

A TRANSCRIPTION
of
ELIAS NIKOLAUS AMMERBACH'S
Orgel oder Instrument Tabulaturbuch

(Second edition, 1583)

Volume II

Presented by

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To fulfill the thesis requirement for the degree of
Doctor of Musical Arts

Department of Performance and Pedagogy

Thesis Director: Dr. Eugene J. Selhorst

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of the

University of Rochester

May, 1963

(Title page of the first edition, 1571.)

ORGAN OR INSTRUMENT TABLATURE BOOK

A useful booklet in which there are necessary explanations of the organ or instrument tablature, including their application. Also there are gay German pieces and motets of which some are written with coloration, beautiful German dances, galliards, and Italian passamezzos, etc., which have not been published before. But now it has been printed for the young people and the beginners in this art by Elias Nicolaus, also called Ammerbach. organist of the St. Thomas Church in Leipzig.

Checked through and corrected with diligence by the author himself.

In the year 1571.

(Title page of the second edition, 1583.)

ORGAN OR INSTRUMENT TABLATURE BOOK, 1583.

Containing necessary, short, and easy to understand instructions and explanations of the tablature which are therefore easy to learn. After that follow easy German, Latin, Italian, and French pieces and also some passamezzos, galliards, reprisas, and German dances easy to play and heretofore unpublished. But now they have been put together with diligence and printed for young people and beginners in this art by Elias Nicolaus Ammerbach, citizen and organist in Leipzig, Church of St. Thomas.

Printed with the permission of the Roman Imperial Majesty.

Nuremburg.

FORWARD

To His Highness, the Duke and Lord, Joachim Ernst, Duke of Anhalt, Graf of Ascanien, Erbst, and Bernburg. To my gracious Lord and Maker, His Highness and majesty, gracious Lord and Master.

Whenever I contemplate the creation of God the Almighty, the heavens and the earth, and whenever I see how every creature has a part and a work to do in this plan -- some significant, others insignificant -- I realize that through this everybody can know and understand the all-wise God.

For there is no doubt that God is the author and lover of order and hates all confusion because confusion comes from the devil who destroys all orderliness.

When one studies the creatures of heaven and earth, one can see that they all have their tasks to do. Sun, moon, and stars make the difference between day and night, and their influence is felt in the whole earth. The four elements do the part for which they have been created. The four seasons come and go again and yield their fruits. And God has made the earth for the beasts and their young ones, and the waters for the fish, everyone after its kind.

But all have been created for the sake of man and man for God's

sake. For God has honored man as the only living creature by giving him the whole earth and all that lives on it to look after and reign over.

God has created man with a sound thinking mind. He has created him in His own image, and even after our first parents sinned there remained some sparks of this God-given wisdom in our human brains. For this reason man should, like every other creature, do his part with his capacities in order to be a blessing to his fellowmen.

God has ordered that there should be three different classes among men, according to their different talents: the clergy or churchmen, the government, and the leaders of the families -- fathers and mothers, as well as all the other professional people. These three classes have been named in the old proverb: Tu supplex ora, tu protege, tuque labora (As a suppliant, pray thou, do thou protect, and do thou work). And they have also been described with the famous words of M. T. Cicero: In ipsa autem communitate sunt gradus officiorum, ex quibus quid cuique praestet intelligi possit, ut prima diis immortalibus: secunda patriae: tertia parentibus, & deinceps gradatim reliqua reliqua reliquis debeantur (Moreover in that community there are gradations of allegiance, from among which duties there should be able to be distinguished which is the superior duty of each man, as, the first duties are to the immortal gods, the second to native land, the third to parents, and successively by degrees the rest are owed to the others).

Since we feel the importance of knowing God and His holy will

concerning our souls and our salvation, we accept those who in the church and schools impart to us this knowledge as being first in importance, namely the preachers and teachers. And they have as their servant beautiful music, lovely songs and hymns with which they glorify the name of God.

It is only right that the next class in importance be the worldly government because they are responsible that the churches and schools are kept and run well and also for the peace and union in the country.

The third of these three classes is not the least at all for it is from among this class that the clergymen and government people come. And if the children are not raised well in their homes and if they are not taught to love and fear God in their homes there would soon be nobody to fill the places in the first two classes.

So it is that in this human life everything has its right place and everybody should diligently watch and wait for the place God has prepared for him. In officio enim colendo sita est honestas omnis, & in negligendo turpitudine (For in attending to one's duty is found all honesty, and in neglecting it, dishonor). God has given us the earnest advice and command that everyone should pursue his own profession and task and not poke his nose into other people's business. I Cor. 7; Eph. 4.

To every person there has been given a certain task to do and so God has given me this talent which I want to use to His glory and to the joy of all. He has blessed me richly so that I may through this work

gain favor and joy. For this reason I have practiced the famous music of organ and keyboard instruments and should have some experience now. For my own sake and for the sake of others who may be able to use them I want to publish and print some pieces and motets similar to the ones printed here which will not only be beautiful and lovely but also useful to listen to and to play.

And now I believe sincerely that his Highness, the highly born and gracious Duke and Lord will enjoy this lovely music. Therefore I want to humbly dedicate this small work to my gracious Lord and want to humbly ask my gracious Lord to graciously accept it and to accept my dedicated service.

Now I pray God the Almighty, the eternal Monarch, and Lord of all Lords, giver of all honors, graces, and virtues, that He may bless His Highness and his beloved wife, sons and daughters, and all descendants as He has blessed them in the past and granted the house of Ascanien continued success (among them the famous Heroas). May He bless you in time of peace and of war, in worldly and spiritual affairs, may He give you prosperity in public and in your private lands, may He enlighten your understanding and may He give you His grace and blessing. That such a godly family as yours may live and reign long to God's honor and glory and for the best of our dear German fatherland, that his Highness may be kept to reign in his Christian manner over his subjects and provide for their earthly and spiritual welfare, this is

what I (and we all) pray among other things.

Date: Leipzig, March 21, after the birth of our Saviour Jesus Christ in 1583.

His Highness' faithful servant

Elias Nicolaus Ammerbach

citizen from Leipzig and organist at St. Thomas.

Short Instructions for Beginners in the Art of Organ Music

The very first rules on how to learn to understand the keyboard.

For the keyboard instruments the letters of music, called the scale, are used; namely: ut re mi fa sol la. The black keys of the instrument are used to play the flats and sharps as the following example shows.

Order of the Keys

C D B a d f̣ g̣ b ā d̄ f̄ ḡ b̄ ā̄ d̄̄ f̄̄ ḡ̄ b̄̄
E F G A H c d e ḟ ġ ā h c d e ḟ ġ ā h c
E F G A H c d e ḟ ġ ā h c d e ḟ ġ ā h c

Second Rule:

How to Understand the Value of Notes and Rests

The value of the note is written above the key and shows how many beats there should be to it, as the following example shows.

Note Values

Tempus ♦ that is two beats, is also called brevis. After that tactus | that is one beat; ʀ half a beat, ʒ a quarter has four to one beat; ʒ̄ an eighth, ʒ̄̄ a sixteenth, ʒ̄̄̄ a thirty-second note.

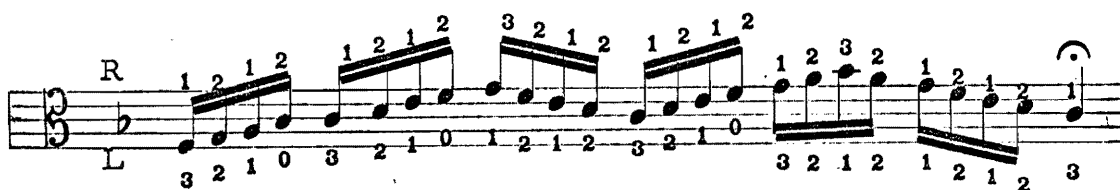
Now Follows the Meaning of the Rest Values

This line  below the middle means Tempus or brevis and is worth two beats. But if the line is above  it means one beat rest; | half a beat rest;  quarter beat rest;  eighth beat rest and so forth.

Third Rule: The Fingering of the Hands

Their Explanation and Application

The thumb of each hand is marked with number 0. The next finger with number 1, the next finger with number 2, the third with number 3, and the smallest and last with number 4. There have been taught many other useless rules and applications for fingering, but this one is to be regarded as the shortest and most artistic one. It is also a common rule that when a melody in the right hand goes up the first finger starts it and one finger after the other plays. But if the melody goes down then the third finger with the number 3 starts and is followed by the second and first one after the other. If the melody in the left hand goes up the third finger starts and the second and first continue one after the other. But going down the first finger begins and the others follow. By the way, note well the R in front of a number means right hand and the L left hand. This helps to apply the numbers correctly.



Fourth Rule: The Chords

In both hands thirds and fourths should be played with the first and third fingers, fifths and sixths with the first and fourth fingers. Sevenths, octaves, ninths, and tenths should be played with the thumb and the smallest finger. But since not all the applications can be explained with rules, as I have mentioned before, I want to give some examples so that one can easily learn the right rules.

Now there follow some examples which explain the fingering for both hands.

This page contains four staves of musical notation for guitar. Each staff includes notes, rests, and fingerings (numbers 1-3) written below the staff. The notation includes various musical symbols such as treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a style that suggests a specific guitar technique, possibly fingerstyle or a specific picking pattern, given the frequent use of numbers 1, 2, and 3 below the notes. The first staff is in bass clef, while the subsequent three are in treble clef. The notation includes slurs, ties, and various rests, indicating a complex rhythmic and melodic structure.

Note well: if there are a few colorations of the same kind, only the first one will be marked with fingering as an example and all the others have to be understood in the same way, as the following example shows.



Fifth Rule: About Mordents.

If the key is played with the key next to it this is called a mordent. They serve to decorate and beautify a melody if they are used correctly. There are two kinds of mordents, those going up and those going down. First in going up as e and f, the e will be played with d and in going down as f and e, the f is to be played with g and the e with f as the example shows.



Sixth Rule: How to Tune Correctly and Purely.

First of all begin to tune with the f of the instrument to see how high or low the discant is with the alto, tenor, and bass. Then play the other f with it and make a good octave with them. After that tune a fifth with f and c. After that tune another fifth with c and g, with c and a a third, and with a and a an octave. Going down tune a and d as fifth, d and g as a fifth, also going down g and e as a minor third, and g with b-flat as a minor third going up. Next after that tune first the discant or bass, as you wish it, one octave after the other. Now you do the same thing with the black keys. First going up, tune a and c-sharp

as a major third the same as ut and mi sound. Tune c and d-sharp also a major third going up just as re and fa; d and f-sharp as ut and mi, e to g-sharp as ut and mi, g and b-flat as re and fa. After that tune the octaves one after another as was done above. Tune first the discant then the bass and continue until all are tuned. With this method you will find it tuned correctly.

EPIGRAM

He is worthy to be borne by praise, who with eagerness diligently
cultivates and delights in the arts, by whatever means he can.

It is a thing pleasing to God for one to have taught the oracles
of the divine word and the fine arts to the unlearned.

Nor less is this virtue, to adorn the praises and the house of the
Thunderer with harmonic and airy sounds.

Therefore, Ammerbach, posterity shall honor you with
eternal praise, a posterity, blessed in the application of your labor.

Noble art thou in talent who dost not only move
the ivory plectra in due form so that the mute organs praise God

But also with watchful enthusiasm and much labour

Thou bringest it about that Music abides well cultivated,

Therefore hie thee hither, thee whom the grace of the organist's song excites

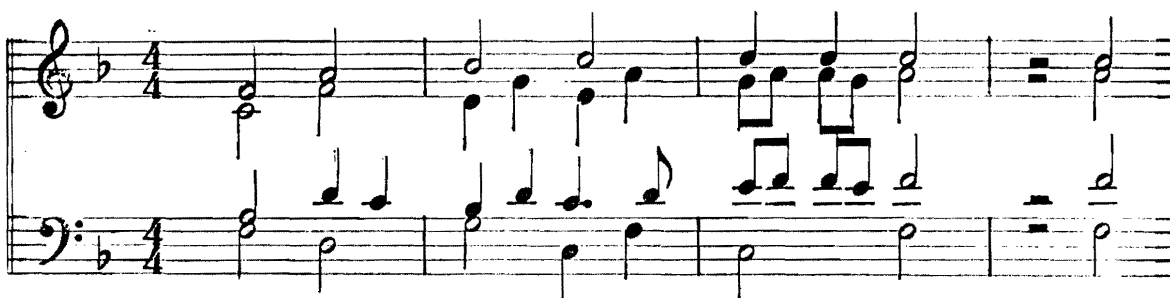
And this book watchfully turn, re-turn, and spread abroad.

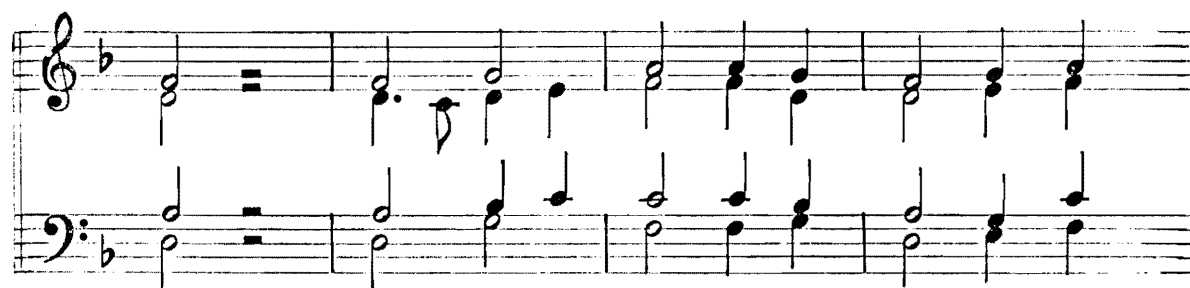
M. Michael Schumlerus

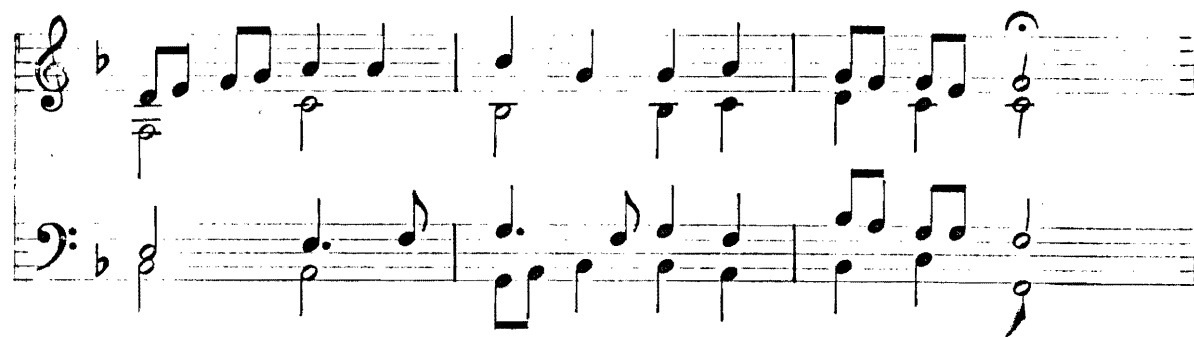
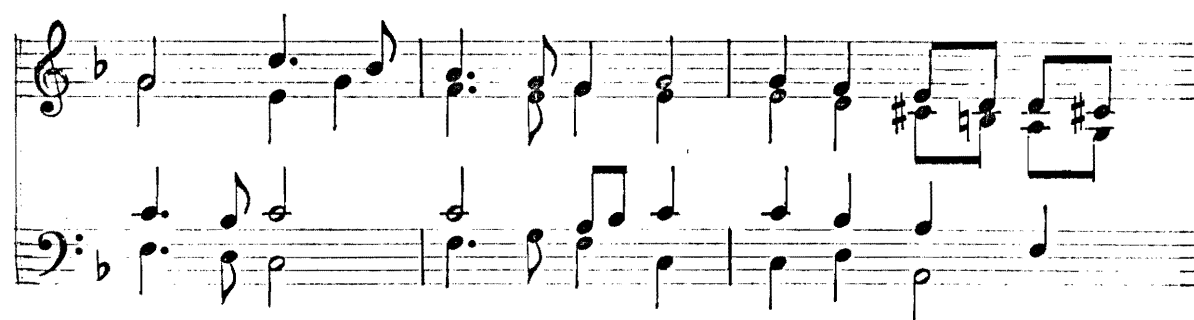
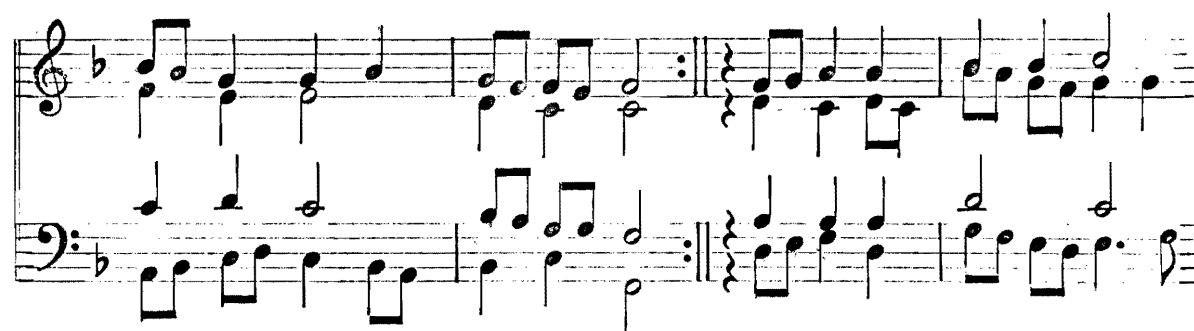
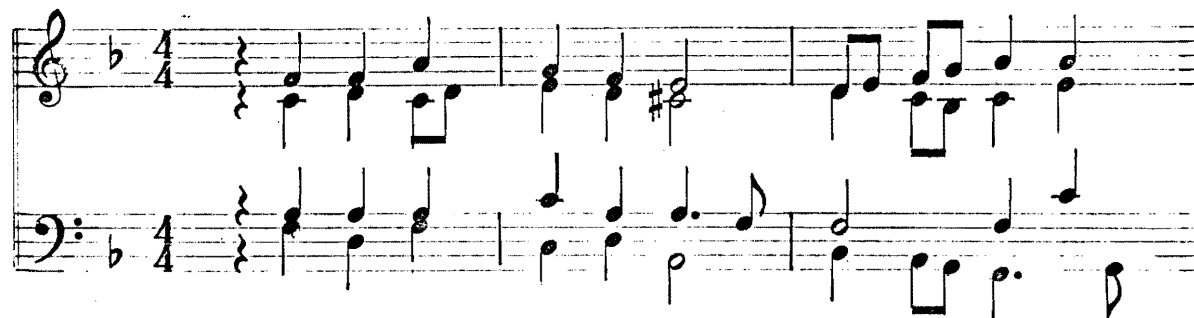
Misnens

1. Allmechtiger göttiger Gott¹

Mattheus le Maistre



2. Dancket dem Herren den er ist¹Antonio Scandellus²

3. HErr Gott nu sey gepreyset¹Antonio Scandellus²

4. Aliud Idem in Altu

Antonio Scandellus¹

5. Aliud Idem in Tenore

Antonio Scandellus¹

6. Aliud Idem & ultimum in Bassu

Antonio Scandellus¹

7. Dancksagen wir alle

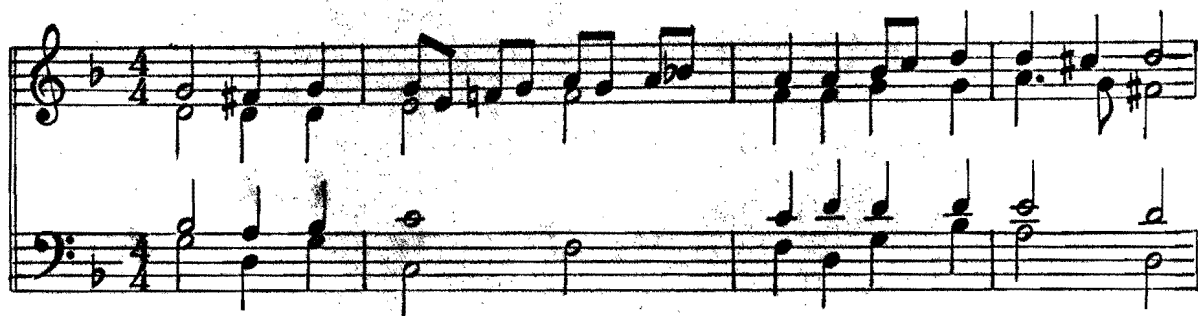
Antonio Scandellus¹



Dem sollen wir alle



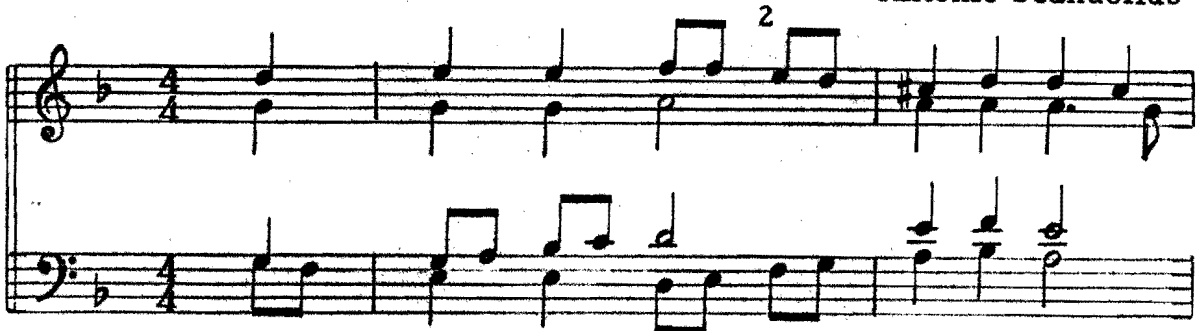
8. Lobet dem HERren

Antonio Scandellus¹



9. Ehr lob und danck mit

Antonio Scandellus¹

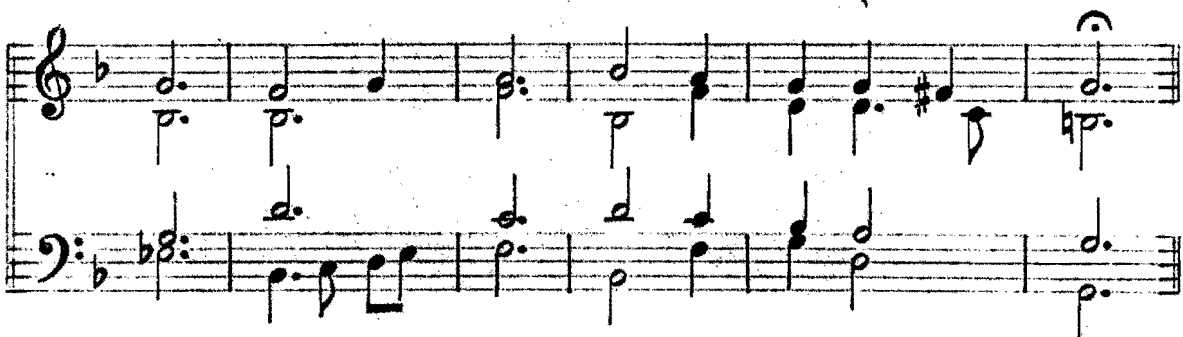


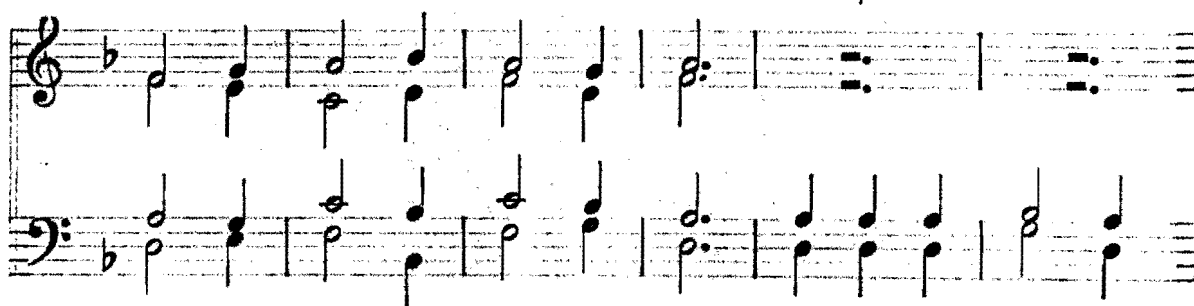


10. Gelobet seistu JESu Christ¹Antonio Scandellus²



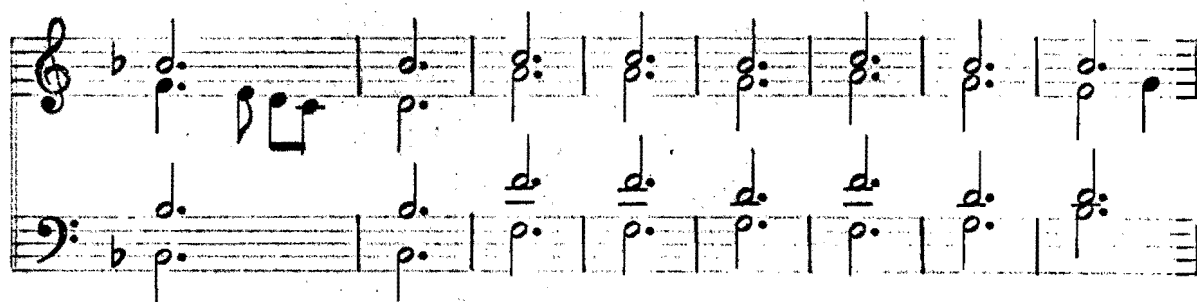
11. Puer natus in Bethlehem



Joseph lieber Joseph mein¹Antonio Scandellus²

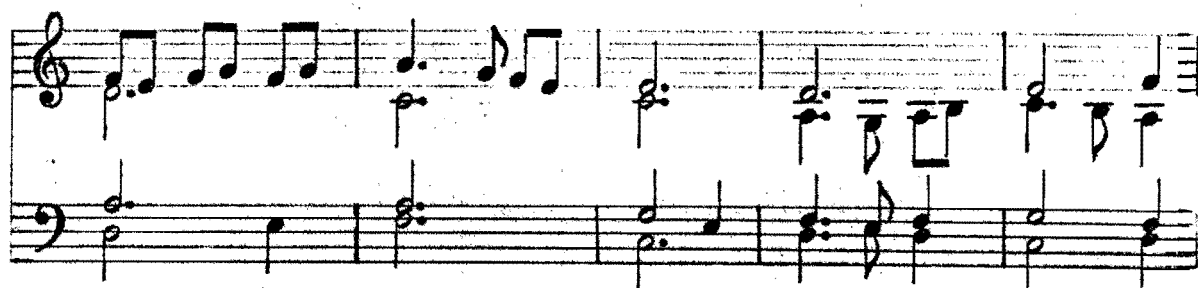


12. Moisi Exlegis observantia



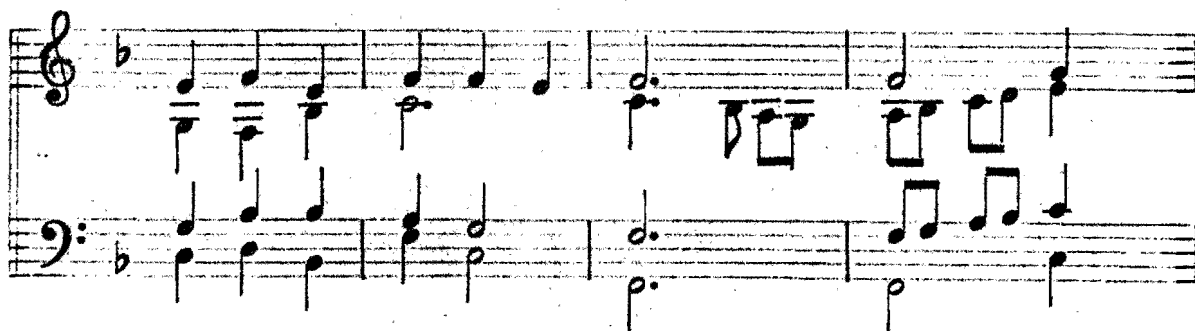


13. Surrexit Christus hodie





14. Spiritus sancti gratia





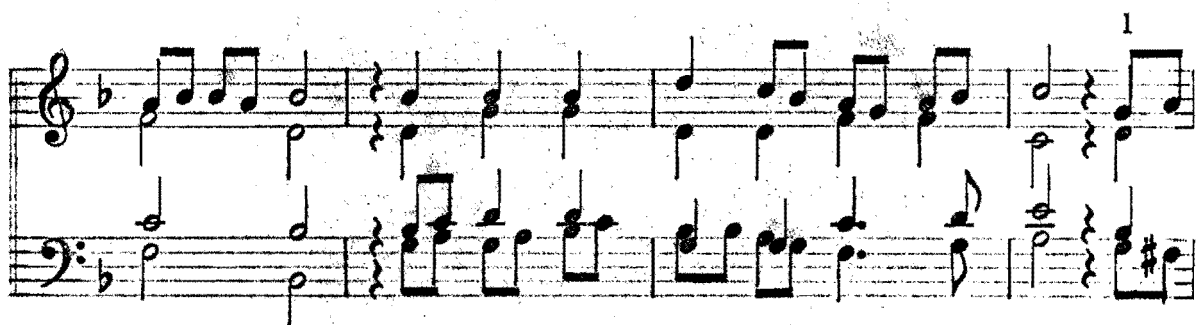
15. Ich bin zu lang gewesen





16. Zart freundliche M.





2

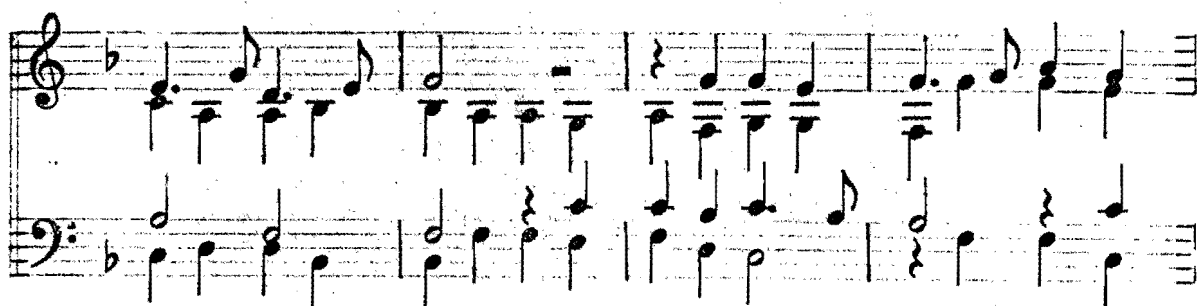


17. Schönes lieb was hab ich dir



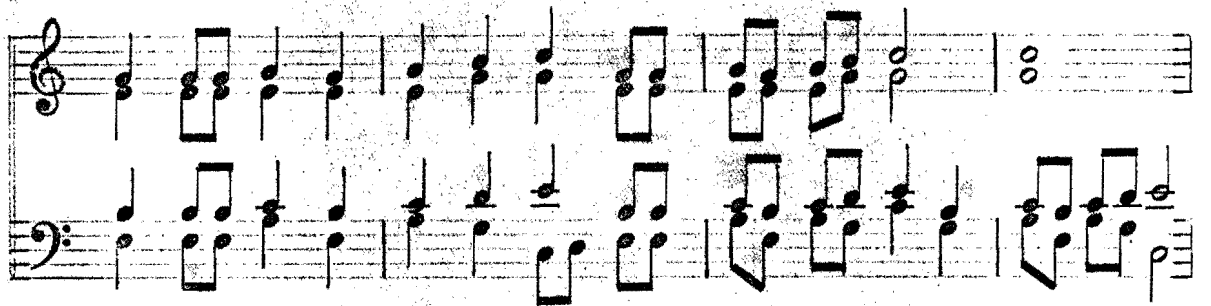


18. Schein uns du liebe sonne





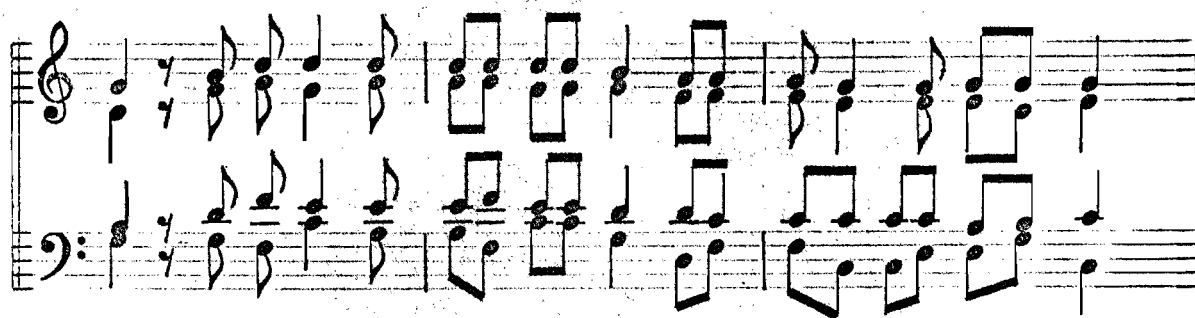
19. Scheiden von der lieb das thut wehe



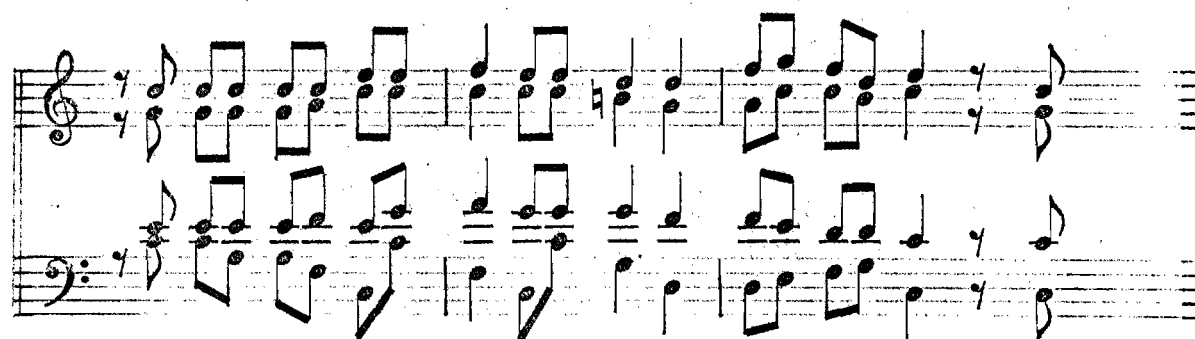
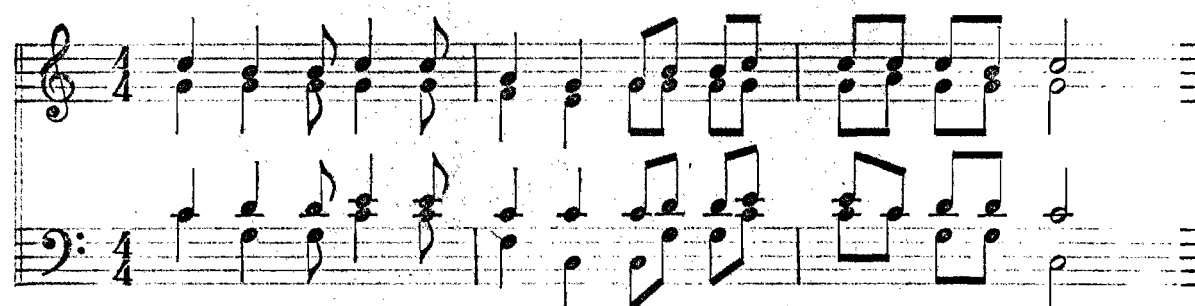


