A TRANSCRIPTION

of

ELIAS NIKOLAUS AMMERBACH'S

Orgel oder Instrument Tabulaturbuch

(Second edition, 1583)

Volume II

Presented by

Cecil Warren Becker

To fulfill the thesis requirement for the degree of

Doctor of Musical Arts

Department of Performance and Pedagogy

Thesis Director: Dr. Eugene J. Selhorst

Eastman School of Music

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and French pieces and also some passamezzos, galliards, reprisas, and German dances easy to play and heretofore unpublished.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 cuiq; praestet intelligi possit, ut prima diis immortalibus: secunda patriae: tertia parentibus, & deinceps gradatim reliqua reliqua reliauis debeantur (Moreover in that community there are gradations of allegience, 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 turpitudo (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

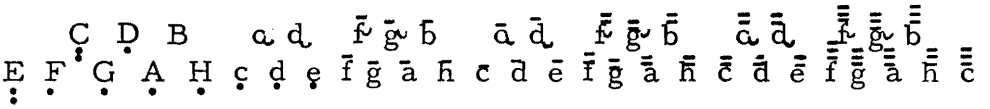
citizen from Leipzig and organist at St. Thomas.

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



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; ⌜ half a beat, ⌜ a quarter has four to one beat; ⌜ an eighth, ⌜ a sixteenth, ⌜ a thirty-second note.

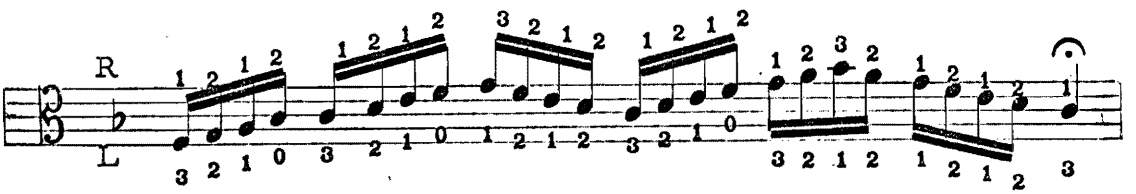
Now Follows the Meaning of the Rest Values

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

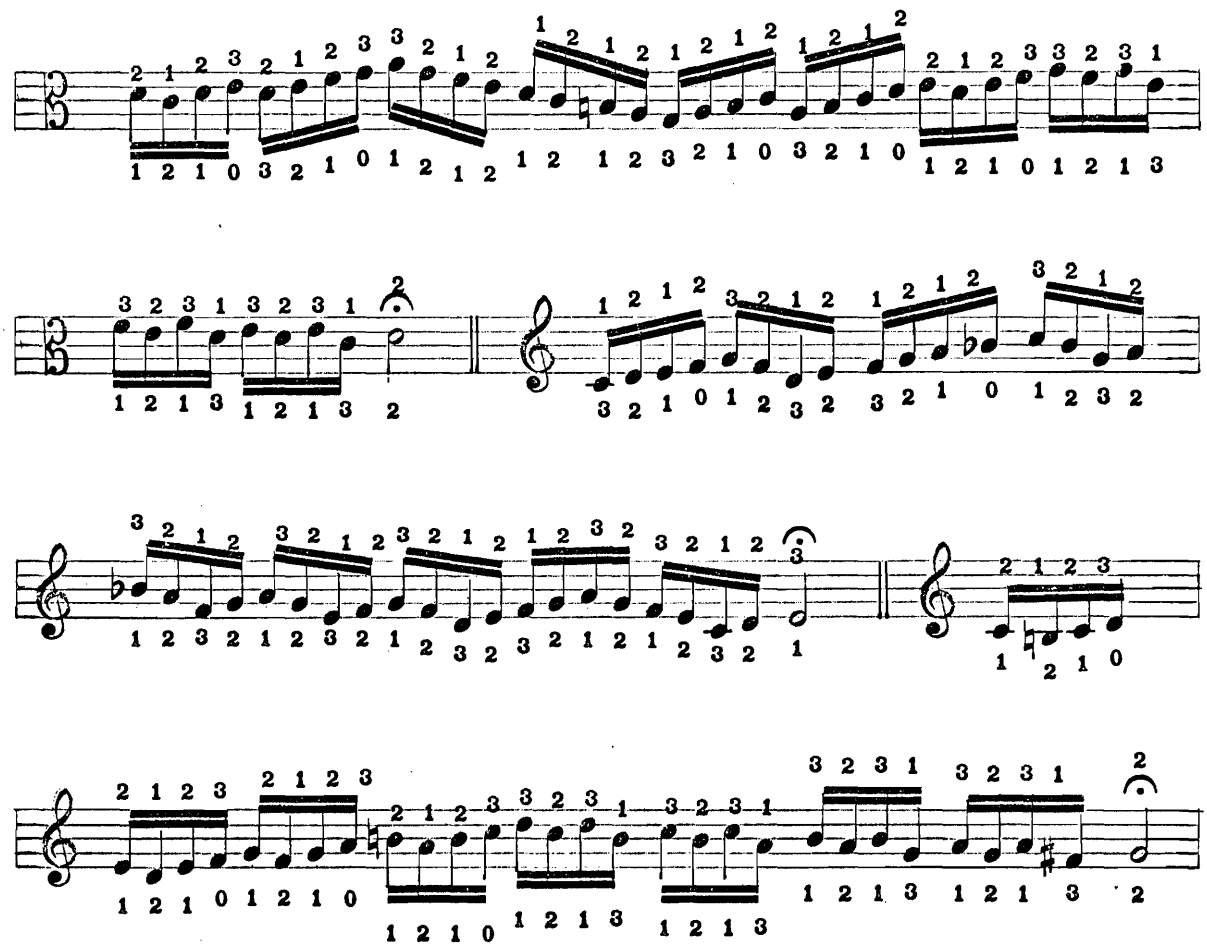
The thumb of each hand is marked with number 0. The next finger with number I, the next finger with number 2, the third with number 3, and the smallest and last with number 4. There have been taught many other useless rules and applications for fingering, but this one is to be regarded as the shortest 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.



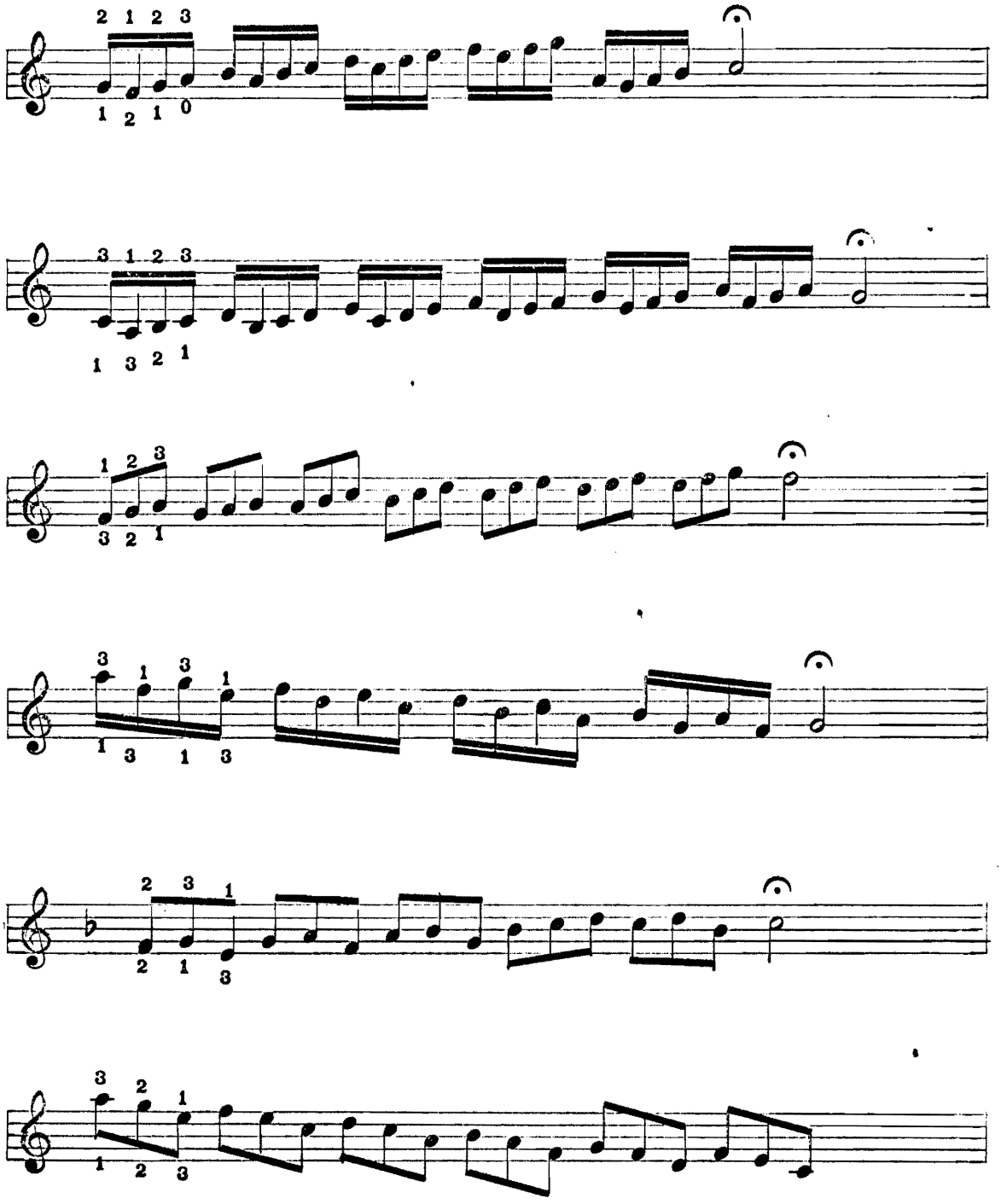
Fourth Rule: The Chords

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.



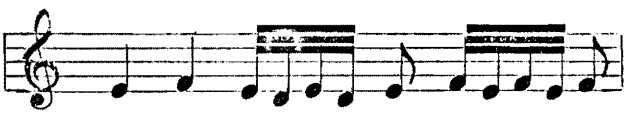
Note well: if there are a few colorations of the same kind, only the first one will be marked with fingering as an example and all the others have to be understood in the same way, as the following example shows.



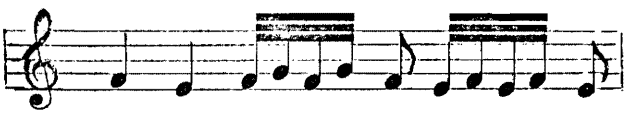
Fifth Rule: About Mordents.

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.

Ascending:



Descending:



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

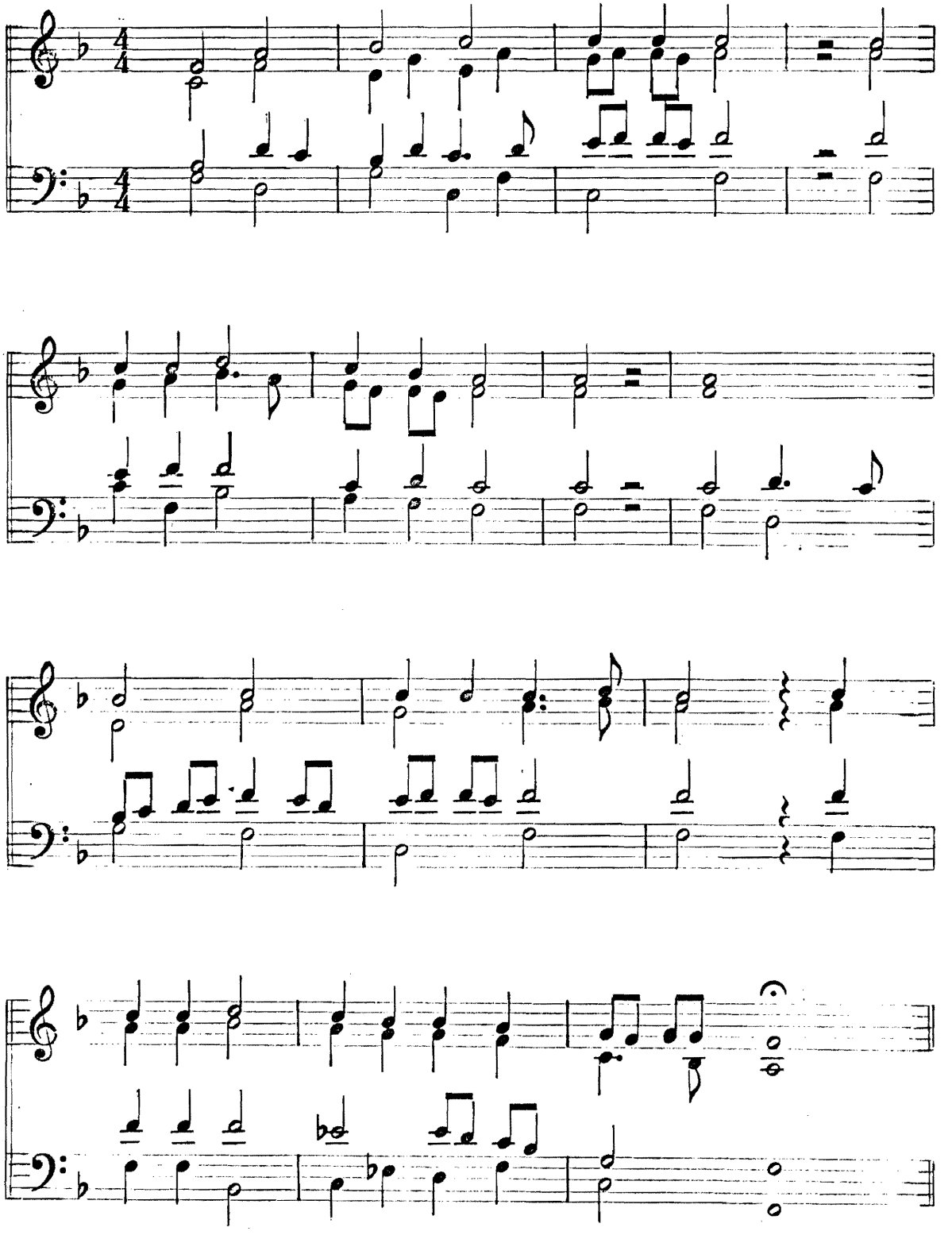
He is worthy to be borne by praise, who with eagerness diligently
cultivates and delights in the arts, by whatever means he can.
It is a thing pleasing to God for one to have taught the oracles
of the divine word and the fine arts to the unlearned.
Nor less is this virtue, to adorn the praises and the 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

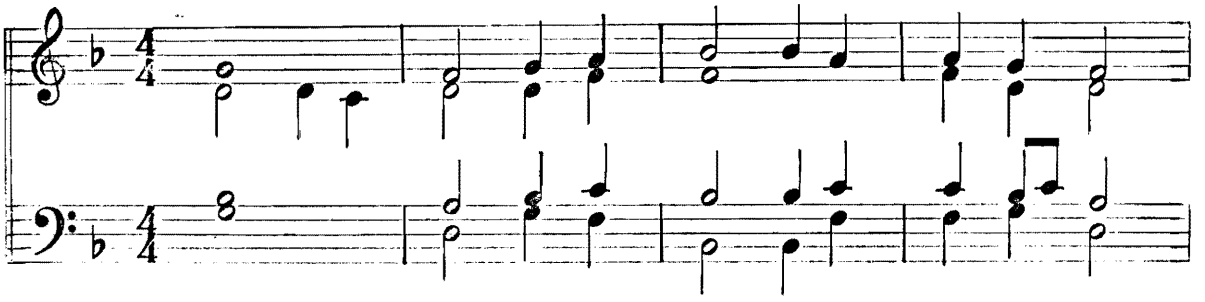
1. Allmechtiger gütiger Gott[1]

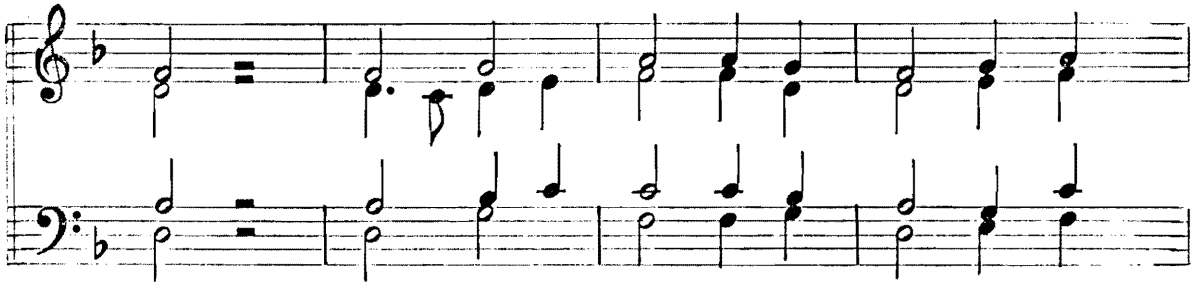
Mattheus le Maistre

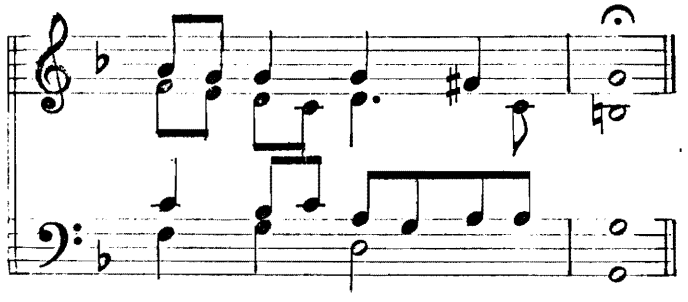


2. Dancket dem Herren den er ist[1]

Antonio Scandellus[2]

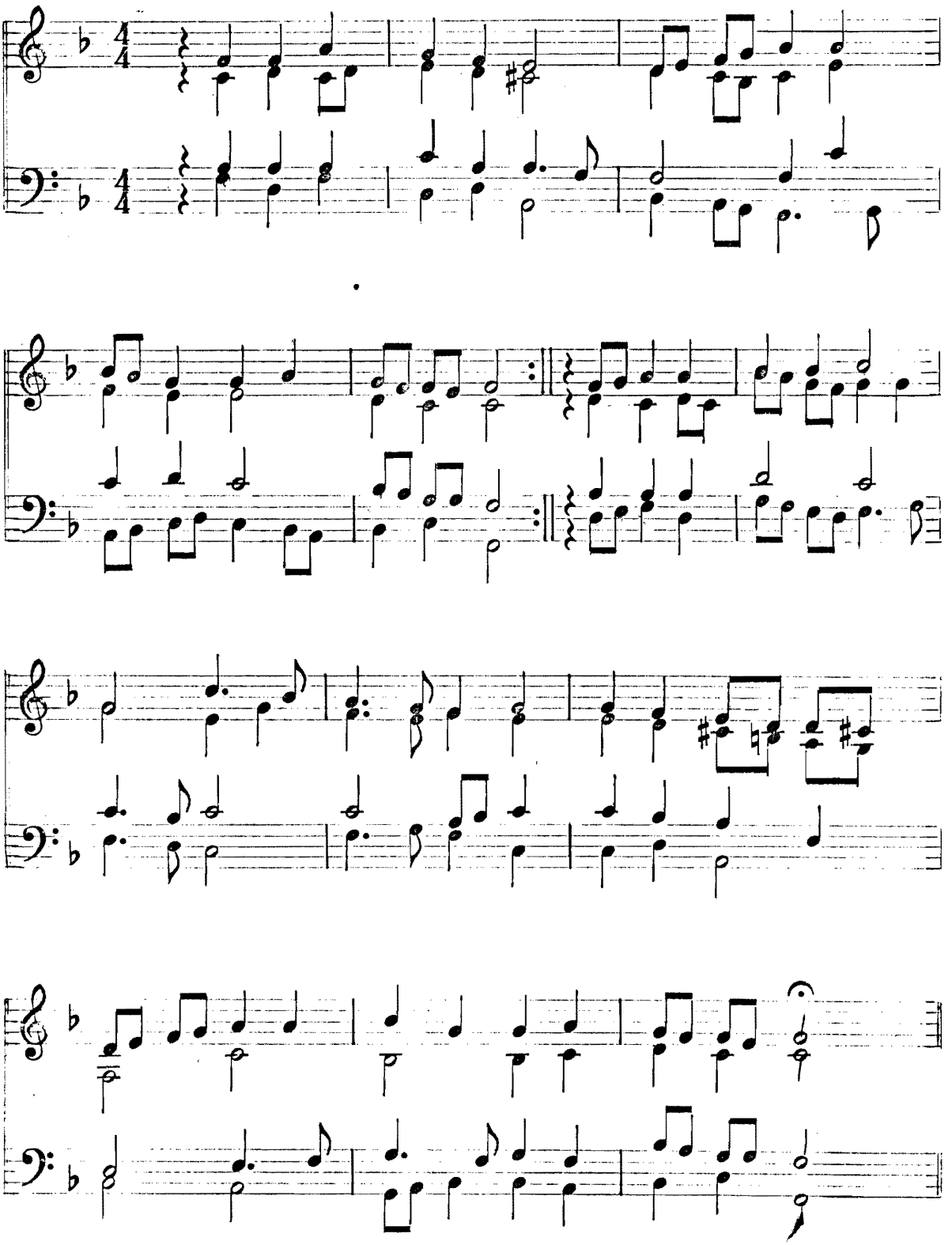






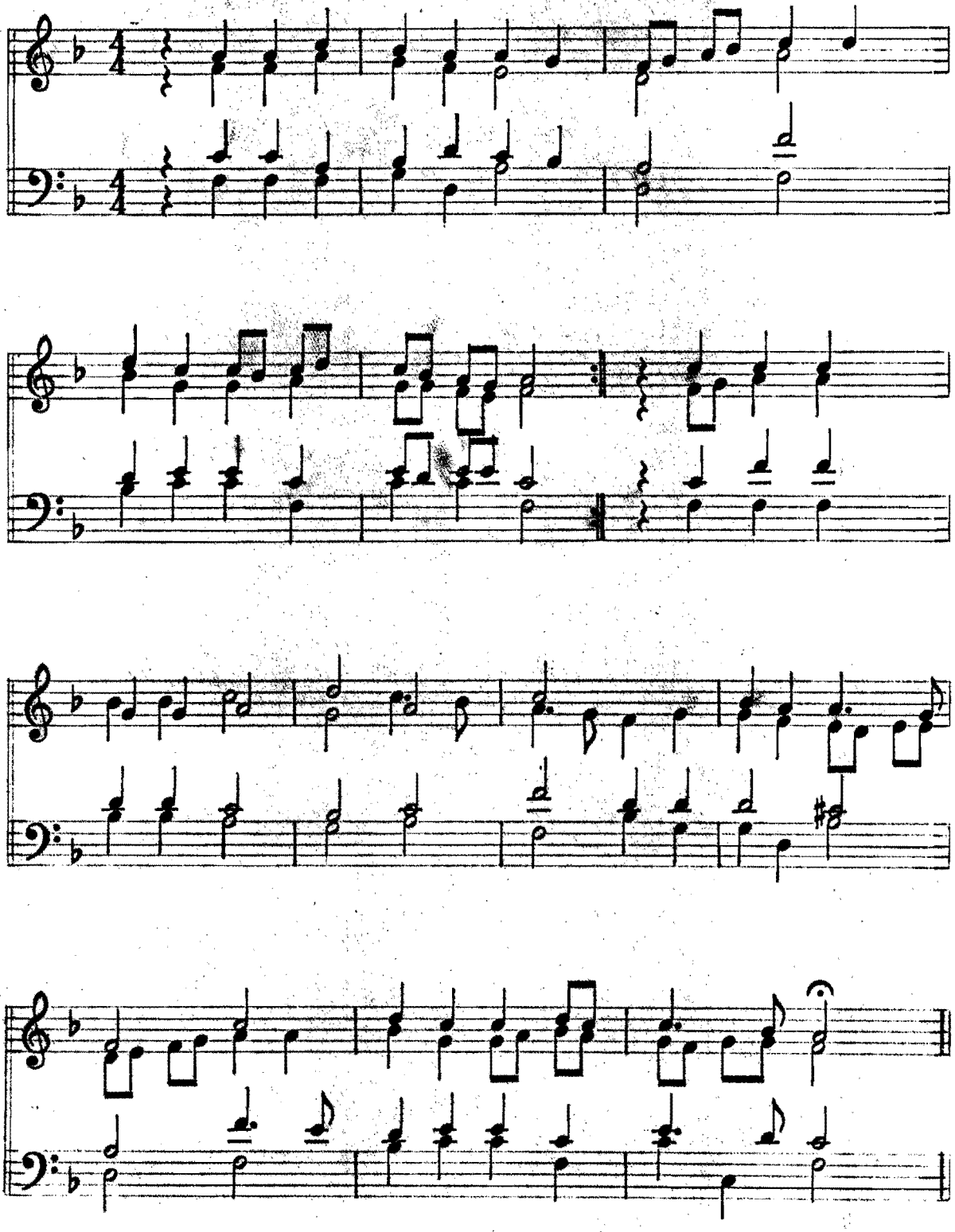
3. HErr Gott nu sey gepreyset[1]

Antonio Scandellus[2]



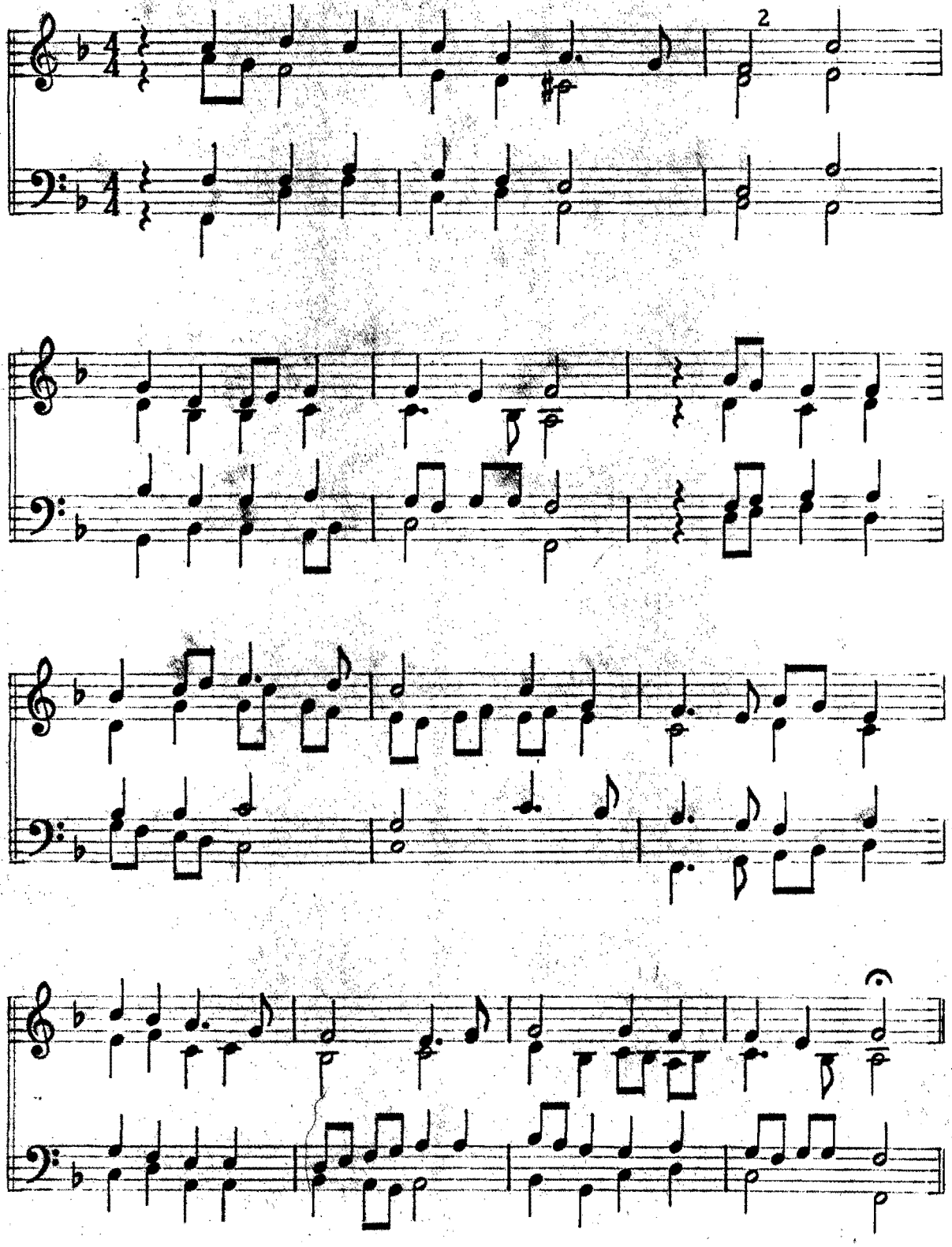
4. Alliud Idem in Altu

Antonio Scandellus[1]



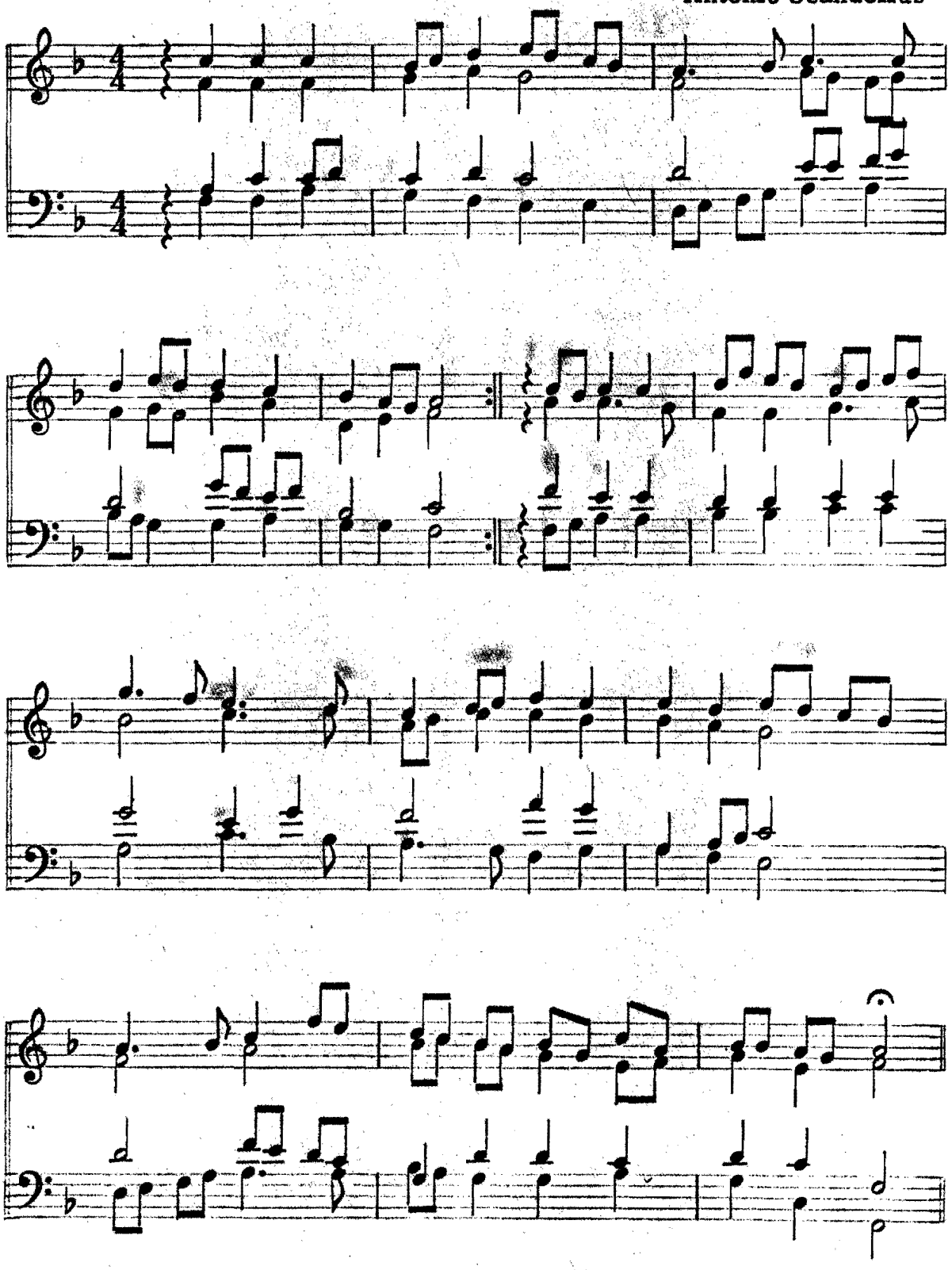
5. Aliud Idem in Tenore

Antonio Scandellus[1]



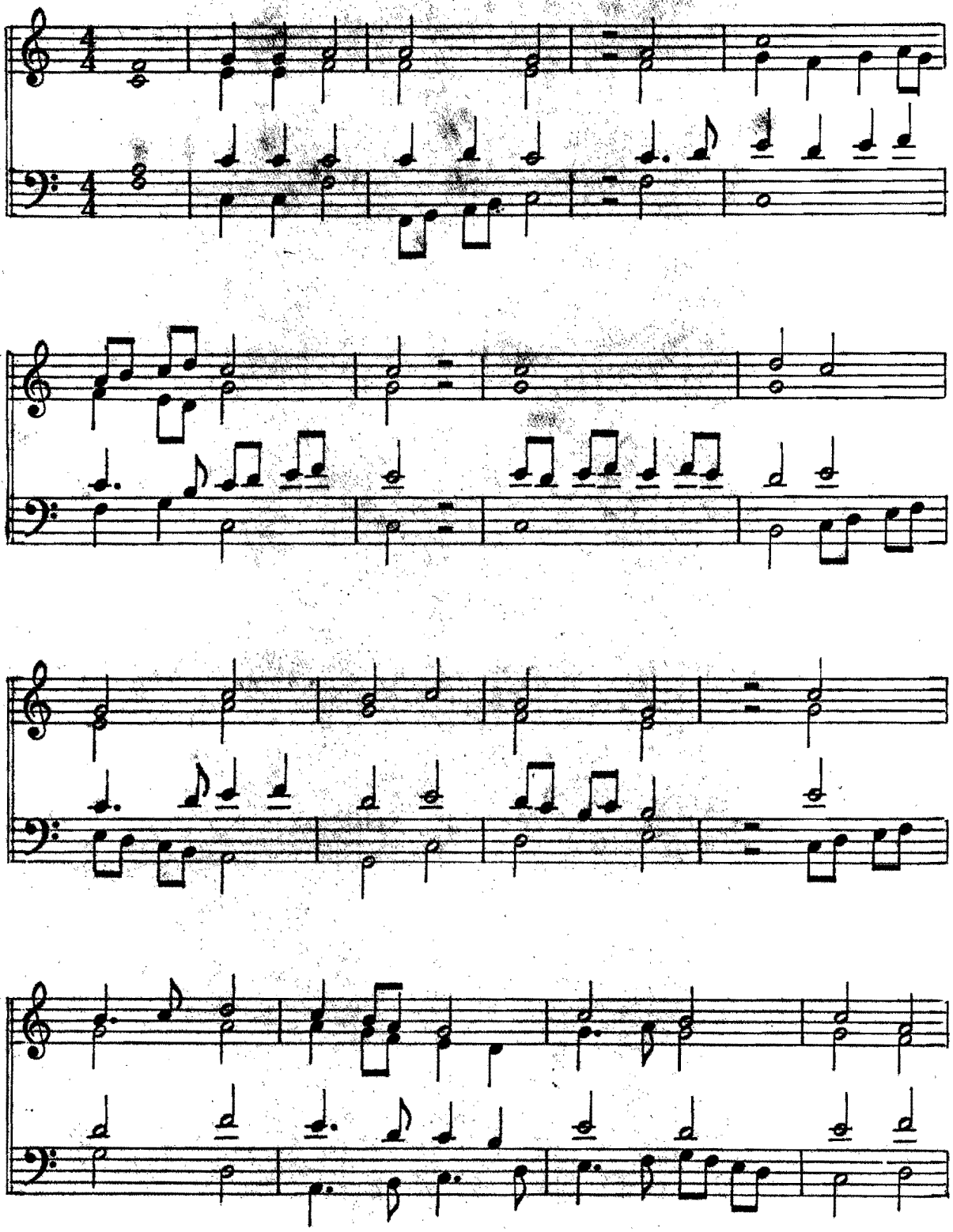
6. Aliud Idem & ultimum in Bassu

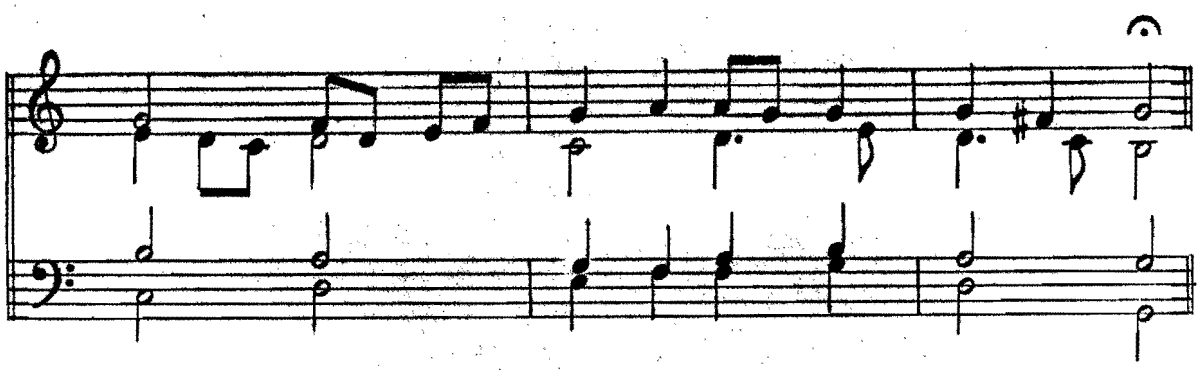
Antonio Scandellus[1]



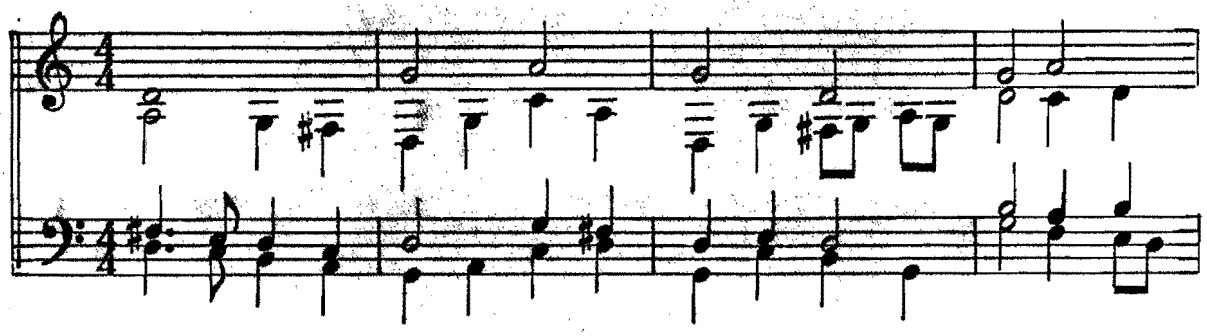
7. Dancksagen wir alle

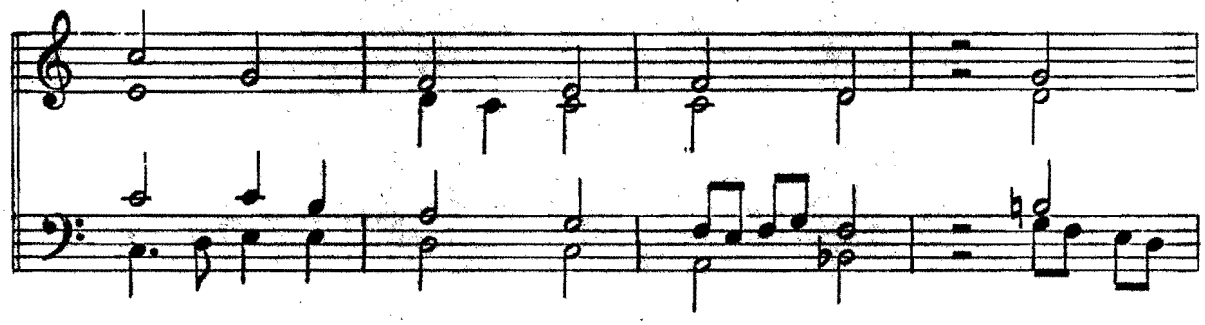
Antonio Scandellus[1]



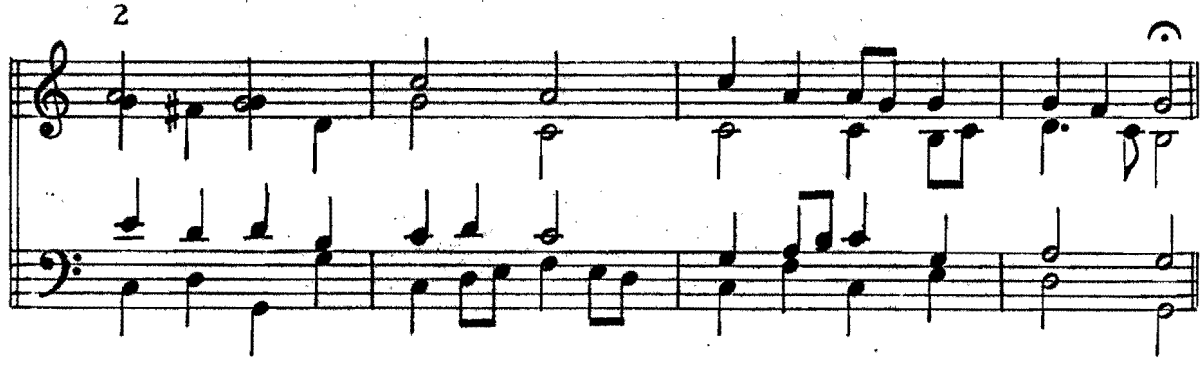


Dem sollen wir alle



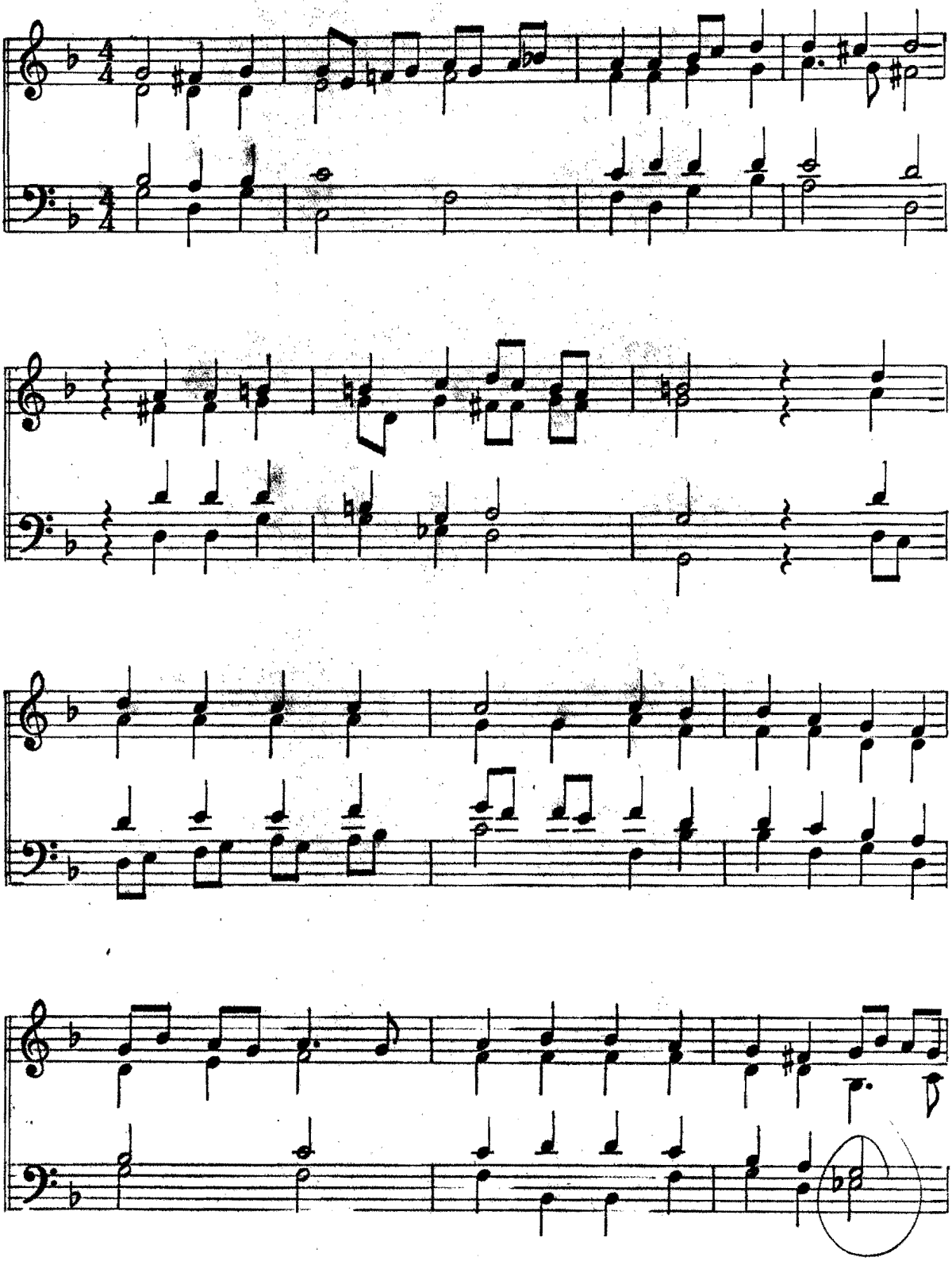


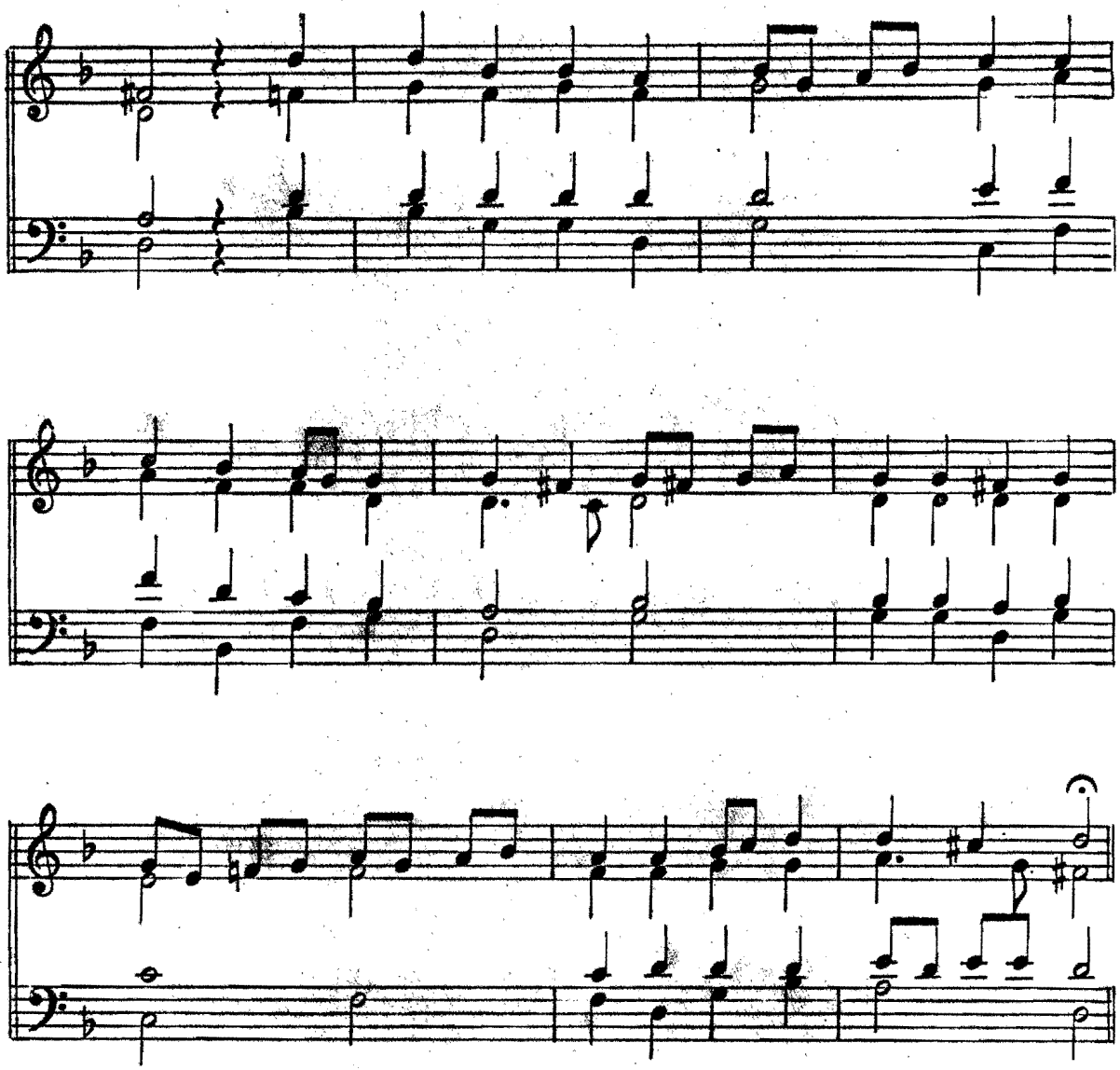
2



8. Lobet dem HErren

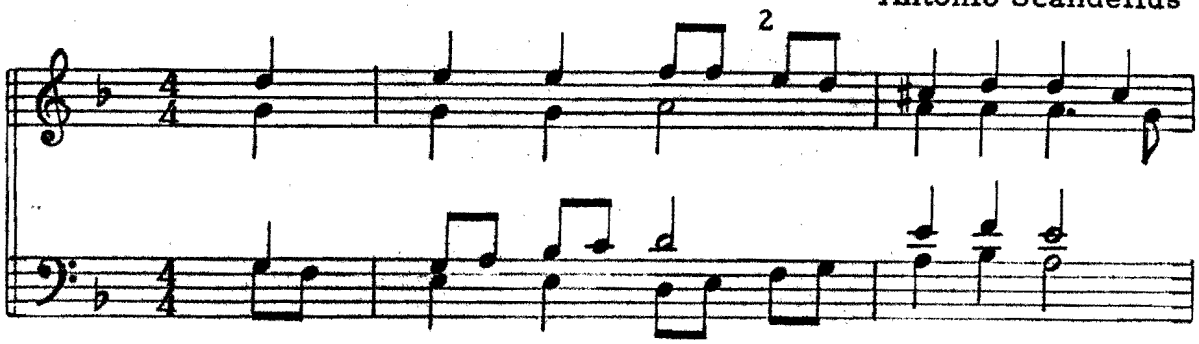
Antonio Scandellus[1]

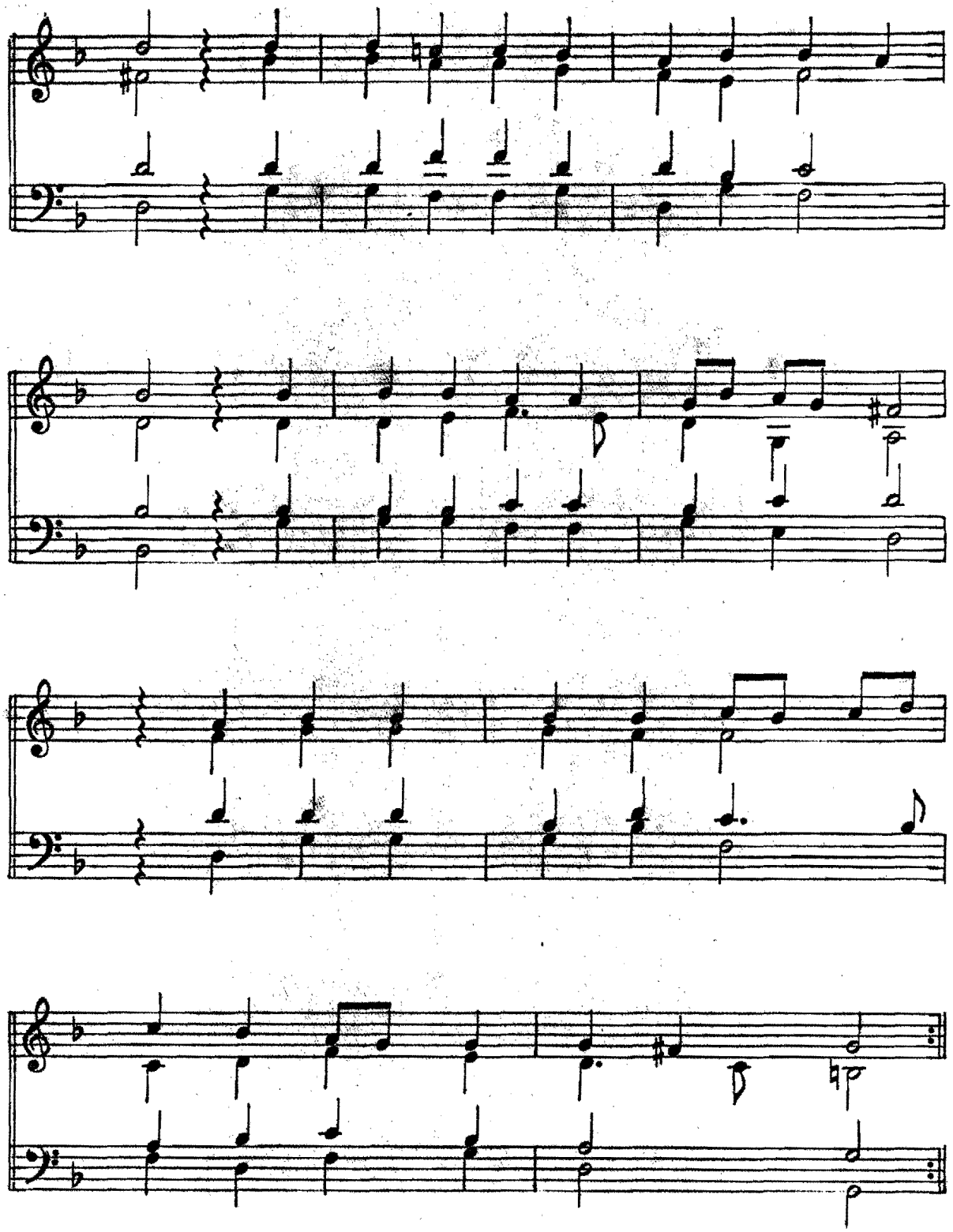




9. Ehr lob und danck mit

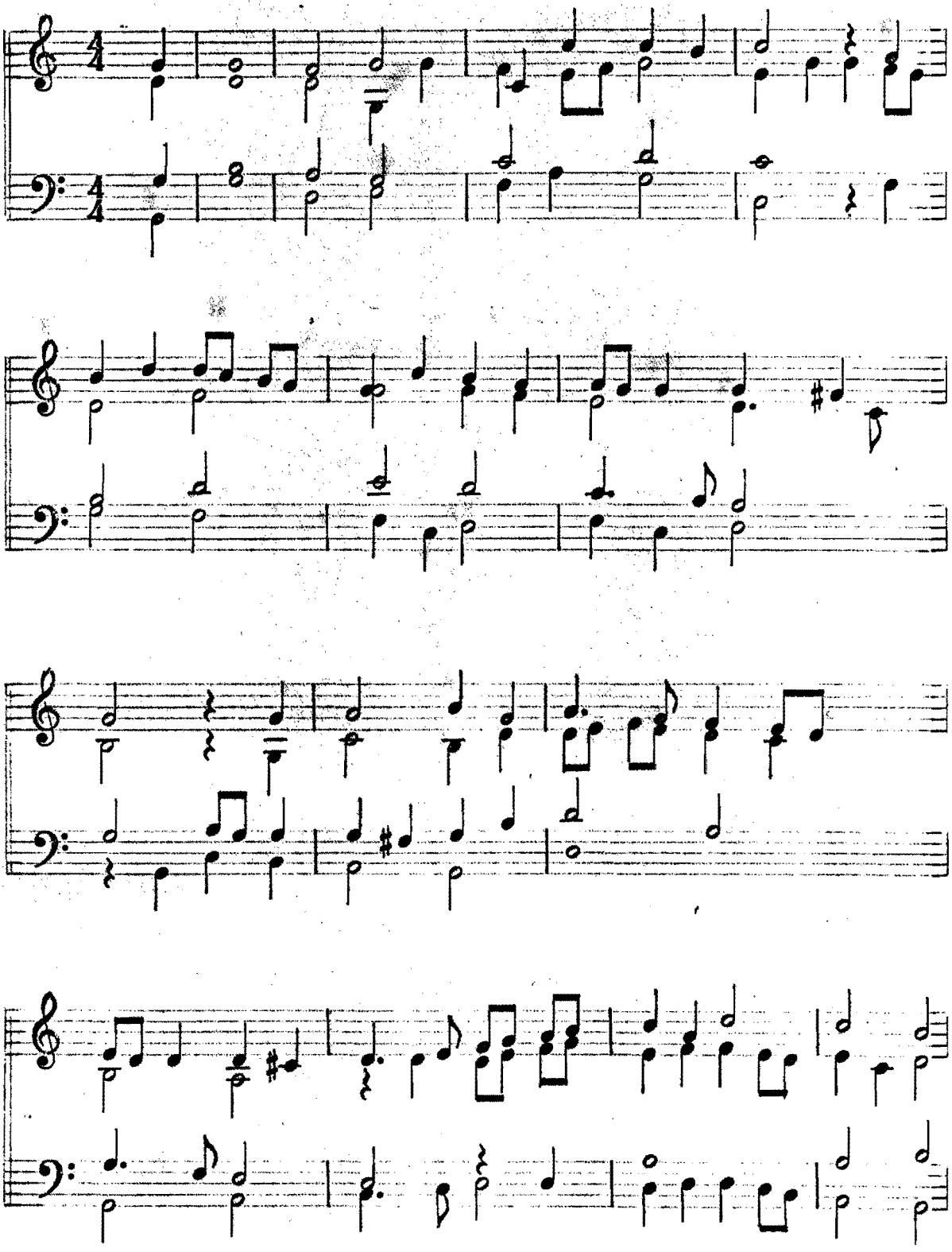
Antonio Scandellus[1]

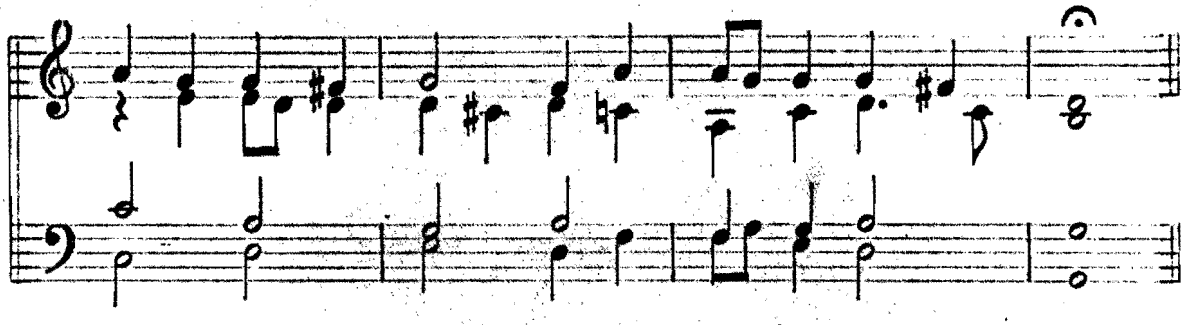




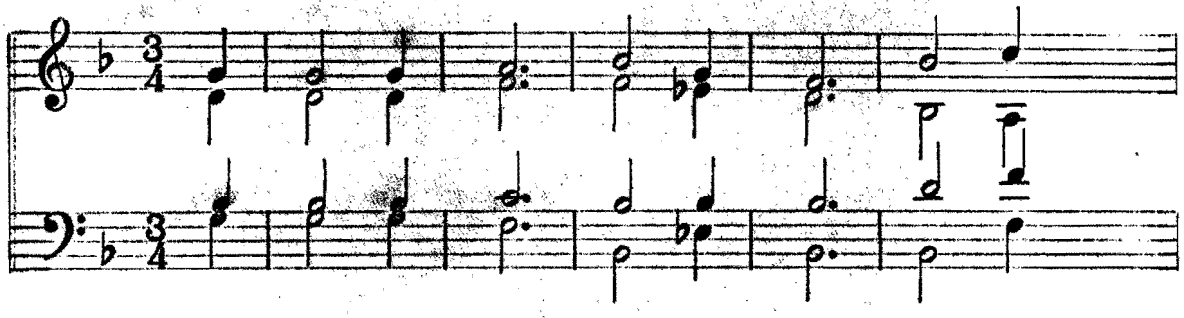
10. Gelobet seistu JEsu Christ[1]

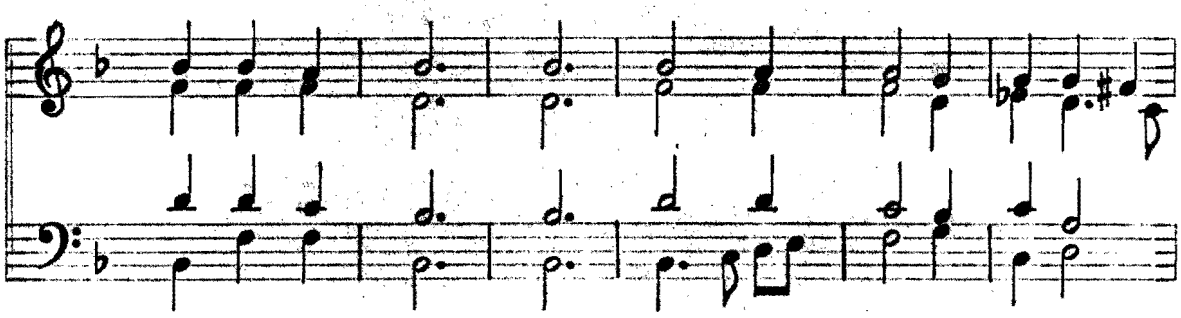
Antonio Scandellus[2]

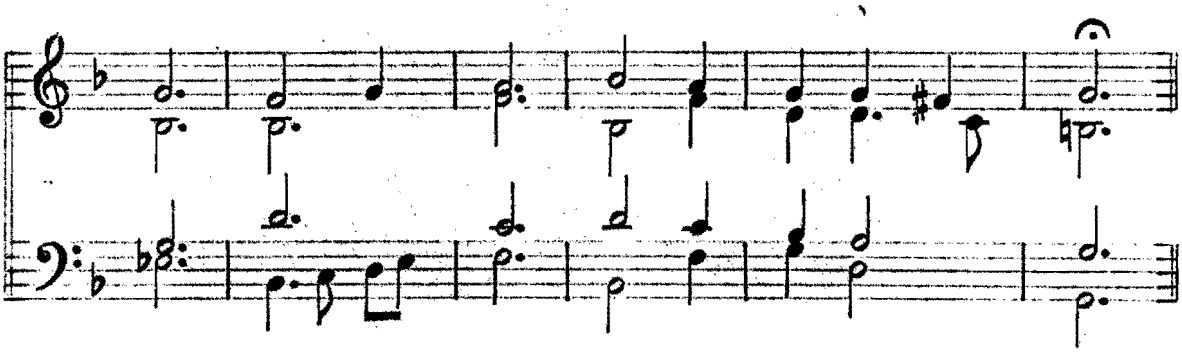




11. Puer natus in Bethlehem

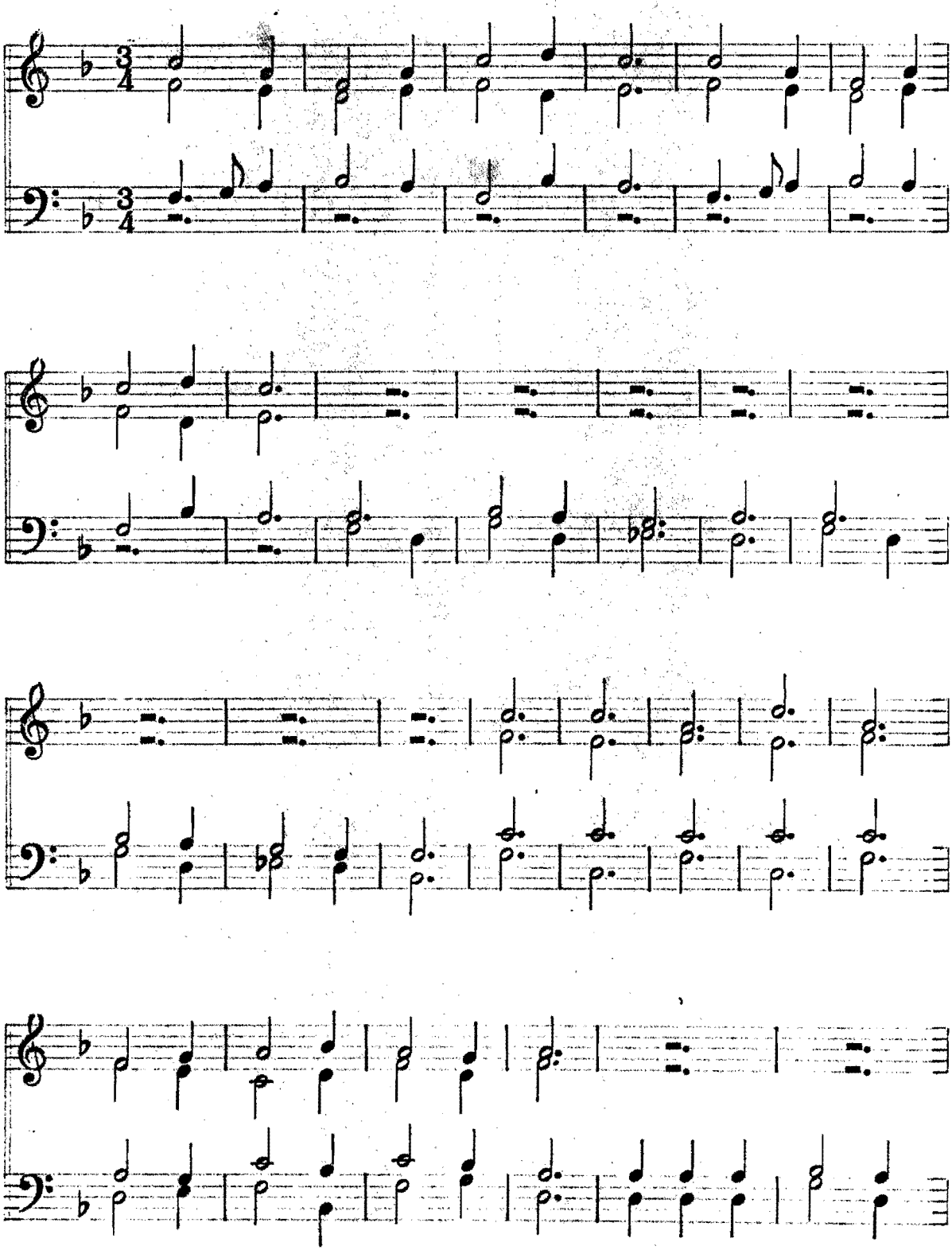


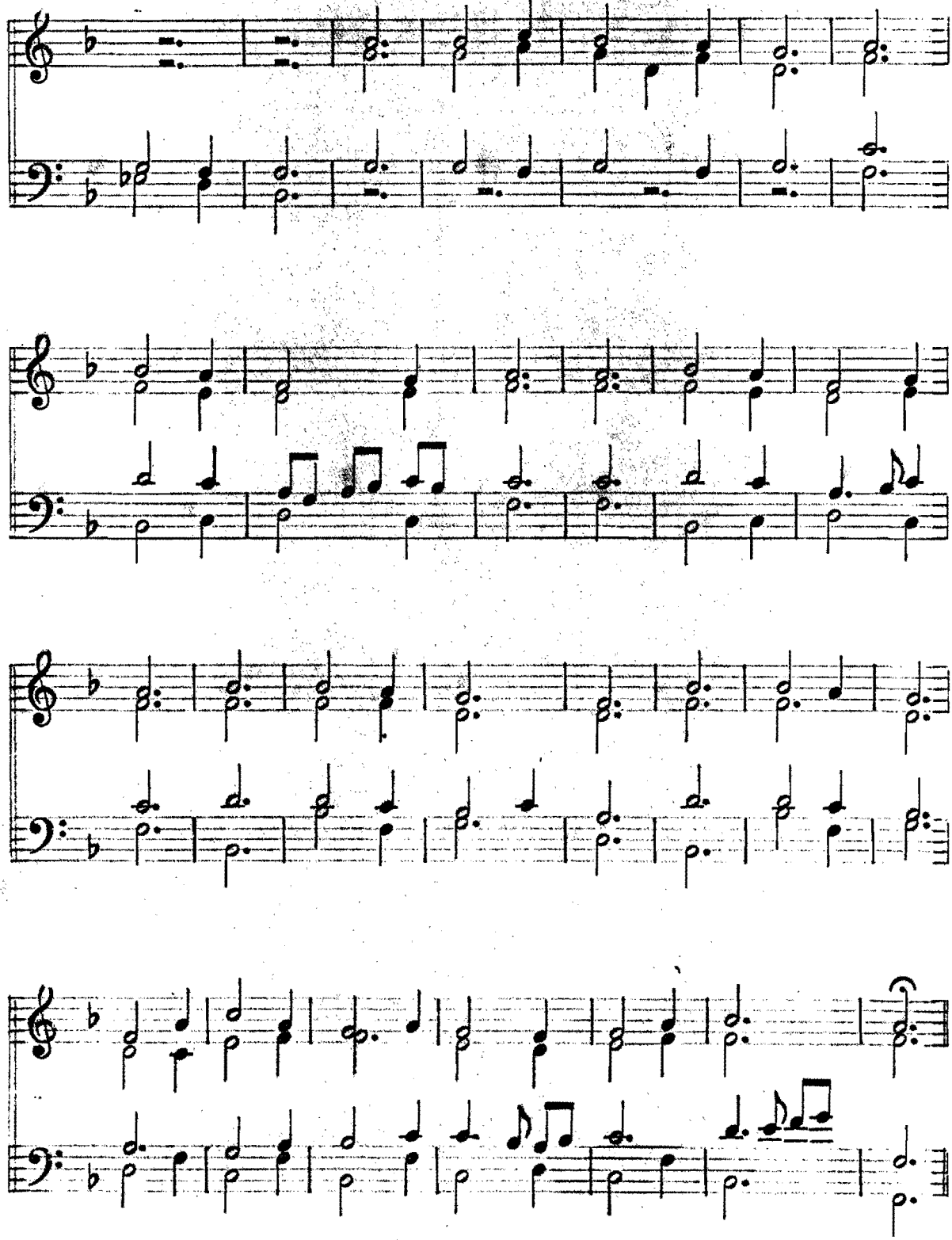




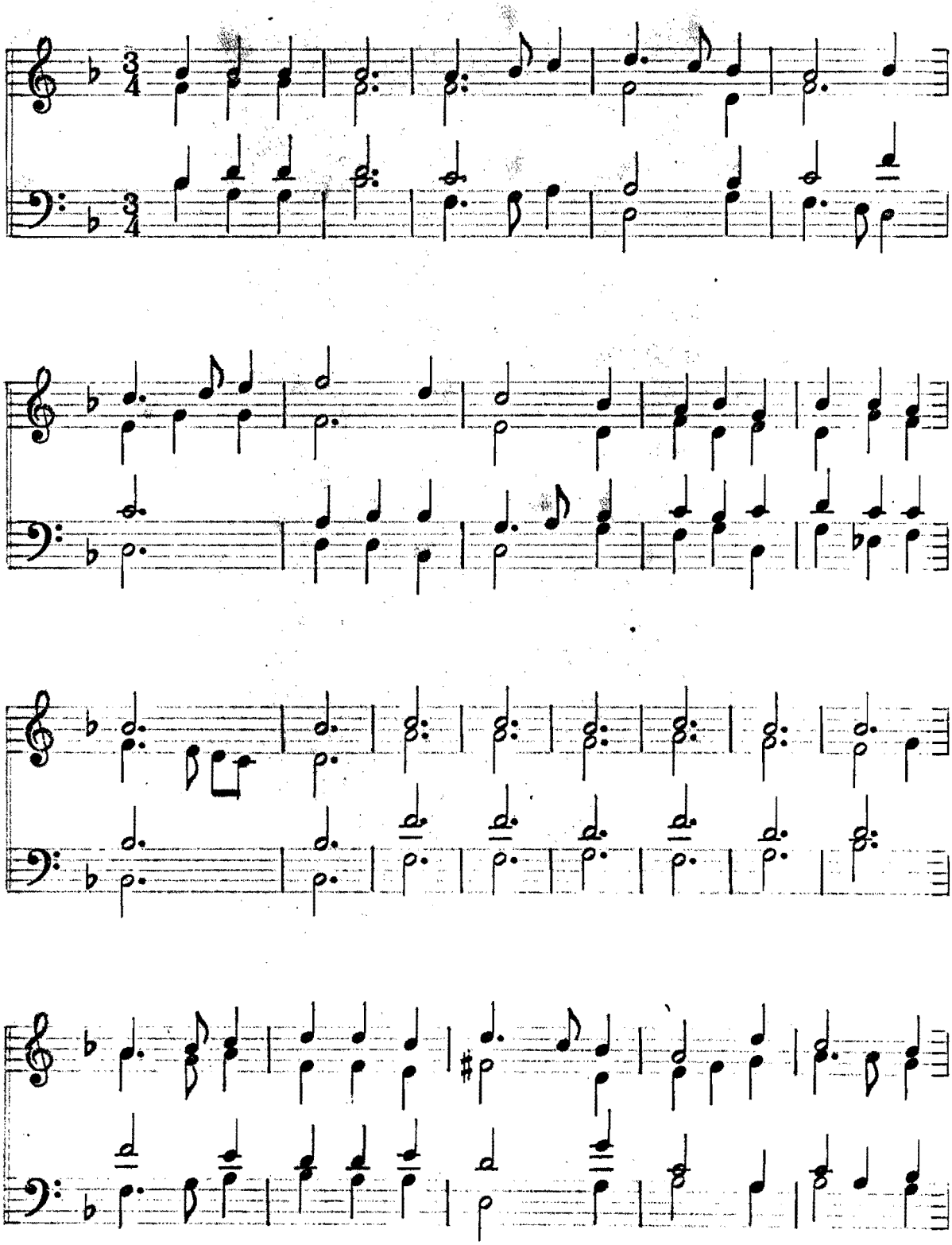
Joseph lieber Joseph mein[1]

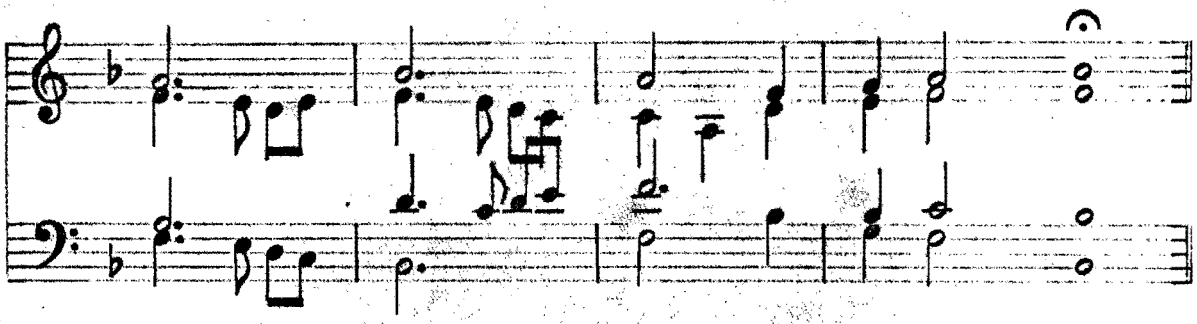
Antonio Scandellus[2]



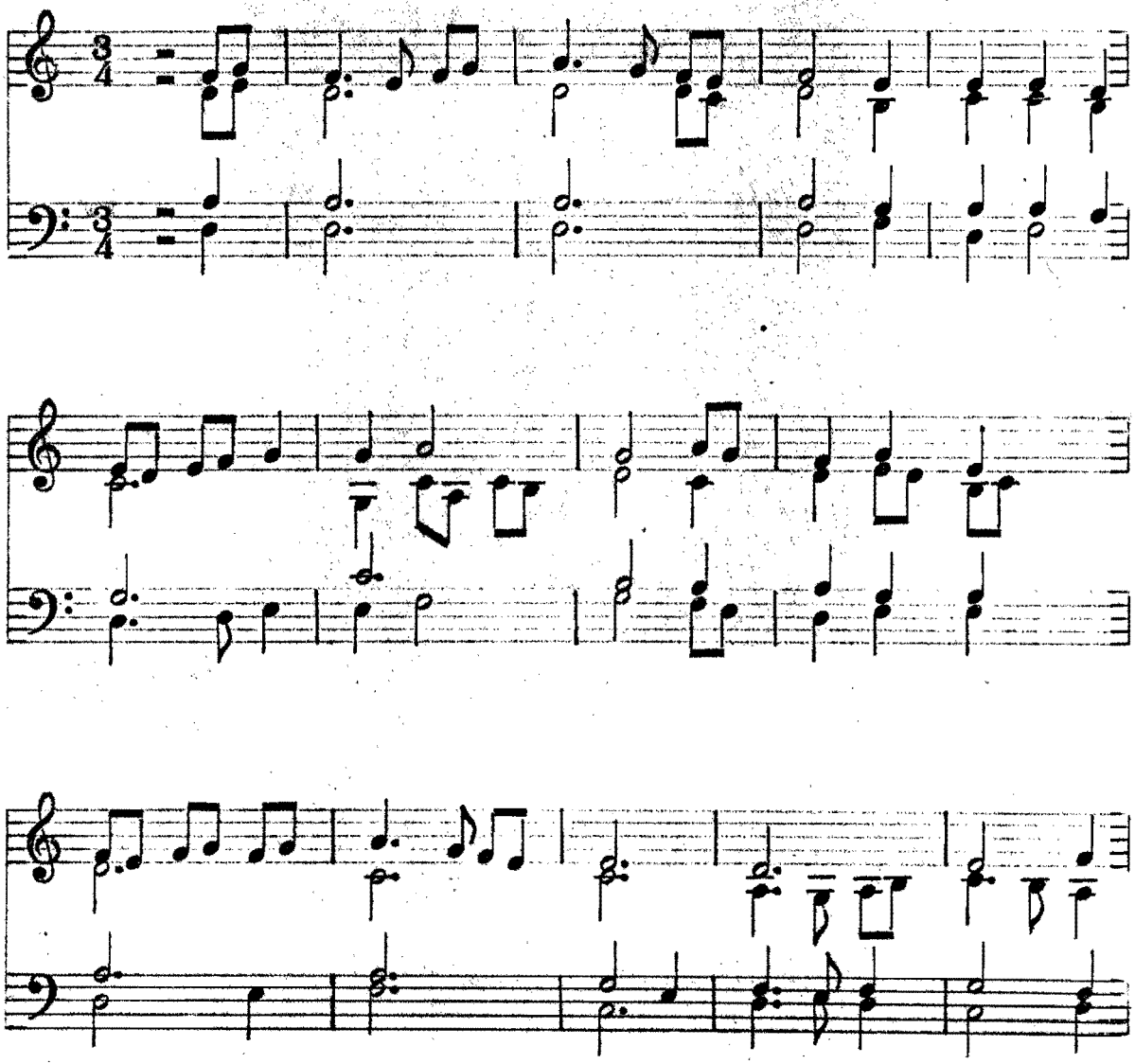


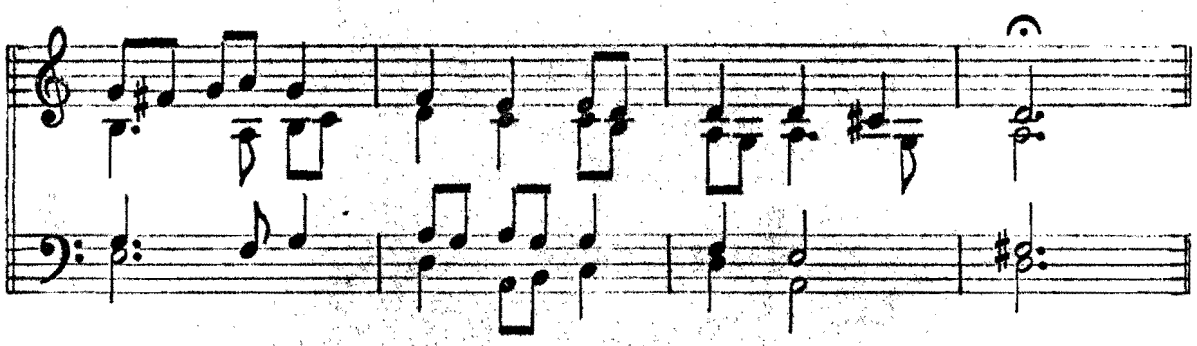
12. Moisi Exlegis observantia



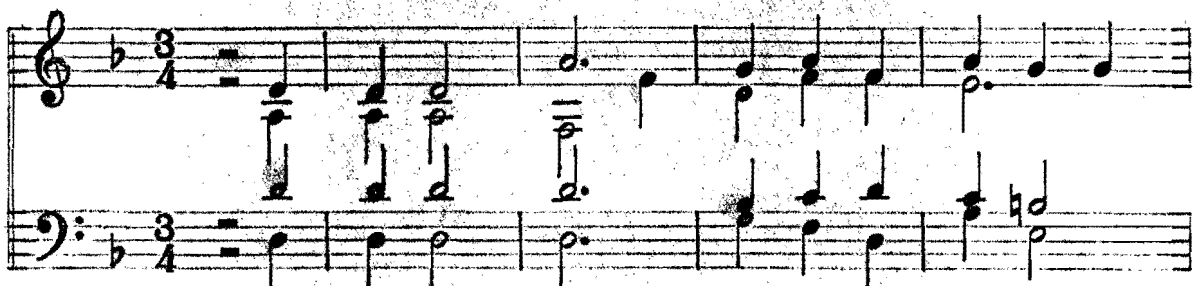


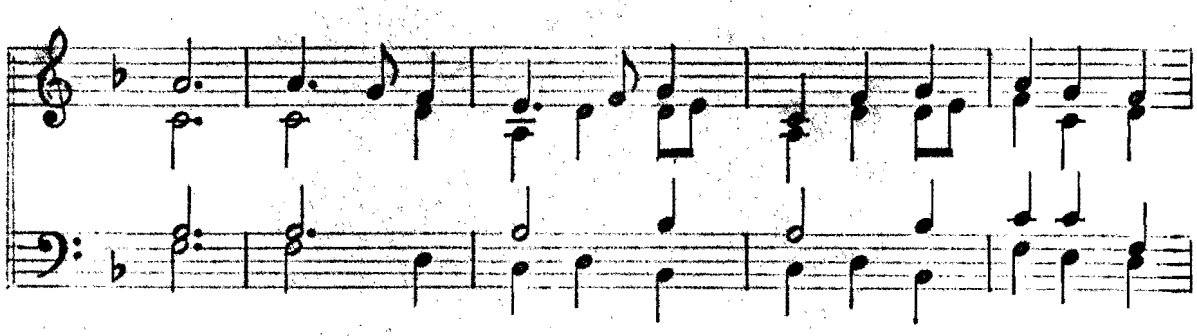
13. Surrexit Christus hodie

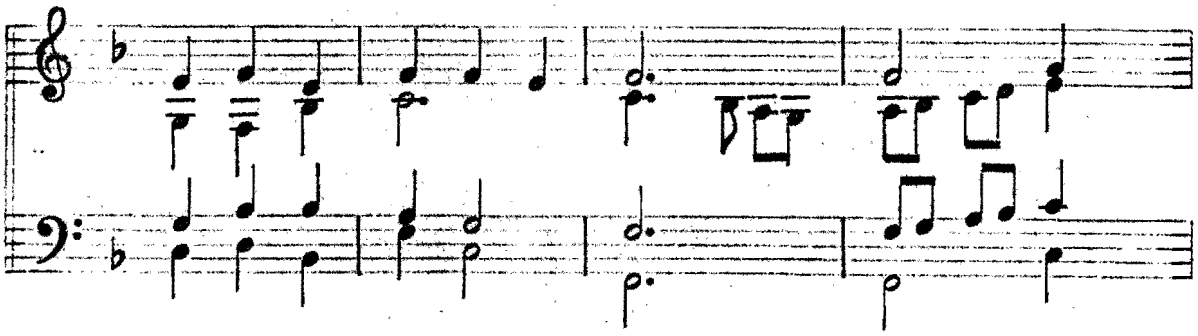


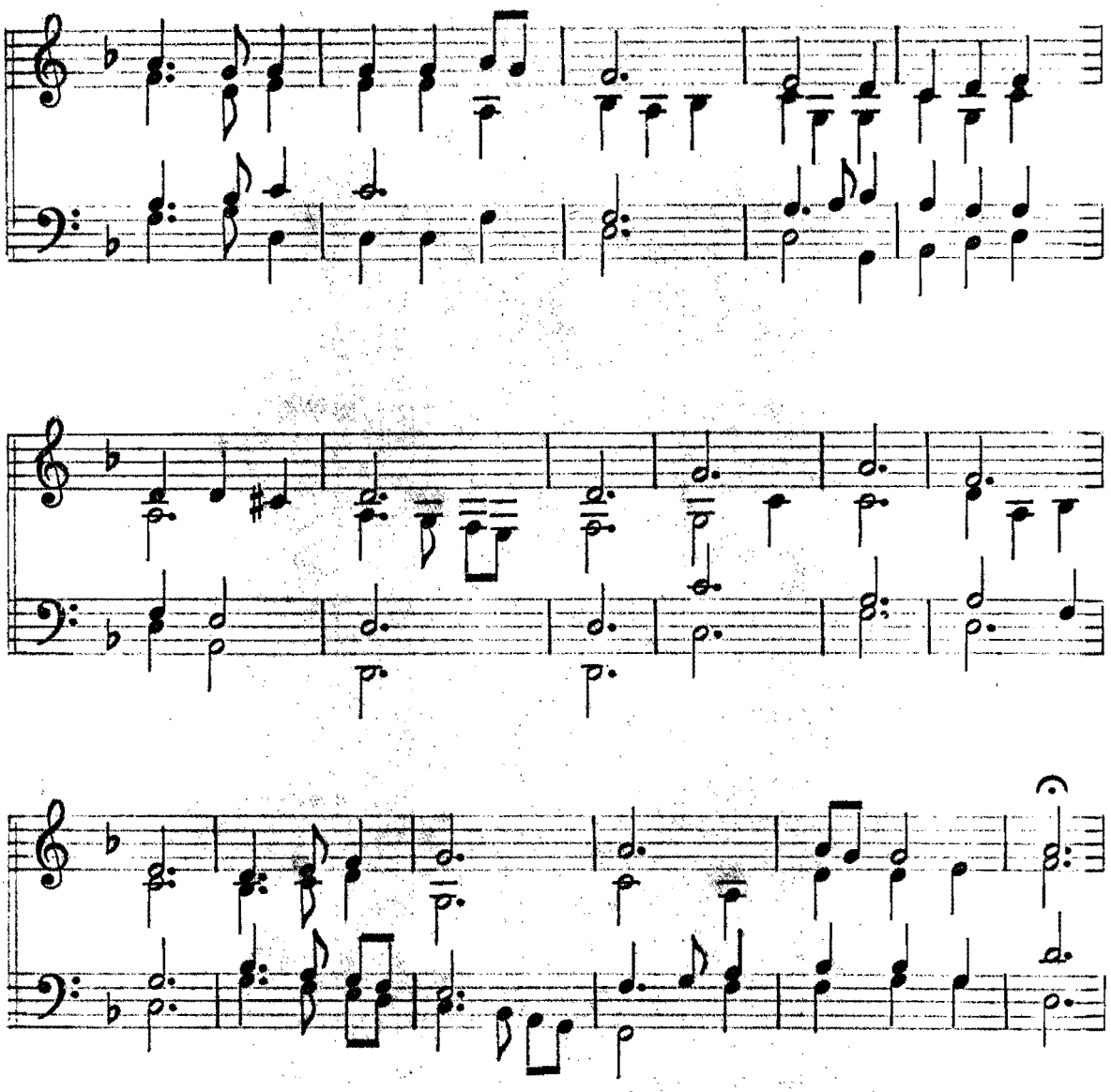


14. Spiritus sancti gratia

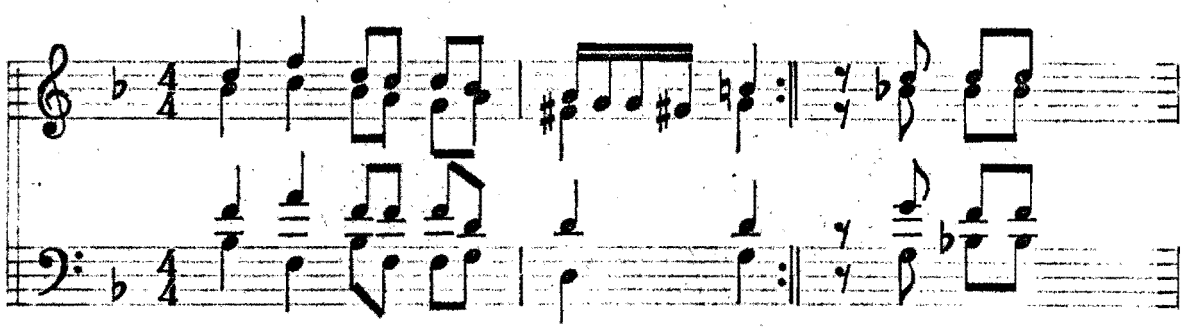


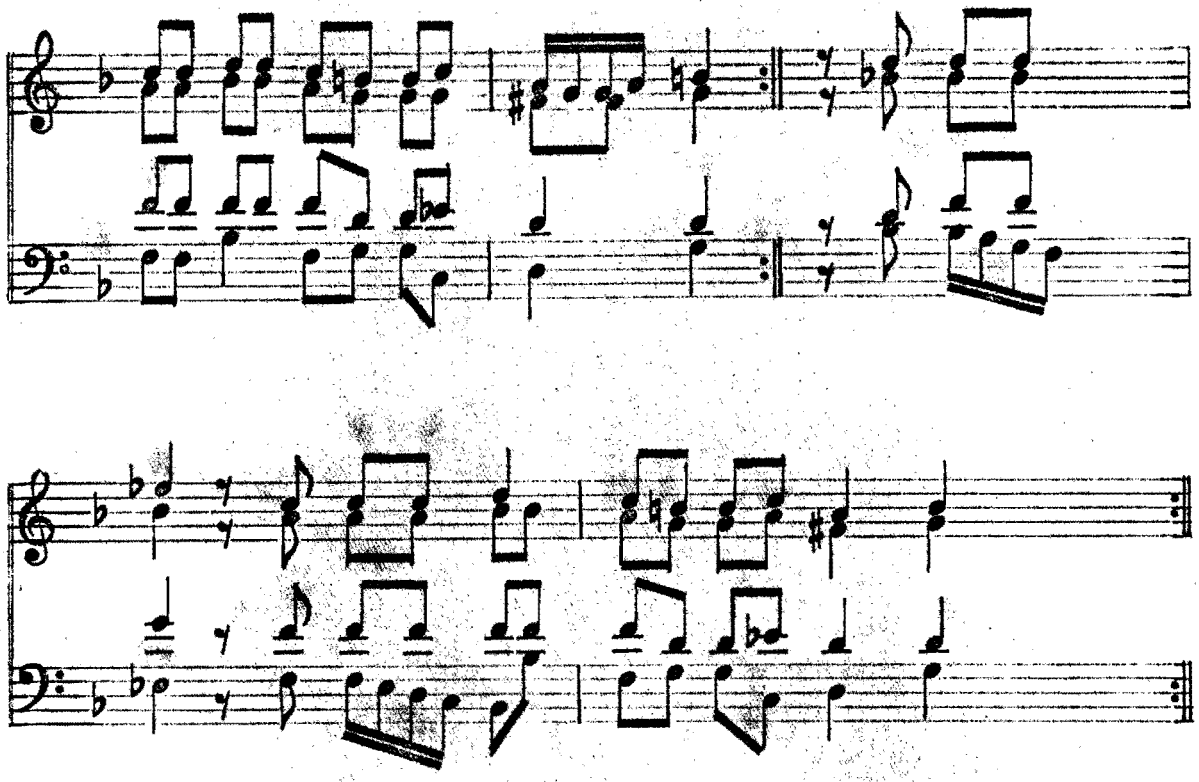




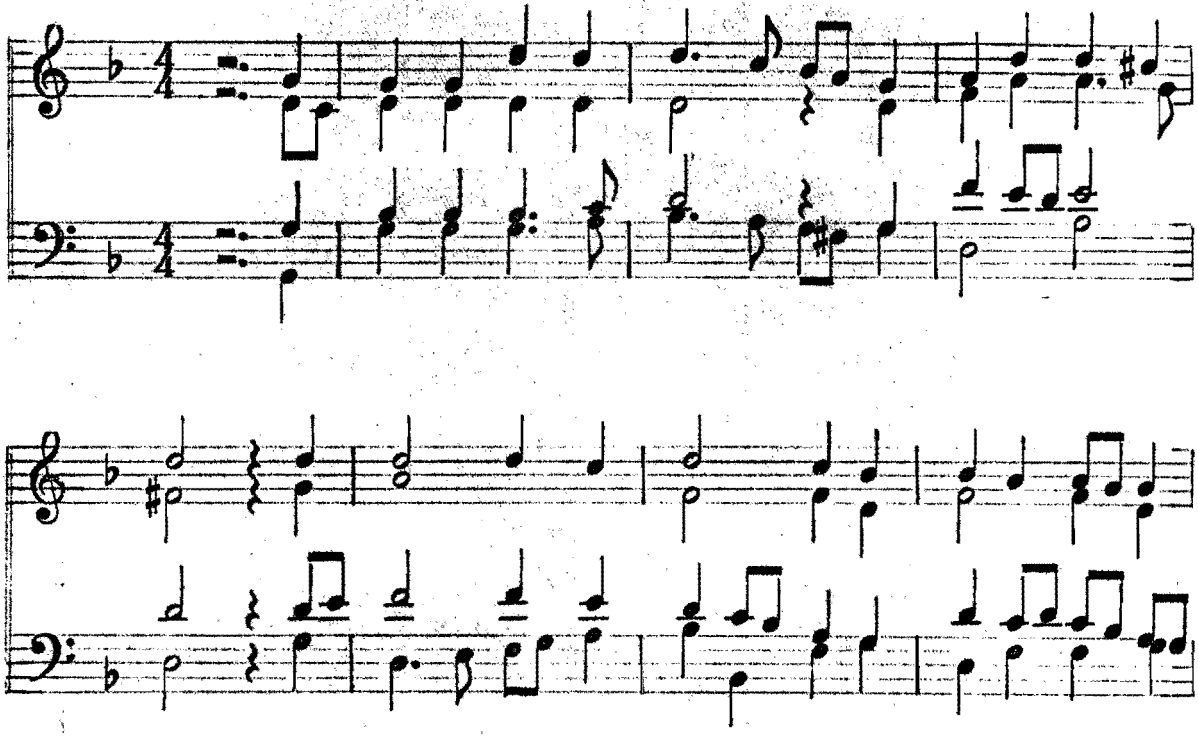


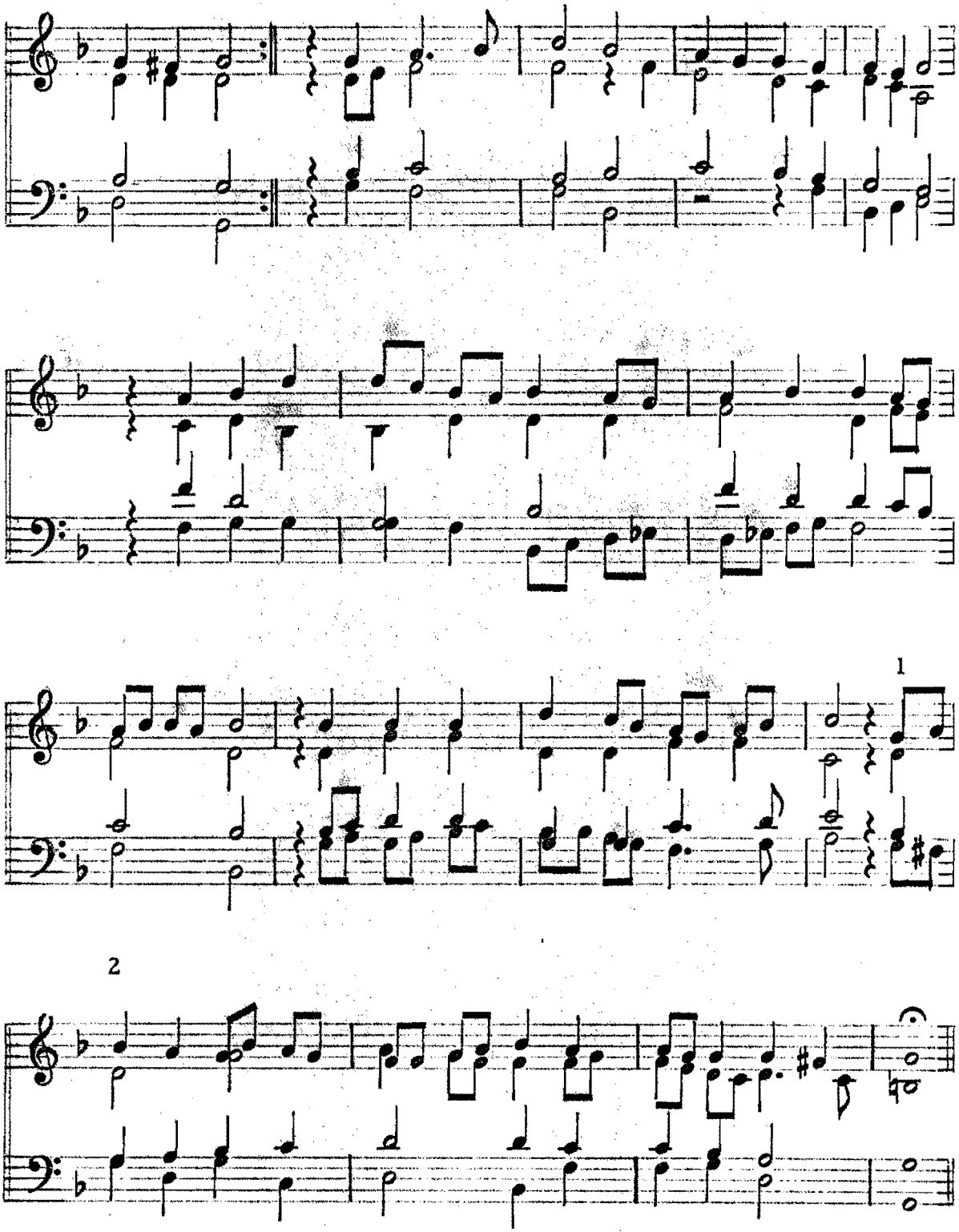
15. Ich bin zu lang gewesen



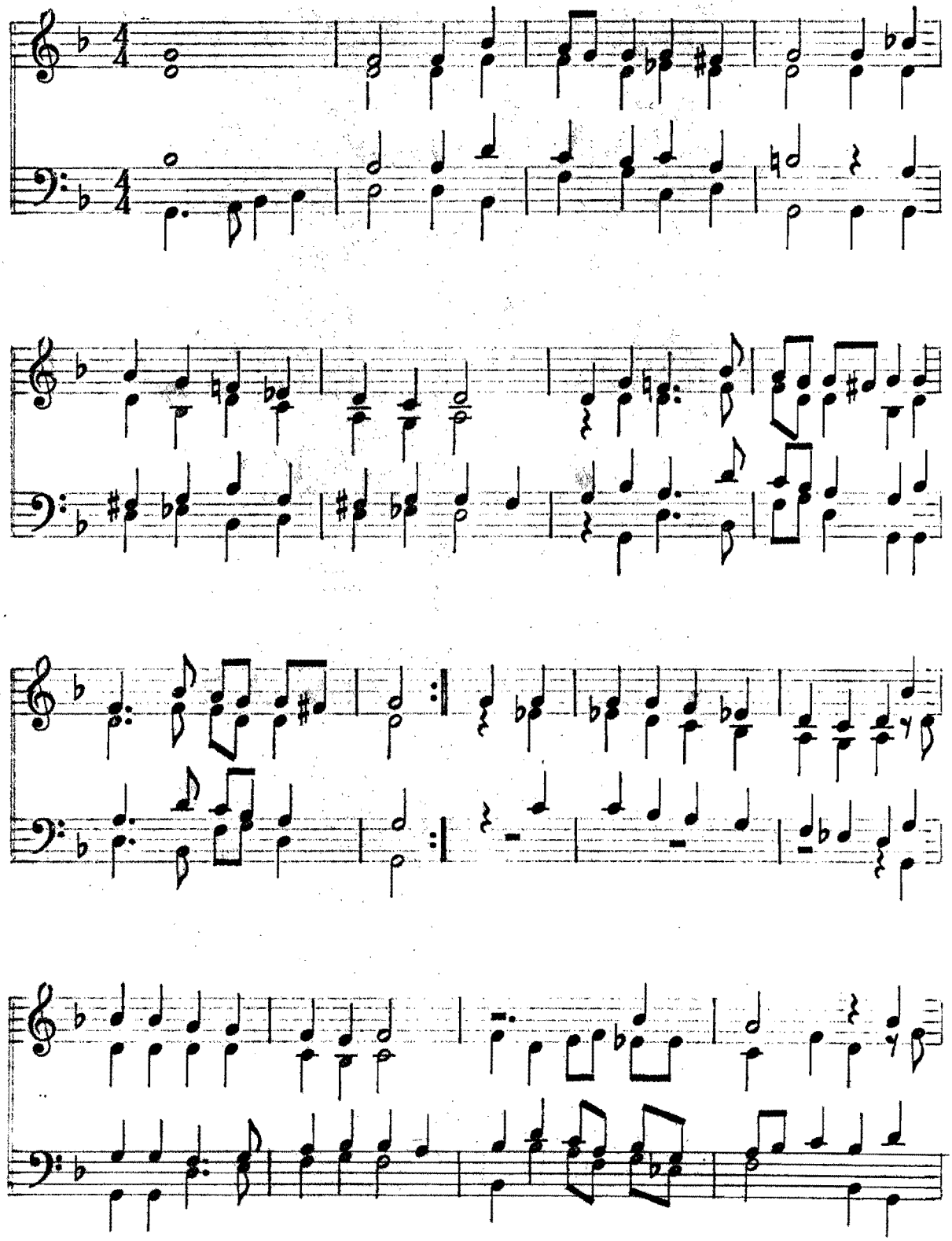


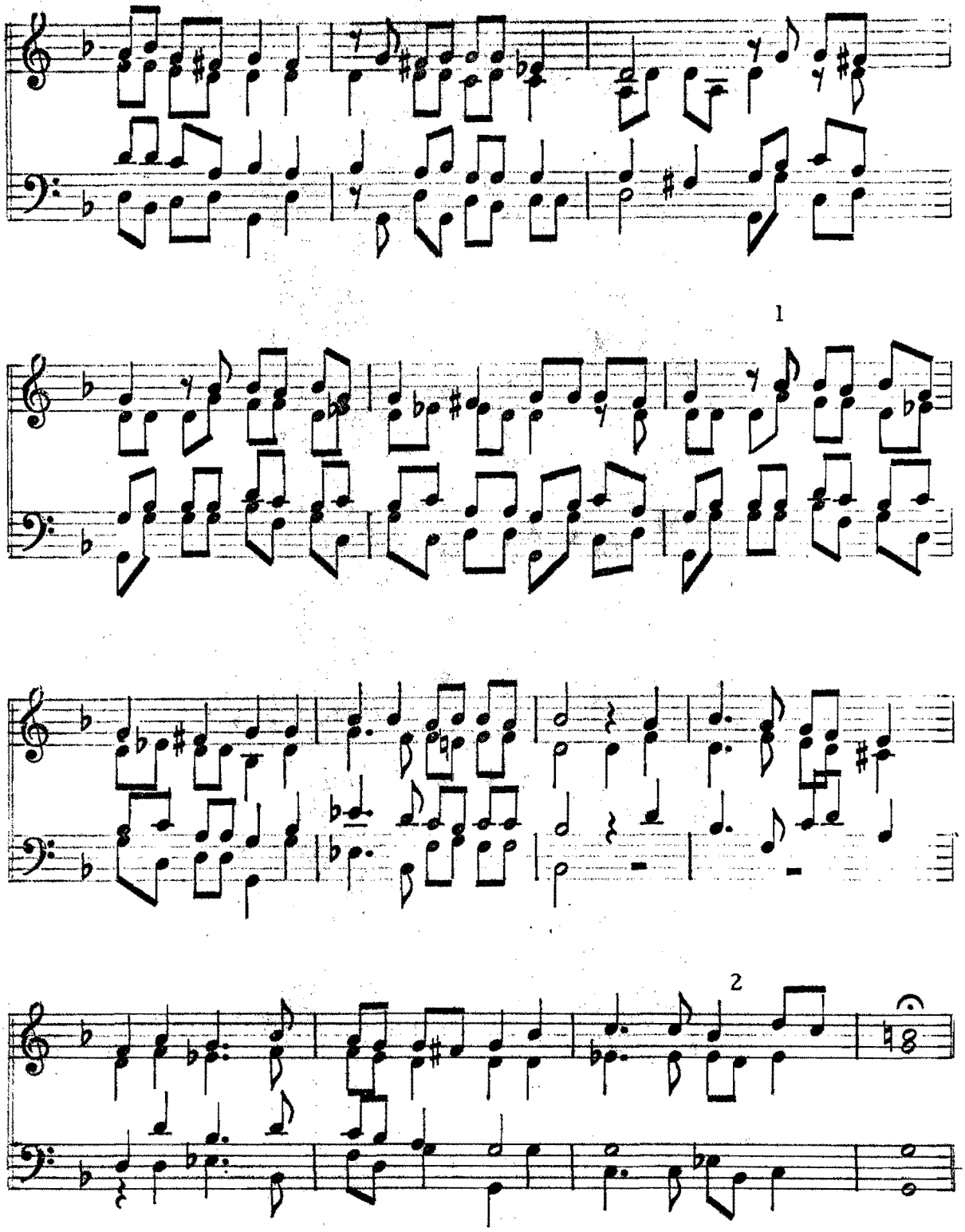
16. Zart freundliches M.



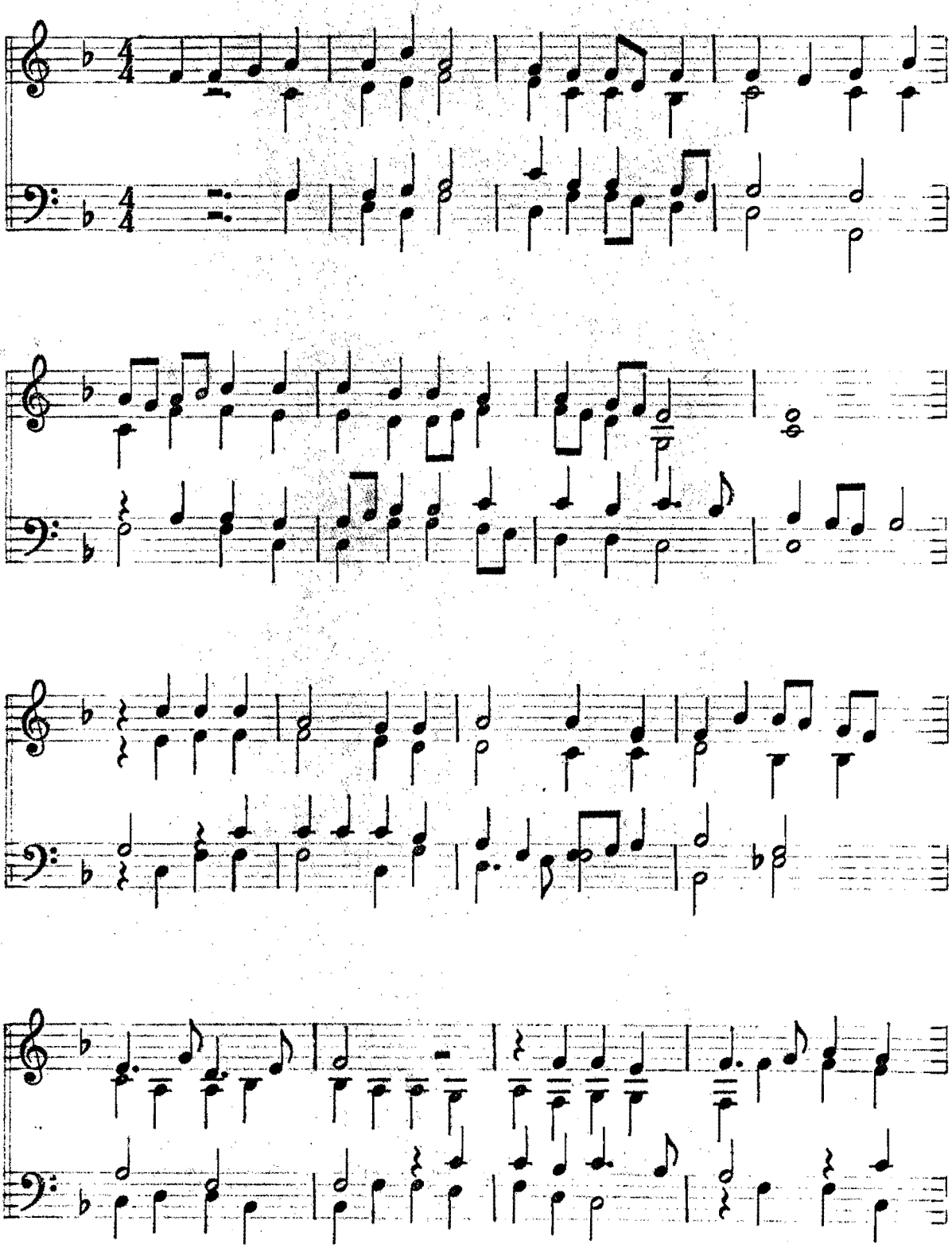

1
2

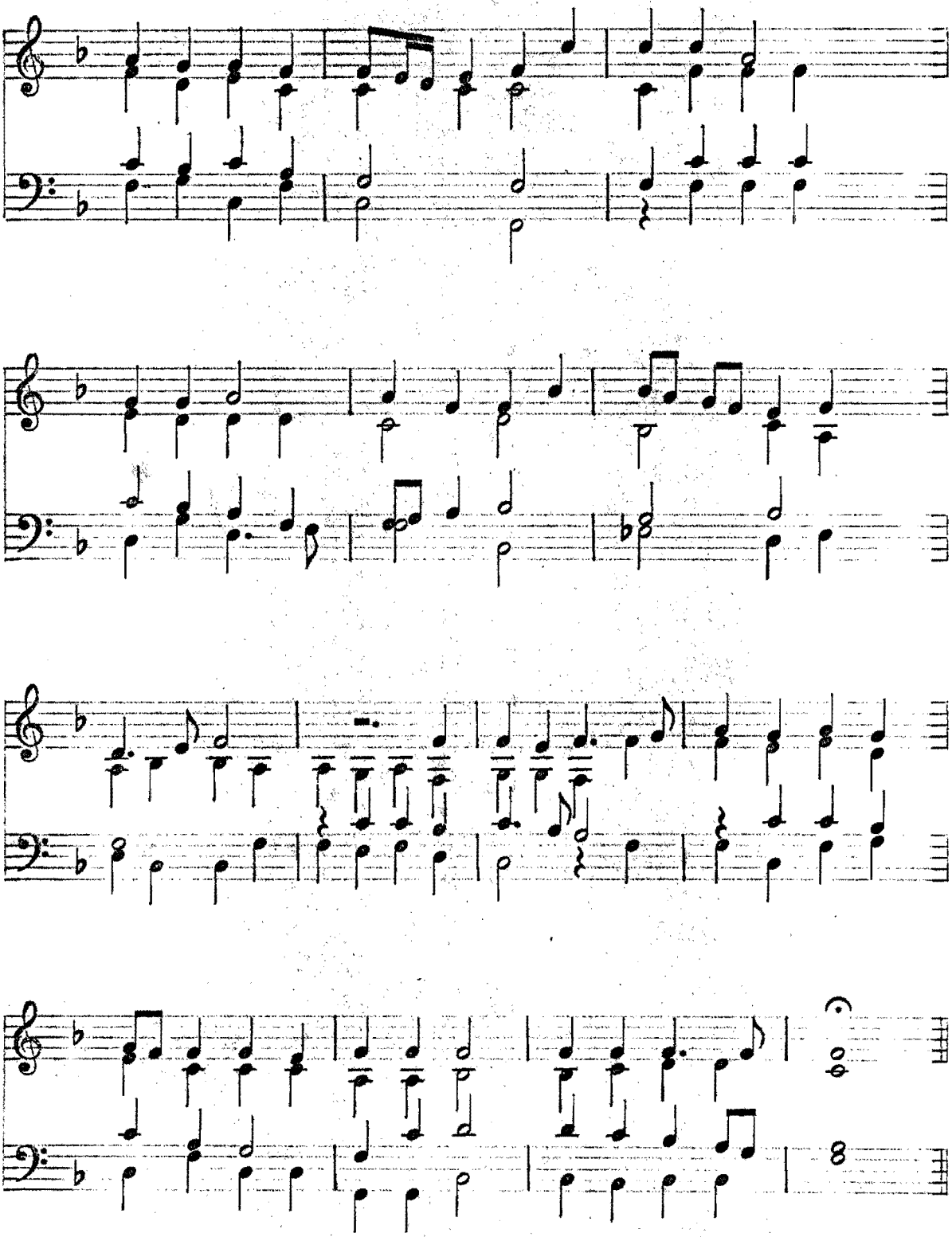
17. Schönes lieb was hab ich dir



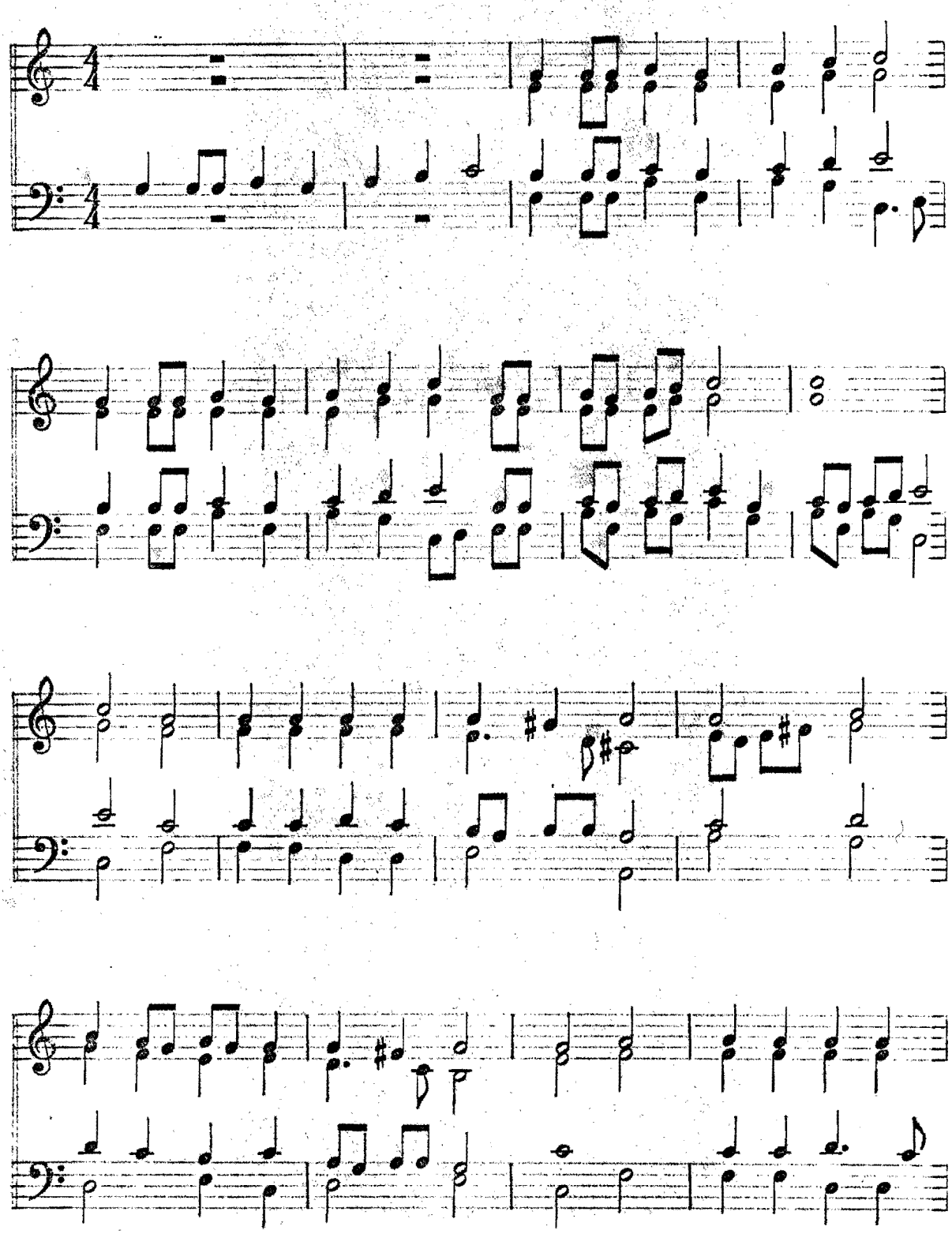

1
2

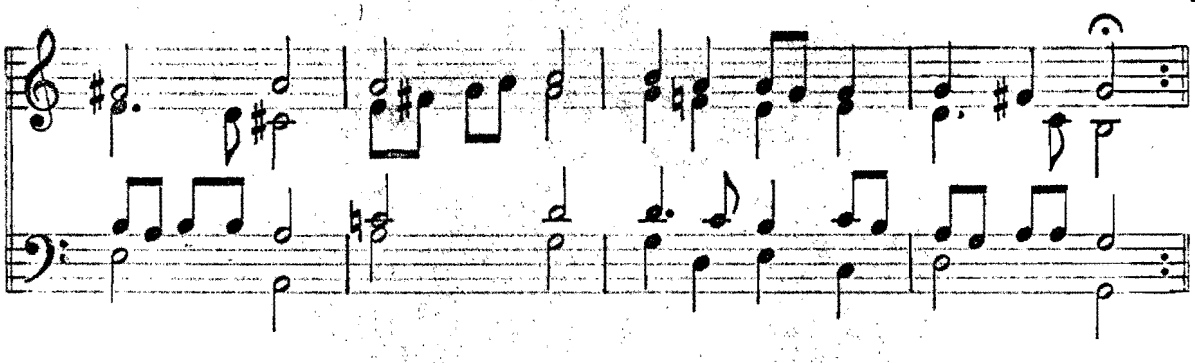
18. Schein uns du liebe sonne





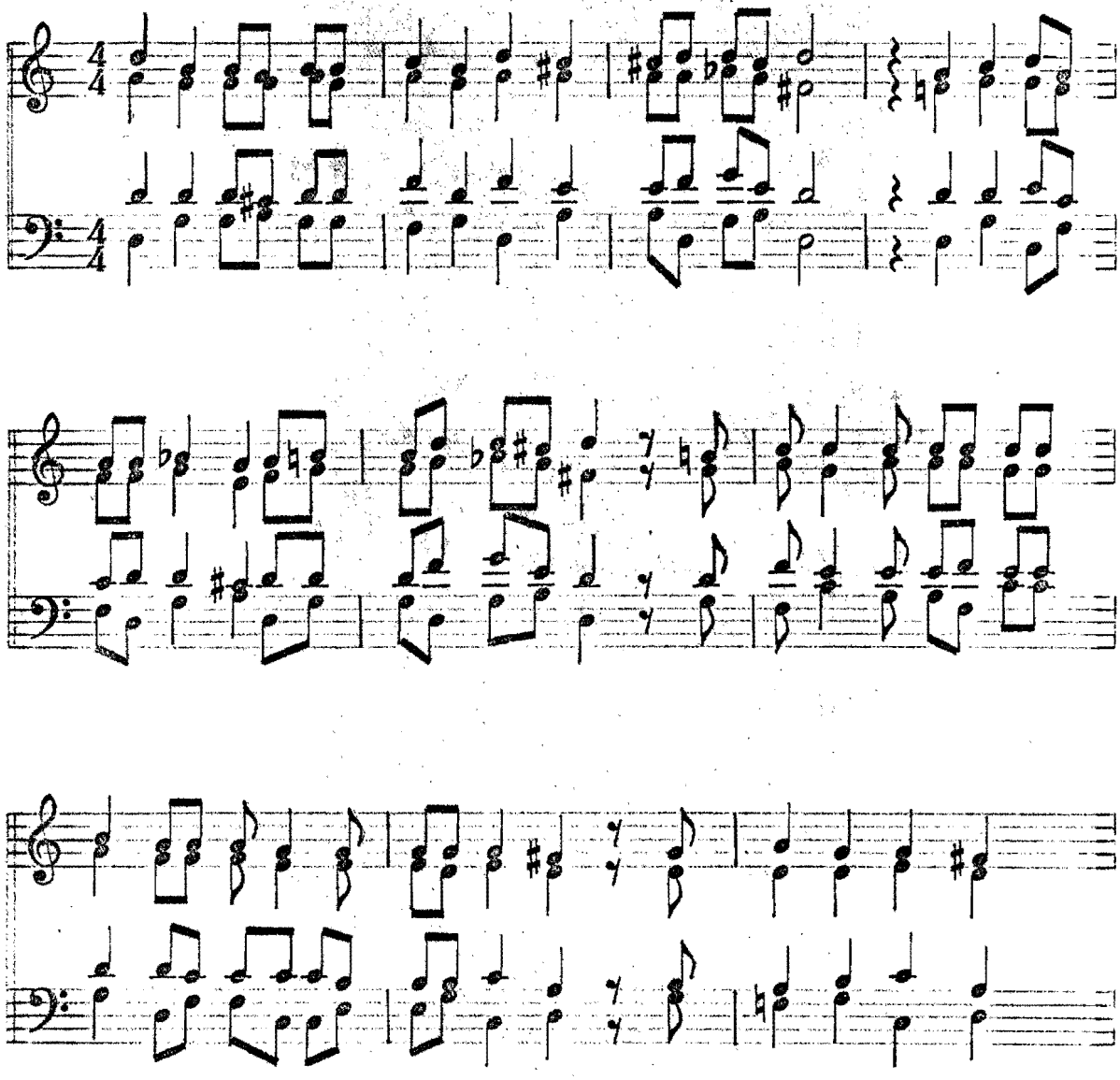
19. Scheiden von der lieb das thut wehe

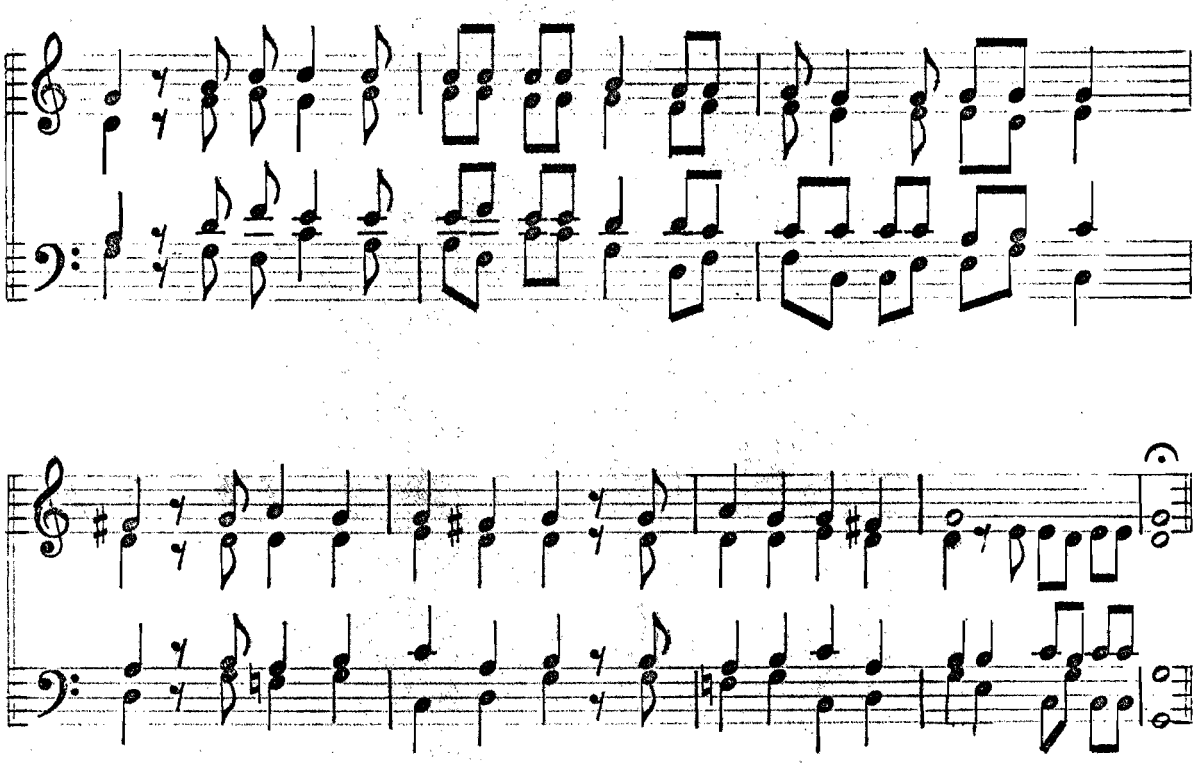




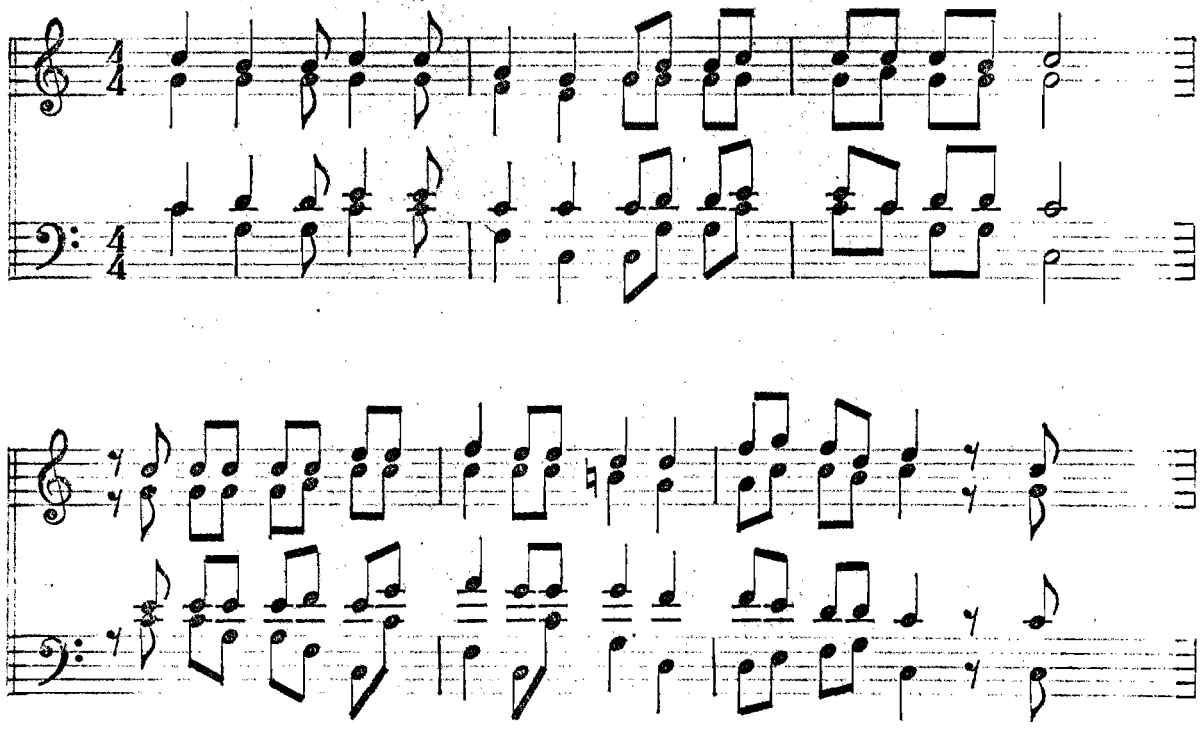
20. Wie schön blüt uns der Meye

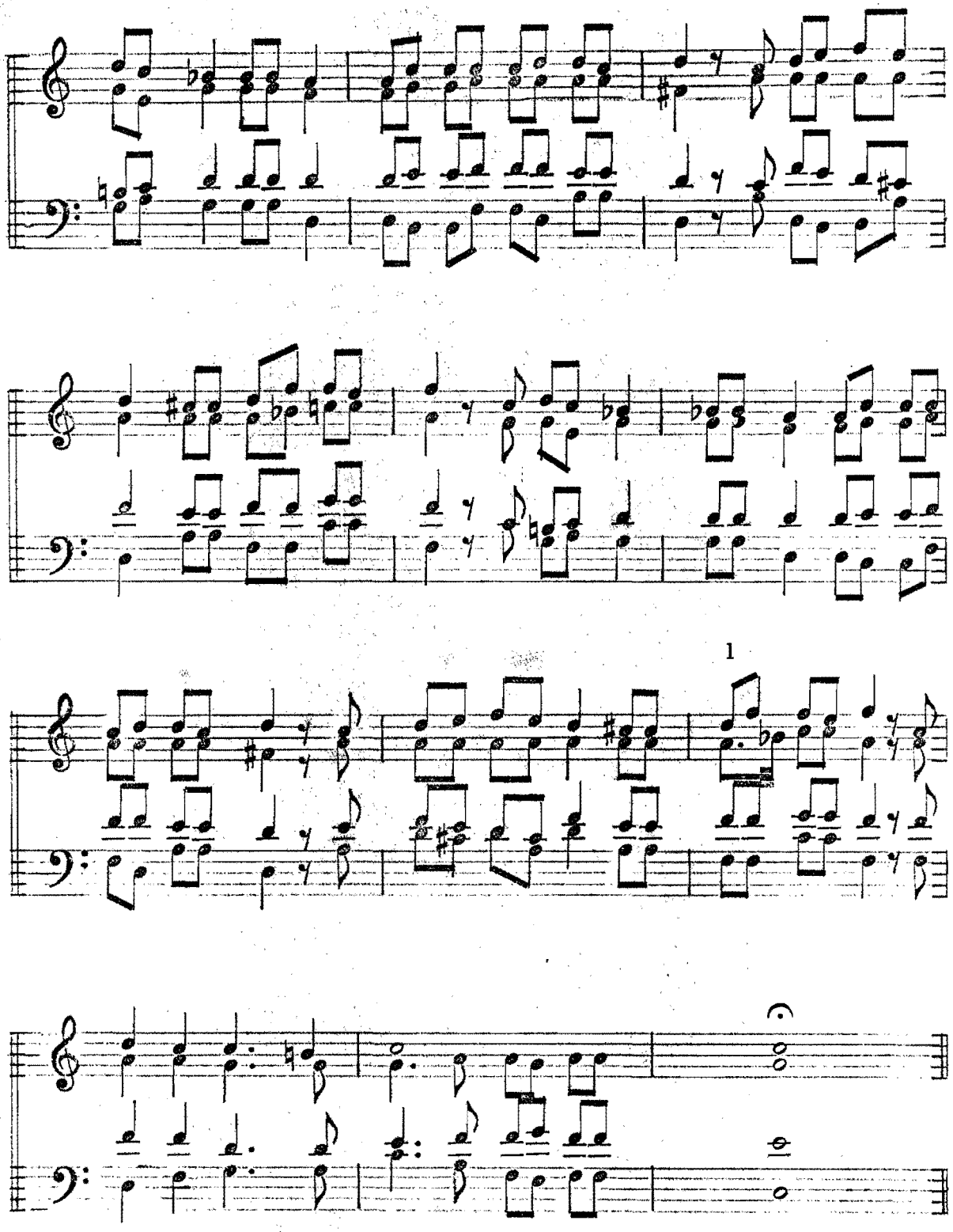
Jacob Meilland[1]



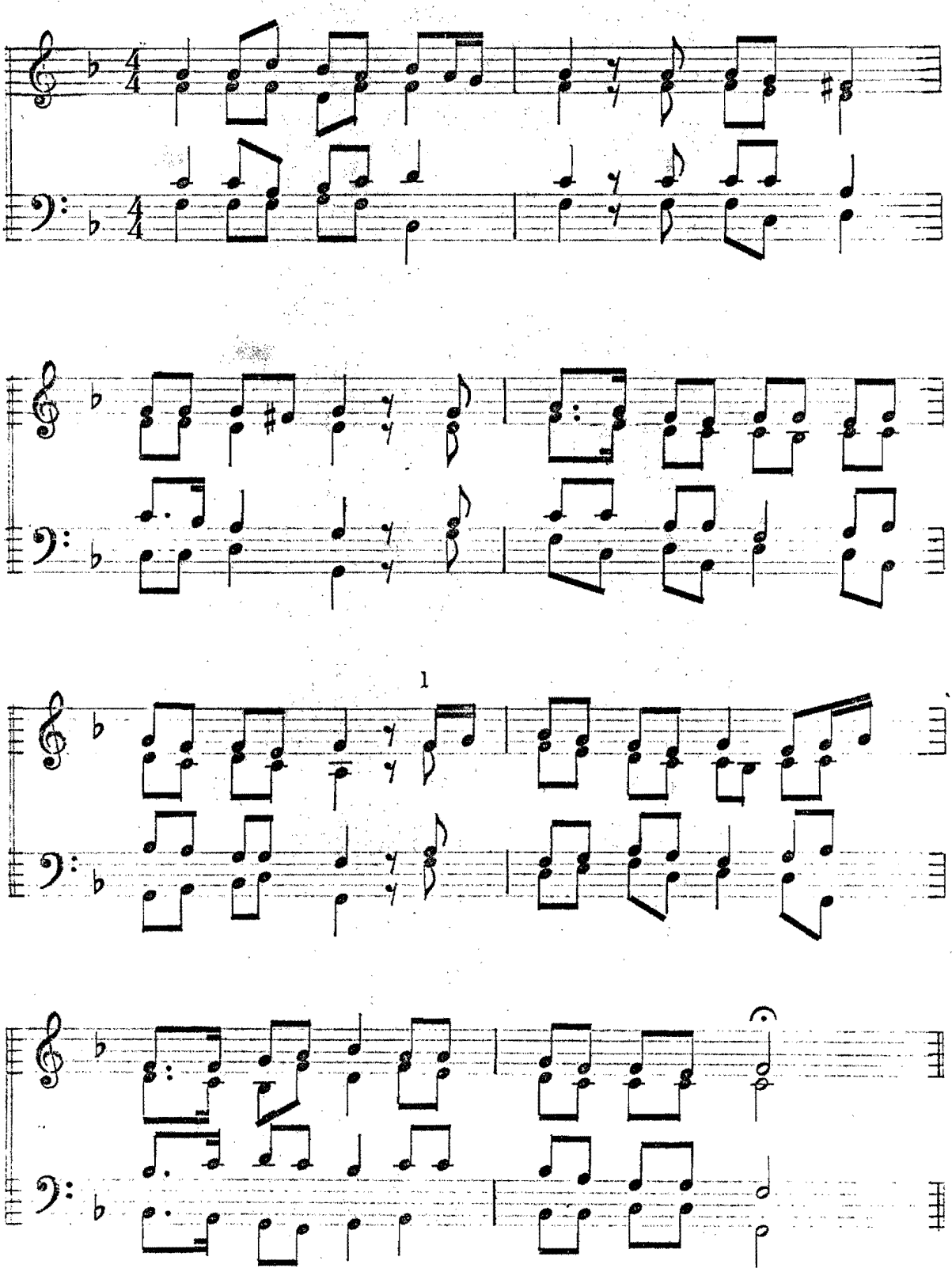


21. Mir liebet im grünen Meyen



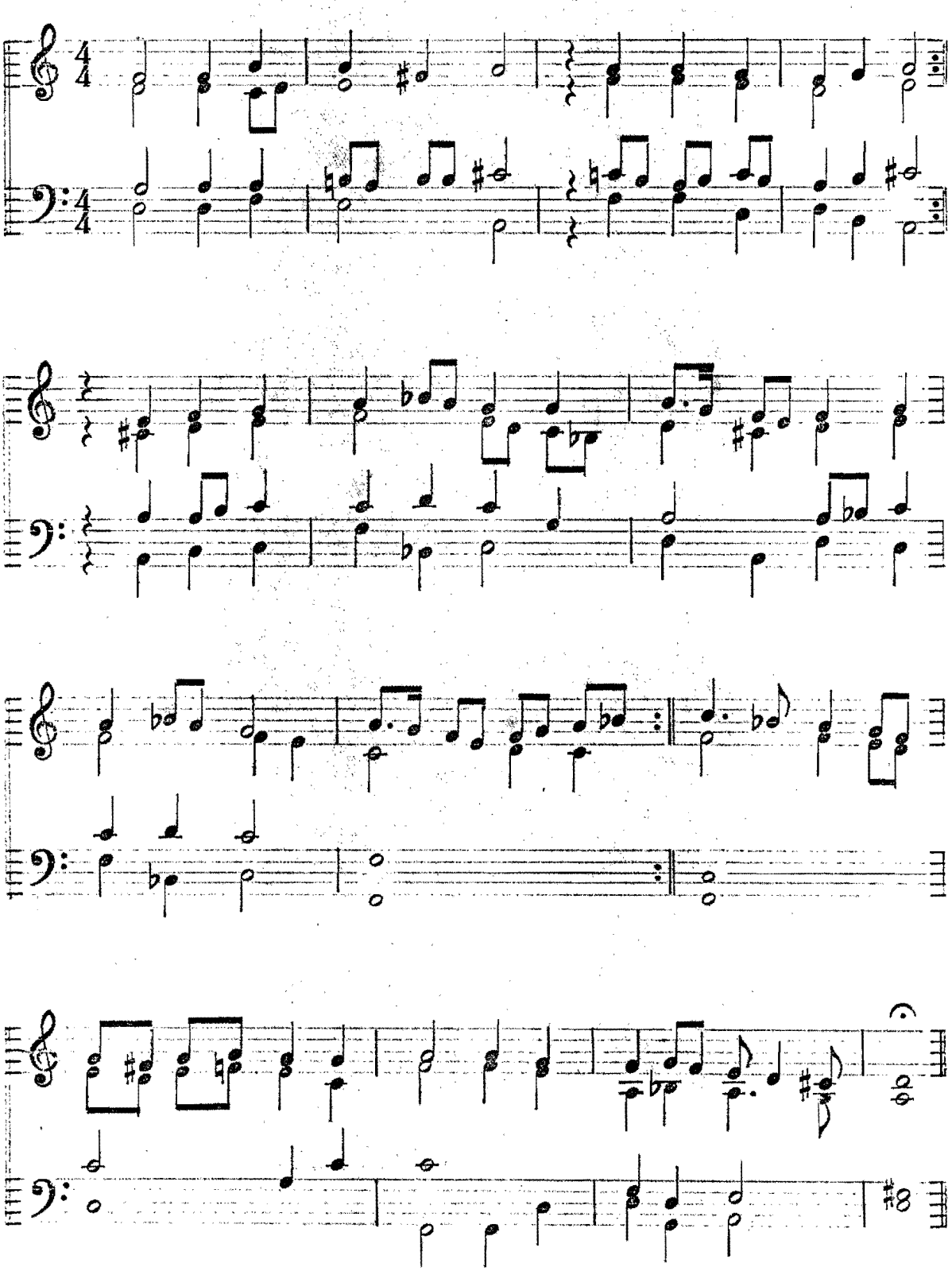

1

22. Gros lieb hat mich



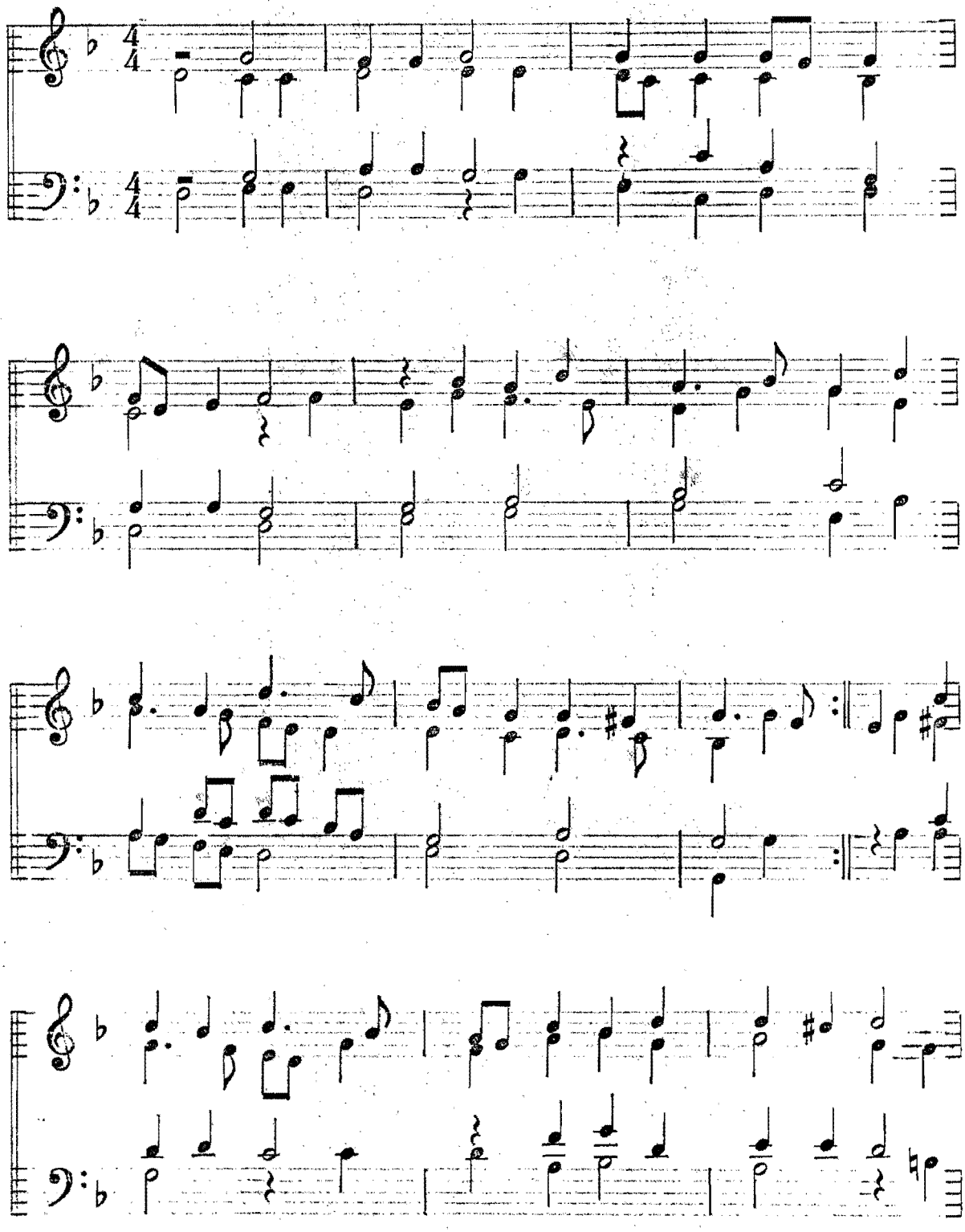
23. Venus du unnd dein Kindt[1]

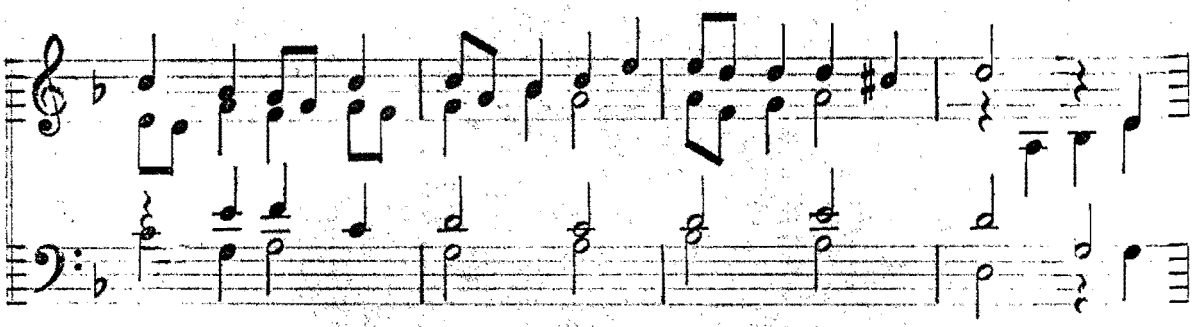
Jacques Regnart[2]

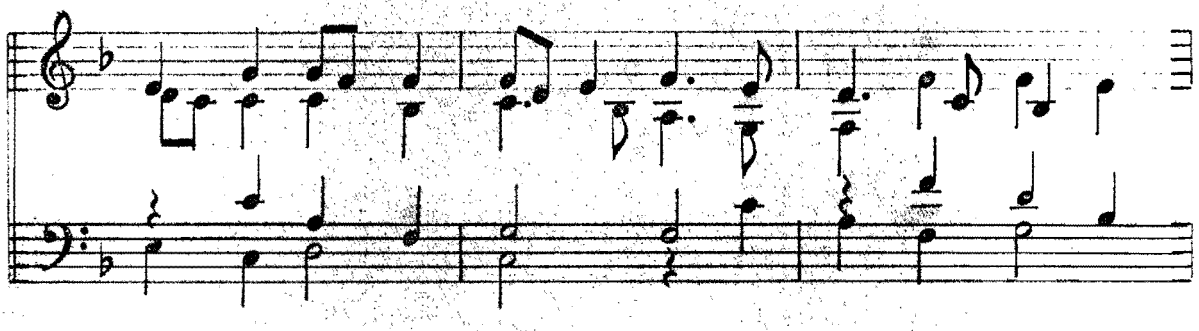


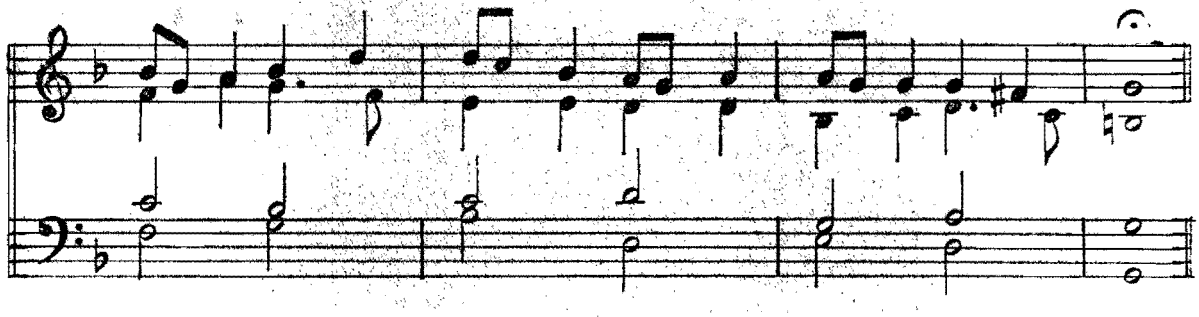
814883

24. Viel strick und Seil



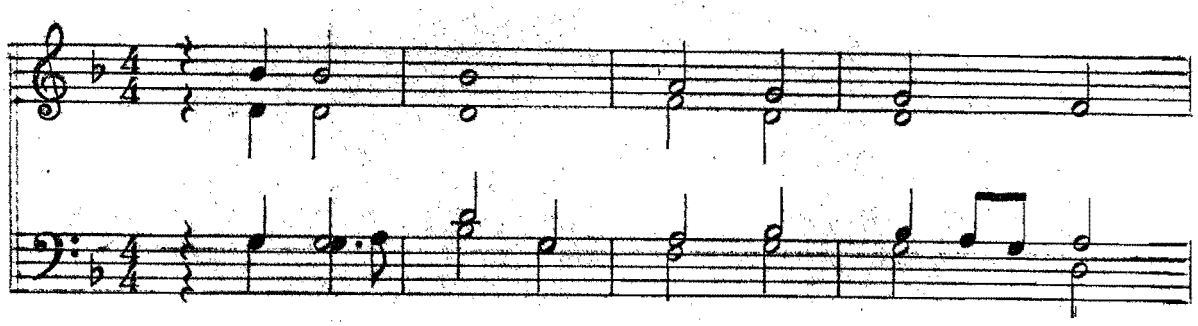


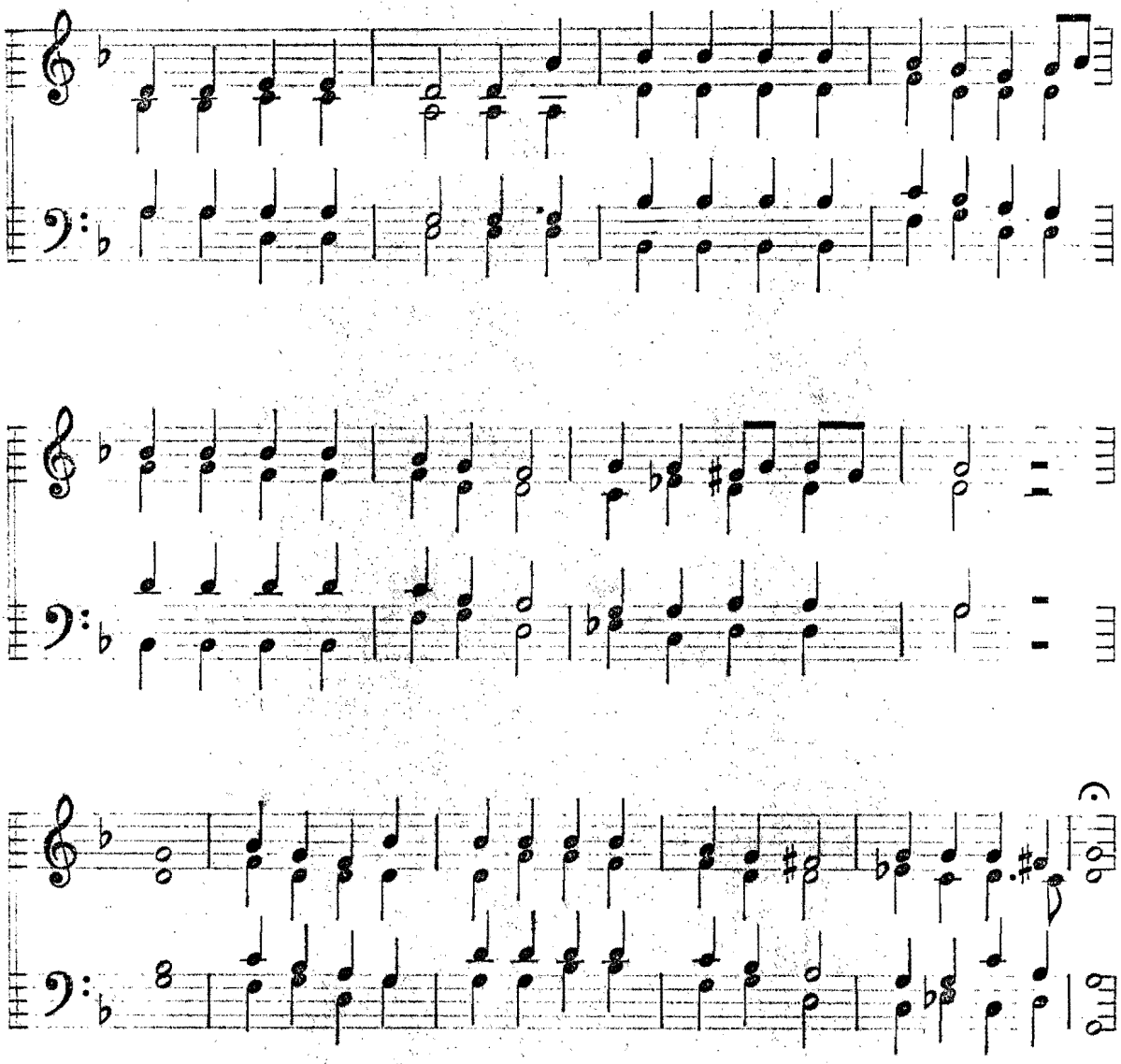




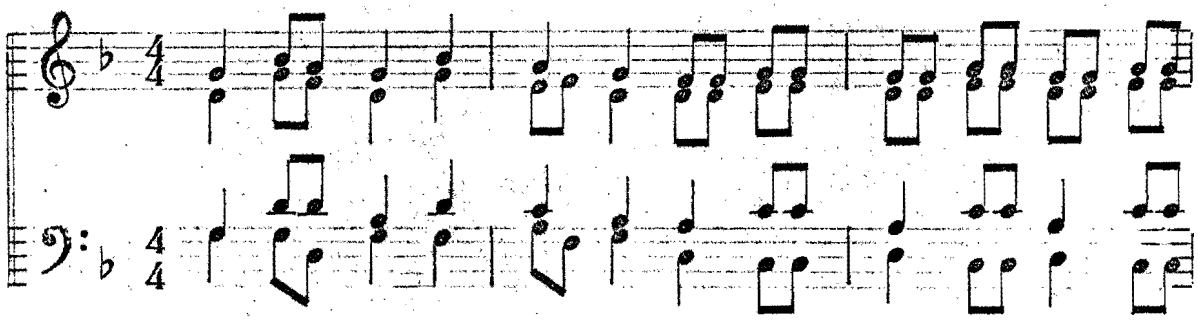
25. Paule lieber Stalbruder

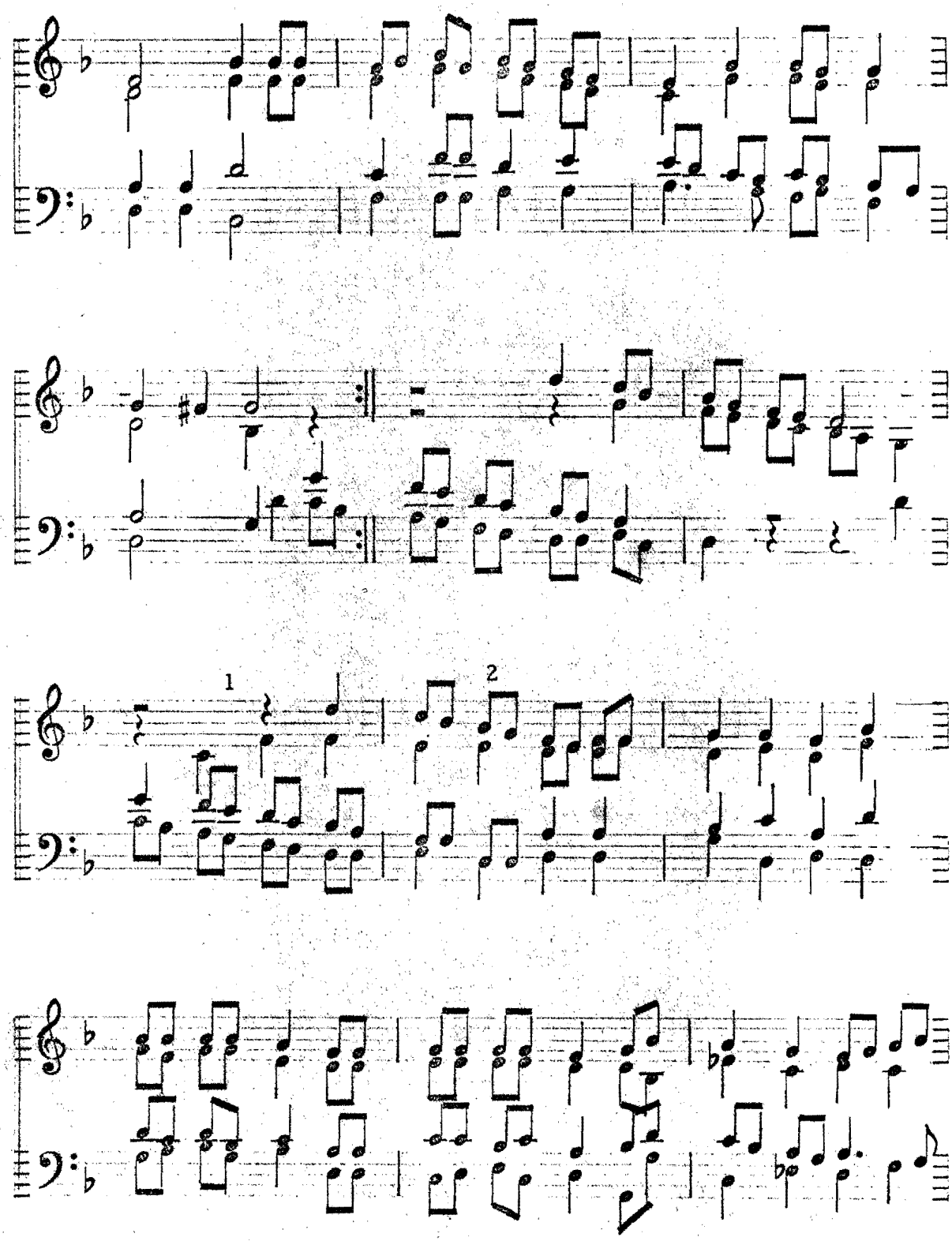
Johann Fischart[1]

