edition of the Kyries in manuscript Trento 93. From 2013 to 2016 he was a ‘wissenschaftlicher Mitarbeiter’ at Ludwig Maximilian University of Munich. As member of the MIMESIS Munich doctoral programme for Literature and the Arts (Elite Network of Bavaria), he worked on a doctoral dissertation that examined polyphonic music written for the liturgy for the dead. He is currently a postdoctoral researcher on the HERA project Sound Memories: The Musical Past in Late-Medieval and Early-Modern Europe. He is based at the Institute of Art of the Polish Academy of Sciences (Warsaw).