20. Wie schön blüht uns der Meye

Jacob Meiland¹

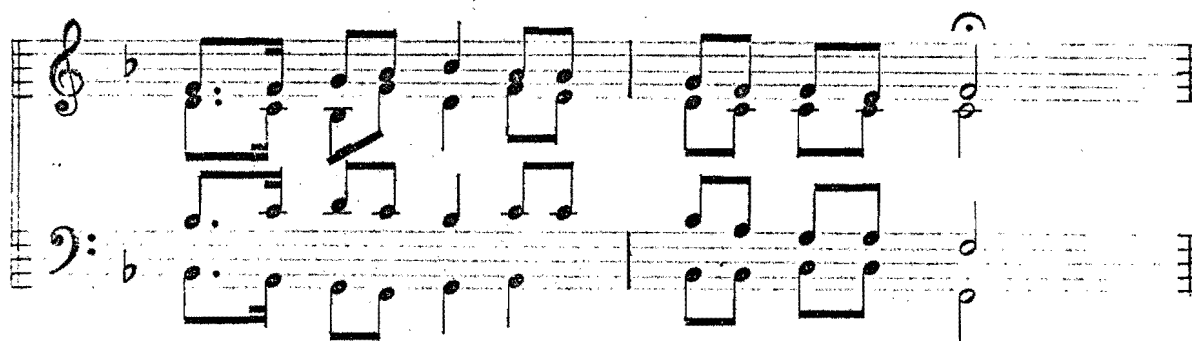
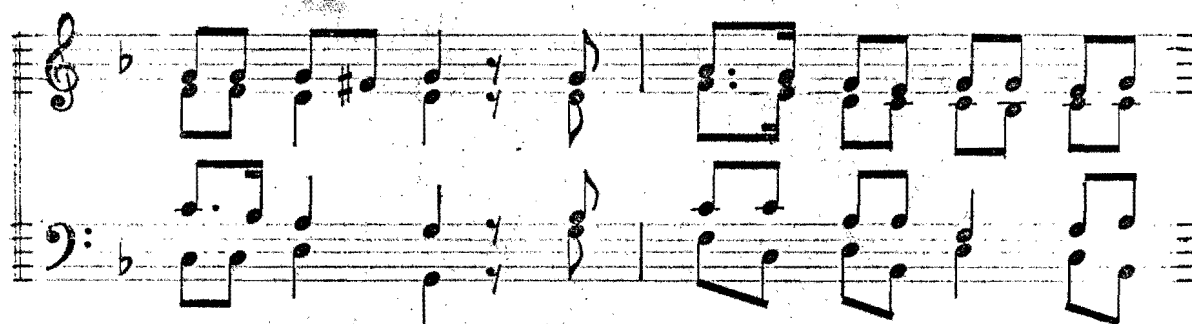
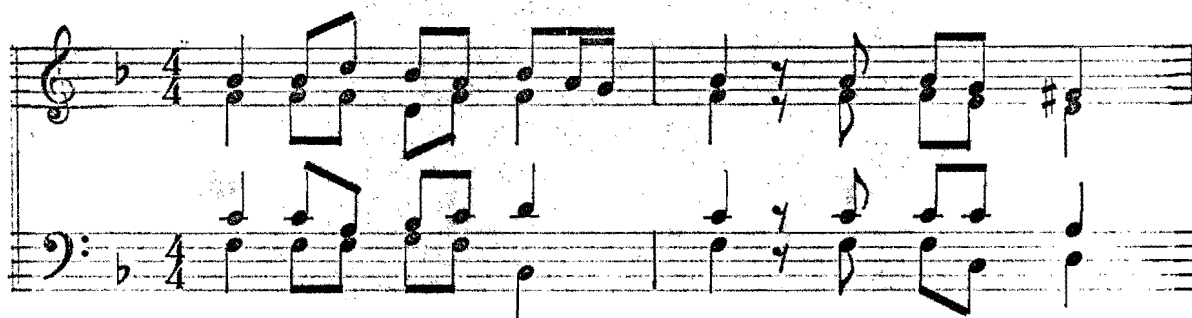


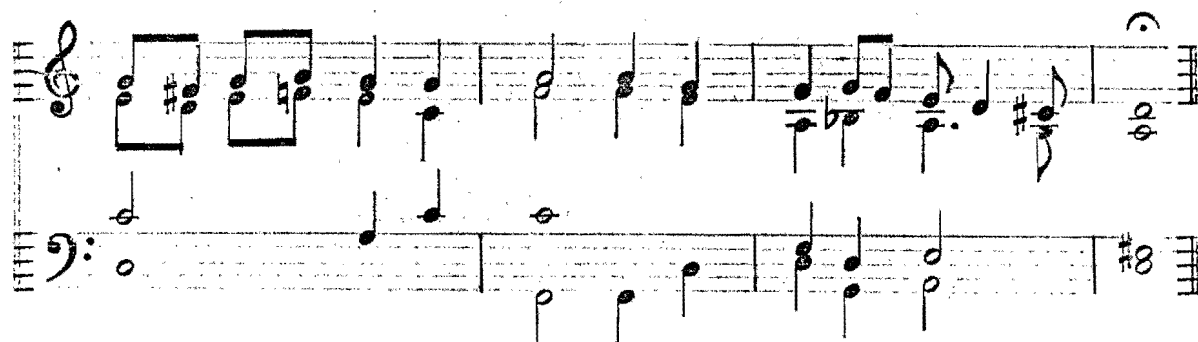
21. Mir liebet im grünen Meyen





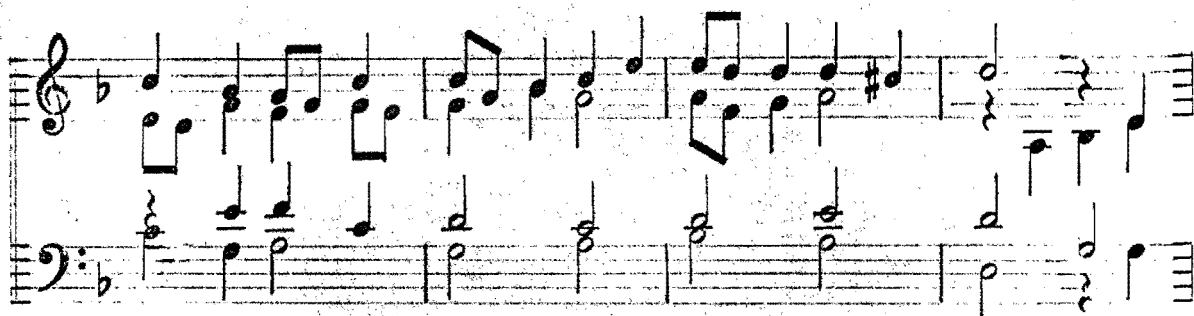
22. Gros lieb hat mich



23. Venus du umnd dein Kindt¹Jacques Regnart²

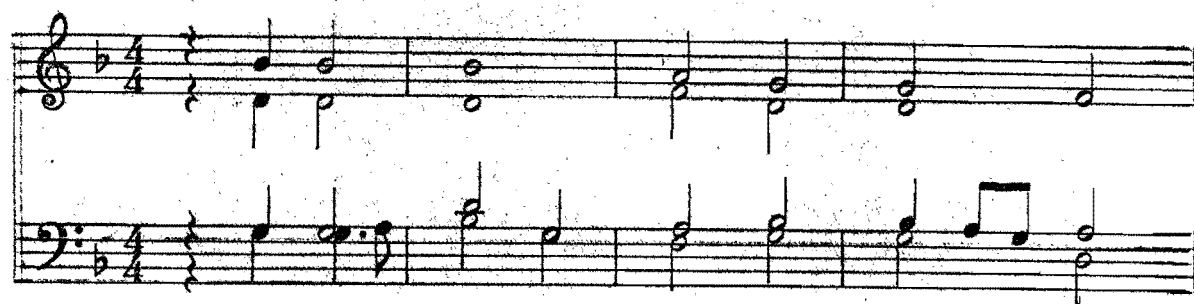
24. Viel strick und Seil

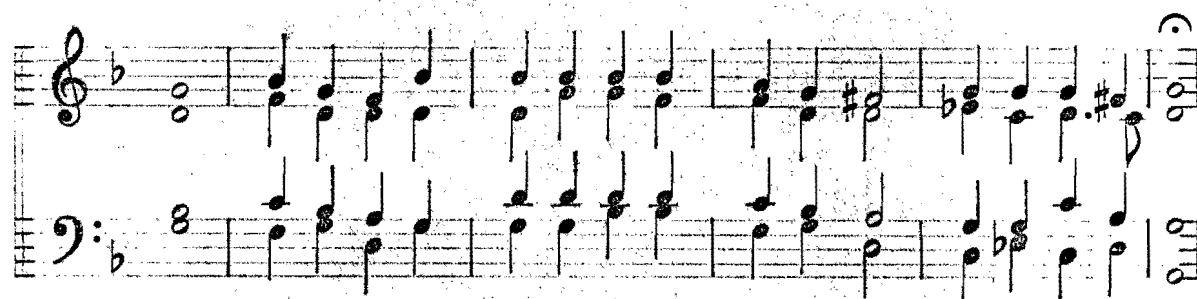




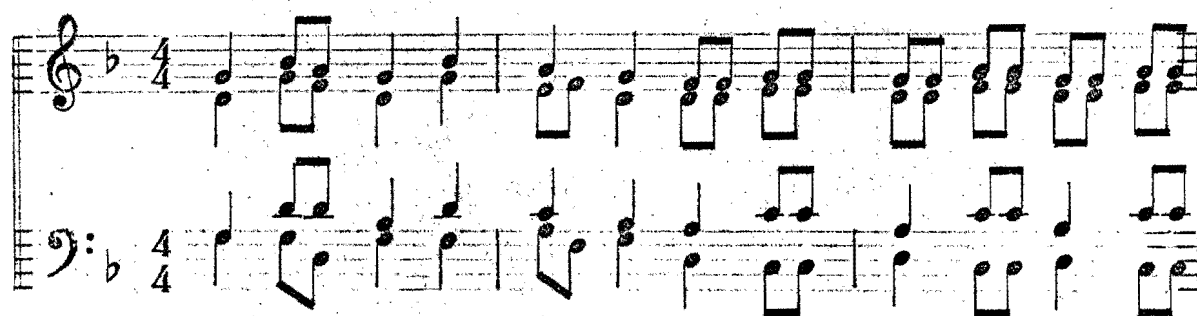
25. Paule lieber Stalbruder

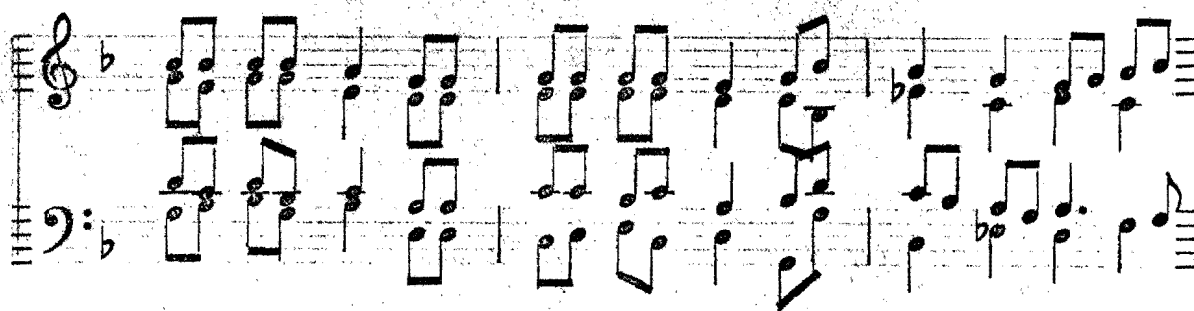
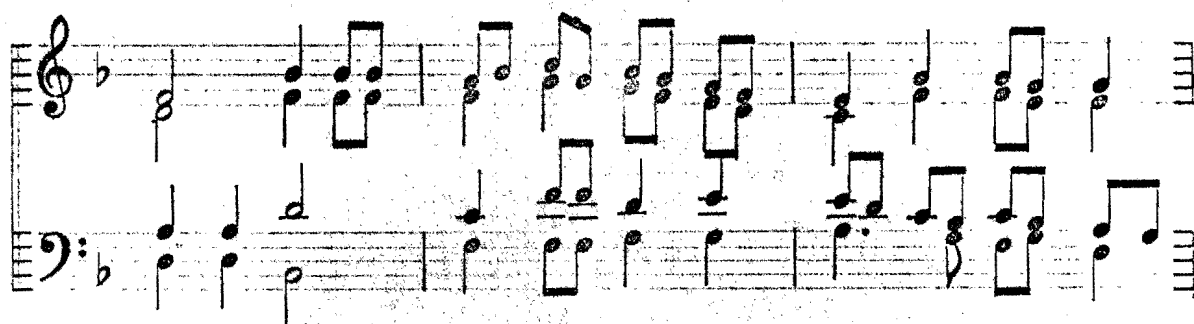
Johann Fischart¹





26. Elend ich rieff



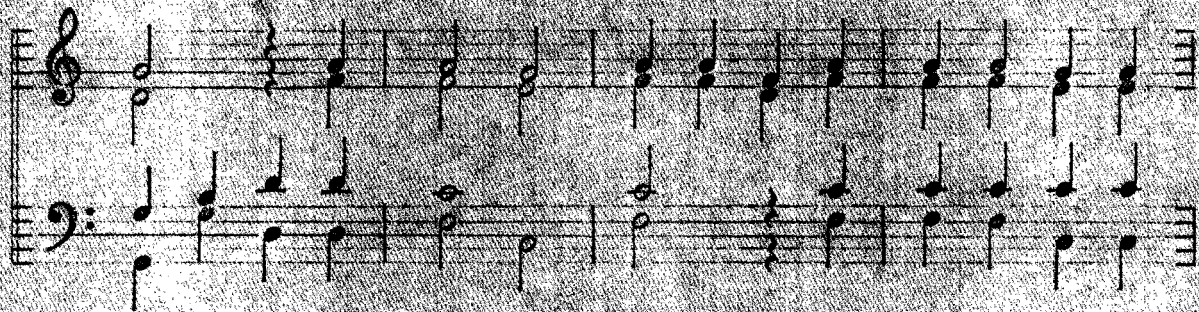
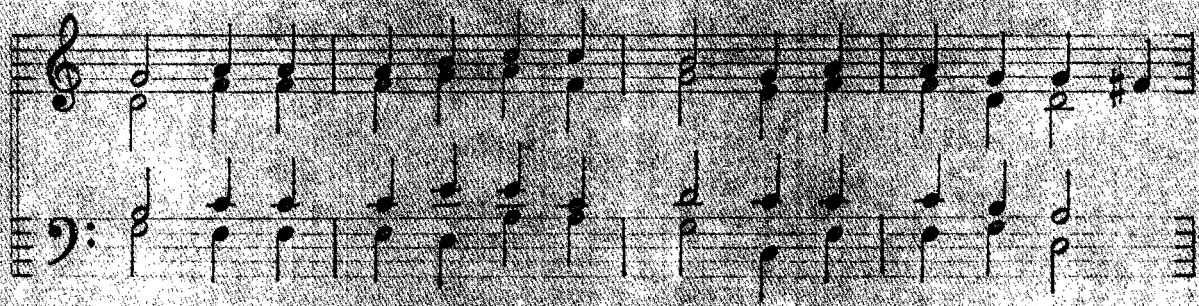
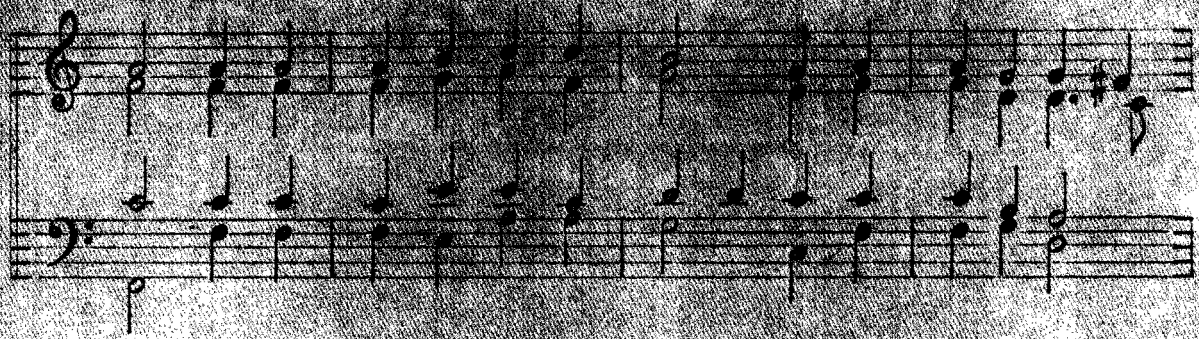






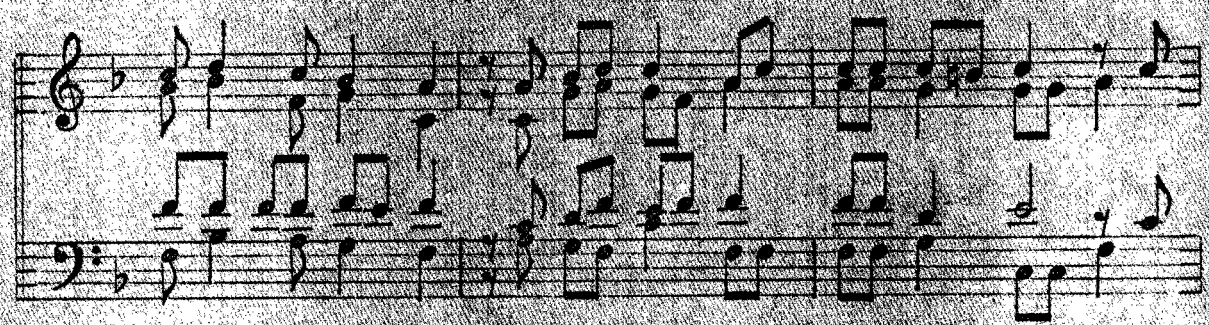
27. Stannotte, oder Cantate



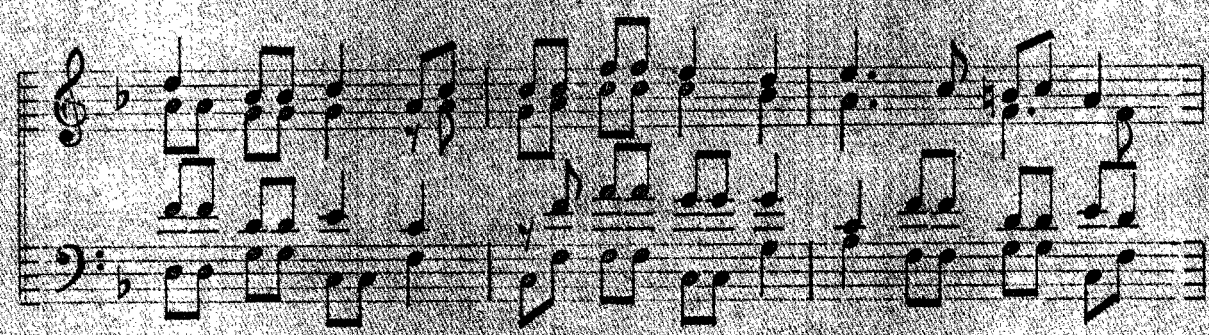




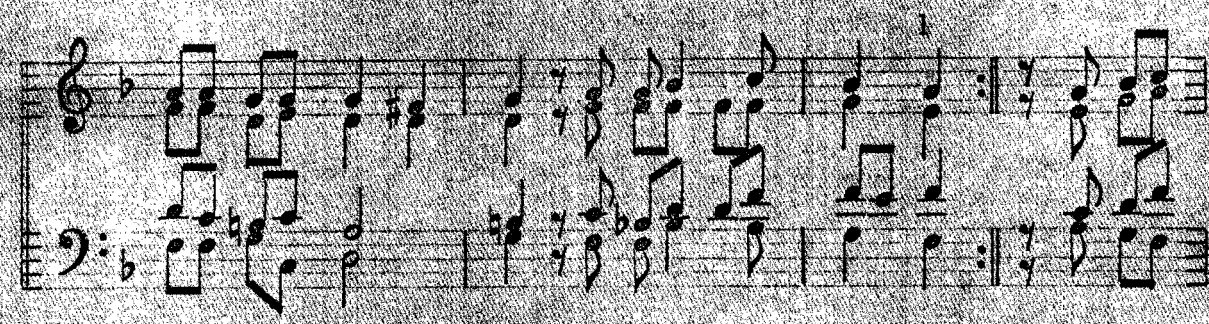
The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The melody in the upper staff is more active, while the lower staff provides a harmonic and rhythmic foundation.



The second system of musical notation continues the piece with two staves in treble and bass clefs. The key signature remains one flat. This system introduces more complex rhythmic patterns, including beamed sixteenth and thirty-second notes, and some triplets. The texture is dense with many beamed notes in both staves.



The third system of musical notation also consists of two staves in treble and bass clefs. The key signature is one flat. The music continues with intricate rhythmic figures, featuring many beamed sixteenth and thirty-second notes. The lower staff has a particularly active line with frequent beaming.



The fourth system of musical notation is the final system on the page, consisting of two staves in treble and bass clefs. The key signature is one flat. It concludes the piece with a final cadence, marked by a double bar line and repeat signs. The notation includes various note values and rests, maintaining the complex rhythmic style of the previous systems.



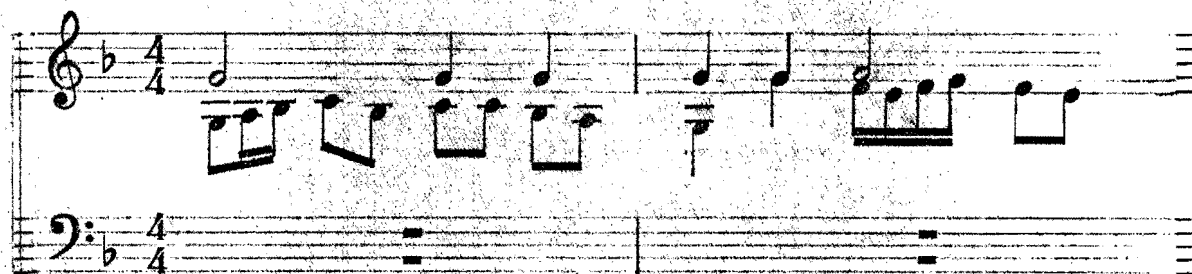
29. Die schöne Sommerzeit





30. Mit lust thet ich ausreiten¹

Ludwig Senfl

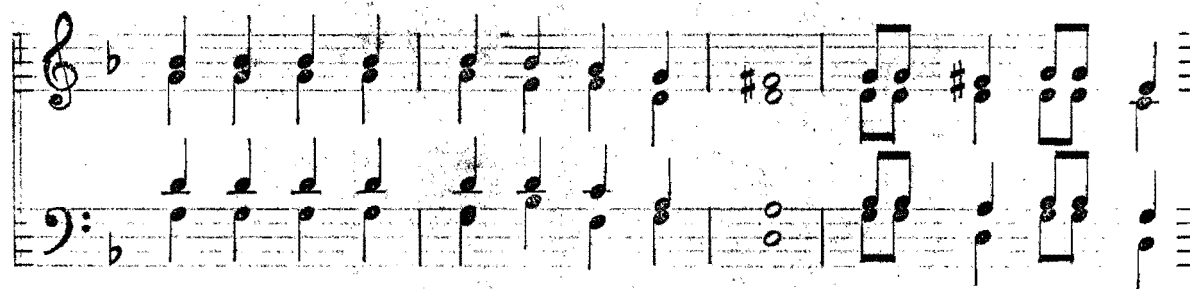






31. Gehabt euch wol zu diesen

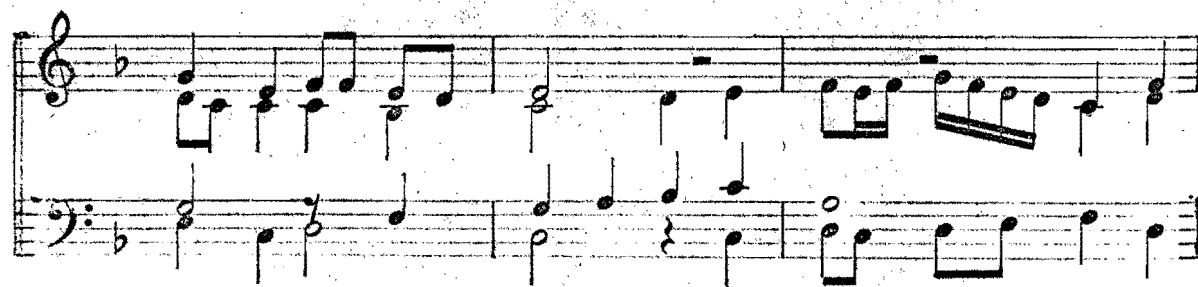
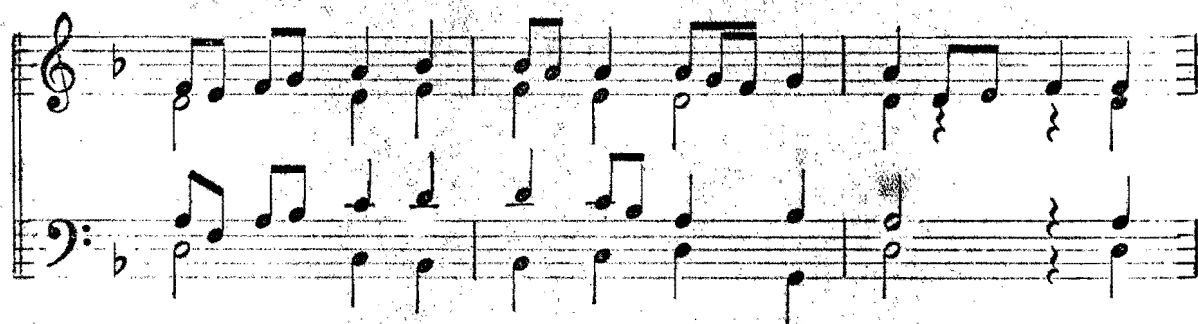
Antonio Scandellus¹





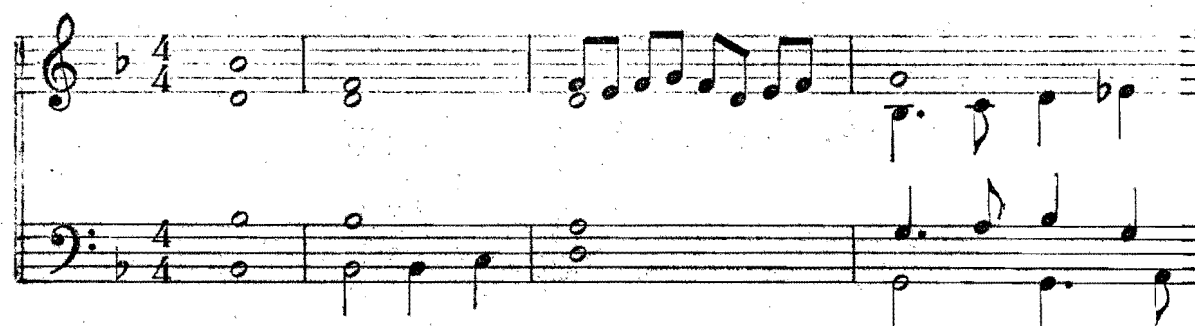
32. Die mich erfreuet ist

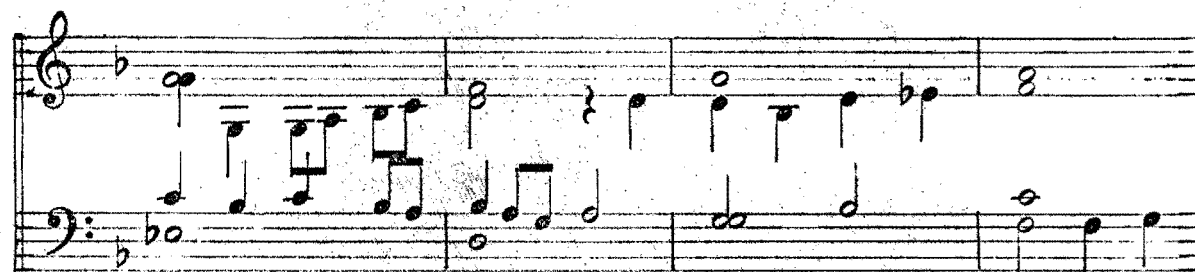






33. Ecce Maria genuit Salva



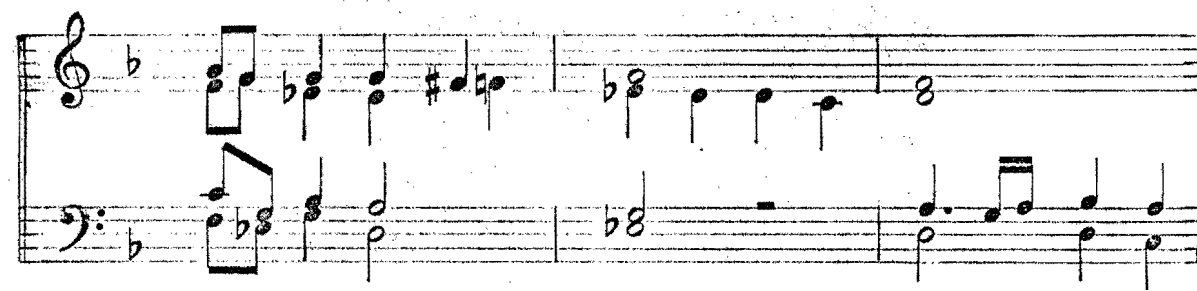


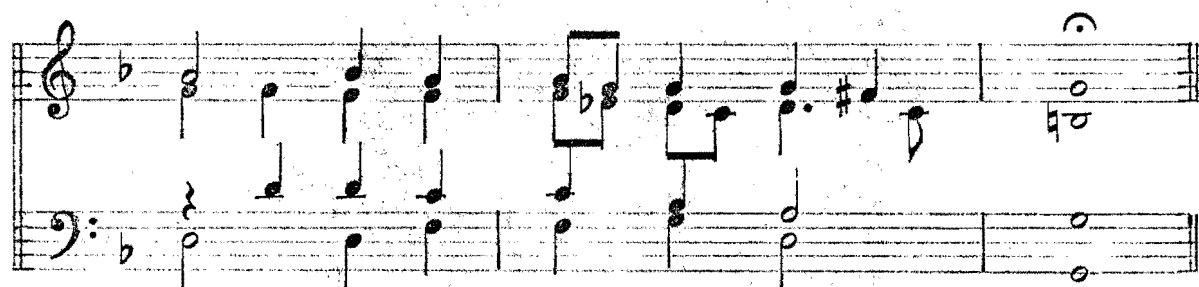
A musical score for the song 'The Rose Tree'. It features two staves: a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The treble staff begins with a treble clef and a key signature of one sharp (F#). The first measure contains a whole note G4. The second measure is a whole rest. The third measure contains a whole note G4. The fourth measure is a whole rest. The fifth measure contains a whole note G4. The sixth measure is a whole rest. The seventh measure contains a whole note G4. The eighth measure is a whole rest. The ninth measure contains a whole note G4. The tenth measure is a whole rest. The eleventh measure contains a whole note G4. The twelfth measure is a whole rest. The thirteenth measure contains a whole note G4. The fourteenth measure is a whole rest. The fifteenth measure contains a whole note G4. The sixteenth measure is a whole rest. The seventeenth measure contains a whole note G4. The eighteenth measure is a whole rest. The nineteenth measure contains a whole note G4. The twentieth measure is a whole rest. The twenty-first measure contains a whole note G4. The twenty-second measure is a whole rest. The twenty-third measure contains a whole note G4. The twenty-fourth measure is a whole rest. The twenty-fifth measure contains a whole note G4. The twenty-sixth measure is a whole rest. The twenty-seventh measure contains a whole note G4. The twenty-eighth measure is a whole rest. The twenty-ninth measure contains a whole note G4. The thirtieth measure is a whole rest. The thirty-first measure contains a whole note G4. The thirty-second measure is a whole rest. The thirty-third measure contains a whole note G4. The thirty-fourth measure is a whole rest. The thirty-fifth measure contains a whole note G4. The thirty-sixth measure is a whole rest. The thirty-seventh measure contains a whole note G4. The thirty-eighth measure is a whole rest. The thirty-ninth measure contains a whole note G4. The fortieth measure is a whole rest. The forty-first measure contains a whole note G4. The forty-second measure is a whole rest. The forty-third measure contains a whole note G4. The forty-fourth measure is a whole rest. The forty-fifth measure contains a whole note G4. The forty-sixth measure is a whole rest. The forty-seventh measure contains a whole note G4. The forty-eighth measure is a whole rest. The forty-ninth measure contains a whole note G4. The fiftieth measure is a whole rest. The fifty-first measure contains a whole note G4. The fifty-second measure is a whole rest. The fifty-third measure contains a whole note G4. The fifty-fourth measure is a whole rest. The fifty-fifth measure contains a whole note G4. The fifty-sixth measure is a whole rest. The fifty-seventh measure contains a whole note G4. The fifty-eighth measure is a whole rest. The fifty-ninth measure contains a whole note G4. The sixtieth measure is a whole rest. The sixty-first measure contains a whole note G4. The sixty-second measure is a whole rest. The sixty-third measure contains a whole note G4. The sixty-fourth measure is a whole rest. The sixty-fifth measure contains a whole note G4. The sixty-sixth measure is a whole rest. The sixty-seventh measure contains a whole note G4. The sixty-eighth measure is a whole rest. The sixty-ninth measure contains a whole note G4. The seventieth measure is a whole rest. The seventy-first measure contains a whole note G4. The seventy-second measure is a whole rest. The seventy-third measure contains a whole note G4. The seventy-fourth measure is a whole rest. The seventy-fifth measure contains a whole note G4. The seventy-sixth measure is a whole rest. The seventy-seventh measure contains a whole note G4. The seventy-eighth measure is a whole rest. The seventy-ninth measure contains a whole note G4. The eightieth measure is a whole rest. The eighty-first measure contains a whole note G4. The eighty-second measure is a whole rest. The eighty-third measure contains a whole note G4. The eighty-fourth measure is a whole rest. The eighty-fifth measure contains a whole note G4. The eighty-sixth measure is a whole rest. The eighty-seventh measure contains a whole note G4. The eighty-eighth measure is a whole rest. The eighty-ninth measure contains a whole note G4. The ninetieth measure is a whole rest. The ninety-first measure contains a whole note G4. The ninety-second measure is a whole rest. The ninety-third measure contains a whole note G4. The ninety-fourth measure is a whole rest. The ninety-fifth measure contains a whole note G4. The ninety-sixth measure is a whole rest. The ninety-seventh measure contains a whole note G4. The ninety-eighth measure is a whole rest. The ninety-ninth measure contains a whole note G4. The hundredth measure is a whole rest.