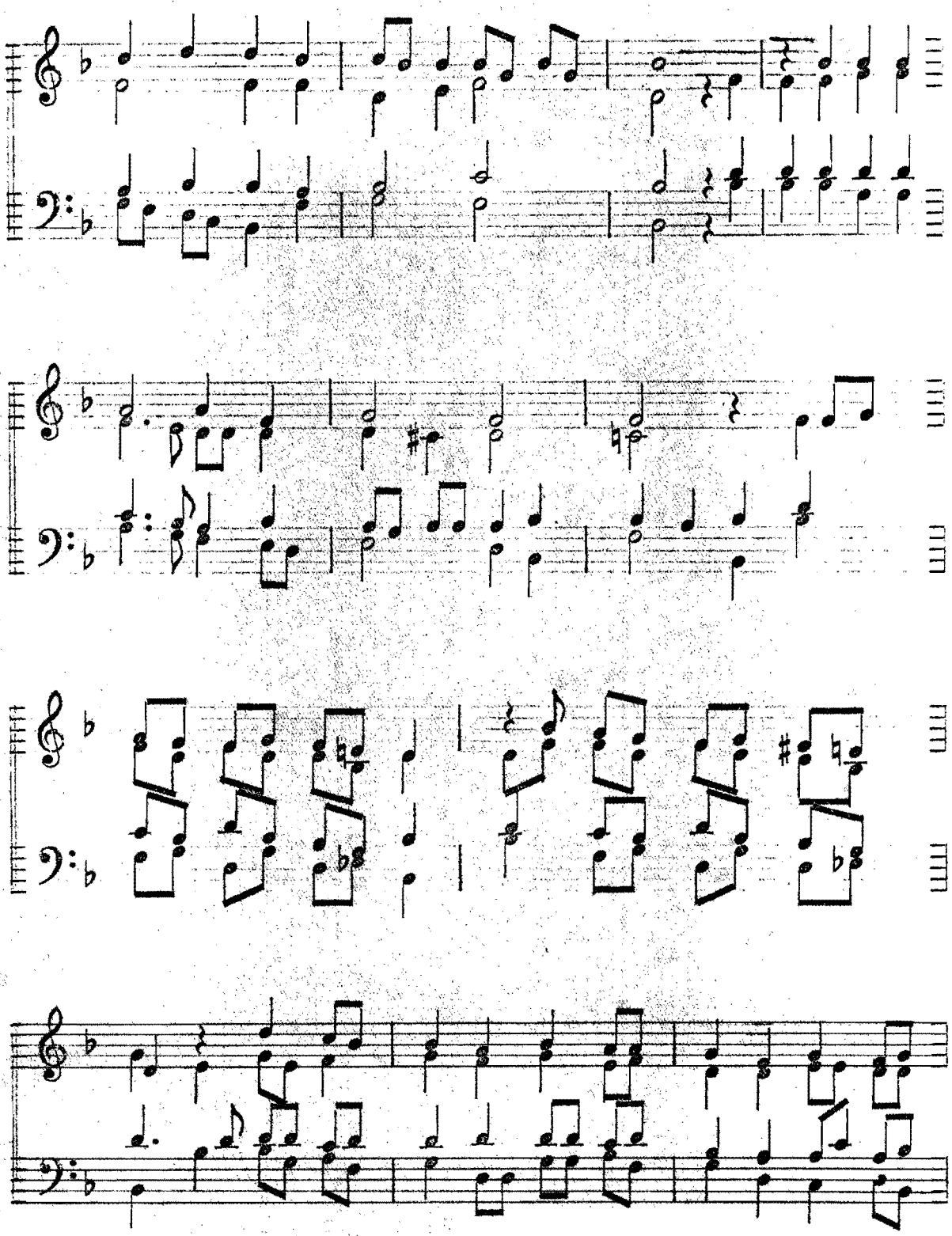


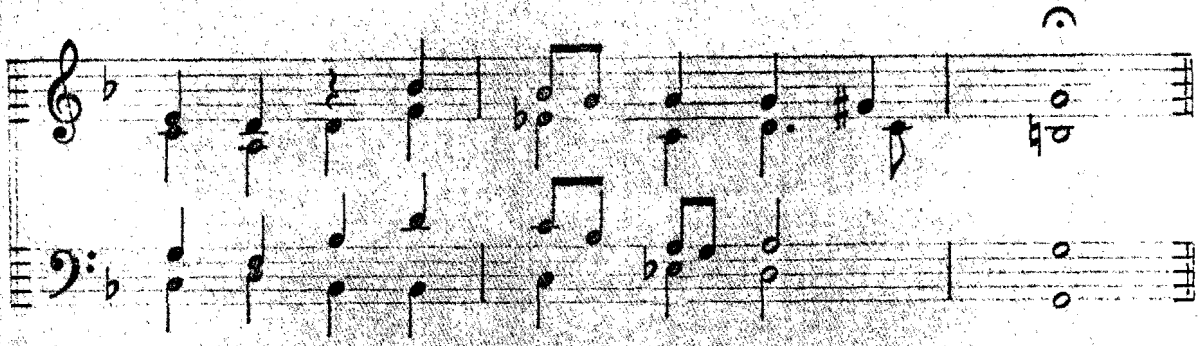


26. Elend ich rieff

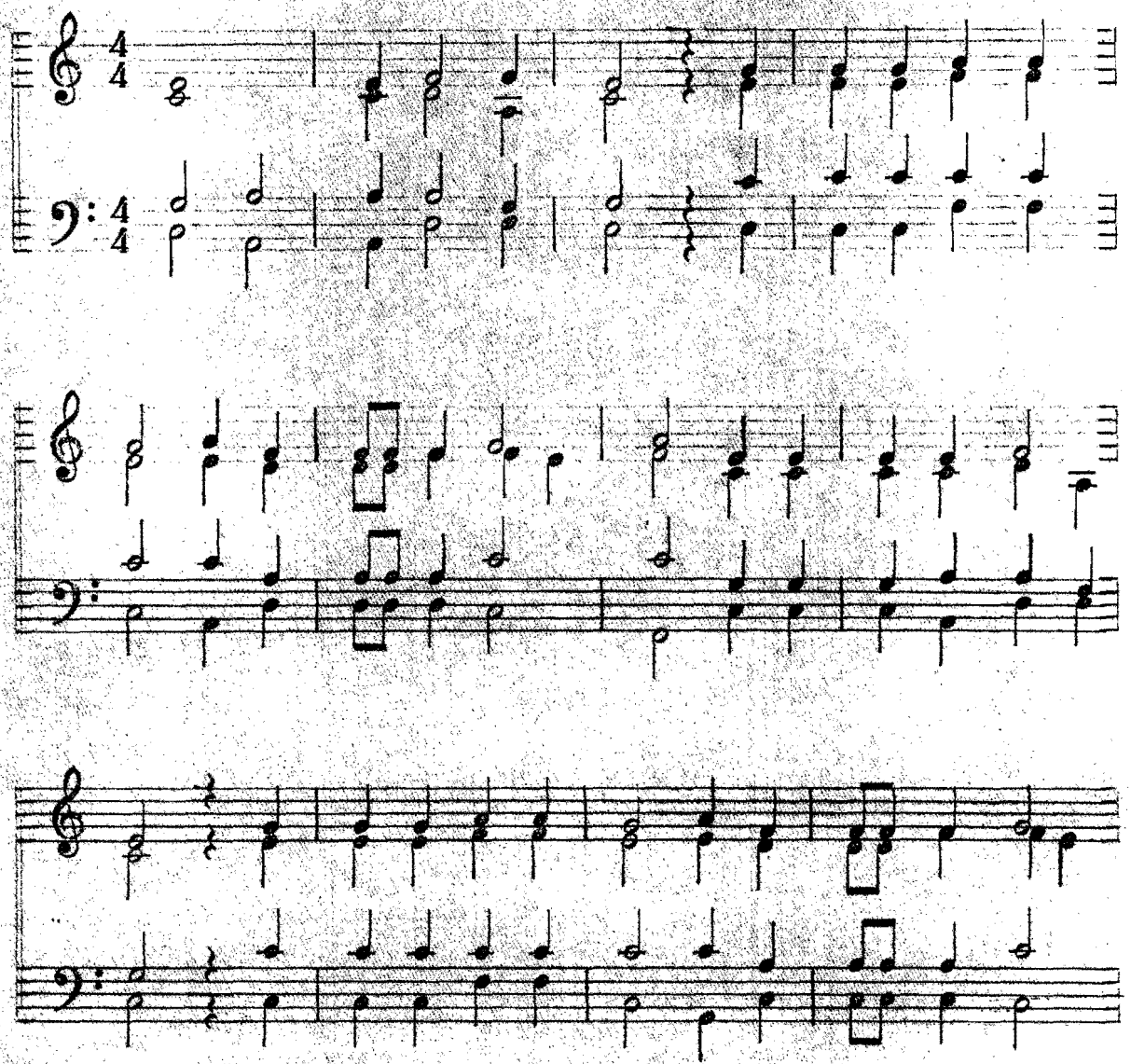


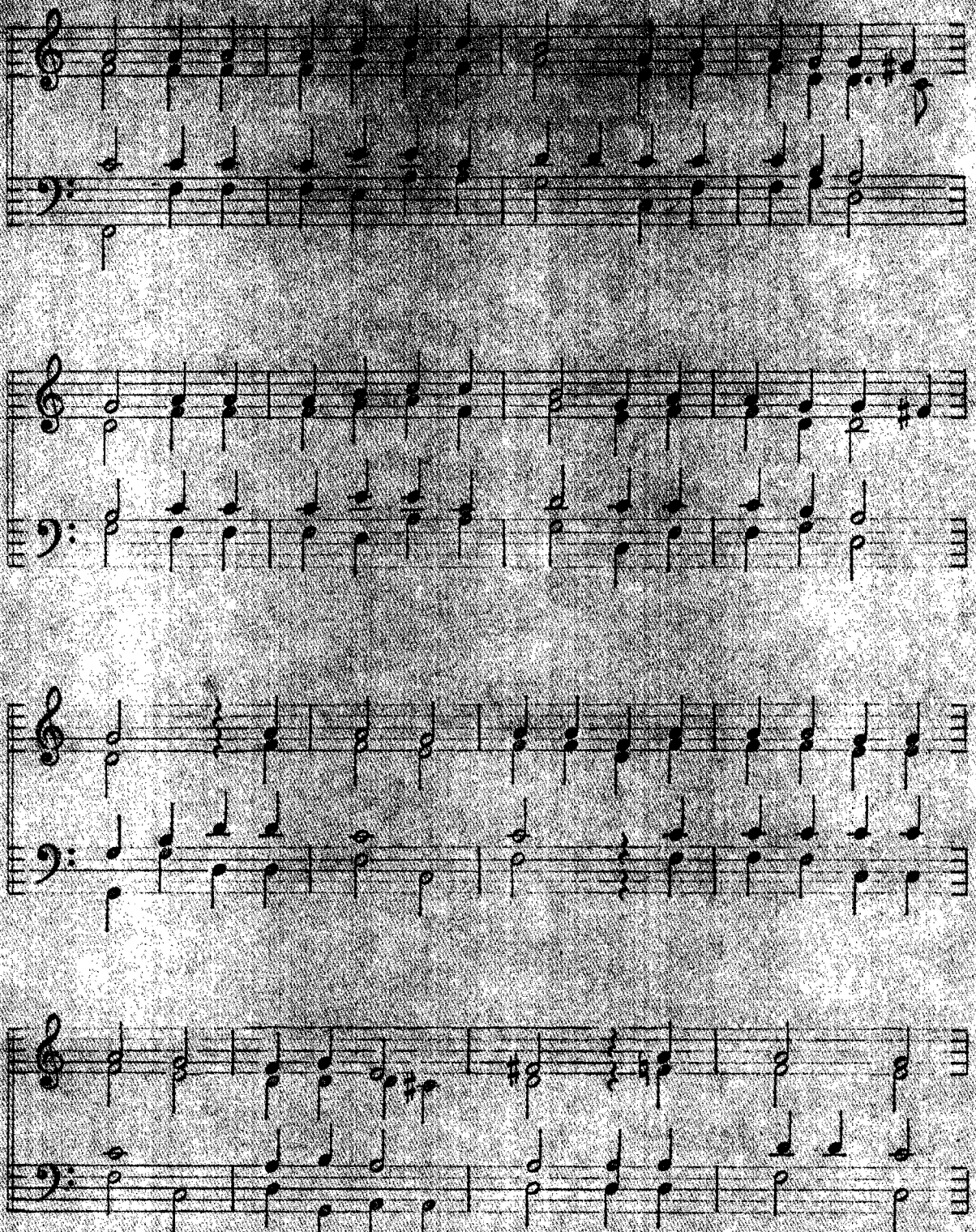

1
2

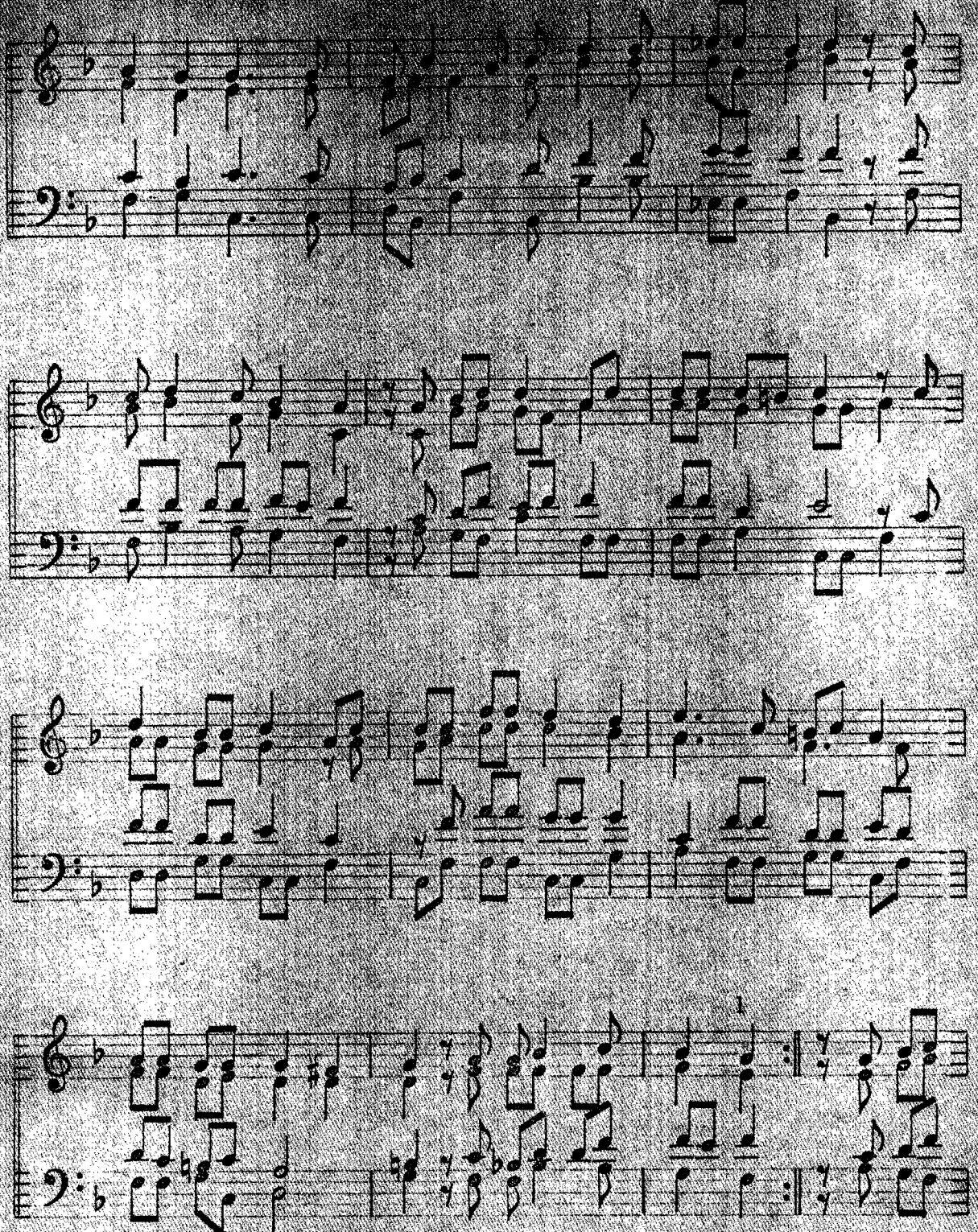


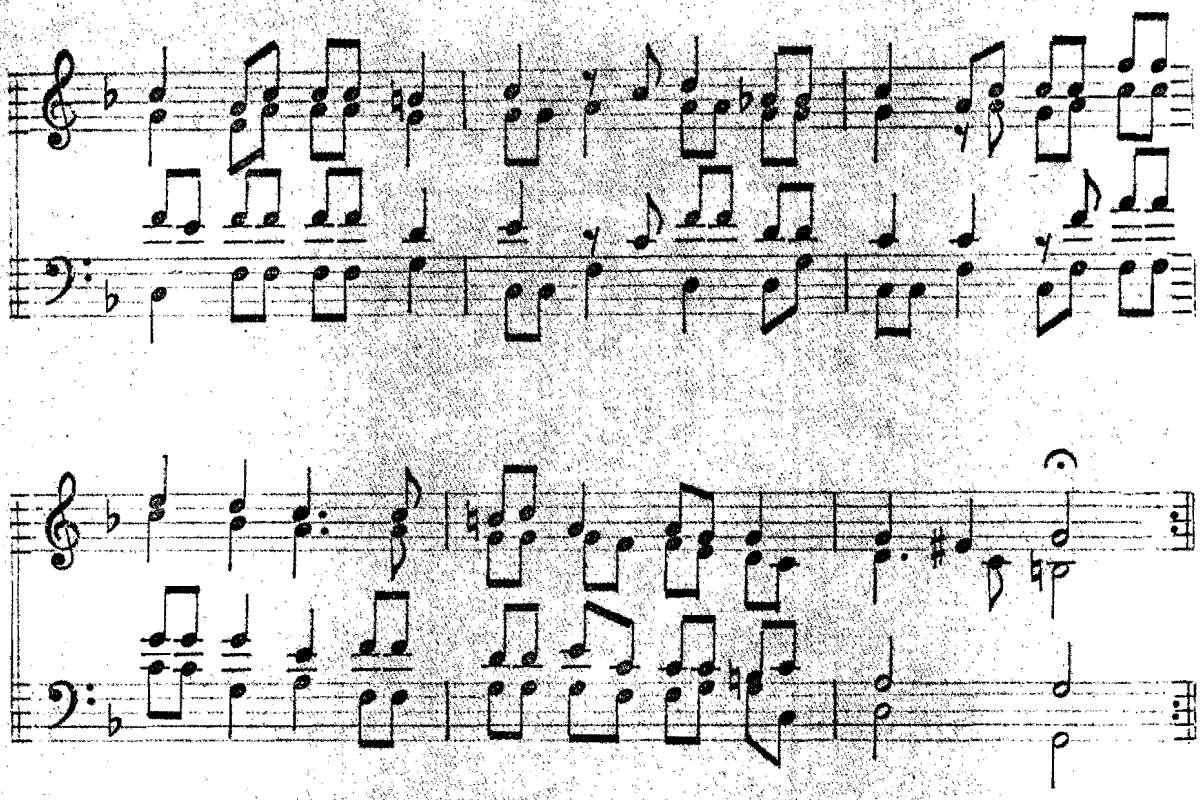


27. Stannotte, oder Cantate

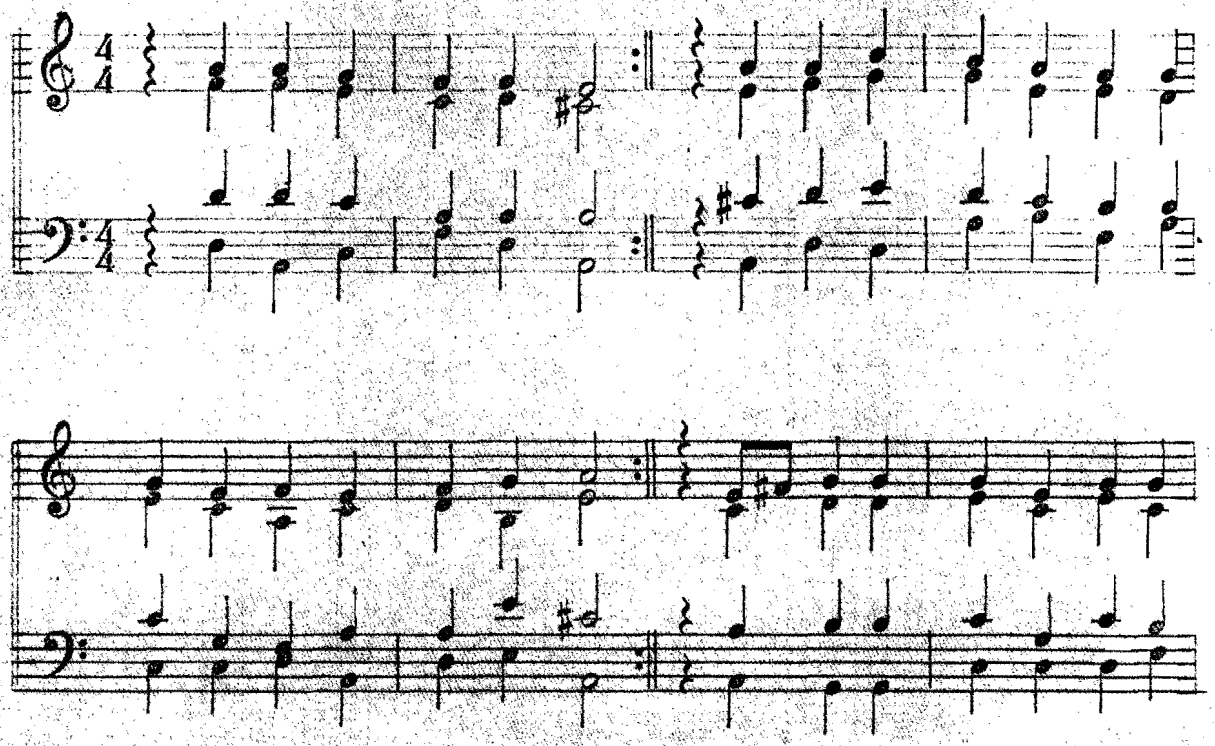


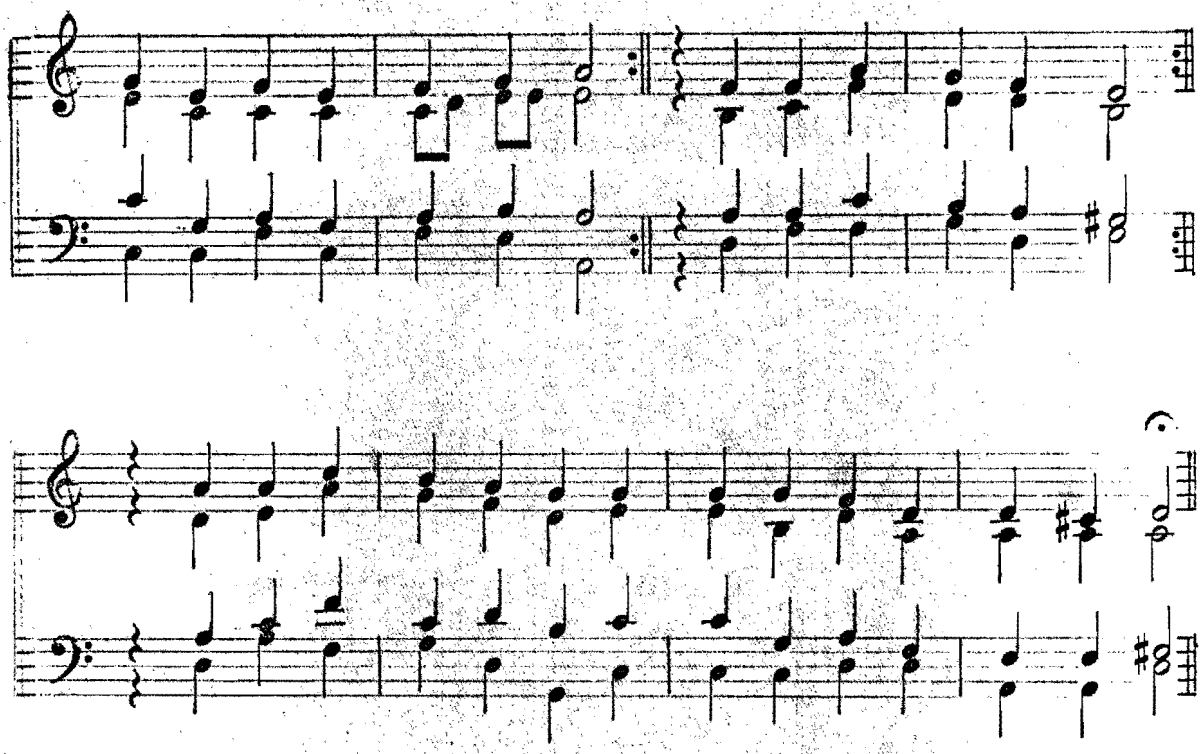






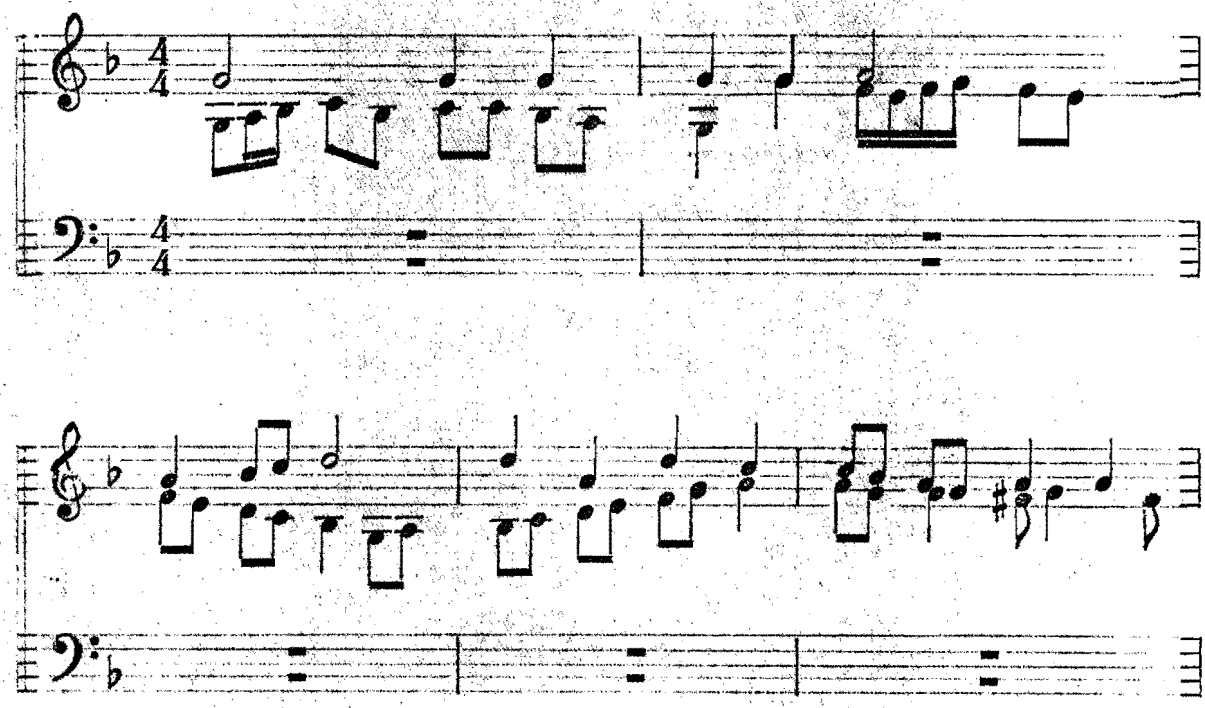
29. Die schöne Sommerzeit

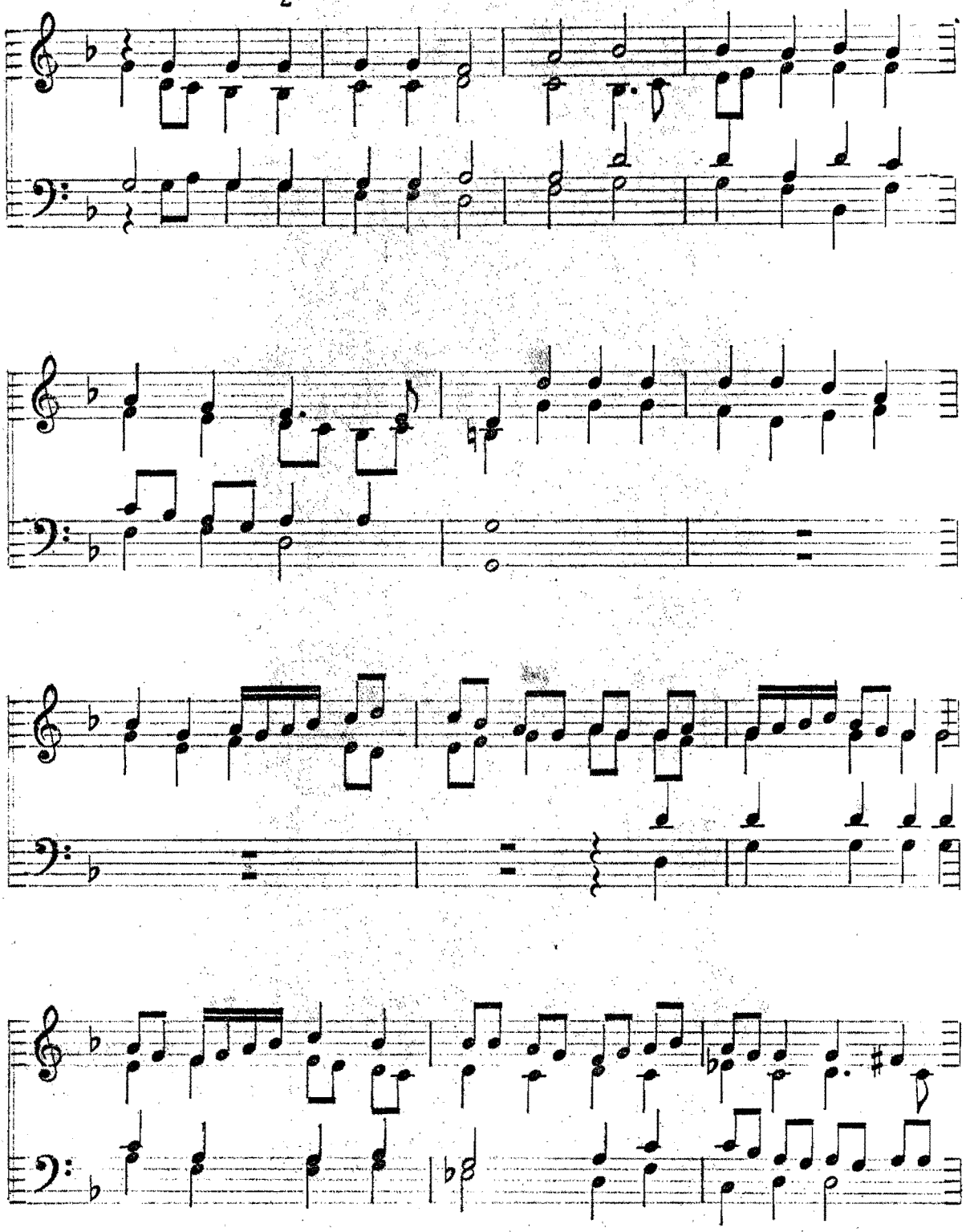


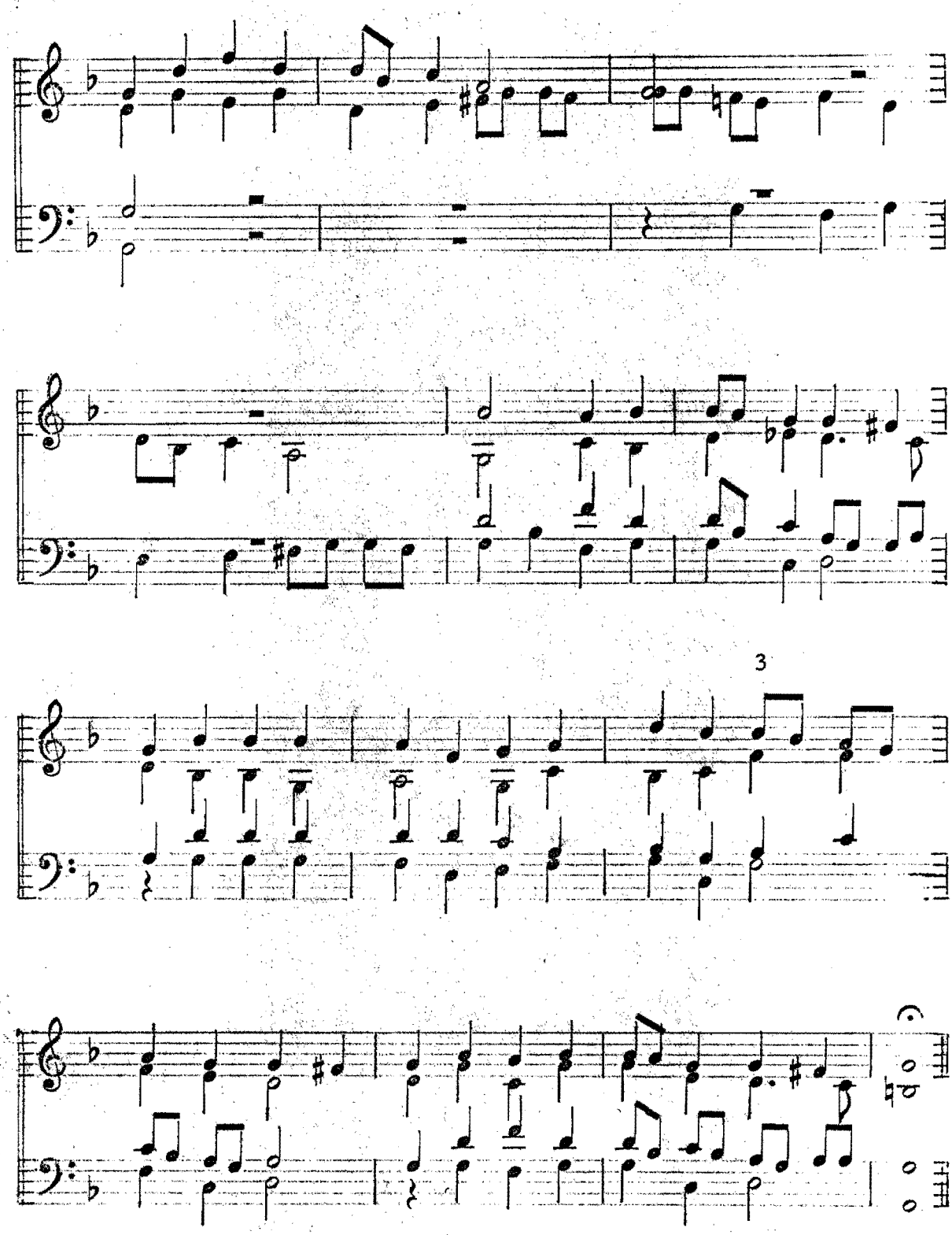


30. Mit lust thet ich ausreiten [1]

Ludwig Senfl

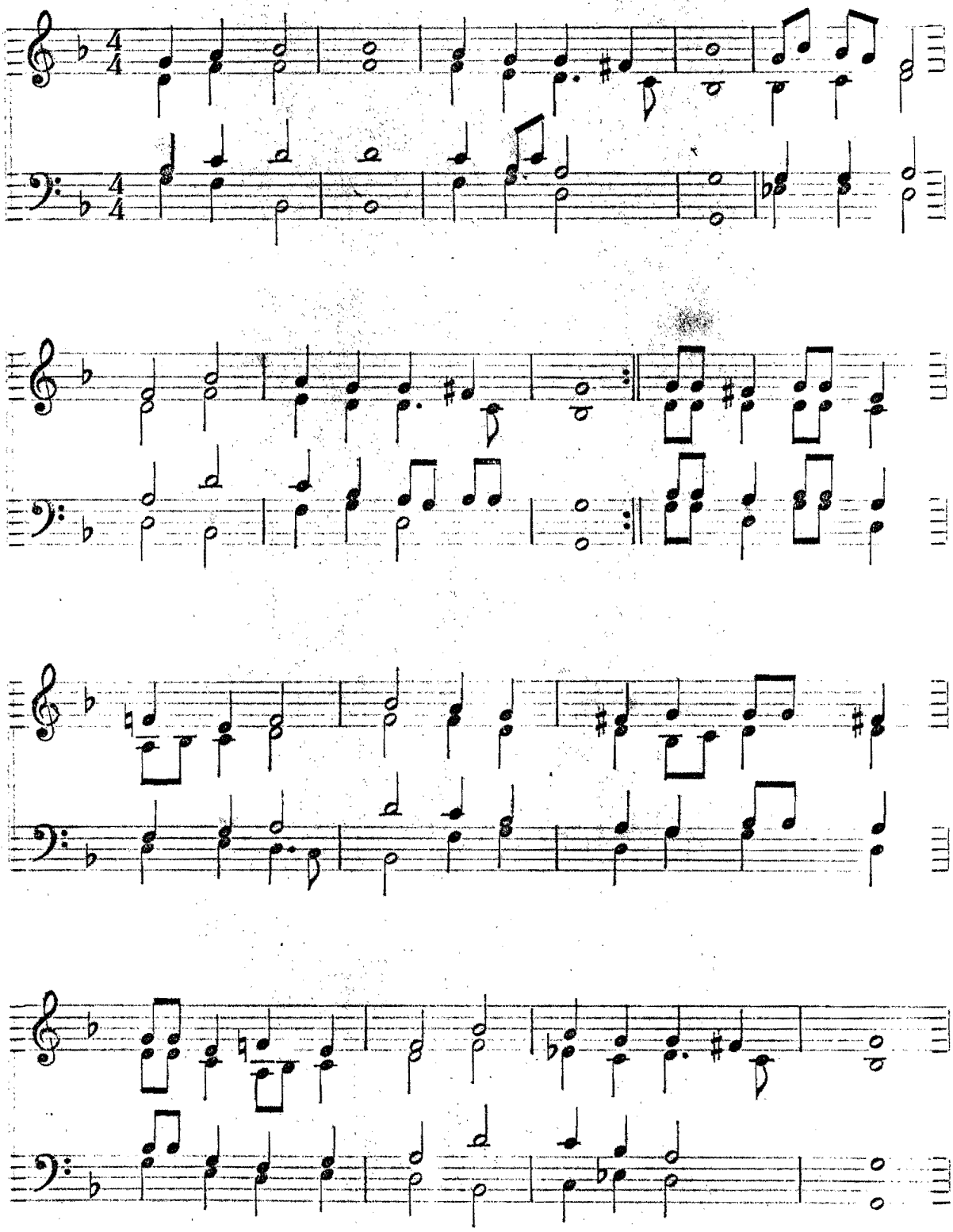


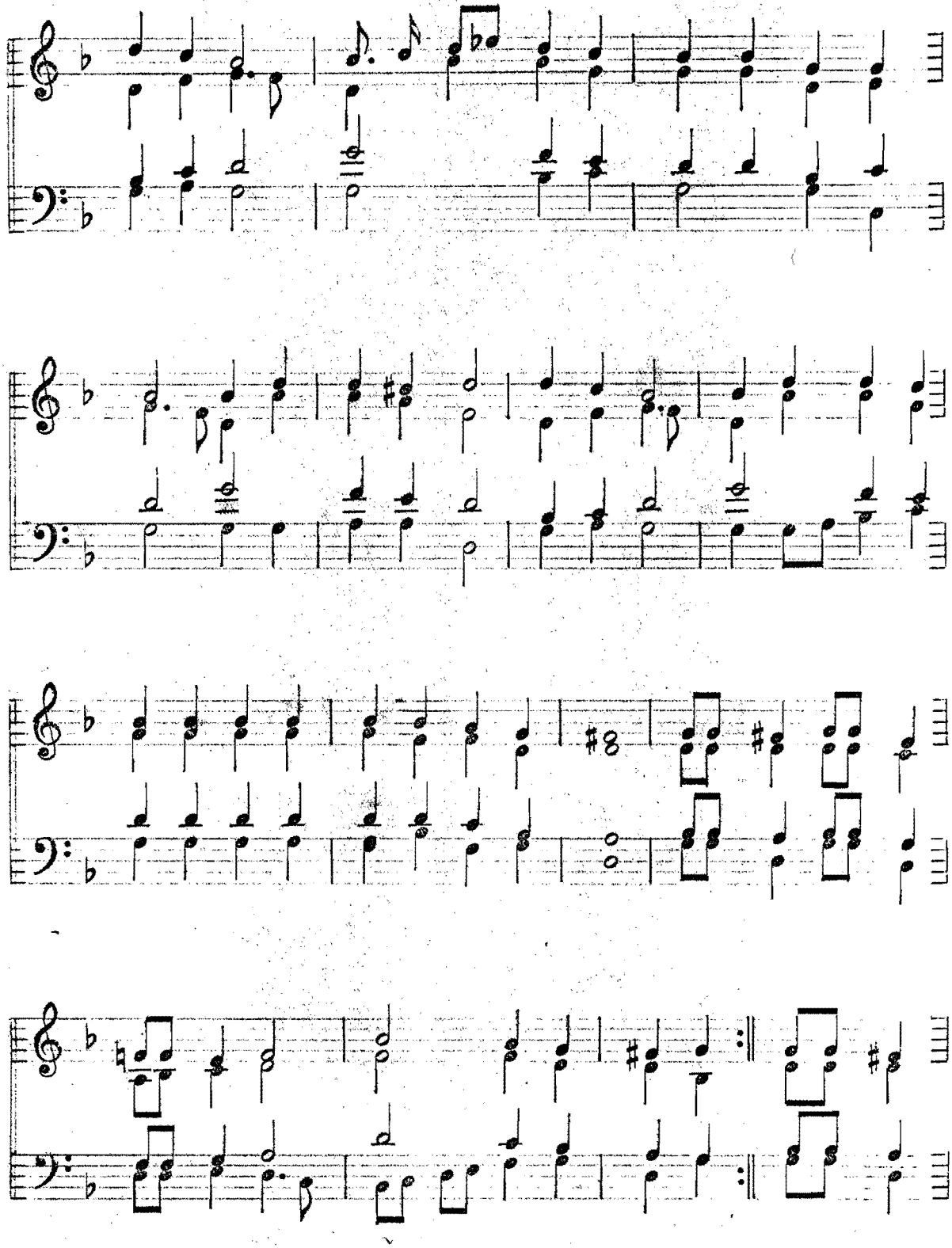


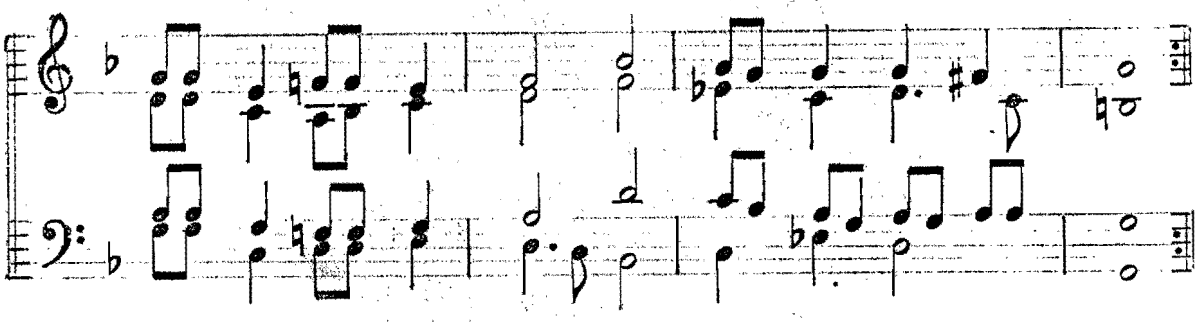

3

31. Gehabt euch wol zu diesen

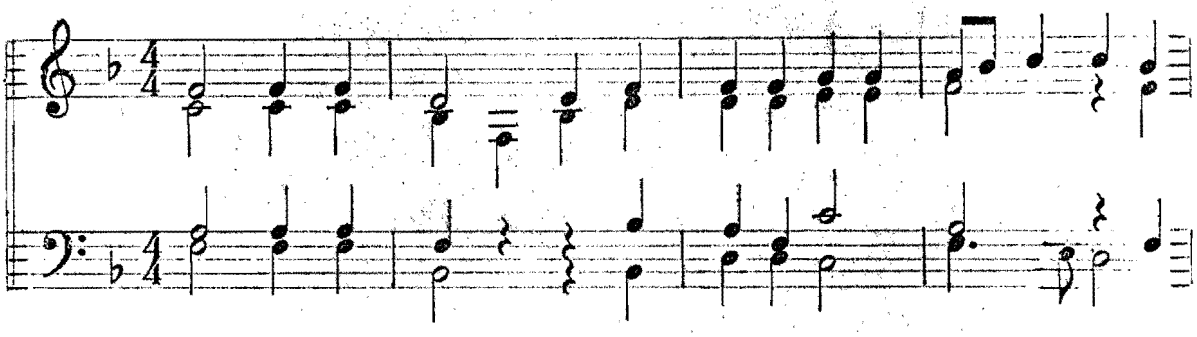
Antonio Scandellus [1]

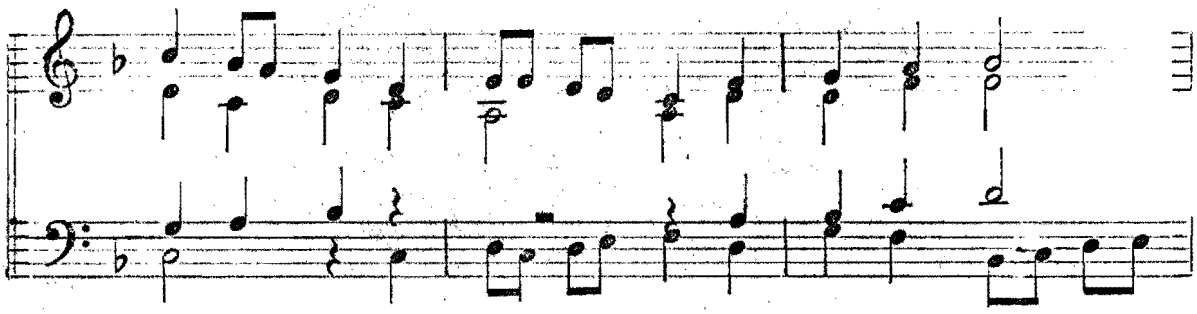


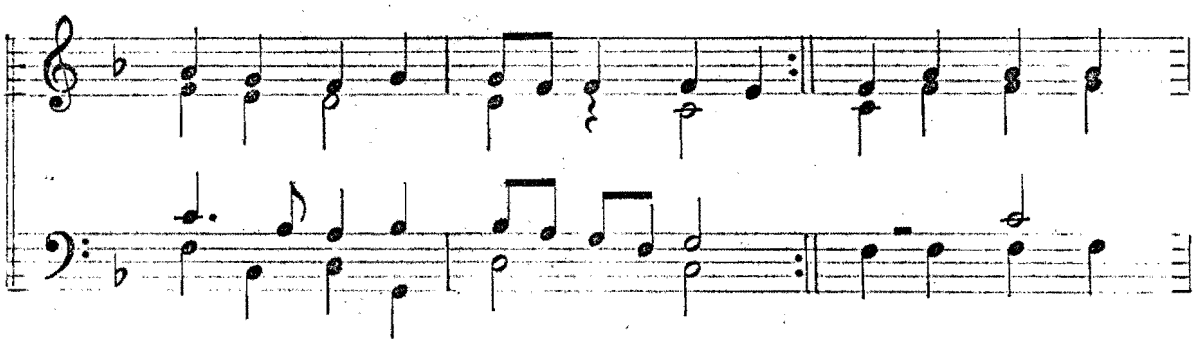


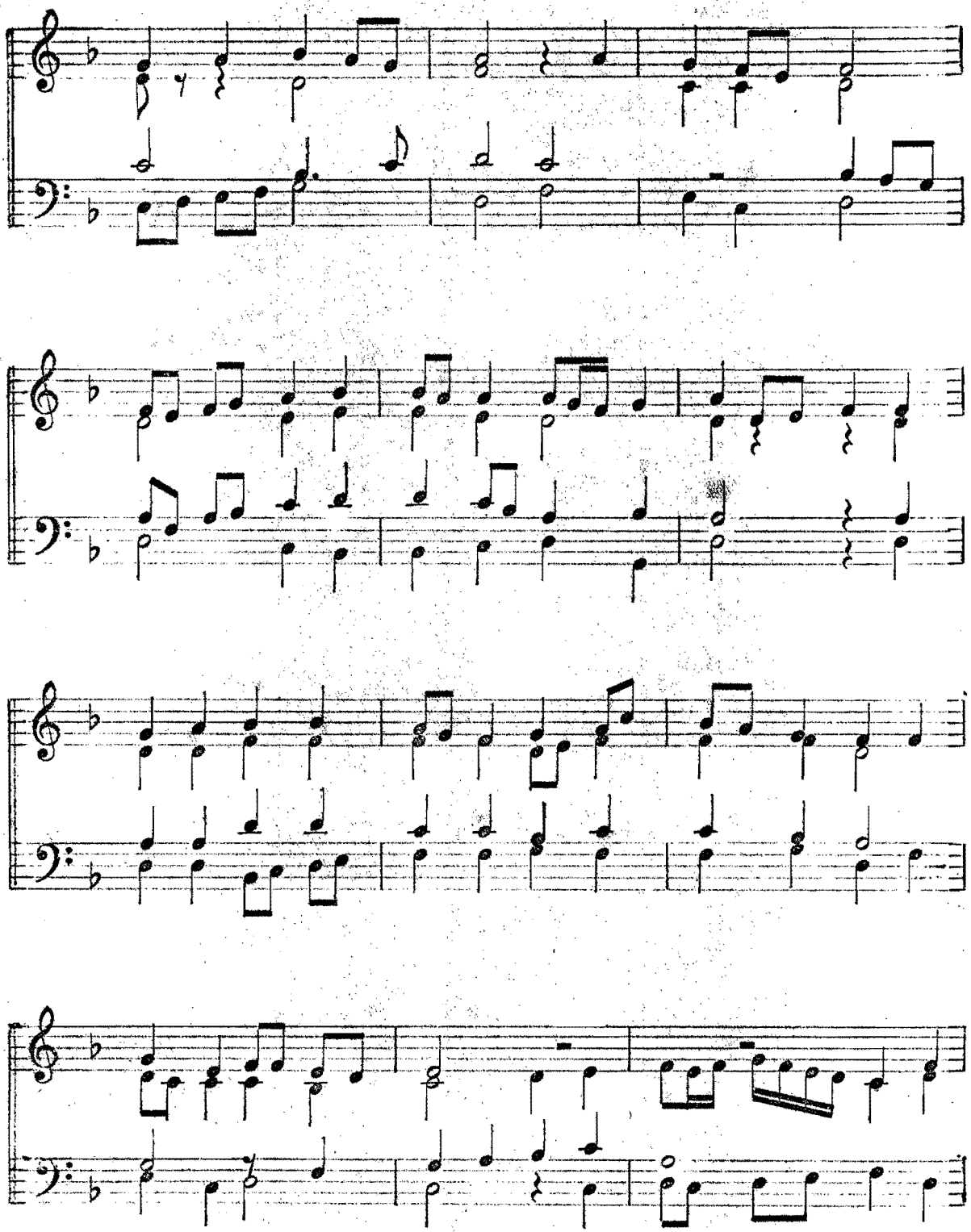


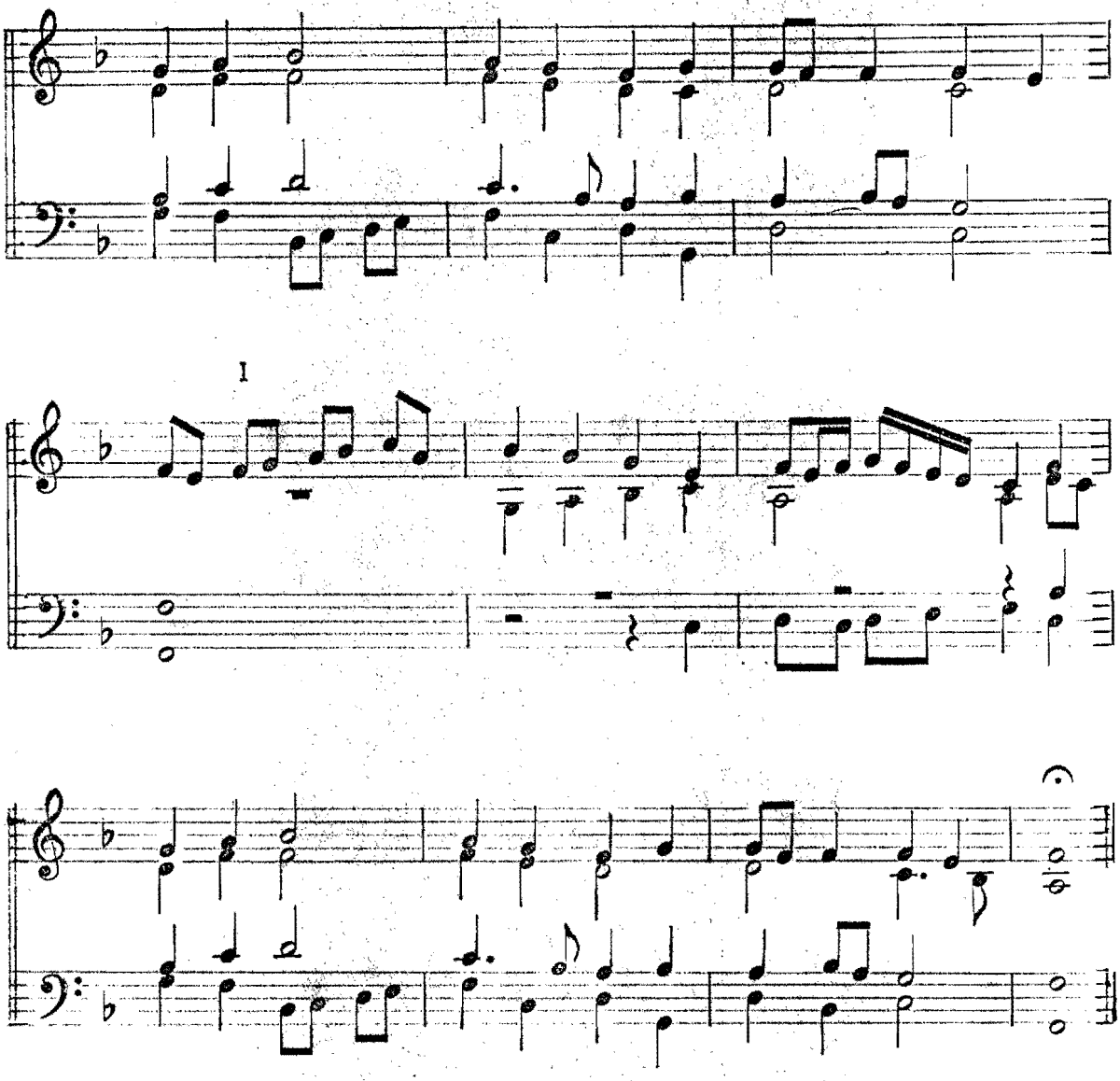
32. Die mich erfrewet ist



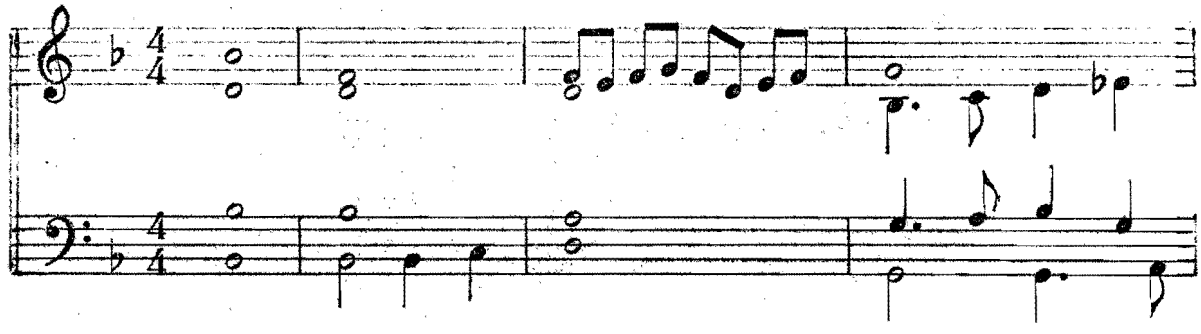


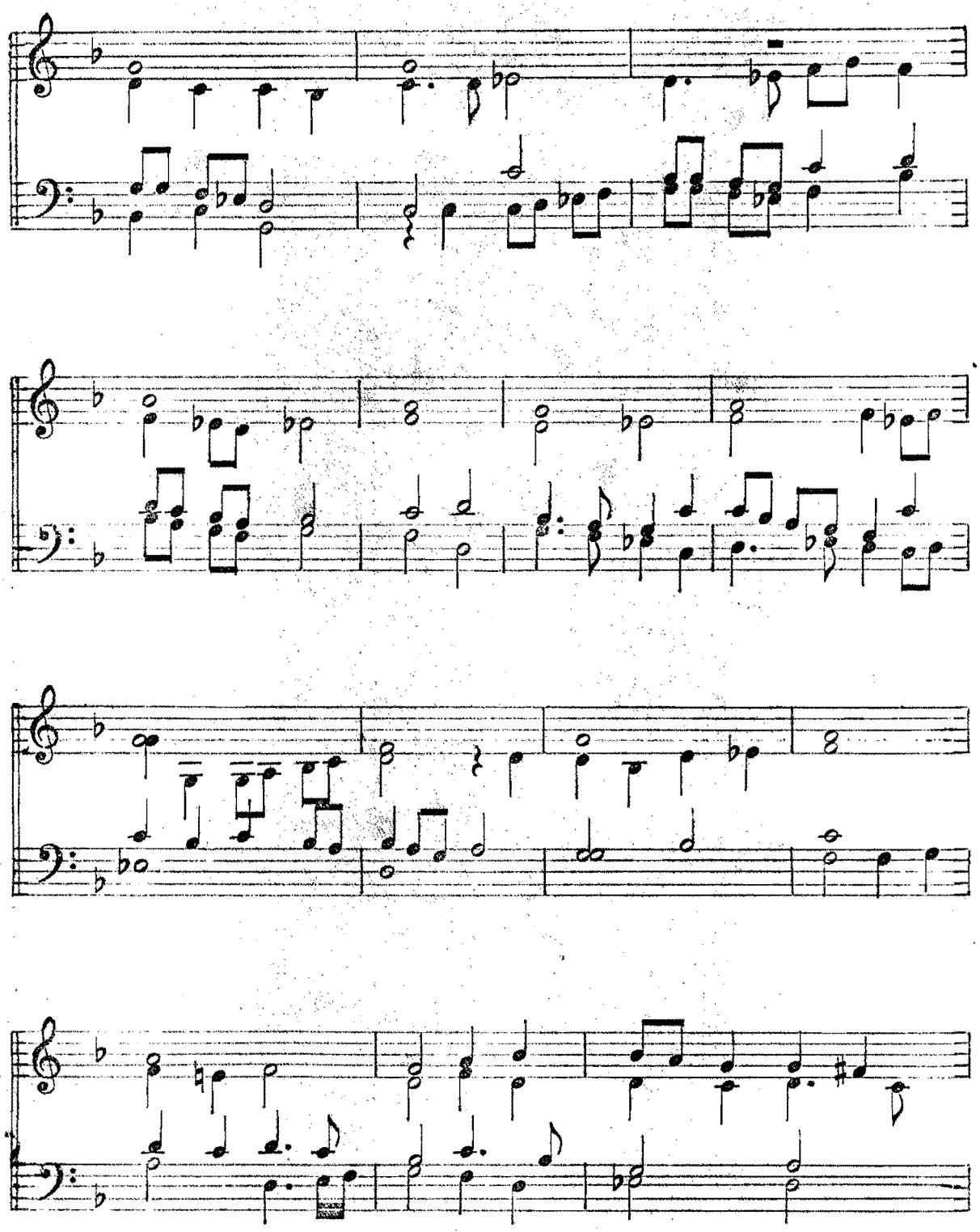


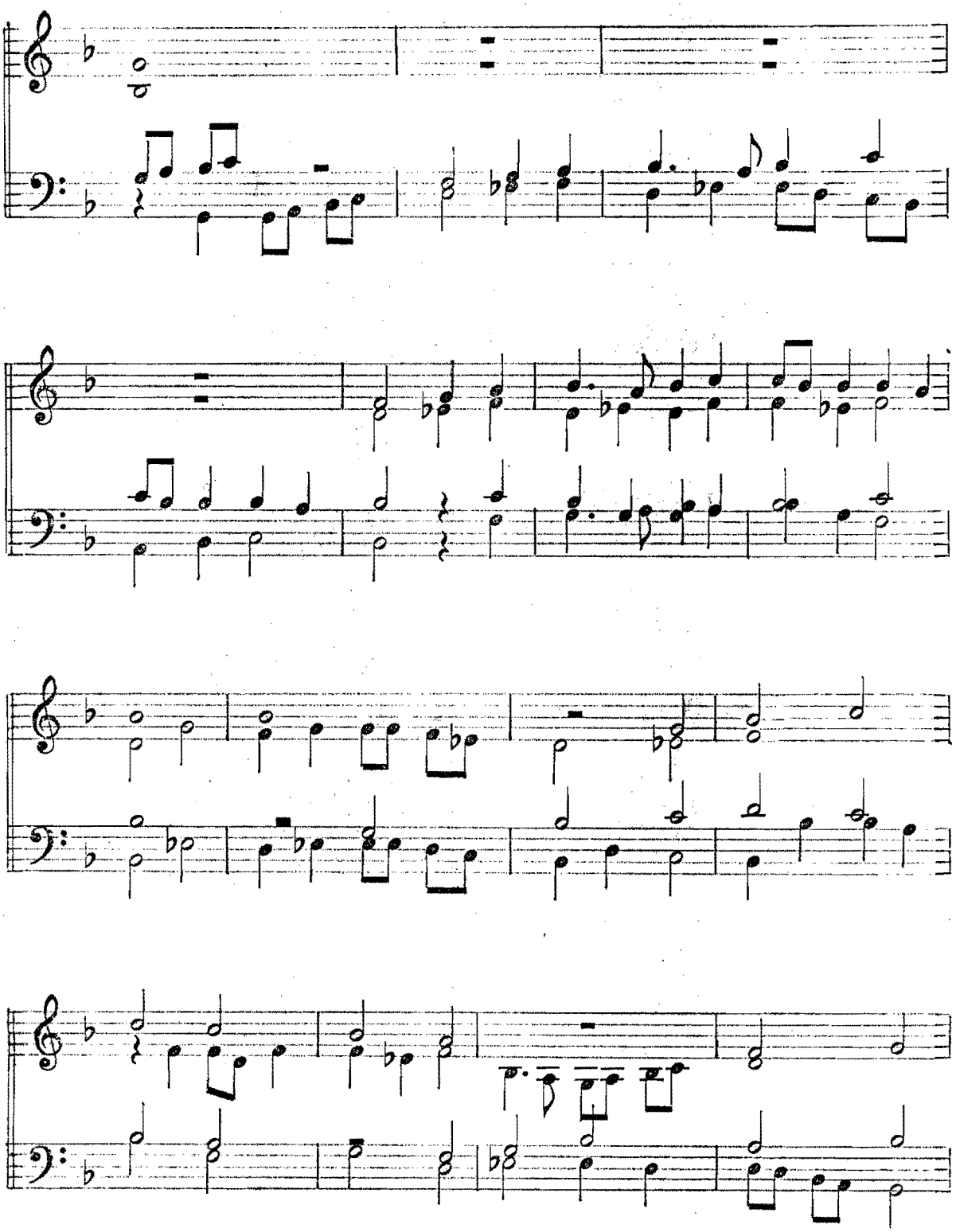


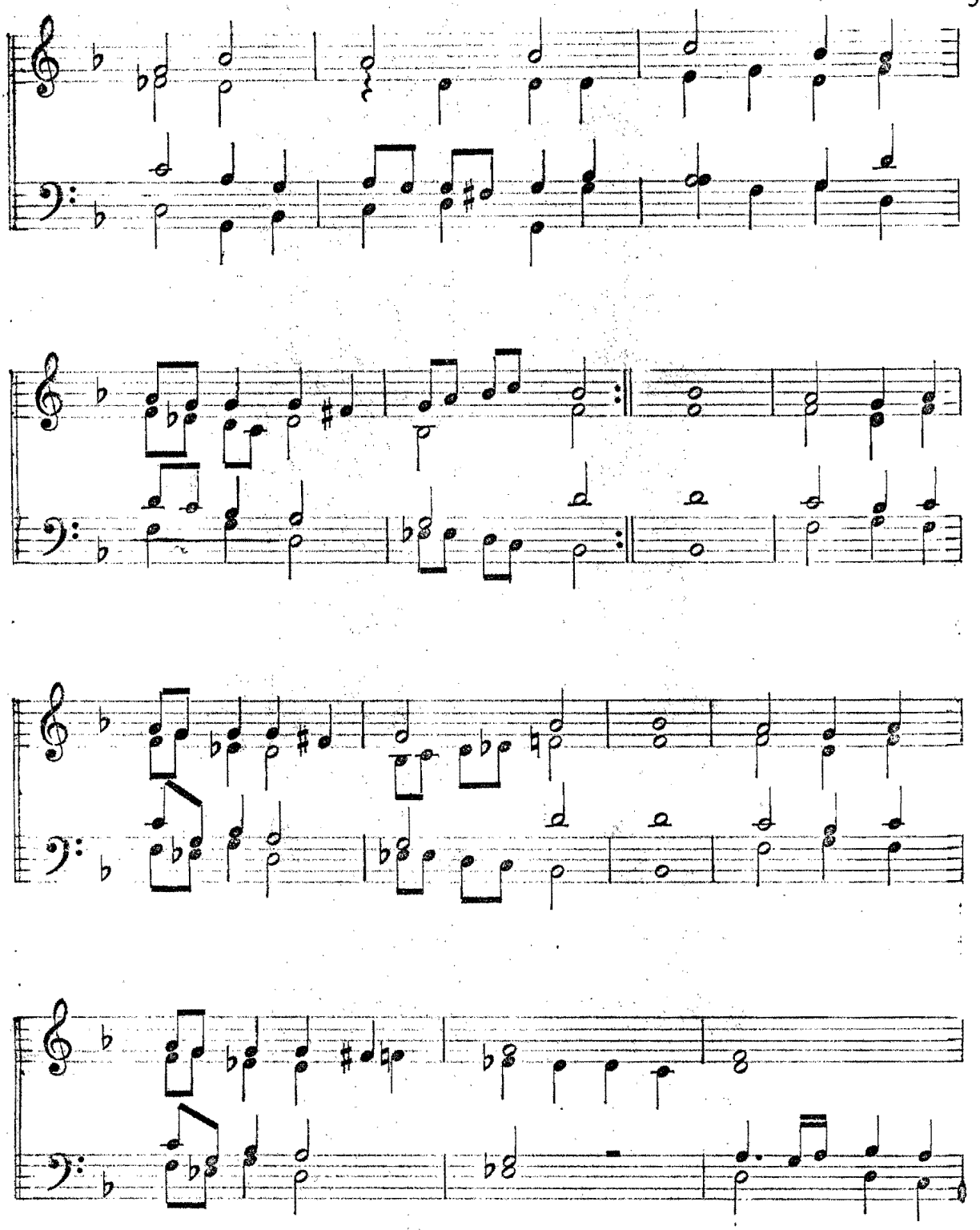


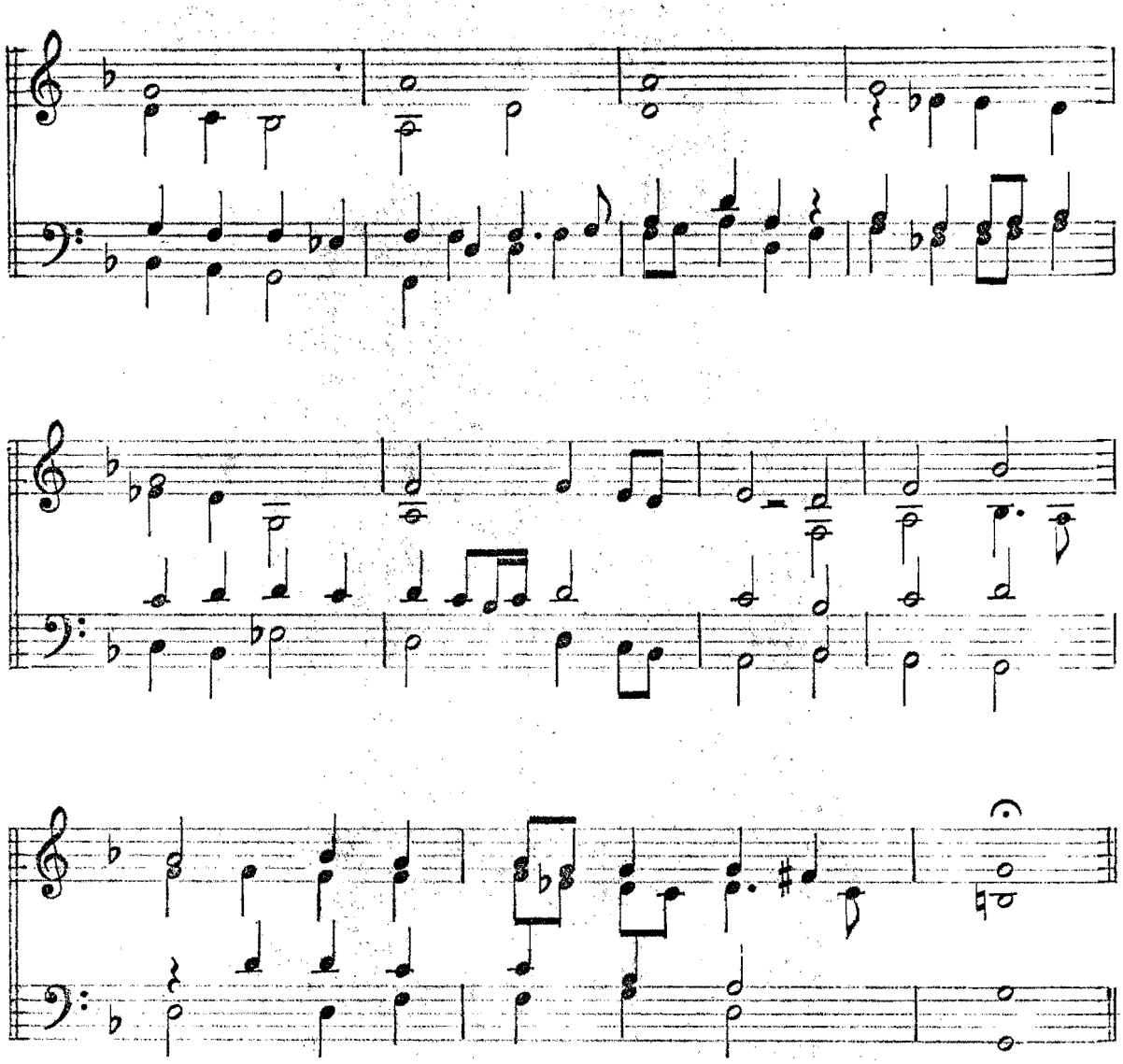
33. Ecce Maria genuit Salva





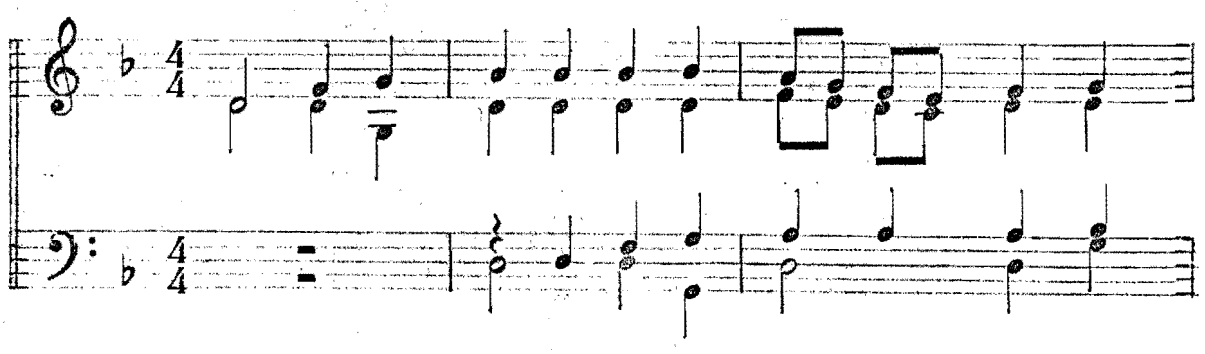


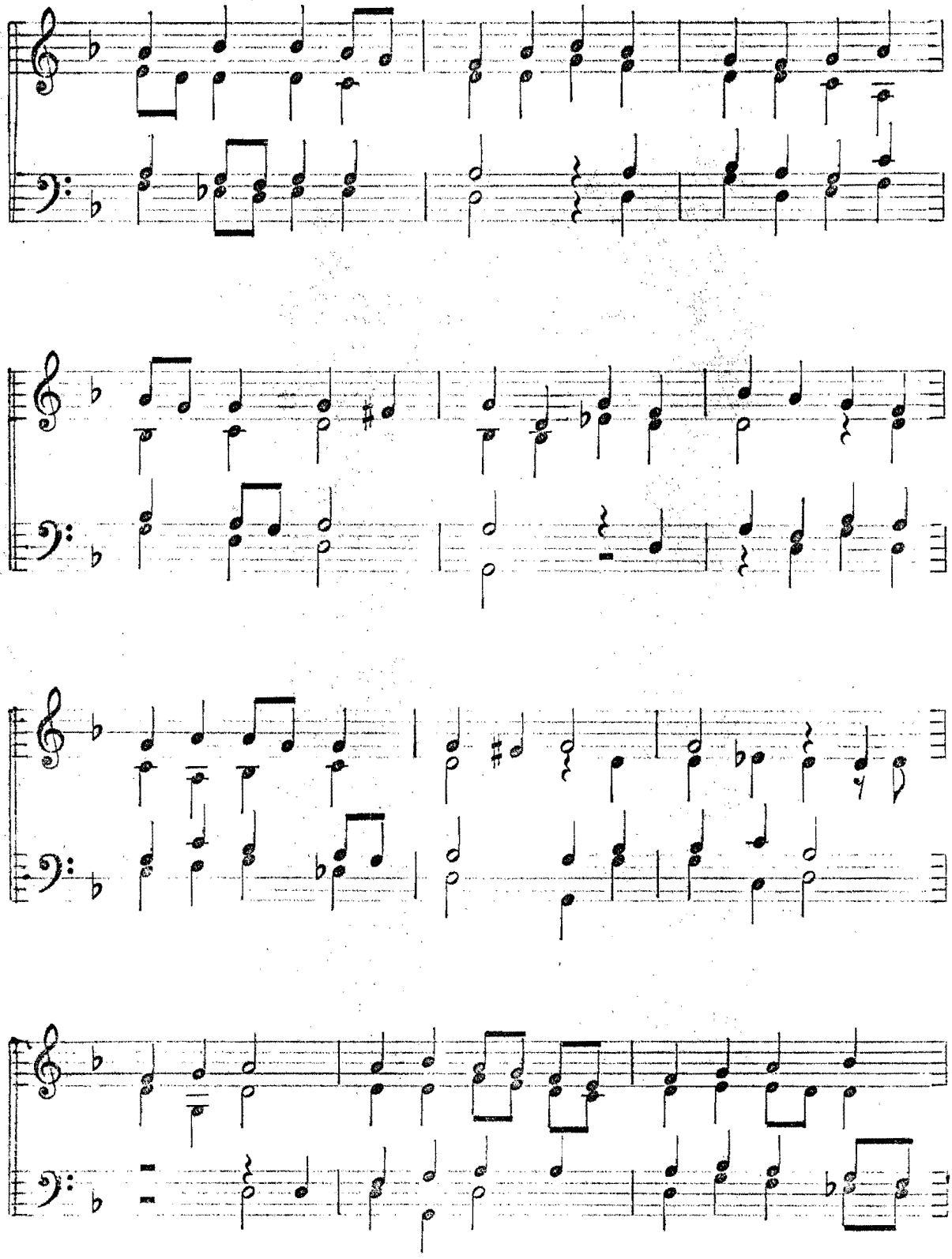


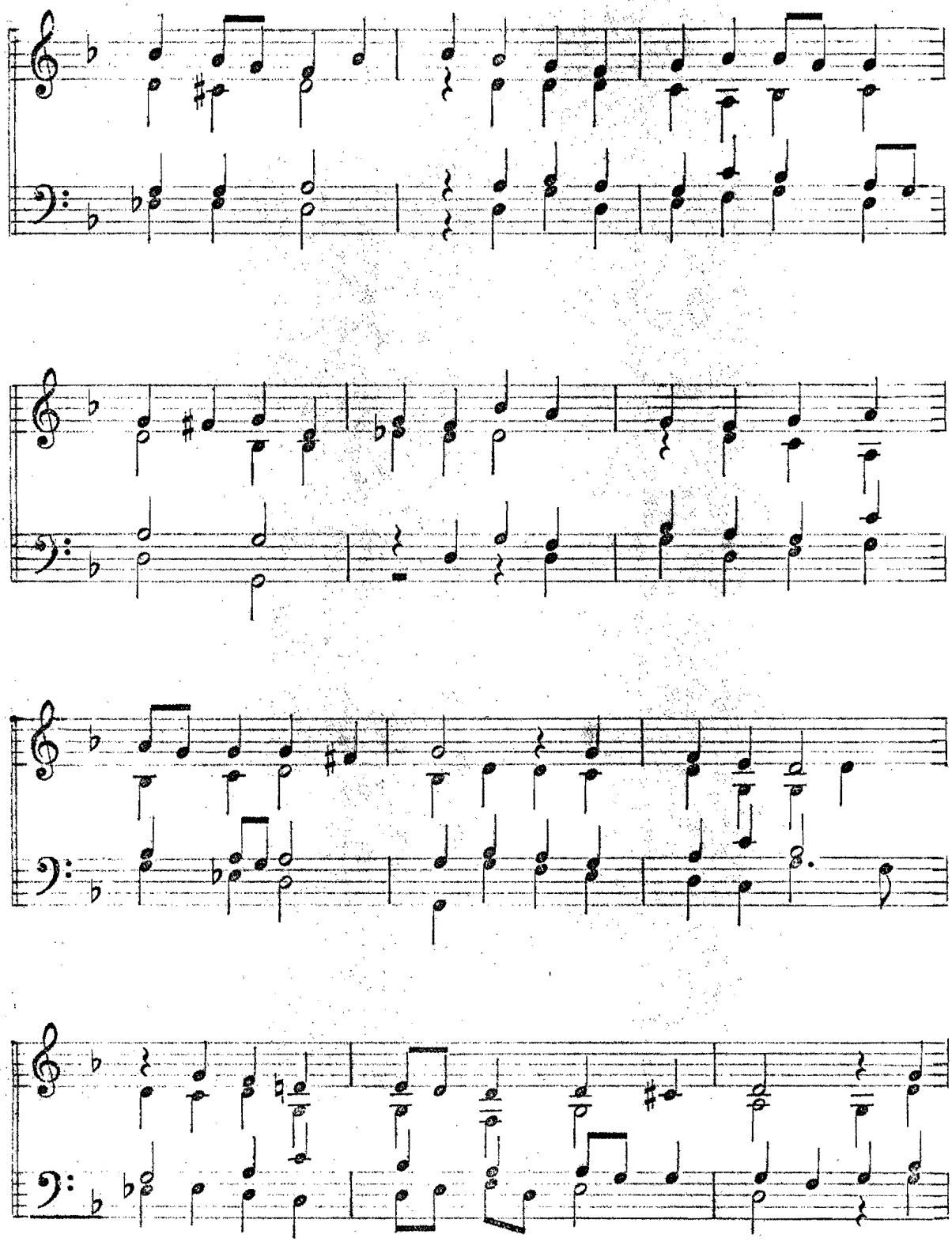


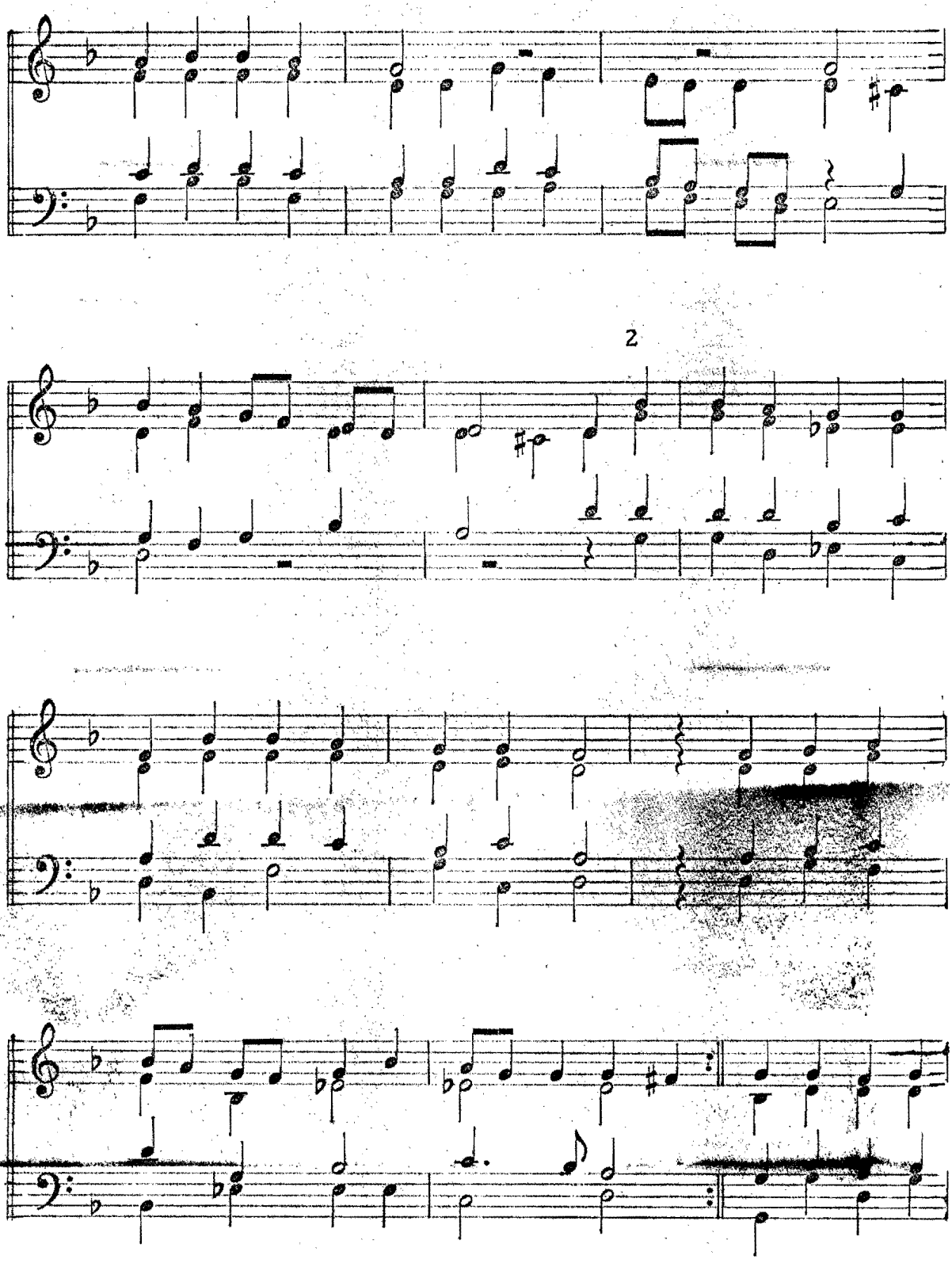
34. Gott is mein liecht

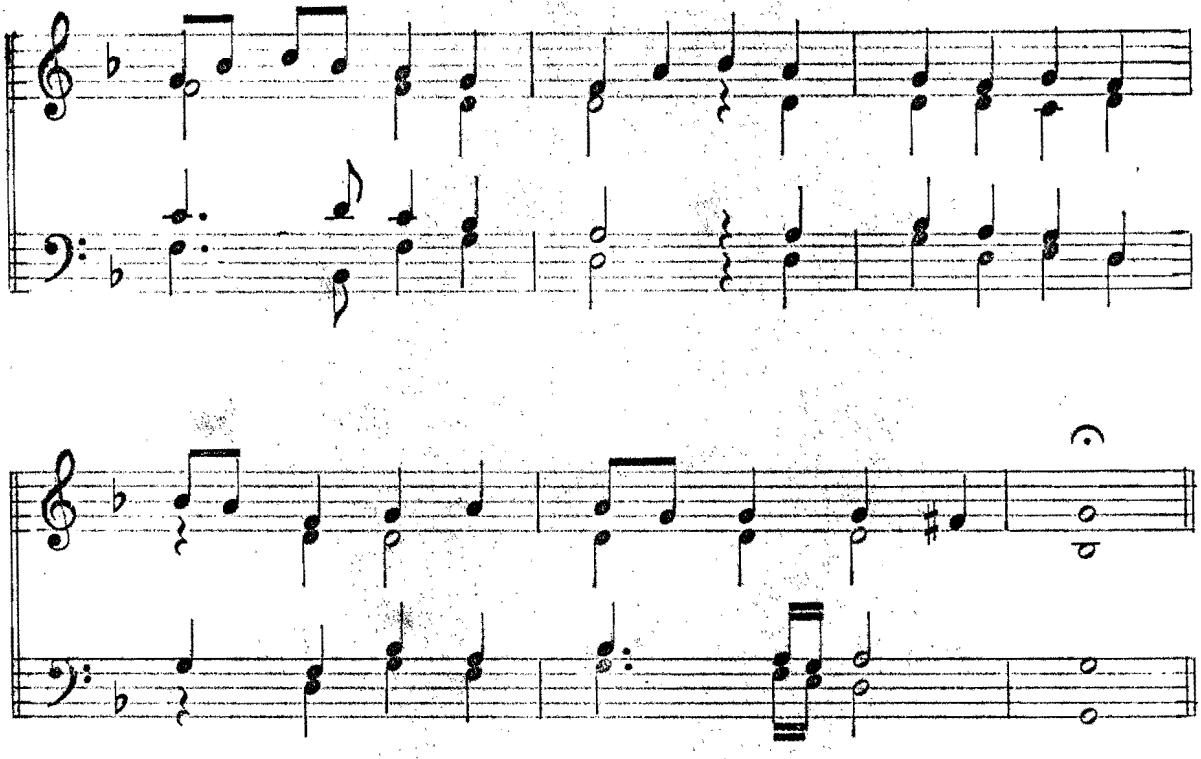
Antonio Scandellus[1]





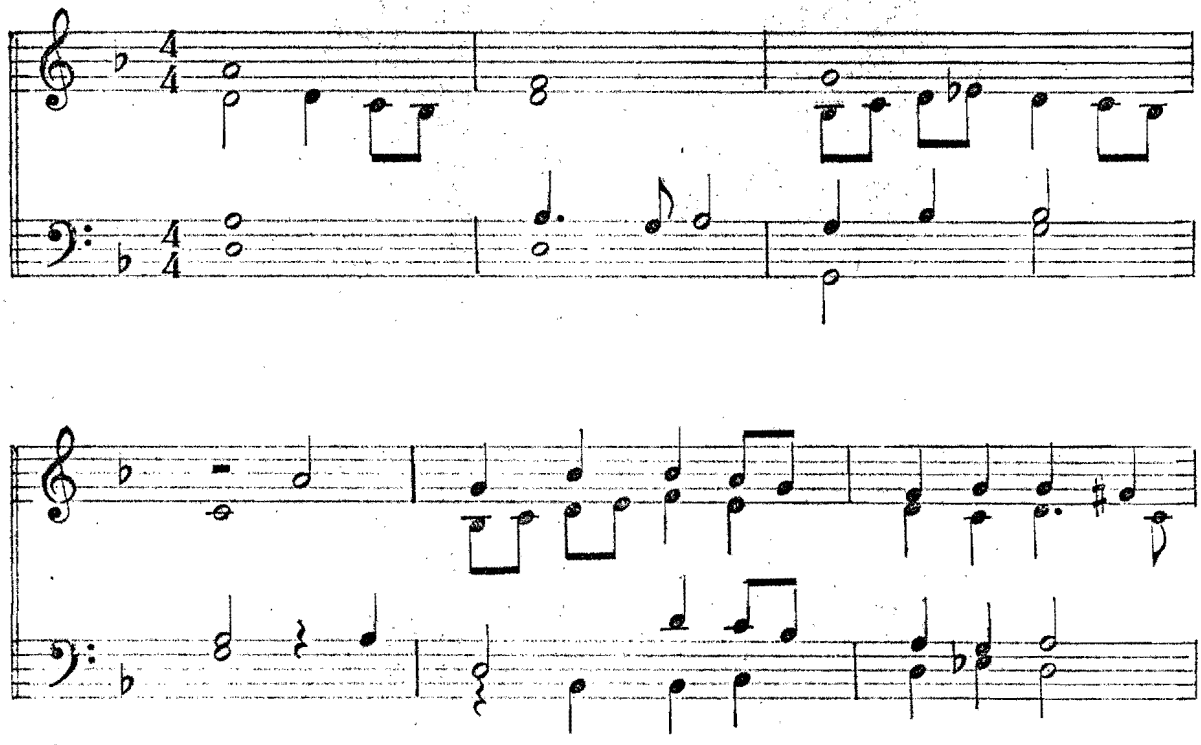


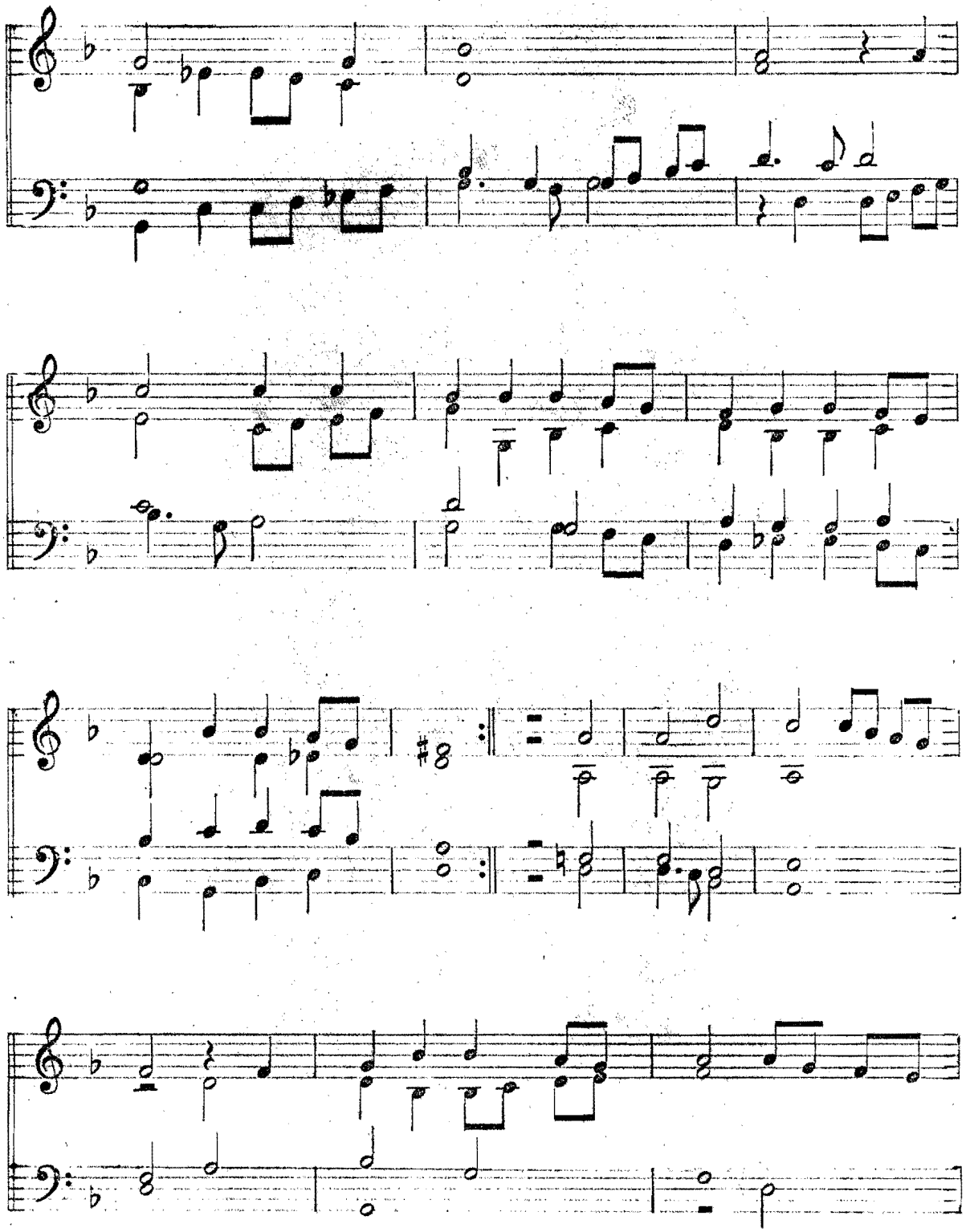

2

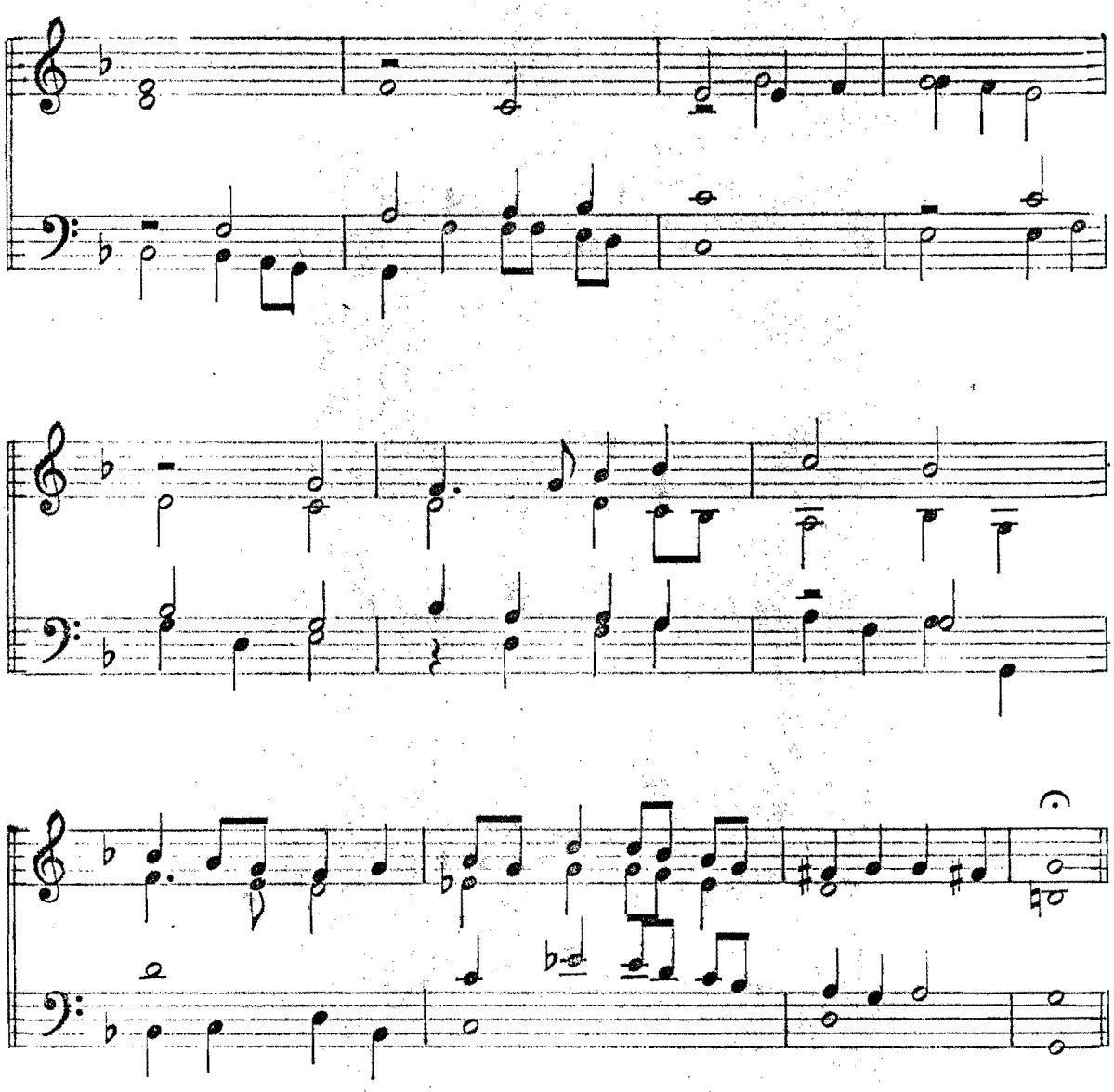


35. Tröstlicher liebe ich mich[1]

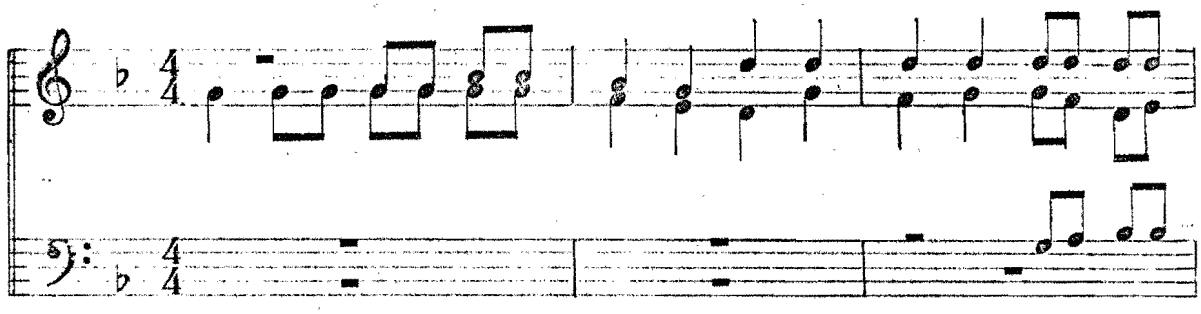
Paul Hofhaimer

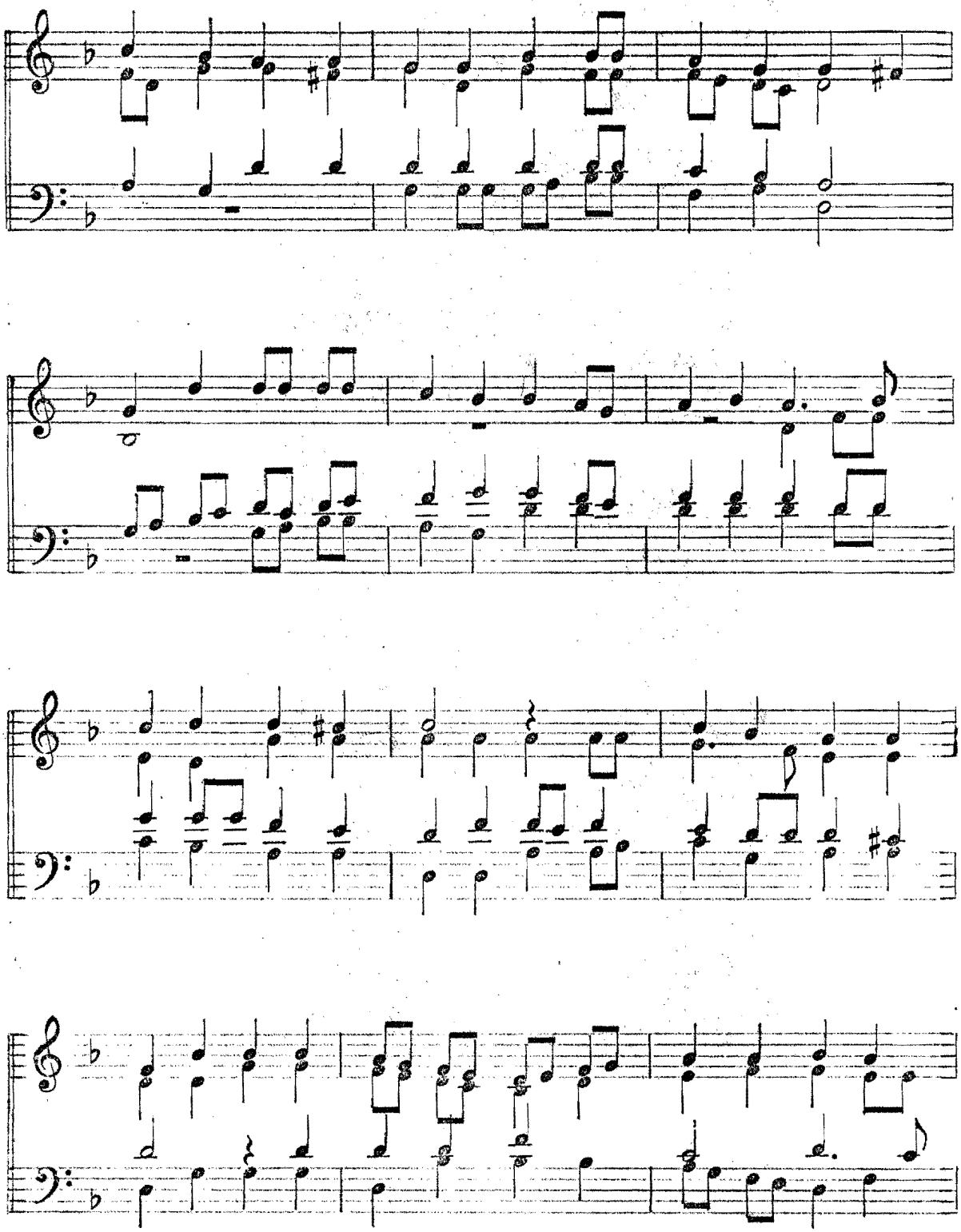


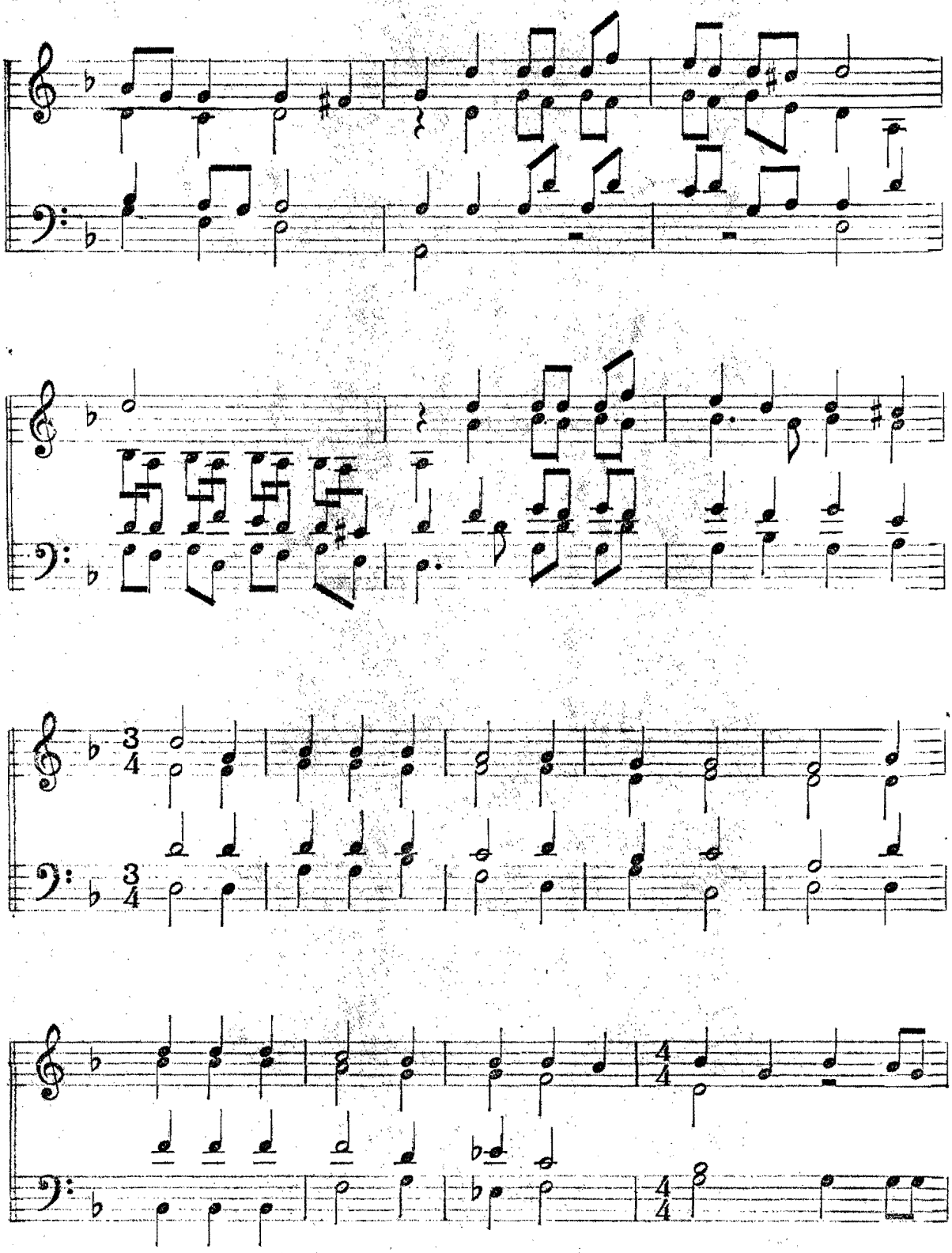


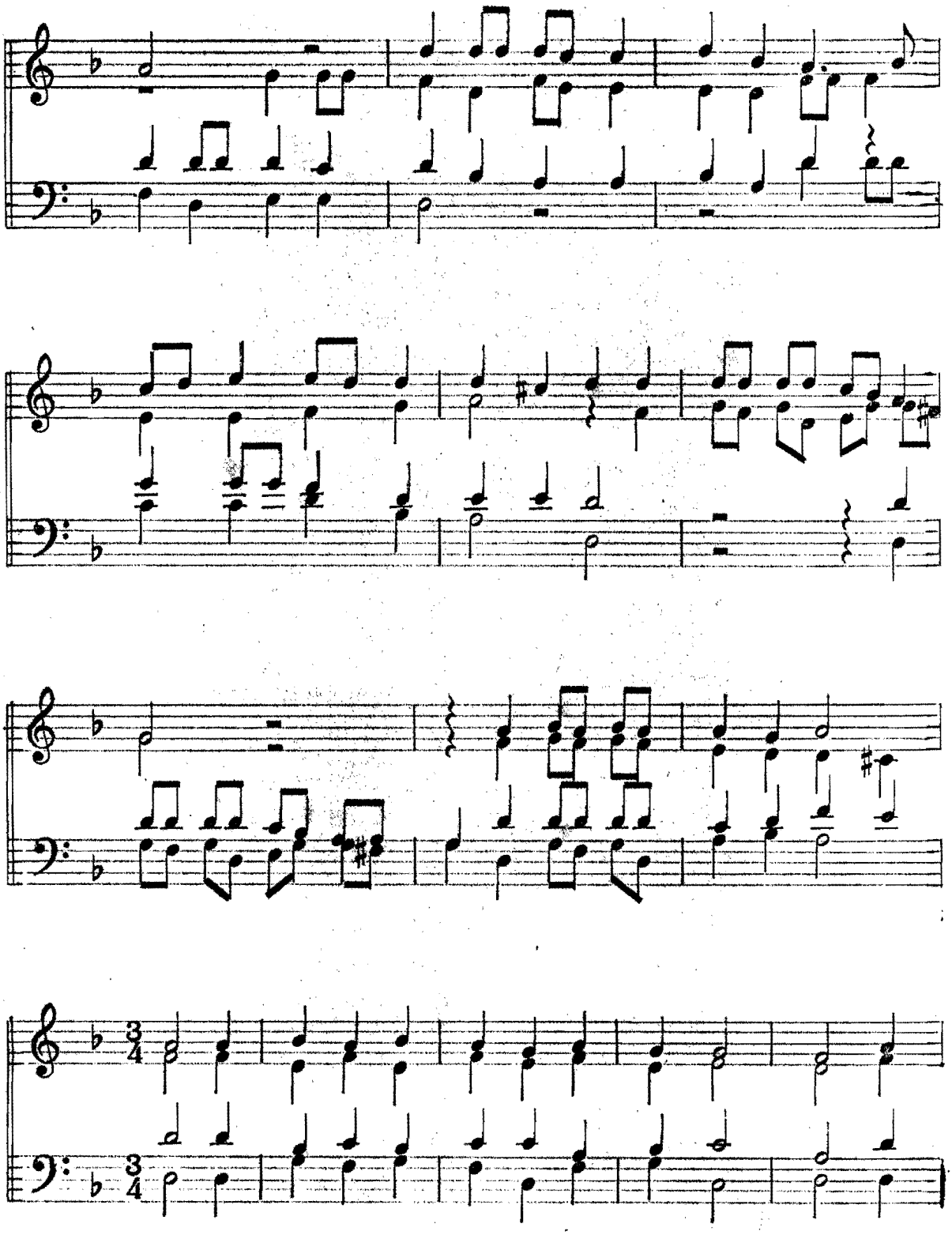


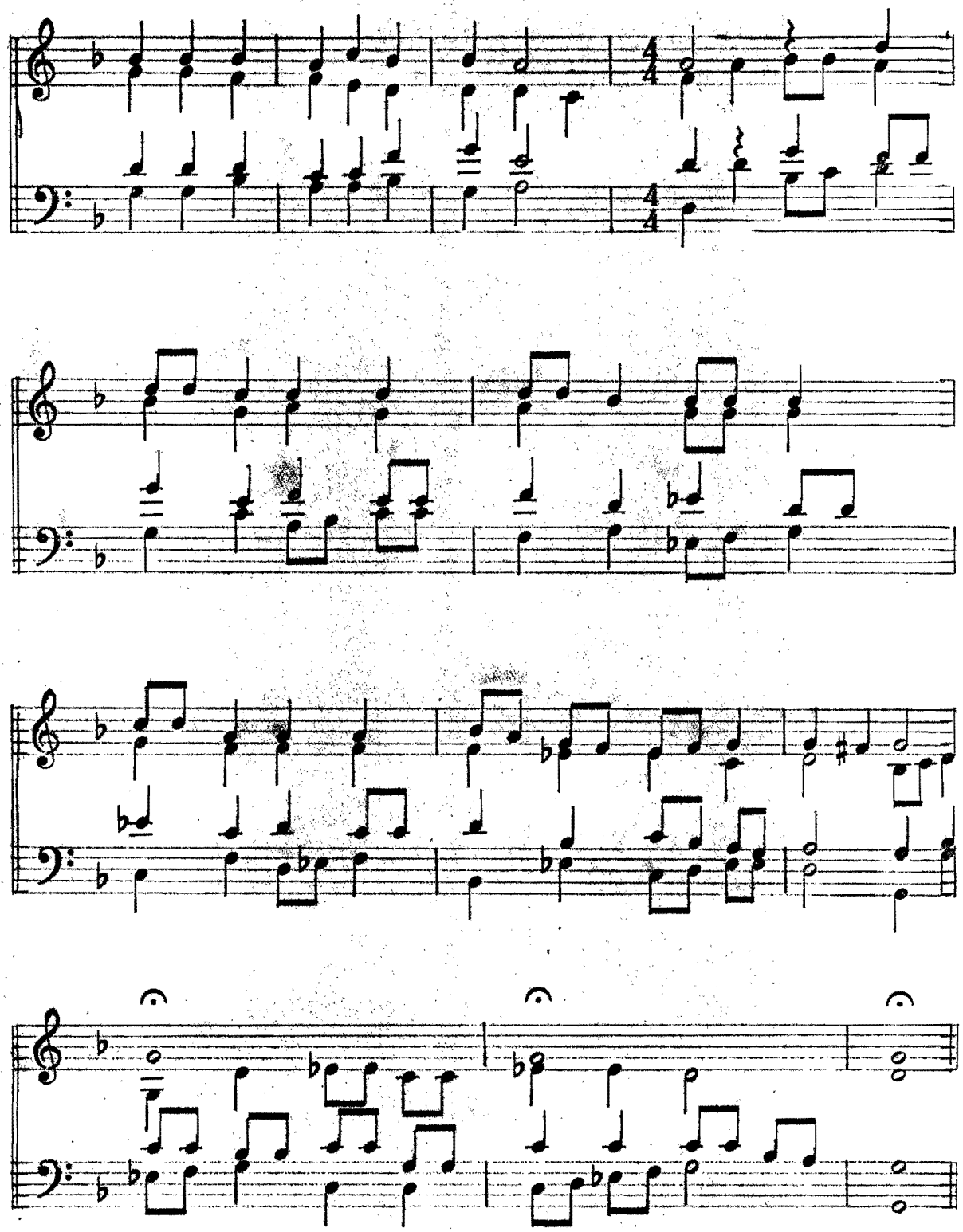
36. Petercken segt





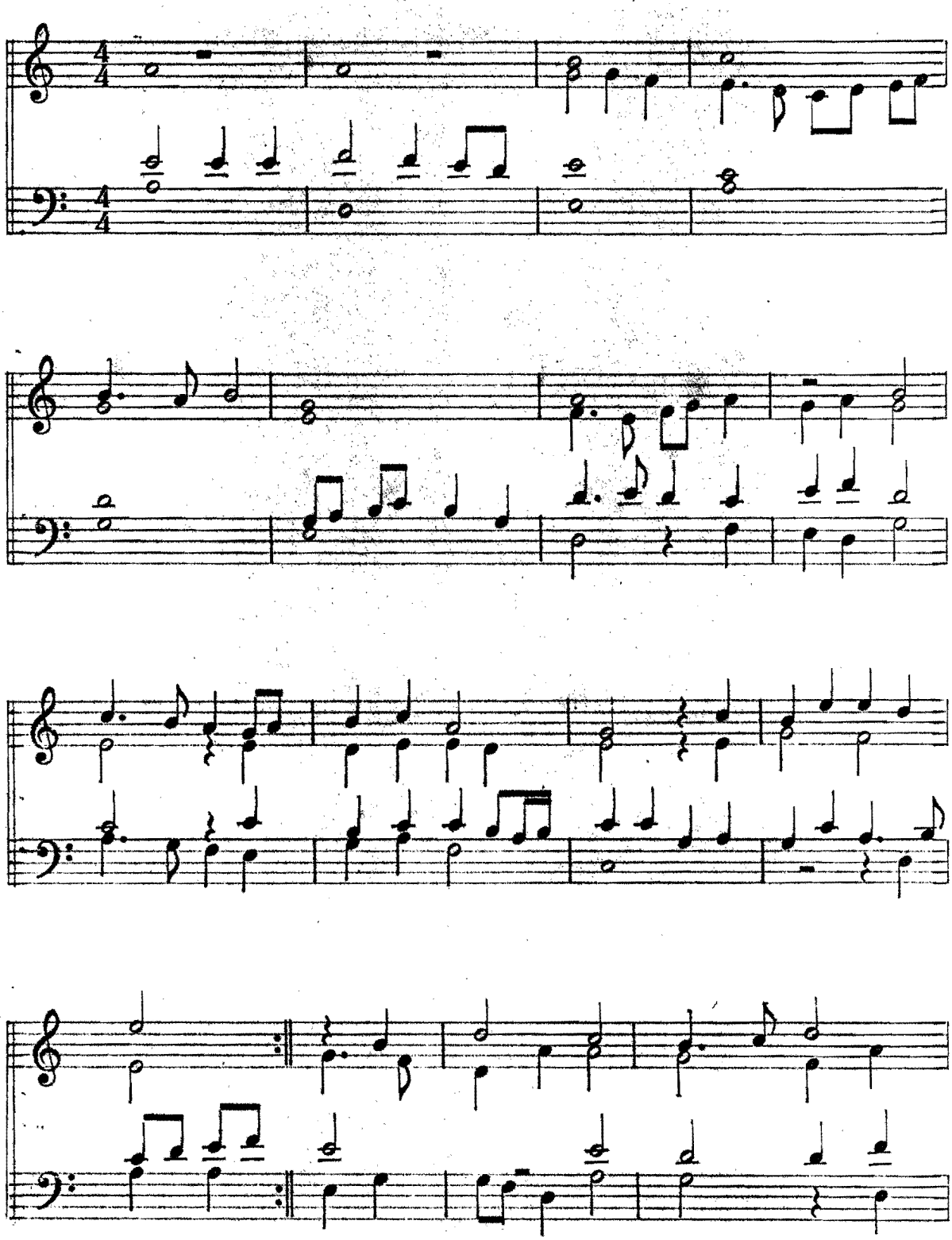


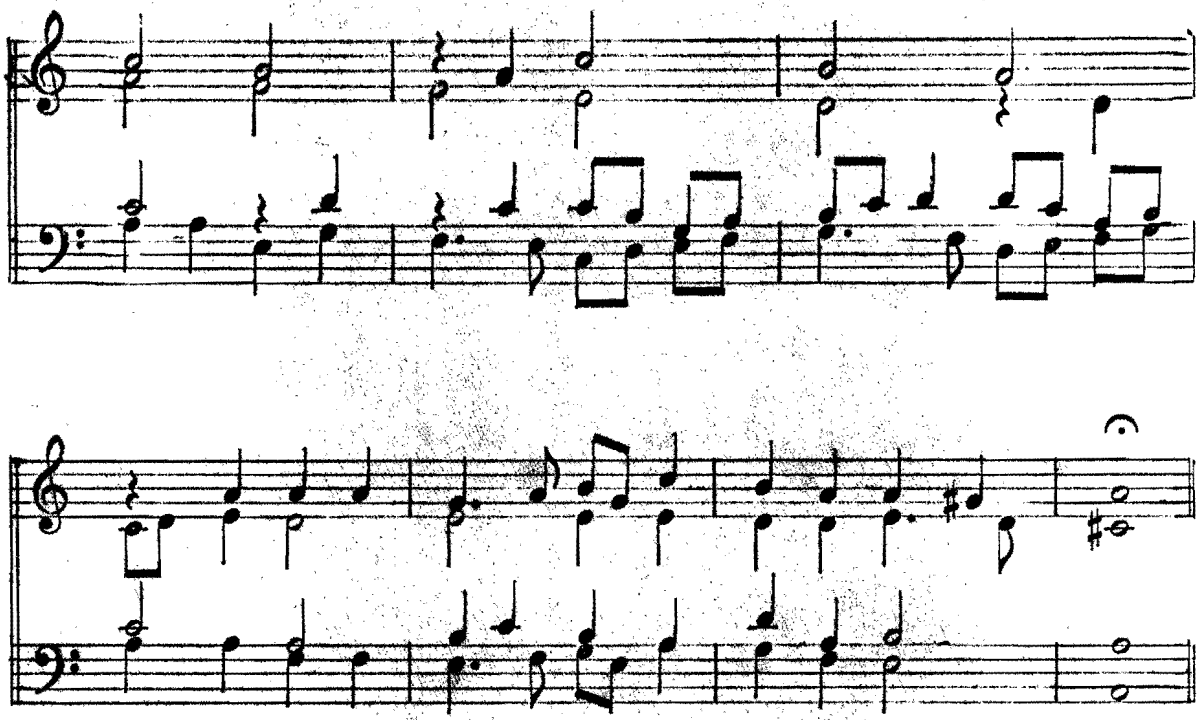




37. Mein fleis und mühe[1]

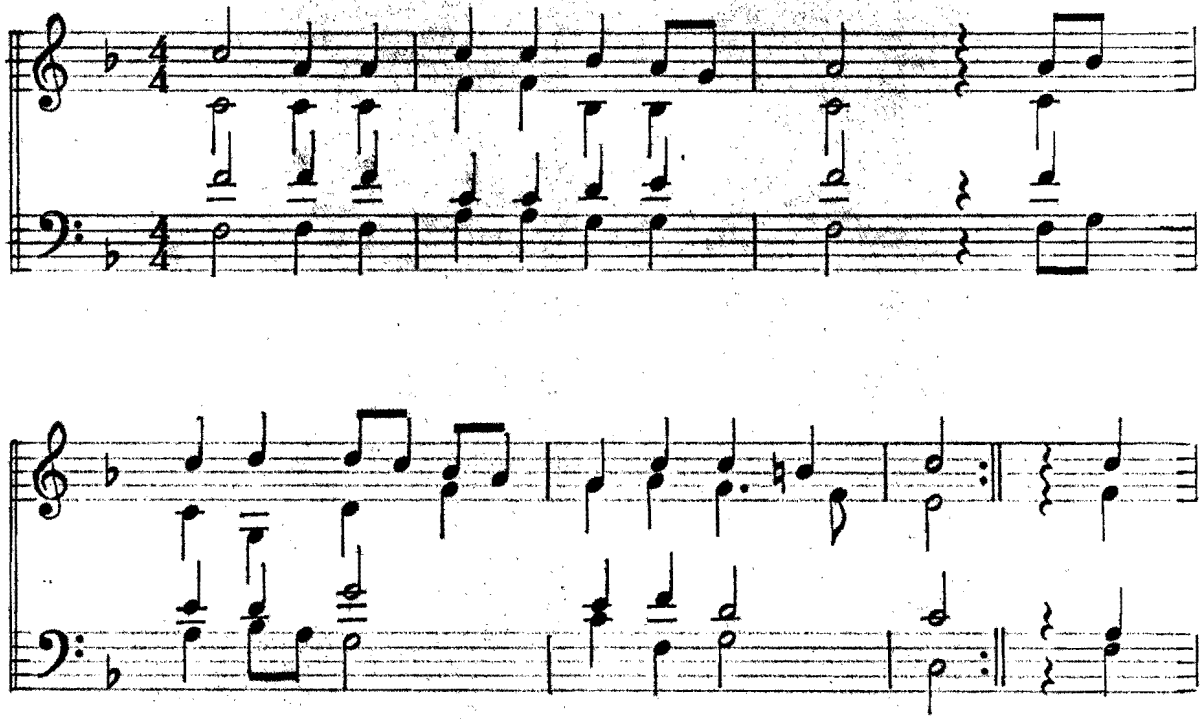
Ludwig Senfl

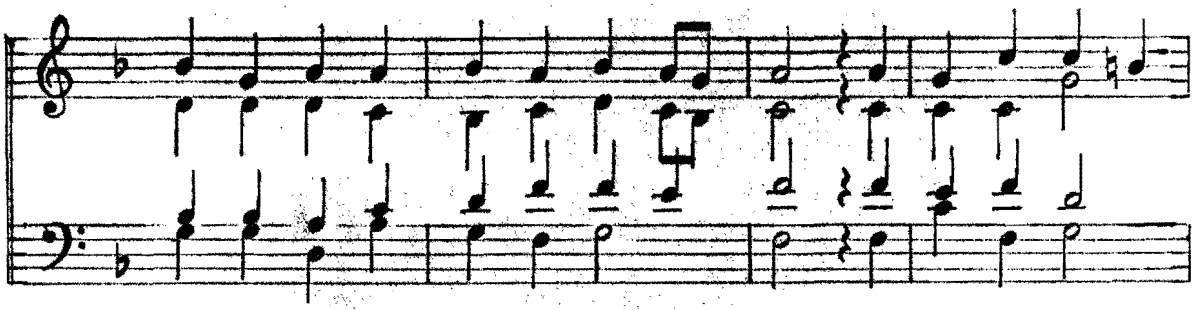


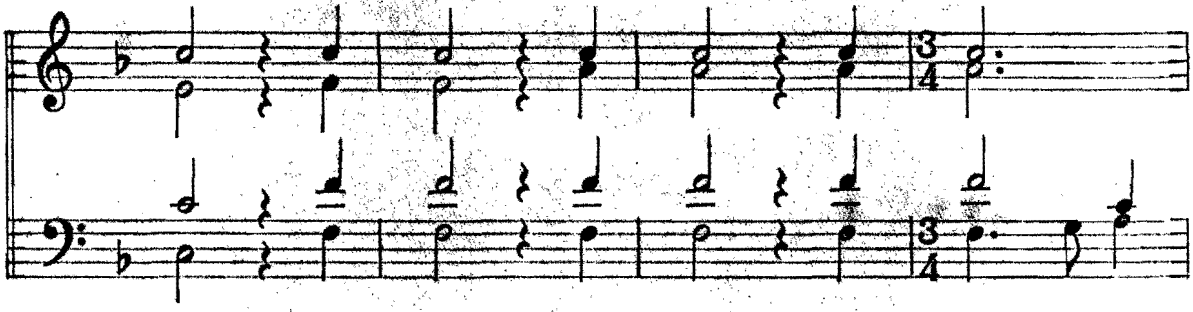


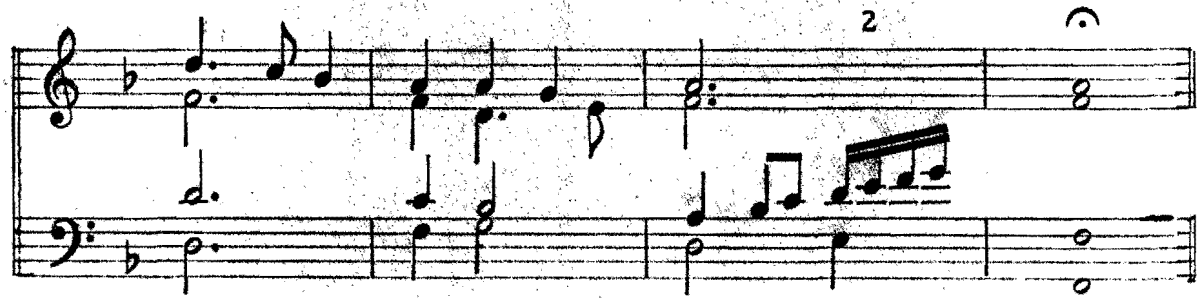
38. Ein Megdlein sprach mir

Malchinger[1]

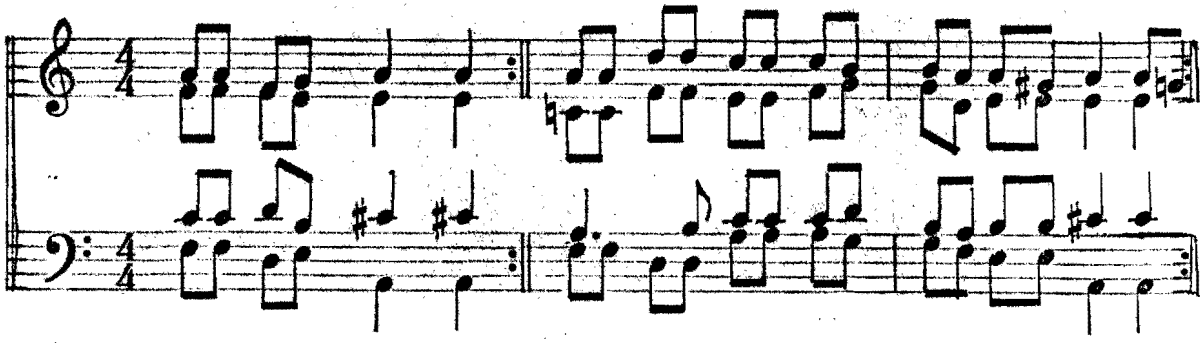




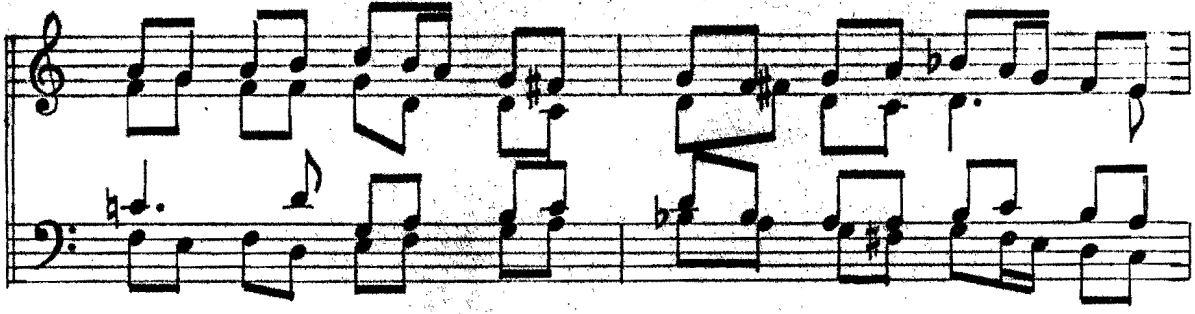




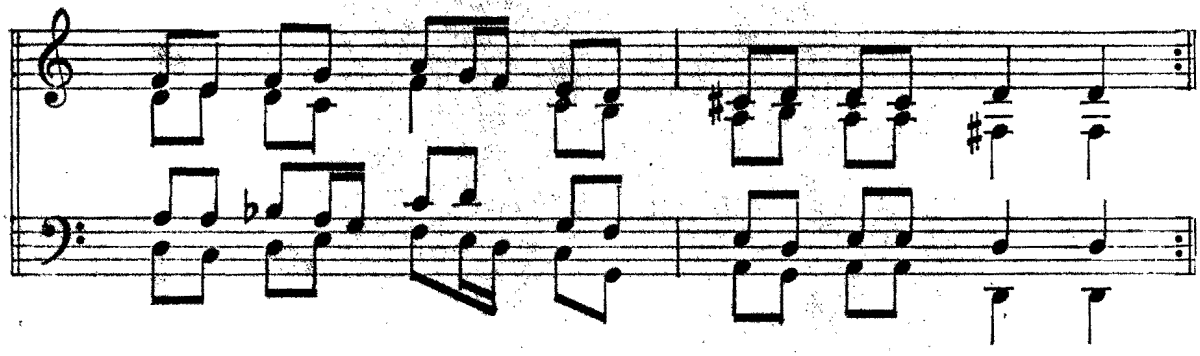
39. Danz Megdelein danz



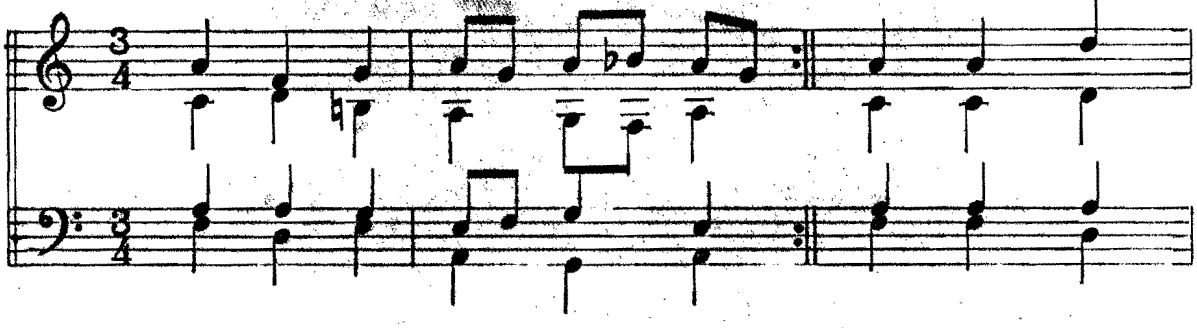
1

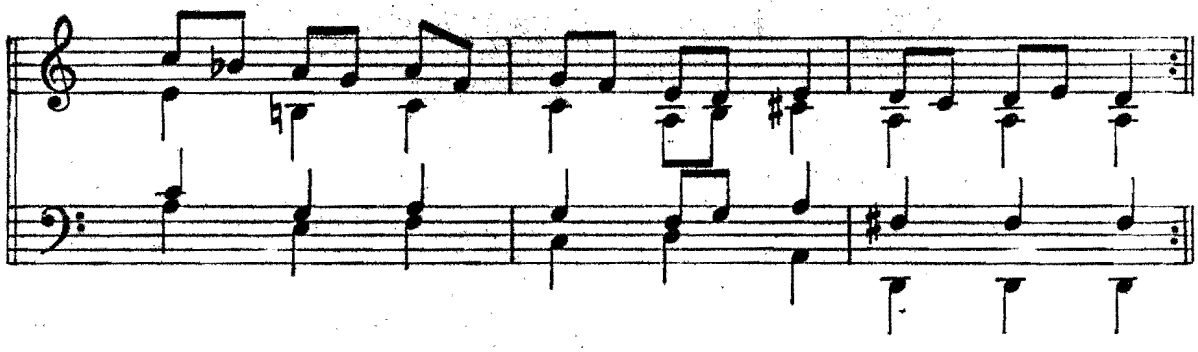


2

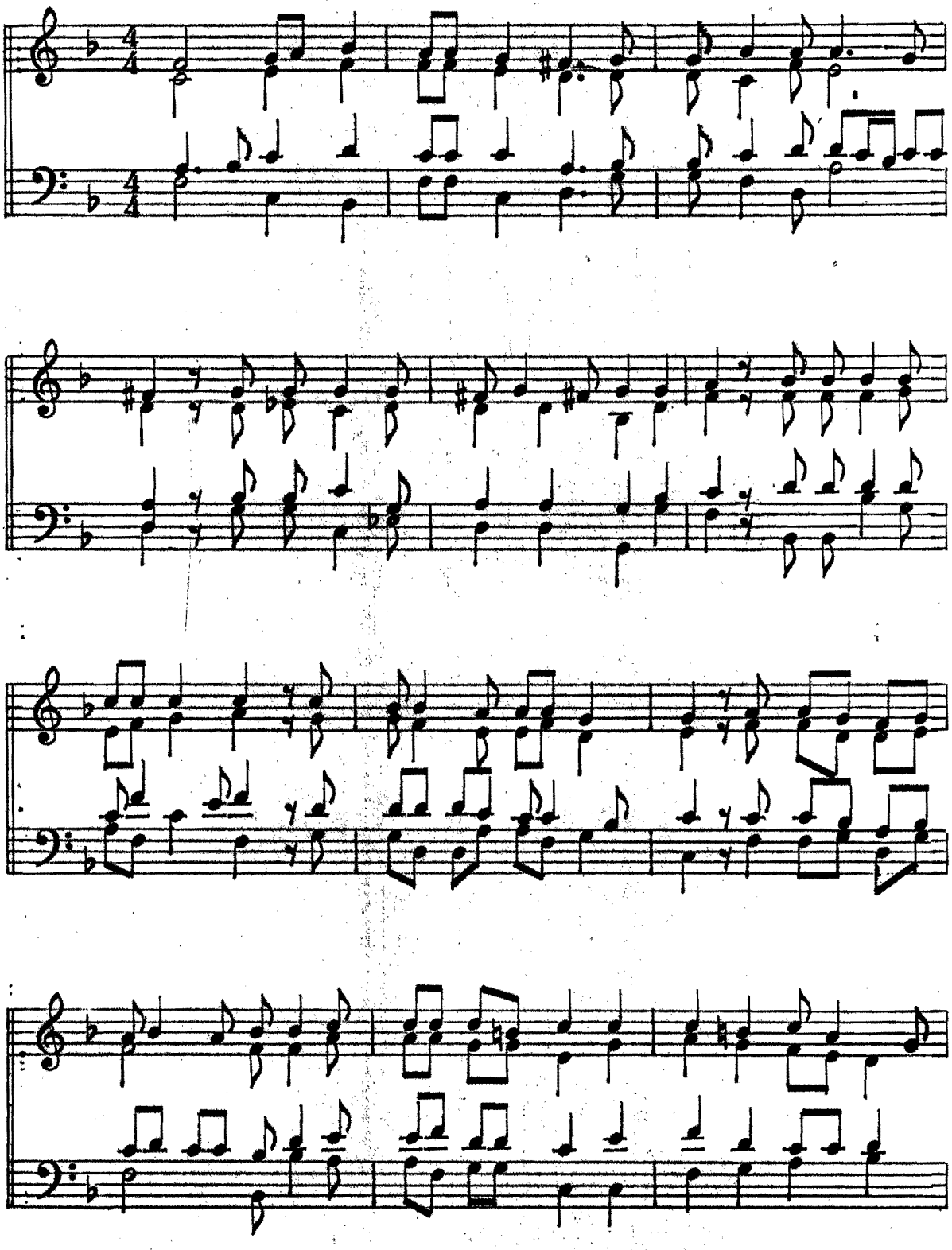


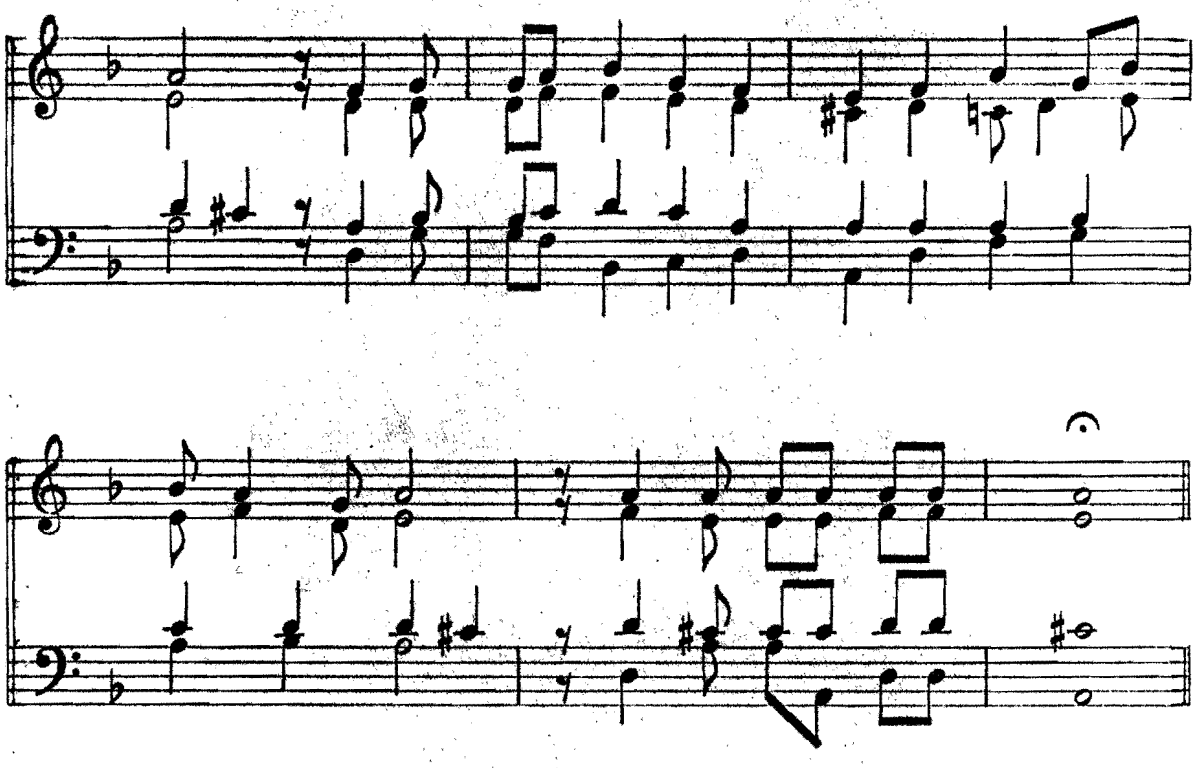
Proportio tripla





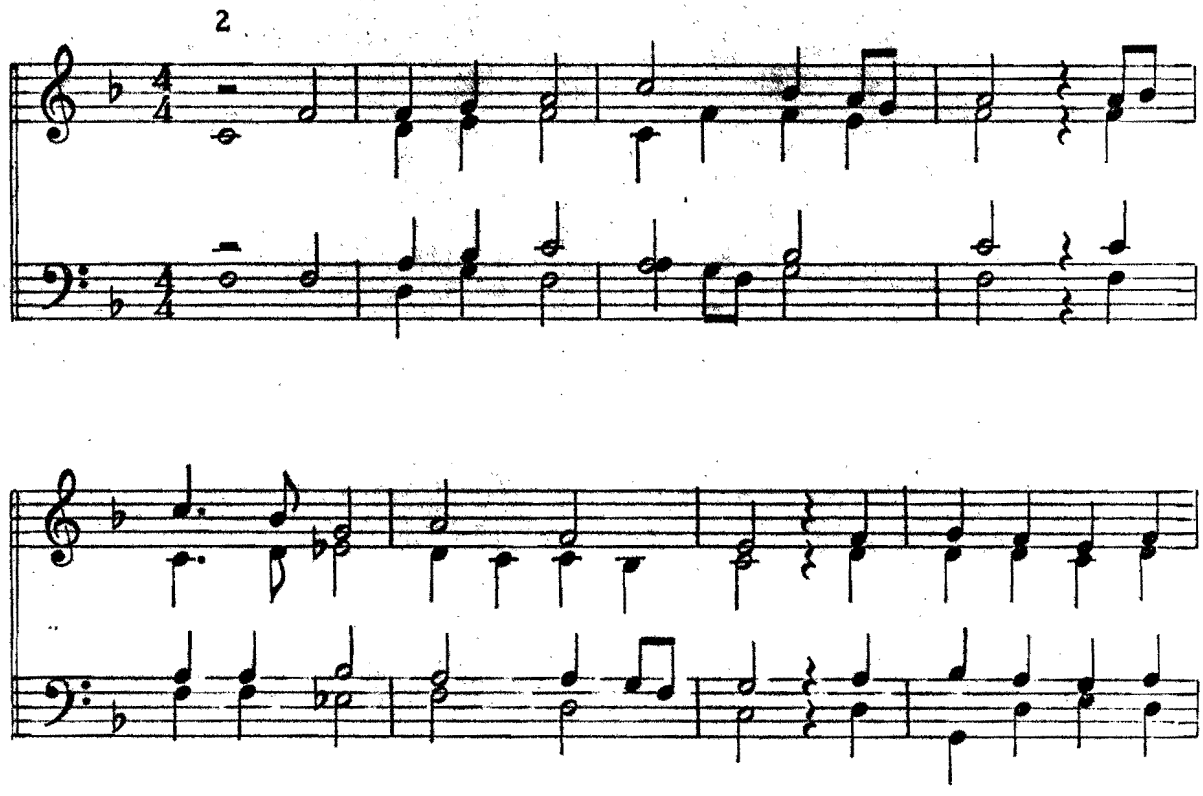
40. Mit lieb bin ich umbsangen

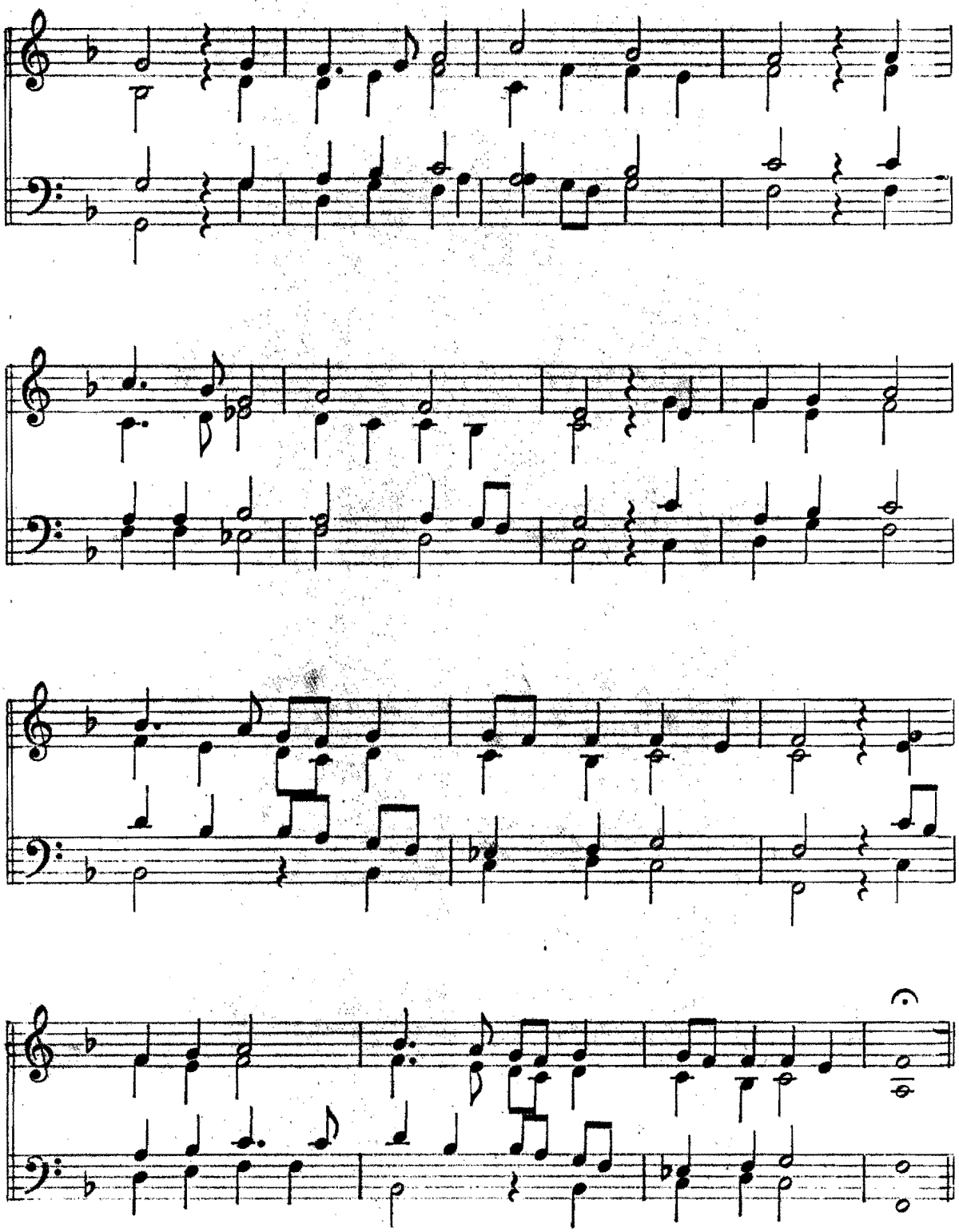




41. Isspruck ich mus dich lassen [1]

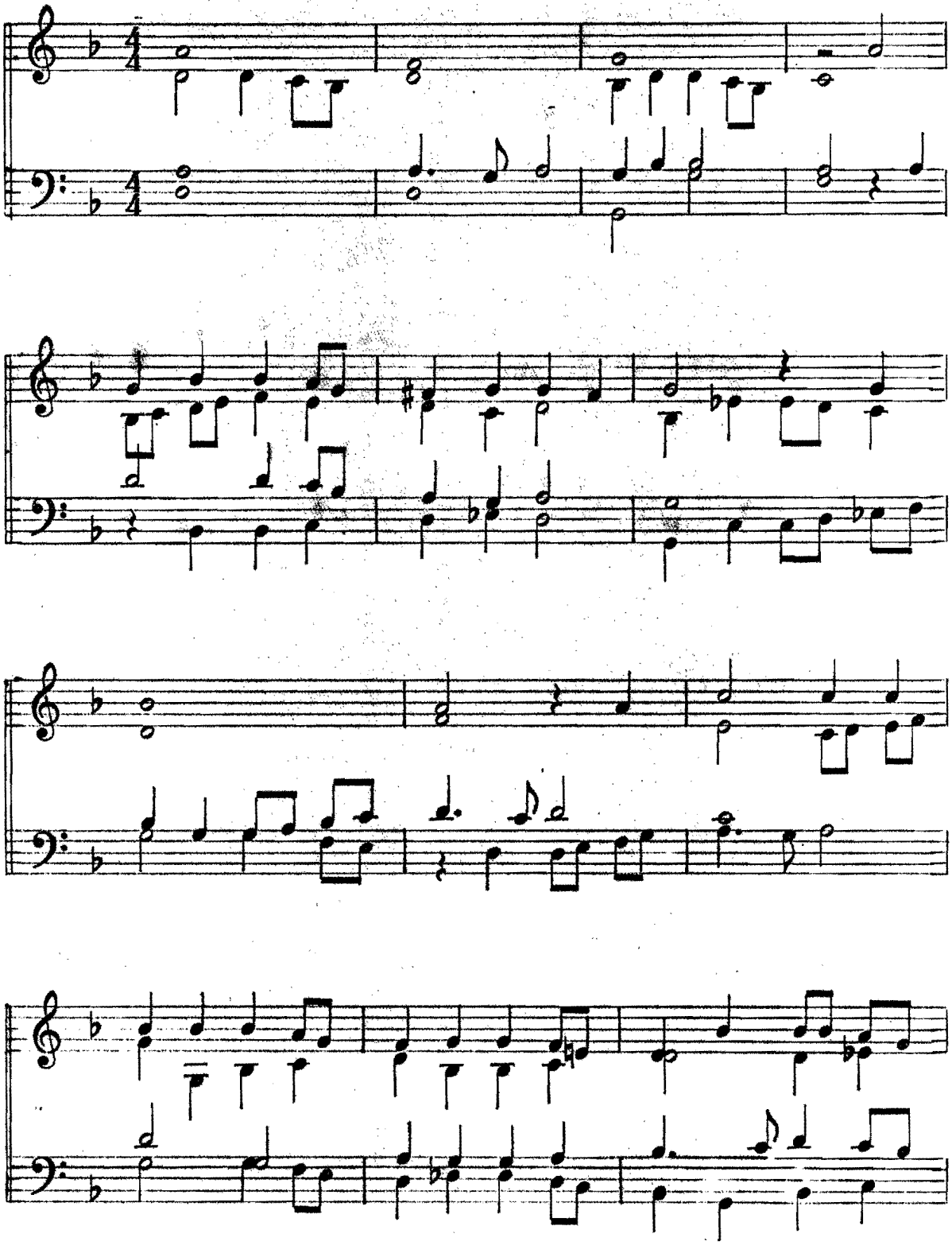
Heinrich Isaac

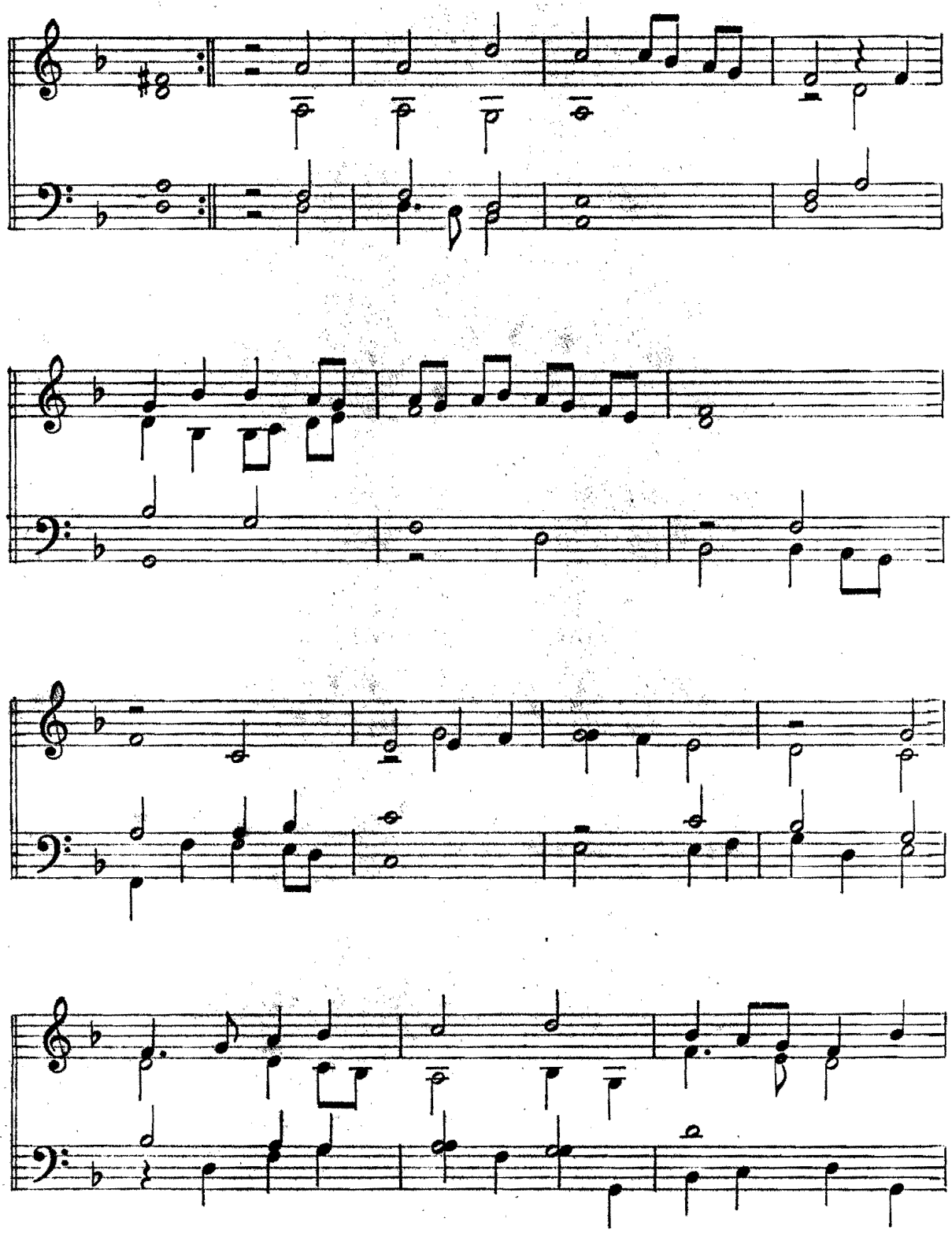


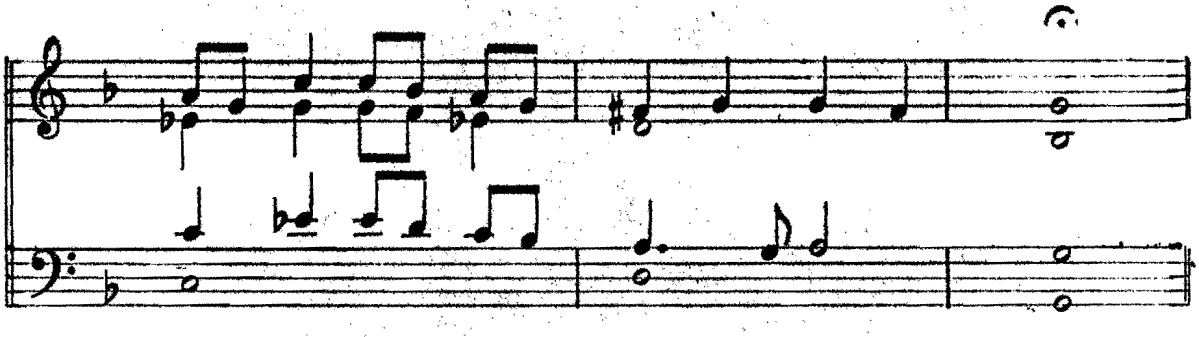


42. Ich rewe und klage[1]

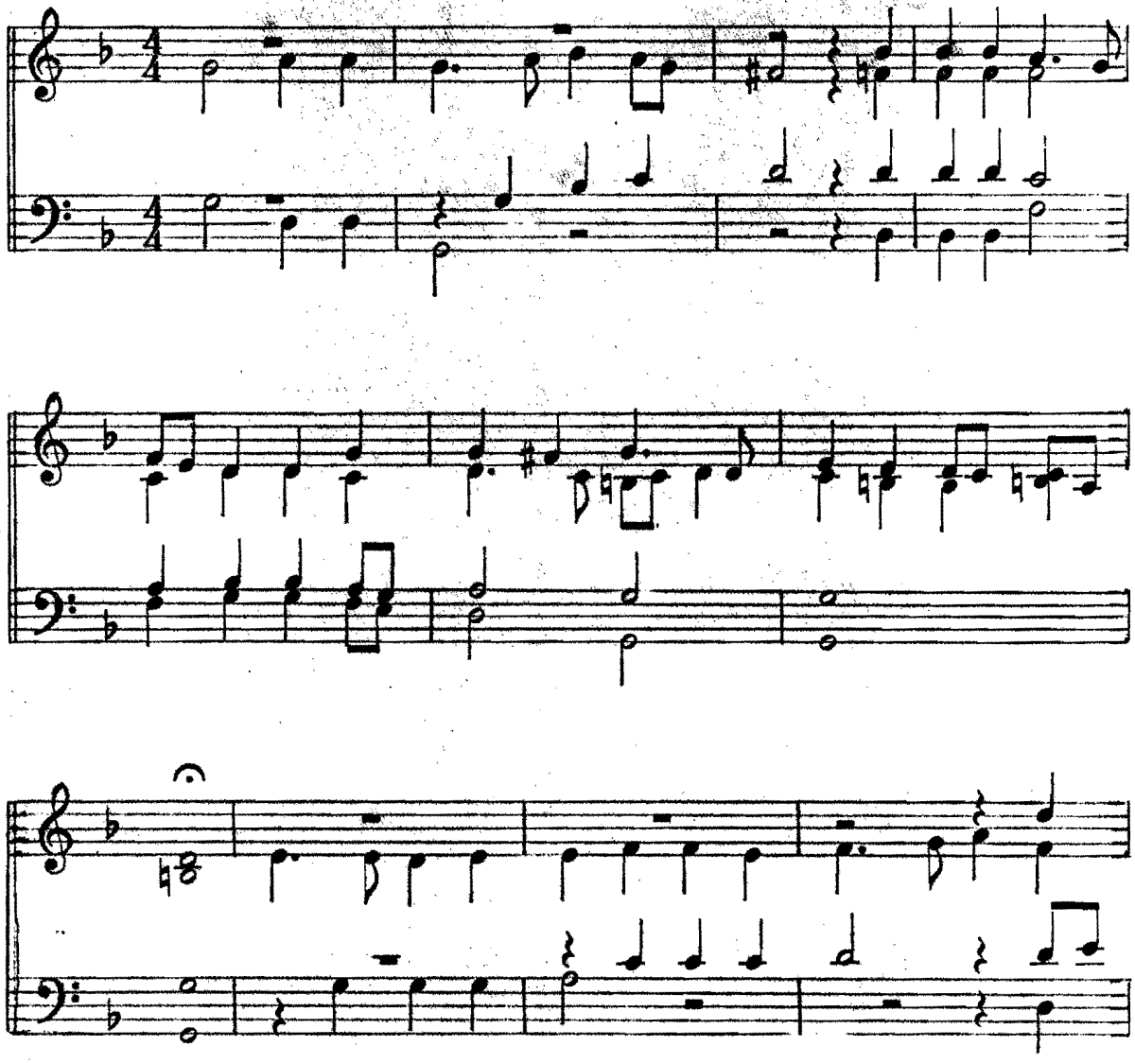
Paul Hofhaimer

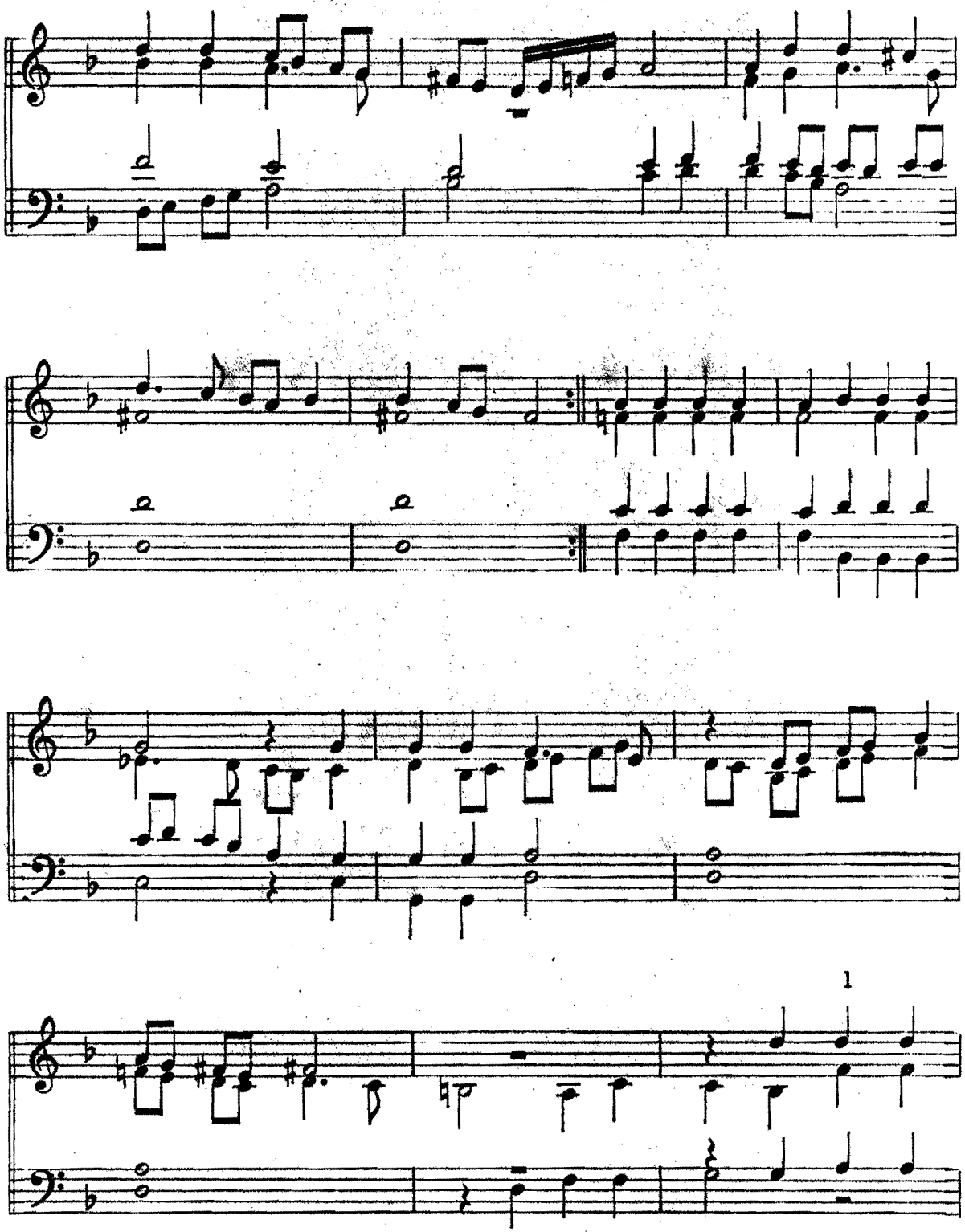


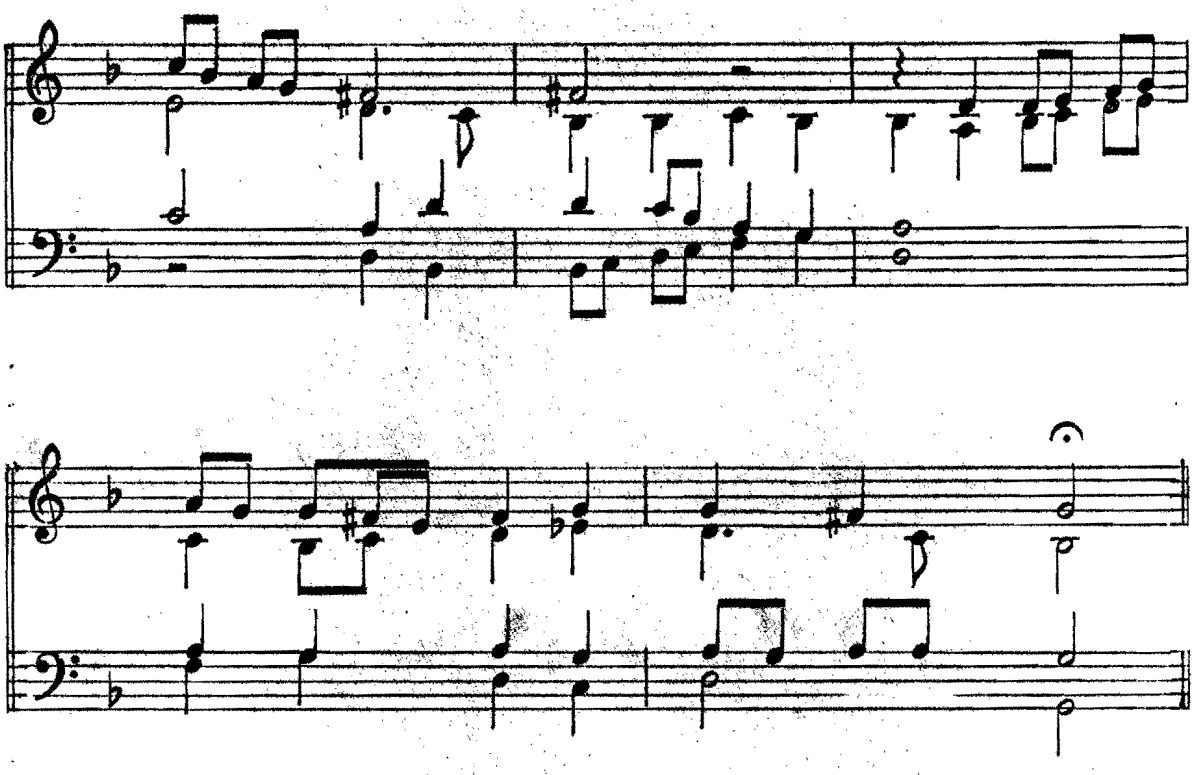




43. Fuchs wild bin ich

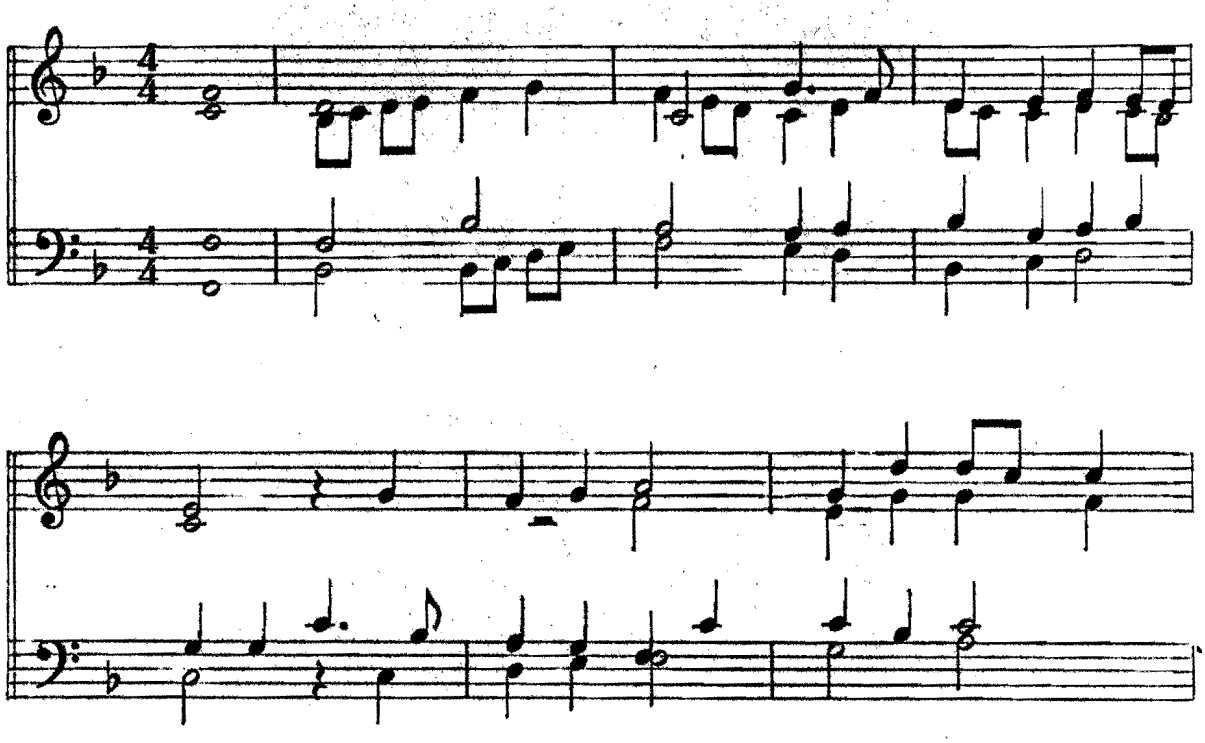


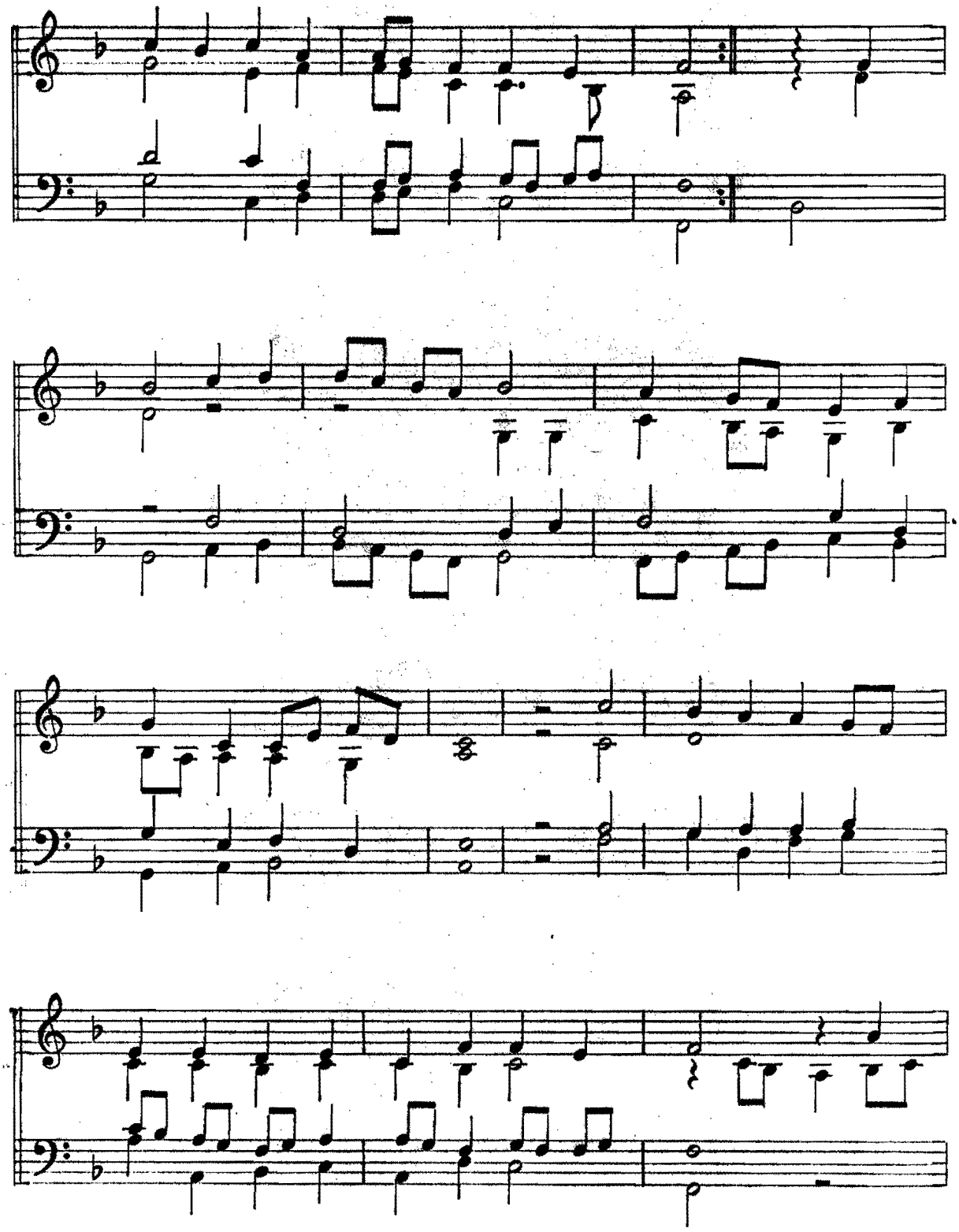

1



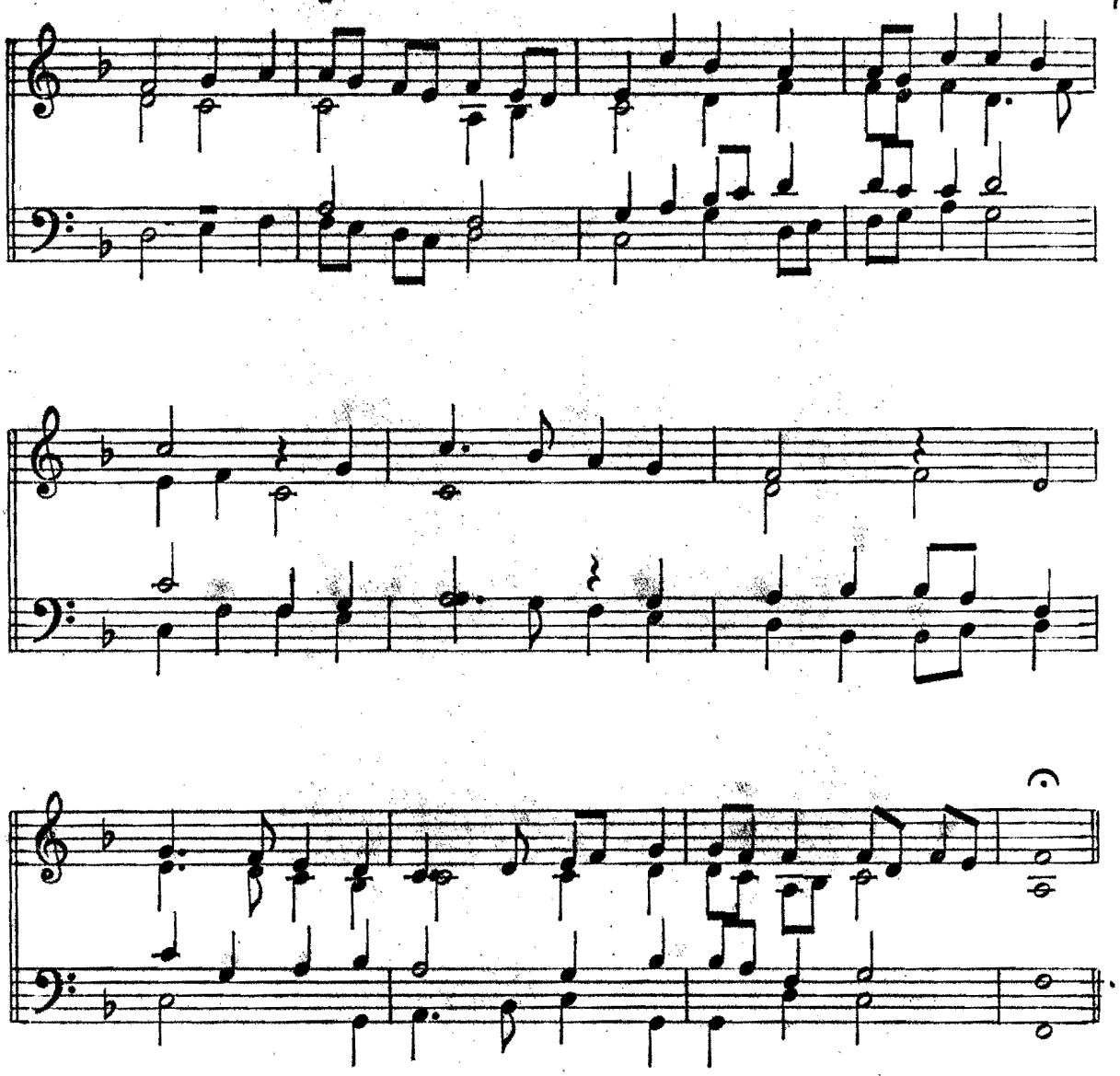
44. Ach unfals neid

Malchinger [1]