[illegible]

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece is 16 measures long, ending with a double bar line. The lyrics 'The Rose Tree' are written below the first staff.

[illegible]





34. Gott is mein liecht

Antonio Scandellus¹

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is divided into two measures by a double bar line. The first measure contains a melody of eighth and quarter notes, while the second measure contains a melody of quarter and eighth notes. The bass staff provides a simple harmonic accompaniment with chords and single notes.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment is written in a simple, folk-like style. The score is divided into two systems by a double bar line. The first system contains the first two lines of music, and the second system contains the next two lines. The music is written in a simple, folk-like style.

[illegible]

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, with a key signature of one flat (B-flat). The melody is written in the Treble clef, and the bass line is in the Bass clef. The music is in 4/4 time. The melody consists of a series of eighth and quarter notes, with some triplets indicated by a '3' over a bracket. The bass line provides a simple accompaniment with quarter and eighth notes. The score is written in ink on aged paper.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece consists of two measures, each followed by a repeat sign. The first measure of the melody is G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter). The second measure is E5 (quarter), D5-C5 (beamed eighth notes), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter). The bass staff accompaniment for the first measure is G3 (quarter), B2 (half). For the second measure, it is G3 (quarter), B2 (half). The piece ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features two staves: a treble staff with a key signature of one flat (B-flat) and a common time signature (C), and a bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in common time and consists of 16 measures. The melody starts on a G4, moves to A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, and ends on Bb2. The bass staff provides a simple harmonic accompaniment with chords and single notes.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a melody with eighth and quarter notes, and a key signature of one flat. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics 'The Rose Tree' are written below the bass staff.

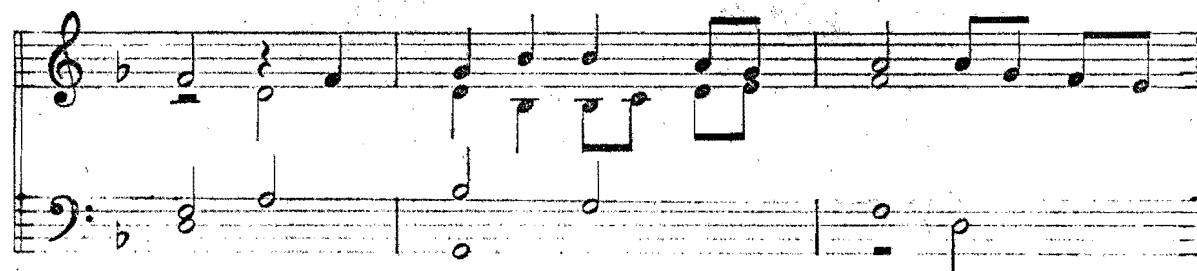
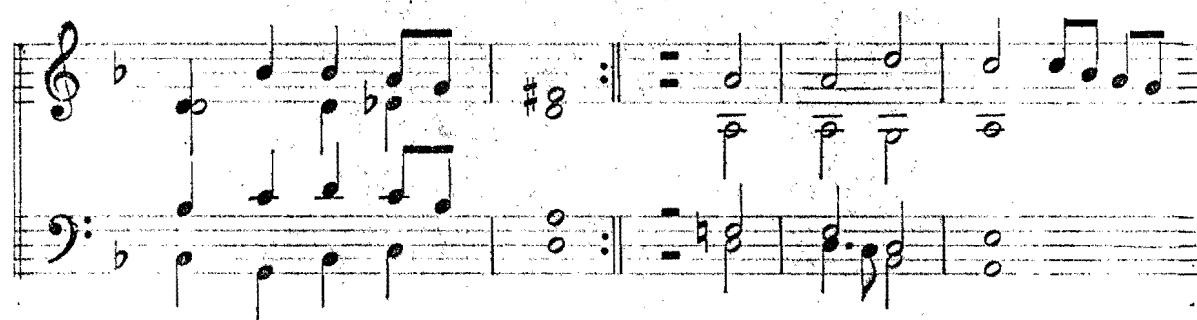
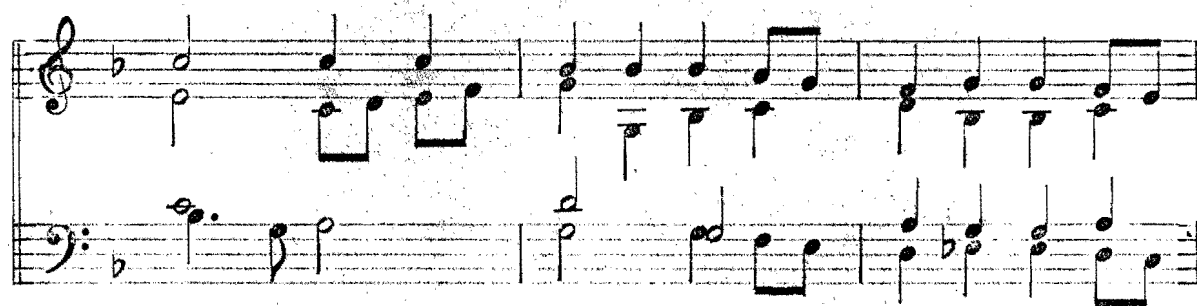
A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both with a key signature of one flat (B-flat). The melody is written in the treble staff, and the bass line is in the bass staff. The music is in common time (C). The melody consists of a series of eighth and sixteenth notes, with some rests. The bass line provides a simple accompaniment with mostly quarter and eighth notes. The score is written in ink on aged paper.

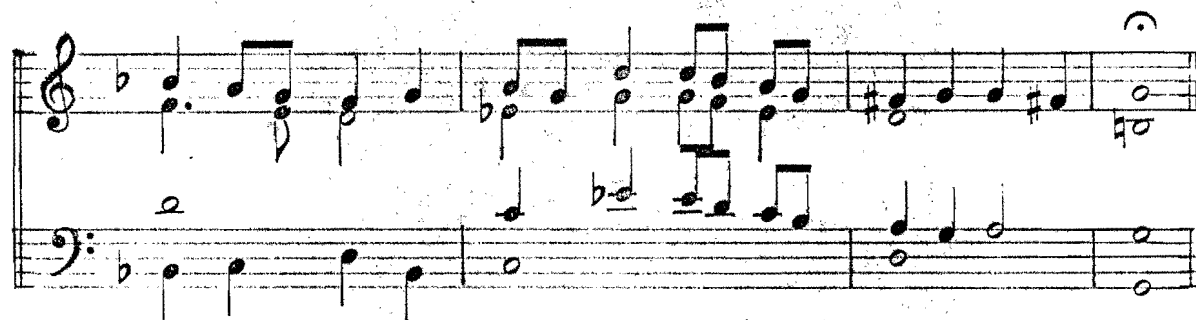
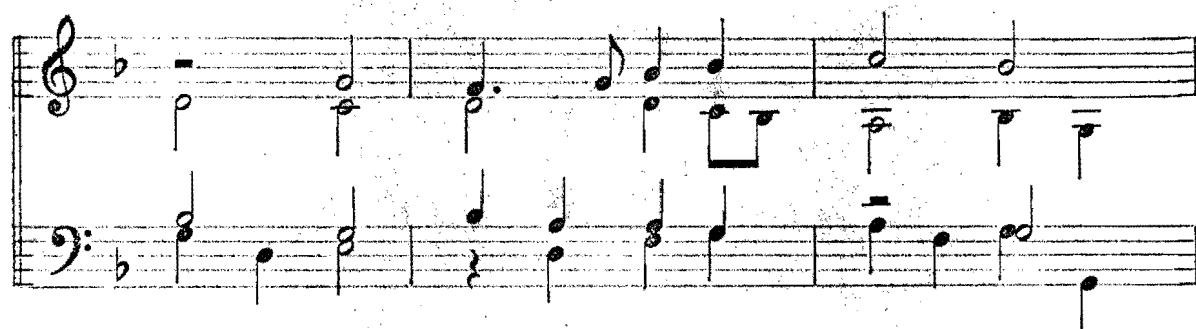


35. Tröstlicher liebe ich mich¹

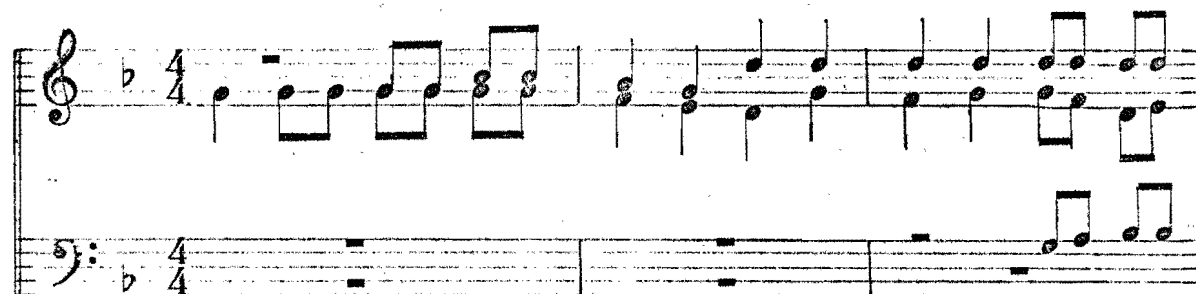
Paul Hofhaimer

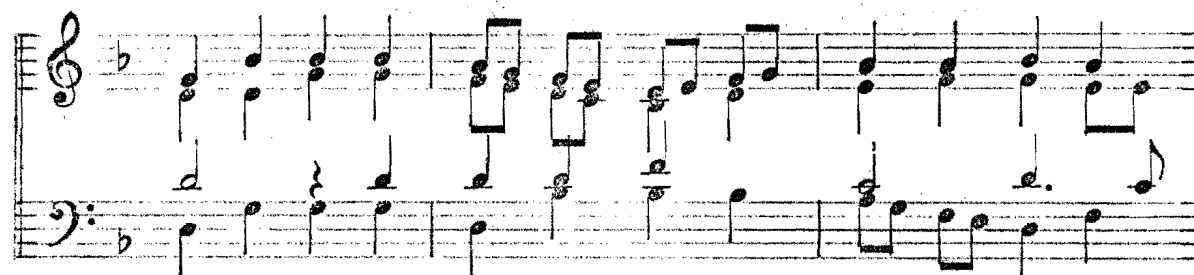
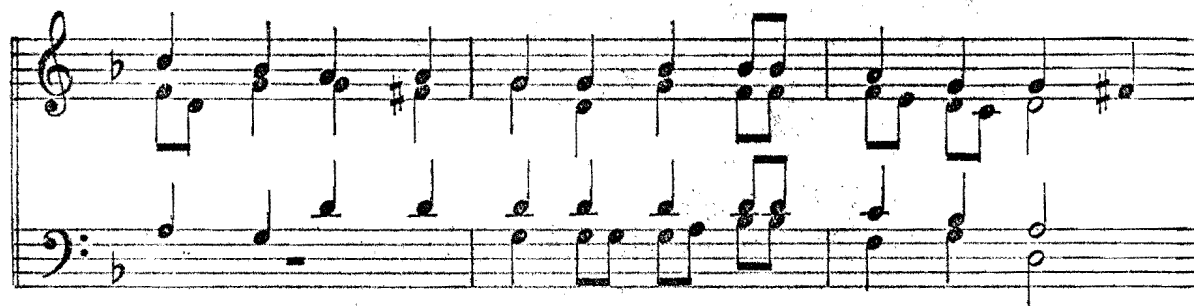






36. Petercken segt





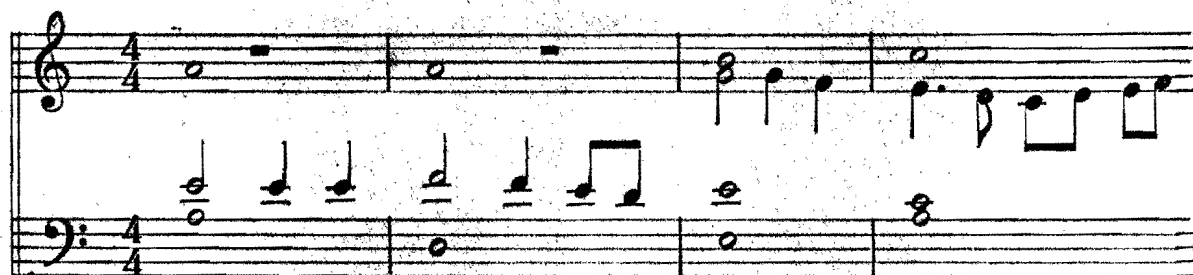






37. Mein fleis und mühe¹

Ludwig Senfl





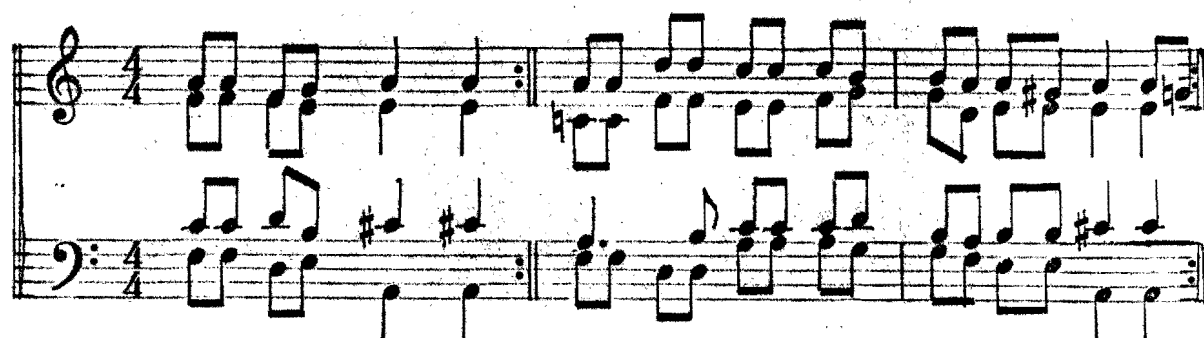
38. Ein Megdlein sprach mir

Malchinger¹





39. Danz Megdelein danz



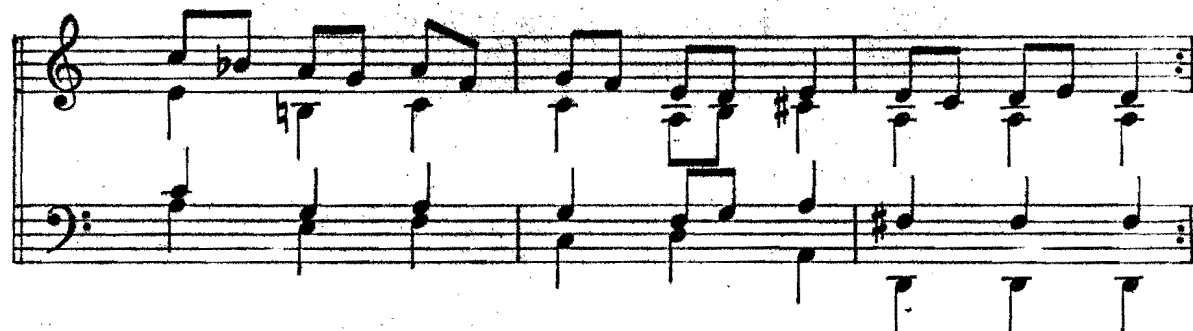
1



2



Proportio tripla

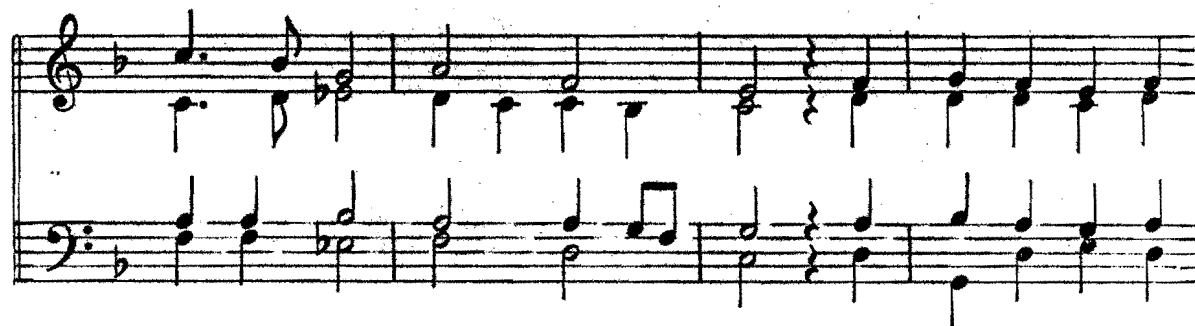


40. Mit lieb bin ich umbsangen



41. Isspruck ich mus dich lassen¹

Heinrich Isaac



A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece is marked 'Moderato'. The lyrics are written below the bass staff. The score includes a key signature of one sharp (F#), a time signature of 2/4, and a tempo marking of 'Moderato'. The melody is composed of eighth and quarter notes, while the accompaniment features a steady eighth-note bass line and chords. The piece concludes with a double bar line.

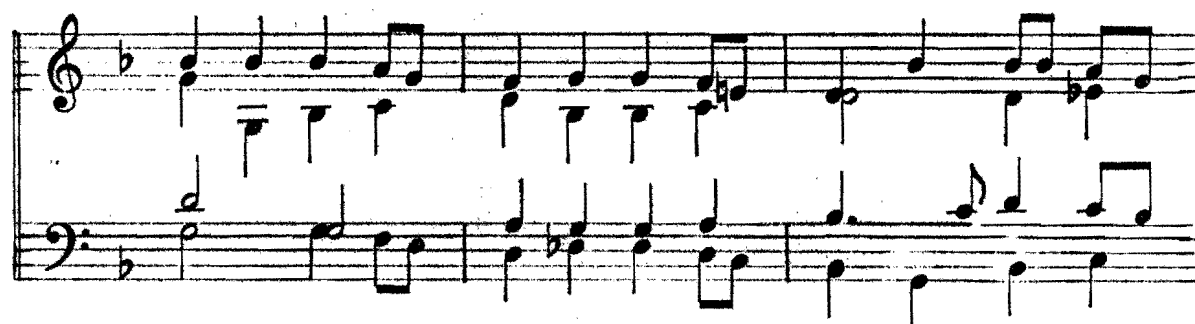
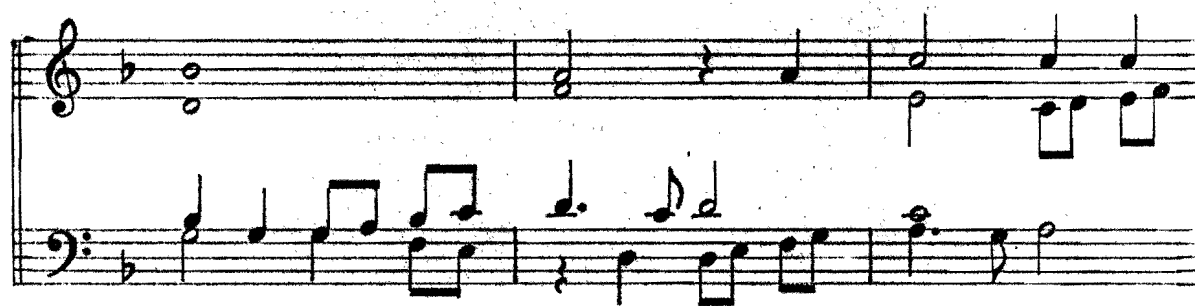
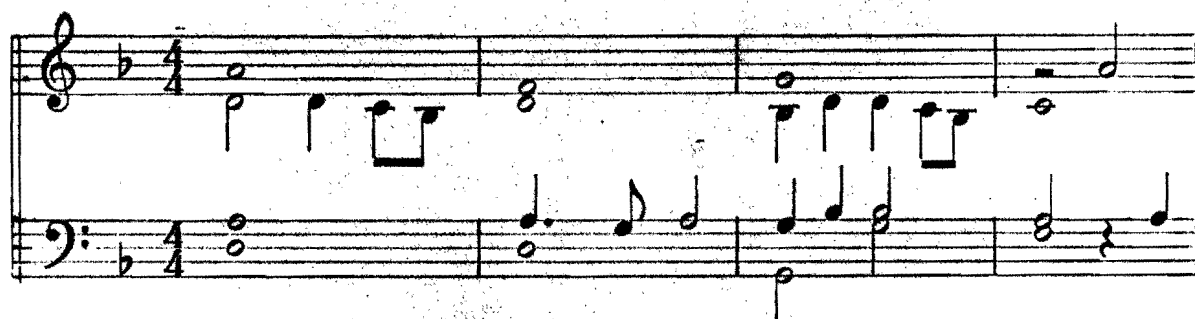
A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 4/4 time. The melody is written in the treble staff, starting on G4 and ending on G4. The bass staff provides a simple harmonic accompaniment, mostly using chords and single notes. The lyrics are written below the bass staff. The score is for a single system, 8 measures long. The first measure has a treble clef and a key signature of one sharp (F#). The second measure has a bass clef and a key signature of one sharp (F#). The rest of the score is in G major. The time signature is 4/4. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The bass line is: G2 (quarter), B1 (quarter), D2 (quarter), E2 (quarter), F#2 (quarter), G2 (quarter), A2 (half), B2 (half). The lyrics are: 'The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree.'

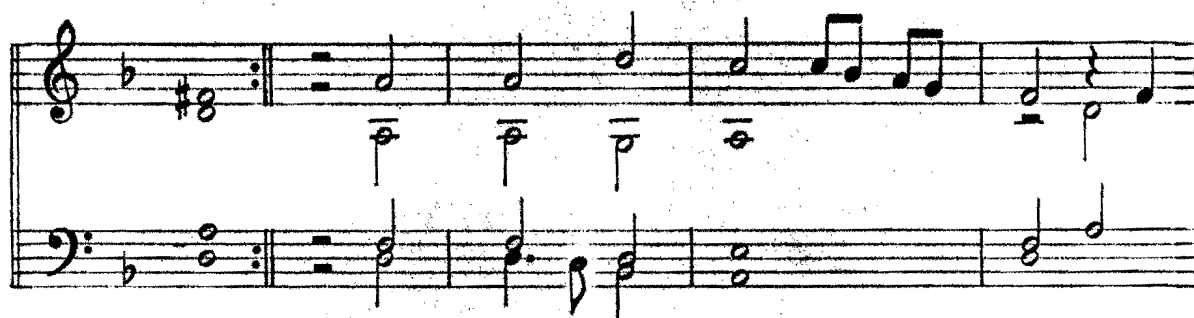
A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The music is written in a simple, folk-like style. The lyrics 'The Rose Tree' are written below the bass staff.

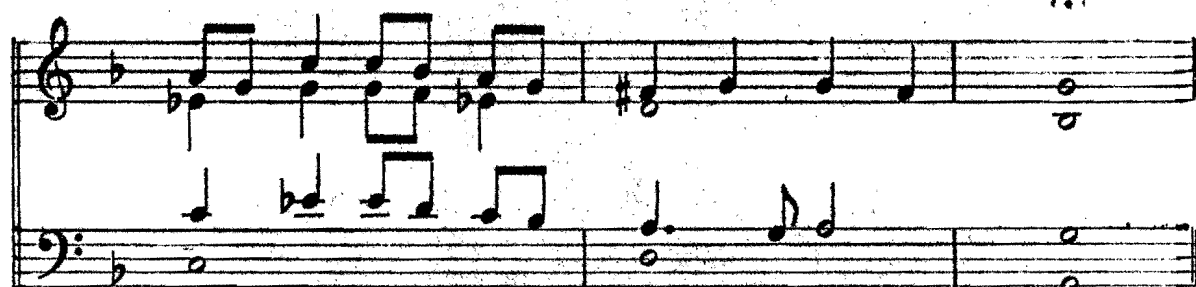
A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one flat (B-flat). The melody is written in the treble staff, and the bass line is in the bass staff. The music is in 4/4 time. The score includes a repeat sign at the beginning and a final cadence at the end. The lyrics 'The Rose Tree' are written below the bass staff.

42. Ich rewe und klage¹

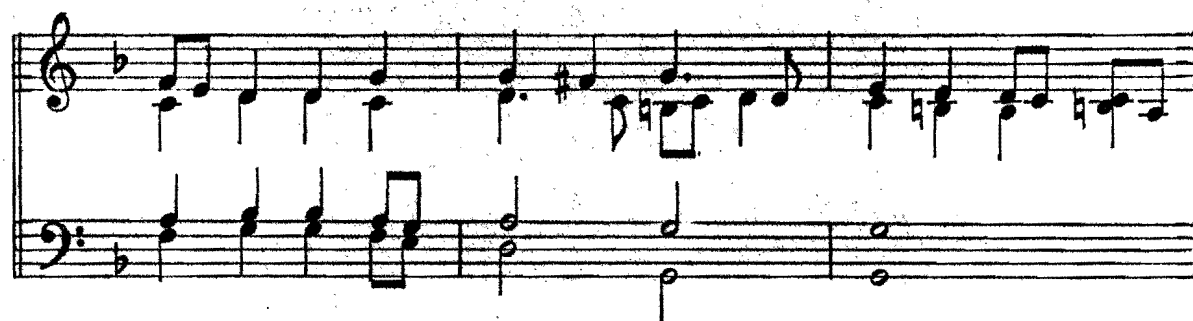
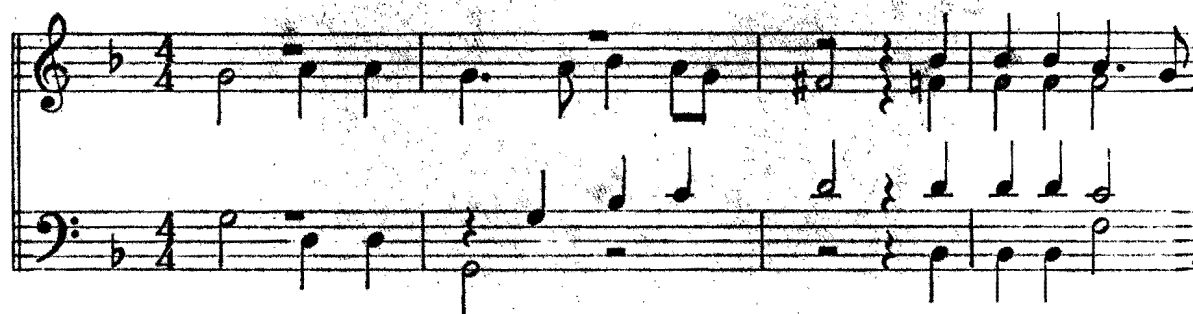
Paul Hofhaimer

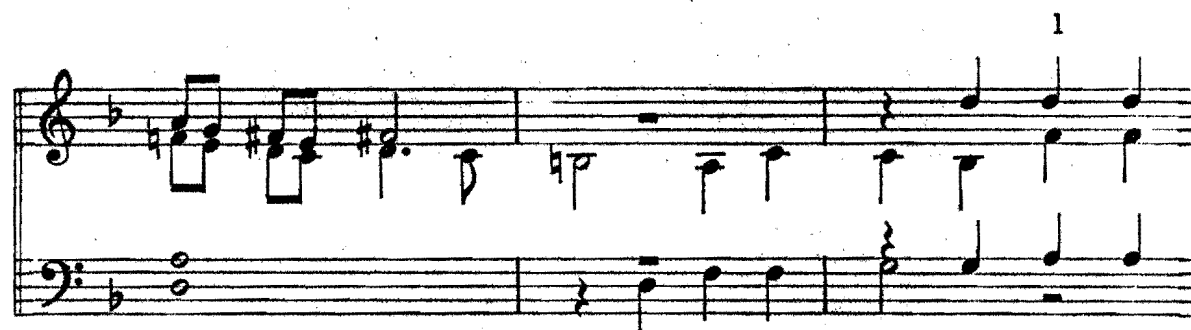
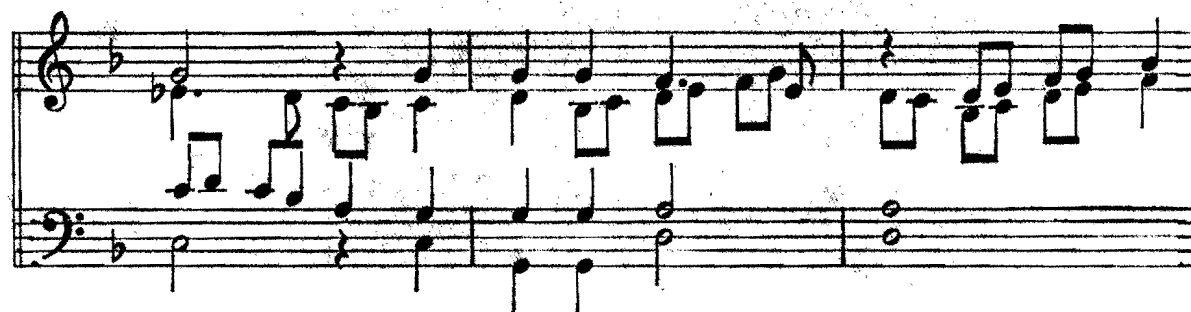






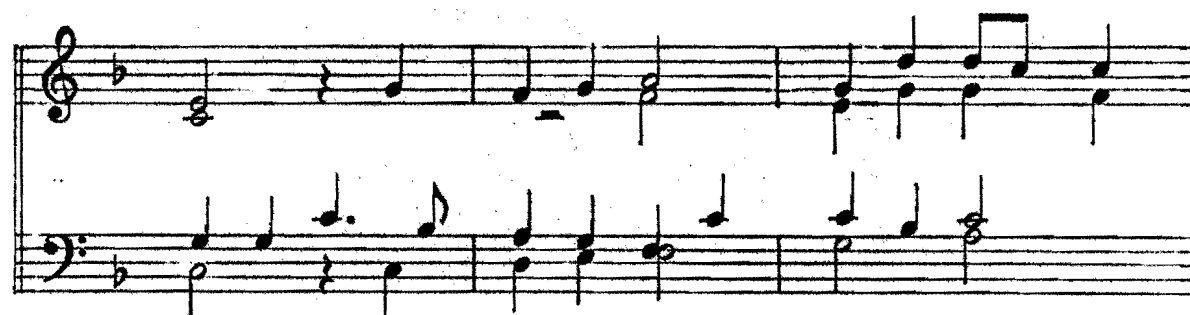
43. Fuchs wild bin ich

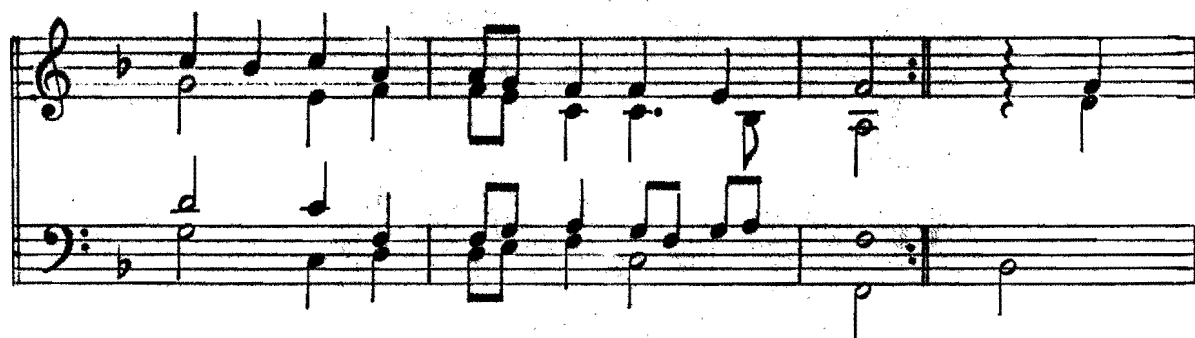






44. Ach unfals neid

Malchinger¹

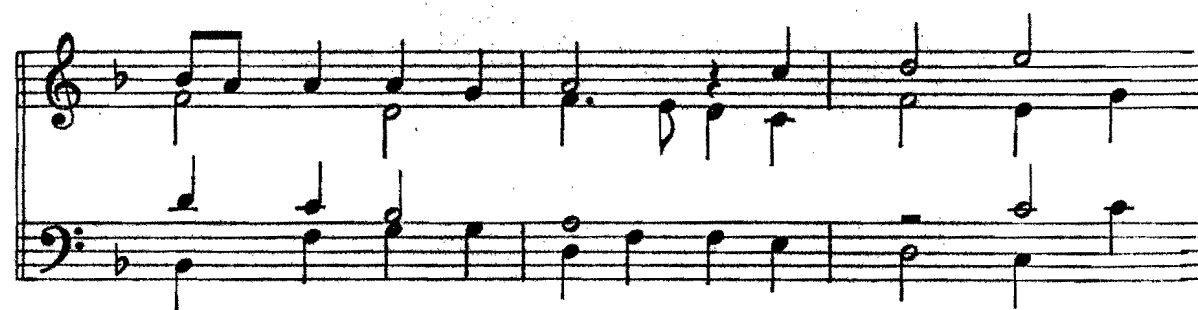




45. Vergangen ist mir glück unnd heil

George Forster¹









46. Ach du edler Rebensafft







47. Sophia spanne das fülle in

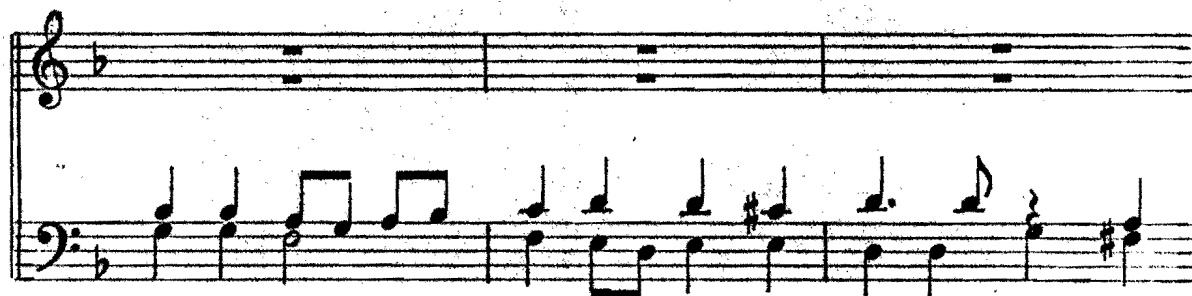
Johann Bucher¹





48. Ich bitte dich Megdlein hab mich holdt

Ludwig Senfl¹









49. Ich armes Megdlein

Ludwig Senfl¹



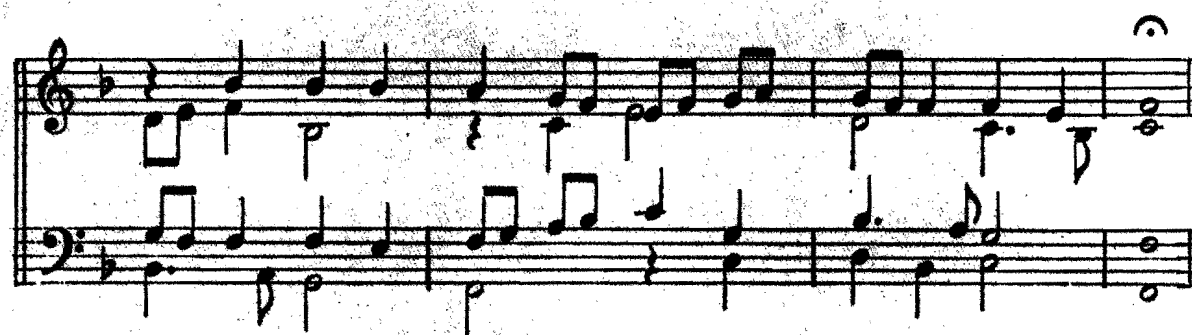
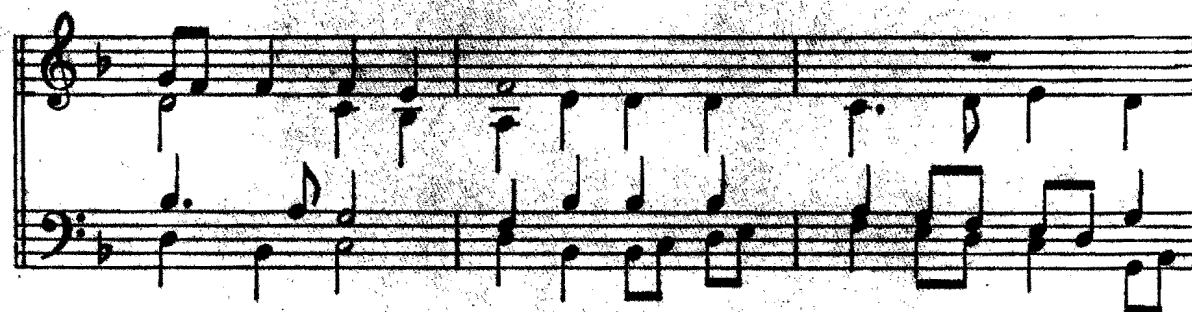