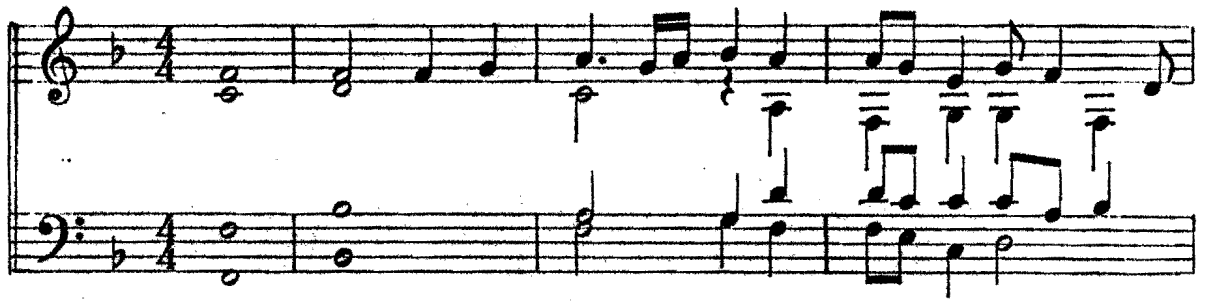


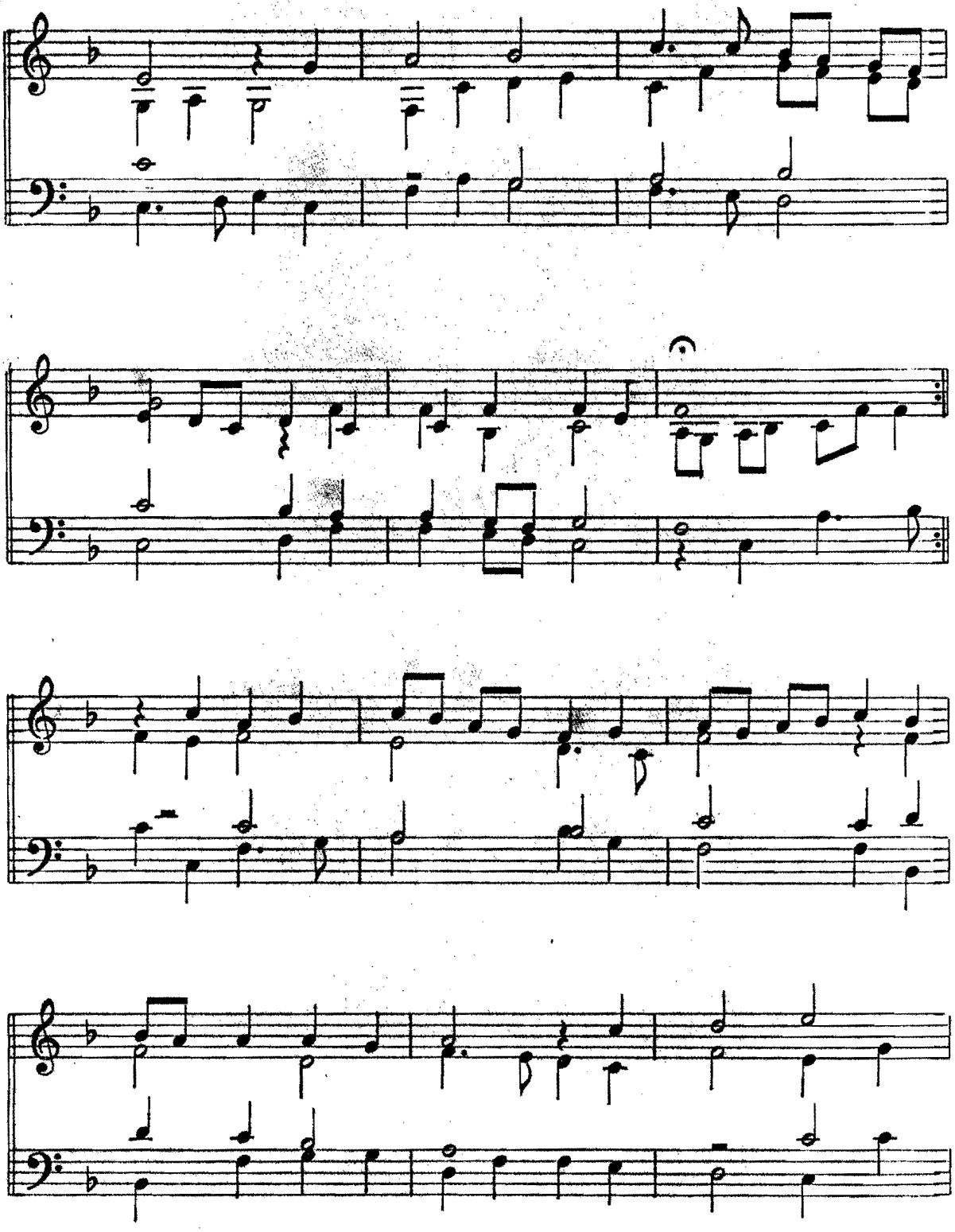
2

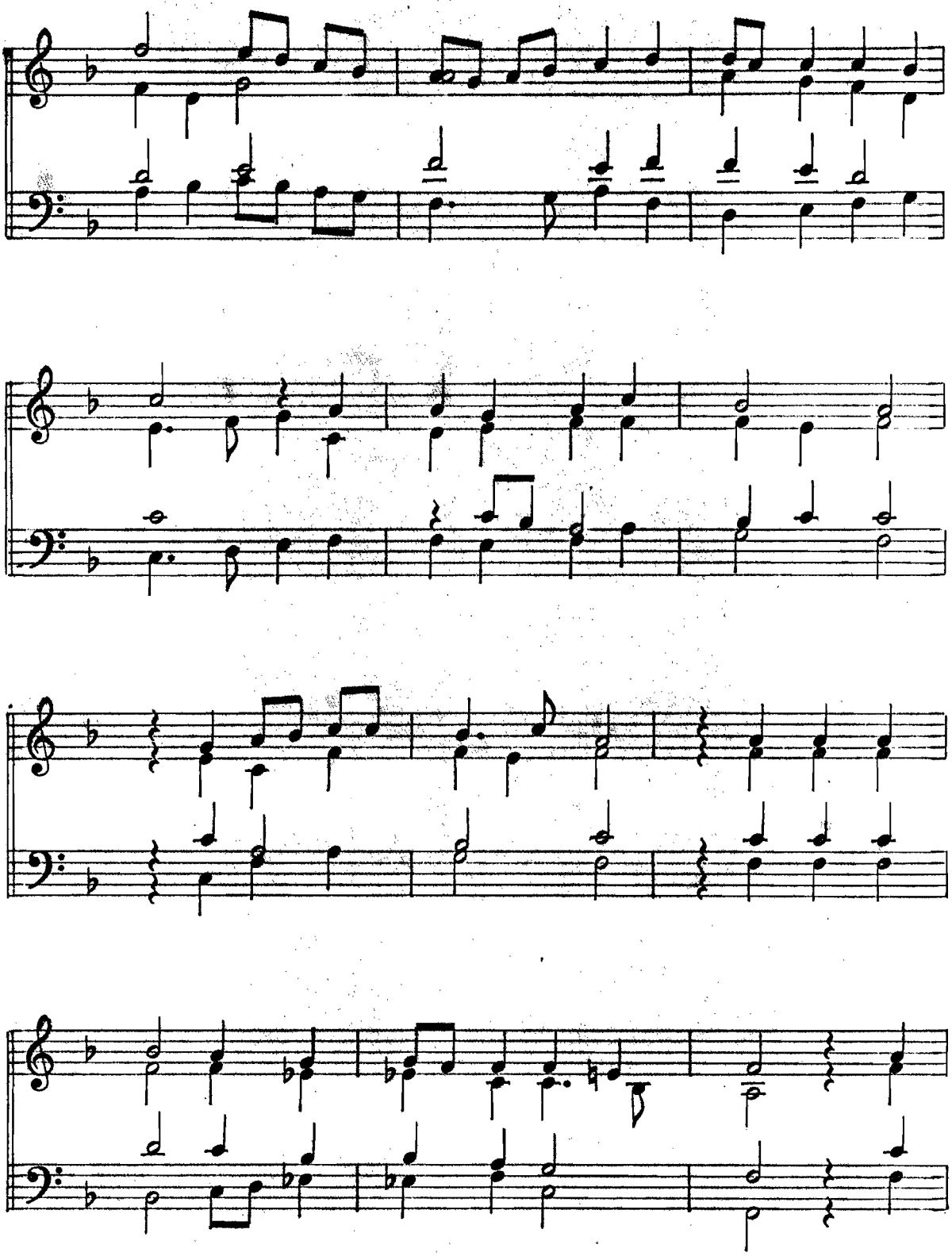


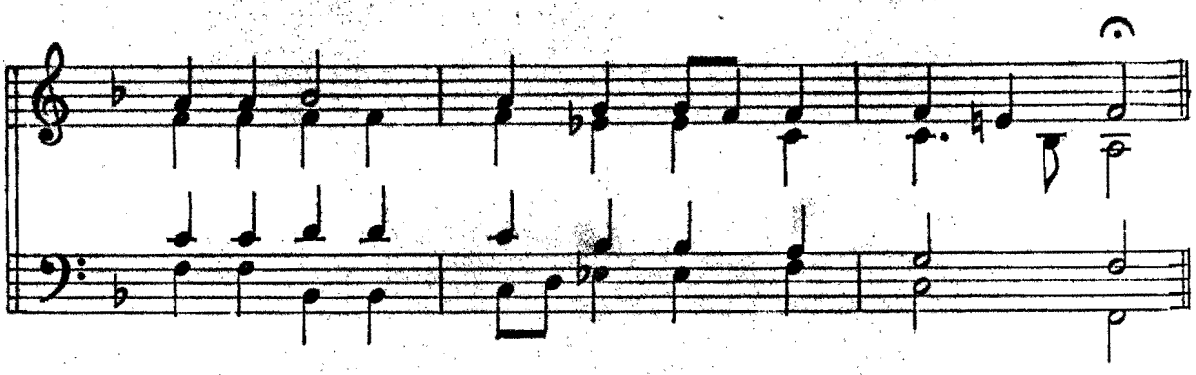
45. Vergangen ist mir glück unnd heil

George Forster[1]

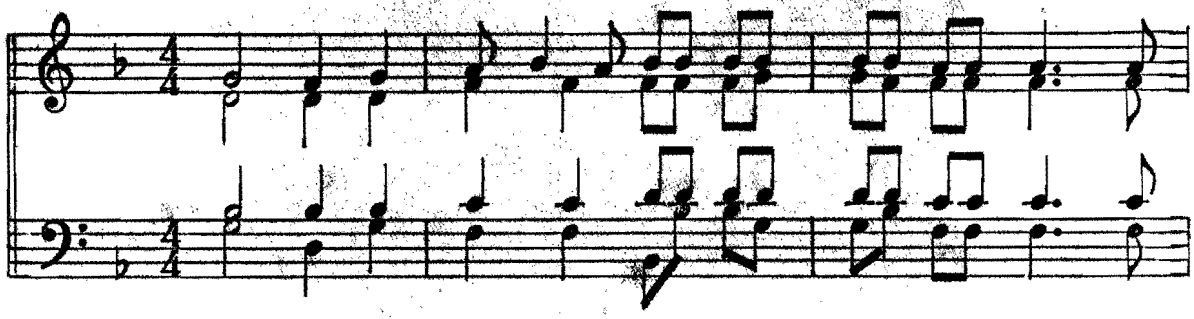


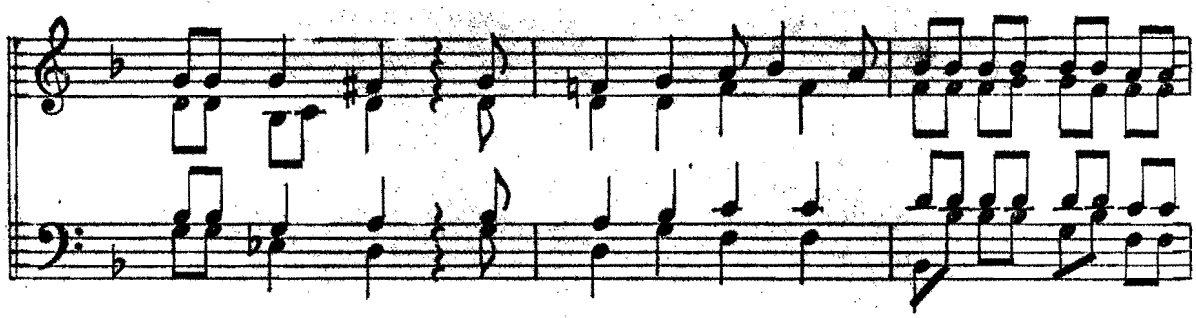


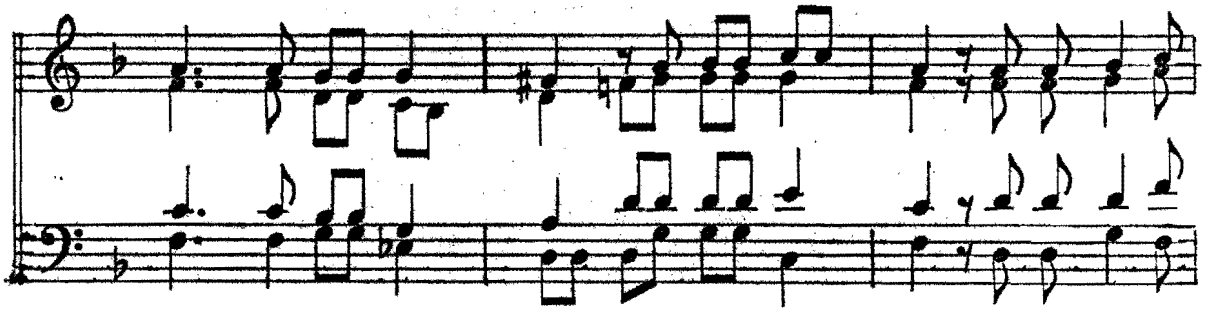


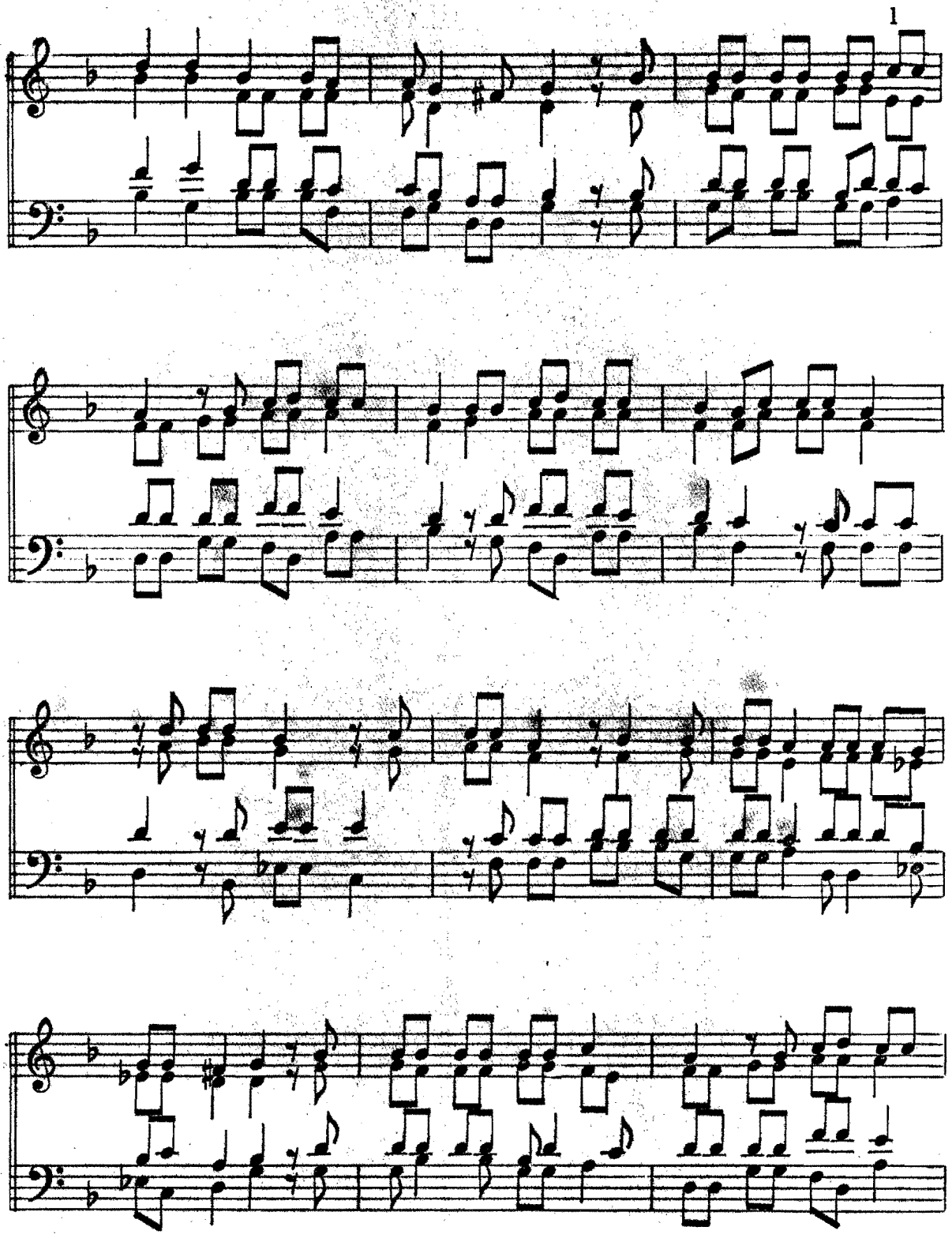


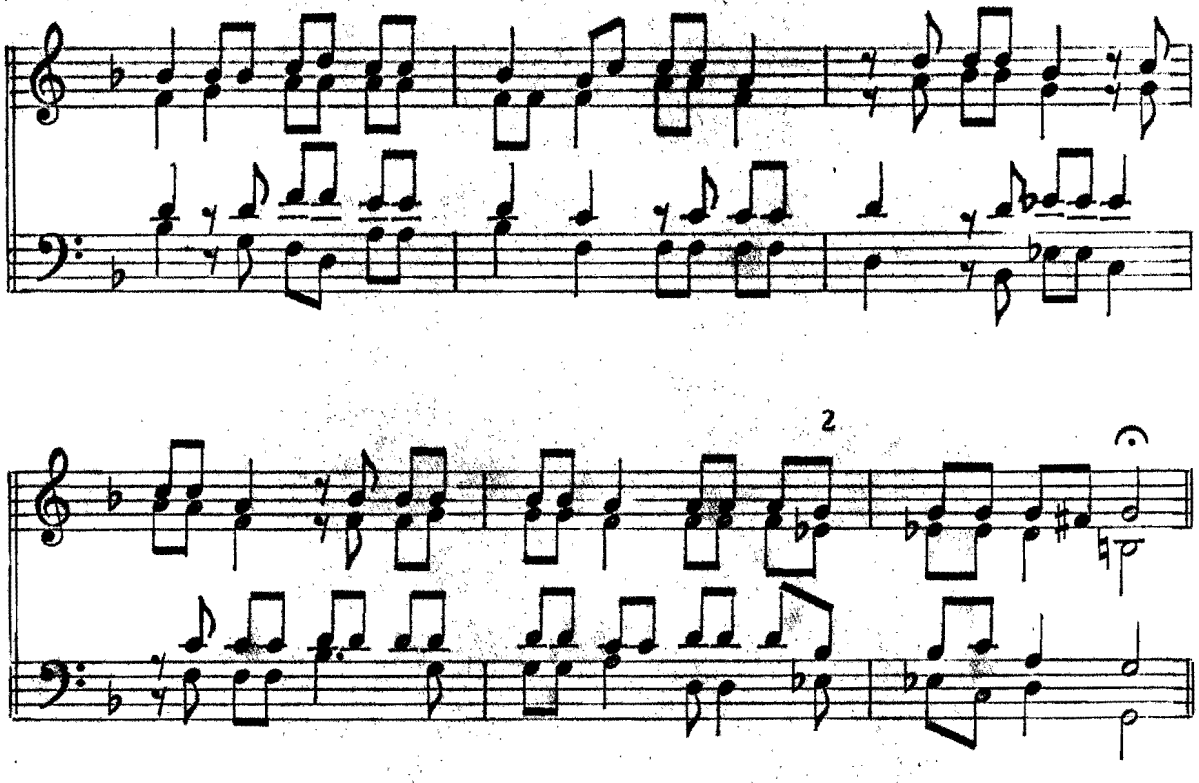
46. Ach du edler Rebensafft





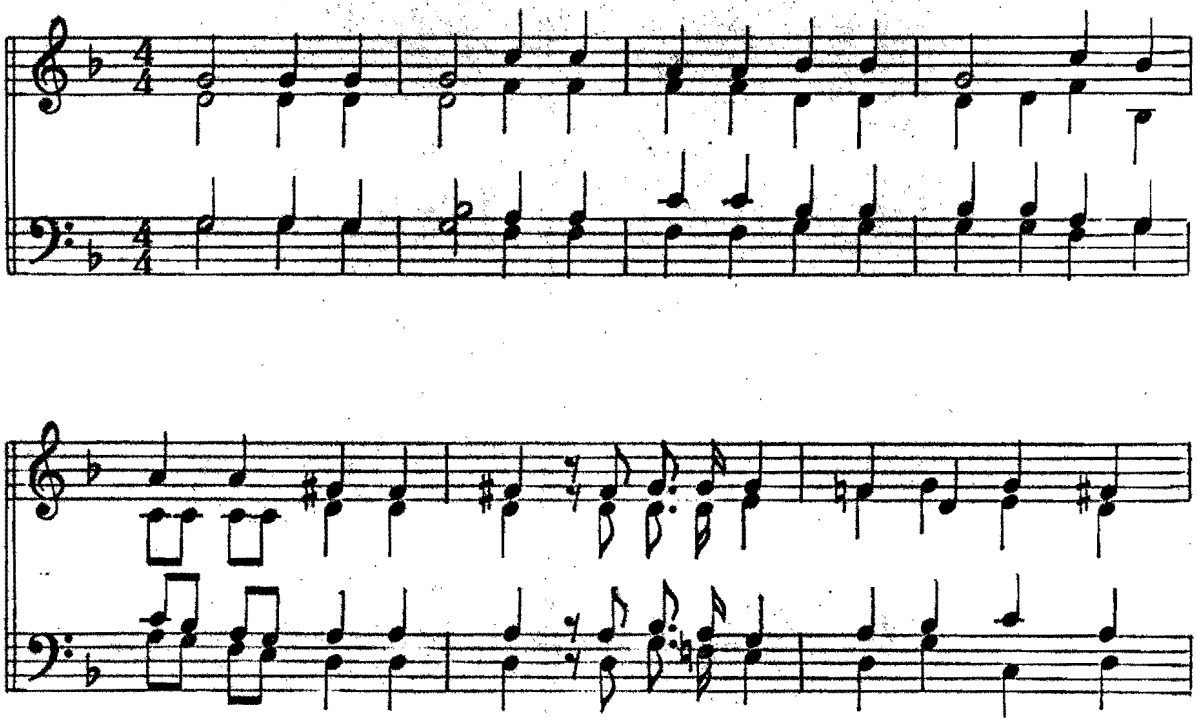


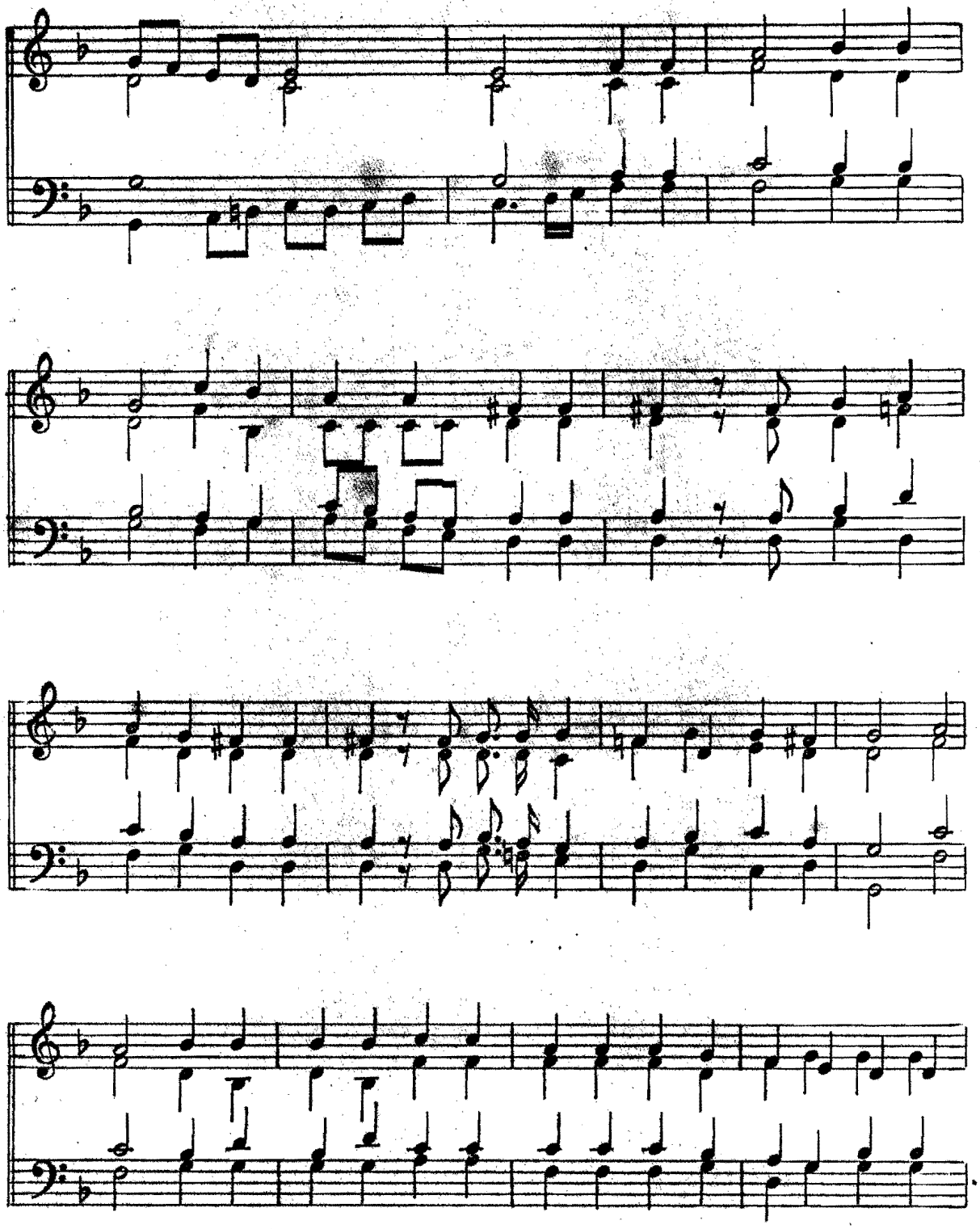

1

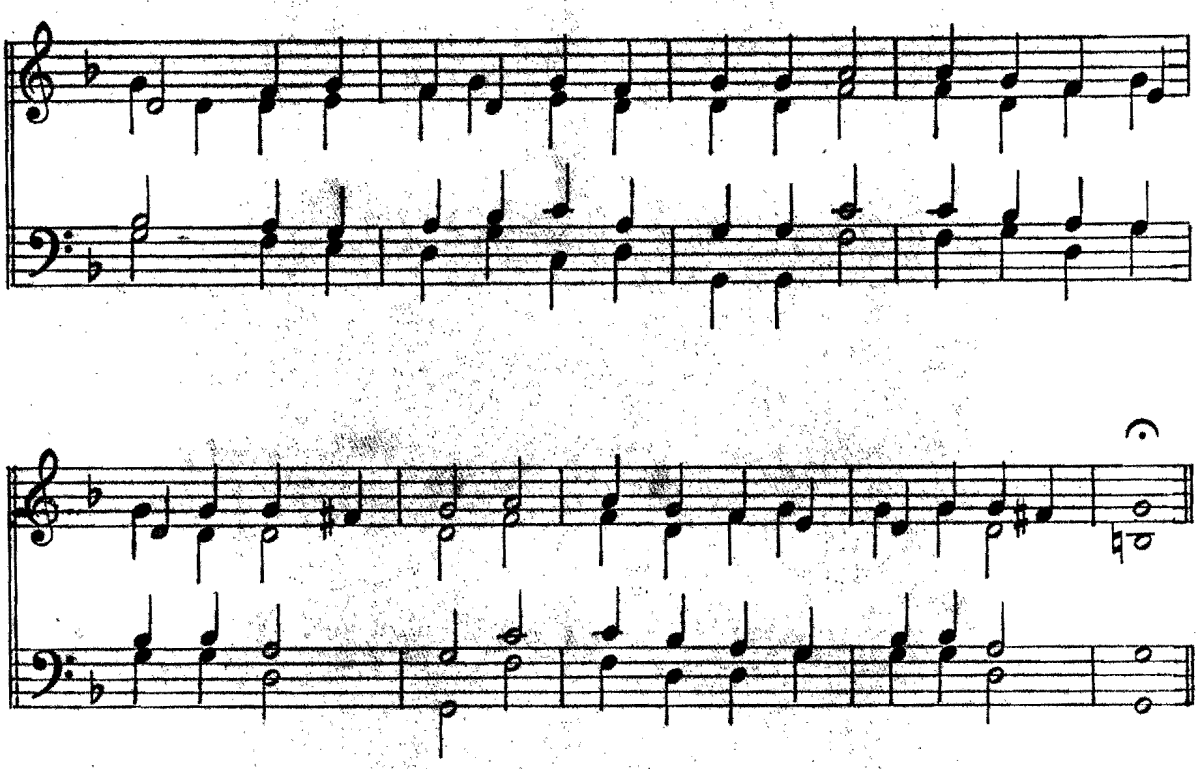


47. Sophia spanne das füllein

Johann Bucher[1]

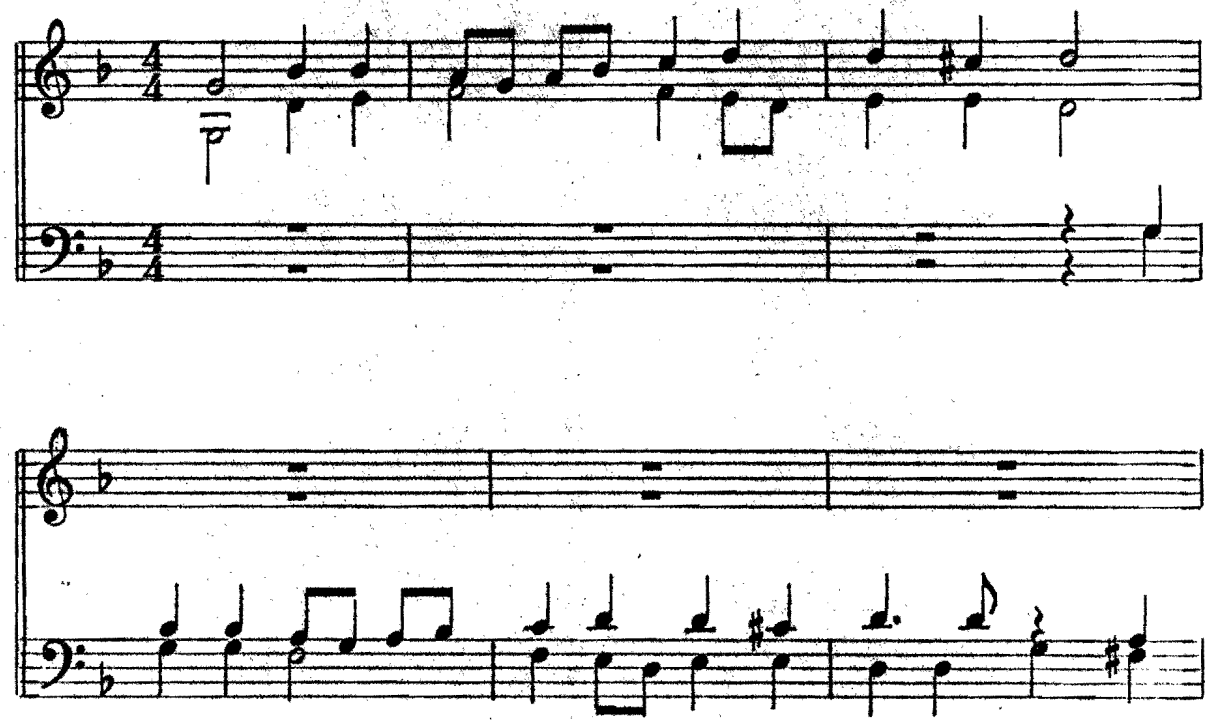


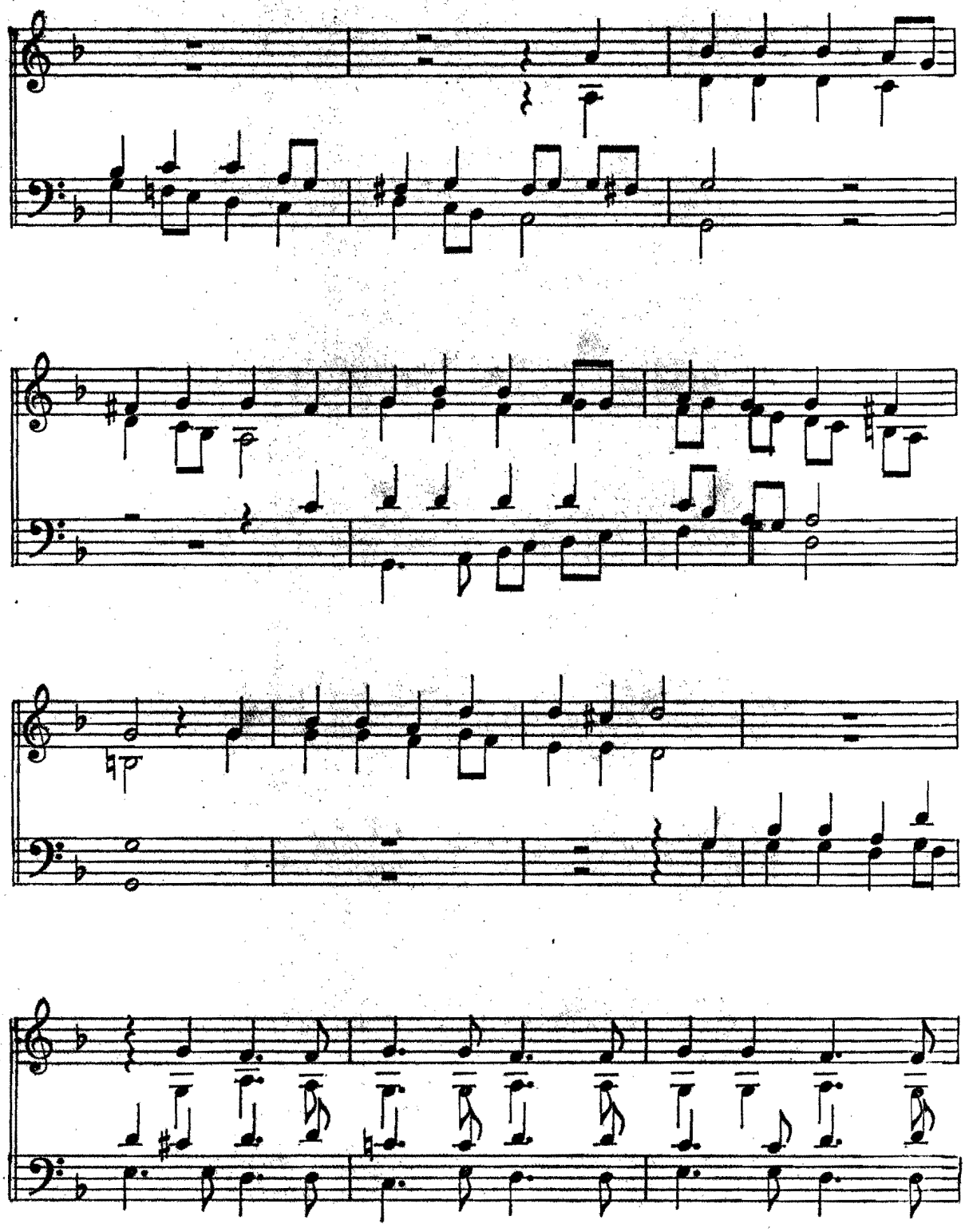


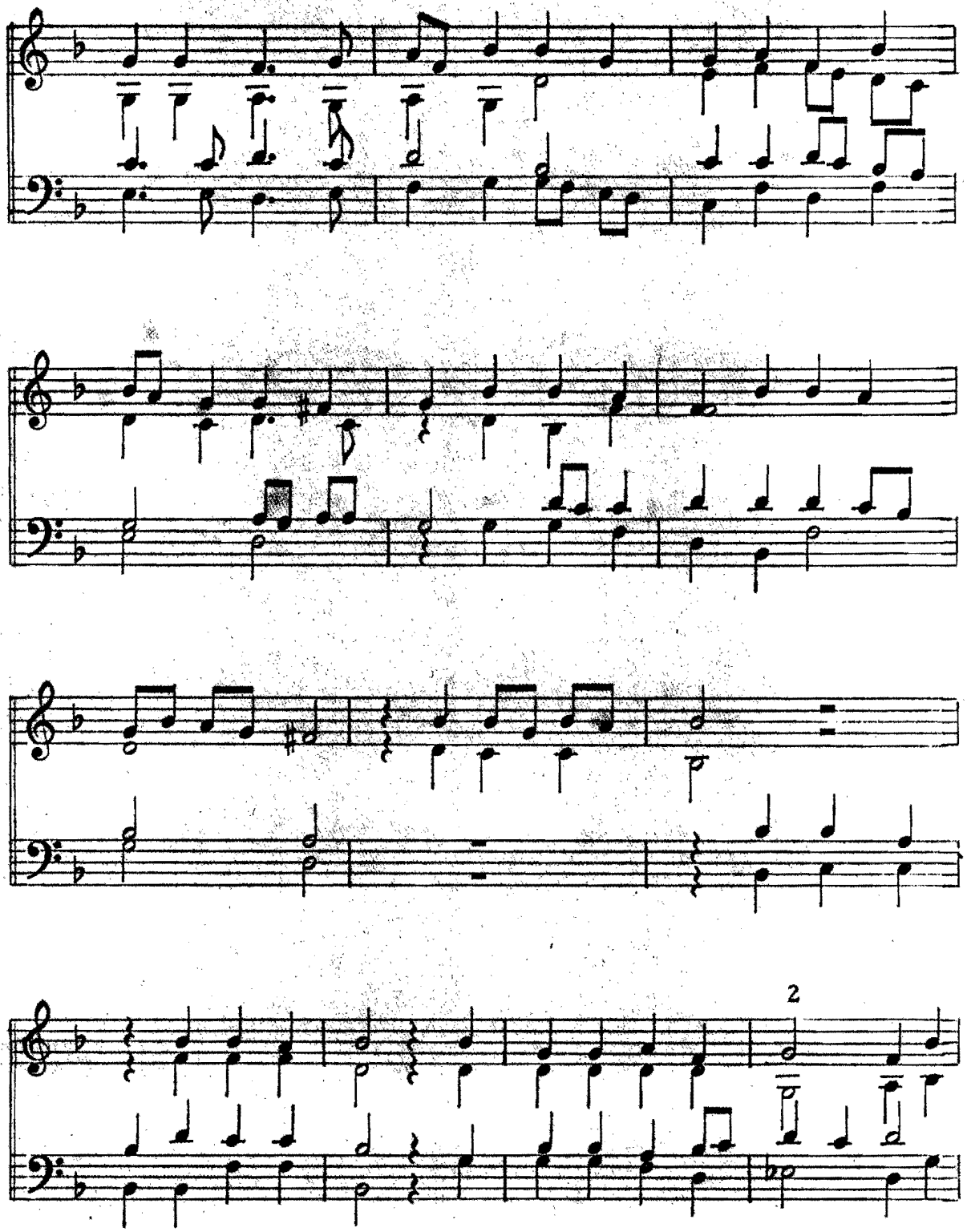


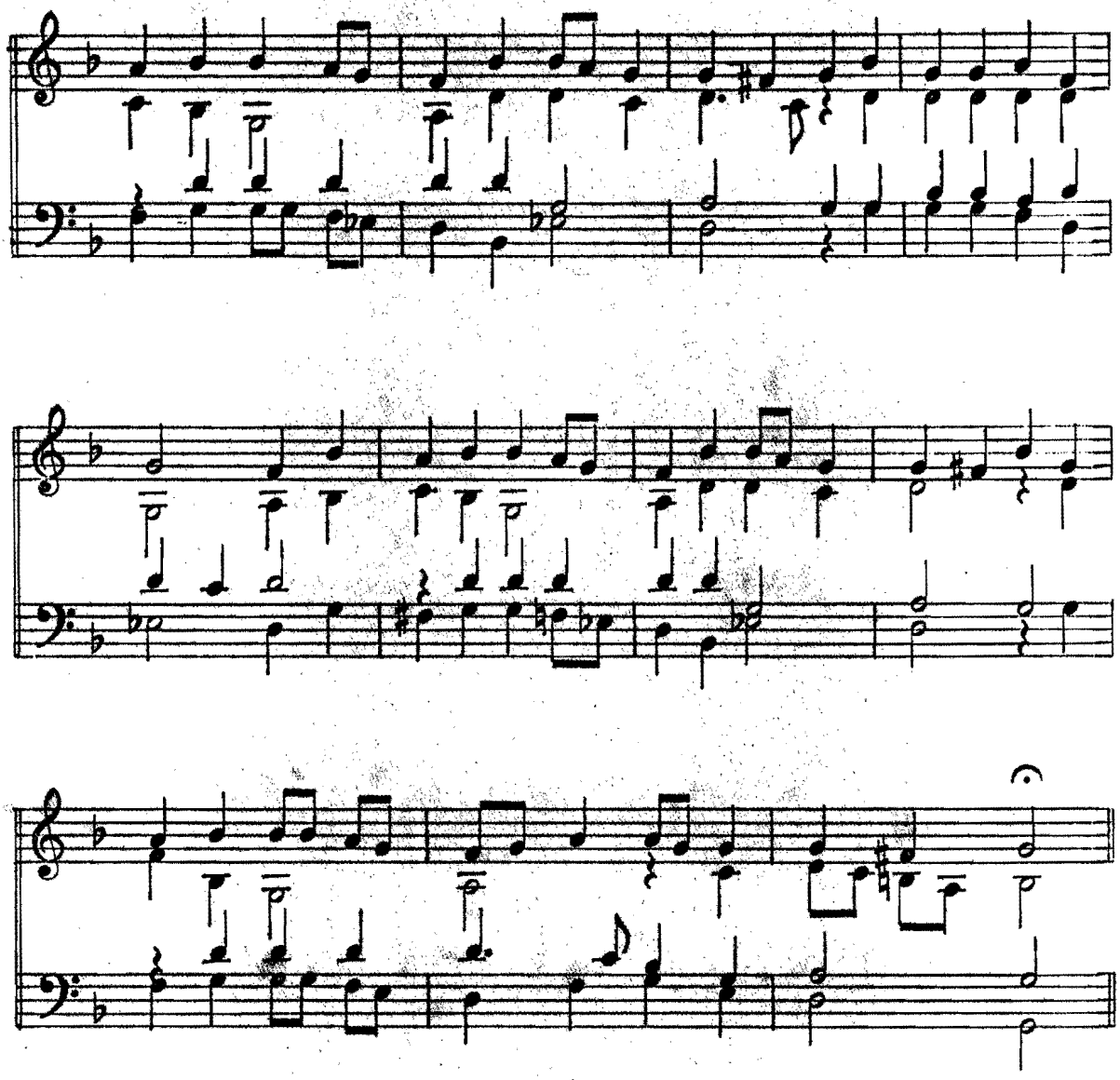
48. Ich bitte dich Megdlein hab mich holdt

Ludwig Senfl[1]



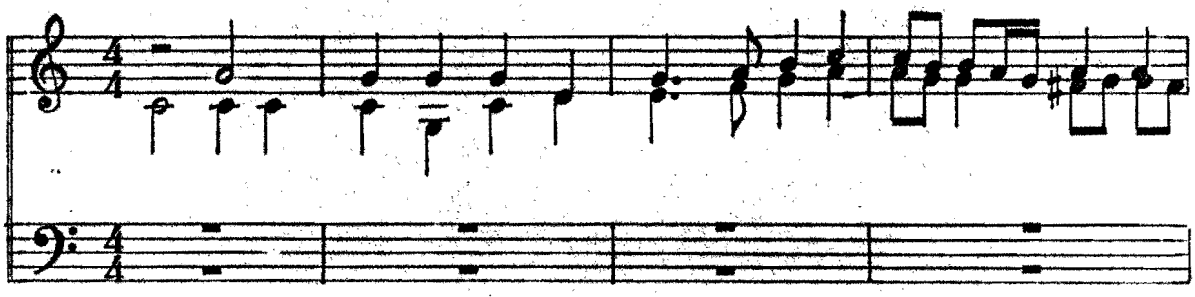


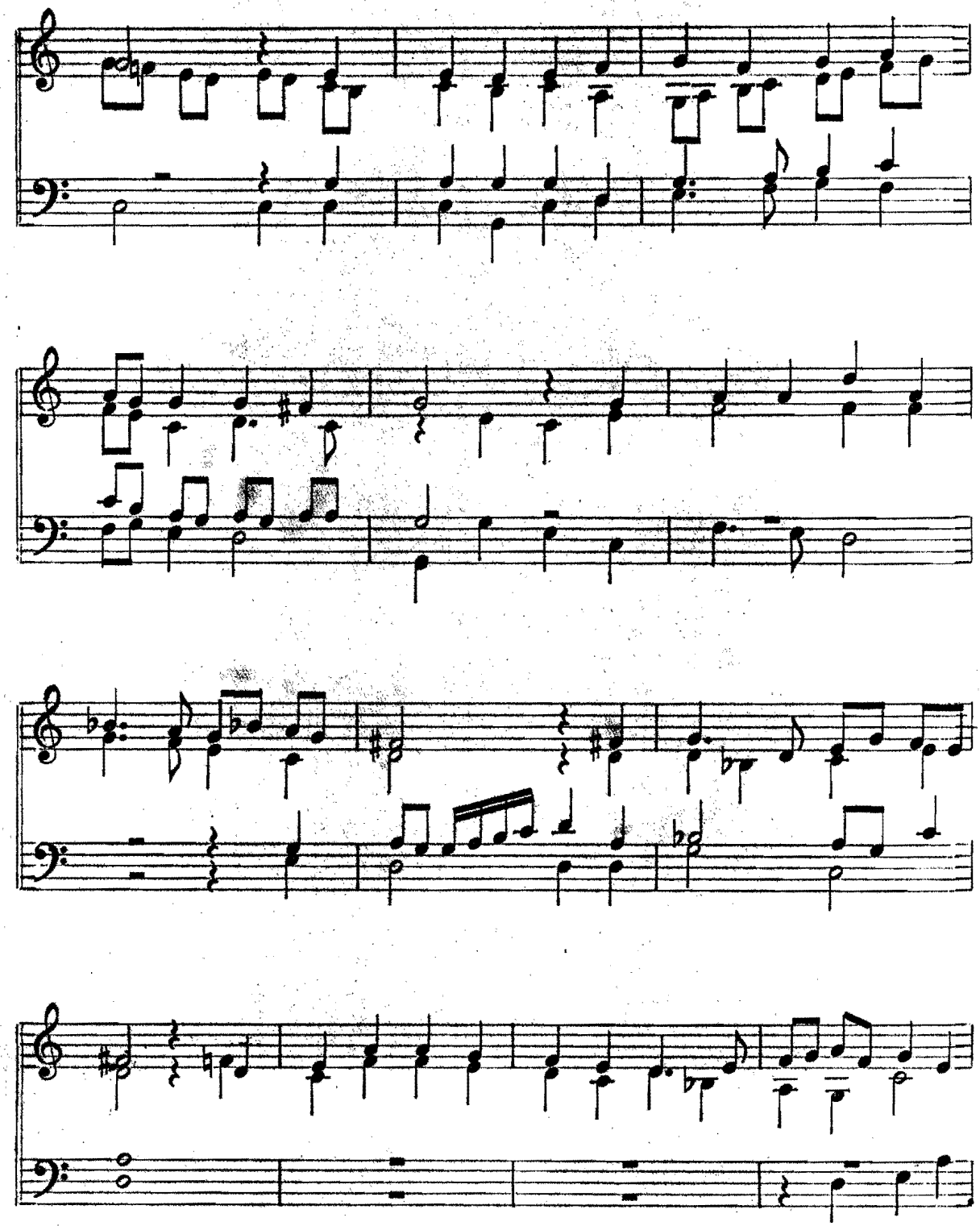

2

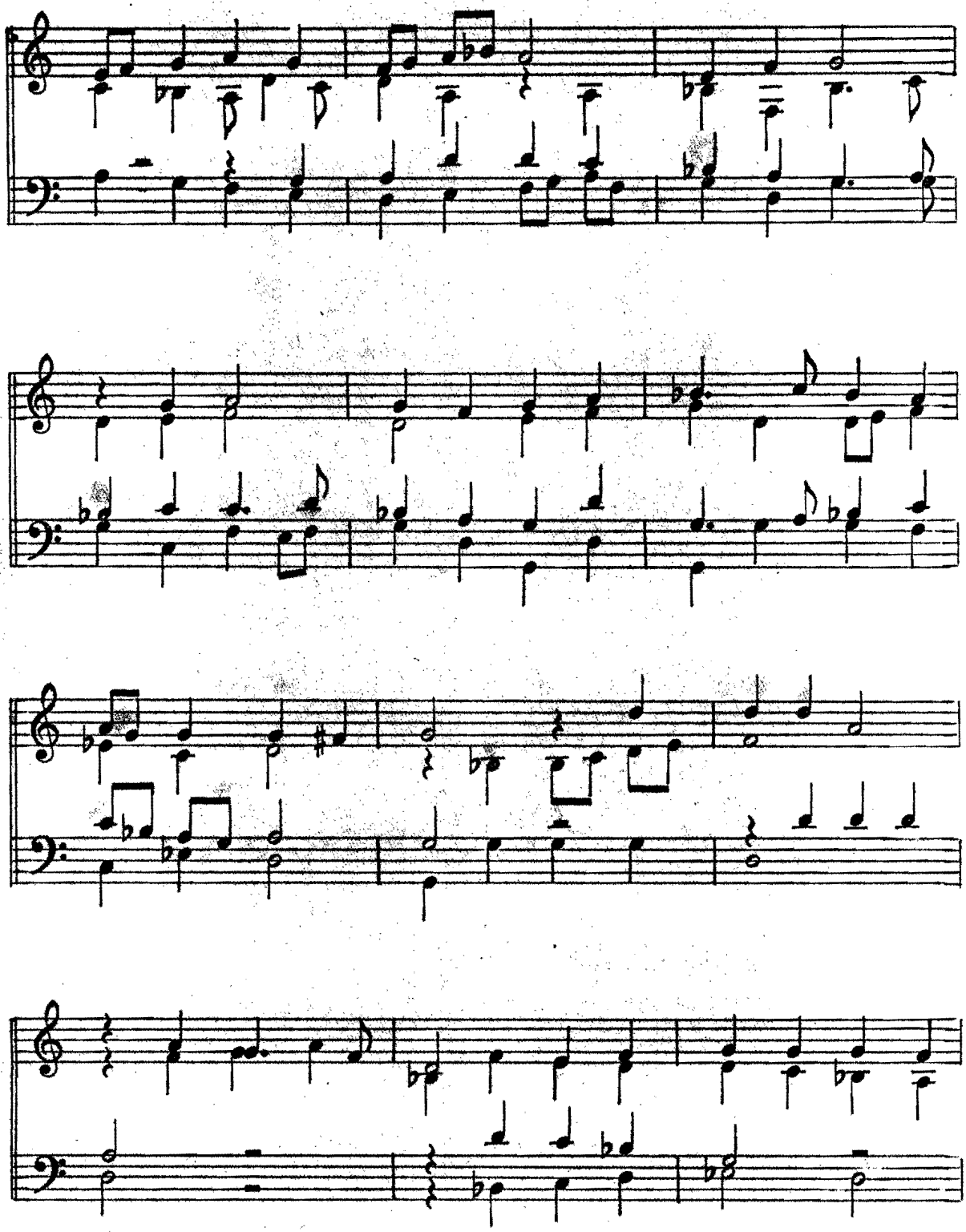


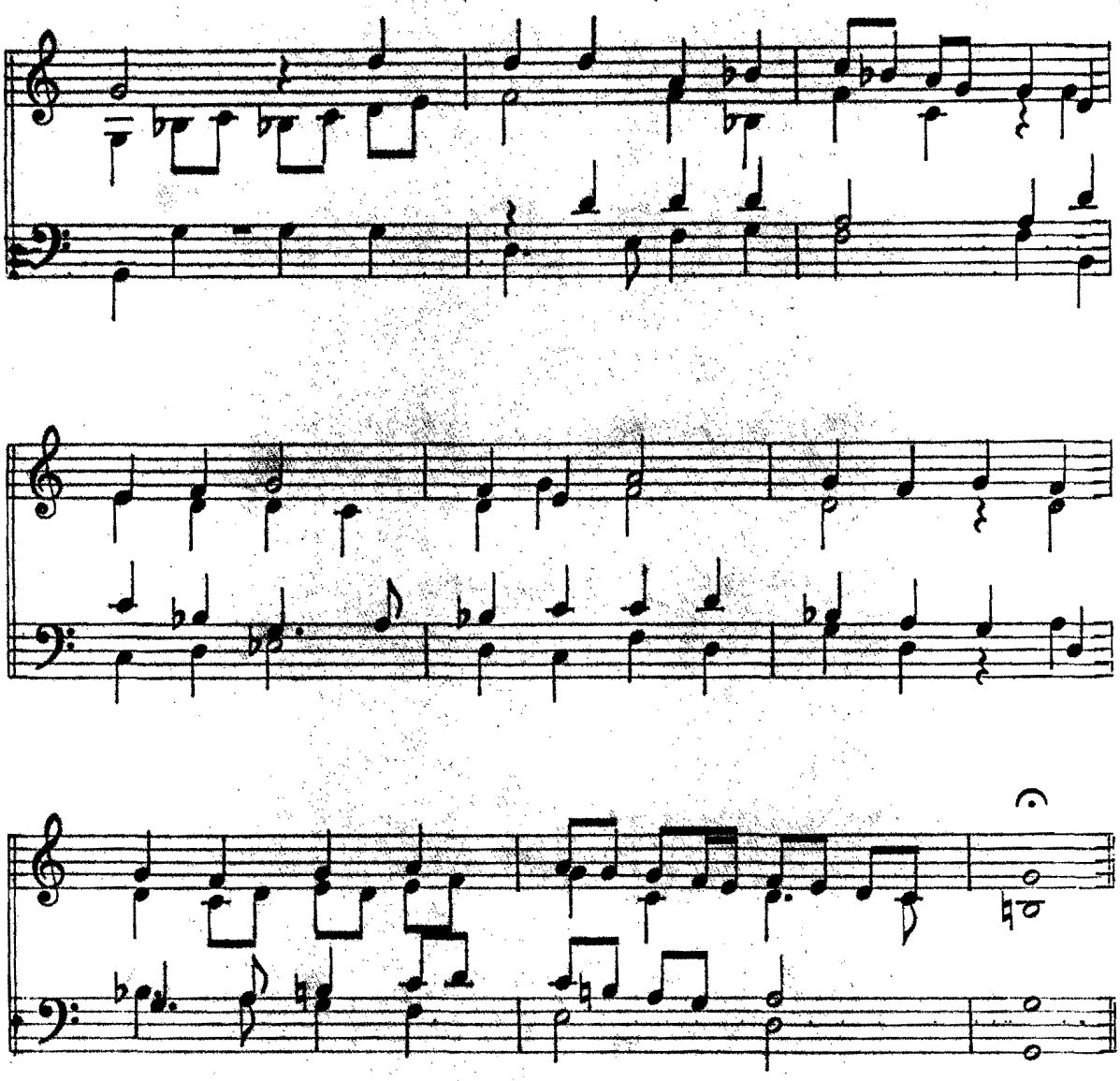
49. Ich armes Megdlein

Ludwig Senfl[1]



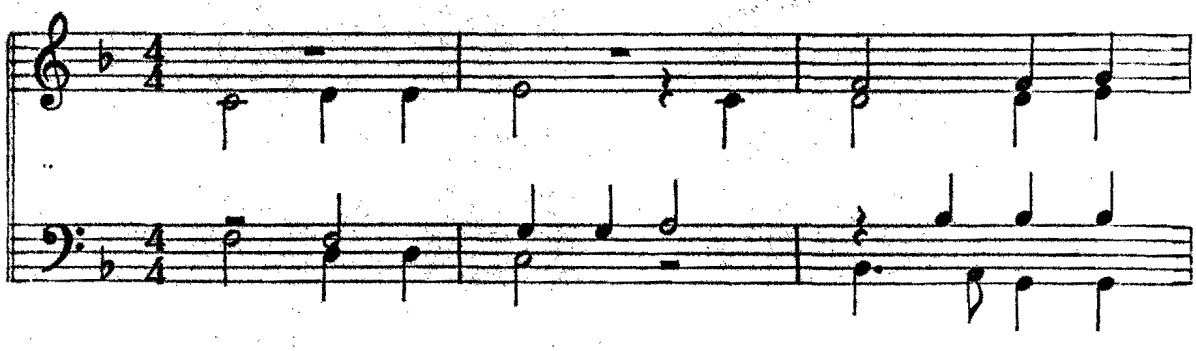


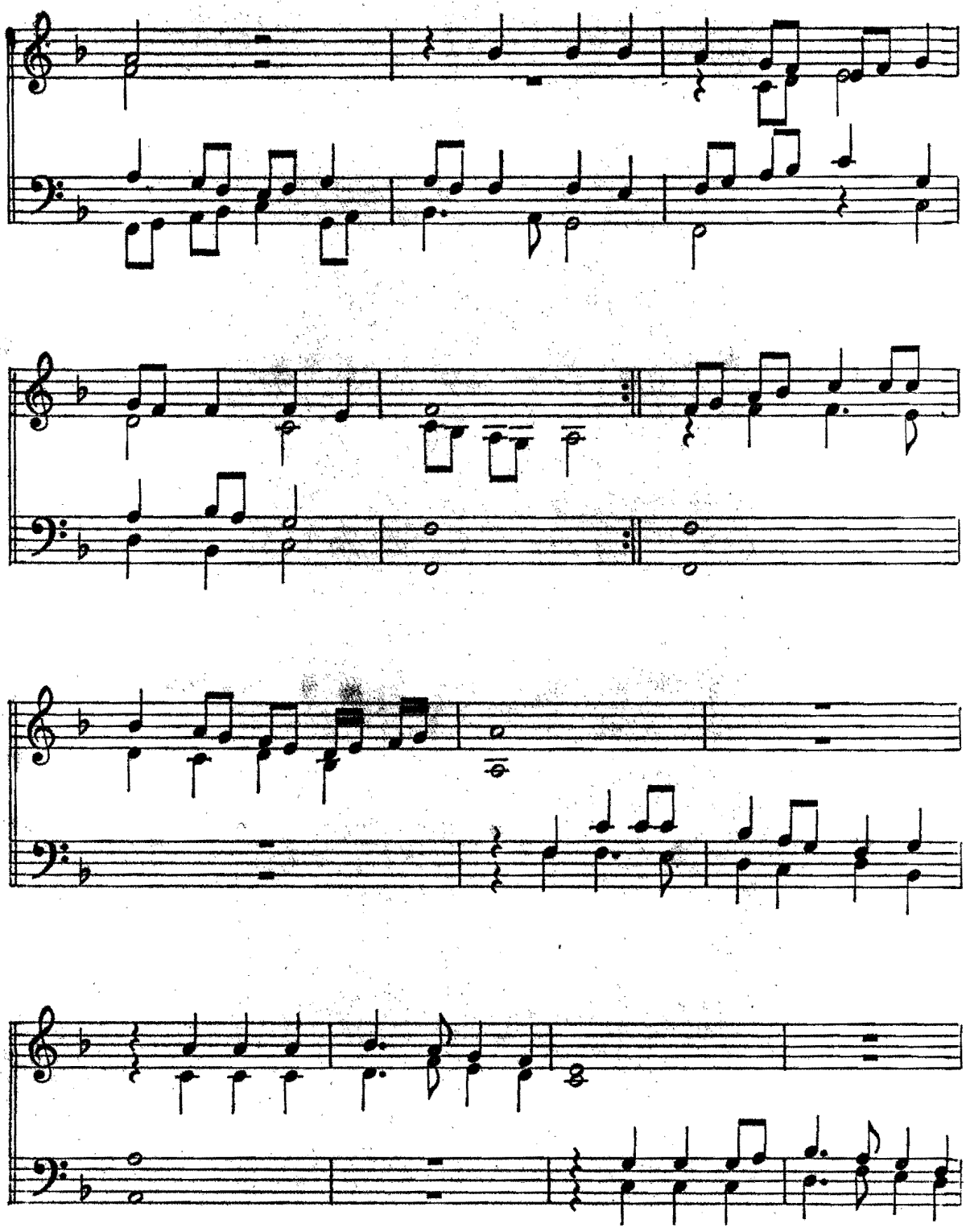


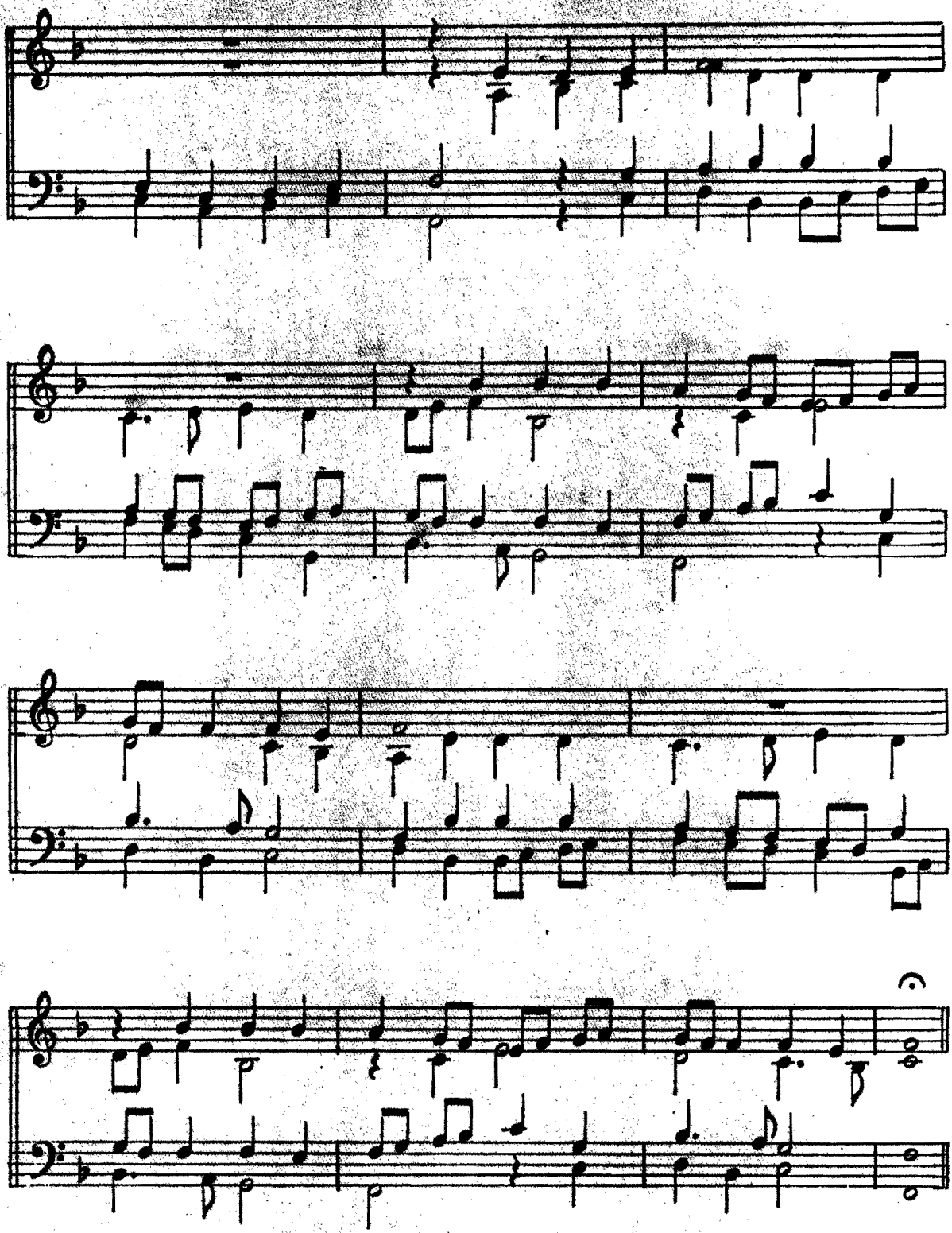


50. Ich sage ade

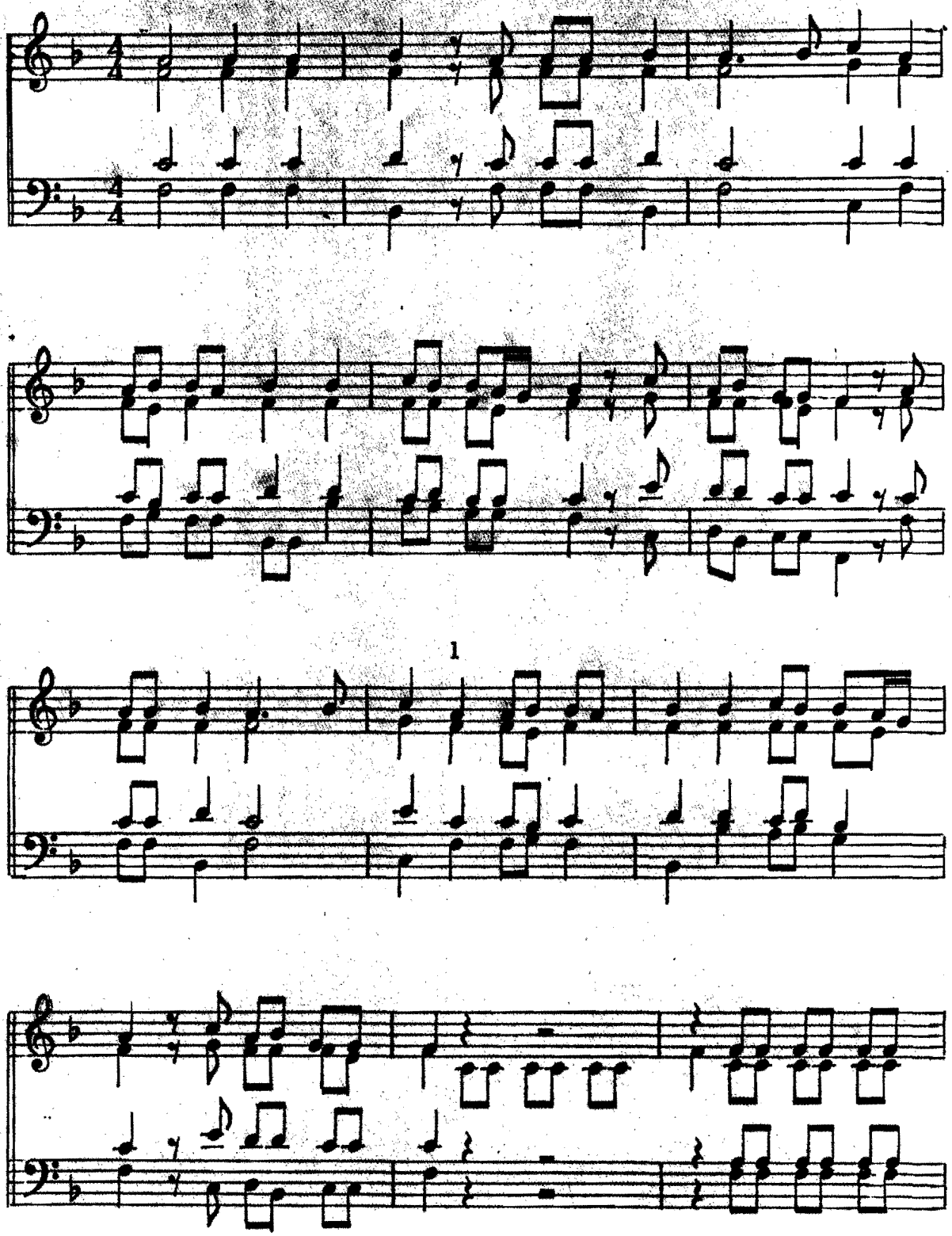
Georg Forster[1]

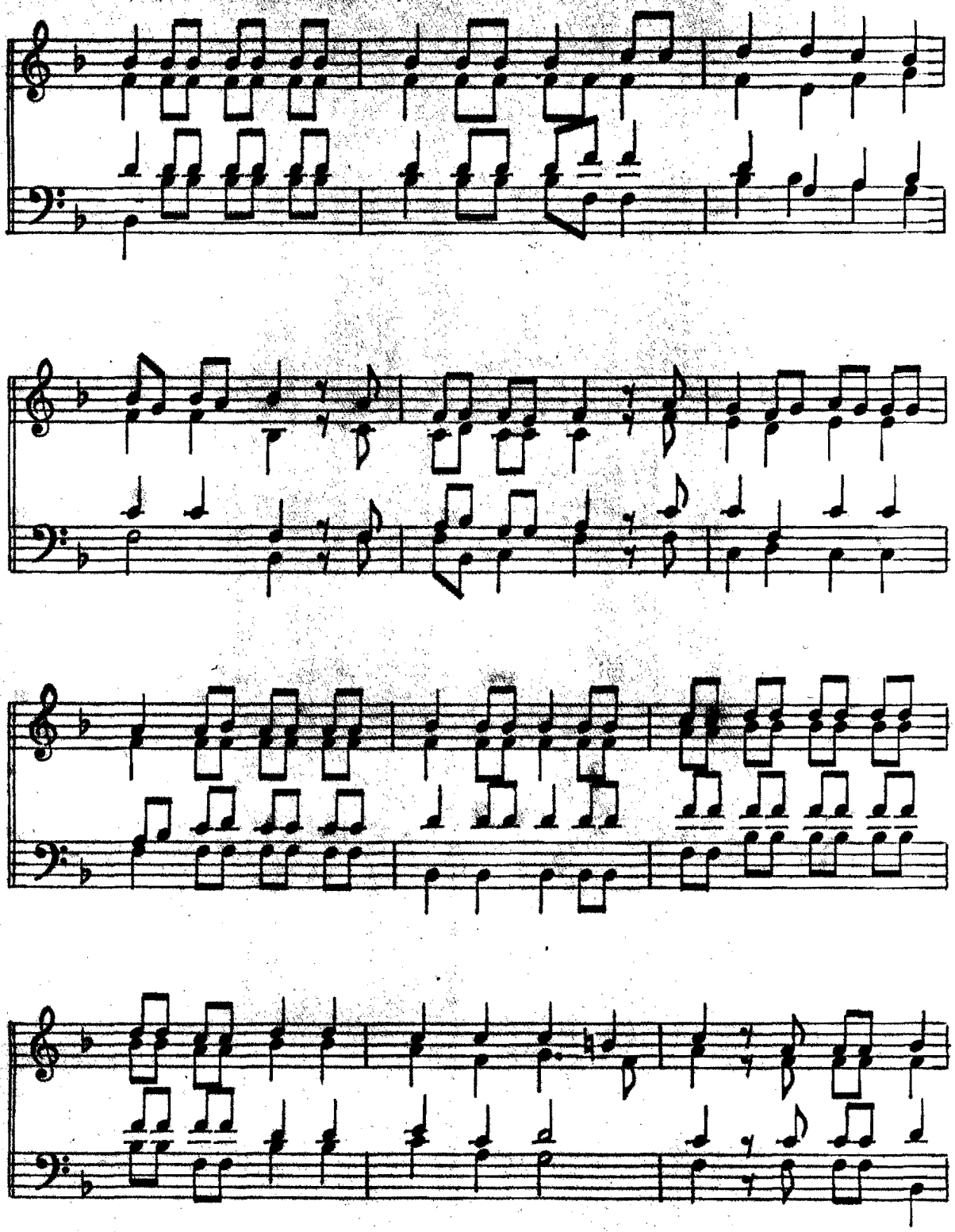


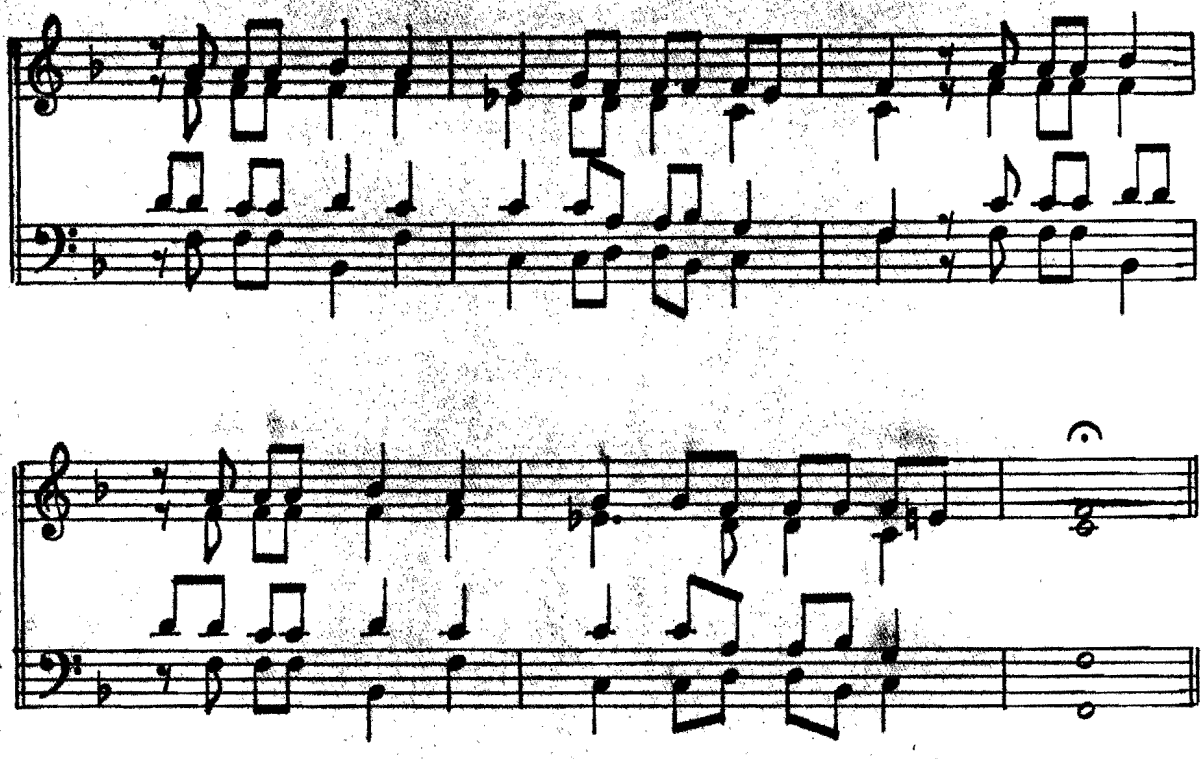




51. Ein Henlein weis

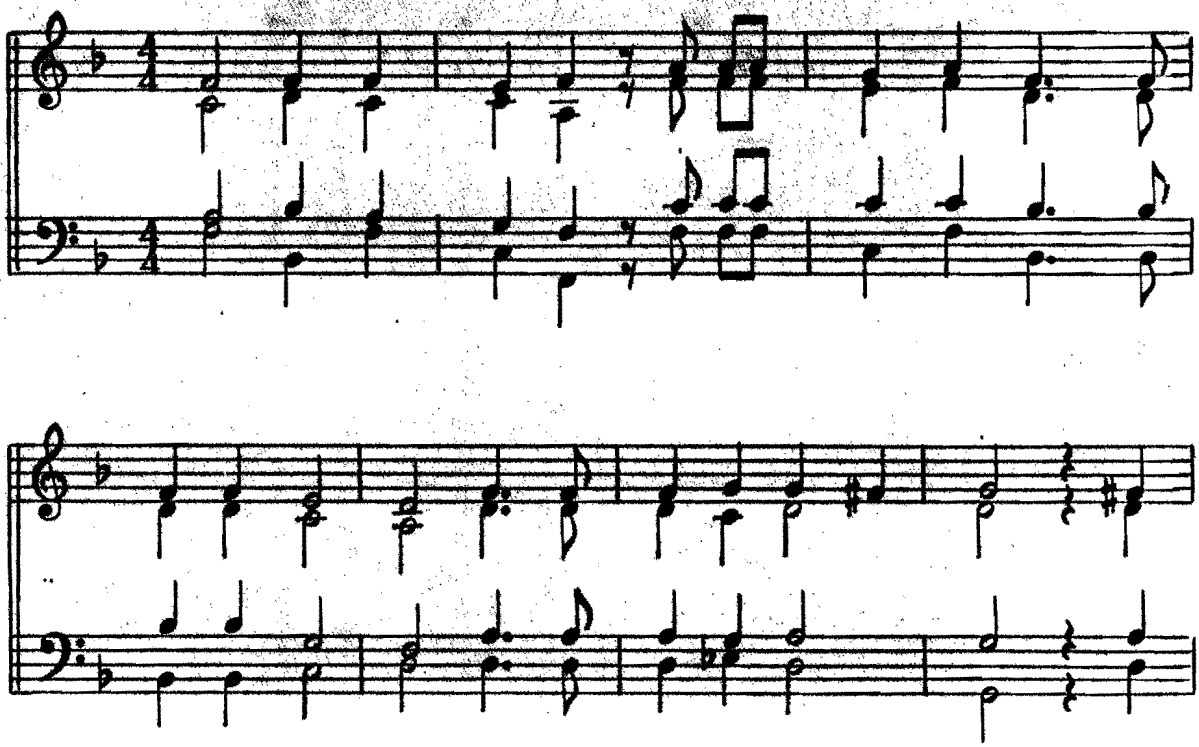


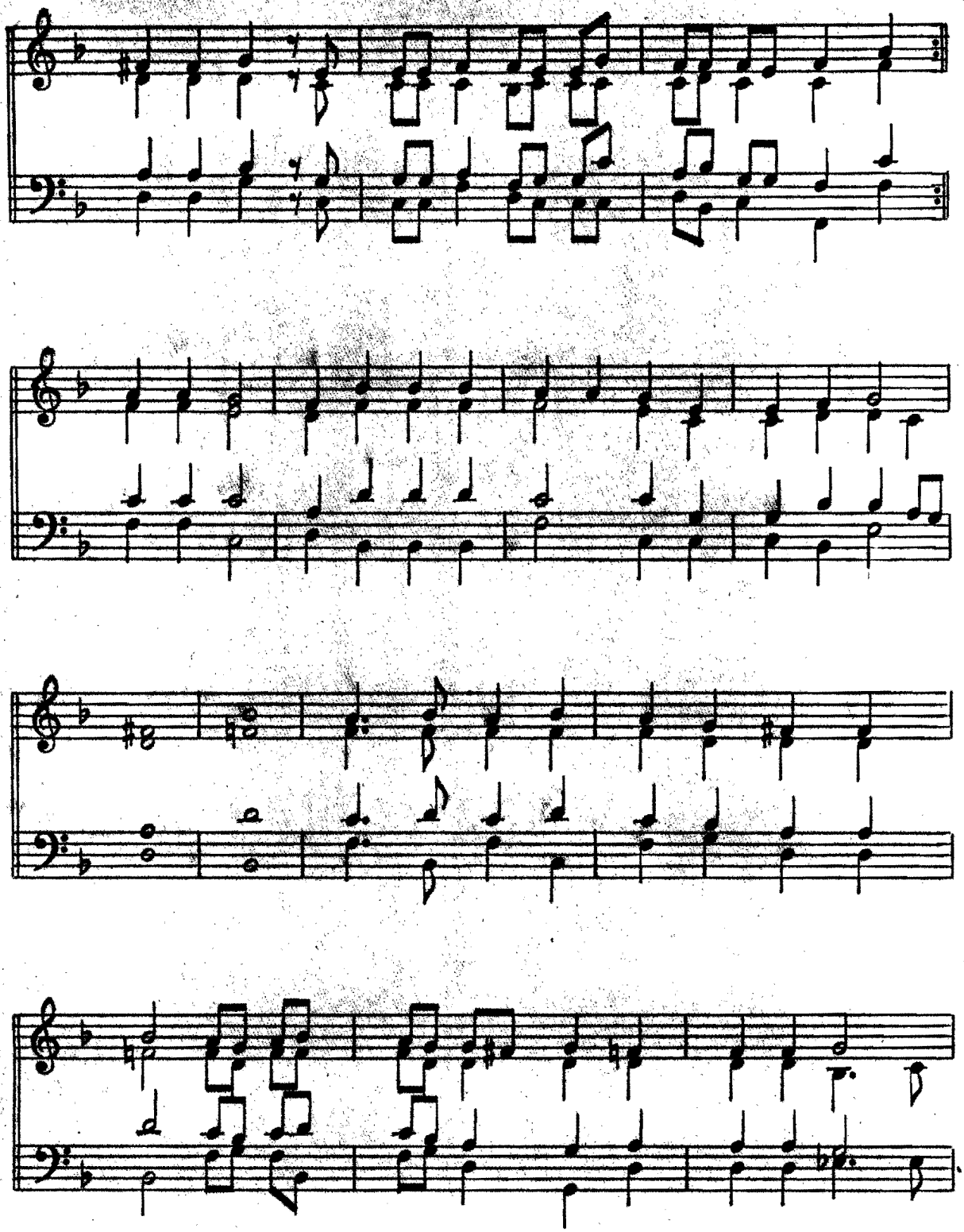


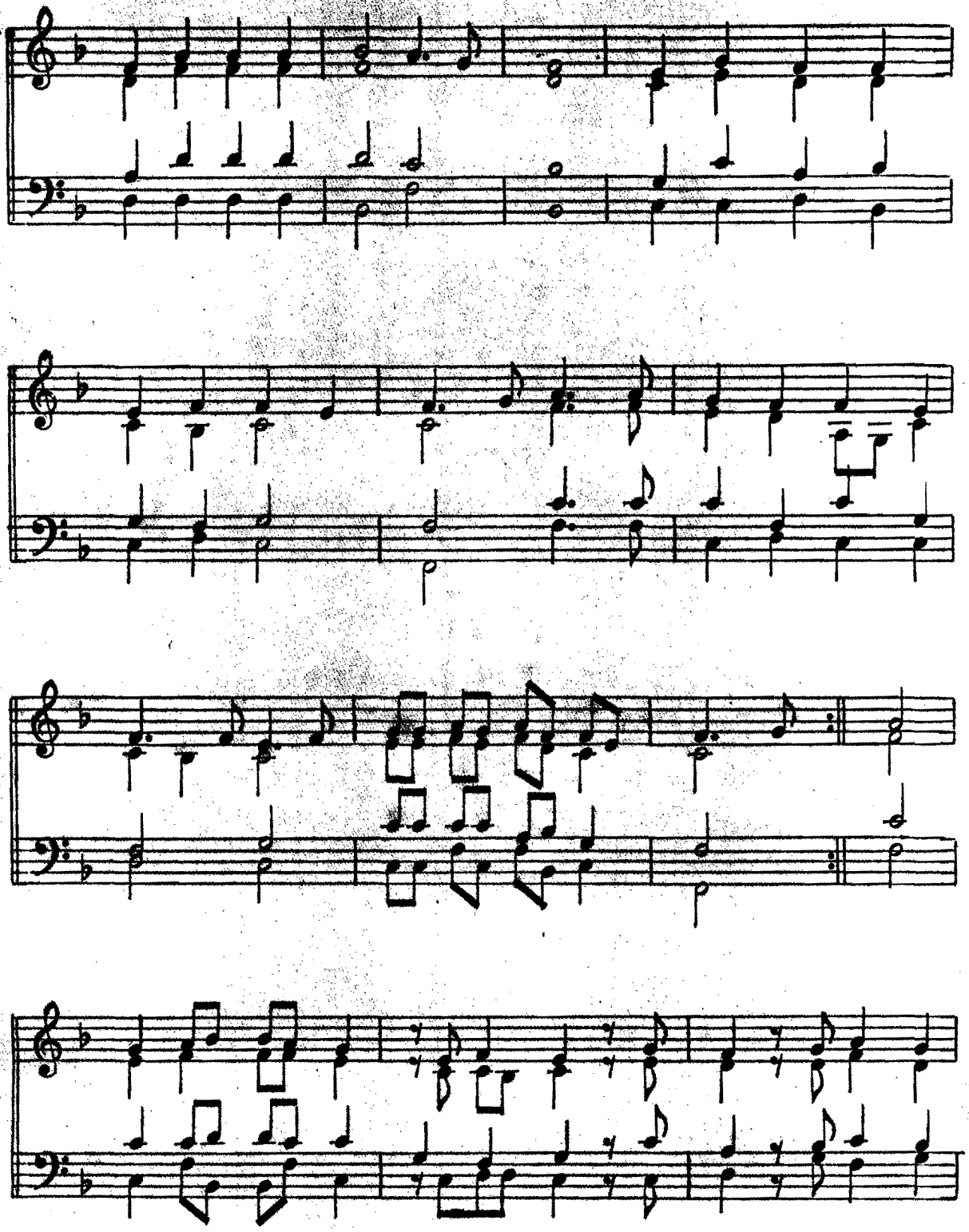


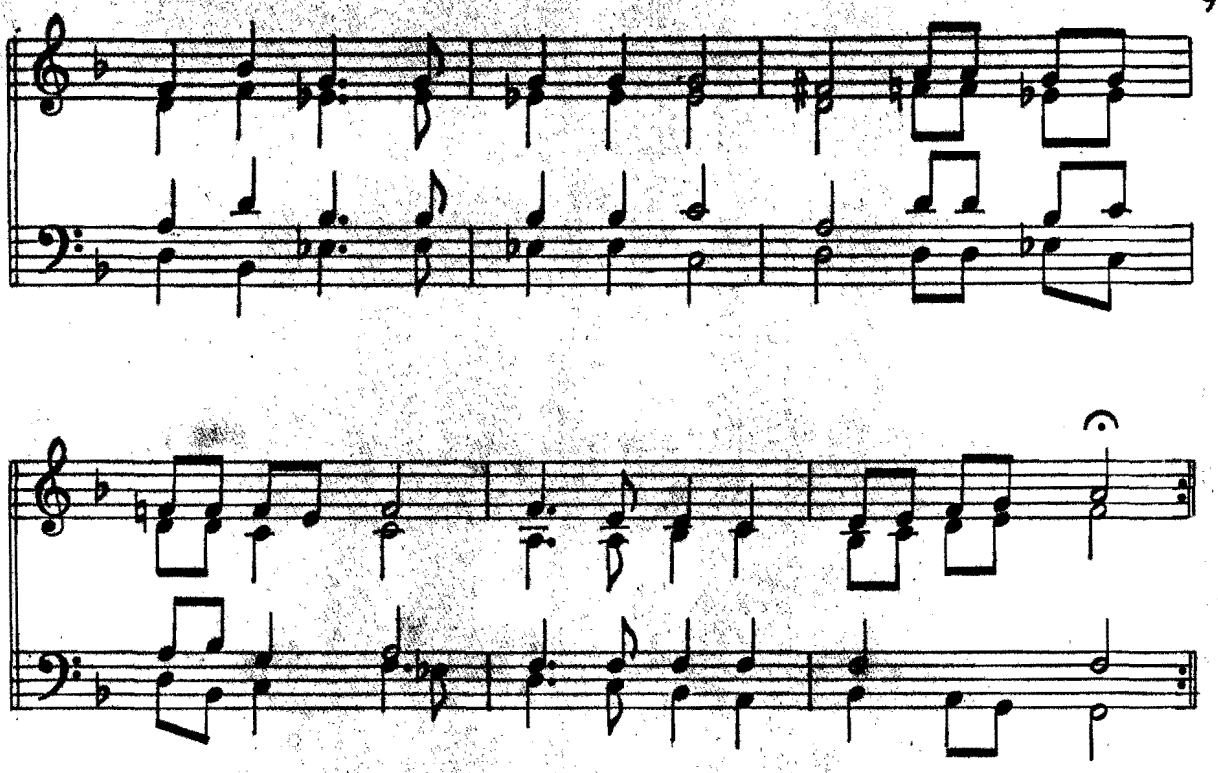
52. Allein nach dir HErr Jesu Christ

Stephan Zirler[1]



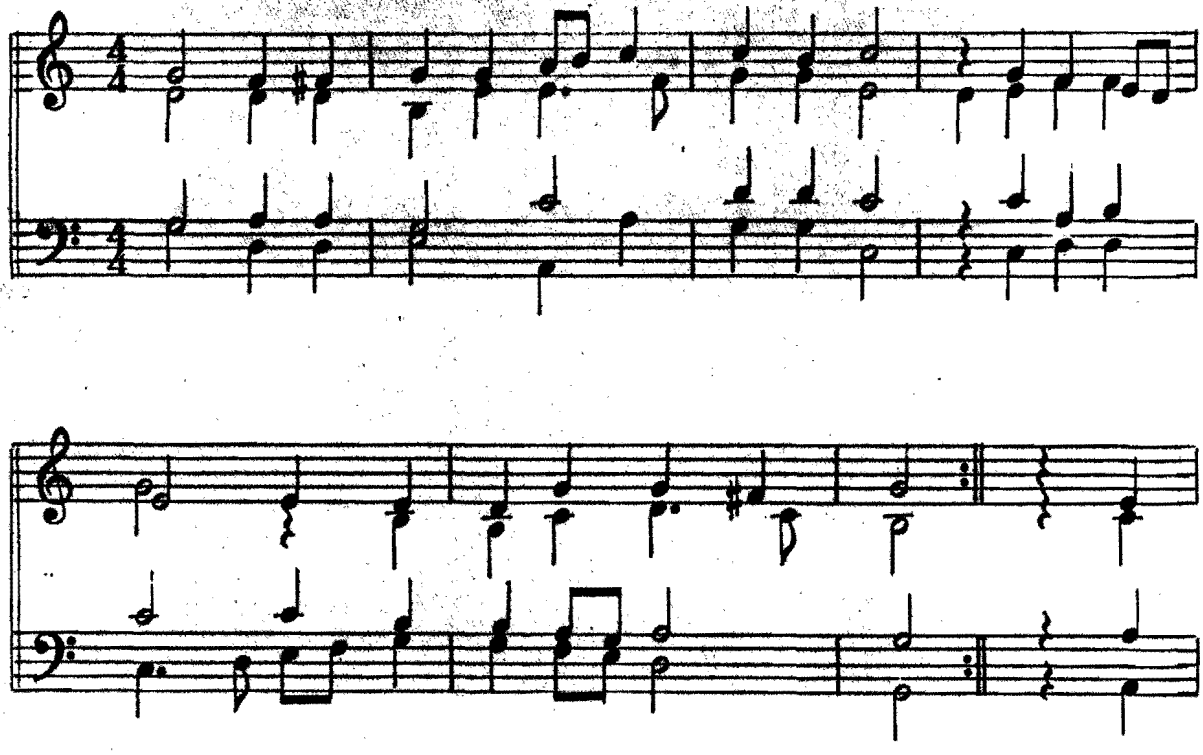


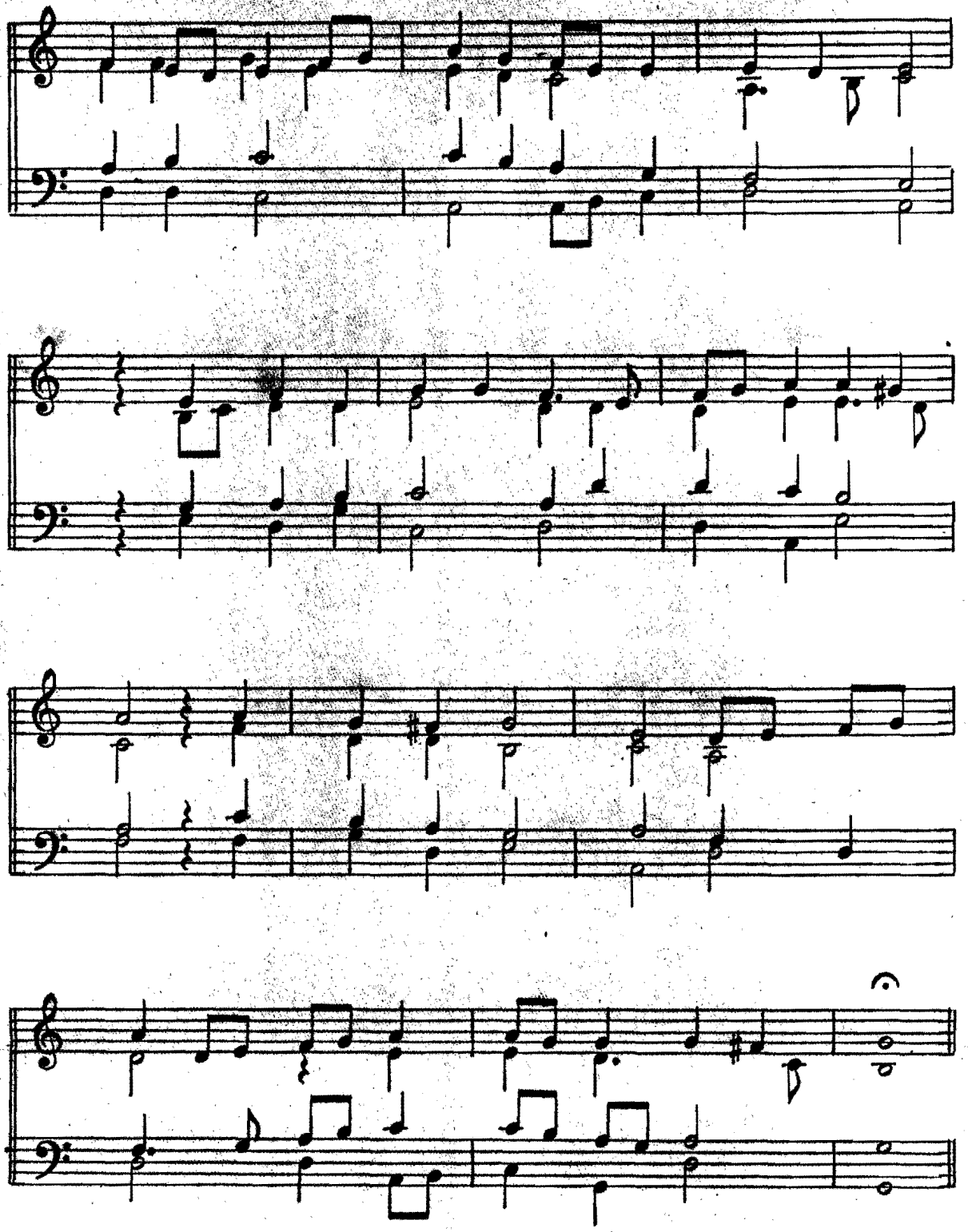




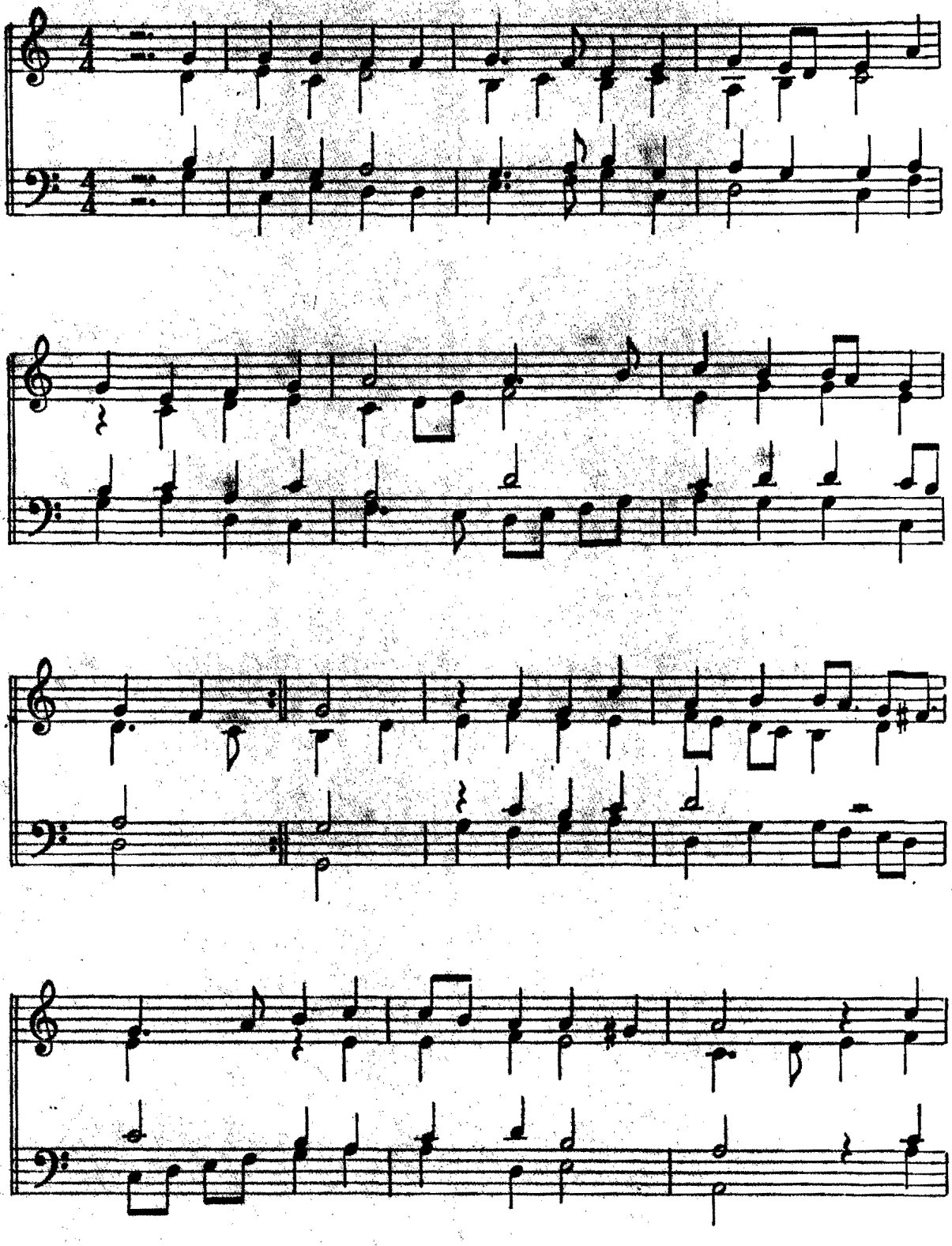
53. Ich Habs gewagt

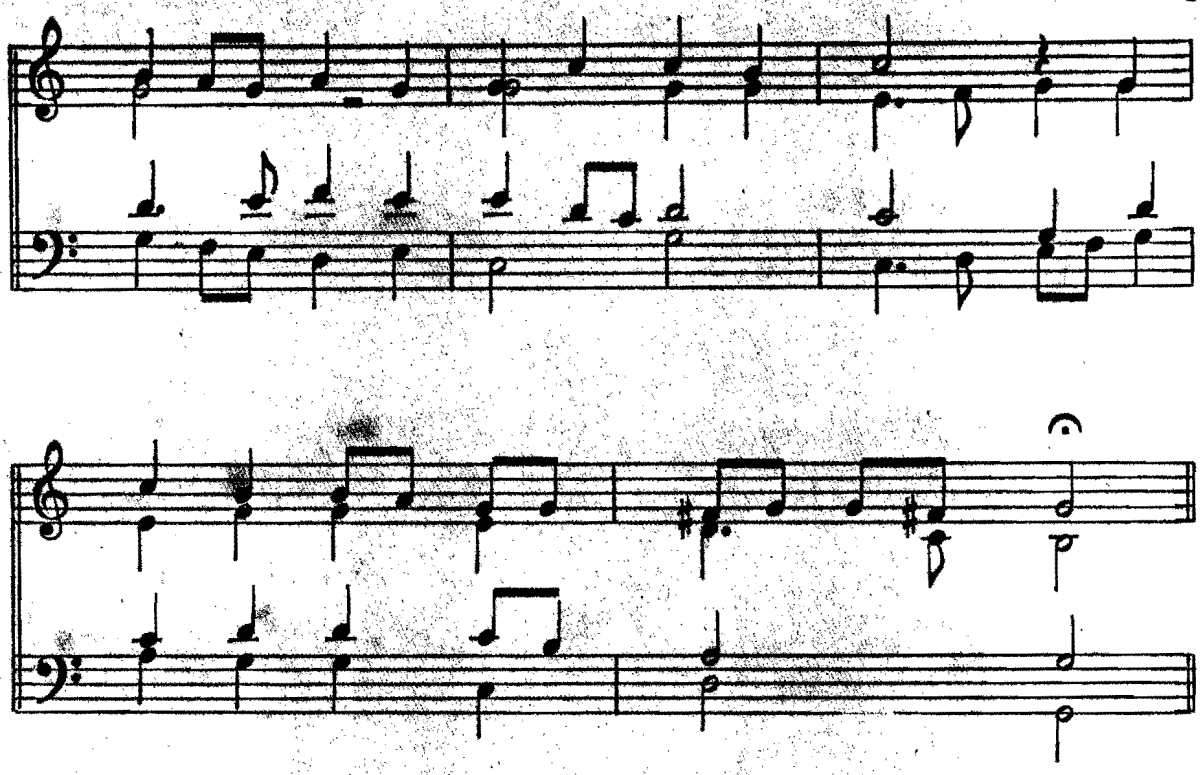
Hans Leo Hassler[1]





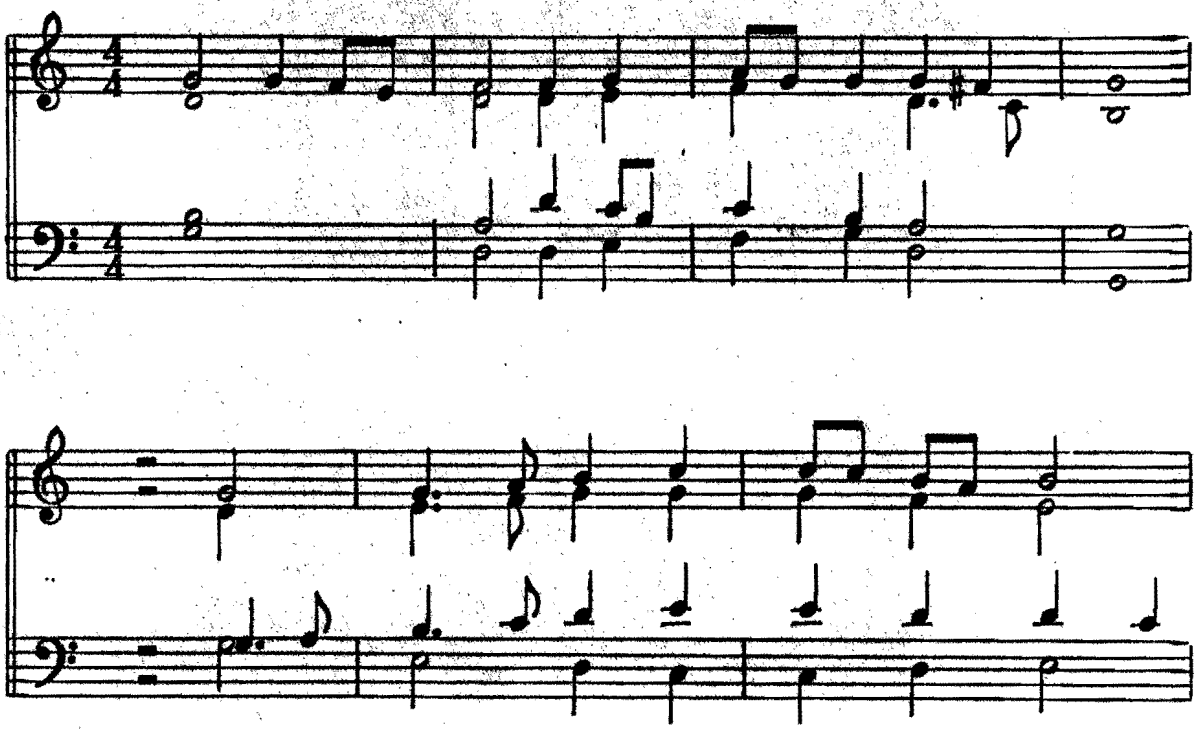
54. Ich sez dahin herz

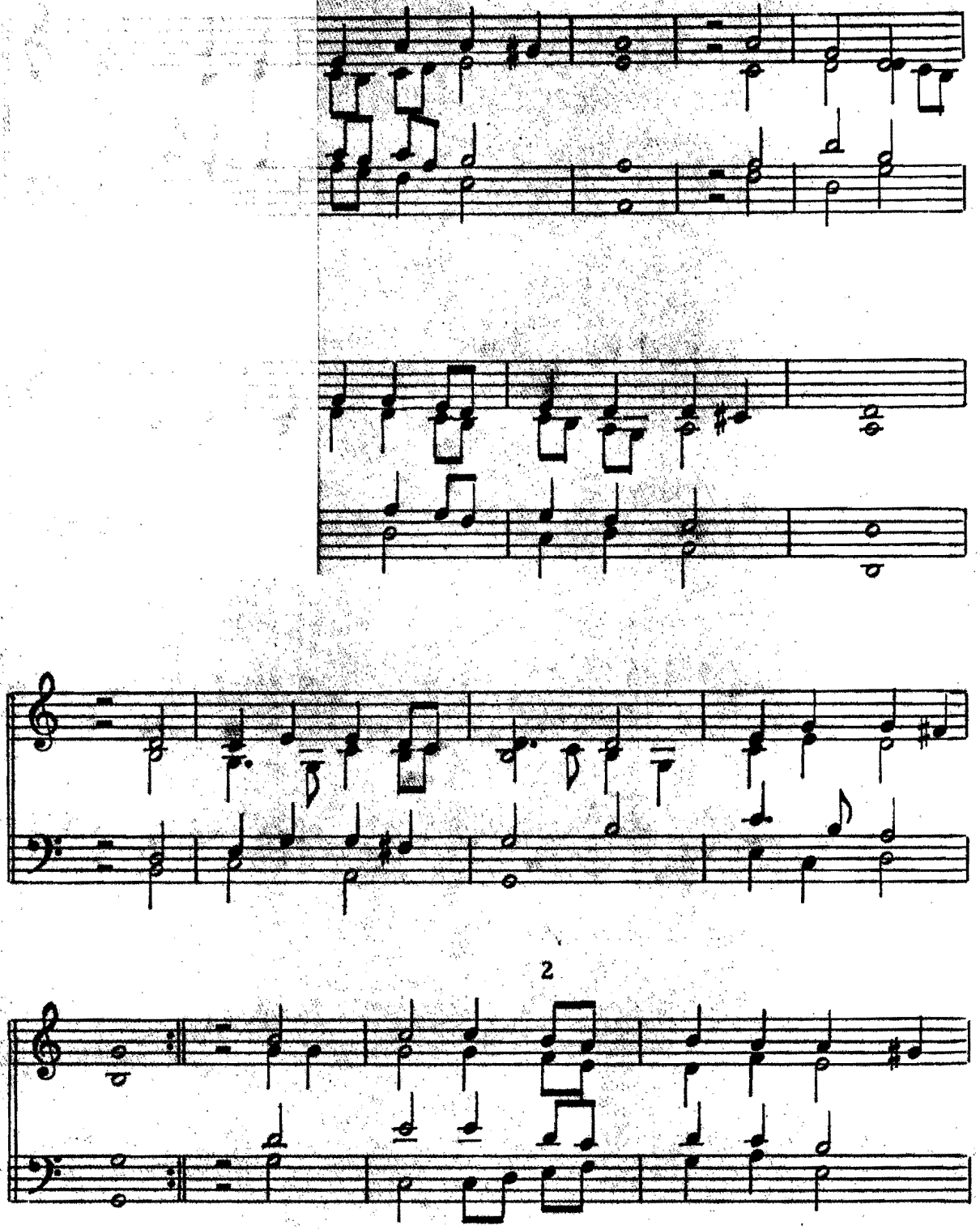


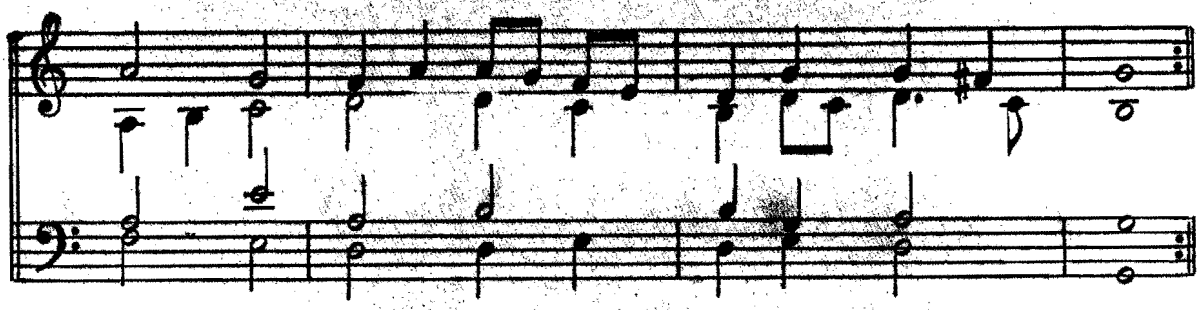


55. Mein gemüht unnd blüt

Johann Wenck[1]

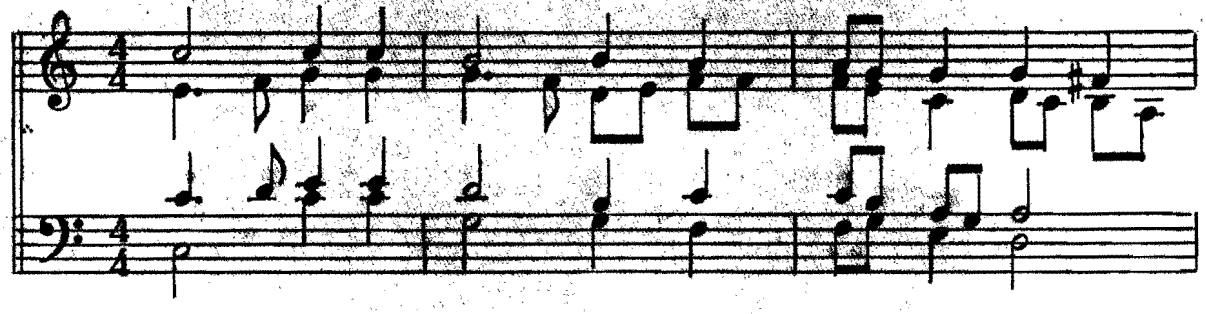


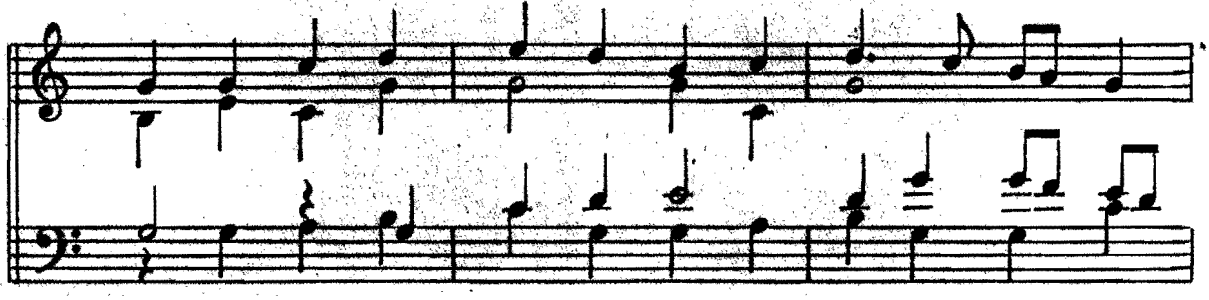

2

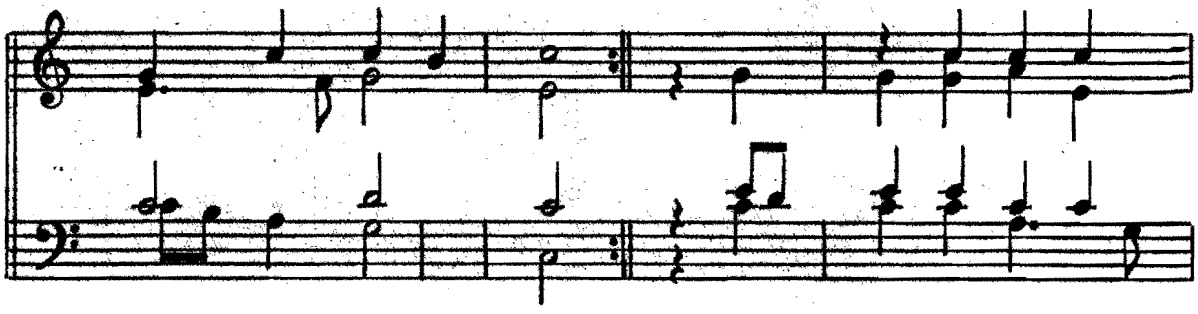


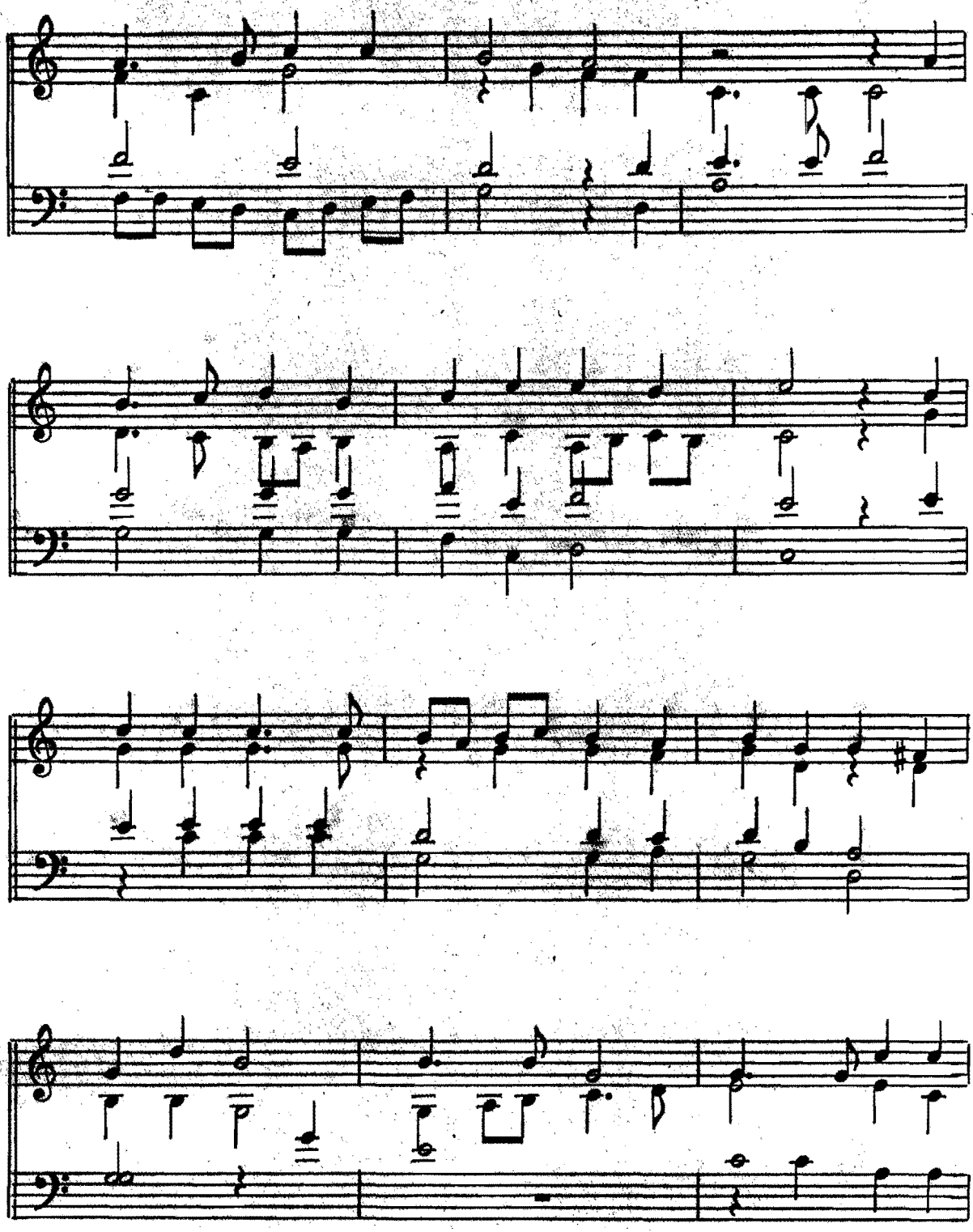
56. Ich schwing mein horn

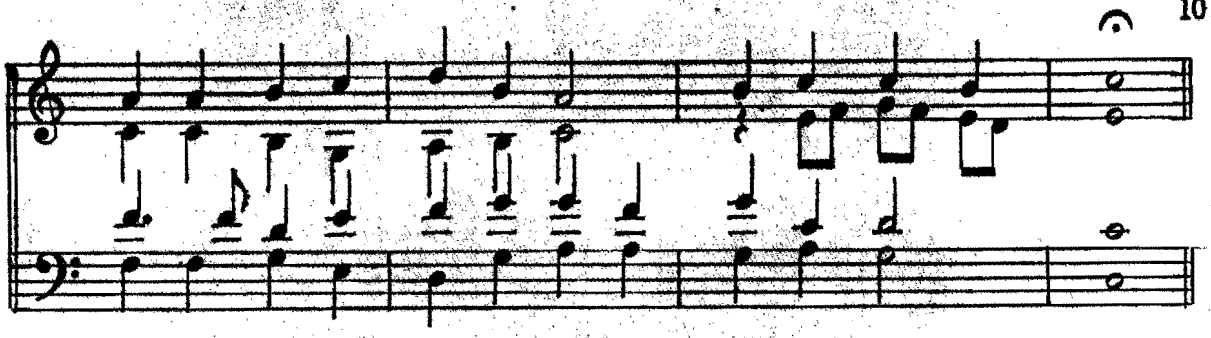
Ludwig Senfl[1]



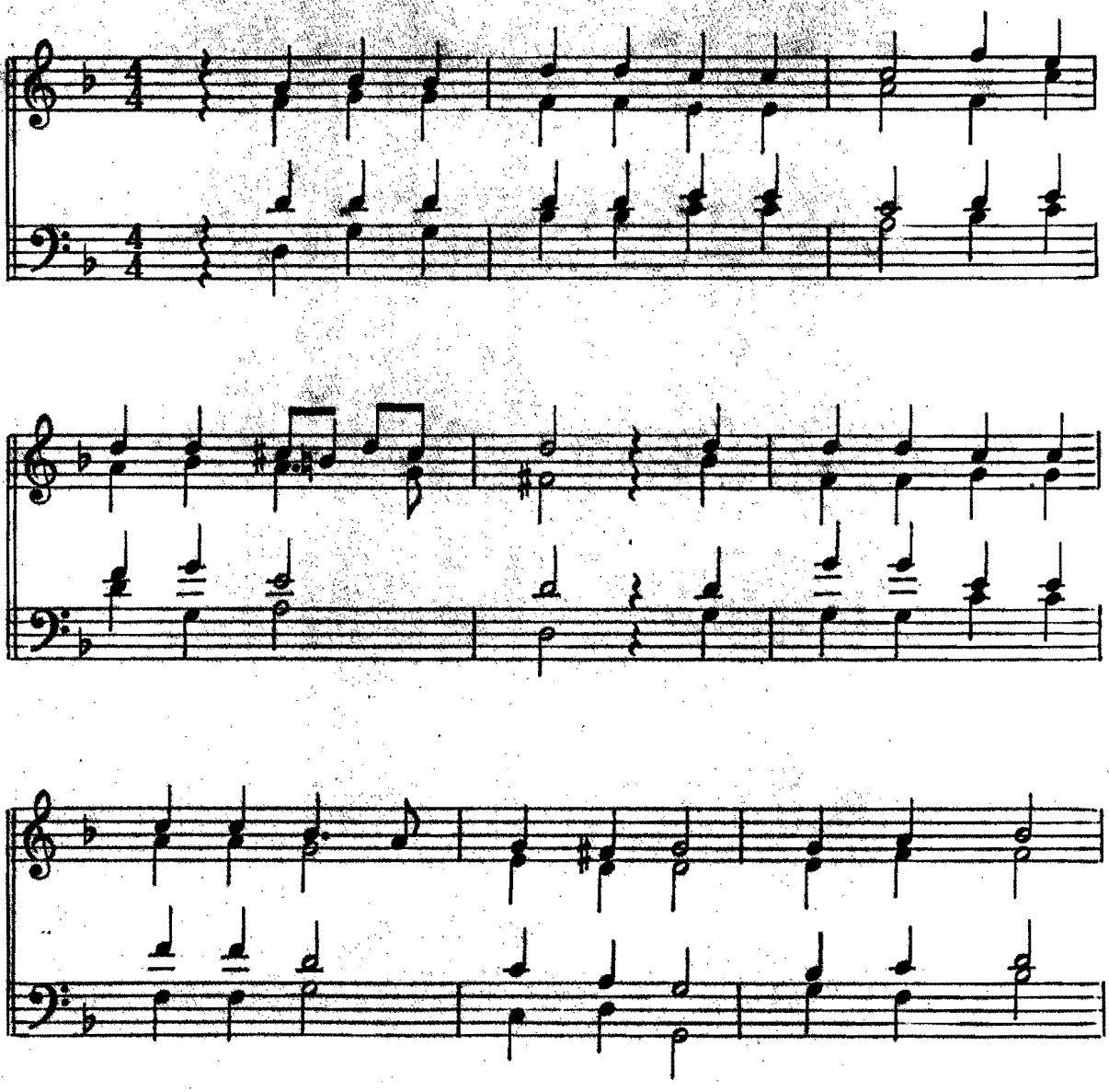


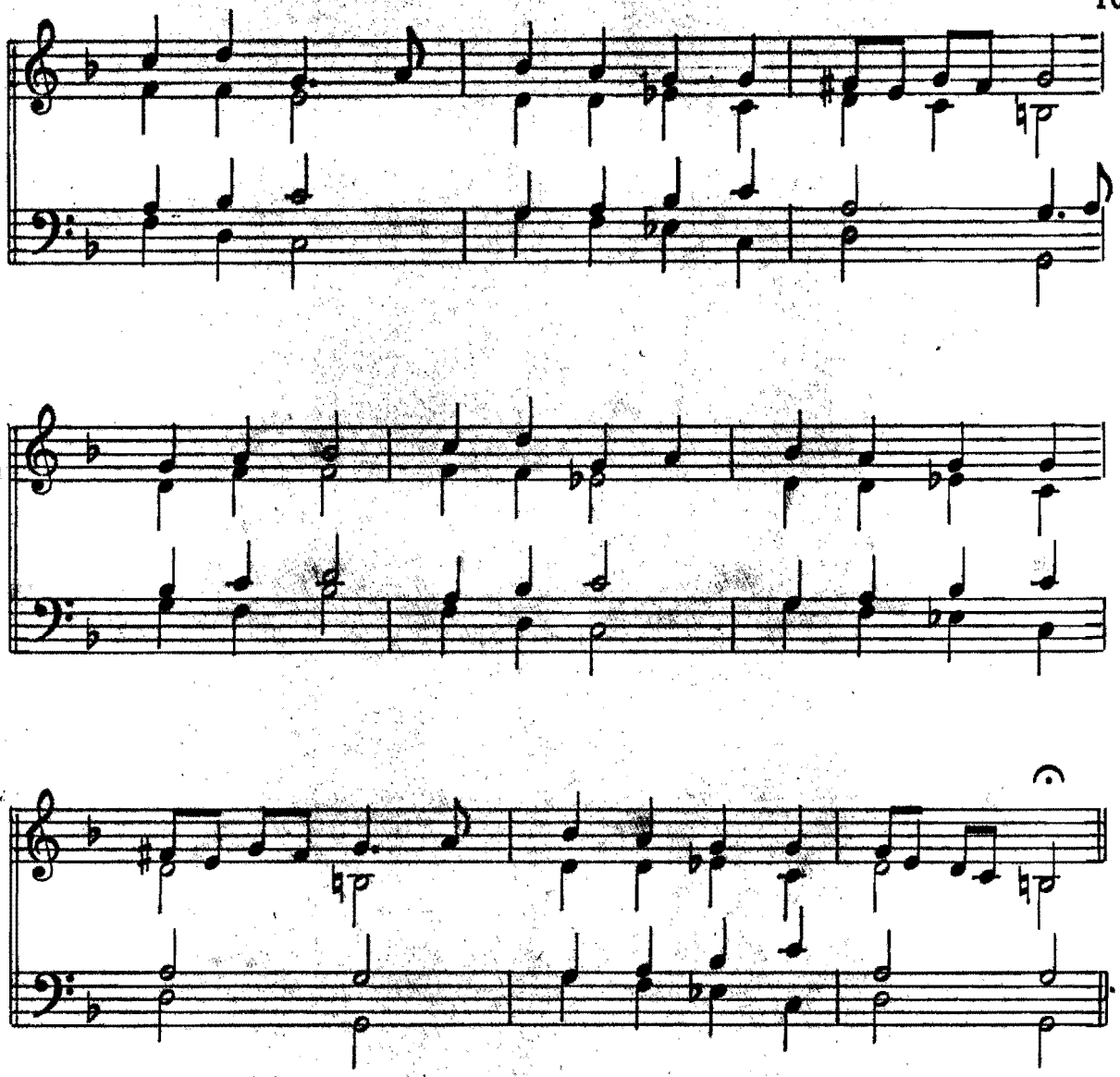






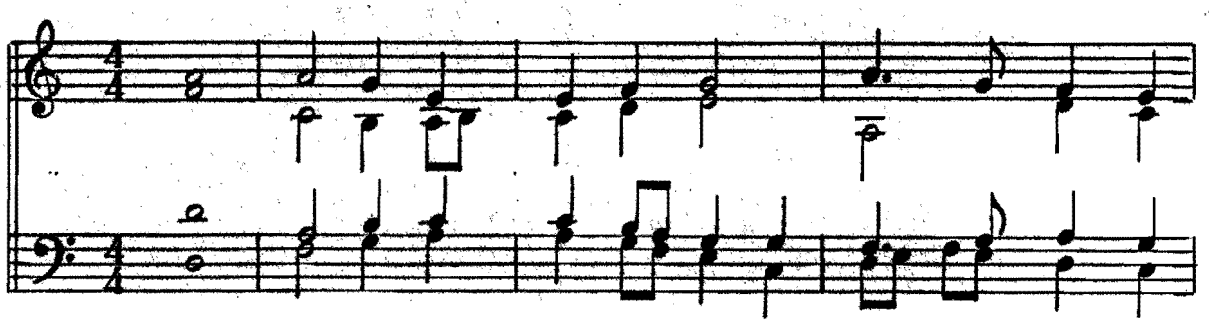
57. Frisch auff gut Gesel

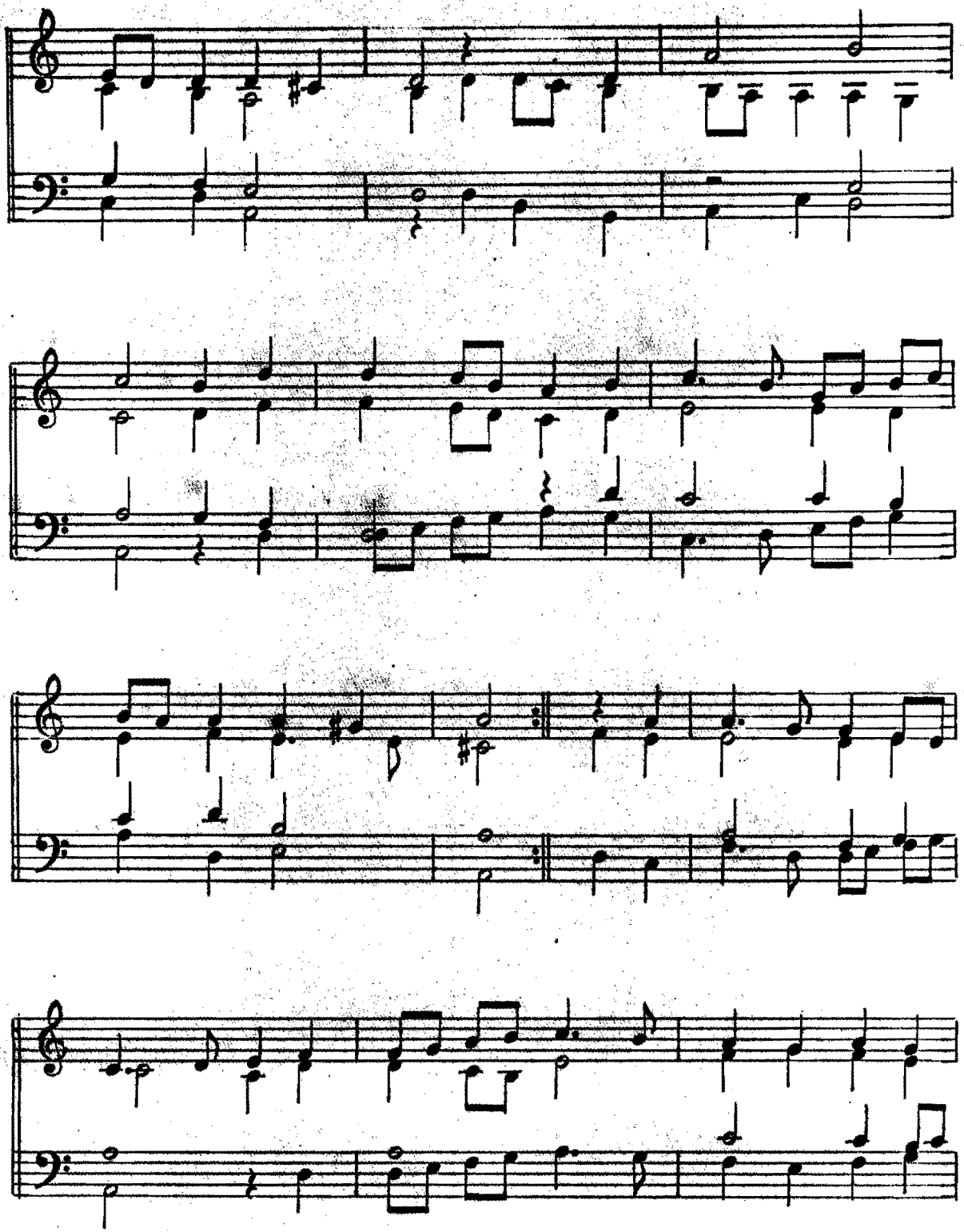


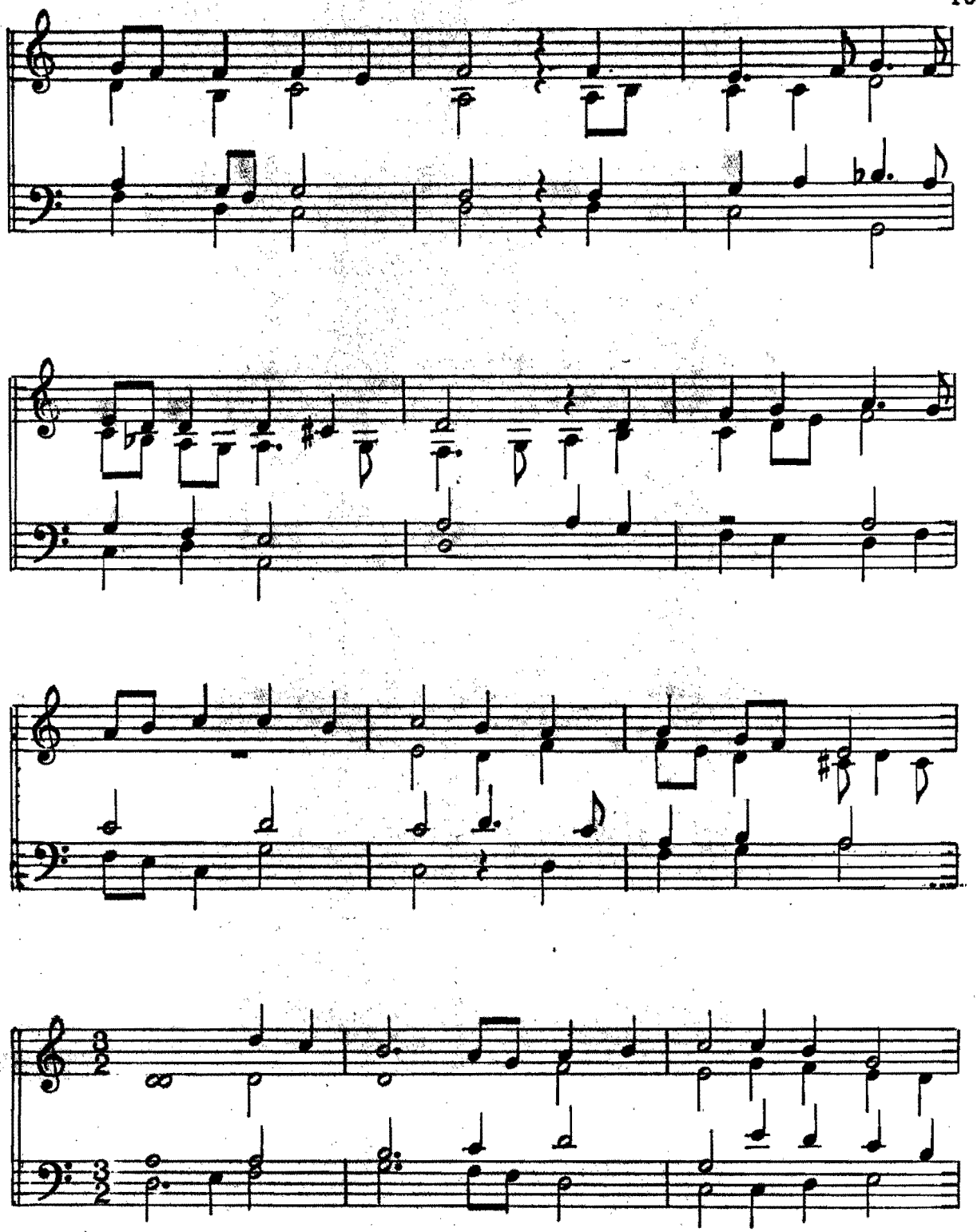


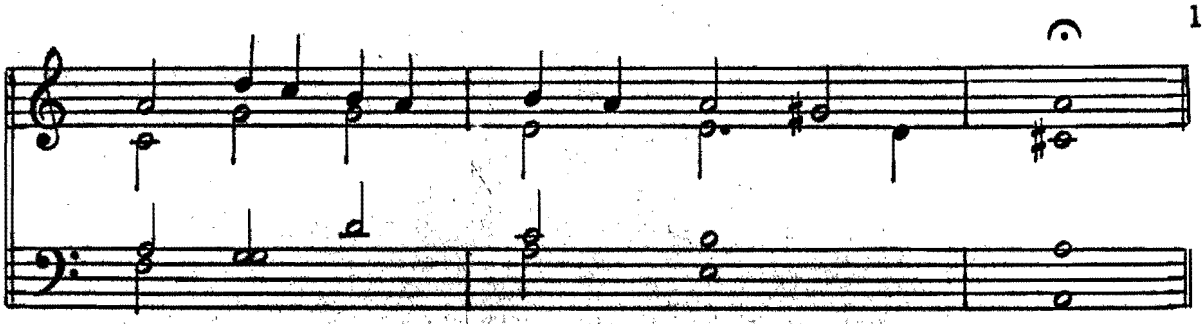
58. So wündsche ich ir ein gute nacht[1]

Thomas Stoltzer



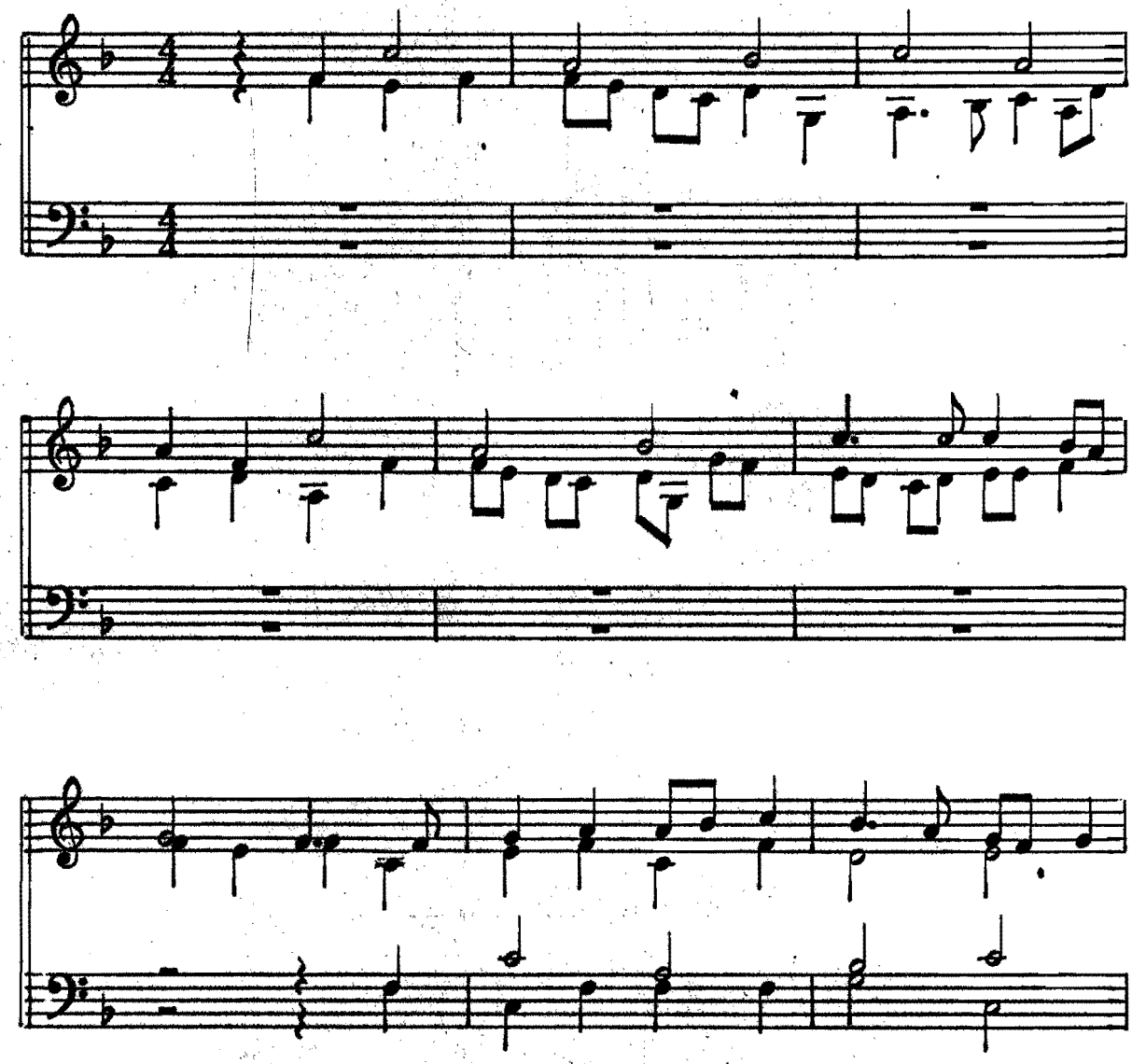


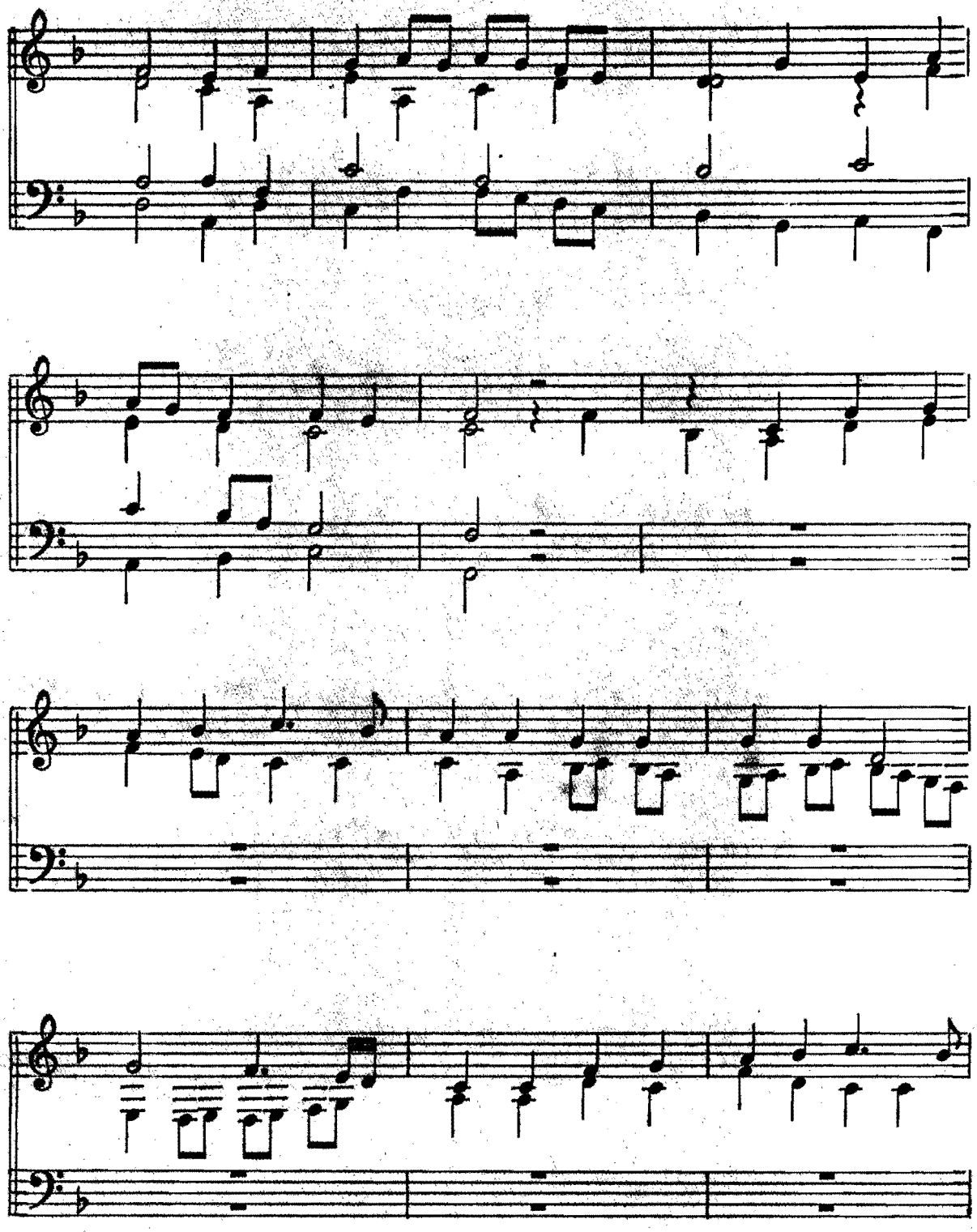


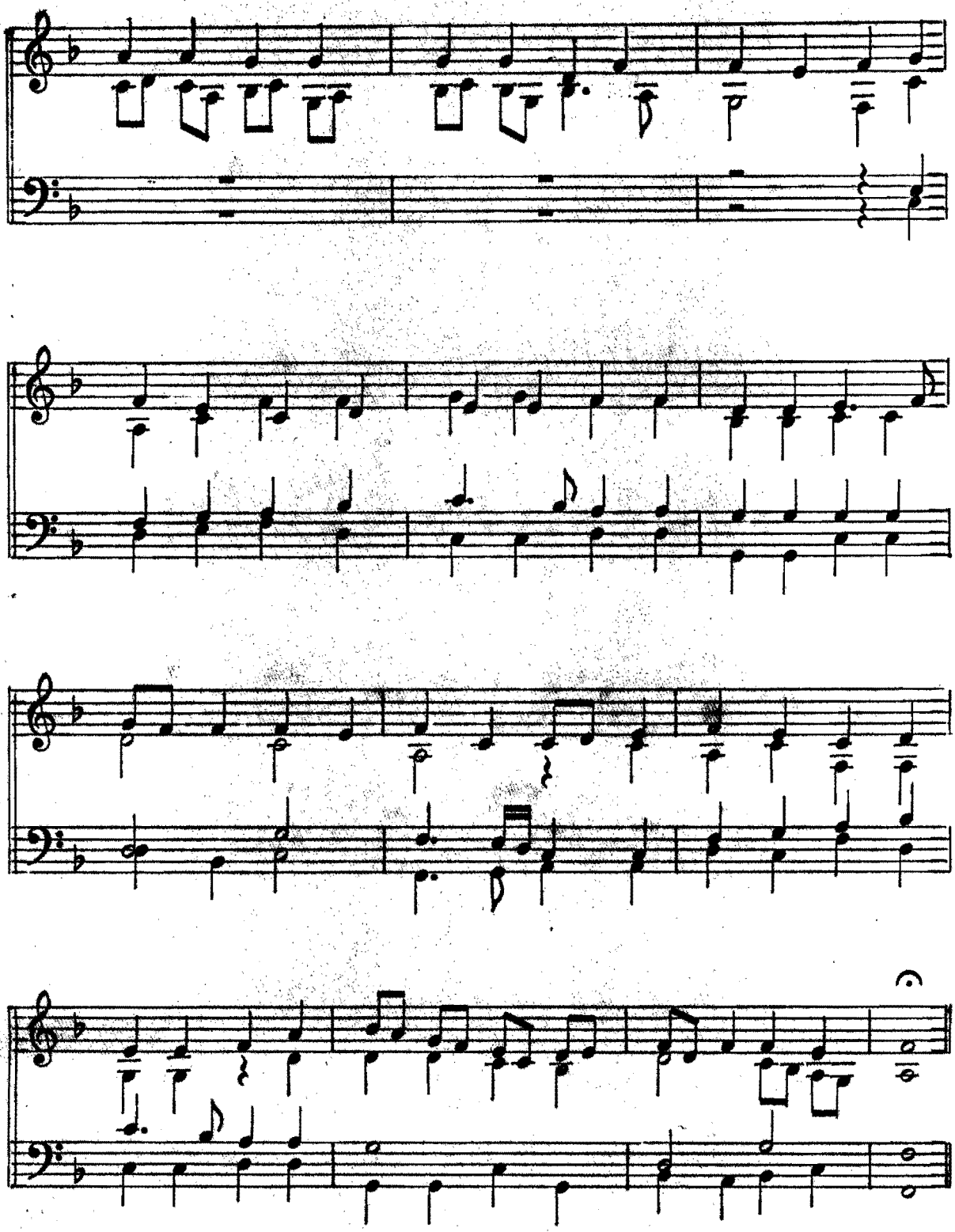


59. Gar hoch auff einum Berge[1]

Wolff Heintz

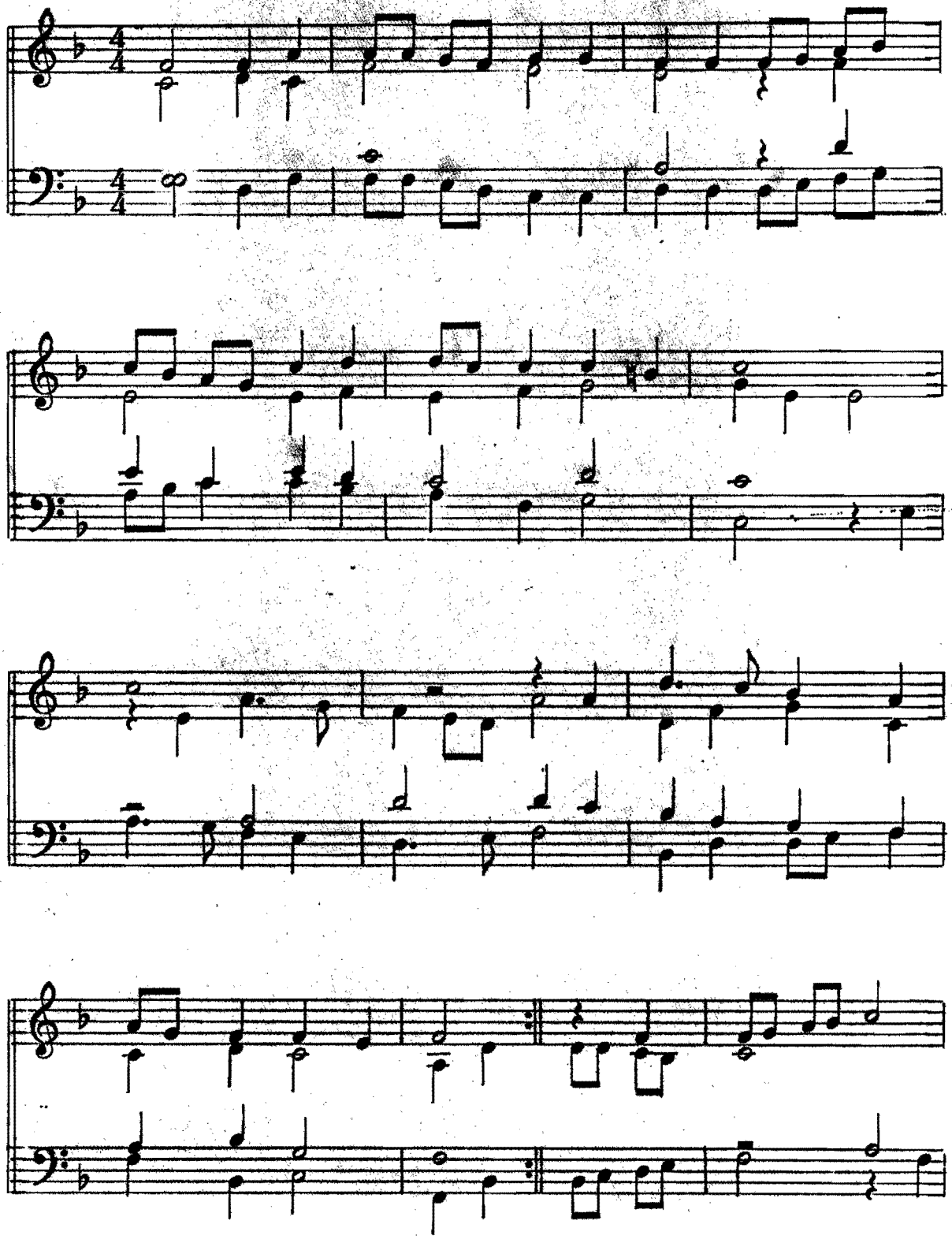


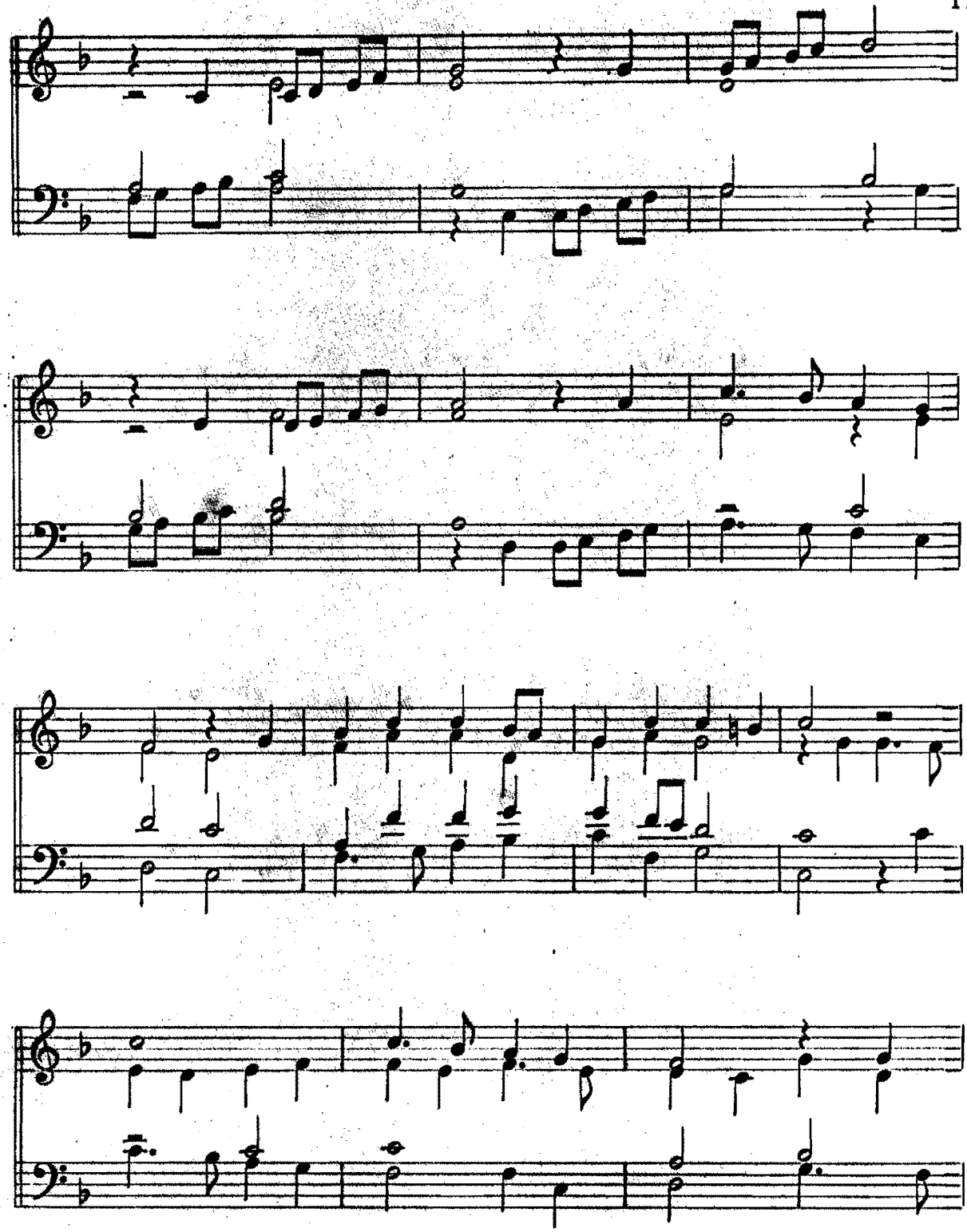


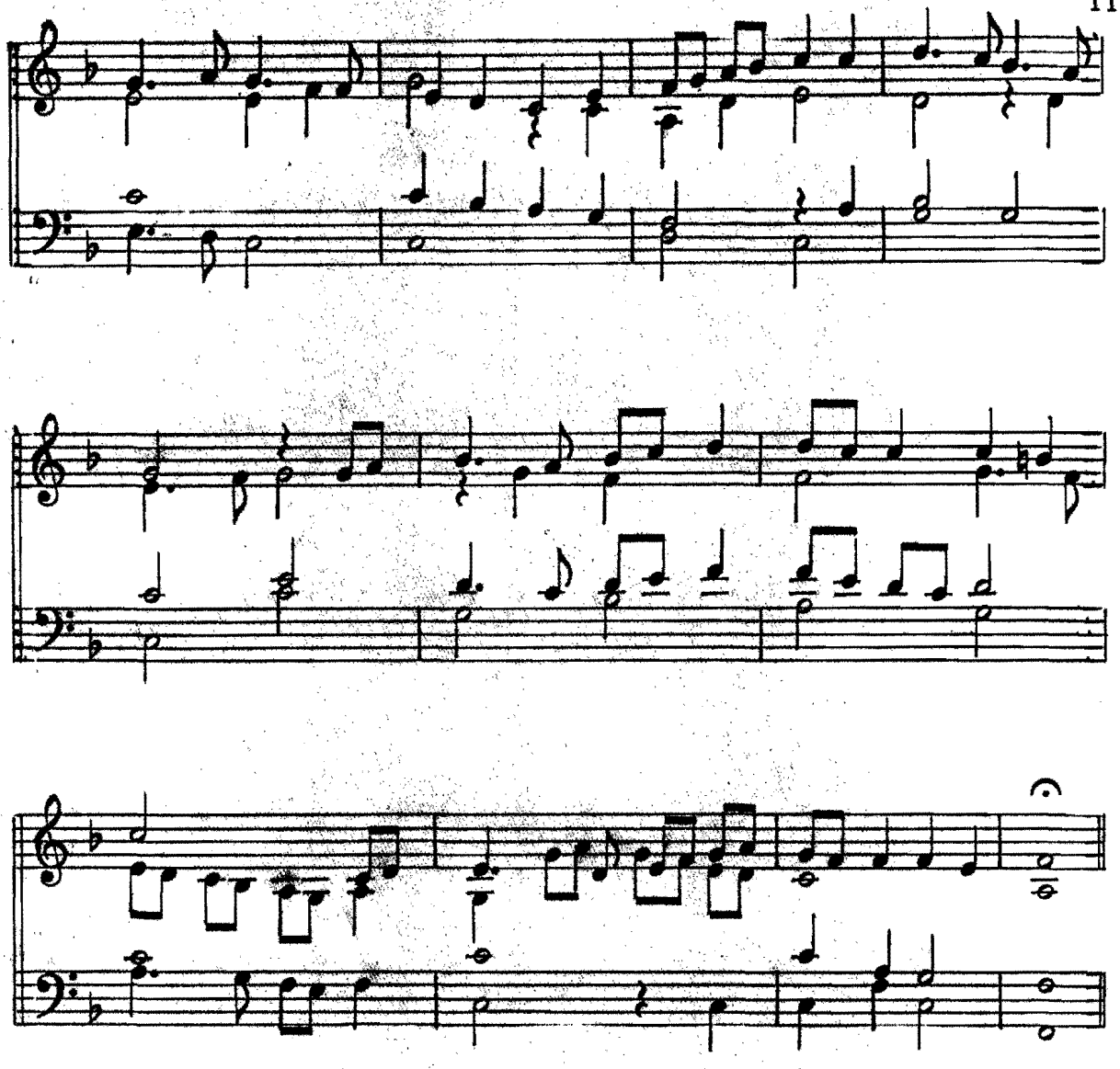


60. Was wird es doch des

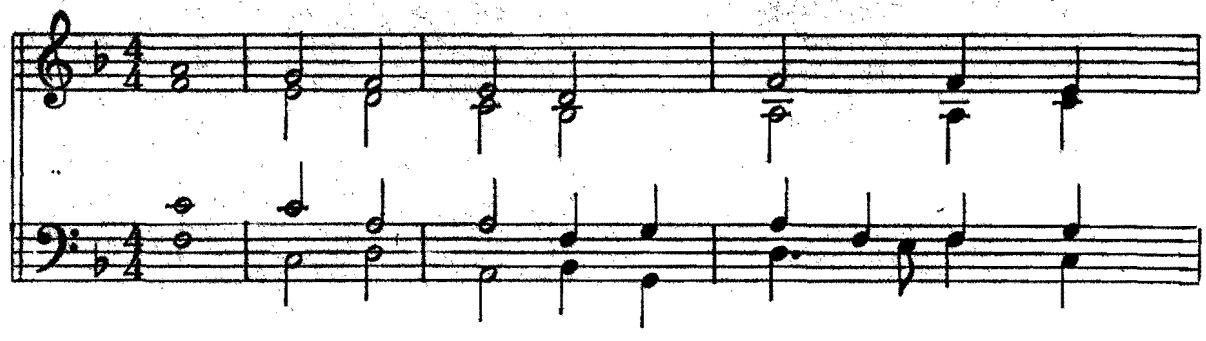
Ludwig Senfl[1]

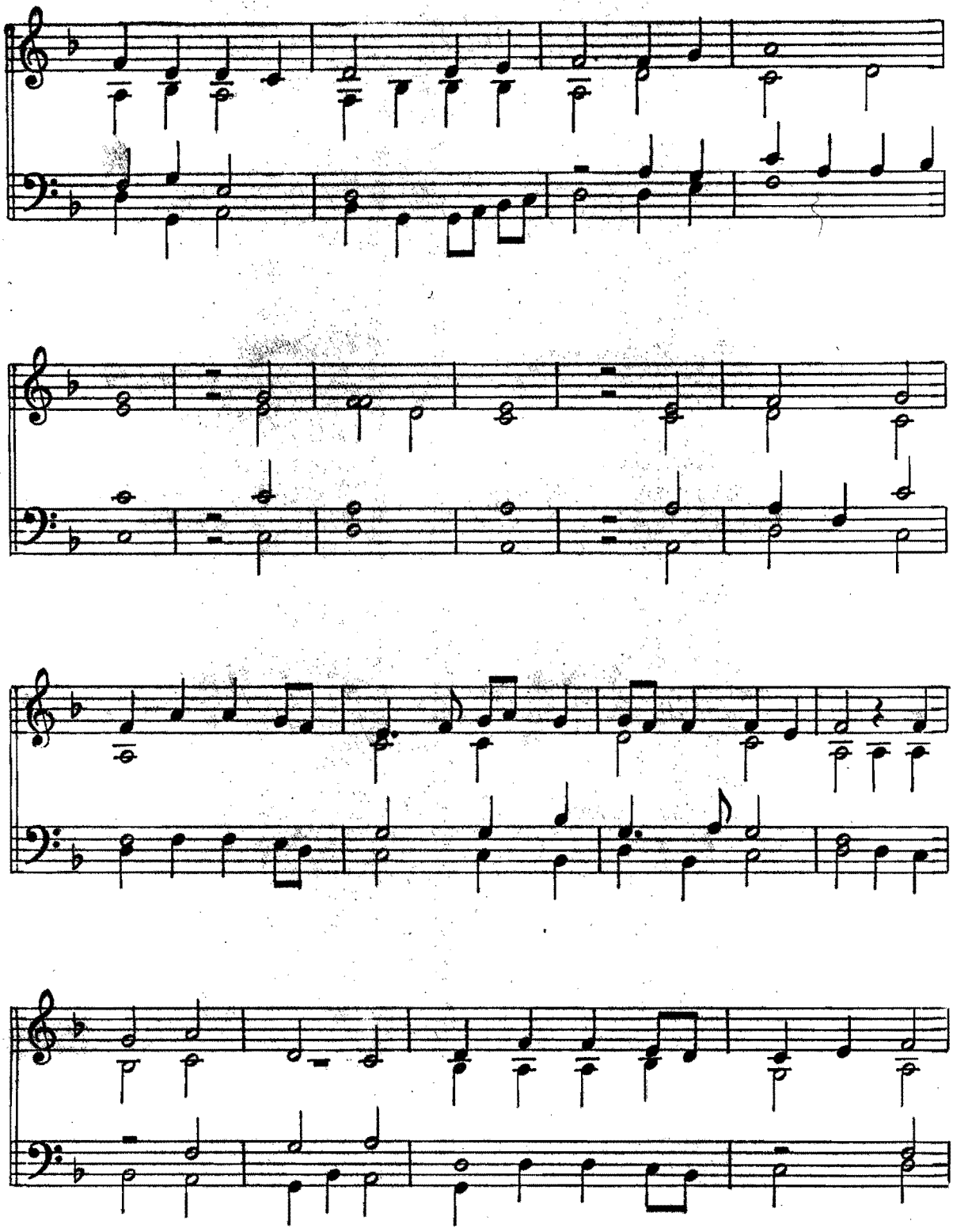


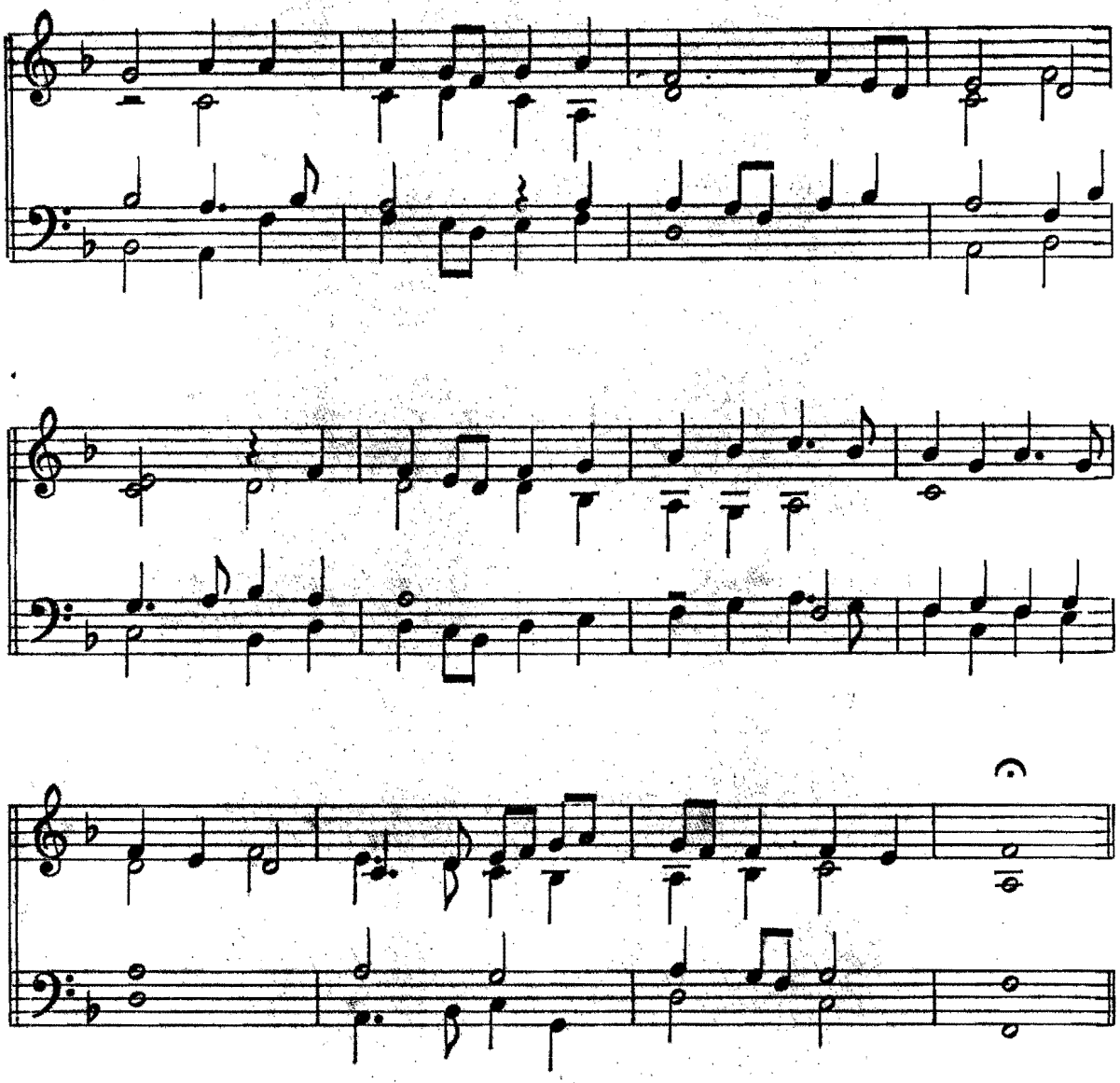




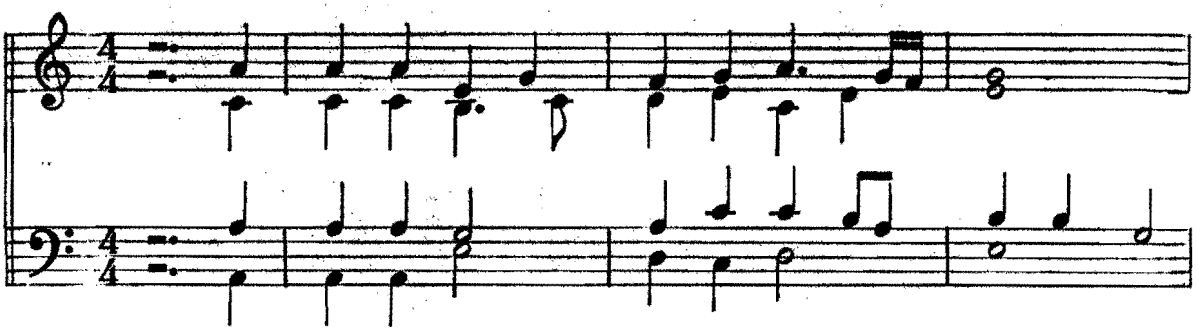
61. Von Edeler art

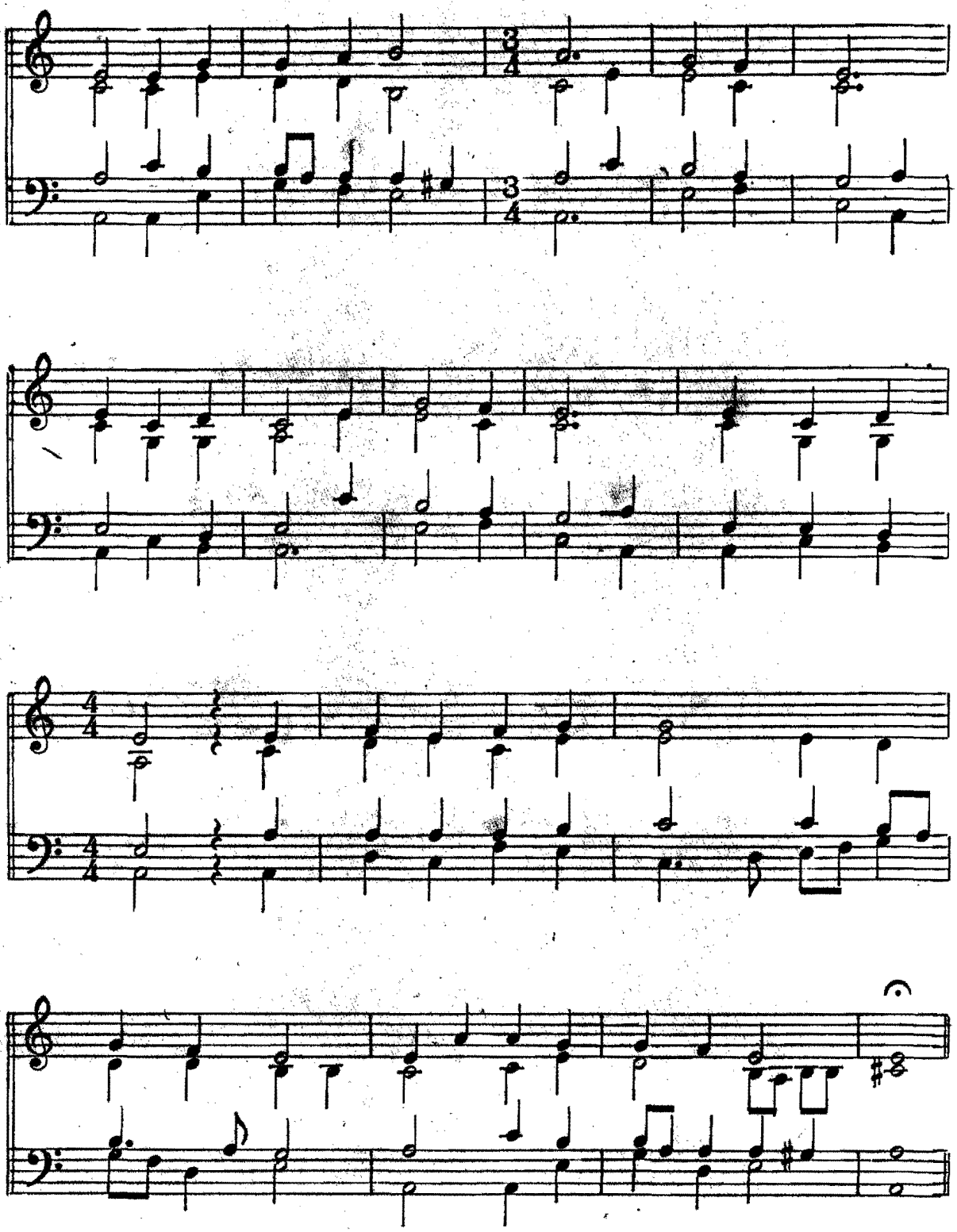






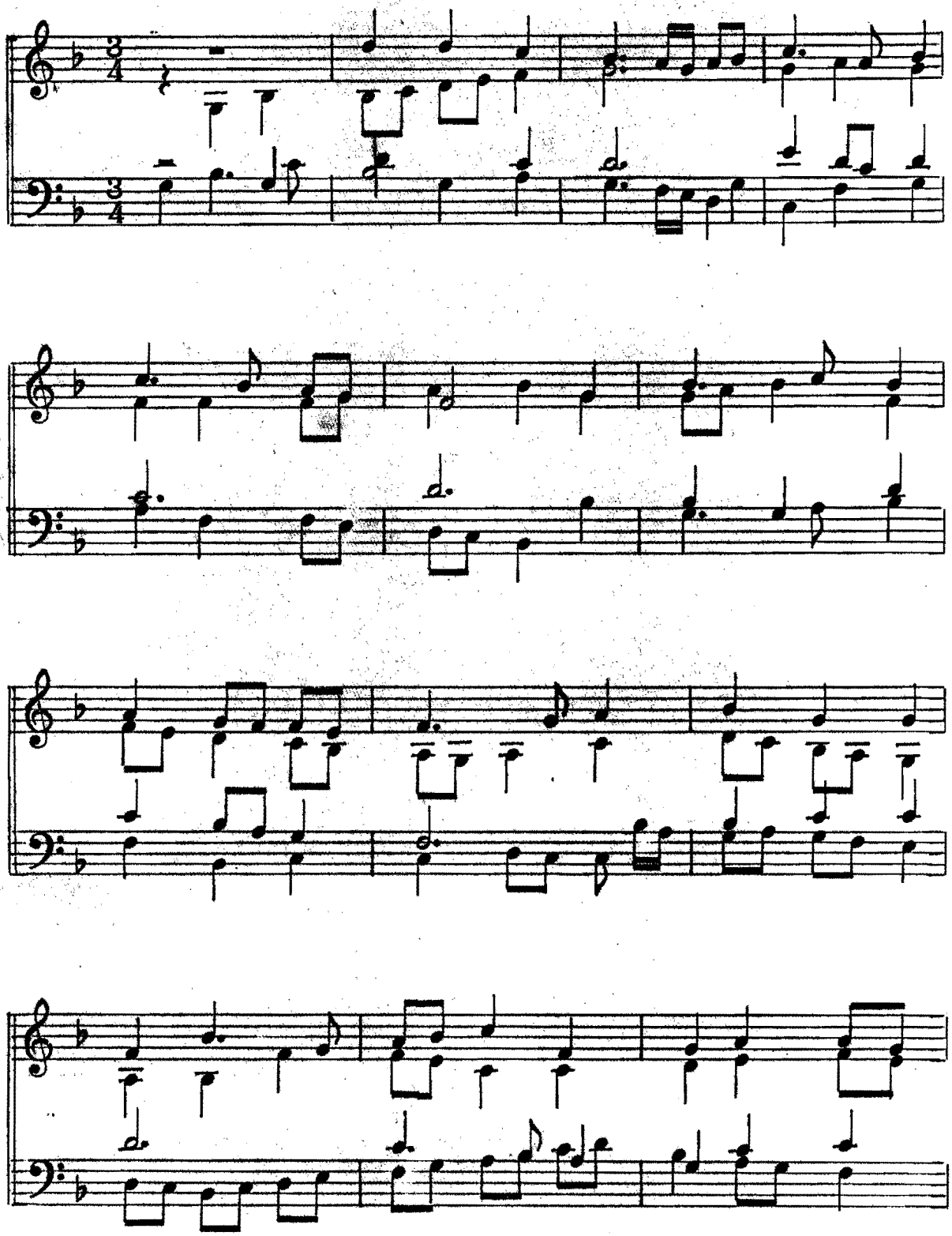
62. Vor zeiten was ich lieb

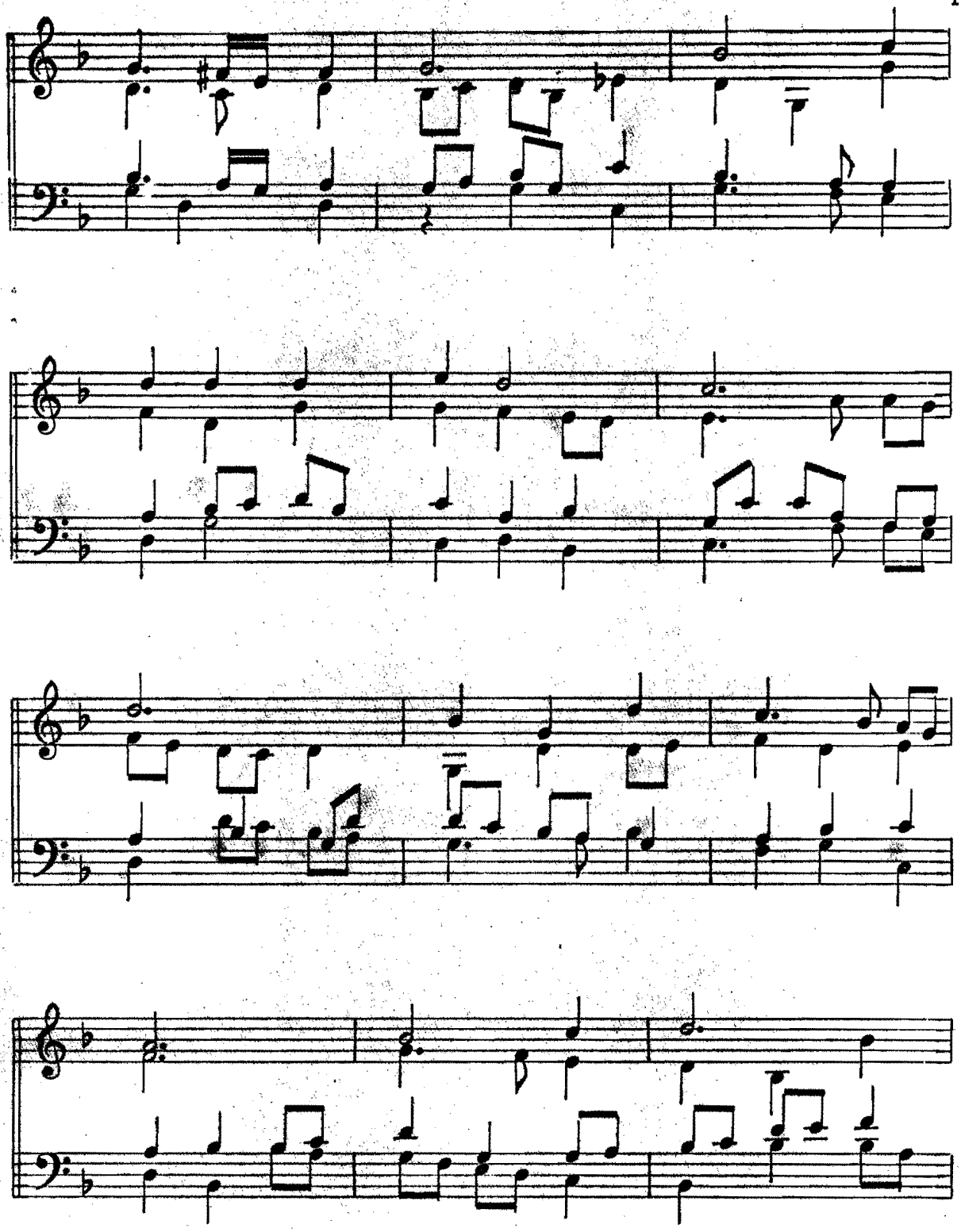


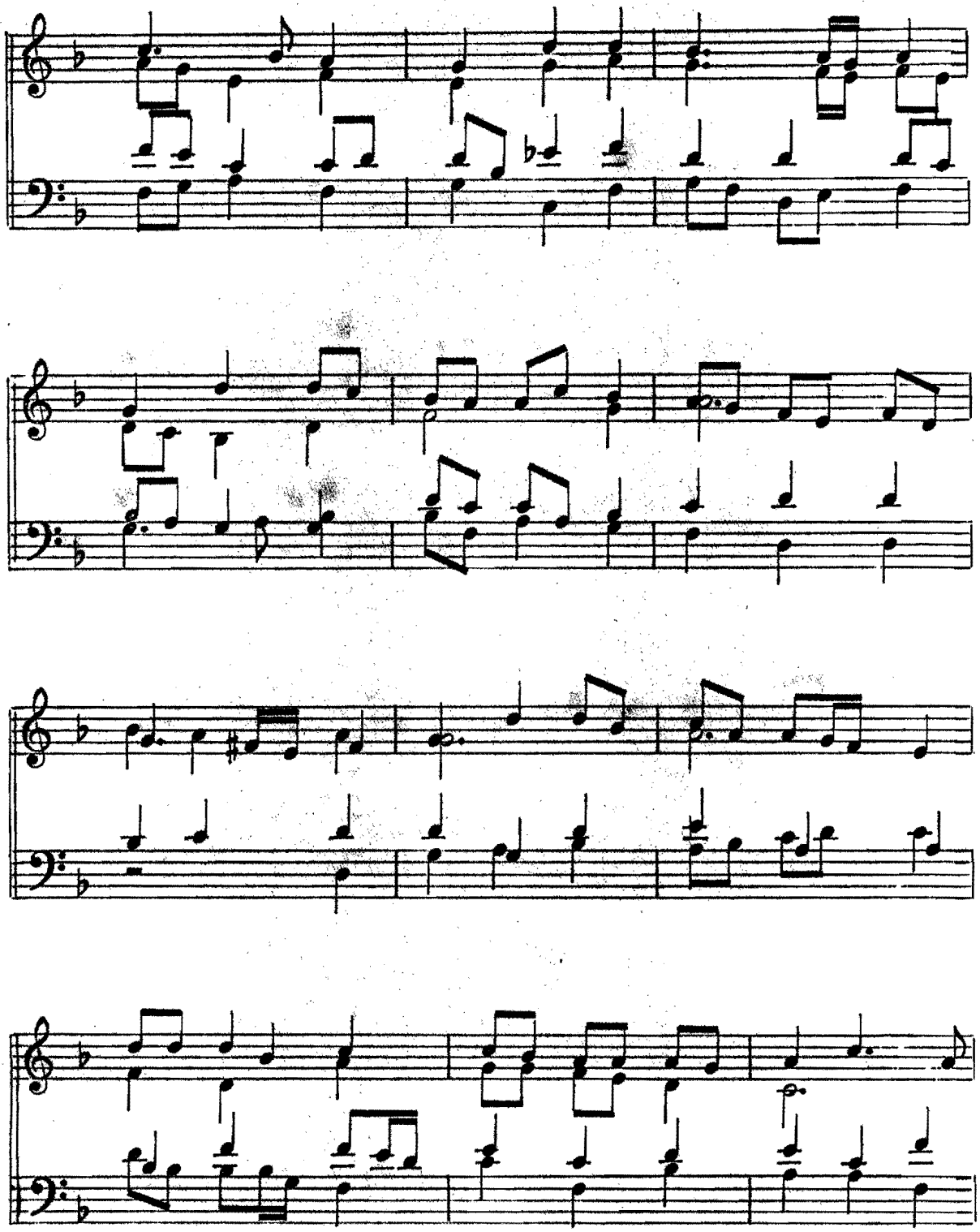


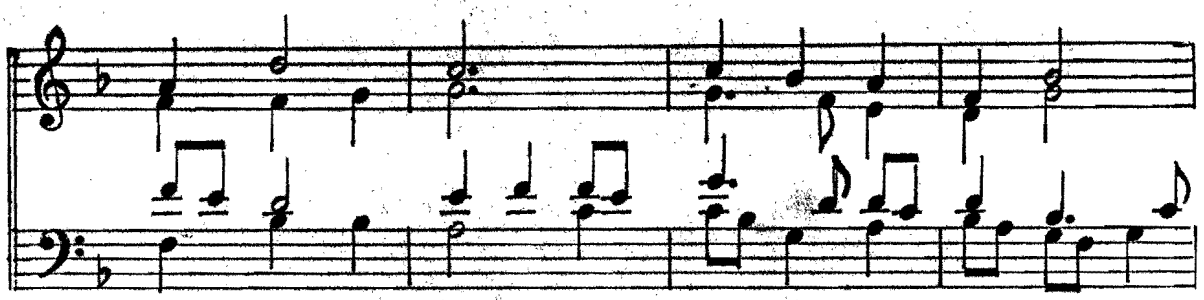
63. Wenn ich des Morgens frü auff steh[1]

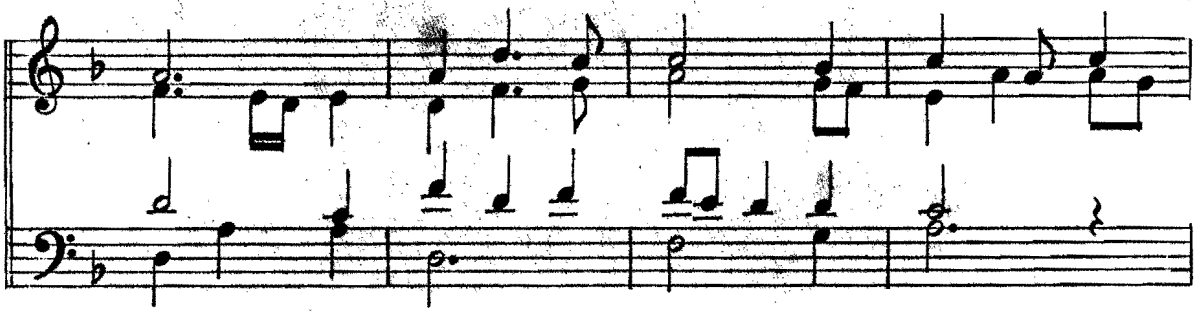
Ludwig Senfl

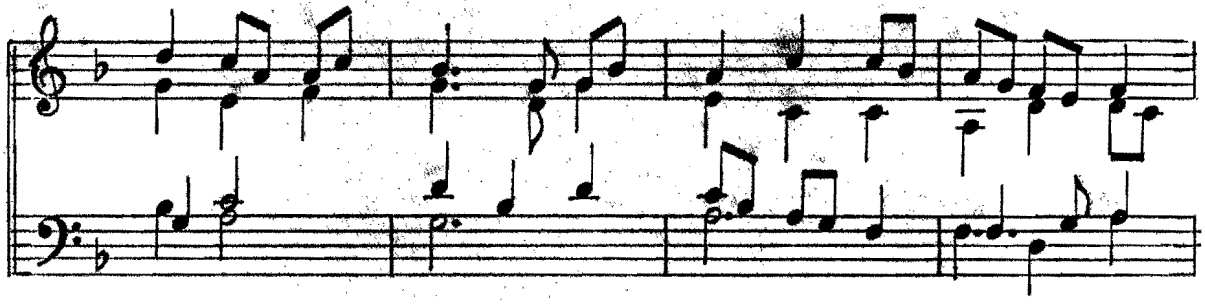


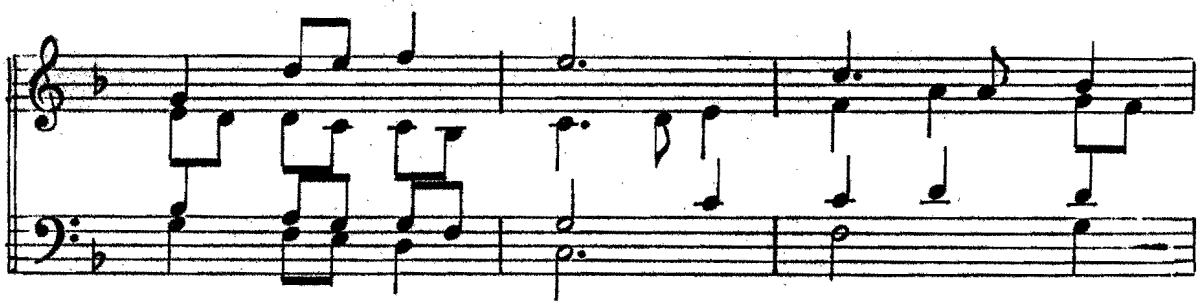


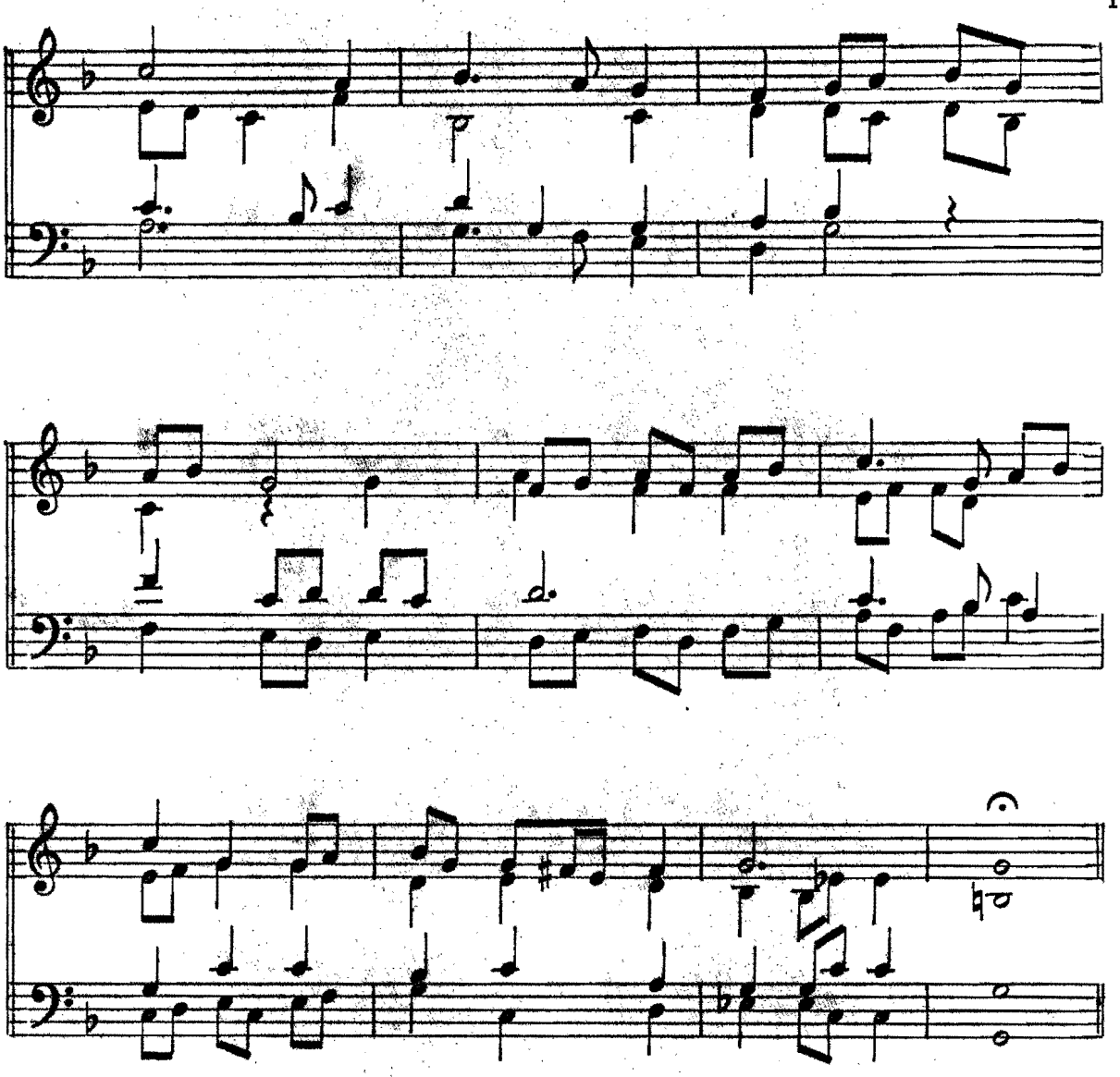






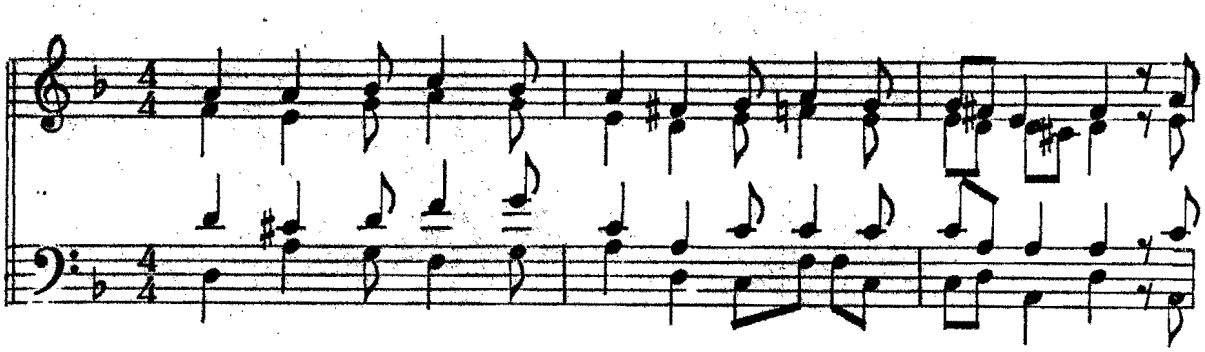


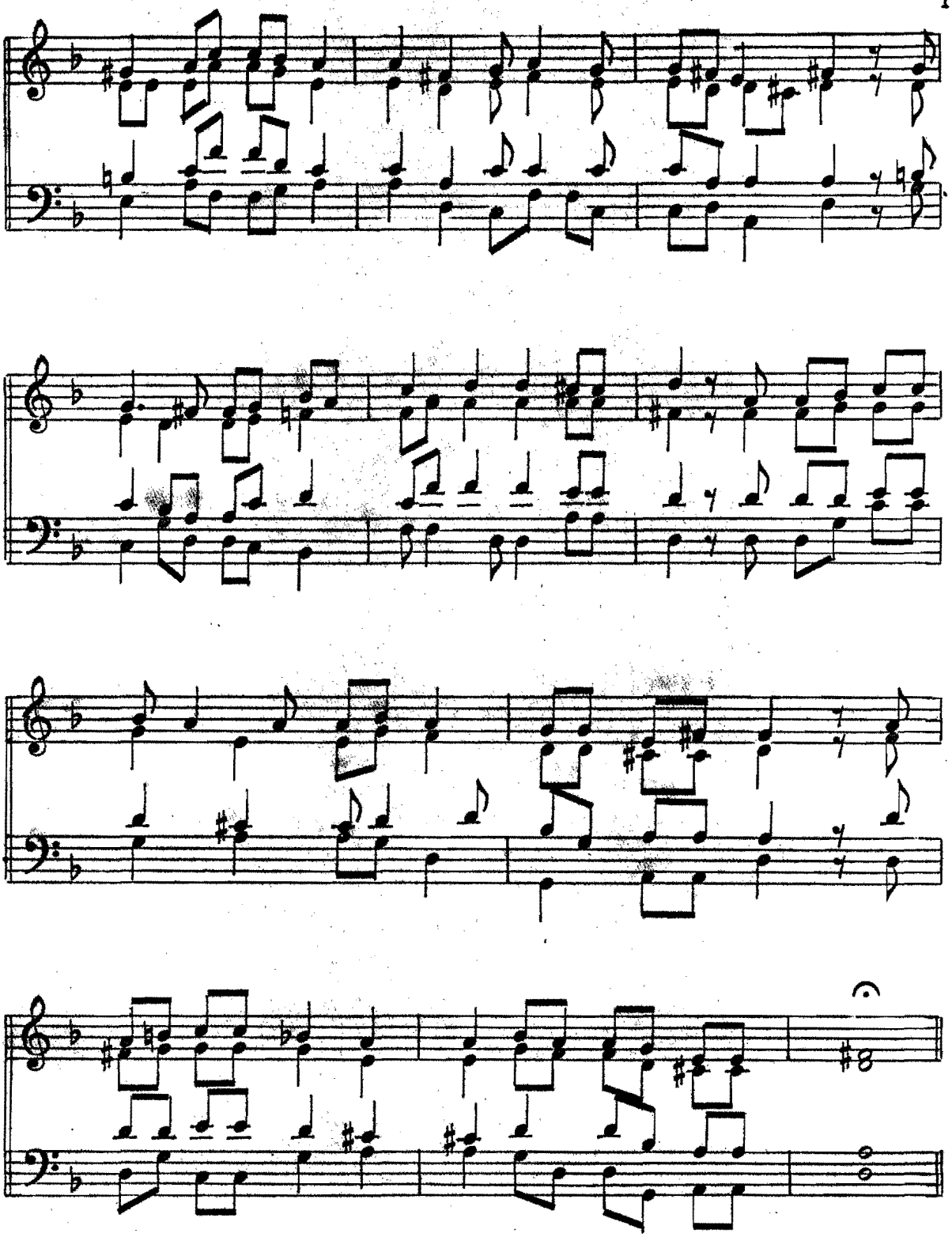




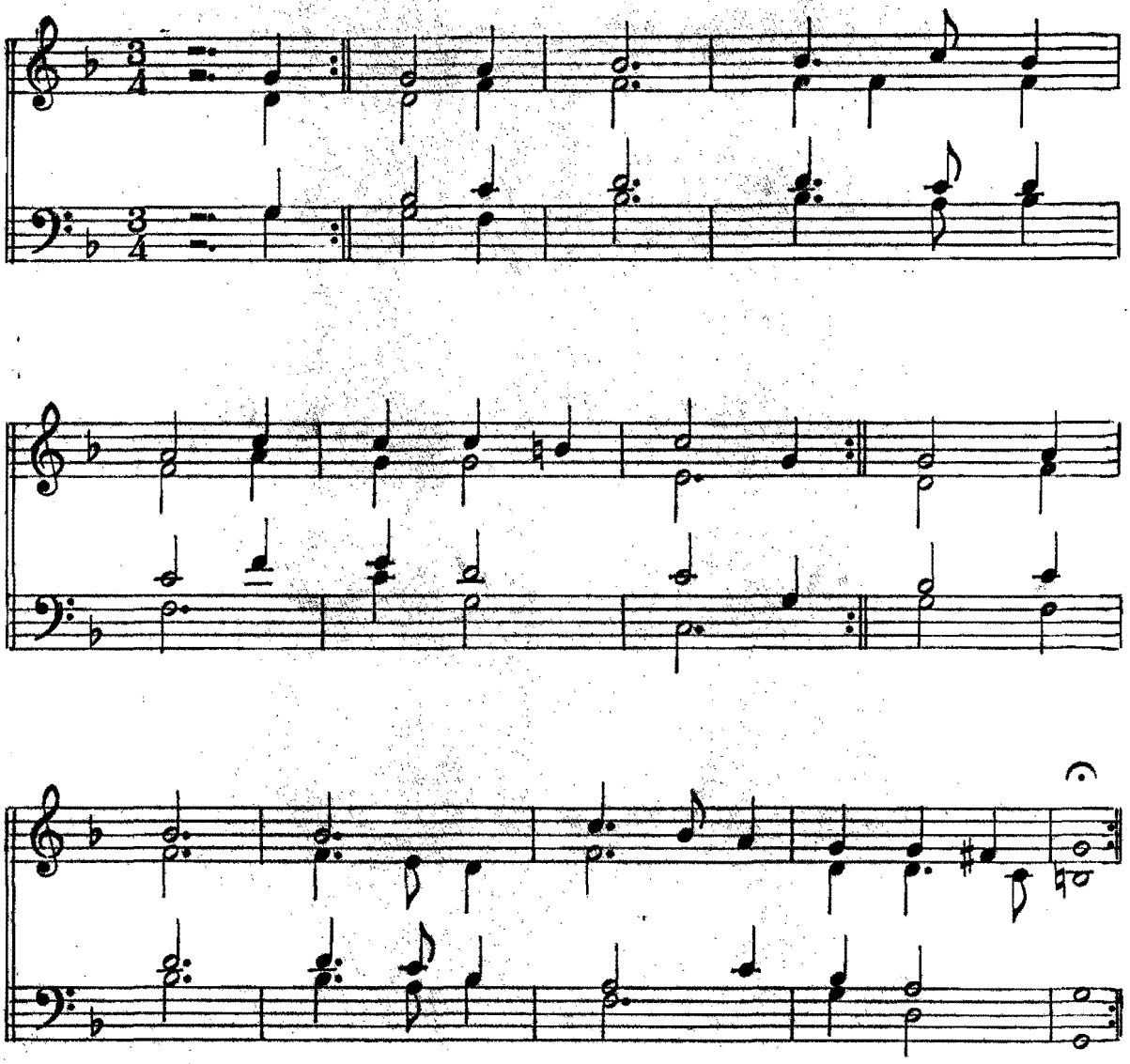
64. Wolauff get Gesell

Jacob Meilland[1]

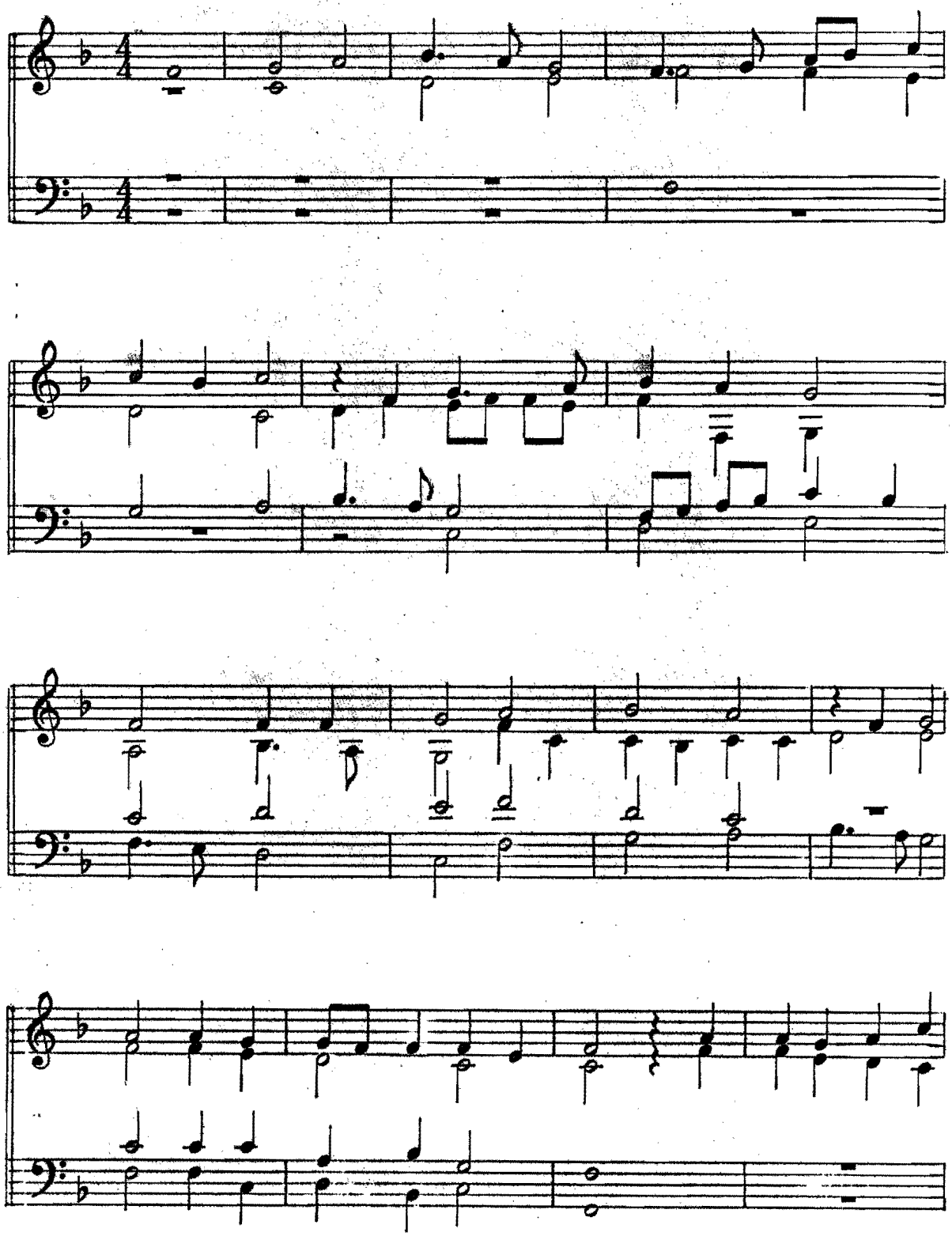


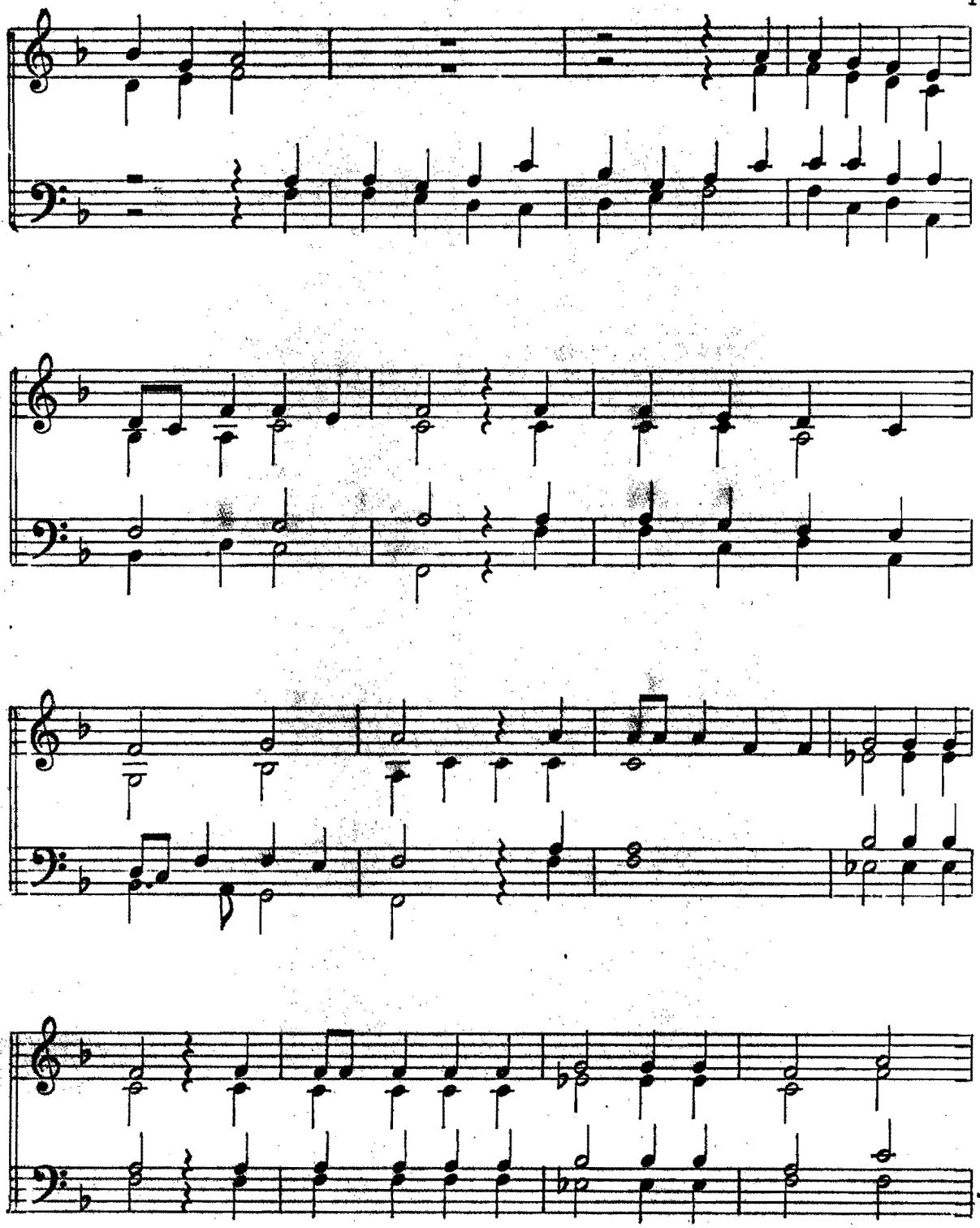


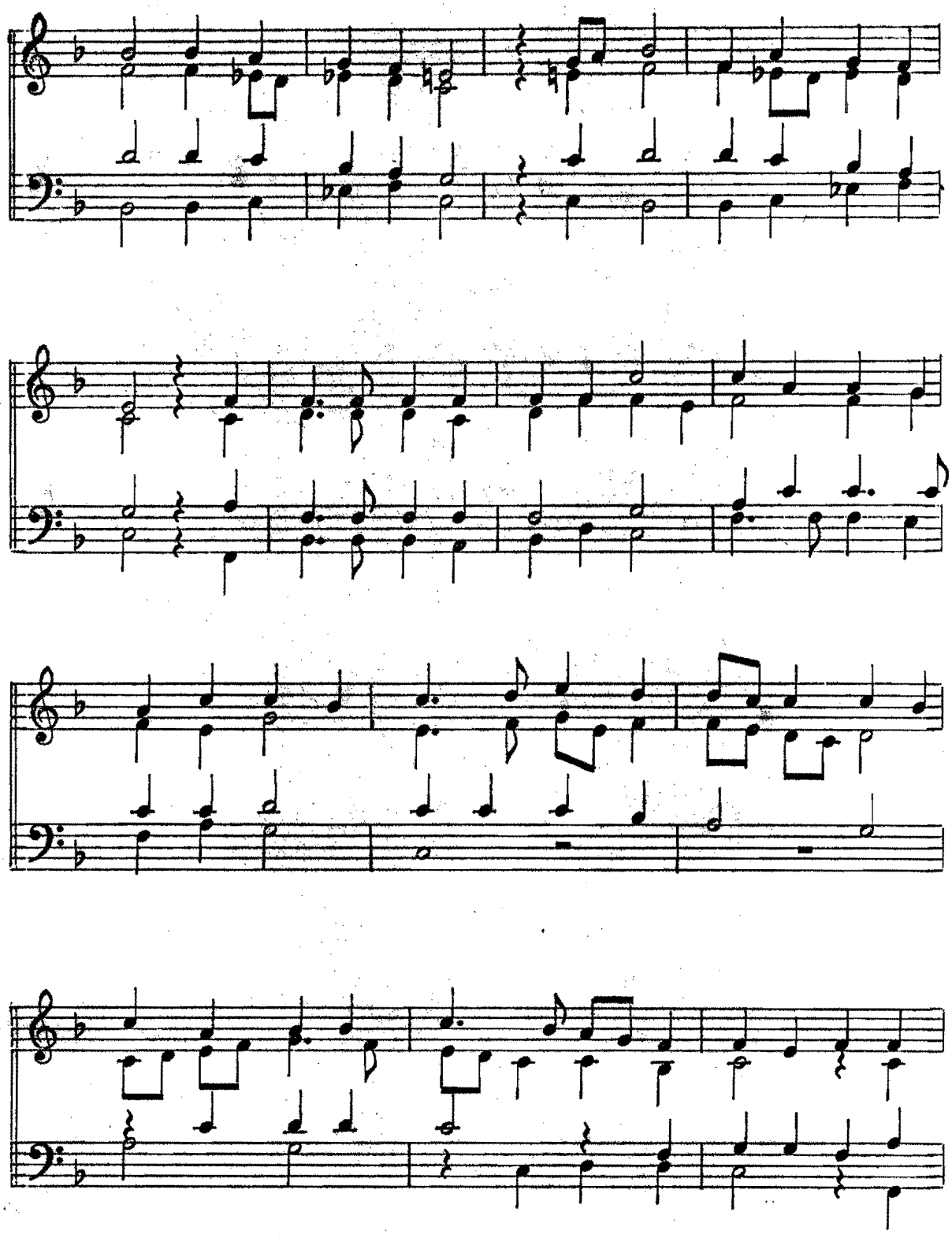
65. Das nessel kraut

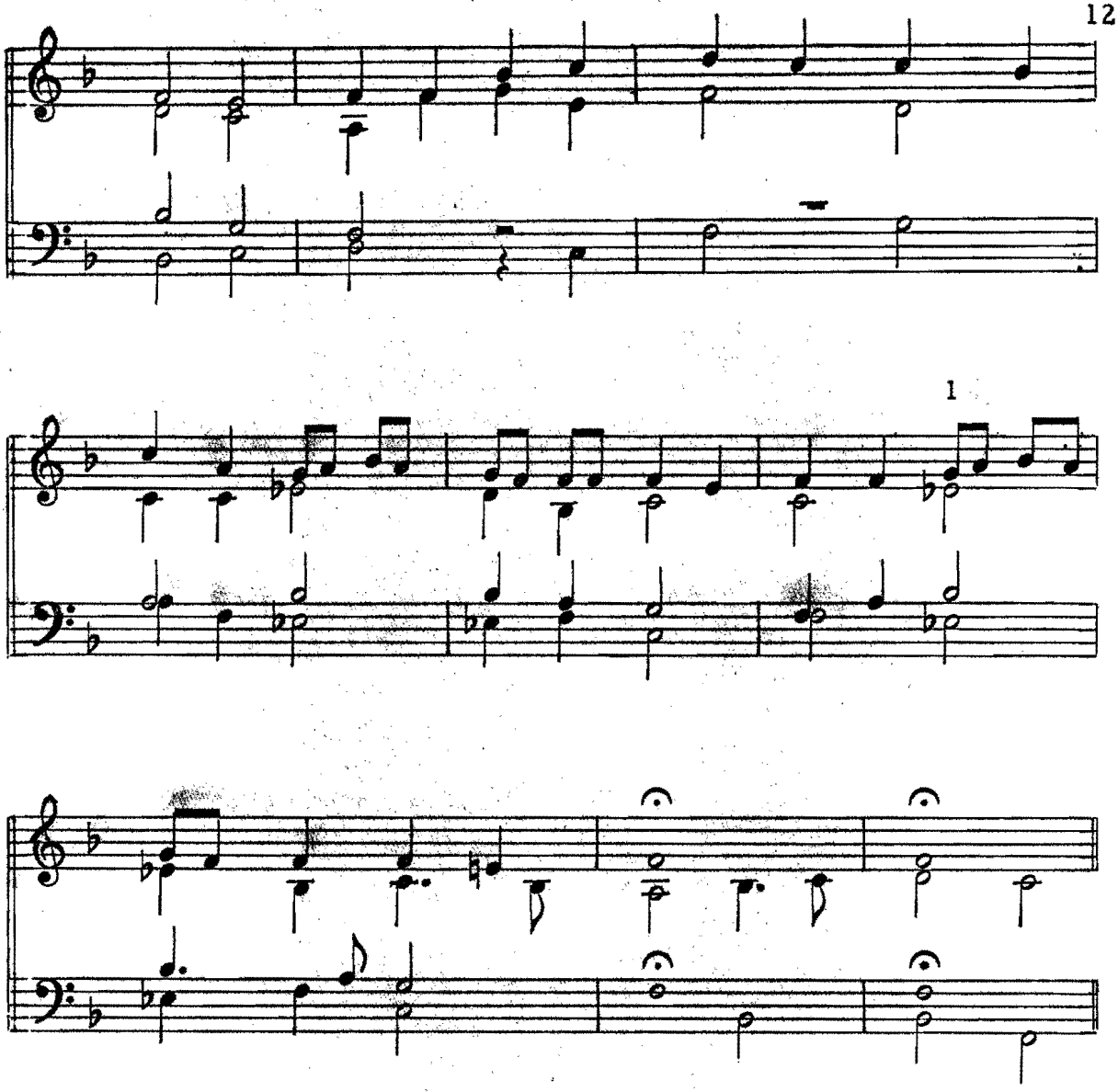


66. Contingat illis



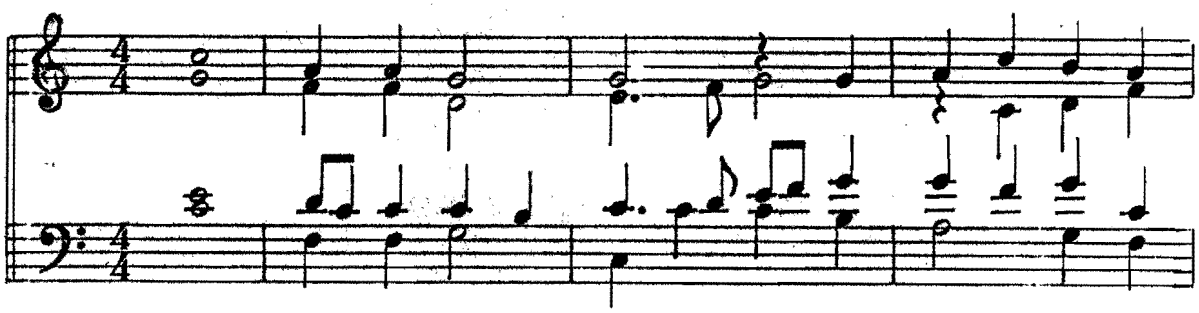


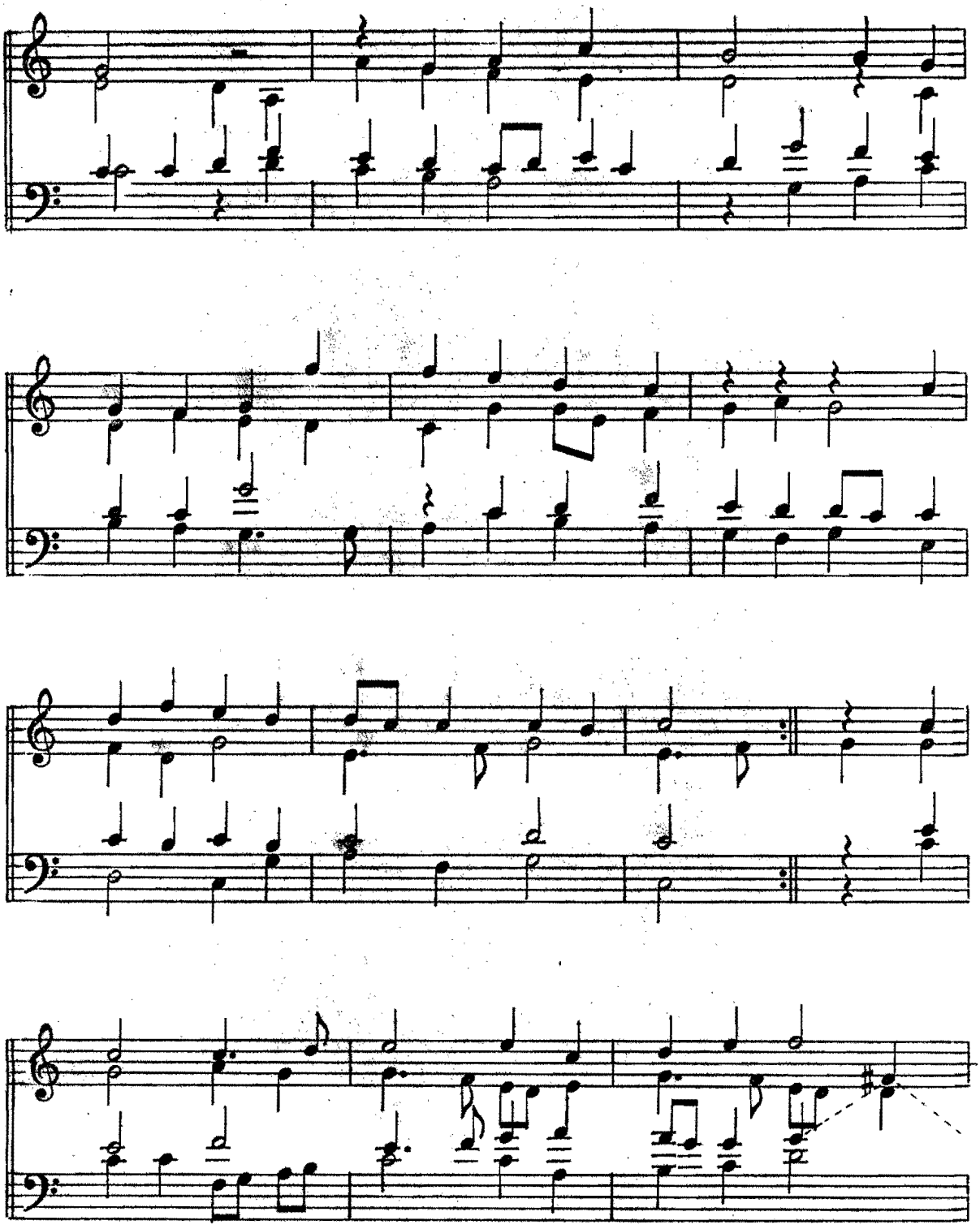


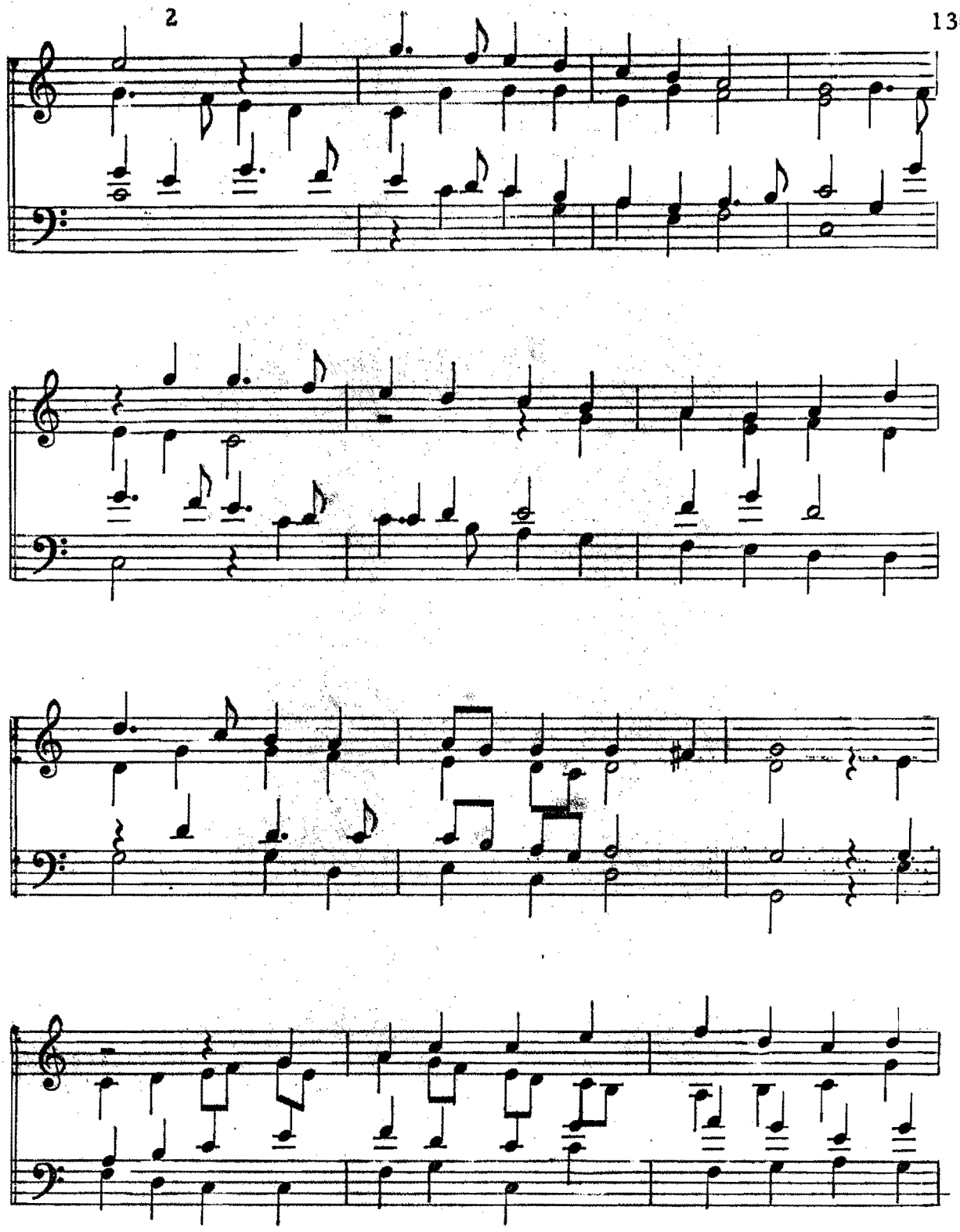


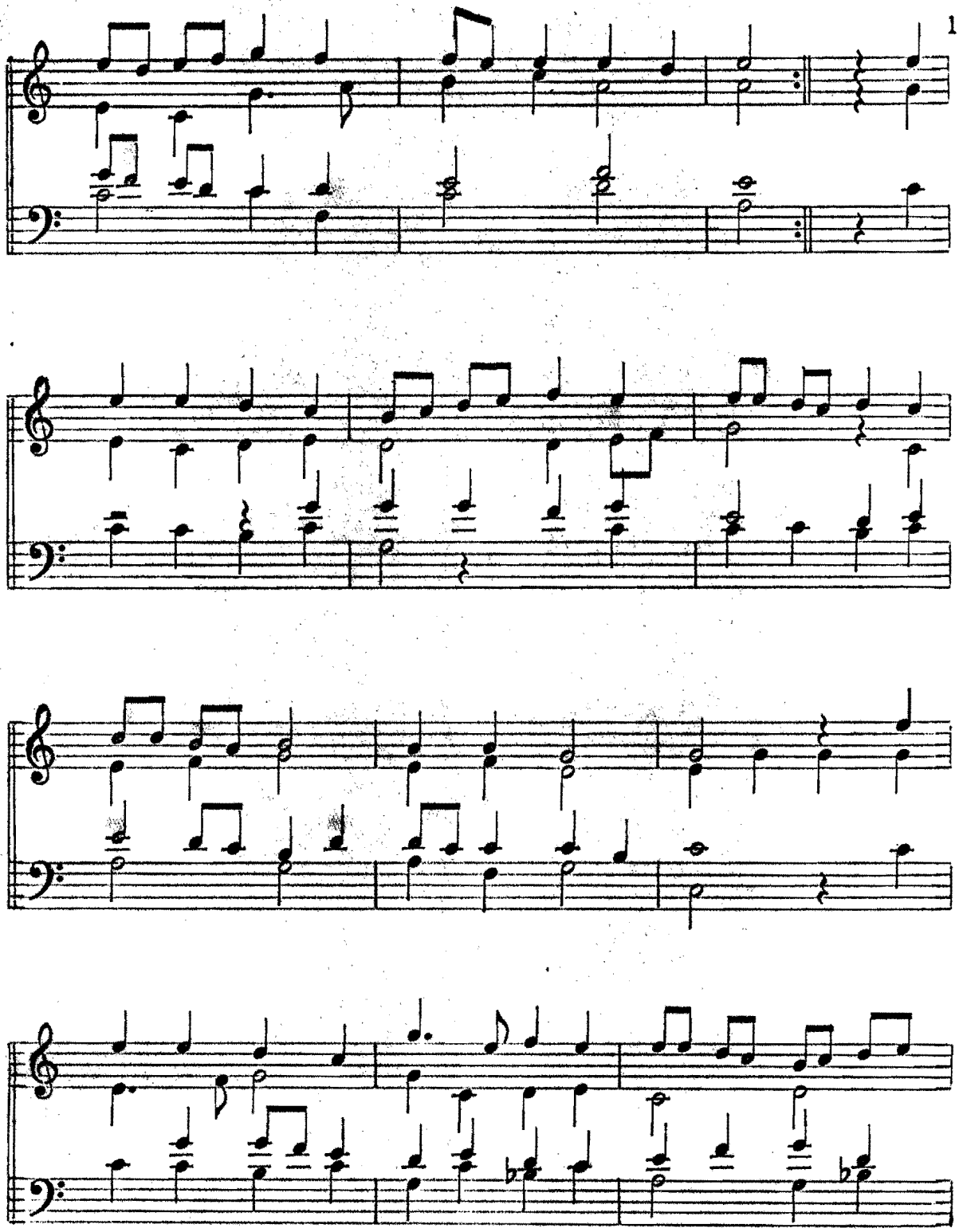
67. Bewar mich Herr

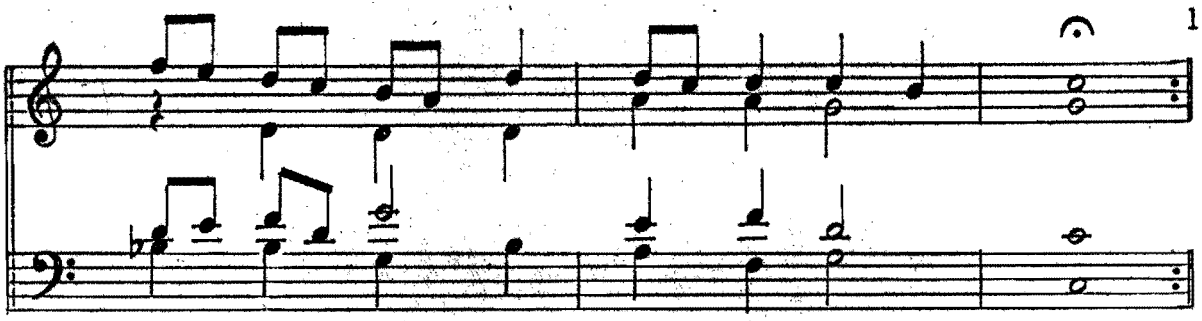
Stephan Zirler[1]





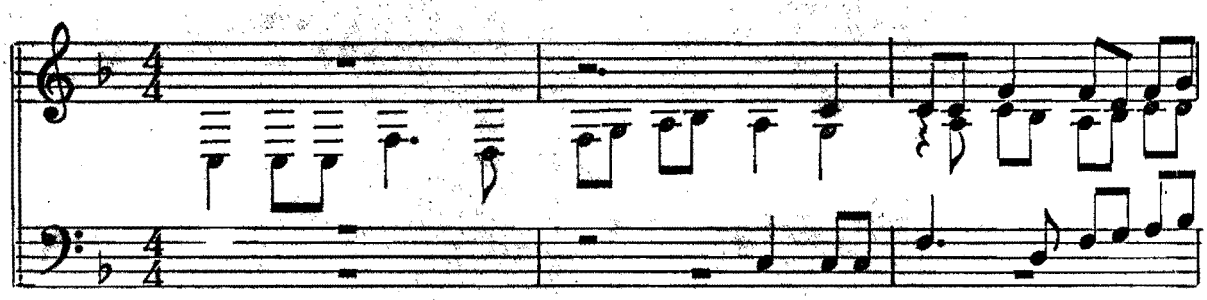


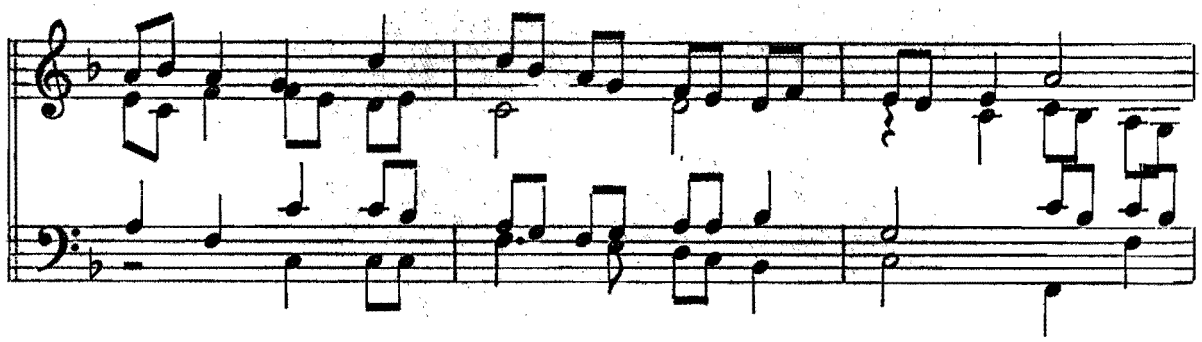


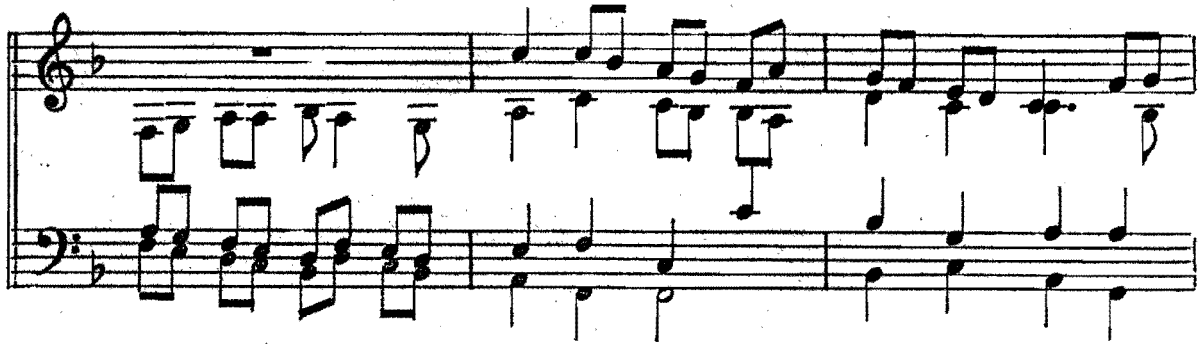


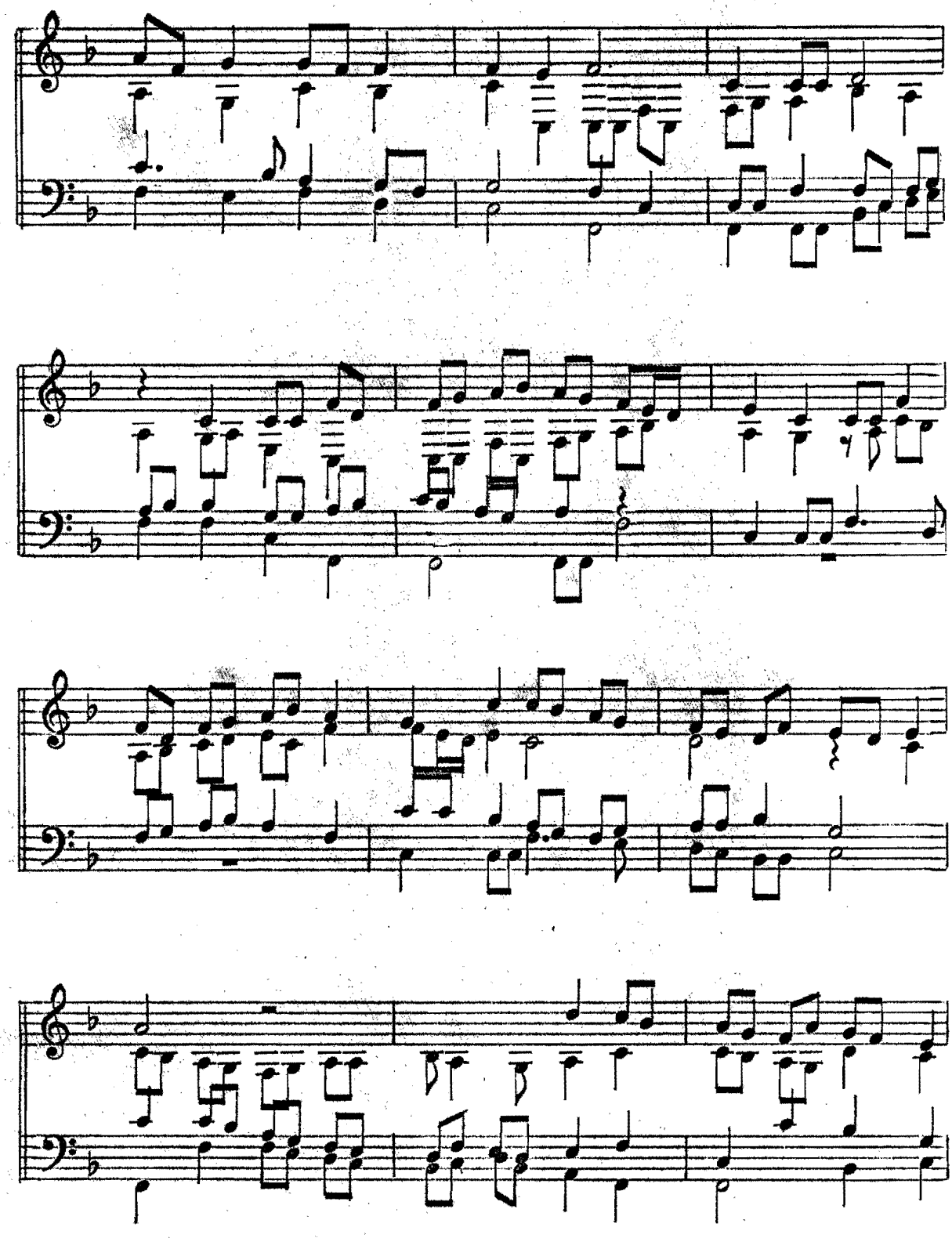
68. Frais & galiart

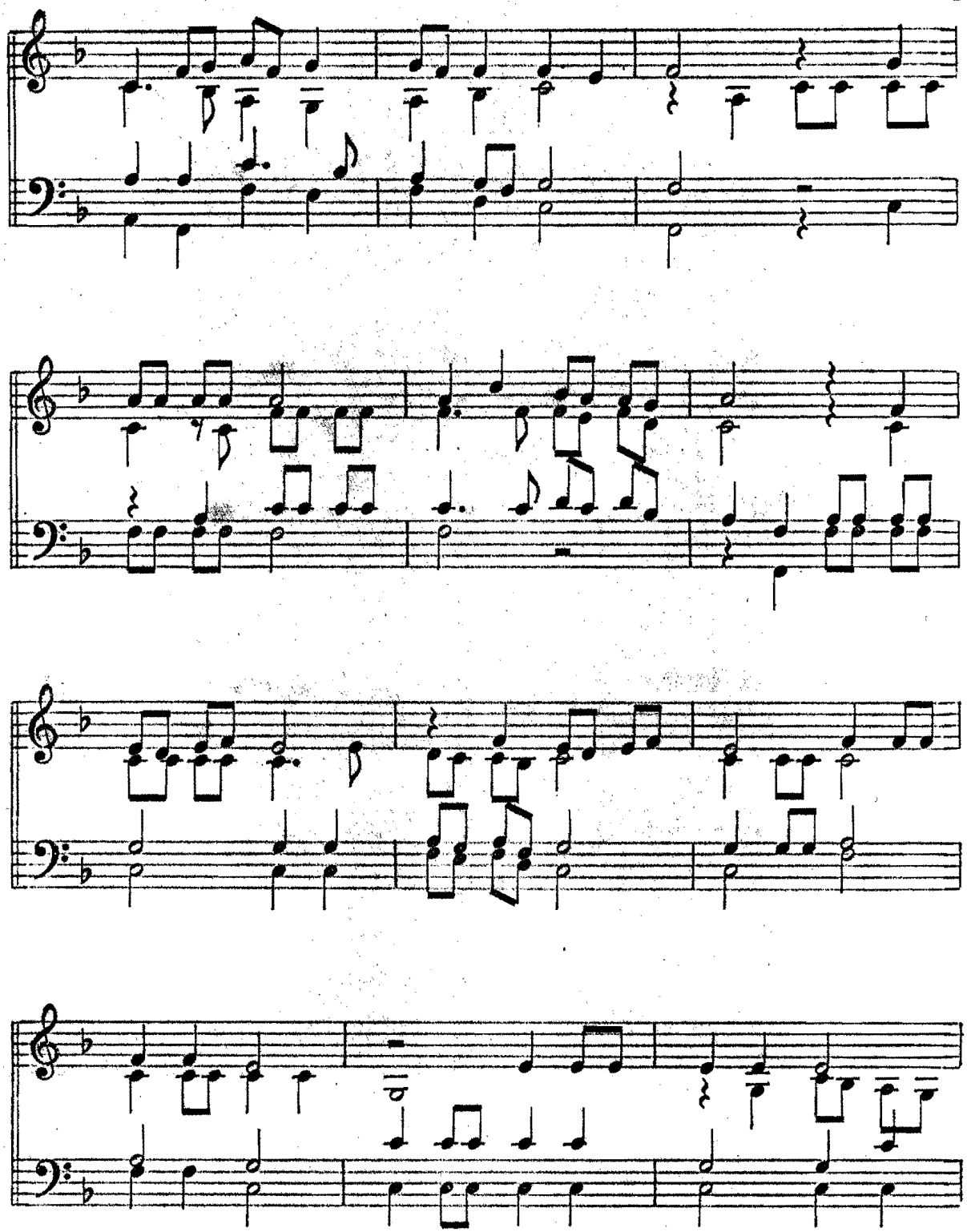
Clemens non Papa[1]

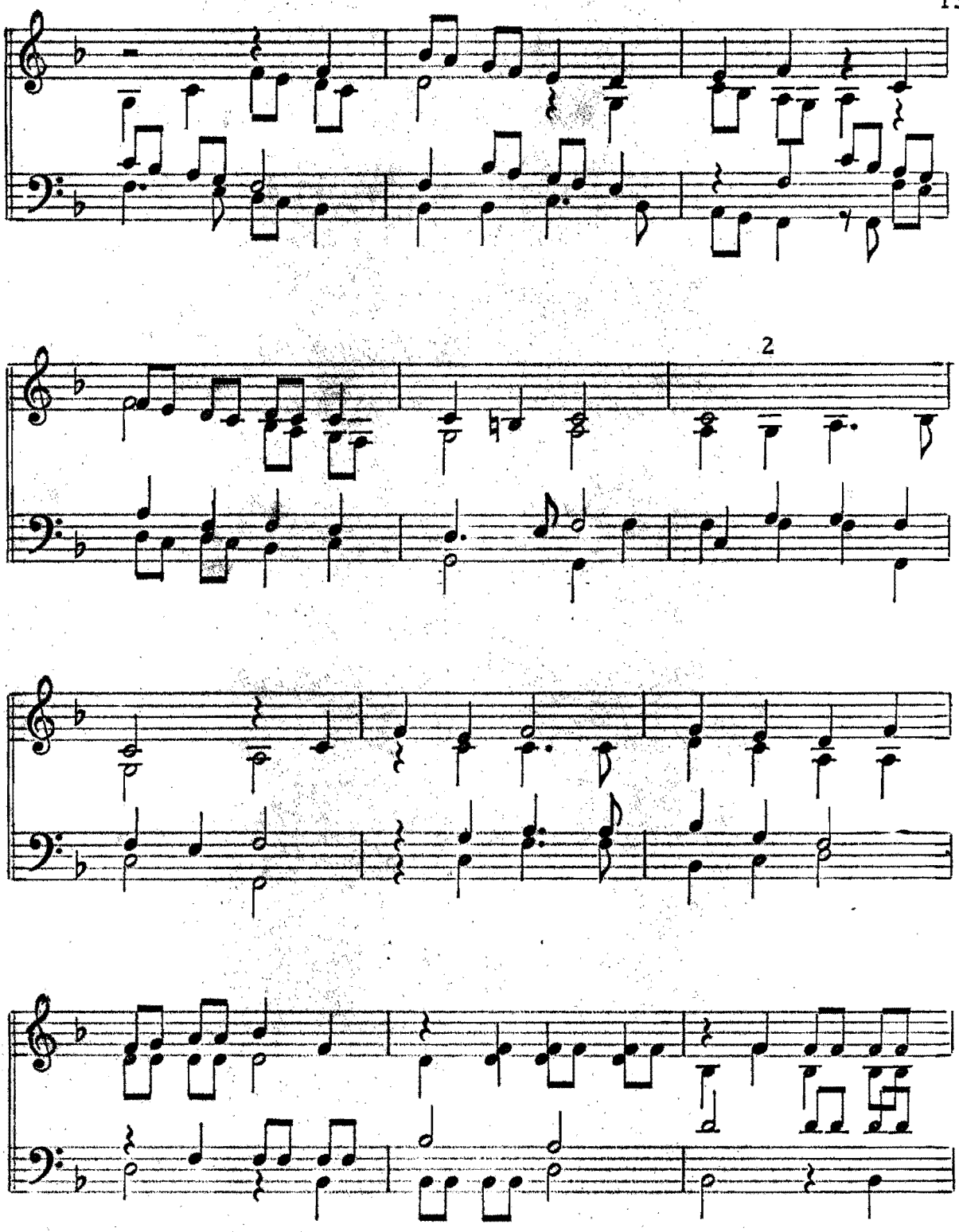


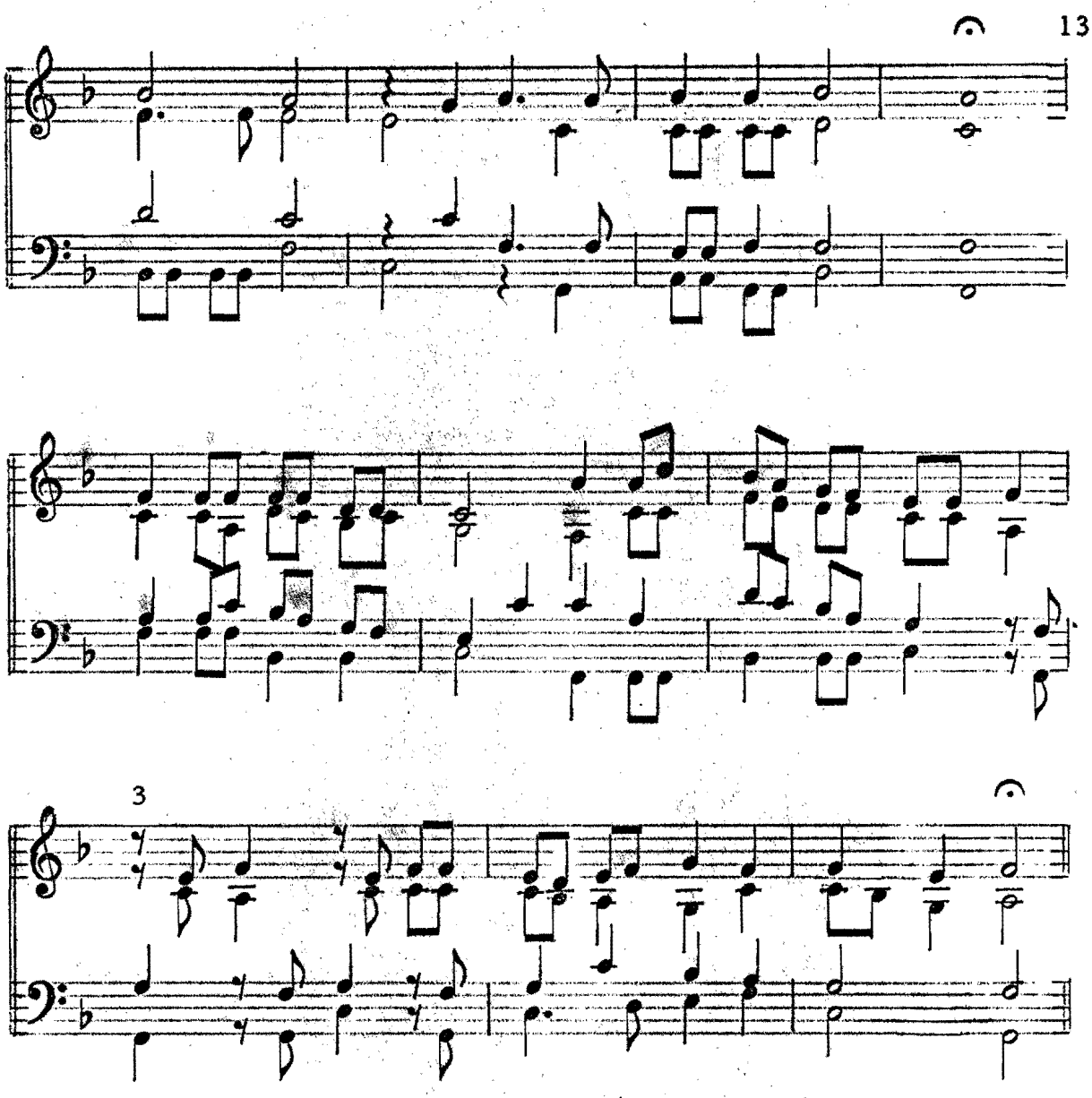




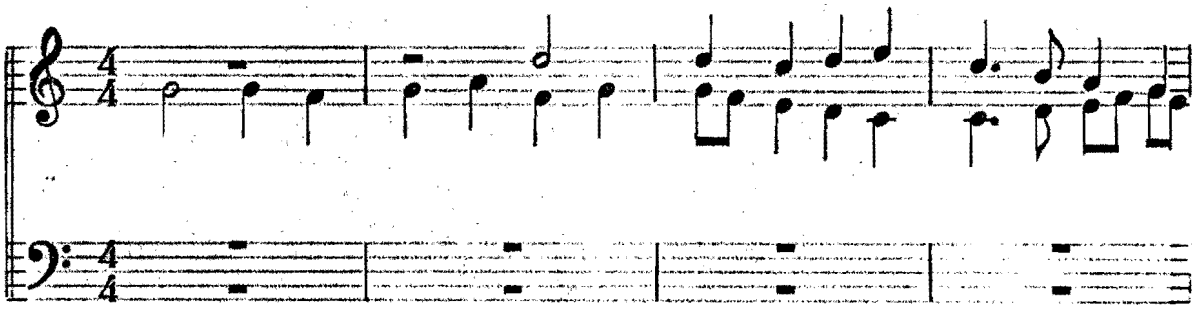


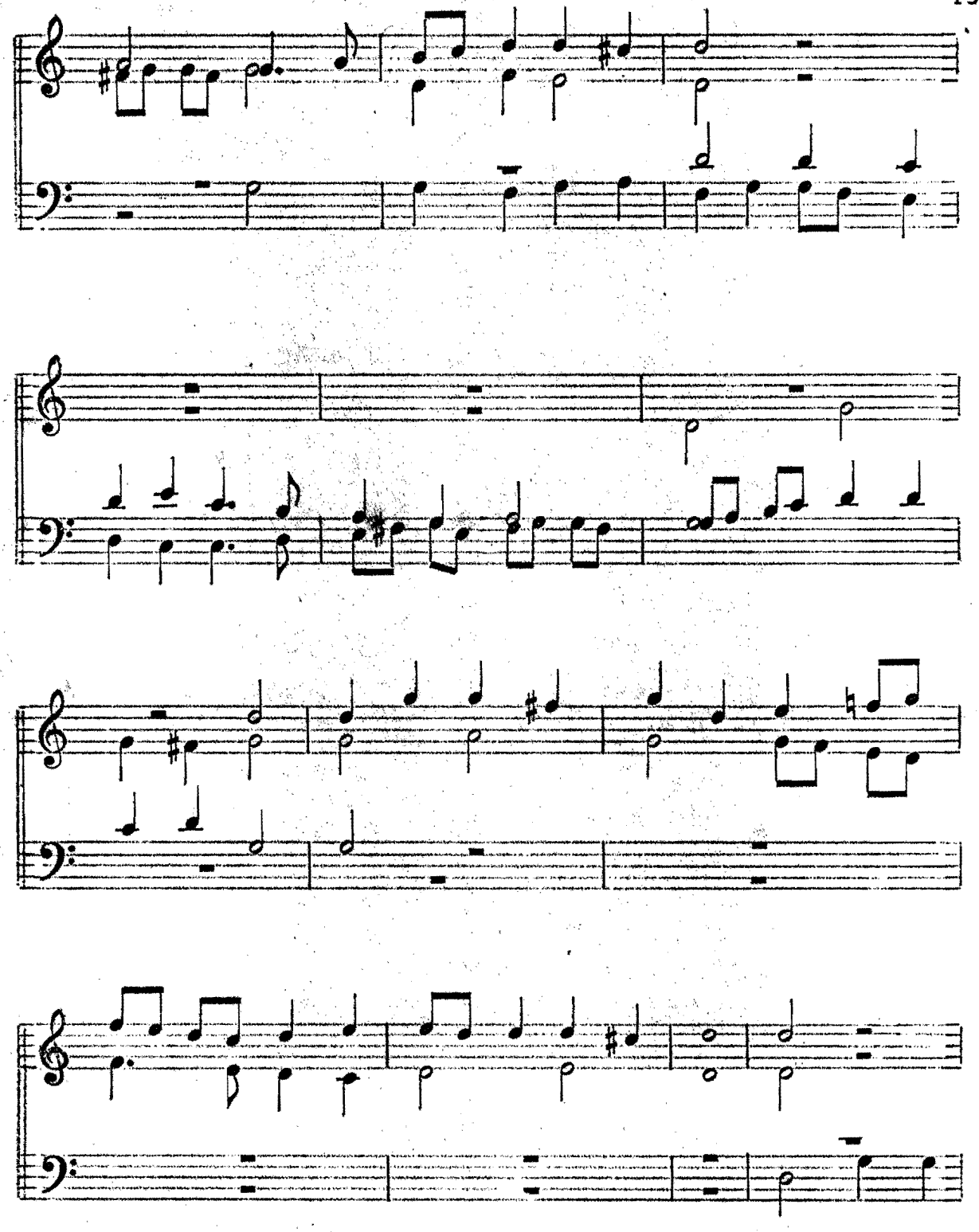


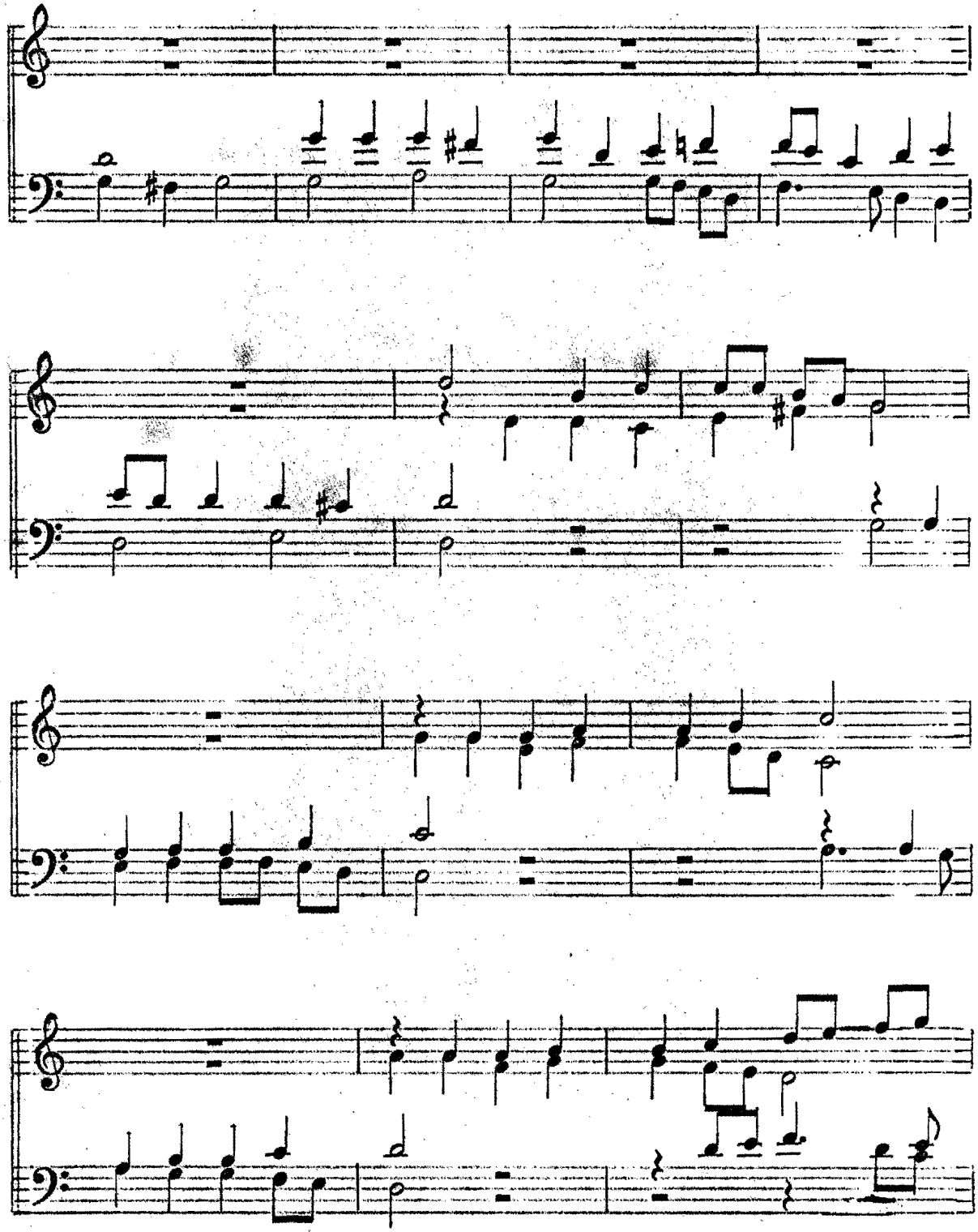

2

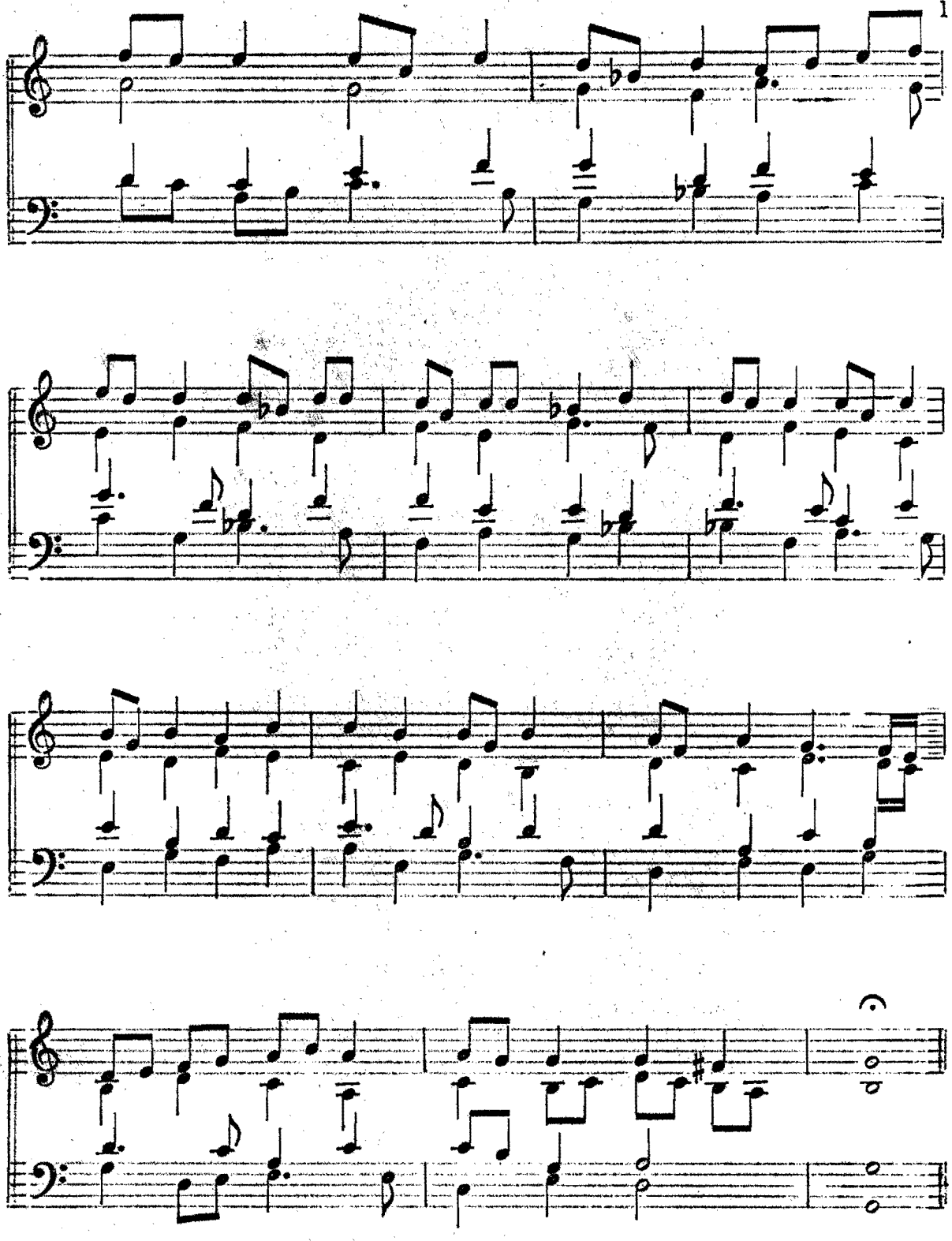


69. Cum sancto spiritus



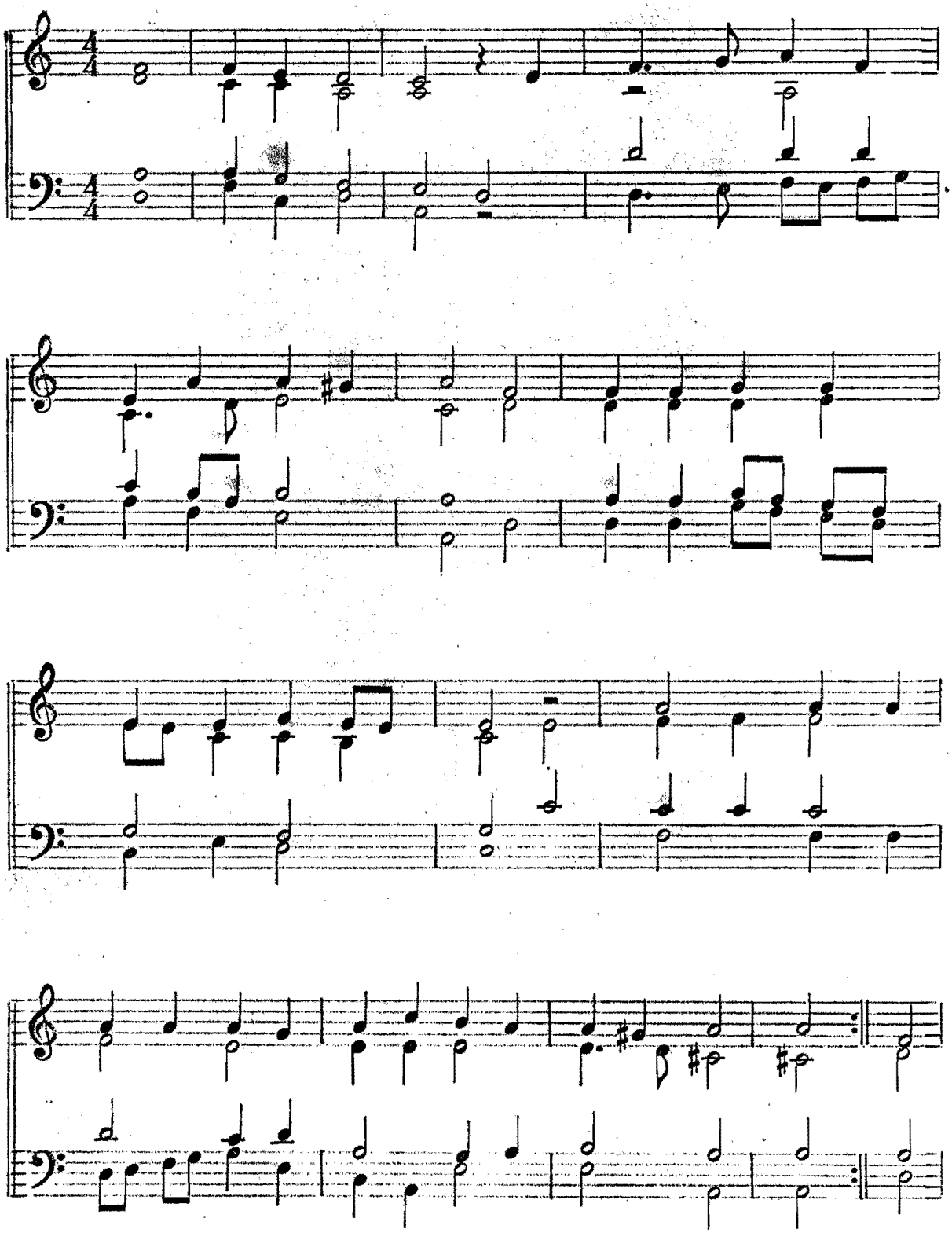


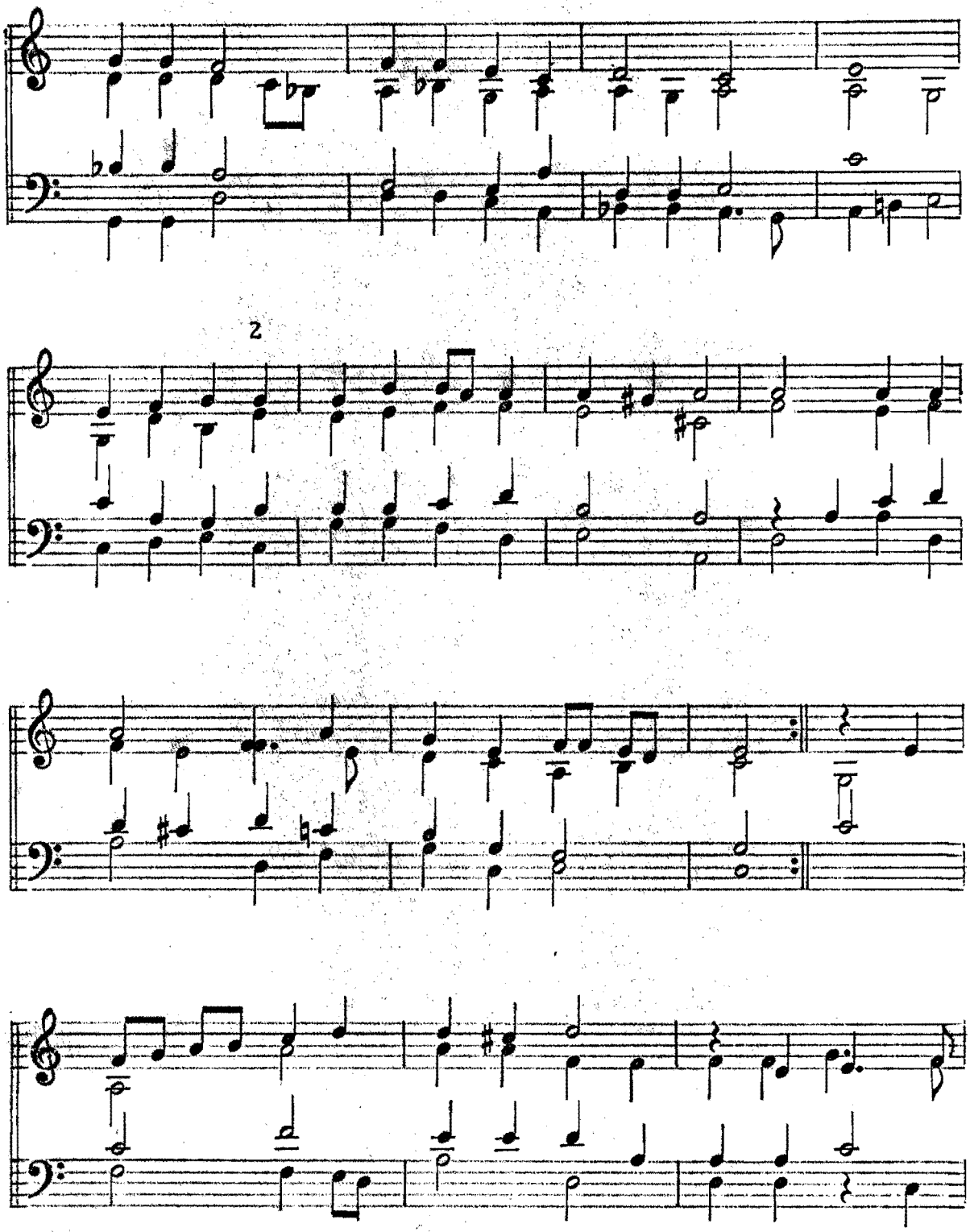


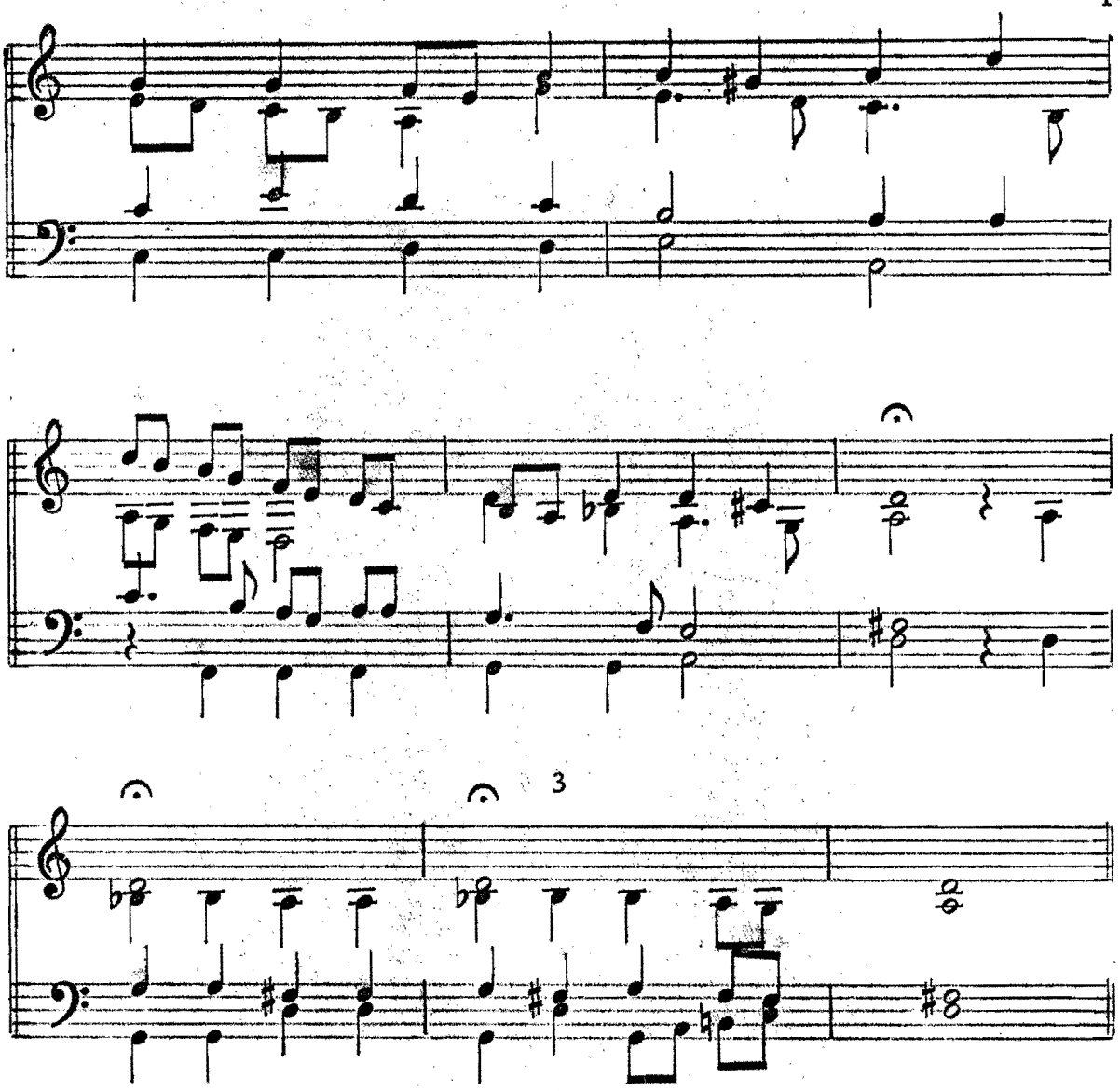


70. Dulce Memóriae[1]

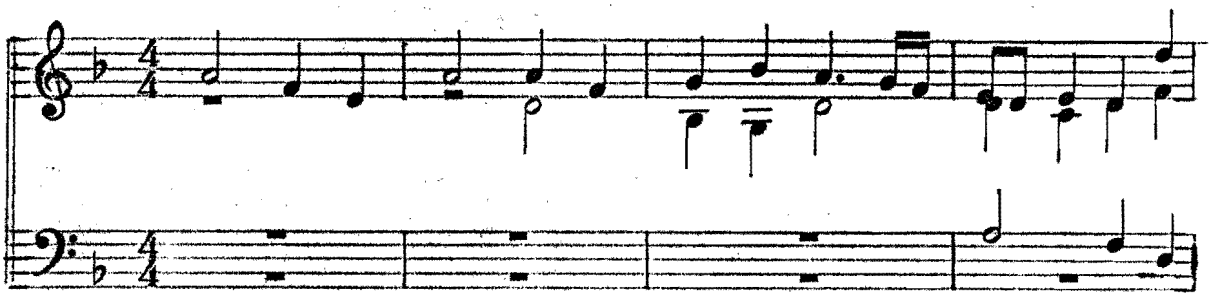
Pierre Sandrin

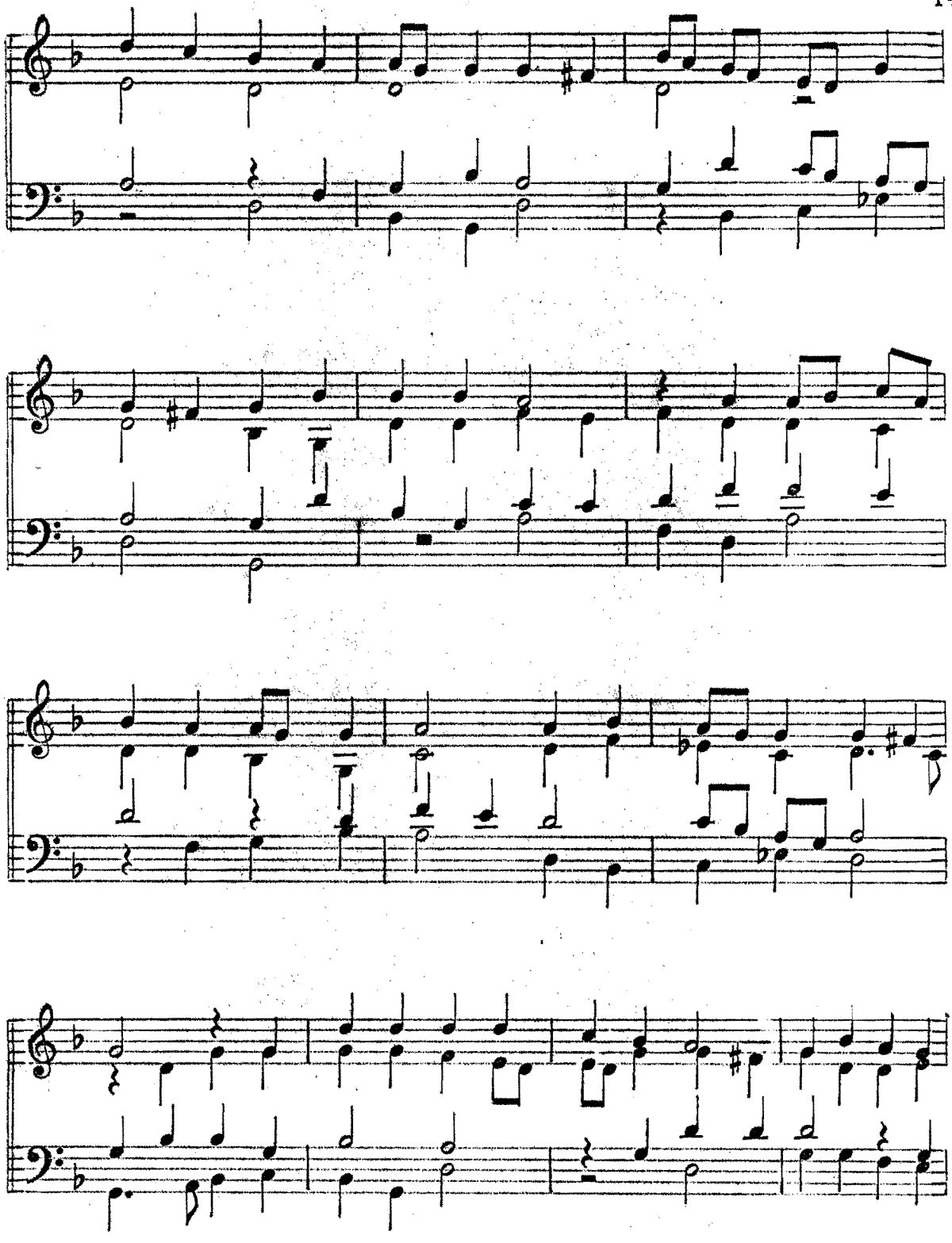


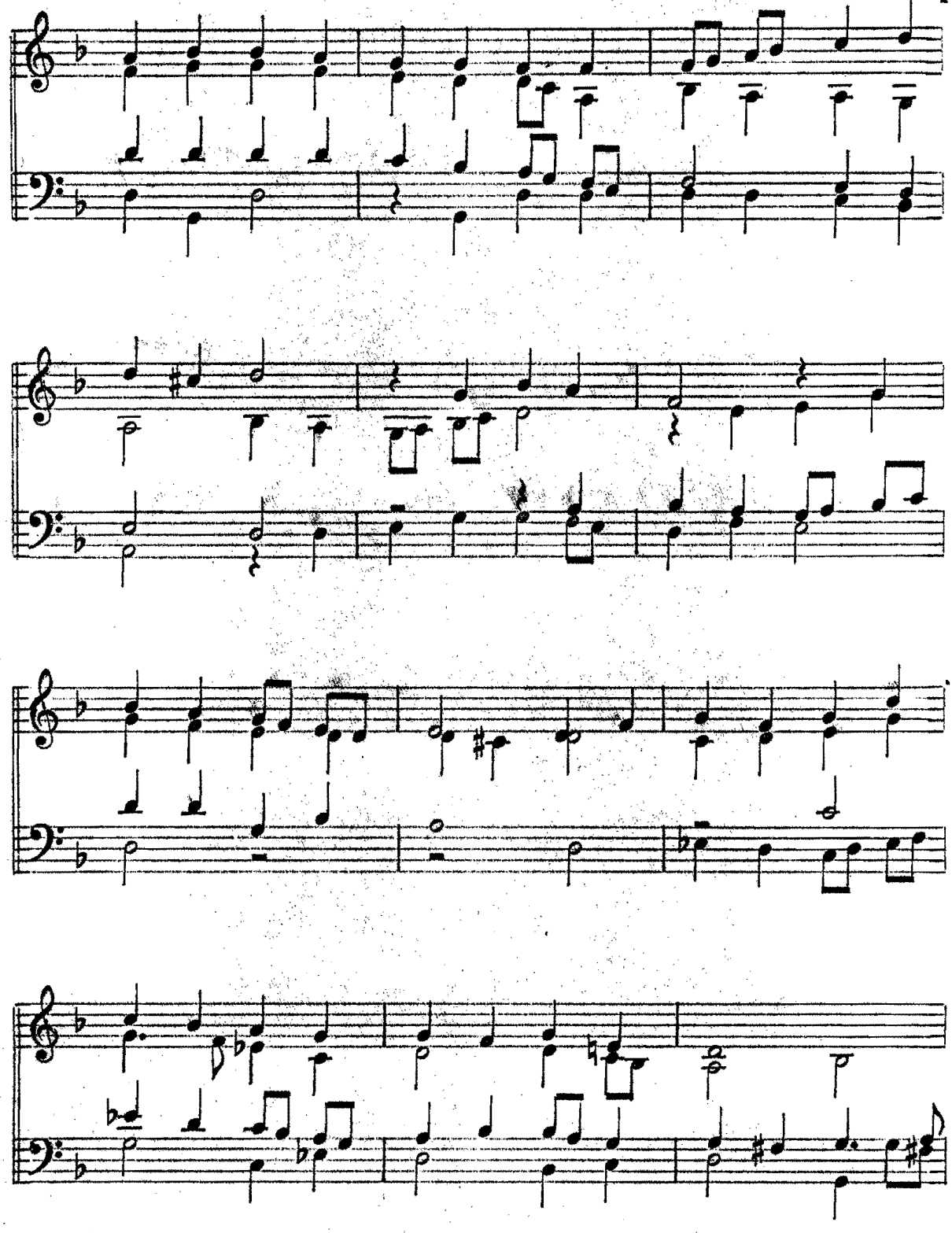

2

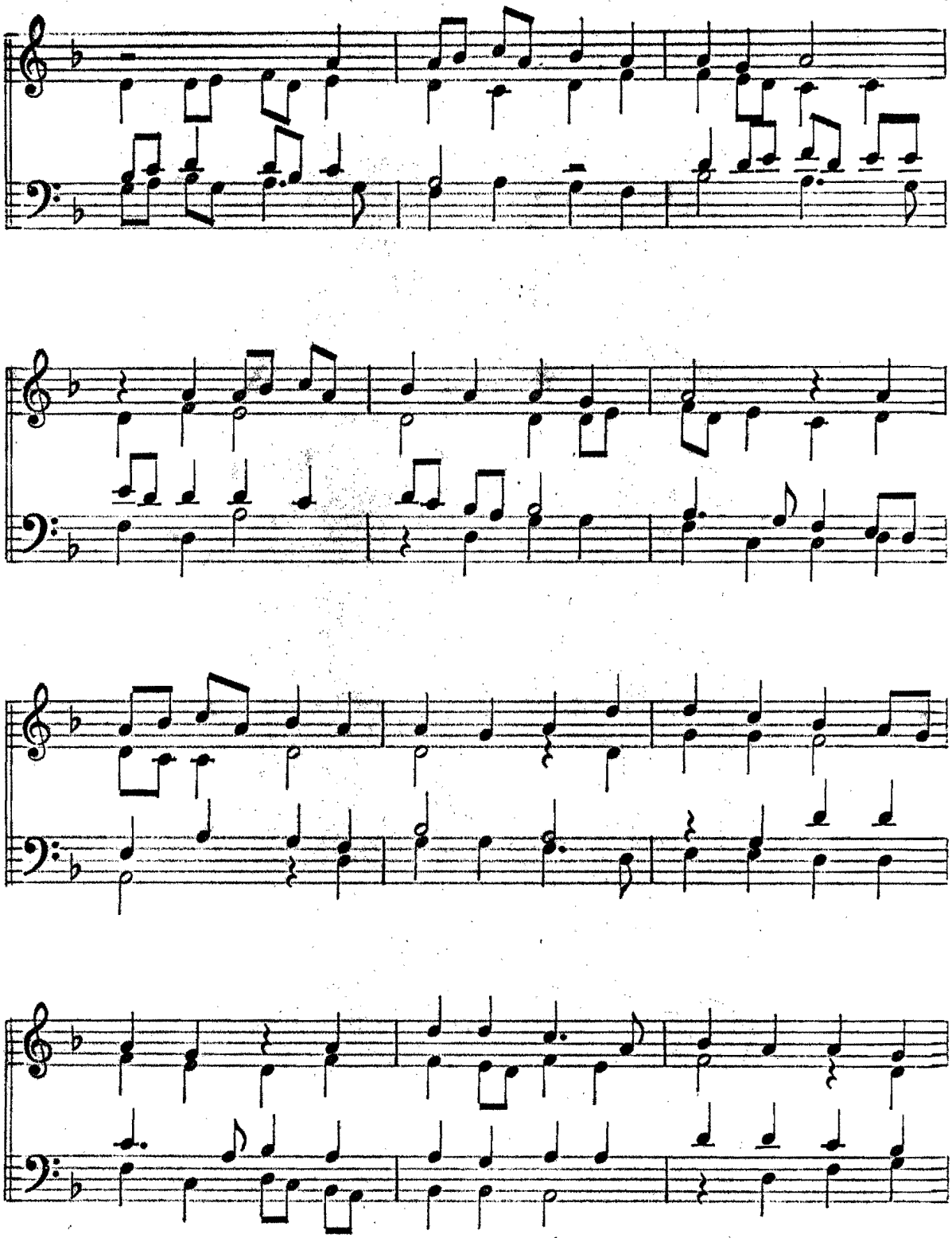


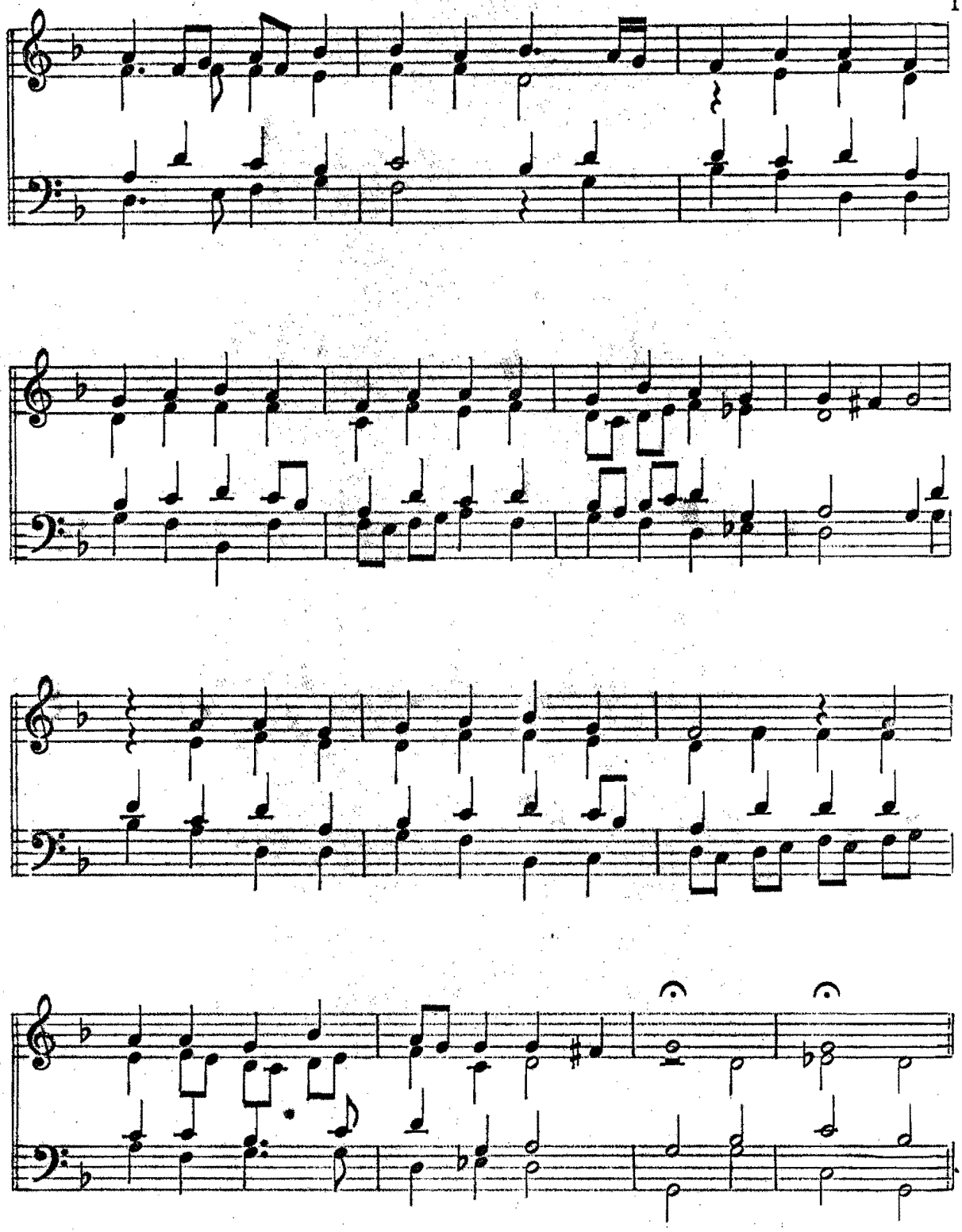
71. Ade mi mort





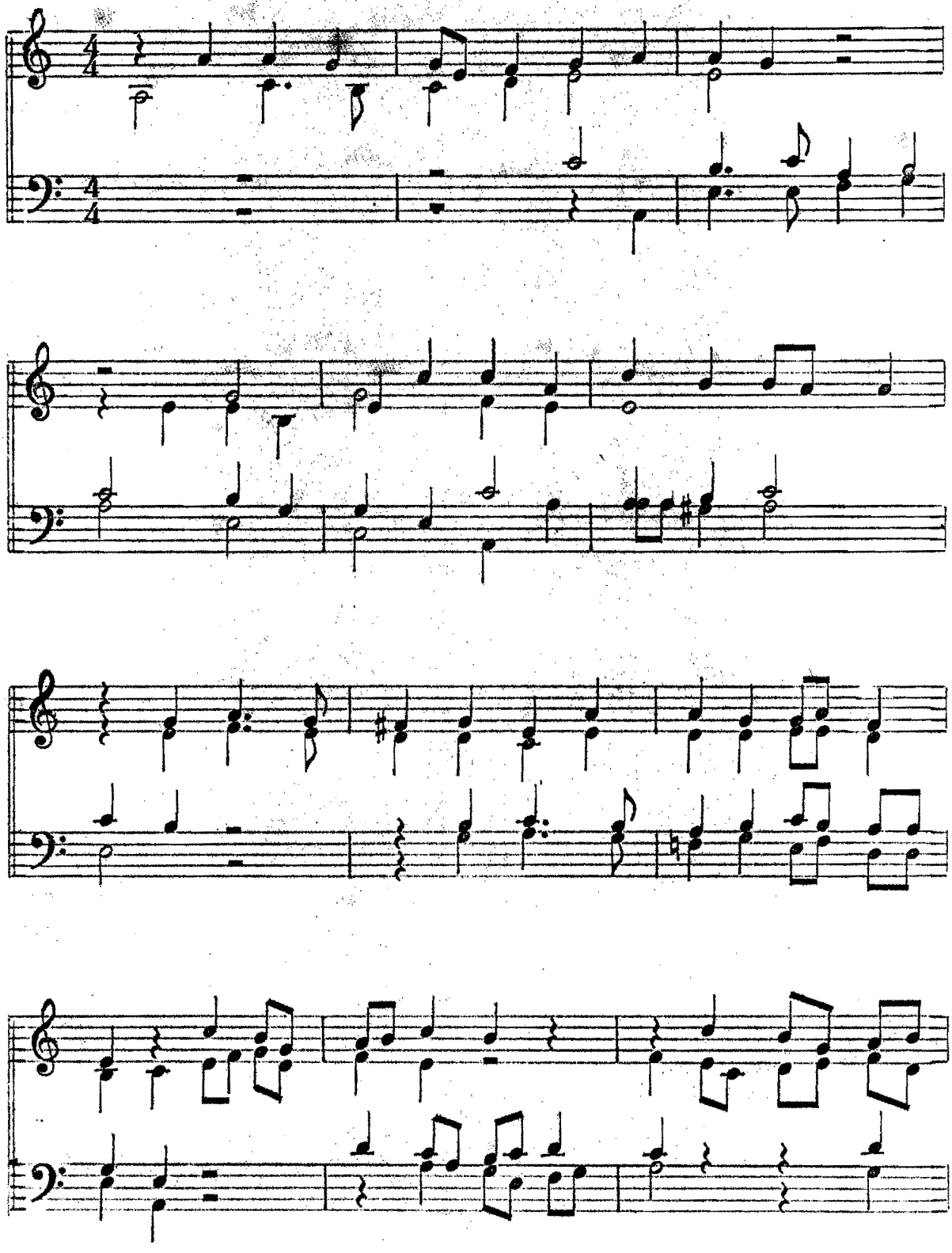


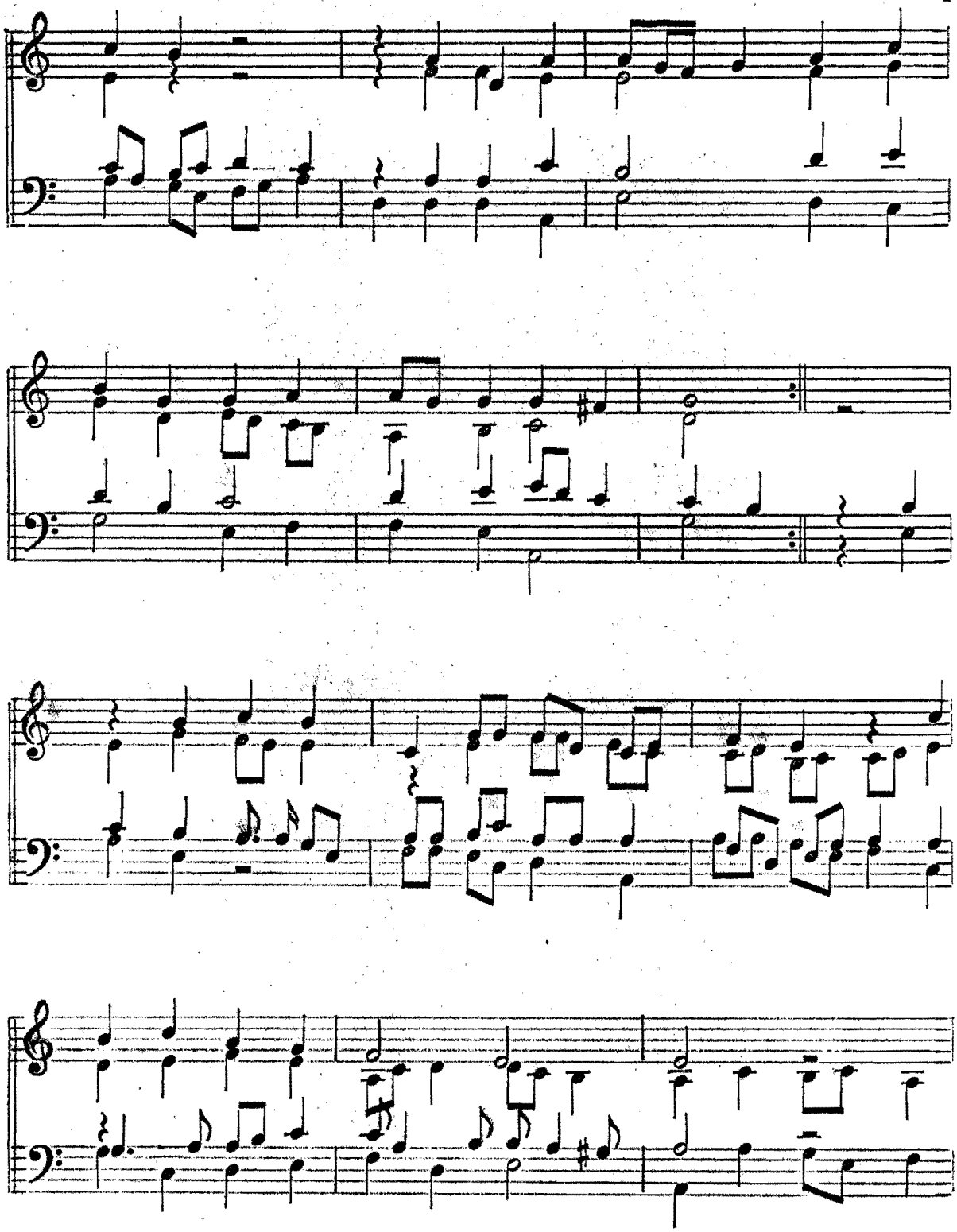


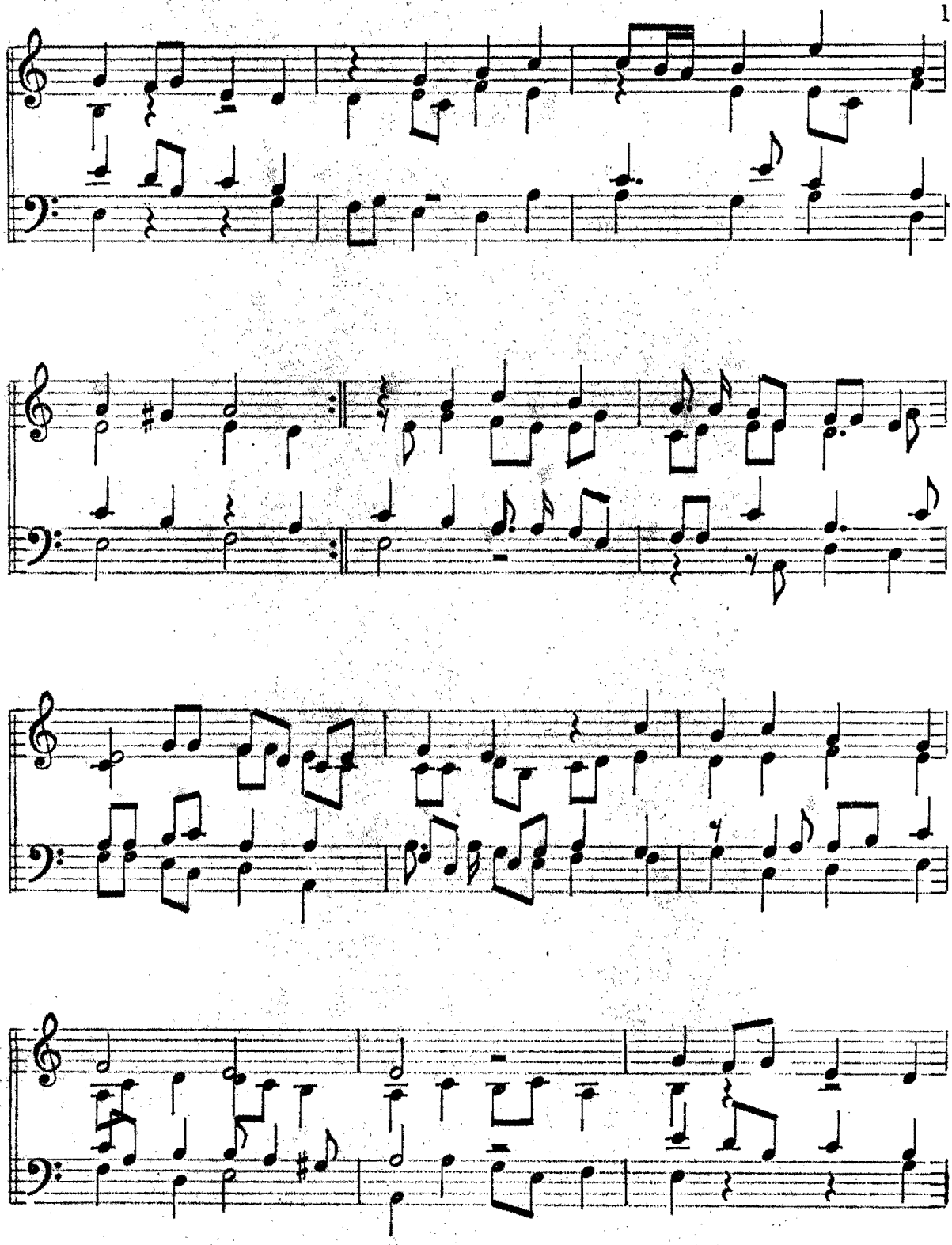


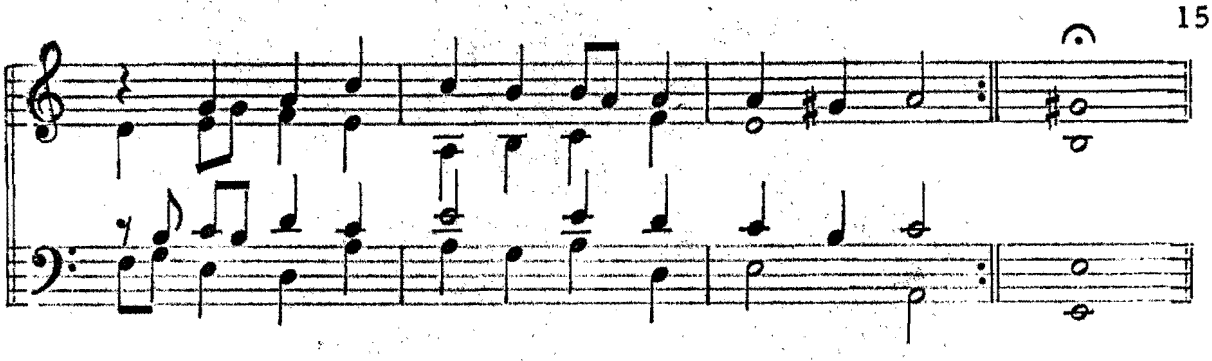
72. Anchor che col partier[1]

Cipriano de Rore

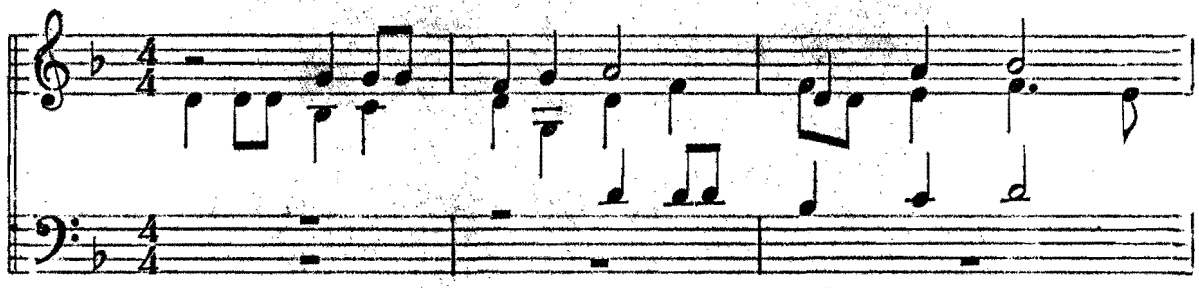


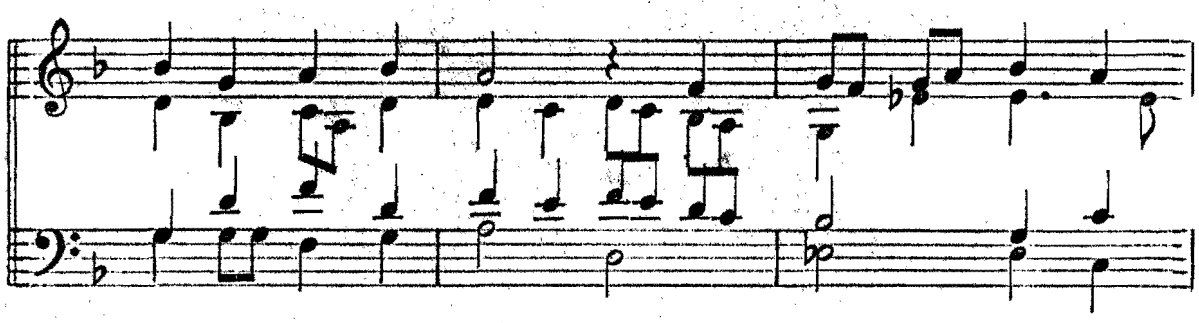


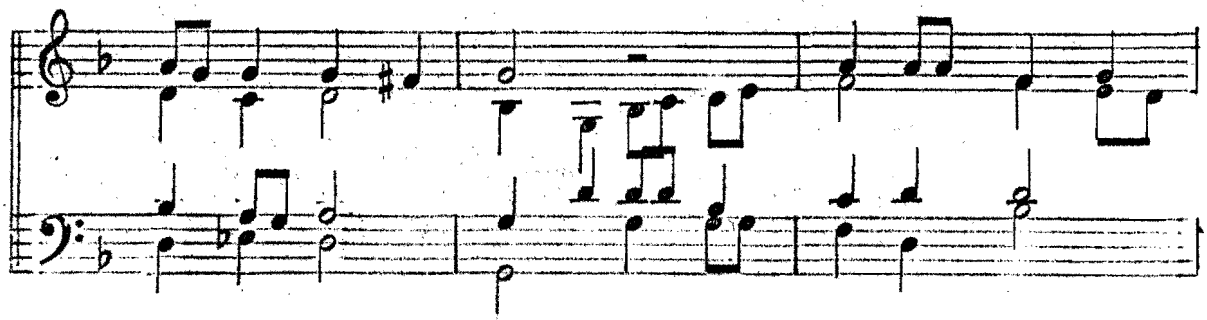


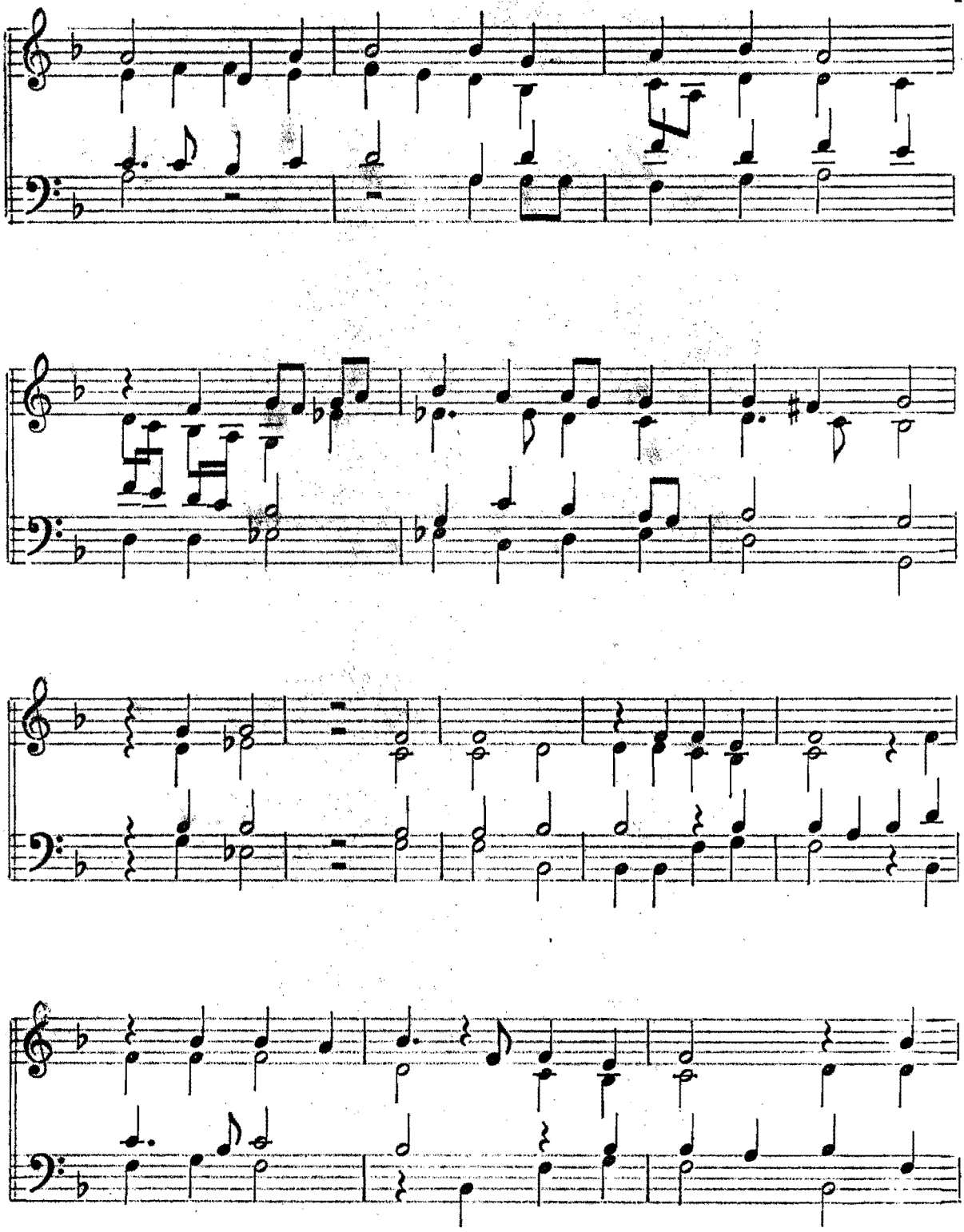


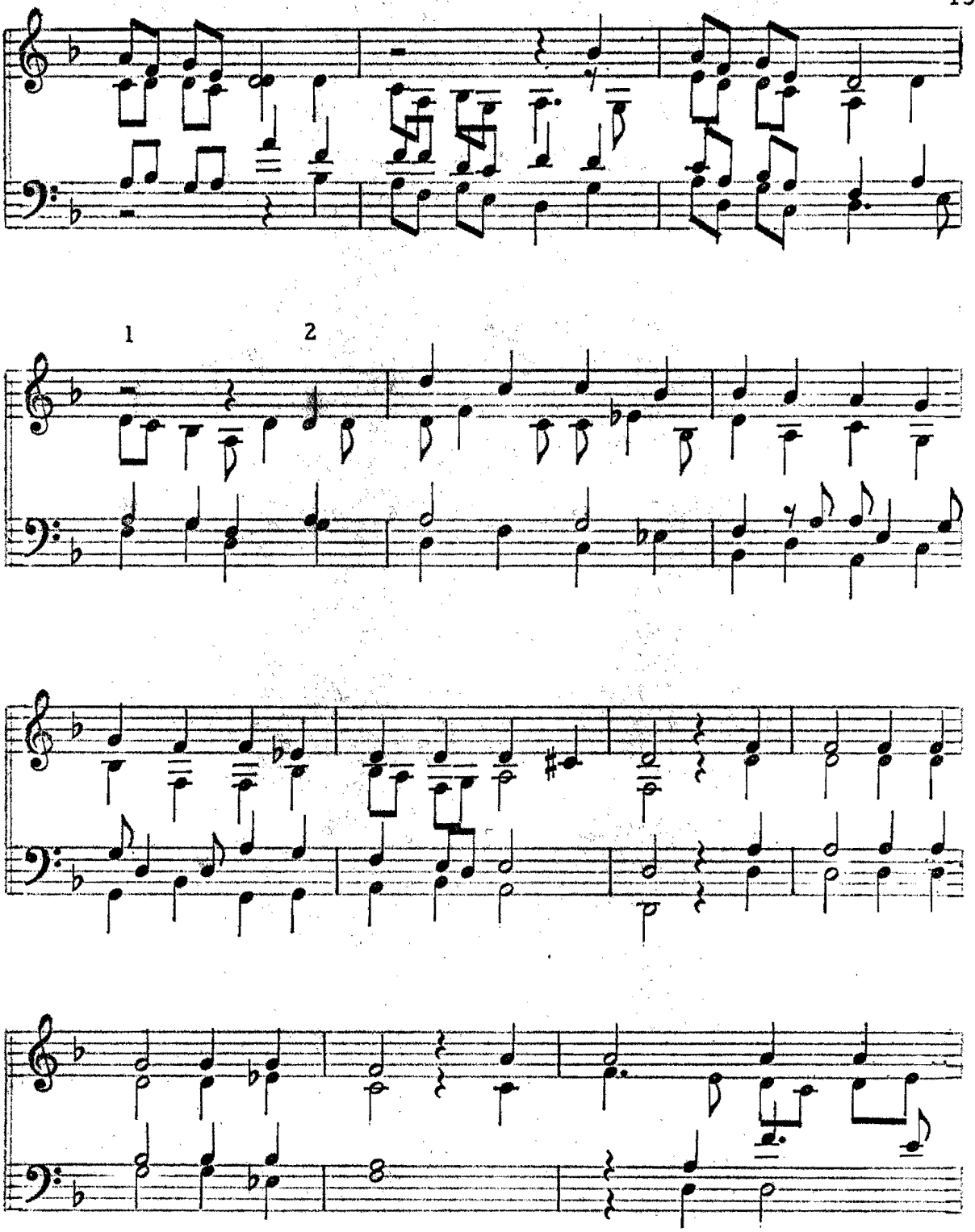
73. Dame parta Rudesse

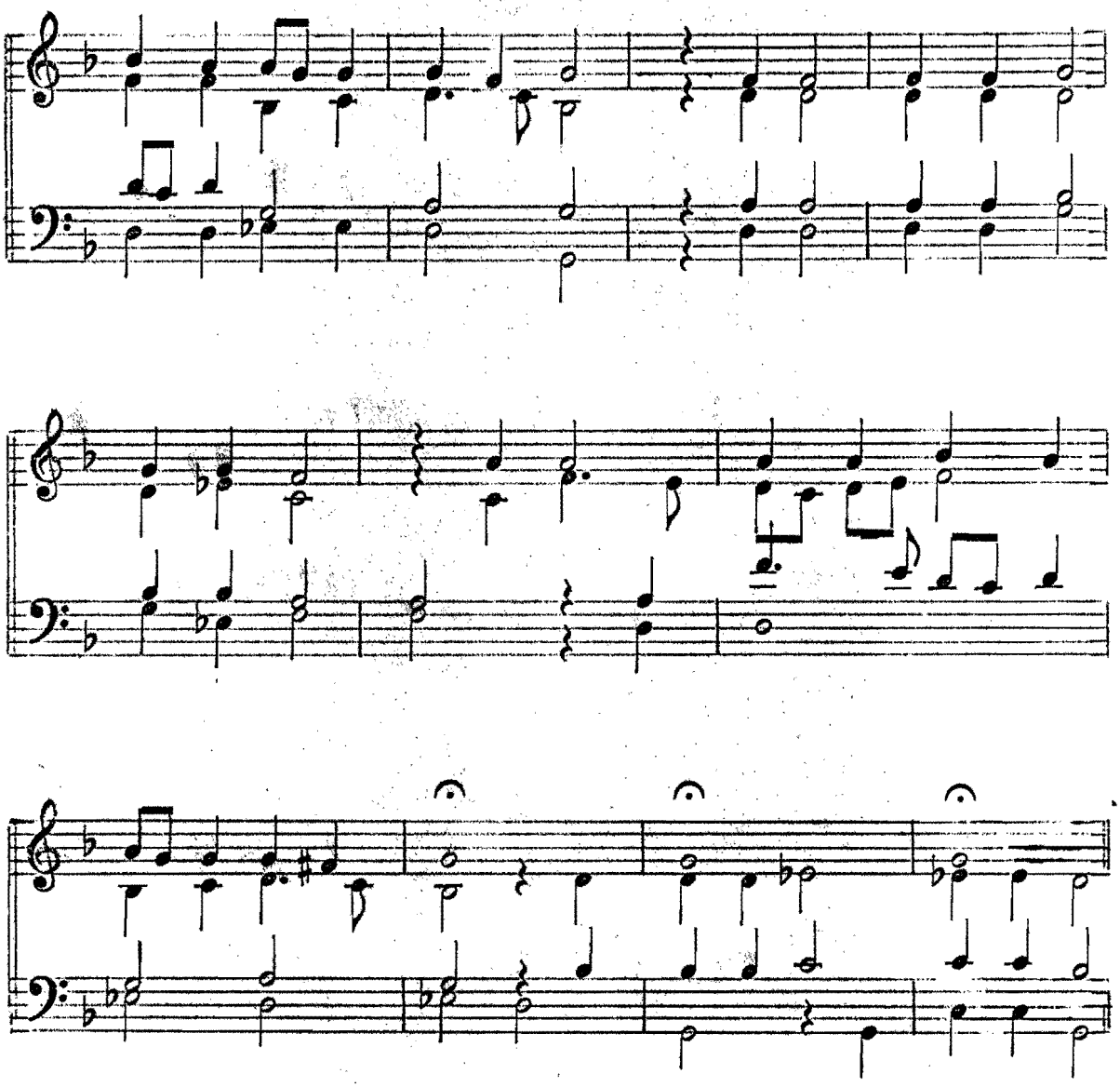






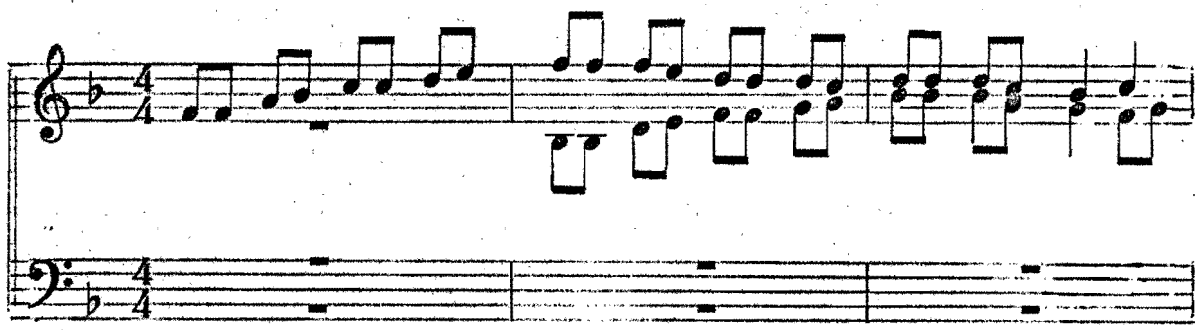


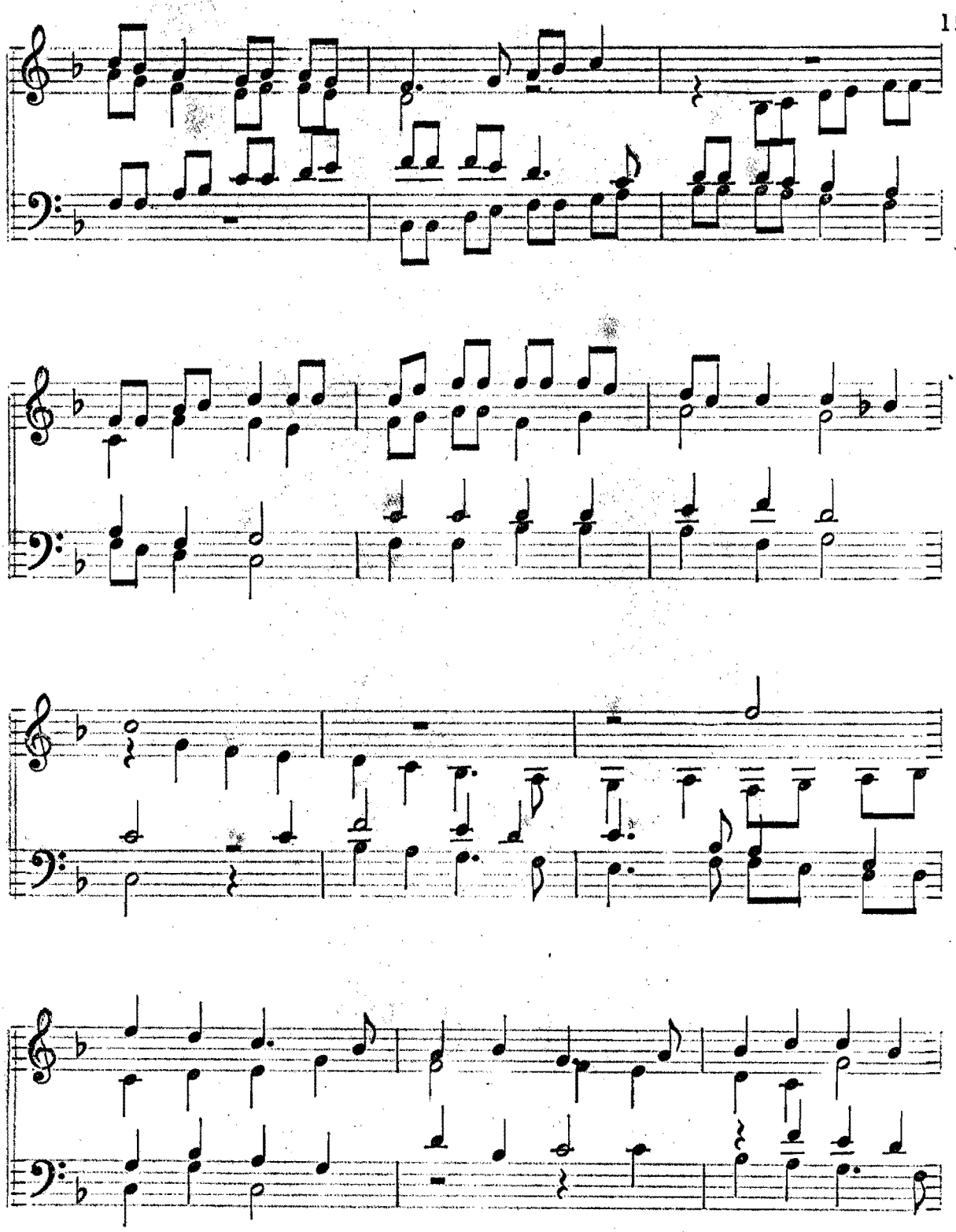

1
2

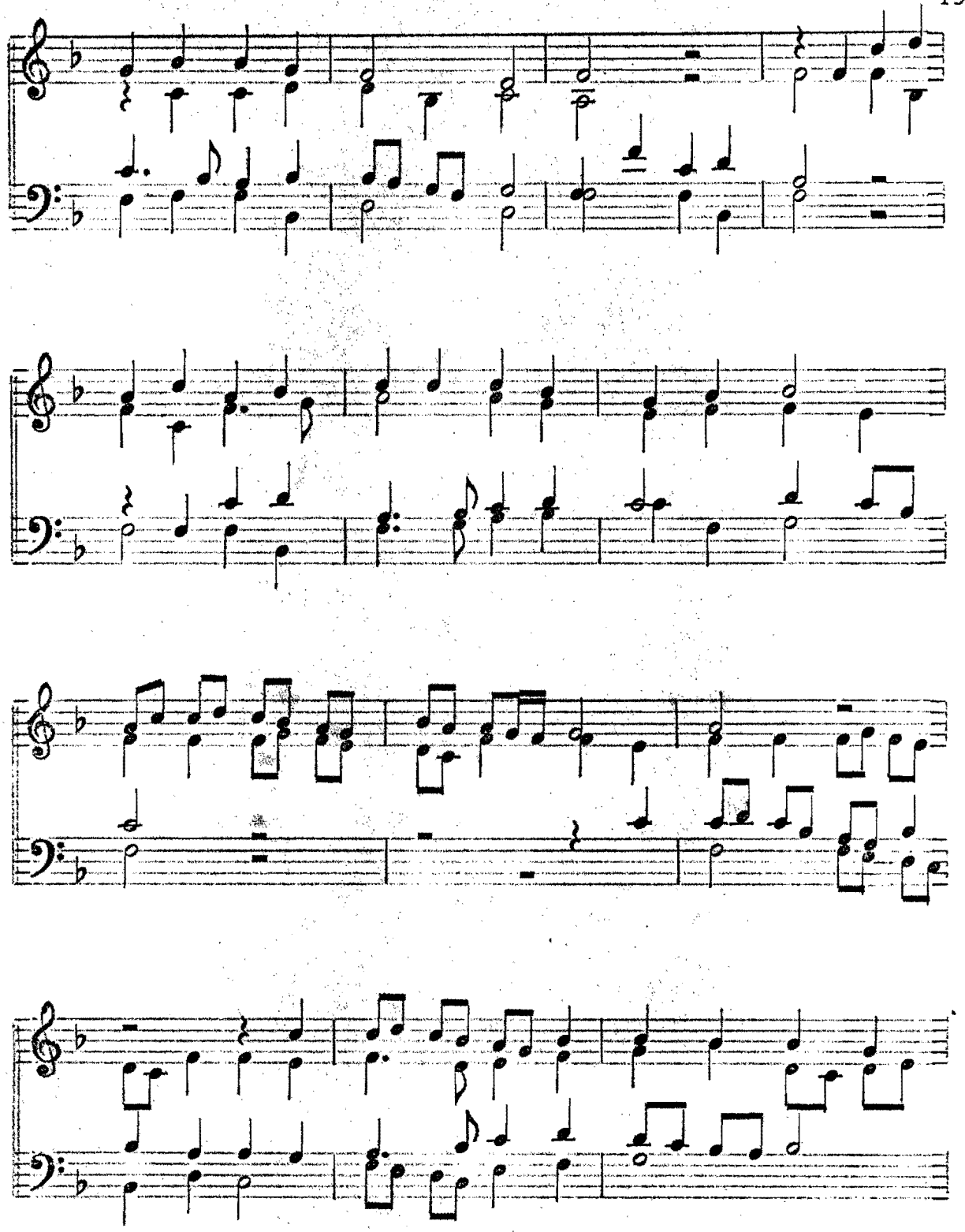


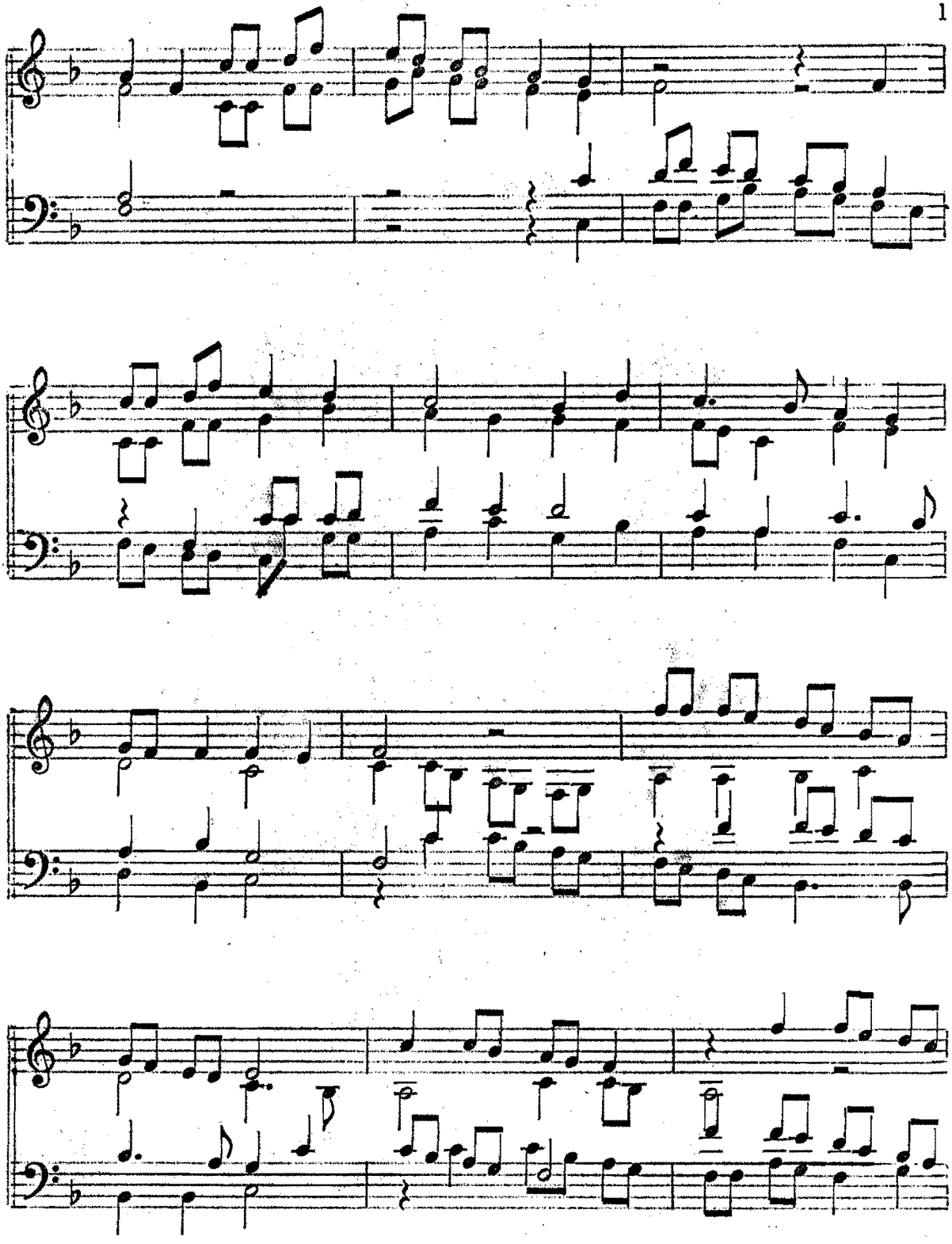
74. Alix Auuos

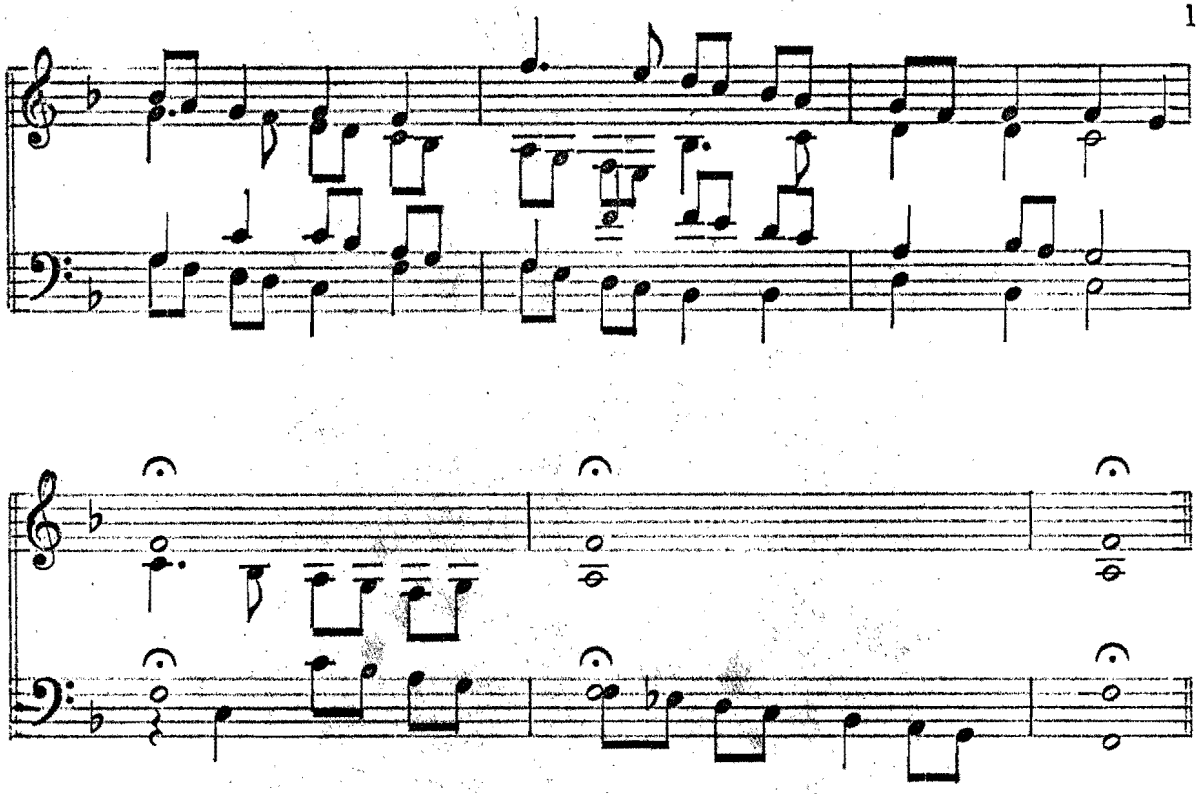
Crequillon[1]