50. Ich sage ade

Georg Forster¹





51. Ein Henlein weis



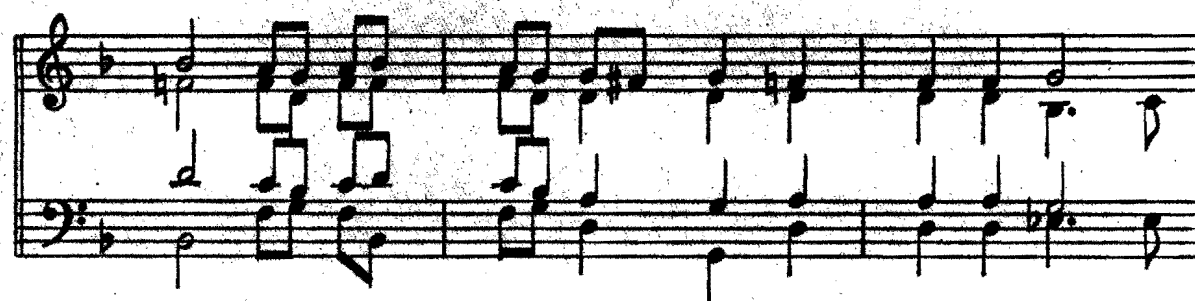




52. Allein nach dir HErr Jesu Christ

Stephan Zirler¹









53. Ich Habs gewagt

Hans Leo Hassler¹



54. Ich setz dahin Herz





55. Mein gemüth unnd blüht

Johann Wenck¹

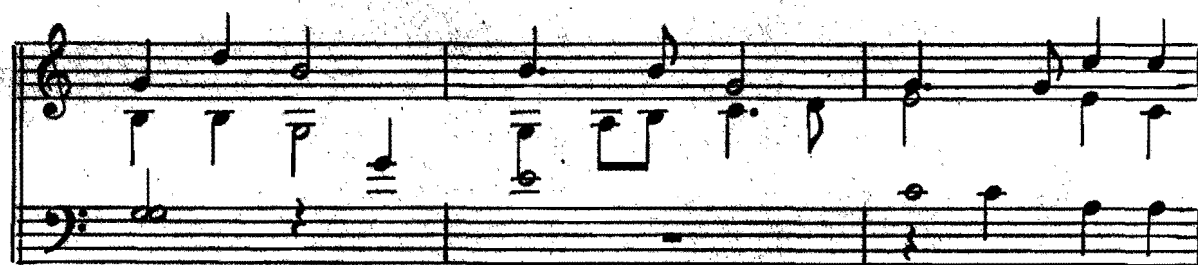




56. Ich schwing mein horn

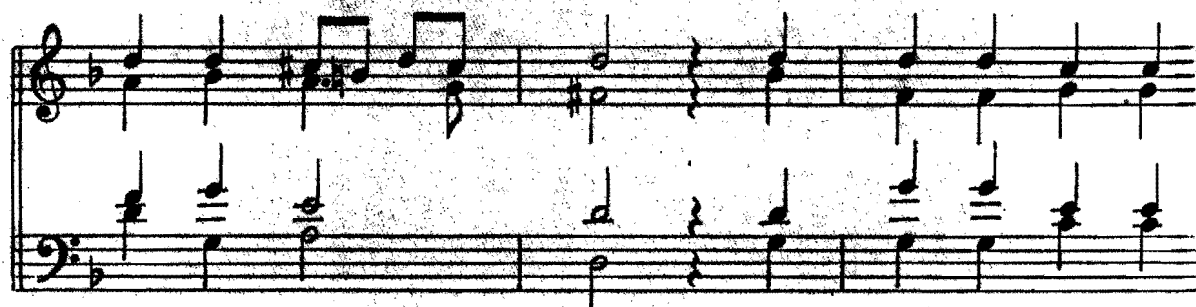
Ludwig Senfl¹







57. Frisch auff gut Gesel





58. So wünsche ich ir ein gute nacht¹

Thomas Stoltzer



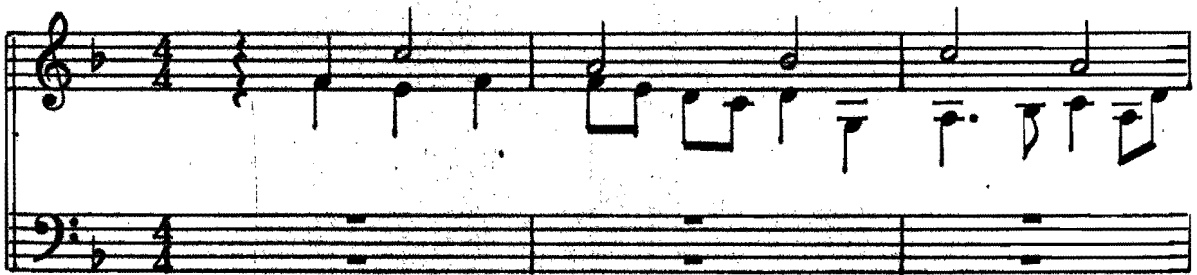


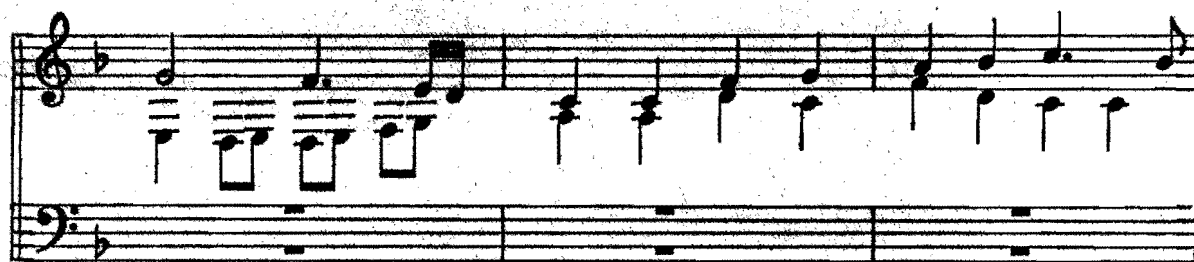
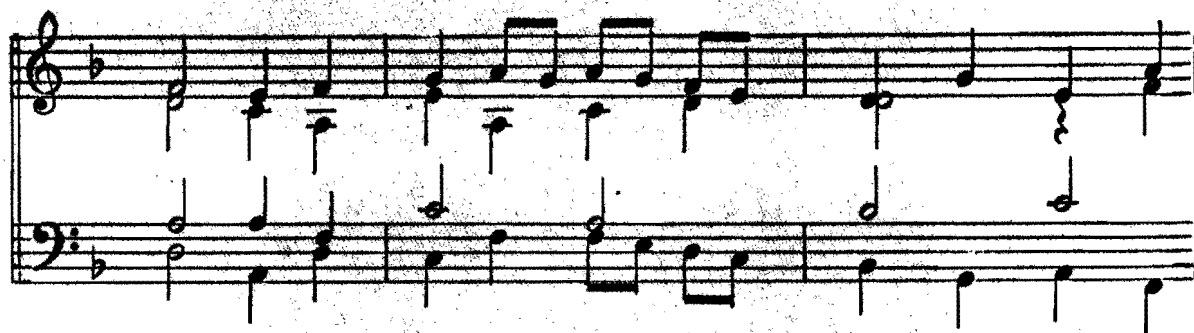




59. Gar hoch auff einum Berge¹

Wolff Heintz

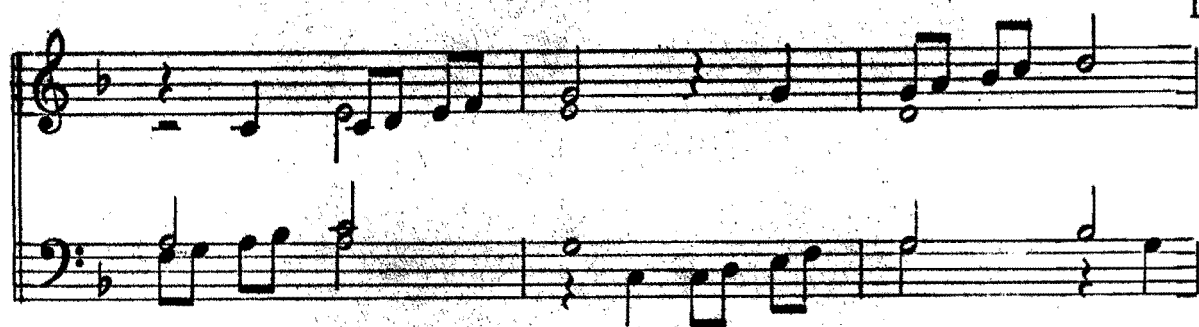






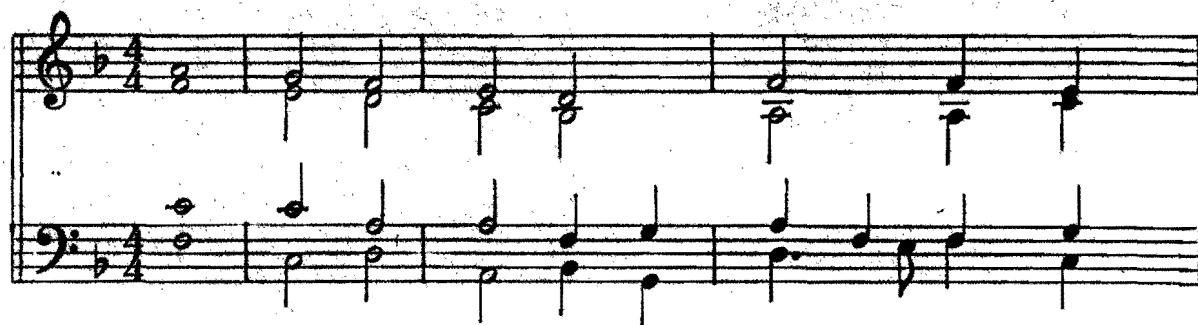
60. Was wird es doch des

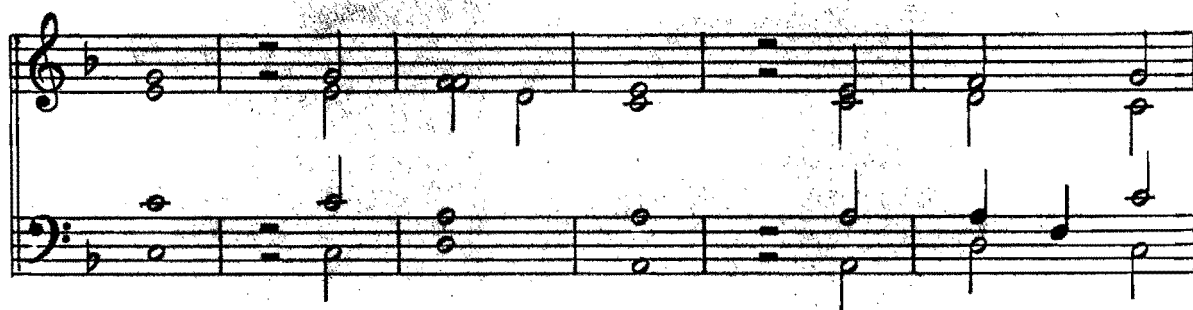
Ludwig Senfl¹





61. Von Edeler art







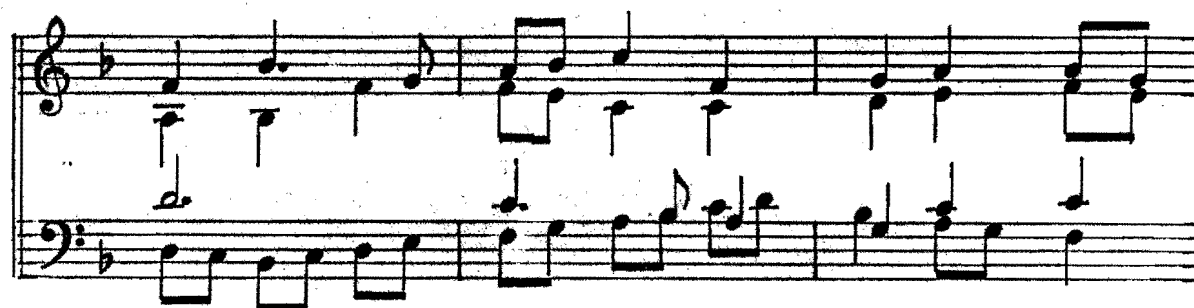
62. Vor zeiten was ich lieb





63. Wenn ich des Morgens früh auff steh¹

Ludwig Senfl

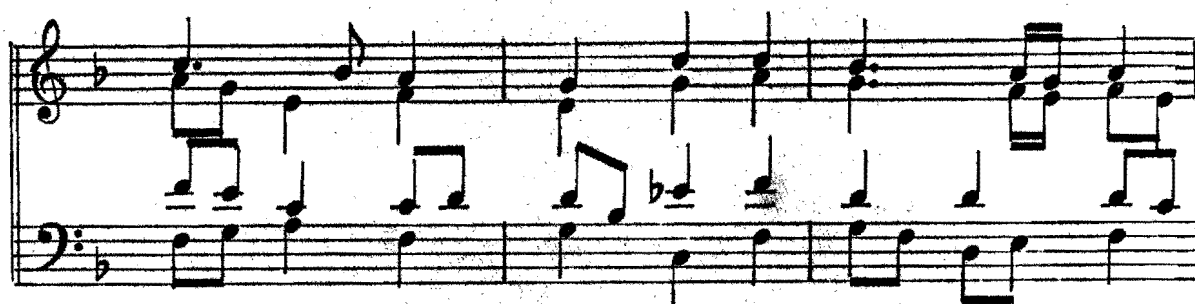


A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment is written in a simple, folk-like style. The score is for a single system of music.

A musical score for the song 'The Rose Tree'. It features two staves: a treble staff and a bass staff, both with a key signature of one flat (B-flat). The melody is written in the treble staff, and the bass line is in the bass staff. The music is in common time (C). The melody consists of a series of eighth and quarter notes, with a final half note. The bass line provides a simple accompaniment with quarter and eighth notes. The score is presented in a clear, black-and-white format.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is presented in a clear, black-and-white format.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, often using chords and single notes. The lyrics 'The Rose Tree' are written below the bass staff.





A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a treble clef and a key signature of one flat (B-flat). The bass staff has a bass clef and the same key signature. The melody is written in the treble staff, and the bass line is in the bass staff. The music is in 4/4 time. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the second measure of the first system. The melody consists of eighth and quarter notes, with some beamed eighth notes. The bass line consists of quarter and eighth notes, with some beamed eighth notes. The score is for a single system of music.

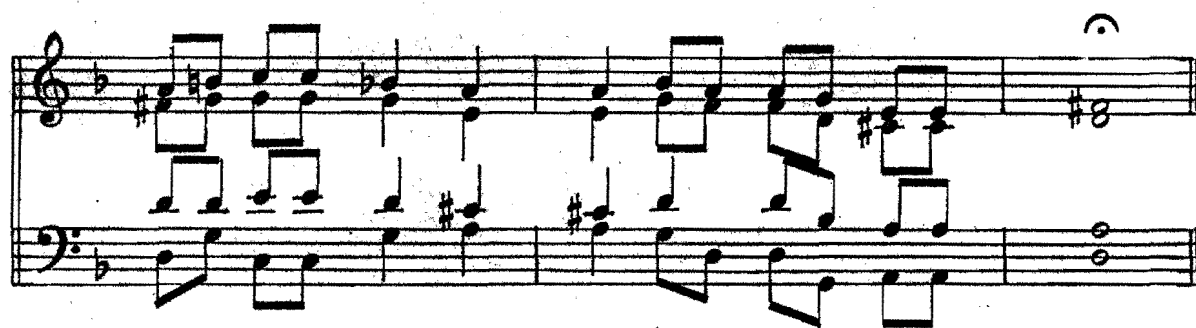
A musical score for the song 'The Rose Tree'. It features two staves: a treble staff with a key signature of one flat (B-flat) and a common time signature (C), and a bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music consists of four measures. The first measure has a treble staff with a quarter note G4, an eighth note A4, and a quarter note Bb4, and a bass staff with a half note G3. The second measure has a treble staff with a quarter note A4, a quarter note Bb4, and a quarter note C5, and a bass staff with a half note F3. The third measure has a treble staff with a quarter note Bb4, a quarter note C5, and a quarter note D5, and a bass staff with a half note E3. The fourth measure has a treble staff with a quarter note C5, a quarter note Bb4, and a quarter note A4, and a bass staff with a half note D3. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the bass line is in the bass staff. The music is a simple, folk-like tune. The score ends with a double bar line and a repeat sign.

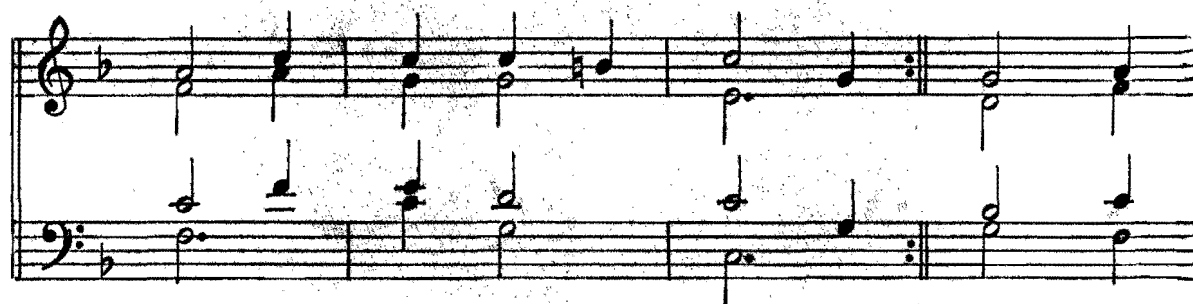
64. Wolauff get Gesell

Jacob Meilland¹

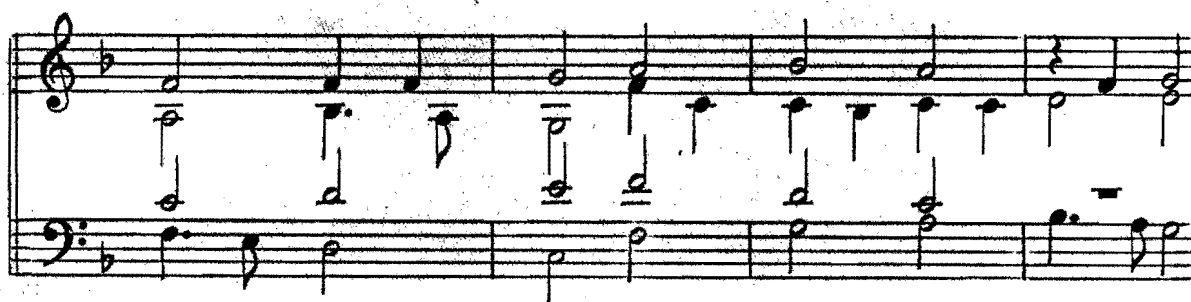
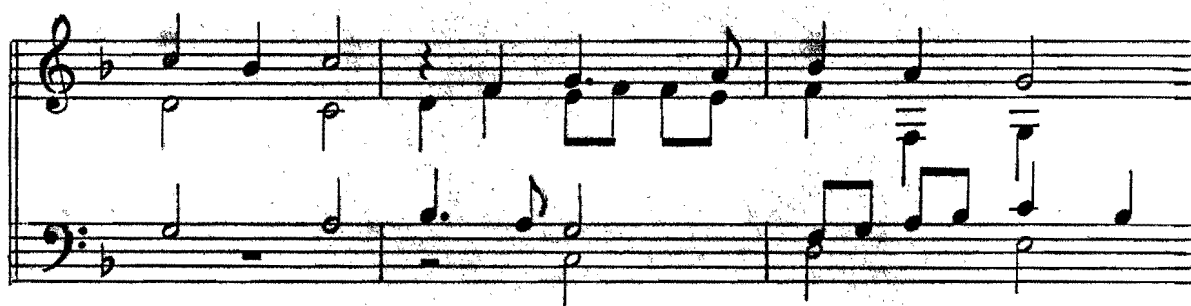
A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 4/4 time, with a key signature of one flat (B-flat). The melody is written in the treble staff, and the bass line is in the bass staff. The music is in common time (4/4). The melody consists of eighth and quarter notes, with some triplets. The bass line provides a simple accompaniment with quarter and eighth notes. The score is for a single system, likely representing the first line of the song.

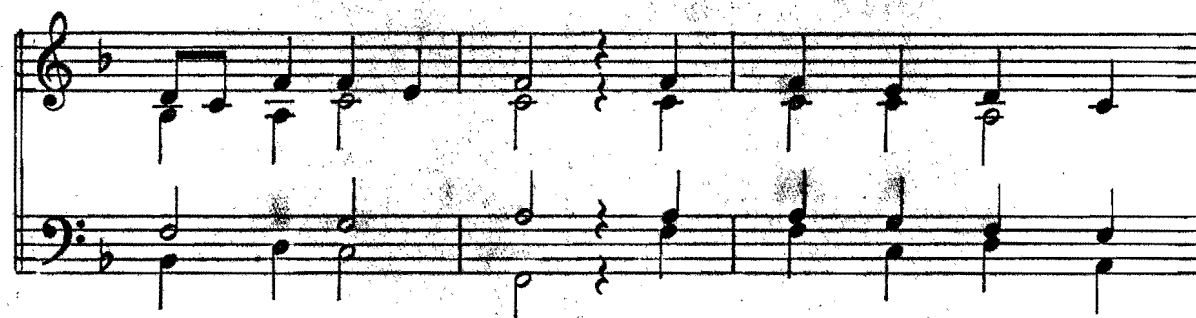
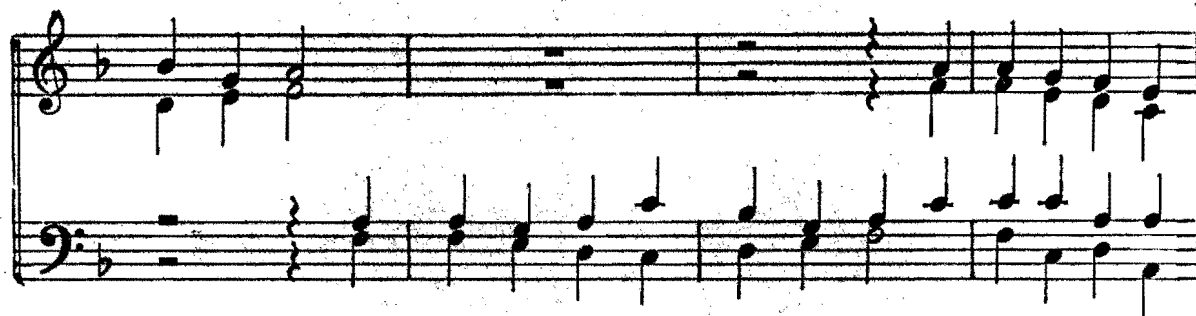


65. Das nessel kraut



66. Contingat illis









67. Bewar mich Herr

Stephan Zirler¹



A musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both using a common time signature (C). The key signature has one flat (B-flat). The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The music consists of several measures, including a repeat sign and a final cadence. The lyrics "The Rose Tree" are written below the bass staff.

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with eighth and quarter notes. The bass staff begins with a bass clef and contains a bass line with mostly quarter and eighth notes, including some triplets. The music is arranged in four measures, with a repeat sign at the end of the second measure in both staves. The paper is aged and slightly discolored.

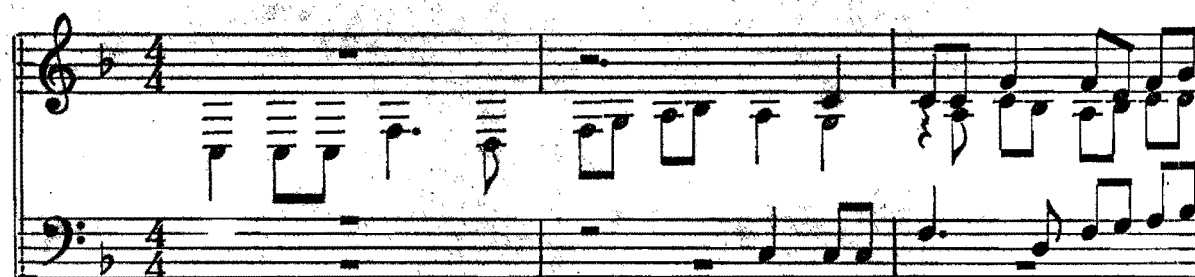
A musical score for two voices, Soprano and Bass, set to the lyrics "The Rose Tree". The music is written on two staves. The Soprano staff uses a treble clef and the Bass staff uses a bass clef. Both parts are in G major, indicated by one sharp (F#). The time signature is common time (C). The melody features various note values including eighth, quarter, and half notes, as well as rests. The lyrics are printed below the corresponding vocal lines.

A musical score for the song 'The Rose Tree'. It features two staves: a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time and consists of 16 measures. The melody starts on a whole rest, followed by a series of eighth and quarter notes. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The score is presented in a clear, black-and-white format with standard musical notation.

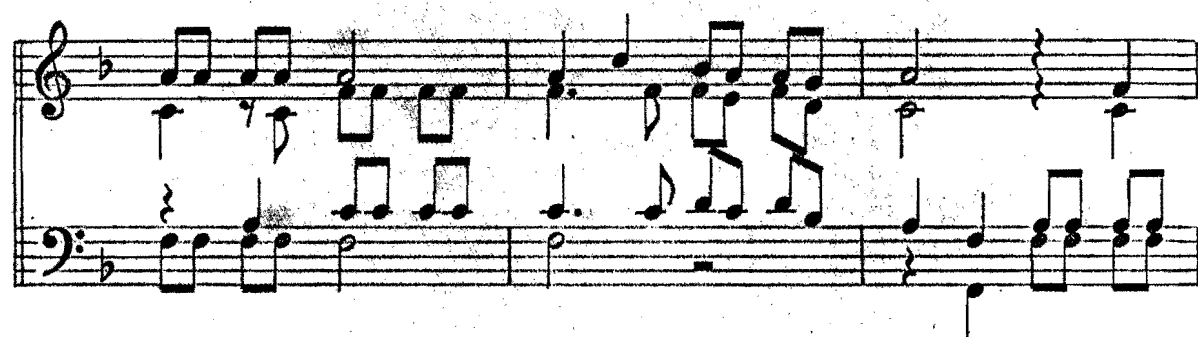




68. Fraix & galiart

Clemens non Papa¹



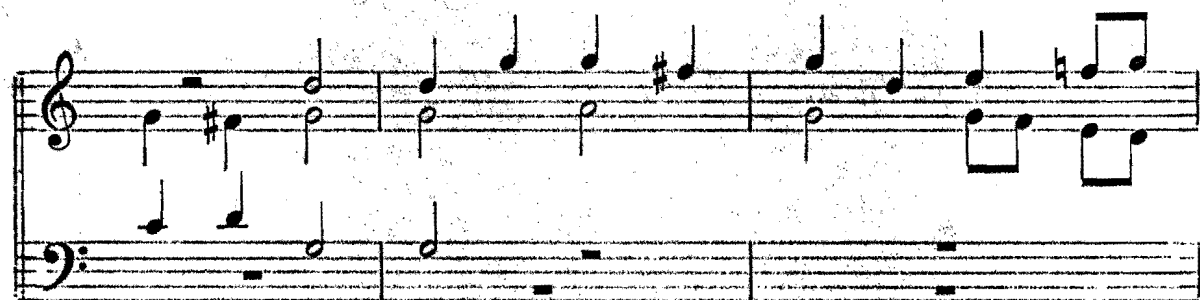
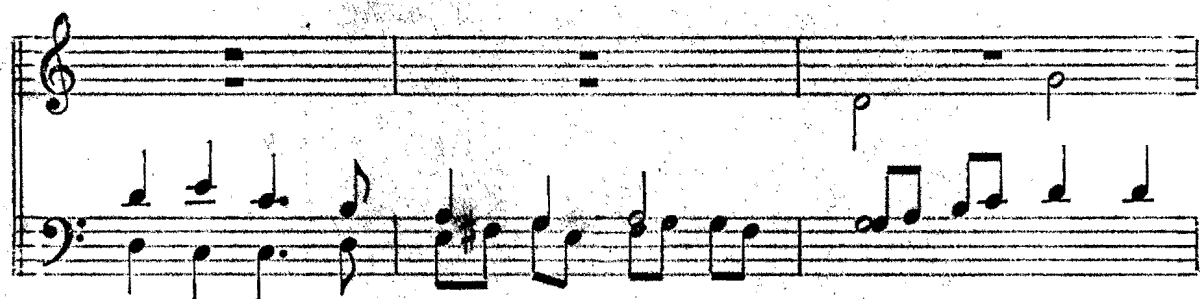




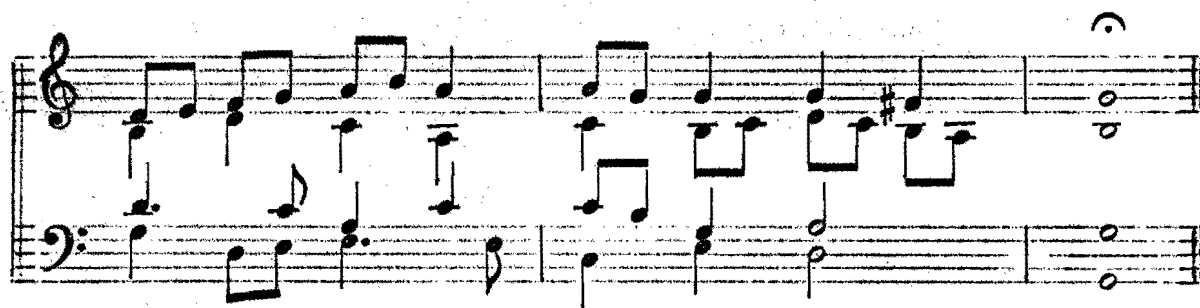


69. Cum sancto spiritus



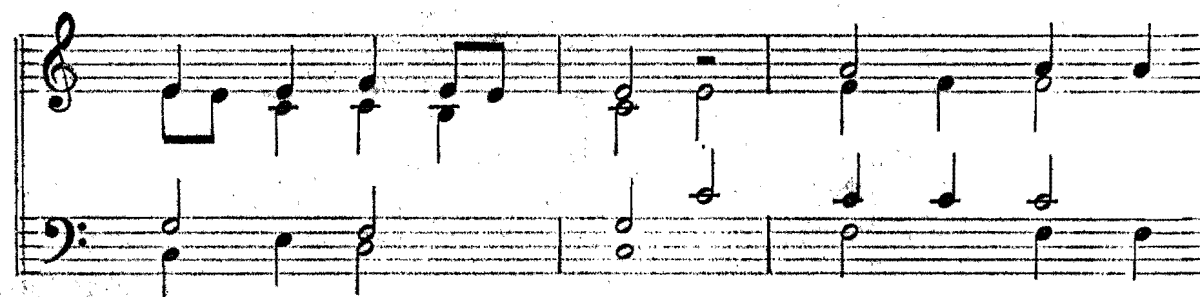
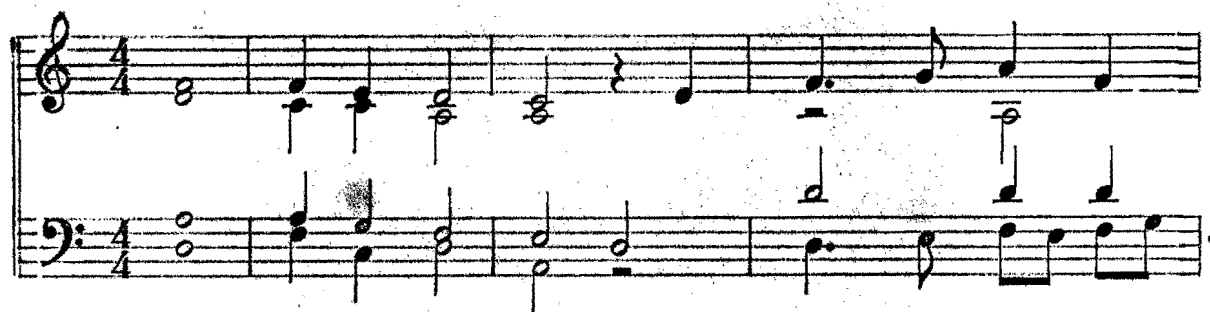