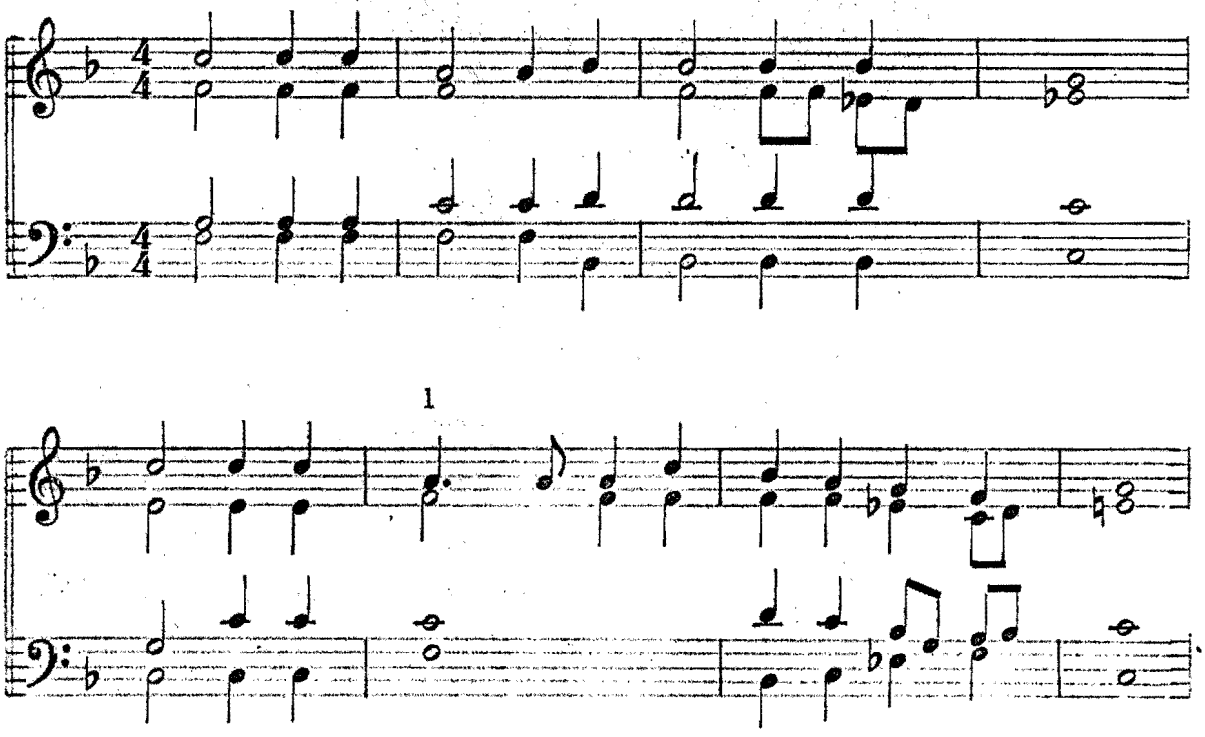


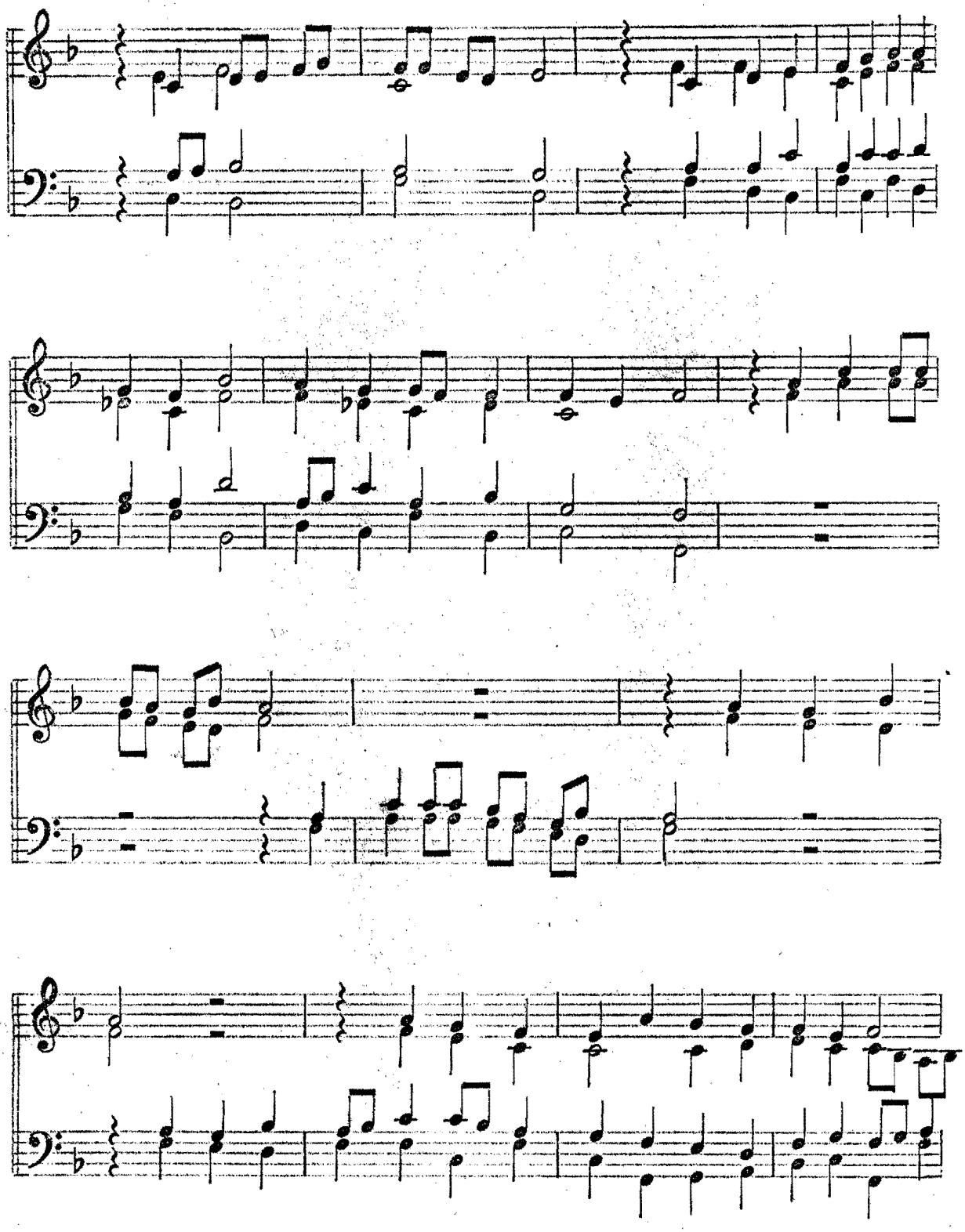


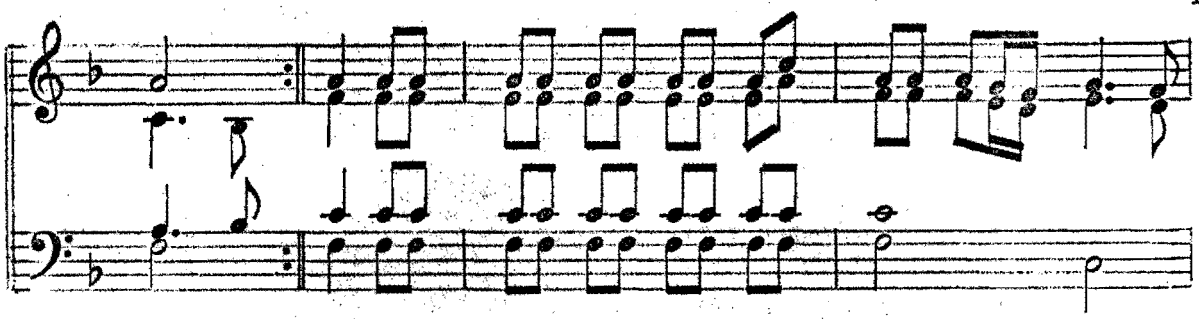


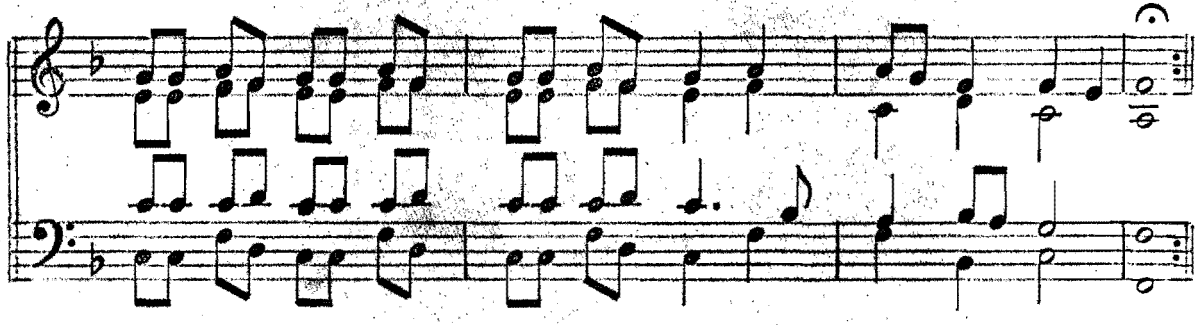


75. Paneine languir damour

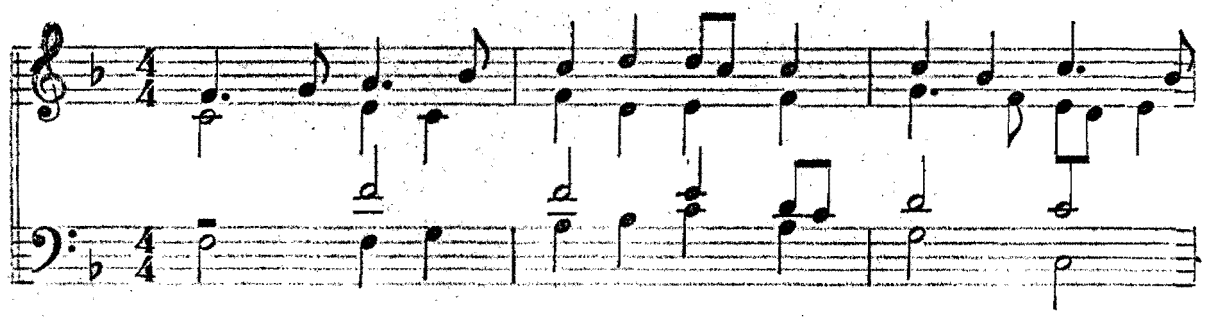


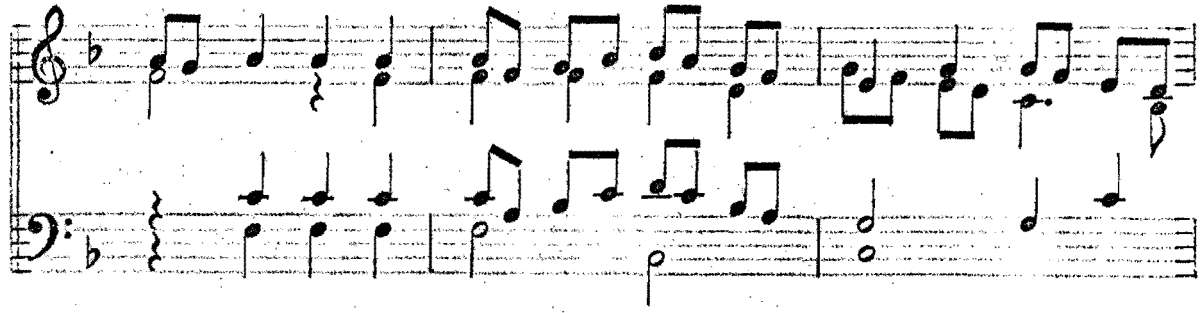


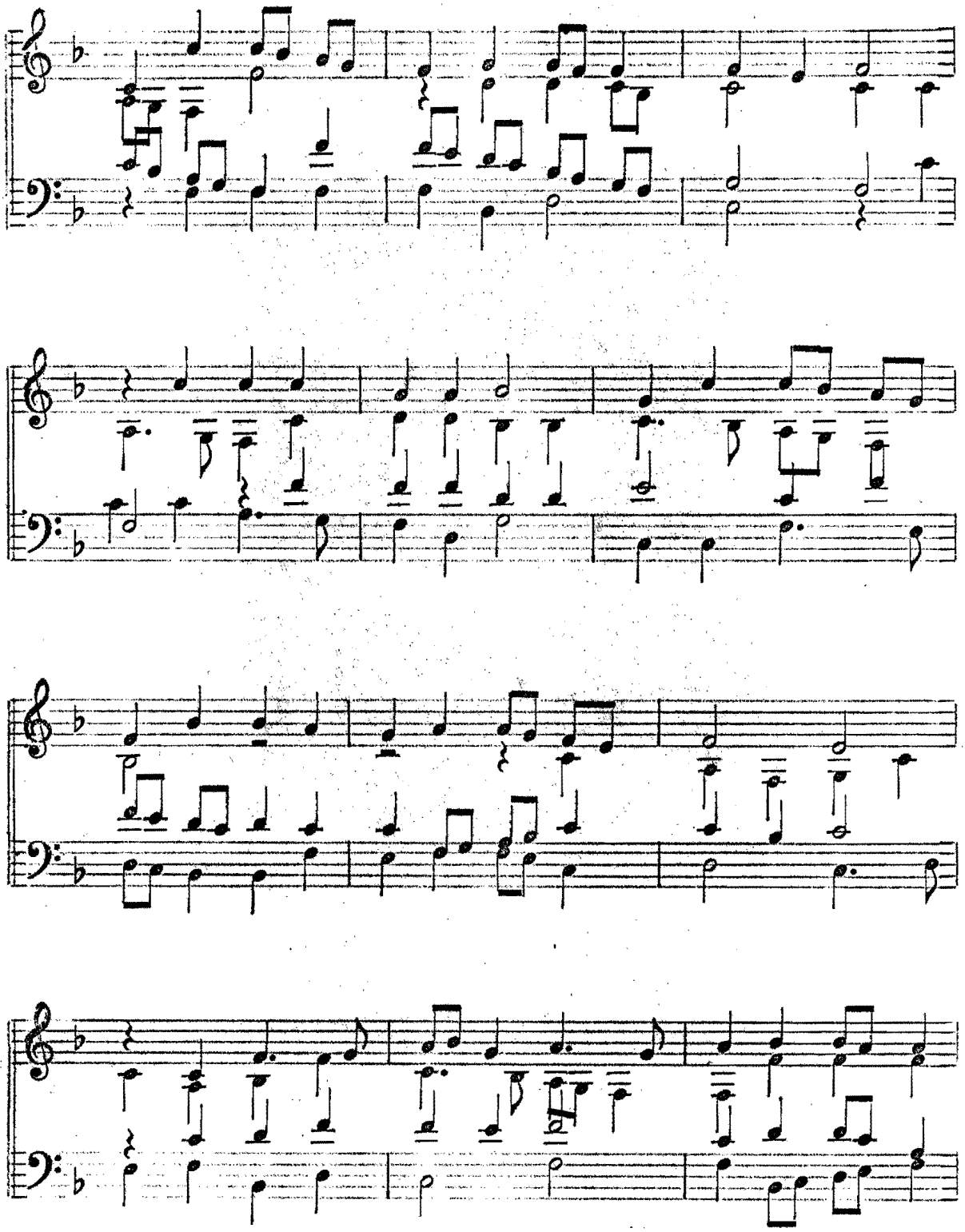


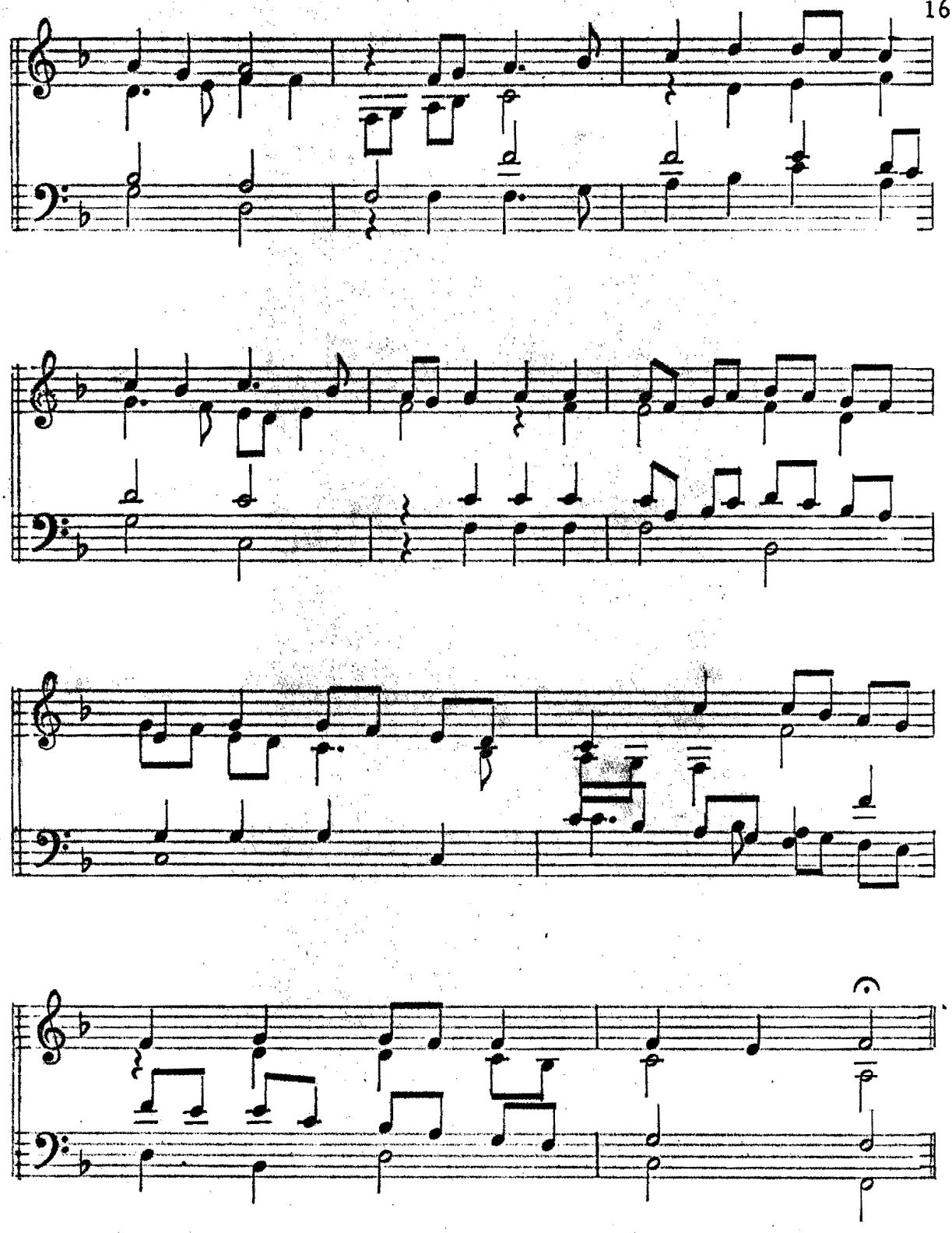


76. Ces faux



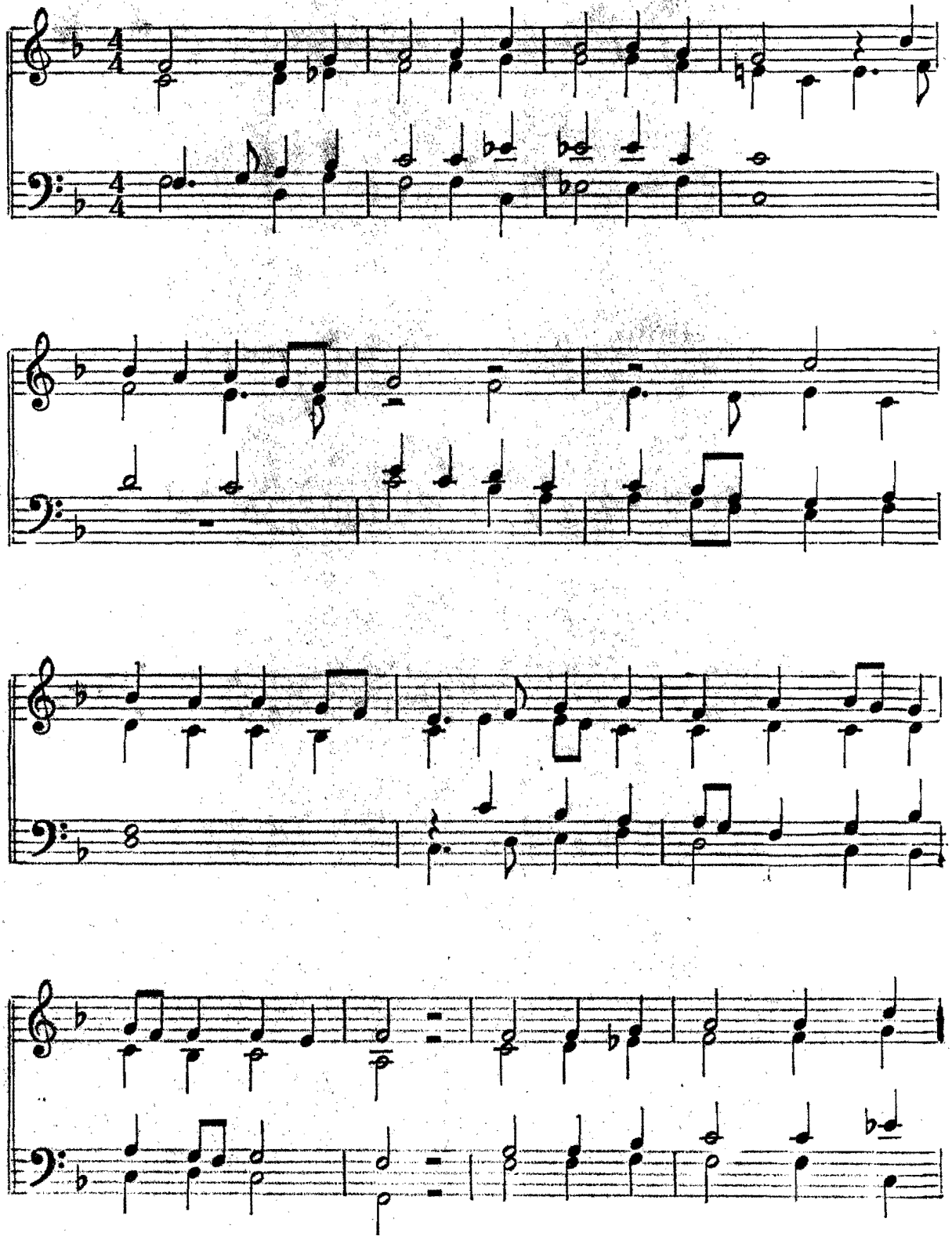


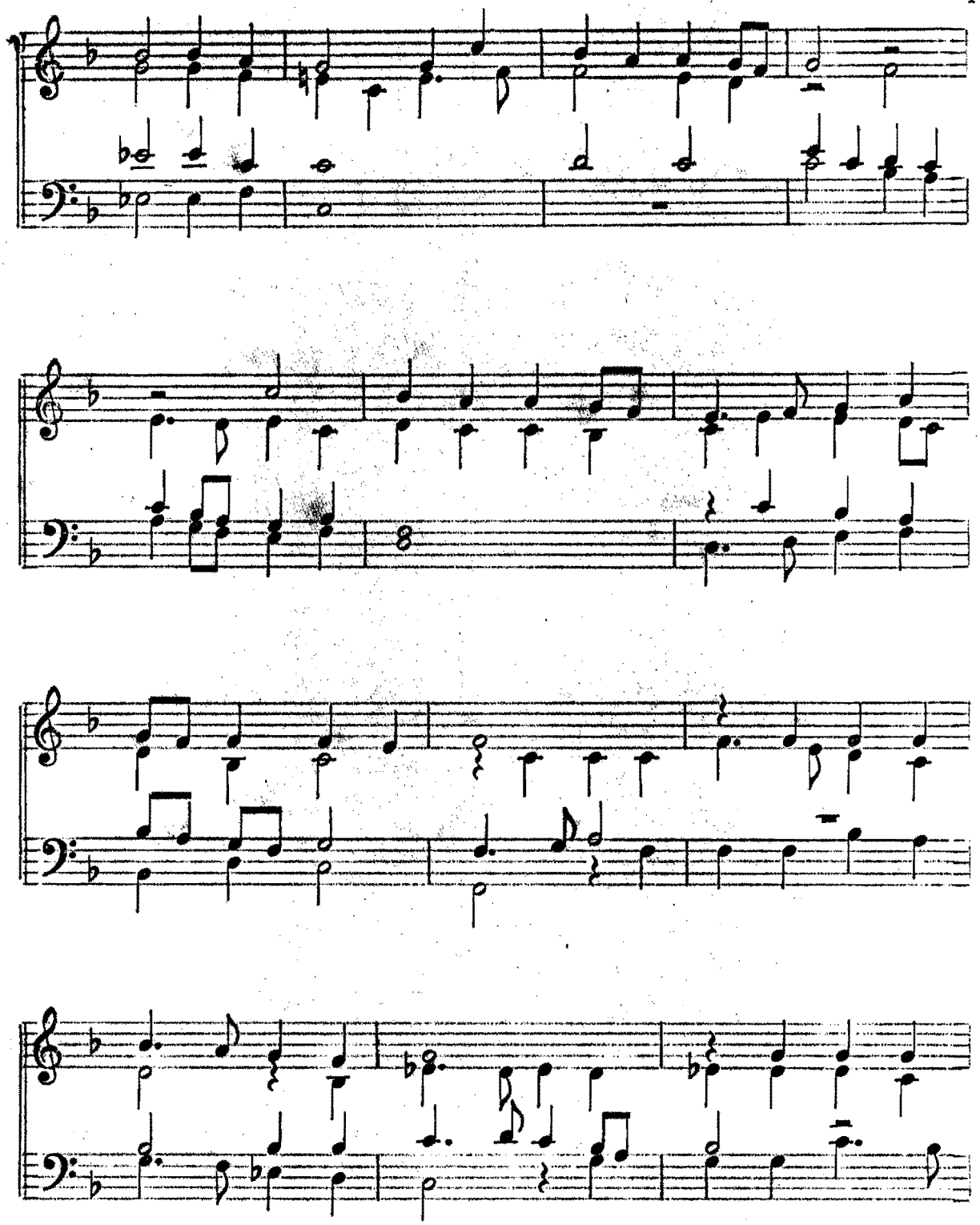


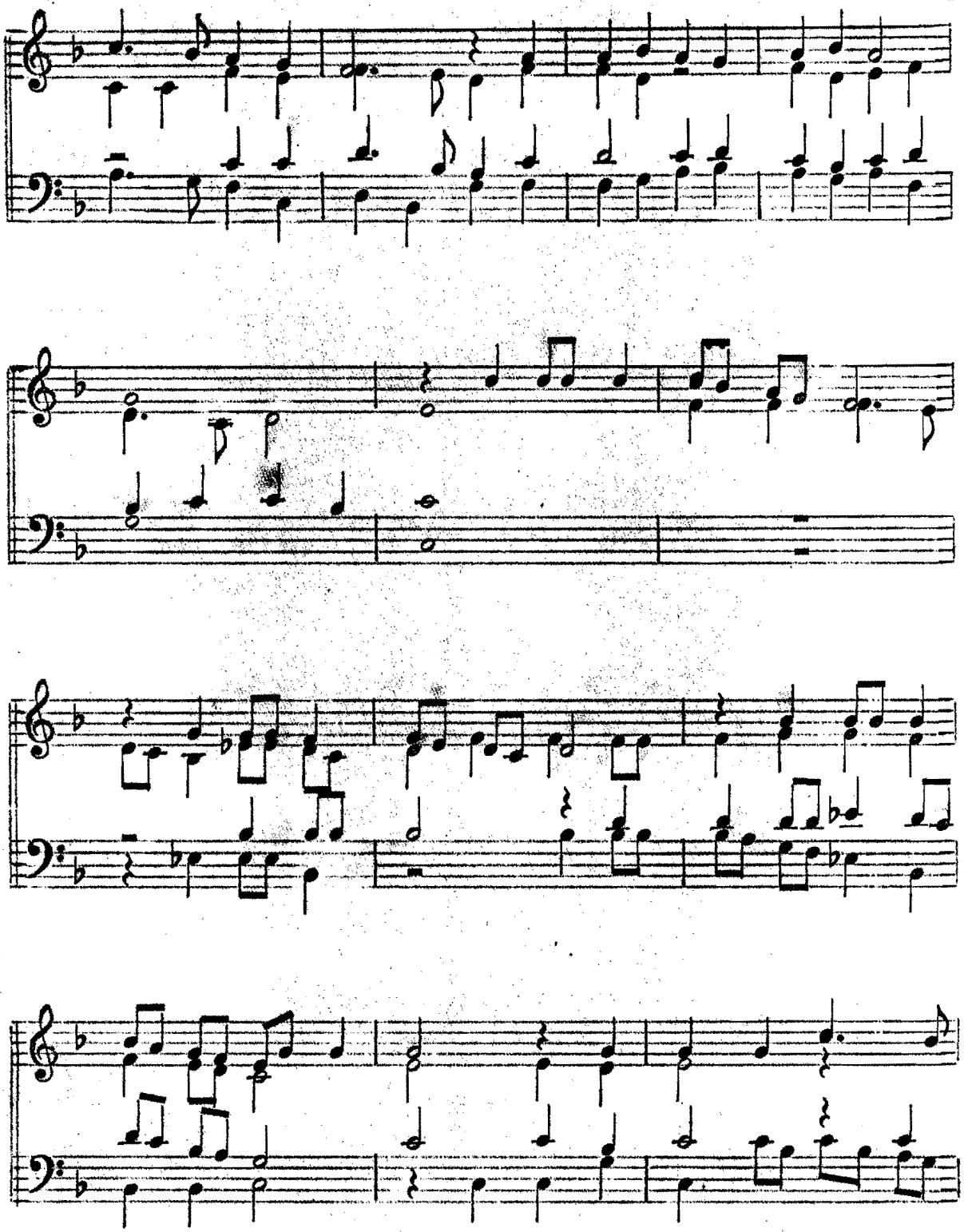


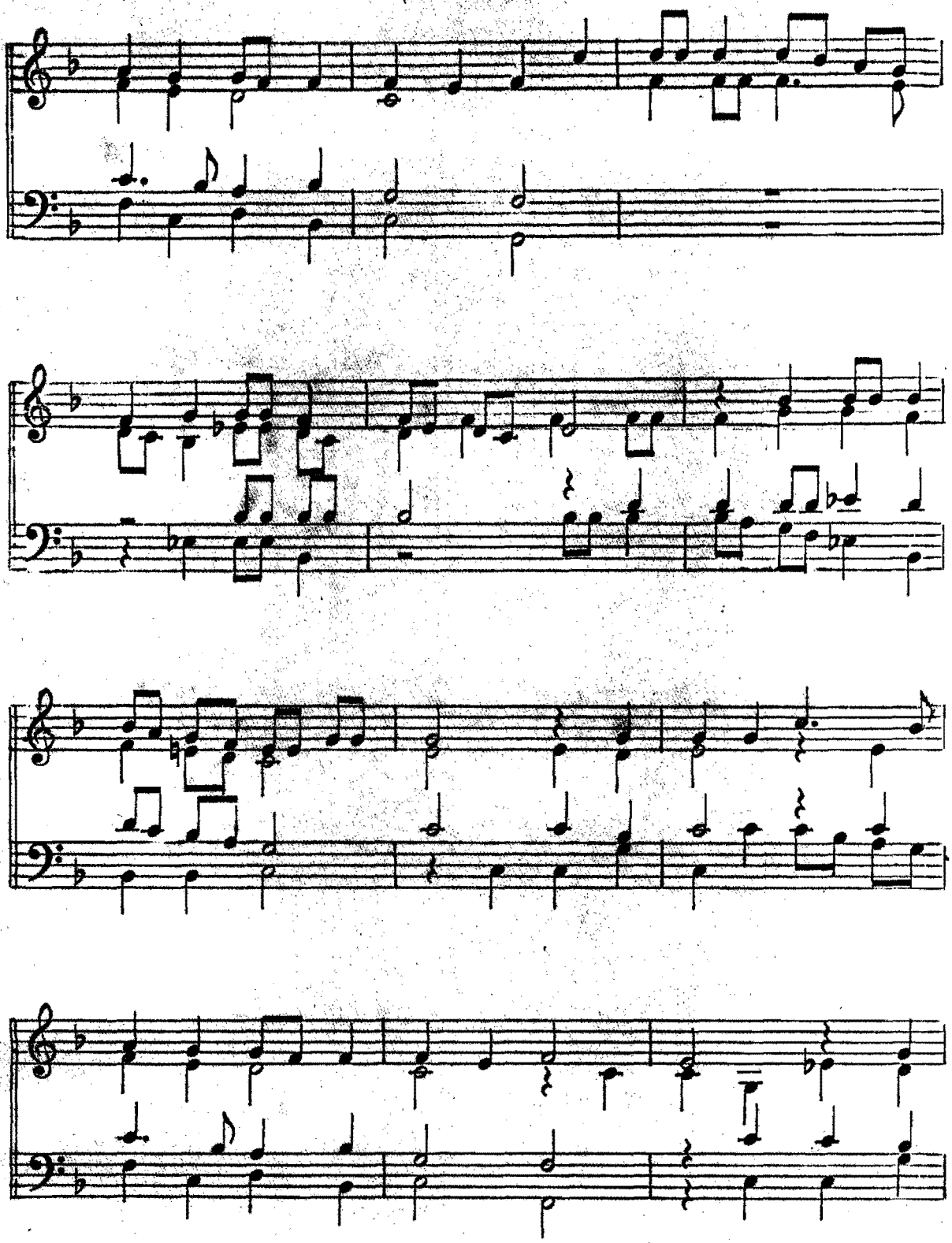
77. Geprens, prima pars

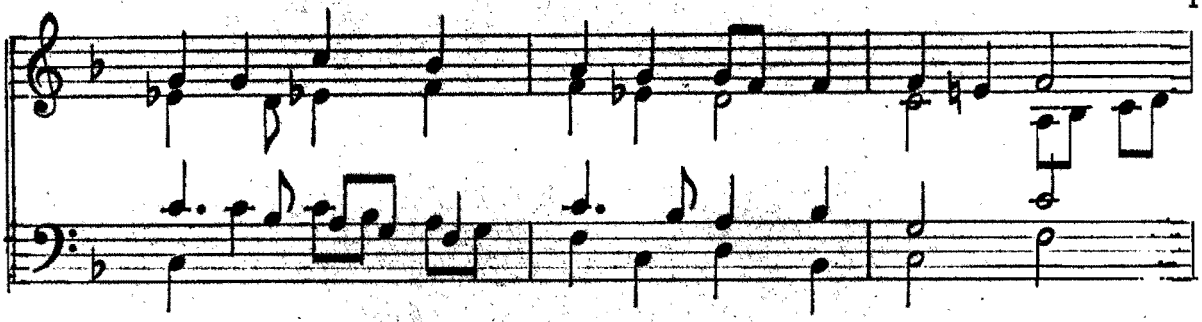
Clemens non Papa[1]



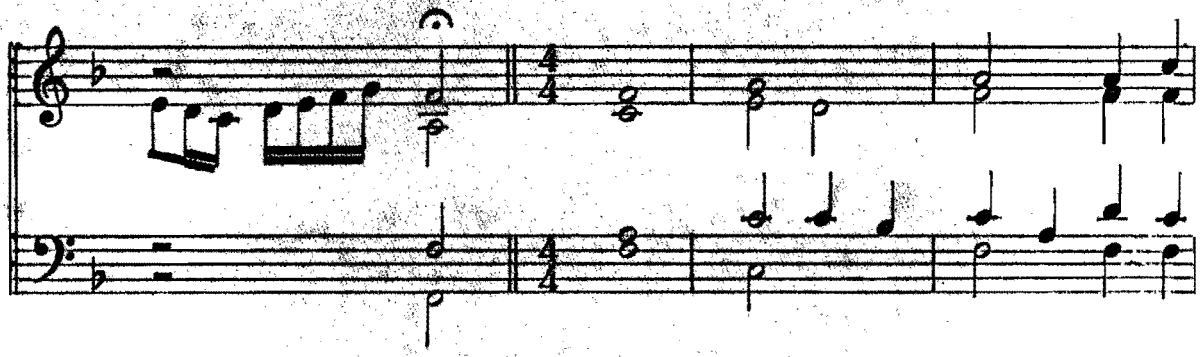


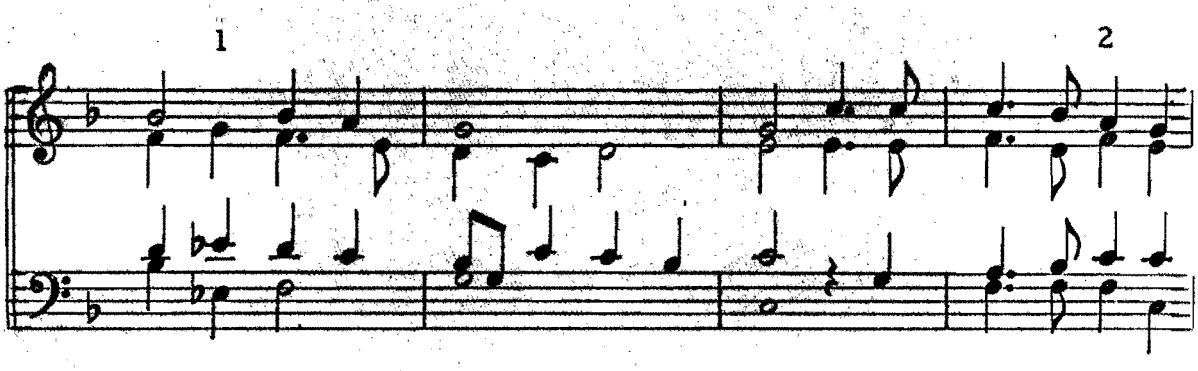


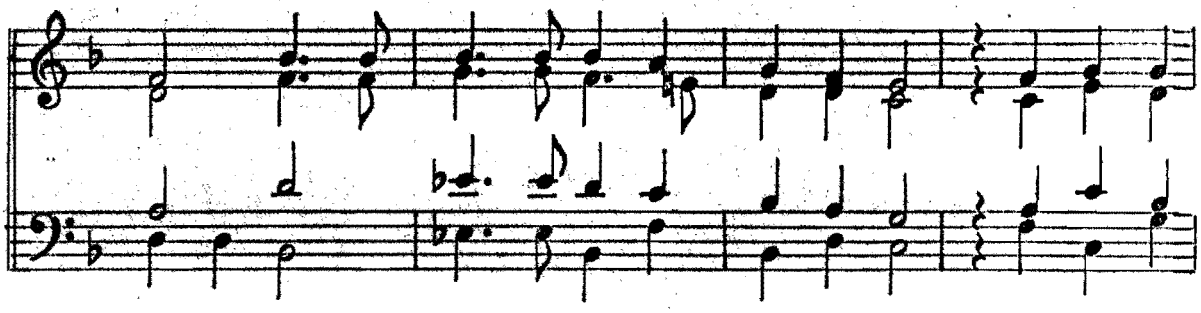


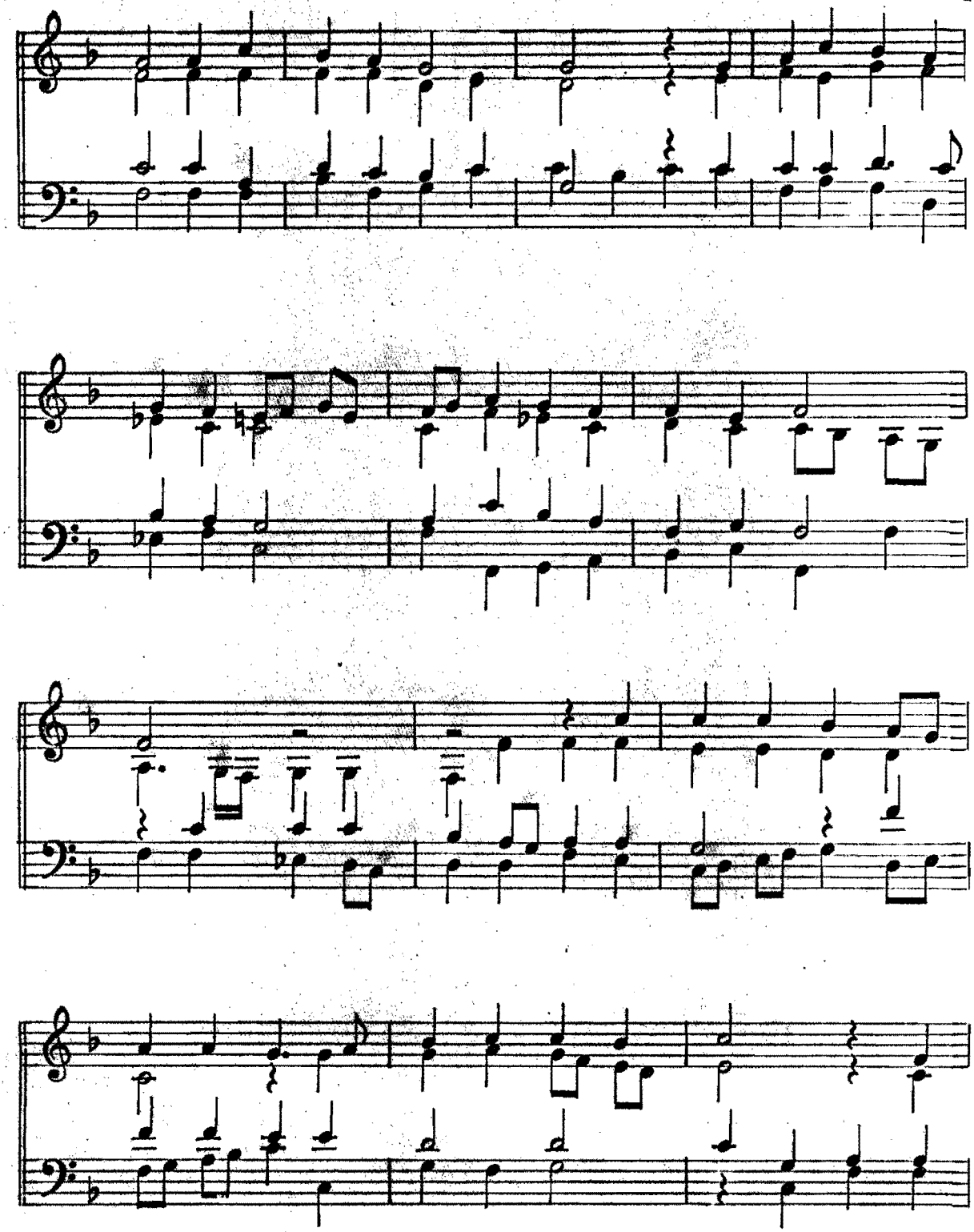


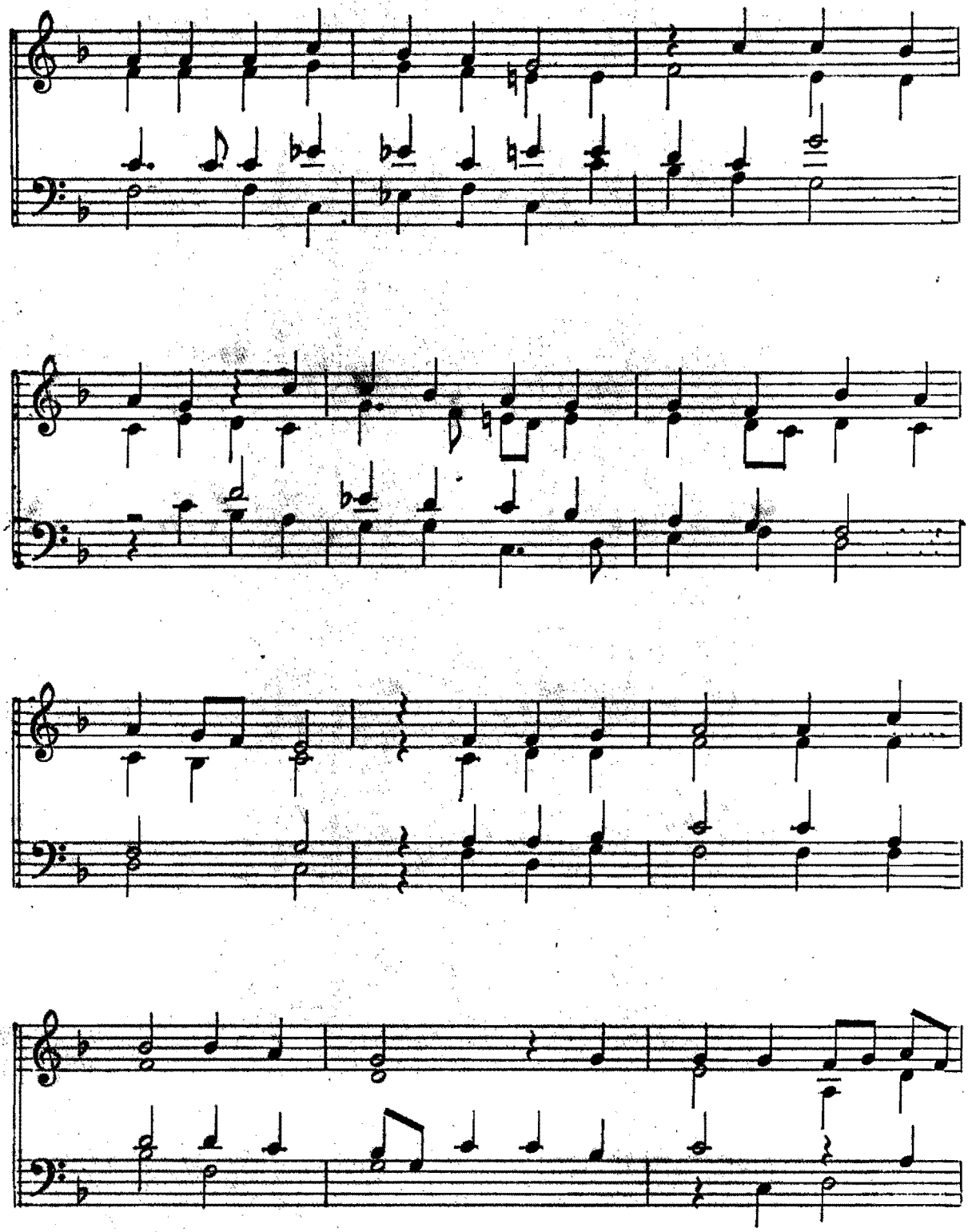
More me fult, 2. pars

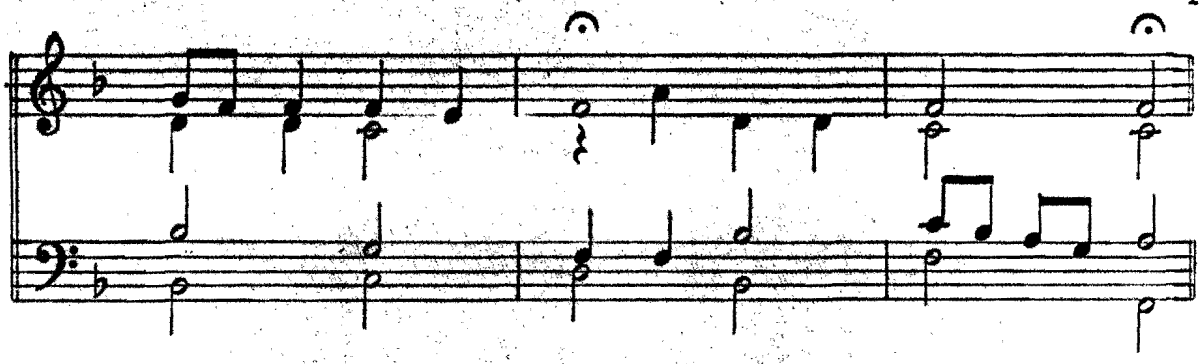






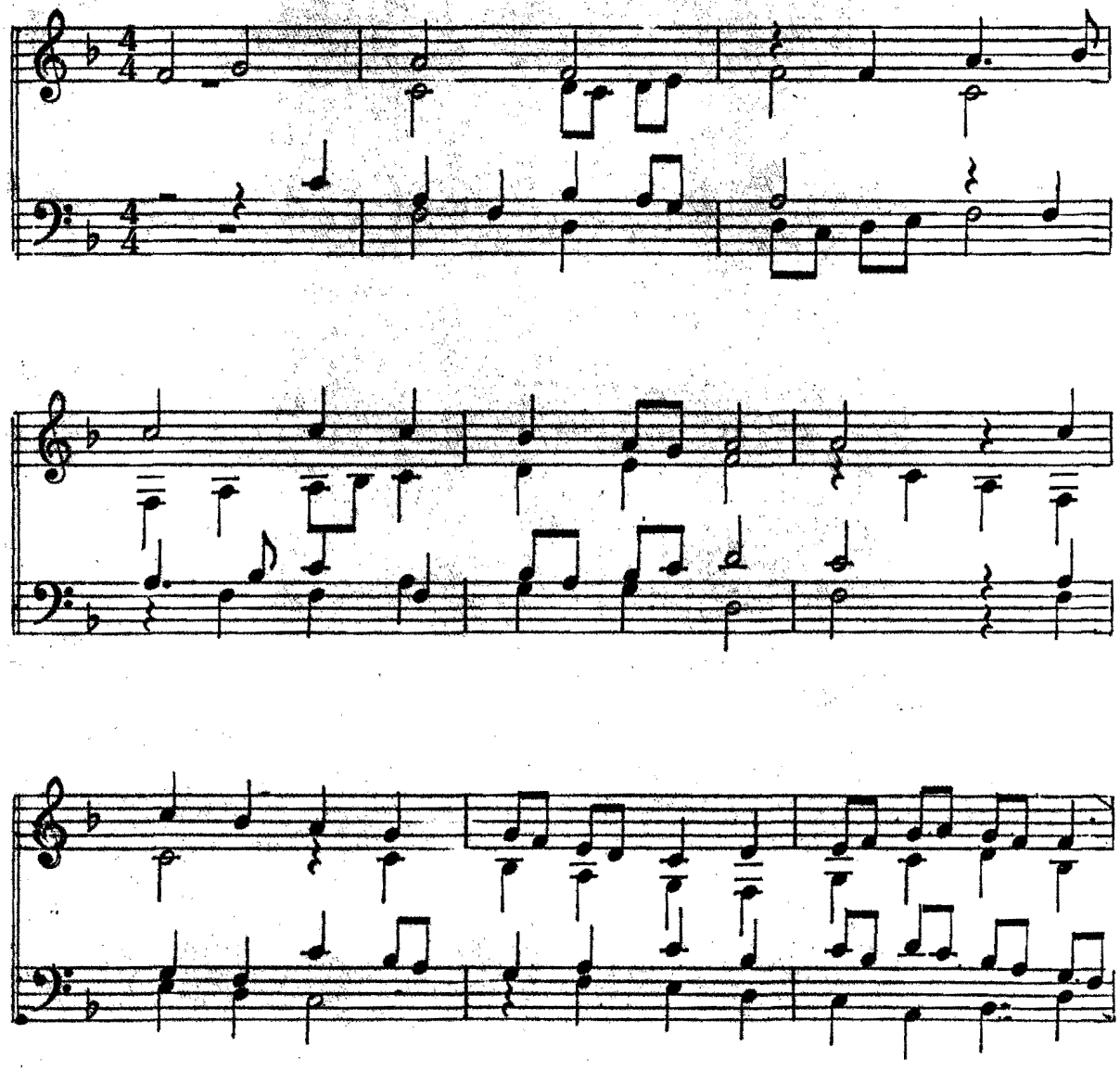


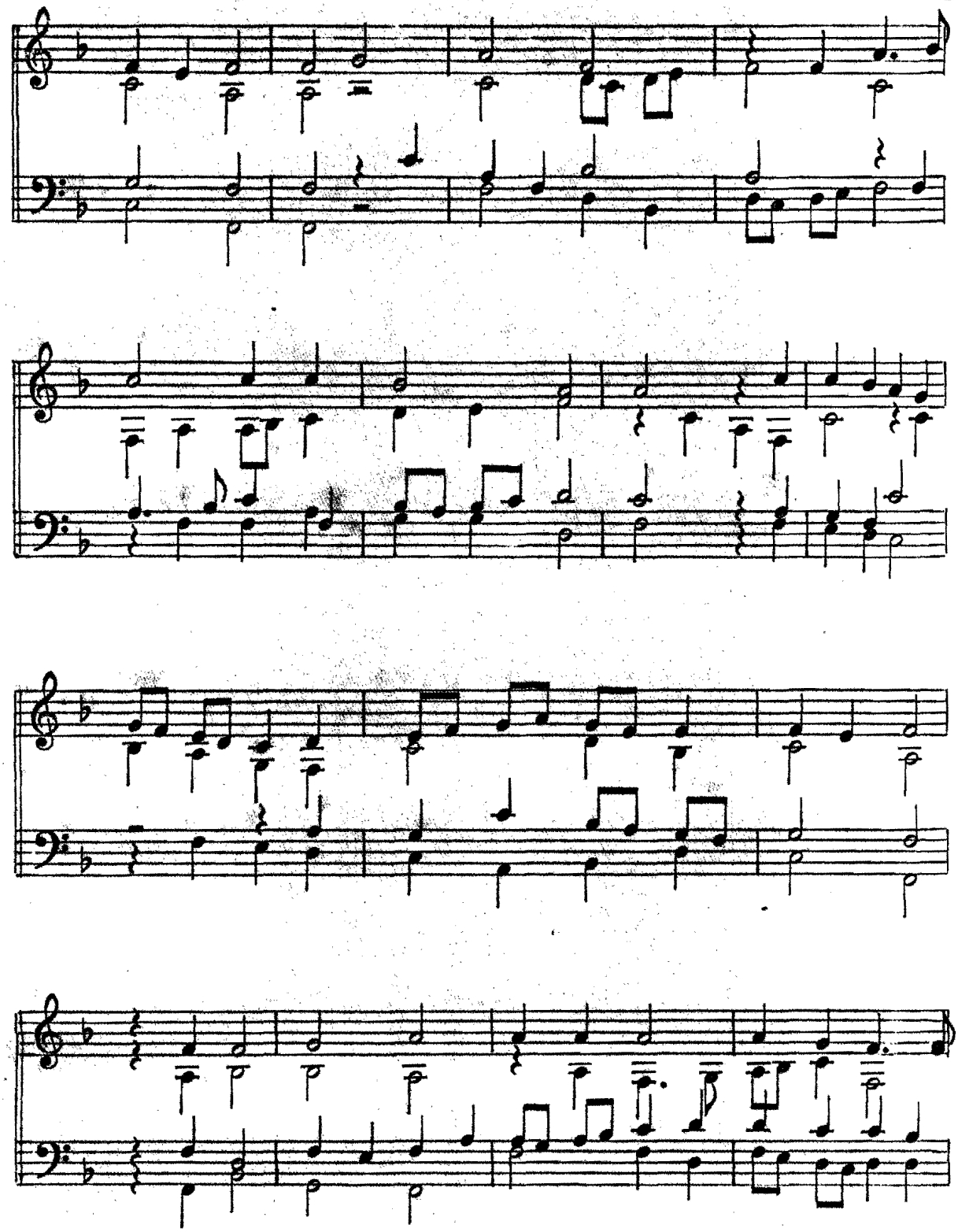


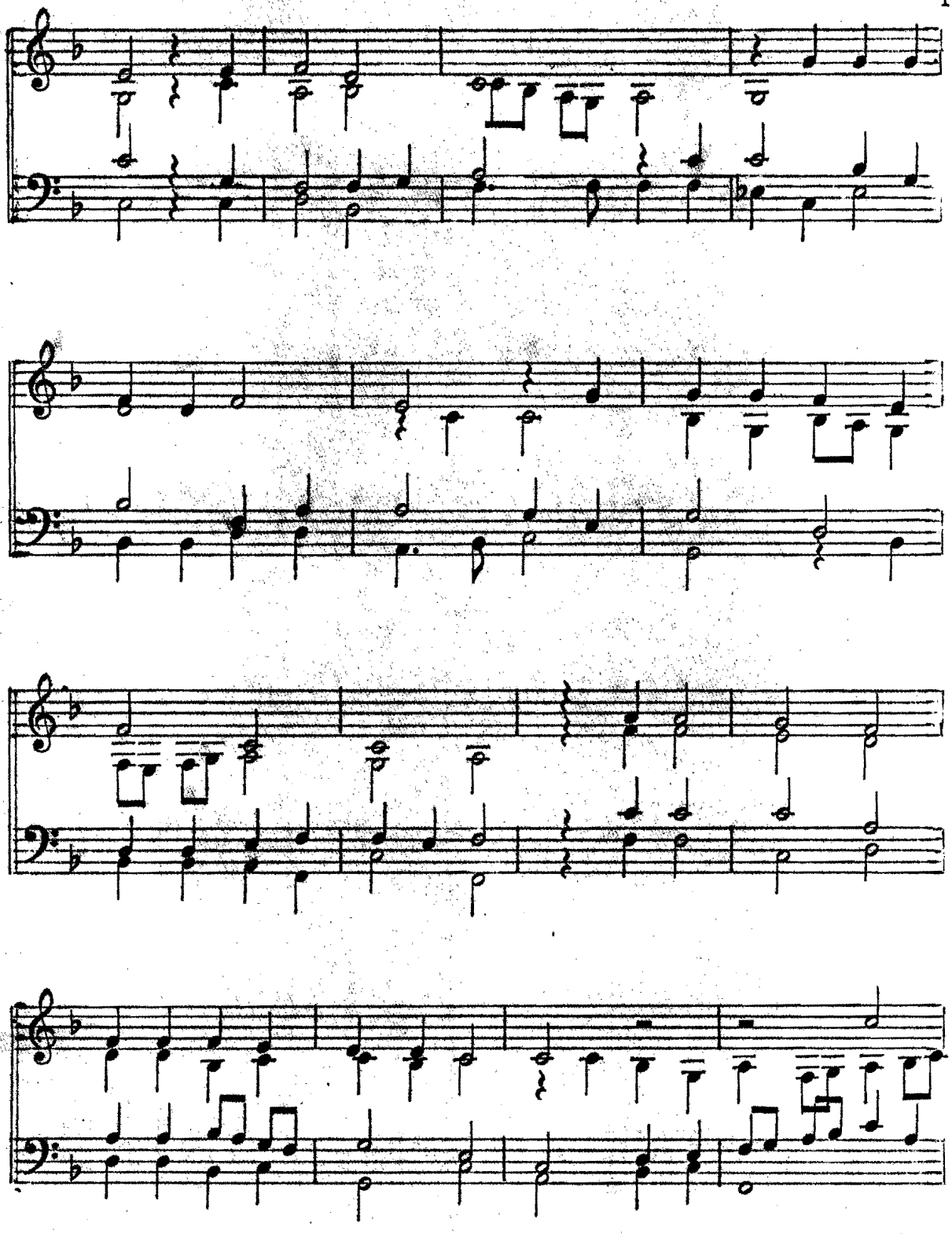


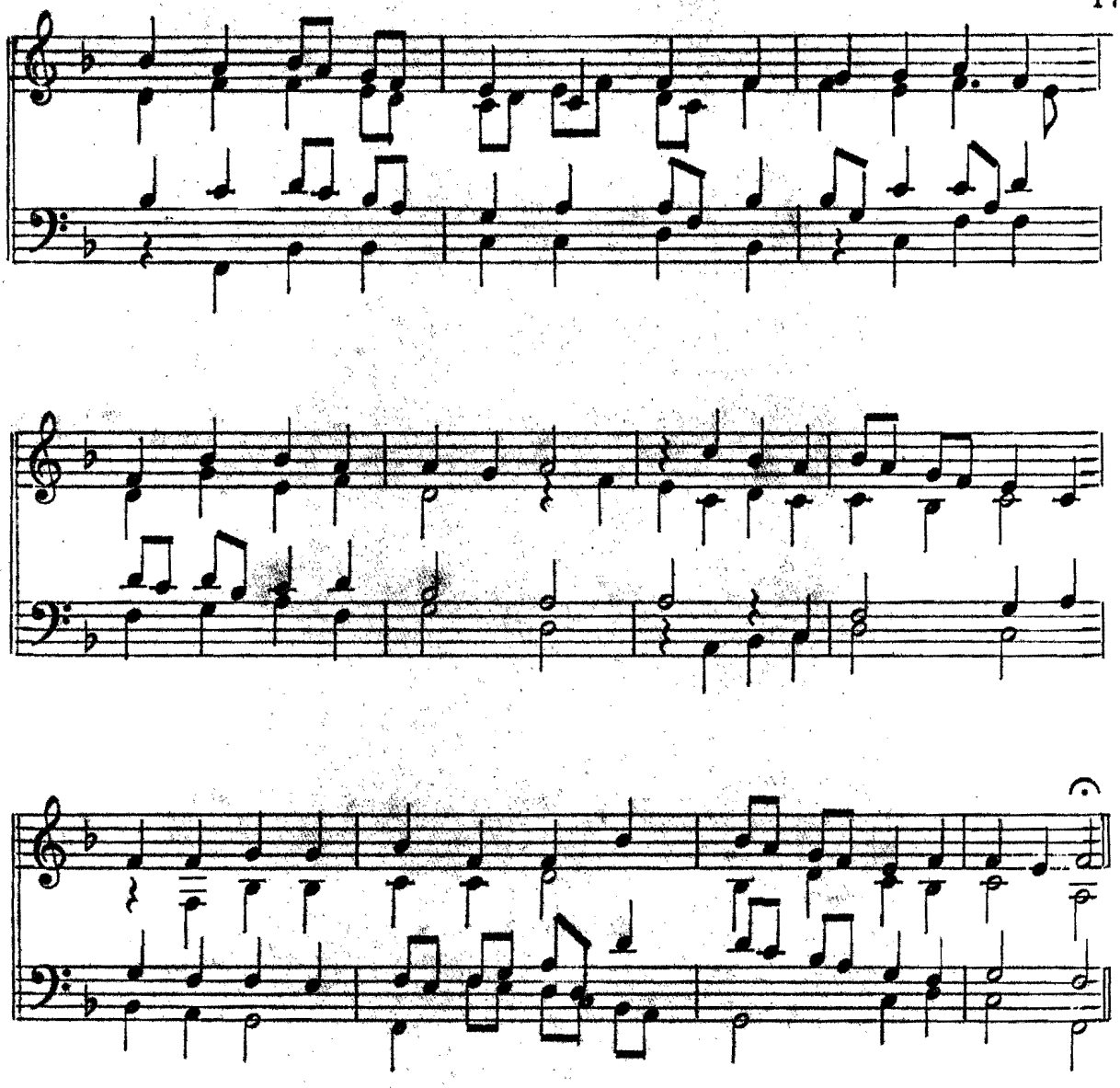
78. Damour me plain, 1. pars[1]

Rogier Pathie

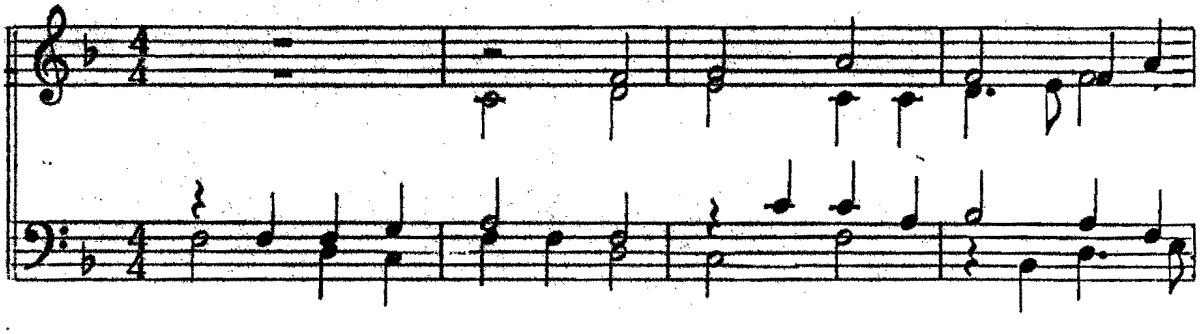


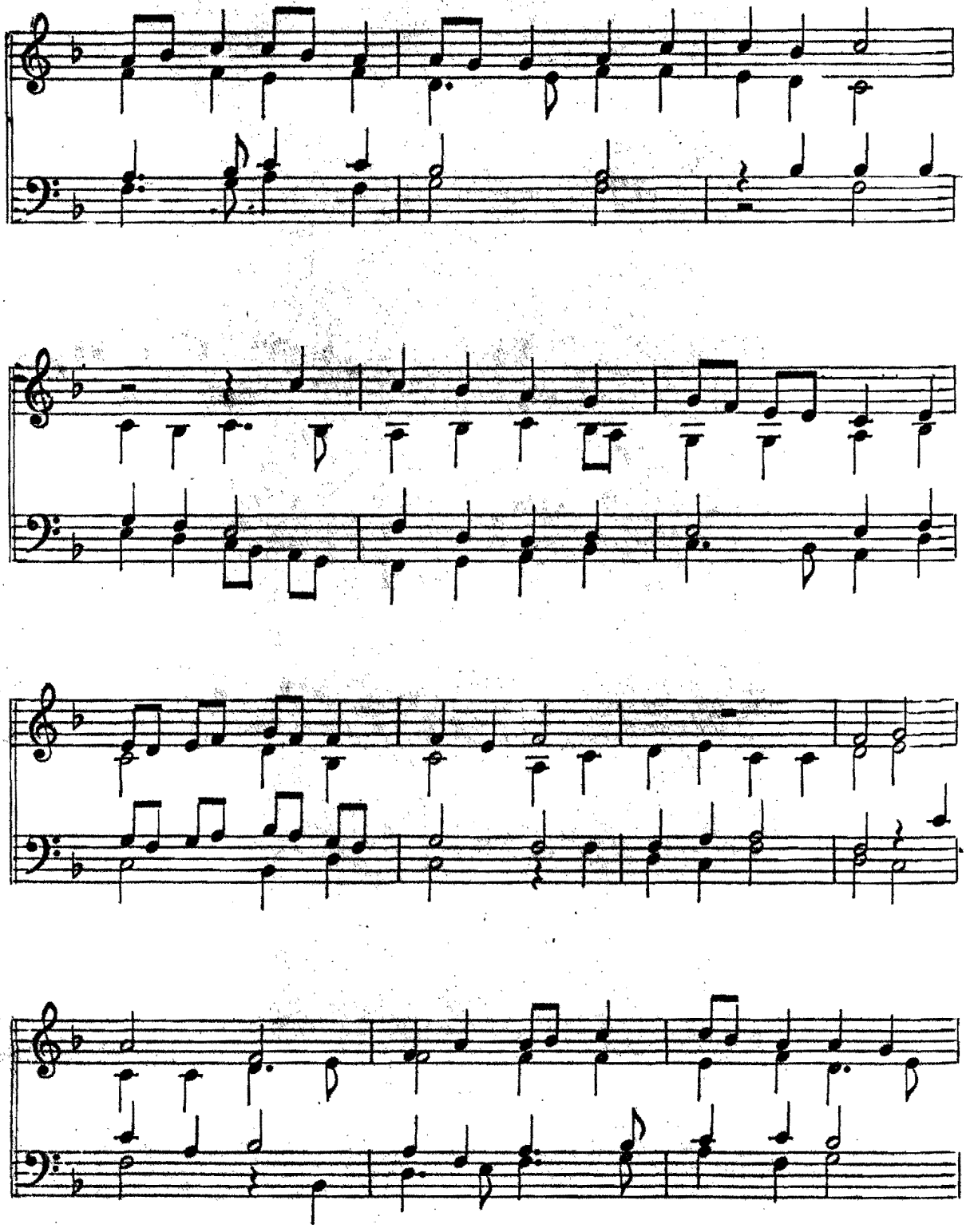


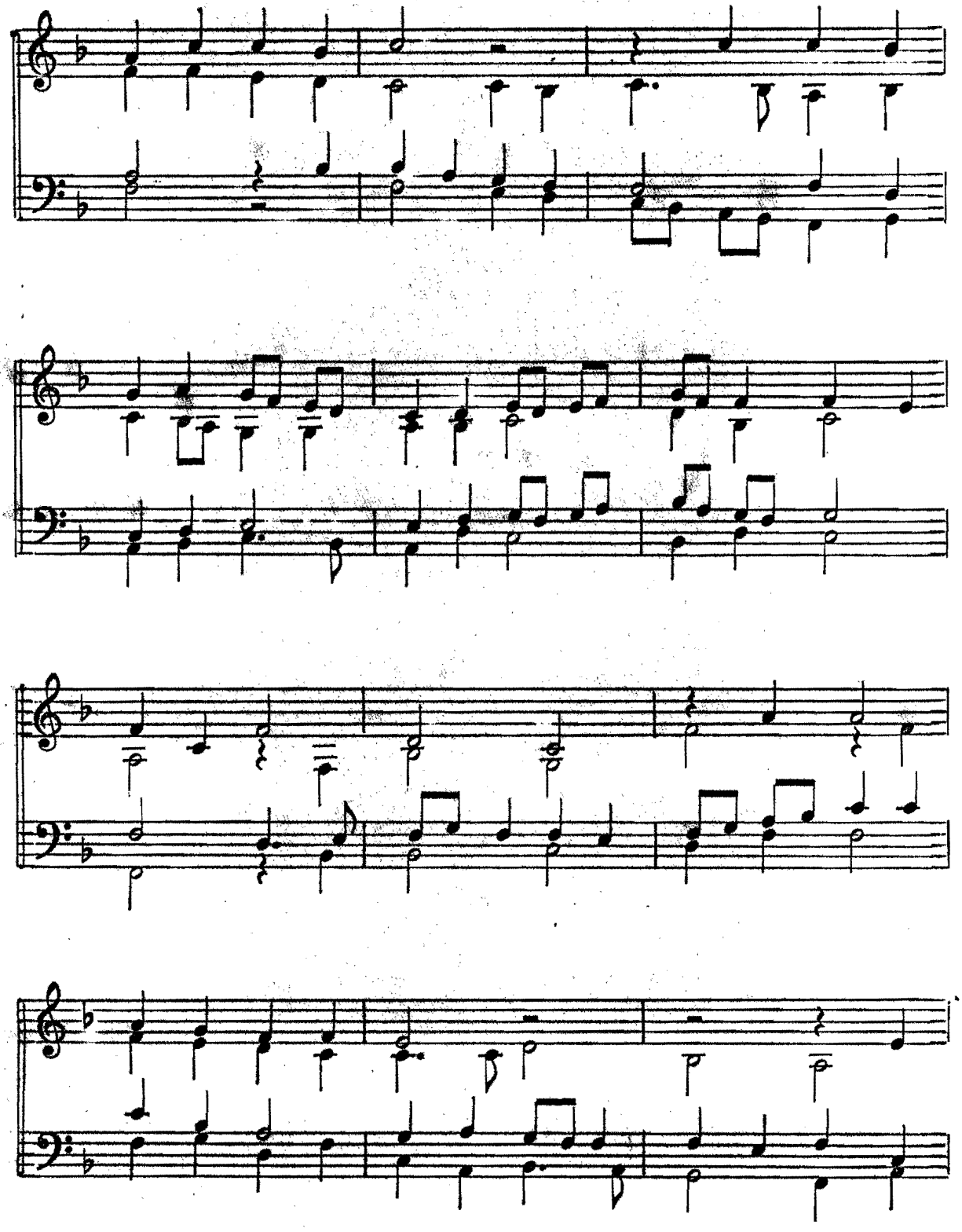


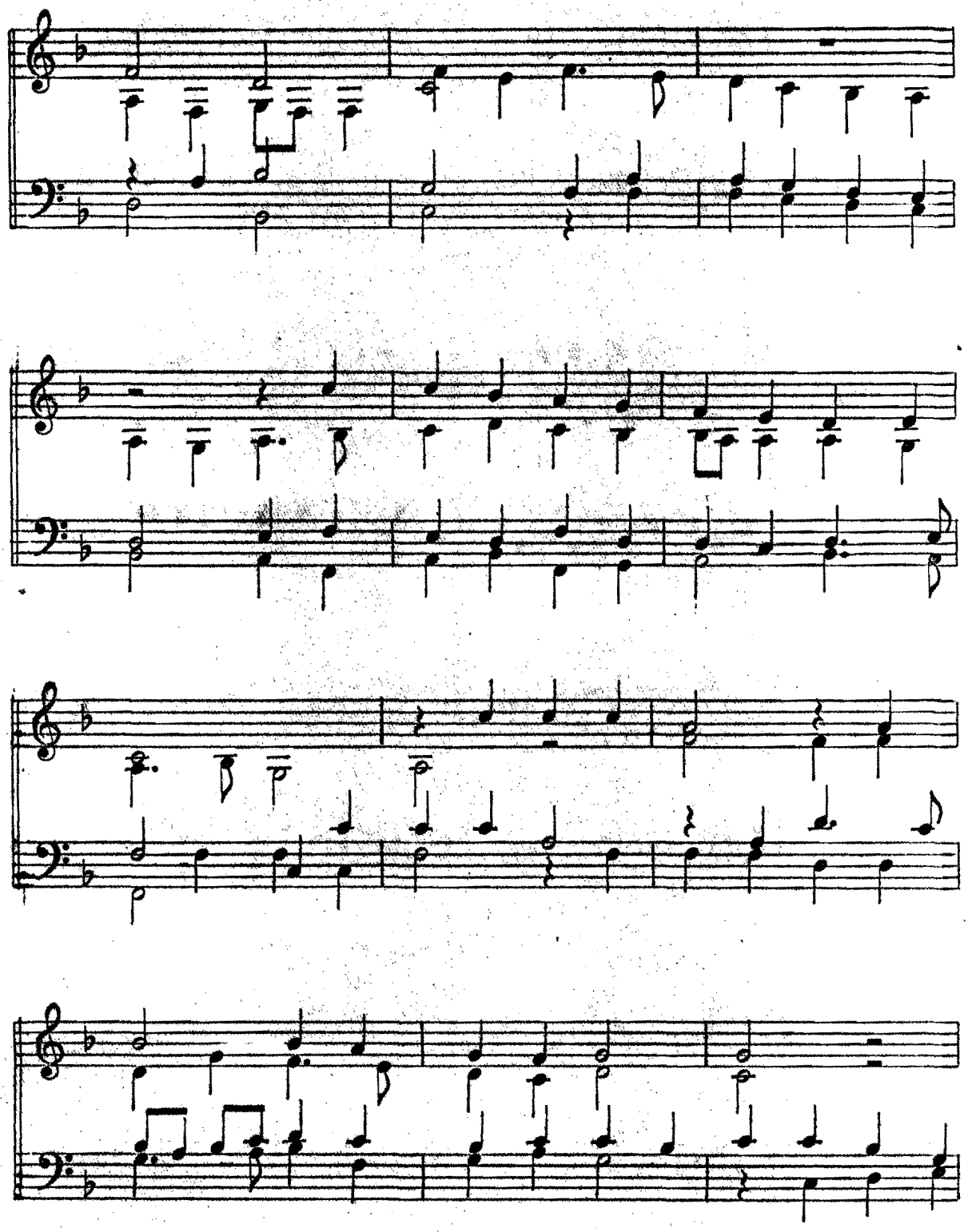


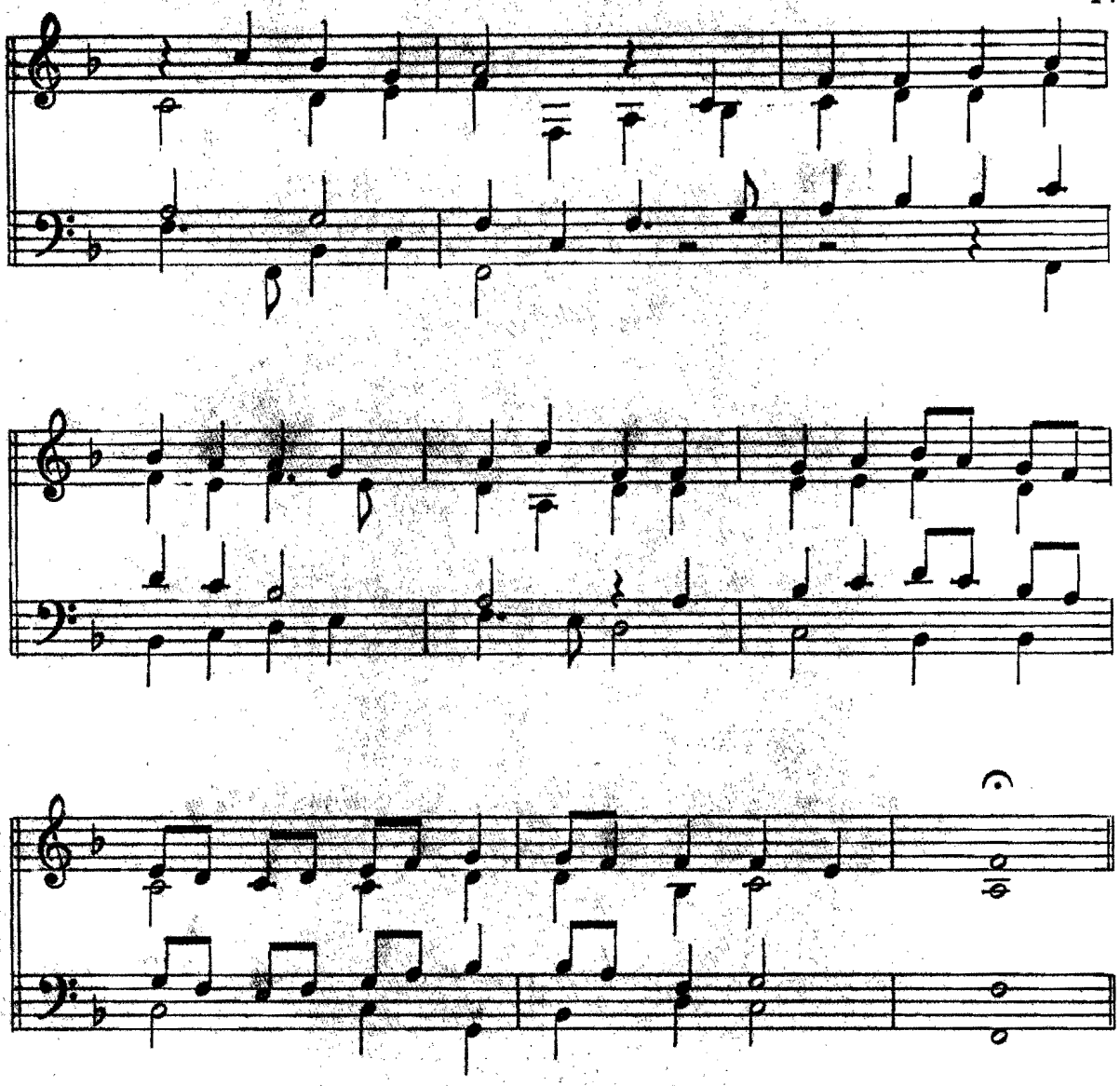
Devous me plain, 2. pars



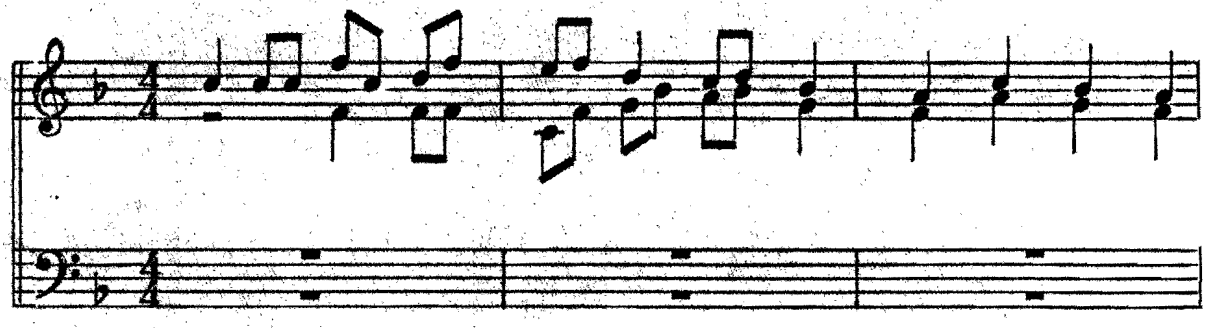


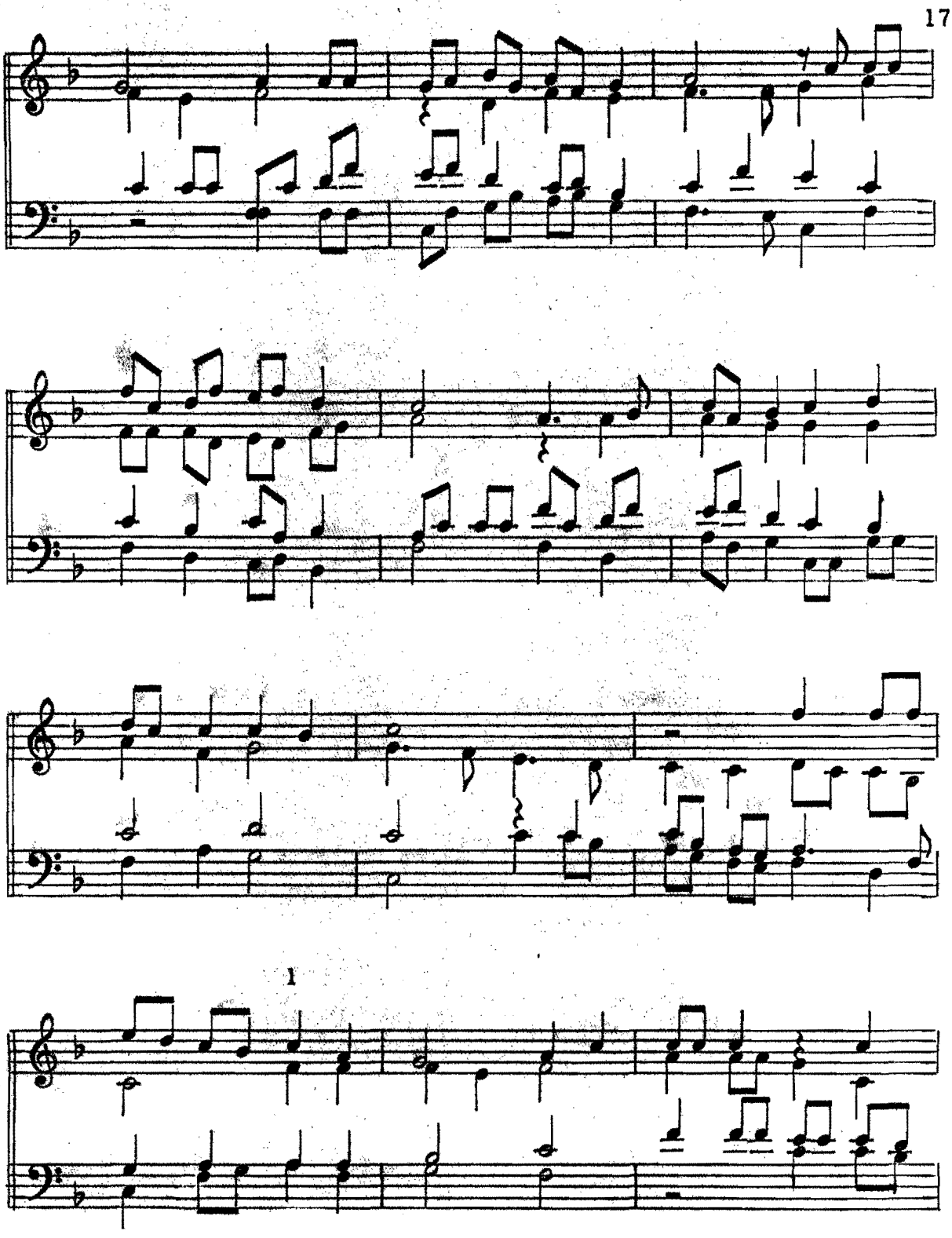


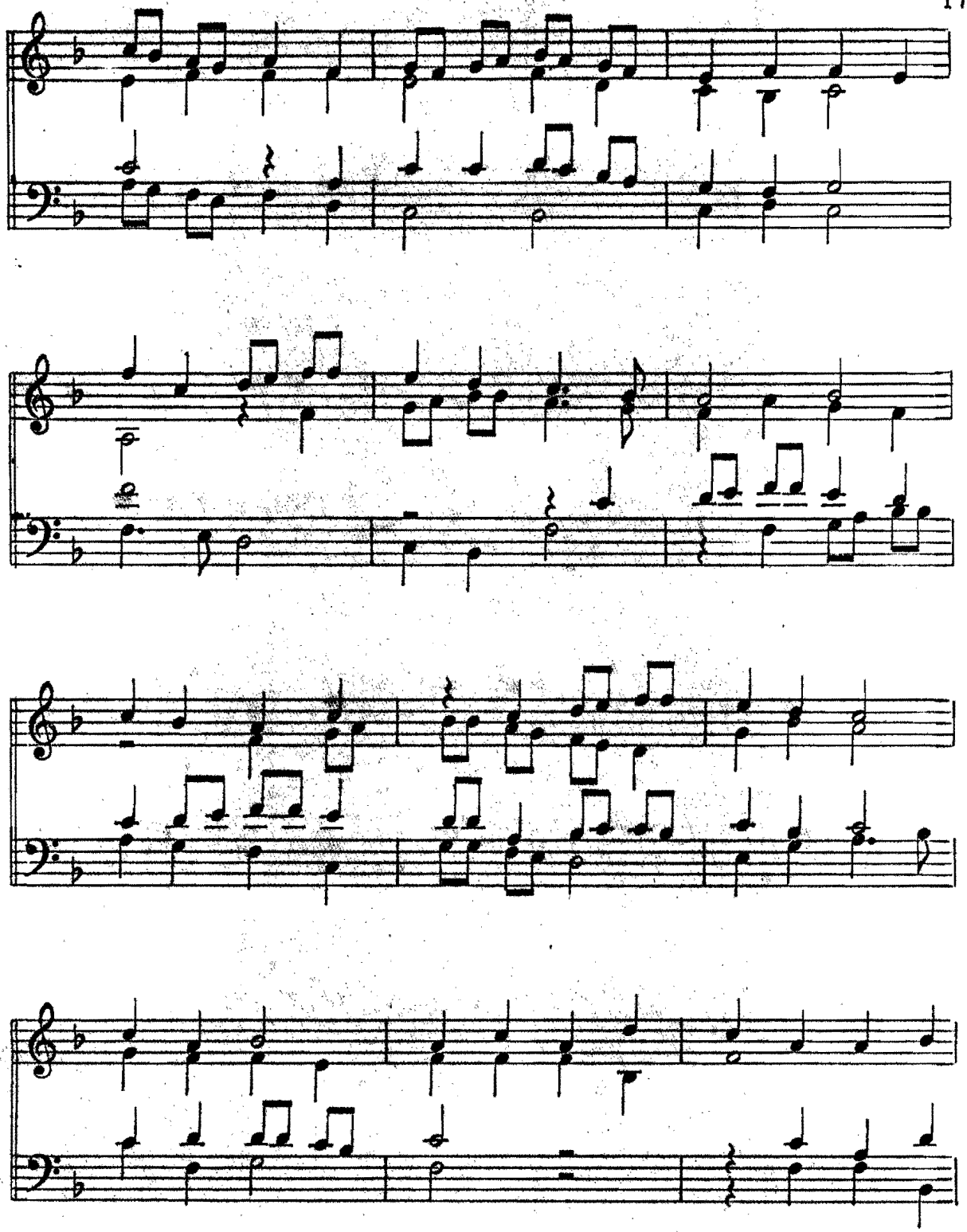


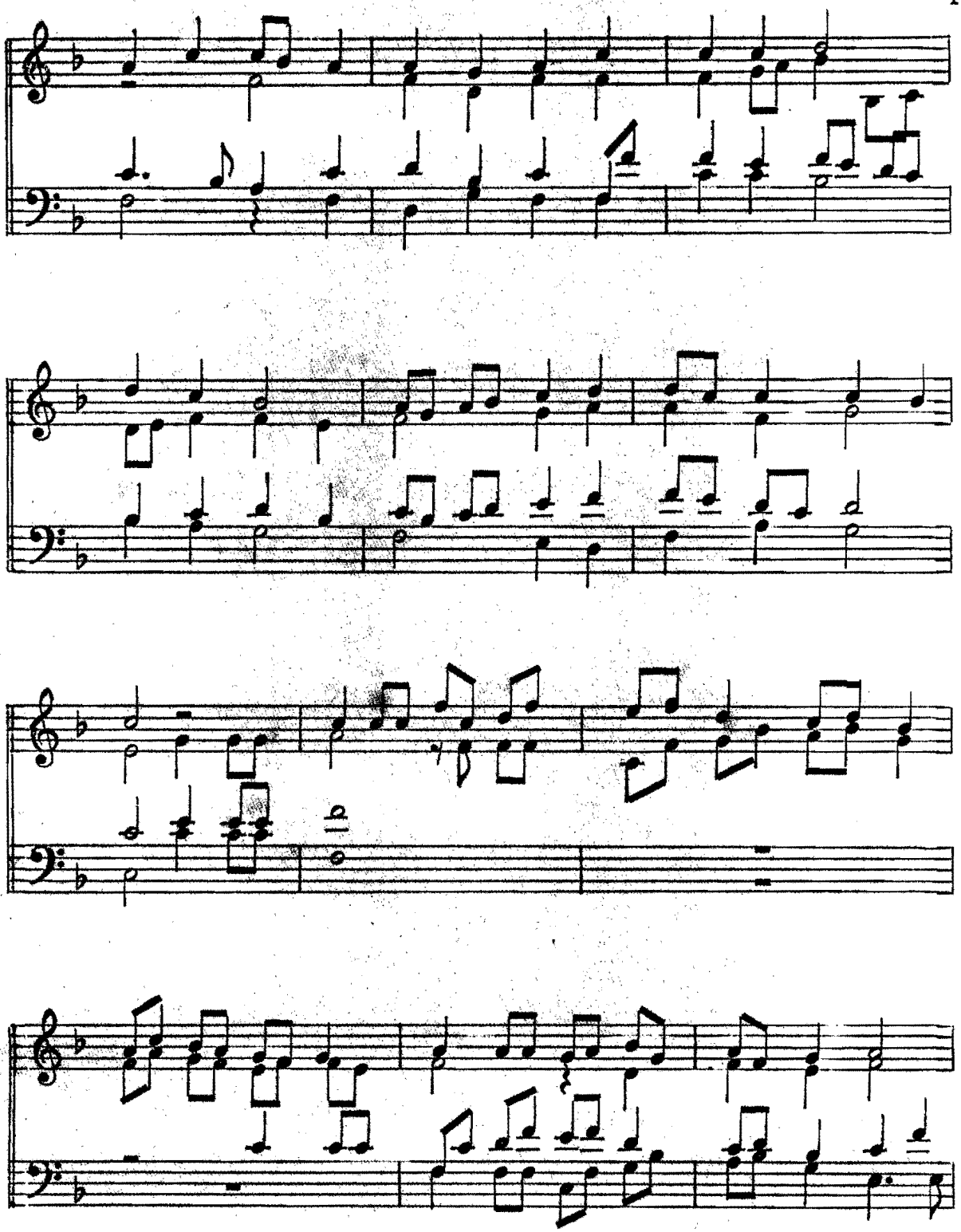


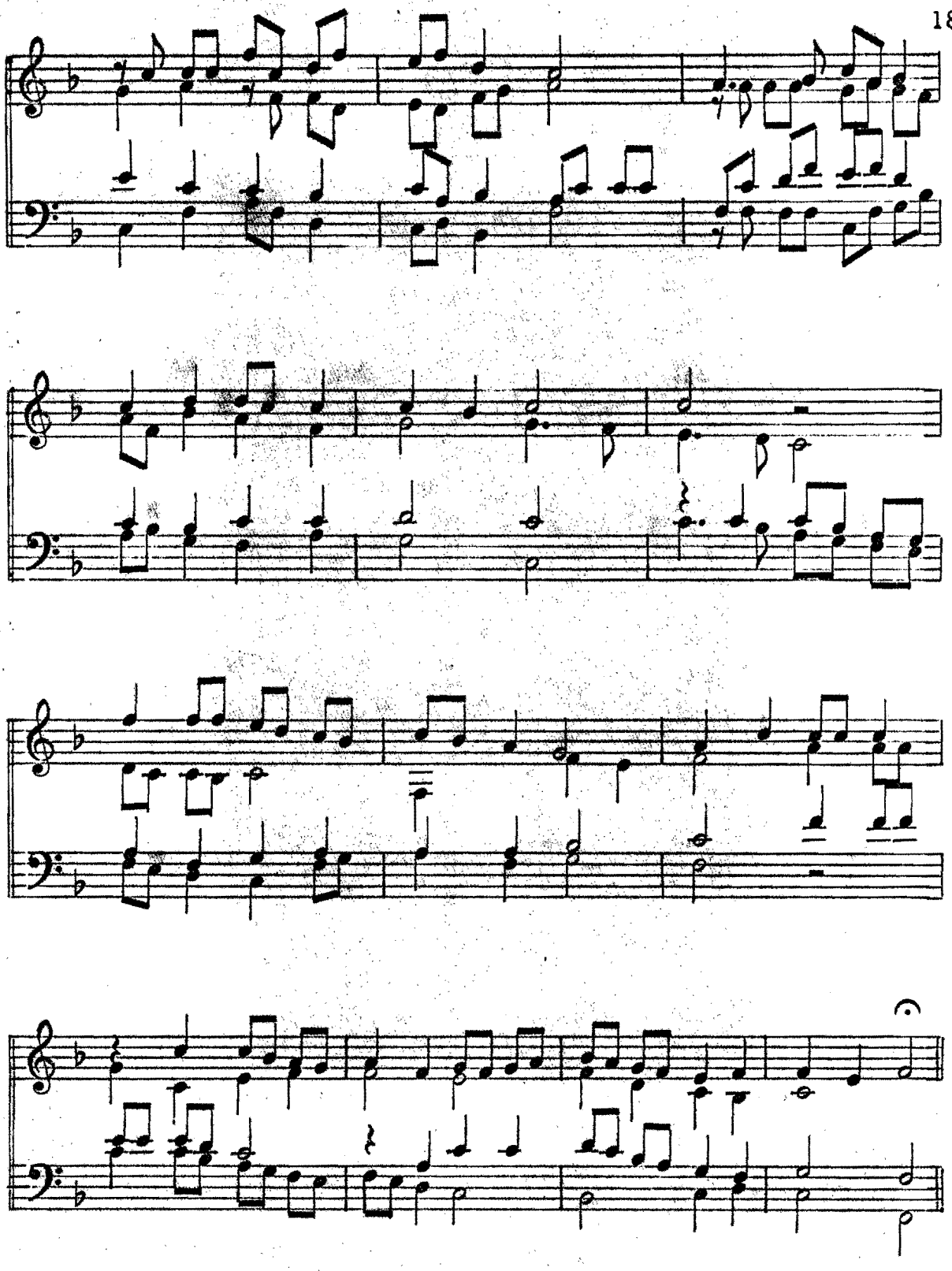
79. Ungjour aduint



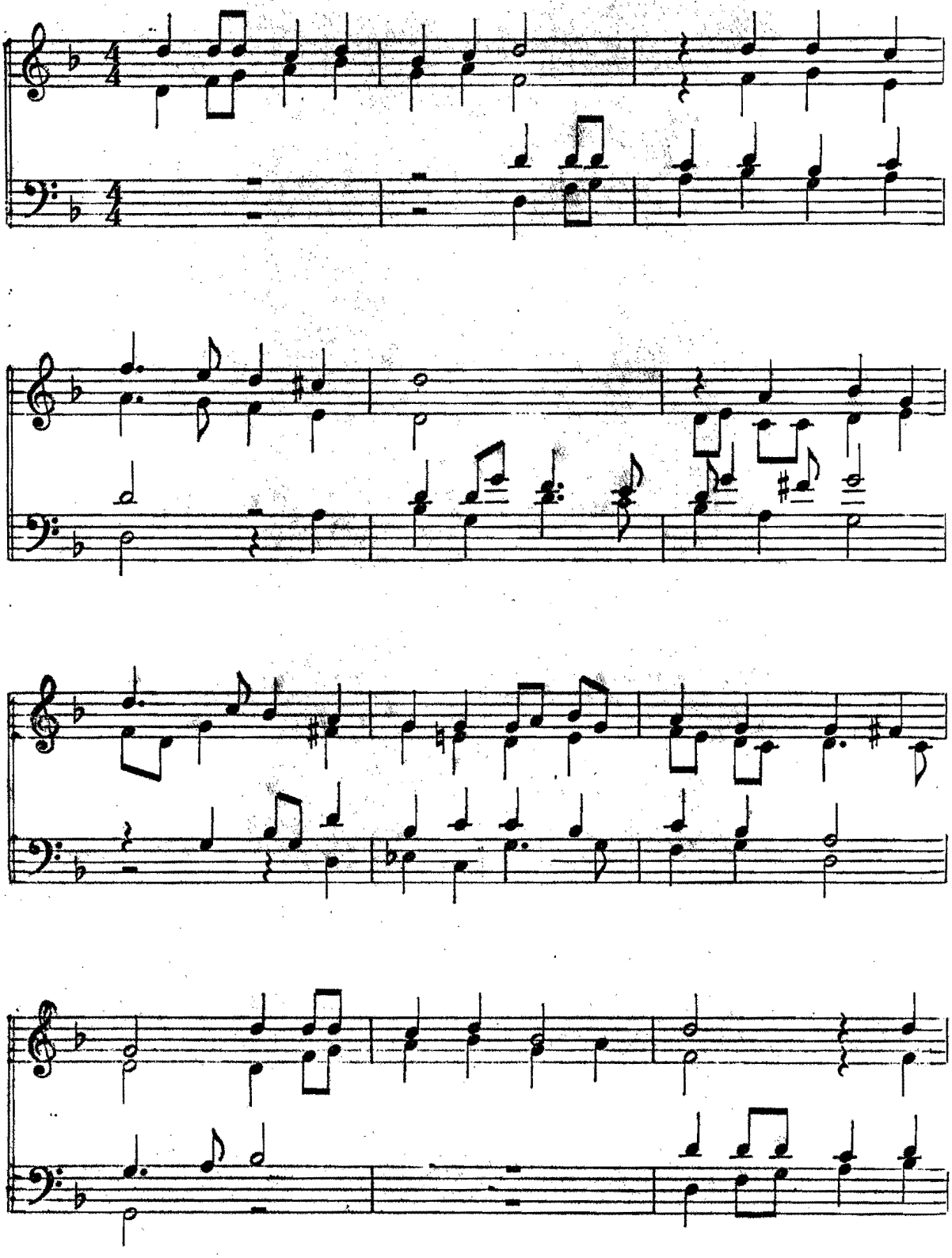

1

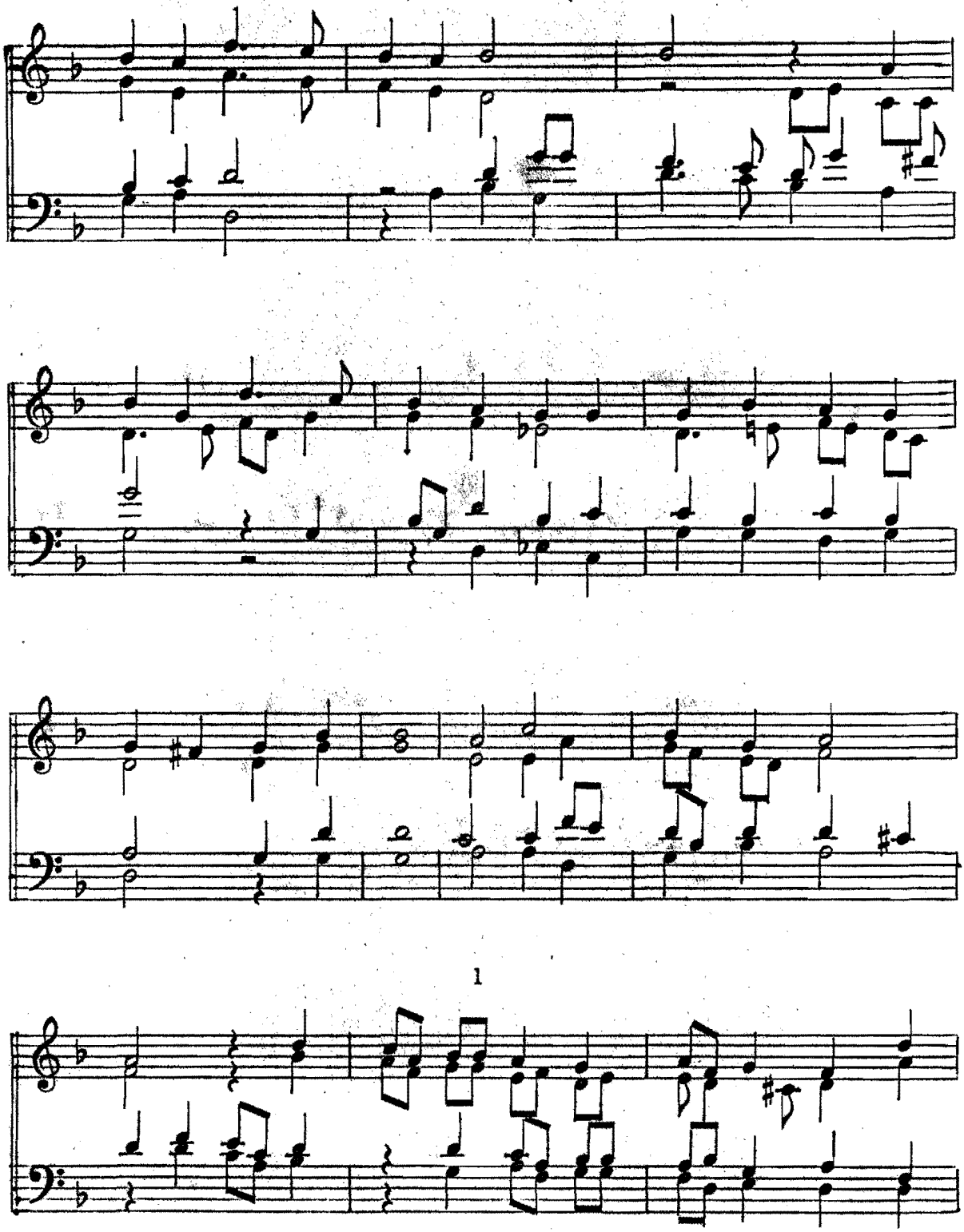




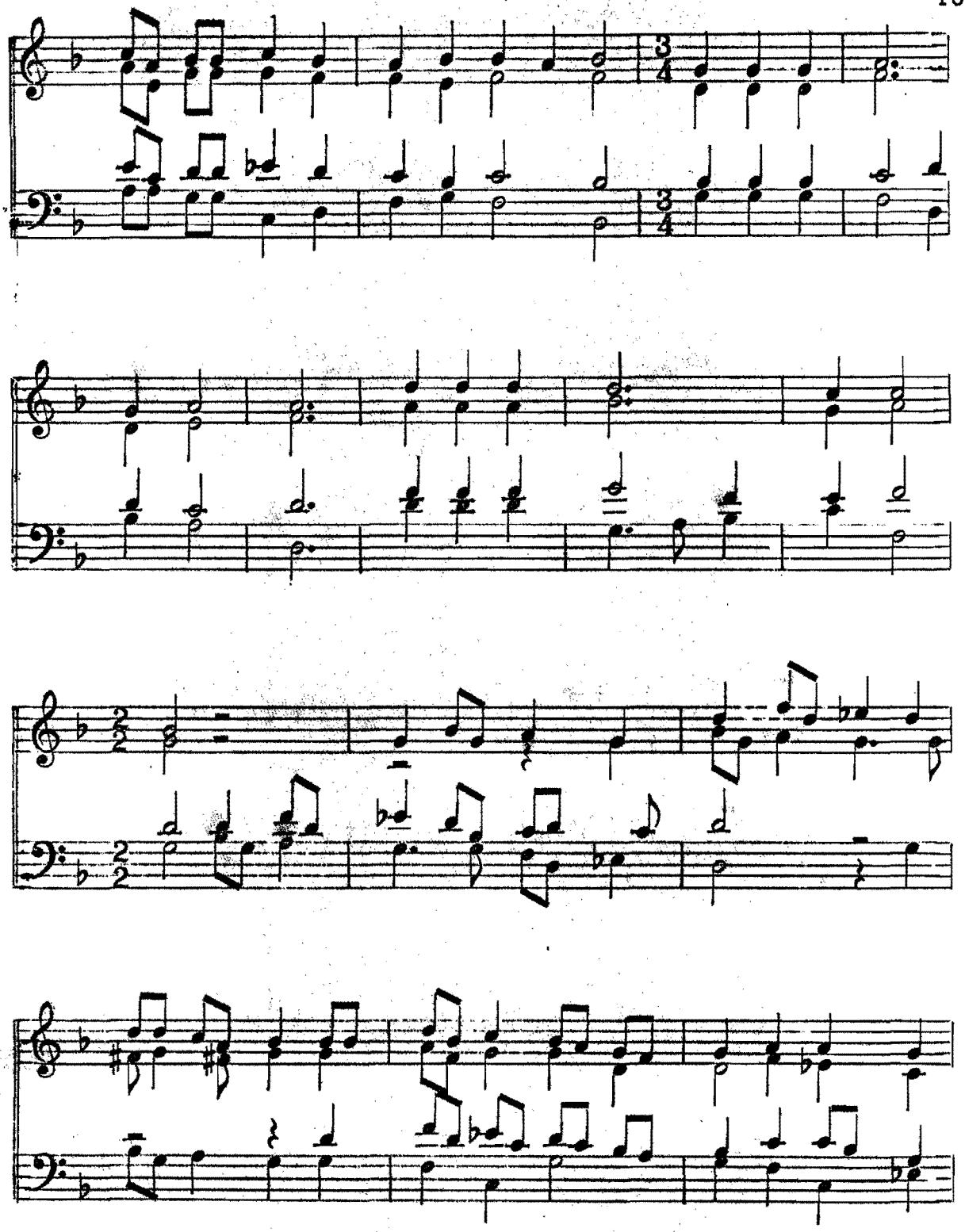


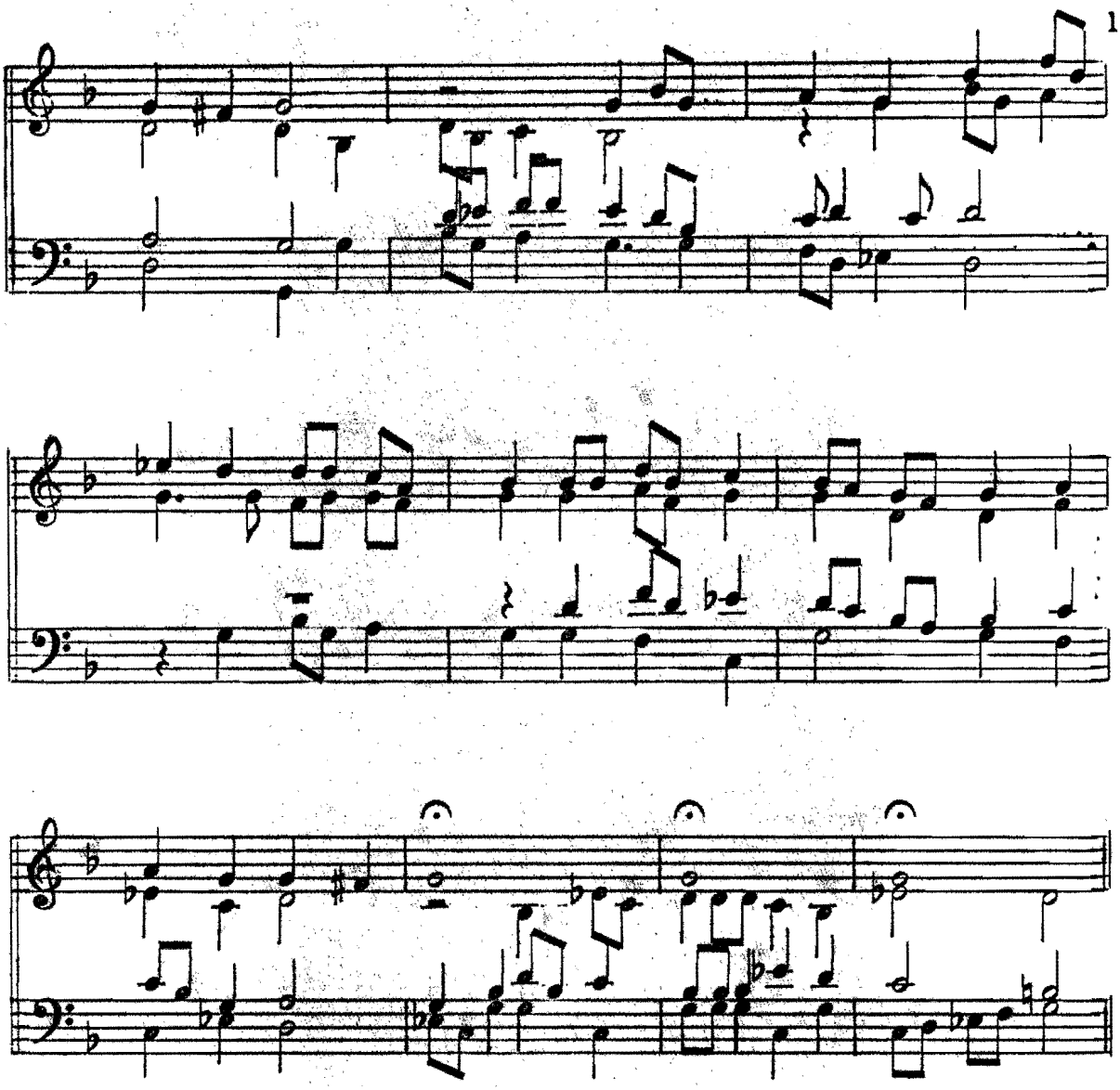
80. Blanq Clairet





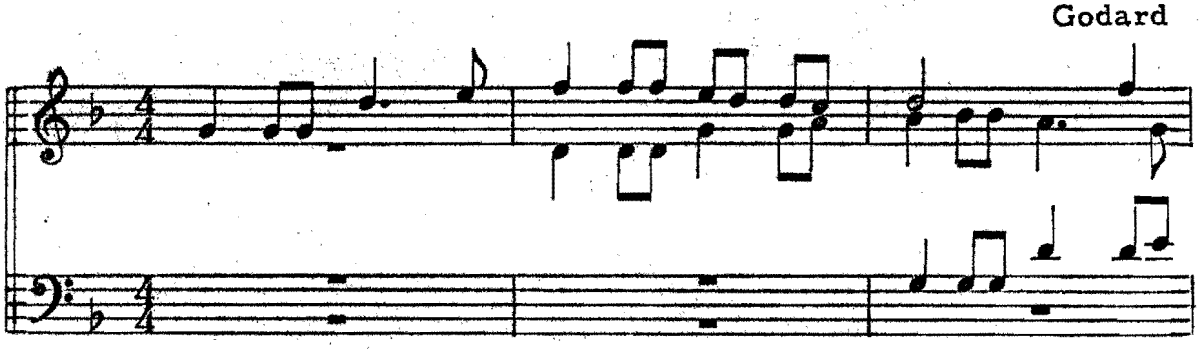
1

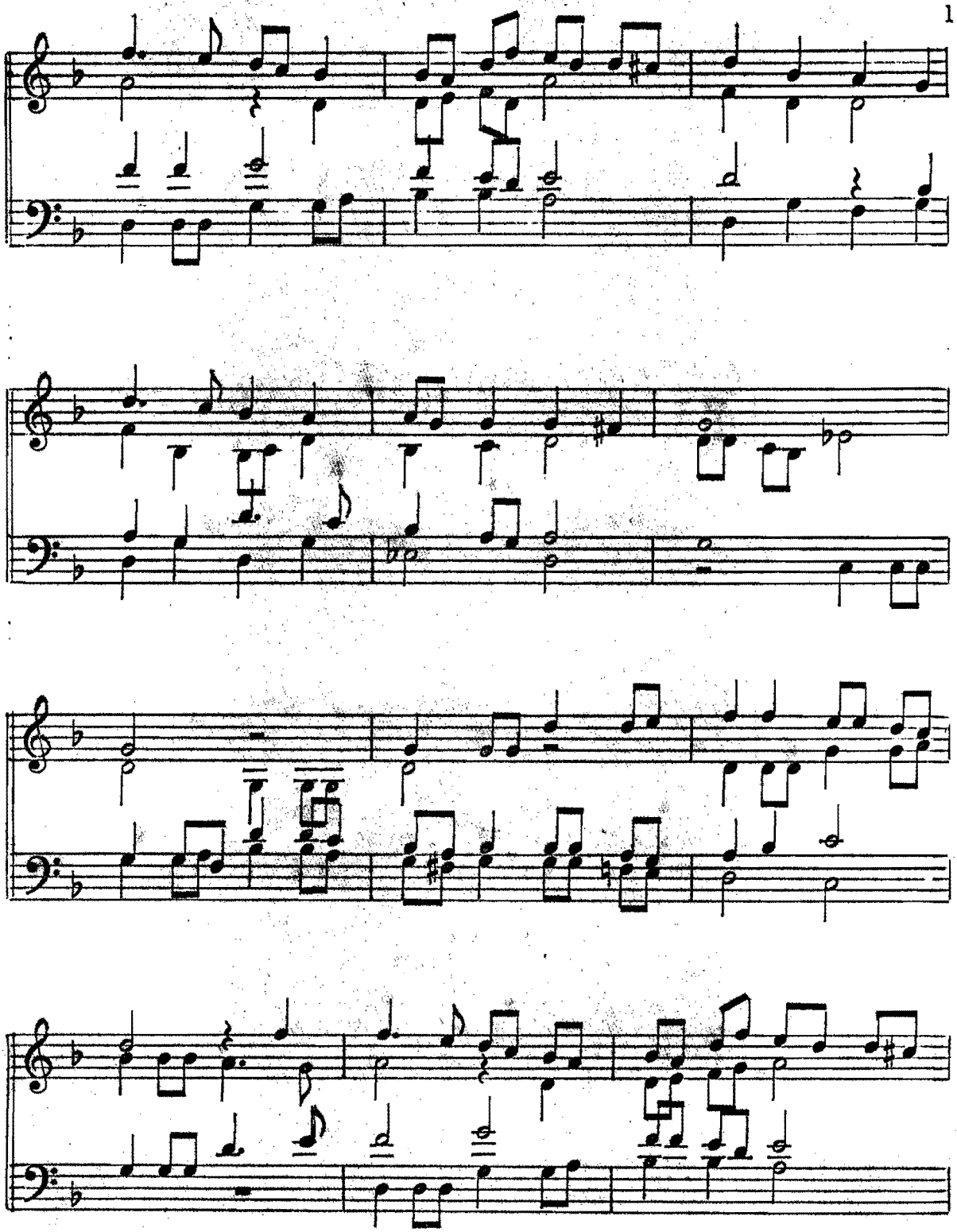


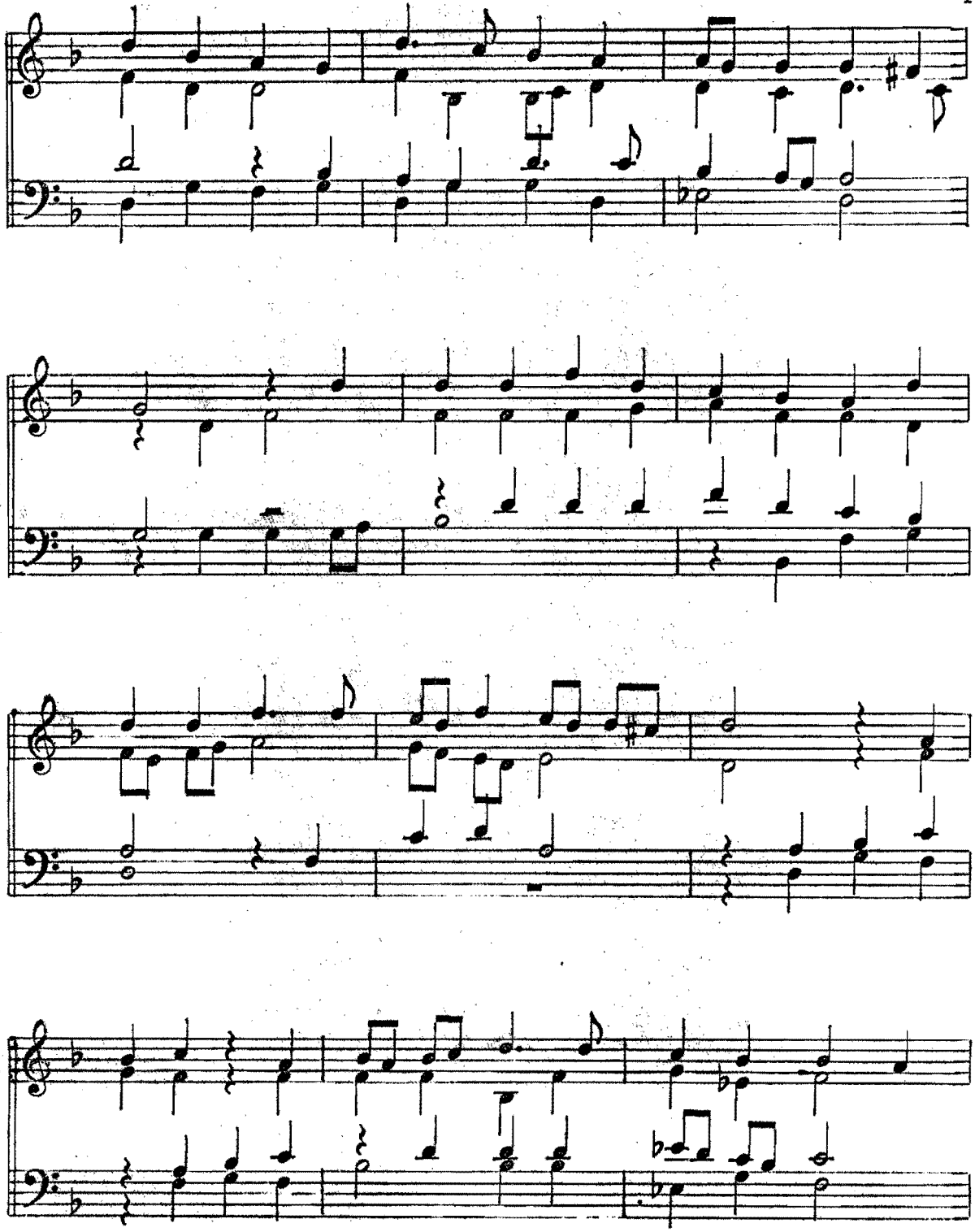


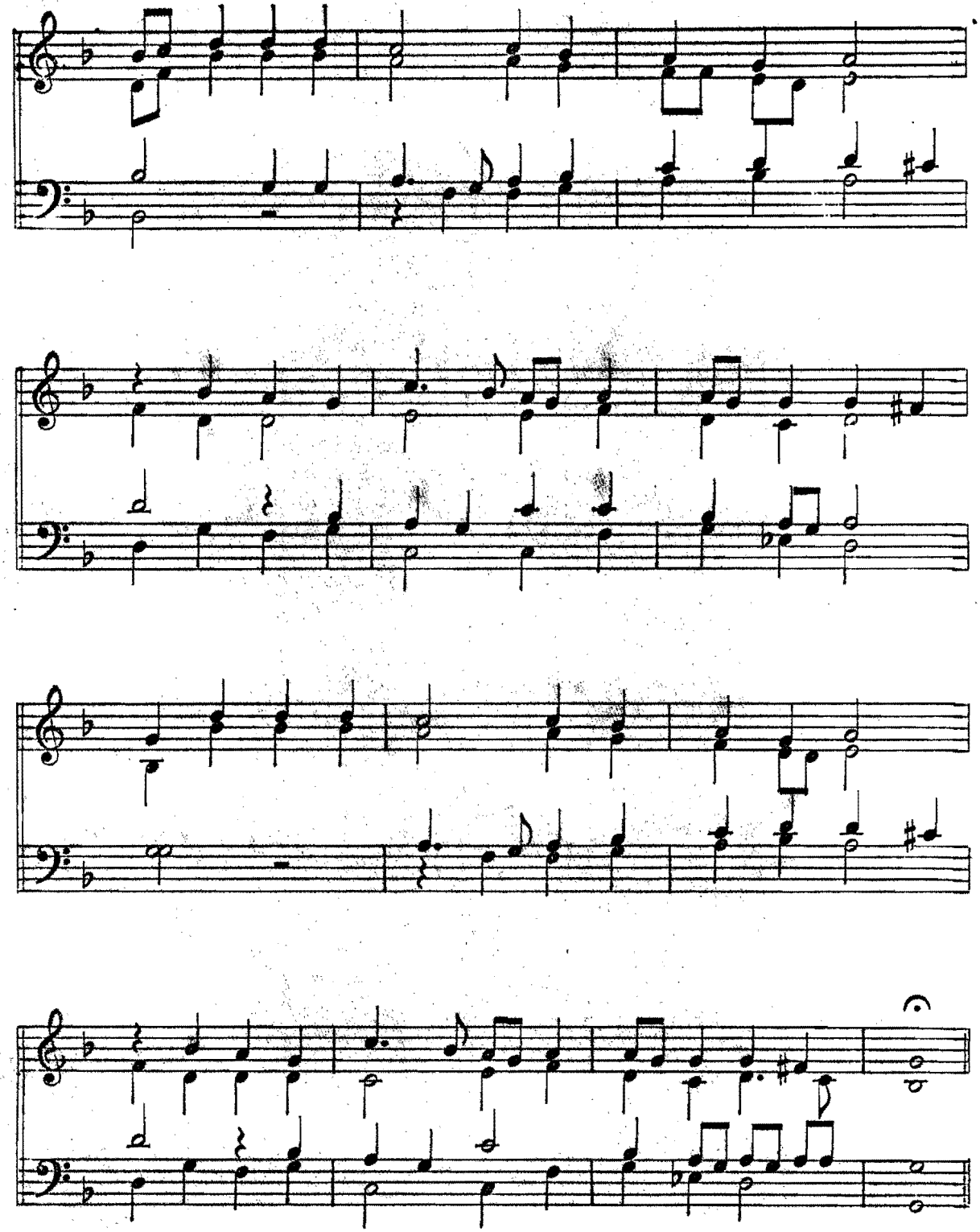
81. Cemois de Mai[1]

Godard



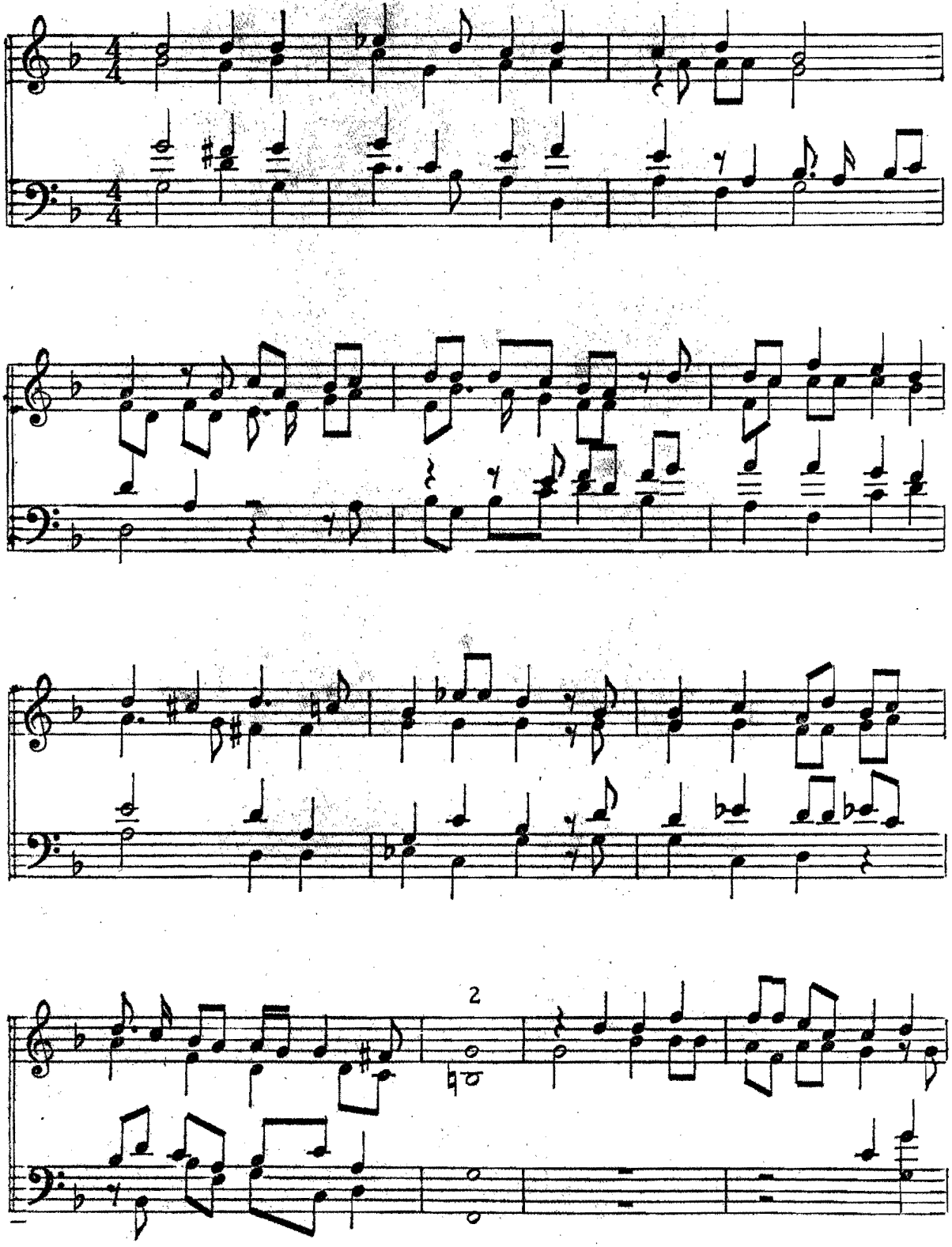


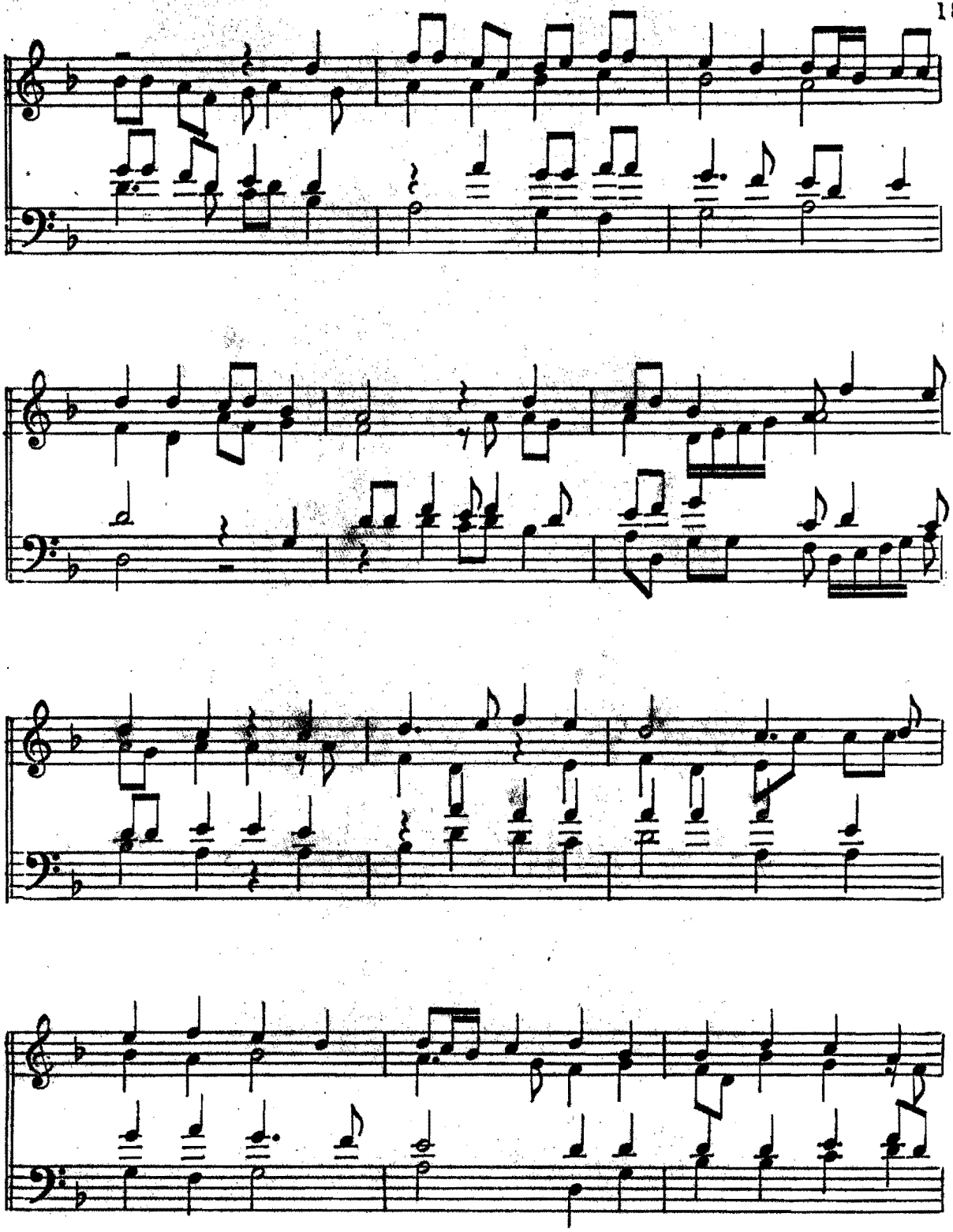


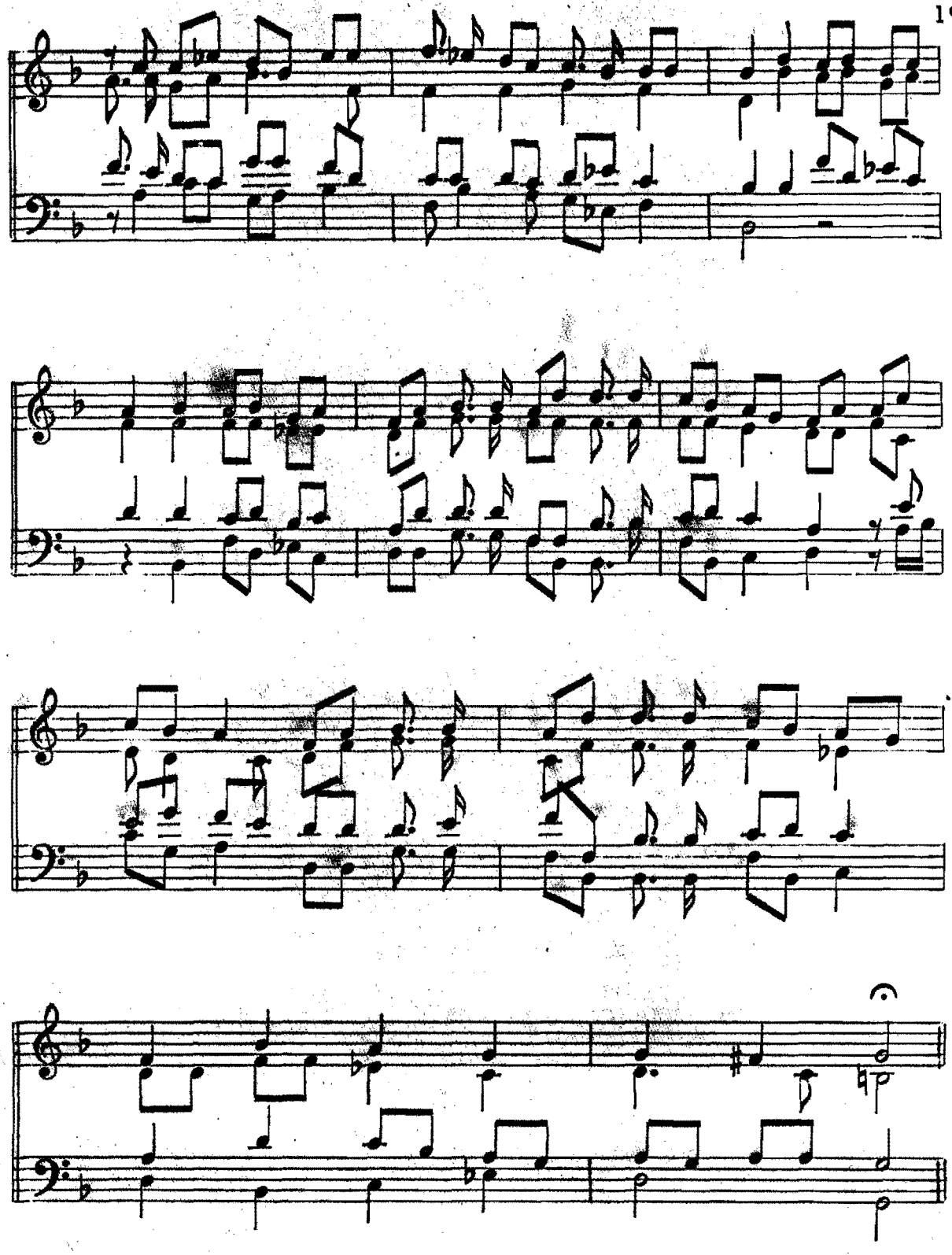


82. Io Mi son iovenette[1]

Domenico Maria Ferabosco

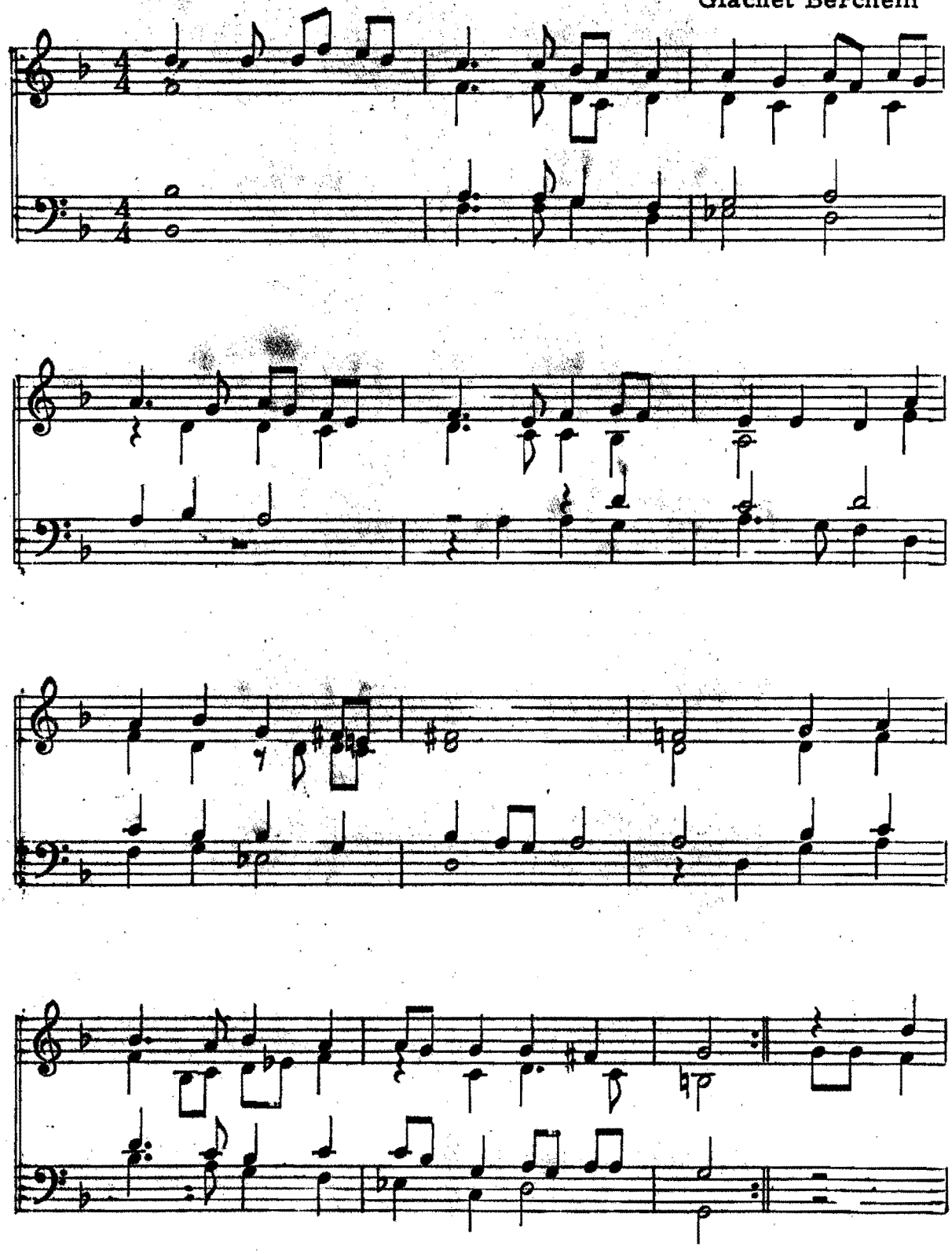


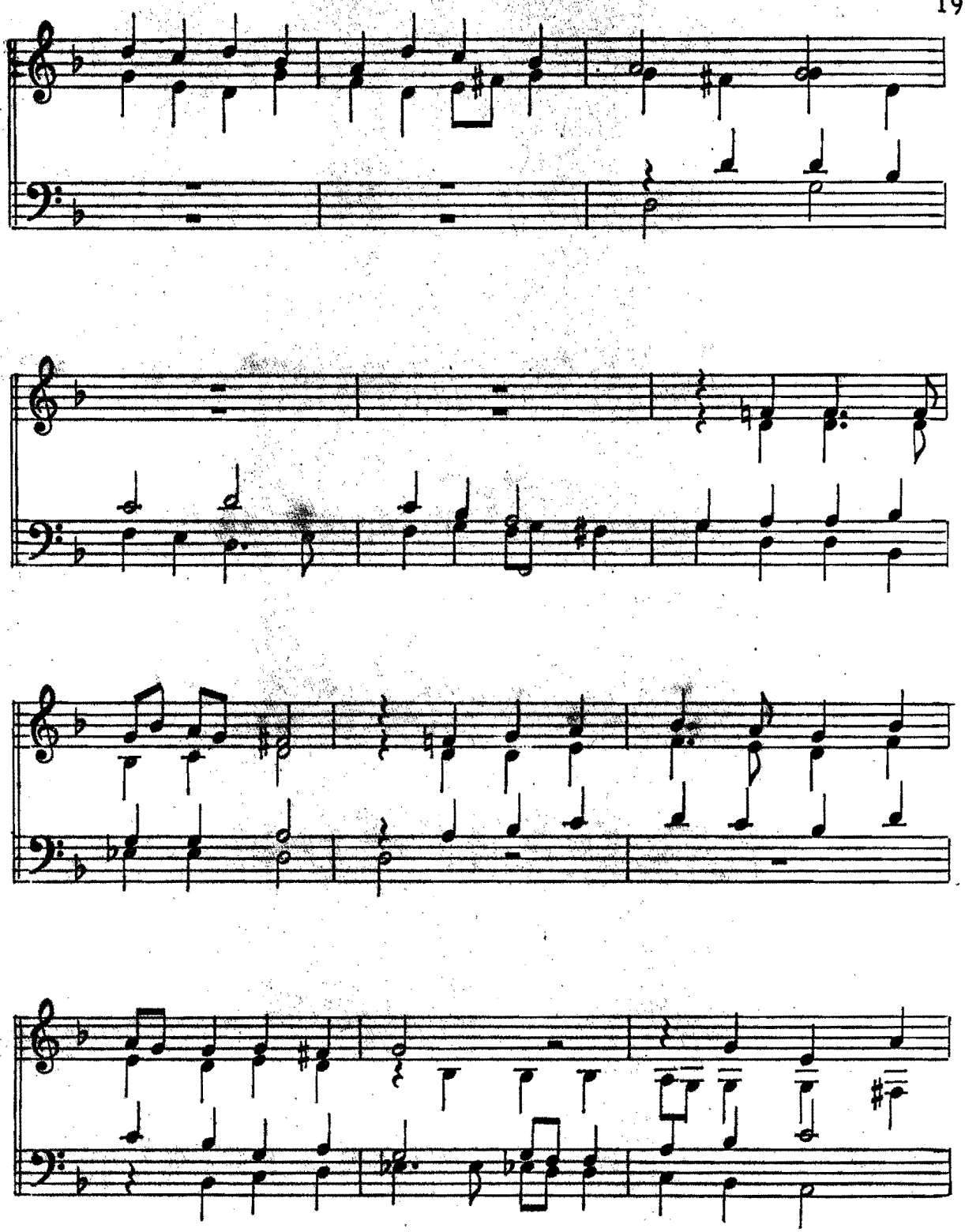


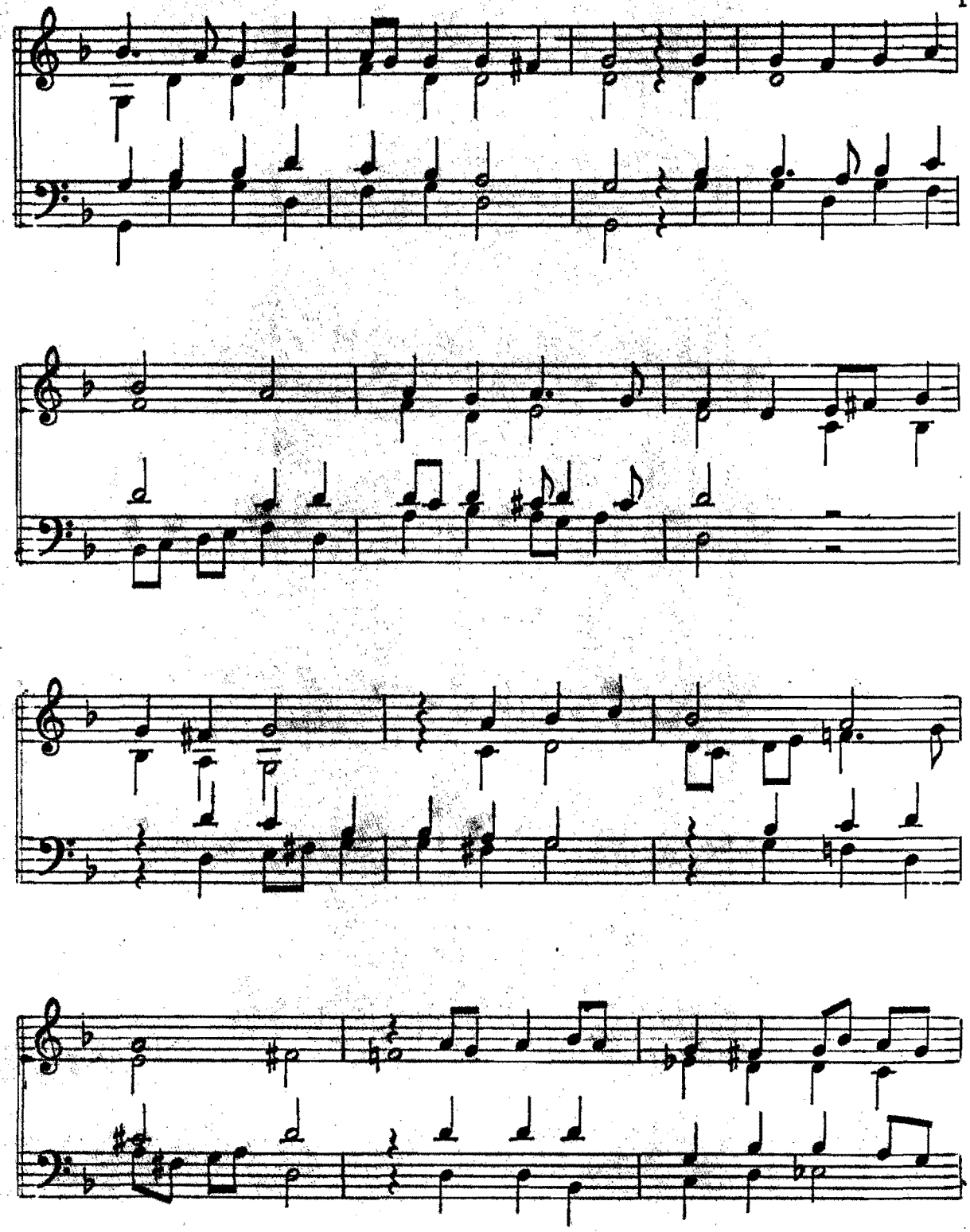


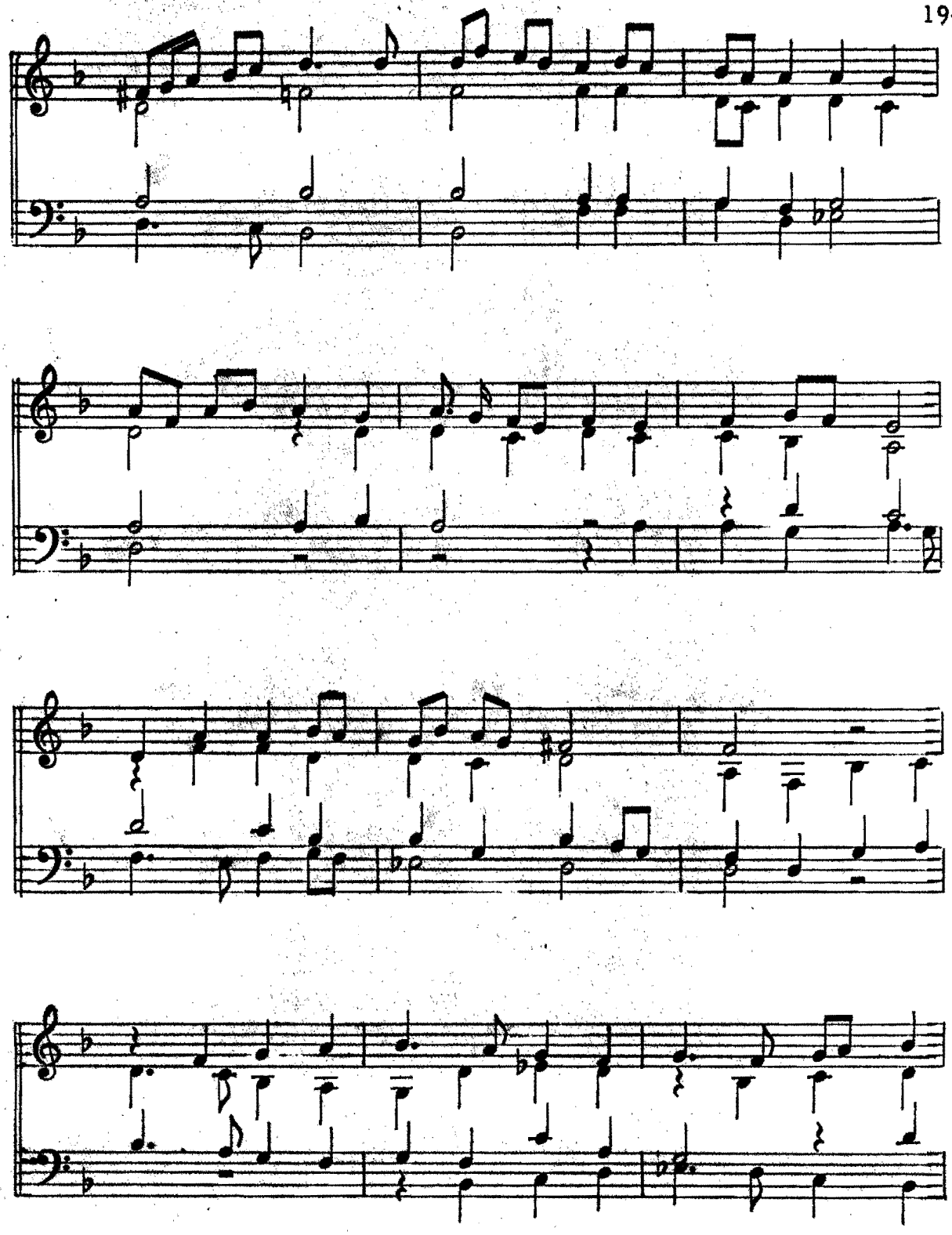
83. Ossia potessi dona

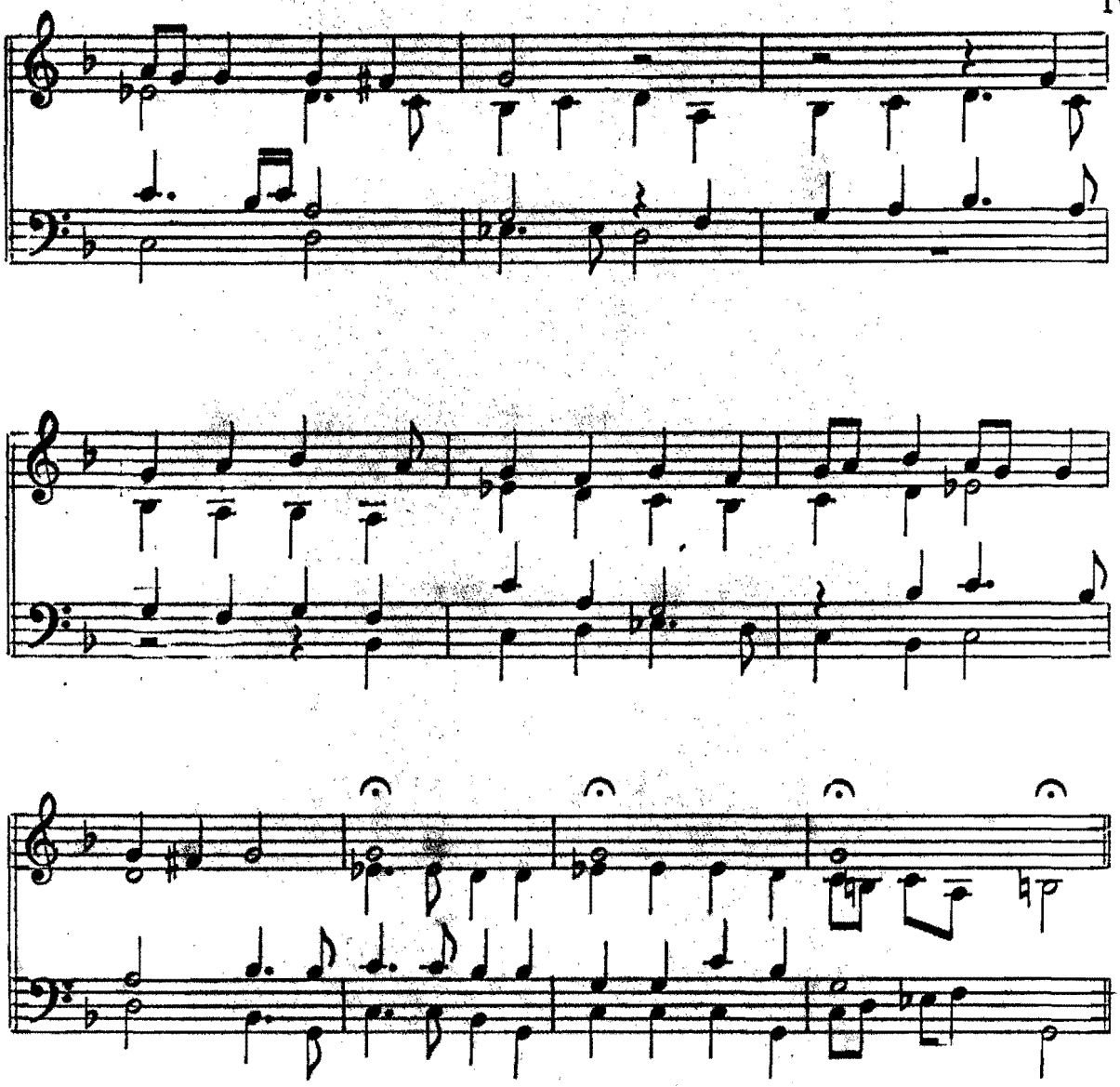
Giachet Berchem[1]



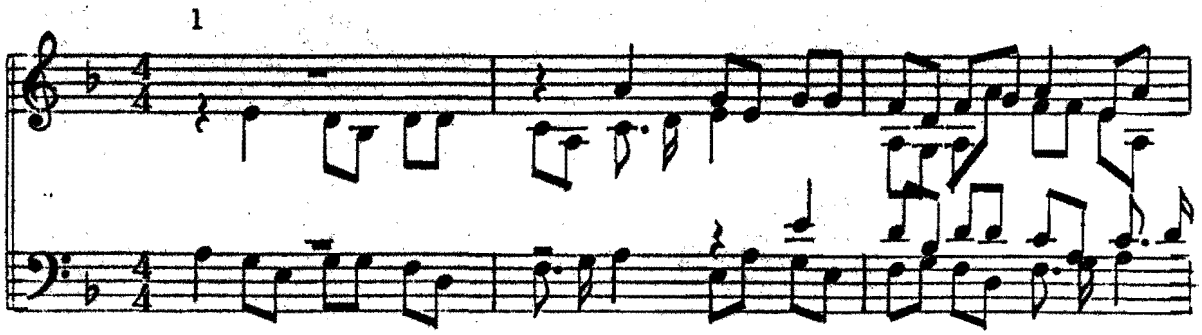


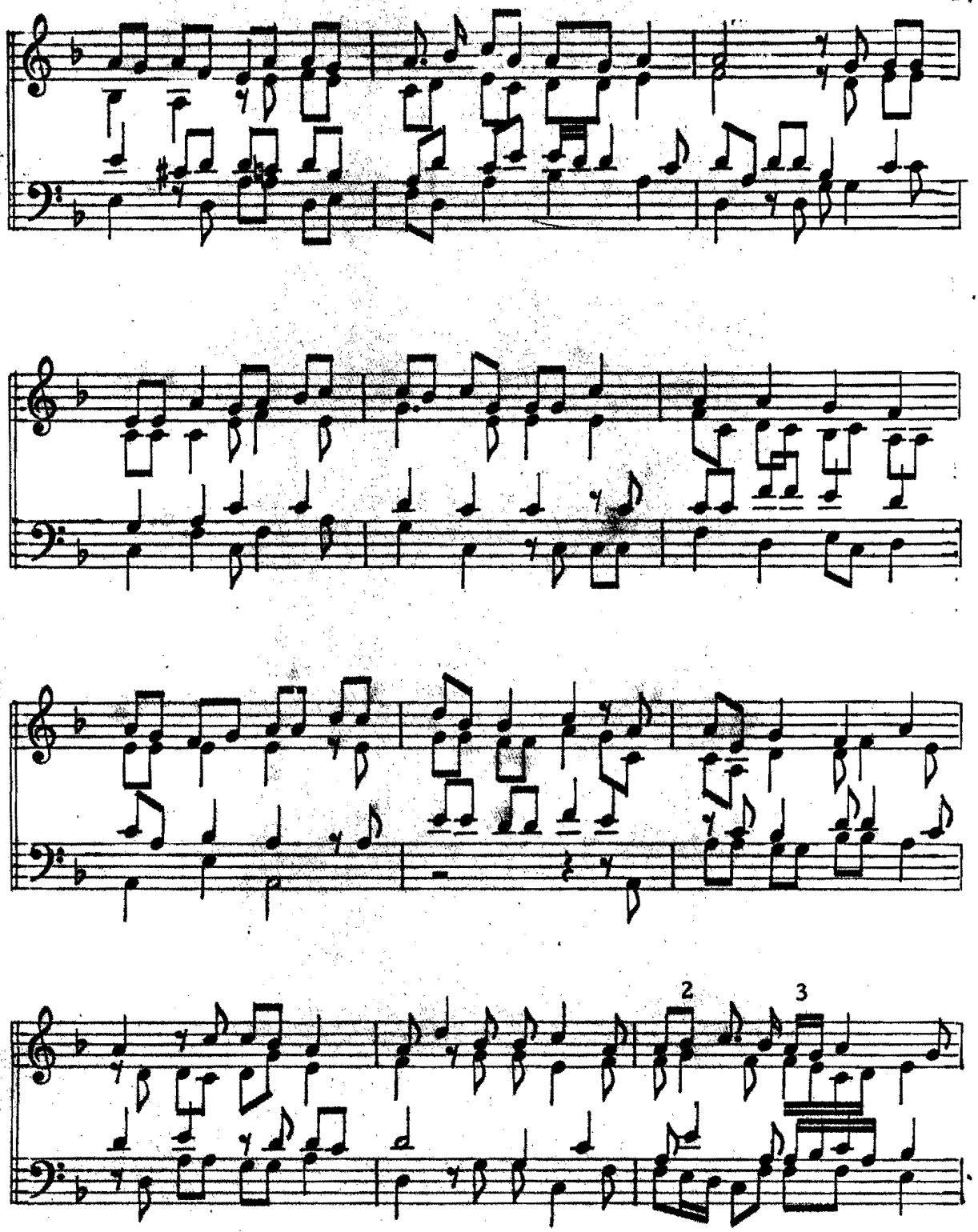


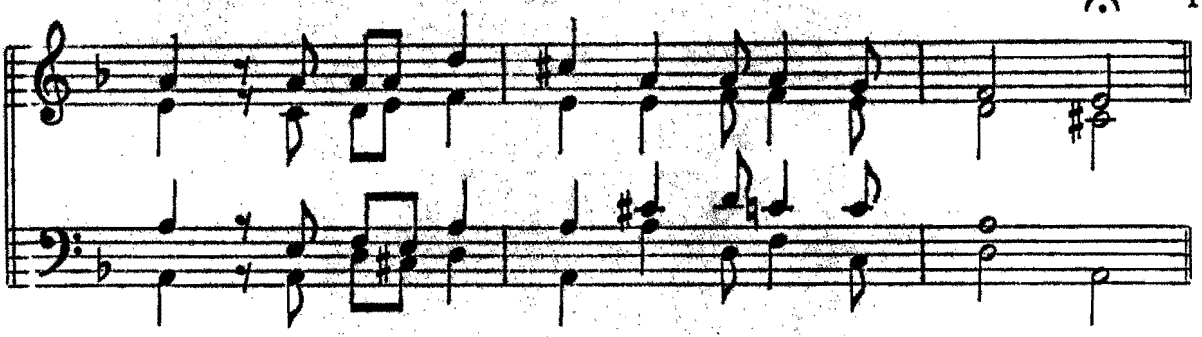




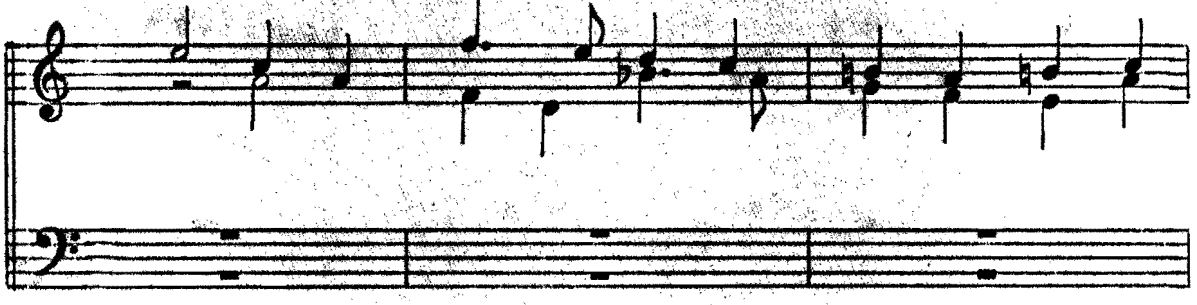
84. Quiso gramin questo

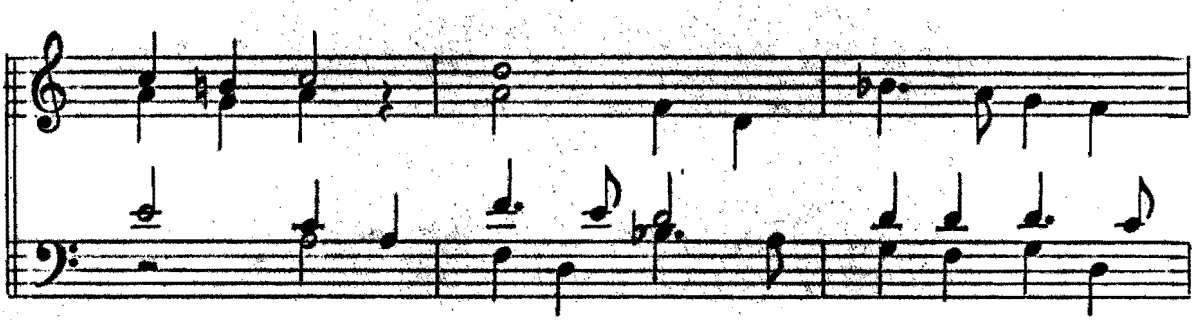


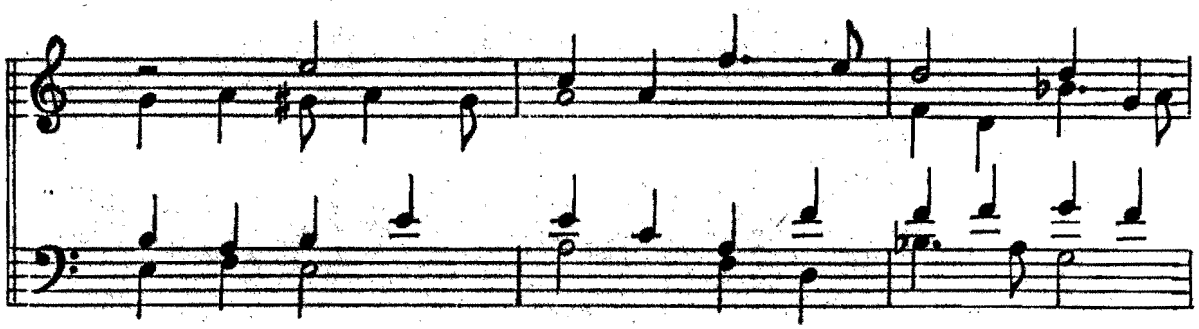

2
3

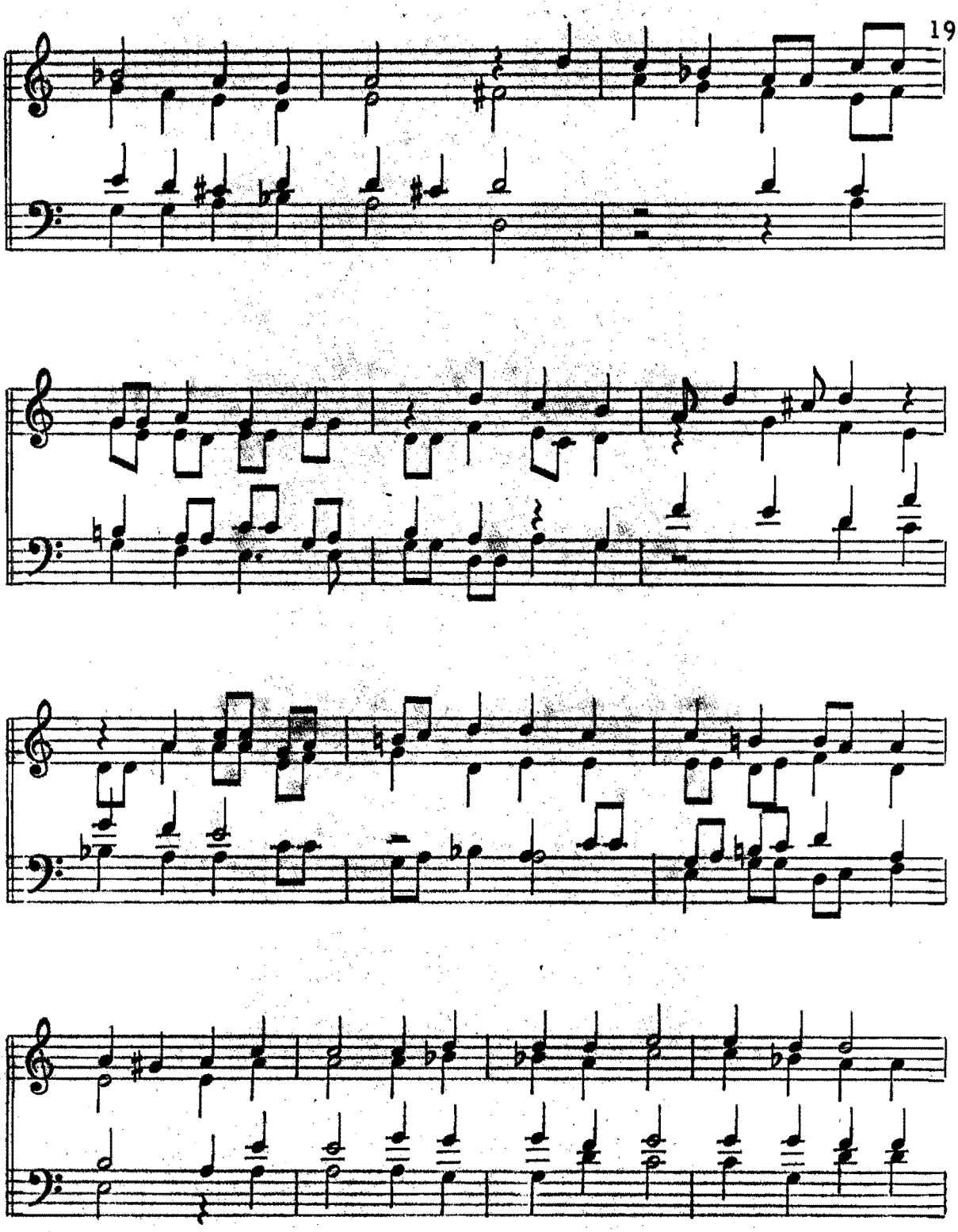


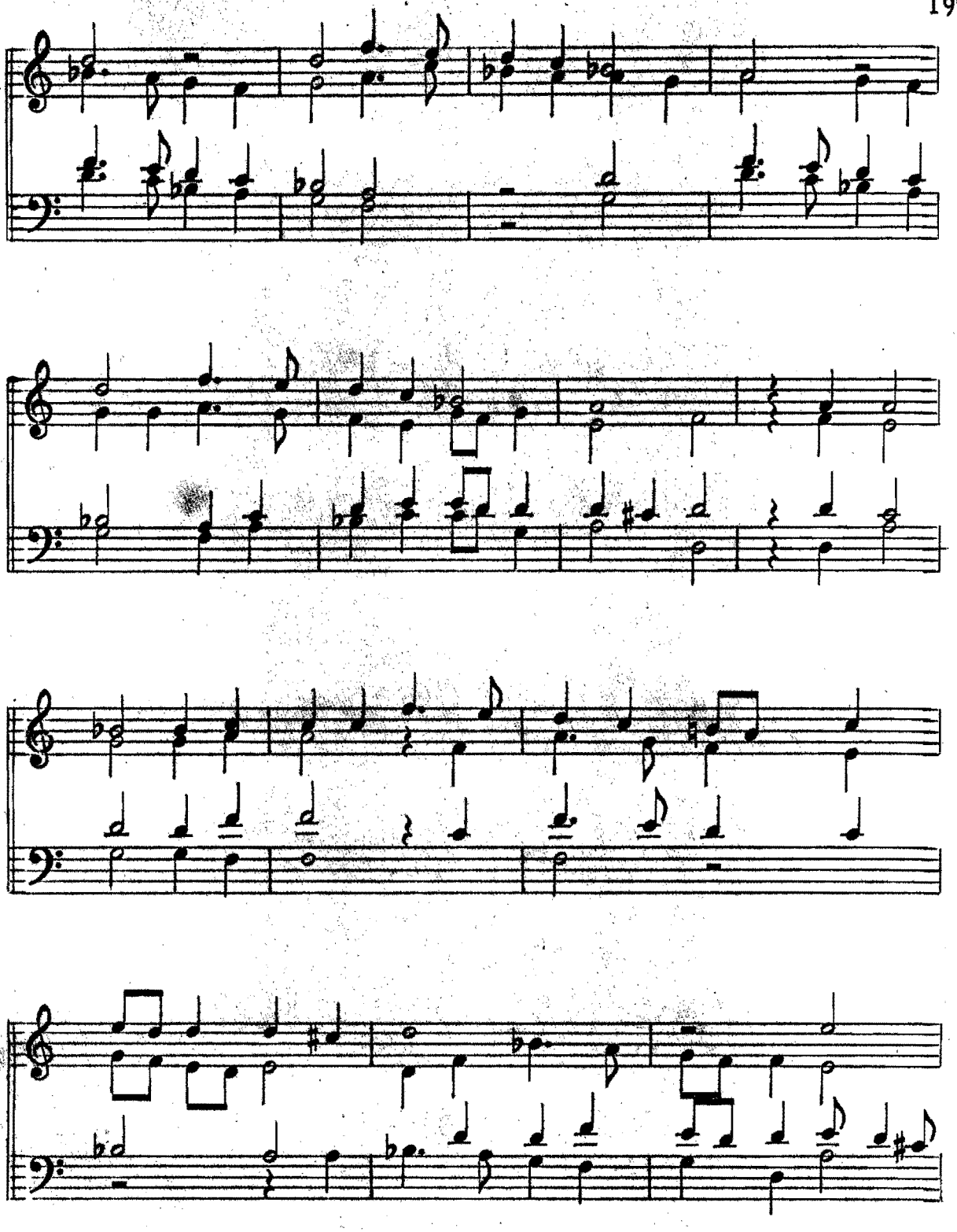
85. Lecetur

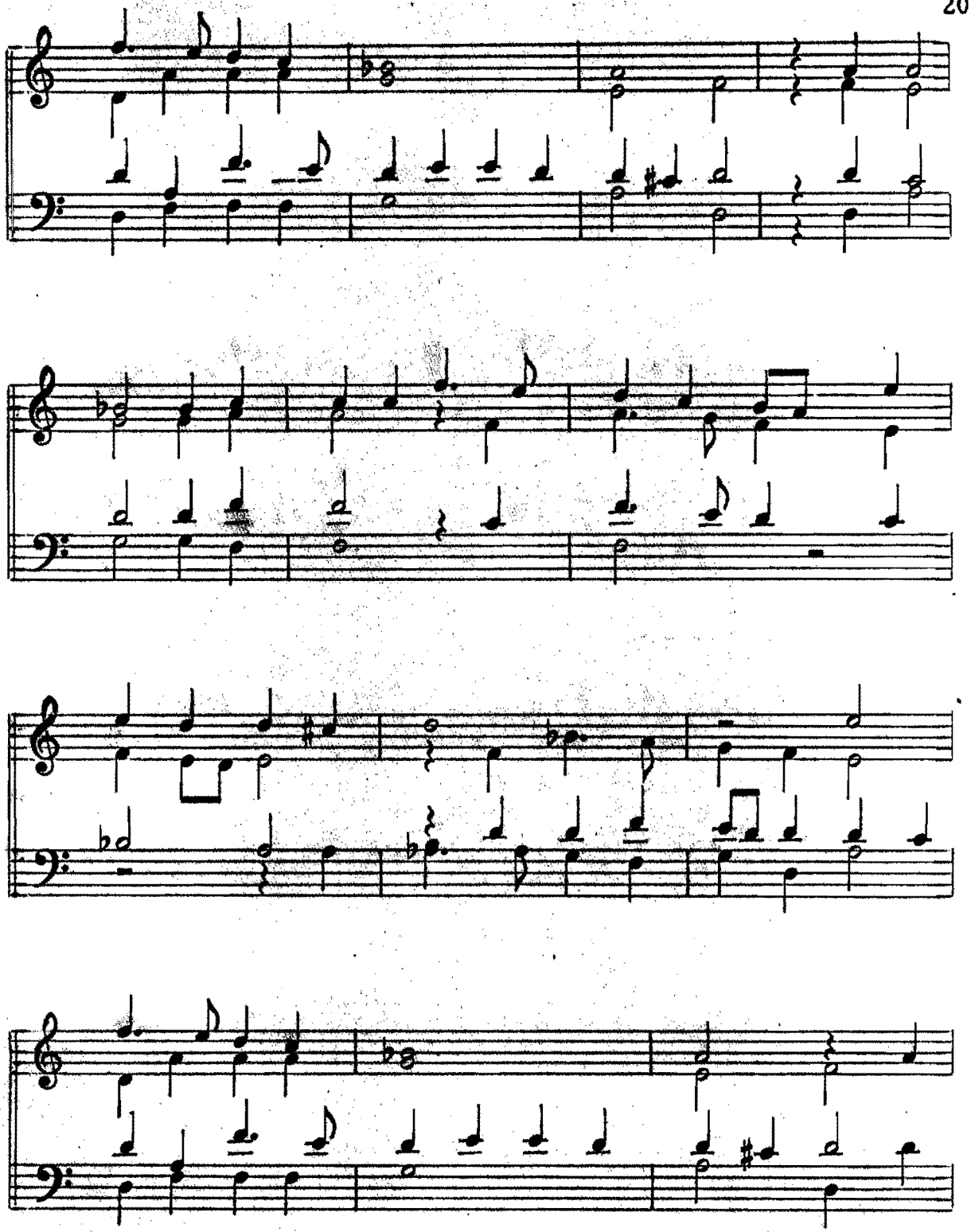


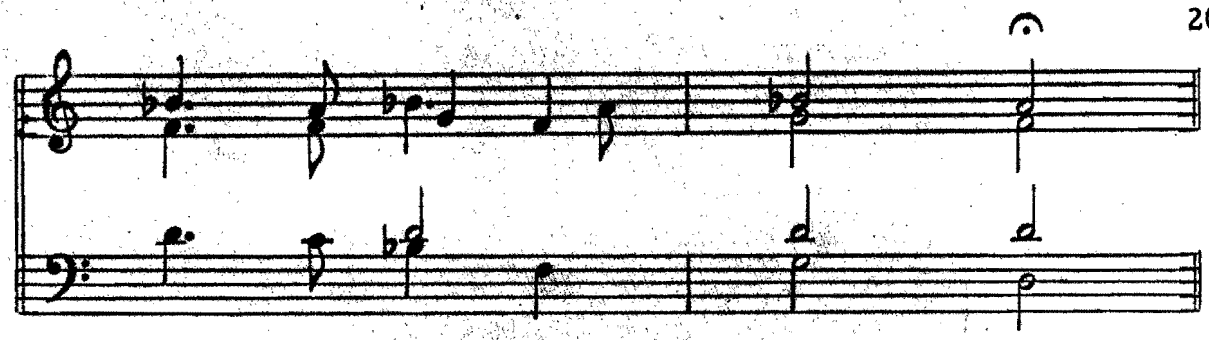




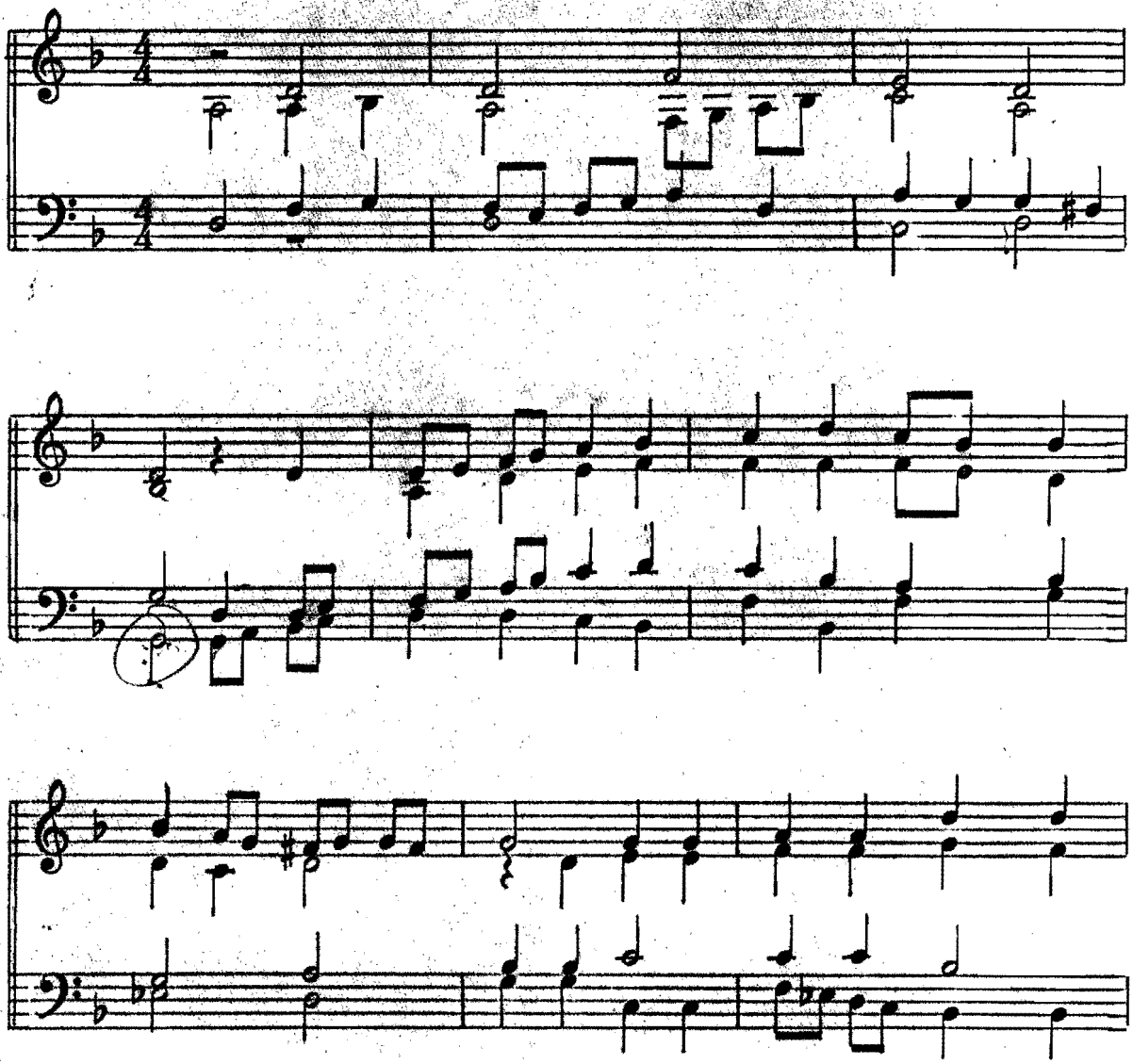


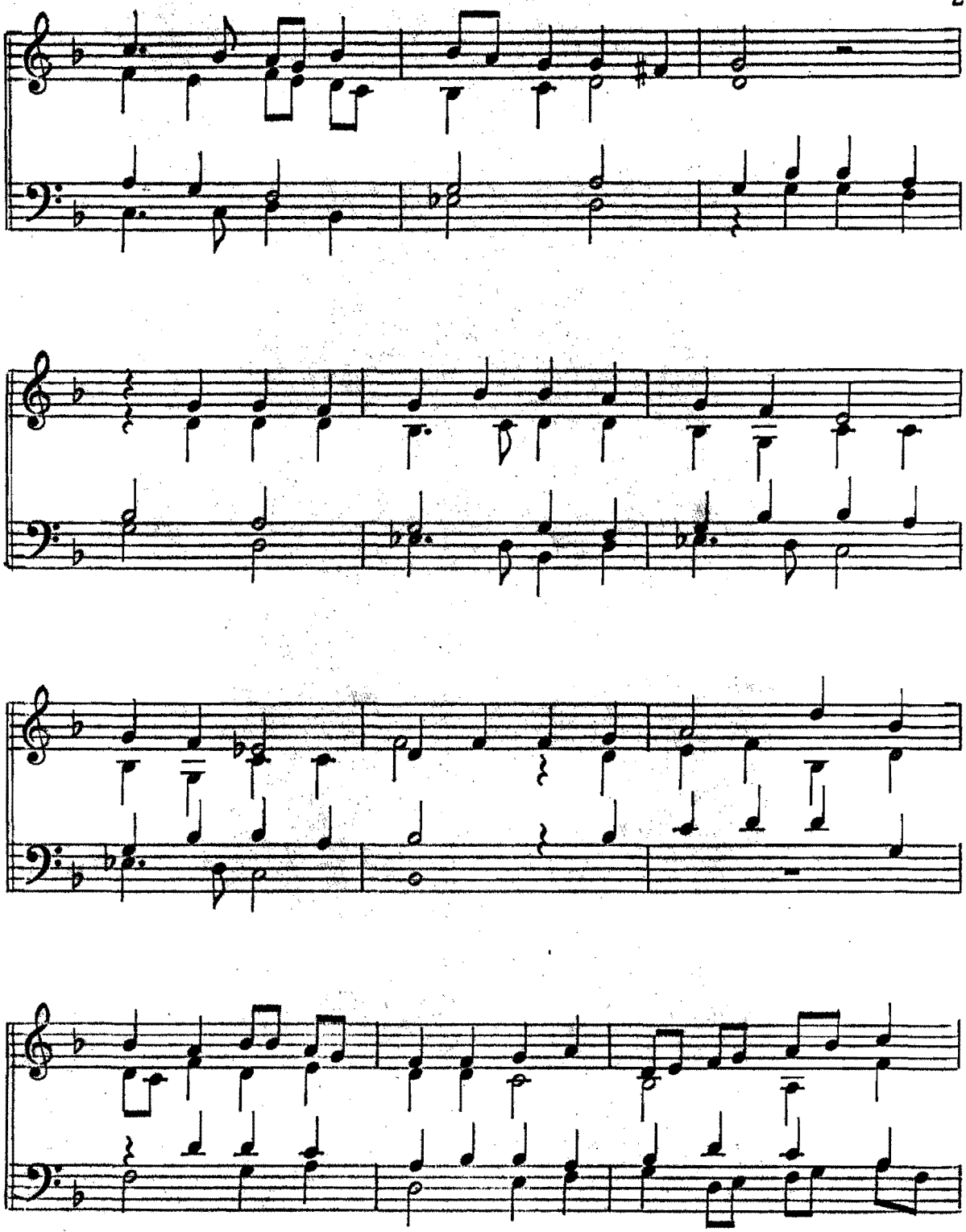


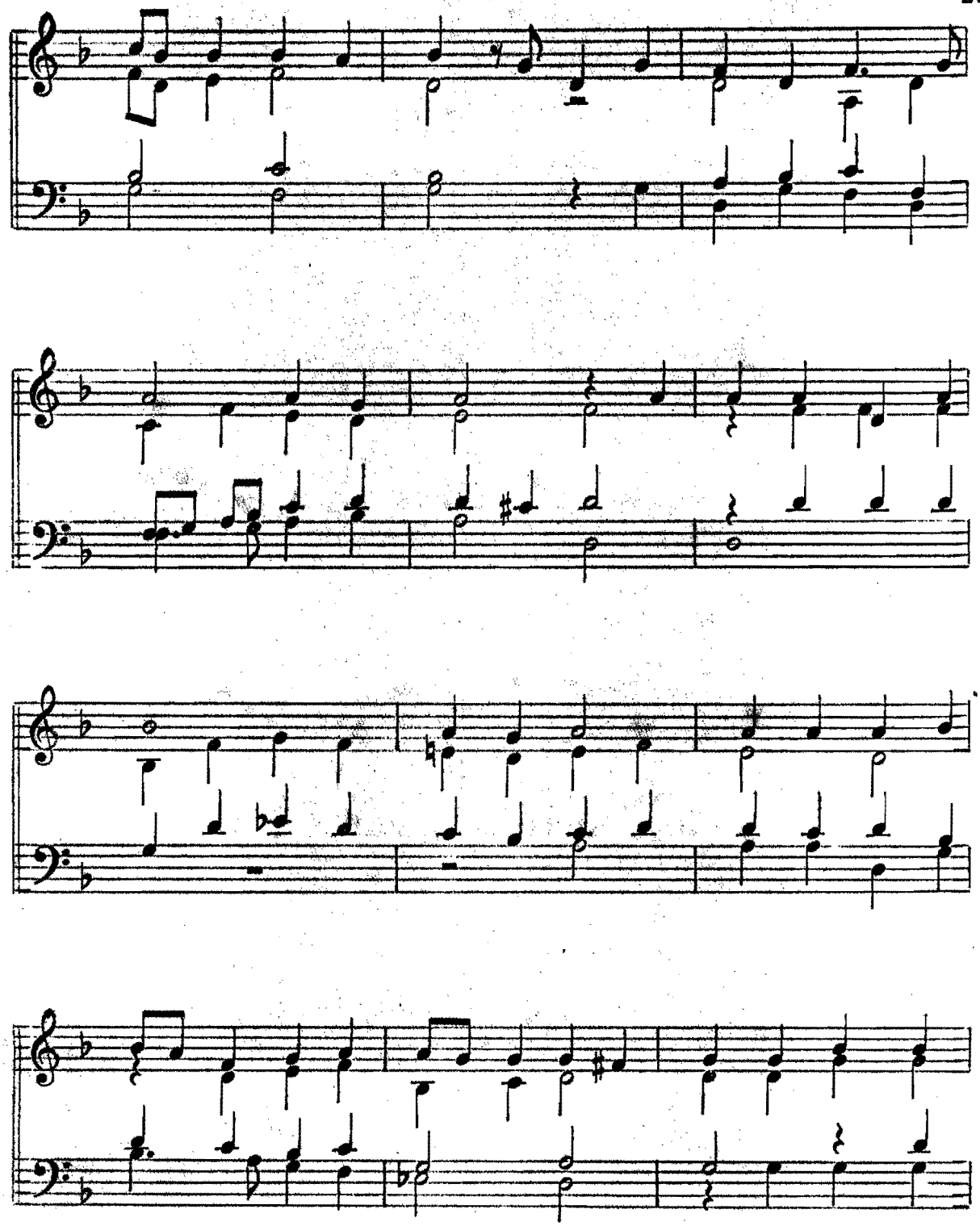


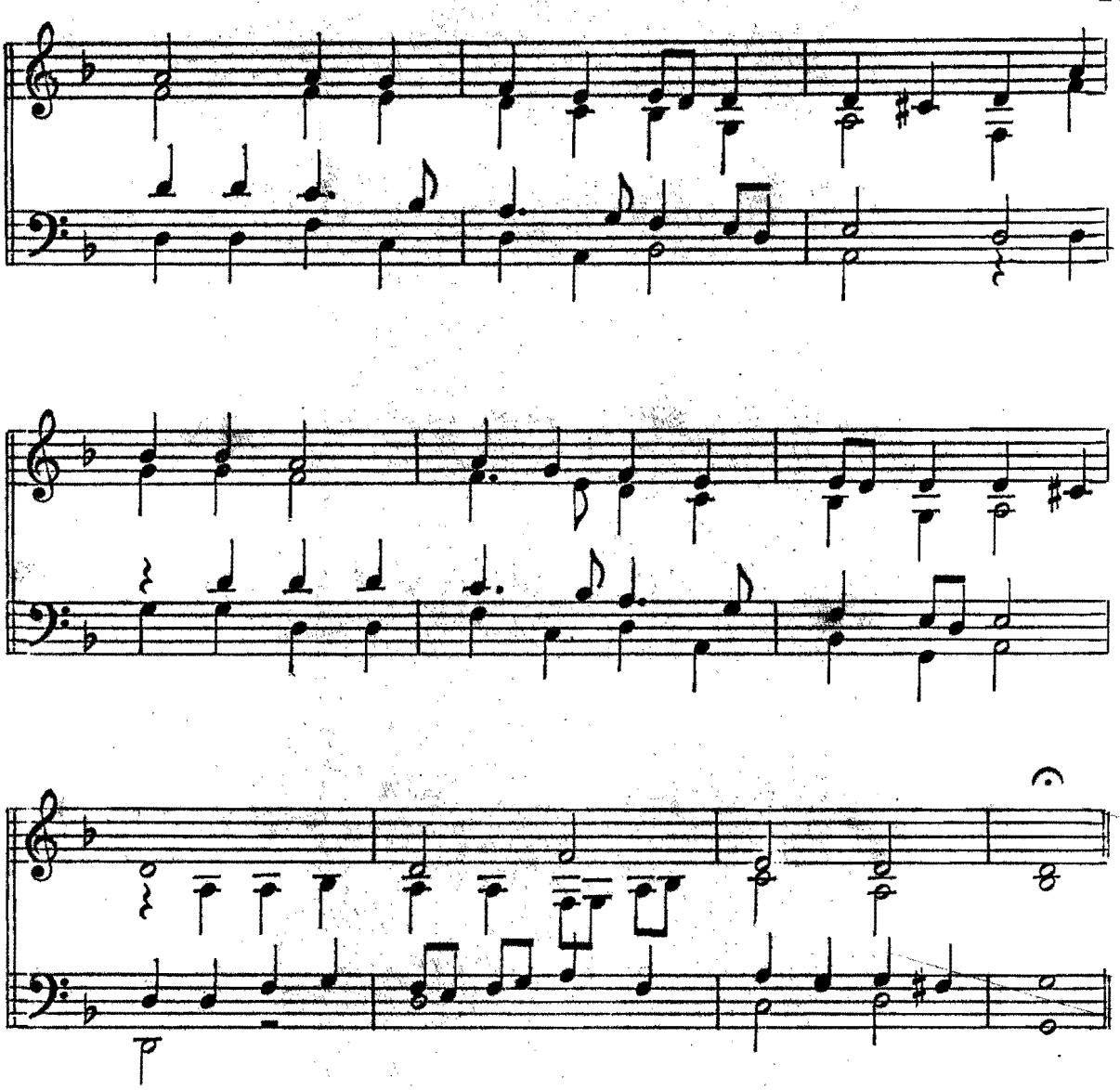


86. Amour & Moy

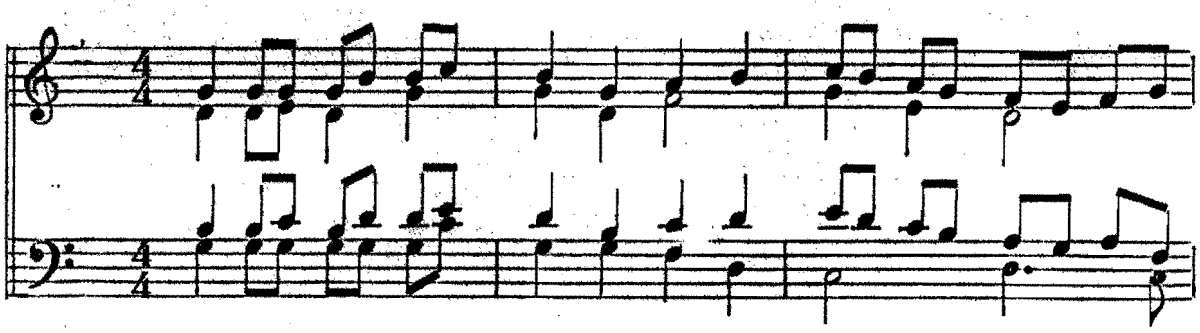


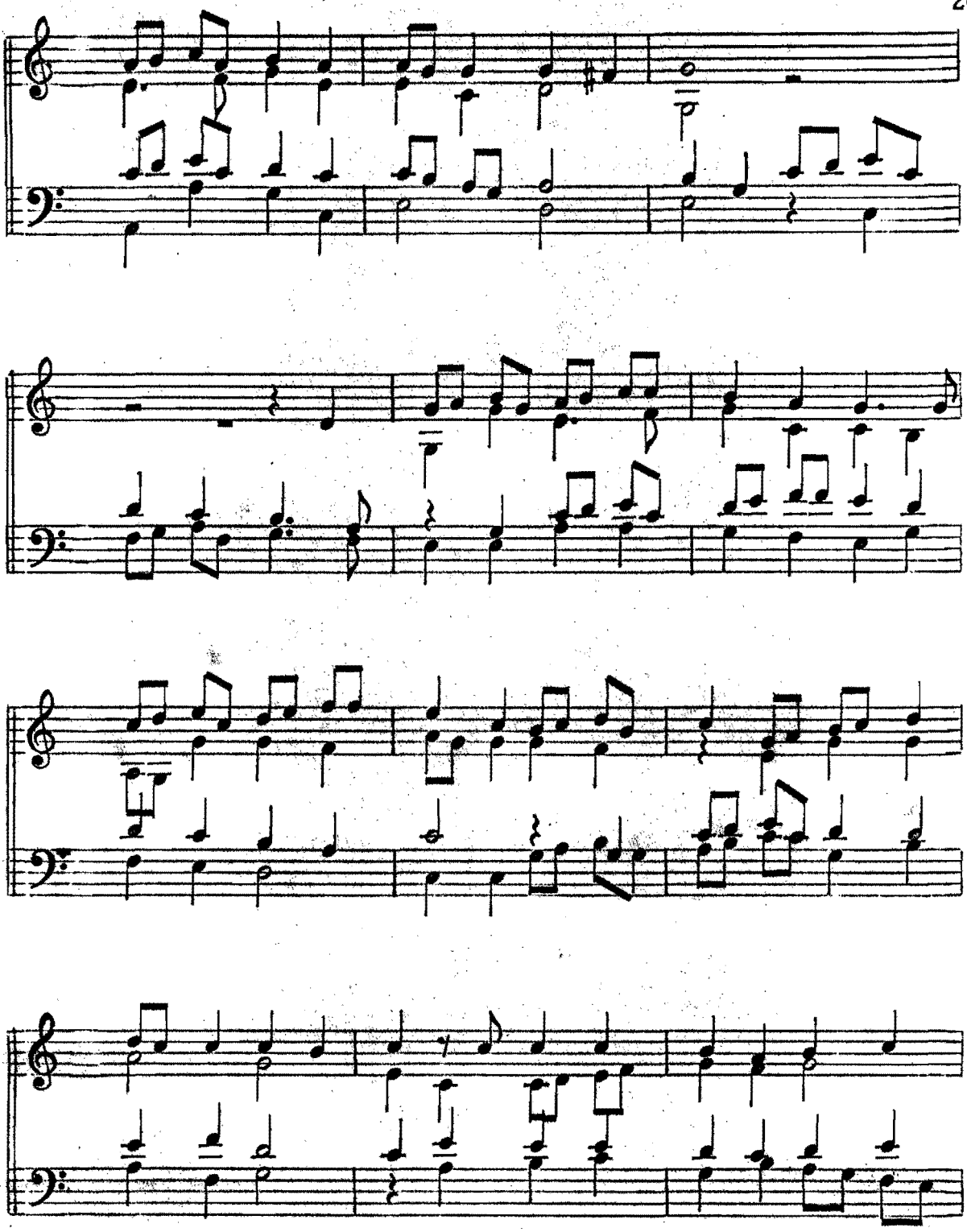


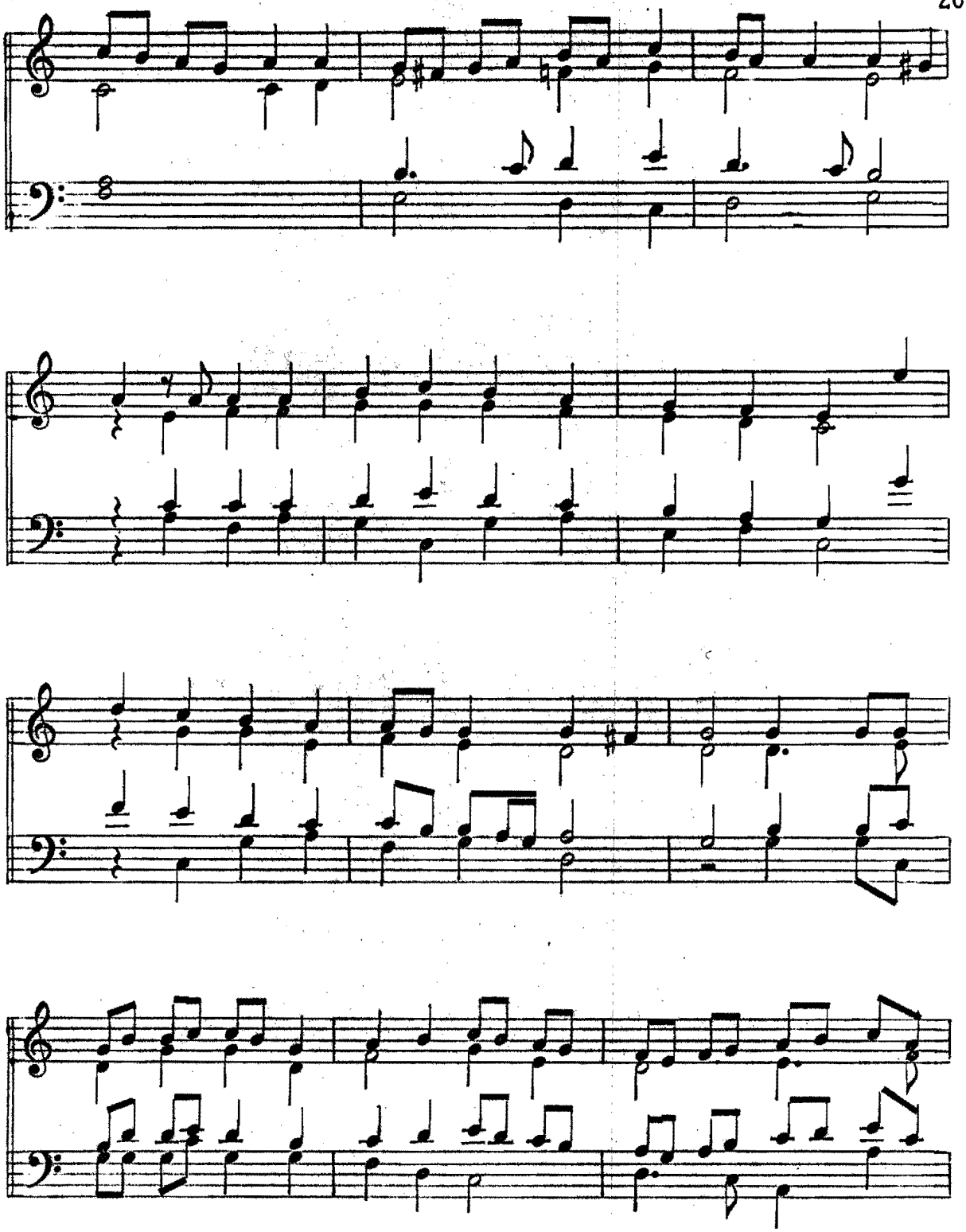


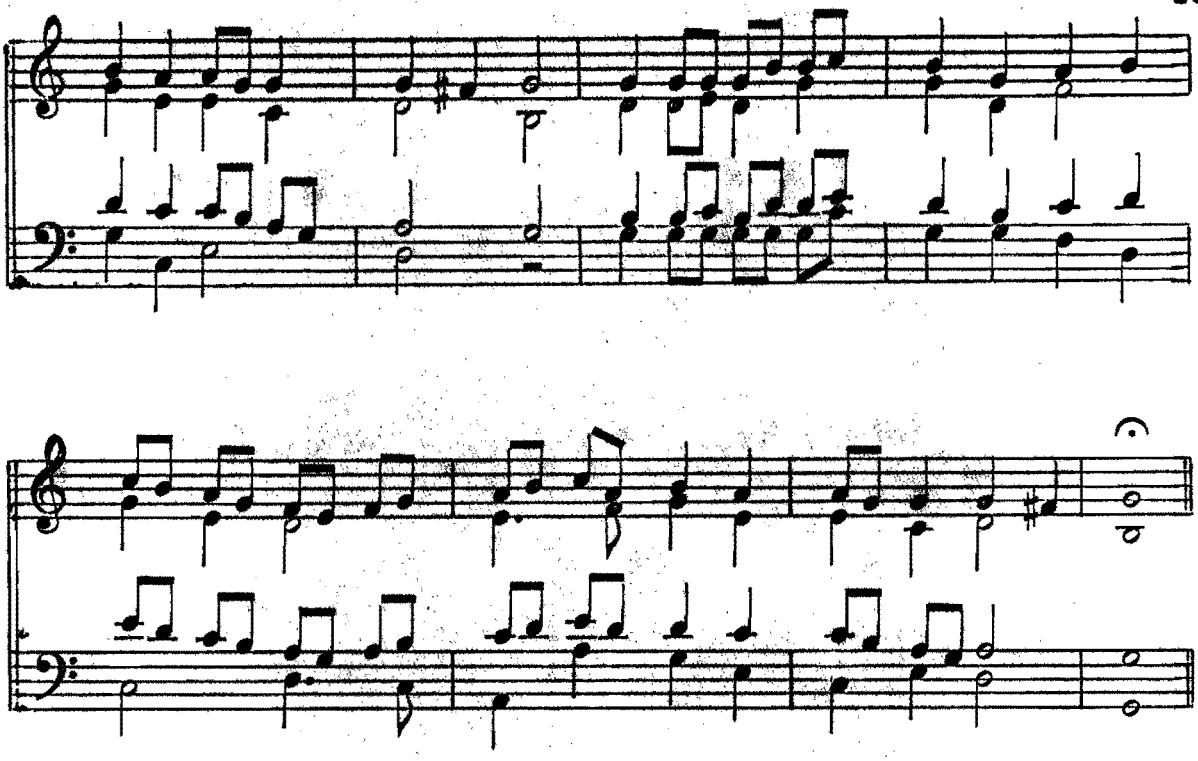


87. Orsus acop

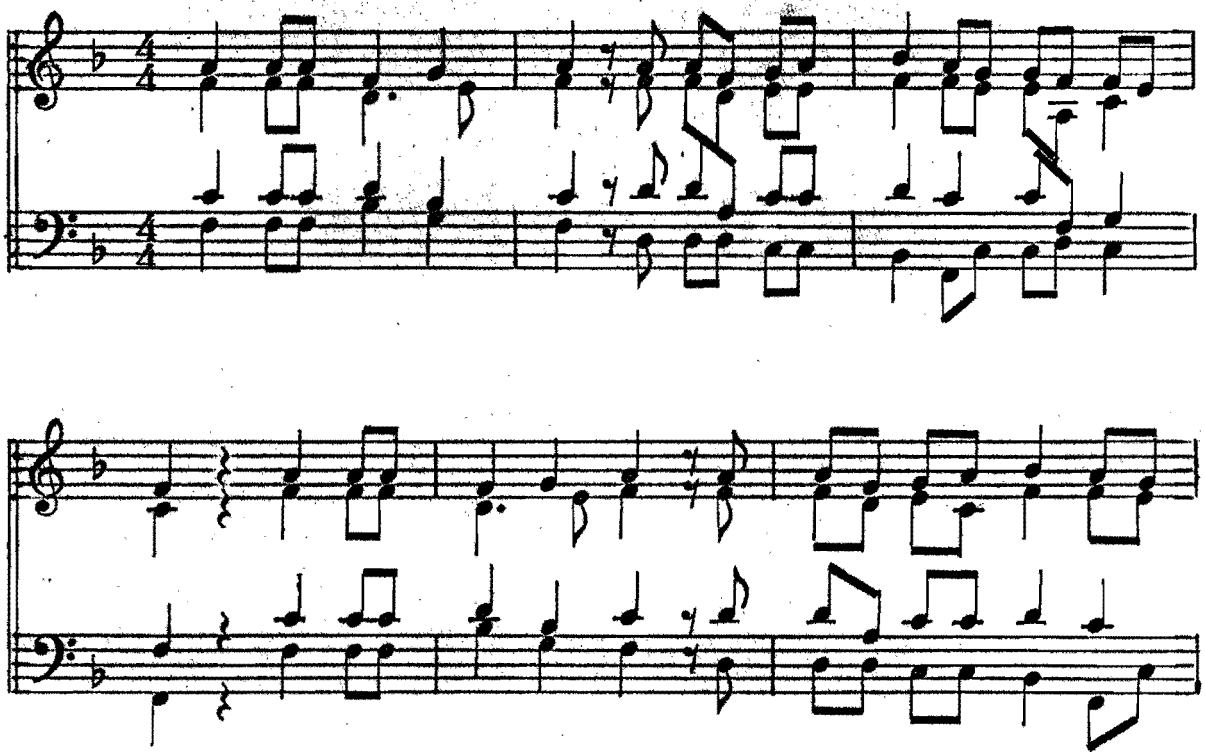


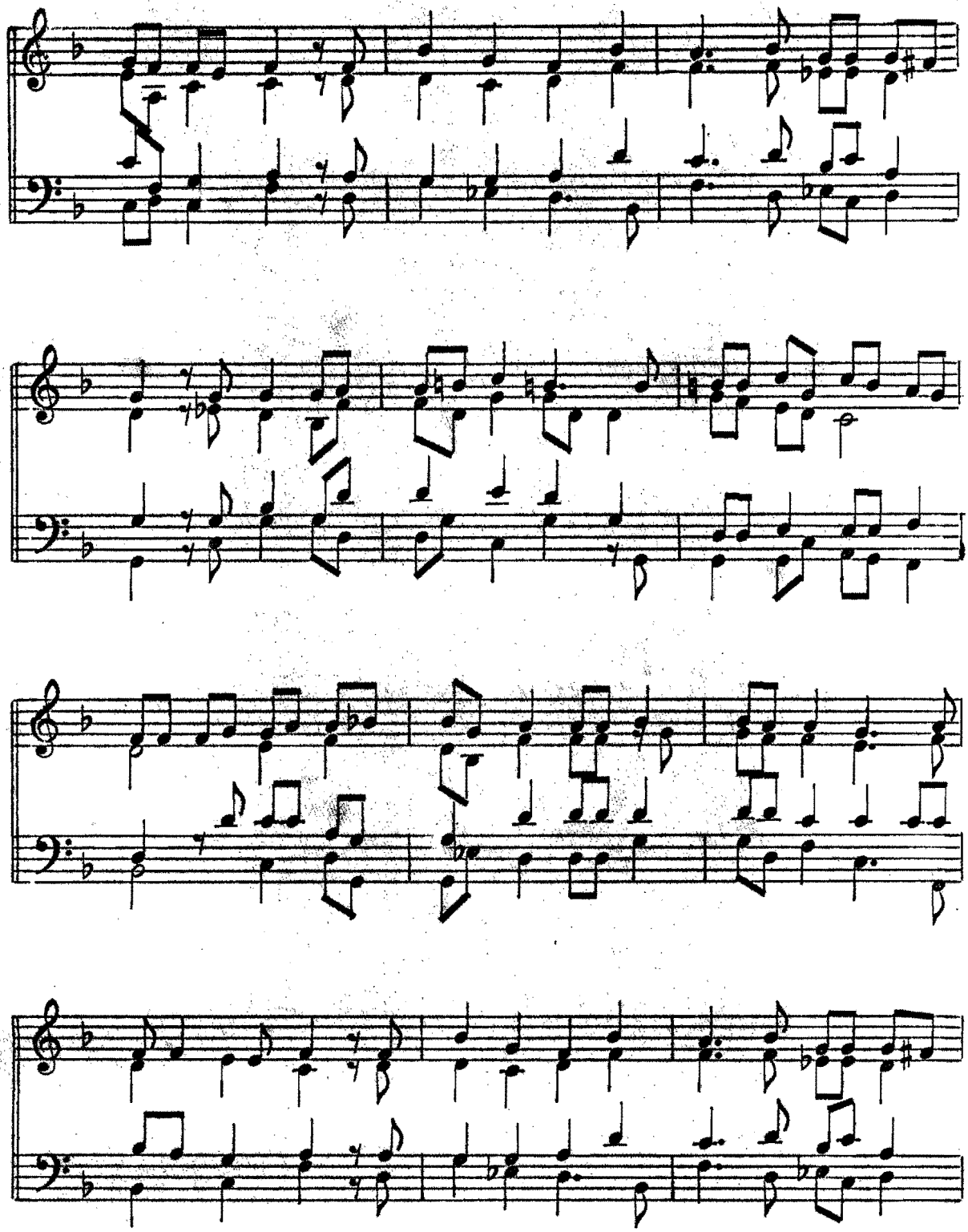


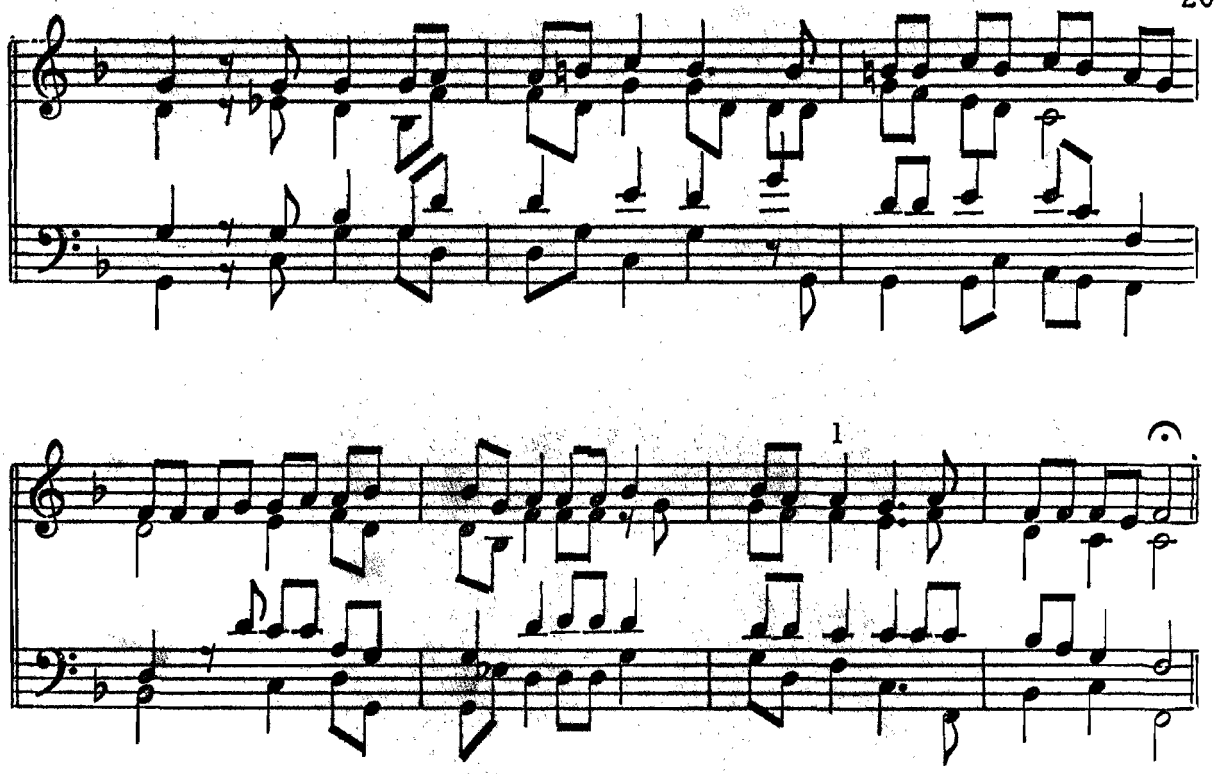




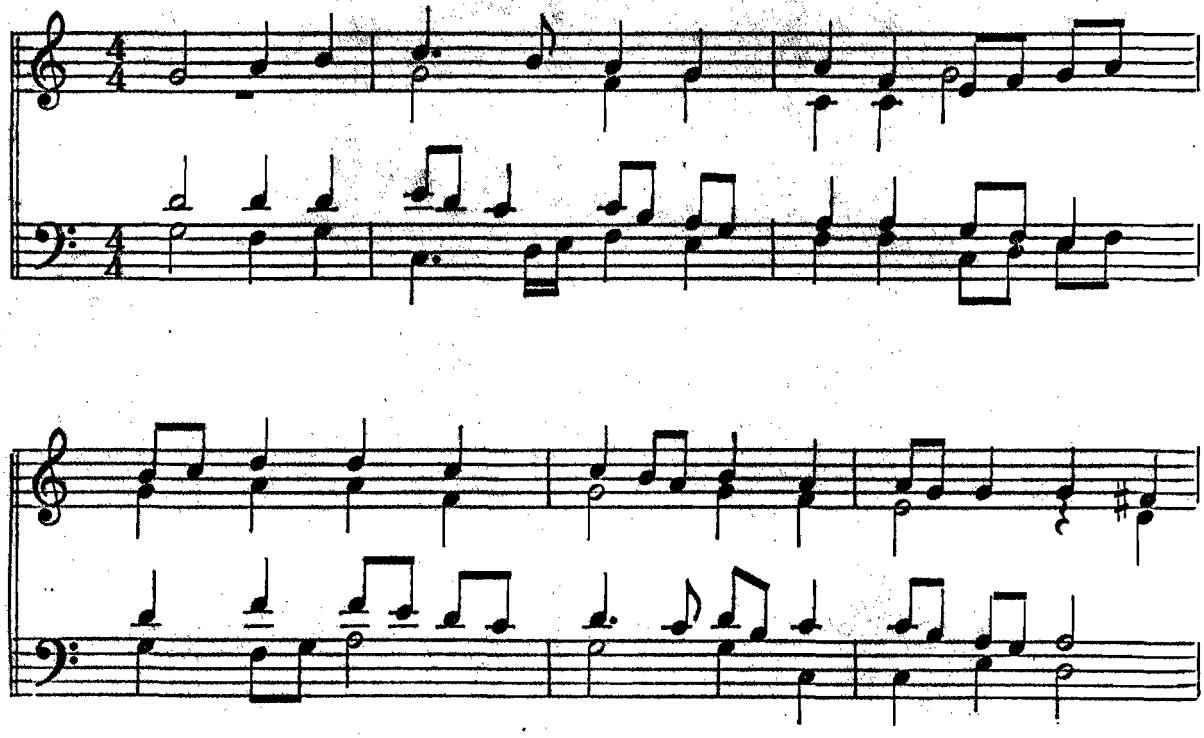
88. Ochi lucent

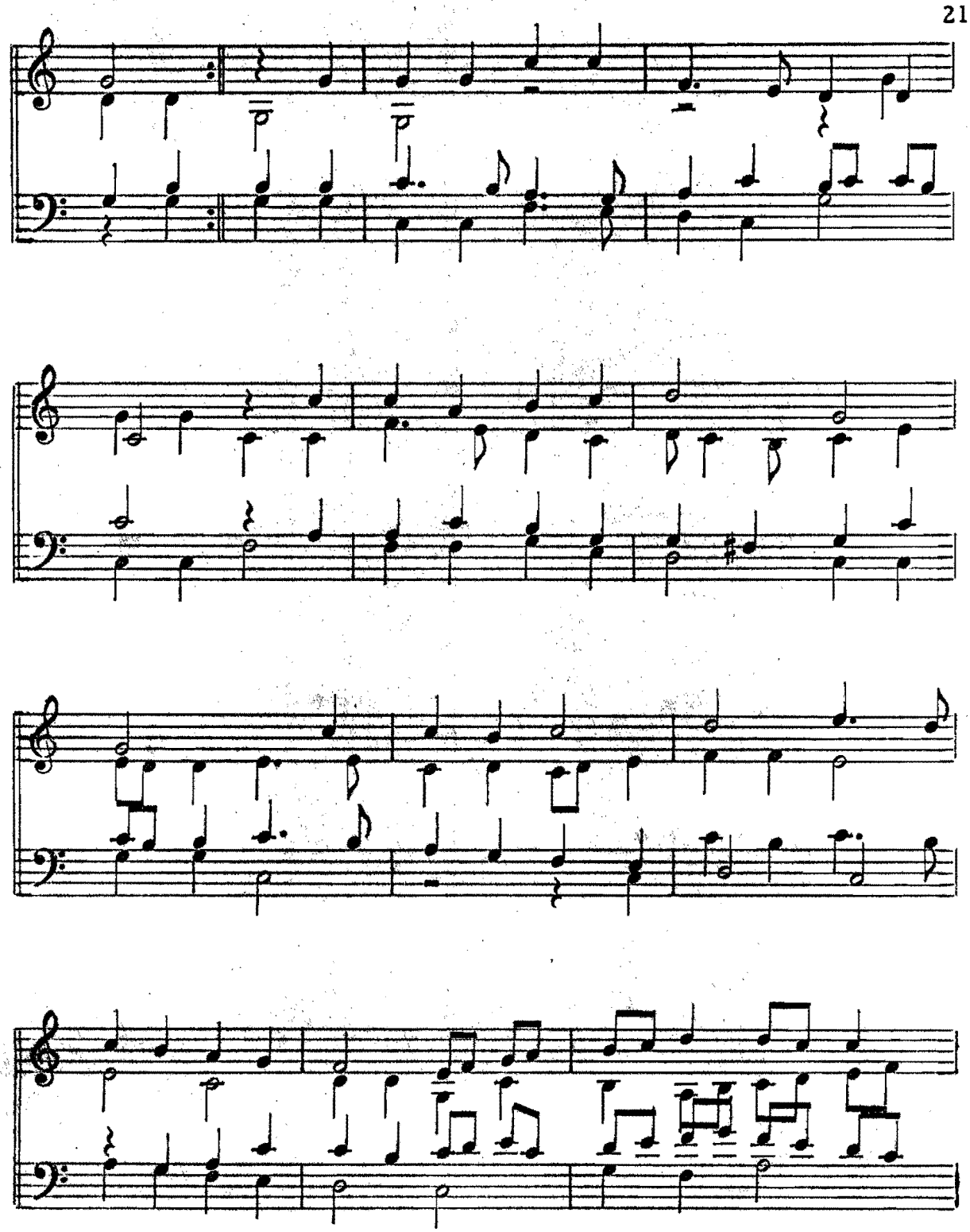


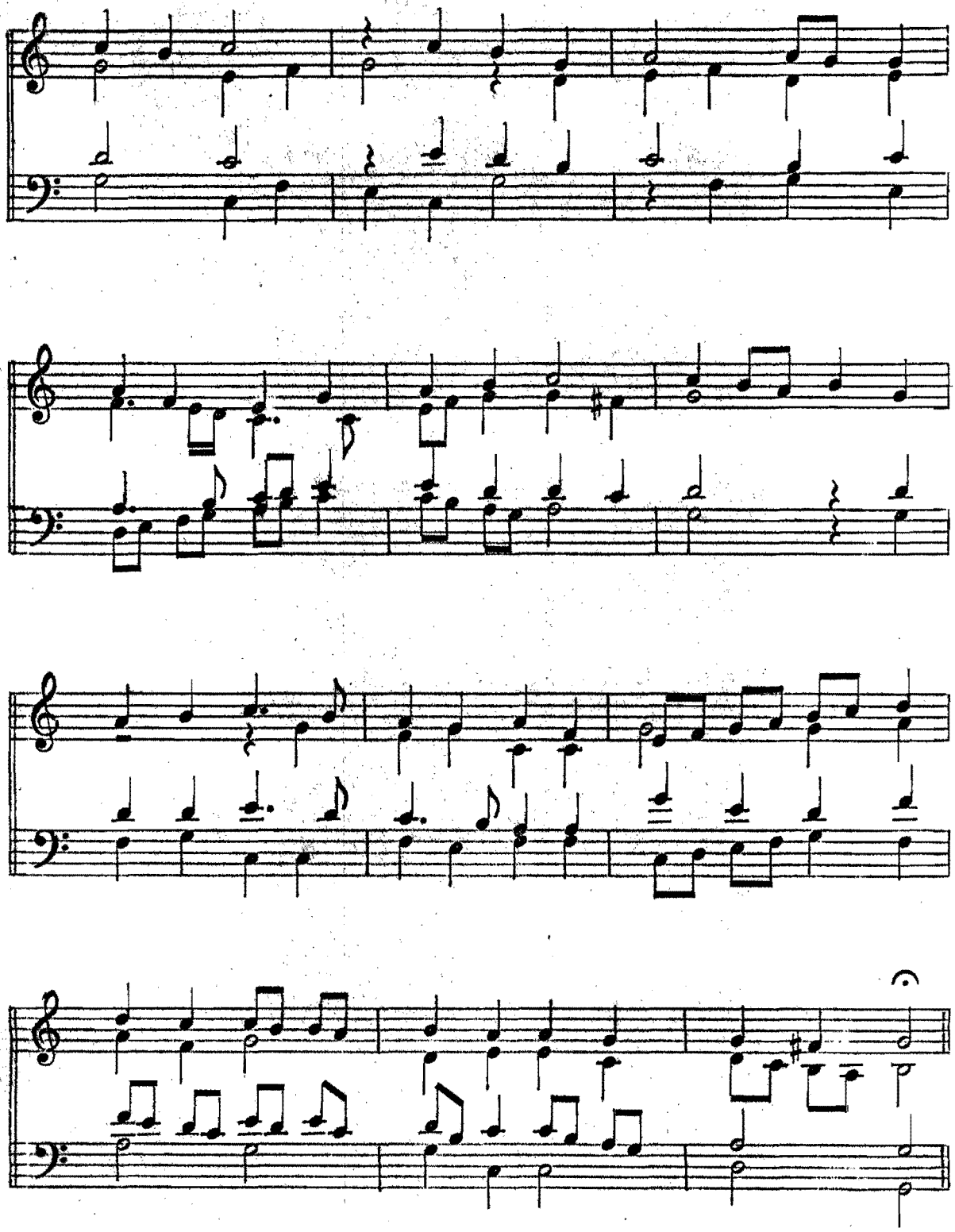




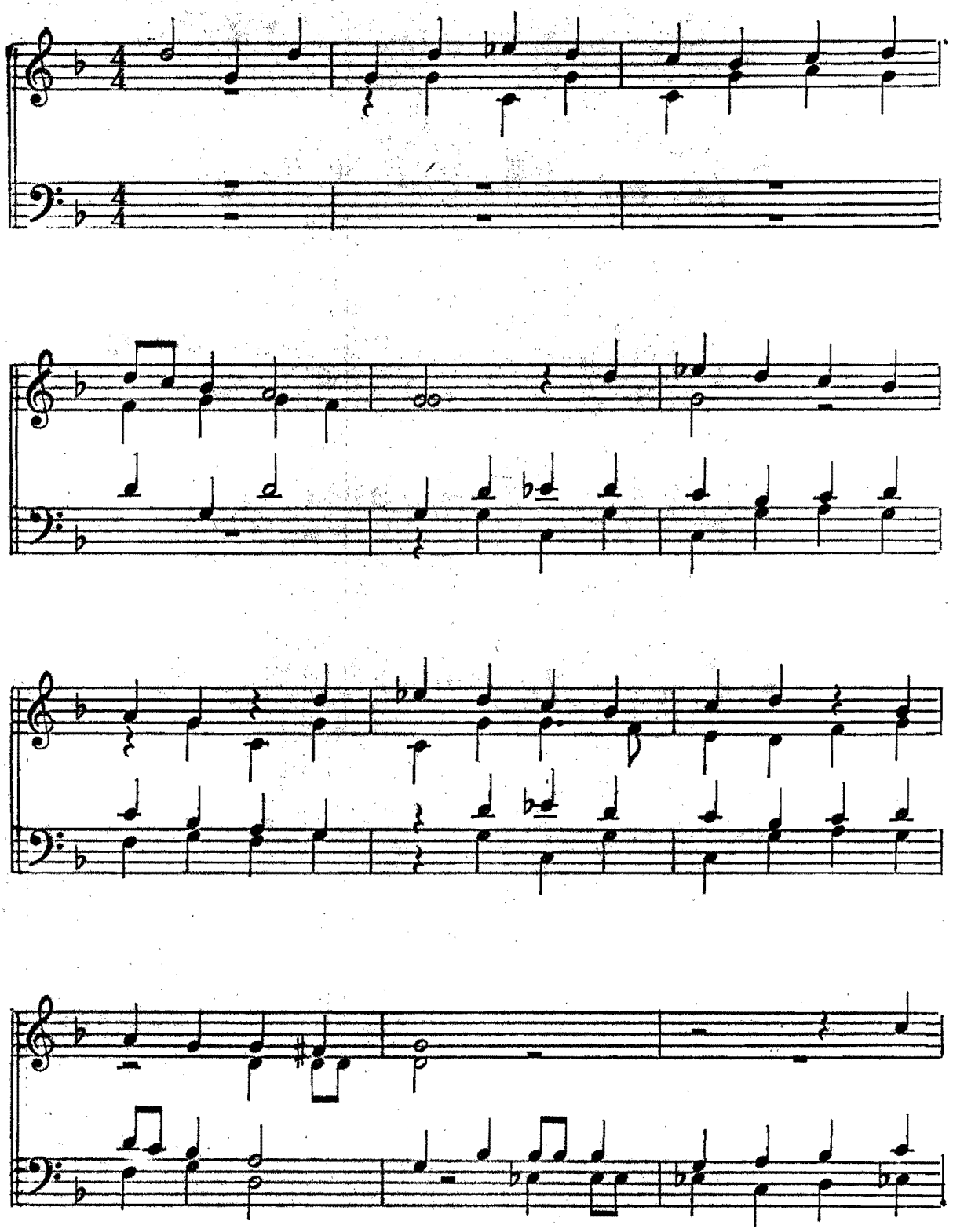
89. Le departier

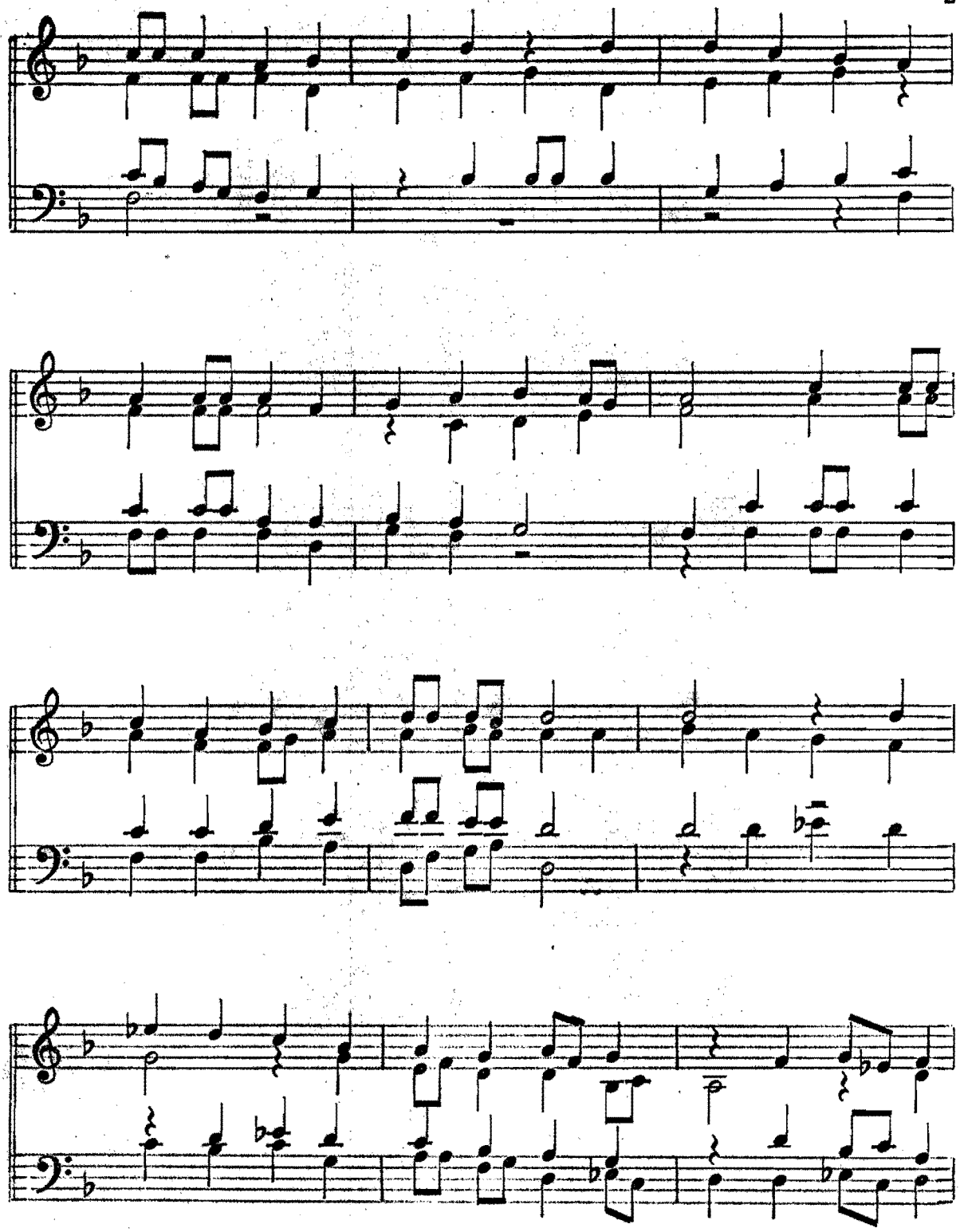


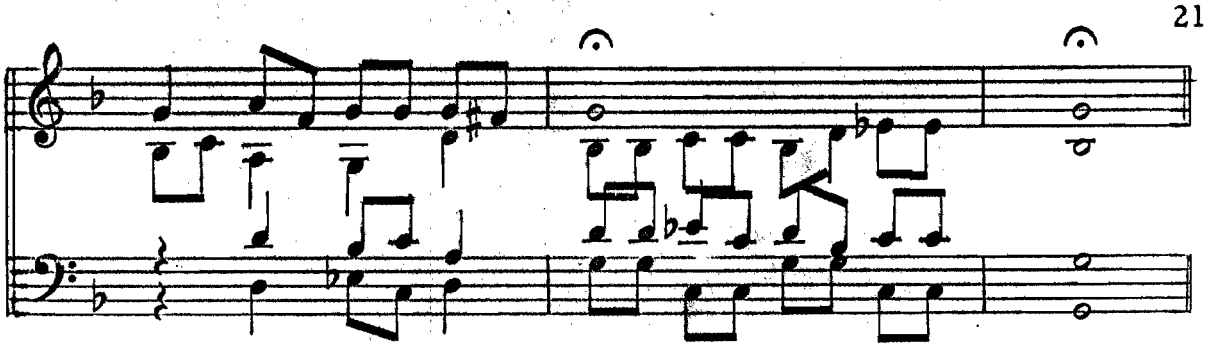




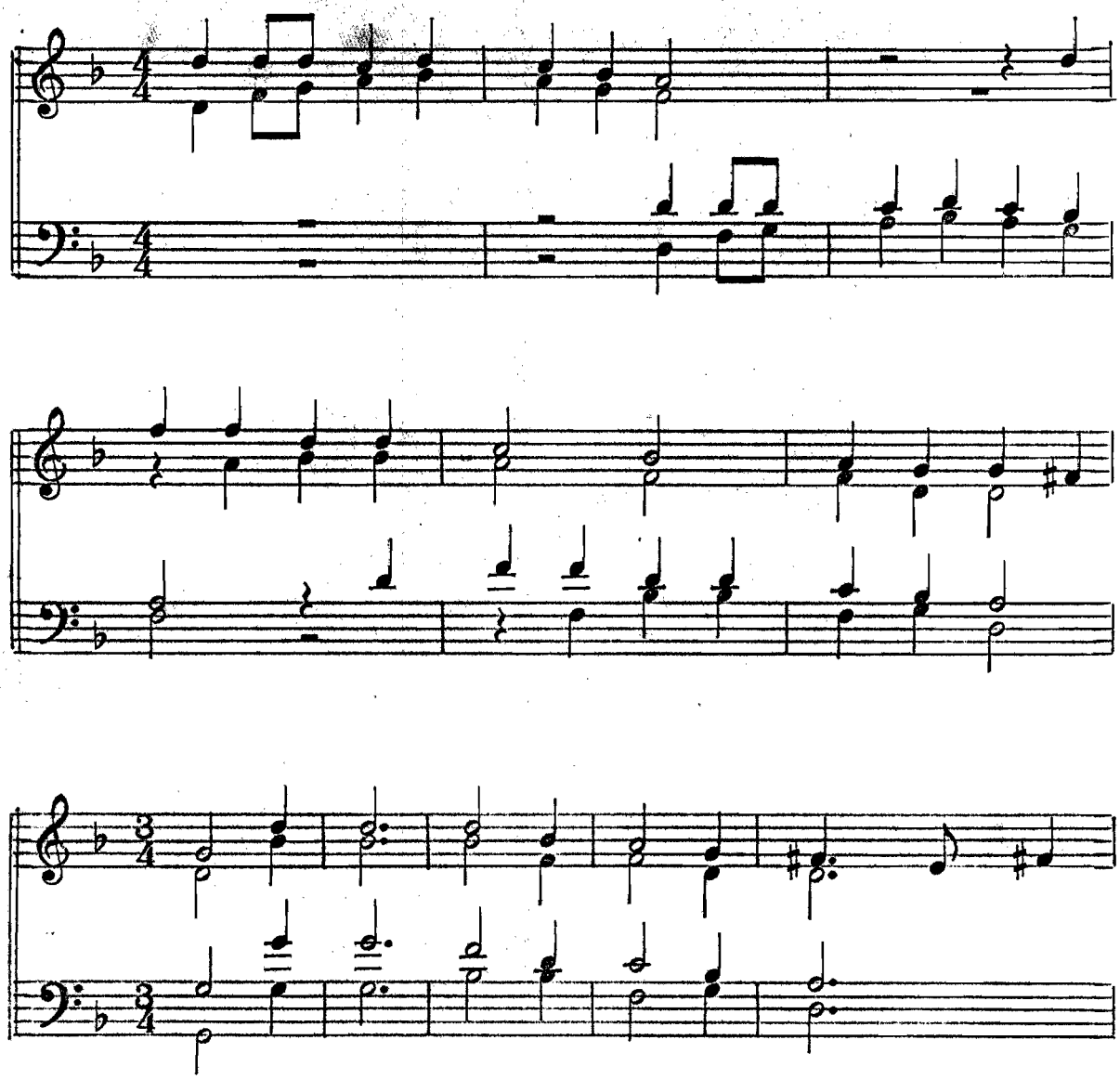
90. Unghug de ugs

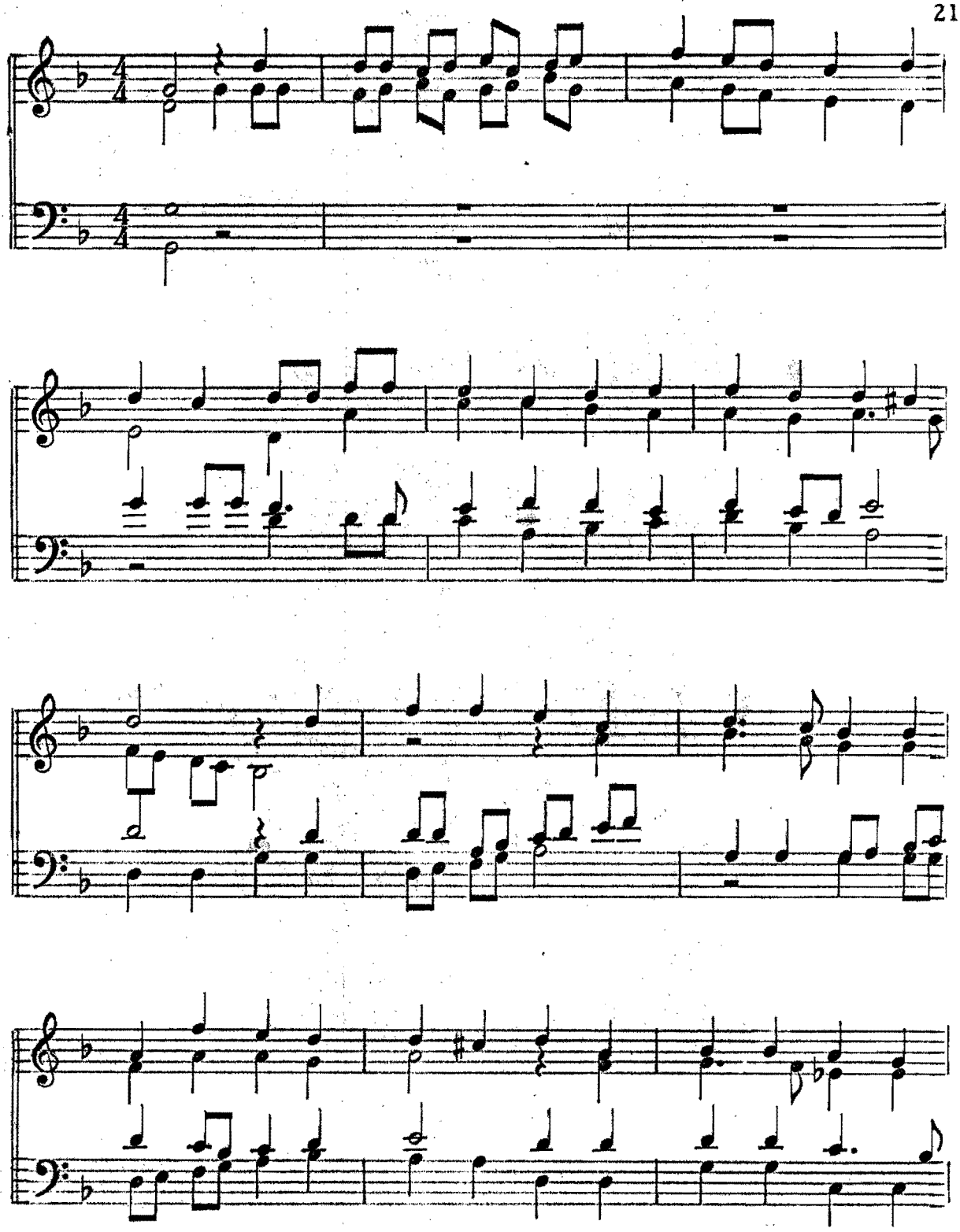


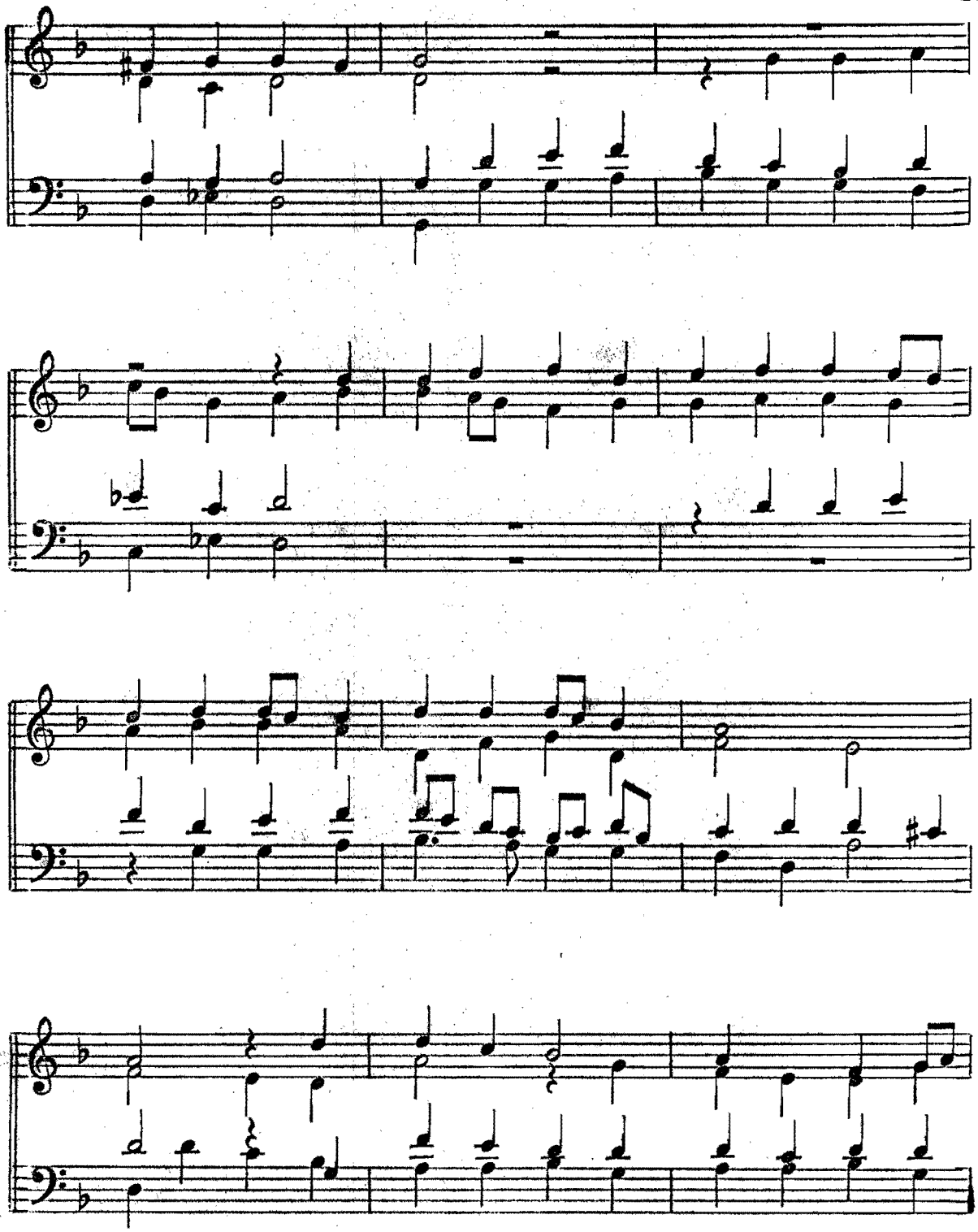


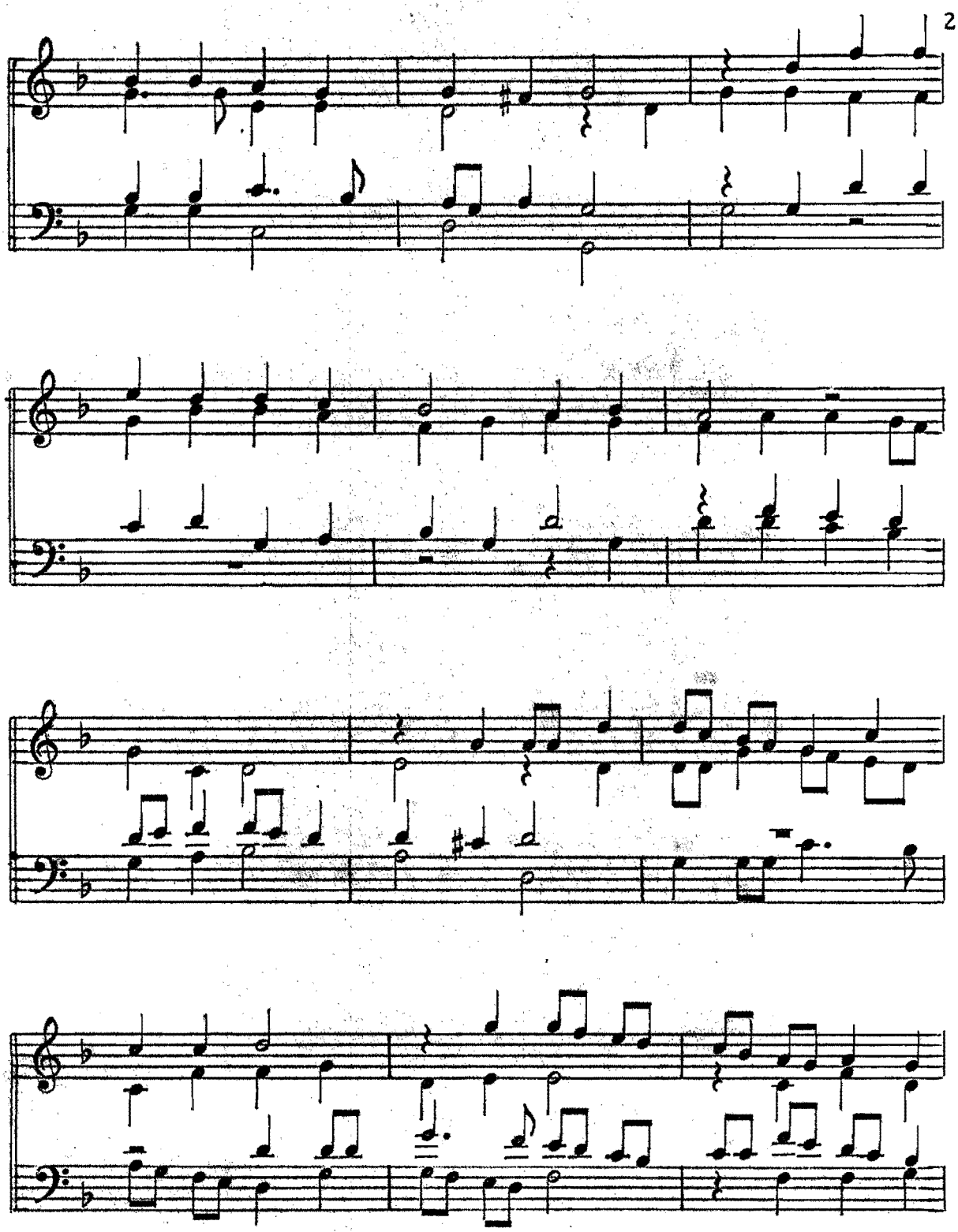


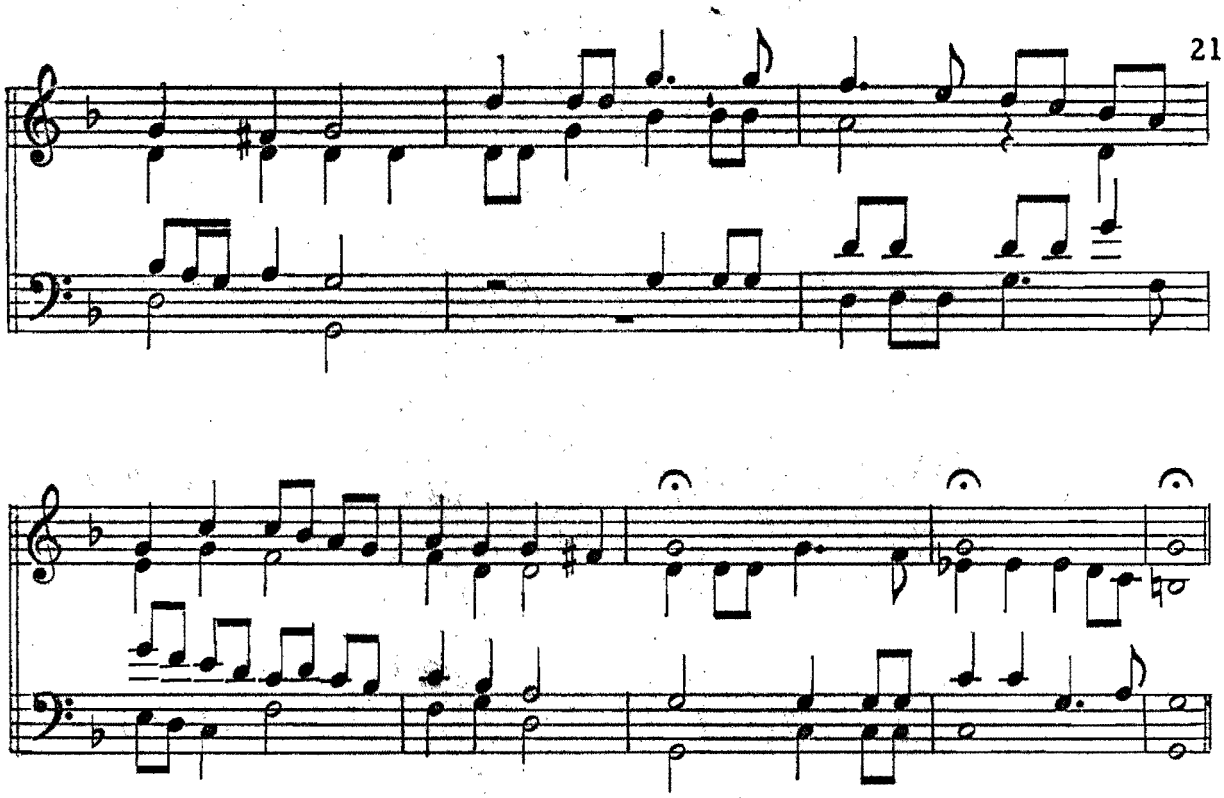
91. Vivous Io ieu





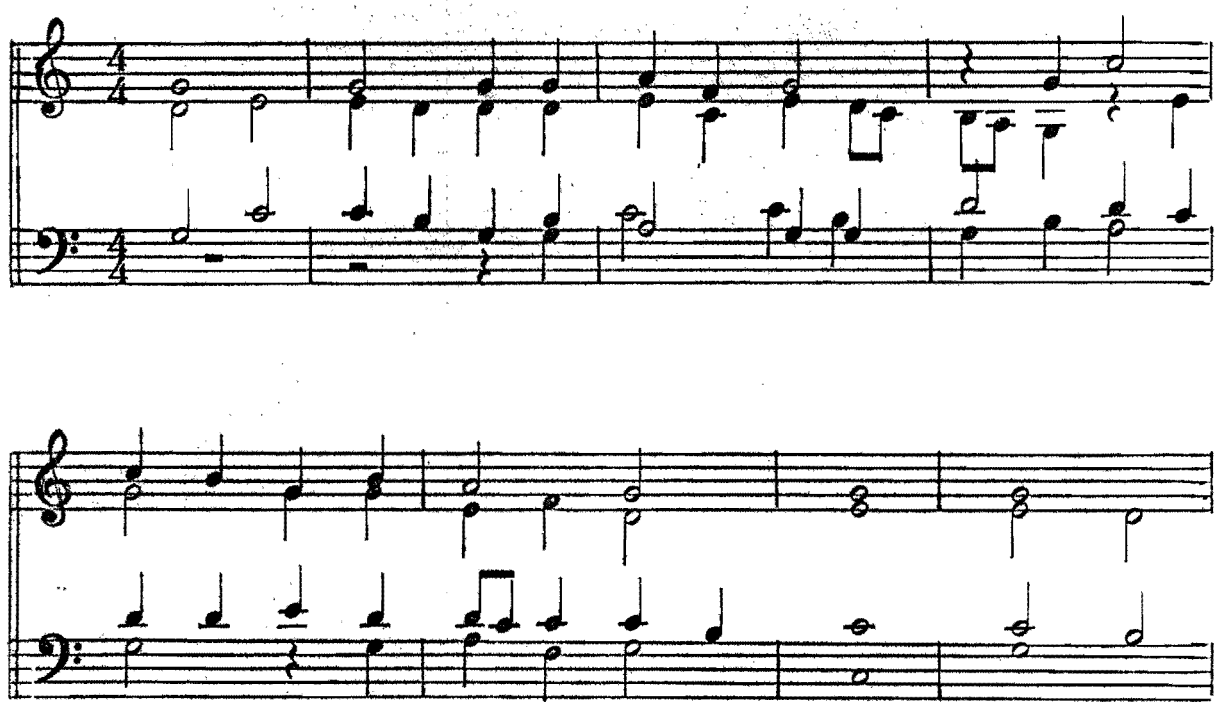


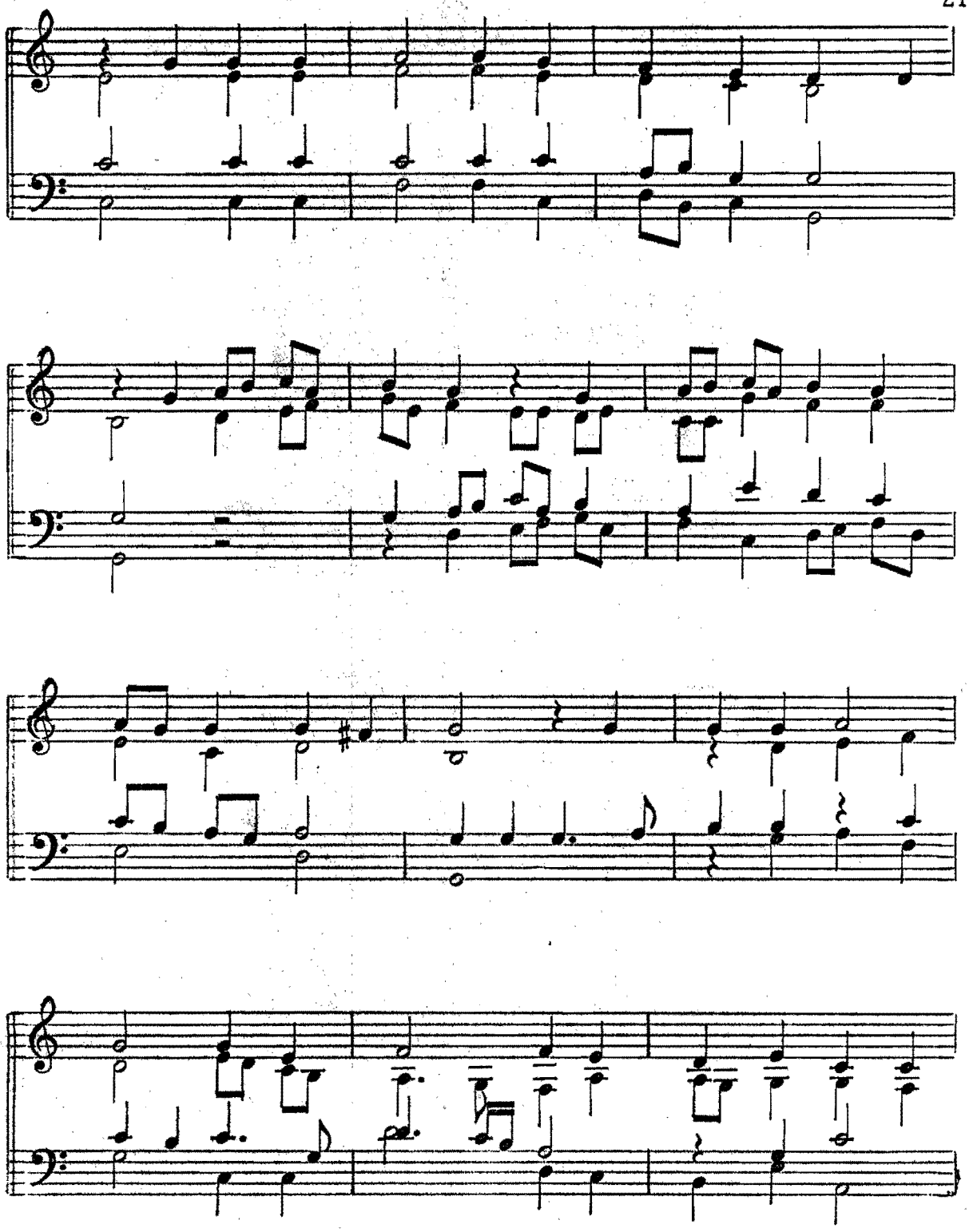


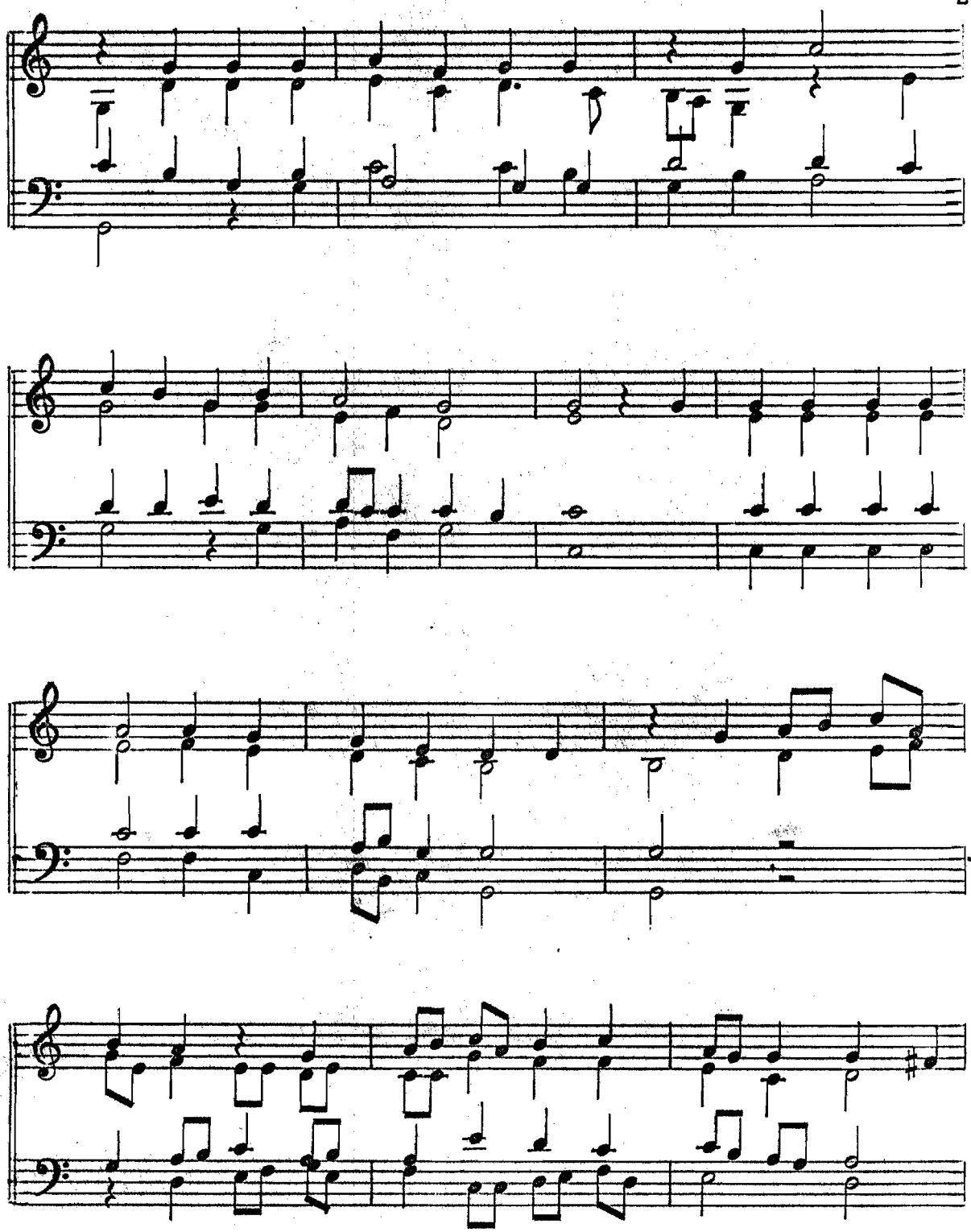


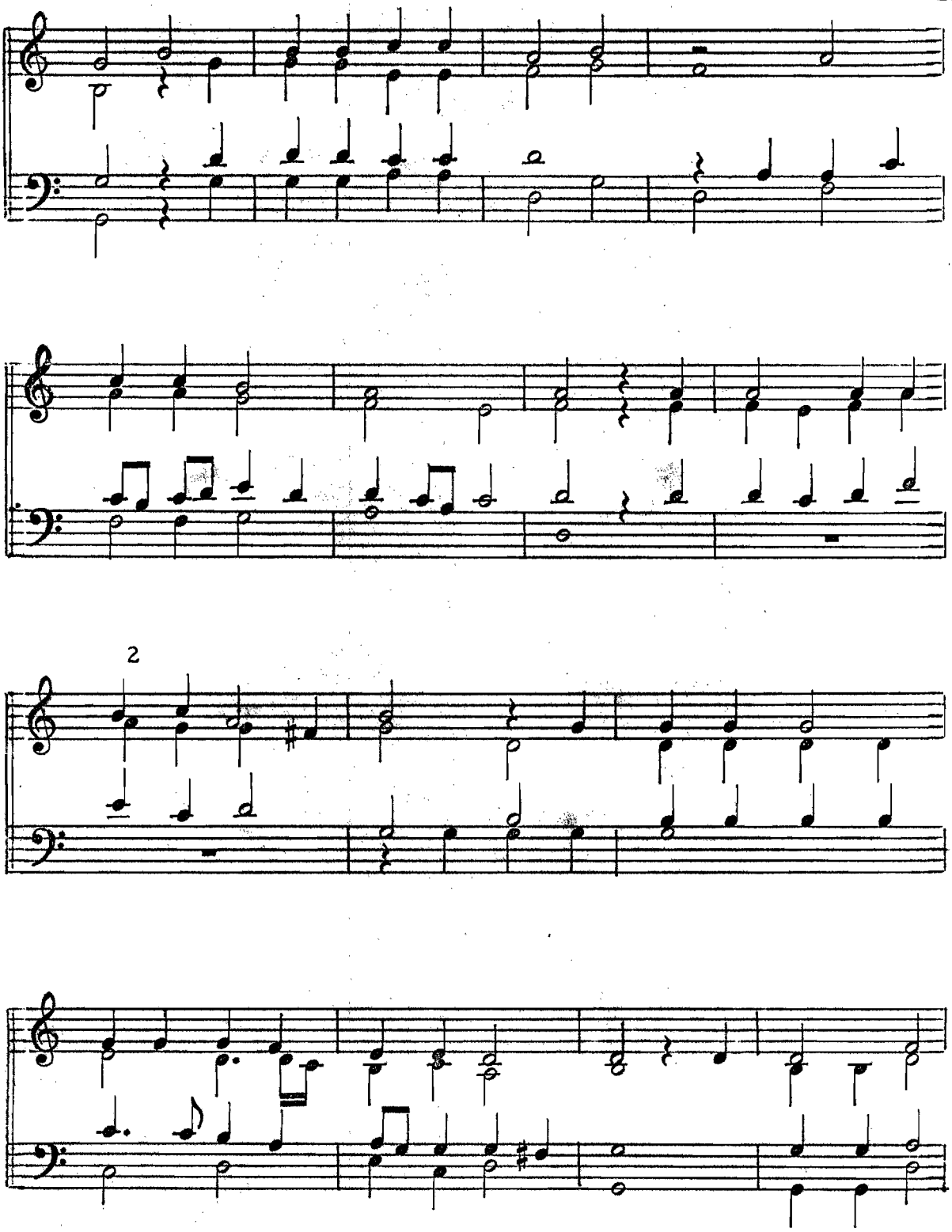
92. Quantio pens

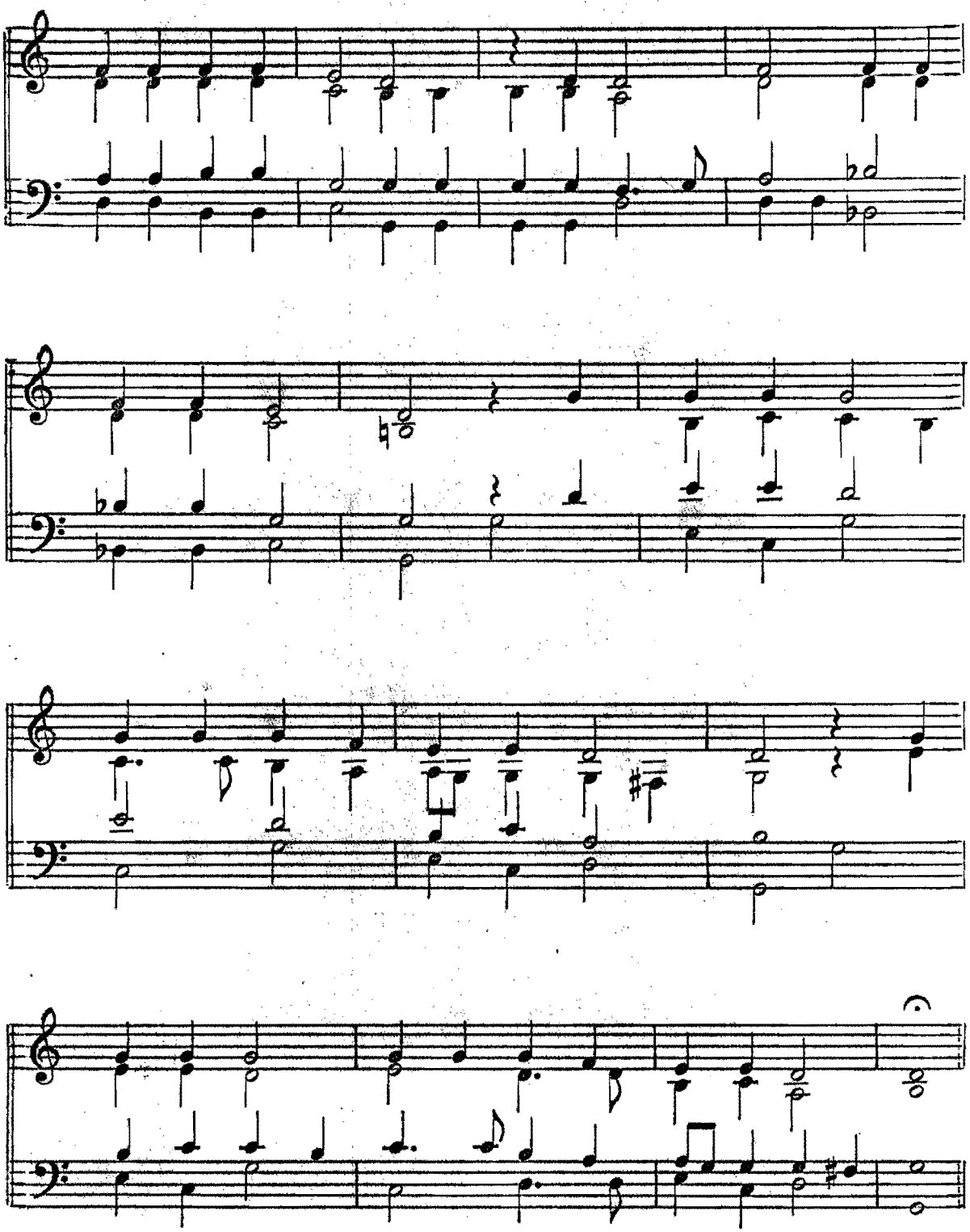
Jacques Arcadelt[1]





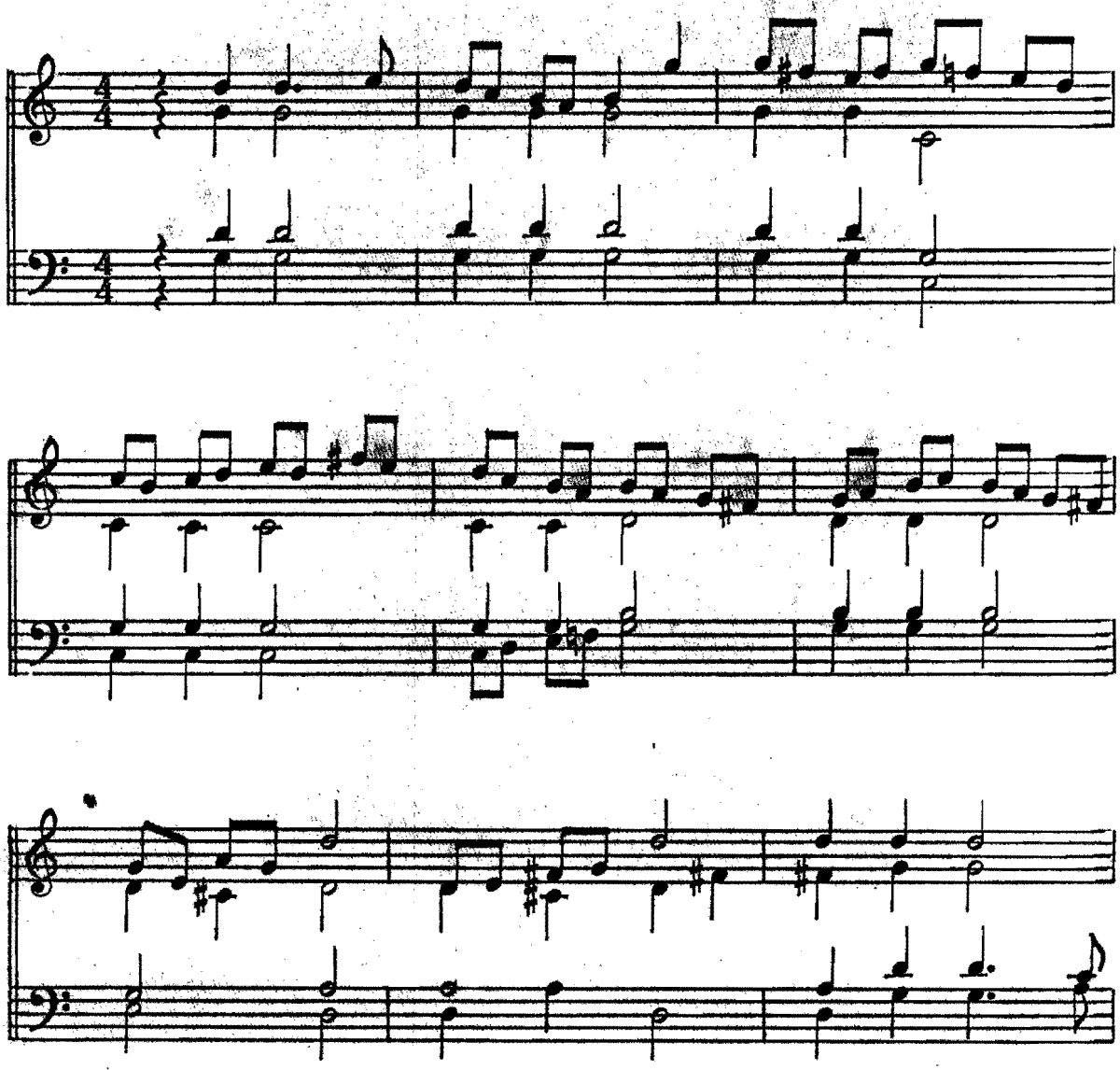


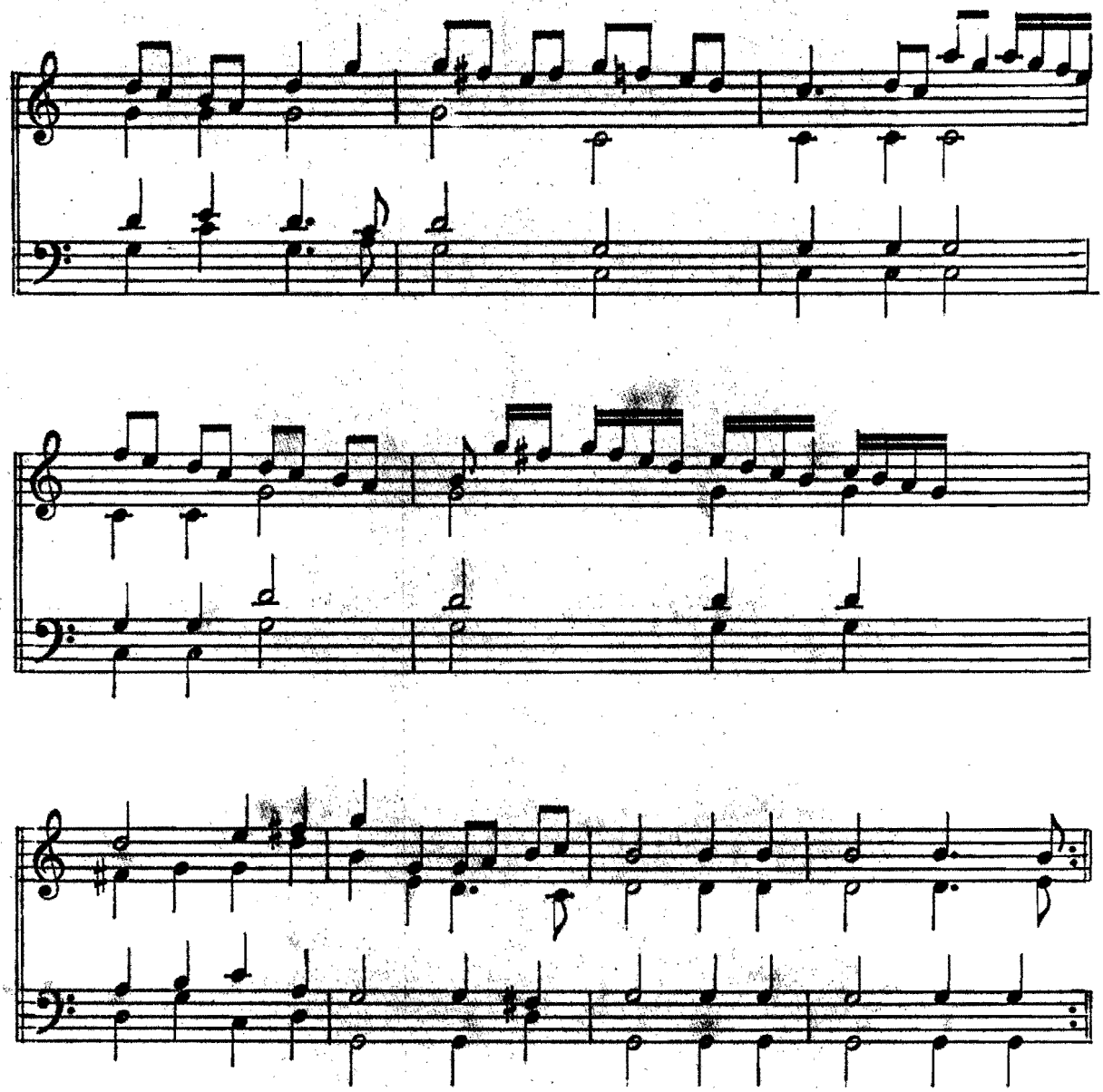

2



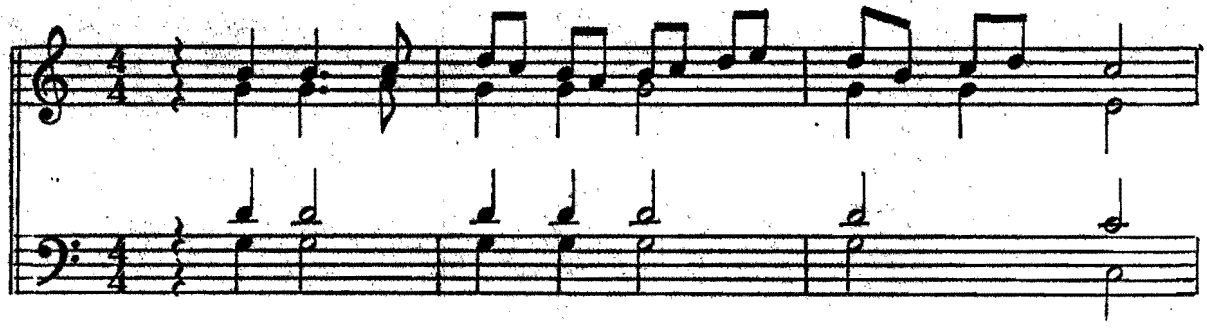
Folgen die Welschen Passamezo, Galliarden, Reprisen, Saltarella sampt guten kurzen Deutschen Denzen.

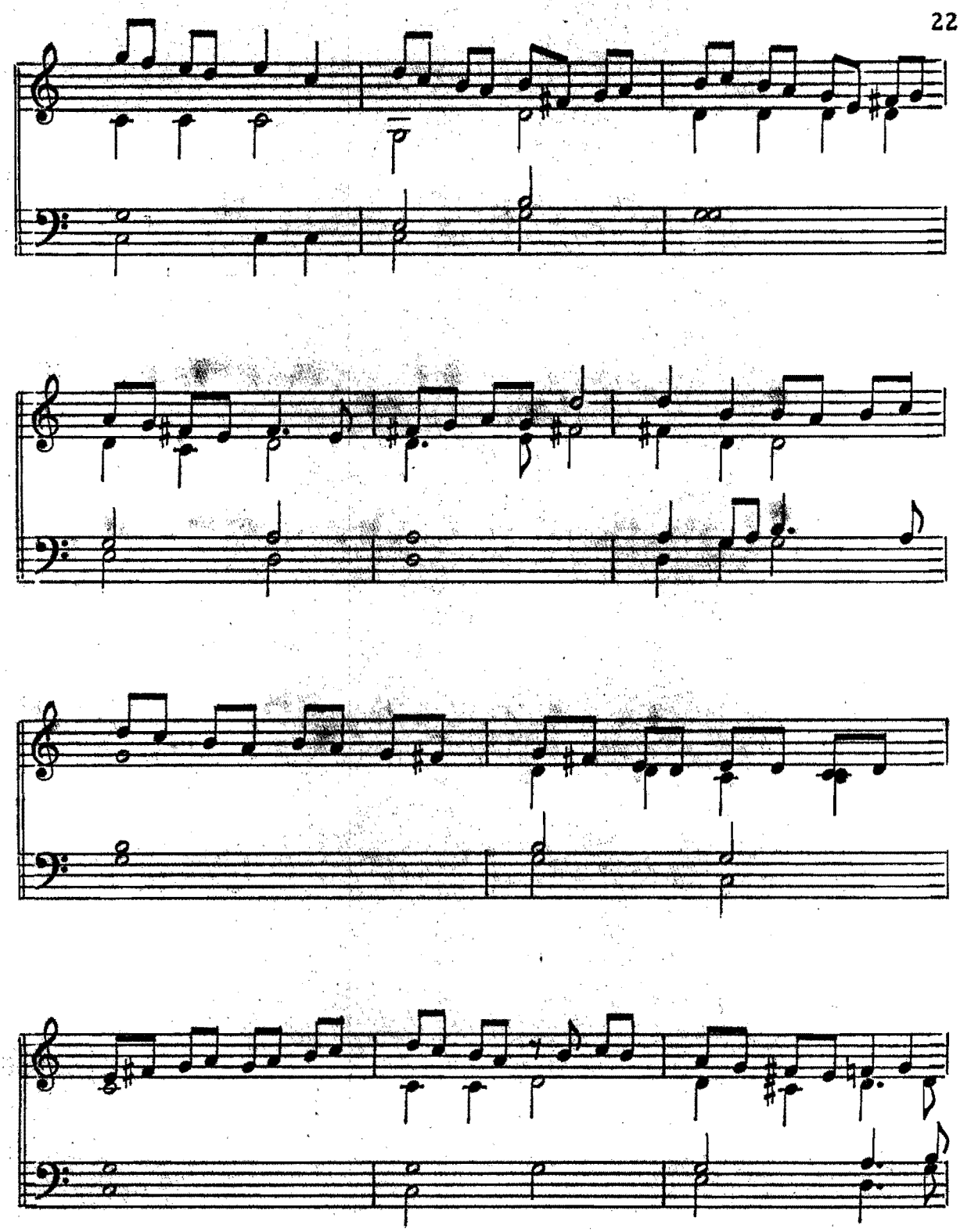
93. Passamezo antico Primo

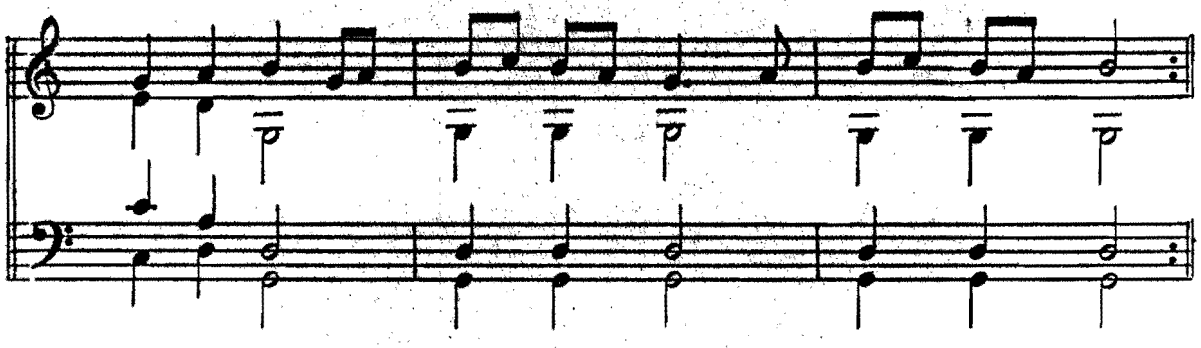




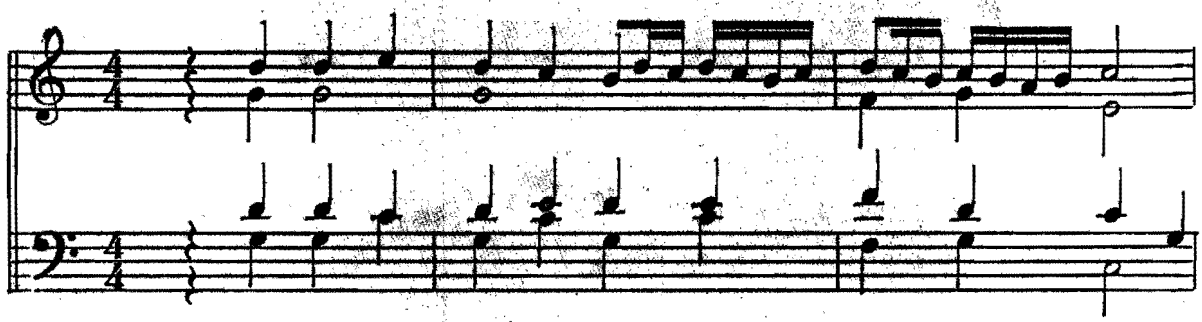
94. Passamezo antico Secundo

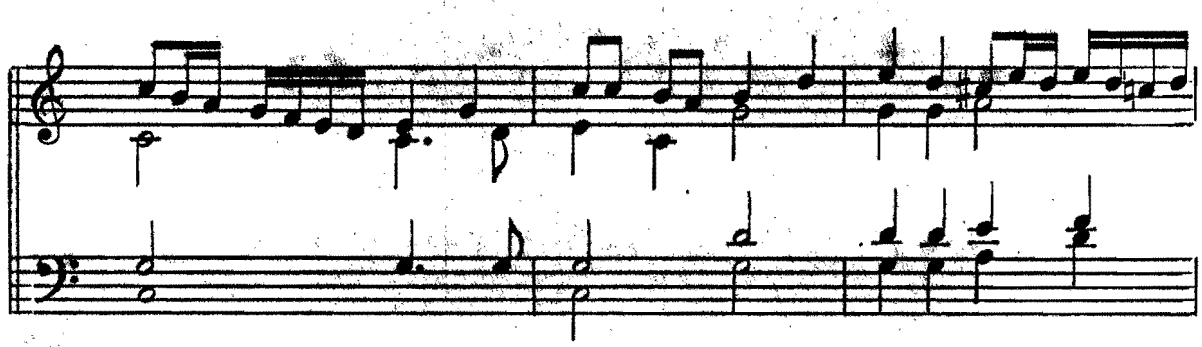


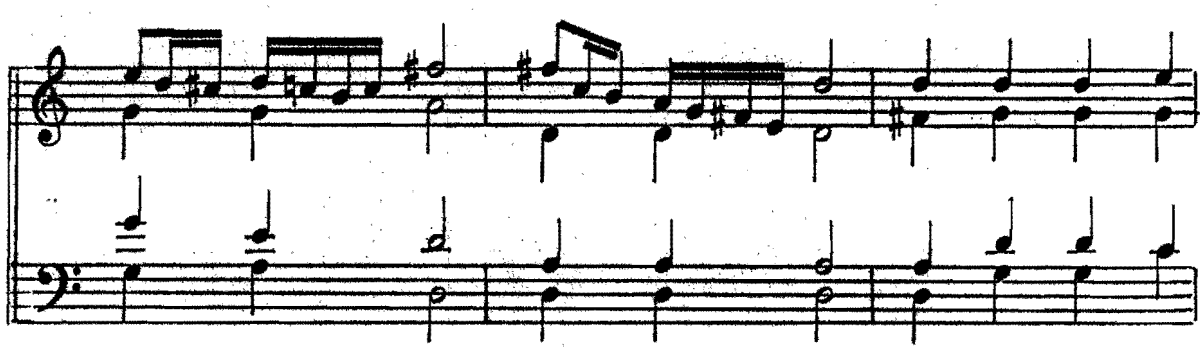


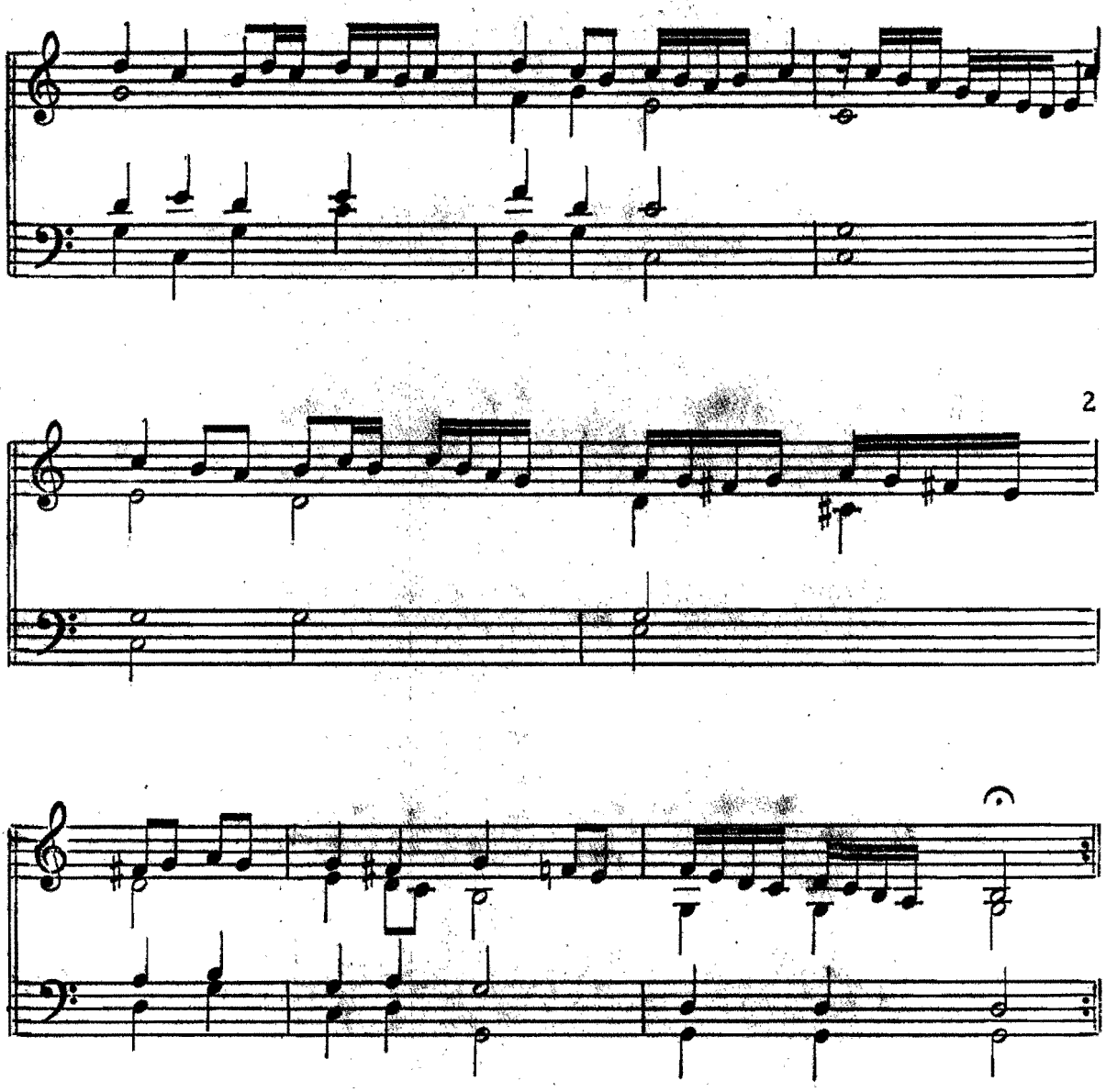


95. Passamezo antico Tertio[1]

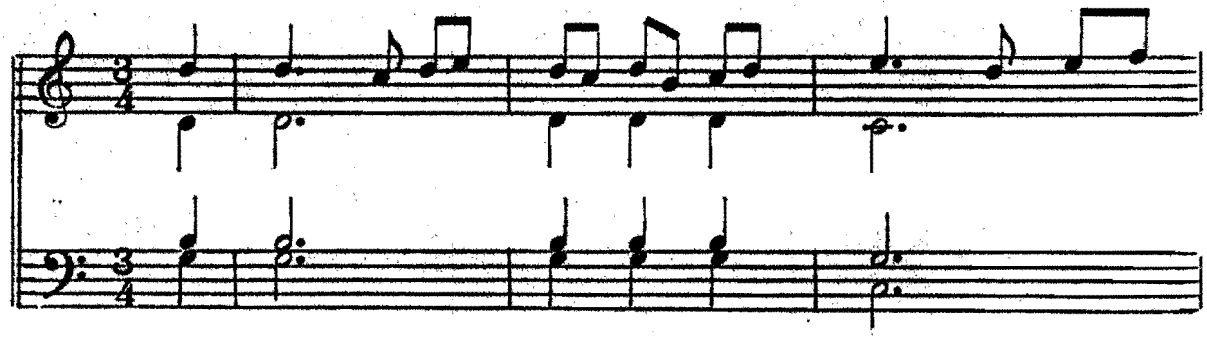


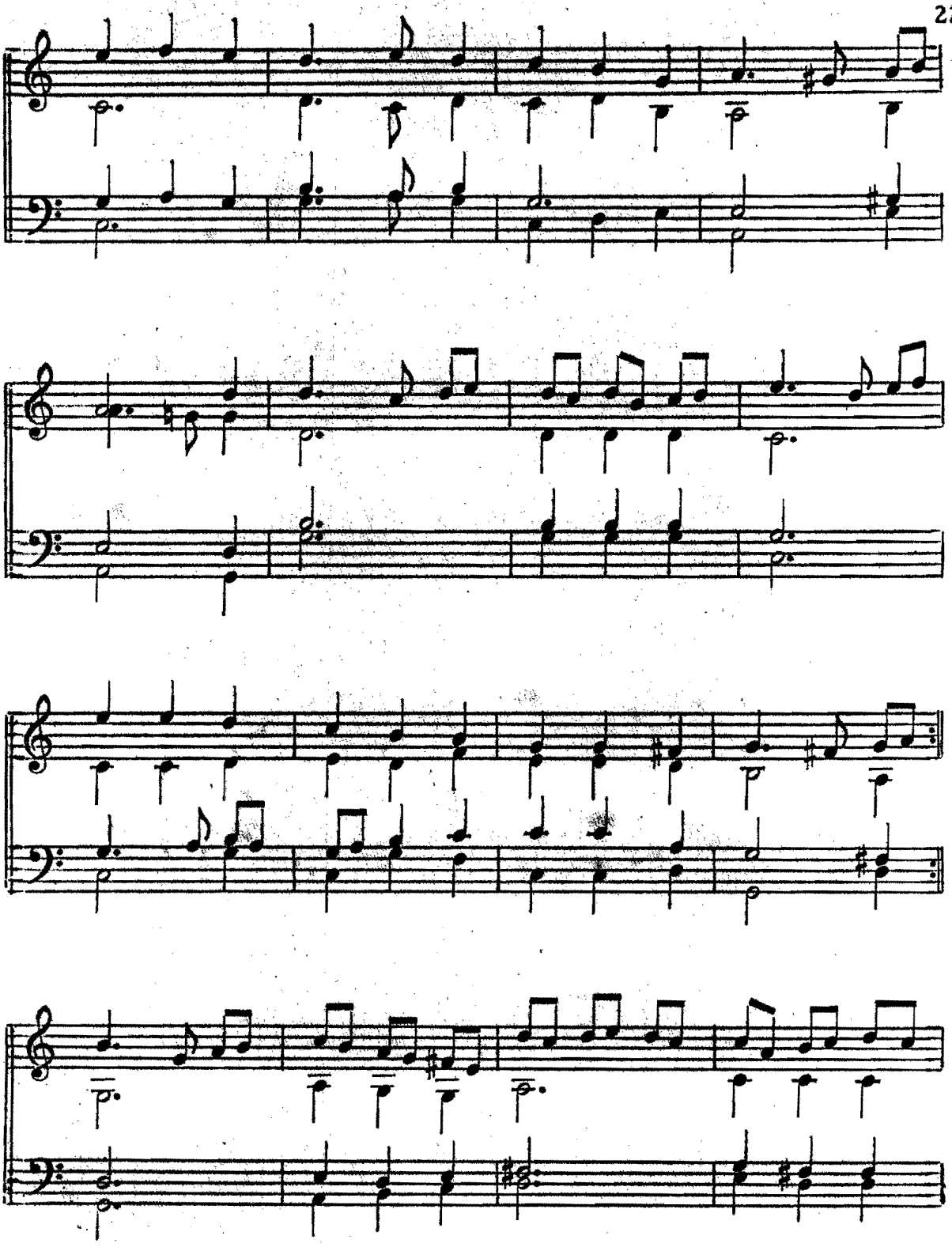


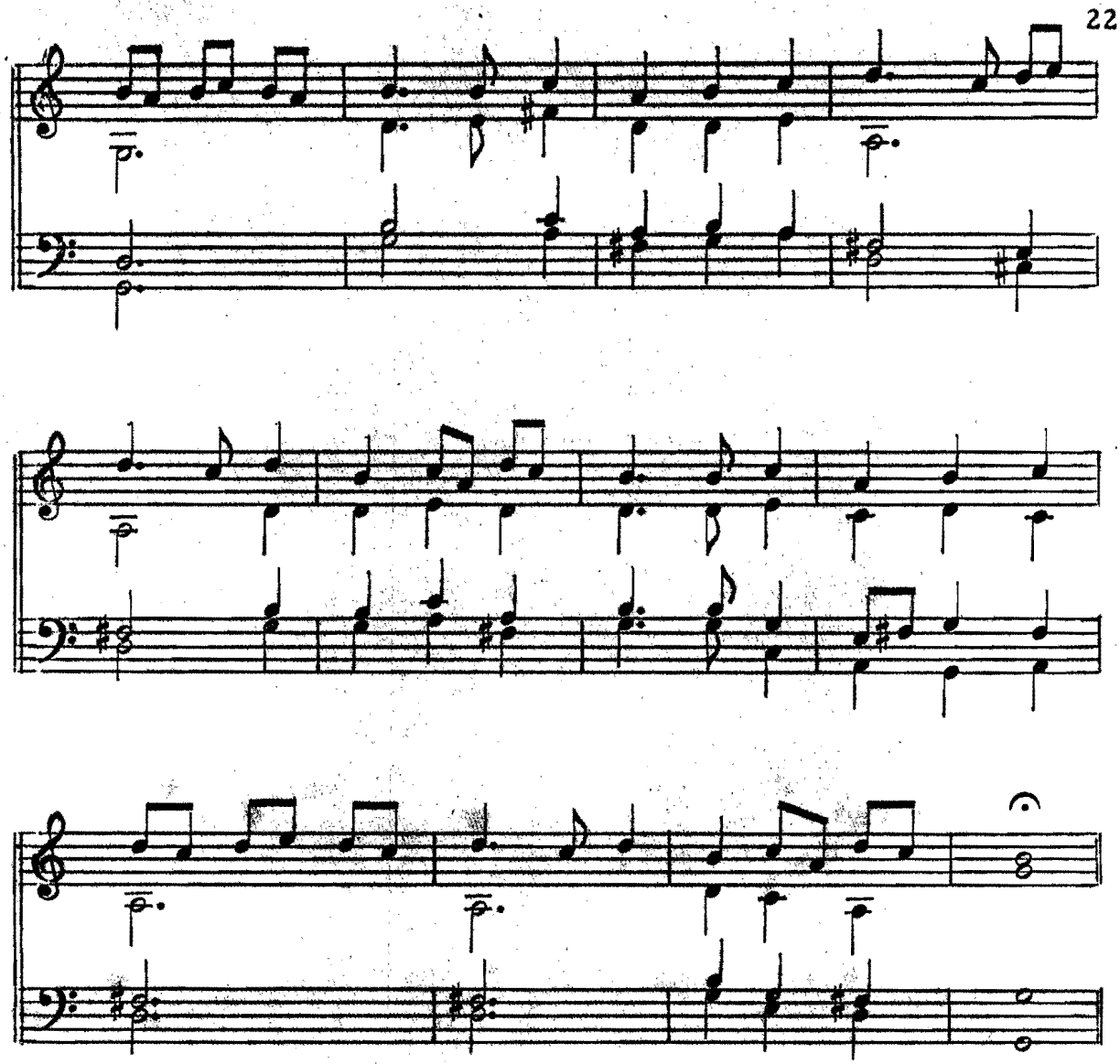




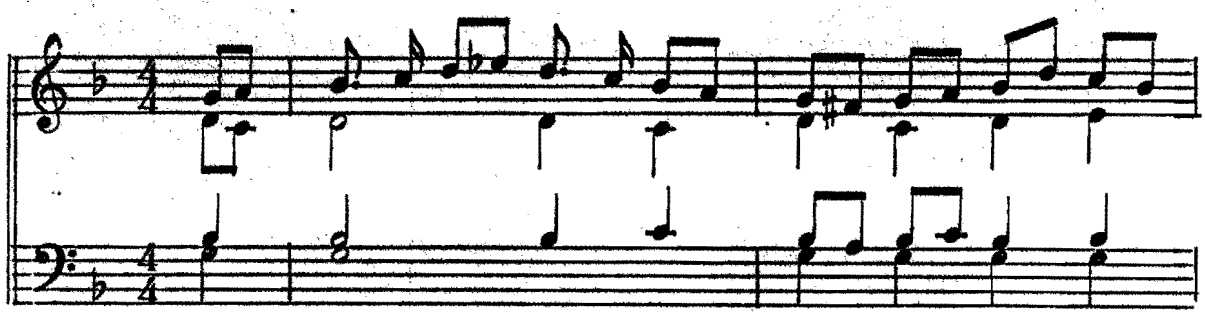
96. Saltarella cum Reprisa

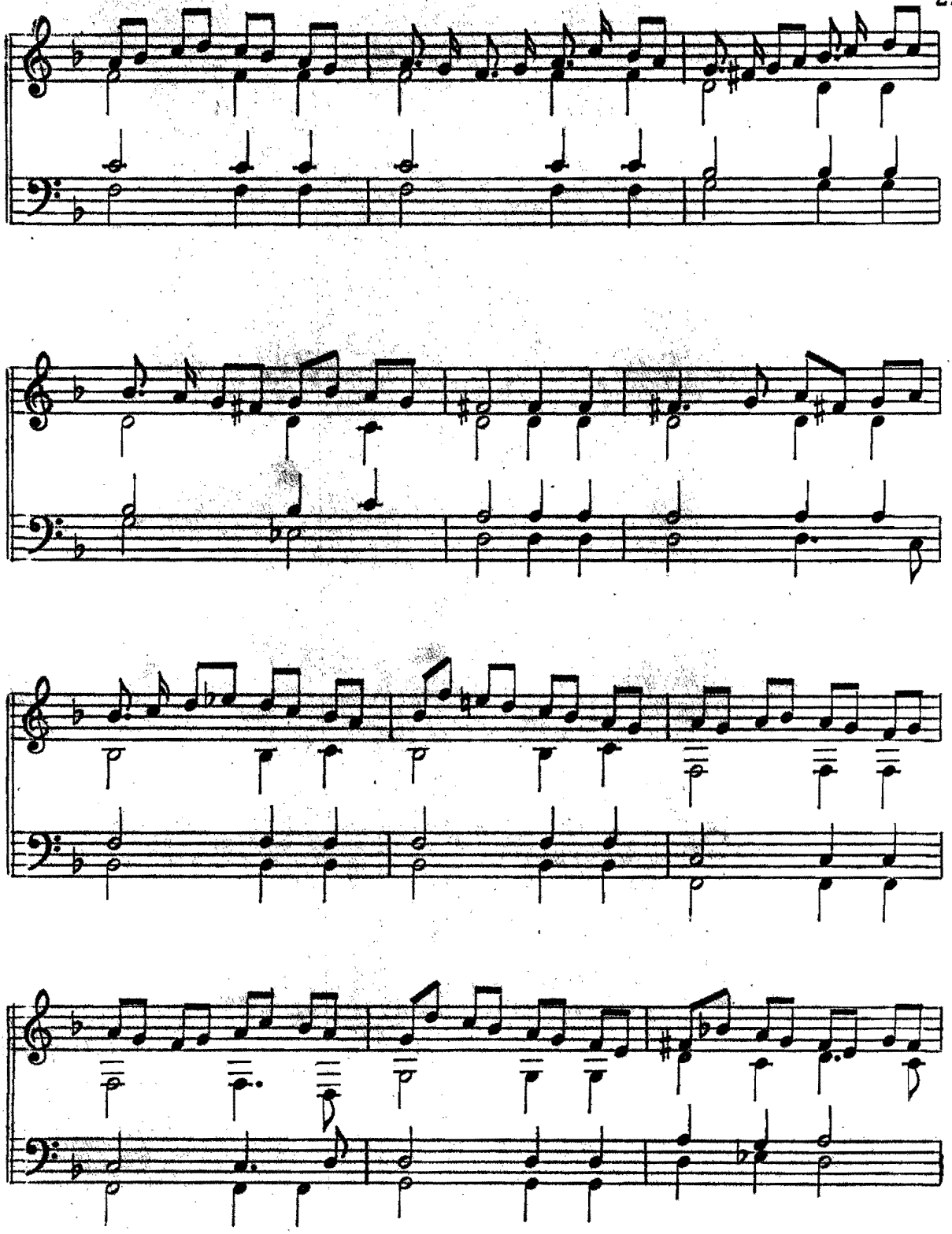


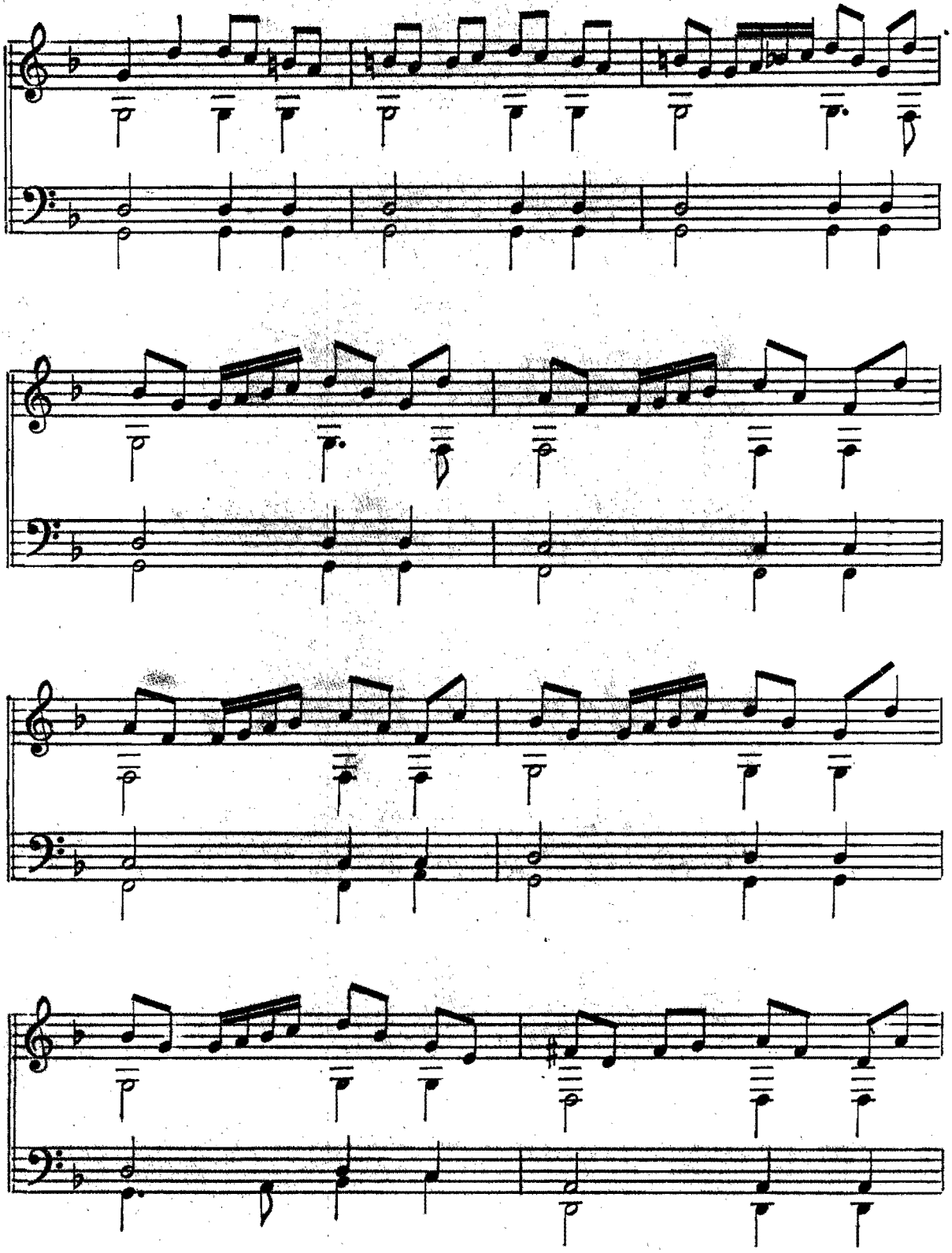


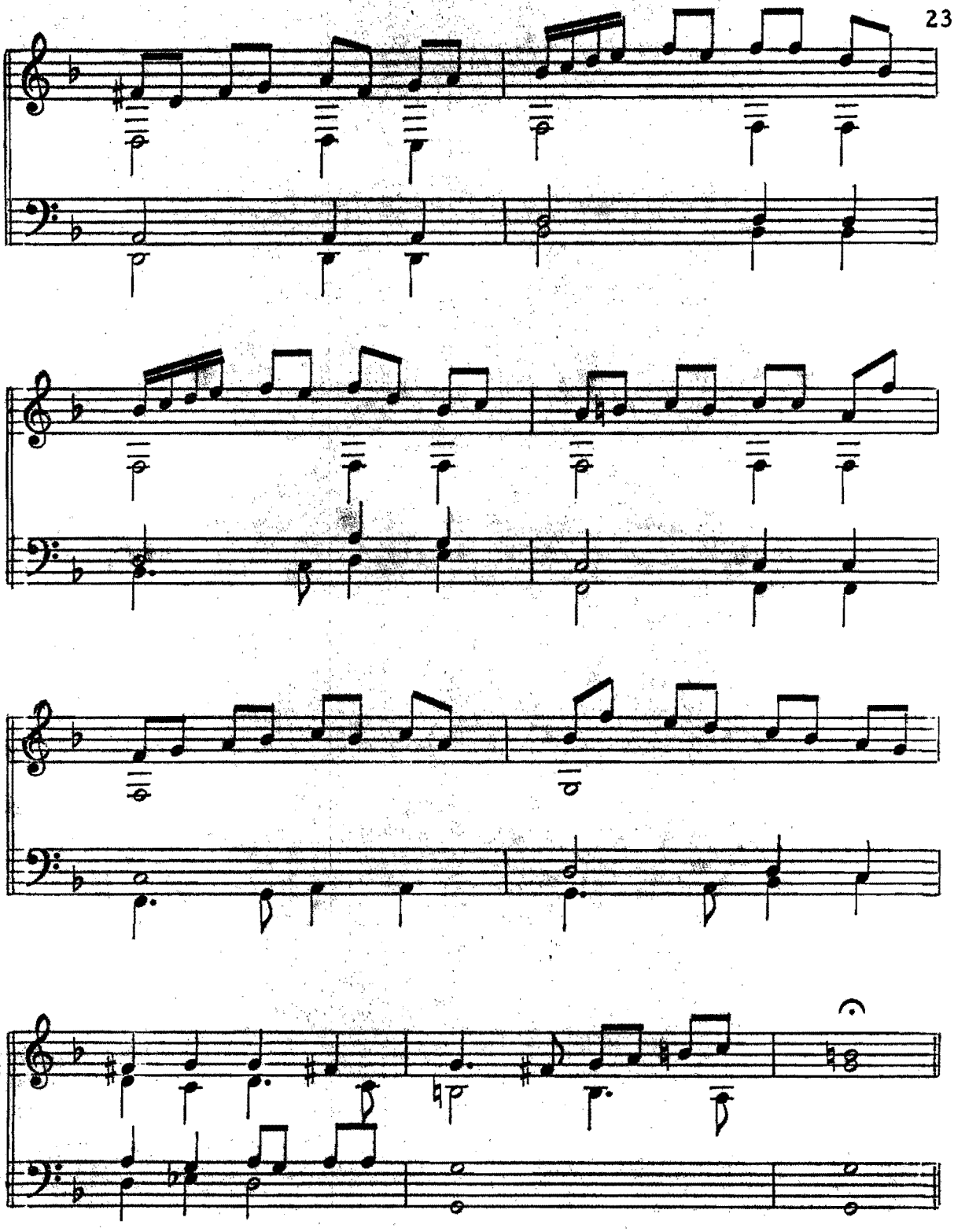


97. Passamezo nova

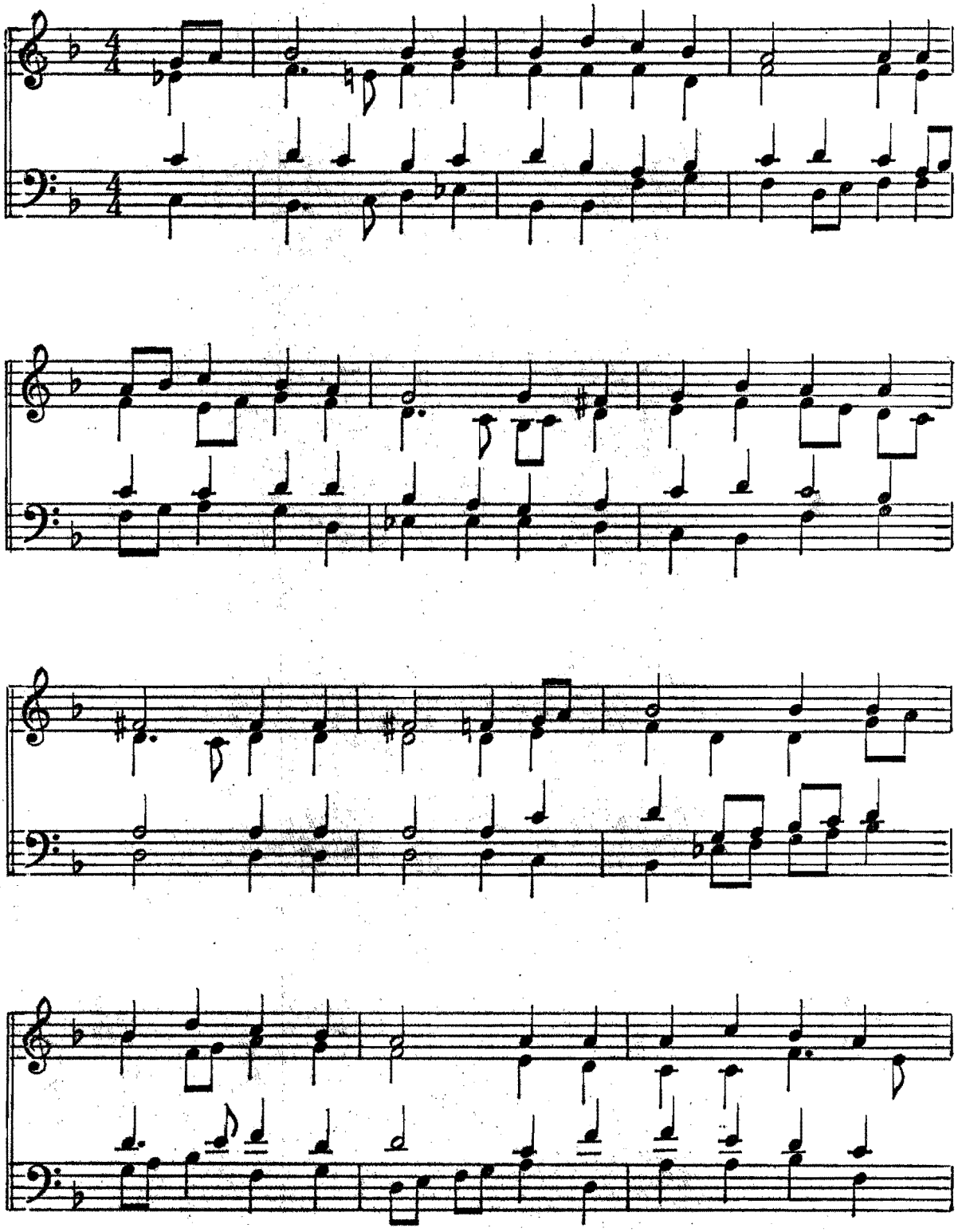


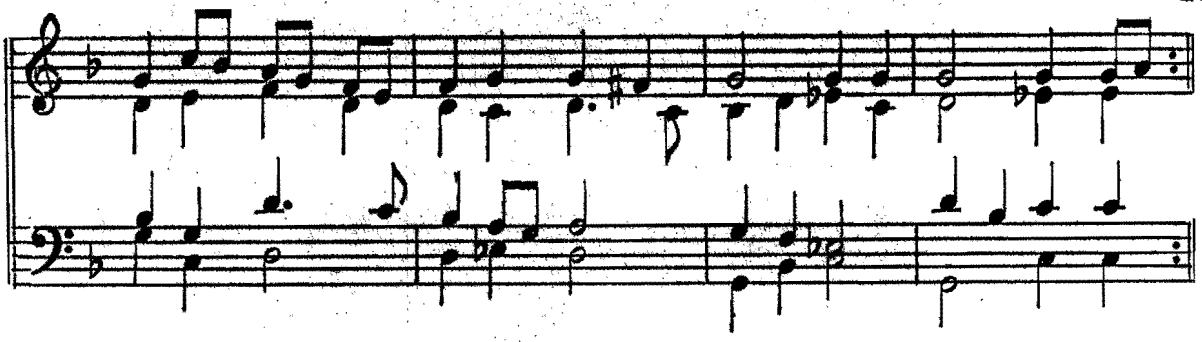




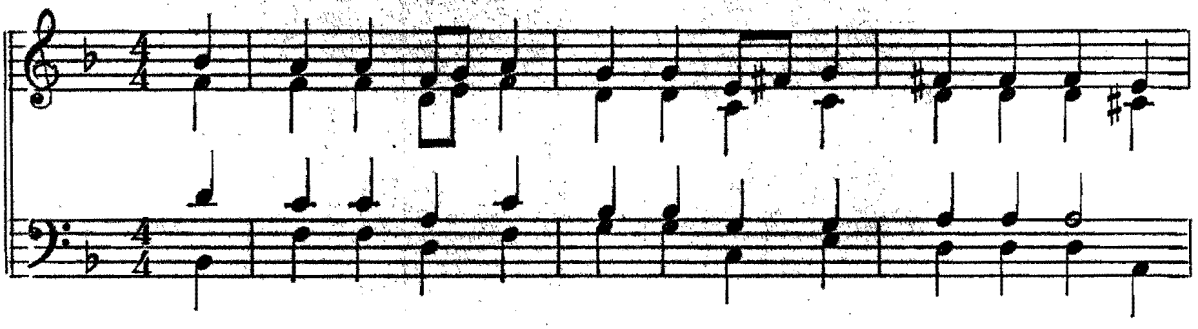


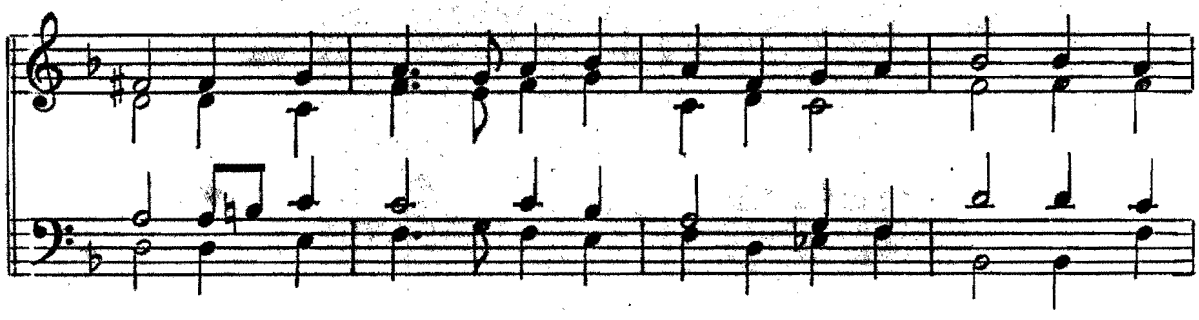
98. Alia Passamezo[1]