70. Dulce Memórias¹

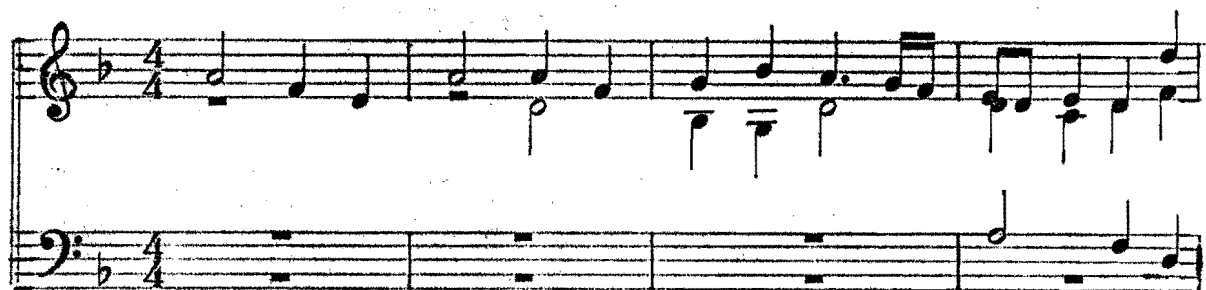
Pierre Sandrin







71. Ade mi mort







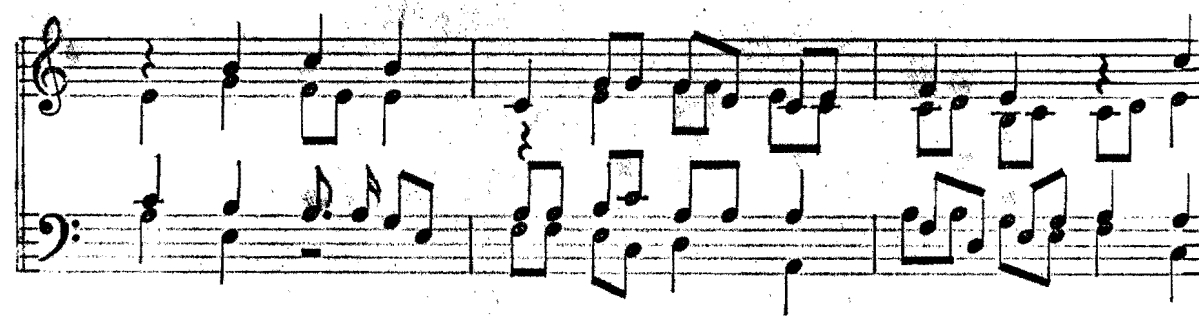




72. Anchor che col partier¹

Cipriano de Rore





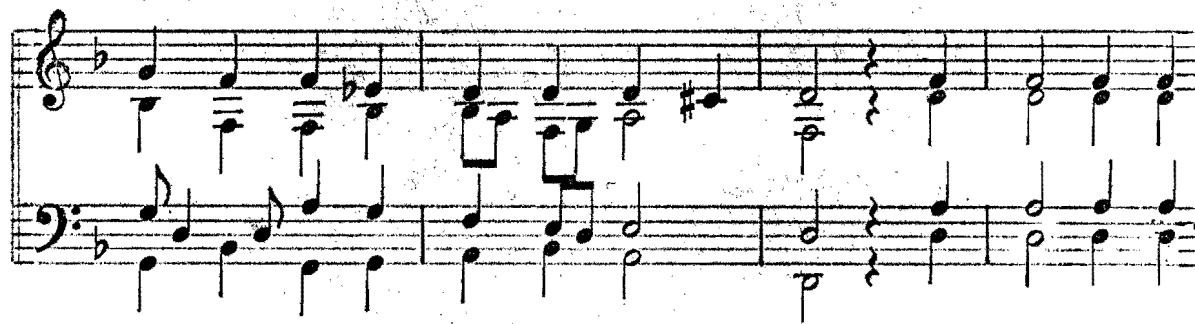


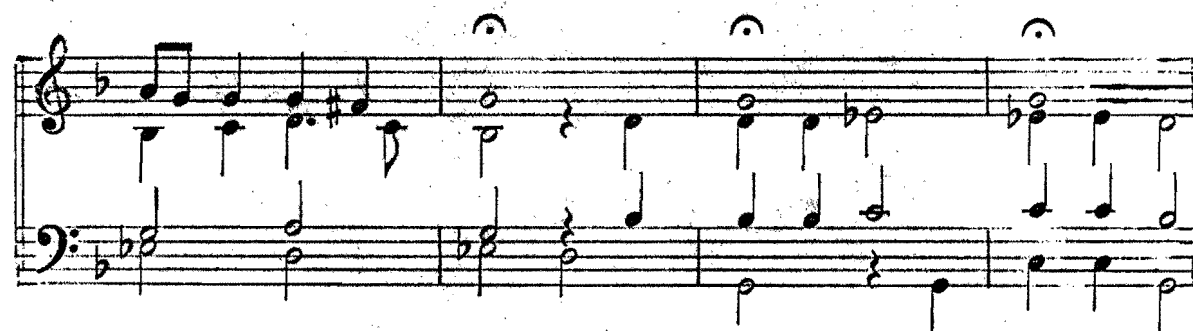


73. Dame parta Rudesse



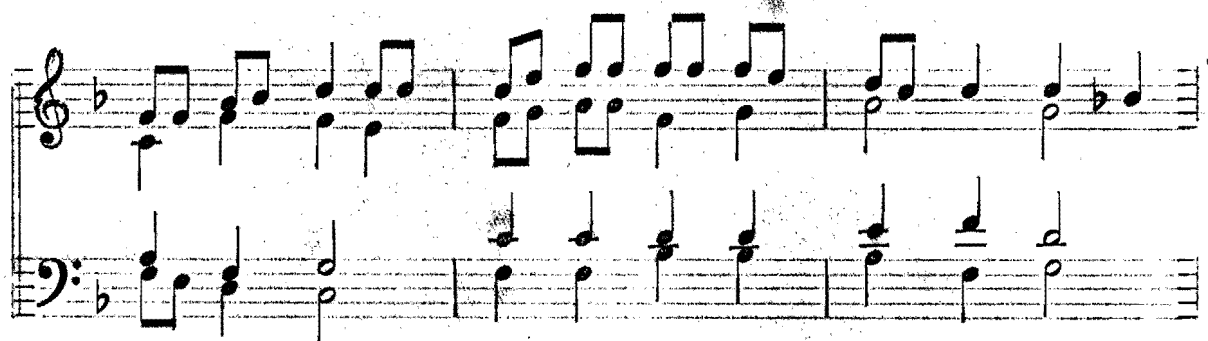


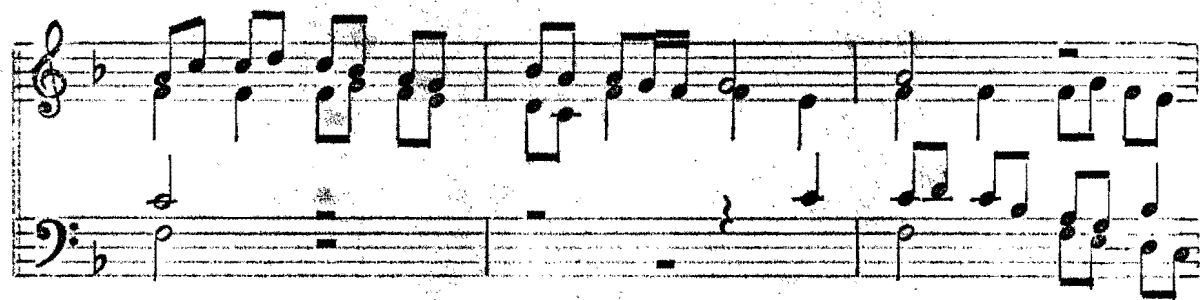




74. Alix Auuos

Crequillon¹



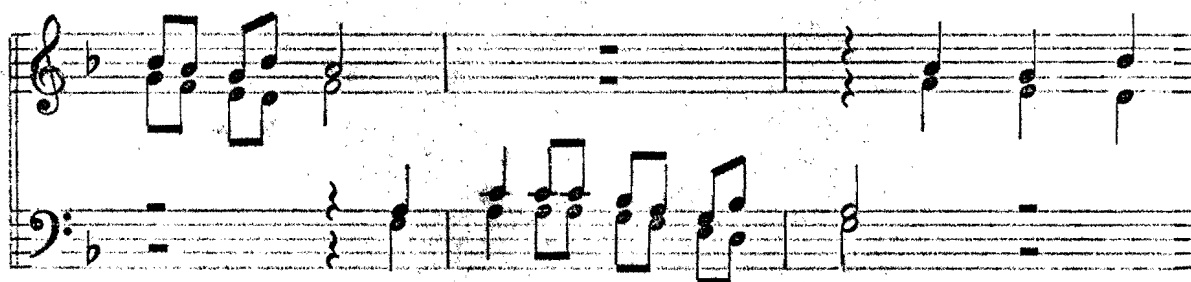


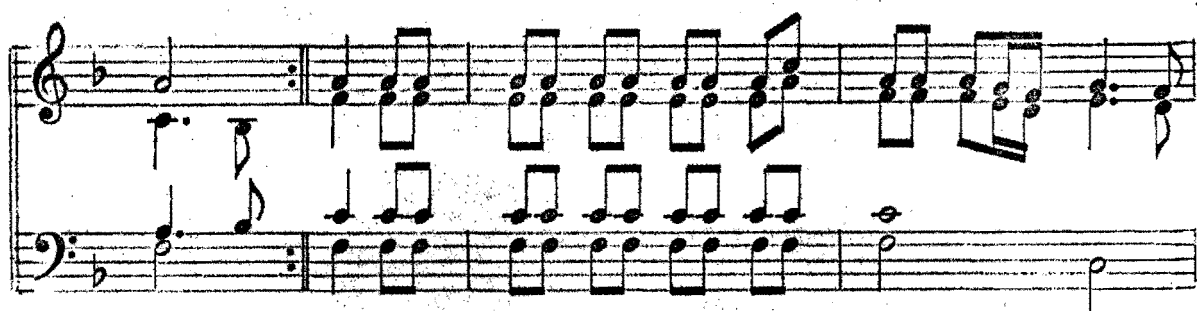




75. Paneine languir damour

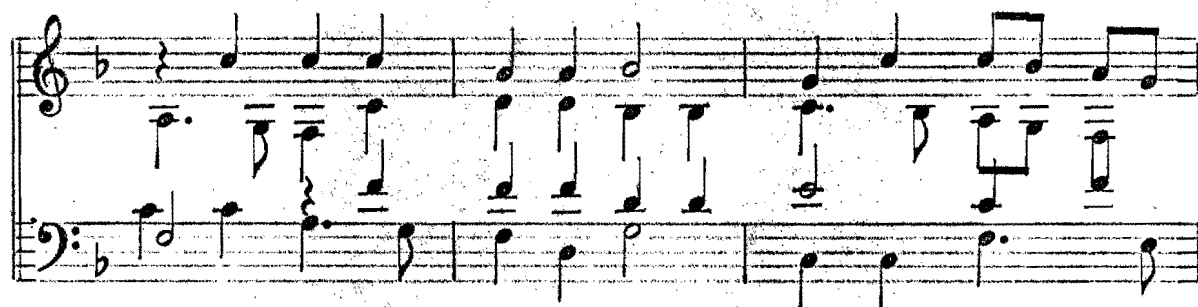






76. Ces faux



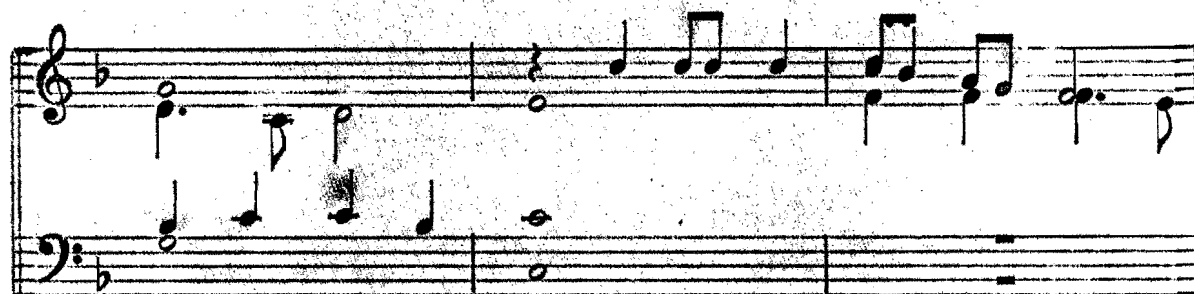


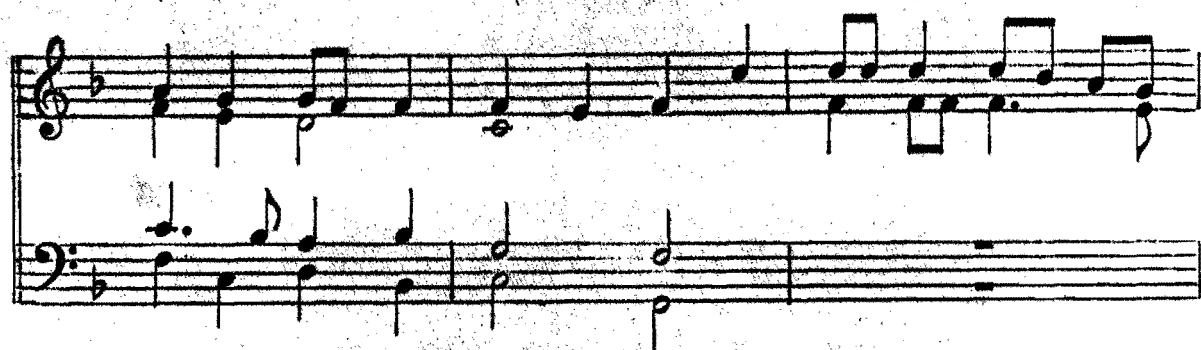


77. Geprens, prima pars

Clemens non Papa¹







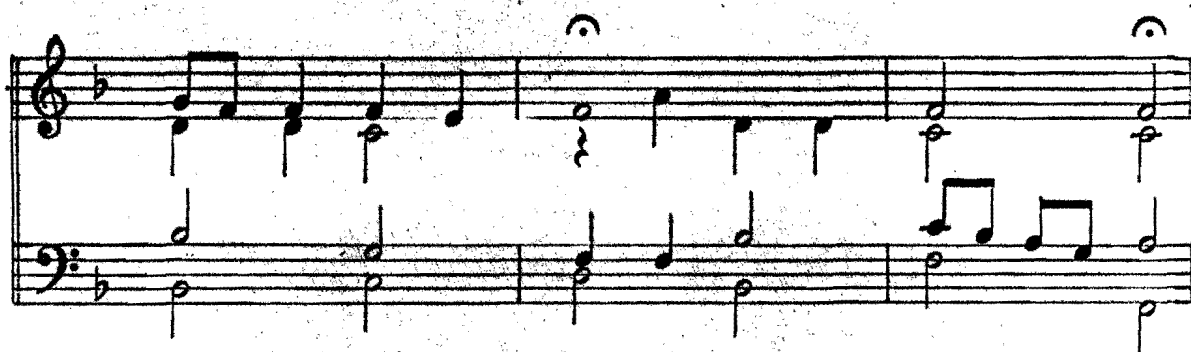


More me fult, 2. pars



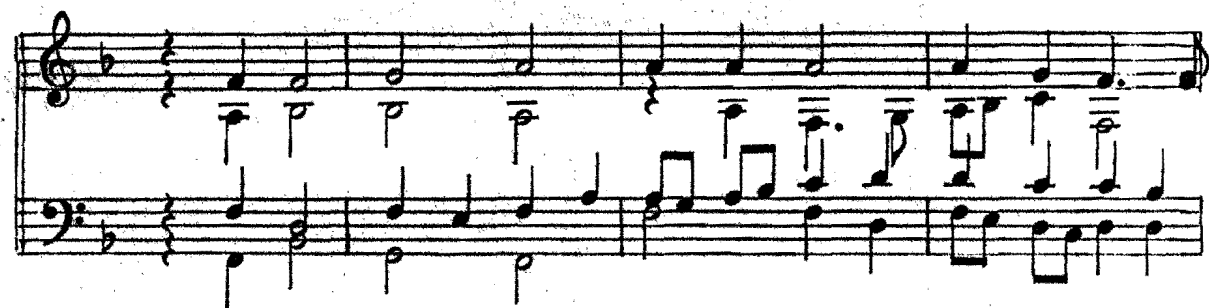


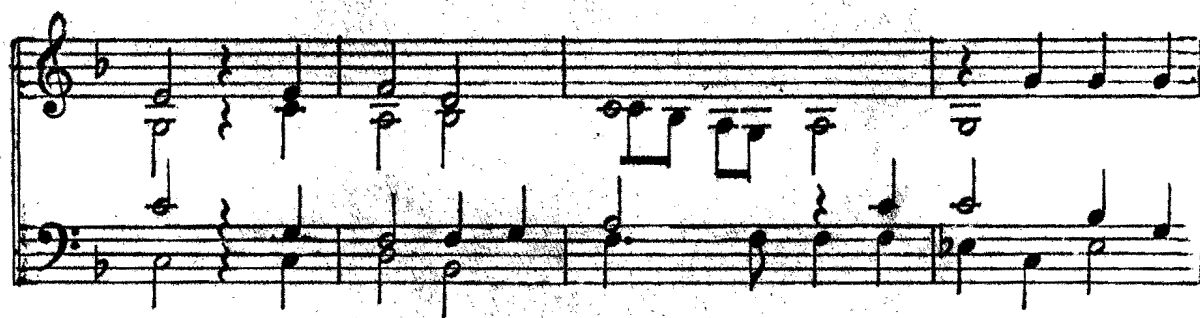


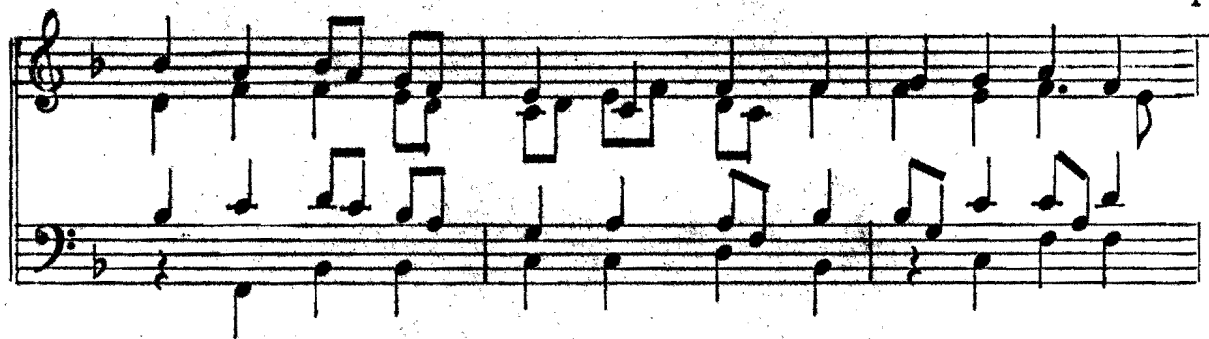
78. *Damour me plain, 1. pars*¹

Rogier Pathie



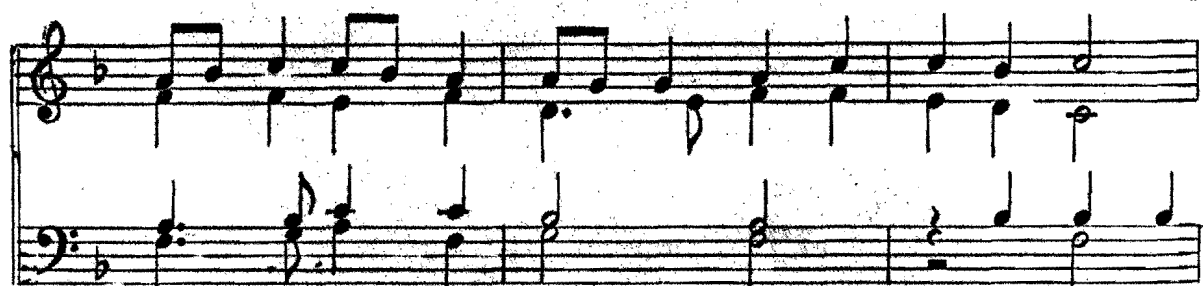


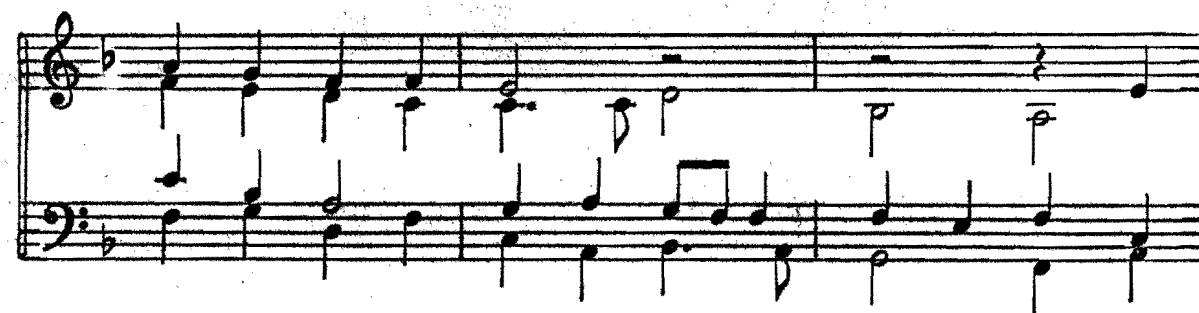




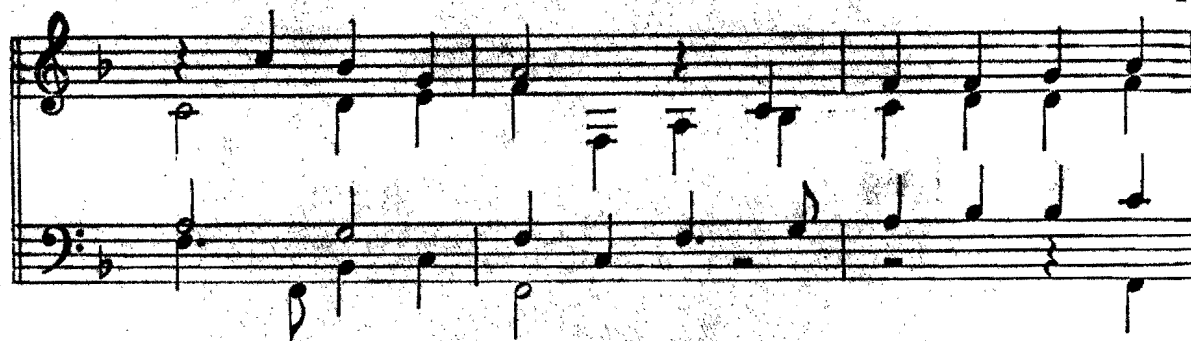
Devous me plain, 2. pars



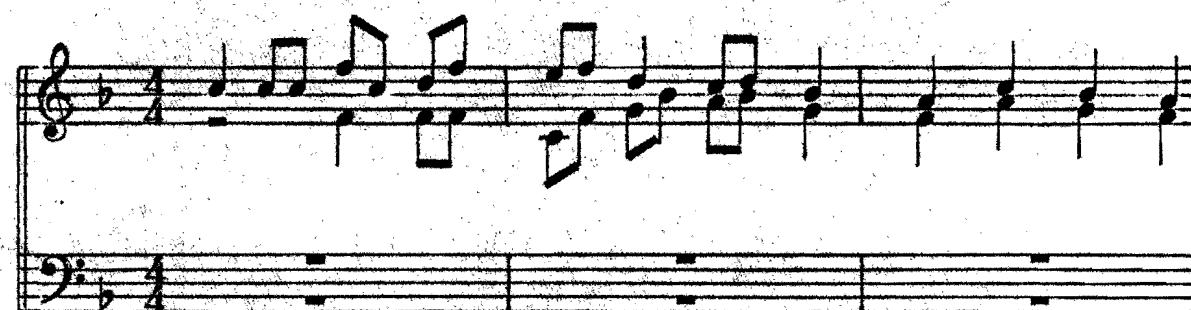


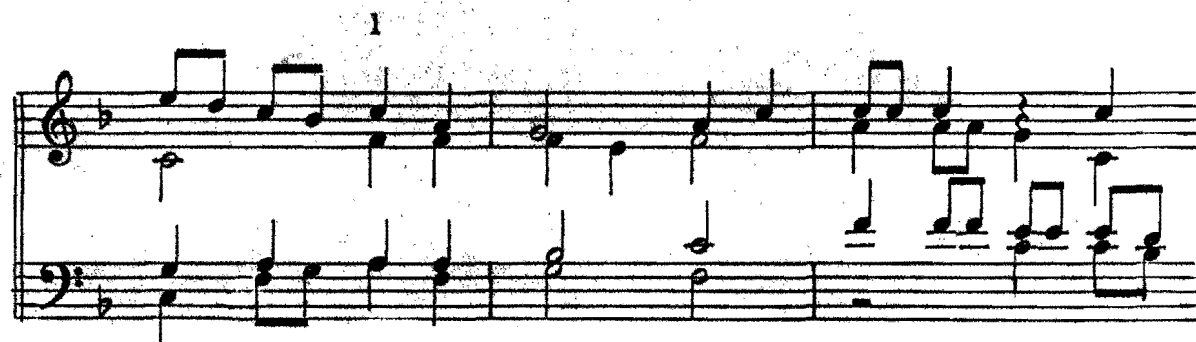






79. Ungjour aduint



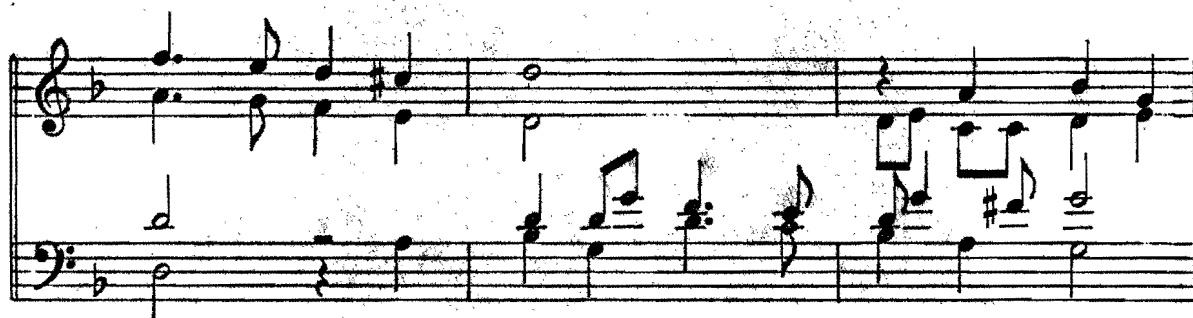








80. Blanq Clairet



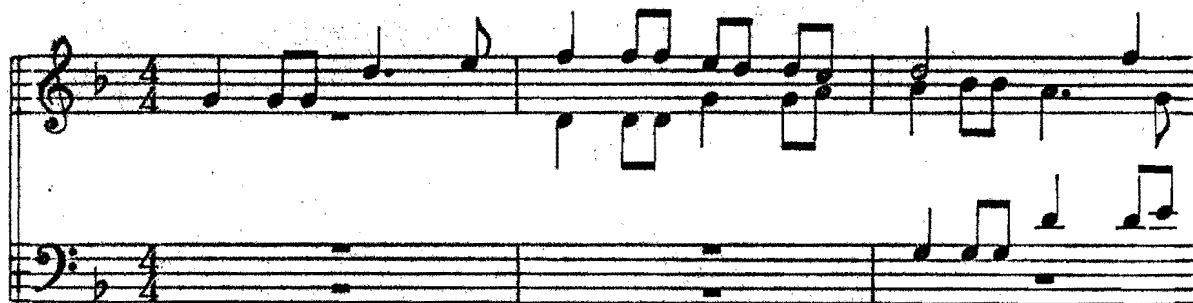






81. Cemois de Mai¹

Godard





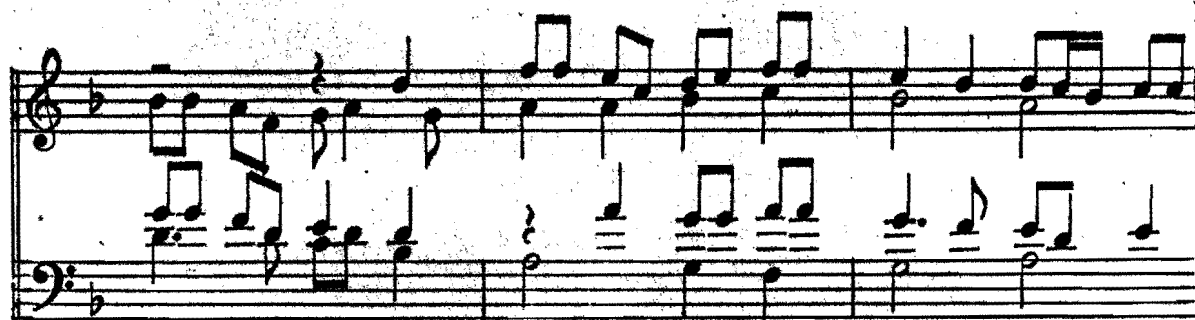




82. Io Mi son iovenette¹

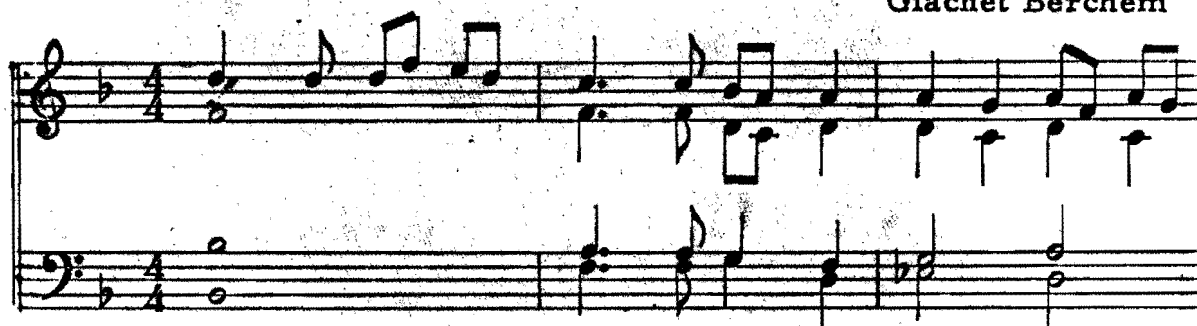
Domenico Maria Ferabosco





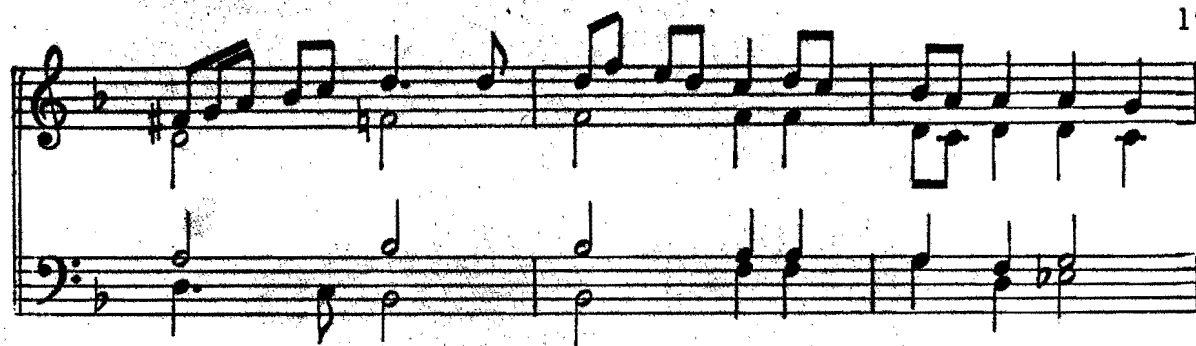


83. Ossia potessi dona

Giachet Berchem¹









84. Quiso gramin questo



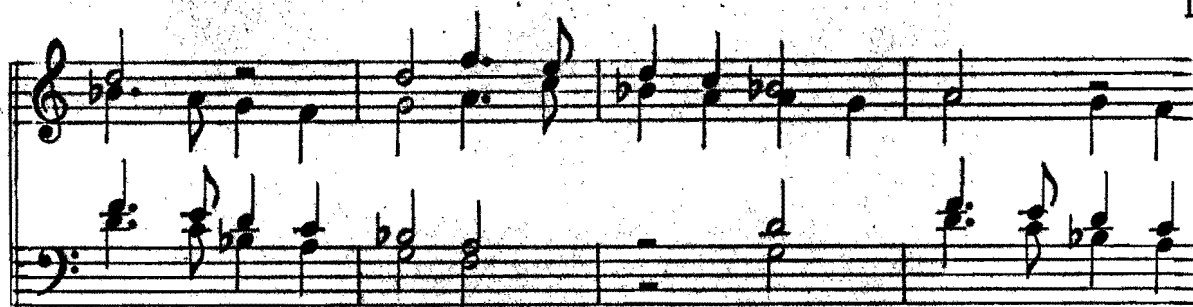


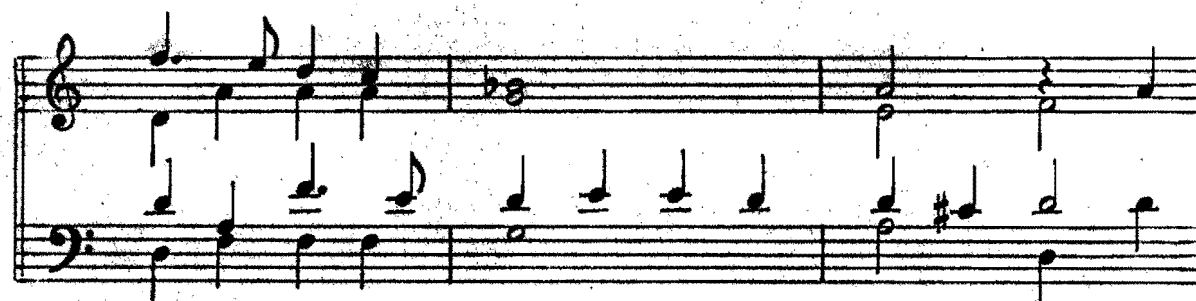


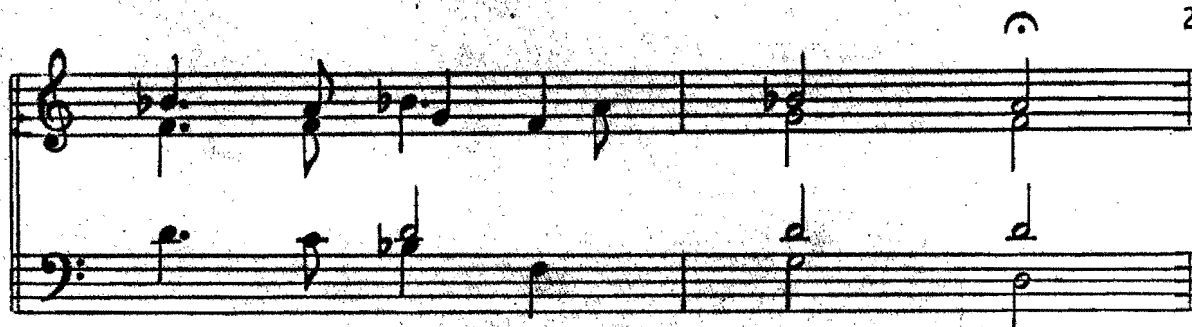
85. Lecetur





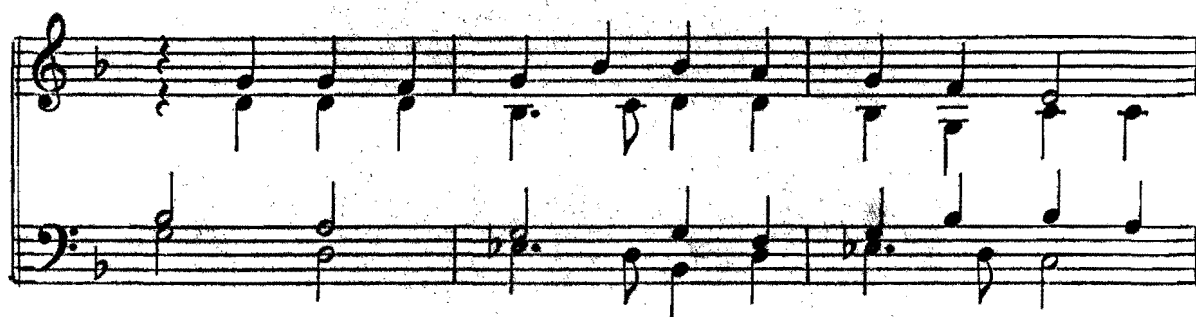


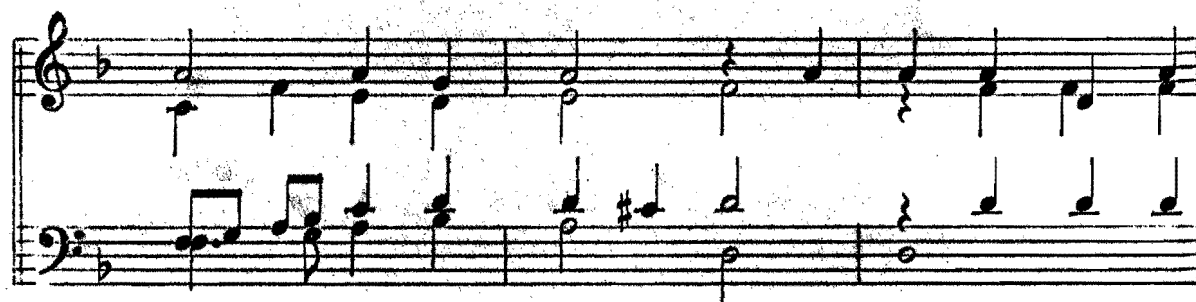




86. Amour & Moy









87. Orsus acop









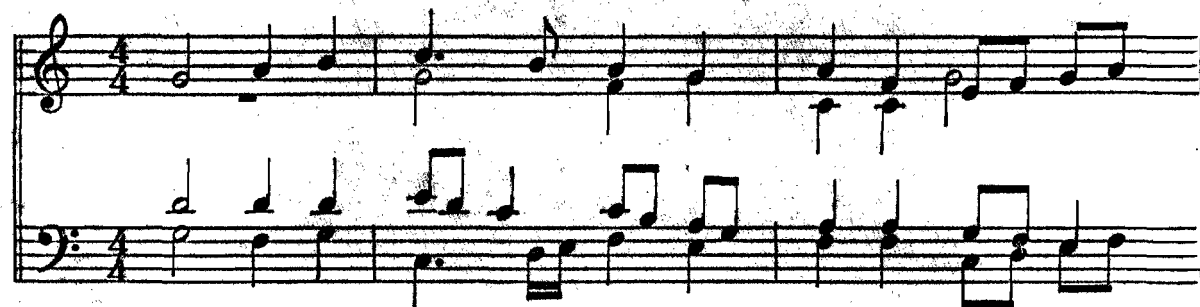
88. Ochi lucent

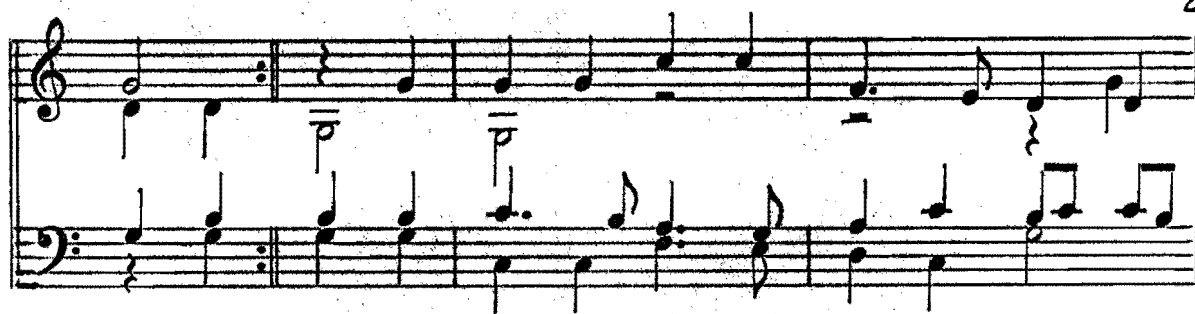


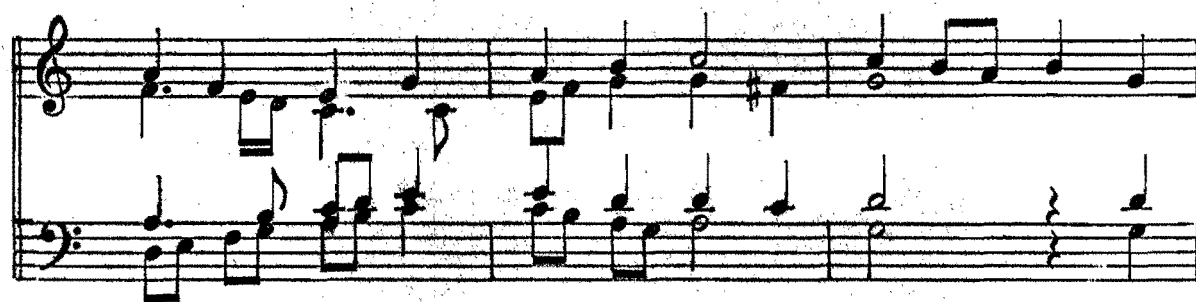




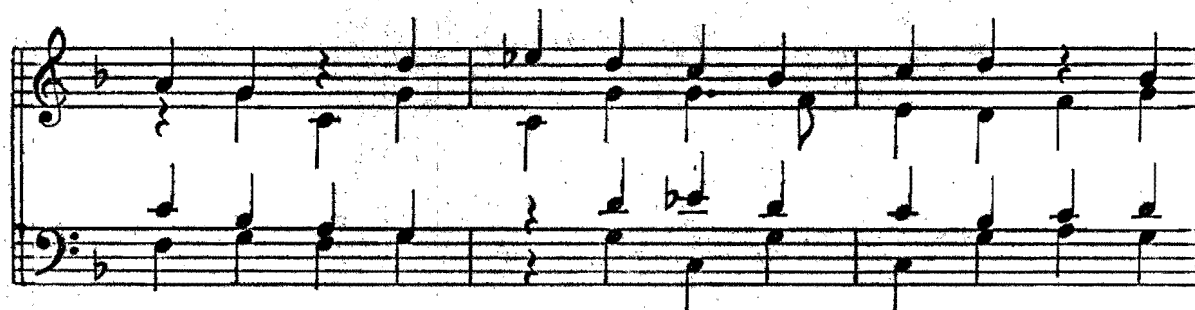
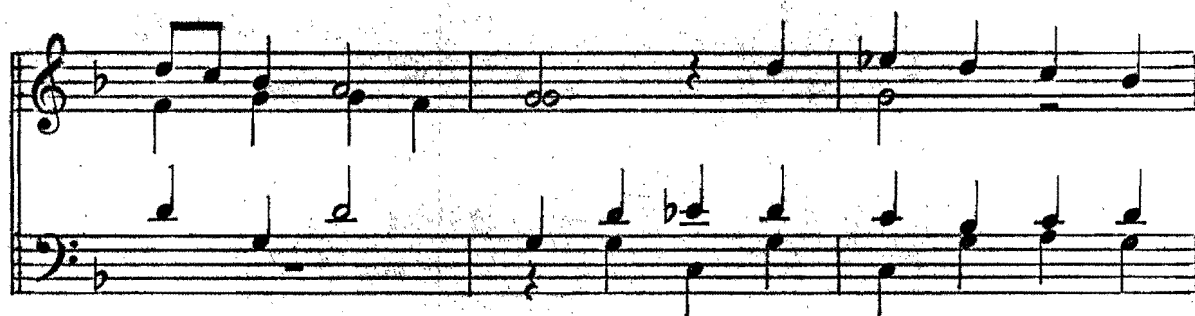
89. Le departier







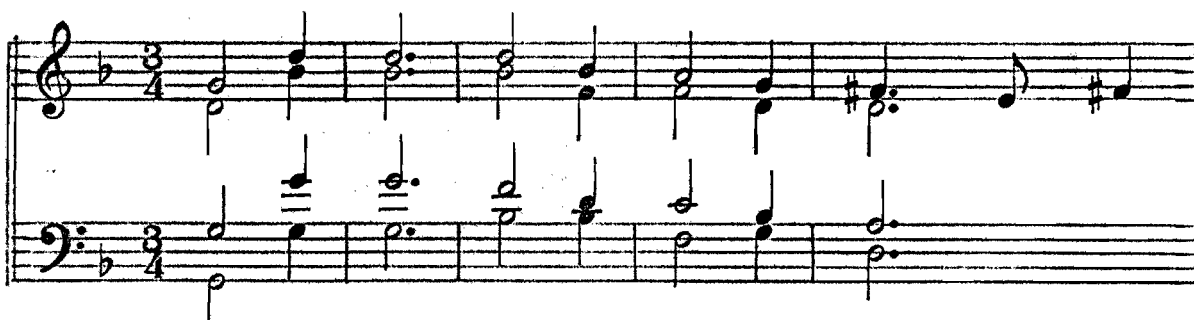
90. Unghug de ugs





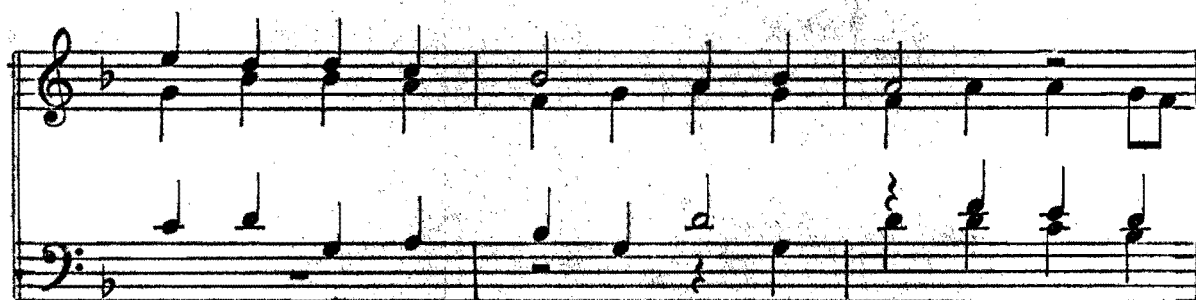


91. Vivous Io ieu





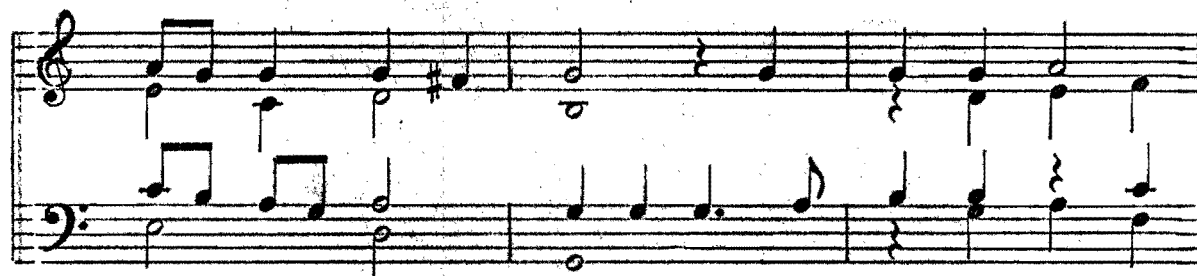


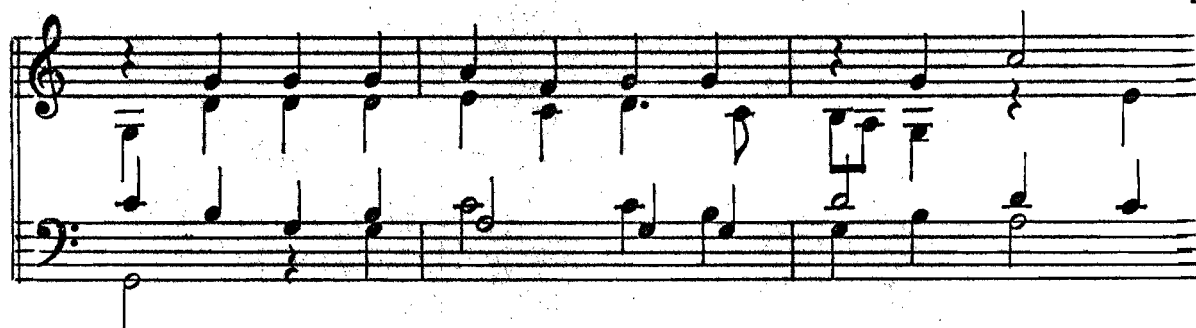


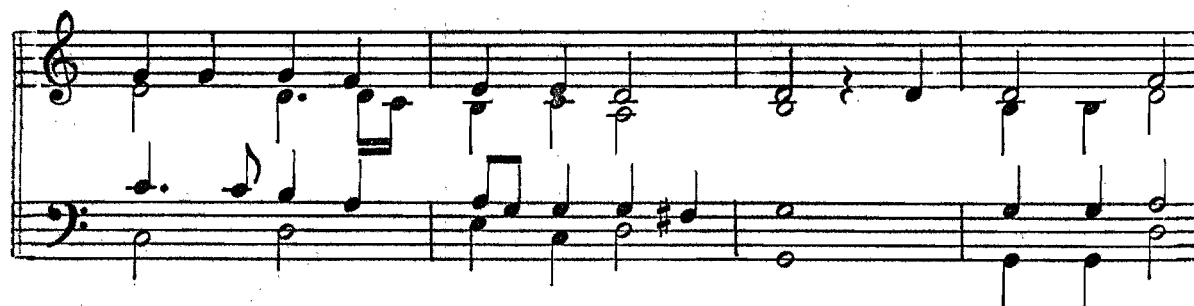


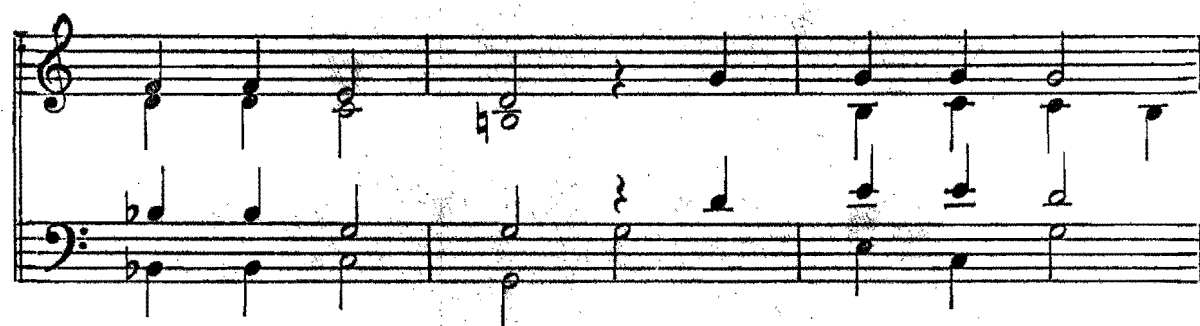
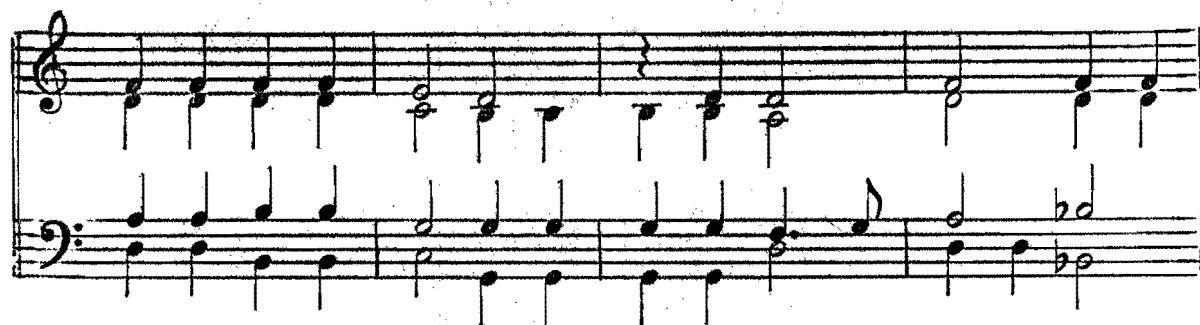
92. Quantio pens

Jacques Arcadelt¹



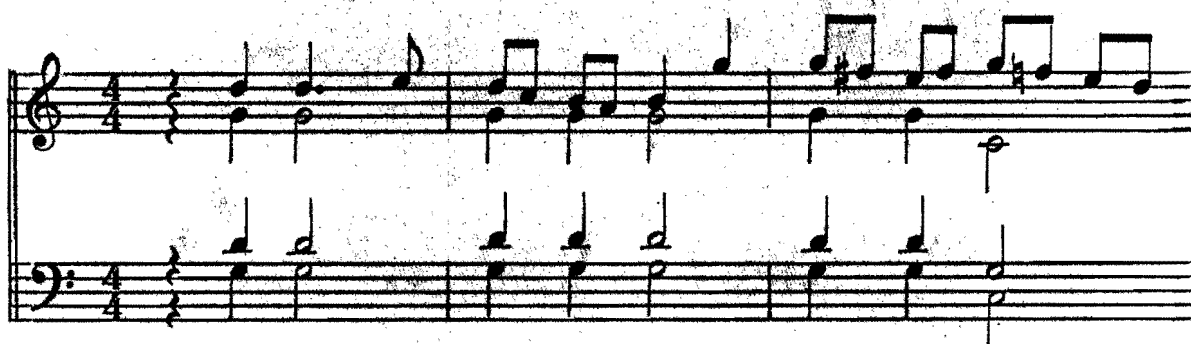






Folgen die Welschen Passamezo, Galliarden, Reprisen, Saltarella
samt guten kurzen Deutschen Denzen.

93. Passamezo antico Primo

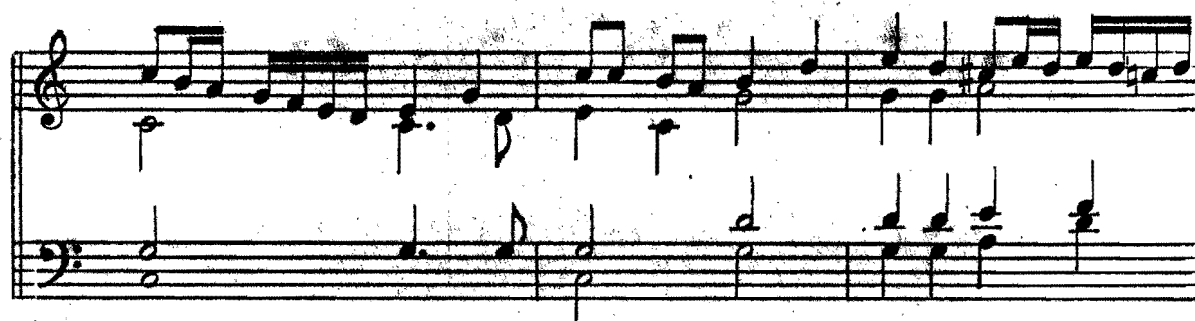




94. Passamezzo antico Secundo





95. Passamezo antico Tertio¹



96. Saltarella cum Reprisa





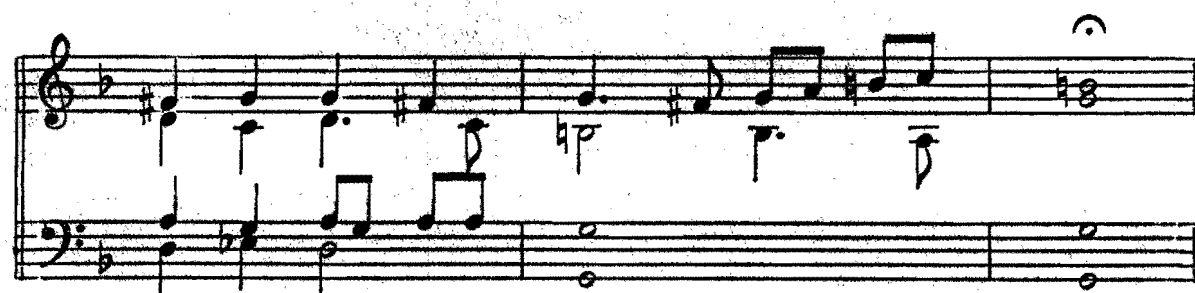
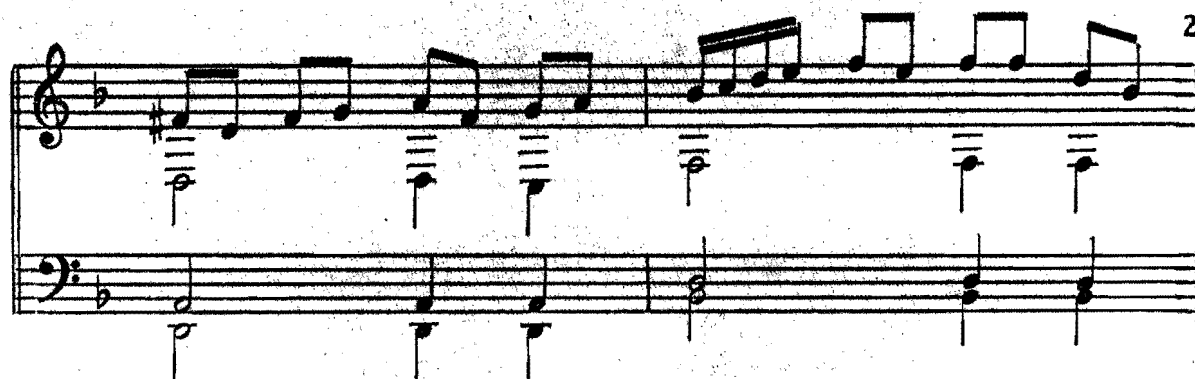


97. Passamezo nova









98. Alia Passamezo¹

99. La Reprise¹

100. Saltarella vel tripla proportio¹

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in 3/4 time and B-flat major. The melody is written in the treble staff, and the bass line is in the bass staff. The music is a simple, folk-like tune with a repeating melody line.

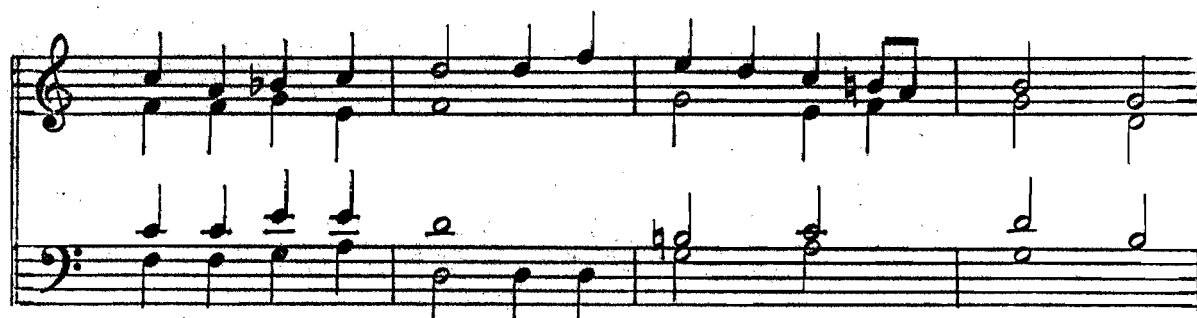
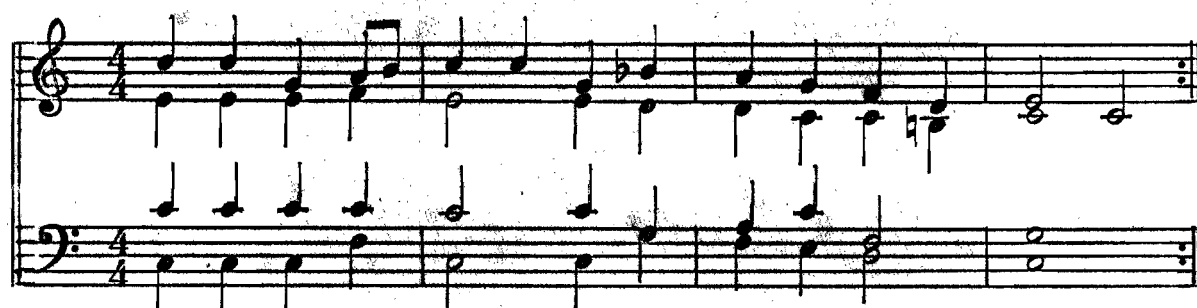
A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 4/4 time. The melody is written in the treble staff, and the bass line is in the bass staff. The score includes a key signature of one sharp (F#) and a time signature of 4/4. The melody starts on G4 and ends on G4. The bass line starts on G2 and ends on G2. The score is marked with a '2' at the end, indicating a second ending or a repeat sign.

[illegible]