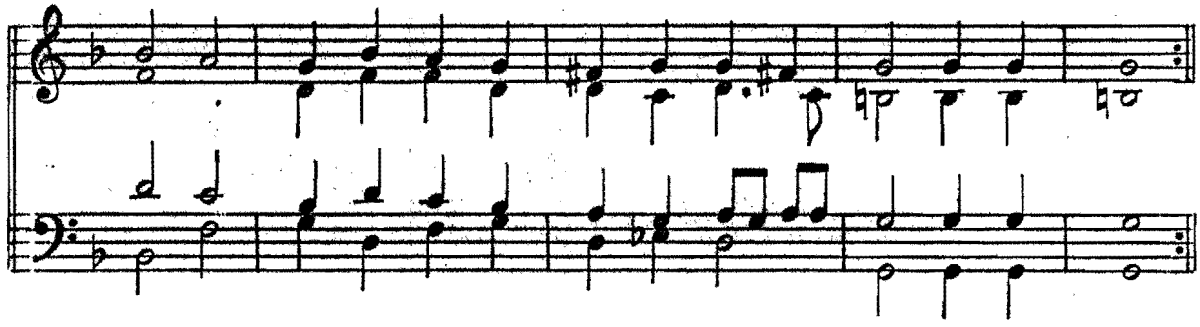




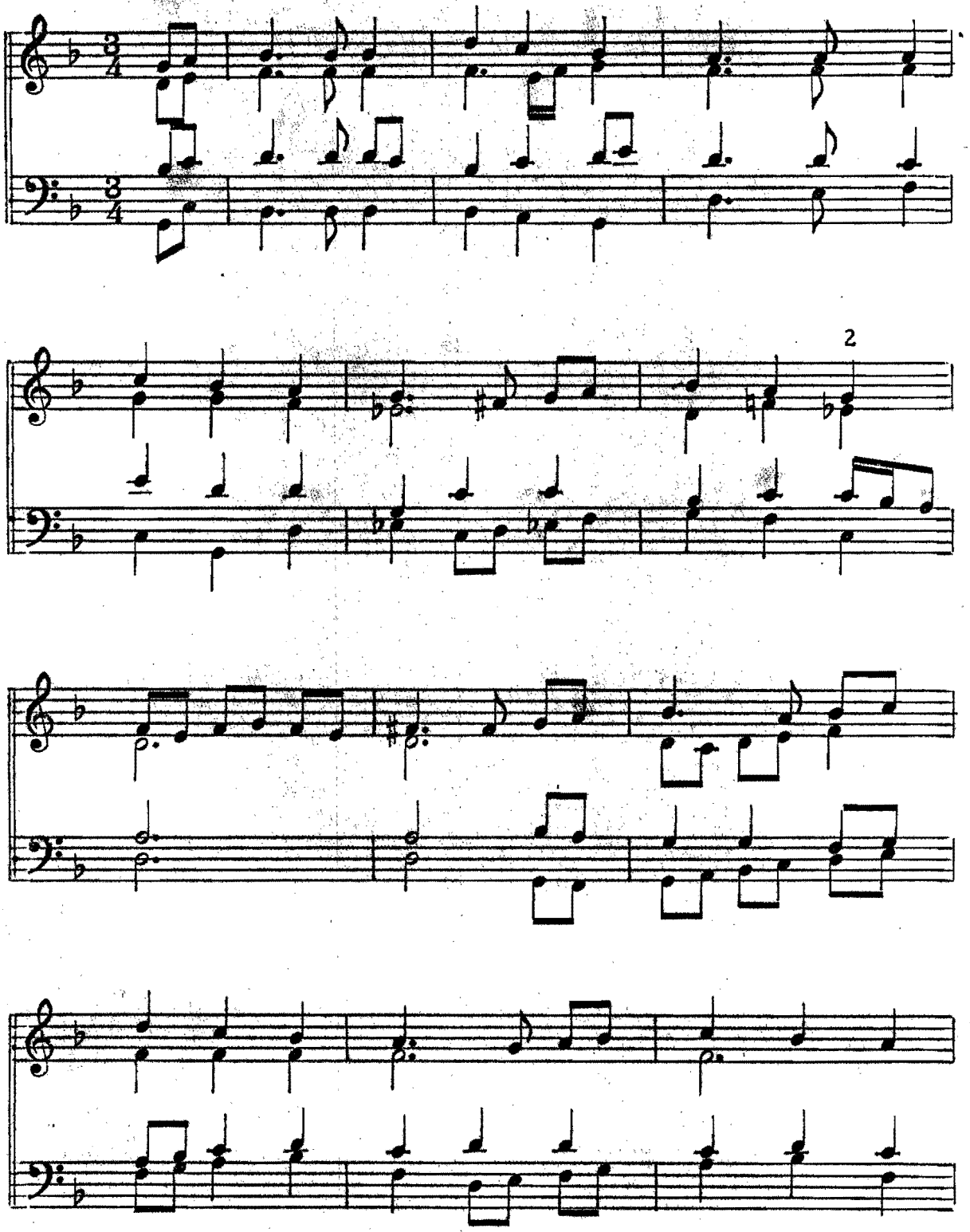
99. La Reprisa[1]

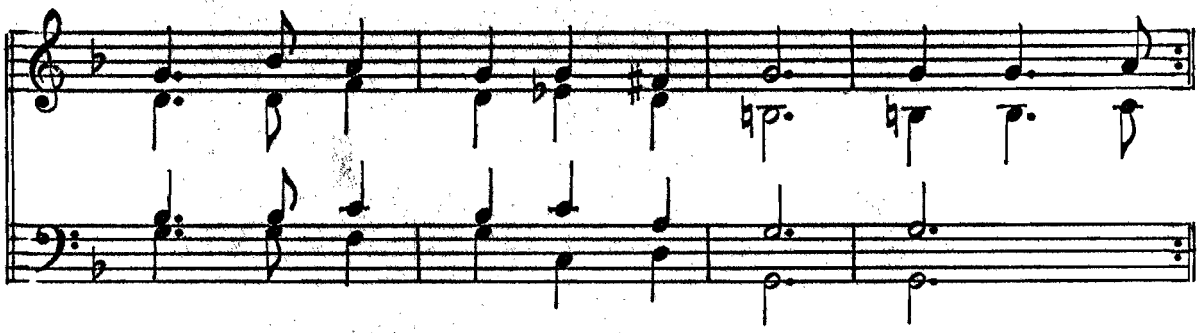




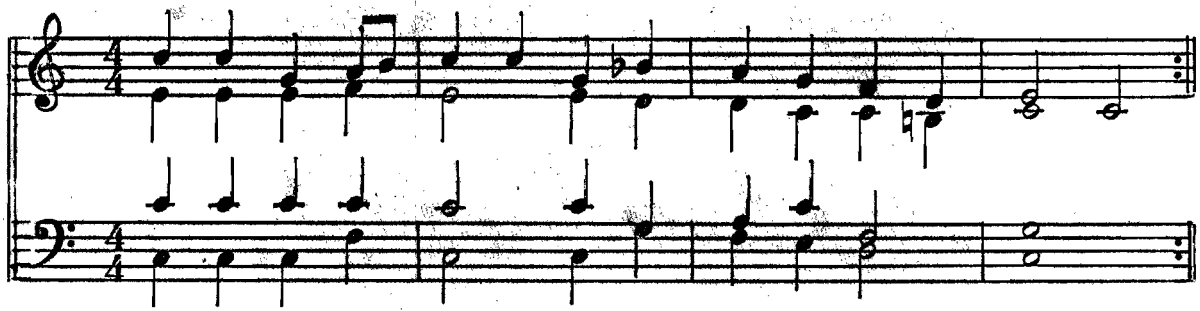


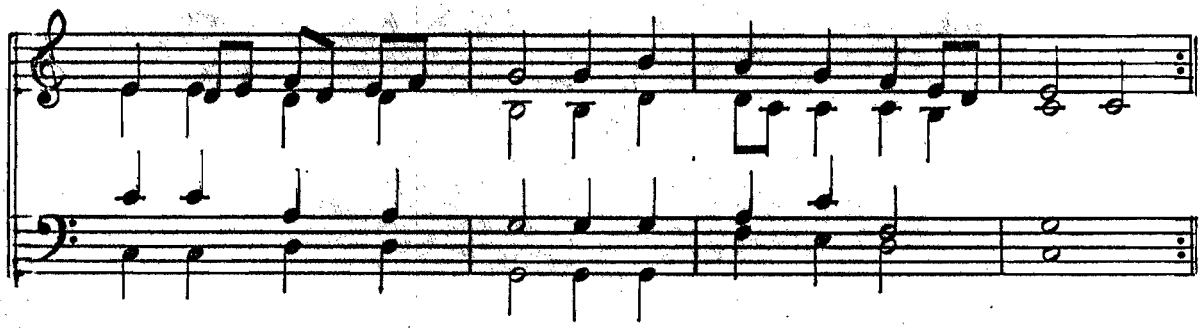
100. Saltarella vel tripla proportio[1]

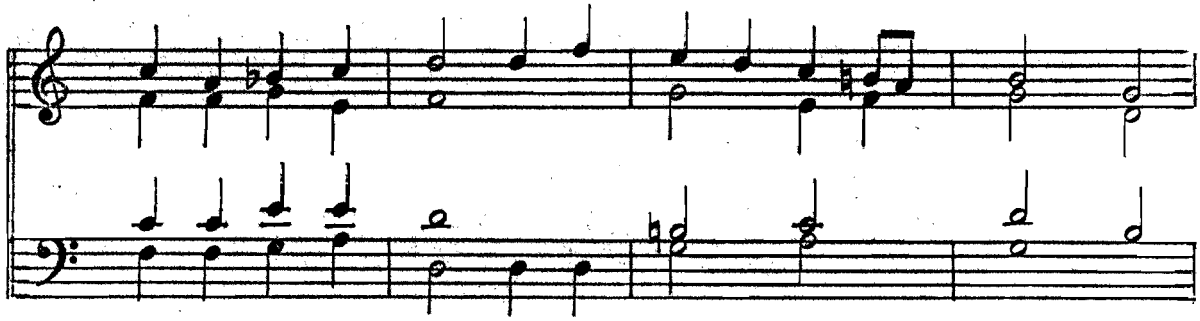


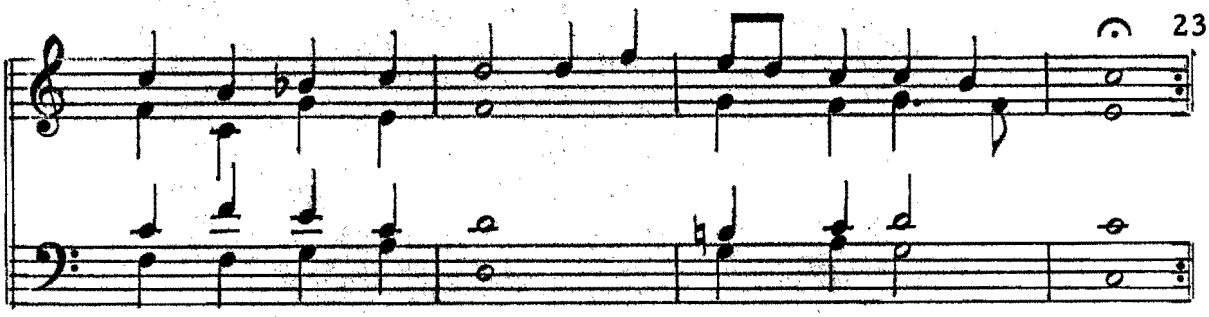


101. Der Engelische Passamezo

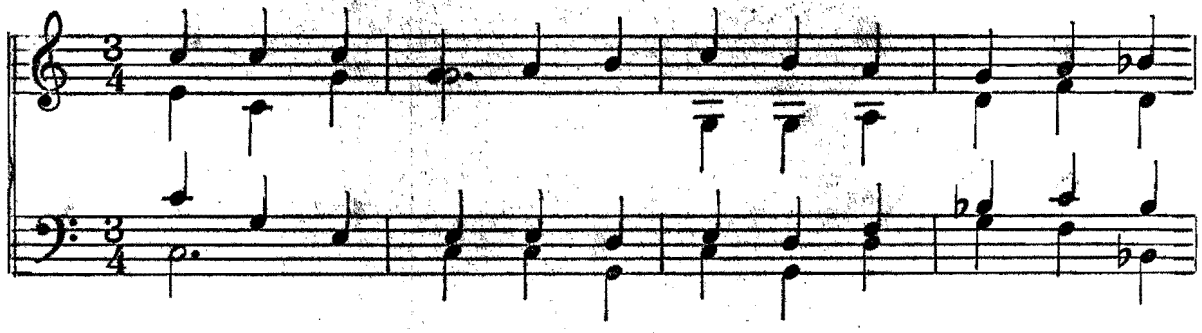


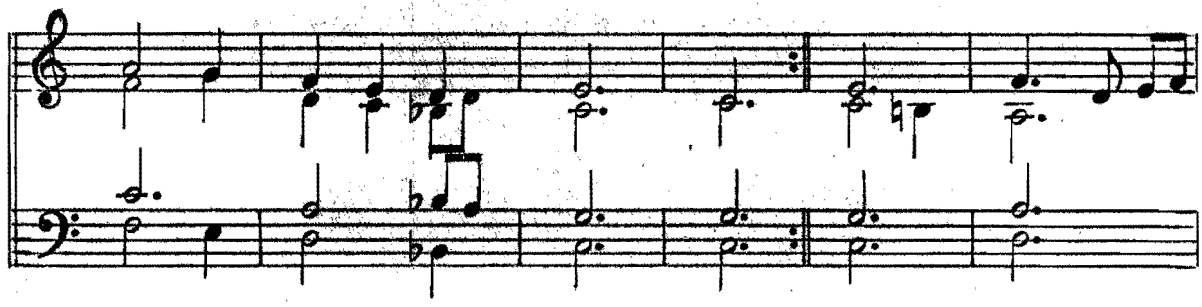


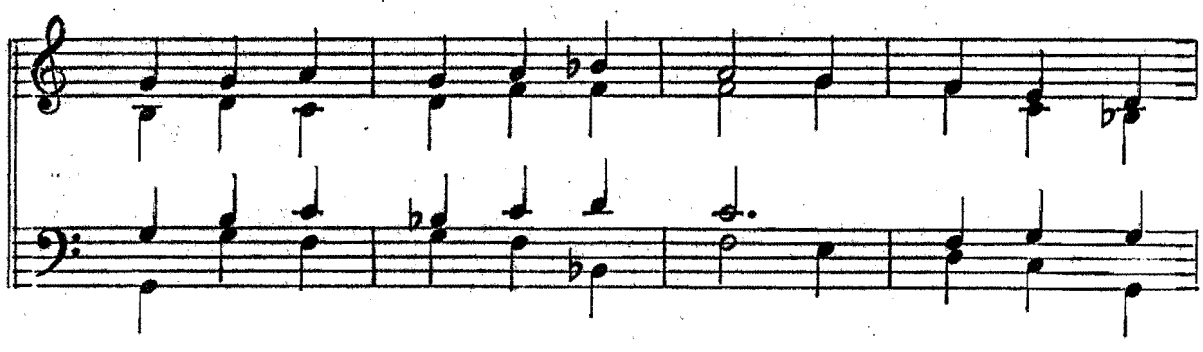


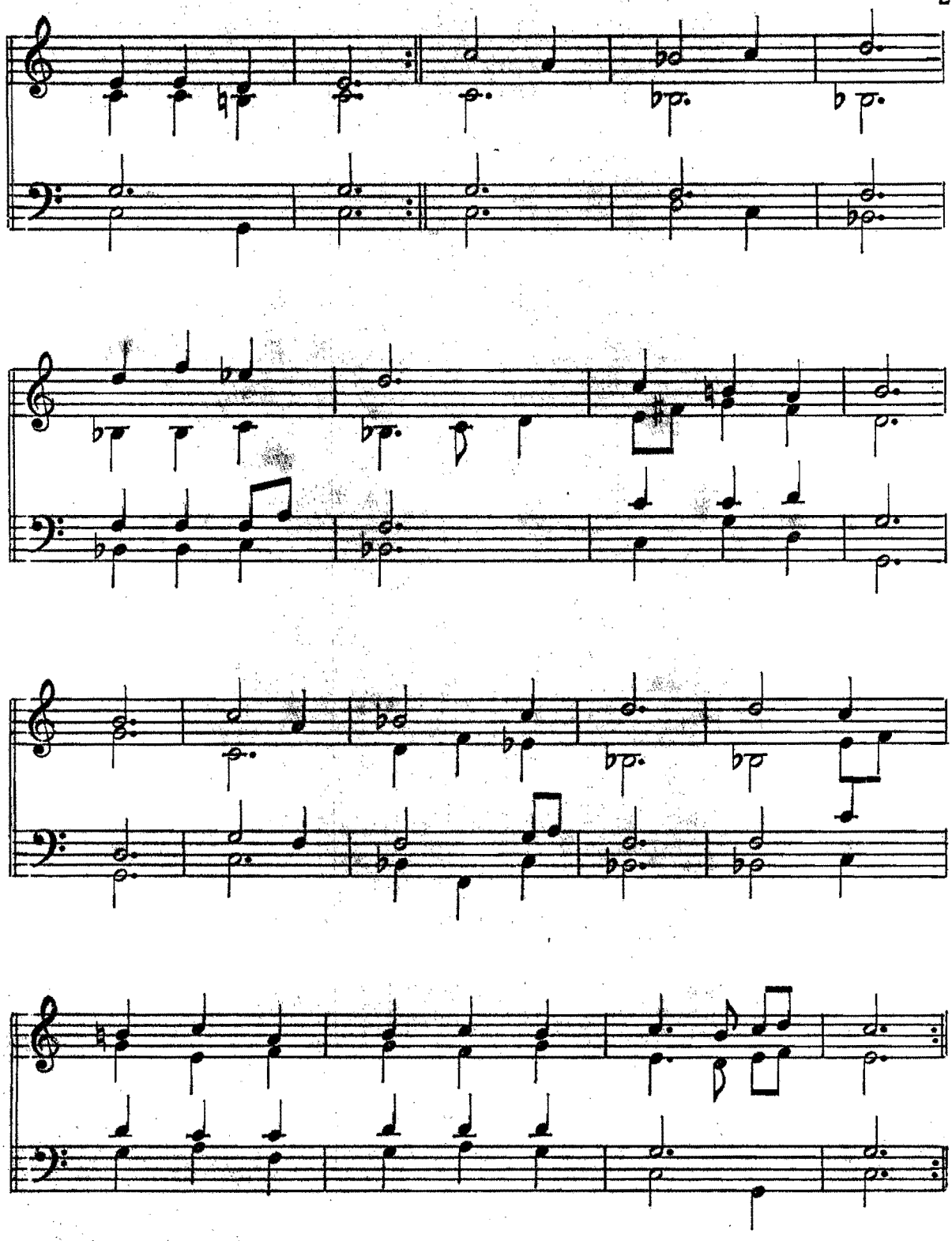


102. Saltarella

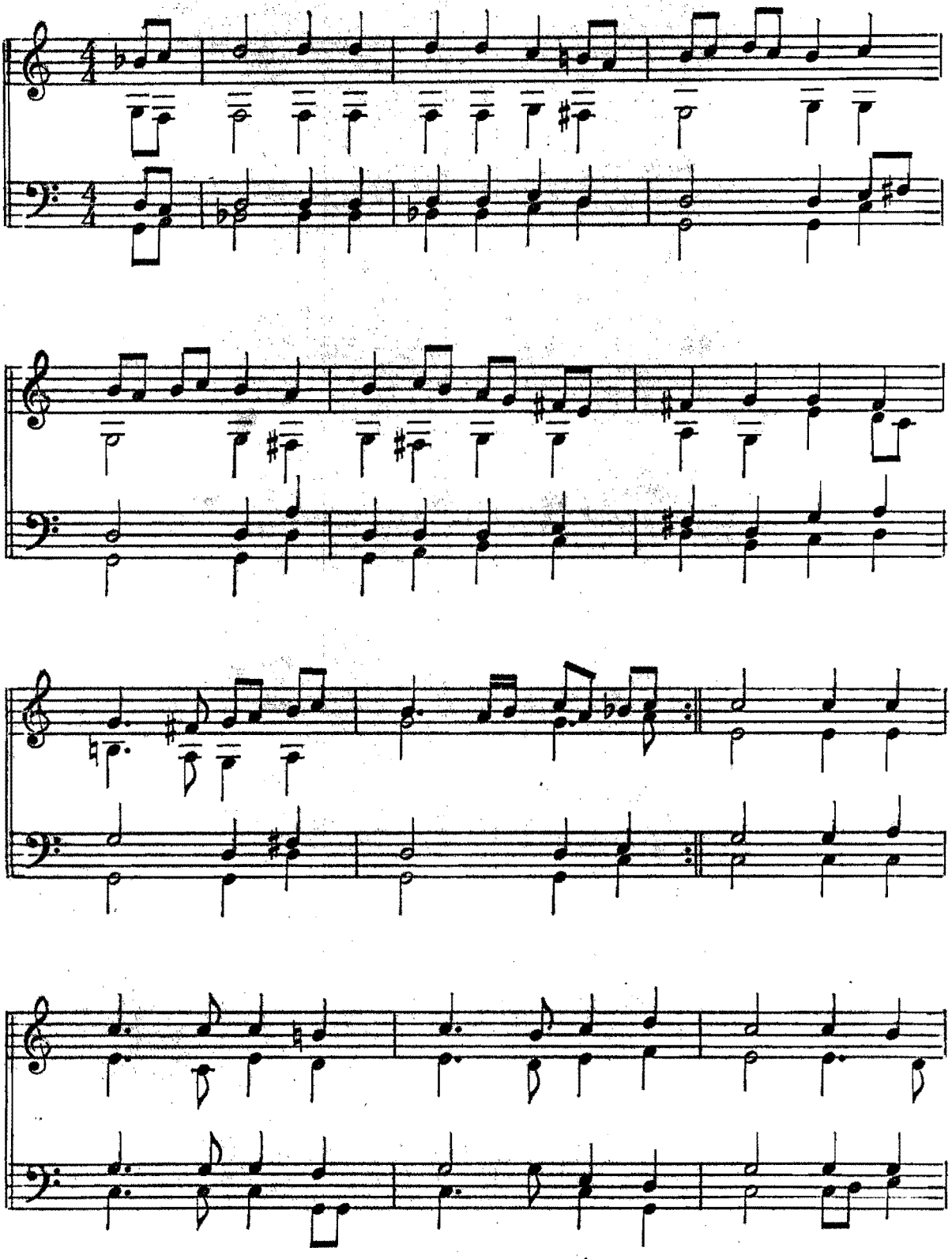


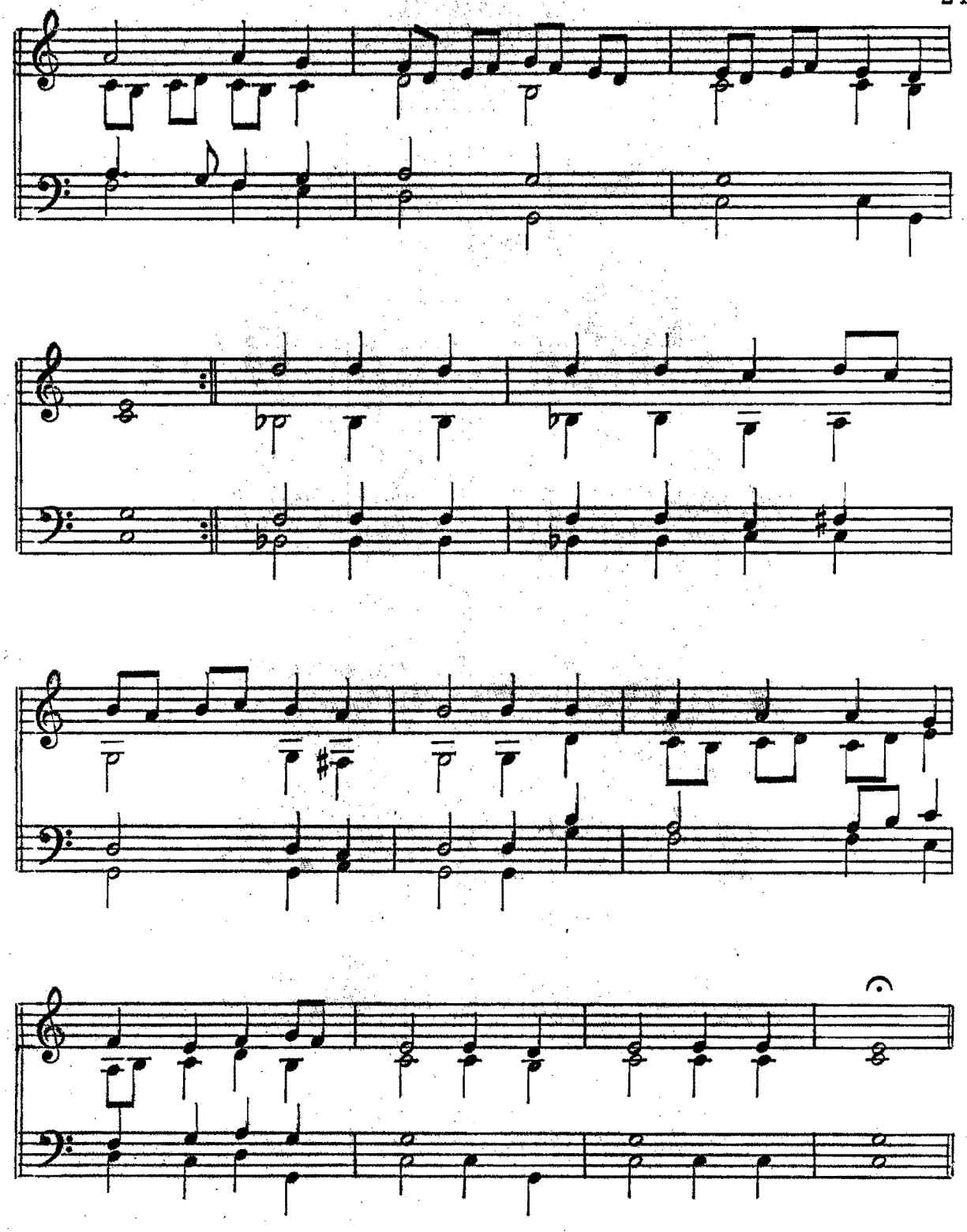




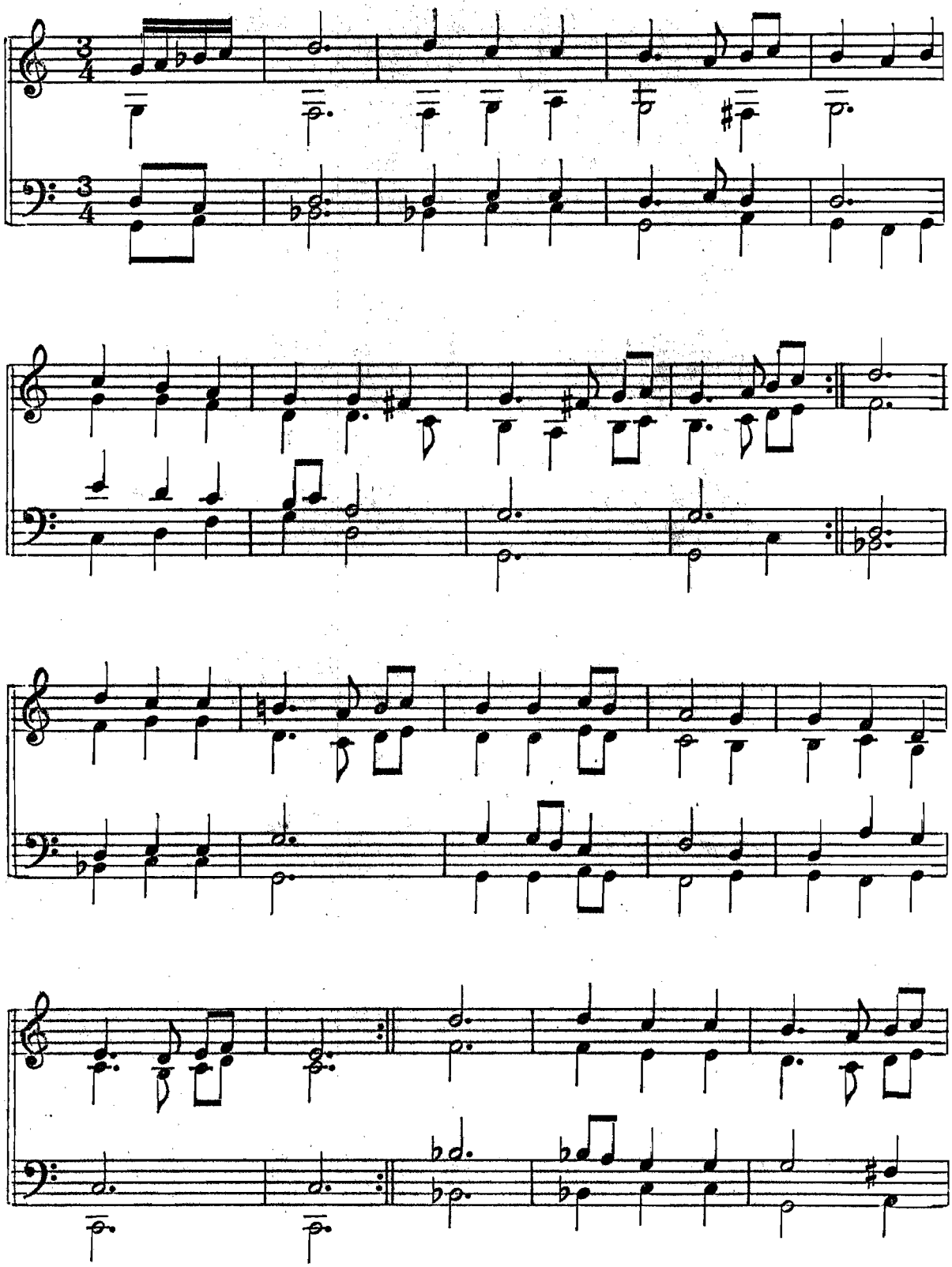


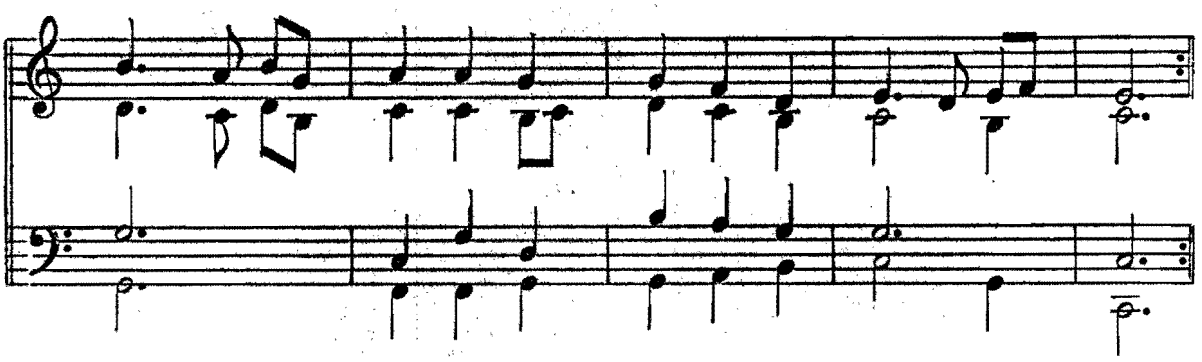
103. Alia Passamezo



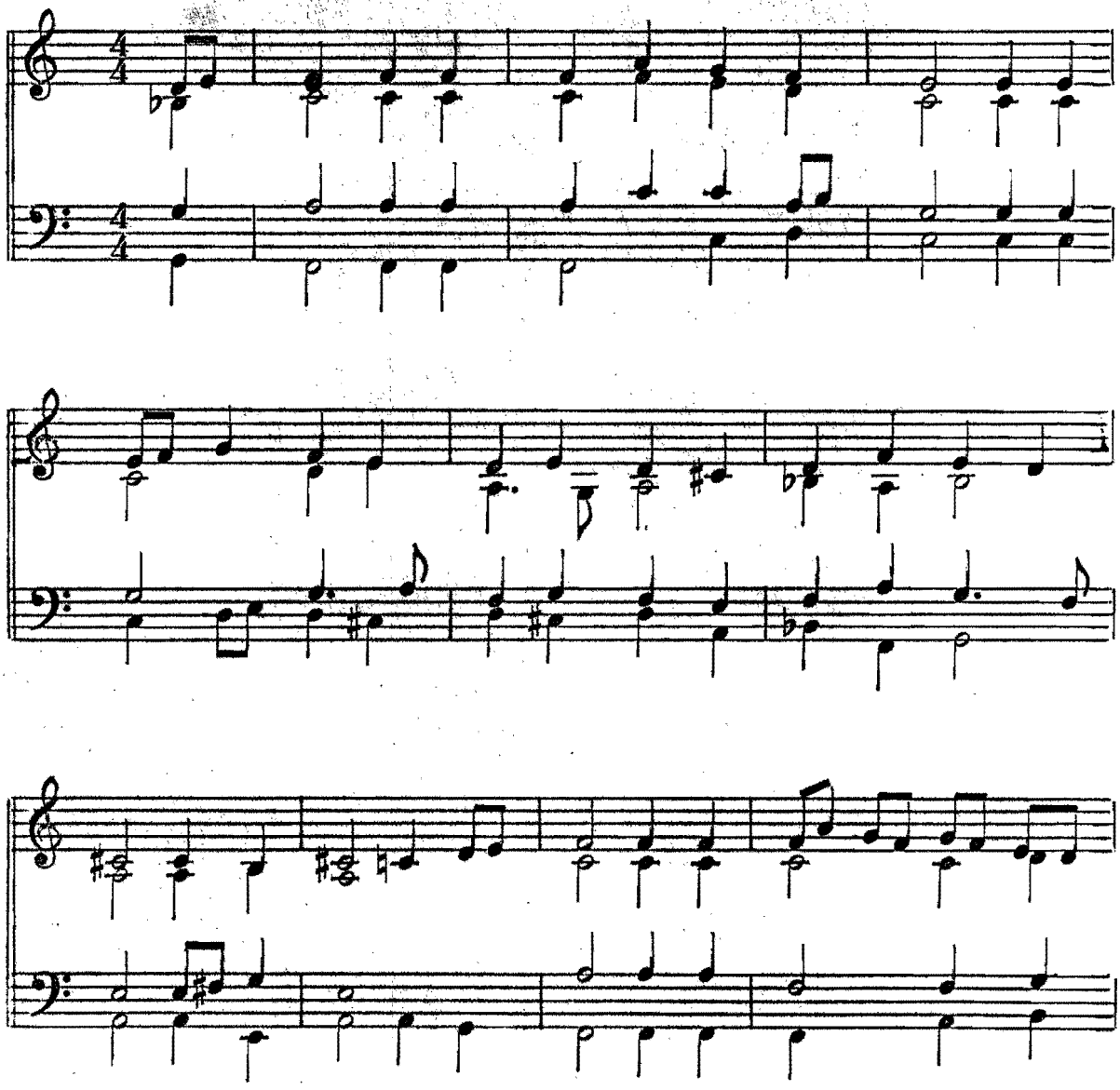


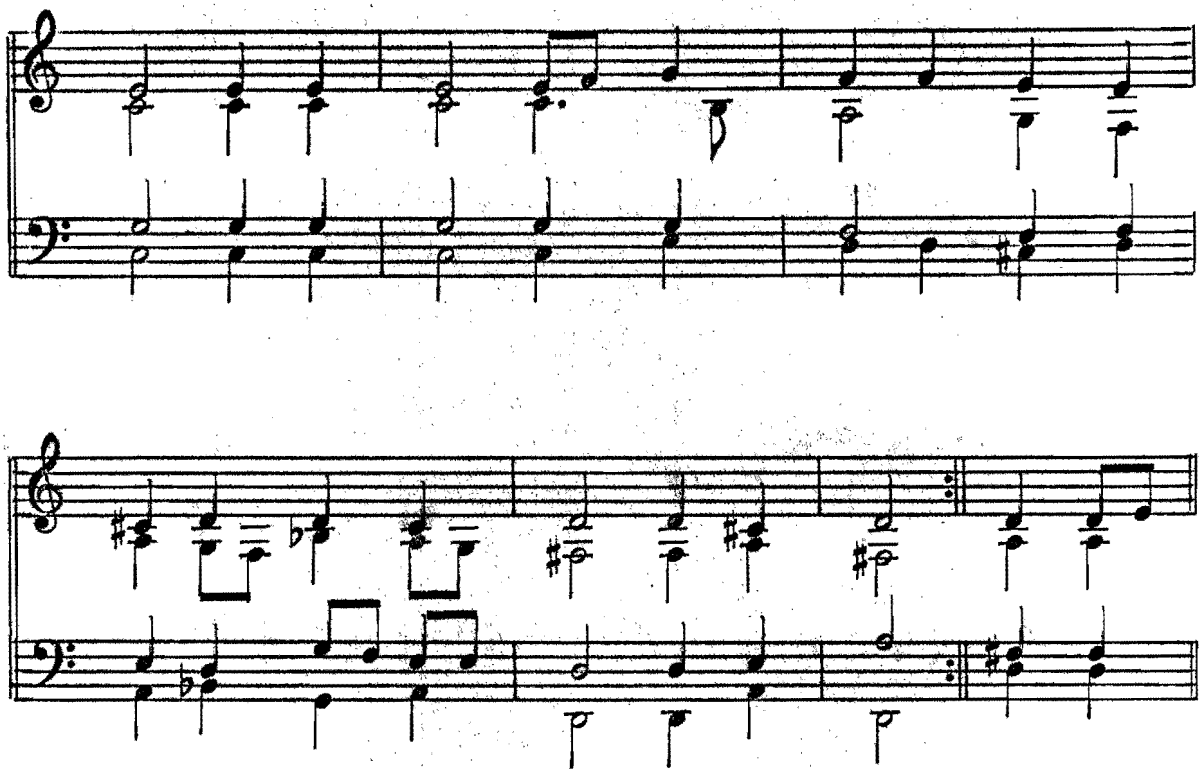
104. Saltarella ut proportio



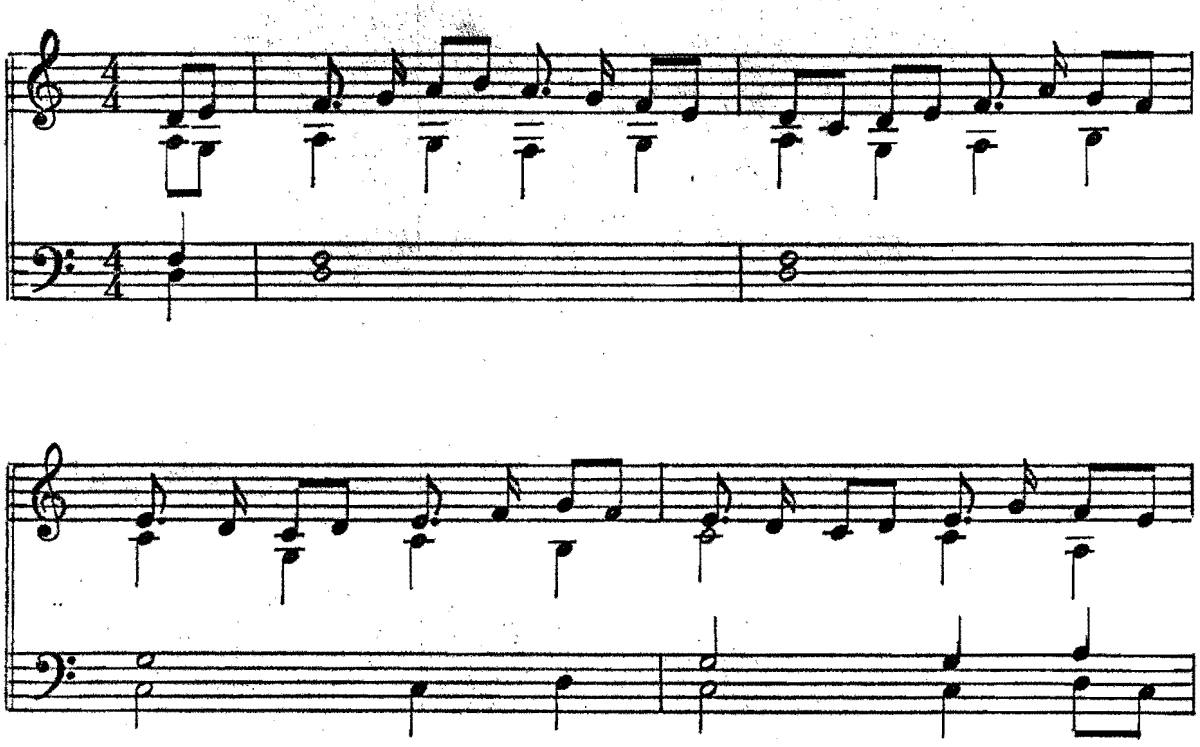


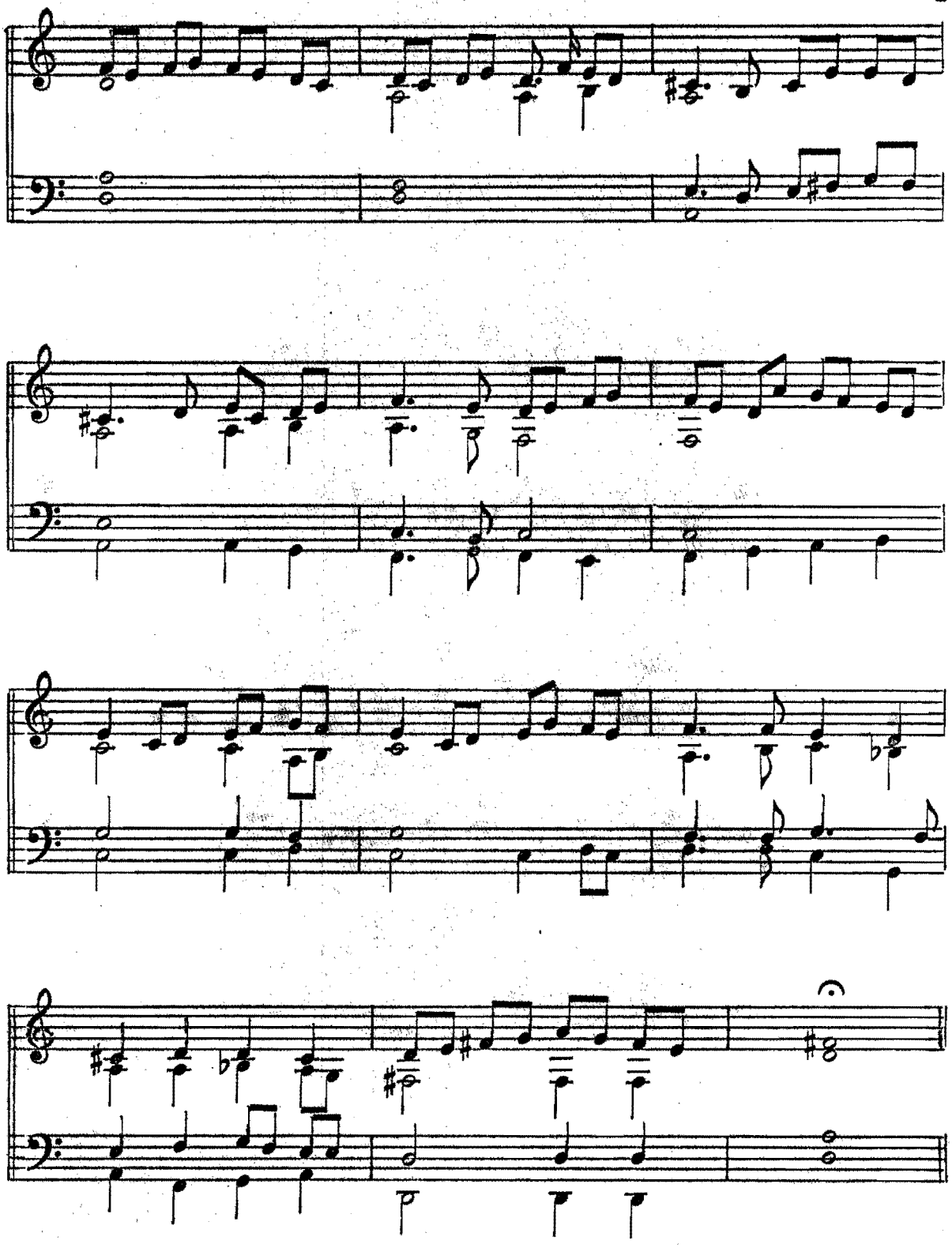
105. Alia Passamezo italica



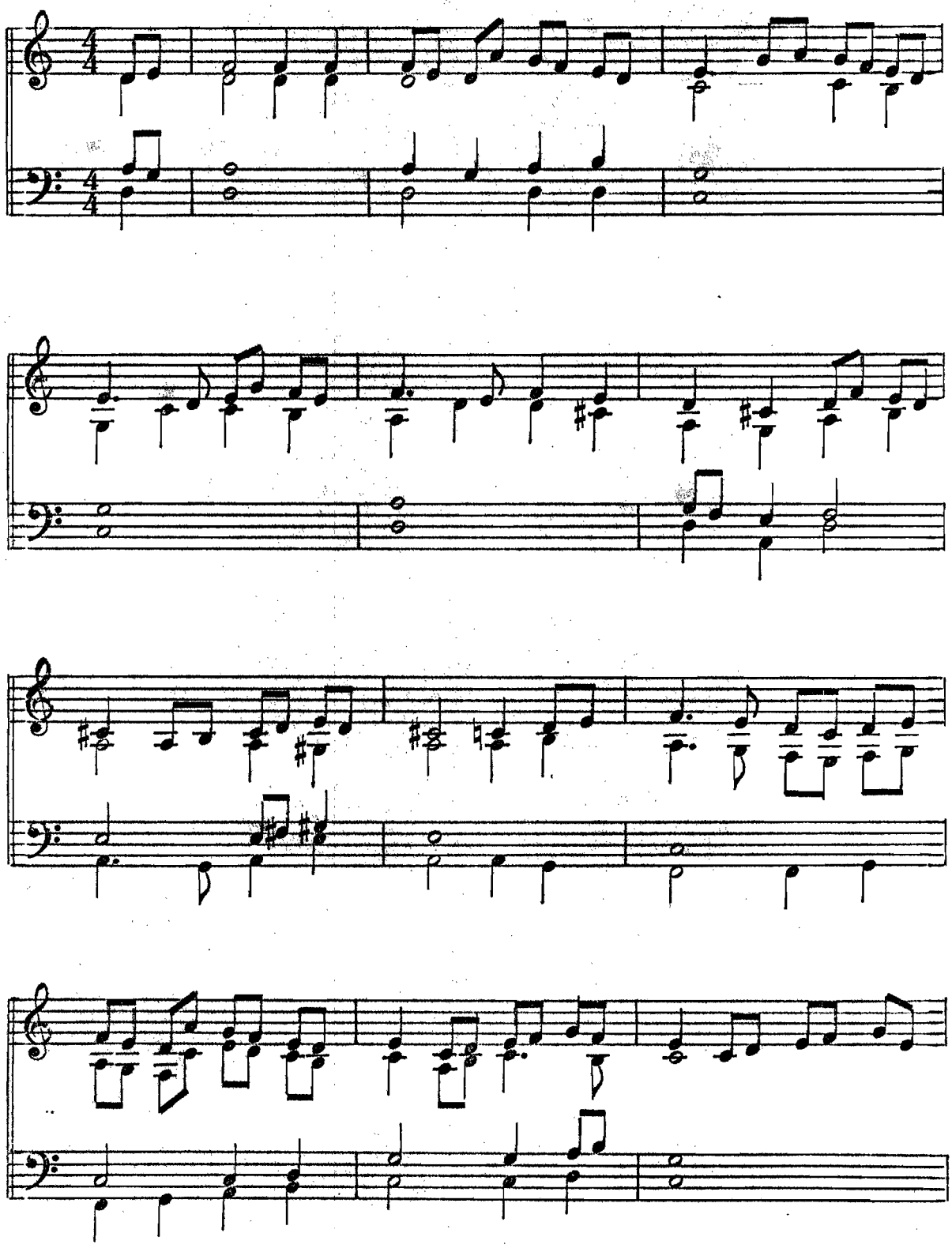


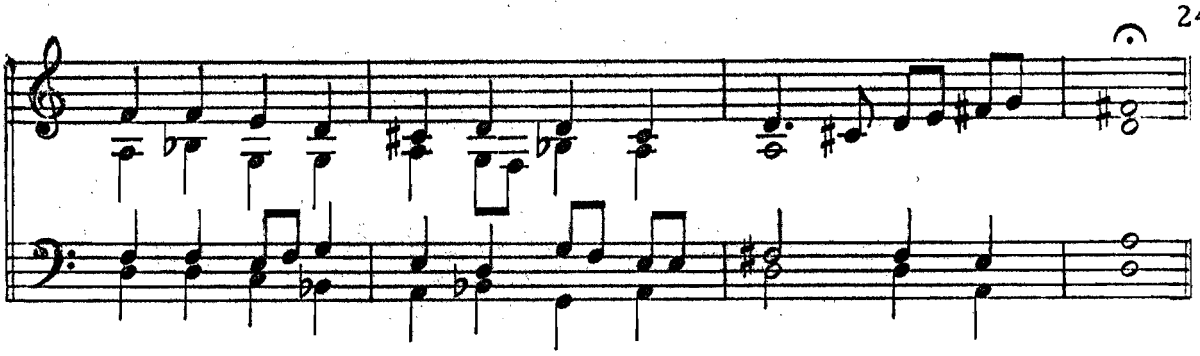
106. Aliud Passamezo



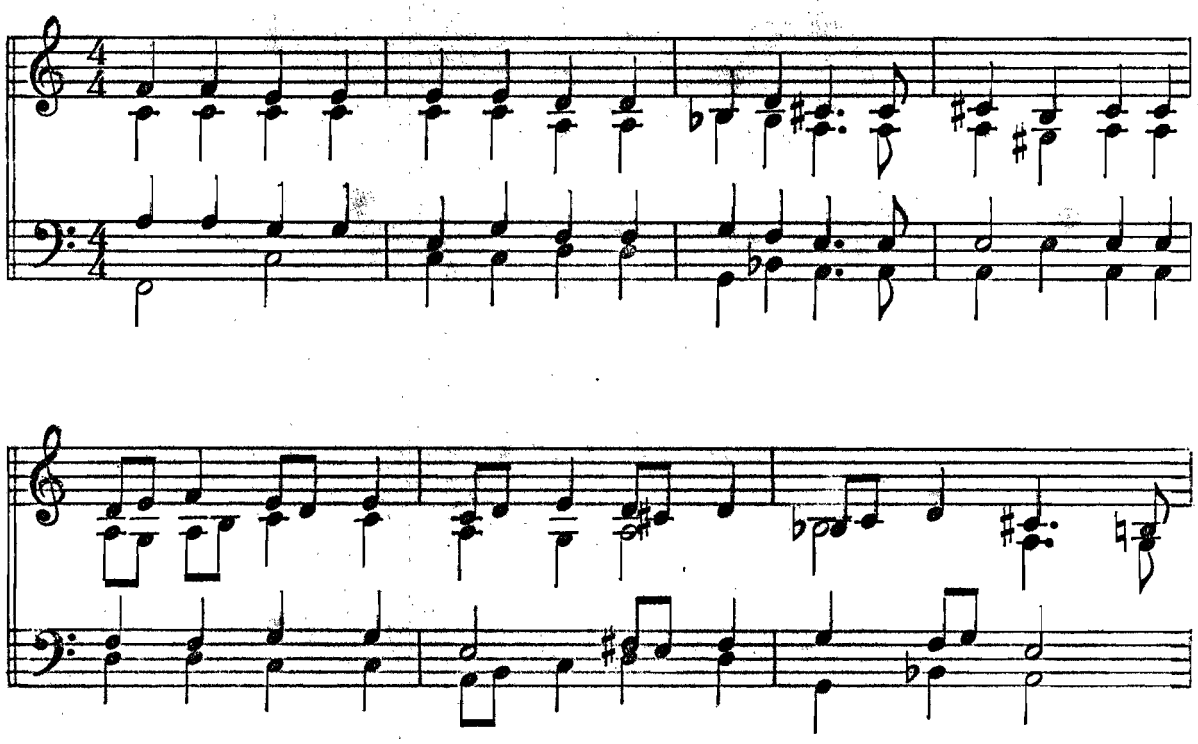


107. Alia & ultima Passamezo

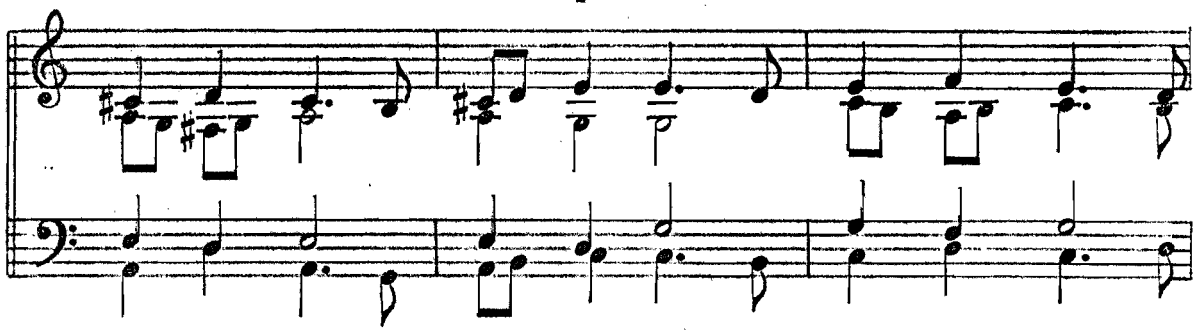


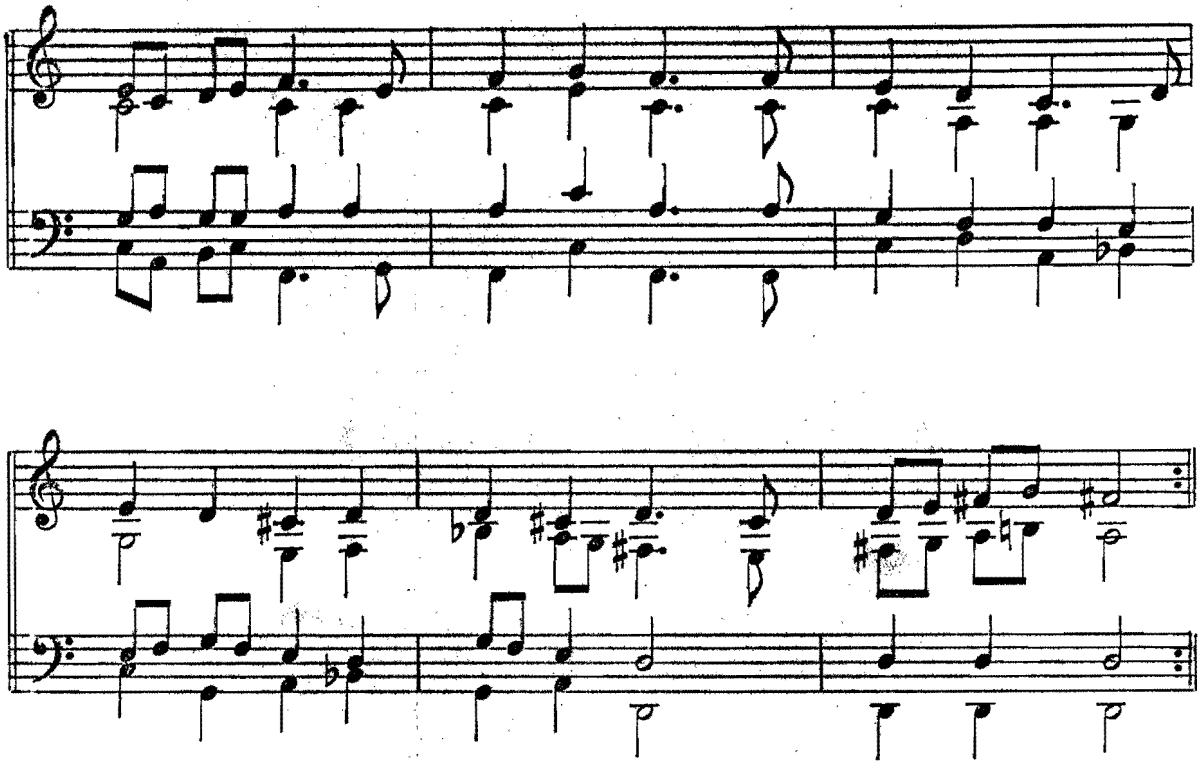


108. La Reprisa Prima

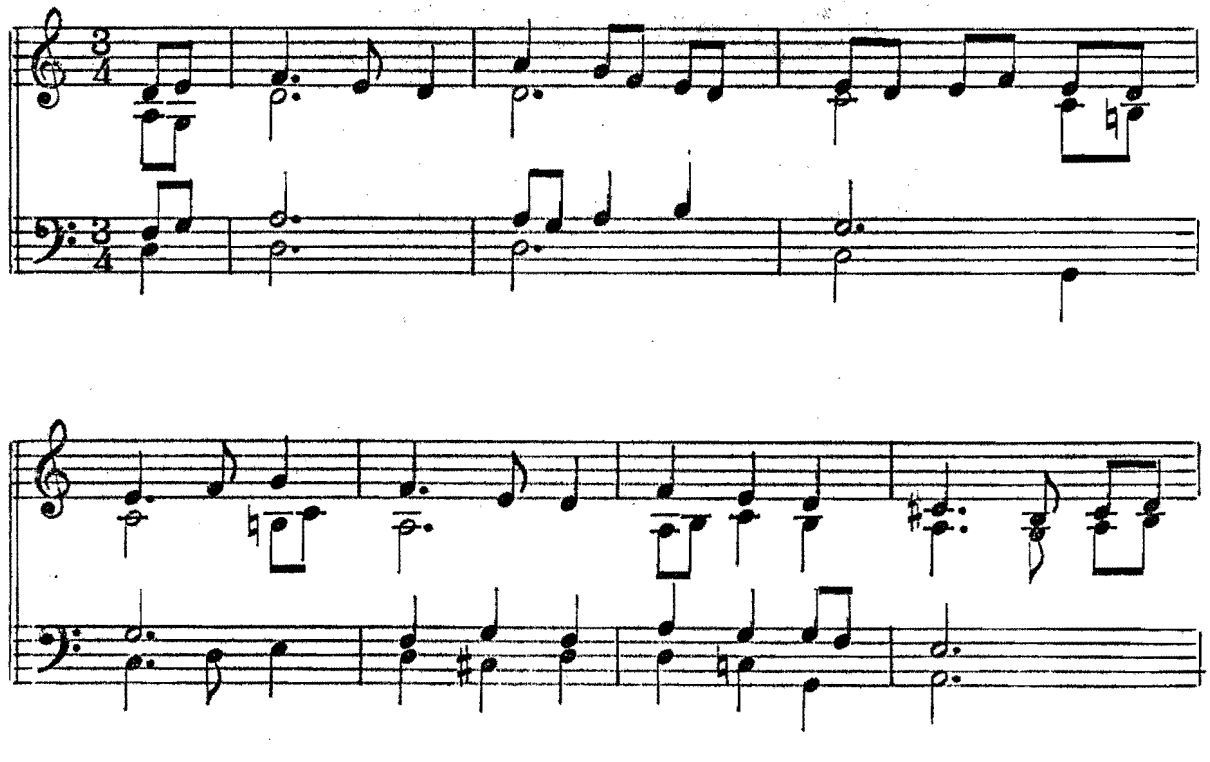


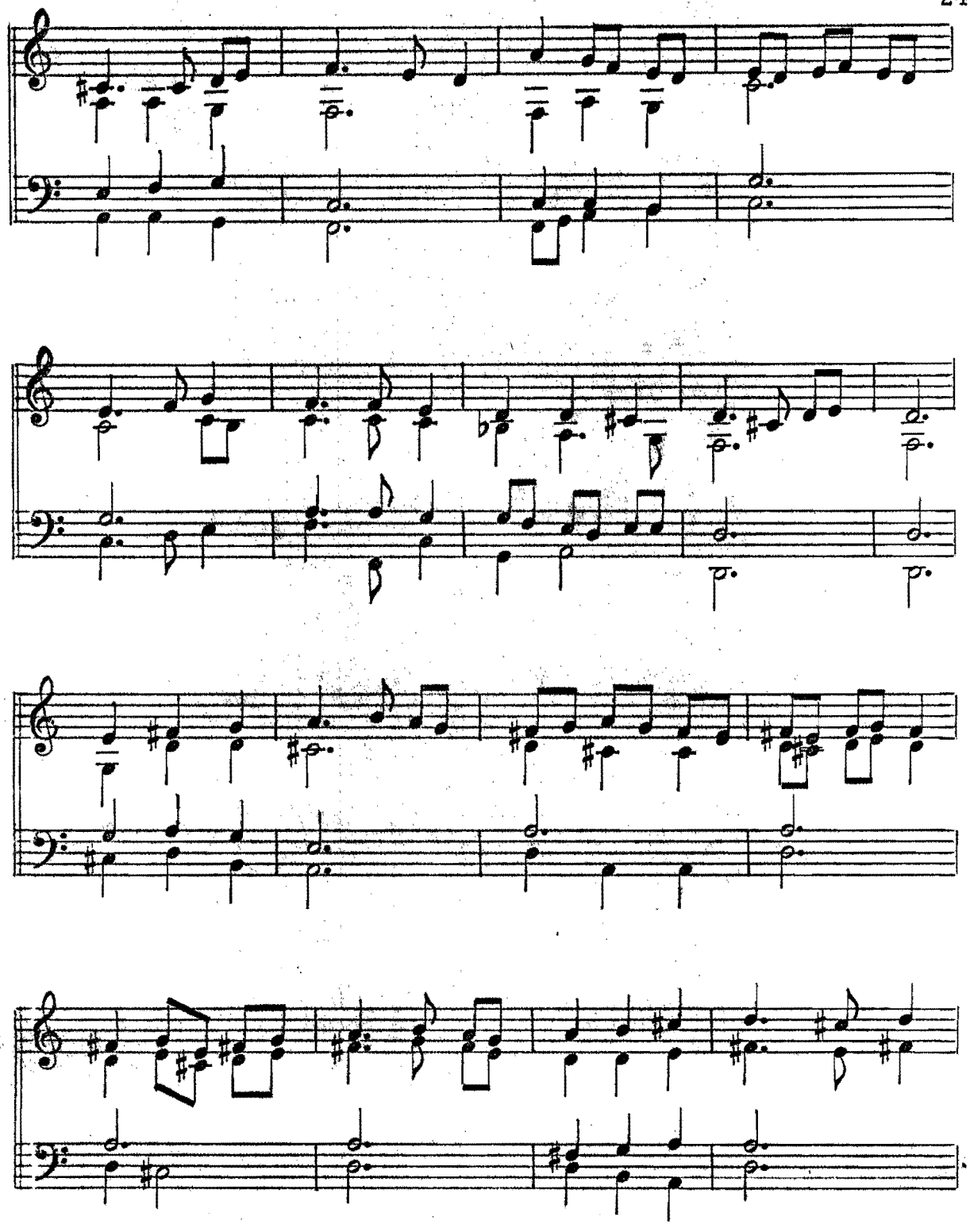
1

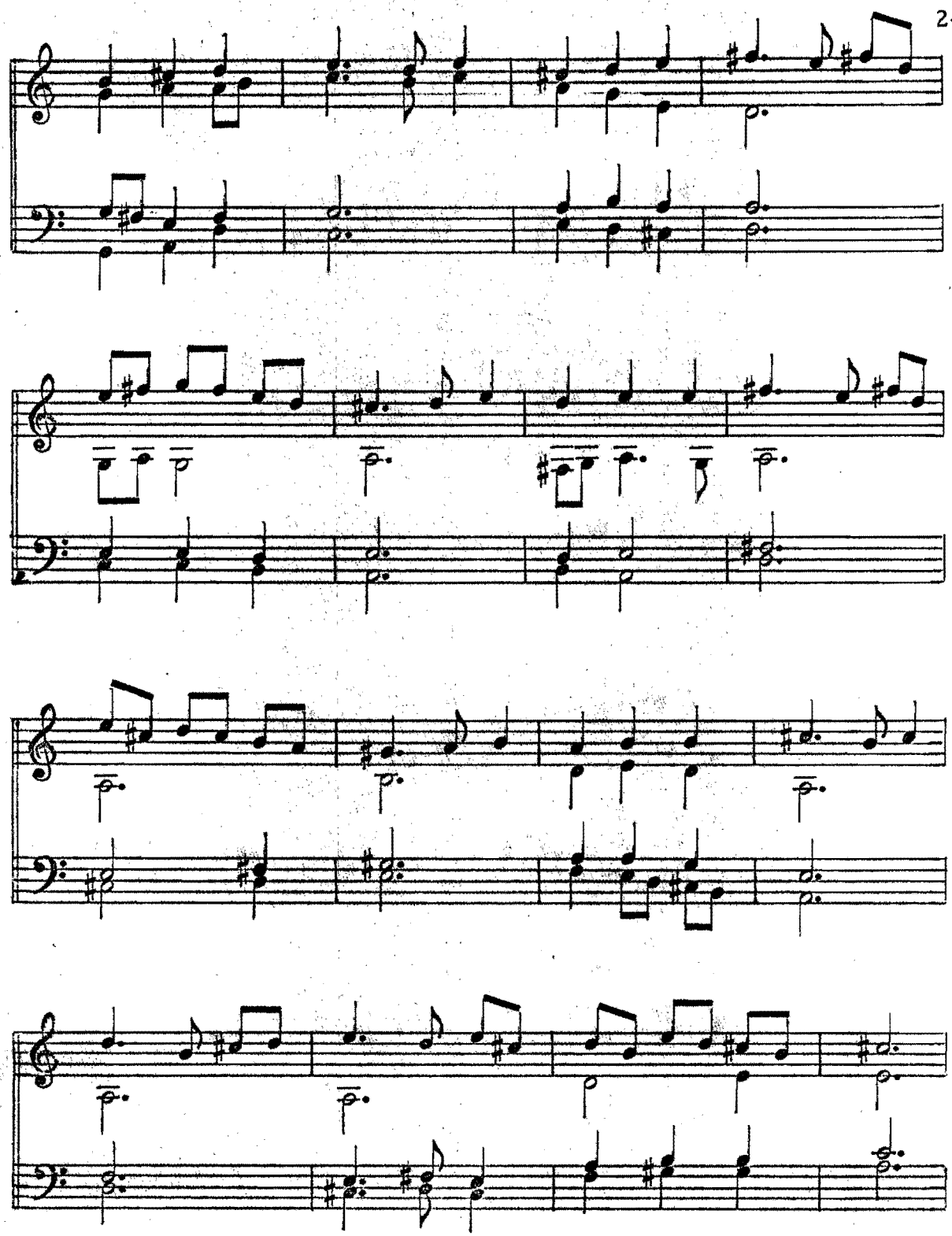


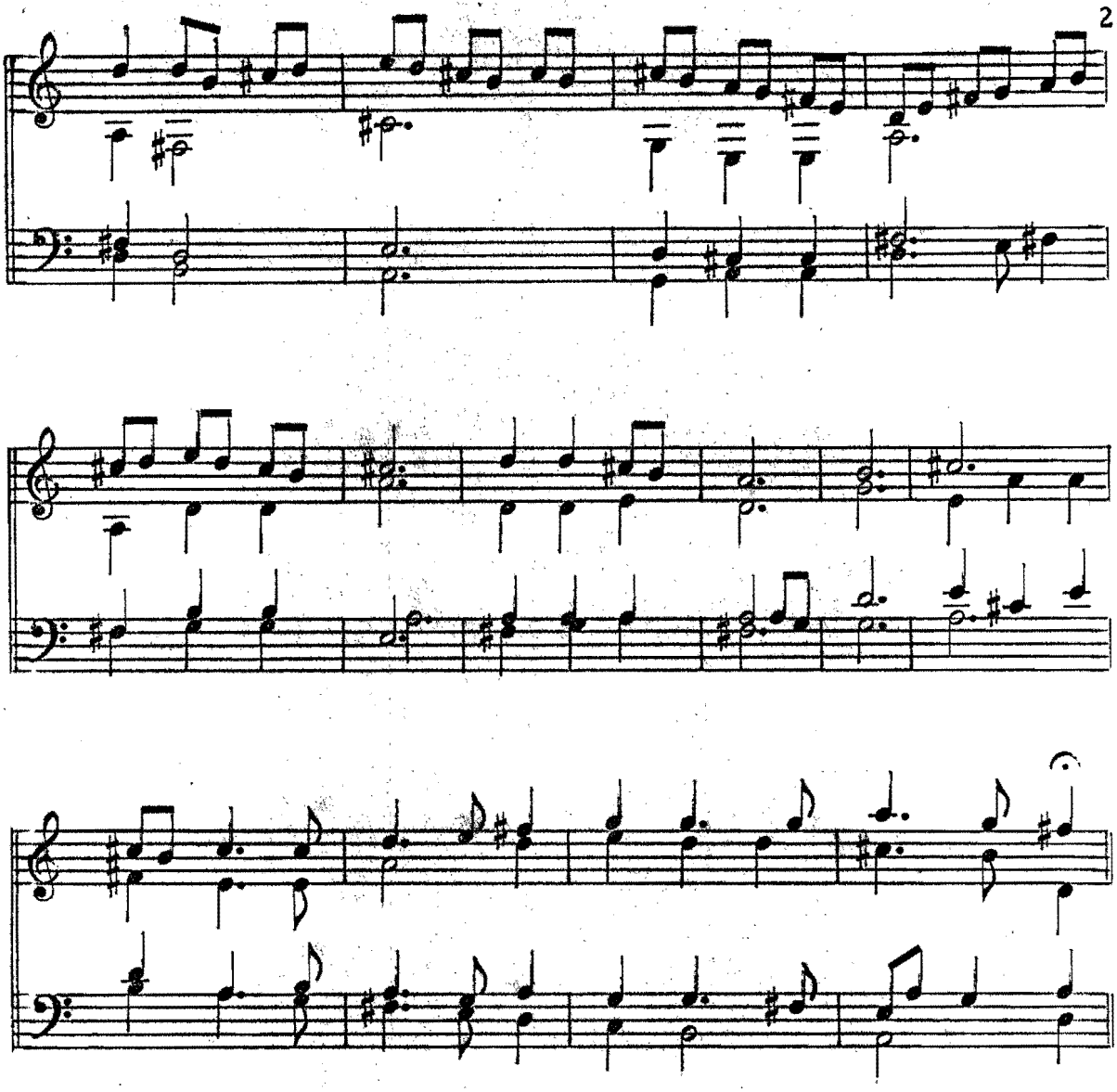


109. Secunda & ultima Reprisa

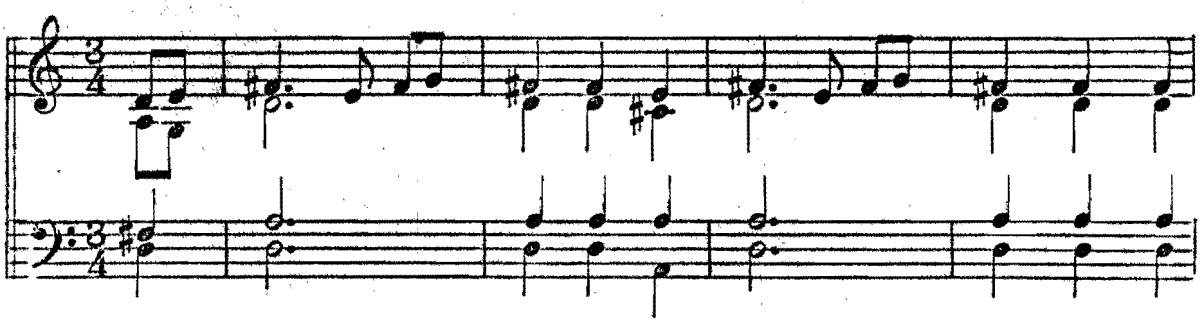


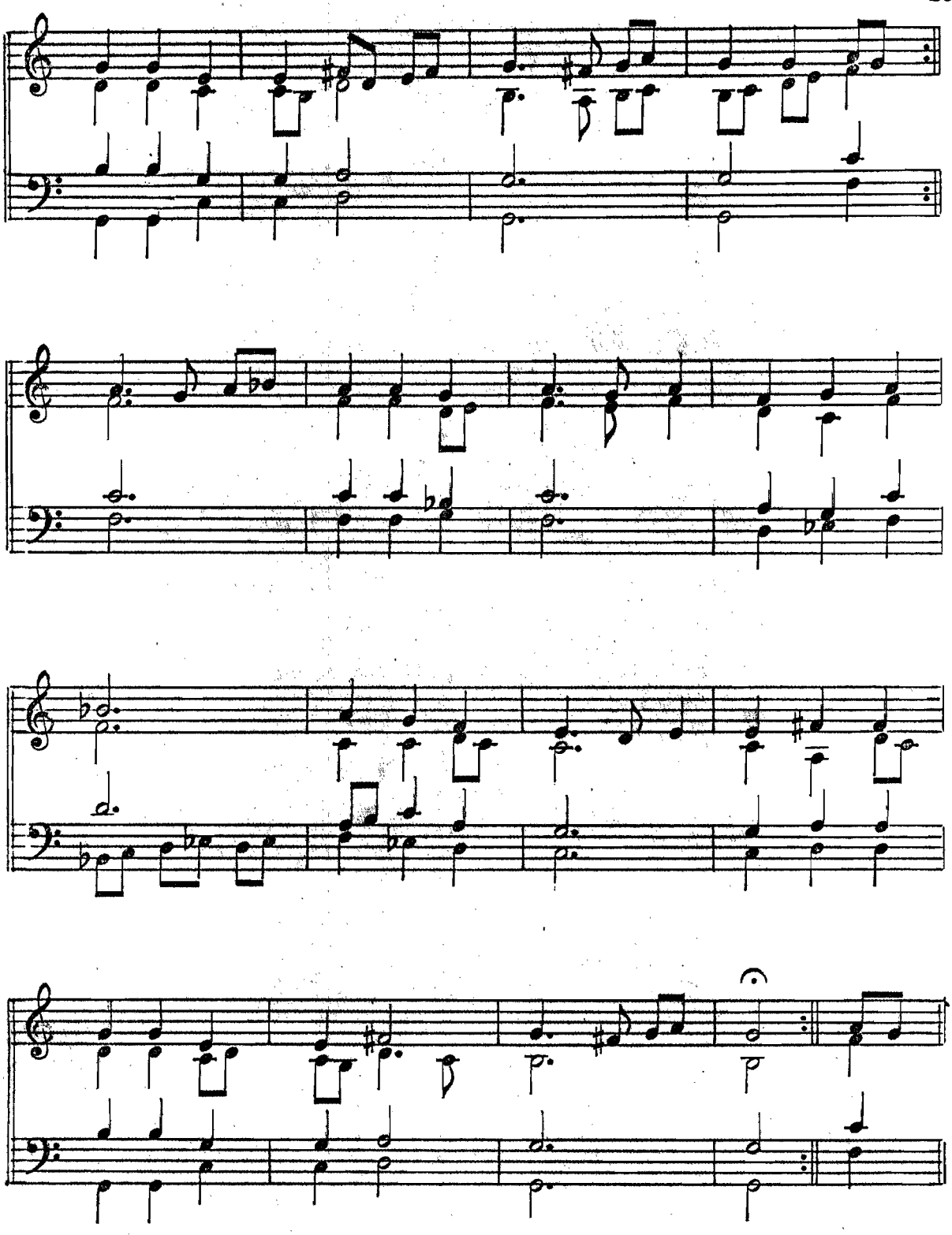




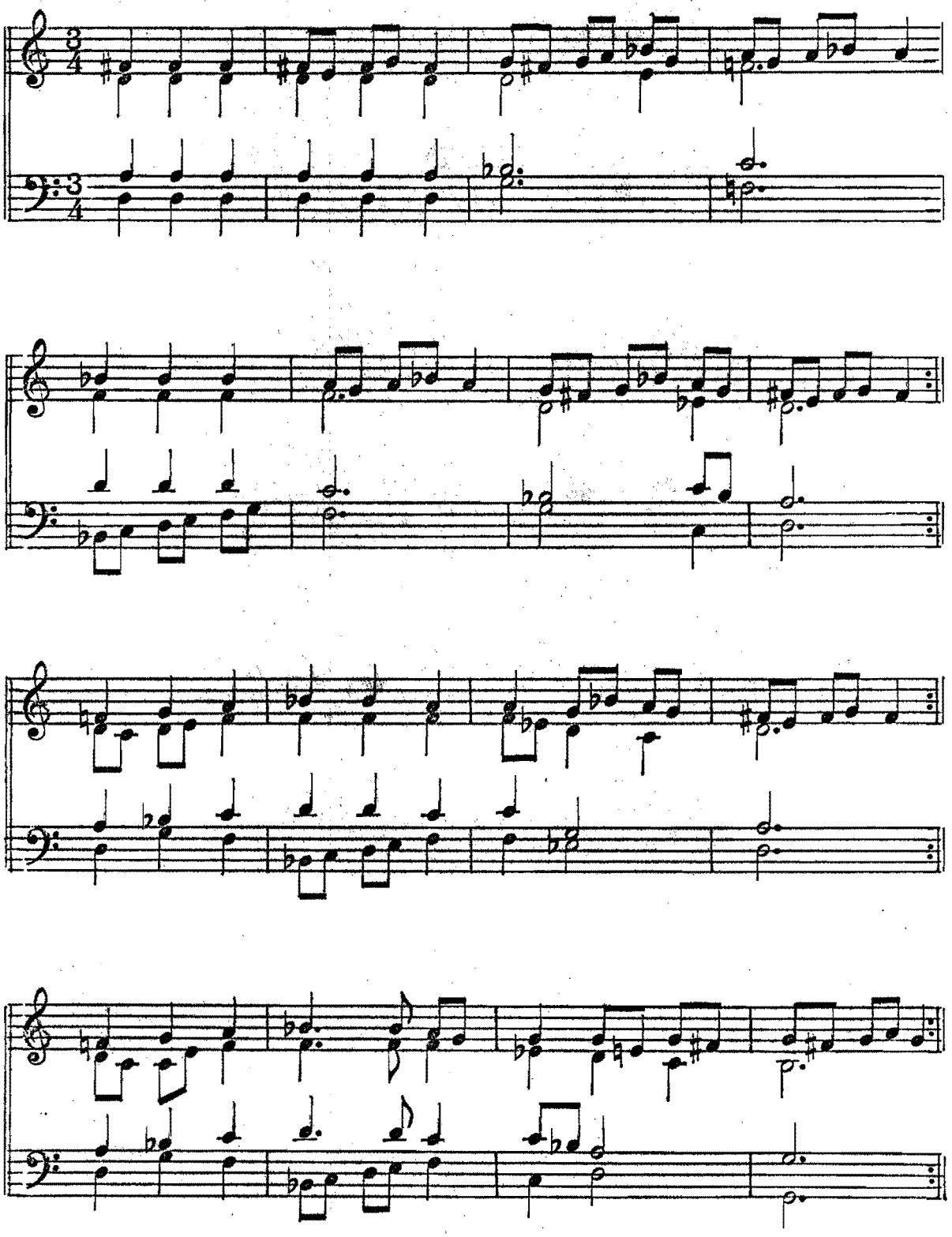


110. Chi passa per quaesta strada

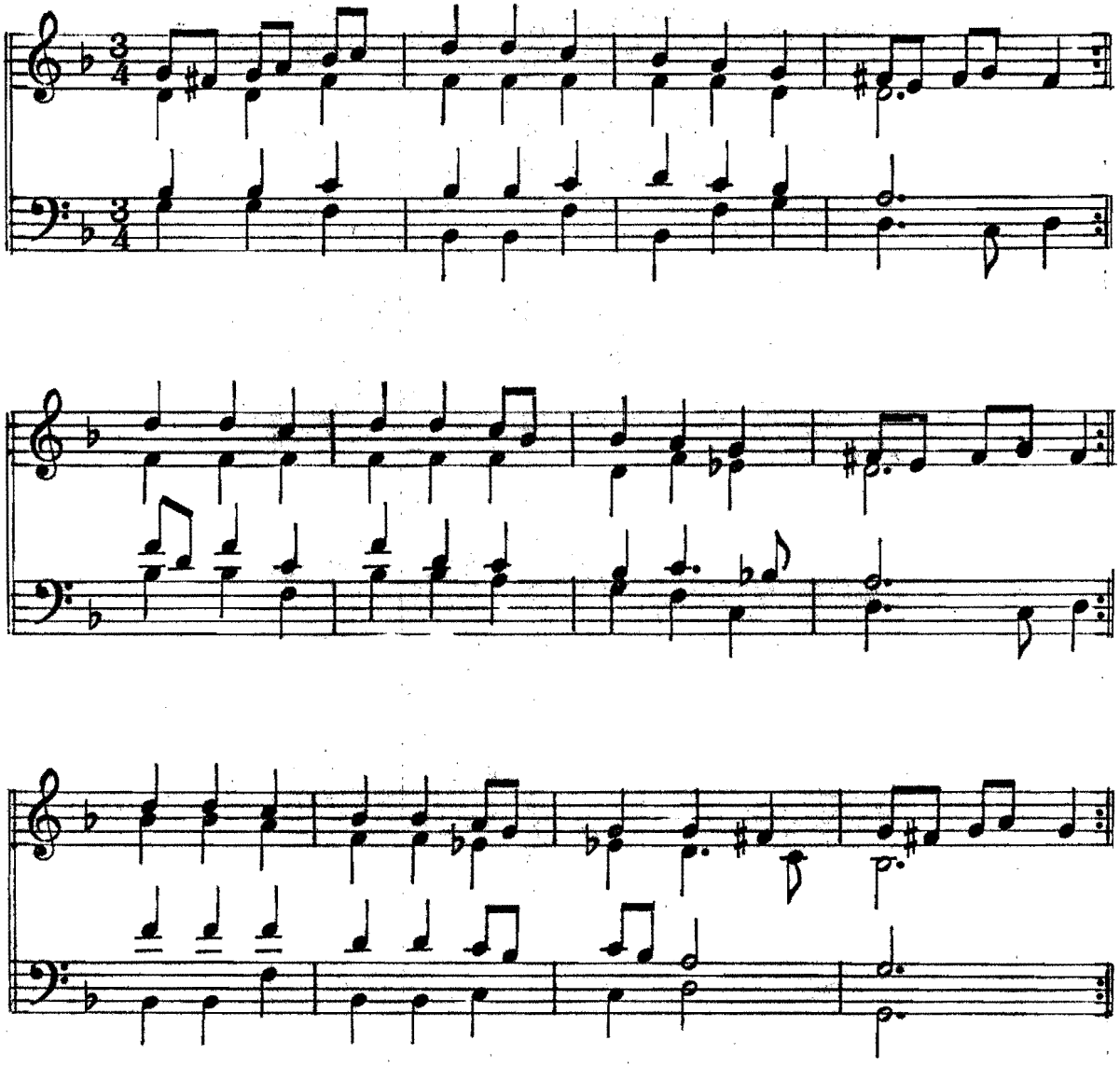




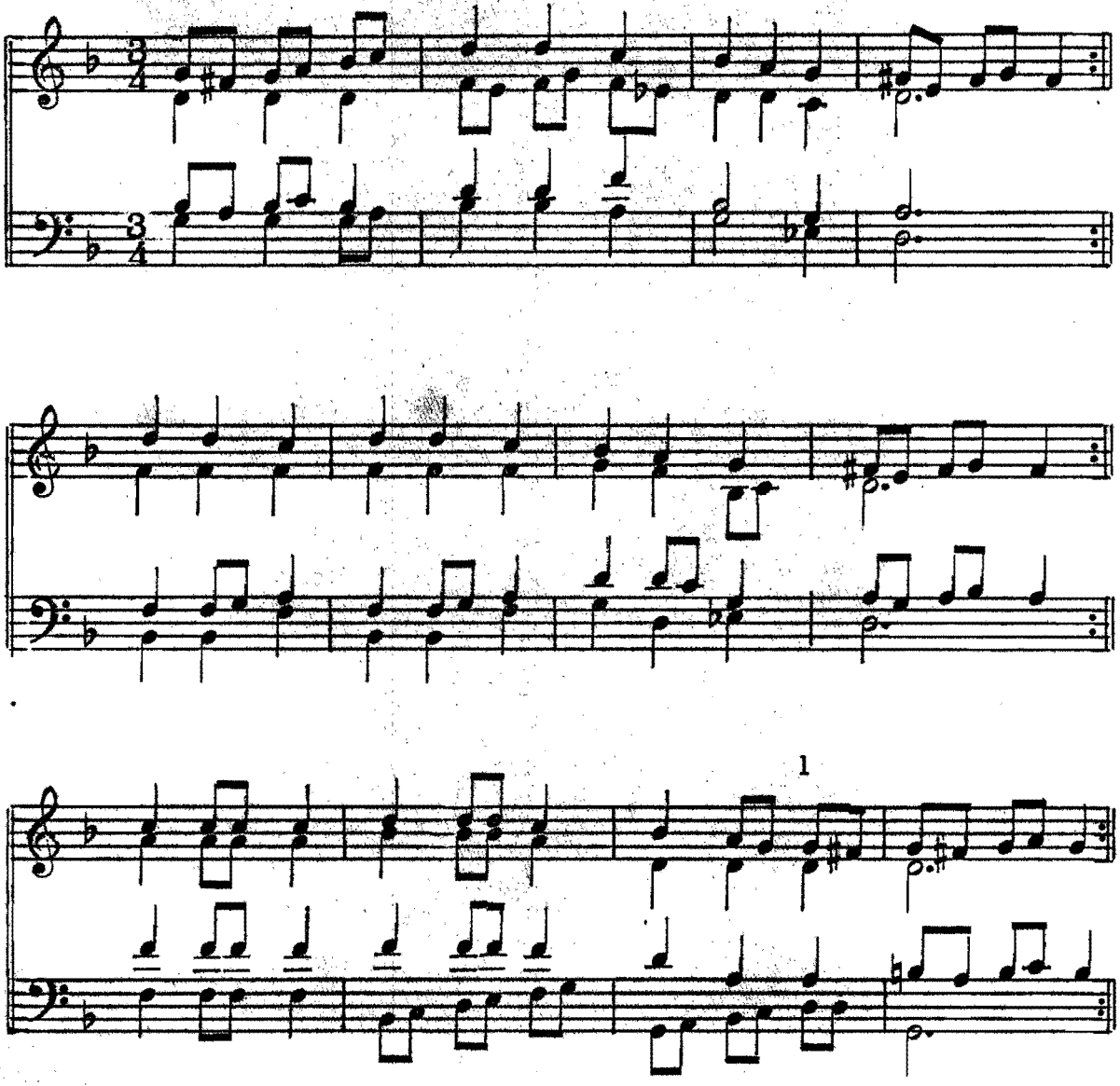
111. Ein Ander Galliart



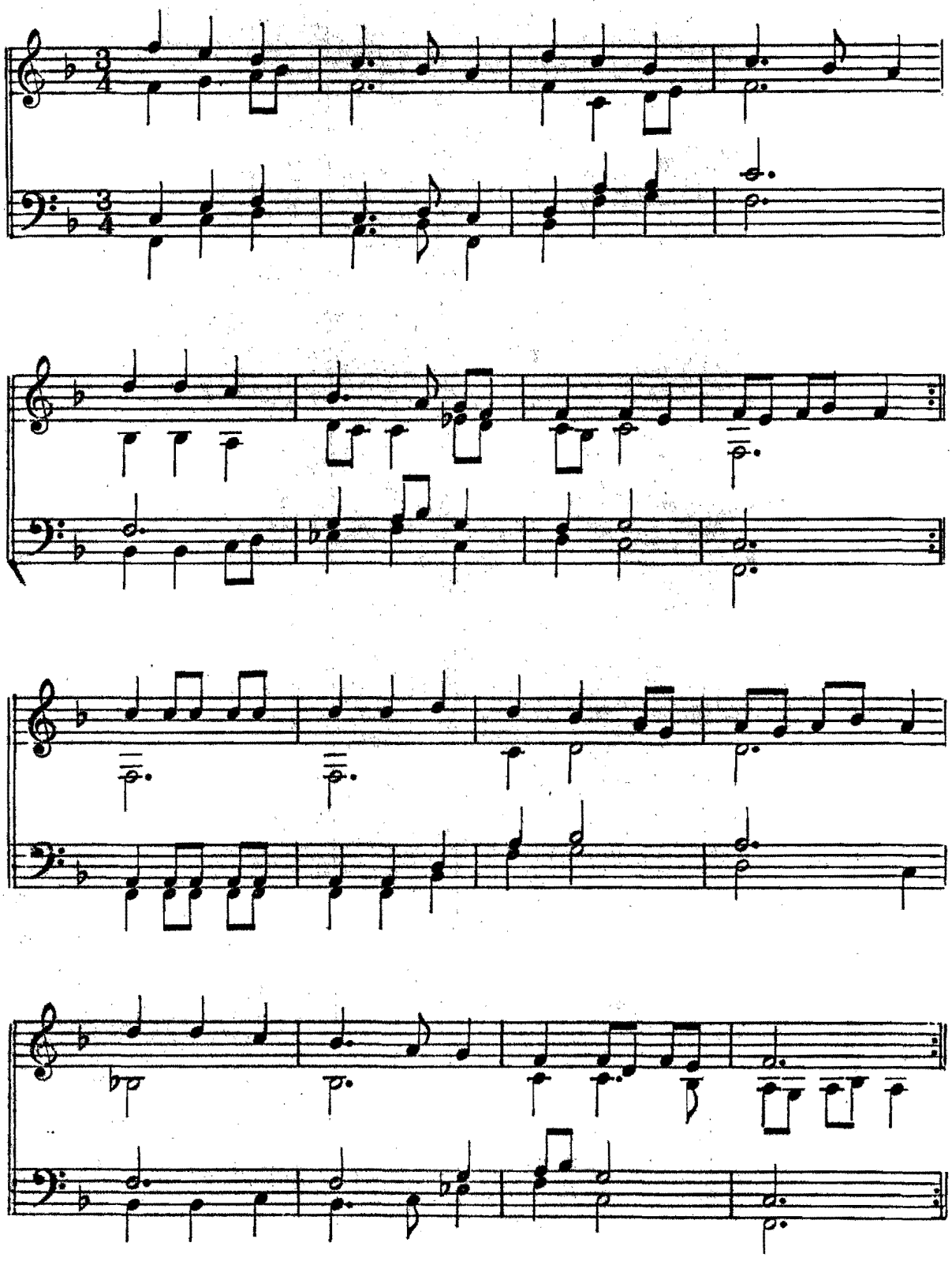
112. Ein Ander Galliart

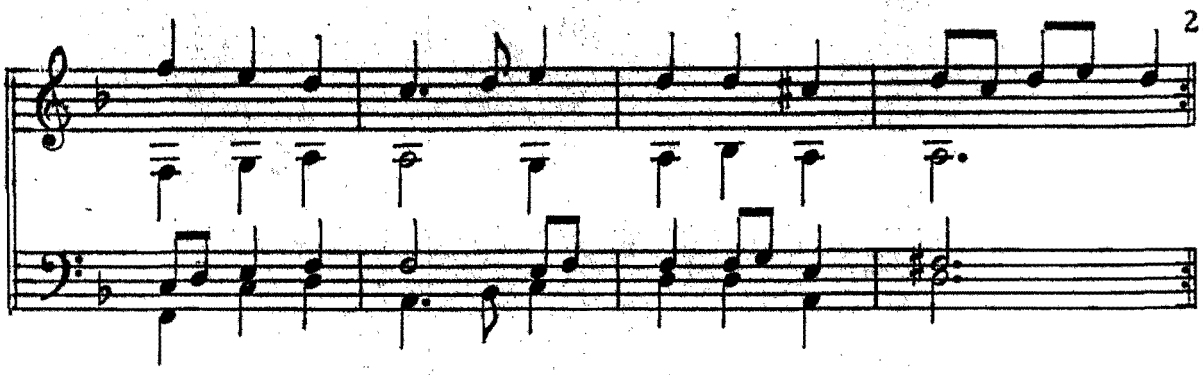


113. Eben der selbige Galliart auff ein ander art

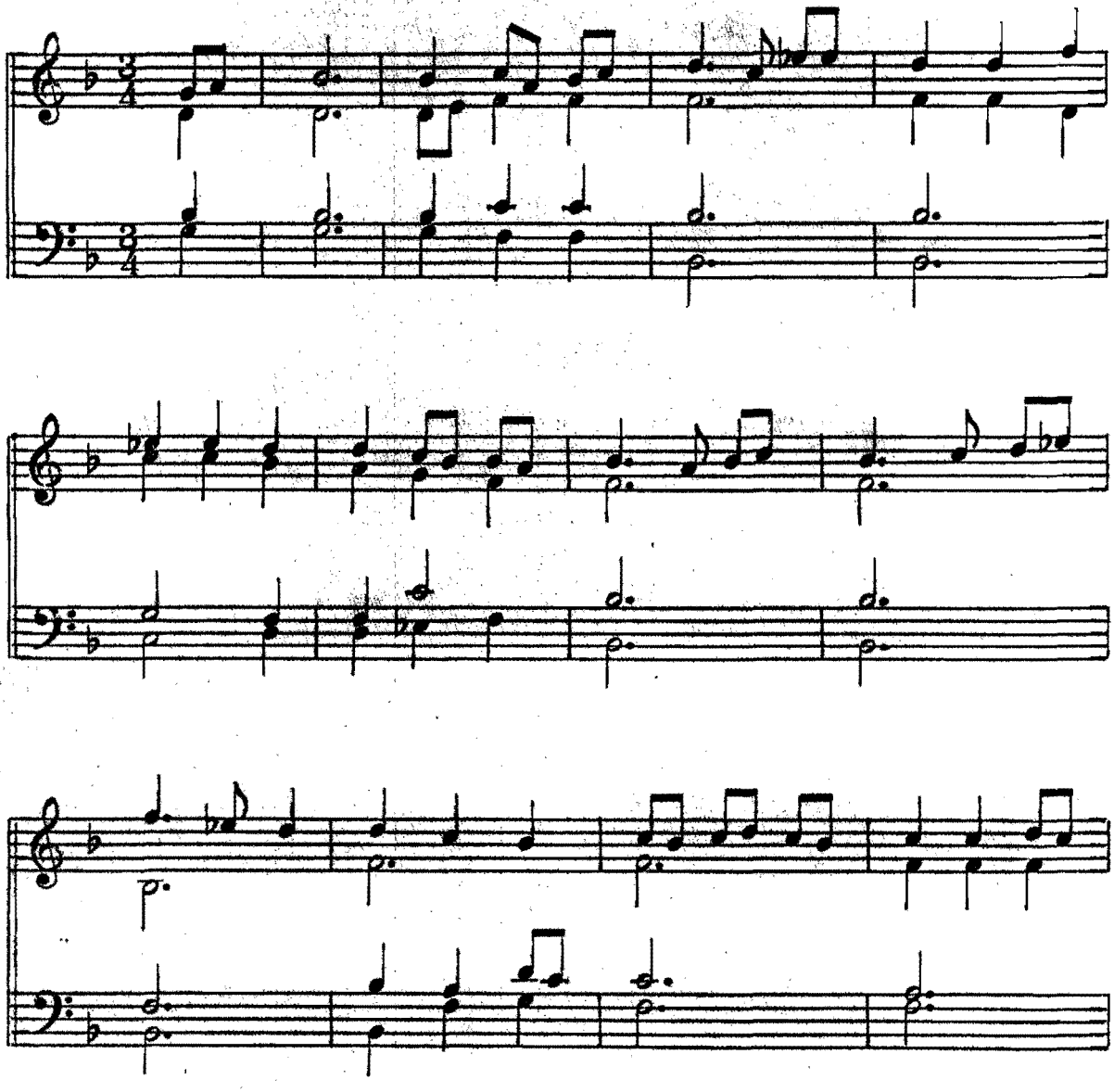


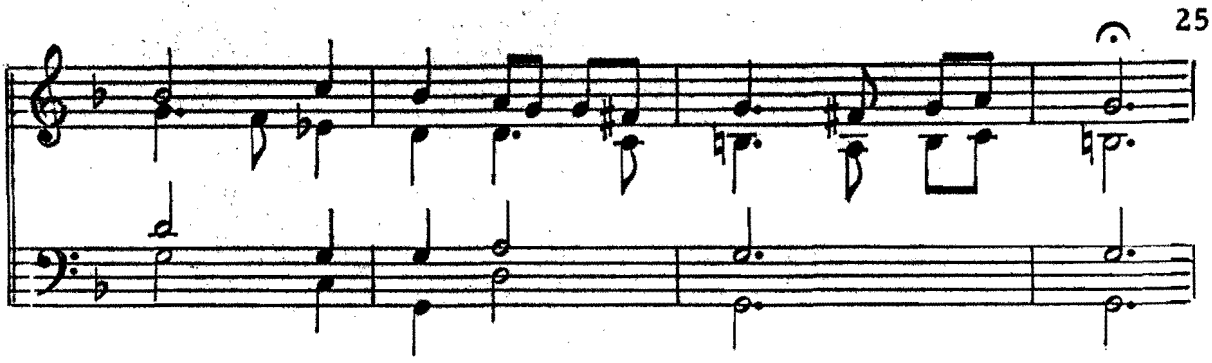
114. Ein ander Galliarth



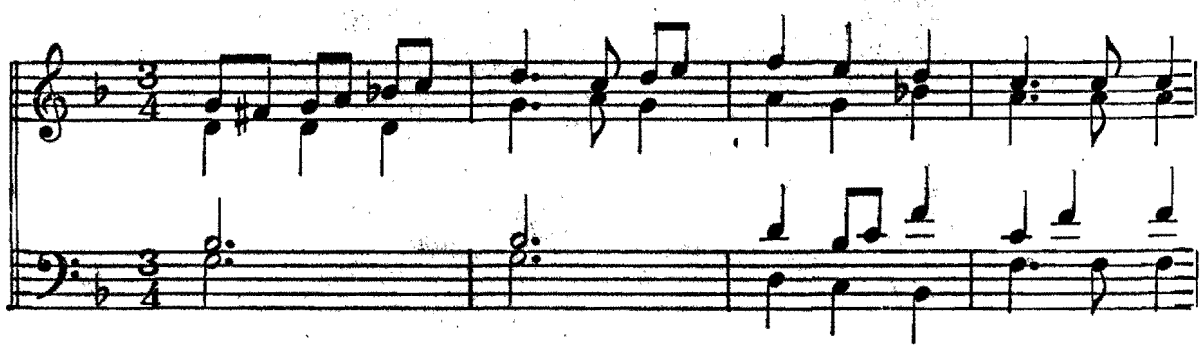


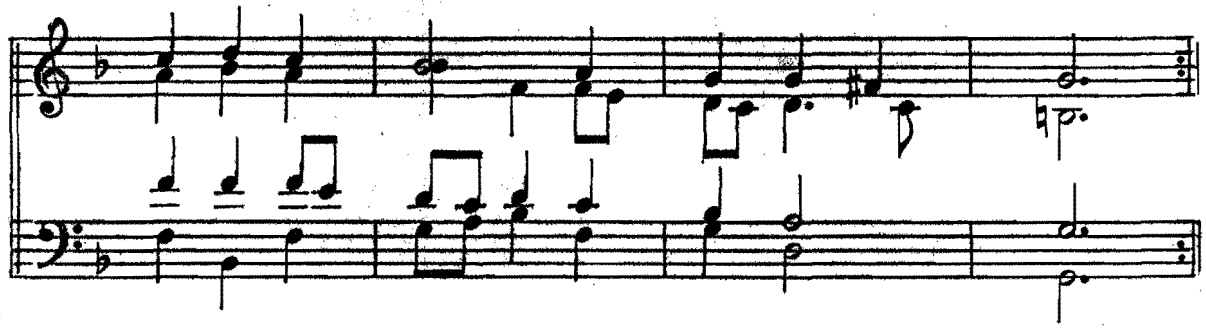
115. Ein ander Galliart

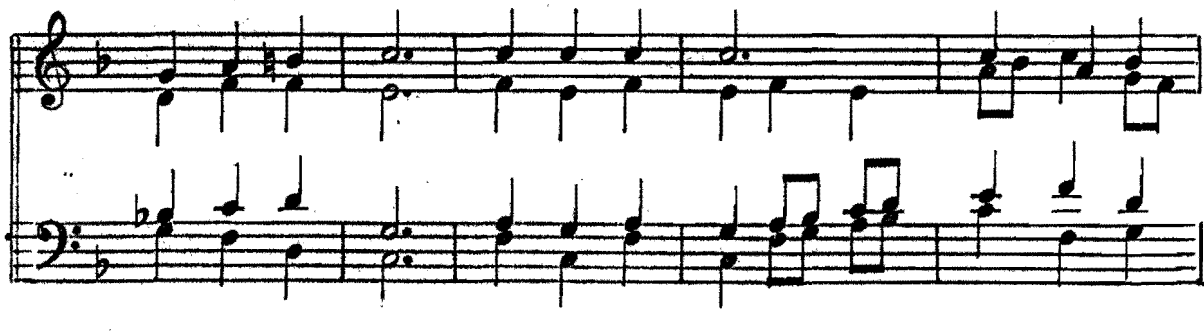


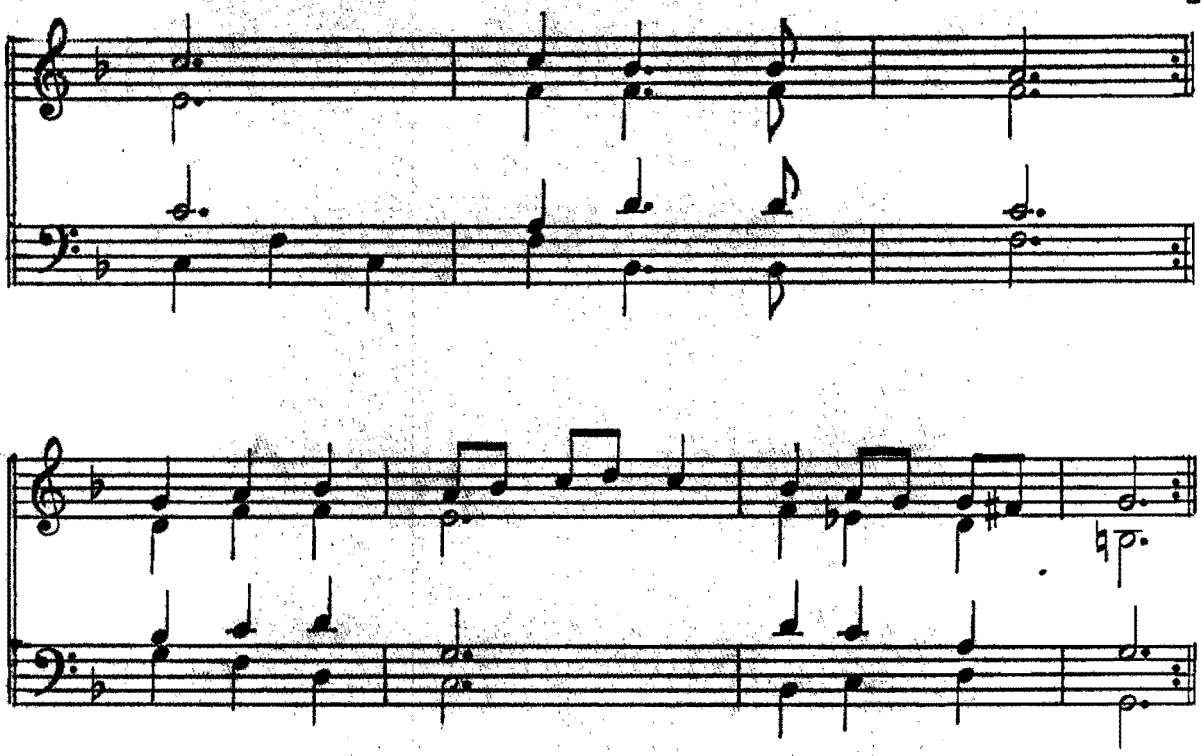


116. Ein ander schön Galliarth

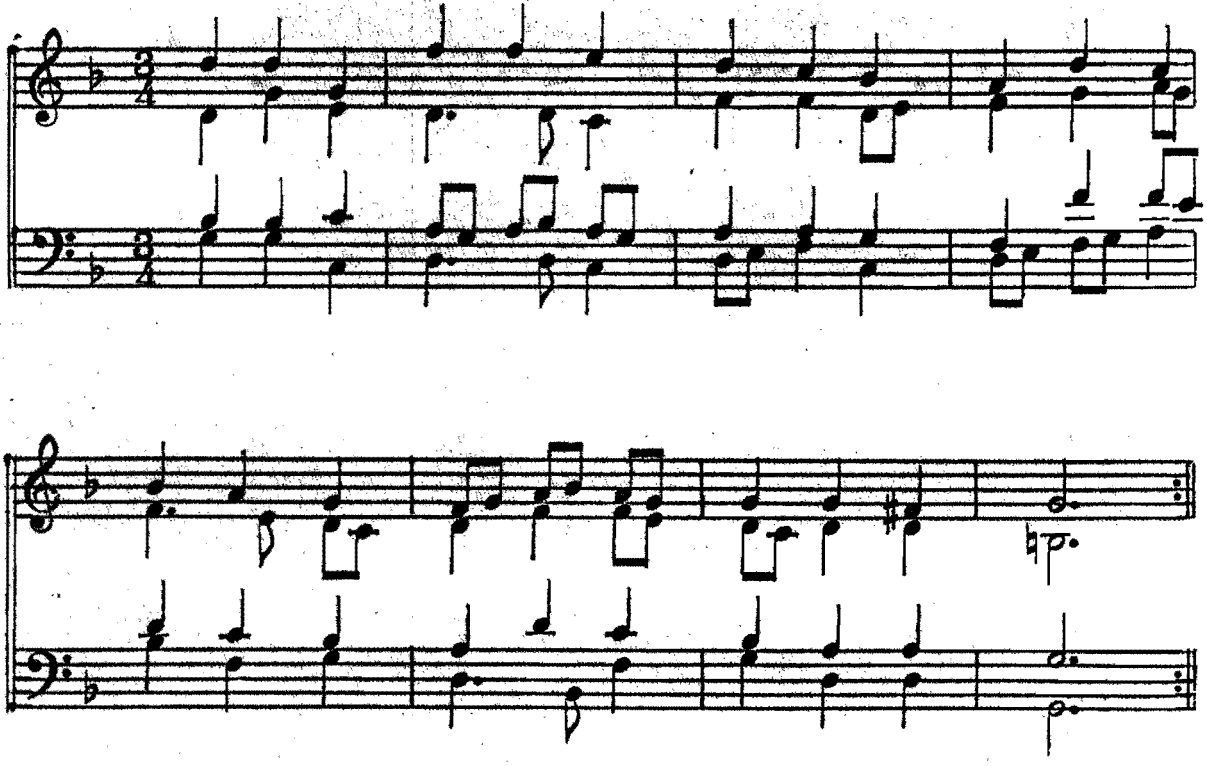


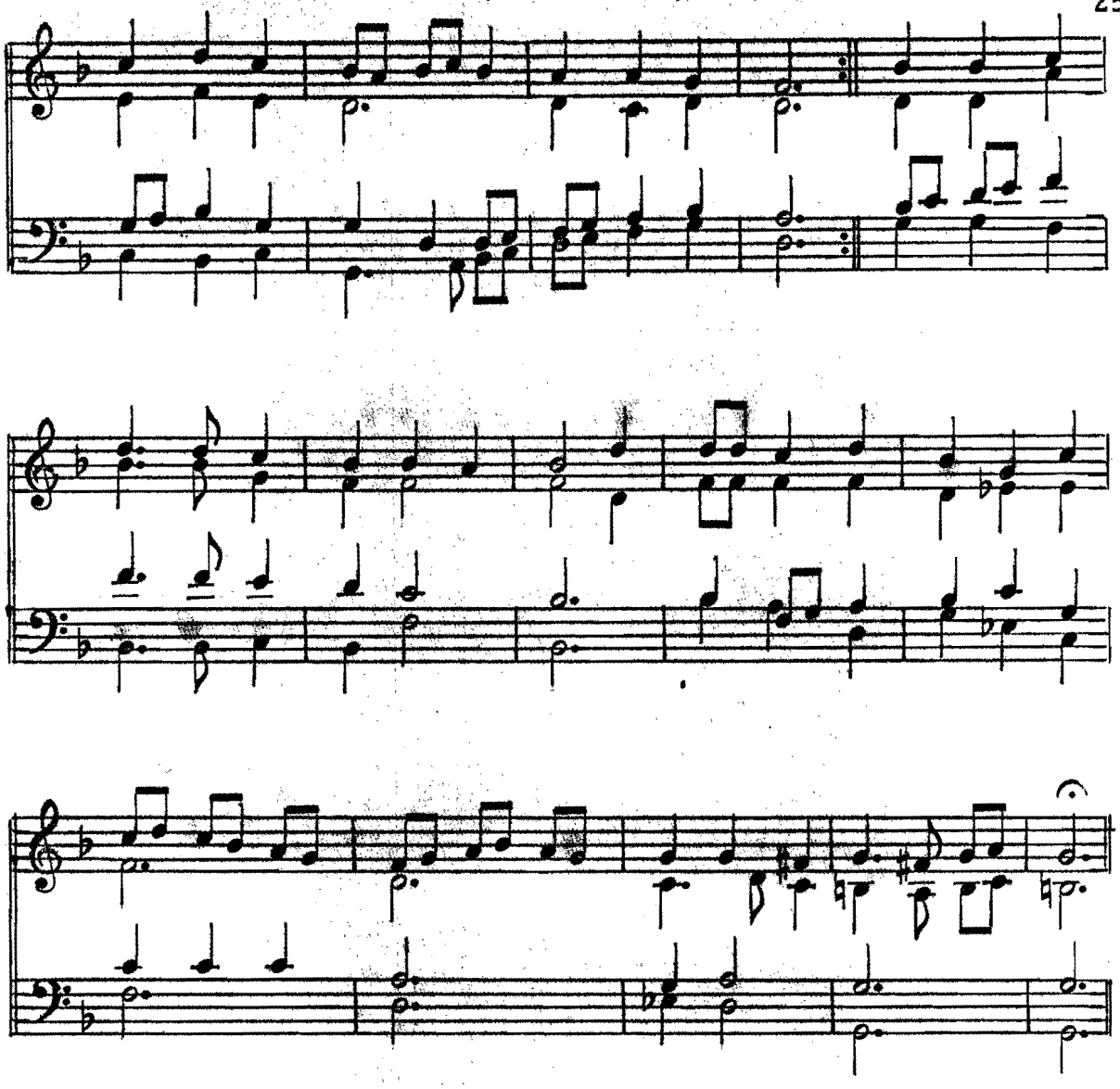




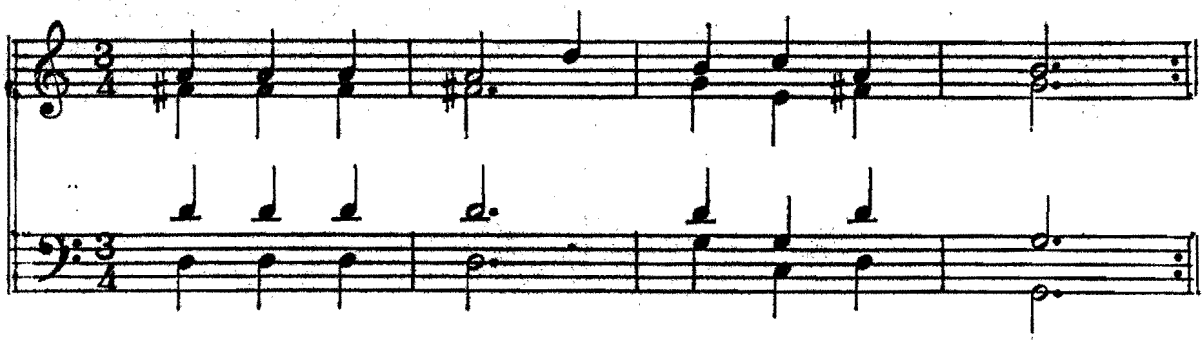


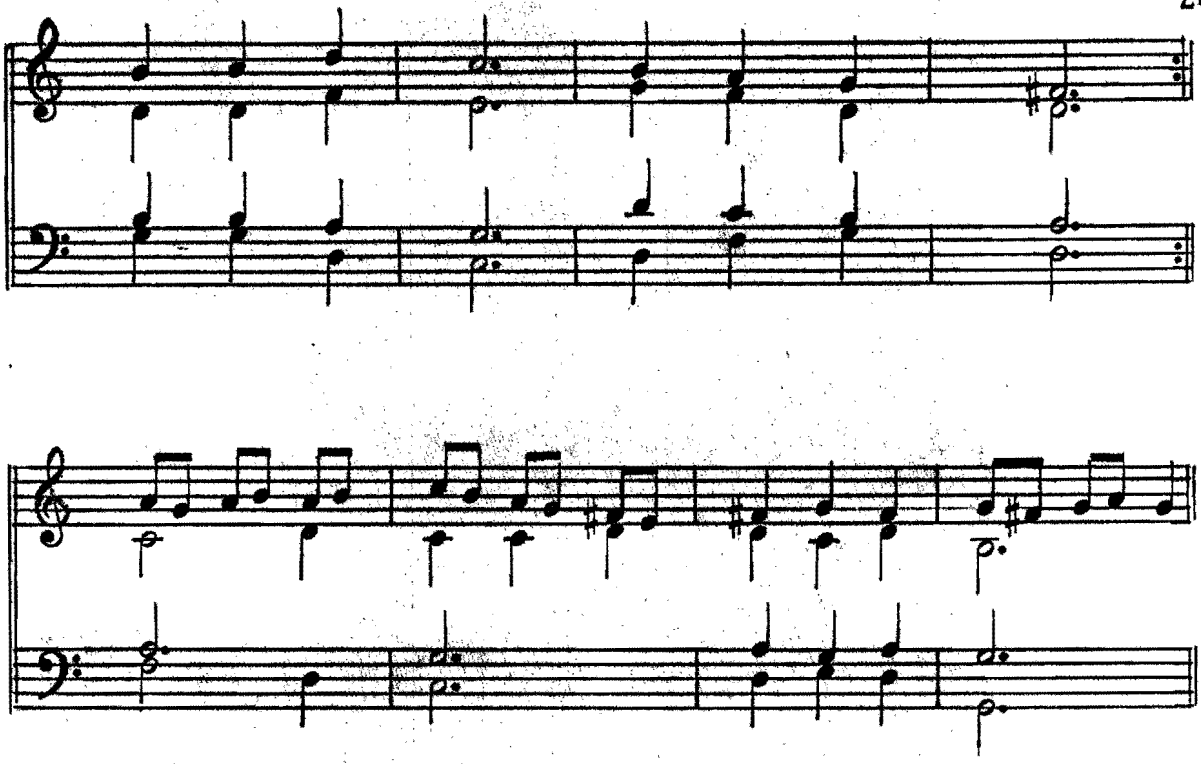
117. Aber ein lustiger Galliart





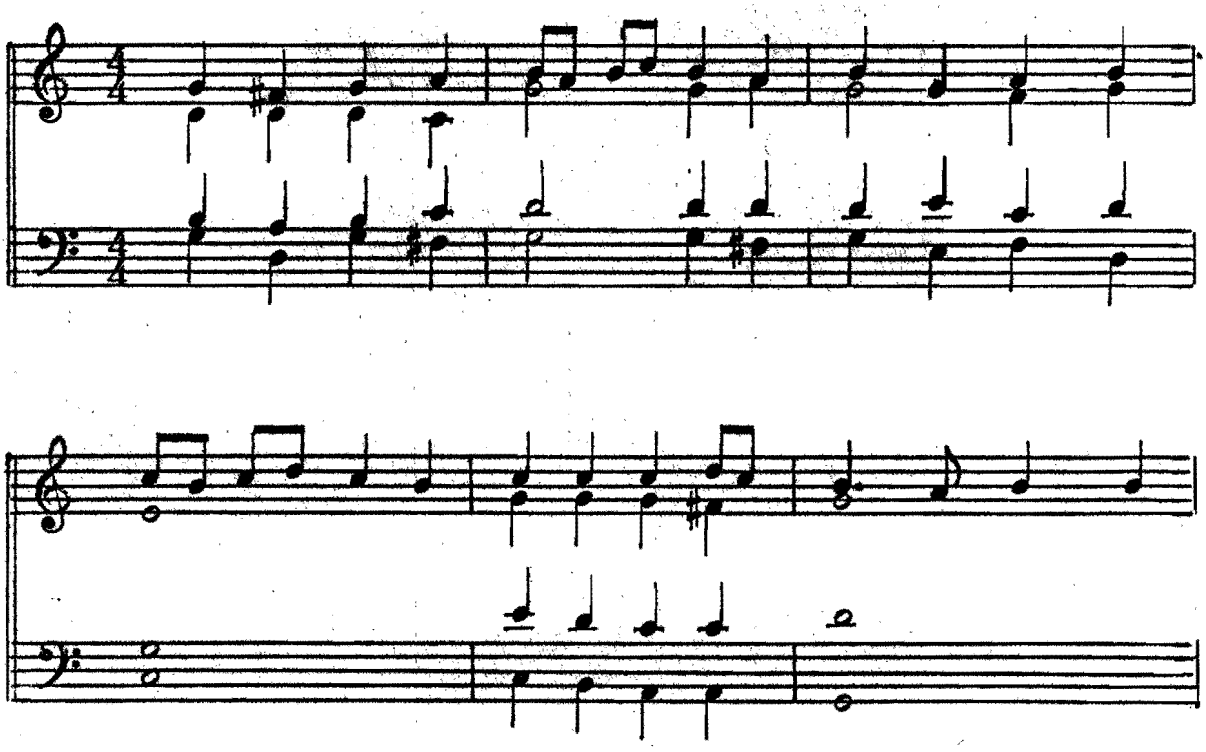
118. Noch ein schöner Galliart

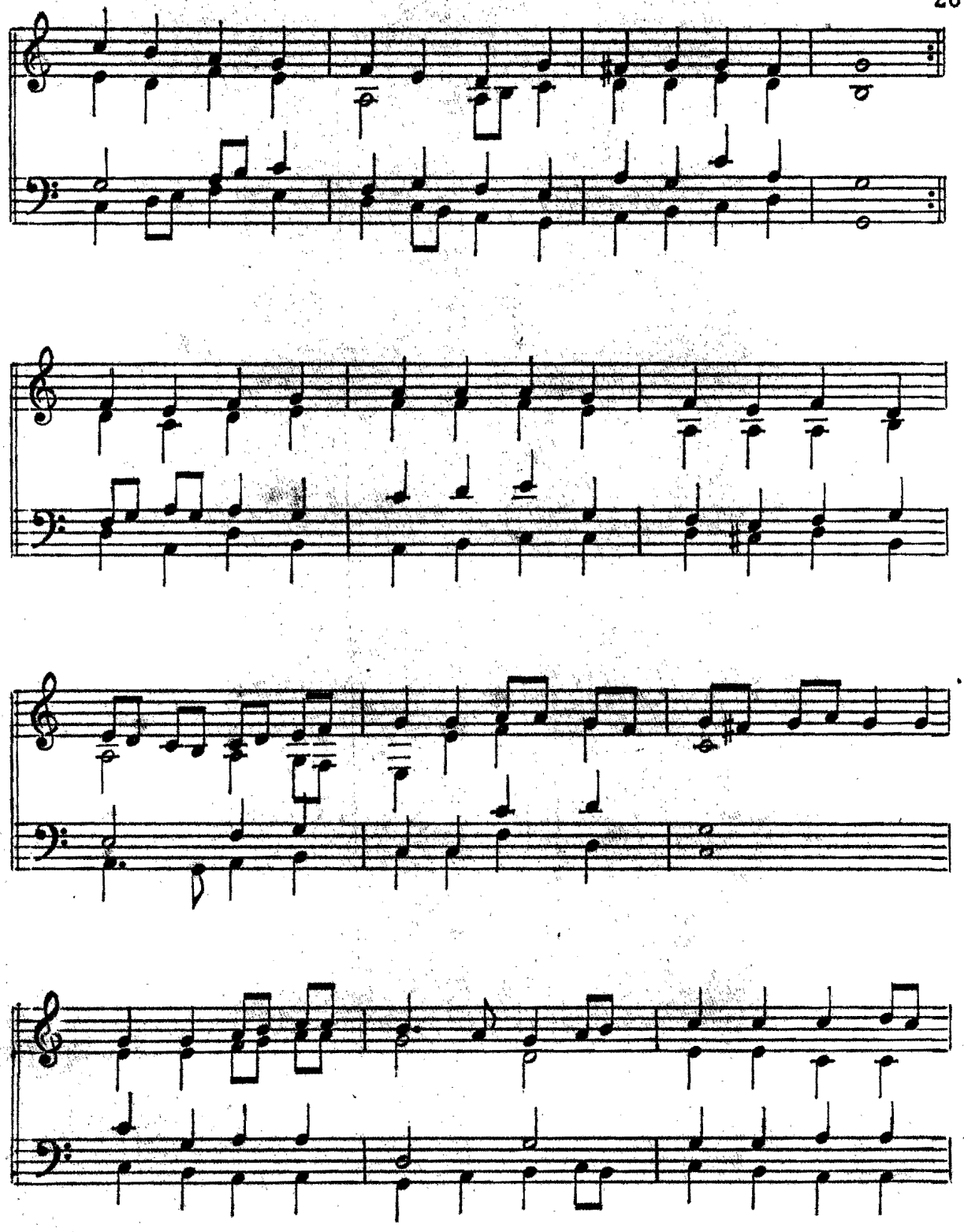


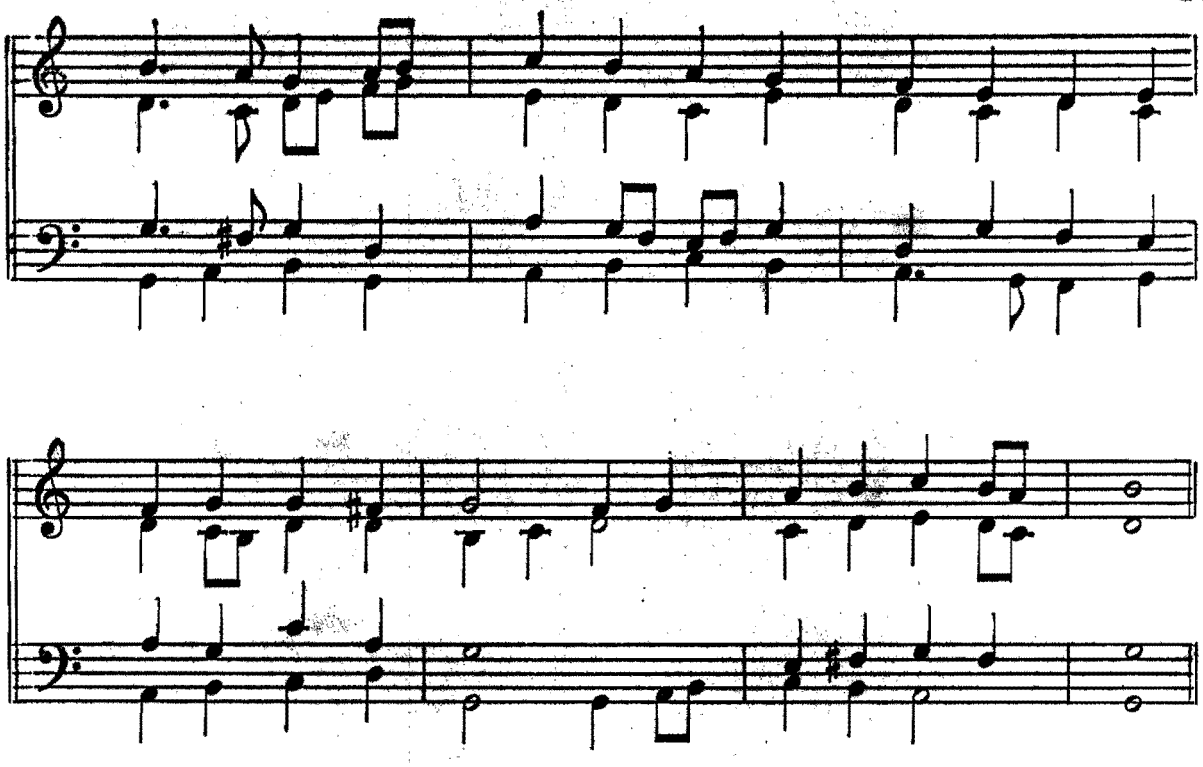


Folgen etliche kurze Deutsche Denze

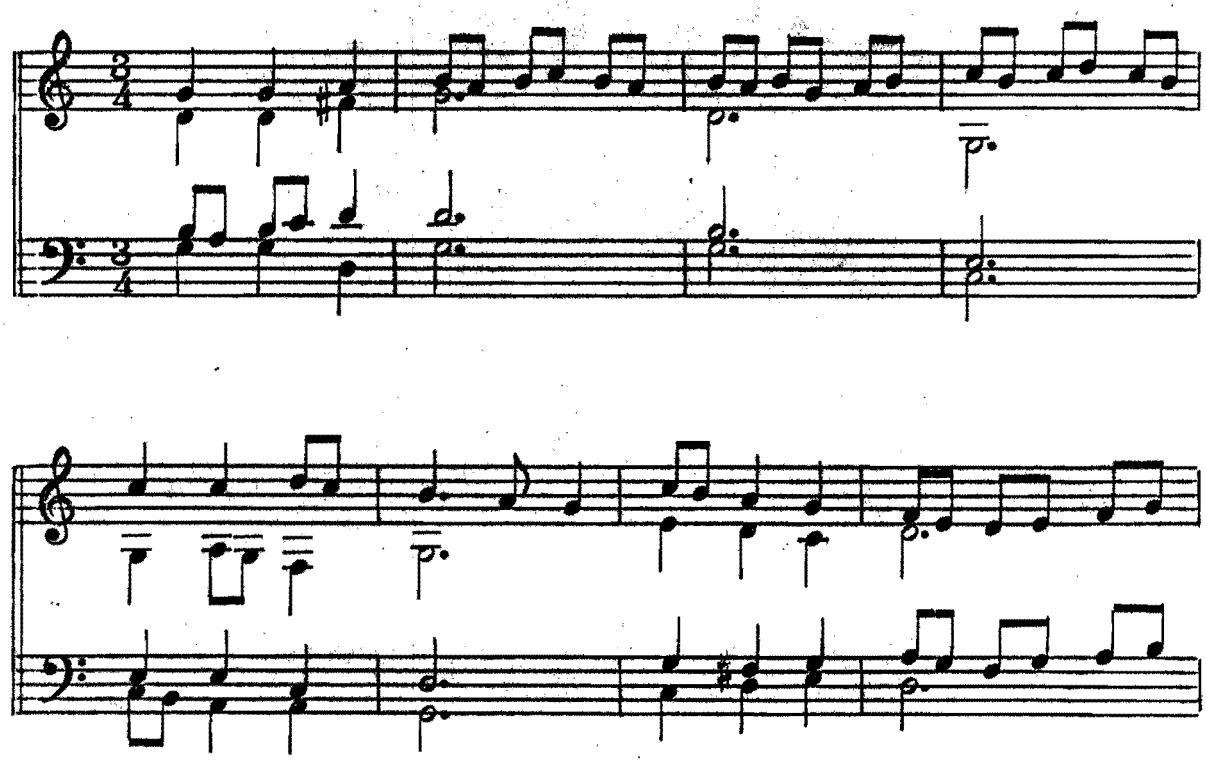
119. Der Wittembergische Galliart mit folgendem nachtanz

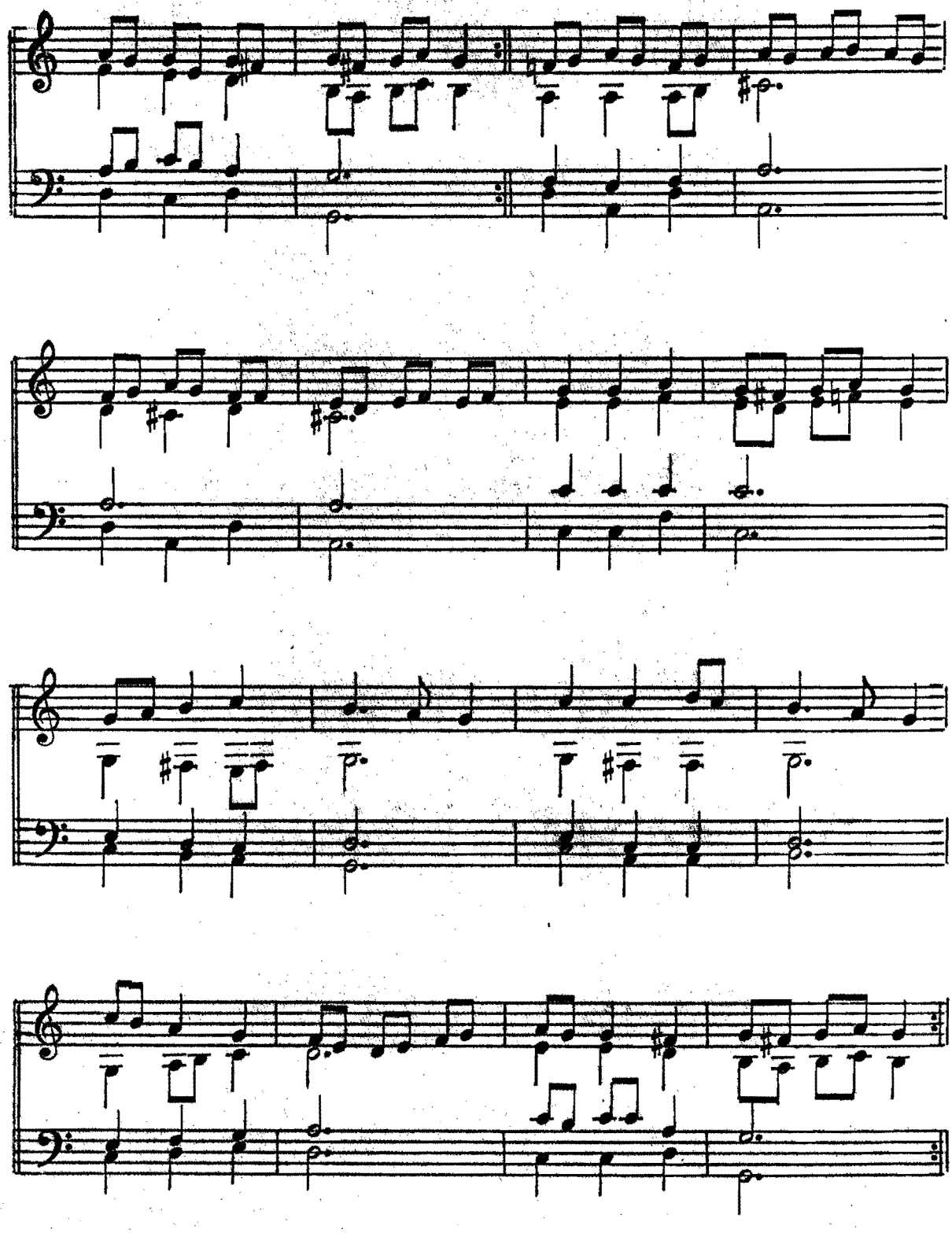




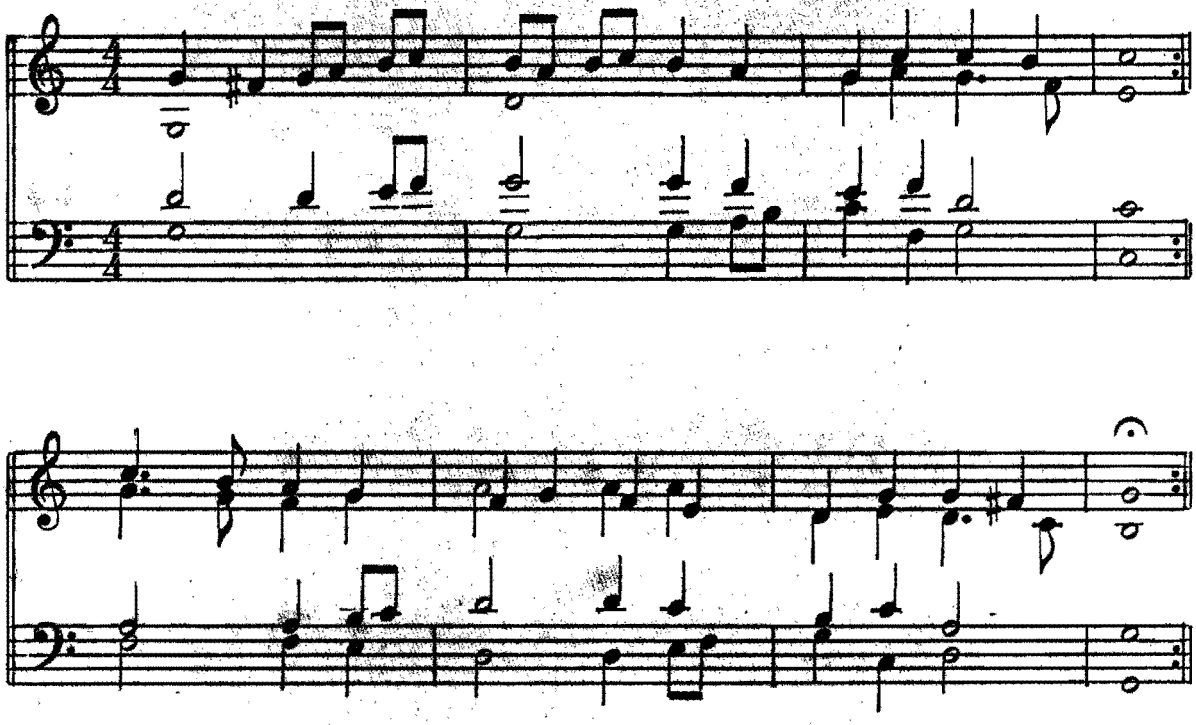


Proportio oder nachtanz

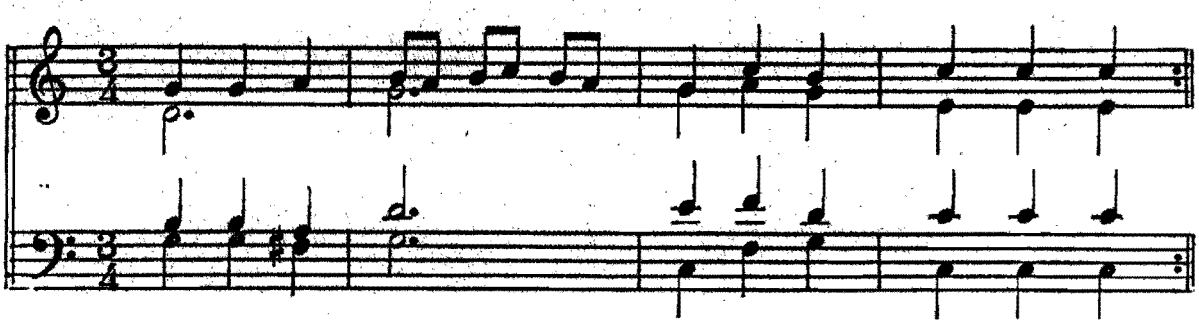


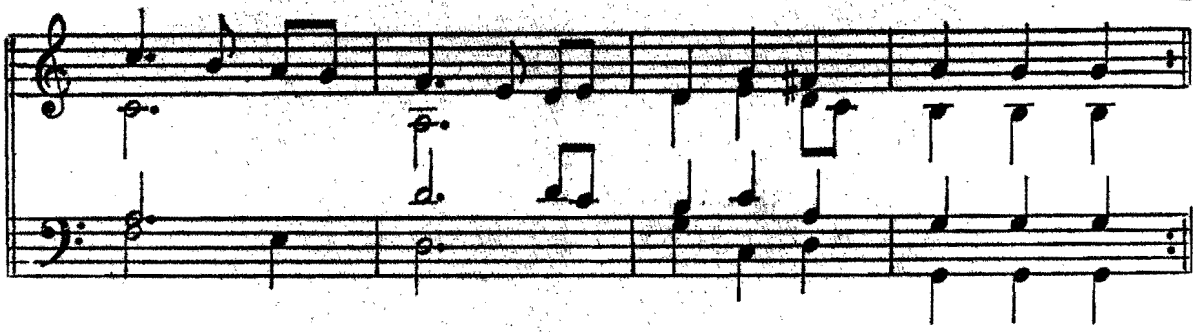


120. Studenden Danz[1]

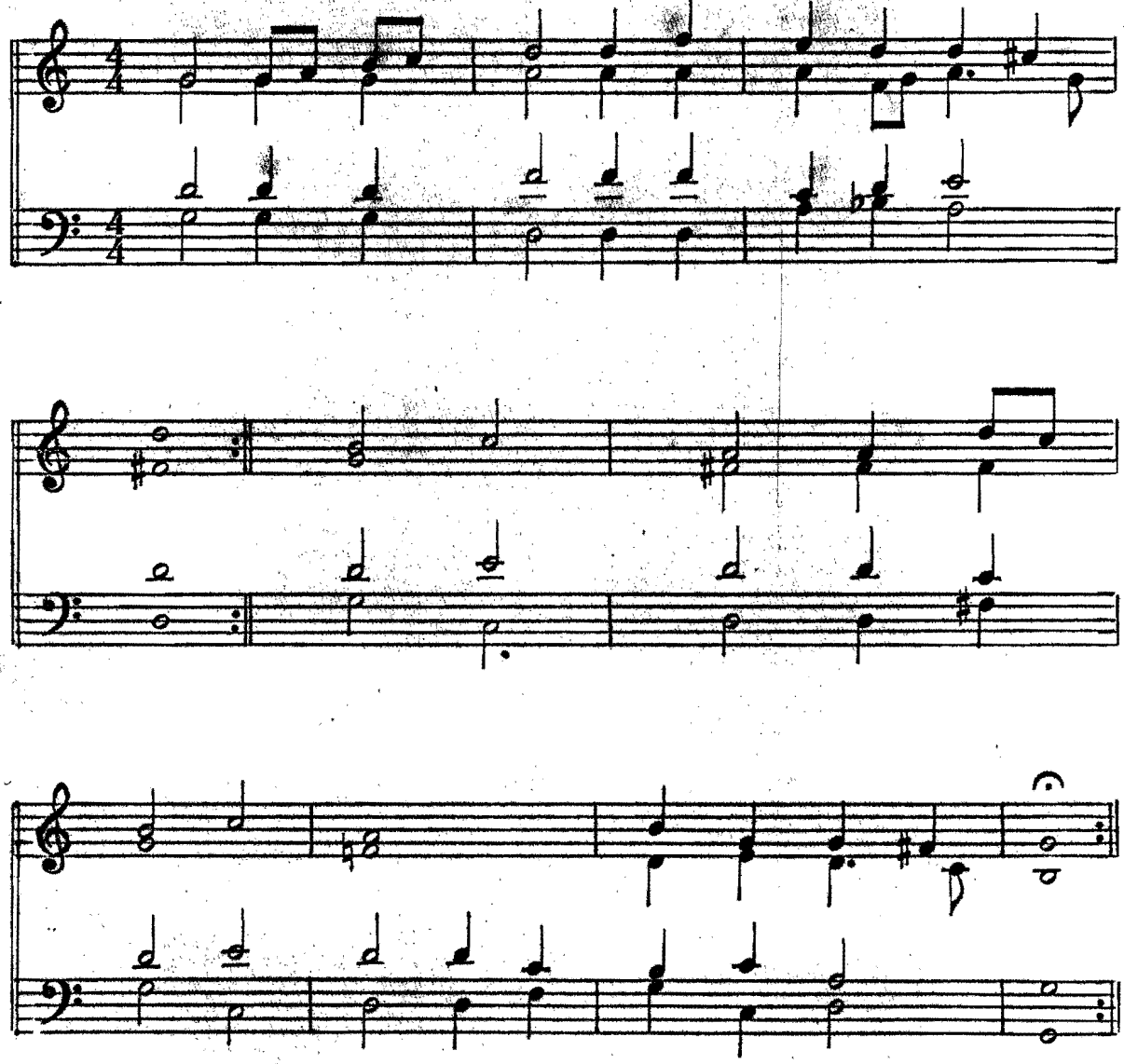


Proportio tripla

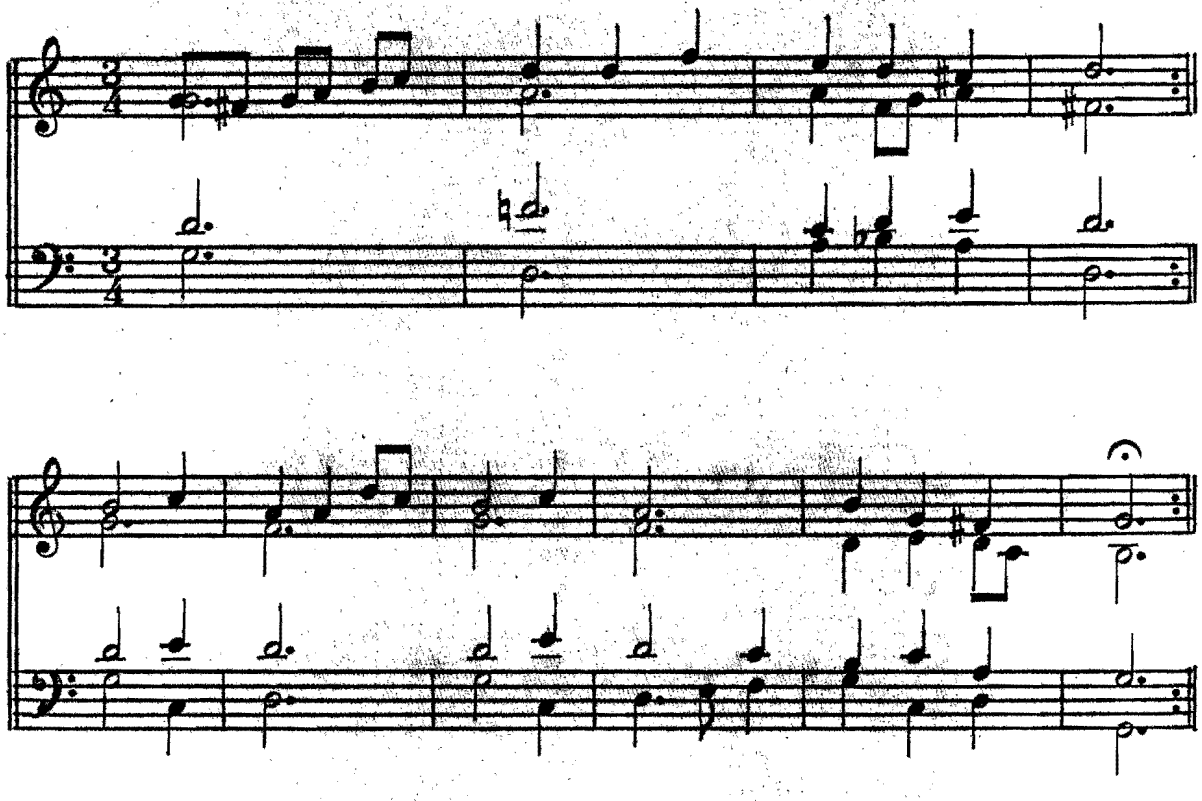




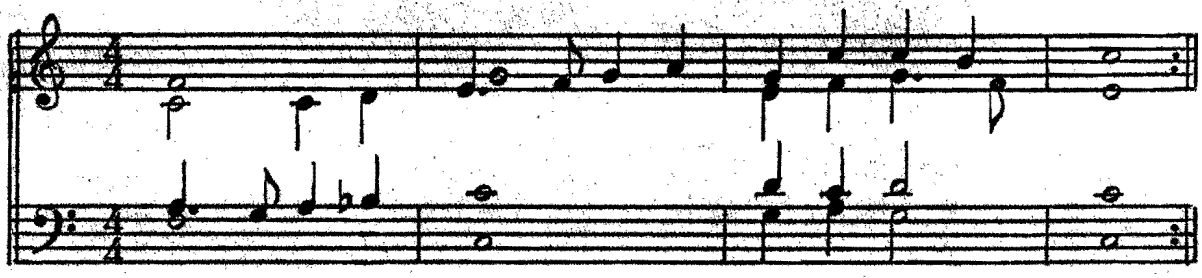
121. Sind denn die Bürgers Söhne so leiden wol gehort

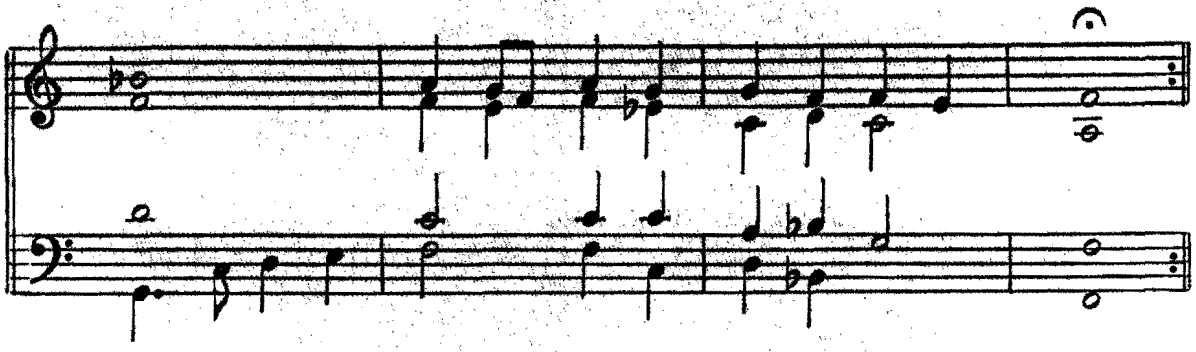


Proportio tripla

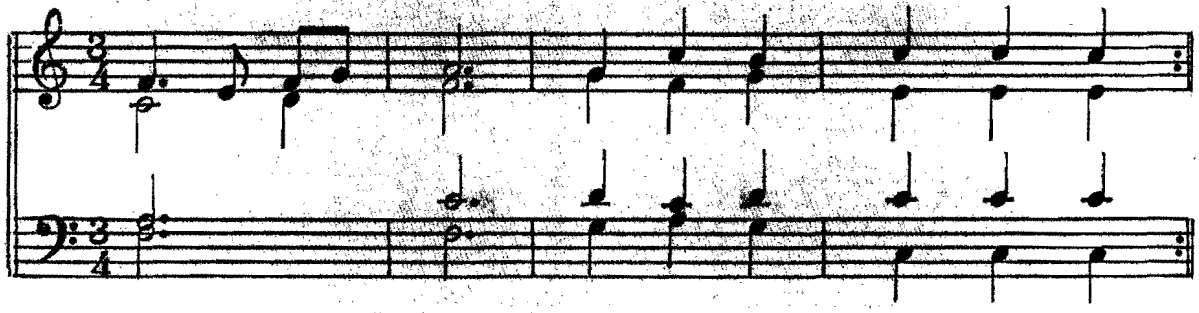


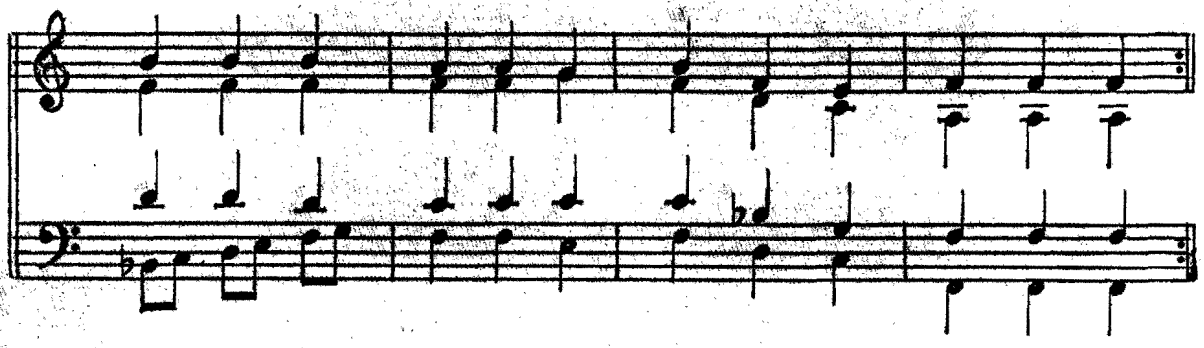
122. Salva Puella, Gott Grüs



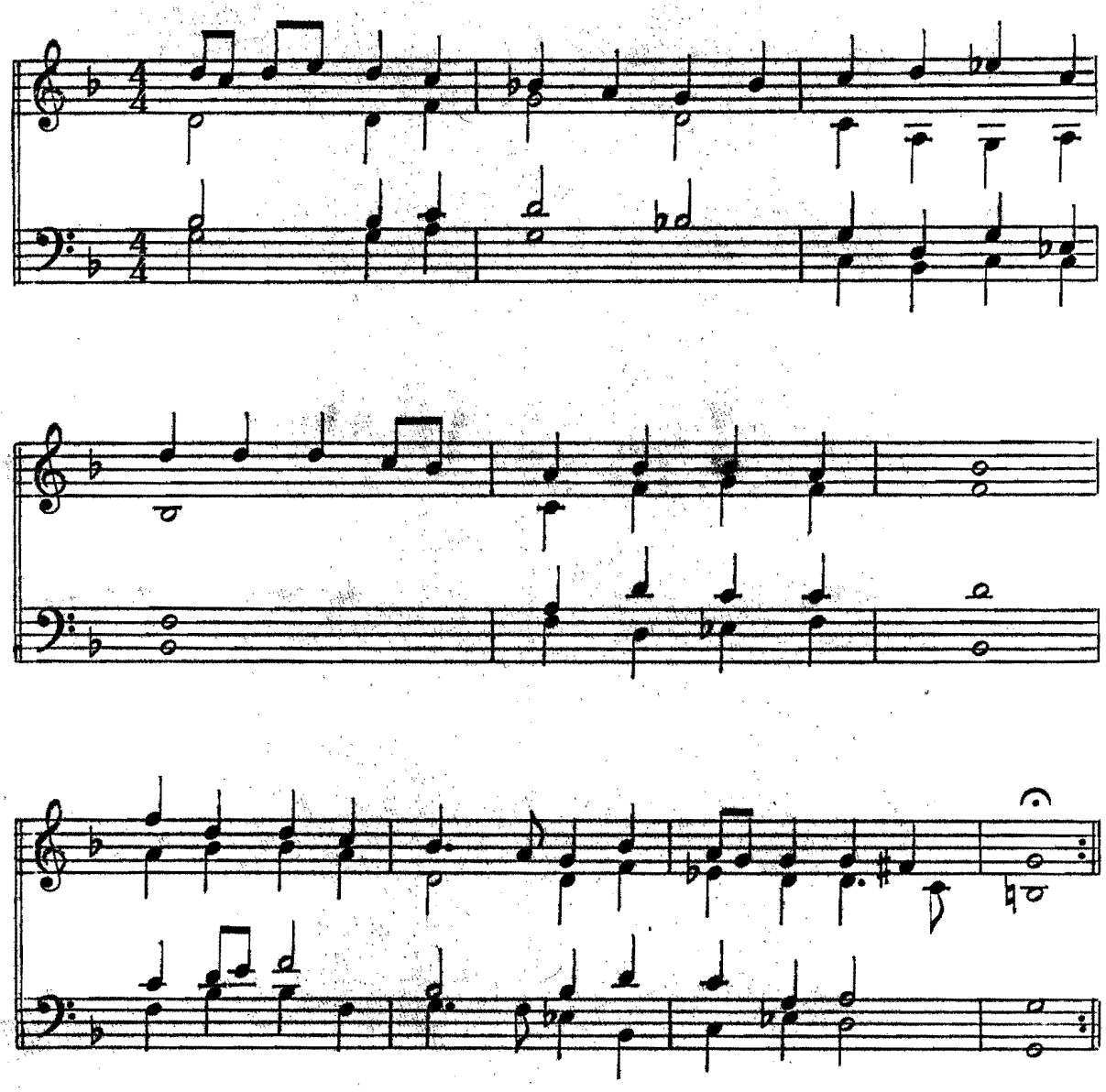


Proportio

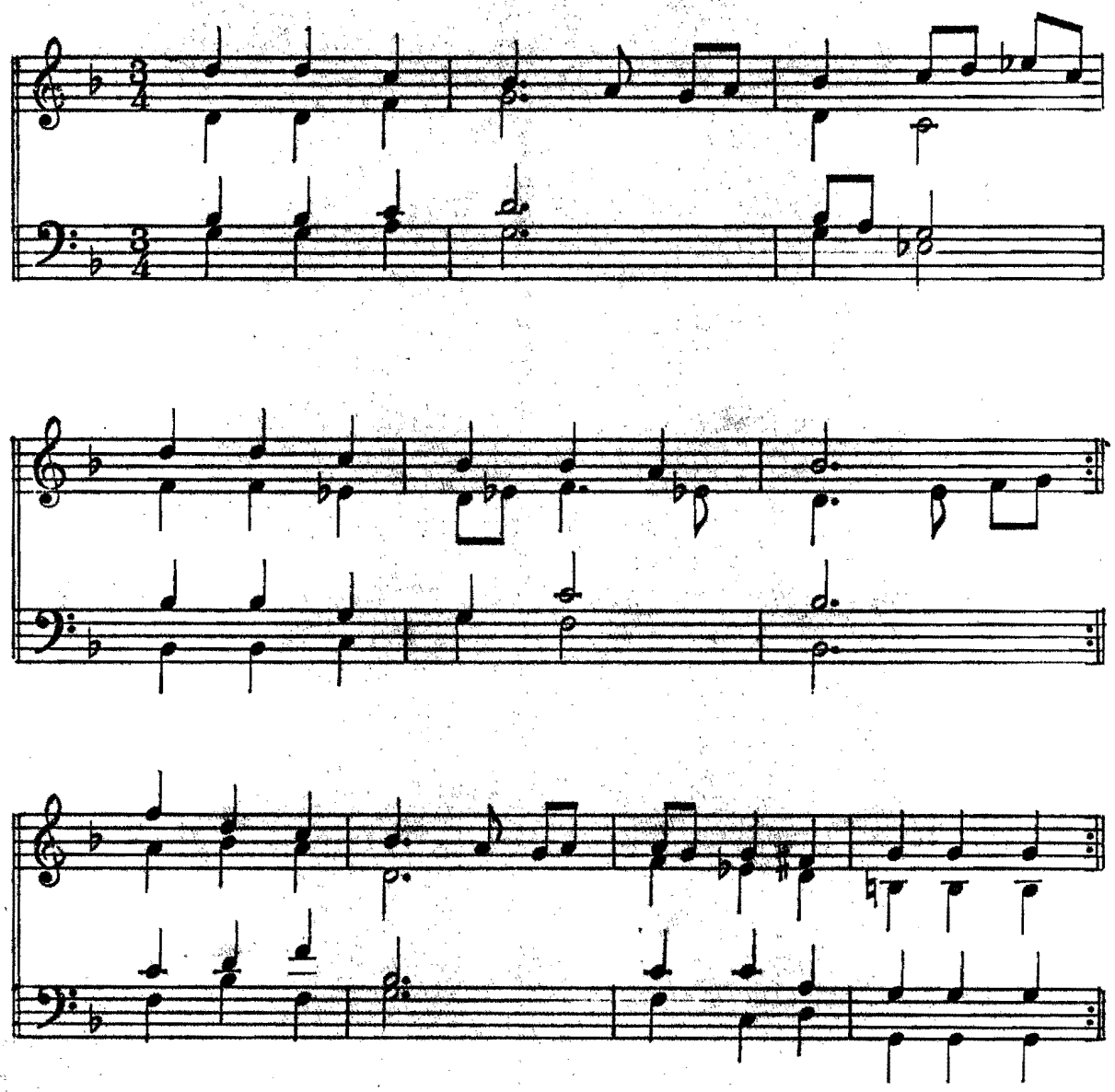




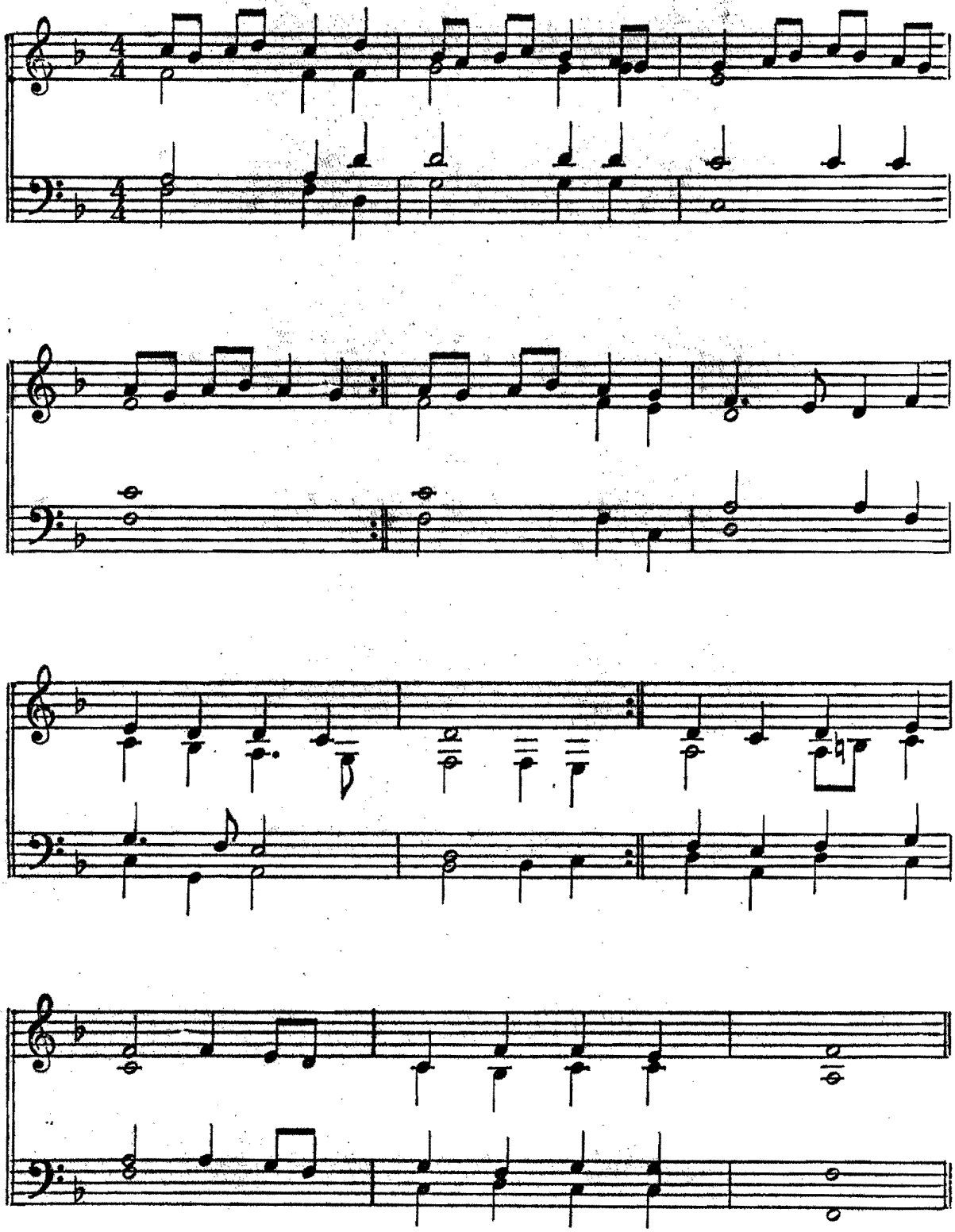
123. Ein kurz Schlesisch Denzlein



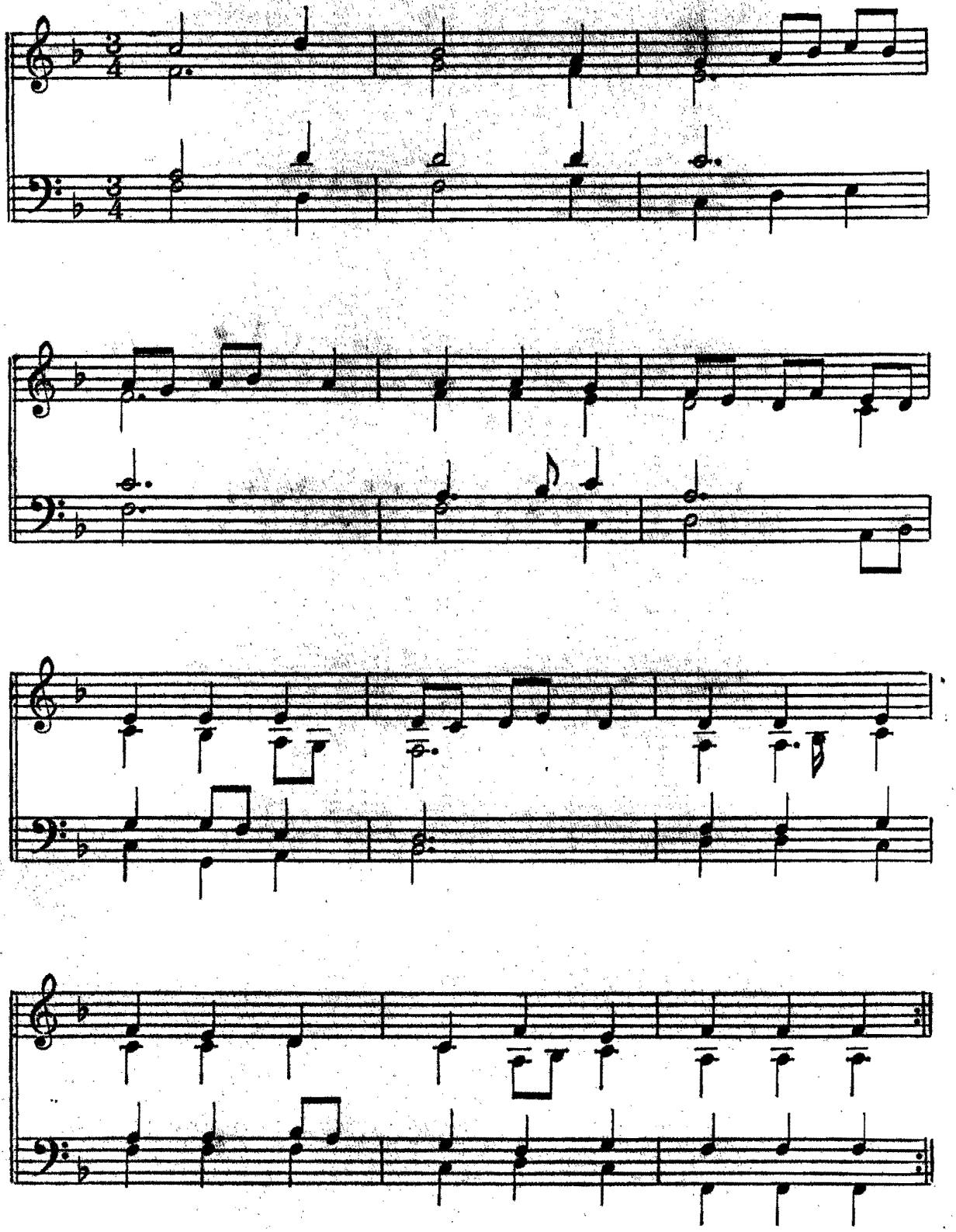
Proportio



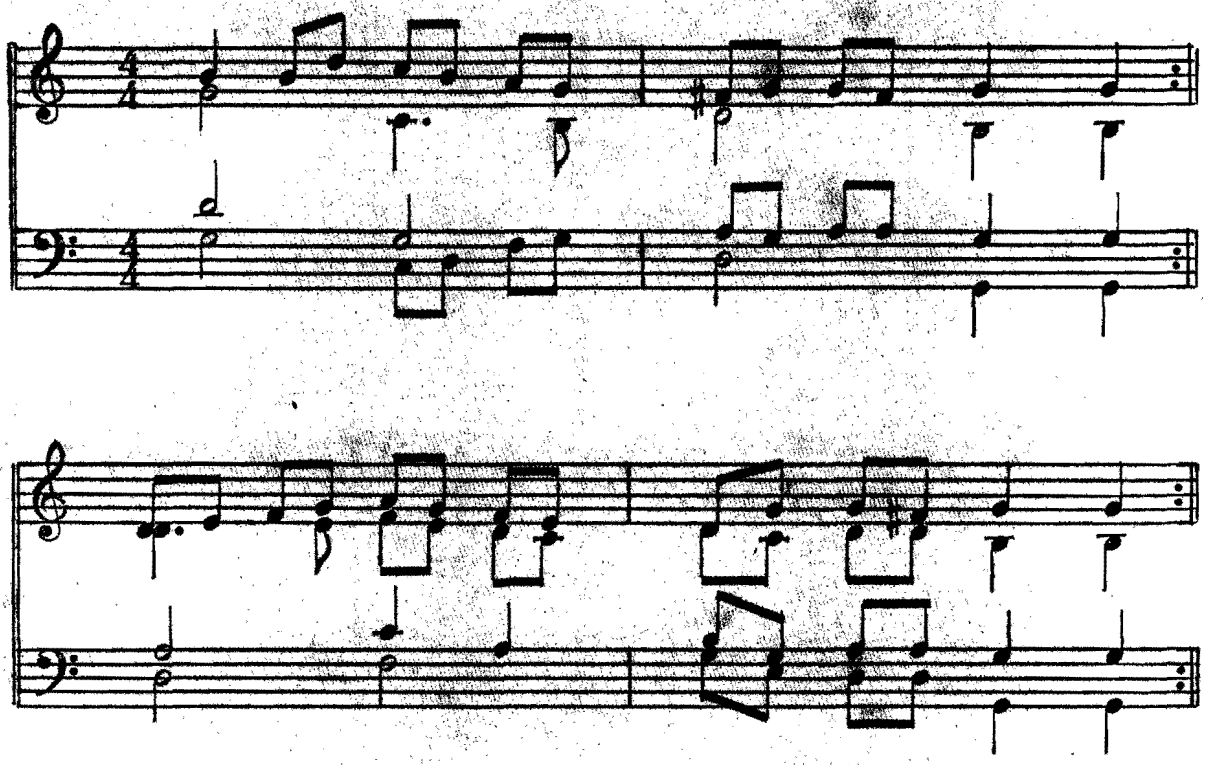
124. Herzog Moriz Danz[1]



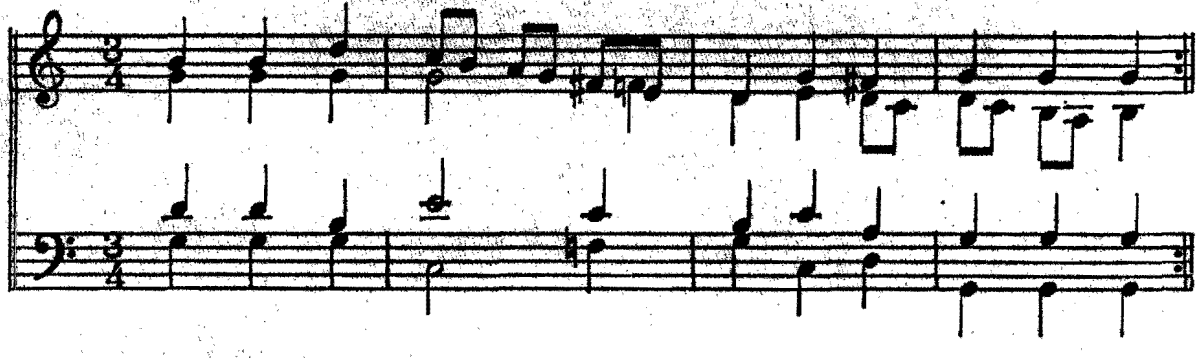
Sequitur proportio tripla

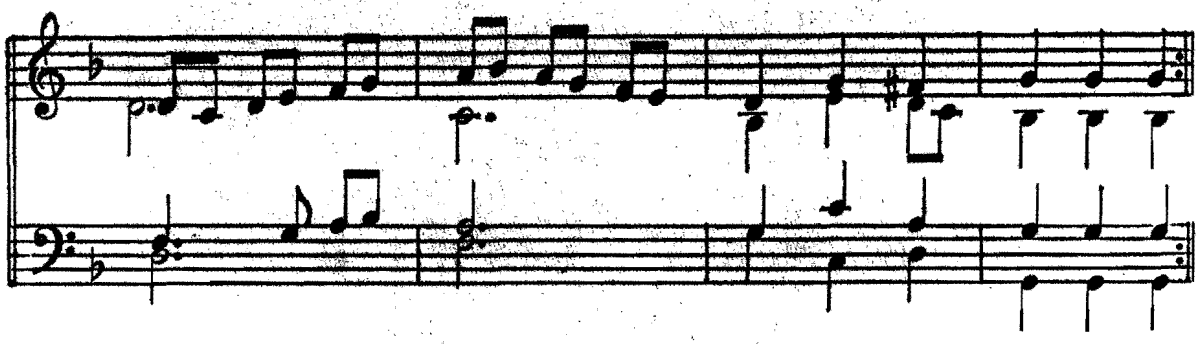


125. Ein ander kurzer Danz

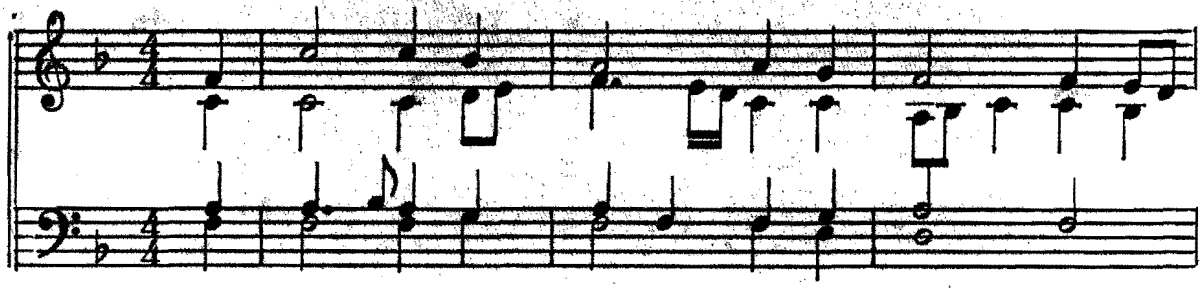


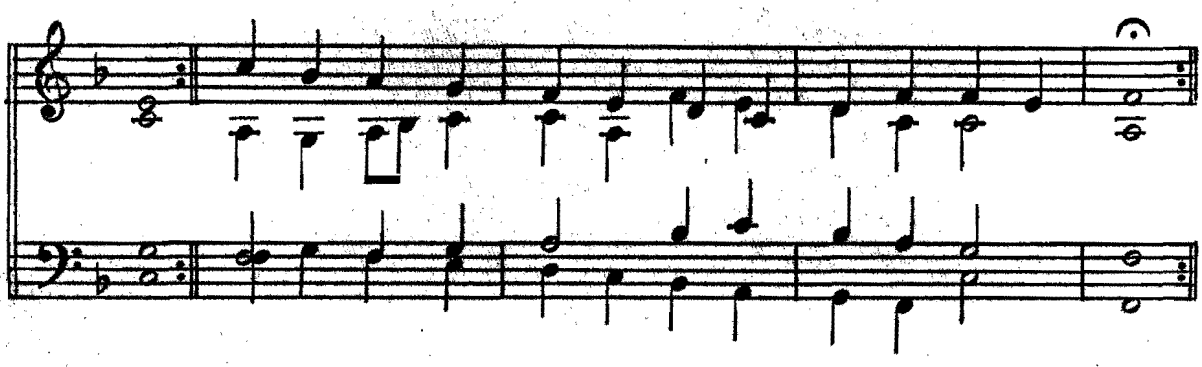
Proportio



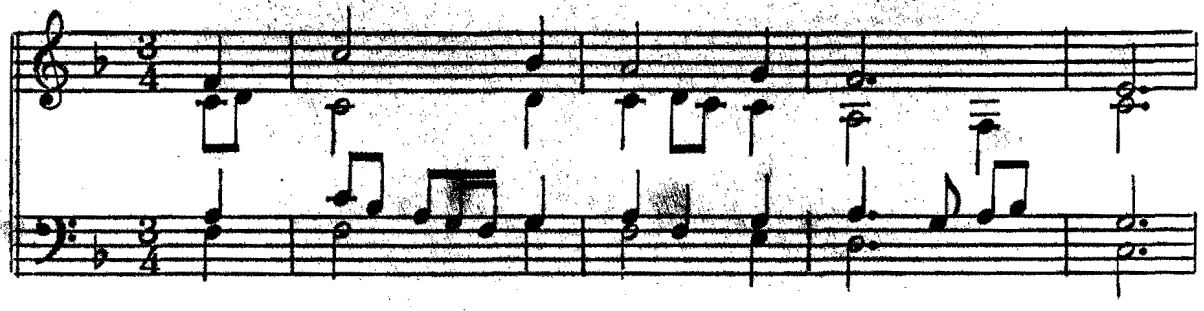


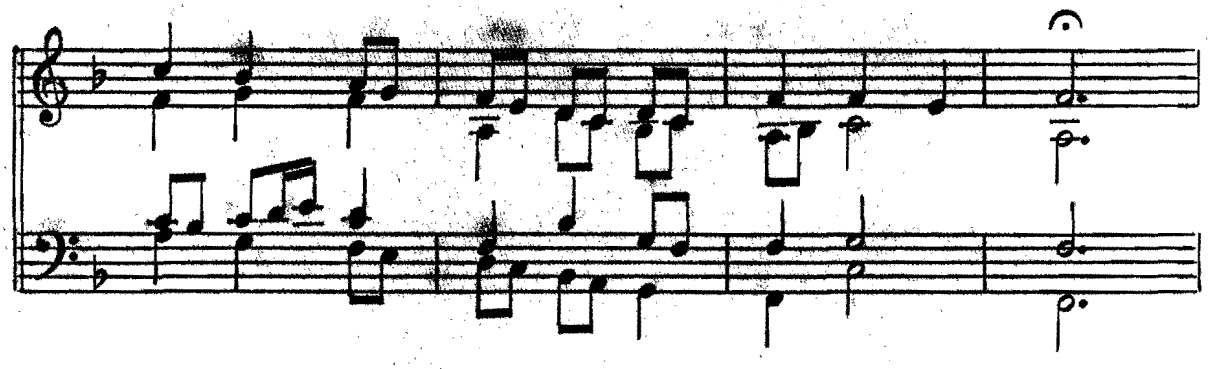
126. Ein ander lustiges Denzlein



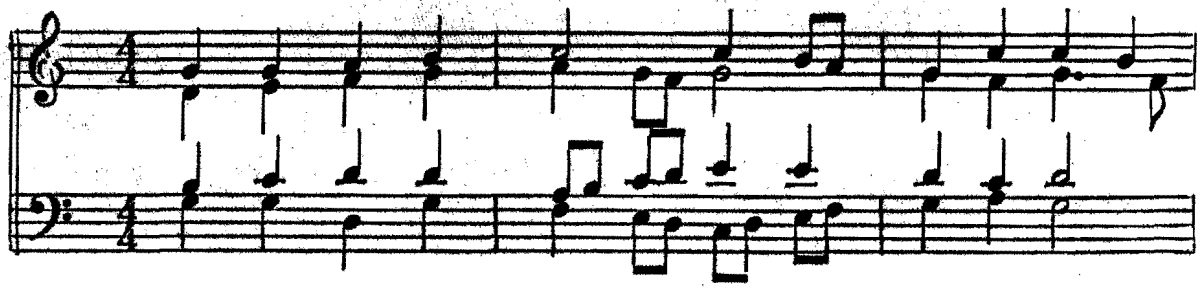


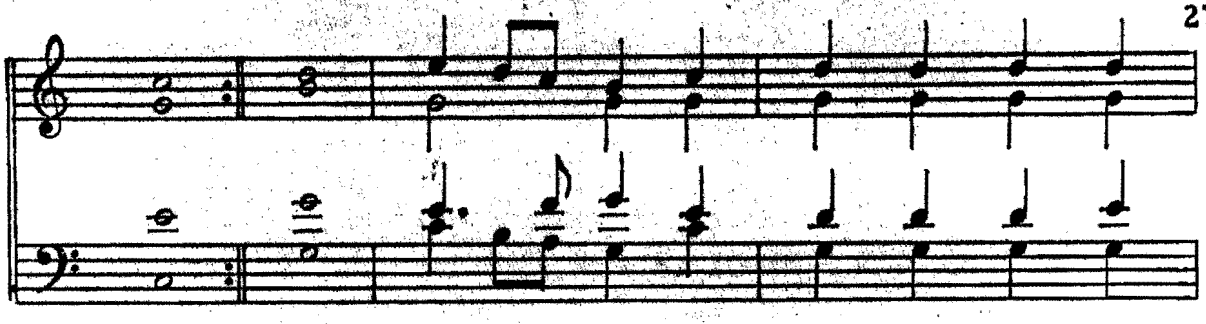
Proportio

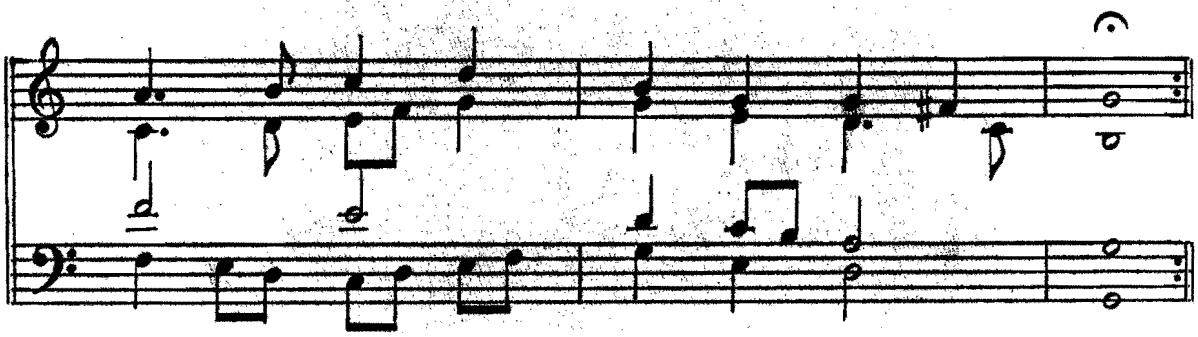




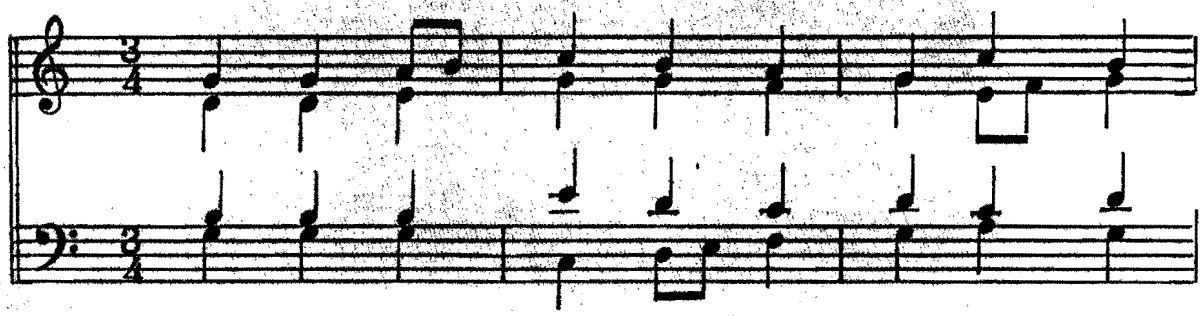
127. Aber ein ander Denzlein[1]

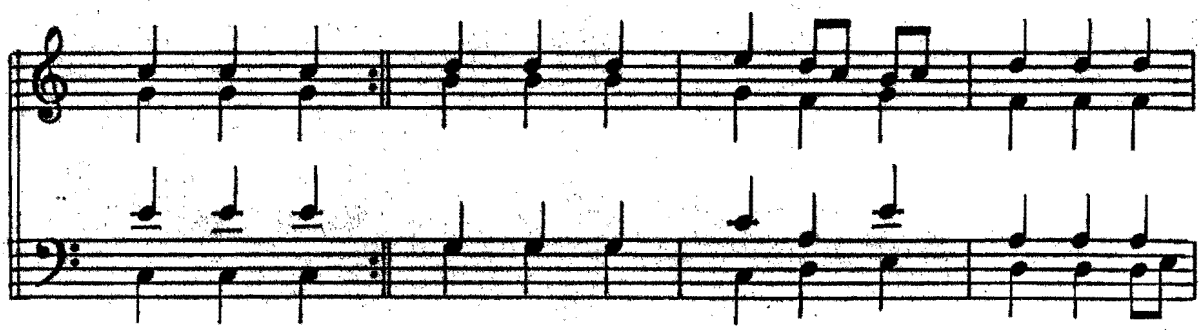


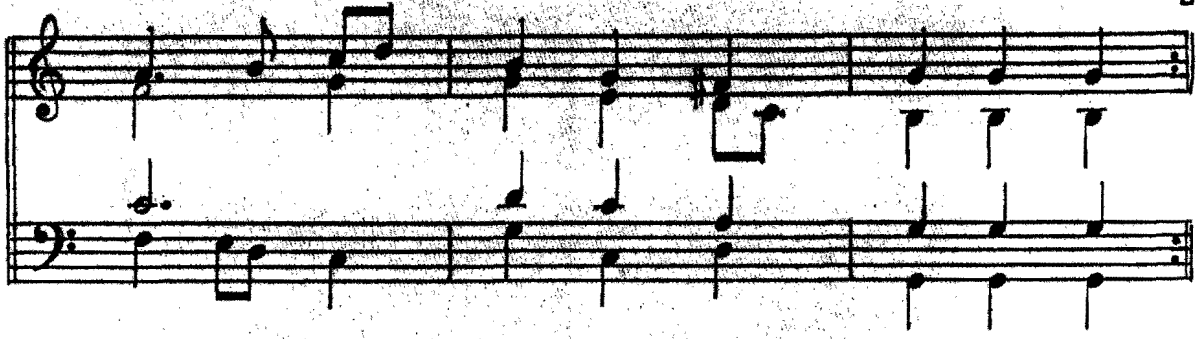




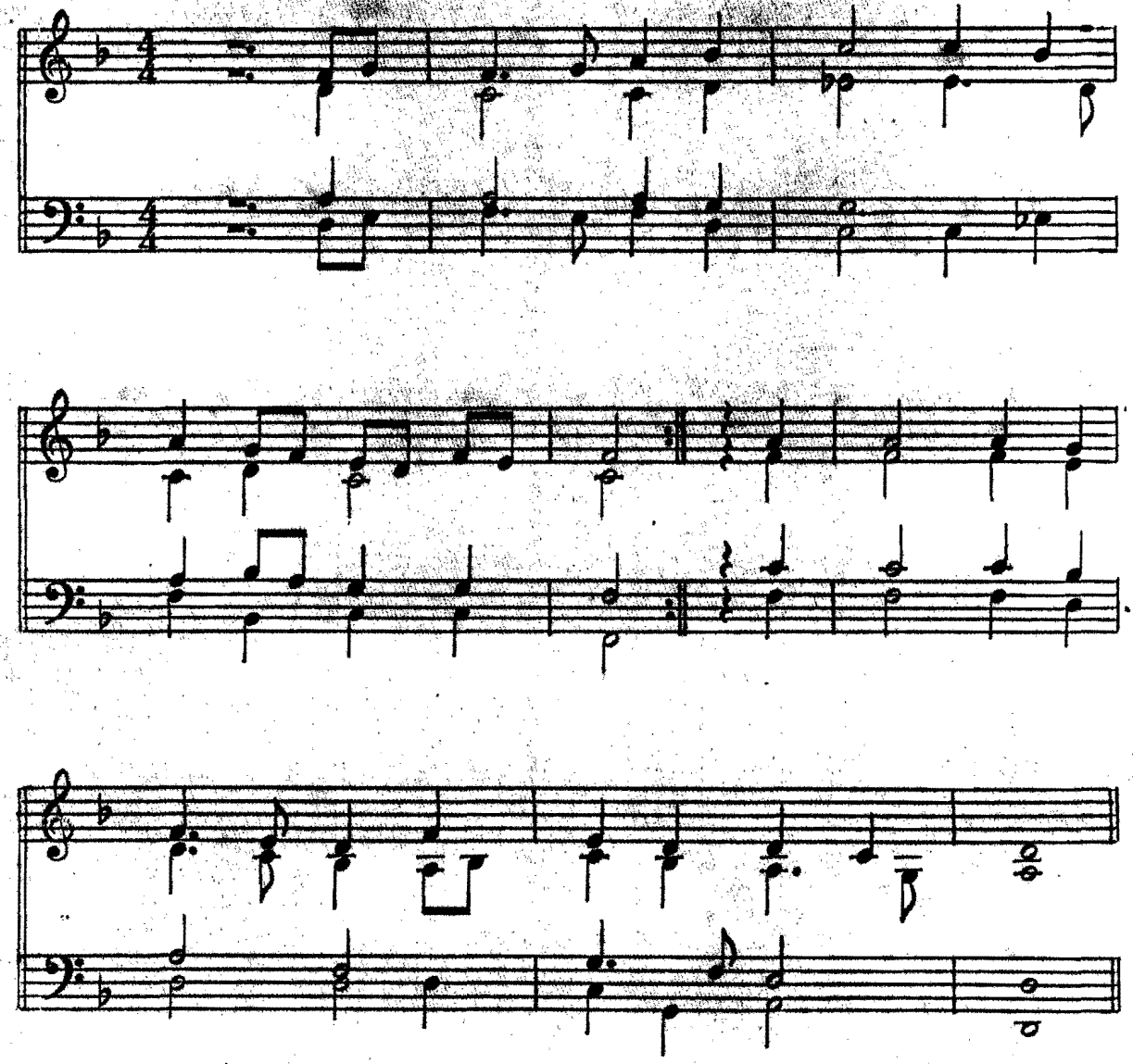
Proportio



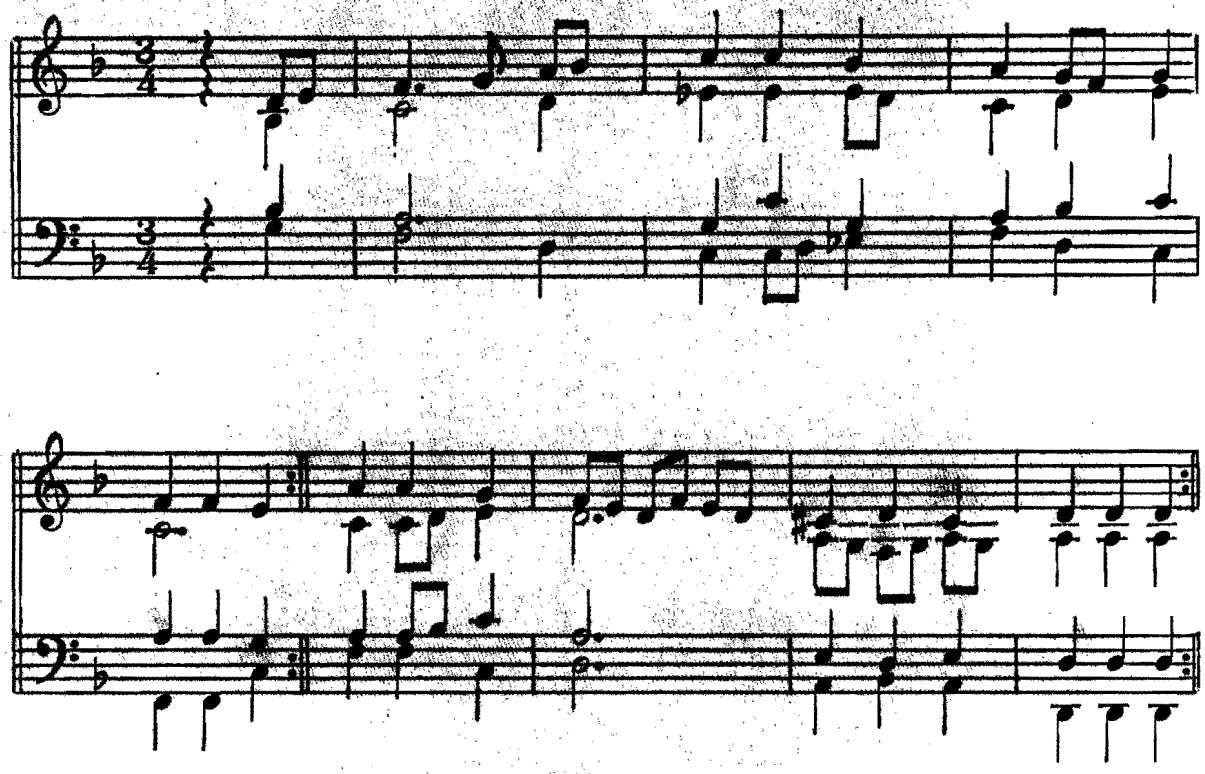




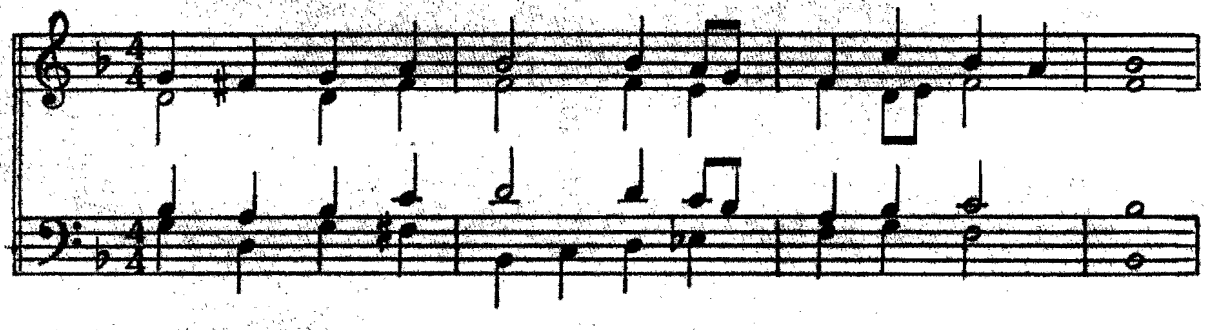
128. Ein ander kurz Denzlein I

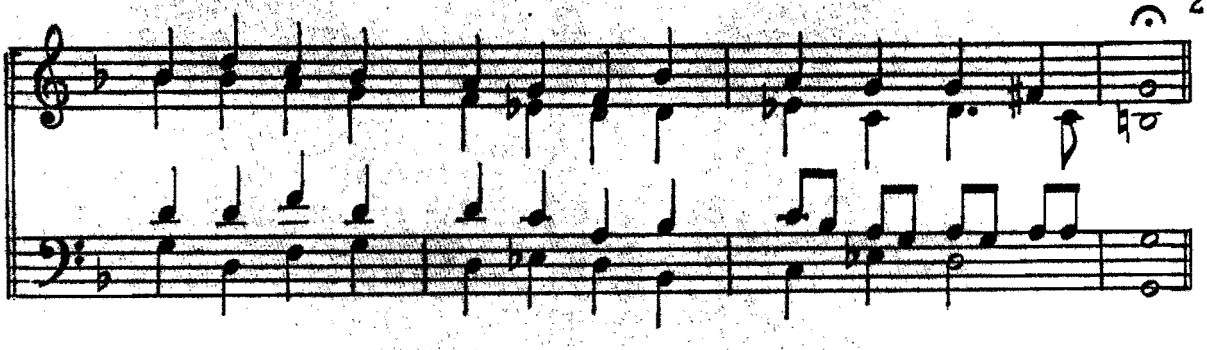


Proportio tripla

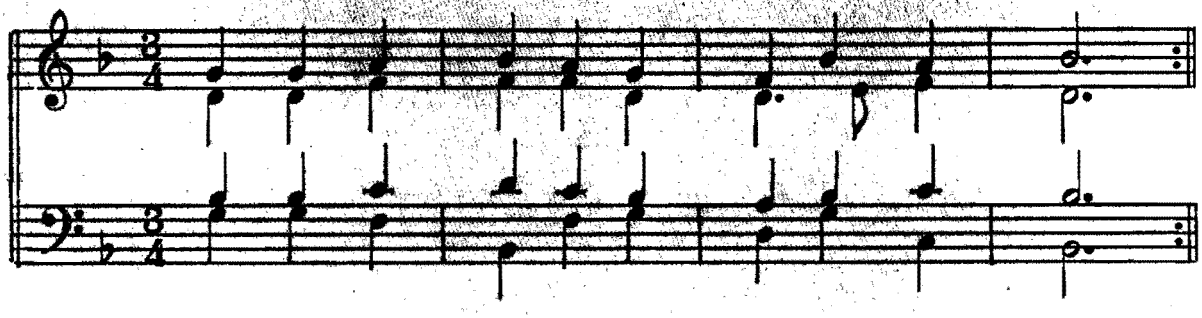


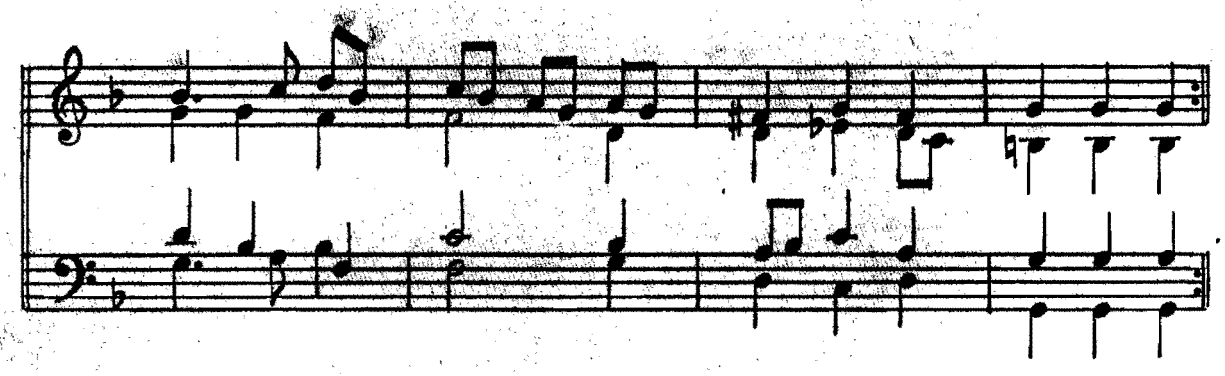
129. Heckerling unnd Haberstro[1]



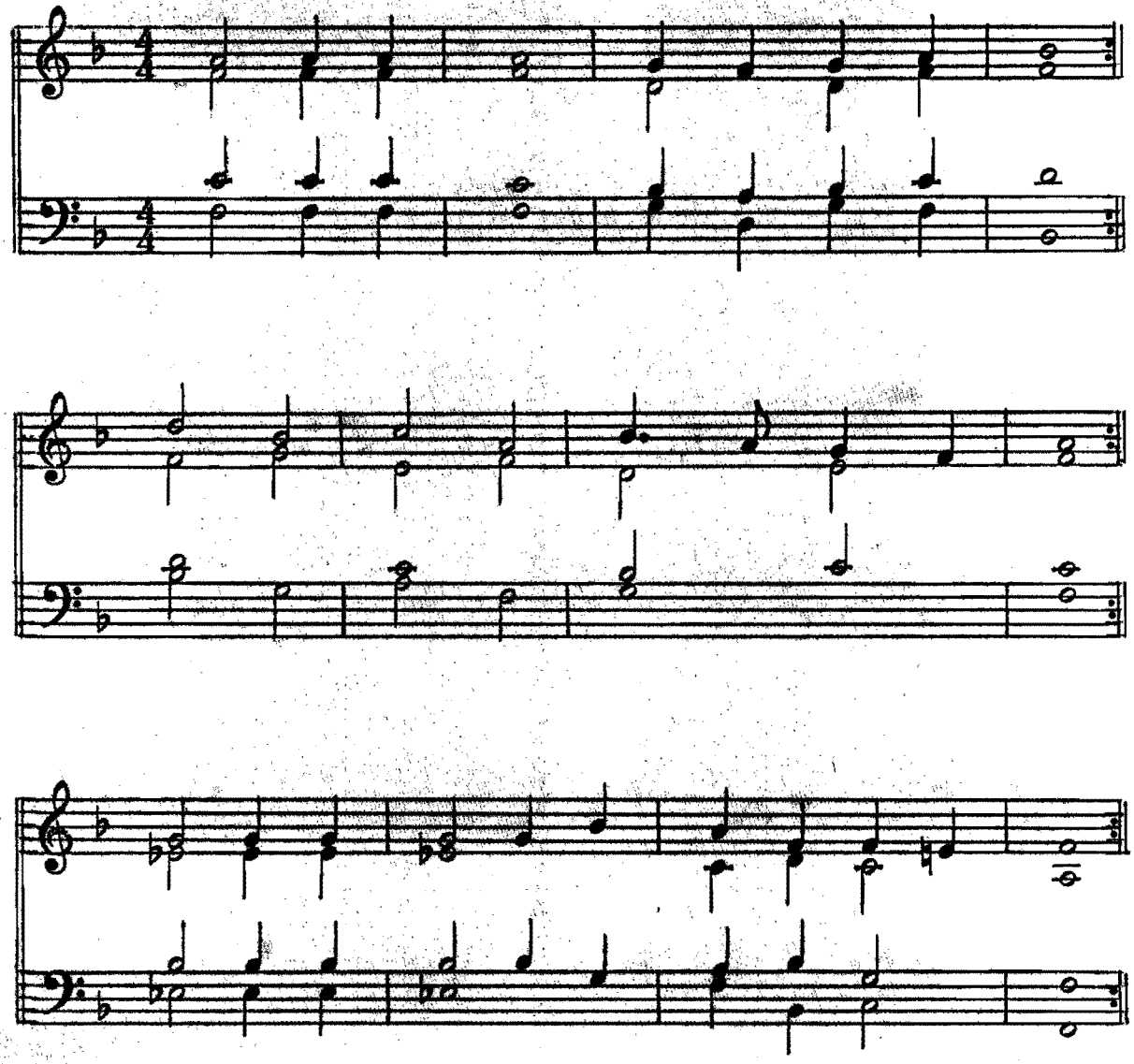


Proportio

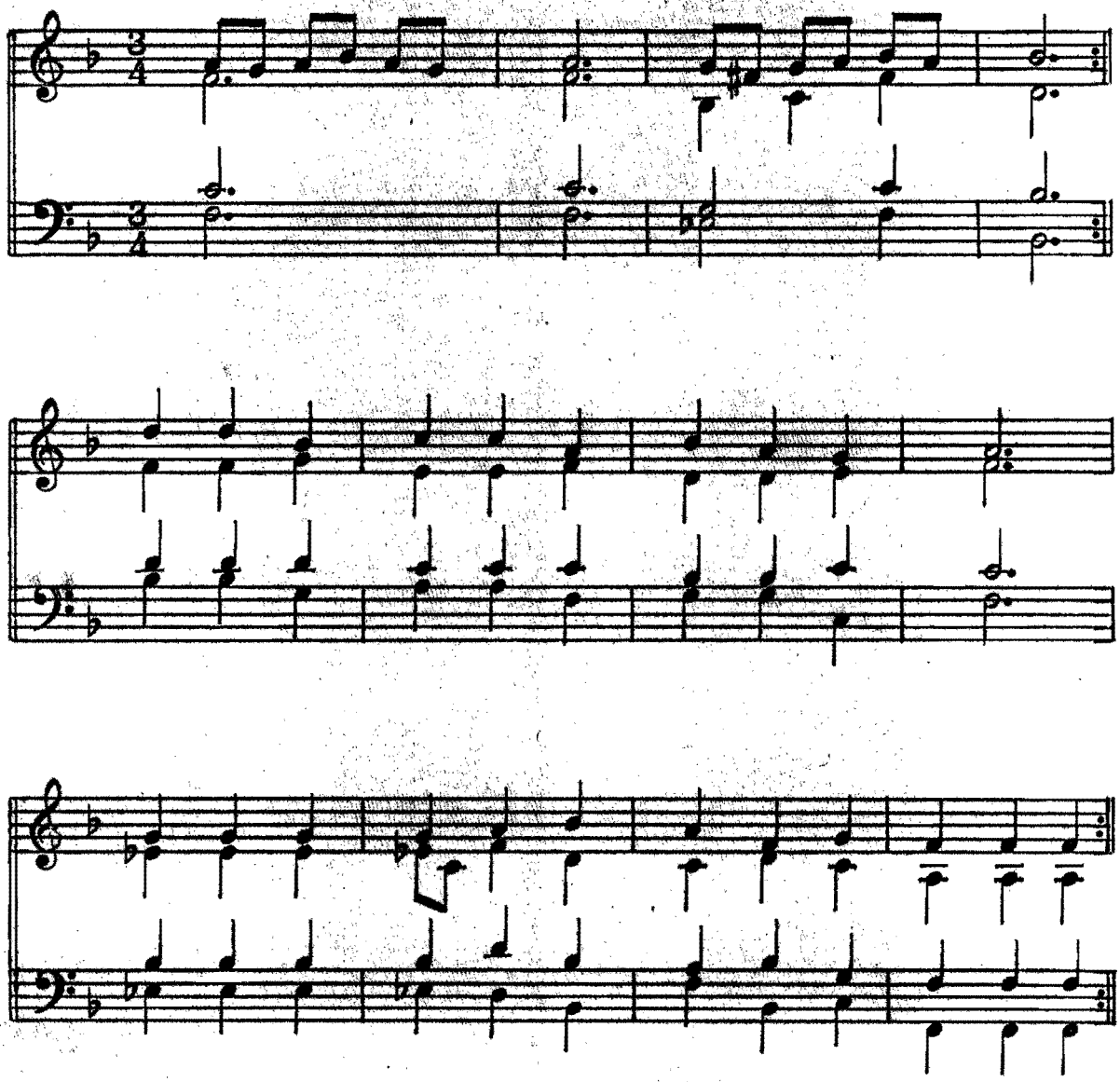




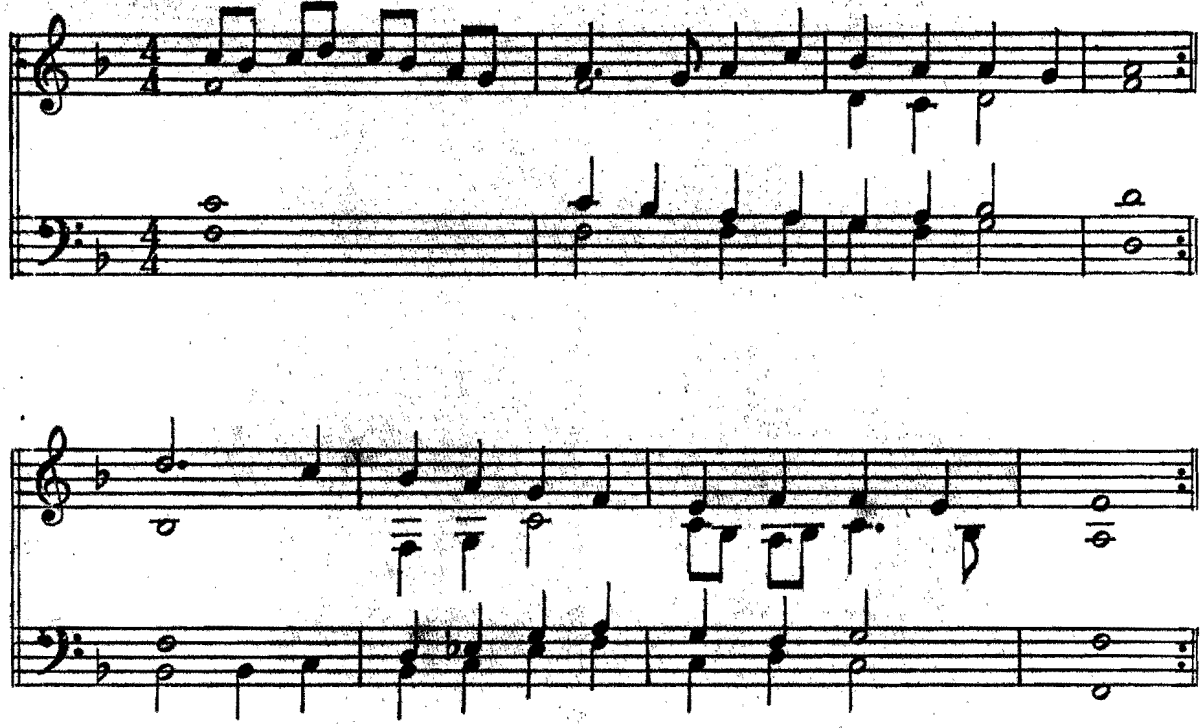
130. Sol ich denn nu sterben



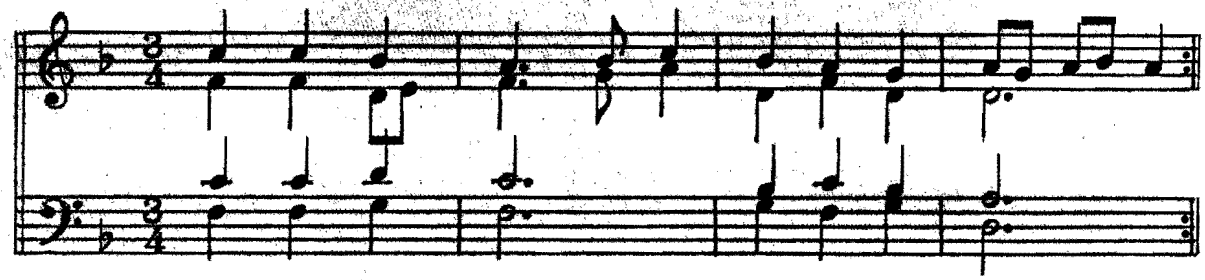
Proportio tripla

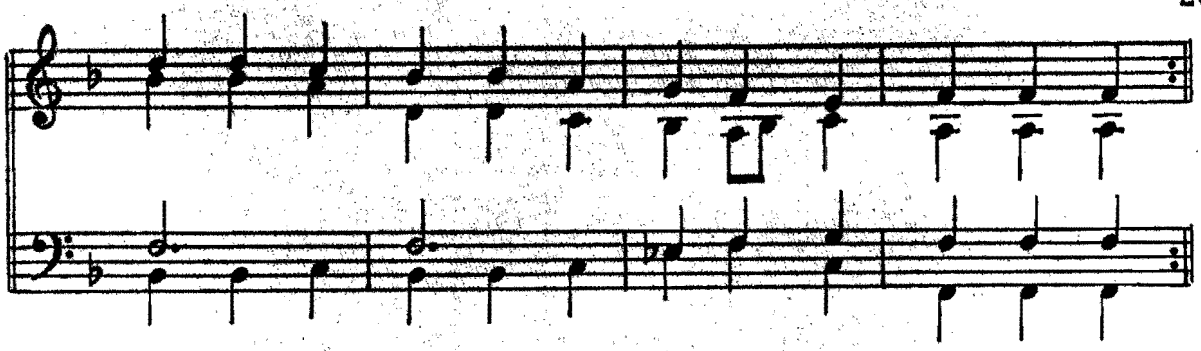


131. Ein ander kurz Denzlein

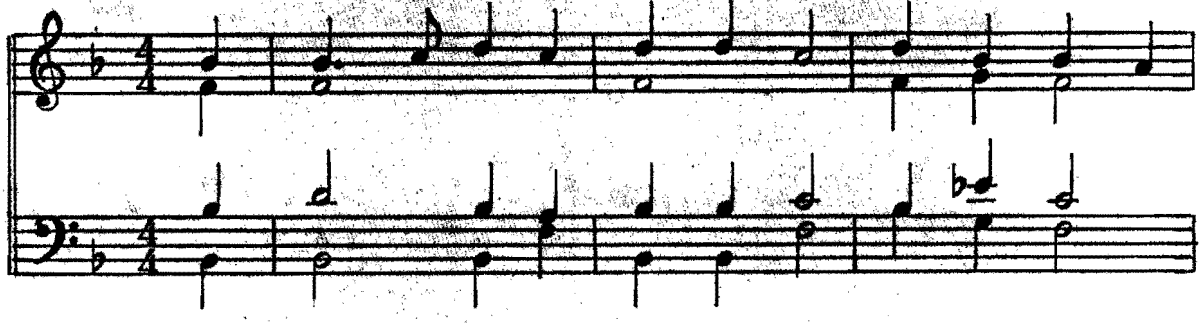


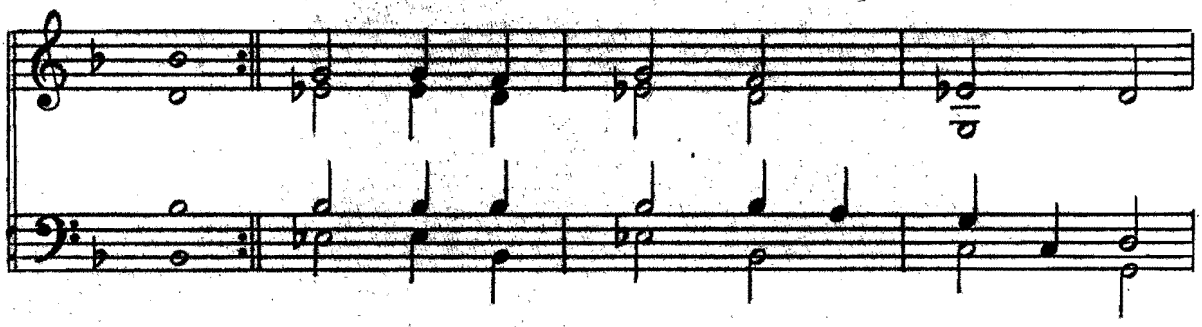
Proportio tripla

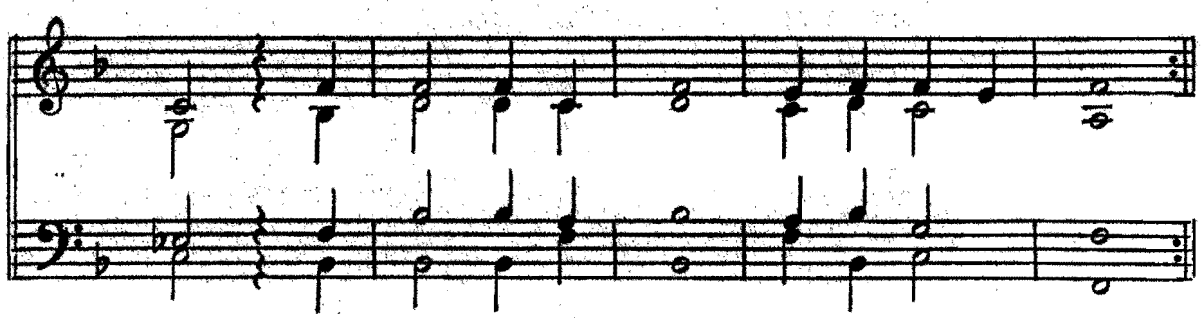




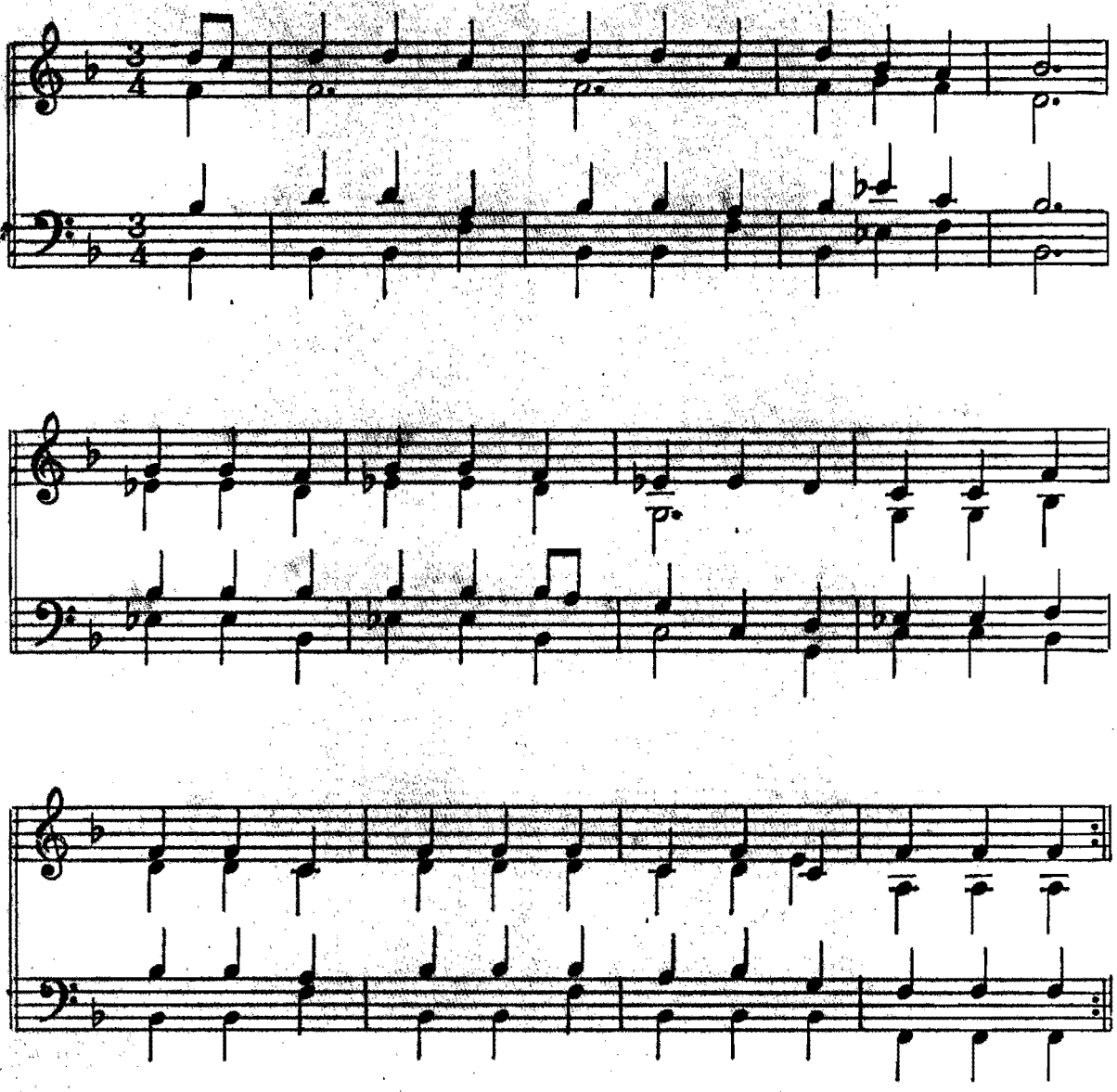
132. Ein Schlesischer Danz



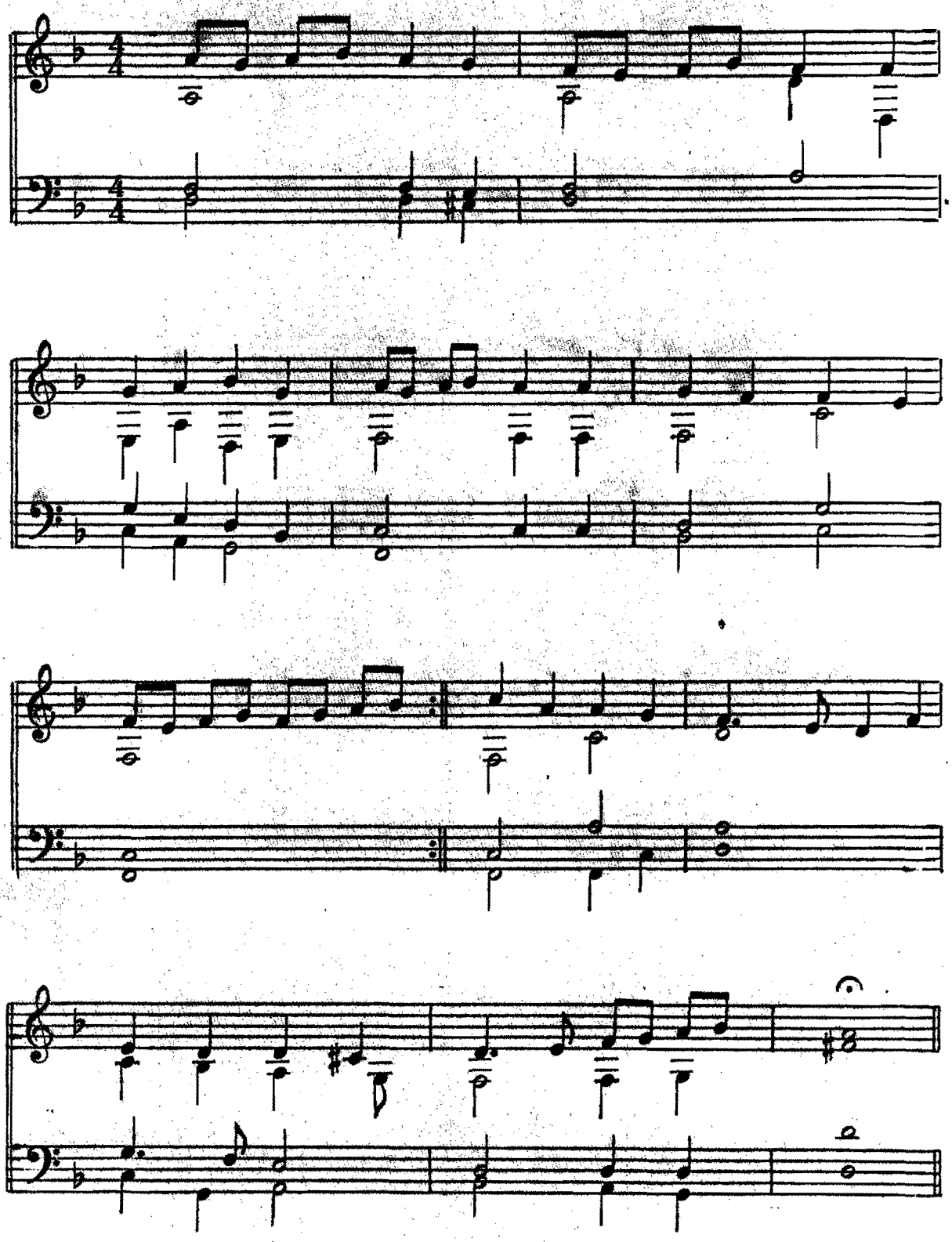




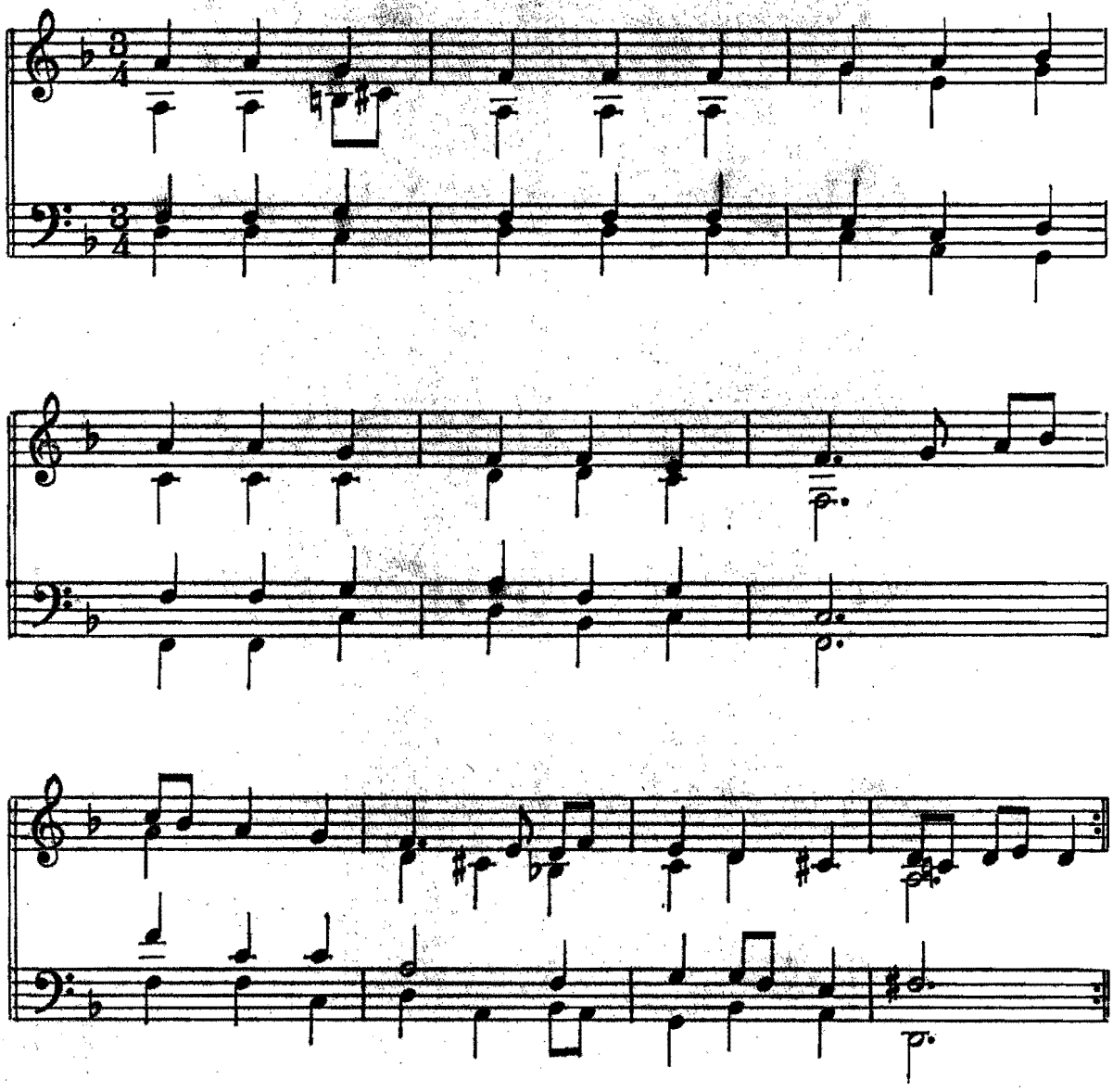
Proportio



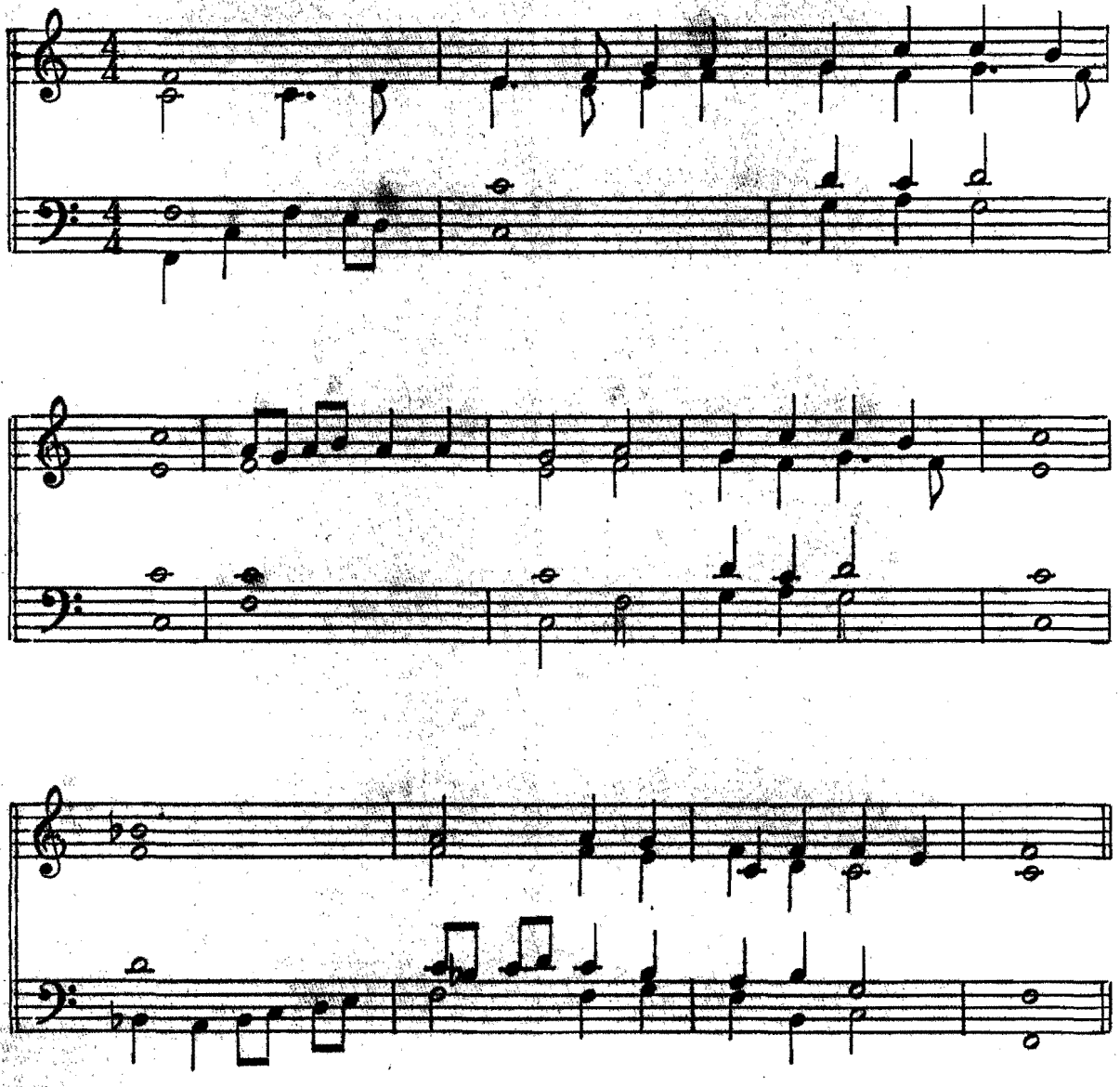
133. Marggrefische Danz



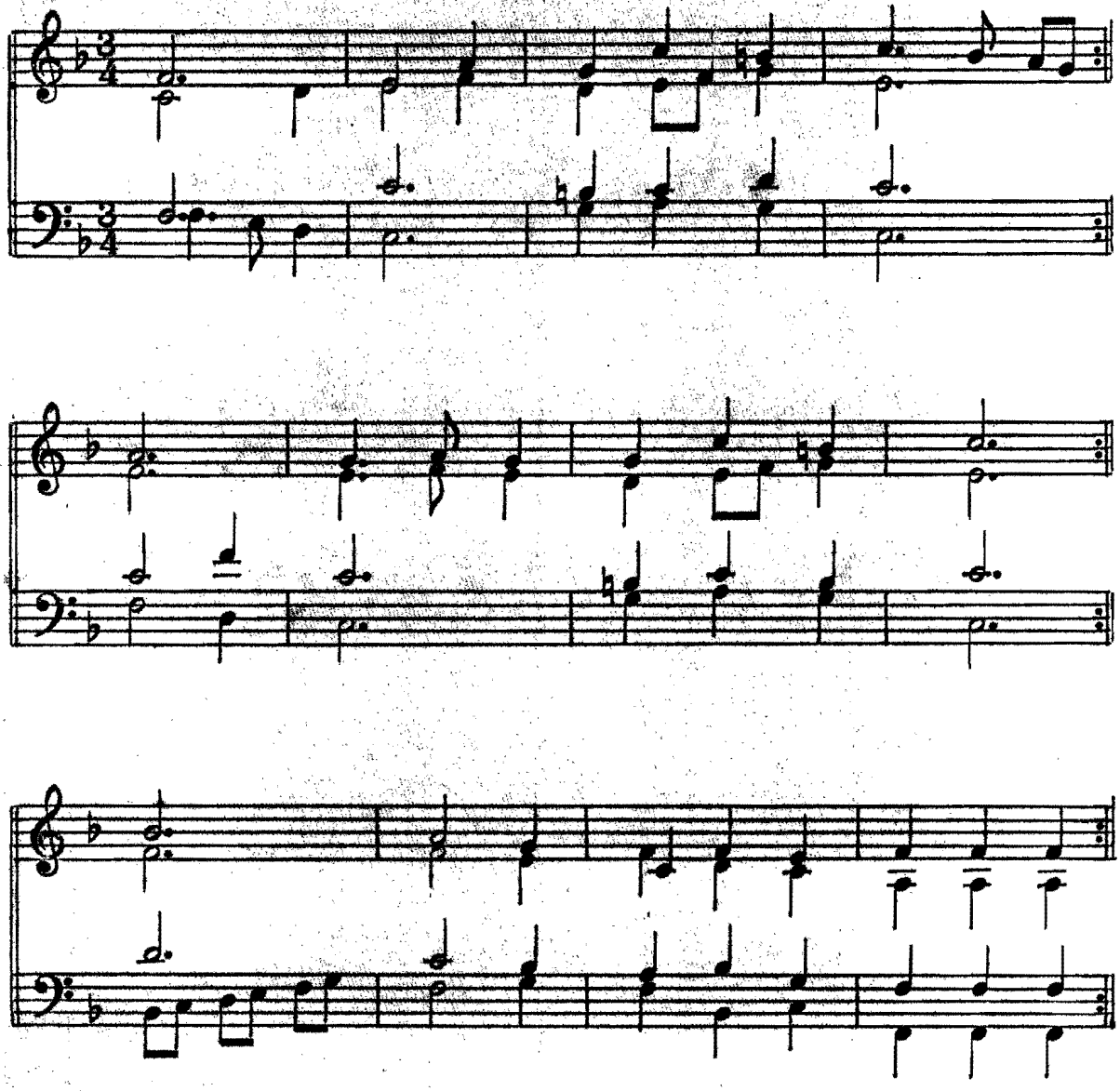
Proportio tripla



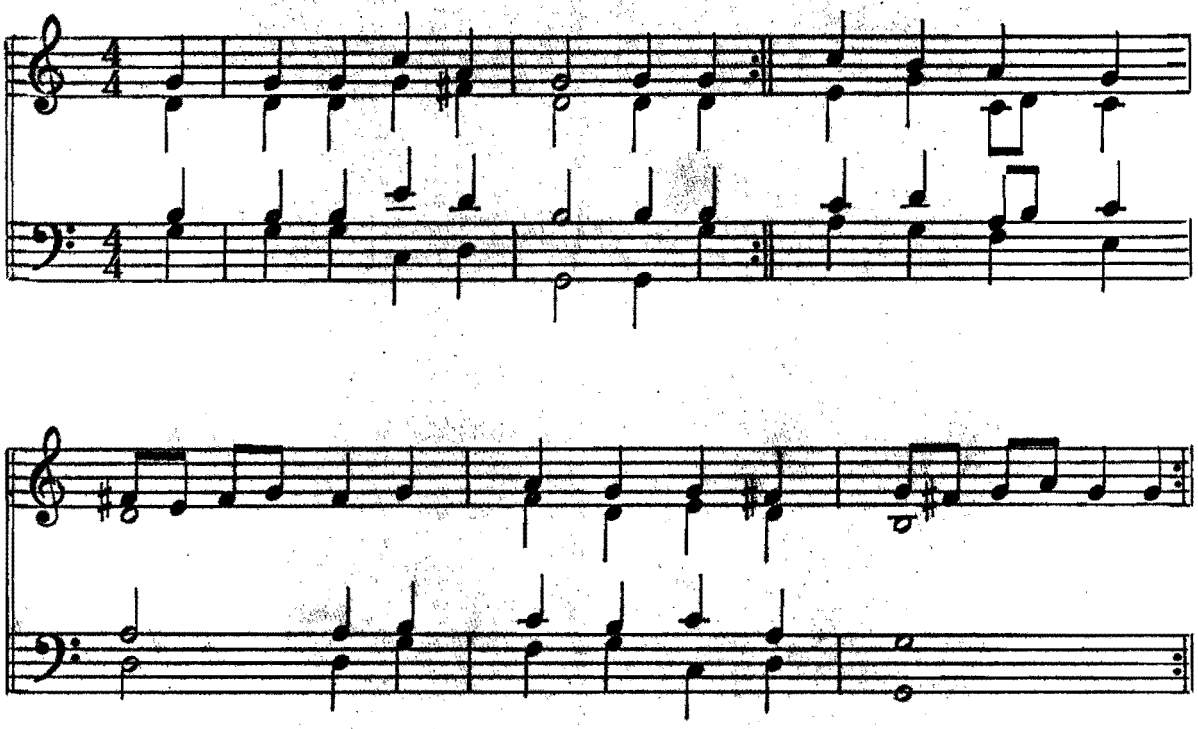
134. Ein ander Danz[1]



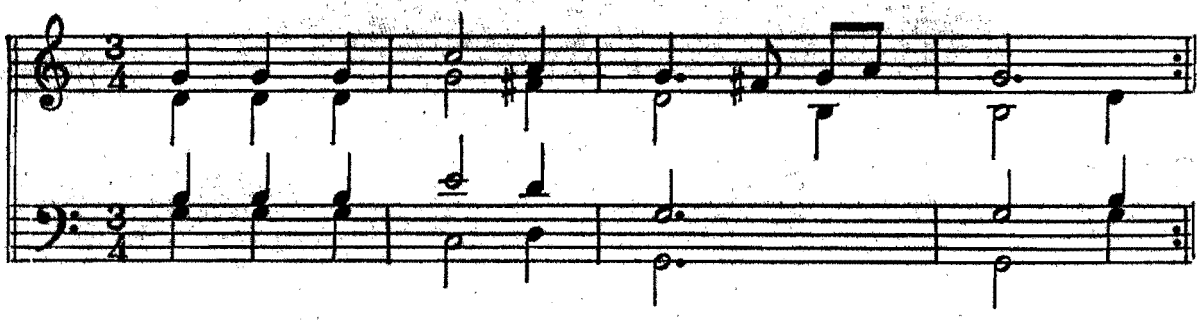
Proportio tripla

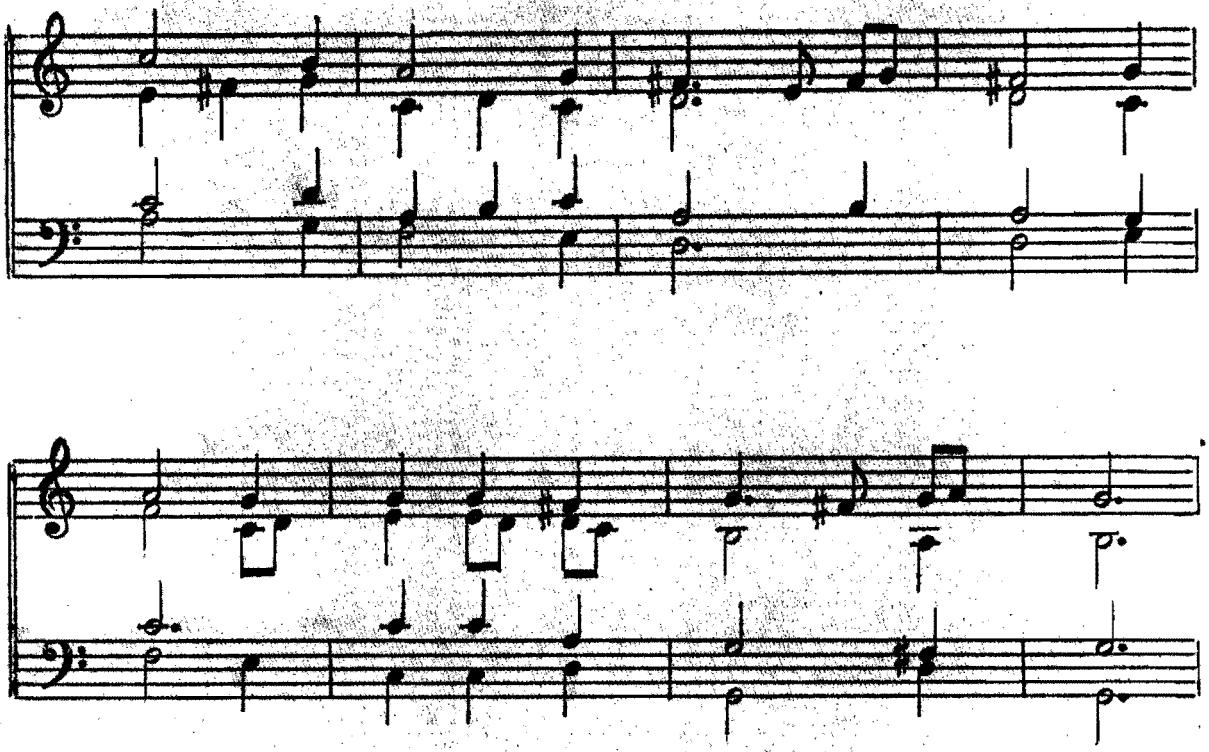


135. Ein österreichischer Danz

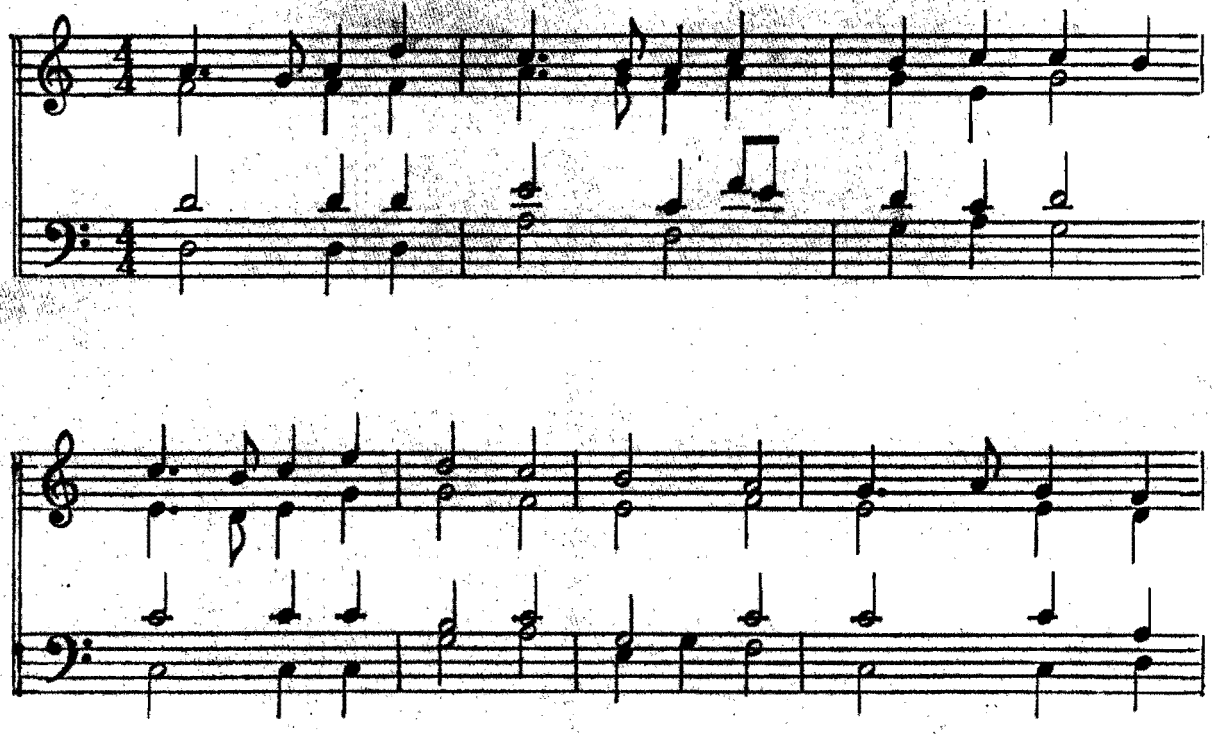


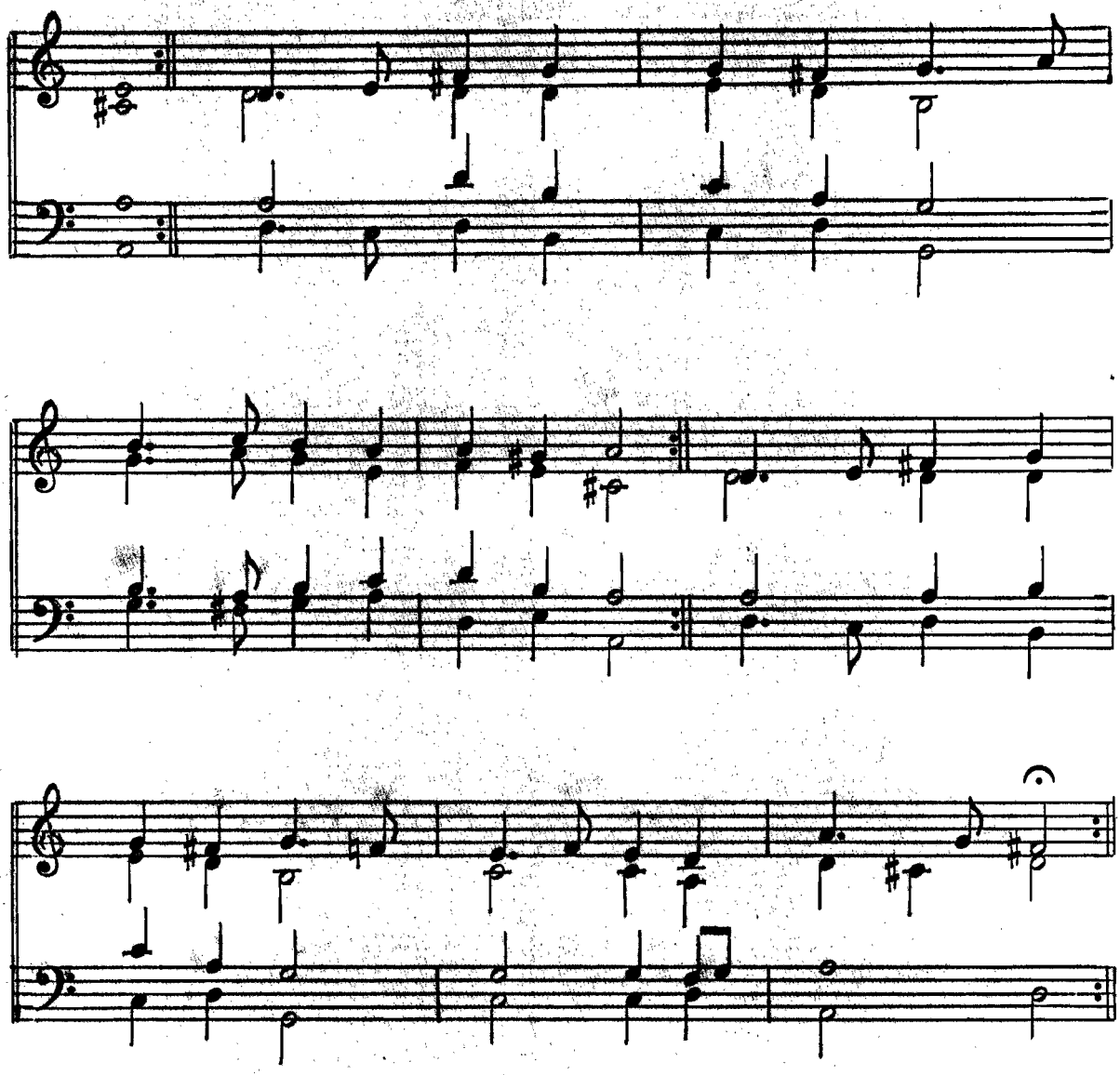
Der nachtanz



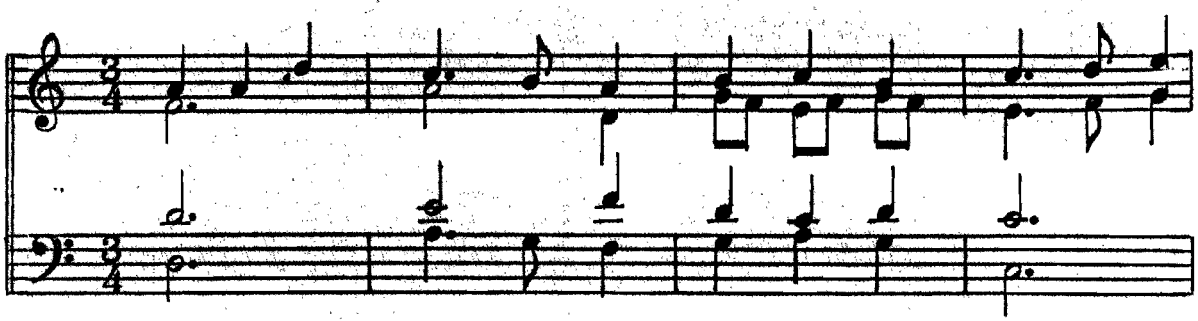


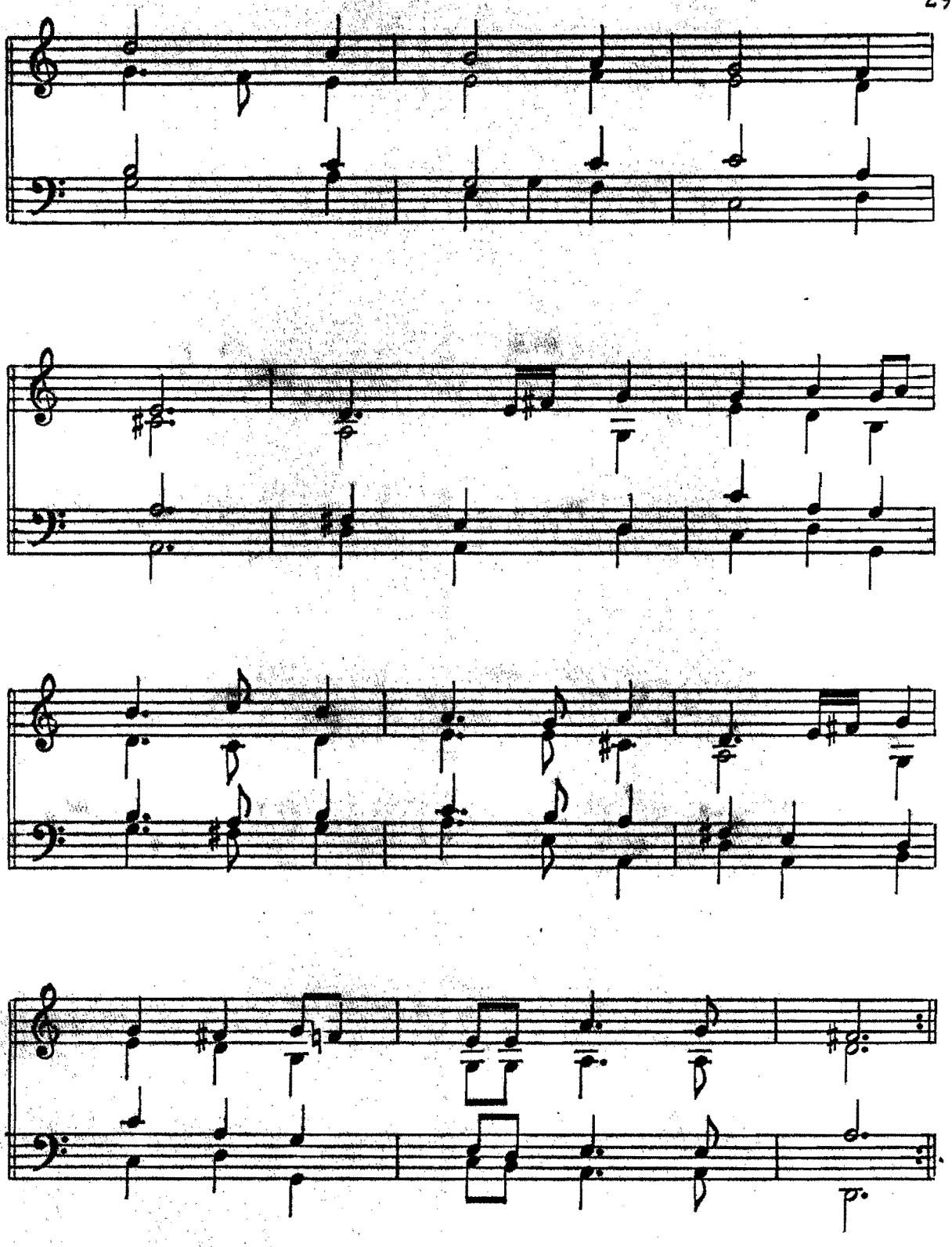
136. Ein Pollnischer, pator





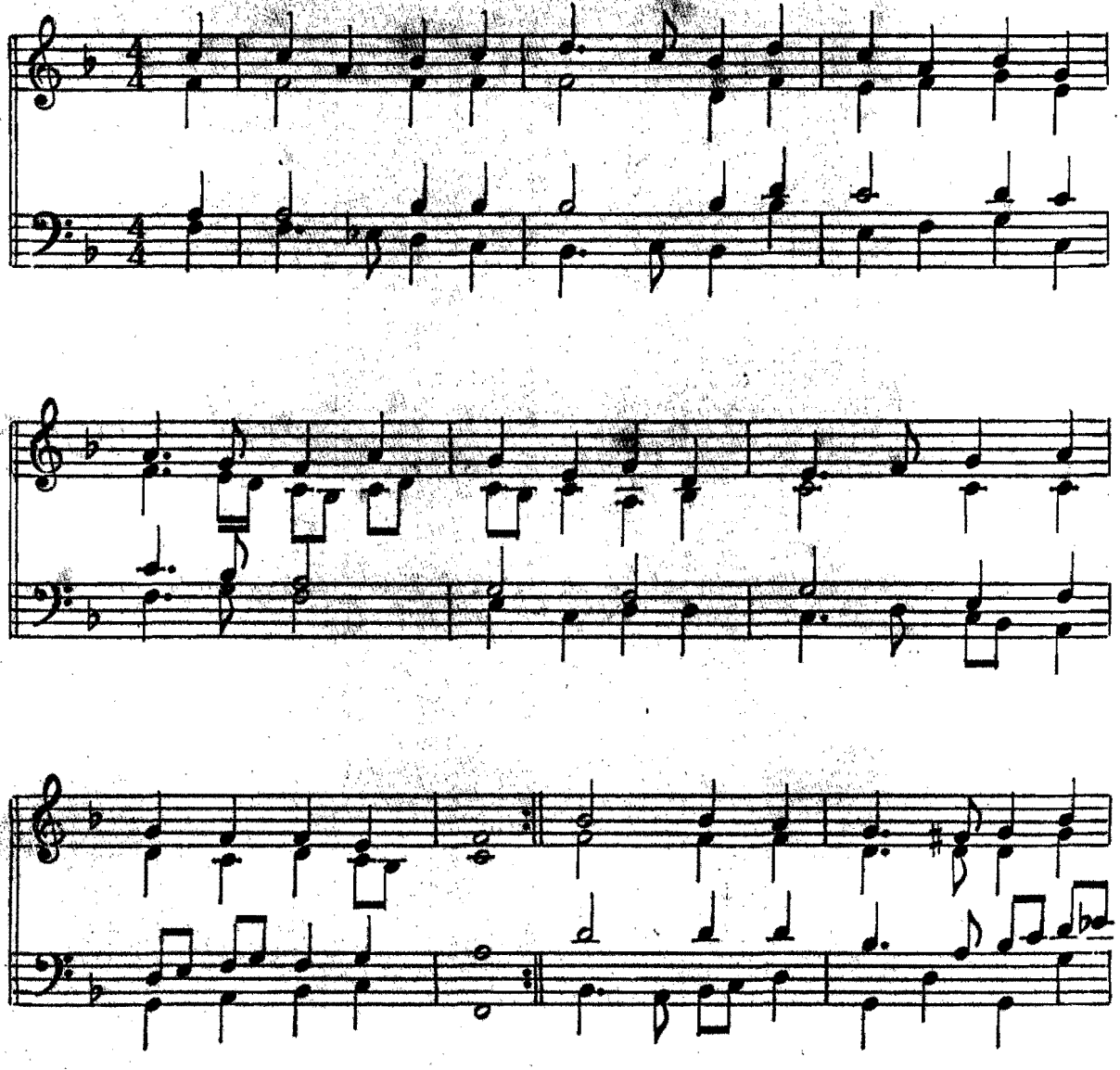
Der nachtanz

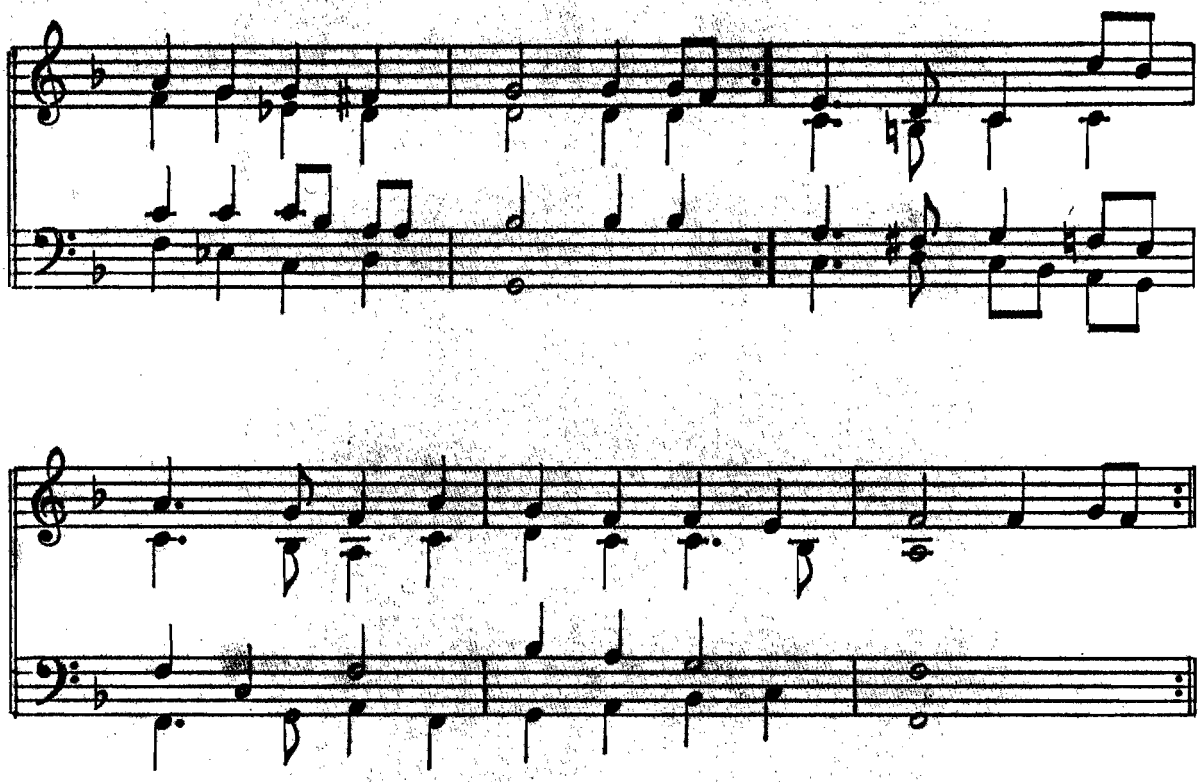




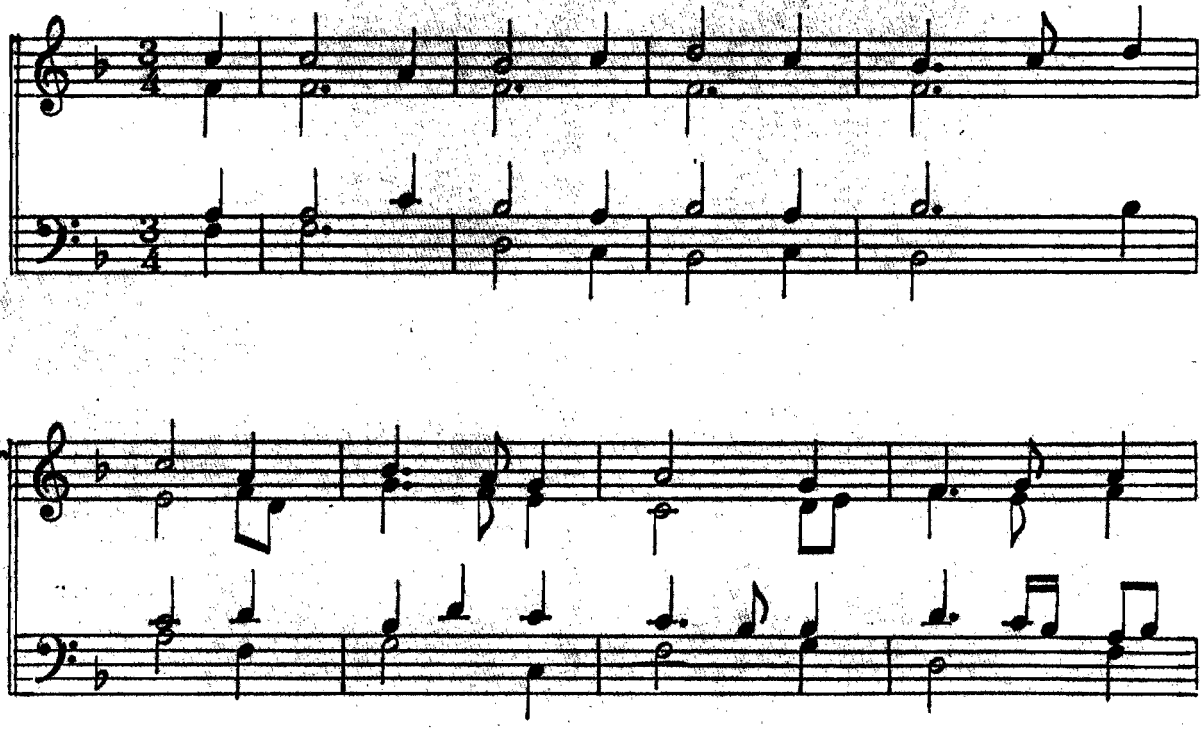
Spile Diese lezte Repetition uff den kürzisten tact: Nota bene

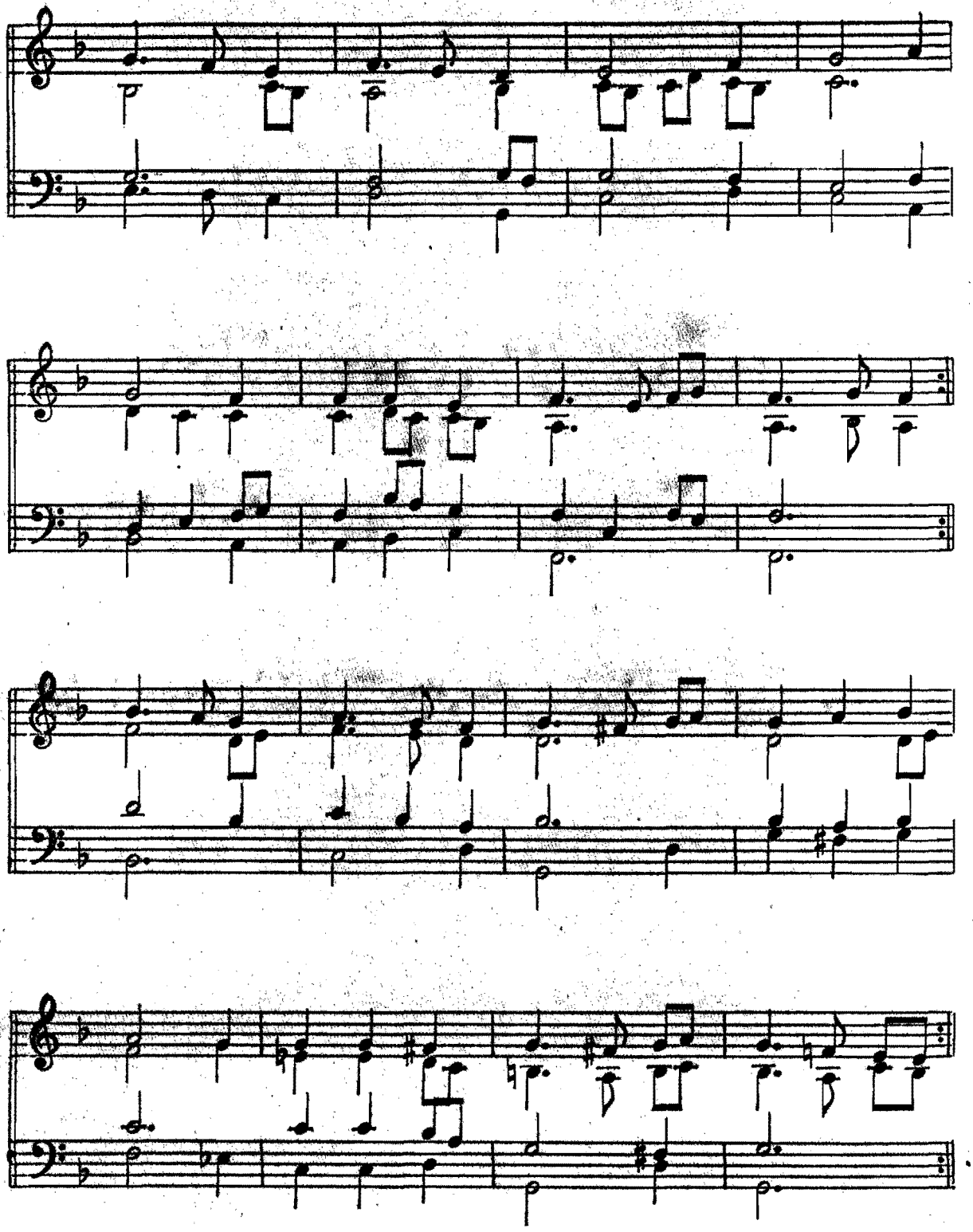
137. Gut gsell du must wandern

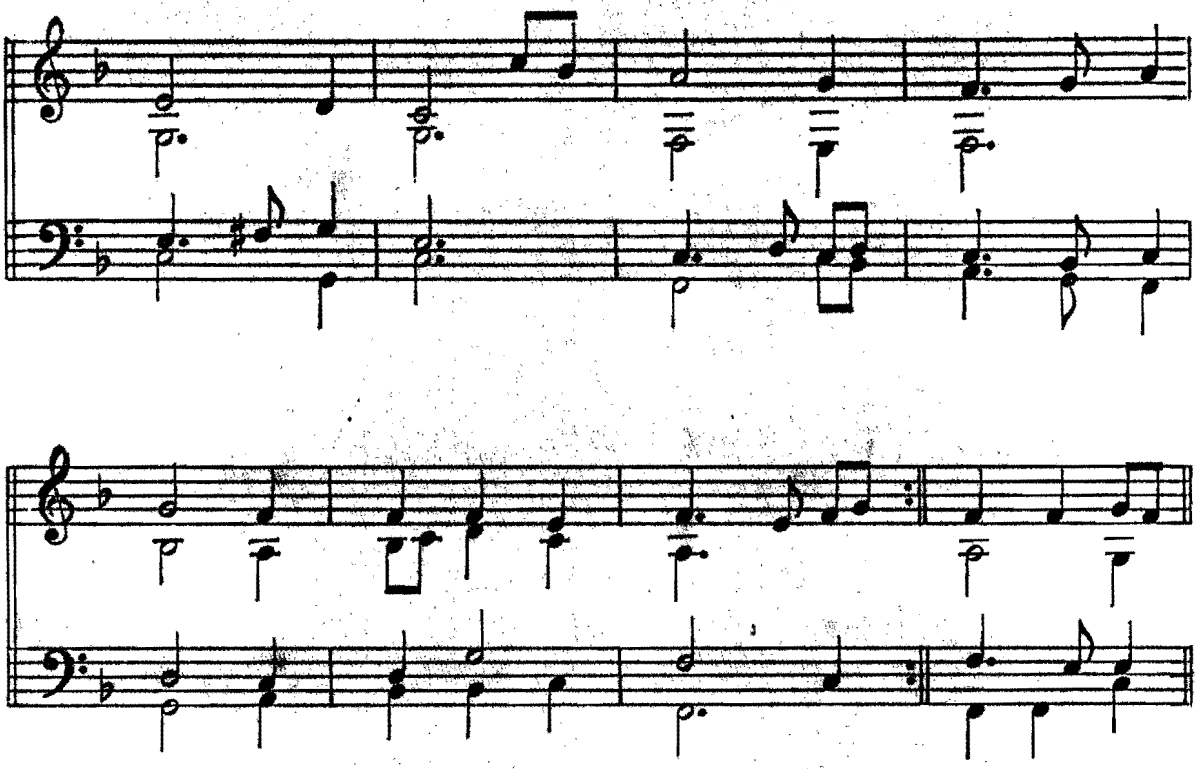




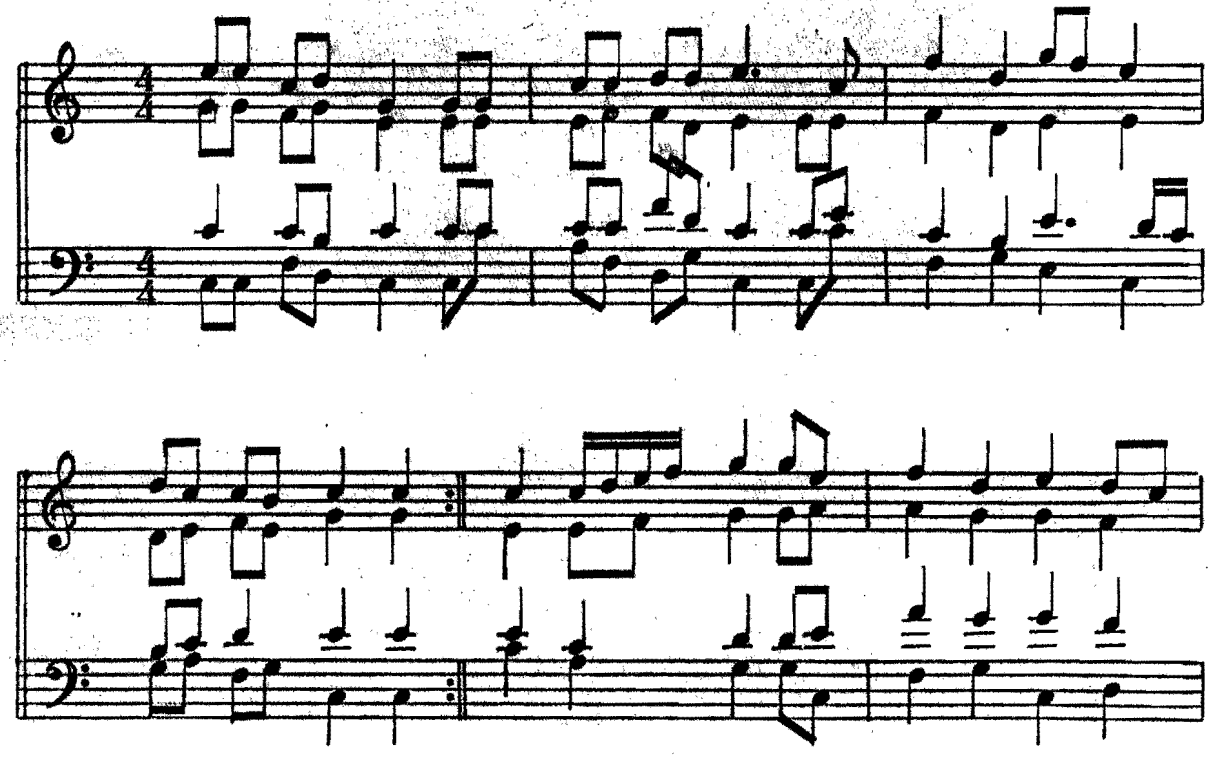
Proportio tripla



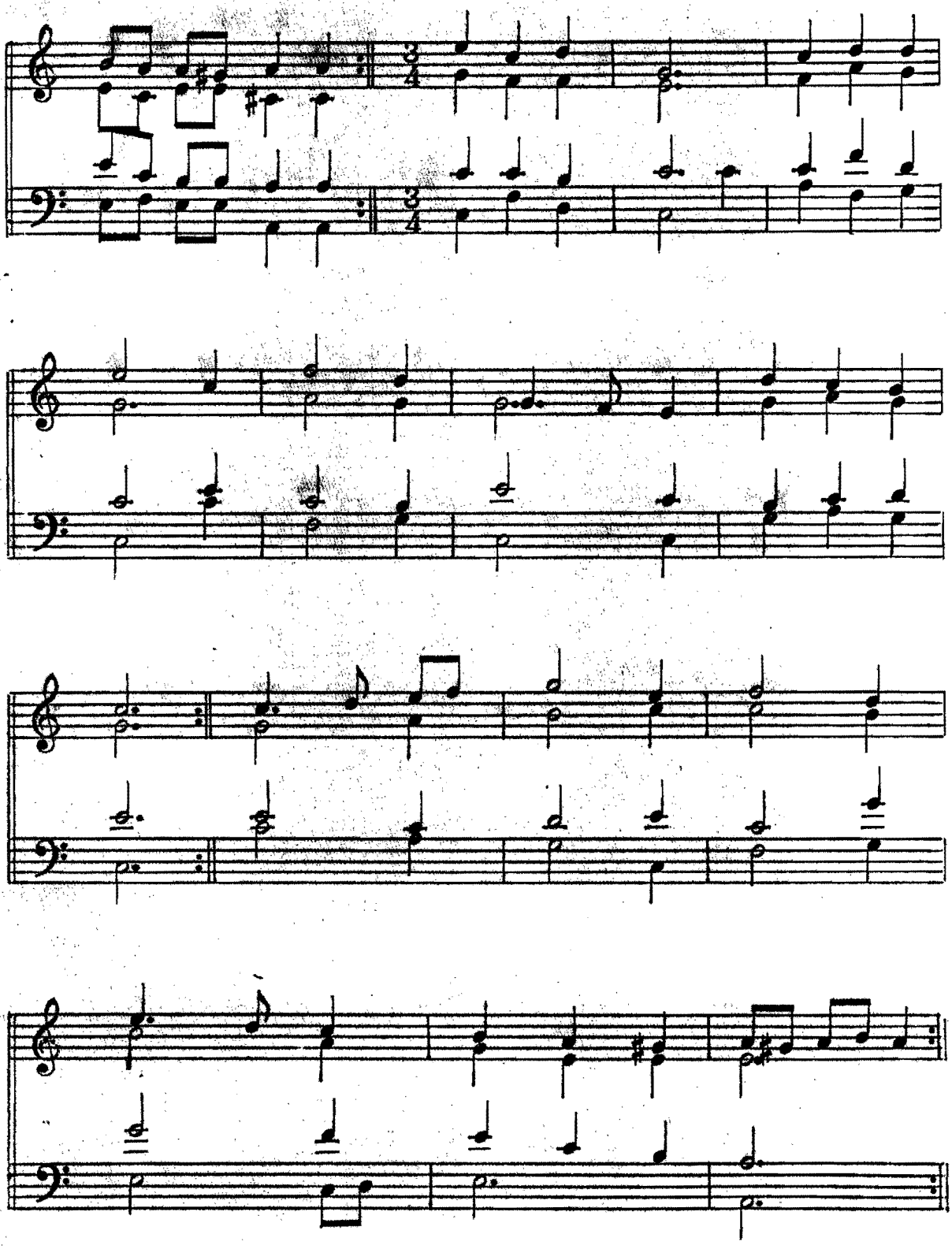




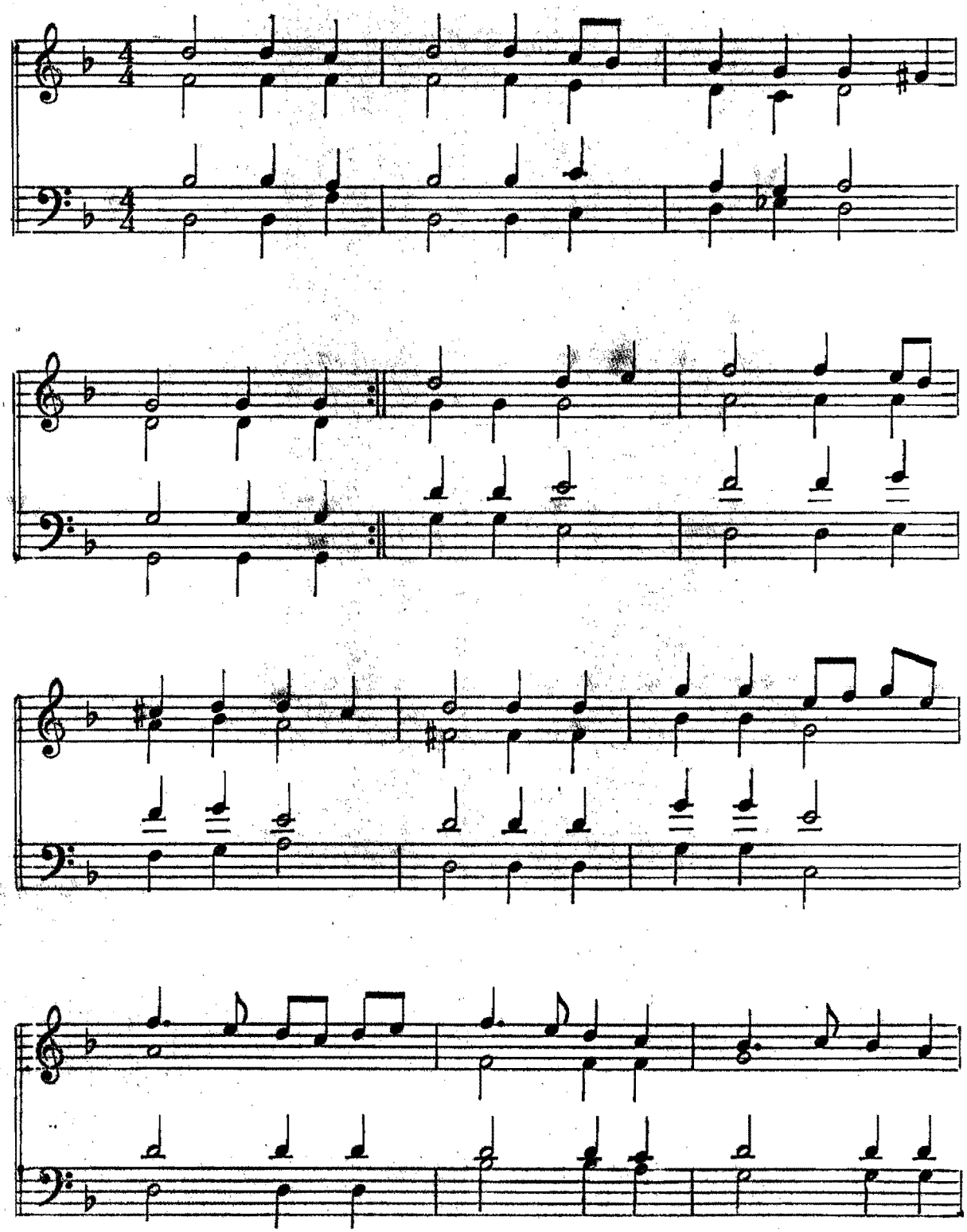
138, Des Keysers Danz

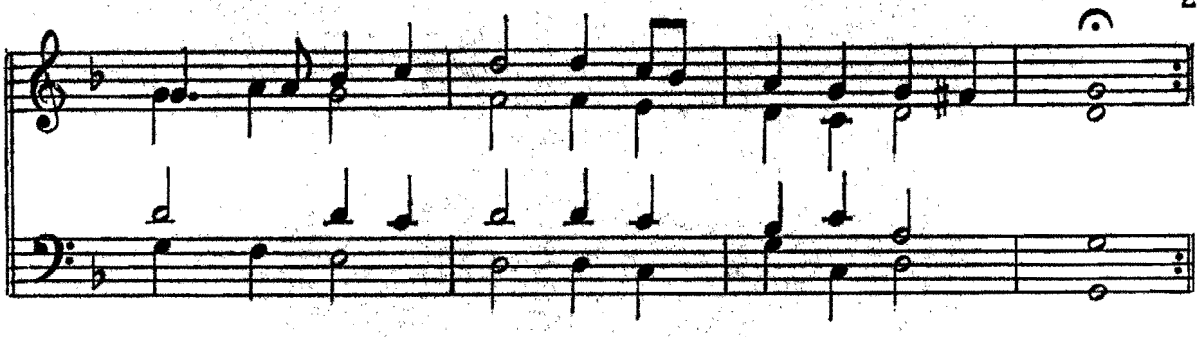


Proportio tripla

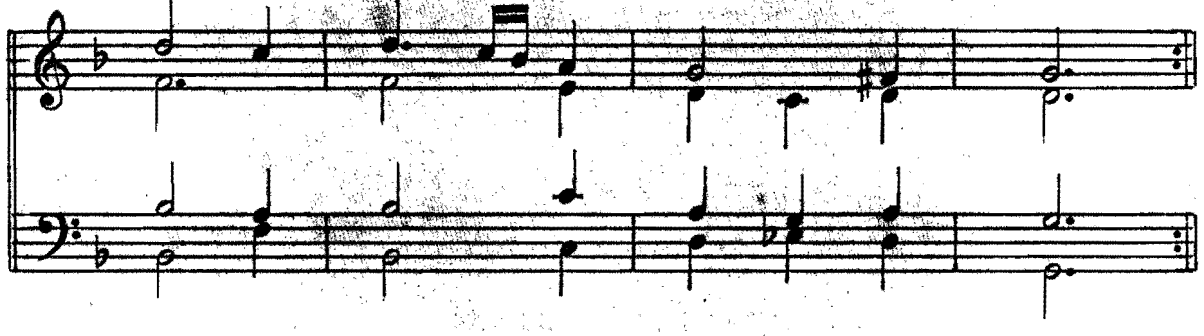


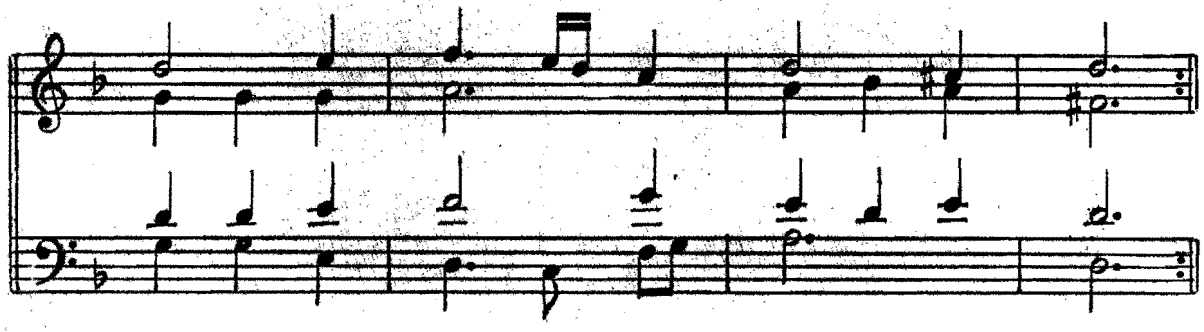
139. Der Magister Danz

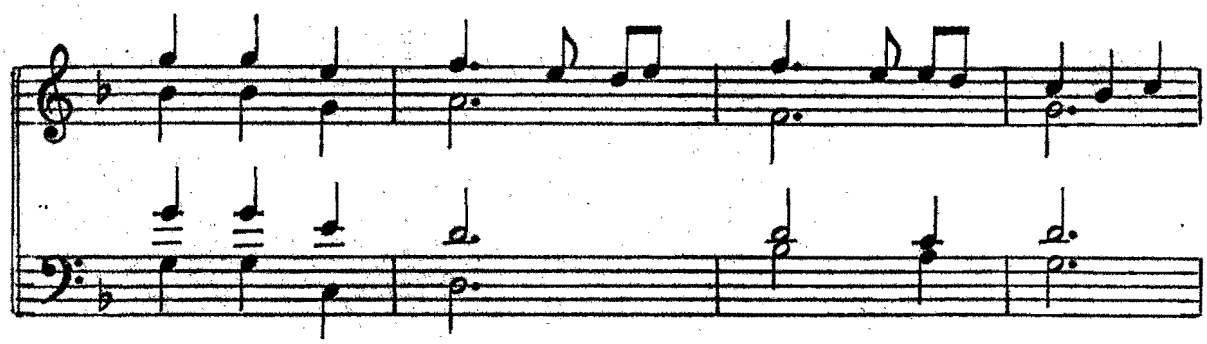


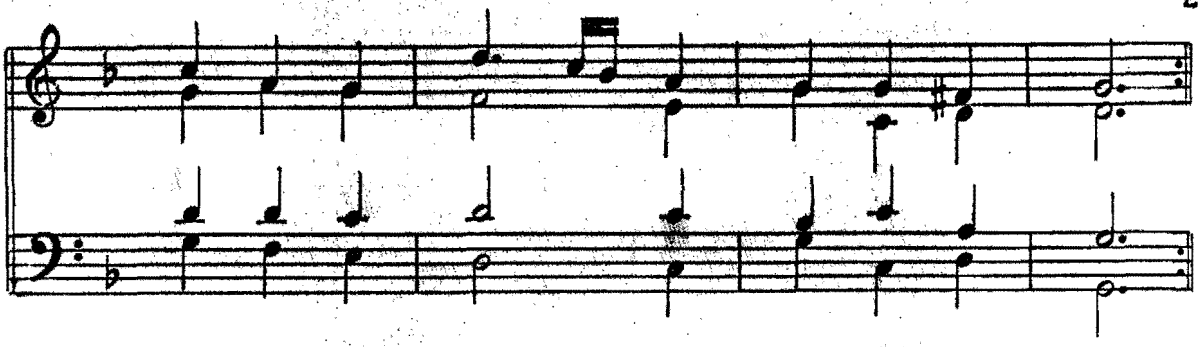


Proportio Danz

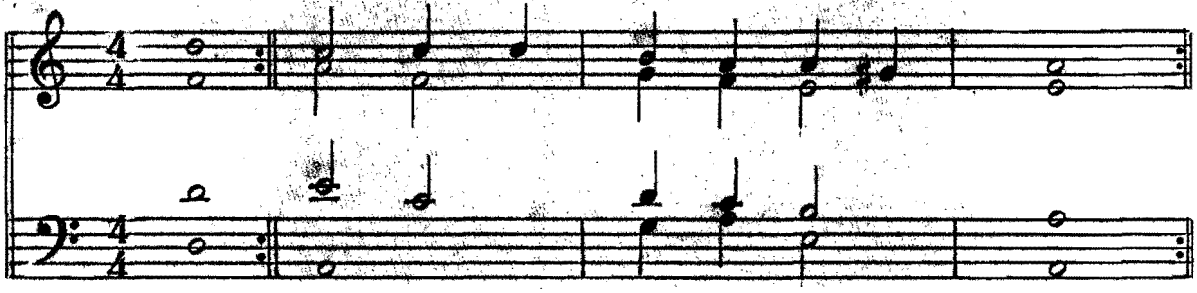


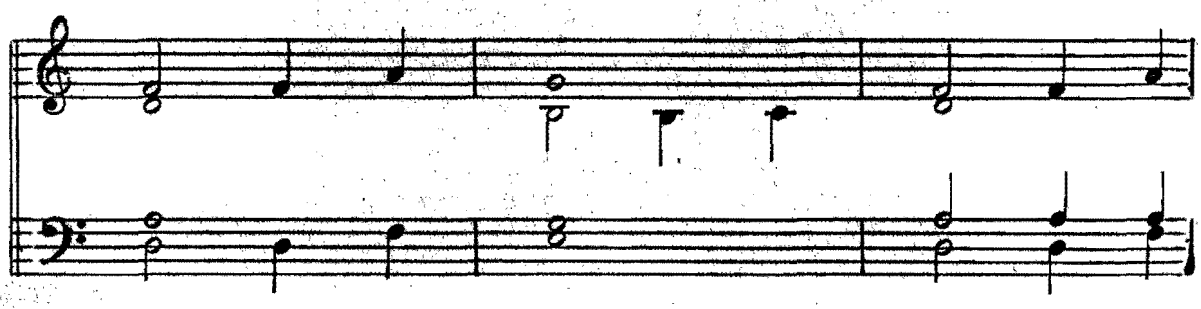


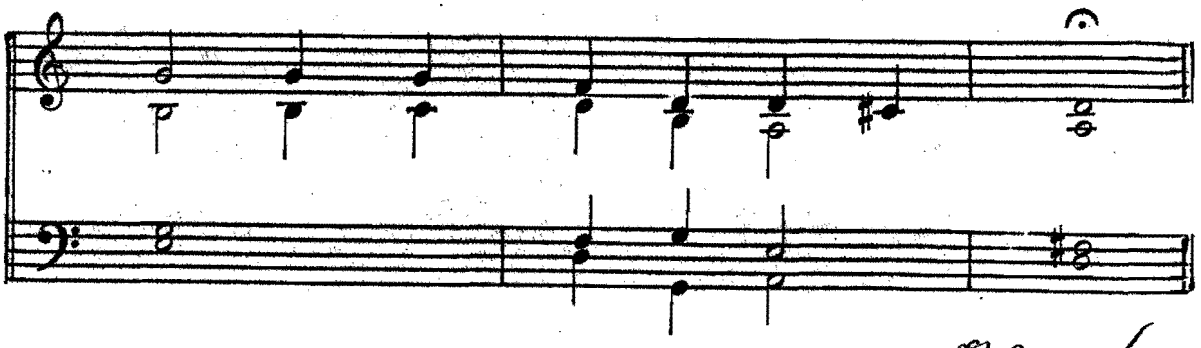




140. Augustus Danz

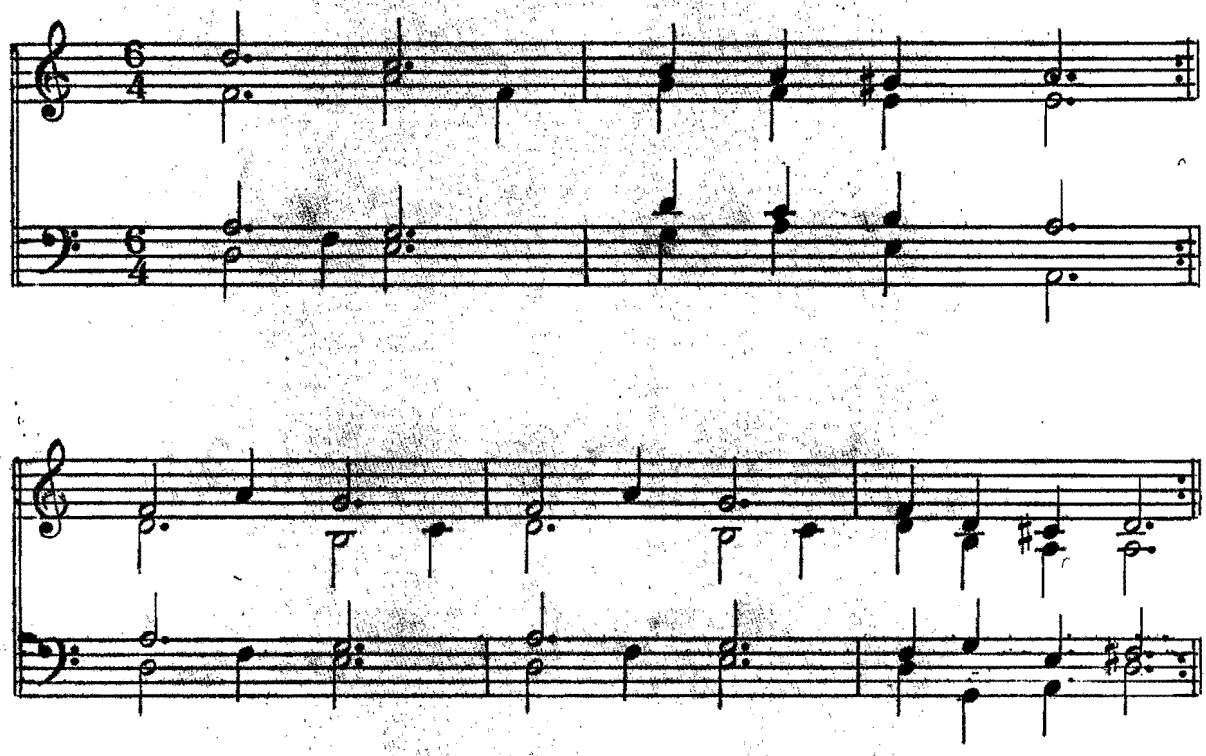




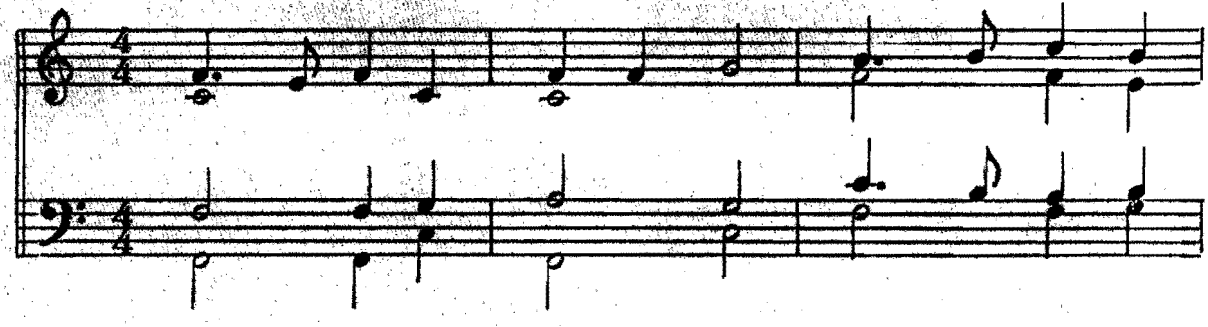


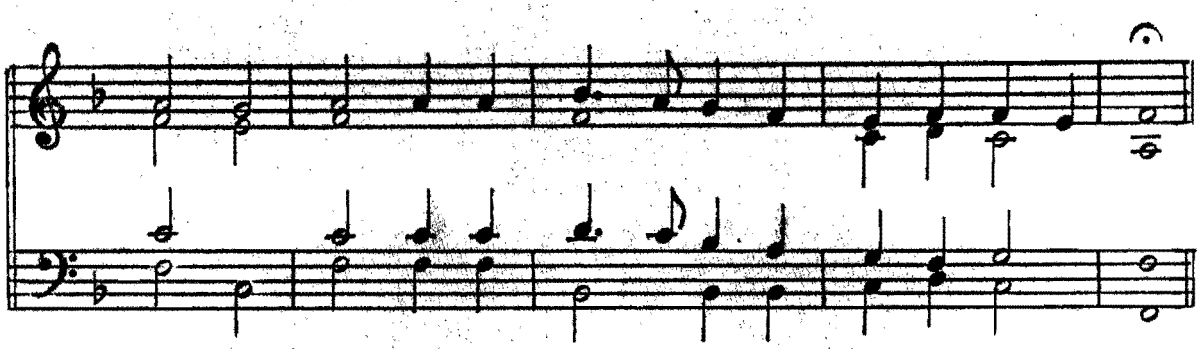
over /

Proportio tripla

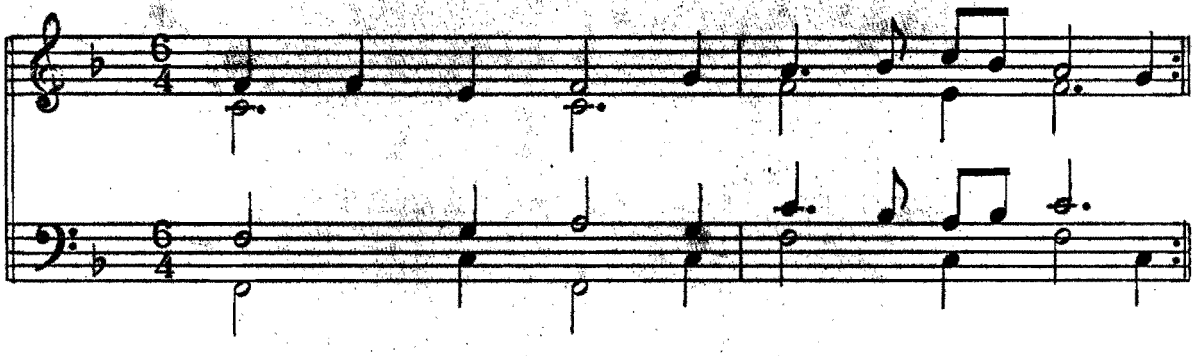


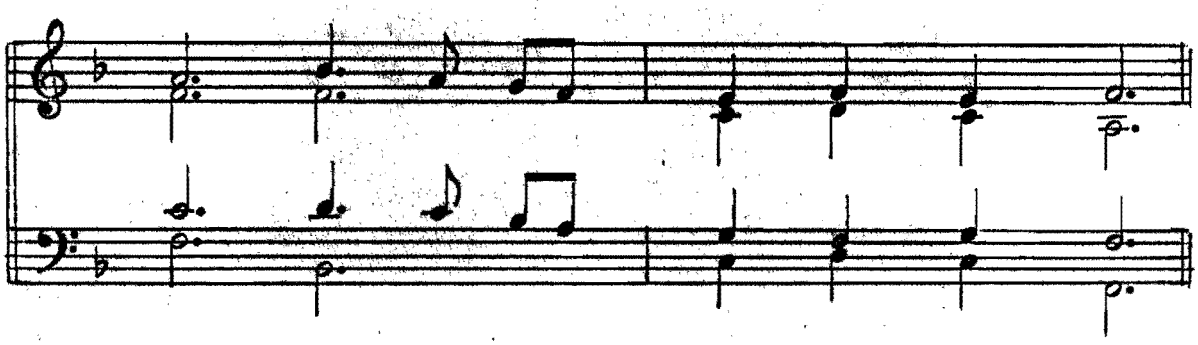
141. Ennelein von Torgau



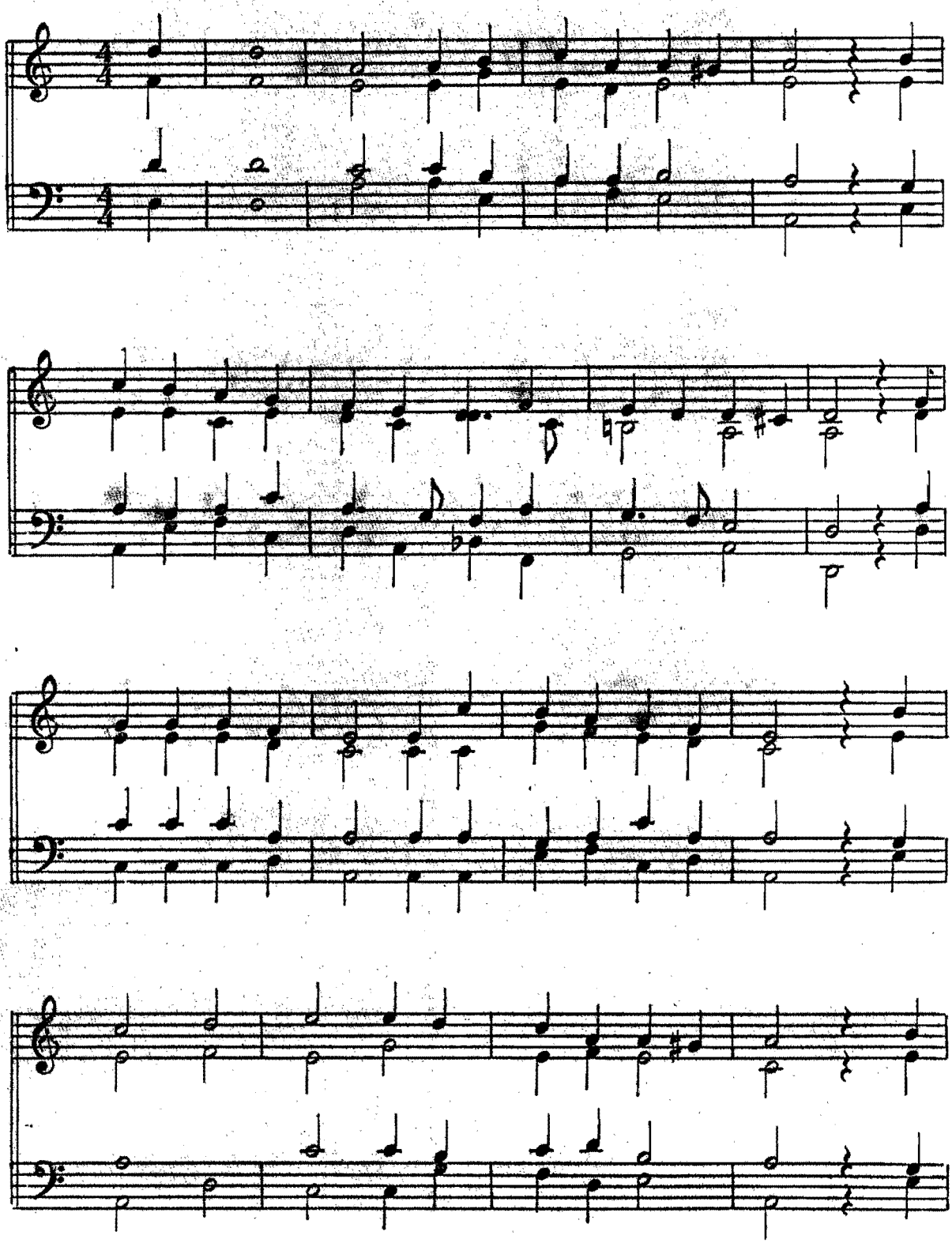


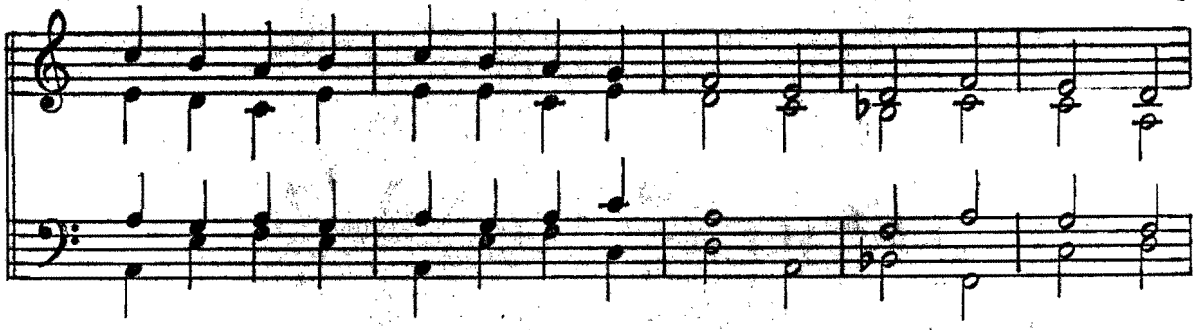
Proportio tripla



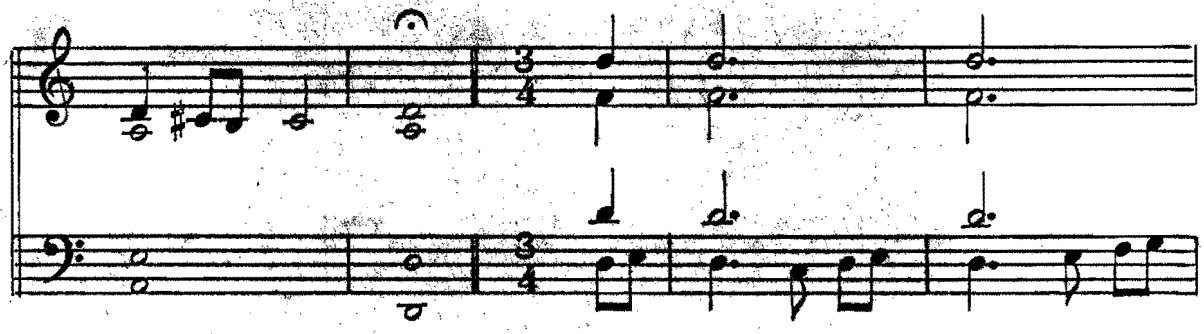


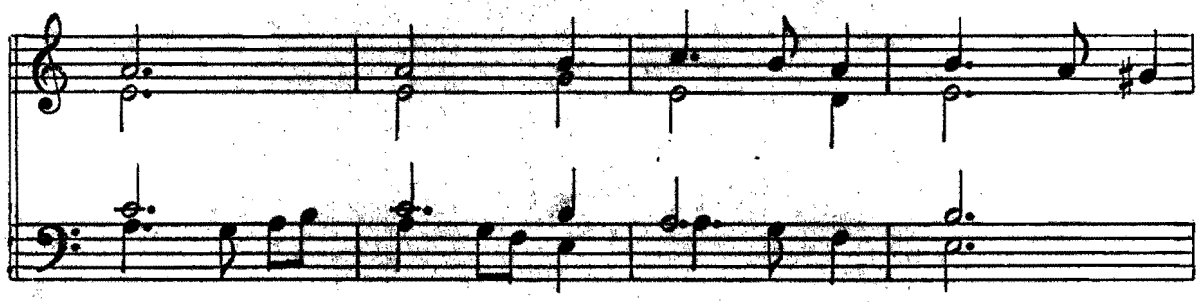
142. Proficiat ir lieben Herren

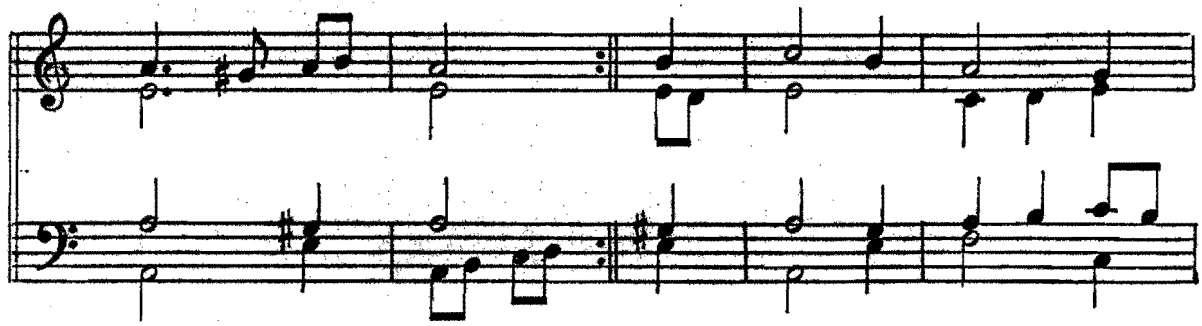


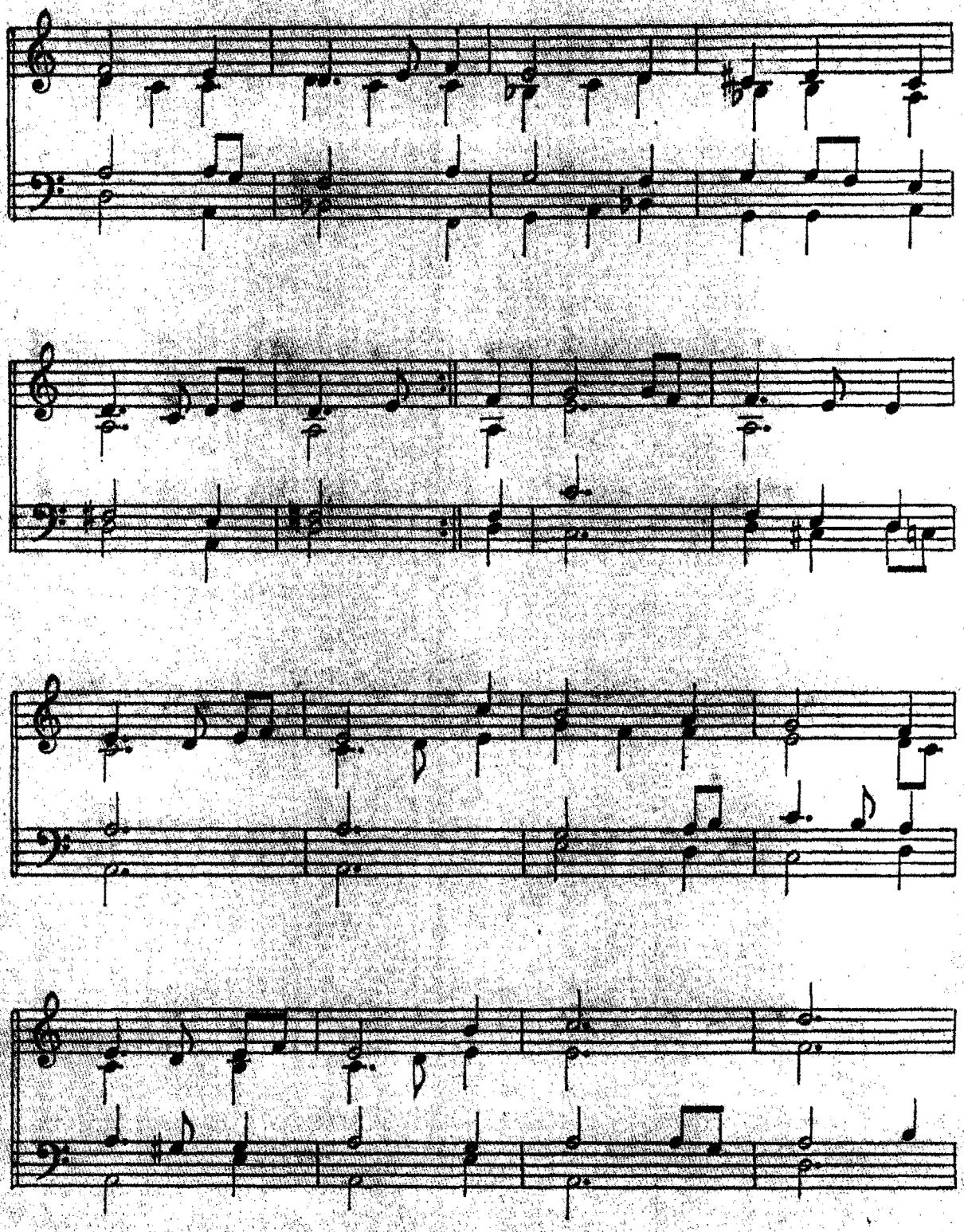


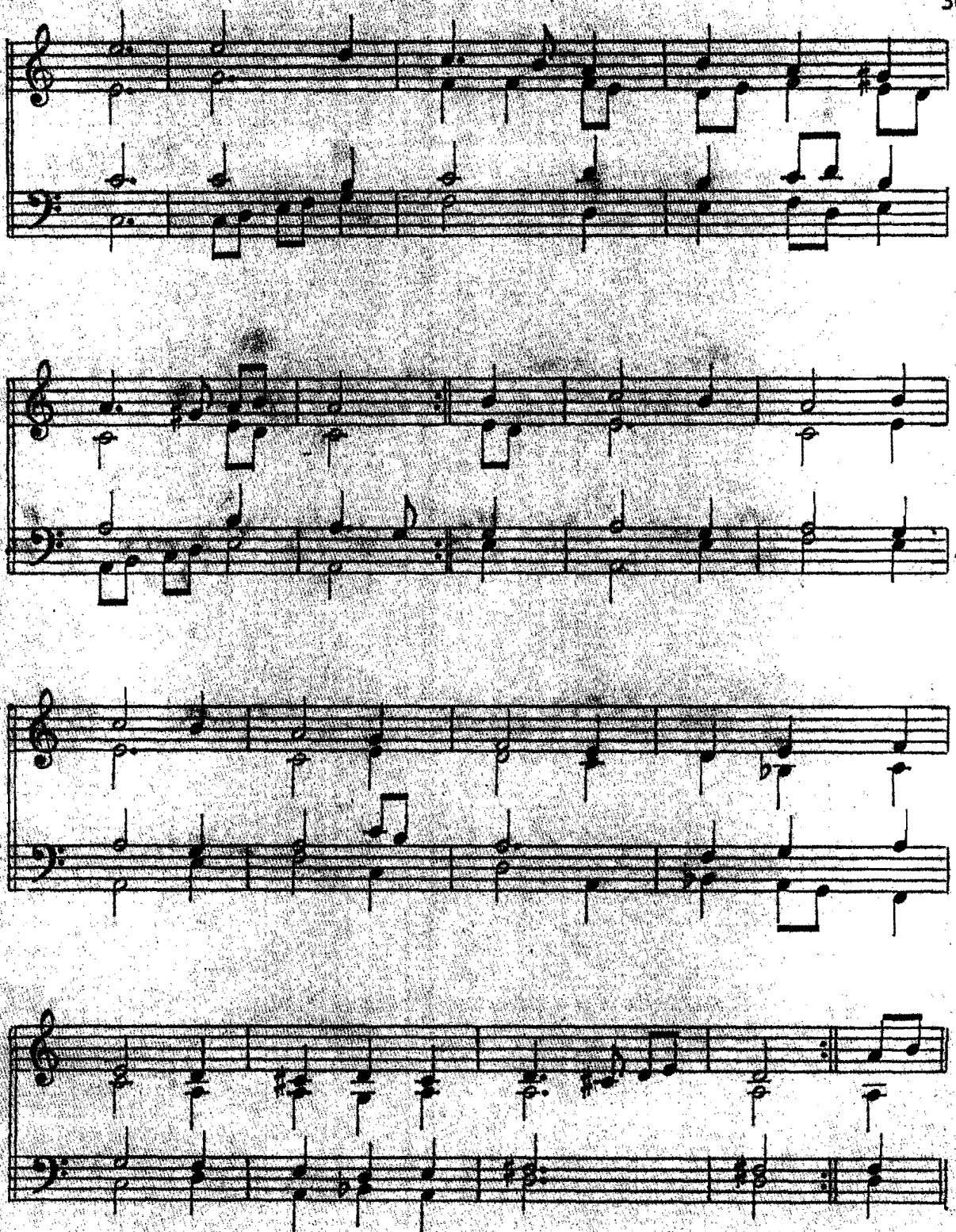
Proportio tripla











EDITORIAL NOTES

No. 1. Allmechtiger gütiger Gott
[1]Melody 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.
[1]Melody by Barth. Gesius. Ibid., III, 704.
[2]A. G. Ritter, Zur Geschichte des Orgelspiels (Leipzig, 1884), p. 121.

No. 3. HErr Gott nu sey gepreyset, Antonio Scandellus
[1]Melody, 1524. Schoeberlein, Op. Cit., III, 705.
[2]Ritter, Op. cit., p. 121.

No. 4. HErr Gott nu sey gepreyset, Aliud Idem in Altu
[1]Loc. cit.

No. 5. HErr Gott nu sey gepreyset, Alliud Idem in Tenore
[1]Loc. cit.
[2]Alto d is notated an octave lower in the tablature.

No. 6. HErr Gott ne sey gepreyset, Aliud Idem & ultimum in Bassu
[1]Ritter, Op. cit., p. 121.

No. 7. Dancksagen wir alle, Antonio Scandellus
[1]Loc. cit.

No. 7. Dem sollen wir alle
[2]Alto and tenor of this measure written an octave lower in the tablature.

No. 8. Lobet dem HErren, Antonio Scandellus
[1]Ritter, Op. cit., p. 121.

No. 9. Ehr lob und danck mit, Antonio Scandellus
[1]Loc.cit.
[2]Soprano e and d written as quarter notes in the tablature.

No. 10. Gelobet seistu JEsu Christ, Antonio Scandellus

[1]Melody by Johann Walther, 1524. C. Von Winterfeld, Martin Luther's Geistliche Lieder (Leipzig, 1840), p.24.

[2]Ritter, Op. cit., p. 121.

No. 11. Joseph lieber Joseph mein, Antonio Scandellus

[1]Melody from the fourteenth century Resonet in laudibus. L. Schoeberlein, Op. cit., II, 164.

[2]Ritter, Op. cit., p. 121.

No. 16. Zart freundlichs M.

[1]Bass notes g, and f-sharp, notated as quarter notes in the tablature.

[2]Bass notes g and d notated as eighth notes in the tablature.

No. 17. Schönes lieb was hab ich dir

[1]Alto g notated an octave lower in the tablature.

[2]Soprano b-flat, d, and c notated an octave lower in the tablature.

No. 20. Wie schön blüt uns der Meye, Jacob Meilland

[1]W. Merian, Der Tanz in den Deutschen Tabulaturbüchern (Leipzig, 1927), p. 91.

No. 21. Mir liebet im grünen Meyen

[1]Tenor notes f, f, g, g, notated an octave lower in the tablature.

No. 22. Gros lieb hat mich

[1]Soprano f and g notated as eighth notes in the tablature.

No. 23. Venus du unnd dein Kindt, Jacques Regnart

[1]In 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.

[2]W. Apel, Harvard Dictionary of Music (Cambridge, 1951), p. 140.

No. 25. Paule lieber Stalbruder, Johann Fischart

[1]R. Wustmann, Musikgeschichte Leipzigs (Leipzig, 1909), I, 283.

No. 26. Elend ich rieff

[1]Tenor erroneously c in tablature

[2]Tenor c's should probably be an octave higher.

No. 28. Sio Canto

[1]Alto e should probably be f.

No. 30. Mit lust thet ich aus reiten, Ludwig Senfl

[1]Publikation Aelterer Praktischer und Theoretischer Musikwerke (Leipzig, 1873-75), I, 68.

[2]Soprano g notated an octave lower in the tablature.

[3]Alto f notated an octave lower in the tablature.

No. 31. Gehabt euch wol zu diesen

[1]Ritter, Op. cit., p. 121.

No. 32. Die mich erfrewet

[1]Soprano f and g notated as sixteenths in the tablature.

No. 34. Gott ist mein liecht, Antonio Scandellus

[1]Ritter, Op. cit., p. 121.

[2]Soprano b notated an octave lower in the tablature.

[3]Soprano should probably be a rather than g.

No. 35. Trŏstlicher liebe, Paul Hofhaimer.

[1]Publikation 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 mŭth, Ludwig Senfl.

[1]Ludwig Senfl Sämtliche Werke (Basel, 1940), IV, 32.

No. 38. Ein Megdlein sprach mir, Malchinger

[1]Ritter, Op. cit., p. 117.

[2]Tenor d, e, f, and g, written as eighth notes in the tablature.

No. 39. Danz Megdelein danz

[1]Tenor notes g, a, b, and c written an octave higher in the tablature.

[2]Bass e and d notated as eighths in the tablature.

No. 41. Isspruck ich mus dich lassen, Heinrich Isaac

[1]Denkmäler der Tonkunst in Österreich (Graz, 1960), XXVIII, 15.

[2]Alto c notated as e in the tablature.

No. 42. Ich rewe und klage, Paul Hofhaimer

[1]Same as No. 35.

No. 43. Fuchs wild bin ich
[1]Bass rest notated as a whole rest in the tablature.

No. 44. Ach unfals neid, Malchinger.
[1]R. Wustmann, Op. cit., I, 283.
[2]Tenor a had the rhythmic symbol omitted in the tablature.

No. 45. Vergangen ist mir glück unnd heil, Georg Forster
[1]Ritter, Op. cit., p. 117.

No. 46. Ach du edler Rebensafft
[1]Soprano c notated an octave lower in the tablature.
[2]Bass notated as d rather than d-sharp in the tablature.

No. 47. Sophia spanne das füllein, Johann Bucher
[1]Ritter, Op. cit., p. 117.

No. 48. Ich bitte dich Megdlein hab mich holdt, Ludwig Senfl
[1]Loc. cit.
[2]Bass e-flat notated as a dotted note in the tablature.

No. 49. Ich armes Megdlein, Ludwig Senfl
[1]Ritter, Op. cit., p. 117.

No. 50. Ich sag ade, Georg Forster
[1]G. Wustmann, Op. cit., p. 285.

No. 51. Ein Hennlein weis
[1]Bass notated as g in the tablature

No. 52. Allein nach dir HErr, Stephan Zirler
[1]Ritter, Op. cit., p. 121.

No. 53. Ich Habs gewagt
[1]The author has been unable to substantiate Hassler as the composer.

No. 55. Mein gemüht unnd blüt, Johann Wenck
[1]Ritter, Op. cit., p. 117.
[2]Bass e and f notated as quarters notes in the tablature.

No. 56. Ich schwing mein horn, Ludwig Senfl
[1]Ritter, Op. cit., p. 117.

No. 58. So wündsche ich ir ein gute nacht, Thomas Stoltzer
[1]Denkmäler Tonkunst in Osterreich (Graz, 1960), LXXII, 74.

No. 59. Gar hoch auff ienem berge, Wolff Heintz
[1]Publikation Aelterer Praktischer . . . (Leipzig, 1905), XXIX, 32.

No. 60. Was wird es doch, Ludwig Senfl
[1]Ludwig Senfl Sämtliche Werke (Basel, 1940), IV, 44.

No. 63. Wann ich des Morgans frü auff steh, Ludwig Senfl
[1]Op. cit., IV, 72.
[2]Soprano a and g notated as eighths in the tablature.

No. 64. Wolauff gut Gesell, Jacob Meilland
[1]W. Merian, Der Tanz in den Deutschen Tabulaturbüchern (Leipzig, 1927), p. 91.

No. 66. Contingat illis
[1]Alto e-flat notated as d in the tablature.

No. 67. Bewar mich herr, Stephan Zirler
[1]Ritter, Op. cit., p. 117.
[2]Tenor notated an octave lower in the tablature.
[3]Alto g notated an octave lower in the tablature.

No. 68. Frais & Galiart, Clemens non Papa
[1]Publikation Aelterer . . . (Leipzig, 1899), XXIII, 33.
[2]Bass note e in original.
[3]Bass note c in original.

No. 70. Dulce Memoriae, Pierre Sandrin
[1]Publikation Aelterer . . . (Leipzig, 1899), XXIII, 103.
[2]Bass note e in original.
[3]Tenor f-sharp and bass d omitted in the original.

No. 72. Anchor che col partier, Cipriano de Rore
[1]The Madrigals of Cipriano de Rore (Northampton, 1943), p. 45.

No. 73. Dame parta Rudesse
[1]Soprano notated as a whole rest
[2]Bass tone probably f.

No. 74. Alix Auuos (Alix Auoit), Crequillon
[1]Merian, Op. cit., p. 124.

No. 75. Paneine languir damour
[1]Soprano a notated an octave lower in tablature.

No. 77. Geprens, prima pars (Ce prens; Je prens en gre), Clemens non Papa
[1]Merian, Op. cit., p. 88.

More me fult, 2 pars.
[1]Tenor notated e rather than e-flat in the tablature.
[2]Tenor notated e in the tablature.

No. 78. Damour me plains, 1. pars, Rogier Pathie
[1]Publikation Aelterer . . . (Leipzig, 1899), XXIII, 101.

No. 79. Ung jour aduint
[1]Alto f notated an octave lower in the tablature.

No. 80. Blanq clairet
[1]Alto g notated an octave lower in the tablature.

No. 81. Gemois de Mai (Cemoi de May), Godard
[1]Publikation Aelterer . . . (Leipzig, 1899), XXIII, 51.

No. 82. Io Mison Jouenette (Io mi son giovinetta; Jou me son gioue neta), Ferabosco.
[1]I Classici Musicali Italiani (Milano, 1941), I, 83.
[2]Bass note should probably be g rather than f.

No. 83. Ossia potessi dona (O sio Potessi dona), Giachet Berchem
[1]Merian, Op. cit., p. 88.

No. 84. Quiso gramin questo
[1]Alto rest is notated as an eighth rest in the tablature.
[2]Tenor e is notated an octave lower in the tablature.
[3]Soprano a and g are notated as eighth notes in the tablature.

No. 88. Ochi lucent
[1]Bass note is notated g in the tablature

No. 92. Quantio pens, Jacques Arcadelt

[1]Merian, Op. Cit., p. 88.

[2]Alto a and g are notated an octave lower in the tablature.

No. 95. Passamezo antico Tertio

[1]R. Wustmann, Musikgeschichte Leipzigs (Leipzig, 1909), I, 251.

[2]An extra barline.

No. 98. Alia Passamezo

[1]R. Wustman, Op. cit., p. 252.

No. 99. La Reprisa

[1]R. Wustmann, Op. cit., p. 253.

No. 100. Saltarella vel tripla proportio

[1]Wustmann, Op. cit., p. 254.

[2]Tenor rhythm was 2 eighth notes and a quarter in the tablature.

No. 108. La Reprisa prima

[1]Tenor d was notated an octave higher in the tablature.

No. 113. Eben der selbige Galliart auff ein ander art.

[1]Bass d's were notated as quarter notes in the tablature.

No. 120. Studenden Danz

[1]This was numbered 102 in the tablature.

No. 124. Herzog Moritz Danz

[1]F. 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)

[1]Merian, Op. cit., p.78.

No. 128. Ein ander kurz Denzlein (Bruder Cunrads Tanz).

[1]Merian, Op. cit., p. 76.

No. 129. Heckerling unnd Haberstro (Wer das Tochterlein haben wil)

[1]Böhme, Op. cit., II, 68; Merian, Op. cit., p. 76.

No. 134. Ein ander Danz (Pastorum Dantz; Hirtentanz)

[1]Böhme, Op. cit., II, 68; Merian, Op. cit., p. 77.

INDEX

1. Allmechtiger gütiger Gott
2. Dancket dem Herren den er ist — Antonio Scandellus
3. HErr Gott nu sey gepreyset — Antonio Scandellus
4. Alliud Idem in Altu — Antonio Scandellus
5. Aliud Idem in Tenore — Antonio Scandellus
6. Aliud Idem & ultimum in Bassu — Antonio Scandellus
7. Dancksagen wir alle — Antonio Scandellus
   Dem sollen wir alle
8. Lobet dem HErren — Antonio Scandellus
9. Ehr lob und danck mit — Antonio Scandellus
10. Gelobet seistu JEsu Christ — Antonio Scandellus
11. Puer natus in Bethlehem
11. Joseph lieber Joseph mein — Antonio Scandellus
12. Moisi Exlegis observantia
13. Surrexit Christus hodie
14. Spiritus sancti gratia
15. Ich bin zu lang gewesen
16. Zart freundlichs M.
17. Schönes lieb was hab ich dir

18.	Schein uns du liebe sonne	
19.	Scheiden von der lieb das thut wehe	
20.	Wie schön blüt uns der Meye	Jacob Meilland
21.	Mir liebet im grünen Meyen	
22.	Gros lieb hat mich	
23.	Venus du unnd dein Kindt	Jacques Regnart
24.	Viel strick und Seil	
25.	Paule lieber Stalbruder	Johann Fischart
26.	Elend ich rieff	
27.	Stannotte, oder Cantate	
28.	Sio Canto	Antonio Scandellus
29.	Die schöne Sommerzeit	
30.	Mit lust thet ich ausreiten	Ludwig Senfl
31.	Gehabt euch wol zu diesen	Antonio Scandellus
32.	Die mich erfrewet ist	
33.	Ecce Maria genuit Salva	
34.	Gott is mein liecht	Antonio Scandellus
35.	Tröstlicher liebe ich mich	Paul Hofhaimer
36.	Petercken segt	
37.	Mein fleis und mühe	Ludwig Senfl
38.	Ein Megdlein sprach mir	Malchinger
39.	Danz Megdelein danz, Proportio tripla	
40.	Mit lieb bin ich umbsangen	

41.	Isspruck ich mus dich lassen	Heinrich Isaac
42.	Ich rewe und klage	Paul Hofhaimer
43.	Fuchs wild bin ich	
44.	Ach unfals neid	Malchinger
45.	Vergangen ist mir glück unnd heil	Georg Forster
46.	Ach du edler Rebensafft	
47.	Sophia spanne das füllein	Johann Bucher
48.	Ich bitte dich Megdlein hab mich holdt	Ludwig Senfl
49.	Ich armes Megdlein	Ludwig Senfl
50.	Ich sage ade	Georg Forster
51.	Ein Henlein weis	
52.	Allein nach dir HErr Jesu Christ	Stephan Zirler
53.	Ich habs gewagt	
54.	Ich sez dahin herz	
55.	Mein gemüht unnd blüt	Johann Wenck
56.	Ich schwing mein horn	Ludwig Senfl
57.	Frisch auff gut Gesel	
58.	So wündsche ich ir ein gute nacht	Thomas Stoltzer
59.	Gar hoch auff einum Berge	Wolff Heintz
60.	Was wird es doch des	Ludwig Senfl
61.	Von Edeler art	
62.	Vor zeiten was ich lieb	
63.	Wenn ich des Morgens frü auff steh	

64.	Wolauff get Gesell	Jacob Meilland
65.	Das nessel kraut	
66.	Contingat illis	
67.	Bewar mich Herr	Stephan Zirler
68.	Frais & galiart	Clemens non Papa
69.	Cum sancto spiritus	
70.	Dulce Memoriae	Pierre Sandrin
71.	Ade mi mort	
72.	Anchor che col partier	Cipriano de Rore
73.	Dame parta Rudesse	
74.	Alix Auuos	Crequillon
75.	Paneine languir damour	
76.	Ces faux	
77.	Geprens, prima pars	Clemens non Papa
	More me fult, 2. pars	
78.	Damour me plain, 1. pars	Rogier Pathie
	Devous me plain, 2. pars	
79.	Ungjour aduint	
80.	Blanq Clairet	
81.	Cemois de Mai	Godard
82.	Io Mi son Iovenette	Domenico Mario Ferabosco
83.	Ossia potessi dona	Giachet Berchem

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 Arcadelt
93. Passamezo antico Primo
94. Passamezo antico Secundo
95. Passamezo antico Tertio
96. Saltarella cum Reprisa
97. Passamezo nova
98. Alia Passamezo
99. La Reprisa
100. Saltarella vel tripla proportio
101. Der Engelische Passamezo
102. Saltarella
103. Alia Passamezo
104. Saltarella ut proportio
105. Alia Passamezo italica
106. Aliud Passamezo

107. Alia & ultima Passamezo

108. La Reprisa Prima

109. Secunda & ultima Reprisa

110. Chi passa per quaesta strada

111. Ein Ander Galliart

112. Ein Ander Galliart

113. Eben der selbige Galliart auff ein ander art

114. Ein ander Galliart

115. Ein ander Galliart

116. Ein ander Galliart, Ein ander schön Galliart

117. Ein ander Galliart, Aber ein lustiger Galliart

118. Ein ander Galliart, Noch ein schöner Galliart

119. Der Wittembergische Galliart, Proportio oder nachtanz

120. Studenden Danz, Proportio tripla

121. Sind denn die Bürgers söhne so leiden wol gehort,
Proportio tripla

122. Salva Puella, Gott Grüs, Proportio

123. Ein kurz Schlesisch Denzlein, Proportio

124. Herzog Moriz Danz, Sequitur proportio tripla

125. Ein ander kurzer Danz, Proportio

126. Ein ander lustiges Denzlein, Proportio

127. Aber ein ander Denzlein, Proportio

128. Ein ander kurz Denzlein, Proportio tripla

129. Heckerling unnd Haberstro, Proportio

130. Sol ich denn nu sterben, Proportio tripla

131. Ein ander kurz Denzlein, Proportio tripla

132. Ein Schlesischer Danz, Proportio

133. Marggrefische Danz, Proportio tripla

134. Ein ander Danz, Proportio tripla

135. Ein österreichischer Danz, Der nachtanz

136. Ein Pollnischer, pator, Der nachtanz

137. Gut gsell du must wandern, Proportio tripla

138. Des Keysers Danz, Proportio tripla

139. Der Magister Danz, Proportio Danz

140. Augustus Danz, Proportio tripla

141. Ennelein von Torgau, Proportio tripla

142. Proficiat ir lieben Herren, Proportio tripla

63 363 M R 32