A musical score for the song 'The Rose Tree'. It features two staves: a treble staff and a bass staff, both with a key signature of one flat (B-flat). The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The music is written in a simple, clear style suitable for a children's songbook.



101. Der Englische Passamezzo



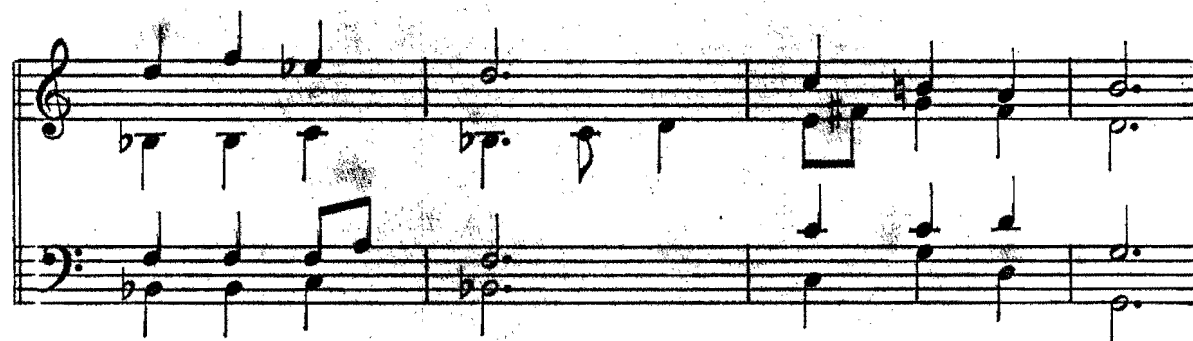
A musical score for a piece ending at measure 237. The score is written on two staves, treble and bass. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and repeat dots. The number 237 is printed at the top right of the staff.

102. Saltarella

The first system of the musical score for 'Saltarella'. It is written in 3/4 time, indicated by the '3' over the '4' in the time signature. The melody in the treble staff features a mix of eighth and sixteenth notes, with some beamed pairs. The bass staff accompaniment consists of chords and single notes, providing a steady rhythmic foundation.

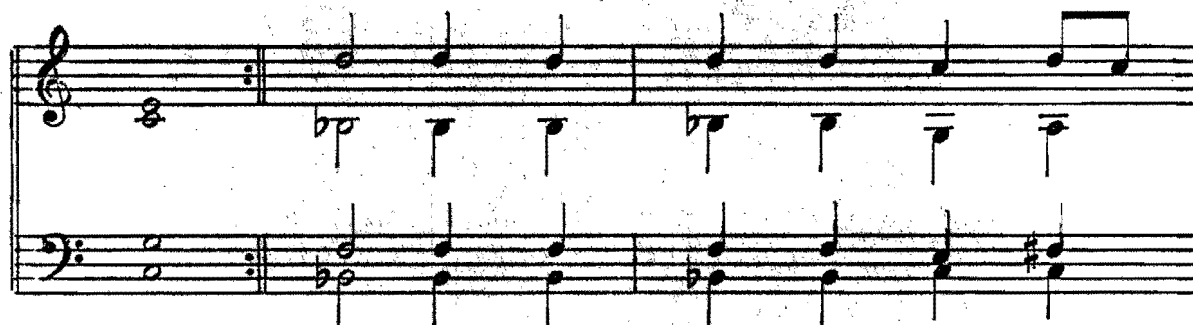
The second system of the musical score for 'Saltarella'. This system continues the melody and accompaniment from the first system. It includes a repeat sign (double bar line with dots) in the middle of the system, indicating a repeated rhythmic or melodic figure. The notation remains consistent with the first system.

The third system of the musical score for 'Saltarella'. This system concludes the piece. The melody in the treble staff ends with a final cadence, and the bass staff accompaniment provides a concluding harmonic support. The piece ends with a double bar line.

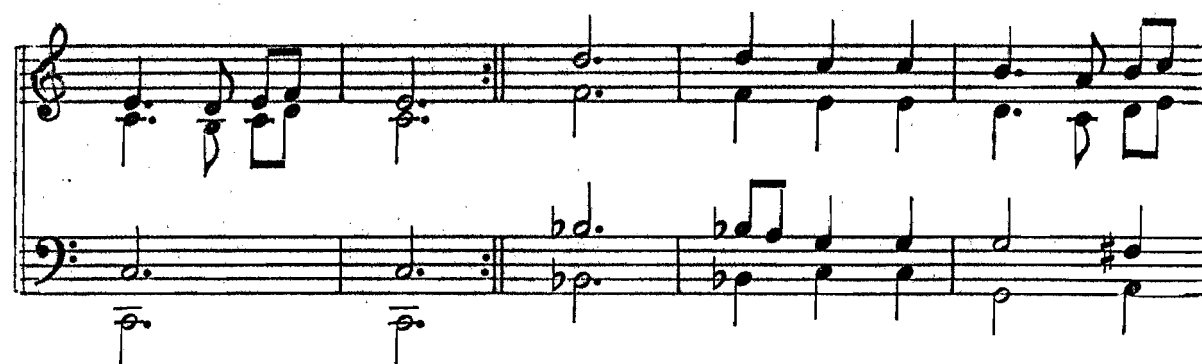


103. Alia Passamezo





104. Saltarella ut proportio





105. Alia Passamezo italica



A musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both using a common time signature (C). The melody is primarily composed of eighth and sixteenth notes, with some rests. The bass line consists of whole and half notes. The key signature is one flat (B-flat). The score is presented in a black and white, slightly aged format.

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one flat (Bb). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time. The score includes a repeat sign with first and second endings. The first ending leads back to the beginning, and the second ending leads to the final chord. The lyrics 'The Rose Tree' are written below the bass staff.

106. Aliud Passamezo

A musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff is in treble clef, 4/4 time, and contains a melody of eighth and quarter notes. The bottom staff is in bass clef, 4/4 time, and contains a simple harmonic accompaniment of chords and single notes. The key signature has one flat (B-flat).

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef and contains a melody of eighth and quarter notes. The bottom staff is in bass clef and contains a simple harmonic accompaniment of quarter and eighth notes. The key signature has one sharp (F#), and the time signature is 2/4. The melody starts on a G4 and ends on a G4. The accompaniment starts on a D3 and ends on a D3. The score is written in a simple, clear style suitable for a children's songbook.



107. Alia & ultima Passamezo

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff, both in 4/4 time. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The key signature is one flat (B-flat).

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef and contains a melody with eighth and sixteenth notes, including a key signature change to one sharp (F#) in the middle. The bottom staff is in bass clef and provides a simple harmonic accompaniment with chords and single notes. The music is written in a simple, accessible style.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The music is in 4/4 time. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melody with various note values including eighth and sixteenth notes, and rests. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics 'The Rose Tree' are written below the bass staff.



108. La Reprise Prima

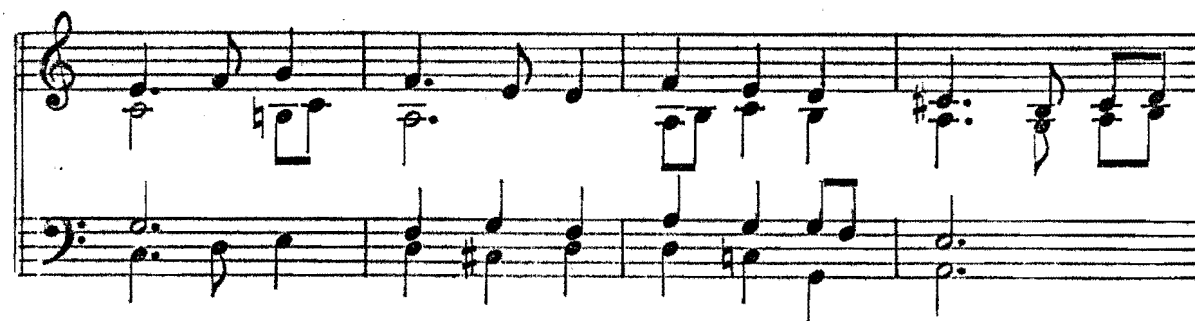


1



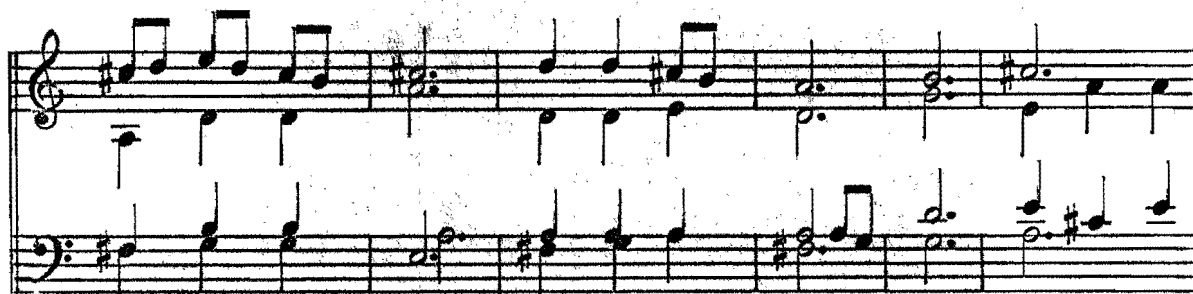
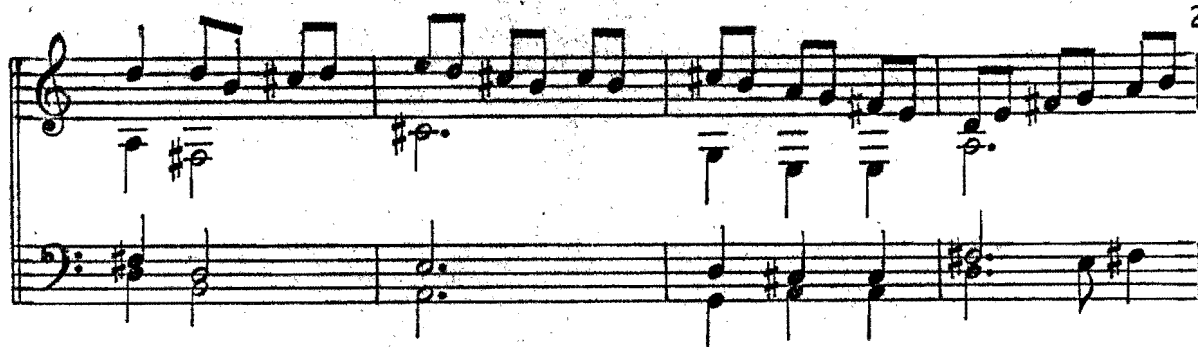


109. Secunda & ultima Reprisa







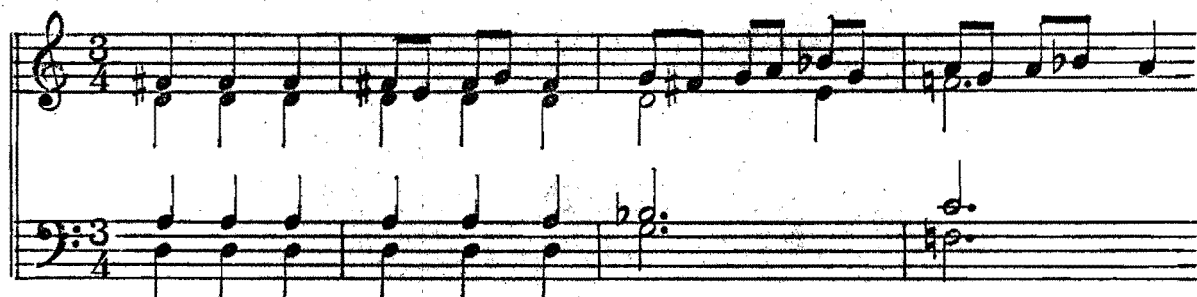


110. Chi passa per questa strada

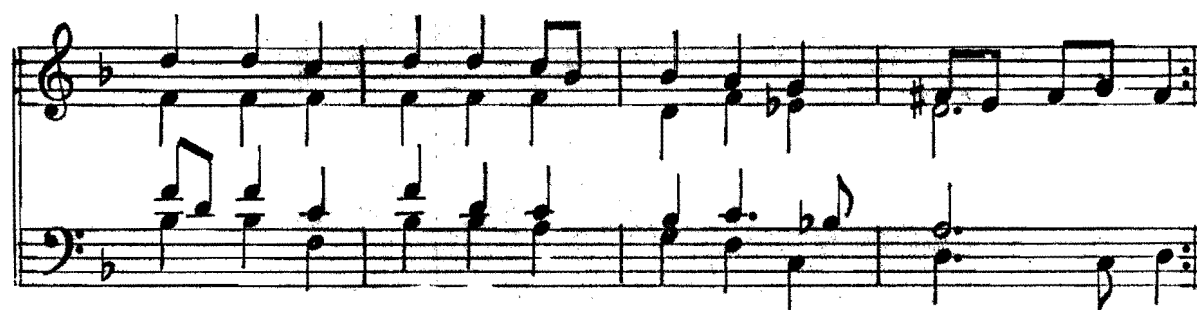




111. Ein Ander Galliart



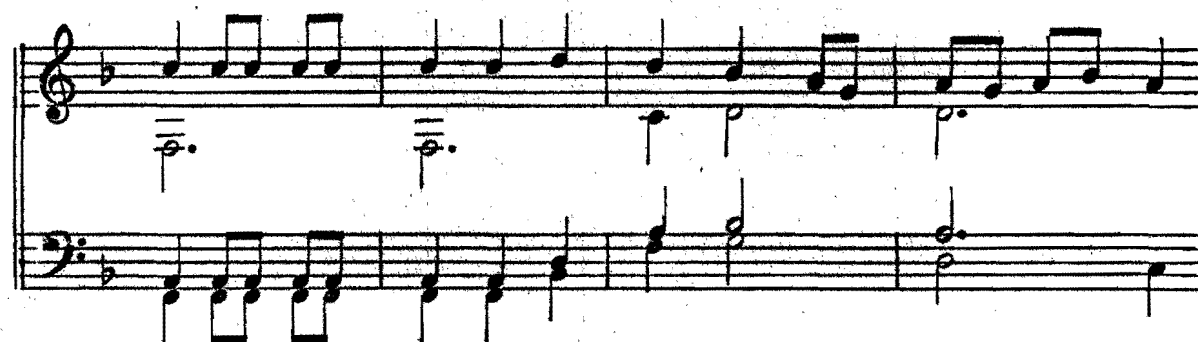
112. Ein Ander Galliart

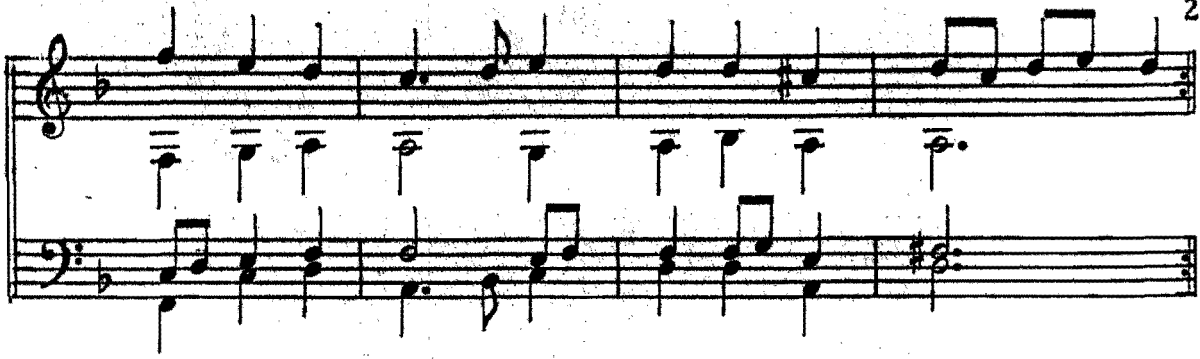


113. Eben der selbige Galliart auff ein ander art



114. Ein ander Galliath





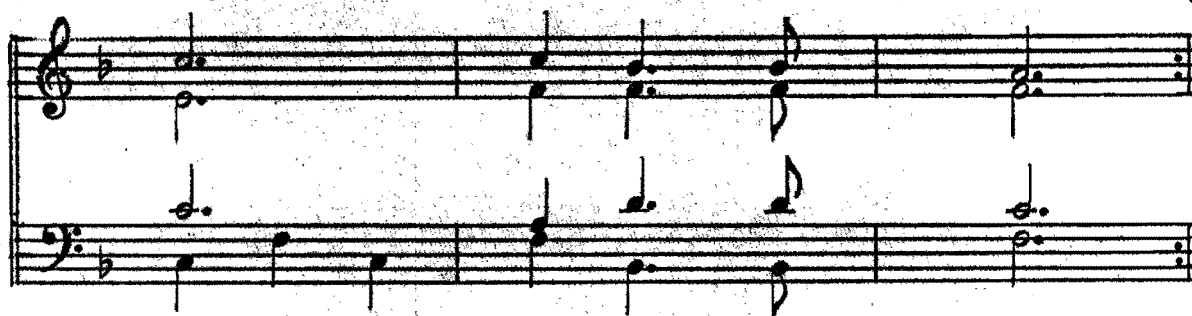
115. Ein ander Galliard



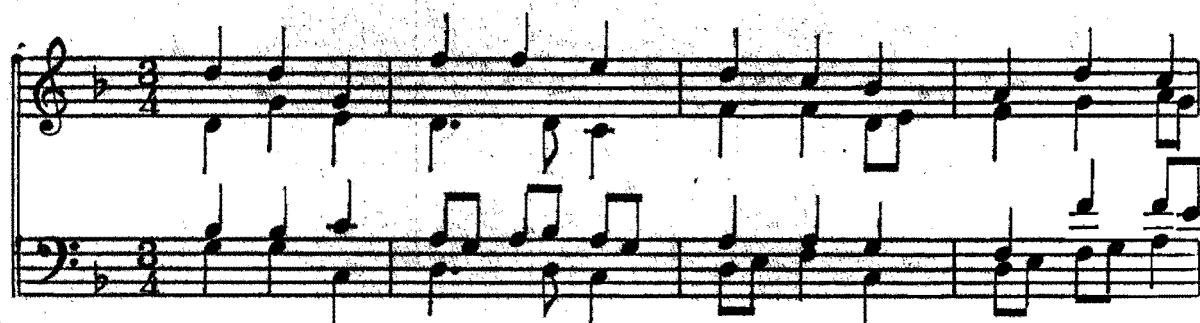


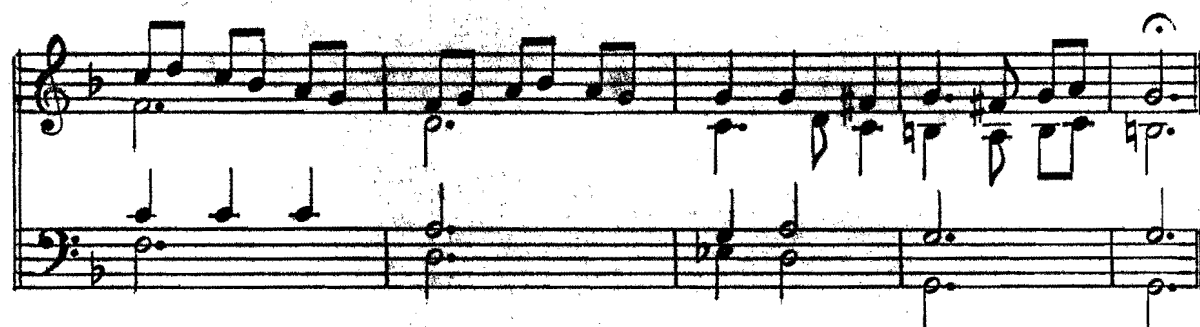
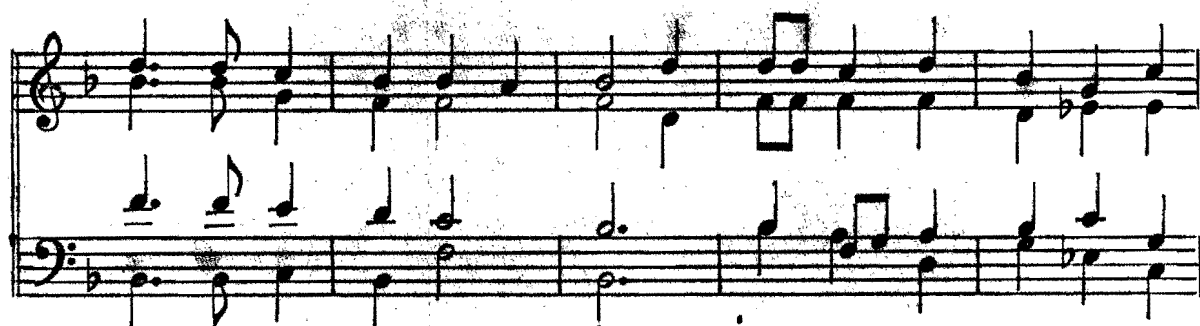
116. Ein ander schön Galliarth





117. Aber ein lustiger Galliart





118. Noch ein schöner Galliart

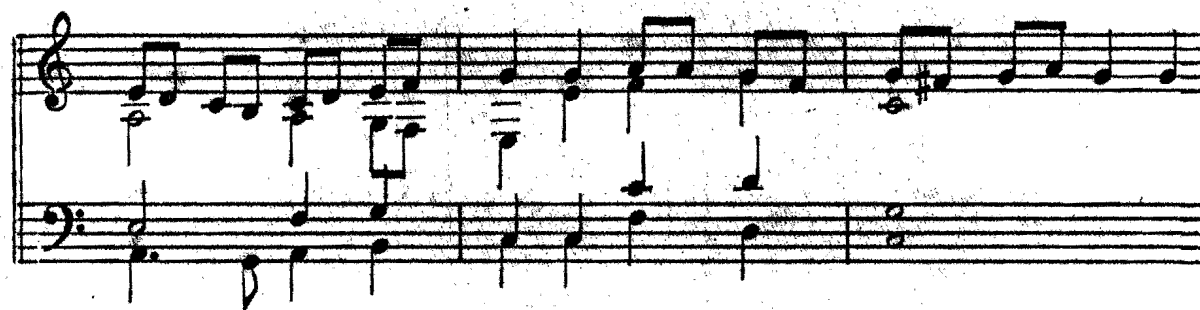




Folgen etliche kurze Deutsche Denze

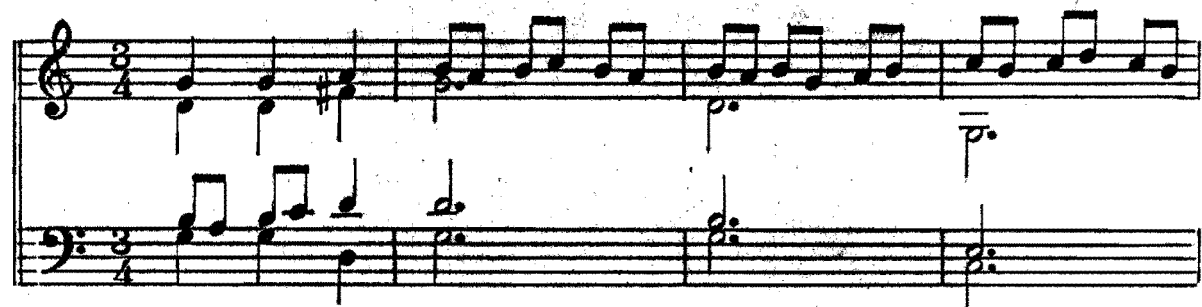
119. Der Wittembergische Galliart mit folgendem nachtanz



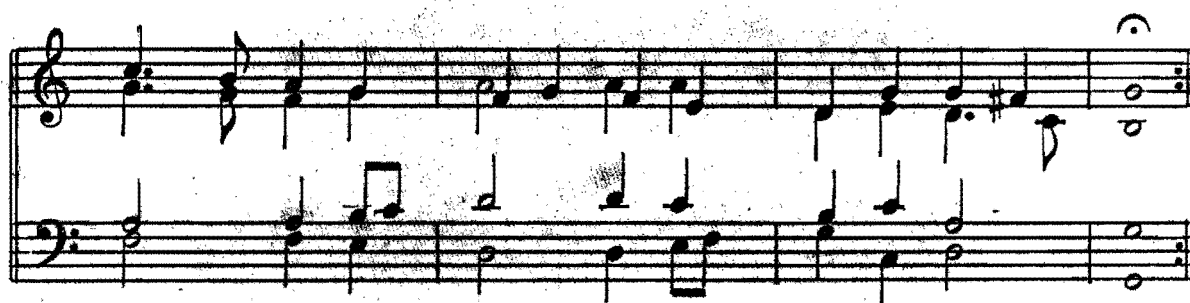
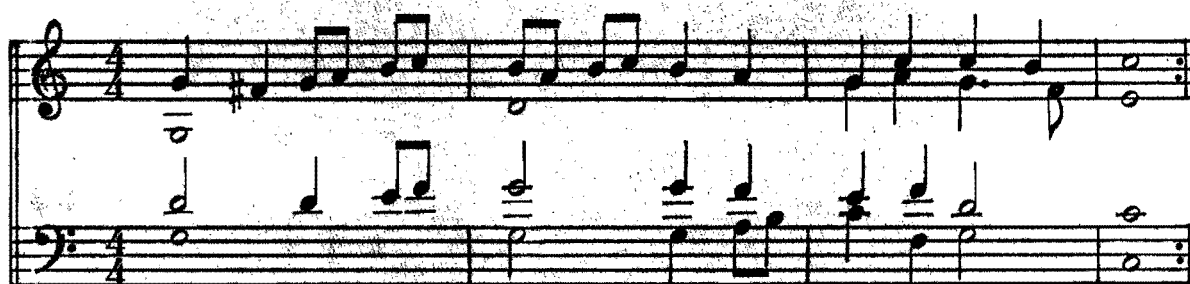




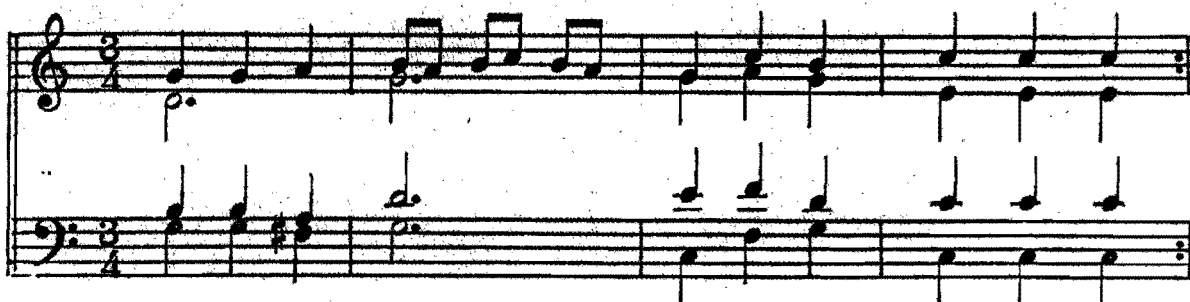
Proportio oder nachtanz





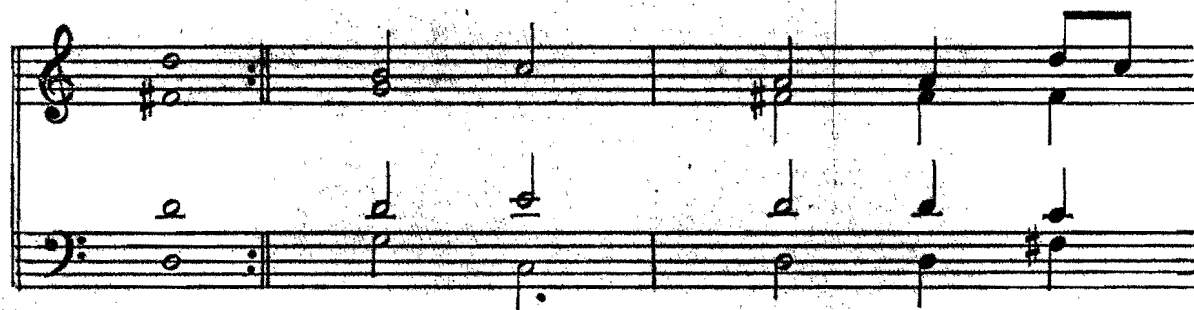
120. Studenten Tanz¹

Proportio tripla





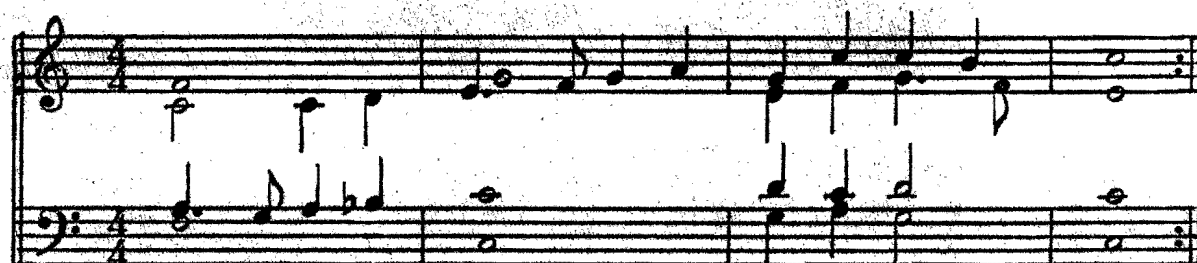
121. Sind denn die Bürgers Söhne so leiden wol gehort



Proportio tripla

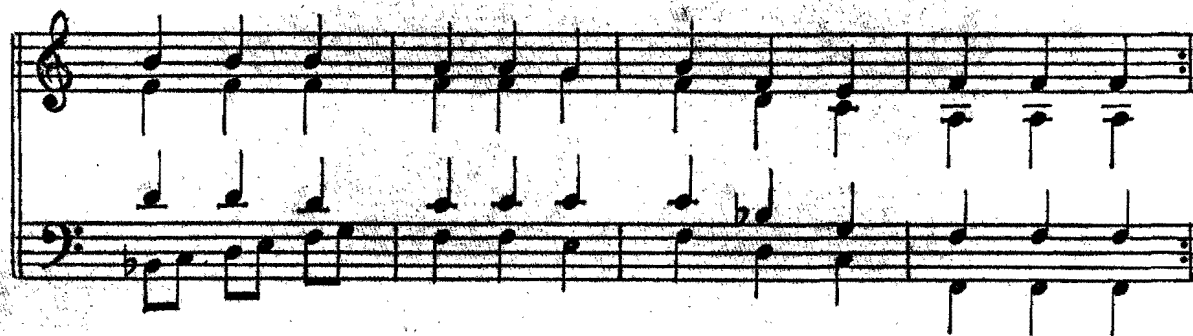


122. Salva Puella, Gott Grös

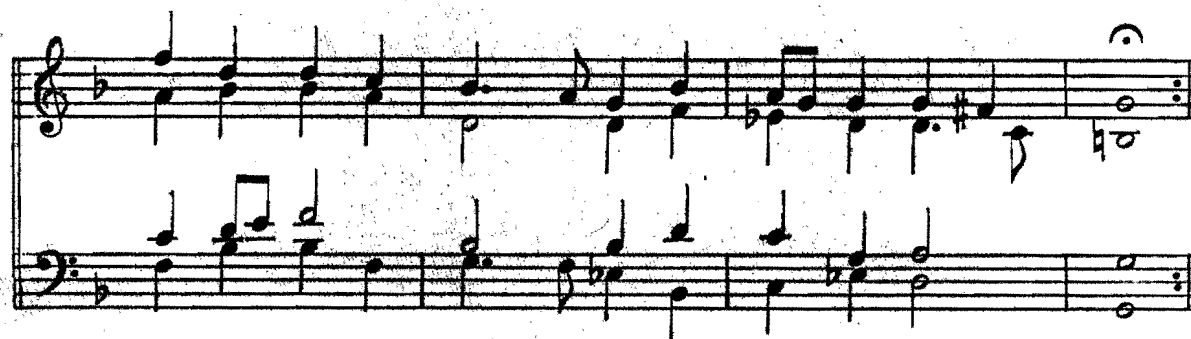
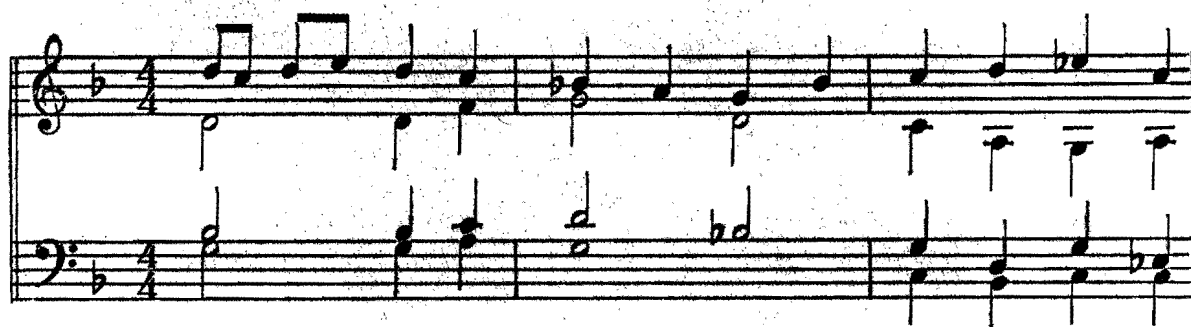




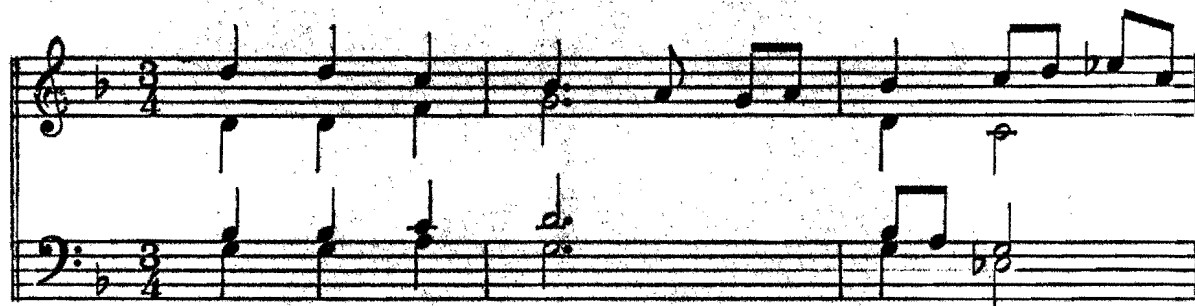
Proportio



123. Ein kurz Schlesisch Denzlein



Proportio



124. Herzog Moriz Danz¹

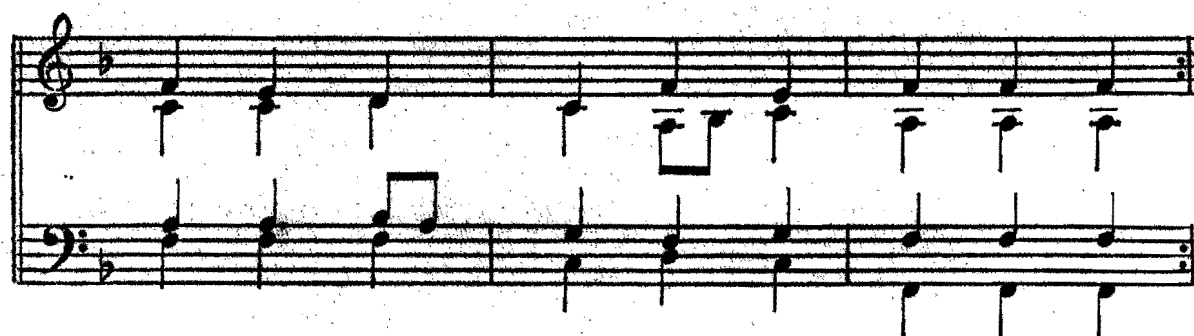
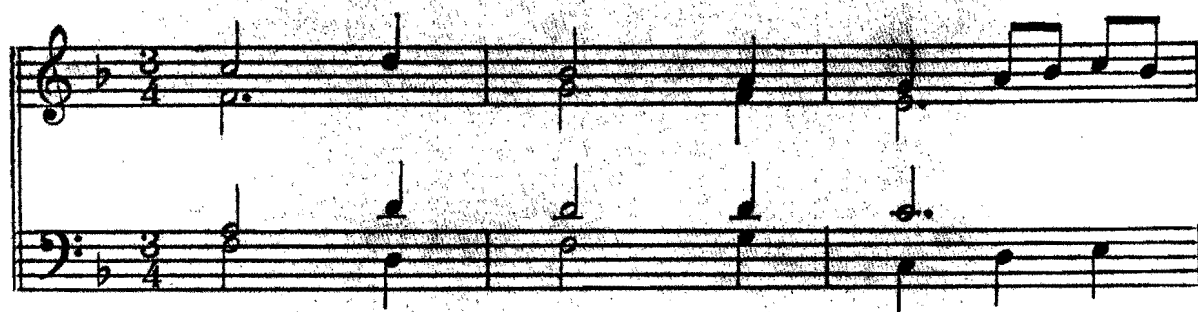
A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in 4/4 time and featuring a key signature of one flat (B-flat). The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody of eighth and quarter notes. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes. The music is written in a simple, clear style.

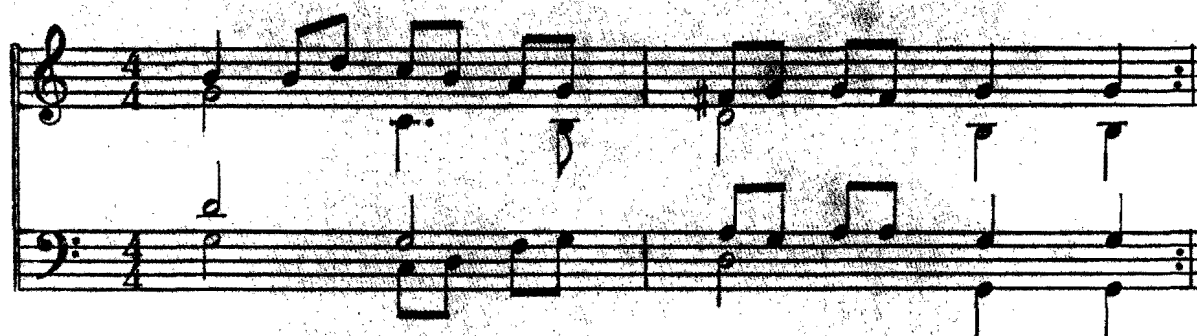
A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece is marked with a repeat sign at the beginning and end. The lyrics 'The Rose Tree' are written below the bass staff. The melody starts on G4, goes up to A4, B4, C5, then down to B4, A4, G4. The accompaniment starts on G3, goes up to A3, B3, C4, then down to B3, A3, G3. The piece ends with a double bar line and repeat dots.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece is 8 measures long, ending with a double bar line and repeat dots. The lyrics 'The Rose Tree' are written below the first four measures.

Sequitur proportio tripla



125. Ein ander kurzer Tanz

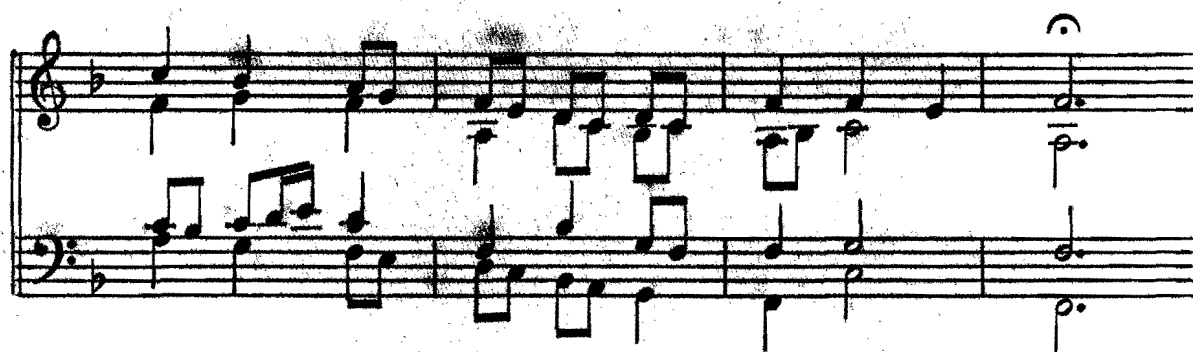




126. Ein ander lustiges Denzlein



Proportio

127. Aber ein ander Denzlein¹



Proportio



128. Ein ander kurz Denzlein^I

Proportio tripla

129. Heckerling unnd Haberstro¹



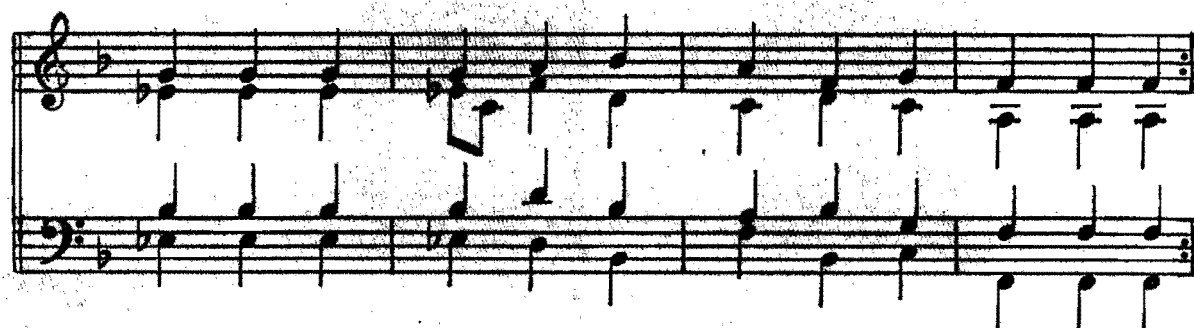
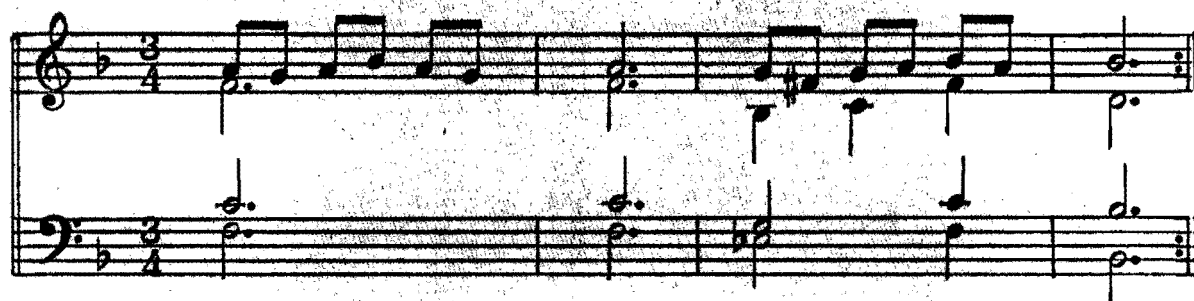
Proportio



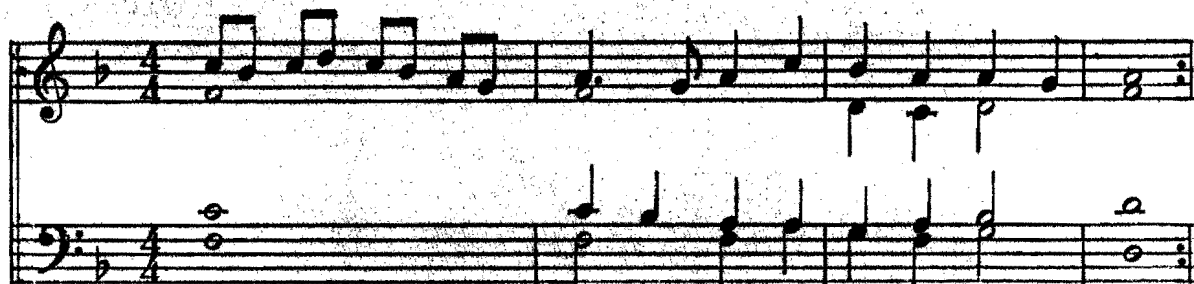
130. Sol ich denn nu sterben



Proportio tripla



131. Ein ander kurz Denzlein

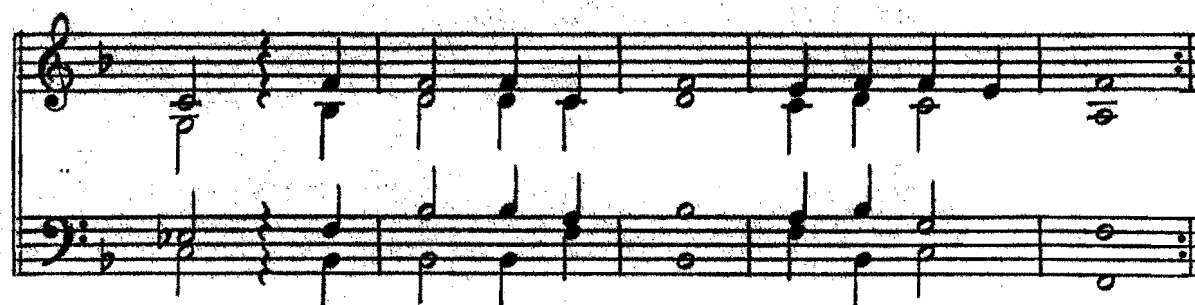
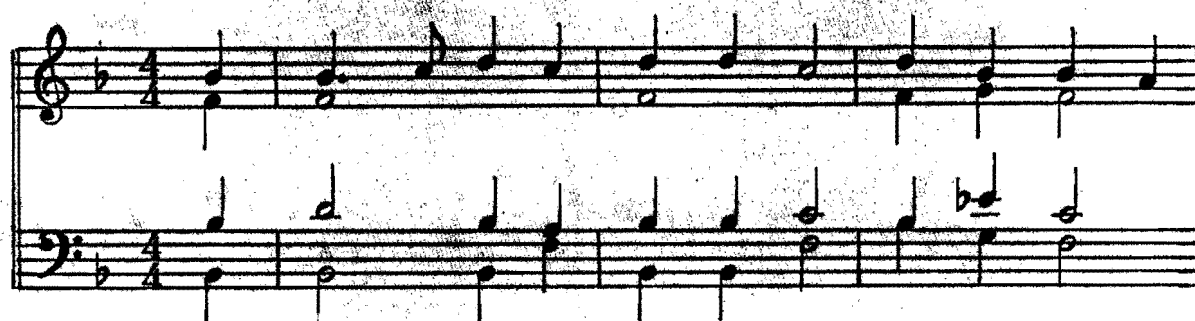


Proportio tripla





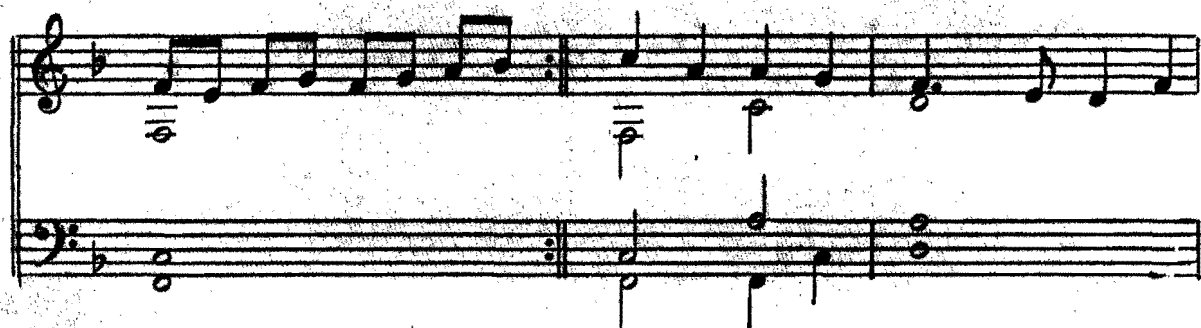
132. Ein Schlesischer Tanz



Proportio



133. Marggrefische Danz



Proportio tripla



134. Ein ander Tanz¹

Proportio tripla

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in 3/4 time and B-flat major. The melody is written in the treble staff, and the bass line is in the bass staff. The piece ends with a double bar line and repeat dots.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of B-flat major (two flats). The treble staff begins with a treble clef and a key signature of two flats. The melody is written in a simple, folk-like style. The bass staff begins with a bass clef and a key signature of two flats. The accompaniment is written in a simple, folk-like style. The score is for a single system and ends with a double bar line and repeat dots.

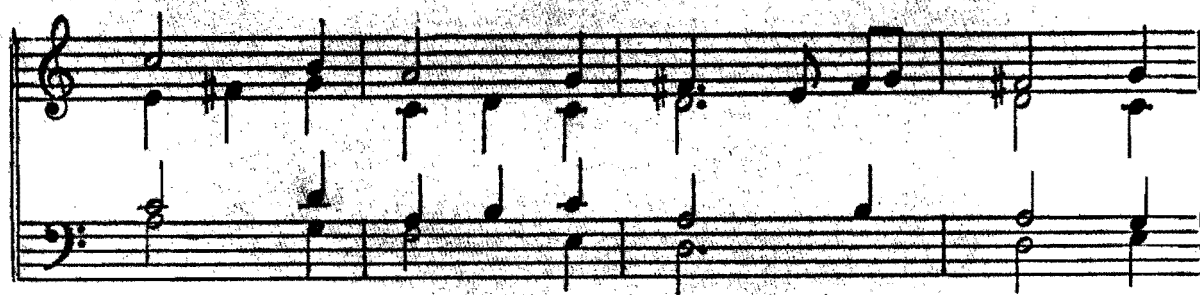
A musical score for the song 'The Rose Tree'. It features two staves: a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, starting on a whole note G4 and descending through F#4, E4, D4, C4, B3, A3, G3, and F#3. The bass staff provides a simple accompaniment, starting on a whole note G2 and following a similar descending pattern. The piece concludes with a double bar line and repeat dots.

135. Ein österreichischer Tanz



Der nachtanz





136. Ein Polnischer, pator





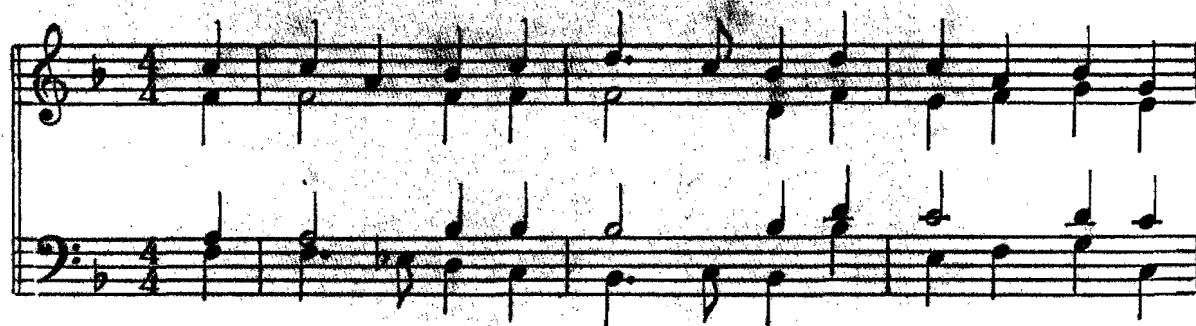
Der nachtanz





Spile Diese lezte Repetition uff den kürzisten tact: Nota bene

137. Gut gsell du must wandern





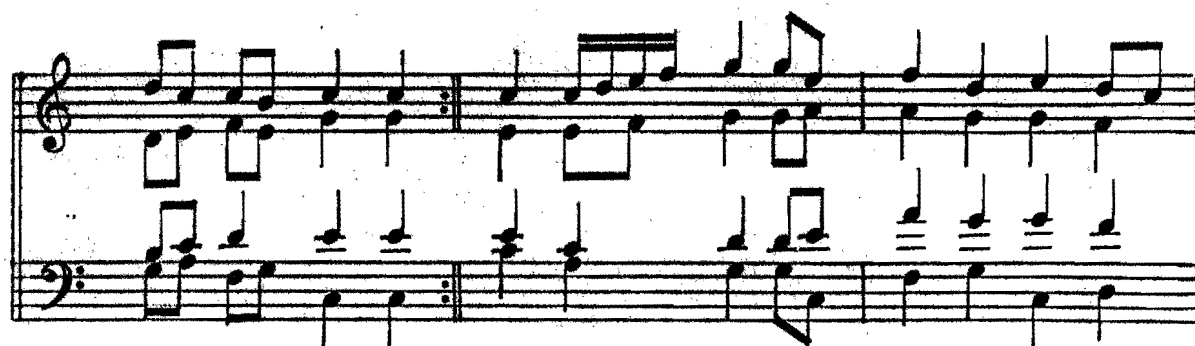
Proportio tripla







138. Des Keyzers Danz



Proportio tripla



139. Der Magister Danz

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in 4/4 time and key of B-flat major (two flats). The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody starts on a whole note G4, followed by a half note A4, a quarter note Bb4, and a quarter note A4. The bass staff provides a simple harmonic accompaniment with whole and half notes. The piece ends with a double bar line.

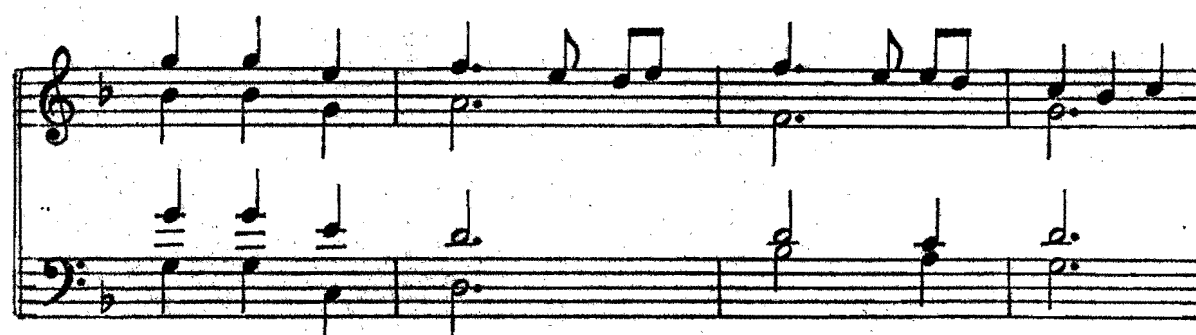
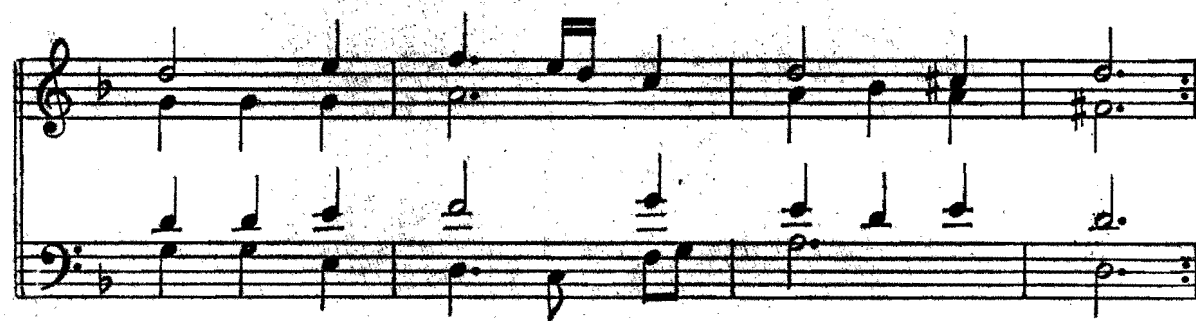
A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the bass line is in the bass staff. The music features a simple, folk-like melody with a repeat sign in the middle. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, primarily using chords and single notes. The score is presented in a clear, black-and-white format.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody starts on G4, goes up to A4, B4, C5, then down to B4, A4, G4. The accompaniment starts on G3, goes up to A3, B3, C4, then down to B3, A3, G3. The score is for a single system.

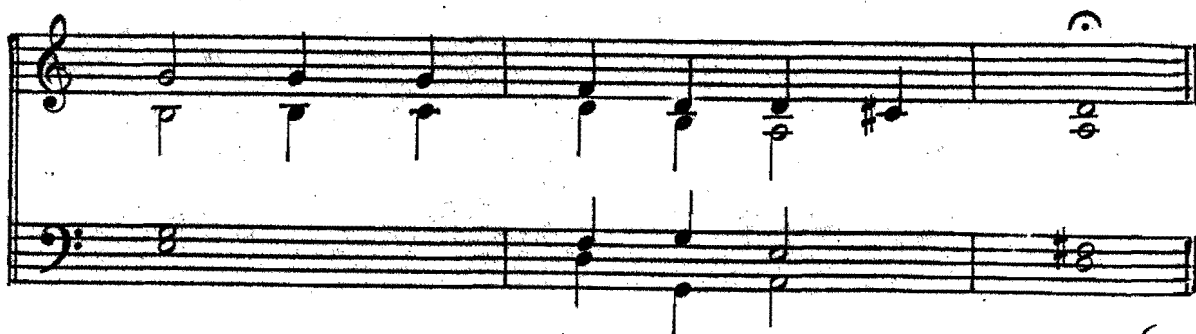
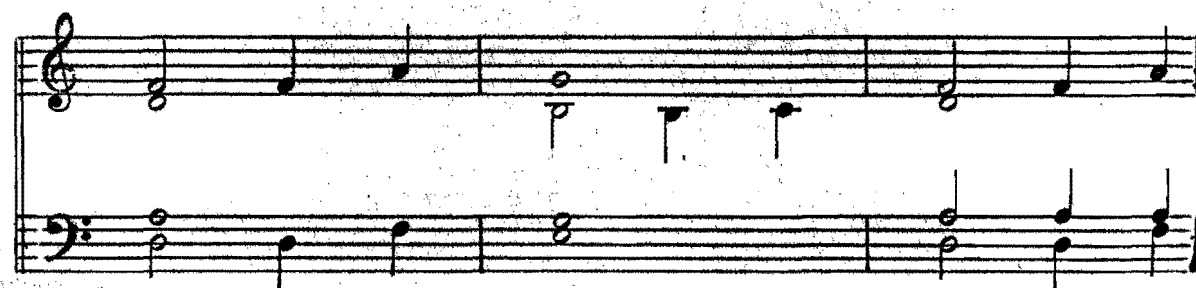


Proportio Danz





140. Augustus Danz

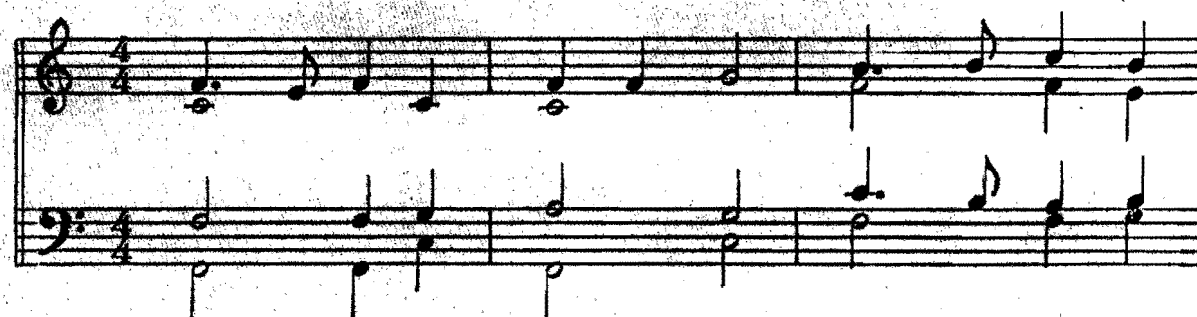


over /

Proportio tripla



141. Ennelein von Torgau

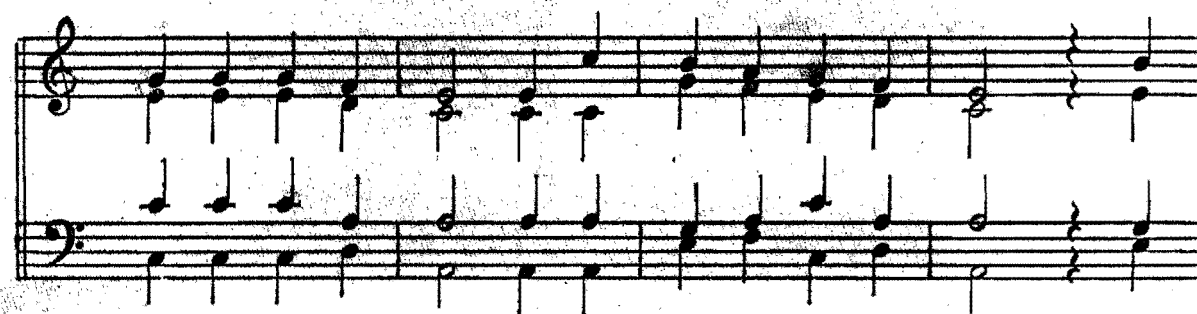




Proportio tripla



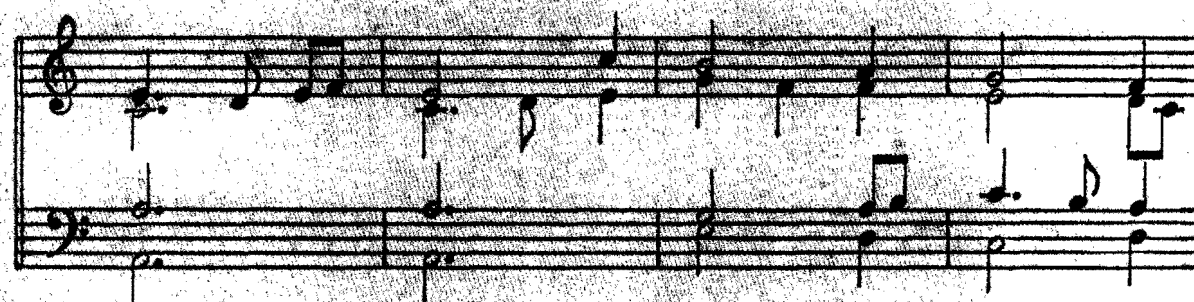
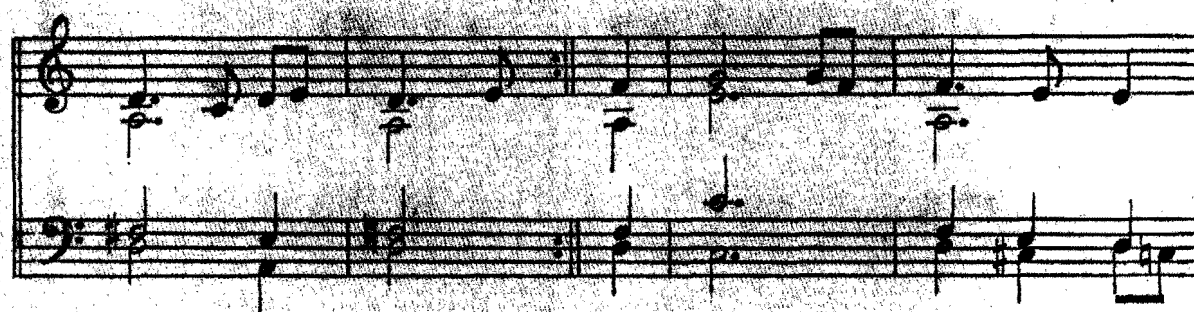
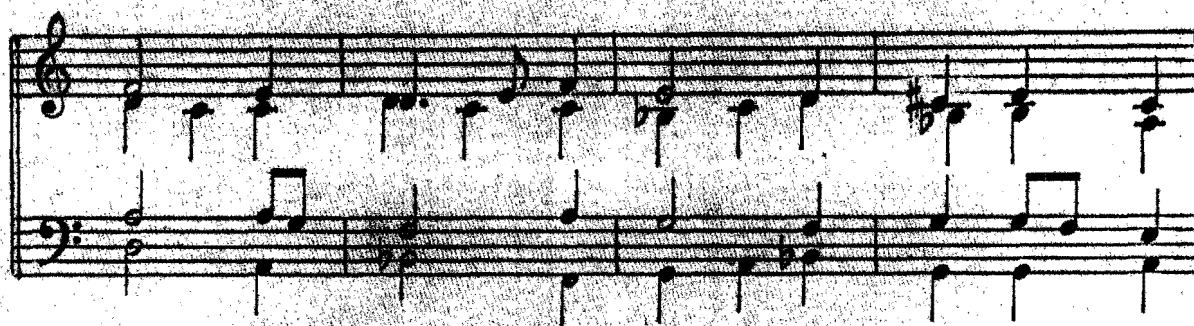
142. Proficiat ir lieben Herren

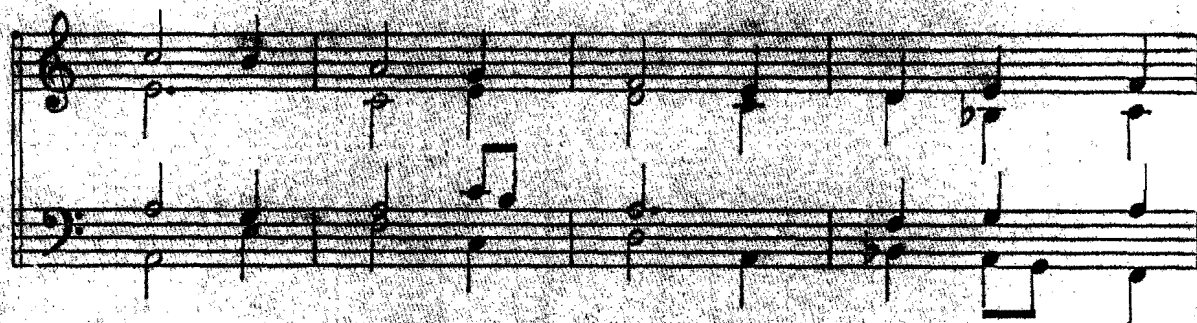
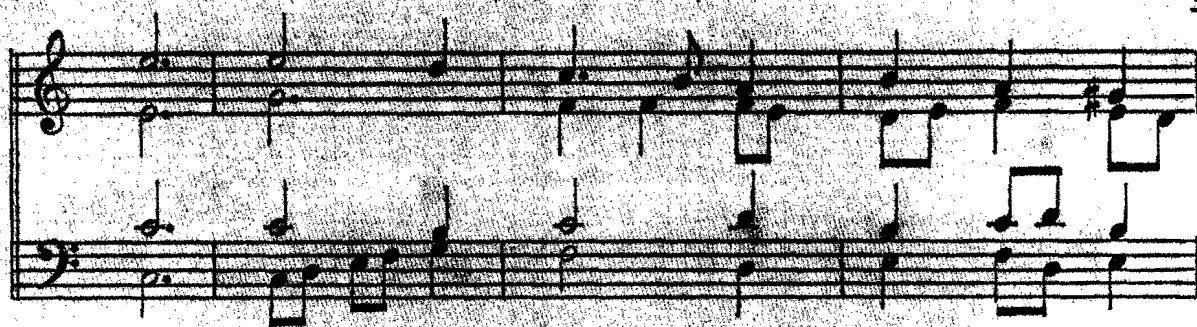




Proportio tripla







EDITORIAL NOTES

No. 1. Allmechtiger gütiger Gott

¹Melody by Le Maistre, 1566. Ludwig Schoeberlein, Schatz des liturgischen Chor- und Gemein de gesangs. (Gottingen, 1865), II, 969.

No. 2. Danket dem Herren denn er ist, Antonio Scandellus.

¹Melody by Barth. Gesius. Ibid., III, 704.

²A. G. Ritter, Zur Geschichte des Orgelspiels (Leipzig, 1884), p. 121.

No. 3. HErr Gott nu sey gepreyset, Antonio Scandellus

¹Melody, 1524. Schoeberlein, Op. Cit., III, 705.

²Ritter, Op. cit., p. 121.

No. 4. HErr Gott nu sey gepreyset, Alliud Idem in Altu

¹Loc. cit.

No. 5. HErr Gott nu sey gepreyset, Alliud Idem in Tenore

¹Loc. cit.

²Alto d is notated an octave lower in the tablature.

No. 6. HErr Gott ne sey gepreyset, Alliud Idem & ultimum in Bassu

¹Ritter, Op. cit., p. 121.

No. 7. Dancksagen wir alle, Antonio Scandellus

¹Loc. cit.

No. 7. Dem sollen wir alle

²Alto and tenor of this measure written an octave lower in the tablature.

No. 8. Lobet dem HErren, Antonio Scandellus

¹Ritter, Op. cit., p. 121.

No. 9. Ehr lob und danck mit, Antonio Scandellus

¹Loc. cit.

²Soprano e and d written as quarter notes in the tablature.

- No. 10. Gelobet seistu JEsu Christ, Antonio Scandellus
¹Melody by Johann Walther, 1524. C. Von Winterfeld, Martin Luther's Geistliche Lieder (Leipzig, 1840), p.24.
²Ritter, Op. cit., p. 121.
- No. 11. Joseph lieber Joseph mein, Antonio Scandellus
¹Melody from the fourteenth century Resonet in laudibus. L. Schoeberlein, Op. cit., II, 164.
²Ritter, Op. cit., p. 121.
- No. 16. Zart freundlichs M.
¹Bass notes g, and f-sharp, notated as quarter notes in the tablature.
²Bass notes g and d notated as eighth notes in the tablature.
- No. 17. Schönes lieb was hab ich dir
¹Alto g notated an octave lower in the tablature.
²Soprano b-flat, d, and c notated an octave lower in the tablature.
- No. 20. Wie schön blüht uns der Meye, Jacob Meiland
¹W. Merian, Der Tanz in den Deutschen Tabulaturbüchern (Leipzig, 1927), p. 91.
- No. 21. Mir liebet im grünen Mayen
¹Tenor notes f, f, g, g, notated an octave lower in the tablature.
- No. 22. Gros lieb hat mich
¹Soprano f and g notated as eighth notes in the tablature.
- No. 23. Venus du unnd dein Kindt, Jacques Regnart
¹In 1607 Bartho Gesius used the melody for his Man spricht, wen Gott erfreut and in 1627 Schein used it for his Auf meinen lieben Gott.
²W. Apel, Harvard Dictionary of Music (Cambridge, 1951), p. 140.
- No. 25. Paule lieber Stalbruder, Johann Fischart
¹R. Wustmann, Musikgeschichte Leipzigs (Leipzig, 1909), I, 283.
- No. 26. Elend ich rieff
¹Tenor erroneously c in tablature
²Tenor c's should probably be an octave higher.

- No. 28. Sio Canto
¹Alto e should probably be f.
- No. 30. Mit lust that ich aus reiten, Ludwig Senfl
¹Publikation Aelterer Praktischer und Theoretischer Musikwerke (Leipzig, 1873-75), I, 68.
²Soprano g notated an octave lower in the tablature.
³Alto f notated an octave lower in the tablature.
- No. 31. Gehabt euch wol zu diesen
¹Ritter, Op. cit., p. 121.
- No. 32. Die mich erfreuet
¹Soprano f and g notated as sixteenths in the tablature.
- No. 34. Gott ist mein liecht, Antonio Scandellus
¹Ritter, Op. cit., p. 121.
²Soprano b notated an octave lower in the tablature.
³Soprano should probably be a rather than g.
- No. 35. Tröstlicher liebe, Paul Hofhaimer.
¹Publikation Aelterer Praktischer und Theoretischer Musikwerke (Leipzig, 1880), IX, 15; also in Denkmäler der Tonkunst in Österreich (Graz, 1960), LXXII, 43.
- No. 37. Mein fleis und muth, Ludwig Senfl.
¹Ludwig Senfl Sämtliche Werke (Basel, 1940), IV, 32.
- No. 38. Ein Megdelein sprach mir, Malchinger
¹Ritter, Op. cit., p. 117.
²Tenor d, e, f, and g, written as eighth notes in the tablature.
- No. 39. Danz Megdelein danz
¹Tenor notes g, a, b, and c written an octave higher in the tablature.
²Bass e and d notated as eighths in the tablature.
- No. 41. Isspruck ich mus dich lassen, Heinrich Isaac
¹Denkmäler der Tonkunst in Österreich (Graz, 1960), XXVIII, 15.
²Alto c notated as e in the tablature.
- No. 42. Ich rewe und klage, Paul Hofhaimer
¹Same as No. 35.

- No. 43. Fuchs wild bin ich
¹Bass rest notated as a whole rest in the tablature.
- No. 44. Ach unfals neid, Malchinger.
¹R. Wustmann, Op. cit., I, 283.
²Tenor a had the rhythmic symbol omitted in the tablature.
- No. 45. Vergangen ist mir glück unnd heil, Georg Forster
¹Ritter, Op. cit., p. 117.
- No. 46. Ach du edler Rebensafft
¹Soprano c notated an octave lower in the tablature.
²Bass notated as d rather than d-sharp in the tablature.
- No. 47. Sophia spanne das füllein, Johann Bucher
¹Ritter, Op. cit., p. 117.
- No. 48. Ich bitte dich Megdlein hab mich holdt, Ludwig Senfl
¹Loc. cit.
²Bass e-flat notated as a dotted note in the tablature.
- No. 49. Ich armes Megdlein, Ludwig Senfl
¹Ritter, Op. cit., p. 117.
- No. 50. Ich sag ade, Georg Forster
¹G. Wustmann, Op. cit., p. 285.
- No. 51. Ein Hennlein weis
¹Bass notated as g in the tablature
- No. 52. Allein nach dir HErr, Stephan Zirler
¹Ritter, Op. cit., p. 121.
- No. 53. Ich Habs gewagt
¹The author has been unable to substantiate Hassler as the composer.
- No. 55. Mein gemüht unnd blüt, Johann Wenck
¹Ritter, Op. cit., p. 117.
²Bass e and f notated as quarters notes in the tablature.
- No. 56. Ich schwing mein horn, Ludwig Senfl
¹Ritter, Op. cit., p. 117.

- No. 58. So wündsche ich ir ein gute nacht, Thomas Stoltzer
¹Denkmäler Tonkunst in Österreich (Graz, 1960), LXXII, 74.
- No. 59. Gar hoch auff ienem berge, Wolff Heintz
¹Publikation Aelterer Praktischer . . . (Leipzig, 1905), XXIX, 32.
- No. 60. Was wird es doch, Ludwig Senfl
¹Ludwig Senfl Sämtliche Werke (Basel, 1940), IV, 44.
- No. 63. Wann ich des Morgans frü auff steh, Ludwig Senfl
¹Op. cit., IV, 72.
²Soprano a and g notated as eighths in the tablature.
- No. 64. Wolauff gut Gesell, Jacob Meiland
¹W. Merian, Der Tanz in den Deutschen Tabulaturbüchern (Leipzig, 1927), p. 91.
- No. 66. Contingat illis
¹Alto e-flat notated as d in the tablature.
- No. 67. Bewar mich herr, Stephan Zirler
¹Ritter, Op. cit., p. 117.
²Tenor notated an octave lower in the tablature.
³Alto g notated an octave lower in the tablature.
- No. 68. Frais & Galiart, Clemens non Papa
¹Publikation Aelterer . . . (Leipzig, 1899), XXIII, 33.
²Bass note e in original.
³Bass note c in original.
- No. 70. Dulce Memoriae, Pierre Sandrin
¹Publikation Aelterer . . . (Leipzig, 1899), XXIII, 103.
²Bass note e in original.
³Tenor f-sharp and bass d omitted in the original.
- No. 72. Anchor che col partier, Cipriano de Rore
¹The Madrigals of Cipriano de Rore (Northampton, 1943), p. 45.
- No. 73. Dame parta Rudesse
¹Soprano notated as a whole rest
²Bass tone probably f.

- No. 74. Alix Auuos (Alix Auoit), Crequillon
¹Merian, Op. cit., p. 124.
- No. 75. Paneine languir damour
¹Soprano a notated an octave lower in tablature.
- No. 77. Geprens, prima pars (Ce prens; Je prens en gre), Clemens non Papa
¹Merian, Op. cit., p. 88.
- More me fult, 2 pars.
¹Tenor notated e rather than e-flat in the tablature.
²Tenor notated e in the tablature.
- No. 78. Damour me plains, 1. pars, Rogier Pathie
¹Publikation Aelterer . . . (Leipzig, 1899), XXIII, 101.
- No. 79. Ung jour aduint
¹Alto f notated an octave lower in the tablature.
- No. 80. Blanc claiRET
¹Alto g notated an octave lower in the tablature.
- No. 81. Gemois de Mai (Cemol de May), Godard
¹Publikation Aelterer . . . (Leipzig, 1899), XXIII, 51.
- No. 82. Io Mison Jouenette (Io mi son giovinetta; Jou me son gioue neta), Ferabosco.
¹I Classici Musicali Italiani (Milano, 1941), I, 83.
²Bass note should probably be g rather than f.
- No. 83. Ossia potessi dona (O sio Potessi dona), Giachet Berchem
¹Merian, Op. cit., p. 88.
- No. 84. Quiso gramin questo
¹Alto rest is notated as an eighth rest in the tablature.
²Tenor e is notated an octave lower in the tablature.
³Soprano a and g are notated as eighth notes in the tablature.
- No. 88. Ochi lucent
¹Bass note is notated g in the tablature

- No. 92. Quantio pens, Jacques Arcadelt
¹Merian, Op. Cit., p. 88.
²Alto a and g are notated an octave lower in the tablature.
- No. 95. Passamezo antico Tertio
¹R. Wustmann, Musikgeschichte Leipzigs (Leipzig, 1909), I, 251.
²An extra barline.
- No. 98. Alia Passamezo
¹R. Wustman, Op. cit., p. 252.
- No. 99. La Reprise
¹R. Wustmann, Op. cit., p. 253.
- No. 100. Saltarella vel tripla proportio
¹Wustmann, Op. cit., p. 254.
²Tenor rhythm was 2 eighth notes and a quarter in the tablature.
- No. 108. La Reprise prima
¹Tenor d was notated an octave higher in the tablature.
- No. 113. Eben der selbige Galliart auff ein ander art.
¹Bass d's were notated as quarter notes in the tablature.
- No. 120. Studenten Danz
¹This was numbered 102 in the tablature.
- No. 124. Herzog Moritz Danz
¹F. Böhme, Geschichte des Tanzes in Deutschland (Leipzig, 1886), II, 67; Merian, Op. cit., p. 77; Wustmann, Op. cit., I, 239.
- No. 127. Aber ein ander Denklein (Die Megdlein sind von Flandern)
¹Merian, Op. cit., p. 78.
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¹Merian, Op. cit., p. 76.
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¹Böhme, Op. cit., II, 68; Merian, Op. cit., p. 76.
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